



Lucia Ronchetti

## **Last desire**

*A tragedy in one act*

(2004)

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

Edizioni RAI TRADE

**Last Desire**  
**A Tragedy in One Act**

**Text** Oscar Wilde: *Salomé* in an adaptation by Tina Hartmann

**Music** Lucia Ronchetti

**Cast:**

**Treble**

A Boy / The Page of Herodias

**Countertenor**

A young man / The Young Syrian / Herodias

**Bass**

A mature man / Herod / The Voice of Jokanaan

**Viola**

A man

**Voices**

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# Last Desire

**Text** Oscar Wilde: *Salomé* in an adaptation by Tina Hartmann

**Music** Lucia Ronchetti

**Cast:**

**Boy Soprano** A Boy / The Page of Herodias  
**Countertenor** A young man / The Young Syrian / Herodias  
**Bass** A mature man / Herod / The Voice of Jokanaan  
**Viola** A man

**Voices**

*The situation is in Salomé's room.  
 It seems she has left a minute before and is about to return.*

## 1. Where is Salomé? – Prelude

*Three men and a boy enter Salomé's room. One of the men may be about twenty, maybe younger. The other is of mature age, one could also call him elderly. The third man is obviously blind.*

*All:* Where is Salomé?

*Boy:* Where is Salomé..? Something terrible may have happened...

*Countertenor:* You are afraid?

*Boy:* No... captain!

*Countertenor:* You have a dreamers look! *boasting*, There is no man I fear!

*Herod:* ...She is going to dance for me... *to the Countertenor* dance with naked feet. Little feet like white doves...

*Countertenor to the Bass while pointing at the Viola Player:* You allow him...?

*Bass:* Shrinks his shoulders.

*Countertenor:* *In reflection* How pale she is...

*Boy:* You should not look at her!

*Countertenor like before:* She is very beautiful...

## 2. Clair de la lune

*The Countertenor and the boy transform into The Young Syrian and The Page of Herodias.  
The bass is about to transform into Herod.*

*The Young Syrian:* How beautiful...

*Page of Herodias:* Look at the moon! She is like a woman rising from a tomb.

*The Young Syrian:* She is like a little princess who wears a yellow veil, you would fancy she was dancing.

*The Page of Herodias:* She is like a woman who is dead. She moves very slowly.

*Voices from the background I*

1. *Voice:* What an uproar!

2. *Voice:* They are always like that. They are disputing about their religion.

1. *Voice:* Why do they dispute about their religion?

2. *Voice:* I cannot tell.

*The Young Syrian:* How beautiful is the Princess to-night!

*The Page of Herodias:* You are always looking at her. It is dangerous to look in such fashion. Something terrible may happen.

*Herod (aside):* She is going to dance for me!

*The Young Syrian:* She is very beautiful to-night.

*Herod (aside):*...for me!

*Voices from the background II*

1. *Voice:* The Tetrarch has a sombre look.

2. *Voice:* Yes, he has a sombre look.

1. *Voice:* He is looking at something.

2. *Voice:* He is looking at someone.

1. *Voice:* At whom is he looking?

2. *Voice:* I cannot tell.

*The Young Syrian:* Never have I seen her so pale.

*Herod:* The moon

*The Page of Herodias:* She is like the shadow in a mirror of silver.

*Herod:* She has become red – like blood.

*The Page of Herodias:* You must not look at her. You look at her too much.

*Voices from the background III*

1. *Voice:* That wine is red like blood.

2. *Voice:* The Gods of my country are very fond of blood.

3. *Voice:* In my country there are no Gods left.

*The Bass as Voice of Jokanaan:* They shall blossom like the lily. The eyes of the blind shall see the day, and the ears of the deaf shall be opened.

*Voices from the background IV*

1. *Voice*: Make him be silent. He is always saying ridiculous things.

2. *Voice*: He is very gentle.

1. *Voice*: Who is he?

2. *Voice*: A prophet.

3. *Voice*: What is he talking of?

2. *Voice*: We can never tell.

4. *Voice*: It is impossible to understand what he says.

3. *Voice*: What is his name?

2. *Voice*: Jokanaan

*Silence*

1. *Voice*: May one see him?

