

NESTOR TAYLOR

*...And then it is Dusk*

Four Lyrical Fragments  
after  
Sappho, Alcaeus & Meleager

(Mezzo-sopr. Fl. Cl. Vn. Vc. & P.no)

LONDON 1995  
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## I

### (Moody Morning Star)

[b flat - g" flat]

*Oh moody morning star  
why have you chosen this,  
of all nights,  
to dawdle in your great spin  
around the world?*

*Why tonight  
when another lies  
warm and snug  
beneath my Demo's cloack?*

*And why,  
when my tender love lay with me,  
did you come so soon  
to bring the light  
and lough to end our tender night?*

(Meleager)

## II

### (The Messenger of Spring)

[d' flat - a" flat]

*Come divine lyre  
speak to me  
and find yourself a voice*

*Strike the strings  
sing to us  
of the spring maidens:*

*More golden than gold  
sweet voiced girl, a tender girl  
who had come from heaven  
clad in a purple mantle;*

*And on the ground  
the purple flower.*

*And I long and yearn  
for the messenger of spring -  
the lovely voiced nightingale.*

(Sappho: collection of fragments)

**III**  
**(From the lake to this city)**  
[c' - a" flat]

*Woven flowers . . .*  
*horses . . . birds*  
*from the lake to this city . . .*  
*from peaks whence sweet-scented . . .*  
*grey-green . . . cold water . . .*  
*vine-clad . . . green reeds . . . rustling . . .*  
*spring-time . . .*  
*far-seen, and down . . .*  
*assembly . . .*

(Alcaeus: papyrus fragments, *P. Oxy. 1788 fr. 1*)

**IV**  
**(Virginit)**  
[d' - f"#]

*Virginit, virginit,*  
*where have you gone,*  
*deserting me?*

*'Never again*  
*shall I come to you:*  
*never again*  
*shall I come.'*

(Sappho: Demetr. *Eloc. 140*)

**Duration: c. 8 mins**

# ...And then it is Dusk

Four Lyrical Fragments  
after  
Sappho, Alcaeus and Meleager

Nestor Taylor (1995/2000)

Andante sostenuto (♩ = c.66-9)      poco piu mosso ..... rit. ...., a tempo

Flute  
Clarinet in Bb (sounding as written)  
Violin  
Violoncello  
Soprano  
Piano

poco inquieto ..... [A] a tempo

Fl.  
Cl.  
Vln  
Vc.  
Pno

Piu calmo

15

Fl. *sfz*

Cl. *p* *sfz* *sfz*

Vln. *p* *cresc.* *sfz* *sf* *pizz.*

Vc. *ppp* *cresc.* *f* *sf* *sf* *pizz.*

Pno. *f* *f*

Ped. (ten.)

**B**

Rit. . . . , a tempo

20 25

Fl. *p, dolce* *piu* *f* *sfz*

Cl. *p, dolce* *piu* *f* *sfz*

Vln. *arco* *p, dolce* *piu* *f* *sfz* *pizz.*

Vc. *arco* *p, dolce* *piu* *f* *sfz* *pp*

Pno. *p, sub.* *f*

Ped. (1/2) (echo tone)

**C**      **a tempo**      **Assai riten. ....**

Fl. (non vibr.) *sfp* *sfp* *sfp*

Cl. (non vibr.) *sempre pp* (very still) *smorz.* *sfp* *pp*

Vln arco *sfp* *sfp*

Vc. *sfp*

Pno *sf* *p, dolce* *sfp* (1 corda) *pp* subito attacca assolutamente senza caesura

**I: Moody Morning Star**

**D**

**Andante scorrevole; notturno** (♩ = c.72)

Fl. 35 *ppp!* 40

Cl. *ppp*

Vln con sord. sul tasto *pp*

Vc. con sord. sul tasto *pp* II III IV III II III

S. *mp, leggero* 3 Oh mo-ody mor-ning star

Pno *p, delicato e fragile* (uguale)

45

Fl.

