

## Silvina Milstein

### A love song for Psyche and Cupid (1994)

mezzo-soprano, violin, cello & piano

first performance: Jane Manning, King's College London, 14 February 1994

duration 20 minutes

The myth which tells of Cupid's nightly visits to Psyche is woven into a story of love in old age in this collaboration with poet Caroline Smith.

S.M.

### A love song for Psyche and Cupid

Venus has stabbed  
the puffed thin skin of their young love  
burnt it black like potatoes  
sighed and deflated.

Left alone  
on the top storey  
of Mortlock Court,  
Wyn Boiling had come  
into the old folks home  
to share the warmth of bed pans  
and perimeters of walking frames.

By day, she sat in the silent  
limpid laager of chairs,  
brown wedged bag on her lap,  
long beige stockinged legs  
slanted sideways like a deer  
hiding in the grey scarred disarray  
of pollarded trees.

Then, as the red-fox light of evenings  
stole over their gouted breathing night-shapes,  
they turned into an enchanted forest  
of majestic trees.

She found herself in a beautiful palace  
where a bird of brilliant plumage spoke to her  
from its gilded cage.  
Four cooks prepared her lavish meal.  
In time a courtier would lead her to her bath.

At night, after they had been put to bed,  
the god of love himself  
would come again to her.  
He stood before her door,  
legs bent, slightly stooping over his stick,  
his loose hand knocking lightly against  
the door to her chamber -  
his long drooped face

Preview File Only

requesting an audience.

In the yellow night light,  
in the deep rift of their narrow bed,  
they manoeuvred together.  
Her fingers felt out the soft hollow of his stomach  
with its raised moles and single tough hairs,  
like sedges stalking out into a quiet fen.  
On, down into the tangled thicket of bracken  
catching her jewelled fingers in its strong roots, crunched over,  
prising free from its nest  
a log, long lain in damp beech leaves;  
digging him out from the crease of his old trousers,  
a bear at the entrance to its cave,  
wet nose swaying in the spring air.

They were wet as red mellow wood,  
slimy as leather,  
fruit rotted together on the forest floor.  
She had become Venus, herself, fiercely  
in love with her old beauty  
and her ripened fruit  
she named Pleasure

Caroline Smith

### **The myth of 'Psyche and Cupid' as told in Apuleius 'The Golden Ass'**

Psyche (soul) was a princess, and so beautiful that her father's subjects abandoned the shrines of Venus to worship her instead. Angry and jealous, Venus sent her son Cupid to make Psyche fall in love with a thoroughly worthless man. But the unforeseen happened: Cupid himself fell in love with Psyche.

... Her parents were told by Apollo's oracle to lead their daughter in her wedding dress to a remote mountain-top, where they were to leave her ... Then, unknown to them, Psyche was carried magically by the wind into the grounds of a magnificent building ... Inside the palace Psyche saw no one, but was guided by sweet voices. She found fine clothes and jewellery, exquisite food and fragrant water to bathe in. At night Cupid came to her bed and made love to her, but he always departed before daylight and Psyche remained ignorant of his identity. All went well, until Psyche persuaded her lover to let her see her sisters again. She brought them back to the palace and showed them her new possessions. In their jealousy, the sisters plotted to destroy Psyche's miraculous good fortune ...

Her sisters persuaded her to identify her mysterious lover. They frightened her: maybe he would turn into a deadly snake and devour her. On their advice, one night Psyche sharpened a knife, ready to kill her lover, and hid it with a lamp in the bedroom. When Cupid fell asleep Psyche saw for the first time that he was the god of love himself. She fell on him with renewed passion, but spilt oil from the lamp on his shoulder. Cupid took one look at the lamp and the knife, and flew out of the window up into the sky with Psyche clinging in desperation to his leg. The poor girl soon grew tired and fell to earth, unharmed, but quite alone.

...The lovers were eventually reunited, despite Venus' attempt to kill Psyche by setting her impossible tasks, including a visit to the underworld. It was Jupiter who decreed that Psyche should become an immortal, and that Cupid would be kept out of mischief by marrying her.

