

# Lost in Translation

A Greek Pocket Opera

Music by

Bruce Trinkley

Words by

Jason Charnesky

# **Lost in Translation**

## **A Greek Pocket Opera**

### **For Three Singers and Piano or Chamber Ensemble**

#### **Cast**

**Narrator, mezzo-soprano or baritone**

**A, soprano**

**B, mezzo-soprano**

|                           |           |
|---------------------------|-----------|
| <b>Prologue</b>           | <b>1</b>  |
| <b>Act One. Scene One</b> | <b>11</b> |
| <b>Act One. Scene Two</b> | <b>19</b> |
| <b>Act Two</b>            | <b>29</b> |
| <b>Act Three</b>          | <b>39</b> |

#### **Orchestra**

**Flute**

**Alto Saxophone**

**Bassoon**

**Percussion and Timpani**

**Harpsichord**

**String Quartet**

**String Bass**

The libretto to *Lost in Translation* is constructed out of selections from a British tourist phrase book for Greece. The phrases have been rearranged so as to create a sort of minimalist E. M. Forster novel. The characters' words all come from a phrase book, but their calamity is real: the loss of innocence and the sorrowful wisdom bestowed by unrequited love.

*Lost in Translation* may be performed with piano accompaniment (with optional string bass) or with chamber orchestra.

*Lost in Translation* was written during a May 2002 residency at Dorland Mountain Arts Colony in Temecula, California. The orchestration was completed in January, February and March, 2011 at Manhattan Plaza, New York City, and State College, Pennsylvania.

# Lost in Translation

1

A Greek Pocket Opera

## Prologue

Words by Jason Charnesky

Music by Bruce Trinkley

**Andante cantabile**  $\text{♩} = 60$

Piano

*mp espressivo*

**Allegro secco**  $\text{♩} = 112$

Narr.

*mf*

Mod - ern Greek is not near - ly so dif - fi - cult as it looks.

Narr.

So man - y thou - sands of tour - ists vis - it - ing Greece take one look \_\_\_ at our

18 *mf*

A Al - pha, A fun - ny hang - man's

B *mf*  
Be - ta,

Narr. al - pha - bet,

18 *p* *mp*

22

A scaf - fold\_\_\_\_ Euugh!

B *mf*  
Gam - ma, dear. Euugh!

Narr. *mf*  
So man - y look at our

22 *p* *mf*

26

A *f* Not for me!

B *f* Not for me!

Narr. *mf* al - pha - bet and say: This is a great

30

Narr. pit - y. True, it is pos - si - ble to see the sights and lay on the beach in the

30 *mp*

**Narr.** 34 *f*  
 bright Greek sun, nev - er know - ing a word of Greek.

34 *f*

**A** 37 *f*  
 Aaah!

**B** 37 *f*  
 Aaah!

**Narr.** *mp* *espressivo* *ten.*  
 But! One may or - der more drinks and

37 *ff* *sub. mp* *colla voce*

**Narr.** 41 *ten.* *a tempo*  
 meet more men and nav - i - gate the dif - fi - cult cult - 'ral di - vides with

41 *ten.* *a tempo*

Narr. *poco rit.*

45 merely a mod-i-cum\_\_\_\_\_ of Greek.\_\_\_\_\_ And should you need to find the police,\_\_\_\_\_ what

45 *poco rit.*

**Allegro giocoso**  $\text{♩} = 132$

Narr. *allarg.* *mf*

49 then? *allarg.* Let us be - gin with some com - mon words.

49 *f dim.* *mf*

A *f* *f*

How? When?

B *p* Slow - ly. Gent - ly. Of - ten.

53 *p* *mf*

57 *mf*  
A Who?

*mp*  
B Lat - er. Nev - er. Be - fore it is too late. Ev - 'ry - bod - y.

57 *p* *f* *p*

60 *mp* *mf*  
A On - ly you. Too man - y. Too

B Al - most. How man - y oth - ers?

60 *mp* *mf*

64 *mp* *rit.* *mp*  
A of - ten. Ex - cept I

*mp* *cresc.*  
B Nev - er Here. Who has been here?

64 *p cresc.* *mf* *rit.*



68 *cresc.* *f* *p.*

A was. He is. And you may yet be.

68 *p cresc.* *f*

72 *mp cresc.* *mf*

A Out - side far through and to - wards un -

B How far?

