

No. 8.

PASSO A CINQUE.

*Moderato.*

PIANO.

The first system of the piano score is in 5/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic melody with many beamed sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking appears towards the end of the system.

The second system continues the piece, marked *dolce.* (softly). The right hand has a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. The key signature changes to two sharps (D major) in the middle of the system.

The third system is marked *p* (piano). The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. The key signature remains D major.

The fourth system continues the piece, marked *p* (piano). The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. The key signature remains D major.

The fifth system continues the piece, marked *p* (piano). The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. The key signature remains D major.

The sixth system continues the piece, marked *p* (piano). The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. The key signature remains D major.

tr  
cresc  
stacc.

This system features a grand staff with two staves. The upper staff contains a melodic line with a trill (tr) at the end. The lower staff has a bass line with a crescendo (cresc) and a staccato (stacc.) marking.

tr  
cresc.  
p

This system continues the grand staff. The upper staff has a trill (tr) and a crescendo (cresc.). The lower staff ends with a piano (p) dynamic marking.

dolcissimo e leggiero.

This system shows a grand staff with a very soft and light (dolcissimo e leggiero) instruction.

crescendo.

This system features a grand staff with a crescendo (crescendo) instruction.

3  
cresc.

This system includes a grand staff with a triplet (3) and a crescendo (cresc.) instruction.

p  
sempre staccato.  
tr

This system features a grand staff with a piano (p) dynamic, a staccato (sempre staccato.) instruction, and a trill (tr).

This system shows a grand staff with a melodic line in the upper staff and a bass line in the lower staff.

First system of a piano score. The right hand features a complex, rapid melodic line with many slurs and accents. The left hand provides a steady accompaniment of eighth notes.

Second system of a piano score. The right hand continues with intricate melodic patterns. The left hand has a more active role with eighth-note accompaniment. Performance markings include *cresc.* and *stacc.*

Third system of a piano score. The right hand has a melodic line with trills. The left hand accompaniment is more rhythmic. Performance markings include *tr* and *morendo.*

Fourth system of a piano score. The right hand has a melodic line with trills. The left hand accompaniment is more rhythmic. Performance markings include *scherzando e leggero.* and *Allegro moderato.*

Fifth system of a piano score. The right hand has a melodic line with trills. The left hand accompaniment is more rhythmic. Performance marking includes *p*.

Sixth system of a piano score. The right hand has a melodic line with trills. The left hand accompaniment is more rhythmic. Performance marking includes *f*.

Seventh system of a piano score. The right hand has a melodic line with trills. The left hand accompaniment is more rhythmic. Performance marking includes *> dolcissimo.*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and some eighth-note patterns. The key signature has one flat and the time signature is 2/4.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent with the first system.

Third system of the piano score. The right hand introduces a more active melodic line with eighth-note runs. The left hand accompaniment continues with chords.

Fourth system of the piano score. The right hand features a complex melodic passage with slurs and accents. The left hand accompaniment includes a dynamic marking of *f* (forte).

Fifth system of the piano score. The right hand has a dense melodic texture with many slurs and accents. The left hand accompaniment includes a dynamic marking of *f* (forte).

Sixth system of the piano score. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand accompaniment features a rhythmic pattern of eighth notes.

Seventh system of the piano score. The right hand continues with a melodic line. The left hand accompaniment features a rhythmic pattern of eighth notes.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests, including a fermata over a note in the bass line.

Second system of musical notation, including a piano (*pp*) dynamic marking. The music continues with similar rhythmic patterns and note values.

Third system of musical notation, showing a change in the bass line's rhythmic pattern, possibly indicating a new section or a change in texture.

Fourth system of musical notation, ending with a double bar line and a key signature change to two flats (B-flat and E-flat).

Fifth system of musical notation, marked *Maestoso* and featuring a forte (*f*) dynamic. The music is characterized by dense, block-like chords and a steady, powerful rhythm.

Sixth system of musical notation, continuing the dense texture with complex chordal structures and rhythmic patterns.

Seventh system of musical notation, concluding with a double bar line and a key signature change to two flats (B-flat and E-flat).

*Allegro leggiero.*

First system of musical notation. The right hand plays a continuous sixteenth-note pattern. The left hand plays a bass line with eighth notes. A piano (*p*) dynamic marking is present.

Second system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand.

Third system of musical notation. The right hand continues with sixteenth notes, and the left hand has some chords. A *dol.* dynamic marking is present.

Fourth system of musical notation. The right hand continues with sixteenth notes, and the left hand has some chords. A *morendo.* dynamic marking is present.

Fifth system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand.

Sixth system of musical notation. The right hand continues with sixteenth notes, and the left hand has some chords. *f* and *p* dynamic markings are present.

Seventh system of musical notation. The right hand features a trill (*tr*) and a sixteenth-note pattern. The left hand plays a melody. A *cantabile.* dynamic marking is present.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns and a dynamic marking of *p* (piano).

Second system of musical notation, continuing the piece. It features a dynamic marking of *ff* (fortissimo).

Third system of musical notation, featuring a dynamic marking of *p* (piano).

Fourth system of musical notation, featuring a dynamic marking of *scherzando*.

Fifth system of musical notation, featuring a dynamic marking of *cresc.* (crescendo).

Sixth system of musical notation, concluding the page with various rhythmic patterns.



First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of musical notation, including dynamic markings *dim.* and *pp*.

Third system of musical notation, continuing the complex rhythmic patterns.

Fourth system of musical notation, labeled **CODA.** with dynamic markings *pp* and *pp°*.

Fifth system of musical notation, featuring a treble and bass staff with rhythmic patterns.

Sixth system of musical notation, including dynamic markings *poco*, *a*, *poco*, and *cresc.*

Seventh system of musical notation, including dynamic markings *cresc.*, *molto cresc.*, and *f*.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *ff*.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment is steady. Dynamics include *dolce.* and *molto cresc.*

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment features a consistent eighth-note pattern. Dynamics include *ff*.

Fifth system of the piano score, showing further melodic and harmonic progression.

Sixth system of the piano score, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

Seventh system of the piano score, concluding with a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *pp*.

*dolcissimo.*

*marcato.*

*Presto.*  
*ff*

UN ARALDO. RECIT. (ad Isabella).

Al - lor, che o-gnun cam-pion, e per la glo-ria e per l'a-ma-ta  
*Now ev'-ry no-ble knight, pe-rit fear-less-ly.*

PIANO. *f* *p*

*Allegro moderato.*  
 don-na, og-gi a provar vien del tor-ne-o la sor-te, il Pren-ce di Gra-na-ta in  
*brav-ing, would break a lance for his fair la-dy's sake. Gra-na-da's prince has sent me, a*

*Allegro moderato.*  
 pe-gno di sua fe-de, d'es-ser ar-ma-to per tua man . . . ri-chie-de.  
*fa-tour hum-bly crav-ing— From your hand his arms he . . . would take.*

BERTRAMO. *pp*  
 (Io tri-on-fo, e-gli  
*Ha, I tri-umph, he is*

*pp*

vien, e Ro-ber - - to nel fon-do del bo - - sco s'ar-re - - sta,  
 here, while poor Ro - - bert, his hon - our through my spell's ne-glect - - ing!

già smar-ri-to nell' a - spra fo - re-sta,  
 Poor Ro-ber-t, whom my pow'r de - ludes,

cer-ca in-van, cer-ca in-van l'o - dia - to ri - va - le.)  
 in the wood seeks his foe, the foe I am protect - ing.)

**8 ARALDI D'ARME.**

*f* Tenori 1mi *staccato. pp* *legato.* *f* *staccato.* *pp* *legato.*

Fia-to al-le trom-be, o - no-re al-la ban-die - ra, del ca - va - lier che a noi schiude il sen - tier,  
*Sound trum-pets, sound in hon-our of the val - iant, sound for our Prince, our star e - ver bright,*  
 Tenori 2di. *pp* *f* *pp*

Fia-to al-le trom-be, o - no-re al-la ban - die - ra, del ca - va - lier che a noi schiude il sen - tier,  
*Sound trum-pets, sound in hon - our of the val - iant, sound for our Prince, our star e - ver bright,*  
*f* Bassi 1mi. *pp* *f* *pp*

Fia-to al-le trom-be, o - no-re al-la ban - die - ra, del ca - va - lier che a noi schiude il sen - tier,  
*Sound trum-pets, sound in hon-our of the val - iant, sound for our Prince, our star e - ver bright,*  
 Bassi 2di. *pp* *f* *pp*

Fia-to al-le trom-be, o - no-re al-la ban - die - ra, del ca - va - lier che a noi schiude il sen - tier,  
*Sound trum-pets, sound in hon-our of the val - iant, sound for our Prince, our star . . . e - ver bright,*

*f* staccato. *pp* legato. *f* staccato. *pp* legato. *decresc.*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *trun-pets,* *sound* *for* *him* *whom* *proud-ly* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *trun-pets,* *sound* *for* *him* *whom* *proud-ly* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *trun-pets,* *sound* *for* *him* *whom* *proud-ly* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *trun-pets,* *sound* *for* *him* *whom* *proud-ly* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

*pp* staccato. *dolce sino alla fine.*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *for* *our* *Prince,* *our* *star* *e-ver* *bright,* *whom* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *for* *our* *Prince,* *our* *star* *e-ver* *bright,* *whom* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *for* *our* *Prince,* *our* *star* *e-ver* *bright,* *whom* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

fia-to al-le trom-be, nel-la car-rie-ra, Mar-te ed A-mor lo gui-de-ran,  
*sound* *for* *our* *Prince,* *our* *star* *e'er* *bright,* *whom* *Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight,*

*p* Mar-te ed A-mor lo gui-de-ran.  
*Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight.*

*p* Mar-te ed A-mor lo gui-de-ran.  
*Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight.*

*p* Mar-te ed A-mor lo gui-de-ran.  
*Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight.*

*p* Mar-te ed A-mor lo gui-de-ran.  
*Ve-nus* *and* *Mars* *have* *nam'd* *their* *knight.*

*f*

ALICE.

