

4

(M^{me} Laffon. — Sings.)

All^o non troppo $\text{♩} = 108$

PIANO.

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords, while the left hand provides a harmonic accompaniment with chords and some moving lines. The dynamic is marked *mf*.

Leggiero.

The vocal line begins with the lyrics "Χα-ρῶ το 'χειν' τὸ στό-μα σου, χα-ρῶ το 'χειν' τὸ στό-μα". The piano accompaniment is marked *p*. The lyrics continue: "Quel lab - bro bel vorrei ba - ciar, quel lab - bro bel vorrei ba -".

Cresc.

The vocal line continues with "σου, - ciar, τὸ μου - χο - μυ - ρω - δά - -". The piano accompaniment features a *Cresc.* marking and a *sf* (sforzando) accent. The lyrics continue: "ché si di mus - chio o - do - -".

The vocal line concludes with "- το, τὸ μου - χο - μυ - ρω - δά - - το." and "- ra, che si di mus - chio o - do - - ra." The piano accompaniment is marked *mf*.

'που μ'έ - κα - με, γχιουλέ, γχιου -
 e che ri - den - do fa im - paz -

- λέ, 'που μ'έ - κα - με, γχιουλέ, γχιου - λέ,
 - zar, e che ri - den - do fa im - paz - zar:

τόννοῦν μου κ'έ - χα - σά τον, τόννοῦν μου κ'έ - χα - σά τον.
 de - men - te re - slo o - gno - ra, de - men - te re - slo o - gno - ra!

Dimin.

Translation:

I wish I could hang from your lips, which are scented with musk, and which have caused me, without regret, to lose my reason!

Regardless of the scales [*gammes*] whose starting point and composition of intervals varied in each of the seven modes, the Ancients had a notion of fixed scales to which they gave the name of *system*. Among these various systems, we should note the *greater perfect system* (also known as *disjoint*) and the *lesser perfect system* (also known as *conjoint*)



We can see how these two systems differed. In the *conjoined system*, the upper tetrachord [1] onto the *la*, the last note of the preceding tetrachord. In the *disjoint system*, the two tetrachords placed in the centre of the scale were separated (disjoined) [2] by an interval of a tone: *la* to *si*.

The scale which united at the same time the two characteristic tetrachords of the joint system and of the disjoint system was called the *immutable* [or *unmodulating*] *system*.

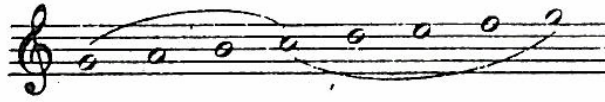


The coexistence of these two tetrachords on the same instrument made it possible to use alternately in the same tune the *si natural* and the *si flat*. We find an example of this in Song No. 4.

The first phrase of this melody presents an application of the *conjoint system*; in this phrase *fa* is the tonic of a *hypolydian* scale whose fourth degree *si* is flattened.



In the second phrase we have the *disjoint system* with *si* natural. The melody changes both *mode* and *tone*. The note *F* which previously played the role of tonic becomes the seventh degree of a scale based on the dominant *sol* and having for tonic *ut*. It is the *major scale reversed*. or, if you like, the *Lydian scale* with *si* flat, transposed to the upper fifth.



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1. See Mr Gevaert's book *histoire et théorie de la musique de l'antiquité*
 2. In ancient times, the term tetrachord was given to the fourth of the first species, having a flattened half tone.

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