

16.

Seconda mattinata (1903)

ALLEGRETTO

mf

The piano introduction is in 6/8 time and consists of two systems of music. The first system has a treble clef and a bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines. The second system continues the melodic and harmonic development.

4

CANTO

p

molto legato

Su la vil - la so - li -

The vocal line begins at measure 4. The lyrics are "Su la vil - la so - li -". The melody is marked *p* and *molto legato*. The piano accompaniment consists of two systems. The first system has a treble clef and a bass clef. The treble clef part features chords and moving lines, while the bass clef part provides a harmonic accompaniment. The second system continues the accompaniment.

7

-ta - ria Splen - de il so - le:..... V'è nel -

p

The vocal line continues at measure 7. The lyrics are "-ta - ria Splen - de il so - le:..... V'è nel -". The melody is marked *p*. The piano accompaniment consists of two systems. The first system has a treble clef and a bass clef. The treble clef part features chords and moving lines, while the bass clef part provides a harmonic accompaniment. The second system continues the accompaniment.

10

_l'a - ria un..... pro - fu - mo di..... vi - o - le;.....

13

..... Fra le sie - pi, nel - le a - iuo - le,..... Degli au -

16

_gel - li è ga - io il can - to:..... Tu sol - tan - to,..... Tu sol -

19

_tan - to..... Non ti de - stia al no - - vo so - le.....

a tempo

22

Non il so - le, non..... gli au - gel - li..... L'alba al -

p

p

molto legato p

25

_lie - ta - no..... co - sì:..... Se non a - pri..... gli occhi

cres.

cres.

28

cres.

Opp.

bel - li,..... Non sor - ri - de il no - - vo dì, Se non

cres.

f

31

a - pri gli oc - chi bel - li, Non sor - ri - de il no - vo dì.....

mf

col canto *a tempo*

35

38

p

Qua - li i - ma - gi - ni..... sì ca - re T'han..... ra -

The musical score for measures 38-40 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including two triplet markings. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It provides harmonic support with chords and moving lines in both hands.

41

-pi - ta,..... Che va - ga - re Ti..... fan

The musical score for measures 41-43 continues the vocal and piano parts. The vocal line has a melodic phrase with a triplet. The piano accompaniment features a prominent melodic line in the right hand, marked with a piano (*p*) dynamic, and a supporting bass line in the left hand.

44

lun - gi da..... la vi - ta?..... Qual par -

The musical score for measures 44-46 concludes the page. The vocal line includes a triplet and a melodic phrase. The piano accompaniment continues with harmonic support, featuring a melodic line in the right hand and a bass line in the left hand.

47

-ven - za più..... gra - di - ta..... Ride in so - gno a te..... dac -

50

-can - to?..... *cres.* Qua - l'in - can - to,..... Qua - l'in - can - to..... Al mio

cres.

53

sguar - do t'ha..... ra - pi - ta?..... Pur, se un

a tempo

p

56

te - ne - ro..... de - si - o..... Per me chiu - di in fon - do al

p
molto legato

59

cor,..... Se tu so - gni..... l'a - mor mi - o,..... Dormi, o

cres.

62

Opp.
cres.

bel - la, dor - mi an - cor! Se tu so - gni l'a - mor

65

mi - o, Dormi, o bel - la, dor - mi an - cor. Ah!.....

p

col canto

69

..... Ah!..... Se tu so - gni l'a - mor mi - - o,

p

72

Dor - mi,..... o bel - la, ^{*opp.*} dor - mi an - cor,..... dor - mi an -

p *3 dim.* *pp* *pp ten.*

p *3* *pp* *col canto* *pp col canto*

75

- cor!.....

pp *pp* *Ped.*

