

Dinos Constantinides

SAPPHO SONGS

for voice and chamber orchestra

CP



Connors Publications

♣◻■■♣◻• ♪◆♣●×♣♣◆×◻■•

#189

Duration: *circa* 6'15"

Sappho Songs

- I. Homecoming
- II. To a Handsome Man
- III. Candor (to Alcaeus)
- IV. Light Vanishing

INSTRUMENTATION

2 Oboes
2 Horns in F
Solo Voice
Strings

Transpositions are maintained.

Also available:

Sappho Songs for voice and piano [CP#190]

Sappho Songs (1998 revised edition) for voice and chamber orchestra uses the poems of Sappho for text and inspiration. The English translation of the poems was rendered by Professor Willis Barnstone, professor of comparative literature and Spanish at Indiana University, and noted classical scholar and author. The poetess, Sappho, was born on the island of Lesbos in the seventh century BC. She is considered by many as the greatest lyric poet of antiquity, writing with clinical objectivity on the passion of love, and with intimate and colloquial conversational style about nature and her friends. Most of her poems survive only in fragments in the works of Latin and Greek scholars.

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the Brooklyn College International Chamber Opera Competition, the First Midwest Chamber Opera Conference, and the Delius Composition Contest. He also received the American New Music Consortium Distinguished Service Award, the Glen Award of l'Ensemble of New York, several Meet the Composer grants, numerous ASCAP Standard Awards, and he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

<p>Additional scores and parts are available from Conners Publications 503 Tahoe Street * Natchitoches, LA 71457-5718 * USA ALMEI@aol.com * http://hostnet.pair.com/conners/ or Dinos Constantinides * 947 Daventry Drive * Baton Rouge, LA 70808 * 225-766-3487 For a complimentary catalogue from Conners Publications, please contact the appropriate address above.</p>

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Sappho Songs

for voice and chamber orchestra

LRC 168a

Sappho (fl. 600 B.C.)
translated by Willis Barnstone*

I. Homecoming

Dinos Constantinides

Adagio $\text{♩} = 52$

Oboe I, II

Horn in F I, II

Solo Voice

Violin I, II

Viola

Violoncello

String Bass

p *mp* *con sord.*

You have come. Well done. I longed for you. I longed for you.

Adagio $\text{♩} = 52$

div. *p* *sul tasto* *pp* *univ.*

div. *p* *pp* *div.* *univ.* *div.*

div. *p* *univ.*

p

Agitato *accel.* *rall.* *accel.* *rall.*

Ob I, II

Hn I, II

S Vce

Violin I, II

Viola

Vcl

SB

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

ord. *div.* *univ.* *div.* *univ.* *div.*

univ. *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p*

p

You have gi - ven fire to my heart which burns now for you. You have gi - ven fire to my heart which burns now for you.

* Used by permission of the translator.

10 a tempo

I Ob

II

I Hn

II

S Vce

Wel - come Be - Wel - come Wel - - - come.

senza sord.

mf

p

p

10 a tempo

I Vln

II

Vla

Vcl

SB

unis

div.

p

p

p

p

p

14 accel.

I Ob

II

I Hn

II

S Vce

Adagio $\text{♩} = 52$

mf cresc.

f

ff

mp

p

14 accel.

I Vln

II

Vla

Vcl

SB

unis

mf cresc.

f

ff

mp

p

ff

p

ff

ff

17 *ad lib* *a tempo*

I Ob *pp* *pp*

II *pp*

I Hn *pp* *pp*

II *mp* *pp*

S Vce *mf* *p* *glissando*
 Wel - come for all the hours of our se - pa - ra - tion.

I Vln *ad lib* *div.* *a tempo* *con sord.* *unis* *pp*

II *pp* *div.* *con sord.* *unis* *pp*

Vla *pp* *div.* *con sord.* *unis* *pp*

Vcl *pp* *unis* *pp*

SB *pp* *pp*

II. To a Handsome Man

Allegro vivo *Lento* *poco accel.*

I Ob *p*

II *p*

I Hn *p*

II *p*

S Vce *mp*
 Stand up and gaze on me As friend to friend

Allegro vivo *Lento* *poco accel.*

I Vln *senza sord.* *p* *sul tasto* *con sord.* *pp* *pp*

II *senza sord.* *p* *sul tasto* *con sord.* *pp* *pp*

Vla *senza sord. div.* *p* *sul tasto* *con sord. unis* *pp* *pp*

Vcl *div. con sord.* *unis* *sul tasto* *pp* *pp*

SB *p* *pp*

6 *a tempo* *Allegro vivo* *Lento*

I Ob *p* *mf*

II Ob *p* *mf*

I Hn *mf* *pp* *p* *pp*

II Hn *mf* *pp* *p* *pp*

S Vce *mf* *p* *mp* *mf*

— Re - veal o - pen - ly — to me — *sprechstimme* The beau - ty in your eyes.

