

written for Julian Wachner and The Marsh Chapel Choir

The Book of Aphrodite

ANDY VORES

(1991)

Aphrodite's Perfumed Clothing STASINOS

♩ - 48c.

p

Soprano She clothed her bo - dy in

p

Alto She clothed her bo - dy in

mf

p

5

S gar - ments the Gra - ces and Hours had made and steeped in the flow - ers of

A gar - ments the Gra - ces and Hours had made and steeped in the flow - ers of

pp

8 *p*

S spring, — of kinds which come with the sea - sons,

A spring, — of kinds which come with the sea - sons,

mp pp p pp mf

12 *pp pp mp*

S lark - spur, cro - cus, — rich vi - o - lets, ex - qui - site, de - li - cious,

A lark - spur, cro - cus, — rich vio - lets, ex - qui - site, de - li - cious

pp pp mp

pp mp p p

15 *mp mf*

S flow - ers of the rose, am - bro - sial — cups of nar - cis - si, and of the

A nec - tar - eous flow - ers of the rose and nar - cis - si, and of the

mp mf

18 *pp*

S li - ly, — Ev - ery sea - son had per - fumed the gar - ments di - vine Aph - ro -

A li - ly, — Ev - ery sea - son had per - fumed the gar - ments di - vine Aph - ro -

p *pp*

21 *pp*

S di - te put on.

A di - te put on.

mp

5

7

p *mf* *p*

S Her mark - ings are right - ly placed, clean, and well

p *mf* *p*

A Her mark - ings are right - ly placed, clean, and well

mf *p* *f*

p *mf* *pp*

10

mf *pp*

S — pro - por - tioned. Her shape is like the

mf *pp*

A — pro - por - tioned. Her shape is like the

mf *pp*

— pro - por - tioned. Her shape is like the

pp *mp* *p*

25 *mf* *pp*

S o - - - - - pen, this too as it should be.

mf *pp*

o - - - - - pen, this too as it should be.

A *mf* *pp*

o - - - - - pen, this too as it should be.

ff

mf

28

S The white, or - na - men - ted pe - tals are ab - so - lute - ly per -

The white or - na - men - ted pe - tals are ab - so - lute - ly per -

A The white, or - na - men - ted pe - tals are ab - so - lute - ly per -

31

S
fect. She is the cho - sen of the *mf*

A
fect. She is the cho - sen of the *mf*

f *mp* *mf*

3:2 5 3 3 3 3 3 3

34 *p sub.*

S
cho - - - sen.

p sub.

A
cho - - - sen.

pp sub. *ff*

The Death and Metamorphosis of Adonis

OVID

♩ = 76c.

Ch. *mf*

Cu-pid, it seems, was play - ing, qui - ver on— shoul - der, when he kissed his

mf

mp

6

Ch. mo - ther, and one barb grazed— her breast; she pushed him a - way,——

12

Ch. but the wound was deep - er than she knew;— de - ceived, charmed by A - do - nis'

17

Ch. beau - - - ty, she cared no more for Cy - the - ra's— shores— nor—

22

Ch. Pa - phos' sea - ringed is - land nor Cni - dos, where fish - teem, nor

27

Ch. high A - ma - thus, rich in its pre - cious ores. She stays a - way e - ven from

mf

32

Ch. Hea - ven, A - do - nis is bet - ter than Hea - ven, Hea - ven,

p *mp* *p*

37

S. Hea - ven A - - - phro - di - - te

A. Hea - ven A - - - phro - di - - te

rit. *mf* *pp* *f* spoken

più mosso *f*

41

S loved him to mad - ness, and was a - fraid that he would be

A loved him to mad - ness, and was a - fraid that he would be

43

S killed or in - jured if he in - sist - ed on hunt - ing big game in the Cy - prian

A killed or in - jured if he in - sist - ed on hunt - ing big game in the Cy - prian

45

S for - ests. He went af - ter wild boar a - gainst her ad

A for - ests. He went af - ter wild boar a - gainst her ad

spoken

47

Ch. vice. A boar broke co - ver and

48

Ch.

drove its tusks in - to his white flesh

ff

51

Ch.

(ac - cord - ing to some the boar was A - res, made jea - lous by

53

Ch.

