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Ah! Per te se I giorni miei.

Mercadante, Saverio, 1795-1870

Paris, France: Bernard, Latte (Boulevard des Italiens, No. 2),
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Oh! per te se i giorni miei

DUETTINO

Nell' Opera

Donna Caritea

Musica

DI MERCADANTE.

Preis 4^{er} 50^{cs}

à PARIS, chez BERNARD, LATTE, Editeur de Musique, Boulevard des Italiens, N^o 2.
au coin de la Galerie de l'Opéra

Andante cantabile.

PIANO.

CARITEA.

Ah! per te se i gior - ni mie - i Sal - vi son da reo pe -

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked with accents and slurs. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

ri - - - - glio,

The second system continues the vocal line with a long, sustained note for the word "glio,". The piano accompaniment features a series of chords and moving lines, including a section marked *pp* (pianissimo) with a triplet of chords.

Fa chi-o sap - pia al-men chi se - i, Ti pa -

The third system contains the vocal line with the words "Fa chi-o sap - pia al-men chi se - i, Ti pa -". The piano accompaniment continues with chords and moving lines, featuring triplet markings over some notes.

le - - sa, o Ca - - va - - lier, ti pa - le - sa, ti pa - le - sa, o Ca - va -

The fourth system contains the vocal line with the words "le - - sa, o Ca - - va - - lier, ti pa - le - sa, ti pa - le - sa, o Ca - va -". The piano accompaniment continues with chords and moving lines, featuring *pp* markings and triplet markings.

lier, ti pa - - le - sa, o Ca - va - - lier, ti pa -

le - sa, o Ca - va - - lier.

DIEGO.

Se tu

vi - vi o - gnor fe - - li - ce, Sa - ran pa - ghi i vo - ti

mie - - - i ;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase followed by a rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

Ma chi-o si - - a, se u-ma - - na se - i, Deh! mi

The second system continues the vocal line with the lyrics "Ma chi-o si - - a, se u-ma - - na se - i, Deh! mi". The piano accompaniment maintains its rhythmic texture, with some dynamic markings like accents and slurs.

la - - scia oh Di - o! ta - cer, deh! mi la-scia, deh! mi la-scia oh Dio! ta -

The third system features the lyrics "la - - scia oh Di - o! ta - cer, deh! mi la-scia, deh! mi la-scia oh Dio! ta -". The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.

cer, deh! mi las - cia oh Di - o! ta - - cer, deh! mi

The fourth system concludes the page with the lyrics "cer, deh! mi las - cia oh Di - o! ta - - cer, deh! mi". The piano accompaniment continues to the end of the system.

las-cia oh Di-o! ta - cer.

CARITEA.
 Quel sem-bian - te..quell' ac - cen-to ...

DIEGO.
 Più fis - sar - - la io già pa-

Ma il tuo no-me, ma il tuo no-me ...

ven-to. Io son ... nol

Sei tu for - se mio ne - mi - co ?..

pos - so ...; Tuo ne - mi - co ah! no che

Per - che deg - - gio pal - pi -

di - co! Non mi ve - di pal - pi - tar?

tar, per - ché deg - - gio pal - pi - tar, per - ché

non mi ve - - di pal - pi - tar, non mi ve - - di pal - pi -

deg - gio pal-pi-tar?

tar, pal-pi-tar? Son pur ter - ri - - bi-li D'a-mor ti -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line begins with the lyrics 'deg - gio pal-pi-tar?' and continues with 'tar, pal-pi-tar?'. The piano accompaniment features a series of chords and a melodic line in the bass register. Dynamic markings include 'F' and 'pp'.

Son pur ter - ri - bi - li D'a - mor, d'a - mor ti -

ran - no

The second system continues the vocal line with the lyrics 'Son pur ter - ri - bi - li D'a - mor, d'a - mor ti -' and 'ran - no'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

ran - no Le sma - nie, i

Le sma - nie, i pal - pi - ti, Lin - ter - no af - fan - no!

The third system concludes the vocal line with the lyrics 'ran - no Le sma - nie, i' and 'Le sma - nie, i pal - pi - ti, Lin - ter - no af - fan - no!'. The piano accompaniment provides a steady accompaniment throughout.

pal - pi - ti, — Lin - ter - no l'in - ter - no af - fan - no ! Oh ! co - me

Oh ! co - me

ra - pi - do Quel fo - co ma - gi - co Mi cer - ca

ra - pi - do Quel fo - co ma - gi - co Mi cer - ca

la - ni - ma M'in - non - da il cor, oh ! co - me ra - pi - do quel fo - co

la - ni - ma M'in - non - da il cor, oh ! co - me ra - pi - do quel fo - co

Stac.

Stac.

ma - gi - co mi cer - ca l'a - ni - ma min -

ma - gi - co mi cer - ca l'a - ni - ma min -

non - da, min - non - da il cor, oh! co - me ra - pi - do quel fo - co
Staccato.

non - da, min - non - da il cor, oh! co - me ra - pi - do quel fo - co

ma - gi - co mi cer - ca l'a - ni ma min -

ma - gi - co mi cer - ca l'a - ni - ma min -

A piacere.

non - da, m'in - non - da il cor, min - non - da il

non - da, m'in - non - da il cor, m'in - non - da il cor, il

Colla parte.

cor, m'in - non - da, m'in - non - da il cor.

cor, m'in - non - da il cor, m'in - non - da il cor.

p A tempo.

pp

pp *f*