

THE UNIVERSITY OF CHICAGO

ON LOVE: TRYPTECH BASED ON WILLIAM SHAKESPEARE'S *ROMEO AND JULIET*

(FOR TWO ACTORS, SOPRANO, AND ENSEMBLE)

A DISSERTATION SUBMITTED TO

THE FACULTY OF THE DIVISION OF THE HUMANITIES

IN CANDIDACY FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY

TOMÁS I. GUEGLIO SACCONI

CHICAGO, ILLINOIS

DECEMBER 2016

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, crotales, 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 *espressivo*. 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(nm): **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
- **+** = 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 me	
B	I will confess to	you	that you love		And therefore have I little talk'd of love

A	sure that	you	that you love me		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?		am sure that	

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	to him that you	sure that you	love me		Sure that you love	me
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	Thou pout'st upon thy fortune	
B		love me, I		me, I am sure that		and thy love

A	I will confess	am sure that you love me		my lord		my friend	I am	sure
B	I will confess to you that I	love him	that you love		my love		you love me	sure that

A	am sure that		thy love		shows much of	love	But thankful even for hate that is meant
B		thy shape		thy wit		grief, shows much of you love me, I am	

A	love	I am sure that	you love me			O, I have bought the mansion
B	you love me		I am sure that	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	of a love, I have not yet enjoy'd		You love me, I	
B	that you love	me, I am sure	that you love		sure that you love me, I	

A	have bought the mansion	of a love	I am sure that	you love me	have bought the mansion
B		that you love me		I have bought the	

A		A love, I	have bought	Love performing night, with thy black mantle till strange	love
B	sure that you love	me	have bought the mansion of a	love	love performing

A	All the world will be in love	with night		I have bought the mansion of	a love
B	night	with thy black mantle, till strange love grown bold			a love, I have bought

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 a love	love, I have bought the mansion	love devouring
B	to love thee	love performing night	the mansion of a love

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

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

A	love devouring death	have bought the mansion of
B	nimble-pinion'd doves draw love	whom I love now

A	a love	whom thou didst love so dear	My heart's dear love is set	bought the mansion of a love
B	this driveling love is like		love I have bought	love moderately

A	I have bought	whom I love now	of a long	what says my love?
B	this bud of love	I have bought the mansion	love	

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

A	But love from love, to turn your household's rancour	what says my love?	love goes toward
B	to pure love	Bought the mansion of a love	

A	love	If my heart's dear love have bought	whom thou didst love so dear
B	love is grown to such excess, and bads't me bury love	have bought the mansion of	

A	Lest that thy love prove likewise variable	Remembering how I
B	Dear love, isn't it better now than groaning for love?	My heart's dear love is set

A	love	love performing night, if thou dost love
B	bought the mansion of a	love me pronounce it faithfully and not impute this yielding to light love

A	What says my love?	All the world will be in love with
B	If thou dost love me pronounce it faithfully	Thou know'st the mask of night is on my face

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? If love be blind, by love, dost thou love 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	
B	at lover's perjuries, They say, Jove laughs

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?	thee better than the fair for love groan'd and would die

A	wanting of thy love		Dost be but sworn my love, for stony limits cannot hold		myself
B		thou love me? Did my heart love till now?		thee better than	

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

A	prodigious birth of love		And they dream of		me?
B		better than myself I pronounce but love and dove		love thee better than	

A		It is my love and what love can do that dares love attempt for stony limits cannot	
B	Is love a tender thing?		Love thee such as

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

A		me? Dost		love me?
B	thou love me? Dost		thou	

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	sir-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	
B	love	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	
B	their course of love		and dove

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 muffled still
B	I prick love for pricking better than one that you love		love is a smoke raised with the dream of	love

A		they dream of love such as I love		Death, that hath suck'd the honey of thy breath
B	love so gentle in his view		and dream of	Is love a tender thing?

