

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2017

Interpreting Gabriele d'Annunzio: A Song Companion

Felicia Plunkett Gavilanes



FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

INTERPRETING GABRIELE D'ANNUNZIO

A SONG COMPANION

By

FELICIA GAVILANES

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

2017

Felicia Gavilanes defended this treatise on March 22, 2017.

The members of the supervisory committee were:

David Okerlund
Professor Directing Treatise

André Thomas
University Representative

Douglas Fisher
Committee Member

Evan T. Jones
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

To Mauricio

ACKNOWLEDGMENTS

I am humbled by the tremendous support I have received throughout this process and cannot begin to express my gratitude to the many people who have helped me. My Major Professor, David Okerlund, has been an inexhaustible source of knowledge and inspiration and unflagging in his dedication. I cannot begin to measure what I have learned during my time in the Okerlund studio. I am grateful to Evan Jones for his wonderful encouragement and positivity throughout my degree, and to Douglas Fisher for sharing his vast knowledge of opera and vocal repertoire and for the many thoughtful and insightful suggestions he contributed during the editing process for this document. I am thankful to Dr. André Thomas for sharing his time and wisdom with me while serving on this committee, despite his many engagements, and for his genuine interest in my development during my time at the College of Music. I also must express my gratitude to Daniel Belcher for serving as committee member and advisor to me during his time at Florida State University, and most especially for his wonderfully positive example as a teacher and artist. I would also like to thank Professor Giuseppe Cavatorta of the University of Arizona for his input in several of my translations and for inspiring me to explore Italian poetry.

I am deeply appreciative of my family, who have been my biggest fans and supporters. To Mom and Jeff, since my very first voice lesson, your tremendous support and encouragement have never wavered. I am certain I would not be where I am now without you. To Dad, thank you for sharing your love and appreciation of music with me from an early age and for making music a part of our lives. To Mauricio, words cannot express the depth of my appreciation for your many sacrifices in seeing me through this process and throughout my career as a musician.

I am grateful for the tremendous impact my music teachers and coaches have had on me as a musician and as a person, particularly Rebecca Folsom, Jean Anderson-Collier, Barbara Clark, Andrew Van Duyne and Deborah Nikkari. I also wish to express my special gratitude, *in memoriam*, to Antonio D'Aloisio for introducing me to the poetry of Gabriele d'Annunzio, one sunny September day in Abruzzo.

TABLE OF CONTENTS

Abstract	vii
1. INTRODUCTION	1
Background	1
Purpose	1
Organization of Poetry	2
Methods	2
2. GABRIELE D'ANNUNZIO	4
Early Years	4
Life in Rome	5
Dandy in Debt	5
Scandalous Affairs	6
Musical Influences	6
Il Vittoriale: a Living Monument	7
3. POEMS	8
Arcano!	8
Buon Capo d'Anno	9
Consolazione	12
Non pianger piú. Torna il diletto figlio	12
Ancora qualche rosa è nei rosai	13
Tanto accadrà, ben che non sia d'aprile	14
Perchè ti neghi con lo sguardo stanco	15
Sogna, sogna, mia cara anima	16
Settembre (di': l'anima tua m'ascolta?)	17
Quanto ha dormito, il cembalo! Mancava	18
Mentre che fra le tende scolorate	19
Ditirambo terzo	21
I pastori	32
I sonetti delle fate	35
Eliana	35
Mirinda	37
Melusina	38
Grasinda	40
Morgana	42
Oriana- Oriana infedele	43
In amaca	46
La donna del sarcofago	51
La naiade	53

La sera.....	54
Rimanete, vi prego, rimanete qui	54
Ci ferirebbe forse, come un dardo	55
Ma chi vide più larghi a più profondi occhi	56
E quale cosa eguaglia ne la vita	57
Piangi tu che hai nei grandi occhi	59
La sera fiesolana	60
La statua.....	65
Le quattro canzoni di Amaranta	67
Lasciami! Lascia ch'io respiri	67
L'alba separa dalla luce l'ombra	68
In van preghi.....	70
Che dici, o parola del saggio?	72
Malinconia	75
Dorme la selva	75
Quand'io ti guardo	76
L'ora è tarda	78
Or dunque addio!.....	79
Chi sei tu che mi parli	82
Mattinata	83
Ninna-nanna.....	86
Notte bianca	89
O falce di luna calante	92
Ondeggiano i letti di rose.....	93
Per morire	95
Plenilunio.....	96
Sopra un'aria antica	99
Un sogno.....	105
Van li effluvi de le rose da i verzieri	107
Visione!.....	108
Vorrei.....	110
Vuol note o banconote?	111
 Bibliography	 113
Biographical Sketch	115

ABSTRACT

Italy has a rich history of excellent literature and, perhaps most significantly, excellent poetry. The poetry of Gabriele d'Annunzio (1863-1938) is sensual, evocative, and evokes powerful images. Not surprisingly, his poetry was highly sought after as the basis for art song compositions, and has been set to music by a number of notable Italian composers.

In large part due to Italy's grand operatic tradition, Italian art song has long been overshadowed and has failed to receive the attention or programming energies enjoyed by art song literature from France, Germany and England. A singer wishing to further explore this repertoire will not easily find the resources he or she needs to perform in an artistically informed manner. Accurate English translations of d'Annunzio's poems are difficult to find or nonexistent. Without a comprehensive resource to provide critical information such as poetic translations, word-for-word translations, and International Phonetic Alphabet (IPA) transcriptions, this excellent repertoire will remain inaccessible to many singers and unknown to audiences.

This document will serve to supply singers, coaches, and teachers with a thorough background of all of the significant Italian song settings of the poetry of Gabriele d'Annunzio, including full text, word-for-word translations, poetic translations and IPA transcriptions, as well as contextual material. Readers will have at their fingertips information on a range of compositions by Italian composers, from Francesco Paolo Tosti to Ottorino Respighi, all based on poetry written by Gabriele d'Annunzio.

CHAPTER 1

INTRODUCTION

Background

Italy has a rich history of excellent literature and, perhaps most significantly, excellent poetry. The list of Italy's great poets is long, with many names known the world over. The poetry of Gabriele d'Annunzio (1863-1938) is bold, evocative, and evokes powerful images. His work touches upon the deeply sensual and the intimately human, elements that lend themselves beautifully to creating vivid, poignant art songs.

D'Annunzio was keenly interested in music and passionately involved in the musical world of his time. Friends with some of Italy's great composers, he frequently wrote about music and musicians, both historic and contemporary, such as Bellini, Verdi, Monteverdi, and even Wagner. A number of influential Italian song composers, among them Francesco Paolo Tosti and Ottorino Respighi, recognized the great potential of d'Annunzio's poetry and created song settings of his poetry.

Largely due to Italy's grand operatic tradition, Italian art song has long been overshadowed and failed to receive the attention or programming energies enjoyed by German, French or English song repertoire. Italian opera librettos, texts written to serve music and drama, rarely reach the level of poetic depth and richness achieved by poetry set to music.

In the United States, many singers are unaware of or unfamiliar with this trove of wonderful repertoire. While French and German song literature courses are required for most undergraduate and graduate voice and collaborative piano students, Italian Song Literature is often simply not offered. A singer wishing to explore this repertoire further will not easily find the resources he or she needs to perform in an artistically informed manner. Accurate poetic translations for many of d'Annunzio's poems are difficult to find or nonexistent. Word-for-word English translations, critically important for singers wishing to accurately prepare and present art song while giving meaning to each word, are even more rare. Only a handful of International Phonetic Alphabet (IPA) transcriptions of d'Annunzio's poems that have been set to music are available, making preparation and performance difficult for singers not already proficient in Italian language and diction.

Purpose

Song companions provide an invaluable resource to singers preparing to perform by furnishing them with all the necessary information to begin thoughtful exploration of their chosen repertoire. The greatest benefit to singers is, perhaps, the ability to find all this information conveniently contained in one

place, to browse other similar works within that repertoire, and to discover new songs they may otherwise not have encountered. This document will serve to supply singers, coaches, and teachers with a thorough background of the significant Italian song settings of the poetry of Gabriele d'Annunzio, including full text, original word-for-word translation, poetic translation, and IPA transcriptions, as well as contextual material.

Readers will have at their fingertips information on a range of compositions from Italian composers, including Francesco Paolo Tosti and Ottorino Respighi, as well as lesser-known figures such as Gian Francesco Malipiero, all based on poetry written by d'Annunzio. As recitalists strive ever more to dedicate themselves to meaningful interpretation of text and poetry, a song companion focused on a common poetic theme could be particularly valuable, especially for singers planning recitals around sets of poetry rather than by composer. This document may also be of interest as a supplemental resource for instructors planning an Italian song literature course and wishing to focus on poetic connections as a means of exploring the repertoire.

Organization of Poetry

The songs discussed within this guide are settings of poetry from Gabriele d'Annunzio's *Canto novo* (1882), *Intermezzo di rime* (*Intermezzo of Rhymes*, 1884), *La chimera* (*The Chimera*, 1890), *Poema Paradisiaco* (*Epic Poem of Paradise*, 1893), and *Laudi del cielo, del mare, della terra e degli eroi: Alcyone* (*Laud to the Sky, to the Sea, to the Earth and to Heroes: Halcyon*, 1904). The poetry has been organized alphabetically by title. Beneath each title, readers will find the collection of poetry from which the poem is drawn, as designated by the poet, followed by the name or names composers credited with the musical composition.

In cases in which a poem belongs in a cycle or set with other poems, these will be listed together, according to the order in which they were published, beneath the title of the set. However, information regarding the poetry collection and the composer will be repeated beneath each discrete title, as the works in this document are meant to be extractable for use in the preparation of one or more songs. In the case of the poem "*Consolazione*," this poem has been divided not by the poet, but by the composer, into five songs. These will be treated in the same manner as poetry sets. Several poems, such as "*Buon Capo d'Anno*," were not published as part of a collection, and brief, pertinent information for each is included beneath the song title.

Methods

This document is a guide to songs which are united by a common poetic source. Therefore, the approach to pronunciation attempts to balance standard lyric diction with an understanding and

appreciation for spoken and written Italian as well. Distinctions between open and closed vowels were mainly guided by David Adams' *A handbook of diction for singers*.¹ When additional guidance was needed, I referred to I grandi dizionari Garzanti,² an excellent series of dictionaries available in both Italian-Italian and Italian-English versions which provide modern, antique and poetic definitions as well as information on pronunciation.

In treating instances of potential phrasal doubling, or "*raddoppiamento sintattico*," this text attempts to leave most choice to the interpretation of the singer, as this doubling can be a wonderfully expressive tool when used with intention. However, there are some instances in which doubling should be standard, in the opinion of the author, as demonstrated by the eventual orthographic evolution of the Italian language. To demonstrate, the words *su le* (on the), are spelled *sulle* in modern standard Italian. These doublings are represented in the IPA of this document, as it is the belief of the author that it is the spelling of these words, not the pronunciation, that has changed since these poems were first published.

¹ David Adams, *A Handbook of Diction for Singers : Italian, German, French* (New York: Oxford University Press, 1999).

² Pasquale Stoppelli, *Garzanti : I Grandi Dizionari* (Milano: Garzanti, 1998).

CHAPTER 2

GABRIELE D'ANNUNZIO

Early Years

Gabriele d'Annunzio was born March 12, 1863, in the city of Pescara in Italy's Abruzzo (then called "Abruzzi") region. He was the third of five children born to Luisa De Benedictis and Francesco Paolo Rapagnetta d'Annunzio, a well-off *borghese* (middle class) family.³ Gabriele was, by many accounts, the darling of the family, adored by his mother and encouraged by his father.⁴

Gabriele was a precocious and talented youth, whose father supported his writing and enrolled Gabriele at age 11 in the prestigious Collegio Cicognini di Prato in Tuscany. Although prone to rebellious behavior, young Gabriele proved a brilliant student. In 1879, at the expense of his father, Gabriele published his first collection of poetry entitled *Primo vere* (Latin for "Early Spring"). A collection of twenty-six poems bearing strong influence of Italian poet Giosuè Carducci⁵, *Primo vere* contained, according to the poet, "rosy flashes of youthful life." Their lascivious subject matter, however, shocked his professors and nearly got him expelled from school.⁶ D'Annunzio continued to shock readers throughout his career with highly evocative and detailed images of sexual experiences and, eventually, his works were placed on the Vatican's list of prohibited books.

Abruzzo's striking and varied landscape, ranging from Adriatic coastline to mountain peaks, provided inspiration for many evocative lines, from the melancholy to the exuberant. Images of rustic innocence and quaint pleasures of the countryside figure repeatedly throughout d'Annunzio's writing in poetic references to his homeland. Perhaps his most famous poem, "I pastori," fittingly belongs to the set "Dreams of far off lands" from his *Laudi del cielo, del mare, della terra e degli eroi* (*Laud to the Sky, to the Sea, to the Earth and to Heroes*, 1909)⁷. "I pastori" aches with nostalgia and concludes "Ah, why I am not with my shepherds?" However, this young man from the seaside town was all too comfortable in the flashy scenes of fashionable city life.

³ Gabriele D'Annunzio, Annamaria Andreoli, and Giorgio Zanetti, *Gabriele D'annunzio Poesie* (Milan: Bur, 2011), XIX.

⁴ Ibid.

⁵ Ibid., XX.

⁶ Lucy Hughes-Hallett, *Gabriele d'Annunzio: Poet, Seducer, and Preacher of War* (New York, NY, United States: Anchor Books, 2014), 86.

⁷ Gabriele D'Annunzio, *Laudi del Cielo, del mare, della terra e degli eroi* (Milano: Fratelli Treves, 1908), 261.

Life in Rome

After graduating from the Collegio, an adolescent Gabriele moved to Rome and threw himself headlong into fashionable society. Already having achieved notoriety and praise for *Primo vere*, the young man increased the public's fervor for his work by starting a well-timed rumor that he had perished tragically in a horseback riding accident. His popularity surged just in time for the publication of his next book of poetry, *Canto novo* (*New Song*, 1882), which was largely inspired by d'Annunzio's first serious love, Giselda Zucconi, referred to as Elda or Lalla. By now, settled in the capital and enrolled at the University La Sapienza, the young man found himself at the center of a cult following.

Gabriele cut a striking figure about the city and his youthful, androgynous beauty and gracious charm drew members of elegant society to him. Introduced into the fashionable salons of the new Italian capital, he made the acquaintance of the noble family of the Dukes Hardouin di Gallese. In 1883, only months after ending his relationship with Elda Zucconi, Gabriele joined the Hardouin di Gallese family as the groom of eighteen-year-old Duchess Maria, who was already pregnant with his child. The hurried marriage of necessity caused quite a scandal, the first of many to follow⁸.

Dandy in Debt

Given d'Annunzio's elegant flair and undeniable need to be at the center of Rome's *vita mondana* (elegant society life), it is no surprise that the young scholar from Abruzzo soon found himself deeply in debt. An impeccable dresser with expensive tastes, d'Annunzio supported his lifestyle by turning to moneylenders for cash. By 1891, after completing his year of compulsory military service, bored in his married life and plagued by creditors, d'Annunzio had fled to Naples. Eventually, he would be forced to flee Naples for the very same reason⁹.

Although d'Annunzio's celebrity and reputation continued to grow, and his work drew ever larger payments, it never proved enough to match his decadent spending. Each sojourn in a new city saw d'Annunzio progress from splashy arrival, to entry into the circles of the intellectual and social elite, to scandalous love affairs and persistent debts, artistic triumphs and, eventually, flight. By constantly changing location, the poet thrust himself into ever new social, artistic, and cultural settings, providing a ready exit from romantic entanglements and rich material for artistic growth and exploration. D'Annunzio's fugitive lifestyle eventually brought him to Paris, where his works sold remarkably well in translation and relationships flourished with the likes of Debussy, Dukas, Ravel, Stravinski and figures in

⁸ D'Annunzio, Andreoli, and Zanetti, XX.

⁹ Lucy Hughes-Hallett, *The Pike : Gabriele D'annunzio : Poet, Seducer and Preacher of War* (New York: Anchor Books, 2013), 18.

dance, theater, and art¹⁰. It would seem d'Annunzio's own financial insolvency and natural thirst to live decadently provided the fertile soil for some of his greatest triumphs.

Scandalous Affairs

From his first adolescent infatuation with Giselda Zucconi to his torrid love affairs with duchesses, princesses, countesses, socialites, and artists, d'Annunzio's liaisons provided rich artistic inspiration and helped define his public persona. As life often imitates art, d'Annunzio approached romantic conquest as an artistic expression, employing strewn roses, sumptuous robes, and perfumed sheets to create elaborate rituals of seduction. "He insisted, 'The most fertile creatrix of beauty in the world is sensuality enlightened by apotheosis.'" ¹¹

Befitting any source of inspiration, the poet made careful notes of every detail. More than a mere *catologo*, what the lovers wore, ate, said and did to one another was worthy of documentation and served as inspiration or direct material for his fiction and poetry. From a doomed and tormented love affair with Giuseppina Mancini, nicknamed "Amaranta," came a set of four *Canzoni (Songs)*, with music composed by Tosti. "Tormented I die, and not by your sword... Is this not blood? Ah, my Lord, it is the dew. The dawn cries upon me all its tears."¹² One can imagine the titillation of hearing reports of d'Annunzio's personal adventures and reading detailed descriptions thereof penned by the man himself, and how that both incensed and intrigued members of the public. Private sexual escapades became an essential part of the poet's carefully crafted public image.

Musical Influences

An important figure in artistic circles, d'Annunzio enjoyed friendships with many important musicians of his time. He frequently worked with musicians, producing collaborative works such as Debussy's *Le Martyre de Saint Sébastien (The Martyrdom of Saint Sebastian)* and Ildebrando Pizzetti's *Fedra*, and even wrote texts at the request of composer friends, Francesco Paolo Tosti in particular. While d'Annunzio's poetry provided evocative text ripe for musical adaptation, music and musicians, in turn, had their due influence on the poet's philosophies, tastes and artistic output. His admiration for Richard Wagner helped shape his musical and aesthetic views, and were echoed by his fictional counterparts, such as Giorgio Aurispa in *Il trionfo della morte (The Triumph of Death)* and Stelio Effrena

¹⁰ D'Annunzio, Andreoli, and Zanetti, XXVII.

¹¹ John Robert Woodhouse, *Gabriele D'annunzio : Defiant Archangel* (Oxford ; New York: Clarendon Press, 1998), 6.

¹² F. Paolo Tosti, Gabriele D'Annunzio, and tostiano-Ortona Istituto nazionale, "Romanze Su Testi Di Gabriele D'annunzio," (Milano: Ricordi, 1990).

in *Il fuoco (The Flame)*. D'Annunzio even "hoped to create his own Theatre of Beauty at Albano"¹³ after Wagner's Bayreuth. As a result of the poet's friendships with composers such as Ildebrando Pizzetti and fellow Abruzzese Francesco Paolo Tosti, and his presence in the musical activities of *i salotti* (salons) of his time, one can hardly discuss Italian art song without making reference to Gabriele d'Annunzio.

Il Vittoriale: a Living Monument

Although unenthusiastic about fulfilling his compulsory military service as a young man, as a middle-aged d'Annunzio saw World War I begin to engulf Europe, he embraced the opportunity to further his political visibility by speaking eloquently and fervently in favor of Italy joining the conflict. After years of self-imposed exile in France, the poet returned to Italy in 1915 to give a series of rousing, bellicose speeches. Swept up in the youthful energy and excitement coursing through Italy, in 1916 the poet voluntarily enlisted to join the war effort, although his celebrity status spared him from the war's most gruesome scenes.¹⁴ By 1919, d'Annunzio had become a war hero through a combination of heroic acts and ingenious self-promotion. In perhaps his boldest and most bizarre maneuver, he used his status as a nationalist hero to lead thousands of followers in "reclaiming" the Croatian city of Fiume for Italy, an experimental "utopia" he ruled as dictator for 15 months, until forced out by days of bombardment from his own country.¹⁵

The strife over and, with it, his brief tenure as dictator, d'Annunzio settled into a luxurious retirement at his villa at Lake Garda. D'Annunzio developed his estate, which included *Il Vittoriale degli italiani* (The Shrine of Italian Victories), into a monument to Italian strength and vitality and, naturally, to the poet himself. Replete with lavishly decorated home, amphitheater, the *Vittoriale* museum, war memorial, mausoleum, and the remains of Italian Royal Navy cruiser *Puglia*, Gardone Riviera served as d'Annunzio's home until his death from stroke in March 1938. To this day, the estate serves as a curious museum commemorating d'Annunzio's contributions to Italian art, culture, politics, and history, as well as the decadent existence of the man himself. Fittingly, the landmark produces reactions as varied as those provoked by Gabriele d'Annunzio, even to this day.

¹³ Woodhouse, 188.

¹⁴ Annamaria Andreoli and Giorgio Zanetti, *Gabriele D'annunzio Poesie* (Milan: Bur, 2011), XXXI.

¹⁵ Hughes-Hallett, 5.

CHAPTER 3

POEMS

Arcano! [ar.'ka.no] (*Enigma!*)

From *Canto Novo*

Set by Francesco Paolo Tosti (1846 - 1916)

Io credo udir tra li alberi un susurro,
['i:o 'kre.do u.'dir tra li 'al.be.ri un su.'sur:ro]
I believe to-hear among the trees a whisper
I believe I hear among the trees a whisper,

mi giunge in volto un'acre onda di odore;
[mi 'dʒun.dʒe in 'vol.to u.'na.kre 'on.da di o.'do.re]
to-me reaches in face a-sour wave of odor;
a billow of bitter odor reaches my face;

ma vento non aleggia ne l'azzurro,
[ma 'ven.to non a.'led:dʒa nel: lad: 'dʒur:ro]
but wind not blows in the-azure,
But no wind blows through the azure,

tutte dormon le cime entro il chiarore.
['tut:te 'dɔr.mon le 'ʃi.me 'en.tro il kja.'ro.re]
all sleep the peaks within the hazy-light.
all the peaks slumber within the hazy light

Come un velo di sogni, ecco, discende
['ko.me un 've.lo di 'soɲ:ɲi 'ek:ko dif: 'ʃen.de]
Like a veil of dreams, there, descends
Like a veil of dreams, there,

a raggiar la mia veglia;
[a rad: 'dʒar la 'mi:a 'veʎ:ʎa]
to beam the my vigil;
my vigil descends beaming;

un languor dolce le vene mi prende...
[un lan.'ɡwor 'dol.ʃe le 've.ne mi 'pren.de]
a languor sweet the veins me seizes...
a sweet languor seizes my veins...

È il mio cor che si sveglia!
[ɛ il 'mi:o kɔr ke si 'zveʎ:ʎa]
It-is the my heart that itself awakens!

It is my heart that awakens!

Io credo udir ne l'aria bisbigliare
[i'o 'kre.do u.'dir nel: 'la.rja bi.zbiʎ:'ʎa.re]
I believe to-hear in the-air whispering

I believe I hear in the air the waters whispering

de l'acque a riva fulgidi segreti;
[del: 'lak:kwe a 'ri.va 'ful.dʒi.di se.'gre.ti]
of the-waters to shore luminous secrets;

luminous secrets to the shores;

ma vento non aleggia sopra il mare,
[ma 'ven.to non a.'led:dʒa 'so.pra il 'ma.re]
but wind does-not stir over the sea,

but no wind stirs over the sea,

tacciono le mandole de i poeti.
[t'at:ʃo.no le man.'dɔ.le de i po:'eti]
they-keep-silent the mandolas of the poets.

the poets' mandolas¹⁶ keep silent.

Buon Capo d'Anno [bwɔn 'ka.po 'dan:no] (Happy New Year)

Written under the pseudonym Mario de' Fiori
Set by Francesco Paolo Tosti

O dame che le Folgori degli occhi
[o 'da.me ke le 'fol. go.ri 'deʎ: 'ʎɔk:ki]

Oh ladies who the radiance of-the eyes

Oh ladies who strengthen the lightning of your gazes

nell'ombra del cappello ampio temprate,
[nel:'lom.bra del kap:'pɛl:lo 'am.pjo tem.'pra.te]
in-the-shade of-the hat ample you-temper

in the shade of ample hats,

e da la gonna stretta su i ginocchi
[e 'dal: la 'gon:na 'stret:ta su i dʒi.'nɔk:ki]

and from the skirt tight on the knees

and who reveal your glossy little boots

¹⁶ A mandola is a large, low-tuned mandolin. ed. Alison Latham, "Mandola," *The Oxford Companion to Music*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t114/e4184>.

gli stivalini lucidi mostrate,
[ʎi sti.va.'li.ni 'lu.ʃi.di mo.'stra.te]
the little-boots glossy you-show,
from under skirts worn tight about your knees,

Il Capitan galante oggi vi piglia
[il ka.pi.'tan ga.'lan.te 'od:ɟi vi 'piʎ:ʎa]
The Captain galant today to-you takes
today the gallant Captain strikes

un dolce atteggiamento da Sordello,
[un 'dol.ʃe at:ted:ɟa.'men.to da sor.'del:lo]
a gentle pose like Sordello,
a gentle pose, like Sordello¹⁷,

Prova le cinque corde, si scompiglia
[ˈprɔ.va le ˈʃiŋ.kwe ˈkor.de si skom.'piʎ:ʎa]
Tries the five strings, himself undoes
tries the five strings, tousles

un po' la chioma e canta lo stornello:
[un pɔ la ˈkjo.ma e ˈkan.ta lo stor.'nel:lo]
a bit the hair and sings the stornello
his hair a bit and sings the stornello:

"Foglie di rose,
[ˈfɔʎ:'ʎe di ˈrɔ.ze]
leaves of roses,
"Rose leaves,

O signorine da l'amore accese,
[o sijn:ɲo.'ri.ne dal: la.'mo.re at:ʃʎe.ze]
Oh young-ladies by the-love ignited,
oh young ladies ignited by love,

Io v'auguro di cuor che siate spose.
[ˈi:ɔ va:u.'gu.ro di ˈkwɔr ke ˈsja.te ˈspɔ.ze]
I to-you-wish from heart that you-be brides.
I wish from my heart that you may become brides.

