madrigals
(so, that I would like to die)
for
chamber choir
(playing perc. instrs.)
and
amplified piano

richard moryl
**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 the octave higher than written.

Fermatas indicate an approximate number of seconds. These 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 mics) 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 clean a harmonic as possible. It is recommended that the strings be marked with chalk at the node.

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

**Percussion and other instruments required**

**Women**

- **Mouth Sirens** (all Sopr)
- **Small Chinese Temple Gong** (Sopr. 1)
- **Orchestra bells** ( Alto 1)
- **Small bells** (Jaguar and Metal beaters)
- **Sleigh bells** (Sopr. 3)
- **Kazoos** (All)
- **Maracas** (one each - all altos)
- **Small bells** (Sleigh bells - Made in India - 2 solos with two bells each)
- **Antique cymbals (mounted)** - (Sopr. 2)
- **Antique beaters**

**Men**

- **Mouth Sirens** (all Tenors)
- **Largest possible Tam Tam** (Tenor 5)
- **Largest possible Bass da** (Bass 1)
- **Glock** (Tenor 1)
- **Kazoos** (All)
- **Tubular chimes** (Bass 5)
- **Crickets** (Cricket type) - (All)
- **Triangles** (All Basses)
- **Bod whistles** (Bird type) - (All)
- **Small bells** (Sleigh bells - Made in India - 2 solos, 2 bells each)
- **Tambourine** (Bass 3)
- **Antique cymbals (mounted)** - (Tenor 2)
- **Metal beaters**

**Soloist**

- **Boy Soprano**
  - **Banjone** (member of choir or soloist), speaking tube (cardboard), tambourine.
  - **Alto** (member of choir) speaking tube (cardboard), harmonica (member of choir or soloist) - off stage.

The choice should be in black robes, wearing black masks (Zora type). Two large tassels should be running 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.
MORO LASSO
Moro lasso di duolo,
e chi muó, più dar vita,
chi che m'andò
è mon non darmi vita.
Mto lasso al mio duolo,
e chi muó, più dar vita,
chi che m'andò
è non vuol darmi vita.
O dolorosa sorte,
Chiar dar vita mi può,
Ah mi, mi da morte.

MERA VIGLIA D'AMORE
Mera viglia d'amore,
Qual sora aquala sole,
Mi vaghiggia il mio sole,
Solo che a mille a mille
Spunge du sua bela raggi e faevi.

ET ARDO E VIVO
Et ardo e vivo, doce aura, gradita
L'ardor mi tempora e mi mantien in vita.
Si, che anda pure il sole, ma spira l'aura:
Che, se mi sbuugge l'um, l'altra ristaura.

IO TACERÒ
Io tacerò;
Ma nel silenzio mio,
Le lagrime e i sospiri
Daranno i miei martiri
Ma s'avvenerà ch'io mora,
Girerà poi per me la notte ancora

IO MI SON GIOVINETTA
"Io mi son giovinetta, e ride
E canto alla stagion novella!"
Cantava la mia dolce pastorella.
Quando subitamente
A quel canto
Il cor, mio canto
Quasi augellin in vago e ridente:
"Sen giovinetti anch'io, e rido e canto
Alla gentili e bena primavera d'amore,
Che no vegolch uoio fiorise!"
E ella:
"Fuggi, se saggio sei, "disse, "l'ardore,
Fuggi, ch'io sien queste rai,
Primavera, per te non sarà mai!"

SI, CH'I'IO VORREI MORIRE
Si, ch'io vorrei morire,
Hoia, ch'io bacio amore
La bella bocca del mio amato core!
Ah! c'è dolce lingua!
Datemi tant'humoré,
Che de dolcezza in questo sen m'estingua!
Ah! vita mia!
A questo bianco vero
Deh! sìmpottemi sim ch'io m'agga meno!
Ah bocca! Ah baci! Ah lingua! I torna 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 the death.

WONDER OF LOVE
Wonders of love
As with the true eagle,
My sun, enchants me,
The sun that thousands by thousands
Sprays sparkling 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 Bass and my sighs
Shall speak my anguish.
But when I shall die,
Then, death will say 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 answered.
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 kiss 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

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* Tapping with eraser end of pencil on string*

(Clocking behind teeth with tongue)

Tutti men.

Whispering (Mysteriously)

\[ \text{pp e chi mi può dar} \]

Men

Women

\[ \text{ma, ma, ma,} \]

\[ \text{ma, ma, ma,} \]

Women: enter one at a time

Sp. (1-5) at bar (6-10). Follow the leader, and continue to sing the patterns. No two voices should be together. Just a strand of sound should be heard.
Note: The vocal effect should resemble "Sprechstimme," but with pitch definition and with some use of glissando. More song then spoken.
meraviglia d'amore (wonder of love)

Forcefully
(glass with chisel)

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

"Sirens" As before, but louder and more excited

Rob finger, presto over various wound Strings (6" length of wood) ad lib, producing a variety of harmonics.
Women (Tutti)
Small bell individually becoming more and more joyous

***

(Tutti)
Glossandi (back and forth) with small bell, upon most ppp case things
pp

Chimes off - sopran ped to fade

(Tutti, Women)
(individually)

(Tutti Men)

(Tutti Voices)

Solo Kazoo

(pizz)

(mp)

(lasc. Vbr.)
3

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

(repeat the same chord each time, set on each chord)

* Strike strings with fingertips.
4: 132 — getting faster, poco a poco — 4: 152

chanting (rather, mechanically)

St, che ar-do pu-re il sol ma spi-ni l'au-ra p che, se mi sta-u-gpe lui.

