

## IL ROMANTICISMO DI LUCREZIA E CESARE

*per sopravvivere e continuare*

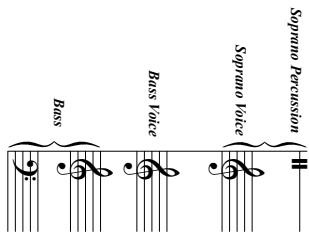


*Lewis Miller (2015)*



**Performance Notes:**

Arrangement and assignment of staves :



Sigla for Bass:

Q = "Barok" *pizzicato*

● = Muted *pizzicato* □ = heavy, extreme bow pressure ▲ = bow ON *ponte*

† = bow beyond *ponte* on indicated string † = bow beyond *ponte* on indicated string

MST = molto sul tasto

ST = sul tasto ordinato

MSP = molto sul ponticello

SP = sul ponticello ordinato

CL = col legno

All other performance indications are described or defined at the point they occur in the score. The bassist will need to acquire one Maraca

Sigla for Soprano Voice:

X noteheads are spoken or are vocal sounds involving vernacular production techniques described at the points they occur in the score.

The singer will need to acquire or borrow the following percussion instruments: Tambourine, Bowl Gong, one Castanet. She will also need a bodysuit in which at least half the top may be removed, several ankle-length diaphanous skirts that cover from the waist through mid-calf, a cape that covers the upper torso, and leggings as indicated in the score. These are not necessarily prescribed; more costuming may be used for the singer. Several masks and tops are also required, and a wreath to be placed on the Bassist's head are also necessary. The bassist also costumed in leggings and a diaphanous shirt. All other techniques are described or defined at the point they occur in the score.

General Comments:

The stage directions are specific at most times, slightly less so at others. The primary reason for this lack of full specificity has to do with the venue potential for the work, allowing it to be adapted for black box, proscenium, club, or other less formal location. While I doubt if "in-the-round" versions will be feasible, place no absolute limitations on where and how the work can be staged. I would ask only that the singer be as bold in costuming as possible and as extreme as possible in the mimesis of the behaviour of Lucrezia as she was in her real life. While an apparent active participant in the legendary debauchery of her family—what with the licentiousness of her father Rodrigo (later Pope Alexander VI) and the iconic brother Cesare who represented Niccolò Machiavelli's ideal of the auctor—she was nonetheless a highly trusted daughter and wife, managing the affairs of state when her father and her powerful husbands were absent from their seats of governance. She was much in the background but at the same time a trusted and positive figure in a largely negative and corrupt time. For this piece is about Lucrezia. The Bassist combines elements of Cesare, the fickle public who could be bought and sold by the oligarchs of the Church, and the embodiment of the virtues who eventually demolished the House of Borgia. The soprano represents various aspects of Lucrezia in her relationships and the events that characterized her life. At the end, the cruelty of the judgement (and possible injustice) laid upon her by overzealous whatever may be the truth of who she actually was. In her case, largely because of the better-documented actions of her father and brother, the evil I lived after her, possibly far greater than she had any capacity to manifest in her life.

## THE TEXTS

[traduttore: Luca Neder]

### Scene I

from a sonnet by Lorenzo de Medici (1448-1492)

Mena la donna mia brigna e pia  
Con gli occhi di pietà dolci e sereni  
Mostrami il lieto riso ove già fiero  
Le Grazie la lor sede: el' desio quiet  
Un pio sembiante, una parola accorta.

[Bring my gentle lady to me  
Whose eyes are filled with peace and serenity  
Show me those laughing, gentle eyes  
That set the Graces on their throne  
A pity sublime, a comforting word.]

Non starò ch'io non dia adattamente  
Che più mirabil è la mia fede  
[... we are led to praise and  
worship you all the more...]

from a sonnet by Giovanni Guidiccioni (1500-1541)

Che fu a vederi in tanti onor superbi  
Seder reina, e' coronate d'oro  
Le gloriose e' venerabil chiome?

[...to see you full of high honour  
like a queen crowned in gold  
with a glorious tiara?]

from a poem by Lucrezia Borgia (1480-1519)

[Beautiful, fresh, purple violets;  
what clear hand, what touch and purity  
produced so mysteriously  
such a flower without equal?]

from a poem by Lucrezia Borgia

[...e che con i miei mali finisse...]

[and with that my torments ended...]

Penso che se io morissi...

[I think if I died...]

### Scene II

from a sonnet by Cino da Pistoia (1270-1337)

E fa rinnovellar la terra e'l mare  
E' rallegrare il ciel la sua virtute:  
Già mai non fui tali novità vedute  
Quali per lei ci face Amor mostrate.

[The earth and sea are renewed  
and delight heaven by their virtue:  
Nothing can compare to the paradise  
that can be seen in her face.]

from a sonnet by Michelangelo Buonarroti (1475-1564)

Porto co' vostri passi un pondo addoss o  
Che de' miei stanchi non fu mai costume,  
Mostrami il lieto riso ove già fiero  
[...carried lightly by your winged steps  
my tired limbs are sweetened and refreshed...]

from a sonnet by Michelangelo  
Dal vostro ardito son pallido e rosso  
Freddo al Sol, caldo alle più fredde buone.  
[...my blood, pale and red, icy  
burns in the sun's firece ray...]

from a sonnet by Lorenzo de Medici

Belle fresche e purpuree viole  
Che quella cadissima man close,  
Qual proggia o qual puro aer produr volse  
Tanto più vaghi fior che far non saule?

Tanto led me a dark wood  
and abandoned me.

I cried in anguish:  
"Who will lead me?"  
Love, she answered.]

from a poem by Lucrezia Borgia

[...il desiderio...]

[...the desire...]

