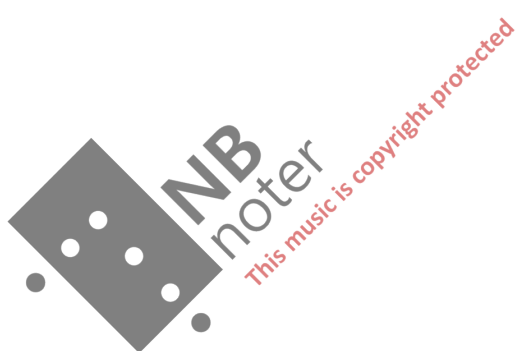
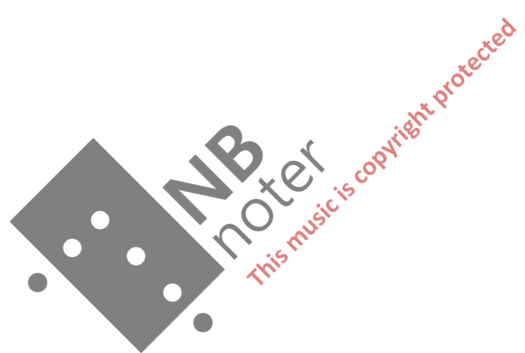


MARILENA ZLATANOU

# Five Kavafis' Poems

SATB





# ΜΑΡΙΛΕΝΑ ΖΛΑΤΑΝΟΥ

## Πέντε ποιήματα του Καβάφη

# MARILENA ZLATANOU

## Five Kavafis' Poems



Το έργο αυτό υπάρχει σε τέσσερις μορφές:

1. Ελληνικά, για μεικτή χορωδία a cappella
2. σε αγγλική μετάφραση, για μεικτή χορωδία a cappella
3. Ελληνικά, για μεικτή χορωδία με συνοδεία εγχόρδων
4. σε αγγλική μετάφραση, για μεικτή χορωδία με συνοδεία εγχόρδων

This work exists in four versions:

1. In the original Greek language, for mixed choir a cappella
2. In English translation, for mixed choir a cappella
3. In the original Greek language, for mixed choir and string accompaniment
4. In English translation for mixed choir and string accompaniment

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### Μικρό σημείωμα

Όταν μετά από πολλά χρόνια εντατικής επαγγελματικής δραστηριότητας σαν κλασσική τραγουδίστρια και μαέστρος χορωδιών επιτέλους τόλμησα να γράψω χορωδιακή μουσική και η ίδια, η επιλογή του ποιητή ήρθε αυτόματα και φυσικά: Όπως και για τους περισσότερους λάτρες της ποίησης, και όχι βέβαια μόνο τους συμπατριώτες μου, ο Καβάφης υπήρξε πάντα μια ανεξάντλητη πηγή στοχασμού και έμπνευσης, θα έλεγα μάλιστα ότι σε χρόνια αποφασιστικά για την πνευματική μου εξέλιξη, έπαιξαν τα ποιήματα της συλλογής αυτής, ρόλο καθοριστικό.

Στο γράψιμο προσπάθησα να ακολουθήσω τον λόγο του πιστά.

Επειδή η ποίηση του Καβάφη είναι τόσο αγαπητή διεθνώς, έκανα προσαρμογή της σύνθεσης και στην αγγλική γλώσσα.

Τα κομμάτια αυτά μπορούν να εκτελεστούν και μεμονωμένα, αλλά η σκέψη μου υπήρξε εξ αρχής ότι αποτελούν μια ενότητα.

Μαριλένα Ζλατάνου  
<http://home.no.net/zlatanou>

### Short note

When after many years of intense professional activity as a singer and as a choral conductor I finally dared to write choral music myself, the choice of poet came automatically and naturally: Like for most poetry lovers, and obviously not just my compatriots, Kavafis has always been an infinite source of reflexion and inspiration - I would go so far as to say that during the years that were formative for my spiritual development, the poems in this collection have played a defining role.

In my writing, I have tried to follow the texts as closely as I could.

Since Kavafis' poetry is deeply appreciated internationally, I have adapted the composition to the english language as well.

The pieces can be performed individually, but my intention has been from the start that they comprise a unity.

