

luca belcastro

Dramatic Idyl

for vocal ensemble, percussions and piano

♩ = 60

The score is for a vocal ensemble of four sopranos (I-IV), a contralto/contralto, and basses. It includes a vibraphone and piano accompaniment. The tempo is marked as ♩ = 60. The music is in 4/4 time. The vocal parts feature various dynamics (mp, pp) and articulations (trills, slurs). The bass part includes a section with the text: "Inde ad Atticam accesserunt ac suas copias in campum Marathona deduxerunt. Is est ab oppido circiter milia passuum decem. Then they kept on to Attica and led their forces into the plain of Marathona, which is distant about ten miles from Athens." The vibraphone and piano parts have dynamic markings (p, mp) and articulations (trills, slurs). The score includes performance instructions for the vocalists, such as "(prosegue fino ad esaurimento testo he continues till the text finishes)" and "(echi sussurrati - attacchi liberi e non simultanei whispered echoes - attacks freely and not simultaneously)".

I
II
III
IV
SOPRANI

CONTROTENORE
o CONTRALTO

BASSO I

ALTRI

vibrafono

piano

mp

[A] [A] [O]

pp

[A]

pp

[A]

pp

[A]

(5" ca.)

(prosegue fino ad esaurimento testo
he continues till the text finishes)

Inde ad Atticam accesserunt ac suas copias in campum Marathona deduxerunt. Is est ab oppido circiter milia passuum decem.
Then they kept on to Attica and led their forces into the plain of Marathona, which is distant about ten miles from Athens.

⊗ (echi sussurrati - attacchi liberi e non simultanei
whispered echoes - attacks freely and not simultaneously)

f

in campum Marathona
in campum Marathona
in campum Marathona
into the plain of Marathona

(segue)

mp

p *mp*

- ⊗ Successivi ed irregolari attacchi degli esecutori, in modo da ottenere una sovrapposizione delle frasi sussurrate. Ogni esecutore ripete la frase a velocità diverse, alternando liberamente i tre registri (grave, medio e acuto) e lasciando una breve pausa (di lunghezza variabile) prima di ogni ripetizione.

Subsequent and irregular attacks of the performers create a superimposition of the whispered sentences. Every time the performer repeats the sentence at different velocities, alternating, freely, the three registers (low, medium and high) and with a short pause (with variable duration) before every repetition.

- il testo cantato non è suddiviso secondo una sillabazione grammaticale: deve essere mantenuta l'ultima lettera (vocale o consonante) prima della linea continua
- the text is not divided using a grammatical syllabication: the last letter (vowel or consonant), before the continuous line, has to be kept

4

SOPRANI

I [A] [E] [E]

II

III [E]

IV *pp* [O]

CONTR. *pp* [E]

TEN. I

(attacca poco dopo Basso I
he attacks not long after Bass I)

(prosegue fino ad esaurimento testo
he continues till the text finishes)

kai prōta men eontes eti en tōi astei hoi
stratēgoi apompousi es Spartēn kēruka Pheidippidēn Athēnaion men andra, allōs de hēmerodromēn te kai touto meletōnta:
*While still in the city,
the generals first sent to Sparta the herald Philipides, an Athenian and long-distance runner who made that his calling.*

BASSO I

(8^a ca.)

(prosegue fino ad esaurimento testo
he continues till the text finishes)

Hoc tumultu Athenienses tam propinquo
tamque magno permoti auxilium
nusquam nisi a Lacedaemoniis petiverunt Phidippumque, cursorem eius generis, qui hemerodromoe vocantur, Lacedaemonem miserunt, ...
*The Athenians, though greatly alarmed by this
hostile demonstration, so near and so threatening,
asked help only from the Lacedaemonians, sending Phidippus, a courier of the class known as "all-day runners", to report how pressing was ...*

ALTRI

(echi sussurrati - attacchi liberi e non simultanei
whispered echoes - attacks freely and not simultaneously)

f

Pheidippides
Pheidippides
Pheidippides (segue)

vibr. *mp* *sc*

pf. *p* *sc* *mp*

8

SOPRANI

I

II

III

IV

CONTR.

TENORI

BAR.

Ru [u]n, Phe i - di ppi - de s, ru n_an d_ra

BASSI

I

II

III

vibr.

pf.

pp [E]

pp [E]

pp [E]

pp [E]

pp [E]

mf gliss.

mf gliss.

mf gliss.

mf gliss.

mf gliss.

p *mf*

... ut nuntiaret quam celeri opus esset auxilio.
... their need of aid.

