

PHAEDRUS

for: solo baritone, solo percussion, chorus,  
Wind, and percussion ensemble.

BRITISH MUSIC INFORMATION CENTRE  
10 STRATFORD PLACE,  
LONDON, W1N 8AE

JAMES WOOD

For David Wilson Johnson, Robyn Schulkowsky, and the New London Chamber Choir

Instrumentation

**Winds:** 11 players arranged in 3 groups:


Piccolo  
2 oboes (2nd doubling Cor Anglais)  
E♭ clarinet  
B♭ clarinet  
Trumpet

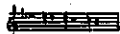
2 horns (concertante)


Trombone  
Contra-bass clarinet  
Contra bassoon

**Chorus:** Approximately 40 voices, with slight preponderance of Sopranos and Basses

**Solo Percussion:**








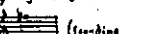




2 bongos  
3 tom-toms (3rd: bass tom with slack head)  
Large Bass Drum (suspended in ring frame for maximum resonance)  
Large pedal timp.  
Thunderchest (brass sheet, very thin)  
2 maracas (1 suspended vertically, the other free (played horizontally))  
Bamboos  
Cowbell: 

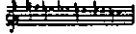

Simantra (plant of very hard wood)  
4 crotals: (suspended by cord,  mounted) (sounding 2 Bars higher)

2 gongs: (Tavanes, Thai or Burmese) 

**N.B.** Score written in C  
Horns: see notes at beginning section II for type of instrument required.

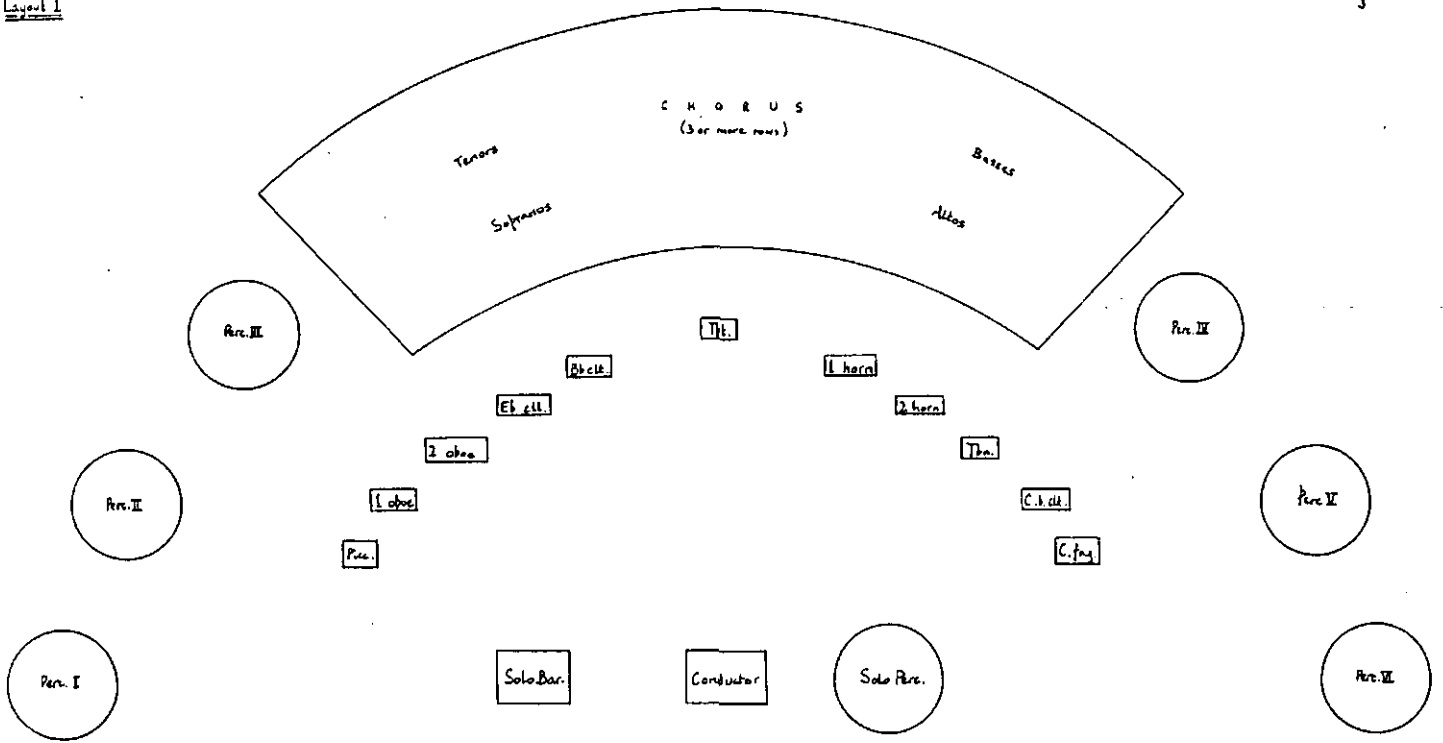
Percussion Ensemble (6 players):

