

# I. UN SOGNO

G. D'ANNUNZIO

TONO ORIGINALE

Ottorino Respighi  
(1920)

Lento

(*chord*)  
*p*

*poco rit.* I - o non o - do i miei passi nel  
a tempo

via - le mu - to per o - ve il So - gno mi con - du - ce

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

The second system continues the vocal and piano parts. The vocal line has the lyrics "E l'ora del silenzio e della luce." The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The music maintains the G major key signature.

The third system features the vocal line with the lyrics "Un velario di perle è il". The piano accompaniment includes a *pp* dynamic marking and tempo markings: *poco rit.* (ritardando) and *a tempo*. The key signature changes to G minor (two sharps).

The fourth system concludes the vocal line with the lyrics "cie - lo, e - gua - le. At.". The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking. The key signature remains G minor.

- tin - go - no i ci - pres - si con le oscu - re pun - te quel cie - lo: im -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment starts with a *pp* dynamic and includes a *p* dynamic marking. The piano part consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

- mo - ti, sen - za pian - to; ma so - no

The second system continues the vocal and piano parts. The vocal line has a long note followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and features more active chordal movement in the treble. The dynamics remain consistent with the previous system.

tri - sti, ma non so - no tan - to tri - sti i ci -

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment includes a *mp* dynamic marking and a *p* dynamic marking. The bass line continues with eighth notes, while the treble part has more complex harmonic structures.

- pressi de le se - pol - tu - re.

The fourth system concludes the page with the vocal line ending on a dotted quarter note. The piano accompaniment features a *dim.* (diminuendo) marking and a *pp* dynamic marking. The bass line has a more active, descending eighth-note pattern, and the treble part includes some chromatic movement.

Il pa - e - se d'intor - no è sco - no -

*dim.* *rall.* *a tempo* *pp*

*affrett.*

- sciu - to, quasi in - for - me, a - bi -

*rit.* *ppp*

- ta - to da un mi - ste-ro an-ti - chis - si-mo, do - ve il

*rit.* *ppp*

mi - o pensie - ro si per - de An - dan - do pel via - le mu - to.

*rit.* *ppp*

Io non o - do i mieipassi, Io sono come un'ombra; il mio dolo - re è come un'

*dim.*

8

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/8 time signature. The lyrics are "Io non o - do i mieipassi, Io sono come un'ombra; il mio dolo - re è come un'". The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *dim.* is placed above the piano part. A rehearsal mark "8" is located at the beginning of the piano part.

om - bra; è tutta la mia vi - ta co - me un'ombra va - ga, incerta, indistin - ta,

*ppp*

8

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "om - bra; è tutta la mia vi - ta co - me un'ombra va - ga, incerta, indistin - ta,". The piano accompaniment continues with the same accompaniment pattern. A dynamic marking of *ppp* is placed above the piano part. A rehearsal mark "8" is located at the beginning of the piano part.

sen - za no - - me .

*pp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics "sen - za no - - me .". The piano accompaniment continues with the same accompaniment pattern. A dynamic marking of *pp* is placed above the piano part.

*rall.....*

Detailed description: This system contains the seventh and eighth lines of music, which are purely instrumental for the piano. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *rall.....* is placed above the piano part.

# II. LA NAIADE

(TONO ORIGINALE)

G. D'ANNUNZIO

Ottorino Respighi.  
(1920)

**Andante con moto**

pp

8<sup>a</sup> 8<sup>a</sup>

Detailed description: This block contains the piano introduction. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Andante con moto'. The music begins with a piano (*pp*) dynamic. The first system shows a series of chords in the right hand and a bass line in the left hand. The second system continues with similar chords, with an *8<sup>a</sup>* (octave) marking above the right hand staff.

