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Ithaka

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ITHAKA

for violin, clarinet, cello & piano

Ithaka

As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.
Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians and Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope the voyage is a long one.
May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,

not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.

-C. P. Cavafy translated by Edmund Keeley & Philip Sherrard

C. P. Cavafy, "The City" from C.P. Cavafy: Collected Poems. Translated by Edmund Keeley and Philip Sherrard. Translation Copyright © 1975, 1992 by Edmund Keeley and Philip Sherrard. Reproduced with permission of Princeton University Press.

Notes on the Program

According to the Poetry Foundation, “C.P. Cavafy (1863-1933) is widely considered the most distinguished Greek poet of the twentieth century,” yet for most of his life he was an obscure clerk at the Ministry of Public Works in Alexandria, Egypt, specializing in irrigation. Many of his writings reveal his love for ancient history. In an essay, E.M. Forster admired Cavafy’s renderings of ancient Greece and called the poet’s perspective “intensely subject: scenery, cities and legends all re-emerge in terms of the mind.”

Cavafy’s poem *Ithaka*, the inspiration for this music, is clearly born of his fascination with ancient cultures. The central reference for the poem is of course Homer’s *Odyssey*, which tells the story of Odysseus’ ten-year journey home to Ithaca after the battle of Troy. The poem’s narrator tells the traveler that what really matters is not the

destination, but the journey, which must be experienced and enjoyed thoroughly, with the intellect and all the senses fully engaged: this is life's true reward.

The musical work *Ithaka*, scored for a chamber ensemble, begins with a bittersweet, nostalgic introduction that gives way to the recitation of the first stanza. This stanza is about the hero's struggle and victory over creatures such as the "Laistrygonians and Cyclops, angry Poseidon" that stand between him and home. Here the violinist takes the role of hero in a wild, high-speed cadenza. Cavafy reminds us that most of life's greatest problems are self-created, and most of life's battles are internal.

The second stanza begins to unspool the central message of the poem: enjoy the journey; don't expect the destination to make you happy. Soak in every drop of pleasure, experience every exotic location as a fresh adventure, and never stop learning. I set this stanza as an ancient, Mediterranean inspired dance. From a slow and sensual beginning, it builds gradually to an ecstatic frenzy.

I set the final stanza as a song of remembrance for a life fully lived—by one who has seized every opportunity offered and met every challenge with an open heart and a courageous spirit. Recognizing the wealth of experiences life has given us, and emerging unbowed from its struggles, we will reach our final destination knowing that we have lived each moment to the utmost.

-notes by the composer

Score in C
Dur: c. 16'

commissioned by the Michael Steinberg
and Jorja Fleezanis Fund

Ithaka

for violin, clarinet, cello, piano, & narrator

Justin Merritt

The score is written for Violin, Clarinet in Bb, Violoncello, and Piano. The tempo is Lento, with a metronome marking of 52. The key signature is C major. The time signature is 4/4. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The Violin part is marked *p passionately*. The Clarinet in Bb part is marked *pp*. The Violoncello part is marked *p passionately*. The Piano part is marked *sf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

[Speaker:] As you set out for Ithaka you'll never find things like that on your way
 hope the voyage is a long one, as long as you keep your thoughts raised high,
 full of adventure, full of discovery, as long as a rare excitement
 Laistrygonians and Cyclops, stirs your spirit and your body.
 angry Poseidon—don't be afraid of them:

A Senza misura 10 11 12

A Senza misura

silently affix with Sos. *ring through while refixing Sos.*

mp l.v. sempre

Strum slowly back and forth on strings between the given range. If this cluster is blocked by a crossbar on the make of piano being used, use the same three pitches with a different voicing.

Laistrygonians and Cyclops,
 wild Poseidon—you won't encounter them
 unless you bring them along inside your soul,
 unless your soul sets them up in front of you.

13 14 15 *as fast as possible, not aligned, sul pont.*

as fast as possible, not aligned, sul tasto.

p

Red. sempre

play very fast, constantly varying patterns within and including the indicated pitches

B Molto allegro ♩ = c. 152 (at least)

16 → *sul tasto* ----- 17 → *sul pont.*

quasi-cadenza

ff marc.

slowly shift the pattern up, ad lib.

p

ffz

slowly shift the pattern down the fingerboard, ad lib.