Foglie di rose."
[ˈfɔʎ:'ʎe di ˈrɔ.ze]
leaves of roses."
Rose leaves."

¹⁷ Sordello da Goito was the most famous of the 13th-century Italian troubadours, born in Mantua. The Editors of Encyclopaedia Britannica, "Sordello," *Encyclopædia Britannica* (1999).

Ahi! forse inarcherete un po' la bocca
[ˈa:i ˈfor.se i.nar.ke.ˈre.te un pɔ la ˈbok:ka]
Ah! maybe you-will-curve a bit the mouth
Ah! Perhaps you will curve your mouths slightly

a un soave sbadiglio, o mie signore:
[a un so:ˈa.ve zba.ˈdi:l:lo o ˈmi:e sijn:ˈno.re]
to a gentle yawn, oh my young-ladies:
into a gentle yawn, my dear ladies:

lo so, lo so, per voi la filastrocca
[lo sɔ lo sɔ per ˈvo:i la fi.la.ˈstrɔk:ka]
I know, I know, for you the nursery-rhyme
I know, I know, for you the same old nursery rhyme,

solita, già, dev'essere un orrore...
[ˈsɔ.li.ta dʒa dɛ.ˈvɛs:se.re un or:ˈro.re]
usual, already, must-be a torment...
by now, must have become a torment...

ma il Capitan galante oggi vi piglia
[ma il ka.pi.ˈtan ga.ˈlan.te ˈɔd:dʒi vi ˈpi:l:la]
but the Captain galant today to-you takes
but the gallant Captain strikes

un dolce atteggiamento da Sordello,
[un ˈdol.tʃɛ at:ted:dʒa.ˈmen.to da sor.ˈdɛ:l:lo]
a gentle pose like Sordello,
a gentle pose like Sordello

Prova le cinque corde, si scompiglia
[ˈprɔ.va le ˈtʃiŋ.kwe ˈkor.de si skom.ˈpi:l:la]
Tries the five strings, himself undoes
tries the five strings, tousles

un po' la chioma e canta lo stornello.
[un pɔ la ˈkjɔ.ma e ˈkan.ta lo stor.ˈnɛ:l:lo]
a bit the hair and sings the stornello:
his hair a bit and sings the stornello:

"Stami di giglio,
[ˈsta.mi di ˈdʒi:l:lo]
"Stamens of lily,
"Lily stamens,

A voi signore quel che v'ha di meglio:
[a 'vo:i sij: 'no.re kwel ke va di 'meʎ:ʎo]
To you ladies that-which that there-is of best:
for you, ladies, only the best:

Per l'anno nuovo un angelo di figlio.
[per 'lan:no 'nwo.vo un 'an.dʒe.lo di 'fiʎ:ʎo]
For the-year new an angel of son.
for the new year an angelic son.

Stami di giglio."
['sta.mi di 'dʒiʎ:ʎo]
Stamens of lily."
Lily stamens."

Consolazione [kon.so.la.'tsjo.ne] (Consolation)

From *Poema Paradisiaco*
Set by Francesco Paolo Tosti

Non pianger più. Torna il diletto figlio

From Consolazione

Non pianger più. Torna il diletto figlio
[non 'pjan.dʒer pju 'tor.na il di'let:to 'fiʎ:ʎo]
Not to-cry more. Returns the beloved son
Cry no more. Your beloved son returns

a la tua casa. È stanco di mentire.
['al: la 'tu:a 'ka.za ε 'staŋ.ko di men.'ti.re]
to the your house. He-is tired of lying.
to your house. He is tired of lying.

Vieni, usciamo. Tempo è di rifiorire.
['vjɛ.ni uʃ:'ʃa.mo 'tɛm.po ε di ri.'fjo.'ri.re]
Come, let-us-go-out. Time it-is of reflourishing.
Come; let us go outside. It is time to flourish again.

Troppo sei bianca: il volto è quasi un giglio.
['trɔp:po 'se:i 'bjaŋ.ka il 'volto ε 'kwa.zi un 'dʒiʎ:ʎo]
Too you-are white: the face is almost a lily.
You are too white: your face is almost a lily.

Vieni; usciamo. Il giardino abbandonato
[ˈvjɛ.ni uʃːˈʃa.mo il dʒar.ˈdi.no abːban.do.ˈna.to]
Come; let-us-go-out. The garden abandoned
Come; let us go outside. The abandoned garden

serba ancóra per noi qualche sentiero.
[ˈsɛr.ba aŋ.ˈko.ra per ˈno:i ˈkwal.ke sen.ˈtʃɛ.ro]
saves still forus some paths.
still keeps some pathways for us.

Ti dirò come sia dolce il mistero
[ti di.ˈro ˈko.me ˈsi:a ˈdol.tʃɛ il mi.ˈstɛ.ro]
to-you I-will-say how it-is sweet the mystery
I will tell you how sweet the mystery is

che vela certe cose del passato.
[ke ˈve.la ˈʃɛr.te ˈkɔ.ze del pas.ˈsa.to]
that veils certain things of-the past.
that veils certain things from the past.

Ancora qualche rosa è ne' rosai

From Consolazione

Ancóra qualche rosa è ne' rosai,
[aŋ.ˈko.ra ˈkwal.ke ˈrɔ.za ε ne ro.ˈza:i]
Still some roses are in-the rose-bushes,
There are still some roses on the bushes,

ancóra qualche timida erba odora.
[aŋ.ˈko.ra ˈkwal.ke ˈti.mi.da ˈɛr.ba o.ˈdo.ra]
still some shy herb gives-fragrances.
some shy herb still gives its fragrance.

Ne l'abbandono il caro luogo ancóra
[nelː labːban.ˈdo.no il ˈka.ro ˈlwɔ.go aŋ.ˈko.ra]
In the-abandonment the dear place still
This abandoned, cherished place will still

sorriderà, se tu sorriderai.
[sor.ri.de.ˈra se tu sor.ri.de.ˈra:i]
will-smile if you will-smile
smile, if you smile.

Ti dirò come sia dolce il sorriso
[ti di.'ro 'ko.me 'si:a 'dol.tʃe il sor:.'ri.zo]
To-you I-will-say how it-is sweet the smile
I will tell you how sweet the smile is

di certe cose che l'oblio afflisse.
[di 'ʃɛr.te 'kɔ.ze ke lo.'bli:ɔ af:'flis:se]
of certain things that the-oblivion afflicted.
of certain forgotten things.

Che proveresti tu se ti fiorisse
[ke pro.ve.'rɛ.sti tu se ti fjo.'ris:se]
What would-feel you if to-you flowered
What would you feel if, unexpectedly,

la terra sotto i piedi, all'improvviso?
[la 'tɛr.ra 'sot.to i 'pje.di al:lim.prov:.'viso]
the ground beneath the feet, unexpectedly?
the ground beneath your feet should blossom?

Tanto accadrà, ben che non sia d'aprile

From Consolazione

Tanto accadrà, ben che non sia d'aprile.
['tan.to ak:ka.'dra ben ke non 'si:a da.'pri.le]
So-much will-happen, even if non it-be of-April.
So much will happen, even though it is not April.

Usciamo. Non copriti il capo. È un lento
[uʃ:.'ʃa.mo non ko.'pɪr.ti il 'ka.po ɛ un 'lɛn.to]
Let-us-go-out. Not to-cover-you the head. It-is a slow
Let us go outside. Do not cover your head. There is a slow

sol di settembre, e ancor non vedo argento
[sol di set:.'tɛm.bre e aŋ.'kor non 've.do ar:.'dʒɛn.to]
sun of September and still non I-see silver
September sun; and still I see no silver

su 'l tuo capo, e la riga è ancor sottile.
[sul 'tu:ɔ 'ka.po e la 'ri.ga ɛ aŋ.'kor sot:.'ti.le]
on the your head, and the line is still subtle.
on your head, and the lines on your face are still faint.

Perché ti neghi con lo sguardo stanco?

From Consolazione

Perché ti neghi con lo sguardo stanco?
[per.'ke ti 'ne.gi kon lo 'zgwar.do 'staŋ.ko]
Why yourself you-refuse with the gaze tired?
Why do you refuse with your tired gaze?

La madre fa quel che il buon figlio vuole.
[la 'ma.dre fa kwel ke il bwɔn 'fiʎ:ʎo 'vwo.le]
The mother does that which the good son wants.
The mother does what the good son wishes.

Bisogna che tu prenda un po' di sole,
[bi.'zɔŋ:ŋa ke tu 'pren.da un pɔ di 'so.le]
It-is-necessary that you take a bit of sun,
You must get a bit of sun,

un po' di sole su quel viso bianco.
[un pɔ di 'so.le su kwel 'vi.zo 'bjaŋ.ko]
a bit of sun on that face white.
a bit of sun on that white face.

Bisogna che tu sia forte; bisogna
[bi.'zɔŋ:ŋa ke tu 'si:a 'fɔr.te bi.'zɔŋ:ŋa]
It-is-necessary that you be strong; it-is-necessary
You must be strong; you must

che tu non pensi a le cattive cose...
[ke tu non 'pen.si 'al: le kat:'ti.ve 'kɔ.ze]
that you not you-think of the unpleasant things...
not think about unpleasant things...

Se noi andiamo verso quelle rose,
[se 'no:i an.'dja.mo 'ver.so 'kwel:le 'rɔ.ze]
If we go toward those roses,
If we walk toward those roses,

io parlo piano, l'anima tua sogna.
[i:o 'par.lo 'pja.no 'la.ni.ma 'tu:a 'soŋ:ŋa]
I speak softly, the-soul yours dreams.
I will speak softly, your soul will dream.

Sogna, sogna, mia cara anima!

From Consolazione

Sogna, sogna, mia cara anima! Tutto,
[ˈsopːɲa ˈsopːɲa ˈmiːa ˈka.ra ˈa.ni.ma ˈtutːto]
Dream, dream, my dear soul! Everything,
Dream, dream, my dear soul! Everything,

tutto sarà come al tempo lontano.
[ˈtutːto sa.ˈra ˈko.me al ˈtɛm.po lon.ˈta.no]
everything will-be as in-the time distant.
everything will be as it was in that distant time.

Io metterò ne la tua pura mano
[ˈiːo metːteˈro ˈnelː la ˈtuːa ˈpu.ra ˈma.no]
I will-put in the your pure hand
I will place into your pure hand

tutto il mio cuore. Nulla è ancor distrutto.
[ˈtutːto il ˈmiːo ˈkwɔ.re ˈnulːla ε aŋ.ˈkor di.ˈstrutːto]
all the my heart. Nothing is yet destroyed.
all of my heart. Nothing has been destroyed yet.

Sogna, sogna! Io vivrò de la tua vita.
[ˈsopːɲa ˈsopːɲa ˈiːo vi.ˈvro ˈdelː la ˈtuːa ˈvi.ta]
Dream, dream! I will-live of the your life.
Dream, dream! I will live your life for you.

In una vita semplice e profonda
[in ˈu.na ˈvi.ta ˈsɛm.pli.tʃe e pro.ˈfon.da]
In a life simple and profound.
In a life that is simple and profound

io rivivrò. La lieve ostia che monda
[ˈiːo ri.vi.ˈvro la ˈlje.ve ˈo.stja ke ˈmon.da]
I will-live-again. The delicate host that cleanses
I will live again.

io la riceverò da le tue dita.
[ˈiːo la ri.tʃe.ve.ˈro ˈdalː le ˈtuːe ˈdi.ta]
I it will-receive from the your fingers.
I will receive the delicate, cleansing host from your fingers.

Sogna, ché il tempo di sognare è giunto.
[ˈsoɲ.na ke il ˈtɛm.po di soɲ:ˈɲa.re ε ˈdʒun.to]
Dream, that the time of to-dream has arrived.
Dream, the time for dreaming has come.

Io parlo. Di: l'anima tua m'intende?
[ˈi:ɔ ˈpar.lo di ˈla.ni.ma ˈtu:a min.ˈtɛn.de]
I speak. Tell: the-soul yours me-understands?
I speak. Tell me: does your soul understand me?

Vedi? Ne l'aria fluttua e s'accende
[ˈve.di nel: ˈla.rja ˈflut:tu:a e sat:ˈʃɛn.de]
Do-you-see? In the-air flutters and itself-ignites
Do you see? The ghost of a deceased April

quasi il fantasma d'un april defunto.
[ˈkwa.zi il fan.ˈta.zma dun a.ˈpril de.ˈfun.to]
almost the ghost of-an April deceased.
almost ripples and ignites in the air.

Settembre (di: l'anima tua m'ascolta?)

From Consolazione

Settembre (di: l'anima tua m'ascolta?)
[set:ˈtɛm.bre di ˈla.ni.ma ˈtu:a ma.ˈskol.ta]
September (say: the-soul yours me-hears?)
September (tell me: does your soul hear me?)

ha ne l'odore suo, nel suo pallore,
[a nel: lo.ˈdo.re ˈsu:ɔ nel ˈsu:ɔ pal:ˈlo.re]
has in the-scent its, in-the its pallor
has in its scent, in its pallor

non so, quasi l'odore ed il pallore
[non sɔ ˈkwa.zi lo.ˈdo.re ed il pal:ˈlo.re]
not I-know, almost the-scent and the pallor
I don't know, almost the scent and the pallor

di qualche primavera dissepolta.
[di ˈkwal.ke pri.ma.ˈve.ra dis:se.ˈpol.ta]
of some spring unearthed.
of some unearthed springtime.

Sogniamo, poi ch'è tempo di sognare.
[soj: 'na.mo 'pɔ:i kɛ 'tɛm.po di soj: 'na.re]
Let-us-dream, then that-it-is time of to-dream.
Let us dream, since it is time for dreaming.

Sorridiamo. E la nostra primavera,
[sor:ri.'dja.mo e la 'no.stra pri.ma.'vɛ.ra]
Let-us-smile. It-is the our spring,
Let us smile. This is our springtime,

questa. A casa, più tardi, verso sera,
['kwe.sta a 'ka.za pju 'tar.di 'vɛr.so 'se.ra]
this. At home, more late, toward evening,
At home, later, in the evening,

vo' riaprire il cembalo e sonare.
[vɔ ri:a.'pri.re il 'ʃɛm.ba.lo e so.'na.re]
I-want to-reopen the harpsichord and to-play.
I want to reopen the harpsichord and play.

Quanto ha dormito, il cembalo! Mancava

From Consolazione

Quanto ha dormito, il cembalo! Mancava,
['kwan.to a dor.'mi.to il 'ʃɛm.ba.lo manj.'ka.va]
How-much has slept, the harpsichord! It-was-missing,
How long the harpsichord has slept! Back then,

allora, qualche corda; qualche corda
[al:'lo.ra 'kwal.ke 'kor.da 'kwal.ke 'kor.da]
then, some strings; some strings
it was missing a few strings; a few strings

ancóra manca. E l'ebano ricorda
[anj.'ko.ra 'manj.ka e 'lɛ.ba.no ri.'kɔr.da]
still it-is-missing. And the-ebony remembers
are still missing. And the ebony remembers

le lunghe dita ceree de l'ava.
[le 'luŋ.ge 'di.ta 'ʃɛ.re:e del: 'la.va]
the long fingers polished of the-grandmother.
the long, polished fingers of grandmother.

Mentre che fra le tende scolorate

From Consolazione

Mentre che fra le tende scolorate
[ˈmen.tre ke fra le ˈtɛn.de sko.lo.ˈra.te]
While that among the curtains faded
While among the faded curtains

vagherà qualche odore delicato,
[va.ge.ˈra ˈkwal.ke o.ˈdo.re de.li.ˈka.to]
will-wander some fragrance delicate,
some delicate fragrance floats,

(m'odi tu?) qualche cosa come un fiato
[ˈmo.di tu ˈkwal.ke ˈkɔ.za ˈko.me un ˈfja.to]
(me-you-hear you?) some thing like a breath
(do you hear me?) something like a faint

debole di viole un po' passate,
[ˈde.bo.le di ˈvjɔ.le un pɔ pas:ˈsa.te]
weak of violets a bit wilted,
breath of slightly wilted violets,

sonerò qualche vecchia aria di danza,
[so.ne.ˈro ˈkwal.ke ˈvek:kja ˈa.rja di ˈdan.tsa]
I-will-play some old song of dance,
I will play some old dance tune,

assai vecchia, assai nobile, anche un poco
[as:ˈsa:i ˈvek:kja as:ˈsa:i ˈnɔ.bi.le ˈaŋ.ke un ˈpɔ.ko]
very old, very noble, also a bit
very old, very noble, and a bit

triste; e il suon sarà velato, fioco,
[ˈtri.ste e il swɔn sa.ˈra ve.ˈla.to ˈfjɔ.ko]
sad; and the sound will-be veiled, dim,
sad; and the sound will be veiled, faint,

quasi venisse da quell'altra stanza.
[ˈkwa.zi ve.ˈnis:se da kwel:l'al.tra ˈstan.tsa]
almost it-came from that-other room.
almost as if it came from the other room.

Poi per te sola io vo' comporre un canto
[ˈpɔ:i per te ˈso.la ˈi:ɔ vɔ kom.ˈpor:re un ˈkan.to]
Then for you alone I wish to-compile a song
Then for you alone I wish to compose a song

che ti raccolga come in una cuna,
[ke ti rak.ˈkɔl.ga ˈko.me in ˈu.na ˈku.na]
that yourself may-gather like in a cradle
that gathers you, as if in a cradle,

sopra un antico metro, ma con una
[ˈso.pra un an.ˈti.ko ˈme.tro ma kon ˈu.na]
on an ancient meter, but with a
a song set to an ancient meter, but with a

grazia che sia vaga e negletta alquanto.
[ˈgrat:tsja ke ˈsi:a ˈva.ga e ne.ˈglet.ta al.ˈkwan.to]
charm that be graceful and modest quite.
charm that is graceful yet quite modest.

Tutto sarà come al tempo lontano.
[ˈtut.to sa.ˈra ˈko.me al ˈtɛm.po lon.ˈta.no]
Everything will-be like in-the time distant.
Everything will be as it was in that time long ago.

L'anima sarà semplice com'era;
[ˈla.ni.ma sa.ˈra ˈsɛm.pli.tʃe ko.ˈmɛ.ra]
The-soul will-be simple as-it-was;
The soul will be as simple as it used to be;

e a te verrà, quando vorrai, leggera
[e a te ver:ˈra ˈkwan.do vor:ˈra:i led:ˈdʒɛ.ra]
and to you it-will-come, when you-will-want, light
and it will come to you, when you wish, as gently

come vien l'acqua al cavo de la mano.
[ˈko.me vjen ˈlak:kwa al ˈka.vo ˈdel: la ˈma.no]
like it-comes the-water to-the hollow of the hand.
as water flows into the hollow of your hand.

Ditirambo terzo [di.ti. 'ram.bo 'tɛr.tso] (Dithyramb¹⁸ III)

Set by Gian Francesco Malipiero

From *Laudi del cielo, del mare, della terra e degli eroi*

O grande Estate, delizia grande tra l'alpe e il mare,
[o 'gran.de e.'sta.te de.'lit.tʃa 'gran.de tra 'lal.pe e il 'ma.re]
Oh great Summer, delight great between the-pasture and the sea,
Oh great Summer, immense pleasure between the mountain pasture and the sea,

tra così candidi marmi ed acque così soavi
[tra ko.'zi 'kan.di.di 'mar.mi ed 'ak:kwe ko.'zi so:'a.vi]
among such pure-white marbles and waters so gentle
between purest white marble and waters so gentle

nuda le aeree membra che riga il tuo sangue d'oro
['nu.da le a:'e.re:e 'mem.bra ke 'ri.ga il 'tu:ɔ 'saŋ.gwe 'dɔ.ro]
nude the airy limbs that line the your blood of-gold
naked, graceful limbs lined by your golden blood

odorate di aliga di rèsina e di alloro,
[o.do.'ra.te di 'a.li.ga di 'rɛ.zi.na e di al:'lɔro]
perfumed of seaweed of resin and of laurel
perfumed by seaweed, by resin, and by laurel,

laudata sii,
[la:u.'da.da 'si:i]
praised you-be
praised be you

o voluttà grande nel cielo nella terra e nel mare
[o vo.lut:'ta 'gran.de nel 'tʃɛ.lo 'nel:la 'tɛr.ra e nel 'ma.re]
oh voluptuousness great in-the sky in-the earth and in-the sea
oh great voluptuousness in the sky, in the earth, and in the sea

e nei fianchi del fauno, o Estate, e nel mio cantare,
[e 'ne:i 'fjaŋ.ki del 'fa:u.no o e.'sta.te e nel 'mi:ɔ kan.'ta.re]
and in-the flanks of-the faun, oh Summer, and in-the my singing,
and in the loins of the fawn, oh Summer, and in my song,

laudata sii
[la:u.'da.ta 'si:i]
praised you-be
praised be you

¹⁸ In ancient Greece, an intoxicated song in honour of the god Dionysus. Rutherford-Johnson Tim, Kennedy Michael, and Kennedy Joyce Bourne, "The Oxford Dictionary of Music," (Oxford University Press).

tu che colmasti dè tuoi più ricchi doni il nostro giorno
[tu ke kol.'ma.sti de twɔ:i pju 'rik:ki 'do.ni il 'no.stro 'dʒor.no]
you who filled of-the your most rich gifts the our day
you who fill our day with your richest gifts,

e prolunghi su gli oleandri la luce del tramonto
[e pro.'luŋ.gi suʎ: ʎo.le:'an.dri la 'lu.tʃe del tra.'mon.to]
and you-prolong on the oleanders the light of-the sunset
and prolong the light of the sunset upon the oleanders

a miracol mostrare!
[a mi.'ra.kol mo.'stra.re]
to miracle to-show!
*to show a miracle!*¹⁹

Ardevi col tuo piede le silenti erbe marine,
[ar.'de.vi kol 'tu:o 'pje.de le si.'lɛn.ti 'er.be ma.'ri.ne]
you-burned with-the your foot the silent grasses marine,
With your foot you have set ablaze the silent sea grasses,

struggevi col tuo respiro le piogge pellegrine,
[strud:'dʒe.vi kol 'tu:o re.'spi.ro le 'pjɔd:dʒe pel:le.'gri.ne]
you-tormented with-the your breath the rains pilgrim,
with your breath you have stirred the pilgrim rains,

tra così candidi marmi ed acque così soavi
[tra ko.'zi 'kan.di.di 'mar.mi ed 'ak:kwe ko.'zi so:'a.vi]
among such white marbles and waters so gentle
among purest white marble and waters so gentle

alzata; e grande eri, e pur delle più tenui vite
[al.'tsa.ta e 'gran.de 'ɛ.ri e pur 'del:le pju 'tɛ.nu:i 'vi.te]
arisen; and great you-were, and truly from-the most delicate lives
you rose up; and great you were, and truly your joy celebrated

gioiva la tua gioia, e tutto vedeva la tua pupilla
[dʒo:'i.va la 'tu:a 'dʒɔ.ja e 'tut:to ve.'de.va 'tu:a 'tu:a pu.'pil:la]
rejoiced the your joy, and all saw the your eye
the most fragile lives, and your great eye saw everything:

¹⁹ Here, d'Annunzio echoes a phrase from Dante Alighieri's description of his beloved Beatrice. Dante Alighieri, *Vita Nuova. A Translation and an Essay by Mark Musa* (Bloomington: Indiana University Press).

