

**Mübadele/Ανταλλαγή (The Exchange): Remembering a  
Human Catastrophe Through Music**

**by**

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**A composition submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music Composition)  
in The University of Michigan  
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**RECEP GÜL**

Mübadele/Ανταλλαγή  
**(THE EXCHANGE)**

(2012)

for Soprano, Mezzo-soprano, Narrator  
and Chamber Ensemble

To my grandparents  
Hasan Gül and Zeynep Gül

## Acknowledgements

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*First performance was given by*

Despina (Soprano): Jennifer Goltz

Ayshe (Mezzo-soprano): Katherine Sanford

Narrator: Marc LeMay

Violins: Kazato Inouye, Verena Ochanine; Viola: Rachel Samson

Cello: Eric Haughen; Double Bass: Michael Flinn

Flute: Daniel Velasco; Oboe: Jennifer Roloff

Clarinet: Jason Paige; Bassoon: Scott Barlett

Percussion: Chris Sies; Harp: Rebekah Wallen; Piano: Jani Parsons

Conductor: Elliot Moore

*at the University of Michigan Museum of Art, Ann Arbor, Michigan, April 20, 2012*

Support for the first performance was generously given by the University of Michigan Museum of Art, Rackham Graduate School, the Institute for the Humanities, the Modern Greek Program, and the School of Music, Theatre and Dance.

Music and Text by Recep Güл  
Narrations by Giota Tachtara

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### **Composer's Note**

The Treaty of Lausanne of 1923, which ended the 1919-1922 Greco-Turkish War, decreed the compulsory exchange of religious minority populations in Greece and Turkey. As a result, almost a million and a half Orthodox Christians residing in Turkey and half a million Muslims residing in Greece were uprooted from the lands on which they lived for generations and were forcefully sent to the other country. The agreement not only caused a radical homogenization of the distribution of populations of the Near East, but also marked a milestone in the nationalization and modernization processes of the two countries, thus reshaping the nationalist discourses, as well as the cultural and national identities of Greeks and Turks.

My interest in the 1923 Greco-Turkish Population Exchange started in the summer of 2009 when, in a casual conversation with my family, I learned that my paternal grandparents were born in Northern Greece and were relocated in Turkey as a consequence of this mass population transfer. I was extremely intrigued by the topic, as this issue was rarely discussed in Turkey publicly. The more I have discovered, the more I have been drawn into the lives of both Greek and Turkish refugees, their culture, and their stories, which eventually led to the composition of this cantata.

The creation process for the libretto was rather complicated, considering the complexity of this important event. Approximately two million people were subjected to displacement. And among them approximately a million of the Orthodox Christians were war refugees who fled with the withdrawal of the Greek army, which had advanced into the interior parts of Asia Minor during the war. These populations were already languishing in the port of Piraeus (Athens) before the agreement was signed. In this cantata, I did not try to depict the accounts of this tragic event, known as the Asia Minor Catastrophe in Modern Greek history. I rather wanted to focus on the populations who were subjected to forced migration, thus were dislocated from their homes after the war by the decree of the Treaty of Lausanne. These remaining populations came from a wide geographical range. As a consequence of this dispersion and the variety of ethnic, cultural, and linguistic differences, the variety of individual experiences was numerous.

Therefore, I concentrated on two regions, one from each country, in which I found many correlations between the experiences of the Muslim and Orthodox Christian communities. These two areas are the Kavala region in Northern Greece and the Cappadocia region in central Turkey. Both of these regions were on the periphery of the Greco-Turkish war zones, and the testimonies stemming from these areas manifest a rather harmonious relationship between the two communities. The residents of these regions were directly subjected to the population exchange agreement and a significant amount of them disfavored it. Nevertheless, I do not believe one should draw generalizations from the individual experiences or to perceive any individual story as the sole truth. The nationalist discourse in Turkey and Greece for many years told the story that the Population Exchange was the only solution to the problem of co-existence during the dissolution of the Ottoman Empire. It was asserted that Muslims and Orthodox Christians could no longer live together, thus these two populations should be separated. I have to admit that there were many who indeed favored this decision. Yet there were many others who objected to it, believing they could live together; these people were deported along with the exchange supporters, just because they did not belong to the right religion. My intention therefore is not to imply a grand narrative that is applicable to everyone, but rather to contribute to the discussion, which has for the most part depicted only the positive results of the population exchange.

The stories in this cantata revolve around two characters: Ayshe, a Muslim woman who lives in North of Greece with her three children after losing her husband in World War I. Her character and story are based on the stories that my great-grandmother transmitted to my extended family, and these stories were supported by other testimonies that were given by immigrants from the same region. Despina, an Orthodox Christian woman living in central Anatolia with her husband, suddenly hears of the coming deportation and sorrowfully must leave her home and the land where her family has lived for generations. Even though these two characters do not meet in person, their stories parallel each other in a number of ways, particularly how they react to the news of deportation, their languish during the journey, and the difficulties they encounter adapting to their new countries. In this work, I have constructed a space where the music mediates cultural and linguistic differences, thus transcending this divergence and allowing a site of cultural convergence where these two women meet.

## Texts and Translations

### I - Aria: Geliyor Askerler (The soldiers are coming)

Geliyor askerler, toplayorlar butun gencleri  
Onbes onalti yasinda cocuklari,  
kim var kim yoksa hepsini alip goturuyorlar  
Padisah efendimiz oyle emretti diye

Ciktim uc cocugumla ugurlamaya onlari  
biri bir tarafimda, oteki diger tarafimda.  
kirk gunluk bebeam kucagimda  
Kulagimda o guzel sesli hafizlarin  
“Elveda” diye yaktigi agitlar  
dayananadim, attim kendimi obur tarafa  
ah o ne aci, ne aci...

O gece bir ruzgar, bir yagmur  
Yikildi sanki butun daglar basima  
Ah, O kara kara daglarin dili olsa da  
soylese size derdimi

The soldiers are coming, gathering all young men  
The children in the fifteenth, sixteenth year  
They are taking whomever they find  
Just because our sultan has ordered so

With my three children I went out to send them off  
One on my left; the other on my right  
My 40-day-old baby in my arms  
In my ears the prayers of “farewell”  
Chanted by the *hafizlar* with beautiful voices  
I could endure no more, threw myself to the ground  
Ah, what grief, what grief

That night, a wind, a thunderstorm  
As if the entire world has collapsed over me  
Ah, if only these dark mountains could talk  
And sing you my grief

### II - Aria: Καλά Περνούσαμε (We used to get along well)

Πριν από τον πόλεμο ήμαστε πολύ καλά με τους Τούρκος.

Σαν αδέρφια περνούσαμε  
Ήρχονταν εκοίνοι σ’έμας κι εμείς πηγαίναμε εκεί.  
Στις γιορτές μας,  
στους γάμους μας,  
στο θάνατο ήρχονταν οι Τούρκοι.

Κι εκόινο, αν έκαναν μπαίραμ  
Να μας στείλουν κρέας  
Στους γάμους να μας καλέσουν.  
Τύλιγαν σε ένα μπλε χαρτί ζάχαρη,  
Και έλεγαν: «Ορίστε στο γαμό μας»

Καλά περνούσαμε  
Ευχαριστημένοι ήμαστε

Before the war we were very well with the Turks.

Like brothers we used to get along  
They would come to us and we would go to them  
To our festivals  
To our weddings  
To the funerals came the Turks

And they, if they had a celebration  
They used to send us food  
To their weddings they used to invite us  
With sugar wrapped in a blue package  
They would say: “Welcome to our wedding”

We used to get along well  
We were pleased

### III - Aria: Τρεις Χιλιάδες Ψυχές (Three thousand souls)

τρεις χιλιάδες ψυχές  
όλοι κουρασμένοι  
όλοι μισοπεθαμένοι  
από τις ταλαιπωρίες  
από τον τρόμο, από τον φόβο,  
τον φόβο που κάθισε στο λαιμό τους.

Σαν μέσα σ' ενα αδιαπέραστο δάσος  
που κατοικούν τα τσακάλια και οι λύκοι,  
ούρλιαζαν όλη νύχτα  
αναγκαζόμαστε να τραβήξουμε για το πλοίο  
έρημοι και απεριποίητοι

πάνω στους τάφους των δικών μου  
ρίζαμε από πάνω λίγο ξερό χώμα,  
και κλαίω.  
η προθεσμία μας έχει περάσει

δε θέλω να πιστέψω τέτοιο πράμα  
Καλύτερα να πεθάνουμε στην ξηρά παρά στή θάλλασσα

συγχώρεσε με,  
Αδερφέ μου... πατέρα μου, μάνα μου, παιδί μου  
που φεύγω και σ' αφήνω  
Αχ, αυτά τα χώματα που δε θα τα ξαναδούμε

Three thousand souls  
All worn-out  
All half dead  
From the sufferings  
From the terror, from the fear  
The fear that sat upon their shoulders

As if in the middle of an impassable forest  
Where crawling with jackals and wolves  
Screaming all night long  
We are pushed to catch the ship  
Deserted and neglected

Over the graves of my heritage  
I am throwing earth  
And crying  
Our time has passed

I don't want to believe such a thing  
Better to die in my land than in the sea

Forgive me,  
My sister, my father, my mother, my child  
for leaving and deserting you  
Ah, I will never see these lands again

### IV - Duet: Μαύρισε ο Ουρανός Akdenizin Ortasında (The sky blackened in the middle of the Mediterranean)

Εννέα μέρες ήμασταν στο πλοίο  
Σάμπως είχαμε ξαναδεί θάλασσα  
“bu gemi niye gitmez?”  
Ama cok yavas gidermis oysaki

Και τι ψείρα! Και τι βρώμα! Και τι αρρώστια  
Keciler, koyunlar, insanlar alt alta ust uste.  
Bizim bir Mustafa vardi koyde. O vapurda dogdu  
Είχαμε και μια Ελένη. Γεννήθηκε στο βαπτόρι μας  
Πέθαναν τρεις τέσσερις,  
Και πετάχτηκαν στη θάλασσα

μαύρισε ο ουρανός.  
Akdenizin ortasında  
Μια φουρτούνα, μια βροχή, αστραπές, βροντές, αέρας!!  
o gemi oyle bir duruma geldi ki; battim batacak  
Οι γυναίκες  
Istifra mi ararsin  
άλλη βλαστημούσε  
bagiran cagiran mi ararsin  
άλλη έκανε προσευχή  
Selavatlar, ezanlar okuyan mi  
κι άλλη έλεγε κατάρα στούς αίτιους

Dokuz gün oldu  
Γιατή δεν πάει αντό το πλόι  
Θα πνιγούμε!!! vademizin sonu bu bizim.

For nine days we were on that ship  
As if we had never seen sea before  
We asked, “Why doesn’t this ship move?”  
Realizing later that it sails so slowly

What sickness! What parasites! What filth!  
Goats, sheep, people jumbled one atop the other  
We had a Mustafa in our village; he was born on that ship  
We had an Eleni too. She was born in our ship.  
Three or four died  
And were tossed into the sea

The sky blackened.  
In the middle of the Mediterranean  
A storm, a heavy rain, lightening, a crack, a gale  
That ship reached such a point that it was on the verge of  
sinking  
The women  
Throwing up,  
Swearing,  
Crying and shouting  
Making prayers  
and cursing those responsible for this

It's been nine days  
Why doesn't this ship move?  
We will drown!!! Our end has come.

