

(M^{re} Laffon.— Smyrne.)

Andante $\text{♩} = 48$
Mormorando.

CHANT.

"Aï - - - - - ντε, αἰ. ντε κοι -
Dor - mir se νιοί, se νιοί, fan -

PIANO. *pp*

- μή - - σου, κό - ρη μου, κ'έ - γώ, κ'έ. γώ νά σου
- ciul - - la mia gen - til, per te cangiar fa - rò

Poco cresc. - scem - do

Poco cresc.

p

χα - ρί - - - - σω την Ἀ - λε - ξάν - - δρα ζά - χα -
e ti da - rò tutt' A - les - san - - dria in zuc - che -

pp

- ρί και τὸ και τὸ Μι.σῆ - - - ρί - - -
 - ro, fa - - - rò cangiar in mel tut - to il

ζι. και τὴν Κων - σταν - - - τινου - πο - λι, τρεῖς χρό-νους
 Nil, e su Co - stan - - - ti-no - po - li ti me-ne -

νὰ τὴν ἐί - ζης.
 - rò a re - gnar.

Translation:

Come on! Sleep, my daughter, and I shall give you the city of Alexandria in sugar, Cairo in rice, and Constantinople for you to reign there for three years.

This melody belongs to the *oriental chromatic* scale of which we have given an account above[1]. Its ambitus extends beyond the final *re flat* and descends to the *ut natural*. If the melody which rises a sixth above its final were to extend to the octave above, the *ut* of the upper octave would be *sharp*, in line with the principles governing this scale. Thanks to the presence of the *ut natural* and the absence of the *ut sharp*, the part of the scale that appears in this song does not differ in the composition of its intervals in any way from our G minor scale; only that the song, instead of ending on the tonic, ends on the dominant.

[1] See Introduction, p. 20

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