

Parlami d'amore Mariù

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$\text{♩} = 170$

SOLm

p Co-me sei bel-la, più bel-la sta-se-ra, Ma-riù:

9 DOM6 SOLm RE7 SOLm

splen-de[n] sor-ri-so di stel-la ne-glioc-chi t[?]oi bl[?]!

17 DOM

An-che seav-ver-soil de-sti-no do-ma-ni sa-rà,

25 rit. $\text{♩} = 150$ SOLm LA7 MIb7 $\text{♩} = 90$ RE7 $\text{♩} = 80$

og-gi ti so-no vi-ci-no, per-chè so-spi rar? Non pen-sar!

33 $\text{♩} = 110$ LAm7 RE7 SOL LAm7 RE7 SOL

p Par-la mi d'a-mo-re, Ma-riù, t[?] - ta la mia vi-ta sei t[?]!

41 LAm7 RE7 SOL MIm SIm LAm RE7

mp Gliocchi tuoi bel - li bril lano, fiam me di so - gno scin - til-la-no! *p*

49 LAm7 RE7 SOL LAm7

mp Dim - mi che il - lu - sio - ne non è, dim - mi che sei

54 RE7 SOL LAm7 RE7

tut - ta per me! *f* Qui sul tuo cuor non

59 MIm LAm7 RE7 1. SOL

sof - fro più: *mp* par - la - mi d'a - mo - re, Ma riù!

65 2. SOL MIm LAm7 RE7 SOL

rall $\text{♩} = 80$ riù! Par - la - mi d'a - mo - re, Ma riù! *p*

1. **Moderato.**

2. **Moderato.**

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature has one sharp (F#).

Second system of musical notation, continuing the melodic and accompaniment lines from the first system.

Third system of musical notation, starting with a treble clef staff and a grand staff. The tempo marking **Andante con moto.** is present. A large number **3.** is written to the left of the grand staff.

Fourth system of musical notation, continuing the piece with melodic and accompaniment parts.

Fifth system of musical notation, concluding the piece with melodic and accompaniment parts.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes: G4-A4-G4, A4-B4-A4, B4-C5-B4, and C5-B4-A4. The bottom staff is the left-hand piano accompaniment in bass clef, with a simple harmonic line: G3, A3, B3, and C4.

The second system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the right-hand piano accompaniment in treble clef, with a rhythmic pattern of eighth notes: G4-A4-G4, A4-B4-A4, B4-C5-B4, and C5-B4-A4. The bottom staff is the left-hand piano accompaniment in bass clef, with a simple harmonic line: G3, A3, B3, and C4.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the right-hand piano accompaniment in treble clef, with a rhythmic pattern of eighth notes: G4-A4-G4, A4-B4-A4, B4-C5-B4, and C5-B4-A4. The bottom staff is the left-hand piano accompaniment in bass clef, with a simple harmonic line: G3, A3, B3, and C4.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the right-hand piano accompaniment in treble clef, with a rhythmic pattern of eighth notes: G4-A4-G4, A4-B4-A4, B4-C5-B4, and C5-B4-A4. The bottom staff is the left-hand piano accompaniment in bass clef, with a simple harmonic line: G3, A3, B3, and C4.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the right-hand piano accompaniment in treble clef, with a rhythmic pattern of eighth notes: G4-A4-G4, A4-B4-A4, B4-C5-B4, and C5-B4-A4. The bottom staff is the left-hand piano accompaniment in bass clef, with a simple harmonic line: G3, A3, B3, and C4.

LEZIONE I.

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LESSON I.

La divisione delle sillabe in questa prima lezione è fuori dell'ordinario per dare più che è possibile un'idea della maniera di pronunciare cantando; come si debba consumare colla vocale l'intero valore di una o più note, ed unire la consonante alla sillaba susseguente. Con ciò sarà più facile l'apprendere il Canto legato; cosa che non si può perfettamente insegnare che colla voce di un perito maestro.

In dieser Lektion soll durch Einstellung aussergewöhnlicher Silbenteilungen *) zur richtigen Aussprache beim Singen angeleitet werden: Der Vokal behauptet den vollen Zeitwert einer oder mehrerer Noten, der Konsonant ist zur folgenden Silbe zu ziehen. Dies erleichtert das Erlernen des Legato im Gesange; doch nur der erfahrene Meister kann durch Vorsingen dem Schüler zum vollen Verständnisse helfen.

In this lesson, the presentation of unusual syllable-combinations,*) is given, to be a guide to the pupil in the proper pronunciation. The vowel receives the full time-value of one or more notes, the consonant is to be drawn over to the succeeding syllable. This facilitates the acquiring of the legato in singing. Still, an experienced teacher alone, will be able to make it fully understood by singing it before the pupil.

LA SCALA.

DIE TONLEITER.

THE SCALES.

CANTO. *Adagio.*

Ma - nea so - lle - ci - ta più de - ll'u - sa - to, a - nco-rehè

PIANO. *Adagio.*

s'a - gi - ti co - n lie - ve fia - to, fa - ce che pa - lpi - ta

pre - sso a - l mo - rir, fa - ce che pa - lpi - ta pre - sso a - l mo - rir.

rinf. f> p

*) In sämtlichen Lektionen wurden die Texte betreffs der Silbenteilung genau nach der italienischen Originalausgabe unterlegt.

*) In all these exercises the Italian words, as regards division of the syllables, have been used exactly in conformity with the Italian, original edition.

Noch mit schwachem Hauche sich regend, verglüht, schneller als Du es ahnst, die flackernde, dem Erlöschen nahe Fackel.

Amon rising, a trembling breath, e'en sooner than one had thought, the fluttering, almost dying torch expires.