→ *molto sul pont.*

ffz

B Molto allegro ♩ = c. 152 (at least)

slowly move the pattern up the keyboard ad lib.

ffz

19 20 21

p sub.

22 23 24

ffz **ff marc.**

f arco

f

f

25 26

p sub.

27 28 29

sffz
f *arco* *pizz.* *f*
f *pp*
8vb

30 31 32

p sub. *ff* *p*
f *arco ff*
(8)

33 34 35

ff *p* *ff* *p* *ff*

p *ff* *p* *ff*

36 37

C

f *ff*

pizz. *arco*

f *ff*

p *ff*

C

8vb

39 40 41

Musical score for measures 39-41. The score is written for four staves: Violin I, Violin II, Viola, and Piano. Measure 39 features a rapid sixteenth-note run in the Violin I part. Measure 40 shows a dynamic shift from *f* to *ff* in the Violin II part. Measure 41 includes a *pizz.* (pizzicato) instruction in the Viola part. The Piano part has a *mp* (mezzo-piano) dynamic. A rehearsal mark (8) is indicated at the bottom of the system.

42 43 44

Musical score for measures 42-44. The score is written for four staves: Violin I, Violin II, Viola, and Piano. Measure 42 features a rapid sixteenth-note run in the Violin I part. Measure 43 shows a dynamic shift to *ff* in the Violin II part. Measure 44 includes an *arco* instruction in the Viola part. The Piano part has a *ff* (fortissimo) dynamic. A rehearsal mark (8) is indicated at the bottom of the system.

45 46 47

ff

f

arco

ff

5 5 5 5

3 3 3 3

8va

f

5 5 5 5

(8).....|

D Quasi senza misura ♩ = 110

49 50 51

fff

tr

ff

fff

pp

pp

sul pont.

8va

ff

f

(muted) + + + +

molto ped.

8vb

52 53 54

pp

pp

pp

grb

55 *sul tasto* 56

pp

pp

f

pp

3

57 *sul pont.* 58 59 60 61

ppp *fff* *ppp* *fff* *ppp* *fff* *p* *fff*

E **Molto allegro** ♩ = c. 152

ord. 63 64

ff marc. *p sub.* *ffz* *pizz.* *f* *p sub.* *ffz* *f* *p sub.*

E **Molto allegro** ♩ = c. 152

p *mp* *8vb*

65 66 67

Musical score for measures 65-67. The score is in 2/4 time and features four staves. The first staff (treble clef) contains a melodic line with dynamic markings *sfz*, *ff*, and *p*. The second staff (treble clef) contains a melodic line with a dynamic marking of *f*. The third staff (bass clef) contains a melodic line with dynamic markings *f* and *ff*, and is marked *arco*. The fourth staff (bass clef) contains a melodic line with dynamic markings *f* and *p*. A dashed line with the number (8) is at the bottom.

68 69 70

Musical score for measures 68-70. The score is in 2/4 time and features four staves. The first staff (treble clef) contains a melodic line with dynamic markings *ff* and *p*. The second staff (treble clef) is empty. The third staff (bass clef) contains a melodic line with dynamic markings *p* and *ff*. The fourth staff (bass clef) contains a melodic line with a dynamic marking of *mp*. A dashed line with the number (8) is at the bottom.

71 72 73

sfz
f
f
arco
f
mp
f

(8)-----

Detailed description: This block contains the first system of a musical score, measures 71-73. It features four staves. The top staff (treble clef) has a melodic line with slurs and accents, marked *sfz*. The second staff (treble clef) has a rhythmic accompaniment of eighth notes, marked *f*. The third staff (bass clef) has a rhythmic accompaniment of eighth notes, marked *f*. The fourth staff (bass clef) has a melodic line with slurs and accents, marked *f*. The bottom two staves (grand staff) have a piano accompaniment, with the right hand marked *mp* and the left hand marked *f*. A measure rest is indicated by a dashed line and the number (8) below the first staff.

