

OF PASSION'S TIDE

*song cycle
for tenor and piano*

*music by Jeffrey Ryan
poems by C. P. Cavafy
(translated by Rae Dalven)*

Perusal Copy

OF PASSION'S TIDE

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Performance notes for *Of Passion's Tide*:

Total performance time c. 18'

Total vocal range B²-G#⁴

Programme note for *Of Passion's Tide*:

So many of the texts that composers set to art song are about love and relationships. But while men and women sing about each other, and women sing about women (often through texts in a “male voice”), *Of Passion's Tide* is my contribution to the still-scarce repertoire of songs in which men sing about men.

Of Passion's Tide is a setting of six poems written in the 1910s and '20s by C. P. Cavafy (1863-1933), used here in Rae Dalven's English translation from the original Greek. Cavafy wrote frankly, honestly, and beautifully about male relationships from his perspective and experience as a gay man in the early 20th century. These particular poems, selected from Cavafy's collected works, fall nicely into an umbrella storyline of an older man reflecting on a relationship from his youth. The first song, *Desires*, expresses the importance of acting on one's feelings while one has the chance. In the second song, *The Next Table*, he sees a young man at a café who reminds him of his past love. The next three songs chronicle that relationship from its rapturous beginning to its unavoidable ending. Finally, *Return* expresses his yearning to rediscover those sensations of his youth.

Of Passion's Tide

poems by C. P. Cavafy, translated by Rae Dalven

Desires

Like beautiful bodies of the dead who had not grown old
and they shut them, with tears, in a magnificent mausoleum,
with roses at the head and jasmine at the feet—
that is how desires look that have passed
without fulfillment; without one of them having achieved
a night of sensual delight, or a moonlit morn.

The Next Table

He must be scarcely twenty-two years old.
And yet I am certain that nearly as many
years ago, I enjoyed the very same body.

It isn't at all infatuation of love.
I entered the casino only a little while ago;
I didn't even have time to drink much.
I have enjoyed the same body.

If I can't recall where—one lapse of memory means nothing.

Ah see, now that he is sitting down at the next table
I know every movement he makes—and beneath his clothes,
once more I see the beloved bare limbs.

At the Theater

I was bored looking at the stage,
and I lifted my eyes to the loges
and I saw you in a loge
with your strange beauty, your dissolute youth.
And at once there came back to my mind
all they had told me about you in the afternoon,
and my mind and body were moved.
And while fascinated I gazed
at your tired beauty, your tired youth,
your tastefully selected clothes,
I imagined you and depicted you,
the way they spoke to me of you that afternoon.

*Picture of a 23-year-old youth painted by his friend
of the same age, an amateur*

He finished the painting yesterday noon. Now
he studies it in detail He has painted him in a
gray unbuttoned coat, a deep gray; without
any vest or any tie. With a rose-colored shirt;
open at the collar, so something might be seen
also of the beauty of his chest, of his neck.
The right temple is almost entirely
covered by his hair, his beautiful hair
(parted in the manner he prefers it this year).
There is the completely voluptuous tone
he wanted to put into it when he was doing the eyes,
when he was doing the lips... His mouth, the lips
that are made for consummation, for choice love-making.

Before Time Changes Them

They were both deeply grieved at their separation.
They did not desire it; it was circumstances.
The needs of a living obliged one of them
to go to a distant place— New York or Canada.
Their love certainly was not what it had been before;
for the attraction had gradually waned.
for love's attraction had considerably waned.
But they did not desire to be separated.
It was circumstances.— Or perhaps Destiny
had appeared as an artist separating them now
before their feeling should fade, before Time had changed them;
so each for the other will remain forever as he had been,
a handsome young man of twenty-four years.

Return

Return often and take me,
beloved sensation, return and take me—
when the memory of the body awakens,
and old desire again runs through the blood;
when the lips and the skin remember,
and the hands feel as if they touch again.

