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OTTORINO RESPIGHI

SEI MELODIE

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F. BONGIOVANNI EDITORE - BOLOGNA

Proprietà per tutti i paesi. Depositi in tutti i paesi. Tutti i diritti di esecuzione e di trascrizione sono riservati.



1905

In alto mare

ENRICO PANZACCHI

II^a EDIZIONE

I

O. RESPIGHI

ALLEGRO AGITATO

f

Canto

È sdru - sci - to il na - vil

Pianoforte

l'i - ra del flot - to tre - gua non da. Ec - co

l'ul - tima an - ten - na il nem - bo ha rot - to.

ff

Si - - gnor, pie - - tà!

Per le sa - - et - - - teil ciel rim - bom - - ba, scis - - so Di

ff

dim.

qua e di là; Le su - e go - - - - -

dim.

p

le mug - ghian - do a - pre l'a - bis - so; Si -

The first system of the musical score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "le mug - ghian - do a - pre l'a - bis - so; Si -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is placed above the first measure of the piano accompaniment.

guor, Pie - - - - - ti!

rit..... *a tempo*

The second system continues the musical score. The vocal line has the lyrics "guor, Pie - - - - - ti!". The piano accompaniment continues with similar rhythmic patterns. A tempo change is indicated by the markings *rit* (ritardando) followed by a dotted line and then *a tempo* (allegretto). The dynamic marking *p* is also present.

p *cres.*

Fug - - go dai co - - - - ri l'ul - ti - ma spe -

cres.

The third system of the musical score features the vocal line with the lyrics "Fug - - go dai co - - - - ri l'ul - ti - ma spe -". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings of *p* and *cres.* (crescendo) are used throughout the system.

-ran - za, la mor - - - te è qua:

Non un' om - - bra di ve - la in lon - ta - -

- nan - za; Si - gnor pie - - tà!

pie - tà

Alla Signorina Ortensia Nunziante di Mignano.

Abbandono

ANNIE VIVANTI

II

O. RESPIGHI

LENTAMENTE

Canto

p

Io so - no tan - - - to

Pianoforte

stan - ca di lot - ta - - re, Dam - mi la pa - - - ce

cres.

tu che so - - lo il puo - - - i Io so - no tan - - - - to

cres.

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F. 382 B.

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stan - ca di pen - sa - - re Dam - mil se - re - - no

de' grand'oc - chi tuoi

dim. *p dim. e rall.*

Io so - no tan - - - to stan - ca di so - gna - - re

a tempo

Tu mi ri-sve - - -glia a gior - - -no glo-ri - o - - -so.

Io so - -no tan - - -to stan-ca di va - ga - - -re

Le - - -ga - -mi l'a - - -le e chia - -ma-mi al ri -

- po - - - - -so

Mattinata

G. D'ANNUNZIO

III

O. RESPIGHI

ALLEGRETTO

Pianoforte

pp *dolcissimo*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music is marked *pp* *dolcissimo*. The upper staff features a continuous eighth-note melody with a slur over the first six measures. The lower staff provides a simple harmonic accompaniment with quarter notes and rests.

Canto

p

3

Span-do - no le cam - pa - - - - ne

The first vocal phrase is written on a single staff in treble clef, in D major and 2/4 time. It begins with a rest followed by a triplet of eighth notes. The lyrics are "Span-do - no le cam - pa - - - - ne". Below the vocal line is the piano accompaniment, which continues with the same eighth-note melody as in the first system.

a la pri - m'al - - ba l'a - - - - ve

span-do - no que - - - sta

The second vocal phrase continues on a single staff in treble clef. It features two triplet markings over eighth notes. The lyrics are "a la pri - m'al - - ba l'a - - - - ve" and "span-do - no que - - - sta". The piano accompaniment continues with the eighth-note melody.

ma...ne un suon gra-vee so...a...ve

le campa_ne lon_ta...ne

Ni_ve_a co...me ne...ve la neb...bia co...pre il

cres.

ma...re Flut_tu_a lie...ve lie...ve; è

mp *dim.* *p*

pp

ro - - - se - a; scom - pa - - - re Boc - - - ca d'o - ro la

be - - - - - ve

pp

p

E ne - vee ro - - - se ed o - - - - roil mat - tin fre - - - sco

p

cres.

me - - - - - sce. Un al - - - to in - no so - no - - - ro fan - no

cres.

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co-me il di cre- - - sce on-d'e cam-pa- - - ne in co- - - - ro

Sal- - - - ve, Ia- - - - nu- - - a coe- - - li Co'l

di, la no- - - - stra bel- - - - la fuor de' so- - - - gnie de'

ve- - - - li bal- - - - - za

A - - - - - ve, ma - - - - - ris stel - - - - -

3^a Mano ad lib.

- la! Sal - - - - - ve, Re - gi - - - - - na

coe - - - - - li!

