

Nicholas Ansdell-Evans

Narcissus

Opera in one scene for voice (mezzo-soprano or counter-tenor),
flute, harp and strings

*Text after Arthur Golding's translation of Ovid's
Metamorphoses, with some lines from Dryden*

Narcissus

Libretto after Golding's translation of Ovid, with parts by Dryden

No, Echo, no. I scorn your love. I mock you, nymphs and youths:
In vain you pray I too may fail to enjoy whom I desire.

See, an unclouded spring, a pool secluded from the sun!
Here, hot from the chase, I'll lie and drink the cooling stream.

Whom do I see? Eyes like twin stars, fair Apollo's hair,
Smooth young cheeks, sweet mouth, pink blush like roses in the snow -
As others have adored me, now I burn, flame, desire.

I kiss, you flee; I plunge my arms, you slip from my embrace;
I move, you move; yet still I gaze, though I cannot attain.

You woods have many a lover seen: has any pined as I?
For it is no wide sea, no road, no journey far,
Nor locks, nor walls, but a shallow pool that sunders him from me.

When I kiss the silver lake, you raise your lips to me;
When I stretch my arms to you, you reach out in return;
When I smile, you're smiling too; when I lament, you weep;
When I speak love, your lips shape fond replies I cannot hear.
Yes, I am he. My image does not lie. I adore myself.
It is I who blaze, and I who am scorched with impotent desire.

My mad tears fall. My love's defaced by circles on the pool.
Wrinkled, deformed, your image blurs. Stay, love, where do you fly?
I tear my clothes, I beat my naked chest, with fists I rage;
As unripe grapes with purple stained, my flesh is streaked with blood.
The glowing beauties of my breast made liquid now I crave;
Redoubled passion saps my force, I'm spent with wild desire.
O that my visionary youth might live, though death my sorrow ends!
But now we two together die, united in one breath.
Once more I cry and beat my breast: Echo returns the sound.
Alas, beloved boy, farewell. "Farewell," she replies.

I lay my head on earth. Come, death, and doze my gazing eyes,
To marvel on the image of my shade in Hades' stream;
And when the nymphs and youths lament, no body may they find,
But a yellow flower with milk-white leaves new sprung upon the ground.

Narcissus

Opera in one scene

Nicholas Ansdell-Evans 2020

con anima, allegro

The musical score is written for a full orchestra and voice. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and mood are indicated as **con anima, allegro**. The score is divided into two systems. The first system includes the Voice, Flute, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double bass 1, and Double bass 2. The second system includes the Harp. The music features a variety of rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *p*, *mp*, and *cresc.*. The strings play a melodic line with triplets and quintuplets, while the woodwinds and voice parts are mostly silent in this section.

con anima, allegro

The Harp part consists of two staves, treble and bass clef, in 4/4 time. It is mostly silent in this section, with a few notes visible at the end of the piece.

light and carefree

5

No, E-cho, no. I scorn your love.

V1 *mf* *p* 6

V2 *mf* *p* 6

V3 *mf* *mp* 5

V4 *mf* *mp* 5

B1 *mf* pizz.

B2 *mf* pizz.

C1 *mf* pizz.

C2 *mf* pizz.

D1 *mf* pizz.

D2 *mf* pizz.

Hp

8

p *cresc.*

I mock you, I

V1 *mp* *p* *mp* pizz.

V2 *mp* *mp*

V3 *mp* *p* *mp* pizz.

V4 *mp* *p* *mp* pizz.

B1 arco *mp* pizz. *mp*

B2 arco *mp* pizz. *mp*

C1 *mp* pizz. *mp*

C2 arco *mp* pizz. *mp*

D1 *mp*

D2 arco *mp*

Hp

10

mock you, nymphs and youths. In

V1 *mp cresc.* *f*

V2 *arco mp cresc.* *f*

V3 *arco mp cresc. mf f*

V4 *arco mp cresc. mf f*

B1 *mf f*

B2 *mf f*

C1 *mf f*

C2 *mf f*

D1 *pizz. mp f*

D2 *pizz. mp f*

Hp

12 **A**

vain you pray I too may fail to en - joy

V1 *f* *più f* *mp* *mf* *p*

V2 *f* *più f* *mp* *mf* *p*

V3 arco *f* *più f* *mp* *mf* *p*

V4 arco *f* *più f* *mp* *mf* *p*

B1 arco *f* *più f* *mp* *mf* *p*

B2 arco *f* *più f* *mp* *mf* *p*

C1 arco *f* *più f* *mp* *mf* *p*

C2 arco *f* *più f* *mp* *mf* *p*

D1 arco *f* *più f* *mp* *mf*

D2 arco *f* *più f* *mp* *mf*

A

Hp

17

rit.....molto

B molto meno mosso, un poco largo (in 2)

whom I de - sire.

p *cresc.* *3 accel.* *3* *6* *(tr accel)* *b* *tr* *7*

V1 *pp* *3* *(^)* *3* *(^)*

V2 *pp* *3* *(^)* *3* *(^)*

V3 *pp* *3* *(^)* *pizz.* *p* *(^)*

V4 *pp* *3* *(^)* *pizz.* *p* *(^)*

B1 *pp* *(^)* *pizz.* *p* *(^)*

B2 *pp* *(^)* *pizz.* *p* *(^)*

C1 *pp* *(^)* *pizz.* *p* *(^)*

C2 *pp* *(^)* *pizz.* *p* *(^)*

D1

D2

rit.....molto

B molto meno mosso, un poco largo (in 2)

Hp

20

p (breathy)

See, an un-cloud - ed

pp D: C# B: E: F: G# A: *pp* *flessibile* *mp* *pp*

23

spring,

a pool

accel.

se -

25

clu - ded from the sun!

Here, hot from the

28

chase I'll lie, and

long and languid *pp* tr tr

V1 long and languid *p dolce* 3 sim. 3

V2 long and languid *p dolce* 3 sim. 3

V3

V4

B1 arco *pp*

B2

C1

C2

D1

D2

Detailed description: This block contains the vocal and string parts of a musical score. The vocal line (top) is in a soprano clef with a key signature of one flat. The lyrics are "chase I'll lie, and". The vocal line includes trills (tr) and dynamic markings like *pp*. Below the vocal line are four violin staves (V1-V4) and four double bass staves (B1-B4). V1 and V2 have parts with triplets and dynamics like *p dolce* and *sim.*. B1 is marked *arco* and *pp*. The lower string staves (C1-C2, D1-D2) are currently empty.

Hp *pp*

C# Eb Gb D# G# C#

Detailed description: This block shows the piano accompaniment for the bottom section. It is written for a grand piano (Hp) in a grand staff. The music features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *pp*. The right hand has a melodic line with a slur over it. Chord symbols C#, Eb Gb, D#, G#, and C# are written above the staff. The left hand has a bass line with a slur and a '5' indicating a fifth finger.

30

drink the

(to C \sharp) tr (to B \flat) tr

dim. dim.

V1 dim. 3

V2 dim. 3

V3

V4

B1

B2

C1

C2 arco pp

D1

D2

Hp B \flat C \sharp
F \flat G \flat A \flat F \sharp G \sharp A \sharp
dim.

31 *dim.* **rit.** 3

coo - - - - - (to E \sharp) tr - - - - - (to E \flat) tr ling

V1 *ppp* 3 3 *pp*

V2 3 3 *pp*

V3

V4

B1

B2

C1

C2

D1

D2

Hp B \sharp E \sharp F \sharp G \sharp D \flat B \flat E \flat F \sharp G \sharp **rit.**

32 **C** new tempo:
larghetto (in 4)

stream.