*The light flickers*

*The Young Syrian*: The Princess has hidden her face behind her fan!

*The Page of Herodias*: What is that to you? Why do you look at her?

*Herod (aside)*: little feet like white doves...

*The Page of Herodias*: You must not look at her... Something terrible may happen.

*The light is normal again*

*The Young Syrian*: The princess rises! Yes she is coming towards us.

*The Page of Herodias*: Ah –

*Herod*: Ah – she is going to dance for me...

*The Young Syrian*: Never have I seen her so pale.

*The Page of Herodias*: Do not look at her. Pray you.

*Silver Flower (Aria)*

*The Young Syrian*: She is like a dove that has strayed...

She is like a narcissus trembling in the wind...

She is like a silver flower...

She is like the shadow of a white rose

In a mirror of silver.

### 3. Is she? Is she not (coming)? – Intermedium I

*The room is still the room. Salome has not returned.*

*The Boy*: What is going to happen?

*The Bass as Jokanaan*: Where is she... where is she...

*The Bass as Herod*: Ah... who is going to dance with naked feet?

*Countertenor*: It were better... it were better to return... Princess!

*The Viola player*: Of whom is he speaking?

*The Boy*: Never tell!

*The Viola Player is occupied with his instrument.*

*The Young Syrian to the Viola Player*: You will do this thing for me?

*The Boy:* I am sure that some misfortune will happen.

*The Bass as Herod:* You must not make symbols with all you see.

#### 4. Yearning

*They transform again. The Viola Player watches them from some distance.*

*The Young Syrian:* Will you be seated, Princess?

*The Page of Herodias:* Why do you speak to her? Why do you look at her? Oh! Something terrible may happen.

*The Voice of Jokanaan:* The centaurs have hidden themselves, and the sirens have left the rivers, and are lying beneath the leaves of the forest.

*The Young Syrian:* We never understand what he says. Princess, Princess Princess! It were better to return.

*Voices from the background V*

1. *Voice:* You cannot be sure. Some say he is Elias.

2. *Voice:* Who is Elias?

1. *Voice:* What answer may I give?

3. *Voice:* A very ancient prophet of this country.

*The Voice of Jokanaan:* For from the seed of the serpent shall come forth a basilisk, and that which is born of it shall devour the birds.

*Voices from the background VI*

1. *Voice:* The Tetrarch does not wish any one to speak with him.

3. *Voice:* It is impossible...

1. *Voice:* ...impossible...

*The Page of Herodias:* Oh! What is going to happen? I am sure that some misfortune will happen.

*Silence*

*The Young Syrian:* Suffer me to lead you... I fear him not. There is no man I fear.

*The Voice of Jokanaan:* I hear the beating of the wings of the angel of death.

*Voices from the background VII*

1./2./3. *Voice:* He was seen talking with angels.

1. *Voice:* Angels do not exist.

3. *Voice:* Angels exist, but I do not believe...

2. *Voice:* ...he was seen by a great multitude of people talking with angels.

3. *Voice:* No, not with angels.

*1./2./3. Voice: No, not with angels.*

*The Young Syrian: No – do not stay here.*

*The Voice of Jokanaan: Angel of the Lord God, what dost thou here with thy sword?*

*The Voice of Jokanaan: Who is... I know not who she is.*

*The Page of Herodias: What...*

*The Young Syrian: Go within!*

*The Voice of Jokanaan: Who speaketh?*

*The Page of Herodias: What...*

*The Voice of Jokanaan: By woman came the evil into the world. Speak not to me. I will not listen to thee. I listen but to the voice of the Lord God.*

*The Voice of Jokanaan: Back! Profane not the temple of the Lord God.*

*The Page of Herodias/The Young Syrian/Herod: God, God!*

*The Voice of Jokanaan: Never, never, never...*

*The Page of Herodias: ...happens...*

*The Young Syrian: Thou who art like a garden of myrrh. Speak not such words! Do not speak such words to him. I can not suffer them.*

*He withdraws.*

*The Voice of Jokanaan: Take stones and stone her!*

*He was my brother (Lamento)*

*The Page of Herodias: The young captain who was my friend. He was my brother, nearer to me than a brother. I gave him a little box of perfumes and in the evening we used to walk by the river and now he has killed himself. The sound of his voice was like the sound of the flute. Ah, did I not [foretell some misfortune would happen?] Ah, if I had hidden him in a cavern...  
...near to me ...near to me...  
...nearer than...*

*Voice of Jokanaan: thou art accused, thou art accused.*

## **5. Confusion – Intermedium II**

*They are spread over the scene. Obviously disturbed.*

*Bass:* Bring me – what is it that I desire? I forget. Ah I remember...

