

boy Soprano - p. 15  
p. 22 (too many parts)  
Mads

# *madrigals*

(so, that I would like to die)

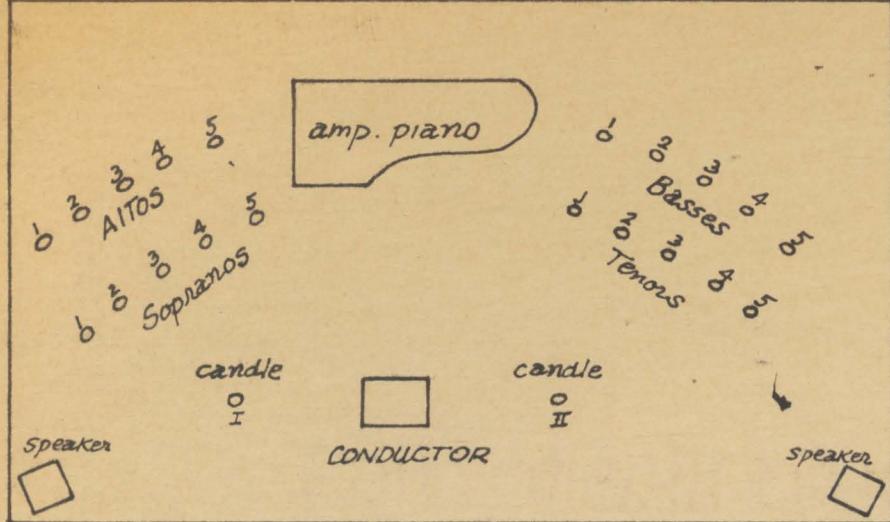
for  
chamber choir

(playing perc. instrs.)

and  
amplified piano

richard moryl

# STAGE POSITIONING



## Performance Instructions

All performers read from score.

All notes are preceded by an accidental except in the case of immediate repetition of a pitch.

All orchestra bell, and antique cymbal parts are to be played as written. The actual sound produced will be two octaves higher than written.

Fermatas indicate an approximate number of seconds. There should be a certain amount of flexibility during a given performance, depending on acoustics of the hall, size of piano etc.

The largest possible grand piano should be used. It should be amplified with a high quality mike (or mikes) suspended over the lower middle strings near the horizontal metal frame. If possible the audience should be surrounded by speakers.

The notation used for the most part is "Proportional," and does not always suggest a pulse or metric system. The conductor should observe as closely as possible the "apparent" spatial relationships in each system, but it is to be understood that the performance is not expected to be a precise translation of the relationships. Rather it should be a relative one, through the involvement of the performers with the music.

The changes in dynamics should be observed closely, and every attempt should be made to make the performance as dramatic as possible.

## Pianist

The damper pedal is to be held down continuously, unless otherwise indicated.

Try to get as pure, and as clear a harmonic as possible. It is recommended that the strings used be marked with chalk at the node.

The pianist needs: a guitar plectrum, a lead pencil with an eraser end, a 5/8" chisel with a smooth cutting edge, and a timpani mallet. wire "jazz" brush.

The choir should be in black robes, wearing black masks (Zoro type). Two large candles should be burning on large floor-candelabras on both sides of the conductor. The lighting should be as low as possible, blue or purple would be ideal. A general medieval atmosphere should prevail, dark and mysterious.

## Percussion and other instruments required

### Women

Mouth Sirens (all Sop.)

Small Chinese Temple Gong (Sop. 1)

Orchestra bells (alto. 1)

(regular and metal beaters)

Sleigh bells (Sop. 5)

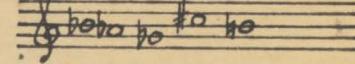
Kazoos (all)

Maracas (one each - all altos)

Small Bells (Bells of Sarna - Made in India, 1 alto with two bells each)

Antique Cymbals (Mounted) - (Sop. 2)

(Metal beaters)



Toy xylo Blocks (Sop. 4 / alto. 2)

(4 each any pitches, with hard rubber mallet)

### Men

Mouth Sirens (all tenors)

Largest possible Tam Tam (Tenor. 5)

Largest possible Bass dr. (Bass. 1)

Guiro (Tenor. 1)

Kazoos (all)

Tubular Chimes (Bass. 5)

Clickers (cricket type) - (all)

Triangles (all Basses)

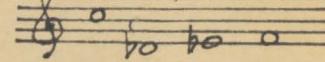
Bird Whistles (water type) - (all)

Small Bells (Bells of Sarna - made in India, 2 tenors, 2 bells each)

Tambourine (Bass. 3)

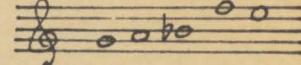
Antique Cymbals (Mounted) - (Tenor. 2)

(Metal beaters)



Toy xylo BLKS. (Bass. 3)

(hard rubber mallets)



Toy xylo BLKS. (Bass. 4)

(4 any pitches / hard rubber mallet)

## Soloist

Boy Soprano

Baritone (member of choir or soloist), speaking tube (cardboard), tambourine.

Alto (member of choir) speaking tube (cardboard).

Harmonica (member of choir) - off stage.

## MORO LASSO

Moro lasso al duolo,  
e chi mi può dar vita,  
ahi che m'ancide  
e non vuol darmi vita.  
Moro lasso al mio duolo,  
e chi mi può dar vita,  
ahi che m'ancide  
e non vuol darmi vita.  
O dolorosa forte,  
chi dar vita mi può,  
ahi, mi dà morte.

## MERAVIGLIA D'AMORE

Meraviglia d'amore,  
qual vera aquila suole,  
mi vagheggia il mio sole,  
sole che a mille a mille  
sparmia di sua beltà raggi e faville.

## ET ARDO E VIVO

Et ardo e vivo, dolce aura gradita  
l'ardor mi tempra e mi mantien in vita.  
Si, che arda pure il sol, ma spiri l'aura:  
che, se mi strugge l'un, l'altra ristora.

## IO TACERÒ

Io tacerò;  
ma, nel silenzio mio,  
le lagrime e i sospiri  
durann'i miei martiri  
Ma, s'avverrà ch'io mora,  
griderà poi per me la morte ancora.