V1 *dolciss. espress.*
pp 3

V2 *dolciss. espress.*
pp 3

V3 *arco, legato*
ppp 6 (Π) 6 (V) 6 6 6 6

V4 *arco* *dolciss. espress.*
pp 3

B1 *arco, legato*
ppp 6 6 6 6 6 6

B2 *arco* *ppp* 6 6 6 6 6 6

C1 *ppp* — poco —

C2 *ppp* pizz. — poco —

D1 *ppp* pizz.

D2 *ppp*

C new tempo:
E^b larghetto (in 4)

Hp *pp* — poco —

34

pp *p*

V1 *sim.* 3

V2 *sim.* 3

V3 *sim.* 6 6 6 6 6 6 6 6 6 6 6 6

V4 *sim.* 3

B1 *sim.* 3

B2 6 6 6 6 6 6 6 6 6 6 6 6

C1 *sim.*

C2 *sim.*

D1

D2

Hp

7 6

36

pp *un poco più* *mp*

V1 *un poco più* 3

V2 *un poco più* 3

V3 *un poco più* 6 6 6 6 6 6 6 6

V4 *un poco più* 3

B1 *un poco più* 3

B2 *un poco più* 6 6 6 6 6 6 6 6

C1 *un poco più*

C2 *un poco più*

D1

D2

Hp *un poco più.* F#

38

ppp (N.B.) — *poi cresc.* — *mp*

V1 — *(mp)*

V2 — *(mp)*

V3 — *ppp* (N.B.) e *poi cresc.* — *(mp)*

V4 — *(mp)*

B1 — *(mp)*

B2 — *ppp* (N.B.) e *poi cresc.* — *(mp)*

C1 — *ppp* (N.B.) e *poi cresc.* — *(mp)*

C2 — *ppp* (N.B.) e *poi cresc.* — *(mp)*

D1 — *ppp*

D2 — *ppp*

Hp — *ppp* (N.B.) e *poi cresc.* — *(mp)*

D \sharp B \flat

40

pp *molto cresc.* *mf* *cresc.*

V1 *mp* *più cresc.* 3 6 15 6

V2 *mp* *più cresc.* 3 6

V3 *pp* *più cresc.* 6 6 6 6 6 6 6 6 6 6 6

V4 *mp* *più cresc.* 3

B1 *mp* *più cresc.* 3

B2 *pp* *più cresc.* 6 6 6 6 6 6 6 6 6 6 6

C1 *pp* *più cresc.*

C2 *pp* *più cresc.*

D1 *pp* *p* *più cresc.* arco

D2 *pp* *mf* arco

Hp *pp* *molto* *mf* F# G# 6

Detailed description: This page of a musical score, numbered 15, contains measures 40, 41, and 42. The score is for a string quartet (Violins V1, V2; Violas V3, V4; Cellos B1, B2) and two Double Basses (D1, D2), plus a Harp (Hp). Measure 40 features a dynamic of *pp* and a *molto cresc.* marking. The strings play a melodic line with a *mf* dynamic and a *cresc.* marking. The harp plays a rhythmic accompaniment. Measure 41 continues the melodic development, with dynamics ranging from *mp* to *mf*. Measure 42 concludes the passage with a *mf* dynamic and a *cresc.* marking. The harp part includes a *molto* marking and a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

D

42

What do I see?

The musical score consists of the following parts:

- Vocal:** V1, V2, V3 (Vocal staves 1-3). V4 (Vocal staff 4) includes the instruction "measured demis".
- String Quartet:** B1, B2 (Violin parts), C1, C2 (Viola parts), D1, D2 (Cello/Double Bass parts).
- Piano (Hp):** Accompaniment for the string quartet.

Key features of the score include:

- Key Signature:** One sharp (F#).
- Time Signature:** 3/4.
- Tempo/Character:** Indicated by "measured demis" (measured demisemora).
- Dynamics:** *f* (forte), *mf* (mezzo-forte).
- Articulation:** *pizz.* (pizzicato), *arco* (arco).
- Figuration:** Triplet markings (*3*) and sixteenth-note patterns with sixths (*6*).

43

This musical score page contains measures 43 through 46. It is arranged in a system with the following parts from top to bottom: Violin I (V1), Violin II (V2), Violin III (V3), Violin IV (V4), Bass I (B1), Bass II (B2), Cello I (C1), Cello II (C2), Double Bass I (D1), Double Bass II (D2), and Piano (Hp). The key signature is one sharp (F#) and the time signature is 2/2. The score begins with a dynamic marking of *pp* (pianissimo) in measures 43 and 44. In measure 45, the dynamic changes to *p* (piano). The Violin I part features a long, sweeping melodic line with a fermata over the final note. The Violin II, III, and IV parts play sustained notes. The Bass I and II parts play a rhythmic pattern of eighth notes. The Cello I and II parts play sustained notes. The Piano part provides a rhythmic accompaniment with eighth notes. A rehearsal mark '22' is located at the end of measure 45.

Eyes like twin

mf 3
mf 3
mf 3
mf 3
mf 3
mf 3
f pizz. arco *mf* 3
f pizz. arco *mf* 3

Hp

45

stars,

V1 *p*

V2 *p*

V3 *p*

V4

B1

B2

C1 *p*

C2

D1 *p*

D2 *p*

Hp

fair A - pol - lo's hair,

V1 *mp* 3 *più dim.* *pp*

V2 *mp* 3 *più dim.* *pp*

V3 *mp* 3 *più dim.* *pp*

V4 *più dim.* *p*

B1 *più dim.*

B2 *più dim.*

C1 *mp* 3 *più dim.*

C2 *più dim.*

D1 *pizz.* *arco* *mf* *mp* 3 *più dim.*

D2 *mf* *pizz.* *arco* *mf* *mp* 3 *più dim.*

Hp *più dim.* *p*

48 **animando**

Smooth young cheeks, sweet _____ mouth,

pp *cresc.*

V1 *pp* 3

V2 *pp* 3

V3 *p* 3

V4 *pp* 3

B1 *pp* trem.

B2 *pp* trem.

C1 *pp* *cresc.*

C2 *pp* pizz. *cresc.*

D1 *pp* pizz.

D2 *pp*

animando

Hp

50 *cresc.*

pink _____ blush _____ like

V1 *cresc.* 3 *mp* 3

V2 *cresc.* 3 *mp* 3

V3 *cresc.* 3 *mp* 3

V4 *cresc.* 3 *mp* 3

B1 *cresc.* *mp*

B2 *cresc.* *mp*

C1 *mp*

C2 *mp*

D1 *cresc.* *mp*

D2 *cresc.* *mp*

Hp

51

ro - ses in the snow.

The musical score consists of the following parts and markings:

- V1:** *p sub.*, *cresc.*, 7, 7, V, V
- V2:** *p sub.*, *cresc.*, 3, 3
- V3:** *p sub.*, *cresc.*, 3
- V4:** *p sub.*, *cresc.*
- B1:** *p sub.*, *cresc.*, 3
- B2:** *p sub.*, *cresc.*, 3, trem.
- C1:** *p sub.*, *cresc.*, 3
- C2:** (Empty staff)
- D1:** (Empty staff)
- D2:** (Empty staff)
- Hp:** (Empty grand piano staff)

As o - - - thers have a -

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

V1
V2

Hp

This musical score page, numbered 25 at the top right and 53 at the top left, features a vocal line and a piano accompaniment. The vocal line, written in a soprano clef, includes the lyrics "dored", "me,", and "poco ten." with a dashed line indicating a breath mark. The piano accompaniment consists of several parts: Violins I and II, Violas I and II, Cellos I and II, Double Basses I and II, and Harp. The key signature has one sharp (F#) and the time signature is 3/4. The score is marked with various performance instructions such as "3" for triplets and "poco ten." for a poco tenuto. The piano parts include complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like "p" (piano) and "f" (forte). The harp part features a triplet pattern in the right hand.

ossia F#

now I burn, flame, de - - -

3

12

f cresc.

