

No. 5. INTRODUZIONE, RECITATIVO, ED ARIA.

**PIANO.**

*Molto moderato.*

*rf> p rf> p*

*rf> p rf> p p*

*cresc. > ff*

*p > ff*

*Andantino.*  
*p staccato.*

*dolcissimo.*

3 3 3

ISABELLA. **RECIT.**

Dell' u - ma - na gran -  
Oh how uca - ry the

- dez - za o in - fau - sta sor - te, tut - to fuor - chè la pa - ce spe - rar poss'  
pomp that is glitt - 'ring a - round me! See here a - bun - dant revelry, but naught like

*Allegro.*

i - o. Il ge - ni - tor di - spo - ne del - la mia man, e non con - sul - ta il  
happiness! My fa - ther will com - mand me to give my hand! How wretched is my

*Tempo moderato.*

cor, e Ro - ber - to frat - tan - to, co - lui che tan - to a - mai, mi la - scia in pianto.  
lo!, when the one who has gain'd my af - fec - - tion to choose I'm for - bid - den!

ARIA.

*Andantino.*

PIANO.

First system of piano introduction, marked *Andantino* and *p*. The music is in 3/4 time and G major. It features a steady accompaniment in the left hand and a more active melody in the right hand.

*dolcissimo.*

Second system of piano introduction, marked *dolcissimo* and *sf*. The music continues with a similar accompaniment, but the right hand features more complex rhythmic patterns, including triplets.

*En vain j'espère un sort prospère,*

ISABELLA.

Vocal line and piano accompaniment for the first phrase. The vocal line is in G major and 3/4 time. The piano accompaniment is marked *p*. The lyrics are: "In - va - no il fa - - to, spe - ro can - gia - - to, ch'è lie - ti so - gni / Hours, when with rap - - ture earth was all gleam - - ing, when with my dream - - ing".

Vocal line and piano accompaniment for the second phrase. The vocal line continues with the lyrics: "d'un dol - ce a - mor, tut - ti fug - gi - ro - no per me dal cor, tut - ti fug - gi - - - ro - no dal / bright hopes I fed, ye for . . e - - - ver have fed, ye for . . e - - - ver have". The piano accompaniment features a steady accompaniment in the left hand and a more active melody in the right hand.

*cresc.*

Vocal line and piano accompaniment for the third phrase. The vocal line is marked *cor. fed.* and features the lyrics: "Qual rag - gio tre - - mu - lo / Hopes vain - ly cher - - isht". The piano accompaniment is marked *pp* and features a steady accompaniment in the left hand and a more active melody in the right hand.

di sol che muo - re, sva - nì dal co - re  
 how have ye pe - rish'd, poor flow'rs of sum - mer,

la spe - me an - cor, qual rag - gio tre - mulo sva - nì dal co - re la  
 in win - ter . . . dead, how have ye pe - rish'd, poor flow'rs of sum - mer,

*cresc.* *dim.*

spe - me an - cor, ah!  
 in win - ter dead! Ah!

*Cadenza.*

Iu - va - no il fa - to spe - ro can - gia - to, chè i lie - ti so - gni  
 Hours, when with rap - ture earth was all gleam - ing, when with my dream - ing

*dolcissimo.*  
 d'un dol - ce a - mor tut - ti fug - gi - ro - no per me dal cor, tut - ti fug -  
 bright hopes I fed, ye for . . . e - ver have fled, ye for . . .

*staccato.*

gi - ro - no dal cor, fug - gi - ro - no dal . . .  
 e - ver have fled, for e - ver have . . .

*dolcissimo.*

COR, si, dal cor, si, dal cor,  
 fled, ye have fled, ye have fled,

*ppp*

dal e ver have fled, yes, have fled!

*f* *p* *pp*

*All'egro.* *cresc.*

*fp* *fp*

*Soprani.* *f*

CORO. A - van-ziam, non te - miam, a - van -  
 We'll ap - proch with - out fear, we'll ap -

*Contralti.* *f*

A - van-ziam, non te - miam, a - van -  
 We'll ap - proch with - out fear, we'll ap -

- ziam, non te - miam!  
- proach with-out fear!

- ziam, non te - miam!  
- proach with-out fear!

