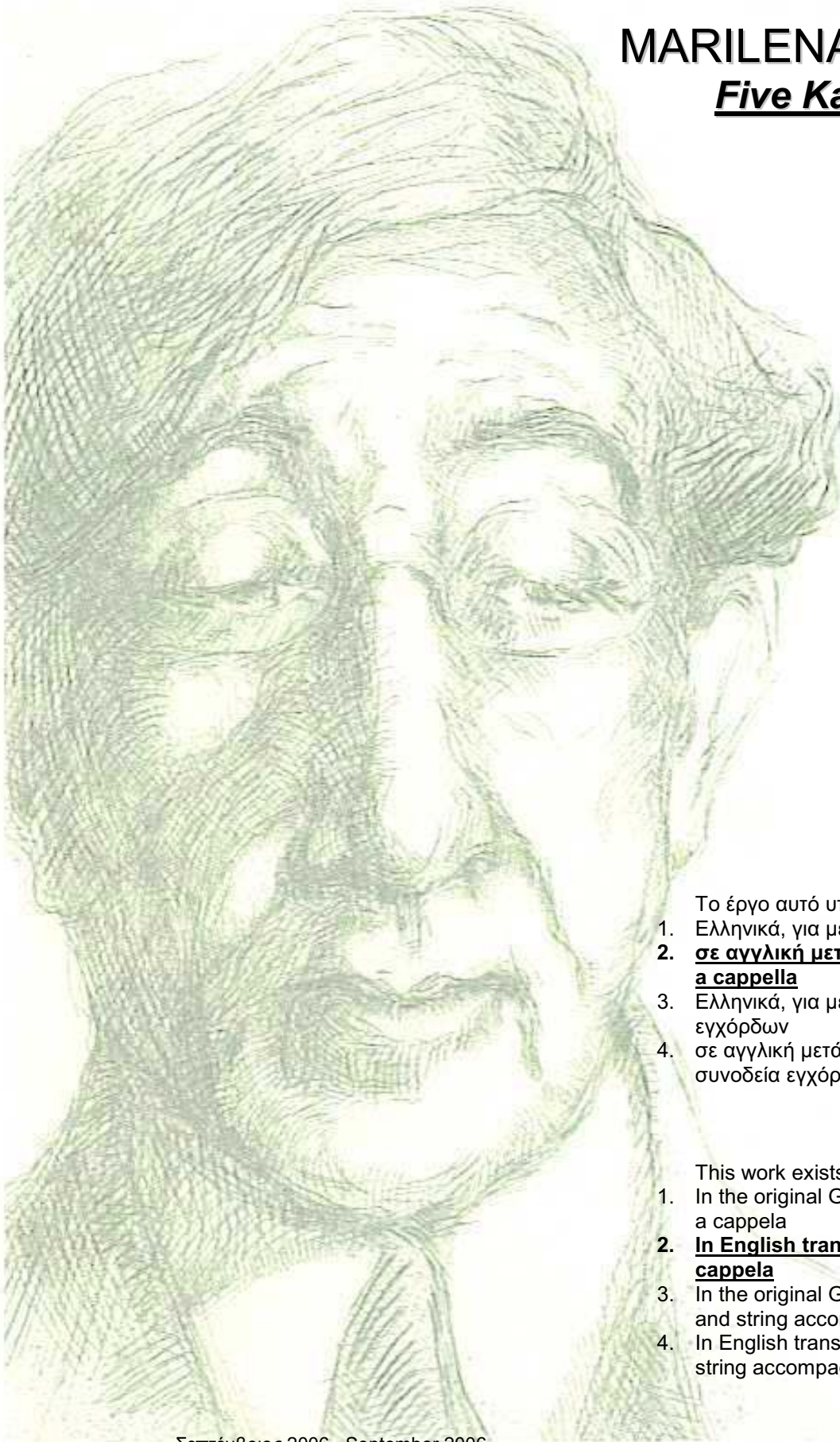


ΜΑΡΙΛΕΝΑ ΖΛΑΤΑΝΟΥ  
Πέντε ποιήματα του Καβάφη

MARILENA ZLATANOU  
Five Kavafis' Poems



Το έργο αυτό υπάρχει σε τέσσερις μορφές:

1. Ελληνικά, για μεικτή χορωδία a cappella
2. σε αγγλική μετάφραση, για μεικτή χορωδία a cappella
3. Ελληνικά, για μεικτή χορωδία με συνοδεία εγχόρδων
4. σε αγγλική μετάφραση, για μεικτή χορωδία με συνοδεία εγχόρδων

