

ON LOVE

TRIPTYCH BASED ON WILLIAM SHAKESPEARE’S ROMEO AND JULIET

(FOR TWO ACTORS, SOPRANO, AND ENSEMBLE)

2nd movement - ‘I Will Confess To You’



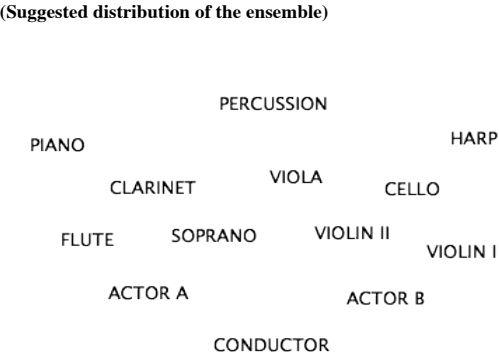
**On Love** - A triptych based on William Shakespeare’s Romeo and Juliet

- 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



**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	till	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 <i>Thou know'st the mask of night is on my face</i>

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” attacca “Thou Love Me”



Poco meno - A tempo

♩ = 48

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F. (tacet)

Vibraphone

rall. trill

colla parte

sust ped

rall. tremolo

p.d.l.t

pp

mp

pp

mf

p

pp

mf

pp

mp

espressivo

pp

echoing

(sust ped)

mp

espressivo

sust ped

Poco meno - A tempo

♩ = 48

Vln. I

Vln. II

Vla

Vlc.

ST

ST

pp

mp

pp

jète

ov.pr

pp

A You love me I sure that you  
Actors friend I cannot love  
B (continued text) me? that ornament to shape and love  
love me. I

Fl.

B $\flat$  Cl. B flat Clarinet

Soprano

Perc

Hp.

Pno

C.F. (tacet)

A  
Actors  
B

Vln. I

Vln. II

Vla

Vlc.

109 110 111 112 113 114

*pp* (poss.) *pp*

*pp* *m* *o* *a*

*pp* *caressing* *p* *as fast as possible*

*mf* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

*pp* *pp* *8<sup>va</sup>* *8<sup>vb</sup>* (sust ped until m. 117)

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

*H* *pizz.* *mf* *pizz.* *8<sup>va</sup>* *arco* *ST* *pp*

*flaut. molto* *f* *jètè* *p*

*ST* *flaut. molto* *SP* *ov.pr.* *pp* *flaut. molto* *f*

*pp* *espressivo* *mp* *pp*



**piccolo**  
(sounding)

A		<i>O, I have bought the mansion</i>	(continued text)	<i>Love performing night, with thy black mantle till strange</i>
Actors B	<i>, and pay no worship to the garish</i>	<i>sun</i>	~~~~~	<i>love</i>

**G**

## H

♩ = 54

21

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F. (tacet)

(non dim) *pp* simile

*pp* espressivo

*f*

*poco cresc.*

*mf*

*mp* espressivo

*pp*

rall. trill - - - - -

m(a)

e

u

Vibraphone

rall. tremolo - - - - -

Tam-Tam

*pp*

sust ped

*pp*

*mp*

*pp*

*mp*

*pp*

*pp*

*mf*

(plucked)

*pp*

*pp*

caressing

sust ped

sust ped

A Actors B	All the world will be in love	with night	(continued text)	Think true love acted	But my true love modestly
	night	with thy black mantle, till strange love grown bold			

## H

## Poco più mosso

♩ = 54

121

122

123

124

125

126

Fl.

C flute

pp same as before

B♭ Cl.

sl.t.

mp

pp espressivo

timbral tr.

pp

Soprano

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

p

pp caressing

(xilo)

mp

Pno

pp

pp

pp

(muted)

mp

sust ped

C.F.  
(tacet)

A  
Actors  
B

natural.

(continued text)

I have bought the mansion

of a

love I

long love

Vln. I

flaut. molto

arco

flaut. molto

SP

ov.pr.

mf

f

pp

arco

SP

Vln. II

ff

mp espressivo

pp

pp

mp

pp

Vla

pizz.

pp

arco

flaut.

pp

pp espressivo

mp

p

Vlc.

p

poco cresc.

pp

jète

pp

H

pp

127

128

129

130

131

132

A  
Actors  
B

Remembering how I love thy company

Is it not better now than groaning for

(continued text)

love

love is grown to such excess, and bads't me bury love

Vln. I

Vln. II

Vla

Vlc.

mp

ff

jète

pp

pizz.

mp

flaut.

arco

flaut.

ST

pp

pp

espressivo

p

poco dim.

arco

ov.pr.

pp

ST

5

3

III

p

flaut.

molto

SP

IV

p

ff

jète

pp

pizz.

mf

pp

p

espressivo

Poco meno ♩ = 44 [ ♩ = 88]

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F. (tacet)

A  
Actors  
B

Vln. I

Vln. II

Vla

Vlc.

1/2 sound  
[ o ]

→air

pp

pp

mf

p(ε)

High WB  
Low WB  
High Bongo  
Low Bongo  
Bass Drum

S. Cymbal

pp

pp

X 3

X 3

ST [ ♩ ]

IV

pp

SP [ ♩ ]

espressivo

ten.

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

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		(to m. 145)
B	at lover's perjuries, They say, Jove	

Attaca Thou Love Me?

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F. (tacet)

A  
Actors  
B

High WB  
Low WB  
High Bongo  
Low Bongo  
Bass Drum

Crotales  
(Sounding)

Bass Drum

S. Cymbal  
(on bell)

Tam-Tam

Triangle

pp

mp

f

pp sub.

rall. tremolo - - -

8<sup>vb</sup> - - -

pp

in the background

(muted)

mf

sust ped

laughs

Attaca Thou Love Me?

Vln. I

Vln. II

Vla

Vlc.

ST

pp

poco vib.

ov.pr.

pp