KOSTAS REKLEITIS

THE APOTHEOSIS OF SISYPHUS

FOR SYMPHONY ORCHESTRA AND NARRATOR

Op. 2b

ORIGINAL TEXT: YANNIS FILIAS

TRANSLATION FROM GREEK: KOSTAS REKLEITIS

EDITED BY NICHOLAS BLAKE

Edinburgh, first version 2004, edited 2012

Preface

Within the myth of Sisyphus one can recognize a number of fable elements, following the epic tradition, which are incorporated in the structure of the myth and still survive through contemporary Greek fairy-tales. The 'mortal' who dares deceive the gods is a common theme in such fictions: Just like Prometheus tricks Zeus and Cassandra outwits Apollo; Sisyphus beguiles the Chthonic gods. By managing to restrain the Zeus sent Death, Sisyphus causes a temporary end to human mortality which is only restored through the intervention of Ares. Before finally being taken down to Hades by Death, Sisyphus secretly instructs his wife not to carry out the traditional internment rites upon his body. Alleging that he wishes to punish her for this, he gains Persephone's permission to rise to the Upper World, and then fails to return.

The popular narrative themes of sibling rivalry and dream-like experiences also survive within this myth. The punishment of the 'offending mortals' is heavily reminiscent of nightmares that torture humans. The name Sisyphus itself is, literally, of pre-Hellenic origin: Si=God and Syphus=wise. An alternative name would be Theosophos, a title that encapsulates Sisyphus' great intellect and cleverness.
Whilst in Hades, Sisyphus is subjected to the perpetual torture of continuously manhandling a rock to the top of a slope, and to then watch as the great load rolls back due its own weight. This horrible martyrdom is not, however, a punishment for his deceit of the gods, inasmuch as it is retaliation for his interference in Zeus' love affairs.
During this eternal torment there was only a single moment of respite, for it is written that when Orpheus descended to Hades in order to seek Eurydice he played his lyre. At the sound of the music Cerberus rested; the Danaides stopped their water-carrying; the Erinnyes wept; Tantalus ignored his thirst; and Sisyphus sat on the rock in order to hear Orpheus' song, along with all the lamenting souls of Hades.

INSTRUMENTATION

2 FLUTES
2 OBOES
2 CLARINETS Bb
2 BASSOONS

4 HORNS
2 TRUMPETS Bb
2 TROMBONES
1 BASS TROMBONE
1 TUBA

SET OF 3 TIMPANI [soft, medium-soft, hard mallets]

STRINGS

DURATION: ~ 10 MINUTES

Youtube link
https://youtu.be/ThGunKf40bs

Narration I & II: Nigel Osborne
[I] Zeus at the beginning and [II] Sisyphus at 6:12

Edinburgh University Chamber Orchestra, Reid Concert Hall,

NARRATION

PART I_ZEUS

[Starts bar 2, fourth beat] Do not talk. Do not weep. Do not move. Do not breathe. Do not get angry. Do not accuse me. Do not ever accuse me for anything I do. For I am your god. The god who brought you to Corinth - oh seed of Aeolus - and made you a king. When the flesh of Creon and his daughter slowly stopped burning after being defeated by black Medea's fire, I crowned you king of the land and sea of Corinth; you, honoured Sisyphus, seed of Aeolus, master of the winds. [finish~ bar 27-28]

[Starts bar 34, fourth beat] Your boundless palace in Akrocorinthus is nothing but a grain of sand, Sisyphus; a speck of dust compared to the throne of Olympus. And when your god left his seat to go and steal young Aegina, you should not have given away his secret to her father, oh dishonourable Sisyphus. You know secrets of humans and gods; but do not betray me, Sisyphus, seed of Aeolus, master of the winds. To learn the acts and motives of gods is a talent and a gift, you insignificant mortal, but to betray us to your own kind! This - oh ignominious Sisyphus - this is the crime. [finish~ bar 63]

[Starts bar 70, third beat] Do not commit the crime, oh human. Do not lose your mind. Do not touch. Do not feel. Do not answer. Do not revolt. Do not love. Do not confuse, mere human, your Beginning with your End. Do not trust. Do not fall. Do not eat from that tree. [finish~ bar 81]

PART II_SISYPHUS

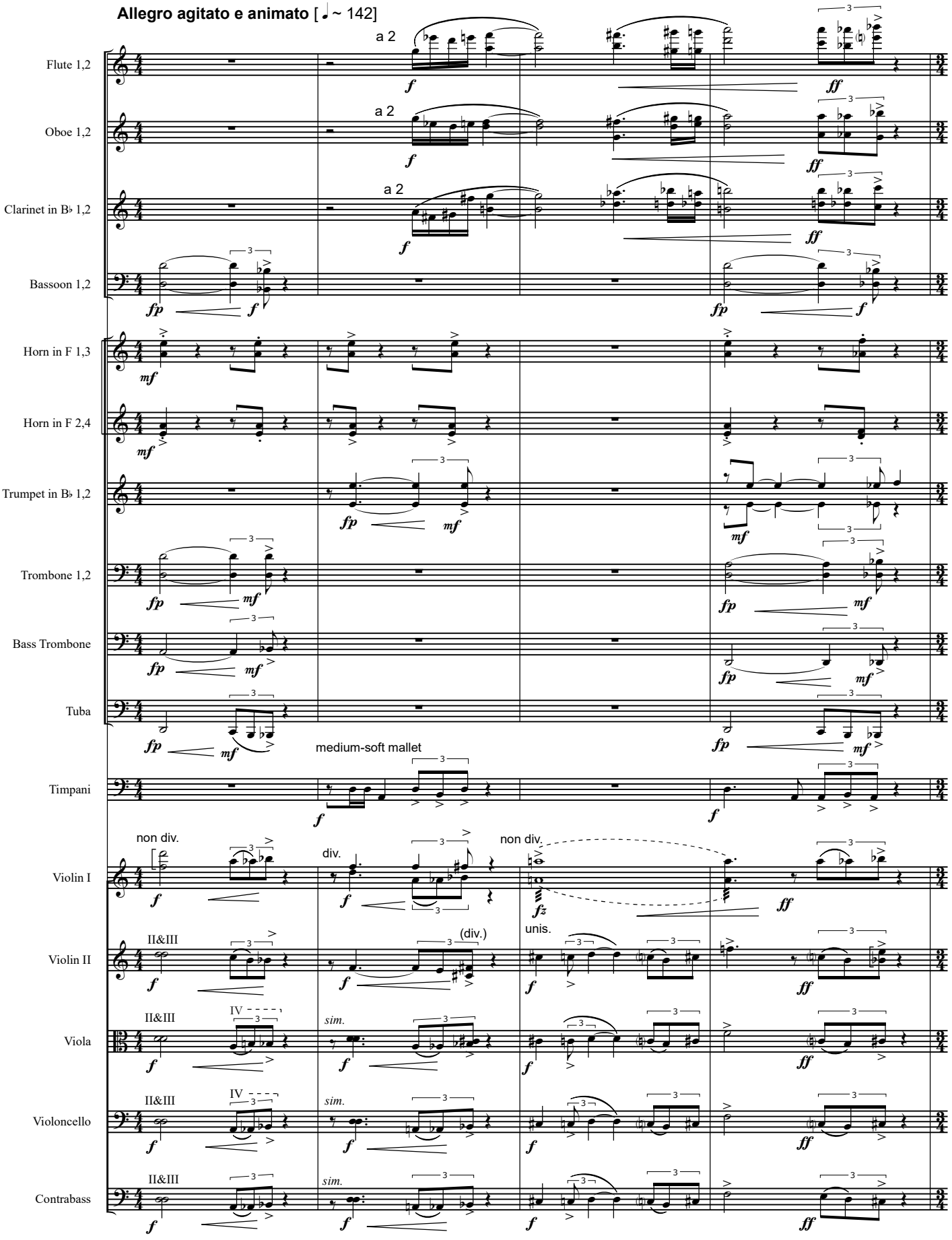
[Starts bar 158, second half of third beat] It was winter when I died for the first time. It was then when I realised that Persephone, lady of spring, would rest at her palace down here in Hades. Everything in this world is moving. Six months of death, six months of life. Six months of winter and six months of spring. Every act of torture, as I have now understood, has a time of repose to accompany it. A giant rock pushed with deadly struggle to the top of a hill only for it to roll back down still allows for a moment's repose as one descends after it, before the odious trial commences again. Here is the winter and the spring; herein lies the harmony of the universe, encapsulated within a simple act of torture [...] When I first came down here, I knew I would meet Spring. Not in its earthly form, but untouched, like a precious stone, resting, waiting, slowly boiling, preparing. And I asked to meet the Queen of Darkness. I had my plan. I had asked my wife to leave me unburied, so that I could have the perfect excuse to ask the Queen to let me go again back to the world of the living to protest. So it happened. They accused me that I was thus smitten by the sun and the warmth of life and that I did not return to Hades. What nonsense... [finish ~191-192]

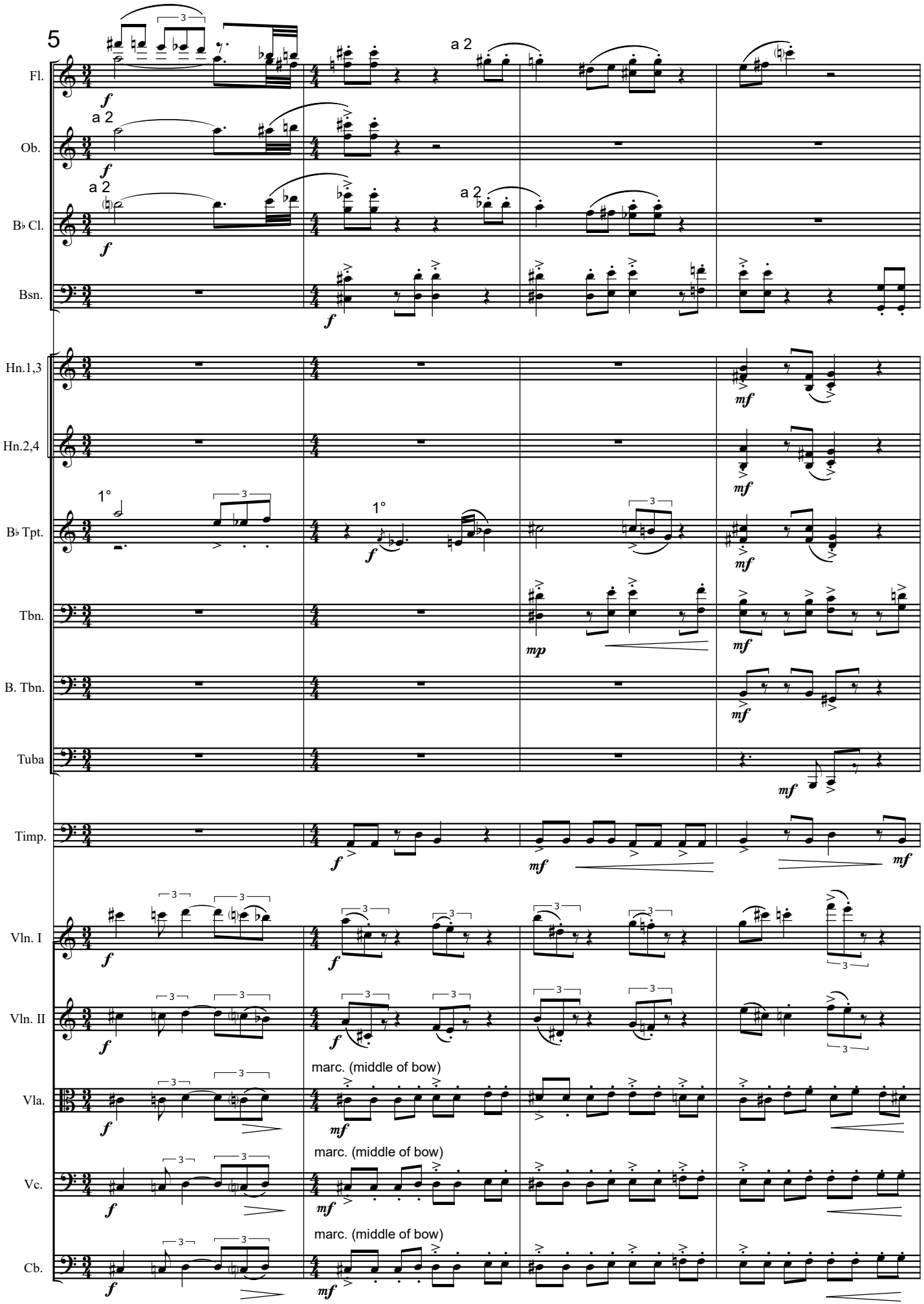
[starts bar 200, second beat] I still remember the freezing cold as I was ascending. But it was not just my rebirth which I had yearned for; it was the complete cycle of life with its winter and its pain that my envious eye had looked towards[...]

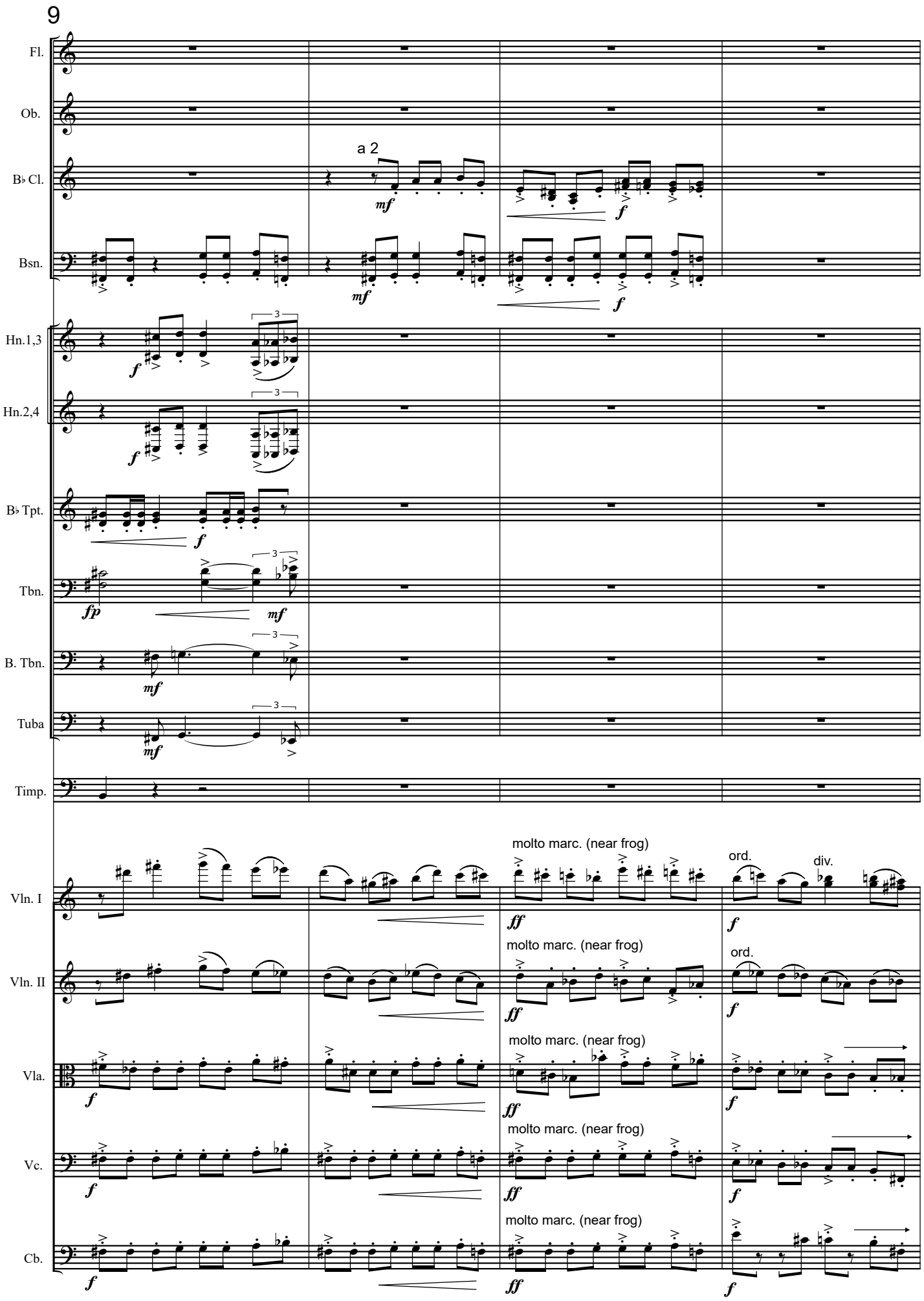
My torture is harsh but it does not dishonour me[..] I will not deny it: I have no remaining dreams for death to destroy. The only thing that I have is this rock. The only thing that I am is this rock; but I will not fall. [finish ~214]

