



MARILENA ZLATANOU
Five Kavafis' Poems

In English translation
with piano accompaniment

September 2006
Completed with string parts in June 2008
Piano version, June 2010

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 εκτελεστούν και μεμονωμένα, αλλά η σκέψη μου υπήρξε εξ αρχής ότι αποτελούν μια ενότητα.

Μαριλένα Ζλατάνου
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

1. ITHACA

Konst. Kavafis

Marilena Zlatanou

♩=100

Soprano

Alto

Tenor

Bass

Piano

sempre p

con ped.

3

mp

S. when you set out on your

mp

A. when you set out on your

Pno.

mp

5

S. jour - ney to I - - tha - ca,

A. jour - ney to I - - tha - ca,

Pno.

Zlatanou: Ithaca (piano v.)

2

7

S. — pray that the road,

A. — pray that the road,

Pno.

9

S. the road is

A. the road is

Pno.

11

S. long

A. long

Pno.

18 *f*

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

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

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

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

Pno. *f*

25

S. ven - ture, full of know - ledge. —

A. ven - ture, full of know - ledge. —

T. ven - ture, full of know - ledge. —

B. ven - ture, full of know - ledge. —

Pno.

32

Pno.

Zlatanou: Ithaca (piano v.)

4

39

S. *mf*
The Les-try-go- ni-ans and the Cy - clops,

A. *mf*
The Les-try-go- ni-ans and the Cy - clops,

T. *mf*
The Les-try-go ni-ans and the Cy - clops, The Les-try-go- ni-ans

B. *mf*
The Les-try-go- ni-ans

Pno. *mf*

44

S. *f*
the ang-ry Po - sei - don,do not__ fear them: You will ne - ver

A. *f*
the ang-ry Po - sei - don,do not__ fear them: You will ne - ver

T. *f*
and the Cy - clops, the ang-ry Po - sei - don,do not__ fear them: You will ne - ver

B. *f*
and the Cy - clops, the ang-ry Po - sei - don,do not__ fear them: You will ne - ver

Pno. *f*

49

S. find such as these on your path, if your thoughts re-main lof - ty, if a fine e-

A. find such as these on your path, if your thoughts re-main lof - ty, if a fine_____

T. find such as these on your path, if your thoughts re-main lof - ty, if a fine_____

B. find such as these on your path, if your thoughts re-main lof - ty, if a fine_____

Pno.

53

S. mo - tion tou - ches your spi-rit and your bo - dy. *mf* The Les - try go - ni-ans

A. _____

T. *mf* The Les - try - go - ni-ans and the Cy - clops,

B. _____

Pno. *mf*

Zlatanou: Ithaca (piano v.)

6

58

S. and the Cy - clops, the fierce Po -

A. *mf* The Les - try - go - ni - ans and the Cy - clops, the fierce Po -

T. The Les - try - go - ni - ans and the Cy - clops, the fierce Po -

B. *mf* The Les - try - go - ni - ans and the Cy - clops, the fierce Po -

Pno.

62

S. *f* sei - don_ you will ne - ver_ en - coun - ter, if you do not car - ry them in your soul, if

A. *f* sei - don_ you will ne - ver_ en - coun - ter, if you do not car - ry them in your soul,

T. *f* sei - don_ you will ne - ver_ en - coun - ter, if you do not car - ry them in your soul,

B. *f* sei - don_ you will ne - ver_ en - coun - ter, if you do not car - ry them in your soul,

Pno.

68

S. *f*
your soul does not set them up be - fore you, — if you do not car - ry them

A. *f*
A if you do not car - ry them

T. *f*
A if you do not car - ry them

B. *f*
A if you do not car - ry them

Pno. *f*

73

S. in your soul, if your soul does not set them up be - fore — you.

A. in your soul, A

T. in your soul, A

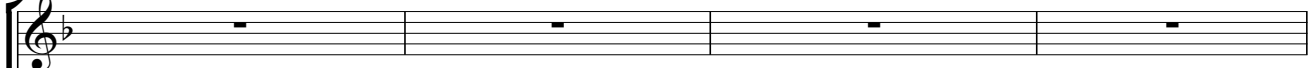
B. in your soul, A

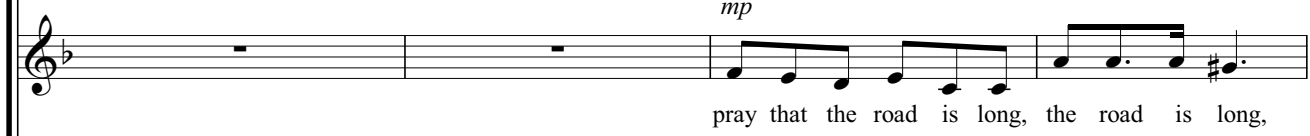
Pno. *p*

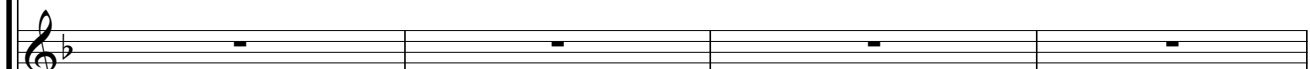
Zlatanou: Ithaca (piano v.)