Marilena Zlatanou  
<http://home.no.net/zlatanou>

# FIVE KAVAFIS POEMS

*Adaptation of composition FIVE KAVAFIS' POEMS into english language by M. Zlatanou*

## 1. ITHACA

When you set out on your journey to Ithaca,  
pray that the road is long,  
full of adventure, full of knowledge.  
The Lestrygonians and the Cyclops,  
the angry Poseidon -- do not fear them:  
You will never find such as these on your path,  
if your thoughts remain lofty, if a fine  
emotion touches your spirit and your body.  
The Lestrygonians and the Cyclops,  
the fierce Poseidon you will never encounter,  
if you do not carry them within your soul,  
if your soul does not set them up before you.

Pray that the road is long.  
That the summer mornings are many, when,  
with such pleasure, with such joy  
you will enter ports seen for the first time;  
stop at Phoenician markets,  
and purchase fine merchandise,  
mother-of-pearl and coral, amber and ebony,  
and sensual perfumes of all kinds,  
as many sensual perfumes as you can;  
visit many Egyptian cities,  
to learn and learn from scholars.

Always keep Ithaca in your mind.  
To arrive there is your ultimate goal.  
But do not hurry the voyage at all.  
It is better to let it last for many years;  
and to anchor at the island when you are old,  
rich with all you have gained on the way,  
not expecting that Ithaca will offer you riches.

Ithaca has given you the beautiful voyage.  
Without her you would have never set out on the road.  
She has nothing more to give you.

And if you find her poor, Ithaca has not deceived you.  
Wise as you have become, with so much experience,  
you must already have understood what Ithacas mean. (1911)

Konst. Kavafis

Marilena Zlatanou

*mp* *mp*

*♩=100*

SOPRANO

ALTO

TENOR

BASS

when you set out on your jour - ney to I - tha - ca, pray that the

when you set out on your jour - ney to I - tha - ca, pray that the

6

*f*

road, the road is long full of ad - ven - ture, full of know - ledge,

*f*

road, the road is long full of ad - ven - ture, full of know - ledge,

*f*

full of ad - ven - ture, full of know - ledge,

*f*

full of ad - ven - ture, full of know - ledge,

15

full of ad - ven - ture, full of know - ledge.

full of ad - ven - ture, full of know - ledge.

*mf*

full of ad - ven - ture, full of know - ledge. The Les - try - go - ni - ans

full of ad - ven - ture, full of know - ledge.

21

*mf*

The Les try - go - ni - ans and the Cy - clops,

*mf*

The Les - try - go - ni - ans and the Cy - clops,

and the Cy - clops, The Les - try - go - ni - ans and the Cy - clops,

*mf*

The Les - try - go - ni - ans and the Cy - clops,

25

the ang - ry Po - sei - don, do not fear them: You will ne - ver

the ang - ry Po - sei - don, do not fear them: You will ne - ver

the ang - ry Po - sei - don, do not fear them: You will ne - ver

the ang - ry Po - sei - don, do not fear them: You will ne - ver

29

find such as these on your path, if your thoughts re - main lof - ty, if a fine e -

find such as these on your path, if your thoughts re - main lof - ty, if a fine

find such as these on your path, if your thoughts re - main lof - ty, if a fine

find such as these on your path, if your thoughts re - main lof - ty, if a fine

33

mo - tion tou - ches your spi - rit and your bo - dy.

The Les - try - go - ni-ans



37 *mf*

The Les - try - go - ni - ans and the Cy - clops,

*mf*

The Les - try - go - ni - ans and the Cy - clops,

8 and the Cy - clops, The Les - try go - ni - ans and the Cy - clops, *mf*

The Les - try go - ni - ans and the Cy - clops,

41 *f*

— the fierce Po - sei - don you will ne - ver en - coun - ter, if you do not

*f*

— the fierce Po - sei - don you will ne - ver en - coun - ter, if you do not

*f*

— the fierce Po - sei - don you will ne - ver en - coun - ter, if you do not

*f*

— the fierce Po - sei - don you will ne - ver en - coun - ter, if you do not

46

car - ry them in your soul, if your soul does not set them up be - fore you, up be - fore

car - ry them in your soul,

car - ry them in your soul,

car - ry them in your soul,



52

you.

