

THE NERO MONOLOGUES

AN OPERA IN THREE ACTS

ORIGINAL MUSIC BY

PETER JAMES LEARN

LIBRETTO AND SCENARIO BY

SARAH TOTH

TEXT ADAPTED FROM HISTORICAL ACCOUNTS
AND ORIGINAL POETRY BY

GEOFFREY LEHMANN

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(THIS SCORE ONLY INCLUDES ORIGINAL MUSIC COMPOSED FOR THIS OPERA. HISTORICAL MUSIC THAT IS ALSO USED IS REFERRED TO AS NEEDED, AND SEPARATE SCORE PAGES/PARTS MUST BE USED FOR THOSE SECTIONS)

(All Sections Attacca)

(Optional Introduction) Recorded music: "Some Nights" - *Fun*

ACT I

- Scene 1:** Sinfonia (*Ethereal, floating*) - 1
Aria: "Galba Does Not Exist" - 2
- Scene 2:** Recitative Arioso: "A Vision Addressed to Emperors of the Future" - 7
Monologue (with accomp.): "Advice for Emperors" (fragment) - 9
- Scene 3:** "Da tempeste," *Giulio Cesare*, Handel - 11
- (Monologue:) "My Singing Career"
- Scene 4:** Aria: "Pur ti miro," *L'incoronazione di Poppea*, Monteverdi - 11
- (Monologue:) "Acte Again"
- Scene 4b:** "Pur ti miro" Trope: "Ode to the Beauty of the World" - 12

ACT II

- Scene 1:** Sinfonia (*Minacciando libitum - Allegro agitato - Ominous - Impetuoso con fuoco*) - 18
- Monologue: "Advice for Emperors" (fragments)
- Scene 2:** Aria: "Notes for a New Civilization" - 20
Monologue (with accomp.): "Eating with Friends" - 26
- Scene 3:** Monologue (with accomp.): "Our 'Sun God' at Home with Poppaea" - 29
- Scene 4:** Arioso/Monologue/Arioso : "Elegy for Poppaea" - 30

ACT III

- Scene 1:** Monologue (with improvised accomp.): "The Sayings of Péter Bornemisza/Mother" - 32
Monologue (with improvised accomp.): "Dreams" - 32
- Scene 2:** Monologue: "Advice to Young Poets/Advice for Emperors" (fragments) - 32
Monologue (with accomp.): "Imagined Scenes from the Second Half of My Life" - 33
- Scene 3:** Aria: "In un sospir" *L'incoronazione di Poppea*, Monteverdi - 34
- Scene 3b:** "In un sospir" Segue Trope/Monologue - 35
- Scene 4:** Aria: "Sleep is Supposed to Be," *12 Poems of Emily Dickinson*, Copland (Arr., Learn) - 38

(Ca. 1 hour)

Instrumentation: Strings, Piano, (Optional) On-stage Lute or Keyboard, Audio Playback Equipment.

A dancer may be employed and is required to physically and verbally interact with Nero, trading lines of spoken monologue with him and reflecting his mercurial state of mind through his movements, representing his "soul."

Scenery Requirements: • A crimson fainting couch with green silks draped over it
• Several pillows with tassels and fringe • 2-3 lamps - 1-2 can look like candles • Music stand with scores and awards hanging off of it
• A boudoir with a mirror, some clothes hanging out of drawers, and a water basin on top • A writing desk with Nero's work and papers scattered all over it, some blank paper, fancy pen • Papers: poems, paintings, sketches, etc. • Portrait of Poppea • Portrait of Agrippina

Props: • Metal trinkets • An old, rusty dagger and shaving bowl/mirror • Poison vile • Quill and Paper • Carnations • Vase of flowers
• Silk dresses and dressing gowns • Stuffed animals • Bolt of scarlet cloth.

First performed August 1st-12th as part of the Opera in the City Festival, at the Bridewell Theater, London.

