Richard Barrett

phonáessa

2025-26

four performers

performance score

phonáessa

(2025-26) for four performers

commissioned by Modular Fields: Dejana Sekulić, Milana Zarić, Mauricio Galeano, Athena Zenker

to Michael Finnissy on the occasion of his 80th birthday

duration: approximately 21 minutes

instrumentation: violin (+voice)
harp (+voice)
theorbo
viola da gamba

The parts for theorbo and viola da gamba sound a semitone lower than notated (since it's assumed they will be playing at A=415Hz). Discrepancies in intonation caused by differences between their mean-tone tunings and the equal temperament of the harp are intentional.

The violinist's and harpist's voices should be amplified using headset microphones to facillitate freedom of movement. All four instruments should also be amplified so as to make their dynamic ranges more or less coincident.
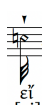
No vibrato unless indicated!

<u>Vocal notations</u> for harp and violin

The voices and instruments might be thought of as colourations and resonators of one another, rather than one "accompanying" the other. The voice part is shown throughout in ancient Greek and also in the International Phonetic Alphabet. (Pronunciation is to some extent speculative but ought to be consistent.) Glissandi in the vocal part indicate only the beginning and end point of a continuous change in pitch.
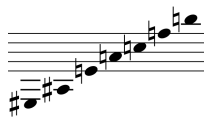


[k] = unpitched sound



[εi] = (half) whispered sound

<u>Violin and viola da gamba notations</u>

A seven-string viola da gamba is used in standard tuning (at A=415Hz) with the sixth and seventh strings tuned a semitone lower to C# and G#:



psp, msp = poco and molto sul ponticello respectively, the former already being noticeably different in timbre from nat., the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst, mst* = poco and molto sul tasto (similarly)

 = ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

clb, clt = *col legno battuto* and *col legno tratto* respectively

– – – – – – – – – → = a smooth gradual transition between two states (for example bow position and/or pressure)
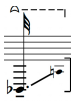
 = *gettato*

] = audible bow-stop at the end of a sound
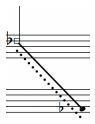
12343432123... = rapid exchange of fingers on a single pitch or glissando

Harp notations

Harp harmonics are of two kinds, using either the second or third partial, and are notated as for bowed string instruments, with the pitch (string) to be played as a diamond-headed note, and the resultant pitch as a small note in brackets.
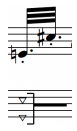


= play with fingernail(s) – this is used only where the back of the finger- or thumbnail is used.

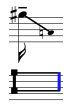


= damp each string in the glissando *immediately* after plucking it, either with the other hand or with an adjacent finger on the same hand as that playing the glissando. The result should be intermediate between a conventional staccato sound and a "xylophonic" sound.

For "xylophonic" sounds, the strings to be damped are shown thus:



Light damping with the palm is shown thus:
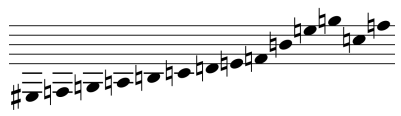


] = damp the string(s) to the left of the square bracket



= pedal buzz

Theorbo notations

The tuning uses the "A tuning" (at A=415Hz) with the lowest (14th) string tuned a semitone higher to G#:



msp = molto sul ponticello.



= hammer-on and pull-off respectively

Harmonics: for strings 1-8, the fingered position is shown by a diamond-headed note and, if the resultant pitch is different, this is shown as a small black notehead. For strings 9-14, the resultant pitch is shown as a diamond-headed note.

The text of *phonáessa* is taken from fragmentary poems by Sappho (c. 630-570 BCE), whose work also provided the text of its companion piece *pēktis* (2022) for vocalising harpist. While *pēktis* is based on the fragments numbered 88a and 88b, which were originally parts of a single text, although much of it is missing, *phonáessa* draws on a large number (24) of mostly even more fragmentary texts, which are vocalised by the harpist and/or the violinist. The title comes from fragment 118 (the first one to be heard in *phonáessa*), which enjoins the poet-singer's lyre to speak, to "become a voice" according to Anne Carson's rendering – "phonáessa" is the feminine form of "having a voice" or "resounding". The texts are chosen for references to memories, sounds and the night. Their fragmentary quality is reflected in a mosaic of mostly brief "scenes", each a single moment from something much more extensive but irrevocably lost, or like snatches of songs heard in a dream state.

This composition is not only a hybrid between voices and instruments, but also between instruments of the baroque and modern periods, and between notated and improvised musical events, which are interwoven with each other throughout. Each of the four instrumental/vocal parts consists of 24 notated fragments, which together add to around 7 minutes of music. In between executing these notated fragments, performers may improvise freely or remain silent, so that over the entire 21 minutes of a performance, each performer's activity ideally consists of approximately equal total durations of notated music, improvisation and silence (that is to say 7 minutes of each). Performers may also interrupt their individual notated fragments (not the duos or quartets!) with silence or improvisation if they wish, subsequently resuming the notated material at the point where it was broken off.

Each performer's material consists of two components: (a) their own part, consisting of independent individual segments (14 each for violin and harp, shown in the score as v1-14 and h1-14, and 19 each for theorbo and viola da gamba, shown as t1-19 and v1-19, respectively), together with indications of when in the sequence the coordinated segments (involving two or all four performers) should occur; and (b) the coordinated segments: six duos for harp and violin, one for each of the other five duo combinations, and two quartets. The quartets are shown as q1 and q2 and the duos d1-11. There are thus 79 notated "movements" altogether. The first two segments (h1 and q1) have no break between them, but the last two (q2 and d11) are separated by a general pause of 20 seconds. Both in the individual parts and in the score of the coordinated segments, the entries of the coordinated segments are given timings, which are intended as approximate guides to when a cue to coordinate two or all four performers might be expected to happen. Performers should use stopwatches but shouldn't feel strictly bound by them. The coordinated moments should not be given special emphasis over the individual notated and/or improvised events that take place around them. The entry times of the individual segments may be freely chosen according to improvisational priorities, bearing in mind the durations between coordinated segments in which a certain number of individual segments are to occur.

The composition places no restrictions on the improvisational materials – they may derive from a performer's own notated materials, or from what a performer is hearing or has just heard from others, whether improvised or not, or they may have no conscious connection to their musical surroundings, although performers might bear in mind a certain continuity – in a context of fragility and fragmentation – running through the notated materials of the score, as well as the textual material, and what it might mean to conform to this continuity or to break out of it, to make transitions into or out of the notated segments or to treat them as self-contained "islands", and of course there is no suggestion that performers should necessarily decide or agree in advance on such choices. While the notated segments are intended to express not only points of poetic and structural focus as the music unfolds, but also suggestions as to how the improvisational links between them (both within and between individual instrumental parts) might be conceived, they shouldn't be seen as in any way prescribing those links (or their absence). General pauses should not be avoided if they arise naturally through all four performers simultaneously choosing to be silent.

The texts are shown below, together with the renderings by Anne Carson in *If Not, Winter* (Vintage Books 2002). Fragmentary words do not appear in the translation, but do appear in the composition. Some fragments (marked *) do not appear in "complete" form (either below or in the composition).

