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# Ekphrastic Songs

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Paul Salerni

# Ekphrastic Songs

*on poems by David Ferry*

for

mezzo-soprano and guitar

*Harversters Resting*

*Cythera*

*Civilization and its Discontents*

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# Ekphrastic Songs

## I. Harversters Resting

David Ferry

Calm, flexible

Paul Salerni

♩=55

Mezzo-soprano

Acoustic Guitar

*p* In the mid-dle of the day,

4 in the great sha- dow of the

9 grain stack, the har- ves- ters are rest - ing

13 *pp* and ha- ving their mid- day meal.

*pp*

17 *mp* *pp*

Bo-az is app - roach-ing with a wo - man. Me - ti cu-lous as cat -

22 *mp*

tle in their at - ten tion\_ to the task of rest - ing and feed - ing, some\_ of them seem

27 *sub p* *pp* *p*

not to have no - ticed. O - thers re - gard her\_ with the

33

slow, blind, thor-ough look that cat-tle have,

*p*

37

39

spell-bound in the noon-time heat.

## II. Cythera

### Sweet, but changeable

43  $\text{♩} = 40$

There they go, down to the fa - tal ship. they know how beau-ti-ful they are. The

47

ship will sail ve - ry soon. The sea will co - ver them ve - ry

50

soon. un - know - ing - ly, Wave good -

52

bye from the shore, child - ren. I can see how your fac - es

55

change in the sight of their go-ing a -way. Wave to them. Their

58

sails are of silk, they're ve-ry pret - ty. The sun-set is all smiles,

62

ra - di - ance, the hues of a first or last in-no - cence, You look

65

hung-ry, child-ren, ti - red, ang-ry. Ve - ry

69

beau - ti - ful is the man - ner of their go - ing. Mu - sic is play - ing a - bout the

73

mast; their love - ly fa - ces look love - li - er still com -

76

pared to the an - gry child - ren. —



III. Civilization and its Discontents

A la Minuet

8

81 ♩=120

mf

Un-der the bu - rin's me-di - ta-tive gaze,

mf

Detailed description: This system contains measures 81 through 87. The top staff is a vocal line starting with a rest in measure 81, then a melodic line with a slur and two triplet markings. The bottom staff is a piano accompaniment with chords and triplets. Dynamics include *mf* and *mf*.

88

p

caught in the cross-hatch-ing

p

Detailed description: This system contains measures 88 through 94. The vocal line has a rest in measure 88, then a melodic line with a slur and a triplet. The piano accompaniment features chords and triplets. Dynamics include *p* and *p*.

95

and close-work-ing of the great en - gra - ving of the great

Detailed description: This system contains measures 95 through 101. The vocal line has a rest in measure 95, then a long melodic line with a slur. The piano accompaniment consists of a steady chordal accompaniment. Dynamics are not explicitly marked in this system.

102

f

paint - ing Fetes ven - i - ti - enes,

f

Detailed description: This system contains measures 102 through 109. The vocal line has a rest in measure 102, then a melodic line with a slur and a sextuplet marking. The piano accompaniment features chords and a sextuplet. Dynamics include *f* and *f*.

110

mf

en - tan - gled in the en -

mf

Detailed description: This system contains measures 110 through 116. The vocal line has a rest in measure 110, then a melodic line with a slur and triplet markings. The piano accompaniment features chords and triplets. Dynamics include *mf* and *mf*.

118

trap - ment of the scrip - - - tion, as if in

123

vines en - tan - - - gled, or the en -

127

tan - gle ment of the veins, it is Wat - teau him - self, a

133 *f*

na - ked soul, suf - fer - ing the hu - mi - li - a - tion and pain of the

138 *ff*

com - pa - ny of fel-low hu-man be - ings,

*ff*

143 *mf*

dressed up as a shep-herd pre-tend-ing to play the

*mf*

151 *f*

bag - - pipe or mu - sette for them, to

*f*

156 *f*

dance to, look - ing o-ver at what's - his-name, at Vleu-ghels,

*f*

161  
 mons - trous - ly ci - vil - ized great Turk - ey cock

*mf* *f* *rit.*

163  
 here shown\_ dis-play\_ ing all his gor - geous plu - mage in

A tempo

166  
*ff*  
 gran - di-ose dance,

*ff*

172  
*mp*  
 while all a - bout in stud - - -

176  
*mp*  
 ied mu - tu - al dis - po - si - - -

180

tion o - thers were \_\_\_\_\_ and Ve - nus was, pre - sid - ing

186

o - ver the scene, and o - ver all this, all this,

191

all this, the great embroi - dered

195

trees. \_\_\_\_\_