

**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)  
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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 Gul  
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, topluyorlar butun gencleri  
Onbes onalti yasinda cocuklari,  
kim var kim yoksa hepsini alip goturuyorlar  
Padisah efendimiz oyle emretti diye

Cıktım uc cocugumla ugurlamaya onlari  
biri bir tarafımda, oteki diger tarafımda.  
kirk gunluk bebem kucagımda  
Kulagımda o guzel sesli hafızların  
“Elveda” diye yaktigi agıtlar  
dayananadım, attım kendimi obur tarafa  
ah o ne aci, ne aci...

O gece bir ruzgar, bir yagmur  
Yikildi sanki butun daglar basıma  
Ah, O kara kara dagların 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 *hafızlar* 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 γάμος 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' ένα 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  
ρίξαμε από πάνω λίγο ξερό χώμα,  
και κλαίω.  
η προθεσμία μας έχει περάσει

δε θέλω να πιστέψω τέτοιο πράγμα  
Καλύτερα να πεθάνουμε στην ξηρά παρά στη θάλασσα

συχώρεσε 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 vardı koyde. O vapurda dogdu  
Είχαμε και μια Ελένη. Γεννήθηκε στο βαπόρι 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 στους αίτιους

Dokuz gün oldu  
Γιατί δεν πάει αυτό 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

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

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

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

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

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

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

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 στον γονιόν τα αναπαντήρια  
Αμάν...

Bugünlerde birimiz burada diğërimiz orada  
Yaşiyor, ölüyor, hayatta dolaşiyor ve ölümdë sürgün ediliyoruz  
Savaşın kasırgası kutsal adetleri dağıttı ve de yıktı  
Çocukları anne babalarının mezarlıklarına yakın yaşatan 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

♩=112  
very rhythmic / bringing out a strong sense of pulse  
dance like

Recep Gül - April 2012

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

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

Glockenspiel

Vibraphone  
*f*  
with a sharp, strong and articulated attack  
but resonant  
Ped.

Mezzo-soprano  
*L.V. sempre*

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

Contrabass  
*f*  
♩=112  
try to balance the dynamic with the harp

5

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

8

Ob. *p* *f*

Vla.

Vib.

M.S.

Hp.

Cb.



11

Ob. *ff*

Vla. *p* *f* *ff*

Vib. *ff*

M.S.

Hp. *ff*

Cb. *ff*

14 A

Ob. *fff*

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

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

M.S. *f*

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

Hp. *fff*

Cb. *fff* *mf*



18 *tr*

Ob. *mf*

Vla. *mp*

Vib. *mf*

M.S. *mf*

top - lu - yor - lar bü - tün genç - le - ri bü - tün  
 ga - the - ring all young men all

Hp. *mp* *f*

pizz. arco

Cb. *mp*

**B**

23

Ob. *trm*  
*mf*

Vla. *f* *p* *mf*

Vib. *f* *p* *mf*

M.S.  
as - ker - ler top - lu - yor - lar on - beş on - al - tı  
the sol - diers ga - the - ring the children in the fifteenth

Hp. *mf* *p* *mf*

**B**

Cb. *pizz.*  
*mf*



27

Ob. *trm*  
*f* *mp*

Vla. *f*

Vib. *f* *mp*

M.S.  
ya şın - da ço - cuk - la - rı  
sixteenth year

Hp. *f* *mp*

Cb. *f* *arco* *mp* *f*

32

Ob. *p* *tr* **C**

Vla. *mp* *p* *f*

Vib. *p* *f*

M.S. *p* *f*

Hp. *p* *f*

Cb. *p* *pizz.* *f*

kim var kim yok - sa kim var kim yok - sa kim var  
whom - e - ver they find - who - e - ver they find - who - e -



36

Ob. *mp*

Vla. *mp*

Vib. *mp*  
phrase like waves

M.S. *mp*

Hp. *mp*

Cb. *mp* arco

— 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

41

Ob.

Vla. *trm*

Vib.

M S.  
rü - yor - lar pa - di - şah e - fen - di - miz  
them just be - cause our sul - tan

Hp.

Cb.



45

Ob. *mf* *trm*

Vla. *mf* *trm*

Vib. to two glock / two vib. mallets

M S. *f*  
öy - le em - ret - ti di - ye  
has or - dered so

Hp. C<sub>4</sub> F<sub>4</sub>

Cb.



49 **D**

Ob. *ff* *f* *trm*

Vla. *ff* *f*

Glock. *f*

Vib. *f* Ped. 3

M.S.

Hp. *gliss.* *f*

Cb. **D** *f*



53 *trm*

Ob. *trm*

Vla. *trm*

Glock.

Vib. 3 3

M.S.

Hp.

Cb.

56

Ob. *trm*

Vla. *trm*

Glock.

Vib.

M.S.

Hp.

Cb.



59

Ob. *trm* **E**

Vla. *p*

Vib. *ped.* to one glock mallet/ one bow *p* *ped.*

M.S.

Hp. **D<sub>4</sub> C# B / E# F# G# A#**

Cb. **E** *p subito*



71

Ob. *mf*

Vla. *mf*

Glock. *mf*

Vib. *p*

M S. *mf* *p*

Hp. *mf* *p*

Cb. *p*

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

A#



75

Ob.

Vla. *mf*

Vib. *Red.*

M S. *mf*

Hp. *mf*

Cb.

put glock mallets away

bir ö - te - ki di - ğer ta - ra - fim da kırk gün - lük be - bem ku - ca - ğım -  
 on my left; the other on my right my forty day - old ba - by in my arms

80 **G** *poco rit.* ♩=96 *f* *tr*

Ob.

Vla. *ord.* *f*

Vib. *f* *p* *f* *with more articulated attacks*

M.S. *f* *p*

Hp. *f* *p* *f* *with more articulated attacks*

Cb. *f* *poco rit.* ♩=96

- da be - bem  
my ba - - by

A# D#



85 *tr* *Meno mosso* ♩=80 **H**

Ob.

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

Vib. *p*

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

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

Cb. *Meno mosso* ♩=80 **H** *p <>*

ku - la - ğim  
in my ears

90

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

Vla. *mf* 3 *tr*

Vib. *mf*

M.S. *mf*  
 da o gü - zel ses - li  
 I have those beau - ti - ful voices of

Hp. *mp* *l.v. sempre* 3

Cb.



94

Ob. *p* 3

Vla.

Vib. *p* 5

M.S. *p*  
 gently *ped.* sorrowfully  
 ha-fiz - la - rn gü - zel ses - li ha-fiz - la - rn el - ve-  
 the priests the beautiful voices of the priests fa - re  
 B♭ C# D# / E♭ F# G♭ A♭

Hp. *p* 3 3 A♭

Cb. *p* 3

100

Ob. *p* *mf* *p* *trm* 3

Vla. *p* *trm* *sul tasto flautando*

Vib.