I	II	III	IV	V	VI
2 bongos 3 tom-toms (3rd: bass tom, slack head) Large bass drum (suspended in ring frame for maximum resonance) Large pedal timp. Thunderchest (thin brass) 1 maraca (hanging vertical) Bamboos Cowbell <sup>**</sup> Simantra (plant of very hard wood) Very high sleighbells <sup>**</sup> (or Indian bells)	2 bongos 3 tom-toms (3rd: bass tom, slack head) Large bass drum (suspended as I)	2 bongos 3 tom-toms (3rd: bass tom, slack head) Large bass drum (suspended as I)	2 bongos 3 tom-toms (3rd: bass tom, slack head) Large bass drum (suspended as I)	2 bongos 3 tom-toms (3rd: bass tom, slack head) Large bass drum (suspended as I)	2 bongos 3 tom-toms (3rd: bass tom, slack head) Large bass drum (suspended as I)
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3 gongs:  (Tavanes, Thai or Burmese)	2 gongs:  (Tavanes, Thai or Burmese)	2 gongs:  (Tavanes, Thai, or Burmese)	2 gongs:  (Tavanes, Thai or Burmese)	3 gongs:  (Tavanes, Thai or Burmese)	2 gongs:  (Tavanes, Thai or Burmese - The low A♭ is a 'gong ageng' from Tavanes Gamelan.)
Med. tom-tam (c. 30") Large Chinese gymbal, or wind gong. Antique Gymbals: (x2)  (sounding 2 Bars higher)	Antique Gymbals: (x2)  (sounding 3 Bars higher)	Med./large tom-tam (c. 32"-34") Rain-maker Antique Gymbals: (x2)  (sounding 2 Bars higher)	Med. Chinese gymbal Gymbalitos: (x2) (small clashed gymbals c. 6", 8" diameter) Metallophone: (holed) <sup>**</sup> 	Large tom-tam (c. 36") Metallophone: (holed) <sup>**</sup> 	Metallophone: (holed) <sup>**</sup> 

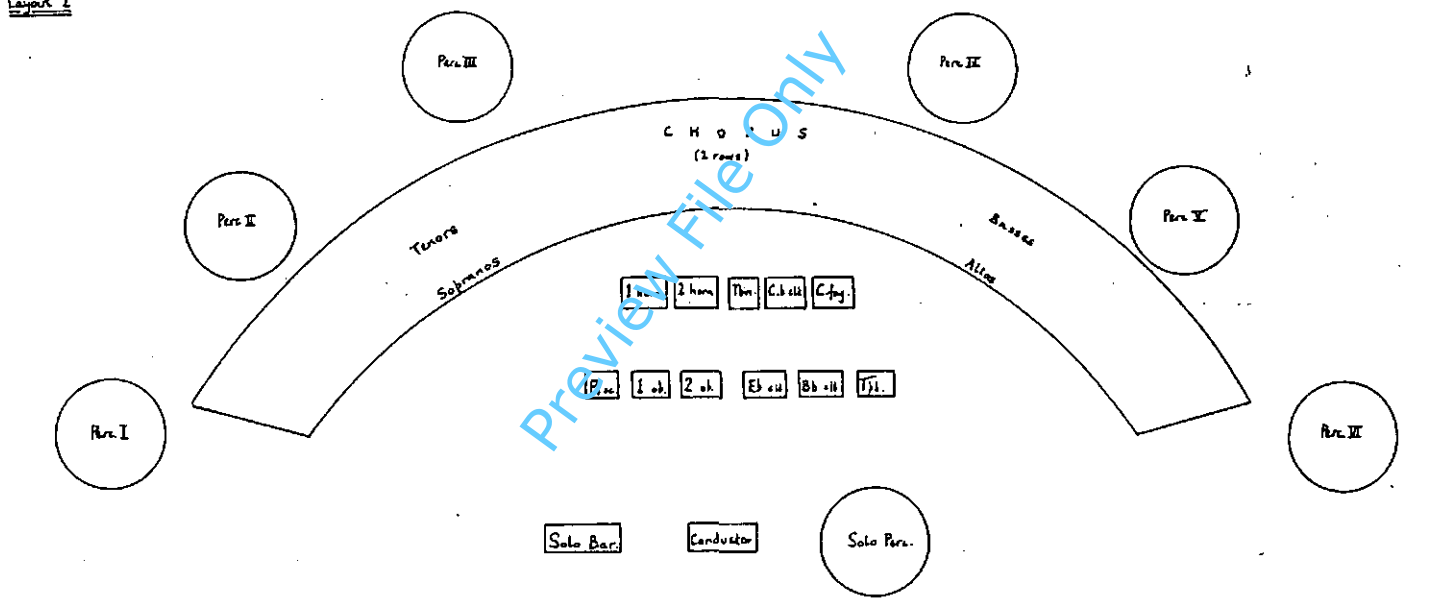
\* Crotals: The 6 bells should form as tight a cluster as possible, eg. ; corn better is to tune the bells in consecutive minor tones, centred around 

\*\* All 6 sets of sleighbells/Indian bells should be identical in count and pitch.