*mp*

pray that the road is long,

*mp*

pray that the road is long the road is long, pray that the road is long

56

*mf*

that the sum - mer mor-nings are ma - ny, when, with

*mp*

the road is long, pray that the road is long, the road is long, pray that the road is long,

*mp*

that the sum - mer mor-nings are ma - ny, when, with

*mp*

the road is long, pray that the road is long, the road is long, pray that the road is long,

60

such plea-sure, with such joy you will en - ter ports

*mp*

the road is long, pray that the road is long, the road is long, pray that the road is long,

*mp*

such plea-sure, with such joy you will en - ter ports

*mp*

the road is long, pray that the road is long, the road is long, pray that the road is long,

64

seen for the first ti - me; stop at Phoe-ni - cian mar - kets, and

the road is long, pray that the road is long, the road is long, stop at Phoe-ni - cian mar - kets, and

seen for the first ti - me; stop at Phoe-ni - cian mar - kets, and

the road is long, pray that the road is long, the road is long, stop at Phoe-ni - cian mar - kets, and

69

pur - chase fine mer chan-dise, mo - ther-of-pearl and co - ral, am - ber and e - bo - ny,

pur - chase fine mer chan-dise, mo - ther-of-pearl and co - ral, am - ber and e - bo - ny,

pur - chase fine mer chan-dise, mo - ther-of-pearl and co - ral, am - ber and e - bo - ny,

pur - chase fine mer chan-dise, mo - ther-of-pearl and co - ral, am - ber and e - bo - ny,

76

as ma - ny

and sen - su - al per - fums of all kinds, as ma - ny

and sen - su - al per - fums of all kinds,

83

sen-su-al per - fums as you can; vi-sit ma - ny E - gyp - tian ci - ties, to

to

sen-su-al per - fums as you can; to

to

91

learn and learn from scho - lars, to learn and learn from scho -

learn and learn from scho - lars, to learn and learn from scho -

learn and learn from scho - lars, to learn and learn from scho -

learn and learn from scho - lars, to learn and learn from scho -

97

- lars. *ff* *mp* Al - ways keep I - tha-ca in your mind. To ar-rive there is the

- lars. *ff* *mp* Al - ways keep I - tha-ca in your mind. To ar-rive there is the

- lars. *ff*

- lars. *ff*

104 *mf*

ul - ti - mate goal. But do not hur - ry the voy - age

*mf*

ul - ti - mate goal. But do not hur - ry the voy - age

*mf*

But do not hur - ry the voy - age

*mf*

But do not hur - ry the voy - age

115 *p* *mp*

at all. It is bet - ter to let it last for ma - ny ye - ars; and to

*p* *mp*

at all. It is bet - ter to let it last for ma - ny ye - ars; and to

*p*

at all.

*p*

at all.

122 *mf*

an - chor at the is - land when you are old, rich with what you have gained on the

*mf*

an - chor at the is - land when you are old, rich with what you have gained on the

*mf*

rich with what you have gained on the

*mf*

rich with what you have gained on the

128

*f* *mp*

way, \_\_\_\_\_ not ex - pec - ting that I - tha - ca will of - fer you ri - ches. \_\_\_\_\_

*f* *mp*

way, \_\_\_\_\_ not ex - pec - ting that I - tha - ca will of - fer you ri - ches. \_\_\_\_\_

*f* *mp*

way, \_\_\_\_\_ not ex - pec - ting that I - tha - ca will of - fer you ri - ches. \_\_\_\_\_

*f* *mp*

way, \_\_\_\_\_ not ex - pec - ting that I - tha - ca will of - fer you ri - ches. \_\_\_\_\_

135

I - tha - ca has gi - ven you the beau - ti - ful voy - age. \_\_\_\_\_ With out her you would

I - tha - ca has gi - ven you the beau - ti - ful voy - age. \_\_\_\_\_ With out her you would

141

*f*

ne - ver have set out on the road. \_\_\_\_\_ She has no - thing more to give you.

*f*

ne - ver have set out on the road. \_\_\_\_\_ She has no - thing more to give you.

*f*

She has no - thing more to give you.

*f*

She has no - thing more to give you.

148

And if you find her poor\_ I - tha - ca has not de - ceived\_ you.

Wise as you have be - come with

Wise as you have be - come with

154

you must al - rea - dy have un - der - stood what I - tha - cas

you must al - rea - dy have un - der - stood what I - tha - cas

so much ex - pe - ri - ence, you must al - rea - dy have un - der - stood what I - tha - cas

so much ex - pe - ri - ence, you must al - rea - dy have un - der - stood what I - tha - cas