### Scene III

from a sonnet by Francesco Petrarca (1304-1374)

Soccorri all'alma disviziata e fraile,  
E'l suo difetto di tua grazia adempì:

[Giving solace to my weak soul,  
and the benefit of your grace]

from a sonnet by Michelangiolo

Come l'una per se sembra ch'io sia,  
Se non quel tanto che n'accende il Sole.

[Like the moon that seems dark and dead  
Except where the rising sun's eyes  
has warmed the night by its fire.]

from a sonnet by Annibal Caro (1507-1566)

"Oye te n'vai  
Per questa strada, si solingged erta?  
Quest'altra è meglio assai."

E monstrandò una via piana ed aperta,

Mi giva innanzi vezzetta e bella.

Io, che credea che fida scorsa fusse,

Le mossi distro, ed ella

Nel più intricato bosco mi condusse,

Poscia dispare. Io, poichè non la vidi,

Gridai, pien spavento e di dolore:

"Or' ch' fia, che mi guidì?"

Fummi risposto. Amore

[Why do you take that straight road,

so hard to travel?]

I know a better one by far."

And she showed me a wide and open road,

beautiful and easy to travel.

Before me she went,

and I trusted and followed.

Like a moving star

she led me to a dark wood

and abandoned me.

I cried in anguish:

"Who will lead me?"

Love, she answered.]

from a poem by Lucrezia Borgia

[...e che con i miei mali finisse...]

[and with that my torments ended...]

### Scene IV

from a sonnet by Guido Guinizzelli (1240-1276)

Viso di neve colorato in grana,  
Occhi lucenti, gari e pien d'amore:

[Eyes that send out red sparks,  
Shining face full of love]

from a sonnet by Michelangiolo

Ed io dallo suo amor sono assalito  
Con si fera battaglia di sospiri,  
Con si fera battaglia di sospiri,  
[And I find such love assailing me  
with a battle of sighs and fire.]

Come l'una per se sembra ch'io sia,  
Come l'una per se sembra ch'io sia,  
Se non quel tanto che n'accende il Sole.

[Like the moon that seems dark and dead  
Except where the rising sun's eyes  
has warmed the night by its fire.]

Di questa pastoretta io vo pigliare.  
Merzè le chesi sol che di baciare

[I decided to go with the shepherdess  
and took a kiss from her.]

Quell'ache il cor mi tolse, e di vilano;

Lo fè gentile, a cui state consorte;

Che v'elese tra l'altri, ov' eri, in sorte,

V'ha di tante eccezellenze e pregio ornate.

Quell'ache il cor mi tolse, e di vilano;

Lo fè gentile, a cui state consorte;

from a sonnet by Lorenzo de Medici

Le mossi distro, ed ella

Nel più intricato bosco mi condusse,

Poscia dispare. Io, poichè non la vidi,

Gridai, pien spavento e di dolore:

"Or' ch' fia, che mi guidì?"

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[Why do you take that straight road,

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"Who will lead me?"

Love, she answered.]

from a poem by Lucrezia Borgia

[...e che con i miei mali finisse...]

[and with that my torments ended...]

### Scene V

from two sonnets by Petrarca

Spesso a me torna co' l'usato affetto,

E di doppia pietate orna il ciglio,

Or di madre, or d'amante, or teme or arde.

[Her gentle eyes shine  
with the double light of love and heaven  
or of a mother or a lover, sweet and ardent.]

Quel rosignol, che sì soave naigne

Forse suoi sigli o sua cara consorte;

[Like a nightingale that cries quietly  
over the loss of his children and his mate.]

from a poem by Lucrezia Borgia

e il mondo intero rimarrebbe...

[and the whole world would remain...]

[Crowned with flowing blond hair  
And her eyes a dream of love.]

## Scene VI

from a sonnet by Petrarca

Che 'n Dee non credev' io regnasse Morte  
[Death is the lord of fast harvest.]

Or conosch io mia fera ventura  
Vuol che vivendo e lagrimando impair  
Come nulla quaglia di letta e dura.

[Now I know my sad future  
The teaches me through tears and despair  
That nothing of the earth endures.]

from a poem by Lucrezia Borgia

senza amore.  
[without love.]

from a sonnet by Pietro Bembo (1470-1547)

Amor, da te conosco quell ch'io sono.

Tu primo mi levasti  
Da terra, e 'n ciel alzasti,  
Ed al mio dir donasti un dolce suono.

E tu colei di ch'io sempre ragiono  
[Love, through which I discovered myself,  
You raised me  
from the earth to walk in the sky  
And taught me the sweet sound  
of words to speak to my lady.)

## Scene VII

from a sonnet by Petrarcha

Man o' ogni arte e tutti loro studi

Poser Natura e l'Ciel per farsi onore,  
Di cinque perle oriental colore,  
E sol mie paghe acerbi e crudii,  
Diti schietti, soavi; a tempo ignudi.

[Hand taht conghines in all ways  
all of the art of heaven and nature,  
her fingers fine pearls from the orient  
they trace a path of pleasure  
that seeks out every gentle place.]

from a sonnet by Guidiccioni

Come posso udir io le tue dolente  
Voci, o mirar senza dolor profondo  
Il sonno imperio tuo caduto al fondo,  
Tante tue pompe e tanti pregi spenti?

Your fallen power,  
How can I see this without great despair,  
All your imperial glory gone,  
To hear the sad story of your fate?]

NB: ALL TEXTS USED ARE IN PUBLIC DOMAIN.

## Section I [90-120 seconds]

*Percussion, etc.*

*Soprano Voice*

\*\* Top line is main voice; play through this material repeatedly, interpolating sections from the bottom one staff as appropriate more or less in tempo with the top, creating a rounded texture, as implied in nature of the top line, the texture slows and gradually clarifies throughout Section I.

