YORGO SICILIANOS

EPITAPH

for

mixed choir, Six-women's vocal ensemble, children's choir, narrator and orchestra

op.31

ATHENS 1969/71

To the memory of
Nikos Marangopoulos,
who left us before he was
eleven.

Y.S.

ORCHESTRA

•

3 Flutes (the 3rd also Piccolo)
2 Oboes
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons (Fagti)
Double bassoon (Cfgto)

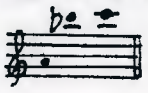
•

4 Horns in F (Corno)
3 Trumpets in C (Tr.)
3 Trombones (Trbn.)
Tuba (Tb)

•

Pianoforte (Pn.)
Harp (Arpa)

•

Timpani
Percussion (3 players)
[The Percussion comprises the following instruments:
1. Suspended Cymbal, small size (Piatto sospeso)
2. Pair of Cymbals, clashed (Piatti a 2)
3. Gong, medium size
4. Tam-Tam, large size
5. Flexaton
6. Maracas
7. Claves
8. Whip (Frusta)
9. Metallophone (or Glochenspiel played with beaters)
10. Crotales (Cymbales antiques) in 
11. Xylophone (Xylo)
12. Vibraphone
13. Tubular Bells (Campane) in
14. Bass Drum (Gr. Cassa or Cassa)

[N.B. Metallophone (or Glockenspiel), Xylophone and Crotales sound an octave higher than the written pitch. Tubular bells are written at pitch.]

