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LE DOMINO NOIR.

(IL DOMINO NERO.)

Property of
BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP

Opera

IN THREE ACTS,

BY

AUBER.

WITH ITALIAN AND ENGLISH WORDS,

THE LATTER BY

CHARLES L. KENNEY.

172112

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Il Domino Nero, pubblicato ora per la prima volta in italiano, contiene tutti i pezzi di musica aggiunti, da Auber, per il Royal Italian Opera. Quest'edizione è l'unica al presente in esistenza.

The Domino Noir, published for the first time in Italian, contains all the additional pieces of music arranged by Auber for the Royal Italian Opera, and now published for the first time in any country.

LE DOMINO NOIR.

DRAMATIS PERSONÆ.

| | | | | | | | | |
|--|-----|-----|-----|-----|-----|-----|-----|----------------|
| ANGELA | ... | ... | ... | ... | ... | ... | ... | Soprano. |
| BRIGIDA (<i>Monaca</i>) | ... | ... | ... | ... | ... | ... | ... | Soprano. |
| GIACINTA (<i>Governante di casa di Giuliano</i>) | ... | ... | ... | ... | ... | ... | ... | Mezzo-Soprano. |
| ORSOLA (<i>Monaca</i>) | ... | ... | ... | ... | ... | ... | ... | Mezzo-Soprano. |
| LA PORTINAIA (<i>del Convento</i>) | ... | ... | ... | ... | ... | ... | ... | Mezzo-Soprano. |
| ORAZIO DI MASSARENA | ... | ... | ... | ... | ... | ... | ... | Tenore. |
| GIULIANO (<i>Amico di Orazio</i>) | ... | ... | ... | ... | ... | ... | ... | Basso. |
| LORD ELFORT (<i>Amico di Giuliano</i>) | ... | ... | ... | ... | ... | ... | ... | Basso. |
| GIL PEREZ (<i>Portiere del Convento</i>) | ... | ... | ... | ... | ... | ... | ... | Basso. |

CORO—

Dame, Cavalieri, Convitati, Amici di Giuliano, Soldati, Monache, Servi, &c.

THE scene of the "Domino Noir" is laid in Madrid. A young Spanish lady of rank and wealth, although the inmate of a convent and about to be made its Abbess, is in the habit of attending balls in the disguise of a black domino. At one of these entertainments given by the Queen of Spain, she has met a young Count, and having fallen in love with him secretly protects his career. A year elapses and they are fated to meet again under identical circumstances, ANGELA, having-escaped once more, attended by her faithful friend BRIGITTA, to join in the festivities of the Queen's ball. The Count, hopeless of ever meeting his fair incognita, is hovering on the brink of marriage with the French Ambassador's daughter when this accidental encounter takes place. On seeing her he feigns sleep in an arm-chair, and hears from the fair one's lips an avowal of her feelings, which she moreover marks by leaving her bouquet by his side as a token and last gage of a passion which must be stifled in her forthcoming solemn engagements. HORACE, soon after singles her out from the crowd, and after pouring out the avowal of his intense passion, challenges her to an equal confession by producing the bouquet and revealing that he overheard her. Angela tells him that an inseparable barrier parts them for ever, but that she will ever be his tender and devoted friend. Horace persists in his suit, and begs to be allowed once more to see her face, when the clocks strike twelve, the hour at which Angela had appointed to slip from the ball with her companion. Brigitta, having been deceived as to the hour by Horace's friend JULIAN, has however gone without her, and Angela is obliged to make her way back to the convent alone as best she can. In attempting this she becomes so bewildered and terrified that she ventures to knock for shelter at a house whence a friendly light is seen glimmering. It is the bachelor residence of Count Julian, and his house-keeper having prepared supper for her master and his friends, is also waiting the arrival of her friend the porter of the convent. Angela is kindly received by the duenna, and to shield her from discovery is invested in the habiliments of a country girl, a niece of the housekeeper, INESILLA by name, whose arrival had been daily expected. In this garb Angela waits on the bachelor's party, which comprises Horace. In the pretended Inesilla, who is induced to sing for the amusement of Julian and his guests, Horace discovers to his intense bewilderment his incognita. Pressed by him to confess her identity she manages to escape after frightening the porter of the convent, who takes her, in the domino she has resumed, for an apparition, and surrenders the convent keys to her demand. Angela thus reaching safely her saintly retreat, now prepares to assume the rule of the community of nuns, and a large attendance of friends assemble to witness the solemn ceremony. Horace arrives at the convent at the same moment. The lady to whom he was in a measure engaged being an inmate there he has come to intimate the impossibility of their intended marriage, and thus hears the voice of his incognita amidst the chaunt of the nuns advancing, and soon after beholds Angela arrayed for her inauguration. In the midst of the astonishment caused by this fresh mystery, a letter reaches the convent from the Queen, appointing another Abbess, releasing Angela from her vows and enjoining her to choose a husband without delay. Thus unexpectedly Horace finds himself crowned with happiness at the very moment when hope seemed for ever lost, for Angela loses no time in proffering her hand and love to him in presence of the entire assembly.

OVERTURE.

Allegretto.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 3/4 time. The music begins with a piano (p) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano part. It features a variety of dynamics including piano (p), fortissimo (fz), and piano (p). The upper staff has more complex rhythmic patterns with slurs and accents. The lower staff continues with a steady accompaniment.

The third system shows further development of the piano part. Dynamics range from piano (p) to fortissimo (fz). The upper staff has a more active melodic line with frequent slurs. The lower staff maintains a consistent accompaniment.

The fourth system features a prominent piano (p) dynamic. The upper staff has a very active, almost tremolo-like melodic line. The lower staff continues with a steady accompaniment.

The fifth system continues the piano part with a steady accompaniment in the lower staff and a melodic line in the upper staff. The dynamics are consistent with the previous systems.

The sixth system concludes the piano part on this page. It features a fortissimo (f) dynamic. The upper staff has a melodic line with some rests, while the lower staff has a dense accompaniment of chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of dense chords and arpeggiated patterns. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation, continuing the piece. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, continuing the piece. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation, continuing the piece. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fifth system of musical notation, continuing the piece. Dynamics include *p* (piano) and *cresc.* (crescendo).

Sixth system of musical notation, continuing the piece. Dynamics include *f* (forte).

Seventh system of musical notation, concluding the piece. Dynamics include *p* (piano).

8va.....

First system of musical notation, consisting of a grand staff with two staves. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/2 time signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures.

8va.....

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melodic line in the right hand continues with similar eighth-note patterns, and the left hand accompaniment remains consistent.

8va.....

f

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment features a series of chords, with a dynamic marking of *f* (forte) appearing above the first few measures.

p

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment features a series of chords, with a dynamic marking of *p* (piano) appearing above the first few measures.

Fifth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment features a series of chords.

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment features a series of chords.

Seventh system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment features a series of chords.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass clef. The treble clef continues with intricate melodic patterns, while the bass clef provides harmonic support.

Third system of musical notation, showing further development of the musical themes. The treble clef has a more active role with frequent sixteenth-note passages, and the bass clef maintains a steady accompaniment.

Sva......

Fourth system of musical notation, marked with *Sva.* (Soprano). The treble clef part is more melodic and expressive, while the bass clef continues with rhythmic accompaniment.

Fifth system of musical notation, featuring a *pp* (pianissimo) dynamic marking in the treble clef. The music becomes more delicate and textured.

Sixth system of musical notation, continuing the delicate texture with *pp* dynamics. The treble clef has a more active role with frequent sixteenth-note passages, and the bass clef maintains a steady accompaniment.

Seventh system of musical notation, concluding the page. The treble clef part is more melodic and expressive, while the bass clef continues with rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music is marked *pp* (pianissimo) in the bass clef. The system contains two staves with complex rhythmic patterns and chordal textures.

Second system of musical notation, featuring a treble and bass clef. The key signature is two flats. The music is marked *p* (piano) in the bass clef. The system contains two staves with complex rhythmic patterns and chordal textures.

Third system of musical notation, featuring a treble and bass clef. The key signature is two flats. The system contains two staves with complex rhythmic patterns and chordal textures.

Fourth system of musical notation, featuring a treble and bass clef. The key signature is two flats. The system contains two staves with complex rhythmic patterns and chordal textures.

Fifth system of musical notation, featuring a treble and bass clef. The key signature is two flats. The system contains two staves with complex rhythmic patterns and chordal textures.

Sixth system of musical notation, featuring a treble and bass clef. The key signature is two flats. The system contains two staves with complex rhythmic patterns and chordal textures. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Seventh system of musical notation, featuring a treble and bass clef. The key signature is three flats. The music is marked *f* (forte) in the bass clef. The system contains two staves with complex rhythmic patterns and chordal textures. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music features a complex, rhythmic accompaniment with many beamed sixteenth notes in both hands.

Allegro non troppo.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The tempo is marked *Allegro non troppo*. The upper staff begins with a forte (*f*) dynamic and later transitions to piano (*p*). The lower staff provides a steady accompaniment.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The upper staff begins with a forte (*f*) dynamic and later transitions to piano (*p*). The lower staff provides a steady accompaniment.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The upper staff features a melodic line with many beamed sixteenth notes. The lower staff provides a steady accompaniment.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The upper staff features a melodic line with many beamed sixteenth notes. The lower staff provides a steady accompaniment.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The upper staff features a melodic line with many beamed sixteenth notes. The lower staff provides a steady accompaniment.

The seventh system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The upper staff features a melodic line with many beamed sixteenth notes. The lower staff provides a steady accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a flowing treble line and a steady bass line. A dynamic marking of *p* is present.

Second system of musical notation, continuing the piece with various articulation marks such as accents and slurs.

Third system of musical notation, showing further development of the melodic and harmonic lines.

Fourth system of musical notation, characterized by dense sixteenth-note passages in the treble.

Fifth system of musical notation, maintaining the intricate texture of the previous systems.

Sixth system of musical notation, marked *Allegro assai* and *p*, in 6/8 time. The treble and bass lines feature rhythmic patterns.

Seventh system of musical notation, ending with a *cresc.* marking. The piece concludes with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The lower staff is in bass clef and provides a steady accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is placed above the lower staff towards the end of the system.

The second system continues the musical piece. The upper staff maintains its intricate melodic texture with various ornaments and accidentals. The lower staff continues with its rhythmic accompaniment. The *ff* dynamic marking is still present.

The third system shows a change in the lower staff's accompaniment, moving from eighth notes to a more complex pattern of chords and shorter note values. The upper staff continues with its melodic development.

The fourth system features a dynamic shift. The upper staff has a melodic line with some rests. The lower staff has a dynamic marking of *p* (piano) and a more active accompaniment.

The fifth system continues with the *p* dynamic. The upper staff has a melodic line with some rests, while the lower staff provides a consistent accompaniment.