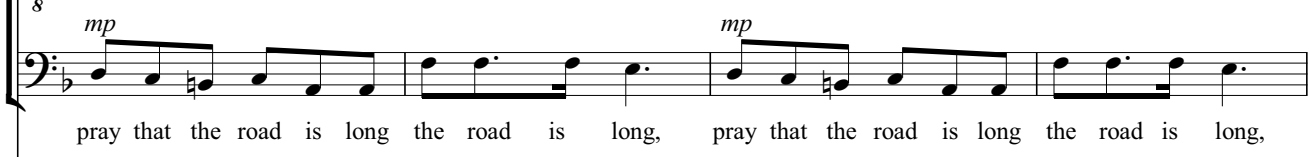
8

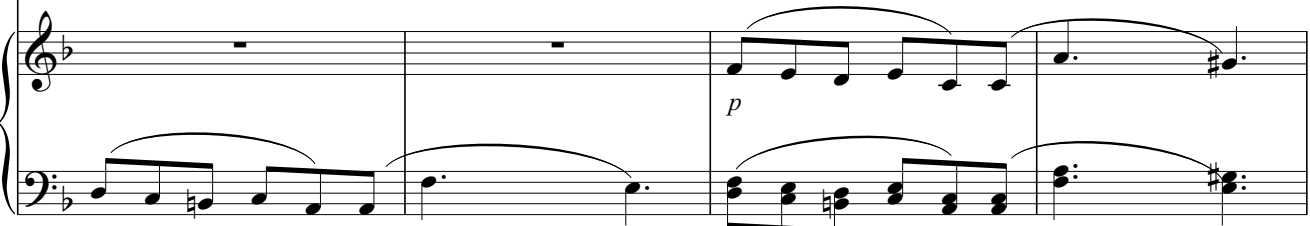
79

S. 

A.  *mp*

T. 

B.  *mp*

Pno.  *p*

83

S.  *mf*

A.  *mp*

T.  *mf*

B.  *mp*

Pno.  *mf*

87

S. with such — joy you will en - ter ports seen for the first

mp *mp*

A. pray that the road is long, the road is long, pray that the road is long, the road is long,

T. with such — joy you will en - ter ports seen for the first

mp *mp*

B. pray that the road is long, the road is long, pray that the road is long, the road is long,

Pno.

91

S. ti - me; stop at Phoe - ni - cian mar - kets, and pur - chase

mp *mp*

A. pray that the road is long, the road is long, stop at Phoe - ni - cian mar - kets, and pur - chase

T. ti - me; stop at Phoe - ni - cian mar - kets, and pur - chase

mp *mp*

B. pray that the road is long, the road is long, stop at Phoe - ni - cian mar - kets, and pur - chase

Pno.

Zlatanou: Ithaca (piano v.)

10

96

S. *f*
 fine mer-CHAN-dise, mo-ther-of-pearl and co-ral, am-ber and e-bo-ny,

A. *f*
 fine mer-CHAN-dise, mo-ther-of-pearl and co-ral, am-ber and e-bo-ny,

T. *f*
 fine mer-CHAN-dise, mo-ther-of-pearl and co-ral, am-ber and e-bo-ny,

B. *f*
 fine mer-CHAN-dise, mo-ther-of-pearl and co-ral, am-ber and e-bo-ny,

Pno. *f*

103

S. —

A. *mp*
 — and sen-su - al per -

T. —

B. *mp*
 — and sen-su - al

Pno. *mp*

110

mf

S. as ma - ny sen-su - al per - fums as you can;

A. fums of all kinds

T. *mf* as ma - ny sen-su - al per - fums as you can;

B. per - fums of all kinds

Pno. *mf*

117

S. vi-sit ma - ny E - gyp - tian ci - ties,

A. A

T. A

B. A

Pno. *mp*

Zlatanou: Ithaca (piano v.)

12

124

S. to learn and learn from scho - lars, to learn and learn

A. to learn and learn from scho - lars, to learn and learn

T. to learn and learn from scho - lars, to learn and learn

B. to learn and learn from scho - lars, to learn and learn

Pno.

130

S. from scho - lars. *ff*

A. from scho - lars. *ff*

T. from scho - lars. *ff*

B. from scho - lars. *ff*

Pno. *ff* *sempre p*

134

Pno.

136 *mp*

S. Al - - ways keep I - tha - ca in your

A. *mp* Al - - ways keep I - tha - ca in your

Pno.

138

S. mind. To ar -

A. mind. To ar -

Pno.

140

S. rive there is the ul - - -

A. rive there is the ul - - -

Pno.

142

S. ti - mate goal.

A. ti - mate goal.

Pno.