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

Hp. 3 *E<sub>b</sub>* 3 *D; G#*

Cb. *p*



105

Ob. *mp* *f* *trm*

Vla.

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

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

Hp. 3 *A#* 3 *f* 3 *p*

Cb. *p* *f* *p*

108

Ob. *p* *f*

Vla.

Vib. *f*

M.S. *f*

da well el - - ve - da  
fa - - re - well

Hp. *f* *mp* *f*

Cb. *f* *p* *f*



112

Ob. *p*

Vla. *mp* *p*

Vib. *p*

M.S. *p subito* *mf*

di - ye yak - - ti - ği a - - ğit - lar  
la - ments that they sing

Hp. *p*

Cb. *p*



**J**

117

Ob. *p* 3 3 *trm* 5 5 *f*

Vla. *f* *ord.* *trm*

Vib.

M.S. *p*

Hp. *A<sub>4</sub>* *E<sub>4</sub>* 3 *f* 3

**J**

Cb. *f*



120

Ob. 3 3 *trm* 3 3

Vla. *trm* 3

Vib. *f* 3 3

M.S. *ragingly* *f* 3

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

Hp. *D<sub>4</sub>* *E<sub>b</sub>* 3 *D# E<sub>4</sub>* 3

Cb. 3

124 **K**

Ob. *p*

Vla.

Vib. *to bow* *arco* *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* *Ped.* *mp* *very sorrowfully*  
 Ah ne a - ci ne a - ci ne a - ci o ne a - ci  
 Ah what grief what grief grief what grief what grief  
*pres de table*  
*with finger nails*

Hp. *mp*  
 Db Cb Bb / Eb F Gb Ab

Cb. **K**



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

Ob. *p* *f* *tr*

Vla. *f*

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

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

Hp. *f*

Cb.  $\text{♩} = 120$   
**Tempo primo** *f*

139

Ob. *trm*

Vla. *V*

Vib.

M.S.  
 mur yı-kıl - di san - ki bü -  
 storm as if the en - tire world has

Hp. *G<sub>4</sub>*

Cb.



143

Ob.

Vla. *V*

Vib.

M.S.  
 tün dağ - lar ba-şı ma o ka-ra ka -  
 col - lap - sed o-ver me If on - ly these -

Hp.

Cb.

147

Ob.

Vla.

Vib.

M. S.

Hp.

Cb.

ra dağ - la - rın di - li ol - sa - da söy - le -  
 dark moun-tains could speak and tell you



150

Ob.

Vla.

Vib.

M. S.

Hp.

Cb.

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

gliss.

M

M

fff

mf

fff

fff

154

Ob. *f* *trm*

Vla. *trm* *ff* *pizz.* *f*

Vib. *ff* *f*

M.S.

Hp. *ff* *f* *Fb*

Cb. *ff* *f*



158

Ob. *trm*

Vla. *arco* *trm* *p* *f* *trm*

Vib. *3*

M.S.

Hp. *3*

Cb. *3*

162

Ob. *mp* *trm*

Vla. *p* *f* *mp* *trm*

Vib. *f* *mp* *p*

M.S.

Hp. *C<sub>4</sub>* *C<sub>3</sub>* *mp* *p*

Cb. *mp* *p*



167

Ob. *p* *trm* [N]

Vla. *p* *trm*

Vib. *p* *ff*

M.S.

Hp. *C<sub>4</sub>* *p* *ff* *3*

Cb. *p* *ff* *3* *ppp*



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

$\text{♩} = 92$   
lightly, like a folk dance (2+2+3) (2+3)

Flute *f*

Oboe *f*

Clarinet in B $\flat$  *f*

Bassoon *f*

Davul *f*

Piano

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

Soprano

$\text{♩} = 92$   
lightly, like a folk dance (2+2+3) (2+3)

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f* *pizz.*

Contrabass *f* *pizz.*

5

Fl. *cresc.* *ff*

Ob. *ff*

Cl. *f cresc.* *ff*

Bsn. *cresc.* *ff*

Davul *cresc.* *ff*

Pno. *f cresc.* *8va*

Hp.

S.

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *arco* *ff*

Cb. *cresc.* *arco* *ff*

10 A

Fl.

Ob. *mp*

Cl. *mp*

Bsn. *mp*  $\leftarrow$  *mf*  $\rightarrow$

Davul

Pno. *mp*

Hp. *mp*

S.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* pizz.

Detailed description: This page of a musical score covers measures 10 through 14. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), piano, harp, and percussion (Drum). The score is in 6/8 time and includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A section marker 'A' is placed above measure 10. The woodwinds and strings play melodic lines, while the piano and harp provide harmonic support. The percussion part is relatively sparse, with some rhythmic patterns.

**B**

15

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

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

S.

*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**

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl. *mf*  $\overset{3}{\text{trill}}$

Ob.

Cl. *mf*

Bsn. *mf* *mp*

Davul

Pno. *mf* *p*

Hp. *mf* *p* G $\flat$

S.

σαν α - δέρ - φια περ νού - - σα - με ήρ - 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 C

Fl. *f*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Davul

Pno. *8<sup>va</sup>*

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

S.  
 κού - νοι σέ - μας κι - έ - μεις πη - γαί - να - με ε - κει  
 ki - ni se - mas ki - e mis pi - ge - na me e - ki  
 to us and we would go to them

C

Vln. I *mf*

Vln. II *p*

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f*

30 (3+2)

The musical score for measures 30-33 is arranged in a system with the following parts and dynamics:

- Fl.**: Starts with a rest in measure 30, then plays a melodic line with a *cresc.* marking.
- Ob.**: Starts with a *f* dynamic in measure 30, then plays a melodic line with a *cresc.* marking.
- Cl.**: Starts with a rest in measure 30, then plays a melodic line with a *cresc.* marking.
- Bsn.**: Starts with a *f* dynamic in measure 30, then plays a melodic line with a *cresc.* marking.
- Davul**: Plays a rhythmic pattern throughout the measures.
- Pno.**: Features a *8va* marking above the right hand in measure 32, indicating an octave shift.
- Hp.**: Remains silent throughout the measures.
- S.**: Remains silent throughout the measures.
- Vln. I**: Starts with a rest in measure 30, then plays a melodic line with a *mf* dynamic and a *cresc.* marking.
- Vln. II**: Starts with a *f* dynamic in measure 30, then plays a melodic line with a *mf* dynamic and a *cresc.* marking.
- Vla.**: Starts with a rest in measure 30, then plays a melodic line with a *cresc.* marking.
- Vc.**: Starts with a rest in measure 30, then plays a melodic line with a *cresc.* marking.
- Cb.**: Starts with a rest in measure 30, then plays a melodic line with a *cresc.* marking.