A	Hath had no power yet upon thy beauty	
B		love, How sweet is love! myself I love stony

A	<i>Thou art not conquer'd beauty's ensign yet, is crimson in thy lips and in thy cheeks</i>
B	limits My only love sprung from <i>the honey of</i>

A	<i>And death's pale flag is not advanced there</i>
B	<i>thy breath</i> This love that thou hast shown <i>hath had no power yet upon thy beauty</i>

A	better than myself
B	<i>thou art not conquer'd beauty's ensign yet</i>

A	dream of and they dream of I love better than
B	myself I thee <i>death's pale flag</i> for stony limits cannot hold love out

A	where I am in love <i>Why art thou yet so rough with love</i>
B	The Fair for which love groan'd and would die <i>is not advanced there</i> <i>Fair?</i>

A	<i>unsubstantial death is amorous</i> <i>keeps thee here in dark to be his paramour?</i>
B	<i>Shall I believe this love that thou hast shown</i> <i>and that the lean abhorred monster</i> forsorn to love

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

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

A	They dream of love <i>this sir-reverence</i> love
B	<i>and shake the yoke of</i> <i>only hate</i>

A	<i>inauspicious stars</i> <i>From this world-wearied flesh</i> <i>Eyes, look your last!</i>
B	And they dream of love, and they dream of <i>Arms, take your last embrace!</i>

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

A	<i>Come, bitter conduct!</i> love, and they <i>now at once run on the dashing rocks</i>
B	<i>Come unsavory guide! Thou desperate</i> <i>pilot</i>

A	And they dream of love dream of love They dream of love in love
B	<i>thy sea-sick weary bark</i> <i>in love such as I love</i> and they dream of love

On Love

(Triptych based on William Shakespeare's Romeo & Juliet)

Tomás I. Gueglio - Saccone

Moderato, Dream-like.
Somewhat freely

♩ = 64

I. Prelude

Flute

Clarinet in Bb

Soprano

Percussion

Harp

Piano

Cantus Firmus (Tacet al fine)

A
Actors
B

Violin I

Violin II

Viola

Cello

Fl.

B♭ Cl.

Sop.

Perc

Hp.

Pno

C.F. (tacet)

Vln. I

Vln. II

Vla

Vlc.

8va, 3-
mp *espressivo* *pp*
 p.d.l.t-
mp *p*
pp *pp* *echo* *p* *pp*
 8va,
 p.d.l.t-
 p.d.l.t-
caressing
pp *mf* *pp*
 3
pp

5

6

7

8

9

A tempo - Poco più mosso

♩ = 72

A

Fl. tk pp air ff pizz mf

B♭ Cl. Bass Clarinet p espressivo poco cresc. mp

Sop. pp a o i

Perc. Vibraphone rall. tremolo High WB pp sust ped

Hp. p.d.l.t mf mp (xilo) p caressing pp mf pp caressing

Pno. pp (muted) f sust ped

C.F. (tacet)

A tempo - Poco più mosso

♩ = 72

A

Vln. I ST pp echo flaut. molto - ST

Vln. II ST > mp flaut. molto - SP f

Vla. pizz. pp arco jété flaut. ST pp

Vlc. pizz. mf arco mp espressivo p

Fl. *pp* *mf* *espressivo* *poco cresc.* *pp* *ff* *pp* *mp*

B♭ Cl. *pp* *echo* *pp* *mp* *pp* *sub.* *pp* *sl.t.* *pp*

Sop. *pp* *echo* *n* *e* *mf* *p(a)* *a* *pp* *k(o)* *mp* *espressivo* *mf* *p* *i*

Perc. S. Cymbal (on bell) *pp* Bass Drum *pp* Triangle *pp* Low Bongo *p* Vibraphone *p* D.S. Wood Blocks *pp*

Hp. *mp* *pp* *rall. trill* *pp* *caressing* *p* *L.V.* *mf*

Pno. (plucked) *pp* *sust ped* *pp*

C.F. (tacet)

