

1 SING OF WARFARE

*Tenor Soloist,
4 Men's Voices, and String Quartet*

Duration: ca. 8:30



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Vocal ranges:

The musical score displays five staves, each representing a different vocal part. A vertical bracket on the left groups the first four staves together, while the fifth staff stands alone below them.

- Theseus:** Treble clef, note on G4.
- Tenor 1:** Treble clef, note on A4.
- Tenor 2:** Treble clef, note on B4.
- Bass 1:** Bass clef, note on C4.
- Bass 2:** Bass clef, note on D4.

Each staff features a single note at the beginning, followed by a diagonal line extending upwards and to the right, indicating a range or pitch shift. The notes are black dots on white lines, and the staves are separated by thin horizontal lines.

The strings should try to match their sound, especially when playing unisons. Vibrato can be used - enough to create a nice sound, but not so much that the tone loses its focus. In a piece such as this, in which each part usually enters independently, it is difficult to notate dynamics, especially since a lot of them are written into the piece, created by the voicings. I have tried to indicate areas where changes in dynamic levels are needed, but rather than follow them strictly, it would be better to let the conductor determine the parameters and pace of changes. In all cases, a gradual change from one level to another is preferred, rather than abrupt changes.

I Sing of Warfare

I declare.

Fratto.

Corinna

Hear me!

Airy words I begin.

Ai-eh-te mu!

Eri-on eh-pe-on arkhomai at.

anonymous ancient Greek

I have a right to boast, and I shall not deny it!

Kompos parestih kuk aparnumai to me.

Sophocles, *Ajax*

I do not sing the ancient songs,
for my new ones are better.
Let the ancient Muse depart!

Uk a-edo ta palai-a,
kaina gar ama kresso.
Apito Musa Palai-a.

Timotheus

I sing of warfare and a man at war.

Arma virumque cano.

Virgil, *The Aeneid*

War.
Armor-bearer.
Warrior.

Bellum.
Armiger.
Bellator.
Latin

Warlike.

Bellicos.

Italian

Mighty and of high renown, among mortals and in
heaven alike, I am called [Theseus]. Of all who dwell
between the Euxine Sea and the Pillars of Atlas and
look on the light of the sun, I honor those who reverence
my power, but I lay low all those whose thoughts
toward me are proud. For in the gods as well one finds
this trait: they enjoy receiving honor from mortals.

Polle men en brotoisi kuk anonumos
anaks keklemai Theseus uranu t'eso.
Hosoi teh pontu termonon t'Atlantikon
nai-u-sin eso, fos horontes heli-on,
tus men seh-bontas tama presbeh-o krate,
sfallo d'osoi fronusin es hemas mena.
Enesti gar de kan the-on gene todeh:
timomeh-noi khairusin anthropon hupo.

Euripides, *Hippolytus*

Nothing without Theseus.

Nulla senza Teseo.
modern Italian

I am Theseus.
Me.

Theseus emi.
Meh.
ancient Greek

The vowels and consonants in the transliterated Greek should be sung as in Italian. In some places in the piece, each part may sing one syllable of a word, with entries staggered so that the entire word is sung. I have used hyphens and punctuation to indicate these "orphan" syllables (i.e. for the phrase "Nulla senza Teseo.", "Nul-", is the first syllable; "-la," is the second; "sen-", is the third; "-za," is the fourth; "Te-", is the fifth and "-seo." is the sixth). In some cases, the final consonant of a syllable is dropped so that it doesn't intrude into the sound.

All translations are by Mary Jane Leach.

I SING OF WARFARE

Mary Jane Leach
(2001)

B = 96 Hushed, but intense

Theseus Tenor 1 Tenor 2 Bass 1 Bass 2

Violin 1 Violin 2 Viola Cello

≡

Th V1 V2 Va C

9 9

Frat- to. Ai- eh- te mu. Ai-

III - - - II - - - II - - -

25 Th -to, frat- to, frat- to. E- ri- on eh- pe- on ar- kho- mai-

25 V1 III - calmly mf

V2 mf

Va II I II - mf

C II - mf

40 *mf* *Arrogantly*

Th Kom- pos pa- re- stih kuk, kom- pos pa- re- stih kuk a- par- nu- mai

40 *mf* *Passionately*

V1

V2

Va

C

46

Th to me. Uk a- e- do ta pa- lai a, uk a- e- do ta pa- l'a.