Lucrezia enters with tambourine in one hand, in the other (concealed) a castanet. She steps in with a sense of purpose, slowly and without playing the tambourine—the jingles sound inadvertently.

—End Section I

Extend, develop,  
vary dynamic level

-----Section II-----[ca. 90 seconds]

*Sop Perc*

After a minute, she begins to play the tambourine with single strokes, followed by more prolonged tentative slow steps in the manner of the *Pavanglia*, but only fragmentally. This is only part of a motion around the bass (SEE ACCOMPANYING DIAGRAM). Gradually, she accompanies herself with [VIRY SPORADIC AND SPARSE] taps and shakes on the tambourine in her delicate, interrupted slow dance. There is no direct musical relation with the bass material, although connections may exist or be attempted BY LUCREZIA. Eventually, she slides the tambourine across the floor, upstage behind the bassist. She then.....

*Sop  
Vce*

-----End Section II-----

-----Section III-----[ca. 120 seconds]

*Sop Perc*

Lucrezia starts to experiment with single, sparsely spaced playing of the castanet. After about 15 seconds, she begins to dance the steps of the *Pavanglia* with dignity and simplicity. This keeps up over the course of about 30 seconds, at which point she begins to move faster, but still with very sparse strokes of the castanet. Her movements begin to become SLIGHTLY more flamboyant but, nonetheless with dignity. She starts to whirl, SLOWLY spinning in circles.

*Sop  
Vce*

*Pav and Thin*

*p*

*f<sub>p</sub>*   *p*

*f<sub>p</sub>*   *mf*

*modest*

*detach*

*Castanets*

*Continue, vary, and develop, using ONLY this pitch content.*

*Interrupt developing Pavanglia*  
mostly with these gestures and ones like it.

*p >      mp >      p*

Pavanglia melody played with same interruptive sense as Sections I and II.

## 3

*Sop Perc*

Luzreza whiffs gracefully reaches the floor, hurls aside the castanet (off-stage right), and arrives spread-legged with her feet and legs toward downstage center.

*Sop  
Vce**Bass*

## End Section III

*accelerando piano a poco - - - -**rhythando - - - -**attacca Scene I*

*G*

*Mf*

[Add occasional palm slaps to side of bass to go with the *Papunglia* rhythm.]



Look straight at the audience, deliver with a little venom in voice and face  
*Holy, venom*

In this silence, slowly drop  
 head and look down

**S**  
 Deliver while looking down  
*Dark and urine*

Raise head slowly,  
 neutral expression

i - - - si - - -

*Nat nu fous*

**DB**

Bow - - - Press string  
 la Don - na

**Vce**

mp la Don - na

*Whisper*

**ff** **mp** **ff** **mp**

non sta - ro shio non di - er ar - a - da - na mon - ie

non sta - ro shio non di - er ar - a - da - na mon - ie

Turning toward Stage Right

Look up, arms behind  
*Anxious*

**Bass**

**mp** **mf**

che piu mur-a-bil che piu mir-a-bil piu mir-a-bil

che piu

mir - a - bil mol-to é la mi - a -

ie - de if - (ie - de

**f** **mp**

**mf** **mp**

**pp** **mf** **f**

Look toward audience, make radical expression, change  
*Surprised*

**Bass**

**mf** **ff**

mai non für tai no - vi - tâ

**p** **mf**

Turning toward Stage Right

Look up, arms behind  
*Anxious*

**Bass**

**mp** **mf**

che piu mur-a-bil che piu mir-a-bil piu mir-a-bil

che piu

mir - a - bil mol-to é la mi - a -

ie - de if - (ie - de

**f** **mp**

**mf** **mp**

**pp** **mf** **f**

Look toward audience, make radical expression, change  
*Surprised*

**Bass**

**mf** **ff**

mai non für tai no - vi - tâ

**p** **mf**

### Scene II: the family

Move slowly toward bass with sensuous expression...

**DB**

**Vce**

*old*

**MSP**

**f** **mf** **f** **mp**

Facing Bass, turn quickly back to audience to stage front

Turn quickly back to audience to stage front

E - - -



Again circling and stroking, as before.....

*not too fast*

**mp**

Exit downstage right to a position visible to the

audience, put on the double skirt and two masks

7

Che con i mi - ei i ..... ma - li - fi - ns - se

*rapid, WILD gliss*

*plizz*

(p) **ff** **mf** **f** **mf < f** **p**

**ff** **mf** **f** **mf** **p**

ma - li - fi - ns - se

*arcò*

*detaché*

*pizz*

*pizz detaché*

*pizz arcò*

ma - li - fi - ns - se

*arcò*

*detaché*

*pizz*

*pizz detaché*

*pizz arcò*

### Scene III: the wedding

All delivered from position 1 on diagram

Re-enter in *modo Pavangia*, arriving at first position on the diagram

**mp**

*Innocente, misericordiose*

o - ve - ten vai per ques - ta - stra - da si so - ling - ged er - ta

*sul D*

*sul E&A*

*sul E&A*

Quest - - - - -

Pavangia/walk to position 2 on diagram

**ff** **p**

**ff** **p**

**ff** **p**

From position 2

*DB  
Vce*

*mf*  $\searrow$  *mp*  $\searrow$  *mp*  $\searrow$  *p*  $\searrow$  *mp*  $\searrow$  *mf*  $\searrow$  *p*  $\searrow$  *g*