*p*

(Presentando delle petizioni.) *dolce e staccato.* *legato.*

All' in-di - gen-za porgi as-si - stenza,  
To those who suf-fer, oh, grant as - sist-ance;

*dolce e staccato.* *legato.*

All' in-di - gen-za porgi as-si -  
To those who suf-fer, oh, grant as -

*legato.*

be - ne - fi - cen - za è nel tuo cor,  
to scat - ter bless - ings will glad your heart;

*legato.* *cresc.*

- stenza, be - ne - fi - cen - za è nel tuo cor, è nel tuo cor,  
- sist - ance; to scat - ter bless - ings will glad your heart, will glad your heart;

*legato.* *cresc.*

all' in - di - gen - za,                      por-gi as-si - sten - za,                      be - ne - fi -  
 to those who suf - fer,                      oh, grant as - sis - tance;                      to scat - ter

*legato.*

por-gi as - si - sten - za,                      be - ne - fi - cen - za è nel tuo  
 oh, grant as - sis - tance;                      to scat - ter                      bles - sings glad - the

*cresc.*

- cen - za è nel . . tuo cor,                      all' in - di - gen - za                      por-gi as-si -  
 bles - sings will glad . . your heart;                      to those who suf - fer,                      oh grant as -

cor, . . è nel . . tuo cor all' in - di - gen - - za por-gi as-si - sten -  
 heart, . . will glad . . your heart; to those who suf - - fer, oh, grant as - sis - -

*cre - scen - do.*

*Alice.*

Ah, co-me tremo!                      ep -  
 Ah! shall I dare now?                      Yet

*ff*

- sten - za, be-ne-fi - cen - za è nel tuo cor.  
 sis - tance; to scat-ter bles - sings glad the heart.

*ff*

- za, be-ne-fi - cen - - za è nel tuo cor.  
 tance; to scat-ter bles - - sings will glad your heart.

- - pur con lie - ta fron - te, pos - so al - la Prin - ci - pes - sa re - ca - re un  
 la - dies, as I'm told - yes, e'en the Prin - ce's daugh - ter pe - ti - tions doth

fo - glio, che le an - nun - zia cal - ma, si, proviam!  
 oft - en with kind - ness re - ceive, I will try!

(Alice consegna alla Principessa la lettera di Roberto.)

*f* *cresc.*

ISABELLA.

Ciel! che veg - go?  
 Heav'n's! what see I?

*ff*

è di Ro - ber - to fo - glio! oh ciel, non reg - go!  
 Sure - ly this comes from Ro - bert, or I'm de - ceiv'd!



*Allegretto molto moderato.*

*p* *dolce e leggiero.* *p*

*dolce e leggiero.*

Ah . . . vie-ni a que - sto se - no, dol - ce  
Thou . . . Thou . my soul's . own i - dol, oh , come,

mi - o ben, mi - a vi - ta, quest' al - ma in - te - ne - ri - ta . . . non  
my . heart is deep - ly stricken, Mis - for - tune . ne - ver plead - ed, . . . ne - ver

reg - ge al tu - o do - lor, no, non reg - ge al tu - o do - lor, no, non  
plead - ed to this heart in vain, ne ver plead - ed to this heart in vain, ne - ver

*dim. e rall.*

*a tempo.*

reg-ge al tu - o do - lor! ah, Ro - ber - to, ah, Ro - ber - - -  
did it plead to this heart in vain! Oh, my Ro - bert, oh, my Ro -

Soprani.

*pp*

Contralti.

*pp*

Un

No

*pp*

*ppp*

- - - to! . . . Di me chi più fe - li - ce, Ro -  
bert! . . . what un - ex - pect - ed plea - sure! Come

drit-to ha l'in - fe - li - ce, un drit-to  
grief leaves she un - heed - ed, your heart now

*pp*

- ber - to m'a - ma an - cor, . . . ah! vo - la al cor che t'a - ma, vo - la,  
Ro - bert, on - ly trea - sure, oh, come, . . . oh, . . . come, . . . oh, . . .

ha l'in - fe - li - ce sul tuo bel cor,  
is deep - ly stric - ken, Mis - for - tune ne'er

*ppp*

mio . . . dol - ce a - mor, . . . vo - la, vo - la, ah, vo - la, ah,  
 come, . . . oh, . . . come, . . . Ro - bert, come, . . . oh, come, . . . oh,

su te, su te, si, sul tuo bel  
 did plead, did plead ne'er to you in

*vibrato.*  
 vo - la, . . . o  
 come, . . . come, . . . oh!

cor,  
 vain!

