

THE UNIVERSITY OF CHICAGO

ON LOVE

TRIPTYCH 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

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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, 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	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	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			
B	I love		what love can do that dares	love		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		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	limitsMy 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</i> this love that thou hast shown		<i>and that the lean abhorred monster</i>	forsworn 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>		death mark'd	

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

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

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 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>	in love such as I love	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 B_♭

Soprano

Percussion

Harp

pp caressing

pp echoing

p.d.l.t - - ,

pp echoing

p.d.l.t - - -

8va - ,

pp

p.d.l.t

mp *pp*

pp

pp

mf *pp*

p *mp* *mf* *p*

Piano

Cantus Firmus
(Tacet al fine)

pp

A
Actors
B

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

Moderato, Dream-like.
Somewhat freely

♩ = 64

Violin I

Violin II

Viola

Cello

Fl.

B♭ Cl.

Soprano

Perc

Hp.

8va-----, 3-
mp *espressivo* *pp*

p.d.l.t-----, *pp* caressing

8va-----, *mp* *p* p.d.l.t-----, *pp* caressing

p.d.l.t-----, *pp* echoing

pp *mf* *pp*

Pno

C.F.
(tacet)

Vln. I

Vln. II

Vla

Vlc.

Fl. *pp* *mf* *espressivo* *poco cresc.* *pp* *ff* *pp* *mp* *air* *1/2 sound* [*sl*]

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

Soprano *pp* *echo* *n* *e* *mf* *p(a)* *pp* *a* *pp* *mp* *espressivo* *u* *o* *mf* *p* *i*

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

Hp. *pp* *mp* *pp* *pp* *caressing* *pp* *p.d.l.t* *p* *L.V.* *mf*

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

C.F. (tacet)

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

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

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

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

Fl.

pizz.

f

f *espressivo*

mp

p

mp

poco dim.

air [2]

mp *ff*

B♭ Cl.

pp *echo*

pp

sl.t.

pp

(poss.) *pp*

Soprano

pp

mf

pp *mp* *espressivo* *mf*

o

k(a)

o (nm) *rall. trill* u i m

Perc

Marimba

pp

rall. trill

S. Cymbal (scraped) *pp*

Vibraphone D.S. *pp*

High WB *pp*

Hp.

pp

mp *pp*

p.d.l.t.

pp

Pno

(plucked)

pp

pp *caressing* *sust ped*

L.V.

p

pp

C.F. (tacet)

Vln. I

p *espressivo* *mp*

flaut. molto *ff*

jètè *pp*

pp

arco ST *pp* *echo*

Vln. II

flaut. molto ST *f*

mf *espressivo* *f*

ov.pr. *pp*

flaut. ST *pp* *ff*

pizz. *pp*

arco flaut. molto *f*

pizz. *f*

Vla

arco flaut. molto ST

ov.pr. *pp*

pizz. *pp*

arco ST *pp* *echo*

jètè *pp*

ST *pp*

SP

Vlc.

f

ST *pp* *echo*

pp

flaut. ST *pp*

SP

22

23

24

25

26

27

B

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

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

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

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

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

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

C.F. (tacet)

B

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

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

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

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

28 29 30 31 32 33

Fl. *tk* *mf* *pp* *p* *espressivo* *mp* *poco cresc.* *ord* *air* *pp* *mp* *ff* *pp*

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

Soprano *pp* *echo* *p* *p(a)* *p(i)* *pp* *mp* *espressivo* *mf*

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

Hp. *p.d.l.t* *8va - 1* *caressing* *8va - 1* *8vb - 1*

Pno *8va - 1* *(plucked)* *pp* *pp* *caressing* *sust ped* *mf* *sust ped*

C.F. (tacet)

Vln. I *p* *mp* *p* *pizz.* *pp* *arco* *flaut. molto* *f* *ST* *pp* *echo* *jètè* *pp*

Vln. II *arco* *pp* *echo* *mf* *espressivo* *p* *poco cresc.* *flaut. ST* *pp*

Vla *ST* *pp* *H* *SP* *pizz.* *p* *pp* *arco* *jètè* *mf* *H* *pizz.* *pp*

Vlc. *ST* *pp* *echo* *flaut. ST* *pp* *3* *SP* *ST* *ORD* *p* *echo* *mp* *espressivo* *p* *poco cresc.* *pp*

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

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

Soprano *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* *8va -* *pp* *8va -* *pp* *caressing* *(xilo)* *mf*