Vln. I *fpp* *pizz.* *p* *arco* *pp* *echo* *ST* *pp* *echo* *ST*

Vln. II *pp* *jètè* *flaut.* *ST* *pp* *echo* *p* *jètè* *pp*

Vla. *mp* *ov.pr.* *pp* *f* *espressivo* *mp* *p* *poco cresc.* *pp* *echo* *ST*

Vlc. *mf* *poco cresc.* *mp* *pizz.* *arco* *ov.pr.* *pp* *flaut.* *molto* *ff* *pizz.* *pp*

16

17

18

19

20

21

Fl. *pizz.* *f* *espressivo* *mp* *p* *mp* *poco dim.* *mp* *ff* *air* [d]

B♭ Cl. *pp* *echo* *pp* *pp* *pp* *pp* *(poss.)* *pp*

Sop. *pp* *mf* *pp* *espressivo* *mf*

Perc. *pp* *rall. trill* *pp* *S. Cymbal (scraped)* *pp* *Vibraphone* *D.S.* *High WB* *pp*

Hp. *pp* *mp* *pp* *p.d.l.t* *pp*

Pno. *(plucked)* *pp* *caressing* *p* *L.V.* *pp* *sust ped*

C.F. (tacet)

Vln. I *p* *espressivo* *mp* *ff* *pp* *pizz.* *pp* *arco* *ST* *pp* *echo*

Vln. II *f* *flaut. molto* *ST* *mf* *espressivo* *f* *pp* *ov.pr.* *pp* *flaut. molto* *ST* *pp* *ff* *pizz.* *pp* *arco* *flaut. molto* *f* *pizz.* *f*

Vla. *arco* *flaut. molto* *ST* *pp* *pp* *pp* *pp* *echo* *pp* *pp* *pp* *pp* *ST* *pp* *ST* *SP*

Vlc. *f* *pp* *echo* *pp* *pp* *pp* *pp* *flaut. ST* *pp* *ST* *SP*

22 23 24 25 26 27

Poco meno ♩ = 58

B

Fl. ord → air 1/2 sound [♩] [♩] [♩]
pp → *mp* *pp* echo

B♭ Cl. sl.t. *mf* *ff* *pp* *espressivo* *p* *poco dim.*

Sop. (non dim) *pp* *pp* *pp* echo
 n → o i L

Perc. High Bongo Low Bongo Bass Drum *pp*
 Marimba D.S. Vibraphone *pp* sust ped rall. tremolo - - - - -

Hp. (xilo) *pp* *mp* as fast as possible rall. tremolo - - - - -
pp

Pno. *pp* (muted) *mf* → *p*
 sust ped

C.F. (tacet)

Poco meno ♩ = 58

B

Vln. I ST *pp* echo *H* ov.pr. flaut. (normal pressure) *mf* *pp* *pp* *espressivo*

Vln. II arco ST *pp* echo *mp* ov.pr. *pizz.* *p*

Vla. *mp* *espressivo* *p* *mf*

Vlc. *p* *espressivo* *mf* *mp* *mf* + *mf* *ov.pr.* *p*

28 29 30 31 32 33

Fl. *mf* *pp* *p* *espressivo* *mp* *poco cresc.* *pp* *mp* *ff* *pp*

B♭ Cl. *pp* *echo* *poss.* *pp* *pp* *f* *pp* *echo*

Sop. *pp* *echo* *p* *pp* *espressivo* *mf*

Perc. *pp* *pp* *pp* *even* *(senza dim.)* *pp*

Hp. *p.d.l.t.---* *caressing* *mf*

Pno *pp* *caressing* *mf* *sust ped* *sust ped*

C.F. (tacet)

Vln. I *p* *mp* *p* *pp* *f* *pp* *echo* *pp*

Vln. II *pp* *echo* *mf* *espressivo* *p* *poco cresc.* *pp*

Vla. *pp* *pizz.* *mf* *pp* *mf* *pp*

Vlc. *pp* *echo* *pp* *p* *echo* *mp* *espressivo* *p* *poco cresc.* *pp*

Flaut. *molto* *f* *ST* *flaut. ST* *ST* *flaut. ST* *ST* *ORD*

ST *jètè* *pizz.* *ORD*

Tam-Tam *pp* S. Cymbal (on bell) *pp* Low WB *pp* even Triangle *pp*

Vibraphone *mp* D.S

34

35

36

37

38

39

Fl. *ord* → *air* *pp* *pp* *p espressivo* *poco cresc.* *pizz.* *pp* *tk* *pp* *1/2 sound* *pp echo*