•

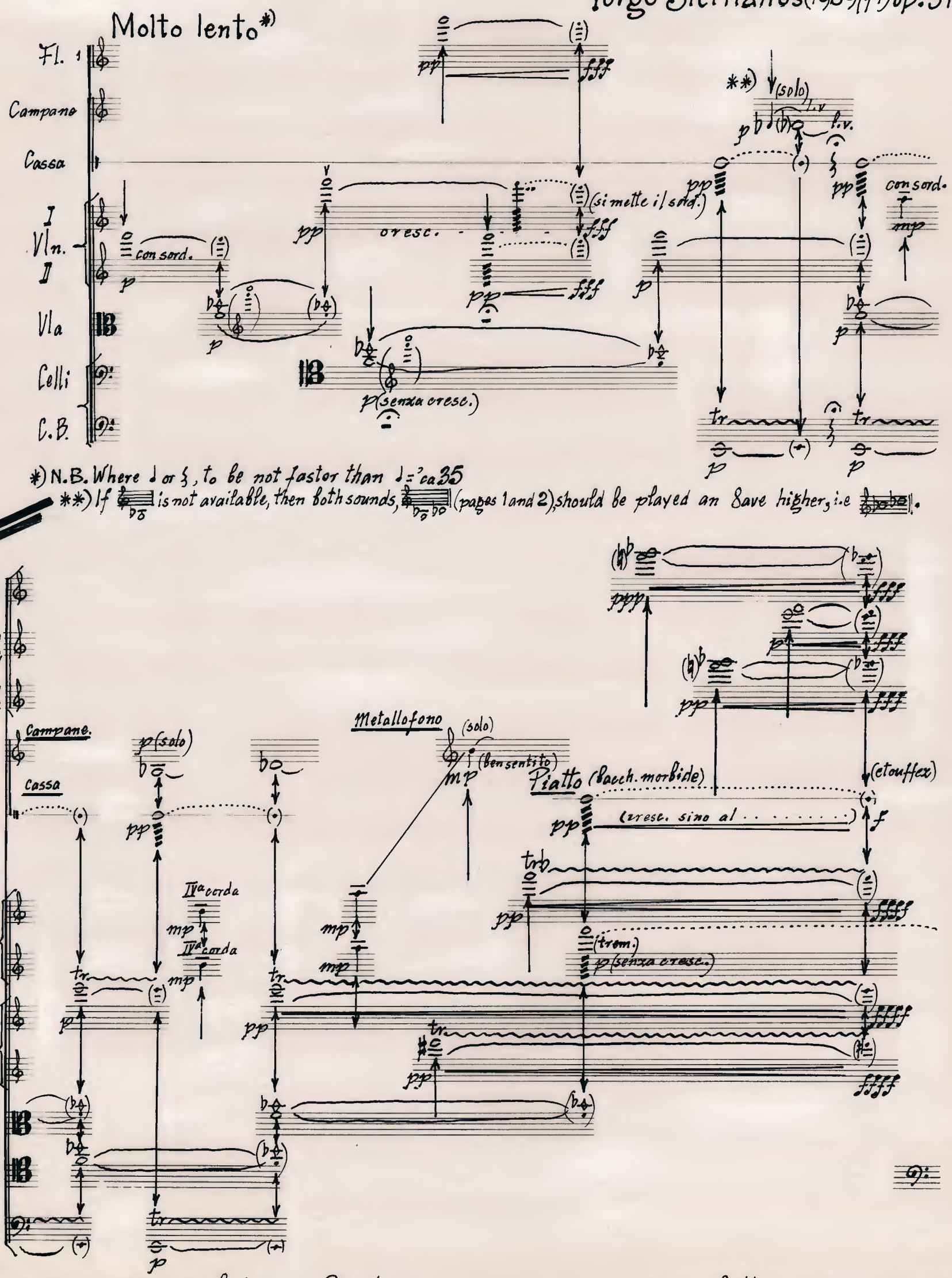
Strings

•

Playing time: ca min.

EPITAPH

Yorgo Sicilianos (1969/71) op. 31



*) N.B. Where ♩ or 𝅗𝅥, to be not faster than ♩ = ca 35

**) If is not available, then both sounds, (pages 1 and 2), should be played an 8ave higher, i.e .

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Athens - Greece

1, Lycabettus str., Athens (135)
Greece

Camp.

Arpa

Piano

CORO — SOPR. I. — SOPR. II. — ALTO

I. Vln. (div.)

II. Vln. (unis.)

Vle

C.B.

18

l.v. (sonore)

(Tutti unis.) (trem.) ppsempre

Tutti unis. mp.

IVa corda mp

8va (solo) l.v.

sfz (Ben sentito, ma non duro!) l.v.

Ped. *

oh! oh! oh! oh! oh! oh! oh! oh!

poco poco

BF (via sord.)

(armon. sul Mi) senza sord.

(via sord.) senza sord.

ca 1'45"

6/4 ♩= ca 68 (in 6; molto lento)

(Tutti uniss)

Re- qui- em

ter — nam

do — na e — i — ss

Do — mi — ne

(falsetto)

CORO — S. A. T. B.

*) BF means "bouche fermée", i.e with shut mouth.

7 8 9 10 11

Fl. 1 2
Ob. 1 2
Clar. in Bb 1 2
Fag. 1 2
Cor. in F 1 2 3 4
Trpt. in C 1 2
Trbn. 1 2 3
Tb.
Timp.
Campane
Arpa
CORO — Sopr. Alt. Ten. Bas.
I. Vln.
II. Vln.
Vle
Cel.
C.B.

1. 2. 3. 4. à 2 (à 2) p pp ff fff mf sf fp

mi — ne Do — mi — ne do — na do-na ter — nam

(normale) (Con sord.) pizz arco molto secco

solo (son fluidique)

Db Eb-Fb

12 13 14 15 16

Fl.
Ob.
Cl. in Bb
Fgt.
Cor. in F 1 2 3 4
Tr. in C. 1
Trbn. 1 2
Tb. 3
Timp.
Campane
CORO
Sopr.
Alt.
Ten.
Bas.
I. Vln.
II. Vln
Vle
Celli
c.B.

Re — qui — em
e — ter — nam
do — na
e — is
(con sord.)
(senza sord.)
(1 Vl. solo)
gli altri I. Vln. div. a 3.
gli altri II. Vln div. a 3

17 18 à 2 19 (cesura) a Bo 20 1º solo

Fl. 1.2 — mp — p — p dolciss. — pmp

Ob. 1 — 1º — mp

Clar. in Bb 1 — 1.

Cor. in F 1 2 3 — 1. — p — sf — 3º — sf — sf

Trbn. 1 — 1º — sf

a Bo

CORO

Sopr. — Do — mi — ne — p — do-na — p

Alt. — o — poco sf p — do — na — do — p

Ten. — do — na — do

Bas. — do — na — p

*) N.B. The sign ∧ (=suspense), in measure 19, concerns all except Sopranos, who should hold their f# with 𝄐 until the entrance of the flute-solo, in measure 20.

a Bo (cesura)

1. Solo — (via sord.)

I. Vln (Gli altri div. a 3) — (via sord.) — (via sord.)

1 Solo — (via sord.)

II. Vln (Gli altri div. a 3) — (via sord.) — (via sord.)

Vle. — (n) — 8va

Celli — p

C.B. — p

21 22 23 24 25

Fl. 1

Ob. 1 2

Clar. in Bb 1 2

Cor. in F 1 3

Campane

Flexaton

Solo

e — is Do-mi — ne

Sopr.

Alt. na

Ten. na

CORO

Bas.

