

## 14.

## Ridonami la calma!... (1888)

A Lady Cynthia Duncombe

## Preghiera

CANTO

*p*

A - ve Ma - ri - a, per

*sempre molto legato e armonioso*

♩ = 72

5

l' a - ria va il suon d'una cam - pa - na. Sorge Ve - nere pura e soli - ta - ria da la

9

sel - va lon - ta - na. Oh! co - me si dif - fon - de del

*col canto*

13

ve - spero la pa - ce! La rondi-ne ri-torna a le sue gron - de e

17

là s'addorme e ta - ce.

22

Re - sta un mur - mure len - to di mil - le vo - ci

26

stra - ne. Forse tra i fiori e tra le sie - pi il ven - to rac - conta storie arca -

30 *p*

- ne. Chi sa quan\_tì pen\_sie\_ri in quel su\_sur\_ro

34

gra\_to! Il vento can\_ta e sopra i ci\_mi\_te\_ri e i giar\_di\_ni è passa\_.

38 *con anima*

\_to A\_ve Ma\_ri\_a, nel

42 *cres..... sentimento*

co\_re com'è dol\_ ce la se\_ ra! Tu sai che ne'tormenti dell'a\_

*cres..... col canto*

45 *dim:.....*

- mo - re è schietta la pre - ghie - ra; ond' io,..... nel cie - lo

48 *rit. pp*

fi - so lo sguardo u - mido e l'alma: « Ri -

52 *a tempo*

- do - na - mi, ti pre - go,

54 *cres:.....*

il mio sor - ri - so; Ri -

56

do - na - mi la cal - ma!..... Ri -

*p*

Detailed description: This system contains measures 56 and 57. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "do - na - mi la cal - ma!..... Ri -". The piano accompaniment consists of two staves (treble and bass clefs) with a complex, rhythmic pattern of chords and eighth notes. A dynamic marking of *p* (piano) is placed at the beginning of the piano part. A dotted line above the vocal staff indicates a continuation of the melody.

58

do - na - mi la cal - ma! Ri -

*f*

*rit:.....*

*f*

Detailed description: This system contains measures 58 and 59. The vocal line continues with the lyrics "do - na - mi la cal - ma! Ri -". A dynamic marking of *f* (forte) is placed above the vocal staff. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is also present in the piano part. A *rit:* (ritardando) marking is placed above the piano part in measure 59, followed by a dotted line. A *f* marking is placed below the piano part in measure 59. A *>* (accent) marking is placed above the piano part in measure 59.

60

do - na - mi, ti pre - go,

*p*

Detailed description: This system contains measures 60 and 61. The vocal line continues with the lyrics "do - na - mi, ti pre - go,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is placed at the beginning of the piano part. A *p* marking is also present below the piano part in measure 61.

62

*cres. . . sempre*

il mio sor - ri - so; Ri -

64

- do - na - mi la cal - ma! Ri -

66

- do - na - mi la cal - ma! »

*ff*

68 *pp parlato e a tempo*

A - ve Ma - ri - a «Ri - do - na - mi, ti pre - go, il mio sor -

*col canto* *pp a tempo*

71 *pp rit.*

- ri - so, Ri - do - na - mi la cal - ma ! Ri - do - na - mi la

*pp rit.*

74 *oppure*

cal - ma !.....»

*pp col canto* *p* *dim: .....*

78 *pp* *pp*

*pp*