#### V - Aria: Dokunulmamış Hiçbir Şeye (All is left untouched)

Verdiler bize bir Rum evi  
oyle bir bahcesi var ki  
o kadar guzel, o kadar bakimli

They gave us a Greek house  
With such a garden  
So beautiful, so well-cultivated

Iki katli bir Rum evi  
O kadar guzel tavanları var ki o evin.  
Nakis gibi oyma hep

A two-storey Greek house  
With such beautiful ceilings  
Like frescos as if embroidered

Dokunulmamis hic bir seye  
Ocagin ustunde yarı pismis bir kap yemek  
Tozlu dolaplarinin arkasina sikismis gumus bir hac

Nothing was touched  
A half-cooked cup of food on the stove  
A silver cross, lost behind the dusty cupboards

Ben nasıl yaşarım bu yabanci evde?  
Geçmişin hayaletiyle  
Olduğu gibi bırakılmış  
Sanki birisi burada ölmüş gibi

How can I live in this foreign house?  
Haunted by the past  
All is left untouched  
As if somebody has just died here

#### VI - Duet: Σήμερα Ζούμε και Πεθαίνουμε (Today we live and die) – text by Demetrios Vikelas from Loukis Laras (1879) modernized by William Stroebel

Σήμερα ζούμε και πεθαίνουμε ο ένας εδώ κι ο άλλος εκεί,  
Περιπλανώμενοι στη ζωή και στο θάνατο ξενιτεμένοι,  
Η ανεμοζάλη του πολέμου κλόνισε και διέσπασε τους ιερούς δεσμούς  
Τους προσκολλώντας την καρδιά των τέκνων στων γονιών τα αναπαυτήρια  
Αμάν...

Bugünlerde bizim burada diğerimiz orada  
Yaşıyor, ölüyor, hayatı dolaşıyor ve ölümde sürgün ediliyoruz  
Savaşın kasırgası kutsal adetleri dağıttı ve de yıktı  
Çocukları anne babalarının mezarlıklarına yakın yaşayan kutsal adetleri  
Aman...

Today we live and die, one of us here, the other there,  
wandering in life, and exiled in death.  
The hurricane of war has torn all the holy rituals down,  
Rituals that kept the hearts of children close to the graves of their children  
Aman...

## INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Bassoon

Percussion (1 Player)

Vibraphone, Glockenspiel, Crotales (1 octave), Medium tam tam, 2 tom toms,  
Bendir (Tar), Davul (Tapan), 2 Gongs

Piano

Harp

Soprano

Mezzo-soprano

Narrator

2 Violins

Viola

Violoncello

Double Bass

The Score is in C

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# I - Geliyor Askerler

## The Soldiers are Coming

1

$\text{♩} = 112$

very rhythmic / bringing out a strong sense of pulse  
dance like

Recep Güç - April 2012

Oboe: dynamic **f**, instruction: very rhythmic / bringing out a strong sense of pulse dance like.

Viola: dynamic **f**, instruction: very rhythmic / bringing out a strong sense of pulse dance like.

Glockenspiel: dynamic **f**.

Vibraphone: dynamic **f**, instruction: with a sharp, strong and articulated attack but resonant, dynamic **ped.**, dynamic **ped.**

Mezzo-soprano: dynamic **f**, instruction: *L.V. semper*.

Harp: dynamic **f**, notes: D $\flat$  C $\flat$  B $\flat$  / E $\flat$  F G $\flat$  A $\flat$ , dynamic **f**, note: G $\sharp$ , dynamic **f**, instruction:  $\text{♩} = 112$  try to balance the dynamic with the harp.

Contrabass: dynamic **f**.

Ob.: dynamic **f**.

Vla.: dynamic **f**.

Vib.: dynamic **ped.**.

M.S.: dynamic **f**.

Hp.: dynamic **f**.

Cb.: dynamic **f**.

8

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

=

II

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

A

Ob. *fff*

Vla. *ord.* *fff* *mp* *f*

Vib. *f* *fff* *f* *mp*

M.S. as - ker - ler  
the sol - diers ge - li - yor  
are co - ming as - ker - ler  
the sol - diers

Hp. *fff*

Cb. *fff* *mf*

==

Ob. *mf*

Vla.

Vib.

M.S. *mf*  
top - lu - yor - lar  
ga - the - ring      bü - tün  
all      genç-le - ri  
young men      bü - tün  
all

Hp. *mp* *f*  
pizz. arco

Cb. *mp*

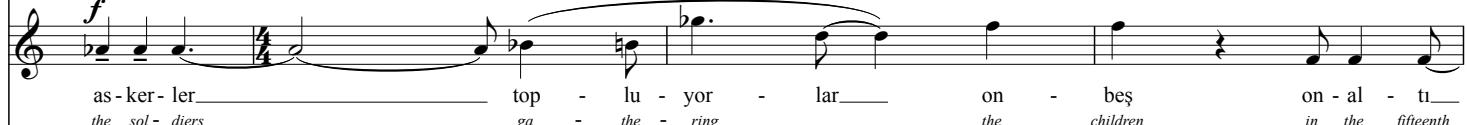
**B**

23

Ob. 

Vla. 

Vib. 

M.S. 

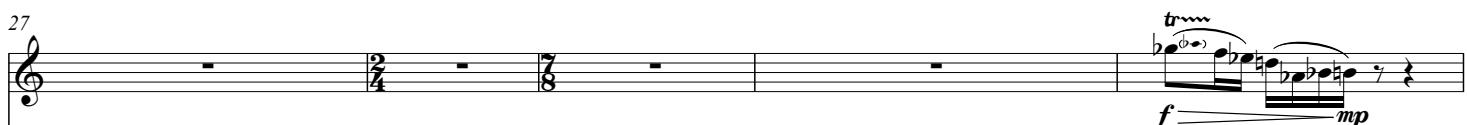
Hp. 

**B**

Cb. 



27

Ob. 

Vla. 

Vib. 

M.S. 

Hp. 

Cb. 

32

Ob. *p*

Vla. *mp* *p* *f*

Vib. *p* *f*

M.S. *p* *f*  
kim var kim yok - sa kim var kim yok - sa kim var  
whom - e - ver they find — who - e - ver they find — whom - e -

Hp. G $\sharp$  E $\sharp$  *p* *f*

Cb. *p* *p* *f*

**C** pizz.



36

Ob. *mp*

Vla. *mp*

Vib. *mp* phrase like waves

M.S. *mp*  
kim yok - sa hep - si - ni \_\_\_\_\_ a - lip hep - si - ni \_\_\_\_\_ a - lip gö - tü -  
ver they find all of them \_\_\_\_\_ they are taking all of them \_\_\_\_\_ they take all of

Hp. *mp* F $\sharp$

Cb. arco *mp*

41

Ob.

Vla. *tr*

Vib.

M.S. *tr*

Hp.

Cb.

rü - yor - lar  
them

pa - di - şah  
just be - cause

e - fen - di - miz  
our sul - tan



45

Ob.

Vla. *mf*

Vib. *tr*

M.S. *f*

Hp. C $\sharp$  F $\sharp$

Cb.

öy - le em - ret - ti di - ye  
has or - dered so

to two glock  
/two vib. mallets

**D**

49

Ob. *ff*      *f* *tr.*

Vla. *ff*      *f*

Glock. *f*

Vib. *f* *ped.*

M.S.

Hp. *gliss.* *f* **D**

Cb. *f*

=

53 *tr.*

Ob.

Vla.

Glock.

Vib. *3*

M.S.

Hp.

Cb.

56

Ob.

Vla.

Glock.

Vib.

M.S.

Hp.

Cb.

59

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

**E**

**p**

**p**

**p**

**D $\sharp$  C $\sharp$  B / E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$**

**E**

**p subito**

to one glock mallet/ one bow

**Ped.**

**Ped.**

63

Ob.

Vla.

Glock.

Vib.

M.S.

Hp.

Cb.

arco

*Ped.*

to two glock/  
two vib mallets

**F** Poco meno mosso

67

Ob.

Vla.

Glock.

Vib.

M.S.

Hp.

Cb.

*poco sul ponticello*

*mf*

*p*

*mf*

*p*

*delicately*

*mp*

*çik - tim I went out with üç ço - cu - my three*

**F** Poco meno mosso

71

Ob.

Vla.

Glock.

Vib.

M.S.

Hp.

Cb.

gum - la      u - ğur - la - ma - ya  
child - ren      to send them off  
bi - ri  
one is

A#

p



75

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

bir ö - te - ki      di - ğer      ta - ra - fim      da \_\_\_\_\_  
on my left;      the otheron      my right \_\_\_\_\_

kirk      gün - lük \_\_\_\_\_  
my forty day - old

put glock  
mallets away

Reed

be - bem      ku - ca - - ğum -  
ba - by      in my arms \_\_\_\_\_

80

G

poco rit.  $\downarrow=96$

Ob.

Vla. ord.

Vib. to four vib mallets

M.S. with more articulated attacks

Hp.

Cb.

**G**

poco rit.  $\downarrow=96$

Ob.

Vla. ord.

Vib. to four vib mallets

M.S. with more articulated attacks

Hp.

Cb.

**≡**

$\downarrow=80$

**Meno mosso**

Ob.

Vla. sul tasto flautando **p** espress.

Vib. **p** non-vibrato (like chanting)  
only add a little vibrato to the end  
of the longer notes **mp**

M.S. ku-la - ġim  
in my ears

Hp. B $\natural$  C $\sharp$  D $\sharp$  / E $\natural$  F $\sharp$  G $\sharp$  A $\sharp$

Cb.  $\downarrow=80$  **Meno mosso** **H** **p** <>

90

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

da o gü - zel ses - li  
I have those beau - ti - ful voices of l.v. *sempre*

*tr* *tr* *tr*

*p* *mf*

*mf*

*l.v. sempre* *3*

*mp*



94

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

gently *p* *5* sorrowfully

ha-fiz - la - rin the priests gü - zel ses - li ha-fiz - la - rin the beautiful voices of the priests el - ve- fa - re B $\natural$  C $\sharp$  D $\sharp$ / E $\natural$  F $\sharp$  G $\natural$  A $\natural$

*G $\natural$*  *A $\natural$*

*3* *3* *3* *3*

**I**

*p*

100

Ob. *tr*  
*p* *mf* *3* *p*

Vla. *sul tasto flautando* *tr*  
*p*

Vib.

M.S. *da* *ha - fiz - la - rin* *el - ve - fa - re well*  
*well* *the priests*

Hp. *Eb* *D $\sharp$  G $\sharp$*

Cb. *p*



105

Ob. *tr*  
*mp* *f*

Vla.

Vib. *3* *f* *p* *mp*

M.S. *da* *el - ve - fa - re*

Hp. *A $\sharp$*  *f* *p* *f*

Cb. *p* *f* *p*

108

Ob. *p* tr~~ 5 5 3 tr~~

Vla.

Vib. { *f*

M.S. { *f*  
da well el - - ve - da  
fa - - re - well.

Hp. { 3 3 3 E#  
*f* mp *f*

Cb. { *f* *p* *f*



112

Ob. 3 - 3

Vla. sul tasto flautando *tr~~* mp

Vib. { *p*

M.S. { *p* subito *mf* 3 di - ye yak ti - ġi a - - - git - lar  
la - ments that they sing

Hp. { *p*

Cb. { *p*

**J**

Ob. *p* *tr* *f*

Vla. *ord.* *tr* *f*

Vib.

M.S. *p*

Hp. *A* *E* *f*

**J**

Cb. *f*

==

Ob. *f*

Vla. *tr*

Vib. *f*

M.S. *f*

ragingly

Hp. *D* *E* *D* *E*

Cb. *f*

Da - ya - na - ma - dim at - tim ken - di - mi ö - bür ta-ra - fa  
*I could endure no more I threw my - self to the ground*

124

Ob. **K**

Vla.

Vib. to bow arco \* when the plate vibrates resonant enough gently touch the middle of the plate with finger nail or the side of the pinky to create the harmonic

M.S. ff mp very sorrowfully  
Ah ne a-ci \_\_\_\_\_ ne a-ci ne a-ci ne a - ci o ne a - ci \_\_\_\_\_  
Ah what grief what grief what grief what what grief \_\_\_\_\_  
pres de table with finger nails

Hp. D♭ C♭ B♭ / E♭ F G♭ A♭ **K**

Cb.



133 **L**  $\text{J}=120$  **Tempo primo**

Ob. p f

Vla. to four vib mallets f with a sharp, strong and articulated attack but resonant

Vib. f crushed f

M.S. — ne a - ci \_\_\_\_\_ L.V. sempre o ge ce \_\_\_\_\_ bir rüz-gar bir yağ-  
— what grief \_\_\_\_\_ That night, \_\_\_\_\_ a wind a thunder

Hp. f

Cb. f

**L**  $\text{J}=120$  **Tempo primo**

139

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

mur  
storm

yı-kil - di san - ki  
as if the en - tire world  
bü - has

G♯

143

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

tün - dağ - lar ba - sı ma  
col - lap - sed o - ver me

o ka - ra ka -  
If on - ly these -

147

Ob.