(Tutti senza sord.) (trem. rapido)

I. Vln. (Tutti div. a 3)

II. Vln. (Tutti div. a 3)

Vle

Celli

C. B.

con sord. (trem. rapido)

1. Solo

Tutti

(senza sord.)

(via sord.)

(trem. rapido sul pont.)

senza sord.

(sul pont.)

Molto

P (sempre)

26 27 28

Fl. 1 2

Ob. 1 2

Clar. in Bb 1 2

Campane

(as a laughter heard from far, but yet quite perceptible)

ha ha ha ha ha

CORO

Sopr. (div.)

Alto (div.)

Ten.

Bas.

I. Vln. (div. a 3)

II. Vln. (div. a 3)

Vle (div. a 2)

Celli

C. B.

(sul pont.) gliss.

(ordin.)

(tremolo rapido)

29 30 31

Fl. 1 2

Ob. 1 2

Clar. in Bb

(solo) 5 p

Corni in F 1 2

à 2 5 sfp — ppp

mp per-den-do- -si- - pp

Sch!

CORO

Sopr.

Alt.

ha ha ha

32.

Poco più lento (♩=ca 60)

(Whispering, but very clearly articulated)

CORO — Sopr. / Alt. / Ten. / Bas.

a bo - y sleeps(ss) — (suspense) — a bo - y sleeps

sch! (y) sch!

Maracas — ppp

Celli — ppp

(in tempo) (playfully)

(Normally) (5 Sopr. soli) 1 2 3 4 5 (Normally)

let us play

**) Narrator (softly declamated; in one pitch.)

on ne voit qu'avec le coeur

Vl. 1 — trb (con sord.) pp

Vl. 2 — (con sord.) pp

(let us play)

*) "parlando" rather softly in three different pitches, which approximately shoud be the following:

**) see foot-note on page 22.

'ca 4"

Cor. in F 1 2 3 4 — fp ppp

Tr. 1 2 — fp ppp

Trbni 1 2 3 — fp ppp

Tb. — fp ppp

Frusta — f

Harp. — (sons fluidiques) — mf (ben sentito)

(in tempo)

5 Sopr. Soli 1 2 3 4 5

let us play 2° — let us 3° — 4° — let us play — 5° let us play

CORO

(Whispering) — Sopr. (Tutti unis.) — Alto (Tutti unis.)

Ten. & Bass. (Unis.) páf (fff) — sf

(loud laughter)

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Sopr. (unis.) — ff (senza dim.)

(suspense)

Pá! mp

Vl. 1

Vl. 2

I. Vln. (Tutti unis.) Pizz. (senza sord.) sf secco

6/4 ♩ = ca 72 (in 6)

33 34 35

Fl. 1 — p, marc.

Trbn. 1 — (legato) — p, marc.

Piano — p

I Vlns II — (Col legno) pp (senza sord.) (col legno)

Vle — (col legno) pp

Celli — (col legno) pp

C.B. — (col legno) pp

6/4

* Repeat these notes (four for each group) many times, playing them quickly in various rhythmical patterns and in whatever order. Short rests are allowed.

36 37

Fl. 1

Ob. 1

Trbn. 1 — p, marc.

Tuba — p, marc.

Piano — sempre p

CORO — 3 Sopranos Solo

1° ("parlando" monotonous; in one pitch) hot tea

2° (simile) hot tea

3° (a little less monotonous) please a hot tea — p

I Vlns II

Vle

Celli

C.B.

38 39

Fl. 1
Ob. 1
Clar. in Bb 1
Trbn. 1
Tb.
Pn.
Sopr. soli 2º 3º
Alti
Strings

-CORO

hot tea hot tea hot tea

(always monotonous)

(with surprise) 3 Sopr. soli

(Tutti Sopr.) look! an aunt! (simply)

Alti (tutti)

p marc.

40 41

Fl. 1
Ob. 1
Clar. in Bb 1
Fag. 1
Trbn. 1
Tb.
Pn.
Sopr.
Alti
Tenor.
Bass.
Strings.

—CORO—

sub. f

poco gliss.

sff mp p

(p marc.)

(1º Solo) (teasing) (high-pitched) an ant! ha ha ha ha ha ha ha an ant!

Tutti Sopr (this)

(2º, 3º Soli)

(Tutti) (good-hearted) a god-mo-ther!

(Whispering; with wonder) Oh! the House of Parliaments

(Tenor. Tutti)

Bass. (Tutti)

(1º Solo) (normal) (high-pitched) an

42 43

Fl. 1 2
Ob. 1
Clar. 1 in Bb
Fag. 1 2
Cor. in F 1° 2° 4°
Tr. in C 1 2
Trbn. 1
Tuba
Pn.
CORO
3 Sopr. SOLI 1 2 3
Alti (Tutti)
I Vln.
II Vln.
Vle
Celli
C.B.