This work exists in four versions:

1. In the original Greek language, for mixed choir a cappella
2. In English translation, for mixed choir a cappella
3. In the original Greek language, for mixed choir and string accompaniment
4. In English translation for mixed choir and string accompaniment

Το έργο αυτό υπάρχει σε τέσσερις μορφές:

1. Ελληνικά, για μεικτή χορωδία a cappella
2. σε αγγλική μετάφραση, για μεικτή χορωδία a cappella
3. Ελληνικά, για μεικτή χορωδία με συνοδεία εγχόρδων (ή πιάνου)
4. σε αγγλική μετάφραση, για μεικτή χορωδία με συνοδεία εγχόρδων (ή πιάνου)

This work exists in four versions:

1. In the original Greek language, for mixed choir a cappella
2. In English translation, for mixed choir a cappella
3. In the original Greek language, for mixed choir and string accompaniment (or piano)
4. In English translation for mixed choir and string accompaniment (or piano)



### Μικρό σημείωμα

Όταν μετά από πολλά χρόνια εντατικής επαγγελματικής δραστηριότητας σαν κλασική τραγουδίστρια και μαέστρος χορωδιών επιτέλους τόλμησα να γράψω χορωδιακή μουσική και η ίδια, η επιλογή του ποιητή ήρθε αυτόματα και φυσικά: Όπως και για τους περισσότερους λάτρεις της ποίησης, και όχι βέβαια μόνο τους συμπατριώτες μου, ο Καβάφης υπήρξε πάντα μια ανεξάντλητη πηγή στοχασμού και έμπνευσης, θα έλεγα μάλιστα ότι σε χρόνια αποφασιστικά για την πνευματική μου εξέλιξη, έπαιξαν τα ποιήματα της συλλογής αυτής, ρόλο καθοριστικό.

Στο γράψιμο προσπάθησα να ακολουθήσω τον λόγο του πιστά.

Επειδή η ποίηση του Καβάφη είναι τόσο αγαπητή διεθνώς, έκανα προσαρμογή της σύνθεσης και στην αγγλική γλώσσα.

Τα κομμάτια αυτά μπορούν να εκτελεσθούν και μεμονωμένα, αλλά η σκέψη μου υπήρξε εξ αρχής ότι αποτελούν μια ενότητα.

*Μαριλένα Ζλατάνου*  
[www.zlatanou.net](http://www.zlatanou.net)

### Short note

When after many years of intense professional activity as a singer and as a choral conductor I finally dared to write choral music myself, the choice of poet came automatically and naturally: Like for most poetry lovers, and obviously not just my compatriots, Kavafis has always been an infinite source of reflexion and inspiration - I would go so far as to say that during the years that were formative for my spiritual development, the poems in this collection have played a defining role.

In my writing, I have tried to follow the texts as closely as I could.

Since Kavafis' poetry is deeply appreciated internationally, I have adapted the composition to the English language as well.

The pieces can be performed individually, but my intention has been from the start that they comprise a unity.

*Marilena Zlatanou*  
[www.zlatanou.net](http://www.zlatanou.net)

# FIVE KAVAFIS POEMS

Adaptation of composition FIVE KAVAFIS' POEMS into english language by M. Zlatanou

## 1. ITHACA

When you set out on your journey to Ithaca,  
pray that the road is long,  
full of adventure, full of knowledge.  
The Lestrygonians and the Cyclops,  
the angry Poseidon -- do not fear them:  
You will never find such as these on your path,  
if your thoughts remain lofty, if a fine  
emotion touches your spirit and your body.  
The Lestrygonians and the Cyclops,  
the fierce Poseidon you will never encounter,  
if you do not carry them within your soul,  
if your soul does not set them up before you.

Pray that the road is long.  
That the summer mornings are many, when,  
with such pleasure, with such joy  
you will enter ports seen for the first time;  
stop at Phoenician markets,  
and purchase fine merchandise,  
mother-of-pearl and coral, amber and ebony,  
and sensual perfumes of all kinds,  
as many sensual perfumes as you can;  
visit many Egyptian cities,  
to learn and learn from scholars.

Always keep Ithaca in your mind.  
To arrive there is your ultimate goal.  
But do not hurry the voyage at all.  
It is better to let it last for many years;  
and to anchor at the island when you are old,  
rich with all you have gained on the way,  
not expecting that Ithaca will offer you riches.

