

Care compagne... Come per me sereno

from
LA SONNAMBULA

Recitativo

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AMINA:

Ca - re com - pa - gne, e vo - i, te - ne - ri - a - mi - ci che al - la gio - ia

mi - a tan - ta par - te pren - de - te, oh co - me dol - ci scen - don d'A - mi - na al

co - re i can - ti che v'in - spi - ra il _____ vo - stro a - mo - re!

A te, di - let - ta, te - ne - ra ma - dre, che a sì lie - to

f *pp*

gior - no me or-fa-nel - la ser - ba - sti, a te fa - vel - li que - sto, dal

cor — più che dal ci - glio e-spres-so, dol-ce pian-to di gio-ia, dol - ce

pp *ff*

Andante con anima

pian - to di gio-ia, e que - st'am-ples - so.

pp *p*

con tenero accento

Com - pagne...

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4 with a flat, and then a quarter note F4. The piano accompaniment (grand staff) features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. The key signature has two flats (B-flat and E-flat).

te - ne - ria - mi-ci... Ah!

The second system of the musical score. The vocal line continues with a half note G4 with a flat, followed by a quarter note F4, and then a half note E4 with a flat. The piano accompaniment continues with the same melodic and rhythmic patterns. The key signature remains two flats.

ma-dre... Ah! _____ qual gio - ia!

The third system of the musical score. The vocal line has a half note G4 with a flat, followed by a quarter note F4, and then a half note E4 with a flat. The piano accompaniment continues with the same melodic and rhythmic patterns. The key signature remains two flats.

Cantabile sostenuto assai

Co - me per me se - re no

The fourth system of the musical score. The vocal line begins with a whole rest, followed by a half note G4 with a flat, and then a quarter note F4. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The key signature has two flats (B-flat and E-flat).

og - gi ri - nac - que il di!

Co - me il ter-ren fio - rì, co - me fio - rì, più bel - lo, più bel - lo e a -

col canto

a tempo

me - no! Ma - i mai di più lie - to a -

a tempo

pp

spet-to na-tu-ra, na - tu-ra non bril -

lò, non bril-lo; a - mor, a - mor la co - lo - rò, a

col canto

This system contains the first two staves of music. The vocal line features a trill on the first note, followed by eighth and sixteenth notes with triplet markings. The piano accompaniment consists of chords and moving lines in both hands, with triplet markings in the right hand.

mor del ⁶ mi - o del mi-o di - let - to, a -

a tempo

a tempo

This system contains the third and fourth staves. A red bracket and arrow highlight a section of the piano accompaniment in the right hand, with the handwritten Korean text "시작" (Start) next to it. The vocal line continues with eighth and sixteenth notes, including a sixteenth-note triplet. The piano accompaniment features a sixteenth-note triplet in the right hand and a steady bass line.

mor, a - mor la co-lo - rò, a

f *p*

This system contains the fifth and sixth staves. The vocal line has a long melisma on the final note, marked with a fermata and a crescendo hairpin. The piano accompaniment continues with eighth and sixteenth notes, marked with a forte (*f*) and piano (*p*) dynamic change.

mor, a - mor del mio di - let - to.

This system contains the seventh and eighth staves, ending with a double bar line. The vocal line concludes with a melisma on the final note, marked with a fermata. The piano accompaniment features chords and moving lines, with triplet markings in the right hand.