Vla.

Vib.

M.S.

ra                    dag - la - rin    di - li    ol - sa - da    søy - le -  
—                    dark    moun - tains    could speak    and    tell    you

Hp.

Cb.



150

Ob.

Vla.

Vib.

M.S.

se \_\_\_\_\_ si - ze der - - - di - mi  
all \_\_\_\_\_ my \_\_\_\_\_ grief \_\_\_\_\_

Hp.

Cb.

**M**

**fff**

**fff** **mf**

**fff**

**M**

**fff**

154

Ob. 

Vla.

Vib.

M.S.

Hp.

Cb.



158

Ob. 

Vla.

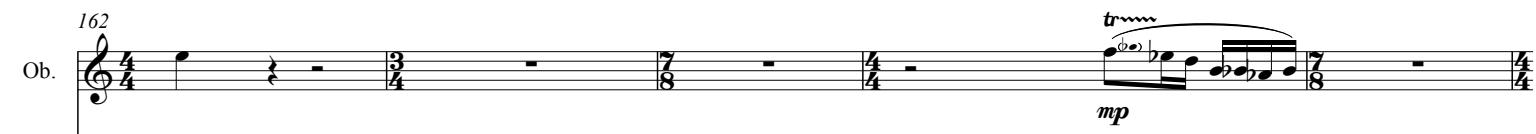
Vib.

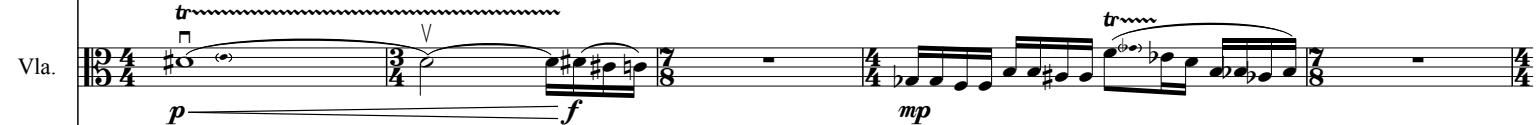
M.S.

Hp.

Cb.

162

Ob. 

Vla. 

Vib. 

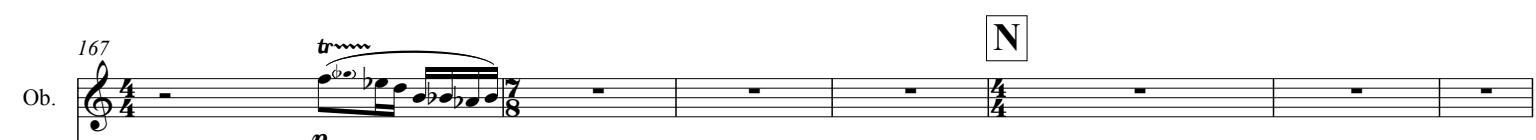
M.S.

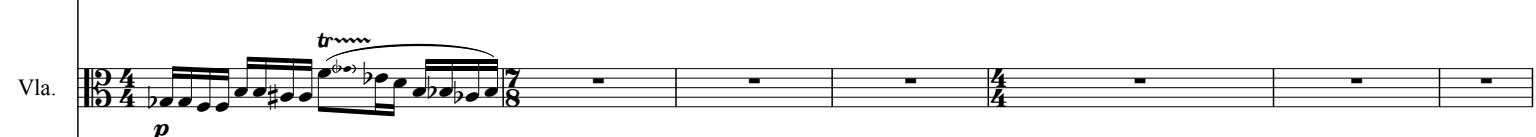
Hp. 

Cb. 

==

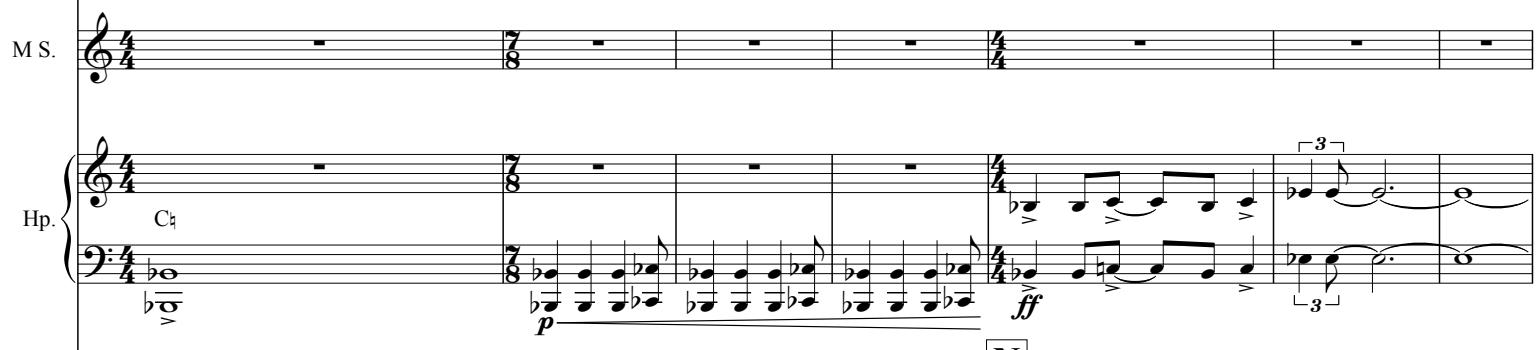
167

Ob. 

Vla. 

Vib. 

M.S.

Hp. 

Cb. 

N

N

174

Ob.

Vla.

Glock.

Vib.

M.S.

Hp.

Cb.

to two glock/ two vib mallets

*NARRATION*

D $\flat$  C $\flat$  B $\flat$  / E $\flat$  F G $\flat$  A $\flat$

-60

*NARRATION*

*Ayshe waited praying as the days turned into nights.  
 Feeling lost in her own village, insecure in Northern Greece.  
 Those were the years of endless wars, the one atop the other, the borders changed like cycles of the tides.  
 No Greek authorities protect the Muslim villages.  
 She could do no more than pray and wait, wait for the day he'd come back and find them again.  
 Her eyes kept searching for him hopefully, just a small hope.  
 Yet no one came...*

1<sup>st</sup> Narrative

*Breathing in cannon smoke, it's the Great War people say, the First World War they've read in the papers of the coffee shop. Ottoman officers break down doors and tear away the Muslim men and boys.*

*Ayshe's village, just outside Kavala, is left with only the cries of the women and the prayers of the old. She hasn't moved an inch, she keeps casting about her eyes, searching for her husband, staring at the door that consumed him, staring at the door and waiting, two silent toddlers round her feet, a frightened newborn in her arms. She longs for those lost years of peace.*

*"Ach, those good old days!" sighs Despina, across the border, buried deep within the planes of Anatolia. She paces round the room, hands on hips, longing for the times when Christians in her village didn't live in fear, when the church bells tolled out Easter rather than the fires or the dangers lurking in the hills. Her eyes caress the room – every corner, every piece of furniture, every stitch of her embroidered tablecloths, the icon with the dour Byzantine on the wall. Her children play outside, their shrill laughter lingers like the last reminder of the good old days.*

II - Καλά Περνούσαμε  
We used to get along well

*J=92*

lightly, like a folk dance (2+2+3) (2+3)

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Davul

Piano

Harp D $\flat$  C B $\flat$ / E $\flat$  F G $\flat$  A

Soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top section includes Flute, Oboe, Clarinet, Bassoon, and Darbuka. The middle section includes Piano and Horn. The bottom section includes Soprano, Violin I, Violin II, Cello, and Double Bass. The score features various time signatures (2/4, 3/4, 8/8, 3/8) and dynamic markings (crescendo, decrescendo, ff). Measures 5 through 9 are shown, with measure 10 partially visible at the end of the page.

Fl. Ob. Cl. Bsn. Davul Pno. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

**A**

10 6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

mp mp

mp mf >

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

G $\sharp$  mp

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

6 8 - - - -

mp

- - - -

mp

pizz.

mp

15

**B**

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*lively*

*f*

πριν\_ α - πό τον πό - λε - μο ή- μασ- τε\_ πό - λύ\_ κα - λά με\_ τους\_ Τούρ- κους  
prin\_ a - po ton po - le - mo i- mas-te po - li- ka la me tous\_ Tour- kous  
*be -fore* *the war* *we were* *very well* *with the Turks*

**B**

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf* *mp*

Davul

Pno. *mf* *p* (8.)

Hp. *mf* *p* G<sub>b</sub>

S. σαν α - δέρ φια περ νού - - σα - με ίπ - χον-ταν ε -  
san a - der fia per nou - - sa me ir - hon-dan e -  
like bro thers we used to get along they would come

Vln. I *tr*

Vln. II

Vla.

Vc. *p*

Cb. arco *mf* *p* *mf* *p*

25

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C**

*mf*

*f*

*mf*

*f*

*8vb*

*D♭ C B♭/ E♭ F G♭ A*

koí - voi σ'έ - μας  
ki - ni se - mas  
to us \_\_\_\_\_  
and we \_\_\_\_\_

κι - ε - μεις  
ki- e mis  
would go \_\_\_\_\_ to them \_\_\_\_\_

πη - γαι - να - με ε - κει  
pi - ge - na me e - ki  
would go \_\_\_\_\_ to them \_\_\_\_\_

**C**

*mf*

*p*

*f*

*pizz.*

*f*

*pizz.*

30 (3+2)

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(3+2)

*f*

*cresc.*

*cresc.*

*cresc.*

*f*

*cresc.*

*piano*

*mf*

*cresc.*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Fl. Ob. Cl. Bsn.

Davul Pno.

Hp.

S.

Vln. I Vln. II Vla.

Vc. Cb.

This musical score page contains ten staves of music. The top four staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is a membranophone, Davul. The sixth staff is a keyboard instrument, Piano (Pno.). The seventh staff is a brass instrument, Horn (Hp.). The eighth staff is a vocal part, Soprano (S.). The ninth and tenth staves are string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is in common time (indicated by '3/4') for most instruments, except for the piano which has a bass clef and a '3/4' above it. Measure 35 begins with a dynamic 'f' for the piano. The piano part includes a melodic line and harmonic chords. The woodwind and brass parts feature various rhythmic patterns and dynamics. The vocal and string parts provide harmonic support with sustained notes and rhythmic patterns. Measures 36 and 37 show the continuation of this musical texture, with the piano maintaining its melodic line and harmonic function while the other instruments provide harmonic support.

**D**

Fl.

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Davul

Pno.

Hp. *p*

S. *mf*

στις γιορ - τές\_\_\_\_\_ μας\_\_\_\_\_ στους γα - μους μας\_\_\_\_\_ στο θά - να - το\_\_\_\_\_ ήρ - χονταν οι  
stis yior - tes\_\_\_\_\_ mas\_\_\_\_\_ stous ga - mous mas\_\_\_\_\_ sto tha - na - to\_\_\_\_\_ ir - hontan i  
to our festivals\_\_\_\_\_ to our weddings\_\_\_\_\_ to the funerals\_\_\_\_\_ came\_\_\_\_\_

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

46 E (3+2+2)

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*8va*

*pp*

*8vb*

*mp*

Toúp - kol  
Tour - ki  
the Turks

στις γιορ - téz\_ μαç\_ στους γά - μουç\_ μαç\_  
stis yior - tes\_ mas\_ stous ga - mous\_ mas\_

to our festivals to our weddings

γιορ - téz\_μαç γά - μουç μαç στο  
yior - tes\_mas ga - mous mas sto

our festivals our weddings to

E *sul tasto non vibrato* (3+2+2)

*pp*  
*sul tasto non vibrato*

*pp*  
*sul tasto non vibrato*

*pp*  
*sul tasto non vibrato*

*pp*

*p*

Fl. Ob. Cl. Bsn. Davul Pno. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

**51**

**F** (2+2+3) (2+3)

**f**

**Detailed description:** This musical score page shows a complex arrangement of instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, and a set of cymbals (Davul). The piano (Pno.) has two staves, with the upper staff ending at measure 8. The bassoon (Bsn.) has a dynamic marking 'f' at the beginning of its part. Measures 7 and 8 show various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. The vocal line (Soprano, S.) begins in measure 9 with lyrics in Greek: θά - να - το ήρ - χον - ταν - οι Τούρ - κοι. The lyrics continue: θα - na - to ir hon dan i Tour - ki. The meaning is "funerals — came the Turks —". Measures 9 through 12 show the vocal line continuing with different dynamics and rhythms. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. Violin I and Violin II play eighth-note patterns in measures 7 and 8, with dynamics 'mf'. The Viola and Double Bass provide harmonic support with sustained notes and pizzicato strokes. The Cello and Double Bass play eighth-note patterns in measures 9 and 10, with dynamics 'mf' and 'pizz.'. The page concludes with measures 11 and 12, where the instruments play eighth-note patterns in measures 11 and 12, with dynamics 'ord.' and 'f' respectively. The vocal line continues throughout the section.