118	ἄγι δὴ χέλυ δῖα μοι λέγε φωνάεσσα δὲ γίνεο	yes! radiant lyre speak to me become a voice
2*	ἐν δ' ὕδωρ ψῦχρον κελάδει δι' ὔσδων μαλίνων, βρόδοισι δὲ παῖς ὀ χῶρος ἐσκίαστ', αἰθυσσομένων δὲ φύλλων κῶμα κατέρρει·	and in it cold water makes a clear sound through apple branches and with roses the whole place is shadowed and down from radiant-shaking leaves sleep comes dropping
160	τάδε νῦν ἑταίραις ταὶς ἔμαις τέρπνα κάλως ἀείσω.	these things now for my companions I shall sing beautifully
154	πλήρης μὲν ἐφαίνετ' ἀ σελάννα αἱ δ' ὡς περὶ βῶμον ἐστάθησαν	full appeared the moon and when they around the altar took their places
104B	ἀστέρων πάντων ὀ κάλλιστος . . .	of all stars the most beautiful
22*	λαβοισαν ἀ . [πᾶ[κτιν, ἃς σε δηῦτε πόθος ṭ . [ἀμφιπόταται	taking up your lyre as (now again) longing floats around you.
126	δαύοις ἀπάλας ἑτα⟨ί⟩ρας ἐν στήθεσιν.	may you sleep on the breast of your delicate friend
27*	]ḳαιṃ[ ] . [.] . [.] ṿοσ[ ]σι· . . .] . καὶ γὰρ δ̣ὴ σὺ πάις ποτ[. . .]ḭḳης μέλπεσθ' ἄγι ταῦτα[. .] ζάλεξαι, κἄμμ' ἀπὺ τωδεκ[ἄ]δρα χάρισσαι·	 yes you a child once come sing these things talk to us, give us your grace
46	ἔγω δ' ἐπὶ μολθάκαν τύλαν ⟨κα⟩σπολέω μέλεα· κἂν μὲν τετύλαγκας ἀσπόλεα	and I on a soft pillow shall lay down my limbs

30*	νυκτ[. . .] . [	night
	πάρθενοι δ[	girls
	παννυχίσδοι̣[σ]α̣ι̣[	all night long
	σὰν ἀείδοιε̣ν φ[ιλότατα καὶ νύμ-	might sing of the love between you and the bride
	φας ἰοκόλπω.	with violets in her lap
153	πάρθενον ἀδύφωνον	girl sweetvoiced
24D	].έδαφο[	
	]α̣ικατε[	
	]ανέλο[	
	]	
	] . [ ] . αι	
	λ]επτοφών[	in a thin voice
	] . εα̣.[	
185	μελίφωνοι	honeyvoiced
71*	] μέλ̣[ος] τι γλύκερον .[	some sweet song
	]α μελλιχόφων[ος	in honey voice
34	ἄστερες μὲν ἀμφὶ κάλαν σελάνναν	stars around the beautiful moon
	ἄψ ἀπυκρύπτοισι φάεννον εἶδος	hide back their luminous form
	ὄπποτα πλήθοισα μάλιστα λάμπη	whenever all full she shines
	γᾶν	on the earth
168B	δέδυκε μὲν ἀ σελάννα	Moon has set
	καὶ Πληΐαδες· μέσαι δὲ	and Pleiades: middle
	νύκτες, παρὰ δ' ἔρχετ' ὥρα,	night, the hour goes by
	ἔγω δὲ μόνα κατεύδω.	alone I lie.
156	πόλυ πάκτιδος ἀδυμελεστέρα . . .	far more sweetsounding than a lyre
	χρύσω χρυσοτέρα . . .	golder than gold
176	βάρβιτος. βάρωμος. βάρμος.	lyre lyre lyre
68B	] . . . . φ[	
	] . [.]'θύρα . [	playing
	]μ̣οι χάλε . [	for me harsh
	]δεκύ[	
	] . οπάλην ὄλ̣[	
	]ε[	
29A	] . ι̣ω̣ν[	
	]μ̣έτριακα̣[	
	β]ά̣θυ δου . [	deep sound
	]α̣ν̣[	
63	ὄνοιρε μελαινα[,	dream of black
	φ[ο]ίταις ὅτα τ' ὕπνος[	you come roaming and when sleep
151	ὀφθάλμοις δὲ μέλαις νύκτος ἄωρος . . .	and on the eyes black sleep of night
94	καὶ στρώμν[αν ἐ]πὶ μολθάκαν	and on a soft bed
	ἀπάλαν πα . [ ] . . .ων	delicate
	ἐξίης πόθο̣[ν] . νίδων,	you would let loose your longing
	κωὔτε τις[οὔ]τ̣ε̣ τι	and neither any nor any
	ἶρον οὐδυ[ ]	holy place nor
	ἔπλετ' ὅππ̣[οθεν ἄμ]μες ἀπέσκομεν,	was there from which we were absent
	οὐκ ἄλσος . [χ]ό̣ρος	no grove no dance
	]ψόφος	no sound
	] . . .οιδιαι	
147	μνάσεσθαί τινά φαῖμι καὶ ἕτερον ἀμμέων.	someone will remember us
		I say
		even in another time

phonáessa violin segments

(q1 is immediately preceded by harp solo segment h1)

q1 0'11"

v1 ♪=81

arco pst
sul IV

vn

vo

p

p mp

3:2

τά — δε νῦν ἐ — ταί — ραις
[tɑ] — [dɛ] [nʏ] — [n] [ɛ] — [tɑ] — [i] [rɑ] — [is]

psp msp

nat

3:2 5:4

mp mf f p

τα ὶς ἔ — μαις
[tais] [ɛ] — [mais]

τέρ — πνα
[tɛr] — [pnɑ]

κά — λως ἀ — εί — σω
[kɑ] — [lɔs] [ɑ] — [ɛ] — [i] [so]

λα — βοι — σαν
[lɑ] — [bɔ] — [i] [sɑn]

ἀ
[ɑ]

πᾶκ — τιν,
[pɑ] — [k] [ti] — [n]

ἆς
[ɑs]

σε
[sɛ]

d1 1'30"

v2 ♪=90

arco nat

5:6 3:2 3:2

psp

msp nat

6:5 6:7

pp

mst psp

nat

(nat)

9:6 7:6

IV 1/3 III 2/4

ff

δη — ῦ — τε
[de] — [ʏ] — [tɛ]

πό — θος
[pɔ] — [tʰɔ] — [s]

17
vn
vo
msp
nat
pp
mf
p
mp
ἀμ — φι — πό — τα — ται
[am] — [fi] — [pɔ] — [tɑ] — [tɑ] — [i]
τ
[t]

v3 ♪=66
20
arco psp
pst
msp
nat
arco
mst
pizz
10:7
9:7
12:8
6:4
f
mp
p
ppp
pp
mf
25
clb
psp
8:6
4:3
3:2
28
nat (I)
8:9
v4 ♪=81
arco nat
32
9:8
10:8
v5 ♪=60
arco msp sempre
38
d3 5'15"
4:3
7:6
ff

44
vn
6:7
(msp sempre)
3:2
4:3
d4 6'45"
p
ppp
pp
ppp

v6
♪=73
49
CON SORD
arco pst
4:5
vn
vo
mp
f
d5 8'15"
v7
♪=48
(con sord)
arco nat
7:8
p sempre
με λί φω νοι
[mɛ] [li] [fo] [nɔ] [i]

54
vn (con sord)
(p)
10:8
4:3
9:8
4:3

59
vn (con sord)
(p)
3:2
II
III
4:3
10:9

62
vn (con sord)
(p)
9:6

v8
♪=55
arco psp
(con sord)
4:3
3:2
mp
pp
vo
μέ λος τι γλύ κε ρον α
[mɛ] [lɔ] [s] [ti] [glʏ] [kɛ] [rɔ] [n] [ɑ]