grande: le frondi delle selve e i fusti delle navi,
[ˈgran.de le ˈfron.di ˈdel.le ˈsel.ve e i ˈfu.sti ˈdel.le ˈna.vi]
great: the fronds of-the forests and the trunks of-the ships,
the branches of the forests and the masts of the ships,

e la ragia colare, maturarsi nelle pine
[e la ˈra.dʒa ko.ˈla.re ma.tu.ˈrar.si ˈnel.le ˈpi.ne]
and the pine-pitch dripping, ripening in-the pines
and the dripping pine pitch, the little hidden almonds

le chiuse mandorlette e la scaglia che le sigilla
[le ˈkju.ze man.dor.ˈlet.te e la ˈskaʎ.ʎa ke le si.ˈdʒil:la]
the enclosed little-almonds and the petal that them seals
ripening in the pine cones, and the petals that seals them in

pender nel fulvo, e l'orme degli uccelli nell'argilla
[ˈpɛn.der nel ˈful.vo e ˈlor.me ˈdeʎ:ʎi ut:ˈʃɛl:li nel:lar.ˈdʒil:la]
hanging in-the tawny-gold, and the-tracks of-the birds in-the-clay
hanging in the tawny gold, and the tracks of birds in the clay

dei fiumi, l'ombre dei voli su le sabbie saline
[de:i ˈfju.mi ˈlom.bre de:i ˈvo.li su le ˈsab:bje sa.ˈli.ne]
of-the rivers, the-shadows of-the flights upon the sands salty
from the rivers, the shadows of their flights upon the salty sands

vedea, le sabbie rigarsi come i palati cavi,
[ve.ˈde:a le ˈsab:bje ri.ˈgar.si ˈko.me i pa.ˈla.ti ˈka.vi]
it-saw, the sands ridged like the palates hollow,
it saw, the sands with ridges like the roof of one's mouth,

al vento e all'onda farsi dolci come l'inguine e il pube
[al ˈven.to e al:ˈlon.da ˈfar.si ˈdol.ʃi ˈko.me ˈliŋ.gwi.ne e il ˈpu.be]
in-the wind and in-the-wave become soft like the-groin and the pubis
in the wind and waves softening like the groin and pubis

amorosamente,
[a.mo.ro.za.ˈmen.te]
amorously,
amorously,

imitar l'opre dell'api,
[i.mi.tar ˈlo.pre del:ˈa.pi]
imitating the-work of-the-bees,
imitating the work of the bees,

disporsi a mò dei favi
[di.'spor.si a mɔ de:i 'fa.vi]
arrange-themselves in manner of-the honeycombs
taking the shape of honeycombs

in alveoli senza miele,
[in al.'vɛ:o.li 'sɛn.tsa 'mjɛ.le]
in beehives without honey,
in beehives without honey,

e l'osso della seppia tra le brune carrube
[e 'lɔs:so 'del:la 'sep:'pja tra le 'bru.ne kar:'ru.be]
and the-bone of cuttlefish among the brown carobs
and the cuttlefish bone among the brown carobs

biancheggiar sul lido, tra le meduse morte
[bjaŋ.ked:'dʒar sul: 'li.do tra le me.'du.ze 'mɔr.te]
turning-white upon-the beach, among the jellyfish dead
turning white upon the beach, among the dead jellyfish,

brillar la lisca nitida, la valva
[bril:'lar la 'li.ska 'ni.ti.da la 'val.va]
shining the bone clean, the valve
the shining of the clean bones, the valve

tra il sughero ed il vimine variar la sua iri,
[tra il 'su.ge.ro ed il 'vi.mi.ne va.'rjar la 'su:a 'i.ri]
between the cork and the wicker changing the its rainbow,
its color somewhere between cork and wicker,

pallida di desiri la nube
['pal:li.da di de.'zi.ri la 'nu.be]
pale with desires the cloud
the cloud, pale with desire,

languir di rupe in rupe
[laŋ.'gwir di 'ru.pe in 'ru.pe]
languishing from cliff to cliff
languishing from cliff to cliff

lung'h'essi gli aspri capi
[luŋ.'ges:siʎ: 'ʎa.spri 'ka.pi]
along-these the craggy peaks
along the craggy peaks,

qual molle donna che si giaccia cò suoi schiavi,
[kwal 'mɔl.le 'don:na ke si 'dʒat:tʃa ko swɔ:i 'skja.vi]
that soft lady who herself reclines with her slaves,
that soft lady who reclines with her slaves,

scorrere la gòmena nella rossa
[ˈskor:re.re la ˈgɔ.me.na ˈnel:la ˈros:sa]
running the dockline in-the red
and the dockline running through the red

cúbia, sorgere la negossa
[ˈku.bja ˈsor.dʒe.re la ne.ˈgɔs:sa]
hawse, surfacing the net
hawse²⁰, the surfacing nets

viva di palpitanti pinne, curvarsi al peso vivo
[ˈvi.va di pal.pi.ˈtan.ti ˈpin:ne kur.ˈvar.si al ˈpe.zo ˈvi.vo]
alive with palpitating fins, bending-itself in-the weight living
alive with palpitating fins, the rod bending beneath the living weight,

la pertica, la possa
[la ˈpɛr.ti.ka la ˈpɔs:sa]
the rod, the power
the power

dei muscoli gonfiarsi nelle braccia vellute,
[de:i ˈmu.sko.li gon.ˈfjar.si ˈnel:le ˈbrat:tʃa vel:ˈlu.te]
of-the muscles swelling-themseves in-the arms velvety,
of muscles swelling in those velvety arms,

una man rude
[ˈu.na man ˈru.de]
a hand rough
a rough hand

tendere la scotta,
[ˈten.de.re la ˈskɔt:ta]
tightening the sheet,
tightening the sheet,

al garrir della vela forte
[al gar:ˈrir ˈdel:la ˈve.la ˈfɔr.te]
with-the fluttering of-the sail strong
with the strong fluttering of the sail

²⁰ An opening in the bow of a ship or large vessel through which the anchor line passes. Elbert S. Maloney and Charles F. Chapman, *Chapman Piloting & Seamanship* (New York: Hearst Books, 2003), 33.

piegarsi il bordo, come la gota del nuotatore,
[pje.'gar.si il 'bor.do 'ko.me la 'gɔ.ta del nwo.ta.'to.re]
leaning-itself the side, like the cheek of-the swimmer,
the ship's side leaning, like the cheek of a swimmer,

la scia mutar colore,
[laf: 'ʃi:a mu.'tar ko.'lo.re]
the wake changing color,
the wake changing color,

tutto il Tirreno in fiore
['tut:to il tir:.'rɛ.no in 'fjo.re]
all the Tyrrhenian-Sea in bloom
all of the Tyrrhenian Sea in bloom

tremolar come alti paschi al fiato di ponente.
[tre.mo.'lar 'ko.me 'al.ti 'pa.ski al 'fja.to di po.'nen.te]
trembling like high plains to-the breath of western-wind.
trembling like high plains under the breath of the western wind.

O Estate, Estate ardente,
[o e.'sta.te e.'sta.te ar.'den.te]
Oh Summer, Summer ardent,
Oh Summer, ardent Summer,

quanto t'amammo noi per t'assomigliare,
['kwan.to ta.'mam.mo 'no:i per tas:so.miʎ:'ʎa.re]
how you-we-loved we for you-resembling,
how we loved you because we resembled you,

per gioir teco nel cielo nella terra e nel mare,
[per dʒo:'ir 'te.ko nel 'ʃɛ.lo 'nel:la 'tɛr:ra e nel 'ma.re]
to to-rejoice with-you in-the sky on-the earth and on-the sea,
to rejoice with you in the sky, on the earth, and on the sea,

per teco ardere di gioia su la faccia del mondo,
[per 'te.ko 'ar.de.re di 'dʒɔ.ja 'sul: la 'fat:ʃa del 'mon.do]
to with-you to-burn with joy on the face of-the earth,
to burn with joy together with you on the face of the earth,

selvaggia Estate
[sel.'vad:dʒa e.'sta.te]
wild Summer
wild Summer

dal respiro profondo,
[dal re.'spi.ro pro.'fon.do]
with-the breath deep,
with your deep breath,

figlia di Pan diletta, amor del titan Sole,
[ˈfi:l̩:ʎa di pan di'let.ta a.'mor del ti.'tan 'so.le]
daughter of Pan beloved, love of-the titan Sun,
beloved daughter of Pan, love of the titan Sun,

armoniosa,
[ar.mo.'njo.za]
harmonious,
harmonious,

melodiosa,
[me.lo.'djo.za]
melodious,
melodious,

che accordi il curvo golfo sonoro
[ke ak:'kɔr.di il 'kur.vo 'gol.fo so.'nɔ.ro]
who you-tune the curved gulf resounding
who tunes the curved, resounding gulf

come la cithareda
[ˈko.me la tʃi.ta.'re.da]
like the kitharode
like a kitharode

accorda la sua cetra,
[ak:'kɔr.da la 'su:a 'tʃɛt.ra]
tunes the her cithara,
tuning her cithara²¹,

dolore di Demetra
[do.'lo.re di de.'me.tra]
pain of Demetra
pain of Demetra

²¹ Cithara, also known as Kithara, is a large instrument in the lyre family, mainly referenced in ancient Greek and mythological texts. Martha Maas, "Kithara," *Grove Music Online* (2012).

che di te si duole
[ke di te si 'dwo.le]
who for you herself suffers
who suffers for you

nè solstizii sereni
[ne sol.'stit:tsi:i se.'re.ni]
in solstices tranquil
during the tranquil solstices

per Proserpina sua perdita primavera!
[per pro.'ser.pi.na 'su:a per.'du.ta pri.ma.'ve.ra]
for Proserpina her lost spring!
for Proserpina, her lost spring!

O fulva fiera,
[o 'ful.va 'fje.ra]
Oh tawny beast,
Oh tawny beast,

o infiammata leonessa dell'Etra,
[o in.fjam:'ma.ta le:o'nes:sa del:l'ε.tra]
Oh flaming lioness of-Etra,
oh flaming lioness of Etra,

grande Estate selvaggia,
['gran.de e.'sta.te sel.'vad:ɟa]
great, Summer wild,
great, wild Summer,

libidinosa,
[li.bi.di.'no.za]
lustful,
lustful,

vertiginosa,
[ver.ti.dʒi.'no.za]
dizzying,
dizzying,

tu che affochi le reni,
[tu ke af:'fɔ.ki le 're.ni]
you who enflame the kidneys,
you who set us on fire,

che inrudisci la sete,
[ke in.kru.'di:ʃi la 'se.te]
who harden the thirst,
who sharpen our thirst,

che infurii gli estri,
[ke in.'fu.ri:ʎ 'ʎε.stri]
who stoke the inspirations,
who stoke our inspirations,

Musa, Gorgóne,
['mu.za gor.'go.ne]
Muse, Gorgon,
*Muse, Gorgon*²²,

tu che sciogli le zone,
[tu kef: 'ʃɔ:ʎi le 'dzo.ne]
you who melt the sashes,
*you who melt away maidens' sashes*²³,

che succingi le veste
[ke sut:'ʃin.dʒi le 'vε.ste]
who tie-up the robes,
who hike long robes up about the waist,

che sfreni le danze,
[ke 'sfre.ni le 'dan.tse]
who unleash the dances,
who unleash the dances,

Grazia, Bacchante,
['gra.tʃa bak:'kan.te]
Grace, Baccante,
Grace, Baccante,

tu ch'esprimi gli aromi,
[tu ke.'spri.miʎ ʎa.'rɔ.mi]
you who-emanate the aromas,
you who emanate aromas,

²² According to Greek mythology, any of the sisters of Medusa, all with live serpents for hair, whose gaze was so fierce and horrifying it turned those who looked upon them to stone. David Adams Leeming, *The Oxford Companion to World Mythology* (Oxford: Oxford University Press, 2005).

²³ Zona refers to a colorful sash worn by young, unmarried women during Greek antiquity, to secure their robes. Scogliere la zona was a term which meant to untie the sash, or to become a bride. Stoppelli.

tu ke afforzi i veleni,
[tu ke af:f'or.tsi i ve.'le.ni]
you who strengthen the venoms,
you who give potency to venoms,

tu che aguzzi le spine,
[tu ke a.'gut.tsi le 'spi.ne]
you who sharpen the thorns,
you who sharpen thorns,

Esperide, Erine,
[e.'spɛ.ri.de e'ri.ne]
Hesperide, Erinye,
Hesperide²⁴, Erinye²⁵,

deità diversa,
[de:i.'ta di.'vɛr.sa]
goddess diverse
diverse goddess,

innumerevole gioco dei vènti
[in:nu.me.'re.vo.le 'dʒɔ.ko de:i 'vɛn.ti]
innumerable game of-the winds
innumerable game of the winds

dei flutti e delle sabbie,
[de:i 'flut:ti e 'del:le 'sab:bjɛ]
of-the waves and of-the sands,
of the waves and of the sands,

bella nelle tue rabbie
['bɛl:la 'nel:le 'tu:e 'rab:bjɛ]
beautiful in-the your rages
beautiful in your silent

silenziose, acre ne' tuoi torpori,
[si.len.'tsjo.ze 'a.kre ne 'two:i tor.'po.ri]
silent, bitter in your lulls,
rages, bitter in your lulls,

²⁴ The seven daughters of Atlas and Hesperus. Leeming.

²⁵ Also referred to by the names "Furies" or "Eumenidies," the Erinyes were female deities of vengeance in Greek and Roman mythology. *ibid.*

o tutta bella ed acre in mille nomi,
[o 'tut:ta 'bel:la ed 'a.kre in 'mil:le 'no.mi]
Oh all beautiful and bitter in a-thousand names,
Oh, all-beautiful and all-bitter by a thousand names,

fatta per me dei sogni ke dalla febbre del mondo
['fat:ta per me de:i 'sop:ni ke 'dal:la 'feb:bre del 'mon.do]
made for me from-the dreams that from-the fever of-the world
made for me from the fevered dreams of the world that

trae Pan quando su le canne sacre
['tra:e pan 'kwan.do 'sul: le 'kan:ne 'sa.kre]
draws-forth Pan when on the reeds sacred
Pan draws forth when, upon his sacred reeds,

delira (delira il sogno umano),
[de.'li.ra de.'li.ra il 'sop:po u.'ma.no]
he-raves (raves the dream human),
he raves (his ravings are the dreams of humanity),

divina nella schiuma del mare e dei cavalli,
[di.'vi.na 'nel:la 'skju.ma del 'ma.re e de:i ka.'val:li]
divine in-the foam of-the sea and of-the horses,
divine in the foam of the sea and of horses,

nel sudor dei piaceri,
[nel su.'dor de:i pja.'ʃe.ri]
in-the sweat of-the pleasures,
in the sweat of pleasure,

o Estate, Estate,
[o e.'sta.te e.'sta.te]
Oh Summer, Summer,
Oh Summer, Summer,

io ti dirò divina in mille nomi,
['i:o ti di.'ro di.'vi.na in 'mil:le 'no.mi]
I you will-say divine in a-thousand names,
I will call you divine by a thousand names

in mille laudi
[in 'mil:le 'la:udi]
in a-thousaand odes
in a thousand odes

ti loderò se m'esaudi,
[ti lo.de.'ro se me.'za:u.di]
you I-will-praise if me-you-satisfy,
I will praise you if you satisfy me,

se soffri che un mortal ti domi,
[se 'sof:fri ke un mor.'tal ti 'do.mi]
if you-permit that a mortal you may-tame,
if you permit a mortal to tame you,

che in carne io ti veda,
[ke in 'kar.ne 'i:o ti 've.da]
that in flesh I you may-see,
that I may see you in the flesh,

ch'io mortal ti goda sul letto dell'immensa spiaggia
['ki:o mor.'tal ti 'go.da sul: 'let.to del:lim:'mɛn.sa 'pjad:ɟa]
that-I mortal you may-enjoy on-the bed of-the-immense slope
that I, a mortal, may enjoy you upon the bed of that immense slope

e il mare,
[e il 'ma.re]
and the sea,
and the sea,

fervide membra ke riga il suo sangue d'oro
['fer.vi.de 'mɛm.bra ke 'ri.ga il 'su:o 'saŋ.gwe 'dɔ.ro]
burning limbs that are-lined-by the her golden blood
burning limbs lined by her golden blood

odorata di alga di resina e di alloro!
[o.do.'ra.ta di 'a.li.ga di 'rɛ.zi.na e di al:'lɔ.ro]
perfumed by seaweed by resin and by laurel!
perfumed by seaweed, by resin, and by laurel!

I pastori [i pa.'sto.ri] (*The Shepherds*)

From *Laudi del cielo, del mare, della terra e degli eroi*
Set by Ildebrando Pizzetti

Settembre, andiamo. È tempo di migrare.
[set:'tɛmbre an.'dja.mo ɛ 'tɛm.po di mi.'gra.re]
September, let-us-go. It-is time of to-migrate.
September, let us go. It is time to migrate.

Ora in terra d'Abruzzi i miei pastori
[ˈo.ra in ˈter.ra da.ˈbrut.tsi i ˈmje:i pa.ˈsto.ri]
Now in land of-Abruzzi the my shepherds
Now, in the land of Abruzzi my shepherds

lascian gli stazzi e vanno verso il mare:
[ˈlaf:ʃan ʎi ˈstat.tsi e ˈvan:no ˈver.so il ˈma.re]
they-leave the folds and go toward the sea:
leave their folds and travel towards the sea:

scendono all'Adriatico selvaggio
[ˈʃen.do.no al:la.dri:ˈa.ti.ko sel.ˈvad:dʒo]
they-descend to-the-Adriatic untamed
they descend to the untamed Adriatic

che verde è come i pascoli dei monti.
[ke ˈver.de ε ˈko.me i ˈpa.sko.li de:i ˈmon.ti]
that green it-is like the pastures of-the mountains.
green like the mountain pastures.

Han bevuto profondamente ai fonti
[an be.ˈvu.to pro.fon.da.ˈmen.te ai ˈfon.ti]
They-have drunk deeply at-the springs
They have drunk deeply at the mountain springs,

alpestri, che sapor d'acqua natia
[al.ˈpɛ.stri ke sa.ˈpor ˈdak:kwa na.ˈti:a]
alpine, that taste of-water native
so that the taste of their native water

rimanga nei cuori esuli a conforto,
[ri.ˈmaŋ.ga nei ˈkwɔ.ri ˈɛ.zu.li a kon.ˈfɔr.to]
may-remain in-the hearts wandering to comfort,
may remain to comfort their wandering hearts,

che lungo illuda la lor sete in via.
[ke ˈluŋ.go il:ˈlu.da la lor ˈse.te in ˈvi:a]
that long may-escape the their thirst in route.
that they may escape their thirst along the way.

Rinnovato hanno verga d'avellano.
[rin.no.ˈva.to ˈan.no ˈver.ga da.vel:ˈla.no]
Renewed they-have staff of-hazelnut.
Newly carved are their staffs of hazelnut.

E vanno pel tratturo antico al piano,
[e 'van.no pel trat:'tu.ro an.'ti.ko al 'pja.no]
And they-go along-the sheep-path ancient to-the plain,
And they travel along the ancient sheep path to the plain,

quasi per un erbal fiume silente,
['kwa.zi per un er.'bal 'fju.me si'len.te]
almost along a grassy stream silent
almost as if down a silent, grassy stream,

su le vestigia degli antichi padri.
['sul: le ve.'sti.dʒa 'de:l: ʎan.'ti.ki 'pa.dri]
upon the footsteps of-the ancient fathers.
upon the footsteps of their ancient fathers.

O voce di colui che primamente
[o 'vo.ʃe di ko.'lu:i ke pri.ma.'men.te]
Oh voice of him who first
Oh voice of him who first

conosce il tremolar della marina!
[ko'noʃ:ʃe il tre.mo.'lar 'del:la ma.'ri.na]
knows the quiver of-the sea!
beheld the quivering sea!

Ora lung'esso il litoral cammina
['o.ra luŋ.'ges:so il li.to.'ral kam:'mi.na]
Now along-that the seashore it-walks
Now along the seashore walks

la greggia. Senza mutamento è l'aria.
[la 'gred:ʒa 'sen.tsa mu.ta.'men.to ε 'la.rja]
the flock. Without change it-is the-air.
the flock. Motionless is the air.

Il sole imbianca sì la viva lana
[il 'so.le im.'bjon.da si la 'vi.va 'la.na]
The sun whitens so the living wool
The sun so whitens the living wool

che quasi dalla sabbia non divaria.
[ke 'kwa.zi 'dal:la 'sab:bjɑ non di.'va.rja]
that almost from-the sand does-not vary.
that from the sand there is nearly no difference.

Isciacquò, calpestìo, dolci romori.
[iʃːʃakː'kwio kal.pe.'sti:ɔ 'dol.tʃi ro.'mo.ri]
Splashing-sound, trampling-sound, sweet sounds.
The splash of the waves, the trample of footsteps, sweet sounds.

Ah, perchè non son io co' miei pastori?
[ah per.'ke non son 'i:ɔ ko 'mjɛ:i pa.'sto.ri]
Ah, why not am I with my shepherds?
Ah, why I am not with my shepherds?

I sonetti delle fate [i so.'net:ti 'del:le 'fa.te] (*The Sonnets of the Fairies*)

From *La chimera*
Set by Gian Francesco Malipiero

Eliana

From *La chimera*
Set by Gian Francesco Malipiero

Dorme a notte il palagio d'Eliana,
[ˈdɔr.me a 'nɔt:te il pa.'la.dʒo de.'lja.na]
Sleeps at night the palace of-Eliana,
At night the palace of Eliana sleeps,

simile a un dòmo gotico d'argento.
[ˈsi.mi.le a un 'dɔ.mo 'gɔ.ti.ko dar.'dʒɛn.to]
similar to a cathedral gothic of-silver.
like a gothic cathedral of silver.

Or, ne la luce senza mutamento,
[or 'nel: la 'lu.tʃɛ 'sɛn.tsa mu.ta.'men.to]
Now, in the light without change,
Now, in the unchanging light,

pare un fragile incanto di Morgana.
[ˈpa.re un 'fra.dʒi.le iŋ.'kan.to di mor.'ga.na]
it-seems a delicate spell of Morgana.
it seems like one of Morgana's delicate spells.

Armoniosa come uno stromento
[ar.mo.'njo.za 'ko.me 'u.no stro.'men.to]
Harmonious as an instrument
Harmonious as an instrument

apresi a torno l'alta ombra silvana;
[a.'pre.zi a 'tor.no 'lal.ta 'om.bra sil.'va.na]
I-perceived in around the-high shade sylvan;
I perceived all around the dark forest

ed a piè de la scala una fontana
[ed ap: 'pjɛ 'del: la 'ska.la 'u.na fon.'ta.na]
and at foot of the stair a fountain
and at the foot of the stair, a fountain

singhiozza in ritmo ne 'l silenzio intento.
[sɪŋ.'gjo:tʃa in 'ri.tmo nel si.'lɛn.tʃo in.'tɛn.to]
sobs in rhythm in the silence intent.
rhythmically sobs in the intent silence.

A torme a torme candidi paoni
[a 'tor.me a 'tor.me 'kan.di.di pa:'o.ni]
By flock by flock alabaster peacocks
Flock after flock of alabaster peacocks

discendono su l'agili ringhiere.
[diʃ:'fɛn.do.no sul: 'la.dʒi.li riŋ.'gje.re]
descend on the-delicate banisters.
descend upon the delicate banisters.

Sono le spose morte di piacere,
[so.no le 'spɔ:ze 'mɔr.te di pja.'ʃɛ.re]
They-are the brides dead of pleasure,
They are the brides who died of pleasure,

che tentan la dimora solitaria.
[ke 'tɛn.tan la di.'mɔ.ra so.li.'ta.rja]
that haunt the dwelling-place solitary.
that haunt the solitary dwelling place.

E il bosco è pieno d'implorazioni
[e il 'bɔ.sko ɛ 'pjɛ.no dim.plo.rat:'tʃo.ni]
And the wood is full of-appeals.
And the woods are full of cries.

Mirinda

From *La chimera*

Set by Gian Francesco Malipiero

Mirinda e il fido, ne l'occulta stanza
[mi.'rin.da e il 'fi.do nel: lok:'kul.ta 'stan.tsa]
Mirinda and the faithful-one in the-secret room
Mirinda and her faithful one, in the secret room,

adagiati su' troni orientali,
[a.da.'dʒa.ti su 'trɔ.ni o.rjen.'ta.li]
sprawled on thrones oriental
sprawled on oriental thrones,

dilettansi a gittar lucidi strali
[di.'let.tan.si a dʒit:'tar 'lu.ʃi.di 'stra.li]
amuse-themselves to throwing gleaming darts
amuse themselves by tossing gleaming darts

sotto i piè d'un fanciul nudo che danza.
['sot:to i pje dun fan.'ʃul 'nu.do ke 'dan.tsa]
under the feet of-a youth naked that dances.
beneath the feet of a naked, dancing youth.

Un grande e bianco augello, a passi equali,
[un 'gran.de e 'bjaŋ.ko a:u.'dʒɛl:lo a 'pas:si e.'kwa.li]
A great and white bird by steps even,
A great white bird, with even steps,

carico d'otri, sparge in abbondanza
['ka.ri.ko 'do.tri 'spar.dʒe in a.bon.'dan.tsa]
laden with-goatskins scatters in abundance
laden with goatskins, abundantly scatters

acque d'ambra d'insolita fragranza
['ak:kwe 'dam.bra din.'sɔ.li.ta fra.'gran.tsa]
waters of-amber of-unusual fragrance
amber water of an unusual fragrance

sui marmi che dan lume ai penetrali.
['su:i 'mar.mi ke dan 'lu.me ai pe.ne.'tra.li]
on-the marbles that give light to-the inner-sanctum.
upon the marble statues that illuminate the inner sanctum.

"Vedrem fiori, com' ampie urne fiorire;
[ve.'drem 'fjo.ri kom 'am.pje 'ur.ne fjo.'ri.re]
"We-will-see flowers, like broad urns flowering;
"We shall see blooming flowers as large as urns;

berremo un vin ne' puri alvi de' frutti;
[ber:'re.mo un vin ne 'pu.ri 'al.vi de 'frut:ti]
we-will-drink a wine in pure hollows of fruits;
we will drink wine from cups carved from pure fruits;

e guarderemo entro smeraldi il sole."
[e gwar.de.'re.mo 'en.tro zme.'ral.di il 'so.le]
and we-will-look-at within emeralds the sun."
and we will gaze at the sun within emeralds, '

Dice Mirinda. E il tremulo nitrire
[di.'tse mi.rin.da e il 'trɛ.mu.lo ni.'tri.re]
says Mirinda. And the tremulous whinney
says Mirinda. And the tremulous whinney

de' liocorni e il murmure de' flutti
[de li:o.'kɔr.ni e il 'mur.mu.re de 'flut:ti]
of unicorns and the murmuring of waves
of the unicorns and the murmuring of the waves

si mescono a le sue lente parole.
[si 'me.sko.no 'al: le 'su:e 'len.te pa.'ro.le]
themselves mingle with the her slow words.
mingle themselves with her languid words.

Melusina

From *La chimera*

Set by Gian Francesco Malipiero

Guarda, assisa, la vaga Melusina,
[gwar.da as:'si.za la 'va.ga me.lu.'zi.na]
She-watches, seated, the lovely Melusina,
The lovely Melusina, seated,

tenendo il capo tra le ceree mani,
[te.'nen.do il 'ka.po tra le 'tʃɛ.re:e 'ma.ni]
holding the head between the waxen hands,
holding her head between her waxen hands,

la Luna in arco da' boschi lontani
[la 'lu.na in 'ar.ko da 'bɔ.ski lon.'ta.ni]
the Moon in arc from woods distant
watches the Moon rising in an arc from the distant woods,

salir vermiglia il ciel di Palestina.
[sa.'lir ver.'miʎ:ʎa il ʃel di pa.le.'sti.na]
climbing vermilion the sky of Palestine.
vermilion in the Palestine sky.

Da l'alto de la torre saracina,
[dal: 'lal.to 'del: la 'tor:re sa.ra.'ʃi.na]
From the-height of the tower saracene,
From the heights of the saracene tower,

ella sogna il destin de' Lusignani;
['el:la 'soɲ:ɲa il de.'stin de lu.ziɲ:.'ɲa.ni]
she dreams the destiny of Lusignans;
she dreams of the destiny of the Lusignans;

e innanzi a 'l tristo rossegiar de' piani,
[e in:'nan.tsi al 'tri.sto ros:sed:.'dʒar de 'pja.ni]
and before to the sad reddening of planes,
and before the sad reddening of the planes,

sente de 'l suo finir l'ora vicina.
['sɛn.te del 'su:ɔ fi.'nir 'lo.ra vi.'ʃi.na]
she-feels of the her ending the-hour near.
she feels her final hour is near.