## IO MISON GIOVINETTA

"Io mi son giovinetta, e rido,  
E canto alla stagion novella!"  
Cantava la mia dolce pastorella.  
Quando subitamente  
A quel canto  
Il cor mio canto  
Quasi augell'in vago e ridente:  
"Son giovinett'anch'io, e rido e canto  
Alla gentil e bella primavera d'amore,  
Che ne begl'occhi tuoi fiorisce!"  
Et ella:  
"Fuggi, se saggio sei," disse, "l'ardore,  
Fuggi, ch'in questi rai,  
Primavera per te non sarà mai!"

## SI, CH'IO VORREI MORIRE

Si, ch'io vorrei morire,  
Hora, ch'io bacio amore  
La bella bocca del mio amato core!  
Ahi! car'e dolce lingua!  
Datemi tant'humore,  
Che di dolcezz'in questo sen m'estingua!  
Ahi! vita mia!  
A questo bianco seno  
Deh! stringetemi sin ch'io venga meno!  
Ahi bocca! Ahi baci! Ahi lingua! I torn'a dire:  
Si, ch'io vorrei morire!

## I DIE EXHAUSTED

I die exhausted in my sorrow  
And he who can keep me alive,  
Alas he kills me  
And does not want to give me life.  
I die exhausted in my sorrow  
And he who can keep me alive,  
Alas he kills me  
And does not want to help me.  
O unhappy fate,  
He who can give me life,  
Alas, gives me death.

Western Connecticut State Univ. Lib.  
181 White Street  
Danbury, Ct. 06810

## WONDER OF LOVE

Wonder of love  
As with the true eagle,  
My sun enchant's me,  
The sun that thousands by thousands  
Sprays sparkles and rays of its beauty.

## AND I BURN AND I LIVE

And I burn and I live, sweet welcome breeze  
Temper my ardor and keep me alive.  
So, let the sun burn, but may the aura breathe:  
For, if one destroys me, the other restores me.

## I SHALL KEEP SILENT

I shall keep silent,  
But in my silence  
My tears and my sighs  
Shall speak my anguish.  
But when I shall die,  
Then, death will cry out for me again.

## I AM YOUNG

"I am young, and I laugh  
And I sing to the new-born spring!"  
My sweet little shepherdess was singing.  
When suddenly  
To that song  
My heart responded  
Even as a charming gay little bird:  
"I too am young, and I laugh and I sing  
To the gentle and beautiful springtime of love  
That blooms in your lovely eyes!"  
And she said:  
"If you are wise, fly away from the fire,  
Fly away, for in these beams,  
There will never be spring for you!"

## SO, THAT I WOULD LIKE TO DIE

So, that I would like to die  
Now, that I kiss love  
The beautiful lips of my beloved heart!  
Alas! Dear and sweet tongue!  
Give to me so much humor  
That so much sweetness may make me die!  
Oh, my very life!  
To this white breast  
Please crush me till I swoon!  
O lips! O kisses! O tongue! I say again:  
So, that I would like to die!

# moro lasso( I die exhausted )

richard moryl

*Hushed, darkly mysterious*

$\text{d} = 60$

$\text{d} = \text{ca. } 60$     $3:2$

voices      triangles      Large Tam Tam (soft mallet)

Amplified piano

$3:2$        $pp$        $pp$        $p$       etc..

Tutti "Mouth Sirens" individually

(lasc. Vibr.)

**12**

"Sirens" as before

(lasc. Vibr.)

**10**

[piano sempre ped.]

*Speaking: (hushed, darkly mysterious)*

$\text{d} = 88$

voices      triangles      Tam Tam

guiro      amp. piano

$3:2$        $f$        $p$        $p$        $p$

"Sirens"

Baritone Solo (with speaking tube)

Mo - no      la - sso      al      mi - o

(lasc. Vibr.)

**10**

Bass dr.       $f$        $mf$

*duo - lo*

$\text{F} = 60$  (sempre)

Solo (Baritone)

amp. piano

$pp$        $ppp$

*e chi mi può dar sri - ta*

poco

*ah i chi man - ci - de*

whispering

Solo (without speaking tube)

amp. piano

$pp$

*(lasc. Vibr.)*

*falsetto*

*(lasc. Vibr.)*

*gliss*

*(With fingertip) on strings*

*d=76*

*amp. piano*

*3*

*13 = 1 ca.*

*Women (singing) delicately-mysterious att.*

*Sop. 1,2 3:2*

*3,4,5 3:2*

*1,2,3 3:2*

*4,5 3:2*

*(lasc. Vibr.)*

*\* (Tapping with eraser end of pencil on string)*

*Sop. 1,2 3:2*

*3,4,5 3:2*

*1,2 3:2*

*3,4,5 3:2*

*duo*

*Tutti Men.*

*(clicking behind teeth with tongue)*

*d=60*

*p poca*

*amp. piano*

*3:2*

*1,2 3:2*

*3,4,5 3:2*

*1,2 3:2*

*3,4,5 3:2*

*duo*

*lo*

*Tantare*

*(L.V.)*

*pp*

*Whispering (Mysterious)*

*d=ca. 72*

*pp e chi mi può - dar*

*Tutti Men.*

*3*

*8 - 3 - b - 3 -*

*CLICKING*

*p p mp pp*

*amp. piano*

*Tamtam*

*pp*

*3*

*3 = 3 = 3 =*

*dot. cym*

*(L.V.)*

*Men*

*ni - ta - ,*

*8 - 3 - b - 3 -*

*f*

*Women*

*10*

*72*

*ma, ma, ma, --*

*ma, ma, ma, --*

*ma, ma, ma, --*

*ma, ma, ma, --*

*ma, ma, --*

*(lasc. Vibr.)*

*\* ant. cym sempre with triangle beater.*

*women: enter one at a time*

*Sop. (1-5) alto (6-10). Follow the leader, and continue to sing the pattern. No two voices should be together. Just a band of sound should be heard.*

**WOMEN**

cresc. poco a poco

**Tutti Men**

$\text{f} = 72$  (Shouting)  $\text{mf}$   $\text{x}$   $\text{x}$   $\text{x}$

TAM TAM  $\text{f}_z$  (L.V.) **sub.** orch bells (hard mallets)  $\text{f}_z$  (L.V.)  $\text{f} \text{ gliss}$  (L.V.)

