ON LOVE: TRYPThICH BASED ON WILIAM SHAKElPEARE’S ROMEO AND JULIET
(FOR TWO ACTORS, SOPRANO, AND ENSEMBLE)

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DEPARTMENT OF MUSIC

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On Love - A triptych based on William Shakespeare’s Romeo and Juliet

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I. PRELUDE
II. “I WILL CONFESS TO YOU” –
III. “THOU LOVE ME?”

The second and third movements are to be performed without any pause in between (attaca)

Instruments
Flute (doubling piccolo)
Bb Clarinet (doubling bass clarinet)
Soprano
Percussion - 1 player
(vibraphone, marimba, crotale, bongos (2), woodblocks (2),
bass drum, triangle, large tam-tam, sizzle cymbal)
Harp
Piano
Actor I
Actor II
String quartet

(Suggested distribution of the ensemble)

Performance notes:
The work is based on a melody labeled Cantus Firmus. This melody hoquets between the different instruments. The instrument carrying the melody is always required to play expressivo. This melody is to sound as connected (legato) as possible.

The two streams of music and text are independent from each other. When they sound together, the suggested alignment points are approximate. The two exceptions are 1) the downbeat of m. 145 is to be aligned with the word “laughs” 2) In m.171 the violist is asked to wait for the actors to be through with their speech.

A note on dynamics: the normal speaking voice of the actors should be considered as mp (mezzo-piano). The dynamics in the music are to be adjusted accordingly depending of the conditions of the performance space.

Flute:
- Air sounds are notated as an empty rhomboidal notehead.
- ½ air – ½ sound is notated as a filled rhomboidal notehead.

Soprano:
- Air sounds are written as an empty rhomboidal notehead. An arrow from a regular notehead to an empty rhomboidal notehead means “progressively turning into air”. An arrow from a regular notehead to an empty rhomboidal notehead at a different pitch stands for “turning into air while glissando.”
- The text is notated in IPA (when in doubt about some of the sounds visit http://www.internationalphoneticalphabet.org/ipa-sounds/ipa-chart-with-sounds/)
- An arrow between vowels stands for “progressively turn X-vowel-sound into Y-vowel-sound.
- p(a), k(a) etc…: percussive sound. When the notehead is x-shaped, the vowel is breathy and almost silent.
- o(om): nasal consonants trill. Sing the vowel and then very rapidly switch between an “m” and an “n” sound.

Percussion:
- No specific mallets are indicated. Mallet choices are left to the discretion of the performer.

Harp:
- To perform the caressing glissando use the skin of the finger. The desired sound is an almost seamless sigh.
- When a xilo is notated next to a two note interval “mute” only the note with an x-shaped notehead.

Piano:
- 3 special types of noteheads are employed 1. Filled rhomboidal notehead = pluck string inside the piano. The desired effect is a naily and nasal sound.
- 2. Empty rhomboidal notehead = mute string(s). The desired effect is a muffled sound with a sharp attack and a rich lingering resonance (in mm. 40 and 131 the frame of the piano might get in the way of the muting, in that case mute the strings on their farthest end)
- 3. Empty square notehead = glissando inside the piano (mid-range). Use preferably the skin of the finger. The desired sound is an almost seamless sigh (the specific pitches and length of the glissando can be adapted to the specific frame of each piano).

Strings:
- Harmonic pressure is indicated by an “H” (plus the usual empty rhomboidal notehead). An arrow pointing to an H means: “progressively diminish left hand pressure until reaching harmonic pressure”. The desired effect is all air noise or, depending which string the harmonic is performed on, a natural harmonic.
- ov.pr. = over-pressure
- 1 = hammer on
- 3 contact points (sut tasto (ST), ordinario (ORD), sul ponticello (SP). Except for “pizz” and “arco”, ALL INDICATIONS REMAIN VALID ONLY UNTIL THE END OF THE MOTIVE THEY ARE APPLIED TO. After the motive is done, performing technique defaults to ORDINARIO for point of contact, NORMAL bow pressure and REGULAR left hand finger pressure.

SCORE IN C

TOTAL DURATION: ca. 17'
TEXT - I Will Confess To You

(Notes: the three different types of fonts are a trace of the compositional process and do not imply any specific performance indication. The thick bars indicate suggested phrasing. Ultimately, phrasing is to be determined by the actors)

A
you that I love him
that you love
And therefore have I little talk’d of love

B
I will confess to you
that you love

A
sure that
that you love
I cannot love
I will confess to you that I love him
am sure

B
do not deny to him
that you love
love
me?

A
I cannot love
I am
some grief shows much of
my love

B
that
I am sure
my lord
my

A
You love me
I
sure that you
love me

B
friend
I cannot
love
love give me strength!