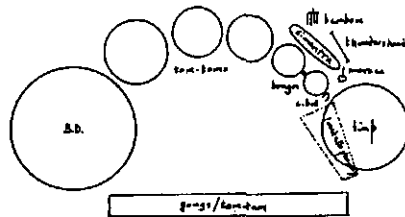
\*\*\* Metallophone: (Pars. II, III & VI) these are separate metallophone plates (No. strings) mounted on a simple frame without resonators, but open underneath. These are then mounted over the timpani head as close to the skin as possible (but not touching), so that maximum vibrations are picked up by the timpani head. The Map. pedal is then moved slowly up and down to produce continuous modulation of the timp. head vibrations. There is time to position the metallophone for the required section using the timp. already needed, but an extra (smaller) timp. may be employed specially for the metallophone, if preferred.



Layout 2



Basic layout of main instruments for each percussionist:



**Notes on the layout of performers:**  
 Either of these layouts may be adapted, or combinations of elements of both, depending on the nature of the stage area available. The main principle to follow is that the chorus of voices and the chorus of percussionists should have equal weight - on no account should the singers be placed behind the percussionists - the best plan is the reverse, with percussionists behind the singers (raised up on a podium) but to avoid the singers sounding late to the percussionists, and to help with the balance, layout 2 is ideal, therefore, but requires elaborate staging. Layout 1 is more practical but has the disadvantage of splitting the percussionists into two groups.

**NOTES**

**Notation:**

- ♯ = tone sharp
- ♭ = tone flat
- ♮ = tone flat

**Texts:**

- HYMN (2): Proculus/Hymn 3 (Ere Moyses) II. 1-9
- PART I: Plate: Proculus (from 246 d. - 247 (beginning))
- HYMN (3): Proculus/Hymn 3 (Ere Moyses) II. 10, 11
- PART II: Plate: Proculus (from 247 - middle line)
- HYMN (4): Proculus/Hymn 3 (Ere Moyses) II. 14, 15
- PART III: Plate: Proculus (250 end) - end of 251
- PART IV: Plate: Proculus (255 end - 256 (beginning))
- HYMN (5): Proculus/Hymn 4 (Hymnos Koinos eis Theos) II. 1, 6, 7.

**Duration:**

- Hymn (1)
- Part I
- Hymn (2)
- Part II
- Hymn (3)
- Part III
- Part IV
- Hymn (4)

Total: c. 27'

HYMN (I)

Horn 1  
 J. 126 sempre ben ritmico.

Horn 2  
 J. 126  
 Sempre ben ritmico, senza vibrato

Soprano  
 Hym. . . ne. o. . . men . . . me. ro. . . pōn . . . a. na.

Alto  
 Hym. . . ne. o. . . men . . . me. ro. . . pōn . . . a. na.

Horn 1  
 1

Horn 2  
 2

Soprano  
 1  
 ga . . gi. on, hym. . . ne. o. . . men phōs! . . . ch. . . ne. a

Alto  
 2  
 ga . . gi. on, hym. . . ne. o. . . men phōs! . . . ch. . . ne. a

Horn 1  
 1

Horn 2  
 2

Soprano  
 1  
 Hy. . . ga. te. ras . . . me. ga. lon . . . Di. os ag. la. o phō. nous. Hai

Alto  
 2  
 Hy. . . ga. te. ras . . . me. ga. lon . . . Di. os ag. la. o phō. nous. Hai

Horn 1  
 1

Horn 2  
 1

Soprano  
 1  
 Hy. . . chas ka. la ben. . . thos a. lō. . . o. me. ras . . . bi. o. . . toi. . . o ach. ran. fois . . . te. le.

Alto  
 2  
 Hy. . . chas ka. la ben. . . thos a. lō. . . o. me. ras . . . bi. o. . . toi. . . o ach. ran. fois . . . te. le

12

Hn. 1

Hn. 2

Supr.

Alto

tê . sin e . ger . si . no . ãn a . po . bí . lôn gê . ge . ne . ãn rhy . san . to dy .

tê . sin e . ger . si . no . ãn a . po . bí . lôn gê . ge . ne . ãn rhy . san . to dy .

13

Hn. 1

Hn. 2

Supr.

Alto

san . lê . tãn a . dy . na . ãn' kai speu . dein e . di . da . xan hy . per . ba . thy .

san . lê . tãn a . dy . na . ãn' kai speu . dein e . di . da . xan hy . per . ba . thy .

14

Hn. 1

Hn. 2

Supr.

Alto

cheu . mo . na lê . thên ich . nos e . chein , ka . tha . ras de mo . lein po . ti sym . no . mon

cheu . mo . na lê . thên ich . nos e . chein , ka . tha . ras de mo . lein po . ti sym . no . mon

15

Hn. 1

Hn. 2

Supr.

Alto

as . tron en . thea . pe . plang the . san .

as . tron en . thea . pe . plang the . san .

6 INTRODUCTION

♩ = 100

Solo Bar. *f* Πηγάκι πη-ρού δυναμιά το εν-βριθήσ' αείν' α-νά με-τε-ρ' ε-σ- . . . δου-σαίη το έβ' θε-όν γε-μω-σά-ει, κε- . . . κα- . . . νή- . . . κέ-δε- . . . μέ-λο-ς α-ρ-τί-ε.