V1

ff

trem.

cresc.

V2

trem.

cresc.

V3

sfpp

trem.

cresc.

V4

sfpp

trem.

cresc.

trem.

B1

sfpp

trem.

cresc.

trem.

B2

sfpp

trem.

cresc.

C1

sfpp

trem.

cresc.

C2

sfpp

trem.

cresc.

D1

sfpp

trem.

cresc.

D2

sf

p cresc.

ritard.

Hp

D# C# B#

Eb F# G# Ab

f

gliss.

Db

This section of the score covers measures 56 and 57. It includes parts for Violin I (V1), Violin II (V2), Violin III (V3), Violin IV (V4), Bassoon I (B1), Bassoon II (B2), Clarinet I (C1), Clarinet II (C2), Double Bass I (D1), and Double Bass II (D2).
 - **Violins (V1-V3):** Play a melodic line with a *sire.* (sirene) marking. Dynamics range from *ff* to *f*.
 - **Violin IV (V4):** Features a rhythmic pattern with accents, dynamics *f* and *mf*.
 - **Bassoons (B1, B2):** Play a rhythmic pattern with accents, dynamics *f* and *mf*.
 - **Clarinet I (C1):** Features a sixteenth-note run with a *trem.* (trémolo) marking and dynamics *f* and *mf*.
 - **Clarinet II (C2):** Provides harmonic support with dynamics *f*.
 - **Double Basses (D1, D2):** Play a simple harmonic line with dynamics *f*.
 - **Measure 56:** Includes triplets in V1, V2, and V3. C1 has a sextuplet (6) and a triplet (3).
 - **Measure 57:** Continues the patterns from measure 56.

This section shows the piano accompaniment for measures 56 and 57. The instrument is labeled **Hp** (Harmonium/Piano).
 - **Measure 56:** Starts with a *grandioso* marking. Chords are marked with *ff* and *mf*.
 - **Measure 57:** Features a key signature change to B-flat major (B \flat). Dynamics are *ff* and *mf*.
 - The piano part consists of chords and simple rhythmic patterns in both hands.

58

This musical score page (numbered 28) contains measures 58 through 61. The score is written for a large ensemble, including four violins (V1-V4), two bassoons (B1-B2), two clarinets (C1-C2), two double basses (D1-D2), and a piano (Hp). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

- Violins (V1-V4):** All four violin parts play a melodic line starting in measure 58. Measures 59 and 60 feature a *vibrato* instruction and a triplet of eighth notes. Measure 61 features a *dim.* (diminuendo) instruction.
- Violoncello (V4):** Plays a rhythmic accompaniment consisting of a half note followed by a quarter note.
- Bassoons (B1-B2):** Both parts play a simple melodic line, starting with a *f* (forte) dynamic in measure 58 and moving to *dim.* in measure 59.
- Clarinets (C1-C2):** Both parts play a melodic line similar to the violins, with a *f* dynamic in measure 58 and *dim.* in measure 59.
- Double Basses (D1-D2):** Both parts play a simple melodic line, starting with a *f* dynamic in measure 58 and moving to *dim.* in measure 59.
- Piano (Hp):** The piano part is mostly silent, indicated by rests on both the treble and bass clefs.

Measure 58 begins with a dynamic of *f*. Measure 59 features a *dim.* instruction. Measure 60 includes a *vibrato* instruction and a triplet of eighth notes. Measure 61 concludes with a *dim.* instruction.

59

ritard.

F leggiero

♩ of 6/8 is about the same as ♩ at letter E

I kiss, _____

dim. *p* \rceil *pp* (always echo of violin) *pp* \rceil *pp* \rceil

più rit. 3

mf \rceil *pp* *mp* \rceil *pp* *mp* \rceil *pp* *mp* \rceil *pp*

mf \rceil *pp* *mp* \rceil *pp* *mp* \rceil *pp* *mp* \rceil *pp*

mf \rceil *pp*

mf \rceil *pp*

mf \rceil *pp*

mf \rceil *pp*

mf \rceil *pp* *pizz.* *mp* \rceil *p* *mp* \rceil *p* *mp* \rceil *p*

mf \rceil *pp* *pizz.* *mp* \rceil *p* *mp* \rceil *p* *mp* \rceil *p*

mf \rceil *pp*

mf \rceil *pp*

ritard.

F leggiero

♩ of 6/8 is about the same as ♩ at letter E

Hp

63

— you flee; I plunge my arms, you slip from my em -

V1
pp *p (NB)* *pp* *pp*

V2
mp *pp* *mf* *p* *mp* *p*

V3

V4

B1

B2

C1
mp *p* *mf* *p* *mp* *p*

C2
mp *p* *mf* *p* *mp* *p*

D1

D2

Hp

66

brace; I move, you move;

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

68

poco accel.

yet still I gaze,

V1 *pp* *cresc.* *f*

V2 *pp* *cresc.* *mf*

V3 *pp* *cresc.* *mf*

V4 *mp cresc.* *mf*

B1 *pp* *cresc.* *mf*

B2 *pp* *cresc.* *mf*

C1 *pp arco* *cresc.* *mf*

C2 *pp arco* *cresc.* *mf*

D1 *pp* *cresc.* *mf*

D2 *pp* *cresc.* *mf*

Hp **poco accel.**

Detailed description: This page of a musical score, numbered 32, covers measures 68 to 71. It features a vocal line and a large instrumental ensemble. The vocal line begins with the lyrics "yet still I gaze," and is followed by a melodic line with triplets and a crescendo leading to a forte (f) dynamic. The instrumental ensemble includes Violins (V1-V4), Basses (B1-B2), Cellos (C1-C2), and Double Basses (D1-D2). All these parts play a similar triplet-based figure that also crescendos from piano (pp) to mezzo-forte (mf). The strings are marked "arco". The Harp (Hp) part is indicated by a dashed line and the instruction "poco accel." but contains no notes. The score is in a key with three sharps (F#, C#, G#) and a 6/8 time signature.

quasi a tempo

70

p

though I can-not at - tain.

Violin parts (V1-V4) and Cello/Double Bass parts (C1-C2, D1-D2) feature a melodic line with a trill and triplet markings. Dynamics range from *p* to *mf* and *f*. The string parts include *pizz.* (pizzicato) and *arco* (arco) markings. The vocal line is in the upper staff with lyrics.

quasi a tempo

Piano (Hp) part for measures 70-72, showing a sustained chord in the right hand and a simple bass line in the left hand.

72

G

p legato

sempre con leggerezza

You woods have ma - ny a lov - er seen: has

The musical score for measures 72-75 features a vocal line and a string ensemble. The vocal line is in a treble clef with a key signature of three flats and a 7/8 time signature. The lyrics are "You woods have many a lover seen: has". The string ensemble includes Violins 1 and 2, Violas, Cellos, and Double Basses. The strings play a rhythmic pattern of eighth notes, with some measures featuring triplets. Dynamics range from piano (*p*) to pianissimo (*pp*), with some measures marked *dim.* (diminuendo) and *sim.* (sustained). Performance instructions include "sempre con leggerezza" and "smooth".

G

The Harp (Hp) part consists of four staves in a treble clef with a key signature of three flats. It contains whole rests for all four staves across measures 72-75.