6 *a tempo* *Allegro vivo* *Lento*

I Vln *div.* *ff* *unis* *mp* *mf* *p* *ord.*

II Vln *div.* *ff* *unis* *mf* *p* *mf* *p* *ord.*

Vla *div.* *ff* *unis* *mf* *p* *p* *ord.*

Vcl *div.* *ff* *unis* *mf* *p* *p* *ord.*

SB *p* *mf* *p* *p*

III. Candor (to Alcaeus)

Moderato *Adagio* *Moderato*

I Ob *ff* *pp* *p*

II Ob *ff* *pp*

I Hn *solo* *mp* *pp* *ff* *pp*

II Hn *ff* *pp*

S Vce *mf*

If — you cared for the good and the beau - ti - ful

Moderato *Adagio* *Moderato*

I Vln *senza sord.* *sul pont.* *div. ord.* *ff* *pp* *unis*

II Vln *senza sord.* *pp* *div.* *ff* *pp* *ord.*

Vla *senza sord.* *p* *sul pont.* *pp* *pp* *ord.*

Vcl *senza sord.* *p* *div.* *sul pont.* *ord.* *solo* *tutti div.*

SB *p* *sul pont.* *ord.* *p*

5

I Ob *mf* *mp*

II *p* *mp* *mp*

I Hn *mf* *p* *pp*

II *mf* *p* *pp*

S Vce *mf* *f* *ff*

And your tongue were not hid - ing e - vil, Shame would not har - bor in your eyes. You would -

I Vln *mp* *mf* *mp*

II *mf* *mp*

Vla *mf* *p*

Vcl *mf* *p*

SB *p* *mf* *p*

8 Adagio

I Ob *p* *pp*

II *p* *pp*

I Hn *mf* *p*

II *mf* *p*

S Vce *mp* *f*

- speak out your real de - sire.

8 Adagio

I Vln *p* *f* *p* *pp* *pp*

II *p* *f* *p* *pp* *pp*

Vla *un. p* *f* *p* *pp* *pp*

Vcl *p* *f* *p* *pp* *pp*

SB *p* *f* *p* *pp* *pp*

div. *sul pont. senza vib.* *un. p* *div.* *un. p* *div.* *un. p* *div.* *un. p* *ord.*

div. *sul pont. senza vib.* *pp* *ord. vib.* *pp*

un. p *f* *p* *pp* *pp* *ord. vib.* *pp*

un. p *f* *p* *pp* *pp* *ord. vib.* *pp*

IV. Light Vanishing

Allegro

Ob I
Ob II
Hn I
Hn II
S Vce

Allegro

Vln I
Vln II
Vla
Vcl
SB

Lento

Ob I
Ob II
Hn I
Hn II
S Vce

The moon has gone down, Gone down the Pleia-des.

Lento

Vln I
Vln II
Vla
Vcl
SB

Moderato

I
Ob

II

I
Hn

II

S Vce

p

mf

Night is half - gone, And life, And

Moderato

I
Vln

II

Vla

Vcl

SB

con sord. *ord.* *div.* *unis* *div.* *unis* *div.* *unis*

p

mp

pp

con sord. *ord.* *p*

con sord. *ord.* *mp*

13 *accel.* **Allegro**

I
Ob

II

I
Hn

II

S Vce

life speeds by. Night is Night is

13 *senza sord.* *pp* *cresc.* **Allegro**

I
Vln

II

Vla

Vcl

SB

mf

mf

mf

mf

Adagio $\text{♩} = 52$

I Ob II *pp*

I Hn II *secco ff*

S Voe *mp* I lie in bed a - lone. *pp*

Adagio $\text{♩} = 52$

I Vln I *ord. ff* *div. p dim.* *pp* *unis* *pp*

II Vln II *ord. ff* *p dim.* *pp* *pp*

Vla *ord. ff* *div. p dim.* *pp*

Vcl *ord. div. ff* *unis p dim.* *pp*

SB *arco pp*

Dinos Constantinides

SAPPHO SONGS

for voice and chamber orchestra

Oboe I

CP



Connors Publications

♫□■■□◆ ♪◆●×⌘◆×□◆

#189

Oboe I

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)

translated by Willis Barnstone*

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I.