Ed il mio Pren-ce non s'a - van - za,  
*My no - ble Duke is not yet here, . . .*

RAMBALDO.

Io non per-do la spe -  
*You must not yield to i - die*

ed il mio Pren-ce non s'a - van - za,  
*my no - ble Duke is not yet here, . . .*

ah men - tre qui s'a - pre la  
*though ho - nour so loud - ly in -*

-ran - za,  
*fear, . . .*

no, io non per-do la spe-ran-za,  
*you must not yield to i - die fear;*

ma pen-sa an-  
*just now our*

*dol.*

no - bil ga - ra, chi quel pro - de può mai ri - tar - dar, chi mai  
*vites . . . him, the sum - mons does not . . . reach his . . . ear, Ro - bert*

- cor, che quì dap-pres-so si pre - pa - ra per noi frat - tan - to l'al-tar.  
*du - ty calls us to the cha - pel, its voice is clear, yes, sweet and clear.*

puol - lo ri - tar - dar? Oh  
*not yet is he here!* *Ah*

BERTRAMO. RAMBALDO.

(Ah no, Ro - ber - to non ver - rà.) Pen - sa an - cor, che per  
*(No, no, he is not here, not here.) Don't for - get that the*

Dio! Ro - ber - to non vien!  
*me, ah, Ro - bert is not here!*

BERTRAMO.

noi si pre - pa - ra l'al - tar. (Ei non ver - rà, ei non ver - rà, no, no, Ro -  
*al - tar for us is pre - par'd. (No, no, no, no, he is not here, no, Ro - bert,*

- ber - to non ver - rà.)  
*Ro - bert is not here.)*

CORO. *Soprani.*

Le trom - be suo - na - no, l'o - nor . . . v'ap - pel - - la,  
*Hark to the trum - pet, its sound . . . is in - spir - - ing,*

*Tenori.*

Le trom - be suo - na - no, l'o - nor . . . v'ap - pel - - la,  
*Hark to the trum - pet, its sound . . . is in - spir - - ing,*

*Bassi.*

Le trom - be suo - na - no, l'o - nor . . . v'ap - pel - - la,  
*Hark to the trum - pet, its sound . . . is in - spir - - ing,*



e - roi ma - gna - ni - mi, a tri - on - far, e per la glo - ria, e per la  
 take up your arms . . . with one ac - cord, soon ev' - ry knight . . . for love and

e - roi ma - gna - ni - mi, a tri - on - far, e per la glo - ria, e per la  
 take up your arms . . . with one ac - cord; soon ev' - ry knight . . . for love and

e - roi ma - gna - ni - mi, a tri - on - far, e per la glo - ria, e per la  
 take up your arms . . . with one ac - cord; soon ev' - ry knight . . . for love and

*cresc.*  
 bel - la vo - la - te in - tre - pi - di og - gi a pu - gnar.  
 glo - ry, with arm of might . . . will wield his sword.

*cresc.*  
 bel - la vo - la - te in - tre - pi - di og - gi a pu - gnar.  
 glo - ry, with arm of might . . . will wield his sword.

*cresc.*  
 bel - la vo - la - te in - tre - pi - di og - gi a pu - gnar.  
 glo - ry, with arm of might . . . will wield his sword.

*Tenori.*  
 8 ARALDI D'ARME. (di dentro.)

*Bassi.*  
 Del - la pu - gna,  
 The shrill trum - pet's

*cresc.* *ff*

Ah! . . . del - la pu - gna, ec - co il se - gno, del - la  
 Ah! . . . The shrill trum - pet's call sum - mons all, . . . the shrill

ec - co il se - gno, del - la pu - gna, ec - co il se - gno, del - la  
 call sum - mons all, . . . the shrill trum - pet's call sum - mons all, . . . the shrill

*ff* Sopran. ISABELLA.  
 Ah!  
 Ah!  
 Del-la pu-gna il  
 To the tour-ney the

CORO (sulla scena.)  
*ff* Tenori.  
 Ah!  
 Ah!

*ff* Bassi.  
 Ah!  
 Ah!

pu-gna ec-co il se-gno!  
 trum-pet's call sum-mons all!

pu-gna ec-co il se-gno!  
 trum-pet's call sum-mons all!

*ff*

*cadenza.*

se-gno è que-sto, all'ar-mi, all'ar mi, Cava -  
 loud trum-pets call! O - bey the sound, as-sem-ble

*f* *p*

*Allegro con spirito.* *con vigore.*

lier!  
 all!

Del-la trom-ba guer -  
 Hark! the sig-nal rolls

*p*

- rie - ra il suon già s'o - de, nel-la no - - bil car-rie - ra con-vien  
*proud - ly through morn's red sky, . . . and pro - claims to you loud - ly you must*

vin - ce - re o mo - rir, nel-la no - bil car - rie - ra con-vien vin - ce - re o mo -  
*con - quer or . . . die, and pro - claims . . . to you loud - ly you must con - quer or*

*f* *p*

- rir. (Ah, la vo - ce dell'o - nor di Ro - ber - to par-li al cor, ah, la vo - ce dell'o -  
*die. (Stirring sounds all in - spire, Ro - bert's bo - som may they fire, Robert's bo - som may they*

ALICE. *p*

Ei non vien, ei non vien, oh qual do - lor, ei non vien,  
*Not yet here, not yet here, what must I fear? stirring sounds*

UNA DAMA DI CORTE. *p*

Dell' o-nor, dell' o-nor, già s'o - de il suon, dell' o-nor  
*Stirring sounds all inspire, all hearts they fire, stirring sounds*

RAMBALDO. *p*

Ei non vien, ei non vien, oh qual do - lor, deil' o-nor  
*Not yet here, not yet here, what must I fear? stirring sounds*

ALBERTI. *p*

Si, con - vien vin - cer, op-pur mo - rir, si, con - vien  
*These stir - ring sounds set all hearts on fire, these stir - ring*

*p*

*vibrato. f*

nor di Ro - ber - to, di Ro - ber - to par-li al cor,  
*fire, Robert's bo - to, som may they fire, may they fire,*

qual do-lor, ei non vien, qual do-lor, ei non vien, qual do-lor  
*all in - spire, far a - way does he stray, stirring sounds all in - spire,*

s'o-de il suon, dell' o-nor s'o-de il suon, con-vien vin-cer, o mo-rir,  
*all in - spire, one de - sire, one de - sire they in - spire, one de - sire,*

s'o-de il suon, dell' o-nor s'o-de il suon, con-vien vin - cer, o mo-rir,  
*all in - spire, one de - sire, one de - sire they in - spire, one de - sire,*

vin - cer, con-vien vin - cer, o mo-rir, con-vien vin - cer, o mo-rir,  
*sounds set all on fire, yes, with one one de - sire, one de - sire,*

*pp*

gli par - li al cor, . . gli par - li al  
*oh, may those sounds thy soul . . in -*

ah, Ro-ber-to non vien, ei non vien, qual do - lor!  
*why is Ro - bert not here? why is Ro - bert not here?*

con-vien vince-re, o mo-rir, con-vien vince-re, o mo-rir!  
*now to conquer, to con - quer, to con - quer or to die!*

con-vien vince-re, o mo-rir, con-vien vince-re, o mo-rir!  
*now to conquer, to con - quer, to con - quer or to die!*

con-vien vince-re, o mo-rir, con-vien vince-re, o mo-rir!  
*now to conquer, to con - quer, to con - quer or to die!*

*pp*

Coro. *ff* Soprani.

Del - la tromba guer - rie - ra il . . suon già  
*Hark! the sig - nal rolls proud - ly through the morn's red*  
 Tenori. *ff*

Del - la tromba guer - rie - ra il suon già  
*Hark! the sig - nal rolls proud - ly through the*  
 Bassi. *ff*

Del - la tromba guer - rie - ra il suon già  
*Hark! the sig - nal rolls proud - ly through the*

s'o - de, nel-la no - bil car-rie - ra con-vien vin - ce - re, o mo - rir, nel-la  
*sky, . . and pro - claims . . to you loud - ly you must con - quer or die, and pro -*

s'o - de, nel-la no - bil, nel-la no-bil car - rie - ra con - vien vin-cere, o mo-rir,  
*morn's red sky, while pro-claim - ing, while pro-claim-ing so loud - ly, you must con - quer or die,*

s'o - de, nel-la no - bil, nel-la no-bil car - rie - ra con - vien vin-cere, o mo-rir,  
*morn's red sky, while pro-claim - ing, while pro-claim-ing so loud - ly, you must con - quer or die,*

no - bil car-rie - ra con-vien vin - ce - re, o mo - rir!  
*claims . . to you loud - ly you must con - quer or die!* ISABELLA (ai Cavalieri).  
 Le trombe  
*The trumpet*

con-vien vin-cer, con-vien vincer, si, vin - ce - re, o mo - rir!  
*you must con - quer, you must conquer or die, you must conquer or die!*

con-vien vincer, con-vien vincer, si, vin - ce - re, o mo - rir!  
*you must con - quer, you must conquer or die, you must conquer or die!*

*Sua.....*

*pp*

suo - na - no, le trom-be suo - na - no, all' ar-mi, all' ar - - mi, o  
*sounds . . . now, the voice of glo - - - ry! Up no - ble knights, . - be - deck'd with . . .*

*stacc. pp*

Or - sù, all' ar - mi, all' ar - mi, o  
*O - bey! o - bey! . . . be - deck'd with*

*stacc. pp*

Or - sù, all' ar - mi, all' ar - mi, o  
*O - bey! o - bey! . . . be - deck'd with*