é meg - lio  
É - - - - itan - do u - na - vi - a -

Restrained Pavanglia walk to position 3 on diagram

*From position 3*

*mp*  $\searrow$  *mf*  $\searrow$  *mp*  $\searrow$  *mp*  $\searrow$  *mf*  $\searrow$  *mp*  $\searrow$  *mp*  $\searrow$  *mf*  $\searrow$  *mp*  $\searrow$  *mp*

pia - na - é bel - la -  
1 - o -

*From position 2*

*an cora, impetuosa  
má poca expresivo*

*t'al* - tra ass - ai - É - *pizz* mos - - - - tran - do  
Cre - - - - de - a che fi - da scor - - - ta fuis - se le - mos - si -

*mf*  $\searrow$  *ff*  $\searrow$  *f*  $\searrow$  *mf*  $\searrow$  *mp*  $\searrow$  *p*  $\searrow$  *p*

*From position 3*

*Restrained Pavanglia walk to position 4 on diagram*

*Spoken, [Bette, frische  
deut, unpräzise]*

*sul E & A* *sul D* *sul D&G*

*mf*  $\searrow$  *mp*  $\searrow$  *p*  $\searrow$  *p*

*From position 4*

*mf*  $\searrow$  *mp*  $\searrow$  *mf*  $\searrow$  *p*

die - to ed - el - la nel più in - tri - ca - to bos - co mi - con - dus - se -

*Spoken, [com - inn - ist]  
[sic schreibt Rio sta]*

*sul E & A* *sul D* *sul D&G*

*mf*  $\searrow$  *mp*  $\searrow$  *p*  $\searrow$  *p*

*From position 5*

*Whirl, then restrained Pavanglia walk to position 5 on diagram*

*p*  $\searrow$  *mf*  $\searrow$  , *mf*

Po - scia dis - par - ve - lo

*mf*  $\searrow$  *ff*  $\searrow$  *mf*  $\searrow$  *mp*  $\searrow$  *p*  $\searrow$  *p*

*From position 2*

*Bow  
from endings*

*ord*

*p*  $\searrow$  *ff*  $\searrow$  *p*  $\searrow$  *mp*  $\searrow$  *p*

*From position 3*

*Restrained Pavanglia walk to position 4 on diagram*

*ricochet*

*ord*

*p*  $\searrow$  *mf*  $\searrow$  *mp*  $\searrow$  *p*  $\searrow$  *p*



Drop tambourine, slide  
upstage right

*END METER* *Out of breath*  
*mp*

**10** Slow dance/walk to player from ending position (see diagram),  
ending just behind bow arm; wreath will be there.  
*mp* Take wreath and put on Bass's head.

Take wreath and put on Bass's head.

*p*

Move to left side of bass during this solo, caressing the player's arms, head, and neck;  
circle him, spinning slowly as you continue to caress him....

*ritardando poco a poco* - - - - -

### Scene IV: *The young lovers*

*A little sexy,  
but a little distant*

*ffmp*  
*poco expressivo*

Retrieve garland and, with back to audience put it on; then

remove top of costume (see photo of contemporary painting  
of Lucrezia).

*p*

Still with back to audience

Turn moderately quickly with arms outstretched...

...and move behind the player.

三

Still with back to audience

...and move during the play.

12  
Post

Facing the bass at angle, arms toward him

Whit

Again, laching bass,  
arms toward him

Whirling

*mp*  
Calm, toward bass, arms at side

A musical score page featuring a soprano vocal line, a piano part with a basso continuo line, and a basso continuo staff. The vocal line includes lyrics such as 'di', 'vo si mira di quan-to fi - nadmen-te'. The piano part features a basso continuo line with sustained notes and a treble line with eighth-note patterns. The basso continuo staff has a bass clef, a common time signature, and a key signature of one sharp. Measure numbers 5, 5, 5, 5, 5 are indicated above the piano staff.

di  
voi si mi-ra é quan-to fi - na+men-te —

hé hé

un a - mo - re co - si gran -

*if*

*gloss*

*gloss*

*mp*

*gloss*

Move toward bass, end up at end of this system with arms around the player's right leg...

A musical staff in G clef. The melody starts at the top of the staff with a note, followed by a short rest, then a note with a vertical stem. A slur begins at the end of the first note and ends at the start of the third note. The third note has a vertical stem pointing down. A short rest follows. The melody continues with a note having a vertical stem pointing up, followed by another note with a vertical stem pointing down. A final short rest concludes the melody.

A vertical strip of a musical score. The top part shows a treble clef staff with three notes: a whole note, a half note, and a quarter note. Below this is a bass clef staff with a whole note. The bottom part shows a treble clef staff with a whole note followed by a dynamic instruction 'ff' and a wavy line indicating a sustained note.

# 13

Slowly descend full body to floor, pull yourself upstage left using legs for gliding and keep you upper torso off the floor.....

Put on red cape.

With back to audience from upstage left position  
(position 1 on diagram)

*Organic*  
*(mouth closed)*

Cross stage to upstage right position

From position 2  
At position 2 on diagram.

**Scene VI: birth/death**

Still at position 2

*Cries and means of pain*

**14**

To the bassist      Walk downstage      Stop, look at bass  
***ff***      ***mp***      walk downstage      ***ff***      continue walk downstage      To audience  
***ff***      ***mp***      walk downstage      ***ff***      Do Not Rush!  
***ff***      ***mp***      walk downstage      ***ff***      **END METER**

**p**

AAA!!!    AAA!!!    AAA!!!

