

## 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.

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Venus has stabbed  
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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 stocking 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

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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,  
rising 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, J = 84*

3+2

2+3

*molto risoluto J = 84*

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

*mf*      *ff ff* *mf* *marcatissimo*      *mf secco like a drum roll*

*2+3*

• of prev. triplet = •

previous • = • of triplet

*con moto, sempre nitido e secco, J = 126**subito meno mosso, tempo I°, J = 84*

6

*of prev. triplet = •*

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

*like a drum roll*      *mf > ff*      *p f*

*ff furioso*      *una corda*      *p*

*pp*      *previous • = • of triplet*

*subito meno mosso, tempo I°, J = 84*

*(una corda) p leggiero*

*mp pesante*

*mp pesante*

*strongly accented, sharp dynamic changes*

*mf >*      *p*      *mf*      *mf*      *fff*      *subito*      *ff*

*Ve - - nus*      *Ve - - nus*      *has*      *stabbed*

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

*tre cordi*

*loco*

*mf*      *f*      *ff*      *p*

*marcatissimo (en dehors)*  
*like a drum roll*

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

13

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

the puffed  
previous  $\text{♩} = \text{♪}$   
poco più mosso,  $J = 104$

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

16

soave ma ritmico

thin skin thin

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

como se da lontano

19

grazioso

dolce

skin of their young love

leggiero e ritmico

loco

pp

22

*più mosso, prev. ♩ = ♪, J = 104*

*dolce but with abrupt dynamic changes*

*their young love*

*più mosso, prev. ♩ = ♪, J = 104*

*locally*

*prev. ♩ = ♪*

*subito meno mosso, tempo I°, J = 84*

25

*eguale e marcato*

*eguale e marcato*

*prev. ♩ = ♪*

*subito meno mosso, tempo I°, J = 84*

*stabbed Ve*

*prev. ♩ = ♪*

*subito meno mosso, tempo I°, J = 84*

*en dehors*

*mp*

28

*sul pont.*

*sul pont.*

*mp*

*nus has stabbed their love*

*en dehors*

*f*

*ff*

*p*

*più mosso, prev.  $\dot{\text{B}} = \dot{\text{C}}$ ,  $\text{j} = 104$*

31

3+2

*poco rall.*

*ord.*

*più mosso, prev.  $\dot{\text{B}} = \dot{\text{C}}$ ,  $\text{j} = 104$*

*mf deciso*

*mp soave poco rall. subito dolce*

burnt it black like po - - ta - toes sighed

*più mosso, prev.  $\dot{\text{B}} = \dot{\text{C}}$ ,  $\text{j} = 104$*

*marcato (en dehors) 3+2*

*poco rall.*

*ord.*

*attacca*

34 *a tempo*

*meno mosso, prev.  $\dot{\text{B}} = \dot{\text{C}}$ ,  $\text{j} = 84$*

*col legno*

*pp*

*col legno*

*a tempo*

*meno mosso, prev.  $\dot{\text{B}} = \dot{\text{C}}$ ,  $\text{j} = 84$*

*perdendosi*

*pp*

*attacca*

and de - - fla - ted.

*a tempo sempre marcato*

*meno mosso, prev.  $\dot{\text{B}} = \dot{\text{C}}$ ,  $\text{j} = 84$*

*attacca*

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

III

*like distant bells, l'istesso tempo, J = 84*

ord. *sul tasto*

*pp*

ord. *sul tasto*

*pp*

*pp*

*p*

*en dehors* *mf* *p*

*mf* *p*

*p*

Musical score page 8, measures 1-4. The score consists of four staves. Measure 1: Top staff (treble clef) starts with a dynamic ***ord.***. Second staff (bass clef) has a dynamic ***PPP*** and instruction **sul pont.**. Third staff (bass clef) has dynamics ***mp*** and ***p***. Bottom staff (bass clef) has dynamics ***pp*** and ***p***. Measure 2: Top staff continues ***ord.***. Second staff has dynamics ***p*** and ***v***. Third staff has dynamics ***mp*** and ***v***. Bottom staff has dynamics ***una corda*** and ***pp***. Measure 3: Top staff continues ***ord.***. Second staff has dynamics ***p*** and ***v***. Third staff has dynamics ***tre cordi*** and ***pp***. Bottom staff has dynamics ***pp*** and ***v***. Measure 4: Top staff continues ***ord.***. Second staff has dynamics ***p*** and ***v***. Third staff has dynamics ***pp*** and ***v***. Bottom staff has dynamics ***pp*** and ***v***.