Homecoming

Dinos Constantinides

Adagio $\bullet = 52$

6 Agitato

10 a tempo

14 Adagio $\bullet = 52$ solo

17

II.

To a Handsome Man

Allegro vivo Lento

7

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Oboe I

III. Candor (to Alcaeus)

Moderato Adagio Moderato

ff > *pp* *p*

5 *mf* *mp*

9 *p* *pp*

IV. Night Vanishing

Allegro Lento

f cresc. *ff*

10 *p* accel.

15 *mf* accel. *mf* *f*

20 *mf* *f* *pp*

Adagio $\text{♩} = 52$
4

Dinos Constantinides

SAPPHO SONGS

for voice and chamber orchestra

Oboe II

CP



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#189

Oboe II

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone*
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I. Homecoming

Dinos Constantinides

Adagio ♩ = 52

6 Agitato

10

Adagio ♩ = 52

14

17

ad lib

a tempo

pp

II. To a Handsome Man

Allegro vivo

Lento

7

Allegro vivo

Lento

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SAPPHO SONGS

for voice and chamber orchestra

Horn in F I

CP



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#189

Sappho Songs

Horn in F I

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone*

I. Homecoming

Dinos Constantinides

Adagio ♩ = 52

First staff of music for 'Homecoming'. It begins with a treble clef and a 6/4 time signature. The tempo is Adagio with a quarter note equal to 52 beats per minute. The music starts with a whole rest followed by a half note G4, then a half note F4. The time signature changes to 4/4, then 5/4, and finally 3/4. The piece ends with a double bar line and the instruction 'con sord.' (with mutes).

Second staff of music for 'Homecoming', starting at measure 6. It begins with a treble clef and a 7/4 time signature. The tempo is Agitato. The music starts with a quarter rest followed by a quarter note Bb4, then a quarter note Bb4, a quarter note Bb4, and a quarter note A4. The time signature changes to 4/4, then 5/4, and finally 3/4. Dynamics include *p*, *accel.*, *mp*, *rall.*, *accel.*, and *p*. The piece ends with a double bar line and the instruction 'rall.' (ritardando).

Third staff of music for 'Homecoming', starting at measure 10. It begins with a treble clef and a 3/4 time signature. The tempo is a tempo. The music starts with a whole rest, then a quarter note G4, a quarter note F4, and a quarter note E4. The time signature changes to 5/4, then 6/4, then 4/4, and finally 5/4. Dynamics include *p* and *accel.*. The piece ends with a double bar line and the instruction '2' (second ending).

Fourth staff of music for 'Homecoming', starting at measure 16. It begins with a treble clef and a 5/4 time signature. The tempo is Adagio with a quarter note equal to 52 beats per minute. The music starts with a quarter rest followed by a quarter note Bb4, then a quarter note Bb4. The time signature changes to 4/4, then 8/4, then 4/4, and finally 5/4. Dynamics include *p*, *ad lib*, *a tempo*, and *pp*. The piece ends with a double bar line and the instruction 'pp' (pianissimo).

II. To a Handsome Man

First staff of music for 'To a Handsome Man'. It begins with a treble clef and a 4/4 time signature. The tempo is Allegro vivo. The music starts with a quarter note G4, then a quarter note F4, and a quarter note E4. The time signature changes to 4/4, then 2/4, and finally 2/4. Dynamics include *p*, *poco accel.*, and *a tempo*. The piece ends with a double bar line and the instruction '2' (second ending).

Second staff of music for 'To a Handsome Man', starting at measure 8. It begins with a treble clef and a 7/4 time signature. The tempo is Allegro vivo. The music starts with a quarter note G4, then a quarter note F4, and a quarter note E4. The time signature changes to 4/4, then 4/4, and finally 4/4. Dynamics include *mf*, *pp*, *p*, and *pp*. The piece ends with a double bar line and the instruction 'pp' (pianissimo).