Già già, viscida e lunga, ella le braccia
[dʒa dʒa 'vi:ʃi.da e 'luŋ.ga 'el:la le 'brat:ʃa]
Already already, slick and long, she the arms
Already she sees her arms, slick and long,

vede coprirsi di pallida squama,
['ve.de ko.'prir.si di 'pal:li.da 'skwa.ma]
she-sees covering-themseves of pale scales,
become covered in colorless scales,

le braccia che fiorian sì dolcemente.
[le 'brat:ʃa ke ʃjo'ri:an si dol.ʃe'men.te]
the arms that bloomed so sweetly.
her arms that once bloomed so sweetly.

Scintilla irrigidita la sua faccia
[ʃin.'til:la ir:ri.dʒi.'di.ta la 'su:a 'fat:tʃa]
It-glistens hardened the her face

Her hardened face glistens

e bilingue la sua bocca in van chiama
[e bi.'liŋ.gwe la 'su:a 'bok:ka in van 'kja.ma]
and two-tongued the her mouth in vain calls

and her two-tongued mouth calls out in vain

poi che a 'l cuor giunge il freddo de 'l serpente.
[pɔ:ik: 'ke al 'kwɔr 'dʒun.dʒe il 'fred:do del ser'pɛn.te]
then that to the heart reaches the cold of the serpent.

as the chill of the serpent reaches her heart.

Grasinda

From *La chimera*

Set by Gian Francesco Malipiero

Dorme Grasinda in mezzo a' suoi tesori,
['dɔr.me gra.'zin.da in 'mɛd:ɔzo a 'swɔ:i te.'zɔ.ri]
She-sleeps Grasinda in middle to her treasures,

Grasinda sleeps, surrounded by her treasures,

ove l'incanto un sonno alto le impone.
['o.ve liŋ.'kan.to un 'son:no 'al.to le im'poze]
where the-spell a sleep high to-her imposes.

where a spell has placed her in a deep slumber.

E l'intima dolcezza de le cose
[e 'lin.ti.ma dol'ʃɛt:tsa 'del: le 'kɔ.ze]
And the-intimate sweetness of the things

And the intimate sweetness of the objects

ver lei migra in assai vaghi romori.
[ver 'lɛ:i 'mi.gra in as:'sa:i 'va.gi ro.'mo.ri]
toward her migrates in such lovely sounds.

migrates toward her with such lovely sounds.

Fremono a torno li alberi canori,
['frɛ.mo.no a 'tor.no li 'al.be.ri ka.'nɔ.ri]
They-tremble in around the trees singing,

All around, the singing trees quiver,

da la grande armonia piovendo rose
[ˈdalː la ˈgran.de ar.mo.ˈni:a pjo.ˈven.do ˈrɔ.ze]
from the great harmony raining roses
from the great harmony raining down roses

quasi che per virtù misteriose
[ˈkwa.zi ke per vir.ˈtu mi.ste.ˈrjo.ze]
almost that for virtues mysterious
almost as if by some mysterious virtues

si risplandano i suoni in rari fiori.
[si ri.ˈspan.da.no i ˈswɔ.ni in ˈra.ri ˈfjo.ri]
themselves reverberate the sounds in rare flowers.
the sounds reverberate as rare flowers.

Lento il corpo ne 'l sonno a 'l ritmo cede;
[ˈlen.to il ˈkɔr.po nel ˈson.no al ˈri.tmo ˈʃɛ.de]
Slowly the body in the sleep to the rhythm gives-way;
Slowly the sleeping body gives way to the rhythm;

compongonsi le membra agili in arco
[kom.ˈpoŋ.gon.si le ˈmɛm.bra ˈa.dʒi.li in ˈar.ko]
themselves-compose the limbs agile into arc
The agile limbs compose themselves into an arc

e prendon forma di lunata lira.
[e ˈpren.don ˈfor.ma di lu.ˈna.ta ˈli.ra]
and they-take form of crescent lyre.
and take the form of a crescent lyre.

Si tendono le chiome argute al piede
[si ˈtɛn.do.no le ˈkjo.me ar.ˈgu.te al ˈpje.de]
They stretch the tresses spirited to-the feet
Her spirited tresses stretch toward her feet

facendo strano a' due pollici incarco;
[fa.ˈʃɛn.do ˈstra.no a ˈdu:e ˈpɔl.li.ʃi iŋ.ˈkar.ko]
making strange to two thumbs task;
giving an unusual task to her thumbs;

e su tal corda l'anima sospira.
[e su tal ˈkɔr.da ˈla.ni.ma so.ˈspi.ra]
and upon that cord the-soul sighs.
and upon that cord her soul sighs.

Morgana [mor. 'ga.na] (*Morgana*)

From *La chimera*

Set to music by Gian Francesco Malipiero

Or tremule, su i mari e su le arene,
[or 'trɛ.mu.le su i 'ma.ri e 'sul: le a.'rɛ.ne]
Now trembling, upon the seas and upon the sands,
Now trembling, upon the seas and the sands,

crescon ne la lunare alba le imagi:
['kre.skɔn 'nel: la lu.'na.re 'al.ba le i.'ma.dʒi]
they-grow in the lunar dawn the images:
the images grow under the rising moon:

materiati d'oro alti palagi
[ma.te.'rja.ti 'dɔ.ro 'al.ti pa.'la.dʒi]
materialized of-gold tall palaces
tall palaces of gold materialize

e torri ingenti assai più che Pirene.
[e 'tor.ri in'dʒɛn.ti as:'sa:i pju ke pi.'rɛ.ne]
and towers colossal so more than Pyreneus.
with towers taller than those of Pyreneus²⁶.

Salgono scale in luminose ambagi
['sal.go.no 'ska.le in lu.mi.'no.ze am.'ba.dʒi]
They-rise stairs in glowing spirals
Stairs rise up in glowing spirals

con intesti di fior lunghe catene.
[kon in.'te.ste di 'fjɔr 'luŋ.ge ka.'te.ne]
with tops of flowers long chains.
topped with long chains of flowers.

Come navi in balia de le sirene,
['ko.me 'na.vi in ba.'li:a 'del: le si.'rɛ.ne]
Like ships at mercy of the sirens,
Like ships at the mercy of the Sirens,

²⁶ Mythical king from Daulis in Phocia, who invited the Muses to his palace, ostensibly to offer them shelter from a storm. When he was about to violate them there, they escaped by flying away, and P. died in pursuing them (Thurmann, Stephanie, "Pyreneus", in: Brill's New Pauly, Antiquity volumes edited by: Hubert Cancik and , Helmuth Schneider. Consulted online on 15 March 2017)

ondeggiano le pendule compagi;
[on.'ded:dʒa.no le 'pen.du.le com.'pa.dʒi]
they-undulate the leaning masses;
the leaning mass undulates;

poi che Morgana, in dolce atto giacente
['pɔ:i ke mor.'ga.na in 'dol.tʃe 'at.to dʒa.'tsen.te]
then that Morgana, in sweet act reclining
as Morgana, reclining gently

ne 'l letto de la nube solitaria,
[nel 'let.to 'del: la 'nu.be so.li.'ta.rja]
in the bed of the cloud solitary,
on the bed of her solitary cloud,

quasi ebra di quel suo divin lavoro,
['kwa.zi 'ɛ.bra di kwel 'su:ɔ di.'vin la'vo.ro]
nearly intoxicated of that her divine labor,
nearly intoxicated by her divine labors,

ama, seguendo un carne ne la mente,
['a.ma se.'gwen.do un 'kar.me 'nel: la 'men.te]
she-loves, following a spell in the mind,
following a magic spell in her mind,

cullare de le man languide a l'aria
[kul:'la.re 'del: le man 'lan.gwi.de al: 'la.rja]
nurture from the hands languid to the-air
she loves to create with her languid hands

la città da le mille scale d'oro.
[la tʃit:'ta 'dal: le 'mil:le 'ska.le 'dɔ.ro]
the city of the thousand stairs of-gold.
the airy city with a thousand golden stairs.

Oriana- Oriana infedele [o.'rja.na in.fe.'de.le] (Oriana- Unfaithful Oriana)

From *La chimera*
Set by Gian Francesco Malipiero

Oriana tenea l'incantamento.
[o.'rja.na te.'ne:a liŋ.kan.ta.'men.to]
Oriana held the-spell.
Oriana possessed the spell.

Giacean, ebri d'assai dolci veleni,
[dʒa'ʃe:an 'ɛ.bri das:'sa:i 'dol.tʃi ve.'le.ni]
They-lay, intoxicated of-such sweet poisons,
The heroes lay in the cave, intoxicated by such sweet poisons;

ne l'antro i prodi; e larga di sereni
[nel: 'lan.tro i 'prɔ:di e 'lar.ga di se.'re.ni]
in the-cave the heroes; and wide of serene
and the moon appeared full with serene dreams

sogni la Luna era a l'umano armento.
[ˈsop:ɲi la 'lu.na 'ɛ.ra al: lu.'ma.no ar.'men.to]
dreams the Moon was to the-human herd.
to the eyes of the human herd.

Pascean su 'l limitare i palafreni
[paʃ:'ʃe:an sul: li.mi.'ta.re i pa.la.'fre.ni]
They-grazed on the entrance the palfreys²⁷
The palfreys grazed at the entrance

meravigliosi, li èmuli de 'l vento:
[me.ra.viʎ:'ʎo.zi li ɛ.mu.li del 'ven.to]
astounded the emulations of the wind:
in wonderment, emulating the fluttering of the wind:

battean la lunga coda in moto lento
[bat:'te:an la 'luŋ.ga 'ko.da in 'mɔ.to 'lɛn.to]
they-beat the tail long in motion slow
they slowly beat their long tails against their thighs,

a la coscia, e nitriàan per li alti fieni.
[ˈal: la 'kɔʃ:ʃa e ni.'tri:an per li 'al.ti 'fjɛ.ni]
to the thigh, and whinnied through the tall hay.
and they whinnied through the tall hay.

Giunse Amadigi a l'antro solitario,
[ˈdʒun.se a.ma.'di.dʒi al: 'lan.tro so.li.'ta.rjo]
Arrived Amadigi to the-cavern solitary
Amadigi arrived at the solitary cavern,

tutto de l'armi splendide vestito;
[ˈtut.to del: 'lar.mi 'splɛn.di.de ve.'sti.to]
all of the-armor splendid dressed;
dressed all in splendid armor;

²⁷ Docile horses popular with nobles and used for ordinary riding, especially by women, and ceremonial use.

Elizabeth Knowles, "Palfrey," *Oxford Dictionary of Phrase and Fable* (2005).

e tre volte sonò, ne 'l muto orrore.
 [e tre 'vɔ.lte so.'nɔ nel 'mu.to or:'ro.re]
 and three times he-sounded, in the silent awe.
and three times sounded his horn, in the awed silence.

Quindi, rompendo il magico velario
 ['kwɪn.di rom.'pɛn.do il 'ma.dʒi.ko ve.'la.rjo]
 Thus, breaking the magic veil
Thus, breaking the magic veil

che l'edera tessea, con quell'ardito
 [ke 'le.de.ra tes:'se:a koŋ kwel:'lar.'di.to]
 that the-ivy was-weaving, with that-valiant
that the ivy was weaving, with that valiant

gesto egli prese ad Oriana il cuore.
 ['dʒɛ.sto 'eʎ:'xi 'pre.ze ad o.'rja.na il 'kwɔ.re]
 act he took to Oriana the heart.
act he captured Oriana's heart.

Quando Amadigi con l'eterna amante
 ['kwɒn.do a.ma.'di.dʒi kon le.'tɛr na.'man.te]
 when Amadigi with the-eternal lover
when Amadigi, with his eternal lover,

giunse a l'isola Ferma (auree ne 'l giorno
 ['dʒun.se al:'li.zo.la 'fer.ma 'a:ure:e nel 'dʒor.no]
 reached to the-island Ferma (golden in the day
reached the island of Ferma (golden in the sunshine

lucean le mura ed i verzieri in torno
 [lu.'ʃe:an le 'mu.ra ed i ver:'dʒje.ri in 'tor.no]
 shone the walls and the gardens in around
shone the walls, and the gardens all around

aulivano), le porte d'adamante
 [a:u.'li.va.no le 'pɔr.te da.da.'man.te]
 gave-off-perfumes) the doors of-adamant
gave off perfumes), the gates of adamant

s'apriron mute e gravi, a 'l suon de 'l corno;
 [sa.'pri.ron 'mu.te e 'gra.vi al swɔn del 'kɔrn.o]
 were-opened mute and solemn, at the sound of the horn;
opened mute and solemn, at the sound of his horn,

ma, lasciando Oriana a Floridante,
 [ma laf:'ʃan.do o.'rja.na a flo.ri.'dan.te]
 but, leaving Oriana to Floridante,
but, leaving Oriana to Floridante,

il Donzello del mare, almo e raggiante,
[il don.'dʒel:lo del 'ma.re 'al.mo e rad:'dʒan.te]
the squire from-the sea, noble and resplendent,
the squire from the sea, noble and resplendent,

penetrò solo ne 'l divin soggiorno.
[pe.ne.'trɔ 'so.lo nel di.'vi.n sod:'dʒor.no]
entered alone in the divine chambers.
entered alone into the divine chambers.

Disse a la donna il bel sir di Castiglia:
[dis:se 'al: la 'don:na il bel sir di ka.'stiʎ:ʎa]
He-said to the woman the handsome Lord of Castiglia:
The handsome Lord of Castiglia said to the lady:

“Ahi che troppo di te m’arse il desio!
[a:i ke 'trɔp:po di te 'mar.se il de.'zi:o]
Ah that too-much of you me-burned the desire!
“Ah, my desire for you burned too greatly!

Or tu m’odi!” E la trasse ai labirinti.
[or tu 'mo.di e la 'tras:se ai la.bi.'rin.ti]
Now you me-hear! And her he-brought to-the labyrinths.
Now hear me!” And he brought her to the labyrinths.

Mago ne l’aria odore di iacinti
[ma.go nel: 'la.rʎa o.'do.re di ja.'ʃin.ti]
Magic in the-air odor of hyacinths
The magical fragrance of hyacinths in the air

vinse Oriana de 'l soave oblio.
[vin.se o.'rʎa.na del so:'a.ve o.'bli:o]
conquered Oriana of the sweet oblivion.
conquered Oriana with sweet oblivion.

Ridea Lurchetto in sua faccia vermiglia.
[ri.'de:a lur.'ket:to in 'su:a 'fat:ʃa ver.'miʎ:ʎa]
He-laughed Lurchetto in her face crimson.
Lurchetto laughed in her crimson face.

In amaca [in a.'ma.ka] (*In a Hammock*)

From *La chimera*
Set by Francesco Paolo Tosti

Mi cantano i rami
[mi 'kan.ta.no i 'ra.mi]
To-me sing the branches
The branches sing over my head

su 'l capo ne l'alba lunare;
[sul 'ka.po nel' 'lal.ba lu.'na.re]
over the head in the-dawn lunar;
in the lunar dawn;

ai dolci richiami
[ai 'dol.tʃi ri.'kja.mi]
to-the sweet calls
the seagrass bends

si piegano l'alge de'l mare...
[si 'pje.ga.no 'lal.ge del 'ma.re]
themselves bend the-algae of-the sea...
to the sweet calls...

Risplender ne 'l mare
[ri.'splen.der nel 'ma.re]
Shining in the sea
Glowing in the sea

io veggo due rosse pupille:
[i:'o 'veg.go 'du:e 'ros:se pu.'pil:le]
I see two red pupils
I see two red eyes:

da l'alge tranquille
[dal' 'lal.ge traŋ.'kwil:le]
from the-algae tranquil
from the tranquil seagrass

io sento una voce salir.
[i:'o 'sen.to 'u.na 'vo.tʃe sa.'lir]
I hear a voice rising.
I hear a voice rising up.

"Vergine bianca,
[ver.dʒi.ne 'bjaŋ.ka]
Virgin white,
"Pale virgin,

in fondo a 'l mare
[in 'fon.do al 'ma.re]
in depths to the sea
into the depths of the sea

vieni a sognare:

[ˈvjɛ.ni a soŋ.ˈna.re]

come to to-dream:

come to dream:

la notte manca."

[la ˈnot.te ˈmaŋ.ka]

the night dies.

the night passes away."

Si curvano i rami

[si ˈkur.va.no i ˈra.mi]

Themselves they-bend the branches

The branches bend

su 'l capo i profumi a spirare,

[sul ˈka.po i pro.ˈfu.mi a spi.ˈra.re]

above the head the perfumes to to-breathe,

above my head to breathe perfumes,

e già tra i fogliami

[e dʒa tra i foʎ:ˈʎami]

and already through the foliage

and already through the leaves

vanisce il chiarore lunare.

[va.ˈniʃ:ʃe il kja.ˈro.re lu.ˈna.re]

vanishes the glow lunar.

the gentle moonbeams are vanishing.

Un'ombra mi appare

[uˈnom.bra mi ap:ˈpa.re]

A-shadow to-me appears

A shadow appears to me

a li occhi nuotanti ne 'l vano;

[ˈal: li ˈok:ki nwo.ˈtan.ti nel ˈva.no]

to the eyes swimming in the emptiness;

over the eyes swimming in the emptiness;

un alito umano

[un ˈa.li.to u.ˈma.no]

a breath human

I feel a human breath,

mi sento su 'l volto languir.
[mi 'sen.to sul 'vol.to lan.'gwir]
me I-feel on the face languishing.
languid against my face.

La luna già cade
[la 'lu.na dʒa 'ka.de]
The moon already falls
The moon is already falling

ne 'l pallido ciel mattinale;
[nel 'pal.li.do tʃel mat.ti.'na.le]
in the pale sky of-morning;
in the pale morning sky;

un fremito invade
[un 'frɛ.mi.to in.'va.de]
a shiver invades
a shiver invades

il pallido mare d'opale.
[il 'pal.li.do 'ma.re do.'pa.le]
the pale sea of-opal.
the pale opalescent sea.

Un'ansia mi assale:
[u.'nan.sja mi as:'sa.le]
A-fear me assails:
I am overcome with fear:

non veggo più splendor pupille;
[non 'vɛg:go pju 'splɛn.der pu.'pil:le]
not I-see more shining pupils;
I no longer see those eyes shining;

tra l'alghe tranquille
[tra 'lal.ge traŋ.'kwil:le]
among the-algae tranquil
among the tranquil seagrass,

ascolto la voce che muor.
[a'skolto la 'vo.tʃe ke 'mwɔr]
I-listen-to the voice that dies.
I hear a dying voice.

"Vergine bianca,
[ˈver.dʒi.ne ˈbjaŋ.ka]
"Virgin white,
"Pale virgin,

in fondo al mare
[in ˈfon.do al ˈma.re]
in depths to-the sea
into the depths of the sea

vieni a sognare:
[ˈvjɛ.ni a soŋ.ˈna.re]
come to to-dream:
come and dream:

la notte manca."
[la ˈnɔt.te ˈmaŋ.ka]
the night dies.
the night is passing away."

Rivivono i rami
[ri.ˈvi.vo.no i ˈra.mi]
They-come-alive the branches
The branches come alive in the wind

con brividi liberi a i venti;
[kon ˈbri.vi.di ˈli.be.ri a i ˈvɛn.ti]
with shivers free to the winds;
with unrestrained shivers;

e già tra i fogliami
[e dʒa tra i foʎ.ˈʎami]
and already through the foliage
and already, through the leaves,

i raggi discendono lenti.
[i ˈrad.dʒi diʃ.ˈʃɛn.do.no ˈlɛn.ti]
the beams descend slow.
the beams of light are descending slowly.

I rami fiorenti
[i ˈra.mi fjo.ˈrɛn.ti]
The branches flowering
The flowering branches

mi piovon rugiade su 'l volto;
[mi 'pjɔ.von ru.'dʒa.de sul vol.to]
to-me they-rain dewdrops on the face;
rain dewdrops onto my face;

io più non ascolto...
[i:'i:ɔ pju non a.'skol.to]
I more not listen...
I no longer hear...

Dileguano i sogni d'amor.
[di.'le.gwa.no i 'sɔŋ:pi da.'mor]
They-vanish the dreams of-love.
The dreams of love vanish.

La donna del sarcofago [la 'don:na del sar.'kɔ.fa.go] (*The Lady of the Sarcophagus*)

From *Poema paradisiaco*
Set by Ottorino Respighi

La donna in attitudine regale
[la 'don:na in at.ti.'tu.di.ne re.'ga.le]
The lady in pose regal
The lady above the grand Roman Sarcophagus,

sopra il grande sarcofago romano
[so.pra il 'gran.de sar.'kɔ.fa.go ro.'ma.no]
above the grand sarcophagus Roman
seated in a regal pose,

assisa - ov'è scolpita, opra di mano
[as:'si.za o.'ve skol.'pi.ta 'ɔ.pra di 'ma.no]
seated - where-it-is carved, work of hand
where a most admirable, funereal splendor

mirabile, una pompa funerale -
[mi.'ra.bi.le 'u.na 'pom.pa fu.ne.'ra.le]
admirable, a splendor funereal -
has been carved by hand-

aspetta forse l'Edipo fatale
[a.'spet:ta 'for.se le.'di.po fa.'ta.le]
she-awaits perhaps the-Edeopus fateful
perhaps she waits for fateful Edeopus

che disciolga l'enigma sovrumano?
[ke diʃ:ʃɔlga le.'nig.ma so.vru.'ma.no]
that he-may-untangle the-mystery superhuman?
to untangle the superhuman mystery?

o la sorella Morte che il profano
[o la so.'rɛl:la 'mɔr.te ke il pro.'fa.no]
or the sister Death that the profane
Or sister Death, whom the profane dream

sogno chiuda nel marmo sepolcrale?
[ˈsɔŋ:po ˈkju.da nel ˈmar.mo se.pol.'kra.le]
dream should-close in-the marble sepulchral?
encloses in the marble of the tomb?

La sua bocca non dice il suo pensiero.
[la 'su:a ˈbɔk:ka non ˈdi.tse il 'su:o pen.'sʃɛ.ro]
The her mouth not it-says the its thought.
Her mouth does not say what she is thinking.

Chi suggerà da la sanguigna polpa
[ki sud.dʒe.'ra ˈdal: la saŋ.'gwɪŋ:pa ˈpɔl.pa]
Who will-suck from the blood-red pulp
Who will suck from the blood red pulp

di quel frutto l'essenza del mistero?
[di kwel ˈfrut:to les:ˈsen.tsa del mi.'stɛ.ro]
of that fruit the-essence of-the mystery?
of that fruit the essence of this mystery?

Aspetta. E ne' profondi occhi impudichi,
[a'spet:ta e ne pro.'fon.di ˈɔk:ki im.pu.'di.ki]
Wait. And in profound eyes lustful,
Wait. And in those deep, lustful eyes,

ombrati già da la futura colpa,
[om.'bra.ti dʒa ˈdal: la fu.'tu.ra ˈko.lpa]
shadowed already by the future sin,
already darkened by future sin,

trapassano ombre di delitti antichi.
[tra.'pas:sa.no ˈom.bre di de.'lit:ti an.'ti.ki]
they-pass-through shadows of crimes ancient.
shadows of ancient crimes flicker.

La naiade [la 'na.ja.de] (*The Naiad*)

From *Poema Paradisiaco*

Set to music by Ottorino Respighi

Pullula ne l'opaco bosco e lene

['pul:lu.la nel: lo.'pa.ko 'bɔ.sko e 'lɛ.ne]

It-swarms in the-dark wood and gently

Swarming in the dark wood, gently

tremula e si dilata in suoi leggeri

['trɛ.mu.la e si di.'la.ta in swɔ:i led:'dʒɛ.ri]

it-trembles and itself expands in its light

the water ripples outward in delicate

cerchi l'acqua; ed or vela i suoi misteri,

['tʃɛr.ki 'lak:kwa ed or 've.la i swɔ:i mi.'stɛ.ri]

circles the-water; and now she-veils the her mysteries,

rings; she veils her mysteries,

ora per tutte le sue chiare vene

['o.ra per 'tut.te le 'su:e 'kja.re 've.ne]

now through all the her pale veins

a shiver runs throughout her ivory veins

ha un brivido scoprendo all'imo arene

[a un 'bri.vi.do sko.'pren.do al:'li.mo a.'rɛ.ne]

she-has a shiver Discovering in-the-dell grounds

as she discovers in the clearing the site of the wedding rituals

nuziali ove ancor restano interi

[nu.'tʃja.li 'o.ve aŋ.'kor 'rɛ.sta.no in.'tɛ.ri]

nuptial where still remain intact

i vestigi dei corpi che in piaceri

[i ve.'sti.dʒi de:i 'kɔr.pi ke in pja.'tʃɛ.ri]

the vestiges of-the bodies who in pleasures

where intact vestiges of bodies still remain,

d'amor commisti riguardò Selene.

[da.'mor kom:'mi.sti ri.gwar.'do se.'le.ne]

of-love entwined observed Selene.

whom Selene observed, entwined in the pleasures of love.