144

Pno.

150

S. But do not hur - ry

A. But do not hur - ry

T. 8 But do not hur - ry

B. But do not hur - ry

Pno.

156

S. the

A. the

T. 8 the

B. the

Pno.

Zlatanou: Ithaca (piano v.)

16

157

S. voy - - - - - age at all. *p*

A. voy - - - - - age at all. *p*

T. voy - - - - - age at all. *p*

B. voy - - - - - age at all. *p*

Pno. *p*

8^{vb}

161

S. It is *mp*

A. It is *mp*

Pno. *sempre p*

163

S. bet - ter to let it last for

A. bet - ter to let it last for

Pno.

165

S. ma - - - ny ye - - ars;

A. ma - - - ny ye - - ars;

Pno.

167

S. and to an - chor at the is - land when you are old,

A. and to an - chor at the is - land when you are old,

Pno.

172

S. rich with what you have *mf*

A. rich with what you have *mf*

T. rich with what you have *mf*

B. rich with what you have *mf*

Pno. *mf*

Zlatanou: Ithaca (piano v.)

18

179 *f*

S. gained on the way, not ex-pec-ting that I - tha-ca will of - fer you

A. gained on the way, not ex-pec-ting that I - tha-ca will of - fer you

T. gained on the way, not ex-pec-ting that I - tha-ca will of - fer you

B. gained on the way, not ex-pec-ting that I - tha-ca will of - fer you

Pno. *f*

185 *mp*

S. ri - ches.

A. *mp* ri - ches.

T. *mp* ri - ches.

B. *mp* ri - ches.

Pno. *sempre p*

188

S. I - - tha - ca has

A. I - - tha - ca has

Pno.

190

S. gi - - ven you the beau - - ti - ful

A. gi - - ven you the beau - - ti - ful

Pno.

192

S. voy - - age. With - out her you would

A. voy - - age. With - out her you would

Pno.

Zlatanou: Ithaca (piano v.)

20

195

S. *f*
 ne - ver have set out on the road._____ She has no - thing more to give

A. *f*
 ne - ver have set out on the road._____ She has no - thing more to give

T. *f*
 She has no - thing more to give

B. *f*
 She has no - thing more to give

Pno. *f*

201

S. *f*
 you. And if you find her poor_ I - tha-ca has not de - ceived_ you._____

A. *f*
 you. Wise as you

T. *f*
 you. Wise as you

B. *f*
 you. Wise as you

Pno. *f*

207

S. you must al - rea - dy have un - der - stood what

A. you must al - rea - dy have un - der - stood what

T. have be - come with so much ex - pe - ri - ence, you must al - rea - dy have un - der - stood what

B. have be - come with so much ex - pe - ri - ence, you must al - rea - dy have un - der - stood what

Pno.

212

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

A. I - tha - cas mean, you

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

B. I - tha - cas mean, you

Pno.

217

S. mean.

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

T. mean.

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

Pno.

222

Pno. *sempre p*


224


S. *mp* When you set out on your

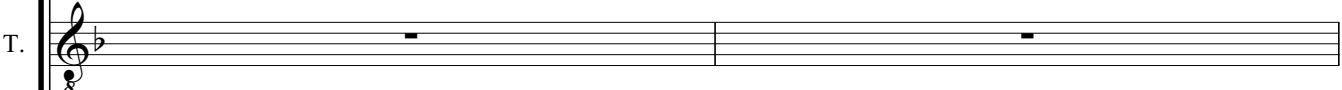
A. *mp* When you set out on your

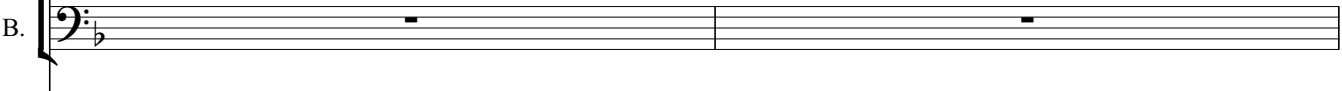
Pno. *mp*

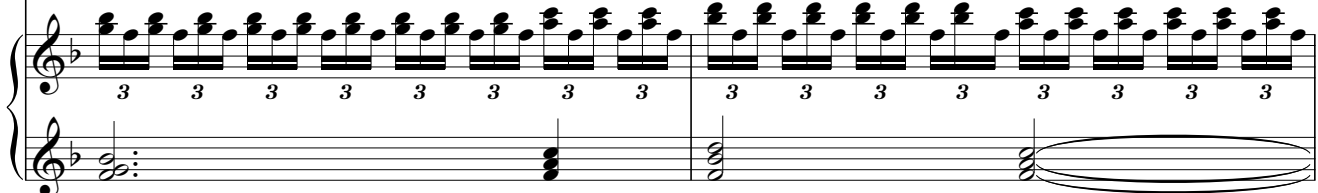
226

S. 