**13**

2pp

sul tasto                      ord.                      >

pp                      sp                      p                      p

pp                      pp                      pp                      pp

una corda              pp                      en dehors

loco                      pp                      pp

*sempre gracioso e marcato*

17

sempre gracioso e marcato

l.b. r.b.

p b.d. b.d.

ff mp

sempre gracioso e marcato

2a 8 2a en dehors

previous  $\frac{b}{\cdot} = \frac{\bullet}{\cdot}$ ,  $J = 104$   
subito poco più mosso

24

2+3

2+3

previous  $\frac{b}{\cdot} = \frac{\bullet}{\cdot}$ ,  $J = 104$   
subito poco più mosso

p

loco p \* crisp

2+3

risonante

27

2+3

2+3

p

2+3

loco p \*

p

\* this figure always very crisp

31

2nd staff: *mp*, *p*, *s*, *p*, *mp*

3rd staff: *v*, *p*, *crisp*, *pp*, *v*, *mp*, *p*

Bottom staff: *mp risonante*, *s*, *loco*, *p*

34

*pesante*

2+3

2+3

2+3

Bottom staff: *pp*

37

*s*

2nd staff: *mf*, *s*, *mf*, *p*, *s*, *mf*, *p*, *s*

3rd staff: *>*, *>*, *>*, *>*, *>*, *>*

Bottom staff: *wf pesante*, *p pesante*

A musical score page featuring two staves of piano music. The top staff uses a treble clef and has a dynamic marking of *p*. The bottom staff uses a bass clef. The music consists of several measures, with the first measure containing a single note. The second measure contains a series of eighth-note chords. The third measure contains a single note. The fourth measure contains a series of eighth-note chords. The fifth measure contains a single note. The sixth measure contains a series of eighth-note chords. The seventh measure contains a single note. The eighth measure contains a series of eighth-note chords. The ninth measure contains a single note. The tenth measure contains a series of eighth-note chords. The eleventh measure contains a single note. The twelfth measure contains a series of eighth-note chords. The thirteenth measure contains a single note. The fourteenth measure contains a series of eighth-note chords. The fifteenth measure contains a single note. The sixteenth measure contains a series of eighth-note chords. The seventeenth measure contains a single note. The eighteenth measure contains a series of eighth-note chords. The nineteenth measure contains a single note. The twentieth measure contains a series of eighth-note chords. The twenty-first measure contains a single note. The twenty-second measure contains a series of eighth-note chords. The twenty-third measure contains a single note. The twenty-fourth measure contains a series of eighth-note chords. The twenty-fifth measure contains a single note. The twenty-sixth measure contains a series of eighth-note chords. The twenty-seventh measure contains a single note. The twenty-eighth measure contains a series of eighth-note chords. The twenty-ninth measure contains a single note. The thirtieth measure contains a series of eighth-note chords. The thirty-first measure contains a single note. The thirty-second measure contains a series of eighth-note chords. The thirty-third measure contains a single note. The thirty-fourth measure contains a series of eighth-note chords. The thirty-fifth measure contains a single note. The thirty-sixth measure contains a series of eighth-note chords. The thirty-seventh measure contains a single note. The thirty-eighth measure contains a series of eighth-note chords. The thirty-ninth measure contains a single note. The forty-first measure contains a series of eighth-note chords.

44

natural

prev.  $\text{♩} = \frac{=}{\text{♩}}$ ,  $\text{♪} = 84$   
subito meno mosso, tempo 1°

p

pp

prev.  $\text{♩} = \frac{=}{\text{♩}}$ ,  $\text{♪} = 84$   
subito meno mosso, tempo 1°

pp

cantabile

3

48

A

snap pizz. arco

p

ff p

p

ff ppp

p

p

p

53

pp

ppp

*risoluto*

*p*

*en dehors*  
like distant bells

*p*

60

*PP*

*senza vib.*

*PP*

*mp*

*PP*

*mp*

*PP*

*mp*

*PP*

*senza vib.*

63

*vib.*

*senza vib.*

*attacca*

*PP*

*pizz.*

*arco*

*senza vib.*

*PP*

*PP*

*una corda*

*mp*

*ppp*

*attacca*

*mp*

*calmo ma ritmico*, prev.  $\frac{5}{4}$  =  $\frac{1}{4}$ ,  $J = 104$

### III

*sempre poco vib.*

*sul pont. ord.*

$\overbrace{3}^{3}$  >

*sempre poco vib.*

*mp*

*p*

*mf* >

*gliss. sul pont.*

*mf*

*f*

*sul pont.*

*ord.*

*mf*

*f*

*calmo ma ritmico*, prev.  $\frac{5}{4}$  =  $\frac{1}{4}$ ,  $J = 104$

figures involving major and minor seconds sung with slow portamento almost gliss.

*mp*

*gliss.*

*Left*

*a*

*pp*

*b.p.*

*pp*

*sul pont.*

*ord.*

*lone*

*on*

*the top*

*sto*

*p*

*rall.*

*pont.*

*rey* of — *Mort* —

*rall.*

*p*

*p*

*pp*

*loco*

*p*

*molto rall.*

10      *pizz.*      *a tempo*      *pom.*      *>*  
*ppp*      *p*      *pont.*      *>*

*pizz.*      *ppp*      *a tempo*      *calmo*      *mp*      *<-> <->*      *mp*  
*p*      *>->*

*lock Court, Wyn Boi - ling had*      *come*

*molto rall.*

*a tempo*      *be.*      *pp*      *>->*

*ppp*      *pp*

13      *meno mosso, prev. ♩ = 60, J = 84*  
*ord.*      *mp marcato*      *>->*      *p*      *pp*