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III. Candor (to Alcaeus)

Moderato solo Adagio

mp *pp* *ff* *pp*

Moderato

mf *p* *pp*

Adagio

mf *p*

IV. Light Vanishing

Allegro Lento

mf *pp* *pp*

Moderato

p accel.

Allegro 2 Allegro vivo 3 Adagio $\bullet = 52$ secco 4

accel. *ff*

Horn in F II

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone
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I. Homecoming

Dinos Constantinides

Adagio $\bullet = 52$

6 Agitato

10 a tempo

16 Adagio $\bullet = 52$

con sord.

accel.

rall.

mp

accel.

rall.

senza sord.

2

accel.

mp > pp ad lib

a tempo

II. To a Handsome Man

Allegro vivo

Lento

Allegro vivo

Lento

6

2

a tempo

mf > pp

poco accel.

p > pp

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III. Candor (to Alcaeus)

Moderato

Adagio

4

Moderato

8

Adagio

2

ff *pp*

mf *p* *pp*

mf *p*

Detailed description: This block contains the first three staves of the musical score for 'Candor (to Alcaeus)'. The first staff (measures 1-3) is marked 'Moderato' and 'Adagio'. It features a treble clef, a 5/4 time signature, and a key signature of one sharp (F#). The dynamics range from fortissimo (ff) to pianissimo (pp). The second staff (measures 4-6) is marked 'Moderato' and features dynamics from mezzo-forte (mf) to pianissimo (pp). The third staff (measures 7-8) is marked 'Adagio' and includes a fermata over the final measure. The piece concludes with a double bar line.

IV. Light Vanishing

Allegro

Lento

4

9

Moderato

14

Allegro

Allegro vivo

Adagio

2

3

secco

4

mf *pp*

pp

p

accel.

accel.

$\bullet = 52$

Detailed description: This block contains the musical score for 'Light Vanishing', measures 9-14. The first staff (measures 9-11) is marked 'Allegro' and 'Lento'. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The dynamics range from mezzo-forte (mf) to pianissimo (pp). The second staff (measures 12-13) is marked 'Moderato' and features dynamics from piano (p) to an acceleration (accel.). The third staff (measures 14-16) is marked 'Allegro', 'Allegro vivo', and 'Adagio'. It features a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). The dynamics range from piano (p) to a secco dynamic. The piece concludes with a double bar line.

Dinos Constantinides

SAPPHO SONGS

for voice and chamber orchestra

Violin I

CP



Connors Publications

☞□■■□◆ ♪◆●×⌘◆×□◆

#189

Violin I

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone*
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I. Homecoming

Dinos Constantinides

Adagio ♩ = 52

div. *p* *pp* *sul tasto*

Agitato

6 *ord.* *accel.* *rall.* *accel.* *mp* *p* *rall.*

10 *a tempo* *p* *p*

14 *accel.* *unis* *mf cresc.* *f* *mp* *Adagio* ♩ = 52

17 *div.* *ad lib* *a tempo* *con sord.* *unis* *pp*

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II. To a Handsome Man

Allegro vivo
senza sord.
p

sul tasto

Lento
con sord.
pp

4

poco accel.

div.
a tempo
ppp

8

Allegro vivo
unis

Lento

ord.
mp
mf
p

Musical score for 'To a Handsome Man' in 4/4 time. It consists of three staves. The first staff starts with 'Allegro vivo' and 'senza sord.', featuring triplets and a dynamic of 'p'. The second staff has 'poco accel.' and 'div. a tempo', ending with 'ppp'. The third staff starts with 'Allegro vivo' and 'unis', then 'Lento' and 'ord.', with dynamics 'mp', 'mf', and 'p'.

III. Candor (to Alcaeus)

Moderato
senza sord.

sul pont.

Adagio
div. ord.
pp
ff > *pp*

4

Moderato
unis
mp

mf

7

Adagio
div.
p > *f* > *p*

10

sul pont.
senza vib.
unis
div.
unis
div.
unis
div.
ord.
unis
pp

Musical score for 'Candor (to Alcaeus)' in 5/4 time. It consists of four staves. The first staff has 'Moderato senza sord.', 'sul pont.', and 'Adagio div. ord.', with dynamics 'pp', 'ff', and 'pp'. The second staff has 'Moderato unis' and 'mp', with 'mf' later. The third staff has 'Adagio div.', with dynamics 'p', 'f', and 'p'. The fourth staff has 'sul pont. senza vib.', 'unis', 'div.', 'unis', 'div.', 'unis', 'div.', 'ord.', 'unis', and 'pp'.

