

HARIS KITTO

PRIAM'S NIGHT-JOURNEY

based on the K. Cavafy's poem

for voice (^{mezzo}soprano), clarinet in Bb
(doubling bass-clarinet in Bb), violin,
cello and Piano.

ΠΡΙΑΜΟΥ ΝΥΚΤΟΠΟΡΙΑ

Ἄλλος ἐν τῇ Ἰλίῳ κ' οἰμαρχή.
Ἥ γῆ

ἐπὶ Τροίας ἐν ἀρξαστορικῇ πυρῷ και δέει
τὸν μέγαν Ἔκτορα τὸν Πριάμειδον βλαίει.

Ὁ θρῆνος βοερός, βαρυσ ἦρεϊ.
Ψυχῇ

δὲν μένει ἐν τῇ Τροίᾳ μηδ' ἀνδοῦσα,
τοῦ Ἔκτορος σὴν μητρίην ἀρμελοῦσα.

Ἄλλ' εἶναι μάταιος, ἀνωφελέης
πολλὸς

θρῆνος ἐν πόλει ταλαιπωρητέην·
ἢ δ' ὀφειλῆς κωφεύει εἰρηαρχέην.

Τ' ἀνωφελέῃ ὁ Πριάμος μεῶν,
χρυσοῦν

ἐξέρει ἐκ τοῦ θηραυροῦ προεδέει
λέθησας, κώπης, και κλάνας κ' ἔπει

χρυσῶνας, σφίποδας, πέστων ὀφρῶν
λαμπρῶν,

και ἔπει ἔλλο προεφορεῖ εἰκασίει,
κ' ἐπὶ τοῦ ἔργου, και τὴν οὐκ εἰσάγει.

θῆμι μὲ γύρω ἀπὸ τοῦ φορεῶν
ἔχθρον
τοῦ γένου τοῦ εἰς ὄμμα δ' ἀνακτιήσῃ,
και μὲ θέπειν κηδεῖαν νὰ εὐφραῖ.

Φεύγει ἐν τῇ νυκτὶ τῇ στυγρῇ.
λαλεῖ

ὄλιγα. Μόνην σκέψιν τώρα ἔχει
ταχὺ, ταχὺ εἰς ἄφρα του νὰ εὐφραῖ.

Ἐκτείνεται ὁ ἴστρος ἰσχυρός.
εἰκασίως

ὁ ἀνεφὸς ὀδύρεται κ' οἰκισίει.
κέρως ἀπαισιος μικροῦν κρύβει.

Ἔτω, κυνὸς ἀκούει ὄρακῃ·
ἐκεῖ,

ὡς γυῖρος λαγῶν πέφνῃ ταχύπους.

Ὁ βασιλεὺς κενεῖ, κενεῖ τοὺς ἵππους.

τῆς περὶ τὸν ἔφυγον οὐκ εἰ
λαλεῖ,

και ἀποροῦν πρὸς τὴν ἐν ἰούτῃ θία
περὶ ὁ Δαρδανίδης πρὸς τὰ ἡλοῖα

Ἀρρεῖων φοινῶν, και ἄγραιων
σκαῖων.

Ἄλλ' ὁ βασιλεὺς αὐτὰ δὲν εἰς προεδέει
πρὸς τὸν ἔργου του ταχὺ, ταχὺ νὰ εὐφραῖ.

κ. Καβάφης, 1893

PRIAM'S NIGHT-JOURNEY (translated by the composer)

There is pain and lamentation in Ilium.
of Troy is in bitter despair and dread,
it weeps for the great Hector, son of Priam.

The loud threnody echoes heavily.
Not a soul
in Troy is left not mourning,
the memory of Hector neglecting.

But the great lamentation is in vain,
superfluous,
in the wretched city
the ill-disposed destiny is deaf.

Priam, hating the useless, takes out
gold
from the treasury; he adds
cauldrons, rugs and cloaks; and even

chitons, tripods, a stack of pepylums
sparkling
and whatever other offering he considers handy
and piles them on the chariot.