*ord.*

*P*      *ordinary singing*      *meno mosso, prev. ♩ = 60, J = 84*      *p*      *mf*      *p*      *soave*      *>->*

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

*meno mosso, prev. ♩ = 60, J = 84*

*mf marcato*

17      *tempo dell'inizio, prev. ♩ = 60, J = 104*  
*mf p*      *mp pp*      *mp*

*warmth of bed pans*      *and*

*tempo dell'inizio, prev. ♩ = 60, J = 104*  
*mp pp*      *mp*      *p*

*mp*      *>->*      *mp*      *p*      *pp*

*marcato*

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

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

pp *pizz.* pp p *echo* ppp

24

frames. —

p poco

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28

p mp

32

mp

mp

p

f

attacca

37

pp

attacca

fff

ffff

## IV

prev.  $\frac{1}{2}$  =  $\frac{1}{3}$  of triplet,  $\text{J} = 66$   
*risoluto e molto sonoro*

*marcatissimo e risonante*

A musical score page featuring three staves of music. The top staff uses treble clef and has a dynamic of **f**. The middle staff uses bass clef and has a dynamic of **ff**. The bottom staff uses treble clef and includes a dynamic of **ff** and a marking *risoluto*. Various performance instructions like **sf**, **f**, **ff**, **mf**, and **p** are scattered throughout the page.

*sempre tenero*  
3+2

*p*    *s*    *s*    *3*    *mp*    *ff*    *3*    *ff*    *ff*

*sempre tenero*  
3+2

*p*    *s*    *tenero*  
*en dehors*

*loco*    *mp*

Musical score for piano, page 23, measures 1-3. The score consists of four staves. The top staff (treble clef) starts with *mp*, followed by a sixteenth-note pattern with a dynamic of *pp*. The second staff (bass clef) starts with *pp*. The third staff (treble clef) starts with *p*. The fourth staff (bass clef) starts with *pp* and includes dynamics *leggero* and *semper leggero*.

Musical score page 27, featuring three staves of music. The top staff uses a treble clef and has dynamic markings *p*, *poco*, *pp*, and *leggiero*. The middle staff uses a bass clef and has dynamic markings *pp*, *mp*, *ppp*, and *p*. The bottom staff uses a bass clef and has dynamic markings *ppp*, *p*, and *mp*. A large blue watermark "Preview File Only" is diagonally across the page.

Musical score page 29, featuring three staves of music. The top staff uses a treble clef and includes dynamics *mp*, *pp*, *poco*, *mf*, and *poco*. The middle staff uses a bass clef and includes dynamics *mp*, *pp*, *p*, and *en dehors mp*. The bottom staff uses a bass clef and includes dynamics *ppp*, *ppp*, *ppp*, and *mp pesante*.

34

mp ppp      mp ppp      mp ppp      mp ppp

*pp*

mp ppp      mp ppp      mp ppp

38

*en dehors*

*leggiero*

*leggiero*

mp

mp

40

*en dehors*  
*cantando*

*tenuto, 1/16 of prev. triplet = 1/16, J = 104*

*p*

*pp*

*ppp*

*mp*

*ppp*

43

3+2

con sordina

3+2

pp

ff

p

pp

46

p

ff

mp

p

ff

p >

ff

p >

pp

ff

49

senza sordina

p

ap > pp

pp

3

pp

p

53

*p*

*ppp*

*ff*

*ff*

*<f><p>*

*>f>p*

*<->*

*<->*

*<->*

*attacca*

*p*

*ff*

*ff*

*ff*

*ff*

# V

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

*floating, disregard bar lines*

57

*ppp*

*mp*

*pp*

*pp*

*sempre trem. sul pont.*

*una corda*

*p*

*ppp leggiero*

*ppp leggiero*

*top line en dehors*

60

*ff*

*p*

*ff*

*p*

*sempre trem. sul pont.*

*leggiero*

*p leggiero*

*ppp leggiero*

63

*p*

sempre trem. sul pont.

*PPP*

*mf p* By \_\_\_\_\_ day, \_\_\_\_\_

*PPP*

2+3

70

*p*  
*ord. non trem.*

previous ♩ = ♪, J = 132

2+3

*p*      *p*      previous ♩ = ♪, J = 132

- - lent lim - - pid laa -

senza sord.

73

*pp*

*ppp*

*p*

prev. ♩ = ♪ of triplet  
meno mosso, tempo I°, J = 84

77

prev. ♩ = ♪ of triplet  
meno mosso, tempo I°, J = 84  
(V)

80

*mp*      *mp*      *p*

*pp*

(una corda)

*pp*      *p*

ger of

marcatissimo (en dehors)

*subito meno mosso, tempo del'inizio,  $J = 66$*

84

ppp  
p  
(ord.)

