

# ART SONG TRANSPOSITIONS

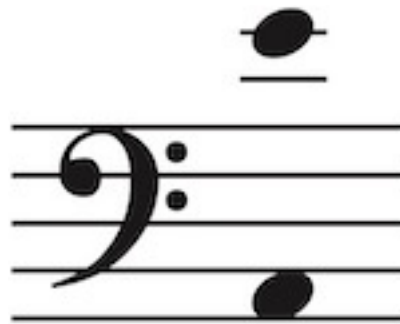
Art Songs and Arias in Any Key

Stefano Donaudy (1879-1925)

## O bei nidi d'amore

Poet: Alberto Donaudy (1880-1941)

in A major



Edited by Dr. Jonathan Edward Mann  
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# O bei nidi d'amore

Alberto Donaudy

Stefano Donaudy

Adagio, ma non molto

*con sentimento*

*indugiando*

The musical score is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The vocal line is marked with various dynamics and performance instructions.

**System 1:** The vocal line begins with a *pp* dynamic and a *col canto* instruction. The lyrics are "O bei ni - di d'a - mo - re, oc - chi a me sì". The piano accompaniment is marked *pp dolce*.

**System 2:** The vocal line continues with a *p* dynamic. The lyrics are "ca - ri, che di vo - stro fa - vo - re". The piano accompaniment is marked *p*.

**System 3:** The vocal line starts at measure 7 with a *mf* dynamic and a *col canto* instruction. The lyrics are "non mi fo - ste\_a - va - ri, or che pri - vo son". The piano accompaniment is marked *mp cresc.*

2

*sostenendo*  
*f con anima*

*dim.*

*ritard.*

*a tempo*

*Un po' meno*  
*mp dim.*

10

Vocal line in bass clef with treble clef. The melody starts on a whole note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4. A slur covers the last five notes. The final note is a half note G4.

i - o di quel vo - stro sor - ri - so, di quel

Piano accompaniment in treble and bass clefs. The right hand features chords and moving lines, while the left hand provides a steady bass line. Dynamics include *mf sentito*, *dim.*, *ritard. col canto*, *a tempo*, and *p dim.*

13

*tornando*

*a tempo*  
*p*

*con espansione*

mio Pa-ra-di - so, sen - za più al - cun de -

Piano accompaniment in treble and bass clefs. The right hand has chords and moving lines, with a *basso continuo* line in the bass clef. Dynamics include *pp espr.*, *a tempo*, and *dolce*.

16

- si - o ve - do i gior - ni miei fug - gi - re, e in si

Piano accompaniment in treble and bass clefs. The right hand has chords and moving lines, with a *basso continuo* line in the bass clef. Dynamics include *pp espr.*, *a tempo*, and *dolce*.

19 *cresc.* *rall.*

cru - da mia sor - te

21 *a tempo dim.* *allarg.* *Meno e sostenuto p* *ritard.*

o - gni gior-no ho più mor-te e non pos - so an-cor non pos - so mo -

*a tempo dim.* *allarg.* *p* *col canto*

23 *a tempo pp*

- rir!

*a tempo pp* *espr. mp* *dim.*

26 *rall.*

*p* *a tempo*

*indugiando*

28 *pp*

Non ha rag - gi più il so - le, stel - le il fir - ma -  
col canto

*pp dolce*

31 *p*

-men - to, non ha il pra - to vi - o - le,

*p*

*indugiando*

34 *mf*

nè so - spi - ri ha il ven - to, or che, a cre - scer l'am -

*col canto* *mp cresc.*

37 *sostenendo con anima* *f* *dim.* *ritard.*

- ba - scia del per - du - to mio be - - -

*mf* *sentito* *dim.* *ritard. col canto*

39 *a tempo* *Un po' meno* *mp* *dim.*

- ne, che si af - fran - to mi tie - - -

*a tempo* *p* *dim.*

41 *tornando* *con espansione* *a tempo* *p*

- ne, per - sin quel - la mi la - scia,

*pp espr.* *a tempo dolce*

44 *cresc.*

on - de al - men nu - tri - vo il co - re, pi - e - to - sa spe -

*cresc.*

47 *rall.* *a tempo* *dim.* *3* *allarg.*

-ran - za che an - che al mi - se - ro a - van - za per -

*rall.* *a tempo* *dim.* *3* *allarg.*

49 *Meno e sostenuto* *p* *ritard.* *pp* *morendo e rall.*

-chè gli sia men cru - do il do - lor!

*Meno e sostenuto* *p* *ritard.* *pp* *morendo e rall.*

*p* *col canto* *pp* *morendo e rall.*