With ransom he wants to recover from the dread
foe
the body of his child
and honor it with a venerable funeral.

He leaves in the silence of night
He speaks
little. The only thought he has now
is for the chariot to run swiftly, swiftly.

The dreary road stretches before him.
Pitiously
The wind wails and laments.
A frightful raven croaks in the distance.

Here the barking of a dog is heard;
over there,
a hare passed swift-footed, like a whisper.
The king spurs, spurs the horses on.

The shadows of the plain awaken
sinister,
and they wonder why the scion of Dardanus
flies in such haste toward the ships
of the murderous Argives and Achaeans
boorish.
But the king does not notice these things;
provided the chariot runs swiftly, swiftly.

K. Cavafy, 1893

NOTATION - INSTRUCTIONS FOR THE INSTRUMENTALISTS

Violin & Cello :

- s.p. = sul ponticello
- s.t. = sul tasto
- ord. = ordinario
- ord. → s.p.
etc. = move smoothly between two states
- s.v. = senza vibrato
- n.v. = normal vibrato
- incr. vibr. = increase vibrato to an extreme point of loose pitch and frantic character (approx. 3rd minor around the note)
- = glissando with "molto vibrato"
etc.
- ♩ = "Bartok" pizzicato (snap pizz.)
- +
- = accelerando (or the opposite) within specific duration
etc.

Clarinet and Bass-Clarinet in Bb :

- s.v. = senza vibrato
- n.v. = normal vibrato
- incr. vibr. = increase vibrato
- flz = "flutter" tonguing
- bend = bend the note (as much as possible)
- smorz. = "smorzato" effect (volume vibrato by pressure)
- = accelerando (or the opposite) within specific duration
etc.

Piano:

- ped. → = sempre ped.
- with. ped. = use of the pedal according to the player's judgement
- 1c. = "una corda"
- 3c. = "tre corde"
- = accelerando (or the opposite) within specific duration

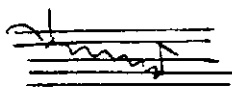
NOTATION - INSTRUCTIONS FOR THE SINGER

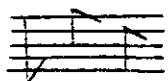
s.v. = senza vibrato

n.v. = normal vibrato

ord. = ordinario (including vibrato when there is no n.v. or s.v. indication)

incr. vibr. = increase vibr. to as much as possible (approx. minor 3rd around the note)

 = glissando with "molto" vibrato



a. b. c.

= spoken

a. with high voice (highest possible)

b. with ordinary, medium voice

c. with low voice (lowest possible)

$\overset{\parallel}{x}$, $\underset{\parallel}{x}$ etc. = "sprechgesang"

PHONETIC ALPHABET

(Based on the International Phonetic Alphabet)

a → palm / hat

ɛ → bed / sled

l → see / sit

o → hot / spet

v → hoover / loo

y

→ like yes with more pressure of the tongue

r

→ like french sur or arrivé with no the R vibration

ʒ

→ the

θ

→ thin

R

→ rein (German rolled r in the front of the mouth)

x

→ like German Ach

ɛ

→ like German Ich

s

→ celing

k

→ cat (when ke, it sounds in the front of the mouth like kee, but with very fast e)

ks

→ ex, Xmas

The rest of the consonants sound like the English ones.

word-by-word translation for the singer, using the phonetic alphabet and with the accents

A

άλτῳς ἐν τῷ λίσσῳ κλῆσθι
 pain in ⁱⁿ lⁱⁿing and lamentation

τῆς τριάς ἐν ἀπελπισμῷ πικρὸν καὶ δῆλον
 of Troy is in despair bitter and dread
 the ^{the} ^{land}

τὸν μέγαν ἕκτορα τὸν πριάμῳ γένετο κλέει
 the great Hector the son of Priam it weeps