Psyche was properly married to Cupid and in due time she bore him her child, a daughter whose name was Pleasure (Apuleius, *The Golden Ass*)

(from Felicity Woolf, *Myths & Legends, Paintings in the National Gallery*)

*A love song for Psyche and Cupid*

words by Caroline Smith

music by Silvina Milstein [1994]

for mezzo-soprano, violin, cello and piano

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Caroline Smith

# I

*molto risoluto*, ♩ = 84

3+2

2+3

♩ of prev. triplet = ♩

*con moto, sempre nitido e secco*, ♩ = 126

previous ♩ = ♩ of triplet

*subito meno mosso, tempo 1°*, ♩ = 84

6

10

*mp pesante*  
strongly accented, sharp dynamic changes  
*mp pesante*  
Ve - nus - Ve - nus has stabbed  
*tre cordi*  
*marcatissimo (en dehors)*  
like a drum roll

previous  $\text{♩} = \text{♩}$   
poco più mosso,  $\text{♩} = 104$

13

pp

pp

subito p

sub. p

dolce mp

mf

the puffed

previous  $\text{♩} = \text{♩}$   
poco più mosso,  $\text{♩} = 104$

previous  $\text{♩} = \text{♩}$   
poco più mosso,  $\text{♩} = 104$

mf p

mf p

mf p

mp pp

pp

tempo 1°, previous  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$

16

soave ma ritmico

pp

p

pp

tempo 1°, previous  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$

como se da lontano

pp

thin skin thin

tempo 2°, previous  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$

pp

ppp

pp

19

grazioso

p

mf

p

mp

mf

skin of their young love

leggero e ritmico

p

loco

pp

*più mosso, prev. ♩. = ♩, ♩ = 104*

22

*p*

*più mosso, prev. ♩. = ♩, ♩ = 104*

*dolce but with abrupt dynamic changes*

their young love

*più mosso, prev. ♩. = ♩, ♩ = 104*

*p*

*loco*

*prev. ♩. = ♩.*

*subito meno mosso, tempo 1°, ♩ = 84*

25

*p*

*eguale e marcato*

*eguale e marcato*

*prev. ♩. = ♩.*

*subito meno mosso, tempo 1°, ♩ = 84*

stabbed

*prev. ♩. = ♩.*

*subito meno mosso, tempo 1°, ♩ = 84*  
*en dehors*

*p*

*mp*

28

*sul pont.*

*mp*

*sul pont.*

*mp*

nus has stabbed their love

*en dehors*

*p*



più mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$

31

3+2

poco rall.

più mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$

*mf* deciso

3+2

*mp* soave

*mp* subito dolce

più mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$

*mf* marcato (en dehors)

3+2

poco rall.

34 a tempo

meno mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$

ord.

attacca

a tempo

meno mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$

*mf* verdendosi

*pp*

attacca

a tempo

*mf* sempre marcato

meno mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$

attacca

like distant bells, l'istesso tempo, ♩ = 84

# II

ord. *pp* sul tasto

ord. *pp* sul tasto

like distant bells, l'istesso tempo, ♩ = 84

*pp*

en dehors *mf* *p* *mf* *p* *mf* *p*

1. 2da

Detailed description: This system contains the first four measures of the piece. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The tempo is marked 'l'istesso tempo' with a quarter note equal to 84 beats per minute. The key signature has one sharp (F#). The piano part includes dynamic markings such as *pp*, *mf*, and *p*, and performance instructions like 'en dehors' and 'sul tasto'. A first ending bracket is present at the end of the system.

ord. *ppp*

sul pont. *mp* *mp* *ord.* *p*

*pp* *pp* *ppp*

una corda *pp* *pp* *ppp*

tre cordi *mp* *pp* *mp*

8

2da

Detailed description: This system contains measures 5 through 8. It continues the three-staff format. The piano part features dynamic markings *ppp*, *pp*, *mp*, and *p*. Performance instructions include 'sul pont.' and 'una corda' (which changes to 'tre cordi' later in the system). A first ending bracket is present at the end of the system.

*ppp*

*pp* *mp* *p* *p*

sul tasto *ord.*

*pp* *pp* *pp* *pp*

una corda *pp* *mp* *en dehors*

loco *mp* *pp*

13

Detailed description: This system contains measures 9 through 12. It continues the three-staff format. The piano part features dynamic markings *ppp*, *pp*, *mp*, and *p*. Performance instructions include 'loco' and 'en dehors'. A first ending bracket is present at the end of the system.