76

a - ny pined as I?

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

Detailed description: This page of a musical score, numbered 35, begins at measure 76. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "a - ny pined as I?". The vocal line consists of a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. Below the vocal line are two empty staves. The next section contains instrumental parts for Violins (V1, V2), Woodwinds (B1, B2), Brass (C1, C2, D1, D2), and Harp (Hp). V1 and V2 play a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. B1 and B2 play a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. V3, V4, C1, C2, D1, and D2 play a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The Harp part is empty. The score is divided into two measures by a vertical bar line.

78

Pined as

p

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

pp

pp

pp

cresc.

(mp)

arco

pp *cresc.*

(mp) *arco*

p

pochiss.
rubato **H**
(imperceptible) a tempo

81

Vocal line: I? For it is no wide sea, no road, no jour - ney

V1: *pp* smooth, *sim.*

V2: *p*, *pp* smooth, *sim.*

V3: *pp*

V4: *pp*

B1: *pp*, *pp*, *sim.*

B2: *pp*, *sim.*

C1: smooth arco, *pp*, *sim.*

C2: *pp*, *p*, *pp*, *sim.*

D1: *pp*, (pizz.)

D2: (pizz.)

pochiss.
rubato **H**
(imperceptible) a tempo

Hp

ossia Eb

85

far, _____ Nor locks_ nor walls but a shal low pool that sun - ders him from

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

CUE

voice

Hp

locks_ nor walls but a shal - low pool that sun - ders him from

p (not pp)

p (not pp)

p

sim.

p

sim.

p (not pp)

leg.

p (not pp)

p (not pp)

(pizz.)

legato
arco

p

legato

89

me. _____

p $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *f*

V1 *più mf* *p* *poco f* *p*

V2 *più mf* *p* *poco f* *p*

V3 *più mf* *p* *poco f* *p*

V4 *più mf* *poco f* *p*

B1 *più mf*

B2

C1 *più mf* *pizz.* *poco f*

C2 *più mf* *pizz.* *poco f*

D1 *più mf* *poco f* *pizz.*

D2 *poco f*

me. _____

mf *f*

Hp

faster, with a swing; don't drag!

I 92 *p*

When I kiss the sil-ver lake, you raise your lips to me;

p

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

p

mfp

pizz.

p

arco

p

pizz.

p

pizz.

D_b B_b
F_b G_b

I **faster, with a swing; don't drag!**

Hp

mfp

96

When I stretch my arms to you, you reach out in re - turn;

The musical score is arranged in a standard orchestral format. At the top, a vocal line in treble clef with a key signature of one sharp (F#) contains the lyrics: "When I stretch my arms to you, you reach out in re - turn;". The vocal line features several measures with doublets (marked '2') and a final measure with a fermata. Below the vocal line is a piano accompaniment in treble clef, starting with a whole rest and ending with four triplet figures (marked '3').

The string quartet consists of four staves: Violin I (V1), Violin II (V2), Viola (V3), and Violoncello (V4). V1 and V2 are in treble clef, while V3 and V4 are in bass clef. The woodwinds include Clarinet in Bb (C1), Clarinet in A (C2), Flute (D1), and Bassoon (D2), all in bass clef. The piano (Hp) is at the bottom, with the instruction "étouffez" (muffle) in the left hand and a chordal accompaniment in the right hand.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *fp* (fortissimo-piano). Performance instructions include "arco" (bowed), "pizz." (pizzicato), and "étouffez". The piano part includes a chordal progression: C# (Chord), Eb F# A# (Chord), and mf (mezzo-forte).



100 *p* continuing to press forward

When I smile, you're smil - ing too; when I la - ment, you

leggero

V1 *p* pizz.

V2 *p* *leggero* *p*

V3 *leggero*

V4 *p* *leggero* *pochiss.* *pp*

B1 arco *p* *sonore*

B2

C1

C2

D1

D2



continuing to press forward

Hp étouffez *mp*

a tempo: animato
cresc.

103

molto ritard.!

pp

ten.

ppp

weep; When I speak love, your

V1 *p* 3 *ppp* ten.

V2 3 *ppp* ten.

V3 *ppp* ten.

V4 *ppp*

B1 *pp* 3

B2

C1 pizz. *pp*

C2

D1 (pizz.) *pp*

D2

Hp *pp* *molto ritard.!* *a tempo: animato*

105

lips shape fond re - plies I can-not hear. Yes,

V1 *mp*

V2 *mp*

V3 *mf*

V4 *mp*

B1 *cresc.*
arco

B2 *pp* *cresc.*

C1 *pp* *cresc.*

C2 *pp* *cresc.*

D1 *pp* *cresc.*

D2 *mp*

Hp

D# C# B#
E# F# G# A#

f

108 **K**

yes, I am he. My i-mage does not_

ossia:

he. My i - mage does_ not_

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

f con slancio

f con slancio

f con slancio

f con slancio

f con slancio

f con slancio

f con slancio

f con slancio

f

f

K

E#

111

più animando

lie. I a - dore my - self.

lie. I a -

ff **p** **sf**

V1 **p** **più p** **sf** **p**

V2 **p** **più p** **sf** **p**

V3 **p** **più p** **sf** **p**

V4 **p** **più p** **sf** **p**

B1 **pp** **sf** **p**

B2 **pp** **sf** **p**

C1 **p** **più p** **sf** **p**

C2 **p** **più p** **sf**

D1 **p** **più p** **sf**

D2 **p** **più p** **sf**

più animando

Hp **étouffez**

114 ancora più incalzando

It is I who blaze, and I who am

pp

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

pp *agitato*

cresc.

più

pp *agitato*

cresc.

più

pp *agitato*

cresc.

più

pp *agitato*

cresc.

più

pp *agitato*

cresc.

più

pp *agitato*

cresc.

più

ancora più incalzando

G_b

p

mf

sempre incalz.

ossia F#

a piacere

118

scorched with im - - - - - po-tent de -

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

cresc.

mf

f

ff

cresc.

mf

f

ff

cresc.

mf

f

ff

mp

f

ff

p cresc. molto

f

ff

molto f

pp sub., cresc. molto

f

ff

molto f

cresc.

f

ff

molto f

pp sub., cresc. molto

f

ff

molto f

pp sub., cresc. molto

f

ff

pp sub., cresc. molto

f

ff

sempre incalz.

Bb

Fb

p cresc.

ff

Chord symbols and bass line for the piano accompaniment at the bottom of the page.

122 **L** allegro vivace, alla breve in 2

(← beat=beat →)

sire.

V1 *f* 3 *ff* pizz. arco 3

V2 *f* 3 *ff* pizz. arco 3

V3 *f* 3 *ff* pizz. arco 3

V4 *f* 3 *ff* pizz. arco 3

B1 *sf* *sf* *sf* *sf*

B2 *sf* *sf* *sf* *sf*

C1 *sf* *sf* *sf* *sf*

C2 *sf* *sf* *sf* *sf*

D1 *molto f*

D2 *molto f*

Hp **L** allegro vivace, alla breve in 2
 (← beat=beat →)
 D[♯] C^b B[♯]
 E[♯] F[♯] G[♯] A^b
ff *gliss.* ^{8va} *gliss.*

125

The musical score for measures 125-128 is organized as follows:

- Violins 1-4 (V1-V4):** Each part begins with a *sim.* (sustained) marking and a melodic line. In measures 126-128, they play a triplet of notes (Bb, Ab, Gb) with *arco* and *sf* markings. Measure 127 includes *pizz.* (pizzicato) markings.
- Basses 1-2 (B1-B2):** Play a rhythmic pattern of eighth notes, primarily marked *sf* (sforzando).
- Cellos 1-2 (C1-C2):** Play a rhythmic pattern of eighth notes, primarily marked *sf*.
- Double Basses 1-2 (D1-D2):** Play a rhythmic pattern of eighth notes, primarily marked *sf*.
- Harp (Hp):** Features glissando markings (*gliss.*) and specific chords: Bb and C# in measure 126, and Bb and C# in measure 128. An *8va1* marking is present above the notes.