Pno *(muted)* *mf* *8va -* *8va -* *mf dolce in foreground* *pp* *sust ped*

C.F. (tacet)

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

Vln. II *→ H* *→ SP* *jètè* *f* *ST* *pp echo* *pp espressivo* *p* *mp* *poco cresc.*

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

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

Poco più mosso
♩ = 66

Fl. *still* *ord* *air* *pp* *mp* *ff* *pp* *pp* *echo* *mp* (doubling vln. II)

B♭ Cl. *p* *espressivo* *mf* *p* *poco dim.* *mp* (doubling cello)

Soprano *pp* *mf* *legato, espressivo. In foreground.* *p*
L i u o

Perc
Vibraphone *mf*
Bass Drum *pp*
S. Cymbal (on bell) *pp*
Marimba (loco) *pp*

Hp. *p.d.l.t* *rall. trill* *pp* *caressing* *mp* *dolce* *...perdendosi...*

Pno *pp* *pp* *sust ped*

C.F. (tacet)

Poco più mosso
 ♩ = 66

Vln. I
 pizz. *pp* *ff* arco flaut. molto -----, jètè *mf* *poco SP* *mf poco vib*

Vln. II
 ov.pr. *pp* ST *pp echo* ORD *pp* *poco SP* *mf poco vib*

Vla
 still *p* *mp* *poco dim.* ST *pp echo* *mf poco vib*

Vlc.
 pizz. *pp* *pizz.* *pp* *arco poco SP* *mf poco vib*

D

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F.
(tacet)

8va -

8vb -

pp

mf

espressivo

p

mp

poco dim.

sl.t.

timbral tr.

3

pp

ff

f

pp

p(e)

a

o

m

a

Marimba

High WB

Low WB

High Bongo

p

pp

pp

(xilo)

mf

8va -

pp

3

3

3

3

8vb -

mp

floating, espressivo.
In foreground

sust ped

D

Vln. I

Vln. II

Vla

Vlc.

ST

pp

echo

ORD

p

espressivo

mf

poco cresc.

ST

pp

echo

ST

pp

echo

ORD

p

espressivo

Fl. *air* *ff* *pp* *pizz.* *mf* *pp* *echo* *1/2 sound*

B♭ Cl. *pp* *echo* *f* *espressivo* *mp* *mf* *pp* *p*

Soprano *pp* *pp* *L(o)* *u (nm)* *rall. trill* *pp* *echo* *f_{sub.}* *pp* *pp* *espressivo* *p*

Perc *Vibraphone* *pp* *sust ped* *rall. trill* *Marimba* *mf* *Bass Drum* *pp* *Triangle* *pp*

Hp. *pp* *caressing* *mp* *pp* *mp* *floating, espressivo. In foreground* *...perdendosi...* *(plucked)* *15^{ma}* *mf* *pp* *caressing / like a sigh* *sust ped*

Pno *pp* *pp* *pp* *caressing / like a sigh* *sust ped*

C.F. (tacet)

Vln. I *pizz.* *mf* *arco* *ST* *ov.pr.* *H* *SP* *f* *mf* *espressivo* *mp* *p* *poco dim.* *ff* *flaut. molto*

Vln. II *ST* *pp* *echo* *jète* *ORD* *ov.pr.* *p* *ST* *pp* *echo*

Vla *mp* *espressivo* *mf* *poco cresc.* *pp* *echo* *flaut. molto* *p* *ff* *pizz.* *pp* *arco* *ST* *pp* *echo*

Vlc. *poco cresc.* *mf* *pizz.* *mf* *flaut. molto* *ST* *SP* *f* *pp* *echo* *flaut. molto* *ST* *SP* *p* *ff*

Fl. *air* → *ord* *mf* *espressivo* *f* *poco dim.* *pp* *mp* *pp* *pp* *echo*

B♭ Cl. *pp* *p*

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

Perc *Marimba* *pp* *S. Cymbal (scrapped)* *pp* *Wood Blocks*

Hp. *mf* *p*

Pno *mf* *pp* *pp* *8va* *8va* *8vb* *sust ped*

C.F. (tacet)

Vln. I *flaut. molto* *IV* *fpp* *ST* *pp* *echo* *mp* *espressivo* *poco dim.* *ov.pr.* *p*

Vln. II *jètè* *pp* *ov.pr.* *mf* *mf* *espressivo* *p* *poco cresc.* *pizz.* *mf*

