

**ZESSES SEGLIAS**

**3 LOVE SONGS**  
*(hommage à N.E.)*

**for choir**

THESSALONIKI 2007/2011.

**N. Engonopoulos (1907-1985)**

**Ποίημα που του λείπει η χαρά αφιερωμένο σε γυναίκα υπέροχη δωρήτρια πόθου και γαλήνης**

αφού το θέλεις  
γυναίκα αρμονική κι' ωραία  
έτσι καθώς ένα βράδυ του Μαΐου ετοποθέτησες απλά κι ευγενικά μίαν άσπρη ζωντανή γαρδένια  
ανάμεσα στα νεκρά λουλούδια  
μέσα στο παλιό-ιταλικό μου φαίνεται- βάζο με παραστάσεις γαλάζιες τεράτων και χιμαιρών  
έλα  
πέσε στα χέρια μου  
και χάρισέ μου  
-αφού το θέλεις-  
τη θλίψη του πρασίνου βλέμματός σου  
τη βαθειά πίκρα των κόκκινων χειλιών σου  
τη νύχτα των μυστηρίων που είναι πλεγμένη μέσα στα μακρυνά μαλλιά σου  
τη σποδό του υπέροχου σώματός σου

*(Η ΕΠΙΣΤΡΟΦΗ ΤΩΝ ΠΟΥΛΙΩΝ)*

**Joyless poem dedicated to a woman of excellence donator of desire and serenity**

since you wish so  
woman of harmony and beauty  
just as one May evening you simply and gently placed a white vivid gardenia among the dead flowers  
in the old-italian it seems to me- vase with blue images of monsters and chimeras  
come  
fall into my arms  
and give me  
- since you wish so-  
the sorrow of your green gaze  
the deep bitterness of your red lips  
the night of mysteries that is stranded inside your long hair  
the ember of your splendid body

## Βενζίνη

μέσα στο δάσος  
εκεί όπου ανάμεσα απ' τα πυκνά κλαργιά  
φτάνει λίγο φως  
απ' τον βαρύ ουρανό  
κοντά στο χώμα  
που το σκεπάζει  
παχύ στρώμα  
σάπια φύλλα  
σε μια κλάρα χαμηλή  
κάθεται ένα  
π ο υ λ ί

ένα πουλί  
πολύ  
περίεργο:  
σα μαδημένο  
σα σκεφτικό

έ ν α π α λ ι ό π ο υ λ ί

τι να σκέπτεται άραγες  
αυτό το πουλί  
το παλιό  
στο σκοτάδι;

αχ! τίποτα  
δε σκέπτεται απολύτως τίποτα!

απλούστατα  
συνέλαβε δι' αυτήν  
ένοχον  
πάθος

## Gasoline

in the woods  
there where through the dense branches  
some light reaches  
from the heavy sky  
near to the ground  
covered  
with a heavy layer  
of rotten leaves  
in a squat branch  
sits a  
b i r d

a bird  
really  
weird:  
as if plucked  
as if thoughtful

a n o l d b i r d

I wonder, what could this bird  
this old bird  
be thinking of  
in the dark?

ah! nothing  
it thinks of absolutely nothing!

simply enough  
it conceived for her  
a guilty  
passion

*(ΜΗΝ ΟΜΙΛΕΙΤΕ ΕΙΣ ΤΟΝ ΟΔΗΓΟΝ)*

Μια(ν) Οβρηοπούλα που μ' ασημένιο  
χτένι εδιαλυζούντανε...

θαν την τσακίσω εγώ  
τη νοσταλγία σου  
θα μαχαιρώσω  
τη μυστική σου  
χαρά  
με τ' άσπρα μου  
πουλιά  
που ζουν  
και φτερουγίζουν  
μέσα  
στα  
μάτια σου

A(n) Hebrew girl who was dissolving  
herself with a silver comb...