*stacc. pp*

Or - sù, all' ar - mi, all' ar - mi, o  
*O - bey! o - bey! . . . be - deck'd with*

pro - - - di, e per la glo - - - ria, e per l'a - ma - - - ta,  
*ar - - - mour, with sword and lance . . . for your la - dy love . . . and*

pro - - - di, si, si, vo - la - te  
*ar - - - mour bright, for love and beau - ty,*

pro - - - di, si, si, vo - la - te  
*ar - - - mour bright, for love and beau - ty,*

pro - - - di, si, si, vo - la - te  
*ar - - - mour bright, for love and beau - ty,*

vo - late in - tre - pi - di a pu - gnar, a . . pu - gnar, le trom - be suo - na - no,  
*fame you will fight, yes, glad - ly will . . you fight. The trum - pet sounds . . now,*

og - gia pu - gnar, le trom - be suo - na - no,  
*for love and fame! O - bey, o - bey . . me,*

og - gia pu - gnar, le trom - be suo - na - no,  
*for love and fame! O - bey, o - bey . . me,*

og - gia pu - gnar, le trom - be suo - na - no,  
*for love and fame! O - bey, o - bey . . me,*

*pp*

le trombe suo - na - no, e . . . per la . . glo - ria, e per l'a - ma - ta, in - -  
*the voice of glo - - ry, for . . . la - dy . . . love and . . . fame you'll . . glad - ly, . .*

le trom - be suo - na - no, sù, all' ar - mi, o  
*the voi ce of glo - ry, fight for fame and*

le trom - be suo - na - no, sù, all' ar - mi, o  
*the voice of glo - ry, fight for fame and*

le trom - be suo - na - no, sù, all' ar - mi, o  
*the voice of glo - ry, fight for fame and*

*un poco meno mosso.*

- tre - pi - di og - gia pu - gnar. (Qual . . . per me . . . cru - del . . . do - lo - re, ah . . . Ro  
*glad - ty . . . fight, you'll glad - ty fight. (Oh . . . my heart . . . is sink - ing, trem - bling, why . . . will*

pro - di!  
*beau - ty!*

pro - di!  
*beau - ty!*

pro - di!  
*beau - ty!*

ber - to or più . . . non vien, glo - ria, o - no - re, a - mor, . . . va - lo - re, tut - to è  
*Ro - bert not . . . ap - pear; can . . . some stron - ger pow'r . . . de - tain him when . . . my*

ber - to or più . . . non vien, glo - ria, o - no - re, a - mor, . . . va - lo - re, tut - to è  
*Ro - bert not . . . ap - pear; can . . . some stron - ger pow'r . . . de - tain him when . . . my*

spen - to nel suo sen, tut - to è spen - to . . . nel suo  
*love in - vites him here, ah, in - vites . . . him, . . . in - vites him*

spen - to nel suo sen, tut - to è spen - to . . . nel suo  
*love in - vites him here, ah, in - vites . . . him, . . . in - vites him*

*(ai Cavalieri.)*

sen, ei più non vien, ei più non vien.) Or - sù, par - tiam!  
*here! He is not here, he is not here.) A - way, a - way! . . . .*

sen, ei più non vien, ei più non vien.) Or - sù, par - tiam!  
*here! He is not here, he is not here.) A - way, a - way! . . . .*



Ah! . . . Del - la tromba guer - rie - ra  
 Ah! . . . Hark! the sig - nal rolls proud - ly

il . . . suon già s' o - de, nel - la no - - bil car - rie - ra con - vien vin - ce - re, o mo -  
 through the morn's red sky, . . . and pro - claims . . . to you loud - - ly, you must con - - quer or

- rir, nel - la no - - bil car - rie - ra con - vien vin - ce - re, o mo - rir. (Ah, la vo - ce dell' o -  
 die, and pro - claims . . . to you loud - ly you must con - quer or die! (Stirring sounds . . . all in -  
 ALICE.

Ei non vien,  
 But yet how  
 DAMA DI CORTE.

Dell' o - nor,  
 Stirring sounds  
 RAMBALDO.

Ei non vien,  
 But yet how  
 ALBERTI.

Si, con - vien  
 These stir - ring  
 ALBERTI.

*fp*

- nor di Ro - ber - to par - li al cor, ah, la vo - - - ce dell' o -  
 - spire, Ro - bert's bo - som may they fire, stir - ring sounds . . . all in -

ei non vien, oh qual do - lor, ei non vien,  
 not yet here, what must I fear! stir - ring sounds

dell' o - nor, già s'ò - de il suon, dell' o - nor,  
 all in - spire, all hearts they fire, stir - ring sounds

ei non vien, oh qual do - lor, dell' o - nor  
 not yet here, what must I fear! stir - ring sounds

vin - - cer, op - pur mo - rir, sì, con - - vien  
 sounds, yes, all must in - spire, yes, stir - - ring

- nor di Ro - ber - to, di Ro - ber - to par - li al cor : : :  
 - spire, Ro - bert's bo - som may they fire, . . . may they fire, . . .

qual do - lor, ei non vien, qual do - lor, ei non vien,  
 all in - spire, far a - way does he stray! stir - ring sounds

s'ò - de il suon, dell' o - nor s'ò - de il suon, con - vien vin - cer,  
 all in - spire, 'tis the time, 'tis the time, now to con - quer

s'ò - de il suon, dell' o - nor s'ò - de il suon, con - vien vin - cer,  
 all in - spire, 'tis the time, 'tis the time, now to con - quer

vin - - cer, con - vien vin - cer, o mo - rir, con vien vin - cer,  
 sounds all must in - spire, . . . one de - sire, now to con - quer

gli  
his

qual do - lor, ah, Ro - ber - to non vien, ei non vien, qual do - lor!  
*all in - spire, why is Ro - bert not here? why is Ro - bert not here?*

o mo - rir, con - vien vince - re, o mo - rir, con - vien vince - re, o mo - rir!  
*or to die, now to con - quer, to con - quer, to con - quer or die!*

o mo - rir, con - vien vince - re, o mo - rir, con - vien vince - re, o mo - rir!  
*or to die, now to con - quer, . . . to con - quer, to con - quer or die!*

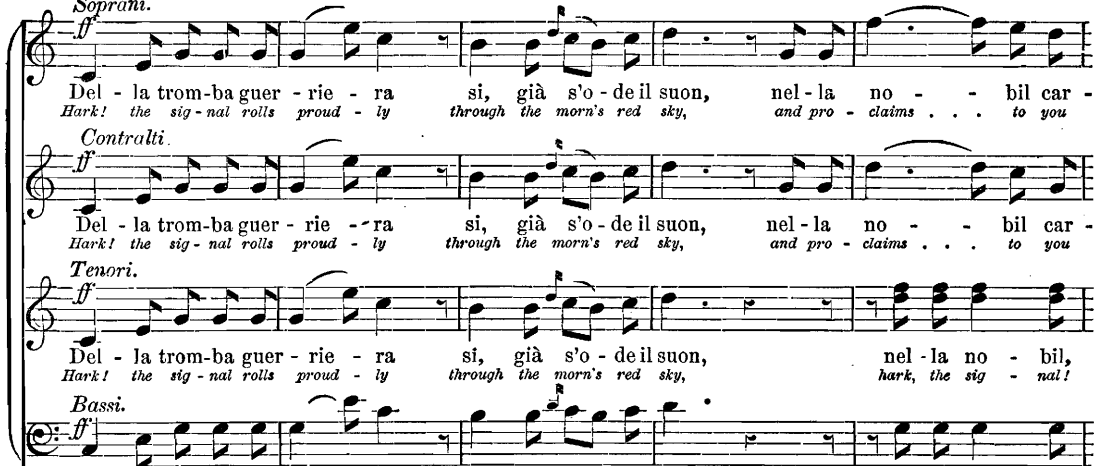
o mo - rir, con - vien vince - re, o mo - rir, con - vien vince - re, o mo - rir!  
*or to die, now to con - quer, to con - quer, to con - quer or die!*

*pp* par - li al cor, . . . gli par - li al cor, *f* gli par - li al cor, . . .  
*bo - som fire, . . . his bo - som fire, stir - ring sounds his soul in - spire, . . .*

al cor!)  
*in - spire!)*

Coro.  
Soprani.

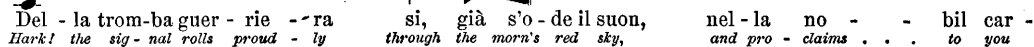
*ff*



Del - la trom - ba guer - rie - ra si, già s'o - de il suon, nel - la no - - bil car -  
Hark! the sig - nal rolls proud - ly through the morn's red sky, and pro - claims . . . to you

Contralti.

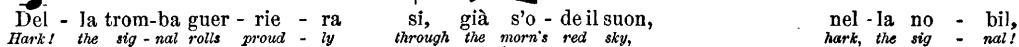
*ff*



Del - la trom - ba guer - rie - ra si, già s'o - de il suon, nel - la no - - bil car -  
Hark! the sig - nal rolls proud - ly through the morn's red sky, and pro - claims . . . to you

Tenori.

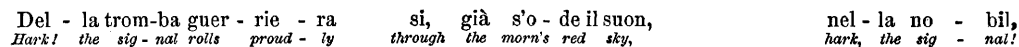
*ff*



Del - la trom - ba guer - rie - ra si, già s'o - de il suon, nel - la no - bil,  
Hark! the sig - nal rolls proud - ly through the morn's red sky, hark, the sig - nal!

Bassi.

*ff*



Del - la trom - ba guer - rie - ra si, già s'o - de il suon, nel - la no - bil,  
Hark! the sig - nal rolls proud - ly through the morn's red sky, hark, the sig - nal!

