

for Scott Mize and David Howard

ITALIAN SETTINGS

SERGIO CORAZZINI - I, II
CORRADO GOVONI - III-V

BILL WITHEM

I. Per organo di Barberia (For Hurdy-Gurdy)

Largo ♩ = 56

Tenor

Violin *non vibr.* *niente* *mf* *sul pont.* *f*

Piano *bright* *mf* *mp* *f*

email the composer at

bwithem@gmail.com

5

normal (+ vibrato) *mp* *ff*

Ped. 3 *boldly f* *7*

El - e mo si - na tri - ste

THANK YOU

8 *mf* 3 *p*

di vec-chi-e ar-iesper-du - te

pp *mf*

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12 *f* 3 *p* *mp*

va-ni-tá — di-un of-fer - ta chenes-su-norac - co - glie!

THANK YOU

15

Musical score for measures 15-17. The score is in 4/4 time and consists of three systems. The first system shows a treble clef with a whole rest. The second system features a treble clef with a melody starting on a flat, marked *f* elegantly, with triplet markings. The third system shows a grand staff with a piano accompaniment marked *mf* supportingly. A large watermark "© W W Music Works" is overlaid across the piano part.

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18

Musical score for measures 18-20. The score is in 4/4 time and consists of three systems. The first system shows a treble clef with a whole rest. The second system features a treble clef with a melody marked *ff*, transitioning to *mf*, with triplet markings. The third system shows a grand staff with a piano accompaniment marked *ff*, transitioning to *mf*, with triplet markings. A large watermark "THANK YOU" is overlaid across the piano part.

21 22

f 3

Pri - ma - ver _____ a di fo - gli - e in u - na vi - a

f *mf* *mf*

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24 25 Moving forward ♩ = 66

mp

de - ser - va! Po - ver - i ri - tor - nel - li

mf

THANK YOU

mp lightly *mf*

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27

8 *f* *cresc.*

che pas-sa-no e ri-pas-sa-no e so - no co - me uc-cel-li

cresc.

3

3

3

3

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29

8 *ff* *mf*

di un-cie-lo mu-si-ca - le!

ff *mf*

ff *drammatico*

31

mf

withem@gmail.com

THANK YOU

32

email the composer at

37 *mp*

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39

mf

ci sem-bra do - man - di - no do-man-di - no

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email the composer at 44

accel.

41

f

un e - co

bwithem@gmail.com

arco
p

THANK YOU

mf

p cold

mf

mp

45

Musical score for measures 45-46. The score includes a vocal line, a piano accompaniment with triplets, and a string section with a crescendo. A watermark "© WWW Music Works" is visible.

47

Musical score for measures 47-50. The score includes a vocal line with lyrics "in e - mo - si - na", a piano accompaniment with chords, and a string section. Dynamics include *mf*, *ff*, and *rit.*. A watermark "email the composer at bwithem@gmail.com" and "THANK YOU" are present.

II.
(piano tacet)

With trepidation ♩ = 72

Tenor

Violin

pizzicato sempre

p espress. *ff*

5

7

Ve-di: nes-su-no as-col-ta as-col

mf *f* *p* *mp*

9

ta

mf

sfo-gli-la tu-a tris-tez-za mo-no-to-na

mechanical

THANK YOU *mp*

13

14

da-van-ti

with intensity *rubato*

mf *ff*

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17 19 *mf*

al - la pic co - la ca - sa pro - vin - cia le

mp *mf*

21 *f*

che dor - me sin - ghioz - zi quel tu - o brin - di - si

f

24 26 *mf* *mp*

fol - le di a - go - niz - zan - ti u - na se - con - da

mf *mp*

27 *f*

vol - ta ri - tor - ni su' tuo - i

f

THANK YOU

30 32 *mf*

pi-an-ti os-ti-na-ti di po-ve-ro

(mechanical)