$\text{a} \text{hi che man ci de }$  Tambourine  $\text{f}_z$  (shake).  $\text{f}_z$  after striking

amp. piano  $\text{f} = 66$   $\text{f} = 66$   $\text{f} = 66$

Bass dr.  $\text{f}$  ff ff B. dr.  $\text{f}$  ff ff

*d=76* *delicately*

*Tutti Men*

*amp. pno.*

*p*

*f*

*G*

*B*

*6*

*72*

*8 - ♯b*

*IN a fantastic style  
(always WITH speaking tube)*

*getting more...  
Baritone Solo: ahi che man-ci-de, e non vuol  
etc... (quasi-voices)*

*\*\* freely as dramatically as possible (operatic)  
(\* follow the leader) - make cresc. and build the intensity with the soloist.*

*women pno.*

*Solo (Baritone)*

*dar - mi ai — ta*

*ai — ta*

*ai — ta*

*ai — ta*

**sub.**

*women pno.* OFF

*ant. cymn* (lasc. Vibr.)

*orch bells*  $\text{d} = 84$  \* 2 3 4 5 6 7 (lasc. Vibr.)

*amp. pno.*

**8**

Tutti (individually)  
Whispering:  
(mysterious - over  
acting - using gestures)  
"Chi dar vita mi  
può, ahí, mi dà  
morte."  
[pp]

**5**

*women*

*Sop.* (hum)  $\text{d} = 69$

*alt.* (lasc. Vibr.)

act. pitch (5th part. harmonic)

on keys piano on keys

*fz*

*fz*

*(lasc. Vibr.)*

*(lasc. Vibr.)*

\* repeat 16th note group - 7 TIMES - with retard and dim.

**Women**

**Sop.** *Gently (Mysteriously) sotto voce*  $\text{I=69}$

**alt.**

**5**

(/asc. vibr.)

**amp. pno.**

**pppp** 8 (gliss-finger)  
on strings

**Gently (Mysteriously) sotto voce**

**I=69**

**Sop.** *Gently (Mysteriously) sotto voce*  $\text{I=69}$

**alt.**

**5**

(/asc. vibr.)

**amp. pno.**

**pppp** 8 (gliss-finger)  
on strings

Women {  
 Sop.      *sotto voce* - - -  
 alt.  
 ampnno.  
 (lasc. Vibz.)  
 5      7

5

(W) *Sotto voce*

*d=69*

Sop. *ppp* ahi+, da te  
ahi-, mi — mor

Alt.

amp. pno.

(lasc. Vibr.)

6

*Woman Solo*

$\text{♩} = 84$

*pp*   *O*

do-lo-ro-so for-te, Chi dar vi-ta mi- puo ---,

*amp. pro.*  *(asc. Vibr.)* \*Note: The vocal effect should resemble "Sprechstimme," but with pitch definition and with some use of glissando. More sung than spoken.

Solo

ahi mi da mor-te — .

$\downarrow = 76$   
Tamtam ~~-~~ (soft mallet)

A handwritten musical score for Bassdrum. The score consists of two staves. The top staff is in treble clef and has a dynamic marking of *p*. It features a bass drum pedal symbol at the beginning. The bottom staff is in bass clef and has a dynamic marking of *mf*. It also features a bass drum pedal symbol. The music consists of a series of bass drum strokes indicated by vertical stems with 'b' and 'd' markings.

Solo triangle  (L.V.) Tutti, men

(CLICKing behind teeth with Tongue)

*ant cym*  (L.V.)

(Inst. Vibn.)

*Tutti Men (clicking)*

*ant cym* (L.V.)

*Solo tri.*

*amp.pno.* (L.V.)

*(lasc. Vibr.)*

*lasc. Vibr.*

*sub.*  $\text{f} = 76$  Gloriously (Metallic)

*orch bells (Metal beaters)*

*ant cym*

*(lasc. Vibr.)*

*(gliss-finger)*

$\text{f} = 76$

*amp.pno.*  $\text{l} = \text{d ca.}$  *poco*

(\*tapping with eraser end of pencil on string)

*lasc. Vibr.*

*Tutti triangles* (L.V.) (L.V.)

*fff*

\*First time as loud as possible - 2nd time start to dim (poco).

hushed monotone : chanting ( $\text{d} = 60$ ) rather freely

*Tutti Women*

$\text{d} = 60$

*ppp* do — lo — ro — so for — te — , Chi dar vi — ta mi può — ,

*amp.pno.*

*(lasc. Vibr. sempre)*

*Tutti Women*

$\text{d} = 60$

ahi — , mi dà mor — te

*Tam Tam*  $\text{d} = 60$   $3:2$  L.V.

*Bass dr.*  $\text{d} = 60$   $3:2$  *p*

Darkly Mysterious  
 $\text{d} = 60$   $3:2$

8

Women "mouth Siens"  
*ppp* — *p* — *ppp*  
Tutti individually ↑  
Men - moaning (*pp*)  
O doloroso forte,  
Chi dar vita mi può  
Ahí, mi dà morte.

*amp.pno.*

*(lasc. Vibr.)*

*mf*  $\text{d} = 60$   $3:2$

*(lasc. Vibr.)*

7

*"Sirens"*  
as before, but  
louder and  
more excited

Tamtam  $\frac{3}{2}$  (L.V.)  
B.dr.  $\frac{3}{2}$  (mf)  
amp.pno.  $\frac{3}{2}$  (mf)

6 (lasc. Vibr.)

guiro  $p$

$\frac{3}{2}$  (L.V.)  
 $\frac{3}{2}$  (f)

8 (lasc. Vibr.)

amp.pno.  $pp$

\* Rub finger presto over various wound strings (6" length of rub) ad lib, producing a variety of harmonics.

8 (lasc. Vibr.)

$\frac{3}{2}$  (lasc. Vibr.)

$\frac{3}{2}$  (lasc. Vibr.)

$\frac{3}{2}$  (lasc. Vibr.)

\* Wait until all sounds have died out before moving to the next section.