*mf* *cresc.*

. . . mio . . . dol - ce a - mor!  
 my . . . Ro - bert, come!

*cresc.*  
 un  
 No

*f* *mezza voce.*

drit - to ha l'in - fe - li - - - - ce, un drit - to ha l'in - fe -  
 grief . . . is un - heed ed, your heart is deep - ly

- li - - - - ce, sul tu - o bel cor, su te, . . . un drit - to sul  
 stric - - - - ken, no grief has ev - er plead - - ed, e'er plead - ed,  
*molto cresc.* *ff*

ISABELLA. *dolce.*  
 Ah! . . . deh vo - la, vo - la al cor che  
 Oh, . . . oh, Ro - bert, come, my on - ly  
 tu - o bel cor, . . . su te!  
 to . . . thy heart . . . in vain.

*cresc.* *tr*  
 t'a - ma, deh vo - la, vo - la al cor che t'a - ma, vo - la, ah vo - la, ah  
 trea - sure, oh, Ro - bert come, my on - ly trea - sure, come, . . . oh come, . . . oh

VO  
come! . . . la, ah, vie-ni a que-sto  
Thou, thou . . . my soul's . . .

*p*

se - no, dol - ce mi - o ben, mi - a vi - ta, quest' al - ma in - te - ne -  
dol, oh, come to this heart deep - ly strick - en, mis - for - tune ne - ver

*p*

ri - ta . . . più non reg - ge al tu - o do - lor, più non reg - ge al tu - o do -  
plead - ed, . . . ne - ver plead - ed to this heart in vain, ah, mis - for - tune ne'er plead - ed in

*p*

*rallent.* *a tempo.*

lor, no, non reg - ge al tu - o do - lor, ah Ro - ber - to, ah Ro -  
vain, ne - ver plead - ed mis - for - tune in vain. Oh, my Ro - bert oh, my

*p*

ber - - - - - to! Di me - chi più fe -  
*Ro* - - - - - bert! *What un - ex - pect - ed*

*pp* Un drit - to ha l'in - fe - li - ce, un  
*No grief she leaves un - heed - ed, how*

*pp*

li - ce Ro - ber - to m'a - ma an - cor, . . . ah vo - la al cor . . . che  
*plea - sure! Come, Ro - bert, my on - ly trea - sure, oh, come, . . . oh,*

drit-to ha l'in - fe - li - ce sul tuo  
*deep - ly her heart is strick-en, mis - for -*

*pp*

t'a - ma, vo - la, mi - o dol - ce a - mor, . . . vo - la, . . .  
*come, . . . oh, . . . come, . . . oh, . . . come, . . . Ro - bert,*

bel cor, su te, su te, si,  
*tune ne - - - - - ver, ne - - - - - ver plead ed*

vo - - la, ah vo - - la, ah vo - - la, ah  
*come, . . .* *oh* *come, . . .* *oh* *come, . . .* *come,*

sul tuo bel cor,  
*to you in vain!*

*vibrato.*  
 ah, mio  
*Ro . . . . . bert,*

*rf* *f*

*dolce.*  
 dol ce a mor, ah vien, Ro  
*come, . . . . . oh . . . come, oh come, my*

ha un drit-to  
*Oh, Prin-cess,*

*tr* *tr* *tr*

*pp*

*tr* *tr*

- ber - to! ah! . . . quest' al-ma in-te - ne - ri - ta, quest' al-ma in-te - ne -  
 Ro - bert, come, . . . my heart is deep - ly strick - en, yes, deep - ly, deep - ly

*l'in - fe - li - ce*  
*aye most gra - cious!*

*tr* *tr*

- ri - ta non reg-ge al tuo do - lor, . . . al tuo do - lor, . . . ah, vo-la al cor che  
 strick - en, to me mis - for - tune plead - - ed ne'er in vain, . . . what un - ex - pect - ed

*p*

sul tuo cor, sul tuo cor, . . .  
 Yes, her heart's deep - ly strick - en!

*tr* *tr* *tr* *tr* *tr* *tr* *staccato.*

t'a - ma, ah, vo-la al cor che t'a-ma, vo-la, vo-la o mio dol - - -  
 plea - sure, what un - ex - pect - ed plea-sure, oh come, my Ro - bert, oh come, . . . . .