Solo Perc. *simandira*

♩ = 100

Solo Bar. *f* πέ-μα-λι-σ-τά-ε-σ' πε-ρί το-σ' μα-ταί-ων θε-οί, το-δε θε-οί, ο-ν κα-λόν, σο-φόν, α-γα-θόν, και παν- . . . η-λί-τοι-ο-ν- . . . έ-σ-σι-ν.

Solo Perc. *simandira*

♩ = 116

Pn.  
Ob.  
Fl. cl.  
Bn. ob.  
Tpt.

Hr.  
1  
2

Sop. *(ben ritmico)* *f* η-δ' ε-σ- . . . γε-νη-θή-σ' ε-ν- . . . ο-ν- . . . α-κ- . . . τή- . . . κα-π- . . . πη- . . . σόν

Alto *(ben ritmico)* *f* η-δ' ε-σ- . . . γε-νη-θή-σ' ε-ν- . . . ο-ν- . . . α-κ- . . . τή- . . . κα-π- . . . πη- . . . σόν

♩ = 100

T.B. unia *f* Ταυ- . . . ται-σ' ε-σ- . . . τρε-ψέ-ται-ε-σ' και αυ- . . . νε- . . . ται-μα-λι-σ- . . . τα-γε-το-ύ-σ' ψυ-χί-σ' πη-ρ-ό-σ' μα, . . . α-ι-σ-χρ-ό-ι-δε-κα-ι-κα-κ-ή-σ' και ται-σ' ε-μ-αν- . . . τί-σ' πη-θί-ναι-ε-σ' και δι-ο- . . . λυ- . . . ται- . . . μέ-λο-ς α-ρ-τί-ε.

Ch. Perc. unia *simandira (a 6)*

d. 124

Perc.  
 Ob.  
 E♭ Cl.  
 B♭ Cl.  
 Trp.  
 1 Hrn.  
 2 Hrn.  
 Tbn.  
 C.♯ Cl.  
 C.♭ Cl.

d. 126

Sopr.  
 Alto.

*ben ritmico*

hy - lo - tra - phes - si pe - ri - kie - roi - si ma - nei - sai -  
 hy - lo - tra - phes - si pe - ri - kie - roi - si ma - nei - sai -

d. 126

Solo Perc.

*simancra*  
*2 Anger*  
*3 Snare*  
*4 Bass Drum*

**PART I**

d. 92-93

Solo Bar.

Ho - men - de - me - gas - HE - ge - man - en - ou - ra - nei -

*always very articulated and very rhythmic*

Solo Perc.

93

Solo Bar.

- Deus, e - lau - non - ple - non - har - ma, pro - los - po -

Solo Perc.

89

Solo Bar. *reu e tai di a kos mē pan ta kai e*

Solo Perc.

90

Solo Bar. *pi me lou me nos; tai the pe tai stra ti*

Solo Perc.

91

Solo Bar. *a the on te kai dai mo nō ka ta hen de ka*

Solo Perc.

92

Solo Bar. *me rē ke kos me nē*

Solo Perc.

Perc. I, II (cymb.)

93

T.B. solo *Me mei gar Hes ti an the an ol kol mo nē;*

Perc. I, II

Slower:  $\text{♩} = 65$  (♩ = 126)

94

T.B. solo *tōn d'el lōn ho sai en tōi tōn dō de*

Perc. I, II



121

T.B. unis.  
Ka . . . rith . . . mai . . . te . . . lay . . . me . . . noi . . . the . . . oi . . . ar . . . chan . . . las . . .

Per. I. VI

122

T.B. unis.  
he . . . goun . . . tai . . . ka . . . ta . . . ta . . . xis . . . hen . . . he . . . kas . . . tos . . .

Per. I. VI

123

T.B. unis.  
e . . . tach . . . the . . .

Solo Per.  
Piso.

Per. I. VI

124

*a tempo d. 24. 21*

Solo Bar.  
Pa . . . (oi) . . . lai . . . merj . . . ou . . . founj . . . Kai . . . ma . . . ka . . . ri . . . ai . . . the . . . ai . . . te . . .

*a tempo d. 24. 21*

Solo Per.  
(p)

125

Solo Bar.  
kai . . . di . . . e . . . no . . . dai . . . e . . . (en) . . . los . . . ou . . . ra . . . nou . . . has . . . the . . . on . . .

Solo Per.

126

Solo Bar.  
ge . . . nos . . . ou . . . dai . . . mo . . . nan . . . e . . . pis . . . tre . . . phe . . . tai . . . prat . . .

Solo Per.

149

Solo Bar. *f* *sub. mf*

tôn — he — kas — las — au — tôn — ba — hau — tou, he — pe

Solo Perc.

154

Solo Bar.

(e). tai — dho(e) — a — ei — e — the(e) — tôn — te — kai — du — ma — me

Solo Perc.

157

Solo Bar.

... mos; — hitto — mos — gar — ex — o — thei — ou — cho — rou

Solo Perc. *mp*

164

Solo Bar.

— his — ta — tai — Ho — tar — de — de — pro. (os) — dai — ta

Solo Perc. *mf* *f* *mf sempre*

169

Solo Bar.

kai — e — pi — thoi — nèn — i — o — siri, a — kram — e — pi

Solo Perc. *f ma non troppo*

174

Solo Bar.

tèn — hy — pou — ra — ri — on — hap — sè — da — po — reu — on

Solo Perc.