1°

p

p marc.

sfp sfp sfp sfp

ppp ppp ppp

f p marc.

d: 11 11 11 d: 11 11 11

ant! hahahaha hot (monotonous) tea

p

3 Sopr. soli

(falsetto) for-gy

mf p

A 2° (falsetto) for-gy

mf

Sosten....

(very softly; almost whispering)

(Alti Tutti) sha-dow dream (mm)

p 3

44 45

Fl. 1 2 — p marc.

Ob. 1 2 — p marc.

Clar. in Bb 1 2 — p marc.

Fgt. 1 2

Cor. in F — (1.2.4) ppp

Cor. 3o — p marc.

Tr. 1 2 — ppp

Trbn. 1

Tb.

d: 11 | 11 | 11 | 11 | 11

Pn.

CORO

Sopr. — (3 soli) p | (3 Sopr. Soli) (Unis.) | (falsetto) dor-gy, dor-gy mp mp pp | (teasing) an ant | (joyfully) hahaha | 5 Sopr. Soli 1 2 3 4 5 mf mf

Alt. — (with ingenuous wonder; almost whispering) | 1 Alto (Solo) | (monotonously calling) pa-pou gliss.

Ten. — (Tenori) (Tutti) the house of Par-lia-ments! p | (with ingenuous wonder; almost whispering) (Bassi) (Tutti) the tower of Lon-don!

Bas.

Vln. I II

Vle

Celli

C.B.

46 47

Fl. 1 2
Ob. 1 2
Clar. inBb 1 2
Fgt. 1 2
Cor. inF 3
Tr. inC 2
Trbn. 1
Tb.
Pn.

(3 Sopr. Soli)

CORO
Sopr.
Alt.
Ten.
Bas.

(1° Alt. Solo) pa - pou qliss
(Ten.) (Tutti) (whispering, with wonder) the Tower of London!
(Bassi) (Tutti)
(very softly; with wonder) the house of Parliaments!
(simile) the
an ant! hahahaha
(Gli altri alt.) (good-hearted)
(Ten.)
(1° Alt. solo) (as before) pa - pou
God-mother
(simile) the house of Parliaments!

I Vln.
II
Vle
Celli
CB.

48 49

Fl. 1 2 (solo) (p)

Ob. 1 2

Clar. in Bb 1 2

Fgt. 1 2

Cor. in F 1 2 4 3 sfp ppp sf p mare.

Tr. 1 2 sfp ppp

Trbn. 1

Tb. 11 11 11 11

Pn.

CORO

1,2,3 soli

Sopr. (falsetto) Tor-gy very soft; meaning-ful sha-dow's dreams (ss) m.f p (whispering) sha-dow's dreams

Gli altri unis.

Alt. (Tutti) very soft; meaning-ful sha-dow's dreams sch sha-dow's dreams (ss)

Ten. (Tutti) sch

Bas. (Tutti)

(2º Solo) (monotonous) hot tea p ss ss sch

I Vlns sempre pp (arco ordin.) (pp)

II Vlns sempre pp (arco ordin.) (pp)

Vle sempre pp (arco ord.) (pp)

Celli sempre pp (arco ord.) (pp)

c.B. sempre pp (arco ord.) (pp)

50

51

Fl. 1 2

Ob. 1 2

Clar. in Bb 1 2

Fgt. 1 2

Cor. in F 3

Tr in C 2

Trbn. 1

Tb.

Pn.

d:11 11 11 11 11 11

CORO

(2º Sopr. solo)

(monotonous)

hot tea

p

hot tea

(simile)

hot tea

allontanato

I. Vln.

II.

Vle

Celli

C.B.

52 53

Fl. 1 2

Ob. 1 2

Clar. in Bb 2

Fgt. 2

Cor. in F 3

Tr in C 2

Trbn. 1

Tb.

(suspense)

Pn.

d: 11 11 d: 11 11

Vlns I II

Vle

Celli

C.B.

♩=ca 52 (in 6; molto sostenuto)

(flatterzunge)

54 55 56 57

Fl. 1 2
Ob. 1 2
Clar. in Bb 1 2
Fag. 1 2
Cor. in F 1 2 3 4
Tr. in C. 1 2
Trbn. 1 2 3
Tb.
Piatti
Tam-Tam (large size)
Timp.
CORO
Sopr.
Alt.
Ten.
Bas.
Pn.
Vlns I II
Vle
Celli
C.B.