*ff*



rie - ra con vien vin - ce - re, o mo - rir, nel - la no - - bil car - rie - ra con vien -  
loud - - ly, you must con - - quer or die, and pro - claims . . . to you loud - ly, you must

rie - ra con vien vin - ce - re, o mo - rir, nel - la no - - bil car - rie - ra con vien  
loud - - ly, you must con - - quer or die, and pro - claims . . . to you loud - ly, you must

nel - la no - bil car - rie - ra con vien vin - ce - re, o mo - rir, con vien vin - cer, con vien vincer, si,  
it proclaims to you loud - ly, you must con - quer or die, brave - ly die, . . . you must con - quer or

nel - la no - bil car - rie - ra con vien vin - ce - re, o mo - rir, con vien vin - cer, con vien vincer, si,  
it proclaims to you loud - ly, you must con - quer or die, brave - ly die, . . . you must con - quer or



*dolce.*

vin - ce - re, o mo - rir,      convien vin - ce - re, o mo - rir,      con - vien vin - ce - re, o mo -  
 con - quer or die,      you must con - quer or die,      you must con - quer or

*dolce.*

vin - ce - re, o mo - rir,      convien vin - ce - re, o mo - rir,      con - vien vin - cer, mo -  
 con - quer or die,      you must con - quer or die,      you must con - quer or

*p*

vin - ce - re, o mo - rir,      al guerrier      convien vin - cer,      vin - ce - re, o mo -  
 die, must conquer or die,      brave-ly die,      brave-ly die, you must      con - quer or

*p*

vin - ce - re, o mo - rir,      al guerrier      convien vin - cer,      vin - ce - re, o mo -  
 die, must conquer or die,      brave-ly die,      brave-ly die, you must      con - quer or

*f*

- rir,      convien vin - ce - re, o mo - rir,      al guer - rier,      al guer - rier      convien  
 die,      you must con - quer or die,      brave-ly die,      brave-ly die,      you must

*f*

- rir,      convien vin - ce - re, o mo - rir      al guerrier,      al guerrier,  
 die,      you must con - quer or die,      brave-ly die,      brave-ly die,

*f*

- rir,      convien vin - cer,      o mo - rir, al guer - rier,      al guer - rier      convien  
 die,      you must con - quer,      you must conquer or die,      brave-ly die,      you must

*f*

- rir,      convien vin - cer,      o mo - rir,      al guerrier,      al guerrier,  
 die,      you must con - quer      or must die,      brave-ly die,      brave-ly die,

vin - cer, con - vien vin - ce - re, o mo - rir, si,  
 con - quer or must die, must con - quer or die: must

al guerrier con - vien vin - ce - re, o mo - rir, si,  
 you must con - quer or die, must con - quer or die! must

vin - cer, con - vien vin - ce - re, o mo - rir, si, con - vien vin - cer, con - vien  
 con - quer or must die, must con - quer or die, or die, must con - quer or

al guerrier con - vien vin - ce - re, o mo - rir, si, con - vien vin - cer, con - vien  
 you must con - quer or die, must con - quer or die, or die, must con - quer or

vin - ce - re, o mo - rir, si, vin - ce - re, o mo -  
 con - quer or must die, must con - quer or must

vin - ce - re, o mo - rir, si, vin - ce - re, o mo -  
 con - quer or must die, must con - quer or must

vin - ce - re, o mo - rir, si, con - vien vin - cer, con - vien vin - ce - re, o mo -  
 die, con - quer or die, must con - quer, con - quer or must die, con - quer or

vin - ce - re, o mo - rir, si, con - vien vin - cer, con - vien vin - ce - re, o mo -  
 die, con - quer or die, must con - quer, con - quer or must die, con - quer or  
 tr tr tr tr tr tr tr tr

- rir, si, con - vien vin - ce - re, o mo - rir, si, con - vien vin - ce - re, o mo - rir, si, con - vien  
*die, must con - quer or must brave - ly die, must con - quer or must brave - ly die, must con - quer*

vin - ce - re, o mo - rir.  
*or must brave - ly die.*

vin - ce - re, o mo - rir.  
*or must brave - ly die.*

vin - ce - re, o mo - rir.  
*or must brave - ly die.*

vin - ce - re, o mo - rir.  
*or must brave - ly die.*

FINE DELL' ATTO SECONDO.

No. 10. INTRODUZIONE, RECITATIVO E DUETTO BUFFO.

*Moderato.*

PIANO.

*p*

*p*

*f*

*p*

*f*

*f*

*tr*

*tr*

*dim.*

*pp*

*p*



RAMBALDO. RECIT. BERTRAMO. (*guardandolo.*)

Que-sta all' ab-bocca-men-to è l'o-ra in - te - sa. Ma non è que-gli il tro-va-tor nor-  
*Yes, for our meet-ing this . . . must be the place. The Norman trou - ba-dour! I know your*

PIANO.

RAMBALDO. BERTRAMO.

- mando? - Che sir Ro-ber-to a mor-te, po-co fa, con-dan - nò. Ma per tua sor-te, la pro -  
*face. You re - col - lect my lord, how near-ly he had hung me. Not quite does he keep his . . .*

RAMBALDO.

- mes-sa ei non ten-ne; or, che ti gui-da? Io ven-go A - li - ce ad a-spet-  
*pro-mise, that's his way. What seek you here? . The maid-en I love, and - mar-ry to -*

*p*

- tar, ric - co io non son, e po - ve-ra è pu-re A - li - ce, ciò sol s'op -  
*day! Ah, she's ve - ry poor, and no - thing . I am worth, . else we should*

*f* *f*

BERTRAMO. RECIT. (*getta una borsa.*)

po - ne a far-mi ap-pien fe - li - ce. Quand'è co -  
 be the most hap - py cou - ple on earth. If that is  
*allegro.*

RAMBALDO.

BERTRAMO.

sì, tien, pren-di! Cre-de-rò agl' oc - chi mie - i? oh ciel! dell' o - ro! Ee-co là  
 ah, take this. Ah! do I dream? Is't true? Oh heav'n! 'tis gold! Then it

quei che chia-ma-si con-ten-to, far-ne dun-que poss'i - o, a mio ta - len-to.  
 seems what they call hap - py men, thus can I now fa - skion when-e'er I please.

*Andantino con moto.*

RAMBALDO.

Oh, che o - nest'  
 Oh, this is

uo - mo ! che ga - lant - uo - mo ! ah ve - di,  
 no - blet Thus does he sure - ly bind me se

BERTRAMO.

(Che o-*nest'*uo-mo, già il po-ver'uo - mo,  
*(I am no - ble, he is sure - ly*

co - me e - ro in er - ror, ah, d'o - ra in -  
 - cure - ly. Here . . . is a change sud - den and

il ga-lant-uo-mo ca-den-do va,  
 bound se - cure - ly. How gold can change,

*cresc.* *p*

- nanzi, io gli pro - met-to obbe-di-en - za,  
 strange. Faith - ful I'll be, yes, I will tru - ly

ne' lacci miei trar-lo potrei.  
 'tis ve - ry strange, That will I see.

ri-co-no-scen - - za, in ri-com-pen - - sa di tal . . . fa -  
 wait on him du - - ly, nought that's un - ru - - ly he'll find . . . in

- vor,  
 me, io gli pro-met-to ri-co-no-  
 yes, I will tru - ly wait on him

Dell' or la vi - sta co-me se - du - ce, che non pro-du - ce nell' u-man cor!  
 Poor sons of A - dam, you can be bought soon, yes, can be caught soon, plain-ly I see!

scen - za, in ri-com-pen-sa di tal fa - vor. Oh che o-nest'uo-mo, che ga-lant-  
 du - ly, faith-ful I'll be, . . . that will he see. Oh, this is no-ble, thus does he

Oh che o-nest'uo-mo, il po-ver uo-mo,  
 Yes, I am no-ble, now is he sure-ly

*staccato.*

uo - mo, ma ve - di, co - - me e - ro in er -  
*sure - ly bind me se - cure - ly, here is a*

ma ve - di, co - me e - ra in er -  
*fast - en'd se - cure - ly, e - ver . he'll*

- ror, oh che o - nest' uo - mo, che ga - lant -  
*change; oh this is no - ble, thus does he*

- ror, oh che o - nest' uo - mo, il po - ver uo - mo,  
*be; yes, I am no - ble, mine is he sure - ly,*

*sempre staccato. cresc.*

- uo - mo, ma ve - di, co - - me e - ro in er -  
*sure - ly bind me se - cure - - ly, here is a*

ma ve - di, co - me e - ra in er -  
*fast - en'd se - cure - ly, e - ver . he'll*

*mf*

ror, ah d'o-ra in - nan - zi, io gli pro - met - to  
*change, sud - den and strange, faith - ful I'll be,*

ror, ne' lac - ci miei trar - lo po -  
*be, mine, sure - ly mine ev - er he'll*

ob - be - di - en - za, ri - co - no - scen - za, in ri - com - pen - sa di tal fa -  
*yes I will tru - ly, wait on him du - ly, nought that's un - ru - ly he'll find in*

- - - - -  
*trei, dell' or la vi - sta co - me se - du - ce, che non pro - du - ce nell' u - man  
 be. Poor sons of A - dam, you can be bought soon, yes, can be caught soon, plain - ly I*

vor, ob - be - di - en - za, ri - co - no - scen - za, ob - be - di - en - za, ri - co - no -  
*me, yes I will tru - ly wait on him du - ly, yes, I will tru - ly wait on him*

cor, dell' or la vi - sta co - me se - du - ce, dell' or la vi - sta co - me se -  
*see, poor sons of A - dam you can be bought soon, poor sons of A - dam you can be*

*p* *cresc.*

scen - za, in ri - com - pen - - sa di ta. fa -  
 du - ly, nought that's un - ru - - ly he'll find in

- du - ce, che non pro - du - ce nell' u - man  
 bought soon, yes, can be caught . . . ce, plain . . . ly - man  
 I

*p*

- vor! oh che o - nest'uo - mo, che ga - lant - uo - mo,  
 me! Oh, this is no - ble, oh, this is no - ble,

cor! oh che o - nest'uo - mo, il ga - lant -  
 see! Yes, I am no - ble, yes, I am

oh che o - nest'uo - mo, che ga - lant - uo - mo, si, d'o - ra in - nan - zi, io gli pro -  
 oh, this is no - ble! thus does he sure - ly bind me se - cure - ly, oh this is

- uo - mo, or ve - di, co - me ne' lac - ci mie - i, se lo vo - les - si, trar - lo po -  
 no - ble, poor sons of A - dam, you can be bought soon, poor sons of A - dam, you can be

*molto cresc.*

6 6 6 6

met - to ob - be - di - en - za, ri - co - no - scen - za, per ri - com - pen - sa di tal fa -  
 no - ble, thus does he sure - ly bind me se - cure - ly, bind me se - cure - ly, faith - ful

6 6 6 6

tre - i, dell' or la vi - sta co - me se - du - ce, che non pro - du - ce nell' u - man  
 bought soon, yes, can be caught soon, you can be bought soon, yes, can be caught soon, plain - ly I

vor, di tal fa - vor!  
 be, I'll faith - ful be!

cor, nell' u - man cor!)  
 see, I plain - ly see!)

