

Voices Φωνές

*Voices, beloved and perfect,
Of those who are now gone,
Or of those who are now lost to us, like the departed;*

*Sometimes they speak to us when we are dreaming,
Sometimes we notice them while we are thinking;*

*And after they return, even if only for a moment,
They resound, like the first poetry of our lives,
Then they recede, like distant music, into the night.*

Setting the poem of the same title by Constantine Cavafy,
in Greek and English, translated by the composer,
for eight-part mixed chorus (SSAATTBB) *a cappella*

Eric Banks

Commissioned by the Yale Glee Club, Jeffrey Douma, Director,
and dedicated to the memory of Fenno Follansbee Heath, Jr. (1926-2008)

About this work

Constantine Cavafy (1863-1933) was the son of a wealthy Greek shipping magnate who spent most of his life in Alexandria and Istanbul. He is best known for his poetic recreations of classic images of ancient Greece, and is one of my favorite poets. In late 2008, I was immersed in the process of choosing among Cavafy's poems for two separate commissions - a choral cycle with the title *This delicate universe*, and a ballet for double chorus and string quartet called *Approaching ecstasy*. I was translating Cavafy's poems, and arranging them into libretti when I got the news of Fenno's passing. As I was reading through these hundreds of verses, *Voices* (1904) spoke to me as the perfect text to commemorate Fenno's life, his music, and his ever-abiding effect over generations of choral singers, including me. Fenno was a huge influence over my decision to become a choral conductor and composer, and he was my first teacher in both of these disciplines. While my career as a conductor has taken me beyond the reaches of New Haven, and my compositions embrace languages and singing traditions from all over the world, my debt to Fenno for his early guidance is enormous. Although I am often loathe to admit it, Fenno's unorthodox gestures and humorous approach to discipline are a huge part of my own conducting; and even though my music sounds very little like his, as I write, I can hear Fenno's voice in my memory, gently reinforcing his rules that guide me to this day.

Below, you will find the eight lines of *Voices*: in Cavafy's original Greek, as well as in IPA (the International Phonetic Alphabet), which will elucidate how the Greek is to be pronounced in the score. There is also a word-for-word literal translation, where each separate musical clause has been demarcated with a comma. The poetic translation that is sung in this piece can be found on the front cover.

Φωνές
fones
voices

Ιδανικές φωνές κι αγαπημένες
'iðanikes fones, ki 'agapimenes,
perfect voices, and beloved,

Εκείνων που πεθάναν, ή εκείνων που είναι
'ekinon pu peθανan, 'i ekinon pu 'ine
of-those who are-gone, or of-those who are

Για μας χαμένοι σαν τους πεθαμένους.
'ja mas 'hameni, san tus peθamenus;
now to-us lost, like the departed;

Κάποτε μες στα όνειρά μας ομιλούνε.
karote, mes sta 'onira, mas 'omilune,
sometimes, in our dreams, to-us they-speak

Κάποτε μες στην σκέψη τες ακούει το μυαλό.
karote, mes stin skepsi, tes 'akui to mialó;
sometimes, in our thoughts, them hears our mind

Και με τον ήχο των για μια στιγμή επιστρέφουν
ke me ton 'i'ho ton, 'ja m'ja sti'gmi, 'epistrefun,
and with their sound, for a moment, they-return,

Ήχοι από την πρώτη ποίησι της ζωής μας
'i'hi, 'apo tin proti piisi tis zois mas,
they-resound, with the first poetry of lives our,

Σα μουσική, την νύχτα, μακρυνή, που σβύνει.
sa musikí, tin ni'hta, makrini, pu zviní.
like music, into the-night, distant, they-recede.

These are the glyphs for modern Greek
in the International Phonetic Alphabet:

Vowels:

a	as in <i>hot</i>
e	as in <i>hate</i> (not as in <i>hen</i>)
i	as in <i>heat</i> (not as in <i>hit</i>)
o	as in <i>home</i>
u	as in <i>hoot</i> (not as in <i>hook</i>)

Consonants:

b	as in <i>bin</i>
d	as in <i>din</i>
f	as in <i>fin</i>
k	as in <i>kin</i>
l	as in <i>lint</i>
m	as in <i>mint</i>
n	as in <i>noon</i>
p	as in <i>pin</i>
r	flipped, as in the Italian <i>ragazzi</i>
s	as in <i>sin</i>
t	as in <i>tin</i>
v	as in <i>voodoo</i>
z	as in <i>zoo</i>

Non-English characters:

γ	a very light g, or a stroke of a guttural French r
ð	a voiced th, as in <i>this</i>
θ	an unvoiced th, as in <i>thin</i>
ʻ	a glottal stop, as in <i>'as</i> or <i>'in</i> (and <i>'or</i>) ☺
h	a heavy h, as in the German <i>Ich</i>
j	a consonantal y, as in <i>you</i>

Thank you, Jeffrey and YGC 2009-2010, for allowing me to honor Fenno's memory in this way.