177

Solo Bar. *f* lai pros a mar tes hoi de (ai) ta me (en) the on o

Solo Perc. *f* *Sembra f*

*(Voz grava e glissando)*  
*(Sub. b. crac. base a base)*

178

Solo Bar. che ma li sor ro pos eu e ni a on ta

Solo Perc.

179

Solo Bar. rai di os po reu e bai ta de al la mo gis;

Solo Perc. *f*

*a pitch will be indistinct and approximate*

180

Solo Bar. bra thei gar ho bi (ai) ku kes ni (i) pos me te chan,

Solo Perc. *f* *rit.*

181

Solo Bar. e pi ten gan the pan te kai ba ru nan

Solo Perc. *f*

182

Solo Bar. hoi me ka las en te tham me nos ton he ni a

Solo Perc. *f*

Slower:  $\text{♩} = 65$  ( $\text{♩} = 126$ )

(200)

T.B. voice: En . . the . . de . . po . . nos . . te . . kai . . a . . . . . ga

Solo Bar: . . . . . chōri.

Perc. I, II

(201)

T.B. voice: es . . cha . . tos . . pay . . chēi . . pro . . kai . . kai . .

Perc. I, II

allacca

HYMN (2)

$\text{♩} = 108$

Fin.

1. Ch.

2. Ch.

Ev. Ch.

Tr.

1.  $\text{♩} = 108$   
# *cresc.*

1.  $\text{♩} = 108$   
# *cresc.*

Tr.

C. Org.

$\text{♩} = 108$

Sopr.

Alto.

Al . . la . . the . . ai . . kai e . . mei . . . . . o . . po . . lyb . .

Al . . la . . the . . ai . . kai e . . mei . . . . . o . . po . . lyb . .

221

Perc.  
 1. Ob.  
 2. Ob.  
 Eb Cl.  
 Bb Cl.  
 Trp.  
 1.  
 Hr.  
 2.  
 Tbn.  
 C. Fag.

Sopr.  
 Alto.

toi . . . è . . . lon e . . . rō . . . èri pau . sa . te kai no . e . . .  
 toi . . . è . . . lon e . . . rō . . . èri pau . sa . te kai no . e . . .

221

Perc.  
 1. Ob.  
 2. Ob.  
 Eb Cl.  
 Bb Cl.  
 Trp.  
 1.  
 Hr.  
 2.  
 Tbn.  
 C. Fag.

Sopr.  
 Alto.

rois — me — so — phon — bak — cheu — sa — te my — — thois;  
 rois — me — so — phon — bak — cheu — sa — te my — — thois; (Adesso)

PART II

d. 50-56

(232) (d. 108) R.T.

TM  
1  
Ha  
2  
Solo Bar  
Solo Perc  
Perc. I & II  
Perc. III

Lyrics: Hai men gar a. tha. na. tol ka. lov. me.

Annotations: *voiced / 1/2 whispered*, *molto esp.*, *maracas (single sounds - acc)*, *ch. maracas*, *1/2. bongo 1 (f)*, *maraca suspended vertically - circular motion roll, as smooth and continuous as possible*, *impetuously take over from maracas*.

(233)

Solo Bar  
Solo Perc  
Perc. II

Lyrics: - noi, he. nik' an pros ak. roi ge. non. ta, ex. o po. reu. . thei. sai es. . te. san e. pi tai tou ou. ra. mou ho. tai,

Annotations: *impetuously take over from maracas*, *pp soft*.

(234)

Solo Bar  
Solo Perc  
Perc. II

Lyrics: sta. sas de au las pe. ri. a. . gai he pe. ri. pho. ra, hai de the. o. rou. si ta ex. o tou ou. ra. mou

80  
Horns and Tpt. (d) Place lips on out- side of mouthpiece and blow air through the instrument while fingering the notes given. (The pitch will vary sound up to 1/2 tone higher than those fingered, but it is the relativity of the sounds produced that is the most important.) Dynamics: 'f' is subjective and means the loudest possible 'breath noise' without the instrument speaking. In the case of the Horns - this effect, with no pitch given, will sound better on the E alto Horns. The overall sound should be like a 1/2 voiced whisper, not dissimilar from the Solo Baritone's 1/2 voiced / 1/2 whisper, or from the maracas.





Slightly Quicker (d.c. 63)

160

Or. (4/4) *kal' a . . . xi . . . an*

Solo Bar. *Slightly Quicker (d.c. 63)*  
slightly more vocal than before, but still on the breath:  
(mp/mf) E-chei de ho . de.

Solo Perc. *MARACA (tom brime):*  
mp

I *very large sfz:* [p] (L.)

II

III *RAINMAKER: (start from nothing)*

Perc. *mp snt.*

IV

V

VI *niente*

Preview File Only

Gentle

Or. (4/4) *mp (balance N/)*

Alto *(mysterioso)*  
falsetto: *Mat' oim the.*

Tenor *molto leg. Mat' oim the.*

Solo Bar. *fol. me. te. on gar to ga. . le. thes ei. pein, al. . las te kai pe. ri a. le. . thei. as le. gon ta — he gar ach. ra. ma. fos te*

Solo Perc. *MARACA:*

I *bambas:* *f-fan (f):* (L.)