The sixth system concludes the piece on this page. The upper staff has a melodic line with some rests, and the lower staff provides a consistent accompaniment.

First system of musical notation for piano. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a rhythmic accompaniment with chords. A forte dynamic marking (*ff*) is present at the beginning.

Second system of musical notation for piano, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation for piano, showing further development of the musical themes.

Fourth system of musical notation for piano, featuring more complex melodic passages and accompaniment.

Fifth system of musical notation for piano, with dense chordal textures in both staves.

Sixth system of musical notation for piano, concluding the piece with sustained chords in the treble and a final accompanimental line in the bass.

No. 1.

CORO D'INTRODUZIONE.

Allegro vivace.
Soprani e Contralti.

Prima volta. C'in -
The
§ *f*

Seconda volta. Si
Come

§ (seconda volta, dopo l'aria di Lord Elfort.)

Tenori e Bassi.

Prima volta. C'in -
The

Allegro vivace.

PIANO.

§ *p cresc.*

Seconda volta. Si
Come

f

- vi - ta la dan - za a nuo - va e - sul - tan - za, in ra - pi - di
blithe dance in - vit - ing, our sen - ses de - light - ing, bids all till to -

cor - ra al - la dan - za, chè l'o - ra s'a - van - za, sor - pren - der del
join in the danc - ing, the morn is ad - vanc - ing, and soon the sun -

- vi - ta la dan - za a nuo - va e - sul - tan - za, in ra pi - di
blithe dance in - vit - ing, our sen - ses de - light - ing, bids all till to

cor - ra al - la dan - za, chè l'o - ra s'a - van - za, sor - pren - der del
join in the danc - ing, the morn is ad - vanc - ing, and soon the sun -

gi - ri la rid - da s'ag - gi - ri, al gra - to ri - chia - mo, a
mor - row joy's bright ris - age bor - row, you - der gay throng whirls

gior - no ci de - ve il ri - tor - no ar - den - ti, fe - sti - vi, in
ris - ing will shine for sur - pris - ing, each guest pur - su - ing

gi - ri la rid - da s'ag - gi - ri, al gra - to ri - chia - mo, a
mor - row joy's bright ris - age bor - row, you - der gay throng whirls

gior - no ci de - ve il ri - tor - no ar - den - ti, fe - sti - vi, in
ris - ing will shine for sur - pris - ing, each guest pur - su - ing

ga - ra cor - ria - mo, al gra - to ri - chia - mo, a ga - ra cor -
swift - ly a - long, yes, in you - der gay throng whirl we swift - ly a -

pas - si giu - li - vi, dan - zan - do, gi - ran - do, par - lan - do d'a -
light track of plea - sure or that price - less trea - sure, one sweet word of

ga - ra cor - ria - mo, al gra - to ri - chia - mo, a ga - ra cor -
swift - ly a - long, yes, in you - der gay throng whirl we swift - ly a -

pas - si giu - li - vi, dan - zan - do, gi - ran - do, par - lan - do d'a -
light track of plea - sure or that price - less trea - sure, one sweet word of

- riam
- long!

- mor!
love!

- riam!
long!

- mor!
love!

in ra - pi - di gi - ri la
yes, all till to mor - row joy's

sor - pren - der del gior - no ci
yes, soon the sun - ris - ing will

in ra - pi - di gi - ri la
yes, all till to - mor - row joy's

sor - pren - der del gior - no ci
yes, soon the sun - ris - ing will

rid - da s'ag - gi - ri, al gra - to ri - chia - mo, a ga - ra cor -
bright vis - age bor - row, in yon - der gay throng whirl - ing swift - ly a -
 de - veil ri - tor - no ar - den - ti, fe - sti - vi, in pas - si giu -
shine forth sur - pris - ing, each guest still pur - su - ing the light track of
 rid - da s'ag - gi - ri, al gra - to ri - chia - mo, a ga - ra cor -
bright vis - age bor - row, in yon - der gay throng whirl - ing swift - ly a -

- ria - mo, il guar - do sul guar - do, il se - no sul se - no, il
- long our hearts wild - ly beat - ing, fond glan - ces meet - ing, light
 - li - vi gio - ia li - ban - do, vi - ta, pia - ce - re, son
plea - sure, se - cret - ly woo - ing, that price - less trea - sure all
 - ria - mo, il guar - do sul guar - do, il se - no sul se - no, il
- long our hearts wild - ly beat - ing, fond glan - ces meet - ing, light
 - li - vi gio - ia li - ban - do, vi - ta, pia - ce - re, son
plea - sure, se - cret - ly woo - ing, that price - less trea - sure all

piè sia ba - le - no, sia fiam - ma il pen - sier, sia fiam - ma, fiam - ma il pen -
feet on - ward dash, thoughts like swift light - ning flash, like light - ning swift - ly flash, like
 ra - pi - de l'o - re, sap - piam - ne go - der, si, fug - gon, ra - pi - de son
o - thers a - bove, for one sweet word of love, for that most price - less, price - less
 piè sia ba - le - no, sia fiam - ma il pen - sier, sia fiam - ma, fiam - ma il pen -
feet on - ward dash, thoughts like swift light - ning flash, like light - ning swift - ly flash, like
 ra - pi - de l'o - re, sap - piam - ne go - der, si, fug - gon, ra - pi - de son
o - thers a - bove, for one sweet word of love, for that most price - less, price - less

- sier, sia fiam-ma il pen - sier, sia fiam-ma, fiam-ma il pen - sier, sia fiam-ma
light-ning swift - ly flash, yes, flash, like light - ning swift - ly flash, like light - ning swift - ly

l'o-re, ne sap - piam go - der, si, fug-gon, ra - pi - de son l'o-re, ne sap -
trea-sure, one sweet word of love, for that most price - less, price - less trea - sure, one sweet

- sier, sia fiam-ma il pen - sier, sia fiam-ma, fiam-ma il pen - sier, sia fiam-ma
light-ning swift - ly flash, yes, flash, like light - ning swift - ly flash, like light - ning swift - ly

l'o-re, ne sap - piam go - der, si, fug-gon, ra - pi - de son l'o-re, ne sap -
trea-sure, one sweet word of love, for that most price - less, price - less trea - sure, one sweet

il..... pen sier, il piè, il piè, sia ba -
flash..... yes, flash, light feet, light feet, on - ward

piam..... go - der, son rat - te l'o - re sap -
word..... of love, for that dear trea - sure, one

il..... pen - sier, il piè, il piè, sia ba -
flash..... yes, flash, light feet, light feet, on - ward

piam..... go - der, son rat - te l'o - re sap -
word..... of love, for that dear trea - sure, one

- le - no, e sia fiam - ma il pen - sier, il pen -
dash, and thoughts like light - ning swift - ly flash, swift - ly

- piam, sap - piam, sap - piam go - der, sap - piam - ne go -
word of love, one word of love, one sweet word of

- le - no, e sia fiam - ma il pen - sier, il pen -
dash, and thoughts like light - ning swift - ly flash, swift - ly

- piam, sap - piam, sap - piam go - der, sap - piam - ne go -
word of love, one word of love, one sweet word of

- sier, *flash,* il piè sia ba - le - no, *light feet on - ward dash, thoughts* sia fiam - ma il pen - sier, *swift as light - ning flash,*

- der, *love,* ra - pi - de son l'o - re, *for that price - less trea - sure,* ne sap - piam go - der, *one sweet word of love,*

- sier, *flash,* il piè sia ba - le - no, *light feet on - ward dash, thoughts* sia fiam - ma il pen - sier, *swift as light - ning flash,*

- der, *love,* ra - pi - de son l'o - re, *for that price - less trea - sure,* ne sap - piam go - der, *one sweet word of love,*

il piè sia ba - le - no, *light feet on - ward dash, thoughts* sia fiam - ma il pen - sier; *swift as light - ning flash,* il piè, *light feet, light*

ra - pi - de son l'o - re, *for that price - less trea - sure,* ne sap - piam go - der, *one sweet word of love,* son rat - te *for that dear*

il piè sia ba - le - no, *light feet on - ward dash, thoughts* sia fiam - ma il pen - sier; *swift as light - ning flash,* il piè, *light feet, light*

ra - pi - de son l'o - re, *for that price - less trea - sure,* ne sap - piam go - der, *one sweet word of love,* son rat - te *for that dear*

piè sia ba - le - no, *feet on - ward dash, thoughts* e sia fiam - ma, *swift as light - ning,* il pen - *light - ning*

l'o - re sap - piam, *trea - sure, one* sap - piam, *of love,* sap - piam go - der, *word of love, one*

piè sia ba - le - no, *feet on - ward dash, thoughts* e sia fiam - ma, *swift as light - ning,* il pen - *light - ning*

l'o - re sap - piam, *trea - sure, one* sap - piam, *of love,* sap - piam go - der, *word of love, one*

- sier, il pen - sier, in ra - pi - di gi - ri la rid - da s'ag - gi - ri, al
flash, swift - ly flash, yes, all till to - mor - row joy's bright face we'll bor - row, in

- piam - ne go - der, sor - pren - der del gior - no ci de - veil ri - tor - no ar -
sweet word of love, yes, soon the sun - ris - ing will shine forth sur - pris - ing, each

- sier, il pen - sier, in ra - pi - di gi - ri la rid - da s'ag - gi - ri, al
flash, swift - ly flash, yes, all till to - mor - row joy's bright face we'll bor - row, in

- piam - ne go - der, sor - pren - der del gior - no ci de - veil ri - tor - no ar -
sweet word of love, yes, soon the sun - ris - ing will shine forth sur - pris - ing, each

gra - to ri - chia - mo, a ga - ra cor - ria - mo, il guar - do sul
yon - der gay throng whirl - ing blithe - ty a - long, our hearts wild - ly

- den - ti, fe - sti - vi, in pas - si giu - li - vi gio - ia li -
guest still pur - su - ing the light track of plea - sure, se - cret - ly

gra - to ri - chia - mo, a ga - ra cor - ria - mo, il guar - do sul
yon - der gay throng whirl - ing blithe - ty a - long, our hearts wild - ly

- den - ti, fe - sti - vi, in pas - si giu - li - vi gio - ia li -
guest still pur - su - ing the light track of plea - sure, se - cret - ly

guar - do, il se - no sul se - no, il piè sia ba - le - no, sia fiam - ma il pen -
beat - ing, glan - ces fond meet - ing, light feet on - ward dash, thoughts like swift light - ning

- ban - do, vi - ta, pia - ce - re, son ra - pi - de l'o - re sap - piam - ne go -
woo - ing, that price - less trea - sure all o - thers a - bove, for one sweet word of

guar - do, il se - no sul se - no, il piè sia ba - le - no, sia fiam - ma il pen -
beat - ing, glan - ces fond meet - ing, light feet on - ward dash, thoughts like swift light - ning

- ban - do, vi - ta, pia - ce - re, son ra - pi - de l'o - re sap - piam - ne go -
woo - ing, that price - less trea - sure all o - thers a - bove, for one sweet word of

- sier, sia fiam-ma, *flash, like light-ning* fiam - ma il pen - sier, sia fiam-ma *swift - ly flash, like light-ning swift - ly* il pen - sier, sia fiam-ma, *flash, yes, flash, like light-ning*

- der, si, fug-gon, *love, for that most* ra - pi - de son *price - less, price - less* l'o - re, ne sap - piam *trea - sure, one sweet word* go - der, si, fug-gon, *love, for that most*

- sier, sia fiam-ma, *flash, like light-ning* fiam - ma il pen - sier, sia fiam-ma *swift - ly flash, like light-ning swift - ly* il pen - sier, sia fiam-ma, *flash, yes, flash, like light-ning*

- der, si, fug-gon, *love, for that most* ra - pi - de son *price - less, price - less* l'o - re, ne sap - piam *trea - sure, one sweet word* go - der, si, fug-gon, *love, for that most*

fiam-ma il pen - sier, sia fiam-ma *swift - ly flash, like light-ning swift - ly* il..... *flash,.....* pen - sier. *yes, flash.*

ra - pi - de son *price - less, price - less* l'o - re, ne sap - piam..... *trea - sure, one sweet word.....* go - der. *of love.*

fiam-ma il pen - sier, sia fiam-ma *swift - ly flash, like light-ning swift - ly* il..... *flash,.....* pen - sier. *yes, flash.*

ra - pi - de son *price - less, price - less* l'o - re, ne sap - piam..... *trea - sure, one sweet word.....* go - der. *of love.*

RECITATIVO.