72 *mp cresc.*

76 *mf* *f* *mp*

A Narr. til. Try learn - ing the words by heart.

76 *f* *mp*

The musical score is written for three parts: A (Vocal), B (Vocal), and Narr. (Narrator). The key signature is B-flat major. The time signature is 3/4. The score includes lyrics and musical notation with dynamics and articulation marks.

Part A (Vocal) starts at measure 68 with the lyrics "was. He is. And you may yet be." and continues with "Out - side far through and to - wards un -". Part B (Vocal) starts at measure 72 with the lyrics "How far?". The Narrator part starts at measure 76 with the lyrics "til. Try learn - ing the words by heart.".

The piano accompaniment consists of two staves. The right hand plays a melodic line with various dynamics and articulation marks. The left hand plays a bass line with various dynamics and articulation marks.

The score includes the following dynamics and articulation marks:

- cresc.* (crescendo)
- f* (forte)
- p.* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- f* (forte)
- mp* (mezzo-piano)

The score also includes the following articulation marks:

- p.* (piano)
- f* (forte)
- mp* (mezzo-piano)

**Narr.** 80

These sim - ple ex - press - ions will car - ry you far. \_\_\_\_\_

**A** 85 *mf*

Please don't. Is he a good

**B** *mp*

Please do it a - gain. She is a good \_\_\_\_\_

**A** 85 *mf* *p* *mp*

man \_\_\_\_\_ Is this a good child? \_\_\_\_\_

**B** 90

wom - an. This is the house of the good man.

**A** 90

wom - an. This is the house of the good man.

**B** 90

wom - an. This is the house of the good man.

# Quasi recitative

95 *molto allarg.*

A How so? \_\_\_\_\_

B *p* Slow - ly! Gent - ly! Care - ful -

95 *molto allarg.*

*p colla voce*

100 *mp*

A How much does it cost?

B *ten.* ly! \_\_\_\_\_ Ver - y much, a great deal, *ten.* a lot, too

100

105 *p* **Moderato espressivo** ♩ = 112

A How may I help you?

B *mp* much. May you live man - y years. We must leave. Please,

105

109 *cresc.*

B

thank you, please. I shall meet you to - night.

109 *cresc.*

112 *ff* holding back moving ahead holding back

B

Thank you for your hos - pi - tal - i - ty.

112 holding back moving ahead holding back *mf*

115 moving ahead *mp* molto allarg.

A

What on earth is go - ing on here? \_\_\_\_

115 moving ahead *mp* dim. poco a poco molto allarg.

# Act One. Scene One.

11

**118** **Allegro marcato**  $\text{♩} = 126$  ***f***

Narr. **Act One. Scene One: Po - lite Ex - press - ions.**

**118** ***ff*** ***mf***

**122** ***mf* chipper**

A **Good mor - ning. How are you?**

**122** ***mf***

B **Good eve - ning. How do you**

**122** ***f*** ***mf***

**125**  $\text{♩} = \text{♩} (\text{♩} = 84)$

A **Am I dis - turb - ing you?**

**125**

B **do? It does - n't mat - ter to me.**

**125** ***con pedale***

129 *mp* *mf*

A Thank you for your hos - pi - tal - i - ty. En - joy your - self.

B *cresc.* We had a ver - y good time.

129 *mp* *cresc.* *mf*

A Af - ter you.

B *mf* *mp* Speak for your - self. What's wrong? \_\_\_\_\_

133 *mp* *mf* *p*

A Too much. \_\_\_\_ Too dear. This way. \_\_\_\_ That

B *mp* Ver - y cheap. \_\_\_\_\_

137 *f* *mf* *f* *mp* *mf*

A Too much. \_\_\_\_ Too dear. This way. \_\_\_\_ That

B *mp* Ver - y cheap. \_\_\_\_\_

137 *f* *mp* *mf*

141

A way. She is an Eng - lish

B I am an Eng - lish - man.

145

A wom - an. *f* What on earth\_\_ is go - ing on? *ff* I am right.

B What on earth\_\_ is go - ing on?

149

A This does - n't work.\_\_\_\_ Lis - ten.\_\_\_\_ *p*

B *ff* She is wrong. *mf* This does - n't work.\_\_\_\_ *p* Look.

149

*mf* *p*

153 *mp* *mf*

A What do you feel? An - y - thing else! Whose turn is it? \_\_\_\_\_

B *mp*

Noth - ing else. \_\_\_\_\_

153 *mp* *mf*

157 *mp* *f*

A I don't un - der - stand you.