*cresc.*



ce a - mor, o mio dol - ce a -  
 oh come, oh, what un - ex - pect - ed

un drit - to ha l'in - fe - li - ce su  
*Sure, grief is not un - heed - ed, we*

*mf* *f*

- mor, o mio dol - ce a - mor, o mio dol -  
*plea - sure! My life! my trea - sure! oh come!*

te, si, sul tu - o bel cor, e su te!  
*plead not, we plead not, we plead not in vain.*

ce a - mor!  
 oh come!

*f* *f*

*Allegro.* ALICE (a Roberto). RECIT.

Coraggio! or via, a-gli oc-chi suoi ti mo-stra, di - sar-ma-to è il suo  
*Take courage, and show yourself without de - lay, you have no cause of*

PIANO.

cor, se di ve - der - ti, se a-scol-tar - ti con - sen - te, con-dan-nar - ti non  
*fear, be - lieve the heart . . . once yours will not con - demn you! No, she'll hear you, no*

*Andantino.*

può, pie-tà, pie-tà sol sen-te.  
*doubt, then will you be for - giv - en!*

*p e dolcissimo.*

ROBERTO (ad Isabella).

Ver me, deh, gi - ra se - re - no il  
*Oh, kind - ly hear my words of*

*sempre legato.*

*ppp* ISABELLA. (*con sorriso d'amara ironia.*)

ci - glio, mi - ra il mio duol! "Mi - ra il mio duol!"  
*sor - row, of . . . pe - ni - tence!* "Of . . . pe - ni - tence!"

*dolce.* ROBERTO.

So - spen - di l'i - ra, can - gia con - si - glio, pen - ti - to io  
*No long - er pun - ish with your . an - ger my deep . . of -*

*pp* ISABELLA.

son! "Pen - ti - to io son!"  
*fence. Your deep . . . of - fence!"*

*dolcissimo.*

ROBERTO.

*dolce.*

Un fol - le er - ror, deh, a me . . . per -  
*Par - don me, . pray, hear my sad sup - pli -*

do - na, o di do - lo - re mo - rir, mo - rir do -  
 ca - - - - - tien, with - out you life, with - out you life were death to

*cresc.*

ISABELLA. (ridendo.)

*pp* vrò! "O di do - lor mo - rir do - vrò!" Dal  
 me. "Your death 'twould be, your death 'twould be!" Too

*tr* *tr* *p* *3*

(con finto sdegno.)

tuo co - spet - to fug - gir do - vre - i e o - diar-ti an -  
 well I feel . . . that from your pre - sence I . . . ought to

*p*

ROBERTO. *pp* *3* *3* *3* ISABELLA. dolce. *3*

cor! E o - diar-mi an-cor! Ma il  
 fee! You . . . ban - ish me! Ah

cor, già sen - to, va - cil - la in pet - to, e al pen - ti -  
 me, my heart gives way al - rea - dy, Ah,

- men - to ce - den - do va, ce - den - do  
 me, my heart gives way, my heart gives

**ROBERTO.**

Oh par - la! oh par - la!  
 Oh speak, now! oh speak, now!

*con forza e stringendo un poco.*

va, ce - den - do va, al pen - ti - men - to già il cor ce - den - do  
 way, my heart gives way to pen - i - tence, my heart gives way to pen - i -

*(Piano, come se avesse vergogna di confessar - gli il suo sentimento.)*

va! oh lie - to giu - bi - lo, qual dol - ce in -  
 - tence! Oh my fate, oh my fate! oh hap - py

**ROBERTO.**

Sì, già il cor ce - den - do va! oh lie - to giu - bi - lo, qual dol - ce in -  
 Oh hap - py mo - ment, oh my fate! Oh my fate, oh my fate! oh hap - py

Cadenza ad libitum.

can  
mo

can  
mo

*pp*

3 3 3 3 6 6 6 6

tr tr tr tr

to!  
ment!

tr

to!  
ment!  
*me*

*ff*

*Allegro con spirito.*

ISABELLA.

Si-len - zio!  
Be si - lent!

o - di tu?  
Hear you not?

*ff*

*p*

*ff*

o-di de' bel-li-ci stru-men-ti il suon?  
Hear you not yon - der the soul stir - ing sound?