128

The musical score is arranged in a standard orchestral format. At the top, a grand staff shows a melodic line with a key signature of one flat and a common time signature. This line is followed by four violin staves (V1-V4) and two bassoon staves (B1-B2). Below these are two clarinet staves (C1-C2), two double bass staves (D1-D2), and a piano (Hp) grand staff at the bottom. The score is divided into three measures. In the first measure, the violins play a triplet of eighth notes (Bb, Ab, Gb) marked 'arco'. The bassoons and clarinets play a rhythmic pattern of eighth notes marked 'sf'. The piano plays a chord of Bb and Gb. In the second measure, the violins play a single eighth note (Fb) marked 'pizz.' and 'sf'. The woodwinds continue their rhythmic pattern. The piano plays a chord of Ab and Fb, with a 'gliss.' marking on the right hand. In the third measure, the violins play a single eighth note (Eb) marked 'sf'. The woodwinds continue their rhythmic pattern. The piano plays a chord of Gb and Eb.

133

This musical score page contains measures 133 and 134. The instruments and their parts are as follows:

- V1, V2, V3, V4:** Violins and Violas. They play a melodic line with triplets. Dynamics include *sf*, *mf*, and *mf* with a hairpin crescendo.
- B1, B2, C1, C2:** Basses and Cellos. They play a rhythmic accompaniment of eighth notes. Dynamics include *sf* and *cresc. poco a poco*.
- D1, D2:** Double Basses. They play a simple bass line with dynamics *sf*.
- Hp:** Piano. It provides harmonic support with chords and a melodic line in the right hand.

Measure 133 features a triplet of eighth notes in the upper strings and a steady eighth-note accompaniment in the lower strings. Measure 134 continues these patterns, with the upper strings showing a dynamic shift and the lower strings and piano parts continuing their respective textures.

135

mf 3 *cresc.* 3 3 3 3

V1 *sf* *mp* 3 3 3 3 3

V2 *sf* *mp* 3 3 3 3

V3 *sf* *mp* 3 3 3 3

V4 *sf* *mp* 3 3 3

B1

B2

C1

C2

D1 *mp* — *molto*

D2 *mp* — *molto*

Hp (only) *f*

137

f

My mad _____ tears _____

sf c.v.

V1 *sf*

V2 *sf*

V3 *sf*

V4 *sf*

B1 *sf*

B2 *sf*

C1 *sf*

C2 *sf*

D1 *sf*

D2 *sf*

Hp *ff*

139 **M** con disperazione:

of alla breve = $\text{♩} = \text{♩}$

f

fall.

My

f

3

V1

f violent, not too short

V2

f violent, not too short

V3

f violent, not too short

V4

f violent, not too short

B1

f violent, not too short

B2

f violent, not too short

C1

f ruvido

violent

not too short

C2

f ruvido

violent

not too short

D1

f ruvido

violent

not too short

D2

f ruvido

violent

not too short

143

love's _____ de - faced _____

mf

V1 *p still aggressive and very rhythmical*

V2 *p still aggressive and very rhythmical*

V3 *p still aggressive and very rhythmical*

V4 *p still aggressive and very rhythmical*

B1 *p still aggressive and very rhythmical*

B2 *p still aggressive and very rhythmical*
still aggressive and very rhythmical

C1 *p stacc.*
still aggressive and very rhythmical

C2 *p stacc.*
still aggressive and very rhythmical

D1 *p stacc.*
still aggressive and very rhythmical

D2 *p stacc.*

Hp

148

by cir - - - - - cles on the

V1
V2
V3
V4
B1
B2
C1
C2
D1
D2
Hp

3
6
pizz.
arco
mf
pizz.
mf
pizz.
mf
pizz.
mf

3
3

V

152 ..+.+.+

pool.

V1

V2 pizz. arco

V3 arco

V4 arco

B1 arco

B2 arco

C1

C2

D1

D2

Hp

..+.+.+

steadier (imperceptibly)

p legato

154 **N**

Wrin - kled, de- formed,

V1
sf poco sul pont. *ppp* *mf*

V2
sf poco sul pont. *p* 3 *mfp*

V3
sf trem. sul pont. *p* 3 *mfp*

V4
sf *pp* trem. sul pont. *mfp*

B1
sf *pp* trem. sul pont. *mfp*

B2
sf *pp* trem. sul pont. *mfp*

D1
sf

D2
sf

sf steadier (imperceptibly)

N
C#
F#

p *mf*

Ab Fb

your i - mage blurs.

fl. normale *ppp* *mf*

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Hp

Stay, love, where do you fly?

norm. *p* *leggero*

V1 *p* *leggero, secco* norm.

V2 *p* *leggero, secco* pizz. *mp* arco *f*

V3 *p* *leggero, secco* pizz. *mp* arco *f*

V4 *mp* arco *f*

B1 *mp* *f*

B2 *mp* *f*

C1 pizz. *p* arco *f*

C2 pizz. *p* arco *f*

D1 *p* *f*

D2 *p* *f*

Hp

162 **O** steady

..+.+.+

I tear my clothes, I beat my na - ked chest, with fists I rage;

mp 8:6

V1 *p sub.*

V2 *p sub.*

V3 *mp*

V4 *mp*

B1 *mf*

B2 *mf*

C1 *p*

C2 *p*

D1 *p*

D2 *p*

mf

O steady

8va

mp

D4 C4 B#
E4 F4 G4 A4

Hp

165

p

use upper line if lower does not carry

As un - ripe grapes

pizz. *p cresc. molto* *f* *mp*
f pizz.
f pizz. arco
f pizz.
f pizz. arco *p cresc. molto* *f*
f pizz. arco *p cresc. molto* *f*
f *p cresc. molto* *f*
f *p cresc. molto* *f*
f *f*
f *f*

(to give a smooth, smeared effect)

Hp
 D# Cb Bb
 Eb F# Gb A#
p poco arpegg. D \flat C#

167

cresc.

with pur-ple stained, my flesh is streaked with blood.

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

V1

V2

V3

V4 *arco* *p* *cresc.* *f*

B1 *p* *cresc.* *f*

B2 *p* *cresc.* *f*

C1 *p* *cresc.* *f*

C2 *p* *cresc.* *f*

D1 *p* *cresc.* *mf*

D2 *p* *cresc.* *mf*

Hp *Cb*

P
170

flowing forward

legato

The glow - ing beau - ties of my breast made li-quad

V1 *arco p mp p*

V2 *pp arco p*

V3 *pp trem.*

V4 *pp trem.*

B1 *p poco sim.*

B2 *p (pizz.) poco sim.*

C1 *mp/mf arco poco sim.*

C2 *p arco*

D1 *p arco*

D2 *p arco*

P **flowing forward**
B \flat D \flat C \sharp F \flat

Hp *p*

173

now I crave: Re-dou-bled pas - sion saps my force, I'm

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

E \natural A \natural Ab G \natural C \natural A \natural B \flat

176 **ancora più animando**

spent _____ with _____ wild _____

V1 *p sub.* 3 3

V2 *p sub.* 3 3

V3 *p sub.* 3 3

V4 *p sub.*

B1 *p sub.*

B2 *p sub.*

C1

C2 *p sub.* 3 3

D1 *p sub.* 3 3

D2 *p sub.*

177

de - sire.

