

Snorri Sigfús Birgisson:

Eos og Selena

(Eos and Selene)

Samkvæmt grískri goðafræði voru Eos og Selena systur. Eos var gyðja morgunroðans og Selena var mánagyðja. Þær voru báðar ástleitnar og frjósamar með afbrigðum. Selena átti 50 dætur með Endymioni og 3 dætur með Seifi. Eos, hin "árrisula rósfingraða morgungyðja", opnaði hlið himins fyrir sólinni. Hún var móðir stjarnanna og vindanna fjögurra.

According to Greek mythology, Eos and Selene were sisters. Both of them were known for their countless love affairs. Eos was the personification of the dawn and she was depicted as a goddess whose rosy fingers opened the gates of heaven to the chariot of the Sun. She was the mother of the four winds and also of the Stars. Selene was the moon goddess. She had three daughters with Zeus and her seduction of the shepard Endymion resulted in the birth of fifty daughters.

Eos og Selena

(Eos and Selene)

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Snorri Sigfús Birgisson, 2006

Ritmico
♩ = c.72

Piano

Ped. Ped.

(Sharps and flats apply only to the notes they precede)

6

Ped. Ped.

9

8va

rall.

Ped.

Cantabile
♩ = c.72

12

8va

Con ped.)

17

3

cresc.

3

21 Ritmico

f

mf

f

Ped.

24

mf

f

p

Ped.

Ped.

Ped.

28

8^{va}

cresc.

ff

p

Ped.

Ped.

Cantabile

33 *mp* (Con ped.)

37

40

44 **Deciso** *p*

47 *mp* *p* *mp* (Con ped.)

51 *pp* una corda *Ped.*

54

Ped.

56

Ped.

58

cresc. mf

tre corde

Ped.

60

dim. p

$\leftarrow \text{♩} = \text{♩} \rightarrow$ $\text{♩} = \text{c.72}$

Ped. Ped.

65

poco rall.

Ped. Ped.

71

(pochiss.)

Ped. Ped.

Teneramente

♩ = c.60

Liberamente

♩ = c.80

79

ppp (Con ped.) *poco rit.* *pp* *Libera-mente*

83

p *mp* *mf*

Espressivo

♩ = c.88

accel.

86

poco a poco cresc. *accel.*

Impetuoso

♩ = c.126

rit.

♩ = c.120

88

rit. *Impetuoso*

poco rit. **Appassionato** ♩ = c.80

90 *ff* *ff* *loco!* *loco!* *8^{va}* *8^{va}* *sempre*

92 *ppp* *f* *8^{va}*

94 *ppp* *mf* *ppp* *8^{va}*

Calmandosi

97 *8^{va}* *8^{va}*

"Rosy-fingered"

Flexible tempo (♩ = 80-100) → steadier → almost mechanical (♩ = c.100)

101

pp dolce
—(ped. sempre)—
8^{va} 8^{vb}

103

8^{va} 8^{vb}

105

8^{va} 8^{vb}

108

8^{vb}

111

8^{vb} 8^{vb}

114

8^{vb}

116 Musical score for measures 116-118. Treble and bass staves. Measure 116 starts with a key signature of two flats and a 3/4 time signature. Measure 117 changes to 4/4. Measure 118 changes to 3/4. The piece concludes with a fermata and a dynamic marking of 8^{vb} .

119 (pochiss.) Musical score for measures 119-121. Treble and bass staves. Measure 119 starts with a key signature of two flats and a 3/8 time signature. Measure 120 changes to 4/4. Measure 121 changes to 3/4. The piece concludes with a fermata and a dynamic marking of 8^{vb} .

122 Musical score for measures 122-124. Treble and bass staves. Measure 122 starts with a key signature of two flats and a 3/4 time signature. Measure 123 changes to 4/4. Measure 124 changes to 3/4. The piece concludes with a fermata and a dynamic marking of 8^{vb} .

125 Musical score for measures 125-127. Treble and bass staves. Measure 125 starts with a key signature of two flats and a 3/4 time signature. Measure 126 changes to 2/4. Measure 127 changes to 4/4. The piece concludes with a fermata and a dynamic marking of 8^{vb} .

128 Musical score for measures 128-130. Treble and bass staves. Measure 128 starts with a key signature of two flats and a 3/4 time signature. Measure 129 changes to 4/4. Measure 130 changes to 3/4. The piece concludes with a fermata and a dynamic marking of 8^{vb} .

131 Musical score for measures 131-133. Treble and bass staves. Measure 131 starts with a key signature of two flats and a 4/4 time signature. Measure 132 changes to 3/4. Measure 133 changes to 4/4. The piece concludes with a fermata and a dynamic marking of *sotto voce*.

134 (pochiss.) Musical score for measures 134-136. Treble and bass staves. Measure 134 starts with a key signature of two flats and a 4/4 time signature. Measure 135 changes to 3/4. Measure 136 changes to 4/4. The piece concludes with a fermata and a dynamic marking of *ppp*.