Return often and take me at night,
when the lips and the skin remember...

poems by C. P. Cavafy
trans. Rae Dalven

Of Passion's Tide Desires

music by Jeffrey Ryan

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff. The vocal part includes lyrics in English. Various dynamics and performance instructions are included, such as *pp*, *f poss.*, and *hold pedal down*. The score is set in common time, with measures ranging from 2/4 to 3/4. A large diagonal watermark reading "Perusal Copy" is overlaid across the page.

poems by C. P. Cavafy
trans. Rae Dalven

Of Passion's Tide Desires

music by Jeffrey Ryan

Like— beau - ti-ful— bod - ies—

f poss.
(5-7 sec.)

loco - enter as low notes fade

(sim.)

hold pedal down →
8vb - + u.c. to end →

R&d. forcefully (see footnote)

of— the dead— who had not grown old— and they shut them, with tears,—

pp

(ppp)

in a mag - ni - fi - cent mau - so - le - um, with ro - ses at the head -

(sim.)

p

*Press strings inside piano, bending them downward slightly, at a point as far inside the piano as is comfortable while still sitting. Release immediately after striking. Apply pedal forcefully, simultaneously with the played pitches, so as to vibrate all the strings. The pedal should make an audible "clunk". The resulting sound should be like a low bell. Keep the sostenuto pedal down until indicated; apply the una corda pedal silently towards the end of the first measure.

Musical score page 2, measures 1-2. Treble clef, common time. The vocal line includes lyrics: "and jas-mine at the feet." The piano accompaniment consists of two staves.

Musical score page 2, measures 3-4. Treble clef, common time. The piano accompaniment includes dynamic markings: "cresc. poco a poco". The vocal line continues.

Musical score page 2, measures 5-6. Treble clef, common time. The piano accompaniment includes dynamic markings: "(mf)" and "(f)". The vocal line continues.

Musical score page 2, measures 7-8. Treble clef, common time. The vocal line includes lyrics: "That is how de-sires look that have passed—". The piano accompaniment consists of two staves.

Musical score page 2, measures 9-10. Treble clef, common time. The piano accompaniment includes dynamic markings: "fff", "mf", and "mf". The vocal line continues.

(pedal off)

mf
fff
Rd. →
forcefully as before

cresc. poco a poco

— with-out ful - fill - ment; — with-out one of them hav-ing a-chieved — a night of

cresc. poco a poco

fff 3 sen - su - al de - light, — or a moon - lit

ffff *pp sub.*

morn. —

(let fade)

The Next Table

mp reflectively

very simply

mp

Re. each measure

The musical score consists of three staves of music. The top staff uses a treble clef, a common time signature, and a tempo of 96 BPM. It features a vocal line with lyrics: "He must be scarce - ly". The middle staff uses a treble clef, a common time signature, and a tempo of 72 BPM. It features a vocal line with lyrics: "twen - ty - two years—— old And yet——". The bottom staff uses a bass clef, a common time signature, and a tempo of 72 BPM. It features a vocal line with lyrics: "I am cer - tain that near - ly as man - y". The score includes dynamic markings such as *mp*, *reflectively*, *very simply*, and *Re. each measure*. The tempo changes between 96 and 72 BPM across the staves. Measure numbers 1, 2, 3, and 4 are indicated above the first, second, third, and fourth measures respectively.

— I am cer - tain that near - ly as man - y

1. —

2. —

3. —

4. —

years a - go I en - joyed the ver -

y same bod - y.

It is-n't at all in - fa - tu - a - tion of love.

I en - tered the ca - si - no on - ly a lit - tle while — a - go.—

I did - n't ev - en have time — to — drink much.

poco rit. — a tempo

I have — en - joyed — the same bod - y.—

(8va) — loco

poco rit. — ten. a tempo

If I can't re-call where — one lapse of mem - o - ry means no-thing.

