

*Vilnai*

*Sleek Aphrodite*

*for voice and viola*

*on the poetry of*

*Sappho*

*Duration: approx. 30'*

## Paralysis

Mother darling, I can't work the loom,  
for sleek Aphrodite has almost crushed  
and broken me with desire for a boy.

## End of a Party

Night

has tossed peace into confusion.  
The mind  
collapses.  
Yet come, my friends,  
for soon it will be day.

## Weathercocks

I am conscious

how often  
those whom I treated  
most kindly  
especially injure me now.

## Then

In gold sandals  
dawn like a thief  
fell upon me

## Brightness in Time of Storm

Brightness. With luck we'll reach  
the harbor, solid ground  
for our black ships.

We are sailors under great gales,  
hoping for dry land  
to sail to alive with our cargo.

The sky is transforming,  
Awash in the storm we have many  
urgent labors ahead. Dry land.

## A Ring

Jilly woman. Why do you lose your head  
crooning about a ring?

## The Guard Outside the Bridal Chamber

The doorkeeper's feet are seven fathoms long,  
and ten shoemakers used up five coarse ox hides  
in cobbling together his giant sandals.

## *The Virgin*

Like a sweet apple weddening on the high  
tip of the topmost branch and forgotten  
by the apple pickers, not missed but beyond their reach.

Like a hyacinth crushed in the mountains  
by men shepherding, lying trampled on the earth  
yet blooming purple.

## *No Oblivion*

Someone, I tell you,  
will remember us.

## *Homecoming*

You came  
when I was longing for you,  
and to my heart suffering in passion's fire  
you were  
delicious ice.

# Friend You Are <sup>from</sup> Gone, But Remember Me

Go and be happy.

But remember me, for surely you  
know how we worshipped you. If not,

then I want to remind you of all

the exquisite days  
we two shared; how

you took garlands of violets,

crocuses and roses, and when by my side  
you tied them round you in soft bands,

and you took many flowers

and flung them in loops  
about your sapling throat,

how the air was rich with a scent

of queenly spices made of myrrh  
you rubbed smoothly on your limbs,

and on soft beds, gently, your desire  
for delicate young women  
was satisfied,

and how there was no dance and no  
holy shrine  
we two didn't share,

No sound,  
no  
grove.



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

Molto Rubato, Introspective  
 molto rit. ♩ = approx. 44

pizz. arco pizz. arco sul G  
*f* *p* *f* *p* sul C

approx. 15"  
 ♩ = 96  
 pizz. *p* 45

sul C arco pizz. molto rit. . .  
*mp* 50 *f* 55 *attacca*



# Paralysis

Passionate

♩ = 66

*mf*

Mo-ther mo-ther dar-ling

*sfz* *mf* *ff* *sfz* *mf* *ff*

I can't work the loom mo-ther

*sfz* *mf* *ff* *sul C* *mf*

mo-ther dar ling I can't work the

*ff* *sfz* *mf* *ff* *sfz* *mf*

loom for sleek Aph-ro-di-te has al-most

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

Suddenly wondering

*p* ♩ = 50

crushed and bro - ken me with de - sire for a boy

*G.P.*

♩ = 66  
Passionate, more

*ff*

Mo - ther mo - ther dar - ling - I can't work the

*ff sfz f ff sfz f*

loom for sleek Aph - ro - di - te - has al - most

*ff*

As before

♩ = 50 *p* *molto rit.*

crushed and bro - ken me with de - sire for a boy with de - sire for a boy with de - sire for a boy

*pp*

Relaxed, swaying

# End of a Party

$\text{♩} = 66$

Finger Cymbals

*mp* almost spoken, clean slightly staccato

Night has tossed peace in -to con -fu -sion Night has tossed peace

in - to con - fu - sion

sul tasto

Night has tossed peace in -

*pp*

to con - fu - sion

senza sord.

Night has tossed

*p* *mf* *sfz* *mf*

peace in - to con - fu - sion

pizz. arco

*f* wild.

Night has tossed peace in - to con - fu - sul pont.

gliss. gliss.

*fp* *molto* *ff*

sion pizz.

*pp*

*p* [sub.]

Broad, rubato, anxious

♩ = approx. 50

A tempo, relaxed

*f* *f* *pp* ♩ = 66

Night has tossed peace in - to con - fu - sion

arco harmonic gliss sul G sul tasto a la punta

*f* *f* *pp*

5 6 50

rit. *p*

the mind col

sim.

5 6 55

♩ = 60 *p* freely

lap - ses the mind col - lap ses yet come my friends for soon it will be

*ppp*

60

♩ = 60 *p*

day

pizz.

65 70

# Weathercocks

With motion, urgent

♩ = 88 poco rit..

*mf* *mp* *mf* *mp*

♩ = 76 poco rit..