*ff*

*p*

**ROBERTO.**

E far - mi, oh rab-bia! per - du - te ho in - tanto!  
 Oh hor - ror! oh hor - ror! I've lost . . . my wea-pons!

**ISABELLA. (compariscono degli scudieri, che portano un' armatura.)** *f* **ROBERTO.**

Deh, mira! l'armi ti at - ten - do - no, pron - te già son. Nel do - no ac -  
 Be - hold! here for your grief . . . a re - me - dy is found. Soon these

- cet - to d'a - mo - re un pe - gno, ne sa - rò de - gno, sì,  
 arms, . . . as your re - ward, . . . your re - ward, . . . de - gno, with

*cresc.*

**ISABELLA.** *f*

Io per te fer - vi - di vo - ti fa - rò.  
 With vic - t'ry may . . . you be . . . crown'd.

*f*

sì, io vin - ce - rò, vin - ce - rò, sì, vin - ce - rò.  
 vic - t'ry shall be crown'd, aye, shall be with vic - t'ry crown'd!

*dim. e rallent. un poco.* *p*

*Un poco meno mosso.* ISABELLA. *vibrato.*

Il cor in se-no mi pal - - pi-ta  
 My heart with rap-ture is beat - - ing,

ROBERTO.

Il cor in se-no mi pal-pi-ta  
 My heart with rap-ture is beat - ing,

*Un poco meno mosso.*

di spe - - me e di pia-cer, il cor in  
 with hope once more does it burn! My heart with

di spe - - me e di pia-cer, di pia-cer, il cor  
 with hope once more does it burn, does it burn! My heart

se-no mi pal - - pi-ta di spe - me e di . . pia-cer. . .  
 rap-ture is beat - - ing, with hope once more does it burn! . .

in se-no mi pal-pi-ta di spe - me e di . . pia-cer, di pia-cer.  
 with rap-ture is beat - ing, with hope once more does it burn, does it burn!



Si, a - -  
Love and . .

mo-re, o - nor . . lo . . sti - mo - la,  
*hon-our now . . fill . . his . . do - som,*

Si, a - mo-re, o - nor . . mi . .  
Love and . hon-our now . . fill . . my . .

vin - ci - tor ei sa - rà, si, vin - ci - tor.  
*bright with fame thou wilt re - turn, thou wilt re - turn,*

sti - mo - la, vin - ci - tor . . io sa - rò, . . si, vin - ci -  
*do - som, bright with fame, . . yes, I'll re - turn, . . yes, I shall re -*

*pp a tempo.* > 3

*ff vibrato.* *pp dolce poco rallentando.* *pp* >

Il cor heart in with  
My heart

tor, si, si, io vin - ci-tor sa - rò, si, si, io vin - ci-tor sa - rò. Il cor  
turn, as vic - tor soon shall I re - turn, as vic - tor soon shall I re - turn. My heart

*p* *a tempo.*

3 se-no mi pal - pi-ta di spe - mee di piacer,  
rap-ture is beat - ing, with hope - once more does it burn,

3 in se-no mi pal-pi-ta di spe - mee di pia - cer, di pia -  
with rap-ture is beat - ing, with hope, with hope once more does it

*un poco sostenuto.*

3 il cor heart in se-no mi pal - pi-ta di spe - mee di . . pia -  
my heart with rap-ture is beat - ing, with hope . . once more does it

3 cer, il cor heart in se-no mi pal-pi-ta di spe - mee di . . pia -  
burn, my heart with rap-ture is beat - ing, once . . more . . with hope does it

*a tempo.*

- cer.  
burn!

- cer.  
burn!