B *mf*

It's not my fault. I do my best. \_\_\_\_\_

157 *f*

### Quasi recitative

161 *mp*

A I don't know Greek. \_\_\_\_\_ Per -

B *mp*

Does an - y - one here know Eng - lish? \_\_\_\_\_

161 *mp*



164

A

haps you will find it here. \_\_\_\_\_

B

*mf* *p* *mp*

Wait! I am look-ing for the phrase in this book. Please read this.

164

**Tempo primo** ♩ = 84

168

A

*mf* *mp*

Where are you go - ing? What are we do-ing? That man\_\_\_\_ has been fol-low-ing me

168

*mf* *mp*

172

A

ev - 'ry - where.

B

*p* *espressivo*

May he live man - y years. \_\_\_\_\_

172

*p* *colla voce*

*a tempo*

175 *f*

A I shall call a po - lice - man. \_\_\_\_\_

B *mp*

I shall \_\_\_\_\_ stay here.

175 *a tempo*

*mf* *p*

179 *f* *mp*

A Will you help me? \_\_\_\_\_ I don't know you. I

B *f*

Help! Fire! Thief! Be - ware!

179 *mf* *mp*

183

A don't want to speak to you. Leave me a - lone. \_\_\_\_\_ Go a - way.

B *f*

That \_\_\_\_\_ will

183 *f*

187 *mp* I will give you noth - ing. *p*

do! You are mis - tak - en. I did - n't do it. This is

187 *mp*

192 *mf* *mp* It has noth - ing to do with me.

*mf* ver - y an - noy - ing. What does that mean?

192 *mf*

*ritard. poco a poco* *mf* *decresc. poco a poco*

A What must I do? Where can I find? What have I done?

*mf* *decresc. poco a poco*

B What must I do? Where can I find? What have I done?

196 *ritard. poco a poco* *decresc. poco a poco*

# Quasi recitative

200 *mp* *mf* *dramatically*

A I have done noth - ing. That man has stol - en my purse! \_\_\_\_\_

B \_\_\_\_\_  
Where is my ring?

200 *mp*

# Driving ♩ = 132

204 *ff* *vehemently*

A Let me pass! \_\_\_\_\_ Let me pass! Where is the Brit - ish Con - su - late? \_\_\_\_\_

B Let me pass! \_\_\_\_\_ Let me pass! Where is the Brit - ish Con - su - late? \_\_\_\_\_

204 *f*

208 *ff*

# Act One. Scene Two.

19

Andante cantabile  $\text{♩} = 63$

213 *mp*

218 *rit. mp a tempo*

Narr. Act One. Scene Two: At the

218 *rit. a tempo p*

224 *rit. a tempo*

Narr. res - tau - rant.

224 *rit. a tempo cresc. mf dim. mp cresc.*

230 *poco rit. a tempo mp mf*

A It is ear - ly. It is

B *mp*

What time is it? *poco rit. a tempo*

230 *mf dim. p*

236

A late. It is half past four.

B *mf* It is five past one. It is e -

236

242

A My watch is slow.

B xact - ly sev - en. My watch is

242

248

B fast. Take your time. We have plen - ty of time.

248

253 *p espressivo* *poco allarg.* *a tempo*

A I have no time! I hav - en't done this for a long time.

253 *p* *poco allarg.* *a tempo*

258 *poco allarg.*

A ———

B *p* It's time we left.

258 *poco allarg.*

**Larghetto espressivo**  $\text{♩} = 54$

263 *p cresc. poco a poco* *mp* *mf*

A Dur - ing the day. At night.

