

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 nailly 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	

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 \flat

Soprano

Percussion

Harp

Piano

Cantus Firmus (Tacet al fine)

A
Actors
B

Violin I

Violin II

Viola

Cello

Fl.

B♭ Cl.

Soprano

Perc

Hp.

Pno

C.F. (tacet)

Vln. I

Vln. II

Vla

Vlc.

8^{va}---, 3[~] p.d.l.t---, p.p. *espressivo*

8^{va}---, p.d.l.t---, mp p

8^{va} p.d.l.t---, p.p. *echo* p p.p.

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

A tempo - Poco più mosso

♩ = 72

A

Fl. tk pp air ff pizz mf

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

Soprano pp a o i

Perc. Vibraphone rall. tremolo High WB pp sust ped

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

Pno. 8^{va} - 1 pp (muted) f sust ped

C.F. (tacet)

A tempo - Poco più mosso

♩ = 72

A

Vln. I ST pp echo

Vln. II flaut. molto ST SP f

Vla. pizz. 8^{va} - 1 pp arco jètè 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*

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

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

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

Pno. (plucked) *pp* *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* *jètè* *p* *jètè* *pp*

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* *pp* *pizz.* *pp*

Fl. *pizz.* *f* *espressivo* *mp* *p* *mp* *poco dim.* *air* [*2*] *mp* *ff*

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

Soprano *pp* *mf* *pp* *espressivo* *mf*
o k(a) o (nm) u i m
rall. trill

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

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

Pno *pp* *caressing* *sust ped* *p* *L.V.* *pp* *sust ped*

C.F. (tacet)

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

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

Vla. *pp* *ov.pr.* *pp* *pizz.* *pp* *arco* *ST* *pp* *echo* *pp* *jète* *pp* *ST* *pp* *ST* *SP*

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

B

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

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

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

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

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

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*
+ *mf*

28 29 30 31 32 33

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

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

Soprano *pp* *echo* *p* *pp* *espressivo* *mf*

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

Hp. *p.d.l.t* *pp* *caressing* *mf* *sust ped*

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

C.F. (tacet)

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

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

Vla *pp* *ST* *pp* *pizz.* *arco* *jètè* *mf* *pp* *pizz.* *pp*

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

Fl. *ord* → *air*
pp *pp* *p espressivo* *poco cresc.* *pp* *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 - - - - -* *8va - -* *pp* *pp* *caressing* *(xilo)* *mf*

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

C.F. (tacet)

Vln. I *ST* *pp echo* *pp* *ov.pr.* *H* *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.* *arco* *mp espressivo* *poco dim.* *arco* *flaut. molto - - - - -* *ff* *mf espressivo*

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

C Poco più mosso

♩ = 66

Fl. *still* *pp* *ord* *air* *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

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

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

Pno *pp* *pp* *sust ped*

C.F. (tacet)

C Poco più mosso

♩ = 66

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

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

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

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