17

*sempre gracioso e marcato*

*ppp*

*mf mp*

*mf mp*

*sempre gracioso e marcato*

*p*

*en dehors*

24

*previous ♩ = ♩, ♩ = 104*  
*subito poco più mosso*

*2+3*

*mf mp*

*mf p*

*previous ♩ = ♩, ♩ = 104*  
*subito poco più mosso*

*2+3*

*mf p*

*crisp*

*loco*

*mf p*

*mf risonante*

27

*2+3*

*mf p*

*mf p*

*2+3*

*mf p*

*loco*

*mf p*

\* this figure always very crisp

31

*mp* *p* *pp* *mp* *p*

*mp* *p* *crisp* *pp* *mp* *p*

*mp* *risoante* *loco* *p*

34

*mp* *p* *pp* *mf*

*mp* *p* *pp* *pp*

*mp* *p* *pp* *pp*

*pesante* *2+3* *2+3*

37

*mf* *p* *pp*

*mf* *p* *pp*

*mf* *p* *pp*

*mf* *pesante* *p* *pesante*

41

*pp*

*ppp* una corda tre cordi

44

*p* natural

*pp*

*ppp* cantabile

prev. ♩ = ♩, ♩ = 84  
subito meno mosso, tempo 1°

48

*p* snap pizz. arco

*p*

*p*

prev. ♩ = ♩, ♩ = 84  
subito meno mosso, tempo 1°

53

en dehors  
like distant bells *p*

60

63

calmo ma ritmico, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$

### III

*sempre poco vib.* *sul pont. ord.*

*sempre poco vib.* *mp* *p* *mf* *gliss. sul pont.* *mf* *mf f* *mf f*

*calmo ma ritmico, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$*  *figures involving major and minor seconds sung with slow portamento almost gliss.* *mp* *gliss.*

*calmo ma ritmico, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$*  **Left** **a**

**5** *sul pont.* *ord.*

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

lone on the top sto

**8** *rall.* *pont.*

*mf* *pp* *ppp* *pont.*

*fp* *rall.* *p* *fp* *mf* *pp* *ppp*

rey of Mort

*rall.*

*p* *pp* *loco*

**10** *molto rall.* *a tempo*

*pizz.* *ppp* *pont.* *p*

*lock Court, Wyn Boi - ling had come*

*molto rall.* *a tempo*

*p* *ppp* *calmo* *mp* *mf* *mp*

*molto rall.* *a tempo*

*ppp* *pp*

**13** *meno mosso, prev. ♩ = 84*

*ord.* *mp marcato* *p* *pp*

*ordinary singing* *meno mosso, prev. ♩ = 84* *soave*

*in - to the old folks home to share the*

*meno mosso, prev. ♩ = 84*

*mf marcato* *mp*

**17** *tempo dell'inizio, prev. ♩ = 104*

*warmth of bed pans and*

*tempo dell'inizio, prev. ♩ = 104*

*mp* *pp* *mp* *p* *pp*

*mp* *mp* *p* *pp*

N.B. 'tempo 1°' refers to the tempo at the opening of the whole work, 'tempo dell'inizio' refers to the tempo at the opening of each section



20

*mp* *p* *echo* *ppp*

pe - ri - me - ters of wal - king wal - king

*pp* *mf* *pp* *p* *ppp*

24

*mp* *p* *ppp* *poco*

frames.

*p* *pp* *poco*

28

*p* *mp*

*p* *mp*

32

Musical score for measures 32-36. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. Dynamics include *mp* (mezzo-piano) and *p* (piano). There are several triplet markings and slurs. The grand staff shows a complex accompaniment with many sixteenth notes and slurs.

37

*attacca*

*attacca*

Musical score for measures 37-40. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat. The time signature is 4/4. The music is characterized by a very soft dynamic, *pp* (pianissimo), and a sparse, atmospheric texture. The upper voice has a few notes, while the lower voice and grand staff provide a harmonic foundation. Dynamics include *pp* and *ppp* (pianississimo). The word *attacca* is written above the staves, indicating a transition to the next section. The grand staff shows a complex accompaniment with many sixteenth notes and slurs.

Preview File Only

prev. ♩ = ♩ of triplet, ♩ = 66  
risoluto e molto sonoro

# IV

Musical score for measures 4-6. The score is in 3/4 time and consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The tempo and mood are 'risoluto e molto sonoro'. The key signature has one flat. Measure 4 starts with a piano (*pp*) dynamic. Measure 5 features a 'loco' marking and a forte (*f*) dynamic. Measure 6 continues with a forte (*f*) dynamic and includes a triplet of eighth notes. The text 'en dehors' appears above the grand staff in measure 5 and below the grand staff in measure 6.