159

mean, you must al - rea - dy have un - der - stood what I - tha - cas

mean, you

mean, you must al - rea - dy have un - der - stood what I - tha - cas

mean, you

163

mean.\_\_\_\_ When

*f* must al - rea - dy have un - der - stood what I - tha - cas mean.\_\_\_\_ When

mean.\_\_\_\_

*f* must al - rea - dy have un - der - stood what I - tha - cas mean.\_\_\_\_

168

you set out on your jour - ney to\_\_\_\_ I - tha - ca,\_\_\_\_ pray that the

you set out on your jour - ney to\_\_\_\_ I - tha - ca,\_\_\_\_ pray that the

172

road,\_\_\_\_ the road is long.\_\_\_\_

road,\_\_\_\_ the road is long.\_\_\_\_

*p*

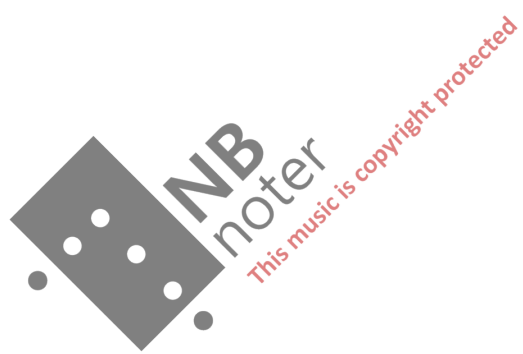
*p*

*p*

*b.c.*

*b.c.*





## 2. THE CITY

You said, "I will go to another land, I will go to another sea.  
Another city will be found, better than this.  
Every effort of mine is condemned by fate;  
and my heart is -- like a corpse -- buried.  
How long in this wasteland will my mind remain.  
Wherever I turn my eyes, wherever I may look  
I see the black ruins of my life here,  
where I spent so many years, and ruined and wasted."

New lands you will not find, you will not find other seas.  
The city will follow you. You will roam the same  
streets. And you will age in the same neighborhoods;  
in these same houses you will grow gray.  
Always you will arrive in this city. To another land -- do not hope --  
there is no ship for you, there is no road.  
As you have ruined your life here  
in this little corner, you have destroyed it in the whole world. (1910)

Konst. Kavafis

Marilena Zlatanou

*mf* *mf* *mf*

*mf* *mf*

*mf* *mf*

*mf* *mf*

You said, "I will go to a - no - ther land, I will go to a - no - ther sea.

You said, "I will go to a - no - ther land, I will go to a - no - ther sea.

no - ther ci - ty will be found, bet - ter than this. A

no - ther ci - ty will be found, bet - ter than this. A

e - ve - ry ef - fort of mine is con

e - ve - ry ef - fort of mine is con

12

*f*

and my heart is like a corpse bu - ried. bu - ried.

*f*

and my heart is like a corpse bu - ried. bu - ried.

*f*

demned by fate; and my heart is like a corpse bu - ried. bu - ried.

*f*

demned by fate; and my heart is like a corpse bu - ried. bu - ried.

20

How long in this waste - land will my mind re - main. Where - e - ver I

How long in this waste - land will my mind re - main. Where - e - ver I

How long in this waste - land will my mind re - main. Where - e - ver I

How long in this waste - land will my mind re - main. Where - e - ver I

25

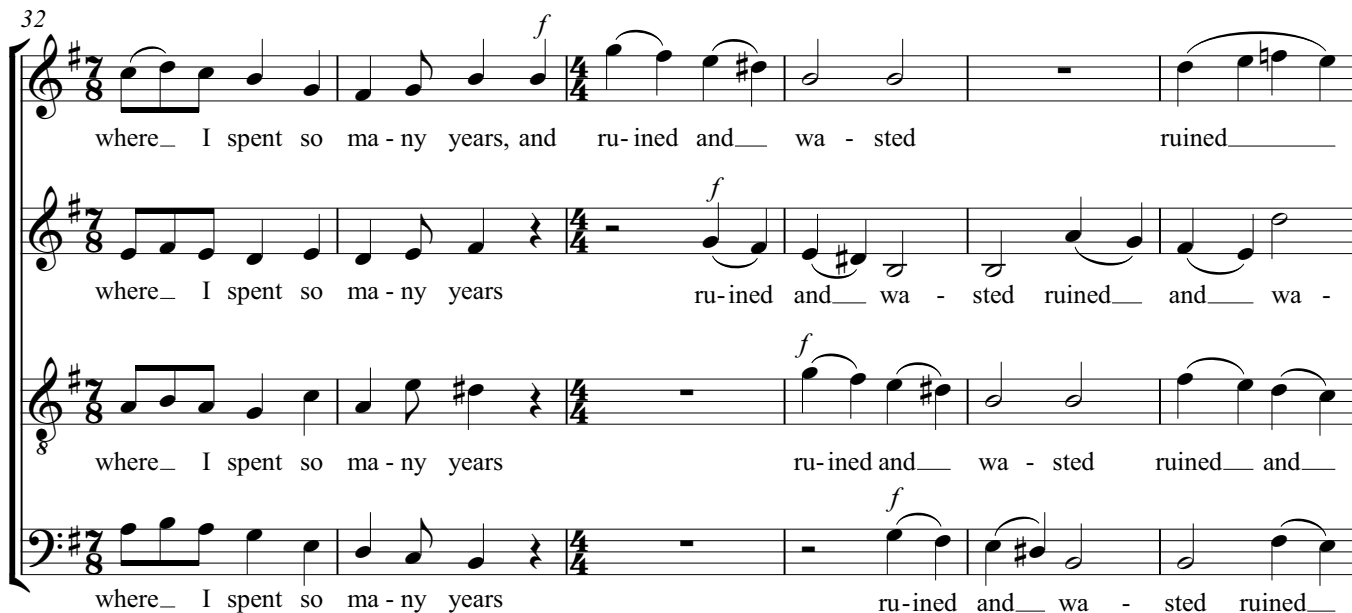
turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