B♭ Cl. *mp* *f* *p* *pp* *pp* *pp* *sl.t.* *pp* *pp echo*

Sop. *pp* *mp* *pp* *pp echo* *pp* *mf* *i (nm)* *rall. trill* *a* *o* *L* *i* *n* *e*

Perc. *Marimba* *pp* *rall. trill* *Bongoes* *pp* *High WB* *pp*

Hp. *rall. trill* *pp* *caressing* *mf* *(xilo)*

Pno. *(muted)* *mf* *mf dolce in foreground* *pp* *sust ped*

C.F. (tacet)

Vln. I *ST* *pp echo* *pp* *ov.pr.* *H* *SP* *flaut. molto* *f* *pp echo*

Vln. II *ST* *pp echo* *f* *pp* *espressivo* *p* *mp* *poco cresc.*

Vla. *ST* *pp echo* *pizz.* *arco* *mp* *espressivo* *poco dim.* *arco flaut. molto* *mf* *espressivo*

Vlc. *ST* *pp echo* *f* *pizz.* *arco flaut. molto* *ff*

40 41 42 43 44 45

D

Fl. *mf* *espressivo* *p* *mp* *poco dim.*

B♭ Cl. *sl.t.* *p* *timbral tr.* *pp* *ff*

Sop. *f* *pp* *p* *o*
p(e) a o m → a

Perc. *pp* *p* *pp* *pp*
Marimba, High WB, Low WB, High Bongo

Hp. (xilo) *mf*

Pno. *pp* *mp* *floating, espressivo. In foreground* *pp* *8va* *8vb* *sust ped*

C.F. (tacet)

Vln. I *pp* *echo* *ST* *pp* *echo* *ST*

Vln. II *p* *espressivo* *mf* *poco cresc.* *pp* *ST*

Vla. *pp* *echo* *ST*

Vlc. *pp* *echo* *ST* *pp* *echo* *p* *espressivo* *ORD*

53 54 55 56 57 58

Poco meno ♩ = 52

E

Fl. *air* → *ord* *mf* *espressivo* *f* *poco dim.* *pp* *timbral tr.* *ord* → *air* *pp* *mp* *pp* *1/2 sound* *pp* *echo*

B♭ Cl. *pp* *sl.t.* *p*

Sop. *mp* *poco cresc.* *pp* *echo* *pp* *pp* *echo* *pp* *echo*
 → e → u L(e) L → a (nm) *rall. trill* k(e) L

Perc. *Marimba* *pp* *rall. tremolo* *S. Cymbal (scraped)* *pp* *Wood Blocks*

Hp. *mf* *as fast as possible* *rall. tremolo* *p*

Pno. *mf* *pp* *pp* *sust ped*

C.F. (tacet)

Poco meno ♩ = 52

E

Vln. I *flaut. molto* → *H* → *SP* *fpp* *pp* *echo* *mp* *espressivo* *poco dim.* *p* *ov.pr.*

Vln. II *jète* → *H* → *SP* *pp* *ov.pr.* *mf* *mf* *espressivo* *p* *poco cresc.* *mf* *pizz.*

Vla. *pizz.* *f* *pizz.* *f* *arco jète* *pp* *mp* *espressivo* *mf* *p*

Vlc. *flaut. molto* → *H* → *SP* *fpp* *f* *pizz.* *f* *arco* *ST* *pp* *echo*

65

66

67

68

69

70

71

Poco più mosso

♩ = 60

air → ord

1/2 sound- - - - -

ord

ord → air

Fl. *poco dim.* *pp* *pp* *pp* *pp* *ff* *pp*

B♭ Cl. *p espressivo* *mp* *pp* *p*

Sop. *p espressivo* *poco dim.*

Perc. *mp in foreground* *pp sempre*

Hp. *mp* *p* *pp caressing* *...perdendosi...* *pp*

Pno. *f* *sust ped*

C.F. (tacet)

Poco più mosso

♩ = 60

ov.pr.