Vla *pizz.* *f* *pizz.* *8va* *f* *arco jètè* *pp* *mp* *espressivo* *mf* *p*

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

65 66 67 68 69 70 71

Fl. *pizz.* *f* *pp* *1/2 sound* *pp* *echo* *pp* *ord* *air* *mf* *espressivo* *p* *mp*

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

Soprano *mp* *espressivo* *mf* *p* *sub.* *poco cresc.* *mf* *p(a)* *pp* *o (nm)* *rall. trill*

Perc *< pp* *Vibraphone* *D.S* *mp* *Tam-Tam* *pp*

Hp. *(xilo)* *p* *caressing* *pp* *8^{va}* *p* *L.V.*

Pno *(plucked)* *pp* *L.V.* *p* *mp* *pp* *8^{va}* *8^{vb}* *sust ped*

C.F. (tacet)

Vln. I *ST* *pp* *f* *ff* *jète* *pp* *ST* *pp* *echo*

Vln. II *arco* *ST* *pp* *echo* *mf* *pizz.* *8^{va}* *pp* *arco* *ST* *pp* *echo* *ST* *pp* *ov.pr.* *H* *ORD* *f*

Vla *mp* *poco dim.* *ST* *SP* *pp* *f* *ST* *pp* *echo* *pizz.* *mp*

Vlc. *pizz.* *pp* *arco* *f* *mp* *espressivo* *mf* *p* *f*

1/2 sound-----

[♩]

ord

ord → air

$\text{♩} = 60$

air → ord

Fl.

poco dim.

pp

pp

pp

pp

ff

B♭ Cl.

p *espressivo*

mp

pp

p

Soprano

p *espressivo*

poco dim.

High WB
Low WB
High Bongo
Low Bongo
Bass Drum

mp *in foreground*

S. Cymbal

Tam-Tam

S. Cymbal (on bell)

Triangle

pp *sempre*

Hp.

mp

p

pp *caressing*

...perdendosi...

pp

Pno

8va - 1

(muted)

L.V.

f

sust ped

C.F. (tacet)

Poco più mosso

$\text{♩} = 60$

ov.pr.

Vln. I

p *espressivo*

pp

mp *poco dim.*

ST

IV

pp

mp

ff

Vln. II

ST

pp *echo*

Vla

arco

p *espressivo*

pp *poco cresc.*

pizz.

mf

Vlc.

1

p

f

H

ST

flaut. -----

(normal pressure)

SP

Fl.

mp *f* *k*

B♭ Cl.

poco dim. *pp* *espressivo* *like a shadow*

Soprano

Perc

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

Hp.

Pno

(muted) *mf* *sust ped*

C.F.
(tacet)

Vln. I

III *IV* *ST* *pp* *SP* *IV* *pp* *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.*

Fl.

Musical staff for Flute (Fl.). It features a melodic line with a long slur across measures 91-92, a crescendo hairpin, and a dynamic marking of *mp* (doubling viola) in measure 92. In measure 94, it has a *p* (doubling vln. I) dynamic and ends with an (abrupt cut) in measure 97.

B♭ Cl.

Musical staff for Bass Clarinet (B♭ Cl.). It starts with a *mp* *espressivo* dynamic in measure 91, followed by a *mp* (doubling cello) in measure 92. It has a *p* dynamic in measure 94 and ends with an (abrupt cut) in measure 97.

Soprano

Musical staff for Soprano voice. It contains the vocal line with lyrics 'a i o e u i' under measures 91-92. It has a *mp* *espressivo* dynamic in measure 91 and ends with an (abrupt cut) in measure 97.

Perc

Musical staff for Percussion (Perc). It is mostly empty, with a few rests and a small mark in measure 94.

Hp.

Musical staff for Harp (Hp.). It features arpeggiated chords in measures 91-92 with a *pp* *arpeggiando* dynamic, and a *pp* *simile* dynamic in measure 94.

Pno

Musical staff for Piano (Pno). It has a *p* dynamic in measure 91 and a 'sust ped' (sustaining pedal) line spanning measures 91-92.

C.F. (tacet)

Musical staff for Cello/Factor (C.F. (tacet)). It contains a melodic line with a crescendo hairpin and a *poco SP* marking in measure 94.