ὁ θρήνην βοῶντος, βαρῆς ἠχῆς
 the threnody is loud, heavily it echoes

ἔτι μὲν ἐν τῇ τριάδι οὐκ ἐπένθησα,
 is not left in Troy not mourning

τὸν ἕκτορα τὴν μνήμην ἀμελῶσα
 Hector's the memory neglecting

ἀλλ' οὐκ ἔστιν ἀνόητος
 but it is vain useless

πολλὰ
 superfluous

θρήνην ἐν πόλει ταπεινῶν;
 the lamentation in city hardships

ὁ δὲ δαίμων ἄσπαστος ἡμῶν
 the bad-destined is silent wretched

B

τῶν ἀνόητων ὁ πριάμῳ μίσος,
 the useless Priam's hating

χρυσῶν
 gold

ἐκείνη ἐκ τῆς θησαυροῦ προσθέτει
 he takes out from the treasury he adds

λέβητας, τὰ πύργους καὶ χιτῶνας; καὶ ἐπι
 cauldrons, rugs and cloaks and even

ἐπιβάσεις, τρίποδας, πέπλον σόρων
 chitons, tripods, peplums stack

λαμπρῶν
 sparkling

καὶ ὅτι ἄλλο προσφορῶν ἔχει
 and anything else offering/handy he has

καὶ ἐπὶ τὴν ἀρμάτωσιν ταῖς στίβας
 and on his chariot he puts them

θέλει με λίτρα ἀπὸ τῶν τρομέων
 he wants with ransom from the dread

ἐχθρῶν
 foe

τὴν τέκνην τὴν τοῦ σώματος ἀναστήσει
 his child's the body to recover/regain

καὶ μετὰ σεπτῶν κηδῶν ματαμίσει.
 and with venerable funeral to honor

C

févyl em tl nukti tl sigyli
leaves in the night the silent

lali
he speaks

olita. mómly sképsm tóra égl
little. The only thought now he has

taçi, taçi to árma tv na tréçl.
swiftly, swiftly his chariot to run.

εκτίnete ο δρόμος ζοφερός
stretches the road dreary

λκέρως
pitilessly

ο άνεμος σδίρετε κλυόζη
the wind wails and laments

κόρακς άπέσλος μακρόθεν κρόζη.
raven frightful in the distance croaks

εδώ, κλυός ακιρέτλακι ;
Here, of a dog a barking is heard

εκι,
over there

ος ψιθίρος λάτος περνά ταçίπυς
like a whisper a hare passes swift-footed

ο βασιλέψς κεδά, κεδά τυς ίπυς
the king spurs spurs the horses

της πέδλάδος εκσιπύων σκίε
of the plain awaken shadows

λεέ
sinister

κε άπορύμ προσ tl em τόσι vía
and they wander for what in such a haste

πέτα ο δάρδανίδυς προσ τα πλία
flies the scion of Dardanus toward the ships

αργίον φόμικόν, κε αφεόν
of Argives murderous and Achaeans

σκεόν.
boorish.

αλλά ο βασιλέψς άφτά δέν τα προσέçl ;
But the king these things does not notice

έθάνη το árma tv ταçi, ταçi na tréçl.
provided his chariot swiftly swiftly to run.

ΠΡΙΑΜΟΥ ΝΥΚΤΟΠΟΡΙΑ

(Priam's Night-Journey)

based on K. Cavafy's poem

H. Kittos

May-June 2000

rev. 2001

$\text{♩} = 92$

Score for Voice, Violin, Cello, and Piano. The score is in 9/8 time and consists of four systems. The first system shows the beginning of the piece with a tempo of 92. The second system includes performance instructions such as "s.p.", "ord.", "increase vibr.", "gliss. with molto vibr.", "sul G", and "sul E". The third system includes "sul D", "sul A", and "pizz."/arco markings. The fourth system shows the end of the piece. A large blue watermark "PREVIEW FILE ONLY" is overlaid on the score.

5

Handwritten musical score for Violin I (Vln I), Violin II (Vln II), Viola (Vc), and Piano (Pno). The score is divided into four measures by vertical dashed lines. The time signature is 10/8. The key signature has one sharp (F#).