*subito meno mosso, tempo d'el inizio,  $J = 66$*

pp  
mp>  
ppp  
brown

*subito meno mosso, tempo 2°,  $J = 66$*

ppp  
una corda  
ppp  
ppp leggiero

88

ppp  
p  
ppp  
wedge bag on her lap,  
leggiero

92

*PPP*

*p*

*PPP*

*subito ff p up*

*ppp*

*p ff*

95

*p*

*ff* *f* *ff*

*PPP*

*gloss very slowly*

*PPP*

*p*

99

*wf* — *march-like, poco meno mosso, J = 55*

*long beige stockinged legs*

*march like, poco meno mosso, J = 55*

*p*

*tre cordi*

*p*

*ppp*

*p*

*p*

*p*

*pp*

103

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*p*

*wf*

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

*p*

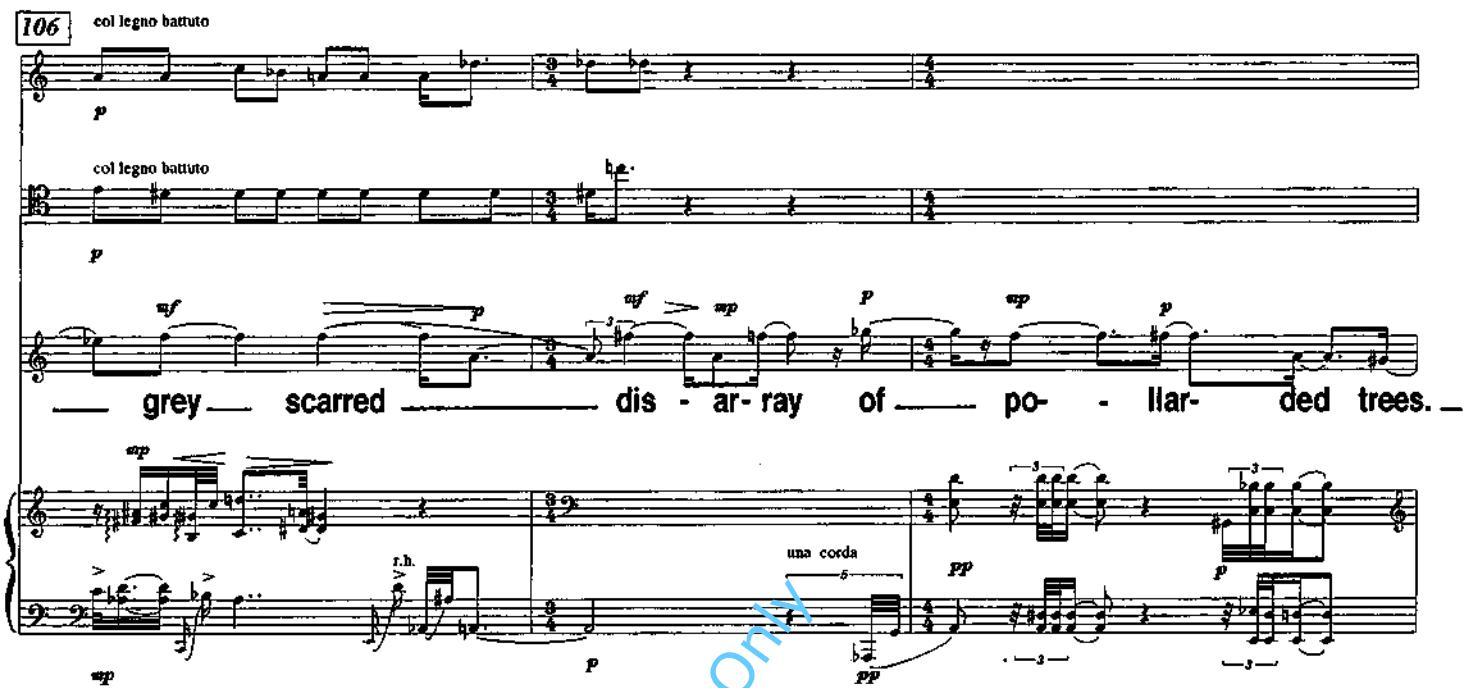
*wf*

*risonante*

*pp*

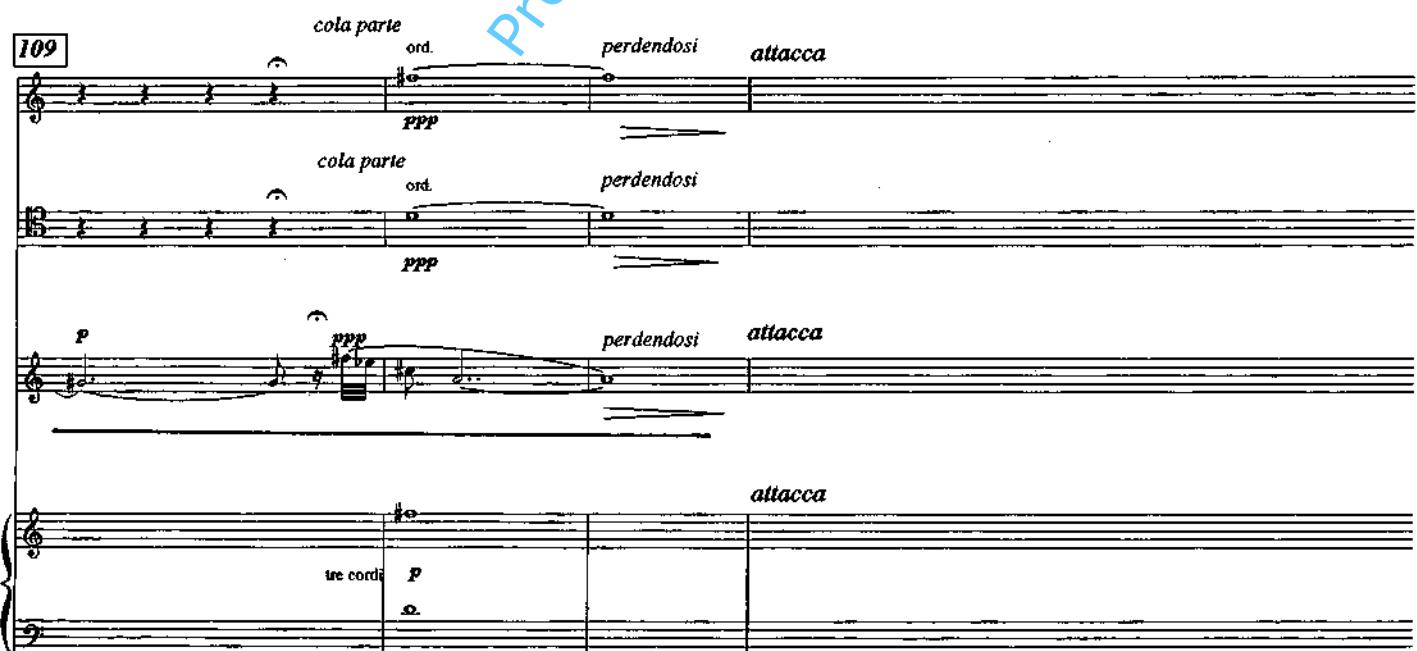
*wf*

*poco*

**106** col legno battuto  


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

Preview File Only

**109** *cola parte* ord. *perdendosi* *attacca*  


*cola parte* ord. *perdendosi* *attacca*

*attacca*

*tre cordi* **P** **S**

## VI

previous  $\downarrow$  =  $\downarrow$  of triplet,  $\downarrow = 63$ in attesa, tempo I°,  $\downarrow = 84$ 

5

in attesa, tempo I°,  $\downarrow = 84$ previous  $\downarrow$  =  $\downarrow$  of triplet,  $\downarrow = 63$   
PPP PP

5

6 3+2

3+2

10

en dehors  
sempre vib.

en dehors  
sonoro

27

13

*p*

*marcato like distant bells*

*sonoro*

*marcato like distant bells*

*poco rit.*