Moderato.

GIULIANO. RECIT.

PIANO.

Eb - be - ne, Lord El - fort, lie - to non sie - te, con -
 Lord El - fort, why look you thus dis - con - tent - ed, and

dot - ta non a - ve - te a que - sto bal - lo la gen - til con -
 why not have con - sent - ed to grace our ball with your fair la - dy's

LORD ELFORT.

- sor - te? No, stan - ca el - la si dis - se, re - star
 pre - sence? Naught but..... fa - tigue de - priv'd her of such

GIULIANO

vol - le, di ri - po - so ha va - ghez - za. Ma, tur - ba - to voi
 plea - sure, some re - pose much was need - ed. But some trou - ble dis -

LORD ELFORT.

sie - te, la tri - stez - za mal s'ad - di - ce al - la fe - sta. Un pen -
 - trac's you, all un - heed - ed is this scene so en - chant - ing. Yes, my

GIULIANO.

- sie - ro mi tur - ba e mi mo - le - sta, quel vo - stro Con - te O - ra - zio - Eb - ben?
 mind a sus - pi - cion still is haunt - ing, this friend of yours, Count Ho - race - Well, what?

LORD ELFORT.

GIULIANO.

Lo cre - do un li - ber - tin, fa - ta - le a me il pre - ve - do. Stra -
 I take it is one whose arts may prove to me of dan - ger. Sus -

- no pre - sen - ti - men - to! il bal - lo a dis - si - par - lo non fia
 pi - cion ne'er was strong - er! come join the dance, soon off your mind 'twill

LORD ELFORT.

len - to. Non so per - chè la vi - sta d'O - ra - zio -
 shake..... it. I know not why the sight of Count Ho - race -

No. 2.

ARIA.

Allegretto.

PIANO.

LORD ELFORT.

Ma... vo-glio scac-ciar dal-la
But..... straight from my head let me

te - sta, si,... scac - ciar i tri - sti pen - sier, vo'... pen-sar sol-tan-to al-la
ba - nish gloom - y thoughts my bliss that de - stroy, all..... fan-cies for ev - er shall

fe - sta, so-lo all' a - mor ed al pia - cer! è la tri - stez - za u-na fol -
va - nish, yield - ing a - lone to love and joy! 'tis fol - ly to give way to

rit. *tempo.*

- li - a, peg-gio an-cor u - na ma-lat - ti - a, ma-lat - ti - a, ma-lat - ti - a, da
 sad - ness, worse than that 'tis quite a dis - ease,..... such dis - eas - es, such sheer mad-ness, oh,

me va - da lon - tan, è u - na fol - li - a che non ci co-glie in-
 spa-e me, Hea - ven, please! yes, 'tis mere fol - ly, cause of pro - fit - less

- van,..... è cru - da ti - ran - nia, che ci spin-ge pian pian, al
 wrath,..... a ty - ran-ny cru - el, gen - tly smoothing the path to the

con-fin del - la vi - ta, si, del ge-ne-re u-man.... ne - mi - ca più ab-bor-
 end of one's ex - ist - ence, not a true lov - er hath..... a foe of such per -

- ri - ta, può spin-ger lo pian pian sul con - fin..... del - la vi - ta.
 - sis - tence gent - ly smoothing the path to the end..... of ex - ist - ence.

Mia.... spo-sa è gen-til, a - mo -
 My..... spouse is both gen - tle and

- ro - sa, co - me gi - glio è il suo can - dor, sen - te amor, quell'alma af-fet -
 lo - ving, chaste..... and pure as li - lies are white, tho'..... o - pen to all that is

tuo - sa, ma chiu-de in sen vir - tu - de o - nor! è cru-do mal la ge - lo -
 mo - ving, né'er would she swerve from what is right! oh, jea - lou - sy's next door to

rit. *tempo.*

- si - a, se avventain se - no, la ser - pe ri - a, oh, ge - lo - sia, ge - lo - si - a, da
mad - ness, once ad - mit - ted, good - bye to all ease, from such mad - ness, source of sad - ness, oh

me stan - ne lon - tan, è u - na fol - li - a che non ci co - glie in -
spare me, Hea - ven, please! yes, 'tis mere fol - ly, cause of pro - fit - less

- vad, è cru - da ti - ran - nia, che ci spin - ge pian, pian, al
wrath, a ty - ran - ny cru - el, gent - ly smoothing the path to the

con fin del - la vi - ta, si, del ge - ne - re u - man... ne - mi - ca più ab - bor -
end of one's ex - ist - ence, not a true lo - ver hath..... a foe of such per -

(Lord Elfort vedendo giungere Orazio, parte cogli invitati.)
 (Da capo il Coro, la seconda volta.)

- ri - ta, può spin - ger - lo pian pian, sul con - tin. del - la vi - ta. S
- sist - ence gent - ly smoothing the path to the end..... of ex - ist - ence.

RECITATIVO.

RECIT.
GIULIANO.

O - ra - zio, dun-que è ver quel che si di - ce, che a noz - ze an -
Well, Ho - race, is it true as is re - port - ed, to - night you

PIANO. *p* *poco cresc.*

ORAZIO.

- dra - i? Nol so! l'am-ba - scia - tri - ce vuol che su - a fi - glia io
leave us? Heav'n knows! if she's not thwart - ed the am-bassa-dor's la - dy would

GIULIANO.

spo - si, gio - vi - ne, ric - ca, bel - la! E non l'ac - cet - ti, a far - la tua con -
have me mar - ry her weal - thy daugh - ter! Why hes - i - tate you? to con - sort more at -

poco cresc.

ORAZIO.

sor - te, non t'af - fret - ti? A - mo d'ar - ca - no a - mor, fan - ciul - la ar - ca - na,
tract - ive could they mate you? I have a hid - den love for one more hid - den!

poco lento.

del - la Re - gi - na I - spa - na, al bal - lo l'in - con - tra - i, un an - no è già, nè la ri -
 once to the Queen's ball bid - den, my for - tune 'twas to meet her. 'tis now a year since first these

GIULIANO. ORAZIO.

- vi - di ma - i. Bel - la? U - na lar - va a - vea, ma nel par - ti - re la
 eyes did greet her. Beau - teous? She was mask'd all the ev' - ning, but when we part - ed she

tol - se, vi - di al - lor l'an - gel più bel - lo che mai cre - as - se Id - di
 rais'd it, and these eyes be - held a be - ing more fair than e'er was mor -

o, un an - ge - lo d'a - mo - re di cui seul - ta ho l'im - ma - gi - ne nel co - re!
 tal, an an - gel sure of hea - ven, on my heart dwells her im - age deep - by grav - en!

riten.
decresc.

No. 3.

ROMANZA.

ORAZIO.

PIANO.

Quan-do al cie-lo un co-re io chie - - - si
 When the heart for mine cre - a - - - ted,

che cre - a - va pel mio co - re, vi - di lei, di lei m'ac -
 Hea - ven will'd I might dis - cov - er, her I saw and straight was

- ce - - - si, nac-que al - lo - ra in me l'a - mo - re;
 fut - - - ed, ev - er - more to be her lov - er;

di mar - ti - re e di spe - ran - za, lo nu - dri la lon - ta -
 doom'd a - far from her to lan - guish, who can tell my mor - tal

- nan - - za, ah, co - me vo - la l'al - ma a Di - - o,
 an - - guish, ah, as the dove still home - ward soar - - eth,

cresc.
 il mio cor al suo vo - lò, co - me vo - la l'al - ma a Di - o, il mio cor
 flies my heart to her's for - lorn, as the dove still home - ward soar - eth, flies to her my

cresc.

RECIT.
 GIULIANO.

al suo vo - lò. Ah non mai, non mai vid' i - o più re - pen - te e stra - no a -
 heart so for - lorn. Ne'er heard I of love be - fore in the heart so sud - den -

f *p*

ORAZIO.

- mor. Con - ver - san - do, sor - pre - se il de - sir mi - o d'un po - sto all' am - ba - scia - ta;
 - born. From our con - verse she gath - er'd my am - bi - tion the em - bas - sy to en - ter;

f *p* Moderato.

Allegretto moderato.

il do-ma-ni ni scri-ve; "Al po-sto am bi-to, la Re-gi-na vi
next day thus did she write me: "The post you wish'd for by your Sov'-reign is

chia-ma," ed il bi-gliet-to se-gna: "Il Do-mi-no Ne-ro."
grant-ed," and thus she sign'd: "Be-lieve me, Black Do-mi-no ev-er."

GIULIANO.

Ter-ra fu o-gn'or la Spa-gna del mi-ste-ro— ma la dan-za m'ap-pel-la,
Strange 'tis how from Spain ad-ven-tures dark to sev-er— but the dance calls to du-ty,

(parte.)

re-sta, se vuo-i, pen-san-do al-la tua bel-la.
stay if you wish it, dream-ing still of your beau-ty.

f

Allegro.

PIANO. *(Musica interna.)* *p*

ORAZIO.

Un an - no già..... scor -
One year old Time..... hath

- re - a, in que - sta sa - - la i - stes - sa quel - la bel - tà ve -
mea-sur'd since I that form..... en - traunc-ing saw, and in mem - 'ry

(scorgendo Angela e Brigida che s'avanzano per la porta di fondo, corre a corcarsi su un canapè e fuge di dormire.)