Ah, see, now —

— that he is sit-ting down—— at the next ta-ble, I know ev' -

ry move - ment he makes,
and be - neath his clothes,—

molto rit. — — — a tempo
once more, — I see — the be - lov-ed — bare limbs..

molto rit. — — — ten. a tempo
mp — — — *pp*

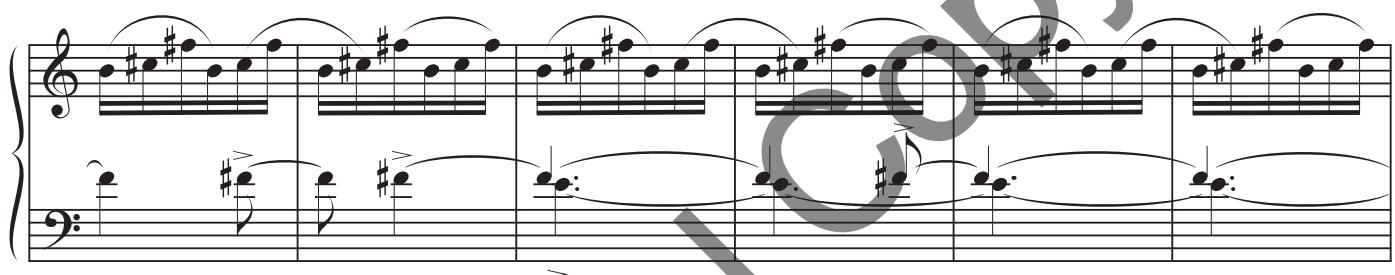
rit. e decresc. poco a poco

8va — — — *15ma* — — — *n.*

At the Theater



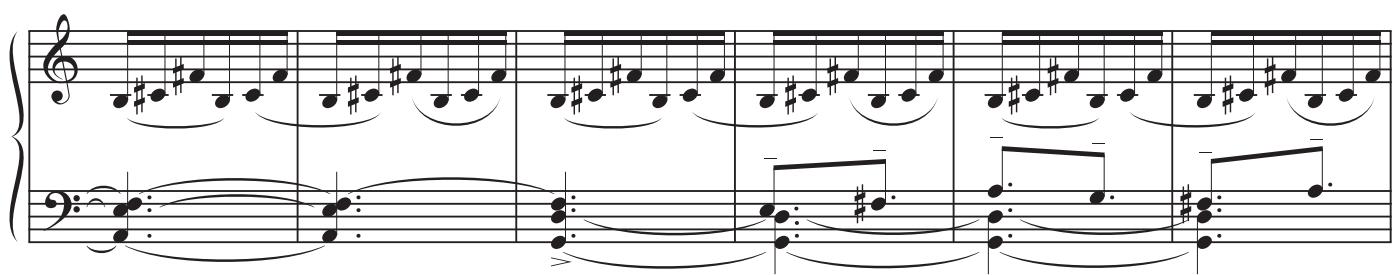
p
Red. →
+u.c.





mf
-u.c.





Musical score page 10, measures 1-5. Treble and bass staves. Dynamics: *mf*, *f*, *ff*.

Musical score page 10, measures 6-10. Treble and bass staves. Dynamics: >, >.

mf

4

I was bored, looking at the stage,

(*mf*)

(*loco*) *mf*

8vb

ffff

Musical score page 10, measures 13-15. Treble and bass staves. Dynamics: (*mf*), (*loco*) *mf*, *8vb*, *ffff*.

— and I lift - ed my eyes to the

Musical score page 10, measures 16-20. Treble and bass staves.

lo - ges

f

mf

and I saw you.

p

mf

— in a loge

with your

strange beau - ty, your dis - so-lute —

mf

— youth.

p sub.

mf sub.

(*mf*)

And at once, there came back to my mind all —

f

cresc. poco a poco

— they had told me a - bout you—— in the af - ter - noon,—

cresc. poco a poco

ff

and my mind——

ffff ff

and bod - y—— were moved.

pp

Musical score page 14, featuring four staves of music for two voices and basso continuo. The score includes dynamic markings such as *p*, *mf*, *f*, *ff*, *mf sub.*, and *sf mf*. Performance instructions like *v*, *>*, and *—^—>* are also present. The music consists of measures 14 through 17, with measure 18 indicated at the bottom.

p —^—>

mf *f* >

ff >

mf sub. *sf mf*

p

And while fas - ci -

pp

p

na - ted I gazed -

cresc. poco a poco

at your tired beau - ty, —

mf

cresc. poco a poco

mf

p

mf

your tired youth, — your

mf (m.s.)