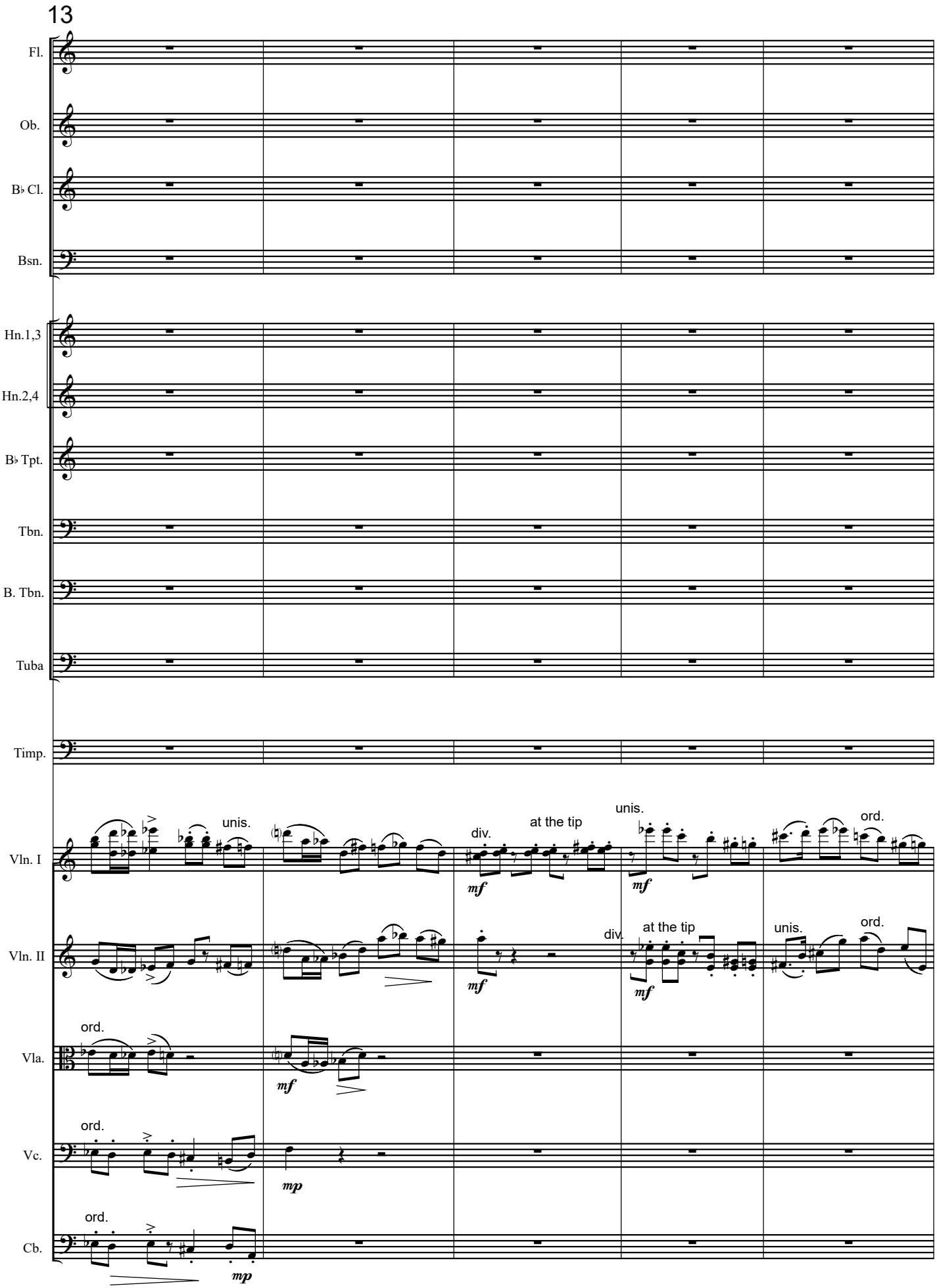
THE APOTHEOSIS OF SISYPHUS

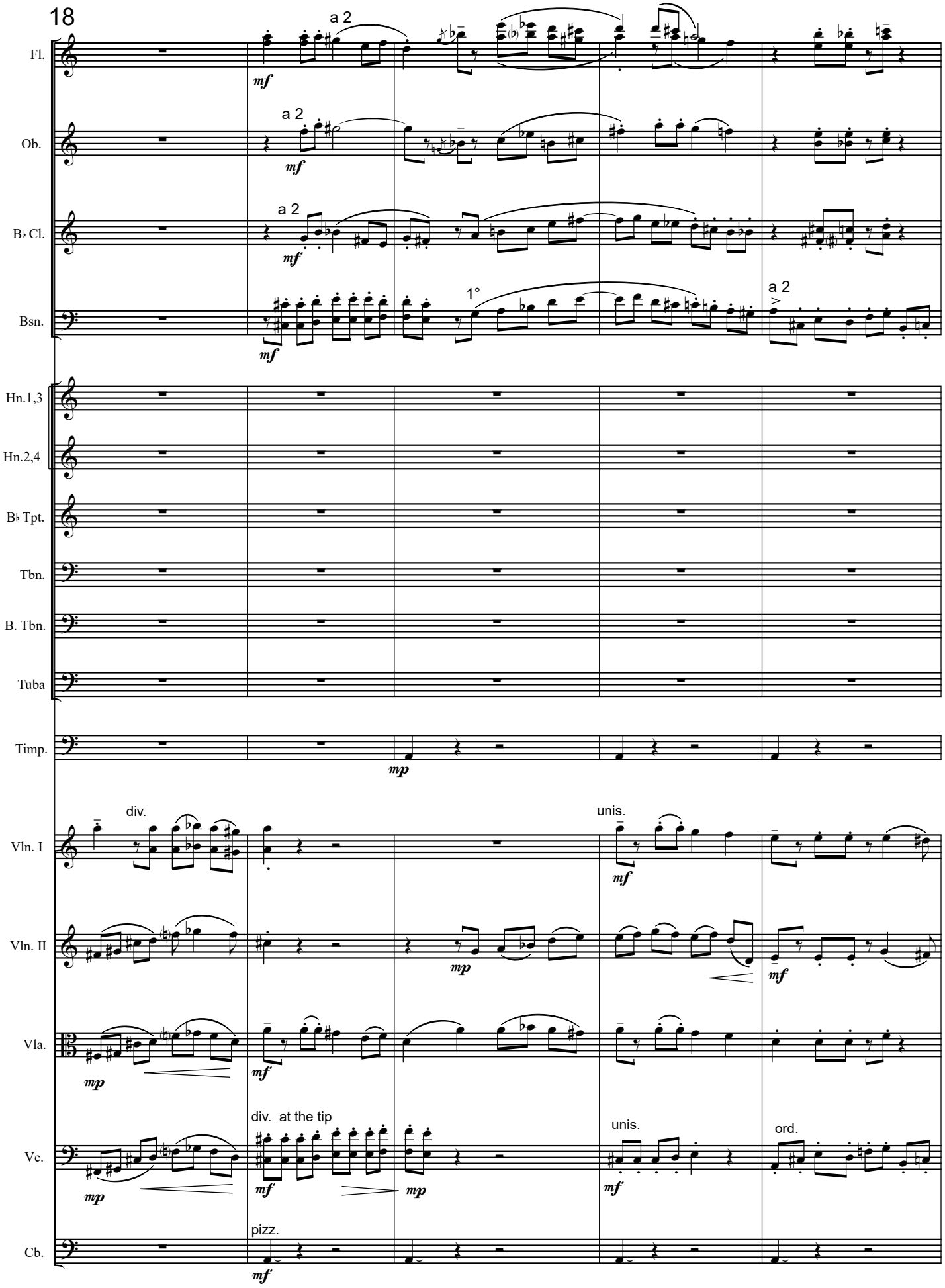
Kostas Rekleitis

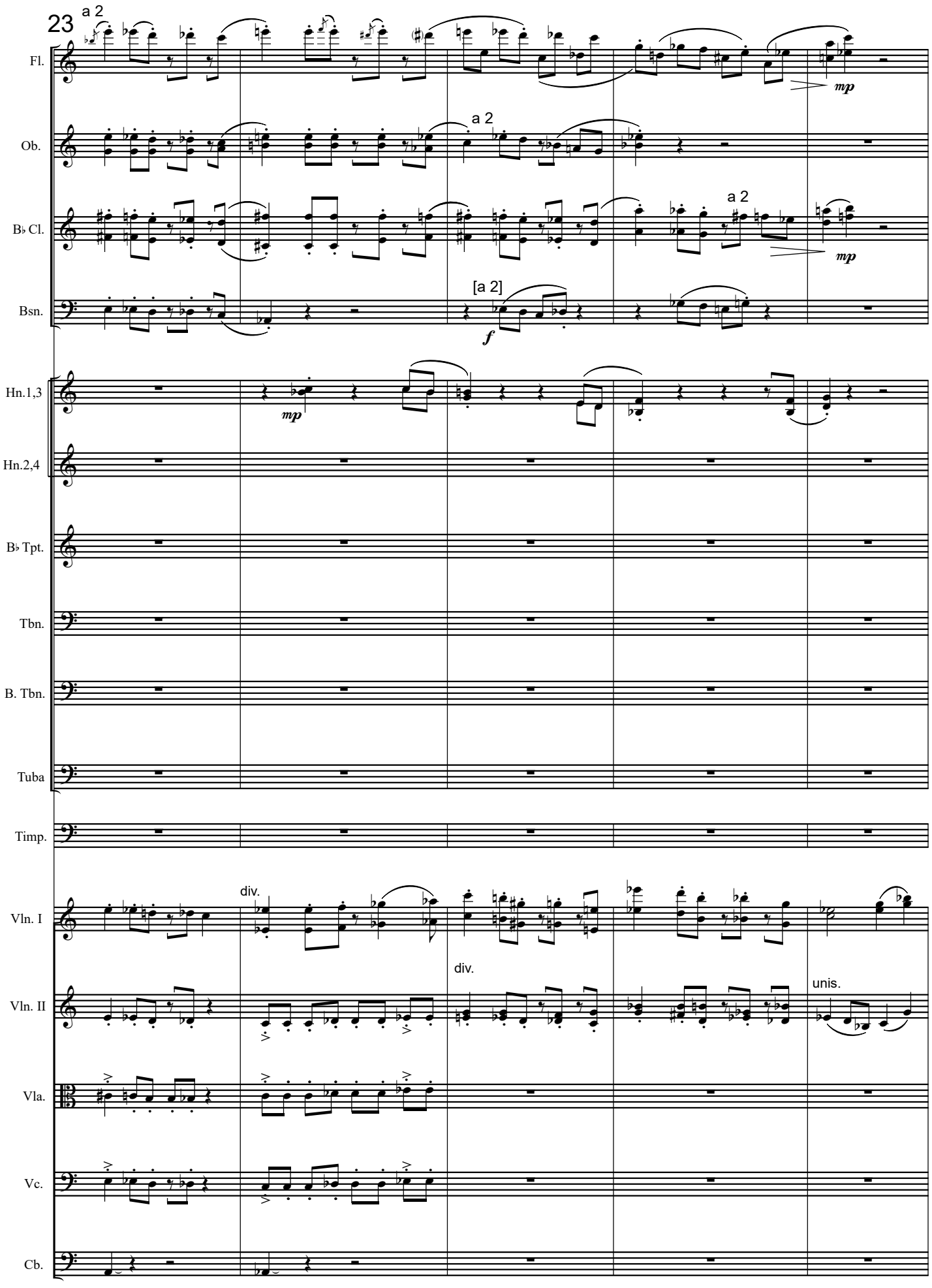


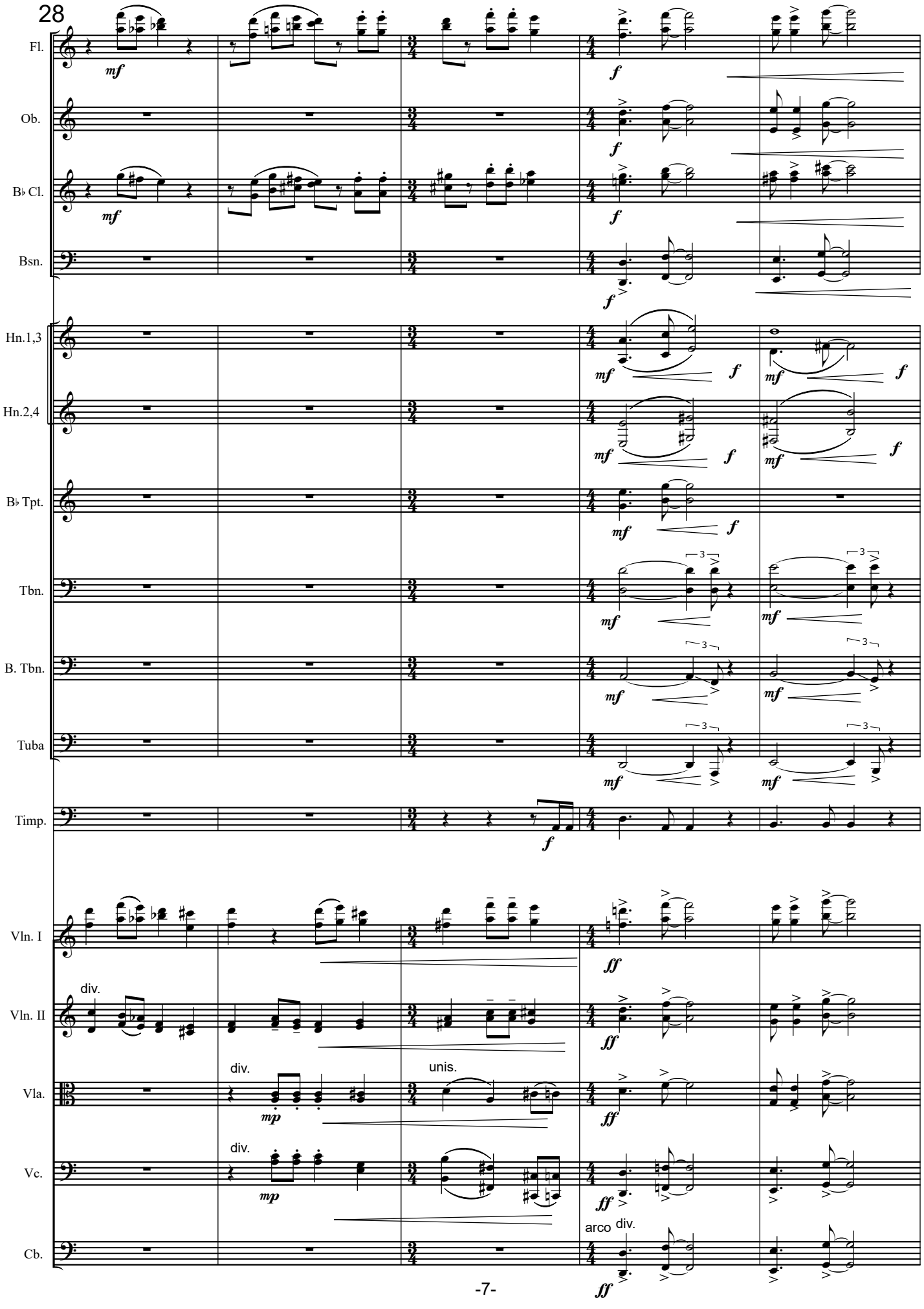

5
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1°
marc. (middle of bow)

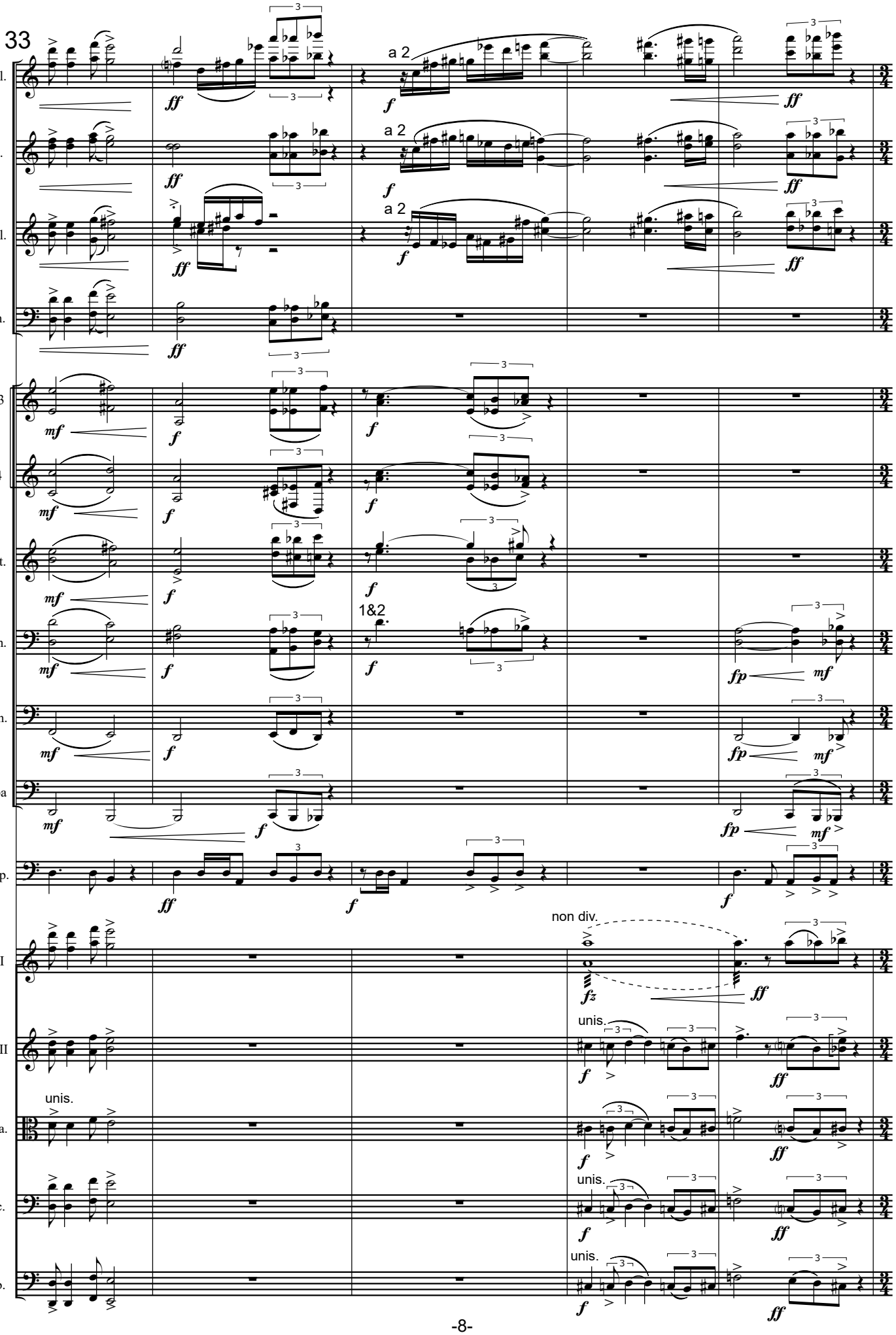

9
Fl.
Ob.
B♭ Cl.
a 2
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
molto marc. (near frog)
ord.
div.

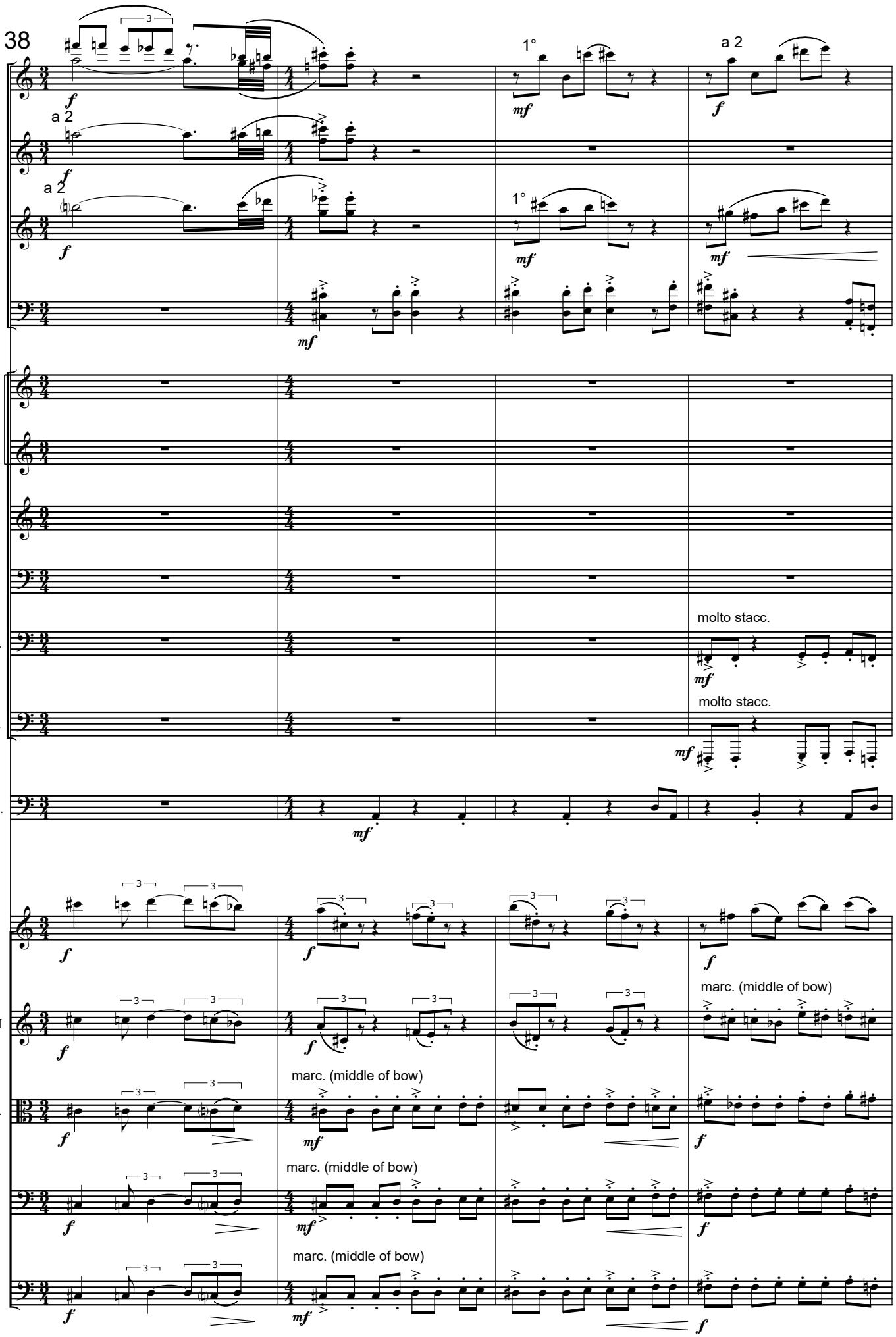

13
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
div.
at the tip
unis.
ord.
mf
mp

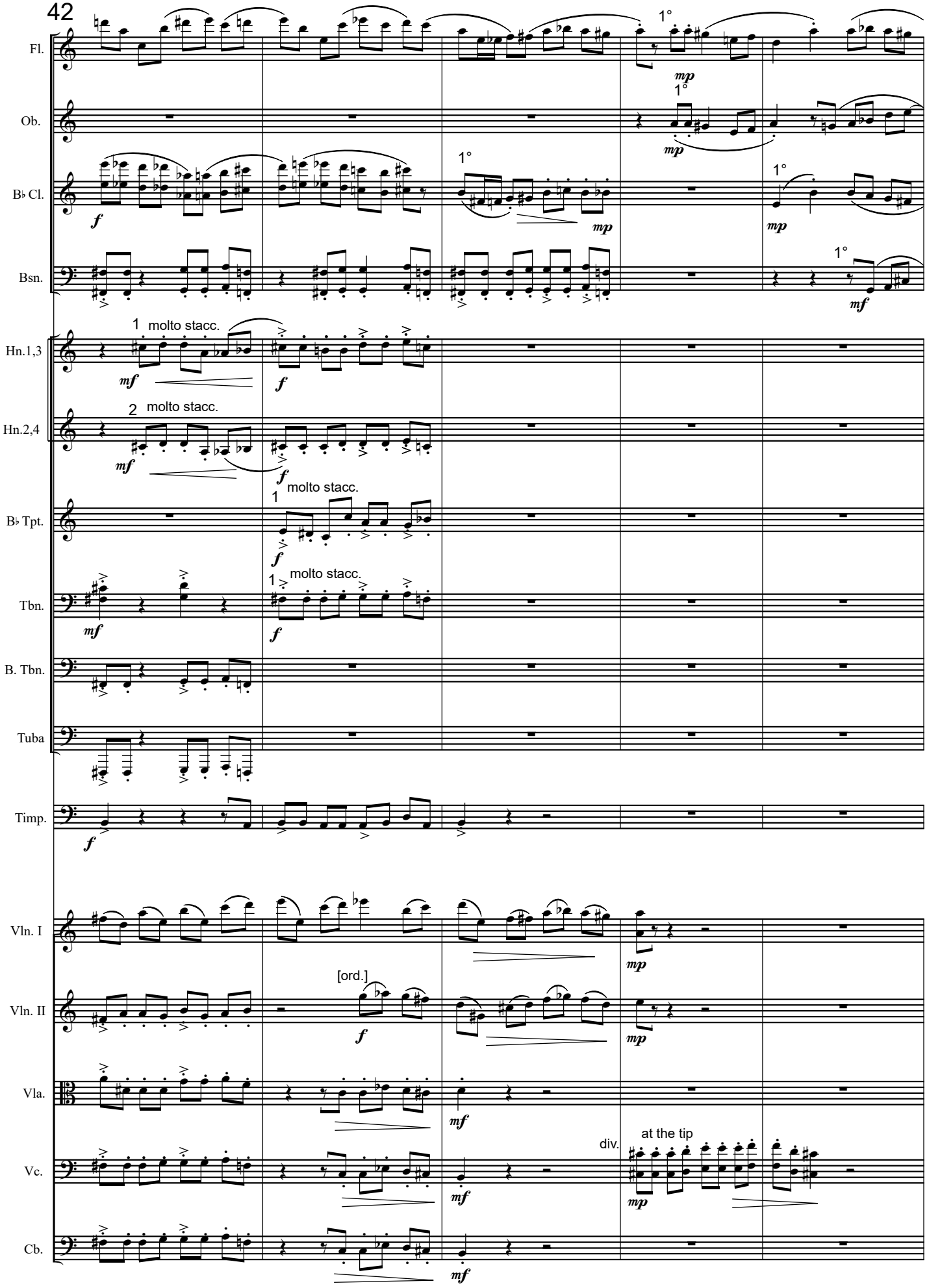

18
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1°
div.
unis.
div. at the tip
ord.
pizz.
mf
mp

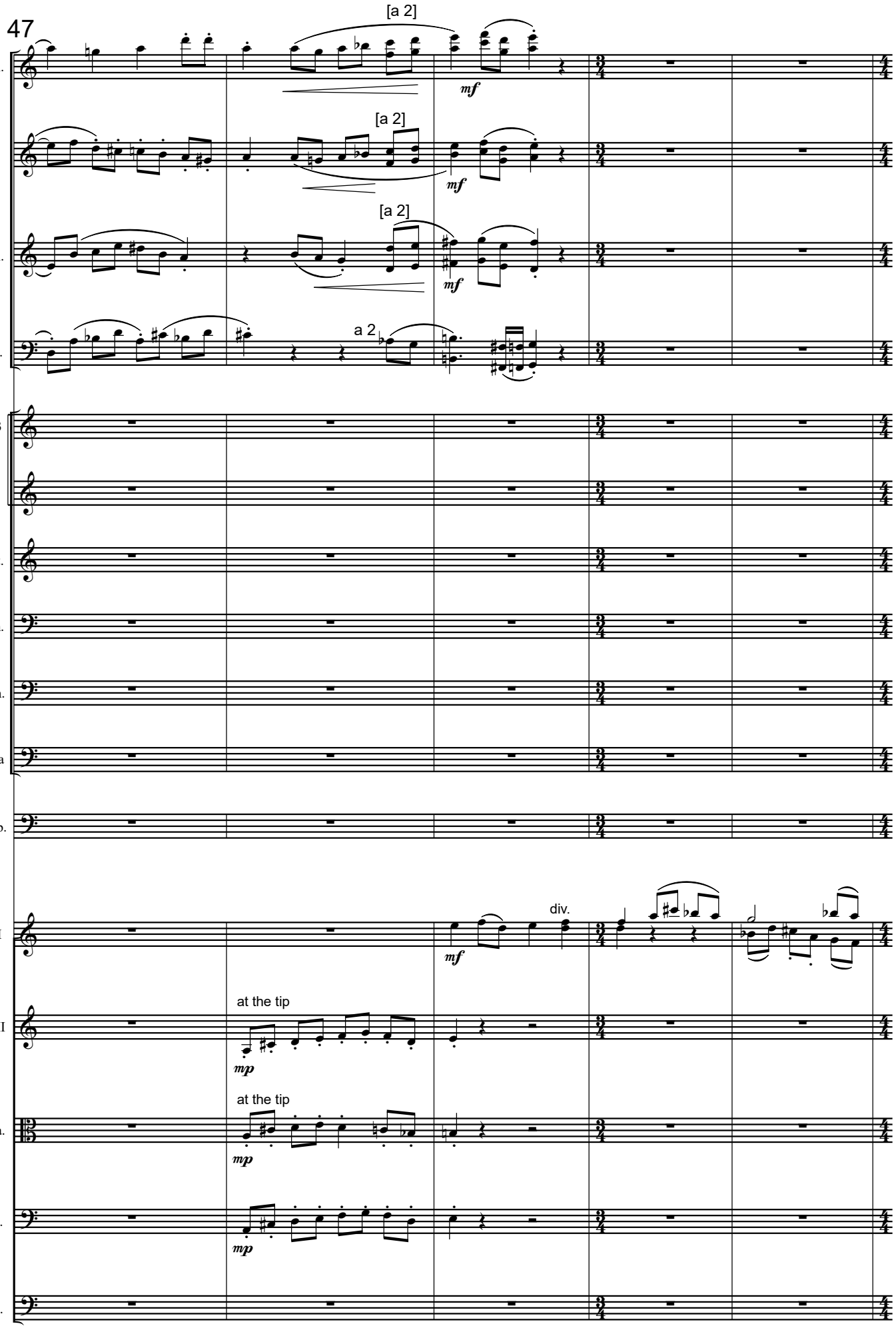

23
a 2
Fl.
mp
Ob.
a 2
B♭ Cl.
a 2
mp
Bsn.
[a 2]
f
Hn.1,3
mp
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
div.
Vln. II
div.
unis.
Vla.
Vc.
Cb.

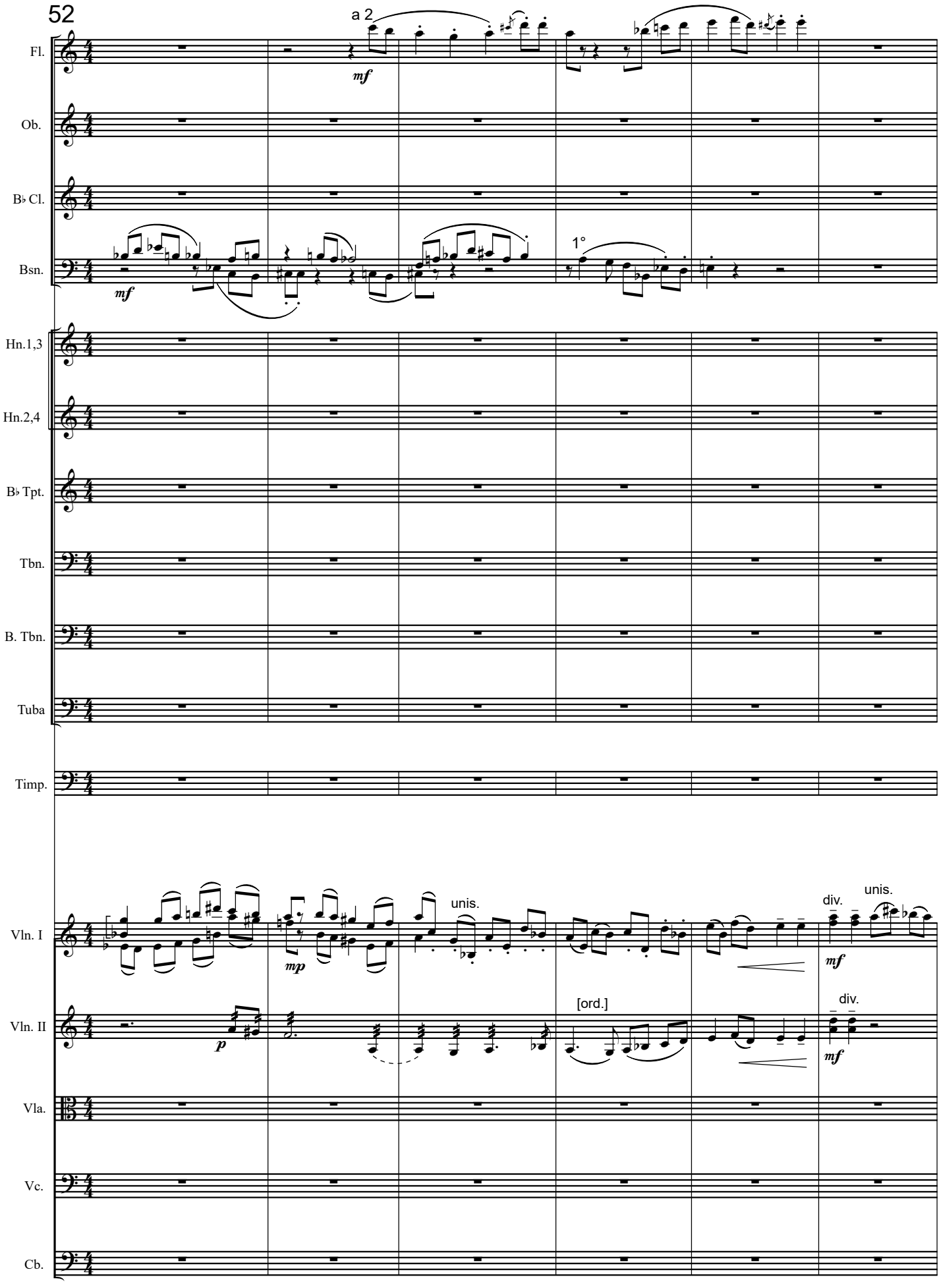

28
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
mp
div.
unis.
arco

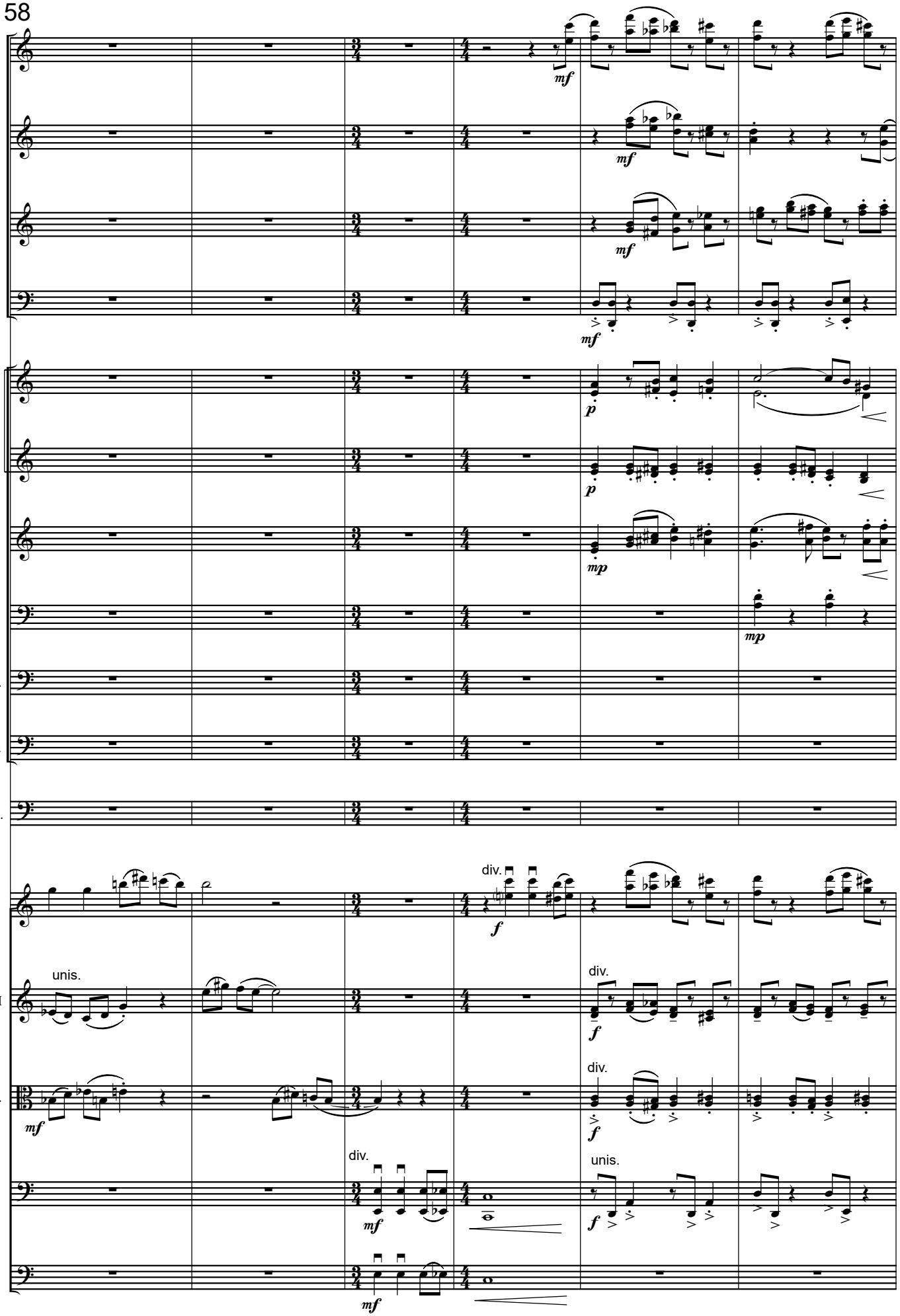

33
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1&2
non div.
unis.