35

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*arco*

*arco*

B $\flat$ ; D $\flat$



40 **D**

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

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 \_\_\_\_\_

**D**

Vln. I

Vln. II

Vla.

Vc.

Cb.





56

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ord.*

*arco*

8va

1

Detailed description: This page of a musical score covers measures 56 to 60. The score is for a large ensemble including woodwinds, percussion, piano, harp, saxophone, and strings. The time signature changes from 2/4 to 3/4, then 3/8, 3/4, 4/4, and finally 6/8. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents. The Clarinet (Cl.) and Bassoon (Bsn.) parts provide harmonic support with rhythmic patterns. The Drum (Davul) part has a steady rhythmic accompaniment. The Piano (Pno.) part includes a section marked '8va' (octave) in measures 58-59. The Violin I (Vln. I) and Violin II (Vln. II) parts play melodic lines, with Vln. II marked 'ord.' (ordinario) and 'f' (forte). The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide a bass line, with Vc. and Cb. marked 'arco' (arco). The Saxophone (S.) part is silent throughout the page. The score is written in a standard musical notation with various clefs and key signatures.

61 **G**

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.   
 κι ε - κοί - νοι αν\_ έ - κα - ναν μπαί - - - - - ραμ  
 ki e - ki - ni an e - ka - nan bay - - - - - ram  
 and\_ they\_ if\_ they\_ had\_ a\_ celebration\_

**G**

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Davul

Pno.

Hp.

S.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

The musical score for page 36, measures 66-69, is written for a large ensemble. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Drum (Davul), Piano (Pno.), Harp (Hp.), Saxophone (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 66. The Flute part starts with a forte (*f*) dynamic and a melodic line. The Oboe part has a triplet of eighth notes in measure 66. The Clarinet part also starts with a forte (*f*) dynamic and a melodic line. The Bassoon part has a forte (*f*) dynamic and a melodic line. The Drum part has a rhythmic pattern. The Piano part has a melodic line. The Harp part has a melodic line. The Saxophone part has a melodic line. The Violin I and Violin II parts have a forte (*f*) dynamic and a melodic line. The Viola part has a melodic line. The Violoncello part has a melodic line. The Contrabass part has a melodic line.

70 **H** (2+2+3)

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*f*

*mp*

*fp*

*mp*

*p*

To Glock.

*mp*

*mp*

*p*

*p*

*f*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

*p*

κι ε - κοί - νοι αν έ - κα - ναν μπαί - ραμ να μας στεί λουν κρέ -  
 ki e - ki - ni an e - ka - nan bay - ram na mas sti - loun kre -  
 and - they if they had a celebration used to send us food

**H** (2+2+3)

**I**

74

Fl. *p*

Ob.

Cl. *p*

Bsn.

Davul

Pno. *p* *f* *p*

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

S.  
 - α στους γά μους να μας κα - λέ - σουν Τύ - λι - γαν σε έ - να μπλε χαρ - τί 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

**I**

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

Vln. II *f* *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.

*mf*

*mf*

ρι και έλε-γαν ο-ρίς-τε στο γα-μό-μας ο-ρίς-τε ο-  
 ri ke e-le-gan o-ris-te sto ga-mo-mas o-ris-te o-  
 — they would say — welcome — to our wedding — welcome — welcome

86 (3+3+2) **J** gently

Fl. *p* simile

Ob. *p* simile

Cl. *p* simile

Bsn. *p* simile

Davul Glockenspiel *mp* *p*

Pno.

Hp.

S. *p dolce*  
 in a state of remembering  
 a distant memory

ρίσ - τε στο γά μο - μασ ο - ρίσ - τε κα - λά  
 ris - te sto ga mo - mas o - ris - te ka - la  
 to our wedding welcome well

(3+3+2) **J**

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

93

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*Ped.*

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

ευ - χαρισ-τη - μέ -  
 ef - ha-ris-ti - me -  
 pleased

K

101

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

voι ή-μασ-τε κα-λά κα-λά  
 ni i-mas-te ka-la ka-la  
 we were well well

**L** Poco più mosso

110

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

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

**L** Poco più mosso

(2-6&3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

116 (2+3)

**Fl.** *f*

**Ob.** *f*

**Cl.**

**Bsn.**

**Davul**

**Pno.** *f* *8va*

**Hp.**

**S.**

**Vln. I** (2+3)

**Vln. II** *ord.* *f*

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

**Vc.**

**Cb.**

Detailed description: This page of a musical score covers measures 116 to 120. It features a complex orchestration with multiple parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion includes a Davul. The piano (Pno.) and harp (Hp.) are also present. The score is written in 5/8 time, which changes to 2/4, 3/4, and 4/4 during the measures. Dynamics include *f* (forte) and *ord.* (ordinario). A *8va* marking indicates an octave shift for the piano part. The Flute part starts with a *f* dynamic and a (2+3) marking. The Oboe part also starts with a *f* dynamic. The Violin II and Viola parts have *ord.* markings. The Davul part has a steady rhythmic pattern. The piano part has a *f* dynamic and a *8va* marking. The harp part is silent. The string parts have various rhythmic patterns. The S. part is silent.

121

M

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*arco*

*arco*





130

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

B $\flat$

Detailed description: This page of a musical score covers measures 130 to 133. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) have active parts throughout. The percussion (Davul) and piano (Pno.) parts are more sparse. The harp (Hp.) has a specific chord (B $\flat$ ) in measure 132. The vocal line (S.) is silent. The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes from 4/4 to 3/4 between measures 131 and 132. A '8va' marking is present above the harp part in measure 133.

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)

♩=84  
sorrowful

Clarinet in B♭

Piano

Soprano

Violin

Violoncello

pp

Ped.

p

mf

5

Cl.

Pno.

S.

Vln.

Vc.

p

Ped.

p

9 **A**

Cl. *mp p* *tr*

Pno. *p* *ped.*

S. *p espress. mf p*

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

Vln. *p mp p* *tr*

Vc. *p*

12 *(tr)*

Cl. *p*

Pno. *mp p* *ped.*

S. *mf p mf*

ό - λοι κου - ρασ - μέ -  
 ο - λι kou - ras - me -  
 all worn - out

Vln. *(tr)* *p*

Vc. *mp p mf* *tr*

16 B

Cl. 

Pno. 

S. 

ó - λοι  
o - li  
all

Vln. 

Vc. 

20

Cl. 

Pno. 

S. 

κου-ρασ-μέ-κου-ras-me-worn-out

Vln. 

Vc. 