Vln. I

Musical staff for Violin I (Vln. I). It has a *mf* *poco vib.* dynamic in measure 94 and a *mf* *simile* dynamic in measure 95, ending with an (abrupt cut) in measure 97.

Vln. II

Musical staff for Violin II (Vln. II). It has a *mf* *poco vib.* (doubling soprano) dynamic in measure 92 and a *mf* *simile* dynamic in measure 95, ending with an (abrupt cut) in measure 97.

Vla

Musical staff for Viola (Vla). It has a *mf* *poco vib.* (with soprano) dynamic in measure 91 and a *mf* dynamic in measure 95, ending with an (abrupt cut) in measure 97.

Vlc.

Musical staff for Violoncello (Vlc.). It has a *mf* *poco vib.* dynamic in measure 92 and a *mf* *simile* dynamic in measure 95, ending with an (abrupt cut) in measure 97.

91

92

93

94

95

96

97

Poco meno - A tempo

♩ = 48

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F.
(tacet)

A
Actors
B

You love me I sure that you
friend I cannot love

(continued text)

me? that ornament to shape and love
love me. I

pp

rall. trill

e

i

Vibraphone

rall. tremolo

pp

colla parte

sust ped

p.d.l.t

pp

mp

pp

mf

p

pp

p

pp

mf

pp

mp

espressivo

pp

pp

echoing

(sust ped)

mp

espressivo

sust ped

Poco meno - A tempo

♩ = 48

Vln. I

Vln. II

Vla

Vlc.

ST

pp

ST

pp

mp

pp

jètè

mp

ov.pr.

pp

Fl.

B♭ Cl.

B flat Clarinet

(poss.)

pp

Soprano

pp

m

o

a

Perc

Hp.

pp caressing

p

as fast as possible

Pno

mf

pp

pp *caressing*

pp *mp*

pp

pp *mp*

pp

pp *mp*

(sust ped until m. 117)

C.F.
(tacet)

A
Actors
B

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.

mf

arco

pp

Vln. II

f

jètè

p

Vla

pp

mp

ff

pp

Vlc.

pp *mp* *pp*

f

The musical score is for the song "O, I have bought the mansion" and is divided into two systems. The first system includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano, Percussion (Perc.), Harp (Hp.), Piano (Pno), and C.F. (tacet). The second system includes staves for Actors A and B.

Flute (Fl.): The part begins with a *pp* dynamic, marked "anticipating melody / always in the background". It features a melodic line with a *rall. trill* and a *timbral tr.* (timbral trill). The dynamic shifts to *mp* and then *pp* again, marked "still".

B♭ Clarinet (B♭ Cl.): The part begins with a *pp* dynamic and a *timbral tr.* (timbral trill).

Soprano: The vocal line starts with a *pp* dynamic, marked "espressivo". The lyrics are "u" (under "mansion") and "m" (under "house"). The dynamic shifts to *pp* and then *mf* (marked "p(i)" and "k(o)"). The final note is marked *p* and "in foreground", with the lyric "i (nm)".

Percussion (Perc.): The part includes a Triangle, Bass Drum, Tam-Tam, and High WB (High Wood Block). The dynamics are *pp* for the Triangle, Bass Drum, and High WB, and *pp* for the Tam-Tam.

Harp (Hp.): The part begins with a *pp* dynamic and a *rall. tremolo*. The dynamic shifts to *pp* and then *mp* (marked "caressing").

Piano (Pno): The part begins with a *pp* dynamic, marked "caressing". The dynamic shifts to *mp* and then *mf* (marked "caressing").

C.F. (tacet): The part is marked "tacet" and "C.F." (Cello/Fiddle).

Actors A and B: The lyrics are "O, I have bought the mansion" (continued text) and "Love performing night, with thy black mantle till strange love".

G

→ *H*
→ *SP*

Vln. I

mp *ff*

p → *H*

flaut. molto -----, [II]

ST

Vln. II

[III] [IV]

ST → *SP* flaut. molto -----,

pp *mp* *ff*

pp *espressivo*

poco cresc.

Vla

ST → *SP*

pp

arco flaut. molto -----,

Vlc.

pizz.

pp *ff*

Fl.

[♩]

(non dim)

pp simile

poco cresc.

