

Giedrius Kuprevičius

# Three Tibullus Elegies

Trys Tibulo Elegijos

for baritone and piano



2014

Baritone Solo **Trys Tibulo Elegijos / Three Tibullus Elegies**  
Piano

1. Praeities Elegija / 1. Elegy of the Past

Albius Tibullus  
Translated A.S.Kline

Giedrius Kuprevičius  
2014, gk 321/1

$\text{♩} = 70$  *mp*

*How well, how well they lived*

4

*in the reign of Sa - turn, be fore the world was o - pened up to fo -*

8  $\text{♩} = 72$  **Meno mosso** *p*

*-reign tra - vel!* *The pine had not yet,*

$\text{♩} = 72$  **Meno mosso** *pp*

12

*not yet scor - ned the blue waves, or offered sprea - ding sails,*

15

sprea ding sails to the wind, — nor had the wan -de ring wan -de ring ma - ri ner see king

The musical score for measures 15-17 features a baritone solo line and a piano accompaniment. The baritone line starts with a half note 's' in measure 15, followed by quarter notes 'p', 'r', 'e', 'a', 'd', 'i', 'n', 'g', 's', 'a', 'i', 'l', 's', 't', 'o', 't', 'h', 'e', 'w', 'i', 'n', 'd', a comma, a quarter rest, and then 'n', 'o', 'r', 'h', 'a', 'd', 't', 'h', 'e', 'w', 'a', 'n', '-d', 'e', 'r', 'i', 'n', 'g', 'w', 'a', 'n', '-d', 'e', 'r', 'i', 'n', 'g', 'm', 'a', '-r', 'i', 'n', 'e', 'r', 's', 'e', 'e', 'k', 'i', 'n', 'g'. The piano accompaniment consists of block chords in the right hand and a steady eighth-note bass line in the left hand. The key signature has one sharp (F#) and the time signature changes from 4/4 to 6/4 to 2/4.

18

pro - fit in un known lands loaded his boat with a - lien wares. —

The musical score for measures 18-20 continues the baritone solo and piano accompaniment. The baritone line begins with a half note 'p', followed by quarter notes 'r', 'o', 'f', 'i', 't', a comma, and then 'i', 'n', 'u', 'n', 'k', 'n', 'o', 'w', 'n', 'l', 'a', 'n', 'd', 's', 'l', 'o', 'a', 'd', 'e', 'd', 'h', 'i', 's', 'b', 'o', 'a', 't', 'w', 'i', 't', 'h', 'a', '-l', 'i', 'e', 'n', 'w', 'a', 'r', 'e', 's', a comma. The piano accompaniment maintains the same texture as the previous system. The time signature changes from 2/4 to 6/4 to 2/4.

21

In those days the strong ox had not sub mitt ed to the yoke, —

The musical score for measures 21-22 shows the baritone solo and piano accompaniment. The baritone line starts with a quarter rest, followed by quarter notes 'i', 'n', 't', 'h', 'o', 's', 'e', 'd', 'a', 'y', 's', 't', 'h', 'e', 's', 't', 'r', 'o', 'n', 'g', 'o', 'x', 'h', 'a', 'd', 'n', 'o', 't', 's', 'u', 'b', 'm', 'i', 't', 't', 'e', 'd', 't', 'o', 't', 'h', 'e', 'y', 'o', 'k', 'e', a comma. The piano accompaniment continues with block chords and a bass line. The time signature changes from 2/4 to 6/4 to 2/4.

23

the horse did not champ the bit — with tame, with tame mouth, —

The musical score for measures 23-24 concludes the baritone solo and piano accompaniment. The baritone line begins with a quarter rest, followed by quarter notes 't', 'h', 'e', 'h', 'o', 'r', 's', 'e', 'd', 'i', 'd', 'n', 'o', 't', 'c', 'h', 'a', 'm', 'p', 't', 'h', 'e', 'b', 'i', 't', a comma, 'w', 'i', 't', 'h', 't', 'a', 'm', 'e', 'w', 'i', 't', 'h', 't', 'a', 'm', 'e', 'm', 'o', 'u', 't', 'h', a comma. The piano accompaniment features a more active bass line with eighth-note patterns. The time signature changes from 2/4 to 6/4 to 2/4.