16

*a tempo*

*sostenuto* *p* *p* *wf* *p* *-*

*ppp*

*wf* *wf*

*A* *A*

*ppp*

*wf* *wf* *p* *wf* *wf*

*poco rit.* *p*

*a tempo* *brillante f* *fff (echo) mp* *wf* *f*

*PPP*

*wf p* *wf p* *wf*

*sostenuto*

20

*p*

*wf* *f* *wf* *p*

*p*

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

*p*

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

*martellato*

*p*

*wf* *f* *wf* *p*

*subito meno mosso, J = 56*

22

*subito meno mosso, J = 56*

*pesante (like timpani)*

25

*like a harp*

*like timpani*

*con delicatezza, tempo 2°, J = 63*

29

*ff pp*

*ff pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ritmico ma con delicatezza*

35

*ritmico ma con delicatezza*

*en dehors*

*sp*

*sp ma marcato (like drums)*

Musical score page 38, measures 1-4. The score consists of four staves. The top staff (treble clef) has dynamic markings *wf* *PPP*, *wf* *PPP*, and *pp*. The second staff (bass clef) has dynamic markings *b2*, *wf* *PPP*, and *wf* *PPP*. The third staff (treble clef) has dynamic markings *mp*, *pp*, and *loco*. The bottom staff (bass clef) has dynamic markings *mp* and *mp*. Measure 1 starts with a forte dynamic followed by a decrescendo. Measure 2 begins with a dynamic *b2*. Measure 3 starts with *wf* *PPP* and includes a melodic line with slurs and grace notes. Measure 4 starts with *wf* *PPP* and ends with a dynamic *pp*.

