

# **CAVAFY CYCLE**

**FOR SOLO VOICES, MIXED CHOIR, AND  
SYMPHONY ORCHESTRA**

**VOLUME I**

**KONSTANTINOS REKLEITIS**

**s0127856**

**PhD Music (composition) 2012**

**Item 1 of 8**



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Portrait of Constantine P. Cavafy by Dr Panayiotis Dafiotis

Dr Panayiotis Dafiotis

BA Visual Arts, Aristotle University, Thessaloníki, Greece.

MA, PhD in Art Education, Art, Design and Museology, Institute of Education, University of London.



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## PREFACE

A biographical note written by Constantine P. Cavafy (1863-1933) reads as follows:

"I am from Constantinople by descent, but I was born in Alexandria—at a house on Seriph Street; I left very young, and spent much of my childhood in England. Subsequently I visited this country as an adult, but for a short period of time. I have also lived in France. During my adolescence I lived over two years in Constantinople. It has been many years since I last visited Greece. My last employment was as a clerk at a government office under the Ministry of Public Works of Egypt. I know English, French, and a little Italian."

## POEMS IN GREEK LANGUAGE USED - IN ORDER OF APPEARANCE

1. Τείχη [Tíhi - *Walls*]
2. Μονοτονία [Monotonía - *Monotony*]
3. Φωνές [Fonés - *Voices*]
4. Για νάρθουν [Yia nárthun - *To Call Up The Shades*]
5. Επέστρεφε [Epéstrefe - *Come Back*]
6. Περιμένοντας τους Βαρβάρους [Periménontas tus Varvários - *Waiting For The Barbarians*]
7. Όταν διεγείρονται [ótan THieyíronte - *When They Come Alive*]
8. Στην εκκλησία [Stin ekklesia - *In Church*]
9. Δέησις [THéisis - *Prayer*]
10. Η Πόλις [i polis - *The City*]
11. Εκόμισα εις την τέχνην [ekómisa is tin téhnin - *I've Brought To Art*],
12. Νόησις [nóisis - *Understanding*],
13. Ηδονή [ITHoní - *To Sensual Pleasure*]
14. Τελειωμένα [Telioména - *Things Ended*]
15. Ιωνικόν [Ionikón - *Ionic*]
16. Κεριά [Keriá - *Candles*]
17. Τα επικίνδυνα [ta epikínTHina - *Dangerous Thoughts*]
18. Επήγα [Epiya - *I Went*]

## POEMS IN ENGLISH LANGUAGE USED - IN ORDER OF APPEARANCE

1. The City
2. I've Brought To Art
3. When They Come Alive
4. Understanding
5. To Sensual Pleasure
6. To Call Up The Shades
7. Voices
8. The God Abandons Antony
9. Things Ended

## PHONETIC CHART

VOWELS			CONSONANTS		
Greek letters	Phonetic symbols	Examples	Greek letters	Phonetic symbols	Examples
α	a	f <u>a</u> ther	β	v	vo <u>i</u> ce
ε, αι	e	m <u>e</u> t	γ	y	y <u>a</u> rd or w <u>h</u> at *
η, ι, υ, οι, ει, υι	i	l <u>i</u> t	δ	TH	Th <u>a</u> t or wea <u>T</u> Her
ο, ω	o	t <u>o</u> p	ζ	z	l <u>a</u> zy
ου	u	z <u>oo</u>	θ	th	th <u>i</u> nk
			κ	k	ke <u>y</u>
			λ	l	le <u>g</u>
			μ	m	ma <u>n</u>
			ν	n	no <u>o</u>
			ξ	ks	fo <u>x</u>
			π	p	pe <u>t</u>
			ρ	r	re <u>d</u>
			σ, ς	s	su <u>n</u>
			τ	t	ta <u>l</u> k
			φ	f	fi <u>n</u> d
			χ	h	ho <u>w</u>
			ψ	ps	top <u>s</u>
			γγ, γκ	g	go <u>o</u>
			μπ	mp	ba <u>th</u>
			ντ	nt	do <u>o</u>
			τσ	ts	le <u>ts</u>

The stress [ ' ] is placed on a syllable as accent mark e.g. *epéstrefe*

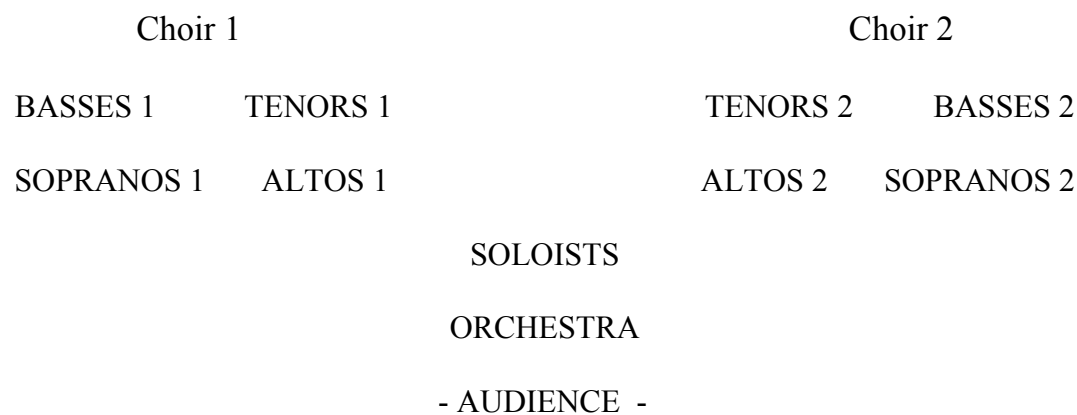
\* When γ (Γ) is followed by η, ι, υ, οι, ει (phonetic symbol “i”), it is pronounced as the English “yard”. When it is followed by α, ο, ω, ου, or a consonant, the pronunciation is like a soft German or French “r” sound.

## NOTES ABOUT PERFORMANCE

The Cycle can be performed in the concert hall as a cantata (unstaged version) or with stage action. In details:

Unstaged version:

In the case of the unstaged version, there will be a normal location of the orchestra at the front with the choir at the back. In most of the choral pieces, there is a division of the choir in two groups (with some alterations in the staged version), but in the unstaged version a default arrangement (position A) suitable for all pieces will be:



When choir members have to narrate, the other choristers can sit (if there is this option). The soloists have to stand in the front and middle of the stage, in a few pieces they have to join the choir, there are instructions for that in the staged version.

Staged version:

The staged version depends on the characteristics of each specific stage and concert hall. In general, the pit orchestra sits in front, and the action takes part on the stage. A stage director can make decisions about the final output, but a set of basic notions should be followed:

The two solo tenors (Greek and English) are a single person, the main protagonist of the whole work. They share the same role; the singers should be different though, preferably, a young Greek and an older English tenor. Also, the two solo sopranos (Greek and English) share the same character: They echo the past and bring to the surface hidden impulses. The contralto who sings in two songs, in Greek and English, is the same singer. Finally, the mixed choir provides the background of the action. Apart from the choir's singing and narration, choristers' physical appearance -static or with motion- enhance the action and the background in a *tableau vivant* fashion. For convenience, the soloists will be called: "Greek Tenor", "Greek Soprano", "English Tenor", "English Soprano", and "Contralto". Also, "Chorus" means both Choir 1 and 2, the default arrangement as stated before is called "position A".

There are 7 parts with a break after Part II and an optional, shorter one, after Part V.

Duration of parts: I & II = 45 min c.

III, IV, & V= 25 min c.

VI & VII=25 min c.

In parts III and IV, there is an English and Greek vocal line for each of the pieces, the English version should be preferred; with the exception of *Ηδονή/To sensual pleasure [ITHoní]* where both languages are used. In case of an individual performance, out of the cycle, any language can be used. In some cases, both versions of the vocal line can be performed simultaneously. Also, overlapping phrases in both languages can create a special effect of fragmentation. However, a careful placement of the singer would be necessary for the clarity of the text (ie distance between singers, dynamics).



There are three songs with two separate versions in Greek and English:

03 Φωνές [Fonés] - 15 *Voices* (parts I-V)

04 Για νάρθουν [Yia nárthun] - 14 *To Call Up The Shades* (parts I-V)

07 Όταν διεγείρονται [ótan THieyíronte] - 11 *When They Come Alive* (parts II- III)

These 6 songs are placed in symmetry taking as an axis the first piece with English text (no 09. *The City*), so that, every song is echoing its other version.

## SYNOPSIS

### PART I

#### **01. Τείχη [Tíhi - *Walls*]**

The narration is done by a member of Choir 1 (bass or tenor), the Greek Tenor is in the middle of the stage and the Chorus on the background standing in lines.

#### **02. Μονοτονία [Monotonía - *Monotony*]**

During the introductory bars, the Chorus comes near the centre of stage and finally all choristers stand or sit close to the Greek Tenor. They sing with slow movements or/and no motion at all. There is a loose formation of position A. Through the last bars (~bar 78 until end) all sopranos and altos move in front of the stage (towards the audience), leaving basses and all tenors in the background.

#### **03. Φωνές [Fonés - *Voices*]**

The Greek Soprano projects from the female Choir and all together perform the piece. The current formation is:

SOPRANOS 1&2                      ALTOS 1&2  
GREEK SOPRANO  
-AUDIENCE-

At the last bars of the piece (~bar 87 until end) all female choir moves to the background, joining the men. The Contralto approaches the Greek Tenor.

#### **04. Για νάρθουν [Yia nárthun - *To Call Up The Shades*]**

The Greek Tenor and the Contralto perform the piece, Chorus is half visible in the back.

#### **05. Επέστρεφε [Epéstrefe - *Come Back*]**

A soprano or alto from Choir 1 performs the narration part of the piece. The Chorus approaches to the foreground, choristers in couples (man-woman) facing each other. Couples are formed of the same choir. They look as ready to dance, but they move extremely slow or with no motion at all. There is no physical contact.

### PART II

#### **06. Περιμένοντας τους Βαρβάρους, [Periménontas tus Varvários - *Waiting For The Barbarians*]**

Chorus position A. All soloists join the Chorus.

**07. Όταν διεγείρονται/ Στην εκκλησία, [όταν THieyíronte /Stin eklisia] [*When They Come Alive - In Church*]**

The formation of the Chorus is altered in order to enhance the antiphonal character of the piece and achieve clarity in the two poems sung simultaneously. The Greek Tenor is near the Greek Soprano.

SOPRANOS 1&2      ALTOS 1&2  
GREEK SOPRANO  
BASSES 1&2      (GREEK TENOR)      TENORS 1&2  
-AUDIENCE-

**08. Δέησις, [THéisis - *Prayer*]**

Chorus in its normal position (A). The Greek Tenor stands in the same place as in the previous piece. After bar 94 he leaves the stage.

-Interval-

PART III

**09. Interlude, The City/Η Πόλις [i pólis]**

Two choristers (man and woman) from Choir 2 are on stage for the narration, they stand left or right of the stage. Soloists and Chorus are off stage.

**10. I've Brought To Art - Εκόμισα εις την τέχνην [ekómisa is tin téhnin]**

The English Tenor enters and stands near the centre; the two narrators of the previous piece stay in their positions.

**11. When They Come Alive**

The English Soprano appears as well, she performs next to the English Tenor but not close, they look at each other.

PART IV

**12. Understanding - Νόησις [nóisis]**

The English Tenor performs the piece. The English Soprano and the two narrators don't change their positions.

**13. Ηδονή/To sensual pleasure [ITHoní]**

The Greek Tenor comes on stage, he is placed next to the English Soprano, closer than the English Tenor was to her.

PART V

**14. To Call Up The Shades**

The Contralto appears as well, she sings with the English Tenor, she stands next to him.

Current position of soloists:

NARRATOR 1 - GREEK TENOR - ENGLISH SOPRANO - ENGLISH TENOR - CONTRALTO - NARRATOR 2

-AUDIENCE-

## 15. Voices

All women are on stage, the English Soprano comes in front with the two soloists men besides her. The Contralto joins Choir 2.

SOPRANOS 1&2                      ALTOS 1&2  
GREEK TENOR - ENGLISH SOPRANO - ENGLISH TENOR  
-AUDIENCE-

Short interval - optional -

## Part VI

### 16. The God Abandons Antony

Basses and tenors enter the stage, all choristers are in position A. The English Soprano is in the middle of the stage. The English and Greek tenors join Choir 1 and 2 respectively.

### 17. Things Ended/Τελειωμένα, [Telioména] both languages

Chorus in position A, the English Soprano joins Choir 2

### 18. Ιωνικόν, [Ionikón - Ionic]

The Chorus change its formation, the two choirs are coming a little closer to each other.

Choir 1		Choir 2	
TENORS 1	BASSES 1	BASSES 2	TENORS 2
SOPRANOS 1	ALTOS 1	ALTOS 2	SOPRANOS 2

## Part VII

### 19. Κεριά, [Keriá - Candles]

The Chorus stands in the previous position, the Greek Tenor and English Soprano project from the Chorus and perform the piece.

### 20. Επήγα, [Epiya - I went] Τα επικίνδυνα [ta epikínTHina - Dangerous Thoughts]

A tenor from Choir 1 narrates during the introductory bars. The Greek Tenor stands in the middle. Choristers, as in *Epéstrefe*, start to form couples facing each other, as if getting ready for a partner dance. Gradually there is physical contact.

TOTAL INSTRUMENTATION

[TRANSPosed SCORE]

3 FLUTES [1 PICCOLO]

3 OBOES [1 ENGLISH HORN]

2 CLARINET IN Bb

2 BASSOONS

4 HORNS IN F

3 TRUMPETS IN Bb

2 TROMBONES

1 BASS TROMBONE

1 TUBA

TIMPANI [SET OF 4]

ROTO-TOMS [SET OF 4]

CROTALES [A BOW REQUIRED]

CELESTA

GLOCKENSPIEL

VIBRAPHONE

TUBULAR BELLS

TRIANGLE

WIND CHIMES

CYMBALS AND SUSPENDED CYMBALS

TAM-TAM

XYLOPHONE

CASTANETS

WOODBLOCKS

SNARE DRUM

BASS DRUM

2 HARPS

MIXED CHOIR [ENGLISH AND GREEK TEXT]

SOLO VOICES

ENGLISH FEMALE VOICES: 1 SOPRANO [or MEZZO-SOPRANO], AND 1 CONTRALTO

ENGLISH MALE VOICES: 1 TENOR

GREEK FEMALE VOICES: 1 SOPRANO, AND 1 CONTRALTO

GREEK MALE VOICES: 1 TENOR

NARRATION [BY MEMBERS OF THE CHOIR]

1 MAN AND 1 WOMAN IN ENGLISH

1 MAN AND 1 WOMAN IN GREEK

STRINGS

[VIOLIN I, VIOLIN II, VIOLA, VIOLONCELLO, CONTRABASS]

TOTAL DURATION ~90 MINUTES



## INSTRUMENTATION CHART

		Piccolo	Flutes	Oboes	English Horn	Clarinets in B <sub>b</sub>	Bassoons	Horns in F	Trumpets in B <sub>b</sub>	Trombones	Bass Trombone	Tuba	Pitched Percussions*	Unpitched Percussions**	Concert Harps	Narrators	Tenor - Soloist	Soprano - Soloist	Soprano [Chorus]	Alto [Chorus]	Tenors [Chorus]	Bass [Chorus]	Strings [Vi. I&2, Vla, Cello, C-Bass]	
1	Τείχη, [Tihi - Walls]												1,3,7	12,16		1 Man	v		v	v	v	v	v	All
2	Μονοτονία, [Monotonia - Monotony]						4	3	2	1	1		1,7	11,12,16					v	v	v	v	All	
3	Φωνές, [Fonés - Voices]	1	1	1		2	2	1					3	11,12,16	2			v	v	v	v	v	All	
4	Για νάρθουν, [Yia nárthun - To Call Up The Shades]		1	1	1	1											v			Solo			All	
5	Επέστρεφε, [Epéstrefe - Come Back]	1	2	2	1	2	2	4	3	2	1	1		9,12,13,14,16	2	1 Woman, Chorus	v		v	v	v	v	All	
6	Περιμένοντας τους Βαρβάρους, [Periménontas tus Varvárus - Waiting For The Barbarians]	1	2	2	1	2	2	4	3	2	1	1	1,2,8	11,12,15,16	2	1 Alto			v	v	v	v	All	
7	Όταν διεγείρονται/ Στην Εκκλησία, [ótan Thieyíronte/ Stin eklisia] [When They Come Alive - In Church]																		v	v	v		All	
8	Δέησις, [Théisis - Prayer]		2	2		2	2	4	3	2	1	1	1,4,7	16					v	v	v	v	All	
9	Interlude, The City - Η Πόλις [i pólis]															1 Man and 1 Woman							All	
10	Γ'νε Brought To Art - Εκόμισα εις την τέχνην [ekómisa is tin téhnin]																v						All	
11	When They Come Alive						2								2			v					All	
12	Understanding - Νόησις [nóisis]																v						All	
13	Ηδονή/To Sensual Pleasure [ITHoní]		2	2	1	2	2						3,6	16	2		v	v					All	
14	To Call Up The Shades		1			1	1						3,6	10,12	2		v			Solo			All	
15	Voices		3	2		2	2						5,6	11,16	2			v	v	v			All	
16	The God Abandons Antony	1	2	2	1	2	2	4	3	2	1	1	1,6,7	12,16	2			v	v	v	v	v	All	
17	Things Ended - Τελειωμένα, [Telioména]	1	2	3		2	2	4	3	2	1	1	1,2	11,15					v	v	v	v	All	
19	Ιωνικόν, [Ionikón - Ionic]																		v	v	v	v		
19	Κεριά, [Keriá - Candles]	1	2	2	1	2	2	4	3	2	1	1	1	16			v	v					All	
20	Επήγα, [Epiya - I Went] Τα επικίνδυνα [ta epikinTHina - Dangerous Thoughts]	1	2	2	1	2	2	4	3	2	1	1	1,5	11,15	2	1 Man	v						All	

* Pitched Percussion	
1	Timpani [set of 4]
2	RotoToms [set of 4]
3	Crotales
4	Celesta
5	Glockenspiel
6	Vibraphone
7	Tubular Bells
8	Xylophone

** Unpitched percussion	
9	Triangle
10	Wind Chimes
11	Cymbals
12	Tam-Tam
13	Castanets
14	Woodblocks
15	Snare Drum
16	Bass Drum



## PART I

### TEIXH

Χωρίς περίσκεψιν, χωρίς λύπην, χωρίς αιδώ  
μεγάλα κ'υψηλά τριγύρω μου έκτισαν τείχη.

Και κάθομαι και απελπίζομαι τώρα εδώ.  
Άλλο δεν σκέπτομαι: τον νουν μου τρώγει αυτή η τύχη·

διότι πράγματα πολλά έξω να κάμω είχον.  
Α όταν έκτιζαν τα τείχη πώς να μην προσέξω.

Αλλά δεν άκουσα ποτέ κρότον κτιστών ή ήχον.  
Ανεπαισθήτως μ'έκλεισαν από τον κόσμον έξω.

### WALLS

*With no consideration, no pity, no shame,  
they have built walls around me, thick and high.*

*And now I sit here feeling hopeless.  
I can't think of anything else: this fate gnaws my mind—*

*because I had so much to do outside.  
When they were building the walls, how could I not have noticed!*

*But I never heard the builders, not a sound.  
Imperceptibly they have closed me off from the outside world.*

Written September 1, 1896, and listed under the heading "Prisons"  
Printed probably January 16, 1897, as a private pamphlet containing  
the Greek text and its English translation by poet's brother John.

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Edited by George Savidis, revised edition 1992  
Published by Princeton University Press  
Used under permission from Edmund Keeley.

## INSTRUMENTATION

TIMPANI

CROTALES

TAM TAM

TUBULAR BELLS

BASS DRUM

SOLO TENOR VOICE

NARRATOR

STRINGS

### MALLET REQUIRED:

1. TIMPANI: soft
2. CROTALES: metal
3. TAM TAM: tam tam beater
4. TUBULAR BELLS: rawhide
5. BASS DRUM: normal bass drum mallet

Duration ~ 4':20"



# 1. TEIXH

[tíhi]

*Walls*

*senza misura*

[tuning]

Timpani

Crotales

Tamtam

Tubular Bells

Bass Drum

Tenor

Narration

*mp*

Χωρίς περίσκεψιν...χωρίς λύπην...χωρίς αιδώ... ..μεγάλα κ' υψηλά τριγύρω μου...  
*Horís perískepsin...horís lípin...horís eTHó... meýála k'ipsilá...triyíro mu..*

(With no consideration...no pity...no shame...) (they have built walls around me thick and high.) ("they have built walls")

*mf*

έ - κτι - σαν τεί - χη  
*é - kti - san tí - hi*

~ 76

*soft mallet*

*mp*

*rawhide mallet*

*mf*

~ 76

Violin I 1

Violin I 2

Violin II 1

Violin II 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass 1

Contrabass 2

TEIXH  
-Walls-

3

Timp.

Crt. *metal mallet*  
*mf*

T.T.

T.B.

B. Dr. *mp*

T.

N.  
*mp*

Και κάθομαι και απελπίζομαι τώρα εδώ. Ἄλλο δεν σκέπτομαι: τον νουν μου τρώγει αυτή η τύχη...  
*ke káthome ke apelpízome tóra eTHó. állo THen sképtome: ton nun mu trógi aftí i tíhi...*  
(And now I sit here feeling hopeless.) (I can't think of anything else:) (this fate gnaws my mind—)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1 *p pp > p pp >*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Cb. 1 *pp*

Cb. 2 *pp*

*pp*

TEIXH  
-Walls-

10

**Timp.** *mf*

**Crt.**

**T.T.** *mp* *mp* *lv*

**T.B.** *mf*

**B. Dr.**

**T.**

**N.** *mf* *mf* *mf* *mf* *mf* *mf*

..διότι πράγματα πολλά.. ..έξω να κάμω είχαν.  
*Thióti prágmata pollá.. ..ékso na kámo íthon.*  
(because I had so much to do outside.)

A  
(Ah)

ό-ταν έ-κτι-ζαν τα τεί-χη  
*ó-tan é-kti-zan ta téi-chi*  
(When they were building the walls,)

**Vln. I 1** *mp* *p* *ppp* *pp* *mp*

**Vln. I 2** *pp* *pp* *pp* *pp* *mp*

**Vln. II 1** *pp* *pp* *pp* *pp* *mp*

**Vln. II 2** *pp* *pp* *pp* *pp* *mp*

**Vla. 1** *pp* *pp* *pp* *pp* *mp*

**Vla. 2** *pp* *pp* *pp* *pp* *mp*

**Vc. 1** *pp* *pp* *pp* *pp* *mp*

**Vc. 2** *pp* *pp* *pp* *pp* *mp*

**Cb. 1** *pp* *pp* *pp* *pp* *mp*

**Cb. 2** *pp* *pp* *pp* *pp* *mp*

*no vibr.* *ord.*

*mp*

15

Score for Timp., Crt., T.T., T.B., B. Dr., T., N., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2.

Lyrics for T. (Tenor):  
Χω - ρίς πε - ρί - σκε - ψιν, χω - ρίς  
Ho - rís pe - rí - skep - sin, ho - rís  
(With no consideration.)

Lyrics for N. (Narrator):  
πώς να μην προ - σέ - ξω.  
pós na min pro - sé - kso.  
how could I not have noticed!

Dynamic markings: *mf*, *p*, *mp*.

TEIXH  
-Walls-

20

Score for the piece "TEIXH - Walls-". The score includes parts for Timp., Crt., T.T., T.B., B. Dr., T., N., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2.

The vocal line (T.) features the following lyrics and musical notation:

λό - πην, χω - ρίς αι - δώ με - γά - λα χύ - ψη - λά τρι - γύ - ρω μου έ - κτι - σαν τεί - χη.  
lí - pin, ho - rís e - THó me - yá - la kip - si - lá tri - yí - ro mu ék - ti - san tí - hi.  
(no pity.) (no shame,) (they have built walls around me.) (thick and high.)

The percussion line (N.) includes the following lyrics and musical notation:

A νε - παι - σθή - τως  
A - ne - pe - sithí - tos  
(Imperceptibly..)

The score includes various dynamic markings such as *pp*, *mf*, *mp*, *p*, *sub p*, and *mf*. It also features musical notations like triplets, slurs, and articulation marks.

TEIXH  
-Walls-

24

24

Timp. *mp*

Crt.

T.T.

T.B.

B. Dr.

T. *mf*

Και κά - θο - μαι και α - πελ - πί - ζο - μαι τώ - ρα ε - δώ.  
Ke ká - tho - me ke a - pel - pí - zo - me tó - ra e - THó.  
(And now I sit here feeling hopeless.)

N.

μ'έ - κλει - σαν α - πό τον κό - σμον έ - ξω.  
m'έ - kli - san a - pó ton kó - smon é - kso.  
(..they have closed me off from the outside world.)

Vln. I 1 *mf* no vibr. ord. *p*

Vln. I 2 *mf* no vibr. ord. *p*

Vln. II 1 *mf* *mf*

Vln. II 2 *mf* molto vibr.

Vla. 1 (II) *mp* *mp* *p*

Vla. 2 (I) *mp* *p* *p*

Vc. 1 *pp* *p*

Vc. 2 (II) *p*

Cb. 1 *p*

Cb. 2 *mp* *p*

TEIXH  
-Walls-

28

(♩=♩)

(♩=♩)

Timp.  
 Cr.  
 T.T.  
 T.B.  
 B. Dr. *pp* *mf* *p* *mf*  
 T.  
 N.  
 Vln. I 1 *mf* *sub p*  
 Vln. I 2 *mf* *sub p*  
 Vln. II 1 *mf* *sub p*  
 Vln. II 2 *mf* *sub p*  
 Vla. 1 *mf* *sub p*  
 Vla. 2 *mf* *sub p*  
 Vc. 1 *mf* *sub p*  
 Vc. 2 *mf* *sub p*  
 Cb. 1 *pizz* *mf*  
 Cb. 2 *pizz* *mf*

'Αλ - λο δεν σέ - πτο-μαι: τον νουν μου τρώ - γει αυ - τή η τυ - χή  
 'Al - lo Then skép - to - me: ton nun mu tró - yi af - tí i tí - hi  
 (I can't think of anything else:) (this fate gnaws my mind—)

*full bow* -----



32

Score for Timp., Crt., T.T., T.B., B. Dr., T., N., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2.

Tempo: *mp* (Timp.), *mf* (T.), *pp* (B. Dr.).

Time signatures: 2+3/4, 3+2/4, 4/4.

Lyrics (T.):  
δι - ό - τι πράγ - μα - τα πολ - λά έ - ξω να κά - μω εί - χον. A  
THi - ó - ti práy - ma - ta pol - lá ék - so na ká - mo í - hon. A!  
(because I had so much to do outside.)

37

Timp. *f* *mf*

Crt. *mf*

T.T. *pp* *mf*

T.B. *mf* Ped.

B. Dr. *f* *p*

T.  
8  
ό - ταν έ - κτι - ζαν τα τεί - χη πώς να μην προ - σέ - ξω.  
ó - tan ék - ti - zan ta tí - hi rós na min pro - sék - so.  
(When they were building the walls.) (how could I not have noticed!)

N.

Vln. I 1 *mf* *p*

Vln. I 2 *mf* *p*

Vln. II 1 *mf* *p* *mf*

Vln. II 2 *mf* *mf* *p*

Vla. 1 *mf* *p*

Vla. 2 *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. 1 *mf* *mf* *p*

Cb. 2 *mf* *mf* *p*

42 poco meno

Timp.

Crt.

T.T.

T.B.

B. Dr.

T.  
8

Al - lá den á - kou - sa po - té kró - ton kti - stón í í - hon.  
Al - lá THEN á - ku - sa po - té kró - ton kti - stón í í - hon.  
(But I never heard the builders.) (not a sound.)

N.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1  
(I)

Vc. 2

Cb. 1  
pizz

Cb. 2  
pizz

47

8

Timp. *mf* *p*

Crt. *mf*

T.T.

T.B.

B. Dr. *p*

T.  
A - νε - παι - σθή - τως μέ - κλει - σαν α - πό τον κό - σμον έ - ξω.  
A - ne - pes - thí - tos mé - kli - san a - pó ton kós - mon ék - so.  
(Imperceptibly, they have closed me off from the outside world.)

N.

Vln. I I *mp* *pp*

Vln. I II *p* *p*

Vln. II I *p* *pp*

Vln. II II *pp*

Vla. 1

Vla. 2

Vc. 1 *mf* *molto vibr.* *ppp*

Vc. 2

Cb. 1 *pp* *p*

Cb. 2 *pp* *p*

*tutti*

*solo*  
[sul G]

*III*

Score for page 52, featuring various instruments and a vocal line. The instruments include Timp., Cr., T.T., T.B., B. Dr., T., N., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2.

The vocal line (T.) includes the lyrics: *έ - - ξω. \_\_\_\_\_*  
*ék - so. \_\_\_\_\_*  
*(...outside.)*

Dynamic markings include *mp*, *p*, *pp*, *ppp*, and *mf*. Performance instructions include *>* (accent) and *III*, *II* (fingerings).

## ΜΟΝΟΤΟΝΙΑ

Την μιά μονότονην ημέραν άλλη  
μονότονη, απαράλλακτη ακολουθεί. Θα γίνουν  
τα ίδια πράγματα, θα ξαναγίνουν πάλι—  
η όμοιες στιγμές μας βρίσκουνε και μας αφήνουν.

Μήνας περνά και φέρνει άλλον μήνα.  
Αυτά που έρχονται κανείς εύκολα τα εικάζει·  
είναι τα χθεσινά τα βαρετά εκείνα.  
Και καταντά το αύριο πια σαν αύριο να μη μοιάζει.

## MONOTONY

*One monotonous day follows another  
equally monotonous. The same things  
will happen again, and then will happen again,  
the same moments will come and go.*

*A month passes by and brings another month.  
Easy to guess what lies ahead:  
all of yesterday's boredom.  
And tomorrow ends up no longer like tomorrow.*

Written July 1898, with the title "Like the Past"  
Published February 29, 1908.

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## INSTRUMENTATION

4 HORNS in F

3 TRUMPETS in B $\flat$

2 TROMBONES

1 BASS TROMBONE

1 TUBA

TIMPANI\*

TAM TAM

CYMBALS

TUBULAR BELLS


BASS DRUM

MIXED CHOIR

STRINGS

### MALLET REQUIRED:

1. TIMPANI: soft and hard
2. TAM TAM: tam tam beater
3. CYMBALS: yarn
4. TUBULAR BELLS: rawhide
5. BASS DRUM: normal bass drum mallet and hard

TIMPANI tuning: 

Duration ~ 4':30"



## 2.MONOTONIA

[monotonia]

*Monotony*

♩ ~80

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Horn in F 1, 2, 3, 4:** Four staves, all containing rests.
- Trumpet in B♭ 1, 2, 3:** Three staves, all containing rests.
- Trombone 1, 2, Bass Trombone, Tuba:** Four staves, all containing rests.
- Timpani:** One staff with a melodic line starting at measure 1. Markings include *hard mallet* and *mf*. It features several triplet markings.
- Tubular Bells:** One staff with rests until measure 5, then a note marked *mf*. A *plain rawhide hammer* icon is positioned above the staff.
- TamTam, Cymbals [1 player]:** One staff with rests until measure 5, then a note marked *p*. A box labeled "Tam-Tam" is placed above the staff.
- Bass Drum:** One staff with rests until measure 3, then notes marked *p* and *mf*. A *normal* mallet icon is positioned above the staff.
- Soprano, Alto, Tenor, Bass:** Four vocal staves, all containing rests.
- Violin I, II:** Two staves with rests until measure 5, then notes marked *mp*. The Violin II part includes a *div.* (divisi) marking.
- Viola:** One staff with rests until measure 5, then a note marked *mp*.
- Violoncello 1, 2:** Two staves with rests until measure 5, then notes marked *mp*.
- Contrabass:** One staff with rests until measure 5, then a note marked *mp*.

MONOTONIA  
-Monotony-

9

Musical score for Monotonia - Monotony, page 9. The score includes parts for four Horns (Hn. 1-4), three Trumpets (B♭ Tpt. 1-3), three Trombones (Tbn. 1-2, B. Tbn.), Tuba, Timpani (Timp.), Tom Tom and Cymbal (T.T. Cymb.), Bass Drum (B.D.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.).

Key performance instructions and dynamics include:

- Horns:** *mp* and *p* dynamics.
- Trumpets:** *mp* and *p* dynamics.
- Trombones:** *p* dynamics.
- Timpani:** *p* dynamics.
- T.T. Cymbal:** *p* to *f* dynamics, *l.v.* instruction.
- B.D.:** *mp* and *mf* dynamics.
- Vln. I:** *div.* and *unis.* instructions.
- Vln. II:** *unis.* instruction.

MONOTONIA  
-Monotony-

17 meno[ ♩ ~ 70 ]

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.B.

T.T, Cymb.

B.D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mf* *f* *f* *mf*

*mf* Ped.

*p* *f*

*p* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mf* *mf*

*mf* *mf*

*mf* *mf*

*mp* *mf*

*mp* *mf*

*mf* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

div. unis.

Την μιά μο - νό - το - νην η - μέ - ραν άλλ - λη μο - νό - το - νη, α - πα - ράλ - λα - κτη α - κο - λου - θεί. Θα  
Tin mia mo - nó - to - nin i - mé - ran al - li mo - nó - to - ni, a - pa - rál - la - kti a - ko - lu - thi. Tha

(One monotonous day follows another equally monotonous.)

Την μιά μο - νό - το - νην η - μέ - ραν άλλ - λη μο - νό - το - νη, α - πα - ράλ - λα - κτη α - κο - λου - θεί. Θα  
Tin mia mo - nó - to - nin i - mé - ran al - li mo - nó - to - ni, a - pa - rál - la - kti a - ko - lu - thi. Tha

(One monotonous day follows another equally monotonous.)

Την μιά μο - νό - το - νην η - μέ - ραν άλλ - λη μο - νό - το - νη, α - πα - ράλ - λα - κτη α - κο - λου - θεί. Θα  
Tin mia mo - nó - to - nin i - mé - ran al - li mo - nó - to - ni, a - pa - rál - la - kti a - ko - lu - thi. Tha

(One monotonous day follows another equally monotonous.)

MONOTONIA  
-Monotony-

23 Tempo I

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
B $\flat$  Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T. Cymb.  
B.D.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

γί - νουν τα ί - δια πράγ - μα - τα, θα ξα - να - γί - - - νουν πά - λι - η ό - μοιες στιγ -  
yi - nun ta i - THia práy - ma - ta, tha ksa - na - yi - - - nun pá - li i ó - mies stiy -  
(The same things will happen again.) (and then will happen again.) (the same moments will come and go.)

Tempo I

MONOTONIA  
-Monotony-

28

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.B. (no ped.)

T.T, Cymb.

B.D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

- μέες μας βρί - σκου - νε και - μας α - φί - νουν.  
- mes mas vri - sku - ne ke - mas a - fi - nun. -

- μέες μας βρί - σκου - νε και - μας α - φί - νουν.  
- mes mas vri - sku - ne ke - mas a - fi - nun. -

- μέες μας βρί - σκου - νε και - μας α - φί - νουν.  
- mes mas vri - sku - ne ke - mas a - fi - nun. -

- μέες μας βρί - σκου - νε και - μας α - φί - νουν.  
- mes mas vri - sku - ne ke - mas a - fi - nun. -

MONOTONIA  
-Monotony-

34

The musical score is arranged in a standard orchestral format. The woodwind section includes four horns (Hn. 1-4), three trumpets (B♭ Tpt. 1-3), three trombones (Tbn. 1-3), and a tuba. The percussion section features timpani (Timp.), tam-tam (T.T.), cymbals (Cymb.), and bass drum (B.D.). The string section consists of five parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The score is divided into measures by vertical bar lines. Dynamics are indicated by *mf* (mezzo-forte) and *f* (forte). Performance instructions such as "div." (divisi) and "unis." (unison) are present for the violin parts. A "Tam-Tam" section is marked in the percussion part. The score concludes with a double bar line and repeat dots.

MONOTONIA  
-Monotony-

40

Musical score for an orchestral section, page 40. The score includes parts for:

- Hn. 1 (Trumpet 1)
- Hn. 2 (Trumpet 2)
- Hn. 3 (Trumpet 3)
- Hn. 4 (Trumpet 4)
- B $\flat$  Tpt. 1 (Trumpet 5)
- B $\flat$  Tpt. 2 (Trumpet 6)
- B $\flat$  Tpt. 3 (Trumpet 7)
- Tbn. 1 (Tenor Trombone 1)
- Tbn. 2 (Tenor Trombone 2)
- B. Tbn. (Baritone Trombone)
- Tuba
- Timp. (Timpani) with *soft mallet* and *F -> G* instruction
- T.B. (Tubular Bell)
- T.T. (Tom Tom)
- Cymb. (Cymbal)
- B.D. (Bass Drum)
- S. (Snare Drum)
- A. (Alto Drum)
- T. (Tom)
- B. (Bass Drum)
- Vln. I (Violin I)
- Vln. II (Violin II) with *div.* and *unis.* markings
- Vla. (Viola) with *div.* and *unis.* markings
- Vc. 1 (Violoncello 1) with *div.* marking
- Vc. 2 (Violoncello 2)
- Cb. (Cello) with *unis.* marking

The score features dynamic markings such as *mf*, *p*, *pp*, and *mp*. The key signature consists of two flats (B-flat major/D minor).

MONOTONIA  
-Monotony-

46

Hn. 1, Hn. 2, Hn. 3, Hn. 4, B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, B $\flat$  Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., T.B., T.T, Cymb., B.D.

**S.**  
*mp* Μή - νας περ - νά και φέρ - νει άλ - λον μή - να, άλ - λον μή - να, Αυ - τά που έρ - χο - νται κα -  
*mf* Mi - nas per - ná ke fēr - ni ál - lon mí - na, άλ - lon mí - na, Af - τά ru ér - ho - nte ka -  
*(A month passes by and brings another month.) (Easy to guess what lies ahead:)*

**A.**  
*mf* Μή - νας περ - νά και φέρ - νει άλ - λον μή - να, Αυ - τά που έρ - χο - νται κα -  
*mf* Mi - nas per - ná ke fēr - ni ál - lon mí - na, Af - τά ru ér - ho - nte ka -  
*(A month passes by and brings another month.) (Easy to guess what lies ahead:)*

**T.**  
*mp* Μή - νας περ - νά και φέρ - νει άλ - λον μή - να, άλ - λον μή - να, Αυ - τά που έρ - χο - νται κα -  
*mf* Mi - nas per - ná ke fēr - ni ál - lon mí - na, άλ - lon mí - na, Af - τά ru ér - ho - nte ka -  
*(A month passes by and brings another month.) (Easy to guess what lies ahead:)*

**B.**  
*mf* Μή - νας περ - νά και φέρ - νει άλ - λον μή - να, Αυ - τά που έρ - χο - νται κα -  
*mf* Mi - nas per - ná ke fēr - ni ál - lon mí - na, Af - τά ru ér - ho - nte ka -  
*(A month passes by and brings another month.) (Easy to guess what lies ahead:)*

Vln. I, Vln. II, Vla., Vc. 1, Vc. 2, Cb.

*mf*, *p*, *mf*, *mf*, *mf*, *mf*, *mf*, *p*, *mf*

*un.*



MONOTONIA  
-Monotony-

52

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T. Cymb.  
B.D.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf* *pp*  
*mp* *p*  
*normal* *mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*p* *mf*  
*p* *mf*  
*p* *mf*

-νείς εύ - κο - λα τα ει - κά - ζει.  
-nis éf - ko - la ta i - ká - zi.  
εί - ναι τα χθε - σι - νά τα βα - ρε - τά ε - χει - να.  
i - ne ta hthe - si - ná ta va - re - tá e - kí - na.  
(all of yesterday's boredom.)