Pul.lu\_la ne l'opaco bo\_sco e le\_ne tre\_mu\_la e si di\_la\_ta in

8<sup>a</sup> 8<sup>a</sup>

Detailed description: This block contains the first phrase of the vocal line and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Pul.lu\_la ne l'opaco bo\_sco e le\_ne tre\_mu\_la e si di\_la\_ta in". The piano accompaniment features chords in the right hand and a bass line in the left hand, with an *8<sup>a</sup>* marking above the right hand staff.

suoi leggeri cer\_ \_ \_ chi l'ac\_ua; ed or ve\_la i suoi mi\_ste\_ri,

8<sup>a</sup> 8<sup>a</sup> dim.

Detailed description: This block contains the second phrase of the vocal line and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "suoi leggeri cer\_ \_ \_ chi l'ac\_ua; ed or ve\_la i suoi mi\_ste\_ri,". The piano accompaniment features chords in the right hand and a bass line in the left hand, with an *8<sup>a</sup>* marking above the right hand staff and a *dim.* (diminuendo) marking below the right hand staff.

o-ra per tutte le suechiare ve - neha un bri - vi - do sco -

*pp* *mf*

- pren - do al - l'i - mo a - re - ne nu - zia - li

o - ve ancor re-stano inte - rri ve - sti - gi dei cor - pi che in pia -

*dim.* *p* *cresc.*

- ce-ri d'amor commi - sti ri - guardò Se - le - ne.

*mf* *dim.* *p*

Mor - ta è Se - le - ne; mor - te son le Argi - re; i - ta - lami, de - ser - ti;

nel so - vra - no si - len - zio de la not - te l'ac - qua

*pp*

8<sup>a</sup>

ta - ce; ma pur

*più p*

8<sup>a</sup>

6 6 6 6 6

sem - bra - mi a quan - do a quan - do u - di - re il gor - go -

3 3



gli - - o d'un'ur na che u - na ma.no invi\_si - bi - le af.

*poco cresc.*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *poco cresc.* is present.

- fon - da, in quella pa - ce

*mp* *pp*

This system contains the next two staves of music. The vocal line continues with a triplet of eighth notes. The piano accompaniment includes dynamic markings of *mp* and *pp*. The system concludes with a 7/4 time signature.

*p*

This system contains two staves of music. The piano accompaniment features a dynamic marking of *p*. The system concludes with a 7/4 time signature.

*pp* 10

This system contains two staves of music. The piano accompaniment features a dynamic marking of *pp* and a measure number of 10. The system concludes with a 7/4 time signature.

# III. LA SERA

G. D' ANNUNZIO

(TONO ORIGINALE)

Ottorino Respighi.

Andante lento

CANTO

Ri - ma - ne - te, vi

*p*

*segue*

pre - go, rima - ne - te qui. Non vi al - za - te! A - ve - te voi bi -

*pp*

- so - gno di lu - ce? No. Fa - te che que - sto

so - gno du - ri an - co - ra. Vi pre - go: rima -

*ppp*

- ne - te! Ci fe - ri - reb - be for - se, co - me un dardo, la

*pp* *f*

lu - ce. Trop - po lun - go è

*p* *cresc.* *mf* *dim.*

sta - to il gior - no: oh, troppol Ed io già

*p*

pen - so al su - o ri - tor.no con or - ro - re. La *p*

lu - ce è co-me un dar - do! An-che voi non l'a ..

*mf* *pp*

- ma - te; è ve-ro? Gli oc-chi vo - stri, nelgior - no,

so - no stan - chi. Pa-re qua - si che non possa - te solle - vare le

*f* pal - pe - bre, su quei do - lo - ro - si oc - chi; e

*rall.*

**Tempo I<sup>o</sup>**

nul - la, vera - men - te, nul - la è più tri - ste de l'ombra che le

*pp*

ci - glia immo - te fan - no tal - vol - ta a som - mo de le go - te

*poco cresc.*

quan - do la boc - ca non sor - ri - de più.