Premiere Cast and Creative Team:

Nero - Sarah Toth
Soul of Nero/Dancer - Louis Ducasse
Orchestra - Bertie Series-Baigent and the Phaedra Ensemble

Directors: Joyce Jin and Victoria Stevens
Music Director and Conductor: Bertie Series-Baigent
Stage Manager: Victoria Stevens
Set, Props, and Costumes: Allison Courtenay-Dunn
Lighting Design: Victoria Stevens

THE NERO MONOLOGUES

Libretto and Scenario: SARAH TOTH
Original Music: PETER JAMES LEARN

ACT I

Original Text: Geoffrey Lehmann

"Some Nights" recorded music

SCENE 1

Ethereal, floating, ♩ = 108

N. enters, filthy, bringing possessions. Sings snatches of recorded music...

N. sets up his space; changes into dressing gown; lets hair down; tries half-heartedly to clean his hands; arranges "audience" of dolls...

Musical score for the first system, including parts for NERO (voice), Violin I, Violin II, Viola, Cello, and Piano. The score is written in 4/4 time with a tempo of ♩ = 108. It includes performance instructions such as *mp*, *cresc.*, *mf*, *trem. leg.*, *marc., poco secco*, *ord.*, *con ped.*, *allargando*, *accel.*, *f*, and *loco*. The score is divided into systems with measures 10, 18, and 26 marked. The first system (measures 1-10) shows the strings entering during a fade-out. The second system (measures 11-18) features a piano accompaniment with a *mf* dynamic. The third system (measures 19-26) continues the piano accompaniment, including a section marked *ord.* and a section marked *con ped.* with an 8^{vb} dynamic. The score concludes with a *loco* section marked *mf*.

ARIA: GALBA DOES NOT EXIST

♩ = 112-120 **Ombroso, quasi-Baroque**

32 *with flat affect, a non-sequitor*

On _____ these cold morn - ings, I _____ hate _____ be - ing shaved.

37 *con ped.*

Gal - - - - ba

lacrimoso

42

does not _____ ex - ist, _____ there are

con sopr.

42

47

no re - volts in Spain, of course the

(l.h.)
mf mp mf

52

troops are loy - - - al, Do some - thing, my friends say,

lethargic

mf con sopr. mf mf

52

f mf Sea Sea

57

Do some - - - thing, some - thing they say,

agitato

f p sub.

57

f mf f p sub. Sea *

61 *f emphatic*

Gal - ba does not ex - ist,

61 *mf*

64 there are no re - volts in

64 *mf*

67 Spain, in Spain. We have drunk - en wa - ter fights

wistful

con sopr.

67 *mf*

71

in heat - ed baths af - ter mid - night! Af - ter mid - night, in heat - ed baths, the

75

troops are loy - al! Gal - ba does not, does not

f emphatic

80

ex - ist, of course the troops are loy - al!

ff

(8vb)

loco

84

in heat - ed

84

87

baths af - ter mid - night, in drunk - en wa - ter

87

90

fights, the troops are loy - al, Loy - al!

90

mp *delicato*

8va
8va

95 *rit. smorz.* -----/

mf mp mf mp p

pp p

8va

SCENE 2

RECIT.: A VISION ADDRESSED TO EMPERORS OF THE FUTURE

(senza misura)

(Pianist as Nero): Freely and experimentally, trying chords on keyboard.

sfz *mf* *f* *sfz* *sfz* *ff* *mf* *pp* *f* *ff* *f* *mf* *mp*

unorismo

8va

Rec.

(Optional; may be replaced by improvised on-stage lute solo)

2 (♩ = 108) *mf desultory*

Oh my broth-ers of the scep - ter, my hair is light blonde and worn in

con sord. *mf* *con sord.* *mf* *con sord.* *mf*

una corda

Rec.

8

ring - lets. My eyes are dull blue and ac - ne is a prob - lem, but my neck is thick and I

con sord.
mf

8

p
mf

16

malificent *poco riten.* throaty, growling *accel.* *a tempo* light and desultory, come sopra
get my way. Oh my broth - ers of the scep - ter, do I

p
mf
p
mf
poco mp mf

16

p
pp

* tre corda
con ped.

22

(optional)
see you in a mir - ror? Smil - ing Spain - iards, sol - id Ar - abs,

mp
mp
mp
f

22

mp

(con ped.)

28 *poco rit.* **a piacere** *mp semplice, pale* *riten. espr.* *p*

with my scep - ter and im - per - i - al ring Rome as a lan - guage and a way of life.

This system contains the vocal line and piano accompaniment for measures 28-33. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics range from *f* to *pp*. Performance instructions include *poco rit.*, *a piacere*, and *riten. espr.*

MONOLOGUE: ADVICE FOR EMPERORS (FRAGMENT)

Contemplative, ♩ = 108

34 *a tempo* N. Recite: "Simplify, as gardeners say, pruning their vines..."