MONOTONIA  
-Monotony-

58

58

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tuba *p*

Timp. *mf* A → A♭

T.B. *mf*

T.T. Cymb. *p* *f* *pp*

B.D. *mp*

S. *mf* *p* *mp*

Και κα - τα - ντά το αύ - ρι - ο πιά σαν αύ - ρι - ο να μη μοιά - ζει.  
Ke ka - tan - tá to án - ri - o piá san án - ri - o na mi miá - zi.  
(And tomorrow ends up no longer like tomorrow.)

A. *mf* *p* *mp*

Και κα - τα - ντά το αύ - ρι - ο πιά σαν αύ - ρι - ο να μη μοιά - ζει.  
Ke ka - tan - tá to án - ri - o piá san án - ri - o na mi miá - zi.  
(And tomorrow ends up no longer like tomorrow.)

T. *mf* *p* *mp*

Και κα - τα - ντά το αύ - ρι - ο πιά σαν αύ - ρι - ο να μη μοιά - ζει.  
Ke ka - tan - tá to án - ri - o piá san án - ri - o na mi miá - zi.  
(And tomorrow ends up no longer like tomorrow.)

B. *mf* *p* *mp*

Και κα - τα - ντά το αύ - ρι - ο πιά σαν αύ - ρι - ο να μη μοιά - ζει.  
Ke ka - tan - tá to án - ri - o piá san án - ri - o na mi miá - zi.  
(And tomorrow ends up no longer like tomorrow.)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. *mf* *p*

MONOTONIA  
-Monotony-

63

63

Hn. 1 *p* *mp*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *p*

B $\flat$  Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tuba *p*

Timp. (E $\flat$ ) (A $\flat$ )

T.B.

T.T, Cymb.

B.D.

S. *mf* A

A. *mf* A

T. *mf* A

B.

Vln. I *div.* *unis.*

Vln. II *div.* *unis.*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

MONOTONIA  
-Monotony-

69

Hn. 1  
Hn. 2 *mp*  
Hn. 3 *mp*  
Hn. 4 *mp*  
B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
B $\flat$  Tpt. 3  
Tbn. 1 *mp*  
Tbn. 2 *mp*  
B. Tbn.  
Tuba  
Timp. *mp*  
T.B.  
T.T, Cymb. *pp* *f* *f*  
B.D. *mp* *pp* *f*  
S. *unis. f* *ff*  
A. *f* *ff*  
T. *f* *ff*  
B. *mf* *ff*  
Vln. I *f* *ff* *f*  
Vln. II *f* *ff* *f*  
Vla. *f* *ff* *f*  
Vc. 1 *f* *ff* *f*  
Vc. 2 *f* *ff* *f*  
Cb. *f* *ff* *f*

MONOTONIA  
-Monotony-

74

Hn. 1 *mp* *p*  
 Hn. 2 *mp* *p*  
 Hn. 3 *mp* *p*  
 Hn. 4 *mp* *p*  
 B<sup>b</sup> Tpt. 1 *p*  
 B<sup>b</sup> Tpt. 2 *p*  
 B<sup>b</sup> Tpt. 3 *p*  
 Tbn. 1 *p*  
 Tbn. 2 *p*  
 B. Tbn. *p*  
 Tuba *p*  
 Cl<sup>b</sup> → A<sup>#</sup>  
 Timp. *f* *f* 3  
 T.B. *f*  
 T.T, Cymb. *mf*  
 B.D. *mf*  
 S. *mf*  
 A. *mf*  
 T. *mf*  
 B. *mf*  
 Vln. I *mf* *mf* *mf* *mf* *mf*  
 Vln. II *mf* *mf* *mf* *mf* *mf*  
 Vla. *mf* *mf* *mf* *mf* *mf*  
 Vc. 1 *mf* *mf* *mf* *mf* *mf*  
 Vc. 2 *mf* *mf* *mf* *mf* *mf*  
 Cb. *mf* *mf* *mf* *mf* *mf*

MONOTONIA  
-Monotony-

79

meno [ ♩ ~ 66 ]

79

meno [ ♩ ~ 66 ]

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.B.

T.T., Cymb.

B.D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

div. unis. div. unis.

*mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*p*

*mf*

*mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

MONOTONIA  
-Monotony-

85

85

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.B.

T.T, Cymb.

B.D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*





## ΦΩΝΕΣ

Ιδανικές φωνές κι αγαπημένες  
εκείνων που πεθάναν, ή εκείνων που είναι  
για μας χαμένοι σαν τους πεθαμένους.

Κάποτε μες στα όνειρά μας ομιλούνε·  
κάποτε μες στην σκέψη τες ακούει το μυαλό.

Και με τον ήχο των για μια στιγμή επιστρέφουν  
ήχοι από την πρώτη ποίησι της ζωής μας —  
σα μουσική, την νύχτα, μακρυνή, που σβύνει.

## VOICES

*Voices, loved and idealized,  
of those who have died, or of those  
lost for us like the dead.*

*Sometimes they speak to us in dreams;  
sometimes deep in thought the mind hears them.*

*And with their sound for a moment return  
sounds from our life's first poetry—  
like music at night, distant, fading away.*

First version probably written July 12, 1894,  
with the title "Sweet Voices"

Published December 1894.  
Rewritten December 1903.  
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## INSTRUMENTATION

1 PICCOLO  
1 FLUTE  
1 OBOE  
2 CLARINET IN B $\flat$

2 BASSOONS

1 HORN in F

CROTALES  
CYMBALS  
BASS DRUM  
TAM TAM

2 HARPS

SOLO SOPRANO VOICE

FEMALE CHOIR

STRINGS

### MALLET REQUIRED:

1. CROTALES: metal
2. VIBRAPHONE: medium cord mallet
3. CYMBALS: yarn
4. BASS DRUM, normal bass drum mallet

Duration ~ 5': 00" c.

### 3. ΦΩΝΕΣ

[fonés]

Voices

♩ ~ 82

Piccolo

Flute

Oboe

Clarinet in Bb 1,2

Bassoon 1,2

Horn in F

Crotales

Vibraphone

Bass Drum, Cymbals [1 player]

Harp 1

Harp 2

Soprano [solosist]

Soprano 1

Soprano 2

Alto 1

Alto 2

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Contrabass

*metal mallet*

*mf*

*mf*

*mp*

*p*

*pp*

*mf*

*mp*

D#C#Bb E#F#G#A#

D#C#Bb E#F#G#A#

A# → Ab

ΦΩΝΕΣ  
-Voices-

8

Picc. *p*

Fl. *mf*

Ob. *pp* *mp*

Bb Cl. 1,2

Bsn. 1,2 *mp* *pp* *mf*

Hn.

Cr. *p* *mf*

Vib. *mf* *mp*

B.D, Cymb *p* *mf* *p*

Hp. 1 *mf*

Hp. 2 *mf*

Sop.

S 1 *p*

S 2 *p*

A 1 *p*

A 2 *p*

Vln. I *mp* *div.*

Vln. II *mp* *div.*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*

con ped. non troppo

Suspended cymbal

Bass Drum

*p* *pp* *mf* *mp*

*Cb* → *C#* *Bb* → *B#* *E#* → *Eb* *F#* → *Fb* *E#* → *E#*

*div.*

ΦΩΝΕΣ

-Voices-

Tempo I [♩ = 82 c.]

15 poco più [♩ ~ 94]

Picc. *mf* *mp*

Fl. *mf* *mp*

Ob. *mf* *mp*

Bb Cl. 1,2 *p* *mf* *mp*

Bsn. 1,2 *mf* *mp*

Hn.

Cr.

Vib.

B.D, Cymb

Hp. 1

Hp. 2

Sop.

S 1 *mf* *p*

S 2 *mf* *p*

A 1 *mf* *p*

A 2 *mf* *p*

poco più [♩ ~ 94]

Tempo I [♩ ~ 82]

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. *mf* *p*

ΦΩΝΕΣ  
-Voices-

22

Picc.

Fl.

Ob.

Bb Cl. 1,2

Bsn. 1,2

Hn.

Cr.

Vib.

B.D., Cymb

Hp. 1

Hp. 2

Sop.

S 1

S 2

A 1

A 2

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

1°

*mp*

*p*

*mf*

Bass Drum

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

div.

unis.

I - θα - νι - κές - φω - νές κι α - γα - πη - μέ - νες ε - χεί - νων που πε - θά - ναν,  
 i - THa - ni - kés - fo - nés ki a - ya - pi - mé - nes e - kí - non pu pe - thá - nan,  
 (Voices, loved and idealized.) (of those who have died.)

ΦΩΝΕΣ  
-Voices-

27

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bb Cl. 1,2 *mf*

Bsn. 1,2 *mf*

Hn.

Cr. *mf*

Vib. *mf*

B.D., Cymb

Hp. 1

Hp. 2 *f*

Sop. *mf* *p*

ή ε - κεί - νων πουεί - ναι για μας χα - μέ - νοι σταν τους πε - θα - μέ - νους.  
í e - kí - non puí - ne gia mas ha - mé - ni san tus pe - tha - mé - nus.  
(or of those lost for us like the dead.)

S 1

S 2

A 1

A 2

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. 1 *mp* *p* *mf*

Vc. 2 *mp* *p* *mf*

Cb. *p* *p* *mf*

D♭C♭B♭ E♭F♭G♭A♭  
+++++!

ΦΩΝΕΣ  
-Voices-

33 *meno* [♩~68]

Picc. Fl. Ob. Bb Cl. 1,2 Bsn. 1,2 Hn. Cr. Vib. B.D, Cymb. Hp. 1 Hp. 2 Sop. S1 S2 A1 A2 Vln. I Vln. II Vla. Vc. 1 Vc. 2 Cb.

*pp* *mf* *f* *lv* *mf* *mf* *mf* *p* *p* *p* *p* *mf* *solo molto vib.*

Suspended cymbal

$D\flat C\flat B\flat E\flat F\flat G\flat A\flat$

$F\sharp \rightarrow F\flat$

Κά - πο - τε μες στα ό - νει - ρά. μας ο - μι - λού - νε.  
Ká - po - te mes sta ó - ni - rá. mas o - mi - lí - ne  
(Sometimes they speak to us in dreams;)

A A A A

*meno* [♩~68]



ΦΩΝΕΣ  
-Voices-

Tempo I

38

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bb Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hn. *mf*

Cr. *mf*

Vib. *mf*

B.D., Cymb

Hp. 1 *mf* A $\flat$  → A $\flat$

Hp. 2

Sop. *mf*  
κά - πο - τε μες στην σκέ - ψι τες α - κού - ει το μια - λό. —  
ká - po - te mes stin ské - psi tes a - kú - i to mia - ló. —  
(Sometimes deep in thought the mind hears them.)

S 1

S 2

A 1

A 2

Vln. I tutti con sord. *pp* div. *p* unis. *p* *mf* Tempo I

Vln. II con sord. *pp* *p* *mf*

Vla. con sord. *pp* *p* *mf*

Vc. 1 solo *mf* tutti con sord. *p* *mf*

Vc. 2 con sord. *p* *mf*

Cb. *pp* *p* *mf*



ΦΩΝΕΣ

-Voices-

(♩=♩) (♩=♩)

49

Picc. *mp*

Fl. *mp* *p*

Ob. *mp*

Bb Cl. 1,2 *mp* a 2

Bsn. 1,2

Hn.

Cr.

Vib. *mp*

B.D, Cymb

Hp. 1 *mp*

Hp. 2

Sop. *mp*  
 στρέ - φουν ή - χουι α - πό την πρώ - - - τη ποι - η - - σι της ζω - ής μας -  
 stré - fun í - hi a - ró tin pró - - - ti pí - i - - si tis zo - ís mas  
 (sounds from our life's first poetry—)

S 1

S 2

A 1

A 2

Vln. I *pp* *ppp* *p* *pp* *pp*

Vln. II *pp* *ppp* *p* *pp* *pp*

Vla. *pp* *ppp* *pp* *pp* *pp*

Vc. 1 *pp* *pp* *pp* *pp* *pp*

Vc. 2

Cb.

ΦΩΝΕΣ  
-Voices-

56

Picc. *mf* *p*

Fl. *mf*

Ob. *mf* *pp*

Bb Cl. 1,2 *mp*

Bsn. 1,2 *p* *mp* *pp*

Hn. *mf*

Cr. *p*

Vib. *mp* *mf*

B.D, Cymb *p* *mf* *L.v*

Hp. 1 *mp* *mf*

Hp. 2 *mf* *mf*

Sop.

S 1

S 2

A 1

A 2

Vln. I *p*

Vln. II *p*

Vla.

Vc. 1

Vc. 2

Cb.

D: Cb Bb E: F# G# A: b  
+ | | + | | + | | + | |

A: b → A: b

D: b → D: #

Suspended cymbal

ΦΩΝΕΣ  
-Voices-

63

Picc.

Fl.

Ob.

Bb Cl. 1,2

Bsn. 1,2

Hn.

Cr.

Vib.

B.D, Cymb

Hp. 1

Hp. 2

Sop.

S 1

S 2

A 1

A 2

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mf*

*pp*

*p*

*mf*

Bass Drum

*mp*

senza sord.

*mp*

senza sord.

*mp*

ΦΩΝΕΣ  
-Voices-

meno [♩~74]

72

Picc. Fl. Ob. Bb Cl. 1,2 Bsn. 1,2 Hn. Cr. Vib. B.D., Cymb. Hp. 1 Hp. 2 Sop. S 1 S 2 A 1 A 2 Vln. I Vln. II Vla. Vc. 1 Vc. 2 Cb.

*mf* *p* *mf* *mf* *p* *mf* *pp* *mp* *mf* *p* *pp*

Suspended cymbal *p* *mf* *l.v.*

Sop.  
*mf*  
σα μου - σι - - - κή,  
sa mu - si - - - ki,  
(like music,)

S 1  
*p*  
σα μου - σι - κή, μα - κρι - νή..  
Sa mu - si - ki, ma - kri - ni..  
(like music, distant)

S 2  
*p*  
σα μου - σι - κή, μα - κρι - νή..  
Sa mu - si - ki, ma - kri - ni..  
(like music, distant)

A 1  
*p*  
σα μου - σι - κή, μα - κρι - νή..  
Sa mu - si - ki, ma - kri - ni..  
(like music, distant)

A 2  
*p*  
σα μου - σι - κή, μα - κρι - νή..  
Sa mu - si - ki, ma - kri - ni..  
(like music, distant)

*mp* *mf* *p* *pp*

meno [♩~74]



ΦΩΝΕΣ  
-Voices-

87

Picc.

Fl.

Ob.

Bb Cl. 1,2

Bsn. 1,2

Hn.

Cr.

Vib.

B.D., Cymb

Hp. 1

Hp. 2

Sop.

S 1

S 2

A 1

A 2

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

Bass Drum

*p*

*mp*

*mf*

*f*

*p*

*mf*

*p*

*solo*

*p*

G $\sharp$  → G $\flat$   
D $\sharp$  → D $\flat$

B $\flat$  → B $\sharp$



ΓΙΑ ΝΑ ΎΘΟΥΝ –

Ένα κερί αρκεί.  
αρμόζει πιο καλά,  
σαν έρθουν της Αγάπης,

Ένα κερί αρκεί.  
να μη έχει φως πολύ.  
και την υποβολή,  
μέσα στην ρέμβην έτσι  
για νά' ρθουν της Αγάπης,

Το φως του το αμυδρό  
θάναι πιο συμπαθές  
σαν έρθουν η Σκιές.

Η κάμαρη απόψι  
Μέσα στην ρέμβην όλως  
και με το λίγο φως—  
θα οραματισθώ  
για νά' ρθουν η Σκιές.

TO CALL UP THE SHADES

*One candle is enough.  
will be more suitable,  
when the Shades arrive,*

*Its gentle light  
will be more gracious  
the Shades of Love.*

*One candle is enough.  
should not have too much light.  
all receptiveness,  
in this deep reverie  
to call up the Shades,*

*Tonight the room  
In deep reverie,  
and with the gentle light—  
I will form visions  
the Shades of Love.*

Printed August 1920.  
Each line really consists of two lines of either six or  
seven syllables

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## INSTRUMENTATION

1 FLUTE  
1 OBOE  
1 ENGLISH HORN  
1 CLARINET IN B $\flat$

CONTRALTO SOLO VOICE  
TENOR SOLO VOICE

STRINGS

duration ~ 2':15"

4. ΓΙΑ ΝΑ 'ΡΘΟΥΝ —

[ yia náρθun ]

To Call Up The Shades

~ 76

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- English Horn
- Clarinet in Bb: This part is the only one with active notation. It begins with a *mf* dynamic and features a melodic line with three triplet markings (indicated by '3' in boxes) over the first three measures. The melody continues with various note values and rests.
- Contralto
- Tenor
- Violin I
- Violin II
- Viola
- Violoncello 1
- Violoncello 2: This part has a single note in the final measure, marked with *p* and *con sord.*
- Contrabass

The score is in 4/4 time and consists of 76 measures. The key signature has one sharp (F#).

ΓΙΑΝΑΡΘΟΥΝ  
-to call up the shades-

8

Fl.

Ob.

E. Hn.

Bb Cl.

C.

T.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*mp*

*p*

To — φως του το α - μν - δρό  
To — fos — tu to a - mi - THró  
(Its gentle light)

Έ - να κε ρί αρ - κεί. αρ - μό - ζει πιο κα -  
'E - na ke - ri ar - ki. ar - mó - zi pió ka -  
(One candle is enough.) (will be more suitable,)

*con sord.*

*pizz.*

*arco*

*pizz.*

*arco*

13

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

Bb Cl. *mf*

C. *mf*

T. *p*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. *p* *mf* *p*

θά - ναι πιο συ - μπα - θές  
thá - ne pió sim - pa - thés  
(will be more gracious)

σαν έρ - θουν η Σκι - ές.  
san ér - thun i Ski - és.  
(the Shades of Love.)

- λά,  
- lá

σαν έρ - θουν της Α - γά - πης, σαν έρ - θουν  
san ér - thun tis A - yá - pis, san ér - thun  
(when the Shades -of Love- arrive.)

ΓΙΑΝΑΡΘΟΥΝ  
-to call up the shades-

18

Fl.

Ob.

E. Hn.

Bb Cl.

C.

T.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp* >

*mf*

div.  
*p*

div.  
*p*

*p*

*mf*

*mf* unis.

pizz.  
*mp*

pizz.  
*mp*

Ε - να κε - ρί αρ -  
Ε - na ke - ri ar -  
(One candle is enough.)

ΓΙΑΝΑΡΘΟΥΝ  
-to call up the shades-

26

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

Bb Cl. *mf*

C. *mf*

T. *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mp* arco *mf*

Vc. 1 *mf* *mp* *mf*

Vc. 2 (pizz.)

Cb. (pizz.)

Η κά-μα-ρη α-πό - ψι  
i ká-ma-ri a-pó - psi  
(Tonight the room)

Μέ - σα στην ρέμ - βην ό - λως  
Mé - sa stin rém - vin ó - los  
(In deep reverie.)

- χεί.  
- kí.

να μη έ - χει φως πο - λύ.  
na mi é - hi fos po - lí.  
(should not have too much light.)

και την υ - πο - βο -  
ke tin i - po - vo -  
(all receptiveness.)

31

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

Bb Cl. *mf*

C. *mp* *mf*

T. *mf*

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf* *mf*

Vc. 1 *p* *p* *mf* *mf*

Vc. 2 (pizz.) *p* *p* *mf* *mf*

Cb. (pizz.) *p* *p* *mf*

και με το λι-γο φως  
ke me to li-yo fos  
(and with the gentle light—)

θα ο-ρα-μα-τι - σθώ  
tha o-ra-ma-tis - thó  
(I will form visions)

- λή,  
- li,

μέ - σα στην ρέμ-βην έ - τσι  
mé - sa stin rém-vin é - tsi  
(in this deep reverie)

για νάρ-θουν της Α-  
gia nar-thun tis A-



ΓΙΑΝΑΡΘΟΥΝ  
-to call up the shades-

37

Fl. *mf* *meno*

Ob. *mf*

E. Hn. *mf*

Bb Cl. *mf*

C.

T. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* div.

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

για νάρ-θουν η Σκι - ές.  
yia nár - thun i Ski - és.  
(to call up the Shades)

- γά - πης, για νάρ-θουν  
- yá - pis, yia nár - thun  
(to call up the Shades, the Shades of Love)



## ΕΠΕΣΤΡΕΦΕ

Επέστρεφε συχνά και παίρνε με,  
αγαπημένη αίσθησις επέστρεφε και παίρνε με—  
όταν ξυπνά του σώματος η μνήμη,  
κ' επιθυμία παληά ξαναπερνά στο αίμα·  
όταν τα χείλη και το δέρμα ενθυμούνται,  
κ' αισθάνονται τα χέρια σαν ν'αγγίζουν πάλι.

Επέστρεφε συχνά και παίρνε με την νύχτα,  
όταν τα χείλη και το δέρμα ενθυμούνται....

## COME BACK

*Come back often and take hold of me,  
sensation that I love come back and take hold of me—  
when the body's memory awakens  
and an old longing again moves into the blood,  
when lips and skin remember  
and hands feel as though they touch again.*

*Come back often, take hold of me in the night  
when lips and skin remember . . .*

First version written June 1904, with the title  
"Sensual Memory."  
Rewritten September 1909  
Published October 1912.

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## INSTRUMENTATION

1 PICCOLO  
2 FLUTES  
2 OBOES  
2 CLARINETS IN B $\flat$

2 BASSOONS

4 HORNS IN F  
3 TRUMPETS IN B $\flat$

2 TROMBONES  
1 BASS TROMBONE  
1 TUBA

TRIANGLE  
TAM-TAM  
WOOD BLOCK  
BASS DRUM  
CASTANETS

2 HARPS

TENOR SOLO VOICE  
NARRATOR\*

STRINGS

### MALLET REQUIRED:

1. TRIANGLE: normal metal beater
2. TAM TAM: tam tam beater
3. BASS DRUM, normal bass drum mallet

\* Narration by the singer or different person. Narration at bards

Duration ~ 5':40"

# 5.ΕΠΕΣΤΡΕΦΕ

[ Epéstrefe ]  
Come Back

~ 112 *Energico*

Piccolo

Flute 1,2

Oboe 1,2

Clarinet in Bb 1,2

Bassoon 1,2

Horn in F 1,3

Horn in F 2,4

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2,3

Trombone 1,2

Bass Trombone

Tuba

Triangle, Tam-Tam, Wood Blocks

Bass Drum  
Castanets

Harp 1

Harp 2

Tenor

-Narration- *mf*

E - πέ - στρε - φε  
E - pé - stre - fe  
(Come back)

παίρ - νε  
pér - ne me,  
(take hold of me.)

~ 112 *Energico*

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Contrabass

Wood Blocks *mf*

Tam-Tam *f*

scratch-like stroke with metal beater

Bass Drum *p*

D $\sharp$ C $\sharp$ B $\flat$  E $\sharp$ F $\sharp$ G $\sharp$ A $\sharp$

B $\flat$   $\rightarrow$  B $\flat$

B $\flat$   $\rightarrow$  B $\sharp$

ΕΠΕΣΤΡΕΦΕ  
-come back-

7

Picc. *f* *SJ:4J* (a 2)

Fl. 1, 2 *f* *SJ:4J* (a 2)

Ob. 1, 2 *f* *SJ:4J* (a 2)

Bb Cl. 1, 2 *f* *SJ:4J* (a 2)

Bsn. 1, 2 *f* (a 2)

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2, 3 *mf* 2,3

Tbn. 1, 2 *mf*

B. Tbn. *mf* *mp*

Tuba *mf* *mp*

Trgl. T-I, W.BI. (W. BI.) *f* > 3

B.D. Cast. *secco* *mf* *secco* *mf* *secco* *mf* *p*

Hp. 1 *fast arpegg.* *f*

Hp. 2 *fast arpegg.* *f*

T  
Ε - πέ - στρε - φε και παίρ - νε με.  
E - pé - stre - fe ke pér - ne me.  
(Come back and take hold of me.)

Vln. I *f* *div.* *unis.*

Vln. II *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

ΕΠΕΣΤΡΕΦΕ  
-come back-

12

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B $\natural$  Tpt. 1

B $\natural$  Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Trtl. T-I, W.BI.

B.D. Cast.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

The musical score consists of 22 staves, each representing a different instrument. The score begins at measure 12. The instruments include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3 and 4, Trumpets in B-flat 1 and 2, 3, Tenors in B-flat 1 and 2, Baritone and Tuba, Tam-Tam, Bells and Castanets, Harp 1 and 2, and various string instruments (Violins I and II, Viola, Violoncello 1 and 2, and Contrabass). The score features complex rhythmic patterns with multiple time signatures (2 3/8, 3/4, 2/4, 4/4). It includes various dynamics such as *mf*, *f*, and *fast arpegg.*. There are also performance instructions like *non div.*, *div.*, *unis.*, *Tam-Tam with Tam-Tam beater*, and *secco*. The conductor's part (T) includes the lyrics:   
ξυ - πνά η μνή - μη  
ksi - pná i mni - mi  
(The memory awakens)

ΕΠΕΣΤΡΕΦΕ  
-come back-

17

Picc. *f*

Fl. 1, 2 *f* (a 2)

Ob. 1, 2 *f* (a 2)

Bb Cl. 1, 2 *f* (a 2)

Bsn. 1, 2 *f* (a 2)

Hn. 1, 3 *f* 1

Hn. 2, 4 *f* 2

B♭ Tpt. 1

B♭ Tpt. 2, 3 (2&3)

Tbn. 1, 2

B. Tbn.

Tuba

Trgl. T-I, W.BI. *mf* (W. Bl.)

B.D. Cast. *p* *mf* secco

Hp. 1 *f*

Hp. 2 *f*

T. *mf*  
x'e-pi-thi-mi-a  
k'e-pi-thi-mi-a  
(an old longing...)  
τα χει-λη, εν-θυ-μού-νται  
ta hi-li en-thi-mú-n-te,  
(the lips remember)  
x'au-sthá-no-n-tai  
ke sthá-no-n-te  
(and feel)

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.



ΕΠΕΣΤΡΕΦΕ  
-come back-

22 (♩=♩) meno [♩ = 96 c.]

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3  
mf  
1,3

Hn. 2,4  
mf  
2,4

B♯ Tpt. 1  
mf

B♯ Tpt. 2,3  
mf  
2

Tbn. 1,2  
mf

B. Tbn.  
mf

Tuba  
mp

Trgl.  
T-T  
W.B.I.  
mf  
with Tam-Tam beater

B.D.  
Cast.  
mf  
secco

Hp. 1  
f  
gliss.

Hp. 2  
f  
gliss.

T

Vln. I  
mf  
div. unis.

Vln. II  
mf  
div. unis.

Vla.  
mf  
div. unis.

Vc. 1  
mf

Vc. 2  
mf

Cb.  
mf

ΕΠΕΣΤΡΕΦΕ  
-come back-

27

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B $\flat$  Tpt. 1  
*mf*

B $\flat$  Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Tam-Tam

Trgl.  
T-T,  
W.Bl.  
*pp* *mf*

B.D.  
Cast.

Hp. 1

Hp. 2

T

*freely*

Επέστρεφε συχνά και παίρνε με,  
αγαπημένη αίσθησις επέστρεφε και παίρνε με—  
Epéstrefe sihná ke pérne me, ayapiméni ésthisis epéstrefe ke pérne me  
(Come back often and take hold of me, sensation that I love come back and take hold of me—)

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc. 1  
*mp*

Vc. 2  
*mp*

Cb.  
*mp*

div. unis.

div. unis.



ΕΠΕΣΤΡΕΦΕ  
-come back-

41

Picc. *mf*

Fl. 1, 2 *mf* 2° *mf* a 2

Ob. 1, 2 *mf*

B♭ Cl. 1, 2 *mf* 2° 1°

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Trgl.  
T-T,  
W.Bl.

B.D.  
Cast.

Hp. 1 *mf*

Hp. 2

T *mf* *mf*

ε - πέ - στρε - φε και παίρ - νε με — ό - ταν ξυ -  
e - pé - stre - fe ke pír - ne me — ó - tan ksi -  
(Come back and take hold of me—)

Vln. I *mp* *mp* *mf*

Vln. II *mp* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. 1 *mp* *mf*

Vc. 2 *mp* *mf*

Cb.

ΕΠΕΣΤΡΕΦΕ

-come back-

47

Picc. *mf* (a 2)

Fl. 1, 2 *mf* (a 2)

Ob. 1, 2 *mf* a 2

Bb Cl. 1, 2 *mf* (a 2)

Bsn. 1, 2 *mf* a 2 *f*

Hn. 1, 3 *mf* 1

Hn. 2, 4 *mf* 2

B♭ Tpt. 1 *mp* 2

B♭ Tpt. 2, 3 *mp* 2

Tbn. 1, 2

B. Tbn.

Tuba

Trgl. T-T, W.B.I.

B.D. Cast.

Hp. 1

Hp. 2

T

-πνά του σώ-μα-τος— η μνή-μη— κ'ε-πι-θυ-μί-α πα-λιά ξα-να-περ-νά στο αί-μα  
 -pná tu só-ma-tos— i mní-mi— k'e-pi-thi-mi-a pa-liá ksa-na-per-ná sto é-ma  
 (when the body's memory awakens) (and an old longing again moves into the blood.)

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb. *mf*

ΕΠΕΣΤΡΕΦΕ

-come back-

meno [♩ = 82 c.]

53

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Trgl. T-T, W.Bl.

B.D. Cast.

Hp. 1

Hp. 2

Tam-Tam

(W. Bl.)

meno [♩ = 82 c.]

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

ó - tan ta χεί - λη και το δέρ - μα εν - θυ - μου - νται, και' - σθά - νο - νται τα χέ - ρια σαν νά - γγι - ζουν πά - λι.  
 ó - tan ta hí - li ke to THér - ma en - thi - mú - nte ke sthá - no - nte ta hé - ria san na gí - zun pá - li.  
 (when lips and skin remember) (and hands feel as though they touch again.)

ΕΠΕΣΤΡΕΦΕ  
-come back-

60

Picc.

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Trgl.  
T-T,  
W.B.I.

B.D.  
Cast.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mf*

*mp*

*p*

(1 $^{\circ}$ )

C $\sharp$   $\rightarrow$  C $\sharp$

F $\sharp$   $\rightarrow$  F $\sharp$

F $\sharp$   $\rightarrow$  F $\sharp$

B $\flat$   $\rightarrow$  B $\flat$

C $\sharp$   $\rightarrow$  C $\sharp$

E $\sharp$   $\rightarrow$  E $\sharp$

E $\sharp$   $\rightarrow$  E $\flat$

-Narration-

τα χεί-λη,  
ta hí-li,  
(the lips.)

τα χέ-ρια,  
ta hé-ria,  
(the hands.)

το δέρ-μα,  
to THér-ma,  
(the skin.)

ΕΠΕΣΤΡΕΦΕ  
-come back-

68

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Trgl.  
T-T,  
W.Bl.

B.D.  
Cast.

Hp. 1

Hp. 2

Tam-Tam

Castanets

Bass Drum

*mf*

*mf*

*p*

F# → F#

D# C# B# E# F# G# A#

*mp*

*mp*

[Bars 74-86] Choristers whisper words and phrases of the poem in random order.  
In case of individual performance, there is no spoken words.

T

το σώ-μα εν-θυ-μού-νται  
to só-ma en-thi-mí-nte,  
(the body.) (remembers)

*pp* Επέστρεφε συχνά και παίρνε με.  
αγαπημένη αισθήσις επέστρεφε και παίρνε με—  
Epéstrefe sihná ke pérne me, ayapiméni ésthisis epéstrefe ke pérne me  
(Come back often and take hold of me, sensation that I love come back and take hold of me—)

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp*

*p*



ΕΠΕΣΤΡΕΦΕ  
-come back-

78

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Trgl.  
T-T,  
W.Bl.

B.D.  
Cast.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

D: C# B| E: F# G# A|

+ + + + +

*mf*

*mf*

όταν ξοπνά του σώματος η μνήμη, κ' επιθυμία παλιά ξαναπερνά στο αίμα όταν τα χείλη και το δέρμα ενθυμούνται, κ' αισθάνονται τα χέρια σαν ν'αγγίζουν πάλι.

όταν ksipná tu sómatos i mními k'epithimía paliá ksanaperná sto éma όταν ta hili ke to THérma enthimúnte kesthánonte ta héria san nagizun páli.

(when the body's memory awakens) (and an old longing again moves into the blood.) (when lips and skin remember) (and hands feel as though they touch again.)

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

ΕΠΕΣΤΡΕΦΕ  
-come back-

87 piu [♩ = 96 c.]

Picc. Fl. 1,2 Ob. 1,2 Bb Cl. 1,2 Bsn. 1,2 Hn. 1,3 Hn. 2,4 B♭ Tpt. 1 B♭ Tpt. 2,3 Tbn. 1,2 B. Tbn. Tuba Trgl. T-T, W.Bl. B.D. Cast.

Hp. 1 *mf* *f* *mf*

Hp. 2 *mf* *f* *mf*

T (Tenor) *mf*

Ε - - - πέ - στρε - φε συ - χνά και παίρ - νε με  
E - - - pé - stre - fe si - hná ke pér - ne me  
(Come back often, take hold of me..)

Vln. I div. unis. piu [♩ = 96 c.] *mf*  
Vln. II *mf*  
Vla. *mf*  
Vc. 1 *mf*  
Vc. 2 *mf*  
Cb. *mf*

ΕΠΕΣΤΡΕΦΕ  
-come back-

93      meno [♩ = 82 c.]      Tempo primo [♩ = 112 c.]

Picc.  
Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Trgl.  
T-I,  
W.Bl.  
B.D.  
Cast.  
Hp. 1  
Hp. 2  
T

*mp*  
*mp*  
*mp*  
*mp*  
*p*      *p*

την νό - χτα,      ό - ταν τα χεί - λη και το δέρ - μα εν - θυ - - - μού - ντα. . .  
tin ní - hta,      ó - tan ta hí - li ke to THér - ma en - thi - - - mou - nte...  
(...in the night,)      (when lips and skin remember . . .)

meno [♩ = 82 c.]      Tempo primo [♩ = 112 c.]

ΕΠΕΣΤΡΕΦΕ  
-come back-

101

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Trgl.  
T-T.  
W.Bl.

B.D.

Cast.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

Wood Blocks

*f*

*mf*

*mp*

1°

a 2

1

4

3:3:2

8

mf

mf

mf

mf

mf

mf

ΕΠΕΣΤΡΕΦΕ  
-come back-

107

Picc. *f*

Fl. 1, 2 *mf* *a 2* *f*

Ob. 1, 2 *f*

Bb Cl. 1, 2 *f*

Bsn. 1, 2 *f* *(a 2)*

Hn. 1, 3 *mf* *(1)* *mf*

Hn. 2, 4 *mf* *mf*

B<sup>b</sup> Tpt. 1 *mp*

B<sup>b</sup> Tpt. 2, 3 *mp* *2*

Tbn. 1, 2 *mp*

B. Tbn. *mf*

Tuba *mf*

Trgl. T-T, W.BI.

B.D. Cast.

Hp. 1

Hp. 2

T

Vln. I *mf* *f*

Vln. II *mf* *simile* *f*

Vla. *mf* *simile* *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

ΕΠΕΣΤΡΕΦΕ  
-come back-

112

Musical score for orchestra and strings, measures 112-115. The score is in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Picc.**: Piccolo, measures 112-113 with a triplet of eighth notes, then rests. Measures 114-115 play a melodic line starting on G5, marked *f* and *mf*.
- Fl. 1, 2**: Flutes 1 and 2, same as Piccolo.
- Ob. 1, 2**: Oboes 1 and 2, same as Piccolo.
- Bb Cl. 1, 2**: Bass Clarinets 1 and 2, same as Piccolo.
- Bsn. 1, 2**: Bassoons 1 and 2, same as Piccolo.
- Hn. 1, 3**: Horns 1, 3, measures 112-113 with a triplet of eighth notes, then rests. Measures 114-115 play a melodic line starting on Bb4, marked *mf*.
- Hn. 2, 4**: Horns 2, 4, same as Hn. 1, 3.
- B♭ Tpt. 1**: Trumpet 1, measures 112-113 with a triplet of eighth notes, then rests. Measures 114-115 play a melodic line starting on G4, marked *mf*.
- B♭ Tpt. 2, 3**: Trumpets 2, 3, same as B♭ Tpt. 1.
- Tbn. 1, 2**: Trombones 1 and 2, measures 112-113 with a triplet of eighth notes, then rests. Measures 114-115 play a melodic line starting on G3, marked *mf*.
- B. Tbn.**: Baritone Trombone, same as Tbn. 1, 2.
- Tuba**: Tuba, same as Tbn. 1, 2.
- Trgl. T-T, W.Bl.**: Trigon, Tam-tam, and Woodblock, rests.
- B. D. Cast.**: Bass Drum and Cymbal, rests. A *Bass Drum secco* is marked in measure 115.
- Hp. 1, 2**: Harp 1 and 2, rests.
- T**: Tenor, rests.
- Vln. I, II**: Violins I and II, measures 112-113 with a triplet of eighth notes, then rests. Measures 114-115 play a melodic line starting on G4, marked *mf*. Violin I has a *div.* marking in measure 115.
- Vla.**: Viola, same as Violins.
- Vc. 1, 2**: Violas 1 and 2, same as Violins.
- Cb.**: Cello, same as Violins.

ΕΠΕΣΤΡΕΦΕ

-come back-

117

Picc. *f*

Fl. 1,2 *f* a 2

Ob. 1,2 *f* a 2

Bb Cl. 1,2 *f* a 2

Bsn. 1,2 *f*

Hn. 1,3 *mf* 1,3

Hn. 2,4 *mf* 2,4

B> Tpt. 1 *mf*

B> Tpt. 2,3 *mf* (2) 2,3

Tbn. 1,2 *mf* a 2

B. Tbn. *mf*

Tuba *mf*

Trgl. T-T, W.Bl. (W. Bl.)

B.D. Cast. *mf*

Hp. 1

Hp. 2

T

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. 1

Vc. 2

Cb.

ΕΠΕΣΤΡΕΦΕ  
-come back-

122

meno [♩ = 82 c.]

The musical score is arranged in systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bassoons 1 & 2, Horns 1, 2 & 3, Horns 2, 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Bass Trombone, and Tuba. The second system includes Trigonon (T-I, W.B.), Bass Drum, and Cymbal. The third system includes Harp 1 and Harp 2. The fourth system includes Tenor. The fifth system includes Violins I and II, Viola, Violoncello 1 and 2, and Contrabass. The score features various dynamics such as *mf*, *mp*, and *p*, and includes performance markings like *dolce* and *1°*. A triplet of eighth notes is marked in the Flute 1 & 2 part. The tempo is marked as *meno* with a quarter note equal to 82 beats per minute.



ΕΠΕΣΤΡΕΦΕ  
-come back-

129

Picc.

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Trgl.  
T-T,  
W.Bl.

B.D.  
Cast.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

Triangle

*mf*

*mp*

*p*

*p*

Solo *mf*

*n.*

*n.*

*n.*

END OF PART I

## PART II

### ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ

—Τι περιμένουμε στην αγορά συναθροισμένοι;

Είναι οι βάρβαροι να φθάσουν σήμερα.