Me I'll smash it  
your nostalgia  
I'll stab  
your secret  
joy  
with my white  
birds  
that live  
and flutter  
within  
your  
eyes

(Η ΕΠΙΣΤΡΟΦΗ ΤΩΝ ΠΟΥΛΙΩΝ)

*The english transation is provided by the composer and serves only as a guide to a performance by non greek speaking performers.*

*Under no circumstance should this translation be used as an official translation of mr. Engonopoulos's oeuvre.*

# I

## παράκληση/ *entreaty*

The first piece could be performed as well as a single song; then it should bear the title:

JOYLESS SONG  
DEDICATED TO A WOMAN OF EXCELLENCE  
DONATOR OF DESIRE AND SERENITY  
*based on*  
JOYLESS POEM  
DEDICATED TO A WOMAN OF EXCELLENCE  
DONATOR OF DESIRE AND SERENITY

ideal number  
of choristers: 16

# I

Zesses Seglias

$\text{♩} = 50$

meta *poco a poco* tutti

Soprano  
Alto  
Tenore  
Basso

5

S  
A  
T  
B

ch ->house  
th ->thunder  
Δ ->that  
s ->sun  
j ->ja (deutsch)

8

S  
N  
A ... N  
*sfz* ... *pp*  
A ... N  
*sfz* ... *pp*  
A ... N  
*sfz* ... *pp*  
A ... N  
*p*

A  
A... N  
A... N  
A... N  
A... N  
A... N  
*p*

T  
A... N  
A... N  
A... N  
A... N  
A... N  
*p*

B  
N  
A ... N  
*sfz* ... *pp*  
A ... N  
*sfz* ... *pp*  
A  
*p*

11

S  
A  
*sfz* *p* *f* *subito p* *mp* *p*  
e la pe se  
*poco a poco* *meta*

A  
Rrr...  
E  
*f* *subito p* *mf*  
sta che ria mu a fu to the lis

T  
Rrr...  
E  
*f* *subito p* *mf*  
ke cha ri se mu a fu to the lis

B  
A  
*sfz* *p* *f* *subito p*  
the lis  
*almost whispering*  
ti spo Δo tu i pe ro chu so ma tos su

15 tutti

S ti thli psi tu pra si nu vle ma tos su ti thli psi tu pra si nu vle ma  
*pp* almost whispering

A ti va thia pi kra ton ko ki non chi lion su ti va thia pi kra ton ko ki  
*pp* almost whispering

T ti ni chta ton mi sti ri on pu i ne ble jme ni me sa sta ma kri a ma lia su  
*pp* almost whispering

B ti spo Δo tu i pe ro chu so ma tos su ti spo Δo tu i  
*pp*

S tos su ti thli psi tu pra si nu vle ma tos su ti thli psi tu pra si nu

A non chi lion su ti va thia pi kra ton ko ki non chi lion su ti va thia pi kra

T ti ni chta ton mi sti ri on pu i ne ble jme ni me sa sta ma kri a ma lia su

B pe ro chu so ma tos su ti spo Δo tu i pe ro chu so ma tos su ti

Each phrase is accented according to the rhythm of the poem; barlines do not indicate down or up beat



S  
vle ma tos su ti thli psi tu pra si nu vle ma tos su ti thli psi tu pra

A  
ton ko ki non chi lion su ti va thia pi kra ton ko ki non chi lion su ti

T  
ti ni chta ton mi sti ri on pu i ne ble jme ni me sa sta ma kri a ma lia su

B  
spo Δο tu i pe ro chu' so ma tos su ti spo Δο tu i pe ro chu

*cresc. e rit.*

S  
si nu vle ma tos su ti thli psi tu pra si nu vle ma tos su tu vle ma

A  
va thia pi kra ton ko ki non chi lion su ti va thia pi kra ton ko ki non chi

T  
ti ni chta ton mi sti ri on pu i ne ble jme ni me sa sta ma kri a sta ma kri a ma