74 75 76

sfz
f
arco
f
f
8va
f
8vb

(8)....|

Detailed description: This block contains the second system of a musical score, measures 74-76. It features four staves. The top staff (treble clef) has a melodic line with slurs and accents, marked *sfz*. The second staff (treble clef) has a rhythmic accompaniment of eighth notes, marked *f*. The third staff (bass clef) has a rhythmic accompaniment of eighth notes, marked *f*. The fourth staff (bass clef) has a melodic line with slurs and accents, marked *f*. The bottom two staves (grand staff) have a piano accompaniment, with the right hand marked *f* and the left hand marked *f*. A measure rest is indicated by a dashed line and the number (8)....| below the first staff. The right hand of the grand staff is marked *8va* and the left hand is marked *8vb*.

77 78 79

Musical score for measures 77-79. The top staff features a melodic line with eighth notes and slurs. The middle and bottom staves are mostly rests with some initial notes in measure 77.

(8)-1

Musical score for measures 77-79, second system. The top staff has a melodic line with eighth notes and slurs. The middle and bottom staves are mostly rests with some initial notes in measure 77.

80 81 82

Musical score for measures 80-82. The top staff has a melodic line with eighth notes and slurs. The middle and bottom staves are mostly rests with some initial notes in measure 80.

83 84 85

sfz

f
arco

f
15^{ma}

8^{vb}

Musical score for measures 83-85. The top staff has a melodic line with eighth notes and slurs. The middle and bottom staves have complex accompaniment with slurs and dynamic markings.

86 87

Musical score for measures 86-87. The top staff has a melodic line with eighth notes and slurs. The middle and bottom staves are mostly rests with some initial notes in measure 86.

88 89 90 91

sfz *f* *arco* *f* *f* *sfz*

F Senza misura, frenzied duration of each bar ad lib.

93

fp *ff poss.* *sul pont.* *tr* *ff poss.* *sul pont.* *sfz* *ff poss.*

ord., extremely fast, not aligned, crazed

ad lib.

94

ff *marc.*

not too fast, not aligned, crazed

ff

ffp

extremely fast, not aligned, crazed

ad lib.

95

fp

sul pont.

96

ff *poss.*

ff *poss.*

ff

ffz

ff *poss.*

97 *ord., come sopra* *ad lib.*

ff marc.
come sopra
ff
ffp
come sopra
ad lib.

98 99 *sul pont.* 100 101 102

fp *ff poss.* *sffz*
tr *tr* *sffz*
ff *sffz* *ff* *sffz*
ff poss. *sffz*

Hope the voyage is a long one.
May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;

Ethereal ♩ = c. 114

103 104 105 106 107 108

ppp

tr ♯

arco, sul A

ppp

Ethereal ♩ = c. 114

gr

sf *pp*

ppp

may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—

109 110 111 112

ppp

tr ♯

ppp

ppp

(8)

as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.

113 114 115 116 117 118

G Incantation ♩ = c. 63, very free, only loosely aligned

120 121 122 123

G Incantation ♩ = c. 63, very free, only loosely aligned

124 125 126 **H**

124 125 126 **H**

f
ped.

Heterophonic, free, barely aligned, improvised feeling

128 *poco sul pont., buzzy* *lazy grace notes, singing* 129

mf *sf*

rough *slow*

poco sul pont., buzzy *mf*

Heterophonic, free, barely aligned, improvised feeling

interpolate into the L.H. ostinato

sf *sf* *sf* *sf* *sf* *sf*

p

130 *tr* 131 **I** 133 *f* *tr*

fast *(tr)*

f *f* *ff* *ff*

f *f* *f* *f*

p

134 135 *f* *tr*

f *ff* *f* *f* *f* *f* *f* *f*

arco

136 137

mf *ff* *p* *as fast as possible*

138 139 141 142 143

J ♩ = 72 *pizz.* *mp* *arco* *p*

ff *ff* *pizz. (x = slap)* *mf* *p* *8vb*

poco a poco accel...

(♩ = 84 accel...)

144 145 146 147 148 149

mf *p* *p*

poco a poco accel... (♩ = 84 accel...)

150 151 152 pizz. (x = slap) 153

mf *mp* *f*

154 155 **K** (♩ = 96 accel...) 157

mf mp

K (♩ = 96 accel...)

f 8va

158 159 160 161 *arco, poco col legno ad lib.*

f mf p 8va 8vb

162 163 164 (♩ = 108 accel...) 165

tr *f* tr

(♩ = 108 accel...)