- de - a.
tre-a-sur'd.

ANGELA. *(Centrando colla maschera in mano.)*

(a Brigida.)

Tut - to di - spo-sto hai
Now you're sure all's pre -

ORAZIO. *(da se.)*

Ciel! non m'in-gan-no, è des - sa!
Yes, and she's hith - er ad - vanc - ing!

tu?
- par'd?

BRIGIDA.

A mez-za not - te, il coc-chio a-spet-te - rà,
He sure the coach will at mid-night wait us there;

Tut-to da me lo fu.
I've set-tled all quite right.

ORAZIO. *(a parte sino al fine del Terzetto.)*

(E
I've

ANGELA.

e tu, ram-men-ta ben al ri-tro-vo fe-de-le es-ser do-vrai
and now pray don't for-get, to time and place I've bound thee, in this same room,

ORAZIO.

des - sa!
found thee!

ANGELA.

me-co qui, l'in-du-giar d'un i-stan - te a noi sa-ria fa -
twelve at night, don't a mo - ment be late, or 'twill my ru - in

BRIGIDA.

Vi sa - rò.
Twelve at night.

ORAZIO.

Vi sa - rò!
Twelve at night!

(in Orchestra.)

- ta - le, e tre - ma - mi pen - san - dol già il cor.
cost, the ve - ry thought with fear makes me quake.

BRIGIDA.

Trop-po lo so. An-diam, si - gno - ra, fa - te
I know't too well. Come, ma - dam, come, your cou - rage

BRIGIDA.

cor, e nel - la cal - ca ben na - sco - se, ri - cer - chia - mo il pia - cer e scor - dia - mo il ti -
wake, for in the crowd you'll soon be lost, and once on plea - sure you're launch'd, all these fears you'll for -

ANGELA.

Che bel - - la se - ra - ta, qual gio - - ia pel
Glad night blithely glanc - ing with hope fair and

BRIGIDA.

mor. Che bel - - la se - ra - ta, qual gio - - ia pel
sake. Glad night blithely glanc - ing with hope fair and

ORAZIO

O dol - - ce se - ra - - ta, qual gio -
Glad night..... blithely glanc - ing with hope.....

cor, quest' al - ma be - a - - ta
 bright, my bo - som en - tranc - - ing

cor, quest' al - ma be - a - - ta
 bright, my bo - som en - tranc - - ing

..... ia pel cor, quest' al - ma be - a - - ta
 fair and bright, my bo - som en - tranc - - ing

non so - gna che a - mor, che bel - - la se -
 with dreams of de - light; glad night blithe - ly

non so - gna che a - mor, che bel - - la se -
 with dreams of de - light; glad nigh blithe - ly

non so - gna che a - mor, o dol - -
 once more with de - light; glad night.....

- ra - - ta, qual gio - - ia pel cor,
 glanc - - ing with hope fair and bright,

- ra - - ta, qual gio - - ia pel cor,
 glanc - - ing with hope fair and bright,

..... ce se - ra - - ta, qual gio - - ia pel cor,
 blithe - ly glanc ing with hope fair and bright,

quest' al - ma .. be - a - - ta non so - gna... che a -
 my bo - som en - tranc - - ing with fond dreams..... of..... de -

quest' al - ma .. be - a - - ta non so - gna... che a -
 my bo - som en - tranc - - ing with fond dreams..... of..... de -

quest' al - ma be - a - ta ri - vien,..... ri - vien all' a -
 my bo - som en - tranc - ing with dreams,..... dreams of de -

- mor!
 - light!

Sia-mo noi so - le P
 Is no one near us? (osservando.)

- mor!
 - light!

No, un ca - va - lier è
 Yes, a gen - tle - man is

- mor!
 - light!

ANGELA. (rimettendosi la maschera.)

O Ciel!
 Oh Heav'n!
 (Orazio finge di dormire, seduto sul canapè, Brigida lo guarda.)

là, che ci può u - di - re;
 there who'll o - ver - hear us;

ban-do al ti - mor, dor - men - te
 a - larm you need not cher - ish, e -
 he

dav-ver?
 you're sure!

- gli è, si, cer - to.
sleeps, most cer - tain.
 ORAZIO. (*tra se, cogl'occhi chiusi.*)

E ve lo giu - ro, pro -
Ana may I per - ish, if

BRIGIDA. (*guardando Orazio.*)

Leg-gia-dro e-gli è dav-ver, guar-da-tel
He's real - ly not a - miss, look at him,

fon - da - men-te ei dor-mi - rà.
sleep from these eyes aught shall scare.

ANGELA. (*avvicinandosi ad Orazio.*)

Giu-sto ciel! è lui, si, O - ra - zio!
Gracious pow'rs! at is, yes, 'tis Ho - race!

voi,..... si - gno - ra. O -
I..... en - treat you. - How,

fz *pb*

ma si, quel gio- vin ca - va - lier che un an - no è già, ci sal - vò.
yes, don't you know the o - ther night, that young man who was so po - lite?

- ra - zio!
Ho - race?

Sa - ria
Oh, no

Che? nol sai tu for - se rav - vi -
What? did you not know his face a -

ver, e cre - der - vi deg - gio?
doubt, you have guess'd him right - ly?

- sar?
gain?

No..... dav - ver, chè..... non ho fe - del la me - mo - ria, quan - to
Not..... so bright is..... my mem - 'ry, nor trips so light - ly as does

ANGELA.
 Che bel - la se - ra - ta, qual gio - ia pel
Glad night blithely glanc - ing with hope - - fair and

BRIGIDA.
 vo - i. Che bel - la se - ra - ta, qual gio - ia pel
yours, ma'am. Glad night blithely glanc - ing with hope - - fair and

ORAZIO.
 Ah qual pia - cer! O dol - ce se - ra - ta, qual gio
Oh bliss - ful sight! Glad night..... blithely glanc - - ing with hope.....

cor..... quest' al - ma be - a - - ta
bright,..... my bo - som en - tranc - - ing

cor..... quest' al - ma be - a - - ta
bright,..... my bo - som en - tranc - - ing

..... ia pel cor, quest' al - ma be - a - - ta
..... fair and bright, my bo - som en - tranc - - ing

non so - gna che a - mor, che bel - la se -
with dreams of de - light; glad night - - blithe - ly

non so - gna che a - mor, che bel - la se -
with dreams of de - light; glad night - - blithe - ly

ri - na - sce all'... a - mor, o dol -
once more with..... de - light; glad night.....

- ra - - ta, qual gio - - ia pel cor,.....
 glanc - - ing with hope fair and bright,.....
 - ra - - ta, qual gio - - ia pel cor,.....
 glanc - - ing with hope fair and bright,.....
 ce se - ra - - ta, qual gio - - ia pel cor,
 blithe - ly glanc ing with hope..... fair and bright,

quest' al - ma.. be - a - - ta non so - gna..... che a -
 my sen - ses en - tranc - - ing in fond dreams..... of..... de -
 quest' al - ma.. be - a - - ta non so - gna..... che a -
 my sen - ses en - tranc - - ing in fond dreams..... of..... de -
 quest' al - ma be - a - ta ri - na - - sce all' a -
 my sen - ses en - tranc - ing in dreams..... of de -

- mor!
 - light!
 (guardando verso la sala di ballo.)
 - mor!
 - light!
 L'or-che-stra fe u - dir il se -
 You strains of mu - sic glad in -
 - mor!
 - light!
 (musica interna.)

- gnal, mi-ra-te, il bal - lo già co - min-cia, en-triam, en - triam nel - le sa - le a dan -
 - vite the guests for danc - ing to fore - gath - er, a - way, and join in the scene of de -

ANGELA.

A - des - so, no, mi pa - - rà ch'al - la
 No, no, not yet, I ra - - ther here would

- zar. Per-chè?
 light And why!

(in Orchestra.)

fin del-la con-tra - dan - za noi sa - rem ve - du-te men, a-spet -
 wait till the dance is o - ver, we shall not then be re - mark'd, let us

- tiam.

BRIGIDA.

Se vi pia-ce co - si, ma si bel tem-po noi per-dia-mo
 Ex - act - ly as you please, 'twill be our fate then pre - cious time to

(mostra la sala di ballo.)

No, mia ca - ra, di qui..... ve-drem dan - zar.
 At our lei - sure from hence..... we all can see.

qui.
 lose.

È
 You're

ANGELA. (si avvicina ad Orazio mentre Brigida guarda le danze.)

BRIGIDA.

ve - ro.
 right.
 ORAZIO.

Io son fe - li - ce!
 Bliss past all mea - sure!

Ah, co-me o -
 Ah, how I

Andantino.

- sar - no, nol po - trò! Il dub - bio, ed il ter - ro - re di
 long - nay, that were wrong. What fears and anx - ious doubt..... in my

dolce.

cui quest' al-ma è in - va - sa, mi di - con che fo mal,.... ahi - mè, m'è no - to ap -
 heart..... are con - tend - ing! it tells me I am wrong,.... I know too well 'tis

- pien, ma. ma, m'è da-to al-men,..... il vi-so su-o mi-ra - re, ei
 so, yet on him I may gaze,..... yes, sure-ly with-out of - fend - ing, he

dor - me, ei dor - me,.... ei dor-me e mai nol sa - prä, no, no, no, no, no, giam-
 sleeps, he sleeps,..... he sleeps,.... and naught will know, no, no, no, no, no, no,

Allegro.
 - ma - i non lo sa - prä!
 no, no, he naught will know!
 BRIGIDA. (avanzandosi verso Angela.)
 U - di - te voi?.....
 Hark! at that sound,.....
 Sua.....
 f (musica interna.)

Oh ciel! a que-sto suon si de-ste -
 Hea - ven! will not that din cause him to

..... che bo - le-ro gen - till
 the bo - le-ro so gay!

8va.....

- rà..... oh bo - le-ro in-fer - nal! po-trà co-sì de-star-si a que -
 wake?..... that bo le-ro so gay could I rush, of his slum-ber ere

8va..... (Orchestra.)

pp

- sto lie - to suon! Ah, io tre-mo, il con -
 ha - voc it make! Yes, his slum - bers 'twould

BRIGIDA.

No, tel giu-ro, il con - cen - to de - star-lo non può, no, tel giu-ro, il con -
 Nay, his slum - bers 'twould seem are not ea - sy to break, nay, his slum - bers 'twould

ORAZIO.