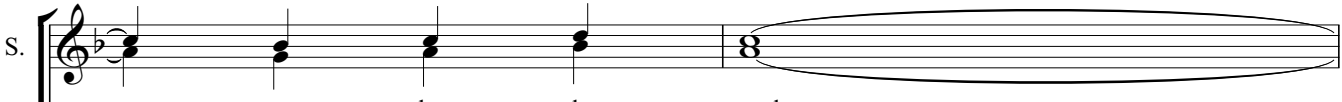
A. 

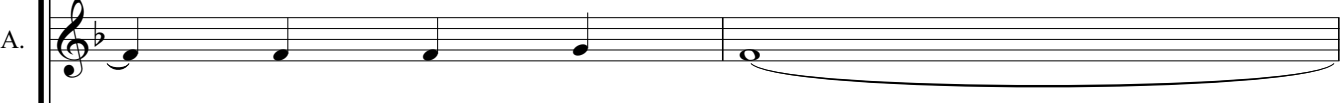
T. 

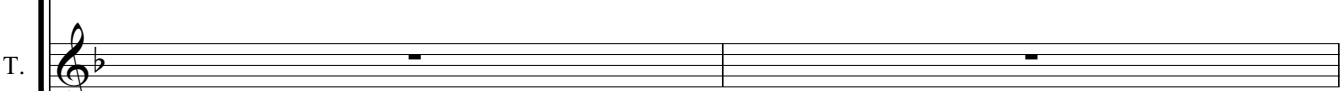
B. 

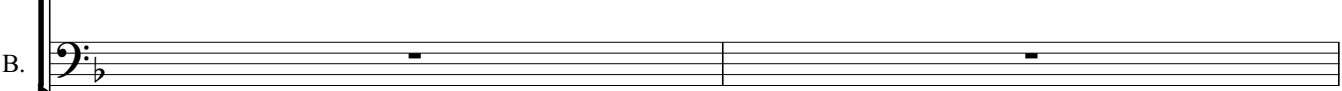
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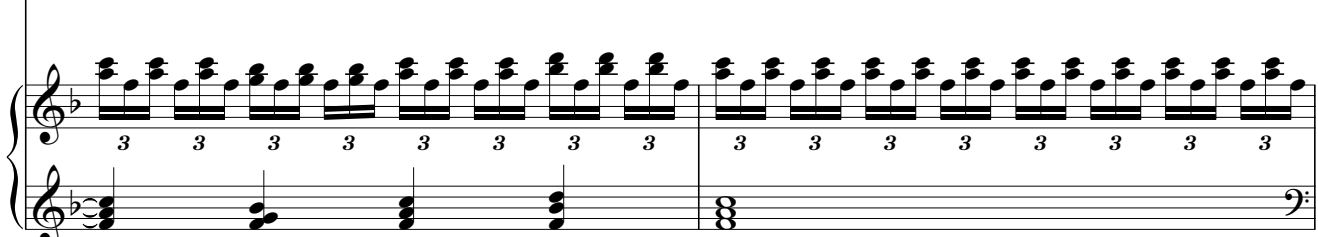
228

S. 

A. 

T. 

B. 

Pno. 

Zlatanou: Ithaca (piano v.)

24

230

S. *rit* the road is long. *p*

A. the road is long. *p*

T. *b.c.* *p*

B. *b.c.*

Pno. *p*

The image shows a page of a musical score for a vocal quartet and piano. The page is numbered 24 in the top left corner. The score is for a piece titled "Zlatanou: Ithaca (piano v.)". It consists of five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The Soprano and Alto parts have lyrics: "the road is long." The Tenor and Bass parts have rests. The piano accompaniment features a series of triplets in the right hand and chords in the left hand. The tempo is marked "rit" (ritardando) and the dynamics are "p" (piano). The score ends with a double bar line.

2. THE CITY

Konst. Kavafis

Marilena Zlatanou

♩=200

Soprano

Alto

Tenor

Bass

Piano

mf

mf

You said, "I will go to a-

mf

You said, "I will go to a-

♩=200

mf

7

S.

A.

T.

B.

Pno.

mf

mf

A - no - ther ci - ty will be found, bet - ter than

A - no - ther ci - ty will be found, bet - ter than

no - ther land, — I will go to a - no - ther sea.

no - ther land, — I will go to a - no - ther sea.

Zlatanou: The City (piano v.)

13

S. *f*
this. A and my heart is

A. *f*
this. A and my heart is

T. *f*
e-ve-ry ef - fort of mine is con - demned by fate; and my heart is

B. *f*
e-ve-ry ef - fort of mine is con - demned by fate; and my heart is

Pno. *f*

19

S. 1. 2. *f*
like a corpse bu - ried. bu - ried. How long in this waste - land will my

A. 1. 2. *f*
like a corpse bu - ried. bu - ried. How long in this waste - land will my

T. 1. 2. *f*
like a corpse bu - ried. bu - ried. How long in this waste - land will my

B. 1. 2. *f*
like a corpse bu - ried. bu - ried. How long in this waste - land will my

Pno. *f*

26

S. mind re - main. Where - e - ver I turn my eyes where - e - ver I may look

A. mind re - main. Where - e - ver I turn my eyes where - e - ver I may look

T. mind re - main. Where - e - ver I turn my eyes where - e - ver I may look

B. mind re - main. Where - e - ver I turn my eyes where - e - ver I may look

Pno.