Violin I (Vln I): Starts with a whole note chord (F#, C, G, D) in measure 1. Measure 2 features a half note (F#) with *s.v.* and *pp*, followed by a half note (C) with *m.v.* and a crescendo line. Measure 3 has a quarter note (G) with *ff* and a quarter note (D) with *ff*. Measure 4 has a quarter note (F#) with *ff* and a quarter note (C) with *ff*.

Violin II (Vln II): Starts with a half note (F#) with *s.p.* and a half note (C) with *ord.* in measure 1. Measure 2 has a half note (G) with *incr. vibr.* and a half note (D) with *ff*. Measure 3 has a quarter note (F#) with *pizz.* and *ff*, and a quarter note (C) with *ff*. Measure 4 has a quarter note (G) with *s.p.* and *ord.*, and a quarter note (D) with *ord.* and *incr. vibr.*.

Viola (Vc): Starts with a half note (F#) with *incr. vibr.* and *mf*, and a half note (C) with *ff* in measure 1. Measure 2 has a half note (G) with *ff* and a half note (D) with *ff*. Measure 3 has a quarter note (F#) with *ord.* and *arco*, and a quarter note (C) with *incr. vibr.* and *fp sub.*. Measure 4 has a quarter note (G) with *s.p.* and *ord.*, and a quarter note (D) with *incr. vibr.* and *ff mf sub.*.

Piano (Pno): Measures 1 and 2 are empty. Measure 3 has a whole note chord (F#, C, G, D) with *ff*. Measure 4 has a whole note chord (F#, C, G, D) with *ff* and a *ped.* marking below the staff.

10 $\Gamma=108$

$\Gamma=92$

Handwritten musical score for B♭ clarinet (B♭c), Violin (Vln), Viola (Vc), and Piano (Pno). The score is divided into two sections by a double bar line. The first section is marked with a tempo of $\Gamma=108$ and the second with $\Gamma=92$.

B♭c: Starts with a 3/8 time signature, then changes to 2/4. Dynamics include *mp*, *ff*, and *ffz*. Performance markings include *s.v.*, *m.v.*, and *ffz*.

Vln: Starts with a 3/8 time signature, then changes to 2/4. Dynamics include *f*, *mf*, *sub.*, *ff*, and *ffz*. Performance markings include *incr. vibr.*, *s.p.*, *marcato*, *non legato*, *s.p.*, *ord.*, and *s.p.*.

Vc: Starts with a 3/8 time signature, then changes to 2/4. Dynamics include *f*, *ff*, *mf*, *sub.*, *mp*, and *ff*. Performance markings include *s.p.*, *ord.*, *incr. vibr.*, and *s.p.*.

Pno: Features chords and arpeggios. Dynamics include *ff* and *mf*. Performance markings include *ped.* and *8 ped.*.

15

$\Gamma = 108$

Handwritten musical score for five staves: Flute (Fl.), Violin (Vcln.), Viola (Vcl.), Violoncello (Vcl.), and Piano (Pno.).

Flute (Fl.): Measures 1-4. Includes dynamics *ff*, *fz*, *f*, *mf*, *sub.*, *f*. Performance markings include *s.v.*, *SMORZ.*, and *f*.

Violin (Vcln.): Measures 1-4. Includes dynamics *ff*, *mf*, *sub.*, *f*, *marcato*, *ff*, *mf*, *sub.*, *f*. Performance markings include *ord.*, *s.p.*, *incr. vibr.*, and *sfz*.

Viola (Vcl): Measures 1-4. Includes dynamics *f*, *ff*, *f*, *marcato*, *f*. Performance markings include *ord.*, *s.p.*, *incr. vibr.*, and *sfz*.

Violoncello (Vcl.): Measures 1-4. Includes dynamics *f*, *ff*, *f*, *marcato*, *f*. Performance markings include *ord.*, *s.p.*, *incr. vibr.*, and *sfz*.

Piano (Pno.): Measures 1-4. Includes dynamics *ff*. Performance markings include *senza ped.*, *3*, *7*, and *2*.