(8)

166 167 168 169

f *f*³ 3

f 3

(8)

L

pizz. (♩ = 120 accel...) 173

Musical score for measures 170-174. The score is in 3/4 time and consists of four staves. Measure 170 is a whole rest. Measure 171 begins with a piano (*pizz.*) marking and a tempo of 120 beats per minute, with an acceleration instruction. The first staff (treble clef) has a melody starting on G4, moving to A4, B4, and C5. The second staff (treble clef) has a piano accompaniment with eighth notes. The third staff (bass clef) has a melody starting on G3, moving to A3, B3, and C4. The fourth staff (bass clef) has a piano accompaniment with eighth notes. Dynamics include *mp*, *mf*, and *f*. A box labeled 'L' is placed above measure 173.

Musical score for measures 175-179. The score is in 3/4 time and consists of four staves. Measure 175 begins with a piano (*pizz.*) marking and a tempo of 120 beats per minute, with an acceleration instruction. The first staff (treble clef) has a melody starting on G4, moving to A4, B4, and C5. The second staff (treble clef) has a piano accompaniment with eighth notes. The third staff (bass clef) has a melody starting on G3, moving to A3, B3, and C4. The fourth staff (bass clef) has a piano accompaniment with eighth notes. Dynamics include *sfz* and *mf*. A box labeled 'L' is placed above measure 177.

180 ($\text{♩} = 144$ accel...) 181 182 183 184

f *arco* *f* *f*

185 186 187 **M** ($\text{♩} = 176$ accel...) 189

f *pizz.* *mf* **M** ($\text{♩} = 176$ accel...) *mp*

190 191 192 193 194 195

Musical score for measures 190-195. The score is written for three staves: two treble clefs and one bass clef. Measure 190 starts with a treble clef staff containing eighth notes. Measure 191 continues with eighth notes in the treble and a bass line. Measure 192 features a dynamic marking of *f* and a *pizz.* instruction. Measure 193 has a dynamic marking of *mf*. Measure 194 continues with eighth notes in the treble and a bass line. Measure 195 ends with a treble clef staff containing eighth notes. The bass line in measures 192-195 consists of quarter notes and eighth notes.

196 197 198 199

(♩ = 192 accel...)

arco

f

mf

arco

mf

(♩ = 192 accel...)

Musical score for measures 196-199. The score is written for three staves: two treble clefs and one bass clef. Measure 196 starts with a treble clef staff containing eighth notes, marked with *f* and *arco*. Measure 197 continues with eighth notes in the treble and a bass line, marked with *mf*. Measure 198 features a dynamic marking of *f* and a *arco* instruction. Measure 199 ends with a treble clef staff containing eighth notes, marked with *mf*. The bass line in measures 196-199 consists of quarter notes and eighth notes. A tempo marking "(♩ = 192 accel...)" is present above measures 196 and 199.

Musical score for measures 200-203. The score is written for piano and guitar. The piano part (top two staves) features a melody with slurs and accents, marked with a forte *f* dynamic. The guitar part (bottom two staves) provides a harmonic accompaniment with chords and single notes, marked with an *8va* (octave up) and an *8vb* (octave down) indication. The key signature has one sharp (F#).

N

pizz.

$\text{♩} = 220$

205

206

207

208

209

Musical score for measures 205-209. The score is written for piano and guitar. The piano part (top two staves) features a melody with slurs and accents, marked with a forte *f* dynamic. The guitar part (bottom two staves) provides a harmonic accompaniment with chords and single notes, marked with an *f* dynamic and a *pizz.* (pizzicato) instruction. The key signature has one sharp (F#).

N

$\text{♩} = 220$

(8)

Musical score for measures 205-209. The score is written for piano and guitar. The piano part (top two staves) features a melody with slurs and accents, marked with a forte *f* dynamic. The guitar part (bottom two staves) provides a harmonic accompaniment with chords and single notes, marked with an *f* dynamic and a *pizz.* (pizzicato) instruction. The key signature has one sharp (F#).