32

S. I see the black ru - ins of my life here, where I spent so ma - ny years, and

A. I see the black ru - ins of my life here, where I spent so ma - ny years

T. I see the black ru - ins of my life here, where I spent so ma - ny years

B. I see the black ru - ins of my life here, where I spent so ma - ny years

Pno.

Zlatanou: The City (piano v.)

4

38

S. ru-ined and wa - sted ru - ined and wa - sted."

A. ru-ined and wa - sted ru-ined and wa - sted."

T. ru-ined and wa - sted ru-ined and wa - sted."

B. ru-ined and wa - sted ru-ined and wa - sted."

Pno. *f* LH

45

S.

A. *mp*
New lands you will not find, you will not

T. *mp*
New lands you will not find,

B.

Pno. *p*

52

S. _____

A. *find o - ther seas.*

T. _____

B. _____

Pno. *legato*

57

S. *p*
The ci - ty will fol - low

A. *p*
The ci - ty will fol - low

T. *p*
The ci - ty will fol - low

B. *p*
The ci - ty will fol - low

Pno. *pp*
con ped.

63

mp

S. you. You will roam the

A. you. You will roam the

T. you the

B. you the

Pno.

65

S. same streets.

A. same streets.

T. same, the same, the

B. same, the same, the

Pno.

67

S. And you will

A. And you will

T. same, the same, the

B. same, the same, the

Pno.

69

S. age in the same neighbour-hoods;—

A. age in the same neighbour-hoods;—

T. same, the same, the

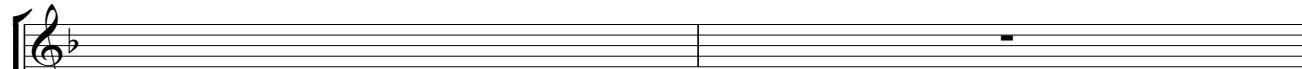
B. same, the same, the

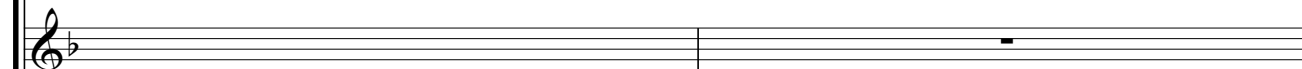
Pno.

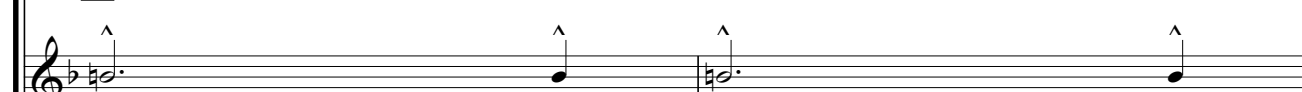
Zlatanou: The City (piano v.)

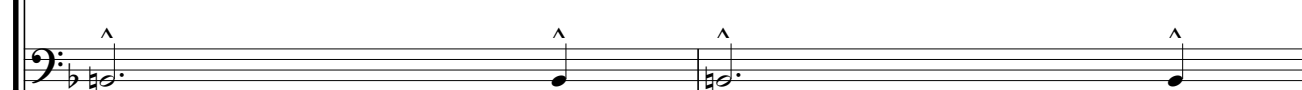
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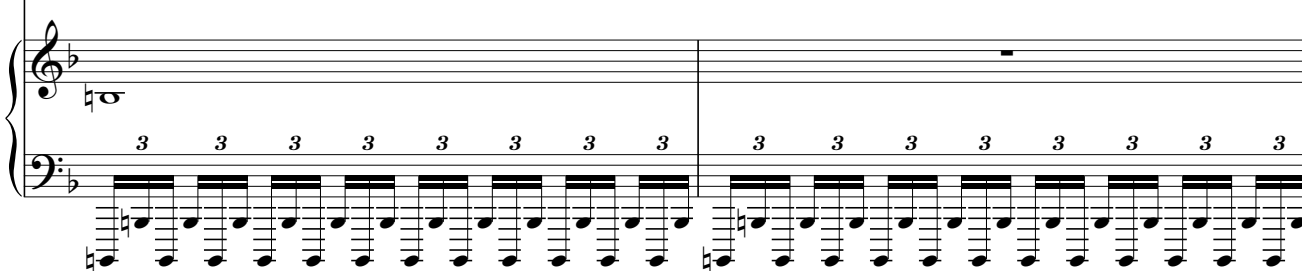
71

S. 