This system contains the vocal line and piano accompaniment for measures 34-40. The vocal line is mostly silent, with some notes in measure 40. The piano accompaniment is characterized by delicate, arpeggiated chords in the right hand and a simple bass line in the left hand. Dynamics are primarily *pp* and *p*. Performance instructions include *delicato*, *poco*, *sim.*, and *delicato, espr.*

41 (N. monologue cont')

This system contains the vocal line and piano accompaniment for measures 41-46. The vocal line is mostly silent, with some notes in measure 46. The piano accompaniment continues with delicate, arpeggiated chords. Dynamics range from *p* to *pp*. Performance instructions include *sim.* and *(una corda, con ped.)*

46 (N. monologue cont') "Don't let advisors drag you back to Rome..."

sim. mf pp mp n

poco mf p

46 (una corda, con ped.)

54 (N. monologue cont')

(Vcl.) n

54 (una corda, con ped.)

61 (N. monologue cont') "or a bereaved mother..."

61 (una corda, con ped.)

68 (N. monologue cont') "An emperor's an entertainer..."

delicato p mf p

delicato p mf p

delicato p mf p

delicato p mf p

68 (una corda, con ped.)

74

(N. monologue cont')

N: Recite. Sotto, flat.

"Galba does not exist, there are no revolts in Spain. Of course all the troops are loyal! After dusk there are parties, non-stop music and dancing..."

Musical score for the monologue. It features a vocal line and piano accompaniment. The vocal line starts with a recitation in a flat key signature. The piano accompaniment consists of four staves (treble and bass clefs). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is marked with a '74' in a box at the beginning and end of the section.

SCENE 3

ARIA: DA TEMPESTE

Allegro

N. starts to tear apart a stuffed animal that represents his mistress, Acte. There is popcorn inside...

168

(Alternating recitation and singing, "My Singing Career")

Musical score for Scene 3. It features a vocal line and piano accompaniment. The vocal line is marked with a '74' in a box. The piano accompaniment consists of four staves (treble and bass clefs). The score is marked with a '74' in a box at the beginning and end of the section.

SCENE 4

ARIA: PUR TI MIRO

$\text{♩} = 96$ ma sempre con rubato

208 (Faber)

4

DUET

10

209

7

N. Recites "Acte Again" during instrumental

Musical score for Scene 4. It features a vocal line and piano accompaniment. The vocal line is marked with a '74' in a box. The piano accompaniment consists of four staves (treble and bass clefs). The score is marked with a '74' in a box at the beginning and end of the section.

più vivace $\text{♩} = 52$ 14

accel. come sopra

210

14

$\text{♩} = 96$

(non-lento)

211

vi - ta, si.

(senza sord) [trope pickup]

Musical score for Scene 4. It features a vocal line and piano accompaniment. The vocal line is marked with a '74' in a box. The piano accompaniment consists of four staves (treble and bass clefs). The score is marked with a '74' in a box at the beginning and end of the section.

attacca

SCENE 4b

TROPE: ODE TO THE BEAUTY OF THE WORLD

[Musical setting of scene (through end of act)
may be omitted in favor of a spoken monologue]

Ritmico giusto (♩ = 96)

1

3

f expansive

I de-di-cate my-self to

6

beau - ty. My life shall be wine and ros - es. Uo - mo u - ni-ver-sa - le

exuberant

9

here I come! For part - y tricks

puckish

11

head down roar-ing like a li - on let's bound a - cross the sal - ons

13

cresc. of well - bred host - es - ses and bur - row in - to your gar - ments,

15

lad - ies and gen - tle - men, to chew your mu - cus.

lasciviously f mf

mp f

18

ff exuberant f here I come! a coup le of black hairs curled in my teeth,

20 *lusty* *ff*
 the spir - it of un - i - ver - sal love

22 *aggressive* *exuberant*
 read - y to lick your ug - ly parts that smell like an o - pen la -

24 *mf*
 trine in mid Sum - mer. My

26 *f* *ff*
 ear - rings jin - gl - ing noth - ing can re - sist my en - cy - clo - pe - dic

28 *f*

com - pas - sion. I am man and wom - an,

ff soloistic

30 *f* *ff*

po - et and wres - tl-er, im - pe - ra - tor

33 *mf sotto*

and thief on the run.