To the bassist      Walk downstage      Stop, look at bass  
***ff***      ***mp***      walk downstage      ***ff***      continue walk downstage      To audience  
***ff***      ***mp***      walk downstage      ***ff***      Do Not Rush!  
***ff***      ***mp***      walk downstage      ***ff***      **END METER**

**p**

To audience      continue walk downstage      pause      continue walk downstage      Stop at position 3 with head  
***f***      ***mp***      ***mp***      **p** down      **p** down      **p** down  
 Toward bass      *Breathless, pained*      *ros-sig - nol*      *che -*      *si -*      *soa -*      *ve -*      *pia -*      *gne -*  
***pp***      ***mp***      ***mp***      **p**      **p**      **p**      **p**      **p**      **p**  
 spes - so      Ah      ah      me      tor - na  

se suoi      *Steady, measured*

Position 3, toward audience      Turn upstage and move toward bass

**p**

Holding arms out to bass, back slightly to audience.

Arms at sides      Hold out arms to bass with each sound

***p***      ***mp***      ***mp***      ***mp***      ***mp***      ***mp***      ***mp***  
 mm      mm      mm      mm      mm      ah mm

**DB**

**p**

Walk slightly downstage, left.....

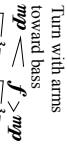
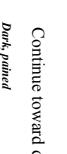
Position 3, toward audience      Turn upstage and move toward bass

Arms at sides      Hold out arms to bass with each sound

***p***      ***mp***      ***mp***      ***mp***      ***mp***      ***mp***  
 ah ah      mm      mm      mm      mm      ah mm

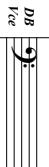
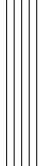
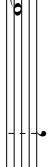
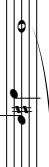
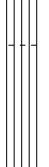
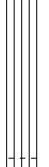
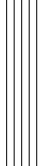
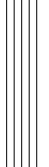
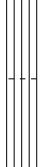
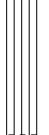
**DB**

Walk toward downstage center, turning toward bass where indicated.....

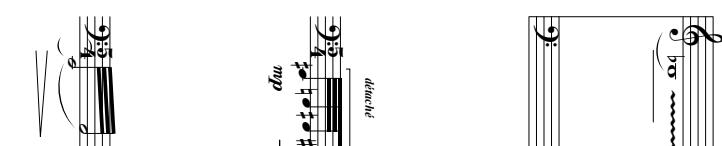
Turn with arms toward bass  
***mp*** < ***f*** > ***mp***  
***mp***  ***mf***  ***mp***  
***mp***  ***mf*** 

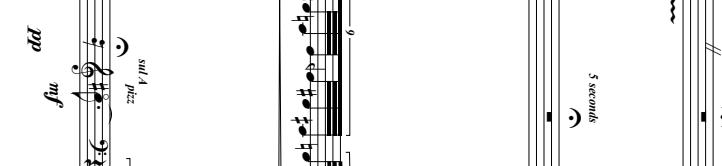
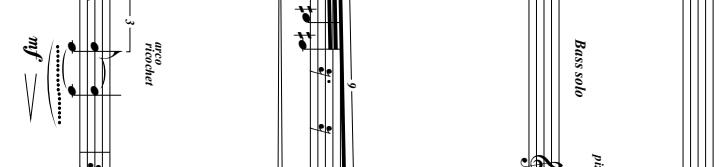
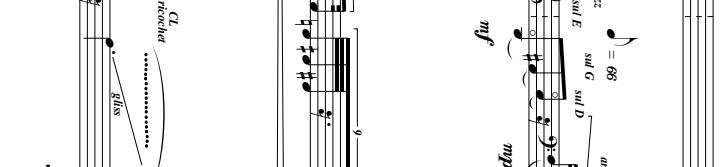
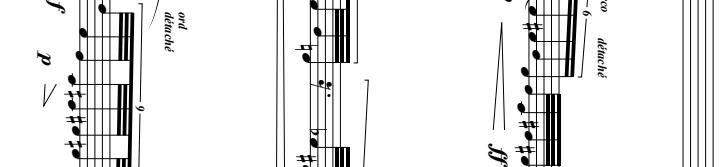
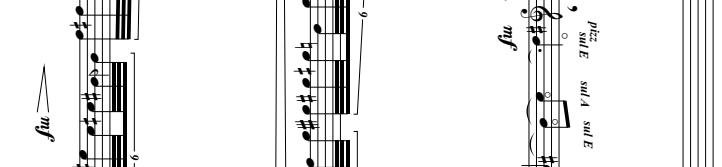
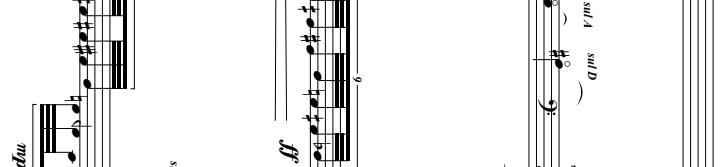
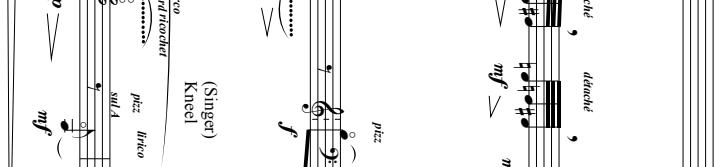
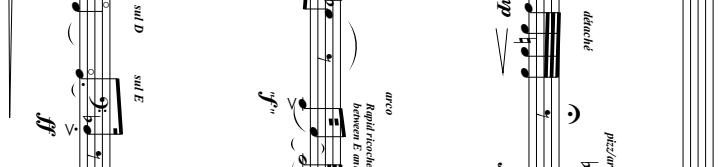
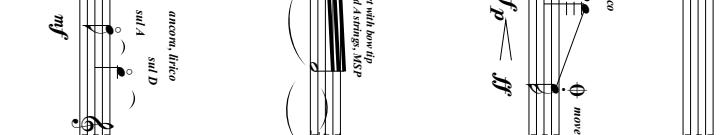
***mf*** Continue toward downstage center  
*Dark, pained*