*Countertenor:* Everybody heard you – you are sick!

*Bass:* This is a terrible thing...

*Countertenor:* What is it to you?

*Bass:* Neither at things, nor at people should one look.

*Countertenor:* It is absurd to say that. Be silent.

*Bass:* Only in mirrors should one look... for mirrors do but show us masks.

*Boy:* Do not look!

*Viola Player:* (as if coming from far away) Thou didst scorn me... Love only should one consider.

*Countertenor:* I hate his voice.

## 6. Desire

*They transform again. The Countertenor re-enters as Herodias.*

### A Wind That Blows (Duetto Part I)

*Herod:* The moon has a strange look to-night. She is like a mad woman. A mad woman seeking everywhere for lovers.

*Herodias:* The moon is like the moon, that is all.

*Herod:* It is cold here. There is a wind blowing. Is there not a wind blowing?

*Herodias:* No, there is no wind.

*Herod:* There is a wind that blows... And I hear in the air something that is like the beating of vast wings. Do you not hear it?

*Herodias:* I hear nothing. Nothing.

*Herod:* It has passed away. But no, I hear it again.

*Herodias:* I tell you there is nothing. Be silent. I will not listen.

*Herod:* ...cannot come...

*Herodias:* ...ridiculous...

...too long on the moon.

### *Voices from the background VIII*

1. *Voice:* The Messiah...

2. *Voice:* Concerning Messiah who has come.

3. *Voice:* Messiah has not come.

4. *Voice:* He hath come. Everywhere he worketh miracles.

1. *Voice:* It is one of Caesar's titles.

*Herod:* Concerning whom?

*Herod:* But Caesar cannot come.

2. *Voice:* It was not concerning Caesar.

2. *Voice:* This man hath worked true miracles. He raiseth the dead.

### She's Going To Dance (Duetto Part II)

*Herod:* Where is Salomé. She is going to dance for me.

*Herodias:* I will not have her dance.



*Herod:* Whether she dance or not?

...I have a right to be happy!

*Herodias:* I will not have her dance...

*Herod:* ...for me. No, no – she is going to dance on blood. She must not dance on blood.

Look...

*Herodias:* You must not look.

*Herod:* Ah! Look at the moon! She has become red, red as blood!

*Snow To Eat (Aria)*

*Herod:* (suddenly startled) Ah! It is cold here! There is an icy wind, and I hear... wherefore do I hear in the air the beating of wings? A huge black bird that hovers over the terrace. The breath of the wind of his wings are terrible. It is a chill wind. Nay, but it is not cold, it is hot. I am choking. Pour water on my hands. Give me snow to eat. Loosen my mantle... Nay but leave it. The flowers are like fire... Now I am happy, I am passing happy. Have I not the right to be happy?

*Men Weary Me (Aria)*

*Herodias:* How these men weary me! They are ridiculous!

(to the Page)

You have a dreamer's look; you must not dream. It is only sick people who dream. (*kicks the Page*).

The moon is like the moon! That is all! They have looked too long on the moon. There are others who look at her too much. They are mad. Ah, I should like to see that day of which he speaks...you are afraid of him.

*Voices from the background IX*

1. *Voice:* The Tetrarch has a sombre look. Has he not a sombre look?

2. *Voice:* Yes he has a sombre look.

1. *Voice:* What a sombre look the Tetrarch wears.

2. *Voice:* Yes he wears a sombre look.

1. *Voice:* What a sombre look...

2. *Voice:* Look!

*Herod:* O Salomé, Salomé, dance for me.

*Herodias:* Do not.

*Herod:* She must dance on blood.

*The Page of Herodias:* Terrible...

*Herodias:* Do not d...

*The Page of Herodias.* ...happened.