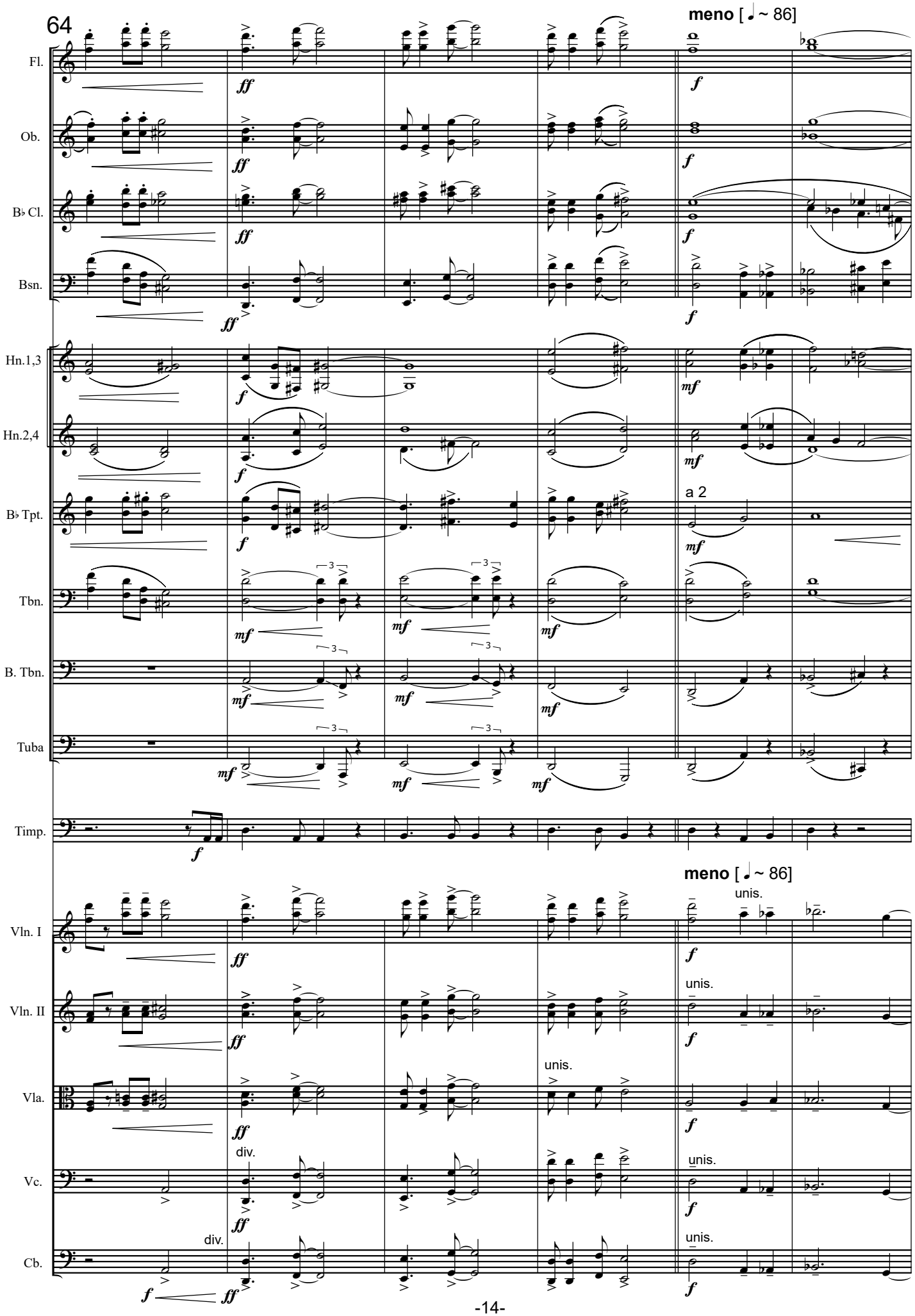

38
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1°
molto stacc.
marc. (middle of bow)

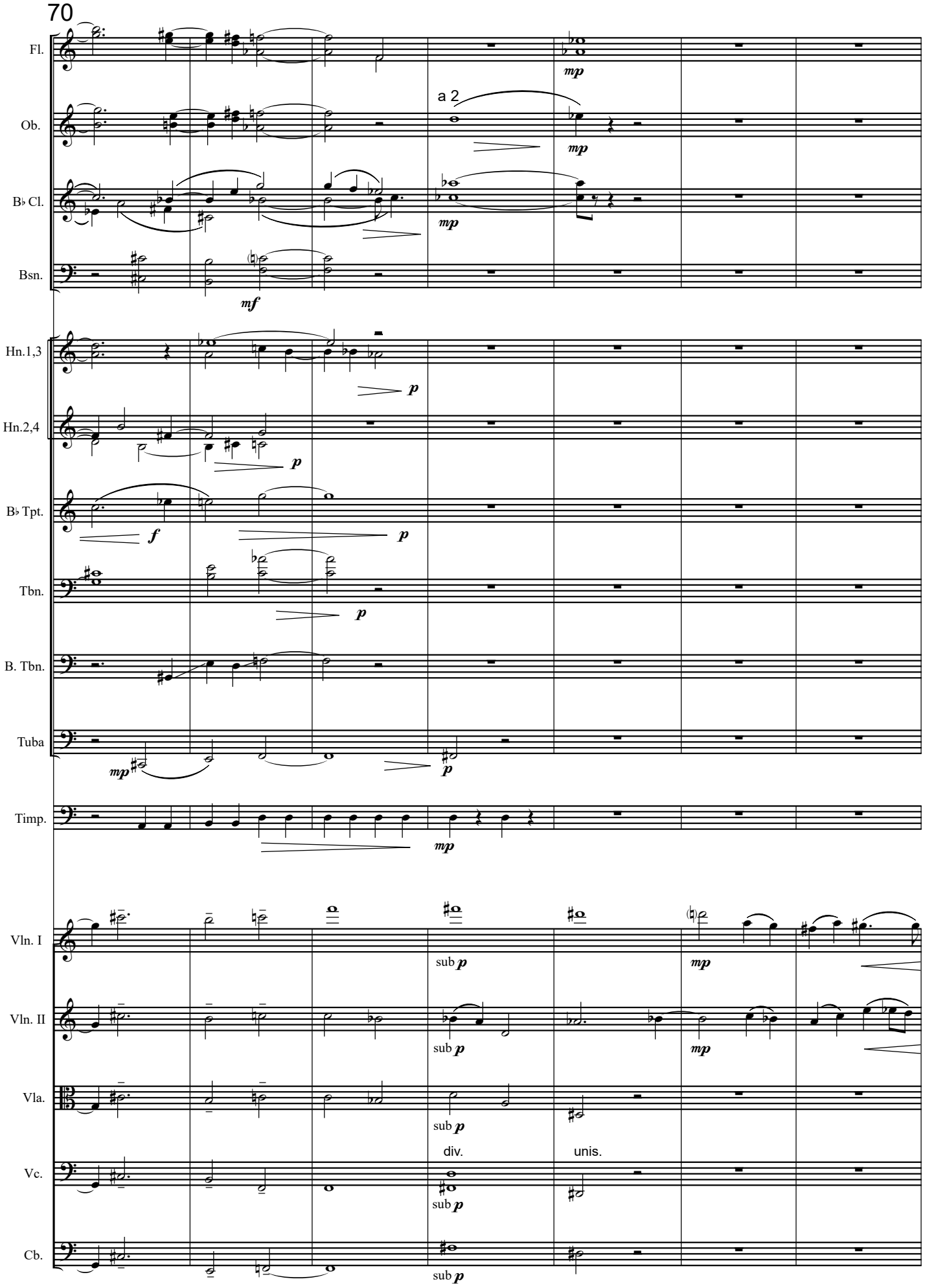

42
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1°
1 molto stacc.
2 molto stacc.
[ord.]
div.
at the tip

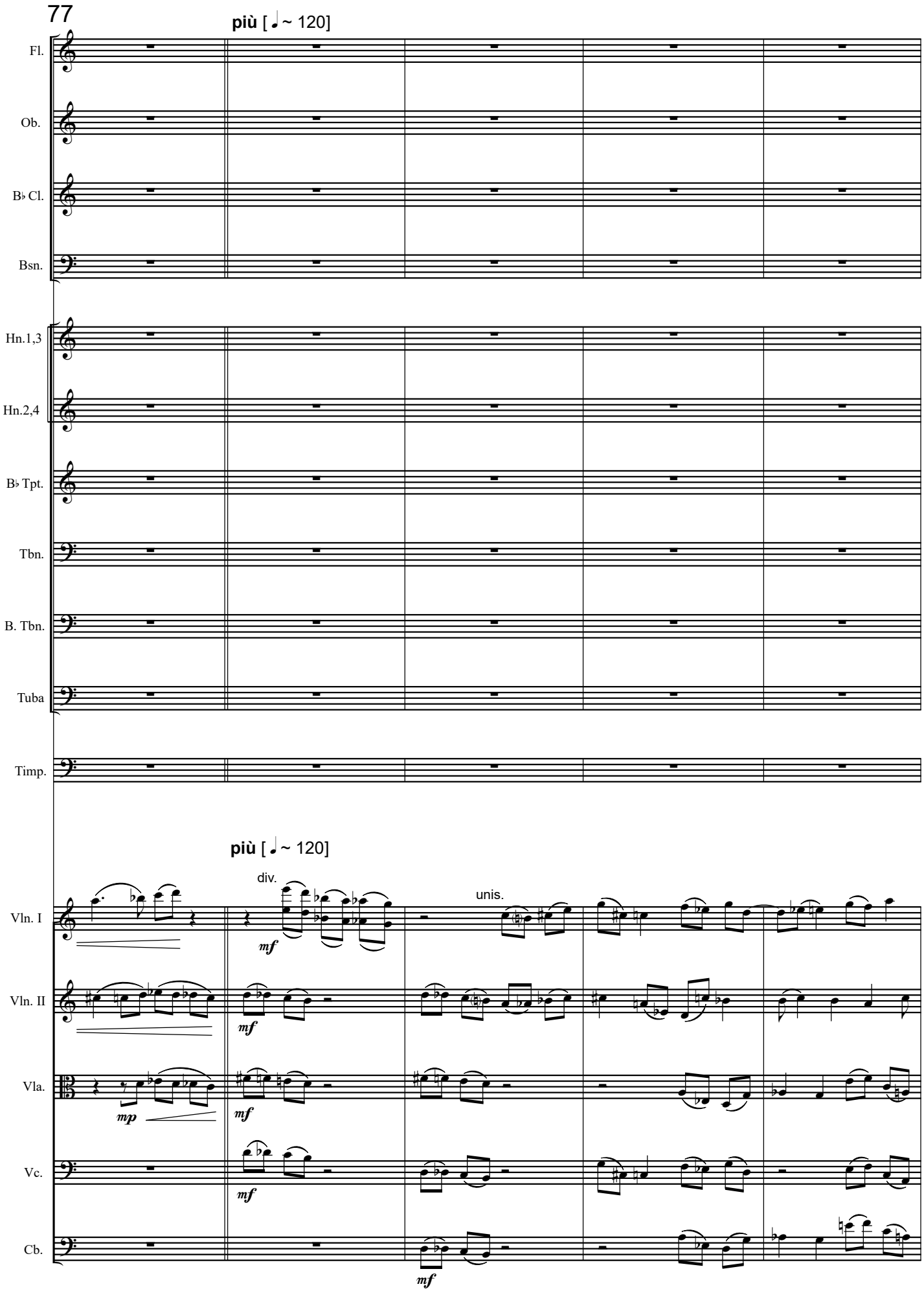

47
[a 2]
Fl.
mf
[a 2]
Ob.
mf
[a 2]
B♭ Cl.
mf
a 2
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
div.
Vln. I
mf
at the tip
Vln. II
mp
at the tip
Vla.
mp
Vc.
mp
Cb.

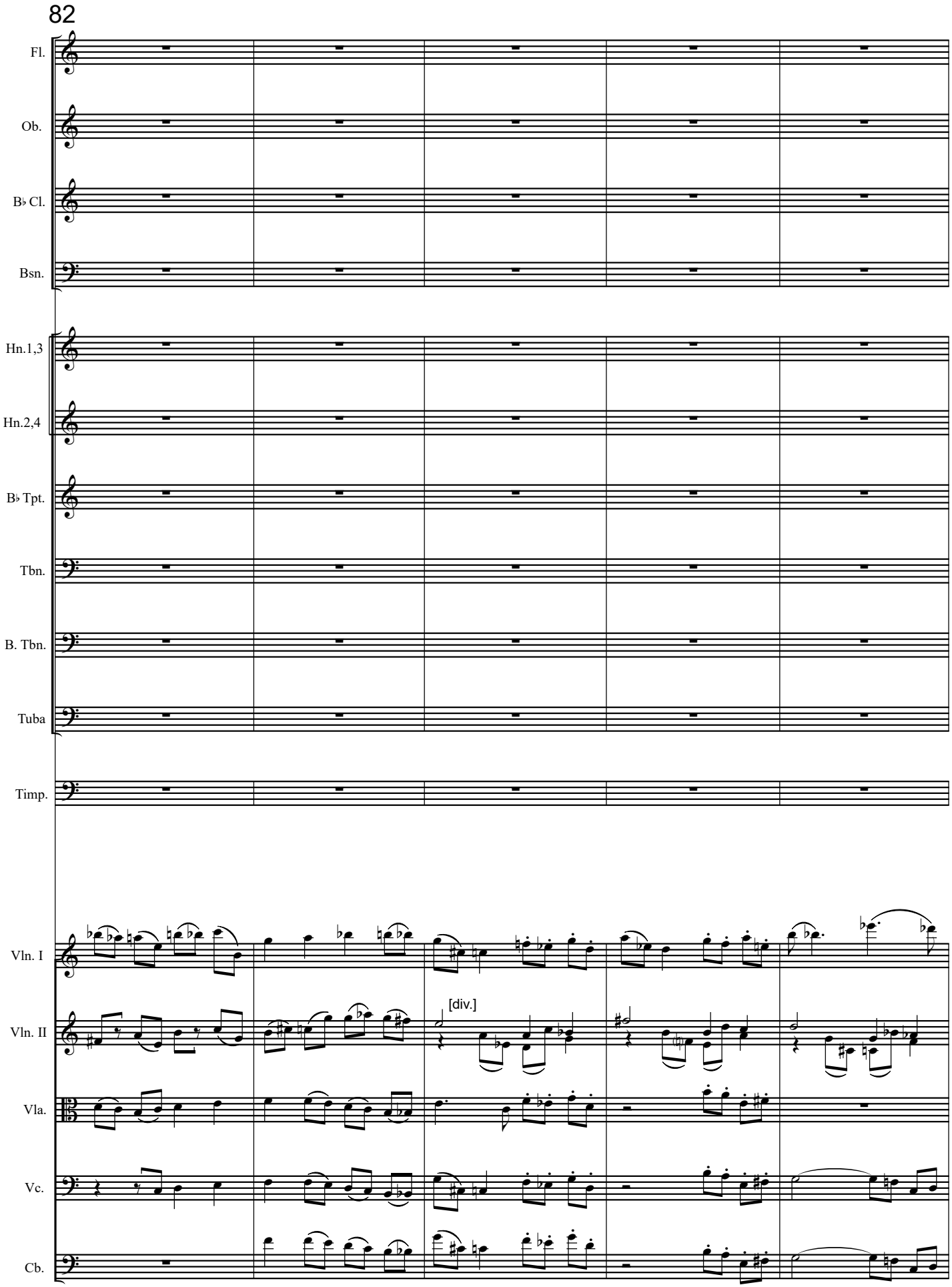

52
a 2
mf
1°
Fl.
Ob.
B♭ Cl.
Bsn.
mf
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
mp
unis.
div.
unis.
mf
Vln. II
p
[ord.]
div.
mf
Vla.
Vc.
Cb.


58
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp
f
div.
unis.


64
meno [♩~ 86]
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
a 2
Tbn.
B. Tbn.
Tuba
Timp.
meno [♩~ 86]
unis.
Vln. I
Vln. II
Vla.
div.
Vc.
Cb.


70
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
mp
mf
p
f
sub p
div.
unis.


77
più [♩~ 120]
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
più [♩~ 120]
div.
unis.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp


82
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
[div.]

87

Tempo I [♩~ 142]

a 2

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1,3

Hn.2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

hard mallet

Timp.

mf

f

Tempo I [♩~ 142]

Vln. I

Vln. II

div.

molto marc. (near frog)

Vla.

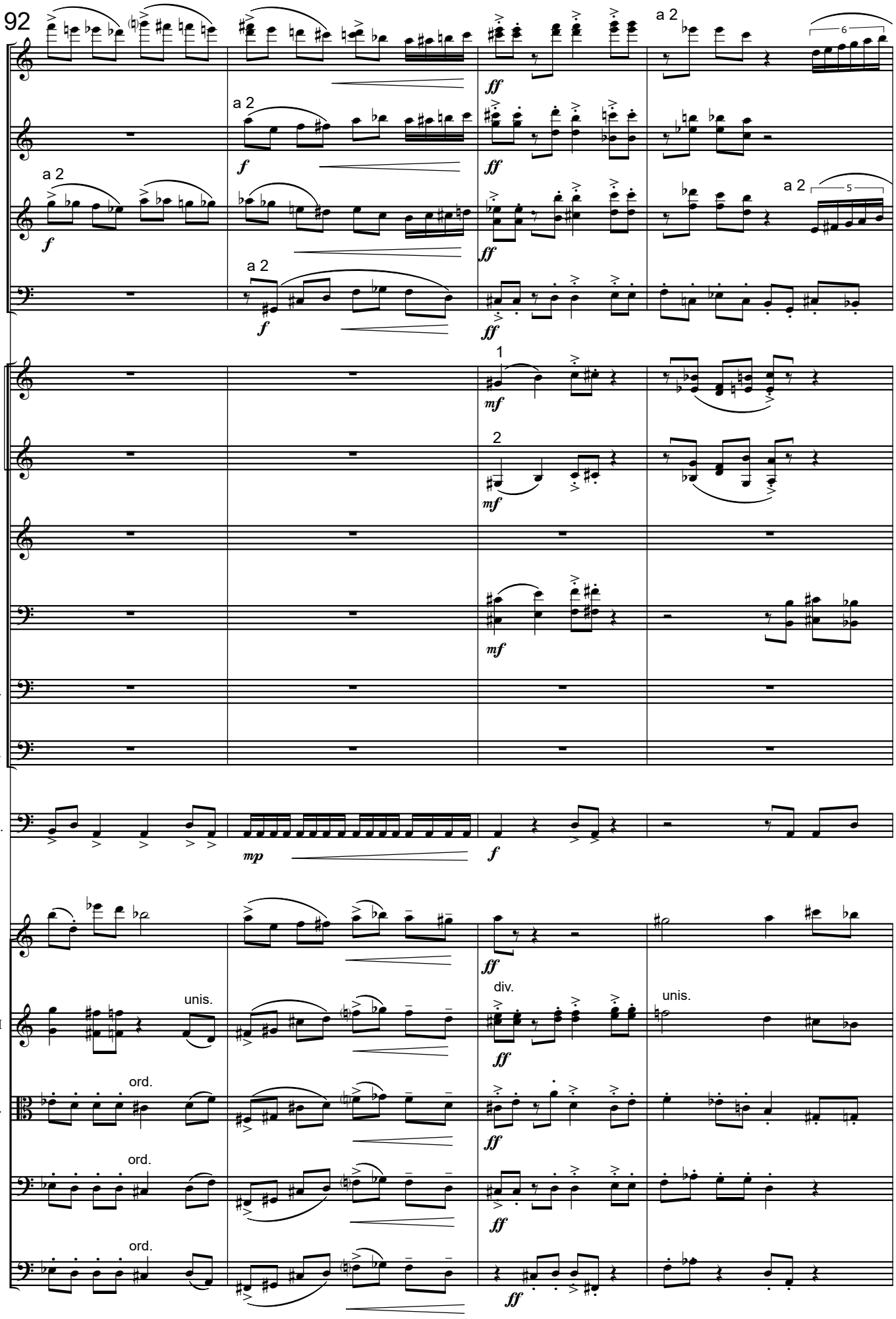
molto marc. (near frog)

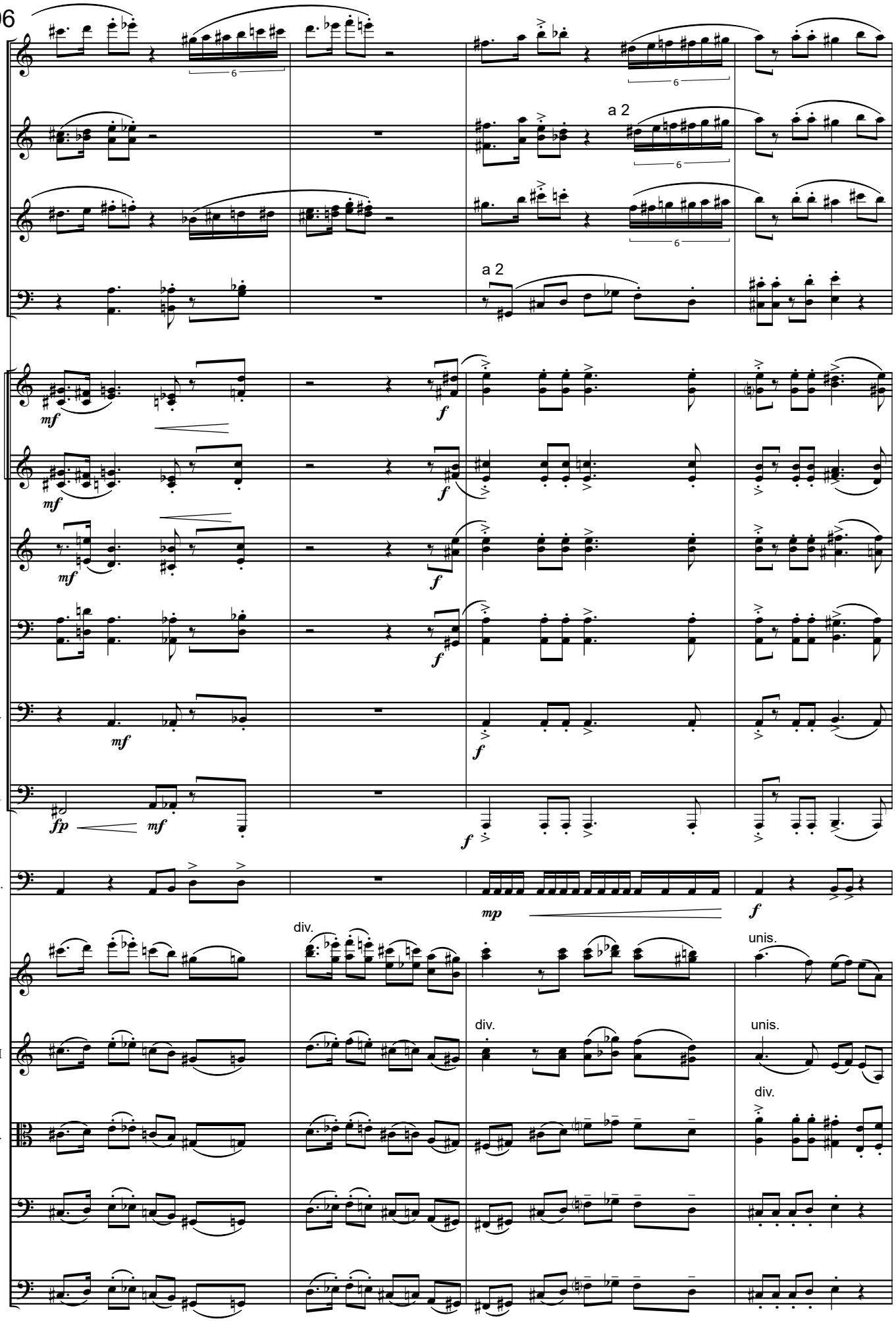
Vc.