65
vn
nat
4:3
3:2
6:5
pp
mp
d7 11'45"
VIA SORD
vo (con sord)
μελ λι χό φω νος
[mɛ] [li] [kʰɔ] [fo] [nɔ] [s]

v9 ♪=60

69 vn

5/16 7/16 II:2/3* I: Ø/1 tr tr mf fff ∞

* sul I: trill between open string and natural harmonic with 1st finger; sul II: trill between G# (2nd finger) and artificial harmonic (3rd), both 2nd and 3rd fingers sliding independently between the notated positions; in bar 70, continue but adding tremolo between I and II

v10 ♪=51

72 vn vo

mp sempre 9/16 7/16 pizz arco psp 12:10 clb nat arco mst (secco) arco msp mst 6:4 7:8 arco nat 3:2 psp pst 12:10 psp d9 16'15" ∞

πό—λυ πάκ——τι—δος ἀ——δυ—με—στέρα χρύ——σω χρυσο——τέ—ρα

[pɔ][lʏ][pɑ][k] [ti] [dɔs] [ɑ]—┘ [dʏ] [mɛ][stɛrɑ] [kʰrʏ]—[so] [kʰrʏ][sɔ] [tɛ] [rɑ]

v11 ♪=55

77 vn

9/16 arco nat pst 7:6 mst 7:5 mf mp p ∞

v12 ♪=48

3/8 nat psp ff d10 18'00" ∞

v13 ♪=90

82 vn vo

11/16 arco msp 5/16 clt msp mst 2/8 arco msp 9:6 7/16 mp pp p

ὀφ——θάλ——μοις δὲ

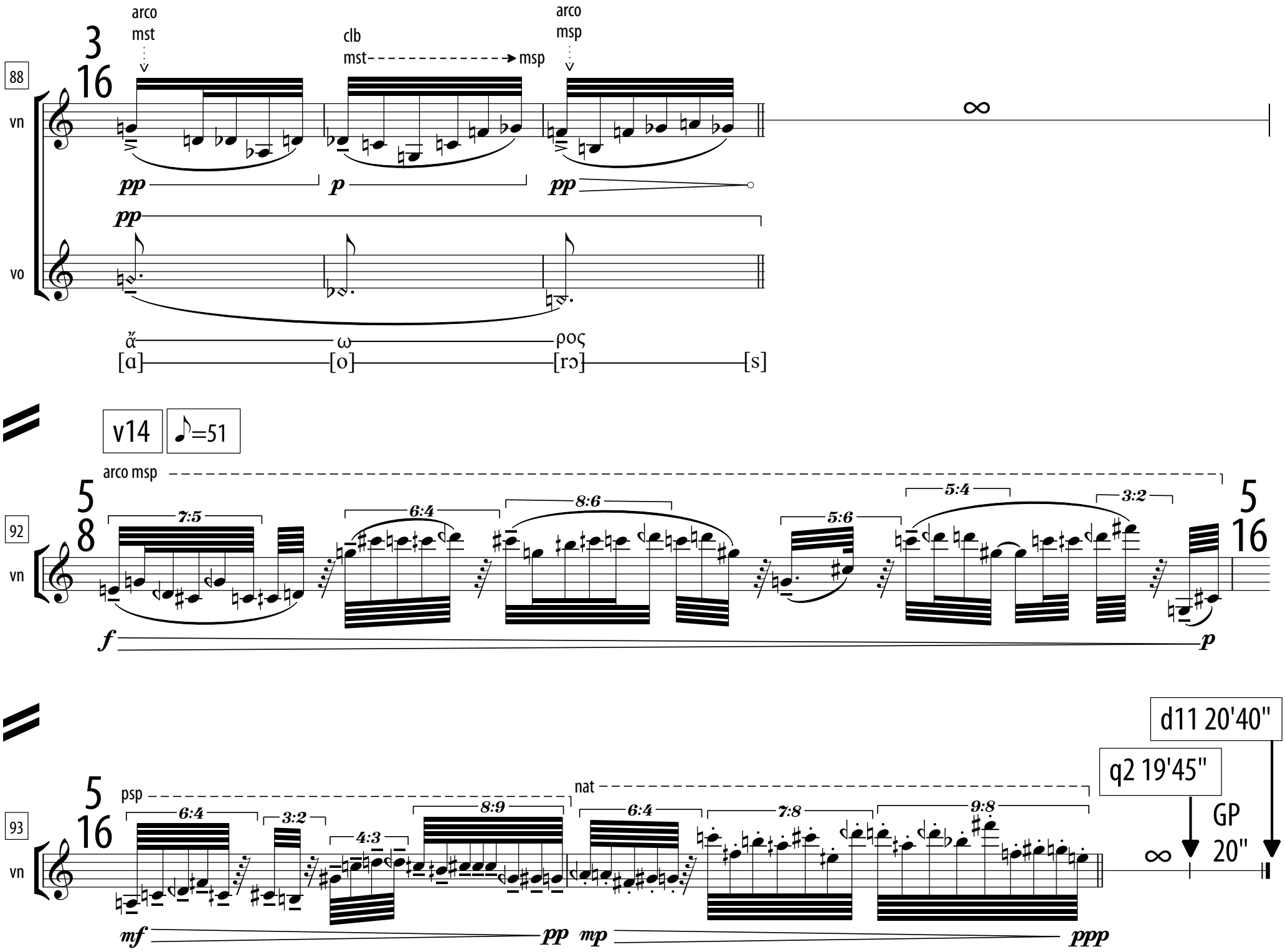
[ɔ]——[f][tʰɑ]——[l][mɔ]——[i][s] [dɛ]

85 vn vo

7/16 (msp) 2/8 mst 4/8 clt sul IV mst 432123432123432... 3/16 mp pp

μέ——λαις νύκ——τος

[mɛ]——[lɑ]——[i][s] [nʏ]——[k][tɔ]——[s]


88
vn
vo
arco
mst
clb
mst
msp
arco
msp
3
16
pp
p
pp
pp
ɑ̋
ω
ρος
[ɑ]
[o]
[rɔ]
[s]
∞
v14
♪=51
92
vn
arco msp
5
8
7:5
6:4
8:6
5:6
5:4
3:2
5
16
f
p
93
vn
psp
nat
5
16
6:4
3:2
4:3
8:9
6:4
7:8
9:8
mf
pp
mp
ppp
d11 20'40"
q2 19'45"
GP
20"
∞

phonáessa harp segments

h1 ♪=90

(the composition begins with segment h1 played solo)

1

hp

vo

E♭F♮G♮A♭
B♯C♯D♮

table 3:2 — nat — 12:10 — 4:3 — 4:5 — 5:4

ἄ — γι
[a] — [gi]

δὴ
[de]

χέ — λυ — δῖ — α
[kʰɛ] — [lʏ] — [di] — [a]

μοι
[moi]

λέ
[lɛ]

γε
[gɛ]

attacca:

q1 0'11"

4

(E♭/♮)

(add pedal buzz to E♭)

table 4:3 — A♭ — A♮ — B♮C♮

φω — νά — εσ — σα — δὲ
[fo] — [na] — [ɛ] — [sa] — [dɛ]

γί — νε — ο
[gi] — [nɛ] — [o]

h2 ♪=55

7

RH: nat
LH: table

E♯F♯G♮A♭
B♮C♮D♭

7:8 — 3:2 — 8:6 — 7:6 — 5:6 — 5:4 — 3:2

πλή — ρης — μὲν — ἐ — φαί — νετ’ — ἀ — σε
[ple] — [re] — [s][mɛ] — [n][ɛ] — [fa] — [i][nɛ] — [t][a] — [sɛ]

9

7:6 — 3:2 — 5:4 — nat — To Hp.