turn my eyes where - e - ver I may look I see the black ru - ins of my life here,

32



where\_ I spent so ma - ny years, and ru - ined and\_ wa - sted ruined\_\_\_\_\_

where\_ I spent so ma - ny years ru - ined and\_ wa - sted ruined\_ and\_ wa -

where\_ I spent so ma - ny years ru - ined and\_ wa - sted ruined\_ and\_

where\_ I spent so ma - ny years ru - ined and\_ wa - sted ruined\_

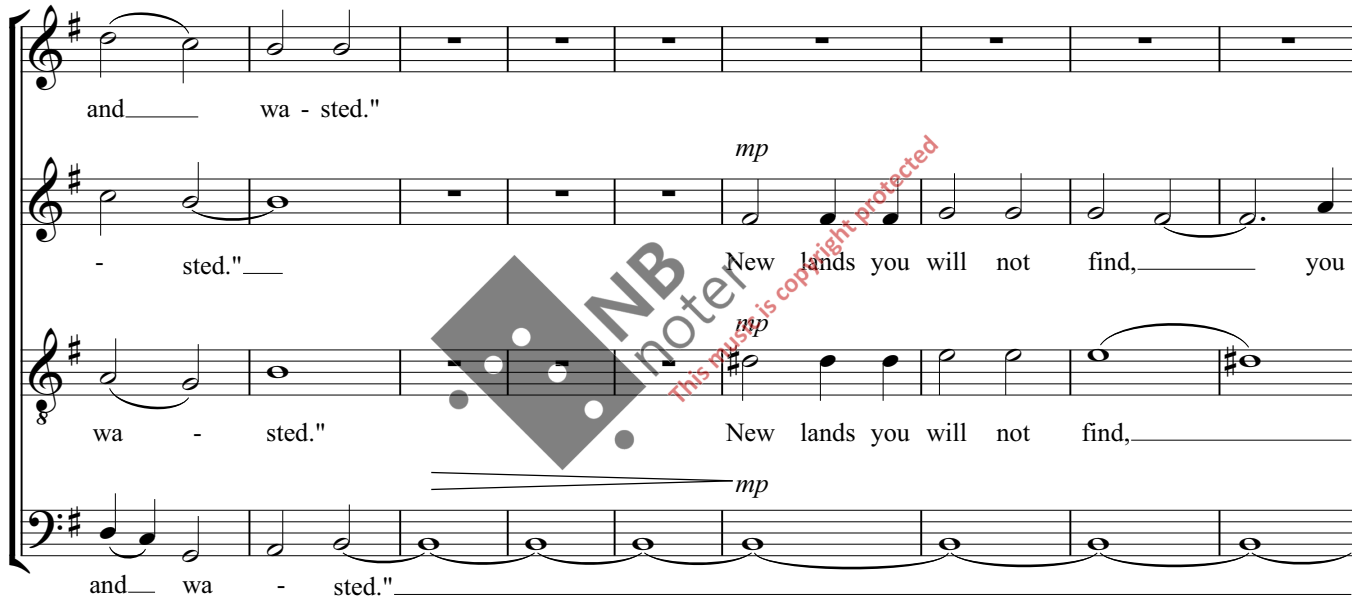
*f*

*f*

*f*

*f*

38



and\_ wa - sted."

- sted."\_\_\_\_\_

wa - sted."\_\_\_\_\_

and\_ wa - sted."