5 *mf* *p*

♩ = 88 *mf*

10 *mp*

I am con-scious how of-ten those whom I trea-ted

poco rit.. ♩ = 76

15 *f*

most-kind-ly es-pecially in-jure es-pecially in-jure es-pecially in-jure me

*mp*

♩ = 100

9

now now now I am con-scious

*p* *mf*

how of-ten those whom I trea-ted most-kind-ly

rit. . . . .

♩ = 68 *f*

es-pecially injure es-pecially injure es-

*f*

pecially injure me now injureme now injureme now injureme now

# Shen

Dreamy

♩ = 92

*mp*

In gold san-dals  
sord. in gold san-dals in gold san-dals

*p*

dawn like a thief dawn like a thief dawn like a

cresc. 10 sempre cresc.

thief fell up-on me

15 *p*

fell up-on me

20 *p*



# Brightness in Time of Storm

Gentle  
♩ = 60

mf p mf p mf s.p. ord.

5 sul pont. ord. sul pont. 6 with motion  
sfz 6 mf sfz mf

sempre cresc. 10 fp

♩ = 52  
mp

mp mf mp p poco rit.  
Bright ness\_ with luck we'll reach the har-bor so -lidground for our black ships  
mp mf mp p 15

# With much motion

♩ = 66

*mf*

we are sai-lors un-der great gales

pizz. arco

*mf* *f*

hop -ing for dry land to sail to a-live

3

20

*ff*

accel. . . . . ♩ = 76

with our car - go bright - -

pizz. arco

ord./sul pont. ad lib

*mf* *f*

25

ness bright - - - - - ness

30

bright -ness bright -ness bright -ness bright -ness

35

Brooding, cloudy

♩ = 60

*sfz p*

*sul tasto*

*sul pont.*

*sul tasto*

*sul pont.*  
IV III

*p*

the sky is trans - for - ming a - wash in the storm we have

*p*

*sul pont.*

6

40 *pp*

*pp*

ma - ny ur - gent la - bors a - head dry land

*pp*

*sul pont.*

9

45

dry land dry land

*pp*

*sul pont.*

50

# A Ring

Light, jazzy

♩ = 80

pizz.  
a la guitarra

*f*

slap

This system shows the beginning of the piece. The bass line is written in 6/4 time and features a rhythmic pattern of eighth notes with pizzicato and slap techniques. The treble clef staff is empty.

This system continues the guitar-style bass line from the first system, maintaining the 6/4 time signature and rhythmic pattern.

almost spoken, simple  
*mp*

Sil-ly wo-man

why do you

5

3

This system introduces the vocal melody. The treble clef staff contains the lyrics "Sil-ly wo-man" and "why do you". The bass line continues with guitar accompaniment. A measure rest of 5 is shown in the bass line, and a triplet of 3 is shown in the vocal line.

waste your\_time

This system continues the vocal melody and guitar accompaniment. The lyrics "waste your\_time" are present. The bass line features a measure rest of 5 and a triplet of 3.



# The Guard Outside the Bridal Chamber

Intense, epic

♩ = 88

Finger Cymbals *mf*

*ff* wild and fast

The door-keep-er's feet are se-ven fa-thoms long

*f* *gliss.* *ord.* *[slap]*<sup>+</sup>

5

and ten shome-ma-kers used

*ff* sim.

10

up five coarse ox-hides

*f* *p*

*ord.* *mp*

15

*p* *ff* sim.

*ord.* *f*

20

*p*

25

*p*

30

sul pont.

*ff sim.*

ord.

*f*

35

*f*

in cobb-ling to - ge - ther his gi - ant san -

*gliss.*

40

dals

*ff*

45

# The Virgin

Sweet, sexy

♩ = 48

Musical notation for the first system, measures 1-6. Bass clef, 2/4 time signature. Dynamics: *mp*, *mf*.

Musical notation for the second system, measures 7-12. Bass clef, 2/4 time signature. Dynamics: *<f*, *mp*.

Musical notation for the third system, measures 13-20. Bass clef, 2/4 time signature. Includes lyrics "Like a sweet". Dynamics: *rit.*, *mp*, *mfpp*.

Musical notation for the fourth system, measures 21-24. Treble clef, 2/4 time signature. Includes lyrics "ap - ple red - d'ning on the high tip of the top - most branch and for-". Dynamics: *p*, *mp*.

Musical notation for the fifth system, measures 25-30. Treble clef, 2/4 time signature. Includes lyrics "got - ten by the ap - ple pick - ers not missed but be - yond their". Dynamics: *p*, *mfpp*.



reach

pizz. slap

*p*

35

Detailed description: This system shows a vocal line in 2/4 time with a single note on 'reach'. The bass line is in 2/4 time, starting with a *p* dynamic and featuring a sequence of pizzicato chords with slap accents. The measure number 35 is indicated at the end of the bass line.

Much more freely, sostenuto, intense

♩ = approx. 40

like a

hya - - - - - cinth

arco sul pont. ad lib

*mf*

40

ord. → sul pont.