fp pp ff

36 *f expansive*

With my face on your coin, on your coin, I'll buy you

mf sub. *f*

36 *p*

39

lecherous

a sack of onions or a pret - ty

mf *f* *mf*

39

mf

41

gleeful, confidential, aside

boy. "I'm the pin-up boy in every whorehouse!"

f *fp* *sfz* *ff* *pizz.*

41

p

44

f exuberant

This is what I bring:

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

arco *arco* *arco*

46

hap - pi-ness with - out mor - als or - der with a sparse sea - son -

ff *f*

48

ing of rules. Let me sing Ro - mans, now the days of your glor - y have come

ff *f*

51

rall. $\text{♩} = 60$ *mf*

of my com-mon peace

mf *mf* *mf* *mf*

54

which builds bath-hous-es in Cro - a - tia and loves you right down to your scro - tum.

p *p* *p* *p*

SCENE 1

ACT II

Minacciando, libitum (♩ = c. 60)

N. notices a sealed letter that had already been placed there when he arrived...

Musical score for Minacciando, libitum. The score is in 4/4 time with a tempo of approximately 60 beats per minute. It features five staves: vocal line, two piano staves, a cello/bass staff, and a grand piano staff. The key signature is three sharps (F#, C#, G#). The music is characterized by long, sustained notes in the vocal and piano parts, with dynamic markings ranging from piano (p) to fortissimo (f). The grand piano part includes a triplet in the right hand. Performance instructions include 'pont.' and 'ord.' for the piano parts, and '8va' and 'ped.' for the grand piano.

6 Allegro, agitato ♩ = 112 (+52)

(♩ = 112)

N. opening and reading letter...

Musical score for Allegro, agitato. The score is in 3/4 time with a tempo of 112 beats per minute. It features five staves: vocal line, two piano staves, a cello/bass staff, and a grand piano staff. The key signature is three sharps. The music is highly rhythmic and energetic, with frequent accents and dynamic markings such as sfz, f, sfzmf, mp, and ff. Performance instructions include 'mart.' for the piano parts and 'ord.' for the grand piano.

14 Ominous

N. Recite: "Fill an arena with water and crocodiles..."

Musical score for Ominous. The score is in 4/4 time. It features five staves: vocal line, two piano staves, a cello/bass staff, and a grand piano staff. The key signature is three sharps. The music is characterized by a slow, ominous atmosphere with long, sustained notes and triplets. Performance instructions include 'tasto' and 'ord.' for the piano parts, and 'p' for the grand piano.

20 (N. monologue cont')

Musical score for (N. monologue cont'). The score is in 4/4 time. It features five staves: vocal line, two piano staves, a cello/bass staff, and a grand piano staff. The key signature is three sharps. The music continues the ominous atmosphere with long, sustained notes and triplets. Performance instructions include 'tasto' and 'ord.' for the piano parts.

Impetuoso con fuoco

N. flies into a fury, sweeps the surface of his desk, breaking drinking cups, scattering papers. Agitated, stalks back and forth, breathing heavily. As he starts to calm down, he searches desk for the speech...

25

ord.
f

ord.
f — *mf* — *f*

ord.
f — *mf* — *f*

ord.
f

mf

let ring

30

35

mf

mf

mf

mf

mf

rit. molto

Poco più tranquillo

♩ = 60

N. arranging carnations taken from pocket, preparing speech...

smorz. ----- /

N. Recite:
"When generals conspire against you...
... the size of a baby's fingernail."

40

f

f

f

f

mf

mf

mf

mf

mf

mp

mp

mp

mp

SCENE 2

ARIA: NOTES FOR A NEW CIVILIZATION

Solemn ♩ = 60

p
facile, vocalise
Ah

mp *mf* *mp* *pp*

senza vib., as a viol
mp
senza vib., as a viol
mp
senza vib., as a viol
mp
senza vib., as a viol
mp

mf *n* *mp*

poco cresc. *poco cresc.* *poco cresc.* *poco cresc.*

9

riten. espr. *a tempo*

mf *mp* *mf* *mp* *mf* *mp*

ord. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

ord. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

ord. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

ord. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

mf *mp* *mf* *mp* *mf* *mp*

mf *mf*

14

Our youth shall bur - y

mf *mp* *mf* *mp* *mf* *mp*

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 5 5 5 5 6 6 6 6 6 6

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

poco *poco*

18

the ob - - - scene and blood - y

con sopr.