mp *f* *mf*

34

fan-ciul-lo in-con-ten-ta - to

f *mf*

38 *mp*

e nes-su-no ti as-col-ta

mp

THANK YOU

41 *p*

as - col - ta

pp *arco* *pp* *f* *pp*

III. Paesi (Towns)

Joyously ♩ = 96

Tenor

Violin

Piano

ff brilliant, marcato (quasi fanfare) *mf*

email the composer at

bwithem@gmail.com

THANK YOU

mf 6

4

7

Musical score for measures 7-9. The first staff is a treble clef with a common time signature and a fermata. The second staff is a treble clef with a common time signature, starting with a forte (*ff*) dynamic and the instruction *con energico*. It features a sixteenth-note triplet (marked with a '6') and a *mf marcato* section. The piano accompaniment consists of two staves (treble and bass clefs) with a forte (*f*) dynamic, playing chords and arpeggiated patterns. A watermark '© W W Music Works' is visible across the piano part.

email the composer at

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10

Musical score for measures 10-12. The first staff is a treble clef with a common time signature and a fermata. The second staff is a treble clef with a common time signature, starting with a forte (*f*) dynamic and the instruction *THANK YOU*. It features a sixteenth-note triplet (marked with a '6') and a *ff dramatic* section. The piano accompaniment consists of two staves (treble and bass clefs) with a forte (*ff*) dynamic, playing chords and arpeggiated patterns. A watermark 'THANK YOU' is visible across the piano part.

12

Es-

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email the composer at

15

plon don lesim-pa-ti-che cam-pa-ne d'unbi-an-co cam-pa-ni le _____ so-pra

THANK YOU

18

tet - ti gri_ gi

f

f

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email the composer at

21

don - ne, conros si_ faz - zo - let ti ca - va - no da un

f

mp *f*

mf

bywithem@gmail.com

THANK YOU

24

ro-ton-do for - ne il pa - ne

ff

ff

f *ff*

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27 Wicked, nasty

bwithem@gmail.com

THANK YOU

mf

marc.

29 *f*

Am-maz-za - no un maia - le nel - la ne - ve, _____

mf

mf

email the composer at

31 *ff*

tra un grup - po di bam-bi - ni af - fa - sci - na - ti dal san -

ff

3

THANK YOU

33

gue, che, — con gli oc - chi spa - lan - ca -

email the composer at

35 *mf*

36

ti

bwithem@gmail.com

arco
mp **THANK YOU** *f* schizophrenic, icy

f schizophrenic, icy

37

as - pet - tan la cru -

p

pp

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Detailed description: This block contains the musical notation for measures 37 and 38. It features a vocal line in treble clef with lyrics 'as - pet - tan la cru -'. The piano accompaniment consists of two staves in treble and bass clefs. Dynamics include piano (*p*) and pianissimo (*pp*). A watermark '© W W Music Works' and 'For parts & score rentals' are overlaid on the score.

39

de - le a - go - ni - a bre - ve

mp *mf*

p *mf*

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THANK YOU

Detailed description: This block contains the musical notation for measures 39 and 40. It features a vocal line in treble clef with lyrics 'de - le a - go - ni - a bre - ve'. The piano accompaniment consists of two staves in treble and bass clefs. Dynamics include mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). A watermark 'email the composer at bwithem@gmail.com' and 'THANK YOU' are overlaid on the score.

41

f *sub. pp*

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43

ff *ff molto marcato*

Brightly

bwithem@gmail.com

THANK YOU

45

f

Get - ta - no i gal - li

sub. p *mf*

email the composer at

47

vit - to - ri - o si squil - li.

mf *f*

THANK YOU

bwwithem@gmail.com

49 *mp*

I buo - i es-co-no dai fi - e - ni - li ne - ri;

f

mf *f*

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51 *mf*

si spor-go-no su l'ar-gi - ne

mp *mf*

email the composer at
 bwithem@gmail.com

THANK YOU

53

54 Like the beginning

tran-quil - li,

f *ff* 6

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56

bwithem@gmail.com

mf *ff*

THANK YOU

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59 **60** *f*

scen-do - no_ a be-re, gra-vi,

mp *mf* *ff*

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62 **63** *mp* *mp*

ac-qua d'ar-gen-to. Nei

email the composer at bwithem@gmail.com

THANK YOU

f *mp* *8va* *mp* flowing (like a water fountain)

pedal ad lib.