V1

V2

Va

C

52

Th Kom- pos pa- re- stih kuk, kom- pos pa- re- stih kuk a- par- nu mai

V1

V2

Va

C

58

Th 8 to me. Uk a-e-do ta pa-lai-a, kai-na gar a-ma kres-so.

V1

V2

Va

C

64 cresc. f

Th 8 Ar- ma, ar- ma vi- rum- que

V1 cresc. f

V2 cresc. f

Va cresc. f

C cresc. f

70

Th 8 ca- no. Ar- ma. Ar- ma

V1

V2

Va

C

—

76

Th vi- rum- que ca- no. *mp* Uk a- e- do ta pa-lai- a,

V1

V2

Va

C

82

Th kai- na gar a- ma kres-so. *mf* Uk a- e- do ta pa-lai- a, kai- na gar a- ma kres-so.

V1

V2

Va

C *mf*

88

Th — A- pi- to Mu- sa Pa- lai- —a. *f* A- pi- to Mu- sa Pa-

V1

V2

Va

C

95

Th *mf* decresc.

V1 *mf* decresc.

V2 *mf* decresc.

Va *mf* decresc.

C *mf* decresc.

—

102 *mp* *fiercely*

Th

T 1 *mp* Ar-, Ar-,

T 2 *mp* -ma. -ma.

B1 *mp* Ar-, Ar-, Bel-lum.

B2 *mp* -ma. Bel-lum.

102 *mp* *forceful*

V1 *mp*

V2 *mp*

Va *mp*

C *mp*

110

Th

cresc.

T 1

cresc.

T 2

cresc.

B1

cresc.

B2

mfp boastful

Pol- le men

Ar-, Ar- ma. Ar- ma. Ar- ma. Ar- ma.

Bel- lum. Bel- lum. Bel- lum. Bel- lum. Bel- lum.

110

V1

cresc.

V2

cresc.

Va

cresc.

C

mfp

mfp

mfp

mfp

117

Th

en bro-トイ si kuk a- no nu- mos a- naks ke- kle- mai The- seus

T 1

Ar- ma. Ar- ma. Ar- ma. Ar-

T 2

— Ar- ma. Ar- ma. Ar- ma.

B1

Bel- lum. Bel- lum. Bel- lum. Bel-

B2

— Bel- lum. Bel- lum. Bel- lum.

117

V1

V2

Va

C

I SONG OF VALHALLA

-o-

124

Th u- ra- nu____ t'e- so. The- seus. Pol- le men

T 1 -mi- ger. Ar- mi- ger. Nu-, se,

T 2 — Ar- ma. Ar- mi- ger. -la, -za,

B1 -lum. Bel- lum. Bel- lum. Bel- lum.

B2 Bel- lum. Bel- lum. Bel- lum.

V1

V2

Va

C

124

130

Th en bro-トイ si kuk a- no- nu- mos a- naks ke- kle- mai The-

T 1 Te-, Ar- ma. Nu-, se-, Te-, Nu-, se-, Te-,

T 2 - seo. Ar- ma. -la, -za, - seo. -la, -za, - seo.

B1 — Bel- lum. -la, Bel- lum.

B2 Bel- lum. Be-, -tor.

V1

V2

Va

C

136

Th —
 8 -seus u- ra- nu__ t'e- so. The- seus.

T 1 —
 8 Ar- ma. Ar- ma. Nu-, se-, Te-, Ar- ma. Nu-, se-,

T 2 —
 8 Ar- ma. Ar- ma. -la, -za, -seo. Ar- ma. -la, -za,

B1 —
 Bel- lum. -la, Bel- lum.

B2 —
 Bel- lum. Be-, -tor.

V1 —
 V2 —
 Va > —
 C —

142

Th —
 8 The- seus. The- seus. The- seus. Ho- soi teh pon- tu

T 1 —
 8 Te-, Nu-, se-, Te-, Nu-, se-, Te-, Nu-, se-, Te-,

T 2 —
 8 -seo. -la, -za, -seo. -la, -za, -seo. -la, -za, -seo.

B1 —
 Bel- lum. -la, Bel- lum.

B2 —
 Bel- lum. Bel-, -tor. Bel- lum.

V1 —
 V2 —
 Va *forceful*
 C —

I SONG OF VALHALLA

—10—

149

Th ter- mo- non t'At- lan- ti- kon nai- u- sin e- so, The- seus, _____ fos

T1 Nu- se-, Te-, Te-, Nu-, se-, Te-, Ar- ma.

