

## **Hochschule für Musik und Tanz Köln - Hochschulbibliothek**

### **18. Arietten u. Duetten**

**Donizetti, Gaetano**

**Milano, [1839]**

L' Aurora. No 8. Allegro.

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# S' Aurora

Paroles de S. Tarantini

Nocturne à deux voix

À G. DUPREZ

N<sup>o</sup> 8.

CANTO 1<sup>o</sup>

CANTO 2<sup>o</sup>

ALLEGRO

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, labeled 'CANTO 1<sup>o</sup>' and 'CANTO 2<sup>o</sup>', both in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom two staves are for the piano accompaniment, with a treble and bass clef, also in 2/4 time. The tempo is marked 'ALLEGRO'. The first four measures show the piano accompaniment with eighth-note patterns and rests.

The second system continues the musical score. It features the same vocal and piano staves. The vocal parts enter in the fifth measure with the lyrics 'Ve di come...'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with the end of the piece.

MILAN chez J. RICORDI

P 9858 P

FLORENCE chez J. RICORDI et C<sup>o</sup> 37

in sul con - fine..... del Ve - se - vo il ciel s'in -

in sul con - fine..... del Ve - se - vo il ciel s'in -

-do - - - ra e le au - rette mattu - ti - ne

-do - - - ra e le au - rette mattu - ti - ne

stan quell' on - - de a ca - - rez - zar si stan quell'

stan quell' on - - de a ca - - rez - zar si stan quell'

*calando*

*eres.*

*calando*

on - de a ca - rez - - zar. Vieni, o cara  
 on - de a ca - rez - - zar. Vieni, o cara

in su quest' o - ra par che ri - da cielo e  
 in su quest' o - ra par che ri - da cielo e

mar vieni vieni vieni, o cara  
 mar vieni vieni vieni, o cara

4

..... par che ri-da il cie-lo e il ma-re ah

..... par che ri-da e cie-lo e mar si

*p*

si vie-ni ah vieni o ca-ra o ca

par che ri-da e cie-lo e mar.....

*cres:* *p legato.*

*cres:* *p*

ra Or bel-ta-de.....e a-mor t'ar-ri-de.....

Or bel-ta-de.....e a-mor t'ar-ri-de.....

*p*

..... ma bel - tade e a - mor non du - - - ra, vieni, o

..... ma bel - tade e a - mor non du - - - ra, vieni, o

Li - sa ..... finchè ri - de ..... lieto a noi degl'

Li - sa ..... finchè ri - de ..... lieto a noi degl'

an - ni il fior si lieto a noi degl' an - ni il

an - ni il fior si lieto a noi degl' an - ni il

calando.

calando.

calando.

fior; fra il gio - ir ..... della na - tu - ra .....

fior; fra il gio - ir ..... della na - tu - ra .....

..... deh ra - gio - na ..... a me d'a - mor ..... vieni, o

..... deh ra - gio - na ..... a me d'a - mor ..... vieni, o

Li - sa ..... finchè ri - de ..... lieto a noi degl'

Li - sa ..... finchè ri - de ..... lie - to degl'

an-ni il fio - - - re ah si vie - ni, o ca-ra o

an - - ni il fio-re ah vie - ni vie - ni, o ca - - -

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in 3/4 time and contain the lyrics 'an-ni il fio - - - re ah si vie - ni, o ca-ra o' and 'an - - ni il fio-re ah vie - ni vie - ni, o ca - - -'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Performance markings include 'rinf:' and 'cres:'.

ca-ra o ca - - - ra fra il gio-ir.....

-ra ca - - - ra fra il gio-ir.....

The second system continues the vocal and piano parts. The vocal staves have lyrics 'ca-ra o ca - - - ra fra il gio-ir.....' and '-ra ca - - - ra fra il gio-ir.....'. The piano accompaniment continues with similar harmonic support. Performance markings include 'p' and 'cres:'.

.....del-la na - tu - - ra..... deh ra - giona a me d'a-

.....del-la na - tu - - ra..... deh ra - giona a me d'a-

The third system concludes the page with the lyrics '.....del-la na - tu - - ra..... deh ra - giona a me d'a-' on both vocal staves. The piano accompaniment provides a steady harmonic background. Performance markings include 'p' and 'cres:'.