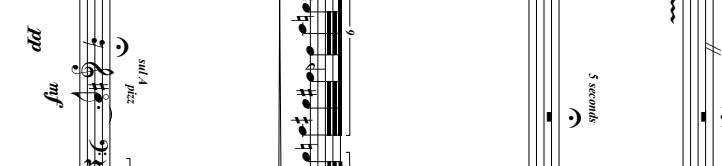
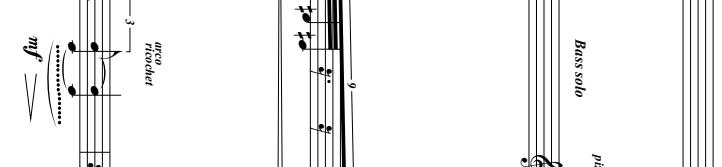
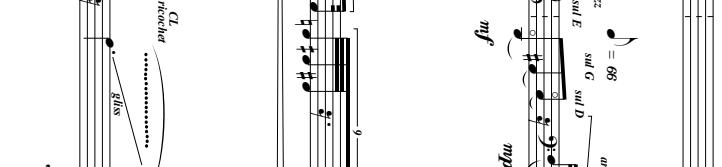
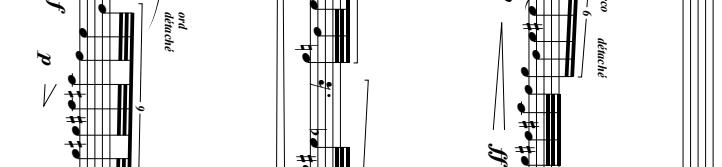
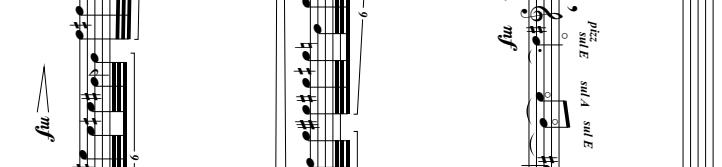
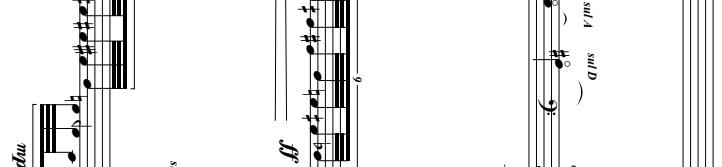
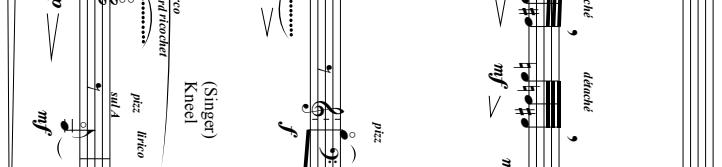
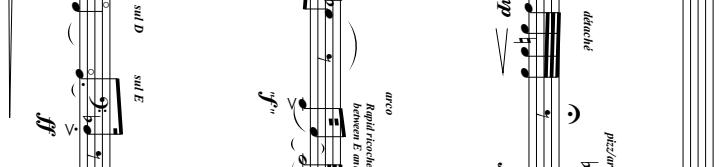
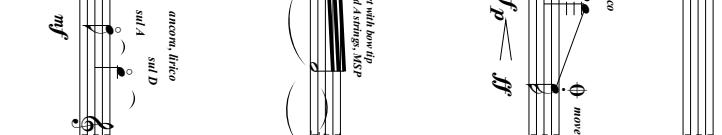
Or di ma - dré - Or da-man - te Or te-me Or ar-de  
 il mon-do in-te-ro rimar-reb-be

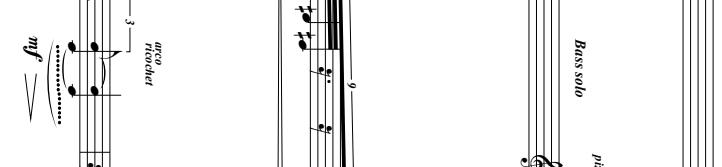
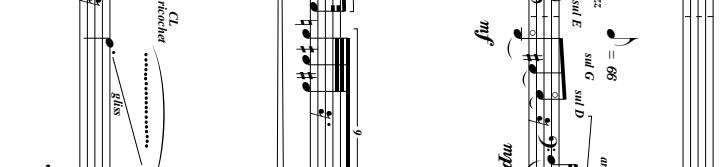
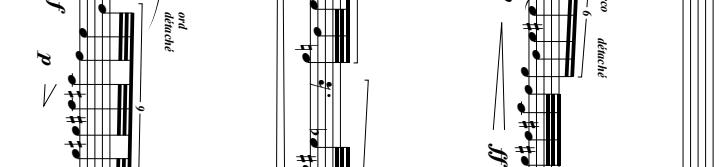
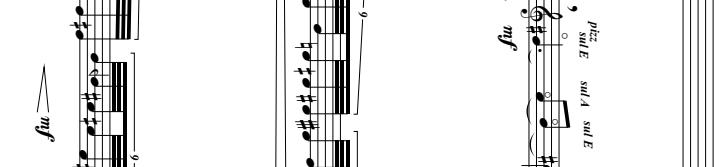
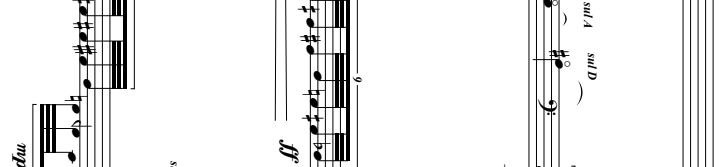
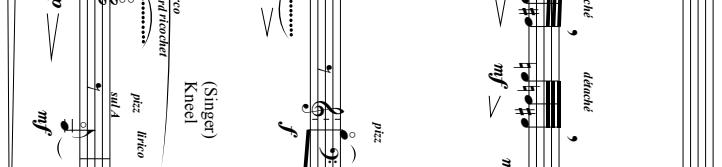
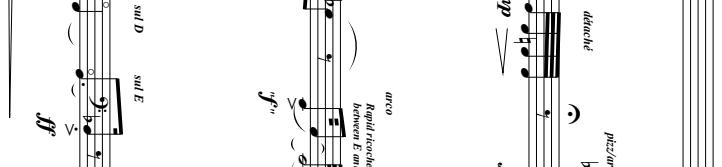
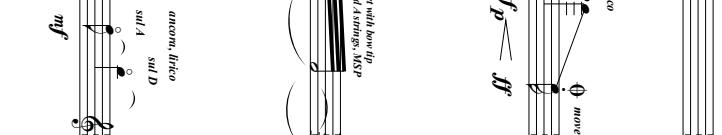
***p***  ***mp***  
***p***  ***mf***  ***mp***  
***p***  ***mf***  ***mp***  
***p***  ***mf***  ***mp***  
***p***  ***mf***  ***mp***  
***p***  ***mf***  ***mp***  
***p***  ***mf*** 