2

## meraviglia d'amore (wonder of love)

$\frac{2}{4}$  104

Forcefully (gliss with chisel)

amp.pno.  $p < mf > p < f = p < f$

mo-re, qual me-ra a-gui-la suo-le,

amp.pno.

$\frac{2}{4}$  208 quasi-mechanical rhythm Forcefully

Female solo (inside piano lid)

6 Tam Tam  $pp$  (L.V.)

Me-ra-ni-glia d'a-

(lasc. Vibr.)

5 (lasc. Vibr.)

$\frac{2}{4}$  208 falsetto (mechanical)

Tutti Tenors

mi va-ghe-ggia il mi-o so - le,

\* Use a  $5/8$ " chisel with a smooth cutting edge. Hold the chisel in the L.H., shade it up and down the strings (about 6") as indicated, while the R.H. plays the pitch on the keys.

sub.

*and cym* *fz* (L.V.) *♩:80*

Tutti triangles *ff* *mf* *f*

orch bells *fz sub.o* (L.V.)

amp. pno. *ff* *sub.mp* *pizz* *f*

*Toy xylo blocks* *♩:80* *Gently*

*mp*

9

(lasc. Vibr.)

act. pitch  
(5th par. harmonic)

on keys

(hum) *mm*

Tutti altos *mm*

Sleigh bells *r 3 1* *ppp*

Temple gong *ppp* (L.V.)

amp. pno. (lasc. Vibr.)

*F=120*  
(hum)Baritone Solo  
WITH speaking tube  
(into piano)

*mm* *f*

4

Tam Tam

*pp* (L.V.) *F=120* Kazoo-Solo

other than Soloist

*mp* *mf* *F=104* (chisel-gloss) *as before*

(lasc. Vibr.)

Baritone Solo

*mm*

(lasc. Vibr.)

5

*on keys* *mm* *p* *pp* *Solo Maraca* *o (ppp)*

*pp* *pizz* *f*

(lasc. Vibr.)

*amp. pno.*

$\delta = 104$  (as before)

9 (asc. Vibe.)

(\* chisel gliss)

Women (Tutti)

\* small bell individually becoming more and more joyous \*\*\*

100

[P]

lala - lala - lala -

\*\* follow the leader as before - not as close as before.

glissandi (back and forth) with rotat beater - upper most pno case strings

pp

\* continue on bells when singing (lala -)  
\*\*\* chimes - ad lib delicately - sempre ped..

Women (bells)

Tutti men triangles

p mf p f p mp

amp. pno.

$\delta = 88$

PP Pizz

CHIMES OFF - sempre ped to fade

6

(halsetto) individually

Tutti Women

mp la la... etc. (individually) Presto

amp. pno.

(asc. Vibr.)

Tutti Voices

9 (fading out)

$\delta = 84$

Solo Kazoo

pizz

pp /

6 (asc. Vibr.)

amp. pno.

PPP

B ---

$\text{♩} = 60$ *Gently - as if floating*

Women (pp)

amp. pno. (ppp)

*B* —

\* Repeat the same chord each time. Get on each chord.

Women (PPP)

amp. pno. (PPPP)

*B*: —

15-20

(lasc. Vib.)

3

## et ardo e vivo (and I burn and I live)

$\text{♩} = 76$

delicately

on keys

amp. pno.

*B* —

ratchet

Tutti men

mec-o pp — p — etc... o —

(lasc. Vibr.)

\* stroke strings with finger tips.



$\text{f}=96$  operatic: getting faster... and more intense...



sub.

\*Women: Maracas  
\*Men: CLICKERS



(lasc. Vibr.)



Maracas  
CLICKERS

**sub.**

$\text{f}=116$  as loud as possible

art. cym.  
(Metal beaters)

orch  
bells  
(Metal beaters)

amp.pno.

fff

sub.

$\text{f}=116$  as loud as possible

3

(lasc. Vibr.)

10

(lasc. Vibr.)

$d=58-60$

delicately - Limpidly, with a gently flowing movement

Sopranos

1,2 3 2 3,4,5

1,2,3,4

ma

o.

6,7,8

$d=58-60$  altos  
delicately  
(Limpidly-gently flowing)  
9,10

3 2

(pp)

che

re

da

il

sol

3 2

3 2

altos

amp.pno.

ppp

(lasc. Vibr.)



$\text{♩} = 132$  ----- getting faster poco a poco  
chanting (rather mechanically)

Tutti Women

Tutti Wood bks

amp.pno.

$\text{♩} = 168$

Women

Wood bks.

amp.pno.

$\text{♩} = 66$

delicately Ratchet  $\text{♩} = 66$

Pizz.

$\text{♩} = 66$

\* gently sweep - wire brush (Jazz)  
across lowest strings.

$\text{♩} = 104$

**ostinato**

orch bells

Tax xiph Bells

amp.pno.

$\text{♩} = 104$

etc... 6

Tutti Men \* individually - do not synchronize.  
(play only once)

Women small bells (individually) (PPP)

5

Small bells (PPPPP)

sub. as loud as possible

$\text{♩} = 138$

Tutti triangles ant.cym.

12

Men (a) (m.m.)

amp.pno.

(lasc. Vibr.)

$\text{♩} = 132$  ----- getting faster poco a poco  
chanting (rather mechanically)

$\text{♩} = 152$  -----

$\text{♩} = 138$

orch.bells.

ffff

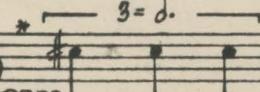
ffff

ffff

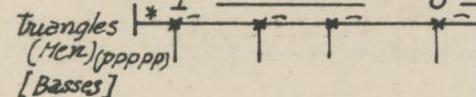
\* Tam tam ff

\* triangles and tam tam second time only.

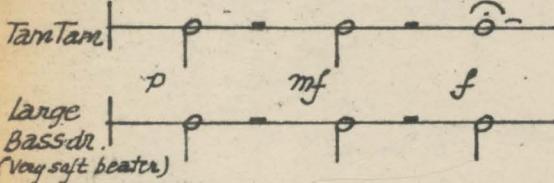
## 4

**io tacerò** (I shall keep silent)*d=46**J=44-46 (monotone)*

Tutti Women

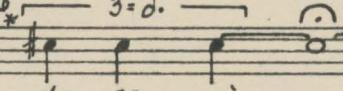


(L.V.)