IV. Light Vanishing

Allegro

2 *f*

5 *f* *ff* *Lento* *sul tasto* *pp* *con sord.*

10 *Moderato* *ord.* *div.* *unis* *div.* *unis* *div.* *mp* *senza sord.* *pp* *accel.*

14 *Allegro* *p* *mf* *f* *pp*

17 *Allegro vivo* *mp* *accel.* *f* *3* *p* *5* *5* *5* *sul pont.*

20 *5* *5* *5* *5* *5* *5*

22 *Adagio* $\text{♩} = 52$ *ord.* *div.* *ff* *p* *dim.* *pp* *pp* *unis*

Dinos Constantinides

SAPPHO SONGS

for voice and chamber orchestra

Violin II

CP



Connors Publications

♬ □ ■ ■ ■ □ • ♪ ♫ ♭ • ♯ ♮ ♯ □ •

#189

Violin II

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone*
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I. Homecoming

Dinos Constantinides

Adagio ♩ = 52

div. *p* *sul tasto* unis

Agitato

6 *ord.* *div.* unis *div.* unis *div.* *accel.* *rall.* *accel.* *mp* *rall.* *p*

10 unis *div.* unis *a tempo* *p* *p*

14 *p cresc.* *mf* *f* *ff* *p* *Adagio* ♩ = 52

17 *div.* *con sord.* unis *pp* *ad lib* *a tempo* *pp*

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II. To a Handsome Man

Musical score for "To a Handsome Man" in 4/4 time. The score is divided into three systems. The first system (measures 1-3) is marked "Allegro vivo senza sord." and "p". It features a melodic line with triplets and a bass line. The second system (measures 4-6) is marked "Lento con sord." and "pp". It features a melodic line with a "div." (divisi) instruction and a "poco accel." (poco accelerando) marking. The third system (measures 7-9) is marked "Allegro vivo" and "Lento". It features a melodic line with triplets and a bass line. The score includes various dynamics such as *p*, *pp*, *mf*, and *ppp*, and articulation like "sul tasto" and "ord." (ordine).

III. Candor (to Alcaeus)

Musical score for "Candor (to Alcaeus)" in 5/4 time. The score is divided into three systems. The first system (measures 1-4) is marked "Moderato senza sord." and "Adagio". It features a melodic line with a "div." (divisi) instruction and a dynamic range from *ff* to *pp*. The second system (measures 5-8) is marked "Moderato" and "Adagio". It features a melodic line with triplets and a dynamic range from *mf* to *p*. The third system (measures 9-12) is marked "Adagio" and "senza vib." (senza vibrato). It features a melodic line with a "div." (divisi) instruction and a dynamic range from *f* to *pp*. The score includes various dynamics such as *ff*, *pp*, *mf*, *mp*, and *p*, and articulation like "sul pont." (sul ponticello).

IV. Light Vanishing

Allegro

Musical staff 1: Treble clef, 4/4 time signature. Starts with a quarter rest, followed by a series of eighth and sixteenth notes. Dynamics: *f*.

Musical staff 2: Treble clef. Measure 4. Contains triplets and a "div." marking. Dynamics: *f cresc.*, *ff*, *mf*.

Musical staff 3: Treble clef. Measure 6. Tempo change to *Lento*. Includes "unis", "sul tasto", "div.", and "con sord." markings. Dynamics: *>p*, *pp*.

Musical staff 4: Treble clef. Measure 10. Tempo change to *Moderato*. Includes "ord.", "unis", "div.", "sul tasto", "div.", "unis", and "senza sord." markings. Dynamics: *p*, *mp*, *pp*, *cresc.*, *accel.*.

Musical staff 5: Treble clef. Measure 14. Tempo change to *Allegro*. Includes "p", "mf", "f", and "pp *cresc.*" markings.

Musical staff 6: Treble clef. Measure 17. Tempo change to *Allegro vivo*. Includes "mp", "accel.", "f", and "pp" markings.

Musical staff 7: Treble clef. Measure 20. Tempo change to *Adagio*. Includes "sul pont.", "ord.", "ff", and "p dim." markings. Tempo marking: *Adagio* ♩ = 52.

Musical staff 8: Treble clef. Measure 24. Includes "pp" markings.