24

Cl. *p* *mf*

Pno. *mf* *p*

S. *p* *mf*

Vln. *pp*

Vc. *pp*

- - - - - voi ó - λοι ó - λοι μι - σο - πε - θα - μέ - voi α - πό  
 - - - - - ni o - li o - li mi - so - pe - tha - me - ni a - po  
 all all half- dead from

28

Cl. *ppp* *mp* *ppp* *pp*

Pno. *ppp* *mp* *ppp* *pp*

S. *p* *mf*

Vln. *ppp* *mp* *ppp* *pp*

Vc. *ppp* *mp* *ppp* *pp*

τις τα - λαι - πο - ρί ες α - πό τον τρό - - - μο α - πο  
 tis ta - le - po - ri - - - es a - po ton tro - - - mo a - po  
 the suf - fer - rings from the ter - ror from

32

Cl. *mp* *f*

Pno. *mp* *mf* *f*

Ped.

S. *f* *ff*

τον φό - βο από τον τρό - μο φό - βο τον φό -  
 ton fo - vo a-po ton tro - mo fo - vo ton fo -  
 the fear from the ter - ror fear the fear

Vln. *ppp* *mp* *mf* *f*

Vc. *mp* *f*

37

Cl. **C**

Pno. *p*

Ped.

S. *p*

θε  
vo

τον φό - βο  
ton fo - vo  
the fear

Vln. **C** *pp* *molto sul tasto*

Vc. *p* *mf* *p*

42

Cl. *tr* *pp*

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

S. *p* *3*

που κά - θι - σε στο λαι - μό - τους  
rou ka - thi - se sto le - mo - tous  
that sat upon their shou - ders

Vln. *tr* *molto sul ponticello* *molto sul tasto* *molto sul ponticello*

Vc. *pp* *molto sul tasto* *molto sul ponticello* *molto sul tasto* *molto sul ponticello*

\* alternate between the note and the harmonic very fast

47 (tr)

Cl. *tr*

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

S.

Vln. *molto sul tasto* *molto sul ponticello* *molto sul tasto*

Vc. *molto sul ponticello* *molto sul tasto* *molto sul ponticello*



**D**

(faster)

(2+3)

55

♩=108

51 (tr)

Cl. *pp* *ff* *pp*

Pno. *ff* *mf* *mf*

S. *f*

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

**D**

♩=108

(faster) (2+3)

Vln. *pp* *sffz* *p* *ord.* *mf*

Vc. *pp* *sffz* *pp*

*molto sul ponticello*

*ord.*

56

Cl. *f*

Pno. *f*

S. *f*

που κα - τι - κουν τα τσα - κά - λια και οι λύ - κοι  
 rou ka - ti - koun ta cha - ka - lia ke - i li - ki  
 where craw - ling with the jack - als and the wolves

Vln. *f*

Vc.

60

Cl. *f*

Pno.

S. *ff*

ούρ - λια - ζαν                      ό - λοι νύχ - τα                      ούρ - λι - α - ζαν                      ό -  
 our - lia - zan                      o - li nih - ta                      our - lia - zan                      o -  
 scream - ing                      all                      night                      screa - ing                      all

Vln. *f*

Vc. *f*

64

Cl. *ff*

Poco meno mosso  
♩=100

Pno. *fff*

S. *fff*

- λοι νύχ - τα                      -  
 - li nih - ta                      -  
 night                      -

Vln. *pp*

Vc. *fff* *f* *mf*

**E**

69

Cl.

Pno.

S.

Vln.

Vc.

*mp*

*p*

*mf*

*p*

*ppp*

*ppp*

α - ναγ - κα - ζό - μας - τε να τρα - βί - ζου - με για το πλοί - ο έ - ρη -  
 a - nan - ga - zo - mas - te na tra - vi - ksou me για το pli - o e - ri -  
 we are forced to take the ship de - ser -

74 (3+2)

Cl.

Pno.

S.

Vln.

Vc.

*pp*

*mf*

*mp*

*ppp*

*ppp*

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

(3+2)

to con sord.

to con sord.

58

♩=80  
Meno mosso

78 **F**

Cl. *mp* *p* delicate

Pno. *p* *ped.*

S. *mp* very little vibrato

πά - νο στους τά - φους των δι - κών μου ρί - ζα - με α - πό  
 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

Vln. *p* delicate *con sord. molto sul tasto non vibrato*

Vc. *p* delicate

82 (2+3)

Cl. *mf* *p*

Pno. *ped.*

S. *mf* *mp*

πά - νο λί - γο ρί - ζα - με α - πό πά - νο λί  
 pa - no li - go ri - ksa - me a - po pa - no li -  
 a - bove some I am throw - ing from a - bove some

Vln. *mf* *p*

Vc. *mf* *p*





105

Cl. **I**

Pno. *f*

S. *f*

Vln. **I** *8va* *f*

Vc.

σει  
si

δεν  
den  
I

109

Cl. *tremolo*

Pno. *tremolo*

S. *tremolo*

Vln. *tremolo*

Vc.

θεέ - λω  
The - lo  
don't want

(8)

112

Cl.

Pno.

S. *f*   
δεν θέ - - - λω  
den the - - - lo  
*I don't want*

Vln.

Vc.

115

Cl.   
**J**

Pno. *solo mp*   
*ff*

S.

Vln.   
**J**

Vc.   
*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.

*f*

129 **Poco meno mosso**  $\text{♩} = 90$

Cl. *f* *sfz*

Pno. *ff*

S.

Vln. *ff* *pp* **Poco meno mosso**  $\text{♩} = 90$

Vc. *ff*

*ff*

134 **K**

Cl. *p*

Pno. *p* *mf*

S. *p*

Vln.

Vc. *pp*

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**

140

Cl. *p* (3+2) *tr* 3

Pno. *p* 3 3

S. *p* *mf* 3 3

Vln. *pp* (3+2) *molto sul ponticello* *tr*

Vc. *pp* (3+2) *molto sul ponticello* *tr*

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 ksi - ra pa - ra sti  
 bet - ter to die in my land than in

145 (gradually to vibrato) **L** *f* *mp* 5 5 6 3 *pp* *slower* *♩=84*

Pno. *slowly arpeggiate*

S. *f* *p*  
 θάλ - λα - σα συ - χώ - ρε - σε με  
 Tha - la - sa si - ho - re - se me  
 the sea for - give me

Vln. *sfz* *p* *ppp* *ord.* *♩=84* *slower*

Vc. *sfz* *p* *ppp* *ord.* *p*



158

Cl. *mf* *p* *mf* *p*

Pno. *mf* *p*

S. μου μου her σου - χώ - ρε - σε με si - ho - re - se me for - give me *p* *f*  
*sul ponticello non vibrato*

Vln. *pp* *sul ponticello non vibrato*

Vc. *pp*

**M**

162

Cl. *p* *mf* *p*

Pno. *mf*

S. *p* *f* *p* *mp*  
 που φεύ - γω και σ'α - φή - νω αχ αύ - τα τα χώ -  
 rou fev - go ke sa - fi - no ah af - ta ta ho -  
 for lea - ving you and deserting you ah these lands

Vln. *p* *mf* *p* *pp*  
*tr* *ord.* *molto sul tasto non vibrato*

Vc. *pp*

*pp*

168

Cl. *pp* **N**

Pno. *p* *p* *mf*

S. *mf* *f* **N**

- μα-τα που\_ δεν\_ θα\_ τα\_ ζα-να - δού-με  
 - ma-ta rou\_ 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*

S.

