

Nicholas Ansdell-Evans

Narcissus

Opera in one scene for voice, flute and piano

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

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

Nicholas Ansdell-Evans 2020

con anima, allegro

Voice

Flute

con anima, allegro

Piano

p

cresc.

4

light and carefree

No, E-cho, no. I

f

Ped.

7

scorn your love. I mock you, I

p

cresc.

Ped.

hold notes until the quaver

10

mock you, nymphs and youths. In

cresc.

A

12

vain you pray I too may fail to en -

f *più f* *mp* *mf*

secco

B

16

joy whom I de - sire.

rit....molto **molto meno mosso, un poco largo**

p *cresc.* *accel.* *tr accel*

rit....molto **B molto meno mosso, un poco largo**

p *pp*

See, an un-cloud - ed

pp *(mp)* 7

pp *flessibile* *mp* *pp*

Ped.

spring, a pool se -

pp *accel.* 7 7

clu - ded from the sun! Here, hot from the

mp *pp* 7 3 3

28

chase I'll lie, and

p *pp* *pp*

tr tr

semiquavers very gently murmuring

30

drink the cooling

(to C#) (to Bb) (to E#) (to Eb)

tr tr tr tr

dim. *rit.* *ppp*

dim. *rit.*

C new tempo:
larghetto (in 4)

32

stream.

ppp

new tempo: the semiquaver figuration always airy and impressionistic

C larghetto (in 4)

ppp *pochiss.* *sempre dolciss.*

Ped.

34

pp *p*

6 6 6 3 6 6 6 6 6

sim.

3

36

pp *un poco più* *mp*

6 6 6 3 6 6 6 6 6

un poco più

3

38

ppp (N.B.) *poi cresc.* *mp*

6 6 6 3 6 6 6 6 6

ppp (N.B.) *poi cresc.*

7 3

6 40

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

15

D

42

What do I see?

f

22

D

f

44

Eyes like twin stars,

f

fair A - pol - lo's_ hair,

48 **animando**

Smooth young cheeks, (✓)

p
animando

figuration *ppp*

49

sweet_ mouth,

cresc.

8 50 *cresc.*

pink blush like

7 7

3 3

7 7

Detailed description: This system covers measures 50 and 51. The vocal line starts with a rest in measure 50, then sings 'pink' in measure 51. The piano accompaniment features a complex texture with triplets and septuplets. The bass line has a steady eighth-note accompaniment with occasional triplets.

51

ro - ses in the snow.

3 3 3 3

7 7

3

Detailed description: This system covers measures 51 and 52. The vocal line continues with 'roses in the snow'. The piano accompaniment is highly rhythmic, featuring many triplets and septuplets. The bass line has a steady eighth-note accompaniment with occasional triplets.

52

As o - - - - thers have a -

f *f*

figuration *con forza*

Detailed description: This system covers measures 52 and 53. The vocal line begins with 'As' in measure 52. The piano accompaniment is very dynamic, marked with *f* (forte). The bass line features a complex, forceful figuration. The text 'figuration con forza' is written below the bass line.

53 **ritard.** *ossia F#*

dored me, poco ten. now I burn,

ff **ritard.**

poco ten. **sfpp** *cresc.*

3

55 **E** **largo**

flame, de - sire.

ff

(A4) **E** **largo**

ff **mf**

3

57

(filling-in notes *p*)

ff **mf** **f** *molto dim.*

3

11

leggiere

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

59 ritard. **F**

più rit. **p** *pp* (always an echo of piano) **pp** **pp**

dim. **p** **pp** **pp**

ritard. **F**

mp *pp* *mp* *pp* *mp* *pp*

6/8 8/4

I kiss,

63

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

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

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

4:3

66 **poco accel.**

brace; I move, you move; yet still I gaze,

p *p* *p* *cresc.*

warmer *mf* *mf* *p* *cresc.*

poco accel.

quasi a tempo

69 *p* *2* *3*
 though I can-not at-tain.

f *3* *f* *3* *3* *3*

quasi a tempo

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

G

72 *p legato*
 sempre con leggerezza You woods have ma - ny a lov-er seen:has

p *p* *più p* *3* *3*

G

sempre con leggerezza Siciliana (but very flowing) *sim. sempre*

p *più p* *pp* *3* *3* *3* *3*

più legato (more pedal)

76 a - ny pined as I? Pined as

p

pp *3* *3* *3* *3* *3*

H

I? ——— pochiss. For it is no wide sea, no road, no jour - ney far, ——— Nor

pochiss. rubato

pp

pochiss. rubato

H

warmer

use r.h.

ossia Eb

locks — nor walls but a shal low pool that sun - ders him from me. ———

mf

poco f

more pedal

accelerando

I faster (with a swing), and continuing to press forward

When I kiss the

p *f* *p*

accelerando

I faster (with a swing), and continuing to press forward

p *f* *p*

93

sil-ver lake, you raise your lips to me; When I stretch my

p

97

arms to you, you reach out in re - turn;

p

più

J 100 *p*

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

leggero

p

J *leggero*

molto ritard.!

a tempo: animato

103

pp ten. *ppp* *cresc.*

weep; When I speak love, your lips shape fond re-

molto ritard.!

a tempo: animato

pp *ppp* *cresc.*

bass legato; triplet semis should be clear, without ped., thus: P P

106

f **K**

plies I can-not hear. Yes, yes, I am

f con slancio

P P (sustain here) P

109

he. My i-mage does not lie. I a -

ossia: he. My i- mage does not lie. I a -

ff

avanti! ancora più incalzando

112 *p*

dore my - self. It is I who blaze, and I

p sf pp

avanti! ancora più incalzando

p sf pp cresc. poco a poco

— più —

sempre accel.

ossia F#

117

who am scorched with im - -

if voice sings F#,
add G# to r.h. chords

sempre accel.

p cresc. ff

a piacere

L allegro, alla breve
(beat=beat)

121

po-tent de - sire.

allegro, alla breve *ff*
(beat=beat)

ff sf sf sf

125

sim.

sf

sf

sf trem. sim.

sf

sf

128

sf

sf

sf

sf

p

p

131

p cresc. molto

p

p

133

Musical score for measures 133-135. The piano accompaniment features triplets and dynamic markings including *sf*, *mf*, and *cresc.*. The vocal line includes a melodic line with rests.

rit. (a piacere)

136

Musical score for measures 136-138. The piano accompaniment features triplets and dynamic markings including *sf* and *f*. The vocal line includes the lyrics "My mad tears".