λάν — να
[la] — [na]

11

hp

RH: nat
LH: table

7/16 4/8

5:4 7:6 3:2 5:6 6:4 5:4 3:2 7:6 3:2

vo

mp

αἰ [ɑi] δ’ ὡς [dos] πε [pɛ] ρὶ [ri] βῶ [bo] μον [mɔn] ἐσ [ɛs] τά [tɑ] θη [t^{h}e] σαν [sɑn]

h3 ♪=48

d1 1'30"

13

hp

3/16 5/16

8:6

E♯F♯G♮A♯
B♮C♮D♭

3:2

fff p

d2 3'00"

h4 ♪=51

19

hp

6/8

11:10

f pp mf

E♭F♭G♯A♮
B♭C♭D♮

8:6 table

p mp ppp

4:3

3/16 11/16

table

p mp mf f

pp ppp mp

21

hp

11/16 9/16 3/8

6:4 5:6

ppp f pp mp p

7:8 8:6 table

p mf mp ppp mf

10:8

mf p mp pp

6:4

ppp pp mp f

23

hp

3/8 3/16

8:9

f

15:11

table

B♮

ppp

6:4

B♭ C♯ E♮

4:5

p mf

h5 ♪=48

26

hp

nat

3/16 7:6

5:6

7/16 3:2 3:2

EbFbG#Ab
BbCbDb

mf

pp

vo

7:6

5:6

3:2 3:2

ἔ—γωδ’ἐ—πὶ πολ—θά—καν τύ—λαν κασ—πο-λέ—ω μέ—λε—α· κἂν μὲν τε—τύ—λαγ—κας ἀσ—πό—λε—α
[ɛ] [gɔ][dɛ][pi] [pɔl] [tʰa][kan] [tʏ][lan] [kas][pɔ][lɛ][o] [mɛ][lɛ][a] [kan] [mɛn] [tɛ][tʏ][laŋ][kas] [as][pɔ][lɛ][a]

h6 ♪=60

table

d4 6'45"

d5 8'15"

30

hp

3:2 4:3

3:2 4:3

6/8

EbF♮G♮A♮
BbCbDb

mp

f

vo

πάρ—θε—νον ἀ—δύ—φω—νον
[pa]—[r][tʰɛ]—[nɔ]—[n] [a]—[dʏ]—[fo]—[nɔn]

h7 ♪=66

35

hp

12:8

4:3

5:6

4:3 6:7

7/16 5/16 7/16

E#F#G♮A#
B♮C♮Db

f

p

mf

38

hp

18:12

8:6

6:7

7/16 3/16 9/16 3/16

Cb G# EbFb D♮

fff

pp

mp

41

hp

4:5

12:8

7:8

7:5

3:2

3/16 4/8 11/16

C# G♮ F# B# Ab E#

ff

ppp

f

44

hp

11/16 11:10 B♮ C♮D♭ 10:8

pp

h8 ♪=81

9/16 nat E♭F♯G♮A♭ B♯C♯D♮

mf p

47

hp

d7 11'45"

3/8 nat E♮F♮G♭A♮ B♭C♭D♯ table 7:8 nat

ff

d8 13'30"

h10 ♪=90

5/8 E♭F♭G♯A♮ B♭C♭D♮

mf

vo

βάρ

[baʀ:]

53

hp

4:5 6:5 7:5

p

3/16 mp f G♮

fff

4/8 5/16

ppp

vo

βι τος

[bi] [tɔs]

βά

[ba]

57

hp

5/16 7:5 6:5 4:5 p pp

7/16 G♯ F♯ D♭

fff

3/8 F♭

f

vo

ρω μος

[ro] [mɔs:]

βάρ

[baʀ:]

61

hp

3/8 E♮ D♮ tr

mp

vo

μος

[mɔ] [s]

h11 ♪=51

3/8 nat 12:8 nat table

3/16

E♮F♯G♯A♮ B♮C♯D♮

p mp pp

64

3/16 table 4:3 mp

3/8 4:3 Eb B# pp p

mp

3/16 3:2 nat p pp F♮G♭

7/16

67

7/16 nat 4:5 mp pp

table nat p

Bb

table pp

hp

h12 ♪=66

7:6

3/16

E♮F♯G♮A♮ B♭C♭D♯

f fff

E♯G♯

h13 ♪=55

71

6/8 nat f

mf<f Bb mf<f

E♮F♯G♮A♮ B♮C♯D♯

7/16 3:2 3:2 3:2 3:2

E♯ B♮ G♯

mp f

5/16

73

table

5/16 f p

D♮

d10 18'00"

h14 ♪=66

5/16 WITH BOW

F♮G♭ mp

4/8

vo

7:8 mp

ŏ νοι ρε με

[ɔ] [nɔ] [i][rɛ] [mɛ]

77

4/8 (bow with RH, stop harmonic with LH finger)

3/8 p

5/8

3/8

7:6 9:8

λαι να

[la] [i] [nɑ]

φοί ταις

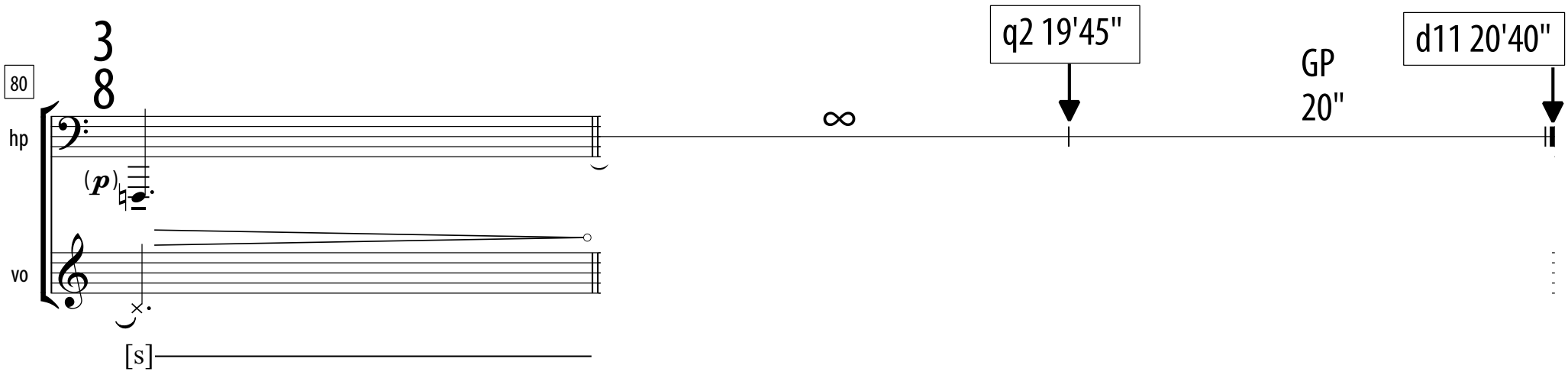
[fɔi] [tɑi] [s]