*f*

6 6 6 6 tr

3 3 3

*Allegro moderato.* BERTRAMO.

*p dol.*

A noz - ze dun - que og - gi ten  
 To - day it seems the girl you . .

RAMBALDO.

va - i?  
 mar - ry?

Si, mio Si - gnor, a noz - ze io  
 'Tis true, my lord! . . my lord, . . 'tis



## BERTRAMO.

## RAMBALDO.

vo true. Oh che paz - zi - a! Why be so has - ty? Co-me! paz - How am I

*dol*

- zi - a? has - ty? può so-lo A - li - ce She's won-drous pret - ty, far - mi fe - li - why should I tar -

BERTRAMO.

ce. Io nel tuo ca - so so - spen - de - re - i, quin-di a bell' a - gio, sce-glier vor - - ry? Nay, . . . I . . . were you, I would wait un - til my choice . . . was whol - - ly

RAMBALDO. BERTRAMO.

- re - i, free . . . Voi sce - glie - re - ste? Then you would wait? . . . Io sce - glie - As - sur - ed -

- re - i, or che hai da - na - ri, che ric - co se - i, tut - te le don - ne, scommet - te - re - i, la - man di - ly! . . . As you are rich, . . . as well as wot - ty, the girls in ev' - ry town . . . and ci - ty en - am - our'd

RAMBALDO.

spo-so vor-ran da te. *of your charms will be!* Voi lo cre-de-te? *You think so, sir?*

BERTRAMO. RAMBALDO.

Lo cre-do, si. *Most cer-tain-ly.* In-fat-ti, *No doubt,* in-fat-ti, un *no*

*p e stacc.*

uo-mo del vo-stro stà-to, più di me cer-to sa-rà in-for-ma-to, che *doubt that a lord such as he must know more than a block-head like me, yes, like me, . . . no*

far, che far con-vie-ne me-glio sa-prà, si, me-glio sa-prà. *doubt that a lord such as he must know more than a block-head like me, yes, like me.*

Io sce-glie- *Aye, I would*

*p*

Voi sce-glie-re-ste? in fat-ti un uom del vo-stro  
 Then you would wait? No doubt, no doubt this no-ble

- rei, io sce-glie-rei!  
 wait yes, I would wait!

*cresc.* *mf*

sta-to, che far con-vie-ne me-glio sa-prà, che . . . far con-vie-ne me-  
 lord knows more than a block-head, a block-head like me, knows . . . far more, far more, far more .

*cresc.* *dolce.*

*sffz* *p*

BERTRAMO

glio sa-prà, me-glio sa-prà. (Dell'or la vi-sta co-me se-  
 than a block-head like me. (Poor sons of A-dam you can be

*tempo primo.*

Oh che o-nest' uo-mo!  
 Oh, this is no-ble!

du-ce, che non pro-du-ce nell' u-man cor!  
 bought soon, yes, can be caught soon, plain-ly I see'

Che o-nest' uo-mo,  
 I am no-ble,

che ga-lant - uo - mo, ah ve - di, co - me  
*Thus does he sure - ly bind me se - cure - ly,*

già il poveruo - mo, il galant-uo - mo  
*he is . . . sure - ly bound se - cure - ly,*

e - ro in . . . er - ror.  
*faith - ful . . . I'll be.*

ca - den - do va.) È la for -  
*that shall I see.) What is*

*f vibrato.*

*sf p sf p*

*Alla breve con moto. ammandosi poco a poco.*

È la for - tu - na nell' in - co - stan - za?  
*What is life with-out cease - less chang - ing?*

tu - na nell' in - co - stan - za, che lie - ti  
*life with-out cease - less chang - ing? Con - stan -*

*p*

che lie-ti gor-ni ci fa go-der?  
*Con-stant - cy is a foe to bliss.*

giorni ci fa go-der,  
*cy is a foe to bliss.*

vi-vi al pia-er, sì, vi-vi al-la  
*Through the . . land of mirth free-ly*

*marcato.*

al piacer, al-la gio-ja, lun-gi la-  
*To love, to love, just fling to*

gio-ja, lun-gi la no-ja da'tuoi pen-sier, al pia-er, al-la gio-ja, lun-gi la  
*rang-ing, just fling to love a . . pass-ing kiss, a kiss, a kiss, just fling to*

no-ja da' miei pen-sier. Tut-to far dun-que mi-fia per-  
*love a . . pass-ing kiss. May I do what-'e'er, what-'e'er I*

no-ja da' tuoi pen-sier.  
*love a . . pass-ing kiss.*

*dolce.*

mes - so, mi fia per - mes - - so? *dolcissimo.*  
 please, then? what - e'er I please, . . . then?

*p* Si, tut - to far tu  
 Oh, yes, of course, and

puo - i . . . ciò . . . che pia - cer, pia - cer ti da: . . . al pen - ti -  
 some fine day, . . . when . . . pow'r to sin has pass'd a - way, . . . re - pent at

*dolcissimo.*  
*tr* - - men - - to poi ser - ba, ser - ba la tar - - da . . e - tà.  
 last, aye, at last, you'll set your mind at ease . . then.

*p dolce.*

*p (stupefatto.)*

Se tut - to a me far  
 Ah! yes, of course; and

*p* Si,  
 Ah!

*cresc.*

li - ce, . . . io . . . cre - do ai det - ti tuo - i, . .  
*some fine day, when pow'r to sin has pass'd a - . .*

tut - to far tu puo - i, al pen - ti  
*yes. of course, and some fine day, when pow'r to*

*dolcissimo.*  
 . . . al pen - ti - men - to poi, tem - po, tem - po, mi - glior ver  
*way, then I'll re - pent, re - pent, and set my mind at . . . ease . .*

- men - to po - i, . . . ti ser - ba la tar - da e -  
*sin has pass'd a - way, re - pent and set your mind at ease*

*pp*

*f*  
 - rà. M'ag - gra - da un tal con - si - glio, che  
*then. N'er did I the 'like hear be - fore, I'm*

- tà.  
*then.*

re - ca a o - gnun pia - ce - re, e per pro - var - tel  
 glad to hear there is so lit - tle harm in

to - sto, a' miei com - pa - gni vuò pa - gar da  
 sin - ning; I'll call for wine, 'twill be a good be - - -

**BÉRTRAMO.** *ridendo.*

be - re. Be - re? be - re? co - sì va ben, si,  
 - gin - ning. Bra - vo! bra - vo! you'll drink, you'll drink, aye,

*ff* *rf*

que - sto a te con - vien, gio - va - re o - gnor, o - gnor, ti può si, si, gio - va - re o - gnor ti  
 thus you will learn a great deal more, ah, thus you will learn a great deal more, aye, thus you will learn a

*p*



*rallentando per rientrar nel tempo primo.*

Oh che o - nest' uo - mo!  
Oh, this is no - ble!

può, o - gnor ti può.  
great deal more!

(Che o-nest' uo - mo,  
(I am no - ble,

che ga - lant - uo - mo!  
Thus does he sure - ly

ah ve - di,  
bind me se -

già il po-ver uo - mo,  
he is sure - ly

co - me e - - ro in er - ror, ah, d'o - ra in -  
- cure - ly. Here is a change, sud - den and

il ga-lant-uo mo  
bound se - cure - ly.

ca-den-do va,  
How gold can change!

*cresc.*

-nan-zi io gli pro - met-to ob-be-di-en - - - za,  
*strange! Faith - ful I'll be. yes, I will tru - - - ly*

ne'lacci miei trarlo potrei.  
*'tis ve - ry strange! That will I see.*

ri-co-no-scen - - - za, in ri-com-pen - - - sa di tal . . . fa -  
*wait on him du - - - ly, nought that's un - ru - - - ly, he'll . . . And in*

- vor,  
*me!*

Dell' or la vi - sta co - me se - du - ce, che non pro - du - ce nell' u - man  
*Poor sons of A - dam, you can be bought soon, you can be caught soon, plain - ly I*

10 gli pro - met - to ri - co - no - scen - za, in ri - com - pen - sa di tal fa -  
 Yes I will tru - ly wait on him du - ly, faith - ful I'll be, that will he

cor!  
 sec.

*pp*

- vor.  
 sec.