Musical score for measures 7-9. The score is in 3/4 time and consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The tempo and mood are 'marcatissimo e risonante'. The key signature has one flat. Measure 7 starts with a forte (*f*) dynamic. Measure 8 features a fortissimo (*fff*) dynamic. Measure 9 continues with a fortissimo (*fff*) dynamic and includes a triplet of eighth notes. The text 'marcatissimo e risonante' appears above the grand staff in measure 7 and below the grand staff in measure 8. A 'loco' marking is present at the end of measure 9.

Musical score for measures 10-12. The score is in 3/4 time and consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The tempo and mood are 'marcatissimo e risonante'. The key signature has one flat. Measure 10 starts with a piano (*p*) dynamic. Measure 11 features a fortissimo (*fff*) dynamic and a '2+3' marking. Measure 12 continues with a fortissimo (*fff*) dynamic and includes a triplet of eighth notes. The text 'like a drum-roll' appears above the grand staff in measure 11. The text 'subito tenero' and a piano (*p*) dynamic marking appear above the grand staff in measure 12. A 'loco' marking is present at the end of measure 12.

13

risoluto  
mf  
ff  
s  
5

16

*sempre tenero*  
3+2

*sempre tenero*  
3+2  
p  
mp  
ff  
af  
loco  
mp  
tenero  
en dehors

19

*en dehors*  
pp  
p  
mp  
leggero e ritmico  
p  
pp

23

*mp* *poco*

*pp* *pp* *p* *p* *ppp* *sempre leggiero*

27

*mp* *poco*

*pp* *mp* *ppp* *ppp* *leggiero* *mf* *pp* *mp* *en dehors*

29

*mp* *pp* *mp* *poco* *pp* *ppp* *ppp* *ppp* *en dehors* *mp* *mp pesante* *mp*

34

*mp ppp* *mp ppp* *mp ppp* *mp ppp*

*mp ppp* *mp ppp* *mp ppp*

*pp*

38

*en dehors* *leggiere*

*mp* *mp*

*leggiere* *leggiere*

40

*tenero, ♩ of prev. triplet = ♩, ♩ = 104*

*pp* *mf* *mf* *mf*

*en dehors cantando*

*tenero, ♩ of prev. triplet = ♩, ♩ = 104*

*p* *p*

*ppp* *mp* *ppp*

43 **3+2** *con sordina*

*p* *mf* *p* **3+2** *pp* *pp*

46

*p* *mf* *pp* *mf* *p* *pp* *mf* *p* *mf* *p*

49 *senza sordina*

*p* *mf* *pp* *mf* *pp* *pp* *pp* *p*

53 *attacca*

*p* *ppp*

*mf <> p* *mf > p*

*p* *attacca*

# V

*como se da lontano subito meno mosso, prev. ♩ = ♩ of triplet, ♩ = 66*

*floating, disregard bar lines*

57

*ppp* *mp*

*sempre trem. sul pont.* *ppp*

*como se da lontano subito meno mosso, prev. ♩ = ♩ of triplet, ♩ = 66*

*floating, disregard bar lines*

*una corda*

*ppp leggiero* *p* *ppp leggiero*

*top line en dehors*

60

*mp* *p* *p*

*sempre trem. sul pont.*

*ppp leggiero* *p* *leggiero* *ppp*



63

*sf*

*p*

*sempre trem. sul pont.*

*ppp*

*mf p*

*mf p*

By day,

*ppp*

*p*

*ppp*

66

*sf*

*p*

*sempre trem. sul pont.*

*ppp*

*mf p*

*mf p*

*mf*

*sf*

she sat in the si -

*ppp*

*p*

*ppp leggiero*

2+3

70

previous  $\text{♩} = \text{♩}$ ,  $\text{♩} = 132$

*p*  
ord. non trem.

*p*  
2+3

previous  $\text{♩} = \text{♩}$ ,  $\text{♩} = 132$

lent limpid laa

senza sord.

73

*pp*

*ppp*

*p*

prev.  $\text{♩} = \text{♩}$  of triplet

meno mosso, tempo 1°,  $\text{♩} = 84$

77

prev.  $\text{♩} = \text{♩}$  of triplet

meno mosso, tempo 1°,  $\text{♩} = 84$

(V)

80

*mp*

*p*

ger of

*pp*

(una corda)

*pp*

marcatissimo (en dehors)

subito meno mosso, tempo del'inizio, ♩ = 66

floating, disregard bar lines

84

PPP P (ord.)