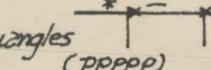


8

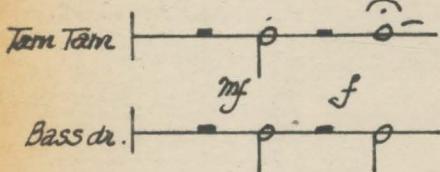
(lasc. Vibr.)

(\* as if coming from far away)  
barely audible*d=46**J=44-46 (monotone)*

Women



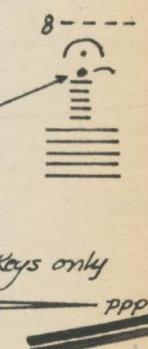
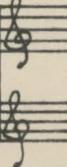
(L.V.)



7

(\* as before)

amp. pno.

*\* gloss on white keys only**d=46**F=84 Sweetly*

Boy Soprano Solo

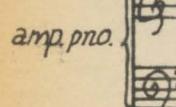


(\* the voice should still sound as if coming from a distance - but closer than before)

5

(lasc. Vibr.)

(lasc. Vibr.)



16

*J=44-46 (monotone)*

*Women* *d=46* *Tam Tam* *Bass dr.* *amp.pno.*

*Truengles* *d=46* *triangles* *(L.V.)*

*6* *(lasc. Vibr.)* *(\* from a distance - as before)*

*Women* *d=46* *Tam Tam* *Bass dr.* *amp.pno.*

*Truengles* *d=46* *ta-ce-ro* *(L.V.)*

*5* *(lasc. Vibr.)* *(\* as before)*

*Boy Soprano* *ant. cym.* *d=84* *(hum)* *m.m.* *(\* still in the distance)*

*Men-Triangles (Basses)* *d=60* *gently*

*Truengles* *d=60* *Gently (no Vibrato - sounding very far away) [PPP] sempre..*

*3* *la-gri-me e i so-spi-ri di-ra-nni mi-e*

*3* *TUTTE voice/all pitches sound as written* *(lasc. Vibr.)*

*le la-gri-me e i so-spi-ri, di-ra-nni mi-e-*

voices

- i mar - ti - *ri.*

Bass dr. *I-o*

*Sop. Solo*

*orch bells (with voices)* *3=5*

*(lasc. Vibr.)*

*8*

*(lasc. Vibr.)*

\* hit as many strings with palm of hand - gently

*Solo*

*becoming more intense*

*I o* *ta ce ri* *d=80*

*orch bells* *(l.v.)* *ant cym.* *f Tam Tam* *f B.de.* *mf* *mp*

*amp. pno.* *(MUTE)* *mp* *f* *f* *mf* *mp*

*d=60* *[ppp] Sempre* *Tutti Voices (as before)\** *sempre*

*Tam Tam* *pp* *5* *(lasc. Vibr.)*

*B. dr.* *pp*

*amp. pno.* *ppp*

*le la-gri-me e i so spi ri di ra*

*le la-gri-me e i so spi ri di ra*

\* all pitches sound as written

*(off stage) Boy Soprano*

*(hum)* *F=84*

*(p)* *m.m.*

*voices* *mi e i mar ti ri*

*attacca*

Gloriously swelling: (like the opening of a giant flower.)

10

*d=60-63*

quasi "Debussy"

gloriously swelling: (like the opening of a giant flower.)

Women

Men

Maracas

ant. cym.

orch bells

(lasc. Vibr.)

amp. pno.

$d=60$ ,  
As before (from a distance)

Women  
  
 a-ha  
  
 Men  
  
 a-ha  
  
 Tam Tam  
  
 f p mp ppp  
  
 B.dr.  
  
 f p mp ppp  
  
 amp. pno.  
  
  
  
 f

(lasc. vibr.)

6

voices {

mo - ra , gri - de - rià poi per me la mor - te an - co - ra.

attacca

19

d=88

Gloriously (as full sounding as possible)

Sop.      \*  
 alt.      f  
 Tenor      f  
 Bass      f  
 ant. cym.      \*\*\*  
**3**  
**2**  
 amp. pno.      f

\* orch bells doubles soprano (L.V.)  
 \*\* shake after striking (L.V.)

d=60      retard

6

PPP

(lasc. Vibr.)

d=56

Tutti: Kazoos

Sop.      \*  
 alt.      [pp]  
 Tenor      [pp]  
 Bass      [pp]

Tutti: Hum

\*  
 [pp]  
 mm

(\* use the same chord each time).

amp. pno.      (lasc. Vibr.)

4  
 \*\*\*  
 ppp

(lasc. Vibr.)

(\*\* gentle gliss with jazz brush)

voices      8  
 amp. pno.      (lasc. Vibr.)

Tutti: whistling

\*\*\*

3=54

ant. cym. (L.V.)

3=d

act. pitch

3=d

pp

(lasc. Vibr.)

(lasc. Vibr.)

(as before with brush)

*amp.pno.* *white Key-gloss*

*3* *ext. cym.* *3=d.* *(L.V.)* *3*

*amp.pno.* *pp* *(lasc. Vibr.)*

*f=69* *quasi echo*

*harmonica* *off stage* *pp* *3=d* *3=d*

*amp.pno.* *(lasc. Vibr.)*

*3=d* *slow gentle gloss-quasi harp* *13* *pppp* *(lasc. Vibr.)*

5

## io mi son giovinetta (I am young)

*Joyfully* *d = 116-120*

Sop. 1 *f* "I-o mi son gio-mi-ne-tta, I-o I-o mi son gio-ni-ne-tta, e ri-do

Sop. 2 *f* "I-o mi son gio-ni-ne-tta, I-o I-o mi son gio-mi-ne-tta, I-o o mi

Alto *f* "I-o mi son gio-ni-ne-tta, I-o I-o mi son gio-mi-ne-tta, I-o I-o

Tenor. 1 *f* e ri-do ha , ha "I-o mi son gio-ni-ne-tta.

