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## Come è bello.

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*Robt*

# COME È BELLO

A FAVORITE AIR.

Lucrezia Borgia

BY

DONIZETTI.

Original Key  
Complete



1<sup>st</sup> Movement



BOSTON

Published by OLIVER DITSON Washington St

C. C. CLAPP & CO.  
Boston.

BECK & LAWTON.  
Philad<sup>a</sup>

TRUAX & BALDWIN.  
Cincinnati

S. T. GORDON.  
N. York



# "OH! AS FAIR AS POET'S DREAMING!" (COME È BELLO.)

*LARGHETTO.*

PIANO

FORTE.

Com' è bel - lo quale in - can - to in quel vol - to o - ne sto e al

Oh! as fair as Poet's dreaming, Doth thy love - ly thy lovely smile ap -

te - ro No giam mai leg - - gia - dro tanto non sel

-pear! On that cheek e'vn with grief's seeming Ne - - ver.



pin -- se il mio pen -- sier L'al -- ma mia di gio -- ja e

be the trace of tear! Oh! my soul is full of.

*Cres:*

pie -- -- na or che al fin lo puo mi -- rar.....Mi ri --

glad -- ness Once a gain to kiss the brow Heav'n for --

*Cres:*

-- spar -- mia oh! ciel la pe -- na eh'el mi deb -- baun di sprez --

-- fend that hour of sad -- ness, When we may not meet as .

*p*

-- zar ah! ri -- spar mia oh! ciel la pe -- na ah! ri -- spar -- mia oh! ciel la

*rall:*  
now Heav'n! for -- fend that hour of sadness, Heav'n for fend that hour . of

*rall:*



pe - na ch'ei mi deb - ba un di sprez - zar ah! ri spar - mia oh! ciel la

sadness, When we may not meet as now! Heav'n for - fend that hour of

pe - na ch'ei mi debba un di sprez - zar. Se il des - tas si? No: non

sadness, when we may not meet as now! But my tear drops would a -

*8va loco*  
*rall.*  
*ff*

o - so ne - sco - pri - re il mio sem - bian - te pu - re il

wake thee, To my arms... my child I'd take thee! But my

ci - glio la - gri mo - so ter - ger deb - bo un so lo i -

tear drops would a - wake thee, To my arms my child I'd

*p*

stante.

take thee!

*ff*



Whilst my heart with sorrows weeping, All in  
Men-tre ge-me il cor som-mes-so men-tre

piange a te d'ap- watchfulness be dream and in thy  
watchfulness in watchfulness be-side thee! Sleep and dream and in thy  
piange men-tre piange a te d'ap-presso dor-mi e so-gna o dol-ce or-

-get-to sol-di gio-ja e di-di-let-to  
slum-ber May no thought but peace be-tide thee.  
slumber, May no thought but peace be-tide thee! May no  
get-to sol-di gio-ja e di-di-let-to ed-un

an-giol tu-te-la-re non ti de-sti che al pia-  
thought but peace be-tide... thee May no thought but peace be-  
thought but peace be-tide... thee! May no thought but peace be-  
an-giol tu-te-la-re non ti de-sti che al pia-



tide thee! Nights of weary vi-gils sadly I - a - lass should on - ly know! An - gel  
 - cer . . . . . Triste not tie ve-glie a mare deb - bo so - la sos te - ner gio - je

so - gna ed un an-giol non ti de - sti che al pia - cer gio - je  
 dreams should o'er the gladly Joy up - on thy heart be - stow, An - gel  
 dreams should o'er thee gladly, Joy up - on thy heart be - stow! An - gels  
 so - gna ed un an-giol non ti de - sti che al pia - cer gio je

so - gna ed un an-giol non ti de - sti che al pia - cer  
 dreams should o'er thee gladly Joy up - on thy heart be - stow!  
 dreams should o'er thee gladly, Joy up - on thy heart be - stow! Joy upon thy heart be -  
 so gna ed un an-giol non ti de - sti che al pia - cer non ti desti che al pia -

- stow on thy heart Joy upon thy heart thy heart . . . . . be - stow!  
 - cer al pia - cer non ti de - sti che al pia - cer al . . . . . pia cer.

*con la parte*  
*thy heart be*



# COME È BELLO

A FAVORITE AIR

## Sucrezza Borgia

BY

## DONIZETTI.

Original Key  
Complete



1st Movement



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# "OH! AS FAIR AS POET'S DREAMING!" (COME È BELLO)

*LARGHETTO.*

PIANO

FORTE.