—Γιατί μέσα στην Σύγκλητο μιά τέτοια απραξία;  
Τι κάθοντ' οι Συγκλητικοί και δεν νομοθετούνε;

Γιατί οι βάρβαροι θα φθάσουν σήμερα.  
Τι νόμους πια θα κάμουν οι Συγκλητικοί;  
Οι βάρβαροι σαν έλθουν θα νομοθετήσουν.

—Γιατί ο αυτοκράτωρ μας τόσο πρωί σηκώθη,  
και κάθεται στης πόλεως την πιο μεγάλη πύλη  
στον θρόνο επάνω, επίσημος, φορώντας την κορώνα;

Γιατί οι βάρβαροι θα φθάσουν σήμερα.  
Κι ο αυτοκράτωρ περιμένει να δεχθεί  
τον αρχηγό τους. Μάλιστα ετοίμασε  
για να τον δώσει μια περγαμηνή. Εκεί  
τον έγραψε τίτλους πολλούς και ονόματα.

—Γιατί οι δυο μας ύπατοι κ' οι πραίτωρες εβγήκαν  
σήμερα με τες κόκκινες, τες κεντημένες τόγες·  
γιατί βραχιόλια φόρεσαν με τόσους αμεθύστους,  
και δαχτυλίδια με λαμπρά, γυαλιστερά σμαράγδια·  
γιατί να πιάσουν σήμερα πολύτιμα μπαστούνια  
μ' ασήμια και μαλάματα έκτακτα σκαλιγμένα;

Γιατί οι βάρβαροι θα φθάσουν σήμερα·  
και τέτοια πράγματα θαμπώνουν τους βαρβάρους.

—Γιατί κ' οι άξιοι ρήτορες δεν έρχονται σαν πάντα  
να βγάλουνε τους λόγους τους, να πούνε τα δικά τους;

Γιατί οι βάρβαροι θα φθάσουν σήμερα·  
κι αυτοί βαρυσούντ' ευφράδειες και δημηγορίες.

—Γιατί ν' αρχίσει μονομιás αυτή η ανησυχία  
κ' η σύγχυσις. (Τα πρόσωπα τι σοβαρά που εγίναν).  
Γιατί αδειάζουν γρήγορα οι δρόμοι κ' η πλατέες,  
κι όλοι γυρνούν στα σπίτια τους πολύ συλλογισμένοι;

Γιατί ενύχτωσε κ' οι βάρβαροι δεν ήλθαν.  
Και μερικοί έφθασαν απ' τα σύνορα,  
και είπανε πως βάρβαροι πια δεν υπάρχουν.

Και τώρα τι θα γένουμε χωρίς βαρβάρους.  
Οι άνθρωποι αυτοί ήσαν μια κάποια λύσις.

### WAITING FOR THE BARBARIANS

*What are we waiting for, assembled in the forum?*

*The barbarians are due here today.*

*Why isn't anything happening in the senate?  
Why do the senators sit there without legislating?*

*Because the barbarians are coming today.  
What laws can the senators make now?  
Once the barbarians are here, they'll do the legislating.*

*Why did our emperor get up so early,  
and why is he sitting at the city's main gate  
on his throne, in state, wearing the crown?*

*Because the barbarians are coming today  
and the emperor is waiting to receive their leader.  
He has even prepared a scroll to give him,  
replete with titles, with imposing names.*

*Why have our two consuls and praetors come out today  
wearing their embroidered, their scarlet togas?  
Why have they put on bracelets with so many amethysts,  
and rings sparkling with magnificent emeralds?  
Why are they carrying elegant canes  
beautifully worked in silver and gold?*

*Because the barbarians are coming today  
and things like that dazzle the barbarians.*

*Why don't our distinguished orators come forward as usual  
to make their speeches, say what they have to say?*

*Because the barbarians are coming today  
and they're bored by rhetoric and public speaking.*

*Why this sudden restlessness, this confusion?  
(How serious people's faces have become.)  
Why are the streets and squares emptying so rapidly,  
everyone going home so lost in thought?*

*Because night has fallen and the barbarians have not come.  
And some who have just returned from the border say  
there are no barbarians any longer.*

*And now, what's going to happen to us without barbarians?  
They were, those people, a kind of solution.*

Written November 1898  
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## INSTRUMENTATION

1 PICCOLO  
2 FLUTES  
2 OBOES  
1 ENGLISH HORN  
2 CLARINETS IN B $\flat$   
2 BASSOONS

4 HORNS IN F  
3 TRUMPETS IN B $\flat$   
2 TROMBONES  
1 BASS TROMBONE  
1 TUBE

TIMPANI  
ROTO-TOMS  
XYLOPHONE  
SNARE  
TAM-TAM  
CYMBALS  
BASS DRUM


2 HARPS


MIXED CHOIR DIVIDED IN  
TWO SECTIONS

STRINGS

### MALLET REQUIRED:

1. TIMPANI: hard and soft [Timpani and roto toms should be played by the timpanist.  
A set of 4 timpani and set of 3 roto toms in total].
2. XYLOPHONE: hard
3. CYMBALS: yarn (when suspended). At hand cymbals as well.
4. SNARE DRUM: normal
5. TAM TAM: tam tam beater, metal brush
6. BASS DRUM: normal bass drum mallet

TIMPANI tuning 

ROTO TOMS tuned in 

Duration ~ 8':15"

# 6. ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ

[periménontas tus varvárus]

Waiting For The Barbarians

♩ ~ 92

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute 1,2, Oboe 1,2, English Horn, Clarinet in Bb 1,2, Bassoon 1,2), brass (Horn in F 1,3, Horn in F 2,4, Trumpet in Bb 1, Trumpet in Bb 2,3, Trombone 1,2, Bass Trombone, Tuba), and percussion (Roto-Tom & Timpani, xylophone, Cymbals, Snare Drum, Tam-Tam, Bass Drum). The middle section features a Harp. The bottom section includes a choir (Soprano 1, Alto 1, Choir 1, Tenoro 1, Basso 1, Soprano 2, Alto 2, Choir 2, Tenoro 2, Basso 2) and a string ensemble (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is in 4/4 time with a tempo of approximately 92 beats per minute. It features various dynamics such as *mf*, *p*, *f*, and *div.* (divisi). The percussion parts include specific instructions like 'hard mallet' and '1&2 sempre'. The string parts are marked with *f* and include some slurs and accents. The harp part has a specific fingering sequence:  $D\sharp C\sharp B\flat E\flat F\sharp G\flat A\flat$ .



ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

8

Picc. *mf* *flutter* *mf*

Fl. 1,2 *mf* *mf*

Ob. 1,2 *mf* *mf*

E. Hn. *mf* *mf*

B♭ Cl. 1,2 *mf* *mf*

Bsn. 1,2 *mf* *mf*

Hn. 1,3 *mp* *mf*

Hn. 2,4 *mp* *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2,3 *mf*

Tbn. 1,2 *mp* *p*

B. Tbn. *mp*

Tuba *mp*

R.T. *f*

Timp. *f*

Xyl. *mp* *f* *mf*

Cymb. *mf* *secco*

Sn.D. *mp* *mf* *p* *mf*

T-T. *f* *mf*

B.D. *f* *mf* *secco*

Hp. 1,2

S1

A1

T1

B1

S2 *mf*  
Τι πε - - ρι - - μέ - - νου - με στην α - γο - ρά σου - να - θροι - σμέ - νοι;  
Ti pe - - ri - - mé - - nu - me stin a - go - rá si - na - thri - smé - ni?  
(what are we waiting for.) (assembled in the forum?)

A2 *mf*  
Τι πε - - ρι - - μέ - - νου - με στην α - γο - ρά σου - να - θροι - σμέ - νοι;  
Ti pe - - ri - - mé - - nu - me stin a - go - rá si - na - thri - smé - ni?  
(what are we waiting for.) (assembled in the forum?)

T2 *mf*  
Τι πε - - ρι - - μέ - - νου - με στην α - γο - ρά σου - να - θροι - σμέ - νοι;  
Ti pe - - ri - - mé - - nu - me stin a - go - rá si - na - thri - smé - ni?  
(what are we waiting for.) (assembled in the forum?)

B2 *mf*  
Τι πε - - ρι - - μέ - - νου - με στην α - γο - ρά σου - να - θροι - σμέ - νοι;  
Ti pe - - ri - - mé - - nu - me stin a - go - rá si - na - thri - smé - ni?  
(what are we waiting for.) (assembled in the forum?)

Vln. I *f* *mf* *mf*

Vln. II *f* *mf* *mf*

Vla. *f* *mf* *mf*

Vc. *f* *mf* *mf*

Cb. *f* *mf* *mf*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

11

The score includes parts for Piccolo, Flutes 1 & 2, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, 3, Tuba, Timpani, Snare Drum, Cymbals, Triangles, Bass Drum, Harp 1 & 2, and vocal soloists (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2). The vocal parts include Greek lyrics and English translations. The orchestral parts feature various dynamics such as *mp*, *mf*, *f*, *ff*, and *p*.

**Vocal Soloist Lyrics:**  
Εί - ναι οί βάρ - βα - ροί να φθά - σουν σή - με - ρα.  
*i - ne i vār - va - ri na fihá - sun sí - me - ra.*  
(The barbarians are due here today.)

**Vocal Soloist Lyrics (Second Part):**  
Για - τί μέ - σα στην Σύγκ - λη - το  
*Yia - tí mé - sa stin sí - gli - to*  
(Why isn't anything happening in the senate?)



ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

15

Picc. *mf* 1<sup>o</sup> *mf*

Fl. 1, 2 *mf*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

R.T.  
Timp.

Xyl.

Cymb.

Sn.D.

T-T

B.D.

Hp. 1, 2

S1 *mf* Για - τί θα φθά - σουν, για - τί θα έρ - θουν,  
Yia - ti tha fthá - sun, yia - ti tha ér - thun  
(They are due here today.) (because they're coming.)

A1 *mf* Για - τί θα φθά - σουν, για - τί θα έρ - θουν,  
Yia - ti tha fthá - sun, yia - ti tha ér - thun  
(They are due here today.) (because they're coming.)

T1 *mf* Τι κά - θο - νται και κά - μουν; οι Συ - γκλη - τι - - κοί;  
Ti ká - tho - nte ke ká - mun? i si - gli - ti - - ki?  
(What are they doing?) (what senators do?)

B1 *mf* Τι κά - θο - νται στην Σύ - γκλη - το τι  
Ti ká - tho - de stin sí - gli - - to ti  
(What are they doing in the senate?)

S2 *mf* για - τί μια τέ - τοια α - πρα - ξί - α; Τι κά - - θο - νται και κά - μουν  
yia - ti mia té - tia a - prak - sí - a? Ti ká - - tho - nte ke ká - mun  
(why isn't anything happening?) (why do they sit there?)

A2 *mf* για - τί μια τέ - τοια α - πρα - ξί - α; Τι κά - - θο - νται και κά - μουν  
yia - ti mia té - tia a - prak - sí - a? Ti ká - - tho - nte ke ká - mun  
(why isn't anything happening?) (why do they sit there?)

T2 *mf* μια τέ - τοια α - πρα - ξί - α; Τι κά - θο - νται στην Σύ - γκλη - τό  
mia té - tia a - prak - sí - a? Ti ká - tho - nte stin sí - gli - - to  
(What are they doing in the senate?)

B2 *mf* μια τέ - τοια α - πρα - ξί - α; Τι κά - θο - νται Συ - γκλη - τι - - κοί;  
mia té - tia a - prak - sí - a? Ti ká - tho - nte si - gli - ti - - ki  
(why do the senators sit there?)

Vln. I *mf* pizz *f*

Vln. II *mf* pizz *f*

Vla. *mf*

Vc. *mf*

Cb. (ord) *f*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

18

The musical score is arranged for a full orchestra and a vocal ensemble. The orchestral parts include Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 3 and 2, 4, Trumpets 1 and 2, 3, Trombones 1, 2, and Tuba, Timpani, Xylophone, Cymbals, Snare Drum, Tom-Toms, and Bass Drum, and Harp 1 & 2. The vocal ensemble consists of Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f*, *mf*, *p*, and *mp*. The vocal parts include Greek lyrics and English translations in parentheses. The piece concludes with a *secco* marking and a final *f* dynamic.



ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

24

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

R. T. Timp.

Xyl.

Cymb.

Sn. D.

T-T

B. D.

S 1

πια! Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
pia! i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

A 1

πια! Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
pia! i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

T 1

Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

B 1

Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

S 2

-χοί; Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
-ki? i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

A 2

-χοί; Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
-ki? i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

T 2

-χοί; Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
-ki? i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

B 2

-χοί; Οἱ βάρ - βα - ροὶ σαν ἐλ - θουν θα νο - μο - θε - - τή - σουν.  
-ki? i vár - - va - ri san él - thun tha no - mo - the - - tí - sun.  
(Once the barbarians are here.) (they'll do the legislating.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. unis. a 2

div. non div. div.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

27

(♩=♩)

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

R. T. Timp.

Xyl.

Cymb.

Sn. D.

T-T

B. D.

Harp 1, 2

S1

A1

T1

B1

S2

A2

T2

B2

Vcln. I

Vcln. II

Vla.

Vcl.

Cb.

*mf*

*mp*

*f*

*p*

pizz

*mf*

pizz

*mf*

(♩=♩)

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

33

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1  
 B♭ Tpt. 2, 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 R.T.  
 Timp.  
 Xyl.  
 Cymb.  
 Sn.D. *normal beater*  
 T-T *mf*  
 B.D.  
 Hp. 1, 2  
 S1  
 A1  
 T1  
 B1  
 S2  
 A2  
 T2  
 B2  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. II&III  
 Cb.

*mf* *mp* *mf* *mf* *p* *mf* *p* *mf* *p*

D♭ C♯ B♭ E F♯ G♯ A♯  
 harp 1  
 harp 2  
 F♯ → F♯ B♭ → B♭ D♭ → D♯ C♯ → C♭ G♯ → G♯

Για - τί ο αυ - το - κρά - τωρ μας τό - σο πρω - ί ση - κό - θη. και  
 Yia - ti o af - to - kra - tor mas to - so pro - i si - ko - thi. ke  
 (Why did our emperor) (get up so early,)

*p* *mf* *p* *mf* *p* *mf* *p*

*pizz* *mf* *con sord.* *mf*

II&III

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

41

(♩=♩)

Picc. *mf*

Fl. 1,2 *mf* a 2 fr.

Ob. 1,2

E. Hn.

B♭ Cl. 1,2 *mf* a 2

Bsn. 1,2 *mf*

Hn. 1,3 *mp* 1

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

R.T.  
Timp.

Xyl.

Cymb.

Sn.D.

T-T

B.D.

Hp. 1,2

S1

A1

T1

B1

S2  
κά - θε - ται σης πό - λε - ως την πιο με - γά - - λη πύ - λη στον θρό - νοε - πά - νο, ε -  
ká - the - te stis ró - le - os tin pio me - gá - - li pí - - li ston thró - noe - pá - no, e -  
(and why is he sitting at the city's main gate) (on his throne.)

A2 *mf*  
στον θρό - νοε - πά - νο, ε -  
ston thró - noe - pá - no, e -  
(on his throne.)

T2

B2

Vln. I *mp* (♩=♩)

Vln. II *mp* arco

Vla.

Vc.

Cb.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

47

Picc. *ord.*  
 Fl. 1, 2 *ord.*  
 Ob. 1, 2 *a 2*  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1  
 B♭ Tpt. 2, 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 R.T.  
 Timp. *f (timp.)*  
 Xyl.  
 Cymb. *mp* *secco*  
 Sn.D. *mf*  
 T-T.  
 B.D. *mp*  
 Hp. 1, 2  
 S1 *f*  
 A1 *f*  
 T1 *f*  
 B1 *f*  
 S2 *f*  
 A2 *f*  
 T2 *f*  
 B2 *f*  
 Vln. I *mf*  
 Vln. II *mf*  
 Vla. *f*  
 Vc. *f* *arco* *non div.*  
 Cb. *f* *arco*

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)

- πί - ση - μος, φο - ρώ - ντας την κο - ρώ - να; Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 - pí - si - mos, fo - ró - ntas tin ko - ró - na? Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (in state.) (wearing the crown?) (Because the barbarians are coming today)

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)

Για - τί οι βάρ - βα - ροι θα φθά - σουν σή - με - ρα.  
 Ya - tí i vár - va - ri tha fthá - sun sí - me - ra.  
 (Because the barbarians are coming today)



ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
 -Waiting for the barbarians-

52

The musical score is arranged in a multi-staff format. The top section includes woodwinds: Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 3 and 2, 4, Bass Trombone 1, Bass Trombone 2 & 3, Tenor Trombone, and Tuba. The middle section includes Percussion: Timpani (Timp.), Xylophone (Xyl.), Cymbal (Cymb.), Snare Drum (Sn.D.), Tom-tom (T-T), and Bass Drum (B.D.). The harp (Hp. 1, 2) section includes a specific fingering pattern: D4C4B4E4F4G4A4 with accents. The vocal section includes Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), and Bass 2 (B2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include dynamics such as *mf*, *mp*, *p*, *f*, and *mf*. Performance techniques like *soft mallet*, *pizz.*, *div.*, *unis.*, and *Senza sord.* are indicated. The harp part features a specific fingering:  $D_4 C_4 B_4 E_4 F_4 G_4 A_4$  with accents and a  $+++++!+$  pattern.

The vocal parts (S1, A1, T1, B1) include the following lyrics:

*(free narration by solo alto)* **mf**  
 Κι ο αυτοκράτωρ περιμένει να δεχθεί τον αρχηγό τους.  
 Μάλιστα ετοίμασε για να τον δώσει μια περγαμνή.  
 Εκεί τον έγγραψε τίτλους πολλούς κι ονόματα.

Ki o aftokrátor periménei na THEhti ton arhiyó tus.  
 Málista etímase yia na ton THósi mia peryamini.  
 Ekí ton éyrapse titlús polús ki onómata.

and the emperor is waiting to receive their leader.  
 He has even prepared a scroll to give him,  
 replete with titles, with imposing names.

The vocal parts S2, A2, T2, and B2 have the lyrics: Γ'α - / Για -

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

59

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

R.T.  
Timp.

Xyl.

Cymb.

Sn.D.

T-T

B.D.

Hp. 1, 2

S1

A1

T1

B1

S2

A2

T2  
 - τί οι δύο μας ύ - πα - τοι χ'οι πραί - τω - ρες ε - βγή - καν σή - με - ρα με τες κόκ - κι - νες, τες κε - ντη - μέ - - νες  
 - ti i THió mas i - pa - ti ki pré - to - res e - vgi - kan sí - me - ra me tes kó - ki - nes, tes ke - nti - mé - - nes  
 (Why have our two consuls) (and praetors come out today) (wearing their embroidered,) (their scarlet togas?)

B2  
 - τί οι δύο μας ύ - πα - τοι χ'οι πραί - τω - ρες ε - βγή - καν σή - με - ρα με τες κόκ - κι - νες, τες κε - ντη - μέ - - νες  
 - ti i THió mas i - pa - ti ki pré - to - res e - vgi - kan sí - me - ra me tes kó - ki - nes, tes ke - nti - mé - - nes  
 (Why have our two consuls) (and praetors come out today) (wearing their embroidered,) (their scarlet togas?)

arco div.

Vln. I

Vln. II

Vla.

Ve.

Cb.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

66

The score is for a full orchestra and vocal soloists. The orchestration includes Piccolo, Flutes 1 & 2 (a2), Oboe 1 & 2 (a2), English Horn, Bassoon 1 & 2 (a2), Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, Tuba, Timpani, Snare Drum, Triangle, Bass Drum, Harp, Soprano, Alto, Tenor, Bass, and Violins I & II. The vocal soloists are Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The score is in 2/4 time and features a melodic line for the vocal soloists and a rhythmic accompaniment for the orchestra. The key signature has one flat (B-flat major or D minor). The tempo is marked *mf* (mezzo-forte). The score includes dynamic markings such as *mf*, *a 2*, and *2°*. The vocal parts have lyrics in Greek and English. The English lyrics are: (Why have they put on bracelets with so many amethysts.) (and rings sparkling with magnificent emeralds?) τό - - - γες τό - - - yes τό - - - γες τό - - - yes

για - τι βρα - χιό - - - λια φό - ρε - σαν με τό - σους α - - - με - θύ - στους, και δα - χτυ - λί - - δια με λα - μπρά, γυα -  
 για - τί γρα - χιό - - - λια φό - ρε - σαν με τό - σους α - - - με - θύ - στους, και THa - hti - li - - THia me lam - prá, για -  
 (Why have they put on bracelets with so many amethysts.) (and rings sparkling with magnificent emeralds?)  
 τό - - - γες τό - - - yes  
 τό - - - γες τό - - - yes

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

73

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 3, & 4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes R. T. (Timpani), Xyl. (Xylophone), Cymb., Sn. D. (Snare Drum), T-T. (Tom-Toms), B. D. (Bass Drum), and Hp. 1, 2 (Harp). The vocal section consists of Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mf*, and *mp*, and includes performance instructions like *hard mallet* and *C♯ → C♯*. The vocal parts have Greek lyrics with English translations in parentheses.

**Vocal Lyrics:**

**S1:** Για - τί θα φθά - σουν / Για - τί θα φθά - σουν  
*(because they are coming)*

**A1:** Για τί θα φθά - σουν / Για τί θα φθά - σουν / Για τί θα φθά - σουν  
*(because they are coming today)*

**T1:** Για - τί θα φθά - σουν / Για - τί θα φθά - σουν / Για - τί θα φθά - σουν  
*(because they are coming)*

**B1:** Για τί θα φθά - σουν / Για τί θα φθά - σουν / Για τί θα φθά - σουν  
*(because they are coming today)*

**S2:** - λι - στε - ρά σμα - ράγ - δια' / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν  
*(Why are they carrying elegant canes..)*

**A2:** - λι - στε - ρά σμα - ράγ - δια' / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν  
*(Why are they carrying elegant canes..)*

**T2:** για - τί να πιά - - - σουν / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν  
*(Why are they carrying elegant canes..)*

**B2:** για - τί να πιά - - - σουν / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν / για - τί να πιά - - - σουν  
*(Why are they carrying elegant canes..)*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

78

(♩=♩)

Picc.  
Fl. 1,2  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1  
B♭ Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tuba  
R. T.  
Timp.  
Xyl.  
Cymb.  
Sn.D.  
T-T.  
B.D.  
Hp. 1,2

S 1  
A 1  
T 1  
B 1  
S 2  
A 2  
T 2  
B 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
Για - τί θα φθά-σουν.  
Yia - ti tha fthá - sun.  
(because they are coming)

Για - τί θα φθά - - - - σουν σή - με - ρα.  
Yia - ti tha fthá - - - - sun sí - me - ra.

φθά - - - σουν.. θα φθά - σουν σή - με - ρα!  
fthá - - - sun.. tha fthá - sun sí - me - ra!  
(they are coming) (because they are coming today.)

φθά - - - σουν.. θα φθά - σουν σή - με - ρα!  
fthá - - - sun.. tha fthá - sun sí - me - ra!  
(they are coming) (because they are coming today.)

φθά - - - σουν.. θα φθά - σουν σή - με - ρα!  
fthá - - - sun.. tha fthá - sun sí - me - ra!  
(they are coming) (because they are coming today.)

-στού - - - νια μ'α - - - σή - μ'α και μ'α - λά - μ'α - τ'α έ - κτα - κτα σκα - λ'γ -  
-stú - - - nia ma - - - sí - mia ke ma - lá - ma - ta ék - tak - ta ska - l'γ -  
(beautifully worked in silver and gold?)

-στού - - - νια μ'α - - - σή - μ'α και μ'α - λά - μ'α - τ'α έ - κτα - κτα σκα - λ'γ -  
-stú - - - nia ma - - - sí - mia ke ma - lá - ma - ta ék - tak - ta ska - l'γ -  
(beautifully worked in silver and gold?)

-στού - - - νια και μ'α - λά - μ'α - τ'α έ - κτα - κτα σκα - λ'γ -  
-stú - - - nia ke ma - lá - ma - ta ék - tak - ta ska - l'γ -  
(beautifully worked in silver and gold?)

-στού - - - νια και μ'α - λά - μ'α - τ'α έ - κτα - κτα σκα - λ'γ -  
-stú - - - nia ke ma - lá - ma - ta ék - tak - ta ska - l'γ -  
(beautifully worked in silver and gold?)

(♩=♩)  
*f*  
arco  
*f*  
arco  
*f*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

82

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

R. T. Timp.

Xyl.

Cymb. *p* *mf* *p* *mf* *p* *mf* *p*

Sn.D. *f*

T-T

B.D. *pp* *mf*

S1 *f*

A1 *f*

T1 *f*

B1 *f*

S2 *f*

A2 *f*

T2 *f*

B2 *f*

Vln. I *non div.* *ff* *f*

Vln. II *non div.* *ff* *f*

Vla. *non div.* *ff* *f*

Vc. *non div.* *ff* *f*

Cb. *ff* *f*

Για - τί οι βάρ - - - βα - ροι θα φθά - σουν σή - με - ρα  
 Yia - tí i vár - - - va - ri tha fthá - sun sí - - me - ra  
 (Because the barbarians are coming today)

-μέ - να; Για - τί οι βάρ - - - βα - ροι θα φθά - σουν σή - με - ρα.  
 -mé - na? Yia - tí i vár - - - va - ri tha fthá - sun sí - - me - ra.  
 (Because the barbarians are coming today)

-σμέ - να; Για - τί οι βάρ - - - βα - ροι θα φθά - σουν σή - με - ρα.  
 -mé - na? Yia - tí i vár - - - va - ri tha fthá - sun sí - - me - ra.  
 (Because the barbarians are coming today)

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

85 (♩=♩)

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1  
 B♭ Tpt. 2, 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 R.T.  
 Timp.  
 Xyl.  
 Cymb.  
 Sn.D.  
 T-T.  
 B.D.  
 Hp. 1, 2  
 S1  
 A1  
 T1  
 B1  
 S2  
 A2  
 T2  
 B2  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

1°  
*p*  
*mf*  
*p*  
 1°  
*p*  
 1  
*mp*  
 3  
*p*  
 3  
*pp*  
*pp*  
 C♯ → C♯ 3  
*p*  
*L.v.*  
*p*  
 D#C#Bb E#F#G#A#  
 1 1 1 1 1 1  
*mf*  
 3  
*mf*  
 3  
 και τέ - τρια πράγ - μα - τα θα - - - μπό - - - νουν τους βαρ - βά - ρους.  
 ke ié - tia prá - yma-ta tha - - - mpó - - - nun tus var - vá - rus.  
 (and things like that..) (.. dazzle the barbarians.)

(♩=♩)

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

92

Picc. *mf*  
 Fl. 1, 2 *mf*  
 Ob. 1, 2 *mf*  
 E. Hn. *mf*  
 B♭ Cl. 1, 2 *mf*  
 Bsn. 1, 2 *mf*  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1 *mp*  
 B♭ Tpt. 2, 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba *mp*  
 R.T.  
 Timp.  
 Xyl.  
 Cymb.  
 Sn.D.  
 T.T. *mf*  
 B.D.  
 Hp. 1, 2  
 S1  
 A1  
 T1  
 B1  
 S2 *mf*  
 A2 *mf*  
 T2 *mf*  
 B2 *mf*  
 Vln. I *mf*  
 Vln. II *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Cb. *mf* pizz

Για - τί κ'οι ά - ξιοι ρή - το - - - ρες δεν έρ - χο - νται σαν πά - - - - ντα  
 Για - τί ki άk - sii ri - to - - - res Then ér - ho - nte san pá - - - - nta  
 (Why don't our distinguished orators come forward as usual)

Για - τί κ'οι ά - ξιοι ρή - το - - - ρες δεν έρ - χο - νται σαν πά - - - - ντα να βγά - λου - νε τους  
 Για - τί ki άk - sii ri - to - - - res Then ér - ho - nte san pá - - - - nta na yá - lu - ne tus



ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

98

(♩=♩)

Picc. Fl. 1,2 Ob. 1,2 E. Hn. B♭ Cl. 1,2 Bsn. 1,2 Hn. 1,3 Hn. 2,4 B♭ Tpt. 1 B♭ Tpt. 2,3 Tbn. 1,2 B. Tbn. Tuba R.T. Timp. Xyl. Cymb. Sn.D. T-T B.D. Hp. 1,2

S1  
Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα  
Yia - tí i vár - va - ri tha fthá - sun sí - me - ra  
(Because the barbarians are coming today)

A1  
Για - τί 3 οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
Yia - tí 3 i vár - va - ri tha fthá - sun sí - me - ra.  
(Because the barbarians are coming today)

T1  
Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
Yia - tí i vár - va - ri tha fthá - sun sí - me - ra.  
(Because the barbarians are coming today)

B1  
Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
Yia - tí i vár - va - ri tha fthá - sun sí - me - ra.  
(Because the barbarians are coming today)

S2  
να πού - νε τα δι - κά τους; Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
na pí - ne ta thí - ká - tus? Yia - tí i vár - va - ri tha fthá - sun sí - me - ra.  
(to make their speeches, say what they have to say?)  
(Because the barbarians are coming today)

A2  
να πού - νε τα δι - κά τους; Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
na pí - ne ta thí - ká - tus? Yia - tí i vár - va - ri tha fthá - sun sí - me - ra.  
(to make their speeches, say what they have to say?)  
(Because the barbarians are coming today)

T2  
λό - γους τους, να πού - νε τα δι - κά τους; Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
ló - yus tus, na pí - ne ta thí - ká - tus? Yia - tí i vár - va - ri tha fthá - sun sí - me - ra.  
(to make their speeches, say what they have to say?)  
(Because the barbarians are coming today)

B2  
λό - γους τους, να πού - νε τα δι - κά τους; Για - τί οι βάρ - βα-ροι θα φθά - σουν σή - με - ρα.  
ló - yus tus, na pí - ne ta thí - ká - tus? Yia - tí i vár - va - ri tha fthá - sun sí - me - ra.  
(to make their speeches, say what they have to say?)  
(Because the barbarians are coming today)

Vln. I Vln. II Vla. Vc. Cb.

non div. arco div.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

104

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

R. T.  
Timp.

Xyl.

Cymb.

Sn. D.

T. T.

B. D.

Hp. 1, 2

S1

A1

T1

B1

S2

A2

T2

B2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*solo* *mf*

και - τολ βα - ριο - υ - νται ευ - φρα - δει - ες και δη - μη - γο - ρι - ες.  
kias - ti va - riu - nte - e - fra - THI - es ke THI - mi - yo - ri - es.  
(and they're bored by rhetoric and public speaking.)

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

112 *molto pesante* ♩ - 60

Picc.  
Fl. 1,2  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1  
B♭ Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tuba  
R. T.  
Timp.  
Xyl.  
Cymb.  
Sn.D.  
T-T.  
B.D.  
Hp. 1,2

*mf* with straight mute

*p* *mf* *p* *lv.*

S1  
A1  
T1  
B1

*mp*

Οι βάρ - βα - ροι\_ θα φθά - σουν σή - με - ρα.  
*i var - va - ri ri tha fta - soun si - me - ra*  
(The barbarians are coming today.)

S2  
A2  
T2  
B2

*mp*

Οι βάρ - βα - ροι\_ θα φθά - σουν σή - - - - με - ρα.  
*i var - va - ri ri tha fta - soun si - - - - me - ra.*  
(The barbarians are coming today.)

*molto pesante* ♩ - 60

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *non div.* *mp*

*mf* (octave above if contrabass with C attachment is not available) *mp*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

123

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1, 3, and 2, 4, Trumpets in Bb 1 and 2, 3, Trombones 1, 2, and Tuba), Percussion (R.T., Timp., Xyl., Cymb., Sn.D., T-T., B.D.), and Harp (Hp. 1, 2). The vocal section consists of Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal parts feature lyrics in Greek and English, with a dynamic marking of *p*. The string parts include dynamic markings of *p* and *mf*, and performance instructions such as *non div.*, *unis.*, *div.*, and *mf*.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

133

The musical score for page 133 of 'Waiting for the Barbarians' features a variety of instruments and a vocal ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1.3, 2.4, Trumpets 1, 2 & 3, Trombones 1 & 2, and Tuba. The percussion section consists of Russian Tympani, Xylophone, Cymbal, Snare Drum, Tom-Tom, and Bass Drum. The string section includes Harp 1 & 2 and Violins I & II, Viola, Violoncello, and Contrabasso. The vocal ensemble includes Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The lyrics for the vocal ensemble are in Greek and English: *σήμερα, θά φθά - σουν σήμερα. (today.) (they are coming today.)*. The score includes dynamic markings such as *mf*, *mp*, *p*, *mf*, and *mp*. Performance instructions include *a 2*, *l.v.*, and *piú mosso - 80*. The score is written in a key signature of two flats and a 4/4 time signature.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

143

Picc. *f* *a 2*

Fl. 1, 2 *f*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2 *f*

Bsn. 1, 2

Hn. 1, 3 *p* *mp*

Hn. 2, 4 *p* *mp*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2 *p* *mp* *p*

B. Tbn. *p* *mp* *p*

Tuba *p* *mp* *p*

R. T. Timp.

Xyl. *f*

Cymb.

Sn. D. *mf*

T. T.

B. D.

Hp. 1, 2 *f*

S1

A1

T1 *ppp - p - ppp*  
whisper [any word or phrase, until bar 153]

B1 *ppp - p - ppp*  
whisper [any word or phrase, until bar 153]  
- Γιατί ν' αρχίσει μονομιάς αυτή η ανησυχία  
κ' η σύγχυσις. (Τα πρόσωπα τι σοβαρά που έγιναν). *Yiatí narhísei monomiás...aftí i anisihía...  
ki sínhisís...ta prósofa ti sovará pu eyínan...* Why this sudden restlessness, this confusion?  
(How serious people's faces have become.)

S2

A2

T2 *ppp - p - ppp*  
whisper [any word or phrase, until bar 153]

B2 *ppp - p - ppp*  
whisper [any word or phrase, until bar 153]  
Γιατί αδειάζουν γρήγορα οι δρόμοι κ' η πλατέες,  
κι όλοι γυρνούν στα σπίτια τους πολύ συλλογισμένοι; *Yiatí aThiázun grígora i Thrómi ki platées...  
ki óli yirnún sta spítia tus...polí siloyisméni...* Why are the streets and squares emptying so rapidly,  
everyone going home so lost in thought?

Vln. I *mf* *f* *pizz*

Vln. II *mf* *f* *pizz*

Vla. *mf* *mf* *pizz*

Vc. *mf* *mf* *pizz*

Cb. *mf* *mf* *pizz*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

147

The musical score is arranged for a large orchestra and vocal ensemble. The orchestral parts include Piccolo, Flutes 1 & 2, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 3, and 2, 4, Trumpets 1 and 2, 3, Trombones 1, 2, and Tuba, Timpani, Xylophone, Cymbals, Snare Drum, Tom-Toms, and Bass Drum. The keyboard part is for Harpsichord 1 & 2. The vocal parts are for Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The vocal parts include Greek lyrics and the English translation: "Why this sudden restlessness." The score features various musical notations such as dynamics (f, mf, mp, p), articulation (accents, slurs), and performance instructions (e.g., "a 2", "1. v.").

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

152

Picc. Fl. 1,2 Ob. 1,2 E. Hn. B♭ Cl. 1,2 Bsn. 1,2 Hn. 1,3 Hn. 2,4 B♭ Tpt. 1 B♭ Tpt. 2,3 Tbn. 1,2 B. Tbn. Tuba R.T. Timp. Xyl. Cymb. Sn.D. T-T. B.D. Hp. 1,2

S1  
- χί - α κή σύγ - χυ - σης. Για - - -  
- hi - a ki sin - hi - sis. Yia - - -  
(and confusion?)

A1  
- χί - α κή σύγ - χυ - σης. Για - - -  
- hi - a ki sin - hi - sis. Yia - - -  
(and confusion?)

T1  
Gua - - -  
Yia - - -

B1  
Gua - - -  
Yia - - -

S2  
- χί - - - α κή σύγ - - - χυ - - - σης.  
- hi - - - a ki sin - - - hi - - - sis.  
(and confusion?)

A2  
- χί - - - α κή σύγ - - - χυ - - - σης.  
- hi - - - a ki sin - - - hi - - - sis.  
(and confusion?)

T2  
*mp*  
(Γα πρό - σω - πα τι σο - βα - ρά που ε - γί - - - ναν).  
(Ta pró - so - pa ti so - va - - - rá pu e - - - yí - - - nan.)  
(How serious people's faces have become.)

B2  
*mp*  
(Γα πρό - σω - πα τι σο - βα - ρά που ε - γί - - - ναν).  
(Ta pró - so - pa ti so - va - - - rá pu e - - - yí - - - nan.)  
(How serious people's faces have become.)

Vln. I Vln. II Vla. Vc. Cb.



ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

157

Picc. *f*  
 Fl. 1, 2 *f*  
 Ob. 1, 2 *f*  
 E. Hn. *f*  
 B♭ Cl. 1, 2 *f*  
 Bsn. 1, 2 *mp*  
 Hn. 1, 3 *p*  
 Hn. 2, 4 *p*  
 B♭ Tpt. 1 *pp*  
 B♭ Tpt. 2, 3 *pp*  
 Tbn. 1, 2 *p*  
 B. Tbn. *mf*  
 Tuba *mf*  
 R.T. *mf*  
 Timp. *mf*  
 Xyl. *f*  
 Cymb. *mf*  
 Sn.D. *mf*  
 T-T. *mf*  
 B.D. *mf*  
 Hp. 1, 2 *mf*  
 S 1 *mp* *p*  
 A 1 *mp* *p*  
 T 1 *mp* *p*  
 B 1 *mp* *p*  
 S 2 *mf* *mp* *p*  
 A 2 *mf* *mp* *p*  
 T 2 *mf* *mp* *p*  
 B 2 *mf* *mp* *p*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

- τί α - - - δειά - - - ζουν γρή - - - γο - ρα οι δρό - μοι κ'η πλα - τέ - - - - - - - ες,  
 - tí a - - - THiá - - - zun yri - - - yo - ra i THró - mi ki pla - té - - - - - - - es,  
 (Why are the streets and squares emptying so rapidly.)

- τί α - - - δειά - - - ζουν γρή - γο - ρα οι δρό - μοι κ'η πλα - τέ - - - - - - - ες,  
 - tí a - - - THiá - - - zun yri - yo - ra i THró - mi ki pla - té - - - - - - - es,  
 (Why are the streets and squares emptying so rapidly.)

- τί α - - - δειά - - - ζουν γρή - γο - ρα οι δρό - μοι κ'η πλα - τέ - - - - - - - ες,  
 - tí a - - - THiá - - - zun yri - yo - ra i THró - mi ki pla - té - - - - - - - es,  
 (Why are the streets and squares emptying so rapidly.)

Για - τί α - δειά - ζουν γρή - γο - ρα οι δρό - μοι κ'η πλα - τέ - - - - - - - ες,  
 Για - tí a - THiá - zun yri - yo - ra i THró - mi ki pla - té - - - - - - - es,  
 (Why are the streets and squares emptying so rapidly.)

Για - τί α - δειά - ζουν γρή - γο - ρα οι δρό - μοι κ'η πλα - τέ - - - - - - - ες,  
 Για - tí a - THiá - zun yri - yo - ra i THró - mi ki pla - té - - - - - - - es,  
 (Why are the streets and squares emptying so rapidly.)

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

161

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1  
 B♭ Tpt. 2, 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 R. T.  
 Timp.  
 Xyl.  
 Cymb.  
 Sn.D.  
 T-T  
 B.D.  
 Hp. 1, 2  
 S1  
 A1  
 T1  
 B1  
 S2  
 A2  
 T2  
 B2  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

κί - οι γυρ - νούν στα σπύ - τια τους πο - λύ συλ - λο - γι - σμέ - - νοι;  
 kío - lí gyr - nínn sta spí - tia tus po - - lí sí - lo - yis - - mé - - ní?  
 (everyone going home so lost in thought?)

