



πλήρῃ ἢ με - - - ρα ὅν . μὰ - ρι - -  
 ah! d'am - bi - - ta cal - ma per - -

*Espressivo.*

- νει μίᾱ στιγμῆ, μίᾱ στιγμῆ, μίᾱ στιγ - μῆ νὰ  
 - chiè sol un di, sol un di, sol un di non

τὸν χα - ρῶ. μίᾱ στιγμῆ, μίᾱ στιγμῆ.  
 s'of - - fre a me. sol un di, sol un di,

*Dimin.*

μίᾱ στιγ - μῆ νὰ τὸν χα - ρῶ.  
 sol un di non s'of - - fre a me?

*Dimin.*

**Poco più animato.**  
*Marcato.*

*mf*

**Più moderato.**

πλήν ἡ μοι - ρα ὄν μ' ἄ - ρί - νει  
Ah! d'am - bi - ta cal - ma per - chè

*Tenuto*  
*p*

**Poco più animato.**  
*Marcato.*

*mf*

**Più moderato.**

μῆ στιγμή, μῆ στιγμή, μῆ  
sol un di, sol un di, sol

*p*

στὴν - μὴνὰ τὸν χα - ρῶ,  
un - di non s'of - fre a - me.

*Dimin. e riten.*

μὰ sol στὴν - μὴνὰ τὸν χα -  
sol un - di non s'of - fre a

*pp Col canto.*

*a Tempo.*

- ρῶ.  
me?

*Riten.*

*Translation:*

In the journey of the world I found myself a stranger too; but destiny does not leave me a moment of happiness.

This melody belongs to the same scale as the previous song. Its ambitus, rising higher, reveals a part of the scale which did not appear in Song No. 1. We no longer have the *ut* of the lower octave, which was *natural* in the latter, but we find the *ut* of the upper octave which is *sharp*, in accordance with the law of formation of the *oriental chromatic*.

Here we note an irregularity. The *mi* of the upper octave which, in the first phrase in which it appears, is *natural*, in accordance with the construction of the scale, appears *flat*, at the beginning of the next sentence (μὰ στὴν μὴνὰ). This is due to the fact that, in this phrase, since the melody does not rise to the *fa*, the *mi* is subject to the attraction of the *re* and therefore becomes flat, as in the lower octave.

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