Fl.

Ob. *f*

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II ord.

Vla.

Vc. *arco*

Cb. *arco*

56

This musical score page contains ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Davul, Piano (Pno.), Horn (Horn), Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score begins at measure 56. The piano part has two staves: a soprano staff and an basso staff. The violins play eighth-note patterns. The cellos and double basses play sustained notes. The flute, oboe, clarinet, and bassoon play sixteenth-note patterns. The horn and soprano sing sustained notes. The davul and piano provide harmonic support. The score includes dynamic markings such as *f* for forte and *arco* for bowing. Time signatures change frequently, including 2/4, 3/4, 3/8, and 6/8.

61 **G**

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**G**

*ki\_ e - koi - vot av\_ é - ka - vav μπαί - - - - ραμ  
ki\_ e - ki - ni an\_ e - ka - nan bay - - - - ram  
and\_ they \_\_\_\_\_ if\_ they \_\_\_\_\_ had\_ a celebration \_\_\_\_\_*

**f**

**p**

**p**

**p**

**p**

**f**

**mf**

**3**

**mf**

**f**

**p**

**p**

**p**

**pizz.**

**f**

**arco**

**f**

66

Fl. f

Ob.

Cl. f

Bsn. f

Davul

Pno.

Hp. f

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top four staves feature woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Bsn. staff includes a dynamic marking 'f' at the beginning of the measure. The fifth staff is for the Davul. The sixth staff is for the Piano (Pno.), which also includes a dynamic marking 'f' at the beginning of the measure. The seventh staff is for the Horn (Hp.), with a dynamic marking 'f' at the end of the measure. The eighth staff is for the Soprano (S.). The bottom five staves feature bowed strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 66 begins with a dynamic 'f' for the Fl., Ob., Cl., and Bsn. parts. The piano part starts with a dynamic 'f'. The piano and bassoon parts continue with eighth-note patterns. The violins play eighth-note patterns, while the viola, cello, and double bass provide harmonic support with sustained notes and eighth-note patterns. The soprano part remains silent throughout the measure.

**H**

(2+2+3)

Fl.

Ob.

Cl.

Bsn.

Davul

To Glock.

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

κτεινοί - νοι ανέκαναν μπάραν  
κιεκί - νι ανεκαναν βαγράμ  
and they if they had a celebration  
να μας στείλουν κρένα  
mas sti-loun kre-na  
used to send us foodt

**H**

(2+2+3)

I

Fl. *p*

Ob.

Cl.

Bsn.

Davul

Pno. *p* *f* *p*

Hp. *p* *f* E $\natural$  A $\flat$

S. - α στους γά μους να μας κα - λέ - σουν - Tó - λι - γαν σε é - va μπλε χαρ - tí ζά - χα  
- a stous ga mous na mas\_ ka - le - soun\_ ti - li - gan se e - na ble har - ti za - ha  
— to their\_ weddings — they\_ used to invite us with sugar wrapped in a blue package —

Vln. I *p* *f* *p*

Vln. II *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f*

80

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - ri - κατ - ε - λε - γαν  
ri - ke - e - le - gan  
they would say —

o - ρίσ - τε  
o - ris - te  
welcome —

στο γα - μό - μας  
sto ga - mo - mas  
to our wedding —

o - ρίσ - τε  
o - ris - te  
welcome —

o -  
o -  
welcome

(3+3+2)

**J**

gently

Fl.

Ob.

Cl.

Bsn.

**p**

gently

**p**

gently

**p**

gently

**p**

simile

simile

simile

Glockenspiel

Davul

**mp**

Pno.

Hp.

S.

in a state of remembering  
a distant memory

**p dolce**

ρίσ - τε στο γύ μο μασ ο-ρίσ - τε  
ris - te sto ga mo mas o-ris - te  
to our wedding welcome

κα - λά  
ka - la  
well.

(3+3+2)

**J**

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

*mf*

*περ- νού - σα - με*  
per - nou - sa me  
we used to get along

*ευ - χα-ρισ-τη - μέ*  
ef - ha-ris-ti - me  
pleased

*mp*

*K*

101

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

voi  
ni  
ñ-mas-te  
we  
were  
ka - lá  
ka - la  
well

(2+2+3)  
L Poco più mosso

Fl. 110

Ob.

Cl.

Bsn.

Glock.

Davul

Pno.

Hp.

S.

περ-vou - σα - με      κα - λά      περ - vou -      σα - με  
per-nou - sa - me      ka - la      per - nou -      sa - me  
— we used — to get      along well      we used —      to get along —

Poco più mosso

L  
(2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto

p

sul tasto

p

sul tasto

p

pizz.

f

pizz.

f

*II6 (2+3)*

Fl. *f*

Ob. *f*

Cl.

Bsn.

Davul

Pno. *f*

*8va*

Hp.

S.

*(2+3)*

Vln. I

Vln. II *ord.* *f*

Vla. *ord.* *f*

Vc.

Cb.

This musical score page contains six systems of music. The first system features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and a Davul, with a piano part entering later. The second system includes a piano and a harp. The third system consists of a single soprano vocal line. The fourth system features string instruments (Violin I, Violin II, Viola, Cello, Double Bass). The score uses various time signatures including 5/8, 2/4, 3/4, 3/8, and 4/4, with dynamic markings like *f* and *ord.* (ordinario).

121

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb. *arco*

**M**

126

Fl.

Ob. *f*

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page contains ten staves of music. The top four staves (Flute, Oboe, Clarinet, Bassoon) are in common time (indicated by '4') and switch to three-quarter time (indicated by '3') at measure 126. The Bassoon has a melodic line with grace notes and slurs. The Davul and Piano staves are silent throughout the measures shown. The Horn (Horn and Trombone) and Soprano staves are also silent. The bottom six staves (Violin I, Violin II, Viola, Cello, Double Bass) remain in common time ('4') and continue their rhythmic patterns. Measure 126 begins with a dynamic change in the woodwind section.

130

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*8va*

Bb

2<sup>nd</sup> Narrative

*The same smells coming from our ovens, the same foods, the same names, yet Muslims and Christians can't share them anymore. The women no longer chat up neighbors, they keep their heads low, their windows locked. "Stay with your own kind" they advise, ach, this Great War changed everything, it's not the Empire we're losing but our friends down the street. The soldiers come and go, different colors, same hatred. They don't understand.*

*Ayshe heard the rumors, they are going to send us to Turkey, Muslims are not welcome here any more, she bends down and listens closely to the baby's breathing, if Allah is truly generous, He'll take this one to heaven. She'll manage two, but not three children; her husband now is nothing but a memory.*

*Across the Aegean sea, Despina cries over the same whispers, Christians are not welcome here any more, "but this is our land" she laments. Nobody pays attention. Her husband only brings back bad news from the coffee shop, bending his head lower every day over his worry beads, as if ashamed that he can't set things aright, as if it's his fault they can't stay here any more.*

III- Τρεις Χιλιάδες Ψυχές  
(Three Thousand Souls)

49

*=84*  
**sorrowful**

Clarinet in B $\flat$

Piano

Soprano

*=84*  
**sorrowful**

Violin

Violoncello

5

Cl.

Pno.

S.

Vln.

Vc.

9 **A**

Cl. *mp p*

Pno. *p* *Ped.* *Ped.* *Ped.* *Ped.*

S. *p espress.* *mf* *p*

Vln. *p* *mp* *p*

Vc. *p*

*τρεις tris three*   *χι - λι - α hi - li - a thou sand*   *δες thes souls*   *ψυ - χες psi - hes*   *ψυ - χες souls*

12 (tr) *-----*

12 (tr) *-----*

Cl. *(#)*

Pno. *mp* *Ped.* *Ped.*

S. *mf* *p* *mf*

Vln. *(#)*

Vc. *mp* *p* *mf*

*ó - λοι o - li all*   *kou - ρασ - μέ kou - ras - me -*   *worn - out*

**B**

16

Pno.

S.

Vln.

Vc.

**B**

20

Cl.

Pno.

S.

Vln.

Vc.

**B**

24

Cl.

Pno.

S.

Vln.

Vc.

voti  
ó - λoi  
o - li  
all  
ó - λoi  
μi - so - πe - θa - μé  
o - li  
mi - so - pe - tha - me  
all  
half - dead  
voi  
ni  
a - πo  
a - po  
from

28

Cl.

Pno.

S.

Vln.

Vc.

tis  
ta - λai - po - ri  
the  
suf - fer - rings

τις  
τa - λai - po - ri  
the  
suf - fer - rings

es  
a - po  
from

a- πo  
a - po  
ton

τov  
τro  
the

τρó  
ter - ror

μo  
mo  
a - po  
from

α - πo  
a - po  
from

32

Cl.

Pno.

S.

Vln.

Vc.

τον φόβο από τον τρόμο  
from the fear

37 C

Cl.

Pno.

S.

Vln.

Vc.

βοφόβο  
the fear

C

p

p

p

molto sul tasto

pp

42

Cl.

Pno.

S. που κά - θι - σε στο λαι - μό τους.  
pou ka - thi - se sto lai - mo tous.  
that sat upon their shou - ders

Vln.

Vc.

*p*

*molto sul ponticello*

*molto sul tasto*

*molto sul ponticello*

*sul D molto sul tasto*

*molto sul ponticello*

*molto sul tasto*

*molto sul ponticello*

*pp*

\* alternate between the note and the harmonic very fast

47 (tr)

Cl.

Pno.

S.

Vln.

Vc.

(tr)

*molto sul tasto*

*molto sul ponticello*

*molto sul tasto*

*molto sul ponticello*

*molto sul tasto*

*molto sul ponticello*

**D**

(faster)  $\text{♩} = 108$

Cl. (tr.) (2+3)

Pno. (2ed.)

S.

**D**

$\text{♩} = 108$

(faster) (molto sul ponticello)

Vln. (tr.) (molto sul ponticello)

Vc. (2ed.)

σαν μέ - σα σ'έ - να α - δι - α - πέ - ρασ - το δά - σος  
san me - sa se - na a - di - a - pe - ras - to da - sos  
like in - side an im - pas sable fo - rest

Cl. (f) (3)

Pno. (2ed.) (3) (3) (3) (3) (5)

S. που κα - τι - κουν\_ τα τσα - κά - λια και οι λύ - κοι  
pou ka - ti - koun\_ ta cha - ka - lia ke\_ i li - ki  
where crawling with \_ the jack - als and the wolves

Vln. (f) (3)

Vc. (2ed.)

60

Cl. *f*

Pno.

S. *ff*  
oúp - láia - zav  
our - lia - zan  
scream - ing

Vln. *f*

Vc. *f*

o - loi vúy - ta  
o - li nih - ta  
all night

ó - loi vúy - ta  
o - li nih - ta  
all

ó - loi vúy - ta  
o - li nih - ta  
screa - ing

o -  
o -  
all

64

Cl. *3*

Pno.