Tenor. 2 *f* "I-o mi son gio-mi-ne-tta, I-o I-o mi son gio-ni-ne-tta,

Bass *f* e ri-do ha , ha ,



*Solo (Baritone)*

*(Falsetto - with a sense of wonder)*

*Il cor mi-o can-tò*

*ant. cym* *p* *mp* *p*

*amp. pno.* *pp* *ppp* *don keys*

*triangle tutti (Basses)*

*Men (Tenors) "BIRD Whistles"* *[p]*

*quasi bird in flight*

*(asc. Vibr.)*

*triangles* *Bird whistles* *(fade-out.)*

*amp. pno.* *Tutti Men* *ppp* *\* (men ad lib bird sounds on pitch)*

*women: high falsetto (sempre) quasi birds ("urp") high*

*sop.* *altos* *(pno-trill to cut off)*

*3 4 3 4 3 4 3 4*

*5 4 5 4 5 4 5 4*

*3 8 3 4 3 8 3 8*

*2 4 2 4 2 4 2 4*

*4 4 4 4 4 4 4*

*5 4 5 4 5 4 5 4*

*5 8 5 4 5 8 5 4*

*3 4 3 4 3 4 3 4*

*Tutti Men (obs.)* *amp. pno.* *(obs.)*

*Tutti Men (obs.)* *amp. pno.* *(obs.)*

*(OFF)*

Speaking: (at first a little arrogant but gradually getting sweeter)

"Son giovinett' anch' io, e rido e canto  
Alla gentil e bella primavera d'amore,  
Che ne begl' occhi tuoi fiorisce!"

Men  
"Bird Whistles"  
[pp]

Solo  
(Baritone)

etc...  
♩ = 80



*solo*  
speaking: with a sense of wonder  
Et ella:



Women: (whispering - mysteriously)

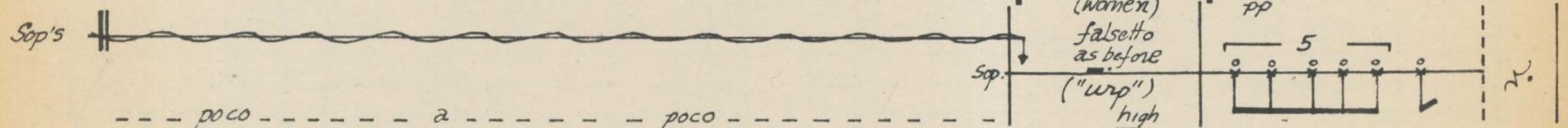
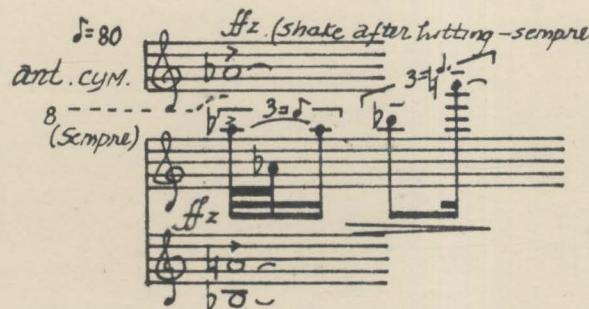
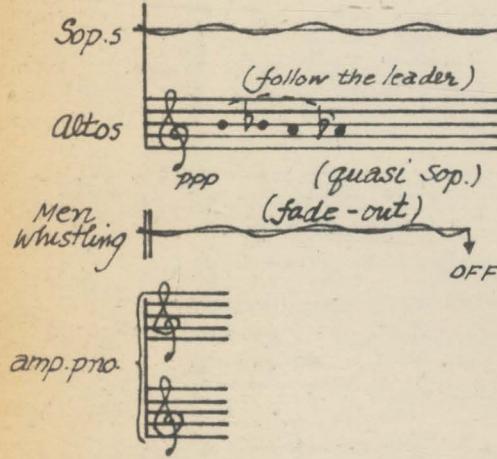
"Fuggi, se saggio sei," disse, "l'ardore,  
Fuggi, ch'in questi rai,  
Primavera per te non sarà mai!"

Sop (follow the leader)  
♩ = 80  
Sop (follow the leader)  
\* alternate: Fu-ggi Fu-ggi  
La la la la (ad lib)

Men: \*short high whistles (individually)  
using mouth. [pp] quasi-birds

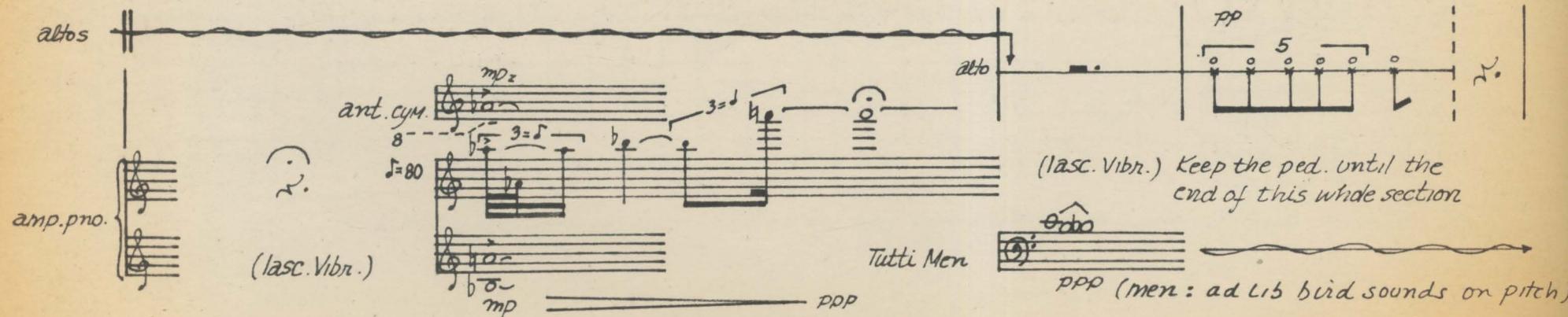
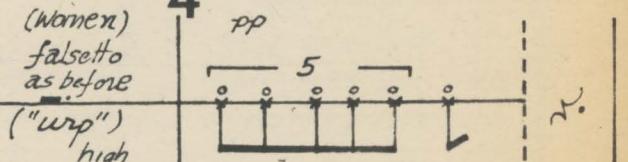
10

(lasc. Vibr.)