*The Bass/Herod tries to dance with the Viola Player who tries to escape and does not manage because he is blind. The Countertenor/Herodias tries to pull Herod from the Viola Player.*

*The Boy tries to separate the two men and as he fails tries to pull the Viola Player away.*

*The situation escalates and they pull the Viola Player apart.*

*But it could have been an accident as well.*

**7. Animal triste**

*The Viola Player is lying on the ground. The others are spread around the scene with their backs turned towards each other.*

*Silence*

*The Bass: no more...*

*Countertenor: That is all... (To the Boy): Let us go.*

*Boy: does not react. As if to himself: ...terrible  
...has happened.*

*Viola Player gets up slowly. On leaving the scene: I was only explaining the title.*

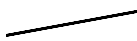
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# Legenda

## Voci



con la massima dispersione di fiato



portamento



a bocca semichiusa, più possibile cantato all'interno



acuto possibile



grave possibile



suono distorto



suono gutturale violento, a bocca chiusa



sussurrato intonato



sussurrato intonato più acuto possibile



altezze libere

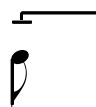


parlato intonato

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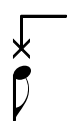
solo parlato



battendo il palmo della mano sulle labbra  
per ottenere l'articolazione ritmica prescritta



chiudendo violentemente la bocca con il palmo



battendo il pugno chiuso sul petto



parlato con la massima dispersione di fiato

is → a

trasformazione progressiva del testo



ribattuto veloce possibile con oscillazione dell'intonazione

## Viola



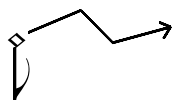
spostamento lentissimo tra tasto e ponticello  
(movimento quasi circolare)

P  T

alternanza rapida tra il tasto e il ponticello



progressivamente verso il tasto o il ponticello



oscillazione violenta sulla corda indicata

## Technical requirements

1 Apple Macintosh computers with at least 1,5 GHz, OS X or higher with Max/MSP (minimum version 4.5.2)

Professional audio card (minimum 8 outs and 4 ins)

Midi fader device + small midi interface  
(control of the live-electronics program)

4 wireless bodypack microphones (omni), with at least 1 "headset-systems" for the child

8 channel loudspeaker system for the electronics

2 (possibly smaller) loudspeakers for the amplification of the voices and viola.

minimum 16-channel mixing desk, with 8 bus, 1 stereo main bus, 2 aux

1 reverberation device

# Last desire

Lucia Ronchetti

## 1. Where is Salomé? - Prelude

Three men and a boy enter Salomé's room. One of the men may be about twenty, maybe younger. The other is of mature age, one could also call him elderly. The third man is obviously blind.

*Animato, naturale, come parlando*  
(♩ = 70 ca)

*parlato, naturale*  
*mp* *mf* *ppp* *p*

Voce bianca

Contro tenore

Basso

Viola

Live

The musical score is for a vocal prelude in 2/8 time. It features five vocal parts: Voce bianca (Soprano), Contro tenore (Alto), Basso (Bass), Viola, and Live. The score is divided into four measures. The first measure is for the Soprano and Alto parts, with lyrics 'Where is Sa - lo - mé?'. The second measure is for the Alto and Bass parts, with lyrics 'Where is'. The third measure is for the Soprano, Alto, and Bass parts, with lyrics 'Where is Sa - lo - mé?'. The fourth measure is for the Soprano, Alto, and Bass parts, with lyrics 'Some - thing ter - ri - ble'. The score includes dynamic markings (mp, mf, ppp, p), articulation (accents), and phrasing slurs. A large watermark 'Edizioni Musicali Rai Com' is visible across the score.

5

V.b. *mp* *p* *mf*

may have hap-pe-ned. No cap-tain

Cten. *sf* *sf* *mf* *p* *p*

Where? Where? Are you a - fraid? You

B *sf* *sf*

Where? Where?

Vla. pizz. L.v. arco *sf* *p*

sub

Live

10

V.b. *p* *mf* *p* *mf* *mp* *p* *mf*

No No! No! No!

Cten. *mf* *mp* *sf* [ridendo] *mp*

— have a drea-mers look! There is no man I fear! Ah!