Tempo marking: $\Gamma = 108$ appears at the top and above the piano staff.

19 $\text{♩} = 92$

$\text{♩} = 84$

Handwritten musical score for guitar (B/C), violin (Vln), viola (Vc), and piano (Pno). The score is divided into two sections by a double bar line. The first section is marked $\text{♩} = 92$ and the second section is marked $\text{♩} = 84$.

Guitar (B/C): The first section features a melodic line with a *flz* (flageolet) effect, a *bend*, and dynamics *dim.*, *fp*, and *mf*. The second section includes a *flz* and a complex rhythmic pattern with a *5:3* ratio.

Violin (Vln) and Viola (Vc): Both parts play in parallel motion. The first section includes *s.v.* (sul tasto), *ff psub.*, *ff*, and *pizz.* (pizzicato) markings. The second section includes *arco* (arco) and *p* (piano) markings.

Piano (Pno): The first section features a complex rhythmic pattern with *ff* dynamics and *ped.* (pedal) markings. The second section features a sustained chord with *ped.* and *** markings.

24 accel. -----> $\text{♩} = 112$

Handwritten musical score for strings and piano. The score is divided into four staves: B/c (Violin I), Vln (Violin II), Vc (Viola), and Pno (Piano). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various performance instructions and dynamics.

- B/c (Violin I):** Starts with *ord.* and *ffmp sub.*. A bracketed section is marked *7:5!*. Dynamics include *f*, *p*, *pp*, and *f*. Includes *s.v.* (sul tasto).
- Vln (Violin II):** Starts with *pp*. Includes *add trem.* and *pizz.* (pizzicato). Dynamics include *f* and *pp*.
- Vc (Viola):** Starts with *ord.* and *pp*. Includes *pp*, *p*, *pp*, *pizz.*, and *ff*. Includes *m.v.* (movimento) and *arco* (arco). Dynamics include *p* and *mf*.
- Pno (Piano):** Starts with *f*. Includes *cresc.* (crescendo) and *ped.* (pedal). Dynamics include *ff*, *ff*, and *pp*. Includes *staccato* and *!* (accent).

Additional markings include *acc.* (accelerando) and $\text{♩} = 112$ in the piano part. A large blue watermark "Preview File Only" is visible across the center of the page.

29 rit. ----- $\Gamma=76$ $\Gamma=84$ accel. ----- $\Gamma=120$

Vln

Vc

Pno

mf *ffmp sub.* *fpp sub.* *ff*

rit. ----- $\Gamma=76$ $\Gamma=84$ *accel.* ----- $\Gamma=120$

incr. vibr. *(pizz.) f* *S.P.* *non legato* *ped.* *

A

34 rit.

$\Gamma = 76$
 $\text{J} = 92$

ff mf *incr. vibr.* *ff* *f*

Handwritten musical score for Voice (Soprano), B/c., Vln, Vc, and Pno. The score is divided into two systems by a vertical dashed line. The first system is marked "rit." and the second system is marked with tempo markings $\Gamma = 76$ and $\text{J} = 92$.

Voice (Soprano): The vocal line begins with a rest, followed by a melodic phrase starting on a whole note G4. Dynamics range from *ff* to *f*. Performance instructions include *incr. vibr.* and *ff*.

B/c. (Bassoon/Clarinet): The woodwind line starts with a rest, then plays a melodic line with dynamics *ff* and *f*. It includes a *sfz* marking and a *dim.* instruction.

Vln (Violin): The violin line begins with a rest, then plays a melodic line with dynamics *mf* and *ff*. It includes *pizz.* (pizzicato) and *arco* (arco) markings, as well as *s.p.* (sordina) and *fff dim.* instructions.

Vc (Viola): The viola line starts with a rest, then plays a melodic line with dynamics *mf* and *ff*. It includes *pizz.* and *arco* markings, and *fff sub.* and *incr. vibr. cresc.* instructions.