ŏ τα

[ɔ] [tɑ]

τ'ŭπ νος

[tʏ] [pnɔ]


80
hp
vo
(p)
[s]
q2 19'45"
GP
20"
d11 20'40"

phonáessa theorbo segments

19
th
1 4 3 5
6:4
6 8
mp pp
msp 4
1 5 10
mp
3 16
msp
9:6
nat
6 5 2 4
mp pp
5 16
nat
13 7 14 5
msp
8:7
mp pp
3 16
nat
1
4:3
7 5
mp pp

24
th
nat
6 1 msp 7 14
mp pp
nat
6 msp
5:4
5 2 10
mp pp
9 16
11
nat
mp
d3 5'15"

29
th
t6
♪=73
11 16
nat
6
tr
msp 2
8:9
f
nat
6 5 4
tr
3 16
msp
3 2 1 3
tr
4:5
mf
5 16
msp
tr
1 11 12
12:10
6
tr
nat
8 5
2 8
mp

32
th
2 8
(tr)
tr
4
p
msp 6
9 16
(trills slightly irregular and desynchronised)
nat 3 1
tr
tr
10:11
2 5 6
pp

35
th
t7
♪=51
4 8
nat
fff sempre
3 8
3 1 2 8 11
msp
9 16
3 2 5 7 9 11
nat
4 8

38
th
4 8
sul tasto
msp
9 1 3 4
p
5 16
nat

(fff)

41
th
t8
♪=81
11 16
msp sempre
7:6
mp pp
15:10
2
mp pp
6
mp
mp pp
mp
7 16
p
7
9:10
p pp
p
5 16

43
th
5 16
(msp)
8:10
mp
4 8
6
p pp
p
15:12
6
p pp
8

t9 ♪=60

46 th

11/16 5 6 7 nat +8 (tr on 5 and 8) tr tr

5/16 5 6 7 8 4 5 6 7 4 2 6 8 1 2 6 8 msp

mp mf p

48 th

3 4 7 8 3 4 7 8 4 2 7 8 nat

11/16 5 7 8 5 7 6 5 7 8 2 5 7 11 5 7 msp 9:8 10 9

d6 9'45"

f pp ff ppp

t10 ♪=48 hold all sounds as long as possible upper part nat, lower part sul pont

52 th

5/8 3:2 6:4 8:6 15:10 6/8

pp mf

53 th

6/8 12:9 7:8 8:9 6:4 3/16 11/16 8:6

pp mf pp mf

55 th

11/16 8:9 5:4 13:11 16:11

pp mf

t11 ♪=90

57 th

11/16 nat 10 2/8 3:2 12 13 9 11/16 10 3/16

p sempre

60
th
8:6
6:4
7:5
6:7
(p)

64
th
9:6
7:6
(p)
t12
♪=81
nat
11:8
3:2
8:6
12:8
7:6
mp

67
th
12:8
7:8
mf
12:8
9:8
p

71
th
6:5
6:7
9:8
15:12
pp

74
th
8:6
5:6
f
8:6
p

77
th
4:3
4:5
mf
8:7
4:3
4:5
mp

t13 ♪=51

msp 2 7 3 6 4 8 1 9 2 12 8 3

82 th

3/16

ppp

d8 13'30"

t14 ♪=81

5 1 4:3 4 1

3/16 6 11/16

p

86 th

11/16 3 6 5 4:3 7 13 3:2 1 3 4:3 2 5 7 7:8 6 5

3/16 3 6 7 8 1 13 3:2 3/8

mp pp

88 th

3/8 1 3:2 3 12 11 6 5:4 5 14 4 8 4:5

t15 ♪=66

7/16 nat 11:12 3/16

mf f sempre

91 th

3/16 5/16 5:6 3/16 7:5 9/16

(f)

95 th

9/16 7:8 5/16 9:6

(f)

t16 ♪=55

98 th

5/8 nat 4:0 +2:0 +3:2 +6:3 +7:4 +4:1 +8:0

3/16 3 2 3 8 2 12 1 5 3 13 1 3 12 msp

p ff

t17 ♪=90

101 th

4/8 nat non legato 7:6

2/8 tr tr

3/16 9:6 7/16

mp f mp mp f mp mp < f mp

105
th
18:12
5:4
3:2
12:8
mp f mp mp f mp f mp mp f mp

109
th
4:3
4:5
4:3
6:4
8:9
mp f mp mp f mp mp f mp

113
th
t18
♪=48
10:8
12 13 6
14 8 7
9
6 1 2 4 5
3
5:6
4
3
13
14
8
ff mp f

117
th
6 1 3
4 6 5
10:8
6 9 2 1
8 7 3 4
2:0 8:0 5:1 10 7:2 13 4:0 3:3 11
7:8
1:4 3:0 4:0 5:2 6:1 8:0
4:3
p mp mf

120
th
5:4
1:4 5:0 2:4 3:2 6:0 4:1
6 12 8 14 4
10:11
t19
♪=51
(mute all strings with LH near nut, and then damp all sound with RH)
q2 19'45"
tacet al fine (~ 21'00")
GP
20"
pp p fff

g1
♪=48
(q1 is immediately preceded by harp solo segment h1)
q1 0'11"
arco
msp
1
vdg
5:6
p
ff
g2
♪=90
nat
9:6
mf
5
4:3
7:6
9:8
5:6
9
6:5
pp
g3
♪=51
arco psp
7:6
mp sempre
12
10:9
4:3
9:7
(mp)
g4
♪=60
15
arco msp
(tr sul V)
(sim)
f
mp
d2 3'00"
g5
♪=66
arco psp
fff
g6
♪=51
let all sounds resonate as long as possible
arco nat
4:5
p
ppp

25
vdg
7:6
3:2
5:6
ppp p ppp p ppp p ppp p p p ppp p

28
vdg
9:8
ppp p ppp

g7 ♪=60
arco msp
psp
nat
7:6
8:6
pp mp p f mp fff

g8 ♪=48
32
vdg
nat
6:5
7:5
psp
nat
8:7
6:5
mf mp mf

35
vdg
6:5
4:3
3:2
5:6
10:9
psp
msp
mp mf mp mf

g9 ♪=55
arco nat
38
vdg
fff

g10 ♪=90
arco psp sempre
8:7
3:2
mp f

43
vdg
6:5
6:4
4:5
6:4
6:5
4:5
mp f mp

46
vdg
5:4
3:2
4:3
4:5
3:2
3:2
f mp f
d6 9'45"

g11 ♪=66

50 vdg

6/8 pizz nat 3:2 — pizz msp 13:10 — 5/16 pizz nat — pizz msp 5:4 — 2/8 pizz nat — pizz msp 3:2 — 3/8

mf p mf p mf p

53 vdg

3/8 pizz nat 3:2 — pizz msp — 3/16 pizz nat 4:3 — 6/8 pizz nat → msp — II — 13:12 — VII VI V — I — 11:9 — VI V IV III

mf p mf p mf

g12 ♪=60

56 vdg

7/16 arco nat 7:8 — 3/8 7:6 — 6:4 — 3:2 — 2/8

ff f ff

g13 ♪=90

60 vdg

2/8 9:8 — 3/16 5:6 — 5/16 arco nat 12:10 — 3:2 — 4/8

f ff f p mp p mp

65 vdg

4/8 III — V III V — 5/8 V 7:6 — 3:2 — 3/16

p mp p mp

67 vdg

3/16 7:6 — 3/8 13:9 tr — 11/16 6:5 — 3/16

p mp p mp p mp

70 vdg

3/16 5:6 — 3/8 4:3 — 3/16 9:6 — 6/8

p mp p mp p mp

73 vdg

6/8 — 3/16 5:4 — 4:3 — 9/16

11:12 — 12:8

p mp p mp p mp

76
vdg
8:6
11:12
p
mp
p
∞
g14
♪=66
5
16
arco psp
7:8
5
8
f

79
vdg
5
8
(psp)
7:6
9:6
3
16
4
8
9:8
5:6
mp
f
mp
f

g15
♪=55

82
vdg
∞
5
16
nat
msp
9:7
V
ff
ppp
7
16
nat
msp
7:5
VI
ff
ppp
5
16

85
vdg
5
16
nat
msp
ff
ppp
7
16
nat
msp
14:12
III
I
f
ppp
4
8
nat
msp
8:9
5
16
f
ppp