Vln. (2+3) *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

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

**♩=120**  
**Energetic**

The score is for a 2/4 time piece with a tempo of 120 beats per minute. It is marked 'Energetic' and 'f' (forte). The instrumentation includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon), percussion (Vibraphone), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and piano (Piano). The Harp part includes the chord sequence D $\flat$  C B $\flat$ / E F $\sharp$  G A. The vocal parts for Soprano and Mezzo-Soprano are currently blank.

This page of a musical score, numbered 72, contains the following instruments and parts:

- Fl.** (Flute): Part 1, starting at measure 9. A section marker 'A' is placed above the first measure.
- Ob.** (Oboe): Part 1, starting at measure 9.
- Cl.** (Clarinet): Part 1, starting at measure 9.
- Bsn.** (Bassoon): Part 1, starting at measure 9.
- Vib.** (Vibraphone): Part 1, starting at measure 9.
- Pno.** (Piano): Part 1, starting at measure 9.
- Hp.** (Harp): Part 1, starting at measure 9.
- S.** (Soprano): Part 1, starting at measure 9.
- M S.** (Mezzo Soprano): Part 1, starting at measure 9.
- Vln. I** (Violin I): Part 1, starting at measure 9. A section marker 'A' is placed above the first measure.
- Vln. II** (Violin II): Part 1, starting at measure 9.
- Vla.** (Viola): Part 1, starting at measure 9.
- Vc.** (Violoncello): Part 1, starting at measure 9.
- Cb.** (Contrabasso): Part 1, starting at measure 9.

The score is written in a common time signature (C) and features various musical notations including notes, rests, slurs, and dynamic markings. The woodwind and string parts are particularly active, while the vocal parts (S. and M S.) are currently silent.

This musical score page, numbered 73, contains measures 17 through 24. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Harp (Hp.), Soprano (S.), Mezzo-Soprano (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind section (Fl., Ob., Cl., Bsn.) features melodic lines with various articulations such as accents and slurs. The Vibraphone (Vib.) and Violin I (Vln. I) parts play a rhythmic pattern of eighth notes. The Piano (Pno.) and Harp (Hp.) provide harmonic support with chords and arpeggiated figures. The string section (Vln. II, Vla., Vc., Cb.) has a more static role, with some rhythmic movement in the lower strings. The vocal parts (S. and M.S.) are currently silent.

25 B

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Vib. *dim.* *p* less articulated

Pno. *dim.*

Hp. *p*

S.

M S.

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

B

Detailed description: This page of a musical score, numbered 74, covers measures 25 through 32. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Vibraphone (Vib.). The string section includes Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts for Soprano (S.) and Mezzo-Soprano (M S.) are present but contain no notation. The score begins at measure 25, marked with a box containing the letter 'B'. The woodwinds and strings play melodic lines, with dynamic markings of *dim.* (diminuendo) and *p* (piano). The Vibraphone part features a rhythmic pattern of eighth notes, with triplets and a 'less articulated' instruction. The strings provide harmonic support with various rhythmic figures. The score concludes at measure 32, also marked with a box containing the letter 'B'.



46

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**f**

**f**

**f**

**p**

**mp**

**mf**

**p**

**mf**

**mf**

**p**

**pp**

**pp**

**pp**

**pp**

**C**

**C**

ord.

Red.

Σάμ - πος εἶ - χα - με ζα - να - δεῖ  
 Sam - pos i - ha - me ksa - na - δι  
 As if we had ne - ver - - seen

55

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ξα - να - δεί Σάμ - πως εί - χα - με ξα - να - δεί θάλ - - - - λα - σα  
ksa - na - di sam - pos i - ha - me ksa - na - di Thal - - - - la - sa  
never seen as if we have never seen sea

*mf*

*mf*

*mf*

*ord.*

*mf*

65 **D**

Fl. *f*

Ob. *f*

Cl. *f* *fp* *f* 5

Bsn. *f* *fp* *f*

Vib. 3

Pno.

Hp.

S.

M.S.

**D**

Vln. I *f* *fp* *f*

Vln. II *ord.* *mf* *mf* *f* *ff* 5 *fp* *f*

Vla. *p* *mf* *ff* 5 *fp*

Vc. *ff* *fp* *f*

Cb. *ff* *fp* *f*



E

73

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*fp*

*f*

*p subito*

*p dolce*

*mf*

*ff*

*fp*

*ff*

*fp*

*fp*

*fp*

bu ge - mi ni - ye git - mez?  
 Why doesn't this ship move?

E

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered 79 in the top right corner. A rehearsal mark 'E' is placed in a box above the Flute staff. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Harp (Hp.), Soprano (S.), Male Soprano (M. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal part has lyrics in Turkish and English. The music is in 3/4 time. Dynamics include piano (p), piano subito (p subito), piano dolce (p dolce), mezzo-forte (mf), fortissimo (ff), and fortissimo piano (fp). The piano part features a 'p subito' dynamic change and a 'ff' dynamic. The string parts also show 'p subito' and 'ff' dynamics. The vocal part starts with 'p dolce' and 'mf' dynamics. The score ends with a rehearsal mark 'E' above the Violin I staff.



92 **F**

Fl. *mf*

Ob. *p*

Cl. *mf* *p*

Bsn. *p*

Vib. *mp*

Pno. *mf* *mp* *sfz*

Hp. *mf* *mp*

S. *f*  
 unarticulated  
 somewhat fearful  
 και τι ψει - ρα  
 ke ti psi - ra  
 and what sick - ness!

M.S.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p*  
 arco

Vc. *mf* *mp*  
 pizz. arco

Cb. *mf* *mp*  
 pizz. arco





108 **H**

Fl. *fff*

Ob. *fff*

Cl.

Bsn. *fff*

Vib. *p*

Pno. *p*

Hp.

S. *mp*  
*legatissimo*

πέ - θα - ναν τρεις τέσ - σε - ρις πέ - θα - ναν  
 pe - θα - nan tris tes - se - ris pe - θα - nan  
 Died three of four died

M.S. *f*

hay - van - lar  
 animals

**H**

Vln. I *fff*

Vln. II *fff*

Vla.