A - phro - di - te's love for A - do - nis).

mp *f*

56

Ch.

A - phro - di - te in her bird drawn car - riage

mp *p*

Ch. 57

f *mp sub.* 3:2

heard the groans of A - - - do - nis and came



S 59

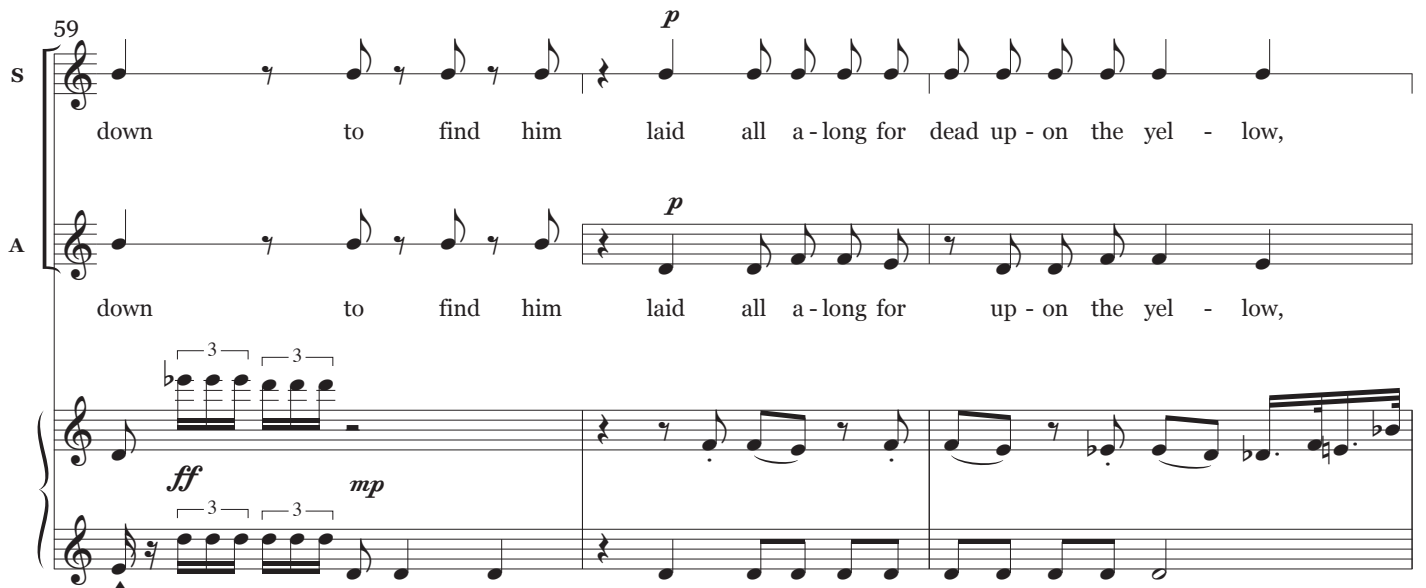
p

down to find him laid all a-long for dead up - on the yel - low,

A

p

down to find him laid all a-long for up - on the yel - low,



S 62

yel - - - - low dust, laid all a - long for

A

yel - - - - low dust, laid all a - long for



65 *mf*

S dead up - on the yel - low dust in a pool of

A dead up - on the yel - low dust in a pool of

mf mp

67 *pp* *f*

S blood. A - phro - di - te thought to

A blood. A - phro - di - te thought to

pp f

f

69 *mf*

S cheat the Fates, as far as that was pos - si - ble;

A cheat the Fates, as far as that was pos - si - ble;

mf

3

72

S *p sub.* *mf*
 "They shall not have it al - ways their way," she mourned, "A - do - nis, A -

A *p sub.* *mf*
 "They shall not have it al - ways their way," she mourned, "A - do - nis, A -

mf *p* *mf*

76

S *f* *pp*
 do - nis, A - do - nis, for my sor - row, shall have a last - ing mo - nu - ment;

A *f* *pp*
 do - nis, A - do - nis, for my sor - row, shall have a last - ing mo - nu - ment;

pp

79

S
 each year your death will be my sor - row, but your blood shall be my flow - er."