à2 fff sff

(solo) (colla mazza) fff

(hysterically screaming) (with utmost despair)

A! a bo-y is dead

fffff sempre fffff

why? why?

(with utmost despair)

why? why?

ffff

(rhythm) (Cluster) l.v.

Ped. fff sempre

(arco) (non div.) (pizz.) div.

arco fff

♩ = about 1″
or
* ♩ = ca 60 (appassionato)

58 59 60

Fl. 1 2
Ob. 1 2
Cor. in F 1 2 3 4
Tr. in C. 1 2
Trbn. e Tuba 1 2 3
Timp.
G. Cam (ad lib.)
Sopr. 1 2
Altos 1 2
Ten. 1 2
Bas. 1 2
I Vlns II
Vle
Celli
C. B.

ā 2 ff

2º sfp 4º sfp

mf

1º fp 2º fp 4º fp

f p ff

do - na

(liberamente, quasi parlando e agitato)

Re-qui-em e-ter-nam do-na e-is Do-mi-ne

(liberamente, quasi parlando, ma agitato)

Re - qui - em e - ter - nam

oh! do - na e - is

div. mf cresc. Unis.

trb arco pizz.

* N.B. The bar-lines throughout this section (up to mes. 78) are purely arbitrary — they are put in order to make the conducting safer. Only the notes, indicated by the sign > should be therefore considered as down-beats, regardless of the place they occupy within the measure. All the rest should be considered as up-beats.

Strin - gen - do poco - a poco -

61 62 63

Fl. 1 2

Clar. in Bb 1 2

Fag. 1 2

Cor. in F 1 2 3 4

Tr. 1 2

Trbn 1 2

e 3

Tuba

à 2

3° Trbn.

18

Stringendo - - poco - a poco - - -

CORO

Sopr. Do - mi - ne do - na e - ter - nam

Altos Do - mi - ne do - na e - is

Ten. Do - mi - ne Re - qui - em do - na

Bas. Do - mi - ne e - ter - nam

oh! sub.mf

Strin - gen - do poco - a - poco - -

I II III IV

Vlns I II

Vle

Celli

C. B.

(String.) - - - ritornando - - - a tº Sostº ♩=52

64 65 66

Fl. 1 2
Ob. 1 2
Clar. in Bb 1 2
Fgt. 1 2
Cor. in F 1 2 3 4
Tr. 1 2
Trbn. e Tuba 1 2 3
Timp.
Piatti

ā2 f sf ff fp fff mf

cresc. più f cresc. 3º Trbn. molto

(String.) - - - ritornando - - - a tº Sostº ♩=52

CORO

Sopr. Alt. Ten. Bassi

Do - mi - ne do - na e - ter - nam Re - qui - em

cresc. ff pmf fff

I II Vlns Vle Celli C.B.

div. sub. p cresc. mf (tremolo rapido)

riten. - - - ♩=ca52

♩=60

67 68 69

Fl. 1 2
Ob. 1 2
Clar. in Bb 1 2
Fag. 1 2
Cor. in F. 1 2 3 4
Tr. 1 2
Tromb. 1 2 3
Tuba

(à 2) (1.) (con sord.) (Via sord.)

♩=60 riten. - - - ♩=ca52

Piatti

(plaintive)

Narrator.*)

[♩.]a boy is dead [♩]Why? [♩]Where is my red rose?

(p)

CORO

Sopr. (Tutti unis.)
Alt. (Tutti unis.)
Ten. (Tutti unis.)
Bassi (Tutti unis.)

em - em do - na em do - mi - ne

e - ter - nam do - na e - is do - mi - ne e - ter - nam

oh! do - na Do - mi - ne

♩=60 riten. - - - ♩=ca52

(non div.) (unis.) (8va)

I Vlns.
II
Vle
Celli
C.B.

*) N.B. The Narrator should be an actor — preferably a woman, having a deep, dramatic voice. For a more confortable and effective recitation, her voice should be reinforced by the means of a loudspeaker — at least in measures 68 to 73.

Riten. - - - ♩=ca 44

70 71 72

Fag. 1 2

Cor. in F 3 4

2

Trbn. 3

(4º) (3º) (echo sound) (2º) (con sord.) (con sord.)

p p pp ppp pp ppp

(slowly; sadly meditative) (sorrowful) (with increasing passion) (anguishly)

Narrator [ɣ]bleu eyes[ɣ] in a bloodshot [meadow red roses die— Yellow thirsty [petals[ɣ] fences of the [abyss oh God! refresh my burning lips...