♩ = 144

3  
4  
4  
5  
5  
5



24

**3 4**

Sop's      Altos      Men

\* Repeat section 3 times

**2 4**

**3 8**

**4 4**

**2 4**

**3 4**

**3 8**

**pp (sempre)**

**3 4**

**3 8**

**3 4**

**3 8**

**(pp) sempre**

**4 4**

**(pp) sempre**

**5 4**

**3 8**

**(pp)**

**3 4**

**3 8**

**Sop's**

**altos**

**Men**

**8**

**4 4**

**(OFF)**

**2 4**

**4 8**

**(PPPP)**

**8**

**Silence**

**Pro. pea**

6

**si, ch'io vorrei morire** ( so, that I would like to die )

(dark-impassioned)

*Whispering*

Tutti

Si Si Si  
(ppp)

Baritone Solo (WITH speaking mp Tube)

Si , chi - o no - rrei

\* enter after last (ppp) "Si"

gently

Toy xyph blks.

amp. pno.

(lasc. Vibr.)

Baritone Solo

mo ri re ,

Toy xyph blks.

amp. pno.

(lasc. Vibr.)

5

Tamtam O (PPP)

orch bells

6=d. Solo tri (L.V.)

3=d.

on keys

Solo Maraca

(lasc. Vibr.)

$\delta=92$

delicately

pizz cluster (2hands) as many strings as possible

$\delta=66$

(hushed, dark, mysterious)

Sopranos (spoken)

Si , chi - o no - rrei mo - ri - re , Ho - ra , chi - o ba - cio

Toy xyph blks.

Gently

Sopranos

a - mo - re La be - lla bo - cca del mi - o a - ma - to co - re !

Toy xyph blks.

amp. pno.

(lasc. Vibr.)

(lasc. Vibr.)

$\delta$

\* roll with finger tips (flesh)  
on both strings

sub.  $\text{d}=132$

\* orch bells,  
\* hard Mallets  
\* Metal  
2 xylo.  
blks.  
\* (hard Mallets)

Toy xylo.  
blks.

amp.pno.

Tutti Maracas  $\text{P}$

triangles  $\text{ff}$

Tamb. (shake)  $\text{ff}$

on Keys

Pizz cluster (as before)  $\text{pp}$

Pizz Cluster. Sempre  $\text{ppp}$

Hushed - (dark, impassioned)

Solo Baritone (speaking tube)

A — hi!

(ppp) Ahi! Ahi! Ahi!

Tutti: individually

\*\* CHIMES (pp)

Chinese Temple gong  $\text{pp}$  (L.V.)

\*\* roll with triangle beaters on top rim of tam tam

\*\* chimes ad-lib not too active - sempre ped. tog/iss p.27

Baritone Solo

ca rie dol ce lin gua!

Solo Tambourine (L.H.) played by Schorist  $\text{ff}$  STRIKE WITH R.H. THEN SHAKE

Tam Tam (beater)

amp.pno.

ant cym.  $\text{p}$  (lasc. Vibr.)

Tam Tam (beater)

amp.pno. (lasc. Vibr.)

Forcefully  $\text{d}=104$

[More near pin block]

5

(as before) (falsetto)

Da-te-mi-tan-thu-mo-re,

Temple gong  $\text{pp}$  (L.V.)

(lasc. Vibr.)

$\text{d}=104$

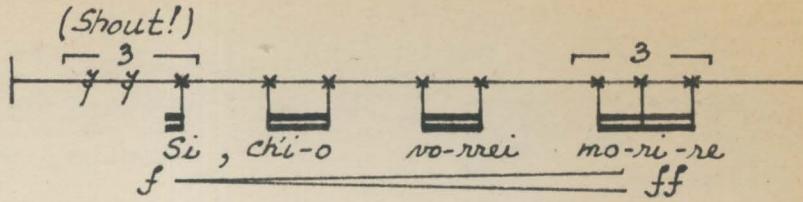
(as before)



Western Connecticut State Univ. Lib

f = 108

Tutti voices      sub.

(Shout!) 

*toy xylo* *4/4*

*amp. pno.*

*Tan Tan* *f* *B. dr.* *f* *(L.V.)*

*p* *p* *p* *p*

*8* *8* *8* *8*

*(lasc. Vibr.)*

\* gliss on strings with guitar plectrum.

5 Baritone - solo  
(sempre - with speaking tube.)

sub. 

Tutti "clickers" \*chimes(p) (pno)

[ff] [p] (clickers off)

(mp) *Ahi!*

\* follow dynamics of soloist  
\*\* chimes ad lib - becoming more active and intense (sempre ped.)

gradually more and more

Baritone Solo *Ahi!* *ni - ia* *mi - a!* *ni - ta*

Bass dr. *mp* *mf*

*Tan Tan* *f* *(L.V.)*

*amp. pno.*

more and more intense

Baritone Solo *mi - a!* *mi - a!* *a que - sto bian - co se - no*

*f* *shake after striking*

*Tamb.* *f* *Bass dr.* *f*

\* not played by soloist

*amp. pno.*

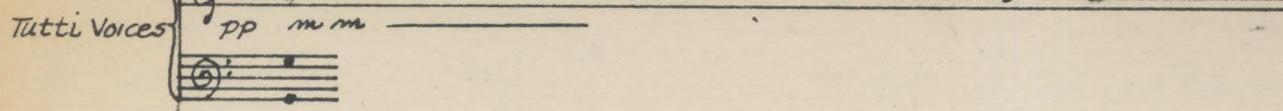
*Tan Tan* *f* *Bass dr.* *f* *(L.V.)*

29

**sub.**  $\Sigma = 108$

hum (as before) = 96

Tutti Voices



*amp. pno.* \* with mallet on string

(lasc. Vibr.)