Giedrius Kuprevičius / *Trys Tibulo Elegijos / 1. Praeities Elegija / 1. Elegy of the Past*  
Baritone Solo, Piano

4

25

no house had doors, no stone was fixed in the earth, in the earth\_\_\_\_\_

Musical score for measures 25-26. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of block chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

27

to de - ter mine a fixed, a fixed bounda ry to field. The oaks them - selves dripped

Musical score for measures 27-29. The key signature changes to one sharp (F#) and the time signature changes to 6/4. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

30

ho - ney, and, un called, ewes with full ud ders come to

*mf*

Musical score for measures 30-31. The key signature changes to one flat (Bb) and the time signature changes to 6/4. A dynamic marking of *mf* is present. The piano accompaniment continues with a steady bass line and block chords.

32

their, to their care free ow - ner. There was no ar - my, an - ger,

Musical score for measures 32-34. The key signature changes to two flats (Bb and Eb) and the time signature changes to 5/4. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

35

war, the cru el ma ker had not for - get the sword, sword with his harsh craft!

38

*f.*  
Fa - ther! Don't make my fear oaths in

41

*rit.*  
*ff*  
my ti - mi - di - ty, don't make!

8va

*rit.*  
*ff*

Giedrius Kuprevičius / Trys Tibulo Elegijos / 1. Praeities Elegija / 1. Elegy of the Past

Baritone Solo, Piano

6

44 *f* Tempo primo

Or — im - pi - ous words spo ken a - gainst the sac red gods.

Tempo primo

50 *mp*

...in scribed with these words be set up a bove my bones: Here — lies Ti -

54

bu - llus wasted by in - ex - o rable death, while — fo - llo wing

57

Me ssa - la by land and sea —

# Trys Tibulo Elegijos / Three Tibullus Elegies

Baritone Solo

Piano

Albius Tibullus

Translated A.S.Kline

## 2. Dabarties Elegija / 2. Elegy of the Present

Giedrius Kuprevičius

2014, gk 321/2

♩ = 122 *quasi militare*

*mf*  
Who

*quasi militare*  
destra *belsti pirštų galais / knocking with the fingertips*  
sinistra

5

was he, who was he, who first for - ged the\_ fear - ful, fear - ful\_ sword? How

10

i - ron - willed and tru - ly\_ made, tru-ly made of\_ i-ron he\_ was! Then

15

slaugh - ter, then slaugh - ter\_ was cre - a - ted, war was born, was\_

Giedrius Kuprevičius / *Trys Tibulo Elegijos* / 2. *Dabarties Elegija* / 2. *Elegy of the Present*  
Baritone Solo, Piano

8

born to men. — Then a qui - cker — road, then a qui - cker road was —

This system contains measures 1 through 19. The vocal line is in the bass clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes with 'x' marks above the treble staff, indicating muffled strings. The lyrics are: "born to men. — Then a qui - cker — road, then a qui - cker road was —".

o - pened, was o - pened to dread — death.

20

This system contains measures 20 through 24. The vocal line continues in the bass clef. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "o - pened, was o - pened to dread — death.". A measure rest is shown for measures 22 and 23. A dynamic marking of *mp* (mezzo-piano) is present in measure 24.

25

This system contains measures 25 through 29. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the same rhythmic pattern. A measure rest is shown for measures 27 and 28.

But per - haps it's — not the fault we turn to — evil what he

30

This system contains measures 30 through 34. The vocal line begins in measure 30. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "But per - haps it's — not the fault we turn to — evil what he". A dynamic marking of *mp* is present in measure 31.



gave us to use on sa - vage\_ beasts? But per - haps it's\_ not the fault we turn to\_ evil what he

35

gave us to use on sa - vage\_ beasts? Now I'm, now\_ I'm dragged to

40

war\_ dragged to war and\_ per - haps e - ne - my now, al - rea - dy\_ car - ries the

45

spear that\_ will the\_ spear that will spear my\_ side. Oh, Lares of my fa - ther\_

Giedrius Kuprevičius / *Trys Tibulo Elegijos* / 2. *Dabarties Elegija* / 2. *Elegy of the Present*  
Baritone Solo, Piano

10

save, save me: you\_ are the same, the same that reared, reared me.\_ Oh,

This system contains measures 10 through 49. It features a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "save, save me: you\_ are the same, the same that reared, reared me.\_ Oh,". The piano part consists of rhythmic patterns in the right hand and chords in the left hand.

50 *mp*  
Lares of my fa- ther\_ save, save me: you\_ are the same, the same that reared, reared me. O

This system contains measures 50 through 54. It features a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "Lares of my fa- ther\_ save, save me: you\_ are the same, the same that reared, reared me. O". The piano part continues with rhythmic accompaniment. A dynamic marking of *mp* is present at the beginning of the system.

