

41. Se la mia longa fede

(Anonymous)

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Se la mia lon- ga fe- de puo me- ri-
 In me non tro- vo lo- co che non sia
 lar- do son a chia- ma- re a vi- to a
 Vi- ta sa- ria il mo- ri- re e da gl'af-

The first system of the musical score features a vocal line in G major with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment is shown in the lower staves, with chord symbols such as 'a', 'b', and 'r' indicating specific chords and rests.

tar mer- ce- de, tar mer- ce- de, mer- ce
 tut- to fo- co, tut- to fo- co, e quan-
 la- cri- ma- re, la- cri- ma- re, xh'or- mai
 fan- ni u- sci- re, fan- ni u- sci- re, se ben

The second system continues the melody and includes a repeat sign with first and second endings. The lyrics are written below the notes. The piano accompaniment continues with chord symbols and rests.

cor mi- o de la pe- na in- fi- ni- ta.
 do pen- so che non ha pos- san- za.
 la pia- ga m'ha con- su- ma- to il co- re.
 si strug- ge que- sta mi- ser al- ma.

The third system concludes the piece with a final cadence. The lyrics are written below the notes. The piano accompaniment ends with a final chord and a rest.

A- sciu- ga s'oc- chi, a- sciu- ga s'oc- chi e sal
 Al hor piu cres- se, al hor piu cress' e man-
 A tal for- tu- na, a tal for- tu- na ma
 Per- che voi se- te, per- che voi se- te mor-

da la fe- ri- ta,
 ca la spe- ran- za,
 con- du- to a- mo- re,
 te e- vi- ta e pal- ma,

1)

da la fe- ri- ta.
 ca la spe- ran- za,
 con- du- to a- mo- re,
 te e- vi- ta e pal- ma,

1) b and a in orig. Same on second ending.