Vc. *fff*

Cb. *fff*

*mf*

*mf*

117

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f* *pp subito* flutz. *f*

Bsn. *mp* *f*

Vib. *p*

Pno. *p*

Hp. *F#1* *D#1*

S. *mp*  
 και πε - τάχ - τη - καν στη θάλ - λα - σα θάλ - λα - σα και πε - τάχ - - - -  
 ke pe - tah - ti - kan sti thal - la - sa thal - la - sa ke pe - tah - - - -  
 and they were tossed into the sea the sea and they were tossed

M.S. in - san - lar  
 people

Vln. I *p* *f* *sul ponticello*

Vln. II *p* *f* *sul ponticello*

Vla. *p* *f* *sul ponticello*

Vc.

Cb.

127 **I**

Fl. *mf* *f* flutz.

Ob. *p* *mf* *f* flutz.

Cl. *mf* *f* flutz. *fp*

Bsn.

Vib.

Pno. *mf* *f*

Hp. *f* B<sub>1</sub>

S.  
 - τη - καν  
 - ti - kan

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

**I**

Vln. I *mp* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. *mf* *ff* *fp*

Cb. *mf* *ff* *fp*



133

flutz. **J**

Fl. *f* 5 *pp*

Ob. *f* 5 *p*

Cl. *f* 5 *pp*

Bsn. *f* 5 *pp*

Vib.

Pno. *p*

Hp.

S.

M.S. *mp dolce*  
bi- zim — bir —  
We had

**J**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

143

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Vib.

Pno.

Hp. *mp*  
 D C $\flat$  B $\flat$ / E $\flat$  F $\sharp$  G A  
 C $\sharp$  3

S. *mp dolce legato*  
 Εί - χα - με και μια Ε - 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 o va - pur - da o va - pur  
 a Mustafa in our village in that shipt in that ship

Vln. I *pp dolce sul tasto non vibrato*

Vln. II *pp dolce sul tasto non vibrato*

Vla. *pp dolce sul tasto*

Vc. *pp dolce* 3

Cb.

156 K

Fl. *mp*

Ob. *p*

Cl. *pp* *tr*

Bsn.

Vib. *p*

Pno. *p*

Hp. *p*

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

M. S.  
 — da doğ - du —  
 — was he born —

K

Vln. I

Vln. II *p* *p* *tr*

Vla. *pp* *tr*

Vc. *pp* *tr*

Cb.

L

♩=128  
Più mosso

168

Fl. *flutz* *f* *f* *fp*

Ob. *f* *fp*

Cl. *f* *fp*

Bsn. *f* *fp*

Vib. *f* Tom toms

Pno. *f*

Hp. *f*

S. *f*

M S. *f*

o ou-ra - vós  
o ou-ra - nos  
The sky

o ou-ra - vós  
O ou-ra - nos  
The sky

L

♩=128  
Più mosso

Vln. I *mp* *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp*

175

Fl. *f*

Ob. *f* *mf*

Cl. *f* *mf subito*

Bsn. *f*

Perc. *mp* *ff* *p*  
 Tam-tam

Pno. *f*

Hp.

S.  
 μου - ρι - σε ο ου - ρα - νός  
 mav - ri - se o ou - ra - nos  
 black - ened the sky

M. S.  
 μου - ρι - σε ο ου - ρα - νός  
 mav - ri - se o ou - ra - nos  
 black - ened the sky

Vln. I *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f*

Cb. *f*

182

Fl. *ff* 5 *mf* *ff*

Ob. *ff* 5 *mf* *ff* *mf*

Cl. *ff* 5 *mf* *ff* *mf*

Bsn. *ff* 5 *mf* *ff*

T.-t. Tom toms *f* Tam-tam *p*

Pno. *8va* *3*

Hp. *ff*

S. *f* Ak - de - ni - zin or - ta - sin -

M.S. *f* In the middle of the Mediterrean  
Ak - de - ni zin or - ta - sin  
In the middle of the Mediterrean

Vln. I *8va* *ff*

Vln. II *ff* *sul ponticello* *tr* *mf*

Vla. *ff* *sul ponticello* *tr* *mf*

Vc. *tr* *mp*

Cb. *mp*



N

198

Fl. *f* *fp* *f*

Ob. *f* *fp* *f* *fp*

Cl. *f* *fp* *f*

Bsn. *fp* *f* *fp*

Perc. 3 3 3

Pno. 3 3 3 *Red.* *Red.*

Hp. *ff* 3 *D: Bb* *B: D#*

S. *o* *ou-ρα - νός* *Ak - de - ni - zin*  
*o* *ou-ra nos* *in the middle of*  
*the sky*

M.S. *o* *ou-ρα - νός* *Ak - de - ni - zin*  
*o* *ou-ra - nos* *in the middle of*  
*the sky*

Vln. I *fp* *f* *fp*

Vln. II *fp* *f* *fp*

Vla. *fp* *f* *mp* *fp*

Vc. *fp* *f* *mp* *fp*

Cb. *fp* *f* *mp* *fp*

N



206

Fl. *f* 5

Ob. *f*

Cl. *f* 5

Bsn. *f* *fp* *f*

Perc. *p* *f* *p* *f*

Pno. 3 3 3 3 3 3

Hp. *f* 5

S. or - ta - sin - da or - ta -

M S. the Mediterrean the Mediterrean

Vln. I *fp* *f*

Vln. II *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*

Cb. *f* *fp* *f*

*Ped.*

212

Fl.

Ob.

Cl.

Bsn.

Perc. *p* *f* Tam-tam stop ringing *f*

Pno.

Hp.

S. *ff*  
sin - da Ah Ah Ah

M S. *ff*  
sin - da Ah Ah Ah

Vln. I

Vln. II

Vla.

Vc.

Cb.



227

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

P

Detailed description: This page of a musical score covers measures 227 to 234. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with various articulations and dynamics. The Percussion part has a rhythmic pattern of eighth notes. The Piano and Harp parts provide harmonic support with chords and moving lines. The string section (Violins I and II, Viola, Violoncello, Contrabass) has a steady accompaniment. The vocal parts (Soprano and Mezzo-Soprano) are silent. A piano dynamic marking 'P' is present in measures 227 and 233.

235

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 235 to 240. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) have active parts. The Percussion part features a rhythmic pattern of eighth notes. The Piano and Harp parts provide harmonic support. The vocal parts (Soprano and Mezzo-Soprano) are currently silent. The key signature has one sharp (F#) and the time signature is 4/4. A double bar line with repeat dots is placed between measures 235 and 240.

242

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 242 through 247. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The percussion (Perc.) is shown with a drum set. The piano (Pno.) and harp (Hp.) parts are written in grand staff notation. The vocal parts for Soprano (S.) and Mezzo-Soprano (M S.) are present but contain no notes. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play active parts throughout the measures, while the vocalists are silent. The piano and harp provide harmonic support with chords and arpeggios. The percussion maintains a steady rhythmic pattern.