55  
o o! A a a! O o o! A a\_ a\_ a\_

This system contains measures 55 through 59. It features a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "o o! A a a! O o o! A a\_ a\_ a\_". The piano part features sustained chords in the right hand and rhythmic accompaniment in the left hand. A dynamic marking of *mp* is present at the beginning of the system.

60  
o o! A a a! O o o! A a\_ a\_ a\_

This system contains measures 60 through 64. It features a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "o o! A a a! O o o! A a\_ a\_ a\_". The piano part continues with rhythmic accompaniment and chords.

65

What mad-ness to sum-mon, what mad - ness to sum - mon up dark, up\_ dark\_Death by

war!\_ It me - na-ces us, and\_ comes, and\_ comes\_ sec-ret-ly on si - lent

70

feet.\_ There are no, no\_ corn- fields down, down there, no\_ trim, no trim, no

75

trim\_ vine- yards, on - ly bold, bold, bold\_ Cer - be - rus with\_ eye - less soc - kets and

Giedrius Kuprevičius / *Trys Tibulo Elegijos* / 2. *Dabarties Elegija* / 2. *Elegy of the Present*  
Baritone Solo, Piano

12

80

scor- ched hair. O o o, o o o o o, o

85

O o o, o o o o o, o

*f*  
Mean

*f*  
Mean

90

- while\_ let peace let peace tend\_ the fields, let\_ peace tend the

fields. But rust sei-zes the grim-wea-pons of the cruel, of the

This system contains measures 85 through 94. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

95  
cruel sol-dier, sol-dier in dark-ness. O

This system contains measures 95 through 104. Measure 95 is marked with a *p* dynamic. Measure 100 is marked with a *f* dynamic. The vocal line continues in the bass clef. The piano accompaniment continues with similar textures.

100  
A

This system contains measures 105 through 114. Measure 105 is marked with a *p* dynamic. Measure 110 is marked with a *f* dynamic. The vocal line is mostly silent in this system, with a few notes in measure 114. The piano accompaniment continues with chords and eighth-note patterns.

115  
O o o,

This system contains measures 115 through 124. Measure 115 is marked with a *p* dynamic. Measure 120 is marked with a *p* dynamic. The vocal line has three notes in measure 115. The piano accompaniment continues with chords and eighth-note patterns.

Giedrius Kuprevičius / *Trys Tibulo Elegijos* / 2. *Dabarties Elegija* / 2. *Elegy of the Present*  
Baritone Solo, Piano

14

110

o o o, m m m, m

*p*  
*pp*

\*)

\*) cit. W.A.Mozart, *Lacrimosa* | *Requiem*, K 626

m m... Then come, then come, then

*m*  
*mf*

115

come, kind-ly Peace, and hold wheat-ear\_ in your hand,\_\_\_\_\_ and

120

let your,- let your,- let your ra-diant breast pour out, out\_ fruits be- fore\_

us. *f* O o o! A a a! O o o! A

125 a O o o! A a a! O o o! A

130 a Tram tam tram ta-tam tram tam tram-tam ta-ra-ra

*8va*

*mf*

tram tam tram ta-tam tra-ta-ta-ta tra ta-ra-ra-ta tram tram tram tra-ta... A!..

*staigiai susiima už širdies*

135

# Baritone Solo Trys Tibulo Elegijos / Three Tibullus Elegies

Piano

## 3. Ateities Elegija / Elegy of the Future

Albius Tibullus

Translated by A. S. Kline

Giedrius Kuprevičius

2014, gk 321/3

*mp*  $\text{♩} = 62$

Will you cross the Ae-ge-an Sea with out me, — Me ssa-la, oh, I hope you and your com pa-ny re

$\text{♩} = 62$

*mp*

*Ped.*

5

mem ber, re mem ber me. Phae ci - a holds me, ill, — in a fo-reign count ry.

