

VI.

A Greyswood (1896)

N. 1. Mattinata
Melodia

All'amico Mario Ancona

ALLEGRETTO

armonioso sempre a tempo

The piano introduction consists of two staves in G major and common time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The tempo is marked 'ALLEGRETTO' and the performance instruction is 'armonioso sempre a tempo'.

CANTO

p

Ma - ry, tre - man - do l'ul - ti - ma

The vocal line begins with a piano (*p*) dynamic. The lyrics are 'Ma - ry, tre - man - do l'ul - ti - ma'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

stel - la Nel va - sto az - zur - ro Tra po - co va - ni -

The vocal line continues with the lyrics 'stel - la Nel va - sto az - zur - ro Tra po - co va - ni -'. The piano accompaniment continues with chords and a bass line.

N.B. Mary, va pronunziato Mery.

- rà; È pres-so a sor - ge - re l'al - ba no -

cres:.....

cres:.....

- vel - la, Con un su - sur - ro L'au-ra l'an-nun-zia

già, Con un su - sur - ro L'au-ra l'an-nun-zia

già.

Io non ti di - co,

vie - ni al ve - ro - ne;..... Ma - ry, in que - st'o - re Più

dol.ce è ri - po - sar; Mor - mo - ro bas - so

la mia can - zo - ne,..... Che il tuo so - po - re Non

giunga ad ab-bre-viar... Che il tuo so-po-re Non

giunga ad ab-bre-viar...

So-lo do-man-do,.....

.... so-lo de-si-o Che il can-to mi-o Lam-

- bendo il tu - o guan - cial, Ver - si, o fan - ciul - la, nel - la tua

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

men - te L' on - da lu - cen - te D' un so - gno ce - le - stiall..

The second system continues the vocal line and piano accompaniment. The vocal line has a half note E5, followed by quarter notes F#5, G5, and A5, then a half note B5. The piano accompaniment maintains its rhythmic pattern with chords and moving lines.

p Ma - ry, l' ul - ti - ma stel - la Nel vasto az -

The third system begins with a piano dynamic marking (*p*). The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with its characteristic texture.

poco rit. e dim.
- zur - ro Tra po - co va - ni - rà
dim. *a tempo*
col canto *pp dim.*

The fourth system includes performance instructions: *poco rit. e dim.* above the vocal line, *dim.* above the piano staff, *a tempo* above the piano staff, and *col canto* and *pp dim.* below the piano staff. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a half note bass line and chords in the right hand.

N. 2. Sonnet
Melodia

À M.^{me} Aline Sassoon

MODERATO

molto legato

The first system of music is a piano accompaniment for a sonnet. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'MODERATO' and the articulation is 'molto legato'. The music is in 3/4 time and features a series of chords and melodic lines in both hands, with some notes marked with accents.

CHANT

p
Mon

The second system of music includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a rest followed by the word 'Mon' on a note. The piano accompaniment is on two staves (treble and bass clef) and continues from the first system. The dynamics are marked with a piano (*p*) dynamic.

à - me a son se - cret, ma vie a son my -

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'à - me a son se - cret, ma vie a son my -' written below it. The piano accompaniment continues on the two staves. The dynamics remain piano (*p*).

- stè - re, Un a - mour e - ter - nel en

un mo - ment con - çu; Le mal est sans es -

- poir, aus - si j'ai dû le tai - re, Et

cel - le qui l'a fait *p* Et cel - le qui l'a

poco rit. *a tempo*

fait n'en a ja - mais rien su.....

p col canto *a tempo*

p

He - las!..... j'au -

-rai pas - sé près d'el - le i - na - per - çu,..... Tou -

- jours a ses co - tés et pour - tant so - li -

- tai - re, Et j'au - rai jus - qu'au bout fait

mon temps sur la ter - re, N'o - sant rien de - man -

- der,..... N'o - sant rien de - man - der, et n'a - yant

poco rit. *a tempo*

rien re - - - çu. Pour el - - - le,

p *col canto* *a tempo*

quoi - que Dieu l'ai fai - te dou - ce et ten - - dre,.....

cres. a poco

..... El - le i - ra son che - min, dis -

cres. a poco

._ tra_i . te, et sans en . ten . dre Ce mur . mu . re d'a .

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: ". tra_i . te, et sans en . ten . dre Ce mur . mu . re d'a .". The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand. The music is in a 4/4 time signature.

._ mour é . le . vé sous ses pas. A l'aus .

dim. *p*

dim.

The second system continues the vocal line and piano accompaniment. The lyrics are: ". mour é . le . vé sous ses pas. A l'aus .". The vocal line includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The piano accompaniment also includes a *dim.* marking. The music continues in the same key signature and time signature.

._ te . . re de . . voir..... pi . eu . se . ment fi .

p

p

The third system concludes the vocal line and piano accompaniment. The lyrics are: ". te . . re de . . voir..... pi . eu . se . ment fi .". The piano accompaniment includes dynamic markings: *p* (piano) in both the right and left hands. The music continues in the same key signature and time signature.

p *poco rit.*

- dè - le, El - le di - ra, li - sant..... ces vers tout remplis

p *a tempo*

d'el - le, «Quelle est donc cet - te fem - me?».....

pp *pp* *a tempo*

pp

poco rit.

p et ne comprendra pas.....

a tempo

p *col canto* *p*

p *pp*

dim:

pp *pp* *pp*

N. 3. Zitta!
Scherzo

Al caro amico Mario Ancona

ALLEGRETTO

f

The piano introduction is in 3/4 time, key of D major. It features a lively melody in the right hand with slurs and accents, and a supporting bass line in the left hand. The dynamic is marked *f* (forte).