Pno (Piano): The piano accompaniment features a complex rhythmic pattern with chords and arpeggios. Dynamics include *f* and *cresc.*. Pedal markings include *(senza ped.)*, *ped.*, and *ped.* with asterisks.

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38

Violin (V): *ff* *mf* *ff* *n.v.* *f* *fp* *f* *mf* *mp* *mf*
incr. vibr. *incr. vibr.* *n.v.*

Bass (B/c): *f* *fp* *ff*
bend *bend* *s.v.* *add flz*

Viola (Vln): *fp* *ff*
ord.

Violoncello (Vc): *ff* *fff* *f* *pp*
s.p. *ord.* *s.p.v.*

Piano (Pno): (ped.)

Preview File Only

Handwritten musical score for a string quartet, featuring staves for Violin I (Vn I), Violin II (Vn II), Viola (Vc), and Piano (Pno). The score includes dynamic markings, performance instructions, and tempo changes.

Violin I (Vn I): Starts with a circled number 43. Dynamics include *ff*, *mf*, *f*, and *ff*. Performance instructions include *incr. vibr.*, *flacc.*, *ritas*, *s.v.*, *bend*, and *n.v.*. A tempo change to $\Gamma=84$ is indicated.

Violin II (Vn II): Dynamics include *pp* and *ff*. Performance instructions include *s.v.* and *add flz*.

Viola (Vc): Dynamics include *fff*, *mf*, *p*, *f*, and *mp*. Performance instructions include *pizz.*, *arco*, and *ord.*

Piano (Pno): Dynamics include *pp* and *ff*. Performance instructions include *ped.* and *senza ped.*. A tempo change to $\Gamma=92$ is indicated.

The score is marked with a large blue watermark: "Preview File Only".

Handwritten musical score for five instruments: Violin (V), Clarinet (Cl), Violin (Vln), Viola (Vc), and Piano (Pno). The score is divided into four measures by vertical dashed lines.

- Measure 1:**
 - V:** Starts with a circled "50". Dynamics include *f* and *s.v.* (sul vibrato). A fermata is present over the first measure.
 - Cl:** Instruction: "take the clarinet (sounds a 2nd lower)". Dynamics: *p*.
 - Vln:** Dynamics: *f*, *p*. Includes *ord.* (ordine) and *s.p.* (sul ponticello) markings.
 - Vc:** Dynamics: *f*, *sub.* (subito). Includes *ord.* and *s.p.* markings.
 - Pno:** Dynamics: *ff*, *dim.*. Includes *8* (octave) and *senza ped.* (senza pedale) markings.
- Measure 2:**
 - V:** Dynamics: *f*, *s.v.*, *m.v.* (more vibrato).
 - Cl:** Dynamics: *f*, *p*. Includes *s.v.* and *m.v.* markings.
 - Vln:** Dynamics: *f*, *pizz.* (pizzicato).
 - Vc:** Dynamics: *f*, *mf*. Includes *ord.* and *s.p.* markings.
 - Pno:** Dynamics: *f*. Includes *8* marking.
- Measure 3:**
 - V:** Dynamics: *f*, *m.v.*. Includes *accel.* (accelerando) and *cresc.* (crescendo) markings.
 - Cl:** Dynamics: *f*, *p*. Includes *Parb.* (Parabola) marking.
 - Vln:** Dynamics: *f*. Includes *pizz.* marking.
 - Vc:** Dynamics: *f*. Includes *pizz.* marking.
 - Pno:** Dynamics: *ff*, *f*. Includes *accel.* marking.
- Measure 4:**
 - V:** Dynamics: *ff*. Includes *accel.* marking.
 - Cl:** Dynamics: *f*, *p*.
 - Vln:** Dynamics: *f*.
 - Vc:** Dynamics: *f*.
 - Pno:** Dynamics: *f*. Includes *8* marking.