Morta è Selene; morte son le Argire;
[ˈmɔr.ta ε se.ˈle.ne ˈmɔr.te ˈson le ar.ˈdʒi.re]
Dead is Selene; dead are the Argires;
Dead is Selene; dead are the Argires;

i talami, deserti; nel sovrano
[i ˈta.la.mi deˈzɛrti nel so.ˈvra.no]
the wedding-beds deserted; In-the sovereign
the wedding beds, deserted; in the sovereign

silenzio de la notte l'acqua tace;
[si.ˈlɛn.tʃjo ˈdel: la ˈnɔt:te ˈlak:kwa ˈta.tʃe]
silence of the night the-water keeps-silent;
silence of the night, the water is silent,

Ma pur sembrami a quando a quando udire
[ma pur ˈsem.bra.mi a ˈkwan.do a ˈkwan.do u.ˈdi.re]
But still seems-to-me at when at when to-hear
And yet, in that stillness, I seem to hear, from time to time,

Il gorgoglio d'un'urna che una mano
[il gor.goʎ:ˈki:ɔ du.ˈnur.na ke ˈu.na ˈma.no]
the gurgling of-an-urn that a hand
the gurgling of an urn

invisibile affonda, in quella pace.
[in.vi.ˈzi.bi.le af.ˈfon.da iŋ ˈkwel:la ˈpa.tʃe]
invisible pours, in that peace.
being poured out by an invisible hand.

La sera [la ˈse.ra] (The Evening)

From *Poema paradisiaco*
Set to music by Ottorino Respighi and Francesco Paolo Tosti

Rimanete, vi prego, rimanete

Rimanete, vi prego, rimanete qui.
[ri.ma.ˈne.te vi ˈpre.go ri.ma.ˈne.te kwi]
Remain, you I-beg, remain here.
Stay, I beg you, stay here.

Non vi alzate!
[non vi al.ˈtʃa.te]
Not you get-up!
Do not get up!

Avete voi bisogno di luce?

[a've.te 'vo:i bi.'zop:po di 'lu.tʃe]

Have you need of light?

Do you need light?

No.

[nɔ]

No.

No.

Fate che questo sogno duri ancora.

[fa.te ke 'kwe.sto 'sop:po 'du.ri aŋ.'ko.ra]

You-make that this dream may-last still.

Let this dream last a little longer.

Vi prego: rimanete!

[vi 'pre.go ri.ma.'ne.te]

You I-beg: remain!

I beg you: stay!

Ci ferirebbe forse, come un dardo

Ci ferirebbe forse, come un dardo, la luce.

[ʃi fe.ri.'reb:be 'for.se 'ko.me un 'dar.do la 'lu.tʃe]

Us would-wound perhaps, like an arrow, the light.

The light would wound us, perhaps, like an arrow.

Troppo lungo è stato il giorno: oh, troppo!

[trɔp:po 'luŋ.go ε 'sta.to il 'dʒor.no o 'trɔp:po]

Too long is been the day: oh, too-much!

The day has been too long; oh, too long.

Ed io già penso al suo ritorno con orrore.

[ed 'i:o dʒa 'pen.so al 'su:o ri.'tor.no kon or:'ro.re]

And I already I-think of-the its return with horror.

And already I think of its return with horror.

La luce è come un dardo!

[la 'lu.tʃe ε 'ko.me un 'dar.do]

The light is like an arrow!

The light is like an arrow!

Anche voi non l'amate; è vero?

[aŋ.ke 'vo:i non la.'ma.te ε 've.ro]

Also you not it-you-love; it-is true?

You do not love it either; do you?

Gli occhi vostri, nel giorno, sono stanchi.

[ʎ 'ɔk:ki 'vo.stri nel 'dʒor.no 'so.no 'staŋ.ki]

The eyes yours, in-the day, they-are tired.

Your eyes, during the day, are tired.

Pare quasi che non possiate sollevare le palpebre,

['pa.re 'kwa.zi ke non pos: 'sja.te sol:le. 'va.re le 'pal.pe.bre]

It-seems almost that not you-can lift the eyelids,

It seems almost as if you cannot lift your eyelids,

su quei dolorosi occhi;

[su 'kwe:i do.lo. 'ro.zi 'ɔk:ki]

on those painful eyes;

from those painful eyes;

e nulla, veramente, nulla è più triste

[e 'nul:la ve.ra. 'men.te 'nul:la ε pju 'tri.ste]

and nothing, truly, nothing it-is more sad

and nothing, truly, nothing is sadder

de l'ombra che le ciglia immote

[del: 'lom.bra ke le 'ʃi:ʎa im: 'mɔ.te]

than the-shadow that the eyelashes motionless

than the shadow that motionless lashes

fanno talvolta a sommo de le gote

['fan:no tal. 'vɔl.ta a 'som.mo 'del: le 'gɔ.te]

they-make at-times at top of the cheeks

cast over the cheeks

quando la bocca non sorride più.

['kwan.do la 'bok:ka non sor: 'ri.de pju]

when the mouth not it-smiles more.

when the mouth no longer smiles.

Ma chi vide più larghi e più profondi

Ma chi vide più larghi e più profondi

[ma ki 'vi.de pju 'lar.gi e pju pro. 'fon.di]

But who saw more wide and more deep

Who has seen wider or deeper eyes

occhi dei vostri, se incominci il sole

['ɔk:ki de:i 'vo.stri si iŋ.ko. 'min.ʃi il 'so.le]

eyes than-the yours, if it-should-begin the sun

than yours, even if the sun should begin

a morire? Quale anima si duole
[a mo.'ri.re 'kwa.le 'a.ni.ma si 'dwɔ.le]
to to-die? What soul itself suffers
to die? What soul has suffered,

fascinata da abissi più profondi?
[faʃ.'ʃi.'na.ta da ab.'is:si pju pro.'fon.di]
fascinated by abysses more deep?
fascinated by deeper abysses?

io non conosco veramente cosa
['i:ɔ noŋ ko.'no.sko ve.ra.'men.te 'kɔ.za]
I not know truly what
truly, I know of nothing

che somigli a quel lento dilatarsi
[ke so.'miʎ:ʎi a kwel 'len.to di.la.'tar.si]
that resembles to that slow dilation
quite like that slow widening of your eyes

ne la sera: - non gli astri in alto apparsi,
['nel: la 'se.ra non ʎ 'a.stri in 'al.to ap:'par.si]
in the evening: - not the stars in high appearing,
every evening- not the stars appearing on high,

non i fiori. Non so nessuna cosa.
[non i 'fjo.ri non sɔ nes:'su.na 'kɔ.za]
not the flowers. Not I-know no thing.
not the flowers. I know of nothing.

E quale cosa eguaglia ne la vita

E quale cosa eguaglia ne la vita
[e 'kwa.le 'kɔ.za e.'gwaʎ:ʎa 'nel: la 'vi.ta]
And what thing equal in the life
And what is equal in this life

del mio spirito l'estasi e il terrore
[del 'mi:ɔ 'spi.ri.to 'ɛ.sta.zi e il ter:'ro.re]
of my spirit the-ecstasy and the terror
to the ecstasy and terror

che m'invadono? Il mio corpo non muore
[ke min.'va.do.no il 'mi:ɔ 'kɔr.po non 'mwɔ.re]
that me-invade? The my body not it-dies
that invade my spiritual life? My body does not die

e pur sembra ch'io viva oltre la vita!
[e pur 'sem.bra 'ki.o 'vi.vo 'oltre la 'vi.ta]
and even it-seems that-I live beyond the life!
and it even seems that I live beyond this life!

Sembra che in ciel l'innaturale forma
['sem.bra ke in ʃɛl lin:na.tu.'ra.le 'for.ma]
It-seems that in heaven the-unnatural form
It seems that in the heavens the unnatural form

con la sera divina si congiunga,
[kon la 'se.ra di.'vi.na si kon.'dʒuŋ.ga]
with the evening divine itself marries,
unites with the divine evening,

poi che l'immensa ombra del ciel prolunga
['pɔ:i ke lim:'mɛn.sa 'om.bra del ʃɛl pro.'luŋ.ga]
then that the-immense shadow of-the sky lengthens
as the sky's immense shadow lengthens

i tuoi capelli in una sola forma,
[i twɔ:i ka.'pɛl:li in 'u.na 'so.la 'for.ma]
the your hair in a single form,
your hair into a single form,

in una sola onda, in un sol fiume
[in 'u.na 'so.la 'on.da in un sol 'fju.me]
in a single wave, in a single river
into a single wave, into a single mysterious

misterioso che con un suo largo
[mi.ste.'rjo.zo ke kon un 'su:o 'lar.go]
mysterious that with one its broad
river that, with one broad

giro m'avvolge e trae nel suo letargo
['dʒi.ro mav:'vɔl.dʒe e 'tra:e nel 'su:o le.'tar.go]
turn me-envelopes and draws in-the its listlessness
turn envelopes me and draws me into its listlessness

dando l'oblio come l'antico fiume.
['dan.do lo.'bli:o 'ko.me lan.'ti.ko 'fju.me]
giving the-oblivion like the-ancient river.
*granting oblivion like that ancient river*²⁸.

²⁸Refers to the River Lethe, which ran through Hades. Its waters, when drunk, caused one to experience complete forgetfulness. "Lethe," *Oxford Dictionary of Phrase and Fable* (2005).

Piangi, tu che hai nei grandi occhi la mia

Piangi, tu che hai nei grandi occhi la mia
[ˈpjɑn.dʒi tu ke ˈa:i ˈne:i ˈgran.di ˈok:ki la ˈmi:a]
Cry, you who you-have in-the great eyes the my
Cry, you who hold my soul in your great eyes

anima ed in cui palpita il mio cuore
[ˈa.ni.ma ed iŋ ˈku:i ˈpal.pi.ta il ˈmi:o ˈkwɔ.re]
soul and in whom beats the my heart
and in whom beats my secret heart,

segreto, o tu, sorella del Dolore,
[se.ˈgre.to o tu so.ˈrel:la del do.ˈlo.re]
secret, oh you, sister of-the Suffering,
oh you, sister of Suffering,

sorella de la Sera, unica mia.
[so.ˈrel:la ˈdel: la ˈse.ra ˈu.ni.ka ˈmi:a]
sister of the Evening, only-one mine.
sister of the Evening, my one and only.

Per consolarmi in ore di tristezza
[per kon.so.ˈlar.mi in ˈo.re di triˈstet:tʃa]
To to-console-me in hours of sadness
To console myself in my hours of sadness

io ti creai de la più pura essenza,
[ˈi:o ti kre:ˈa:i ˈdel: la pju ˈpu.ra es:ˈsen.tʃa]
I you I-created of the most pure essence,
I created you from the purest essence,

fantasma immarcescibile, ma senza
[fan.ˈta.zma im:mar.tʃeːˈʃi.bi.le ma ˈsen.tʃa]
ghost incorruptible but without
incorruptible phantom, but without

consolare la mia vera tristezza!
[kon.so.ˈla.re la ˈmi:a ˈve.ra triˈstet:tʃa]
consoling the my true sadness!
consoling my true sadness!

La sera fiesolana [la 'se.ra fje.zo.'la.na] (*The Evening in Fiesole*)

From *Laudi del cielo, del mare, della terra e degli eroi*
Set by Alfredo Casella

Fresche le mie parole ne la sera
[ˈfre.ske le ˈmi:e pa.ˈro.le ˈnel: la ˈse.ra]
Fresh the my words in the evening
Fresh my words in the evening

ti sien come il fruscio che fan le foglie
[ti ˈsi:en ˈko.me il fruʃ:ˈʃi:o ke fan le ˈfɔʎ:ˈʎe]
to-you may-be like the rustling that make the leaves
may be to you as the rustling of the mulberry leaves

del gelso ne la man di chi le coglie
[del ˈdʒɛl.so ˈnel: la man di ki le ˈkɔʎ:ˈʎe]
of-the mulberry-tree in the hand of he-who them gathers
in the hand of the one who gathers them

silenzioso e ancor s'attarda a l'opra lenta
[si.len.ˈtʃjo.zo e aŋ.ˈkor ˈsat:ˈtar.da al: ˈlo.pra ˈlen.ta]
silently and still he-lingers to the-task slow
silently and still lingers in his slow task

su l'alta scala che s'annerà
[sul: ˈlal.ta ˈska.la ke san:ˈne.ra]
on the-tall ladder that darkens
atop a tall ladder that darkens

contro il fusto che s'inargenta
[ˈkon.tro il ˈfu.sto ke si.nar.ˈdʒɛn.ta]
against the trunk that itself-silvers
against the silvery trunk

con le sue rame spoglie
[kon le ˈsu:e ˈra.me ˈspɔʎ:ˈʎe]
with the its branches stripped
with its naked branches

mentre la Luna è prossima a le soglie
[ˈmen.tre la ˈlu.na ε ˈprɔs:si.ma al: le ˈsɔʎ:ˈʎe]
while the Moon is near to the thresholds
while the moon is near the azure horizon

cerule e par che innanzi a sé distenda un velo
[tʃe.'ru.le e par ke in:'nan.tsi a se di.'stɛn.da un 've.lo]
asure and it-seems that before to herself she-spreads a veil
and seems to spread before her a veil

ove il nostro sogno si giace
[o.ve il 'no.stro 'soɲ:ɲo si 'dʒa.tʃe]
where the our dream itself lies
where our dream lies,

e par che la campagna già si senta
[e par ke la kam.'paɲ:ɲa dʒa si 'sɛn.ta]
and it-seems that the countryside already itself it-feels
and it seems that the countryside already feels

da lei sommersa nel notturno gelo
[da 'lɛ:i som:'mɛr.sa nel not:'tur.no 'dʒɛ.lo]
by her submerged in-the nocturnal ice
submerged by her in the chill of the night,

e da lei beva la sperata pace
[e da 'lɛ:i 'be.va la spe.'ra.ta 'pa.tʃe]
and by her it-drinks the hoped-for peace
and drinks from her the hoped-for peace

senza vederla.
[sɛn.tsa ve.'der.la]
without seeing-her.
unseen.

Laudata sii pel tuo viso di perla,
[la:u.'da.da 'si:i pel 'tu:ɔ 'vi:zo di 'per.la]
Praised be-you for-the your face of pearls,
Praised be you for your face like pearls,

o Sera, e pe' tuoi grandi umidi occhi ove si tace
[o 'se.ra e pe twɔ:i 'gran.di 'u.mi.di 'ɔk:ki 'o.ve si 'ta.tʃe]
oh Evening, and for your great damp eyes where itself keeps-silent
oh Evening, and for your great damp eyes which

l'acqua del cielo!
[l'ak:kwa del 'tʃɛ.lo]
the-water of-the sky!
contain the silent waters of the sky!

Dolci le mie parole ne la sera
[ˈdol.tʃi le ˈmi:e pa.ˈro.le ˈnel: la ˈse.ra]
Sweet the my words in the evening
Sweet may my words in the evening

ti sien come la pioggia che bruiva
[ti ˈsi:en ˈko.me la ˈpjɔd:dʒa ke bru:ˈi.va]
to-you may-be like the rain that gurgled
be to you as the rain that gurgled,

tepida e fuggitiva,
[ˈte.pi.da e fud:ˈdʒi.ˈti.va]
warm and fleeting,
warm and fleeting,

commiato lacrimoso de la primavera,
[kom:ˈmja.to la.kri.ˈmo.zo del: la pri.ma.ˈvɛ.ra]
farewell tearful of the spring,
a tearful farewell of springtime

su i gelsi e su gli olmi e su le viti
[su i ˈdʒɛl.si e suʎ: ˈʎol.mi e sul: le ˈvi.ti]
on the mulberry-trees and on the elms and on the vines
on the mulberries and on the elms and on the vines,

e su i pini dai novelli rosei diti
[e su i ˈpi.ni ˈda:i noˈvɛl.li ˈrɔ.ze:i ˈdi.ti]
and on the pines of-the new rosy fingers
and on the pines with their rosy new fingers

che giocano con l'aura che si perde,
[ke ˈdʒɔ.ka.no kon ˈla:ura ke si ˈper.de]
that play with the-air that itself loses,
that play with the vanishing wind,

e su 'l grano che non è biondo ancóra
[e sul ˈgra.no ke non ɛ ˈbjon.do aŋ.ˈko.ra]
and on the wheat that not it-is blond yet
and on the wheat, not yet blond

e non è verde,
[e non ɛ ˈver.de]
and not it-is green,
and not green,

e su 'l fieno che già patì la falce
[e sul 'fjɛ.no ke dʒa pa.'ti la 'fal.tʃe]
and on the hay that already suffered the scythe
and on the hay that has already suffered the scythe

e trascolora,
[e tra.sko.'lo.ra]
and fades,
and fades,

e su gli olivi, su i fratelli olivi
[e suʎ: ʎo.'li.vi su i fra.'tɛl.li o.'li.vi]
and on the olive-trees, on the brother olive-trees
and on the olive trees, on the brother olive trees,

che fan di santità pallidi i clivi
[ke fan di san.ti.'ta 'pal.li.di i 'kli.vi]
who make of sanctity pale the slopes
who make holy the pale, smiling

e sorridenti.
[e sor:ri'dɛn.ti]
and smiling.
slopes.

Laudata sii per le tue vesti aulenti,
[la:u.'da.da 'si:i per le 'tu:e 'vɛ.sti a.u.'lɛn.ti]
Praised be-you for the your robes fragrant,
Praised be you for your fragrant robes,

o Sera, e pel cinto che ti cinge come il salce
[o 'se.ra e pel 'ʃin.to ke ti 'ʃin.dʒe 'ko.me il 'sal.tʃe]
oh Evening, and for-the sash that you encircles like the willow
oh Evening, and for the sash that encircles you like the willow

il fien che odora!
[il 'fjɛn ke o.'do.ra]
the hay that gives-off-fragrance!
encircles the sweet-smelling hay!

Io ti dirò verso quali reami
[i:ɔ ti di.'ro 'vɛr.so 'kwa.li re:'a.mi]
I to-you will-say toward what realms
I will tell you toward what realms

d'amor ci chiami il fiume, le cui fonti
[da.'mor tʃi 'kja.mi il 'fju.me le 'ku:i 'fon.ti]
of-love us calls the river, the whose sources
of love the river calls us, whose eternal

eterne e l'ombra de gli antichi rami
[e.'tɛr.ne e 'lom.bra deʎ: ʎan.'ti.ki 'ra.mi]
eternal and the-shadow of the ancient branches
sources, shaded by the ancient branches,

parlano nel mistero sacro dei monti;
[ˈpar.la.no nel mi.'stɛ.ro 'sa.kro de:i 'mon.ti]
they-speak in-the mystery sacred of-the mountains;
speak of the sacred mysteries of the mountains;

e ti dirò per qual segreto
[e ti di.'ro per kwal se.'gre.to]
and to-you I-will-say for what secret
and I will tell you the secret that makes

le colline su i limpidi orizzonti
[le kol:'li.ne su i 'lim.pi.di o.rid.'dʒon.ti]
the hills on the pristine horizons
the hills on the pristine horizons

s'incùrvino come labbra che un divieto
[siŋ.'kur.vi.no 'ko.me 'lab:bra ke un di.'vjɛ.to]
curve-themselves like lips that a secret
curve like lips that enclose a secret,

chiuda, e perché la volontà di dire
[ˈkju.da e per.'ke la vo.lon.'ta di 'di.re]
enclose, and why the desire to to-tell
and why the desire to tell it

le faccia belle
[le 'fat:ʃa 'bɛl:le]
them makes beautiful
makes them beautiful,

e nel silenzio lor sempre novelle
[e nel si.'len.tsjo lor 'sem.pre no'vel:le]
and in-the silence theirs always new
and in their silence always new

consolatrici, sì che pare
[kon.so.la.'tri.tʃi si ke 'pa.re]
consolers, so that it-seems
consolations, so that it seems

che ogni sera l'anima le possa amare
[ke 'oŋ:ɲi 'se.ra 'la.ni.ma le 'pos:sa a.'ma.re]
that each evening the-soul them may love
that each evening the soul may love them

d'amor più forte.
[da.'mor pju 'fɔr.te]
oof-love more strong.
with a stronger love.

Laudata sii per la tua pura morte
[la:u.'da.ta 'si:i per la 'tu:a 'pu.ra 'mɔr.te]
Praised be-you for the your pure death
Praised be you for your pure death,

o Sera, e per l'attesa che in te fa palpitare
[o 'se.ra e per lat:'te.za ke in te fa pal.pi.'ta.re]
oh Evening, and for the-waiting that in you makes palpitate
oh Evening, and for the waiting that creates within you the pulsing

le prime stelle!
[le 'pri.me 'stel:le]
the first stars!
of the night's first stars.

La statua [la 'sta.tu:a] (The Statue)

From *Poema Paradisiaco*
Set to music by Ottorino Respighi

Chi scenderà da l'alta scala ai cigni
[kiʃ: ʃen.de.'ra dal: 'lal.ta 'ska.la 'a:i 'ʃiɲ:ɲi]
Who will-descend from the-tall stair to-the swans
Who will descend from the tall stairs to the

aspettanti? Protendono silenti
[a.spet:'tan.ti pro.'ten.do.no si'len.ti]
waiting? They-reach-out silent
waiting swans? Silently they stretch forth

i lunghi colli, ad ora ad ora; e intenti
[i 'luŋ.ɡi 'kɔ:l.li ad 'o.ra ad 'o.ra e in'ten.ti]
the long necks, and now and now; and intent
their long necks, from time to time; and intently

riguatano dai neri occhi ferigni.
[ri.'gwa.ta.no 'da:i 'ne.ri 'ɔ:k:ki fe.'riŋ:ni]
they-glower from-the black eyes savage.
glower through their savage black eyes.

Chiusa l'acqua nel cerchio dei macigni
['kju.za 'lak:kwa nel 'tʃer.kjo de:i ma.'ʃiŋ:ni]
Enclosed the-water in-the circle of-the stones
The water enclosed within the circle of

muscosi ride ai bianchi solchi lenti.
[mu.'sko.zi 'ri.de 'a:i 'bjaŋ.ki 'sol.ki 'len.ti]
mossy laughs at-the white furrows slow.
mossy stones laughs at the slow white furrows.

Una statua, memore d'assenti
['u.na 'sta.tu:a 'mɛ.mo.re das:'sɛn.ti]
A statue, remembrance of-departed
A statue, remembrance of departed

numi, grandeggia fra i cipressi insigni.
['nu.mi gran.'ded:dʒa fra i tʃi'pres:si in.'siŋ:ni]
gods, looms among the cypresses distinguished.
gods, looms among the distinguished cypresses.

Qual mistero dal gesto d'una grande
[kwal mi.'stɛ.ro dal 'dʒɛ.sto 'u.na 'gran.de]
What mystery from-the gesture of-a great
What mystery emanates from the gesture of a great

statua solitaria in un giardino
['sta.tu:a so.li.'ta.rja in un dʒar.'di.no]
statue solitary in a garden
solitary statue in a

silenzioso al vespero si spande!
[si.len.'tʃjo.zo al 'vɛ.spe.ro si 'span.de]
silent at-the dusk itself emanates!
silent garden at dusk!

Manca il sole; ma il Giorno, ancóra chino
[ˈmaŋ.ka il ˈso.le ma il ˈdʒor.no aŋ.ˈko.ra ˈki.no]
Is-gone the sun; but the Day, still bowed
Gone is the sun; but Day, still bowing

su i monti, sfoglia l'ultime ghirlande.
[su i ˈmon.ti ˈsfɔʎ:ˈʎa ˈlul.ti.me ɡirl.ˈlan.de]
over the mountains, sheds the-last garlands.
over the mountains, sheds its last garlands.

E il cielo è più lontano e più divino.
[e il ˈtʃe.lo ε pju lon.ˈta.no e pju di.ˈvi.no]
And the sky is more distant and more divine.
And the sky is more distant and more divine

Le quattro canzoni di Amaranta [le ˈkwat:tro kan. ˈtso.ni da.ma.ˈran.ta] (*Four Songs of Amarantha*)

From *Poema paradisiaco*
Set to music by Ottorino Respighi and Francesco Paolo Tosti

Lasciami! Lascia chíó respiri

Lasciami! Lascia ch'io respiri, lascia
[ˈlaf:ʃa.mi ˈlaf:ʃa ˈki:o re.ˈspi.ri ˈlaf:ʃa]
Leave-me! Let that-I may-breath, let
Leave me! Let me breath, let

ch'io mi sollevi! Ho il gelo nelle vene.
[ˈki:o mi sol:ˈle.vi ɔ il ˈdʒe.lo ˈnel:le ˈve.ne]
that-I myself may-rise! I-have the ice in-the veins.
me rise! I have ice in my veins.

Ho tremato. Ho nel cor non so che ambascia...
[ɔ tre.ˈma.to ɔ nel kɔr non sɔ ke am.baf:ʃa]
I-have trembled. I-have in-the heart not I-know what torment...
I have trembled. I have in my heart I know not what torment...

Ahimè, Signore, è il giorno! Il giorno viene!
[a:i.ˈme sip:ˈno.re ε il ˈdʒor.no il ˈdʒor.no ˈvjɛ.ne]
Alas, Lord, it-is the day! The day comes!
Alas, my Lord, it is day! The day is breaking!

Ch'io non lo veda! Premi la tua bocca
[ˈki:ɔ non lo ˈve.da ˈpre.mi la ˈtu:a ˈbok:ka]
That-I not it may-see! Press the your mouth

Let me not see it! Press your mouth

su' miei cigli, il tuo cuore sul mio cuore!
[su ˈmje:i ˈʃi:li il ˈtu:ɔ ˈkwɔ.re sul ˈmi:ɔ ˈkwɔ.re]
on my lashes, the your heart on-the my heart!

to my eyes, your heart against my heart!

Tutta l'erba s'insanguina d'amore.

[ˈtut:ta ˈler.ba sin. ˈsaŋ.gwi.na da. ˈmo.re]

All the-grass itself-bloodies of-love.

The grasses all bleed from love.

La vita se ne va, quando trabocca.

[la ˈvi.ta se ne va ˈkwan.do tra. ˈbok:ka]

The life itself away goes, when it-overflows.

Life departs, when it overflows.

Trafitta muoio, e non dalla tua spada.

[tra. ˈfit:ta ˈmwɔ:jo e non ˈdal:la ˈtu:a ˈspa.da]

Tormented I-die, and not from-the your sword.

Tormented, I die, and not by your sword.

Mi si vuota il mio petto, e senza schianto.

[mi si ˈvwɔ.ta il ˈmi:ɔ ˈpet:to e ˈsɛn.tsa ˈskjan.to]

To-me itself empties the my breast, and without pain.

My breast empties itself painlessly.