T2 — la, -za, -seo. — seo. — la, -za, -seo. — Ar- ma.

B1 Bel- lum. — Bel-, — tor.

B2 — Bel- lum. — la, — Bel- lum.

V1

V2

Va

C

#

155

Th ho- ron- tes he- li- on, _____ tus men_ seh- bon- tas ta- ma pres- beh-

T1 Ar- mi- ger. Ar- mi- ger. Ar- mi- ger. Ar- mi-

T2 — Ar- mi- ger. Ar- mi- ger. Ar- mi- ger.

B1 Bel-, — tor. — Bel-, — tor.

B2 — la, — tor. — la,

V1

V2

Va

C

—II—

162

Th o kra- te, The- - - seus, sfal- lo d'o- soi

T1 -ger. Ar- mi- ger. Ar- mi- ger. Bel-, -co,

T2 Ar- mi- ger. Ar- mi- ger. -li-, -so,

B1 — Bel- lum. Bel- lum. Bel- lum.

B2 Bel- lum. Bel- lum. Bel- lum.

V1 —

V2 —

Va —

C —

168

Th fro- nu- sin es he- mas me- na. The- - -

T1 Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-,

T2 -li-, -so, -li-, -so, -li-, -so, -li-, -so, -li-, -so,

B1 — Bel- lum. Bel- lum. Bel- lum.

B2 Bel- lum. Bel- lum. Bel- lum.

V1 —

V2 —

Va —

C —

174

Th -seus. E- nes- sti gar de kan the- on ge- ne to- -

T1 Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-,

T2 -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so.

B1 — Bel- lum. — Bel- lum. — Bel- lum. —

B2 Bel- lum. — Bel- lum. — Bel- lum. —

V1 o o o #o o

V2 o

Va

C

#

180

Th -deh; The- - - seus, The- seus.

T1 Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-,

T2 -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so.

B1 — Bel- lum. — Bel- lum. — Bel- lum. —

B2 Bel- lum. — Bel- lum. — Bel- lum. —

V1 o o o o

V2

Va

C

186

Th Ti- mo- meh- noi _____ khai- ru- sin an-thro- pon _____ hu- po.

T 1 Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-,

T 2 -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so.

B1 Bel- lum. _____ Bel- lum. _____ Bel- lum. _____

B2 Bel- lum. _____ Bel- lum. _____ Bel- lum. _____

186

V1

V2

Va

C

192

Th cresc.

8 The-

T 1 cresc.

8 Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-, Bel-, -co-,

T 2 cresc.

8 -li-, -so. -

B1 cresc.

Bel lum. Bel lum. Bel lum. Bel lum.

B2 cresc.

Bel lum. Bel lum. Bel lum.

Musical score for orchestra, page 192. The score includes four staves: V1 (Violin 1), V2 (Violin 2), Va (Double Bass), and C (Cello). The V1 and V2 staves show eighth-note patterns with crescendo markings. The Va and C staves show sixteenth-note patterns with crescendo markings.

198 *f triumphant*

Th 8 -seus. The- seus e- mi. The- seus e- mi. The- - -

T1 8 Bel-, -co-, Bel-, -co-, Bel- -co-, Bel-, -co-, Bel-, -co-, The-, e-,

T2 8 - -li-, -so. -li-, -so. -li-, -so. -li-, -so. -li-, -so. -seus, -mi.

B1 8 Bel- lum. Bel-, -

B2 8 Bel- lum. Bel- lum. -la,

V1 198 *f*

V2 204 *f*

Va 204 *cantabile*

C 204 *f*

Th 8 -seus. The- seus. The- seus e- mi. The- seus e-

T1 8 The-, e-, The-, e-, The-, e-, The-, e-, The-, e-, The-, e-,

T2 8 - -seus, -mi. - -seus, -mi. - -seus, -mi. - -seus, -mi. - -seus, -mi.

B1 8 Bel-, - - - - tor. Meh.

B2 8 - - - - tor. - - - - la, - - - - Meh.

V1 204 *cantabile*

V2 204 *cantabile*

Va 204 *cantabile*

C 204 *cantabile*

210

Th T1 T2 B1 B2

8 -mi. The- - seus e- mi. The- seus e- mi.