Viola

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone
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I. Homecoming

Dinos Constantinides

Adagio ♩ = 52

Agitato

Adagio ♩ = 52

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II. To a Handsome Man

Allegro vivo
senza sord. div. *p*

sul tasto

Lento
con sord. unis *pp*

poco accel.

6 div. *a tempo*

unis *mf > p*

Allegro vivo

Lento *ord.*

Detailed description: This musical score is for the second movement, 'To a Handsome Man'. It begins with a 3/4 time signature and a key signature of one sharp (F#). The first system starts with 'Allegro vivo' and 'senza sord. div.' with a dynamic of *p*. A *sul tasto* instruction is placed above the staff. The second system transitions to 'Lento' with 'con sord. unis' and a dynamic of *pp*. A 'poco accel.' instruction is at the end of this system. The third system starts with a measure rest, then '6 div.' and 'a tempo'. It features a dynamic of *ppp* and a *mf > p* dynamic. The fourth system returns to 'Allegro vivo' and then 'Lento' with 'ord.' and a dynamic of *p*.

III. Candor (to Alcaeus)

Moderato
senza sord. *p*

sul pont. *pp*

Adagio

4 *ord.* *p*

Moderato

div. *mf* *p*

8 unis *p* *f > p*

Adagio
sul pont. *senza vib.* *pp*

Detailed description: This musical score is for the third movement, 'Candor (to Alcaeus)'. It begins with a 3/4 time signature and a key signature of one sharp (F#). The first system starts with 'Moderato' and 'senza sord.' with a dynamic of *p*. A *sul pont.* instruction is placed above the staff, with a dynamic of *pp*. The second system transitions to 'Adagio'. The third system starts with a measure rest, then '4' and 'ord.' with a dynamic of *p*. It then returns to 'Moderato' and 'div.' with dynamics of *mf* and *p*. The fourth system starts with a measure rest, then '8' and 'unis' with a dynamic of *p*. It then returns to 'Adagio' with '*sul pont.* senza vib.' and a dynamic of *pp*.

IV. Light Vanishing

Allegro

2

f *cresc.*

5

ff *mf* *p* *pp*

Lento *sul tasto* *unis*

9

mp *p*

Moderato *con sord.* *ord.* *div.*

13

p *cresc.* *accel.* *mf*

senza sord. *unis*

15

p *cresc.*

Allegro

17

mf *accel.* *f*

19

pp

sul pont.

22

ff *p* *dim.* *pp*

Adagio $\bullet = 52$ *ord.* *div.*

2

Dinos Constantinides

SAPPHO SONGS

for voice and chamber orchestra

Violoncello

CP



Connors Publications

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#189

Violoncello

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)
translated by Willis Barnstone*
Used by Permission

I. Homecoming

Dinos Constantinides

Adagio $\bullet = 52$

div. *p* unis

5 Agitato *pp* accel. *p* rall.

8 *p* accel. *p* rall. *p* a tempo

11 *p* *mp* accel.

15 unis Adagio $\bullet = 52$ *mf* *f* *ff* *p* div.

18 unis *pp* ad lib *pp* a tempo

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II. To a Handsome Man

Allegro vivo Lento

div. con sord. unis sul tasto

p *pp* poco accel. a tempo *p*

7

div. Allegro vivo Lento ord.

ppp *mf* > *p* *p*

Musical score for 'To a Handsome Man' in bass clef, 4/4 time. It consists of two staves. The first staff starts with 'Allegro vivo' and 'div. con sord. unis', followed by 'Lento' and 'sul tasto'. Dynamics include *p*, *pp*, 'poco accel.', 'a tempo', and *p*. The second staff starts with measure 7, marked 'div.', 'Allegro vivo', and 'Lento'. Dynamics include *ppp*, *mf* > *p*, and *p*. The piece ends with a fermata and a decrescendo hairpin.