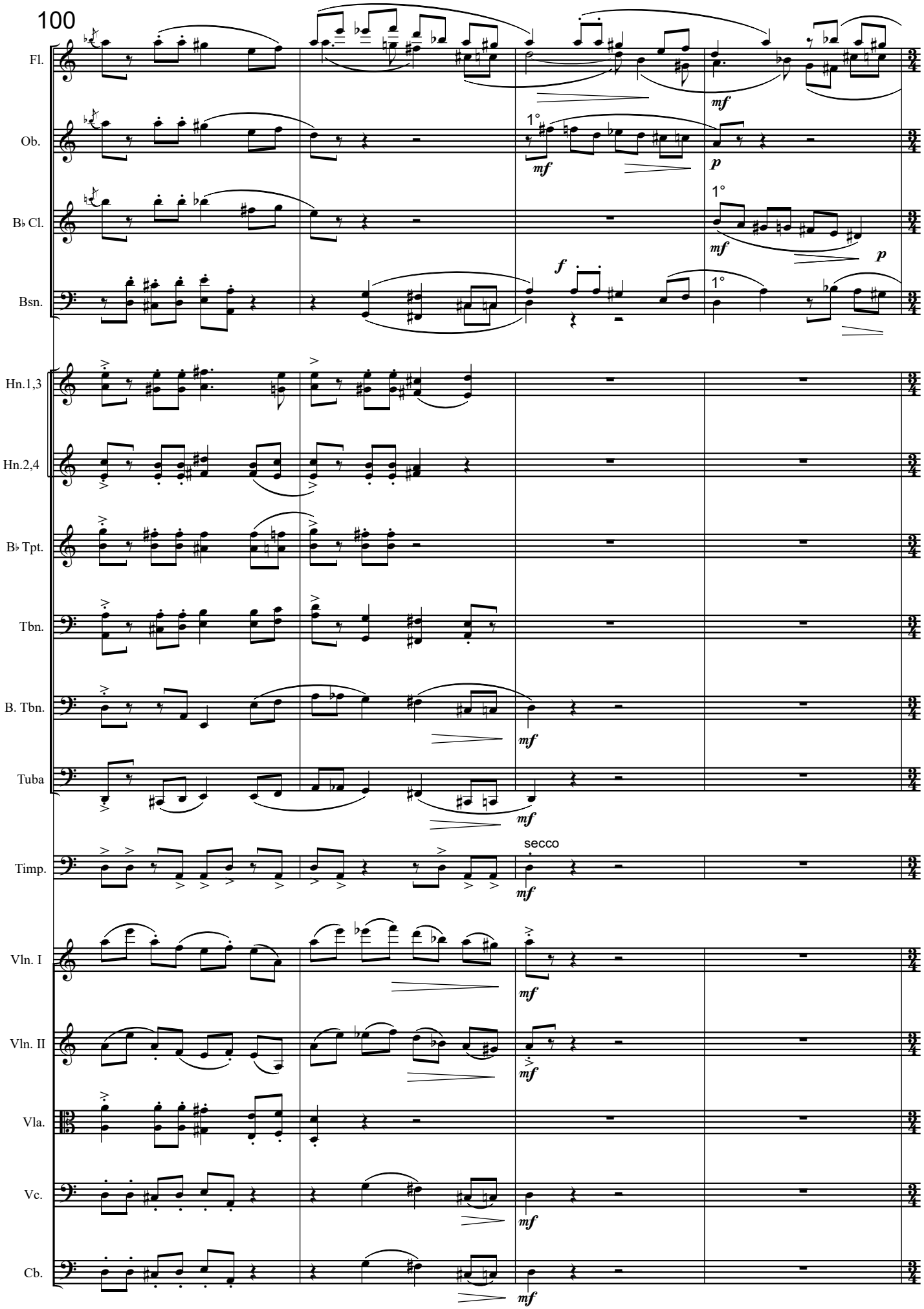
molto marc. (near frog)

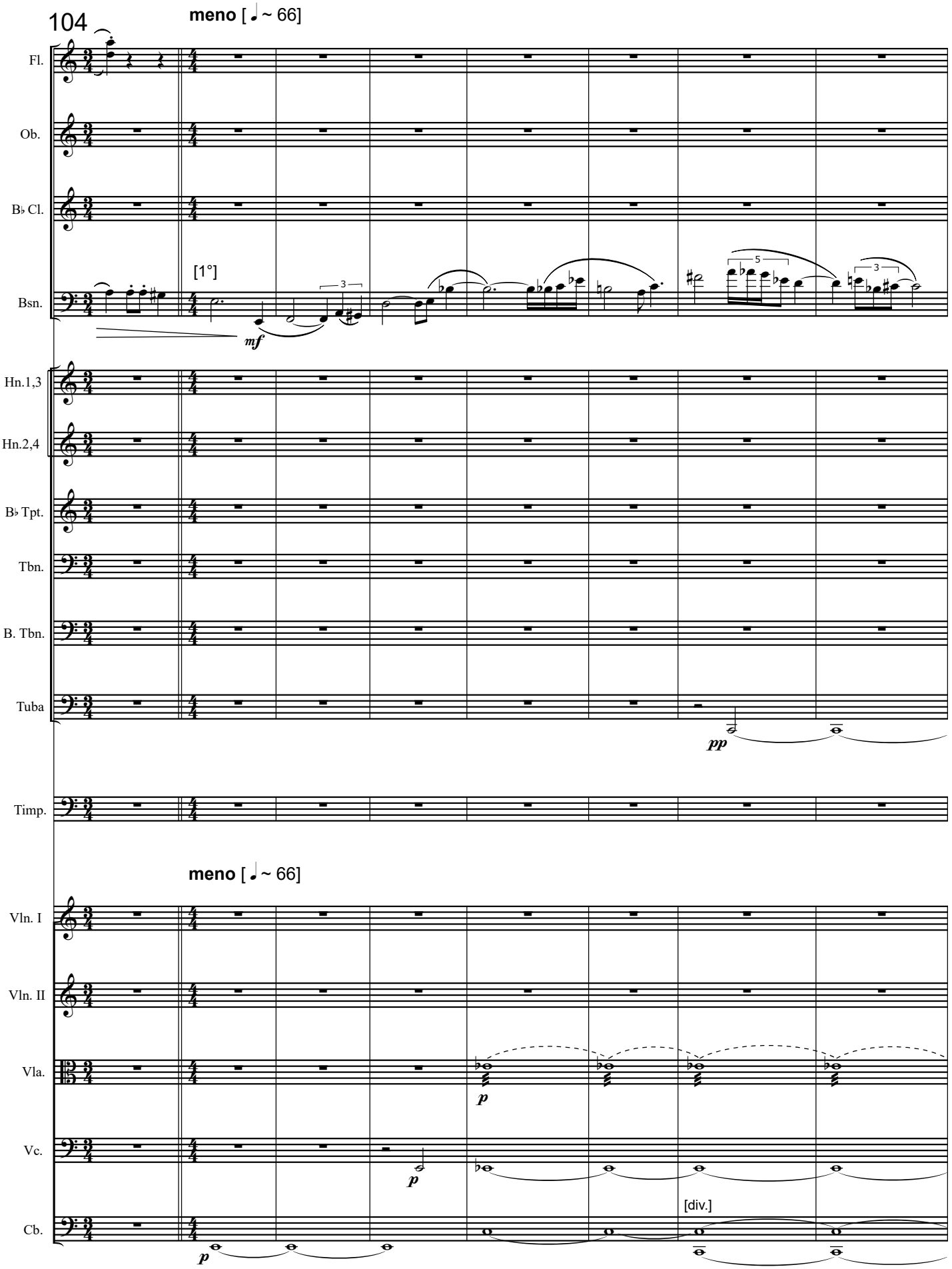
Cb.

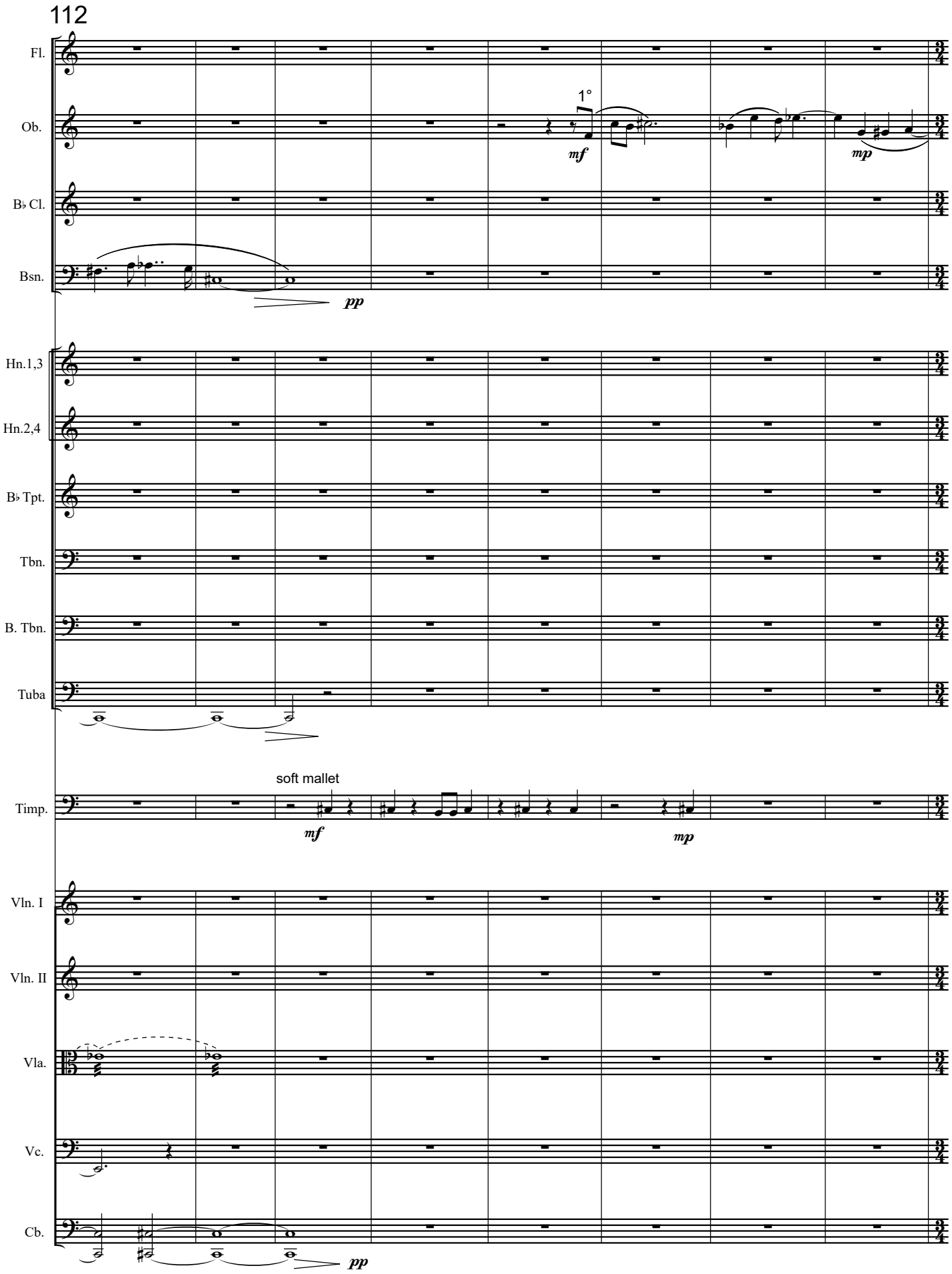
f

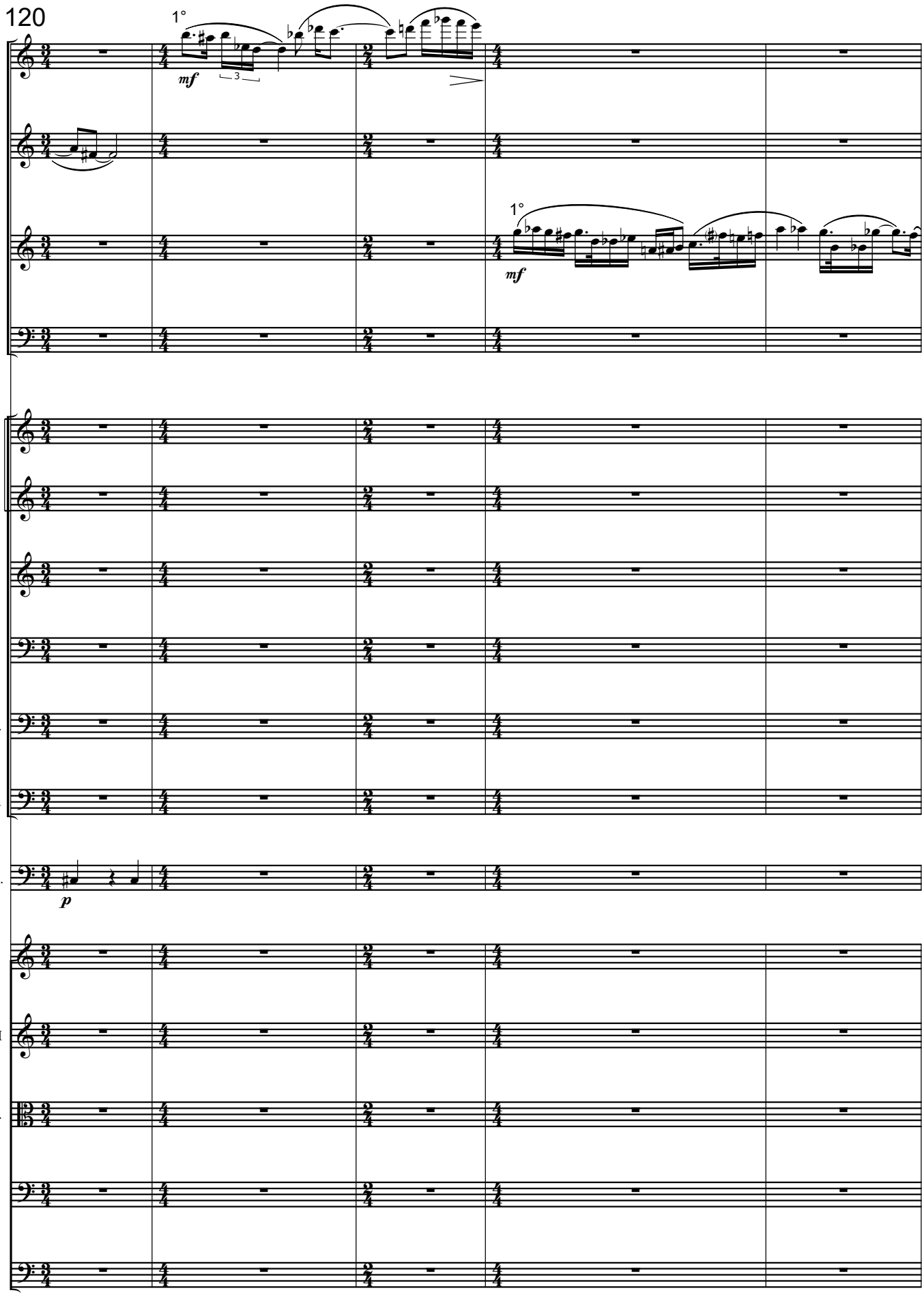

92
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
unis.
div.
ord.
ff
f
mf
mp
1
2
6
5

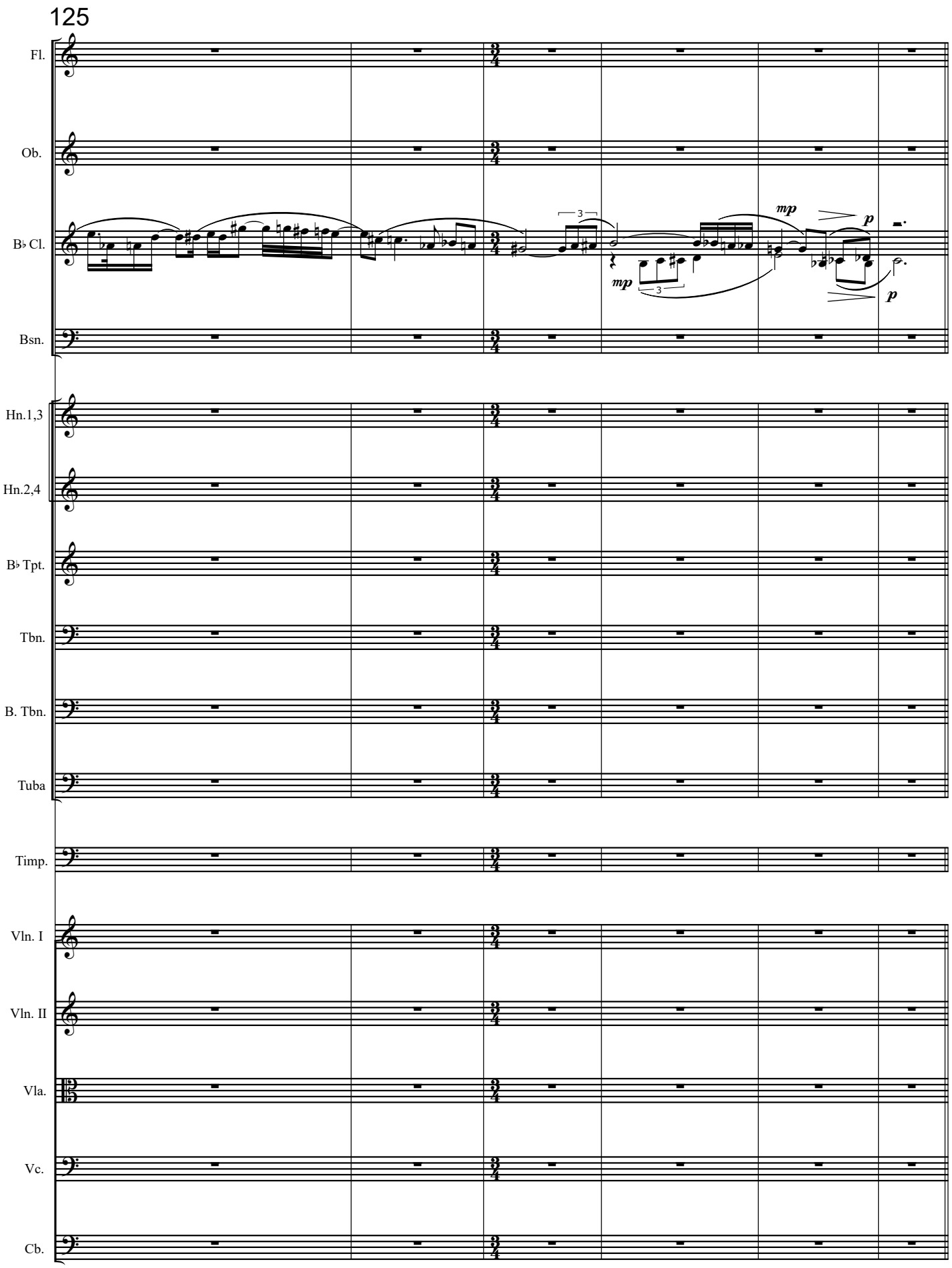

96
Fl.
Ob.
a 2
B♭ Cl.
Bsn.
a 2
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
unis.

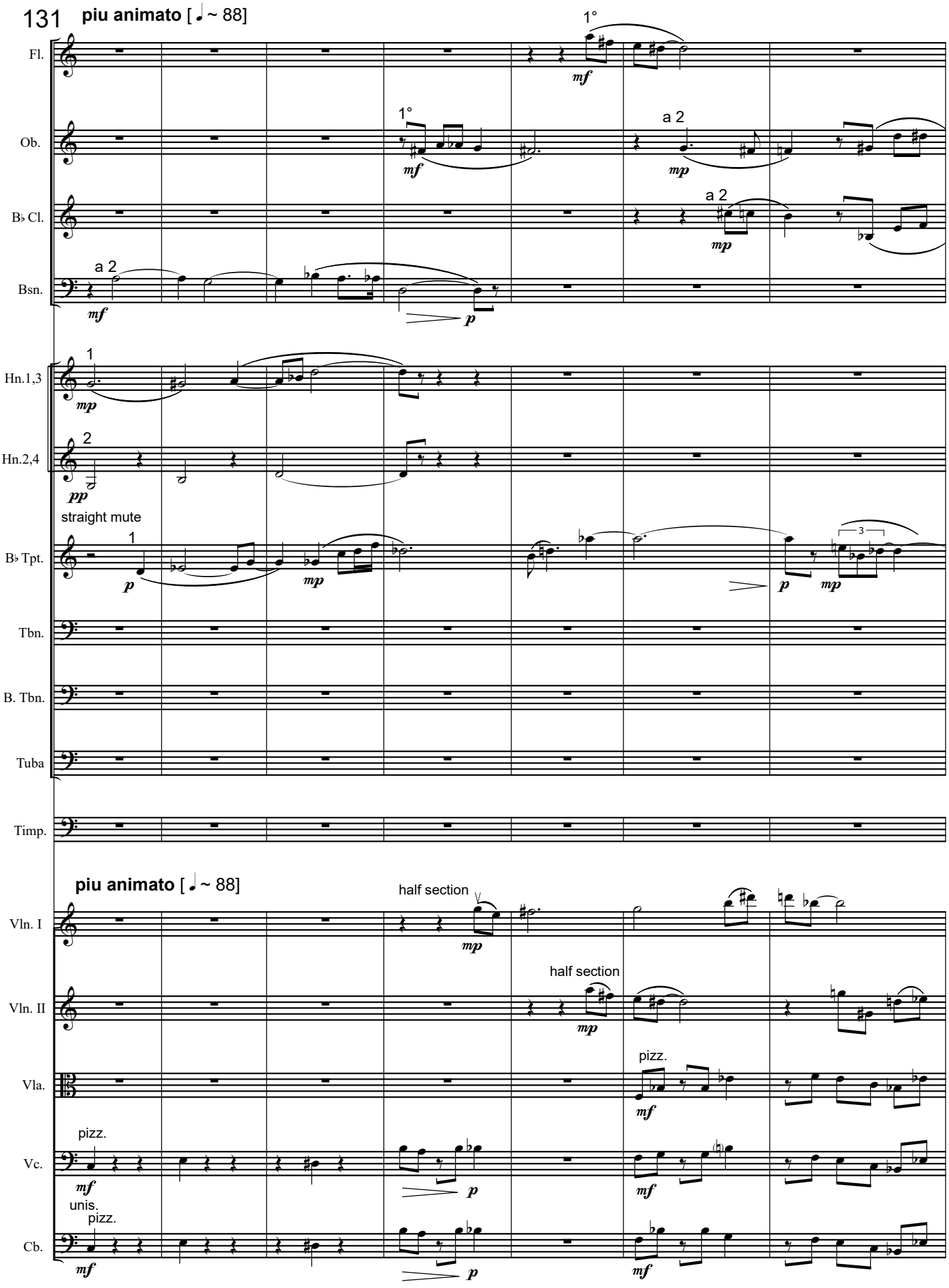

100
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1°
secco
mf
p
f

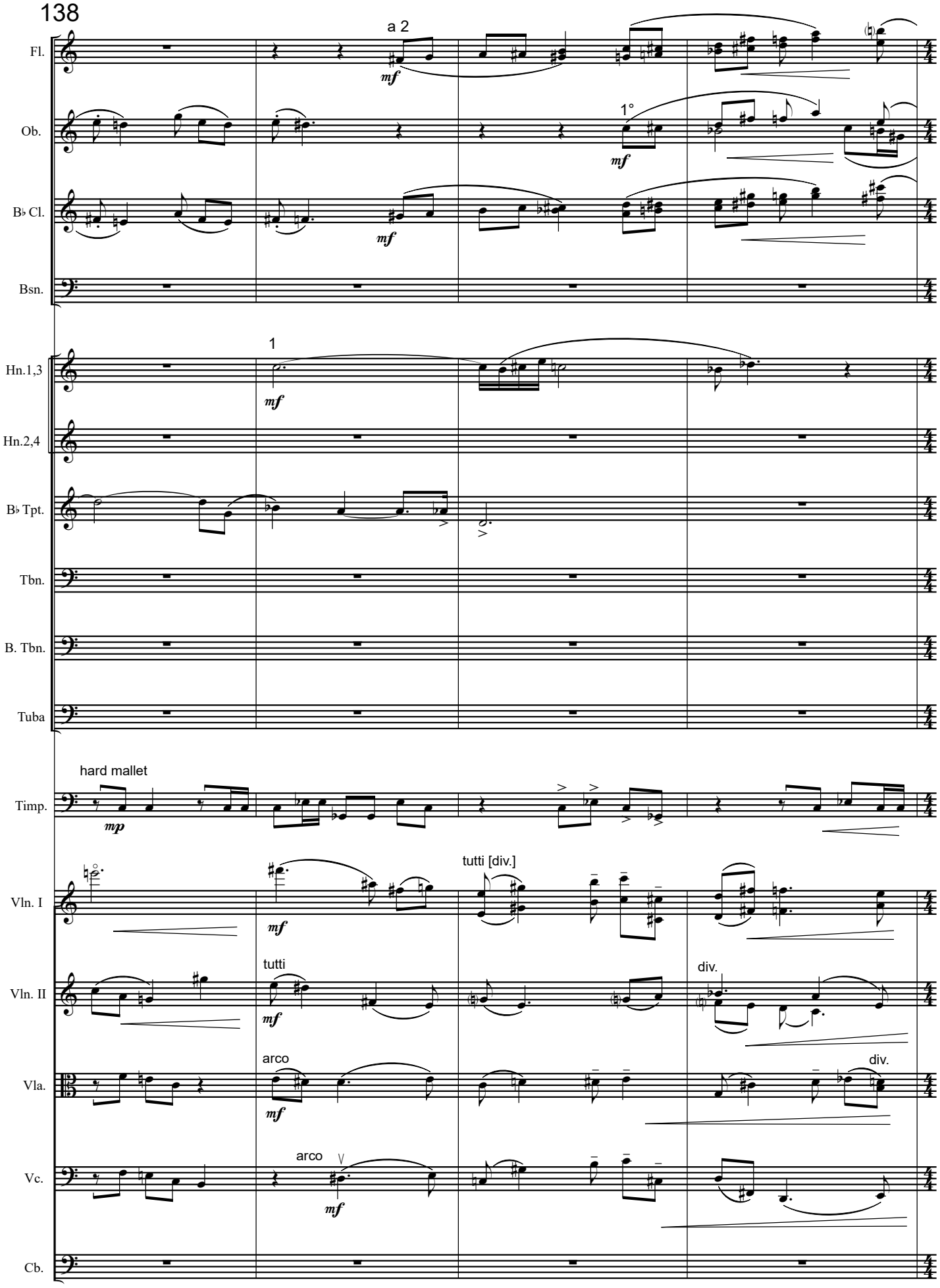

104
meno [♩~ 66]
Fl.
Ob.
B♭ Cl.
Bsn.
[1°]
mf
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
pp
Timp.
meno [♩~ 66]
Vln. I
Vln. II
Vla.
p
Vc.
p
[div.]
Cb.
p