Non è sangue? Ah, Signore, è la rugiada!

[non ɛ ˈsaŋ.gwe ˈa:i sijn: ˈno.re ɛ la ru. ˈdʒa.da]

Not it-is blood? Ah, Lord, it-is the dew!

Is this not blood? Ah, my Lord, it is the dew.

L'alba piange su me tutto il suo pianto.

[ˈlal.ba ˈpjan.dʒe su me ˈtut:to il ˈsu:ɔ ˈpjan.to]

The-dawn cries on me all the its crying.

The dawn cries upon me all its tears.

L'alba sepàra dalla luce l'ombra

L'alba sepàra dalla luce l'ombra,

[ˈlal.ba se. ˈpa.ra ˈdal:la ˈlu.tʃe ˈlom.bra]

The-dawn separates from-the light the-shadow,

The dawn separates the shadow from the light,

e la mia voluttà dal mio desire.
[e la 'mi:a vo.lut:'ta dal 'mi:o de.'zi.re]
and the my voluptuousness from-the my desire.
and my sensual pleasure from my desire.

O dolce stelle, è l'ora di morire.
[o 'dol.tʃe 'stel:le ε 'lo.ra di mo.'ri.re]
Oh sweet stars, it-is the-hour of dying.
Oh sweet stars, it is the time to die.

Un più divino amor dal ciel vi sgombra.
[un pju di.'vi.no a.'mor dal tʃɛl vi 'zgom.bra]
A more divine love from-the heaven you frees.
A more divine love from heaven frees you.

Pupille ardenti, O voi senza ritorno.
[pu.'pil:le ar.'den.ti o 'vo:i 'sen.tsa ri.'tor.no]
Pupils burning, oh you without return.
Burning eyes, oh you without return.

Stelle tristi, spegnetevi incorrotte!
['stel:le 'tri.sti speɲ:'ne.te.vi iŋ.kor:'rot:te]
Stars sad, extinguish-yourselves uncorrupted!
Sad stars, fade away uncorrupted!

Morir debbo. Veder non voglio il giorno,
[mo.'rir 'dɛb:bo ve.'der non 'vɔʎ:'ʎo il 'dʒor.no]
To-die I-must. To-see not I-want the day,
I must die. I do not wish to see the day,

per amor del mio sogno e della notte.
[per a.'mor del 'mi:o 'soɲ:no e 'del:la 'not:te]
for love of-the my dream and of-the night.
for love of my dream and of the night

Chiudimi, O Notte, nel tuo sen materno,
['kju.di.mi o 'not:te nel 'tu:o sen ma.'ter.no]
Close-me oh Night, in-the your breast maternal,
Enclose me, oh Night, within your maternal breast,

mentre la terra pallida s'irrorà.
['men.tre la 'ter:ra 'pal:li.da sir:'rɔ.ra]
while the earth pale sprinkles-itself-with-dew.
while the pale earth sprinkles itself with dew.

Ma che dal sangue mio nasca l'aurora
[ma ke dal 'saŋ.gwe 'mi:o 'na.ska la:u.'rɔ.ra]
But that from-the blood mine may-be-born the-dawn
But from my blood be born the dawn,

e dal sogno mio breve il sole eterno!
[e dal 'sop:ŋo 'mi:o 'brɛ.ve il 'so.le e.'tɛr.no]
and from-the dream mine brief the sun eternal!
and from my fleeting dream, the eternal sun.

In van preghi

In van preghi, in vano aneli,
[in van 'pre.gi in 'va.no a.'nɛ.li]
In vain you-beg, in vain you-yearn,
In vain you beg, in vain you yearn,

in van mostri il cuore infranto.
[in van 'mo.stri il 'kwɔ.re in.'fran.to]
In vain you-show the heart broken.
in vain you show your broken heart.

Sono forse umidi i cieli
['so.no 'for.se 'u.mi.di i 'ʃɛ.li]
They-are perhaps wet the heavens
The heavens are wet, perhaps,

perché noi abbiamo pianto?
[per.'ke 'no:i ab:'bja.mo 'pjan.to]
because we have cried?
because we have cried?

Il dolor nostro è senz'ala.
[il do.'lor 'no.stro ɛ sen.'tsa.la]
The pain ours is without-wing.
Our pain is without wings.

Non ha volo il grido imbelle.
[non a 'vo.lo il 'gri.do im.'bɛl:le]
Not it-has flight the cry cowardly.
The weak cry cannot fly.

Piangi e prega! Qual dio cala
['pjan.dʒi e 'prɛ.ga kwal 'di:o 'ka.la]
Cry and pray! What god descends
Cry and pray! What god descends

pel cammino delle stelle?
[pel kam:'mi.no 'del:le 'stel:le]
by-the path of-the stars?
the path of the stars?

Abbandónati alla polve
[ab:ban.'do.na.ti 'al:la 'pol.ve]
Abandon-yourself to-the dust
Abandon yourself to dust

e su lei prono ti giaci.
[e su 'le:i 'prɔ.no ti 'dʒa.tʃi]
and upon it prone you lie.
and upon it you will lie prone.

La supina madre assolve
[la su.'pi.na 'ma.dre as:'sɔl.ve]
The supine mother absolves
The supine mother absolves

d'ogni colpa chi la baci.
['dɔŋ:ɲi 'kol.pa ki la 'ba.tʃi]
from-every sin who her kisses.
from every sin whoever kisses her.

In un Ade senza dio
[in un 'a.de 'sen.tsa 'di:ɔ]
In a Hades without god
In a godless Hell

dormi quanto puoi profondo.
['dɔr.mi 'kwan.to pwɔ:i pro.'fɔn.do]
sleep how-much you-can deep.
sleep as deeply as you can.

Tutto è sogno, tutto è oblio:
['tut:to ɛ 'soŋ:ɲo 'tut:to ɛ o.'bli:ɔ]
All is dream, all is oblivion:
All is a dream, all is oblivion:

l'asfodèlo è il fior del Mondo.

[las.fo.'dɛ.lo ε il 'fjor del 'mon.do]

the-asphodel is the flower of-the World.

the asphodel²⁹ is the flower of the World.

Che dici, o parola del Saggio?

Che dici, o parola del Saggio?

[ke 'di.tsi o pa.'ro.le del 'sad.dʒo]

What say-you, oh word of-the Sage?

What say you, oh word of the Sage?

Conviene che l'anima lieve,

[kon. 'vjɛ.ne ke 'la.ni.ma 'ljɛ.ve]

It-is-convenient that the-soul gentle,

"It is better that the gentle soul should,

sorella del vento selvaggio,

[so.'rɛl:la del 'vɛn.to sel.'vad:dʒo]

sister of-the wind wild,

sister of the wild wind,

trascorra le fonti ove beve."

[tra.'skor:ra le 'fon.ti 'o.ve 'be.ve]

should-pass the fountains where it-drinks."

pass the fountains where it drinks.

Io so che il van pianto mi guasta

[i:ɔ so ke il van 'pjan.to mi 'gwa.sta]

I know that the vain tears me mar

I know that my vain tears mar

le ciglia dall'ombra sì lunga...

[le 'tʃi:ʎa dal:'lom.bra si 'luŋ.ga]

the lashes of-shadow so long...

these lashes with such long shadows...

O Vita, e una lacrima basta

[ov: 'vi.ta e 'u.na 'la.kri.ma 'ba.sta]

Oh Life, and one tear is-enough

Oh Life, one tear is enough

²⁹ A plant of the lily family, associated with death and the underworld in Greek legend. It was planted on graves, and the departed lived their phantom life in the Plain of Asphodel. Susie Dent, "Asphodel," in *Brewer's Dictionary of Phrase & Fable* (Chambers Harrap Publishers).

a spegner la face consunta!
[a 'speɲ:per la 'fa.tʃe kon.'sun.ta]
to to-extinguish the flame weary!
to extinguish the weary flame!

Ben so che nell'ansia mortale
[ben sɔ ke nel:'lan.sja mor.'ta.le]
Well I-know that in-the-dread mortal
Well I know that

si sfa la mia bocca riarsa...
[si sfa la 'mi:a 'bok:ka ri:'ar.sa]
itself will-melt the my mouth parched...
my parched mouth melts in mortal dread...

E un alito, o Vita, mi vale
[e un 'a.li.to ov: 'vi.ta mi 'va.le]
And one breath, oh Life, me enough
And one breath, oh Life, is enough

a sperder la cenere scarsa!
[a 'sper.der la 'tʃe.ne.re 'skar.sa]
to to-scatter the ashes scant!
to scatter the meager ashes!

Tu dici: Alza il capo; raccogli
[tu 'di.tsi 'al.tsa il 'ka.po rak:'kɔʎ:'ʎi]
You say: Raise the head; gather
You say: Lift your head; gather

con grazia i capelli in un nodo;
[kon 'gra.tʃja i ka.'pel:li in un 'nɔ.do]
with grace the hair in a knot;
your hair into a graceful knot;

e sopra le rose che sfogli
[e 'so.pra le 'rɔ.ze ke 'sfɔʎ:'ʎi]
and over the roses that you-pluck
and over the roses whose petals you pluck,

ridendo va incontro all'Ignoto.
[ri.'den.do va iɲ.'kon.tro al:liɲ.'ɲɔ.to]
laughing go toward to-the-unknown.
laughing, go toward the unknown.

L'amante dagli occhi di sfinge
[la.'man.te 'daʎ: 'ʌk:ki di 'sfin.dʒe]
The-lover of-the eyes of sphinx
The changeable, sphinx-eyed lover

mutevole, a cui sei promessa,
[mu.'te.vo.le a 'ku:i 'sɛ:i pro'mes:sa]
changeable to whom you-are promised,
to whom you are promised,

ha nome Domani; e ti cinge
[a 'no.me do.'ma.ni e ti 'ʃin.dʒe]
has name Tomorrow; and you encircles
has the name Tomorrow; and will encircle you

con una ghirlanda più fresca."
[kon 'u.na gir.'lan.da pju 'fre.ska]
with a garland more fresh."
with a still fresher garland."

M'attende: lo so. Ma il datore
[mat:'tɛn.de lo sɔ ma il da.'to.re]
Me-he-waits: it I-know. But the giver
He waits for me: I know. But the giver

di gioia non ha più ghirlande:
[di 'dʒɔ.ja non a pju gir.'lan.de]
of joy not has more garlands:
of joy has no more garlands:

ha dato il cipresso all'Amore
[a 'da.to il ʃi'pres:so al:la.'mo.re]
he-has given the cypress³⁰ to-Love
he has given the cypress to Love

e il mirto a Colei ch'è più grande,
[e il 'mir.to a ko'lɛ:i ke pju 'gran.de]
and the myrtle to Her who-is more great,
and the myrtle to Her who is greater,

il mirto alla Morte che odo
[il 'mir.to 'al:la 'mɔr.te ke 'o.do]
the myrtle to-the Death whom I-hear
the myrtle to Death, whom I hear

³⁰ In poetry, this tree is often used to represent death or mourning, as cypress was the customary tree from which coffins were constructed. Elizabeth Knowles, "Cypress," *Oxford Dictionary of Phrase and Fable* (2005).

rombar sul mio capo sconvolto.
[rom.'bar sul 'mi:o 'ka.po skon.'vɔl.to]
thundering on-the my head devastated.
thundering over my devastated head.

Non tremo. I capelli in un nodo
[non 'trɛ.mo i ka.'pɛ:l.li in un 'nɔ.do]
Not I-tremble. The hair in a knot
I do not tremble. My hair into a secret

segreto per sempre ho raccolto.
[se.'grɛ.to per 'sɛm.pre ɔ rak:'kɔl.to]
secret for always I-have gathered.
knot I have gathered forever.

Ho terso con ambe le mani
[ɔ 'tɛr.so kon 'am.be le 'ma.ni]
I-have dried with both the hands
I have dried with both hands

l'estreme tue lacrime, o Vita.
[le.'strɛ.me 'tu:e 'la.kri.me o 'vi.ta]
the-final your tears, oh Life.
your final tears, oh Life.

L'amante che ha nome Domani
[la.'man.te ke a 'no.me do.'ma.ni]
The-lover that has name Tomorrow
The lover whose name is Tomorrow

m'attende nell'ombra infinita.
[mat:'tɛn.de nel:'lɔm.bra in.fi.'ni.ta]
me-awaits in-the-shadow infinite.
awaits me in the infinite shadow.

Malinconia [ma.liŋ.ko.'ni:a] (Melancholy)

Set by Francesco Paolo Tosti

Dorme la selva

From Malinconia

Dorme la selva, e tra l'ombre fronde
[dɔr.me la 'sel.va e tra lɔm.'bro.ze 'frɔn.de]
It-sleeps the forest, and among the-shady branches
The forest sleeps, and among the shady branches

scherza argentea la luna; un molle albore
[ˈsker.tsa ar.ˈdʒɛn.te:a la ˈlu.na un ˈmɔl.le al.ˈbo.re]
it-plays silvery the moon; a gentle dawn
the silvery moon plays; a gentle dawn

ne l'ampia solitudin si diffonde:
[nel: ˈlam.pja so.li.ˈtu.din si dif.ˈfon.de]
in the-vast solitude itself spreads:
spreads through the vast solitude:

Amore amore!
[a.ˈmo.re a.ˈmo.re]
Love, love!
Love, love!

E l'usignol non canta. Ei piega lento
[e lu.ziɲ:ˈnɔl noŋ ˈkan.ta ˈe:i ˈpje.ga ˈlen.to]
And the-nightingale not sings. He folds slow
And the nightingale does not sing. He slowly folds

su 'l curvo salcio la testina, e muore;
[sul ˈkur.vo ˈsal.tʃo la te.ˈsti.na e ˈmwɔ.re]
on the curved willow the little-head, and dies;
his little head into the curved willow, and dies;

pur l'estremo sospir gli strappa il vento:
[pur le.ˈstrɛ.mo so.ˈspir ʎi ˈstrap.pa il ˈven.to]
even the-last sigh from-him rips the wind:
the wind rips from him his final sigh;

Amore amore!
[a.ˈmo.re a.ˈmo.re]
Love, love!
Love, love!

Quand'io ti guardo

From Malinconia

Quand'io ti guardo con
[kwan.ˈdi:ɔ ti ˈgwar.do kon]
When-I at-you look with
When I gaze at you with

occhi ebbri, e stanco
[ˈok:ki ˈɛb:bri e ˈstaŋ.ko]
eyes drunk, and tired
drunken eyes, and at last

tu alfin sorridi, ma il tuo
[tu al.ˈfin sor:ˈri.di ma il ˈtu:ɔ]
you at-last smile, but the your
you give a tired smile, but your

cor si frange;
[kɔr si ˈfran.dʒe]
heart itself breaks;
heart is breaking;

quando ridendo tu mi
[ˈkwan.do ri.ˈden.do tu mi]
when laughing you me
when laughing you

stringi a 'l fianco,
[ˈstrin.dʒi al ˈfjan.ko]
squeeze at the side
pull me to your side,

ma in fondo a te grave
[ma in ˈfon.do a te ˈgra.ve]
but in depth to you heavy
but deep within you a heavy

un'angoscia piange;
[un.aŋ.ˈgɔf:ʃa ˈpjɑn.dʒe]
an-anguish cries
anguish cries;

un desiderio acuto di morire
[un de.zi.ˈde.rjo a.ˈku.to di mo.ˈri.re]
a desire sharp of dying
a sharp desire to die

m'assal con voluttà
[mas:ˈsal kon vo.lut:ˈta]
me-assails with voluptuousness
comes over me with a

tranquilla e mesta:
[traŋ.'kwil:la e 'mɛ.sta]
tranquil and melancholy
tranquil and melancholy voluptuousness:

vorrei porre la man su la tua testa
[vor:'re:i 'por:re la man 'sul: la 'tu:a 'tɛ.sta]
I-would-like to-place the hand on the your head
I would like to place my hand on your head

e te sempre adorare e benedire;
[e te 'sɛm.pre a.do.'ra.re e be.ne.'di.re]
and you always adore and bless;
and forever adore and bless you;

vorrei volare tra 'l baglior che scende
[vor:'re:i vo.'la.re tral baʎ:'ʎor keʃ: 'ʃɛn.de]
I-would-like to-fly among the Lightning that descends
I would like to fly among the descending lightning

in pioggia d'oro su 'l deserto lito,
[in 'pjɔd:'dʒa 'dɔ.ro sul de.'zer.to 'li.to]
In rain of-gold on the desert shore,
in golden rain upon the deserted shore,

e per le nubi che 'l tramonto accende
[e per le 'nu.bi kel tra.'mon.to at:'ʃɛn.de]
and among the clouds that the sunset ignites
and among the clouds set ablaze by the sunset

dileguare con te ne l'infinito.
[di.le.'gwa.re kon te nel: lin.fi.'ni.to]
disappear with you in the-infinite.
disappear with you into the infinite.

L'ora è tarda

From Malinconia

L'ora è tarda; deserto il mar si frange,
['lo.ra ɛ 'tar.da de.'zer.to il mar si 'fran.dʒɛ]
The-hour is late; deserted the sea itself crashes,
The hour is late; the sea crashes onto the empty shore,

e il gregge a 'l pian calò:
[e il 'gred:dʒe al pjan ka.'lɔ]
and the flock to the plain descended:
and the flock has already descended to the plain;

una tristezza grave in cor mi piange,
['u.na tri.'stet:tʃa 'gra.ve iŋ kɔr mi 'pjan.dʒe]
a sadness heavy in heart me cries,
a heavy sadness weeps in my heart,

e sopra il lito io sto.
[e 'so.vra il 'li.to 'i:ɔ stɔ]
and over the shore I am.
and I am standing on the shore.

Io mi struggo d'amore e di desío,
['i:ɔ mi 'strug:go da.'mo.re e di de.'zi:ɔ]
I myself torment of-love and of desire,
I am tormented by love and desire,

ma tu non pensi a me:
[ma tu non 'pen.si a me]
but you not think of me:
but you do not think of me:

tu sei partito senza dirmi addio:
[tu 'se:i par.'ti.to 'sɛn.tʃa 'dir.mi ad:'di:ɔ]
you are departed without telling-me farewell:
you left without saying goodbye:

perché, dimmi, perché?
[per.'ke 'dim:mi per.'ke]
why, tell-me, why?
why, tell me, why?

Or dunque addio!

From Malinconia

Or dunque addio! Con le
[or 'duŋ.kwe ad:'di:ɔ kon le]
Now so farewell! With the
And so farewell! With those

pupille ardenti
[pu.'pil:le ar.'dɛn.ti]
pupils passionate
passionate eyes

che mi pioveano in cor
[ke mi pjo.'vɛ:a.no iŋ kɔr]
that to-me rained in heart
that rained down flames and oblivion

fiamme ed oblío,
['fjam:me ed o.'bli:ɔ]
flames and oblivion
into my heart,

con le dolci pupille ancor mi tenti
[kon le 'dol.tʃi pu.'pil:le aŋ.'kor mi 'tɛn.ti]
with the sweet pupils again me you-tempt
with those sweet eyes you try in vain

inutilmente: addio!
[i.nu.til.'men.te ad:'di:ɔ]
uselessly: farewell!
to tempt me again: farewell!

Or che l'autunno muore, or che di noia
[or ke la:'tun:no 'mwɔ.re or ke di 'nɔ:ja]
Now that the-autumn dies, now that from boredom
Now, as Autumn is dying, now, as the sky

pallido è il cielo, e
['pal:li.do ɛ il 'tʃɛ.lo e]
pale is the sky, and
is pale with listlessness, and

lugubre il cipresso
[lu.'gu.bre il tʃi'pres:so]
mournful the cypress
the mournful cypress

regna su 'l colle
['reŋ:pa sul 'kɔl:le]
reigns on the hill
reigns over the

inseminato, or muoia,
[in.se.mi.'na.to or 'mwɔ:ja]
fertilized, now dies,
fertile hill,

muoia l'amore anch'esso!
['mwɔ:ja la.'mo.re an:'kes:so]
dies the-love even-itself!
now even love itself is dying!

Ahi! senza te sarò
['a:i 'sen.tsa te sa.'ra]
Ah! Without you will-be
Ah! Without you

un'atroce smania
[u.na.'trɔ.tʃe 'zma.nja]
a-horrible agony
my life will be

la vita mia; ma nel mio
[la 'vi.ta 'mi:a ma nel 'mi:o]
the life mine; but in-the my
a horrible agony; but in my

freddo aspetto
['fred:do a'spet.to]
cold appearance
cold, emotionless face

non vedrai quanto spasimo dilania
[non ve.'dra:i 'kwan.to 'spa.zi.mo di.'la.nja]
not you-will-see how-much anguish tears
you will not see what a terrible anguish

il mio superbo petto.
[il 'mi:o su.'per.bo 'pet.to]
the my proud chest.
tears apart my proud heart.

Oh! potess'io, freddissima ed inerte
[ɔ po.tes:'si:o fred:'dis:si.ma ed i.'ner.te]
Oh! Could-I, coldest and unmoving
Oh! If only I, as icy and unmoving

come l'inverno che avviluppa il mondo,
[ˈko.me lin.ˈvɛr.no ke av:vi.ˈlup:pa il ˈmon.do]
as the-winter that envelopes the world
as the winter that envelopes the world, if only I

trascorrere le lunghe ore deserte
[tra.ˈskor:re.re le ˈluŋ.ge ˈo.re de.ˈzɛr.te]
to-pass the long hours deserted
could pass the long, deserted hours

in un oblio profondo;
[in un o.ˈbli:ɔ pro.ˈfon.do]
in an oblivion profound;
in a profound oblivion;

e dileguarmi inconsciamente, al pari
[e di.le.ˈgwar.mi iŋ.kon.ʃaˈmente al ˈpa.ri]
and disappear mindlessly, to-the equal
And disappear mindlessly, like

di rotta nave abbandonata a l'onda,
[di ˈrot:ta ˈna.ve ab:ban.do.ˈna.ta al: ˈlon.da]
of broken ship abandoned to the-wave
a wrecked ship abandoned to the waves,

che a poco a poco pe 'i silenti mari
[ke a ˈpɔ.ko a ˈpɔ.ko pe i si.ˈlɛn.ti ˈma.ri]
that to bit to bit through the silent seas
that bit by bit through the silent seas

dilungasi e sprofonda.
[di.ˈluŋ.ga.si e spro.ˈfon.da]
dissolves and sinks.
dissolves and sinks.

Chi sei tu che mi parli

From Malinconia

Chi sei tu che mi parli ove non s'ode
[ki ˈsɛ:i tu ke mi ˈpar.li ˈo.ve non ˈso.de]
Who are you that to-me you-speak where not one-hears
Who are you? You who speak to me in places

respiro di viventi, oh! chi sei tu?
[re.'spi.ro di vi.'ven.ti o ki 'se:i tu]
breath of living-ones, oh! who are you?
where no living thing dwells, oh! Who are you?

Perché, invisibil demone custode,
[per.'ke in.vi.'zi.bil 'de.mo.ne ku.'stɔ.de]
Why, invisible demon guardian,
Why, invisible guardian demon,

t'ho sempre al fianco, e non mi lasci più?
[tɔ 'sem.pre al 'fjaŋ.ko e non mi 'laf:ʃi pju]
you-I-have always at-the side, and not me you-leave more?
do I always have you by my side, and you never leave me?

Perché una cupa, inesorata, immane
[per.'ke 'u.na 'ku.pa i.ne.zo.'ra.ta im:'ma.ne]
Why a dark, impacable, dreadful
Why has a dark, implacable, dreadful

malinconia su 'l mio cervel piombò?
[ma.liŋ.ko.'ni:a sul 'mi:o ʃfer.'vel pjom.'bo]
melancholy on the my brain descended?
melancholy descended on my mind?

Perché più nulla, ah! nulla, mi rimane
[per.'ke pju 'nul:la 'a:i 'nul:la mi ri.'ma.ne]
Why more nothing, ah! nothing, to-me remains
Why does nothing more remain for me

del divin sogno che il mio cor sognò?
[del di.'vi.n 'soŋ:ŋo ke il 'mi:o kɔr soŋ:'ŋo]
of-the divine dream that the my heart dreamed?
of the divine dream that my heart once dreamed?

Mattinata [mat:ti.'na.ta] (Morning)

From *La chimera*
Set to music by Ottorino Respighi

Spandono le campane
['span.do.no le kam.'pa.ne]
Pour-forth the bells
The bells pour forth

a la prim'alba l'Ave.
[al: la prim.'al.ba 'la.ve]
at the first-dawn the-Ave.

The Ave of first dawn.

Spandono questa mane
[ˈspan.do.no ˈkwe.sta ˈma.ne]
They-pour-forth this morning

This morning, they pour forth

un suon grave e soave
[un swɔn ˈgra.ve e so:'a.ve]
A sound deep and sweet

A sound both deep and sweet

le campane lontane.
[le kam.'pa.ne lon.'ta.ne]
the bells distant.

The distant bells

Nivea come neve
[ˈni.ve:a ˈko.me ˈne.ve]
Snowy like snow

White as snow

la nebbia copre il mare.
[la ˈneb:'bja ˈkɔ.pre il ˈma.re]
the mist covers the sea.

the mist covers the sea.

Fluttua lieve lieve;
[ˈflut.tu:a ˈlje.ve ˈlje.ve]
It-undulates gently gently;

It undulates gently gently

è rosea; scompare.
[ɛ ˈro.ze:a skom.'pa.re]
it-is rose-hued, it-vanishes

It is rose-hued, it vanishes.

Bocca d'oro la beve.
[ˈbok:ka ˈdɔ.ro la ˈbe.ve]
Mouth of-gold it drinks.

The mist is consumed by a golden mouth

E neve e rose ed oro
[e 'ne.ve e 'rɔ.ze ed 'ɔ.ro]
And snow and roses and gold
And snow and roses and gold

il mattin fresco mesce.
[il mat:'tin 'fre.sko 'meʃ:'ʃe]
the morning fresh pours-out.
are poured out by this fresh morning.

