

KOSTAS REKLEITIS

FOUR ITALIAN SONGS

FROM PETRARCA'S  
"IL CANZONIERE"

Op. 10

EDINBURGH  
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# 1. Se la mia vita da l'aspro tormento no.12

Calmo ma non troppo ♩ = 72 c.

1

Voice

Percussions [ 1 player ]

Harp

6

V. *mf*  
Se la mi - a vi - ta da l'a - spro tor - men - to

Perc. [motor on, medium speed, hard mallets] *mf*

Hp. *p* *mf* *p* *mf*

9

V. *mf*  
si pu - ò tan - to scher-mi-re, et da - gli af-fan - ni,

Perc.

Hp. *p*

12

V. *mf*  
ch'i' veg - gia per ver - tù de gli ul - ti - mi an - ni, don - na, de' be'

Perc.

Hp. *E♭ → E♯* *D♯ → D♭* *B♭ → B♯* *D♭ → D♯*

15

V. *vo - str'oc - chi il lu - me spen - to,*

Perc.

Hp. *C♯ → C♭* *D♯ → D♯* *E♭ → E♯* *C♭ → C♯* *F♯ → F♯*

Se la mia vita

18 Poco piu posso

V. *mf*  
e i ca-pe' d'o-ro fin far-si d'ar-gen-to, et las-sar le ghir-lan-de

Perc.

Hp. *mf*  
D# → D# C# → C# F# → F# Ab → Ab

22

V. e i ver-di pan-ni, e'l vi-so sco-lo-rir che ne' mi-e-i dan-ni a lla-men-tar

Perc.

Hp. A# → A# Bb → Bb A# → A# C# → C# C# → C# Bb → Bb Eb → Eb

26

V. mi fa pa-u-ro-so et len-to:

Perc.

Hp. Ab → Ab C# → C# Ab → Ab C# → C#

29

V.

Perc.

Hp. Ab → Ab A# → A# F# → F# F# → F#

33

V. pur mi da-rà tan-ta bal-dan-zaA-mo-re ch'i' vi

Perc.

Hp. Cb → C#

Se la mia vita

36

V.  $\frac{4}{8}$  di - sco - vri - rò de' mei mar - ti - ri qua' so - no sta - ti gli an - ni,

Perc.  $\frac{4}{4}$

Hp.  $\frac{4}{4}$

39

V.  $\frac{4}{4}$  e i gior - ni et l'o - - re; et se'l tem - po è con - tra - rio

Perc.  $\frac{4}{4}$

Hp.  $\frac{4}{4}$  *mp*

42

V.  $\frac{3}{4}$  ai be' de - si - ri, non fia ch'al - men non giun - - ga al mio do - lo - re

Perc.  $\frac{3}{4}$

Hp.  $\frac{3}{4}$   $F\sharp \rightarrow F\sharp$   $D\flat \rightarrow D\sharp$   $C\flat \rightarrow C\sharp$   $E\flat \rightarrow E\flat$

46

V. *a tempo*

Perc.  $\frac{3}{4}$

Hp.  $\frac{3}{4}$   $D\sharp \rightarrow D\sharp C\sharp \rightarrow C\flat$   $A\flat \rightarrow A\flat$   $C\flat \rightarrow C\flat$   $E\flat \rightarrow E\flat$   $A\flat \rightarrow A\flat$

51

V.  $\frac{6}{8}$  al - cun soc - cor - so di tar - di so - spi - ri. *poco rit*

Perc.  $\frac{6}{8}$

Hp.  $\frac{6}{8}$   $A\flat \rightarrow A\flat$   $D\flat \rightarrow D\flat$   $C\flat \rightarrow C\flat$   $C\flat \rightarrow C\flat$

## 2. Nova angeletta

no.106 from Petrarch's *Canzoniere*

Konstantinos Rekleitis

Andantino (♩ = c. 82)

**1** [motor, medium speed]

Vibraphone *mf* *mp*

Harp *mf*

Voice *mp*  
No - va an - ge - let - - ta sov - ra l'a - - le ac - cor - ta sce - se dal

Violin I *mp*

Violin II *mp* *mp*

Viola *mp* *mp*

Violoncello *mp* *mp* *mp*

Violoncello *mp*

Contrabass *mp*

Vib. *f*

Hp. *f*

V. *mp* *mf* *mp*  
cie - lo in su la fre - sce ri - - - va, — là'n - di - o pas - sa - va sol per mi - o de - sti - - no. — Poi che sen - za

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mp*

Vla. *mf* *mf* *mp* *mf* *p*

Vc. *mf* *mp* *mf* *mf* *mp*

Vc. *mf* *mp* *mf* *mf* *mp*

Cb. *mp*

**15**

Vib. *mf*

Hp. *mf*

V. *mf*  
com - pa - gna et sen - - za scor - - - - ta mi vi - de, un lac - - - - - cio che di

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf*

20

Vib.

Hp.

V. *mf* se - taor di - - - va te - se fra l'er - ba, *mp* on - d'è ver - de il ca - mi - - - no. *mf* Al - - - lor fui

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Vc. *mp*

Cb. *mp*

25

Vib.

Hp.

V. *mf* pre - - - so; et non mi spiac - quepoi, *mf* sì dol - ce lu - - - me us - cia deg - li oc - chi suoi.

Vln. I

Vln. II

Vla.

Vc.

Vc. *p*

Cb. *p*

32

Vib.

Hp.