Oh . . . . . my giu - bi - lo! qual dol - ce in -  
Oh, . . . . . fate! . . . . . this hap - py

Per te io . . . fer - vi - di vo - ti, . . . vo - ti . . . fa -  
My pray'rs for . . . thee to . . . Heav'n as - cend, . . . may

- can - to, per me il suo cor vo - ti fa - rà,  
mo - ment! Thy pray'rs for me to Heav'n as - cend,

- rò, si, . . . fer - vi - di vo - ti . . . fa - - - rò, il cor mi  
vic - t'ry . . . on those . . . arms . . . at - - - tend! My heart is

per me il suo cor fa - rà, il cor mi bal - za,  
for me to Heav'n as - cend! My heart with rap - ture,

*pp*  
Oppure

bal - za, mi bal-za in sen,  
beat ing, with hope must burn,

il with *pp*  
il with

mi bal - za in sen, ah co - me il  
with hope must burn, with hope must

*pp*

cor hope in must . . . sen, burn! il It

*cresc.*

cor hope in must . . . sen, burn! il It

cor burn, mi bal - za in sen, ah co - me il  
burn, with hope must burn! Ah bright with

*cresc.*

cor beats in with . . . sen, love, mi ah!

cor beats in with . . . sen, love, mi ah!

cor fame mi bal - za in sen, mi bal - za in  
shall I re - turn, shall I re -

*più cresc.* *molto cresc.*

*f*  
bal  
ah!

sen,  
turn!

ah co - - me il cor  
My heart with rap

*cresc.* *ff*

*staccato.*

beats, za di spe - - me e di pia -  
with . . hope . . does it

mi bal - za in sen, di spe - - me e di pia -  
ture now must burn. with hope . . must it

*f* *p* *f* *p*

*stringendo.*

cer, di spe - - me e  
burn, with hope once more, once

cer, di spe - - me e  
burn, with hope once more, once

*f stringendo.*

di pia - - - cer, e . . . . di . . . . pia -  
 mora must burn, now with hope can

di pia - - - cer, di spe - me e di . . pia -  
 more must burn, with hope can

- - cer!  
 burn!

- - cer!  
 burn!

*ff*

ROBERTO. RECIT.

Sì, in que-sti che al va-lo-re, s'of-fro guer-rie-ri  
 Yes, at the tour-na-ment, . . . where on-ly va-lour

PIANO. *fp*

BERTRAMO.

giuo-chi, vin-ce-rò il mio ri-val. (Sì, pur ch'io lo  
 con-que-rrò, my ri-val I'll sub-due. (Yes, if I con-

*pp*

ROBERTO.

vo-glia.) Ah! per-chè non poss' i-o com-pier la mia ven-det-ta, ed in mortal con-  
 -sent.) . . . Ah, had fate but per-mit-ted that I in sin-gle com-bat could meet him face to

*rf*

(ad un Araldo, che si presenta.) ARALDO.

- flit-to, so-lo veder-lo in-nanzi a me! Ma tu, che vuo-i? Sì -  
 face, yes, a-lone, . . . on . . . this spot! What seek you here? To

*Andantino maestoso.*  
*ff*

- gnor di Nor-man-di-a, il Pren-ce di Gra-na-ta que-sto car-tel t'in-vi-a, e per mia  
 Ro - - bert Duke of Normandy, to you I bring this chal-lenge, sent by Gran-a-da's Prince. He calls on

vo-ce an-co-ra, non a va-no tor-neo, ma a mor-tal pu-gna ti di -  
 you . . . to meet him now, . . . at the tour - - na - ment, for life, for death, with him to

**ROBERTO. RECIT.**

- sfi-da. Ah, il ciel e-sau-di-sce i miei vo-ti, ed a mor-te il trag-ge, sfi-dar-mi ar -  
 fight, All my wish - es now . . . are an swer'd, he seeks his de - struc-tion; with me now he'd

(all' Araldo.) **ARALDO.**

- di-sce; an-diam, a lui mi gui-da! Vie-ni, nel bo-sco vi-  
 fight, . . . I'll meet him with de - light! . . . Come, in the neigh-bour-ing

*Andantino.*

**ROBERTO. RECIT.**

- cin, e-gli t'at-ten-de già. U - no di noi i - vi-re-star do-vrà!  
 wood he's wait - ing to re-ceive you. There then shall be his . . . grava or mine!

*presto.*



No. 7.

CORO CON BALLO.

*Allegretto.*

PIANO.