A
Do not deny

B
Do not deny to him that you love me
Get thee to thy love, thy dear love sworn me, I

A
kill that love which thou hast vow’d to cherish
that ornament to shape and love
am sure that
you

B
kill that love
me?
love me. I
you love me

A
and therefore have I little talk’d of love
am sure that
you love me

B
Thou pout’st upon thy fortune

A
I will confess

B
I will confess to you that I love him

A
am sure that
thy love
shows much of
love

B
thy shape
thy wit

A
and therefore have I little talk’d of love

B
Thou pout’st upon thy fortune

A
I will confess

B
I will confess to you that I love him

A
O, I have bought the mansion

B
all the world will be in love with night, and pay no worship to the garish sun

A
of a love and not posses’d it

B
that you love
me, I am sure

A
have bought the mansion of a love

B
that you love me

A
A love, I have bought

B
Love performing night, with thy black mantle till strange love

A
All the world will be in love with night

B
night

A
the reason I have to love thee

B
love thee better than thou canst device
A The reason I have bought the mansion of love, I have bought the mansion love devouring

B to love thee love performing night love moderately, long love doth so

A Till thou shalt know the reason of my love love devouring death, with thy black mantle till love moderately, long love doth so

B But my true love has grown to such excess, for this driveling love is like a great natural.

A But my true love has grown to such excess, for this driveling love is like a great

B nimble-pinion'd doves draw love whom I love now

A this driveling love is like whom thou didst love so dear

B My heart's dear love is set bought the mansion of love

A love I have bought whom I love now of a long what says my love?

B this bud of love I have bought the mansion of love

A Remembering how I love thy company Is it not better now than groaning for love

B love goes toward love

A But love from love, to turn your household's rancour what says my love? love toward

B to pure love Bought the mansion of love

A If my heart's dear love have bought whom thou didst love so dear

B love is grown to such excess, and bade's me bury love have bought the mansion of

A Lest that thy love prove likewise variable Remembering how I

B My heart's dear love is set

A What says my love? Thou know'st the mask of night is on my face

B All the world will be in love with love doing magnify it faithfully

A dost thou love me? Dost but thou love thou prodigious birth of love it is to me. Me?

B Else would a maiden blush bepaint my cheek, For that which thou hast heard me speak to-night Fain would I dwell on form, fain, fain deny

A Dost thou love me? dost thou love me cannot hit the fair for which love groan'd

B Dost thou love me? I know thou wilt say 'Ay'. And I will take thy word; yet, if thou swear'st, Thou mayst prove false;

A at lover's perjuries, They say, Love laughs

B

END CUE 1 – in around 45” attaca “Thou Love Me”
TEXT - Thou Love Me

A  thou love me? Did my heart love till now?  Pronounce but love and Thou love me?
B  me?

A  wanting of thy love  Did my heart love till now?  thee better than the fair for love groan'd and would die
B  thee better than

A  that I must love a loathed enemy  I love their course of love  My only love sprung from my only
B  love

A  prodigious birth of love  And they dream of love thee better than me?
B  love thee better than

A  it is my love and what love can do that dares love attempt for stony limits cannot
B  Love thee such as

A  If love be blind call me but love  Dost thou dream that I must love a loathed enemy
B  me?  me?

A  prick love for pricking  be rough with love, for stony limits  be rough with this
B  myself, I love that heaven finds means to kill your joys with love

A  sirs-reverence prodigious birth of, who is that you love?
B  Love is a smoke raised with the fumes of the fair, for which love groan'd and would die of

A  love thee better than myself that feel no love in this love
B  Thee better pronounce but love and dove of this

A  precious book of love whose views are muffled still  precious book of
B  smoke raised with the fumes of sighs

A  and they pronounce but love and dove
B  their course of love

A  Dream of love such as I love and they beat love down, so gentle
B  This love that thou hast shown better than myself

A  Myself, I feel no love in this love, whose views are muffed still
B  love is a smoke raised with the dream of love

A  they dream of love such as I love
B  Death, that hath suck'd the honey of thy breath

A  Hath had no power yet upon thy beauty
B  love, How sweet is love! myself I love stony
| A               | Thou art not conquer’d beauty’s ensign yet, is crimson in thy lips and in thy cheeks |
| B               | limits |
|                 | My only love sprung from the honey of |

| A               | And death’s pale flag is not advanced there |
| B               | thy breath |
|                 | This love that thou hast shown hath had no power yet upon thy beauty |

| A               | better than myself |
| B               | thou art not conquer’d beauty’s ensign yet |

| A               | dream of and they dream of death’s pale flag for stony limits cannot hold love out better than | |
| B               | myself I thee love |

| A               | where I am in love Why art thou yet so rough with love |
| B               | The Fair for which love groan’d and would die is not advanced there |

| A               | unsubstancial death is amorous keeps thee here in dark to be his paramour? |
| B               | Shall I believe this love that thou hast shown and that the lean abhorred monster forsworn to love |

| A               | for fear of that stay with thee palace of dim night love, depart again |
| B               | And they I still will dream of love and never from this fearful passage of their death mark’d |

| A               | Here’s much to do with love with worms that are thy chamber-maids death mark’d love |
| B               | Here will I remain O here will I set up my everlasting rest |

| A               | They dream of love and shake the yoke of this sir-reverence love only hate |
| B               | |

| A               | and they dream of love, and they dream of Eves, look your last! |
| B               | |

| A               | And lips of breath O you the doors of love seal with a righteous kiss a dateless bargain to engrossing death and they dream of love of love, and they |
| B               | |

| A               | Come, bitter conduct! |
| B               | Come unsavory guide! Thou desperate pilot |

| A               | And they dream of love dream of love They dream of love in love |
| B               | thy sea-sick weary bark in love such as I love and they dream of love |
On Love
(Triptych based on William Shakespeare's Romeo & Juliet)