12

SOPRANI

CONTR. *mp*
Phe i - di ppi - de s

TENORI

BAR. ce, - rea [e]a ch Spa r - ta for a i [i]d!

BASSI

pf. *p* *mf* *p* *mp*



16

SOPRANI

CONTR. *mp*
Spa r - ta Pe r - sia

TENORI

BAR. Pe r - sia ha [a]s co [o]me, we are he re, whe

BASSI

pf. *mp* *mf*

20

SOPRANI

CONTR.

tôi dê, hós autos te elege Pheidippidês kai Athênaióisi apêngelle,
 peri to Parthenion oros to huper Tegeês ho Pan peripiptei:
*As Philippides himself said when he brought the message to the Athenians,
 when he was in the Parthenian mountain above Tegea he encountered Pan.*

BAR.

re is She?

gliss.

ALTRI

(echi sussurrati - attacchi liberi e non simultanei
 whispered echoes - attacks freely and not simultaneously)

f

Pan Pan (segue)

G.C.

vibr.

mp

pf.

p mp

24

SOPRANI
I
II
III
IV

CONTR.
(prosegue fino ad esaurimento testo
he continues till the text finishes)

bôsanta de to ounoma tou Pheidippideô ton Pana Athênaiôisi keleusai apangeilai, di' ho ti heôtoutou oudemian epimeleiên poieuntai ...
Pan called out Philipides name and bade him ask the Athenians why they paid him no attention, though he was of goodwill to the ...

TENORI
I
II

BAR.

BASSI
I
II
III

timp.

G.C.

mar.

vibr.

pf.

f *mf* *p* *sf* *gliss.* *mp* *p* *mf* *f* *mp* *p* *mf* *mp* *f* *mp*

Ha — l t, Phe-i-di — ppi — de — s!
Hi — ther to me!
Why pa — le_in my
Ha — l — t, Phe — i — di — ppi — de — s!
pa — le_in
Ha — l — t Hi — ther to me!

Why
Hi — ther Why

CONTR. ... contos enoouo Ath naioisi kai pollach i genomenou sphi  d  chr simou, ta d' eti kai esomenou.
 ... Athenians, had often been of service to them, and would be in the future.

TENORI I He... lla... s,
 II A... the... n_s, hold me a... loo...

BASSI I pre... se... n... ce? How is i... t, A... the... ns_only i- n... He... lla... s, hold me a... loo... f?
 II my pre... se... n... ce? How is i... t;
 III How is i... t;

ALTRI (echi sussurrati - attacchi liberi e non simultanei
 whispered echoes - attacks freely and not simultaneously)
 f Athens
 Athens (segue)
 Athens

timp.
 G.C.
 mar.
 pf. mp mf

32

TENORI
I A the n_s.
II A the n_s.

BASSI
I A the n_s, she o n. ly rears me no fa ne makes me no fea s t! Whe re
II Whe
III Whe re

ALTRI
f Athens
Athens (segue)
Athens

timp. *p* *mf* *p*

G.C. *mf* *p*

mar. *p*

pf. *mf* *f* *p*

36

SOPRANI

I
II
III
IV

CONTR.

(prosegue fino ad esaurimento testo
 he continues till the text finishes)

TENORI

I () () () ()

kai tauta men Athēnaioi, katastantōn sphi eu êdê tōn prēgmatōn, pisteusantes einai alēthea hidrusanto hupo tēi akropoli Panos hiron, kai auton apo tautēs tēs angeliēs thusiēisi epeteioisi ...
 The Athenians believed that these things were true, and when they became prosperous, they established a sacred precinct of Pan beneath the Acropolis. Ever since that message they propitiate ...

II

re fo

BAR.

BASSI

I fo re?

II re

III fo

timp.

mar.

vibr.

mp

pf.

mp p mp

40

SOPRANI
I
II
III
IV

CONTR.

TENORI
I
II

BAR.

BASSI

vibr.

pf.

... kai lampadi hilaskontai.
him with annual sacrificies and a torch-race.

mp [E] *mp* [E] *pp* [E] *pp* [E]

mf *gliss.* Ru [u]n, Phe i - di

mp *scd.* *mp* *scd.*

p *mf* *scd.*

Detailed description: This page of a musical score, numbered 40, features seven staves. The top four staves are for Soprano (SOPRANI I-IV), the fifth for Contralto (CONTR.), the sixth for Tenor (TENORI I-II), the seventh for Baritone (BAR.), and the eighth for Bass (BASSI). Below these are staves for Vibraphone (vibr.) and Piano (pf.). The Soprano parts include melodic lines with triplets and dynamics like *mp* and *pp*. The Tenor part has lyrics in Italian and English. The Baritone part has lyrics 'Ru [u]n, Phe i - di' with a glissando. The Vibraphone and Piano parts provide accompaniment with various dynamics and articulations like *scd.* and *mf*.