A
 each year your death will be my sor - row, but your blood shall be my flow - er."

82

Ch. *mp*
 O - ver the blood she sprink - led sweet - smell - ing nec - tar,

p

87

Ch. and as bub - bles — rise in — rai - ny wea - ther, so it

90

Ch. stirred, as crim - son in co - lor as po - me - gra - nates are, as

93

Ch. brief - ly cling - ing to life — as — did — A - do - nis, for the

96

Ch. winds which gave a name to the flower, a - ne - mo - ne, the wind - - flower,

mp *pp* *p*

poco rit. _____

98

Ch.

shake the pe - tals off, too ear - ly, Doomed all too swift and

_____ *a tempo*

100

Ch.

soon, all— too swift and soon.

ff *mp* *f*

105

107

109

mp *f*

The Song of the Anemone

from THE BOOK OF THE THOUSAND
AND ONE NIGHTS

The musical score is presented in a grand staff format, consisting of two staves per system. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). The first staff of the first system contains a melodic line starting with a piano (*p*) dynamic, featuring a half note G4, a half note A4, a whole note B4, and a whole note C5. The second staff of the first system contains a bass line with a whole note G2, a whole note F#2, and a whole note E2. The subsequent systems consist of two staves each, with the upper staff containing a complex melodic line and the lower staff containing a rhythmic accompaniment. The melodic line is characterized by frequent chromaticism and a steady eighth-note or sixteenth-note pulse. The accompaniment consists of a steady eighth-note or sixteenth-note pattern, often with a bass line that moves in parallel motion with the upper staff. The score includes several performance markings: *Red.* (ritardando) and an asterisk (*) indicating a fermata or a specific performance instruction. The key signature remains one sharp throughout the piece.

*And.** *And.*
(And.)

*

2 *p*

S If my heart were as my bo - dy, I should be a - bove the

A *p*
If my heart were as my bo - dy, I should be a - bove the

6

S cry-ing of the col - ored flowers. For his girl's cheek a

A cry-ing of the col - ored flowers. For his girl's cheek a

p *pp*

12 *mp*

S lov - er car - ries my blood as a flask of praise.

A lov - er car - ries my blood as a flask of praise.