**Q**

248

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Perc.

Pno. *mp*

Hp. *mp*

S.

μια φουρ-τού - να μια βρο-χή άστ - ρα - πες βρον - τές α - έ - ρας  
mia four - tou - na mi vro - hi ast - ra - pes vron - des a - e - ras  
A storm a heavy rain lightning a crack a gale

M. S.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

254

Fl.

Ob. *mf* (tr)

Cl. *mf* (tr)

Bsn.

Vibraphone *mp*

Pno. *Ped.*

Hp. *Db C Bb/ E F G Ab*

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 *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Cb. *mp*



R

260

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Vib.

Pno.

Hp. *mf*

D# C# Bb/ E F G Ab

S.

M S.

ot i γυ - ναί - κεσ άλ - λη βλασ - τη -  
 yi - ne - kes al - li blas - ti -  
 the women \_\_\_\_\_ some \_\_\_\_\_ swearing \_\_\_\_\_

bat - tum ba - ta - cak is - tif - ra mi a - rar - sin  
 of sinking sinking \_\_\_\_\_ people \_\_\_\_\_ throwing out \_\_\_\_\_

R

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb.

265

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

μού - σε  
mou - se

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

ba - ḡi - ran μι ḡa - ḡi - ran μι  
crying - - - and shouting - - -

*mf*

270

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**S**

*mf*

*mp*

*mf*

*arco*

οι γυ - ναί - κες άλ - λη έ -  
 i yi - ne - kes al - li e -  
 the women \_\_\_\_\_ some \_\_\_\_\_ doing

is - tif - ra μι a - rar - sin  
 people \_\_\_\_\_ throwing out \_\_\_\_\_

**S**

275

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

κα - νε προ - σευ χή \_\_\_\_\_ κι άλ - λη έ - λε - γε \_\_\_\_\_ κα -  
 ka - ne pro - sev - hi \_\_\_\_\_ ki al - li e - le - ge \_\_\_\_\_ ka -  
 prayers \_\_\_\_\_ and some \_\_\_\_\_ cursing \_\_\_\_\_

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

*mf*

*mf*

T

280

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Vib.

Pno. *f*

Hp.

S.

τα - ρα στους αί - τι - ους  
 ta - ra stous e - ti - ous  
 those who are responsible

M S.

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

T

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

286

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

Detailed description: This page of a musical score covers measures 286 to 291. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has active parts with various notes and rests. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes. The piano part features chords and arpeggios. The strings are in a 6/8 time signature. The score includes dynamic markings such as *mf* and *f*, and articulation like accents and slurs.

292

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 292 through 297. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Vibraphone (Vib.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano accompaniment (Pno.) is shown in grand staff notation. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns. The string section plays a rhythmic accompaniment with eighth and sixteenth notes. The piano accompaniment consists of chords and arpeggiated figures. The score is written in a key signature with one sharp (F#) and a common time signature (C).

298

Fl. *fff* U

Ob.

Cl. *fff*

Bsn. *fff*

Vib. *p*

Pno. *fff*

Hp.

S.

M. S.

Vln. I *fff* U

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Detailed description: This page of a musical score covers measures 298 to 302. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are playing a complex, rhythmic pattern. The piano part has a prominent bass line. The score is marked with a dynamic of *fff* (fortissimo) for most instruments, and *p* (piano) for the Vibraphone. A 'U' symbol is present above the Flute and Violin I staves. The time signature changes from 3/4 to 2/4 at the end of measure 301.



304

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p dolce*

*mp dolce*

*p*

*p*

*p*

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

Nine days it's been nine days

Red.

314

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mp dolce*

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

328 V

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Vib. *p*

Pno. *p*  
Ped.

Hp.

S. *mp*  
As if all hope is gone  
θα πνι-γού - με θα πνι-γού - - με  
θα ρνι-gou - me θα ρνι-gou - - me  
we will drown we will drown

M.S. *mp*  
As if all hope is gone  
va - de-mi - zin so-nu bu bi - zim  
Our end has come

V

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

338

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

*p*  
Ped.

Hp.

S.

θα πι- γού - με.  
θα ρηι- gou - me  
we will drown

M. S.

so - nu bu bi - zim  
our end has come

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Cb.

347

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

so - nu bu bi - zim  
our end has come

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

so - nu bu bi - zim  
our end has come

357

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dim.*

*dim.*

θα πνι - γού  
θα ρνι - gou  
we will drown

so - nu bu bi - zim  
our end has come

365

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

με

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)

$\text{♩} = 50$   
quite calm

Flute

Bassoon

*mp dolce*

Mezzo-soprano

*mp dolce*

ver - di -  
They gave

Violin I

*p sempre*

Violin II

*non vibrato p sempre*

Viola

*p sempre non vibrato*

Violoncello

*p sempre non vibrato*

Contrabass

*p sempre*

6

Fl.

Bsn.

*p sempre*

*p sempre*

M-S.

ler \_\_\_\_\_ bi - ze bir rum e - vi \_\_\_\_\_ öy - le  
us \_\_\_\_\_ a Greek house \_\_\_\_\_ with such \_\_\_\_\_

*delicately mp*

Vln. I

*p dolce non vibrato*

Vln. II

*p dolce*

Vla.

Vc.

Cb.

**A**

**A**

11

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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



17

**B**

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

i - ki kat - lı bir rum e - vi o ka -  
*a two storey Greek house with such*

**B**

*mp*

22

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*p*

3



27

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

3



41 **E**  $\text{♩} = 60$   
**Più mosso**

Fl. *f*

Bsn. *f*

M-S. *f* *fp* *f*

ben na - sıl ya - şa-rım bu ya - ban - cı ev - de  
 How can I live in this foreign house

$\text{♩} = 60$   
**Più mosso**  
*con vibrato*  
 balance with the singer

**E**

Vln. I *f* *mf*

Vln. II *f*

Vla. *f*

Vc. *f* *p* pizz.

Cb. *f*



48 *fp* *mp*

Fl. *fp*

Bsn. *fp*

M-S. *mf legato*

geç - mi - şin ha - ya - le - tiy - le ol - du - ğu gi - bi bı - ra - kıl mış  
 haunted by the past all is left untouched

Vln. I

Vln. II

Vla.

Vc.

Cb.

**F**

55  $\text{♩} = 54$   
Meno mosso

Fl. *pp*

Bsn. *pp*

M-S. *mp*  
san - ki bi - ri - si bu - ra - da öl - müş gi - bi  
as if somebody here has just died

**F**  $\text{♩} = 54$   
Meno mosso

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*  
arco

Cb. *p*



62 poco rit. . . . .

Fl.

Bsn. *p*

M-S.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Cb. *pp*

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.*





7

Fl.