Oh che o - nest' uo - mo, che ga - lant -  
 Yes, this is no - ble! Thus does he

Oh che o - nest' uo - mo il po - ver uo - mo,  
 Yes, I am no - ble, thus do I sure - ly

- uo - mo, ma ve - di, co - me e - ro in er -  
 sure - ly bind me se - cure - ly, faith - ful I'll

ma ve - di, co - me e - ra in er -  
 bind him se - cure - ly. That will I

- ror, *be.* oh che o-*nest'* uo - mo, che ga - lant -  
*Oh this is no - ble,* *thus does he*

- ror, *see;* oh che o-*nest'* uo - mo, il po - ver uo - mo,  
*yes, I am no - ble,* *thus do I sure - ly*

*sempre staccato.* *cresc.*

- uo - mo, *sure - ly* ma ve - di, co - - me e - ro in er -  
*bind me se - cure - - ly,* *here is a*

ah ve - di, co - me e - ra in er -  
*bind him se - cure - ly.* *How gold can*

*f*

- ror, *change* ah, d'o-*rain-nan* - zi, io gli pro-met - to  
*sud - den and strange,* *faith - ful I'll be,*

- ror, *change!* ne' lac - ci miei, *'tis* ve - ry strange. trar - lo po -  
*That will I*

*p*

ob - be di - en za, ri - co - no - scen - za, in ri - com - pen - sa di tal fa -  
 yes, I will tru - ly, wait on him du - ly, nought that's un - ru - ly he'll find in

trei; dell' or la vi - sta co - me se - du - ce, che non pro - du - ce nell' u - man  
 see. Poor sons of A - dam, you can be bought soon, yes, can be bought soon, plain - ly I

- vor, . . . ob - be - di - en - za, ri - co - no - scen - za, ob - be - di - en - za, ri - co - no -  
 me, . . . yes, I will tru - ly, wait on him du - ly, yes, I will' tru - ly, wait on him

cor, . . . dell' or la vi - sta co - me se - du - ce, dell' or la vi - sta co - me se -  
 see, . . . poor sons of A - dam you can be bought soon, poor sons of A - dam you can be

- scen - za, in ricom - pen - sa di tal fa - vor, oh che o - nest' uomo, che galant - uomo,  
 du - ly, nought that's un - ru - ly he'll find in me. Oh, this is no - ble, oh this is noble!

- du - ce, che non produ - ce nell' u - man cor! oh che o - nest' uomo il galant -  
 bought soon, yes, can be caught soon, plain - ly I see. Yes, I am no - ble, yes, I am

*ff*

oh che o-nest'uo - mo, che ga-lant - uo - mo, si, d'o - ra in-nan - zi, io gli pro -  
 Yes, I will tru - ly wait on him du - ly, yes, I will tru - ly wait on him

*ff*

uo - mo, or ve - di, co - me ne' lac - ci mie - i, se lo vo - les - si, trar - lo po -  
 no - ble! Poor sons of A - dam, you can be bought soon, poor sons of A - dam, you can be

*molto cresc.*

- met - to, ob - be - di - en - za, ri - co - no - scen - za, in ri - com - pen - sa di tal fa -  
 du - ly, wait on him du - ly, thus does he sure - ly bind me se - cure - ly, this is a

- tre - i, dell' or la vi - sta co - me se - du - ce, che non pro - du - ce, nell' u - man  
 bought soon, you can be caught soon, you can be bought soon, you can be caught soon, aye, it is

- vor, di tal fa - vor!  
 change, a won - d'rous change!

cor, nell' u - man cor!)  
 strange, in - deed it's strange!)

*Sva.....*

*f*

BERTRAMO. RECIT.

Ec - co u - na nuo - va pre - da, un glo - rio - so ac -  
*I have well spread my toils, thus a - no - ther is*

*Allegro.*

PIANO. *f*

RECIT.

- - qui - sto di che il mio cor ral - le - grar - si do - vrà!  
*cap - ture! in - fer - nal chains . . . will hold . . . him fast.*

Ma de' suoi ma - li io ri - do,  
*When I think of his plight,*

*Allegro.*

*rf* *f*

e del de - stin che a se pre - pa - ra ei stes - so, pur - chè fra po - co il mio vo - ler si  
*ah, how my heart . . . swells with . . . rap - ture, al - though I know that I must sink at*

*moderato.*

com - pia. Re de' ri - bel - li spir - ti, o mio Si -  
*last! Fall - en an - gel of Hea - ven! my Lord and*

*f moderato.* *p*

- gnor!  
*King!*

io tre-mo,  
*I trem-ble!*

ma e-gli è là che mi at -  
*'tis there they are wait - ing for*

*Tempo di Valzo.*

RECIT.

- ten - de.  
*me!*

Del - la gio - ja in - fer -  
*I can hear their de -*

PIANO.

*Allegro moderato.*

- nal  
*light,*

le gri - da io sen - to.  
*in - fer - nal re - - joic - ing.*

*Allegro moderato.*

RECIT.

Per ob - bli - ar le pe - ne lor tre - men - de s'abban - do - na - no in - sie - me a dan - ze or -  
*With what noise . . . they . . . as - - sem - ble, their woes for - get - ting a - round the ru - ler of*



BERTRAMO.

*Allegro moderato.*

reu-de-  
night.

PIANO.

CORO DI DEMONI (*di dentro*).

*Soprani. ff*  
De - mo - nj fa - ta - li, fan - ta - smi d'or - ror, de' re - gni in - fer - na - li plau -  
*Ye de - mons, who Heav'n and its man - dates de - fy, the sound of your re - vels should*

*Tenori. ff*  
De - mo - nj fa - ta - li, fan - ta - smi d'or - ror, de' re - gni in - fer - na - li plau -  
*Ye de - mons, who Heav'n and its man - dates de - fy, the sound of your re - vels should*

*Bassi. ff*  
De - mo - nj fa - ta - li, fan - ta - smi d'or - ror, de' re - gni in - fer - na - li plau -  
*Ye de - mons, who Heav'n and its man - dates de - fy, the sound of your re - vels should*

*Noirs d'émors, fantômes, ouïsses les cieux.*

di - te al Si - gnor, de - mo - nj fa - ta - li, fan - ta - smi d'or - ror, de'  
*mount to the sky, ye de - mons, who Heav'n and its man - dates de - fy, the*

di - te al Si - gnor, de - mo - nj fa - ta - li, fan - ta - smi d'or - ror, de'  
*mount to the sky, ye de - mons, who Heav'n and its man - dates de - fy, the*

di - te al Si - gnor, de - mo - nj fa - ta - li, fan - ta - smi d'or - ror, de'  
*mount to the sky, ye de - mons, who Heav'n and its man - dates de - fy, the*

re-gni in-fer - na - li plau - di - te al Si - gnor, plau - di - - -  
*sound of your re - vels should mount to the sky, should mount*

re-gni in-fer - na - li plau - di - te al Si - gnor, plau - di - - -  
*sound of your re - vels should mount to the sky, should mount*

re-gni in-fer - na - li plau - di - te al Si - gnor, plau - di - - -  
*sound of your re - vels should mount to the sky, should mount*

- - te al Si - gnor, de' re - gni in-fer - na - li plau - di - te al Si - gnor!  
*to the sky, should mount proud - ly, mount proud - ly, mount to the sky!*

- - te al Si - gnor, si, plau - di - te al no - stro Si - gnor!  
*to the sky, let your voi - ces soar to the hated sky!*

- - te al Si - gnor, si, plau - di - te al Si - gnor, plau - di - te al Si - gnor!  
*to the sky, let your voi - ces proud - ly soar to the hated sky!*

*pp*

BERTRAMO.

Oh, Ro - ber - to,  
Ro - bert, Ro - bert,

fi - glio a - ma - to, niu - no a me ri - tor - ti or  
oh my son, my chief, my dear est trea -

può. Per te so - lo ho il ciel . . . sfi - da - to,  
sure, Heav'n ly an - gels and de - mons of dark - ness

*ff* Plau - di - - - te al Si - gnor, de'  
Your voi ces lift high, the

*ff* Plau - di - - - te al Si - gnor,  
Your voi ces lift high,

Plau - di - - - te al Si - gnor, si, plau -  
Your voi ces lift high, let your

e a sfi dar, sfi-dar l'in - fer - - no an - drò!  
 I have de - - fied, Ro - bert, for thee a - lone!

re - gni in - fer - na - li plau - di - te al Si - gnor. De -  
 sound of your re - vels should mount to the sky! Ye

si, plau - di - te al no - stro Si - gnor. De -  
 let your voi - ces soar to the hated sky! Ye

- di - te, al Si - gnor, plau - di - te al Si - gnor. De -  
 voi - ces, proud - ly soar to the hated sky! Ye

- mo - nj fa - ta - li, fan - ta - smi d'or - ror, de' re - gni in - fer - na - li plau -  
 de - mons, who Heav'n and its man - dates de - fy, the sound of your re - vels should

- mo - nj fa - ta - li, fan - ta - smi d'or - ror, de' re - gni in - fer - na - li plau -  
 de - mons, who Heav'n and its man - dates de - fy, the sound of your re - vels should

- mo - nj fa - ta - li, fan - ta - smi d'or - ror, de' re - gni in - fer - na - li plau -  
 de - mons, who Heav'n and its man - dates de - fy, the sound of your re - vels should

*ff*

di - te al Si - gnor. *Glo-ria al Sir che a noi prov - ve - de,*  
*mount to the sky. Praise the Mas - ter, who reigns o'er us,*

di - te al Si - gnor. *Glo-ria al Sir che a noi prov - ve - de,*  
*mount to the sky. Praise the Mas - ter, who reigns o'er us,*

di - te al Si - gnor. *Glo-ria al Sir che a noi prov - ve - de,*  
*mount to the sky. Praise the Mas - ter, who reigns o'er us,*

*f*

al - la dan - za e - gli pre - sie - de, *glo-ria al Si - re*  
*sing a - loud in lus - ty cho - rus, praise the Mas - ter,*

al - la dan - za e - gli pre - sie - de, *glo-ria al Si - re*  
*sing a - loud in lus - ty cho - rus, praise the Mas - ter,*

al - la dan - za e - gli pre - sie - de, *glo-ria al Si - re*  
*sing a - loud in lus - ty cho - rus, praise the Mas - ter,*

*mf*

BERTRAMO. *con molto portamento.*

Del - - la glo - ria che . . per - de - - i, del . . pas -  
*Though the glo - ry I . . once che - rish'd has . .*

che prov-ve-de, gloria al Si - re *che prov-ve-de, al - la dan-za*  
*who reigns o'er us, praise the Mas - ter, who reigns o'er us! sing his prais - es,*

che prov-ve-de, *glo-ria al Si - re che prov-ve-de,*  
*who reigns o'er us, praise the Mas - ter, who reigns o'er us!*

che prov-ve-de, *glo-ria al Si - re che prov-ve-de,*  
*who reigns o'er us, praise the Mas - ter, who reigns o'er us!*

