

a Rita Giovannozzi e a Maria de Matteis.

Gentili amiche - Vi ricordate?.... Il mio breve soggiorno al Forte dei Marmi volgeva al suo termine. Sulla spiaggia e sul mare, come per incanto, m'eran volate l'ore. Ma innanzi ch'io partissi voi voleste mostrarmi una vicina pineta ombrosa; e mi conduceste là, una sera, verso il tramonto. Eravamo una piccola comitiva: voi due sorelle ed io; ci accompagnava un fedele amico vostro, ed anche era con noi un piccolo bimbo russo che aveva nome Sacha.

Fitta d'ombre e di mistero era la pineta. Dopo avere girovagato alquanto sostammo in una radura a riposare. Rivedo la scena nella sua luce ormai crepuscolare. Seduta sopra un pino abbattuto la Signora Rita narrava al piccolo Sacha una fiaba meravigliosa: di una fata e di uno spiritello, minuscoli esseri fantastici che abitano, non veduti da occhi profani, nelle radure dei boschi.... « E la fata, diafana e leggera, danzava con passo lieve e movenze aggraziate; e lo spiritello, un tantino maligno e dispettoso, la importunava coi suoi scherzi e le sue capriole; e ridevano e si rincorrevano; e così, tra ginocchi e danze, trascorreva il giorno e arrivava la sera.... »

Il piccolo Sacha l'ascoltava trattenendo il respiro e guardava la gentile narratrice con grandi occhi attoniti.

Frattanto Maria, sempre infaticabile, correva dall'una all'altra siepe cogliendo rami fioriti di vitalba e di biancospino, e l'intrecciava a ghirlanda per adornarsene. Un poco discosto il fedele amico vostro canticchiava una canzone popolare: era una dolce nenia montanina, scesa forse col vento e coll'acqua piovana dall'Alpe sopra Pietrasanta. Diceva il ritornello:

*« E come debbo far
andarla a ritrovar?
Vestito a cappuccino
mi conviene andar.. »*

Ed io tutto ascoltavo; ma guardavo l'Alpe lontana e pensavo a cose lontane; e la malinconica canzone si accordava mirabilmente coll'ora vespertina e con la mia nostalgia.

Imbruniva; riprendemmo la via del ritorno; io vi seguivo in silenzio. Udii Maria domandare alla buona sorella, accennando a me - « Perchè così pensieroso?.. » e la buona sorella rispondere - « Di certo qualche cosa gli canta nell'anima » - Ed era vero: tutto ciò ch'io vivevo in quell'ora era musica. Giunti che fummo al limitare della pineta ci salutammo - (io partivo l'indomani alla mattina) - e promisi d'inviare da Giramonte la musica nata all'ombra dei pini versiliesi.

Ecco, adempio la promessa: in questa solitudine campestre, dove la ricordanza ha assunto un più chiaro disegno musicale, ho scritto per voi questa fiaba silvana « vitalba e biancospino ». Vi ritroverete la fata e lo spiritello che hanno usurpato i nomi ai fiori della siepe: danzano essi e giocano in alterna vicenda (in quella forma del Rondò cara al grande Beethoven, al suo autore prediletto, Signora Rita). Poi, nella silenziosa trasparenza della sera, scende dai monti, con un suono come di campane lontane, la malinconica canzone delle mie nostalgie; mentre tra gli alberi e i cespugli i minuscoli esseri fantastici s'allontanano e dileguano -

Tale la musica: ve l'offro in dono, anzi in contraccambio: alla Signora Rita per quella fiaba che le udii narrare, ed a Maria

*« per una ghirlandetta
ch'io vidi... »*

V'aggiungo queste poche parole: ricordino esse a voi la chiara serenità di un crepuscolo estivo, e spieghino agli altri la ragion d'essere d'un titolo che potrebbe forse sembrare ad alcuno un poco sibillino.

Da Giramonte, sui colli fiorentini, nell'Agosto 1921.