ST → H
→ SP

Vln. I *p espressivo* *pp* *mp poco dim.* *pp* *mp* *ff* *f*

Vln. II *pp echo*

Vla. *arco* *p espressivo* *pp poco cresc.* *pizz.* *mf*

Vlc. *f* *p* *f*

flaut. - - -
→ (normal pressure)
→ SP

F

Fl. *mp* *f* *pp* like a shadow

B♭ Cl. *poco dim.* *pp* *espressivo*

Sop.

Perc. **Vibraphone** *pp* *sust ped* *rall. trill* **High WB** **Tam-Tam** *pp*

Hp.

Pno. *(muted)* *mf* *sust ped*

C.F. (tacet)

Vln. I *pp* *ST* *SP* *pp* *H* *ST* *(normal pressure)* *poco vib.*

Vln. II *p* *espressivo* *pp* *mf* *ov.pr.* *mp*

Vla. *ST* *pp* *echo* *f* *flaut. molto*

Vlc. *mf* *espressivo* *pp* *mp* *p* *poco dim.*

84 85 86 87 88 89 90

Fl. *mp* (doubling viola) *p* (doubling vln.I) (abrupt cut)

B♭ Cl. *mp* (doubling cello) *p* (abrupt cut)

Sop. *mp* *espressivo*
 a i o e u i

Perc

Hp. *pp* arpeggiando *pp* simile

Pno *p*
 sust ped

C.F. (tacet)

Vln. I *poco SP* *mf* poco vib. *mf* simile (abrupt cut)

Vln. II *poco SP* *mf* poco vib. (doubling soprano) *mf* simile (abrupt cut)

Vla. *poco SP* *mf* poco vib. (with soprano) *pp* *mf* (abrupt cut)

Vlc. *poco s.p.* *mf* poco vib. *mf* simile (abrupt cut)

91 92 93 94 95 96 97

A tempo ♩ = 60
 Poco liberamente

(piccolo)

Fl.

(B flat clarinet)

B♭ Cl.

Sop.

colla parte

u (nm)

Perc

Hp.

Pno

(sust ped until m. 107)

C.F. (tacet)

A
 Actors you that I love him (continued text) I am some grief shows much of
 B I will confess to you I am sure

A tempo ♩ = 60
 Poco liberamente

Vln. I

Vln. II

Vla

Vlc.

Poco meno - A tempo

♩ = 48

Fl.

B♭ Cl.

Sop.

Perc

Hp.

Pno

C.F. (tacet)

Vibraphone

rall. trill

rall. tremolo

colla parte

sust ped

p.d.l.t

pp

mf

p

pp

mf

pp

mp

espressivo

pp

echoing

mp

espressivo

(sust ped)

sust ped

A You love me I sure that you (continued text) that ornament to shape and love

B friend I cannot love me? love me. I

Poco meno - A tempo

♩ = 48

Vln. I

Vln. II

Vla

Vlc.

ST

pp

H

SP

pp

mp

pp

jete

mp

ov.pr.

pp

Fl.

B. Cl. *B flat Clarinet*
(*poss.*) *pp*

Sop.
m → o → a

Perc

Hp.
pp caressing
p
8va
as fast as possible

Pno
pp *mf* *pp* *pp* *mp* *pp*
pp *pp* *8vb*
(*sust ped until m. 117*) *mp*

C.F. (tacet)

A
Actors
B
I am sure that you
you love me
(continued text)
you love me
I am sure that all the world will be in love with night,

Vln. I
mf *pizz.* *8va* *arco* *ST* *pp*

Vln. II
flaut. molto
II
III
f *p* *jète*

Vla.
ST → SP
pp *mp* *ff* *pp* *ov.pr.*

Vlc.
pp *mp* *pp* *espressivo* *f*

109

110

111

112

113

114

G piccolo (sounding)