Ithaca has given you the beautiful voyage.  
Without her you would have never set out on the road.  
She has nothing more to give you.

And if you find her poor, Ithaca has not deceived you.  
Wise as you have become, with so much experience,  
you must already have understood what Ithacas mean. (1911)

Konst. Kavafis

Marilena Zlatanou

*mp*  $\text{♩} = 100$

SOPRANO

when you set out on your jour-ney to I - tha-ca, pray that the road,

*mp*

ALTO

when you set out on your jour-ney to I - tha ca, pray that the road,

TENOR

BASS

7 *f*

the road is long full of ad - ven - ture, full of know ledge, full of ad -

the road is long full of ad - ven - ture, full of know ledge, full of ad -

8 *f*

full of ad - ven - ture, full of know ledge, full of ad -

*f*

full of ad - ven - ture, full of know ledge, full of ad -



16 *mf*

ven - ture, full of know - ledge. The Les - try - go ni ans

ven - ture, full of know - ledge.

8 *mf*

ven - ture, full of know - ledge. The Les - try - go - ni ans and the Cy - clops,

ven - ture, full of know - ledge



22 *mf*

and the Cy - clops, the ang - ry Po - sei - don, do

*mf*

The Les - try go ni - ans and the Cy - clops, the ang - ry Po - sei - don, do

8 *mf*

The Les - try go - ni ans and the Cy - clops, the ang - ry Po - sei - don, do

*mf*

The Les - try go - ni ans and the Cy - clops, the ang - ry Po - sei - don, do

27 *f*

not\_ fear them: You will ne - ver find such as these on your path, if your\_

not\_ fear them: You will ne - ver find such as these on your path, if your

not\_ fear them: You will ne - ver find such as these on your path, if your

not\_ fear them: You will ne - ver find such as these on your path, if your



31

thoughts re - main\_ lof - ty, if a fine e - mo - tion tou - ches your\_ spi - rit and\_ your\_ bo - dy.

thoughts re - main lof - ty, if a fine\_

thoughts re - main lof - ty, if a fine\_

thoughts re - main lof - ty, if a fine\_



36 *mf*

The Les - try - go - ni ans and the Cy - clops,

*mf*

The Les - try - go - ni ans and the Cy - clops,

*mf*

The Les - try - go - ni ans and the Cy - clops, The Les - try - go - ni ans

*mf*

The Les - try - go - ni ans

40

the fierce Po - sei - don\_ you will ne - ver\_ en - counter, if you do not

the fierce Po - sei - don\_ you will ne - ver\_ en - counter, if you do not

and the Cy - clops, the fierce Po - sei - don\_ you will ne - ver\_ en - counter, if you do not

and the Cy - clops, the fierce Po - sei - don\_ you will ne - ver\_ en - counter, if you do not

46

car-rythem in your soul, if your soul does not set them up be - fore you, up be - fore

car-rythem in your soul,

car-rythem in your soul,

car-rythem in your soul,

52

you.

mp

pray that the road is long, the road is long,

mp mp

pray that the road is long the road is long, pray that the road is long the road is long,

57 *mf*

that the sum - mer momings are ma - ny,when, with such plea - sure,

*mp* pray that the road is long, the road is long, *mp* pray that the road is long, the road is long,

*mf*

that the sum - mer momings are ma - ny,when, with such plea - sure,

*mp* pray that the road is long, the road is long, *mp* pray that the road is long, the road is long,

61

with such joy you will en - ter ports seen for the first ti - me;

*mp* pray that the road is long, the road is long, *mp* pray that the road is long, the road is long, *mp* pray that the road is long,

with such joy you will en - ter ports seen for the first ti - me;

*mp* pray that the road is long, the road is long, *mp* pray that the road is long, the road is long, *mp* pray that the road is long,

66 *mp*

stop at Phoe ni - cian mar - kets, and pur - chase fine mer chan - dise, mo - ther of -

*mp* the road is long, stop at Phoe ni - cian mar - kets, and pur - chase fine mer chan - dise, mo - ther of -

*mp*

stop at Phoe ni - cian mar - kets, and pur - chase fine mer chan - dise, mo - ther of -

*mp* the road is long, stop at Phoe ni - cian mar - kets, and pur - chase fine mer chan - dise, mo - ther of -