cresc. poco a poco

taste - ful - ly se - lect - ed clothes, —

cresc. poco a poco

The musical score consists of two systems of music. The top system features a soprano vocal line in treble clef with eighth-note patterns, accompanied by a piano in bass clef. The lyrics "at your tired beau - ty, —" are written below the vocal line. The piano part includes dynamic markings *mf*, *cresc. poco a poco*, *p*, and *mf*. The bottom system continues with the soprano line and piano accompaniment. The lyrics "your tired youth, — your" are written below the vocal line. The piano part includes a dynamic marking *mf (m.s.)*. The score concludes with a new section starting with "taste - ful - ly se - lect - ed clothes, —". The piano part ends with a dynamic marking *cresc. poco a poco*.

f

I im - a - gined you _____ and de -

ff *mf* *f* *f*

4

pict - ed you, _____ the way they spoke to

ff

cresc. poco a poco

me of you _____

cresc. poco a poco

that af - ter -

fff

noon. —

ff

(*loco*)

ff

ffff

8va —

p sub.

v

(no pedal)

*Picture of a 23-year-old youth
painted by his friend of the same age,
an amateur*

 $\bullet = 144$ *mp (in a detached manner)*

He fin-ished, He fin-ished the paint - ing yes - ter-day

$\bullet = 144$

p

(no pedal)

noon. Now he stud - ies it in de - tail.

f *p sub.*

(no pedal)

mp

He has paint-ed him, paint - ed him

in a gray un - but - toned coat, a deep gray;

with - out an - y vest - or an - y tie.

mf gradually more intensely

With a rose col-ored shirt; o - pen at the col - lar,

so some-thing, so some-thing might be seen

al - so of the beau - ty, the beau - ty

cresc. poco a poco

of his chest, _____ of his neck. _____

cresc. poco a poco

———— ***fff*** ***mp*** (*back to reality, but increasingly distracted*)

The right, The right, The right tem - ple _____ is

fff ***p sub.*** (*bring out inner voice*)

(no pedal)

— 3 — 3 — (aside)

al - most en - tire - ly cov - ered by his hair, _____ his

Red. →

This page contains three staves of musical notation for voice and piano. The top staff uses a soprano clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of mostly eighth-note patterns. The first two staves begin with a dynamic instruction 'cresc. poco a poco' above the vocal line. The vocal line has lyrics: 'of his chest, _____ of his neck. _____'. The piano part features eighth-note chords. The third staff begins with a dynamic 'fff' over the piano part, followed by 'mp' with a note: '(back to reality, but increasingly distracted)'. The vocal line continues with 'The right, The right, The right tem - ple _____ is'. The piano part has dynamics 'fff' and 'p sub.' with a note: 'bring out inner voice'. A instruction '(no pedal)' is placed under the piano part. The bottom staff starts with a dynamic '— 3 — 3 —' followed by '(aside)'. The vocal line continues with 'al - most en - tire - ly cov - ered by his hair, _____ his'. The piano part has a dynamic 'Red. →' at the end.

mf (*detached, snapping back*)

beau - ti - ful hair (part-ed in the man-ner, in the, in the man-ner he pre-)

mp

fers it this year). There,

f *mf*

There, There is the com - plete - ly vo-lup - tuous

tone He want-ed to put in - to it when he was do - ing the

eyes, when he was do - ing the lips... His

f (swept away again)

mouth, the lips _____ that are

(*mf*)

A musical score page featuring two systems of music. The top system begins with a dynamic of ***ff***. The lyrics "made _____ for con - sum - ma - tion, for choice—" are written below the notes. The music consists of two staves: a soprano staff in treble clef and a bass staff in bass clef. Measure markings indicate groups of three notes. The dynamic changes to ***fff*** followed by ***p sub.*** The bottom system starts with a dynamic of ***f***. The lyrics "love - mak - ing." are written below the notes. The music continues with two staves. Measure markings indicate groups of three notes. The dynamic changes to ***fff*** followed by ***pp sub.*** A large, semi-transparent watermark reading "Perusal Copy" is diagonally across the page.

made _____ for con - sum - ma - tion, for choice—

f

love - mak - ing.

(m.s.)