Fl. *pp* anticipating melody / always in the background

B♭ Cl. *pp*

Sop. *pp* espressivo *pp* *mf* *p* in foreground

Perc. Triangle *pp* Bass Drum *pp* Tam-Tam *pp* Marimba *pp* High WB *pp*

Hp. *pp* *pp* caressing *mp* *pp*

Pno. *pp* *mp* *mf* *mf*

C.F. (tacet)

Actors A: *O, I have bought the mansion* (continued text) *Love performing night, with thy black mantle till strange*

Actors B: *, and pay no worship to the garish sun* *love*

G

Vln. I *mp* *ff* *p* *ff* flaut. molto *ff* ST

Vln. II *pp* *mp* *ff* *pp* espressivo *poco cresc.* ST

Vla. *pp* ST *arco* flaut. molto *ff*

Vlc. *pp* *ff*

Fl. **C flute**
pp same as before

B♭ Cl. *mp* sl.t. *pp* *espressivo* timbral tr. *pp*

Sop. *p* *pp* *pp* *f*
 a L → m → o u (nm) rall. trill k(a)

Perc. **Triangle** *pp* **Bass Drum** *pp* **Marimba** *pp* rall. trill

Hp. *pp* *pp* *pp* *caressing* *pp* (xilo) *mp*

Pno. *pp* *pp* *mp* (muted)

C.F. (tacet)

A **natural.** (continued text) I have bought the mansion | of a | love I
 B **But my true love has grown to such excess** → long love

Vln. I *flaut. molto* *ff* *ov.pr.* *mf* *flaut. molto* *f* *pizz.* *pp* *arco* *SP*

Vln. II *ff* *mp* *espressivo* *pp* *ST* *pp* *mp* *SP*

Vla. *pizz.* *pp* *arco* *flaut.* *pp* *espressivo* *mp* *p*

Vlc. *p* *poco cresc.* *pp* *jète* *pp* *H*

127 128 129 130 131 132

Poco meno ♩ = 44 [♩ = 88]

X 3

Fl. *1/2 sound* [c] *pp* *air* *pp*

B♭ Cl.

Sop. *mf* *p(e)*

Perc. *pp* *S. Cymbal* *pp*

High WB
Low WB
High Bongo
Low Bongo
Bass Drum

X 3

Hp.

Pno

C.F. (tacet)

A *love prove likewise variable* (continued text) *Remembering how I*
 B *My heart's dear love is set*

X 3

Vln. I *p espressivo* *ten.*

Vln. II *p espressivo* *ten.*

Vla. *ST* [♯] [♯] [♯] *SP*

Vlc. *pp*

Actor's Solo ca. 45''- 1'

A love performing night, if thou dost love
 B bought the love me pronounce it faithfully and not impute this yielding to light love

A What says my love? All the world will be in love with
 B If thou dost love me pronounce it faithfully Thou know'st the mask of night is on my face

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? If love be blind, by love, dost thou love 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 (to m. 145)
 B at lover's perjuries, They say, Jove

III. Thou Love Me?

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

A
Actors
B

A	thou love me? Did my heart love till now?		Pronounce but love and	Thou love	me?	
B		me?		thee better than	the fair for love groan'd and would die	

A	wanting of thy love		Dost be but sworn my love, for stony limits cannot hold		myself	
B		thou love me? Did my heart love till	now?		thee better than	

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

A	prodigious birth of	love		And they dream of		me?
B		better than myself I	pronounce but love and dove		love thee better than	

A		It is my love and what love can do that dares love attempt for stony limits cannot	
B	Is love a tender thing?		Love thee such as

A	If love be blind call me	but love		Dost thou dream That I must love a loathed enemy		
B	I love	what love can do that dares	love attempt		me?	