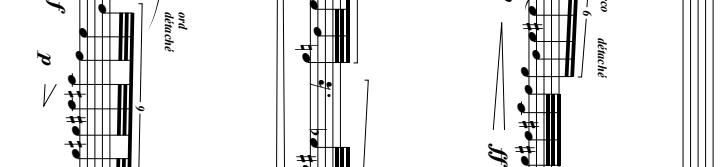
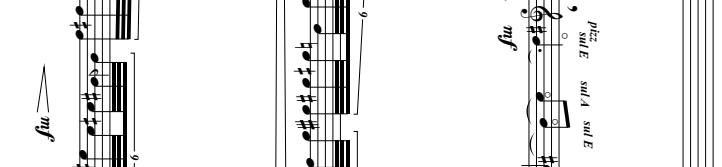
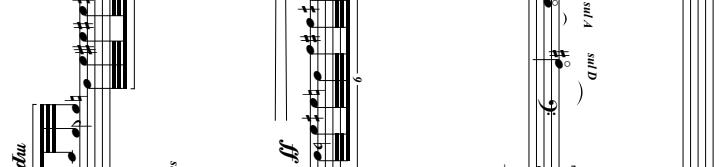
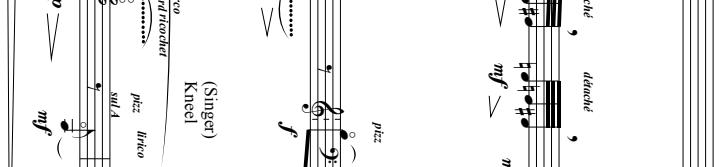
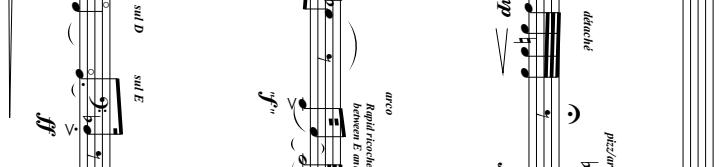
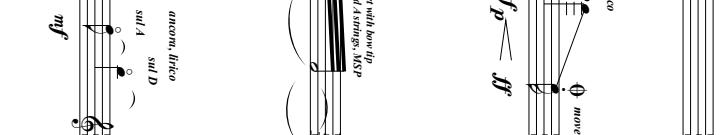
SLOWLY arrive at pillow at downstage center, close to audience..... when you arrive at the pillow, wait until indicated to kneel.....

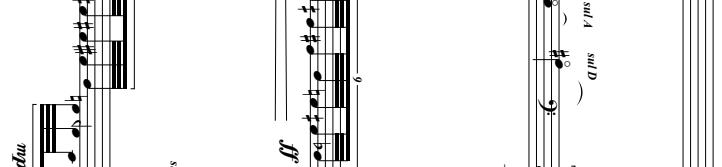
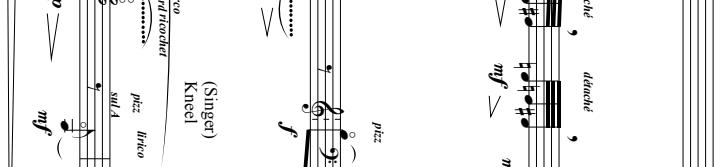
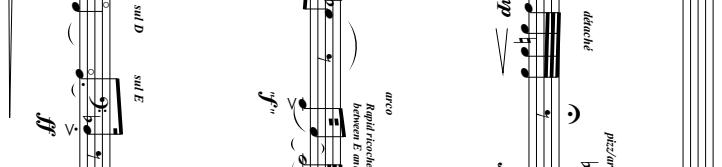
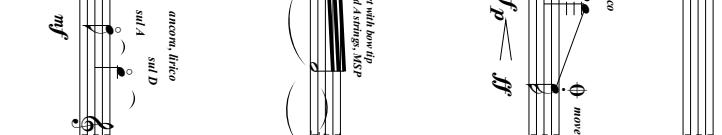
***p***  ***5 seconds***