S. *3*  
- loi vúy - ta  
- li nih - ta  
night

Vln. *3*

Vc.

*=100*  
*Poco meno mosso*

*fff*

*fff*

*fff* *f* *mf*

*Ped.*

*pp*

**E**

69

Cl.

Pno.

S.

Vln.

Vc.

*mf*

α - ναγ - κα - ζό - μασ - τε      να τρα - βί - ξου - με - για το πλοί - ο  
 a - nan - ga - zo - mas - te      na tra - vi - ksou me yia to pli - o  
 we are forced to take the ship

έ - ρη -  
 e - ri -  
 de - ser -

**E**

*ppp*

*ppp*

74 (3+2)

Cl.

Pno.

S.

Vln.

Vc.

*pp*

*mf*

μοι      και α - πε - ρι - ποι - η - τοι  
 mi      ke a - pe - ri - pi - i - ti  
 ted      and neg - lec - ted

(3+2)

*mp* *ppp*

*ppp*

to con sord.

*ppp*

to con sord.

$\text{♩}=80$   
Meno mosso

78

**F**

Cl.  $\text{mp}$   $p$  delicate

Pno.  $p$   $\text{Ped.}$

S. very little vibrato  $mp$

πά - νω στους τά - φους των δι - κών μου πí - ξα - με α - πό<sup>3</sup>  
pa - no stous ta - fous ton di - kon mou ri - ksa-me a - po  
o - ver the graves - of my heritage I am throw-ing from

$\text{♩}=80$   
Meno mosso

**F** con sord.  
molto sul tasto  
non vibrato

Vln.  $p$  delicate

Vc.  $p$  delicate

82 (2+3)

Cl.  $mf$   $p$   $p$

Pno.  $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

S. πά - νω λí - γο  $mf$   $mp$   $p$  πó πά - νω λí  
pa - no li - go  $I$  am throw-ing a - πó pa - no λí  
a - bove some  $(2+3)$  a - po from a - bove some

Vln.  $mf$   $p$

Vc.  $mf$   $p$

86

G

Cl. *mf*      *p*

Pno.

S. *yo - kse - ro - piece of earth*      *και κλαί - and I cry*

Vln.

Vc.

92

H

Cl.

Pno.

S. *και κλαί - and I cry*

Vln. *senza sord ord.. pp*

Vc.

98

Cl. *tr* *pp*

Pno. *3* *5* *Ped.*

S. *p*  
κλαί - ω  
kle - o  
I cry

Vln. *ppp*

Vc. *p*  
*senza sord*  
*ord..*

*J=96*  
*Più mosso*

101 (*tr*) *tr* *tr* *tr*

Cl. *p*

Pno. *5*

S. *mf*  
η προθεσμία μας έχει περασε  
i prothes-mi - a mas e - hi pe - ra - - -  
our time has passed

Vln. *p*

Vc. *3* *3* *p* *3* *3*

105

Cl.

Pno.

S.

Vln.

Vc.

I

*f*

*f*

*f*

*tr*

*œl*  
*si*

*δev*  
*den*  
*l*

*I*

*8va*

*f*

109

Cl.

Pno.

S.

Vln.

Vc.

*tr*

*œl*  
*λω*  
*don't*  
*want*

(8)

*tr*

112

Cl. 3 3 3 3

Pno. 3 3 3 3

S. *f*  
δεν θέλω να χρειαζούμενος είμαι να μην πάρεις την αγάπη μου  
I don't want \_\_\_\_\_

Vln. 3 3 3 3

Vc. 3 3 3 3

115

Cl. 3 3 3 3

Pno. solo ff mp ff

S. 3 3 3 3

Vln. 3 3 3 3

Vc. 3 3 3 3

J  
ff  
solo  
mp  
ff

mp

118

Cl.

Pno.

S.

Vln.

Vc.

121 (2+3)

Cl.

Pno.

S.

Vln.

Vc.

123

Cl.

Pno.

S.

Vln.

Vc.

126

Cl.

Pno.

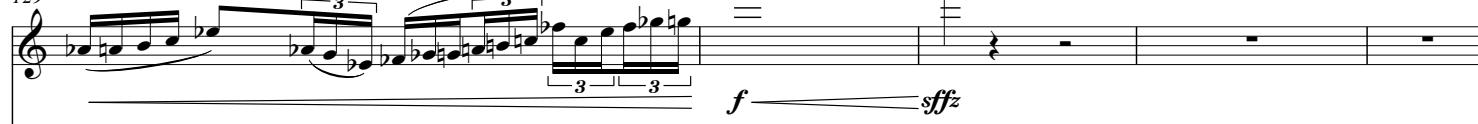
S.

Vln.

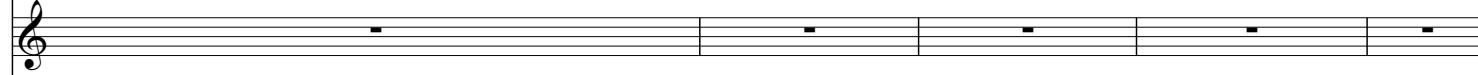
Vc.

129

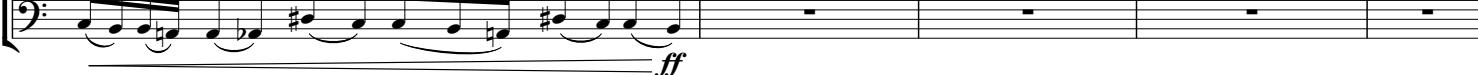
**Poco meno mosso**

Cl. 

Pno. 

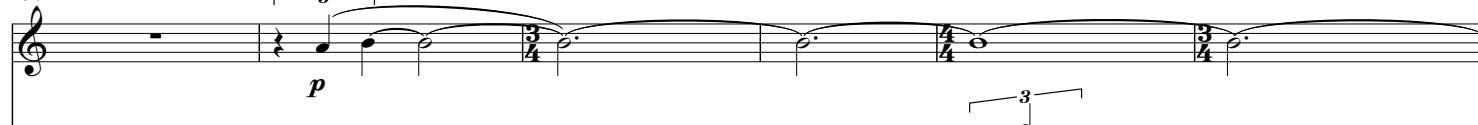
S. 

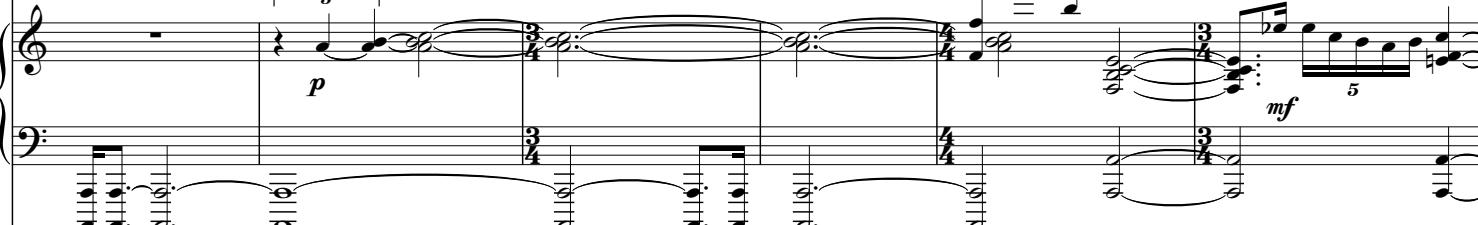
Vln. 

Vc. 

134

**K**

Cl. 

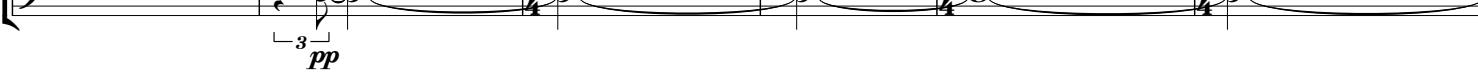
Pno. 

S. 

δεν θέ - λω δεν θέ - λω να πισ - τέ - ψω τέ - τοια πράγ - μα  
den the - lo den the - lo na pis - te - pso te - tia prag - ma  
I don't want I don't want to believe such a thing

**K**

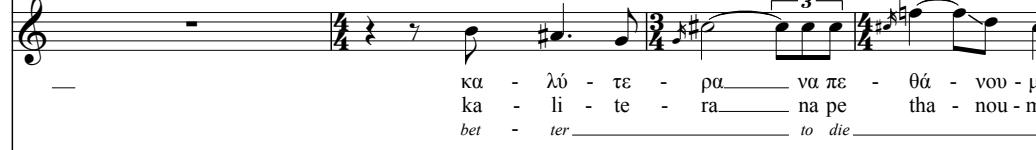
Vln. 

Vc. 

140

Cl. 

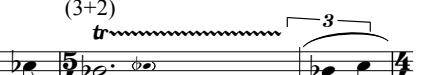
Pno. 

S. 

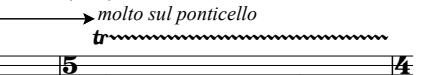
κα - λύ - τε - ρα\_\_\_\_\_να πε - θά - νου - με στην ξη - ρα\_\_\_\_\_πά - ρα στη  
ka - li - te - ra\_\_\_\_\_na pe - tha - nou - me stin kxi - ra\_\_\_\_\_pa - ra sti  
bet - ter\_\_\_\_\_to die\_\_\_\_\_in my land\_\_\_\_\_than in

Vln. 

Vc. 

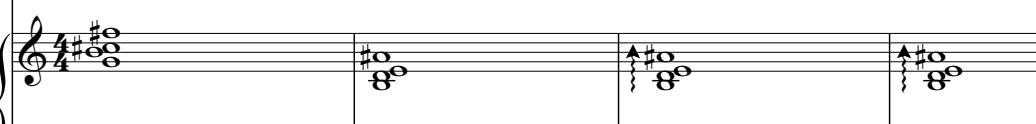
(3+2) 

*molto sul ponticello*

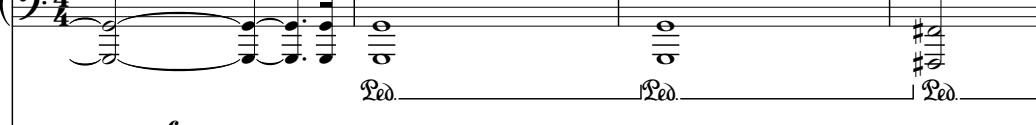
(3+2) 

145 (gradually to vibrato) 

L 

Cl. 

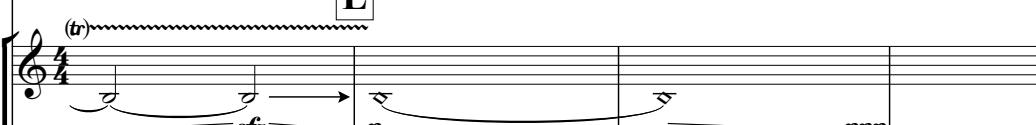
(slowly arpeggiate)

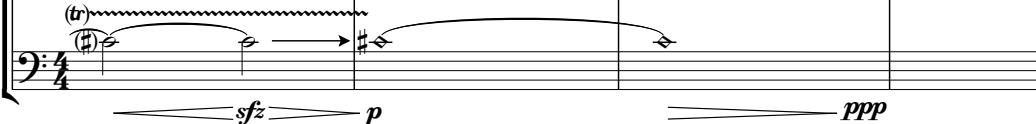
Pno. 

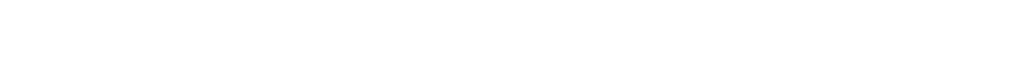
Ped. 

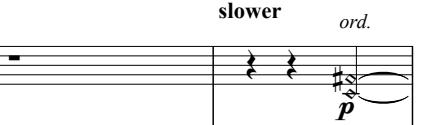
S. 

θάλ - λα - σα συ - χώ - βε - σε με  
the sea - la - sa si - ho - re - se me  
for - give - me

L 

Vln. 

Vc. 

$\frac{d}{=84}$  slower 

$\frac{d}{=84}$  slower 

ord.