No, no, cer - to il con -
 Though to slum - ber I

- cen - to de - star for - se il può, ah, in - van re - star ten - to, fug - gi - re do -
 seem as though no - thing would break, ah, may naught from his dream chance his sen - ses to

- cen - to de - star non lo può, ah, so - gnan - do e - gli è in - ten - to co - lei che l'a -
 seem are not ea - sy to break, from so pla - cid a dream 'twere a pi - ty to

- cen - to de - star non mi può, ah, sì dol - ce con - ten - to di - strug - ger non
 seem, yet this hint I can take, though to slum - ber I seem, yet this hint I can

- vrò, ah, sa - reb - be de - star - lo sven - tu - ra per me, ah, pur non so la -
 wake, yes, his slum - bers 'twould seem as though no - thing would break, ah, may naught from his

- mò, ah, fug - gi - re, la - sciar - lo sì pre - sto? per - chè? no, quel suo - no a de -
 wake, nay, his slum - bers 'twould seem are not ea - sy to break, from so pla - cid a

vo', ah, non vo - glio tur - bar - lo ma fin - ger si dè, se ad es - sa non
 take, to a bliss few e'er dream I am de - stin'd to wake, ah, 'twere fol - ly ex -

- sciar - lo, sì pla - ci - do e - gli è, io, tre - mo, il con -
 dream chance his sen - ses to wake, ah, wake, him, not, I

- star - lo non val, cre - di a me, no, tel, giu - ro, il con -
 dream 'twere a pi - ty to wake, such, sleep, to, chase a -

par - lo ell' è in - nan - zi a me, no, no, cer - to il con -
 trem still my part nct to play, ah, 'twere, fol - ly ex -

(Ambe.)
 f

- cen - to..... de - - star..... for - se il può, in - - van.....
pray ye..... strains..... of..... mu - sic gay! our..... us

- cen - to..... de - - star..... non lo può, so - - gnan -
way they..... much..... loud..... er must play! he..... sleeps.....

- cen - to, no,.... de - - star..... non mi può, co - - sì.....
treme ne'er my..... part..... my..... part to play, while..... so.....

..... re - - star io ten - to, fug - gir,..... fug - - gir do -
est..... course I deem were to..... haste..... from..... hence a -

..... do..... or è in - ten - to..... co - - lei..... che l'a -
best..... I es - teem to..... strains..... of..... mu - sic

..... dol - - ce con - ten - to di - strug - ge - re non
sweet - - ty I dream let me..... stum - ber..... still a

- vrò, oh..... Ciel, tu fa che dor - ma e..... nul - la
way, ah..... may naught from his dream his sen - - ses.....

- mò, dav - ver che quand'è in son - no, co - - stui sa
gay, from..... such a pla - cid dream 'twere pi - - ty he

vo', oh..... for - tu - na - to i - stan - te, fe - li - ce!
way, a to..... bliss few e'er dream am L..... now de -

(Orchestra.)

(si avvicina ad Orazio.)

pos - sa u - dir. Ah,..... per - chè..... quest'
 chance to wake. Ah,..... how beats..... my

(ritorna a guardare le danze.)

ben dor - mir.
 now should wake.

non spa - rir!
 - stin'd to wake.

(musica interna.)

ANGELA.

al - ma è com - mos sa P
 heart with e - mo - tion!

ORAZIO.

(come sognando.)

A te, si, o - gnor a te,
 For ev er may'st thou claim,

(Orchestra.)

pp

ANGELA.

Allegro.

Ei nel son - no pen - sa a me!
 In his sleep his thoughts are mine!

mia di - vi - na ed ar - ca - na!
 fair un - known, my de vo - tion!

6/8

Andantino.

Al-cun pen-sier pro - fan.....pres-so a lui..... non m'ar - re - sta, pur, ahi-
 N'er when I came thought of wrong..... in my breast..... was ad - mit - ted, yet still

dolce.

- mè! di ter -ror..... il cor bat - ten - do va, ma que - sti
 here to re - main..... is wrong, I feel 'tis so; yet if these

fior..... tro - vi al - men, al - lor - chè si de - sta, ei po - sa tran -
 flow'rs..... here I leave I of blame am ac - quit - ted, he sleeps,.. .. he

- quil - lo,..... ei po - sa, e mai nol sa - rà, no, no, no, no, giam -
 sleeps, he..... sleeps, and naught will he know, no, no, no, no, no,

(Angela posa un mazzo di fiori presso ad Orazio. In questo mentre l'orchestra riprende forte il bolero; ella si scosta in fretta.)

Allegro.

- mai, no, ei nol sa - rà. Bo - le-ro in - fer - nal!
 naught will he ev - er know. That bo - le - ro still!

Sua.

(musica interna.)

f

ANGELA.
de - star lo fa - rà!
'twill cause him to wake!

BRIGIDA.
Che bo - le - ro gen - til!
That bo - le - ro so gay!

ORAZIO.
Ah, non vo' de -
'Twere fol - ly ez -

8va.....

ANGELA.
puo - te for - se de - star - si ad un
wake him not from his dream, strains of

ORAZIO.
- star mi, so - gniam d'a - mor!
- tremo..... still my part not to play!

8va..... (Orchestra.)

pp

sì lie - to suon!
mu - sic so gay!

BRIGIDA.
Ah, io tre - mo, il con -
Yes, his slum - bers 'twould

ORAZIO.
No, tel giu - ro, il con - cen - to de - star - lo non può, no, tel giu - ro, il con -
Nay, his slum - bers 'twould seem are not ea - sy to break, nay, his slum - bers 'twould

No, no, cer - to il con -
Though to slum - ber I

- cen - to de - star for - se il può, ah, in - van re - star ten - to, fug - gi - re do -
 seem as though no - thing would break, ah, may naught from his dream chance his sen - ses to

- cen - to de - star non lo può, ah, so - gnan - do e - gli è in - ten - to co - lei che l'a -
 seem are not ea - sy to break, from sa pla - cid a dream 'twere a pi - ty ta

- cen - to de - star non mi può, ah, sì dol - ce con - ten - to di - strug - ger non
 seem yet this hint I can take, though to slum - ber I seem, yet this hint I can

- vrò, ah, sa - reb - be de - star - lo sven - tu - ra per me, ah, pur non so la -
 wake, yes, his slum - bers 'twould seem as though no - thing would break, ah, may naught from his

- mò, ah, fug - gi - re, la - sciar - lo sì pre - sto? per - chè? no, quel suo - no a de -
 wake, nay, his slum - bers 'twould seem are not ea - sy to break, from so pla - cid a

vo', ah, non vo - glio tur - bar - lo. ma fin - ger si dè, se ad es - sa non
 take, to a bliss few e'er dream I am de - stin'd ta wake, ah, 'twere fol - ly ex -

- sciar - lo, sì pla - ci - do e - gli è, io..... tre - mo,..... il con -
 dream chance his sen - ses ta wake, ah..... wake..... him..... not, I

- star - lo non val, cre - di a me, no,..... tel..... giu - ro, il con -
 dream 'twere a pi - ty to wake, such..... sleep..... to..... chase a -

par - lo ell' è in - nan - zia me, no,..... no,..... cer - to il con -
 tremé still my part not to play, ah..... 'twere..... fol - ly ex -

(Ambe.)
 f.

- cen - to..... de - - star..... for - se il può, in - - van.....
 pray ye..... strains..... of..... mu - sic gay! our..... wis -

- cen - to..... de - - star..... non lo può, so - - gnan -
 way they..... much..... loud..... er must play! he..... sleeps.....

- cen - to, no, ... de - - star..... non mi può, co - - sì.....
 - tre me ne'er my..... part..... my..... part to play, while..... so.....

..... re - - star io ten - to, fug - gir,..... fug - gir do -
 est..... course I deem were to..... haste..... from..... hence a -

- do..... or è in - ten - to..... co - - lei..... che l'a -
 best..... I es - teem to..... strains..... of..... mu - sic

..... dol - - ce con - ten - to di - strug - ge - re non
 sweet - - ly I dream let me..... stum - - ber..... still a -

- vrò! ah, sa - reb - be de - star - lo sven - tu - ra per me,.....
 - way! yes, his stum - bers 'twould seem as though no - thing would break,.....

- mò! ah, fug - gi - re, la - sciar - lo sì pre - sto? per - chè?.....
 gay! nay his stum - bers 'twould seem are not ea - sy to break,.....

- vo! ah, non vo - gliò tur - bar - lo, ma fin - ger si dè,.....
 - way! though to stum - ber I seem lyet this hint I can take,.....

p (Orchestra.) *cresc.* *fp*

..... ep - pur non so la - sciar - lo, si pla - ci - doe - gli è, co - si pla - ci - doe -
 as though no - thing would break, ah, may naught from his dream chance his sen - ses to

..... no, quel suo - no a de - star - lo non val, cre - di a me, no, non val, cre - di a
 are not ea - sy to break, nay, his slum - bers 'twould seem are not ea - sy to

..... se ad es - sa non par - lo, ell' è in - nan - zi a me, el - la sta in - nan - zi a
 though to slum - ber I seem yet this hint I can take, yes, this hint I can

- gli è,..... co - si pla - ci - doe - gli è, ah, si,
 wake,..... chance his sen - ses to wake, ah, may

me,..... no, non val, cre - di a me, si, cre -
 break,..... are not ea - sy to break, 'twere pi -

me,..... el - la sta in - nan - zi a me, in - - nan -
 take,..... yes, this hint I can take, though sleep - -

e - gli è, ah, si, e - gli è,.....
 naught chance his sleep to - - break,.....

- di a me, si, cre - di a me,
 - ty from his dream to wake,

- zi a me, in - nan - zi a me,
 - ing I a hint can take,

(Orazio finge di svegliarsi,

ah co - sì e - gli è !
let him not a - wake !

cre - di a - me !
he does not wake !

in - nan - zi a me !
yes I can take !

raccoglie i fiori e se li posa sul petto. Angela e Brigida si ritirano alquanto. Giuliano arriva dalla sala di ballo.)

RECITATIVO.

GIULIANO.

ORAZIO. (sotto voce a Giuliano.)

(a Brigida.)

ANGELA.

Che bel bo - le - ro ! A - mi - co, son fe - li - ce, la rin - ven - ni ! (Ah, s'è de -
Charm - ing bo - le - ro ! Be - hold me, all in rap - tures, I have found her ! (Ah, he's a -

(ad Orazio.)

GIULIANO.

ORAZIO.

- sta - to ! Chi ? L'in - co - gni - ta. Ve - di, non è so - la ! di fa - vel - lar - le ho bra - ma.
waken'd !) Whom ? My name - less fair. See there's some - one with her ! to speak with her I'm cra - zy.

No. 5.

CONTRADANZA FRA LE QUINTE.

Allegro. ORAZIO.

Pre - sto, a dan - zar la sua com - pa - gna
 Quick then, ask her friend as part - ner to dance

(Arpa.)

PIANO. *Allegro. stacc.*

(Ambe.)

chia - ma!
 with you!

GIULIANO. (a
 Di
 Will

Brigida.)

que - sta dan - za a me cor - te - se sia - te! Ac -
 you con - sent with me to join the next dance? Con -

fz

Brigida.) BRIGIDA. (a Giuliano.) GIULIANO.

- cet - ta. Vo - len - tie - ri. An - diam, an - diam,
 - sent now! I'm most wil - ling. A - way, let's go.

Più moderato.