*gradually build to a very full sound.*

*Sop.* *alto* *tenor* *Bass*

*a-hi bac-ca!* *a-hi ba-ci!* *a-hi lin-gua!*

*d=110* *3=0.* *3=0.* *3=0.* *3=0.*

*orch. bells* *and cym.* *tri. (Solo)* *f* *ffz*

*amp. pno.* *f* *fz* *tempo* *5=5* *3=5*

*orch. bells* *mf* *fz* *mf*

*d=132*

*delicately (gently)*

*Sop.* *alto* *Tenor* *Bass*

*I tor-n'a di-re:* *I tor-n'a di-re:*

*[pp]*

*amp. pno.* *pizz* *p* *mf*

*(lasc. Vibr.)*

*f=132* *semper* *5=5*

*amp. pno.* *fz pp* *pp f* *poco*

*ant. cym. (L.V.)* *fz*

*solo tri* *fz*

*8* *semper*

*fz pp* *pp* *pp* *p* *ppp* *(L.V.)*

$\text{d} = 72 - 76$

*delicately [pp]*

Sop. Alto Tenor Bass mp.pno.

*Si, chi-o no — rrei mo — ri re — !*

Tub. chimes mf < (ped to fade) Tam Tam mf B.dz. mp b2- (L.V.)

(lasc. Vibr.)

*Si, chi-o no — rrei mo — ri re — !*

*Whispering - Mysteriously*  $\delta=66$

Tutti [pp] *De-h! strin-ge-te-mi sin chi-o rön-ga me - no!* chimes mf (b2-) Tam Tam mf (L.V.) (ped. to fade)

mp.pno. (lasc. Vibr.)

*whisper to spoken*  $\delta=66$

Tutti Men *a-hi boc - ca!* (2) Tutti Women *a-hi ba - ci!* (2) Tutti Men *a-hi lin - gua!* falsetto (violent-obscene) ff (L.V.) chimes ff (b2-) B.dz. ff (L.V.) (ped to fade)

mp.pno. (lasc. Vibr.)

*whisper - in a quasi bizarre, and fantastic style (slightly mad)*  $\delta=66$

Tutti Voices *Si, chi-o no — rrei mo — ri re — !* ppp (L.V.)

mp.pno. (lasc. Vibr.)

\*  
\* Tutti  
"Mouth Sirens"  
Wildly (ff)  
(individually)

\* singers near the piano play sirens into the strings under the lid

Note: if at all possible Tubular Chimes with the low B<sup>b</sup> should be used.



## 33

delicately

 $\text{d}=60$ 

orch bells  
ant cym.  
Tam Tam (soft stick) (L.V.)  
amp. pno.

*Pizz-Sempre*

 $\text{d}=72$  Gently (hum) mysteriously

Women [ppp] Men (asc. Vibr.)

2 on keys

Women  
Men

amp. pno.

delicately

 $\text{d}=132$ 

(Solo) ant cym.

(L.V.)

2

Solo Maraca  
Solo tri.  $\text{fff}$

(L.V.)

(asc. Vibr.)

2

(Solo) sleigh bells

(asc. Vibr.)

$\text{d}=60$  3:2

Tam Tam (L.V.)

amp. pno.

 $\text{d}=58$ 

Gently (sempre)

Tutti : "Mouth Sirens"  
(individually)

$\text{d}=60$  3:2

Tam Tam (L.V.)

(asc. Vibr.)

$\text{d}=58$

amp. pno.

Tutti : "Sirens" - as before

6

(asc. Vibr.)

$\text{d}=60$  3:2

Tam Tam (L.V.)

 $\text{d}=58$

**sub.** Brutally-metallic (as loud as possible)

orch. bells      ant. cym.      Tutti Tri      Tam Tam      Bass de.      amp. pno.

3 =  $\frac{3}{8}$       3 =  $\frac{3}{8}$       3 =  $\frac{3}{8}$       3 =  $\frac{3}{8}$

$\text{f} = 96$        $\text{f} = 96$

(lasc. Vibr.)

$\text{f} = 96$

Tam Tam      Bass de.      (L.V.)

amp. pno.      8

$\text{f} = 96$

8      \* 2 hand cluster played on piano by closest singer.

**p**

10      8

Gently (to cut off)      (lasc. Vibr.) sempre

toy xylo bks       $\text{f} = 96$

amp. pno.

Solo (Tenor)\*      slow: (sadly)

Mo - ro la - sso      al mi - o duo - lo

whisper to speaking      faster slow again

a little more hysterical

$\text{f} = 76$  e chi mi può dar vi - ta, ahi che man - ci - de

speaking (getting higher and higher)

e non vu - ol dar - mi vi - ta .

$\text{f} = 92$  getting - more - and - more - fantastic and hysterical ---

do - lo - ro - sa for - te ,

chi dar vi - ta mi può - ,

sadly (he has accepted his fate)

ahí, mi dà mor - te .

\* Tenor steps forward to the front edge of the stage, and cupping his hands speaks directly to the audience. He tries to make them feel sorry at his pending death, but he over acts and for some reason it's does not seem real.

\*\* small bells ad-lib delicately (ppp) during tenor solo  
Bells off before piano enters (page) 35.

Tutte  
Toy Xyph  
blk.s.

(\*\*) delicately

amp. pno.

$\text{d} = 58$

(L.V.)  $\text{pp}$

$\text{pp}$

(L.V.)  $\text{pp}$

$\text{pp}$

(L.V.)  $\text{pp}$

Toy Xyph  
blk.s.

amp. pno.

$\text{pp}$

(L.V.)  $\text{ppp}$

$\text{pp}$

(L.V.)  $\text{ppp}$

Toy Xyph  
blk.s.

amp. pno.

$\text{pp}$

(L.V.)

$\text{pp}$

(L.V.)

$\text{pp}$

(L.V.)

$\text{pp}$

(Lasc. Vibr.)

Fade to silence) (\* Tub. chimes)

\* chimes enter as xyph are fading out

$\text{d} = 104$  Gently

Tubular chimes

$\text{ppp}$

(Sempre ped to silence)

Note: work is over  
when all chime  
sounds have  
faded out.

\*\* Soprano - slowly walks over and puts out candle no. 1 then walks to the center kneels as in church (passing the altar) puts out candle no. 2 and slowly walks off stage.