210 211 212 *arco* 213 214 215

fp *f* *f* *arco* *f*

(8)

Detailed description: This system contains measures 210 through 215. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 6/8 time. Measure 210 shows a piano introduction with a dynamic marking of *fp*. Measure 211 continues with a dynamic of *f*. Measure 212 is marked *arco* and *f*. Measures 213, 214, and 215 continue the *f* dynamic. A circled '8' is placed above the first staff of this system. A dashed line is drawn above the first staff of the next system.

216 217 218 219 220 221

f *f* *f* *f* *f* *f*

(8)

Detailed description: This system contains measures 216 through 221. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 6/8 time. Measures 216, 217, 218, and 219 are in 6/8 time. Measure 219 has a 4/4 time signature. Measure 220 has a 4/4 time signature. Measure 221 has a 3/4 time signature. All measures in this system are marked with a dynamic of *f*. A circled '8' is placed above the first staff of this system. A dashed line is drawn above the first staff of the next system.

222 223 **O** accel. 225 226

f **O** *f* *gva* *f* *f* *accel.*

227 228 229 230 ♩ = c. 288 231

♩ = c. 288

P

$\text{♩} = \text{♩} = \text{c. } 144$

233

234

Musical score for measures 233-234. The score is in 4/4 time and consists of three systems. The first system includes a violin part (top staff), a viola part (middle staff), and a cello/bass part (bottom staff). The violin part starts with a forte (*f*) dynamic and features a melodic line with vibrato markings. The viola part also starts with a forte (*f*) dynamic and includes a triplet of eighth notes in measure 234, marked *f* *very free*. The cello/bass part provides a rhythmic accompaniment with a forte (*f*) dynamic. The second system contains measures 233 and 234, both ending with a double bar line and repeat sign. The third system contains measures 233 and 234, which are empty staves with a double bar line and repeat sign.

P

$\text{♩} = \text{♩} = \text{c. } 144$

Piano accompaniment for measures 233-234. The score is in 4/4 time and consists of two systems. The first system includes a right-hand piano part (top staff) and a left-hand piano part (bottom staff). The right-hand part starts with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes. The left-hand part is mostly empty. The second system contains measures 233 and 234, both ending with a double bar line and repeat sign. The third system contains measures 233 and 234, which are empty staves with a double bar line and repeat sign.

235

4

236 *poco a poco accel, not aligned with other instruments*

237

Musical score for measures 235-237. The score is in 4/4 time and consists of three systems. The first system includes a violin part (top staff), a viola part (middle staff), and a cello/bass part (bottom staff). The violin part starts with a piano (*p*) dynamic and features a melodic line with a *very wide vibrato* marking. The viola part starts with a piano (*p*) dynamic and features a melodic line with a *poco a poco accel, not aligned with other instruments* marking. The cello/bass part starts with a piano (*p*) dynamic and features a rhythmic accompaniment. The second system contains measures 235 and 236, both ending with a double bar line and repeat sign. The third system contains measures 235 and 237, both ending with a double bar line and repeat sign.

238

239

240 *as fast as possible (not alinged)*

Musical score for measures 238-240. The top staff is empty. The middle staff contains a melodic line starting with a forte (*f*) dynamic and a triplet of eighth notes. It includes trills and a triplet of eighth notes. The bottom staff is empty.

poco a poco accel, not aligned with other instruments

Musical score for measures 241-242. The top staff is empty. The middle staff contains a melodic line with a *poco a poco* acceleration. The bottom staff is empty.

241

242

Musical score for measures 241-242. The top staff is empty. The middle staff contains a melodic line starting with a forte (*f*) dynamic, featuring a wide interval and a trill. The bottom staff contains a bass line with a boxed-in section.

as fast as possible (not alinged)

Musical score for measures 241-242. The top staff is empty. The middle staff is empty. The bottom staff contains a bass line with a boxed-in section.

as fast as possible (not alinged)

243 *rit. moltissimo (still not aligned)* 244

tr

rit. moltissimo (still not aligned)

245 246 247 *little by little come into alignment with cello & piano*

f

rit. moltissimo (still not aligned)

248 249 250 **Q** ♩ = 120 rit. 252 253

little by little come into alignment with cello & piano

little by little come into alignment with cello & piano

254 ♩ = c. 72 rit. 255 **R** ♩ = c. 144 Rit. poco a poco 257 (♩ = c. 120) arco

free, unalign, slow ----- *fast*

pizz.