88
vdg
5
16
nat
msp
11:9
II
f
ppp
6
8
nat
msp
III
IV
V
6:4
4
8
mf
ppp

90
vdg
4
8
nat
psp
5:6
II
mf
p
3
8
nat
msp
I
II
III
IV
III
8:7
mf
ppp
∞

g16
♪=48

93
vdg
4
8
arco msp
7:8
3
16
7:6
9:6
2
8
4
8
pp
mf
pp
mf

97
vdg
4/8 (msp)
9:8
5:6
pp
mf
d9 16'15"
g17
♪=81
arco nat
11/16
3:2
4:3
3:2
3:2
5/16
mp

101
vdg
5/16
psp
5:4
6:4
f
g18
♪=73
arco nat
9/16
5:6
3/16
pp sempre

104
vdg
3/16
3:2
3:2
(pp)
11/16
7/16

107
vdg
7/16
3:2
(pp)
3/8
12:8
5:4
3/16
5:4
9/16

110
vdg
9/16
7:6
(pp)
g19
♪=81
arco msp
2/8
10:8
VI
VI
VII
VI
V
4/8
ppp sempre

113
vdg
4/8
III
IV
V
III
3:2
IV
5/16
I
II
III
3/8
IV
I
7:6
(ppp)
q2 19'45"
tacet al fine
(~ 21'00")
GP
20"

q1 0'11" ♪=73

1

vn

7/16 9:8 3/8

fff ff f

vo

ἐν δ' ὕ-δωρ ψῦχ—ρον κε——λά—δει δι'—ὕσ——δων
[ɛn] [dʏ][dor] [psʏ] [kʰrɔn] [kɛ]—[lɑ] [dɛi] [di] [ʏs] [don]

hp

nat 10:8 7:8

E♮F♮G♮A♭
B♮C♮D♮

F♯
C♯
E♭

fff ff f

vo

ἐν δ' ὕ-δωρ ψῦχ—ρον κε——λά—δει δι'—ὕσ——δων
[ɛn] [dʏ][dor] [psʏ] [kʰrɔn] [kɛ] [lɑ] [dɛi] [di] [ʏs] [don]

th

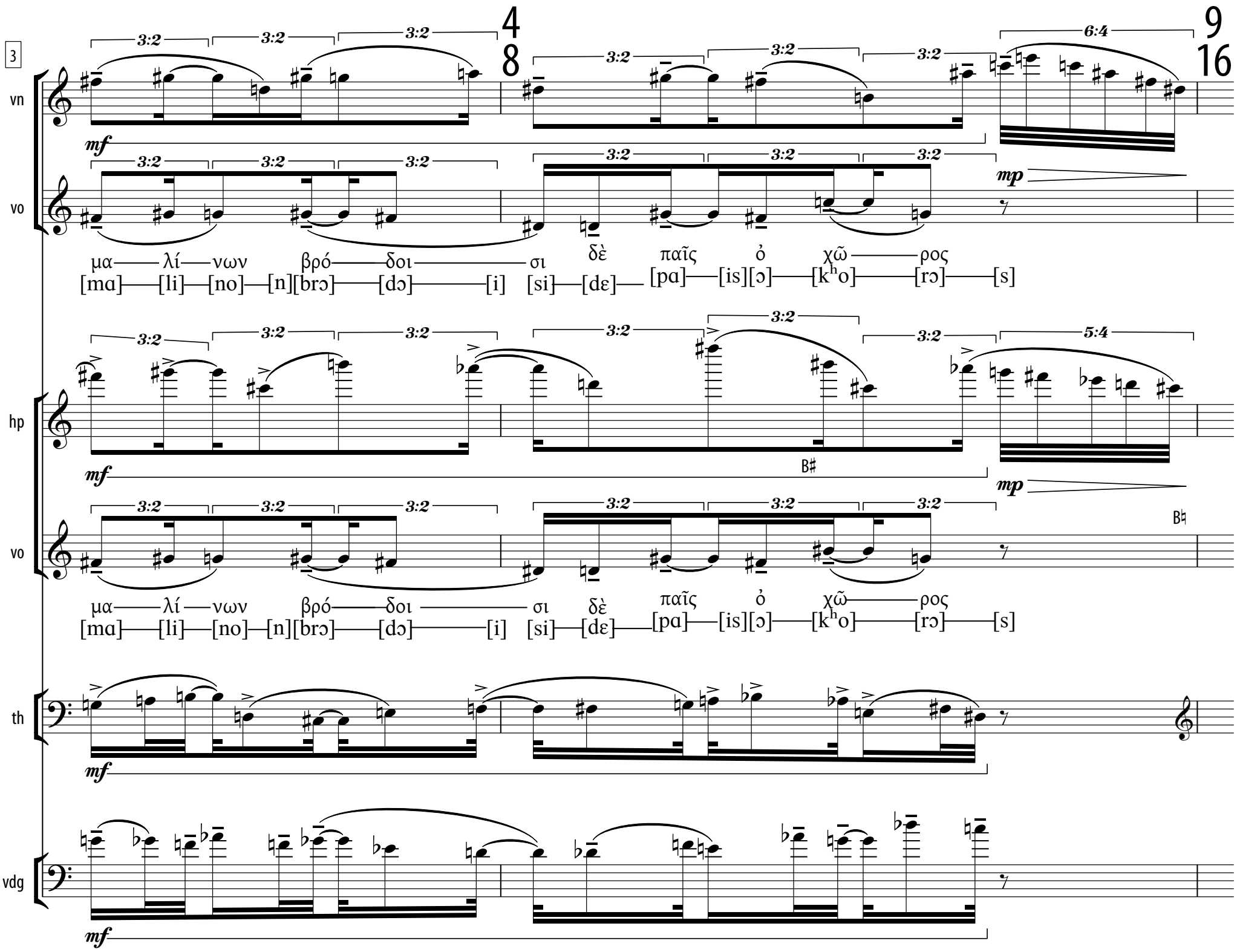
nat

ff

vdg

arco nat

ff


3
vn
vo
hp
vo
th
vdg
4/8
9/16
3:2
6:4
5:4
mf
mp
μα λί νων βρό δοι σι δὲ παῖς ὀ χῶ ρος
[ma] [li] [no] [n][brɔ] [dɔ] [i] [si] [dɛ] [pa] [is][ɔ] [kʰo] [rɔ] [s]
B♯
B♮