GIULIANO. (ad Orazio.) (offre il braccio a Brigida e la conduce via.) ORAZIO.

Ti la-scio, Ora-zio, ai tuoi mi-ste-ri. A-scol-tar-mi un i-stan-te, un sol vo-

To prove this se-cret now you're lei-sure. Grant me, I pray a mo-ment, but one

(Orchestra.) *f* *p*

(mostrandole il mazzolino di fiori.)

ANGELA.

ORAZIO.

ANGELA. ORAZIO.

-glia-te. I-gno-ta so-no a voi. No! que-sti fio-ri—Ciel! Do-no a me ne

no-ment. We nev-er met be-fore. No! and these flow-ers—Heav'n They by you were

tremolo.

ANGELA.

fe-ste, li ser-be-rò... in e-ter-no. Qual fol-li-a! La

giv-en, and shall be kept..... e'en for ev-er. This is fol-ly! 'Tis

ORAZIO.

ANGELA.

ORAZIO.

fi-glia, mi fu det-to, del vo-stro am-ba-scia-to-re voi spo-sa-te. Giam-mai! Per-chè? Per-chè voi so-la a-

rumour'd your am-ba-sa-dor's daugh-ter you are go-ing soon to marry. Not I! Why not? You on-ly do I

ORAZIO.

ANGELA.

do-ro! Se li-be-ra non sono. Ah... non mel di-te, o di do-lo-re io mo-ro: sol di-te-mi, chi

cherish. Sup-pose I can't ac-cept you! Ah... say not so, you doom me then to per-ish: tell me, I pray, who

ORAZIO. ANGELA.

sie-te? Chi son io? un an-gel son, so - no la
 are you? Who am I? I'm a fay ev - er

Allegro non troppo.

PIANO. *f* *pp* *p*

fa - ta, che fi - da sem - pre a te sa - rà, di cui l'a - mor e - ter - no
 rang - ing, still thy foot - steps..... to trace; my foud at - tach - ment knows no

du - ra, che puoi tra - dir sen - za pa - u - ra, e che nem - men a - spet - tar
 chang - ing, slight - ed I need no hand a - veng - ing, scorn - ing the vain and i - die

può da te un a - mor, che non..... mer - tò, ah, si, io so - no l'an-gel co -
 chace of love that seeks a guer - don base, I'm..... thy an - gel pro -

3

stan - te, a te il cie - lo, il ciel me diè, e que - sto
 - tect - ing, thy ad - vi - ser di - vine, no..... re -

cor,..... quest' al - ma a - man - te mer - cè nes - su - na do - man - da a
 - ward..... e'er..... ex - pect - ing from..... thee..... or from.....

te, lie - to in cor, lie - to in cor sii..... tu.....
 shine, save..... that..... joy, save..... that..... joy..... on..... thee.....

pp

..... lie - to d'a - mor!
 might ev - er shine!

tr
mf

Mo - star - ti vo' il mio
I'm..... thy slave nev - er

ze - lo, si in ter - ra co - me in ciel, a te non mai sa - rò ru -
tir ing, here be - low..... as..... a - bove, no jea - lous pang ny bo - som

- bel - la, e quand' al piè d'un'al - tra bel - la fe - li - ce ap - pie - no io ti ve -
fir - ing; should'st thou some o - ther fair ad - mir - ing, in Hy men's bonds to her be

- drò, dal ciel per te, i - o pre - ghe - rò, ah, si, io so - no l'an - gel co -
tied, for thee I'll pray and for..... thy bride; I'm..... thy an - gel pro -

- stan - te, a te il cie - lo, il ciel me diè, e que - sto
 - tect - ing, thy ad - vis - er di - vine, no..... re -

cor,..... quest' al - ma a - man - te mer - cè nes - su - na do - man - da a
 - ward..... e'er..... ex - pect - ing from..... thee..... or from.....

te, lie - to in cor, lie - to in cor sii..... tu,..... lie - to d'a -
 thine, save..... that... joy, save..... that... joy on..... thee..... might ev - er.....

pp

(parte precipitosa.)

- mor!
shine!

mf

p

RECITATIVO.

Moderato.
ORAZIO.

PIANO.

El - la s'in - vo - la co - me l'an - no scor - so e co - me l'an - no scor - so a
She has es - cap'd me just as one long year since, and just as one long year since

(giunge improvviso.)

GIULIANO.

ORAZIO.

mez - za not - te con la com - pa - gna spa - ri - rà. T'in - gan - ni. Giu - lia - no!
she'll at mid - night with her com - pan - ion dis - ap - pear. You're wrong there. What, Ju - lian!

GIULIANO.

ORAZIO.

GIULIANO.

Par - tir non le fa - re - mo. Tro - var - si qui do - vran - no a mez - za not - te. Ebb - ben,
We'll baulk now their de - part - ure. They'll both be here to - geth - er just at mid - night. Well, then,

(avanza)

s'a - van - zi l'o - ra quan - do ver - ran - no sa - rà tar - di al - lo - ra.
we'll put the hand on; when they ar - rive, then their plot they'll a - ban - don.

la lancetta dell' orologio, del fondo.)

(Entra Brigida.)

GIULIANO. (a Brigida.)

D'u - na ma - sche - ra ne - ra an - da - te in trac - cia, d'un do - mi -
For a dunck mask, pray, Ma - dam, are you look - ing? a do - mi -

p (campanello.)

OPERA WORKSHOP

BRIGIDA. GIULIANO.

- no? Pre - ci - sa - men - te! Or o - ra di qui par - ti cor -
- no? Ah, yes, pre - cise - ly! This mo - ment in haste she hence de -

ren - do, e dis - se con do - lo - re, in guar - dar l'o - ra: "che far? el - la non
- part - ed, ez - claim - ing as she gaz'd up - on the time - piece, "a - las, I can't wait

BRIGIDA. GIULIANO. BRIGIDA.

vie - ne!" Par - ti, di - ce ste, e quando? A mez - za - not - te. Mez - za - not - te, gran Di - o! l'o - ra è pas -
long - cr." De - part - ed said you, when pray? 'Twas just at midnight. Just at mid - night, good Hea - ven's! 'tis past the

(parte in fretta.)

sa - ta, par - tir degg' i - o, ahi tri - sta, ahi sven - tu - ra - ta!
hour, then I hence must hur - ry, most cru - el is this mis - for - tune!

GIULIANO. (fa retro)

Lo stra - ta - gem - ma è an - da - to a me - ra - vi - glia! ma rag - giu - stia - mo l'o - ra!
Our bold de - vice has an - swer'd to a won - der! but we must put the clock back!

cedere la lancetta dell'orologio.)

ORAZIO. (parte.)

GIULIANO.

Io vo-lo a lei. Tro-var più stra-no a-mo-re io non po-tre-i! My-lord!
 To her I fly! To match this love I all the world de-fy, sir! My lord!

(campanello.)

LORD ELFORT.

So-no in-di-gna-to, un ne-ro do-mi-no vi-di al-la fe-sta te-stè qui fa-vel-
 I'm quite in-dig-nant, a do-mi-no in black I but a mo-ment be-held in con-ver-

GIULIANO.

- la-va col Con-te O-ra-zio. Il tem-po voi per-de-te, vi pre-ce-de-va O-ra-zio, è a-
 sa-tion with this Count Ho-race. Your time you're on-ly los-ing, Count Ho-race has out-rac'd you; the

(da se.)

LORD ELFORT.

GIULIANO.

LORD ELFORT.

- ma-to e l'a-ma. L'a-ma! quel do-mi-no? mia mo-glie! Oh Cie-lo! Lo
 fair one loves him. Loves him! what! 'tis my wife then loves him! Oh, Hea-vens! I

stem-ma di fa-mi... glia ri-co-nob-bi, sul suo ven-ta-glio l'ar-mi d'A-ra-
 caught sight of a coat..... of arms em-broi-der'd up-on her fan, 'twas Ar-a-gon's an-cient

GIULIANO.

go - na, Mi - la - dy nac - que I - spa - na, è di stir - pe so - vra - na. M'è no - to!
 'scut - cheon, my la - dy's birth is Span - ish, and her line - age is roy - al. I know it!

LORD ELFORT.

A - vrei vo - lu - to sma - sche - rar - la, ma ra - pi - da spa - ri - a, ri - tro - var - la sa -
 I was a - bout to tear her mask off when she like light - ning van - ish'd, but I'll find her a -

(Lord Elfort parte sdegnato ; Orazio arriva dal lato opposto.)

GIULIANO.

- prò! Qua - le fol - li - a! O - ra - zio, a tem - po giun - gi tu non
 - gain! Be such thoughts ban - ish'd! well, Ho - race, your com - ing's time - ly! have you

ORAZIO. GIULIANO.

sai ohi - mè, l'in - co - gni - ta che a - do - ri è La - dy El - fort. Des - sa! Il ma -
 heard how that the fair un - known you worship is Lord El - fort's spouse! El - fort's! And her

- ri - to la co - nob - be e vuol cer - car - ti, fa - vel - lar - ti, pro - vo - car - ti in - sul - tar - ti,
 hus - band who's dis - cov - er'd the fact now seeks you, he to fight him means to make you, to in - sult you,

ed am-maz-zar-ti: in ca-sa la con-du-ci, io del ma-ri-to n'oc-cu-pe-rò, que-sto duel-
 and make you mince-meat: con-duct the la-dy homeward, I'll take the hus-band my-self in charge, I must pre-

(Giuliano parte.)

ORAZIO. ANGELA. ORAZIO.

- lo e - vi - te - rò. Mo-glie di Lord El - fort! O - ra-zio! Voi, vo-stro ma -
 - vent this du el. Sure - ty this can - not be! Count Ho-race! You! y-ur hus-band

ANGELA. ORAZIO. ANGELA. ORAZIO.

- ri - to o-vun-que vi ri - cer - ca. Mio ma - ri - to! E-gli è qui. Chi? Lord El -
 seeks you, search-ing ev - 'ry cor - ner. How? my hus - band! He is there. Who? Why Lord

ANGELA.

- fort! Lord El - fort mio ma - ri - to? sie - te in - sa - no, ma - ri - ta - ta io non
 Elfort! What! Lord El - fort, my hus - band? you are rav - ing, sir, no hus - band have

ORAZIO.

son! Li - be - ra sie - te per - chè al - lo - ra spo - sar - mi non vo - le - te?
 I! Are you then sin - gle? why then re - fuse ye to have me when I ask'd you?

ORAZIO.

Ma di, ma di, qual de - stin ab - biam no - i che ci se -
Ah, speak! ah, speak! say what fate, what strange pow - er di - vides cur

Allegretto.

PIANO.

ANGELA.

Oh no, dav-ver,
Not so in - deed,

- pa - ra? il tuo na - tal? o la for - tu - na?
lot? can it be rank? or birth un - e - qual?

il na - ta - le ab - biam... e - gua - le.
for my birth than thine is not low - er.