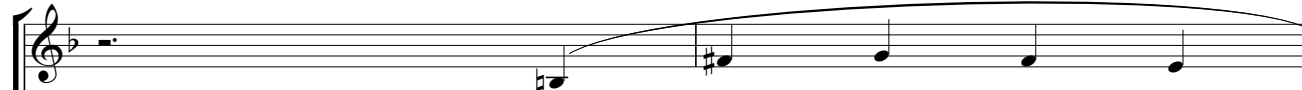
A. 

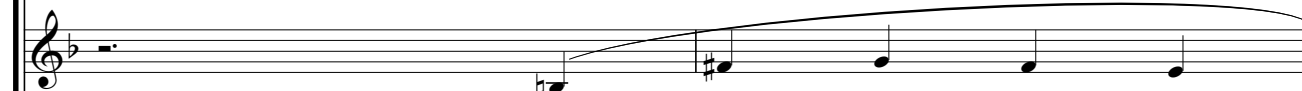
T. 
same, the same, the

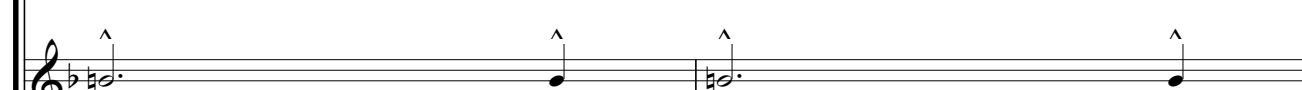
B. 
same, the same, the


Pno. 


73

S. 
in these same hou - ses

A. 
in these same hou - ses

T. 
same, the same, the

B. 
same, the same, the

Pno. 

75

S. you will grow gray.

A. you will grow gray.

T. same, the same, the

B. same, the same, the

Pno.

77

S.

A.

T. same, al - - ways,

B. same, al - - ways,

Pno.

Zlatanou: The City (piano v.)

10

79

S. Al - ways you will ar - rive in this

A. Al - ways you will ar - rive in this

T. al - - ways, al - - ways,

B. al - - ways, al - - ways,

Pno.

81

S. ci - - - ty.

A. ci - - - ty.

T. al - - ways, al - - ways,

B. al - - ways, al - - ways,

Pno.

83

S. Toa - no - ther land do not

A. Toa - no - ther land do not

T. Toa - no - ther land do not

B. Toa - no - ther land do not

Pno.

85

S. hope

A. hope

T. hope

B. hope

Pno.

♩=86

87

f

S. There is no ship for you, there is no road. As you have ru - ined your

A. There is no ship for you, there is no road. As you have ru - ined your

T. There is no ship for you, there is no road. As you have ru - ined your

B. There is no ship for you, there is no road. As you have ru - ined your

Pno. *mf*

95

S. li - fe here in this lit - tle cor - ner, you have des -

A. li - fe here in this lit - tle cor - ner,

T. li - fe here in this lit - tle cor - ner, you have des -

B. li - fe here in this lit - tle cor - ner,

Pno.

103

S. troyed it in the whole world

A. *f* you have des - troyed it in the whole world

T. troyed it in the whole world

B. *f* you have des - troyed it in the

Pno.

109

S. the whole

A. the whole

T. you have des -

B. whole world

Pno.

112

S. world.

A. world.

T. troyd it in the whole world.

B. whole world.

Pno.

Detailed description: This is a musical score for a vocal quartet and piano. It consists of five staves. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is labeled 'Pno.'. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: Soprano: 'world.'; Alto: 'world.'; Tenor: 'troyd it in the whole world.'; Bass: 'whole world.'. The piano accompaniment features a steady bass line and chords in the right hand.

intermezzo

between numbers 2. and 3. of FIVE KAVAFIS POEMS

Marilena Zlatanou

♩=68 *moderato e molto ritmico*

Piano

p *mp*

8

Pno.

mp *mf*

15

Pno.

mf *f*

23

Pno.

f *mf*

31

Pno.

f *mf*

38

Pno.

45

Pno.

53

Pno.

62

Pno.

ff *mf*

70

Pno.

mp

78

Pno.

ff *f*

87

Pno.

mf

95

Pno.

103

Pno.

mp

111

Pno.

mp

118

Pno.



126

Pno.



134

Pno.



139

Pno.



4. WALLS

Konst. Kavafis

Marilena Zlatanou

Tempo: ♩=76

Soprano

Alto

Tenor

Bass

Piano

mp wi - thout shame

mp wi - thout pi - ty, have

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

p

mp RH *mp*

8

S.

A.

T.

B.

Pno.

p built built high high walls walls

have and and walls walls walls

they great great walls walls walls

Zlatanou: Walls (piano v.)

