

Penna sketches: *Intendami chi puo che m'intend' io*

for soprano, harpsichord and theorbo

Jonas Skaarud

SCORE

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Notes on piece

Soprano:

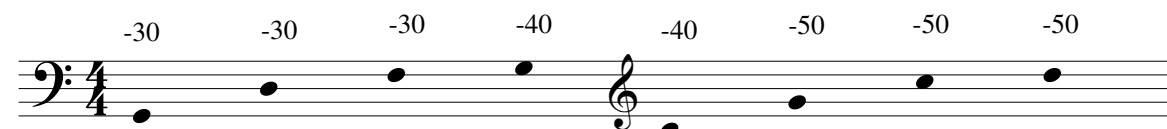
- Generally there should not be many dynamic fluctuations. The overall impression should be rather introvert and quiet, but it should be adjusted to the two other instruments.
- Generally not much vibrato. If vibrato is used it should be sparse and not exaggerated. On long held notes vibratoes might serve well, but should appear towards the end of the tone.

Theorbo:

- The piece is written for theorbo in A
- All bass strings are tuned in naturals
- All harmonics (note with circle above) shows the desired sounding note. The player chooses what string to produce to harmonics on. However there are made suggestions in the score - the name of the string in a circle - but these might be changed if more convenient.
- Generally as many open strings as possible.
- Generally the tones should not be damped, but they should be let ring and decay naturally.
- Dynamics should generally be quiet, but should be adjusted accordingly to the sound of the harpsichord.

Harpsichord:

- Registrations are not written in the score, and are up to the performer to choose.
- The performer should however strive for a sound that is not to intense or loud.
- The piece might be performed on one manual
- The following tones are to be tuned in microtones (the number indicating approx. cents)



Durata: ca. 12'00''

Written for Duo Serenissima and Wesley Shen
Written june-september 2017
First performance november 4th, 2017, in Bergen, Norway

The piece is supported with fundings from The Norwegian Arts Council

(Io vivere vorrei addormentato
entro il dolce rumore della vita.)

to Duo Serenissima and Wesley Shen

Penna sketches: *Intendami chi puo che m'intend' io*

for soprano, harpsichord and theorbo

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2017

Ruhig fließend, somewhat content ♩ = 72

1. Io

The musical score is arranged in three systems. The first system includes the Soprano, Harpsichord, and Theorbo parts. The Soprano part begins with a long melodic line starting on a whole note G4, marked with a piano (*p*) dynamic. The Harpsichord part features a complex texture with triplets and quintuplets in both hands. The Theorbo part is mostly silent, with a few notes and a *ff* dynamic marking in the second measure. The second system continues the vocal line with the lyrics "Vi ve" and includes a *ff* dynamic marking in the Harpsichord part. The third system continues the vocal line with the lyrics "re vor rei" and includes a *ff* dynamic marking in the Harpsichord part. The score is written in 4/4 time with a key signature of one flat (B-flat).

Slower ♩ = 66

Even slower ♩ = 60

S 15 ad - dor - men - ta - to en - - - tro il dol - ce

Hrpd.

Th.

S 20 ru - mo - re del-la-vi - ta

Hrpd.

Th.

(Il vento ti ha lasciata un' eco chiara,
Nei sensi, delle cose ch' ài vedute
-confuse- il giorno. All' apparir del sonno
Difenderti non sai : un crisantemo,
Un lago tremulo e una esigua fila
D' alberi gialloverdi sotto il sole.)

2. II

A little melancholic ♩ = 76

mf-p *rit.* -----

Soprano
Il ve - to ti ha las - ci - a -

Harpsichord

Theorbo

A ♩ = 60

S ta Un e - co chi -

Hpschd.

Th.

B ♩ = 56

S a - ra nei sen - si del - le co - se ch'ài vedu - te Con - fu - se

Hpschd.

Th.

C ♩ = 64

ppp

S 14 *Il gi - or - no All'*

Hpschd.

Th. 14

Recitative-like

S 19 *ap - pa - rir del son - no dif - fe - ren - di non sai Un cris - an - te - mo Un la -*

Hpschd.

Th. 19

Quickly, irregular

S 23 *go - tre - mu - lo e - un - a e - si - gu - a fi - la D'al - be - ri gi - al - lo - ver - di sot - to il so - le*

Hpschd.

Th. 23

(Un giorno la mia vita fu benedetta.
Tutto si sforzò per l'amore.
Anche la pioggia era sul mio fianco.)