5

vn

9/16 5/16 3/8

p

vo

ἐσ — κί — αστ’ αἰ — θυσ — σο — μέ — νων δὲ

[ε] — [ski] — [ɑ] — [stɑ] — [i][tʰʏ] — [sɔ] — [mɛ] — [no] — [n][dɛ]

hp

3:2

C♮ C♯

p

vo

ἐσ — κί — αστ’ αἰ — θυσ — σο — μέ — νων δὲ

[ε] — [ski] — [ɑ] — [stɑ] — [i][tʰʏ] — [sɔ] — [mɛ] — [no] — [n][dɛ]

th

3:2

p

vdg

p

7

vn

vo

φύλ——λων
[fʏ]——[lo]——[n]

κῶ——μα κα——τέρ——ρει
[ko]——[mɑ]—[kɑ]—[tɛ]——[rɛ]——[i]

hp

vo

φύλ——λων
[fʏ]——[lo]——[n]

κῶ——μα κα——τέρ——ρει
[ko]——[mɑ]—[kɑ]—[tɛ]——[rɛ]——[i]

th

vdg

♪=60 d1 1'30"

arco nat

msp

1

vn

vo

ἀσ——τέ——ρων πάν—τωνὁ καλ—λισ—τος
[ɑs]—[tɛ]—[ro]——[n] [pɑ]—[nto]——[n] [ɔ]—— [kɑ]—[li]—[stɔ]—[s]

hp

vo

ἀσ——τέ——ρων πάν—τωνὁ καλ—λισ—τος
[ɑs]—[tɛ]—[ro]——[n] [pɑ]—[nto]——[n] [ɔ]—— [kɑ]—[li]—[stɔ]—[s]

1

hp

vo

vdg

d2 3'00"

♪=81

table

p

nat

9:6

pp sempre

δαύ
[dα] [u]

arco msp

4:5

6:5

nat

ppp < pppp < pppp < pppp pppp pppp < p

pp

4

hp

vo

vdg

6:4

F♯

table

12:11

(pp)

p

οις
[ɔ] [is]

E♯

nat

6:5

pp

ά πά
[α] [pa]

msp

10:12

ppp pppp pppp p

nat

7:6

pp

7

hp

vo

vdg

C♮

table

(pp)

p

6:4

E♮

nat

6:4

pp

table

13:10

p

λας
[lα] [s]

ἐ ταί ρας
[ε] [tα] [i][rα] [s]

5:6

msp

ppp p

nat

5:4

pp

5:6

msp

ppp p

28

10

hp

vo

E♮F♯G♮A♮
B♭C♯D♯

vdg

nat

table

C♯

A♯
B♮

8:6

7:6

table

C♮

(pp)

ἐν
[εn]

στή
[ste]

θε
[tʰε]

σιν
[si]

[n]

tr

nat

msp

nat

tr

tr

tr

msp

9:10

pp

ppp

p

pp

ppp

pppp

<

pppp

p

d3 5'15"

♪=66

arco mst

pst

psp

msp

1

vn

vo

th

(IV)

nat

9:8

II

(rapid and random plucking of strings 1-8 above the frets, *secco*)

καιπ
[kα]—[i] [p]

νος
[nɔ]—[s]

σι
[si]

6:4

msp

ppp

p

mp

p

mp

p

mp

4

5:6

(p)

5:6

4:3

καὶ γὰρ
[kα]—[i][gar]

δὴ σὺ
[de]—[sʏ]

πάις ποτ
[pα]—[i][spɔ]—[t]

6:4

ι—κης
[i]—[ke]

μέλ—πεσθ᾽
[smε]—[l][pε]

ἄ—γι
[stʰα]—[gi]

4:3

8:6

nat

(p)

5:6

4:3

(slap strings with RH palm)

6:4

8:6

mp

pp

7

vn

vo

th

5/16 3/8 11/16

10:8 5:4 4:3 6:5

p pp mp mp pp

ταῦ —— τα
[tɑ] —— [u][tɑ]

ζά — λε — ξαι κἄμμ' ἀ —— πὺ
[zɑ] — [lɛ] — [ksai] [kɑ] [mɑ] —— [pʏ] —— [to] [dɛ] [k]

τω — δεκ

ἄ — δρα — χά — ρισ-σαι
[ɑ] — [drɑ] [kʰɑ] [ri] [sɑ] —— [i]

msp

(as before)

1 5 6 7 12 13

sul tasto

p mp p mp

d4 6'45" ♪=90

1

arco mst

5/8 6/8 3/8 3/16 2/8

(vibr)

mp p

νυκτ
[nʏ] —— [k] [t]

hp

E♮F♮G♭A♮
B♭C♭D♯ mp

mp

5

vn

(mst)

nat

2 8 4 8 6 8 3 16

p *mp* *p* *pp*

vo

πάρ θε νοι δε

[pɑ] [rtʰɛ] [nɔ] [i] [dɛ]

παν νυ-

[pɑ] [nʏ]

hp

C♮ G♮ B♮ F♯

p *mp* *p* *pp*

vo

πάρ θε νοι δε

[pɑ] [rtʰɛ] [nɔ] [i] [dɛ]

παν νυ-

[pɑ] [nʏ]

9

vn

3 16 5 16 3 16 5 8

mp

vo

χίσ δοι σαι

[kʰi] [s] [dɔ] [i] [sɑ] [i]

hp

G♯ A♯ E♭ D♮

mp

vo

χίσ δοι σαι

[kʰi] [s] [dɔ] [i] [sɑ] [i]

13

vn

vo

hp

vo

msp

5/8 3/16 3/8

p *pp* *ppp*

σὰν ἀ—εί—δοι εν φι———λό———τα—τα καὶ νύμ—φας ἰ——ο—κόλ—πω

[sɑn] [ɑ]—[ɛi]—[dɔi] [ɛn] [fi]———[lɔ]———[tɑ]—[tɑ] [kɑi] [nʏ]—[mfɑ]—[s] [i]——[ɔ]—[kɔ]—[lpo]

F♯ E♮ F♮

p *pp* *ppp*

σὰν ἀ—εί—δοι εν φι———λό———τα—τα καὶ νύμ—φας ἰ——ο—κόλ—πω

[sɑn] [ɑ]—[ɛi]—[dɔi] [ɛn] [fi]———[lɔ]———[tɑ]—[tɑ] [kɑi] [nʏ]—[mfɑ]—[s] [i]——[ɔ]—[kɔ]—[lpo]

d5 8'15" ♪=55

1

vn

vo

hp

vo

2/8 4/8

arco mst, irregular tremolo & irregular wide vibrato (+/- 1 semitone)

ppp

mp 5:4 half-whispered

αι κα τε

[ɑi] [kɑ] [tɛ]

pp 4:3

αι

[ɑi]

mf 7:6

λεπ το φών

[lɛp] [tɔ] [fon]

8va

E♯F♯G♭

etc. sim

ppp

pp half-whispered

έ δα φο

[ɛ] [dɑ] [fɔ]

p 3:2

α νε λο

[ɑ] [nɛ] [lɔ]

mf 7:6 *p*

λεπ το φών εα

[lɛp] [tɔ] [fon] [ɛɑ]

d6 9'45"

♪=73

1

th

vdg

nat

arco

nat

ppp sempre

ppp sempre

4

th

vdg

(ppp)

(ppp)

7

th

vdg

(ppp)

(ppp)

11

th

vdg

(ppp)

(ppp)

d7 11'45"