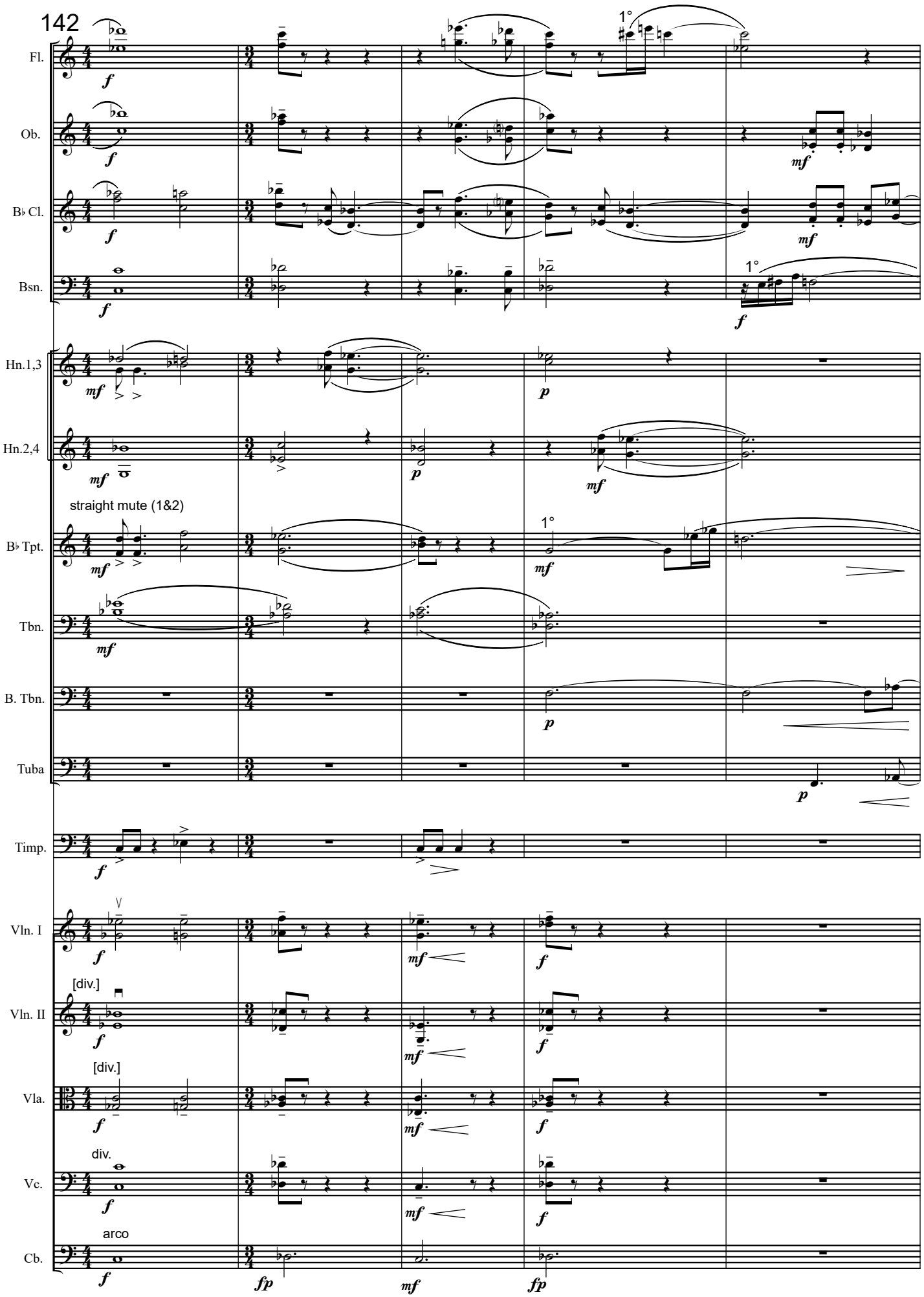

112
Fl.
Ob.
B♭ Cl.
Bsn.
1°
mf
mp
pp
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
soft mallet
mf
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp

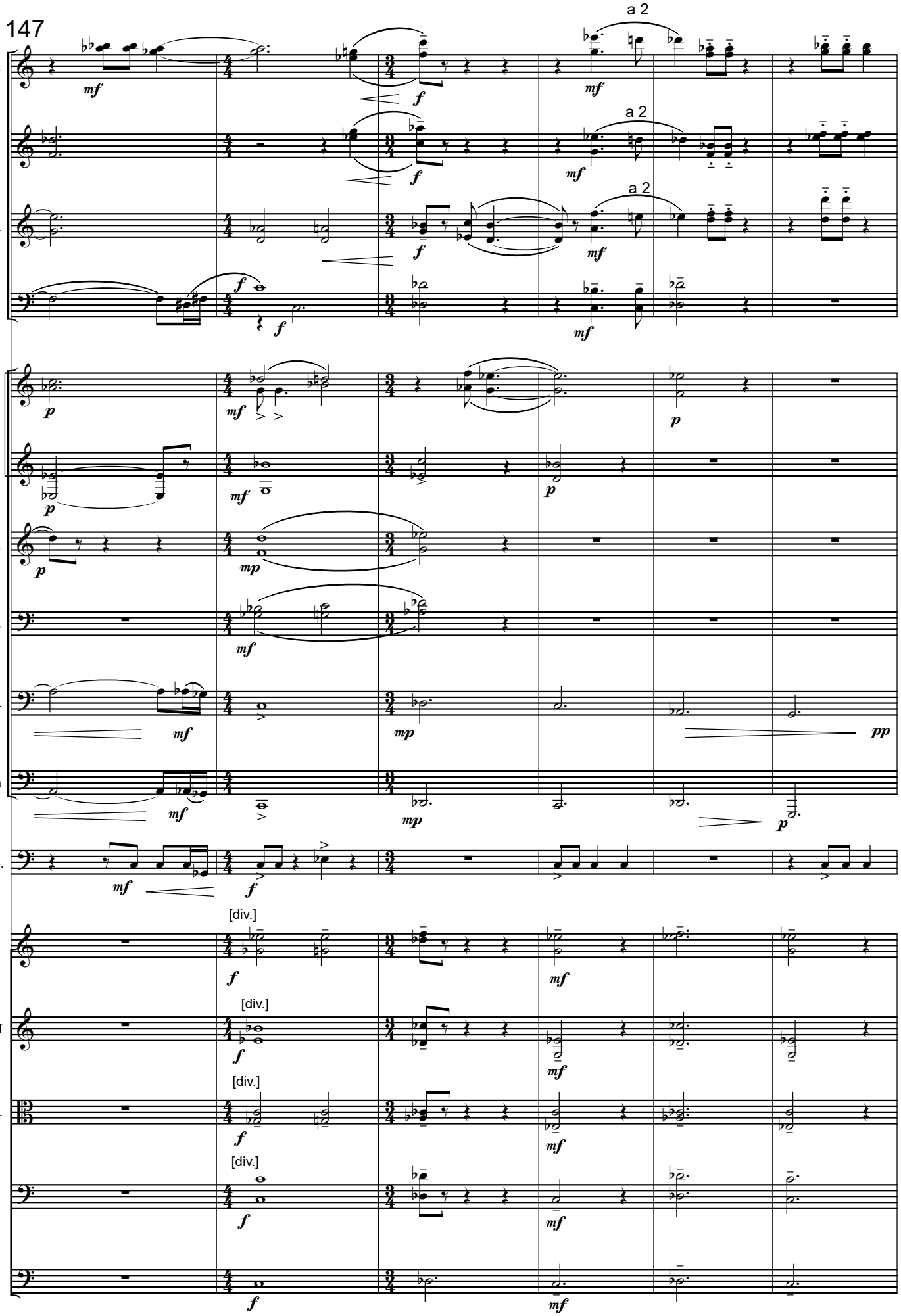

120
1°
mf
Fl.
Ob.
1°
mf
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
p
Vln. I
Vln. II
Vla.
Vc.
Cb.

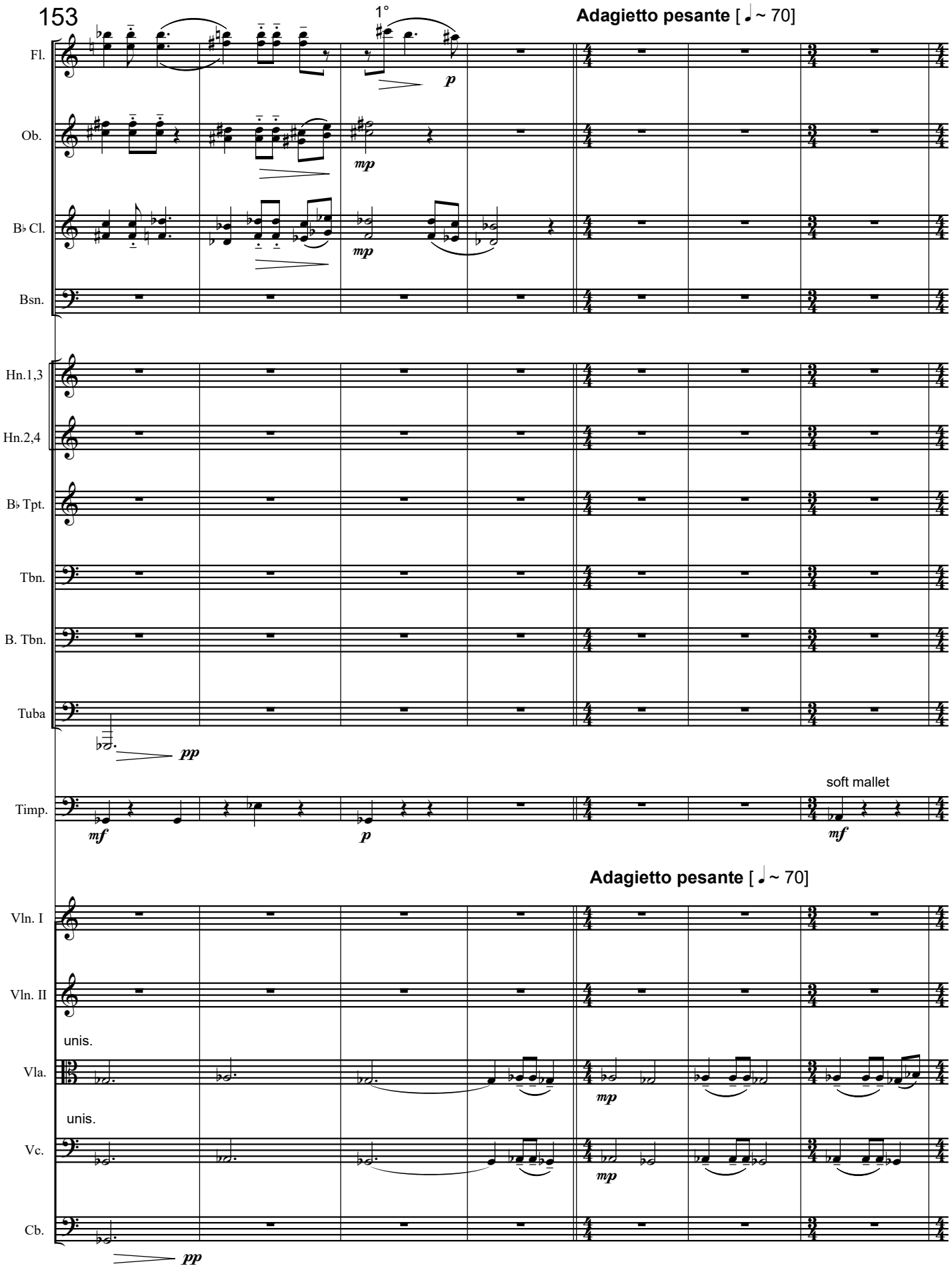

125
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
mp
p
mp
3
p

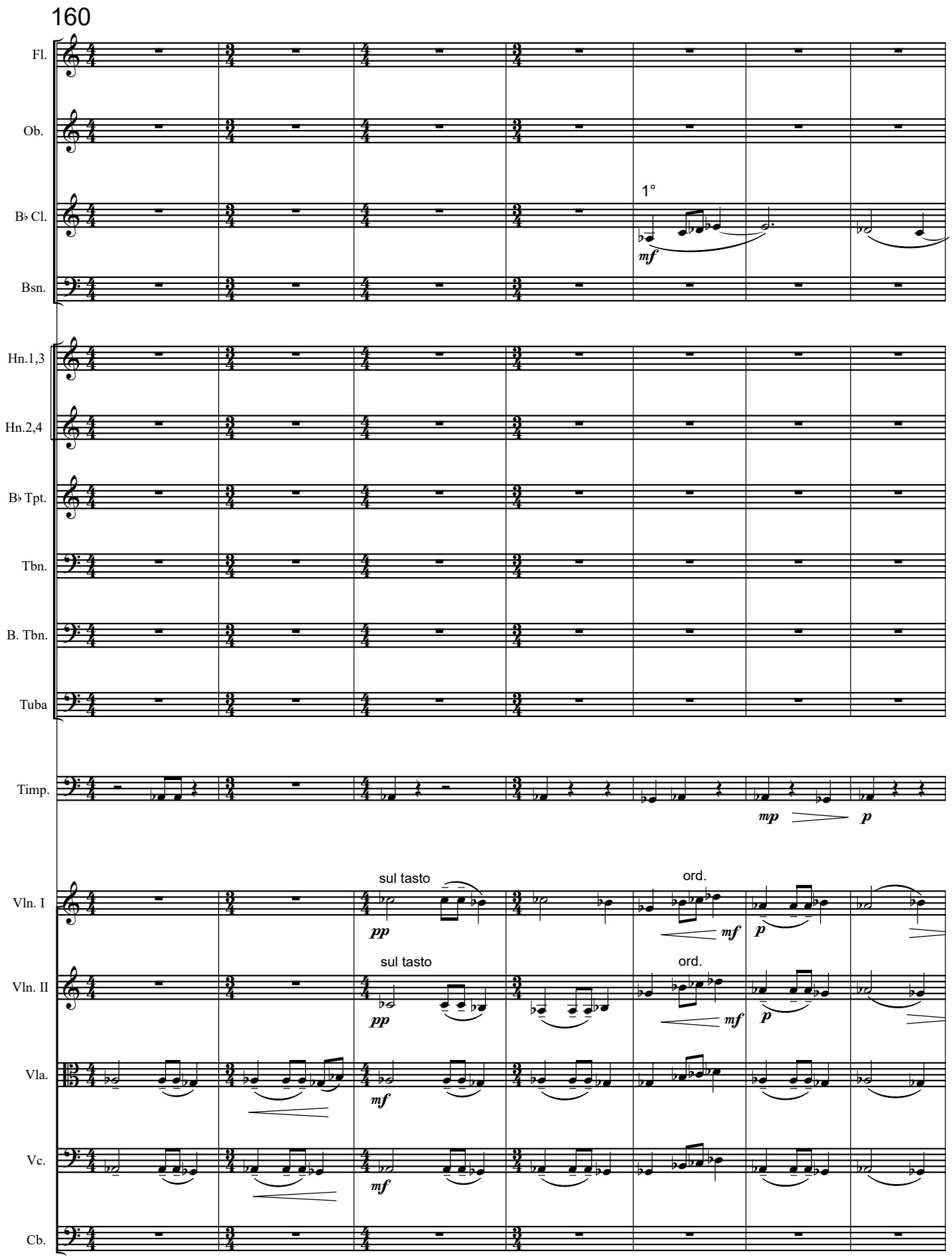

131
piu animato [♩~ 88]
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
straight mute
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
piu animato [♩~ 88]
Vln. I
Vln. II
Vla.
Vc.
Cb.
half section
pizz.
unis.
a 2
1°

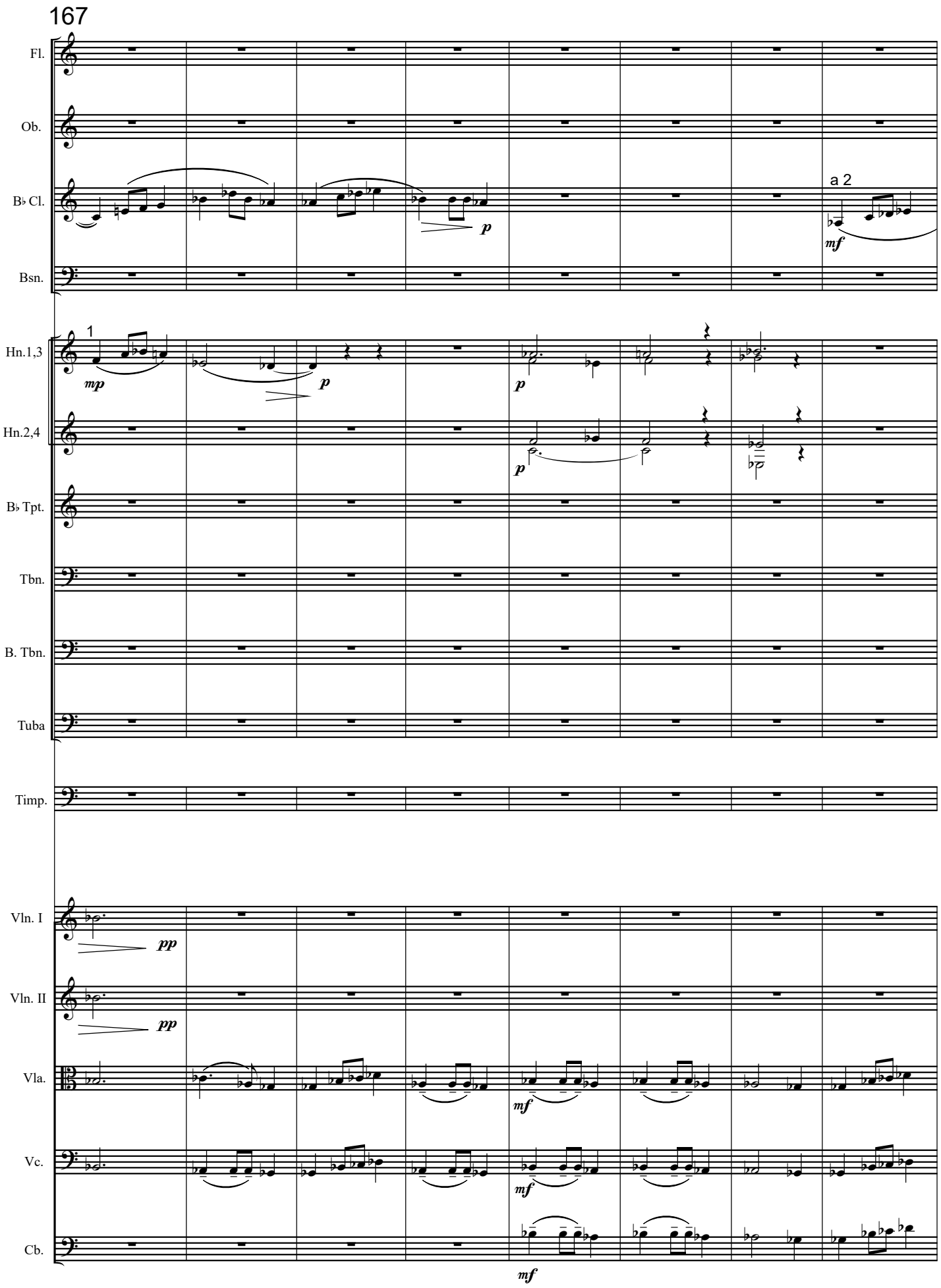

138
a 2
1°
1
hard mallet
tutti [div.]
tutti
div.
arco
div.
arco
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

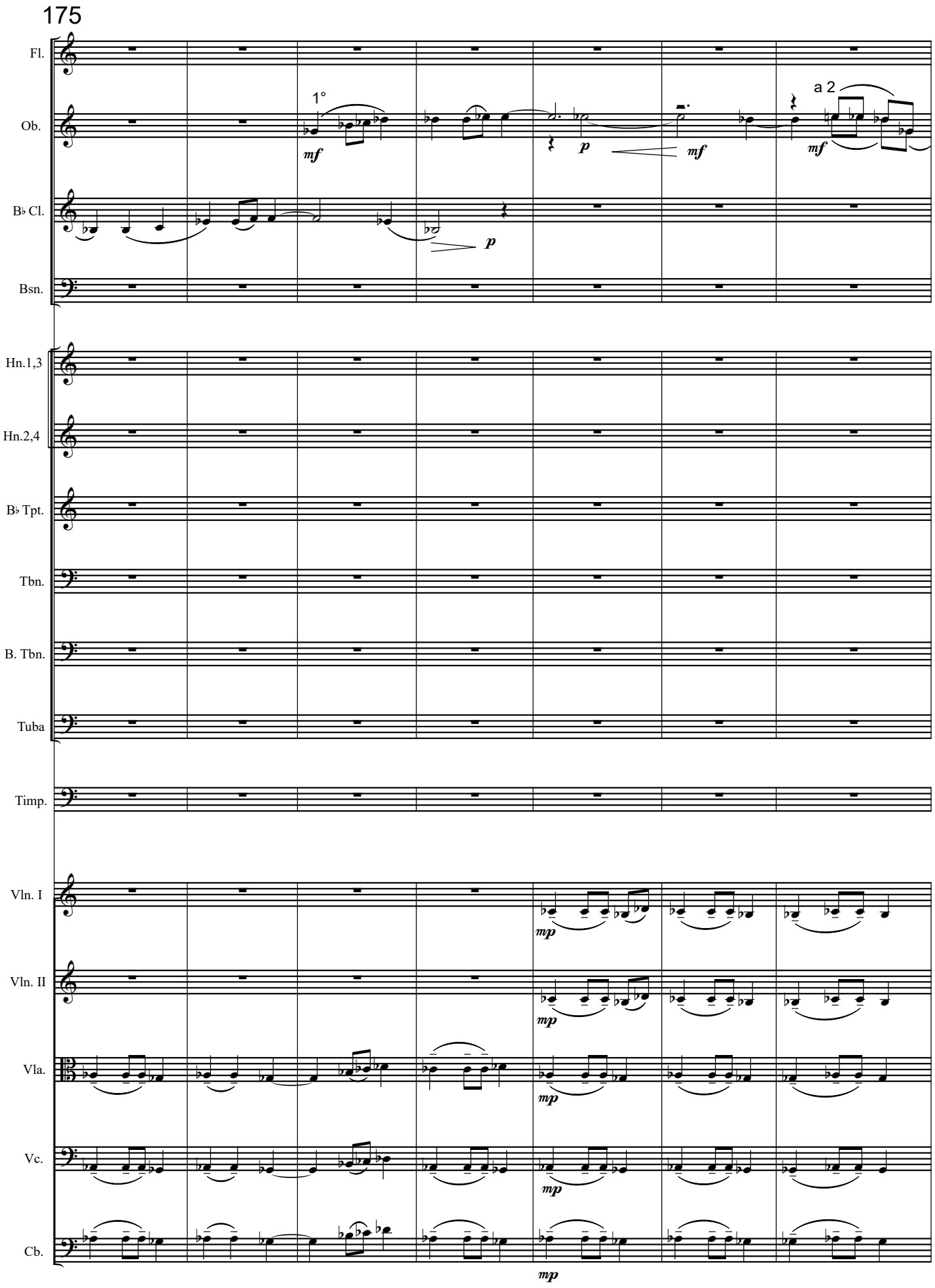

142
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
straight mute (1&2)
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
[div.]
Vln. II
[div.]
Vla.
div.
Vc.
arco
Cb.
1°

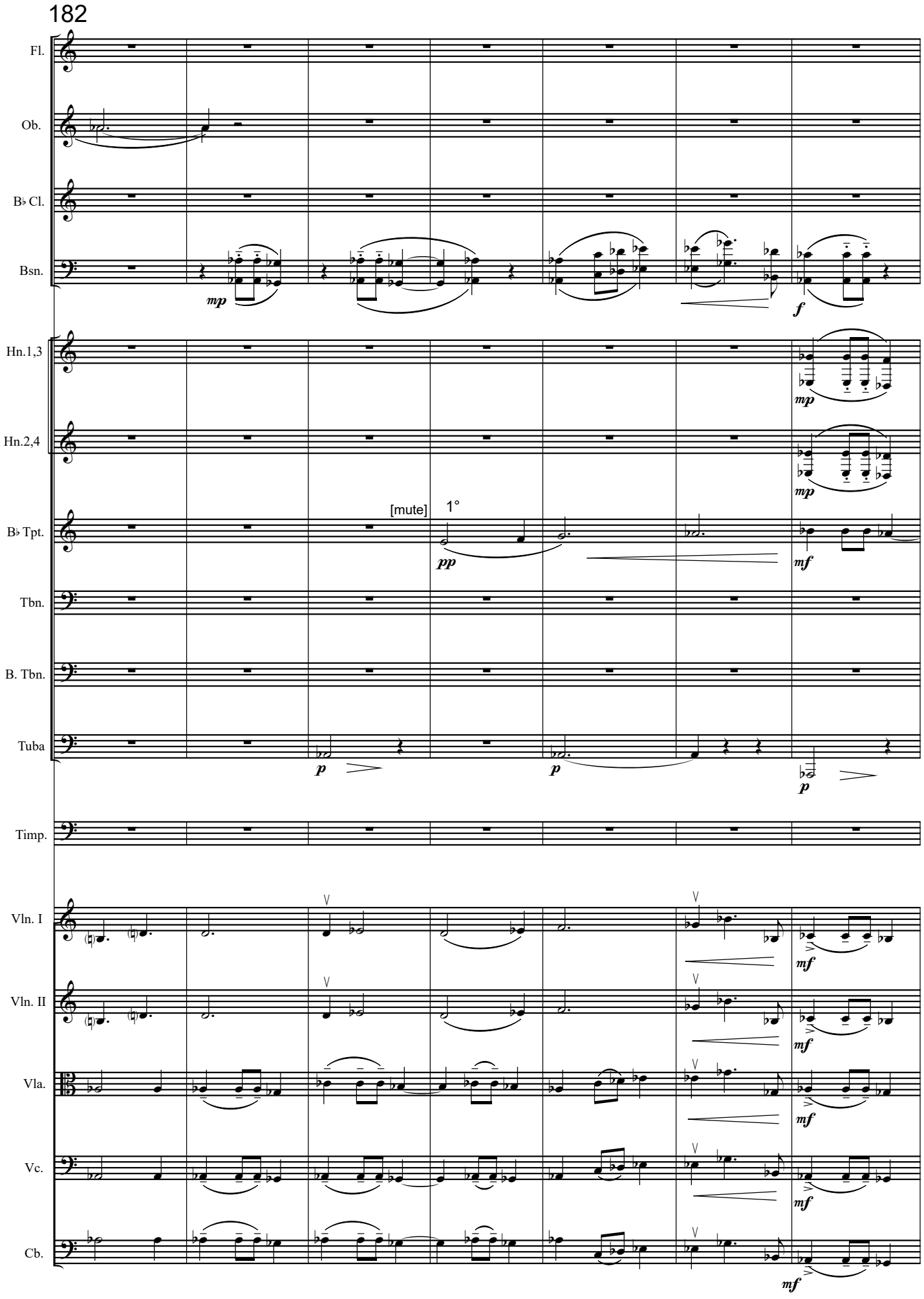

147
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
[div.]

