



Lamberto Cocciali

river teach me

mezzo-soprano and string quartet

River __ hourglass of water metaphor of eternity
I enter you more and more changed
so I could be a cloud a fish a rock
while you are the same like a clock that measures
the metamorphoses of the body and descents of the spirit
slow disintegration of tissues and love

I who am born of clay
want to be your pupil
and learn the spring the Olympian heart
o cool torch rustling column
bedrock of my faith and my despair

river teach me stubbornness and endurance
so in the last hour I become worthy
of rest in the shade of the great delta
in the holy triangle of the beginning and of the end

Zbigniew Herbert, 'To the river' from *Report from the Besieged City* © 1987
English translation © 1987 John Carpenter and Bogdana Carpenter
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Programme notes

river teach me, for mezzo-soprano and string quartet, sets to music the English version of 'To the river', a poem by Zbigniew Herbert (1924-1998), from the collection *Report from the Besieged City*, first published in Warsaw in 1983, and translated into English by John and Bogdana Carpenter in 1985.

I discovered Herbert's poems while reading a beautiful collection of poetry essays by Seamus Heaney, *The Government of the Tongue*. Since then I've been fascinated by the particular way in which Herbert pitches his voice, pursuing the truth with a language both simple and profound. Before writing *river teach me* I set to music another poem by the same collection, 'The Divine Claudius', for narrator and small ensemble.

Herbert concluded one of his sketches with these words: *We are the ones who are poor, very poor. The great majority of contemporary art comes out in favour of chaos, gesticulating in vacuity or recounting the history of its own sterile spirit. All the Old Masters, without exception, could say with Racine: 'We work in order to please the public', which means that they believed in the sense of their work, and in the possibility of inter-human understanding... Praise be to such naiveté.*

Performance Notes

In the vocal part please refer to the International Phonetic Alphabet conventions for the correct pronunciation of the phonemes between square brackets.

en memoria de Josia

river teach me

Tempo libero, rubato naturale
♩ = 116 ca.

Lamberto Cocciali

Mezzo-soprano *p* *espress.* *ri - ver end-* [me] [ju] [wç] [;ai] [bl] [rA] [mal] [gre] [lv] [sA] [fl] [mç] [S'n] [bç] [sls] [D'] [l'] [r'] who learn my you—

Violin I

Violin II

Viola *sord.* 3 [p] *con la voce* III c. → 1/2 Pont. Ord. 1/2 Pont. Ord.

Violoncello *sord.* 3 [p] *con la voce* Ord. 1/2 Pont. 3 Ord. 1/2 Pont. 3 [p] *con la voce*

5 accel. e cresc. *f* *Tempo* accel. rit. più lento ancora più lento ♩ = 50 Senza rubato
 [IIN] [ra] your bed the spring [feI] cool [tç] [pl'n] clay and me the[SeI] come[t'] [r'n] [de] [ai]— be so [IA] the end 3 4 and 2 4 [U] 6 4 3 4
 Pont. Ord. via sord. III c. via sord. *p* *sfz* *pp* *p* *espress.* *mf* *p* *espress.* *mf*
p *sfz* *p* *pp* *p* *sfz* *p* *p* *sfz* *p* *espress.* *mf* *p* *espress.* *mf* *p* *espress.* *mf* *mf* *sfz*

2

12

River 1

$\text{J} = 92 \text{ ca.}$

pp [U'] C 3/4 2/4 5/4 C 3/4 C

mp

6 sfz p mp pp sfz p p

p pp p

sfz f p pp p

p pp

p pp

21

Inner 2

$\text{J} = 52$

pp [m] 3/4 C 3/4 C

Ord. Pont. Ord. Ord. Pont. Ord.

Ord. Pont. Ord. Ord. Pont. Ord.

(simile) Ord. Pont. Ord. Ord. Pont. Ord.

Ord. Pont. Ord. Ord. Pont. Ord.

sfz p express. p express. sffz p express. Ord. sfz p express.

accel.

$$= 108$$

Musical score for orchestra and piano, page 10, measures 11-12. The score features five staves: two violins, cello, double bass, and piano. The piano part includes dynamic markings like "Ord.", "Pont.", "gliss.", and "III c.". Measure 11 ends with a common time signature. Measure 12 begins with a 3/4 time signature, followed by a 2/4 time signature, and concludes with a 3/4 time signature. The piano part also includes a "C" marking.