II *MARACA:*

III *mf* *niente*

Perc. *MARACA:*

IV *bambas:*

V *bambas:*

VI



170

C. & Cl. *mf*

All.

Tenor

Solo Bar.

ou di a noi a noi te kai e tis te mei  
 ou di a noi a noi te kai e tis te mei  
 kai as che ma tis fos kai a na. Hēs ou si a on tas ou sa, psy chēs ky ber nē tē mo noi ihe a tē noi, pe ri hēn to tes a.

276

C. & Cl. *mf*

All.

Tenor

Solo Bar.

a kē ra tōi tre pho me nē,  
 a kē ra tōi tre pho me nē,  
 iē thos e pi stē mēs ge nos, tou ton e chei ton to pōi.

277 *d. 54*

Trp. *breath noise*

Hr. *breath noise*

Thn. *breath noise*

C. & Cl. *harmon mutes*

C. Fag.

Sopr. 1

Sopr. 2

All. *mf*

Tenor 1

Tenor 2

Bass 1

Bass 2

Per. III

kai ha ba ses psy chēs ho sei an me tēi to dox stē kan de  
 i hami (2) (1.)

283

283

Trp. 1

Hr. 1

Hr. 2

Tbn. 1

C. & Cl. 1

C. & Cl. 2

Sopr. 1

Sopr. 2

Alto

Tenor 1

Tenor 2

Bass 1

Bass 2

xas thai... i dou sa di a chre nou to on a ga kai

287

*avec offrande*

287 *avec offrande*

Trp. 1

Hr. 1

Hr. 2

Tbn. 1

C. & Cl. 1

C. & Cl. 2

Sopr. 1

Sopr. 2

Alto

Tenor 1

Tenor 2

Bass 1

Bass 2

te kai the... rou sa la le the tre the kai te kai eu ba they





319

*molto* *Golla voce hardly voiced*

Solo Sax  
 oi . ka . de El . then . El . thou . sēs dau . tēs ho tē . ni . o . chas pros tēn phal . nētē tous hip . pouc stē . sas pa . re .  
*p. very expressive*

Solo Perc  
*(damp snare)*

II  
*molto* *Golla voce*

Perc  
 II  
 I

324

Solo Sax  
 . ba . lan am . . bro . si . ars tē kal ep' au . . tē nek . tar e . po . ti . sen .

HYMN (3)

328 *d.c. 69-76*

Hn.  
 1 *mf, dark*  
 2 *mf, dark*

Tbn.  
*straight mpeg.*  
*mf, dark, cold*

C.b. Cl.  
*mf, dark, cold*

C. Fag.  
*mf, dark, cold*

Tenor  
*dark, cold*  
*mf ai . . . e d' ex ho . ma . . doi . . o po . . ty . . plang . . ktoi . . o ge . . neth . . las,*

Bass  
*mf ai . . . e d' ex ho . ma . . doi . . o po . . ty . . plang . . ktoi . . o ge . . neth . . las,*

Perc  
 I  
 II  
 III  
 IV  
 V  
 VI



338

1  
Hr.

2

Tbn.

C. b. Cl.

C. Org.

Tenor

Bass

I

II

III

IV

V

VI

*f* hel . . . kel' e . mên . . . psy . . . chên . . . pa . . . na . . . le . . . mo . . . na

*f* hel . . . kel' e . mên . . . psy . . . chên . . . pa . . . na . . . le . . . mo . . . na

339

1  
Hr.

2

Tbn.

C. b. Cl.

C. Org.

Tenor

Bass

I

II

III

IV

V

VI

*mf* pros pha . . . os hag . . . non . . .

*mf* pros pha . . . os hag . . . non . . .



549

Fluo.  
 Ob. 1/2  
 Eb Cl. 3/3 Cl.  
 Tpt.  
 1  
 Hr.  
 2  
 Sopr.  
 Alt.  
 Perc.  
 I  
 II

ei . . . po . . . meri, mel' e . . . kei . . . nan  
 ei . . . po . . . meri, mel' e . . . kei . . . nan

553

Fluo.  
 Ob. 1/2  
 Eb Cl. 3/3 Cl.  
 Tpt.  
 1  
 Hr.  
 2  
 Sopr.  
 Alt.  
 Perc.  
 I  
 II

te e . . . lam . . . per on, te e . . . lam . . . per on,  
 te e . . . lam . . . per on, te e . . . lam . . . per on,



361

Picc.

Ob. 1

Ob. 2

Fl. 1

Fl. 2

Clar. in Bb

Clar. in Bb

Trpt. 1

Trpt. 2

Hr. 1

Hr. 2

Sopr.

Alto

I

Picc.

II

deu . . . ro l'el . . . thon . . . tes ka . . . bei . . . lè .  
 mf, poco a poco cresc.

deu . . . ro l'el . . . thon . . . tes ka . . . bei . . . lè .  
 mf, poco a poco cresc.

362

Hr. 1

Hr. 2

Sopr.

Alto

pha . men au . . . to di . . . a lès e . . nar . . ges . . ta . .  
 pha men au . . . to di . . . a lès e . . nar . . ges . . ta . .