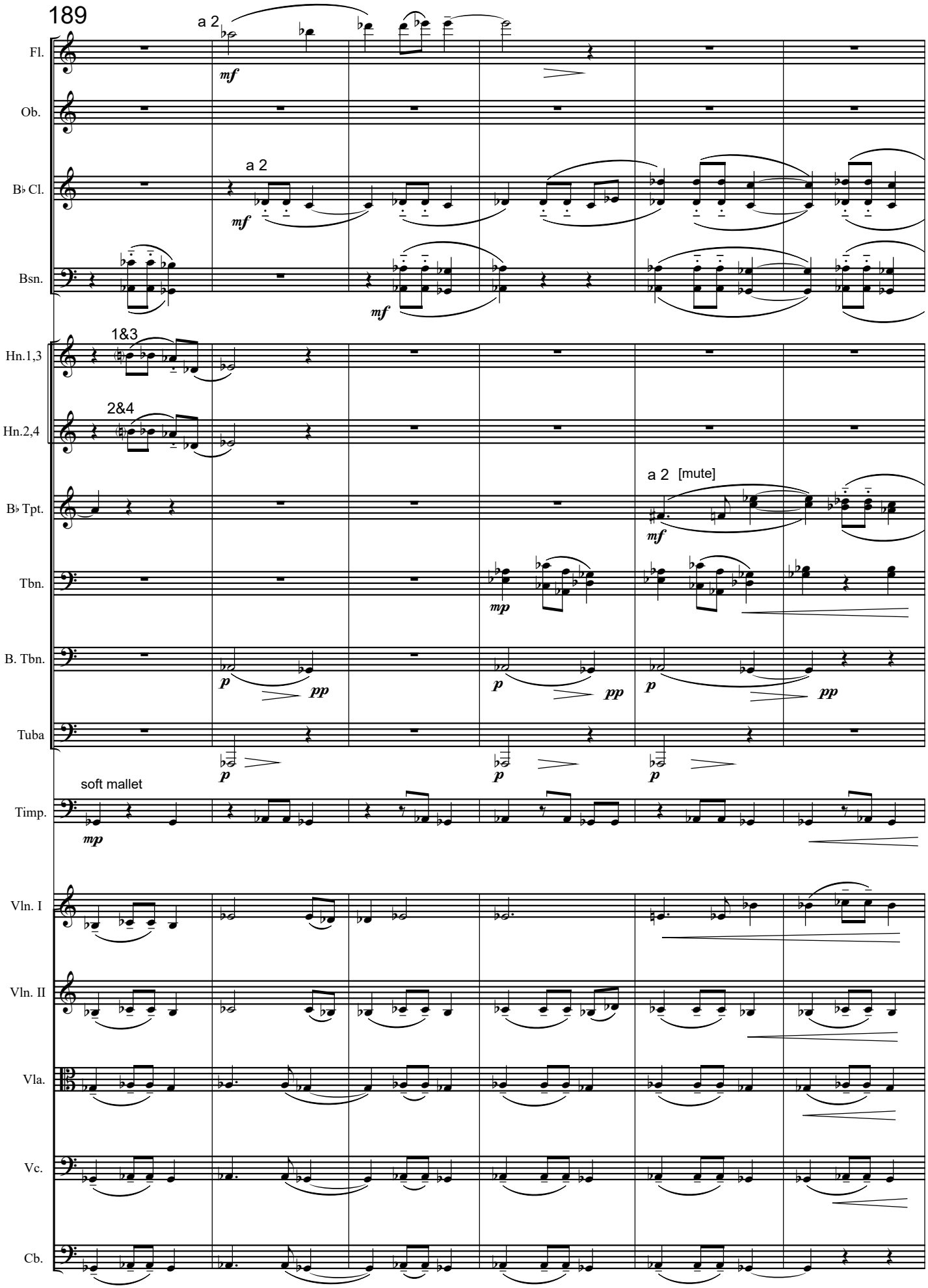

153
1°
Adagietto pesante [♩~ 70]
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
soft mallet
Adagietto pesante [♩~ 70]
Vln. I
Vln. II
unis.
Vla.
unis.
Vc.
Cb.

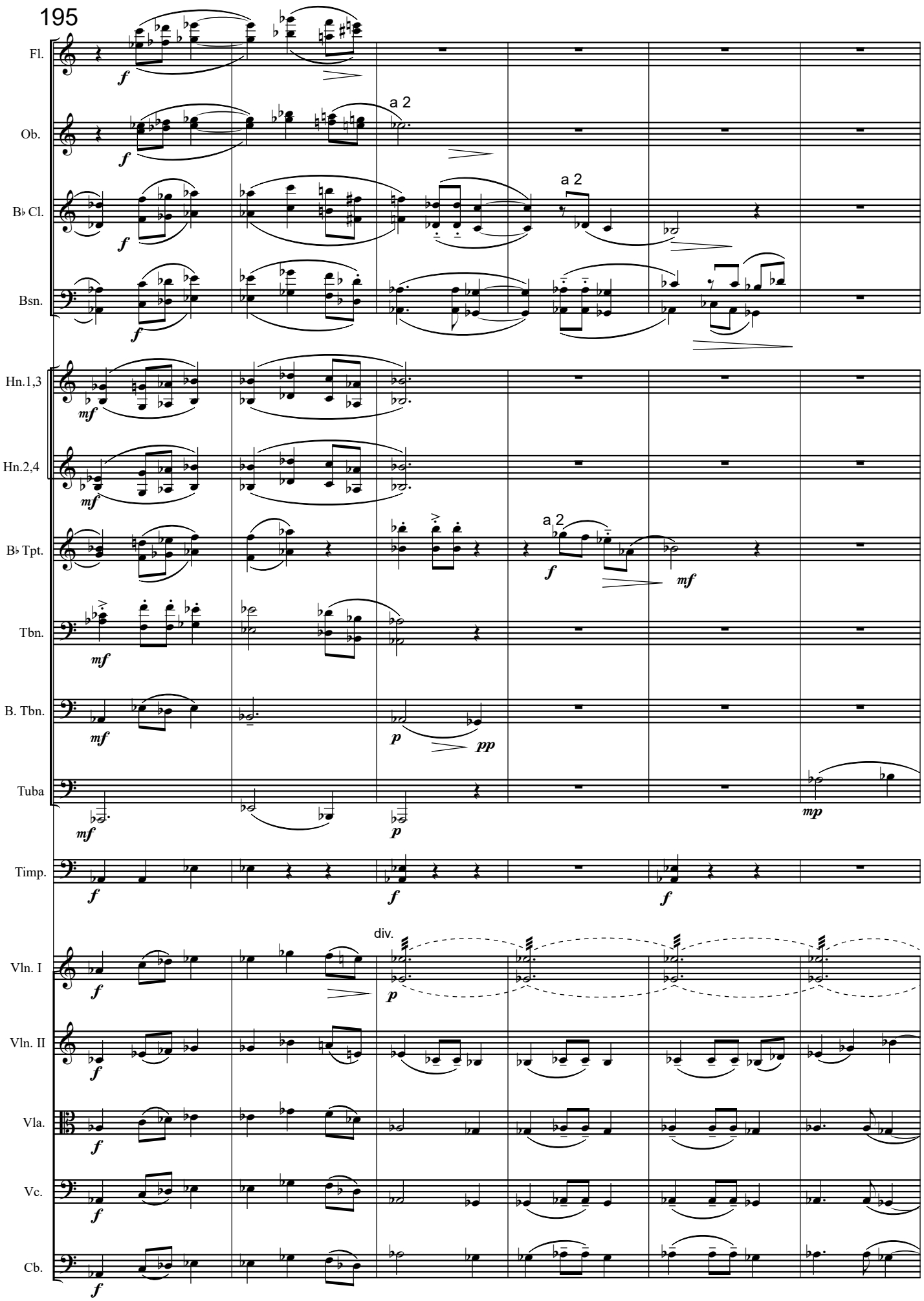

160
Fl.
Ob.
B♭ Cl.
Bsn.
1°
mf
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
mp
p
Vln. I
sul tasto
pp
ord.
mf
p
Vln. II
sul tasto
pp
ord.
mf
p
Vla.
mf
Vc.
mf
Cb.

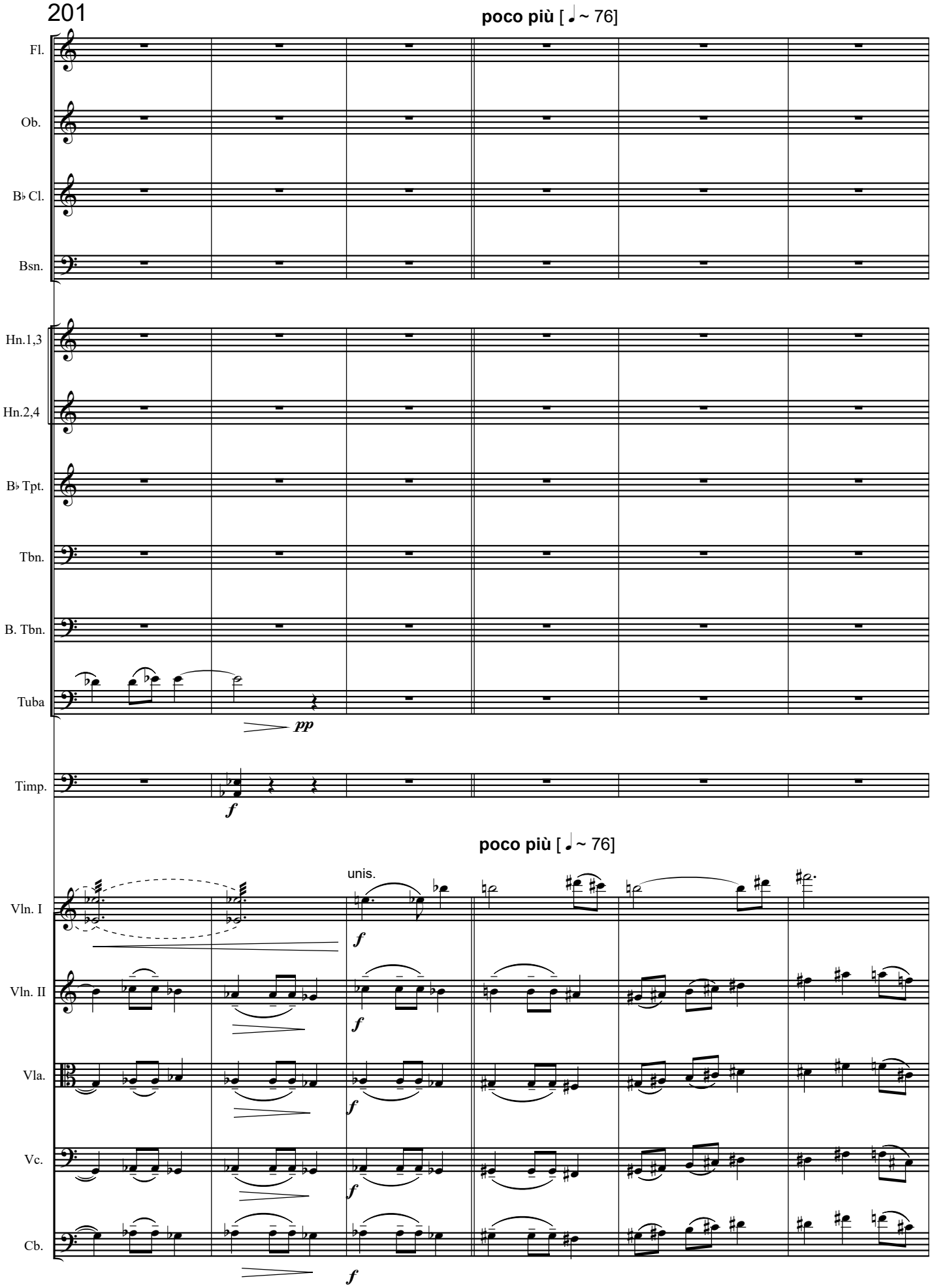

167
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1
mp
p
pp
mf

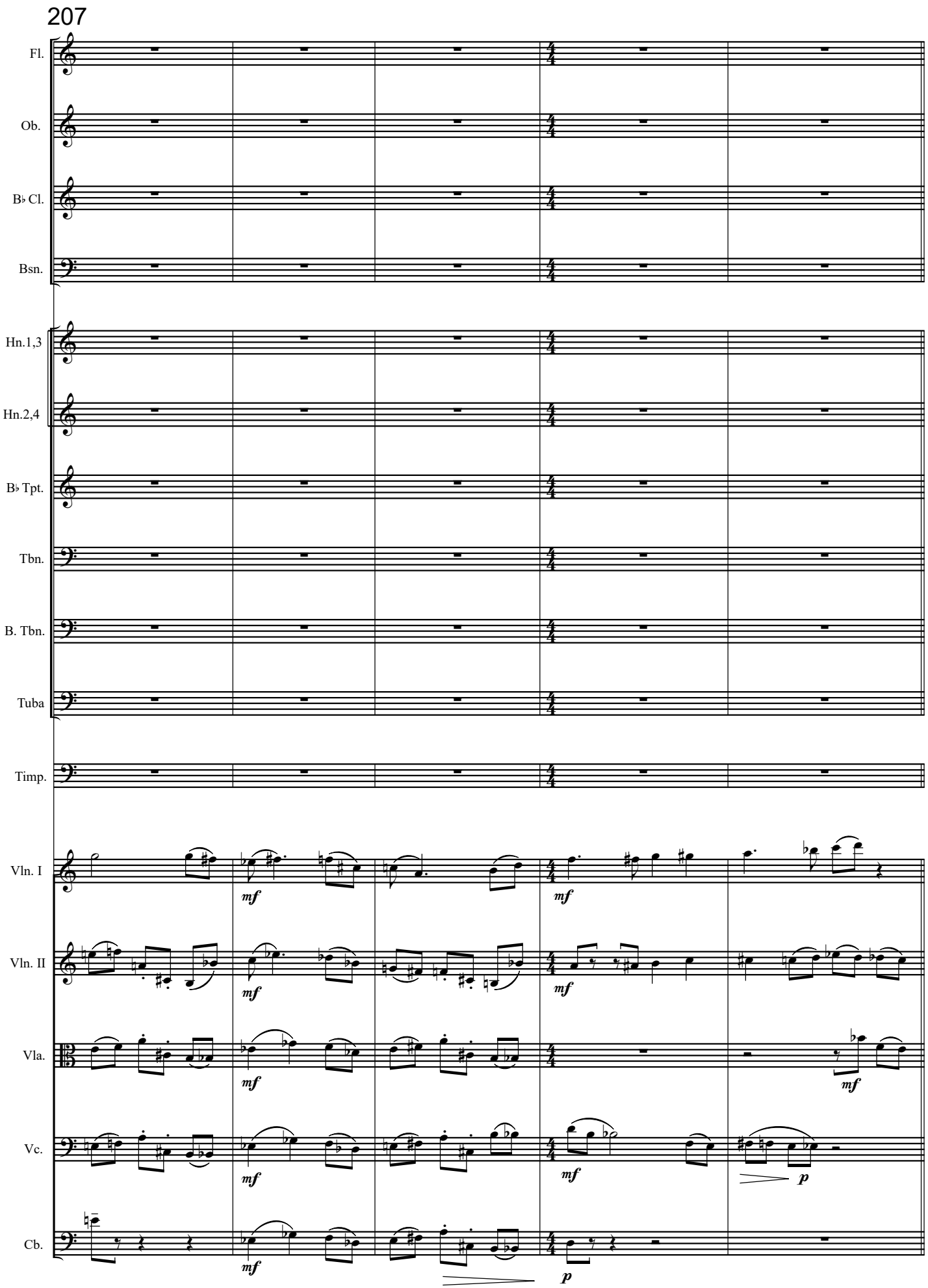

175
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1°
a 2
mf
p
mf
mf
p
mp
mp
mp
mp


182
Fl.
Ob.
B♭ Cl.
Bsn.
mp
f
Hn.1,3
mp
Hn.2,4
mp
[mute]
1°
B♭ Tpt.
pp
mf
Tbn.
B. Tbn.
Tuba
p
p
p
Timp.
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.
mf

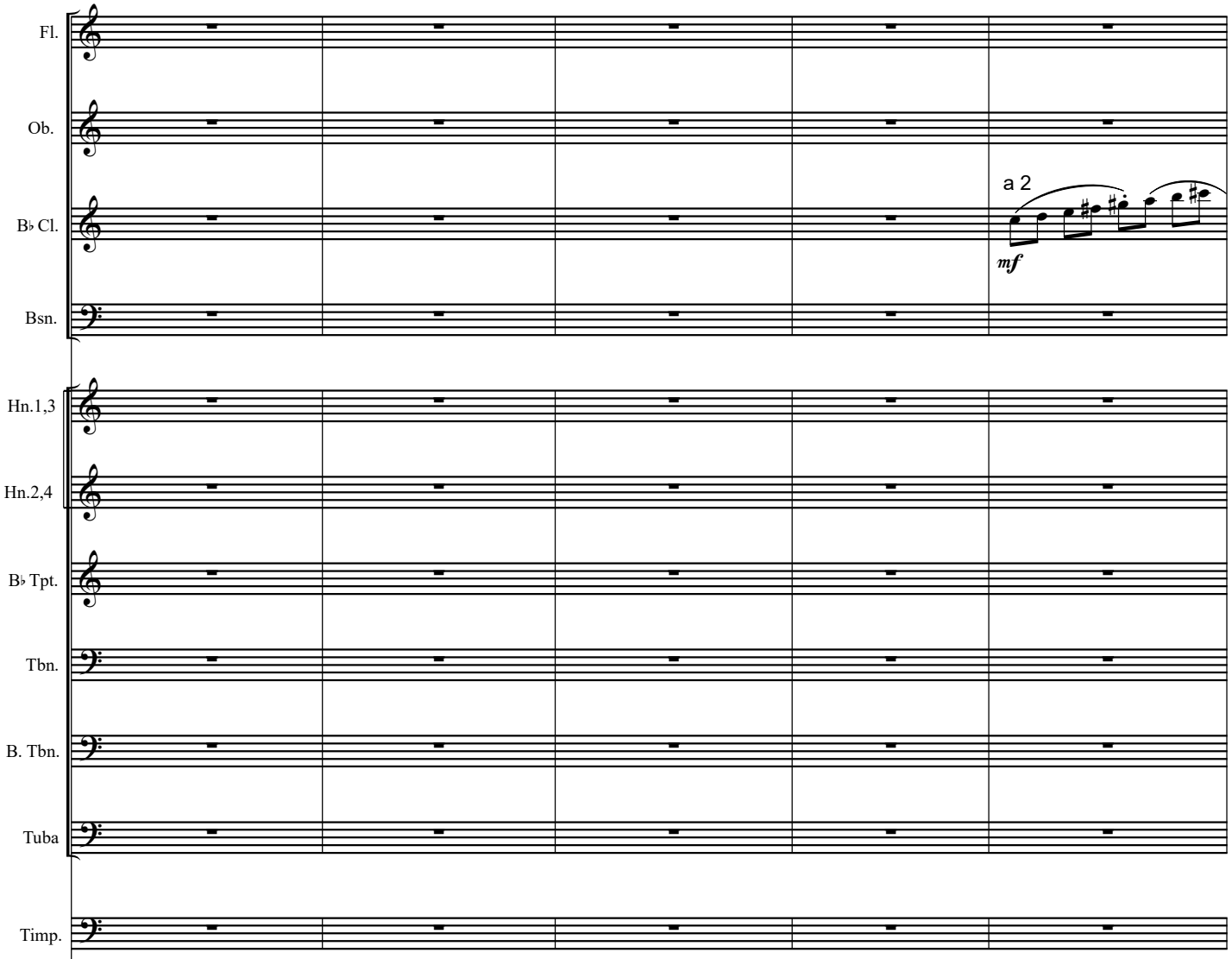

189
a 2
Fl.
mf
Ob.
a 2
B♭ Cl.
mf
Bsn.
mf
1&3
Hn.1,3
2&4
Hn.2,4
a 2 [mute]
B♭ Tpt.
mf
Tbn.
mp
B. Tbn.
p
pp
Tuba
soft mallet
Timp.
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.


195
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
a 2
a 2
div.

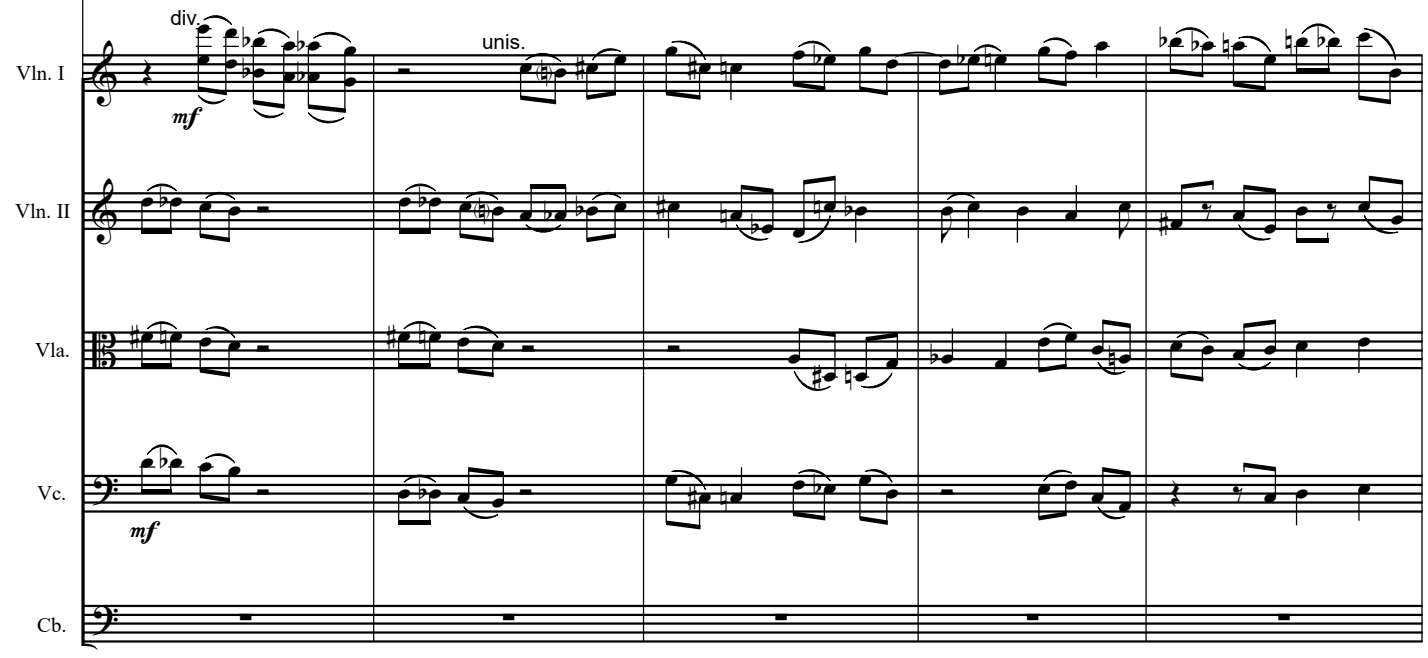

201
poco più [♩ ~ 76]
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
pp
Timp.
f
poco più [♩ ~ 76]
unis.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