Before Time Changes Them

A musical score for voice and piano. The score consists of four staves of music. The first staff starts with a tempo of $\text{♩} = 60$. The second staff begins with $\text{♩} = 60$ and is marked *legato e molto rubato*. The third staff starts with $\text{♩} = 60$ and is marked *pp sotto voce non rubato*. The fourth staff starts with $\text{♩} = 60$ and is marked *pp sotto voce non rubato*. The lyrics are: "They were both—", "deep - ly grieved.", "at their sep - a - ra - tion—", "not de - sire it;—", and "It was". The score includes dynamic markings such as *pp*, *legg.*, *molto rubato*, and *sotto voce*. The tempo is indicated as $\text{♩} = 60$ throughout the piece. The key signature changes frequently, indicated by the number of sharps and flats. The score is annotated with a large watermark reading "Perusal Copy" diagonally across the page.

*pp sotto voce
non rubato*

They were both—

$\text{♩} = 60$ *legato e molto rubato*

pp

Red. (hold until indicated)

** 8ve higher throughout

deep - ly grieved.

at their sep - a - ra - tion—

They did

not de - sire it;—

It was

3

circumstances (loco) (pp) (meno rubato) The needs of a

mf 3 *d = d. sempre*

living obliged one of them to go to a distant place,

(pp) (pp)

p *p*

— New York or Ca-na-da.

(pp)

p

This page contains three staves of musical notation for a single instrument. The top staff uses a treble clef and 4/4 time, starting with a dynamic of *p*. It includes lyrics "circumstances" and "The needs of a". The middle staff uses a treble clef and 12/8 time, with dynamics *loco* and *(pp)*, and a marking *(meno rubato)*. The bottom staff uses a bass clef and 12/8 time, with dynamics *(pp)* and *p*. The lyrics "living obliged one of them to go to a distant place," are distributed across these staves. The music concludes with a staff in 9/8 time, featuring a dynamic *p* and a tempo marking *d = d. sempre*. The page is marked with a large diagonal watermark reading "Perusal Copy".

Their love cer-tain-ly was not what it

had been— be - fore; for the at-trac - tion—— had grad - ually

*stringendo**f*

waned,

for love's____ at - trac - tion_____

*stringendo**rit. e decresc.**mf*

had con - sid er - a - bly ____ waned.

rit. poco a poco $\bullet = 60$ (Tempo I)*pp*

But they did not de - sire to be sep - a - ra - ted.

ten. $\bullet = 60$ (Tempo I)*pp*

mournfully

a tempo ***mf*** *cresc. poco a poco*

It was cir - cum-stan-ces — or per-haps Des-ti-ny — had ap-peared-

a tempo

mf *misterioso* *cresc. poco a poco*

(*con pedale ad lib.*)

— as an art - ist — sep - a - ra - ting them now —

fff

be - fore their feel - ing — should fade, be - fore Time — had changed them, —

f *parlando, with intensity*

so each for the oth-er will re - main
for - ev - er as he had been,—

ffff *fffff*

8vb —
Red. (hold until end)

mf

a hand - some young man of twen - ty - four — years.—

mf

(8vb) —

Perusal Copy

Return

p

n.

ff aggressively

Re-turn — (n) —

Re-turn → (o)

p — *mf* > *p* — *mf*

Re-turn of-ten and take me, *be - lov - ed sen - sa - tion, re - turn -*

pp

and take me, — take — me —

(in time)

searchingly

(l.h. cross)

arp. before beat

mf

when the mem' - ry of the bod - y a - wak - ens — and

(arp. sim.)

old de - sire a-gain runs through the blood — when the lips — and the

cresc. poco a poco

skin — re - mem - ber — and the hands feel — as if they

cresc. poco a poco

ff

touch a - gain

ff appassionato

6 11

5 4

11

f *mf* *f* *mf*

mf appassionato

Re-turn of - ten and

mf *appassionato*

Re-turn of - ten and

mf *p* *ppp* *mf* *f*

p

p

p

pp

pp

take me at night when the lips and the

mf *f*

pp

pp

(no pedal)

ppp

n.

skin (n) re - mem - ber.

8vb *pp*

pluck string with fingernail *8vb* *p*

Red.