263 *p cresc. poco a poco* *mf*

267 *p* *poco cresc.* *poco rit.*

A This eve - ning. Last night,

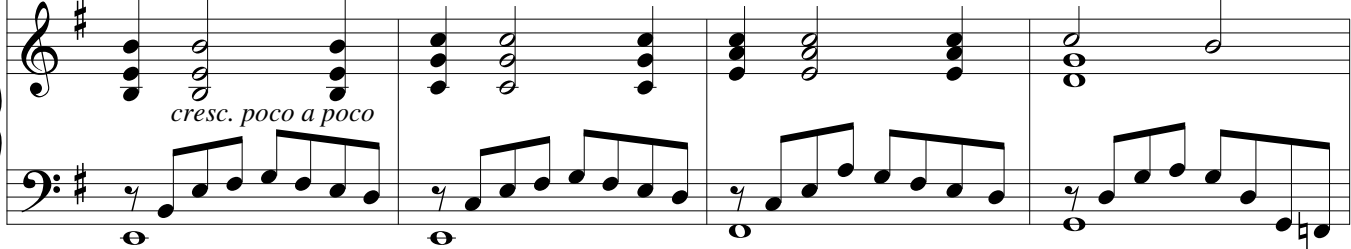
267 *p* *mp* *poco rit.*

*a tempo*  
*cresc. poco a poco*

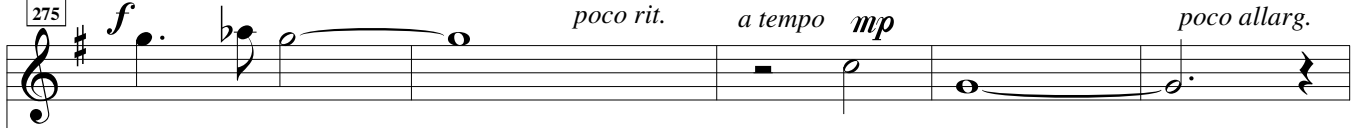
A 

yes - ter - day mor - ning, the day af - ter to - mor - row.

*a tempo*  
*cresc. poco a poco*

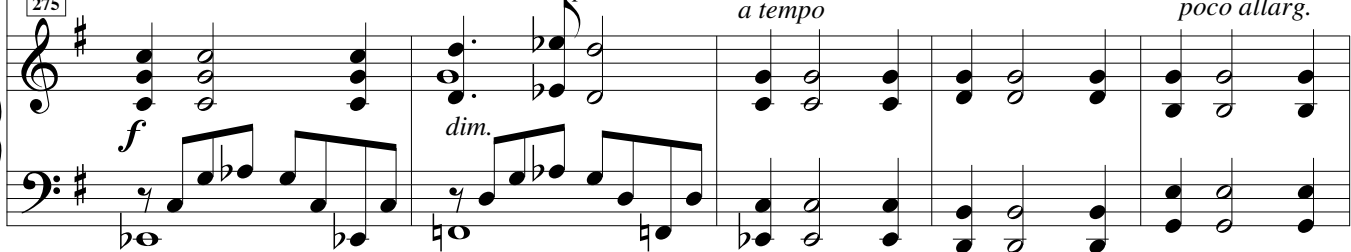


*f* *poco rit.* *a tempo mp* *poco allarg.*

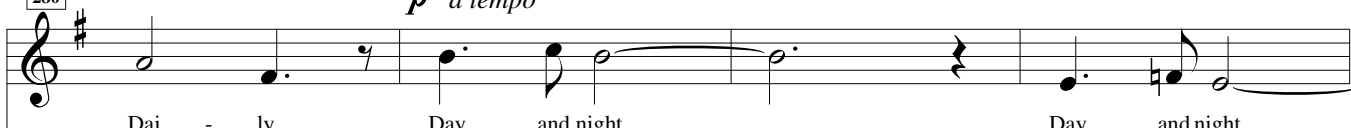
A 

Ev - 'ry day. All day.

*f* *poco rit.* *a tempo* *poco allarg.*

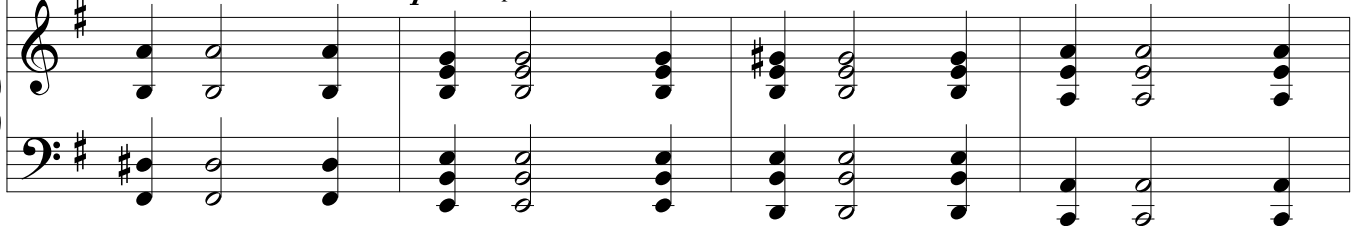


*p* *a tempo*

A 

Dai - ly. Day and night. Day and night.

