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COMPOSIZIONI VOCALI DA CAMERA

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revisione musicale di Davide Remigio

Alla vergine

Canzone per mezzosoprano

Andantino molto

Piano introduction in G major, 4/4 time, marked 'Andantino molto'. The score features a treble and bass clef with a key signature of one sharp (F#). Dynamics include *p*, *f stent.*, and *pp rall.* The music consists of chords and arpeggiated figures.

5

Vocal line and piano accompaniment for measures 5-7. The vocal line is in G major, 4/4 time. The lyrics are: Ver-gi-ne pu - ra, Ma-dre d'a - mo - re di gra-ti. The piano accompaniment consists of chords and arpeggiated figures.

8

Vocal line and piano accompaniment for measures 8-10. The vocal line is in G major, 4/4 time. The lyrics are: sen - si ri-pie-no il co - re A te por-gia - mo sin - ce-ri. The piano accompaniment consists of chords and arpeggiated figures.

11

Vocal line and piano accompaniment for measures 11-13. The vocal line is in G major, 4/4 time. The lyrics are: vo - ti e alziam de - vo - ti can - ti-ci a Te, a te por-. The piano accompaniment consists of chords and arpeggiated figures.

Ave Maria

per voce di soprano o tenore

Al celebre artista Angelo Masini

Andante sostenuto

p *cresc.*

5 *dim.* *p* *allarg.*

Andante espressivo

riten. la 3^a croma

9 *legato*

13

A - - ve Ma - ri - a a - ve,

Il povero Poeta

Canzone popolare per voce di mezzosoprano o baritono

Andante

Piano introduction in 2/4 time, key of B-flat major. The piece begins with a forte (*f*) dynamic and a tempo of Andante. It features a series of chords and melodic fragments, including a triplet of eighth notes in the right hand. The introduction concludes with a piano (*p*) dynamic and a tempo of adagio, marked with a triplet of eighth notes and a pianissimo (*pp*) dynamic.

Tristamente e quasi recitativo

7

Quan - t'ho di-nan-zi, tut - to m'è o-dio - so,

mf *p rall.* *pp*

sempre col canto

Vocal line: The melody is marked 'Tristamente e quasi recitativo'. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The line ends with a quarter note D4. Dynamics range from mezzo-forte (*mf*) to pianissimo (*pp*).

Piano accompaniment: The piano part provides harmonic support, starting with a half note chord (Bb2, D3, F3) and moving through various chords. It includes a mezzo-forte (*mf*) section and a piano (*p*) section marked 'rall.' (rallentando). The piece concludes with a pianissimo (*pp*) dynamic.

13

Pur la lu-ce del sol, pu-re l'a-mo-re. Pas-seg-gio o seg-go,

f stent. *p dolce* *pp* *A tempo*

A tempo

Vocal line: The melody is marked 'A tempo'. It begins with a quarter note G4, a quarter note A4, and a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The line ends with a quarter note D4. Dynamics range from forte (*f*) to pianissimo (*pp*).

Piano accompaniment: The piano part continues with harmonic support, including a section marked 'A tempo' with a piano (*p*) dynamic. It features a triplet of eighth notes in the right hand and a half note chord in the left hand.

18

non ho mai ri - po - so!

p dim.

Vocal line: The melody is marked 'p dim.' (piano, decrescendo). It begins with a quarter note G4, a quarter note A4, and a quarter note Bb4. The line ends with a quarter note D4. Dynamics range from piano (*p*) to pianissimo (*pp*).

Piano accompaniment: The piano part continues with harmonic support, including a section marked 'p dim.' (piano, decrescendo). It features a half note chord in the left hand and a half note chord in the right hand.

Due ciocche

Melodia per voce di mezzosoprano o baritono
con accompagnamento di pianoforte

Al distinto tenore Lodovico Fagotti

Andante sostenuto

p

dolce

dim.

rall.

8 *dolce espress.*

Ho sul pet - to u - na cioc - ca di ca - pel - li,

13 *poco rall.* *p* *rall.*

So - no i ca - pel - li del - la ma - dre mi - a;

col canto *col canto*

18 *p* *sentito*

E so - no briz - zo - la - ti, e so - no bel - li,

Adagio *m.s.*

Intermezzo lirico

Melodia per voce di mezzosoprano o baritono
con accompagnamento di pianoforte
(tratto dal Canzoniere di Heine)

Alla Signora Teresina Stolz,
esimia artista di canto

Andante sostenuto

pp e legato

5

11

p

Di - men - ti - car, — ben mio, co - me hai po -

16

- tu - to Che il tuo cor tan - to tem - po ho pos - se -

Stornello

Melodia per voce di mezzosoprano o baritono
con accompagnamento di pianoforte

All'amico Enrico Scarabelli

Allegretto

Piano introduction in 6/8 time, marked *p*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a simple bass line.

6

Un gior-no me n'an-

Musical notation for measures 6-11. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the established rhythmic pattern.

12 *meno*

- da - vo a be - re al fon - - te, E pa - re - va un mat - tin di pri - ma -

Musical notation for measures 12-16. The tempo is marked *meno*. The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a more active right hand with chords and eighth notes.

17

- ve - - ra, Quan - do dal ver - de, tap - pez - za - to mon - - -

Musical notation for measures 17-21. The vocal line continues with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment maintains the rhythmic pattern.