Penna sketches: Intendami chi puo che m'intend' io

3. Un

ca. ♩ = 60

pp

Soprano

Un gi - or - - - no la

Harpichord

Theorbo

S

mi - a vi - ta fu be - ne - det - ta Tu -

Hpschd.

Th.

S

to si sfor - za per l'a - mo - - - re Tu -

Hpschd.

Th.

S
16
to si sfor za

Hpschd.

Th.

S
20
p per per l'a mo re *pp*

Hpschd.

Th.

S
25
Pi og gi a. An che la pi *ppp*

Hpschd.

Th.

S ³⁰ og - - - gi - a e - ra sul mi - o fi - - - an -

Hpschd.

Th. ³⁰ ^D sim. ⁵

S ³⁵ *pppp* ³ co

Hpschd.

Th. ³⁵ ⁵

(L'insonnia delle rondini. L'amico quieto a salutarmi alla stazione.)

4. L'insonnia

Subdued, dilapidated ♩ = 52

pp

Soprano
L'in - - - - - so - - - - - mn - i

Harpichord

Theorbo

A

S
a - - - - - del - - - - - le

Hpschd.

Th.

B

S
del - - - - - le L'a - mi - co - qui - e - to - a sa-lu-tar-mi Al - la

Hpschd.

Th.

D **G** **A**

S 16 L'a - - - mi - - - co L'a - mi - co qui - e - to sa - lu - tami al - la sta...

Hpschd.

Th. 16

S [C] del - - - la ...sta - zi... [D] ...som - ni - a del - le ron - di - ni

Hpschd.

Th. 20

S [E] Sta - - - si - - - o - ne

Hpschd.

Th. 25

S 30 *...ne* L'in - som - ni - a del - le ron - di - ni L'a - mi - co sa - lu - ta - mi al - la sta - zi - o

Hpschd.

Th. 30

S [F] *ppp* *p* *ppp* Qui - - - e - to

Hpschd.

Th. 35

(Il mondo che vi pare di catene
tutto è tessuto d'armonie profonde.)

5. mondo

Quiet, introvert, broken apart ♩ = 56

ppp-pp

Soprano

Il mon - do che vi pa - re di

Harpichord

Theorbo

S

ca - te - ne

Hrpd.

Th.

A

S

Tut - to c

Hrpd.

Th.

D

A

B

S
Tut - to é Tess - u - to de

Hrpd.

Th.

C

S
Il mon - do che - vi pa - re di ca - te - ne Tut - to é tess - u - to

Hrpd.

Th.

D

S
D'har - mo - ni - e

Hrpd.

Th. (flageolet only on e)

E

S 35
D'har - - - mo - ni - e

Hrpd.
35

Th. 35

Detailed description: This system contains measures 35 through 40. The vocal line (S) starts with a whole rest in measure 35, then a half rest in 3/4 time, and begins the phrase 'D'har - mo - ni - e' in 4/4 time. The harp (Hrpd.) part features complex arpeggiated figures in both hands, with a 5-measure slur in the right hand and a 3-measure slur in the left hand. The tuba (Th.) part has a 3-measure slur in the left hand.

S 40
pro... pro - fon - de Pro -

Hrpd.
40

Th. 40

Detailed description: This system contains measures 40 through 45. The vocal line (S) continues with 'pro... pro - fon - de Pro -'. The harp (Hrpd.) part continues with arpeggiated patterns, including a 3-measure slur in the right hand. The tuba (Th.) part has a 3-measure slur in the left hand.

F

S 45
fon - de Pro - fon - de Pro - fon - de

Hrpd.
45

Th. 45

Detailed description: This system contains measures 45 through 50. The vocal line (S) continues with 'fon - de Pro - fon - de Pro - fon - de'. The harp (Hrpd.) part continues with arpeggiated patterns, including a 3-measure slur in the right hand. The tuba (Th.) part has a 3-measure slur in the left hand.

S

52

Pro - - - fon - - - de

Hrpd.

52

Th.

52

The musical score for page 14 features three staves: Soprano (S), Harp (Hrpd.), and Trombone (Th.). The Soprano staff is in treble clef and contains the lyrics "Pro - - - fon - - - de" with a long horizontal line underneath. It includes a triplet of eighth notes in the second measure and another triplet in the fourth measure. The Harp staff consists of two staves (treble and bass clefs) with a complex arpeggiated accompaniment. The Trombone staff is in bass clef and includes a triplet of eighth notes in the first measure and a quintuplet of eighth notes in the third measure. The page concludes with a double bar line.

FINE