New lands you will not find,\_\_\_\_\_ you

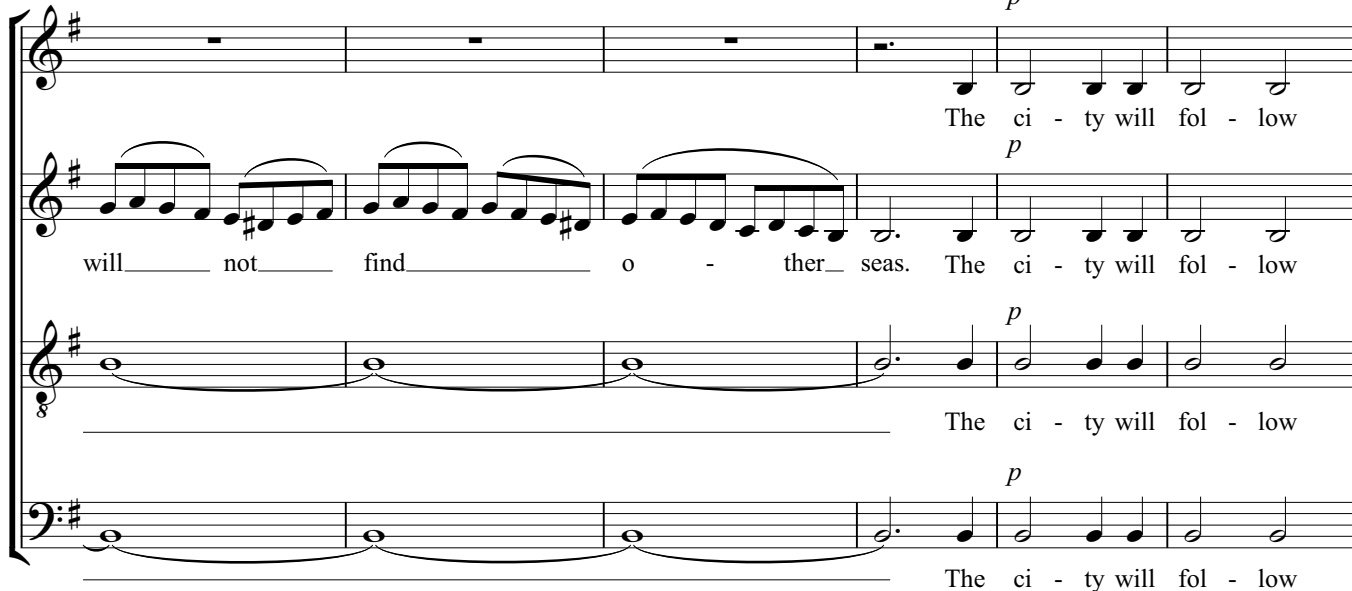
New lands you will not find,\_\_\_\_\_

*mp*

*mp*

*mp*

47



The ci - ty will fol - low

will\_ not\_ find\_ o - ther\_ seas. The ci - ty will fol - low

The ci - ty will fol - low

The ci - ty will fol - low

*p*

*p*

*p*

*p*

53

*mp*

you. You will\_\_ roam the same\_\_ streets. And you will age\_\_ in the

*mp*

you. You will\_\_ roam the same\_\_ streets. And you will age\_\_ in the

you\_\_\_\_\_ the same, the same, the same, the same, the same, the same, the

you\_\_\_\_\_ the same, the same, the same, the same, the same, the same, the

60

same neigh - bour hoods;\_\_ in these same hou - ses you will grow\_\_

same neigh - bour hoods;\_\_ in these same hou - ses you will grow\_\_

same, the same, the same, the same, the same, the same, the

same, the same, the same, the same, the same, the same, the

66

gray. Al - ways you will ar - rive\_\_ in this ci - ty.

gray. Al - ways you will ar - rive\_\_ in this ci - ty.

same, the same, al - ways, al - ways, al - ways, al - ways, al - ways,

same, the same, al - ways, al - ways, al - ways, al - ways, al - ways,

73  $\text{♩} = 86$  *f*

Toa - no - ther land do not hope\_\_\_\_\_ There is no ship for you, there is no

Toa - no - ther land do not hope\_\_\_\_\_ *f* There is no ship for you, there is no

Toa - no - ther land do not hope\_\_\_\_\_ *f* There is no ship for you, there is no

Toa - no - ther land do not hope\_\_\_\_\_ *f* There is no ship for you, there is no

81

road. As you have ruined your life\_\_\_\_\_ here in this lit - tle

road. As you have ruined your life\_\_\_\_\_ here in this lit - tle

road. As you have ruined your life\_\_\_\_\_ here in this lit - tle

road. As you have ruined your life\_\_\_\_\_ here in this lit - tle

89

cor - ner, you have des - troyed it in the whole

cor - ner, you have des - troyed it in the

cor - ner, you have des - troyed it in the whole world\_\_\_\_\_

cor - ner, you have des -

97

Musical score for measures 97-102. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp). The lyrics are: world the whole world the whole you have des - troyed troyed it in the whole world.