Cl.

Vln

Vc.

S.

Pno

*mp*

*pp*

II

III

IV

III

pizz.

*p*

arco

3

3

why - have you cho - sen this, of all nights,

*espr.*

Fl.

Cl.

Vln

Vc.

S.

Pno

*mf*

*cresc.*

*mf*

*pp*

*cresc.*

*poco sf*

6

5

3

3

3

6

3

3

3

3

6

8

to daw - dle - - in your great spin

*sul tasto*



cedendo ..... , A tempo, ma poco a poco piu animando

**E**

Fl. <sup>50</sup> *p*

Cl.

Vln *pp* *mp* IV

Vc. *pp* *mp*

S. *p* *pp* *mp*  
a - round the world?

Pno *pp* *p* *piu*



**F**

Fl. <sup>55</sup> *non troppo f*

Cl. *non troppo f*

Vln *non troppo f*

Vc. *non troppo f* *espr.*

S. *non troppo f* *meno f* *mp*  
Why to - night when a - no - ther lies warm and snug be -

Pno *non troppo f* *poco* *f* *p*

(sempre 1 corda) (sim.)

60 65

Fl.

Cl.

Vln

Vc.

S.

-neath my De -mo's cloak? And why, when my

*smorz.*

*p. dolciss.*

*mp*

*mp, sub.*

*dim.*

*p*

(sim.)

**poco piu animato** **G** **incalzante e crescendo .....**

70

Fl.

Cl.

Vln

Vc.

S.

ten - der love lay with me did you come so soon

*mp*

*f, espr.*

*cresc.*

*fz*

*f, espr.*

*cresc. poco poco*

*molto*

*f, espr.*

3 corde

**pochiss. rit. ...., a tempo** *(colla voce)* **rall. ...., 7**

Fl. *p* *smorz.* *pp*

Cl. *pp*

Vln. *p*

Vc. *p*

S. *assai teneramente* *p* *mancando* *3*  
 to bring the light and laugh to end our ten - der

Pno *dim.* *p. dolce* *leggierissimo*

1 corda

**H a tempo**

Fl. *pp* *perdendosi*

Cl. *ppp* I II III *pp* III II III

Vln. *p* *pp* II III

Vc. *pp*

S. *pp. dolcissimo*  
 night?

Pno *pp. dolcissimo* (l.v.) *ppp, ma sentito* *subito attacca*

## II: The Messenger of Spring

**Allegro non troppo; capriccioso e deliberato** (♩ = c.126)

Fl. *sfz* *fz* *p*

Cl. (senza sord.) *p, ma distinto*

Vln. *f* *pizz.* *arco* → *s.p.* *mp*

Vc. (senza sord.) *pizz.* *p, ma distinto* *arco* → *s.p.* *mp* *gliss.*

S. *f. deliberato* *p, ma distinto* *poco meno f*  
 Come di - vine lyre speak to me and find your - self a

Pno *f* *p* *mp*  
 (sec.)  
 Ped. 3 corde

**I** *poco incalzando .....*

Fl. 85 *f* *cresc.* *3:2*

Cl. *f*

Vln. *pizz.* *sf. sonoro*

Vc. *pizz.* *f*

S. *f*  
 voice Strike the strings

Pno *cresc.* *f* (sec.)  
 Ped.

poco tratt. ...., Tempo II (♩ = 132)

Musical score for the first system, measures 85-94. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.).

- Fl.:** Measures 85-94. Includes a 5-measure slur, *fz*, a 7-measure slur, *sf*, and *mf*.
- Cl.:** Measures 85-94. Includes *pp*, a 3-measure slur, and *sf*.
- Vln.:** Measures 85-94. Includes *arco*, *meno f*, *arco*, *pizz.*, *sf, ruvido*, and *sf*.
- Vc.:** Measures 85-94. Includes *pizz.*.
- S.:** Measures 85-94. Includes *poco meno f*, *mp*, *fz*, and lyrics: "sing to us of the spring mai - dens:".
- Pno.:** Measures 85-94. Includes *cantabile*, *sf, ruvido*, and *Red.* markings.