p *pp*

17 *pp*

S Yet the va - ses of the feast do not in - vite me be - cause my heart is

A Yet the va - ses of the feast do not in - vite me be - cause my heart is

20 *p* *ppp*

S black. I will fight no more. I am the bright still of un -

A black. I will fight no more. I am the bright still of un -

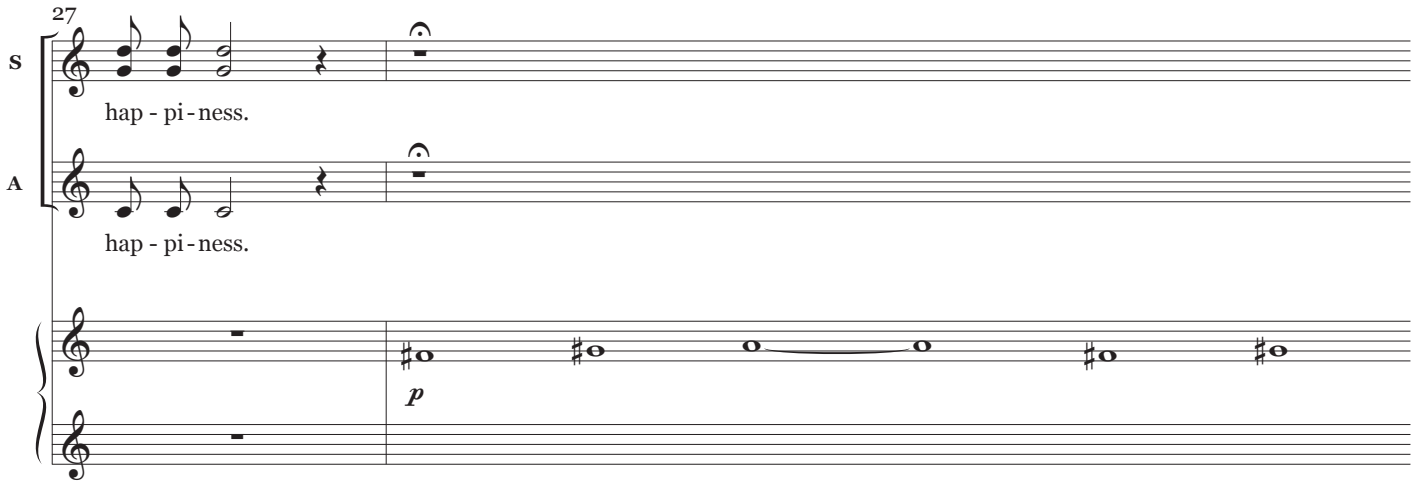
pp *ppp*

27

S hap - pi - ness.

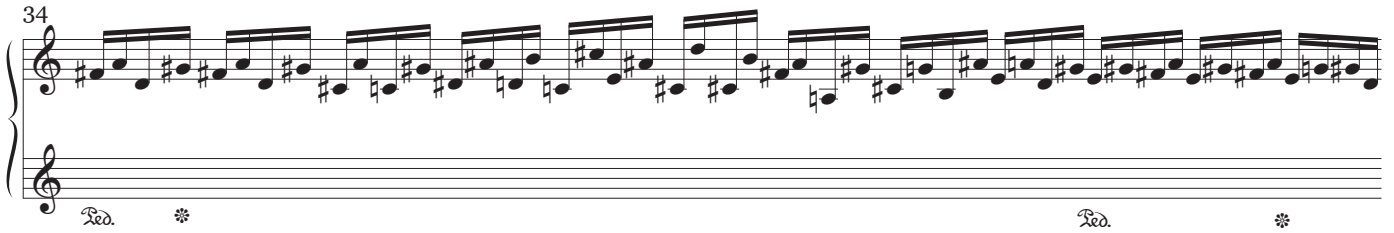
A hap - pi - ness.

p



34


Red. *



36

pp

Red. *



Adonis, Adonis is Dead

BION

♩ = 56c.

pp

S
Tears from Pa- go-

pp

A
fall the -phian blood

pp

-ddess from A - do - nis.

5

S
Tears from Pa- go- A - do - nis, _____

fall the -phian blood from A - do - nis, _____

A
-ddess from A - do - nis, _____ and

pp

10

pp

S flow - - - ers.

pp *mp* *pp*

they on the earth in - to flow - - - ers, flow - ers.—

A *mp* *pp*

change on the earth in - to flow - - - ers, mm.

14

Solo

S Ah

mf

Her tears are a - ne - mo - nes now, his blood is

A *mf*

Her tears are a - ne - mo - nes now, his blood is

Tutti

17

p *mp*

S A - do - nis, A - do - nis,

ro - ses. A - do - nis, A - do - nis,

A ro - ses. A - do - nis, A - do - nis,

p *mp*

21

p *mp*

S — O sweet A - do - nis, Ad - do - nis, A - do - - - nis,

— O sweet A - do - nis, A - do - nis, A - do - nis,

A — O sweet A - do - nis, A - do - nis, A - do - nis,

p *mp*

slower

24

S

mf *pp*

O sweet A - do - nis is dead.

A

mf *pp*

O sweet A - do - nis is dead.

mf *ppp*

Detailed description of the musical score: The score is for a vocal duet (Soprano and Alto) with piano accompaniment. It begins at measure 24. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'slower'. The Soprano part starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. The Alto part starts with a quarter rest, followed by quarter notes G3, A3, B3, and A3. The piano accompaniment starts with a quarter rest, followed by a quarter note G3 in the right hand and a quarter note G2 in the left hand. The music changes to 4/4 time at measure 25. The Soprano part has a half note G4, followed by a quarter note A4, and then a quarter rest. The Alto part has a half note G3, followed by a quarter note A3, and then a quarter rest. The piano accompaniment has a half note G3 in the right hand and a half note G2 in the left hand. The dynamics are marked *mf* for the vocalists and *pp* for the piano. The piece concludes with a final measure in 4/4 time, where the Soprano and Alto parts have a whole note G4 and G3 respectively, and the piano accompaniment has a whole note G3 in the right hand and a whole note G2 in the left hand. The dynamics are marked *ppp* for the piano.