Γλα -  
 Για -

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

167

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

R.T.  
Timp.

Xyl.

Cymb.

Sn.D.

T-T

B.D.

Hp. 1,2

S1

A1

T1

B1

S2

A2

T2

B2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*  
Και με - ρι - - κoi έφ - θα - σαν  
Ke me - ri - - ki ef - tha - san  
(And some who have just returned.)

*mp*  
Και με - ρι - - κoi έφ - θα - σαν  
Ke me - ri - - ki ef - tha - san  
(And some who have just returned.)

- τι ε - νύ - χτω - σε x'oi βάρ - βα - ρoi δεν ήλ - - θαν.  
- ti e - nih - to - se ki vár - - va - ri Then il - - - than.  
(Because night has fallen and the barbarians have not come.)

*mf*

*div.*

*Senza sord.*

*div.*

*un.*

*Senza sord.*

*un.*

*arco*

*arco*

*arco*

*p*

*p*

*p*

*p*

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

173

The score is for a symphony in 4/4 time, starting at measure 173. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, 4, Trombones 1, 2, Tuba, Snare Drum, Cymbal, Tom-Toms, Bass Drum, Harp, and a vocal ensemble consisting of Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The vocal parts have Greek lyrics with English translations in parentheses. The score features various dynamics such as *p*, *mf*, *mp*, *ff*, and *f*. There are also performance instructions like "Senza sord." and "div. unis." for the strings.

**Vocal Lyrics:**

S1: α - πό τα σύ - νο - ρα, και εί - πα - νε πως βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
a - pó ta sí - no - ra, ke i - pa - ne pos (there are no barbarians any longer.)

A1: και εί - πα - νε πως βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
ke i - pa - ne pos (Some people say there are no barbarians any longer.)

T1: πως βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
pos vár - - va - ri pia Then i - páρ - - hun. (there are no barbarians any longer.)

B1: βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
vár - - va - ri pia Then i - páρ - - hun. (there are no barbarians any longer.)

S2: α - πό τα σύ - νο - ρα, και εί - πα - νε πως βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
a - pó ta sí - no - ra, ke i - pa - ne pos (there are no barbarians any longer.)

A2: και εί - πα - νε πως βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
ke i - pa - ne pos (Some people say there are no barbarians any longer.)

T2: πως βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
pos vár - - va - ri pia Then i - páρ - - hun. (there are no barbarians any longer.)

B2: βάρ - - βα - ροι πια δεν υ - πάρ - χουν.  
vár - - va - ri pia Then i - páρ - - hun. (there are no barbarians any longer.)

**Chord Progression:**

Hp. 1,2: D♯C♭B♭ E♭F♯G♯A♭

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

179

The musical score is for the piece 'Waiting for the Barbarians' by Michael Tippett. It is page 179 of the score. The score is written for a large orchestra and a vocal ensemble. The instruments listed on the left are: Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 3, and 2, 4, Trumpets 1, 2, 3, and 4, Trombones 1, 2, and 3, Tuba, Timpani (R.T.), Xylophone, Cymbal, Snare Drum, Tom-Toms, and Bass Drum, Harp, Soprano, Alto, Tenor, and Bass vocalists, Violin I and II, Viola, Violoncello, and Contrabass.

The score is in 4/4 time and features a variety of dynamics and articulations. The vocal parts have Greek lyrics and English translations. The lyrics are: 'Και τώ - ρα τι θα γέ - νου - με χω - ρίς βαρ - βά - - - ρους. Ου  
Ke tó - ra ti tha yé - nu - - me ho - ris var - vá - - - rus. i  
(And now,) (what's going to happen to us without barbarians?) f

The score includes various performance instructions such as *mf*, *f*, *ff*, *gliss.*, *lv.*, and *a 2*. There are also some specific markings for the harp and timpani, such as *E4 → D4* and *C# → C4*.

ΠΕΡΙΜΕΝΟΝΤΑΣ ΤΟΥΣ ΒΑΡΒΑΡΟΥΣ  
-Waiting for the barbarians-

185

meno [♩ = 60]

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

E. Hn. *ff*

B♭ Cl. 1,2 *ff*

Bsn. 1,2 *ff*

Hn. 1,3 1,3

Hn. 2,4 2,4

B♭ Tpt. 1 *mf*

B♭ Tpt. 2,3 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Tuba *mf*

R.T. Timp. *f*

Xyl. *p*

Cymb. *p* 1,v

Sn.D. *f*

T-T. *mf* 1,v

B.D. *mf*

Hp. 1,2 *ff*

S 1 *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis, mia ká - - - ria lí - - - sis.  
 (They were, those people, a kind of solution.)

A 1 *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - μια κά - ποια λύ - σις.  
 án (They were! those people, a kind of solution.) san mia ká - - - ria lí - - - sis, mia ká - - - ria lí - - - sis.

T 1 *mf* *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - Οι άν - θρω - ποί αυ - τοί ή - σαν μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis. i án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis.  
 (They were, those people, a kind of solution.) (They were, those people, a kind of solution.)

B 1 *mf* *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - Οι άν - θρω - ποί αυ - τοί ή - σαν μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis. i án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis.  
 (They were, those people, a kind of solution.) (They were, those people, a kind of solution.)

S 2 *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis, mia ká - - - ria lí - - - sis.

A 2 *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis, mia ká - - - ria lí - - - sis.

T 2 *mf* *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - Οι άν - θρω - ποί αυ - τοί ή - σαν μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis. i án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis.  
 (They were, those people, a kind of solution.) (They were, those people, a kind of solution.)

B 2 *mf* *mp*  
 άν - θρω - ποί αυ - τοί ή - σαν μια κά - - ποια λύ - - σις, - Οι άν - θρω - ποί αυ - τοί ή - σαν μια κά - ποια λύ - σις.  
 án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis. i án - thro - pí af - tí i - san mia ká - - - ria lí - - - sis.  
 (They were, those people, a kind of solution.) (They were, those people, a kind of solution.)

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p* div.

Vc. *mf* *p* div.

Cb. *mf* *p*

meno [♩ = 60]

## ΣΤΗΝ ΕΚΚΛΗΣΙΑ

Την εκκλησία αγαπώ— τα εξαπτέρουγά της,  
τ'ασημία των σκευών, τα κηροπήγιά της,  
τα φώτα, τες εικόνες της, τον άμβωνα της.

Εκεί σαν μπω, μες σ'εκκλησία των Γραικών·  
με των θυμιαμάτων της τες ευωδίες,  
με τες λειτουργικές φωνές και συμφωνίες,  
τες μεγαλοπρεπείς των ιερέων παρουσίες  
και κάθε των κινήσεως τον σοβαρό ρυθμό—  
λαμπρότατοι μες στων αμφίων τον στολισμό—  
ο νους μου πηαίνει σε τιμές μεγάλες της φυλής μας,  
στον ένδοξό μας Βυζαντινισμό.

## ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ

Προσπάθησε να τα φυλάξεις, ποιητή,  
Όσο κι αν είναι λίγα αυτά που σταματιούνται.  
Του ερωτισμού σου τα οράματα.  
Βαλ'τα, μισοκρυμένα, μες τες φράσεις σου.  
Προσπάθησε να τα κρατήσεις, ποιητή,  
όταν διεγείρονται μες το μυαλό σου,  
την νύχτα ή μες στην λάμψη του μεσημεριού.

## IN CHURCH

*I love the church: its labara,  
its silver vessels, its candleholders,  
its lights, the ikons, the pulpit.*

*Whenever I go there, into a church of the Greeks,  
with its aroma of incense,  
its liturgical chanting and harmony,  
the majestic presence of the priests,  
dazzling in their ornate vestments,  
the solemn rhythm of their gestures—  
my thoughts turn to the great glories of our race,  
to the splendor of our Byzantine heritage.*

First version written August 1892.  
Rewritten December 1901, and May 1906.  
Printed probably December 1912.

## WHEN THEY COME ALIVE

*Try to keep them, poet,  
those erotic visions of yours,  
however few of them there are that can be stilled.  
Put them, half-hidden, in your lines.  
Try to hold them, poet,  
when they come alive in your mind  
at night or in the brightness of noon.*

Written July 1913.  
Printed probably December 1916.

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INSTRUMENTATION

SOLO SOPRANO VOICE

MIXED CHOIR

STRINGS

Duration: ~ 4':05"



7. ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ

[ótan THieyíronte - stin ekklesiá]

When They Come Alive-In church

The musical score is arranged in two systems. The first system includes vocal parts for Soprano [soloist], Soprano, Alto, Tenor, and Bass. The second system includes string parts for Violin I 1, Violin I 2, Violin II 1, Violin II 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The score begins at measure 76, marked with a tempo of quarter note = 76. The key signature has one flat (B-flat). The time signature is 4/4, with a 2+3/4 measure in the second measure of each system. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte) for the vocalists, and *p* (piano) and *mf* for the strings. The string parts include markings for *con sord.* (con sordina) and a second ending for the Cello 1 part.

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

7

Sop. *A*

S *A*

A *A*

T *mp*

B *mp*

Vln. I 1 *p*

Vln. I 2 *(light touch, as in natural harmonics)* *pp*

Vln. II 1 *p* *(light touch, as in natural harmonics)*

Vln. II 2 *(light touch, as in natural harmonics)*

Vla. 1 *(light touch, as in natural harmonics)*

Vla. 2 *(light touch, as in natural harmonics)*

Vc. 1 *p*

Vc. 2 *mp*

Cb. *mp*

Την εκ - κλη - σί - α α - γα - πώ,  
Tin ek - kli - sí - a a - ya - po,  
*(I love the church:)*

Την εκ - κλη - σί - α α - γα - πώ- τα ε - ξα-πέ - ρυ -  
Tin ek - li - sí a a - ya - ró- ta e - ksa-pté - ri -  
*(I love the church:)* *(its labara,)*

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

13

Sop. *mf* 3

Προ-σπά-θη - σε — να τα φυ-λά - ξεις, ποι-η — τή. —  
Pro - spá - thi - se — na ta fi - lá - ksis, pi - i — tí. —  
(Try to keep them, poet.)

S

A

T *mp*

τα φώ - τα τες ει-  
ta fó - ta, tes i -  
(its lights,)

B

- γά — της, τ'α — σή - μια των σκευ - ών, τα κη - ρο - πτή - γι - ά της, — τα φώ - τα τες ει-  
- yá — tis, t'a — sí - mia ton ske - vón, ta ki - ro - pi - yi - á tis, — ta fó - ta tes i -  
(its silver vessels,) (its candleholders,) (its lights,)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1 *mp*

Vc. 2

Cb.

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

18 *mf*  $\overset{\frown}{3}$

Sop. *mf*  $\overset{\frown}{3}$

Ό - σο κι αν εί - ναι λί - γα α - τά που στα - μα - τιά - νται.  
o - so kian i - ne li - ya a - fiá pu sta - ma - tiú - nte.

(however few of them there are that can be stilled.)

S *mp*

Τα  
Τα

A *p*

T *p*

- κό - νες της, τον άμ - βω - νά της. Ε - κεί σαν μπω, μες σ'εκ - κλη - σί - α των Γραι -  
- kó - nes tis, ton ám - vo - ná tis. E - kí san mpo, mes s'ek - kli - sí - a ton Yre -  
(the ikons,) (the pulpit.) (Whenever I go there,) (into a church of the Greeks.)

B *p*

- κό - νες της, τον άμ - βω - νά της. μες σ'εκ - κλη - σί - α των Γραι -  
- kó - nes tis, ton ám - vo - ná tis. mes s'ek - kli - sí - a ton Yre -  
(the ikons,) (the pulpit.) (into a church of the Greeks.)

Vln. I 1 *p* *mp*

Vln. I 2 *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. 1 *p* II

Vla. 2 *p* I IV

Vc. 1

Vc. 2

Cb. *p*

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

24

Sop. *mf*  
Του ε - ρω - τι - σμού σου τα ο - ρά - μα - τα.  
Tu e - ro - ti - smú su ta o - rá - ma - ta.  
(those erotic visions of yours.)

S *p*  
λί - γα που στα μα - τιά σου ντα.  
lí - ya pu sta - ma - tiú nte.  
(the few that can be stilled)

A *p*  
Τα ο - ρά - μα - τα.  
Ta o - rá - ma - ta.  
(the visions)

T *mp*  
-κών με των θυ - μιά - των της τες ευ - ω δί - - - ες,  
- kón, me ton thi - mia - má - ton tis tes e - vo - THi - - - es,  
(with its aroma of incense,)

B *mp*  
-κών με των θυ - μιά - των της τες ευ - ω δί - - - ες,  
- kón, me ton thi - mia - má - ton tis tes e - vo - THi - - - es,  
(with its aroma of incense,)

Vln. I 1  
Vln. I 2 *mp*  
Vln. II 1 *mp*  
Vln. II 2 *mp*  
Vla. 1 *p*  
Vla. 2 *p* *mp*  
Vc. 1  
Vc. 2  
Cb.

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

29

**Sop.** *mf*

Βαλ' - τα, μι - σο - κρυ - μέ - να, μες τες φρά - σεις σου.  
Val' - ta, mi - so - kri - mé - na, mes tes frá - sis su.  
(put them, half-hidden, in your lines.)

**S** *mp*

Βαλ' - τα, μι - σο - κρυ - μέ - να, μες τες φρά - σεις σου.  
Val' - ta, mi - so - kri - mé - na, mes tes frá - sis su.  
(put them, half-hidden, in your lines.)

**A** *mp*

Βαλ' - τα, μι - σο - κρυ - μέ - να, μες τες φρά - σεις σου.  
Val' - ta, mi - so - kri - mé - na, mes tes frá - sis su.  
(put them, half-hidden, in your lines.)

**T**

με τες λει - τουρ - γι - κές φω - νές και συμ - φω - νί - ες,  
me tes li - tur - yi - kés fo - nés ke sim - fo - ni - es,  
(its liturgical chanting and harmony.)

**B**

με τες λει - τουρ - γι - κές φω - νές και συμ - φω - νί - ες,  
me tes li - tur - yi - kés fo - nés ke sim - fo - ni - es,  
(its liturgical chanting and harmony.)

**Vln. I 1** *mf*

**Vln. I 2** *mf*

**Vln. II 1** *mp*

**Vln. II 2** *pp*

**Vla. 1** *p*

**Vla. 2** *p*

**Vc. 1** *mp*

**Vc. 2** *mp*

**Cb.** *mp*

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

33

Sop. *mf*

Προ-σπά - θη - σε να τα κρα - τή - σεις, ποι - η - τή,  
Pro - spá - thi - se na ta kra - tí - ksis pi - i - tí,  
(Try to keep hold, poet.)

S *mp*

Προ-σπά - θη - σε να τα κρα - τή - σεις, ποι - η - τή,  
Pro - spá - thi - se na ta kra - tí - ksis pi - i - tí,  
(Try to keep hold, poet.)

A *mp*

Προ-σπά - θη - σε να τα κρα - τή - σεις, ποι - η - τή,  
Pro - spá - thi - se na ta kra - tí - ksis pi - i - tí,  
(Try to keep hold, poet.)

T *mp*

tes me - ya - lo - pre - pis των ι - ε - ρέ - ων πα - ρου - σί - ες  
*(the majestic presence of the priests.)*

B *mp*

tes me - ya - lo - pre - pis των ι - ε - ρέ - ων πα - ρου - σί - ες  
*(the majestic presence of the priests.)*

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vla. 1

Vla. 2

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

38

*mf*

Sop. *mf*

ό - ταν — διε - ε - γεί - ρο - νται — μες  
ό - tan — THi - e - γί - ro - nte — mes  
(when they come alive)

S

A

T *mp*

και κά - θε των κι - νή - σε - ως τον σο - βα - ρό ρυθ - μό - λα -  
ke ká - the ton ki - ní - se - os ton so - va - ró rith - mó - la -  
(the solemn rhythm of their gestures—)

B *mp*

και κά - θε των κι - νή - σε - ως τον σο - βα - ρό ρυθ - μό - λα -  
ke ká - the ton ki - ní - se - os ton so - va - ró rith - mó - la -  
(the solemn rhythm of their gestures—)

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vla. 1 *mf* *pp*

Vla. 2 *mf* *pp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*



ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

44

Sop. *mf*  
το μυα - λό σου, την νό - χτα ή  
to mia - ló su, tin ní - hta i  
(in your mind) (at night)

S *mp* *pp*  
A

A *mp* *pp*  
A

T *p*  
- μπρό - τα - ται μες στων αμ - φί - ων τον στο - λι - σμό  
- mpró - ta - ti mes ston am - fi - on ton sto - li - smó  
(dazzling in their ornate vestments.)

B *p*  
- μπρό - τα - ται μες στων αμ - φί - ων τον στο - λι - σμό  
- mpró - ta - ti mes ston am - fi - on ton sto - li - smó  
(dazzling in their ornate vestments.)

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1

Vc. 2

Cb.

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

49

Sop.    
μες στην λάμ - φι του με - ση - με - ριού.   
mes stin lám - psi tu me - si - me - riú.   
(or in the brightness) (of noon.)

S 

A 

T    
ο νους μου πι - αί - νει σε τι - μές με -   
o nus mu pi - é - ni se ti - més me -   
(my thoughts turn to the great glories of our race.)

B    
ο νους μου πι - αί - νει σε τι - μές με -   
o nus mu pi - é - ni se ti - més me -   
(my thoughts turn to the great glories of our race.)

Vln. I 1 

Vln. I 2 

Vln. II 1  III

Vln. II 2  IV

Vla. 1  III *pp*

Vla. 2  III *pp*

Vc. 1 

Vc. 2 

Cb. 

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

54 *mp*

Sop.

S

A

T

B

*poco rit.*

-γά - λες της φυ - λής μας, στον έν - δο - ξό μας Βυ ζα ντι - νι σμό.  
-γά - les tis fi - lis mas, ston én - THO - ksó mas Vi - za - nti - ni - smó.

(to the splendor of our Byzantine heritage.)

(to the splendor of our Byzantine heritage.)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

58 *meno* [♩~68]

Sop. *mf*

S *mp*

A *mp*

T *mp*

B *mp*

*meno* [♩~68]

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vla. 1

Vla. 2

Vc. 1 *mp*

Vc. 2

Cb.

ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ - ΣΤΗΝ ΕΚΚΛΗΣΙΑ  
When they come alive- In church

65

The score is for a vocal ensemble and string orchestra. It begins at measure 65. The vocal parts (Soprano, Alto, Tenor, Bass) have melodic lines with long phrases. The string ensemble includes Violins I and II, Violas, and Cellos. The score features dynamic markings such as *mp*, *p*, and *pp*. There are also performance instructions like '(light touch, as in natural harmonics)' and fingering numbers (I, II, III). The piece concludes with a *pp* dynamic.

Sop.

S

A

T

B

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*mp*

*p*

A

A

A

A

II

(light touch, as in natural harmonics) (II)

*p*

(light touch, as in natural harmonics) (III)

*p*

(light touch, as in natural harmonics) (II)

*p*

(light touch, as in natural harmonics)

*p*

I

(light touch, as in natural harmonics) II

*p*

II

*pp*

*pp*

*pp*



## ΔΕΗΣΙΣ

Η θάλασσα στα βάθη της πήρ' έναν ναύτη.—  
Η μάνα του, ανήξερη, πηαίνει κι ανάφτει

στην Παναγία μπροστά ένα υψηλό κερί  
για να επιστρέψει γρήγορα και νά'ν' καλοί καιροί—

και όλο προς τον άνεμο στήνει τ'αυτί.  
Αλλά ενώ προσεύχεται και δέεται αυτή,

η εικόν ακούει, σοβαρή και λυπημένη,  
ξεύροντας πως δεν θα'λθει πιά ο υιός που περιμένει.

## PRAYER

*The sea engulfed a sailor in its depths.*

*Unaware, his mother goes and lights*

*a tall candle before the ikon of our Lady,*

*praying for him to come back quickly, for the weather*

*to be good—*

*her ear cocked always to the wind.*

*While she prays and supplicates,*

*the ikon listens, solemn, sad,*

*knowing the son she waits for never will come back.*

Written July 1896.

Printed October 23, 1898, as a private pamphlet.

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## INSTRUMENTATION

2 FLUTES  
2 OBOES  
2 CLARINETS  
2 BASSOONS

4 HORNS  
3 TRUMPETS  
2 TROMBONES  
1 BASS TROMBONE  
1 TUBA

TIMPANI  
TUBULAR BELLS  
BASS DRUM

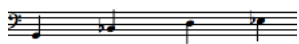
CELESTA

MIXED CHOIR

STRINGS

### MALLET REQUIRED:

1. TIMPANI: medium
2. TUBULAR BELLS: rawhide (hammer)
3. BASS DRUM: normal bass drum mallet

TIMPANI tuning 

DURATION 4':50"



# 8. ΔΕΗΣΙΣ

[THÉISIS]

Prayer

♩ ~ 140 meno [♩ ~ 80]

Flute 1,2  
Oboe 1,2  
Clarinet in B $\flat$  1,2  
Bassoon 1,2  
Horn in F 1,3  
Horn in F 2,4  
Trumpet in B $\flat$  1,2  
Trumpet in B $\flat$  3  
Trombone 1,2  
Bass Trombone  
Tuba  
Timpani *medium mallet*  
Tubular Bells *hammer*  
Tam-Tam  
Bass Drum  
Celesta  
Soprano 1  
Soprano 2  
Alto 1  
Alto 2  
Tenor  
Bass

Violin I 1  
Violin I 2  
Violin II 1  
Violin II 2  
Viola 1  
Viola 2  
Violoncello 1  
Violoncello 2  
Violoncello 3  
Contrabass 1  
Contrabass 2



ΔΕΗΣΙΣ  
-prayer-

15

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

*mf*  
*pp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*pp*  
*pp*  
*mp*  
*mf*  
*mp*  
*pp*  
*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*pp*  
*mp*  
*mp*  
*mf*  
*mf*  
*pp*  
*mf*  
*pp*  
*mf*  
*p*  
*p*

a 2  
2°

H θά - - - λασ - σα στα βιά - - - θη της  
i thá - - - las - sa sta vá - - - thi tis

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

(The sea engulfed a sailor in its depths.)  
(The sea engulfed a sailor in its depths.)  
(The sea engulfed a sailor in its depths.)  
(The sea engulfed a sailor in its depths.)  
(The sea engulfed a sailor in its depths.)  
(The sea engulfed a sailor in its depths.)  
(The sea engulfed a sailor in its depths.)

*p* *mf* *p* *mf*

ΔΕΗΣΙΣ  
-prayer-

20

Fl. 1,2 *f*

Ob. 1,2 *f*

B♭ Cl. 1,2 *f*

Bsn. 1,2 *f*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. 1,2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mp*

T.B. *mp*

T.T. *mp*

B.D. *mp*

Cel. *mf*

S 1  
*mp*  
 πή - ρε έ - - ναν ναύ - - τη. Η μά - - να του, α - - νή - - ξε - - ρη, πη -  
 pi - - r'é - - - - nan ná - - - fi. i má - - na tu a - - ni - - kse - - ri, pi -  
*mp* (Unaware, his mother goes and lights..)

S 2  
*mp*  
 πή - ρε έ - - ναν ναύ - - τη. Η μά - - να του, α - - νή - - ξε - - ρη, πη -  
 pi - - r'é - - - - nan ná - - - fi. i má - - na tu a - - ni - - kse - - ri, pi -  
*mp* (Unaware, his mother goes and lights..)

A 1  
*mp*  
 πή - ρε έ - - ναν ναύ - - τη. Η μά - - να του, α - - νή - - ξε - - ρη, πη -  
 pi - - r'é - - - - nan ná - - - fi. i má - - na tu a - - ni - - kse - - ri, pi -  
*mp* (Unaware, his mother goes and lights..)

A 2  
*mp*  
 πή - ρε έ - - ναν ναύ - - τη. Η μά - - να του, α - - νή - - ξε - - ρη, πη -  
 pi - - r'é - - - - nan ná - - - fi. i má - - na tu a - - ni - - kse - - ri, pi -  
*mp* (Unaware, his mother goes and lights..)

T  
*mp*  
 πή - ρε έ - - ναν ναύ - - τη. Η μά - - να του, α - - νή - - ξε - - ρη, πη -  
 pi - - r'é - - - - nan ná - - - fi. i má - - na tu a - - ni - - kse - - ri, pi -  
*mp* (Unaware, his mother goes and lights..)

B  
*ossia*  
*mp*  
 πή - ρε έ - - ναν ναύ - - τη. Η μά - - να του, α - - νή - - ξε - - ρη, πη -  
 pi - - r'é - - - - nan ná - - - fi. i má - - na tu a - - ni - - kse - - ri, pi -  
*mp* (Unaware, his mother goes and lights..)

Vln. 1,11 *mp*

Vln. 1,12 *mp*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. 1 *mf* *p*

Vla. 2 *mf* *p*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Cb. 1 *p*

Cb. 2 *p*

ΔΕΗΣΙΣ  
-prayer-

25

(a 2)

*mf*

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T.B.

T.T.  
B.D.

Cel.

S 1

*mp* *mf*

- αἰ - - - νει κι α - νά - - - φτει  
- é - - - ni ki a - ná - - - fti

α - - - νά - φτει στην Πα - να - γί - α μπρο -  
a - - - ná - - - fti stin Pa - na - yi - a mpro -  
(..lights a tall candle before the ikon of our Lady.)

S 2

*mp* *mf*

- αἰ - - - νει κι α - νά - - - φτει  
- é - - - ni ki a - ná - - - fti

α - - - νά - φτει στην Πα - να - γί - α μπρο -  
a - - - ná - - - fti stin Pa - na - yi - a mpro -  
(..lights a tall candle before the ikon of our Lady.)

A 1

*mp*

- αἰ - - - νει κι α - νά - - - φτει  
- é - - - ni ki a - ná - - - fti

Πα - να - γί - α μπρο -  
Pa - na - yi - a mpro -

A 2

*mp*

- αἰ - - - νει κι α - νά - - - φτει  
- é - - - ni ki a - ná - - - fti

Πα - να - γί - α μπρο -  
Pa - na - yi - a mpro -

T

*mp*

- αἰ - - - νει κι α - νά - - - φτει  
- é - - - ni ki a - ná - - - fti

Πα - να - γί - α μπρο -  
Pa - na - yi - a mpro -

B

*mp*

- αἰ - - - νει κι α - νά - - - φτει  
- é - - - ni ki a - ná - - - fti

Πα - να - γί - α μπρο -  
Pa - na - yi - a mpro -

Vln. I 1

*mf*

Vln. I 2

*mf*

Vln. II 1

*mf*

Vln. II 2

*mf*

Vla. 1

*mf*

Vla. 2

*mf*

Vc. 1

*mf*

Vc. 2

*mf*

Vc. 3

*mf*

Cb. 1

Cb. 2

ΔΕΗΣΙΣ  
-prayer-

30

Fl. 1,2 *mf*

Ob. 1,2 *mf*

B♭ Cl. 1,2 *mf*

Bsn. 1,2 *mf*

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

T.B.

T.T.

B.D.

Cel.

S 1 *mf*  
στά έ - να υ - ψη - - - λό κε - ρί για να ε - πι - στρέ - ψει γρή - - - γο - ρα και νάν' κα - λού και -  
stá é - na i - psi - - - ló ke - ri ya na e - pi - stré - psi yri - - - yo - ra ke nan' ka - lí ke -  
(praying for him to come back quickly, for the weather to be good-)

S 2 *mf*  
στά έ - να υ - ψη - - - λό κε - ρί για να ε - πι - στρέ - ψει γρή - - - γο - ρα και νάν' κα - λού και -  
stá é - na i - psi - - - ló ke - ri ya na e - pi - stré - psi yri - - - yo - ra ke nan' ka - lí ke -  
(praying for him to come back quickly, for the weather to be good-)

A 1 *mf*  
στά έ - να υ - ψη - - - λό κε - ρί για να ε - πι - στρέ - ψει γρή - - - γο - ρα και νάν' κα - λού και -  
stá é - na i - psi - - - ló ke - ri ya na e - pi - stré - psi yri - - - yo - ra ke nan' ka - lí ke -  
(praying for him to come back quickly, for the weather to be good-)

A 2 *mf*  
στά έ - να υ - ψη - - - λό κε - ρί για να ε - πι - στρέ - ψει γρή - - - γο - ρα και νάν' κα - λού και -  
stá é - na i - psi - - - ló ke - ri ya na e - pi - stré - psi yri - - - yo - ra ke nan' ka - lí ke -  
(praying for him to come back quickly, for the weather to be good-)

T *mf*  
στά έ - να υ - ψη - - - λό κε - ρί για να ε - πι - στρέ - ψει γρή - - - γο - ρα και νάν' κα - λού και -  
stá é - na i - psi - - - ló ke - ri ya na e - pi - stré - psi yri - - - yo - ra ke nan' ka - lí ke -  
(praying for him to come back quickly, for the weather to be good-)

B *mf*  
στά έ - να υ - ψη - - - λό κε - ρί για να ε - πι - στρέ - ψει γρή - - - γο - ρα και νάν' κα - λού και -  
stá é - na i - psi - - - ló ke - ri ya na e - pi - stré - psi yri - - - yo - ra ke nan' ka - lí ke -  
(praying for him to come back quickly, for the weather to be good-)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Cb. 1 *p*

Cb. 2 *p*

ΔΕΗΣΙΣ  
-prayer-

35

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T.  
B.  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

*p*  
*p*  
*p*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*p*

*mp*  
*mp*  
*mp*

*p*  
*p*  
*p*

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

-οί  
-ρί-

και ό - λο προς τον  
ke ό - λο προς τον  
*mp* (her ear cocked always to the wind.)

και ό - λο προς τον  
ke ό - λο προς τον  
*mp* (her ear cocked always to the wind.)

και ό - λο προς τον  
ke ό - λο προς τον  
*mp* (her ear cocked always to the wind.)

-οί  
-ρί-

*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*

ΔΕΗΣΙΣ  
-prayer-

40

The musical score is arranged in systems. The top system includes woodwinds (Flute 1,2; Oboe 1,2; Bass Clarinet 1,2; Bassoon 1,2) and brass (Horn 1,3; Horn 2,4; Trumpet Bb 1,2; Trumpet Bb 3; Trombone 1,2; Trombone B; Tuba; Timpani). The middle system includes strings (Violin 1,2; Viola 1,2; Violoncello 1,2,3; Contrabass 1,2) and a keyboard (Celesta). The bottom system features vocal soloists (Soprano 1,2; Alto 1,2; Tenor; Bass) and a double bass. The vocal parts include Greek lyrics and English translations. The score includes dynamic markings such as *p*, *mp*, and *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. 1,1  
Vln. 1,2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

40

ά - - - νε - - - μο στή - - - νει τ'αυ - - - τί. Αλ - - - λά ε - νώ προ -  
á - - - ne - - - mo stí - - - ní ta - - - tí. Al - - - lá e - nó pro -  
(While she prays and supplicates.)

ά - - - νε - - - μο στή - - - νει τ'αυ - - - τί. Αλ - - - λά ε - νώ προ -  
á - - - ne - - - mo stí - - - ní ta - - - tí. Al - - - lá e - nó pro -  
(While she prays and supplicates.)

ά - - - νε - - - μο στή - - - νει τ'αυ - - - τί. Αλ - - - λά ε - νώ προ -  
á - - - ne - - - mo stí - - - ní ta - - - tí. Al - - - lá e - nó pro -  
(While she prays and supplicates.)

ά - - - νε - - - μο στή - - - νει τ'αυ - - - τί. Αλ - - - λά ε - νώ προ -  
á - - - ne - - - mo stí - - - ní ta - - - tí. Al - - - lá e - nó pro -  
(While she prays and supplicates.)

*p* *mp* *mf*



Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

Lyrics:  
-σεύ - γε - ται και δε - ε - ται αυ - τή,  
séf - he - te ke THé - e - te af - tí,  
η ει - κών α - κού - ει... σο - βα - ρή και λυ - πη -  
i i - kón a - kú - i... so - va - ri ke li - pi -  
(the ikon listens.) (solemn.) (sad.)

Performance markings: mf, mp, f, a 2

ΔΕΗΣΙΣ  
-prayer-

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

mf

f

*(knowing the son she waits)*

mf

*(for never will come back.)*

-μέ - - - νη,  
-mé - - - ni,  
Ξεύ - - - ρο - ντας  
kse - - - vro - nias  
πως δεν θάλ - θει πιά  
pos THen thál - thi riá  
ο - - υ - υός που πε - ρι - μέ - - - νει.  
o - - i - ós ru pe - ri - mé - - - ni.

ΔΕΗΣΙΣ  
-prayer-

57

Fl. 1,2 (a 2) *mf*

Ob. 1,2 (a 2) *mf*

Bs. Cl. 1,2 (a 2) *mf*

Bsn. 1,2 *mf*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

B♭ Tpt. 1,2 *mp*

B♭ Tpt. 3 *mp*

Tbn. 1,2 *mp*

B. Tbn. *mp*

Tuba *mp*

Timp.

T.B.

T.T.

B.D.

Cel.

S1

S2

A1

A2

T

B

Vln. 1,1 *mf*

Vln. 1,2 *mf*

Vln. II.1 *mf*

Vln. II.2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Cb. 1 *p*

Cb. 2 *p*

ΔΕΗΣΙΣ  
-prayer-

62  $\text{♩} = 60$  poco più [  $\text{♩} \sim 76$  ]

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1, 2  
B♭ Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

ΔΕΗΣΙΣ  
-prayer-

68

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

ΔΕΗΣΙΣ  
-prayer-

(♩=♩)  
♩ = 152

73

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1, 2  
B♭ Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

ΔΕΗΣΙΣ  
-prayer-

80

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt. 1,2  
B♭ Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

1,3  
2,4  
a 2  
mp  
mf  
f

E♭ → F    B♭ → C

Bass Drum

ΔΕΗΣΙΣ  
-prayer-

87

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1, 2  
B♭ Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T.  
B.  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

musical score with dynamic markings (f, mf, ff) and performance instructions (a 2).



ΔΕΗΣΙΣ  
-prayer-

94 *meno* [♩ ~ 80]

Fl. 1, 2 *mf* *p*

Ob. 1, 2 *mf* *p* (a 2) *mf*

B♭ Cl. 1, 2 *mf* *p*

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp. *mf*

T.B. *mf*

T.T.  
B.D.

Cel. *mp*

S 1

S 2

A 1

A 2

T

B

♩ ~ 80

Vln. 1, 11 *mp*

Vln. 1, 12 *mp*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vcl. 1 *mf* *mp*

Vcl. 2 *mf* *mp*

Vcl. 3 *mf* *mp*

Cb. 1

Cb. 2

ΔΕΗΣΙΣ  
-prayer-

99

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1, 2  
B♭ Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
T.B.  
T.T.  
B.D.  
Cel.  
S 1  
S 2  
A 1  
A 2  
T  
B  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 1  
Cb. 2

(a 2)  
*mp*  
*p*  
*p*  
*mf*  
*mf*  
*p*  
*mf*  
*mf*  
*1°*  
*mp*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*mf*  
*mp*  
*p*

ΔΕΗΣΙΣ  
-prayer-

104

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, and Bassoon 1 & 2. Below these are brass instruments: Horns 1, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Snare Drum (T.B.), Tom-Tom (T.T.), and Bass Drum (B.D.). The keyboard section consists of Cymbals (Cel.). The string section includes Violins I and II, Violas I and II, Violoncellos I, II, and III, and Contrabasses I and II. The score begins at measure 104. The woodwinds and strings play sustained notes with various dynamics, including *pp* (pianissimo) and *mp* (mezzo-piano). The percussion instruments have specific rhythmic patterns, with the snare drum and tom-tom playing *mp* and the cymbals playing *p*. The strings play a steady accompaniment, with some parts marked *pp*. The overall mood is solemn and prayerful.

END OF PART II

### PART III

#### THE CITY

You said: "I'll go to another country, go to another shore,  
find another city better than this one.  
Whatever I try to do is fated to turn out wrong  
and my heart lies buried as though it were something dead.  
How long can I let my mind moulder in this place?  
Wherever I turn, wherever I happen to look,  
I see the black ruins of my life, here,  
where I've spent so many years, wasted them, destroyed  
them totally."

You won't find a new country, won't find another shore.  
This city will always pursue you. You will walk  
the same streets, grow old in the same neighborhoods,  
will turn gray in these same houses.  
You will always end up in this city. Don't hope for things  
elsewhere:  
there is no ship for you, there is no road.  
As you've wasted your life here, in this small corner,  
you've destroyed it everywhere else in the world.

Written August 1894, entitled "Once More in the Same City,"  
and listed under the heading "prisons"  
Published April 1910

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#### Η ΠΟΛΙΣ

Είπες: «Θα πάγω σ'άλλη γη, θα πάγω σ'άλλη θάλασσα.  
Μιά πόλις άλλη θα βρεθεί καλλίτερη από αυτή.  
Κάθε προσπάθεια μου μιά καταδίκη είναι γραφτή·  
κ' ειν' η καρδιά μου —σαν νεκρός— θαμμένη.  
Ο νους μου ως πότε μες στον μαρασμόν αυτόν θα μένει.  
Όπου το μάτι μου γυρίσω, όπου κι αν δω  
ερείπια μαύρα της ζωής μου βλέπω εδώ,  
που τόσα χρόνια πέρασα και ρήμαξα και χάλασα.»

Καινούργιους τόπους δεν θα βρεις, δεν θα βρεις άλλες θάλασσες.  
Η πόλις θα σε ακολουθεί. Στους δρόμους θα γυρνάς  
τους ίδιους. Και στες γειτονιές τες ίδιες θα γερνάς·  
και μες στα ίδια σπίτια αυτά θ'ασπρίζεις.  
Πάντα στην πόλι αυτή θα φθάνεις. Για τα αλλού —μη ελπίζεις—  
δεν έχει πλοίο για σε, δεν έχει οδό.  
Έτσι που τη ζωή σου ρήμαξες εδώ  
στην κόχη τούτη την μικρή, σ'όλην την γη την χάλασες

INSTRUMENTATION

TWO NARRATORS [1 MAN AND 1 WOMAN]

IN ENGLISH

OR GREEK

STRINGS

DURATION ~ 5':05"

9. INTERLUDE  
THE CITY-Η ΠΟΛΙΣ  
[i pólis]

♩ ~70

*mp*

Female Narrator [English] You said: You said:

Male Narrator [English] *mf* "I'll go to an - oth - er coun - try, go to an - oth - er

Female Narrator [Greek] *mp* Εί - πες, i - pes, (you said) Εί - πες, i - pes, (you said)

Male Narrator [Greek] *mf* «Θα πά - γω σ'άλ - λη γη, "tha pá - yo sál - li yi, (I'll go to another country) θα πά - γω σ'άλ - λη tha pá - yo sál - li

Violin I 1 *mf*

Violin I 2 *mf*

Violin II 1 *mf*

Violin II 2 *mf*

Viola 1

Viola 2

Violoncello 1 *mf*

Violoncello 2 *mf*

Contrabass 1

Contrabass 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

5

F.N. [EN] *p* to find.. *(worried and almost inaudible)* an-oth-er cit-y?..

M.N. [EN] shore, find an-oth-er cit-y bet-ter than this one. *mp*

F.N. [GR] *p* τι θα βρεις.. *(what you'll find..)* μια άλλ-λη πό-λι;... *pp*  
ti tha vris.. mia ál-li ró-li?...