65

mf

cam-pi, _____ ro-se-i, bi-an-chi _____

mp supportingly

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68

email the composer at _____

f *mp*
i ci-mi-te-ri _____ spe-ra-no in mez-zo al ver-de _____

bwithem@gmail.com

THANK YOU

f *mf* *p*

71 *ff*

del fru-men-to. del fru-men-to

ff *ff* 6

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email the composer at

73

mp *mf*

mp *mf*

THANK YOU

75

Musical score for measures 75-76. The score is written for a piano and includes a treble clef staff and a grand staff (treble and bass clefs). Measure 75 features a piano introduction with a forte (*f*) dynamic. Measure 76 begins with a fortissimo (*ff*) dynamic and contains a sixteenth-note triplet marked with a '6'. The score includes various musical notations such as slurs, accents, and dynamic markings.

email the composer at
rit.

77

Musical score for measures 77-78. The score is written for a piano and includes a treble clef staff and a grand staff (treble and bass clefs). Measure 77 features a piano introduction with a forte (*f*) dynamic. Measure 78 begins with a fortissimo (*ff*) dynamic and contains a sixteenth-note triplet marked with a '6'. The score includes various musical notations such as slurs, accents, and dynamic markings.

bwithem@gmail.com

THANK YOU

IV. Bellezze
(Violin TACET)

Nostalgic ♩ = 72

Tenor

Piano

mp brittle, articulate

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5

rit.

7

More relaxed ♩ = 60

mp

warmly, molto espressivo

||

warmly

sub. ff

p sempre legato e espress.

email the composer at
bwithen@gmail.com

9

THANK YOU

cam-po di fru-men-to è co - sì bel - lo

13

so - lo per - chè ci so - no den-tro

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18

19

mf
i fio - ri di pa - pa - ve-ro e

sim.
sub. pp *mf*

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22

24 Gradually growing

di vec - cia; ed il tu - o

THANK YOU

27

vol-to pal - li - do,

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32

per-chè è ti - ra-to un po - co in - di - e -

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38

tro dal pe - so del - la lun - ga trec - cia

THANK YOU

44 More momentum ♩ = 70

f

43

per-chè è ti -

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48

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ra - to un po - co in -

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52 Quicker ♩ = 74

cresc. poco a poco

f

51

di - e - tro dal

THANK YOU

cresc. poco a poco

54

pe - so del - la lun - ga trec -

ff

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59 Slower ♩ = 60

57

cia

ff molto rubato drammatico

email the composer at bwithem@gmail.com

62 rit. to the end

THANK YOU

mp molto espress.

cantabile

p

V. La trombetta

Andante ♩ = 86

Musical score for the first system. It consists of three staves: Tenor (treble clef), Violin (treble clef), and Piano (grand staff). The Tenor staff is mostly empty with a few rests. The Violin staff contains a melodic line starting in 4/4 time and changing to 3/4 time. It is marked "muted" and "p like a trumpet in the distance". The Piano staff is empty. A large watermark "© W W Music Works" and "For parts & score rentals" is overlaid on the score.

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THANK YOU

Musical score for the second system. It consists of two staves: Treble (treble clef) and Bass (bass clef). The Treble staff has a melodic line starting in 4/4 time and changing to 4/4 time. It is marked "mf" and "ff". The Bass staff is empty. A large watermark "THANK YOU" is overlaid on the score.

8 Contemplative ♩ = 76

mf

Ec - co - - - - Ec - co che co - sa re - sta - - - -

unmuted

mp

11

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p

di tut - ta la ma - gi - a

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p

email the composer at

14

p

mp

mf

del la fi - e - la quel la trom - bet - ti - na, - - - -

bwithem@gmail.com

THANK YOU

mf *f*

18

f

di - lat - ta - - - - az - zur - ra e

ff *f* *mf* *f*

20 *mf*

ver - de, che suo-na u - na bam - bi - na

mp

23 *mp*

cam - mi - na - do, scal - za, per i cam - pi

p *pp* *f*

26 27 *p*

Ma, in

ff *sub.pp*

legato *mf* *ff* *sub.pp*

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29

quel - la no - ta sfor - za - ta

ff

ff

ff

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34 Crazy and colorful ♩ = 96

email the composer at
bwithem@gmail.com

mp — *f*

ff carnival-esque

no pedal

THANK YOU

* The violin should enter as written, but perform slightly slower than the piano (♩ = 86) so that it achieves a free, floating effect over the piano's rhythms. The duration of the melody's longer-held notes (B♭, C, and D) may be at the violinist's discretion, but the entire phrase should be concluded by the time the voice enters at rehearsal 42.