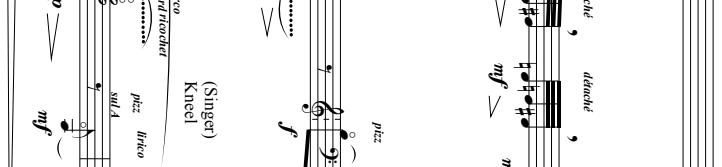
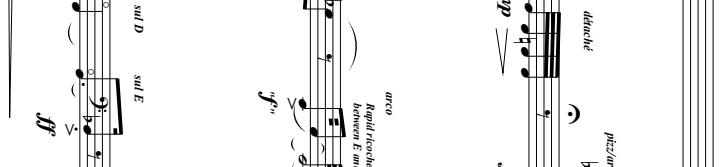
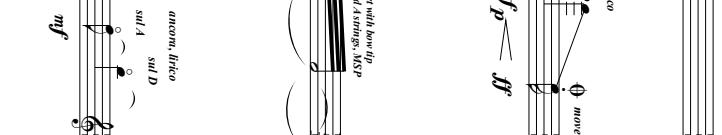
Bass solo  ***pizz*** ***sul E*** ***sul G*** ***sul D*** ***arco*** ***detaché***  ***pizz*** ***sul E*** ***sul A*** ***sul E*** ***sul A*** ***sul D***  ***arco*** ***detaché***  ***detaché***, ***detaché***, ***detaché***  ***detaché***, ***detaché***, ***detaché***  ***p***  ***mf***  ***p***  ***mf***  ***p***  ***mf*** 

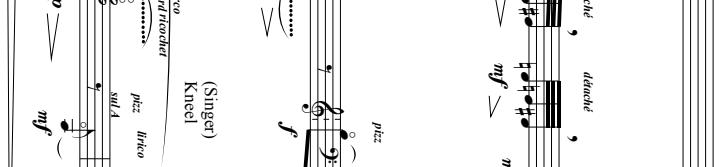
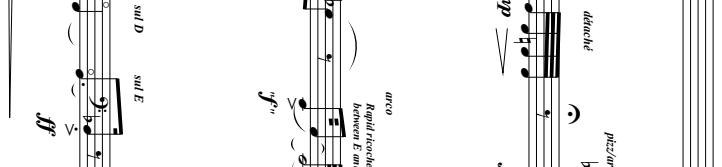
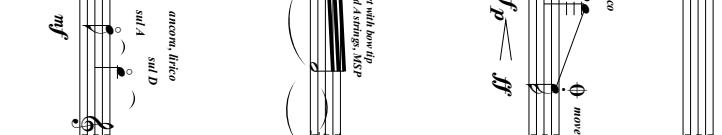
***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf*** 

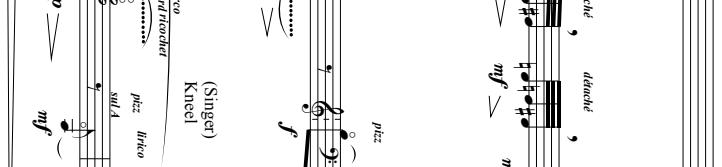
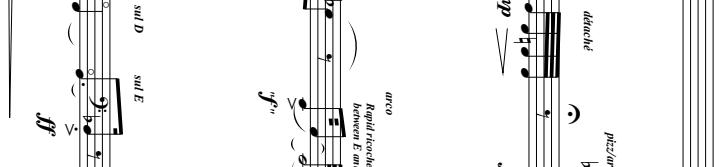
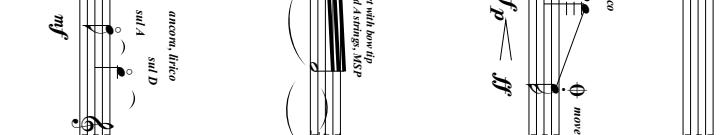
***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf*** 

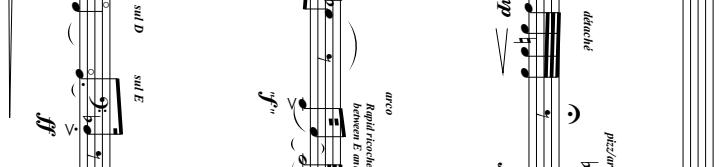
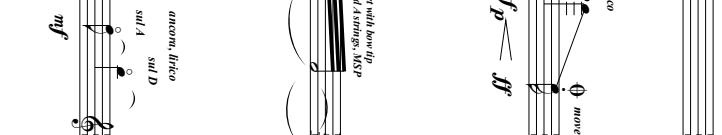
***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf*** 

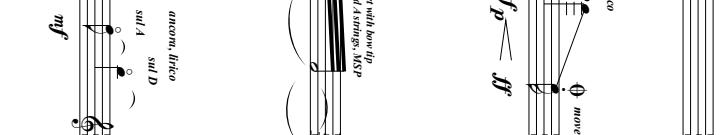
***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf*** 

***mf***  ***mf***  ***mf***  ***mf***  ***mf***  ***mf*** 

***mf***  ***mf***  ***mf***  ***mf***  ***mf*** 

***mf***  ***mf***  ***mf***  ***mf*** 

***mf***  ***mf***  ***mf*** 

***mf***  ***mf*** 

***mf*** 

***mf*** 

**(Singer)**  
*Kneel*  
*move out*  
*anora, trice*  
*Rapid strokes with bow tip*  
*bows and strings* ***M.P.***

***mf*** 

Sene VI: Selendo Cenare

Put hands together, entire scene  
from kneeling position

48

六

Rise from  
kneeling position



18



20

Bass

*Soft but cruel  
nightly*

**p** ————— *mp* ————— **p**

Gradually lie down, spread-eagled, legs toward bass, arms straight out from sides

he he

*over large possible space fragile*

*Tongue* *click* *f'*

*f''*

*f'''*

*riochet*

*Put down Bass, lie in same position as Lucrezia with feet toward her*

*hal!*

*Marcia*

*Pick up Marca during interval*

*riochet*

*f*

*fff*