

Patrick Harrex

... a l'armonia s'è intento ...

for six cellos

Score



for
Catherine Black

... *a l'armonia sì intento* ... is a reflection on Poem 156 of Petrarch's *Rime sparse*. It is a further expansion, like my ... *dreams, shadows, and smoke* (for flute, viola and harp or guitar), of an earlier work for solo viola, ... *sogni, ombre, et fume*.

PH

I' vidi in terra angelici costumi
et celesti bellezze al mondo sole,
tal che di rimembrar mi giova et dole
ché quant' io miro par sogni, ombre, et fumi.

I saw on earth angelic qualities
and heavenly beauties unique in the world,
so that the memory pleases and pains me,
for whatever I look on seems dreams, shadows,
and smoke.

Et vidi lagrimar que' duo bei lumi
ch' àn fatto mille volte invidia al sole,
et udi' sospirando dir parole
che farian gire i monti et stare i fiumi.

And I saw those two beautiful lights weeping
that have a thousand times made the sun envious,
and I heard amid sighs words
that would make mountains move and rivers
stand still.

Amor, senno, valor, pietate, et doglia
facean piangendo un più dolce concerto
d'ogni altro che nel mondo udir si soglia;

Love, wisdom, worth, piety, and sorrow
made, weeping, a sweeter music
than any other to be heard in the world;

ed era il cielo a l'armonia sì intento
che non se vedea in ramo mover foglia,
tanta dolcezza avea pien l'aere e 'l vento.

and the heavens were so intent upon the harmony
that no leaf on any branch was seen to move,
so much sweetness filled the air and the wind.

Performance note:

If possible, the six cellists should sit in a circle, facing inwards, towards each other, with the audience around the circle of performers. A single spotlight above the performers would be ideal, with the rest of the room in darkness. If this arrangement is not possible, try to achieve the closest to it - the impression should be that the ensemble of cellists is a single sound source.

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Harmonics (all natural) are indicated in the score simply as the sounding note with a 'o' symbol. In the individual parts the normal convention, showing fingering, is followed.

During long tied notes, players are to change direction of bow if necessary, but always as smoothly as possible, keeping the sound continuous.

Very slow (♩ = ca 36 / ♪ = ca 72)

I *ppp* sul pont. (non trem.)
 II *ppp* sul pont. (non trem.)
 III *ppp* sul pont. (non trem.)
 IV *ppp* sul pont. (non trem.)
 V *ppp* sul pont. (non trem.)
 VI *ppp* sul pont. (non trem.)

A (very freely to bar 13)
 I *ppppp* *pp* espress. ord.
 II *pp* espress. ord.
 III *ppppp* *pp* espress. ord.
 IV *pp* pizz. ord. arco *pp* espress.
 V *pp* pizz. 0 pizz. ord. arco *pp* espress.
 VI *ppppp* *pp* pizz.

G **H**

41 $\text{♩} = \text{♩}$

I *p* *p* *mp espress.* *mp* *mf*

II *mp espress.* *mf*

III *p* *mf*

IV *p sempre* *p* *mf*

V *p sempre* *mp espress.* *mf* *p*

VI *pp* *p* *mf*

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I *p* *mf* *p*

II *p* *mf* *p*

III *p*

IV *p*

V

VI *p*