

Amor ti vieta

from
FEDORA

Umberto Giordano

Sostenuto (♩ = 126)

First system of piano accompaniment. The right hand features a complex, arpeggiated texture with frequent grace notes and slurs. The left hand provides a steady bass line with chords and eighth notes. Dynamics include *f* and *con espress.*

Second system of piano accompaniment. It continues the arpeggiated texture from the first system. The right hand includes a triplet of eighth notes. The left hand maintains the bass line. Dynamics include *f*, *p*, and *rall.*

Andante cantabile ♩ = 54
COUNT LORIS IPANOV:
con espress.

Vocal line and piano accompaniment for the second system. The vocal line is a simple melody with lyrics: "A - mor - ti - vie - ta". The piano accompaniment consists of a rhythmic eighth-note pattern in the right hand and a bass line in the left hand.

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Sostenuto (♩ = 126)

f *con espress.*
f
p *rall.*

The piano accompaniment consists of two systems. The first system has three measures, and the second system has five measures. The music is in 6/8 time and features a complex texture with many accidentals and slurs. The first system is marked *f* and *con espress.*. The second system begins with *f*, then transitions to *p* and *rall.* in the final two measures. There are triplets in the second measure of the second system.

Andante cantabile ♩ = 54
 COUNT LORIS IPANOV:
con espress.

A - mor - ti - vie - ta

The vocal line is a single staff in C major, 4/4 time, marked *Andante cantabile* and *con espress.*. It contains the lyrics "A - mor - ti - vie - ta" with long horizontal lines under the words to indicate sustained notes. The piano accompaniment below consists of two systems, each with two staves (treble and bass clef). The first system has two measures, and the second system has two measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

di non a - mar.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'di', followed by a quarter note 'non', and a dotted quarter note 'a - mar.' with a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note in the left hand.

La man tua — lie - ve.

The second system continues the vocal line with a half note 'La', a quarter note 'man', a dotted quarter note 'tua — lie' with a fermata, and a half note 've.'. The piano accompaniment maintains the eighth-note pattern in the right hand and provides harmonic support in the left hand.

che mi re - spin - ge,

The third system features a vocal line with a half note 'che', a quarter note 'mi', a dotted quarter note 're - spin - ge,' with a fermata, and a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

senza precipitare
cer - ca — la — stret - ta

The fourth system begins with the tempo instruction *senza precipitare*. The vocal line has a half note 'cer', a dotted quarter note 'ca — la — stret - ta' with a fermata, and a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

del - la mia man:

la tua pu - pil - la e - spri - me:

Pa - - - - - mo! se il

lab - bro di - ce: Non t'a-me - rò!

stentate