150

Cl.

Pno.

S.

Vln.

Vc.

*a - dép - phé mou*  
*a - der - fe mou*  
*my friend*

*pa - té - rá mou*  
*pa - te - ra mou*  
*my father*

(balance the bow pressure  
according to the harmonic)

*ord.*

154

Cl.

Pno.

S.

Vln.

Vc.

*παι- δι μου*  
*pe - di mou*  
*my child*

*μά*  
*ma*  
*my*

*να*  
*na*  
*mot -*

*ord.*

158

Cl. *mf* *p*

Pno. *mf* *p*

S. *p* *f*

Vln.

Vc.

**M**

μον  
mou  
her

σι - χώ - ρε - σε με  
si - ho - re - se me  
for - give ————— me

**M**

*sul ponticello*  
*non vibrato*

**pp** *sul ponticello*  
*non vibrato*

**pp**

162

Cl. *p* *mf* *p*

Pno.

S. *p* *f* *p* *mp*

Vln. *p* *tr.*

Vc. *p* *tr.* *mf* *p* *ord.*

που φέν - γω και σ'α - φή - νω αχ  
pou fev - go ke sa - fi - no ah  
for lea - ving you and deserting you ah

αφ - τα τα χώ -  
af - ta ta ho -  
these lands

*molto sul tasto*  
*non vibrato*

**pp**

168

Cl. *pp*

Pno. *p* *p* *mf* *mf*

S. *mf* *f* *3* *N*  
 - μα-τα πον\_ δεν\_ θα\_\_\_\_\_ τα\_\_\_\_\_ ζα-να - δού-με  
 - ma-ta pou\_ den\_ tha\_\_\_\_\_ ta\_\_\_\_\_ ksa-na - dou-me  
 \_\_\_\_\_ that\_ I will \_\_\_\_\_ ne - - ver see a - gain

Vln. *poco sul ponticello*

Vc. *pp* *p*

175 (2+3)

Cl. *pp*

Pno. *p* *pp* *pp*

S.

Vln. *p* (balance the bow pressure according to the harmonic) *molto sul ponticello*

Vc. *mp* *ppp* *p*

3<sup>rd</sup> Narrative

*The day we laid the last brick in place, we had to hand the keys to someone else. The crop we planted, it's others who will harvest it. Forgive me Mother, for leaving your bones behind. Who will weed your grave now? A whole life, how to choose what you take with you, what you leave? And the deadline is approaching: This paper signed in Lausanne, the rest of us obey. The Church, the Mosque, will they survive or will they be swept aside like us? The old people curse the year 1923 to the pits of hell.*

*Ayshe ties her children round her waist; a woman only has two hands, you see, and she needs them both to carry bundles. The others on the boat make fun of her village ways; she doesn't care. This is the worst time to be without a man. She's leaving her village behind, the lights of Kavala wink one last time behind her, her last sight of home, off now to a land about which she knows nothing, only that it's in the new borders of Turkey. They call it Samsun, her new home.*

*Despina boards a boat to trace the same route in reverse, clutching her icon and mumbling prayers. She's about to leave behind the spices of Anatolia, bound for Athens. Her children are frightened of the sea; she, of the land awaiting them. She sits on one of their bundles and digs up from within her throat the saddest song she knows. People shush her. "You're not allowed to speak Turkish anymore." But her heart is bleeding for her real homeland, Kappadokia, her head is reeling with old Turkish love songs.*

*One million souls are drenched in sea and sweat and homesickness, shivering on the crowded decks. Ach, forgive me Mother for leaving your bones behind.*

## IV

71

Μάυρισε ο Ουρανός Akdenizin Ortasında  
The Sky Blackened in the Middle of the Mediterrenean

**Energetic**

Flute

Oboe

Clarinet in B♭

Bassoon

Vibraphone

Piano

Harp

Soprano

Mezzo-Soprano

**Energetic**

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 73, featuring a multi-instrument ensemble. The instruments and their parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Vib. (Vibraphone)
- Pno. (Piano)
- Hp. (Horn)
- S. (Soprano)
- M.S. (Mezzo-Soprano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Cello)
- Vc. (Double Bass)
- Cb. (Bassoon)

The score consists of ten staves of music. The first four staves (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns with grace notes. The Vibraphone provides rhythmic support with sixteenth-note patterns. The Piano and Horn provide harmonic and melodic support with eighth-note chords and sustained notes. The vocal parts (Soprano and Mezzo-Soprano) are silent. The string section (Violin I, Violin II, Cello, Double Bass) plays eighth-note patterns, often with slurs and grace notes. The Bassoon part is also present in the lower strings section.

Fl. Ob. Cl. Bsn.

**B**

Fl. Ob. Cl. Bsn.

Vib. Pno. Hp.

S. M.S.

**B**

Vln. I Vln. II Vla. Vc. Cb.

35

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno. *p*

Hp.

S. *mp*  
legatissimo  
Ev - vé - α μέ - ρες ή - μασ - ταν στο - πλοί -  
en - ne - a me - res i - mas - tan sto - pli -  
*For* nine — days we have been on that ship —

M.S.

Vln. I

Vln. II *p*

Vla. *sul tasto flautando*

Vc. *p*

Cb. *p*

46

Fl. Ob. Cl. Bsn.

Vib.

Pno.

Hp.

S. M.S.

Vln. I Vln. II Vla. Vc. Cb.

**C**

*- o\_\_\_\_\_*

*Σάμ - πως εί - χα - με ξα - να - δεί*  
*Sam - pos i - ha-me ksa-na - di*  
*As if we had ne - ver seen*

**C**

55

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp. F#

S. ξα - να - δεί  
ksa - na - ði  
never seen

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*ord.*

*mf*

D

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

*ord.*

*mf*

*p* — *mf*

*f*

*ff*

*fp*

*5*

*fp*

*f*

*ff*

*fp*

*f*

*ff*

*fp*

*f*

*ff*

*fp*

*f*

*ff*

*fp*

*f*

E

Fl.

Ob.

Cl. 5 *fp*

Bsn.

Vib.

Pno. *p subito* *f*

Hp.

S.

M.S. *p dolce* *mf*  
bu ge - mi ni-ye git - mez?  
Why doesn't this ship move?

Vln. I

Vln. II

Vla.

Vc. *p subito*

Cb. *p subito* *fp*

82

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p subito*

*p*

*p*

*p subito*

D C $\sharp$  B $\flat$ / E $\flat$  F $\sharp$  G A

a - ma çok ya - vaş\_\_\_\_ ya - vaş\_\_\_\_ ya - vaş\_\_\_\_ gi - der - miş\_\_\_\_ oy - sa - ki\_\_\_\_  
Realizing later that it sails so slowly\_\_\_\_ slowly\_\_\_\_ it sails\_\_\_\_ so slowly\_\_\_\_

*f*

*p*

*mf*

*p*

*mp*

*mp*

*f*

*mp*

*f*

*mp*

*f*

92 **F**

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unarticulated  
somewhat fearful

*και τι ψεί - ρα  
ke ti psi - ra  
and what sick - ness!*

**f**

pizz.

mf

pizz.

mf

pizz.

mf

arco

p

mp

arco

mp

G

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno. *sffz*

Hp. *f* C $\sharp$

S. *kai ti βρώ - μα* *ke ti bro - ma* *ap - ρώσ* *ar - ros* *τια*  
*and what parasite* *and what filth -*

M.S. *hay - van - lar*  
*animals*

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hpt.

S.

M.S.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*in - san - lar alt al - ta üst üs - te*  
humans jumbles one atop the other

D♭ C B♭/ E F♯ G A

*f*

*f*

*f*

108 **H**

Fl. Ob. Cl. Bsn. Vib. Pno. Hp. S. M.S. Vln. I Vln. II Vla. Vc. Cb.

*fff* *fff* *p* *p* *ped.* *mp* *legatissimo* *pe - θa - vav trιes téσ - se - riç πé - θa - vav Died three ot four se - ris pe - θa - nan died* *f* *hay - van - lar animals* *ffff* *ffff* *ffff* *ffff* *mf* *mf*

117

Fl. *p* *f* 5  
Ob. *p* *f* 5  
Cl. *p* *f* *pp subito* flutz. 5  
Bsn. *mp* *f* 5

Vib. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
*p*

Pno. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
*p* *ped.*

Hp. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
F# D# 5

S. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
και πε - τάχ - τη-καν στη θάλ - λα-σα θάλ - λα - σα και πε - τάχ - - -  
ke pe - tah - ti-kan sti θal - la-sa θal - la - sa ke pe - tah - - -  
and they were tossed into the sea — the sea — and they were - tossed —

M.S. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
in - san - lar 5  
people

Vln. I - 2 3 3 3 3 3 3 3 3 3 3 3 5  
*sul ponticello* *p* *f*  
Vln. II - 2 3 3 3 3 3 3 3 3 3 3 3 5  
*sul ponticello* *p* *f*  
Vla. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
*sul ponticello* *p* *f*  
Vc. - 2 3 3 3 3 3 3 3 3 3 3 3 5  
Cb. - 2 3 3 3 3 3 3 3 3 3 3 3 5

127 **I**

Fl. *mf*

Ob. *p* *mf*

Cl. *mf*

Bsn. *fp*

Vib.

Pno. *mf* *Ped.* *f*

Hp. *f* *B*

S. - *τη - καν*  
- *ti - kan*

M.S. *f* *cresc.*  
hay-van-lar  
*animals* —  
in - san - lar  
*humans* —  
alt  
are  
full  
al - ta  
to  
üst  
bursting  
üs - te  
ord.

**I**

Vln. I *mp*

Vln. II *ff* *5* *fp*

Vla. *ff* *5* *fp*

Vc. *mf*

Cb. *mf* *ff* *fp*

133 flutz. **J**

Fl. Ob. Cl. Bsn. Vib. Pno. Hp. S. M.S. Vln. I Vln. II Vla. Vc. Cb.

*f* 5 flutz. 5 flutz. 5 f 5 pp p pp

*mp dolce*  
bi-zim bir  
We had

Vln. I Vln. II Vla. Vc. Cb.

143

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp. D C $\flat$  B $\flat$ / E F $\sharp$  G A

S. dolce legato  
Eí - χα - με και μια E - λέ - νη στο χω - ρι-ο - μας  
i - ha - me ke mia E - le - ni sto ho - ri-o mas  
We also had an E - le - ni from our village

M.S. Mus - ta - fa var di köy - de  
a Mustafa in our village

Vln. I sul tasto non vibrato  
pp dolce

Vln. II pp dolce sul tasto non vibrato

Vla. pp dolce sul tasto

Vc. pp dolce

Cb.

K

156

**Fl.**

**Ob.**

**Cl.**

**Bsn.**

**Vib.**

**Pno.**

**Hp.**

**S.**

**M. S.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

γεν - νί - θη - κε στο βα-πό-ρι μας  
yen - ni - thi - ke sto va-po-ri - mas  
she was born in our boat

da dog - du  
was he born

K

L

168 flutz Più mosso

Fl. Ob. Cl. Bsn.

Vib. Tom toms

Pno. f

Hp. f Leo D# C B / E F# G A#

S. f o ou-pa - vócs  
o ou-ra - nos The sky

M.S. f o ou-pa - vócs  
O ou-ra - nos The sky

Vln. I ffp

Vln. II ffp

Vla. ffp

Vc. tr. ffp

Cb. ffp

175

Fl.  $\frac{3}{4}$  f

Ob.  $\frac{3}{4}$  f

Cl.  $\frac{3}{4}$  f *mf subito*

Bsn.  $\frac{3}{4}$  f

Perc. Tam-tam  $\frac{3}{4}$  mp ff p

Pno.  $\frac{3}{4}$  f

Hp.  $\frac{3}{4}$

S.  $\frac{3}{4}$   $\frac{2}{4}$   $\mu\alpha\acute{u}$  -  $\rho i - \sigma e$  o ou - pa - vócs  
mav - ri - se o ou - ra - nos  
black - ened the sky

M.S.  $\frac{3}{4}$   $\mu\alpha\acute{u}$  -  $\rho i - \sigma e$  o ou - pa - vócs  
mav - ri - se o ou - ra - nos  
black - ened the sky

Vln. I  $\frac{3}{4}$  f

Vln. II  $\frac{3}{4}$  f *mf*

Vla.  $\frac{3}{4}$  f *mf*

Vc.  $\frac{3}{4}$  f

Cb.  $\frac{3}{4}$  f

182

Fl. Ob. Cl. Bsn.