103

Musical score for measures 103-108. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp). The lyrics are: world. world. it in the whole world. whole world.



### 3. WALLS

Without consideration, without pity, without shame  
they have built great and high walls around me.

And now I sit here and despair.  
I think of nothing else: this fate gnaws at my mind;

for I had many things to do outside.  
Ah why did I not pay attention when they were building the walls.

Konst. Kavafis

But I never heard any noise or sound of builders.  
Imperceptibly they shut me from the outside world. (1896)

Marilena Zlatanou

$\text{♩} = 76$

SOPRANO

ALTO

TENOR

BASS

*mp*

*mp*

*mp*  
wi-thout pi - ty,

Wi-thout con - si - de - ra - tion,

*p*

built

built

high

high

walls

*p*

have

have

and

and

walls

*p*

they

they

great

great

walls

walls

15

*f*

and now I sit here and des -

*ff*

walls

walls

a -

round

me.

A

*ff*

walls

walls

a -

round

me.

A

*ff*

walls

a -

round

me.

A

22

pair. I think of no - thing else: this fate gnaws at my mind; this fate gnaws at my

*f* this fate gnaws at my

*f* this fate gnaws at my

*f* this fate gnaws at my

26

for I had ma - ny things to do out - side.

fate gnaws at my mind; for I had ma - ny things to do out - side.

mind; for I had ma - ny things to do out - side.

mind; for I had ma - ny things to do out - side.

31

But I

*p* Ah why did I not pay at - ten - tion when they were buil - ding the walls.

*p* Ah why did I not pay at - ten - tion when they were buil - ding the walls.

*p* Ah why did I not pay at - ten - tion when they were buil - ding the walls.

36

*mp*

ne - ver heard a - ny noise or sound of build - ders. Im - per -

*mp*

Im - per -

*mp*

Im - per -

*mp*

Im - per -

41

$\text{♩} = 90$

cep - tib - ly they have shut me from the out - side world, im - per -

cep - tib - ly they have shut me from the out - side world, im - per -

cep - tib - ly they have shut me from the out - side world, im - per -

cep - tib - ly they have shut me from the out - side world, im - per -

49

cep - tib - ly out - side

*mf*

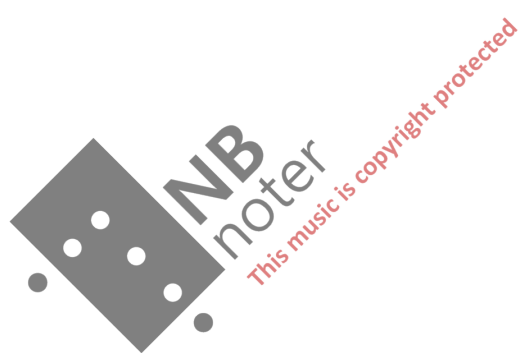
cep - tib - ly from the out - side world

*f*

cep - tib - ly out - side

*f*

cep - tib - ly out - side



## 4. THE WINDOWS

In these darkened rooms, where I spend  
oppressive days, I pace to and fro  
to find the windows. -- When a window  
opens, it will be a consolation. --  
But the windows cannot be found, or I cannot  
find them. And maybe it is best that I do not find them.  
Maybe the light will be a new tyranny.  
Who knows what new things it will reveal. (1903)

Konst. Kavafis

Marilena Zlatanou

$\text{♩} = 100$

SOPRANO *mp* In these dar - kened

ALTO *mp* In these dar - kened rooms

TENOR *b.c.*

BASS *b.c.*

7

rooms where I spend op - pre - sive days, I pace to and fro, I pace

where I spend op - pre - sive days, I pace to and

13

to and fro, I pace to and fro, to find the win - dows.

fro, I pace to and fro, I pace, to find the win - dows.

*mf* I pace to and

*mf* I pace

20

musical score for measures 20-26, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics: fro, I pace\_ to\_ and\_ fro, I pace\_ to\_ and\_ fro, to find\_ the win - dows. to\_ and\_ fro, I pace\_ to\_ and\_ fro, I pace, to find\_ the win - dows.

27

musical score for measures 27-33, featuring four staves with lyrics: When a win - dow o - pens, it will be a con-so - la - tion, when a When a win - dow o - pens, it will be a con-so - la - tion, when a When a win - dow o - pens, it will be a con-so - la - tion, when a When a win - dow o - pens, it will be a con-so - la - tion, when a. Dynamics: *mf*, *f*.