M.N. [GR] *mp* θά-λασ-σα. Μιά πό-λις άλλ-λη θα βρε-θεί κάλ-λί-τε-ρη α-πό αυ-τή.  
thá-las-sa. miá ró-lis ál-li tha vre-thi kal-li-te-ri a-ró-af-tí.  
*(go to another shore)* *(find another city)* *(better than this one.)*

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. II 1 *mp* *mf* *mp*

Vln. II 2 *mp* *mf* *mp*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

Cb. 1 *mf*

Cb. 2 *mf*



INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

8

F.N. [EN]

M.N. [EN]

What-ev-er I try to do is fa-ted to turn out wrong and my heart lies bur-ied

F.N. [GR]

M.N. [GR]

Κά-θε προ-σπά-θει-α μου μιά κα-τα - δί-κη εί-ναι γρα-φτή κ'είν' η καρ-διά μου —σαν νε - κρός— θα-μέ-νη.  
ká - the pro - spá - thi - a mu miá ka - ta - THí - ki í - ne gra - ftí k'ín i kar - THiá mu san ne - krós tha - mé - ni.  
(Whatever I try to do) (is fated to turn out wrong) (and my heart lies buried) (as though it were something dead.)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

12

F.N. [EN]

M.N. [EN]  
as though it were some - thing dead. How long can I let my

F.N. [GR]

M.N. [GR]  
Ο νους μου ως πό - τε  
o nus mu os ró - te  
(How long can I let my mind)

μες στον μα - ρα - σμόν αυ - τόν θα μέ - νει.  
mes ston ma - ra - smón af - ón tha mé - nei.  
(moulder in this place?)

Vln. I 1  
*p*

Vln. I 2  
*p*

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2  
*p*

Vc. 1

Vc. 2  
*p*

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

16

F.N. [EN]

M.N. [EN]  
mind mould-er in this place? Wher - ev - er I turn, wher - ev - er I hap-pen to look, I

F.N. [GR]

M.N. [GR]  
*mp*  
Ό - που το μά - τι μου γυ - ρί - σω, ό - που κι αν δω ε - ρεί - πι - α  
ó - pu to má - tí mu ri rí - so, ó - pu ki an THo e - rí - pi - a  
(Wherever I turn,) (wherever I happen to look,) (-the black ruins-)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1  
*mp*

Vla. 2  
*mp*

Vc. 1  
*be*

Vc. 2  
*mp*

Cb. 1  
*mp*

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

19

F.N.  
[EN]

M.N.  
[EN]

see the black ru - ins of my life, here, where I've spent so man - y years,

F.N.  
[GR]

M.N.  
[GR]

μαύ - ρα τῆς ζω - ῆς μου βλέ - πω ε - δώ, που τό - σα χρό - νια πέ - ρα - σα  
máv - ra tis zo - ís mu vlé - po e - THó, pu τό - sa hró - nia pé - ra - sa  
(-of my life I see here-) (where I've spent so many years.)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp* *p* *p* *p* *p* *p* *p* *p* *p* *p*

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

22

F.N.  
[EN]

M.N.  
[EN]

F.N.  
[GR]

M.N.  
[GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

wa - sted them, de - stroyed them to - tal - ly." *mp*

και ρή - μα - ξα και χά - λα - σα.»  
ke ri - ma - ksa ke há - la - sa."  
(wasted them.) (destroyed them totally.)

*mf*

*mf*

*mf*

*mf*

*mf*

*pp*

(σ) *pp*

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

26

F.N. [EN] You won't find a

M.N. [EN]

F.N. [GR] *mf*  
Και - νούρ - γιους τό - πους δεν θα βρείς,  
ke - núr - yius tó - pus THEN tha vris,  
(You won't find a new country)

M.N. [GR]

Vln. I 1 *p* *con sord*

Vln. I 2 *p* *con sord*

Vln. II 1 *p* flautando

Vln. II 2 *p* *pp*

Vla. 1 *p* *con sord*

Vla. 2 *p*

Vc. 1 *p* *con sord*

Vc. 2 *p* *con sord*

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

31

The musical score is arranged in a system with the following parts from top to bottom:

- F.N. [EN]:** English vocal line with lyrics: "new coun - try, won't find an-oth-er shore. This cit-y will al-ways pur - sue you. You will".
- M.N. [EN]:** Empty staff.
- F.N. [GR]:** Greek vocal line with lyrics: "δεν θα βρεις άλ - λες θά - λασ - σες. Η πό - λης θα σε α - κο - λου - θεί. (won't find another shore) (This city) (will always pursue you.)".
- M.N. [GR]:** Empty staff.
- Vln. I 1:** Violin I 1 part.
- Vln. I 2:** Violin I 2 part.
- Vln. II 1:** Violin II 1 part.
- Vln. II 2:** Violin II 2 part, starting with a *p* dynamic marking.
- Vla. 1:** Viola 1 part.
- Vla. 2:** Viola 2 part.
- Vc. 1:** Violin Cello 1 part.
- Vc. 2:** Violin Cello 2 part.
- Cb. 1:** Double Bass 1 part, starting with a *pp* dynamic marking.
- Cb. 2:** Double Bass 2 part, starting with a *pp* dynamic marking.

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

35

F.N.  
[EN]

walk the same streets, grow old in the same neigh-bor - hoods,

M.N.  
[EN]

F.N.  
[GR]

Στους δρό-μους θα γυρ - νάς τους ί - διους.  
stus THró - mus tha yir - nás tus í - THius.  
(You will walk the same streets,)

Και στες γει - το - νιές τες ί - διες θα γερ -  
ke stes yi - to - niés tes í - THies tha yer -  
(grow old in the same neighborhoods,)

M.N.  
[GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2



INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

38

F.N. [EN] will turn gray in these same hous - es. You will al - ways end up in this cit - y.

M.N. [EN]

F.N. [GR] νάς  
nás και μες τα ί - δια σπί - τια αυ - τά θ'α - σπρί - ζεις.  
ke mes ta i - THia spí - tia af - tá tha' sprí - zis  
(will turn gray in these same houses.)

M.N. [GR]

Vln. I 1 senza sord. *mp*

Vln. I 2 senza sord. *mp*

Vln. II 1 ord *mp*

Vln. II 2

Vla. 1 senza sord. *mp*

Vla. 2 *mp*

Vc. 1 *p*

Vc. 2 *mf*

Cb. 1 *p*

Cb. 2 *p*

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

42

F.N. [EN] Don't hope for things else - where:

M.N. [EN]

F.N. [GR] Πά-ντα στην πό-λι αυ-τή θα φθά-νεις. για τα αλ-λού μη ελ-πί-ζεις δεν έ-χει πλοί-ο για σέ δεν έ-χει ο-δό.  
pán - ta stin pó - li af - tí tha fthá - nis. yia ta al - loú mi el - pí - zis THen é - hi plí - o yia sé THen é - hi o - THó.  
(You will always end up in this city.) (Don't hope for things elsewhere:) (there is no ship for you.) (there is no road.)

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2 *mp*

Vla. 1

Vla. 2

Vc. 1 senza sord. *mp*

Vc. 2 *p* senza sord. *mp*

Cb. 1 *mp*

Cb. 2 *mp*

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

46

F.N. [EN]	
M.N. [EN]	
F.N. [GR]	
M.N. [GR]	
Vln. I 1	
Vln. I 2	
Vln. II 1	
Vln. II 2	
Vla. 1	
Vla. 2	
Vc. 1	
Vc. 2	
Cb. 1	
Cb. 2	

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

49

F.N. [EN] in this small cor - ner, you've de-destroyed it eve - ry - where else in the world.

M.N. [EN]

F.N. [GR] τού-τη την μι - κρή, σ'ό-λην την γη την χά - λα - σες.  
tú - tí tin mi - kri, só - li tin yi tin há - la - ses.  
(in this small corner.) (you've destroyed it everywhere else in the world.)

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

52

F.N. [EN]

M.N. [EN]

F.N. [GR]

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

56

F.N. [EN]  
M.N. [EN]  
F.N. [GR]  
M.N. [GR]  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb. 1  
Cb. 2

div.  
ff  
non div.  
ff  
non div.  
ff  
non div.  
ff  
non div.  
ff  
non div.  
ff  
non div.  
ff  
non div.  
ff  
non div.  
ff

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

60

F.N. [EN]  
M.N. [EN]  
F.N. [GR]  
M.N. [GR]

*mf* "I'll go to an-oth-er coun-try, go to an-oth-er shore,

*mf* «Θα πά-γω σ'άλ-λη γη, θα πά-γω σ'άλ-λη θά-λασ-σα. Μιά πό-λις άλ-λη θα βρε-θεί καλ-  
"tha pá - yo sál - li yi, (I'll go to another country,) tha pá - yo sál - li thá - las - sa. miá míá ró - lis ál - li tha vre - thí kal -  
(go to another shore,) (find another city)

unis.  
Vln. I 1 *mp* *p*  
Vln. I 2 *mp* *p*  
Vln. II 1 *mf* *p*  
Vln. II 2 *mf* *p*  
Vla. 1 *mf* *p*  
Vla. 2 *mf* *p*  
Vc. 1 *mf* *p*  
Vc. 2 *mf* *p*  
Cb. 1  
Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

64

F.N.  
[EN]

M.N.  
[EN]

F.N.  
[GR]

M.N.  
[GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

find an-oth-er cit-y bet-ter than this one.

λί-τε-ρη α-πό αυ-τή.»  
li-te-ri a-pó af-ti."  
(better than this one.)

*mf*

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

*mf*



INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

68

F.N. [EN]

M.N. [EN]

F.N. [GR]

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp*

*mf*

*mf*

*mf*

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

71

F.N. [EN]

M.N. [EN]

F.N. [GR]

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

74

F.N.  
[EN]

M.N.  
[EN]

F.N.  
[GR]

M.N.  
[GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

77

The musical score is arranged in a system of 12 staves. The top four staves are for Flutes (F.N. [EN], M.N. [EN], F.N. [GR], M.N. [GR]), which are mostly silent. The next four staves are for Violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2), followed by two staves for Violas (Vla. 1, Vla. 2), and finally two staves for Cellos and Double Basses (Vc. 1, Vc. 2, Cb. 1, Cb. 2). The score is written in 3/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) are used throughout. The piece concludes with a final triplet in the Cb. 1 and Cb. 2 staves.

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

80

F.N. [EN]

M.N. [EN]

F.N. [GR]

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

83

F.N. [EN]

M.N. [EN]

F.N. [GR]

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score for page 83 of the Interlude 'The City - Η Πόλις' is arranged for a full orchestra. It includes parts for Flute (English and Greek), Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a single system with multiple staves. The music is characterized by intricate rhythmic patterns, including numerous triplets and sextuplets, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Flute parts (F.N. [EN] and F.N. [GR]) are mostly silent, indicated by a small square symbol on the staff. The Violin I parts (Vln. I 1 and Vln. I 2) feature a melodic line with triplets and a dynamic shift from *mf* to *f*. The Violin II parts (Vln. II 1 and Vln. II 2) play a rhythmic accompaniment with triplets and sextuplets. The Viola parts (Vla. 1 and Vla. 2) also play a rhythmic accompaniment with triplets and sextuplets. The Violoncello parts (Vc. 1 and Vc. 2) play a rhythmic accompaniment with sextuplets and triplets. The Contrabass parts (Cb. 1 and Cb. 2) play a rhythmic accompaniment with triplets and sextuplets. The score is written in a single system with multiple staves.

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

86

F.N.  
[EN]

M.N.  
[EN]

F.N.  
[GR]

M.N.  
[GR]

*mf*

«Θα  
"tha

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

89

F.N.  
[EN]

M.N.  
[EN]

F.N.  
[GR]

M.N.  
[GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*mp*

*f*

"I'll go to an - oth - er coun - try,  
go to an - oth - er shore,  
find an - oth - er

Μιά  
miá

πά - γω σ'άλ - λη γη.  
pá - yo sál - li yi,  
(I'll go to another country.)

θα πά - γω σ'άλ - λη θά - λασ - σα.  
tha pá - yo sál - li thá - las - sa.  
(go to another shore.)



INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

92

F.N.  
[EN]

M.N.  
[EN]

F.N.  
[GR]

M.N.  
[GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

cit - y      bet - ter      than      this one.

πό - λις  
πό - λις

*mf*

άλ - λη θα βρε - θεί      καλ - λί - τε - ρη      α - πό αυ - τή».  
ál - li tha vre - thí      kal - lí - te - ri      a - pó af - ti."

(find another city)      (better than this one.)

INTERLUDE  
THE CITY - Η ΠΟΛΙΣ

94

meno [ $\text{♩}=60 \text{ c.}$ ]

F.N. [EN]

M.N. [EN]

F.N. [GR]

M.N. [GR]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p*

*p*

*p*

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

div.

## I'VE BROUGHT TO ART

I sit in a mood of reverie.  
I brought to Art desires and sensations:  
things half -glimpsed,  
faces or lines, certain indistinct memories  
of unfulfilled love affairs. Let me submit to Art:  
Art knows how to shape forms of Beauty,  
almost imperceptibly completing life,  
blending impressions, blending day with day.

Written September 1921.  
Printed September 1921.

## ΕΚΟΜΙΣΑ ΕΙΣ ΤΗΝ ΤΕΧΝΗ

*Κάθομαι και ρεμβάζω. Επιθυμίες κ' αισθήσεις  
εκόμισα εις την Τέχνην — κάτι μισοειδωμένα,  
πρόσωπα ή γραμμές ερώτων ατελών  
κάτι αβέβαιες μνήμες. Ας αφεθώ σ' αυτήν.  
Ξέρει να σχηματίσει Μορφήν της Καλλονής·  
σχεδόν ανεπαισθήτως τον βίο συμπληρούσα,  
συνδυάζουσα εντυπώσεις, συνδυάζουσα τές μέρες.*

Notes from C.P. Cavafy, *The Poems (1897-1918), (1919-1933)*,  
Revised edition by George Savidis 1991.  
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INSTRUMENTATION

SOLO TENOR VOICE -ENGLISH

or

SOLO TENOR VOICE -GREEK

STRINGS

Duration 2':50"

10. I'VE BROUGHT TO ART - ΕΚΟΜΙΣΑ ΕΙΣ ΤΗΝ ΤΕΧΝΗ

[ekómisa is tin téhni]

♩ ~ 64

Tenor [English Text]

Tenor [Greek text]

Violin I *mp* *mf* solo

Violin II *mp* *p* *p*

Viola *mp* *p* *p*

Violoncello *mf* *mp* *mf* *p* div unis.

Contrabass *mf* *mp* *p*



5

T [En.]

T [Gr.]

Vln. I *p* *mf* *p* tutti

Vln. II *p* *mf* *p* div unis.

Vla. *p* *mf* *mf* non div.

Vc. *p* *pp* *mf* *p*

Cb. *p* *p* *p*

9

T [En.] *mp* I sit in a mood of

T [Gr.] *mp*  
 Κά - θο - μαι και ρεμ -  
 Κά - tho - me ke rem -

Vln. I *mf* *mp* *div*

Vln. II *mf* *mp* *div*

Vla. *mf* *mp* *p* *mp*

Vc. *mf* *mp* *div* *unis.* *p*

Cb. *mf* *mp* *I*

14

T [En.] *pp* rev - er - ie. \_\_\_\_\_

T [Gr.] *pp*  
 βά - ζω. \_\_\_\_\_  
 vá - zo. \_\_\_\_\_

Vln. I *p* *pp* *solo* *mf*

Vln. II *mp* *div* *unis.* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p* *p*

Cb. *mp* *mf* *p* *p*

18 *mf* *rit* ..... *molto meno* [♩ ~ 40]

T [En.] I brought to Art de - si - res and sen - sa - tions: things half - glimpsed,

T [Gr.] E - πι - θυ - μί - ες κ'αι - σθη - σεις ε - κό - μι - σα εις την Τέχ - νην  
E - pi - thi - mí - es ke sthí - sis e - κό - mi - sa is tin téh - nin

Vln. I *mp* *mf*

Vln. II *mp* *mf* *pp* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *p* *pp*

Cb. *mp* *pp*

tutti e div

22 *Tempo I* *mf*

T [En.] faces or lines, cer - tain in - dis - tinct

T [Gr.] κά τι μι - σο - ει - δω - μέ - να, πρό - σω - πα ή γραμ - μές ε - ρώ - των α - τε -  
ká - ti mi - so - i - tho - mé - na, pró - so - pa í yram - més e - ró - ton a - te -

Vln. I *mf* *unis.*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *unis.*

Cb. *mf*

25 *mp* *mf*

T [En.] mem - o - ries of un - ful - filled love \_\_\_\_\_ af - fairs. Let me sub - mit to

T [Gr.] *mp* *mf*  
 λών κά - τι α - βέ - βαι - ες μνή - μες. Ας α - φε - θώ σ' αυ -  
 lón ká - ti a - vé - ve - es mní - mes. As a - fe - thó saf -

Vln. I *p*

Vln. II *p* div unis.

Vla. *p* div *mp* *p*

Vc. *p*

Cb. *p*



29 *f*

T [En.] Art: Art knows how to shape forms of Beau - - - ty, \_\_\_\_\_

T [Gr.] *f*  
 τήν. Ξέ - ρει να σχη - μα - τί - σει Μορ - φήν της Καλ - λο -  
 tín. Ksé - ri na shi - ma - tí - si mor - fin tis Kal - lo -

Vln. I *mf*

Vln. II *mf*

Vla. *mf* unis.

Vc. *mf* div unis. div unis.

Cb. *mf*



33 *meno* [♩ ~ 56] *p*

T [En.] al - most im - per - cep - ti - bly com - plet - ing life,

T [Gr.] *p* *mp*  
 νήσ - σχε - δόν α - νε - παι - σθή - τως τον  
 nís she - THón a - ne - pe - sthí - tos ton

Vln. I *div* *p* *unis.*

Vln. II *p* *div* *unis.*

Vla. *div* *unis.* *p*

Vc. *p*

Cb. *p*



37 *mp*

T [En.] blend - ing im - pres - sions, blend - - - ing day with

T [Gr.] *mp*  
 βί - - - ο συμ - πλη - ρού - σα, συν - δυ - - - ά - - - ζου -  
 ví - - - ο sim - pli - rú - sa, sin - THi - - - á - - - zu -

Vln. I *mp* *div* *3* *unis.* *p*

Vln. II *mp* *p*

Vla. *p* *mp*

Vc. *mp* *p*

Cb. *mp* *p* *pp*

40

T [En.] day, blend - ing

T [Gr.] σα εν - τυ - πώ - σεις, συν - δυ -  
sa en - ti - πό - sis, sin - THi -

Vln. I

Vln. II *div* *p* *pp*

Vla. *p*

Vc. *p*

Cb. *p*



44

T [En.] day with day.

T [Gr.] ά - ζου - σα τές μέ - ρες.  
á - zu - sa tes mé - res.

Vln. I *pp* *p* *pp*

Vln. II *p* *pp*

Vla. *pp* *p* *mf* *solo*

Vc. *pp*

Cb. *pp*

## WHEN THEY COME ALIVE

Try to keep them, poet,  
those erotic visions of yours,  
however few of them there are that can be stilled.  
Put them, half-hidden, in your lines.  
Try to hold them, poet,  
when they come alive in your mind  
at night or in the brightness of noon.

Written July 1913.  
Printed probably before November 1916.

## ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ

*Προσπάθησε να τα φυλάξεις, ποιητή,  
Όσο κι αν είναι λίγα αυτά που σταματιούνται.  
Του ερωτισμού σου τα οράματα.  
Βαλ'τα, μισοκρυμένα, μες τες φράσεις σου.  
Προσπάθησε να τα κρατήσεις, ποιητή,  
όταν διεγείρονται μες το μυαλό σου  
την νύχτα ή μες στην λάμψη του μεσημεριού.*

Notes from C.P. Cavafy, *The Poems (1897-1918), (1919-1933)*  
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INSTRUMENTATION

2 HARPS

2 FRENCH HORNS IN F

SOPRANO SOLO VOICE

STRINGS

Duration ~ 2':10"

# 11. WHEN THEY COME ALIVE

-ΟΤΑΝ ΔΙΕΓΕΙΡΟΝΤΑΙ-

[ótan Thieyíronte]

D $\flat$ C $\flat$ B $\flat$  E $\flat$ F $\sharp$ G $\sharp$ A $\sharp$

~ 72

Harp 1

Harp 2

Horn in F 1,2

Soprano

con sord. (sempre)

Violin I

con sord. (sempre)

Violin II

con sord. (sempre)

Viola

con sord. (sempre)

Violoncello

Contrabass

*mf*

*f*

*mp*

*mp*

*mp*

*pp*

*pp*

*pp*

WHEN THEY COME ALIVE

Hp. 1

Hp. 2

2 F.H.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

D $\flat$  → D $\flat$       C $\flat$  → C $\sharp$       F $\sharp$  → F $\flat$       C $\sharp$  → C $\flat$

C $\flat$  → C $\flat$       D $\flat$  → D $\flat$       C $\flat$  → C $\sharp$       B $\flat$  → B $\flat$       G $\flat$  → G $\flat$

F $\flat$  → F $\sharp$

*p*      *mp*      *mf*      *mp*

Try to keep them, po - et, \_\_\_\_\_ those e - rot - ic  
 (Προσπάθησε να τα φυλάξεις, ποιητή.)  
 (Prospáthise na ta filáksis piití.)

div.      unis.

non div.      div.      unis.

*mf*      *mf*      *pp*

*mf*      *pp*

*mp*      *pp*

WHEN THEY COME ALIVE

12

Hp. 1

Hp. 2

2 F.H.

Sop.

vi - sions of yours, \_\_\_\_\_ how-ev-er few of them there are that can be

(Του ερωτισμού σου τα οράματα.) (Όσο κι αν είναι λίγα αυτά που σταματιούνται.)  
(Tu erotismú su ta orámata.) (Oso ki an ine líya aftá pu stamatiúnte.)

Vln. I

Vln. II

Vla.

Vc.

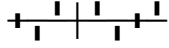
Cb.

*C<sub>b</sub> → C<sub>#</sub>* *A<sub>b</sub> → A<sub>#</sub>* *A<sub>b</sub> → A<sub>#</sub>* *D<sub>b</sub> → D<sub>b</sub>*

*pp* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

WHEN THEY COME ALIVE

D#C#Bb EbF#G#Ab



C# -> Cb

Hp. 1

18

*mf* *mp* *mf*

Hp. 2

D#C#Bb EbF#G#Ab

1-1-1-1-1-1

*mf*

2 F.H

*mp* *mp*

Sop.

*p*

stilled.

Vln. I

*p* *p* *mp*

Vln. II

*p* *p* *mp*

Vla.

div. unis.

*p* *p* *mp* *pp*

Vc.

*p* *mp* *p* *mf* *pp*

Cb.

*p* *mf* *pp*



WHEN THEY COME ALIVE

D $\sharp$   $\rightarrow$  D $\flat$

24

Hp. 1

Hp. 2

2 F.H.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*p*

*mf*

*mf*

*mp*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

Put — them, half - hid - den, in your lines. ———

(Βαλ'τα, μισοκρυμμένα, μες τες φράσεις σου.)

(Válta misokriména mes tes frásis su.)

*mp* *mf* *p*

WHEN THEY COME ALIVE

29  $C\flat \rightarrow C\sharp$   $\text{meno} \sim 54$

Hp. 1  $f$

Hp. 2  $f$   $mp$

2 F.H.  $p$   $p$   $mf$   $f$

Sop.  $mf$   $f$

Try to hold them, po - et, — when they come a - live - in your mind at  
 (Προσπάθησε να τα κρατήσεις, ποιητή.) (όταν διεγείρονται μες το μυαλό σου.)  
 (Prospáthise na ta kratísism piití,) (ótan THieýronte mes to mialó su.)

Vln. I  $mf$   $p$   $mp$   $f$

Vln. II  $mf$   $f$

Vla.  $mf$   $mp$   $f$

Vc.  $mf$   $mp$   $f$   $div. \text{ } 3$

Cb.  $p$   $mf$   $mp$   $mf$

WHEN THEY COME ALIVE

E $\flat$  → E $\flat$

34

Hp. 1

Hp. 2

2 FH

Sop.

night \_\_\_\_\_ or in the bright - ness of noon. \_\_\_\_\_

(την νύχτα ή μες στην λάμψη του μεσημεριού.)

(tin níhta í mes stin lámpsi tu mesimeriú.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

END OF PART III

# **CAVAFY CYCLE**

**FOR SOLO VOICES, MIXED CHOIR, AND  
SYMPHONY ORCHESTRA**

**VOLUME II**

**KONSTANTINOS REKLEITIS**

**s0127856**

**PhD Music (composition) 2012**

**Item 2 of 8**

## VOLUME II

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## PART IV

### UNDERSTANDING

The years of my youth, my sensual life—  
how clearly I see their meaning now.

How needless the repentance, how futile . . .

But I didn't see the meaning then.

In the loose living of my early years  
the impulses of my poetry were shaped,  
the boundaries of my art were laid down.

That's why the repentance was so fickle.  
And my resolutions to hold back, to change,  
lasted two weeks at the most.

### ΝΟΗΣΙΣ

Τα χρόνια της νεότητός μου, ο ηδονικός μου βίος —  
πως βλέπω τώρα καθαρά το νόημά των.

Τι μεταμέλειες περιττές, τι μάταιες. . . .

Αλλά δεν έβλεπα το νόημα τότε.

Μέσα στον έκλυτο της νεότητός μου βίο  
μορφώνονταν βουλές της ποιήσεώς μου,  
σχεδιάζονταν της τέχνης μου η περιοχή.

Γι' αυτό κ'η μεταμέλειες σταθερές ποτέ δεν ήσαν.  
Κ' η αποφάσεις μου να κρατηθώ, ν' αλλάξω  
διαρκούσαν δυό εβδομάδες το πολύ.

Written February 1915.  
Published December 1917 or January 1918

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INSTRUMENTATION

SOLO TENOR VOICE -ENGLISH  
or  
SOLO TENOR VOICE -GREEK

STRING ORCHESTRA

dur 2:50"



# 12. UNDERSTANDING - ΝΟΗΣΙΣ

[nóisis]

82

The musical score is arranged in a system with ten staves. The vocal parts are Tenor [English Text] and Tenor [Greek Text], both in treble clef with a 4/4 time signature. The string ensemble consists of Violin I 1, Violin I 2, Violin II 1, Violin II 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The string parts are in 4/4 time, with the Viola and Contrabass parts starting with a 13/4 time signature. The score includes dynamic markings such as *mp*, *mf*, *pp*, and *p*, as well as performance instructions like *pizz.* and *arco*. Trills and triplets are indicated with '3' and a slur. The piece concludes with a 3/4 time signature.

6

T [En.] *mf*  
 The years of my youth, my sen - su - al

T [Gr.] *mf*  
 Τα χρό - νια της νε - ό - τη - τός μου, ο η - δο - νι - κός μου  
 Ta hró - nia tis ne - ó - ti - tós mu, o i - THo - ni - kós - mu

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. II 1 *pp* *mp*

Vln. II 2 *mp* div. unis.

Vla. 1 *mp*

Vla. 2 *mp* *mf* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

Cb. *mf* *p*

11

*mf*

T [En.] life— how clear - ly I see their mean - ing now.

T [Gr.] βί - ος— πως βλέ - πω τώ - ρα κα - θα - ρά το νό - η - μά των.  
*vi - os— pos vlé - po tó - ra ka - tha - rá to no - i - má ton.*

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. II 1 *mf*

Vln. II 2 *p* *mf* *p*

Vla. 1 *mf*

Vla. 2 *p* *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

16

T [En.] *mp*  
 How need - less the re - pent - ance, how fu - tile...

T [Gr.] *mp*  
 Τι με - τα - μέ - λει - ες πε - ριτ - τές, τι μά - ται - ες... Αλ -  
 Ti me - ta - mé - li - es pe - rit - tés, ti má - te - es... Al -

Vln. I 1 *p*

Vln. I 2 *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *mp*

21

*mp* *mf*

T [En.]

But I didn't see the mean-ing then. In the loose liv - ing

T [Gr.]

λά δεν έ - βλε - πα το νό - η - μα τό - τε. Μέ - σα στον έχ - λυ - το της νε -  
*lá den é - vle - pa to nó - i - ma tó - te. Mé - sa ston ék - li - to tis ne -*

Vln. I 1

*pp* *mp*

Vln. I 2

*pp* *mp*

Vln. II 1

*p* *pp* *p* *mp*

Vln. II 2

*pp* *mp*

Vla. 1

*pp* *mp* *mp*

Vla. 2

*pp* *mp* *mp*

Vc. 1

*pp* *mp* *mp*

Vc. 2

*pp* *mp* *mp*

Cb.

26 meno  $\text{♩} \sim 76$

T [En.]  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  3 3 3

of my ear - ly years the im - pulses of my po - et - ry were

T [Gr.]  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  3 3 3

ό - τη - τός μου βί - ο μορ - φώ - νο - νταν βου - λές της ποι - ή - σε -  
 ó - ti - tos mu ví - o mor - fò - no - ntan vu - lés tis pi - í - se -

Vln. I 1  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  div.

*mp* *mf*

Vln. I 2  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mp* *mf*

Vln. II 1  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mp* *mf* *mf*

Vln. II 2  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mp* *mf* *mf*

Vla. 1  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mf* *mf*

Vla. 2  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mf* *mf*

Vc. 1  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mf*

Vc. 2  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mf*

Cb.  $\frac{3+2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mf*

30

T [En.]  
shaped, \_\_\_\_\_ the bound' - ries of my art \_\_\_\_\_ where laid \_\_\_\_\_ down.

T [Gr.]  
ὡς μου, σχε - διά - ζο - νταν της τέ - λης μου η πε - ρι - ο - χή.  
ós mu, she - THiá - zon - tan tis té - hnis mu i pe - ri - o - hí.

Vln. I 1  
unis.

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1  
*mf*

Vla. 2  
*mf*

Vc. 1  
*mf* *p*

Vc. 2  
*mf* *p*

Cb.  
*mf* *p*

35

T [En.] *mf* That's why the re-pent - ance was so

T [Gr.] *mf* Γί - α - τό κ' η με - τα - μέ - λει - ες στα - θε - ρές πο - τέ δεν  
 Yiaf - to ki me - ta - me - li - es sta - the - res po - te Then

Vln. I 1 *p* *pp* *mp*

Vln. I 2 *p* *pp* *mp*

Vln. II 1 *p* *mp*

Vln. II 2 *p* *mp*

Vla. 1 *p* *mp* *mp*

Vla. 2 *p* *mp* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

Cb. *mp*



41

T [En.]

fick-le. And my re - so - lu - tion to hold back, to change, \_\_\_\_\_

T [Gr.]

ή - σαν. Κ'η α - πο - φά - σεις μου να κρα - τη - θώ, \_\_\_\_\_ ν'αλ - λά - ξω διαρ -  
 i - san. Ki a - po - fá - sis mu na kra - ti - thó, \_\_\_\_\_ na - lá - kso THiar -

Vln. I 1

*mp* *mf*

Vln. I 2

*mp* *mf*

Vln. II 1

*mp* *mf*

Vln. II 2

*mp* *mf*

Vla. 1

*p* *mp* *mf* *p*

Vla. 2

*p* *mp* *mf* *p*

Vc. 1

*mf*

Vc. 2

*mf*

Cb.

*mf*

46

T [En.] *mp* *pp*  
 lasted — two weeks — at the most.

T [Gr.] *mp* *pp*  
 κού - σαν δού ε - βδο - μά - δες — το πο - λύ.  
 kí - san THió e - vTHo - má - THes — to po - lí.

Vln. I 1 *mp* *p*

Vln. I 2 *mp* *p*

Vln. II 1 *mp* *p*

Vln. II 2 *mp* *p*

Vla. 1 *mp* *p*

Vla. 2 *mp* *p*

Vc. 1 *mp* *p*  
 div. unis.

Vc. 2 *mp* *p*  
 div. unis.

Cb. *mp* *p*  
 div. unis.

TO SENSUAL PLEASURE

My life's joy and incense: recollection of those hours  
when I found and captured sensual pleasure as I wanted it.  
My life's joy and incense: that I refused  
all indulgence in routine love affairs.

ΗΔΟΝΗι

Χαρά και μύρο της ζωής μου η μνήμη των ωρών  
που ηύρα και που κράτηξα την ηδονή ως την ήθελα.  
Χαρά και μύρο της ζωής μου εμένα, που αποστράφηκα  
την κάθε απόλαυσιν ερώτων της ρουτίνας.

Written September 1913.

Printed 1917.

In the original, the title consists of a single word in the dative  
for commonly used for dedications.

This is the shortest of Cavafy's published poems.

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## INSTRUMENTATION

2 FLUTES  
2 OBOES  
1 ENGLISH HORN  
2 CLARINETS Bb  
2 BASSOONS

CROTALES  
VIBRAPHONE  
BASS DRUM

2 HARPS

SOLO SOPRANO VOICE  
SOLO TENOR VOICE

STRINGS

### MALLET REQUIRED:

1. CROTALES: metal
2. VIBRAPHONE: medium
3. BASS DRUM: normal bass drum mallet.

Duration: ~ 3':40"

13. TO SENSUAL PLEASURE - HΛONHι  
[iTHoní]

♩ ~ 62 (♩=♩)

The score is for a 4/4 piece. The English Horn part features a melodic line starting at measure 62 with a dynamic of *mf*. It includes a triplet of eighth notes and a triplet of quarter notes. The dynamic changes to *p* towards the end of the phrase. The Bass Drum has a single note at the end of the phrase with a dynamic of *p*. The Harp parts have chord diagrams for D4C3BbE4F#G4A4 and play chords at the end of the phrase with a dynamic of *mf*. The rest of the instruments are silent.

Flute 1

Flute 2

Oboe 1,2

English Horn

Clarinet in B $\flat$  1,2

Bassoon 1,2

Crotales

Vibraphone

Bass Drum

Harp 1

Harp 2

Soprano

Tenor

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Contrabass

motor on,  
medium speed

*mf*

*p*

*mf*

*mf*

8

Fl. 1 *mp* *pp* flutter

Fl. 2 *mf* *pp*

Ob. 1,2 *mp* *pp* 2°

E. Hn. *mp* *mf* *mp*

B. Cl. 1,2

Bsn. 1,2

Cr metal mallet *mf* *l.v.*

Vibr medium mallet *mf* *mp* *mp* *l.v.*

B.D *p*

Hp. 1 *mf* *mf* C $\flat$  → C $\natural$  G $\natural$  → G $\sharp$  G $\sharp$  → G $\natural$

Hp. 2 *mf*

S

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

12

Fl. 1 *mf* *p*

Fl. 2 *p*

Ob. 1,2

E. Hn. *p*

B♭ Cl. 1,2

Bsn. 1,2

Cr. *mp*

Vibr.

B.D. *p* *pp*

Hp. 1

Hp. 2

S.

T.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

17 poco più [♩~76]

Fl. 1

Fl. 2

Ob. 1,2 *mf* *mf* *p*

E. Hn.

B♭ Cl. 1,2 *mf* a 2

Bsn. 1,2

Cr.

Vibr. *mf*

B.D.

Hp. 1 *mf*

Hp. 2 *mf*

S.

T. *mf*  
 Χα - ρά και  
 Ha - rá ke —  
 (My life's joy and incense:)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mp* *pp* *mf* *non div. simile*



24

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1,2 *mf* *p*

E. Hn. *mf*

B♭ Cl. 1,2 *mf*

Bsn. 1,2

Cr

Vibr

B.D

Hp. 1 *B♭ → B♭*

Hp. 2

S

T

μύ - ρο — της ζω - ής μου η μνή - μη των ω - ρών που  
*mi - ro — tis zo - is mu — i mní - mi — ton o - rón pu*

(recollection of those hours)

Vln. I

Vln. II

Vla. *mf*

Vc. 1

Vc. 2

Cb.

27

Fl. 1  
 Fl. 2  
 Ob. 1,2  
 E. Hn.  
 B♭ Cl. 1,2  
 Bsn. 1,2  
 Cr  
 Vibr  
 B.D  
 Hp. 1  
 Hp. 2  
 S  
 T  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. 1  
 Vc. 2  
 Cb.

ηύ - ρα και που κρά - τη - ξα \_\_\_\_\_ την η - δο - νή \_\_\_\_\_ ως την ή - θε - λα. \_\_\_\_\_  
 i - vra ke pu krá - ti - ksa \_\_\_\_\_ tin i - THo - ní \_\_\_\_\_ os tin í - the - la. \_\_\_\_\_  
 (when I found and captured) (sensual pleasure) (as I wanted it.)

30

**Fl. 1, 2**: *mf*

**Ob. 1, 2**: *mf*, a 2

**E. Hn.**: *mf*

**B♭ Cl. 1, 2**: *mf*, 3

**Bsn. 1, 2**: *mf*, a 2

**Cr.**: Rest

**Vibr.**: Rest

**B.D.**: Rest

**Hp. 1**: *mf*, B♭ → B♮

**Hp. 2**: *mf*

**S.**: *mf*  
My life's joy and in - cense: re - col -

**T.**: *p*

**Vln. I**: *p*, div. a 2

**Vln. II**: *p*, div., unis., 3

**Vla.**: *p*, 3

**Vc. 1, 2**: *p*

**Cb.**: *p*

Fl. 1  
Fl. 2  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
Bsn. 1,2  
Cr.  
Vibr.  
B.D.  
Hp. 1  
Hp. 2  
S  
T  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

lec - - - tion of those hours when I found

unis.  
*mp*  
*mp*

Detailed description: This is a page of a musical score for a symphony or concert piece. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Flutes 1 and 2, Oboes 1 and 2, English Horn, Bass Clarinet 1 and 2, Bassoon 1 and 2, Cor Anglais, Vibraphone, Bells, Harp 1 and 2, Soprano and Tenor voices, Violins I and II, Viola, Violoncello 1 and 2, and Contrabass. The vocal line (Soprano and Tenor) has lyrics: "lec - - - tion of those hours when I found". The score features various musical notations such as slurs, ties, triplets, and dynamic markings like *mp*. There are also some performance instructions like "unis." and a key signature change "E♭ → E♭". The time signature changes from 2/4 to 4/4. The page number -226- is at the bottom.

37

Fl. 1  
Fl. 2  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
Bsn. 1,2  
Cr  
Vibr  
B.D  
Hp. 1  
Hp. 2  
S  
T  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

*mf*  
*mp*  
*f*  
*f*

and cap - tured sen - - - - - su - al pleas - - - - - ure as I

*f*  
*f*

*f*

40

Fl. 1

Fl. 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Cr

Vibr

B.D

Hp. 1

Hp. 2

S

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

flutter 3

*p*

*mp*

*mf*

*pp*

*div.*

1° 3

B♭ → B♮

want - ed it. \_\_\_\_\_

45

Fl. 1 *mp*

Fl. 2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2 *mp* 1°

Bsn. 1,2 *mp* 1°

Cr *mp*

Vibr *mp*

B.D. *pp* *pp* *mp*

Hp. 1 *mf* *mf* 3 *mf* G♯ → G♭

Hp. 2

S

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

49

Fl. 1

Fl. 2 *mf* *p*

Ob. 1,2

E. Hn. *mf*

B♭ Cl. 1,2 *p*

Bsn. 1,2 *p*

Cr

Vibr

B.D

Hp. 1 *mf* B♭ → B♭

Hp. 2 B♭ → B♭

S *mf*  
 My life's joy and in - cense: — that I re - fused

T *mf*  
 Χα - ρά — και — μύ - ρο — της ζω - ής μου ε - μέ - να, που α - πο -  
 Ha - rá — ke — mi - ro — tis zo - is mu — e - mé - na, pu a - po -  
 (My life's joy and incense:)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. 1 *mp* pizz. unis.

Vc. 2 *mp* pizz.