Musical score for the second system, measures 95-104. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.).

- Fl.:** Measures 95-104. Includes *fz*, a 5:6 ratio, *dim.*, and a 3-measure slur.
- Cl.:** Measures 95-104. Includes a 5:6 ratio and a 7:8 ratio.
- Vln.:** Measures 95-104. Includes *sf*, *arco*, and *ben marc.*.
- Vc.:** Measures 95-104. Includes *arco*, *ben marc.*, and a 3-measure slur.
- S.:** Measures 95-104. Includes a whole note rest.
- Pno.:** Measures 95-104. Includes *sf*, *Red.*, and *sf*.

poco affret. ...., a tempo; lirico e radioso

10

Fl. *fp* *cresc.* *fz* **100**

Cl. *cresc.* *fp* *cantabile* *fz*

Vln. *cresc.* *pizz.* *sub. p, ma sempre distinto* *(sim.)*

Vc. *cresc.* *pizz.*

S. *mf, cantabile*  
More gol - den than gold sweet voiced

Pno. *cresc.* *fp* *ben marc.*



Fl. *{ stacc., accompagnato* *in rilievo* **105**

Cl.

Vln.

Vc.

S. *con grazia*  
girl, a ten - - - der girl who had come from hea - ven

Pno. *cresc.* *f, espr.* *Ped.*

**L**

11

Fl. *f* *smorz.* *pp*

Cl.

Vln. *piu marcato* *f*

Vc.

S. *dim.*  
clad in a pur - - ple man - - tle;

Pno. *f* *dim.* *p*

**M**

**Tempo III** (♩ = c. 96-100)  
**Molto piu rilassando e sostenuto**

115

Fl. *pp, dolce* *morendo* *sempre pp*

Cl.

Vln. *arco* *pp, dolce* *morendo* *sempre pp*

Vc. *arco* *pp, dolce* *morendo* *sempre pp*

S. *p, tristamente* *(corta)* *mp*  
And on the ground the pur - ple flo - wer. And on the

Pno. *pp* *morendo* *p*

Ped. Ped.

Ritard.....,

120 (sim.)

Fl. *poco* *p. dolce*

Cl. *poco* *p. dolce*

Vln *poco* *p. dolce* (colla voce)

Vc. *poco* *p. dolce*

S. *(sim.)* *mf, con espansione; a piacere*  
 ground the pur - ple flo - wer. And on the ground the pur - ple

Pno *poco* *mp* *(l.v)*



Sub. a Tempo I (poco piu mosso della 1a volta)

(♩ = c. 126-32)

125

Fl. *p* (bend tone) 5:4 *dolente* 5:6 *sfp, vigoroso*

Cl. (bend tone) *sfp, vigoroso*

Vln *espr.* *dolente* *gliss.* *3:2* *pizz.* *sfz*

Vc. *sfz* *pizz.*

S. *dolente*  
 flo - wer, flo - wer.

Pno *mf, vigoroso* *Red.*



Fl. *fz (staccatissimo)* *p* **N**

Cl. *fzg.* *sfp* *fz (staccatissimo)* *p* *mf, col canto*

Vln. *cresc.* *rfz*

Vc. *cresc.* *rfz* *arco* *mf, col canto*

S. *mf, cantabile*  
And I long and yearn for the

Pno. *cresc.* *ffz* *p* *mf*

*Ped.* *Ped.* *Ped.*

**Libero; cadenzando**  
(← ♩ = ♩ →)

135

Fl. *mf* *fz*

Cl. *mf* *fz*

Vln. *arco* *p* *quasi gliss.* *pizz.*

Vc. *fz* *pizz.*

S. *f* *fz* *mf, portate la voce*  
mes - sen - ger of spring the

Pno. *(marcato assai)* *Ped.* *Ped.*

Fl. *mf* 4:3 *fz.* 140 *sfp* *fz* (pausa alquanto lunga)