54

Tempo markings: $\text{♩} = 112$ / $\text{♩} = 84$, $\text{♩} = 92$, *poco rit.*, $\text{♩} = 84$

Dynamic markings: *f*, *mp*, *ff*, *pp*, *ffmpsub.*

Performance instructions: *sv.*, *incr. vibr.*, *smorz.*, *add flz.*, *sola*, *ped.*, *(senza ped.)*

Vocal line: *- Άγιος εν τω -*
- Άγιος εν τω -
En ti - li -
li -
En ti - li -
En ti - li -

Instrumental parts: Violin I (Vln), Violin II (Vln), Violoncello (Vcl), Piano (Pno)

(68) *(f) s.v.* *fp sub.* *fp* *incr. vibr.* *f* *mf* *accel.* *n.v.*

(-ω) και δέ- -ει και δέ- -ει
 (ο) ΚΕ ΞΕ — L ΚΕ ΞΕ — L

τον μέ-γαν ἑκ-τό-ρα ἑ-κτο-ρα ἑ-κτο-ρα

ord. *s.p.* *pp* *incr. vibr.* *f*

add trem. *s.p.* *ord.* *s.p.* *incr. vibr.* *pp* *f*

smorz. *p* *f*

accel.

→ $\text{♩} = 92$

(73)

Voice part with lyrics: -pa -Ra, tov ton PRL-a, ni - mi - Sun, klair - KLE. Dynamics: *f*, *ff*, *ff* *incr. vibr.*, *ff*.

Celesta part. Dynamics: *fz*, *fz*, *ff*, *f*, *f*, *f*, *fz*, *ff*.

Violin part. Dynamics: *ff*, *fp*, *ff*, *ff*, *fp*. Performance markings: *s.p.*, *ord.*, *incr. vibr.*.

Viola part. Dynamics: *ff*, *fp*, *ff*, *ff*, *fp*. Performance markings: *s.p.*, *ord.*, *incr. vibr.*.

Piano part. Dynamics: *ff*, *ff*, *ff*. Performance markings: *ped.*, *ped.*, *ped.*.

Preview File Only

78

accel. ----- $\text{♩} = 112$

Handwritten musical score for Violin (Vln), Viola (Vc), and Piano (Pno).

Vln: (ord.) *incr. vibr.* *f* *fp sub.* *f* *sfz* *niente*

Vc: (ord.) *s.p.* *orb.* *gliss. sul A* *sul D* *sul G* *sul C* *add. molto vibr.* *trem.*

Pno: *f* *dim. poco a poco* *pp* *ped.*

Tempo: $\text{♩} = 112$

Performance instructions include *ord.* (ornaments), *incr. vibr.* (increasing vibrato), *f* (forte), *fp sub.* (forzando subito), *sfz* (sforzando), *niente* (diminuendo), *gliss. sul A* (glissando on A string), *sul D* (sul tasto D), *sul G* (sul tasto G), *sul C* (sul tasto C), *add. molto vibr.* (additionally much vibrato), *trem.* (trémolo), *dim. poco a poco* (diminuendo poco a poco), and *pp* (pianissimo).

Handwritten musical score for voice and guitar, featuring a large blue watermark "Preview File Only" across the center.

Staff 1 (Voice): Includes lyrics: "sa tu ÉK - to-RDS - tin mni - mlm a-me". Performance markings include *sfzp*, *incr. vibr.*, *f*, *mf*, *fp*, *mf*, *fp*, *f*, *sfzp*, and *mf*. A circled number "93" is written above the first measure.

Staff 2 (Guitar): Performance markings include *bend*, *smorz.*, *smorz. - bend*, *p*, *fp*, *mf*, *1/2 p*, *sfzp*, *fp*, *mf*, *fp*, and *mf*.

Staff 3 (Bass): Performance markings include *s.v.*, *incr. vibr.*, *m.v.*, *ad. trem.*, *s.p.*, *pp*, *p*, *pp*, and *f*.

Staff 4 (Piano): Shows chord progressions with figured bass notation (e.g., 5, 8, 4, 7).