8 The-, e-, The-, e-, The-, e-, The-, e-, The-, e-, The-, e-,

8 —seus, -mi. —seus, -mi. —seus, -mi. —seus, -mi. —seus, -mi. —seus, -mi.

Meh. Meh. Meh. Bel-,

Meh. Meh. Meh.

210

V1 V2 Va C

forceful

V1 V2 Va C

216

Th T1 T2 B1 B2

8 The- seus e- mi. The- seus e- mi. The- seus e- mi. Ar- ma, ar-

— The- seus. The- seus. The- seus.

8 The- seus. The- seus. The- seus.

— tor. Ar- ma, ar- ma, ar- ma, ar- ma, ar- ma, ar- ma,

la-, — tor. Ar- ma, ar- ma, ar- ma, ar- ma,

216

V1 V2 Va C

222

Th -ma vi- rum- que ca- no. Ar- ma, _____

T1 - The- seus. The- seus. The- seus.

T2 The- seus. The- seus. The- seus.

B1 ar- ma, ar- ma,

B2 ar- ma, ar- ma,

V1

V2

Va

C

228

Th - ar- ma vi- rum- que ca-

T1 - The- seus. Ar- ma. Ar- ma.

T2 The- seus. The- seus. The- seus.

B1 ar- ma, ar- ma,

B2 ar- ma, ar- ma,

V1

V2

Va

C

Musical score for strings and basso continuo, page 10, system 2. The score consists of four staves: V1 (Violin 1), V2 (Violin 2), Va (Viola), and C (Basso Continuo). The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The measure numbers are 234, 235, 236, 237, 238, and 239. The violins play eighth-note patterns, the viola plays sixteenth-note patterns, and the basso continuo provides harmonic support with sustained notes and bass lines.

Musical score for strings and basso continuo, page 10, measures 240-241. The score consists of four staves: V1 (Violin 1), V2 (Violin 2), Va (Viola), and C (Basso Continuo). The key signature is one flat, and the time signature is common time. Measure 240 starts with a whole note (V1) followed by eighth-note pairs (V2) and sixteenth-note patterns (Va). Measure 241 continues with similar patterns, with the basso continuo (C) providing harmonic support.

246

Th -lai- a. A- pi- to Mu- sa pa- lai- -a.

T1 — Ar- ma. — Ar- ma.. — Ar- ma. —

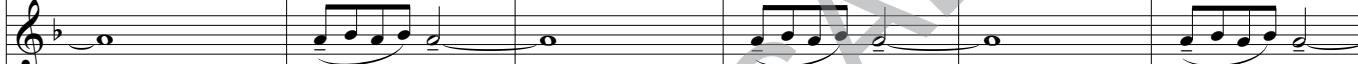
T2 -ma. Ar- ma. Ar- ma. Ar- ma. Ar-

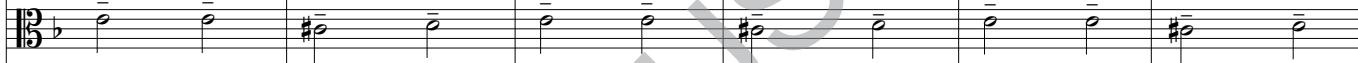
B1 ar- ma, ar- ma.

B2 ar- ma, ar- ma.

246

V1 

V2 

Va 

C 

252

Th Ar- ma. A- pi- to Mu- sa pa- lai- a.

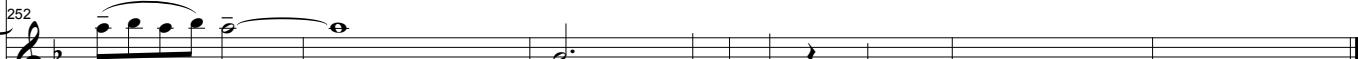
T1 — A- pi- to Mu- sa pa- lai- a.

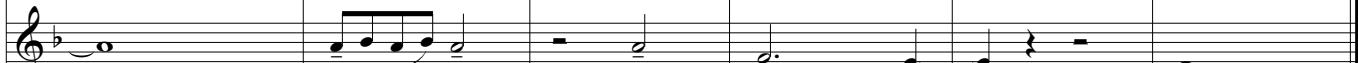
T2 -ma. A- pi- to. Mu- sa pa- lai- a.

B1 Ar- ma. Ar- ma. Ar- ma. Ar- ma.

B2 Ar- ma. Ar- ma. Ar- ma. Ar- ma.

252

V1 

V2 

Va 

C 