Cl. (trem.) *sfp*

Vln. arco *p, dolcissimo* sul pont. *fz* (pausa alquanto lunga)

Vc. *fz* sul pont. (pausa alquanto lunga)

S. love - ly voiced night - in - - gale. (sec.)

Pno. *sfp* 7:6 *sf in p* 4:3 *poco sf* (pausa alquanto lunga)

Ped.

### III: From the Lake to this City

Moderato; illusorio, come se sogno (♩ = c.84)

Fl. *mp* 3 *cresc.* 5:4

Cl. *fz.* *pp*

Vln. pizz. *mp* arco *poco marc.* alla punta, sul pont. *sub. pp*

Vc. pizz. *mp* arco *mp, poco marc.*

S. Wo - ven flo - wers hor - ses un poco di piu *port.* 3

Pno. *mp* Ped.

145

Fl. *sfp* *mf*

Cl. *mp* *sfp* *mf*

Vln. *ord.* *mf* *sfp* *sul tasto* *p*

Vc. *II c.* *p* *I c.* *cresc.* *mf, espressivo* *p*

S. *p, cresc. e molto vibr.* *quasi f* *mf, espressivo*  
 birds from the lake to this ci - ty

Pno *cresc.* *mf* *p*  
*Red.*

150

Fl. *p* (bend tones)

Cl. (bend tones) *p*

Vln. *cresc.* *ord.* *s.p.* *sfp* *port.*

Vc. *cresc.* *sf* *ord.* *mf*

S. *poco f* *port.* *mp*  
 from peaks whence sweet scen - ted grey - green cold

Pno *cresc.* *f* *p, sub.* *mp*  
*Red.*

cre-----scen-----do

Sub.

150

Fl. *mf* *ff*

Cl. *mf* *ff*

Vln *sfz* *ff*

Vc. *p, ma distinto* *mf* *sfp* *ff*

S. wa - ter vine - clad green reeds r - r - r - ust - ling

Pno *cresc.* *mf* *molto* *ffz* *mf*

*arco, behind bridge* *(no exact pitches required)* *7:8*

*pizz.* *arco* *s.p II c.*

Meno mosso . . . . , Quasi a tempo (♩ = 80)  
(♩ = 72)

155 *fzg.* *(lunga)*

Fl. *mp* *dim.*

Cl. *fzg.* *p*

Vln *mp* *dim.* *alla punta, sul pont.* *pizz.* *(sec.) (lunga)*

Vc. *ord.* *II c.* *gliss.* *IV c.* *gliss.* *pizz.* *(sec.)*

S. *mp, dolciss.* *dim.* *(parlante) sotto voce* *(lunga)*  
spring - time far seen, and down as - sem - bly

Pno *(lunga)* *sf in p* *(sec.)*

IV: Virginit

Andante; molto gentile e cantabile (♩ = c.80)

**P**

Musical score for measures 155-165. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The Flute and Clarinet parts are marked *p, semplice*. The Violin and Viola parts are marked *arco, sul tasto* and *p, semplice*. The Piano part is marked *p, semplice*. A dynamic marking **P** is present at the top right. A rehearsal mark **160** is located above the Flute staff. The score ends with a *Ped.* marking.

Musical score for measures 165-175. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The Piano part is marked *espr.*, *mf*, and *sub. p*. A dynamic marking *pp* is present at the bottom right. A rehearsal mark **165** is located above the Flute staff.

Q

170

Fl. *mp*

Cl.

Vln *mp*

Vc.

S. *p. affettuoso*  
Vir - gi - ni - ty, vir - gi - ni - ty, where have you gone,

Pno *cresc.* *molto*  
*(1/2)* *in rilievo*

R poco lentamente .....

