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(M^{me} Laffon.—Smyrne.)

Andante $\text{♩} = 52$ Con molto sentimento

CHANT. *p*

Κλά -
Pian -

PIANO. *mf*

- φε - τε, μά - κλά - φε - τε, μά - τια, κλά - - φε - τε, κλά - φε - τε.
- ge - te pur. tri - sti occhi miei pian - ge - - - - te, pian - ge - te

p

σκο - τω - θῆ - τε. κλά - φε - τε. σκο - τω - θῆ - τε. για -
si - no al mo - rir. pian - ge - te si - no al mo - rir; per -

mf

p

- τί θὰ ὄη = για - τί θὰ ὄη - τε χω - - ρισ - μό, για -
- chè due cor di - vi - der - si ve - dre - - - te, per -

mf

Cresc.

- τί θά 'δη = για - τί θά 'δη - τε χω - ρισ -
 - ché due cor di - vi - der - si ve - dre - - ρισ -

Poco cresc.

Cantando.

p

- μό, ως - τε να έα - ρε - θή - τε. ώσ - τε να
 - le; stan - car vi de - ve il mar - tir, stan - car vi

> p

Poco riten.

Έα - ρε - θή - τε! Κλά - ψε - τε, μά = κλά - ψε - τε. μά - τια.
 de - ve il mar - tir! Pian - ge - te pur, tri - sti occhi miei pian -

p Poco riten. pp

κλά - ψε - τε, κλά - ψε - τε, σκο - τω - θή - τε, κλά -
 - γε - - - - - te. pian - ge - te si - no al mo - rir, pian -

Dimin. e riten.

- ψε - τε, σκο - τω - θή - τε!
- γε - λε si - no al mo - riu!

Col canto.

Sempre dimin.

ppp

Ped. *

Weep, my eyes, weep, weep to the point of dying, because you will see a separation. Weep until you are weary.

OTHER COUPLETS FITTING THE SAME MELODY

Αγάπα με, πουλάκι μου, πώς μ'άγαπούσες πρώτα·
του κόσμου λόγια μην άκούς, μόν 'την καρδιάν σου ρώτα.

Love me, my little bird, as you loved me before.
Do not listen to what the world will say, listen only to your heart.

Άγαπα με και μην θάρρης πώς είναι αμαρτία·
ή κόλασις όπου λαλούν είναι μυθολογία.

Love me and don't think it's a crime;
the hell where people talk about you is a myth.

Αγάπα με να σ αγαπώ, πουλί μου, 'μπιστεμμενα
ώστε να πάρ' ό Πλάστης μας άπδ τούς δυο τον ενα.

Love me as I love you, my beautiful bird, and be faithful,
until the Creator makes just one of the two of us.

OTHER ITALIAN WORDS FITTING THE SAME MELODY

Un tempo fu, (*bis*)
Ma non è più,
Augello, ch'io ti amavo (*bis*)
Sul tuo sentier, (*bis*)
Per te veder,
Allor anch' io passavo! (*bis*)

This melody is a good sample of the hypodorian mode (the minor scale without the sensible note). Here the characteristic note of the mode is the *sol natural*, to which the melody seems inclined to return.

Note in the second measure of the singing part the melodic interval of a *fourth* (*re, la*). This interval, which we have often found striking in oriental melodies, is precisely the one that provides the bass in the *plagal* cadence

We have used that cadence here and in almost every case where we were dealing with a *hypodorian* melody. It would not have made sense to produce a *sol sharp*, because this modality is characterized by the absence of the *sensible note*.

Instead of numbering the cadence as follows [xxxx] we have numbered it as follows: [xxxx] replacing the attraction of the absent sensitive note by the double attraction that results from the presence of the *si* and *fa* in the chord of the sixth.

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