


Ben Smith


you burn me


Solo Piano


Performance Notes


Accidentals refer only to notes they immediately precede.
(Nevertheless, natural signs are occasionally employed for ease of reading.)

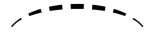
 depress key silently

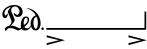
 second-escapement action

 slap top of fall board

 slam fall board into the frame (m. 120)

 tap the keys with fingertips (m. 134 al fine)

 catch resonance with the sustain pedal

 depress /lift the sustain pedal forcefully

N. B. The vocalization in m. 120 should be pointed and machine-like in its intensity, and as loud as possible. The long silences on pages 6 and 10 convey absence of material; obscured, lost, indecipherable, unhearable. They should not in any way be considered 'rests'. Rather, a sense of deep concentration and physical tensility should be maintained throughout.

Programme Note

ὄπταις ἄμμε

- fragment 38, Sappho (c. 620-570 BCE)

commonly translated as: you burn me /you roast us

This fragment would have originally been part of a much larger work, composed in the Sapphic stanza (three hendecasyllabic lines and an adonic). We can only hypothesize as to where within the original form the fragment would have been found (following rules governing metrical placement in ancient Greek, it could begin on the third syllable of any of the first three lines). The rest of this poem, along with most of Sappho's collected works, were lost to the church bonfires, and it is only by virtue of a discussion of Aeolic pronouns in a 2nd century grammar treatise that even these four syllables remain.

four syllables, surrounded by silence – full of debris and nothing and noise

'you' is Eros: limb loosening; an excellent soul-cook
'me' is collective

an erotic incantation, magic spell, *thelxis* – enchantment through repetition

repetition forms the object, brings it closer, but always hidden

always ends in silence

16 *mpz* *poco accentuato* *mpz*

(1/4 Ped.) (Sost.)

20 *mpz* *poco* *rall.* $\text{♩} = 110.4$ *mf* *π*

(Sost.)

24 *p poco sonore* *poco* *sp possible* *p simile* *poco* *poco più forza*

u.c. Ped. Sost. Ped. 1/2 Ped. Ped.

28 *poco accentuato* *più forza (mp)*

1/2 Ped. (Sost.) 1/2 Ped.

51

7/8 8/8

pp *fz* *fz* *fz*

Ped. *Sost. Ped.*

5:4 13/16 7/8 6/8 9/16

55

9/16 16/16

fz *sp più delicato* *mf poco a poco cresc.* *ff pesante*

Ped. *Sost. Ped.*

3 5:4 7/16 10:7 3 5:3 3 9/16

♩ = 138

59

9/16 16/16

sfz *ffz* *ff*

Ped. *Sost. Ped.*

τ α π σ μ ε

3 5:4 5/16 3 3 3 7/8

64

7/8 16/16 8/8 9/16

smf *ff* *fffz* *sfz* *ff*

Ped. *Sost. Ped.*

5:3 3 3 5:4 3 5:4 3 3 5:4 8/8 9/16

68 *accel.* *fffz* *tr* *brutto* $\text{♩} = 161$ $\tau\alpha$ ι ς \omicron π μ $\mu\epsilon$ *n*

(Ped.) (Sost.)

$\text{♩} = 161$
non espress. 'bianco' (molto secco)
sempre pppp (quasi niente)
 u.c.

73 *ppp (dolce)* *pppp simile* *Sost. Ped.*

77 *ppp (dolce)* *pppp simile* *rall.*

(Sost. Ped.)

81 $\text{♩} = 106.3$

mp più sonore

mf

pppp simile

t.c.

Ped.

u.c.

(Sost.)

85

p possibile - sempre cresc.

pppp

ppp = poch.

Ped.

poco accentuato

90 $\text{♩} = 115$

pp

p

mp

t.c.

u.c.

Ped.

t.c. sim. cont.

Sost. Ped.

96 *mf* *sempre cresc.* *f* *ffz*

9/16 7/8 6/8 7/8 13/16 3/8

(Sost.) Ped.

102 *ffz* *mp* *f* *pppp simile* *accel.* *subito* ♩ = 80.5 *f cresc.*

9/16 3/8 7/16 5/16 7/16

(Ped.) Sost. Ped.

107 *ffz* *ff*

7/16 9/16 7/8 6/8 7/8

(Sost.)

113

15

7/8

mf

3

13/16 sub. ffz

5:4

mp

3/8

fffz

9/16 ff risoluto

3

5:4

3/8 mfz molto cresc. ffff brutto

5/16 7/8 fffz spp moltiss.

7/16

3

Ped.

Ped.

Ped.

(Sost.)

ὄ π τ α λ σ

ἄ μ με

119

♩ = 88

5:3

3

7/16 ffffz

3

4/8 subito dolce!

8 (loco)

f possibile e molto violento - parossismo

5:4

fffz shirring

5:4

7/16 ff fffz f mpz molto ffffz

3

8

11/16

8va

non legato - sparks

tsl

(catch some resonance)

slam!

(A)

(B)

Sost. Ped.

123

6

11/16 p - poco lontano

7/8

6/8

11/16 pp

3

4:3

3/8

7/16 n moltiss. ff

6/8

11/16

15ma

15mb

Ped.

Ped.

(Sost.)

poco accel. ♩ = 92

molto lontano - come ultimo respiro

130

15^{ma}

(15^{ma} al fine)

(15^{mb} al fine)

11/16 ppp 4/8 5/16 7/8 pppp n 6/8 ppppp 15/8 7/8 6/8

3 3 3 3 3 3 5:4 5:4

Red. *Red.*

(Sost.) u.c.

137

6/8 5/8 7/8 6/8 15/8 4/8

3 3 3 3 5:4 3 5:4 5:4

Red. *Red.*

142

quasi retorico

4/8 3/8 2/8 1/8

(pochiss. accentuati)

3

15"