(f) (sub. mf)

Sopr. Re—qui—em

pm̃ p

Alt. -ter—nam

Ten. (div.) -na

CORO

Bas. (div.)

do—na

Re—qui—em

pocoSf p pm̃ p

Riten - - ♩=ca 44

Vle

Celli

C.B.

V

pp p pp

* N.B. The melody of the six women's voices could be, also, tape-recorded. For a translation of the Greek text, see explanatory note.

**) Wait the end of the Narrator's part

a Tempo (♩= ca 60 or 1")

79 80 81 82 83

(solo) (dolce)

Fl. 1 2
Piccolo
Ob. 1 2
Cl. Bass. in Bb
Fagt. 1 2
Cfgto
Xylo.
Vibr.
Frusta
Pno
CORO — S. A. T. B.
I. Vln.
II. Vln.
Vle.
Celli (div.)
C.B. (div.)

a 2 fff (non accent.) pp (non accent.) mp p (non accent.) poco pp (pp) (motor on) 8va l.v. pizz. (stacc.) mp

*) N.B. Play fastly and very softly, always "staccato", successively all the notes of the indicated chord in whatever order (repeated notes, repeated or non-repeated passages etc.), avoiding carefully any symmetry or rhythmical synchronization. Bar-lines are again here arbitrary; therefore, accents on the down beats — unless indicated otherwise — should be equally avoided.

84 85 86 87

Fl. 1
Clar. bas. in Bb
Fags. 1 2
Cfgt.
Cor. 4º
2º
Trbn.
3º
Tb.
CORO S. A. T. B.
Vl. I
Vl. II
Vla (div.)
Vcl. (tutti)
C.B. (tutti)

(solo) (solo) (4º) poco pochiss. (Whispering) (Normal parl.) (Normal parlando) (staccato) (tutti) div. a 3

Requiem eternam dona eis Domine
Re-qui-em e-ter-nam do-na oh! dona e-is Domine
Re-qui-e-m

*) N.B. See foot-note on page 25.

88 89 90 91

Fl. 1 2
Ob. 1 2
Clar. 1 2 in Bb
Cl. bas. in Bb
Fagt. 1 2
Cfgt.
Cor. 1 2 in F 3 4
Trbn. 1 2
Trbn. 3
Tuba

CORO
S. oh! dona e-is Domine — Re-qui-em — (Whispering) Re-qui-e —
A. Re-qui-em — c-ter-nam — Re-qui-e —
T. oh! dona e-is Re-qui-em — Re-qui-e —
B Re-qui-em — Re-qui-e —

Vl. I
Vl. II
Vle
Celli
C.B.

(non accent.)
div.
div. a 3
Unis.

92 93

Fl. 1 2

Ob. 1 2

Clar. in Bb 1 2

Cl.basso in Bb

Fagt. 1 2

Cfgto

Cor. in F 1 2 3 4

Trpt in C 1 2 3

Trbn. 1

Trbn. 2

3

Tuba

Vl. I div. a3

Vl. II div. a3

Vle div. a3

Celli div. a3

C.B div. a2

(non accent.)

a2

sub. sfp

(non div)

Fl. 1 2
Ob. 1 2
Fagt. 1 2
Cor. in F 1 2 3 4
Trbni 1 2 3
Tuba
Vl. I div. a3
Vl. II div. a3
Vle div. a3
Celli div. a3
C.B. div.

(fltrx)
(non accent.)
molto
(non gliss.)
mp cresc.
cresc.
(non div.)
div. a3

95

96

a Tempo

Fl. 1 2

Ob. 1 2

Clar. in Bb 1 2

Cl. basso in Bb

Fagt. 1 2

Cor. in F 1 2 3 4

Tr. in C 1 2

Trbni 1 2 3 e Tb.

Timp.

Piato.

Vl. I div. a3

Vl. II div. a3

Vle. div. a3

Celli div. a3

C. B. div. a3

a Tempo

*) N.B. The numbers in small circles indicate the repeats of the patterns.—

stringendo - - poco - - a - - poco - - - - -

Fl. 1 2

Ob. 1 2

Clar. in Bb 1 2

Cl. basso in Bb

Fagt. 1 2

stringendo - - poco - - a - poco - - - - -

Cor. in F 1 2 3 4

Tr. 1 2

Tromb. 1 2 3

Tb.