*p* *a tempo*



*p* *poco allarg.*

A 

A hol - i - day!

*p* *poco allarg.*

B 

A hol - i - day?

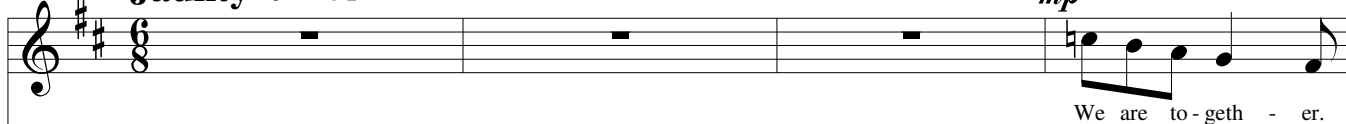




289

Jaunty  $\text{♩} = 84$ *mp*

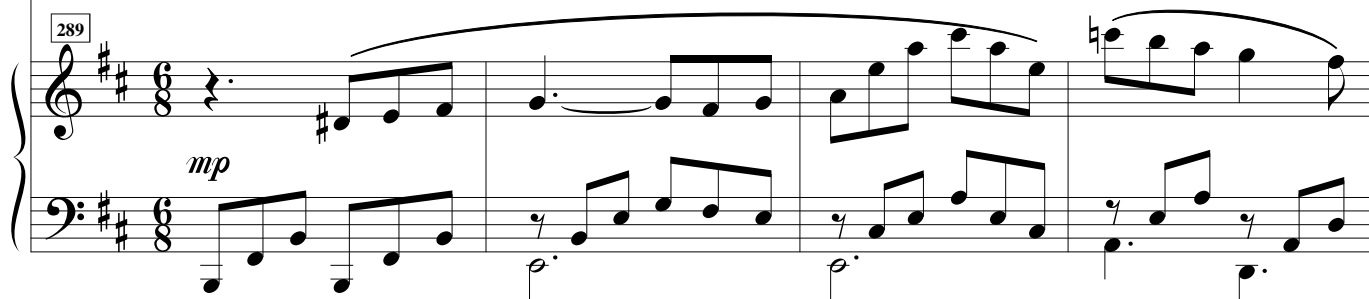
A



B

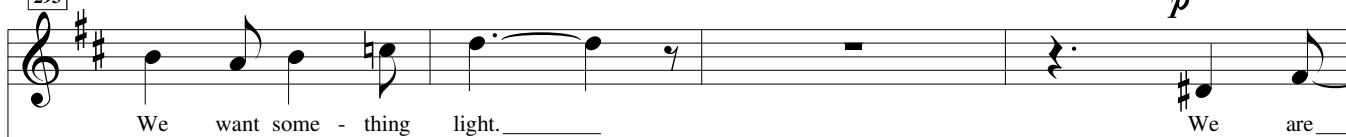


289



293

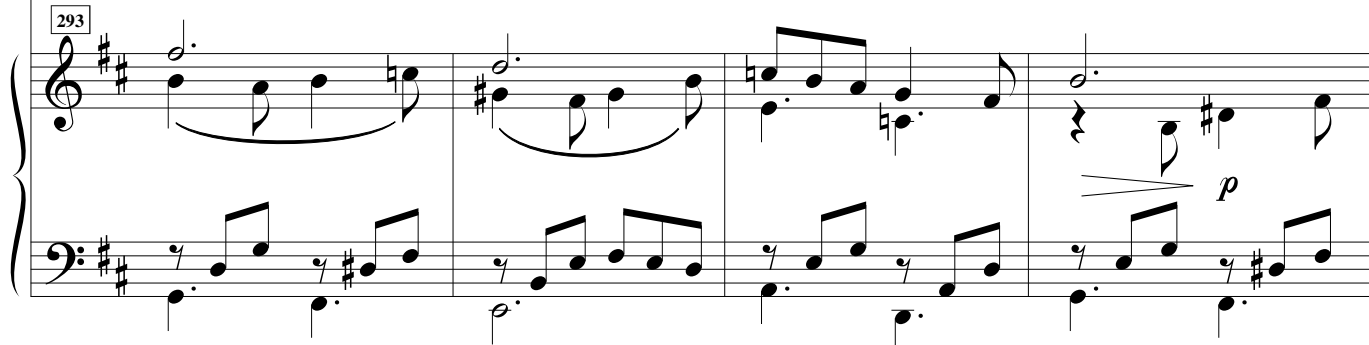
A



B

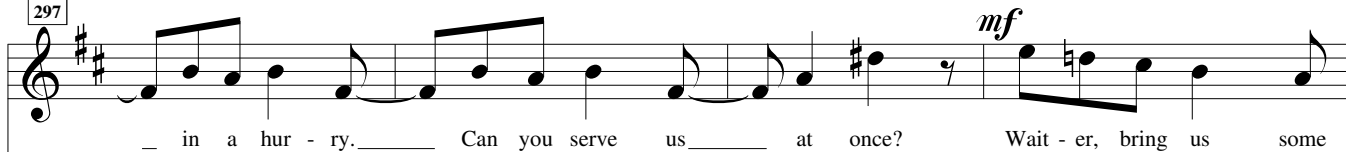


293



297

A



297



301

A bread, please. — *mf* We do not want ret -

B I would like an ice cream, please. *f* We do not want ret -

301

*f*

*molto allarg.*

305

A si - na! —

B si - na! —

305

*ff* *diminuendo* *molto allarg.*

310 *mf* **Meno mosso** ♩ = 72 *mf*

A Please boil some milk. I want some-thing ver - y

B *mp* She does not like fiz - zy drinks.

310 *mf* *pesante* *mp* *mf*

315

A

sim - ple. I do not want an - y - thing with gar - lic in it.

315

319 **Quasi recitative** *mp quickly* *f*

A

What do you serve with the roast? \_\_\_\_\_

*mp*

B

I'm on a di - et.

319

*p* *mf*

**Jaunty**  $\text{♩} = 69$  *mf* *mp*

B

Beer, bran - dy. Choc-o-late, cof-fee. Ap - ples, au - ber - gine, cau - li - flow - er.

322

*mf* *p*

327 *mf* *dolce* *f*

B

Cake. Cray - fish and cream. \_\_\_\_\_ Mut - ton sau - sage,

327

*mp* *f pesante*

332 *sub. p*

B mint and mel - on. Snail and shrimp and

332 *sub. p* *cresc.*

336 *f*

B min - e - ral wa - ter, min - e - ral wa - ter.

336 *f*

340 *f*

A Please bring some more boiled milk.

340 *mf*

345 *mf*

A This does not smell ver - y nice.