CANTO

p

armonioso

p

Zit - ta per ca - ri - tà! fin - ché ti

The vocal line begins with a rest followed by the lyrics "Zit - ta per ca - ri - tà! fin - ché ti". The piano accompaniment is marked *p* (piano) and *armonioso* (harmonious). The piano part features a steady bass line with chords in the right hand.

mi - ro Ne' bruni oc - chi vi - va - ci, Vo - la l'a - nima

The vocal line continues with the lyrics "mi - ro Ne' bruni oc - chi vi - va - ci, Vo - la l'a - nima". The piano accompaniment continues with a similar harmonic structure, supporting the vocal melody.

mia.... con un so_spiro In cerca de'tuoi ba_ci.

Ma se, ca_ri_na mi - a, Per ca_so a - pri la boc - ca,..... Lo

so.....quel che mi toc - ca Lo so.....quel che mi toc_ca Tu mi

schianti di cer-to u-na bu - gi - a.

sentito

Oh! la - sciat ammi - rar

co - me una bella Sta - tua di marmo pa - rio Che non ha cor,..... nè u-

- di - to, ne fa - vella E sfida il calen - da - rio...

O bel - la menzo - gne - ra Quest'è il pat - to, se vuo - i;..... Io

sem - pre ai piedi tuo - i Io sem - pre ai piedi tuo - i Tu sempre

zitta da matti - na a se - ra .

Che se un gior - no men - tr'io, fi - se le

ci - glia Ti va - gheggio e ti bra - mo Di quel sem - pre ta - cer

ritenuto *a tempo*

l'uggia ti piglia Par_lami e dimmi „io t'a_mo,,! Senz'

a tempo
col canto

om - bra di ran - co - re, In - fi - lerò la vi - a;..... An - zi, bugiarda

cres. *poco rit.*

mi - a,..... An - zi, bugiarda mi_a, Io stes_so a_prirò l'u_scio al succes -

cres. *f* *ff*

- so - re.

N. 4. Vecchio stornello
Melodia

À M.^{le} Esther Johanna Maclaren

molto legato

ALLEGRETTO

p

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a melodic line with a slur over the first four measures, followed by a descending eighth-note pattern. The left hand provides a simple harmonic accompaniment with a steady eighth-note bass line.

CANTO

p

Se sie - te buo - na,

The vocal line begins with a whole rest for two measures, then enters with a half note 'Se' on a high note, followed by a quarter note 'sie' and a half note 'te' on a lower note. The piano accompaniment continues with the same harmonic pattern as the introduction.

co - me sie - te bel - la..... Te - ne - te - li per

The vocal line continues with a quarter note 'co' and a half note 'me' on a high note, followed by a quarter note 'sie' and a half note 'te' on a lower note. The piano accompaniment remains consistent with the previous section.

voi que'dol - ci sguardi..... V'ar.de fra ci - glio e

ci - glio u - na fiam - mel - la,..... Che

fa rin - gio - va - ni - re i cor più tar - di.....

..... Io son come un ro - mi - to nel - la cel - la,.....

..... Ma chi mi può te - ner che non vi guardi?.....

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted line followed by the lyrics "Ma chi mi può te - ner che non vi guardi?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

..... che non vi guar - di?.....

p

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted line followed by "che non vi guar - di?". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with its melodic and bass lines.

sentito
Bel - la, se non vo -

molto legato

The third system shows the vocal line starting with a rest, followed by the lyrics "Bel - la, se non vo -". The piano accompaniment has a dynamic marking of *molto legato* and continues with its melodic and bass lines.

-le - te il mi - o tor - men - to,..... Le - va - te que' be -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted line followed by "-le - te il mi - o tor - men - to,..... Le - va - te que' be -". The piano accompaniment continues with its melodic and bass lines.

-gli oc.chial fir - ma - men - to..... Vi cre - de - rò u - na

san - ta sul - l'al - ta - re.....

E vi po - trò a - do - rar,... se non a - ma - re;.....

..... Vi cre - de - rò u - no spi - ri - to.... be -

- a - to,..... E vi.... po - trò.... guar -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'a' followed by a dotted half note 'to', then a quarter rest, a quarter note 'E', a quarter rest, a quarter note 'vi', a quarter rest, a quarter note 'po', a quarter rest, a quarter note 'trò', a quarter rest, and a quarter note 'guar'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with various phrasing slurs and ties.

- dar sen - za pec - ca - to!..... sen - za pec -

The second system continues the vocal line with a half note 'dar', a quarter rest, a quarter note 'sen', a quarter rest, a quarter note 'za', a quarter rest, a quarter note 'pec', a quarter rest, a quarter note 'ca', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'sen', a quarter rest, and a quarter note 'za'. The piano accompaniment features a more active bass line and chords in the right hand, with a fermata over the final chord.

- ca - to!.....

The third system shows the vocal line with a half note 'ca', a quarter rest, and a dotted half note 'to', followed by a quarter rest. The piano accompaniment continues with chords and a bass line, ending with a fermata over the final chord.

dim.....

The fourth system is primarily piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *dim* (diminuendo) is present at the beginning. The system concludes with a double bar line.