A		me? Dost		love me?
B	thou love me? Dost		thou	

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	sir-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	
B	love	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	
B	their course of love		and dove

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 muffled still
B	I prick love for pricking better than one that you love		love is a smoke raised with the dream of	love	

A		they dream of love such as I love		to m. 152
B	love so gentle in his view			

J A tempo
♩ = 44 [♩ = 88]

Fl.

B♭ Cl.

Sop.

Perc.

Hp.

Pno

C.F. (tacet)



A
Actors | *Death, that hath suck'd the honey of* | (continued text) | myself I | dream of | thee

B
| and dream of |

J A tempo
♩ = 44 [♩ = 88]

Vln. I

Vln. II

Vla

Vlc.

p Expressive, accompanying the actors
Shaping dynamics freely until m.171

Poco meno ♩ = 40 [♩ = 80]

Fl. piccolo (sounding) 8^{va} pp

B♭ Cl.

Sop.

Perc S. Cymbal (on bell) pp Bass Drum pp

Hp. mf 8^{va}

Pno (muted) f sust ped

C.F. (tacet) 8^{va}

A and they dream of I love (continued text) for fear of that stay with thee
 B death's pale flag And they I still will dream of love and never

Poco meno ♩ = 40 [♩ = 80]

Vln. I pizz. 8^{va} f

Vln. II flaut. molto mf

Vla. 8^{va}

Vlc. ov.pr. p

Fl.

B♭ Cl.

Sop.

Perc

Hp.

Pno

C.F. (tacet)

A
Actors
B

Vln. I

Vln. II

Vla

Vlc.

K A tempo - Poco più mosso

♩ = 46 [♩ = 92]

Fl. piccolo (sounding) *pp* *8^{va}-7* *mf* tkt

B♭ Cl. *pp* sempre legato / like a shadow / barely perceptible *pp*

Sop. *pp* *p sub.* *pp* *mp sub.*
 u → i o (nm) rall. trill a o e sub.

Perc. Triangle *pp* Bass Drum *pp* Tam-Tam *pp* Crotales (Sounding) *pp* Wood Blocks *pp* even

Hp. *mf* *8^{va}-7* as fast as possible *pp* rall. tremolo

Pno. (muted) *f* (plucked) *mp*
 sust ped sust ped

C.F. (tacet)

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

A They dream of love in love
 B in love such as I love and they dream of love

K A tempo - Poco più mosso

♩ = 46 [♩ = 92]

Vln. I *pp* *pizz.* *8^{va}-7* *ff* *arco* *ov.pr.* *pp* *pizz.* *8^{va}-7* *arco* *SP* *pp* *espressivo*

Vln. II *f* *p* *mf* *p*

Vla. *8^{va}-7* (tacet al fine)

Vlc. *flaut. molto - 7* *mf* *p* *ST* *pp* *ORD* *ff*

Fl. *pp* *air* → *ord* *pp* *pp* *mf* *pp* (long)

B♭ Cl. *pp* *pp* *pp* *rall. trill* (long)

Sop. *pp* *mf sub.* *pp* *pp* *pp* *mp* *mf espressivo* *p sub.* *pp* (long) *mp sub.*
 n o m → i (nm) u a L o p(a) u (nm) p(è)

Perc. *pp* *Crotales (Sounding)* *S. Cymbal (scraped)* *pp* *S. Cymbal* (long) *Bass Drum* *pp* *Crotales (Sounding)* *15^{ma}* *pp*

Hp. *pp* *mp* *pp* (plucked) *caressing*

Pno. *mp* *15^{ma}* *p* *mp* *pp* (long) (long)
mp in foreground sust ped

C.F. (tacet)

A Actors B

Vln. I *ff* *pp* *ff* *vibrando / expressive* *pizz.* *f* *arco jètè* (long) *mf* *p*

Vln. II *pp* *mp* *f sub.* *pp* *vibrando / expressive* *pp* *ff* *f* (long)

Vla. (long)

Vlc. *pp* *ff* *pp* (long)

Fl.

B♭ Cl.

Sop.

Perc.

Hp.

Pno.

C.F. (tacet)

A Actors
B

Vln. I

Vln. II

Vla.

Vlc.