Score for Violins (V1, V2, V3, V4), Basses (B1, B2), Cellos (C1, C2), Double Basses (D1, D2), and Harp (Hp).

Violins (V1-V4): Play triplets of eighth notes, crescendoing to fortissimo (f). V1 and V2 have sixteenth-note passages in the second measure.

Basses (B1, B2): Play sixteenth-note patterns, crescendoing to fortissimo (f).

Cellos (C1, C2): Play sixteenth-note patterns, crescendoing to fortissimo (f). C1 is marked *arco*.

Double Basses (D1, D2): Play triplet eighth notes, crescendoing to fortissimo (f).

Harps (Hp): Play chords corresponding to the chord list below.

D \sharp C \flat B \flat B \sharp A \sharp
 E \sharp F \flat G \sharp A \flat

gliss.

8 \sharp



180

largo (tempo di mezzo)

ossia: O,
 O,

f *ff*

f *ff* trem.

f *mp* trem. *f* 3

f *mp* trem. *f* 3

f *mp* trem. *f* 3

f *mp* trem. *f* 3

f *ff* 3

f 3

f 3

f **largo (tempo di mezzo)** *mf* arpegg. *f*

ff *mf* arpegg. *f*

181

O that my
 O that my

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

3 3 3 3 3 3 3 3 3 3

V1 V2 V3 V4 B1 B2 C1 C2 D1 D2 Hp

B \flat F \sharp

Detailed description: This page of a musical score, numbered 181, features a vocal line at the top with lyrics "O that my" and "O that my". The vocal line is supported by a piano (Hp) and a string ensemble (V1-V4). The woodwind section includes flutes (B1, B2), clarinets (C1, C2), and bassoons (D1, D2). The piano part is marked with dynamics *f*, *mf*, and *f*. The string parts are marked with *f* and *ff*. The woodwind parts are marked with *mp* and *f*. The bassoon part (C1) has a dynamic marking *ff*. The piano part (Hp) has dynamic markings *f*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and triplets. The key signature changes from one sharp (F#) to two flats (Bb) at the end of the page.

vi - sion - a - ry youth

might

vi - sion - a - ry youth

might

V1

6

V2

mp

f

3

V3

mp

f

3

V4

mp

f

3

B1

mp

f

3

B2

mp

f

3

C1

3

6

C2

3

D1

3

D2

3

Hp

sim.

B \flat

A \sharp

live, though death my sor - row ends!

live, though death my sor - row ends!

vibrato

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

fp

f

f

f

3

3

3

3

3

3

3

3

3

3

(steady)

poco ten.

Hp

fp

f

ten. ()
 But now we two to - ge - ther die, u -
 ten.
 But now we two to - ge - ther die, u -

V1 trem. *pp sub.* (mf) *f* long bows, sustain
 V2 trem. *pp sub.* (mf) *f* long bows, sustain
 V3 trem. *pp sub.* (mf) *f* long bows, sustain
 V4 trem. *pp sub.* (mf) *f* long bows, sustain
 B1 trem. *pp sub.* *fp*
 B2 trem. *pp sub.* *fp*
 C1 trem. *pp sub.* *fp* *mf*
 C2 trem. *pp sub.* *fp*
 D1 trem. *pp sub.* *fp*
 D2 trem. *pp sub.* *fp*

Hp *pp sub.* *f* A \flat E \sharp G \sharp

ni - - - ted in one

(to B \sharp) ni - - - ted in one

V1 *sf* (to B \sharp) *f* (to C \sharp) (to C \sharp)

V2 *sf* *f*

V3 *sf* (to E \flat) *f*

V4 *sf* (to E \flat) (to F \sharp) *f*

B1 *sf* *f*

B2 *sf* (to B \sharp) (to C \sharp) (to C \sharp)

C1 *sf* *f*

C2 *sf* *f*

D1 *sf* *f*

D2 *sf* *f*

Hp *sf* E \flat G \sharp (or other effective figuration) C \sharp C \sharp

in *Rit. molto*

R quasi a tempo (largo)

187

breath. _____

p

p sub.

poco flaut.

pp

pp

pp

pp

pp

pp sub., pp sempre

pp sub., pp sempre

pp

pp sub., pp sempre

pizz.

pp sub.

pp sempre

R quasi a tempo (largo)

p sub. clear quavers

p sub.

Gb

189 *p sub.*
(più p, misterioso)
 trem.

V1 *pp* < *mp* ————— *pp*
 trem.

V2 *pp* < *mp* ————— *pp*
 trem.

V3 *pp* < *mp* ————— *pp*
 trem.

V4 *pp* < *mp* ————— *pp*
 trem.

B1 *pp* < *mp* ————— *pp*
 trem.

B2 *pp* < *mp* ————— *pp*
 trem.

C1 *pp* < *mp* ————— *pp*
 trem.

C2 *pp* < *mp* ————— *pp*
 trem.

D1 *pp* < *mp* ————— *pp*
 trem.

D2 *pp* < *mp* ————— *pp*
 arco trem.

p *sola* steady

Hp *pp sub.* *gliss.*

Cb F# G# Ab

rit.

V1 *pp* *ppp* vc trem. starts
 V2 *pp* *ppp* vc trem. starts
 V3 *pp < p > pp* *pp < p > pp* *ppp* vc trem. starts
 V4 *pp < p > pp* *pp < p > pp* *ppp* vc trem. starts
 B1 *p > pp* *pp < p > pp* *ppp* vc trem. starts
 B2 *pp < p > pp* *pp < p > pp* *ppp* vc trem. starts
 C1 *pp < p > pp* *pp < p > pp* *ppp* trem.
 C2 *pp < p > pp* *pp < p > pp* *ppp* trem.
 D1 *pp < p > pp* *pp < p > pp* *ppp* trem.
 D2 *pp < p > pp* *pp < p > pp* *ppp* trem.

Hp *più p* *dim.* *gliss.* *distinct* *rit.* *l.v.* C#

S

194

(faster upbeat here)

(steadier here)

pp

mf

p (echo)

Once more I cry and beat my

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

Hp

S

breast:

E - cho re - turns the

(save bow)

p > *pp* >

V1

sf tenuto
(save bow)

> *pp*

ppp

V2

sf tenuto
(save bow)

> *pp*

ppp

V3

sf tenuto
(save bow)

> *pp*

ppp

V4

sf tenuto
(save bow)

> *pp*

ppp

B1

sf tenuto
(save bow)

> *pp*

ppp

B2

sf tenuto
col legno

> *pp*
norm.

ppp
trem.

C1

f sub.
col legno

p
norm.

pp

ppp
trem.

C2

f sub. col legno

p norm.

pp

ppp
trem.

D1

f sub.
col legno

p
norm.

pp

ppp
trem.

D2

f sub.

p

pp

ppp

D \flat C \flat B \flat
G \sharp F \sharp rit.

Hp

198

dolce

sound.

A - -

17

pp

V1

V2

V3

V4

B1

B2

C1

C2

D1

D2

delicatiss., molto rapido senza misura

ppp

9

9

(continues)

Hp

The image shows a page of a musical score, page 81, starting at measure 198. The score is for a string quartet and harp. The top staff is the first violin part, marked *dolce* and *pp*. It features a long melodic line with a fermata over measure 200. The string quartet parts (V1-V4, B1-B2, C1-C2, D1-D2) are mostly blank, with some dynamic markings and breath marks. The harp part (Hp) is at the bottom, marked *ppp* and *delicatiss., molto rapido senza misura*. It contains two measures of rapid sixteenth-note patterns, each marked with a '9' for a nine-measure rest, followed by a wavy line indicating a tremolo effect.