44

SOPRANI

I

II

III

IV

CONTR.

TENORI

BAR.

BASSI

vibr.

pf.

mp

pp

mp

p *mf*

[E]

[E]

Phe i - di ppi - de s

ppi - de s, ru n an d ra ce, rea [ea]ch

48

CONTR. *mp*
Spa r - ta

TEN. I
tote de pemphtheis hupo tōn stratēgōn ho Pheidippidēs houtos, hote per hoi ephē kai ton Pana phānēnai, deuteraios ek tou Athēnaiōn asteos ēn en Spartēi, apikomenos de epi tous archontas elege "ō Lakedaimonioi, Athēnaioi humeōn deontai ...
This Philippides was in Sparta on the day after leaving the city of Athens, that time when he was sent by the generals and said that Pan had appeared to him. He came to the magistrates and said: "Lacedaemonians, the Athenians ask you to come ...

BAR. *mp*
Spa r - ta for a i [i]d! Ha

ALTRI
TUTTI *f*
"ō Lakedaimonioi, Athēnaioi ... (etc.)
"ō Lakedaimonioi, Athēnaioi ... (etc.)
"ō Lakedaimonioi, Athēnaioi humeōn deontai ...
"Lacedaemonians, the Athenians ask you to come ...

pf. *p mp*
mp

(8^a ca.) (prosegue fino ad esaurimento testo he continues till the text finishes)

(echi mormorati - una sola entrata per esecutore murmured echoes - only one attack for performer)



52

CONTR. *mp*
Pe r - sia co - [o]me

TEN. I
... sphisi boēthēsai kai mē periidein polin archaiotatēn en toisi Hellēsi doulounēi peripesousan pros andrōn barbarōn: kai gar nun Eretria te êndrapodistai kai poli logimōi hē Hellas ...
... to their aid and not allow the most ancient city among the Hellenes to fall into slavery at the hands of the foreigners. Even now Eretria has been enslaved, and Hellas has become ...

BAR. *mp*
s_Pe r - sia co - [o]me, does A then s_ask a.id, ma y Spa r - ta

ALTRI
... sphisi boēthēsai kai mē periidein polin archaiotatēn en toisi Hellēsi doulounēi peripesousan pros andrōn barbarōn: kai gar nun Eretria te êndrapodistai kai poli logimōi hē Hellas ...
... to their aid and not allow the most ancient city among the Hellenes to fall into slavery at the hands of the foreigners. Even now Eretria has been enslaved, and Hellas has become ...

pf. *p mf mp*

(segue testo in eco)

56

SOPRANI I - III

SOPRANO IV
CONTR.

TENORI
I
II

BAR.

BASSI

ALTRI

mar.

pf.

mf No - wi - se No - wise - pre - ci - pi - tate judgment too

mf No - wi - se No - wise - pre - ci - pi - tate judgment too

(proseguire fino ad esaurimento testo
he continues till the text finishes)

... gegone asthenesterê."
... weaker by an important city".

ho men dê sphi ta entetalmena apêngelle, toisi de heade men boêthein Athênaiouisi, adunata de sphi ên to parautika ...
He told them what he had been ordered to say, and they resolved to send help to the Athenians, but they could not do this ...

mf No - wi - se No - wise - pre - ci - pi - tate judgment too

mf No - wi - se No - wise - pre - ci - pi - tate judgment too

be _____ frie _____ n. d? No - wi - se No - wise - pre - ci - pi - tate judgment too

mf No - wi - se No - wise - pre - ci - pi - tate judgment too

(attendere che siano terminati tutti gli echi
wait the end of every echo)

... gegone asthenesterê."
... weaker by an important city".

p

mp

60

SOPRANI I - III
weighty the issue at sta - ke! Count we no - ti - me lost time which lags through respect to the

SOPRANO IV
CONTR.
weighty the issue at sta - ke! Count we no - ti - me lost time which lags through respect to the

TENORI
I
... poieein tauta, ou boulomenoisi luein ton nomon: ên gar histamenou tou mênos einatê, einatêi de ouk exeleusesthai ephasan mê ou plêreos eontos tou kuklou.
... immediately, for they were unwilling to break the law. It was the ninth day of the rising month, and they said that on the ninth they could not go out to war until the moon's circle was full.