41

*p*

*mp*

*p*

*s*

*mp*

*p*

*p*

*mf*

*3*

*3*

*ppp*

*s*

*3*

*en dehors*

44

*loco*  
*trem. sul pont.*

*ppp*

*ord.*

*p*

*ppp*

*s*

*pp*

*p*

*3*

*3*

*p*

*pp*

*p*

*marcato e nitido*

48

*p*

*sul pont.*

*pp*

*p*

*ppp*

*pp delicato*

*like a harp*

*pp*

*l'istesso tempo, previous*  $\text{C} = \frac{1}{2}$ ,  $J = 63$

51

*p*

*ff*

*l'istesso tempo, previous*  $\text{C} = \frac{1}{2}$ ,  $J = 63$

*misterioso*

$\text{mp} < \text{p} - \text{z} - \text{f} = \text{mf} \quad \text{pp}$

Then, as the red - - - - fox light

*l'istesso tempo, previous*  $\text{C} = \frac{1}{2}$ ,  $J = 63$

*pp*

54 4+3

*prev.  $\text{C} = \frac{1}{2}$  of triplet, J = 42*

*en dehors  
cantando*

4+3

*prev.  $\text{C} = \frac{1}{2}$  of triplet, J = 42*

4+3

*prev.  $\text{C} = \frac{1}{2}$  of triplet, J = 42*

*(like timpani)*

57

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

59

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

like a harp

62

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

*pp*

*p*

*ff*

*soave*

*pp*

*pp*

*pp*

*so.*

65

*mp*

*p*

*pp*

*una corda*

*loco*

*pp*

*subito mp*

*subito mp*

68

*tenero, como se da lontano*

*pp*

*p*

*ppp*

*mp*

*dolce*

*<mf>*

*pp*

*ap*

*<mf>*

*pp*

*pp*

*p*

*mp*

*PPP*

*tenero, como se da lontano*

72

76

sul tasto

*sospezo p*

and she found her - self

80

prev. ♩ of triplet = ♪, J = 126

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

mp <>

prev. ♩ of triplet = ♪, J = 126

prev. ♩ of triplet = ♪, J = 126

ppp

83

- illiant plu- mage \_\_\_\_ spoke \_\_\_\_ to \_\_\_\_ her \_\_\_\_ from \_\_\_\_ her gil \_\_\_\_

*loco*

*p*

87

- ded cage. \_\_\_\_ Four cooks \_\_\_\_ pre- pared \_\_\_\_ her la \_\_\_\_

*p chiaro*

*PPP*

*pp*

prev.  $\text{d} = \bullet$ ,  $J = 63$

92

- vish \_\_\_\_ meals. \_\_\_\_ In \_\_\_\_ time \_\_\_\_ a cour - tier \_\_\_\_

prev.  $\text{d} = \bullet$ ,  $J = 63$

*pp*

96

tenero, como se da lontano

- would — lead — her to her — bath.

meno mosso,  $\text{J} = 50$

100 dolce

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

prev. ♩ of triplet = ♩,  $\text{J} = 75$

104

him - self would come a -gain — to her.

prev. ♩ of triplet = ♩,  $\text{J} = 75$

37

108 *mf*

He — stood — be - fore her — door, legs bent, slight - ly  
sto- ping o- ver his — stick, his loose — hand — knock - ing light-