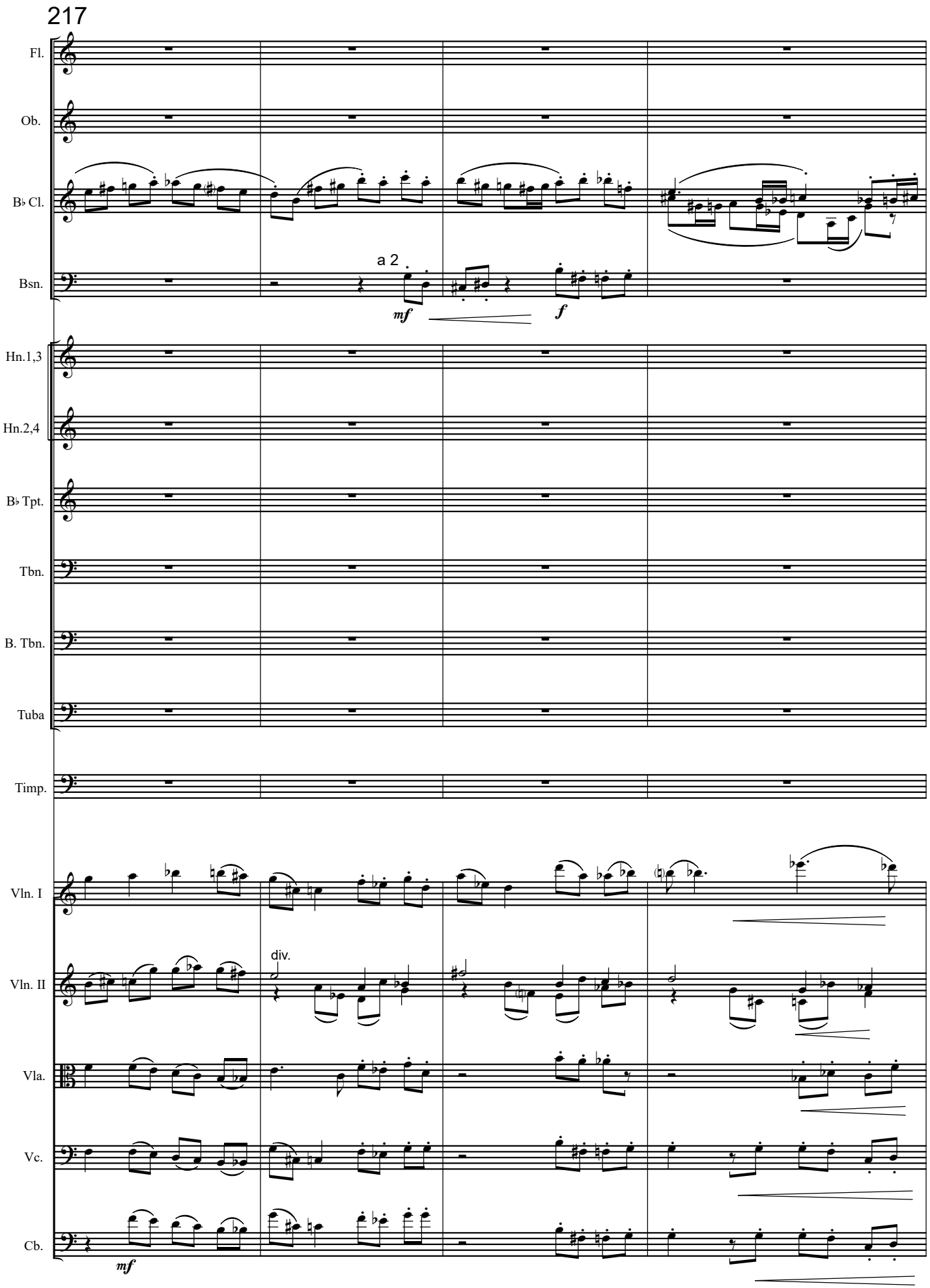

207
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p

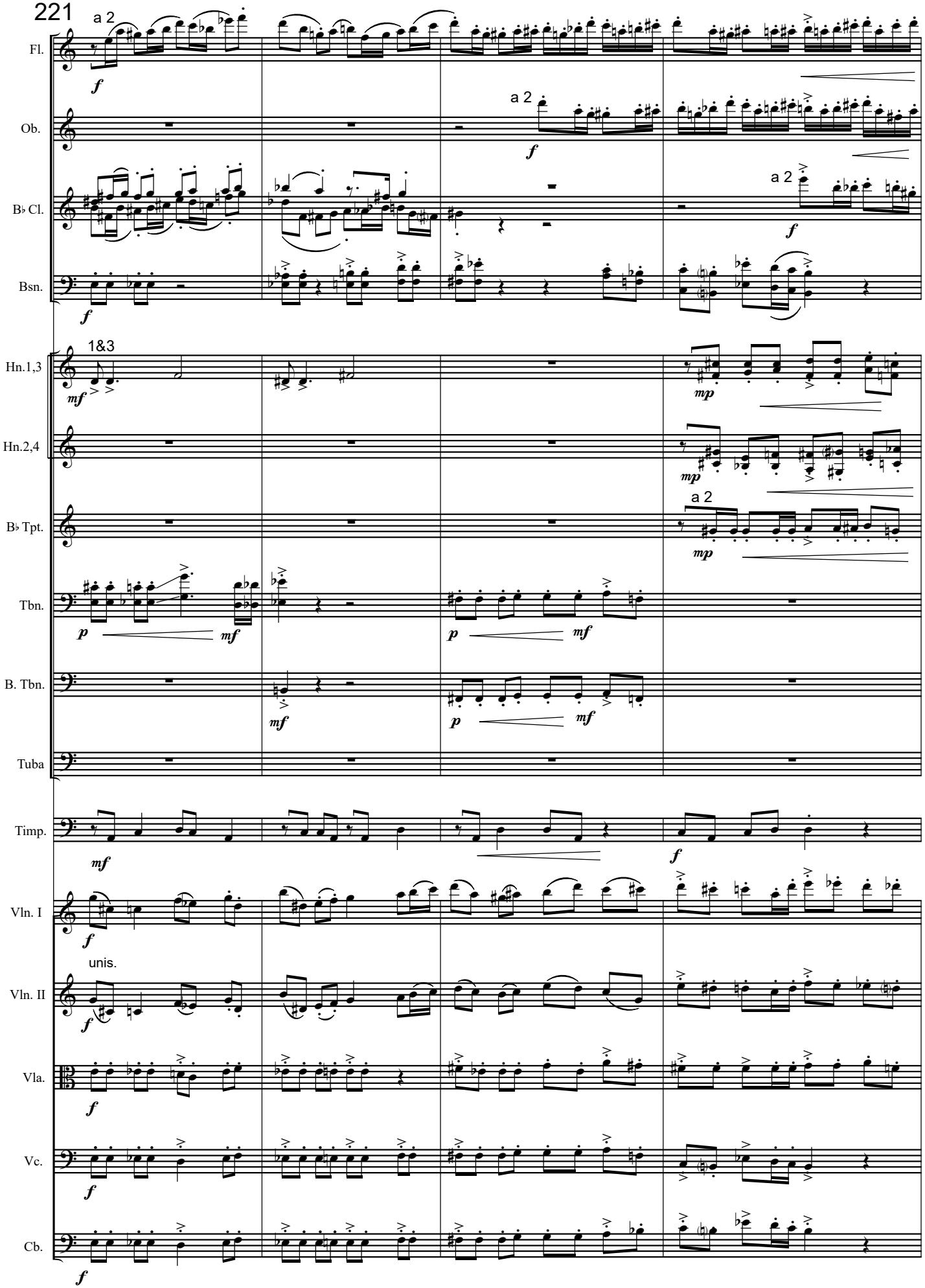
212 **Moderato angoscioso** [♩~ 112]

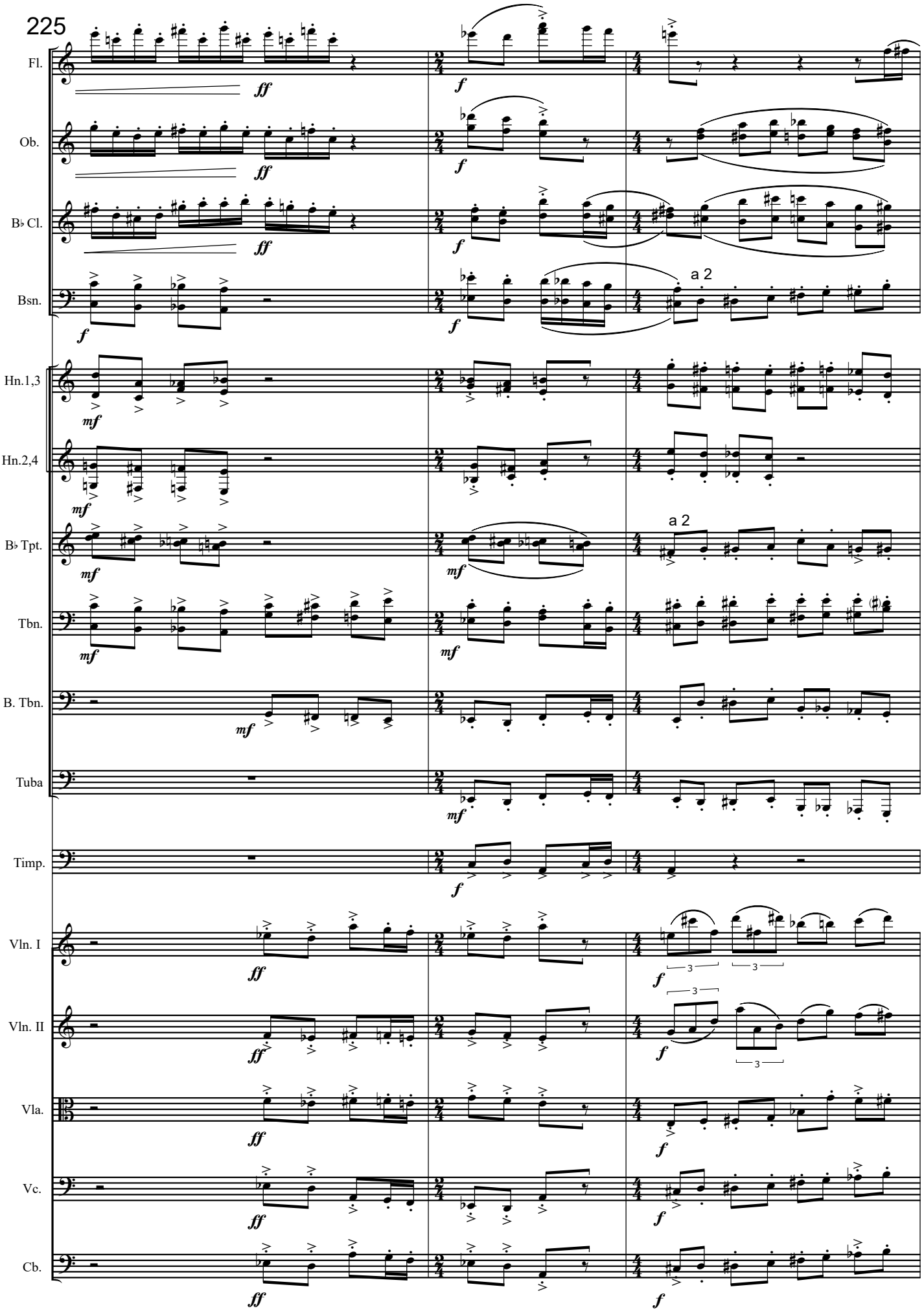


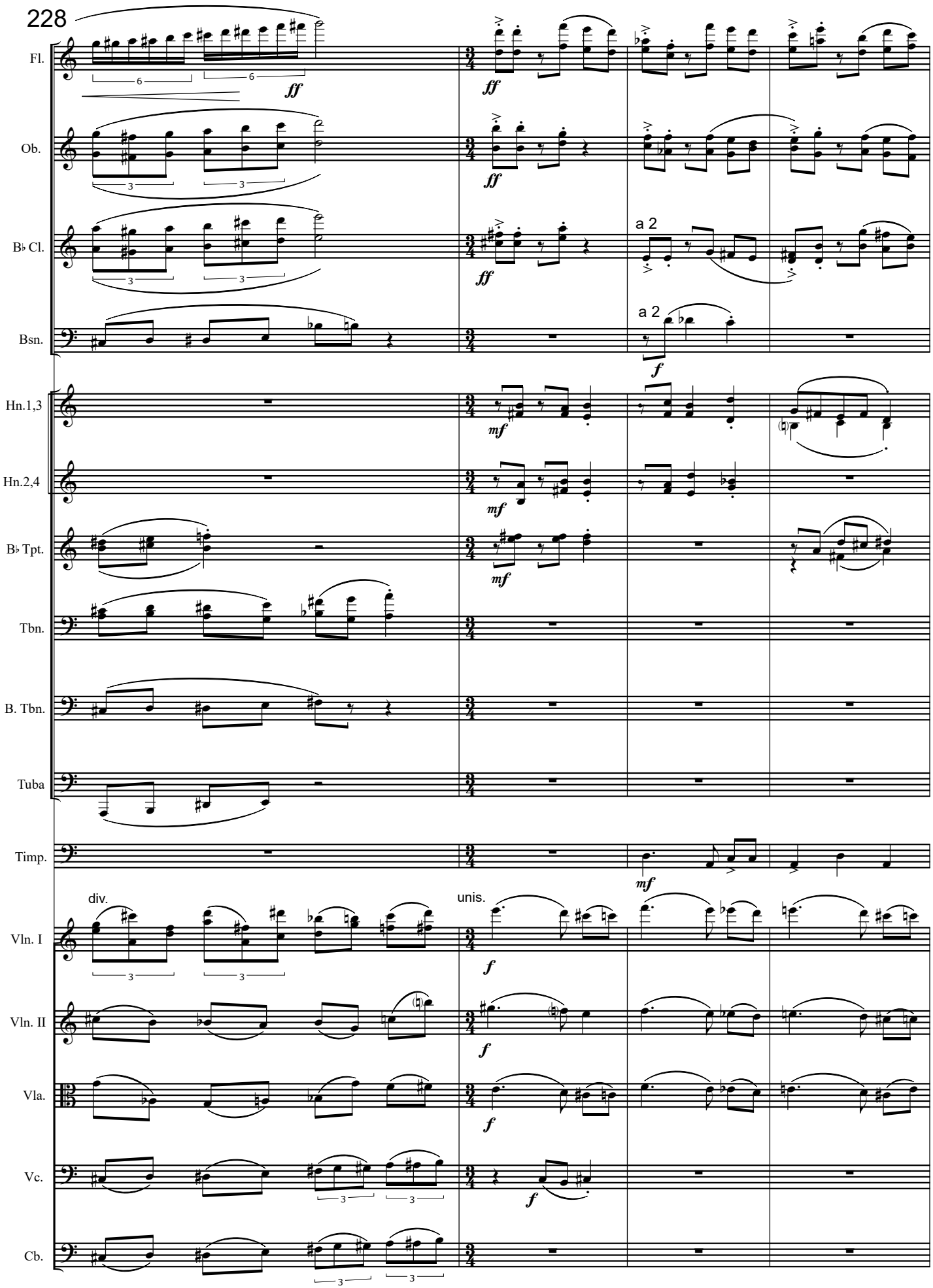
Moderato angoscioso [♩~ 112]

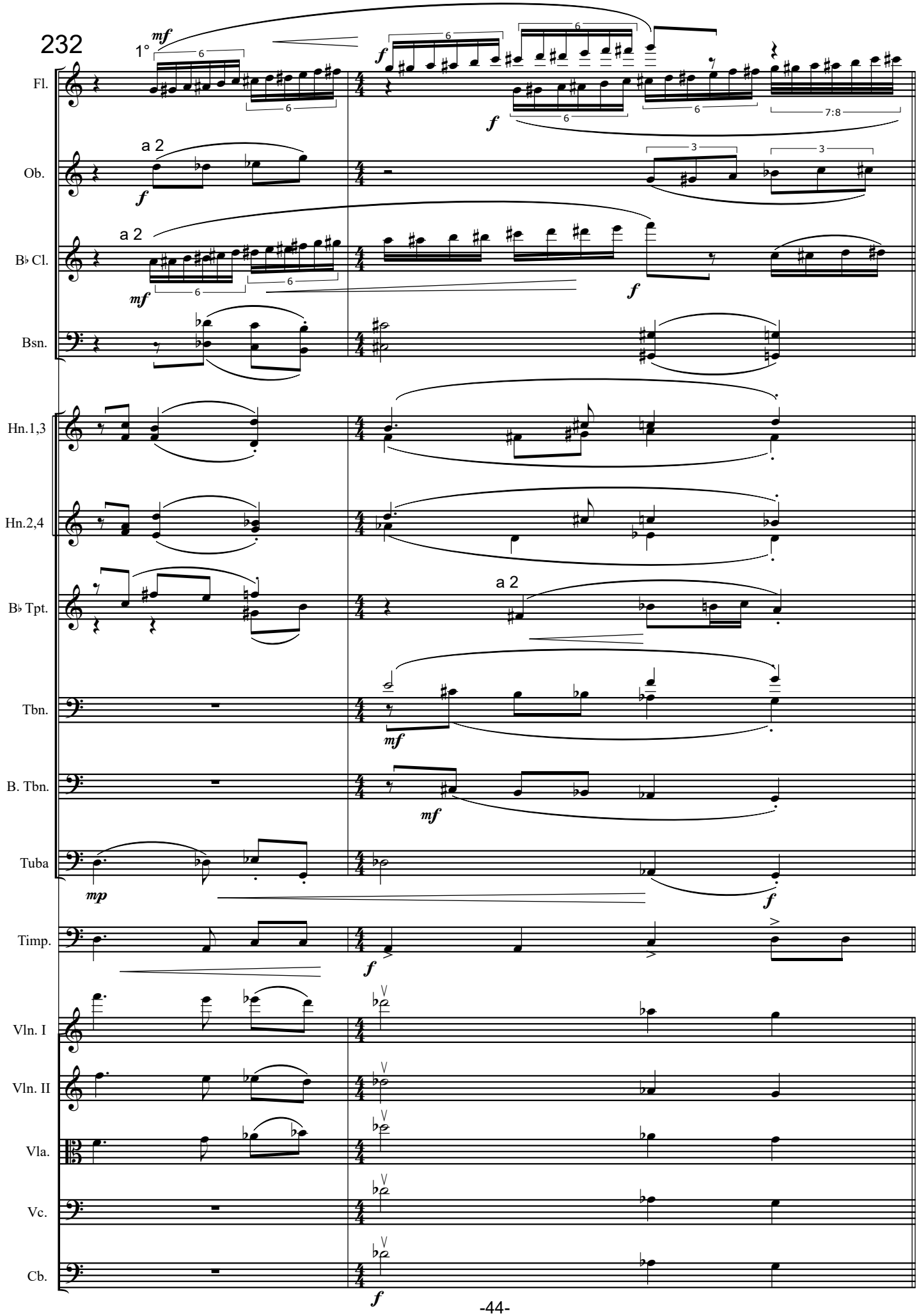


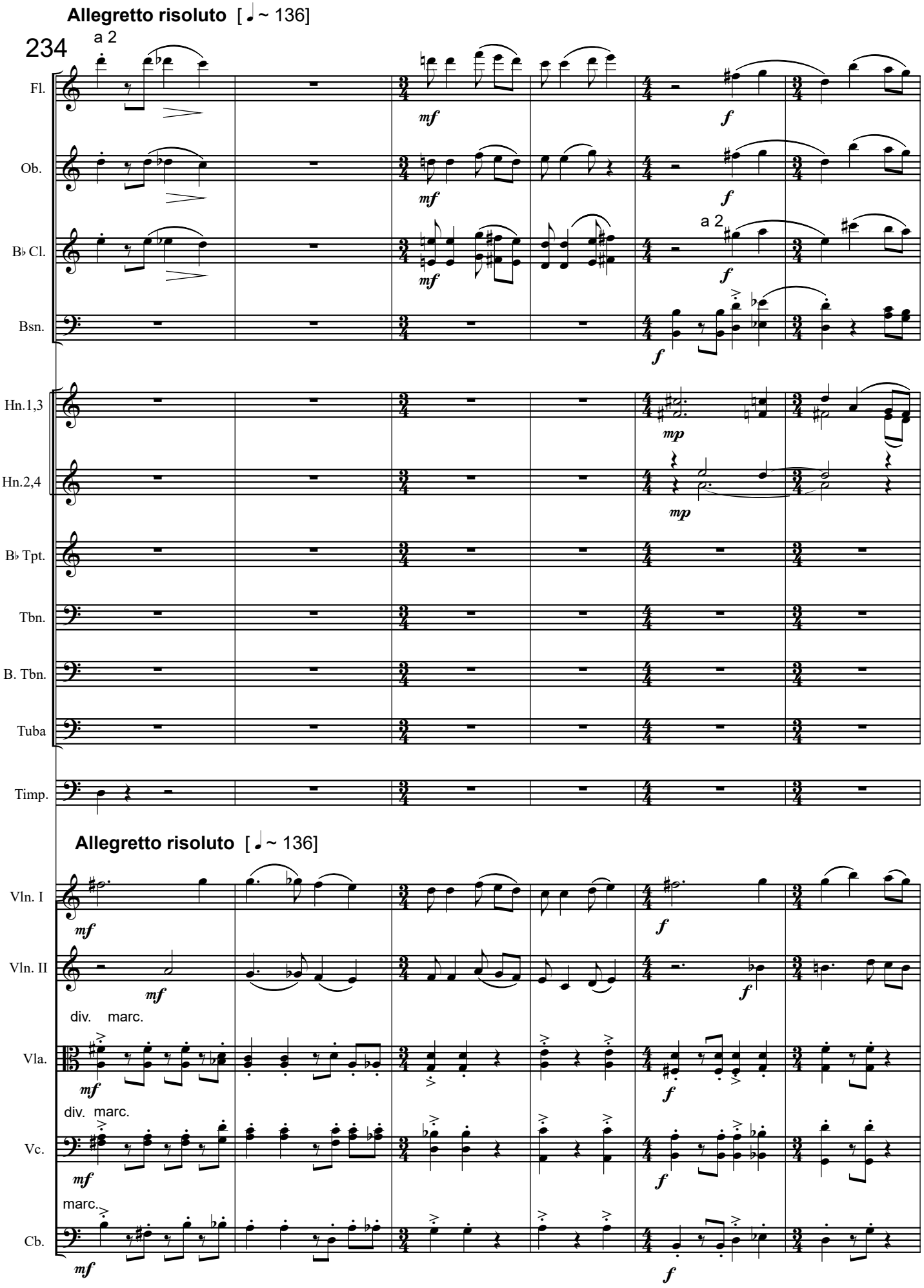

217
Fl.
Ob.
B♭ Cl.
Bsn.
a 2
mf
f
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
div.
Vla.
Vc.
Cb.
mf

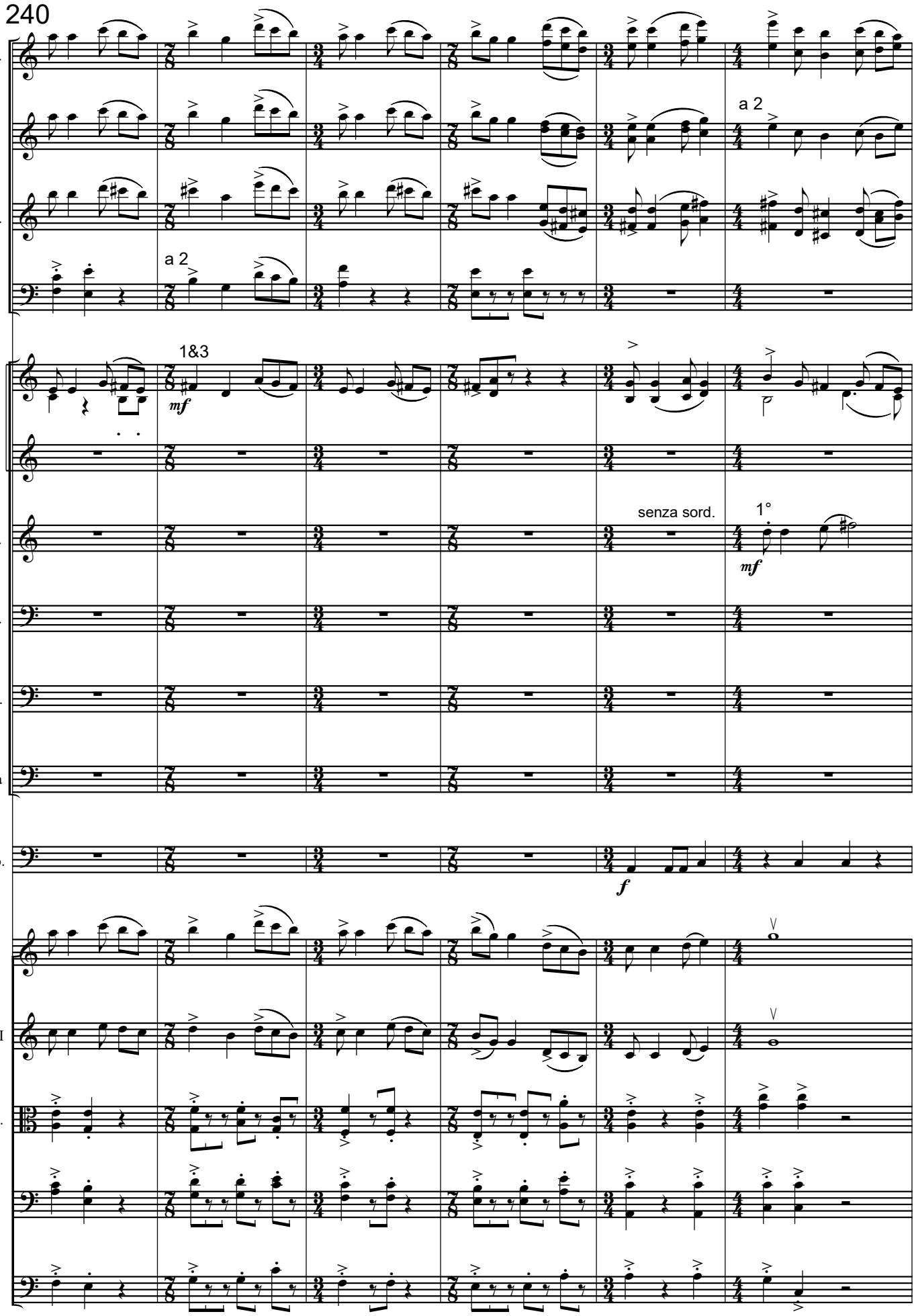

221
a 2
Fl.
Ob.
B♭ Cl.
Bsn.
1&3
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
unis.
Vln. II
Vla.
Vc.
Cb.