371

Hr. 1

Hr. 2

Sopr.

Alto

.lès ais . . thè . . se . . sè . . rôn hê . . me . . te . . rôn stil .  
 lès ais . . thè . . se . . sè . . rôn hê . . me . . te . . rôn stil .

PREVIEW FILE ONLY

577

Hrn.

Sopr.

Alt.

Musical score for Horns (Hrn.), Soprano (Sopr.), and Alto (Alt.) parts, measures 577-580. The Soprano and Alto parts have lyrics: "bon e nar ges ta ta".

581

Picc.

Ob. 1

E♭ Cl.

B♭ Cl.

Tpt.

Solo Bar.

Picc.

IV

V

Solo Bar.

587

Solo Bar.

589

Solo Bar.

Musical score for woodwinds (Piccolo, Oboe, E♭ Clarinet, B♭ Clarinet, Trumpet) and Solo Baritone (Solo Bar.), measures 581-589. The Solo Baritone part has lyrics: "Op sie gar hē", "mi o xy ta tā tōm di a lou sō ma los", and "er che tai ais thē se on, hēi phro nē sis".

Preview File Only

398 (d. 108)

Picc. *stacc.*

Ob. 1 *stacc.*

Ob. 2 *stacc.*

Fl. Cor. *stacc.*

Cl. Cor. *stacc.*

Tr. *stacc.*

Solo Bar. *rit.*

*and. to... rai... tai.*

400 (d. 108)

Picc. *stacc.*

Ob. 1 *stacc.*

Ob. 2 *stacc.*

Fl. Cor. *stacc.*

Cl. Cor. *stacc.*

Tr. *stacc.*

*rit. ad lib.*

*liberamente:*

*preparati subito*

*lunghezza di batt.*

402

Solo Bar. *rit.*

*f* *dei... nous... gar an... rei... chen e... ro... tas, ei... ti... toi... ou... ton... he... au...*

404

Solo Bar. *rit.*

*f* *tās e... nar... ges ei... do... lon... pa... rei... che... to... eis... of... su... i... on...*

406

Solo Bar. *rit.*

*f* *kai... l'el... la... has' e... ras... ta... nym... de... kai... los... mo... non...*

*sub p. forte*

408

Solo Bar. *rit.*

*f* *tau... tōn es... che moi... ran, has' ek... pha... nes... ta... ton... ei... mai...*

410

Solo Bar. *rit.*

*f* *kai e... ras... mi... o... ta... ton.*

415

1. Solo

*rit. molto* *a tempo*

Solo Bar. *3 voices / 3 whistles - make esp.*

Ho men av - me - ne - o - te - les e - di - epin - thar - me - nos ouk o - xe - os en - thert - de - e - kai.

Solo Perc. *Musica: (Circled notes) tempo 12*

418

Perc.

1. Or.

2. Or. *(mute in C or Anglia)* *C or Anglia:*

Solo Bar. *rit. molto* *a tempo* *3 voices:*

se phe - re - kai pros av - to to kal - las, he - o - me - nos au - tou ten kai - de - e - po - ny - mi -

Solo Perc. *rit. molto* *a tempo*

Perc. I & II *rit. molto* *a tempo* *Musica: (Circled notes)*

421

Perc.

1. Or.

C. A.

Solo Bar.

an, hos tou se - be - tai pro - se - ron, all - hi - do - nei para - dos te - tra - po - dos namon bai - rein e - pi - chei - rei kai pai - dos - pe - rein, kai hy - brei pro - so - mi - lon ou

Perc. I & II *rit. molto* *a tempo*



434

Pic.  
 1 Ob.  
 2 Ob.  
 B. Cl.  
 Bb. Cl.  
 Tpt.  
 1 Tr.  
 2 Tr.  
 Tbn.  
 C. B. Cl.  
 C. Fag.

Solo Bar.  
 - pö. lon men e. phri. xe kai li. tön lo. te hy. päi. then au. lon öei. ma. tön,

Solo Perc.  
 (tr.)

Perc. I & II  
 (tambo.) (tr.) (tr.)

Sunday, Easter (1-18)

439

Pic.  
 1 Ob.  
 2 Ob.  
 B. Cl.  
 Bb. Cl.  
 Tpt.  
 1 Tr.  
 2 Tr.  
 Tbn.  
 C. B. Cl.  
 C. Fag.

Solo Bar.  
 malle jö. ailla, ei. sa pro. to. rön his the. on se. be.

Perc. I & II  
 (tr.) (tr.)



Sub. Rit. 1-16 RIT.

(1.58)

④

Pan.

1 ob.  
2 ob.

Es Cl.  
B♭ Cl.

Tpt.

3  
Hr.

2

Tbn.

C. I. Cl.  
C. II.

Sub. Rit. 1-16 RIT.

(1.58)

1 Sopr.

2 Sopr.

Alto

Tenor

Bass

*f* *sub.* *meno* *sub. p.* *sub.*

*f* *sub.* *meno* *sub. p.* *sub.*

*f* *sub.* *meno* *sub. p.* *sub.*

*f* *sub.* *meno* *sub. p.* *sub.*

Sub. Rit. 1-16 RIT.