Triste convegno!

Melodia per voce di mezzosoprano o baritono
con accompagnamento di pianoforte

Alla Signorina Isabella Galletti Gianoli,
esimia artista di canto

Grave *p e legato il canto*

p *sf*

6 *cresc.* *p* *a tempo* *cresc.* *dim.*

10 **Larghetto** *pp lunga* *a tempo* *p dim.* *pp rit.* M'a - vea

14 *incalz.* da - to con - ve - gno al ci - mi - te - ro a mez - za - not - te

p

Preghiera alla Madonna

Melodia per voce di mezzosoprano o tenore
con accompagnamento di organo o harmonium o pianoforte

espress.

p

5

rall.

9

religioso
p

O Ma - dre san - ta, san - - ta e pi - a,

13

don - na di gra - - - zia, gra - zia pie - - - na,

Chi ami?!!!

Canzone per mezzosoprano o soprano
con accompagnamento di pianoforte
(Poesia di G. Prati)

Andante mosso

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

7

Measures 7-12 of the score. The vocal line begins with a rest in measure 7, followed by the lyrics "Pri - a venne un con - te e". The piano accompaniment includes a triplet in measure 8 marked *dolciss.* and *p*, followed by a *dim.* dynamic. A *rall.* marking is present in measure 10. The piano part concludes with a *sempre cresc. ---* marking in measure 12.

13

Measures 13-16 of the score. The vocal line continues with the lyrics "con so - spi - ri ac - ce - si Mi por - se un va - go fior, mi". The piano accompaniment features a *cresc. ---* marking in measure 13 and a *ritard.* marking in measure 16.

Primavera, Mistico fiore

Melodia per tutte le voci
con accompagnamento di pianoforte

Andantino grazioso

7

tr

rall. assai

a tempo

dim.

Andante dolce, aggraziato

12

Can - di - do fio - re, sei ri - tor -

17

- na - to, Per man di Lei ch'ha il ciel cre - a - to.

rall.

a tempo

col canto

Il Viggianese

Canzone

(Poesia di Pietro Paolo Parzanese)

A mia figlia Virginia

ad libitum
armonioso

The piano introduction is in 6/8 time, consisting of three measures. The first measure has a 6/8 time signature, the second a 3/4 time signature, and the third a 3/4 time signature. The music features a melodic line in the right hand with a slur and a fermata, and a bass line in the left hand. The piece concludes with a *rit.* (ritardando) marking.

4 Tempo di Valzer moderato

Ho l'Ar - pa al col - lo, _____ son Vig - gia - ne - se; _____ Tut - ta la

The first system of the song is in 3/4 time. The vocal line starts with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking is *p* (piano).

9 ter - ra è il mi - o pa - e - se, *pp* Co - me la ron - di - ne

The second system of the song is in 3/4 time. The vocal line features a half note, a quarter note, and a half note with a fermata. The piano accompaniment continues with the eighth-note pattern. The dynamic marking is *pp* (pianissimo).

14 che la - scia il ni - do *meno* Pas - so can - tan - do di li - do in li - do:

The third system of the song is in 3/4 time. The vocal line has a half note, a quarter note, and a half note with a fermata. The piano accompaniment continues with the eighth-note pattern. The dynamic marking is *meno* (meno).

Larve

Melodia per mezzosoprano o baritono
piano e canto
(Parole di Tussini)

Andante

Piano introduction in B-flat major, 2/4 time, Andante. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. A *cresc.* (crescendo) marking is present in the second measure.

4

f marcato

Vocal and piano accompaniment for measures 4-8. The vocal line begins with a rest in measure 4, followed by the lyrics "O fan-ta - smi d'a -". The piano accompaniment features a more active texture with chords and moving lines. Dynamics include *dim.* (diminuendo) and *rall.* (rallentando). The piano part ends with a double bar line and a repeat sign.

9

p

dolce

Vocal and piano accompaniment for measures 9-13. The vocal line continues with the lyrics "- mor, — lar - ve lon - ta - ne O - re fu - ga - ci nel - l'o -". The piano accompaniment is characterized by a soft, delicate texture with chords and simple melodic fragments. Dynamics include *p* (piano) and *pp* (pianissimo).

Si vous n'avez rien à me dire

Melodia per mezzosoprano
con accompagnamento di pianoforte
(Parole di Victor Hugo)

A mia figlia Virginia

Largo sostenuto

stent. ritard. stent.

ff *p* *pp* *cresc.* *sf* *p* *pp*

5 Andante

rit. *pp* *dim.*

Se il tuo lab - bro è sem - pre mu - - to Per - ché

col canto *pp*

11 *cresc.* *dim.* *pp* *aggressivo*

vie - ni ac - can - to a me? Col sor - ri - so e

pp *dim.*

16 *rall.* *pp* *mf sentito*

col sa - lu - to lu - sin - gar - mi an - cor per -

p *rall.* *mf*

Ave Maria

a 4 voci

Andante mosso

Soprani

Contralti

Tenori

Bassi

Organo

p

rall.

5

A -

A - - ve Ma - ri - a gra - - tia

A - ve Ma -

A - ve Ma - ri - a gra - - ti - a ple - na

pp