T-t. Tom toms Tam-tam

Pno.

Hp.

S. Ak - de - ni - zin or - ta - sin -  
In the middle of the Mediterranean

M.S. Ak - de - ni zin or - ta - sin  
In the middle of the Mediterranean

Vln. I

Vln. II

Vla.

Vc. (tr) mp

Cb. mp

190

**M**

Fl.

Ob.

Cl.

Bsn.

T-t. Tom toms

(8)

Pno.

Hp.

S. da *máv - ri - se*  
*Black - ened*

M.S. da *máv - ri - se*  
*black - ened*

Vln. I (tr.)

Vln. II (tr.)

Vla. (tr.)

Vc. (tr.)

Cb.

*fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ord.* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

198

Fl. f fp f

Ob. f fp f

Cl. 5 f fp f

Bsn. - fp f

Perc. 3 3

Pno. 3 3

Ped.

Hp. D $\natural$  B $\flat$  ff 3 B $\natural$  D $\sharp$  3

S. o ou-pa - vócs Ak - de - ni - zin  
o ou-ra - nos in the middle of  
the sky

M.S. o ou-pa - vócs Ak - de - ni - zin  
o ou-ra - nos in the middle of  
the sky

Vln. I fp f

Vln. II fp f

Vla. fp f mp

Vc. fp f mp

Cb. fp f mp

**N**

8va

fp

fp

fp

fp

fp

fp

206

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

or - ta - sin - da  
the Mediterranean  
or - ta - sin - da  
the Mediterranean

*f* *fp* *f*

*p* *f* *p* *f*

*f* *5* *f* *5*

*f* *fp* *f* *fp* *f* *fp* *f*

212

Fl.

Ob.

Cl.

Bsn.

Perc. {

p — f

Tam-tam

stop ringing

f

Pno. {

3 3 3

Hp. {

5 5

gloss.

ped.

S.

sin - da Ah Ah Ah

M.S.

sin - da Ah Ah Ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

219  $\text{♩} = 120$   
Meno mosso

Fl.

Ob.

Cl.

Bsn.

O

*f*

Tom toms  
with hard mallets  
focused and clearly articulated

T.-t.

$\text{♩} = 120$   
*mf*

Pno.

*f*

*p*

Hp.

D $\sharp$  C B $\flat$ / E F $\sharp$  G A

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 120$   
Meno mosso

227

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**P**

235

This musical score page contains ten staves of music for various instruments. The instruments and their staves are:

- Fl.** (Flute) - Treble clef, G clef, 5/8 time signature.
- Ob.** (Oboe) - Treble clef, G clef, 5/8 time signature.
- Cl.** (Clarinet) - Treble clef, G clef, 5/8 time signature.
- Bsn.** (Bassoon) - Bass clef, F clef, 5/8 time signature.
- Perc.** (Percussion) - Includes a bass drum (double bar lines), a snare drum (short vertical line), and a high-hat cymbal (two vertical lines).
- Pno.** (Piano) - Treble clef, G clef, 5/8 time signature.
- Hp.** (Horn) - Treble clef, G clef, 5/8 time signature.
- S.** (Soprano) - Treble clef, G clef, 5/8 time signature.
- M.S.** (Mezzo-Soprano) - Treble clef, G clef, 5/8 time signature.
- Vln. I** (Violin I) - Treble clef, G clef, 5/8 time signature.
- Vln. II** (Violin II) - Treble clef, G clef, 5/8 time signature.
- Vla.** (Cello) - Bass clef, F clef, 5/8 time signature.
- Vc.** (Double Bass) - Bass clef, F clef, 5/8 time signature.
- Cb.** (Bassoon) - Bass clef, F clef, 5/8 time signature.

The score includes measure numbers (235), key signatures, and time signatures. Measures 235-238 are shown, with a repeat sign and endings. Measure 239 begins with a bassoon solo. Measures 240-243 show a piano solo. Measures 244-247 show a horn solo. Measures 248-251 show a soprano solo. Measures 252-255 show a mezzo-soprano solo. Measures 256-259 show a violin I solo. Measures 260-263 show a violin II solo. Measures 264-267 show a cello solo. Measures 268-271 show a double bass solo.

242

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Q**

248

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Perc.

Pno. *mp*

Hp. *mp*

S. μια φουρτού - να μια βροχή  
mia four-tou - na mi vro - hi  
*A storm* \_\_\_\_\_ *a heavy rain*

M.S. áστ - ρα - πες βρον - τές α - έ - ρας  
ast - ra - pes vron - des a - e - ras  
*lightening* \_\_\_\_\_ *a crack* *a gale* \_\_\_\_\_

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp*

254

Fl. (tr) Ob. (tr) Cl. Bsn.

Vibraphone Vib. mp

Pno. Ped. Ped. Ped. Ped.

Hp. D $\flat$  C B $\flat$ / E F G A $\flat$

S.

M.S. f  
o ge - mi öy - le bir du - ru - ma gel - di ki bat - tim ba - ta - cak  
That ship reached such a point that it was on the verge

Vln. I Vln. II Vla. Vc. Cb.

260

**R**

Fl. Ob. Cl. Bsn.

Vib. Pno.

Hp.

S. M.S.

Vln. I Vln. II Vla. Vc. Cb.

*pizz.*

ot yi - ne the women

υν - vai - κες

is - tif - ra people

mi throwing

a - rar out

áλ al - λη li blas - ti - some swearing

bat - tim of sinking

ba - ta - cak sinking

ra - mi - a - rar - sin

throwing out

D# C# Bb/ E F G Ab

265

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

μού - σε  
mou - se

áλ - λη βλασ - τη - μου - - σε  
al - li blas - ti - mou - - se  
*some swearing*

M.S.

ba - ġı - ran mi çä - ġıı - ran mi  
*crying and shouting*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**S**

Fl. Ob. Cl. Bsn.

Vib.

Pno.

Hp.

S. M.S.

Vln. I Vln. II Vla. Vc. Cb.

*ot  
i  
the* γυ - ναί - κες  
yi - ne - kes  
*women* áλ - λη é -  
al - li e -  
*some* doing

*is - tif - ra mi a - rar - sin*  
people — throwing — a — rar — sin

*arco*

275

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

ka - ve προ-σεν χή  
ka - ne pro - sev - hi  
prayers

κι áλ - λη é - λε - γε  
ki al - li e - le - ge  
and some cursing

M.S.

se - la - vat - lar e - zan - lar  
prayers and prayers

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

Fl. Ob. Cl. Bsn. Vib. Pno. Hp. S. M.S.

**T**

280

Fl. Ob. Cl. Bsn. Vib. Pno. Hp. S. M.S.

**T**

Vln. I Vln. II Vla. Vc. Cb.

ta - pa στους      ai - ti -ous  
ta - ra stous      e - ti -ous  
\_\_\_\_\_ those      who      are responsible

se - la - vat - lar      e - zan - lar  
prayers \_\_\_\_\_ and prayers \_\_\_\_\_

**T**

286

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 292

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of musical notation shows a section for orchestra and piano. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Vibraphone, Piano, Horn, Soprano, Mezzo-Soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The piano part is divided into two staves: treble and bass. The strings (Violins, Violas, Cellos, Double Bass) play eighth-note patterns. The woodwind section (Flute, Oboe, Clarinet) plays sixteenth-note patterns. The brass section (Horn, Trombone) is silent. The vocal parts (Soprano, Mezzo-Soprano) are also silent. The piano accompaniment consists of sustained chords in both treble and bass staves.

298

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

U

*p*

*fff*

304

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p dolce*

*mp dolce*

Do - kuz\_ gün\_ ol - du do - kuz\_ gün\_

Nine days it's been nine days

314

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S. *mp dolce*

για - τί δεν πά ει αν - τό το πλοί - ο  
yia - ti den pa - i af - to pli - o  
Why doesn't this ship move

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**p**      ***mf***

**p**      ***mf***

**p**      ***mf***

**p**      ***mf***

**p**      ***mf***

328

V

Fl.

Ob.

Cl.

Bsn.

Vib. { 3 3 3 3 3 3 3 3 3 3 3 3

Pno. { *p* *Reed.*

Hp. {

S. As if all hope is gone  
θα πνι- γού - με  
θα πνι- γού - με  
we will drown \_\_\_\_\_ we will drown \_\_\_\_\_

M.S. *mp*  
va - de-mi - zin\_\_\_\_\_ so-nu bu bi - zim  
Our end has come\_\_\_\_\_

V

Vln. I

Vln. II

Vla.

Vc.

Cb.

338

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*θα πνι- γού - με  
θα πνι- gou - me  
we will drown*

*so-nu bu bi - zim  
our end has come*

**p**

**p**

**p**

**p**

347

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

θα πνι - γού - με  
θα πνι - gou - me  
we will drown

θα πνι - γού - με  
θα πνι - gou - me  
we will drown

so - nu bu bi - zim  
our end has come —

so - nu bu bi - zim  
our end has come —

357

Fl.

Ob.

Cl.

Bsn.

Vib. { 3 3 3 3 3 3 3 3 3 dim.

Pno. {

Hp. { 3 3 3 3 3 3 3 3 dim.

S.      θα πνι - γού  
θα pni - gou  
we will drown

M.S.     so - nu bu bi - zim  
our end has come

Vln. I

Vln. II

Vla.

Vc.

Cb.

365

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

4<sup>th</sup> Narrative

*They fall down on their knees and kiss the ground. The ground of unknown countries, their countries now, the army tells them, you're Greeks, you're Turks, never speak to them again. Tents and quarantines, Red Cross smiles, local frowns, foreign accents, foreign tongues. Nothing here reminds them of the village: the people from the mountains end up languishing in swamps, the people of the sea, wrestling with barren fields.*

*Ayshe kills mosquitoes all day long, they tell her that they bear the sickness in their blood. She's never seen a place like this; she longs for the clear skies of her hometown, the smell of the sea, the sound of the her milkman, little bells around the goat's neck and a singing voice in the narrow street, reassuring her that everything is going to be okay. She doesn't know the sounds of her new village, she doesn't recognize the smells, the voices, she reached Samsun with just two children left. Allah is truly generous.*

*And Despina, Despina is desperate in her degradation, every day the memory of the mansion that she left behind grows dimmer, the mansion that everyone in town admired, two storeys and balconies as broad as continents, overflowing with flowers and pots with basil. In that house, she was a lady. Now look at her, living in a tent and sharing a latrine with this whole shantytown – oh, God help us! She stares at the stars at night and tries to conjure up their faces, those who moved into her beautiful house, the house that everyone in town admired.*

V - Dokunulmamış Hiçbir şeye  
(All is left untouched)

*♩=50*  
Flute  
Bassoon *mp dolce*  
Mezzo-soprano  
Violin I *♩=50 quite calm*  
Violin II *non vibrato p sempre*  
Viola *p sempre non vibrato*  
Violoncello *p sempre non vibrato*  
Contrabass *p sempre*

*mp dolce*  
ver - di -  
They gave

Fl.  
Bsn.  
M-S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

6

*p sempre*  
*p sempre*  
ler. bi - ze bir rum e - vi us a Greek house  
öy - le with such -

**A**

*p dolce non vibrato*  
*p dolce*  
*p*

*II*

M-S.  
bir bah - çe - si var - ki o ka - dar gü - zel o ka-dar ba - kim li  
*a garden.* *so* *beautiful* *so* *well* *cultivated*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

=

*B*

M-S.  
i - ki kat - li bir rum e - vi o ka -  
*a two storey* *Greek* *house* *with such*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

22

Fl.  
Bsn.  
M-S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

dar gü - zel ta-van - la - ri var ki na - kış gi - bi oy - ma hep  
beautiful ceilings like frescos as if embroidered



27

Fl.  
Bsn.  
M-S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**C moving**

Fl.