Ob.

Cl.

Bsn.

Gong

T.-t.

Hp.

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*mp*

με ο έ - νας ε - δώ κι ο  
me o e - nas e - δο ki o

Red. Red.

12

Fl. *p* *mf* *p*

Ob. *p* *mp* *f* *p*

Cl. *p* *mf* *p*

Bsn. *p* *f* *p*

Gong Crotales *arco* ord.

Hp. *f* *p*

Pno. *f* *p*

S. *f* *p*

M S.

Vln. I

Vln. II

Vla.

Vc. *f* *p*

Cb.

άλ- λος ε - κεί πε-ριπ-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 tha - na-to

**A** More rhythmic  
yet like a hypnotic dance

18

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*mp*

*p*

*mf dolce*

*arco*

Bendir

*p*

C $\sharp$  A $\natural$

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

A $\natural$

(8)

$\xi\xi$ -vi-te - me - voi

kse-ni-te - me - ni

bu g $\ddot{u}$ n-ler -

*arco*

24

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*simile*

*f*

*p*

*mf*

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

E $\flat$  A $\flat$  D $\sharp$  B $\natural$

5

5

5



**B**

34

Fl.

Ob.

Cl.

Bsn.

*p* *f*

*mf* *f*

Bendir

Crot.

T.-t.

Gong

Tam Tam

*f*

*p* *f*

Hp.

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

Pno.

*p* *f*

S.

M. S.

e-di-li-yo-ruz

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*mf* *f*

gliss.

41 poco rit.

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Gong (M. Gong)   
 Hp.   
 Pno.   
 S.   
 M.S.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

tr   
 tr   
 Ab   
 tr   
 poco rit.

Detailed description: This page of a musical score covers measures 41 to 44. The music is written for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon), Gong (M. Gong), Piano (Hp.), Piano (Pno.), Strings (Violin I, Violin II, Viola, Violoncello), and Brass (Cornet). The score is in 4/4 time, with a key signature of one flat (B-flat major or D minor). Measure 41 begins with a 4/4 time signature. At the start of measure 42, the time signature changes to 3/4. At the start of measure 43, it changes to 4/4. At the start of measure 44, it changes to 3/4. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) feature melodic lines with trills (tr) and grace notes. The Gong part consists of single notes. The Piano part has a complex accompaniment with a trill (tr) in the right hand and a flat (Ab) in the left hand. The string parts provide harmonic support with sustained notes and some movement. The score concludes with a 'poco rit.' (poco ritardando) marking in measure 44.

♩ = 80

**C** a tempo  
(moving)

46

Fl.

Ob.

Cl.

Bsn.

Hp.

Pno.

S.

like chanting  
non vibrato  
*mp*

η α-ve-μο-ζά - λη  
i a-ne-mo-za - li

του πο-λέ - - μου κλό - vi - σε και δι-  
tou po-le - - mou klo - ni - se ke di-

M. S.

like chanting  
non vibrato

sa - va - şin ka - sır - ga - sı kut - sal a - det - le ri da - ğıt - ti

♩ = 80

**C** a tempo  
(moving)

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*



52

S. *έσ - πα σε τους διε-ρους δεσ - μούς τους προσ-κολ - λών - - - τας την καρ δι-α-*  
*es - pa-se tous die-rous des - mous tous pros - kol - lon - - - das tin kar-di-a-*

M.S. *ve-de yik - ti ço - cuk - la - ri an - ne ba-ba-la-ri - nin me -*

Vln. I

Vln. II

Vla.

Vc.

Cb.



58

Pno. *accel. . . . . ♩ = 108 ♩ = 88*

S. *των τέκ - νων στων γο-νι-ών τα α-να-παν-τή - ρια*  
*ton tek - non ston go-ni-on ta a - na-pav - ti - ρια*

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

Vln. I *accel. . . . . ♩ = 108 ♩ = 88*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*



69

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

*mp*

*Ped.*

*B $\natural$*

μάν α μάν  
man a man

a-man a-man a-

**E**

75

Fl.

Ob.

Cl.

Bsn.

Bendir

Gong

Hp.

Pno.

S.

M. S.

**E**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crotales

*tr*

*mp*

B $\flat$

*mp*

B $\natural$

like coming from distance

*Ped.*

α - - μάν

a - - man

α - - μάν

a - - man

α -

a -

man

a - man

a - man

a - - man

a -

ord.

*p*

79

Fl.

Ob.

Cl.

Bsn.

Crot. arco ord arco ord

Hp. tr

Pno. 5 3 5 5

S. μάν α - μάν ά - - - μάν α - μάν  
man a - man a - - - man a - man

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

83 *poco rall.* . . . . . ♩ = 76 **F**

Fl. *f* <

Ob. *f* <

Cl. *f* <

Bsn. *p* *f*

Crot. *f*

T.-t. M. Gong *f*

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

Pno. *f* *f*

S. *f* *f*  
Ah Ah

M. S. *f*  
Ah Ah

Vln. I *f* <

Vln. II *f* <

Vla. *f* <

Vc. *f*

Cb. *f*

90

Fl. *trm*

Ob. *trm*

Cl. *trm*

Bsn.

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

Hp. *Ab*

Pno.

S.

M.S.

Vln. I *trm*

Vln. II *trm*

Vla. *trm*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 90 to 93. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violins I and II, Viola, Violoncello, Contrabass) play a melodic line with a trill-like texture, marked with 'trm'. The percussion section features a 'tam tam' starting at measure 90, marked *p* and *f*, which then 'stop ringing' and is replaced by a 'M. Gong' in measure 93. The Harp (Hp.) has a chord marked *Ab* in measure 93. The Piano (Pno.) part consists of chords and arpeggiated figures. The vocal parts (Soprano and Mezzo-Soprano) are silent throughout this section.







102 **H**  $\text{♩} = 72$  (slower)

Fl.

Ob.

Cl.

Bsn.

T-t.

Hp.

Pno.

S. *mp espress.*  
Ah Ah Ah Ah *cresc.*

M S. *mp espress.*  
Ah Ah Ah *cresc.*

**H**  $\text{♩} = 72$  (slower)

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

I

Fl.

Ob.

Cl.

Bsn.

Crot.

T.-t.

Hp.

Pno.

S.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *pp* *f*

*p* *mp* *pp* *f*

*p* *mp* *pp* *f*

*p* *mp* *pp* *f*

*mp* *f* l.v.

*mp* *f* l.v.

*mp* *f* l.v.

Ax \_\_\_\_\_

Ah \_\_\_\_\_

Ah \_\_\_\_\_

*pp* *mp* *pp* *f*

*pp* *mp* *pp* *f*

*p* *mp* *pp* *f*

*p* *mp* *pp* *f*

*p* *mp* *pp* *f*