Un alto inno sonoro
[un 'al.to 'in:no so.'nɔ.ro]
A high hymn ringing
A high, ringing hymn

fanno, come il dì cresce,
['fan:no 'ko.me il di 'kreʃ:'ʃe]
they-make, as the day matures,
made as the day matures

onde e campane in coro.
['on.de e kam.'pa.ne iŋ 'kɔ.ro]
waves and bells in chorus.
by waves and bells in chorus.

Salve, Janua coeli!
['sal.ve 'ja.nu:a 'ʃɛ.li]
Salve, Janua coeli!
Hail, Gate of Heaven!

Co 'l dì, la nostra Bella
[kol di la 'no.stra 'bɛl:la]
With the day, the our Lovely-one
With the day our lovely one

fuor de' sogni e de' veli
[fwɔr de 'soɲ:ni e de 've.li]
outside of dreams and of veils
Out of dreams and of veils

balza. Ave, maris stella!
['bal.tsa 'a.ve 'ma.ris 'stel:la]
springs. Ave, maris stella!
springs. Hail, star of the sea!

Salve, Regina coeli!

[ˈsal.ve re.ˈdʒi.na ˈʃɛ.li]

Salve, Regina coeli!

Hail, Queen of Heaven!

Ninna-nanna

Written for Giorgio Michetti, 1889³¹

Set to music by Francesco Paolo Tosti

Ninna nanna, mio figliuolo!

[ˈnin:na ˈnan:na ˈmi:o fi:l:ˈʎwɔ.lo]

Lullaby, lullaby, my little-son!

Lullaby, my sweet son!

Ninna nanna, occhi ridenti!

[ˈnin:na ˈnan:na ˈɔk:ki riˈden.ti]

Lullaby, lullaby, eyes laughing!

Lullaby, laughing eyes!

Canta, canta, rusignolo,

[ˈkan.ta ˈkan.ta ru.zi:n:ˈʝɔ.lo]

Sing, sing, nightingale,

Sing, sing, nightingale,

che il mio bimbo s'addormenti!

[ke il ˈmi:o ˈbim.bo sad:dor.ˈmen.ti]

that the my baby may-fall-asleep!

so that my baby may fall asleep!

Fresche rose, gigli aulenti

[ˈfre.ske ˈrɔ:ze ˈdʒi:l:li a:uˈlen.ti]

Fresh roses, lilies sweet-smelling

Fresh roses, sweet-smelling lilies

ne la culla è il mio figliuolo.

[ˈnel: la ˈkul:la ε il ˈmi:o fi:l:ˈʎwɔ.lo]

in the cradle is the my little-son.

in the cradle is my son.

³¹In thanks to Italian painter Francesco Paola Michetti, host to d'Annunzio while he wrote *il Piacere*, this “Ninna Nanna” (lullaby) was written for Michette’s infant son, Giorgio. Andreoli and Zanetti.

Ninna nanna! Le lenzuola

[ˈninːna ˈnanːna le len.ˈtswɔ.la]

Lullaby lullaby! The sheets

Lullaby! The sheets

son tessute di contento.

[ˈson tes.ˈsu.te di kon.ˈtɛn.to]

are woven of content.

are woven from happiness.

Oro fino era la spola

[ˈɔ.ro ˈfi.no ˈɛ.ra la ˈspɔ.la]

Gold fine was the spool

Finest gold was the spool

ed i licci erano argento;

[ed i ˈlit.tʃi ˈɛ.ra.no ar.ˈdʒɛn.to]

and the heddles were silver;

and the heddles were silver;

e pareva un istrumento

[e pa.ˈre.va un i.stru.ˈmen.to]

and it-seemed an instrument

and it seemed a musical instrument

quel telajo, una viola!

[kwel te.ˈla.jo ˈu.na ˈvjɔ.la]

that loom, a viola!

that loom, a viola!

Chi ci dorme, non si duole.

[ki tʃi ˈdɔr.me non si ˈdwo.le]

Who here sleeps, not himself pains.

"Whoever sleeps here will have no sorrow."

E seguiva dolcemente

[e se.ˈgwi.va dol.tʃeˈmen.te]

And it-continued sweetly

And with these words

quel telajo le parole.

[kwel te.ˈla.jo le pa.ˈro.le]

that loom the words.

the loom continued sweetly.

Questa è tela assai piacente.
[ˈkwe.sta ε ˈte.la as:ˈsa:i pja.ˈtsɛn.te]
This is cloth so pleasing.

"This is such a lovely cloth.

Chi ci dorme, non si pente.
[ki tʃi ˈdɔr.me non si ˈpɛn.te]
Who here sleeps, not himself regrets."

Whoever sleeps on it will have no remorse."

Ninna nanna, occhi di sole!
[ˈnin:na ˈnan:na ˈɔk:ki di ˈso.le]
Lullaby, lullaby, eyes of sun!

Lullaby, eyes of sunshine!

Ninna nanna! O rusignoli,
[ˈnin:na ˈnan:na o ru.ziɲ:ˈnɔ.li]
Lullaby, lullaby! Oh nightingales,

Lullaby! O nightingales,

tutti qua, perch'ei vi senta!
[ˈtut:ti kwa per.ˈkɛ:i vi ˈsɛn.ta]
all here, so-that-he you may-hear!

come to me, all, that he may hear you!

Lascian tutti i nidi soli,
[ˈlaf:ʃan ˈtut:ti i ˈni.di ˈso.li]
They-leave all the nests alone,

They all leave their nests empty,

vengon tutti. Ch'ei li senta!
[ˈvɛŋ.gon ˈtut:ti ˈke:i li ˈsɛn.ta]
they -come all. That-he them may-hear!

all of them come. That he may hear them!

Il mio bimbo s'addormenta
[il ˈmi:o ˈbim.bo sad:dɔr.ˈmɛn.ta]
The my baby falls-asleep

My baby falls asleep

sotto i canti, sotto i voli.
[ˈsot:to i ˈkan.ti ˈsot:to i ˈvo.li]
beneath the songs, beneath the flights.

beneath songs, beneath flying.

Benedetto! Non c'è duolo
[be.ne.'det:to non tʃɛ 'dwɔ.lo]
Blessed! Not there-is sorrow
Blessed is he! There is no sorrow

pel mio bimbo, non tormento.
[pel 'mi:o 'bim.bo non tor.'men.to]
for-the my baby, not torment.
for my baby, no troubles.

Ninna nanna! Il suo lenzuolo
['nin:na 'nan:na il 'su:o len.'tswɔ.lo]
Lullaby, lullaby! The his blanket
Lullaby! His blanket

è tessuto di contento.
[ɛ tes:'su.to di kon.'ten.to]
is woven of content.
is woven from happiness.

Ninna nanna! Il lume è spento,
['nin:na 'nan:na il 'lu.me ɛ 'spɛn.to]
Lullaby, lullaby! The lamp is extinguished
Lullaby! The lamp is extinguished,

ma riluce il mio figliuolo.
[ma ri.'lu.tʃɛ il 'mi:o fiʎ:'ʎwɔ.lo]
but he-gleams the my little-son.
but my little son gleams.

Notte bianca ['nɔt:te 'bjaŋ.ka] (Sleepless Night)

Set to music by Francesco Paolo Tosti

La mia lunga romanza in mi minore
[la 'mi:a 'luŋ.ga ro.'man.tsa in mi mi.'no.re]
The my long romance in E minor
My long romance in E minor

va per la calma de la notte bianca:
[va per la 'kal.ma 'del: la 'nɔt:te 'bjaŋ.ka]
goes through the calm of the night white:
floats on the calm of this moonlit night:

io son già fioco, la chitarra è stanca;
[ˈi.o ˈson dʒa ˈfjo.ko la ki.ˈtar.ra ε ˈstɑŋ.ka]
I am already exhausted, the guitar is tired;
I am already exhausted, the guitar is tired;

ma voi non ascoltate, e il canto muore.
[ma ˈvo:i non a.skol.ˈta.te e il ˈkan.to ˈmwɔ.re]
but you not listen, and the song dies.
but you do not listen, and the song is dying.

Vi traggono, Madonna, i sogni a 'l fiume
[vi ˈtrag:go.no ma.ˈdon:na i ˈsɔŋ:ni al ˈfju.me]
You they-draw, My-lady, the dreams to the river
My Lady, are you not drawn by sweet dreams to the river

che rispecchia ne l'acque alti i roseti,
[ke ri.ˈspɛk:kja nel: ˈlak:kwe ˈal.ti i ro.ˈze.ti]
that reflects in the-waters tall the rose-bushes,
where the waters reflect tall rose bushes,

ove dileguan sotto il mite lume
[ˈo.ve di.ˈle.gwan ˈsot:to il ˈmi.te ˈlu.me]
where they-disappear beneath the gentle light
where, beneath the gentle light,

le coppie de le amanti e de i poeti?
[le ˈkɔp:pje ˈdel le a.ˈman.ti e de i po:ˈɛti]
the pairs of the lovers and of the poets?
the pairs of lovers and poets disappear?

O Madonna, la luna impallidisce
[o ma.ˈdon:na la ˈlu.na im.pal.li.ˈdiʃ:ʃe]
Oh My-lady, the moon fades
Oh my Lady, the moon is beginning to fade

ne 'l ciel come una lampa d'alabastro;
[nel ʃɛl ˈko.me ˈu.na ˈlam.pa da.la.ˈba.stro]
in the sky like a lamps of-alabaster;
in the sky like an alabaster lamp;

e s'accendono già le prime strisce
[e sat:ˈʃɛn.do.no dʒa le ˈpri.me ˈstriʃ:ʃe]
and they-are-lit already the first streaks
and already the first streaks

di arancio e d'oro sopra il ciel verdastro.

[di a.'ran.tʃo e 'dɔ.ro 'so.vra il tʃel ver.'da.stro]
of orange and of-gold above the sky greenish.

of orange and gold illuminate the green sky.

E voi non vi destate? O su da 'l letto

[e 'vo:i non vi de.'sta.te o su dal: 'let.to]
And you not yourself wake-up? Oh up from the bed

And you, will you not awaken? Oh, up from your bed

a l'ultimo incantesimo lunar,

[al: 'lul.ti.mo in.kan.'tɛ.zi.mo lu.'nar]
at the-last enchantment lunar,

at the moon's final enchantment,

sorgete infine ignuda a mezzo il petto

[sor.'dʒe.te al.'fi.ne in:'ɲu.da a 'mɛd:ɔ il 'pet.to]
you-rise at-last naked to half the chest

will you arise, at last, uncovered to your breast,

candida e palpitante, ad ascoltar?

['kan.di.da e pal.pi.'tan.te ad a.skol.'tar]
pale and trembling, to to-listen?

pale and trembling, to listen?

Aprite, aprite; de le chiome l'onda

[a.'pri.te a.'pri.te 'del: le 'kjo.me 'lon.da]
Open, open; of the locks the-wave

Open, open your window; let the wave of your locks flow down to me;

porgetemi: d'amor li incanti io so;

[por.'dʒe.te.mi da.'mor li in.'kan.ti 'i:ɔ sɔ]
offer-to-me: of-love the spells I know:

I know the spells of love;

lieve per la vivente scala bionda

['lje.ve per la vi.'ven.te 'ska.la 'bjon.da]
light by the living stair blonde

gently, I will climb this living golden-blonde staircase,

a 'l ciel de' vostri baci, io salirò.

[al tʃel de 'vo.stri 'ba.tʃi 'i:ɔ sa.li.'ro]
to the heaven of your kisses, I will-rise.

to a paradise of your kisses.

O falce di luna calante

From *Canto Novo*

Set by Ottorino Respighi and Francesco Paolo Tosti

O falce di luna calante

[o 'fal.tʃe di 'lu.na ka.'lan.te]

Oh crescent of moon waning

Oh waning crescent moon

che brilli su l'acque deserte,

[ke 'bril.li sul: 'lak:kwe de.'zer.te]

that shines on the-waters deserted,

that shines on the empty waters,

o falce d'argento, qual mèsse di sogni

[o 'fal.tʃe dar.'dʒen.to kwal 'mes:se di 'soŋ:ɲi]

oh crescent of-silver, what gathering of dreams

oh silver crescent, what gathering of dreams

ondeggia a 'l tuo mite chiarore qua giù!

[on.'dɛd:dʒa al 'tu:o 'mi.te kja.'ro.re kwad: 'dʒu]

undulates to the your mild glow here below!

undulates in your gentle glow here below!

Aneliti brevi di foglie

[a.'nɛ.li.ti 'brɛ.vi di 'fɔʎ:ʎe]

Desires brief of leaves

Fleeting desires of leaves,

di fiori di flutti da 'l bosco

[di 'fjo.ri di 'flut:ti dal 'bɔs.ko]

of flowers of billows from the woods

of flowers, of billows from the woods

esalano a 'l mare: non canto, non grido,

[e.'za.la.no al 'ma.re noŋ 'kan.to noŋ 'gri.do]

exhale to the sea: no song, non cry,

exhale onto the sea: no songs, no cries,

non suono pe 'l vasto silenzio va.

[non 'swɔ.no pel 'vas.to si.'len.tsjo va]

no sound through the vast silence goes.

no sounds travel into the vast silence.

Oppresso d'amor, di piacere,
[op:'pres:so da.'mor di pja.'ʃe.re]
Oppressed by-love by pleasure,
Oppressed by love, by pleasure,

il popol de' vivi s'addorme.
[il 'pɔ.pol de 'vi.vi sad:'dɔr.me]
the population of living fall-asleep.
the world of the living slumbers.

O falce calante, qual mèsse di sogni
[o 'fal.ʃe ka.'lan.te] kwal 'mes:se di 'soɲ:pi]
Oh crescent waning what mass of dreams
Oh waning crescent, what gathering of dreams

ondeggia a 'l tuo mite chiarore qua giù!
[on.'dɛd:dʒa al 'tu:ɔ 'mi.te kja.'ro.re kwad: 'dʒu]
undulates to the your mild glow here below!
undulates in your gentle glow here below!

Ondeggiano i letti di rose

From *La Chimera*
Set by Ildebrando Pizzetti under the title “Erotica”

Ondeggiano i letti di rose
[on.'dɛd:dʒa.no i 'let:ti di 'rɔ.ze]
They-undulate the beds of roses
Beds of roses undulate

ne li orti specchiati da 'l mare.
['nel: li 'ɔr.ti spek:'kja.ti dal 'ma.re]
in the star-rise mirrored by the sea.
under the rising stars³², mirrored by the sea.

In coro le spose con lento cantare
[iɲ 'kɔ.ro le 'spɔze kon 'lɛn.to kan.'ta.re]
In chorus the brides with slow singing
In chorus, the brides sing slowly

ne 'l talamo d'oro sopiscono il sir.
[nel 'ta.la.mo 'dɔ.ro so.'pi.sko.no il sir]
in the bridal-bed of-gold they-soothe the lord.
in the golden bridal bed, they soothe their lord.

³² “Orto,” (plural “orti”), while frequently translated as “garden,” can also be utilized in literary and poetic contexts to mean “rising of the sun or rising of the stars.” Stoppelli.

Da l'alto scintillan profonde
[dal: 'lal.to ʃin.'til:lan pro.'fon.de]
From the-high they-sparkle deep
From on high, the stars sparkle deeply

le stelle su 'l capo immortale;
[le 'stel:le sul 'ka.po im:mor.'ta.le]
the stars on the head immortal;
above his immortal head;

ne 'l vento si effonde quel cantico e sale
[nel 'ven.to si ef:'fon.de kwel 'kan.ti.ko e 'sa.le]
in the wind itself melts that song and rises
their song melts on the wind and rises

pe 'l gran firmamento che incurvasi a udir.
[pel gran fir.ma.'men.to ke iŋ.'kur.va.si a u.'dir]
toward the great firmament that bends-itself to hear.
to the great firmament that bends to hear.

Ignudo, le nobili forme
[iŋ:'nu.do le 'nɔ.bi.li 'for.me]
Nude, the nobile forms
Nude, his noble form,

consparso d'un olio d'aroma,
[kon.'spar.so dun 'ɔ.ljo da.'rɔ.ma]
sprinkled of-an oil of-aroma,
sprinkled with aromatic oils,

l'amato s'addorme: la sua dolce chioma
[la.'ma.to sad:'dɔr.me la 'su:a 'dol.tʃe 'kjo.ma]
the-beloved-one falls-asleep: the his sweet locks
the beloved sleeps: his sweet locks

par tutta di neri giacinti fiorir.
[par 'tut.ta di 'ne.ri dʒa.'ʃin.ti fjo'rir]
seem all of black hyacinths to-blossom.
seem a blossoming of black hyacinths.

Discende da' cieli stellanti
[diʃ:'ʃen.de da 'tʃe.li stel:'lan.ti]
It-descends from skies starry
From the starry skies descends

un fiume soave d'oblio.
[un 'fju.me so:'a.ve do.'bli.o
a river gentle of-oblivion.
a gentle river of oblivion.

Le spose, pieganti su 'l bel semidio,
[le 'spɔ.ze pje.'gan.ti sul bel se.mi.'di.o]
The brides, bending over the beautiful demigod,
The brides, bending over their beautiful demigod,

ne bevon con lungo piacere il respir.
[ne 'be.von kon 'luŋ.go pja.'fje.re il re.'spir]
of-it they-drink with long pleasure the breath.
with slow pleasure drink in his breath.

Per morire [per mo.'ri.re] (To die)

Text written under the pseudonym Mario de' Fiori
Set by Francesco Paolo Tosti

Se ancora col più dolce tuo sorriso
[se aŋ.'ko.ra kol pju 'dol.fje 'tu.o sor:'ri.zo]
If again with-the most sweet your smile
If, once more, with the sweetest smile,

mi ripeti che tutta la tua vita
[mi ri.'pɛ.ti ke 'tut.ta la 'tu:a 'vi.ta]
to-me you-repeat that all the your life
you repeat to me that your whole life

è in questo amore, io leggo un'infinita
[ɛ in 'kwe.sto a.'mo.re 'i.o 'lɛg.go u.nin.fi.'ni.ta]
is in this love, I read an-endless
is in this love, still I read an endless

stanchezza ne' tuoi occhi, nel tuo viso.
[staŋ.'ket.tsa ne twɔ:i 'ɔk:ki nel 'tu.o 'vi.zo]
tiredness in your eyes, in-the your face.
weariness in your eyes and in your face.

Ancora, ancora è dolce il tuo mentire,
[aŋ.'ko.ra aŋ.'ko.ra ɛ 'dol.fje il 'tu.o men.'ti.re]
Still, still it-is sweet the your lying,
Still, your lies are sweet,

ma è vano. Anima mia, sai anche tu
[ma ε 'va.no 'a.ni.ma 'mi:a 'sa:i 'aŋ.ke tu]
but it-is vain. Soul mine, you-know also you
but it's no use. My love, you know only too well

che questo amore basta per morire
[ke 'kwe.sto a.'mo.re 'ba.sta per mo.'ri.re]
that this love is-enough for dying
that we could die from our passion

ma per vivere omai non basta più!
[ma per 'vi.ve.re o:'ma:i non 'ba.sta pju]
but for living now not it-is-enough longer!
but this love is no longer enough to keep us alive!

Se mi ripeti che per te l'aurora
[se mi ri.'pɛ.ti ke per te la:u.'rɔ.ra]
If to-me you-repeat that for you the-sunrise
If you tell me again that the sun rises

è la mia fronte e che ne le mie chiome
[ɛ la 'mi:a 'fron.te e ke 'nel: le 'mi:e 'kjo.me]
is the my forehead and that in the my locks
in my eyes, and that in my locks

è l'essenza dei boschi, io tremo come
[ɛ les:'sen.tsa de:i 'bɔ.ski 'i:o 'trɛ.mo 'ko.me]
is the-essence of-the woods, I tremble like
is the sweet perfume of the forest, I tremble like

una fanciulla e m'abbandono ancora.
['u.na fan.'ʃul:la e mab:'ban.'do.no aŋ.'ko.ra]
a maiden and I-abandon-myself again.
a young girl, and surrender once more.

Plenilunio

From *Canto Novo*
Set by Giacomo Orefice

Dormono l'acque nel plenilunio
['dɔr.mo.no 'lak:kwe nel ple.ni.'lu.njo]
Sleep the-waters in-the full-moon
The waters sleep under the full moon

di giugno. ritte su da la darsena
[di 'dʒu:n.o 'rit:te su dal: la 'dar.se.na]
of June. Straight up from the cove
of June. Rising straight up from the cove

le antenne stan come sottili
[le an.'ten:ne stan 'ko.me sot:'ti.li]
the masts stay like thin
the masts are like slender

fantasimi a 'l nivëo chiarore.
[fan.'ta.zi.mi al 'ni.ve:o kja.'ro.re]
ghosts at-the snowy light
ghosts in the snowy-white light.

Via co'l grecale tacite navigan
['vi:a kol gre.'ka.le 'ta.ʃi.te 'na.vi.gan]
Away with-the north-east-wind silent navigate
Away with the north-east wind

le nubi a fiocchi, migrano placidi
[le 'nu.bi a 'fjok:ki 'mi.gra.no 'pla.ʃi.di]
the clouds by tufts, they-migrate placid
the tufted clouds navigate, placidly

gli sciami de' sogni. Non senti,
[ʎiʃ: 'ʃa.mi de 'soɲ:ni non 'sen.ti]
the multitudes of dreams. Not you-smell,
the multitudes of dreams migrate. Do you not smell,

o Lalla, il divino odor del mare?
['o 'lal:la il di.'vi.no o.'dor del 'ma.re]
o Lalla, the divine odor of-the sea?
oh Lalla, the divine odor of the sea?

Non odi? Le acque destate un fremito
[non 'o.di le 'ak:kwe de.'sta.te un 'frɛ.mi.to]
Not you-hear? The waters awakened a shiver
Do you not hear? The waters have awakened, and a shiver

recano lungo; su 'l vento palpita
[re.ka.no 'luŋ.go sul 'ven.to 'pal.pi.ta]
carry long on the wind beats
runs across them; on the wind beats

un'ala di sogno. Stanotte

[u.'na.la di 'soŋ:po sta.'not:te]

a-wing of dream. Tonight

the wing of a dream. Tonight

le sirene danzano a la luna;

[le si.'rɛ.ne 'dan.tsa.no al: la 'lu.na]

the sirens dance to the moon

the Sirens dance to the moon.

danzano, Lalla, e il canto -O giovini

['dan.tsa.no 'lal:la e il 'kan.to o 'dʒo.vi.ni]

they-dance, Lalla, and the song -Oh young-people

they dance, Lalla, and sing the song -Oh youths

a cui ne'l vivo cuor, ne le arterie

[a 'ku:i nel 'vi.vo kwɔr nel: le ar.'tɛ.rje]

to whom in-the living heart in the arteries

in whose lively hearts and veins

tripudiano i giugni odorosi

[tri.'pu.dja.no i 'dʒuŋ:ni o.do.'ro.zi]

rejoice the Junes fragrant

the fragrant Junes rejoices

prono è il mar, la notte è bella: amate!

['prɔ.no ɛ il mar la 'not:te ɛ 'bɛl:la 'a.ma.te]

prone is the sea, the night is beautiful: you-love!

the sea is prone, the night is beautiful: love! It whispers.

susrra. Bianche le nubi perdonsi

[su.'sur:ra 'bjaŋ.ke le 'nu.bi 'per.don.si]

it-whispers. White the clouds lose-themselves

The white clouds disappear

via pe' silenzi; migrano placidi

['vi:a pe si.'lɛn.tsi 'mi.gra.no 'pla.tʃi.di]

away through silences. They-migrate placid

into the silence. Placidly

gli sciami de' sogni. Non senti,

[ʎi: 'ʃa.mi de 'soŋ:ni non 'sen.ti]

the multitudes of-the dreams. Not you-smell

the multitudes of dreams migrate. Do you not smell,

o Lalla, il divino odor del mare?
[ˈo ˈlal:la il di.ˈvi.no o.ˈdor del ˈma.re]
oh Lalla, the divine odor of-the sea
oh Lalla, the divine odor of the sea?

Sopra un'aria antica [ˈso.pra u.ˈna.rja an.ˈti.ka] (*On an Ancient Song*)

From *Poema paradisiaco*
Set by Ottorino Respighi

Non sorgono (ascolta,
[non ˈsor.go.no a.ˈskol.ta]
Not they-rise (listen,
Do they not rise (listen,

ascolta) le nostre parole
[a.ˈskol.ta le ˈno.stre pa.ˈro.le]
listen) the our words
listen) our words

da quell'aria antica?
[da kwel:ˈla.rja an.ˈti.ka]
from that-song ancient?
from that ancient song?

Io t'ho dissepolta.
[ˈi:o tɔ dis:se.ˈpol.ta]
I you-I-have unearthed.
I have unearthed you.

E al fine rivedi tu il sole,
[e al ˈfi.ne ri.ˈve.di tu il ˈso.le]
And at end you-see-again you the sun,
And at last you see the sun again,

tu mi parli, o amica!
[tu mi ˈpar.li o a.ˈmi.ka]
you to-me speak, oh friend!
you speak to me, oh friend!

Queste tu parlavi
[ˈkwe.ste tu par.ˈla.vi]
These you spoke
You spoke these

parole. Non odi? Non odi?
[pa.'ro.le non 'o.di non 'o.di]
words. Not you-hear? Not you-hear?
words. Don't you hear?

Ma chi le raccolse?
[ma ki le rak:'kɔl.se]
But who them gathered?
But who has gathered them?

Da gli alvei cavi
[daʎ: 'ʎal.vei 'ka.vi]
From the river-beds hollow
From the hollow river beds

del legno i tuoi modi
[del 'leɲ:ɲo i twɔ:i 'mɔ.di]
of-the wood the your gestures
of wood your gestures

sorgono, che il vento disciolse.
['sor.go.no ke il 'ven.to diʃ:'ʃɔl.se]
they-rise, that the wind scattered.
arise, the wind has scattered them.