B  
so ma tos su ti spo Δο tu i pe ro chu so ma tos su i pe ro chu so ma

*molto allarg.*

♩ = 30

S  
tos su N (woman of harmony and beauty)\*  
*f* *subito p* *morendo* *pppp*

A  
lion su N (woman of harmony and beauty)\*  
*f* *subito p* *morendo* *pppp*

T  
lia su N (woman of harmony and beauty)\*  
*f* *subito p* *morendo* *pppp*

B  
tos su N (woman of harmony and beauty)\*  
*f* *subito p* *morendo* *pppp*

\*: not to be sung

c.a.:2'30"

## II

*ονείρωξη/  
wet dream*

**About the flutter effect:**

this effect tries to imitate the sound of a bird at the very moment it leaves a branch. I suggest that the choristers fill their cheeks with air and after a firm attack striking the tongue to the palate (CHT) let the air out like whistling (F\_\_\_u)

**ideal number  
of choristers: 32**

# II

♩ = 60

Mezzo-Soprano Solo  
(in front of the choir)

children song like

Soprano 1  
me sa sto Δa sos ü *f*

Soprano 2  
*f* *subito p* ü *f*

Alto 1  
*f* ü *f*

Alto 2  
*f* ü *f*

Tenoro  
mesa sto Δasos  
eki oPu anamesa  
aP ta Pikna kLarja  
Cht F \_\_\_\_\_ u

Basso  
mesa sto Δasos  
eki oPu anamesa  
aP ta Pikna kLarja  
Cht F \_\_\_\_\_ u

*flutter effect*

**T-B:** Each chorister repeats the lyrics independently, fast and whispered. These repeats are occasionally interrupted by the *flutter effect*.

S. Mezzo

6

*whistle*

*p*

*f*

*f* t t k t k

*f* *sfz* *sfz* *sfz* *sfz*

*solo lontano*

*tutti*

1 *f* *ppp* *f* *p* *f*

2 *p* *f* *p* *f*

*microtonal vibrato*

1 *p* *f* *p* *f*

A *p* *f* *p* *f*

2 *p* *f* *p* *f*

*microtonal vibrato*

T

ftani Lijo fos  
aP ton vari urano  
konta sto choma

Cht *f* \_\_\_\_\_ u

B

ftani Lijo fos  
aP ton vari urano  
konta sto choma

Cht *f* \_\_\_\_\_ u

S. Mezzo

10

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

whistle

t k t k t k t k t A A

1 S

*subito p* *f* *f* *subito p* *f* *p*

2

*subito p* *f* *f* *subito p* *f* *p*

1 A

*subito p* *f* *f* *subito p* *f* *p*

2

*subito p* *f* *f* *subito p* *f* *p*

T

Pu to skePazi  
Pachi stroma  
saPia fiLa

Cht *f* \_\_\_\_\_ u

se mia kLara chamiLi  
kathete ena...

Cht *f* \_\_\_\_\_ u

B

Pu to skePazi  
Pachi stroma  
saPia fiLa

Cht *f* \_\_\_\_\_ u

se mia kLara chamiLi  
kathete ena...

Cht *f* \_\_\_\_\_ u

$\text{♩} = 60$   
9

S. Mezzo

14

u i u i N

*pp*

(children song) *rit.*

se mia kLa ra chami Li ka the te e na (Pu Li)\*

*whisper*

$\text{♩} = 60$

e na (Pu Li) po Li Pe ri er jo e na (Pu Li) Po Li Pe

*whisper*

e na (Pu Li) po Li Pe ri er jo e na (Pu Li)

*whisper*

e na (Pu Li) po Li Pe ri er jo e na (Pu Li)

*whisper*

e na (Pu Li) po Li Pe ri er jo

1 S

2 S

1 A

2 A

T

B

\*: The word (PuLi) is never spelled (nor heard) - however it should be articulated as if it was to be spelled

11

5

S. Mezzo

ktktktktkt  
*pp*

u i

2



1

S

2

1

A

2

T

B

*whisper*  
sa ma Δi me no sa ske fti ko

*whisper*  
sa ma Δi me no sa ske fti ko

*f*

*f*

*f*

*f*

*f*

*f*



(30)

3

S. Mezzo

20

N

A —

1

S

ti na ske Pte te a ra jes a fto to (Pu Li) to Pa Lio sto sko ta Δi? N *p*

2

ti na ske Pte te a ra jes a fto to (Pu Li) to Pa Lio sto sko ta Δi? N *p*

1

A

ti na ske Pte te a ra jes a fto to (Pu Li) to Pa Lio sto sko ta Δi? N *p*

2

ti na ske Pte te a ra jes a fto to (Pu Li) to Pa Lio sto sko ta Δi? N; *p*

T

*grotesque*

Ach!