175

Fl. *mp* *cresc.*

Cl. *mp* *cresc.* *5*

Vln *f. espr.* (V)

Vc. *p, espr.* *3*

S. *mp* *espr.*  
vir - gi - ni - ty vir - gi - ni - ty where have you gone, de - ser - ting

Pno *f* *mp* *piu* *p* (1.h)  
*(1/2)* *(1/2)*

....., a tempo

poco rit. ...., 19

180

*fz*

*fz* *p*

me?

*p* *cresc.* *p*

*ped.*



Piu sostenuto e calmo

Un poco meno mosso ..

185

*pp*

*pp*

*pp* *leggerissimo*

*p* *affettuoso*

Ne-ver a -gain shall I come to you: "ne-ver a -gain

*pp* *leggerissimo* *p*

20 ..... , Quasi a tempo I, molto tranquillo ma senza trascinare ( $\text{♩} = c.76$ )

Musical score for measures 190-194. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.).

- Fl.:** Starts at measure 190 with a dynamic of *pp*. A slur covers measures 190-194.
- Cl.:** Starts at measure 190 with a dynamic of *p*. A slur covers measures 190-194.
- Vln.:** Starts at measure 190 with a dynamic of *p*. A slur covers measures 190-194.
- Vc.:** Starts at measure 190 with a dynamic of *p*. A slur covers measures 190-194.
- S.:** Starts at measure 190 with the lyrics "shall I come." A box above the staff indicates "sopr. tacet al fine".
- Pno.:** Starts at measure 190 with a dynamic of *pp*. A slur covers measures 190-194. A *dolciss.* marking is present above the right hand in measure 191. A *p* marking is present above the right hand in measure 194.



pochiss. rit. , tempo T rall. .... , a tempo; flessibile ( $\text{♩} = 76$ )

Musical score for measures 195-200. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.).

- Fl.:** Starts at measure 195 with a dynamic of *pp*. A slur covers measures 195-200.
- Cl.:** Starts at measure 195 with a dynamic of *p*. A slur covers measures 195-200.
- Vln.:** Starts at measure 195 with a dynamic of *pp*. A slur covers measures 195-200. A triplet of eighth notes is marked with a '3' above it in measure 196.
- Vc.:** Starts at measure 195 with a dynamic of *p*. A slur covers measures 195-200.
- S.:** Starts at measure 195 with a dynamic of *p*. A slur covers measures 195-200.
- Pno.:** Starts at measure 195 with a dynamic of *p*. A slur covers measures 195-200. A *dim.* marking is present above the right hand in measure 198. A *(solo)* marking is present above the right hand in measure 199.



(← = = →)

**U**  
poco inquieto ..... , Sub. a tempo iniziale

Musical score for measures 200-210. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'poco inquieto' and the dynamics range from *p* to *sf*. The piano part includes the instruction 'f, ma senza stridenza'. The score features various articulations, including slurs and triplets.

Musical score for measures 205-215. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'poco inquieto' and the dynamics range from *pp* to *sf*. The piano part includes the instruction 'Ped.' and '(ten.)'. The score features various articulations, including slurs, triplets, and dynamic markings like *cresc.* and *pizz.*

V

210

Fl. *p. dolce* *piu* *f* *sfp*

Cl. *p. dolce* *piu* *f* *sfp*

Vln *arco* *p. dolce* *piu* *f* *pizz.* *sf*

Vc. *arco* *p. dolce* *piu* *f* *pp*

S.

Pno *p. sub.* *sf*

(1/2) (echo tone) Ped.



W

220

Fl. (non vibr.) *sfp* *sfp* *sfp*

Cl. (non vibr.) *sfp* *smorz.* *sfp*

Vln *arco* *sfp* *sfp*

Vc. *sfp*

S.

Pno *sf* *p. dolce* *sfp*

(1 corda) *pp*