Dicevi: «Io ti leggo
[di.'ʃe.vi 'i:o ti 'lɛg:go]
You-said: "I to-you read
You said "I can see

nel cuore. Non mi ami.
[nel 'kwɔ.re non mi 'a.mi]
in-the heart. Not md you-love.
into your heart. You don't love me.

Tu pensi che è l'ultima volta!»,
[tu 'pɛn.si ke ε 'lul.ti.ma 'vɔl.ta]
You think that it-is the-last time!".
You think this is the last time!"

La bocca riveggo
[la 'bɔk:ka ri.'vɛg:go]
The mouth I-see-again
Now I see your mouth looking

un poco appassita. «Non m'ami.
[un 'pɔ.ko ap:pas:'si.ta non 'ma.mi]
a little withered. "Not me-you-love.
a little withered. "You don't love me.

È l'ultima volta.
[ɛ 'lul.ti.ma 'vɔl.ta]
It-is the-last time.
This is the last time.

Ma, prima che tu m'abbandoni
[ma 'pri.ma ke tu mab:ban.'do.ni]
But, before that you me-abandon
But before you abandon me

il vóto s'adempia.
[il 'vo.to sa.'dem.pja]
the promise may-be-fulfilled.
may the promise be fulfilled.

Oh, fa che sul cuore io ti manchi!
[ɔ fa ke sul 'kwɔ.re 'i:ɔ ti 'maj.ki]
Oh, make that on-the heart I to-you may-die!
Oh! Let me die upon your heart!

Tu non mi perdoni
[tu non mi per.'do.ni]
You not me forgive
Will you not forgive me

se già su la tempia
[se dʒa 'sul: la 'tɛm.pja]
if already on the temple
if the hair on my kissed temples

baciata i capelli son bianchi?»
[ba.'ʃa.ta i ka.'pel:li 'son 'bjaŋ.ki]
kissed the hairs are white?"
is white?"

Guardai que' capelli,
[gwar.'da:i kwe ka.'pel:li]
I-looked-at those hairs
I looked at that hair,

su quel collo pallido i segni
[su kwel 'kɔ:l.lo 'pal:li.do i 'seɲ:ni]
on that neck pale the signs
upon that pale neck, a sign

degli anni; e ti dissi: «Ma taci!
[ˈdeʎ: 'ʎan:ni e ti 'dis:si ma 'ta.ʧi]
of-the years; and to-you I-said: "But be-silent!
of the years; and said to you: "Now hush!

Io t'amo». I tuoi belli
[ˈi:ɔ 'ta.mo i twɔ:i 'bel:li]
I you-love." The your beautiful
I love you. " Your beautiful

occhi erano pregni
[ˈɔk:ki 'ɛ.ra.no 'preɲ:ni]
eyes were pregnant
eyes were heavy

di lacrime sotto i miei baci.
[di 'la.kri.me 'sot:to i 'mje:i 'ba.ʧi]
of tears beneath the my kisses.
with tears beneath my kisses.

«M'inganni, m'inganni"
[miɲ.'gan:ni miɲ.'gan:ni]
"Me-you-deceive, me-you-deceive"
"You deceive me, you deceive me"

rispondevi tu, le mie mani
[ri.spon.'de.vi tu le 'mi:e 'ma.ni]
responded you, the my hands
you responded, kissing my hands.

baciando. «Che importa?
[ba.'ʧan.do ke im.'pɔr.ta]
kissing. "What it-matters?
"What does it matter?"

Io so che m'inganni;
[ˈi:ɔ sɔ ke miɲ.'gan:ni]
I know that me-you-deceive;
I know that you deceive me;

ma forse domani
[ma 'for.se do.'ma.ni]
but maybe tomorrow
but maybe tomorrow

tu m'amerai morta.»
[tu ma.me.'ra:i 'mɔr.te
you me-will-love dead."
you will love me when I am dead."

Profondo era il cielo
[pro.'fon.do 'ɛ.ra il 'ʃɛ.lo]
Deep was the sky
Deep was the canopy

del letto; ed il letto profondo
[del 'let.to ed il 'let.to pro.'fon.do]
of-the bed; and the bed deep
of the bed; and the bed deep

come tomba, oscuro.
['ko.me 'tom.ba o.'sku.ro]
like tomb, dark.
as a tomb, and dark.

Era senza velo
['ɛ.ra 'sen.tsa 've.lo]
It-was without veil
The body was

il corpo; e nel letto profondo
[il 'kɔr.po e nel 'let.to pro.'fon.do]
the body; and in-the bed deep
without veil; And already seemed impure

pareva già impuro.
[pa.'re.va dʒa im.'pu.ro]
it-seemed already impure.
in that deep bed.

Vidi per l'aperto
['vi.di per la.'pɛr.to]
I-saw through the-open
I saw through the open

balcone un paese
[bal.'ko.ne un pa:'e.ze]
balcony a country
balcony a distant land

lontano solcato da un fiume
[lon.'ta.no sol.'ka.to da un 'fju.me]
distant cut-through by a river
carved by a

volubile, chiuso da un serto
[vo.'lu.bi.le 'kju.zo da un 'ser.to]
curving, closed by a crown
snaking river, enclosed by a crown

di rupi che accese
[di 'ru.pi ke at:'ʃe.ze]
of stones that ignited
of cliffs that, ignited,

ardeano d'un lume
[ar.'de:a.no dun 'lu.me]
burned of-a light
glowed with a

vermiglio, nel giorno
[ver.'miʎ:ʎo nel 'dʒor.no]
vermillion in-the day
vermilion light, on the summer

estivo; ed i vènti
[e.'sti.vo ed i 'ven.ti]
of-summer; and the winds
day; and the winds

recavano odori
[re.'ka.va.no o.'do.ri]
carried fragrances
carried fragrances

degli orti remoti ove in torno
[deʎ: 'ʎor.ti re.'mɔ.ti 'o.ve in 'tor.no]
of-the gardens remote where in around
from the distant gardens through which

andavano donne possenti
[an.'da.va.no 'don:ne pos:'sen.ti]
went women powerful
walked powerful women ,

cantando tra cupidi fiori.
[kan.'tan.do tra 'ku.pi.di 'fjo.ri]
singing among covetous flowers.
singing among the covetous flowers.

Un sogno [un 'soɲ:ɲo] (A Dream)

From *Poema paradisiaco*
Set by Ottorino Respighi

lo non odo i miei passi nel viale
['i:o non 'o.do i 'mjɛ:i 'pas:si nel 'vja.le]
I not hear the my steps in-the boulevard
I do not hear my footsteps in the silent boulevard

muto per ove il Sogno mi conduce.
['mu.to per 'o.ve il 'soɲ:ɲo mi kon.'du.tʃe]
mute through which the Dream me conducts.
where the Dream leads me.

È l'ora del silenzio e de la luce.
[ɛ 'lo.ra del si.'len.tsjo e 'del: la 'lu.tʃe]
It-is the-hour of-the silence and of the light.
It is the hour of silence and of light.

Un velario di perle è il cielo, eguale.
[un ve.'la.rjo di 'per.le ɛ il 'tʃɛ.lo e.'gwa.le]
A veil of pearls is the sky, the-same.
The sky is just like a veil of pearls.

Attingono i cipressi con oscure
[at:'tiŋ.go.no i tʃi.'pres:si kon o.'sku.re]
They-reach the cypresses with dark
The cypresses reach that sky with their

punte quel cielo: immoti, senza pianto;
['pun.te kwel 'tʃɛ.lo im:'mɔ.ti 'sen.tsa 'pjan.to]
points that sky: motionless, without crying;
dark points: motionless, without tears;

ma sono tristi, ma non sono tanto
[ma 'so.no 'tri.sti ma non 'so.no 'tan.to]
but they-are sad, but non they-are so
but they are sad, but not quite so

tristi i cipressi de le sepolture.
['tri.sti i ʃi.'pres:si 'del: le se.pol.'tu.re]
sad the cypresses of the burials.
sad are the burial cypresses.

Il paese d'intorno è sconosciuto,
[il pa:'e.ze din.'tor.no ε sko.nof: 'ʃu.to]
The country of-around is unknown,
The surrounding countryside is unfamiliar,

quasi informe, abitato da un mistero
['kwa.zi in.'for.me a.bi.'ta.to da un mi.'stɛ.ro]
practically formless, inhabited by a mystery
nearly shapeless, inhabited by an ancient mystery,

antichissimo, dove il mio pensiero
[an.ti.'kis:si.mo 'do.ve il 'mi:o pen.'sjɛ.ro]
most-ancient, where the my thought
where my thought

si perde, andando pe 'l viale muto.
[si 'pɛr.de an.'dan.do pel 'vja.le 'mu.to]
itself loses, going through the boulevard mute.
loses its way, along the silent boulevard.

Io non odo i miei passi. Io sono come
['i:o non 'o.do i 'mje:i 'pas:si 'i:o 'so.no 'ko.me]
I not hear the my steps. I am like
I do not hear my footsteps. I am like

un'ombra; il mio dolore è come un'ombra;
[u'nom.bra il 'mi:o do.'lo.re ε 'ko.me u'nom.bra]
a-shadow; the my pain is like a-shadow;
a shadow; my pain is like a shadow;

è tutta la mia vita come un'ombra
[ɛ 'tut:ta la 'mi:a 'vi.ta 'ko.me u.'nom.bra]
is all the my life like a-shadow
my entire life is a like a dim shadow,

vaga, incerta, indistinta, senza nome.
['va.ga in. 'ʃer.te in.di. 'stin.ta 'sen.tsa 'no.me]
hazy, uncertain, indistinct, without name.
uncertain, indistinct, nameless.

Van li effluvi de le rose da i verzieri

From *Canto Novo*
Set by Ottorino Respighi, Francesco Paolo Tosti,

Van li effluvi de le rose da i verzieri,
[van li ef:'flu.vi 'del: le 'rɔ.ze da i ver.'dzje.ri]
They-go the scents of the roses from the gardens,
The scent of roses wafts from the gardens,

da le corde van le note de l'amore
['dal: le 'kor.de van le 'nɔ.te del: la.'mo.re]
from the strings go the notes of love
from the strings rise the notes of love

lungi van per l'alta notte
['luŋ.dʒi van per 'lal.ta 'nɔt.te]
long they-go through the-high night
far they travel through the deep night

piena d'incantesimi.
['pje.na diŋ.kan.'tɛ.zi.mi]
full of-enchantments.
filled with enchantment.

L'aspro vin di giovinezza brilla ed arde
['la.spro vin di dʒo.vi.'net:tʃa 'bril:la ed 'ar.de]
The-bitter wine of youth glows and burns
The bitter wine of youth glows and burns

ne le arterie umane: reca l'aura a tratti
['nel: le ar.'tɛ.rje u.'ma.ne 're.ka 'la:ura a 'trat:ti]
in the human arteries; carries the-breeze at intervals
in the blood of the people; the breeze carries bursts

d'aliti feminei.
['da.li.ti fe.'mi.ne:i]
of-breaths feminine.
of feminine breath.

Spiran l'acque a i solitari lidi; vanno,
[ˈspi.ran ˈlak.kwe a i so.li.ˈta.ri ˈli.di ˈvan.no]
They-blow the-waters to the solitary shores; they-go,
They blow the waters onto the solitary shores; they go,

van li efflivi de le rose da i verzieri,
[van li ef.ˈflu.vi ˈdel: le ˈrɔ.ze da i ver.ˈdzje.ri]
they-go the scents of the roses from the gardens,
the scent of the roses wafts from the gardens.

van le note de l'amore
[van le ˈnɔ.te del: la.ˈmo.re]
they-go the notes of love
the notes of love rise

lungi e le meteore.
[ˈlun.dʒi e le me.ˈte:ɔ.re]
far-away and the meteors.
far away among the meteors.

Visione! [vi.zi:'o.ne] (Vision!)

Set by Francesco Paolo Tosti³³

Il sole ride: le nubi serene
[il ˈso.le ˈri.de le ˈnu.bi se.ˈre.ne]
The sun laughs: the clouds serene
The sun laughs: the serene clouds

vagan pe 'l cielo di cobalto a 'l vento:
[ˈva.gan pel ˈʃɛ.lo di ko.ˈbal.to al ˈven.to]
float through the sky of cobalt at the wind
float through the cobalt sky on the wind:

ed io mi sento il freddo ne le vene,
[ed ˈi:ɔ mi ˈsɛn.to il ˈfred:do nel: le ˈve.ne]
and I myself feel the cold in the veins,
and I feel the cold in my veins,

ed io ne 'l cuore la morte mi sento!
[ed ˈi:ɔ nel ˈkwɔ.re la ˈmɔr.te mi ˈsɛn.to]
and I in the heart the death myself feel!
and in my heart, I feel death!

³³ In a departure from the usual order in art song composition, d'Annunzio composed this poem to suit a song composition sent to him by Francesco Paolo Tosti. Francesco Sanvitale and Andreina Manzo, *The Song of a Life : Francesco Paolo Tosti (1846-1916)* (Aldershot, Hampshire, England; Burlington, VT: Ashgate, 2004). 174

Ma tu chi sei, gentile visione,
[ma tu ki 'sɛ:i dʒen.'ti.le vi.zi:'o.ne]
But you who are-you, kind vision,
But who are you, kind vision,

che mi tendi così le braccia stanche?
[ke mi 'tɛn.di ko.'zi le 'brat:ʃa 'stɑŋ.ke]
who to-me you-hold-out thus the arms tired?
who holds out your tired arms to me?

che mi susurri l'ultima canzone
[ke mi su.'sur:ri 'lul.ti.ma kan:'tso.ne]
who to-me you-whisper the-last song
who whispers to me the last song

ai fior de 'l campo, a le farfalle bianche?
['a:i 'fjor del 'kam.po al: le far.'fal:le 'bjaŋ.ke]
to-the flowers of the field, to the butterflies white?
for the flowers of the field, for the white butterflies?

Il sole ride; da le acacie in fiore
[il 'so.le 'ri.de dal: le a.'ka.ʃe in 'fjo.re]
The sun laughs: from the acacias in bloom
The sun laughs; from the flowering acacias

viene per l'aure una fragrante ondata:
['vjɛ.ne per 'la:u.re 'u.na fra.'gran.te on.'da.ta]
comes through the-breeze a fragrant wave:
a fragrant wave flows on the breeze:

ed io doman sarò ne 'l cupo orrore
[ed 'i:o do.'man sa.'rɔ nel 'ku.po or:'ro.re]
and I tomorrow will-be in the dark horror
and tomorrow I will be in the dark horror

de l'urna, sola, triste, assiderata!...
[del: 'lur.na 'so.la 'tri.ste as:si.de.'ra.ta]
of the-grave alone, sad, frozen!
of the grave, alone, sad, frozen!...

Ma tu anche là, Fedele visione,
[ma tu 'aŋ.ke la fe.'de.le vi.zi:'o.ne]
But you also there, faithful vision,
But you there too, faithful vision,

mi tenderai così le braccia stanche?

[mi ten.de'ra:i ko.'zi le 'brat:tʃa 'staŋ.ke]

to-me will-you-hold-out thus the arms tired?

will you hold out your tired arms to me like this?

Oh! sì, ripeti l'ultima canzone

[o si ri.'pe.ti 'lul.ti.ma kan:'tso.ne]

Oh! yes, repeat the-last song

Oh! Yes, repeat the final song

ai fior de 'l campo, a le farfalle bianche!...

['a:i 'fjor del 'kam.po al: le far.'fal:le 'bjaŋ.ke]

for-the flowers of the field, for the butterflies white!...

for the flowers of the field, and for the white butterflies!...

Vorrei

Set by Francesco Paolo Tosti,

Vorrei, allor che tu pallido e muto

[vor:'re:i al:'lor ke tu 'pal:li.do e 'mu.to]

I-would-like, now that you pale and silent

I would like, now that you, pale and silent,

pieghi la fronte tra le mani e pensi,

['pje.gi la 'fron.te tra le 'ma.ni e 'pen.si]

you-bend the forehead between the hands and you-think,

hold your head in your hands and think,

e ti splendon su l'animo abbattuto

[e ti 'splen.don sul: 'la.ni.mo ab:bat:'tu.to]

and to-you shine on the-soul dejected

and vain dreams and immense desires

i vani sogni e i desiderî immensi:

[i 'va.ni 'soŋ:pi e i de.zi.'de.ri im:'men.si]

the vain dreams and the desires immense:

burn in your dejected soul:

Vorrei per incantesimi d'amore

[vor:'re:i per iŋ.kan.'te.zi.mi da.'mo.re]

I-would-like by enchantments of-love

I would like, by some enchantment of love,

pianamente venire a 'l tuo richiamo,
[pja.na.'men.te ve.'ni.re al 'tu:ɔ ri.'kja.mo]
softly to-come to the your call,
to come softly to your calling

e, su di te piegando come un fiore,
[e su di te pje.'gan.do 'ko.me un 'fjo.re]
and, on of you bending like a flower,
and, folding about you like a flower,

con dolce voce susurrarti: Io t'amo!
[kon 'dol.tʃe 'vo.tʃe su.sur:'rar.ti 'i:ɔ 'ta.mo]
with sweet voice whisper-to-you: I you-love!
with voice so sweet whisper to you: I love you!

Vorrei di tutte le mie sciolte chiome
[vor:'re:i di 'tut.te le 'mi:e 'ʃʃɔl.te 'kjo.me]
I-would-like of all the my loosened tresses
I would like, with all my loosened tresses,

cingerti con lentissima carezza,
[ʃin.dʒer.ti kon len.'tis:si.ma ka'ret:tʃa]
to-wrap-you with slowest caress,
to wrap you in the slowest caress,

e sentirmi da te chiamare a nome,
[e sen.'tir.mi da te kja.'ma.re a 'no.me]
and to-hear-me by you to-call to name,
and to hear you call me by name,

vederti folle de la mia bellezza.
[ve.'der.ti 'fɔl:le 'del: la 'mi:a bel:'let:tʃa]
to-see-you mad of the my beauty.
to see you maddened by my beauty.

Vuol note o banconote?

Text written under the pseudonym Mario de' Fiori
Set by Francesco Paolo Tosti

Vuol note... o banconote?
[ˈvwɔl 'nɔ.te o baŋ.ko.'nɔ.te]
You-want notes... or bank-notes?
Do you want musical notes... or bank notes?

Vuole una canzoncina,
[ˈvwɔ.le ˈu.na kan.tson.ˈtʃi.na]
You-want a little-song,
Do you want a little song,

o un vaglia per la dolce Cronaca Bizantina?
[o un ˈvaλ:λa per la ˈdol.tʃe ˈkrɔ.na.ka bid.ɔzan.ˈti.na]
or an order for the sweet Chronacle Bizantine?
or an order for the sweet "Cronaca Bizantina"?

Lei preferisce i fumi, Direttore, agli arrostiti?
[ˈle:i pre.fe.ˈriʃ:ʃe i ˈfu.mi di.ret:ˈto.re ˈaλ: λar:ˈrɔ.sti]
You prefer the smokes, Director, to-the roasts?
Do you prefer smoke, Director, over roast meat?

E allora eccole note sole. Paolo Tosti.
[e al:ˈlo.ra ˈɛk:kole ˈnɔ.te ˈso.le ˈpa:o.lo ˈtɔ.sti]
And so here-they-are notes alone. Paolo Tosti.
Well then, here are musical notes alone. Paolo Tosti.

BIBLIOGRAPHY

- Adams, David. *A Handbook of Diction for Singers : Italian, German, French*. New York: Oxford University Press, 1999.
- Alighieri, Dante. *Vita Nuova. A Translation and an Essay by Mark Musa*. Bloomington: Indiana University Press, 1973.
- Andreoli, Annamaria, and Giorgio Zanetti. *Gabriele D'annunzio Poesie*. Milan: Bur, 2011.
- Britannica, The Editors of Encyclopaedia. "Sordello." *Encyclopædia Britannica* (1999).
- Casella, Alfredo, and Gabriele D'Annunzio. "La Sera Fiesolana : Musicata Per Canto E Pianoforte." Milano: Ricordi, 2000.
- D'Annunzio, Gabriele. *Canto Novo. Intermezzo (1881-1883)*. Milano,: Fratelli Treves, 1896.
- . *Laudi Del Cielo, Del Mare, Della Terra E Degli Eroi*. 4 vols. Milano: Fratelli Treves, 1905.
- . *Poema Paradisiaco. Odi Navali (1891-1893)*. Milano: Fratelli Treves, 1896.
- D'Annunzio, Gabriele, Annamaria Andreoli, and Giorgio Zanetti. *Gabriele D'annunzio Poesie*. Milan: Bur, 2011.
- Dent, Susie. "Asphodel." In *Brewer's Dictionary of Phrase & Fable*: Chambers Harrap Publishers.
- Hill, Serena Dawn. "Allure and Ideology in the Poetry of Gabriele D'annunzio : Rediscovering Italian Art Song in Pre-Fascist Italy (1900-1930)." 2014.
- Hughes-Hallett, Lucy. *The Pike : Gabriele D'annunzio : Poet, Seducer and Preacher of War*. New York: Anchor Books, 2013.
- Knowles, Elizabeth. "Cypress." *Oxford Dictionary of Phrase and Fable* (2005).
- . "Lethe." *Oxford Dictionary of Phrase and Fable* (2005).
- . "Palfrey." *Oxford Dictionary of Phrase and Fable* (2005).
- Latham, ed. Alison. "Mandola." *The Oxford Companion to Music*.
<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t114/e4184>.
- Leeming, David Adams. *The Oxford Companion to World Mythology*. Oxford: Oxford University Press, 2005.
- Maas, Martha. "Kithara." *Grove Music Online* (2012).

- Malipiero, Gian Francesco. "Le Stagioni Italiche : Per Una Voce Di Soprano E Pianoforte." Milano: Ricordi, 2000.
- Maloney, Elbert S., and Charles F. Chapman. *Chapman Piloting & Seamanship*. New York: Hearst Books, 2003.
- Orefice, Giacomo, Giosuè Carducci, Gabriele D'Annunzio, Cesare Rossi, and Pietro Mastri. "Liriche : Per Canto E Pianoforte." Huntsville, TX: Recital Publications, 2009.
- Pizzetti, Ildebrando, and Gabriele D'Annunzio. "Erotica." Bologna: F. Bongiovanni, 1924.
- . "I Pastori : Cinque Liriche." New York, N.Y.: Classical Vocal Reprints.
- Respighi, Ottorino. "La Donna Del Sarcofago : Per Canto E Pianoforte." Milano: Ricordi, 1987.
- . "La Statua : Per Canto E Pianoforte." Milano: Ricordi, 1987.
- . "Sei Liriche (Prima Serie)." Bologna: Bongiovanni, 1968.
- Sanvitale, Francesco. "La Romanza Italiana Da Salotto." Torino, 2002.
- Sanvitale, Francesco, and Andreina Manzo. *The Song of a Life : Francesco Paolo Tosti (1846-1916)*. Aldershot, Hampshire, England; Burlington, VT: Ashgate, 2004.
- Stevenson, Angus. *Oxford Dictionary of English* [in English]. New York, NY: Oxford University Press, 2010.
- Stoppelli, Pasquale. *Garzanti : I Grandi Dizionari* Milano: Garzanti, 1998.
- Tim, Rutherford-Johnson, Kennedy Michael, and Kennedy Joyce Bourne. "The Oxford Dictionary of Music." Oxford University Press.
- Tosti, F. Paolo, Gabriele D'Annunzio, and tostiano-Ortona Istituto nazionale. "Romanze Su Testi Di Gabriele D'annunzio." Milano: Ricordi, 1990.
- Woodhouse, John Robert. *Gabriele D'annunzio : Defiant Archangel*. Oxford ; New York: Clarendon Press, 1998.

BIOGRAPHICAL SKETCH

Felicia Gavilanes, *mezzo soprano*

Operatic Experience

Emerging Artist		Boston Lyric Opera	2016-2017
Dido	<i>Dido and Aeneas</i>	Teatro Lírico Nacional de Cuba	2017
Cherubino (cover)	<i>The Marriage of Figaro</i>	Boston Lyric Opera	2017
First Bride'smaid	<i>The Marriage of Figaro</i>	Boston Lyric Opera	2017
Tisbe	<i>La Cenerentola</i>	Florida State Opera	2015
Mrs. Gibbs	<i>Our Town</i>	Boston Opera Collaborative	2015
Baba the Turk	<i>The Rake's Progress</i>	Florida State Opera	2015
Donna Elvira	<i>Don Giovanni</i>	Florida State Opera	2014
Flora	<i>La Traviata</i>	Opera Providence	2014
Asakir	<i>Sumeida's Song</i>	Boston Opera Collaborative	2014
Mrs. DeRocher	<i>Dead Man Walking</i>	Boston Opera Collaborative	2013
Second Woman	<i>Dido and Aeneas</i>	Opera Piccola	2012
La Ciesca	<i>Gianni Schicchi</i>	Flagstaff in Fidenza, Italy	2010
Mother	<i>Amahl and the Night Visitors</i>	Opera by the Bay	2009

Concerts, Recitals and Honors

Soloist	Promenade Opera Concert	Boston Lyric Opera	2017
Soloist	"Mozart in the Jungle"	Tallahassee Symphony Orchestra	2017
Maria	Lauda per la Natività	Gulfshore Opera	2016
Alto Soloist	Paukenmesse, Haydn	Fine Arts Chorale	2016
Soloist	BLO Sings Shakespeare	Boston Lyric Opera	2016
Queen Jezebel/ Angel	Elijah, Mendelssohn	Tallahassee Community Chorus	2015

Finalist, MetroWest Opera Competition for Emerging Artists	2017
2nd Runner-up, Madame Rose Competition, Mobile Opera	2016
Glenys Gallaher Memorial Award for Excellence in Vocal Performance	2015
Edith S. Joel Fellowship in Opera	2014-2016
Hannah J. Beaulieu Award in Opera	2015

Education

Florida State University	Doctor of Musical Arts	Voice Performance
New England Conservatory	Master of Music with Honors	Voice Performance
Dartmouth College	Bachelor of Arts	Italian Studies and Music

Language Skills

Fluent in Italian • Conversational in French, Spanish, German