rall. molto. - - - - -

Tempo $\text{♩} = 144$

82 ter - ni - ty - - - - -

5 7 [E] 5 7 [E] 7 6 [E] C I en -

92 ter you 5 4 more and more changed so I could be 6 8 a cloud

C *port.* **sfp** *sfz p* *dim.* **mf** *p leggero*

<img alt="Musical score for measures 92 to the end of the section. The score consists of five staves. Measure 92 starts with a dynamic 'f' and a 'giss.' (glissando) instruction. Measures 93-94 show rhythmic patterns with dynamics 'f' and 'mf'. Measures 95-96 show patterns with dynamics 'f' and 'mf'. Measures 97-98 show patterns with dynamics 'f' and 'mf'. Measures 99-100 show patterns with dynamics 'f' and 'mf'. Measures 101-102 show patterns with dynamics 'f' and 'mf'. Measures 103-104 show patterns with dynamics 'f' and 'mf'. Measures 105-106 show patterns with dynamics 'f' and 'mf'. Measures 107-108 show patterns with dynamics 'f' and 'mf'. Measures 109-110 show patterns with dynamics 'f' and 'mf'. Measures 111-112 show patterns with dynamics 'f' and 'mf'. Measures 113-114 show patterns with dynamics 'f' and 'mf'. Measures 115-116 show patterns with dynamics 'f' and 'mf'. Measures 117-118 show patterns with dynamics 'f' and 'mf'. Measures 119-120 show patterns with dynamics 'f' and 'mf'. Measures 121-122 show patterns with dynamics 'f' and 'mf'. Measures 123-124 show patterns with dynamics 'f' and 'mf'. Measures 125-126 show patterns with dynamics 'f' and 'mf'. Measures 127-128 show patterns with dynamics 'f' and 'mf'. Measures 129-130 show patterns with dynamics 'f' and 'mf'. Measures 131-132 show patterns with dynamics 'f' and 'mf'. Measures 133-134 show patterns with dynamics 'f' and 'mf'. Measures 135-136 show patterns with dynamics 'f' and 'mf'. Measures 137-138 show patterns with dynamics 'f' and 'mf'. Measures 139-140 show patterns with dynamics 'f' and 'mf'. Measures 141-142 show patterns with dynamics 'f' and 'mf'. Measures 143-144 show patterns with dynamics 'f' and 'mf'. Measures 145-146 show patterns with dynamics 'f' and 'mf'. Measures 147-148 show patterns with dynamics 'f' and 'mf'. Measures 149-150 show patterns with dynamics 'f' and 'mf'. Measures 151-152 show patterns with dynamics 'f' and 'mf'. Measures 153-154 show patterns with dynamics 'f' and 'mf'. Measures 155-156 show patterns with dynamics 'f' and 'mf'. Measures 157-158 show patterns with dynamics 'f' and 'mf'. Measures 159-160 show patterns with dynamics 'f' and 'mf'. Measures 161-162 show patterns with dynamics 'f' and 'mf'. Measures 163-164 show patterns with dynamics 'f' and 'mf'. Measures 165-166 show patterns with dynamics 'f' and 'mf'. Measures 167-168 show patterns with dynamics 'f' and 'mf'. Measures 169-170 show patterns with dynamics 'f' and 'mf'. Measures 171-172 show patterns with dynamics 'f' and 'mf'. Measures 173-174 show patterns with dynamics 'f' and 'mf'. Measures 175-176 show patterns with dynamics 'f' and 'mf'. Measures 177-178 show patterns with dynamics 'f' and 'mf'. Measures 179-180 show patterns with dynamics 'f' and 'mf'. Measures 181-182 show patterns with dynamics 'f' and 'mf'. Measures 183-184 show patterns with dynamics 'f' and 'mf'. Measures 185-186 show patterns with dynamics 'f' and 'mf'. Measures 187-188 show patterns with dynamics 'f' and 'mf'. Measures 189-190 show patterns with dynamics 'f' and 'mf'. Measures 191-192 show patterns with dynamics 'f' and 'mf'. Measures 193-194 show patterns with dynamics 'f' and 'mf'. Measures 195-196 show patterns with dynamics 'f' and 'mf'. Measures 197-198 show patterns with dynamics 'f' and 'mf'. Measures 199-200 show patterns with dynamics 'f' and 'mf'. Measures 201-202 show patterns with dynamics 'f' and 'mf'. Measures 203-204 show patterns with dynamics 'f' and 'mf'. Measures 205-206 show patterns with dynamics 'f' and 'mf'. Measures 207-208 show patterns with dynamics 'f' and 'mf'. Measures 209-210 show patterns with dynamics 'f' and 'mf'. Measures 211-212 show patterns with dynamics 'f' and 'mf'. Measures 213-214 show patterns with dynamics 'f' and 'mf'. Measures 215-216 show patterns with dynamics 'f' and 'mf'. Measures 217-218 show patterns with dynamics 'f' and 'mf'. Measures 219-220 show patterns with dynamics 'f' and 'mf'. Measures 221-222 show patterns with dynamics 'f' and 'mf'. Measures 223-224 show patterns with dynamics 'f' and 'mf'. Measures 225-226 show patterns with dynamics 'f' and 'mf'. Measures 227-228 show patterns with dynamics 'f' and 'mf'. Measures 229-230 show patterns with dynamics 'f' and 'mf'. Measures 231-232 show patterns with dynamics 'f' and 'mf'. Measures 233-234 show patterns with dynamics 'f' and 'mf'. Measures 235-236 show patterns with dynamics 'f' and 'mf'. Measures 237-238 show patterns with dynamics 'f' and 'mf'. Measures 239-240 show patterns with dynamics 'f' and 'mf'. Measures 241-242 show patterns with dynamics 'f' and 'mf'. Measures 243-244 show patterns with dynamics 'f' and 'mf'. Measures 245-246 show patterns with dynamics 'f' and 'mf'. Measures 247-248 show patterns with dynamics 'f' and 'mf'. Measures 249-250 show patterns with dynamics 'f' and 'mf'. Measures 251-252 show patterns with dynamics 'f' and 'mf'. Measures 253-254 show patterns with dynamics 'f' and 'mf'. Measures 255-256 show patterns with dynamics 'f' and 'mf'. Measures 257-258 show patterns with dynamics '