Gr. Cassa

I Vln. (div. a 3)

II Vln. (div. a 3)

Vla (div. a 3)

Colli div. a 3

C.B. (div. a 3)

stringendo - - poco - - a - - poco - -

100 101 102

Fl. 1 2

Ob. 1 2

Clar. in Bb 1 2

Cl. basso in Bb

Fagt. 1 2

Cor. in F 1 2 3 4

Tr. in C 1 2 3

Trbn. 1 2 3

Tb.

Gr. Cassa

I Vln. (div. a 3)

II Vln. (div. a 3)

Vle. (div. a 3)

Celli (div. a 3)

CB. (div. a 3)

(sempre string.)

(string.) ♩= 72

103 104

Fl. 1 2

Ottavino

Ob. 1 2

Clar. in Bb 1 2

Clar. bas. in Bb

Fagt. 1 2

Cfgto

Cor. in F 1 2 3 4

Tr. in C. 1 2 3

Trbni 1 2

e Tuba 3

Piatto sospeso

I. Vln. (div. a 3)

II. Vln. (div. a 3)

Vle. (div. a 3)

Celli (div. a 3)

C.B. (Unis.)

(string.) ♩= 72

105 106 107

Fl. 1 2

Ottav.

Ob. 1 2

Clar. in Bb 1 2

Cl. basso in Bb

Fagt. 1 2

Cfgto

Cor. in F 1 2 3 4

Cr. in C. 1 2 3

Trbn. 1 2 3

Tuba

Timp.

C-tam (grande)

I Vln. (div. a 2)

II Vln. (div. a 2)

Vle. (div. a 2)

Celli (div. a 2)

C.B.

108 109 110 111 112

♩=56 ♩=76

Fl. 1 2
Ott.
Ob. 1 2
Clar. 1 2 in Bb
Cl. bas. in Bb
Fagt. 1 2
C.fgt.
Cor. in F 1 2 3 4
Tr. in C. 1 2 3
Trbni 1 2 3
Tb.
Timp.
Campane
C-Cas (grande) (one performer)
Cassa

tr
cresc.
fff
(cresc. molto)
P cresc.
f cresc. molto
(solo)
ffff — f — mf — p — pp — pppp
(damp little by little) p
fffff

Andante (♩= ca 76)

l.v.

CHILDREN'S CHOIR

I. Vln. (div. a 2)
II. Vln. (div. a 2)
Vle (div. a 2)
Celli (div. a 2)
C.B.

♩=56 ♩=76

*) (from backstage)

p Νῦν πᾶν-τα πε-πλή-ρω-ται φω-τός οὐ-ρα-
Nin pán-da pe-pli-ro-te fo-tós ou-ra
(cheerful)

*) N.B. The bizantine melody (Hymn) of the Children's Choir could be tape-recorded, as the melody of the six-women's voices in p. 24. For a translation of the greek text see explanatory note.. For the Children's choir 8-10 voices would be enough.

(♪ = sempre ♪)

Camp. 113 114 115 116 117 118

(sempre p)

CHILDR. CHOIR

-νος τε και ἡ-μῶ-ν και τα κα-τα- χθό-νι-α ἐ-σε-ται ἐ-ξω χοῦν πα-σα κτι-σις τὴν τὴν ἐ-γει-ρου-σαν Χρι-

-nos te ke i-mon ke ta ka-ta- chtò-ni-a e-se-tai e-xo choun pa-sa ktis-sis tin tin e-yer-sin Chri-

Camp. 119 120 121 122 123 124

l.v. l.v. (until extinction) l.v.

Piatto (sospeso) tr (colla bacch.)

ppp p p

(♪ = ♪)

CHILDR. CHOIR

-σταῦ ἐν ἡ ἐ-στε- ρε- ω- σαι (Whispering)

-stou en i es-te- re- o- sai te

χθὲς σύν-ε- θα- πτο-μην Χρι-

chtès si-ne-tha- pto-min Chri-

(1ºSolo) a. (normal.)

CORO S A T B

*) **)

hoh heh hoh hah hoh hoh

*) The framed "entries" form different sound-unities and they should be heard very distinctly by differenciating the pitch. Parts put into the same frame belong of course to the same sound-unity; their pitch, therefore, should be, more or less, the same.

**) Every individual singer should whisper "hoh", "hah", "heh", "hih" slowly, softly and avoiding anyrhythmical symmetry.

(♪ = ♪)

CHILDR. CHOIR 125 126 127 128 129 130

-στέ σύν-ε- σι-ne ἐ-γει-ρο-μαι ἡ-μᾶ-ς ἀ-να- στάν-τι Σοι σύν-ε-στάν- σι-ne-stav- εού-μην Σοι Χθὲς Ἀν- rou-min Si chthes af-

CORO S A T B

(normal, but very soft—somewhat as a murmur)

(low pitch) pp (low pitch) pp

Requiemeternam Requiemeternamdo-na e-is Domine

131 132 133 134

Rit. sino al..... ♩=60

♩=72 (in 12)

Cor. in F 1

Tr. in C 1

CHILDR. CHOIR.