B♭ Cl.

pp espressivo

f

Soprano

(non dim)

rall. trill

m(a)

Vibraphone

e

u

rall. tremolo

Perc

(non dim)

Tam-Tam

pp

sust ped

Hp.

pp

rall. trill

pp

mp

pp

Pno

pp

(plucked)

mf

pp

caressing

sust ped

sust ped

C.F.
(tacet)

A
Actors

All the world will be in love

B

night

with night

with thy black mantle, till strange love grown bold

(continued text)

Think true love acted

But my true love modestly

H

Poco più mosso

♩ = 54

Vln. I

SP

(non dim)

pizz.

pp

pp espressivo

p

mp

p

poco dim.

pizz.

p

Vln. II

pp

arco ov.pr.

p

arco flaut. molto

f

pp

(normal pressure) ST

pp

Vla

flaut. molto

f

pizz.

mp

arco ST

pp

3

SP

(ord.)

pp espressivo

poco cresc.

pizz.

mf

Vlc.

ST

flaut.

SP

pp

f

mp

p

pp espressivo

121

122

123

124

125

126

Fl.

C flute

pp

same as before

B♭ Cl.

sl.t.

mp

pp

espressivo

pp

timbral tr.

3

Soprano

p

pp

f

a

L

m

u (nm)

rall. trill

k(a)

Perc

Triangle

pp

Bass Drum

pp

Marimba

pp

rall. trill

Hp.

pp

pp

p

pp

caressing

8va

rall. trill

8va

(xilo)

mp

Pno

pp

pp

pp

(muted)

mp

8va

8va

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

III SP

IV

ff

mf

f

pp

arco SP

Vln. II

ff

mp

espressivo

pp

pp

mp

mp

Vla

pizz. 8va

pp

arco flaut.

pp

pp

espressivo

mp

p

Vlc.

p

poco cresc.

pp

jètè

pp

H

+

pp

127

128

129

130

131

132

The musical score is for 'The Love Song of J. Alfred Prufrock' by T.S. Eliot, composed by a contemporary composer. The score is written for a full orchestra and vocal soloists. The vocal parts are for Soprano, Alto, and Tenor, with lyrics in English. The instrumental parts include Flute (Fl.), Bass Clarinet (B♭ Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Cello/Factor (C.F. (tacet)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The score is in 3/4 time and features a variety of musical notations, including dynamics (pp, p, mp, ff), articulation (legato, espressivo), and performance instructions (ord, air, sl.t., rall. trill, p.d.l.t.). The lyrics are: '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'. The score is presented in a clean, professional layout with clear notation and a modern design.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a chamber ensemble. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano, Percussion (Perc.), Harp (Hp.), Piano (Pno), and C.F. (tacet). The music is in 4/4 time and consists of three measures. The first measure features the Flute and B♭ Clarinet playing a melody, with the Flute marked *pp* and the B♭ Clarinet marked *mf*. The Soprano part begins with a melody marked *mf*. The Percussion part includes a drum kit (High WB, Low WB, High Bongo, Low Bongo, Bass Drum) and a S. Cymbal, with the drum kit marked *pp* and the S. Cymbal marked *pp*. The Harp, Piano, and C.F. parts are marked *tacet*.

A
Actors
B

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

Poco meno ♩ = 44 [♩ = 88]

Vln. I

Vln. II

Vla

Vlc.

goes

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

A	Dost thou love me? If love be blind,	by love, dost thou love cannot hit the fair for which love groan'd
B	<i>Dost thou love me?</i>	<i>I know thou wilt say 'Ay' And I will take thy word; yet, if thou swear'st, Thou mayst prove false;</i>

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

I

A tempo

♩ = 60

Attaca *Thou Love Me?*

Fl.

B♭ Cl.

Soprano

High WB
Low WB
High Bongo
Low Bongo
Bass Drum

Crotales
(Sounding)

Bass Drum

Perc

Hp.

Pno

C.F.
(tacet)

A
Actors
B

I

A tempo

♩ = 60

Attaca *Thou Love Me?*

Vln. I

Vln. II

Vla

Vlc.

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		

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F.
(tacet)

A
Actors
B

	<i>Death , that hath suck'd the honey of</i>	(continued text)	myself I	dream of	thee
and dream of					

Vln. I

Vln. II

Vla

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

Vlc.

Fl.

B♭ Cl.

Soprano

Perc

S. Cymbal
(on bell)

Bass Drum

Hp.

Pno

(muted)

C.F.
(tacet)

g^{ua}-----

A
Actors

B

and they dream of

death's pale flag

I love

(continued text)

And they

for fear of that

I still will

stay with thee

dream of love and never

Vln. I

Vln. II

Vla

Vlc.

pizz.

g^{ua}-----

flaut. ---
molto

ov.pr.