B *sf* *pp* [senza vibrare, pulitissimo]

Where? She is going to dance for

Vla. pizz. L.v. arco *sf* *mp*

sub

Live

16

V.b. *ff* *p < mp*

→ to the Bass, pointing at the viola Player *p* *mf* *sub p* *p poss.* *p, sussurrato*

Cten. *mf* → to the Countertenor *p, sussurrato trascinando le consonanti* You allow him...? How pale she is...

B me dance with naked feet. Little feet like white doves Where

Vla *ff*

Live

22

V.b. *p* *[come iniziando a piangere]* *sff sub* *sff*

you should not look\_ at her. *parlato, naturale*

Cten. *sff sub* *sff* look\_ at her She is very beautiful.

B *sff sub* *sff* look\_ at her.

Vla *pizz.* *L.v.* *sff*

Live

**1** ON  
[Delay + Rev]  
Repeat 1 time  
"beautiful"



## 2. Clair de lune

The Countertenor and the boy transform into The Young Syrian and the Page of Herodias.  
The Bass is about to transform into Herod.

Disteso (♩ = 72 ca)

PAGE OF HERODIAS

27

V.b. THE YOUNG SYRIAN

Cten. *p* How beau - ti - ful

B

Vla

Live **1** OFF

*mf* How beau - ti - ful

29

V.b. *p* Look look loo - [k] at the moon! She is like a wo - man ri\_sing from a tomb.

Cten. *p* She is

B

Vla

Live

*mp* *mf* *p poss.* *mf*

31

V.b. *p poss.*

Cten. *mf* *p* *sf*

5:4

a lit - tle prin - - - - ce - - - - [ss]

She is

B

Vla

Live

32

V.b. *mp* *mf*

6:4

like a wo-man who is dead. She moves ve - ry slow - ly.

Cten. *p sussurrato* *pp* *mf* *p poss.* *f*

who wears a yel-low veil, you would fan-cy she was dan-cing. You would

B

Vla

Live

2 ON  
IMPRO I  
SPAT. ON

**MATERIALI PER FRAMMENTO REGISTRATO I**  
**VOICES FROM THE BACKGROUND**

Improvviso (♩ = 80 ca)

34

V.b.

Cten.

B

Vla

Live

2. VOICE  
*Ritmico, leggero, percussivo*  
*p* [ripetere 5 volte]

1. VOICE  
*Ritmico, leggero, percussivo*  
*p* They are al-ways like that they are al-ways like that. [ripetere 3 volte]

What an\_up-roar what an\_up-roar what an\_up-roar. Why do they why do they why do they

35

V.b.

Cten.

B

Vla

Live

*p*

I I I I can-not tell I can-not tell.

Why do they why do they why do they di-spu-te\_a-bout their re-li-gion their re-li-gion

arco

2 OFF  
 fade out  
 SPAT OFF

36

V.b. THE YOUNG SYRIAN

Cten. *p* How beau - ti - ful ————— is *mf* the prin - cess Sa - lo - mé *sff* to-night

B. You —————

Vla. *p* *pp* *IV c*

Live

38

V.b. *mf* *subp* *5:4* *p poss.* are al - ways loo - king at her.

Cten. *mp* How beau - ti - ful ————— is *mf*

B. *sf, sottovoce* *3* *[falsetto]* She is going to dance for me

Vla. *pp* *ff* *ff* *ppp* *sff*

Live

39

V.b. *sff* *p*

It is dan - ge - rous to look in such fa - shion it is dan - ge - rous to look.

Cten. *p*

She is

B

Vla. (p...) pont. *ff* *tasto*

Live

40

V.b. *mf*

Some - thing ter - ri - ble may hap - pen.

Cten. *mf* *sff*

ve - ry beau - ti - ful to-night!

B → *Aside* *mf* *sff*

for me!

Vla. *mp* *pp*

Live

**MATERIALI PER FRAMMENTO REGISTRATO II**  
**VOICES FROM THE BACKGROUND**

Improvviso (♩ = 80 ca)

41

V.b. *[Battendo il palmo della mano sulle labbra]*  
*sulle labbra]* **p** **3** **p** **3** **p** **3**

2. VOICE

Cten. *[Battendo il palmo della mano sulle labbra]*  
**p** Yes yes yes

B **p** 6:4 9:8 11:8 11:8

1. VOICE  
 The Te - trarch\_ has a som - - - bre look.

Vla

Live **3** ON  
 IMPRO II  
 SPAT ON

42

V.b. **p** 6:4 11:8

Cten. the Te - trarch. has a som - - - - bre look.