-tós μέ 6ων-δο-ξα-6ον ζω- -tós me sin-do-xas-son So- zne tir ἐν τῇ Βα-6ι- en tii vas-si- λεί- a li- a ζους sou

,Riten. sino al..... ♩=60

♩=72 (in 12)

(1º) (echo sound) pp

(1º) (con sord.) poco sfp

p

(div.)

CORO

S. (Whispering) Re-qui- em e- ter- nam

A. Re-qui- em e- ter- nam

T. (Whispering)

B. Re - qui - em

(div.) p Re e qui

135 136 137

Fgti 1 2 Cfgto

Cor. in F 1

Tr. in C. 1 2

Trbni 1 2 3

Tb.

Arpa

Timp.

Gong (medim size)

(echo sound) pp

(1) 1º (con sord) p

(via sord.)

poco 1º (con sord.) p

(normal) (Cfgto) f p pp

fp

à 2 (senza sord.)

(2º, 3º senza sord.)

(damp little by little) ppp

(screaming)

(tremolo)

S. Re-qui-em e-ter-nam

A. qui-em do-na

T. (tutti unis.)

B. (tutti unis.)

Re-qui-em e-ter-nam

Do-mi-ne e-ter-nam

Re qui em e-ter-nam

do-na do-na

dolce subp

Vle.

C.B.

138 139 poco rit. - - - a Tempo

Fl. 1 2 3

Fgto 1 2

Cfgto

Cor. in F 1

Tr. in C 1

Trbn. 3

Tb.

Piano

Arpa

Timp.

Vibrf.

Claves

Piato (sospeso) small.

Maracas

Gong

Gr. Cassa

Percussion

S

A.

T.

B.

C.B.

CORO

a 2

(echo sound)

1. (con sord.)

poco sf p

ppp

(con sord.)

poco rit. - - - a Tempo

8va

*)

sf

Ped.

*)Press notes and leave them sound with pedal only

(ben sentito)

(motor on)

(with soft hammers)

(medium size) (soft stick)

(con 2 bacch.)

(sempre)

p dolce

do — na

na e — is re — qui — em

poco rit. a Tempo

re — qui — em

(unpoco agitato)

(quasi parlando)

re-qui-em e-ter-nam

sul pont.

140

Fagt. 1 2
Cfgto
Trbne 3°
Tuba
(a 2)
(sempre pp)
8va
l.v until extinction
Pno
Sf
l.v.
(Ped)
Timp.
Vibraf.
(motor on)
(motor off)
l.v until extinction
Gong
Cassa
(p)
(sempre pp)
Coro
T.
B. (div.)
ter- nam do- na e - is
Do- mi- ne
Re- qui- em
Re- qui- em e- ter- nam
e- ter- nam

141
142
Fl. 1 2 3
Fagt. 1 2
Cfgt.
Trbn. 3°
Tuba
(2°)
(1°)
(pp)
Timp.
Percussion
Claves
Piato (small)
Maracas
Gong.
Cassa
(sempre pp)
(hard stick)
l.v
pp
mp
più p
tr
(tutti unis.)
(dolcissimo)
et
lux
(Whispering)
oh!
(tutti unis.)
(sempre p)
parlando (very soft, almost murmuring)
lux per- pe- tu- a
lu- ce- at
lu(x) — ksss
Coro
S.
A.
T.
B. (div)
Re- qui- em
Re- qui- em e- ter- nam
e- ter- nam
Re- qui- em
(Whispering)
(trem. sul pontic.)
*) C.B.

*) N.B Untune E-string a semitone lower.

143 144

♩=68

Fl. 1 2 3

Timp Claves Cymbales antiques Cassa

CORO S. A.

C.B.

(sempre p) lux per-pe-tu-a e-is divisi

perdendosi pppp

*)N.B. Sound an 8ve higher. If a 2-octave set of tuned Crotales (=Cymbales antiques) is not ava. use Glockenspiel instead.

145 146 147

Fl. 1 2 3

Pno.

♩=72 Riten.

8va sf poco sf Ped.

Cymb. antiques Vibraf. Pio (small.)

(motor on) morendo pppp

CORO S. A.

lu-ce-at

Ρ.Ρ. Σκαρίμπας

Ἀθήνα VI·1969 — Λονδίνο 3·XII·1971