Mario Castelnuovo-Tedesco

"vitalba e biancospino,, (fiaba silvana)

MARIO CASTELNUOVO-TEDESCO

Tranquillo - dolcemente ondulato.

(1921)

p espr.
tratt.
Ped.

p grazioso a tempo
pp leggero e armonioso
Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

8
6
6
6
(2/4)
3
3
3
f
mf quasi corni
Ped.
Ped.

8
6
6
6
(3/8)
(2-12 / 4-16)
f
mf quasi corni
pp.
Ped.
2 Ped.

P dolce
Ped.
Ped.
Ped.

(15)
(16)
P lontano ma in rilievo
P sf
Ped.
Ped.
Ped.

perdendosi.....

p sf

* Ped. *

a tempo

mp espr.

P molto espr.

mf

sf

sf

molto espr.

(18)
(16)

tratt.....

Ped. Ped. Ped. *

(12)
(16)

a tempo

m.d.

m. s. pp

tratt.....molta.....

Ped. * *p ma in rilievo* Ped. *

Tempo 1°

P dolce

(3/8)

tratt.....

Ped.

p grazioso a tempo

pp

Ped. Ped. Ped. Ped.

(pochissimo tratt..... a tempo)

(2/4)

(3/8)

8.....

Ped. Ped. Ped. * Ped. Ped.

8.....

(2/4)

pochissimo tratt.....

Ped. Ped. Ped. Ped. *

8.....

(3)
p dolce e languido
a tempo

Red. Red. Red. Red.

8.....

Red. Red. Red. Red.

f appassionato

sf *sf*

Red. Red. Red. Red. *

Vivace

(12)
 (16)

f m.s. scherzando *m.d.* *f* *mf*

First system of musical notation. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The lower staff begins with a bass clef. The system concludes with a *poco tratt.* marking above the staff and a *pp* dynamic marking below the staff.

Second system of musical notation. The upper staff begins with a treble clef and a dynamic marking of *mp misterioso*. The lower staff begins with a bass clef and a dynamic marking of *pp staccato*. The tempo marking *a tempo* is positioned above the first measure of the upper staff.

Third system of musical notation. The upper staff begins with a treble clef. The lower staff begins with a bass clef. The system concludes with a dynamic marking of *p* and the instruction *in rilievo* below the staff.

Fourth system of musical notation. The upper staff begins with a treble clef, a dynamic marking of *pp chiaro*, and the instruction *leggerissimo - scherzando*. The lower staff begins with a bass clef and a dynamic marking of *pp chiaro*. The system concludes with a *Ad.* marking below the staff.

pp dolce

P ma sentito

This system contains two measures of music. The treble clef part features a series of chords and eighth notes, with a dynamic marking of *pp dolce* at the beginning and *P ma sentito* below the first measure. The bass clef part consists of a few notes, including a half note with a sharp sign.

pp tranquillo

(18)
(16)

mp

sf

* *ped.* *ped.*

This system contains two measures. The first measure is marked with measure numbers (18) and (16) above the staff and *pp tranquillo*. The second measure is marked with *mp* above the staff and *sf* below it. Pedal markings ** ped.* are placed below the staff at the start and end of the second measure.

pp ondeggiante

mp

sf

tratt..... molto

ped. *ped.* *

This system contains two measures. The first measure is marked with *mp* above the staff and *sf* below it. The second measure is marked with *pp ondeggiante* above the staff and *tratt..... molto* below it. Pedal markings *ped.* are placed below the staff at the start and end of the first measure, and ** ped.* at the end of the second measure.

Tempo I^o

P espr.

mp

mf

(3/8) (2/4)

crescendo.....

ped.

This system contains two measures. The first measure is marked with **Tempo I^o** and *P espr.* above the staff, and a 3/8 time signature. The second measure is marked with *mp* above the staff and a 2/4 time signature. The third measure is marked with *mf* above the staff. Both measures feature triplets of eighth notes. A *crescendo.....* marking is placed below the staff between the second and third measures. A *ped.* marking is placed below the staff at the beginning of the first measure.