I. Prelude

Moderato, Dream-like.
Somewhat freely

\( \text{\( \frac{4}{4} \)} \)

Flute
Clarinet in B
Soprano
Percussion
Harp
Piano
Cantus Firmus (Tacet al fine)

A
Actors
B

(TACET UNTIL II. "I will confess to you")

Moderato, Dream-like.
Somewhat freely

\( \text{\( \frac{4}{4} \)} \)

Violin I
Violin II
Viola
Cello
Poco più mosso

\[ \begin{align*} \text{Fl.} & \quad \text{(doubling viola)} \\ \text{Bc. Cl.} & \quad \text{(doubling cello)} \\ \text{Vln. I} & \quad \text{(doubling viola)} \\ \text{Vln. II} & \quad \text{(doubling cello)} \\ \text{C.F.} & \quad \text{(lussure)} \\ \text{Perc.} & \quad \text{(doubling viola)} \\ \text{Hd.} & \quad \text{(doubling viola)} \\ \text{Pno} & \quad \text{(doubling viola)} \end{align*} \]
A tempo $\frac{1}{4} = 60$

Poco liberamente

(continued text)

you that I love him

I will confess to you

I am some girl shows much of

A tempo $\frac{1}{4} = 60$

Poco liberamente
(continued text)

A. am sure that you love me
B. you love me

I am sure that all the world will be in love with night,

Fl.

B-Cl.

Sop.

Pno

Perc

Hp.

Pno

C.F. (tacet)

Vln. I

Vln. II

Vla

Vlc.
Poco piú mosso

\( \text{\textit{C.F. (recit.)}} \)

\( \text{\textit{Actors I}} \)

A

All the world will be in love
with night

with thy black mantle, till strange love grown bold

(continued text)

But my true love

Think true love acted modestly

\( \text{\textit{Actors II}} \)

H

Poco piú mosso

\( \text{\textit{Vln. I}} \)

\( \text{\textit{Vln. II}} \)

\( \text{\textit{Vla.}} \)

\( \text{\textit{Vlc.}} \)

\( \text{\textit{Perc}} \)

\( \text{\textit{Pno}} \)

\( \text{\textit{Hp.}} \)

\( \text{\textit{Sop.}} \)

\( \text{\textit{Fl.}} \)

\( \text{\textit{Bs Cl.}} \)
Actors

C.F.

Sop.

Vlc.

Perc

Hp.

C.F. (lacet)

Vln. I

Vln. II

Vla

Vcb.

A

B

natural.

But my true love has grown in such excess

I have bought the mansion

Pass

long love

(continued text)
A tempo

Attaca Thou Love Me?
III. Thou Love Me?

Actor's Solo ca. 1'30" - 2'

A. thou love me? Did my heart love till now?
B. thou love me? then better than.

A. was the love
B. thou love me? Did my heart love till now?

A. I love
B. I love their course of.

A. predigious birth of
B. love. And they dream of

A. Is love a tender thing?
B. It is my love and what love can do that dare love attempt for stony limits cannot

A. If love be blind call me
B. love, what love can do that dare love attempt

A. thou love me? Did
B. thou love me?

A. pritch love for pritching
B. myself, I love that heaven finds means to.

A. sir-covorcey predigious birth of, who is that you love?
B. Love is a smoke raised with the fumes of the fair, for which love groan'd and would die of

A. love thee better than myself that feel no love in this
B. love

A. precious bank of love whose views are muffled
B. smoke raised with the fumes of sighs. precious bank of

A. their course of love
B. and they pronounce but love

A. This love that thou hast shown better than myself
B. Dream of love such as I love and they heat love down so gentle

A. I pritch love for pritching better than one that you love
B. Myself, I feel no love in this, love, whose views are muffled still.

A. love so gentle in his view
B. they dream of love such as I love.

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26
A tempo

Fl.

B-cl.

Sep.

Perc

Hp.

Pno

C.F. (tacet)

A tempo

Actors

Death, that hath suck’d the honey

(continued text)

Vln. I

Vln. II

Vla

Perc

Pno

Actors

Fl.

B-cl.

Sep.
Fl.

Bb Cl.

Sop.

Perc

Hp.

Pno

Vln. I

Vln. II

Vla

Vlc.

Hp.

Perc

Vn.

Vn. II

Vc.
Hold until the actors are done with their speech and then attaca "K"