*mf*

*Ped.*

*mp*

10

Death black one — keep your hands a way, a way from me, I beg. Black Death, I beg you keep a-

*mf*

*mp*

*Ped.*



way: My\_ mo ther is not here to ga ther the charred bones to her grie ving breast,

*mf*

*mp*

*Ped.* \*

no\_ sis-ter; no sis-ter to poor As-sy-ri-an per-fu-mes on my a sches and keep with

*Ped.*

*Ped.* pedalą keisti kiekvienai harmonijai

loo-sened hair\_ be fore my tomb. No,\_ no De-li-a at all, at

20

*Ped.*

all, at all... O\_

25

*p*

*Ped.*

Giedrius Kuprevičius / *Trys Tibulo Elegijos* / 3. *Ateities Elegija* / *Elegie of the Future*

18

Baritone Solo, Piano

o o A A

*f*

30

*Ped. pedalaž keisti kiekvienai harmonijai*

A A A

35

*f*

o m

6/4 4/4

*p*

40

*rit.*

45

*rit.*

*pp*

Baritone Solo

# Trys Tibulo Elegijos / Three Tibullus Elegies

## 1. Praeities Elegija / 1. Elegy of the Past

Albius Tibullus  
Translated A.S.Kline

Giedrius Kuprevičius  
2014, gk 321/1

♩ = 70

*mp*

5



How well, how well they lived in the\_ reign of Sa - turn,



be\_ fore the world was o- pened up to fo - reign tra - vel!

10 ♩ = 72 **Meno mosso**

*p*



The pine had not yet,\_ not yet scor- ned the blue waves,

15

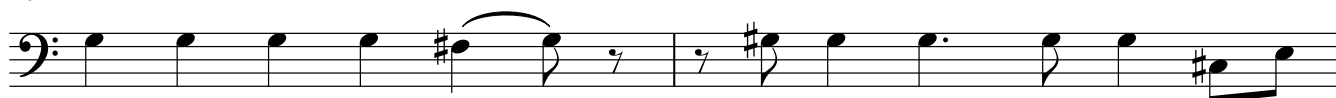


or offered sprea- ding sails, sprea- ding sails to the wind, nor had the wan- de- ring



wan- de- ring ma- ri- ner see- king pro- fit in un- known lands loaded his

20

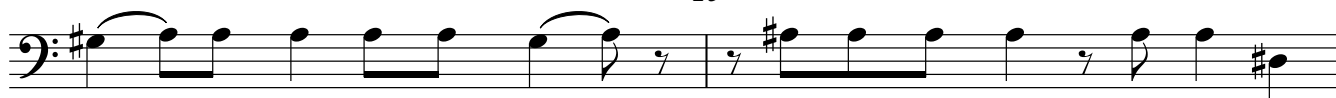


boat with a - lien wares.\_ In those days the strong ox had



not sub- mitt- ed to the yoke,\_ the horse did not champ the

25



bit\_ with tame, with tame mouth, no house had doors, no stone was



fixed in the earth, in the earth\_ to de - ter - mine a fixed,

V.S.

Giedrius Kuprevičius / *Trys Tibulo Elegijos / 1. Praeities Elegija / 1. Elegy of the Past*  
Baritone Solo

2

a fixed bounda - ry to field. The oaks\_ them - selves\_ dripped

30

ho - ney, and, un - called, ewes with full ud - ders come to their, to their care - free ow -

35

ner. There was no\_ ar - my, an - ger, war, the cru - el ma - ker\_ had not for - get the

sword, sword\_ with his harsh craft! Fa - ther! Don't

40

make my fear oaths in my ti - mi - di - ty, don't make!\_

*f* Tempo primo

45

Or\_ im - pi - ous words spo - ken a - gainst the sac - red gods.

50

...in scribed with these words be set up a - bove my bones: Here\_ lies Ti -

55

bu - llus wasted by in - ex - o - rable death, while\_ fo - llo - wing

60

Me - ssa - la by land and sea\_

Baritone Solo

# Trys Tibulo Elegijos / Three Tibullus Elegies

## 2. Dabarties Elegija / 2. Elegy of the Present

Albius Tibullus  
Translated A.S.Kline

Giedrius Kuprevičius  
2014, gk 321/2

♩ = 122

**quasi militare**

**mf**  
5



Who was he, who was he, who first for ged the fear ful, fear ful



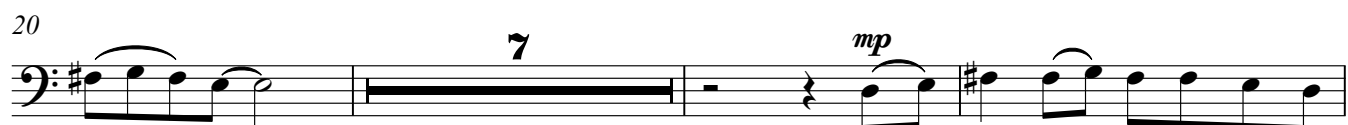
sword? How i - ron willed and tru - ly made, tru ly made of i ron he



was! Then slaugh ter, then slaugh ter was cre - a - ted, war was born, was



born to men. Then a qui cker road, then a qui - cker road was o pened, was o pened to



dread death.