M

con disperazione:

139 ← ♩ of alla breve = ♩. →

fall. *f* My

M

con disperazione:

← ♩ of alla breve = ♩. →

f

143

love's _____ de - faced _____ by _____

mf

mf

149

cir - - - cles on the pool.

6 3+3+2

6

153

N *p legato*

Wrin - kled, de - formed,

N

secco Ped.

156

your i - mage blurs. —

normale *ppp* *mf*

Stay, love, where do you fly?

p leggiero

p leggiero, secco

mf — *f*

accentato

162 **O**

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

mp 8:6

O *staccato secco* (steady)

p

staccatiss.

mf *mf* *mf*

p *tr* (to D²)

165

p use upper line if lower does not carry

As un - ripe grapes with pur - ple stained,

p cresc. molto *f* *mp* — *p* *p*

mf *p cresc. molto* *sf p sub.*

secco † *Ped. (blurry)*

P

168 *cresc.* *legato*

my flesh is streaked with blood. The glow - ing

mf *p* *f* *p*

p *cresc.* *f* *p sub.* 3

secco leg. col Ped.

171

beau - ties of my breast made li-quad now I crave:

mp *p* *mf*

3 3 3

5 5

174

Re-dou-bled pas - sion saps my force, I'm spent with wild

cresc. *p sub.* *cresc.*

3 3 3 3

177

de - sire.

f *sf* *mf* *sf*

mf



largo (tempo di mezzo)

180

O, O that my

O, O that my

f *ff* *f* *ff*



largo (tempo di mezzo)

ff *mf* *ff* *mf*

(before the beat)

vi-sion-a-ry youth might live, though death my sor-row ends!

vi - sion - a - ry youth might live, though death my sor - row ends!

ff *mf* *ff* *mf*

12 ten.

ten. But now we two to-ge-ther die, u - ni - ted in one

But now we two to - ge - ther die, u - ni - ted in one

pp sub. *ff* *mf* *f* *ff*

ten. Rit. - - - - - molto

R quasi a tempo (largo)

breath.

p sub. *p sub.*

R quasi a tempo (largo)

p sub. *mf* *p sub.* *mf*

189 *p sub.*
(più *p*, misterioso)

p sub.
(più *p*, misterioso)

Ped. (no change until letter S)

190

mp

pp

191

dim.

9

192

rit.

S (faster upbeat here) (steadier here)

pp

Once more I cry and beat my

dim. *pp* *mf* *p (echo)*

rit.

S

pp

ppp

keep Ped.

196

breast: E - cho re- turns the

rit.

hold chord while no pedal

sf

f secco

p (echo)

ppp Ped.

p *pp*

198 dolce

sound. A - - -

pp

delicatiss., rapido senza misura

ppp

9 9

(continues)

Ped., una corde

solenne (funeral march in form of a slow Siciliana)

rit.

T

199

steady 3

ppp (echo)

solenne (funeral march in form of a slow Siciliana)

rit.

T

mp < sfz > pp

3 corde

the triplet motif always distinct and louder (drumbeats)

202

with freedom

mp < sfz > pp

sim.

204

(v)

ten., accel.

205 *tenuto* *accel.* *molto*

(colla parte)

U

still slow

206 *dolce* ✓

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

(a tempo)

f *ppp*

U

still slow *pp*

dim. *p* *più pp, dolciss.* *cresc.*

209 *poco f* *p* *molto legato* *cresc.* ✓

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

poco f *p* *dolce* *p* *cresc.*

Più lento

212 *sost.* *dim.* tenuto (✓) *p*

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

poco f *dim.* *p < mf > pp dolce*

Più lento

tenuto

V CODA: METAMORPHOSIS
a tempo ed un poco più mosso

214

stream.

V a tempo ed un poco più mosso

con passione

215

And when the nymphs and youths la - ment, —

mf *p*

mf *p*

217

allargando

no bo - dy may they

allargando

di

218

tenuto

find, But a

tenuto

219 **a tempo**

yel - - - - - low

pp dolciss.
a tempo

11 9

9 10

220

flower new

10 7

9 9

221

dim.
sprung up - on the ground.

dim.

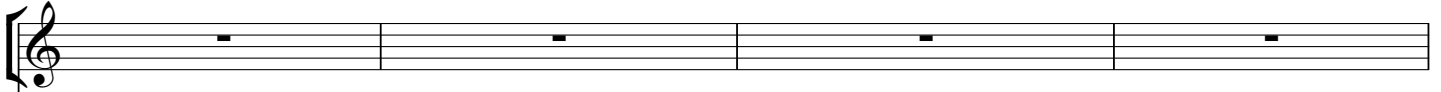
(ending with just breath)

dim.
laissez vibrer

W

slightly faster, but dragging

223 (slower than the opening of the piece)

**W**

slightly faster, but dragging

(slower than the opening of the piece)

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

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

Ped.

231

sf *p* 6

sf *p* 3 *più p* *mp* 3

Ped.

234

mf cresc. 6 6 *f*

mf 3 *f* 3

