

Leopardi Fragments

Cantata for Soprano, Contralto and Instrumental Ensemble

(1962)

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PREVIEW
Low Resolution

FRAMMENTI DI LEOPARDI

Stridore notturno delle banderole traendo il vento.
Vedendo meco viaggiar la luna.

La speme che rinasce in un col giorno,
Dolor mi preme del passato, e
Del presente, e terror de l'avenire.

Mi diedi tutto alla gioia barbara
della disperazione.

Campagna in gran giorno vedo
in lontano, e villani e soldando
dono fosto di far, altro, e dire.

Ahi tu passasti il tempo

Sospiro mio, e tu e fu

D'ogni mio vano immagin

mentes se non mi

non mi

PREVIEW
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LEOPARDI FRAGMENTS

Nocturnal creaking of the weather-vanes borne on the wind. Seeing with me the moon in its course.

Hope which is reborn in one with the day. Grief of the past oppresses me, and ennui of the present and terror of the future.

I gave myself up entirely to the wild and furious joy of despair.

The steep slope of the countryside seen some paces in the distance and peasants who, descending this, soon disappear from view – another image of infinity.

Ah! you have left me, my eternal sigh; you have left me; let bitter memory become the companion of my every vague imagining, of all my tender feelings, the dear, sad impulses of my heart, the memory of you.

English translation by Dr. Ng

LEOPARDI FRAGMENTS

Nächtliche Schreie der Wetterfahnen, die vom Wind rüttelt. Ich sehe mit mir den Mond in seinem Lauf.

Die Hoffnung, die mit dem Tag wiedergeboren wird, die mich mit der Vergangenheit und der Gegenwart und dem Zukünftigen drückt.

Ich gab mich ganz dem wilden und zügellosen Freudenrausch auf.

Die steile Landschaft, die man einige Schritte entfernt sieht, die man beim Herabsteigen verliert, man fast nicht mehr sieht – ein anderes Bild der Unendlichkeit.

Ah! du hast mich verlassen, mein ewiger Seufzer; du hast mich verlassen; sei mir Begleiterin jedes meiner schwachen Gedankenbilder, der traurigen und lieben Sehnsüchte des Herzens, der herben Erinnerung an dich.

German translation by Ingrid Samson.

PREVIEW
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INSTRUMENTATION

Flute (doubling piccolo)

Oboe

Clarinet in B flat

Bassoon

Trumpet

Trombone

Harp

Cello

Duration: c. 16 minutes

At bar 145 etc. the notes become progressively shorter by their values. The notes are very fixed, but determined by the melismas, whose rhythmic values are given, but whose speed is in turn dependent on the length of the 'co-ordinate' melismas. The melismas are slow, and the notes are quick. The point of entry is indicated by the spacing. The 'co-ordinate' A. 219 indicates that time signatures operate: the notes of each part are given within themselves, but not to the other parts, unless specially indicated. At the end of the piece, the notes (demisemiquavers with dotted) to be played as quickly as possible, the entry is again indicated by spacing. At the overlapping bars, the same applies. An articulation of the vowel to the next in the vocal parts follows a gradual change from the one to the other, i.e. a diphthong, over the given time-values.

The vocal fragments has been recorded by Mary Thomas, Henry Phillips and members of the Melos Ensemble conducted by John Capewell. The recording was made under the auspices of the Calouste Gulbenkian Foundation and it is currently available on CD from EMI classics [598 1872].

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cantata for soprano, contralto and instrumental ensemble

by Maxwell Davies

Moderato

Soprano
Contralto
Trombone

S.
C.
Fl.
Ob.
Cl.
Tbn.

2 (15)

S. en - do - ven -

C. en - o - to.

Fl. *mp* *ppp* *p* *mf* *pp* *ppp*

Ob. *pp* *sfp* *sfp* *mf* *ppp*

C. (A) *pp* *p* *ppp*

Tbn. *mp-pp* *p* *mp* *ppp*

Andante
p espress. *fp > pp* *p* *mf* *p* *f* *pp* *senza dim.* 3

S.
Ve - - den-do me - co vi - - a - ggior - - la - -

C.
Ve - - den-do me - - co vi - - a - ggior - - na.

Fl.
mp *pp* *p* *pp* *pp*

Ob.
p *pp* *pp*

Cl. (A)
mp *pp* *pp* *pp* *mp* *pp* *pp*

Tbn.
mp *pp* *pp* *pp* *p* *pp* *mp* *pp* *pp*

25

4 ♩ Moderato

35

The image shows a page of a musical score for an orchestra and strings. The score is written in 3/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bn.), Trumpet (Tpt. (D)), Trombone (Trn.), Piano (P), and Violin (Vic.). The tempo is marked 'Moderato' with a quarter note symbol. The score is divided into measures, with a large 'PREVIEW' watermark overlaid diagonally across the page. The dynamic markings include *fp*, *mp*, *pp*, *mp*, *pp*, *p*, *mp*, *p*, *p*, *ppp*, and *ff*. The score includes various musical notations such as slurs, ties, and articulation marks. The page number '4' is in the top left, and the rehearsal mark '35' is in the top right. The string part at the bottom right ends with a *ppp* dynamic marking.