PPP PPP PPP

subito meno mosso, tempo d'el inizio, ♩ = 66

with a clear sense of meter

PP mp > mf

chairs, brown

subito meno mosso, tempo 2°, ♩ = 66

floating, disregard bar lines

PPP una corda PPP P

PPP leggiero

88

PPP P

wedged bag on her lap,

PPP leggiero P PPP

92

PPP  
p  
PPP  
subito  
mf p  
mp  
PPP  
p

This system contains measures 92, 93, and 94. It features four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (treble and bass clefs). The music is in 2/4 time. Measure 92 starts with a *PPP* dynamic. The right hand has a melodic line with a *p* dynamic. The left hand has a rhythmic accompaniment. Measure 93 features a *PPP* dynamic in the right hand and a *subito* dynamic change from *mf* to *p* in the left hand. Measure 94 continues with a *mp* dynamic in the right hand and *p* in the left hand. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

95

p  
PPP  
pp  
gliss. very slowly  
PPP  
p  
PPP

This system contains measures 95, 96, 97, and 98. It features four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (treble and bass clefs). The music is in 2/4 time. Measure 95 starts with a *p* dynamic. The right hand has a melodic line with a *pp* dynamic. The left hand has a rhythmic accompaniment. Measure 96 features a *PPP* dynamic in the right hand and a *pp* dynamic in the left hand. Measure 97 includes a *gliss. very slowly* instruction in the right hand. Measure 98 continues with a *PPP* dynamic in the right hand and *p* in the left hand. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

99

*mf* *mf* *mf* = march-like, poco meno mosso, ♩ = 55

*p* *p* *ppp* *p*

march like, poco meno mosso, ♩ = 55

long beige — stoc - kinged legs —

march like, poco meno mosso, ♩ = 55

*p* *ppp* *tre cordi* *pp*

103

*pizz.*

*pp* *mp* *mp* *pp* *pp* *mp* *mp* *mp* *p* *mf*

slan - ted side-wards like — a deer, — — — — — hi - - - - - ding in the

*pp* *p* *mf* *mf* *risonante* *p* *loco*

106

col legno battuto

col legno battuto

*p*

col legno battuto

*p*

*mf* *p* *mf* *ap* *P* *ap* *p*

grey scarred dis-ar-ray of po-llar-ded trees.

*ap* *p* *pp* *p*

*r.h.* *una corda* *pp*

109

cola parte

ord.

perdendosi

attacca

cola parte

ord.

perdendosi

attacca

*ppp*

cola parte

ord.

perdendosi

*ppp*

*P* *ppp* *perdendosi* *attacca*

*attacca*

tre cordi *P*

# VI

*in attesa, tempo 1°*, ♩ = 84

previous ♩ = ♩ of triplet, ♩ = 63

*in attesa, tempo 1°*, ♩ = 84

previous ♩ = ♩ of triplet, ♩ = 63

6 **3+2**

10

*en dehors*  
*sempre vib.*

13

*mp* *mf* *p*

*mp* *f* *pp* *mp*

*sonoro* *marcato like distant bells*

*poco rit.* *a tempo*

16

*ppp* *p* *mf* *p*

*ppp* *mf* *p*

*poco rit.* *p* *a tempo* *brillante f* *ff (echo) mp* *mf* *f*

*ppp* *mf p* *mf p mf*

*sostenuto*

20

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

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

*p* *loco* *f* *mp* *p*

*martellato*



*subito meno mosso*, ♩ = 56

22

*p*

*mf* *f*

*subito meno mosso*, ♩ = 56

*f*

*pesante (like timpani)*

25

*p*

*pp*

*mp*

*pp*

*like a harp*

*pp*

*like timpani*

*con delicatezza*, tempo 2°, ♩ = 63

29

*mp*

*pp* *mf* *pp*

*p*

*con delicatezza*, tempo 2°, ♩ = 63

*ppp*

*mf* *f* *brillante*

*pp*

*mf pesante*

32 *poco rit.* previous  $\bullet = \text{♩}, \text{♩} = 126$

*mf PP* *PP*

*mf PP* *PP*

*p poco rit.* *mf* *p* *PP*

35 *ritmico ma con delicatezza*

*p* *mp* *mf* *p* *mf* *PPP*

*mf* *p* *mp* *p* *mf* *PPP*

*ritmico ma con delicatezza*

*en dehors* *mp* *mp ma marcato (like drums)*

38 *marcatissimo*

*mf PPP* *mf PPP* *PP*

*mf PPP* *mf PPP* *mf PPP*

*mp* *pp* *loco*

41

*p* *mf* *p* *3* *3*

*p* *mf*

*pp* *mf* *en dehors* *ppp* *3* *3*

44

loco  
trem. sul pont.