*p* *sensuously*

B Bring me some cig - a - rettes, please.

345 *p* *mp*

351 *mp*

B This has too much fat. Can I see what you have? Where can I leave the

356 *f*

A The

B *f desperately* car? I have left my ring in the toi - let.

356 *f* *mf*

361 *mf*

A bill, please. \_\_\_\_\_ We on - ly had two beers. \_\_\_\_\_

B *mf* What is that for? \_\_\_\_\_

361 *mp*

367 *p*

B We did - n't have an - y bread.

367 *p*

371 *p*

A There is a mis - take in the bill.

B There is a mis - take in the bill, the bill. *cantando*

371

376 *mf*

A I made a mis - take.

B *mf* *dim.*

I beg your par - don.

376 *cresc.* *mf* *mp dim. poco a poco*

381 *p* *poco rit.* *a tempo*

A Thank you. Good bye.

381 *poco rit.* *a tempo* *pp*

# Act Two

**Andante con moto**  $\text{♩} = 84$

**Narr.** *mf* *dim.*  
 Act Two. Scene One: At the Ho - tel.

*mp poco marcato* *mf* *mp*

**A** *mp with urgency*  
 Can you re - com - mend a good res - tau - rant?

**B** *mp with urgency*  
 Is there a house where we can stay?

**Narr.**

*mf* *f* *mf*  
 I am ex - pect - ing a gen - tle - man. Please send him up at once. If

*con pedale*

401 *dim. poco a poco*

B

an - y - one asks for me, \_\_\_\_\_ please tell them \_\_\_\_\_ to wait. \_\_\_\_\_

401 *mf dim. poco a poco*

405 *p sotto voce*

A

I am going out. I shall be back at three. \_\_\_\_\_

B

*p*

Some - one tel - e-phoned

405 *pp*

*p*

409 *mf*

A

Will you

B

*cresc.*

you. He asked you to ring this num - ber.