V.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Vc. *mf*

Cb. *mf*

3 Quella fenestra  
from Petrarch's *The Canzoniere*, n.100

1 2 3 4 5 6

Flute

Oboe

Clarinet in B

Vibraphone

Harp I

Voice

Violin I

Violin II

Viola

Violoncello I

Violoncello 2

Contrabass

7 8 9 10 11

Fl.

Ob.

B.Cl.

Vib.

Hp. I

V.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

12 13 14 15 16

Fl.

Ob.

B.Cl.

Vib.

Hp. I

V.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

6



17 18 19 20

FL  
Ob.  
B.Cl.  
Vib.  
Hp. I  
V.  
Vln. I  
Vln. II  
Vla.  
Vc. I  
Vc. 2  
Cb.

ste - de ma - don - na, et so - la se - co si ra - glo - na.

21 22 23 24

FL  
Ob.  
B.Cl.  
Vib.  
Hp. I  
V.  
Vln. I  
Vln. II  
Vla.  
Vc. I  
Vc. 2  
Cb.

*mf* con quan - ti luo - ghi sua bel - la per - so - na, co - pri mai d'om - bra.  
*mf* senza sord.  
*mf* senza sord.  
*mf*

25 26 27 28

FL  
Ob.  
B.Cl.  
Vib.  
Hp. I  
V.  
Vln. I  
Vln. II  
Vla.  
Vc. I  
Vc. 2  
Cb.

O di - se - gno col pie - de: e'l fe - ro pas - so o - ve ma - giun - se A -  
*p*  
*p*  
*p*  
*p*

29 30 31 32

FL.  
Ob.  
B. Cl.  
Vib.  
Hp. I  
V.  
Vln. I  
Vln. II  
Vla.  
Vcl. I  
Vcl. II  
Cb.

mo - re: e - lla no - va sta - gion che d'an - no in an - no *mp* mi rin - fre - sca

33 34 35 36 37

FL.  
Ob.  
B. Cl.  
Vib.  
Hp. I  
V.  
Vln. I  
Vln. II  
Vla.  
Vcl. I  
Vcl. II  
Cb.

in quel di fan - ti - che pia - ghe: *mf* e' l vol - to, et le pa - ro - le que mi stan - no al - ta - men - te con -

38 39 40 41 42

FL.  
Ob.  
B. Cl.  
Vib.  
Hp. I  
V.  
Vln. I  
Vln. II  
Vla.  
Vcl. I  
Vcl. II  
Cb.

fit - te in mez - zo l'co - re fan - no le lu ci mi - e di pian - ger va - ghe.

# 4. In Nobil Sangu...

from Petrarch's *The Canzoniere* n.215

EDINBURGH  
AUGUST 2007

Andante (♩ = c. 80)

Music by Konstantinos Rekleitis

1

Musical score for measures 1-6. The score includes parts for Vibraphone, Harp, Voice, Violin I, Violin II, Viola, Violoncello (two staves), and Contrabass. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is Andante (♩ = c. 80). The score begins with a first ending bracket labeled '1'. The Vibraphone and Harp parts are mostly rests with some chords. The Voice part has a rest followed by the word 'In' at the end of the measure. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) have melodic lines with various dynamics such as *mp*, *mf*, and *mf*.

7

Musical score for measures 7-10. The score includes parts for Vibraphone (Vib.), Harp (Hp.), Voice (V.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is Andante (♩ = c. 80). The Voice part has the lyrics: "no - bil san - gue vi - ta hu - mi - le et que - ta et in". The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) have melodic lines with various dynamics such as *mp*, *mf*, and *p*. The Vibraphone and Harp parts are mostly rests.

12

Vib.

Hp.

V. *mf*

Vln. I *mp* *mf*

Vln. II

Vla.

Vc. *mf*

Vc.

Cb.

17

Vib.

Hp.

V. *mp*

Vln. I

Vln. II

Vla.

Vc. *mp*

Vc.

Cb.

22

Vib. *mf*

Hp. *mf*

V. *mf*  
rac - col - to à'n que - - - sta don - na il suo pia - ne - ta, an - zi'l

Vln. I *p*

Vln. II *mp* *div.* *unis.*

Vla. *p*

Vc. *mp*

Vc. *p*

Cb. *p*

27

Vib.

Hp. *mf* *p*

V. re de le stel - - le; e'l ve - ro ho - no - - re, le de - gne

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

Vib. 

Hp. 

V. *mp*  
lo - de, e'l gran pre - gio, e'l va - lo - re, ch'è da stan - char og - ni di - vin po -

Vln. I *mp*

Vln. II *mp*

Vla. *mp* div. unis.

Vc. *mp*

Vc. *mp*

Cb. *mp*

Vib. 

Hp. 

V. *mf*  
- - e - ta. A - mor s'èin lei con Ho - me -

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mf*

Vla. *mf* *mf* *mf*

Vc. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

42

Vib.

Hp.

V. *mp* sta - te ag - gioun - to, con *3* bel - - - tà na - tu - ra - le ha - bi - to a - dor - - - nò, et un

Vln. I *mp*

Vln. II

Vla.

Vc.

Vc.

Cb.

47

Vib.

Hp.

V. *mf* at - to che par - la con si - len - tio, et non so que nel - lioc - chi, *3* che'n un pun - to

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

52

Vib.

Hp.

V.  
pò far chia - ra la not - te, os - cu - ro il gior - no, e'l mel a -

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

56

Vib.

Hp.

V.  
ma - ro, et ad - dol - cir l'as - sen - - - tio.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.