*ppp* *ord.* *pp* *3* *3*

*ppp* *pp*

*pp* *P marcato e nitido*

48

*p* *sul pont.* *pp* *p* *ppp*

*pp delicato* *like a harp*

*l'istesso tempo, previous* ♩ = ♩, ♩ = 63

51

*p*

*l'istesso tempo, previous* ♩ = ♩, ♩ = 63

*misterioso*  
*mp* < > *p* *f* *mf* *pp*

Then, as the red - - - fox light \_\_\_\_\_

*l'istesso tempo, previous* ♩ = ♩, ♩ = 63

*pp* *p ma risonante* *pp*

54 4+3

prev. ♩ = ♩ of triplet, ♩ = 42

*en dehors cantando*

*p* *mf* *p* *mf* *p*

*sul pont.* *ord.*

4+3

prev. ♩ = ♩ of triplet, ♩ = 42

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

of e - ve - nings stole o - ver their gou - ted brea

4+3

prev. ♩ = ♩ of triplet, ♩ = 42

*p* *(like timpani)*

57

*p* *mf* *p* *mf* *pp* *ppp*

*like sighing* *ossia* *ossia*

— thing — night - - - shapes, their — gou - - ted

*p* *p delicato* *pp*

59

*p* *pp* *p* *pp*

*mf p* *mf p* *lusso e oscuro* *mp* *sempre poco*

brea - thing night-shapes, they turn — in - to an — en - chan-

*like a harp*

62

ted fo - - rest of ma - jes - tic trees;

65

una corda  
loco  
subito mp

68

tenero, como se da lontano  
dolce  
subito mp

72

*p* *pp* *mp* *ppp* *mp* *pp*

*p* *mp*

76

*pp* *pp* *sul tasto* *pp*

*pp*

*sospeso p*

and she found her - self

80

*pp*

*mp* *pp*

*ppp*

in a beau - ti ful pa - lace where a bird of bri -

prev. ♮ of triplet = ♮, ♩ = 126

prev. ♭ of triplet = ♭, ♩ = 126

prev. ♮ of triplet = ♮, ♩ = 126

83

- liant plu- mage — spoke — to — her — from her gil -

*mp* *mf* *mp*

*loco* *p*

87

- ded cage. — Four cooks — pre- pared — her la -

*p chiaro* *ppp* *pp*

92

- vish — meals. — In time — a cour - tier —

*mp* *pp*

prev.  $d = \text{♩}, \text{♩} = 63$

prev.  $d = \text{♩}, \text{♩} = 63$



tenero, como se da lontano

96

*pp*

tenero, como se da lontano

*p* *ppp*

*mp* *pp*

- would lead her to her bath.

meno mosso, ♩ = 50

100 dolce

*mp* *pp* *mf* *mp* *pp* *mp* *pp*

*pp* *pizz.* *arco* *pp* *mp* *p*

meno mosso, ♩ = 50

*mp* *pp* *p* *pp* turning into singing tone

At night, af-ter they have been put to bed, the god of love

prev. ♩ of triplet = ♩, ♩ = 75

104

*p*

him - self would come a gain to her.

prev. ♩ of triplet = ♩, ♩ = 75

*ppp*  
una corda

108

*mf*

*mp*

He — stood — be - fore her — door, legs bent, sligh - tly

111

*mp*

stoo - ping o - ver his — stick, his loose — hand — knock - ing light-

115

- ly a - gainst the door to her cham-ber — his long drooped

119

loco  
pizz.

*attacca*

face re-ques-ting an au - dience

soave e comodo, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 100$

# VII

Musical score for the first system, measures 1-5. It consists of three staves: two for the vocal line and one for the piano accompaniment. The vocal line starts with a *ppp* dynamic, followed by *mf* and *pp*, then *p* and *mp pesante*. The piano accompaniment is marked *soave e comodo, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 100$*  and *mp pesante*. The piano part includes the instruction *una corda* and *pp*. The system concludes with *sul pont.* and *ord.* markings.

Musical score for the second system, measures 6-9. It consists of three staves. The vocal line is marked *P marcato e pesante* and *pp*. The piano accompaniment is marked *P marcato e pesante* and *pp pesante*. The system includes the instruction *nitido* and *loco*. The piano part features complex rhythmic patterns with *pp* dynamics.