(1.58)

Solo Bar.

*p* *leg.* *meno* *f* *mp dolce* *f* *molto*

*meno* *f* *mp dolce*

.tai, kai ei me e. de. di. ei ten les spho. dra ma. ri. as do. xan, thy. . di an hos a. gal. ma. ti kai the. oi, tois poi. di. kois.

Sub. Rit. 1-16 RIT.

(1.58)

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99

100

Faster: *d. 80*

Picc.  
1 Ob.  
2 Ob.  
Euph.  
Bassoon  
Tpt.  
L  
Hr.  
L  
Tbn.  
C. b. Clk.  
C. b. J.

*d. 58* *Faster: d. 80*

1 Sopr.  
2 Sopr.  
Alto  
Tenor  
Bass

*d. 58* *Faster: d. 80*

Solo Bar.  
Solo Picn.  
Perc. I

*agitato*  
I. . . dan. ta deu. tan ho. ion ex i. es phri. kēs me. ta bo. lē te kai hi.

*Stenduto: d. 26 (rit.)*

T. B. unis  
Solo Bar.  
Solo Picn.  
Perc. I & II unis

I. . . dan . . . . . ta deu . . . . . tan . . . . .

*rit.*  
dros kai ther. ma. tēs a. - ē. - thēs lam. ba. nei;



461

T.B. unis  
hol . on ek tes phre . kēs me . la . bo . lē te

Solo Bar.  
de . xa . me . nos gar tou kal . lous tōn a . por . ra . en di . a . tōn om . ma tōn e . ther . man . thē hēi hē  
*f. come primo*

Perc. I, III unis

464

T.B. unis  
kai . hi . . . . . dros kai ther . mo . tes a . .

Solo Bar.  
tou pte . rou phy . sis ar . de . tai , ther . man . then . kos de . ta . kē ta pe . ri tēn ek . physin , ha . pa . lai hy . po skē . ra tē . kos sym .

Perc. I, III unis

473

T.B. unis  
ē . thes lam . ba . nei ;

Solo Bar.  
me . my . ko . ta eir . ge mē blas . ta . nei , e . pir . ry . ei . sēs de tēs tro . phēs

Solo Perc.

Perc. I, VI unis

476

P.m.

1 ca.

2 ca.

Fl. ca.

Ba. ca.

Tp.

1

Hr.

2

Tn.

C. B. ca.

C. F. ca.

Solo. Bar.

Foster: d:80

Solo. Bar.

Foster: d:80

Per. I, II

mita

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1000

di. de. se te kai ha me. se phy. es. thai a. po. tes rhiades ho. to. pe. rau koules hypo. pan to tes psychis ei des; pa. sa gar en to pa lai. pre. ro. ti.

181

Perc.

I. Tr. Op.

Fl. Clar.

1

Hrn.

2

Trbn.

C. b. Clar.

C. Clar.

Faster still: ♩ = 84

Sopr.

1

Alto

3

Tenor

1

Bass

SOE OU NE TOU HO NA KI

SOE OU NE TOU HO NA KI

Faster still: ♩ = 84

Solo Acc.

Faster still: ♩ = 84

I

II

III

Perc.

II

III

IV

PREVIEW FILE ONLY

Flu.  
1. Fl.  
Etu.  
3.  
4.  
Tbn.  
C. 1. Ch.  
C. 2.

Sop. 1  
1.  
Alto  
3.  
Tenor 2  
Bass

To — o — phy — ou — pa — ra —

Solo Bar.

om on kar-tai ho. le kai a. na ke. ki. ei, kai hafer to ton o danta phy am ton pa. thos peri tous odontas gig. retai holan ar. ti phy. o. sin,

I  
II  
III  
IV  
V  
VI

Picc.  
 I. 2. Ob.  
 E♭ Cl.  
 B♭ Cl.  
 1. Hrn.  
 2. Hrn.  
 Tbn.  
 C. B. Cl.  
 C. Fog.

Sopr. 2  
 1.  
 Alto  
 3.  
 Tenor 2  
 Bass

RI o DO TA TA PHY  
 TOU DON TAS GI NA  
 TOU DON TAS GI NA

Solo Bar.

Kré-sis te kai a. ga. na. ké... sis pe ri la ou. la, l'au. ton de pé pen th mé tou pte ro. Hy. ein ar cha. me. nou pa. tré; Séis te kai a. ga. nat.

I.  
 II.  
 III.  
 II.  
 I.  
 VI.



Slightly Quicker : d. 92

(99)

Fl. *mf* sempre leg. ma ben preciso

Cl. in C. *mf* sempre leg. ma ben preciso

B♭ Cl. *mf* sempre leg. ma ben preciso

Trp. *f* sempre leg. ma ben preciso

Hr. 1

Hr. 2

Trbn. *f* *rit. molto*

C. in C. *mf*

C. in B♭ *mf*

Sopr. 1

Alto 1

Tenor 1

Bass

*mf* *rit. molto*

Ho - tan - men - am - bis - po -

Solo Dr. *mf* *rit. molto*

... tai gai gar ga lis. de tai huy. ou sa ta Ma. ra.

I

II

III

IV

V

VI

*mf* *rit. molto*