B **mf** **mf** **3**

He is loo - king\_ he is loo - king at so - me-thing.

Vla

Live

43

V.b.

Cten.

B

Vla

Live

He is loo - king for some -

Some - thing some - thing some - thing. I can-not tell.

*[chiudere la bocca con il palmo]*

12:8

12:8

12:8

parlato 3

9:8

44

V.b.

Cten.

B

Vla

Live

*[chiudere la bocca con il palmo]*

-one some - - - one some - - - one some - one.

9:8

9:8

9:8

*pp*

**3** OFF  
fade out  
SPAT 1-2 OFF

Disteso (♩ = 72 ca)

45

V.b. THE YOUNG SYRIAN mf

Cten. *p* < *mp* *sf* *p* < *sf* *p* < *sf* *p* < *sf* *p* < *mp* *mf*

Ne - ver have I seen her so pale. You *mf*

B HEROD *sfmf*

The moon.

Vla. *p* < > *fff* < > *p fff* < > *f* *fff*

Live

48

V.b. *f* *f* *f*

— must not look at her. You look at her too much too much.

Cten. *mf* *mf*

- ver sil - ver sil - ver *p* [falsetto free note]

B She has be-come red like blood.

Vla. *f* *f* *p* *mp* 5:4

Live **4** ON  
IMPRO III  
SPAT ON



# MATERIALI PER FRAMMENTO REGISTRATO III

## VOICES FROM THE BACKGROUND

51 *Improvviso* (♩ = 60 ca) 2. VOICE *p* [percussivo] 6:4

Cten. *p* [percussivo] 6:4 6:4 6:4 6:4

1. VOICE *p* [percussivo] 6:4 6:4 6:4 6:4

B In my c

Vla *sf subp*

5. VOICE In my country there are no Gods left

Live

3. VOICE [percussivo] *p* 6:4 6:4 6:4 (4)

52 V.b. *p* [percussivo] 6:4 6:4 6:4 (4)

The Gods d of my coun - try

Cten. 6:4 6:4 6:4 6:4

B 6:4 6:4 6:4 6:4

coun - try in my count

5. VOICE That wine is red like

4. VOICE In my country there are no Gods left

Live *sussurrato, con riverbero*

53 *ff* 6:4 6:4 (4) 6:4 6:4 (4)

V.b. *ff* 6:4 6:4 (4) 6:4 6:4 (4)

are ve-ry fond d are ve-ry fond of blood.

Cten. 6:4 (4) 6:4 6:4 (4) 6:4

that wine is red d is red like blood d

B 6:4 6:4 6:4 6:4 *ff*

coun-t Gods left!

Live blo----d the Gods of my country are very fond of blo----d in my country there are no Gods left **4** OFF

fade out SPAT OFF

Drammatico, pesante

55

V.b.

Cten.

B

Vla

Live

*gridato*  
*sf*

Ah

*gridato*  
*sf*

Ah

JOKANAAN  
*f, imponente*

*sf*

*sf*

*p*

They shall blos-som like the li - ly. The eyes of the blind shall see the day,

60

V.b.

Cten.

B

Vla

Live

*f*

and the ears of the deaf shall be o - pened

legno/crine

arco, ord.

*sf subpp*

*mp*

*Agitato, cadenzante* (♩ = 100 ca)

63

V.b.

Cten.

B

Vla

Live

*[Parlato, affannosamente preparando l'emissione della voce cantata]*

*mp*

*f >* *f >* *f >* *mp*

They shall blossom like the li - ly. Blind shall see blind shall see

legno → arco

legno → arco

*ff* *pp*

*pp*

65

V.b.

Cten.

B

Vla

Live

*ff*

Ah

*ff*

Ah

*[Libero, passando dal parlato al cantato più liberamente possibile]*

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

the ears of the deaf shall

pont. → legno

pont. → tasto

arco

*[alternando lentamente tasto e ponticello]*

*mp*

Drammatico, pesante

67

V.b.