6 6 6 6

Detailed description: This system begins with a vocal line in 2/4 time, then changes to 3/4 time for the words 'like a hyacinth'. The bass line starts with a *mf* dynamic and a tempo marking of 40. It features a sequence of sixteenth-note chords, some marked with '6' (sixths). The instruction 'arco sul pont. ad lib' is given for the vocal line, and 'ord.' (order) is indicated for the bass line, which then transitions to 'sul pont.' (sul ponticello).

crushed

in the

ord. → sul pont.

6 6 6 6 6 6

Detailed description: This system continues the bass line with sixteenth-note chords, some marked with '6'. The vocal line has the words 'crushed' and 'in the'. The instruction 'ord. → sul pont.' is shown, indicating the continuation of the bass line's technique.

moun-tains

by

men she - pher - ding

ord.

*mf*

45

6 6

3

Detailed description: This system continues the bass line with sixteenth-note chords, some marked with '6'. The vocal line has the words 'moun-tains by men shepherding'. A triplet of eighth notes is shown above the vocal line. The instruction 'ord.' is given for the bass line. The measure number 45 is indicated at the end of the bass line.

ly - ing tram - pled on the

*f*

6 6 sul pont. 6 6

ord.

6 6

Sweet again

♩ = 48

earth yet bloom - ing pur - ple [scat]

*mp*

*fp*

6 6

50

55

pizz. arco

60

rit. . . . .

65

# No Oblivion

♩ = 40

First system of musical notation, measures 1-4. The score is written for a woodwind instrument, likely a clarinet, with a treble clef and a bass clef. The tempo is marked as ♩ = 40. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4, then back to 3/4, then 2/4, and finally 3/4. The first measure (3/4) is marked *sord.* and *col legno battuto*. The second measure (2/4) is marked *arco*. The third measure (3/4) is marked *col legno battuto* with a triplet of eighth notes. The fourth measure (2/4) is marked *arco* with a slur over a quarter note and an eighth note. The dynamic is *pp*.

Second system of musical notation, measures 5-8. The first measure (3/4) is marked *col legno battuto* with a sixteenth-note triplet and a slur, and a *7* below it. The second measure (2/4) is marked *[ ricochet ]*. The third measure (3/4) is marked *col legno tratto* with a *VI.* below it. The fourth measure (2/4) is marked *col legno battuto* with a sixteenth-note triplet and a slur, and a *6* below it. Dynamics are *fp*, *fp*, and *pp*.

Third system of musical notation, measures 9-14. The first measure (2/4) is marked *arco*. The second measure (3/4) is marked *col legno battuto* with a sixteenth-note triplet and a slur, and a *5* below it. The third measure (2/4) is marked *arco* with a *3* below it. The fourth measure (2/4) is marked *col legno battuto* with a *7* below it. The fifth measure (5/8) is marked *col legno tratto* with lyrics "Some - one I tell you" above it. The dynamic is *p*. Measure 10 is indicated below the staff.

Fourth system of musical notation, measures 15-18. The first measure (3/8) is marked *arco*. The second measure (5/8) is marked *col legno tratto* with lyrics "will re - mem - ber" above it. The third measure (2/4) is marked *col legno tratto* with lyrics "us" above it. The fourth measure (2/4) is marked *col legno battuto* with a sixteenth-note triplet and a slur, and a *5* below it. Measure 15 is indicated below the staff.

Rubato  
approx. ♩ = 40

# Homecoming

use lots of bow pressure to produce harmonics. gradually increase tremolo ord. → sul pont.

*ff* *pp* *ff* *pp*

*mp* [spoken]  
you came when I was long-ing for you... and to

*sim.* *sim.* *sim.*

*ff* *pp* *ff* *pp*

[ossia 8va]  
my heart suf-fering in pa-ssion's f-ire you were de-li-cious

*sim.*

*ff* *pp* *mf*

*pp* whispered *rit.* *ppp*  
ice ice ice ice

*sim.* *sul pont.* *ord.*

*pp* [*pp*]

# Friend, You Are Gone

Very freely  
approx. ♩ = 88  
*mp*

Go and be hap - py but re - mem - ber me for sure - ly you know how I wor - shipped you

[ spoken, *p* ]: if not, then I want to remind you of all the

5 ♩ = 96

exquisite days we two shared [pause] how you took garlands of violets, crocuses and roses

sord.

*pp* *p* espr. *pp* sim. 10

and when by my side, you tied them round you in soft bands [pause]

15

and you took many flowers and flung them in loops about your sapling throat [pause]

20

how the air was

25

rich in a scent of queenly spices made of myrrh you rubbed smoothly on your limbs, and on soft beds, gently

30 *p* *mp* *espr.* *p* *sim.*

your desire for delicate young women was satisfied

35 *pp* [sub.] 40

and how there was no dance and no holy shrine we two didn't share [pause]

45

no sound [pause] no grove poco rit. . . . .

50