

Il mio ben quando verrà

ton original

Air de Nina extrait de l'opéra « Nina, o sia La pazza per amore » de Giovanni Paisiello (1740-1816)

Créé au Teatro del Reale Sito di Belvedere de Caserte le 25 juin 1789 sur un livret de Giambattista Lorenzi.

The first system of the musical score consists of a piano introduction. It features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The bass line is a continuous eighth-note triplet accompaniment. The system concludes with a fermata over the final note.

The second system begins with a piano introduction in the bass clef, continuing the triplet accompaniment. The vocal line enters in the treble clef at measure 10, marked with a box containing the number '10'. The vocal line starts with a whole note followed by a quarter note, then a half note. The lyrics 'Il mi - o ben' are written below the notes. The piano accompaniment continues with the triplet pattern. The system ends with a fermata over the final note.

The third system begins with a vocal entry in the treble clef, marked with a box containing the number '15'. The lyrics 'quan - do ver - rà a _____ ve - der la me - sta a -' are written below the notes. The piano accompaniment continues with the triplet pattern. The system ends with a fermata over the final note.

20

- mi - ca? di bei fior s'am - man - te ra la

25

spia — gia, la spia — gia a pri — ca.

30

Ma nol ve - do

35

ma nol ve - do e il mio — ben, ahi - me! non —

tr~ 40

vien? e il mio ben ahi - me! non vien?

45

e il mio ben... ahi - me! non vien? Men - tre al

50

l'au - re spie - ghe - ra, la sua fiamma, i -

55

suo i la men - ti, mi - ti au - ge - i v'in se - gne

60

ra più dol _____ ci, piu dol _____ ci ac _____ cen _____ ti.

65

Ma non l'o - do.

70

E chi l'u - di? Ah! il mio be - ne

75

am - mu - to - li. Ah! am - mu - to -

80

- li. Tu cui stan - ca o - ma i gia fe

This system contains measures 80 through 84. The vocal line features a sixteenth-note triplet in measure 84. The piano accompaniment consists of a steady eighth-note triplet in the right hand and a simple bass line in the left hand.

il mio pian to, e co pie to - sa.

This system contains measures 85 through 89. The vocal line includes a sixteenth-note triplet in measure 89. The piano accompaniment continues with eighth-note triplets in the right hand and a bass line in the left hand.

85

ei ri - tor na e dol ce a te

This system contains measures 90 through 94. The vocal line features a sixteenth-note triplet in measure 94. The piano accompaniment maintains the eighth-note triplet pattern in the right hand and the bass line in the left hand.

90

chie de, chie de la spo

This system contains measures 95 through 99. The vocal line has sixteenth-note triplets in measures 95 and 96, and sixteenth-note sextuplets in measures 97 and 98. The piano accompaniment continues with eighth-note triplets in the right hand and the bass line in the left hand.

sa. Pian mi chia - ma pia - no ahi

sempre ppp

me! Pia - no ahi - me.

no non mi chia - ma, oh Di - o, oh Di - o, non

c'è!

Il mio ben quando verrà
A veder la mesta amica ?
Di bei fior s'ammanterà
La spiaggia aprica.
Ma nol vedo, e il mio ben,
Ahimè! Non vien?

Mentre all'aure spiegherà
La sua fiamma, i suoi lamenti,
Miti augei v'insegnerà
Più dolci accenti.
Ma non l'odo. E chi l'udi ?
Ah! il mio bene ammutoli.

Tu cui stanca omai già fe '
Il mio pianto, eco pietosa,
Ei ritorna e dolce a te
Chiede, chiede la sposa.
Pian, mi chiama; piano ahimè !
No, non mi chiama, oh Dio, non c'è !

Quand mon bien-aimé viendra
Pour voir son amour triste
De belles fleurs couvriront
Le rivage ensoleillé.
Mais je ne le vois pas,
Hélas! mon bien-aimé ne vient pas.

Quand il confie à la brise
Sa flamme, ses lamentations,
Il enseigne aux gentils oiseaux
les plus doux accents.
Mais je ne l'ai pas entendu. Quelqu'un l'a t-il entendu ?
Ah! mon bien aimé est devenu silencieux.

Doux écho, toi qui a déjà
séchés mes larmes,
retourne vers lui
Et il te demandera son épouse
Ah, il m'appelle, ah ! hélas !
Non, il ne m'appelle pas, O Dieu, il n'est pas là.