Al - lor è la ric - chez - za, ohi -
Well then it must be wealth,..... a -

- mè, veg - go ben per te non ve n'ha, per me nem - men, eb -
- las! we are both in the self - same pass! it mat - ters naught, true

- ben, eb - ben, d'a - mor..... ric - chi no - i sa -
 love, true love, will sa tis - fy ev - ry

ANGELA.
 Ma no, ma no, io pos - seg - go te - sor,
 Nay, you are wrong, for my wealth is not scant,
 - rem. Che, il na -
 want. Your rank is

il - lu - stre è in - ver, è in mio po - ter!
 'tis as you say, yes, as you say!
 - ta - le? e la for - tu - na? in
 no - ble! have wealth in plen - ty! For

f p p

(da se.)
 (Qual an
 What strife
 es - sa tut - to si riu - ni!..... Al - lor
 - tune has thrown all in her way!..... What bar
 -

fz p fz p fz p

- sia in me,..... in me na - scer sen - -
in my do - som now..... a - ris

qual mi - ste - - ro a - ve - - te cru - de - -
rier to part..... us then..... ris

- to, ah qual pie - tà,.... sen - to nel cor,..... sen - to in
es, ah, how I feel..... for all his woe,..... ah, I

- le, tro - vi pie - tà,.... il mio do - lor,..... si, pie -
es, ah, pi - ty feel..... for all my woe,..... pi - ty

cor pel suo do - lor,..... ma.....
feel for all his woe,..... yes,.....

- tà il mio do - lor..... ah..... mo -
feel for all my woe,..... must..... the

fz *p*

Un' a - mi - stà,..... che se - guir vi sa - prà.
 My friend-ship aye,..... on thy path shall a - wail.

i - o?
 nev - er?

E pres-so a
 And must thy

me, pres - so a me che v'a - do ro spe -
 friend one who wor - ships thee ev - er,

- rar..... pos s'io ve - der - vi ri - tor -
 part ed from thee still lin - ger out his

ANGELA.
 (sospirando.)

Ah,..... no, giam - mai!
 Ah,..... say not so!

- nar, ah, non mel ne -
 fate? ah, let me en -

- ga - te! u - na vol - ta an - cor vo' ve - der - vi, quel
 - treat thee! once a - gain but once let me meet thee, once

bel sem-bian-te con - tem - plar, ah..... que - sto spe - rar,
 more be - hold thy charms..... so rare, ah,..... thus o - pen, pray,

cresc. *fp*

mi fia da - - to, ah ne - gar nol vo - glia - te!
 hope's bright por - - tal on - ly once, but once on ly!

fp

ANGELA. ORAZIO ANGELA.

Eb - ben, v'ap - pa - ghe - rò. Ungiuro io vo', ungiuro io vo'. La
 'Tis well, I grant your pray'r. This will you swear; this will you swear! N'er

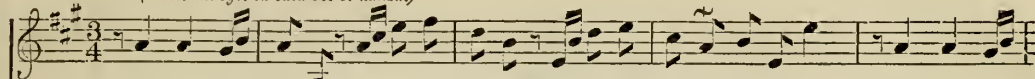
fp

ORAZIO.

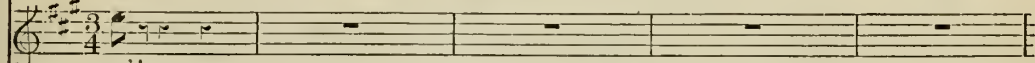
mia pro - mes - sa un giu - ra - men - to val. Un giuro io vo', un giuro io
 yet did mor - tal thus to ques - tion me dare. Then this you swear, yes, this you

cresc. *f*

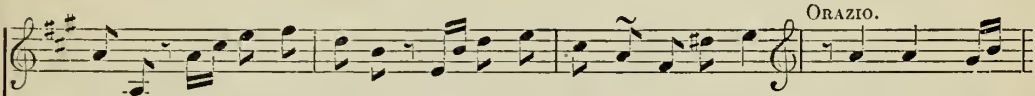
(mostrandogli la sala ove si danza.)



O - do la dan - za, e l'o - ra a - van - za, con - vien par - tir, ad - dio di dir, con quei con -
Hark! you light strain there, e - choes a - gain there, let this dis - course cease now, I pray, the dance be -



vo'!
swear!
Allegro.

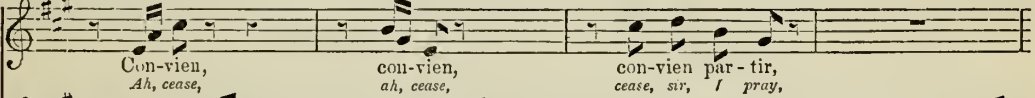


ORAZIO.

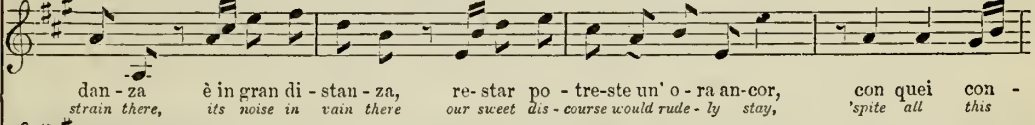
- cen - ti i vo - stri ac - cen - ti non pos - sou - dir, non so ca - pir. No, no, la
- gin - ning, thro' all its din - ning I can - not hear one word you say. Heed not that



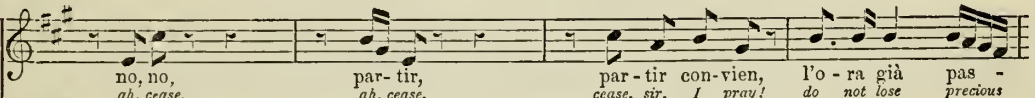
ANGELA.



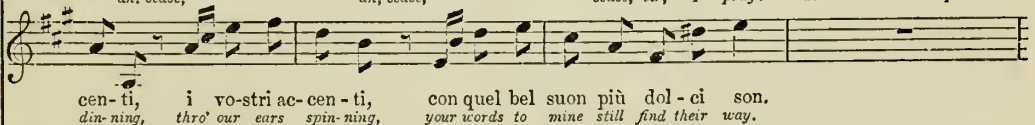
Con - vien, con - vien, con - vien par - tir,
Ah, cease, ah, cease, cease, sir, I pray,



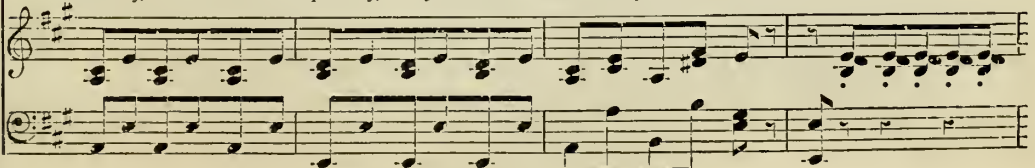
dan - za è in gran di - stan - za, re - star po - tre - ste un' o - ra an - cor, con quei con -
strain there, its noise in vain there our sweet dis - course would rude - ly stay, 'spite all this



no, no, par - tir, par - tir con - vien, l'o - ra già pas -
ah, cease, ah, cease, cease, sir, I pray! do not lose precious



cen - ti, i vo - stri ac - cen - ti, con quel bel suon più dol - ci son.
din - ning, thro' our ears spin - ning, your words to mine still find their way.



- so, par - ti - re do - vrò, tut - to or-mai spa-
time, soon will that sad hour chime when joys bright that

- ri, or - mai spa-ri, or - mai!.....
gleam will fleet..... like a dream!.....

O - do la dan - za, e l'o - ra a - van - za, con-vien par - tir, ad - dio di dir,
Hark yon light strain there, e - choes a - gain there, let this dis - course cease now, I pray

ORAZIO.

No, no, la dan - za è in gran di - stan - za, re - star po - tre - ste un' o - ra an - cor
Heed not that strain there, its noise in vain there our sweet dis - course would rude - ly stay,

con quei con - cen - ti, i vo - stri ac - cen - ti non pos - so u - dir, non so ca - pir.
the dance be - gin - ning, thro' all its din - ning I can - not hear a word you say.

con quei con - cen - ti, i vo - stri ac - cen - ti con quel bel suon più dol - ci son.
'spte all this din - ning, thro' our ears spin - ning, your words to me find still their way.

ORAZIO. ANGELA.

Di ri - ve - der - vi an - cor, ser - bo la spe - mein cor. Tor - nar,
 I may hope not in vain then to see you a - gain? Did I

ORAZIO. ANGELA.

io, det - to l'ho! E co - memai sa - per - lo? Hav - vi un an - gel
 not give my word! Ah, where? when to ex - pect you? From the fay who

che te pro - teg - ge ei tel di - rà, ma si - no al - lor dei ta -
 lives to pro - tect you, you shall know when, but un - til then be dis -

pp

- cer dei fa - vor a te con - ces - si!
 - cret. What! the fa - vours you have grant - ed!

ORAZIO.

Giam - mai, giammai no, non si sa - prà, no,
 Ah, pray be - lieve I nev - er yet raunt - ed,

ORAZIO.

si, quan-do n'ot - ten - go ma fin o-rain mia fè; im-pos - si - bi - le non
 not when they are grant - ed; but as far as we're gone, your as - sent..... this will

è, do - ve - te con-ve - ni - re, un ta - le mi - ster di non ta - cer.
 meet, for me deal-ing in trea-son would be an im - pos - si - ble feat.

Fa - te ch'io m'ab - bia al-men un me-ri-to in ta - ce - ce, fa - te ch'io m'abbia al-
 Grant then, I pray,..... to vir - tue some more va - lid rea - son, grant then, I pray, to

ANGELA.

O - do la dan-za, e l'o-ra a-vanza, convien par -
 Hark! you light strain there e - choes a - gain there, let this dis -

- men in me-ri-to in ta - cer.
 vir - tue some more va - lid reason.

cresc. *fz*

- tir, ad-dio di dir, con quei con - cen - ti i vo-stri ac-cen - ti non pos-so u -
- course cease now I pray, once more be - gin - ning, thro' all this din - ning I can - not

- dir, non so ca - pir, con-vien, convien,
hear one word you say, ah, cease, ah, cease.

ORAZIO.

No, no, la dan-za è in gran di - stan - za, re-star po -
Hed not that strain there, its noise in vain there our sweet dis -

con-vien par - tir, no, no, par-tir,
cease, sir, I pray, ah, cease, ah, cease,

- tre-ste un' o - ra an - cor, con quei con - cen - ti, i no-stri ac-cen - ti, con quel bel
- course would rude - ly stay, 'spite all this din - ning, thro' our ears spin - ning, your words to

par - tir con-vien, l'o - ra già pas - so, par - ti - re do -
cease, sir, I pray, do not lose precious time, soon will that sad hour

suon più dol - ci son.
mine still find their way.