III. Candor (to Alcaeus)

Moderato Adagio Moderato

senza sord. div. sul pont. ord. solo tutti div.

p *pp* *p* *p*

5

mf > *p* *p*

9

sul pont. Adagio senza vib. ord. vib.

f > *p* *pp* *pp*

Musical score for 'Candor (to Alcaeus)' in bass clef, 5/4 time. It consists of three staves. The first staff starts with 'Moderato' and 'senza sord.', followed by 'div. sul pont.', 'Adagio', 'ord. solo', and 'Moderato' with 'tutti div.'. Dynamics include *p*, *pp*, *p*, and *p*. The second staff starts with measure 5, marked 'div.', 'Adagio', and 'Moderato'. Dynamics include *mf* > *p* and *p*. The third staff starts with measure 9, marked 'sul pont.', 'Adagio senza vib.', and 'ord. vib.'. Dynamics include *f* > *p*, *pp*, and *pp*. The piece ends with a fermata and a decrescendo hairpin.

IV. Light Vanishing

Allegro

f

4 *pizz.* *arco* *unis* *3* *5* *div.* *Lento*
p *cresc.* *arco* *ff* *mf* *p*

7 *sul tasto* *unis* *div.* *unis* *Moderato* *con sord.*
pp *pp*

11 *ord.* *senza sord.*
p *p cresc.* *accel.* *mf*

15 *Allegro*
p cresc. *accel.* *mf*

18 *Allegro vivo* *sul pont.*
f *p* 5 5 5

20 5 5 5 5 5 *ord.*

22 *Adagio* *div.* *unis* *ff* *p dim.* *pp* = 52

String Bass

Sappho Songs

for voice and chamber orchestra

Sappho (fl. 600 B.C.)

translated by Willis Barnstone

Used by permission.

I.

Homecoming

Dinos Constantinides

Adagio ♩ = 52

Musical notation for measures 1-4. Measure 1: 6/4 time signature, bass clef, whole rest. Measure 2: 4/4 time signature, bass clef, whole rest. Measure 3: 4/4 time signature, bass clef, quarter rest, eighth note G4, quarter note F4. Measure 4: 5/4 time signature, bass clef, quarter note E4, quarter note D4, quarter note C4. Dynamics: *p*.

Musical notation for measures 5-8. Measure 5: 5/4 time signature, bass clef, quarter note B3, quarter note A3, quarter note G3, quarter note F3. Measure 6: 4/4 time signature, bass clef, quarter rest, quarter note G3. Measure 7: 4/4 time signature, bass clef, quarter rest, quarter note A3. Measure 8: 5/4 time signature, bass clef, quarter note B3, quarter note A3, quarter note G3, quarter note F3. Dynamics: *accel.*, *rall.*, *p*, *accel.*

Musical notation for measures 9-12. Measure 9: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 10: 3/4 time signature, bass clef, half note G3. Measure 11: 5/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 12: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Dynamics: *p*, *rall.*, *p*, *a tempo*.

Musical notation for measures 13-16. Measure 13: 4/4 time signature, bass clef, quarter rest, quarter note G3. Measure 14: 4/4 time signature, bass clef, quarter rest, quarter note G3. Measure 15: 5/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 16: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Dynamics: *mp*, *accel.*, *f*, *ff*, *Adagio*.

Musical notation for measures 17-20. Measure 17: 4/4 time signature, bass clef, quarter rest, quarter note G3. Measure 18: 8/4 time signature, bass clef, quarter rest, quarter note G3. Measure 19: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 20: 5/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Dynamics: *ad lib*, *pp*, *a tempo*.

II.

To a Handsome Man

Musical notation for measures 1-5. Measure 1: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 2: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 3: 4/4 time signature, bass clef, quarter rest, quarter note G3. Measure 4: 4/4 time signature, bass clef, quarter rest, quarter note G3. Measure 5: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Dynamics: *Allegro vivo*, *p*, *Lento*, *pp*, *poco accel.*

Musical notation for measures 6-10. Measure 6: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 7: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 8: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 9: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 10: 4/4 time signature, bass clef, quarter note G3, quarter note F3, quarter note E3, quarter note D3. Dynamics: *a tempo*, *pp*, *mf*, *p*, *Allegro vivo*, *Lento*.

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III. Candor(to Alcaeus)

Moderato

5 *ord.*
p *mf* *p* *p*

9 *sul pont.* *Adagio* *senza vib.* *ord. vib.*
f *p* *pp* *pp*

IV. Light Vanishing

Allegro *pizz.*

5 *Lento* *arco*
ff *pp*

9 *Moderato* *con sord.* *accel.*
pp *p*

14 *senza sord.* *Allegro* *mf* *accel.*

18 *Allegro vivo* *pizz.*
f *pp* *mf* *f*

22 *Adagio* *arco*
pp