34

musical score for measures 34-40, featuring four staves with lyrics: win - dow o - pens it will be a con - so - la - tion. But the win - dow o - pens it will be a con - so - la - tion. But the win - dow o - pens it will be a con - so - la - tion. But the win - dow o - pens it will be a con - so - la - - - - - tion. Dynamics: *mp*.

40  $\text{♩} = 166$  *mf*

win - dows\_\_ can - not be found, or I can - - not find them. And

win - dows\_\_ can - not be found, or I can - - not find them. And

win - dows\_\_ can - not be found, or I can - - not find them. A\_\_\_\_\_

A\_\_\_\_\_

47

may - be it is best that I do not find them,\_\_\_\_\_

may - be it is best that I do not find them,\_\_\_\_\_

*mf* And may-be it is best that I do not

*mf* And may-be it is best that I do not

54 *mf*

and may - be it is best that I do not find them. May - be the light will

*mf* and may - be it is best that I do not find them. May - be the light will

*f* find them.\_\_\_\_\_ May - be the light will

*f* find them.\_\_\_\_\_ May - be the light will



62

be a new \_\_\_\_\_ ty - ran - ny. May - be the light will

be a new \_\_\_\_\_ ty - ran - ny. May - be the light will

be a new \_\_\_\_\_ ty - ran - ny. May - be the light will

be a new \_\_\_\_\_ ty - ran - ny.

70

$\text{♩} = 100$

*p*

be a new \_\_\_\_\_ ty - ran - ny. Who knows what

*p*

be a new \_\_\_\_\_ ty - ran - ny. Who knows what

*p*

be a new \_\_\_\_\_ ty - ran - ny. Who knows what

*p*

Who knows what

76

*molto rit*

new things it will re - veal, who knows what.

*molto rit*

new things it will re - veal, who knows what.

*molto rit*

new things it will re - veal, who knows what.

*molto rit*

new things it will re - veal, who knows what.

# 5. AS MUCH AS YOU CAN

Even if you cannot shape your life as you want it,  
at least try this  
as much as you can; do not debase it  
in excessive contact with the world,  
in the excessive movements and talk.

Do not debase it by taking it,  
dragging it often and exposing it  
to the daily folly  
of relationships and associations,  
until it becomes burdensome as an alien life. (1913)

Konst. Kavafis

Marilena Zlatanou

♩=72

SOPRANO

ALTO

TENOR

BASS

*mf* E - ven if

*mp* 3 As much as you can

*mp* 3 As much as you can

*mp* As much as you can

5

you can - not shape your life as you want it, at least

as you want it *bc*

as you want it *bc*

as you want it *bc*

9

*f* try this, as much as you can; do not de - base it, do not de -

*f* as much as you can; do not de - base it, do not de -

*f* as much as you can; do not de - base it, do not de -

*f* as much as you can; do not de - base it, do not de -

15  $\text{♩}=200$

base it in ex - ces - sive con - tact with the world, in ex - ces - sive

20

world, in the ex - ces - sive move - ments and talk. in the ex - ces - sive move - ments and talk. in the ex - ces - sive move - ments and talk. con - tact with the world, in the ex - ces - sive move - ments and talk.

25  $\text{♩}=72$

Do not de - base it, do not de - base it A Do not de - base it, do not de - base it by ta - king it, drag - ging it Do not de - base it, do not de - base it A Do not de - base it, do not de - base it, by ta - king it, drag - ging it

31

*mf*

drag - ging it of - ten and ex - po - sing it

of - ten and ex - po - sing it

*mf*

drag - ging it of - ten and ex - po - sing it

of - ten and ex - po - sing it

34

*f*

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

to re - la - tion - ships' and as - so - ci - a - tions' the dai - ly fol - ly,

38

the dai - ly fol - ly,

*mp*

the dai - ly fol - ly, un - til it be - comes bur - den - some as an a - lien

the dai - ly fol - ly,

*mp*

the dai - ly fol - ly, un - til it be - comes bur - den - some as an a - lien

42 *mp*

un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

43 *mp*

un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

44

life, un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

45

life un - til it be - comes bur - den - some as an a - lien

life, un - til it be - comes bur - den - some as an a - lien

46 *ff*

life. As much as you can, as much as you can.

life. As much as you can, as much as you can.

47 *ff*

life. As much as you can, as much as you can.

life. As much as you can, as much as you can.