Bsn.

M-S. *mf express.*

do-ku-nul - ma-mış  
nothing

hiç - bir şe - ye \_\_\_\_\_  
was touched \_\_\_\_\_

o - ca - ğın üs - tün - de  
on the stove \_\_\_\_\_

ya - ni piş - miş -  
a half cooked \_\_\_\_\_

**C moving**

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*



**D**

Fl.

Bsn.

M-S. — bir kap ye - mek  
— cup of food —

toz - lu do - lap - la - ri-nin ar - ka-sı - na — sis - kış - müş gü - bir haç —  
lost — behind — the cupboards — a silver — cross —

**D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

**E** *Più mosso*

Fl.

Bsn.

M-S.

ben na - sil ya - şa - rim bu ya - ban - ci ev - de  
How can I live in this foreign house

**E** *Più mosso*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*con vibrato*  
balance with the singer

f f fp f

f mf pizz. f



48

Fl.

Bsn.

M-S.

geç - mi - şin ha - ya - le - tiy - le  
haunted by the past

ol - du - ğu gi - bi bı - ra - kıl müş  
all is left untouched

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf legato*

*fp* *mp*

**F**

Fl.

Bsn.

M-S. *mp*

san - ki bi - ri - si bu - ra - da öl - müş gi - bi  
as if somebody here has just died

**F**

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

♩ = 54  
Meno mosso

♩ = 54  
Meno mosso



62

Fl.

Bsn. *p*

M-S.

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

poco rit.

poco rit.

5<sup>th</sup> Narrative

*Sleepless nights and homesickness. Ayshe and Despina gaze up at the same moon across the sea; they harvest, both of them, a secret in their bosoms, a secret wish to go back. They wait. They refuse to settle down, they wait and wander through their scattered dreams, dreams of a lost homeland.*

VI - Σήμερα Ζούμε και Πεθαίνουμε  
Today We Live and Die

**♩ = 80**  
**Rubato**  
 calm and transcendental

Flute

Oboe

Clarinet in B♭

Bassoon

Gong Medium gong

Tam-tam Medium Tam tam

Harp D C B/ E♭ F ♮ G A♭

Piano *p* 5 *p* *mp* 5 *p* *mp* *p*

Soprano Σή-με-ρα ζού - με και πε - θαί - - - vou  
Si-me-ra zou - me ke pe - θe - - - nou

Mezzo soprano

**♩ = 80**  
**Rubato**  
 calm and transcendental

Violin I

Violin II

Viola

Violoncello *p* pizz.

Contrabass *p*

7

Fl.

Ob. *mf*

Cl. *mf*

Bsn. *mf* *p*

Gong

T.-t. *pp*

Hp. G $\sharp$

Pno.

S. *mf*  
me o é - vaç e - nas e - δώ  
ki o

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of ten staves of music. The top five staves include Flute, Oboe, Clarinet, Bassoon, Gong, Timpani, Horn, Piano, Soprano, and Mezzo-soprano. The bottom five staves include Violin I, Violin II, Viola, Cello, and Bass. Measure 7 begins with a dynamic of *mf* for Oboe and Clarinet. The piano part has a sustained note. Measures 8-9 show various dynamics including *p* and *pp*. The Soprano and Mezzo-soprano sing lyrics in measures 9-10. The piano part features a rhythmic pattern of eighth-note chords. Measures 11-12 show sustained notes and eighth-note patterns. The bassoon and piano play eighth-note patterns in measure 13. Measures 14-15 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 16. Measures 17-18 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 19. Measures 20-21 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 22. Measures 23-24 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 25. Measures 26-27 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 28. Measures 29-30 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 31. Measures 32-33 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 34. Measures 35-36 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 37. Measures 38-39 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 38. Measures 39-40 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 39. Measures 41-42 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 40. Measures 43-44 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 41. Measures 45-46 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 42. Measures 47-48 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 43. Measures 49-50 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 44. Measures 51-52 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 45. Measures 53-54 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 46. Measures 55-56 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 47. Measures 57-58 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 48. Measures 59-60 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 49. Measures 61-62 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 50. Measures 63-64 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 51. Measures 65-66 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 52. Measures 67-68 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 53. Measures 69-70 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 54. Measures 71-72 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 55. Measures 73-74 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 56. Measures 75-76 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 57. Measures 77-78 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 58. Measures 79-80 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 59. Measures 81-82 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 60. Measures 83-84 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 61. Measures 85-86 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 62. Measures 87-88 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 63. Measures 89-90 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 64. Measures 91-92 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 65. Measures 93-94 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 66. Measures 95-96 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 67. Measures 97-98 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 68. Measures 99-100 show sustained notes and eighth-note patterns. The piano part has a sustained note in measure 69.

12

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Gong Crotales *arco* ord.

Hp. F# *f* F# G# *p* G# D#

Pno. *ped.* *f* *p*

S. al- λος e - κέι πε-ρυπ-λα - νό - με-νοι στη ζω - ή και στο θά - να το  
al- los e - ki pe-rip-la - no- me-ni sti zo - i ke sto θa - na-to

M.S.

Vln. I

Vln. II

Vla.

Vc. *f* *p*

Cb.

A More rhythmic  
yet like a hypnotic dance

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*mf dolce*

*arco*

(8)

Bendir

C  $\natural$  A  $\natural$

D C  $\sharp$  B  $\flat$ / E  $\flat$  F G A  $\flat$

$\sharp$  *mp*

A  $\natural$

$\xi$ e - vi -  $\tau$ e -  $\mu$  $\acute{e}$  - voi  
kse-ni-te - me - ni

bu gün-ler -

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Fl.

Ob.

Cl.

Bsn.

*simile*

Bendir

Hp. 5  
E A♭ D♯ B♯

Pno. 5  
E A♭ D♯ B♯

*simile*

S.

M.S.  
de bi-ri - miz bu-ra - da di-ge-ri - miz o-ra da ya-şı yor

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ö - lü - yor      ha-yat - ta      do-la - şı - yor      ve ö - lüm - de      sür - - gün

D♭ C B♭/ E♭ F G A

*p*

*f*

*mp*

*ped.*

**B**

Fl.

Ob.

Cl.

Bsn.

*p* *f*

*mf* *f*

Bendir

Crot.

T.-t.

Gong

Tam Tam

*p* *f*

Hp.

D C B $\flat$ / E F G A

Pno.

*p* *f*

S.

M.S.

e-di-li-yo-ruz

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*mf* *f*

41

Fl.

Ob.

Cl.

Bsn.

Gong M. Gong

Hp. Ab

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

$\text{♩} = 80$

46 **C** a tempo  
(moving)

134

Fl.

Ob.

Cl.

Bsn.

Hp.

Pno.

like chanting  
non vibrato  
*mp*

S.

$\eta \alpha\text{-ve}\text{-mo}\text{-}\zeta\acute{\alpha}$  -  $\lambda\eta$  \_\_\_\_\_  
i a-ne-mo-za - li \_\_\_\_\_  
like chanting  
non vibrato

M.S.

$\tau\text{o}\text{v}\text{ }\pi\text{o}\text{-}\lambda\acute{\epsilon}$  - - -  $\mu\text{o}\text{v}$  \_\_\_\_\_  $\kappa\lambda\acute{o}$  -  $\nu\text{l}\text{-}\sigma\acute{\epsilon}$  \_\_\_\_\_  $\kappa\text{a}\text{l}\delta\acute{i}$   
tou po-le - - - mou \_\_\_\_\_ klo - ni-se \_\_\_\_\_ ke di-

sa-va - shin ka-sir-ga - si \_\_\_\_\_ kut-sal a - det-le ri da - git - ti \_\_\_\_\_

$\text{♩} = 80$

**C** a tempo  
(moving)  
lightly and gently  
*sul tasto*  
non vibrato

Vln. I

*mp* lightly and gently  
*sul tasto*  
non vibrato

Vln. II

lightly and gently *mp*  
*sul tasto*  
non vibrato

Vla.

*mp* lightly and gently  
*sul tasto*  
non vibrato

Vc.

*mp* lightly and gently  
*sul tasto*  
non vibrato

Cb.

*mp*

135

52

S. éσ - πα σε τους διε-ρους δεσ - μούς  
es - pa-se tous die-rous des - mous

M.S. τους προσ-κολ- λόν - - τας την καρ δι-α-  
ve-de yik - ti - - das tin kar-di-a-

Vln. I

Vln. II

Vla.

Vc.

Cb.

=

58

Pno. *accel.*  $\text{♩} = 108$   $\text{♩} = 88$

S. των τέκ - νων στων γο-νι- óν  
ton tek - non ston go-ni-on

M.S. τα α-να-παυ-τí  
cresc. ta a-na-pav-ti  
ria

M.S. zar - lik - la - ri - na ya kin ya - şa tan kut-sal a - det - le - ri

Vln. I

Vln. II

Vla.

Vc.

Cb.

64 **D**

Fl.

Ob.

Cl. *p*

Bsn. *p*

Bendir Bendir *p*  
D C B♭/ E♭ F♯ G A

Hp.

Pno. *p* Ped. *p* Ped. *p* Ped.

S.

M.S. *mp* a - man a - - - man

**D**

Vln. I

Vln. II ord. *p*

Vla.

Vc. ord. *p* ord.

Cb. *p*

69

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp. B $\natural$

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

μáv  
man

a -

μáv  
man

a-man a - man a -

*mp*

**E**

Fl.

Ob.

Cl.

Bsn.

Bendir

Gong

Crotales

Hp. B♭ *mp* B♯

Pno. like coming from distance 5 5 5

S. a - - muáv a - - man a - - muáv a - - man a -

M.S. man a - man a - man a - man a -

**E**

Vln. I

Vln. II

Vla. ord. *p*

Vc.

Cb.

79

Fl.

Ob.

Cl.

Bsn.

Crot. arco      ord      arco      ord

Hp. tr. E $\sharp$

Pno. 5      3 5      5

S. muáv man      a - muáv man      á a - man      muáv man      a - muáv man

M.S. man a - man      a - man a - man

Vln. I

Vln. II

Vla.

Vc.

Cb.

83                      poco rall.               $\text{♩} = 76$  **F**

Fl.              f <

Ob.              f <

Cl.              f <

Bsn.               $p$                $f$

Crot.              f

T.-t.               $f$               M. Gong

Hp.              f              D C B $\flat$ / E F G A

Pno.               $f$                $f$

S.              Ah Ah              Ah Ah

M.S.              Ah Ah

Vln. I              f <

Vln. II              f <

Vla.              f <

Vc.               $p$                $f$

Cb.               $p$                $f$

90

Fl.

Ob.

Cl.

Bsn.

T.-t. tam tam *p* stop ringing *f* M. Gong

Hp. Ab

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

poco rall.

**G**  $\text{♩} = 88$   
(tempo primo)

Fl.

Ob.

Cl.

Bsn.

T.-t.

Hp. { D C B / E $\flat$  F G A

Pno. {  $mf$

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rall.

**G**  $\text{♩} = 88$   
(tempo primo)

solos 5  
*mp*

5

*Rod.*

98

Fl.

Ob.

Cl.

Bsn.

Tam Tam

pp

Hp. A♭

f

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

**H**  $\text{♩} = 72$

**Fl.** **Ob.** **Cl.** **Bsn.**

**T.-t.**

**Hp.**

**Pno.**

**S.** *mp express.* *cresc.*  
Aχ Ah Aχ Ah Aχ Ah

**M.S.** *mp express.* *cresc.*  
Ah Ah Ah

**Vln. I** **Vln. II** **Vla.** **Vc.** **Cb.**

102

109

**I**

Fl.

Ob.

Cl.

Bsn.

Crot.

T.-t.

Hp.

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp*

*pp* *f*

*l.v.*

*mp*

*f*

*l.v.*

*mp*

*f*

*l.v.*

*mp*

*f*

*Ax*

*Ah*

*Ah*

*pp* *mp*

*pp* *f*

*pp* *f*

*p* *mp*

*pp* *f*