2

17

S. *f* and now I sit here and des - pair.

A. *ff* walls a - round me. A.

T. *ff* a - round me. A.

B. *ff* a - round me. A.

Pno. *ff* *mf*

23

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

A. *f* this fate gnaws at my mind; for

T. *f* this fate gnaws at my mind; for

B. *f* this fate gnaws at my mind; for

Pno. *f*

28

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

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

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

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

Pno.

33

S.

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

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

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

Pno.

Zlatanou: Walls (piano v.)

4

38

S.  But I ne - ver heard a - ny

A.  walls. A

T.  walls. A

B.  walls. A

Pno.  *mf*

45

S.  noise or sound of builders.

A.  noise or sound of builders.

T.  noise or sound of builders.

B.  noise or sound of builders.

Pno.  *legato*

51

mp ♩=90

S. Im - per - cep - tib - ly they have shut me from the

mp

A. Im - per - cep - tib - ly they have shut me from the

mp

T. Im - per - cep - tib - ly they have shut me from the

mp

B. Im - per - cep - tib - ly they have shut me from the

Pno. ♩=90

P

con ped.

58

S. out - side world, im - per - cep - tib - ly

A. out - side world, im - per - cep - tib - ly

T. out - side world, im - per - cep - tib - ly

B. out - side world, im - per - cep - tib - ly

Pno.

Zlatanou: Walls (piano v.)

6

64

S. *ff*
out-side

A. *mf* *ff*
from the out - side world

T. *ff*
out - - side

B. *ff*
out - side

Pno. *mf* *ff*

5. THE WINDOWS

♩=100

mp

Soprano
Alto
Tenor
Bass

In these dar - kened rooms where I

mp

In these dar - kened rooms where I

b.c.

b.c.

p

Piano

8

S.
A.
T.
B.

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

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

Pno.

Zlatanou: Windows (piano v.)

2

15

S. to and fro, to find the win - dows.

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

T. *mf* I pace to and fro, I pace to and

B. *mf* I pace to and fro, I pace

Pno. *mp*

22

S.

A.

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

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

Pno. *mp*

29

S.  When a

A.  When a

T.  When a

B.  When a

Pno. 

37

S.  win - dow o - pens, it will be a con - so - la - tion, when a

A.  win - dow o - pens, it will be a con - so - la - tion, when a

T.  win - dow o - pens, it will be a con - so - la - tion, when a

B.  win - dow o - pens, it will be a con - so - la - tion, when a

Pno. 

Zlatanou: Windows (piano v.)

4

42

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

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

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

B.
win - dow o - pens it will be a con - so - la - - tio - n

Pno. *mp*

48

S.
win - dows___ can - not be found, or I can - - not find

A.
win - dows___ can - not be found, or I can - - not find

T.
win - dows___ can - not be found, or I can - - not find

B.

Pno.

53

S. them.

A. them.

T. them.

B.

Pno. *mp* *legato*

58 $\text{♩} = 166$

S. *mf*
And may - be it is best that I do not find them,

A. *mf*
And may - be it is best that I do not find them,

T. *mf*
A _____ And

B. *mf*
A _____ And

Pno. $\text{♩} = 166$ *mf*

Zlatanou: Windows (piano v.)

6

66

S. *mf*
and may - be it is best that I do not

A. *mf*
and may - be it is best that I do not

T. *mf*
may - be it is best that I do not find them.

B. *mf*
may - be it is best that I do not find them.

Pno. *f*

73

S. *f*
find them. May - be the light will be a new ty - ran - ny.

A. *f*
find them. May - be the light will be a new ty - ran - ny.

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

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

Pno.

82

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

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

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

B. _____

Pno.

90

S. _____ Who knows what

A. _____ Who knows what

T. _____ Who knows what

B. _____ Who knows what

Pno.

$\text{♩} = 100$ *p*

$\text{♩} = 100$ *pp*

Zlatanou: Windows (piano v.)

8

97

S. new things it will re - veal, it will re - veal, _____

A. new things it will re - veal, it will re - veal, _____

T. new things it will re - veal, it will re - veal, _____

B. new things it will re - veal, it will re - veal, _____

Pno.

104

f *molto rit*

S. who knows what. _____

f *molto rit*

A. who knows what. _____

f *molto rit*

T. who knows what. _____

f *molto rit*

B. who knows what. _____

molto rit

Pno.

6. AS MUCH AS YOU CAN

Konst. Kavafis

Marilena Zlatanou

♩=72

Soprano *mf*
E - ven if

Alto *mp*
As much as you can

Tenor *mp*
As much as you can

Bass *mp*
As much as you can

Piano *mp*
RH

5

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

A. as you want it A

T. as you want it A

B. as you want it A

Pno.

Zlatanou: As much As You Can (piano v.)