*dim. p dol.*

sa - - to mio splen-dor tu sol con - for - to  
 long, for e - ver perish'd, I still could gaze on

ei pre-sie-de, glo-ria al Si - re, al - la dan - za  
 now in cho - rus, praise the Mas - ter, sing his prai - ses,

al - la dan-za ei pre-sie-de, glo-ria al Si - re,  
 sing his prai-ses, now in cho - rus, praise the Mas-ter,

al - la dan-za ei pre-sie-de, glo-ria al Si - re,  
 sing his prai-ses, now in cho - rus, praise the Mas-ter,

*resc.*

sei . . . . . so - lo tu mi de - sti a - mor, . . . . . sol  
 thee, . . . . . thou wer't still left to me, . . . . . thou

ei pre-sie-de, al - la dan-za  
 now in cho - rus, sing his prai-ses,

al - la dan-za ei pre-sie-de, glo-ria, glo-ria al Si - re, al - la dan-za  
 sing his prai-ses, now in cho - rus praise our no - ble Mas - ter, sing his prai - ses,

al - la dan-za ei pre-sie-de, glo-ria, glo-ria al Si - re, al - la dan-za  
 sing his prai-ses, now in cho - rus praise our no - ble Mas - ter, sing his prai - ses,

tu con - for - to sei, so - lo tu,  
*still wert left to me, thou wert still, . . . .*

ei pre - sie - de, glo - ria al Si - re che prov - ve - de,  
*now in cho - rus, sing his praise - es, who reigns o'er us,*

ei pre - sie - de, glo - ria al Si - re  
*now in cho - rus, praise the Mas - ter,*

ei pre - sie - de, glo - ria al Si - re  
*now in cho - rus, praise the Mas - ter,*

. . . so - lo tu, . . . so - lo tu . . . mi de - - sti a -  
*thou wert still, . . . thou wert still . . . left . . . sti a -*

al - la dan - za ei pre - sie - de, ei pre - sie -  
*now in cho - rus, now in cho - rus, lift your voices*

che prov - ve - de, al - la dan - za ei pre - sie -  
*now in cho - rus, sing his prais - es, lift your voices*

che prov - ve - de, al - la dan - za ei pre - sie -  
*now in cho - rus, sing his prais - es, lift your voices*

- mor.  
me.

*ff*

de, plau - di - - - - - te al Si - gnor, de'  
high, your voi - - - - - ces lift high, the

*ff*

de, plau - di - - - - - te al Si - gnor,  
high, your voi - - - - - ces lift high,

*ff*

de, plau - di - - - - - te al Si - gnor, si, plau -  
high, your voi - - - - - ces lift high, let your

re - gni in - fer - na - li plau - di - te al Si - gnor!  
sound of your re - vels should mount to the sky!

si, plau - di - te al no - stro Si - gnor!  
let your voi - ces proud - ly soar to the sky!

di - te, si, plau - di - te al no - stro Si - gnor!  
voi - ces proud - ly, proud - ly soar to the sky!

*pp*



BERTRAMO.

Ro - ber - to,  
*Ah, Ro - bert,*

mio fi - glio,  
*my love, . . .*

*stringendo molto.*

*sempre stringendo.*

Ro - ber - to,  
*oh, Ro - bert,*

Ro - ber - to,  
*oh, Ro - bert,*

mio fi - glio,  
*my son, . . .*

mio fi - glio a - ma -

ma -

my

De' re - gni in - fer - na - li plau - di - te al Si -

*The sound of your re - vels should mount to the*

De' re - gni in - fer - na - li plau - di - te al Si -

*The sound of your re - vels should mount to the*

De' re - gni in - fer - na - li plau - di - te al Si -

*The sound of your re - vels should mount to the*

*cresc. sempre*

*Allegro con spirito.—Stesso movimento. (Una battuta di 12<sup>a</sup> deve avere la durata di 4 battute 3.)*

to! Sol per te, sol per te, . . . per te ho il ciel sfi-da-to, e a sfi-da-re, a sfi-  
 son! Oh for thee, thee a-lone, . . . my chief, my dear-est trea-sure, Heav'nly an-gels and

gnor!  
 sky!

gnor!  
 sky!

gnor!  
 sky!

*ff Allegro con spirito.*

da-re l'in-fer-no an-drò, per te so-lo ho il ciel sfi-da-to, e a sfi-dar l'in-ferno an-  
 de-mons of dark-ness I de-fy, Heav'n-ly an-gels, fiends of dark-ness, I de-fy for thee a

*pp*

drò, sfi-dar, si, sfi-  
 lone, de-fy, I de-

*f*  
 Glo-ria al Si-re che provve-de,  
 Praise the Mas-ter who reigns o'er us,

*f*  
 Glo-ria al Si-re che provve-de,  
 Praise the Mas-ter who reigns o'er us,

*f*  
 Glo-ria al Si-re che provve-de,  
 Praise the Mas-ter who reigns o'er us,

*cresc. poco a poco ff*

dar . . . l'in-fer - no an - drò, per te so-lo ho il ciel sfi - da-to, e a sfi - dar l'in-ferno an -  
*fy, . . . for thee a - lone, Heav'n - ty an - gels fiends of dark-ness, I de - fy for thee a -*

al - la dan - za ei pre - sie - de,  
*sing his praise in lus - ty cho - rus,*

al - la dan - za ei pre - sie - de,  
*sing his praise in lus - ty cho - rus,*

al - la dan - za ei pre - sie - de,  
*sing his praise in lus - ty cho - rus,*

*pp*

drò, sfi-dar, . . . si, . . . sfi -  
*- lone, de - fy, I de -*

*f*  
 gloria al Si-re che provve-de,  
*praise the Mas - ter who reigns o'er us,*

*f*  
 gloria al Si-re che provve-de,  
*praise the Mas - ter who reigns o'er us,*

*f*  
 gloria al Si-re che provve-de,  
*praise the Mas - ter who reigns o'er us,*

*cresc.* *ff*

dar l'in - fer - no an - drò, per te so - lo ho il ciel sfi -  
*fy for thee a - lone, yes, for thee, my dear - est*

al - la dan - za ei pre - sie - de, glo - - ria al  
*sing a - loud in lus - ty cho - rus, praise the*

al - la dan - za ei pre - sie - de, glo - - ria al  
*sing a - loud in lus - ty cho - rus, praise the*

al - la dan - za ei pre - sie - de, glo - - ria al  
*sing a - loud in lus - ty cho - rus, praise the*

- - da - to, per te so - lo ho il ciel sfi - da - to, e a sfi - dar l'in - fer - no an -  
*tree - sure, Heav'n - ly an - gels, fiends of dark - ness, I de - fy for thee a -*

Si - re che prov - ve - de, glo - ria al  
*Mas - - ter who reigns o'er us, praise the*

Si - re che prov - ve - de, glo - ria al  
*Mas - - ter who reigns o'er us, praise the*

Si - re che prov - ve - de, glo - ria al  
*Mas - - ter who reigns o'er us, praise the*

(Bertramo entra nella caverna.)

drò, sfi-dar . . . l'in-fer - no an - drò!  
lone, de-fy . . . for- thee a - lone!

Si - re, glo - - - ria!  
Mas - ter, aye praise!

Si - re, glo - - - ria!  
Mas - ter, aye praise!

Si - re, glo - - - ria!  
Mas - ter, aye praise!

(Uragano.)

*rf* *ff*

*ff* >

*8va* :

*p*

*ff*

*p*

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) features a dense, rhythmic accompaniment of sixteenth notes. Dynamic markings include *ff* (fortissimo) and *p* (piano).

Second system of musical notation, continuing the piece. It maintains the same instrumental texture with dynamic markings of *ff* and *p*.

(la tempesta cessa poco a poco.)

Third system of musical notation. The upper staff continues with a melodic line, while the lower staff features a series of chords. The dynamic marking is *sempre dim.* (sempre diminuendo).

Fourth system of musical notation. The upper staff continues with a melodic line, while the lower staff features a series of chords. The dynamic marking is *pp* (pianissimo).

Fifth system of musical notation. The upper staff continues with a melodic line, while the lower staff features a series of chords. The dynamic marking is *ppp* (pianississimo).

Sixth system of musical notation. The upper staff continues with a melodic line, while the lower staff features a series of chords. The dynamic marking is *morendo.* (morendo).

*Andante.*

PIANO.

*pp dolcissimo tutto questo ritornello.*

*leggero.*

*un poco stentato.*

*tr*

*morendo.*

*pp*

ALICE. RECIT. *<*

Ram-bal - do! Ram-bal - do! in questo so-lita-rio  
*Raim - baud! Raim - baud! Tiro' this re - gion so*

*pp*

*Andante.*

lo - co l'e-co sol mi ri - spon-de e tre-man - do m'in - nol - tro.  
*lone - ly as in ter - ror I wan - der, nought but e - choes I hear.*

*p dolce.*

RECIT.

Dunque la pri - ma io giungo al  
*Ah, first am I, here, here, where to*

po - sto, oh co-me l'a-spet-tar - lo m'è du - ro! e an - cor non è che spo - so mio fu -  
*meet me he promis'd, why does he not ap - pear? .. This be - fore I am his wife - what must I*

*p*



*Allegro moderato.*

tu - ro!  
*fear!*

PIANO.

*p* *dolce.*

ALICE.