*mf* *p*

## Sopra un' aria antica

(TONO ORIGINALE)

G. D' ANNUNZIO

Ottorino Respighi.  
(1920)

CANTO

PIANOFORTE

*Andante espressivo*  
(come in lontananza) *espress.\**

*pp*

Non sor - go - no (a - scol - ta ascol - ta) le no - stre pa - ro - le

\* *Aria di Marcantonio Cesti (1620 - 1669)*

da quel - l'aria an - ti - ca? Io t'hodis.se -

*dr*

*pp*

*p*

- pol - ta. E al - fi - ne ri - ve - di tu il so - le, tu mi par - li, o a -

*poco cresc.*

- mi - ca! Queste tu par - la - vi paro - le. Non o - di? Non o - di? Ma

*mp*

*cresc.*

*mf*

*bb*

chi le raccol - se? Dagli alve-i ca-vi del le-gno i tuo i mo-di sor-go-no, che il

*p*

vento di-sciol - se. Di-ce-vi: " Io ti leggo nel cuo-re. Non mi

*pp*

a - mi. Tu pen - si che è l'ul-ti-ma vol - ta!,, La

*cresc.*

bocca ri-veg-go un po-co appas-si - ta. "Non m'a - mi. È l'ul-ti-ma

*rit. - - - a tempo*

*mf*



vol - ta,, Ma pri - ma che tu m'abban - do - ni il

vo - to s'a - dem - - pia. Oh! \_\_\_\_\_ fa che sul

cuo - re io ti man - chi! Tu non mi perdo - ni se

già su la tempia ba - cia - ta i ca - pel - li son bian - chi?,,

## Senza rigore di Tempo

Guardai que' capelli, su quel col\_ lo palli\_ do i segni degli an\_ ni; e ti dis\_ si: Ma

*pp* *cresc.* *f*

ta\_ ci! Io t'a\_ mo., I tuoi begli occhi e\_ rano pregni di la\_ crime sotto i miei baci.

*più f* *mp* *dim.* *pp*

M'ingan\_ ni, m'in\_ gan\_ ni,, rispon\_ de\_ vi tu, le mie ma\_ ni ba\_

*a tempo* *p*

\_ ciando. "Che impor\_ ta? lo so chem'ingan\_ ni; ma

*cresc.* *mf*

for - se do - ma - ni tu m'ame - rai mor - ta.,, Pro -

*dim.* *p*

- fon - do e - ra il cie - lo del let - to; ed il let - to pro - fon - do co - me

*dim.*

tom - ba, o - scu - ro. E - ra sen - za ve - lo il

*pp* *cresc. e animando*

cor - po; e nel let - to pro -

*Più mosso* *dim.*

*rit.*

- fon - do pa - re - a già im - pu -

*p* *f*

- ro.

*p* *dim.*

*sempre* - - - - *e* - - - - *rall.*

*p* *dim.*

**Tempo I<sup>o</sup>** Vi - di per l'a - per - to bal -

*pp* *cresc.*

- co - ne un pa - e - se lon - ta - no sol - ca - to da un fiu - me vo - lu - bi - le,

*a poco a poco*

chiu - so da un ser - to di ru - pi che ac - ce - se ar -

*f cresc.*

- de - a - nò d'un lume ver - mi - glio, nel - gior - no e - sti - vo; ed i

ven - ti re - ca - vano o - do - ri de - gli orti re -

*più f*

- mo - ti o - ve in - tor - no anda - va - no donne pos - sen - ti can -

*Largamente*

*cresc.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a soprano clef with a key signature of three flats and a common time signature. It features a melodic line with a triplet of eighth notes. The bottom two staves are for piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part includes a 'cresc.' marking and a dynamic 'D'.

- tan.do tra cu - pi - - di fio ri.

*a tempo*

*rit.*

Detailed description: This system contains the next two staves of music. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a 'rit.' marking followed by a 'D' dynamic and an 'a tempo' marking. The piano part includes a 'D' dynamic.

Detailed description: This system consists of three staves of piano accompaniment. The top staff is empty. The middle and bottom staves show a complex piano texture with various chords and melodic lines. The key signature remains three flats and the time signature is common time.

*allargando*

*poco dim.*

*rall.*

Detailed description: This system consists of three staves of piano accompaniment. The top staff is empty. The middle and bottom staves show a piano texture with various chords and melodic lines. The system includes markings for 'allargando', 'poco dim.', and 'rall.'. A dynamic 'D' is present at the end of the system.