*p* *cresc.*

*ff*

*rf*

*f* *p* *dolce e staccato.*

*p* *cresc.*

**CORO. Soprani e Contralti.** *dolce e leggero.*

*Ac-cor-ria - mo a lei din-tor-no,*  
*Summon'd here by love and du-ty,*

**Tenori. dolce e leggero.**

*Ac-cor-ria - mo a lei din-tor-no,*  
*Summon'd here by love and du-ty,* *ce-le-ho-mage*

**Bassi.**

*Ac-cor-ria - mo a lei din-tor-no,*  
*Summon'd here by love and du-ty,* *ce-le-ho-mage*

*sue vir-tu-di e su-a bel-tà,*  
*hearts that loy-al are and true.*

*- bria - mo in sì bel gior-no sue vir-tu-di e su-a bel-tà,*  
*pay to worth and beau-ty, hearts that loy-al are and true.*

*- bria - mo in sì bel gior-no,*  
*pay to worth and beau-ty,*

Sian pre - sa - gio i cal-di vo-ti,  
 Heav'n to scat - ter bless-ings o'er thee,

e dei sud - di - ti de - vo-ti,  
 La - dy, here we stand be - fore thee,

e dei sud - di - ti de - vo-ti,  
 La - dy, here we stand be - fore thee,

*cresc.*

*crescendo.*

sian pre - sa - gio, del - la sua fe - li - ci -  
 bless - ings o'er thee, in our pray'rs we ev - er

sian pre - sa - gio, del - la sua, del - la sua fe - li - ci -  
 bless - ings o'er thee, in our pray'rs we e'er . . . sue, ev - er

sian pre - sa - gio, del - la sua, del - la sua fe - li - ci -  
 bless - ings o'er thee, in our pray'rs we e'er . . . sue, ev - er

*più crescendo.* *f*

- tà, sian pre - sa - gio, del - la sua fe - li - ci - tà, del - la sua, del - la  
 sue, ev - er, ev - er, in our pray'rs we ev - er sue, we ev - er, ev - er

- tà, del - la sua, del - la sua fe - li - ci - tà, del - la  
 sue, in our pray'rs we sue, in our pray'rs we sue, ev - er

- tà, del - la sua, del - la sua fe - li - ci - tà, del - la  
 sue, in our pray'rs we sue, in our pray'rs we sue, in our

sua fe - li - ci - tà.  
*sue, yes, we e - ver sue!*

sua fe - li - ci - tà.  
*sue, yes, we e - ver sue!*

sua fe - li - ci - tà.  
*prays we e - - ver sue.*

*ff*

1ma CORIFEA.  
*dolce.*

Pos - - sa un dì la sor - te a - mi - - ca, ac - - co -  
*For the good of all thou liv - - est, hap - - pi - -*

2da CORIFEA.  
*dolce.*

Pos - - sa un dì la sor - te a - mi - - ca,  
*For the good of all thou liv - - est,*

*marcato.*

glien - do i no - stri pre - ghi, dar mer - ce - de ai suoi fa - vor.  
*- - ness thou free - ly giv - - est, to thee is hap - pi - ness . . . due!*

si, dar mer - ce - de, dar mer - ce - de ai suoi fa - vor.  
*thou hap - pi - ness giv'st, and there - fore hap - pi - ness is thy due!*

3 1mi Soprani Soli.

Possa un dì  
For the good

la sorte a-mi-ca dar mer-ce-de ai suoi fa-  
of all thou liv-est, free-ly thou giv-est, bliss is thy

Possa un dì  
For the good

la sorte a-mi-ca dar mer-ce-de ai suoi fa-  
of all thou liv-est, free-ly thou giv-est, bliss is thy

Possa un dì  
For the good

la sorte a-mi-ca dar mer-ce-de ai suoi fa-  
of all thou liv-est, free-ly thou giv-est, bliss is thy

3 2di Soprani Soli.

Possa un dì  
For the good

si, dar mer-ce-de ai suoi fa-vor.  
of all thou liv-est, free-ly thou giv-est.

Possa un dì  
For the good

si, dar mer-ce-de ai suoi fa-vor.  
of all thou liv-est, free-ly thou givest.

Possa un dì  
For the good

si, dar mer-ce-de ai suoi fa-vor.  
of all thou liv-est, free-ly thou givest.

*dolce.*

Coro (tutti) Soprani e contralti.

vor.  
dae.

Si,  
Yes,  
Tenori.

si!  
yes!

Accor-  
Summon'd

vor.  
due.

Bassi.

Ac-cor-ria - mo a lei din - tor-no,  
Summon'd here by love and du - ty,

vor.  
due.