8

(3/8)

f luminoso

* Ped. Ped.

This system contains the first two measures of the piece. The right hand features a complex texture with multiple voices and accidentals, including a trill in the first measure. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f luminoso* is present. Pedal points are indicated with an asterisk and 'Ped.'.

8

Ped. Ped. Ped. Ped. Ped.

This system contains measures 3 through 7. The right hand continues with its intricate texture, and the left hand maintains the eighth-note accompaniment. Pedal points are marked with 'Ped.' at the beginning and end of several phrases.

8

sempre f

Ped. Ped. Ped.

This system contains measures 8 through 12. The dynamic marking *sempre f* is introduced. The right hand's texture becomes more dense with more frequent accidentals. Pedal points are marked with 'Ped.'.

8

Ped. Ped. Ped. Ped.

This system contains measures 13 through 17. The right hand continues with its complex texture, and the left hand maintains the eighth-note accompaniment. Pedal points are marked with 'Ped.'.

8. (2-12)
(4-16)

ff *mf quasi corni*

7 7 7

* Ped.

8. (12)
(16)

f *mf quasi corni*

7 7 7

* *mf quasi corni* 2 Ped.

P dolce

* Ped. * Ped. * Ped. Ped.

(15) (12)
(16)

P lontano ma in rilievo *sf*

* Ped. * Ped. * Ped. Ped.

perdendosi.....

* *And.*

(18) (16) *tratt.* *a poco* (12) (16)

P molto espr. *pp sonoro* *p lontano*

* *2 And.* * *2 And.*

(18) (16) *a poco* (12) (16)

pp misterioso

* *2 And. (fino alla fine)*

Lento e nostalgico

(*) E co - me deb - bo far a an - dar - la a ri - tro -

(4/4) (del mov. prec.)
P dolce quasi campane

(*) Canto popolare della Versilia.

And.

And.

- var? Ve - sti - to a cap - puc - ci - - no mi con - vie - ne an -

The first system shows the piano accompaniment in the left hand and the vocal line in the right hand. The piano part consists of chords and moving lines, with some notes marked with 'Ped.' (pedal). The vocal line has a melodic contour with some rests.

P dolce, ma in rilievo

- dar....

The second system continues the piano accompaniment and vocal line. The piano part features a more active melodic line in the right hand. The vocal line has a melodic phrase starting with 'dar....'. The system includes several 'Ped.' markings.

mf in rilievo

tratt..... a tempo

The third system shows a change in dynamics to *mf* and a tempo change from *tratt.* to *a tempo*. The piano accompaniment becomes more rhythmic. The vocal line has a melodic phrase. The system includes 'Ped.' markings and a key signature change to B-flat major.

P ma in rilievo

The fourth system continues the piano accompaniment and vocal line. The piano part features a more active melodic line in the right hand. The vocal line has a melodic phrase. The system includes several 'Ped.' markings.

pp
mf in rilievo
tratt.....

This system features a piano introduction in the right hand with a *pp* dynamic. The left hand begins with a melodic line marked *mf in rilievo*. A *tratt.* (trill) is indicated in the right hand. The system concludes with a fermata over the final notes.

a tempo
mp espr.
* Red. Red. Red.

The second system continues the melodic line in the left hand, marked *a tempo*. The right hand features a melodic phrase marked *mp espr.*. Below the system, there are three measures of chords marked *Red.* (Reduction), with an asterisk under the first.

largamente
mf espr.
p
Red. Red. Red. Red.

The third system is marked *largamente*. The left hand has a melodic phrase marked *mf espr.* and *p*. The right hand has chords marked *Red.* (Reduction).

P dolce
e lontano
tratt.....
Red. Red. Red.

The final system is marked *P dolce e lontano*. The right hand has a melodic line with a *tratt.* (trill) indicated. The left hand has chords marked *Red.* (Reduction).