73 *f*  
 pearl and co-ral, am - ber and e-bo ny, —  
*f mp*  
 pearl and co-ral, am - ber and e-bo ny, — and sen-su-al per - fums.  
*f*  
 pearl and co-ral, am - ber and e-bo ny, —  
*f mp*  
 pearl and co-ral, am - ber and e-bo ny, — and sen su al per - fums



81 *mf*  
 as ma - ny sensu al per - fums as you can; — vi-sit ma - ny E - gyp - tian  
 of allkinds,  
*mf*  
 as ma - ny sensu al per - fums as you can;  
 of allkinds,



89  
 ci - ties, — to learn and learn — from scho - lars, — to learn and learn —  
 — to learn and learn — from scho - lars, — to learn and learn —  
 — to learn and learn — from scho - lars, — to learn and learn —  
 — to learn and learn — from scho - lars, — to learn and learn —



96

from scho - lars. Al - ways keep I - tha-ca in your mind. To ar-rive

from scho - lars. Al - ways keep I - tha-ca in your mind. To ar-rive

from scho - lars.

from scho - lars.

103

there is the ul - ti mate goal. But do not hur - ry the voy - age

there is the ul - ti mate goal. But do not hur - ry the voy - age

But do not hur - ry the voy - age

But do not hur - ry the voy - age

115

at all. It is bet - ter to let it last for ma - ny ye - ars; and to

at all. It is bet - ter to let it last for ma - ny ye - ars; and to

at all.

at all.

122 *mf*

an - chor at the is - land when you are old, rich with what you have gained on the way,—

*mf*

an - chor at the is - land when you are old, rich with what you have gained on the way,—

*mf*

rich with what you have gained on the way,—

*mf*

rich with what you have gained on the way,—

129 *f* *mp*

— not ex - pec - ting that I - tha - ca will of - fer you ri - ches. I - tha - ca has gi - ven you the

*f* *mp*

— not ex - pec - ting that I - tha ca will of - fer you ri - ches. I - tha - ca has gi - ven you the

*f* *mp*

— not ex - pec - ting that I - tha ca will of - fer you ri - ches.

*f* *mp*

— not ex - pec - ting that I - tha ca will of - fer you ri - ches.

137

beau - ti - ful voy - age. With out her you would ne - ver have set out on the road.

beau - ti - ful voy - age. With out her you would ne - ver have set out on the road.

144 *f*

She has no - thing more to give you. And if you find her poor. I - tha - ca has not de - ceived\_

She has no - thing more to give you.

She has no - thing more to give you.

She has no - thing more to give you.

152

you. you must al - rea dyhave un - der - stood what

you must al - rea dyhave un - der - stood what

Wise as you have be come with so \_\_\_ much ex - pe ri - ence, you must al - rea dyhave un - der - stood what

Wise as you have be come with so \_\_\_ much ex - pe ri - ence, you must al - rea dyhave un - der - stood what

158

I - tha - cas mean, you must al - rea - dy have un - der - stood what I - tha - cas

I - tha - cas mean, you

I - tha - cas mean, you must al - rea - dy have un - der - stood what I - tha - cas

I - tha - cas mean, you

163

mean. When you set out on your

must al - rea-dy have un - der-stood what I - tha-cas mean. When you set out on your

mean.

must al - rea-dy have un - der-stood what I - tha-cas mean.

169

jour - ney to I - tha - ca, pray that the road, the road is long.

jour - ney to I - tha - ca, pray that the road, the road is long.

rit p

p

p

b.c.

p

b.c.

## 2. THE CITY

You said, "I will go to another land, I will go to another sea.  
 Another city will be found, better than this.  
 Every effort of mine is condemned by fate;  
 and my heart is -- like a corpse -- buried.  
 How long in this wasteland will my mind remain.  
 Wherever I turn my eyes, wherever I may look  
 I see the black ruins of my life here,  
 where I spent so many years, and ruined and wasted."

New lands you will not find, you will not find other seas.  
 The city will follow you. You will roam the same  
 streets. And you will age in the same neighborhoods;  
 in these same houses you will grow gray.  
 Always you will arrive in this city. To another land -- do not hope --  
 there is no ship for you, there is no road.  
 As you have ruined your life here  
 in this little corner, you have destroyed it in the whole world. (1910)

Konst. Kavafis

Marilena Zlatanou

$\text{♩} = 200$

SOPRANO *mf* A-

ALTO *mf* A-

TENOR *mf* You said, "I will go to a - no - ther land, I will go to a - no - ther sea.