111 *mp*

115

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

119

*mf*

*pizz.*

*p*

*pizz.*

*p*

*mf*

*attacca*

*gliss. p*

*attacca*

*attacca*

face re-ques-ting an au -dience

*PPP*

*mp*

*PPP*

*attacca*

## VII

soave e comodo, prev.  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{32}$ ,  $\frac{1}{64}$ ,  $\frac{1}{128}$ ,  $\frac{1}{256}$ ,  $\frac{1}{512}$ ,  $\frac{1}{1024}$ ,  $\frac{1}{2048}$ ,  $\frac{1}{4096}$ ,  $\frac{1}{8192}$ ,  $\frac{1}{16384}$ ,  $\frac{1}{32768}$ ,  $\frac{1}{65536}$ ,  $\frac{1}{131072}$ ,  $\frac{1}{262144}$ ,  $\frac{1}{524288}$ ,  $\frac{1}{1048576}$ ,  $\frac{1}{2097152}$ ,  $\frac{1}{4194304}$ ,  $\frac{1}{8388608}$ ,  $\frac{1}{16777216}$ ,  $\frac{1}{33554432}$ ,  $\frac{1}{67108864}$ ,  $\frac{1}{134217728}$ ,  $\frac{1}{268435456}$ ,  $\frac{1}{536870912}$ ,  $\frac{1}{1073741824}$ ,  $\frac{1}{2147483648}$ ,  $\frac{1}{4294967296}$ ,  $\frac{1}{8589934592}$ ,  $\frac{1}{17179869184}$ ,  $\frac{1}{34359738368}$ ,  $\frac{1}{68719476736}$ ,  $\frac{1}{137438953472}$ ,  $\frac{1}{274877906944}$ ,  $\frac{1}{549755813888}$ ,  $\frac{1}{1099511627776}$ ,  $\frac{1}{2199023255552}$ ,  $\frac{1}{4398046511104}$ ,  $\frac{1}{8796093022208}$ ,  $\frac{1}{17592186044016}$ ,  $\frac{1}{35184372088032}$ ,  $\frac{1}{70368744176064}$ ,  $\frac{1}{140737488352128}$ ,  $\frac{1}{281474976704256}$ ,  $\frac{1}{562949953408512}$ ,  $\frac{1}{1125899906816024}$ ,  $\frac{1}{2251799813632048}$ ,  $\frac{1}{4503599627264096}$ ,  $\frac{1}{9007199254528192}$ ,  $\frac{1}{18014398509056384}$ ,  $\frac{1}{36028797018112768}$ ,  $\frac{1}{72057594036225536}$ ,  $\frac{1}{144115188072451072}$ ,  $\frac{1}{288230376144902144}$ ,  $\frac{1}{576460752289804288}$ ,  $\frac{1}{1152921504579608576}$ ,  $\frac{1}{2305843009159217152}$ ,  $\frac{1}{4611686018318434304}$ ,  $\frac{1}{9223372036636868608}$ ,  $\frac{1}{18446744073273737216}$ ,  $\frac{1}{36893488146547474432}$ ,  $\frac{1}{73786976293094948864}$ ,  $\frac{1}{147573952586189897728}$ ,  $\frac{1}{295147905172379795456}$ ,  $\frac{1}{590295810344759590912}$ ,  $\frac{1}{1180591620689519181824}$ ,  $\frac{1}{2361183241379038363648}$ ,  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$\frac{1}{552139708425327544200780080370185772337161206272}$ ,  $\frac{1}{110427941685065508840156016074037154667532241344}$ ,  $\frac{1}{220855883370131017680312032148074309335064482688}$ ,  $\frac{1}{441711766740262035360624064296148618670128965376}$ ,  $\frac{1}{883423533480524070721248128592293237340257930752}$ ,  $\frac{1}{1766847066961048141442496257185586474680515861504}$ ,  $\frac{1}{3533694133922096282884992514371172949361031723008}$ ,  $\frac{1}{7067388267844192565769985028742345898722063446016}$ ,  $\frac{1}{1413477653568838513153997005748469179744412688032}$ ,  $\frac{1}{2826955307137677026307994011496938359488825376064}$ ,  $\frac{1}{5653910614275354052615988022993876718977650752128}$ ,  $\frac{1}{11307821228550708105231976045987753437955301502456}$ ,  $\frac{1}{22615642457101416210463952091975506879855603004912}$ ,  $\frac{1}{45231284914202832420927904183951013759711206009824}$ ,  $\frac{1}{90462569828405664841855808367902027519422412019648}$ ,  $\frac{1}{180925139656811329683711616735804055038844824039296}$ ,  $\frac{1}{361850279313622659367423233471608010077689648078592}$ ,  $\frac{1}{723700558627245318734846466943216020155379296157184}$ ,  $\frac{1}{1447401117254490637469692933886432040310795892314368}$ ,  $\frac{1}{2894802234508981274939385867772864080621591784628736}$ ,  $\frac{1}{5789604469017962549878771735545728161243183569257472}$ ,  $\frac{1}{1157920893803592509975754347109145632248636713854944}$ ,  $\frac{1}{2315841787607185019951508694218291264481273427709888}$ ,  $\frac{1}{4631683575214370039903017388436582528962546855419776}$ ,  $\frac{1}{9263367150428740079806034776873165057925093710839552}$ ,  $\frac{1}{1852673430085748015961206955374632011585018742167904}$ ,  $\frac{1}{3705346860171496031922413910749264023170037484335808}$ ,  $\frac{1}{7410693720342992063844827821498528046340074968671616}$ ,  $\frac{1}{14821387440685984127689655642997056092680149937343232}$ ,  $\frac{1}{29642774881371968255379311285994112185360299874686464}$ ,  $\frac{1}{59285549762743936510758622571988224370720599749372928}$ ,  $\frac{1}{1185710995254878730$

Musical score for orchestra and piano, page 13, measures 3-6. The score consists of four staves. The top staff is for the piano, featuring sixteenth-note patterns with dynamic markings *mp*, *sf*, and *mp*. The second staff is for the strings, showing eighth-note patterns with dynamics *mp* and *mp*. The third staff is for the bassoon, with dynamics *mp* and *pp*, and a performance instruction "tre cordi". The bottom staff is for the piano, with dynamics *pp* and *p*.

A musical score page featuring two staves. The top staff is for the piano, with various dynamics like forte (f), piano (p), and sforzando (sf). The bottom staff is for the voice, with lyrics "ye - - llow night" written below the notes. The vocal line includes slurs and grace notes. The page is numbered 16 in the top left corner.

A musical score page featuring five staves. The top three staves represent the vocal parts, with lyrics "night", "ye - llow", and "night" written below them. The bottom two staves represent the piano accompaniment. The score includes dynamic markings such as *p*, *pp*, *fff*, and *ppp*. The vocal parts feature sustained notes and grace notes, while the piano part includes chords and arpeggiated patterns.

23

27

*in the deep*

31

34

of their nar - row \_\_\_\_\_ > bed, — they ma-

38

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

42

*en dehors*

ritmico      deep      rift

*sempre en dehors*

47

deep \_\_\_\_\_ rift \_\_\_\_\_ deep \_\_\_\_\_

loco

*sul pont.*

51

rift

deep

*claro*

*sul pont.*

*p*

*pp*

54

previous  $\frac{1}{3}$  =  $\frac{1}{6}$  of triplet,  $\downarrow = 66$

deep

soave

portato

deep rift deep

previous  $\frac{1}{3}$  =  $\frac{1}{6}$  of triplet,  $\downarrow = 66$

*oscurio*

*mp*

*portato*

*ppp*

*tenuto*

*mf*

*p*

*f*

A detailed musical score page featuring six staves of music. The top two staves are for a string instrument, with the first staff using pizzicato (pizz.) and the second staff using muted pizzicato (mp). The third staff is for another string instrument, also using pizzicato (pizz.). The fourth staff is for a woodwind instrument, indicated by a clarinet-like symbol. The fifth staff is for a brass instrument, indicated by a trumpet-like symbol. The bottom staff is for a bass instrument, indicated by a double bass symbol. The music includes various dynamic markings such as *p*, *f*, *mf*, *pp*, and *fff*. Performance instructions like "una corda" and "loco" are also present. The page number 58 is in the top left corner.