38

f
ci

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42

email the composer at
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f *ff* *f*

so - no den - tro pa - gli - ac - ci pa - gli - ac - ci bi

loco

f *ff*

mf still CRAZY, but a little smoother

THANK YOU

47

an - chi e ros - si c'è_ la ban - da

mf

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email the composer at

50

d'o - ro tu - mo-ro - so,

f

THANK YOU

bwithem@gmail.com

55

54

mf

la gi - o - stra co - i ca - val - li, l'or - ga - no,

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email the composer at

61

58

f

ff

i lu - mi - ni

bwithem@gmail.com
THANK YOU

ff crazy and colorful,
like before

62

f

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* The same effect as before; the violin will enter as written and perform slightly slower than the piano. The phrase should be concluded while the chord in measure 69 still rings. How long the pause lasts before the pizzicato entrance is again at the player's discretion, but when the violin enters on a pizzicato "C" the piece resumes from measure 71.

email the composer at

66

p

ff

pedal ad lib.

bwithem@gmail.com

THANK YOU

70 rit. $\text{♩} = \text{♩}$

loco (in time)
pizz.
f like water dripping

l. v. *p*

Water Works Music Works
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email the composer at

75 Calm, peaceful $\text{♩} = 70$

mp

mp
Co-me, nel _____ sgoc-cio-la-re del-la gron-da

f *pp* rich, warm

withthem@gmail.com

79

rit. Rubato

c'è tut-to lo spa-ven-to del-la bu-fe-ra

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83

rit. 85 Celestial (A tempo)

mf

la bel-lez-za dei lam-pi e

arco

THANK YOU

ff mp

87

del - l'ar-co-ba-le - no;

pp \longleftarrow *mp*

p

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email the composer at **93** With calm resignation

91

nel - l'u-mi - do_ ce - ri - no

f

less \longleftarrow *pp*

mf legato

bwithem@gmail.com
 THANK YOU

94

Musical score for measures 94-97. The vocal line (treble clef) contains the lyrics: d'u - na luc - cio - la che si sfa su. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. A watermark "© W W Music Works" is visible across the piano part. A dynamic marking of *mp* is present at the end of the system.

email the composer at

100

98

Musical score for measures 98-100. The vocal line (treble clef) contains the lyrics: u - na fo - glia di bru - ghie ra tut - ta la. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. A watermark "bwithem@gmail.com" is visible across the vocal line. Performance instructions include *mf legato, warm* and *pp*. A large watermark "THANK YOU" is overlaid on the piano part.

102

me-ra-vi-gli-a del - - la del - - la

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email the composer at

105

pri-ma-ve-ra pri-ma-ve-ra pri-ma-ve-ra

bwithem@gmail.com

THANK YOU

108 *p*

ra

p

mf

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112 Fading away

bwithem@gmail.com

111

muted

f like the ringing of bells

THANK YOU

mp

114

Musical score for measures 114-117. The top staff contains whole rests. The middle staff features a melodic line starting with a *mf* dynamic, reaching a *f* dynamic in the second measure, and returning to *mf* in the fourth measure. The bottom staff provides piano accompaniment with chords and moving lines. A watermark "© W W Music Works" is overlaid on the score.

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118

Musical score for measures 118-121. The top staff contains whole rests. The middle staff features a melodic line starting with a *mp* dynamic, marked *port.* (portamento) in the second measure, and ending with a *ppp* dynamic. The bottom staff provides piano accompaniment with chords and moving lines. A watermark "THANK YOU" is overlaid on the score.

May 13, 2005