8vb

(♩ = c. 104)

(♩ = c. 90)

259 260 *pizz.* 261 262

-----> *slow* *slow* -----> *fast* -----> *slow*

mp

(♩ = c. 104) (♩ = c. 90)

(8)-----> |

Ped. sempre

(♩ = c. 60) (♩ = c. 40)

263 264 *arco* 265 266

mf *mf* *sfp* *mf*

(♩ = c. 60) (♩ = c. 40)

S ♩ = c. 63, very free, only loosely aligned, come sopra

arco 268 269 270 271 272 273

p < *f* > *p* *very wide vibrato*

arco *mf* cue piano

S ♩ = c. 63, very free, only loosely aligned, come sopra

p *mp* > *pp*

(Red. sempre) < *p* > < *p* > < *pp* > < *pp* >

Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.

Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,
not expecting Ithaka to make you rich.

Senza misura 275 276 277 278 279

con sord., extremely slow, unaligned, moans and sighs

pp > *pp* > *pp*

con sord., extremely slow, unaligned, moans and sighs

pp > *pp*

Senza misura
slow and uneven, pointalistic, unaligned

pp

(Red. sempre)

280 *senza sord.* **T** Adagio ♩ = c. 60

282 283 284 285

p rubato

T Adagio ♩ = c. 60

p rubato

And. ad lib.

286 287 288 289 290 291

rit. a tempo (♩ = c. 60)

mp *p* *mp* *p*

mp *p* *mp*

senza sord.

mp *p* *p*

rit. a tempo (♩ = c. 60)

pp *p*

292 293 294 295 296

mp *f* *mp* *f*

f

f

8vb

rit. Un poco più mosso (♩ = c. 66)

297 298 299 300

p *p* *p*

rit. Un poco più mosso (♩ = c. 66)

sub. p

poco accel.

U

Tempo primo (♩ = c. 60)

poco rit.

301

303

304

poco accel.

U

Tempo primo (♩ = c. 60)

poco rit.

a tempo (♩ = c. 60)

Meno mosso (♩ = c. 54)

305

306

307

308

309

a tempo (♩ = c. 60)

Meno mosso (♩ = c. 54)

V Light ♩ = c. 72

311

312

313

314

315

316

317

Musical score for measures 311-317. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features three staves: a vocal line, a piano line, and a bass line. The vocal line begins at measure 314 with a dynamic marking of *p*. The piano line has a dynamic marking of *mp solo*. The bass line is mostly silent, with some notes in measures 315 and 317.

V Light ♩ = c. 72

Piano accompaniment for measures 311-317. The score is in 3/4 time with a key signature of two sharps. It features two staves (treble and bass clef) with a dynamic marking of *pp*. The accompaniment consists of chords and arpeggiated figures.

Musical score for measures 318-324. The score is in 3/4 time with a key signature of two sharps. It features three staves: a vocal line, a piano line, and a bass line. The vocal line has a dynamic marking of *p* and includes the instruction *quasi-cadenza*. The piano line has a dynamic marking of *p*. The bass line has a dynamic marking of *p*. The score ends at measure 324 with the instruction *accel. . . rit. . .*.

Piano accompaniment for measures 318-324. The score is in 3/4 time with a key signature of two sharps. It features two staves (treble and bass clef) with a dynamic marking of *p*. The accompaniment consists of chords and arpeggiated figures. The score ends at measure 324 with the instruction *accel. . . rit. . .*.

Tempo primo (♩ = c. 60)

325 **W** 327 328 329 330

Tempo primo (♩ = c. 60)

W

molto rit.

meno mosso (♩ = c. 54)

331 332 333 334 335

molto rit.

meno mosso (♩ = c. 54)

mp **p**

336 337 338 339 340 341 342 343

molto rit.

Ithaka gave you the marvelous journey.
 Without her you would not have set out.
 She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
 Wise as you will have become, so full of experience,
 you will have understood by then what these Ithakas mean.

X ♩ = c. 96

345 346 347 348 349 350 351 352 353 354

X ♩ = c. 96

ped. sempre

una corda

355 356 357 358 359 360 361

tre corda

362 363 364

*northfield, mn
january 15, 2016*