*con motto, previous*  $\downarrow$  *of triplet* =  $\downarrow$ ,  $\downarrow$  = 100

*con motto, previous of triplet = , ] = 100*

con fuoco

Musical score page 10, measures 11-12. The score consists of five staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with dynamic markings *ff*, *sf*, *sf*, *sf*, *sf*, and *sf*. The second staff has a bass clef, a key signature of one sharp, and a common time signature. It shows eighth-note patterns with dynamic *ff* and *arco*. The third staff has a bass clef, a key signature of one sharp, and a common time signature. It contains eighth-note patterns with dynamic *ff* and *con fuoco*. The fourth staff has a treble clef, a key signature of one sharp, and a common time signature. It shows sixteenth-note patterns with dynamic *mf* and crescendo marks (>). The fifth staff has a bass clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with dynamic *sf* and *sf*.

67

*ff* diminuendo poco a poco

*ff* diminuendo poco a poco

*ff* *mp* *ff* *ff* *f*

*ff* *sf* *sf* *sf* *sf* *sf* *sf*

69

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

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

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

72

*dolce* *poco* *poco*

*pp* *leggiere e intimo* *p*

*ppp*

Her fin- gers felt out the

75

ritmico e marcato > >

p ritmico e marcato > >

mp ritmico e marcato > >

p ritmico & mp

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

ritmico e marcato > >

mp pp

loco > >

79

pp

pp

soave p < >

raised moles and single tough hairs, like sed - ges

pp

83

sul pont. ord.

mp pesante sul pont. mp

mp pesante mp sonoro

mf A

stal-king out in - to a quiet fen.

una corda p tre cordi

1000

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.  
*log, long in damp beech leaves;*  
pp

p ap pp foco pp up p

log, long in damp beech leaves;

103

sul tasto  
p

ap < nf > p digging him out from the crease of his old  
una corda en dehors  
pp

digging him out from the crease of his old

106

trou-sers, a bear at the entrance to his cave,

*en dehors, like distant bells*

III

wetnose swaying in the spring air. They

*en dehors*

115

were wet as red mel-low wood sli-my

*en dehors*

previous  $\dot{\text{d}}$  =  $\text{d}$ ,  $J = 100$

$\text{d}$  of prev. triplet =  $\text{d}$ ,  $J = 66$

119

previous  $\dot{\text{d}}$  =  $\text{d}$ ,  $J = 100$

*pp*      *sempre dolce*

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

124

*mp*      *p*

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

128

prev.  $\dot{\text{d}}$  =  $\text{d}$ ,  $J = 132$

*tempo 1°*

*sp*

fier-cely in love with her old beau-ty

prev.  $\dot{\text{d}}$  =  $\text{d}$ ,  $J = 132$

*tempo 1°*

*d* of prev. triplet =  $\text{d}$ ,  $J = 84$

*tempo 1°*

prev.  $\dot{\text{d}}$  =  $\text{d}$ ,  $J = 132$

*tempo 1°*

*pp*      *como se da lontano*

131

*dolce*

*p*      *mf*      *p*      *mp*

*grazioso*      *p*      *mf*      *f*      *mp*      *fp*      *fp*      *fp*      *fp*

and her ri - - pened fruit she named Plea -

*leggiero e ritmico*

*p*      *pp*

134

*p*

*mp*

*nf pp*

*più mosso, prev.  $\text{♩} = \frac{1}{3}\text{♩}$ ,  $\text{♩} = 104$*

*sure.*

*più mosso, prev.  $\text{d} = \text{d}_2$ ,  $\text{J} = 104$*

*p*

*f*

*p*

*p*

*loco*

*p*

140

*sul pont.*

*sul pont.*

*mp*

*en dehors*

*più mosso, prev.  $\frac{1}{16}$  =  $\frac{1}{8}$ ,  $J = 104$*   
 143 *deciso* *mf* *3+2* *subito dolce* *poco rall.*  
*ord.* *mp* *soave* *poco rall.*  
*mf* *15* *p* *marcato (en dehors)* *mp* *3+2* *mp marcato*  
*mp* *wf*  
*a tempo* *mf* *mp* *meno mosso, prev.  $\frac{1}{16}$  =  $\frac{1}{8}$ ,  $J = 84$*  *perdendosi* *pp* *col legno*  
 146 *pp* *pp* *meno mosso, prev.  $\frac{1}{16}$  =  $\frac{1}{8}$ ,  $J = 84$*  *pp* *col legno*  
*a tempo* *sempre marcato* *wf* *p*