♪=48

15

arco psp

III

IV

9/16

vn

vo

hp

msp

table

nat

EbFGbAb

BbCDb

10:8

5:6

4:3

ἄσ τε ρες μὲν ἀμ φι κα λαν σε λάν ναν

[as] [tɛ] [rɛ] [s] [mɛ] [n] [a] [m] [fi] [ka] [lan] [sɛ] [la] [nan]

16

3:2

psp

III

IV

ἄψ ἀ πυ κρύπ τοι σι φά εν νον εἶ δος

[a] [ps] [a] [pʏ] [krʏp] [tɔi] [si] [fa] [ɛ] [nɔn] [ɛ] [i] [dɔs]

B#C#D

9:6

10:8

9:10

17

vn

(psp)

(gliss. sul IV)

msp

3:2

5:4

9:8

psp

3/8

p

pp

mf

ppp

vo

p

ŏπ — πο — τα πλή — θοι — σα

[ɔ] — [pɔ] — [tɑ] — [ple] [tʰɔi] — [sɑ]

μά — λισ — τα λάμ — πη

[mɑ] — [li] — [stɑ] [lɑ] — [mpe]

mp

8:7

γᾶν

[gɑ] — [n]

hp

G♮A♮

B♮

table

C♯

mf

ppp

p

C♮ F♭

D♭

mf

vo

p

ŏπ — πο — τα πλή — θοι — σα

[ɔ] — [pɔ] — [tɑ] — [ple] [tʰɔi] — [sɑ]

μά — λισ — τα λάμ — πη

[mɑ] — [li] — [stɑ] [lɑ] — [mpe]

mp

9:7

γᾶν

[gɑ] — [n]

d8 13'30"

♪=60

1

hp

nat

11/16

9:10

7:5

3/8

E♮F♮G♯A♮

B♭C♭D♯

9:6

8:9

mf

vo

5:4

9:8

δέ — δυ — κε

[dɛ] — [dʏ] — [kɛ]

μὲν ἀ

[mɛ] — [n] [ɑ]

σε — λάν — να

[sɛ] — [lɑ] — [nɑ]

th

nat

3

7

5 4

3

4

11

13

8

7

10:8

pp

p

3

hp

vo

th

mp

9:8 6:4 5:4

F♯ F♮ G♮

9:11 5:6

13:12 4:3

καὶ [kα][i]

Πλη ἴ α δες
[ple] [i] [α] [dε] [s]

μέ σαι δὲ
[mε] [sα] [i] [dε]

6:4

10:9

6

hp

vo

th

p mp

3/8 5/16 3/16 3/8

E♮F♮G♭A♭ B♮C♮D♯

15:11 4:5 9:10 9:8

p

6:5 6:4

νύκ τες
[nʏ] [ktε] [s]

πα ρὰ
[pα] [rα]

δ’ ἔρ χετ’ ὥ ρα
[dε] [rk^{h}ε] [to] [rα]

14:10 8:7

mp mf

9

hp

vo

th

nat

B♭C♯

pp

8:7 12:10 10:9 4:5

table

pp ppp

4:3 4:3 11:10

ἔ γω δὲ μό να κα τεύ δω
[ε] [go] [dε] [mɔ] [nα] [kα] [tɛu] [do]

msp

6:4 5:4

mf f ppp

1

d9 16'15"

♪=66

vn

vo

vdg

clb
msp

clt
msp
mst

4:5

pizz

arco msp

arco
nat

11:9

msp

psp sul II

pst sul VI

msp

θύ
[tʰʏ]

ρ
[ʀ]

α
[ɑ]

(F)

4

arco
mst

nat

14:11

msp

pizz

nat

msp
mst

msp

μ
[m]

οι
[ɔi]

χ
[kʰ]

ά
[ɑ]

λε
[lɛ]

δε
[dɛ]

κύ
[kʏ]

8:7

arco nat

pizz

clb
nat

arco nat

msp
mst

msp

8

(msp) - - → nat

7:5

mst

4:3

pizz
secco

10:9

arco
msp

o
[ɔ]

πά
[pɑ]

λην
[le]–[n]

ὅλ
[ɔ]–[l]

ε
[ɛ]

(msp)

clt
pst

7:6

nat

arco psp

9:10

pst

msp

d10 18'00"

♪=81

1

arco nat

vn

vo

hp

fff

mp

mf

ff

ι

[i]

μέτ

[mɛ]

[t]

α

[ɑ]

E♭F♭G♭A♯

B♮C♮D♭

f

ων

[o]

[n]

ρι

[pi]

6

βά

[bɑ]

δου

[du]

κα

[kɑ]

θυ

[tʰʏ]

αν

[ɑ]

[n]

q2 19'45" ♪=55

each voice alternates between speaking and (half) whispering - speaking in the lower region of your normal speaking register, inexpressive and mechanical, whispering with a more animated and emotional tone of voice, both at exactly the same dynamic level

1 vn vo hp vo

mp sempre

καὶ [kαi] στρώ [stro] μναν [mnαn] ἐ [ε] πὶ [pi]

μολ [mɔl] θά [t^hα] καν [kαn] ἀ [α] πά [pα] λαν [lαn]

th

nat 9:8 5 6 14 7 8 3 5 3 6 5 mp

msp 4:3 p mf

(msp) 2 4 1 3 tr 5:6 5 1 mp (nat)

vdg

msp 11:8 mp

nat 7:6 IV III II p mf mp

3 vn vo hp vo

πα [pα] ων [on] ἐ [ε] ξί [ksi] ης [es] πό [pɔ] θον [t^hɔn]

(mp)

νί [ni] δων [don] κω [ko] ὔ [ʏ]

4 3 2 1 5

th

nat 6:4 12 10 8 6 1 7 4 8 14 1 9 pp f mf p

9 14 msp mp 1 3 fff

vdg

msp msp 10:8 V VI V IV III II pp f mf p

nat (molto vibr) p f

(nat) fff

5
vn
vo
hp
vo
th
vdg

τε τις οὔ τε τι ῖ ρον οὐ δυ
[tɛ] [tis] [u] [tɛ] [ti] [i] [rɔn] [u] [dʏ]

ἔπ λετ' ὅπ πο θεν ἄμ μες ἀ πέσ κο μεν οὐκ ἄλ σος χό
[ɛp] [lɛt] [ɔp] [pɔ] [tʰɛn] [ɑm] [mɛs][ɑ] [pɛs] [kɔ] [mɛn] [uk] [ɑl] [sɔs] [kʰɔ]

7
vn
vo
hp
vo
th
vdg

ῥος ψό φος
[rɔs] [psɔ] [fɔs]

11
vn
vo
hp
vo
th
vdg

GP
20"

attacca: d11

d11 20'40" ♪=73

1

arco nat

vn (con sord)

vo

p sempre

μνά — σεσ — θαί
[mna] — [sɛ] — [st^{h}a] — [i]

τι — νά
[ti] — [na]

φαῖ
[fa] — [i]

μι
[mi] —

3:2

4:3

hp

nat

E♭F♯G♯A♮
B♮C♮D♮

p sempre

Dbb

4

7:8

vn (con sord)

vo

(p)

καὶ ἕ — τε — ρον ἀμ — μέ — ων
[kai] [hɛ] — [tɛ] — [rɔ] — [n] [a] — [mɛ] — [o] — [n]

hp

Bb

D♮

Den Haag
31 May 2026