6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3

21

glad-i - a - tor - i - al swords, We'll wres -

duo con sopr.

24

- - - tle, we'll wres - tle we'll wres - tle, we'll

27

be, we'll be Greek and clean. Our po -

poco riten. a tempo *mp*

p mp

31

ets, our po - ets will write of moss and grime on fad -

mf f

accel. ----- Poco più moto, ritmico (♩ = 82)

mf f mf

36

ing stuc - co, of brok - en toys and chan - nels green with

f *mf* *f* *mf* *fp* *mf*

40

weeds and slime.

poco riten.

solo

f *mf* *f* *mf* *f* *mf*

45 *a tempo*

Palm trees and pop - lars in the street will calm the blood lust of the ar - e -

f (*duo con sop.*)

f *mf* *f* *mf* *f* *mf*

53

nas, and leaves will civ - i - lize the heat.

mf *f* *f* *f* *f*

60 *mf* We won't ex-clude the com-mon man, our pal-ac-es

68 will have no court-yards, space will be freed an op-en plan.

74 N. Musing, pacing, trying on Poppaea's old dresses...

83 *poco rit.* ♩ = 60

92 *ethereal, wistful* *mf*

This world is all that we require, and touch-ing you, Pop - pae - a,

(II) *mp* *mf* *mp* *mf* *mp*

arco ord. *mp* *mf* *mp* *mf* *mp*

arco ord. *mp* *mf* *mp* *mf* *mp*

arco ord. *mp* *mf* *mp* *mf* *mp*

mp *p* *mp*

II al 104 V

100 *mf* *f* *smorz. poco*

I touch not a sha - dow, but li - quid fire!

mf *f* *poco* *f* *poco* *f* *poco* *f* *poco*

mf *f* *poco* *f* *poco* *f* *poco* *f* *poco*

mf *f* *poco* *f* *poco* *f* *poco* *f* *poco*

mf *f* *poco* *f* *poco* *f* *poco* *f* *poco*

mf *f* *poco* *f* *poco* *f* *poco* *f* *poco*

107 *a tempo* *mf*

a hap - py bed's a hap - py home, un - prud - ish nak - ed ease and grace.

senza vib., as a viol *p* *mf* *mp*

senza vib., as a viol *p* *mf* *mp*

senza vib., as a viol *p* *mf* *mp*

mp *mf* *mp* *mp*

I II IV III

114 *mp* *f*

Our love be - comes the love of Rome.

mp *mf* *ord.* *mf* *ord.* *mf* *ord.* *mf*

mp *mf* *ord.* *mf* *ord.* *mf* *ord.* *mf*

mp *mf* *ord.* *mf* *ord.* *mf* *ord.* *mf*

mp *mf* *ord.* *mf* *ord.* *mf* *ord.* *mf*

(III) I II V III

120 *mf*

We swim on lap - is, lap - is laz - u - li days, and pick at

mf *mp* *mf*

125

mel - ons on a ter - - - race and

mp *mf* *mp* *mf*

128

hear - ing po - et - ry and plays, our Pax Ro - ma -

mp *mf* *mp*

131 *rit. smorz.*

na hangs

mf *mf* *mf*

N. "By day, and a red fire at night."

134 *a tempo*
mp

the white plume of Mount Aetna over groves.

flautando, senza vib.
pp *mp* *p*

MONOLOGUE: EATING WITH FRIENDS

Placido, serene (♩ = 60)

(N. lying on the floor)

N. "Emotions can't be managed..."

(senza vib., flautando)

(senza vib., flautando)

(senza vib., flautando)

senza vib., flautando

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

12 "my friends, my own academy..." "it's midnight in my golden house..."

p *mp* *p* *mp*

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

leggiero

p *mp* *p* *mp* *p*

p

17 (N. monologue cont')

"your crimes and even your insults..."

mp *mp* *p* *mp* *p* *mp* *p*

leggiero

mp *p* *mp* *p* *mp* *p*

(ord., flaut.)

mp *p*

21 (N. monologue cont') "bacchanals to shock the senate..."

