

From "Poem of Jealousy" by Sappho
Translated and adapted by
Michael A. Lee

Sappho 31

by Michael A. Lee

Quickly (*spoken, forcefully and dramatic*)

SOPRANO
As a **god** to me is he, that man who sits to face you and can sim - ply

ALTO
As a **god** to me is he, that man who sits to face you and can sim - ply

TENOR
As a **god** to me is he, that man who sits to face you and can sim - ply

BASS
As a **god** to me is he, that man who sits to face you and can sim - ply

$\text{♩} = 80$ (*close to "n" quickly*)

2

f list - en _____ *dolce* to your sweet speak - ing,

f list - en _____ to your sweet speak - ing *mf* list - en _____

f list - en _____ *mf* to your sweet list - en _____

mf list - en to your speak -

5 **molto accel.**
mp

list-en to
to your sweet speak - ing, list en
to your sweet sweet
ing to your sweet speak - ing to your_ sweet, sweet your

8

to your sweet
speak - - - ing, to your sweet
speak - - - ing sweet

each soprano "finds" a non-sop. next to them and begins talking to them animatedly, in a girlish voice

one sop. laughs right on cutoff, then continues talking for a moment, finishing off some trite and petty phrase.

10

continue with improvised "baroque" phrases, accel. and move to extremes of the vocal ranges, cartoonish.

on cue, hard cut!, then turn to listen to last soprano

nodding agreement

mm-hmm.

mm-hmm.

mm-hmm.

10 seconds

13 ♩=76

and your sweet laugh-ter make my heart

and your sweet laugh-ter make my heart

and your sweet laugh-ter make my heart

and your sweet laugh-ter makes my heart

3

hov-er ing in my chest

sfp close quickly to "n" *sfp*

pound

sfp close quickly to "n"

pound! thm

16 *dolce mp* *sfp*

and your sweet laugh - ter make my heart pound,

3 3 3 3 *sfp*

hov-er-ing in hov-er-ing hov-er-ing in hov-er-ing

sfp *sfp* *sfp*

pound pound pound

thm thm thm thm thm

(like a heartbeat)

each sop. sings once, quickly.

19

and a-way!

for when I look at you, my words are fleet

8 pound for when I look at you, my words are fleet

basses accel. in unison

mf *ff*

thm thm thm thm

23 // **24** ♩=128 **molto accel.** (with increasing desperation)

my tongue breaks,

(long exhale) and thin fire runs beneath my

(long exhale) my tongue breaks, run (close quickly to "n")

(long exhale) (breathed) fi

26 // **28** ♩=50

f and eyes lose sight *ff* noth - ing!

skin *ff* and I hear noth - ing!

ff and I hear noth - ing!

and eyes lose sight *pp* thm thm thm

each "this" lands on a beat with the basses.

29

mp dolce

but this my pound - ing

but this

but this

thm thm thm thm thm thm thm thm thm thm

32

32 no vib. *mf* *rall.* *f*

heart list- en to my pound- ing, to my pound- ing,

ha

ha

ha

36 **A tempo**

39 ♩=80

heart _____ grip grip

f ah _____ ah _____ and cold sweat grips, and shak-ing grips and

f ah _____ ah _____ and cold sweat grips, and shak-ing grips and

f _____ *subito p* ah _____ ah _____ mmm

41

rall.

♩=50

pa - le as the sum - mer grass I pass from life to

p pa - le as the sum - mer grass I pass from some-thing like to

p pa - le as the sum-mer grass from life to

45

Musical score for measures 45-48. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in 2/4 and 3/4 time signatures. The lyrics are: "some - thing like death ah" for the first three staves, and "death ah" for the second staff. The dynamic marking *mf* is present at the beginning.

*slowly decres. to null,
then each, long exhale*

(together, with quiet determination)

50

Musical score for measures 50-53. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in 4/4 time signature. The lyrics are: "be-reft of you," for the bass line, and "I en - dure." for the three vocal staves. The dynamic marking *mp* is present at the beginning of the second system. A double bar line with repeat dots is used to separate the two systems.