Nel la-sciar la Nor-man-di-a  
*Ah! . . . when my Nor-man-dy I quit - ted,*

*ff* *f* *p*

a me dis-se un e - re - mi - ta: "tu sa - rai un gior-no u - ni - ta  
*this to me an a - ged her-mit said: . . . "Soon an ho - nest youth will fond - ly love thee;*

de - gli a-man-ti al più fe - del." A-spettar, a-spet-ta-re è pur cru -  
*trust him well, thou need'st not be afraid" I wait, I wait, am forc'd to*

- del! . . . O re - fu - gio al - le don - zel - - - - - le, a  
*wait! . . . Thou who pro - tect - est help - less mat - - - - - dens, of*

te u - mi - le io fo ri - cor - so, dam - mi, o cie - lo, il tuo soc - cor - so,  
*faith - ful love the watch - ful guard - ian, Who art sought in the deep - est wood, . . .*

deh . . . pro - teg - gi un ca - sto a - mor, o ciel, pro - teg - gi un ca - sto a - mor, deh pro - teg - gi un  
*on us the bread of life be - stow, on us the bread of life be - stow, Thou art sought in the*

ca - sto a-mor, deh pro-teg-gi un ca-sto a-mor, deh pro-teg-gi un ca-sto a-mor, o ciel, pro-  
 deep - est - woe, Thou art sought in the deep-est woe, Thou art sought in the deep-est woe, on us the

- teg-gi un ca-sto a-mor, o ciel, pro - teg - gi, ah, un ca-sto a-  
 bread of life be - stow, on us the bread of life, . . . . . of life be -

*cadenza.*

- mor.  
 - stow!

*Allegro.* (Alice riguarda con ispavento dalla parte della caverna.)

RECIT.

Ma che veg-go? ohi-mè, il sol s'o - scu-ra!  
 How sud - den - ly the sun has ceas'd to shine!

*Allegro.*

RECIT.

Ah qual fra -  
What means that

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include piano (p), forte (f), and piano (p).

- cas-so, o Dio, . . . si de - sta!  
sound . . . which so a - larms me?

*Allegro.*

*cresc.*

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a more active rhythmic pattern. Dynamics include piano (p) and crescendo (cresc.).

*ff*

The third system shows the piano accompaniment with a strong fortissimo (ff) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady rhythmic accompaniment.

qual fra - cas - so, o Dio, si  
Ah! a storm ap - proach - es!

*dim.*

*p*

The fourth system features a vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is marked with piano (p) and decrescendo (dim.).

de - sta, che s'ap - pres - si la tem - pe - sta!  
Ah me! ah yes, loud - ly its ter - ror - ing!

*pp*

The fifth system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is marked with pianissimo (pp) and includes a crescendo (cresc.) marking.

*morendo.*

**ALICE.**  
*Tempo della Romanza.*

*cresc. molto*

No! non è! sia lo - de al Ciel! no!  
 No! 'tis nought, 'tis nought! thank God! nought!

“Fi - do a te,” di - cea Ram - bal - do, “è l’ar - dor di  
 Once he would say, “My life, my dear - est, truth, un - til death, to

que - sto cor,” non vor - rei che un al - tro ar - do - re ei pro - vas - se a -  
 thee I cov.” Ah! per - haps that ear - ly love for - got - ten, fond - ly he woos a -

- - des - so in sen, e a - spet - tar, e a - spet - tar a me con - vien.  
 - - no - ther .. now. I wait, I wait, am forc'd to wait.

O re - fu - gio al - le don - zel - - - - - le, a  
Thou who pro - tect - est help - less maid - - - - - ens, of

*p*

te u - mi - le io fo ri - cor - so, dam - mi, o cie - lo, il tuo soc - cor - so,  
faith - ful love the watch - ful guar - dian, Who art sought in the deep - est woe,

*cresc.* *dolce.*  
deh . pro - teg - gi un casto a - mor, o ciel, pro - teg - gi un ca - sto a - mor, deh pro - teg - gi un  
on us the bread of life be - stow, on us the bread of life be - stow, Thou art sought . . in the

*cresc.*

ca - sto a - mor, deh pro - teg - gi un ca - sto a - mor, deh pro -  
deep - est woe, thou art sought in the deep - est woe, thou art

- teg-gi un ca-sto a-mor, o ciel, pro-teg-gi un casto a-mor, o ciel, pro-teg-gi, ah,  
 sought in the deep-est woe, on us the bread of life be-stow, on us the bread of life,

*Cadenza.*

un ca-sto a-  
 of life be-

- mor!  
 - stow!

*Allegro.*

Oh Ciel! cre-sce il fra - go - - re!  
 Oh heav'n! how wild a tu - - mit!

io ge - lo di ter - ro - re!  
 My soul is fill'd with ter - - - ror!

*f.* *pp* *p*

*cresc.* *ff*

ALICE. RECIT. *Allegro moderato.*

La ter - ra tre - ma sot - to i miei piè, fuggiam, fug - giam!  
 The earth is trem - bling un - der me, a - way, a - way!

CORO (di dentro.) *Soprani.*

*Tenori.* *ff*

Ro - ber - to! Ro -  
 Hail, Ro - bert! hail,

*Bassi.* *ff*

Ro - ber - to! Ro -  
 Hail, Ro - bert! hail,

RECIT. *ff* *ff* *Allegro moderato.*



Ah no! io non m'in-gan-no!  
Whose voi - ces can they be?

*ff* Ro - ber - to!  
Hail, Ro - bert!

*ff* Ro - ber - to!  
hail, Ro - bert!

ber - to! Ro-ber - to!  
Ro - bert! hail, Ro - bert!

*ff* Ro - ber - to! Ro-ber - to! Ro-ber - to!  
Hail, Ro - bert! hail, Ro - bert! hail, Ro - bert!

*ff* ber - to! Ro-ber - to!  
Ro - bert! hail, Ro - bert!

*ff* Ro - ber - to! Ro-ber - to! Ro-ber - to!  
Hail, Ro - bert! hail, Ro - bert! hail, Ro - bert!

**RECIT.**

questo è il no - me del mio Prence,  
Yes! on Ro - bert they are call - ing,

qual-che pe - ri - gli-o a lui so - vra - sta!  
can he be threaten'd with dan-ger ap - pall - ing!

*p*

*p*

**Allegro.**

or me-glio di qui ve-der po-trò,  
From here me-thinks I can look down

da que-sto  
this dread-ful

spe-co.  
cave.

*ff*

12

12

Gran Di - o! stri-scia-no i lam-pi, co-me  
Great Hea - ven! how it light - ens! Can I

(esita : poi con forza.) *Tempo della Romanza.*

tre - mo; a - van - ziam!  
dare! . Yes, I can. (s'inginocchia.)

*ppp incominciate dopo il canto.*

(con voce interrotta dall' angoscia.)

Deh tu, mio Dio! deh tu mi gui - da!  
Oh Heav'n, oh Heav'n, watch o ver me!

*quasi parlando.*

tu che un de - bol fan - ciul - lo, tu che u - na ver - gi - nel - - la  
Thou, who for ho - ly deeds .. hearts in - no - cent and sim - - ple

ta - lor                    stru - men - to                    fe - sti al - le                    tue leg - gi tu m'as -  
 ere now                    hast cho - sen                    oft,                    look down                    on me,                    see now                    I

*ppp*<sup>12</sup>

*con forza.*                    *molto cresc.*

- si - sti, tu m'as - si - sti,                    gran Di -                    o!  
 bow me to Thy will, . . .                    oh Heav'n,                    . . .                    watch

*molto cresc.*

<sup>12</sup>

*dim.*

tu mi pro - teg - gi!                    gran Dio, tu mi pro - teg - gi,                    gran  
 o - ver me, . . .                    oh Heav'n, watch o - ver me, . . .                    oh

<sup>12</sup>

Dio, tu mi pro - teg - gi, mi pro - teg - gi, mi pro - teg - gi, mi pro -  
 Heav'n, watch o - ver me, watch o - ver me, watch o - ver me, . . . watch . . .

*morendo.*

<sup>6</sup>

(s'avanza tremando verso la caverna, e guarda nell' interno.)

- teg - gi.  
o ver me.

CORO. (di dentro.) *Soprani.* *f*

Ro - ber - to!  
Hail, Ro - bert!

*Tenori.* *f*

Ro - ber - to!  
Hail, Ro - bert!

*Bassi.* *f*

Ro - ber - to!  
Hail, Ro - bert!

*fp* *6* *fp*

(corre verso la colonnetta, e cade svenuta.)

*ff*

Ah!  
Ah!

Ro - ber - to!  
hail, Ro - bert!

Ro - ber - to!  
hail, Ro - bert!

Ro - ber - to!  
hail, Ro - bert!

*fp* *6* *ff* *3*

BERTRAMO. RECIT. (sortendo dalla caverna.)

Pro-nun  
The

*Moderato.*

zia - - - to è il de-cre-to fa-tal, ir-re-vo - ca - bi - le, io lo  
*judg - - ment is pro-nounc - ed, ah, now it ne'er can be re-call'd; I am*

*sfz a tempo.*

per - do per sem-pre, a me vien tol - to, se in que-sto  
*sen - tenc'd to lose him by this de - cree, un - less for*

*f*

gior - no i - stes - so, ei non s'ar - ren - de al - fin, a' prie-ghi  
*ev - er - more he binds him - self to me, this day - no*

ALICE. (*ascollando.*)

A mez-za - not - - - - - te? Ah mi - se - ro!  
 At mid-night - Ah! All is lost then!

mie - i.  
 la - tor!

*f*

BERTRAMO. RECIT.

Al - cun par - lò! chi dun-que è in que-sti  
 Who spoke just now? Some one . . . is sure - ly

*pp*

(vedendo Alice, prende un' aria ridente.)

luo-ghi? chi les - se il mio pen-sie - ro? Ah di Rambal - do l'a - mabil spo - sa io veg - go, A -  
 here! Who read my thoughtisso plain - ly? Ah, it is she, the young and blooming bride, yes, 'tis

*p*

ALICE.

li - ce, e per - chè gli oc - chi ab - bas - sa? Ohi - mè, io più non reg - go!  
 A - lice; what's the cause of this a - larm? Ah me! I struggle vain - ly.

*p* *pp*