199

steady

3

ppp
(echo)

rit.

las, be - lov - ed boy, fare-well. "Fare-well," she re-

V1 *mp*

V2 *mp*

V3 *mp*

V4 *mp*

B1 *mp*

B2 *mp*

C1

C2

D1

D2

Hp *rit.*
niente

201 **T** **solenne (funeral march in form of a slow Siciliana)**

plies.

with freedom

pizz.

p *pizz.*

p *pizz.*

p *pizz.*

p *pizz.*

p

mp *pizz.* *sola* *< sfz* *pp*

mp *< sfz* *pp*

p *pizz.*

p *pizz.*

p *pizz.*

pp *pizz.* *arco* like drumbeats

mp *3 pesante* *arco* like drumbeats

mp *3*

mp *3*

mp *3 pesante* *arco* like drumbeats

mp *3*

mp *poco arpegg.*

sim.

The musical score is for a piece titled 'solenne (funeral march in form of a slow Siciliana)'. It is in 6/4 time and the key signature has two sharps (F# and C#). The score is divided into two systems. The first system includes staves for Violins 1-4 (V1-V4), Basses 1-2 (B1-B2), Cellos 1-2 (C1-C2), Double Basses 1-2 (D1-D2), and Harp (Hp). The second system includes the Harp (Hp) and a Tenor (T) part. The Tenor part has a key signature change to one sharp (F#) and includes the instruction '(or use Gb)'. The score features various dynamics such as *pp*, *p*, *mp*, *sfz*, and *pp*. It also includes performance instructions like 'pizz.', 'arco', 'like drumbeats', 'sola', 'with freedom', and 'sim.'. There are several triplet markings (3) and a 'poco arpegg.' instruction for the Harp.

ten., accel.

203

The musical score is arranged in a system with the following parts from top to bottom:

- Flute (Fl):** Measures 203-204. Measure 203 features a melodic line with a trill and a triplet. Measure 204 features a melodic line with a trill and a sextuplet. A dynamic marking pp is present in measure 203, and *sim.* is present in measure 204. A checkmark (\checkmark) is above the first note of measure 204.
- Violins (V1, V2, V3, V4):** Measures 203-204. Each part plays a rhythmic accompaniment of quarter notes.
- Flute (B1):** Measures 203-204. Measure 203 features a melodic line with a trill and a dynamic marking $<sfz$. Measure 204 features a melodic line with a trill and a dynamic marking *sim.*. The instruction *un poco più p (flute has melody)* is written above the staff.
- Flute (B2):** Measures 203-204. Each part plays a rhythmic accompaniment of quarter notes.
- Celli (C1, C2):** Measures 203-204. Each part plays a rhythmic accompaniment of quarter notes.
- Double Basses (D1, D2):** Measures 203-204. Each part plays a rhythmic accompaniment of quarter notes with triplets in measures 203 and 204, marked *sim.*
- Piano (Hp):** Measures 203-204. The piano accompaniment consists of chords in the right hand and chords in the left hand.

205

tenuto

accel.

molto

The musical score consists of ten staves for strings (Violins V1-V4, Violas B1-B2, Cellos C1-C2, Double Basses D1-D2) and a grand piano (Hp). The key signature is two sharps (F# and C#). The score begins at measure 205 with a melodic line in the first violin (V1) that is sustained through measure 210. This line is marked 'tenuto' and 'accel.' (accelerando), and the tempo is marked 'molto'. The string parts (V2-V4, B1-B2, C1-C2) play a rhythmic pattern of quarter notes with stems up, marked '(colla parte)'. The double basses (D1-D2) play a similar rhythmic pattern, also marked '(colla parte)', with a triplet of eighth notes in measure 210. The grand piano (Hp) provides harmonic support with chords in the right hand and bass notes in the left hand, marked '(colla parte)'. A large slur covers the melodic line in V1 from measure 205 to 210.

206

dolce **U**

I lay my head on earth: come, death, and

(a tempo)

Violin I (V1): arco, pp, più

Violin II (V2): pp smooth, cresc.

Violin III (V3): arco, ppp smooth, cresc.

Violin IV (V4): ppp smooth, cresc.

Viola (B1): dim., ppp, ppp smooth arco, cresc.

Cello I (C1): arco

Cello II (C2): ppp smooth, cresc.

Double Bass I (D1): pp smooth

Double Bass II (D2):

U

Harpsichord (Hp): dim., ppp

209

doze my ga - zing eyes, To mar - - - -

poco f \rightrightarrows *p* *molto legato* *cresc.* ✓

V1 *cresc. espress.* *mf* \rightrightarrows *p* (rit) a tempo *cresc.*

V2 *poco mf* (rit) a tempo *cresc.*

V3 *poco mf* (rit) a tempo *cresc.*

V4 *poco mf* (rit) a tempo *cresc.*

B1 *poco mf* (rit) a tempo *cresc.*

B2 *poco mf* (rit) a tempo *cresc.*

C1 arco *p* 3 *poco mf* (rit) a tempo *cresc.* 3

C2 *poco mf* (rit) a tempo *cresc.*

D1 *poco mf* (rit) a tempo *cresc.*

D2 *p* *pizz.* *cresc.*

Hp *p* 3 *p* 3 *cresc.* 3

D \sharp G \sharp

212

sost. dim. tenuto (✓) p rit. molto

vel at the i - mage of my shade in Ha - des'

V1 *espress. cantabile sostenuto dim.* *p < mfp > ppp*

V2 *espress. cantabile sostenuto dim.* *p < mfp > ppp*

V3 *espress. cantabile sostenuto dim.* *p < mfp > ppp*

V4 *cantabile sostenuto dim.* *p < mfp > ppp*

B1 *cantabile sostenuto dim.* *p < mfp > ppp*

B2 *cantabile sostenuto dim.* *p < mfp > pp* *espress.*

C1 *cantabile sostenuto dim.* *p < mfp > ppp*

C2 *cantabile sostenuto dim.* *p < mfp > ppp*

D1 *cantabile sostenuto dim.* *p < mfp > ppp*

D2 *cantabile sostenuto* *arco* *dim.* *p < mfp > ppp*

Hp *tenuto* *rit. molto*

mp *étouffez*

Cb Eb Gb

214 **V** un poco più animato
(Metamorphosis of Narcissus)

stream.