Eric Banks

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Voices

Eric Banks

Reflectively $\text{♩} = 69$

1

S1 *p* fo - nes, *lontano* 'i - ða - ni - kes fo - nes, ki 'a - ya - pi - me -

S2 *p* fo - nes, *lontano* 'i - ða - ni - kes fo - nes,

A1

A2

T1 *p* fo - nes, *lontano* 'i - ða - ni - kes fo - nes, ki

T2 *p* fo - nes, *lontano* 'i - ða - ni - kes fo - nes,

B1

B2

5

S1 nes fo - nes, fo - nes, 'e - ki - non pu pe - ða -

S2 ki 'a - ya - pi - me nes fo - nes, fo - nes,

A1 *mp* Voi - - - - ces,

A2 *mp* Voi - - - - ces,

T1 'a - ya - pi - me - nes fo - nes, fo - nes, 'e - ki -

T2 ki 'a - ya - pi - me nes fo - nes, fo - nes,

B1 *mp* Voi - - - - ces,

B2 *mp* Voi - - - - ces,

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S1 nan, 'i 'e - ki - non pu 'i - ne ja mas ha - me - ni fo - nes; ___

S2 'e - ki - non pu pe - tha - nan, 'i 'e - ki - non pu 'i - ne ja mas ha - me - ni fo - nes; ___

A1 voi - - - - ces, voi - - - - ces;

A2 voi - - - - ces, voi - - - - ces;

T1 non pu pe - tha - nan, 'i 'e - ki - non pu 'i - ne ja mas ha - me - ni fo - nes; ___

T2 'e - ki - non pu pe - tha - nan, 'i 'e - ki - non pu 'i - ne ja mas ha - me - ni fo - nes; ___

B1 voi - - - - ces, voi - - - - ces;

B2 voi - - - - ces, voi - - - - ces;

14

S1 *mp* fo - nes, ___ fo - nes, ___

S2 *mp* fo - nes, ___ fo - nes, ___

A1 *mp* Voi - ces, be - lo - ved and per - fect, voi - ces, be - lo - ved and per - fect, of

A2 *mp* Voi - ces, be - lo - ved and per - fect, voi - ces, be - lo - ved and per - fect, of

T1 *mp* fo - nes, ___ fo - nes, ___

T2 *mp* fo - nes, ___ fo - nes, ___

B1 *mp* Voi - ces, be - lo - ved and per - fect, voi - ces, be - lo - ved and per - fect, of

B2 *mp* Voi - ces, be - lo - ved and per - fect, voi - ces, be - lo - ved and per - fect, of

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SAMPLE
DO NOT PRINT

18 *crescendo*

S1 fo - nes, fo - nes,

S2 *crescendo* fo - nes, san tus pe - tha -

A1 *crescendo* those who are now gone, or of those who are now lost to us, *mf* like the de - - - par - ted; *diminuendo*

A2 *crescendo* those who are now gone, or of those who are now lost to us, *mf* like the de - - - par - ted; *diminuendo*

T1 *crescendo* fo - nes, fo - nes,

T2 *crescendo* fo - nes,

B1 *crescendo* those who are now gone, or of those who are now lost to us, *mf* like the de - - - par - ted; *diminuendo*

B2 *crescendo* those who are now gone, or of those who are now lost to us, *mf* like the de - - - par - ted; *diminuendo*

22 *diminuendo*

S1 san tus pe - tha - me - nus;

S2 me - nus;

A1 *p* ka - po - te, mes sta 'o - ni - ra

A2 *p* ka - po - te,

T1 *diminuendo* san tus pe - tha - me - nus;

T2 *diminuendo* san tus pe - tha - me - nus;

B1 *p* ka - po - te, mes sta 'o -

B2 *p* ka - po - te,

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SAMPLE
DONOT PRINT

26

S1 *mp* Voi - - - - - ces,

S2 *mp* Voi - - - - - ces,

A1 ka - po - te,___ mas 'o - mi - lu - ne ka - po - te,___ mes stin skep - si

A2 mes sta 'o - ni - ra ka - po - te,___ mas 'o - mi - lu - ne ka - po - te,___

T1 *mp* Voi - - - - - ces,

T2 *mp* Voi - - - - - ces,

B1 ni - ra ka - po - te,___ mas 'o - mi - lu - ne ka - po - te,___ mes

B2 mes sta 'o - ni - ra ka - po - te,___ mas 'o - mi - lu - ne ka - po - te,___

30

S1 voi - - - - - ces, voi - - - - - ces;