B

*grotesque*

Ach!

S. Mezzo

22

*a tempo*

*a tempo*

1

S

2

1

A

2

T

B

N  
*p*  
*p*  
*p*  
*p*  
 ti Po ta Δen ske Pte te a Po Li tos ti Po ta!  
 ti Po ta Δen ske Pte te a Po Li tos ti Po ta!

aPlustata  
 sineLave Δi aftin  
 enochon  
 Pathos

\*

c.a.:2'00"

\*: These last lyrics are delivered by the conductor turning to the audience

# III

*υπόσχεση/  
commitment*

ideal number  
of choristers: 40

# III

$\text{♩} = 50$

Soprano  
THAN *fff* TIN TSA KI

Alto  
ü *fff* *p* *fff* *p* *sim.*

Tenoro  
ü *fff* *p* *fff* *p* *sim.*

Basso  
THAN *fff* TIN TSA KI

S  
5 ! SO E JO *pp* ti no stal ji a su

A  
SO E JO *pp* ti no stal ji a su  
*non legato*

T  
SO E JO *pp* ti no stal ji a su  
*non legato*

B  
SO E JO *pp* ti no stal ji a

Each time there is a ! indications, two male choristers in a distance (preferably *off stage*) should read the phrases THAN TIN TSAKISO, THA MACHEROSO and the word EJO in various ways and moods (**wild, timidously, anxiously, wondering, with confidence, insecurely, sarcastically** etc). Number of recitations each time should vary

8

S  
THA *fff* MA CHE RO

A  
THA *fff* *p* MA *fff* *p* CHE *sim.* RO

T  
THA *fff* *p* MA *fff* *p* CHE *sim.* RO

B  
THA *fff* MA CHE RO

12

S  
SO *subito p* solo whisper *>* *>* *>* *>* senza misura tutti  
ti mi sti ki su cha ra ti mi sti ki su cha ra ti mi sti ki su cha ra

A  
SO *subito p* solo whisper *>* *>* *>* *>* tutti  
ti mi sti ki su cha ra ti mi sti ki su cha ra ti mi sti ki su cha ra

T  
SO *subito p* u *p*

B  
SO *subito p* meta *poco a poco* tutti  
mmm *p* u

10-15"

S-A: Each chorister or group of choristers repeat(s) this pattern entering in random

14

S ra me ta spr mu pu lia  
*mf*

A ra me ta spr mu pu lia  
*mf*

T (A) THAN TIN TSA KI SO (B) THA MA CHE RO SO *sim.*

B (A) THAN TIN TSA KI SO (B) THA MA CHE RO SO *sim.*

18

S pu zunke fteru ji zun *rit.* *flutter effect* Cht f u

A solo U PU ZUN ZUN *rit.* *flutter effect* Cht f u

T pu zun ke fte ru ji zun *rit.* *flutter effect* Cht f u

B *rit.* *flutter effect* Cht f u

\*: Each chorister selects to tell either A or B

\*: Drop all the pages **but** the last one

22

S *f* *u* *non legato* THAN TIN TSA KI SO

A *f* *u* *non legato* THA MA CHE RO SO

T *f* me sa sta ma tia

B *f* me sa sta ma tia

25

S *pp* *f* E JO *silenzio subito*

A *pp* *f* E JO *silenzio subito*

T *pp* *f* su E JO *silenzio subito*

B *pp* *f* su E JO *silenzio subito*

c.a.:2'30"

*In memoriam N.E.*