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F.
(tacet)

A
Actors
B

	<i>palace of dim</i>	<i>night</i>	<i>(continued text)</i>			<i>And lips</i>		<i>of breath</i>
<i>from this fearful passage of their</i>		<i>death mark'd</i>					<i>O you the doors</i>	<i>of love seal</i> 1

Vln. I

Vln. II

Vla

Vlc.

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

♩ = 46 [♩ = 92]

The musical score is for a symphony orchestra and a vocal soloist. The instruments and parts included are:

- Fl.** (Flute)
- B♭ Cl.** (B♭ Clarinet)
- Soprano** (Vocal soloist)
- Perc.** (Percussion)
- Hp.** (Harp)
- Pno.** (Piano)
- C.F. (tacet)** (Cello/Factor, tacet)
- A Actors B** (Actors)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vlc.** (Violoncello)

The score is written in 3/4 time. The Soprano part has lyrics in French. The score includes various musical notations such as dynamics (pp, mf, f, ff, p, mp), articulation (accents, slurs, trills), and performance instructions (e.g., "air", "ord", "rall. trill", "pizz.", "arco jète"). The Percussion part includes instructions for Crotales (Sounding), S. Cymbal, and Bass Drum. The Harp part includes instructions for "caressing" and "plucked". The Piano part includes instructions for "in foreground" and "sust ped". The Violin I part includes instructions for "flaut." and "pizz.". The Violin II part includes instructions for "ov.pr." and "ORD". The Viola part includes instructions for "pizz.". The Violoncello part includes instructions for "pizz." and "arco jète".

L

♩ = 38 [♩ = 76]

This musical score is for the piece "The Great Wall" by John Adams. It features a variety of instruments and a soprano soloist. The score is written in 4/4 time and includes dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *ppp* (pianississimo). The Soprano part includes lyrics: "n a p(i) o (nm) p(c) m e u o m". The Percussion section includes Bongoes, Bass Drum, Triangle, S. Cymbal (on bell), and Crotales (Sounding). The Harp (Hp.) and Piano (Pno) parts also feature specific markings like "as fast as possible", "rall. tremolo", "plucked", and "caressing". The C.F. (Cello/Fiddle) part is marked (tacet) for the first part of the score.

Poco meno

♩ = 38 [♪ = 76]

L

Violin I

Violin II

Viola

Violoncello

Score for Violin I, Violin II, Viola, and Violoncello. The score is divided into four measures. Violin I starts with a half note G4, then a half rest, then a half note A4, and finally a half note B4. Violin II starts with a half note G4, then a half note F#4, then a half note E4, and finally a half note D4. Viola has a half note G4, then a half note F#4, then a half note E4, and finally a half note D4. Violoncello starts with a half note G4, then a half note F#4, then a half note E4, and finally a half note D4. The score includes various performance instructions such as 'arco', 'pizz.', 'ten.', 'vibrando / expressive', and 'ST' to 'SP'.

This musical score is for a scene from 'The Glass Menagerie'. It features a Soprano part with lyrics and a variety of instrumental accompaniment. The instruments include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), C.F. (tacet), and Violins/Violas/Violas (Vln. I, Vln. II, Vla, Vlc.).

The Soprano part includes lyrics: n → i, u → a i, p(o) i (nm) → o, p(a) u → o a. The lyrics are written in a stylized font, with some words in parentheses and some in italics. The Soprano part also includes dynamic markings: *mp*, *pp*, *pp still*, *pp*, *mp*, *p*, *pp*, *pp*, *pp*, *mf sub.*

The instrumental parts include:

- Flute (Fl.): A single note in the first measure, followed by a rest.
- B♭ Clarinet (B♭ Cl.): A single note in the first measure, followed by a rest.
- Percussion (Perc.): A single note in the first measure, followed by a rest.
- Harp (Hp.): A single note in the first measure, followed by a rest.
- Piano (Pno.): A single note in the first measure, followed by a rest.
- C.F. (tacet): A single note in the first measure, followed by a rest.
- Violins/Violas/Violas (Vln. I, Vln. II, Vla, Vlc.): A single note in the first measure, followed by a rest.

The score is written in a standard musical notation, with a key signature of one flat (B♭) and a time signature of 4/4. The tempo is marked 'Andante' (Andante).