Tutti

(VICE. Sempre)

amp. pno.

f

= 60

Women

al-tra ni-stau-ra

(ppp)

R Baton

(delicate)

(lasc. Vbr.)

= 104

ostinato

each bell

Toy rhythms

(hum)

(pppp)

women

small bells

(in. ind.)

(PP)

men

(ppp)

men

(lasc. Vbr.)

sub.

as loud as possible

(f = 138)

Tutti triangles

ant. sym.

(lasc. Vbr.)

women

small bells

(pppp)

(lasc. Vbr.)

* Tam-tam

* Triangles and tam-tam

Second time only.
io tacerò (I shall keep silent)

Tutti Women

\[ \text{(monotone)} \]
\[ I = 44-46 \]
\[ s = d. \]

Women

\[ \text{(monotone)} \]
\[ I = 44-46 \]
\[ s = d. \]

Triangles

\[ \text{(L.V.)} \]

Bass da.

\[ \text{amp. pno.} \]

Tem Tem.

\[ \text{pp} \]

Boy Soprano

Solo

\[ \text{ppp} \]

\[ \text{(L.V.)} \]

\[ \text{amp. pno.} \]

\[ \text{ppp} \]

\[ \text{gloss as before} \]

Sweetly

\[ \text{(L.V.)} \]

\[ \text{pp} \]

\[ \text{(Lasc. Vbr.)} \]

\[ \text{amp. pno.} \]

\[ \text{pp} \]

\[ \text{ppp} \]

\[ \text{gloss as before} \]

\[ \text{(Lasc. Vbr.)} \]

\[ \text{amp. pno.} \]

\[ \text{ppp} \]

\[ \text{gloss as before} \]

\[ \text{(Lasc. Vbr.)} \]

\[ \text{amp. pno.} \]

\[ \text{pp} \]

\[ \text{ppp} \]

\[ \text{gloss as before} \]

\[ \text{(Lasc. Vbr.)} \]

\[ \text{amp. pno.} \]

\[ \text{ppp} \]

\[ \text{gloss as before} \]

\[ \text{(Lasc. Vbr.)} \]
Gloriously (as full-sounding as possible)

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

Tutti: Kazoos

Tutti: Hum

Tutti: Whistling

Ant. Cym.

Vocals

Amp. Pno.

1=54

3rd

act. pitch

(as before with brush)
io mi son giovinetta (I am young)

Joyfully \( \frac{1}{4} \) = 116-120

Soprano 1

Soprano 2

Alto

Tenor 1

Tenor 2

Bass
Solo (Baritone)  
(falsetto - with a sense of wonder)

Tutti (strings)

mp  h  p

Triangle Tuttii  
(Basses)

quasi bird in flight

(men ad lib bird sounds on pitch)

Solo (Baritone)  
(falsetto, with a sense of wonder)

"Quasi augellin vago e
audente;"

Tutti (strings)

mp  h  p

Triangle Tuttii  
(Basses)

quasi bird in flight

(men ad lib bird sounds on pitch)
"Son giovane "anche io", e rido e canto
Alla gentile e bella primavera d'amore,
Che ne begli occhi tua fiorisce!"

Et elle:

"Fuggi, se sappio sei," disse, "l'amore,
Fuggi, che in questi rai,
Primavera per te non sarà mai."

Men: Short high whistles (individually)
using mouth. [pp] quasi-birds
si, ch'io vorrei morire

( so, that I would like to die)
Solo Banjo (speaking tube)

Solo Tumbadora

Played by Schuester

Strike with R.H. then S.H.

Solo Banjo

Tambourine

(forcefully)

[mute near on block]

(cres.)

(poco)

(Tam Tam)

(poco)

(Tam Tam)

(Tam Tam)

(Tam Tam)

(Tam Tam)
Baritone Solo

De-h! De-h! De-h!
as loud as possible

Orch. Bells

Tutti ant. sym.

Amp. Pno.

Baritone Solo

Tam Tam 3/4 (l.v.)
Bass da 4/4

Amp. Pno.

Orch. Bells

Amp. Pno.

(Tempo: 132)

Chim's off
Sempe pot to fade

Ampl. Pno.

(Temine gong . . pp (l.v.)

Amp. Pno.

* Pizz near pin bliss.
31

Tutti Voices ppp 3.fff 3.fff 3.fff
Si, chi-o no-raii mo-ri-ne!

(lasc. Vbra.)
Brutally (metallic) [as loud as possible]

trumpet

Tamb. tenor

Bass da.

amp. pno.

rch bells

Tub. chimes

(ped to fade)

Trummpet

(ped to fade)

Tub. chimes

Gently

(ped to fade)

Gently

(ppp mm)

(ppp mm)

(ppp)

(ppp)

(ppp)

(ppp mm)

(ppp mm)

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

orch bells

ant. tym.

(Tutti Tre)

Tom, Tom, Bass da g
dj.

**p**

10

8

Gently (to cut off)

rop

(lasc. Vibra.) sempre

Solo (Tenor) *slow (sadly)

false (slightly hysterical)

Mono la sso al mio duolo

whisper to speaking

E chi mi puo dar ni-ta,

e non mi oli

ehi che man - cu - da

singing (getting higher and higher)

O do-lo-ro-su

Chi dar ni

chi mi puo

Sad (he has accepted his fate)

ahi, mi da morte...

* 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 its does not seem real.

** Small bells ad-lib delicately (ppp) during tenor solo

Bells off before piano entrance (page 35.)
** 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.