409 *cresc.*

*mf*



413 *p*

A get this num - ber for me, please? The cham - ber - maid nev - er comes when I ring.

413 *p*

417

A Are you the cham - ber - maid?

B *mp*

I have lost my ring in my room.

417 *mp*

421 *p*

A The sheets on this bed are damp.

B

Will you look for it, please? \_\_\_\_\_

421 *p*

425

A

I should like an ex - tra blan - ket. It is ver - y cold at

B

*p*

425

This room\_\_ is not clean.\_\_\_

430

A

night. Can you give me a quilt?\_\_\_\_\_ Have you made the bed? I am go - ing to

*allarg.*

430

*allarg.*

*mp*

*p*

435

**Poco meno mosso** ♩ = 72 *molto allarg.*

A

bed at once.

B

*mp*

I am ex - spect - ing\_\_\_\_\_ a gen - tle - man.

*molto allarg.*

435

*mp*

439 **Andante**  $\text{♩} = 96$  *p*

A I shall leave my clothes at the door.

443 *poco cresc.* *mp*

A Will you have them brushed? \_\_\_\_\_ How much does it cost to send a let - ter to

447 *dim.* *p*

A Eng - land? Is there a let - ter - box near - by? \_\_\_\_\_ Where is the post of - fice?

**Quasi recitativo** *p*

451 I want to send a tel - e - gram. I want to tel - e - phone. I do not feel well.

# Poco piu mosso $\text{♩} = 100$

455

A *p* *sotto voce*

I shall stay in bed. Can I have break-fast in my

B *p*

I am ex - pect - ing a gen - tle - man.

455

459

A *cresc.* *mp* *poco rit.*

room? Can we have an Eng - lish break-fast? Can you put a-noth-er bed \_\_\_\_\_ in the room for the

459

B *poco rit.*

*cresc.* *mp*

463

A *a tempo* *f*

child? I have to leave ear - ly to-mor - row.

B *mp cresc.* *f*

Have you seen my ring? \_\_\_\_\_

463

A *a tempo* *f*

*cresc.*

467 *sub. mp*

*p quietly*

Or - der a tax - i for nine - thir - ty, please. Please make out the bill. I have

467 *sub. mp*

*p*

470

A not e - nough Greek mon - ey. Will you ac - cept a trav - e - ler's check? Will you ac - cept pounds

470

474

*allarg.* *a tempo*

A ster - ling? Has the tax - i come? \_\_\_\_\_

*p*

B I have left my ring in my room.

474

*allarg.* *a tempo*

**Piu mosso** ♩ = 108

478 *mp* *p*

A Here is the key. Keep this for your-self. That is all, I think.

478 *mp* *p*

482 *mp*

A We were ver - y pleased in - deed with the ho - tel. We hope to come a - gain. We

B We were ver - y pleased in - deed with the ho - tel. We hope to come a -

482 *mp*

485 *allarg.* *dimin. a niente*

A hope to come a - gain. Thank you. Good bye.

B gain. We hope to come a - gain. Thank you. Good - bye!

485 *allarg.* *dim.*

489 **Folk tempo**  $\text{♩} = 54$  *p*

Narr. *mp* *dim.* *p*

You will

494

Narr. find man - y of the words in Greek \_\_\_\_\_ are fa - mil - iar:

494

500 *mp* *cresc. poco a poco*

Narr. Ca - tas - tro - phe. Cat - a - cly - sm.

500 *mp* *cresc. poco a poco*

505 *f* *allarg.*

Narr. Trag - e - dy. Hu - bris and hys - ter - i - a. \_\_\_\_\_

505 *f* *allarg.*

# Poco meno mosso $\text{♩} = 50$

*p* *semplice*

Narr. 509

This is the cul - ture of our land which we are

Narr. 514

*pp* *very intensely*

al - ways hap - py to share. These are the mem - o - ries

*pp* *una corda*

Narr. 519

that will last years af - ter your hol - i - day is past.



# Act Three

39

**L'istesso tempo** *p* *poco rit.* **Allegro marcato** ♩ = 132

Narr. 525

Act Three. Trag - ic E - vents. \_\_\_\_\_

525 *mp*

530 *mp*

A Does this street go to the A - crop - o - lis? Where can we bathe? Is the

530

533 *mf*

A wa - ter clean? Is there a san - dy beach near here? \_\_\_\_\_

533 *mf*

B I want to hire a sail - ing

533 *mf*

536

A You will be out of your depth. We are stay - ing for

B boat. I tel - e - phoned him.