- vrò, tut - to or-mai spa - ri, or - mai spa - ri, or - mai !,.....
chime, when joys bright that gleam will fleet like a dream!.....

..... O - do la dan - za, e l'o-ra a - van - za, con-vien par -
Hark! you light strain there e - choes a - gain there, let this dis -

ORAZIO.

No, no, la dan - za è in gran di - stan - za, re - star po -
Heed not that strain there, its noise in vain there our sweet dis -

- tir, ad - dio di dir, con quei con - cen - ti, i vo - stri ac - cen - ti, non pos - so u -
course cease now I pray, the dance be - gin - ning, thro' all its din - ning I can - not

- tre - ste un' o - ra ancor, con quei con - cen - ti, i vo - stri ac - cen - ti, con quel bel
course would rude - ly stay, 'spite of the din - ning thro' our ears spin - ning your words to

(si dirigono verso la sala del ballo, quando si sente suonare la mezzanotte.)

- dir, non so ca - pir.
hear one word you say.

suon più dol - ci son.
mine still find their way.

(Campanello.)

ANGELA. (*Angela si arresta e guarda all' orologio in fondo.*)

O Ciel, che a-scolto, non credea che fosse scor-sa l'o-ra, e mez-za not-te u-dir, ah si, tut-tor pa-re-va a
What's that! I won-der now whether I have been here so long, yet 12 struck was by that clock, I count-ed ev'-ry dis-mal

(*si sentono altri orologi suonare le ore.*)

me! ma si, si, an -
"shock!" nay, nay, hark, a -
ORAZIO.
No, non an - cor, no, fa-te er-ror.
That clock is wrong, the clock was wrong.
Allegro.
(*Campanelli.*) *cresc.*

- cor, o-vun-que, o-vun - que, ah, che ma-i far, tor -
gain, all strike to - geth - er, ah, a - las poor I, with
cresc. *f* *pp*

- no a tre - mar, e la mia a-mi - ca, O Ciel, la mia fi - da com -
fear I die, and where's my friend, a - las? my com-pan - ion de -

- pa - gna, o - ve n'an - dō, do - ve s'a - scon - de, tro - var - la mai co - me po -
 - vo - ted, in such a crowd she all un - no - ted, must pass now where - ev - er she

- strō.
 is.
 ORAZIO.
 O Ciel, se ne an -
 O Heav'n, gone a -

Es - sa è - es - sa è par - ti - ta,
 She has - she has de - part - ed,

- dō, co - me ciò?
 - lone! how is this?

per un' a - stu - zia, on - de m'ac - cu -
 'twas wrong I own it, e'er to have done

- so, di qui, per fa - vel - lar - vi, io la fe - ci par -
 it, 'twas I, caus'd her to go that I might keep you

ANGELA. (con grido.)

(da se.)

Ah,..... che per-du-ta io so - no!
 Ah,..... my ru in you've caus'd!.....

Ah, per-du - ta io
 What mis - for - tunes as -

- tir.
 here.

Oh ter - ror, che o - do mai!
 What on earth's can you fear?

Allegro.

ORAZIO. (da se.)

so - no, più per me non v'è speme, non più gra-zia o per-do - no, sperar posso, o pie-tà!
 - sem - ble on my head, how I trem - ble, for my fault to dis - sem - ble, a - las, now 'tis in vain! Ah, non merto per -

What misfor - tunes as -

Ah, per-du - ta io so - no,
 Note my fault to dis - sem - ble,

spe-rar pos-so pie - tà? cru-del pe - na se -
 a - las! now 'tis in vain! on what course then re -

- do - no, più per me non v'è spe-me, col-pe-vo-le io so - no, non me-ri-to pie - tà, cru-del pe - na se -
 - sem - ble, and thus cause her to trem - ble, my fault I can't dis - sem - ble, could I her steps re - tain. on what course then re -

- ve - ra mi mi-nac - cia, m'a-spet - ta, che più tre-men-dae fie - ra, su me di-scen-der do -
 - solve me, from all blame how ab - solve me, what sor - rows deep in - volve me, death on - ly seems now to re -

- ve - ra, a me so - lo si spet - ta, che tre-men-da e fie - ra, su me di-scen-der do -
 - solve me, from blame how ab - solve me, such sor - rows dread in - volve me, death on - ly now seems to re -

- vrà... al - la mer - ta - ta, alla mer - ta - ta pe - na me sot - trar, me sot - trar - re non
 - main... how from all blame, how from all blame ab - solve me, ah, what sor - rous, what sor - rous in -

- vrà... al mor - tal, al mor - ta - le tuo sde - gno, già m'e - spon, già m'e - spon l'er - ror
 - main... how from her blame shall I ev - er ab - solve me, ah, what sor - rous, what sor - rous in -

f *f* *cresc.*

pos - so, spe - rar più non do - vrò, spe - rar più non do - vrò!
 - solve..... me, death on - ly seems now to re - main, death..... on - ly seems now to re - main!

mi - o, no, spe - rar più non do - vrò, spe - rar più non do - vrò! Che al -
 - solve..... me, death only seems now to re - main, death..... seems but now to re - main! Would

f

- men a me il tuo cor,..... il tuo cor..... si con - fi - di, l'er - ro - re ri - pa - re -
 you your coun - sel to share,..... yes, to share,..... but ad - mit me, the wrong I've done I might re -

p

ANGELA.

Non mai,..... non mai!.....
 Too late,..... too late!.....

- rò,..... ah si, te ne scon - giu - ro,
 pair,..... ah, would you but per - mit - me,

p

ORAZIO.

ah, dammi che e-spi - a - re io possa un tanto er-ro - re, che ti di-fen-da al -
I by some proof of zeal..... would my fault ex - pi - ate,..... let me be your de -

ANGELA.

men,..... e com - pa - gno ti si - a! No, no, deg-gio par - tir
- fend - er, sure some guide you re - quire!..... Nay, nay, I must go a -

so - la, mi la - scia - te par - tir, o moro al vo - stro
lone,..... I en - treat,..... let me go ere with dread I ex -

Un sol i-stan-te an - cor!
A - while stay in this spot!

pie - de no, per pie - ta - de, no!
pire,..... no, I or - der you not!

Eb-ben ti se-gui - rò!
Then I'll fol - low your track!

Ah,..... che io son per-du - ta,
ah,..... my ru - in you're caus'd,..... ah, per-du - ta io
what mis - for - tunes as -

Giu - sto Ciel qual er - ror!
What, a - las, have I done!

so - no, più per me non v'è spe-me, non più gra-zia o per-do - no, sperar posso, o pie-tà!
- sem - ble, on my head, how I trem - ble, for my fault to dis - sem - ble, a - las, now 'tis in vain!

Ah non mer - to per -
What misfor - tunes as -

ah, per-du - ta io so - no, spe-rar pos-so pie - tà? cru-del pe - na se -
| for my fault to dis - sem - ble, a - las! now 'tis in vain! on what course now re -

- do-no, più per me non v'è spe - me, col-pe - vo-le io so - no, non me-ri-to pie - tà, cru-del pe - na se -
- sem - ble and thus cause her to trem - ble, my fault I can't dis - sem - ble, her steps could I re - tain, on what course now re -

- ve - ra mi mi - nac - cia, m'a - spet - ta, che più tre - men - da e fie - ra, su me di - scen - der do -
 - solve, how from all blame..... ab - solve me, such sor - rows deep in - volve me, death on - ly seems now to re -

- ve - ra, a me so - lo si spet - ta, che tre - men - da e fie - ra, su me di - scen - der do -
 - solve, from her blame how ab - solve me, such sor - rows deep in - volve me, death on - ly seems now to re -

f > *p* *f* > *p*

- vrà,.... al - la mer - ta - ta, al - la mer - ta - ta pe - na me sot - trar, me sot - trar - re non
 - main,..... how from all blame, how from all blame ab - solve me, sor - rows deep, sor - rows deep now in -

- vrà,.... al mor - tal, al mor - ta - le tuo sde - gno, già m'e - spon, già m'e - spon l'er - ror
 - main,..... from her blame, from her blame how ab - solve me, sor - rows deep, sor - rows deep now in -

f *p* *f* *cresc.*

pos - - so, spe - rar più non do - vrò, spe - rar più non do -
 - solve..... me, death on - ly seems now to re - main, death on - ly seems now to re -

mi - o, no, spe - rar più non do - vrò, spe - rar più non do -
 - solve..... me, death on - ly seems now to re - main, death but seems now to re -

f

- vrò, al - la mer - ta - - - ta pe - - na me sot -
 - main, how from all blame..... ab - solve me, such deep

- vrò, al mor - ta - le tuo sde - gno m'è - spon l'er - ror mi - o, al tuo sde - gno mor -
 - main, from her blame how ab - solve me, such sor - rows in - volve me, from her blame how ab -

p *cresc.*

non v'ha per.....
 death, ah, death.....

- trar non poss' i - o, non v'ha..... spe - me per me, non
 sor - rows in - volve me, death, death..... on - ly seems now to re -

- ta - le m'è spon l'er - ror mi - o, per me, per me non v'ha, per me spe - me, non
 - solve me, deep sor - rows in - volve me, death on - ly now re - mains, death a - lone now re -

f p *f p*

v'ha, al - la mer - ta - - - ta pe - - na me sot -
 - main, how from all blame..... ab - solve me, such deep

v'ha, al mor - ta - le tuo sde - gno m'è spon l'er - ror mi - o, al tuo sde - gno mor -
 - mains, from her blame how ab - solve me, such sor - rows in - volve me, from her blame how ab -

cresc.

non v'ha per
 death, ah, death.....

- trar non poss' i - o, non v'ha spe - me per me, non
 sor rous in - volve me, death, death..... on - ly seems now to re -

- ta - le m'espon l'er-ror mi - o, per me, per me non v'ha per me speme non
 - solve me, such sor - rous in - volve me, death on - ly now re - mains, death a-lone now re -

più mosso.

v'ha, per me spe - me non v'ha, per me più spe -
 - mains, on - ly death now re - mains, death on - ly now.....

v'ha, per me spe - me non v'ha, per me più spe -
 - mains, death a - lone now re - mains, death on - ly now.....

(giunta presso la porta accenna colla mano ad

me non v'ha!
 re - mains!

me..... non v'ha!
 re - mains!

Orazio di non seguirlo; egli s'arresta.)
 ORAZIO.

Allegro.

Al tuo vo - ler,
 Then be it so,

al tuo vo-ler, cru - de - le, ob-be - di - rò, ob-be - di - rò? *(dopo un istante di agitazione.)*
 tho' it cost my er - ist - ence this your be - hest I will o - bey!

No, no, re-star non pos - so,
 No, no, vain is re-sist - ance,

sot - trar-ti? in cie - lo an - cor..... ti se - gui -
 I must pur - sue when love..... shows me the

- rò!
 way!

FINE DELL' ATTO PRIMO.