100 *mf* *mf*

a fish a rock

p *p* *p* *p* *C* while you are the

108 *mf*

— same — like a clock that mea - sures — me - ta -

p *p* *p* *p* *Pont.* *p* *IV c.* *Pont.* *3* *Ord.* *p* *Pont.* *p*

Musical score for orchestra and choir, page 115, measures 3-10. The score consists of five staves. The top staff features vocal entries with lyrics: "mor-pho-ses" (measures 3-4), "[o]" (measure 5), "Ord." (measure 6), "Pont." (measure 7), "Ord." (measure 8), "Pont." (measure 9), and "of the bo-" (measure 10). The subsequent staves show various instrumental parts, including woodwind and brass sections, with dynamic markings such as *pp*, *mp*, *pp*, *mf*, *f*, *fp*, *mf*, and *f*. Technical instructions like "Ord.", "Pont.", and "Ord." are placed above certain notes. Measure 10 concludes with a dynamic *mf* followed by *f*.

Più lento

Tempo

Più lento

123

- dy [o] and de - scents of the spi - rit

133

Tempo

Lento $\text{♩} = 44$

slow dis-in-te - - gation of tis-sues and **3**/**4** **C** love Tast. **rall..** **ff**

Tempo $\text{♩} = 88$

142

I who am **3** born of **C** clay

Ord.

3 **3** **5** **3** **5**

ff **mf** **p** cresc. **ff** **mf**

ff **mf** **p** cresc. **ff** **mp** cresc. molto

pizz. **f** **mf** arco **f**

ff **mf** pizz. **f** **mf** arco **f**

p **mf** **f** **mf** **mf** **f**

148 *ff* *mf* want to be your pu-pil *rall.* *p*

3 **4** **C** *gliss.* *dim.* **6** **4** **C**

ff *f* *p* *f* *dim.* *6* *6* *p* *6* *6* *p*

f *dim.* *6* *6* *p* *3*

f *dim.* *6* *6* *p* *3*

ff *dim.* *6* *6* *p* *3*

Tempo $\text{♩} = 58$

153 learn the spring **3** the O - lym - pian heart **6** *non cresc.* $\text{♩} \leftarrow = \rightarrow \text{♩} = 58$ *mp*

C **4** **C** **8** *con sord.* *pizz.* *arco* *poco* *p*

pp *poco cresc.* *mf* *pp* *mp* *arco* *p*

pp *poco cresc.* *mf* *pizz.* *arco* *poco* *p*

pp *poco cresc.* *mf* *pizz.* *arco* *poco* *p*

pp *poco cresc.* *mf* *pizz.* *arco* *poco* *p*

162

co - lumn bed - rock of my faith and my de - spair

poco **p (simile)** **p** **p** **p** **p** **p**

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

mf *p* *mf* *p* *mf* *p* *mf*

mf *cresc.*

Tempo $\text{♩} = 60$

169

C ri - ver teach me_ [i] [v] stub - born - ness and [e]

via sord.

f *p* *pp* *pp* *p* *pp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

f *p* *p* *p* *p* *p*

pizz. *2* *2* *pizz.* *2* *3*

senza cresc.

177

mp *pp* 5 *mf* 3
en - du - rance - *so in the last hour* [v] *I be - come* *wor - thy of rest* [m] *in the shade of the great*

3
4

rall. **Tempo** ♩ = 44

185

3
4

pp *p* *fuso con gli archi*
[e] del - ta **98** *in - the ho - ly tri - an - gle of the be -*

sord. *pp con la voce* *Ponti* *pp*
sord. *pp con la voce* *pp* *pp*
arco sord. *pp con la voce*

193

gin - ning and of the end

8va

8va

8va

8va

ppp Ord ppp pp