Musical score for measures 21-24. The score includes a vocal line and a piano accompaniment. The vocal line features a complex melodic line with many sixteenth notes, often beamed together. The piano accompaniment consists of a rhythmic pattern of eighth notes. Dynamics include *mp*, *p*, and *pp*. The text "(N. monologue cont')" and "bacchanals to shock the senate..." is present.

25 "soliciting from makeshift brothels on the lawn..."

(ord., flaut.)

leggiero

Musical score for measures 25-28. The score includes a vocal line and a piano accompaniment. The vocal line features a melodic line with some rests. The piano accompaniment consists of a rhythmic pattern of eighth notes. Dynamics include *mp*, *p*, and *mf*. The text "(ord., flaut.)" and "leggiero" are present. The text "soliciting from makeshift brothels on the lawn..." is present.

28 (N. monologue cont') "the surface of my wine's a curve..."

leggiero

(ord., flaut.)

Musical score for measures 28-30. The score includes a vocal line and a piano accompaniment. The vocal line features a melodic line with some rests. The piano accompaniment consists of a rhythmic pattern of eighth notes. Dynamics include *mf*, *p*, and *mf*. The text "(ord., flaut.)" and "leggiero" are present. The text "(N. monologue cont')" and "the surface of my wine's a curve..." is present.

31 (N. monologue cont')

Musical score for measures 31-34. The score includes a vocal line and a piano accompaniment. The vocal line features a complex melodic line with many sixteenth notes, often beamed together. The piano accompaniment consists of a rhythmic pattern of eighth notes. Dynamics include *p*, *mp*, and *mf*. The text "(N. monologue cont')" is present.

34 *poco rit.* *p* *mp* *mf* *pp* *mf* *pp* *con sord.* *pp*

(ord., flaut.)

39 N. "I send the shadow at my side..." "if gods can visit..."

con sord. *pp* *mp* *mp* *p* *pp* *p* *pp* *pp* *pp*

IV *mf* *pp* IV *mf* *pp* IV *mf*

39 *solo, espr.* *p* *pp*

(*Red.*)

47 N. starts to become agitated again as he slowly realises that he must kill himself before he is captured. He suddenly longs for Poppea and her confident decision-making that she aided him with.

senza sord. *mp* *senza sord.* *mp* *pp* *mf* *n* *senza sord.* *III* *p* *n*

47 *tolling, ominous* *pp* *8vb* *loco*

(*Red.*)

SCENE 3

MONOLOGUE: OUR "SUN-GOD" AT HOME WITH POPPAEA

N. (during text) takes another stuffed animal representing Poppaea and violently tears it apart, scattering popcorn all over the room; flings her clothing about.

♩ = 72 (+12) N. "Your fury brushed aside..." "I'll throw your clothes..."

quasi- notturno

p espr., con rubato

Lea. Lea. Lea. Lea. Lea. Lea. Lea.

8 "what a home for the mind..."

Lea. Lea. Lea. Lea. Lea. Lea. Lea.

15 "but your eyes are slits..." "but you take no notice..."

Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea.

22 "of my golden house..." "rejecting classical restraint..."

Lea. Lea. Lea. Lea. Lea. Lea. Lea.

29 *poco rit.* ♩ = 60 (-12) Extended silence. N. starts to panic – begins to have difficulty breathing...

ppp

senza sord. pont.----- ord.

p < *mf* < *n*

pp < *mf* < *pp*

Lea. Lea.

SCENE 4

ARIOSO/MONOLOGUE/ARIOSO: ELEGY FOR POPPAEA

Darkly unhinged, sinister $\text{♩} = 120 (+60)$

At night, I

10 **ff** howl!

N. Recite: "At night I wear your dresses in our bed and howl. Each day your perfume in the room is weaker. I'll go to Greece, never come back." $\text{♩} = 120$

10 **ff** *drammatico*

(l.v. through recitation)

15 *poco rit.* $\text{♩} = 72 (-48)$

15 **mp** **mf**

(con ped.)

20 *mp*
I'll go to Greece, nev - er come back.

flautando, senza vib
mp *mf* *p* *p* *pp* *n*

flautando, senza vib
mp *mf* *p* *p* *pp* *n*

flautando, senza vib
mp *mf* *p* *p* *pp* *n*

flautando, senza vib
mp *mf* *p* *p* *pp* *n*

20
(con ped.)
p *pp* *n*

ACT III

SCENE 1

Out of the silence, N. begins to mourn elements of his life with solo voice. It comes from deep within, like a dirge.