Povero core

A. GRAF

IV

O. RESPIGHI

Canto *LENTO* *p* *3*

O mio po-ve-ro

Pianoforte *p*

3

cor, mortàè la pa . . . ce mor - to _____ è l'a-mor

p *cres.*

di no-voa che sus - sul-tiP Mor - ta è la fe - . - de; a che più la vo-ra-ce

p *cres.*

fiam . ma di vi . ta nel tuo grembo oc . cul ti? O mi . o po . ve . ro

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with four eighth notes with accents, followed by a half note, then a quarter note, and ends with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *dim.* above the vocal line and *dim.* above the piano accompaniment, and *cresc.* above the vocal line and *cres.* above the piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

cor, o mi . o po . ve . ro cor, — quando più ta . ce La fred . da notte

The second system continues the musical score. The vocal line features a triplet of eighth notes, followed by a quarter note, then a half note, and ends with a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present above the piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

e dei pa . ti . ti insulti Gra . . ve su . te la ri . mem . bran . . za

The third system concludes the musical score. The vocal line features a triplet of eighth notes, followed by a quarter note, then a half note, and ends with a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. A dynamic marking of *cres.* is present above the piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

f *ss* *mf* *cres.*

gia - - ce, U - dir - mi sem - bra i tuoi sor - - di sin -

f

-gul - - ti. O mi - o po - ve-rocor, fos - si tu mor - - to!

p *cres.* *f*

Cò - - si di gel co - si d'an - go - - scia stret - to

cres.

p *cres.* *f* *stent.*

On - devuo' tu spe - rar gio - ia o con - for - to? O mi - o po - ve - ro

p *cres.* *f* *stent.*

dim. *rall.* *a tempo* *mp* *3*

cor, non rin - ve - ni - re; O mio pove - ro cor del chiuso pet - to

a tempo

dim. *rall.* *mp*

cres. *f*

Fat - ti - na tom - ba e lasciati mo - ri - re!

pp *cres.* *ff*

Si tu veux

VICTOR HUGO

V

O. RESPIGHI

LENTAMENTE

Chant

Si tu veux ——— fai_sons un rô_ _ _ ve

Piano

pp sempre

Mon_ _ _ ton sur deux ——— pa_ le_ _ frois;

Tu m'amm é_ _ _ ne, je t'en_ lé_ _ _ ve

cres.

mf

L'oi-seau chan - te dans les bois

Je suis ton mai - tre et tu -

rit..... a tempo

pp

proie, Par tons, c'est la fin du

jour, _____ Mon che_val _____

p

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a long note for the word 'jour,' followed by a melodic line for 'Mon che_val'. A dynamic marking of *p* (piano) is placed above the second measure. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a continuous eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is placed between the two piano staves.

se_ra la joie, _____ Ton che_val se -

Detailed description: This system contains the next two staves of music. The vocal line continues with the words 'se_ra la joie,' and 'Ton che_val se -'. The piano accompaniment continues with the same arpeggiated pattern. The dynamic marking *pp* is maintained.

_ra l'a_mour _____

rall.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the words '_ra l'a_mour'. The piano accompaniment continues with the arpeggiated pattern. A dynamic marking of *rall.* (rallentando) is placed above the piano part in the final measure. The system ends with a double bar line.

Soupir

SULLY PRUDHOMME

VI

O. RESPIGHI

ALL^o APPASSIONATO

Chant

p
Ne ja - mais la

Piano

ALL^o APPASSIONATO
p

cresc. *mf*
voir ——— ni l'en - ten - dre, Ne ja - - mais tout - -

cresc. *mf*

dim. *p*
haut ——— la nom - mer ——— Mais, fi -

dim. *p*

cresc.

dè - - le, tou - - jours l'at - - -

cresc.

- ten - - dre, Tou - jours l'ai - mer, tou - - jours, tou -

mf

f *mf*

dim. *p*

jours - - - l'ai mer. - - -

dim. *p*

p *cresc.*

Ou - vrir les bras - - - et, las d'at -

più p *cresc.*

mp

ten - - - dre, Sur le nè - ant les ren - fer

p *dolce* *riten.*.....

mer, _____ Mais. — en - cor, tou - jours les lui ten - - dre,

riten......

a Tempo *dolciss. riten.*

Tou - jours l'ai - mer _____ Tou jours l'ai -

a Tempo

pp

sempre dim.

pp

. mer

..... *p* Ah! Ne pou-voir que
 les lui ten-dre, Et *mf*
 dans les pleurs se con-su-
 mer, Mais ces pleurs tou-jours les ré

dim.

pan - dre Tou - jours l'ai -

dim.

- mer Ne ja - mais la

cresc.

mf

voir ni l'en - ten - dre ne ja - - mai tout

dim.

p

haut la nommer mais

d'un a mour — — — — — ton — — — — — jours

cresc.

plus ten — — — — — dre Tou jours, — — — — — l'ai —

f

mer — — — — — Tou — — — — — jours, tou — — — — — jours, — — — — —

mf *cresc.*

..... lai — — — — — mer!

ff