

MATTINATA

Matin Song

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Allegretto

armonioso sempre a tempo

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The music is marked 'armonioso sempre a tempo'. The treble staff features a series of chords and melodic lines, while the bass staff provides a steady accompaniment with eighth and sixteenth notes.

Ma - ry, tre - man - do l'ul - ti - ma stel - la Nel va - stoaz -
Ma - ry, the last star, quiv - ring and fail - ing In deep - est

The second system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: 'Ma - ry, tre - man - do l'ul - ti - ma stel - la Nel va - stoaz -' and 'Ma - ry, the last star, quiv - ring and fail - ing In deep - est'. The piano accompaniment continues with chords and moving lines.

-zur - ro Tra po - co va - ni - ra, E pre - soa sor - ge - re l'al - ba no -
az - ure Full soon will fade a - way; New - born a - ris - ing with dawn , heav'n is

cresc.

The third system continues the vocal and piano parts. The vocal line includes the lyrics: '-zur - ro Tra po - co va - ni - ra, E pre - soa sor - ge - re l'al - ba no -' and 'az - ure Full soon will fade a - way; New - born a - ris - ing with dawn , heav'n is'. The piano accompaniment features a 'cresc.' (crescendo) marking. The system ends with a fermata over the final notes.

vel - la, con un su - sur - ro L'au - ra l'an - nun - zia gia,
pal - ing Rus - tling with pleas - ure Ze - phyr an - noun - ces day

The fourth system concludes the piece. The vocal line has the lyrics: 'vel - la, con un su - sur - ro L'au - ra l'an - nun - zia gia,' and 'pal - ing Rus - tling with pleas - ure Ze - phyr an - noun - ces day'. The piano accompaniment provides a final accompaniment for the vocal line, ending with a fermata.

Con un su - sur ro Lau - ra l'an - nun - zia gia.
 Rus - sting with pleas - ure Ze - phyr an - noun - ces day.

Io non ti di - co,
 I do not tell thee,

vie - nial ve - ro - ne; Ma - ry in que - st'o - re Piu dol - cee ri - po -
 "Come to the ter - race," Ma - ry, at this hour Re - pose is sweet - er

pp
 sar; Mor - mo - ro bas - so la mia can -
 far; Soft - ly I'm sing - ing here 'neath thy

p *p*

-zo - ne, — Cheil tuo so - po - re Non giun - ga^{ad} ab - bre - viar,
 lat - tice — That in thy bow - er No sound thy rest shall mar,

Cheil tuo so - po - re Non giun - gaad ab - bre - viar.
 That in thy bow - er No sound thy rest shall mar.

So - lo do -
 My on - ly

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-man - do, — So - lo de - si - o Cheil can - to mi - o Lam -
 pray'r, dear, — my sole de - sire, — Is that my lyre — Far

-ben - do' il tu - o guan - cial, Ver - sio fan - ciul - la, nel - la tua
 echo - ing to thine ear, May pour, O maid - en, a - round thy

men - te L'on - da lu - cen - te D'un so - gno ce - le - stial!
 pil - low, In lu - cent bil - low A dream of heav'n - ly sphere!

p
 Ma - ry, l'ul - ti - ma stel - la Nel vas - to' az -
 Ma - ry, the last star fail - ing In deep - est

poco rit. e dim.
 -zur - ro Tra po - co va - ni - ra.
 az - ure Full soon will fade a - way.
a tempo
dim.
col canto
pp dim.