Cten.

B  
be o. - pened.

Vla

Live

**MATERIALI PER FRAMMENTO REGISTRATO IV**  
**VOICES FROM THE BACKGROUND**

Improvviso [parlato, convulso ma percettibile]

70

V.b.

1. VOICE - Who is he?

2. VOICE - A prophet.

Cten.

3. VOICE - What is he talking of?

2. VOICE - We can never tell.

B

4. VOICE - It is impossible to understand what he says.

3. VOICE - What is his name?

Vla

2. VOICE - Jokanaan.

1. VOICE - May one see him?

Live

His name is Jokanaan ..... *ripetuto come in trance*

SOUND FROM MSP  
 fade in  
 0 - DAC

*sff*

71

V.b.

Ah

Cten.

Ah

B

shall see

Vla

Live

**6** ON

**6** OFF

REV. 4-5 SEC

Voce bianca

**5** OFF

Disteso  $\bullet = 72$

75 THE PAGE OF HERODIAS

V.b.

THE YOUNG SYRIAN

Cten.

The prin - cess the prin - cess has hid - den her face

B

Vla

Live

*[leggerissimo, come trillo]*

*[leggero] pp*

*[senza vibrare] mp*

78

V.b.

*[agitando il viso e muovendolo affannosamente]*

Cten.

*mf*

be - - - - - hind - - - - - her - - - - -

B

Vla

Live

79

*ff*

V.b.

What is that to you? Why do you look at her?

*[girando la testa, creando delle oscillazioni nel suono]*

Cten.

*f*

HEROD

fan!

B

Vla

Live

81 *con tensione* *sf* *sf* *sf*

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

V.b. You must not look at her you must not look at her you must not look at her...

Cten.

B → *Aside* *sussurrato* *p* *mp*

little feet

Vla. *legno* → *arco* *ff* *ppp*

Live

82 *mf* *mf* *mf* *mf*

V.b. some - thing ter - ri - ble may hap-pen.

Cten. *sussurrato* *mp* *mf*

The prin-cess rises! Yes

B *sf* *sussurrato* *p* *mf*

like white doves...

Vla. *sf* *sf* *sf* *sf* *legno* → *arco* *10:8* *IV c* *ff* *pp*

Live

84

V.b. *ff* Ah *p* *sff* *p* *sff* *p* *sff*  
Do not look at her do not look at her do not look at her.

Cten. *pp* She is co - ming to - wards us. *mf* *p* *sf* *sf* *sf* *sf* *p*  
Ne - ver have I seen her so

B *ff* Ah [*falsetto*] *pp* *mf* *pp*  
She is going to dance for me. <sup>7:6</sup>

Vla.

Live

Silver Flower (Aria)

Libero, naturale

87

V.b. *p* Pra - y you. [citazione da S. Bussotti "The Rara Requiem"]

Cten. *p* *mf* *p* *mf* *p* *mf* *sf p* *pp* *mp* *p*  
pale. She is like a dove that has strayed She is like a nar-cis-sus trem-

B

Vla.

Live



[ribattuto velocissimo, leggerissimo, con oscillazione dell'intonazione]

90 *sf p* *pp* *mf*

Cten. -bling L in the

Vla *sf p* *pp*

Live 7 ON Contro → Munge 1 Viola → Munge 2 use faders

91 *sf p* *pp* *mf*

Cten. wind D trem

Vla *sf p* *pp*

Live

92 *sf p* *pp*

Cten. -bling L

Vla *sf p* *pp*

Live

93 *sf p* *pp* *mf*

Cten. in N the

Vla *sf p* *pp*

Live

94

V.b.

Cten.

wind

D

B

Vla.

*sf p pp*

Live

7 OFF

95

V.b.

Cten.

She is li - ke li - ke li - ke

she is like a sil - ver flo - wer

B

Vla.

*sf p pp*

*sf p p*

*sf p p*

Live

98

V.b.

Cten.

B

Vla

Live

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

She is like the sha-dow of a white rose in a mir - ror of sil - ver

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

100

V.b.

Cten.

B

Vla

Live

*sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

in a mir - ror of mir sil - ver.

**8** ON [Viola → Iana] use faders **8** OFF