BASS *mf* You said, "I will go to a - no - ther land, I will go to a - no - ther sea.

6

no - ther ci - ty will be found, bet - ter than this. A \_\_\_\_\_

no - ther ci - ty will be found, bet - ter than this. A \_\_\_\_\_

e - ve - ry ef - fort of mine is con

e - ve - ry ef - fort of mine is con

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12

*f*

and my heart is like a corpse bu - ried. bu - ried.

and my heart is like a corpse bu - ried. bu - ried.

demned by fate; and my heart is like a corpse bu - ried. bu - ried.

demned by fate; and my heart is like a corpse bu - ried. bu - ried.

20

How long in this waste - land will my mind re - main. Where - e - ver I

How long in this waste - land will my mind re - main. Where - e - ver I

How long in this waste - land will my mind re - main. Where - e - ver I

How long in this waste - land will my mind re - main. Where - e - ver I

25

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

32

where\_ I spent so ma - ny years, and ru - ined and\_ wa - sted ruined\_\_\_\_\_

where\_ I spent so ma - ny years ru - ined and\_ wa - sted ruined\_ and\_ wa -

where\_ I spent so ma - ny years ru - ined and\_ wa - sted ruined\_ and\_

where\_ I spent so ma - ny years ru - ined and\_ wa - sted ruined\_

38

and\_ wa - sted."

- sted."\_ New lands you will not find,\_\_\_\_\_ you

wa - sted." New lands you will not find,\_\_\_\_\_

and\_ wa - sted."

47

The ci - ty will fol - low

will\_ not\_ find\_ o - ther\_ seas. The ci - ty will fol - low

The ci - ty will fol - low

The ci - ty will fol - low

53

*mp*

you. You will\_\_ roam the same\_\_ streets. And you will age\_\_ in the

*mp*

you. You will\_\_ roam the same\_\_ streets. And you will age\_\_ in the

you\_\_\_\_\_ the same, the same, the same, the same, the same, the same, the

you\_\_\_\_\_ the same, the same, the same, the same, the same, the same, the

60

same neigh - bour hoods;\_\_ in these same hou - ses you will grow\_\_

same neigh - bour hoods;\_\_ in these same hou - ses you will grow\_\_

same, the same, the same, the same, the same, the same, the

same, the same, the same, the same, the same, the same, the

66

gray. Al - ways you will ar - rive\_\_ in this ci - ty.

gray. Al - ways you will ar - rive\_\_ in this ci - ty.

same, the same, al - ways, al - ways, al - ways, al - ways, al - ways,

same, the same, al - ways, al - ways, al - ways, al - ways, al - ways,



73  $\text{♩} = 86$  *f*

Toa - no - ther land do not hope\_\_\_\_\_ There is no ship for you, there is no

Toa - no - ther land do not hope\_\_\_\_\_ There is no ship for you, there is no

Toa - no - ther land do not hope\_\_\_\_\_ There is no ship for you, there is no

Toa - no - ther land do not hope\_\_\_\_\_ There is no ship for you, there is no

81

road. As you\_ have ruined your life\_\_\_\_\_ here in\_ this lit - tle

road. As you\_ have ruined your life\_\_\_\_\_ here in\_ this lit - tle

road. As you\_ have ruined your life\_\_\_\_\_ here in\_ this lit - tle

road. As you\_ have ruined your life\_\_\_\_\_ here in\_ this lit - tle

89

cor - ner,\_\_\_ you have des - troyed it in the whole

cor - ner,\_\_\_ you have des - troyed it in the

cor - ner,\_\_\_ you have des - troyed it in the whole world\_\_\_\_\_

cor - ner,\_\_\_ you have des -

97

world the whole  
 whole world the whole  
 you have des - troyed  
 troyed it in the whole world

103

world.  
 world.  
 it in the whole world.  
 whole world.

### 3. WALLS

Without consideration, without pity, without shame  
they have built great and high walls around me.

And now I sit here and despair.  
I think of nothing else: this fate gnaws at my mind;

for I had many things to do outside.  
Ah why did I not pay attention when they were building the walls.