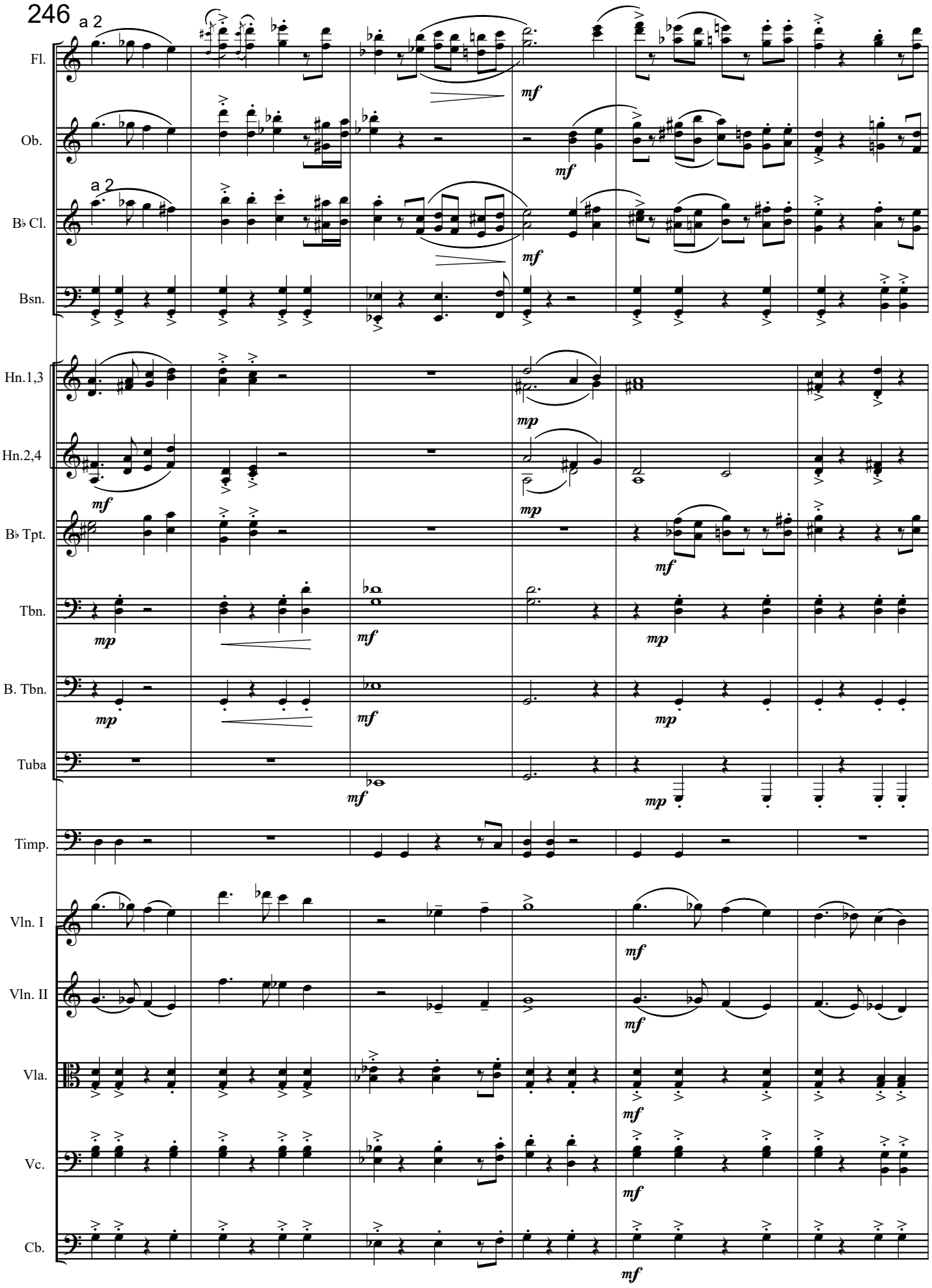

225
Fl.
Ob.
B♭ Cl.
Bsn.
a 2
Hn.1,3
Hn.2,4
B♭ Tpt.
a 2
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

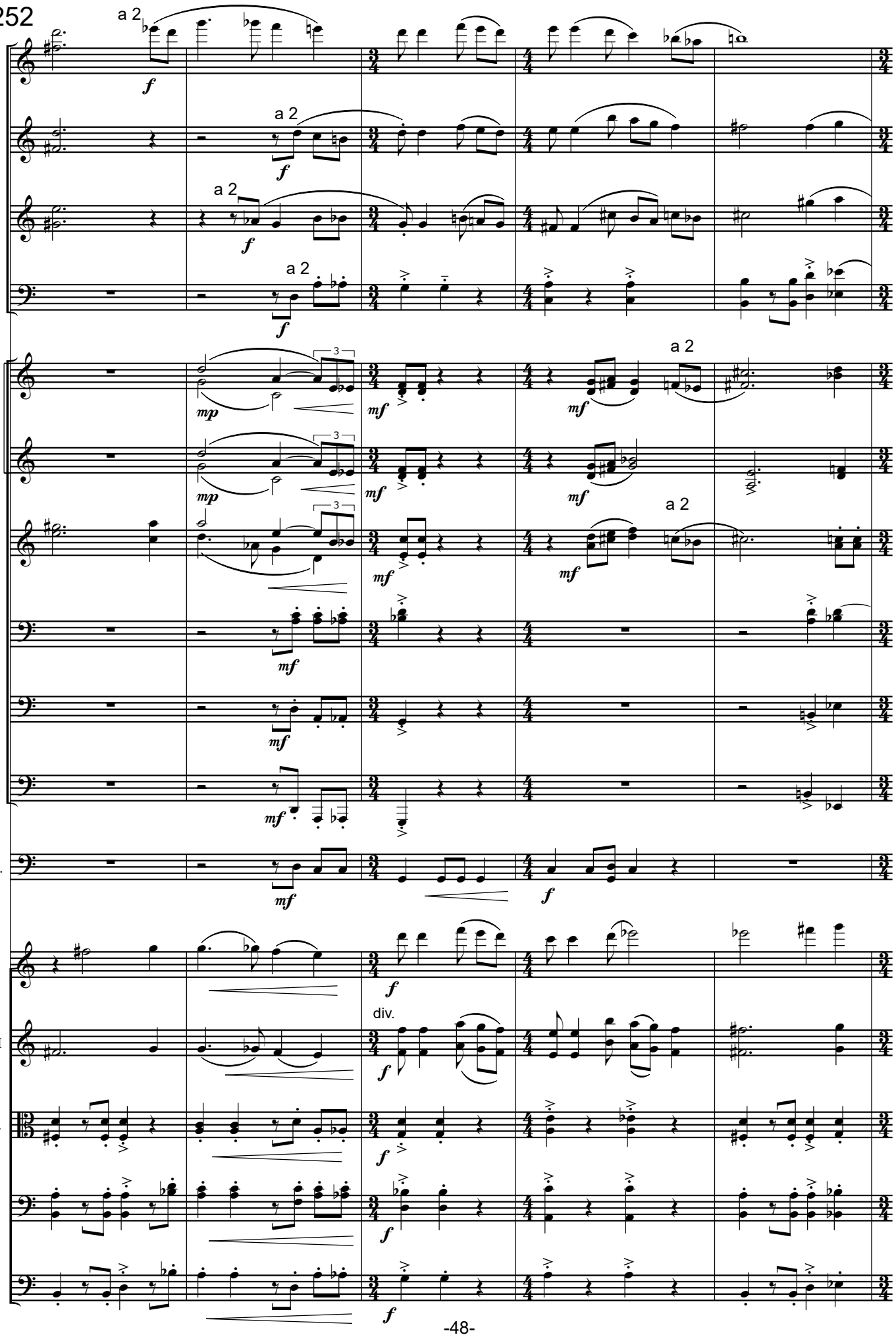

228
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mf
f
a 2
div.
unis.

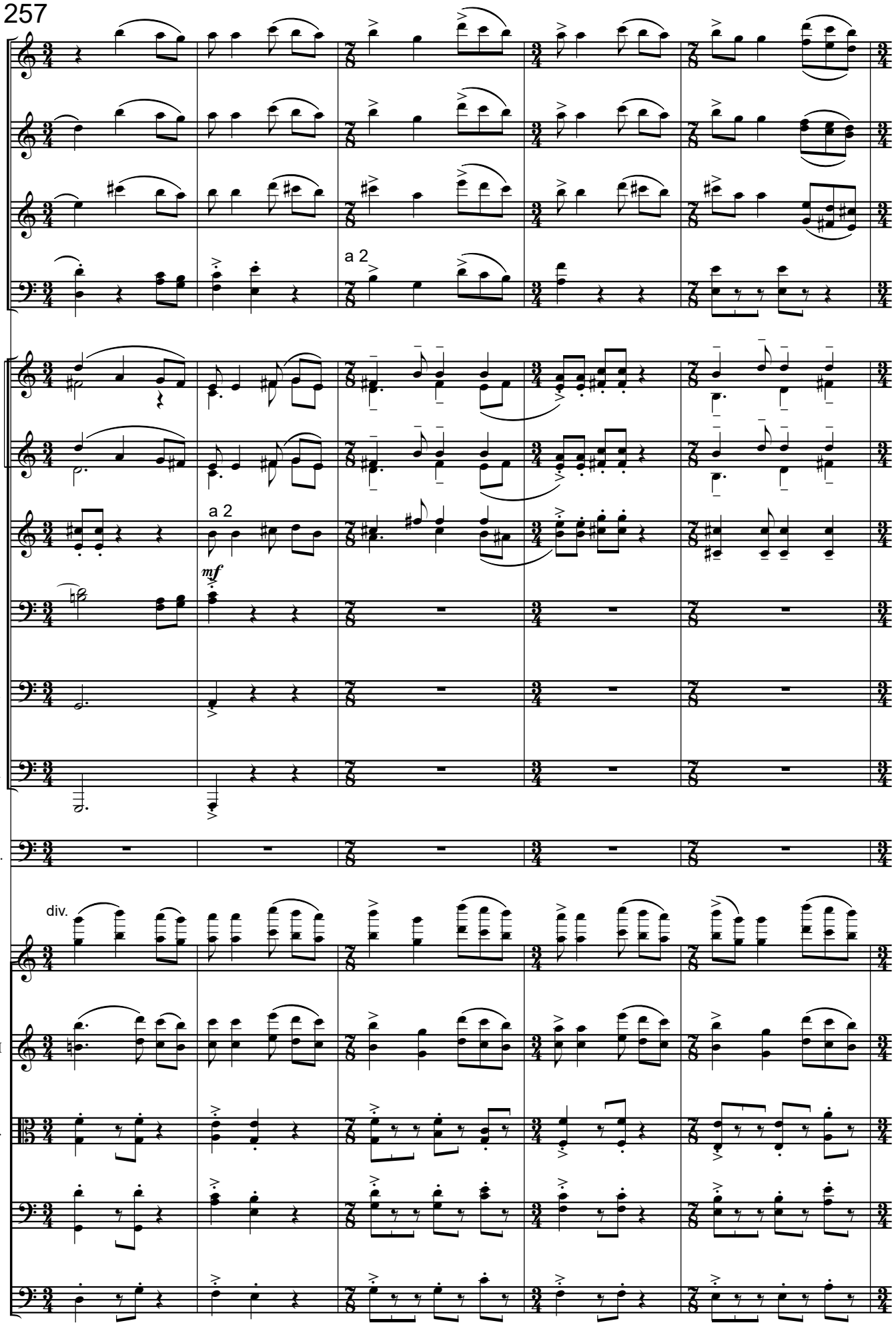

232
1°
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
7:8

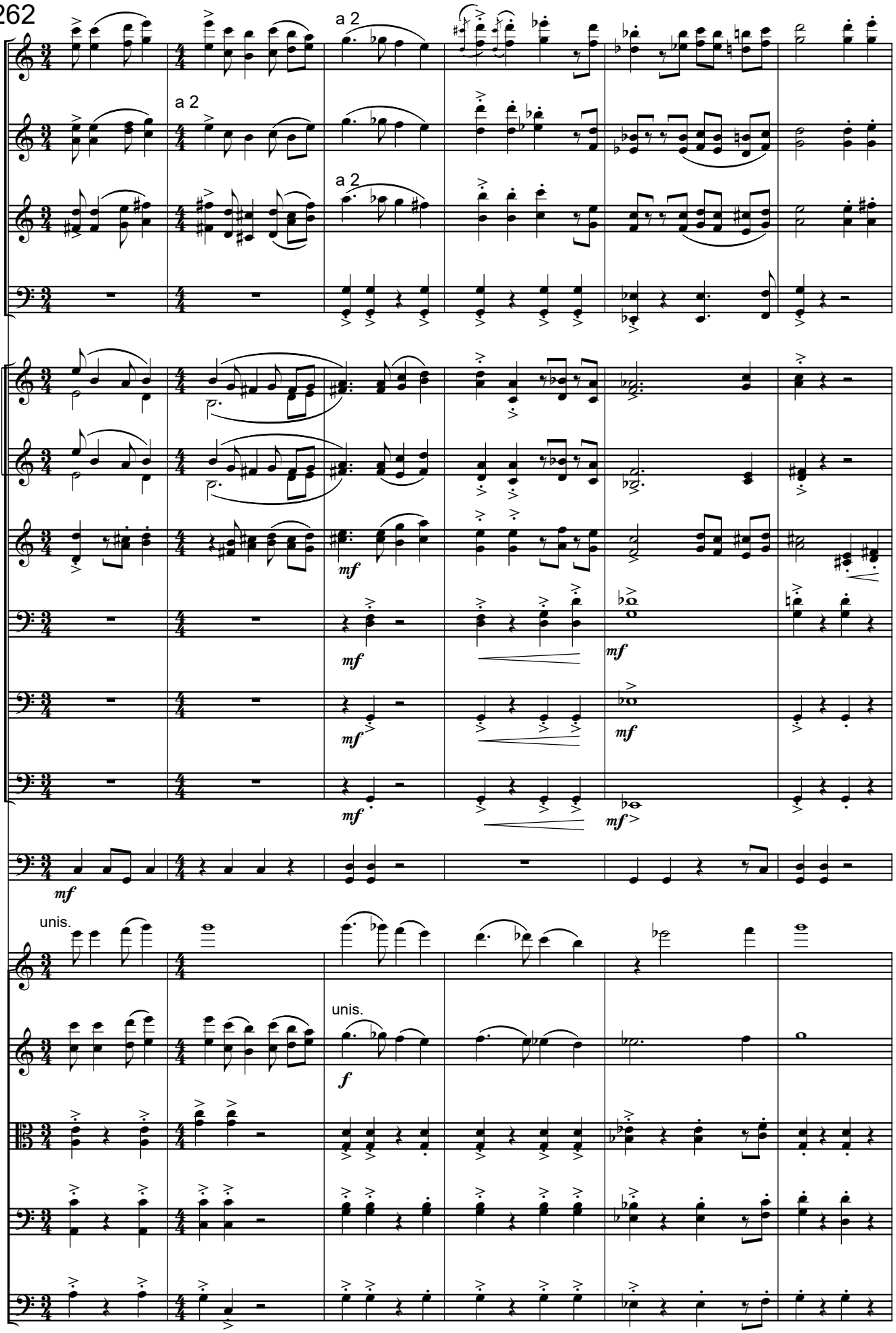

Allegretto risoluto [♩~ 136]
234
a 2
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Allegretto risoluto [♩~ 136]
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. marc.
div. marc.
marc.
mf
f
mp

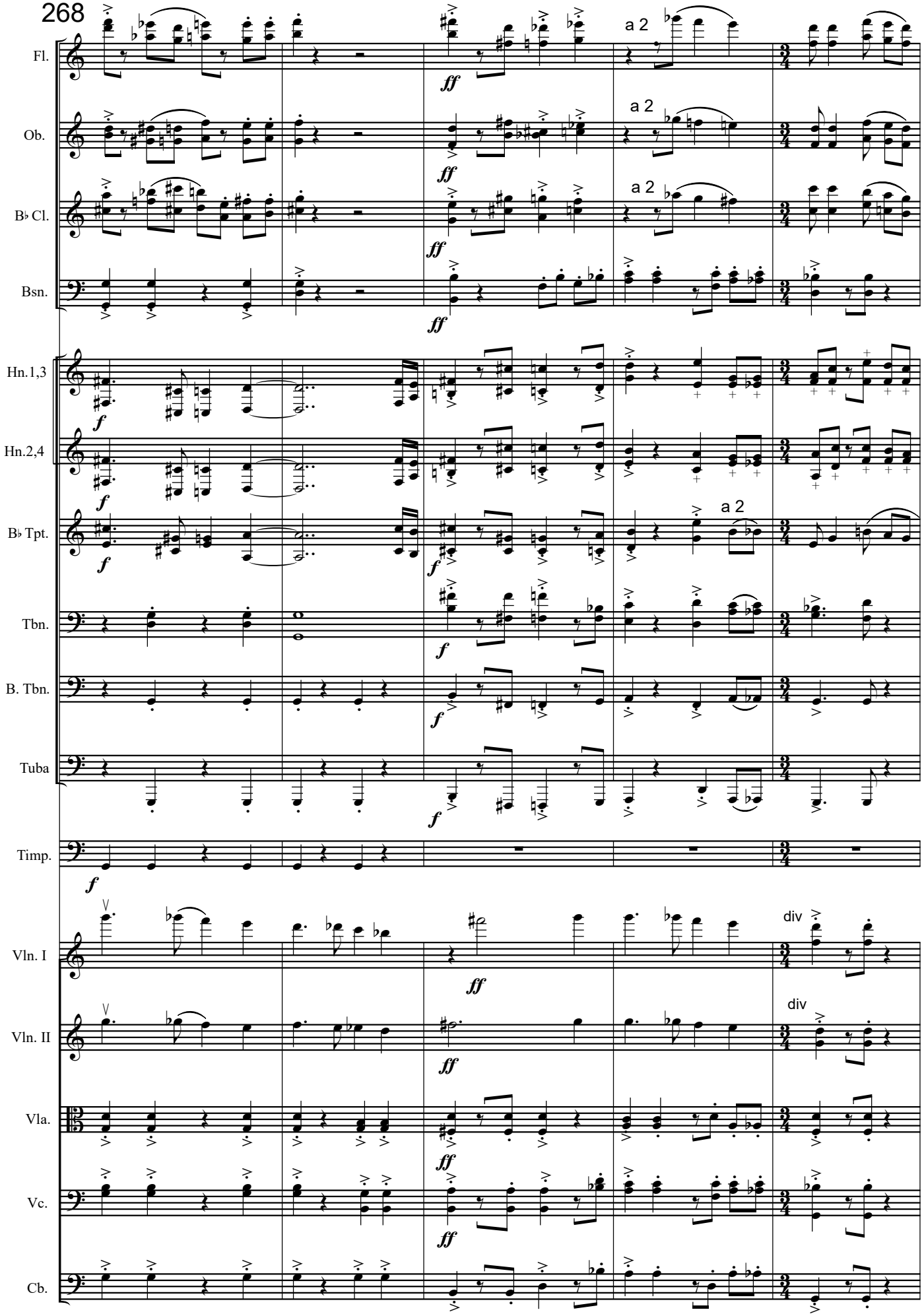

240
Fl.
Ob.
a 2
B♭ Cl.
Bsn.
a 2
Hn.1,3
1&3
mf
Hn.2,4
B♭ Tpt.
senza sord.
1°
mf
Tbn.
B. Tbn.
Tuba
Timp.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

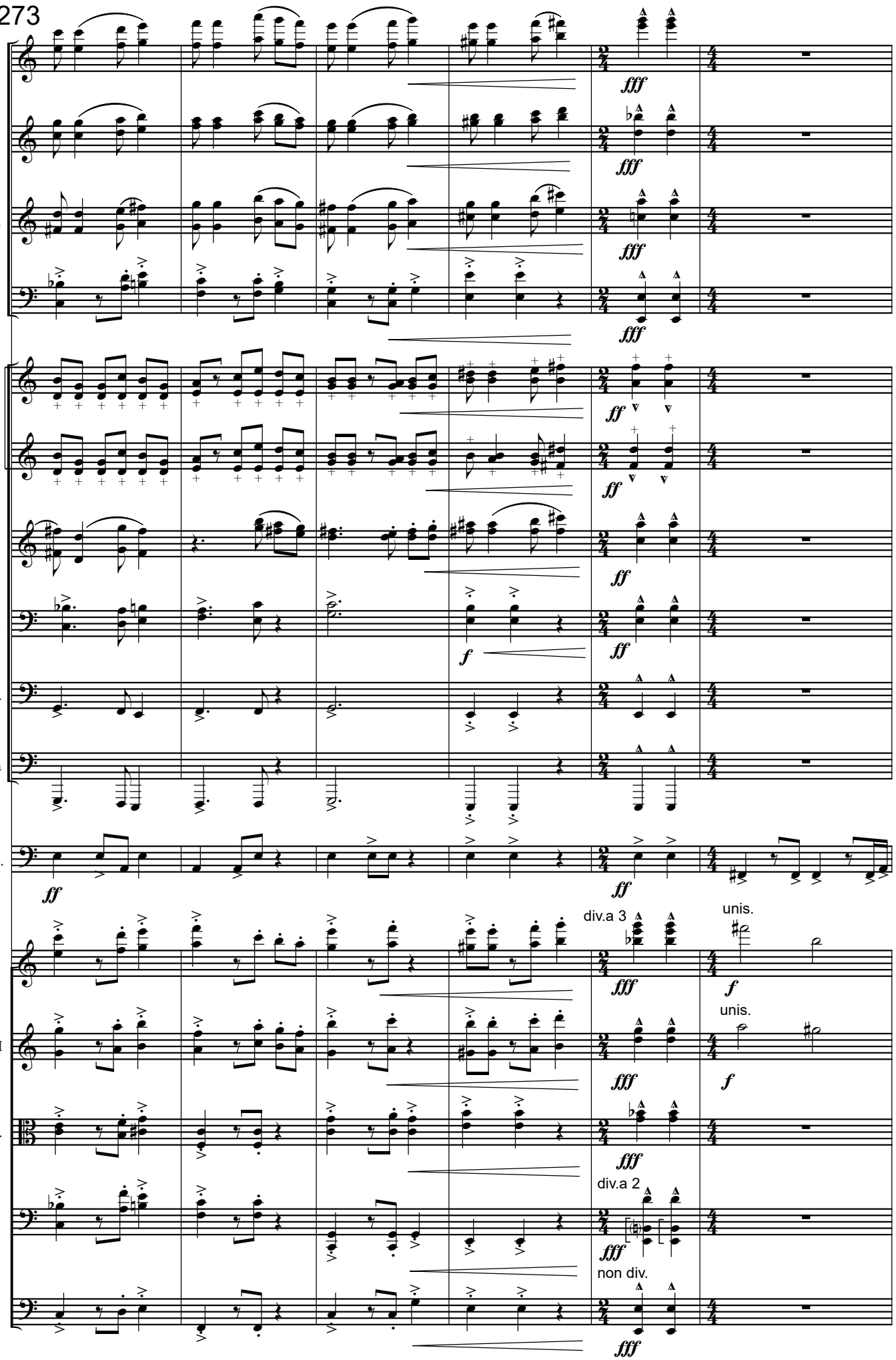

246
a 2
Fl.
Ob.
a 2
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp

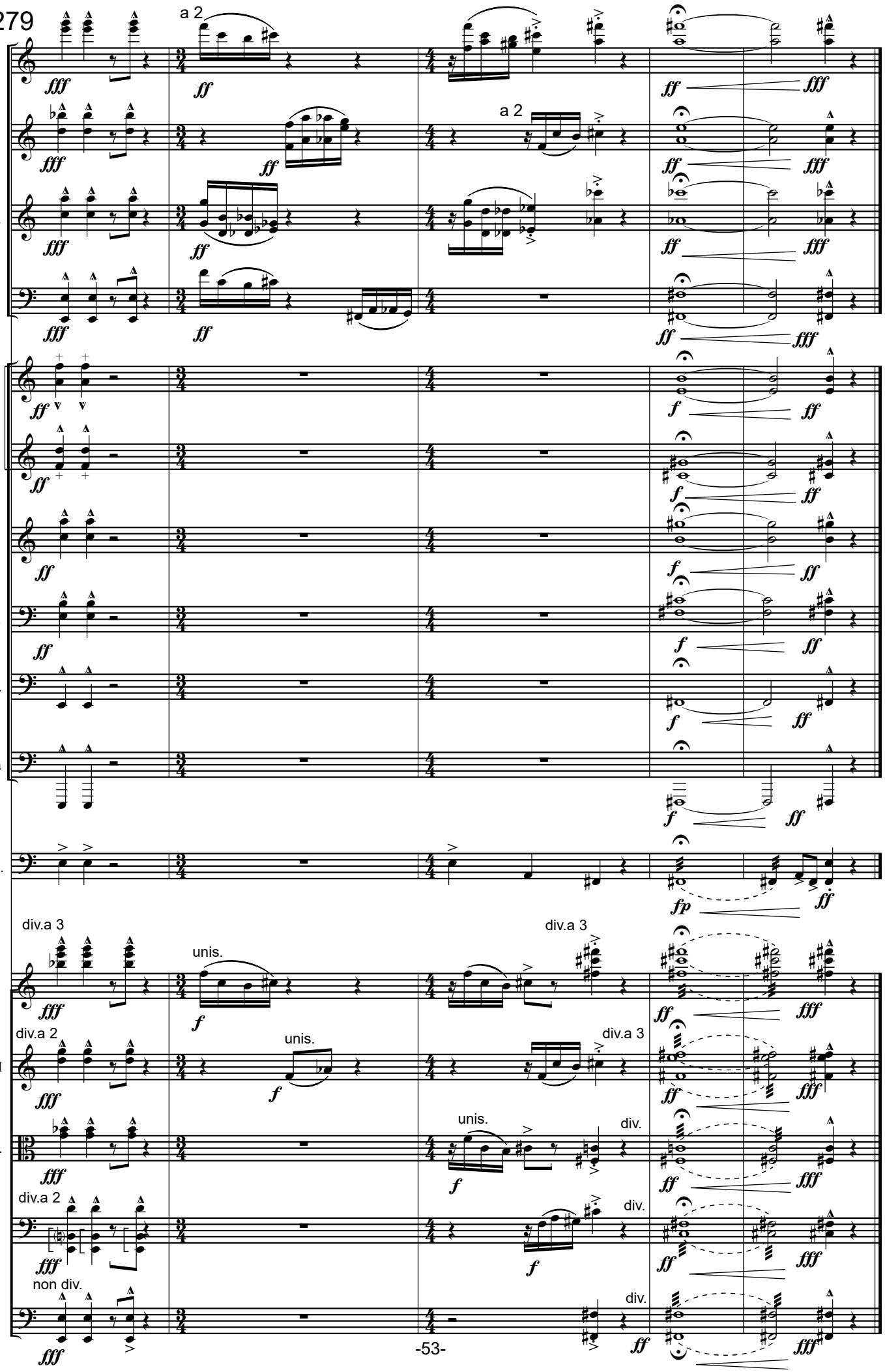

252
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
div.


257
Fl.
Ob.
B♭ Cl.
Bsn.
a 2
Hn.1,3
Hn.2,4
B♭ Tpt.
a 2
mf
Tbn.
B. Tbn.
Tuba
Timp.
div.
Vln. I
Vln. II
Vla.
Vc.
Cb.


262
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
a 2
a 2
mf
mf
mf
mf
mf
mf
unis.
unis.
f


268
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
div
ff
f


273
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
ff
f
div.a 3
unis.
div.a 2
non div.


279
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1,3
Hn.2,4
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
unis.
div.
non div.
div.a 2
div.a 3