Musical score for the third system, measures 10-13. It consists of three staves. The vocal line is marked *pp*. The piano accompaniment is marked *pp* and *pp*. The system includes the instruction *leggiere* and *loco*. The piano part features complex rhythmic patterns with *pp* dynamics.

13

mp

mf

sp

mp

tre cordi

pp

16

oscuro mp

sp

ye - llow night

pp

leggiero e nitido

19

pp

mf

pp

night

ye - llow night

pp

23

musical score for measures 23-26. It features a vocal line with a 7-measure slur and a *pizz.* marking, and a piano accompaniment with *ppp* dynamics. The piano part includes a 7-measure slur and *arco* markings.

27

musical score for measures 27-30. It includes a vocal line with a *p* dynamic and a 3-measure slur, and a piano accompaniment with *loco en dehors* and *mf* markings. The lyrics "In the deep\_" are written below the vocal line.

31

musical score for measures 31-34. It features a piano accompaniment with *p* and *mf* dynamics, and a section with a *rit.* marking and a *b.b.e.* instruction.

34

of their nar - row bed, they ma -

*p* *mf* *p* *mf* *p* *poco* *p* *mf* *poco* *lento*

38

noeu - vred to - ge - tier. in the nar - row bed,

*mf* *p* *pp* *p*

42

en dehors

deep rift

*mf* *p* *mf* *pizz.* *arco* *p* *mf* *p* *ritmico* *mf*

*sempre en dehors*

47

Violin: *mf*, *piz.*, *arco*, *f*

Viola: *p*, *mp*, *f*, *pleno*

Piano: *mp*, *loco*

deep rift deep

51

Violin: *mf*, *p*, *pp*, *sul pont.*

Viola: *mp*, *p*, *pp*, *claro*

Piano: *mp*, *ppp*, *pp*

rift deep

54

previous ♩ = ♩ of triplet, ♩ = 66

Violin: *pp*, *mp*, *p*, *portato*, *soave*

Viola: *pp*, *mp*, *p*, *portato*

Piano: *ppp*, *tenuto*

deep deep rift deep

58

pizz. *mp*

*mf*

*ppp*

una corda

loco *mf p*

con molto, previous ♩ of triplet = ♩, ♩ = 100

61

arco *mf*

(pizz.) *mf*

con molto, previous ♩ of triplet = ♩, ♩ = 100

*f*

portamento *p*

con molto, previous ♩ of triplet = ♩, ♩ = 100

loco

64

con fuoco *ff*

arco *ff*

con fuoco *f*

con fuoco *ff*

con fuoco *ff*



67

Musical score for measures 67-68. The score consists of four staves: two for the upper right hand (treble clef) and two for the lower left hand (bass clef). The music is in 4/4 time. The upper right hand part features a melodic line with dynamic markings *ff* and *sf*, and a tempo instruction *diminuendo poco a poco*. The lower left hand part features a bass line with dynamic markings *ff* and *sf*, also with a *diminuendo poco a poco* instruction. The lower right hand part (piano accompaniment) features a complex texture with dynamic markings *ff*, *mp*, and *sf*, and a *diminuendo poco a poco* instruction.

69

Musical score for measures 69-71. The score consists of four staves. The upper right hand part has a melodic line with dynamic markings *mf*, *mp*, and *p*. The lower left hand part has a bass line with dynamic markings *mf*, *mp*, and *p*. The lower right hand part (piano accompaniment) has a complex texture with dynamic markings *mf*, *p*, and *p*. The score includes performance instructions such as *pizz.* (pizzicato) and *arco* (arco). There are also some markings like *5* and *6* indicating fingerings or positions.

72

Musical score for measures 72-73. The score consists of four staves. The upper right hand part has a melodic line with dynamic markings *p* and *poco*. The lower left hand part has a bass line with dynamic markings *p* and *poco*. The lower right hand part (piano accompaniment) has a complex texture with dynamic markings *pp* and *ppp*. The score includes performance instructions such as *dolce* and *leggero e intimo*. The lyrics "Her fin- gers felt out the" are written below the lower right hand part. There are also some markings like *5* and *6* indicating fingerings or positions.