2

9

S. *f*
try _____ this, as much as

A. *f*
_____ as much as

T. *f*
_____ as much as

B. *f*
_____ as much as

Pno. *f*

11

S. *f*
you can; do not de - base it, do not de -

A. *f*
you can; do not de - base it, do not de -

T. *f*
you can; do not de - base it, do not de -

B. *f*
you can; do not de - base it, do not de -

Pno. *f*

15 $\text{♩}=200$

S. base _____ it _____ in___ ex - ces - sive

A. base _____ it _____ in___ ex - ces - sive con - tact with the

T. base _____ it _____ in___ ex - ces - sive con - tact with the

B. base _____ it _____

Pno. mf

21

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

A. world, _____ in the ex - ces - sive move - ments and talk. _____

T. world, _____ in the ex - ces - sive move - ments and talk. _____

B. in___ ex - ces - sive con - tact with the world, _____ in the ex - ces - sive move - ments and

Pno.

Zlatanou: As much As You Can (piano v.)

4

26

S. 

A. 

T. 

B. 

talk. ___

Pno. 

34 $\text{♩} = 72$

S. 

Do not de - base it, do not de - base

A. 

Do not de - base it, do not de - base

T. 

Do not de - base it, do not de - base

B. 

Do not de - base it, do not de - base

$\text{♩} = 72$

Pno. 

39

S. *mf*
 it A drag - ging it

A.
 it by ta - king it, drag - ging it of - ten and ex - po - sing it

T. *mf*
 it A drag - ging it

B.
 it, by ta - king it, drag - ging it of - ten and ex - po - sing it

Pno. *mf*

43

S. *f*
 of-ten and ex-po-sing it to re - la-tion-ships' and as - so-ci - a - tions' the

A. *f*
 to re - la-tion-ships' and as - so-ci - a tions' the

T. *f*
 of-ten and ex-po-sing it to re - la-tion-ships' and as - so-ci - a - tions' the

B. *f*
 to re - la-tion-ships' and as - so-ci - a - tions' the

Pno. *f*

Zlatanou: As much As You Can (piano v.)

6

47

S. dai - ly fol - ly, _____ the dai - ly fol - ly,

A. dai - ly fol - ly, _____ the dai - ly fol - ly, *mp* un - til _____ it _____ be-comes

T. dai - ly fol - ly, _____ the dai - ly fol - ly,

B. dai - ly fol - ly, _____ the dai - ly fol - ly, *mp* un - til _____ it _____ be-comes

Pno. *mp*

51

S. *mp* un - til _____ it _____ be-comes bur-den-some as an a - lien _____

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

T. *mp* un - til _____ it _____ be-comes bur-den-some as an a - lien _____

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

Pno.

54

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

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

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

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

Pno.

57

S. much as you can,

A. much as you can,

T. much as you can,

B. much as you can,

Pno.

Zlatanou: As much As You Can (piano v.)

8

59

S.  as


A.  as

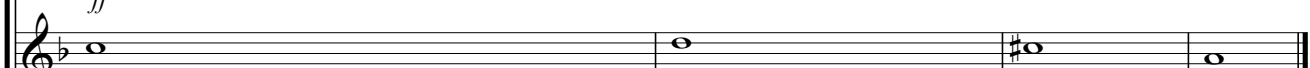
T.  as


B.  as

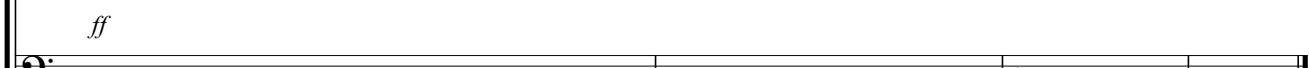
Pno. 

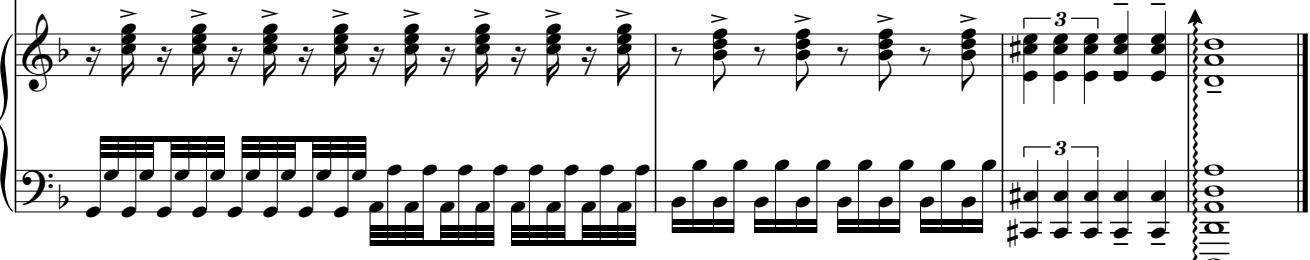
61 *ff*

S.  much as you can.

A. *ff*  much as you can.

T. *ff*  much as you can.

B. *ff*  much as you can.

Pno. 



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 πλοῦτη να σε δώσει η Ιθάκη.
Η Ιθάκη σ' έδωσε το ωραίο ταξίδι.
Χωρίς αυτήν δεν θάβγαινες στον δρόμο.
Άλλο 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.