S2 voi - - - - - ces, voi - - - - - ces;

A1 ka - po - te,___ tes 'a - ku - i to mi - a - lo ka - po - te;___

A2 mes stin skep - si ka - po - te,___ tes 'a - ku - i to mi - a - lo ka - po - te;___

T1 voi - - - - - ces, voi - - - - - ces;

T2 voi - - - - - ces, voi - - - - - ces;

B1 stin skep - si ka - po - te,___ tes 'a - ku - i to mi - a - lo ka - po - te;___

B2 mes stin skep - si ka - po - te,___ tes 'a - ku - i to mi - a - lo ka - po - te;___

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S1 *mf* Some-times they speak to us when we are dream-ing, some-times we no-tice them while we are think-ing, and

S2 *mf* Some-times they speak to us when we are dream-ing, some-times we no-tice them while we are think-ing, and

A1 *mp* fo - nes, _____ fo - nes, _____

A2 *mp* fo - nes, _____ fo - nes, _____

T1 *mf* Some-times they speak to us when we are dream-ing, some-times we no-tice them while we are think-ing, and

T2 *mf* Some-times they speak to us when we are dream-ing, some-times we no-tice them while we are think-ing, and

B1 *mp* fo - nes, _____ fo - nes, _____

B2 *mp* fo - nes, _____ fo - nes, _____

39 *crescendo*

S1 af - ter they re - turn, ev - en if on - ly for a mo - ment, they re - - *ff* sound; _____

S2 *crescendo* af - ter they re - turn, ev - en if on - ly for a mo - ment, they re - - *ff* sound; _____

A1 *crescendo* fo - nes, _____ fo - nes, _____

A2 *crescendo* fo - nes, _____ *f* ke me ton

T1 *crescendo* af - ter they re - turn, ev - en if on - ly for a mo - ment, they re - - *ff* sound; _____

T2 *crescendo* af - ter they re - turn, ev - en if on - ly for a mo - ment, they re - - *ff* sound; _____

B1 *crescendo* fo - nes, _____ fo - nes, _____

B2 *crescendo* fo - nes, _____

SAMPLE
DONOT PRINT

43

S1 *f* ja m'a stiy - mi

S2 *f* ja m'a stiy - mi li - hi,

A1 *f* ke me ton 'i - ho ton 'e - pi - stre - fun, ke me ton 'i - ho ton 'e - pi - stre -

A2 'i - ho ton 'e - pi - stre - fun, ke me ton 'i - ho ton 'e - pi - stre - fun, ke me ton

T1 *f* ja

T2 *f* ja m'a stiy - mi li - hi,

B1 *f* ke me ton 'i - ho ton 'e - pi - stre - fun, ke me ton 'i - ho ton

B2 *f* ke me ton 'i - ho ton 'e - pi - stre - fun, ke me ton 'i - ho ton 'e - pi - stre - fun,

47

S1 li - hi, ja m'a stiy - mi li - hi, ja m'a stiy - mi li - hi,

S2 ja m'a stiy - mi li - hi, ja m'a stiy - mi li - hi, 'a - po tin

A1 fun, ke me ton 'i - ho ton 'e - pi - stre - fun, *mf* Voi - - - - ces,

A2 'i - ho ton 'e - pi - stre - fun, *mf* Voi - - - - ces,

T1 m'a stiy - mi li - hi, ja m'a stiy - mi li - hi, ja m'a stiy - mi li - hi,

T2 ja m'a stiy - mi li - hi, ja m'a stiy - mi li - hi,

B1 'e - pi - stre - fun, ke me ton 'i - ho ton 'e - pi - stre - fun, *mf* Voi - - - - ces,

B2 ke me ton 'i - ho ton 'e - pi - stre - fun, *mf* Voi - - - - ces,

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S1 *diminuendo*
 'a - po tin pro - ti pi - i - si tis zo - is mas: sa mu - si - ki;

S2 *diminuendo*
 pro - ti pi - i - si tis zo - is mas: sa mu - si - ki;

A1 *diminuendo*
 voi - - - - ces;

A2 *diminuendo*
 voi - - - - ces;

T1 *diminuendo*
 'a - po tin pro - ti pi - i - si tis zo - is mas: sa mu - si - ki;

T2 *diminuendo*
 'a - po tin pro - ti pi - i - si tis zo - is mas: sa mu - si - ki;

B1 *diminuendo*
 voi - - - - ces;

B2 *diminuendo*
 voi - - - - ces;

57

S1 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

S2 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

A1 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

A2 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

T1 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

T2 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

B1 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

B2 *p* Voi - ces, be - lo - ved and per - fect, *mp* voi - ces, be - lo - ved and per - fect, *mf* they re -

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