539

A on - ly two or three days.

B I do not need a guide. Is there a boy who can show me the

539

543

A Be care - ful. It is ver - y dan - ger - ous. Be - ware of the

B way.

543

546 *f*

A dog. Call a po - lice - man quick - ly. There has been an ac - ci - dent.

B *f*

Give me a bot - tle of wine.

546 *f*

549 *dim. poco a poco*

A She has lost con - scious - ness. She has faint - ed. She needs ar - ti - fi - cial

549 *dim. poco a poco*

552 *allargando*

A re - spi - ra - tion. She must not be moved. It is ver - y dan - ger - ous.

552 *allargando*

**556** **Quietly**  $\text{♩} = 100$  *mp*

A *mp* Do you feel a pain here? How

B *p* I am suf - fer - ing. I have pain all o - ver.

**556** *p*

**559** *p* **Slower**  $\text{♩} = 92$

A of - ten do you feel it? She is not sleep - ing well.

B I have no ap - pe - tite. My

**559** *pp*

**562**

B stom - ach is up - set. I feel gid - dy. I have a tem - p'ra - ture.

**562**

# Quietly $\text{♩} = 100$ *mp*

565

A

You must have been bit - ten by a dog. You must have been stung by a bee.

565

*mp*

567

A

*allarg.* *a tempo*

You must have trod - den on a sea ur - chin.

B

*p very intensely*

What must I do? Should I stay in bed?

567

*allarg.* *a tempo*

*p*

571

A

What is the mat - ter?

B

When will he come and see me a - gain?

571

## Andante con espressione ♩ = 104

575

A

What is the cause? \_\_\_\_\_

575

B

The sun. The

575

579

B

moon. The stars. \_\_\_\_\_ The cit - y of Ath - ens. The

579

583

B

wines of Daf - ni. \_\_\_\_\_ The sun up - on the

583

587

B

walls of the cit - y of Ath - ens. The moon up - on the Ae - ge - an Sea.

587

*p* *poco cresc.*

*mf* *sub. p*

*pp*

*mp cresc.*

*p* *mp cresc.*

*sub. p* *mp*

*p* *mp*

591 *p* *mp* *p*

B He was to meet me here at eight. Per - haps I was ear - ly. Per -

591 *pp* *mp*

595

B haps I was late. Per - haps I was mis - tak - en.

595 *p*

### Quasi recitative

599 *mp* *mf*

A She was a good wo - man. The

B *p*

I am leav - ing by the nine o' - clock train.

599 *mp* *p*

**Andante con espressione**

603 *p* *mf*

A Is - land of Pat - mos. The cit - y of Spar - ta. The

603 *mf* *pp* *mf*

8

607 *cresc.* *ff*

A bright white walls in the daz - zling sun. And prom - i - ses. And

607 *cresc.* *f cresc.* *ff*

611 *dim.* *molto allarg.* *mp* **Quasi recitativo**

A prom - i - ses. It is time to re - turn.

611 *dim.* *molto allarg.* *mp*

615 *poco cresc.* *mf dim.* **Andante con espressione**

A It is time to go home. The sun. The moon.

615 *mp* *poco cresc.* *mf dim.*

B Dur - ing the day. At night.

615 *mp* *poco cresc.* *mf dim.*



620 *mp* *poco cresc.*

A The stars. The cit - y of Ath - ens. The

B This eve - ning. Last night,

620 *mp* *poco cresc.*

A wines of Daf - ni. The sun up -

B yes - ter - day morn - ing, the day af - ter to - mor - row. Ev - 'ry day.

625 *mf* *f*

A on the walls of the cit - y of Ath - ens. The

B All day. Dai - ly.

630 *dim.* *mf* *mp*

A on the walls of the cit - y of Ath - ens. The

B All day. Dai - ly.

630 *dim.*

A on the walls of the cit - y of Ath - ens. The

B All day. Dai - ly.

635

A moon up - on the Ae - ge - an Sea.

*mp*

B Day and night. Day and night.

635

*p*

639

A Fare - well. Fare - well. Fare - well. Fare -

*p*

B Fare - well. Fare - well. Fare -

639

*pp*

645

A well. Fare - well. Fare - well.

*p*

B well. Fare - well. Fare - well.

Narr. Greece waits for you. Greece waits for you.

645