97 *mf* *fp* *f* *ff* *rit.* $\text{♩} = 76$ *accel.* $\text{♩} = 112$

incr. vibr. *m.v.*

a *me* *bi* *sa*

add flz *f* *mf* *ff* *sfz* *ff* *sfz* *smorz.* *niente* *pp* *(smorz.)*

Pno *rit.* $\text{♩} = 76$ *accel.* $\text{♩} = 112$

pp *legato* *with ped.* *1C.*

103

$\Gamma=69$ accel. ----- $\Gamma=112$

$\Gamma=56$ accel. ----- $\Gamma=112$

Voice part with lyrics: *Al-ti-vas ma-ti-ae*
al-i-ne ma-ti-ae

Dynamic markings: *mf*, *fp*, *f*, *mf*, *f*

Performance instructions: *sv.*, *n.v.*

B/c part

Dynamic markings: *pp*, *f*, *sfz*, *fp*, *fp*, *fp*, *f*

Performance instructions: *(smorz.)*, *(ord.)*, *n.v.*

Preview File Only

$\Gamma=69$ accel. ----- $\Gamma=112$

$\Gamma=56$ accel. ----- $\Gamma=112$

Piano part

Dynamic markings: *pp legato*, *p*, *pp legato*, *mp*, *p*

Performance instructions: *(with ped.)*, *(lc.)*, *3C.*

108

$\text{♩} = 84$ accel. $\text{♩} = 112$ rit. $\text{♩} = 92$

f p *h.v.* *incr. vibr.* *f* *fff (shout!)* *ff incr. vibr.*

a - no - fe - lis *no - bis po - lis* *spiri - tus*

B/c *s.v.* *add flz* *p* *f* *ff*

vln *fff* *m.v. (incr. vibr.)* *ffp sub.* *orb.*

vc *fff* *s.p.* *orb.* *ffp sub.* *h.v.*

$\text{♩} = 84$ accel. $\text{♩} = 112$ rit. $\text{♩} = 92$

Pno *p* *cresc.* *fff* *ped.* *ped.* *ped.*

(with ped.) *senza ped.*

8 *ped.* *ped.* *ped.*

Preview File Only

113

ffmf *incr. vibr.* *ff* *f* *ff*

Opri- vos En p^o-li ta- le- po- ri- mé- ni

B/c take the clarinet

Vcln *ff psab.* *ff* *f marcato* *ff* *f* *ff psab.* *incr. vibr.*

Vc *(ord.)* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

incr. vibr. *P* *f marcato* *fff* *ff* *f* *fff* *f* *fff*

Pno *ff* *ped.* *ped.* *ped.* *ped.* *ped.*

rit. ----- \rightarrow $\Gamma = 69$

117

V

mf s.v. f mp pp

Suc - ce - vis ka - ge - ce ei - pap pe - vu
 L dis - me - nis ko - fe - vl L - mar - mé - nl

Vln

s.p. add trem. ord. stop trem.

fp $\frac{f}{p}$ $\frac{mb.}{p}$ dim. poco a poco

Vc

s.v. pp ppp werte ppp

rit. ----- \rightarrow $\Gamma = 69$

Pno

mf p ppp

ped. ped. ped.

123 accel. ----- $\text{♩} = 92$

The image shows a handwritten musical score for three instruments: Violin (Vln), Viola (Vc), and Piano (Pno). The score is divided into three measures by vertical dashed lines. Above the first measure, there is a circled number '123' and the instruction 'accel.' followed by a dashed line and a tempo marking $\text{♩} = 92$. The Violin part (Vln) starts with a *pp* dynamic, followed by a crescendo to *mf*, then a decrescendo marked 'dim. poch. a poch.' leading to a *p* dynamic. The Viola part (Vc) starts with a *mf* dynamic, followed by a decrescendo marked 'dim. poch. a poch.' leading to a *p* dynamic. The Piano part (Pno) features a series of chords with dynamics *pp*, *p*, *mf*, *mp*, *p*, and *pp*. Pedal markings 'ped.' are present at the bottom of the piano part. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.