But per haps it's not the fault we



turn to evil what he gave us to use on sa - vage beasts? But per haps it's not the fault we



turn to evil what he gave us to use on sa - vage beasts? Now



I'm, now I'm dragged to war dragged to war and per - haps e - ne my now, al -



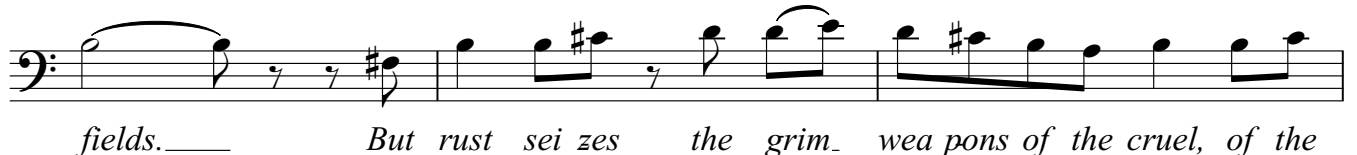
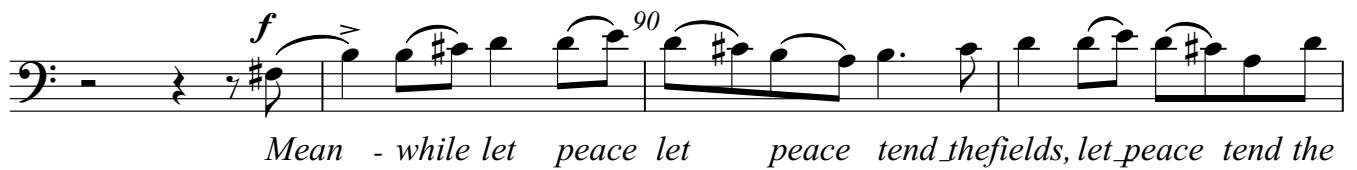
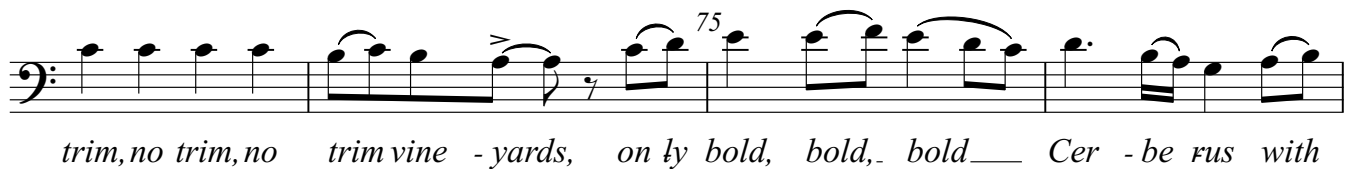
rea dy car ries the spear that will the spear that will spear my side. Oh,



Lares of my fa - ther save, save me: you are the same, the same that

V.S.

## 50 Baritone Solo



95



cruel sol dier, sol dier in dark næss. O A

100



3

*p* 105

O o o, o

110



o o, m m m, m m m...

*mf* 115



Then come, then come, then\_ come, kind ly Peace, and



hold wheat - ear\_ in your hand, and let your, - let your, -

120



let your ra diant breast pour out, out fruits be -fore us. *f* O o o! A

125



a a! O o o! A a O o o! A a a! O

130



o o! A a Tram tam tram ta-tamtram tam tramtamta-ra-ra

135



staigiai susiima už širdies

tram tam tram ta-tam tra-ta-ta tra ta-ra-ra-ta tram tram tram tra-ta... A!.. 4'25"

Baritone Solo

# Trys Tibulo Elegijos / Three Tibullus Elegies

Albius Tibullus

3. Ateities Elegija / Elegy of the Future

Giedrius Kuprevičius

Translated by A. S. Kline

2014, gk 321/3

♩ = 62



Will you cross the Ae-ge - an Sea with-out me, — Me-ssa - la,



oh, I hope you and your com-pa-ny re - mem-ber, re-mem-ber me.