V1 *p con anima* $\overset{\vee}{\text{3}}$

V2 *p con anima* $\overset{\vee}{\text{3}}$

V3 *p con anima* $\overset{\vee}{\text{3}}$

V4 *p con anima* $\overset{\vee}{\text{3}}$

B1 *cresc., con anima*

B2 *cresc., con anima*

C1

C2

D1 *pizz.* *arco* *pp*

D2 *pp*

Hp **V** G^{\sharp} un poco più animato
(Metamorphosis of Narcissus) *p chiaro*

215

And when the nymphs and youths la - ment, —

V1 *mfp* *pp* *p* 3

V2 *mfp* *pp* *p* 3

V3 *mfp* *pp* *p* 3

V4 *mfp* *pp* *p* 3

B1 *mfp* *p*

B2 *mfp* *p*

C1 *mfp* *ppp*

C2 *mfp* *ppp*

D1 *mfp* *pp*

D2 *mfp* *pp*

Hp *mfp* *mf* *p*

Hp *pp* *pizz.* *arco*

217

allargando

no bo - dy may they

mf

V1 *mfpp* *pp*

V2 *mfpp* *pp*

V3 *mfpp* *pp*

V4 *mfpp* *pp*

B1 *mfpp* *pp*

B2 *mfpp* *pp*

C1 *mfpp* *ppp*

C2 *mfpp* *ppp*

D1 *mfpp* *pp*

D2 *mfpp*

mfpp *pp*

mfpp

mfpp *pp*

mfpp *pp*

mfpp *pp*

allargando

p

Hp *mf*

find, But a **tenuto**

p *più dim.*

V1
V2
V3
V4
B1
B2
C1
C2
D1
D2

pp *dim.* **tenuto** B \flat

219 **a tempo**

yel - - - - - low

pp *dolciss.*

11

9

V1 *ppp* *p* *pp*

V2 *ppp* *p* *pp*

V3 *ppp* *p* *pp*

V4 *ppp* *p* *pp*

B1 *ppp* *p* *pp*

B2 *ppp* *p* *pp*

C1 *ppp* *p* *pp*

C2 *ppp* *p* *pp*

D1 *ppp*

D2 *ppp*

ppp **a tempo**

D# C#

F# A

Hp *pp* *dolciss.*

220

flower new

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

10 7 9 7

Hp

Detailed description: This page of a musical score, numbered 94, contains measures 220 through 223. The top staff is a vocal line with lyrics "flower" and "new". The vocal line features a melodic phrase starting on a half note G4, followed by a quarter note A4, and then a half note Bb4. A slur covers the vocal line and the first two staves of the string section (V1 and V2). The string section consists of four staves (V1-V4) and two staves (B1-B2) for brass. Each string staff has a dynamic marking of *ppp* at the beginning, *p* in the middle, and *pp* at the end, with a hairpin crescendo connecting them. The brass staves (B1 and B2) also have dynamic markings of *ppp*, *p*, and *pp*. The woodwind section (C1 and C2) has dynamic markings of *ppp*, *p*, and *pp*. The percussion section (D1 and D2) is empty. The piano (Hp) part is at the bottom, featuring a complex rhythmic pattern with many sixteenth notes and some chords. The piano part has dynamic markings of *ppp*, *p*, and *pp*. The score is in a key signature of one flat (Bb) and a 4/4 time signature.

221 *dim.*
sprung up - on the ground.

dim. (ending with just breath)

V1 *dim.* *pppp*

V2 *dim.* *pppp*

V3 *dim.* *pppp*

V4 *dim.* *pppp*

B1 *dim.* *pppp*

B2 *dim.* *pppp*

C1 *dim.* *pppp*

C2 *dim.* *pppp*

D1

D2

Hp *dim.* laissez vibrer

slightly faster, but dragging
W (slower than the opening of the piece)

223

Musical score for measures 223-226. The score includes parts for Violins 1-4 (V1-V4), Basses 1-2 (B1-B2), Clarinets 1-2 (C1-C2), and Double Basses 1-2 (D1-D2). The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is 'slightly faster, but dragging' and 'W (slower than the opening of the piece)'. The score features several triplets (marked '3') and 'quite long' markings. Dynamics include piano (*p*). The woodwind parts (C1, C2) enter in measure 225. The string parts (V1-V4, B1-B2) have a melodic line starting in measure 223, with some parts having a fermata in measure 224.

slightly faster, but dragging
W (slower than the opening of the piece)

Musical score for the Harp (Hp) part, measures 223-226. The harp part consists of whole rests in all measures.

subito con anima,
un poco allegro
(similar to the opening of the piece)

227

Musical score for measures 227-230. The score includes parts for Violins (V1, V2, V3, V4), Basses (B1, B2), Clarinets (C1, C2), Double Basses (D1, D2), and Horns (Hp). The key signature is one sharp (F#) and the time signature is 3/4. The music features a crescendo from piano (p) to a louder dynamic. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with triplets. The horns are silent in this section.

subito con anima,
un poco allegro
(similar to the opening of the piece)

Musical score for the Horns (Hp) part, measures 227-230. The part is silent throughout this section.

230

f 7 7 7 7

V1 *fp*

V2 *fp*

V3 *fp*

V4 *fp*

B1 *fp*

B2 *fp*

C1 *f* pizz. arco *p*

C2 *f* pizz. arco *p*

D1 *f* pizz. arco *p*

D2 *f* pizz. arco *p*

Hp *ff* gliss. gliss. gliss. gliss.

f D \flat C \flat B \sharp
E \flat F \sharp G \sharp A \sharp

231

ff

p 6

pizz. *arco*

V1 *f* *p* 3 *pp* *p* *mf* 3

V2 *f* *p* 3 *pp* *pizz.* *arco* *p* *mf* 3

V3 *f* *p* *pp* *pizz.* *arco* *p* *pp*

V4 *f* *p* *pizz.* *arco* *p* *pp*

B1 *f* *p* *pp* *pizz.* *arco* *p* *mf*

B2 *f* *p* *pp* *pizz.* *arco* *pp* *mf* *arco*

C1 *f* *p* *pp* *pizz.* *arco* *p* *mf*

C2 *f* *p* *pp* *pizz.* *arco* *pp* *mf*

D1 *f* *mf*

D2 *f*

Hp *ff* *étouffez*

8va ad lib

Detailed description: This page of a musical score, numbered 231, features a string quartet (Violins I and II, Violas I and II) and a piano. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three measures. In the first measure, the strings play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *pp*. The piano plays a single chord marked *ff* and *étouffez* (muted). In the second measure, the strings continue their pattern, with dynamics ranging from *p* to *pp*. The piano remains muted. In the third measure, the strings play a more melodic line, with dynamics ranging from *p* to *mf*. The piano plays a single chord marked *mf*. The score includes various performance instructions such as *pizz.* (pizzicato) and *arco* (arco), as well as dynamic markings like *ff*, *f*, *p*, *pp*, and *mf*. A *6* indicates a sixteenth-note triplet in the first measure of the strings, and a *3* indicates a triplet in the second measure of the strings. The piano part includes a marking for *8va ad lib* (8va ad libitum) in the first measure.

234

Musical score for measures 234-236. The score includes parts for Violin 1 (V1), Violin 2 (V2), Violin 3 (V3), Violin 4 (V4), Bassoon 1 (B1), Bassoon 2 (B2), Clarinet 1 (C1), Clarinet 2 (C2), Double Bass 1 (D1), Double Bass 2 (D2), and Harp (Hp).

Violin 1 (V1): *p* *più f* *f* *sf*. Features a sixteenth-note triplet and a sixteenth-note sixteenth-note triplet.

Violin 2 (V2): *p* *più f* *f* *sf*. Features a sixteenth-note triplet and a sixteenth-note sixteenth-note triplet.

Violin 3 (V3): *pizz.* *mp* *f* *sf*. Features a sixteenth-note triplet and a sixteenth-note sixteenth-note triplet.

Violin 4 (V4): *pizz.* *mp* *f* *sf*. Features a sixteenth-note triplet and a sixteenth-note sixteenth-note triplet.

Bassoon 1 (B1): *p* *più f* *f* *sf*.

Bassoon 2 (B2): *p* *più f* *f* *sf*.

Clarinet 1 (C1): *p* *più f* *f* *sf*.

Clarinet 2 (C2): *p* *più f* *f* *sf*.

Double Bass 1 (D1): *p* *più f* *f* *sf*.

Double Bass 2 (D2): *pizz.* *mp* *f* *sf*.

Harp (Hp): *ff* *gliss.* *étouffez*. Chords: $D\flat C\# B\sharp$, $E\sharp F\flat G\sharp A\sharp$.