But I never heard any noise or sound of builders.  
Imperceptibly they shut me from the outside world. (1896)

Konst. Kavafis

Marilena Zlatanou

♩=76

SOPRANO

ALTO

TENOR

BASS

mp

mp

mp

mp

wi-thout shame

wi-thout pi - ty,

Wi-thout con - si - de - ra - tion,



7

SOPRANO

ALTO

TENOR

BASS

p

p

p

p

built built high high walls

have have and and walls

they they great great walls walls

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15

*f* and now I sit here and des -

*ff* walls walls a - round me. A

*ff* walls walls a - round me. A

*ff* walls a - round me. A

22

pair. I think of no - thing else: this fate gnaws at my mind; this

*f* this

*f* this fate gnaws at my

*f* this fate gnaws at my

26

for I had ma - ny things to do out - side.

fate gnaws at my mind; for I had ma - ny things to do out - side.

mind; for I had ma - ny things to do out - side.

mind; for I had ma - ny things to do out - side.

31

But I

*p*

Ah why did I not pay at - ten - tion when they were buil - ding the walls.

*p*

Ah why did I not pay at - ten - tion when they were buil - ding the walls.

*p*

Ah why did I not pay at - ten - tion when they were buil - ding the walls.

36

*mp*

ne - ver heard a - ny noise or sound of buil - ders. Im - per -

*mp*

Im - per -

*mp*

Im - per -

*mp*

Im - per -

41

$\text{♩} = 90$

cep - tib - ly they have shut me from the out - side world, im - per -

cep - tib - ly they have shut me from the out - side world, im - per -

cep - tib - ly they have shut me from the out - side world, im - per -

cep - tib - ly they have shut me from the out - side world, im - per -

49

cep - tib - ly \_\_\_\_\_ out - side

cep - tib - ly \_\_\_\_\_ *mf* from the out - side \_\_\_\_\_ world \_\_\_\_\_

cep - tib - ly \_\_\_\_\_ out - side *f*

cep - tib - ly \_\_\_\_\_ out - side *f*

Detailed description: This is a musical score for a piece titled 'Zlatanou: Walls', page 4. It features four vocal parts, each with a staff of music and lyrics. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first part starts with a measure number '49'. The lyrics are: 'cep - tib - ly \_\_\_\_\_ out - side', 'cep - tib - ly \_\_\_\_\_ *mf* from the out - side \_\_\_\_\_ world \_\_\_\_\_', 'cep - tib - ly \_\_\_\_\_ out - side *f*', and 'cep - tib - ly \_\_\_\_\_ out - side *f*'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*mf* and *f*). The lyrics are written below the notes, with some words connected by hyphens and some lines ending in underscores to indicate continuation.

# 4. THE WINDOWS

In these darkened rooms, where I spend  
 oppressive days, I pace to and fro  
 to find the windows. -- When a window  
 opens, it will be a consolation. --  
 But the windows cannot be found, or I cannot  
 find them. And maybe it is best that I do not find them.  
 Maybe the light will be a new tyranny.  
 Who knows what new things it will reveal. (1903)

Konst. Kavafis

Marilena Zlatanou

$\text{♩} = 100$

SOPRANO *mp* In these dar-kened

ALTO *mp* In these dar-kened rooms

TENOR *b.c.*

BASS *b.c.*

7

rooms where I spend op - pre - sive days, I pace to and fro, I pace

where I spend op - pre - sive days, I pace to and

13

to and fro, I pace to and fro, to find the win - dows.

fro, I pace to and fro, I pace, to find the win - dows.

*mf* I pace to and

*mf* I pace

20

fro, I pace\_ to\_ and\_ fro, I pace\_ to\_ and\_ fro, to find\_ the win - dows.

to\_ and\_ fro, I pace\_ to\_ and\_ fro, I pace, to find\_ the win - dows.