Cb. *p*



53

Fl. 1  
Fl. 2  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
Bsn. 1,2  
Cr.  
Vibr.  
B.D.  
Hp. 1  
Hp. 2  
S  
T  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

*mp*

*B♭ → B♭*

*B♭ → B♭*

all in - dul - gence in rou -

στρά - φη - κα την κά - θε α - πό - λαυ - σιν ε - ρώ - των της ρου - τί - - - νας.  
strá - fi - ka tin ká - thea pó - laf - sin e - ró - ton tis ru - tí - - - nas.

(That I refused all indulgence) (in routine love affairs.)

*pp*  
*p*  
*pp*  
*p*

57

Fl. 1

Fl. 2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Cr

Vibr

B.D

Hp. 1

Hp. 2

S

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

- - tine love affairs.

*p*

*pp*

*pp*

*pp*

62

Fl. 1

Fl. 2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Cr

Vibr

B.D

Hp. 1

Hp. 2

S

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*p*

*mf*

*pp*

*mp*

1°

3

*p*

*mp*

*mp*

E♭ → E♭

B♭ → B♭

>

3/4

4/4

END OF PART IV

PART V

TO CALL UP THE SHADES

One candle is enough.            Its gentle light  
will be more suitable,            will be more gracious  
when the Shades arrive,            the Shades of Love.

One candle is enough.            Tonight the room  
should not have too much light.    In deep reverie,  
all receptiveness,            and with the gentle light—  
in this deep reverie            I will form visions  
to call up the Shades,            the Shades of Love.

ΓΙΑΝΑ ΨΘΟΥΝ—

Ένα κερί αρκεί.  
αρμόζει πιο καλά,  
σαν έρθουν της Αγάπης.

Ένα κερί αρκεί.  
να μη έχει φως πολύ.  
και την υποβολή,  
μέσα στην ρέμβην έτσι  
για νά' ρθουν της Αγάπης.

Το φως του το αμυδρό  
θάναι πιο συμπαθές  
σαν έρθουν η Σκιές.

Η κάμαρη απόψι  
Μέσα στην ρέμβην όλως  
και με το λίγο φως—  
θα οραματισθώ  
για νά' ρθουν η Σκιές.

Printed August 1920.

Notes from C.P. Cavafy, *The Poems* (1897-1918), (1919-1933),  
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## INSTRUMENTATION

1 FLUTE  
1 CLARINET IN B $\flat$   
1 BASSOON

1 VIBRAPHONE  
TAM-TAM

WIND CHIMES [METAL OR GLASS]  
CROTALES

2 HARPS

CONTRALTO SOLO VOICE  
TENOR SOLO VOICE

STRINGS

### MALLET REQUIRED:

1. VIBRAPHONE: medium
2. TAM TAM: tam tam beater
3. CROTALES: metal mallet and a bow

dur. 3':50" c.

# 14. TO CALL UP THE SHADES

ΓΙΑΝΑΡΘΟΥΝ —

[yia nárthun]

♩ ~ 92

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Flute 1:** Treble clef, 3/4 time signature. Rested throughout.
- Clarinet in Bb 1:** Treble clef, 3/4 time signature. Starts with a rest, then plays a melodic line starting in measure 3. Dynamics include *mf*. Includes a triplet in measure 6.
- Bassoon 1:** Bass clef, 3/4 time signature. Rested throughout.
- Vibraphone, Tam-Tam:** Percussion staff. Includes a box labeled "Tam-Tam" and the instruction *l.v.*. Starts with a rest, then plays a rhythmic pattern starting in measure 3. Dynamics include *mf*.
- Crotales, Wind Chimes:** Treble clef, 3/4 time signature. Includes a box labeled "crotales" and the instruction "metal mallet". Starts with a rest, then plays a rhythmic pattern starting in measure 3. Dynamics include *mf*.
- Harp 1:** Treble and Bass clefs, 3/4 time signature. Includes a box with notes: D♯ C♯ B♯ E♯ F♯ G♯ A♯ and a rhythmic pattern: + + + | + + + +. Rested throughout.
- Harp 2:** Treble and Bass clefs, 3/4 time signature. Includes a box with notes: D♯ C♯ B♯ E♯ F♯ G♯ A♯ and a rhythmic pattern: + + + | + + + +. Rested throughout.
- Contralto:** Treble clef, 3/4 time signature. Rested throughout.
- Tenor:** Treble clef, 3/4 time signature. Rested throughout.
- Violin I:** Treble clef, 3/4 time signature. Rested throughout.
- Violin II:** Treble clef, 3/4 time signature. Rested throughout.
- Viola:** Alto clef, 3/4 time signature. Rested throughout.
- Violoncello:** Bass clef, 3/4 time signature. Rested throughout.
- Contrabass:** Bass clef, 3/4 time signature. Rested throughout.

TO CALL UP THE SHADES

9

Fl.

Bb Cl. *p* *p* *mf*

Bsn.

Vib. T-T *mf* motor on, medium speed *Vib* *l.v.* *(l.v.)*

Crot. W. Ch. *mf* wind chimes *mf* crotales

Hp. 1 *mf*

Hp. 2 *mf*

C.

T.

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*



TO CALL UP THE SHADES

meno[♩ ~ 80]

16

Fl.

Bb Cl.

Bsn.

Vib.  
T-T

Crot.  
W. Ch.

Hp. 1

Hp. 2

C.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*mf*

*mf*

*p*

*p*

Tam-Tam

A $\sharp$  → A $\flat$

C $\sharp$  → C $\flat$

G $\flat$  → G $\sharp$

E $\flat$  → E $\sharp$

arco  
con sord.

TO CALL UP THE SHADES

24

Fl.

Bb Cl.

Bsn.

Vib.  
T-T

Crot.  
W. Ch.

Hp. 1

Hp. 2

C.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

pp

mp

mp

con sord.

con sord.

con sord.

(pizz.)

arco

*Its gen - tle light*  
(To fws tou to amudró)  
(to fos tu to amiThró)

One can - dle is e - nough.  
(Ένα κερί αρκεί.)  
(éna kerí arki.)

will be more suit - a - ble,  
(αρμύζει πιο καλά.)  
(armózi pio kalá)

II  
III

TO CALL UP THE SHADES

29

Fl. *mf*

Bb Cl. *mf*

Bsn. *mf*

Vib. T-T

Crot. W. Ch. *p* *mf* bowed crotales *l.v.*

Hp. 1 *mf* *f*

Hp. 2 *mf* *f*

C. *mp* will be more gra - cious — the Shades — of Love.  
 (θάναι πιο συμπαθές) (σαν έρθουν η Σκιές.)  
 (tháne pió simpathés) (san érthun i skiés)

T. *pp* when the — Shades — ar-rive,  
 (σαν έρθουν της Αγάπης.)  
 (san érthun tis ayápis)

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp* div.

Vc. *mp* *mf* *mp*

Cb. *p* *mf*

B $\natural$  → B $\flat$   
 A $\flat$  → A $\natural$   
 C $\sharp$  → C $\sharp$   
 C $\flat$  → C $\sharp$   
 B $\flat$  → B $\natural$

TO CALL UP THE SHADES

35

Fl.

Bb Cl.

Bsn.

Vib.  
T-T

Crot.  
W. Ch.

Hp. 1

Hp. 2

C.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*mf*

*mf*

*mf*

*mp*

*mp*

*pizz. div.*

*unis.*

*pizz.*

*mp*

*mp*

C# → C#  
A# → Ab

E# → Eb

D# → Db

C# → Cb  
G# → Gb  
A# → Ab

TO CALL UP THE SHADES

41

Fl.

Bb Cl.

Bsn.

Vib.  
T-T

Crot.  
W. Ch.

Hp. 1

Hp. 2

C.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*A<sup>b</sup> → A<sup>n</sup>*  
*G<sup>n</sup> → G<sup>b</sup>* *broad arpegg.*

*E<sup>n</sup> → E<sup>b</sup>* *D<sup>b</sup> → D<sup>n</sup>*

*div.*  
*p*

*div.*  
*p*

*non div.*

TO CALL UP THE SHADES

50 Tempo I [ ♩ ~ 92 ]

Fl. *mf*

Bb Cl. *mp* *mf*

Bsn. *mf*

Vib. T-T

Crot. W. Ch.

Hp. 1

Hp. 2

C. *mp*  
To - night the room In deep  
(Η κάμαρη απόψι.)  
(i kámarì apópsi)

T. *mp*  
One can-dle is e - nough. should not have too much light.  
(Ένα κερί αρκεί.) (να μη έχει φως πολύ.)  
(éna kerí arki) (na mi éhi fos poli)

Vln. I *mf* *div.*

Vln. II *mf* *pizz.*

Vla. *pizz. unis.* *mf*

Vc. *arco p* *mf* *p* *pizz.* *mf*

Cb. *(pizz.)* *mf*

TO CALL UP THE SHADES

57

Fl.

Bb Cl.

Bsn.

Vib.  
T-T

Crot.  
W. Ch.

Hp. 1

Hp. 2

C.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

rev - er - ie,  
(Μέσα στην ρέμβην όλως)  
(méssa stin rémvin ólos)

and with the gen - tle light—  
(και με το λίγο φως —)  
(kai me to líyo fos)

all re - cep - tive - ness, —  
(και την υποβολή.)  
(ke tin ipovoli)

in this deep re - ve -  
(μέσα στην ρέμβην έτσι)  
(méssa stin rémvin étsi)

*p*

*p*

*mp*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

unis.

arco

arco

arco

II

III

TO CALL UP THE SHADES

63

Fl. *mf*

Bb Cl. *mf*

Bsn. *mf*

Vib. T-T *mf* *Vib*

Crot. W. Ch.

Hp. 1 *mf* D $\flat$  → D $\flat$  F $\flat$  → F $\sharp$  B $\flat$  → B $\flat$

Hp. 2 C $\sharp$  → C $\sharp$  B $\flat$  → B $\flat$

C. *mf* I will form vi - sions the Shades of Love, the *f* *mp*  
 (θα οραματισθώ) (για νάρθουν της Αγάπης, για νάρθουν η Σκιές.)  
 (tha oramatisthó) (gia nárthun tis Agápis, gia nárthun i skiés)

T. *mf* *pp*  
 - rie to call up the Shades, the Shades.  
 (για νάρθουν η Σκιές.)  
 (gia nárthun i skiés)

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mf* *mf* *div.*

Vc. *p* *mf* *mp*

Cb. *mf* *mf* *mp*



TO CALL UP THE SHADES

69

Fl. *mp* *mf* *mp* *p* *meno* [ $\downarrow \sim 70$ ]

Bb Cl. *p*

Bsn.

Vib. T-T *mf*

Crot. W. Ch.

Hp. 1

Hp. 2 *mf* G $\sharp$  → G $\flat$

C. *pp*  
Shades \_\_\_\_\_ of \_\_\_\_\_ Love.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TO CALL UP THE SHADES

76 *Tempo I* [♩ ~ 92] *meno* [♩ ~ 70]

Fl. *mp*

Bb Cl. *p*

Bsn.

Vib, T-T *mf* *p*

Crot. W. Ch. *mf* *mf* *crotales (with mallet)*

Hp. 1 *mf* *mp* E♭ → E♭ E♭ → E♭

Hp. 2 *mf* F♭ → F♯

C.

T.

Vln. I *meno* [♩ ~ 70]

Vln. II

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*

## VOICES

Voices, loved and idealized,  
of those who have died, or of those  
lost for us like the dead.

Sometimes they speak to us in dreams;  
sometimes deep in thought the mind hears them.

And with their sound for a moment return  
sounds from our life's first poetry —  
like music at night, distant, fading away.

First version probably written July 12, 1894,  
with the title "Sweet Voices"

Published December 1894.  
Rewritten December 1903.  
Published August 1904.

## ΦΩΝΕΣ

*Ιδανικές φωνές κι αγαπημένες  
εκείνων που πεθάναν, ή εκείνων που είναι  
για μας χαμένοι σαν τους πεθαμένους.*

*Κάποτε μες στα όνειρά μας ομιλούνε·  
κάποτε μες στην σκέψη τες ακούει το μυαλό.*

*Και με τον ήχο των για μια στιγμή επιστρέφουν  
ήχοι από την πρώτη ποίηση της ζωής μας —  
σα μουσική, την νύχτα, μακρυνή, που σβήνει.*

Notes from C.P. Cavafy, *The Poems (1897-1918), (1919-1933)*,  
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## INSTRUMENTATION

3 FLUTES  
2 OBOES  
2 CLARINETS IN B $\flat$   
2 BASSOONS

VIBRAPHONE  
SUSPENDED CYMBAL

GLOCKENSPIEL  
BASS DRUM

2 HARPS

SOLO SOPRANO VOICE  
FEMALE CHOIR

STRINGS

### MALLET REQUIRED:

1. VIBRAPHONE: medium
2. GLOCKENSPIEL: brass mallet
3. BASS DRUM: normal mallet

Duration: ~ 3':00"

# 15. VOICES

ΦΩΝΕΣ

[fonés]

Flute 1,2 *mf* *mf* *p*

Flute 3 *mf* *p*

Oboe 1,2

Clarinet in B $\flat$  1,2

Bassoon 1,2

Vibraphone  
Suspended Cymbal

Glockenspiel  
Bass Drum

Harp 1

Harp 2

Solo Soprano

Soprano 1

soprano 2

Alto 1

Alto 2

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Contrabass

*mf* *mf* *p*

*mf* *p*

Susp. Cymb.

Bass Drum

D $\sharp$ C $\sharp$ B $\flat$  E $\flat$ F $\sharp$ G $\sharp$ A $\sharp$

++'|'++

D $\sharp$ C $\sharp$ B $\flat$  E $\flat$ F $\sharp$ G $\sharp$ A $\sharp$

++'|'++

$\sim$  104

2 $^\circ$

1 $^\circ$

3

7

4/4

VOICES

10

meno ♩ ~ 82

The musical score is for measures 10 through 14. It includes the following parts:

- Fl. 1, 2: Rests throughout.
- Fl. 3: A dotted quarter note in measure 10, then rests.
- Ob. 1, 2: Rests throughout.
- Bs. Cl. 1, 2: Rests in measures 10-11, then a melodic line starting in measure 12 with a first-octave (*1°*) marking and *mf* dynamic.
- Bsn. 1, 2: Rests throughout.
- Vib. S.C.: *p* in measure 10, *mf* in measure 11, then a *Vib* marking and *mf* in measure 14.
- Glockn B.D.: *p* in measure 10, *mp* in measure 11, then a *Glsp* marking and *mf* in measure 14.
- Hp. 1: *mf* in measure 10, then *f* in measure 14.
- Hp. 2: *f* in measure 14.
- S. solo, S. 1, s. 2, A. 1, A. 2: Rests throughout.
- Vln. I: *pp* in measure 10, *p* in measure 12, *mf* in measure 14.
- Vln. II: *pp* in measure 10, *p* in measure 12, *mf* in measure 14.
- Vla.: *p* in measure 12, *mf* in measure 14.
- Vc. 1: *p* in measure 12, *mf* in measure 14.
- Vc. 2: *p* in measure 12, *mf* in measure 14.
- Cb.: Rests throughout.

Tempo markings include *meno ♩ ~ 82* at the beginning and *div.* (diviso) above the first violin staff in measure 10. Other markings include *unis.* (unisono) above the violin staves in measure 12 and *α* (allargando) above the first violin staff in measure 14.

VOICES

15

Fl. 1,2 *mf* *pp*

Fl. 3 *mf* *pp*

Ob. 1,2 *mf* *pp*

Bs. Cl. 1,2 *mf* *pp*

Bsn. 1,2 *mf*

Vib. S.C. *f*

Glockn. B.D. *mf*

Hp. 1 *mf*

Hp. 2 *mf*

S. solo

S. 1 *mp* Ah

S. 2 *mp* Ah

A. 1 *mp* Ah

A. 2 *mp* Ah

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

Cb. *mp* *mf*

VOICES

20

Fl. 1,2  
Fl. 3  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Vib. S.C.  
Glockn B.D.  
Hp. 1  
Hp. 2  
S. solo  
S 1  
s 2  
A 1  
A 2  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

D# → D $\flat$       mf

D# → D $\flat$       F# → F $\flat$       mf

*mf*

Voi - - - ces, loved \_\_\_\_\_ and i - dea - lized,  
(Ιδανικές φωνές κι αγαπημένες)  
(iTHanikés fonés ki agapiménés)

Ah \_\_\_\_\_      *p*      Ah \_\_\_\_\_      Ah \_\_\_\_\_

Ah \_\_\_\_\_      *p*      Ah \_\_\_\_\_      Ah \_\_\_\_\_

Ah \_\_\_\_\_      *p*      Ah \_\_\_\_\_

Ah \_\_\_\_\_      *p*      Ah \_\_\_\_\_      *p*      Ah \_\_\_\_\_

*p*      *p*

non div.      *p*      *p*      *p*



VOICES

27

Fl. 1, 2

Fl. 3

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Vib. S.C.

Glockn. B.D.

D♯C♯B♯ E♭F♯G♭A♭  
+++|+|+|+

Hp. 1

Hp. 2

S. solo

of those who have died, or of those lost for us like the dead.

(εκείνων που πεθάναν.) (ή εκείνων που είναι για μας χαμένοι) (σαν τους πεθαμένους.)  
(ekínon pu pethánan.) (í ekínon pu íne gia mas haméni) (san tus pethaménous.)

S 1

Ah

S 2

Ah

A 1

Ah

A 2

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

mf

pp

pp

pp

pp

VOICES

32 poco più [ ♩ ~ 90]

Fl. 1, 2 *mf* *mp*

Fl. 3

Ob. 1, 2

Bs. Cl. 1, 2 *mf*

Bsn. 1, 2

Susp. Cymb. *lv*

Vib. S.C. *p* *mf*

Bass Drum

Glockn. B.D. *p* *pp*

Hp. 1 *mp*

Hp. 2 *mp*

S. solo

S. 1 *p* Ah

s. 2 *p* Ah

A. 1 *p* Ah

A. 2 *p* Ah

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. 1

Vc. 2

Cb.

VOICES

38

Fl. 1,2  
Fl. 3  
Ob. 1,2  
B♭ Cl. 1,2  
Bsn. 1,2  
Vib. S.C.  
Glockn B.D.  
Hp. 1  
Hp. 2  
S. solo  
S 1  
s 2  
A 1  
A 2  
Vln. I  
Vln. II  
Vla.  
Vc. 1  
Vc. 2  
Cb.

Chords: D<sup>b</sup>C<sup>b</sup>B<sup>b</sup> E<sup>b</sup>F<sup>#</sup>G<sup>b</sup>A<sup>b</sup>

Tempo/Expression: *p*, *mf*, *mp*

Performance Notes: *Vib*, *Susp. Cymb.*, *broad arpeggio*

Lyrics:  
Some - times they speak to us in dreams;      some - times deep in thought the mind  
(Κάποτε μες στα όνειρά μας ομιλούνε)      (κάποτε μες στην σκέψι της ακούει το μυαλό.)  
(Kápotē mes sta ónirá mas omilúne)      (kápotē mes stin sképsin tes akíi to mialó.)

Chord Changes: F<sup>b</sup> → F<sup>b</sup>      A<sup>b</sup> → A<sup>b</sup>

VOICES

45

Fl. 1,2

Fl. 3

Ob. 1,2

B♭ Cl. 1,2

Bsn. 1,2

Vib. S.C

Glockn B.D.

Hp. 1

Hp. 2

S. solo

S 1

s 2

A 1

A 2

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

hears them. \_\_\_\_\_

div.

pp mp

pp mp

pp

VOICES

51

Fl. 1,2 *mf*

Fl. 3 *mf*

Ob. 1,2

B♭ Cl. 1,2 *mf*

Bsn. 1,2 *mf*

Vib. S.C. *mp* *mf*

Glockn. B.D. *mp* *mf*

Hp. 1 *mf* *f*

Hp. 2 *mf* *f*

S. solo *mp* *mf*

S. 1 *p* *mf* *pp*

S. 2 *p* *mf* *pp*

A. 1 *p* *mf* *pp*

A. 2 *p* *mf* *pp*

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mf*

Vc. 1 *mp* *mf*

Vc. 2 *mp* *mf*

Cb. *mf*

And. with their sound for a

(Και με τον ήχο των)  
(Ke me ton iho ton)

*Vib*

*Glsp*

D♯C♯B♭ E♭F♯G♯A♯

F♯ → F♯

VOICES

55

Fl. 1, 2

Fl. 3

Ob. 1, 2

B. Cl. 1, 2

Bsn. 1, 2

Vib. S.C.

Glockn. B.D.

Hp. 1

Hp. 2

S. solo

S. 1

s. 2

A. 1

A. 2

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

moment re - turn sounds from our life's first po - et - - - ry—  
(για μια στιγμή επιστρέφουν ήχοι) (από την πρώτη ποίηση της ζωής μας —)  
(για μια στιγμή επιστρέφουν) (η από την πρώτη ποίηση της ζωής μας —)

Susp. Cymb. (single stroke)

Bass Drum

broad arpeggio

D $\flat$  → D $\flat$

*f* *mf* *mp*

Ah Ah Ah Ah

-260-

VOICES

61 *meno* [♩~74]

Fl. 1, 2 *pp* *mf*

Fl. 3

Ob. 1, 2 *pp*

Bs. Cl. 1, 2

Bsn. 1, 2 *p*

Vib. S.C. *mp*

Glockn. B.D. *p* *pp*

Hp. 1

Hp. 2

S. solo *mf* *p*

like mu - sic at night, dis - tant, fad - ing a - way.  
 (σα μουσική.) (την νύχτα.) (μακρινή.) (που σβήνει.)  
 (sa musikí,) (tin níhta,) (makriní,) (pu svíni.)

S 1 *p* *pp*  
Ah

s 2 *p* *pp*  
Ah

A 1 *pp*

A 2 *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

*meno* [♩~74]

END OF PART V



## PART VI

### THE GOD ABANDONS ANTONY

When suddenly, at midnight, you hear  
an invisible procession going by  
with exquisite music, voices,  
don't mourn your luck that's failing now,  
work gone wrong, your plans  
all proving deceptive—don't mourn them uselessly.  
As one long prepared, and graced with courage,  
say goodbye to her, the Alexandria that is leaving.  
Above all, don't fool yourself, don't say  
it was a dream, your ears deceived you:  
don't degrade yourself with empty hopes like these.  
As one long prepared, and graced with courage,  
as is right for you who were given this kind of city,  
go firmly to the window  
and listen with deep emotion, but not  
with the whining, the pleas of a coward;  
listen—your final delectation—to the voices,  
to the exquisite music of that strange procession,  
and say goodbye to her, to the Alexandria you are losing.

Written November 1910  
Published April 1911

### ΑΠΟΛΕΙΠΕΙΝ Ο ΘΕΟΣ ΑΝΤΩΝΙΟΝ

Σαν έξαφνα, ώρα μεσάνυχτ', ακουσθεί  
αόρατος θιάσος να περνά  
με μουσικές εξαίσιες, με φωνές —  
την τύχη σου που ενδίδει πια, τα έργα σου  
που απέτυχαν, τα σχέδια της ζωής σου  
που βγήκαν όλα πλάνες, μη ανωφέλετα θρηνήσεις.  
Σαν έτοιμος από καιρό, σα θαρραλέος,  
αποχαιρέτα την, την Αλεξάνδρεια που φεύγει.  
Προ πάντων να μη γελασθείς, μην πείς πως ήταν  
ένα όνειρο, πως απατήθηκεν η ακοή σου·  
μάταιες ελπίδες τέτοιες μην καταδεχθείς.  
Σαν έτοιμος από καιρό, σα θαρραλέος,  
σαν που ταιριάζει σε που αξιώθηκες μια τέτοια πόλι,  
πλησίασε σταθερά προς το παράθυρο,  
κι άκουσε με συγκίνησιν, αλλ' όχι  
με των δειλών τα παρακάλια και παράπονα,  
ως τελευταία απόλαυσι τους ήχους,  
τα εξαίσια όργανα του μυστικού θιάσου,  
κι αποχαιρέτα την, την Αλεξάνδρεια που χάνεις.

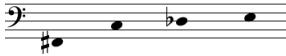
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## INSTRUMENTATION

1 PICCOLO  
2 FLUTES  
2 OBOES  
1 ENGLISH HORN  
2 CLARINETS IN B $\flat$   
2 BASSOONS

4 HORNS IN F  
3 TRUMPETS IN B $\flat$ \*  
2 TROMBONES\*  
1 BASS TROMBONE  
1 TUBA

TIMPANI, first tuning:   
VIBRAPHONE  
TUBULAR BELLS  
TAM-TAM  
BASS DRUM (GRAN CASSA)

2 HARPS

MEZZO-SOPRANO SOLO VOICE

MIXED CHOIR\*\*

STRINGS\*\*\*

\*MUTES REQUIRED:

1. STRAIGHT MUTE FOR TRUMPET
2. STRAIGHT MUTE FOR TROMBONE

MALLET REQUIRED:

1. TIMPANI, hard and soft
2. VIBRAPHONE, medium cord-wrapped
3. TUBULAR BELLS, hard and soft
4. TAM-TAM, normal
5. BASS DRUM, normal

\*\*The diamond shape notes in the choir's part implies an execution between speech and singing.

\*\*\*If contrbasses with low C extention not available, notes should be played one octave above  
[bars 125-127]

Duration ~ 8':10"

# 16. THE GOD ABANDONS ANTONY

ΑΠΟΛΕΙΠΕΙΝ Ο ΘΕΟΣ ΑΝΤΩΝΙΟΝ

[apolipin o theós Antónion]

♩ ~ 76

This page contains the musical score for the 16th movement, 'The God Abandons Antony'. The score is written for a large orchestra and a vocal soloist. The instruments listed on the left are: Piccolo, Flute 1,2, Oboe 1,2, English Horn 1, Clarinet in B♭ 1,2, Bassoon 1,2, Horn in F 1,3, Horn in F 2,4, Trumpet in B♭ 1,2, Trumpet in B♭ 3, Trombone 1,2, Bass Trombone, Tuba, Timpani, Vibraphone, Tubular Bells, Tam-Tam, Bass Drum, Harp 1, Harp 2, Solo mezzo-soprano, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello 1, Violoncello 2, and Contrabass. The score is in 4/4 time and begins with a tempo marking of ♩ ~ 76. The key signature is one flat (B♭ major or D minor). The woodwinds and strings have various dynamics and articulations, including accents, slurs, and hairpins. The percussion section includes a vibraphone with a motor on, tubular bells with a soft mallet, and a tam-tam. The vocal soloist part is currently silent. The score is divided into measures, with some measures containing rests for certain instruments.

THE GOD ABANDONS ANTONY

9

Picc. *mf* *mf* *f*

Fl. 1, 2 *mf* *mf* *f*

Ob. 1, 2 *mf* *mf* *f*

E. Hn. *mf* *mf* *f*

B♭ Cl. 1, 2 *mf* *mf* *f* *mf*

Bsn. 1, 2 *f* *mf* *f* *mf*

Hn. 1, 3 *mp* *mf*

Hn. 2, 4 *mp* *mf*

B♭ Tpt. 1, 2 con sord. *mp* *mf*

B♭ Tpt. 3 con sord. *mp* *mf*

Tbn. 1, 2 *mp* *mp* *f*

B. Tbn. *mp* *mp* *f*

Tuba (hard mallet) *mp* *mp* *f*

Timp. *mp* *f* *f* *mp*

Vib. no ped. *f* half ped. *f* no ped. *f* *mp*

T.B. *mf* *mp* *mp*

T-T *pp*

B.D. *mp*

Hp. 1 *mf* *mp* *mp*

Hp. 2 *f* *mp* *mp*

s. mezzo *mf*  
When

Vln. I *mf* *mp* *f* *mp*

Vln. II *mf* *mp* *f* *mp*

Vla. *mf* *mp* *f* *mp*

Vc. 1 *mf* *mp* *f* *mp*

Vc. 2 *mf* *mp* *f* *mp*

Cb. *mf* *mp* *f* *mp*

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1, 2  
 B♭ Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Vib.  
 T.B.  
 T-T  
 B.D.  
 Hp. 1  
 Hp. 2  
 s. mezzo  
 sud - den - ly, at mid - night, you hear an in - vis - i - ble pro - ces - sion go - ing  
 (Σαν έξαφνα.) (ώρα μεσάνυχτα.) (ακουσθεί) (αόρατος θίασος να περνά)  
 (san éksafna) (óra mesánihta) (akusthi) (aóratos thíasos na perná)  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. 1  
 Vc. 2  
 Cb.

poco più [♩ ~ 94]

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Vib.

T.B.

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo

S

A

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

by with ex - quis - ite mu - sic, voi - ces, (με μουσικές εξαισίες, με φωνές —) (me musikés eksésies, me fonés)

Ah

Ah

poco più [♩ ~ 94]

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Timp.

Vib.

T.B.

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo

S

A

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*pp*

*a 2*

*mf*

*p*

*1°*

*3*

*pp*

*mp*

*p*

Ah

Ah

THE GOD ABANDONS ANTONY

37

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Timp.

Vib.  
full ped.  
*mf* *p*

T.B.

T-T

B.D.

Hp. 1  
*mf* *mf* *mp*  
D♯ C♯ B♭ E♭ F♯ G♯ A♯ + + | + + + +  
G♯ → G♯  
E♯ → E♯

Hp. 2  
*mf*  
D♯ C♯ B♭ E♯ F♯ G♯ A♯ + + | + + + +

s. mezzo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.



THE GOD ABANDONS ANTONY

43 meno [ $\text{♩} \sim 76 \text{ c.}$ ]

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Vib.

T.B.

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mf*

*p*

*pp*

*mp*

(soft mallet)

*mf*

*mf*

*mf*

(between speech and singing)

don't mourn your luck,

(μη ανωφέλετα θρηνήσεις, την τύχη σου...)

(mi anoféleta thrinísis, tin tihí su)

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1, 2  
 B♭ Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Vib.  
 T.B.  
 T-T  
 B.D.  
 Hp. 1  
 Hp. 2  
 s. mezzo  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. 1  
 Vc. 2  
 Cb.

don't mourn your luck that's fail - ing now, work gone  
 (μη ανωφέλετα θρηνήσεις, την τύχη σου που ενδίδει πια.) (τα έργα σου που απέτυχαν.)  
 (mi anofēleta thrinisis, tin tīhi su pu enTHĪTHI piá) (ta érga su pu arétihan)  
 your work gone  
 don't mourn your luck, that's fail - ing, your work gone  
 that's fail - ing, don't mourn your luck, that's fail - ing, your work, gone  
 that's fail - ing, don't mourn your luck, that's fail - ing, your work, gone  
 (...που ενδίδει πια.) (pu enTHĪTHI piá) (ta érga su pu arétihan)

poco più [♩ ~ 94]

Picc. *mf*

Fl. 1, 2 *a2 mf*

Ob. 1, 2 *a2 mf*

E. Hn. *mf*

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tuba *p* (hard mallet) *mf*

Timp. *mp* *mf*

Vib.

T.B. *mf*

T-T

B.D. *mf*

s. mezzo  
 wrong, your plans all prov-ing de-cep-tive— don't mourn them use-less-ly.  
 (τα σχέδια της ζωής σου) (που βγήκαν όλα πλάνες.) (μη ανωφέλετα θρηνήσεις.)  
 (ta shéTHia tis zoís su) (pu vyikan óla plánes,) (mi anoféleta thrinisis.)

S *p*  
 wrong, your plans.

A *p*  
 wrong, your plans.

T *p* ord. *mf* As

B *p* ord. *mf* As

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

Cb. *p* *mf*

poco più [♩ ~ 94]

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. B♭ Cl. 1, 2 Bsn. 1, 2 Hn. 1, 3 Hn. 2, 4 B♭ Tpt. 1, 2 B♭ Tpt. 3 Tbn. 1, 2 B. Tbn. Tuba Timp. Vib. T.B. T-T B.D. s. mezzo S A T B Vln. I Vln. II Vla. Vc. 1 Vc. 2 Cb.

1°  
*mp* *p*  
*mp* *p*  
*a 2* *p*  
*p*  
*p*  
*mp*  
*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*p* *p*  
*p* *p*  
*p* *p*

As one long pre - pared and  
 (Σαν έτοιμος από καιρό.)  
 (san étimos από keró.)  
 As one long pre - pared and graced  
 As one long pre - pared and graced  
 one long pre - pared, and graced with cour - age, As one long pre - pared, and  
 one long pre - pared, and graced with cour - age, As one long pre - pared, and  
 (Σαν έτοιμος από καιρό, σα θαρραλέος.)  
 (san étimos από keró, sa tharaléos)

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1, 2  
 B♭ Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp. (soft mallet)  
 Vib.  
 T.B.  
 T-T  
 B.D.  
 s. mezzo  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. 1  
 Vc. 2  
 Cb.

*graced with cour - age, say good - bye to her, the Al - ex - an - dri - a*  
 (σα θαρραλέος,) (αποχαιρέτα την, την Αλεξάνδρεια..)  
 (sa tharaléos,) (apoheréta tin, tin AleksánTHria)

Picc.

Fl. 1, 2 *mp*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2 *pp*

B. Tbn.

Tuba

Timp. *pp* half ped.

Vib. *mf*

T.B.

T-T *pp* *mf* *lv.*

B.D.

s. mezzo *mp*  
 that is leav - - - ing. A-bove all, don't fool your - self, don't  
 (...που φεύγει.) (pu fénggi.) (Pro pánton na mi yelasthís.)  
 (pu fénggi.)

S

A

T

B

Vln. I con sord. div. unis. *ppp* *p* *mp*

Vln. II con sord. div. unis. *ppp* *p* *mp*

Vla. con sord. *p* *mp*

Vc. 1 con sord. *p* *mp*

Vc. 2

Cb.

say it was a dream, your ears de - ceived you: don't de - grade your - self with emp - ty hopes like these.  
 (μην πείς πως ήταν ένα όνειρο,) (πως απατήθηκεν η ακοή σου) (μάταιες ελπίδες τέτοιες μην καταδεχθείς.)  
 (min pis pos ítan éna ónairo,) (pos apatíthiken i akoi su) (mátees elpíthes tétiēs min kataThehthis.)

THE GOD ABANDONS ANTONY

96

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Vib.

T.B.

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

Senza sord.

Senza sord.

Senza sord.

Senza sord.

Senza sord.

1°

D♯ C♭ B♭ E♯ F♯ G♯ A♯

C♭ → C♯

C♭ → C♯

*mf*

*mf*

*mf*

*mf*

*mf*



THE GOD ABANDONS ANTONY

104

This page of the musical score includes the following parts and markings:

- Picc.**: Piccolo
- Fl. 1, 2**: Flute 1 and 2
- Ob. 1, 2**: Oboe 1 and 2
- E. Hn.**: English Horn
- B♭ Cl. 1, 2**: Bass Clarinet 1 and 2
- Bsn. 1, 2**: Bassoon 1 and 2
- Hn. 1, 3**: Horn 1, 3 (1<sup>o</sup>, 3<sup>o</sup>)
- Hn. 2, 4**: Horn 2, 4 (2<sup>o</sup>)
- B♭ Tpt. 1, 2**: Trumpet 1, 2
- B♭ Tpt. 3**: Trumpet 3
- Tbn. 1, 2**: Trombone 1, 2
- B. Tbn.**: Baritone Trombone
- Tuba**: Tuba
- Timp.**: Timpani
- Vib.**: Vibraphone (half ped., mf)
- T.B.**: Tom Tom
- T-T**: Triangle
- B.D.**: Bells
- Hp. 1**: Harp 1 (6<sup>ths</sup>, f)
- Hp. 2**: Harp 2 (3<sup>ths</sup>, f)
- s. mezzo**: Soprano Mezzo
- S**: Soprano
- A**: Alto
- T**: Tenor
- B**: Bass
- Vln. I**: Violin I (div., p, unis., mf)
- Vln. II**: Violin II (p, div., unis., mf)
- Vla.**: Viola (mf, 3<sup>ths</sup>, p, unis., mf)
- Vc. 1**: Violoncello 1 (mf, 3<sup>ths</sup>, p, mf)
- Vc. 2**: Violoncello 2 (mf, 3<sup>ths</sup>, mf)
- Cb.**: Contrabass (mf, 3<sup>ths</sup>)

109

Picc. *f* *mf*  
 Fl. 1, 2 *f* *mf*  
 Ob. 1, 2 *f* *mf*  
 E. Hn. *f* *mf*  
 B♭ Cl. 1, 2 *f*  
 Bsn. 1, 2 *f*  
 Hn. 1, 3 *mf*  
 Hn. 2, 4 *mf*  
 B♭ Tpt. 1, 2 *mf*  
 B♭ Tpt. 3 *mf*  
 Tbn. 1, 2 *mf* *p*  
 B. Tbn. *mf* *p*  
 Tuba *mf* *p*  
 Timp. *mf* (hard mallet)  
 Vib. *f* (hard)  
 T.B. *mf*  
 T-T  
 B.D. *mp*  
 S  
 A  
 T *mf*  
 B *mf*  
 Vln. I *f* *mf* *mf* *mf*  
 Vln. II *f* *mf* *mf* *mf*  
 Vla. *f* *mf*  
 Vc. 1 *f*  
 Vc. 2 *f*  
 Cb. *f* *mf*

As one long pre - pared, and graced with  
 As one long pre - pared, and graced with  
 (San étimos apó keró, sa tharaléos.)  
 (San étimos apó keró, sa tharaléos.)

THE GOD ABANDONS ANTONY

114

meno [♩ ~ 66]

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 E. Hn.   
 B♭ Cl. 1, 2   
 Bsn. 1, 2   
 Hn. 1, 3   
 Hn. 2, 4   
 B♭ Tpt. 1, 2   
 B♭ Tpt. 3   
 Tbn. 1, 2   
 B. Tbn.   
 Tuba   
 Timp.   
 Vib.   
 T.B.   
 T-T   
 B.D.   
 s. mezzo   
 S   
 A   
 T   
 B   
 Vln. I   
 Vln. II   
 Vla.   
 Vc. 1   
 Vc. 2   
 Cb.

As one long pre - pared, and graced with  
 (Σαν έτοιμος από καιρό, σα θαρραλέος.)  
 (San étimos apó keró, sa tharaléos.)  
 As one long pre - pared.  
 cour - age,  
 cour - age,

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1, 2  
 B♭ Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Vib.  
 T.B.  
 T-T  
 B.D.  
 Hp. 1  
 Hp. 2  
 s. mezzo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. 1  
 Vc. 2  
 Cb.

près de la table  
 cour - age, as is right for you who were given this kind of cit - y, go firm - ly to the win - dow and  
 (σαν που ταιριάζει σε που αξιόθικες μια τέτοια πόλι.) (πλησίασε σταθερά προς το παράθυρο.)  
 (san pu teriázi se pu aksióthikes mia tétoia póli) (plisiase statherá pros to paráthiro.)

Dynamics: *f*, *mp*, *p*, *mf*, *p < mf*, *f*, *no ped.*, *poco più* [ ♩ ~ 76 ]

125

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Vib.

T.B.

T-T

B.D

Hp. 1

Hp. 2

s. mezzo

lis - ten with deep e - mo - tion, but not with the whin - ing, the pleas of a cow - ard;

(κι άκουσε με συγνήσιον.) (αλλ' όχι με των δειλών τα παρακάλια και παράπονα.)

(ki άkuse me sigínisin.) (all' óhi me ton THilón ta parakália ke parápona.)

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

Picc.

Fl. 1,2

Ob. 1,2  
*mf* 1<sup>o</sup> a 2

E. Hn.  
*p* *mf*

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Vib.

T.B.