75 *ritmico e marcato*

*p* *mp* *pp*

*ritmico e marcato*

*p* *mp* *mf* *pp* *ritmico* *mp*

soft — ho - llow move - ment of — his — sto - mach — with

*ritmico e marcato*

*mp* *pp*

*loco*

79

*pp* *pp* *mp* *soave* *p*

raised — moles — and single tough hairs, — like sed - ges

*pp*

83 *sul pont.* *ord.*

*mp pesante* *sul pont.* *mp*

*mp pesante* *mf sonoro* *mp*

*mf A*

stal-king out — in - to a — quiet — fen

*una corda* *p* *tre cordi* *mf*

*loco*

87

On, down in - to the tan - gled thi-

91

- cket of bra- cken catching her jew-elled fingers in its strong

95

— roots, crunched o - - ver, pri - sing free from its nest a

99

ord. sul pont.

*P* *pp*

*P* *mp*

log, long in damp beech leaves;

*pp* *pp*

*s.l.* leco

*mp* *P*

103

sul tasto

*mp* *P* *p*

*mp* *mf* *P* *mf* *p*

digging him out from the crease of his old

*pp* *pp*

*mp* una corda en dehors

*pp*

106

trousers, a bear at the entrance to his cave,

*en dehors, like distant bells*

111

wetnose sway-ing in the spring air. They

*en dehors*

115

were wet as red mel-low wood sli - - my

*en dehors*

previous ♩ = ♩, ♩ = 100

♩ of prev. triplet = ♩, ♩ = 66

119

previous ♩ = ♩, ♩ = 100

*pp* *sempre dolce* *mp*

124

as lea ther, fruit rotted to - - ge - ther

on the fo - rest \_\_\_\_\_ floor. \_\_\_\_\_ she \_ had be - come Ve - nus, her - self, \_

*mp* *p*

128

prev. ♩ = ♩, ♩ = 132

♩ of prev. triplet = ♩, ♩ = 84  
tempo 1°

*mp* *f* *mp*

fier - cely in love with her old beau - ty

prev. ♩ = ♩, ♩ = 132

♩ of prev. triplet = ♩, ♩ = 84  
tempo 1°

*pp*  
*como se da lontano*

*pp* *p*

131

*dolce*

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

and her ri - - pened fruit she named Plea -

*grazioso* *p* *mf* *f* *mp* *fp* *f* *fp* *f* *fp* *mf* *ma soave* *p* *< mf >*

*leggiero e ritmico*

*pp*

*più mosso, prev. ♩ = ♩, ♩ = 104*

134

Musical score for measures 134-136. The score is in 3/4 time and consists of three systems. The first system (measures 134-135) features a melody in the upper voice with dynamics *p* and *mp*, and a bass line with dynamics *mf* and *pp*. The second system (measure 136) features a melody in the upper voice with dynamics *mp*, *p*, and *mf*, and a bass line with dynamics *p* and *loco*. The tempo is marked *più mosso, prev. ♩ = ♩, ♩ = 104*. A large blue watermark "Preview File Only" is overlaid on the score.

*previous ♩ = ♩, ♩ = 84*

*subito meno mosso, tempo 1°*

137

Musical score for measures 137-139. The score is in 3/4 time and consists of three systems. The first system (measures 137-138) features a melody in the upper voice with dynamics *p* and *mp*, and a bass line with dynamics *p* and *mp*. The second system (measure 139) features a melody in the upper voice with dynamics *mp* and *mf*, and a bass line with dynamics *mp* and *mf*. The tempo is marked *subito meno mosso, tempo 1°*. A large blue watermark "Preview File Only" is overlaid on the score.

*previous ♩ = ♩, ♩ = 84*

*subito meno mosso, tempo 1°*

140

Musical score for measures 140-142. The score is in 3/4 time and consists of three systems. The first system (measures 140-141) features a melody in the upper voice with dynamics *mp* and *p*, and a bass line with dynamics *mp* and *p*. The second system (measure 142) features a melody in the upper voice with dynamics *mp* and *p*, and a bass line with dynamics *mp* and *p*. The tempo is marked *subito meno mosso, tempo 1°*. A large blue watermark "Preview File Only" is overlaid on the score.

143 *più mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$*   
*deciso  $\text{mf}$*  *ord.* *f* *3+2* *subito dolce* *mp* *poco rall.*

*più mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 104$*   
*mp* *soave* *marcato (en dehors)* *3+2* *poco rall.*  
*ap* *mf* *mp* *marcato*

146 *a tempo* *meno mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$*   
*mf* *mp* *perdendosi* *pp* *col legno*  
*ppp* *col legno*

*a tempo* *sempre marcato* *meno mosso, prev.  $\text{♩} = \text{♩}$ ,  $\text{♩} = 84$*   
*mf* *p*