27

*mf* — When a win - dow o - pens, it will be a con-so - la - tion, when a *f*

*mf* — When a win - dow o - pens, it will be a con-so - la - tion, when a *f*

*mf* — When a win - dow o - pens, it will be a con-so - la - tion, when a *f*

*mf* — When a win - dow o - pens, it will be a con-so - la - tion, when a *f*

34

*mp* win - dow o - pens it will be a con - so - la - tion. But the *mp*

*mp* win - dow o - pens it will be a con - so - la - tion. But the *mp*

*mp* win - dow o - pens it will be a con - so - la - tion. But the *mp*

win - dow o - pens it will be a con - so - la - - - - - tion



$\text{♩} = 166$  *mf*

40

win - dows\_ can - not be found, or I can - - not find them. And

win - dows\_ can - not be found, or I can - - not find them. And

win - dows\_ can - not be found, or I can - - not find them. A\_\_\_\_\_

A\_\_\_\_\_



47

may - be it is best that I do not find them, \_\_\_\_\_

may - be it is best that I do not find them, \_\_\_\_\_

\_\_\_\_\_ *mf* And may-be it is best that I do not

\_\_\_\_\_ *mf* And may-be it is best that I do not



54

*mf* and may - be it is best that I do not find them. May - be the light will

*mf* and may - be it is best that I do not find them. May - be the light will

find them.\_\_\_\_\_ *f* May - be the light will

find them.\_\_\_\_\_ *f* May - be the light will

62

be a new ty - ran - ny. May - be the light will

be a new ty - ran - ny. May - be the light will

be a new ty - ran - ny. May - be the light will

be a new ty - ran - ny.

70

$\text{♩} = 100$

be a new ty - ran - ny. Who knows what

be a new ty - ran - ny. Who knows what

be a new ty - ran - ny. Who knows what

Who knows what

76

*molto rit*

new things it will re - veal, who knows what.

new things it will re - veal, who knows what.

new things it will re - veal, who knows what.

new things it will re - veal, who knows what.

# 5. AS MUCH AS YOU CAN

Even if you cannot shape your life as you want it,  
 at least try this  
 as much as you can; do not debase it  
 in excessive contact with the world,  
 in the excessive movements and talk.

Do not debase it by taking it,  
 dragging it often and exposing it  
 to the daily folly  
 of relationships and associations,  
 until it becomes burdensome as an alien life. (1913)

Konst. Kavafis

Marilena Zlatanou

*♩=72*

SOPRANO *mf* E - ven if

ALTO *mp* 3 As much as you can

TENOR *mp* 3 As much as you can

BASS *mp* As much as you can

5

you can - not shape your life as you want it, at least

as you want it *bc*

as you want it *bc*

as you want it *bc*

9

try this, as much as you can; do not de - base it, do not de -

as much as you can; do not de - base it, do not de -

as much as you can; do not de - base it, do not de -

as much as you can; do not de - base it, do not de -

15

♩=200

base \_\_\_\_\_ it \_\_\_\_\_ in \_\_\_\_\_ ex - ces - sive con - tact with the world, \_\_\_\_\_

base \_\_\_\_\_ it \_\_\_\_\_ in \_\_\_\_\_ ex - ces - sive con - tact with the world, \_\_\_\_\_

base \_\_\_\_\_ it \_\_\_\_\_ in \_\_\_\_\_ ex - ces - sive con - tact with the world, \_\_\_\_\_

base \_\_\_\_\_ it \_\_\_\_\_ in \_\_\_\_\_ ex - ces - sive

20

world, \_\_\_\_\_ in the ex - ces - sive move - ments and talk. \_\_\_\_\_

in the ex - ces - sive move - ments and talk. \_\_\_\_\_

in the ex - ces - sive move - ments and talk. \_\_\_\_\_

con - tact with the world, \_\_\_\_\_ in the ex - ces - sive move - ments and talk. \_\_\_\_\_

25 ♩=72

Do not de - base it, do not de - base \_\_\_\_\_ it A \_\_\_\_\_

Do not de - base it, do not de - base \_\_\_\_\_ it by ta - king it, drag - ging it

Do not de - base it, do not de - base \_\_\_\_\_ it A \_\_\_\_\_

Do not de - base it, do not de - base \_\_\_\_\_ it, by ta - king it, drag - ging it

31

*mf*

drag - ging it of - ten and ex - po - sing it

of - ten and ex - po - sing it

*mf*

drag - ging it of - ten and ex - po - sing it

of - ten and ex - po - sing it

34

*f*

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

*f*

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

*f*

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

*f*

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

38

the dai - ly fol - ly,

*mp*

the dai - ly fol - ly, un - til it be - comes bur - den - some as an a - lien

the dai - ly fol - ly,

*mp*

the dai - ly fol - ly, un - til it be - comes bur - den - some as an a - lien

42 *mp*

un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

8 *mp*

un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

44

life, un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

8

life un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

46 *ff*

life. As much as you can, as much as you can.

*ff*

life. As much as you can, as much as you can.

*ff*

8

life. As much as you can, as much as you can.

*ff*

life. As much as you can, as much as you can.