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff has a key signature of one sharp (F#) and a common time signature (C). The music is marked with a piano dynamic (p) and includes various musical notations such as slurs, accents, and dynamic markings like *mf*.

The second system of piano accompaniment continues the musical theme from the first system, featuring similar notation and dynamics.

Com' è bel - lo quale in - can - to in quel vol - to o - ne sto e al

The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and lyrical, corresponding to the Italian lyrics above.

Oh! as fair as Poet's dreaming, Doth thy love - ly thy lovely smile ap -

The piano accompaniment continues, providing harmonic support for the vocal line. It includes various musical notations such as slurs and dynamic markings.

te - ro No giam mai leg - - gia - dro tanto non sel

The vocal line continues with the same notation as the previous system, with lyrics in Italian and English.

-pear! On that cheek e'vn with grief's seeming, Ne - - ver.

The piano accompaniment concludes the piece with a final cadence, featuring various musical notations and dynamics.



pin -- se il mio pen -- sier L'al -- ma mia di gio -- ja e

be the trace of tear! Oh! my soul is full of.

*Cres:*

pie -- -- na or che al fin lo puo mi -- rar.....Mi ri --

glad -- ness Once a gain to kiss the brow Heav'n for --

*Cres:*

-- spar -- mia oh! ciel la pe -- na ch'el mi deb -- baun di sprez. --

-- fend that hour of sad -- ness, When we may not meet as .

*p*

-- zar ah! ri -- spar mia oh! ciel la pe -- na ah! ri -- spar -- mia oh! ciel .la

*rall:*  
now Heav'n! for -- fend that hour of sadness, Heav'n for fend that hour . of

*rall:*



pe - na ch'ei mi deb - ba un di sprez - zar ah! ri spar - mia oh! ciel la

sadness, When we may not meet as now! Heav'n for - fend that hour of

pe - na ch'ei mi debba un di sprez - zar. Se il des - tas si? Nò: non

sadness, when we may not meet as now! But my tear drops would a -

o - so ne - sco - pri - re il mio sem - bian - te pu - re il

wake thee, To my arms... my child I'd take thee! But my

ci - gliò la - gri mo - so ter - ger deb - bo un so lo i -

tear drops would a - wake thee, To my arms my child I'd

stante.

take thee!



Whilst my heart with sor-rows weep-ing, All in  
 Men-tre ge-me il cor som-mes-so men-tre

piange a te d'ap- so-gna o dol-ce og-  
 watchfulness be dream and in thy

watchfulness in watchfulness be-side thee! Sleep and dream and in thy  
 piange men-tre piange a te d'ap-presso dor-mie so-gna o dol-ce og-

-get-to sol di gio-ja e di di-let-to  
 slum-ber May no thought but peace be-tide thee,

slumber, May no thought but peace be-tide thee! May no  
 get-to sol di gio-ja e di di-let-to ed un-

an-giol tu-te-la-re non ti de-sti che al pia-

thought but peace be-tide... thee May no thought but peace be-

thought but peace be-tide... thee! May no thought but peace be-

an-giol tu-te-la-re non ti de-sti che al pia-



gio - je 7  
An - gel

tide thee! Nights of weary vi - gils sadly I a - lass should on - ly know! An - gel  
 - cer . . . . . Triste not - tie ve - glie a mare deb - bo so - la sos te - ner gio - je

so - gna ed un an - giol non ti de sti che al pia - cer gio - je

dreams should o'er the gladly Joy up - on thy heart be - stow, An - gel  
 dreams should o'er thee gladly, Joy up - on thy heart be - stow! An - gels  
 so - gna ed un an - giol non ti de - sti che al pia - cer gio je

so - gna ed un an - giol non ti de - sti che al pia - cer

dreams should o'er thee gladly Joy up - on thy heart be - stow!  
 dreams should o'er thee gladly, Joy up - on thy heart be - stow! Joy upon thy heart. be -  
 so gna ed un an giol non ti de - sti che al pia - cer non ti destiche al pia -

- stow on thy heart Joy upon thy heart thy heart . . . . . be - stow!  
 - cer al pia - cer non ti de - stiche al pia - cer al . . . . . pia cer.

*con la parte* *p*