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo  
*mp*  
lis - ten  
(..άκουσε..)  
(ákuse)

S  
*p* Ah Ah *pp*

A  
*p* Ah Ah *pp*

T  
*p* Ah Ah *pp*

B  
*p* Ah Ah *pp*

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc. 1  
*p*

Vc. 2  
*p*

Cb.  
*p*

Picc.   
 Fl. 1,2   
 Ob. 1, 2   
 E. Hn.   
 B♭ Cl. 1,2   
 Bsn. 1,2   
 Hn. 1,3   
 Hn. 2,4   
 B♭ Tpt. 1,2   
 B♭ Tpt. 3   
 Tbn. 1,2   
 B. Tbn.   
 Tuba   
 Timp.   
 Vib.   
 T.B.   
 T-T   
 B.D.   
 Hp. 1   
 Hp. 2   
 s. mezzo   
 S   
 A   
 T   
 B   
 Vln. I   
 Vln. II   
 Vla.   
 Vc. 1   
 Vc. 2   
 Cb.

full ped.   
*mp*   
*mf*   
*mp*   
 ord.   
*mf*   
*mp*   
*mp*   
 lis - ten - your fin - al - de - lec - ta - tion - to the voi - ces, to the ex -   
 (...ἀκουσε...)   
 (ākuse)   
 (ὡς τελευταία απόλασι τους ήχους.)   
 (ὡς teleftéa apólafsin tus íhus.)

Picc.

Fl. 1, 2 *mf* *2°* *mp* *pp* *mf*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3 *mp* *1°* *pp*

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Vib. *mp* *mp*

T.B.

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo *p* *mf*  
 quis - ite mu - sic of that strange pro - ces - sion, and say good - bye to  
 (τα εξάλια όργανα του μουσικού θιάσου.) (κι αποχαιρέτα την.)  
 (ta eksésia óryana tu mistikú thíasu,)

S

A

T

B

Vln. I *mp* *p* *mp*  
 div. unis.

Vln. II *mp* *p* *mp*

Vla. *p* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

Cb. *mp*





Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Vib.

T.B. (soft mallet)

T-T

B.D.

Hp. 1

Hp. 2

s. mezzo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

## THINGS ENDED

Possessed by fear and suspicion,  
mind agitated, eyes alarmed,  
we desperately invent ways out,  
plan how to avoid the inevitable  
danger that threatens us so terribly.  
Yet we're mistaken, that's not the danger ahead:  
the information was false  
(or we didn't hear it, or didn't get it right).  
Another disaster, one we never imagined,  
suddenly, violently, descends upon us,  
and finding us unprepared — there's no time left—  
sweeps us away.

Written May 1910.  
Published February 1911.

## ΤΕΛΕΙΩΜΕΝΑ

Μέσα στον φόβο και στες υποψίες,  
με ταραγμένο νου και τρομαγμένα μάτια,  
λυώνουμε και σχεδιάζουμε το πώς να κάμουμε  
για ν'αποφύγουμε τον βέβαιο  
τον κίνδυνο που έτσι φρικτά μας απειλεί.  
Κι όμως λανθάνουμε, δεν είν' αυτός στον δρόμο·  
ψεύτικα ήσαν τα μηνύματα  
(ή δεν τ'ακούσαμε, ή δεν τα νοιώσαμε καλά).  
Άλλη καταστροφή, που δεν την φανταζόμεθαν,  
εξαφνική, ραγδαία πέφτει επάνω μας,  
κι ανέτοιμους— πού πιά καιρός— μας συνεπαίρνει.

Notes from C.P. Cavafy, *The Poems (1897-1918), (1919-1933)*,  
Revised edition by George Savidis 1991.  
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Translated poems from C.P. Cavafy, *Collected Poems*,  
Translated by Edmund Keeley and Philip Sherrard,  
Edited by George Savidis, revised edition 1992  
Published by Princeton University Press  
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INSTRUMENTATION

PICCOLO

2 FLUTES

3 OBOES

2 CLARINETS IN B $\flat$

2 BASSOONS

4 HORNS

3 TRUMPETS IN B $\flat$

2 TROMBONES

1 BASS TROMBONE

1 TUBA

TIMPANI

ROTO TOMS

SUSPENDED CYMBALS

SNARE DRUM

MIXED CHOIR DIVIDED

IN TWO SECTIONS

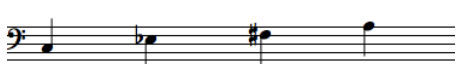
STRINGS

MALLET REQUIRED:

1. TIMPANI: hard
2. ROTO TOMS: plastic or rubber
3. SUS. CYMBALS: wooden drumstick
4. SNARE DRUM [SNARE OFF]- normal

TIMPANI tuning: 

[G can be played by piccolo timpano  
or tuned tom-tom or roto tom]

ROTO TOMS tuning: 

Duration: ~2':40"

# 17. ΤΕΛΕΙΩΜΕΝΑ-THINGS ENDED

[telioména]

♩ ~ 116

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute 1, 2
- Oboe 1, 2, 3
- Clarinet in B♭ 1, 2
- Bassoon 1, 2
- Horn in F 1, 3
- Horn in F 2, 4
- Trumpet in B♭ 1, 2
- Trumpet in B♭ 3
- Trombone 1, 2
- Bass Trombone
- Tuba
- Timpani (hard mallet)
- Roto Toms
- Cymbals
- Snare Drum (includes "snare off" instruction)
- Soprano 1
- Alto 1
- Tenor 1
- Bass 1
- Soprano 2
- Alto 2
- Tenor 2
- Bass 2
- Violin 1
- Violin 2
- Viola
- Violoncello 1
- Violoncello 2
- Double Bass

Key performance markings include dynamics such as *mf*, *f*, *pp*, and *ff*, and articulation like accents and slurs. The score includes various rhythmic patterns and rests across the measures.

Picc.  
 Fl. 1, 2  
 Ob. 1, 2, 3  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1, 2  
 B♭ Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 R. T.  
 Cym.  
 S. Dr.  
 S 1  
 A 1  
 T 1  
 B 1  
 S 2  
 A 2  
 T 2  
 B 2  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc. 1  
 Vc. 2  
 D.B.

Dynamics: *f*, *mf*, *pp*, *ff*  
 Performance markings: *div.*, *unis.*, *a 2*, *a 3*, *a 2*

Lyrics:  
 Pos - sessed by fear and sus -  
 Pos - sessed by fear and sus -  
 Pos - sessed by fear and sus -  
 Pos - sessed by fear and sus -

**Woodwinds:** Picc., Fl. 1, 2, Ob. 1, 2, 3, B♭ Cl. 1, 2, Bsn. 1, 2, Hn. 1, 3, 4, B♭ Tpt. 1, 2, 3, B♭ Tbn. 1, 2, Tuba, Timp., R. T., Cym., S. Dr.

**Vocalists:** S 1, A 1, T 1, B 1, S 2, A 2, T 2, B 2

**Strings:** Vln. 1, 2, Vla., Vc. 1, 2, D.B.

**Vocal Lyrics:**  
 S 1: Μέ - σα στο φό - βο Μέ - σα στο φό - βο και στες υ -  
 Mé - sa sto fō - vo Mé - sa sto fō - vo ke stes i -  
 (possessed by fear) (possessed by fear and suspicion)  
 A 1: Μέ - σα στο φό - βο στο φό - βο και στες υ -  
 Mé - sa sto fō - vo sto fō - vo ke stes i -  
 (possessed by fear) (fear and suspicion)  
 T 1: Μέ - σα στο φό - βο Μέ - σα στο φό - βο και στες υ -  
 Mé - sa sto fō - vo Mé - sa sto fō - vo ke stes i -  
 (possessed by fear) (possessed by fear and suspicion)  
 B 1: Μέ - σα στο φό - βο και στες υ -  
 Mé - sa sto fō - vo ke stes i -  
 (possessed by fear)  
 S 2: - pi - cion, pos - sessed by fear mind ag - i -  
 A 2: - pi - cion, pos - sessed by fear mind ag - i -  
 T 2: - pi - cion, pos - sessed by fear mind ag - i -  
 B 2: - pi - cion, pos - sessed by fear mind ag - i -

Score for 'TELEIΩΜΕΝΑ-THINGS ENDED' featuring a full orchestra and vocal soloists. The orchestration includes Piccolo, Flutes (1, 2), Oboes (1, 2, 3), Bass Clarinet (1, 2), Bassoon (1, 2), Horns (1, 3, 2, 4), Trumpets (1, 2, 3), Trombones (1, 2), Tuba, Timpani, Snare Drum, and Cymbals. The vocal parts include Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), and Bass 2 (B2). The score includes Greek lyrics and English translations for the vocal parts. Performance markings such as *mf*, *f*, *flutter*, and *ord.* are present throughout the score.

**Vocal Lyrics:**

S1  
- - πο - - ψί - - - ες  
- - ρο - - ψί - - - es  
και τρο - μαγ -  
ke tro - may -  
(eyes alarmed)

A1  
- - πο - - ψί - - - ες  
- - ρο - - ψί - - - es  
και τρο - μαγ -  
ke tro - may -  
(eyes alarmed)

T1  
- - πο - - ψί - - - ες  
- - ρο - - ψί - - - es  
με - - - τα - ραγ - - μέ - - - νο  
me - - - ta - ray - - mé - - - no  
(mind agitated)

B1  
- - πο - - ψί - - - ες  
- - ρο - - ψί - - - es  
(and suspicion)  
με - - - τα - ραγ - - μέ - - - νο  
me - - - ta - ray - - mé - - - no  
(mind agitated)

S2  
- tat - ed, eyes a - larm - ed, Pos -  
A2  
- tat - ed, eyes a - larm - ed, Pos -  
T2  
- tat - ed, eyes a - larm - ed, Pos -  
B2  
- tat - ed, eyes a - larm - ed, Pos -



Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2, 3 *f*

B♭ Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

B♭ Tpt. 1, 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tuba *mp*

Timp. *mf*

R. T. *mf*

Cym.

S. Dr. *f*

S 1  
 - μέ - να μά - τια, λυώ - - - - νου - με και σχε - δι -  
 - mé - na má - tia, lío - - - - nu - me ke she - THI -  
 gliss. *f*  
 (invent ways out)

A 1  
 - μέ - να μά - τια, λυώ - - - - νου - με και σχε - δι -  
 - mé - na má - tia, lío - - - - nu - me ke she - THI -

T 1  
*mp* με τρο - μαγ - μέ - - - να μά - - - τια, λυώ - - - νου - με  
 me tro - may - mé - - - na má - - - tia, lío - - - nu - me  
 (eyes alarmed) *mf* gliss.

B 1  
 με τρο - μαγ - μέ - - - να μά - - - τια, λυώ - - - νου - με  
 me tro - may - mé - - - na má - - - tia, lío - - - nu - me  
 (eyes alarmed) *mf* gliss.

S 2  
 -sessed by fear and sus - pi - cion. Pos - sessed by fear and sus - pi - cion, mind ag - i -

A 2  
 -sessed by fear and sus - pi - cion. Pos - sessed by fear and sus - pi - cion, mind ag - i -

T 2  
 -sessed by fear and sus - pi - cion. Pos - sessed by fear and sus - pi - cion, mind ag - i -

B 2  
 -sessed by fear and sus - pi - cion. Pos - sessed by fear and sus - pi - cion, mind ag - i -

Vln. 1 *div. unis.*

Vln. 2 *div. unis.*

Vla. *div. unis.*

Vc. 1

Vc. 2

D.B.

Picc.

Fl. 1,2

Ob. 1,2,3

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3

Tbn. 1,2

B.Tbn.

Tuba

Timp.

R.T.

Cym.

S.Dr.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

*mp*

*a 2*

*mf*

*f*

*gliss.*

*div.*

*unis.*

ζου - με

zu - me

το πως να

to pos na

και σχε - - - δι - - - ά - - - ζου - με

ke she - - - THI - - - á - - - zu - me

(invent ways out)

λωώ - - - νου - με

lió - - - nu - me

και σχε - - - δι - - - ά - - - ζου - με

ke she - - - THI - - - á - - - zu - me

(invent ways out)

- tat - ed eyes a - larm - ed mind ag - i - tat - ed, eyes a - larmed,

- tat - ed eyes a - larm - ed mind ag - i - tat - ed, eyes a - - larmed,

- tat - ed eyes a - larm - ed mind ag - i - tat - ed, eyes a - larmed,

- tat - ed eyes a - larm - ed mind ag - i - tat - ed, eyes a - - larmed,

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2,3 *f*

B♭ Cl. 1,2 *f*

Bsn. 1,2 *f*

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3

Tbn. 1,2 *mf*

B.Tbn. *mf*

Tuba *mf*

Timp.

R.T. *ff*

Cym.

S.Dr. *mp*

S 1 *f*

A 1 *f*

T 1 *f*

B 1 *f*

S 2 *f*

A 2 *f*

T 2 *f*

B 2 *f*

Vln. 1 *div.*

Vln. 2 *div.*

Vla. *div.*

Vc. 1

Vc. 2

D.B.

χά - - - μου - με για ν'α - πο - - φύ - - - γου - με τον βέ - - - βαί - - - ο τον  
 ká - - - mu - me yia na - po - - fi - - - yu - me ton vé - - - ve - - - o ton  
 (how to avoid) (the inevitable danger)

χά - - - μου - με για ν'α - πο - - φύ - - - γου - με τον βέ - - - βαί - - - ο τον  
 ká - - - mu - me yia na - po - - fi - - - yu - me ton vé - - - ve - - - o ton  
 (how to avoid) (the inevitable danger)

χά - - - μου - με για ν'α - πο - - φύ - - - γου - με τον βέ - βαί - ο τον  
 ká - - - mu - me yia na - po - - fi - - - yu - me ton vé - ve - o ton  
 (how to avoid) (the inevitable danger)

χά - - - μου - με για ν'α - πο - - φύ - - - γου - με τον βέ - βαί - ο τον  
 ká - - - mu - me yia na - po - - fi - - - yu - me ton vé - ve - o ton  
 (how to avoid) (the inevitable danger)

we des-p'rate - ly in - vent ways out - - - plan  
 we des-p'rate - ly in - vent ways out - - - plan  
 we des-p'rate - ly in - vent ways out - - - plan  
 we des-p'rate - ly in - vent ways out - - - plan

Picc.  
 Fl. 1, 2  
 Ob. 1, 2, 3  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 3  
 Hn. 2, 4  
 B♭ Tpt. 1, 2  
 B♭ Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 R. T.  
 Cym.  
 S. Dr.  
 S 1  
 A 1  
 T 1  
 B 1  
 S 2  
 A 2  
 T 2  
 B 2  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc. 1  
 Vc. 2  
 D.B.

ξίν - δου - νο που έ - - - τσι φρι - - - κτά μας α - πει - λεί.  
 kin - THI - no pu é - - - tsi frik - - - iá mas a - pi - li.  
 (that threatens us so terribly.)

how to a - void the in - ev - i - ta - ble dan - ger that threat - ens us so ter - ri - bly.

Picc.

Fl. 1,2

Ob. 1,2,3

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

R.T.

Cym.

S.Dr.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

Vln. 1 unis.

Vln. 2 unis.

Vla. unis.

Vc. 1 unis.

Vc. 2 unis.

D.B.

*mp*

*mf*

*f*

*a 2*

Κιό - μως λαν - θά - - - -  
 Kió - mos lan - thá - - - -  
 (Yet we're mistaken)

Κιό - μως λαν - θά - - - -  
 Kió - mos lan - thá - - - -  
 (Yet we're mistaken)

Κιό - μως λαν - θά - - - -  
 Kió - mos lan - thá - - - -  
 (Yet we're mistaken)

Κιό - μως λαν - θά - - - -  
 Kió - mos lan - thá - - - -  
 (Yet we're mistaken)

Picc. *mf* *f*

Fl. 1,2 *mf* *f*

Ob. 1,2,3 *mf* *f* a 3

B♭ Cl. 1,2 *mf* *f* a 2

Bsn. 1,2 *f*

Hn. 1,3 *mp* 1,3

Hn. 2,4 *mp* 2,4 *mf*

B♭ Tpt. 1,2 *mp* *mf*

B♭ Tpt. 3 *mp* *mf*

Tbn. 1,2 *mf*

B.Tbn. *mf*

Tuba *mf*

Timp. *f*

R.T. *f*

Cym.

S.Dr. *f*

S 1 *mf*  
 - - - νου - - - με, - - - δεν είν' αυ - - - τός στον - - - δρό - - - μο  
 - - - nu - - - me, - - - THen i - - - naf - - - tós ston - - - THró - - - mo  
 (that's not the danger ahead)

A 1 *mf*  
 - - - νου - - - με, - - - δεν είν' αυ - - - τός στον - - - δρό - - - μο  
 - - - nu - - - me, - - - THen i - - - naf - - - tós ston - - - THró - - - mo  
 (that's not the danger ahead)

T 1 *mf*  
 - - - νου - - - με, - - - δεν είν' αυ - - - τός στον - - - δρό - - - μο  
 - - - nu - - - me, - - - THen i - - - naf - - - tós ston - - - THró - - - mo  
 (that's not the danger ahead)

B 1 *mf*  
 - - - νου - - - με, - - - δεν είν' αυ - - - τός στον - - - δρό - - - μο  
 - - - nu - - - me, - - - THen i - - - naf - - - tós ston - - - THró - - - mo  
 (that's not the danger ahead)

S 2 *f*  
 an - oth - er dan - - - - - ger that's not the dan - ger

A 2 *f*  
 an - oth - er dan - - - - - ger that's not the dan - ger

T 2 *mf*  
 a - no - ther di - sa - ster Yet we're mis - tak - en that's not the dan - ger

B 2 *mf*  
 a - no - ther di - sa - ster Yet we're mis - tak - en that's not the dan - ger

Vln. 1 *f* div.

Vln. 2 *f* div.

Vla. *f* div.

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

Picc. Fl. 1,2 Ob. 1,2,3 B♭ Cl. 1,2 Bsn. 1,2 Hn. 1,3 Hn. 2,4 B♭ Tpt. 1,2 B♭ Tpt. 3 Tbn. 1,2 B.Tbn. Tuba Timp. R.T. Cym. S.Dr.

S 1  
 ψεύ - - - τι - - - κα ή - - - σαν τα μη - νύ - μα - τα  
 psé - - - fiti - - - ka i - - - san ta mi - ní - ma - ta  
 (the information was false)

A 1  
 ψεύ - - - τι - - - κα ή - - - σαν τα μη - νύ - μα - τα  
 psé - - - fiti - - - ka i - - - san ta mi - ní - ma - ta

T 1  
 (ή δεν τ'α - - -  
 (i THEN ta

B 1  
 (ή δεν τ'α - - -  
 (i THEN ta

S 2  
 that's not the dan - ger!

A 2  
 that's not the dan - ger!

T 2  
 that's not the dan - ger!

B 2  
 that's not the dan - ger!

Vln. 1 unis.  
 Vln. 2 unis.  
 Vla. unis.  
 Vc. 1  
 Vc. 2  
 D.B.

46

Picc.

Fl. 1, 2

Ob. 1, 2, 3

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

R. T.

Cym.

S. Dr.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

- κού-σα - με ή δεν τα νοιώ-σα - με κα - λά).  
 kú - sa - me í Thén ta nió - sa - me ka - lá).  
 (or we didn't hear it, or didn't get it right)

- κού-σα - με ή δεν τα νοιώ-σα - με κα - λά).  
 kú - sa - me í Thén ta nió - sa - me ka - lá).  
 (or we didn't hear it, or didn't get it right)

that's not the dan - - - ger a - head:  
 that's not the dan - - - ger a - head: the in - for - ma - tion was  
 that's not the dan - - - ger a - head:  
 that's not the dan - - - ger a - head:

div. unis. div. unis.  
 div. unis. div. unis.  
 div. unis. div. unis.



TELEIΩMENA-THINGS ENDED

51

Picc.

Fl. 1, 2

Ob. 1, 2, 3

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

R. T

Cym.

S. Dr.

S 1

A 1

T 1

B 1

S 2  
the in - for - ma - tion was false

A 2  
false

T 2  
was false (or we didn't hear it

B 2  
the in - - - for - ma - tion was false

Vln. 1

Vln. 2

Vla.

Ve. 1

Ve. 2

D.B.

*mf*

*mf*

*f*

*mp*

*mp*

*mp*

*mp*

1°

1°, 2°

1°

1°

3

3

3

Picc. - - - - -

Fl. 1, 2 - - - - - a 2 *mf*

Ob. 1, 2, 3 - - - - -

B♭ Cl. 1, 2 - - - - - a 2 *mf*

Bsn. 1, 2 - - - - -

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

B♭ Tpt. 1, 2 - - - - -

B♭ Tpt. 3 - - - - -

Tbn. 1, 2 - - - - -

B. Tbn. - - - - -

Tuba - - - - -

Timp. - - - - -

R.T. - - - - -

Cym. - - - - -

S.Dr. - - - - -

S 1 *f*  
Αλ - - - - λη κα - - - - - τα - στρο -  
Al - - - - - li ka - - - - - ta - stro -  
(another disaster)

A 1 *f*  
Αλ - - - - λη κα - - - - - τα - στρο -  
Al - - - - - li ka - - - - - ta - stro -  
(another disaster)

T 1 *f*  
Αλ - - - - λη κα - - - - - τα - στρο -  
Al - - - - - li ka - - - - - ta - stro -  
(another disaster)

B 1 *f*  
Αλ - - - - λη κα - - - - - τα - στρο -  
Al - - - - - li ka - - - - - ta - stro -  
(another disaster)

S 2 - - - - -

A 2 - - - - -

T 2 - - - - -

B 2 - - - - -

Vln. 1 *mf* *f* div. (ord)

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

Picc.

Fl. 1, 2

Ob. 1, 2, 3

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

R. T.

Cym.

S. Dr.

S 1

- φή, που δεν την φα - ντα - ζό - με - θαν, ε - ξαφ - νι - χή, ραγ - δαί -  
 - fi, pu then tin fan - ta - zó - me - than, ek - saf - (suddenly) ni - ki, ray - thé -

(one we never imagined)

A 1

- φή, που δεν την φα - ντα - ζό - με - θαν, ε - ξαφ - νι - χή, ραγ - δαί -  
 - fi, pu then tin fan - ta - zó - me - than, ek - saf - (suddenly) ni - ki, ray - thé -

(one we never imagined)

T 1

- φή, που δεν την φα - ντα - ζό - με - θαν, ραγ - δαί -  
 - fi, pu then tin fan - ta - zó - me - than, ray - thé -

(one we never imagined)

B 1

- φή, που δεν την φα - ντα - ζό - με - θαν, ραγ - δαί -  
 - fi, pu then tin fan - ta - zó - me - than, ray - thé -

(one we never imagined)

S 2

An - oth - er dis - as - ter, one

A 2

An - oth - er dis - as - ter, one

T 2

An - oth - er dis - as - ter, one

B 2

An - oth - er dis - as - ter, one

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

Picc. Fl. 1,2 Ob. 1,2,3 B♭ Cl. 1,2 Bsn. 1,2 Hn. 1,3 Hn. 2,4 B♭ Tpt. 1,2 B♭ Tpt. 3 Tbn. 1,2 B.Tbn. Tuba Timp. R.T. Cym. S.Dr.

S 1  
 - - - - α πέ - - - - φτει πά - - - - νο μας,  
 - - - - a *(violently, descends upon us)* réf - - - - ti rá - - - - no mas,

A 1  
 - - - - α πέ - - - - φτει πά - - - - νο μας,  
 - - - - a *(violently, descends upon us)* réf - - - - ti rá - - - - no mas,

T 1  
 - - - - α πέ - - - - φτει πά - - - - νο μας, *f* *κία - - -*  
 - - - - a *(violently, descends upon us)* réf - - - - ti rá - - - - no mas, *f* *κία - - -*

B 1  
 - - - - α πέ - - - - φτει πά - - - - νο μας, *f* *κία - - -*  
 - - - - a *(violently, descends upon us)* réf - - - - ti rá - - - - no mas, *f* *κία - - -*

S 2  
 we nev - er i - ma - gin - ed sud - den - ly vi - o - lent - ly des - cends up - on us

A 2  
 we nev - er i - ma - gin - ed sud - den - ly vi - o - lent - ly des - cends up - on us

T 2  
 we nev - er i - ma - gin - ed sud - den - ly vi - o - lent - ly des - cends up - on us

B 2  
 we nev - er i - ma - gin - ed sud - den - ly vi - o - lent - ly des - cends up - on us

Vln. 1 Vln. 2 Vla. Vc. 1 Vc. 2 D.B.





## ΙΩΝΙΚΟΝ

Γιατί τα σπάσαμε τ'αγάλματά των,  
γιατί τους διώξαμεν απ'τους ναούς των,  
διόλου δεν πέθαναν γι'αυτό οι θεοί.  
Ω γη της Ιωνίας, σένα αγαπούν ακόμη,  
σένα η ψυχές των ενθυμούνται ακόμη.  
Σαν ξημερώνει επάνω σου πρωί αυγουσιάτικο  
την ατμοσφαίρα σου περνά σφρίγος απ'την ζωή των  
και κάποτ' αιθερία εφηβική μορφή,  
αόριστη, με διάβα γρήγορο,  
επάνω από τους λόφους σου περνά.

## IONIC

*That we've broken their statues,  
that we've driven them out of their temples,  
doesn't mean at all that the gods are dead.  
O land of Ionia, they're still in love with you,  
their souls still keep your memory.  
When an August dawn wakes over you,  
your atmosphere is potent with their life,  
and sometimes a young ethereal figure,  
indistinct, in rapid flight,  
wings across your hills.*

First version, 1886  
with the title "Memory"  
Published 1896.  
Rewritten July 1905, with the title "Thessaly"  
Final version published 1911.

Notes from C.P. Cavafy, *The Poems* (1897-1918), (1919-1933),  
Revised edition by George Savidis 1991.  
Used under permission from Manuel Savidis, Ikaros Publishing, Athens

Translated poems from C.P. Cavafy, *Collected Poems*,  
Translated by Edmund Keeley and Philip Sherrard,  
Edited by George Savidis, revised edition 1992  
Published by Princeton University Press  
Used under permission from Edmund Keeley.

FOR A CAPPELLA MIXED CHOIR

Duration ~ 3':20"



# 18 ΙΩΝΙΚΟΝ

[Ionikón]

Ionic

♩=72

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

*mf*

Για - τί τα σπά - σα - με τ'α - γάλ - μα - τά των, για - τί τους διώ - ξα -  
 Yia - tí ta spá - sa - me ta yál - ma - tá ton, yia - tí tus THió - ksa -  
 (That we've broken their statues.) (that we've driven them out...)

*mf*

Για - τί τα σπά - σα - με τ'α - γάλ - μα - τά των, για - τί τους διώ - ξα -  
 Yia - tí ta spá - sa - me ta yál - ma - tá ton, yia - tí tus THió - ksa -  
 (That we've broken their statues.) (that we've driven them out...)

*mf*

Για - τί τα σπά - σα - με τ'α - γάλ - μα - τά των, για - τί τους διώ - ξα -  
 Yia - tí ta spá - sa - me ta yál - ma - tá ton, yia - tí tus THió - ksa -  
 (That we've broken their statues.) (that we've driven them out...)

*mf*

Για - τί τα σπά - σα - με τ'α - γάλ - μα - τά των, για - τί τους διώ - ξα -  
 Yia - tí ta spá - sa - me ta yál - ma - tá ton, yia - tí tus THió - ksa -  
 (That we've broken their statues.) (that we've driven them out...)

6

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

*mf*

για - τί τους διώ - ξα - μεν απ' τους να -  
 yia - tí tus THió - ksa - men ap tus na -  
 (that we've driven them out of their temples.)

*mf*

για - τί τους διώ - ξα - μεν απ' τους να -  
 yia - tí tus THió - ksa - men ap tus na -  
 (that we've driven them out of their temples.)

- - μεν απ' τους να - ούς των, για - τί τους διώ - ξα - μεν απ' τους να -  
 - - men ap tus na - ús ton, yia - tí tus THió - ksa - men ap tus na -  
 (... of their temples.) (that we've driven them out of their temples.)

- - μεν απ' τους να - ούς των, για - τί τους διώ - ξα - μεν απ' τους να -  
 - - men ap tus na - ús ton, yia - tí tus THió - ksa - men ap tus na -  
 (... of their temples.) (that we've driven them out of their temples.)

*mf*

για - τί τους διώ - ξα - μεν απ' τους να -  
 yia - tí tus THió - ksa - men ap tus na -  
 (that we've driven them out of their temples.)

*mf*

για - τί τους διώ - ξα - μεν απ' τους να -  
 yia - tí tus THió - ksa - men ap tus na -  
 (that we've driven them out of their temples.)

- - μεν απ' τους να - ούς των, για - τί τους διώ - ξα - μεν απ' τους να -  
 - - men ap tus na - ús ton, yia - tí tus THió - ksa - men ap tus na -  
 (... of their temples.) (that we've driven them out of their temples.)

- - μεν απ' τους να - ούς των, για - τί τους διώ - ξα - μεν απ' τους να -  
 - - men ap tus na - ús ton, yia - tí tus THió - ksa - men ap tus na -  
 (... of their temples.) (that we've driven them out of their temples.)

ΙΩΝΙΚΟΝ  
-Ionic-

10

S 1 ούς των, τ'α - - γάλ - - μα - τά των,  
ús ton, ta yál - - ma - tá ton,  
(..their statues.)

A 1 ούς των, τ'α - - γάλ - - μα - τά των,  
ús ton, ta yál - - ma - tá ton,  
(..their statues.)

T 1 ούς των, για τί τα σπά - σα - με τ'α - - γάλ - - μα - τά των,  
ús ton, Yia - - tí ta sprá - sa - me ta yál - - ma - tá ton,  
(That we've broken..) (..their statues.)

B 1 ούς των, για τί τα σπά - σα - με τ'α - - γάλ - - μα - τά των,  
ús ton, Yia - - tí ta sprá - sa - me ta yál - - ma - tá ton,  
(That we've broken..) (..their statues.)

S 2 ούς των, τ'α - - γάλ - - μα - τά των,  
ús ton, ta yál - - ma - tá ton,  
(..their statues.)

A 2 ούς των, τ'α - - γάλ - - μα - τά των,  
ús ton, ta yál - - ma - tá ton,  
(..their statues.)

T 2 ούς των, για τί τα σπά - σα - με τ'α - - γάλ - - μα - τά των,  
ús ton, Yia - - tí ta sprá - sa - me ta yál - - ma - tá ton,  
(That we've broken..) (..their statues.)

B 2 ούς των, για τί τα σπά - σα - με τ'α - - γάλ - - μα - τά των,  
ús ton, Yia - - tí ta sprá - sa - me ta yál - - ma - tá ton,  
(That we've broken..) (..their statues.)

13

S 1 δίο - λου δεν πέ - θα - ναν γ'αυ - τό οι θε - οί.  
THió - lu THEN ré - tha - nan yia - fió i the - - i.  
(doesn't mean at all that the gods are dead.)

A 1 δίο - λου δεν πέ - θα - ναν γ'αυ - τό οι θε - οί.  
THió - lu THEN ré - tha - nan yia - fió i the - - i.  
(doesn't mean at all that the gods are dead.)

T 1 δίο - λου δεν πέ - θα - ναν γ'αυ - τό οι θε - οί.  
THió - lu THEN ré - tha - nan yia - fió i the - - i.  
(doesn't mean at all that the gods are dead.)

B 1 δίο - λου δεν πέ - θα - ναν γ'αυ - τό οι θε - οί. δίο - λου δεν  
THió - lu THEN ré - tha - nan yia - fió i the - - i. THió - lu THEN

S 2 δίο - λου δεν πέ - θα - ναν οι θε - οί  
THió - lu THEN ré - tha - nan i the - i.  
(doesn't mean that the gods are dead.)

A 2 δίο - λου δεν πέ - θα - ναν οι θε - οί  
THió - lu THEN ré - tha - nan i the - i.  
(doesn't mean that the gods are dead.)

T 2 δίο - λου δεν πέ - θα - ναν οι θε - οί  
THió - lu THEN ré - tha - nan i the - i.  
(doesn't mean that the gods are dead.)

B 2 δίο - λου δεν πέ - θα - ναν οι θε - οί δίο - λου δεν  
THió - lu THEN ré - tha - nan i the - i. THió - lu THEN

ΙΩΝΙΚΟΝ  
-Ionic-

17

S 1

A. 1 *mp*  
Ω γη της Ι - ω - νί - ας, σέ - να α - γα -  
Oh yi tis I - o - ní - as, sé - na a - ya -  
(O land of Ionia, they're still in love with you.)

T 1 *p*  
Ω  
Oh

B 1  
πέ - θα - ναν γί - αυ - τό οι θε - οί.  
pé - tha - nan gia - ftó i the - í.  
(doesn't mean at all that the gods are dead.)

S 2

A. 2

T 2 *p*  
Ω  
Oh

B 2  
πέ - θα - ναν γί - αυ - τό οι θε - οί.  
pé - tha - nan gia - ftó i the - í.  
(doesn't mean at all that the gods are dead.)

23

*poco rit.*

S 1

A. 1  
πούν α - κό - μη, σέ - να οι ψυ - χές των εν - θυ - μού - νται α - κό - μη.  
pún a - kó - mi, sé - na i psi - hés ton en - thi - mún - te a - kó - mi.  
(their souls still keep your memory.)

T 1

B 1

S 2

A. 2 *mp*  
σέ - να οι ψυ - χές των εν - θυ - μού - νται α - κό - μη.  
sé - na i psi - hés ton en - thi - mún - te a - kó - mi.  
(their souls still keep your memory.)

T 2

B 2

ΙΩΝΙΚΟΝ

-Ionic-

29 a tempo

*mp* *mf*

S 1 Σαν ξη - με - ρώ - - - - - νει πρω - ί αυ - γου - στιά - - - - - τι - κο  
 San ksi - me - ró - - - - - ni pro - i av - yu - stia - - - - - ti - ko

A 1 Σαν ξη - με - ρώ - - - - - νει ε - πά - νω σου πρω - ί αυ - γου - στιά - τι - κο  
 San ksi - me - ró - - - - - ni e - pá - no su pro - i av - yu - stia - ti - ko

T 1 Σαν ξη - με - ρώ - - - - - νει ε - πά - νω σου πρω - ί αυ - γου - στιά - - - - - τι - κο  
 San ksi - me - ró - - - - - ni e - pá - no su pro - i av - yu - stia - - - - - ti - ko

B 1 Σαν ξη - με - ρώ - - - - - νει πρω - ί αυ - γου - στιά - - - - - τι - κο  
 San ksi - me - ró - - - - - ni pro - i av - yu - stia - - - - - ti - ko

S 2 Σαν ξη - με - ρώ - - - - - νει πρω - ί αυ - γου - στιά - τι - κο  
 San ksi - me - ró - - - - - ni pro - i av - yu - stia - ti - ko

A 2 Σαν ξη - με - ρώ - - - - - νει ε - πά - νω σου πρω - ί αυ - γου - στιά - τι - κο  
 San ksi - me - ró - - - - - ni e - pá - no su pro - i av - yu - stia - ti - ko

T 2 Σαν ξη - με - ρώ - - - - - νει ε - πά - νω σου πρω - ί αυ - γου - στιά - τι - κο  
 San ksi - me - ró - - - - - ni e - pá - no su pro - i av - yu - stia - ti - ko

B 2 Σαν ξη - με - ρώ - - - - - νει πρω - ί αυ - γου - στιά - - - - - τι - κο  
 San ksi - me - ró - - - - - ni pro - i av - yu - stia - - - - - ti - ko

(When an August dawn wakes over you.)

33

*mp*

S 1 την α - τμο - σφαί - - - - - ρα σου περ - νά σφρί - - - - γος απ' - την ζω - ή των  
 tin at - mo - sfé - - - - - ra su per - ná sfri - - - - yos ap' - tin i ton,

A 1 την α - τμο - σφαί - - - - - ρα σου περ - νά το σφρί - - - - γος των  
 tin at - mo - sfé - - - - - ra su per - ná to sfri - - - - yos ton,

T 1 την α - τμο - σφαί - - - - - ρα σου περ - νά σφρί - γος απ' - την ζω - ή των  
 tin at - mo - sfé - - - - - ra su per - ná sfri - yos ap' - tin i ton,

B 1 την α - τμο - σφαί - - - - - ρα σου περ - νά σφρί - γος απ' - την ζω - ή των  
 tin at - mo - sfé - - - - - ra su per - ná sfri - yos ap' - tin i ton,

S 2 την α - τμο - σφαί - - - - - ρα σου περ - νά σφρί - - - - γος απ' - την ζω - ή των  
 tin at - mo - sfé - - - - - ra su per - ná sfri - - - - yos ap' - tin i ton,

A 2 την α - τμο - σφαί - - - - - ρα σου περ - νά το σφρί - - - - γος των  
 tin at - mo - sfé - - - - - ra su per - ná to sfri - - - - yos ton,

T 2 την α - τμο - σφαί - - - - - ρα σου περ - νά σφρί - γος απ' - την ζω - ή των  
 tin at - mo - sfé - - - - - ra su per - ná sfri - yos ap' - tin i ton,

B 2 την α - τμο - σφαί - - - - - ρα σου περ - νά απ' - την ζω - ή των  
 tin at - mo - sfé - - - - - ra su per - ná ap' - ti zo - i ton

(your atmosphere is potent with their life.)

ΙΩΝΙΚΟΝ  
-Ionic-

37

*mp*

S.1  
και κά - πο - τ'αι - θε - ρί - - - α ε - φη - βι - κή μορ - φή,  
ke ká - po - t'e - the - ri - - - a e - fi - vi - ki mor - fi.  
(and sometimes a young ethereal figure.)

A.1  
*mp*  
α - ό - ρι - στη, με διά - βα -  
a ó ri sti, me THiá va  
(indistinct, in rapid flight.)

T.1

B.1

S.2  
*mp*  
και κά - πο - τ'αι - θε - ρί - - - α ε - φη - βι - κή μορ - φή, α - ό - ρι - στη, με διά - βα -  
ke ká - po - t'e - the - ri - - - a e - fi - vi - ki mor - fi, a ó ri sti, me THiá va  
(and sometimes a young ethereal figure.) (indistinct, in rapid flight.)

A.2

T.2

B.2

43

*mp* *mf*

S.1  
α - ό - ρι - στη, με διά - - - - βα γρή - - γο - ρο, ε - πά - - - -  
a ó ri sti, me THiá va yri yo ro, e pá - - - -  
(indistinct, in rapid flight.)

A.1  
γρή - γο - ρο, *mp* *mf*  
yri yo me THiá va yri yo ro, e pá - - - -  
(indistinct, in rapid flight.)

T.1  
α - ό - ρι - στη, με διά - - - - βα γρή - - γο - - - -  
a ó ri sti, me THiá - - - - va yri - - - - yo - - - -  
(indistinct, in rapid flight.)

B.1  
α - - - - ό - ρι - - στη με διά - βα γρή - - - - γο - - - -  
a - - - - ó ri sti, me THiá va yri - - - - yo - - - -  
(indistinct, in rapid flight.)

S.2  
γρή - γο - ρο, *mp*  
yri yo ro, Σαν ξη - με - ρώ - - - -  
San ksi - me - ró - - - -  
(When an August dawn wakes over you.)

A.2  
*mp* *mf*  
Σαν ξη - με - ρώ - - - - νει ε - πά - νω  
San ksi - me - ró - - - - ni e - pá - no  
(When an August dawn wakes over you.)

T.2  
*mp*  
Σαν ξη - με - ρώ - - - - νει ε -  
San ksi - me - ró - - - - ni e -  
(When an August dawn wakes over you.)

B.2  
*mp*  
Σαν ξη - με - ρώ - - - - νει προ -  
San ksi - me - ró - - - - ni pro -  
(When an August dawn wakes over you.)