II
weighty the issue at sta - ke! Count we no - ti - me lost time which lags through respect to the

BAR.
weighty the issue at sta - ke! Count we no - ti - me lost time which lags through respect to the

BASSI
weighty the issue at sta - ke! Count we no - ti - me lost time which lags through respect to the

mar.
p

pf.
mp

64

SOPRANI I - III
go [o]ds! Pon - der ... Ponder that pre - cept of old,

SOPRANO IV
CONTR.
go [o]ds! Pon - der ... Ponder that pre - cept of old,

TENORI
BAR.
go [o]ds! Pon - der ... Ponder that pre - cept of old,

BASSI
go [o]ds! Pon - der ... Ponder that pre - cept of old,

ALTRI
(sussurrando - attacchi liberi e non simultanei
whispering - attacks freely and not simultaneously)

mar.
p

pf.
mp

* - No warfare,
- whatever the odds in your favor,
- so long as the moon, half-orbed,
- is unable to take full-circle her state in the sky!

* Distribuire uniformemente le quattro frasi agli esecutori. Evitare che una stessa frase sia ripetuta da esecutori vicini tra loro. Ogni esecutore ripete la frase a velocità diverse, alternando liberamente i tre registri (grave, medio e acuto) e lasciando una breve pausa (di lunghezza variabile) prima di ogni ripetizione.

Assign uniformly the four sentences to the performers. Avoid that the same sentence is repeated from performers near each other.

Every time the performer repeats the sentence at different velocities, alternating, freely, the three registers (low, medium and high) and with a short pause (with variable duration) before every repeat.

68

SOPRANO I

CONTR.

TENORE I

BASSI I

BASSI II

ALTRI

pf.

p

'No war - fare ...

'No war - fare ...

'No war - fare ...

'No war - fare ...

(segue)

(passare gradualmente a ...
change gradually in ...)

mp

p



71

BASSI I

BASSI II

ALTRI

pf.

mf

'No war-fare, the odds in your fa - vor, moo - n_half - orbed,

mf

'No war-fare, what - ever the odds in your fa - vor, so long as the moon,

(... mormorando / murmuring)

(passare gradualmente a ...
change gradually in ...)

mf

mp

74

BASSI

I
II

mf
in the sky!

is un - able to take full - circle in the sky!

ALTRI

(... parlando / speaking)

pf.

mp *f*

77

TUTTI

ALTRI

(passare gradualmente a ...
change gradually in ...)

(... urlando / shouting)

pf.

p *ff* *p* *f mp*

80

CONTR.

BAR.

f *mf* *mf*

Ha s_Pe r-sia co-[o]me, ma y Spa r-ta

ALTRI

(interruzione improvvisa
sudden interruption)

pf.

ff *mp* *p* *mp*

84

SOPRANI

I [A] [A] [A]

II *pp* [A]

III *pp* [A]

IV *pp* [A] *pp* [A]

CONTR. *pp* [A]

TENORI *mf* Al-ready

BAR. be — frie — n. d? *mf* Al-ready

BASSI

I *mf* Al-ready

II *mf* Al-ready

III *mf* Al-ready

vibr. *mp* ⁵Sec.

pf.

88

SOPRANI

I
II
III
IV

CONTR.

TENORI

BAR.

BASSI

I
II
III

vibr.

p *mf*

pp *p* *mf*

mf *mf*

[A] _____

A _____ the _____ ns

A _____ the _____ ns

A-thens must wait, pa-tient as we

A-thens must wait, pa-tient as we

... hōs pemphtheiē Philippidēs es Lakedaimona angelos apobebēkōtōn Mēdōn es tēn gēn, epanēkōn ...
... when the Persian had landed in Attica Philippides was sent to carry the tidings to Lacedaemon. ...

mf

Al - ready she rounds to it fa [a]st: A-thens must wait, pa-tient as we

mf

Al - ready she rounds to it fa [a]st: A-thens must wait, pa-tient as we

mf

Al - ready she rounds to it fa [a]st: A-thens must wait, pa-tient as we

mf

Al - ready she rounds to it fa [a]st: A-thens must wait, pa-tient as we

92

SOPRANI I - II
 SOPRANI III - IV
 CONTR.
 TENORI
 BAR.
 BASSI I
 BASSI II
 BASSI III
 ALTRI
 timp.
 G.C.
 mar.
 pf.

who judgment su - spend.

... de Lakedaimonious hyperbalesthai phaiê tèn exodon, einai gar dê nomon autois mê proteron machoumenous exienai prin ê plêrê ton kuklon tês selênês genesthai: ton de Pana ho Philippidês elege peri to oros entuchonta hoi to Parthenion phanai te hôs eunous ...