MONOLOGUE: THE SAYINGS OF PETER BORNEMISZA/MOTHER

(between phrases, N. sobs and breathes uncontrollably)

ppp

p

pp

n

(TACET)

(TACET)

(TACET)

(TACET)

Improvised accompaniment

Recite, spacing out fragments:

"Ants flying through the night ... water running over floors ... a door swinging in moonlight ... roadside tombs, a voice out of the ground ... a lantern carried by no one."

(TACET)

(TACET)

(TACET)

(TACET)

(TACET)

(TACET)

(G.P.)

(G.P.)

(G.P.)

(G.P.)

(G.P.)

(G.P.)

SCENE 2

MONOLOGUE: ADVICE TO YOUNG POETS/ADVICE FOR EMPERORS (FRAGMENTS)

$\text{♩} = 60$

mp

Mur - - - - - der your

con sord.

mp

mp ma pesante doloroso

sed.

6 N. tears apart another stuffed animal (symbolizing his mother) – digging at the place where the heart would be.

moth er,

con sord.

mp con sord.

mp con sord.

mp

pp

n

n

n

6

mp

p

pp

8^{vb}

8^{vb}

8^{vb}

N: Recite. "If the presentation is right, murder in high places... Decipher your own mind... After dark go out on the streets..."
 (If a dancer or second actor is used, this text may be fragmented and passed between them and Nero in a frantic fashion)

12

12 Repeat ad lib., ornamenting freely

MONOLOGUE: IMAGINED SCENES FROM THE SECOND HALF OF MY LIFE

Wistful, doloroso ♩ = 60

N. Prepares to shave, sorts through loot, dagger

N. Recites: "Stripped of my scepter..."

[Vcl. solo is preferred; vln. I, II, vla. parts optional, but if employed should be almost inaudible. Cello leads and may employ great rhythmic freedom.]

con sord.

pp

con sord.

pp

con sord.

pp

(senza sord.)
solo, espr.

p

9

"Soldiers of the emperer..."

"I meet Acte..."

17

"...and sings lampoons..."

"My art is my life."

lunga

SCENE 3

ARIA: IN UN SOSPIR

N. begins humming theme of aria, freely wandering in pitch and rhythm, which is picked up by ensemble

21 (Faber)

22

♩ = 96

23

(N. vocal entrance)

3 (P. vocal entrance) 24 24 $\text{♩} = 108$ Più mosso

rit. (P. vocal entrance) 25 6 Più mosso $\text{♩} = 138$ (N. vocal entrance) 6 $\text{♩} = 92$ 26 13

pp
pp
pp
pp
pp

attacca

TROPE: SEGUE FROM "IN UN SOSPIR"/MONOLOGUE
SCENE 3b

1 $\text{♩} = 92$

poco rit.

10

mf *p*

10

p

Subito piu mosso (♩ = 112-120)

[OPTIONAL: TEXT MAY BE SPOKEN INSTEAD OF SUNG. ONLY THEN SHOULD 16-21 REPEAT BE TAKEN, AND MAY BE TAKEN MULTIPLE TIMES.]

16

mp desultory *mf*

On these cold morn - ings I hate be - ing

mp *mf*

16

mp

20

shaved. A white

mf

20

mf

24

cab - bage moth floats drowned, drowned

mp

24

p

28

in a foun - - - tain.

rit. smorz. ----- /

p *f*

(fade out as recitation begins)

28

p

31

N. Recite:

"Your genius will inform the age. Cultivate erudition, expand your tastes, become like the latest and largest model of water organ, then play only simple tunes..."

"Our Golden Age is now. Our years and prose have flowered at last..."

"What an artist dies in me!"

N. is stabbed by dancer

f

31

f

36 *poco riten.* *f* *slower* ----- (long fermata) *ff* (very long fermata)

red ar - ray, That is the break of day.

ff *mf* *mp* *p* (very long fermata)

ff *mf* *mp* *p* (very long fermata)

con sopr. *f* *mp* *p* (very long fermata)

ff *ff* *mf* *mp* *p* (very long fermata)

36 *ff* *ff* *ff* (long fermata)

loco

Lights black out as N. begins to collapse

Empty musical staves for vocal and piano parts during the blackout.