Phae ci-a holds me, ill, — in a fo-reign count ry. Death black



one keep your hands a way, a-way from me, I beg. Black Death, I beg you keep a



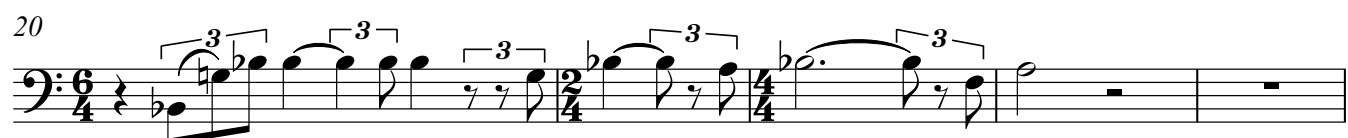
way: My\_ mo ther is not here to ga ther the charred bone to her grie ving



breast, no\_ sis ter, no sis ter to poor As sy ri an per fu mes



on my a sehes and keep with loo sened hair\_ be fore my tomb.



No, no De - li a at all, — at all, — at all...



Giedrius Kuprevičius / *Trys Tibulo Elegijos* / 3. *Ateities Elegija* / *Elegie of the Future*  
Baritone Solo

2

25

*O* *o* *o* *A*

*A* *A* *A* *A*

40

*O* *m*

5

# Three Tibullus Elegies

Composer: Giedrius Kuprevičius

Lyricist: Albius Tibullus

Translated A.S.Kline

## 1. Elegy of the Past

How well, how well they lived in the reign of Saturn,  
before the world was opened up to foreign travel!  
The pine had not yet, not yet scorned the blue waves,  
or offered spreading sails, spreading sails to the wind,  
nor had the wandering, wandering mariner seeking profit  
in unknown lands loaded his boat with alien wares.  
In those days the strong ox had not submitted to the yoke,  
the horse did not champ the bit with tame, with tame mouth,  
no house had doors, no stone was fixed in the earth,  
in the earth to determine a fixed, a fixed boundary to field.  
The oaks themselves dripped honey, and, uncalled,  
ewes with full udders come to their, to their carefree owner.  
There was no army, anger, war, the cruel maker had not forget the sword,  
sword with his harsh craft!  
Father,  
Father, pardon!  
Don't make me fear oaths in my timidity, don't make!  
Or impious words spoken against the sacred gods.  
...inscribed with these words be set up above my bones:  
Here lies Tibullus wasted by inexorable death, while following Messala by land and sea.

## 2. Elegy of the Present

Who was he, who was he, who first forged the fearful, fearful sword?  
How ironwilled and truly made, truly made of iron he was!  
Then slaughter, then slaughter was created, war was born, was born to men.  
Then a quicker road, then a quicker road was opened, was opened to dread death.  
But perhaps it's not the fault we turn to evil what he gave us to use on savage beasts?  
But perhaps it's not the fault we turn to evil what he gave us to use on savage beasts?  
Now I'm, now I'm dragged to war dragged to war and perhaps enemy now, already carries the  
spear that will the spear that will spear my side.  
Oh,  
Lares of my father save, save me: you are the same, the same that reared, reared me.  
Oh,  
Lares of my father save, save me: you are the same, the same that reared, reared me.  
O o o!  
A a a!  
O o o!  
A a a a o o!  
A a a!

O o o!

A a a a

What madness to summon, what madness to summon up dark, up dark Death by war!

It menaces us, and comes, and comes secretly on silent feet.

There are no, no cornfields down, down there,  
no trim, no trim, no trim vineyards, only bold, bold, bold  
Cerberus with eyeless sockets and scorched hair.

O o o, m m m, o o o, m O o o, m m m, o o o, m

Meanwhile let peace let peace tend the fields,  
let peace tend the fields.

But rust seizes the grim weapons of the cruel,  
of the cruel soldier, soldier in darkness.

O A O o o, o o o, m m m, m m m...

Then come, then come, then come, kindly Peace,  
and hold wheatear in your hand, and let your, let your, let your radiant breast pour out,  
out fruits before us.

O o o!

A a a!

O o o!

A a O o o!

A a a!

O o o!

A a Tram tam tram tatam tram tam tramtam tarara tram tam tram  
tatam tratatata tra tararata tram tram tram trata...

A!..

### 3. Elegy of the Future

Will you cross the Aegean Sea without me,

Messala, oh,

I hope you and your company remember, remember me.

Phaacia holds me, ill, in a foreign country.

Death black one keep your hands away, away from me,

I beg.

Black Death,

I beg you keep away:

My mother is not here to gather the charred bones to her grieving breast,

no sister, no sister to pour Assyrian perfumes on my ashes

and keep with loosened hair before my tomb.

No, no Delia at all, at all, at all...

O o o A A A A A O m