... On his return he said that the Lacedaemonians had postponed their departure, because it was their custom not to go out to fight before the moon was full. Philipides went on to say that near Mount Parthenius he had been met by Pan, who told him that he was friendly to the Athenians and would come to Marathon to ...

(prosegue fino ad esaurimento testo
 he continues till the text finishes)

mp Whe re

p Whe

p Whe

(echi sussurrati - attacchi liberi e non simultanei
 whispered echoes - attacks freely and not simultaneously)

f

Pan Pan Pan (segue)

p

mf

p

mf

f

96

SOPRANI

CONTR.

... Athēnaïois eiê kai hoti es Marathôna hēxei summachēsôn. houtos men oun ho theos epi tautêi têi angeliai tetimētai:
 ...fight for them. This deity, then, has been honored for this announcement.

TENORI

I
 II

BAR.

BASSI

I
 II
 III

timp.

G.C.

mar.

pf.

Than_____ re?

fo_____ re?

fo_____ re? Than_____ I what go_____ dship to A_____ the_n_s more hel_____ pful_____ of ol_____

re_____ I what go_____ dship to A_____ the_n_s

re_____ fo_____ re? more hel_____ pful_____

p *mf* *p* *f* *p* *mp* *mp* *mp*

100

TENORI

I
Go, bid Athens the ns

II
laugh Persia to scorn,

BASSI

I
d? Go, bid Athens take heart, laugh Persia to scorn, have faith in the temples and tombs!

II
have faith in the temples

III
of old? and to

ALTRI

f
Athens
Athens (segue)
Athens

timp.
p

G.C.
p

mar.
p

pf.
mp
mf
p

Detailed description of the musical score: The score is for page 100 and includes vocal parts for Tenors (I and II), Basses (I, II, and III), and a Chorus (ALTRI). The vocal parts have lyrics in Italian. The instrumental parts include Timpani (timp.), Gong/Cymbal (G.C.), Maracas (mar.), and Piano/Forte (pf.). The Chorus part features a series of notes marked with a forte (f) dynamic and the word 'Athens' written below. The instrumental parts contain various musical notations such as triplets, slurs, and dynamic markings (p, mp, mf).

104

TENORI

I
Go, sa y to A the

II
sa y to A the ns,

BASSI

I
Go, sa y to A the n_s, The Go at - God sa ith: "When Pe

II
and to mb_s

III
mb_s

ALTRI

f
Athens Athens
Athens (segue)

timp.
p

G.C.
p

mar.
p

pf.
mp *p* *mp* *p* *mf* *p*

(echi sussurrati - attacchi liberi e non simultanei
whispered echoes - attacks freely and not simultaneously)

SOPRANI

CONTR.

TENORI

I
ns, _____

II

BAR.

BASSI

I
rsia so much as strews not the soil is cast in the sea, Then praise Pa [a]n who fought in the ranks with your most and least,

II
is cast in

III
so much as strew not the

timp.

G.C.

mar.

vibr.

mf

mf

mf

112

SOPRANI

CONTR.

TENORI

BAR.

BASSI I
Goat - thigh to greaved thigh, made one cause whit the free and the bo... Id!"

BASSI II
While,

BASSI III
While,

timp.

G.C.

mar.

vibr.

pf.

p

mf

p

mp

mf

p

116

SOPRANI

CONTR.

TEN. I

Cucurrisse MCXL (mille centum quadraginta) stadia ab Athenis Lacedaemonen biduo Philippidem magnum erat, donec Anystis cursor Lacedaemon ius et Philon ides Alexandri Magni a Sicyone Elim uno die MCCCXV (mille trecenta quinque) cucurrerunt. Nunc quidem in circo quosdam CLX (centum sexaginta) milia passuum tolerare non ignoramus nuperque Fonteio et Vipstano consulibus annos VIII (octo) genitum a meridie ad vesperam LXXV (septuaginta quinque) milia passuum cucurrisse.

The exploit of Philippides, who ran 1140 stadia from Athens to Sparta in two days, remained unsurpassed till the Lacedaemonian runner Anystis and Alexander the Great's messenger Philon ran 1305 stadia from Sycione to Elis in only one day. Now it is known that some runners, in the circus, can run a distance of 160 miles, and, few time ago, during the consulate of Fonteio and Vipstano, an eight-year-old child ran 75 miles from midday to evening.

BAR.

BASSI

I

II

III

timp.

G.C.

mar.

pf.