ΙΩΝΙΚΟΝ  
-Ionic-

47

S 1  
νω - - - - - νω  
no - - - - - no  
α - πό τους λό - φους σου περ - - -  
a ró tus ló fus su per - - -  
(wings across your hills.)

A. 1  
νω - - - - - νω  
no - - - - - no  
α - πό τους λό - φους και τους να -  
a ró tus ló fus ke tus na  
(wings across your hills.)

T 1  
ρο, ρο,  
ro, ro,  
α - πό τους λό - φους και τους να -  
a ró tus ló fus ke tus na -  
(across hills and temples)

B 1  
ρο, ρο,  
ro, ro,  
τους λό - φους και τους να -  
tus ló fus ke tus na  
(across hills and temples)

S. 2  
νει πρω - ί αυ - γου - στιά - τι - κο την α - τμο - σφαί - - -  
ni pro - í av - yu - stiá - ti - ko tin at - mo - sfé - - -  
(your atmosphere is potent with their life.)

A. 2  
σου πρω - - - ί αυ - γου - στιά - τι - κο την α - τμο - σφαί - - -  
su pro - - - í av - yu - stiá - ti - ko tin at - mo - sfé - - -  
(your atmosphere is potent with their life.)

T 2  
πά - νω σου πρω - - - ί αυ - γου - στιά - τι - κο την α - τμο -  
pá - no su pro - - - í av - yu - stiá - ti - ko tin at - mo -

B 2  
ί  
i  
αυ - γου - στιά - τι - κο  
av - yu - stiá - ti - ko

50

rit. a tempo

S 1  
νά σφρί - - - - - γος απ' - την ζω - ή των  
ná. sfri - - - - - yos ap' tin i ton,  
(your atmosphere is potent with their life.)

A. 1  
ούς περ - νά σφρί - - - γος απ' - τη ζω - ή των  
ús per ná sfri yos ap' tin i ton,  
(your atmosphere is potent with their life.)

T 1  
ούς των περ - νά σφρί - - - γος απ' - τη ζω - ή των και  
ús ton, per ná sfri yos ap' tin i ton, ke  
(the atmosphere is potent with their life.)

B 1  
ούς των περ - νά σφρί - - - γος απ' - τη ζω - ή των  
ús ton, per ná sfri yos ap' tin i ton,  
(the atmosphere is potent with their life.)

S. 2  
- - - - - ρα σου περ - νά σφρί - γος απ' - την ζω - ή των  
- - - - - ra su per ná sfri yos ap' tin zo - i ton,

A. 2  
- - - - - ρα σου περ - νά το σφρί - - - γος των  
- - - - - ra su per ná to sfri - - - yos ton,

T 2  
σφαί - - - - - ρα σου περ - νά σφρί - γος απ' - την ζω - ή των και  
sfé - - - - - ra su per ná sfri - yos ap' - tin zo - i - - ton, ke  
(your atmosphere is potent with their life.)

B 2  
την α - τμο - σφαί - - - ρα σου περ - νά σφρί - γος απ' - την ζω - ή των  
tin at - mo - sfé - - - ra su per ná sfri - yos ap' - tin zo - i ton,  
(your atmosphere is potent with their life.)

ΙΩΝΙΚΟΝ  
-Ionic-

54

meno ♩ ~64

S 1 *mf* αι - - - -  
e - - - -

A 1 *mp* α - ό - ρι - στη, με διά - - - βα γρή - γο - ρο, μια  
a - ó - ri - sti, me THiá - - - va yri - yo - ro, miá  
(indistinct, in rapid flight.) *mf*

T 1 κά - ποτ' - αι - θε - ρί - α ε - φη - βι - κή μορ - φή, α - ό - ρι - στη ε - πά - νω α - πό τους  
ká - poi' - e - the - ri - a e - fi - vi - ki mor - fi, a - ó - ri - sti, e - pá - no a - pó tus  
(and sometimes a young ethereal figure.) (indistinct, in rapid flight.) *mf*

B 1 *mp* α - ό - ρι - στη α - πό τους  
a - ó - ri - sti, a - pó tus  
(indistinct, in rapid flight.) *mf*

S 2 α - πό τους λό - - - -  
a - pó tus ló - - - -  
(ethereal, in rapid flight.) *mf*

A 2 *mp* α - ό - ρι - στη, με διά - - - βα γρή - γο - ρο, μια  
a - ó - ri - sti me THiá - - - va yri - yo - ro, miá  
(indistinct, in rapid flight.) *mf*

T 2 κά - ποτ' - αι - θε - ρί - α ε - φη - βι - κή μορ - φή, α - ό - ρι - στη ε - πά - νω α - πό τους  
ká - poi' - e - the - ri - a e - fi - vi - ki mor - fi, a - ó - ri - sti e - pá - no a - pó tus  
(and sometimes a young ethereal figure.)

B 2 *mp* α - ό - ρι - στη α - πό τους  
a - ó - ri - sti, a - pó tus  
(indistinct, in rapid flight.)

59

S 1 - - - θε - - - - ρί - - - - α περ - - - - - νά.  
- - - the - - - - ri - - - - a (ethereal wings across your hills.) a per - - - - - ná.

A 1 αι - θε - ρί - α μορ - φή α - ό - ρι - στη ε - πά - νω σου περ - νά.  
e - the - ri - a mor - fi, a - ó - ri - sti, e - pá - no su per - ná.  
(a young ethereal figure.) (indistinct, wings across your hills.)

T 1 λό - φους σου περ - - - νά ε - φη - βι - κή μορ - φή περ - νά.  
ló - fus su per - - - ná. e - fi - vi - ki mor - fi, per - ná.  
(wings across your hills.) (a young figure wings across your hills.)

B 1 *mf* λό - φους σου α - - - - ό - ρι - στη περ - - - νά.  
ló - fus su a - - - - ó - ri - sti, per - - - ná.  
(wings across your hills.)

S 2 - - - φους σου, αι - θε - ρί - - - α περ - νά.  
- - - fus su e - the - ri - - - a per - ná.  
(wings across your hills.)

A 2 αι - θε - ρί - α μορ - φή α - πό τους λό - φους σου περ - νά.  
e - the - ri - a mor - fi, a - pó tus ló - fus su per - ná.  
*mf* an ethereal figure winds across your hills.)

T 2 λό - φους σου περ - - - νά ε - φη - βι - κή μορ - φή περ - νά.  
ló - fus su per - - - ná. e - fi - vi - ki mor - fi, per - ná.

B 2 *mf* λό - φους σου α - - - - ό - ρι - στη περ - - - - - νά.  
ló - fus su a - - - - ó - ri - sti, per - - - - - ná.  
(wings across your hills.)

END OF PART VI



## PART VII

### ΚΕΡΙΑ

Του μέλλοντος η μέρες στέκοντ' εμπροστά μας  
σα μια σειρά κεράκια αναμένα—  
χρυσά, ζεστά, και ζωηρά κεράκια.

Η περασμένες μέρες πίσω μένουν,  
μια θλιβερή γραμμή κεριών σβυσμένων·  
τα πιο κοντά βγάζουν καπνόν ακόμη,  
κρύα κεριά, λυωμένα, και κυρτά.

Δεν θέλω να τα βλέπω· με λυπεί η μορφή των,  
και με λυπεί το πρώτο φως των να θυμούμαι.  
Εμπρός κυττάζω τ' αναμένα μου κεριά.

Δεν θέλω να γυρίσω να μη διώ και φρίξω  
τι γρήγορα που η σκοτεινή γραμμή μακραίνει,  
τι γρήγορα που τα σβηστά κεριά πληθαίνουν.

### CANDLES

*Days to come stand in front of us  
like a row of lighted candles—  
golden, warm, and vivid candles.*

*Days gone by fall behind us,  
a gloomy line of snuffed-out candles;  
the nearest are smoking still,  
cold, melted, and bent.*

*I don't want to look at them: their shape saddens me,  
and it saddens me to remember their original light.  
I look ahead at my lighted candles.*

*I don't want to turn for fear of seeing, terrified,  
how quickly that dark line gets longer,  
how quickly the snuffed-out candles proliferate.*

Written August 1893, and listed under the heading  
"Fleeting Years"  
Published December 1899.

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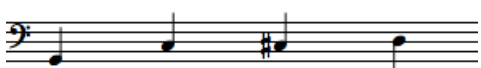
## INSTRUMENTATION

1 PICCOLO  
2 FLUTES  
2 OBOES  
1 ENGLISH HORN  
2 CLARINETS IN B $\flat$

2 BASSOONS

4 HORNS IN F  
3 TRUMPETS IN B $\flat$

2 TROMBONES  
1 BASS TROMBONE  
1 TUBA

TIMPANI, [medium mallet] first tuning 

BASS DRUM [normal bass drum mallet]

SOLO SOPRANO VOICE  
SOLO TENOR VOICE

STRINGS

Duration: ~ 3':40"

# 19 KEPIA

[Keriá]

Candles

~ 82

This page contains the musical score for the piece "19 KEPIA [Keriá] Candles". The score is written for a large orchestra and vocal soloists. The instruments and parts are arranged as follows:

- Woodwinds:** Piccolo, Flute 1,2, Oboe 1,2, English Horn, Clarinet in B $\flat$  1,2, Bassoon 1,2.
- Brass:** Horn in F 1,3, Horn in F 2,4, Trumpet in B $\flat$  1,2, Trumpet in B $\flat$  3, Trombone 1,2, Bass Trombone, Tuba.
- Percussion:** Timpani, Bass Drum.
- Vocalists:** Soprano, Tenor.
- Strings:** Violin I, Violin II, Viola, Violoncello 1, Violoncello 2, Contrabass.

The score is in 4/4 time. The tempo is marked as *mf* (mezzo-forte). The piece begins with a tempo marking of *~ 82*. The woodwinds and brass are mostly silent in this section. The strings play a melodic line, with the Violoncello 1 and Violoncello 2 parts featuring a *div.* (divisi) marking. The Bass Drum part has a *mf* marking. The Soprano and Tenor parts are also silent. The Tuba and Bass Trombone parts have a *mf* marking. The Violin I part has a *mf* marking and a *div.* marking. The Viola part has a *mf* marking. The Violoncello 1 and Violoncello 2 parts have a *mf* marking. The Contrabass part has a *mf* marking.

KEPIA  
-Candles-

6

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1,2 *mf*

E. Hn. *mf*

B $\flat$  Cl. 1,2 *mf*

Bsn. 1,2 *mf*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

B $\flat$  Tpt. 1,2

B $\flat$  Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

B.D. *mp*

S

T

Vln. I

Vln. II *unis.* *div.* *unis.*

Vla.

Vc. 1 *unis.*

Vc. 2 *unis.* *div.* *unis.*

Cb. *mf*

KEPIA  
-Candles-

11 meno [♩ ~ 74]

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B.D.

S.

T.

meno [♩ ~ 74]

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

unis.

ΚΕΡΙΑ  
-Candles-

17 Tempo I

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl. 1,2), Bassoon 1 & 2 (Bsn. 1,2), Horn 1,3 (Hn. 1,3), Horn 2,4 (Hn. 2,4), B♭ Trumpet 1 & 2 (B♭ Tpt. 1,2), B♭ Trumpet 3 (B♭ Tpt. 3), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Tuba, and Timpani (Timp.). The score is in 3/4 time and features dynamic markings such as *mf* and *1°*.

Vocal score for Soprano (S) and Tenor (T). The Soprano part includes the following lyrics:  
Του μέλ-λο-ντος η μέ - ρες στέ - κο - ντ'ε-μπρο - στά μας σα μια σει - ρά κε -  
Tu mél - lo - ntos i mé - res sté - kon - te mpro - stá mas sa mia si - rá ke -  
(Days to come stand in front of us) (like a row of lighted candles-)

Tempo I

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The score is in 3/4 time and features dynamic markings such as *mf* and *mp*, as well as performance instructions like *pizz.* and *arco*.

KEPIA  
-Candles-

23

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *a 2* *mf* *f*

E. Hn. *mf* *f*

B♭ Cl. 1, 2 *f*

Bsn. 1, 2 *mp*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B.D.

S  
ρά - για α - να - μέ - να— χρυ - σά, ζε - στά, και ζω - η - - - ρά κε - ρά - για.  
rá - kía a - na - mé - na— hri - sá, ze - stá, ke zo - i - - - rá ke - rá - kía.  
(golden) (warm,) (and vivid candles.)

T

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*





KEPIA  
-Candles-

32 Tempo I

Picc. *f*

Fl. 1,2 *mf* 1°

Ob. 1,2 *f* 1° *mf*

E. Hn.

B♭ Cl. 1,2 *mf* 1° *mp* 2° 3

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2 *mp* 2° *mf* 1° *mp*

B♭ Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp. *mf* *mf* *mp* G → F#

B.D. *pp* *pp*

S

T *mf*

H πε - ρα - σμέ - νες μέ - ρες  
i pe - ra - smé - nes mé - res  
(Days gone by fall behind us.)

Vln. I *mp* Tempo I

Vln. II *mp* (div.) unis.

Vla. *mp*

Vc. 1

Vc. 2

Cb.

KEPIA  
-Candles-

37

Picc.

Fl. 1,2  
*flutter*  
1° 3  
*mf*

Ob. 1,2  
1°  
*mf*  
2°  
*mf*

E. Hn.

B♭ Cl. 1,2  
1°  
*mf*  
2°  
*mf*

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3  
*con sord.*  
*mp*

Tbn. 1,2

B. Tbn.

Tuba

Timp.

B.D.  
*p*

S

T  
πί - σω μέ - νουν, \_\_\_\_\_ μια θλι - βε - ρή γραμ - μη κε - ριών σβυ - σμέ - νων \_\_\_\_\_ τα πιο κο -  
pi - so mé - nun, \_\_\_\_\_ mia thli - ve - ri gram - mi ke - rión svi - smé - non \_\_\_\_\_ ta pio kon -  
(a gloomy line of snuffed-out candles;)

Vln. I

Vln. II

Vla.

Vc. 1  
unis. pizz.  
*mf*

Vc. 2  
unis. pizz.  
*mf*

Cb.  
pizz.  
*mf*

KEPIA  
-Candles-

42 meno [♩ ~ 74]

Picc. *mp* flutter

Fl. 1,2 *mp*

Ob. 1,2 *p* a 2 *mf*

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2 *mf* 1°

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1,2

B♭ Tpt. 3 *pp*

Tbn. 1,2

B. Tbn.

Tuba

Timp. *mp*

B.D.

S.

T.  
ντά βγά - ζουν καπ - νόν α - κό - - - μη. χρύ - α κε - ριά, λιω - μέ - να, και κυρ - τά.  
τά γνά - ζουν καπ - νόν α - κό - - - μι. kri - - a ke - ριά, λιο - μέ - να, ke kir - τά.  
(the nearest are smoking still.) (cold.) (melted and bent.)

Vln. I *mf* unis.

Vln. II *mf* unis.

Vla. *mf*

Vc. 1 *mf* arco

Vc. 2 *mf* arco

Cb. *mp* arco



KEPIA  
-Candles-

51

51

Picc. *mp*

Fl. 1,2 *mf* a 2

Ob. 1,2 *mp* 1° *mf*

E. Hn.

B♭ Cl. 1,2 *mp*

Bsn. 1,2 *mf* a 2

Hn. 1,3 *mf* 1

Hn. 2,4

B♭ Tpt. 1,2 *mp* 1°

B♭ Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba *mp*

Timp.

B.D. *p*

S  
και με λυ-πει το πρώ-το φως των να θυ - μου - μαι. Ε - μπρός κωτ - τά - ζω τ'α-ναμ - μέ - να μου κε - - ριά.  
ke me li - pí to pró - to fos ton na thi - mú - me. Em - prós ki - tá - zo ta - na - mé - na mu ke - - - riá.  
(and it saddens me to remember their original light.) (I look ahead at my lighted candles.)

T

Vln. I

Vln. II

Vla.

Vc. 1 unis. div. unis. div.

Vc. 2 unis. div.

Cb.

KEPIA  
-Candles-

57

Picc. *mf*

Fl. 1,2 *mf* a 2

Ob. 1,2 *mf* a 2

E. Hn. *mf*

B♭ Cl. 1,2 *mf* a 2

Bsn. 1,2 *mf* a 2

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. 1,2 *mf* *fp*

B♭ Tpt. 3 *mf* *fp*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf* *mp*

B.D.

S

T *mf*

Δεν θέ - λω να γυ - ρί - - - σω να μην δω και φρί - - - ξω τι  
Then thé - lo na yi - ri - - - so na min THió ke — fri - - - kso ti  
(I don't want to turn for fear of seeing.) (terrified.)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. 1 *f* unis. div.

Vc. 2 *f* unis. div.

Cb. *f*

KEPIA  
-Candles-

61 meno [ $\text{♩} \sim 68$ ]

Picc. Fl. 1,2 Ob. 1,2 E. Hn. B♭ Cl. 1,2 Bsn. 1,2 Hn. 1,3 Hn. 2,4 B♭ Tpt. 1,2 B♭ Tpt. 3 Tbn. 1,2 B. Tbn. Tuba Timp. B.D. S. T.

γρή - γο - ρα που η σκο - τει - νή γραμ - μή μα - - - κραι - νει, τι  
 yri - yo - ra pu i sko - ti - ni yra - mi ma - - - kré - ni, ti  
 (how quickly) (that dark line gets longer,)

Vln. I Vln. II Vla. Vc. 1 Vc. 2 Cb.

meno [ $\text{♩} \sim 68$ ]

(how quickly the snuffed-out candles proliferate.)

KEPIA  
-Candles-

65

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B.D

S

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

γρή - γο-ρα που τα σβυ - στά κε - ριά πλη-θαί - - - νουν.  
yri - yo-ra pu ta svi - stá ke - riá pli-thé - - - nun. —

C# → E♭

*mp*, *p*, *mf*, *1°*, *2*, *div.*, *unis.*



## ΕΠΗΓΑ

Δεν εδεσμεύθηκα. Τελείως αφέθηκα κ' επήγα.  
Στες απολαύσεις, που μισό πραγματικές,  
μισό γυρνάμενες μες στο μυαλό μου ήσαν,  
επήγα μες στην φωτισμένη νύχτα.  
Κ' ήπια από δυνατά κρασιά, καθώς  
που πίνουν οι ανδρείοι της ηδονής.

## ΤΑ ΕΠΙΚΙΝΔΥΝΑ

Είπε ο Μυρτίας (Σύρος σπουδαστής  
στην Αλεξάνδρεια· επί βασιλείας  
αυγούστου Κώνσταντος και αυγούστου Κωνσταντίου·  
εν μέρει εθνικός, κ' εν μέρει χριστιανίζων)·  
«Δυναμωμένος με θεωρία και μελέτη,  
εγώ τα πάθη μου δεν θα φοβούμαι σαν δειλός.  
Το σώμα μου στες ηδονές θα δώσω,  
στες απολαύσεις τες ονειρεμένες,  
στες τολμηρότερες ερωτικές επιθυμίες,  
στες λάγνες του αίματός μου ορμές, χωρίς  
κανέναν φόβο, γιατί όταν θέλω —  
και θάχω θέλησι, δυναμωμένος  
ως θά' μαι με θεωρία και μελέτη —  
στες κρίσιμες στιγμές θα ξαναβρίσκω  
το πνεύμα μου, σαν πριν, ασκητικό.»

## I WENT

*I didn't hold myself back. I gave in completely and went,  
went to those delectations that were half real,  
half wrought by my own mind,  
went into brilliant night  
and drank strong wine,  
the way the champions of pleasure drink.*

Written June 1905.  
Published October 1913.

## DANGEROUS THOUGHTS

*Said Myrtias (a Syrian student  
in Alexandria during the reign  
of the Emperor Konstans and the Emperor Konstantios;  
in part a heathen, in part christianized):  
"Strengthened by study and reflection.  
I won't fear my passions like a coward;  
I'll give my body to sensual pleasures,  
to enjoyments I've dreamed of,  
to the most audacious erotic desires,  
to the lascivious impulses of my blood,  
with no fear at all, because when I wish—  
and I'll have the will-power, strengthened  
as I shall be by study and reflection—  
when I wish, at critical moments I will recover  
my spirit, ascetic as it was before."*

Published November 1911  
Myrtias is an imaginary character, placed by Cavafy in the joint  
reign of the sons of Constantine the Great (A.D. 337-350).

Notes from C.P. Cavafy, *The Poems* (1897-1918), (1919-1933),  
Revised edition by George Savidis 1991.  
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Translated poems from C.P. Cavafy, *Collected Poems*,  
Translated by Edmund Keeley and Philip Sherrard,  
Edited by George Savidis, revised edition 1992  
Published by Princeton University Press  
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## INSTRUMENTATION

1 PICCOLO

2 FLUTES

2 OBOES

1 ENGLISH HORN

2 CLARINETS IN B $\flat$

2 BASSOONS


4 HORNS

3 TRUMPETS IN B $\flat$

2 TROMBONES

1 BASS TROMBONE

1 TUBA

TIMPANI first tuning 

GLOCKENSPIEL

CYMBALS

SNARE DRUM

2 HARPS

SOLO TENOR VOICE

NARRATOR [THE SINGER OR  
ANOTHER PERSON]

STRINGS

### MALLET REQUIRED:

1. TIMPANI: medium

2. GLOCKENSPIEL: brass mallet

3. CYMBALS

4. SNARE DRUM [snares on] : normal mallet

Duration ~ 4':35"

# 20. ΕΠΗΓΑ

[epíya]

*I went*

♩ ~ 92

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Flute 1,2, Oboe 1,2, English Horn, Clarinet in Bb 1,2, Bassoon 1,2, Horn in F 1,3, Horn in F 2,4, Trumpet in Bb 1, Trumpet in Bb 2,3, Trombone 1,2, Bass Trombone, Tuba, Timpani, Glockenspiel, Cymbals, Snare Drum, Harp 1, Harp 2, Tenor, Violin I, Violin II, Viola, Violoncello 1, Violoncello 2, and Contrabass. The Oboe 1,2 part has a melodic line starting with a first-octave (1°) marking and a forte (f) dynamic. The Snare Drum part includes a rhythmic pattern: D♯C♯B♭ E♭F♯G♯A♯ with a sequence of '+' and 'x' marks. The Tenor part includes the instruction '(free narration)' and a mezzo-piano (mp) dynamic. The lyrics for the Tenor part are: Είπε ο Μυρτιάς (Σύρος σπουδαστής στην Αλεξάνδρεια· επί βασιλείας αγωγούστου Κώνσταντος και αγωγούστου Κωνσταντίου· εν μέρει εθνικός, ἴπε ο Μιρτίας (Σίρος σπυθηστίς στίν Αλεξάνθηρια ἐπί βασίλλας αγωγίστου Κόνσταντος κε αγωγίστου Κωνσταντίου ἐν μέρει εθνικός, (Said Myrtias (a Syrian student in Alexandria during the reign of the Emperor Konstans and the Emperor Konstantios; in part a heathen.))

ΕΠΗΓΑ

-I went-

10

The musical score is written for a full orchestra and a vocal soloist. The instruments listed on the left are Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1, 3 (Hn. 1, 3), Horn 2, 4 (Hn. 2, 4), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 & 3 (B♭ Tpt. 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Gong (Gisp.), Cymbals (Cymb.), Snare Drum (S. Dr.), Harp 1 (Hp. 1), Harp 2 (Hp. 2), and Tenor (T).

The score includes various musical notations such as dynamics (mf, mp, p, f), articulation (accents, slurs), and performance instructions like 'a 2 sempre' and 'punta d'arco'. The vocal line features lyrics in Greek and English, with a translation provided below.

**Lyrics:**

κ' εν μέρει χριστιανίζων) *mf* «Δυναμωμένοι με θεωρία και μελέτη, εγώ τα πάθη μου δεν θα φοβούμαι σαν δειλός. Το σώμα μου στες ηδονές θα δώσω, στες απολαύσεις τες ονειρευμένες.

*K'en méri hristianízon* *"Thinamóménos me theoría ke meléti, egó ta páthi mu THen tha ta fovúme san THílós. To sóma mu stes iTHonés tha THóso, stes apoláfsis tes onireménes.*  
*in part chritianized):* *("Strengthened by study and reflection. I won't fear my passions like a coward; I'll give my body to sensual pleasures, to enjoyments I've dreamed of.)*

ΕΠΗΓΑ  
-I went-

16

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Gisp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

στες τολμηρότερες ερωτικές επιθυμίες, στες λάγνες του αίματός μου ορμές, χωρίς κανέναν φόβο, γιατί όταν θέλω — και θάχω θέλησι, δυναμωμένος ως θά'μαι με θεωρία και μελέτη —  
stes tolmiróteres erotikés epithimíes, stes láynes tu ématós mu ormés, horís kanénan fóvo, yiatí ótan thélo — ke ého thélisi, THinamómenos os thá'me me theoría ke meléti —  
(to the most audacious erotic desires, to the lascivious impulses of my blood, with no fear at all, because when I wish — and I'll have the will-power, strengthened as I shall be by study and reflection—)

ΕΠΗΓΑ  
-I went-

22

Pic.

Fl. 1,2

Ob. 1,2

E. Hn.

B<sup>b</sup> Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Glsp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

στες κρίσιμες στιγμές θα ξαναβρίσκω το πνεύμα μου, σαν πριν, ασκητικό.»  
stes krísimes stímés tha ksanavrísko to pnévma mu, san prin, askitikó."  
(when I wish, at critical moments I will recover my spirit, ascetic as it was before.)

ΕΠΗΓΑ

-I went-

27

Picc.

Fl. 1,2 unis.

Ob. 1,2 *mf*

E. Hn. *mf*

B♭ Cl. 1,2

Bsn. 1,2 *f*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2,3 *mp* 2°

Tbn. 1,2 *p* a 2

B. Tbn. *p*

Tuba *p*

Timp.

Glsp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

ΕΠΗΓΑ  
-I went-

31

Pic. *f*

Fl. 1,2 *f*

Ob. 1,2 *f* a 2

E. Hn. *f*

B♭ Cl. 1,2 *f*

Bsn. 1,2 *f*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2,3 *mf*

Tbn. 1,2 *mf* a 2

B. Tbn. *mf*

Tuba *mf*

Timp. *p* *f*

Gisp.

Cymb.

S. Dr.

Hp. 1 *f* gliss.  
F → F#  
G → Gb  
Bb → B#

Hp. 2 *f* gliss.  
F → F#  
G → Gb  
Bb → B#

T.

Vln. I *f* div a 2

Vln. II *f* non div

Vla. *f* div

Vc. 1 *f*

Vc. 2 *f* non div

Cb. *f*



ΕΠΗΓΑ  
-I went-

34

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E. Hn. *f*

B♭ Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *p* *f*

Gls. p.

Cymb. p.

S. Dr. p.

Hp. 1 *G♭ → G♯* *B♯ → B♭*

Hp. 2 *G♭ → G♯* *B♯ → B♭*

T.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

ΕΠΗΓΑ  
-I went-

36

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E. Hn. *mf*

B♭ Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn. *mp*

Tuba *mp*

Timp. *mf*

Glsp.

Cymb.

S. Dr.

Hp. 1 *mf*

Hp. 2 *mf*

T. *mf*  
Δεν ε - δε - σιεύ - θη - κα. Τε - λεί - ως α -  
Then e - The - sméf - thi - ka. Te - lí - os a -  
(I didn't hold myself back.) (I gave in completely and went.)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

ΕΠΗΓΑ  
-I went-

42

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Gisp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

φέ - - - θη - κα χ'ε πή - - - γα. Στες α - - - πο - λαύ - - - σεις,  
fé - - - thi - ka ke pí - - - ya. Sies a - - - po - láf - - - sis,  
(went to those delectations..)

*mf*

*arco*

*pizz.*

ΕΠΗΓΑ

-I went-

47

Picc.  $\frac{8}{4}$

Fl. 1,2  $\frac{8}{4}$

Ob. 1,2  $\frac{8}{4}$

E. Hn.  $\frac{8}{4}$

B♭ Cl. 1,2  $\frac{8}{4}$

Bsn. 1,2  $\frac{8}{4}$   
*mf*

Hn. 1,3  $\frac{8}{4}$

Hn. 2,4  $\frac{8}{4}$

B♭ Tpt. 1  $\frac{8}{4}$

B♭ Tpt. 2,3  $\frac{8}{4}$

Tbn. 1,2  $\frac{8}{4}$

B. Tbn.  $\frac{8}{4}$

Tuba  $\frac{8}{4}$

Timp.  $\frac{8}{4}$

Gisp.  $\frac{8}{4}$

Cymb.  $\frac{8}{4}$

S. Dr.  $\frac{8}{4}$

Hp. 1  $\frac{8}{4}$

Hp. 2  $\frac{8}{4}$

T  $\frac{8}{4}$   
 που μι - σό - πραγ - μα - τι - χές, μι - σό γυρ - νά - με - νες μες στο μυα - λό μου ή - σαν.  
*mi - kés só pra - yma - ti - kés, mi - só gyr - ná - me - nes mes sto mia - ló mu i - san,*  
 (..that were half real,) (half wrought by my own mind.)

Vln. I  $\frac{8}{4}$   
*mp*

Vln. II  $\frac{8}{4}$   
*mp*

Vla.  $\frac{8}{4}$

Vc. 1  $\frac{8}{4}$

Vc. 2  $\frac{8}{4}$

Cb.  $\frac{8}{4}$   
*arco*  
*mp*

ΕΠΗΓΑ  
-I went-

53

Pic.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Glsp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

*mp*

ε - πὴ - γα μες στὴν φω - τι - σμέ - νη νύ - χτα.  
e - pi - ya mes stin fo - ti - smé - ni ní - hta.

(went into brilliant night)

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*div*

*unis.*

*mp*

*mp*

ΕΠΗΓΑ

-I went-

59

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Gisp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

narration

T *mf* Δεν εδρασεύθηκα. Τελείως αφέθηκα κ' επήγα. *mp* Στες απολαύσεις, που μισό πραγματικές,  
*Then eThesméftika telios aféthika k'epíga. Stes apoláfsis, pu misó praymatikés,*  
*(I didn't hold myself back.) (I gave in completely and went.) (went to those delectations) (that were half real.)*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

ΕΠΗΓΑ  
-I went-

66

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Gisp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T 

μισό γυρνάμενες μες στο μυαλό μου ήσαν. *mf* επήγα μες στην φωτισμένη νύχτα.  
*misó gyrnámenes mes sto mialó mu isan,* *epíya* *mes stin fotisméni níhta.*  
*(half wrought by my own mind.)* *(went)* *(into brilliant night.)*

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

ΕΠΗΓΑ  
-I went-

72

This page contains the musical score for measures 72 through 75. The score is written for a large orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- E. Hn. (English Horn)
- B♭ Cl. 1, 2 (Bass Clarinets)
- Bsn. 1, 2 (Bassoons)
- Hn. 1, 3 (Horn 1, 3)
- Hn. 2, 4 (Horn 2, 4)
- B♭ Tpt. 1 (Bass Trumpet 1)
- B♭ Tpt. 2, 3 (Bass Trumpets 2, 3)
- Tbn. 1, 2 (Tenor Trombones)
- B. Tbn. (Baritone Trombone)
- Tuba
- Timp. (Timpani)
- Glsp. (Glockenspiel)
- Cymb. (Cymbal)
- S. Dr. (Snare Drum)
- Hp. 1 (Harp 1)
- Hp. 2 (Harp 2)
- T. (Trombone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. 1 (Violoncello 1)
- Vc. 2 (Violoncello 2)
- Cb. (Cello)

The score features various musical notations including dynamics (mf, f, mp, mf), articulation (accents, slurs), and performance instructions (a 2, a 3, (1,3), (2,4)). The key signature is B-flat major and the time signature is 3/4.



ΕΠΗΓΑ  
-I went-

77

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Glsp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

div

a 2

p

f

ΕΠΗΓΑ  
-I went-

82

This page contains the musical score for measures 82 through 85 of the piece 'ΕΠΗΓΑ -I went-'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Piccolo (Picc.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), English Horn (E. Hn.), Bass Clarinet 1 and 2 (B♭ Cl. 1,2), Bassoon 1 and 2 (Bsn. 1,2), Horn 1, 3, and 4 (Hn. 1,3, 2,4), Trumpet 1 and 2, 3 (B♭ Tpt. 1, 2,3), Trombone 1 and 2 (Tbn. 1,2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Gong (Gls.), Cymbal (Cymb.), Snare Drum (S. Dr.), Harp 1 and 2 (Hp. 1,2), and Violin, Viola, and Cello (Vln. I, Vln. II, Vla., Vc. 1, Vc. 2, Cb.). The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte). The key signature is B-flat major, and the time signature is 4/4. The page number '82' is located at the top left of the first staff.

ΕΠΗΓΑ  
-I went-

87

Picc. *f*

Fl. 1,2 *f* a 2

Ob. 1,2 *f*

E. Hn. *f*

B♭ Cl. 1,2 *f*

Bsn. 1,2 *f*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2,3 *mf*

Tbn. 1,2 *mf* a 2

B. Tbn. *mf*

Tuba *mf*

Timp.

Glsp.

Cymb.

S. Dr. *mf*

Hp. 1 *f* gliss.

Hp. 2 *f* gliss.

T. *f*

Κή - πια α - πό δο - - να - τά κρα - σιά, κα  
Ki - - pia a - pó Thi - - na - tá kra - - siá, ka  
(and drank strong wine.)

Vln. I *f*

Vln. II *f* div unis.

Vla. *f* non div unis.

Vc. 1 *f* non div

Vc. 2 *f* non div

Cb. *f* div

ΕΠΗΓΑ  
-I went-

91

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Glsp.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

θώς που πί - - - νουν οι αν - δρείοι της η - δο - νής.  
thós pu pí - - - nun i an - thrii nis i - tho - nis.  
(the way the champions of pleasure drink.)

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

ΕΠΗΓΑ  
-I went-

97

Musical score for orchestra and strings, measures 97-102. The score is written in 3/4 time and B-flat major. The instruments and their parts are:

- Picc. (Piccolo): Treble clef, playing a melodic line.
- Fl. 1, 2 (Flutes): Treble clef, playing a melodic line with a first ending marked (a 2).
- Ob. 1, 2 (Oboes): Treble clef, playing a melodic line.
- E. Hn. (English Horn): Treble clef, playing a melodic line.
- B♭ Cl. 1, 2 (B-flat Clarinets): Treble clef, playing a melodic line.
- Bsn. 1, 2 (Bassoons): Bass clef, playing a melodic line.
- Hn. 1, 3 (Horn 1, 3): Treble clef, playing a melodic line with first and second endings.
- Hn. 2, 4 (Horn 2, 4): Treble clef, playing a melodic line with first and second endings.
- B♭ Tpt. 1 (B-flat Trumpet 1): Treble clef, playing a melodic line.
- B♭ Tpt. 2, 3 (B-flat Trumpets 2, 3): Treble clef, playing a melodic line.
- Tbn. 1, 2 (Tenor Trombones): Bass clef, playing a melodic line.
- B. Tbn. (Baritone Trombone): Bass clef, playing a melodic line.
- Tuba: Bass clef, playing a melodic line.
- Timp. (Timpani): Bass clef, playing a melodic line.
- Gls. (Glockenspiel): Treble clef, playing a melodic line.
- Cymb. (Cymbal): Treble clef, playing a melodic line.
- S. Dr. (Snare Drum): Treble clef, playing a melodic line.
- Hp. 1 (Harp 1): Treble and Bass clefs, playing a melodic line.
- Hp. 2 (Harp 2): Treble and Bass clefs, playing a melodic line.
- T. (Trombone): Treble clef, playing a melodic line.
- Vln. I (Violin I): Treble clef, playing a melodic line.
- Vln. II (Violin II): Treble clef, playing a melodic line.
- Vla. (Viola): Bass clef, playing a melodic line.
- Vc. 1 (Violoncello 1): Bass clef, playing a melodic line.
- Vc. 2 (Violoncello 2): Bass clef, playing a melodic line.
- Cb. (Cello): Bass clef, playing a melodic line.

ΕΠΗΓΑ  
-I went-

104

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, rests.
- Fl. 1,2**: Flute 1 and 2, rests.
- Ob. 1,2**: Oboe 1 and 2, rests.
- E. Hn.**: English Horn, rests.
- B♭ Cl. 1,2**: Clarinet in B-flat 1 and 2, rests.
- Bsn. 1,2**: Bassoon 1 and 2, rests.
- Hn. 1,3**: Horn 1, 2, and 3, rests.
- Hn. 2,4**: Horn 4 and 5, rests.
- B♭ Tpt. 1**: Trumpet in B-flat 1, rests.
- B♭ Tpt. 2,3**: Trumpet in B-flat 2 and 3, rests.
- Tbn. 1,2**: Trombone 1 and 2, rests.
- B. Tbn.**: Baritone Trombone, rests.
- Tuba**: Tuba, rests.
- Timp.**: Timpani, rests until measure 104, then plays a rhythmic pattern of eighth notes with dynamics *p* and *mp*.
- Gls.**: Gong, rests.
- Cymb.**: Cymbal, rests.
- S. Dr.**: Snare Drum, rests.
- Hp. 1**: Harp 1, rests.
- Hp. 2**: Harp 2, rests.
- T.**: Tenor voice, rests.
- Vln. I**: Violin I, starts with a triplet of eighth notes (*mf*), then continues with a melodic line, ending with a *p* dynamic.
- Vln. II**: Violin II, starts with a triplet of eighth notes (*mf*), then continues with a melodic line, ending with a *p* dynamic.
- Vla.**: Viola, starts with a triplet of eighth notes (*mf*), then continues with a melodic line, ending with a *p* dynamic.
- Vc. 1**: Violoncello 1, rests until measure 104, then plays a rhythmic pattern of eighth notes with dynamics *mp* and *p*.
- Vc. 2**: Violoncello 2, rests until measure 104, then plays a rhythmic pattern of eighth notes with dynamics *mp* and *p*.
- Cb.**: Contrabass, rests.

ЕПНГА  
-I went-

112

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Gls.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp*

*p*

*mf*

*mf*

*mp*

D♯C♯B♭ E♭F♯G♯A♯  
+ + | + + + +

D♯C♯B♭ E♭F♯G♯A♯  
+ + + | + + + +

F♯ → F♯

ΕΠΗΓΑ

-I went-

119

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Gls.

Cymb.

S. Dr.

Hp. 1

Hp. 2

T

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp*

*mf*

*f*

*div*

D♯C♯B♭ E♭F♯G♯A♯  
++|+|++



ΕΠΗΓΑ  
-I went-

125

This page of a musical score, numbered 125, contains the orchestral and string parts for measures 125 through 129. The score is written for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- E. Hn.** (English Horn)
- B♭ Cl. 1, 2** (Bass Clarinets)
- Bsn. 1, 2** (Bassoons)
- Hn. 1, 3** (Horn 1)
- Hn. 2, 4** (Horn 2)
- B♭ Tpt. 1** (Trumpet 1)
- B♭ Tpt. 2, 3** (Trumpet 2)
- Tbn. 1, 2** (Tenor Trombones)
- B. Tbn.** (Baritone Trombone)
- Tuba**
- Timp.** (Timpani)
- Gls.** (Gong)
- Cymb.** (Cymbal, including Suspended Cymbal)
- S. Dr.** (Snare Drum)
- Hp. 1** (Harp 1)
- Hp. 2** (Harp 2)
- T.** (Tuba)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc. 1** (Violoncello 1)
- Vc. 2** (Violoncello 2)
- Cb.** (Double Bass)

The score features various musical notations, including dynamics such as *mf*, *f*, *ff*, and *pp*, and performance instructions like *secco*, *div a 4*, *div a 2*, *unis.*, and *III&IV*. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The page number -359- is centered at the bottom.





