

Leopardi Fragments

Cantata for Soprano, Contralto and Instrumental Ensemble

(1962)

ED 10819

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PREVIEW
Low Resolution

FRAMMENTI DI LEOPARDI

Stridore notturno delle banderole tese da lontano.
Vedendo meco viaggia la luna.

La speme che rinasce in noi col giorno
Dolor mi preme del passato e mi
Del presente, e terror me l'aspetta.

Mi diedi tutto alla giornata, e fui lebonda
della disperazione.

Campagna in campagna il silvio mi aiuta alquanti passi
in lontananza via che scendendo per essa si per-
donò questo silvio, altra immagine dell 'infinito.

Sospirando: passati: e fia compagna
di tutti i miei vago immaginar, di tutti
i miei teneri sensi, 'i tristi e cari
Moti del cor, la rimembranza acerba.

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 distance
in the distance and peasants who, descending it,
soon disappear from view – another image of infinity.

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

English translation by Ingrid Samson.

I: FRAGMENTE

Nächtliche Rasselgeräusche
der Wetterfahnen, die der Wind
mir auf der Reise.

Die Hoffnung, die in einem einzigen Tag wieder-
geboren wird. Schmerz um die Vergangenheit
drückt mich und Langeweile in der Gegenwart
schaut vor der Zukunft.

Ich gebe mich völlig der wilden und zügellosen
Fahrt der Verzweiflung hin.

Bei steilen Abhängen sieht man einige Schritte entfernt,
und Bauern, die heruntersteigen verliert man fast
aus dem Blick – ein anderes Bild der Unendlichkeit.

Auch, du bist vergangen, mein ewiger Seufzer: du
bist vergangen; und nun sei mir Begleiterin jedes
meiner schweifenden Gedankenbilder, der traurigen
und lieben Bewegungen des Herzens, der herben
Erinnerung.

German translation by Ingrid Samson.

INSTRUMENTATION

Flute (doubling piccolo)

Oboe

Clarinet in B flat

Bassoon

Trumpet

Trombone

Harp

Cello

Duration: c. 16 minutes

At bar 145 etc. the time-values with asterisk become relevant, indicated by their values. These are not absolutely fixed, but determined by the decorative melismas, whose approximate durations are given, but whose speeds are largely dependent on the length of the vocal entries. (Thus the early melismas are slow, progressively quicker.) The point of entry of each melodic part is indicated by the spacing. The bracketing of bars 145 & 219 indicates that time signature changes are to operate; the notes of each part are to be played as quickly as possible within themselves, but not to the detriment of other parts, unless specially indicated. At bars 219 etc. the groups of small notes (demisemiquavers with stroke) are to be played as quickly as possible; the point of entry is again indicated by placing. At the overlapping bars, the same applies. An arrow from one vowel to the next in the vocal parts indicates a gradual change from the one to the other – i.e., a diphthong, over the given time-values.

Leopardi Fragments has been recorded by Mary Thomas, Rosemary Phillips and members of the Melos Ensemble conducted by John Carewe. The recording was made under the auspices of the Calouste Gulbenkian Foundation and it is currently available on CD from EMI classics [586 1872].

Leopardi Fragments

cantata for soprano, contralto and instrumental ensemble

Der nationalen Kultur ist gesellschaftlich toleriert und kann privat- und sozialrechtlich verfolgt werden. Ihre ethische Bewertung ist nicht in jedem Fall eindeutig, und man muss in jedem Fall vorsichtig sein.

PREVIEW

Low Resolution

2 (15)

A musical score page showing parts for Soprano (S.), Alto (A.), Bassoon (Bsn.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Trombone (Tbn.). The score is in 2/4 time. The vocal parts sing "en do li" and "to". The instruments play various patterns of eighth and sixteenth notes. Dynamics include *f*, *p*, *mf*, *pp*, *sfp*, *mf*, *ppp*, *p*, and *pp-pp*. Measure 15 starts with *f p* for the vocal parts and *f* for the instruments. The vocal parts sing "en" followed by a fermata. The instruments play eighth-note patterns. The vocal parts sing "do" followed by a fermata. The instruments play eighth-note patterns. The vocal parts sing "li" followed by a fermata. The instruments play eighth-note patterns. The vocal parts sing "to" followed by a fermata. The instruments play eighth-note patterns.

4 (30) *Moderato*

Fl.

Ob.

Ci. (B♭)

Bsn.

Tpt. (D)

Tbn.

Hp.

Vcl.

(30)

(35)

f

mp

p

pp

p

mp

p

mp

p

p

mp

p

p

mp

p

p

mp

p

p

pp