## ΚΩΝΣΤΑΝΤΙΝΟΣ ΚΑΒΑΦΗΣ (1863-1933)

### ΙΘΑΚΗ

Σα βγεις στον πηγαιμό για την Ιθάκη,  
να εύχεται νάναι μακρύς ο δρόμος,  
γεμάτος περιπέτειες, γεμάτος γνώσεις.  
Τους Λαιστρυγόνες και τους Κύκλωπας,  
τον θυμωμένο Ποσειδώνα μη φοβάσαι,  
τέτοια στον δρόμο σου ποτέ σου δεν θα βρεις,  
αν μόν' η σκέψις σου υψηλή, αν εκλεκτή  
συγκίνησης το πνεύμα και το σώμα σου αγγίζει.  
Τους Λαιστρυγόνες και τους Κύκλωπας,  
τον άγριο Ποσειδώνα δεν θα συναντήσεις,  
αν δεν τους κουβανείς μες στην ψυχή σου,  
αν η ψυχή σου δεν τους στήνει εμπρός σου.  
Να εύχεται νάναι μακρύς ο δρόμος.  
Πολλά τα καλοκαιρινά πρωϊά να είναι  
που με τι ευχαρίστησι, με τι χαρά  
θα μπαίνεις σε λιμένας πρωτοειδωμένους·  
να σταματήσεις σ' εμπορεία Φοινικικά,  
και τες καλές πραγμάτειες ν' αποκτήσεις,  
σεντέφια και κοράλλια, κεχριμπάρια κ' έβενους,  
και ηδονικά μυρωδικά κάθε λογής,  
όσο μπορείς πιο άφθονα ηδονικά μυρωδικά·  
σε πόλεις Αιγυπτιακές πολλές να πας,  
να μάθεις και να μάθεις απ' τους σπουδασμένους.  
Πάντα στον νου σου νάχεις την Ιθάκη.  
Το φθάσιμον εκεί είν' ο προορισμός σου.  
Αλλά μη βιάζεις το ταξίδι διόλου.  
Καλλίτερα χρόνια πολλά να διαρκέσει·  
και γέρος πια ν' αράξεις στο νησί,  
πλούσιος με όσα κέρδισες στον δρόμο,  
μη προσδοκώντας πλούτη να σε δώσει η Ιθάκη.  
Η Ιθάκη σ' έδωσε το ωραίο ταξίδι.  
Χωρίς αυτήν δεν θάβγαινες στον δρόμο.  
Αλλο δεν έχει να σε δώσει πια.  
Κι αν πτωχική την βρεις, η Ιθάκη δεν σε γέλασε.  
Έτσι σοφός που έγινες, με τόση πείρα,  
ήδη θα το κατάλαβες η Ιθάκης τι σημαίνουν.

### Η ΠΟΛΙΣ

Είπες· «Θα πάγω σ' άλλη γη, θα πάγω σ' άλλη  
θάλασσα.  
Μια πόλις άλλη θα βρεθεί καλλίτερη από αυτή.  
Κάθε προσπάθεια μου μια καταδίκη είναι γραφτή·  
κ' είν' 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.»

Καινούριους τόπους δεν θα βρεις, δεν θάβρεις 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 κώχη τούτη την μικρή, σ' όλην την γη την χάλασες.

### ΤΕΙΧΗ

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.

### ΤΑ ΠΑΡΑΘΥΡΑ

Σ' αυτές τες σκοτεινές κάμαρες, που περνώ  
μέρες βαρυές, επάνω κάτω τριγυρνώ  
για νάβρω τα παράθυρα.— Όταν ανοίξει  
ένα παράθυρο θάναι παρηγορία.—  
Μα τα παράθυρα δεν βρίσκονται, ή δεν μπορώ  
να τάβρω. Και καλλίτερα ίσως να μην τα βρω.  
Ίσως το φως θάναι μια νέα τυραννία.  
Ποιος ξέρει τι καινούρια πράγματα θα δείξει.

### ΟΣΟ ΜΠΟΡΕΙΣ

Κι αν δεν μπορείς να κάμεις την ζωή σου όπως την  
θέλεις,  
τούτο προσπάθησε τουλάχιστον  
όσο μπορείς: μην την εξευτελίζεις  
μες στην πολλή συνάφεια του κόσμου,  
μες στες πολλές κινήσεις κι ομιλίες.

Μην την εξευτελίζεις πηαίνοντάς την,  
γυρίζοντας συχνά κ' εκθέτοντάς την  
στων σχέσεων και των συναναστροφών  
την καθημερινήν ανοησία,  
ώς που να γίνει σα μια ξένη φορτική.