Ac-cor-ria - mo a lei din - tor-no,  
Summon'd here by love and du - ty,

*p*

*dolciss.*

ria - mo a lei din - tor - no,  
 here by love and du - ty,

ce - le - ho - mage

ce - le - bria - moin si bel gior - no,  
 ho - mage pay to worth and beau - ty,

*I corifea col Coro. cresc.*

sue vir - tu - di e su - a bel - tà, e su - a bel -  
 hearts that loy - al are and true, yes, loy - al

- bria - moin si bel gior - no sue vir - tu - di e su - a bel - tà, e su - a bel -  
 pay to worth and beau - ty, hearts that loy - al are and true, yes, loy - al

sue vir - tu - di e  
 hearts that loy - al

tà, sua bel - tà, ac - cor - ria  
 are, loy - al and true, Sum - mon'd hi

- tà, sua bel - tà, ac - cor - ria  
 are all, and true, sum - mon'd hi

sua bel - tà, ac - cor - ria  
 are and true, sum - mon'd hi

*ff*

3 3 3 3

- mo, ac - cor - ria - - - mo, ce - le -  
*ther, sum - mon'd hi - - - ther, hom - age*

- mo, ac - cor - ria - mo,  
*ther, we, sum - mon'd here,*

- mo, ac - cor - ria - mo,  
*ther, we, sum - mon'd here,*

- bria - - - mo, si, ce - le - bria  
*pay, ho - mage pay to worth and beau - -*

ce - le - bria - mo qui, si, ce - le - bria  
*ho - mage pay to worth, to worth and beau - -*

ce - le - bria - mo qui, si, ce - le - bria  
*ho - mage pay to worth, to worth and beau - -*

*ff*  
 - mo, sue vir - tudie sua bel - tà, sue vir - tudie e sua bel - tà,  
*ty, hearts that loy - al are and true, hearts that loy - al are and true,*

*ff*  
 - mo, sue vir - tudie e sua bel - tà, sue vir - tudie e sua bel - tà,  
*ty, hearts that loy - al are and true, hearts that loy - al are and true,*

*ff*  
 - mo, sue vir - tudie e sua bel - tà, sue vir - tudie e sua bel - tà,  
*ty, hearts that loy - al are and true, hearts that loy - al are and true,*

*tutta forza.*

accorriamo a lei din - tor - no, ce - le - bri - a - mo in sì bel gior - no, sue vir - tu - di e sua bel -  
summon'd by love and du - ty, ho - mage pay to love and beau - ty, hearts that loy - al are and

accorriamo a lei din - tor - no, ce - le - bri - a - mo in sì bel gior - no, sue vir - tu - di e sua bel -  
summon'd by love and du - ty, ho - mage pay to love and beau - ty, hearts that loy - al are and

accorriamo a lei din - tor - no, ce - le - bri - a - mo in sì bel gior - no, sue vir - tu - di e sua bel -  
summon'd by love and du - ty, ho - mage pay to love and beau - ty, hearts that loy - al are and

*ff*

- tà, sua bel - tà, sua bel - tà, sì, sue vir -  
true, yes, are true, yes, are true, yes, ho - mage

- tà, sua bel - tà, sua bel - tà, sì, sue vir -  
true, yes, are true, yes, are true, yes, ho - mage

- tà, sua bel - tà, sua bel - tà, sì, sue vir -  
true, yes, are true, yes, are true, yes, ho - mage

- tu - di e sua bel - tà, ce - le - bri - a - mo la su - a bel -  
pay, yes, glad ho - mage pay, ho - mage pay, ho - mage pay, ho - mage

- tu - di e sua bel - tà, ce - le - bri - a - mo la su - a bel -  
pay, yes, glad ho - mage pay, ho - mage pay, ho - mage pay, ho - mage

- tu - di e sua bel - tà, ce - le - bri - a - mo la su - a bel -  
pay, yes, glad ho - mage pay, ho - mage pay, ho - mage pay, ho - mage



- tà, ce-le-bria-mo la su - a bel - tà, ce-le-bria-mo la sua  
*glad - ly you'll pay, ho - mage glad - ly you'll pay, all who have loy - al hearts*

- tà, ce-le-bria-mo la su - a bel - tà, ce-le-bria - mo sua  
*glad - ly you'll pay, ho - mage glad - ly you'll pay, all who have loy - al hearts*

- tà, ce-le-bria-mo la su - a bel - tà, ce-le-briam sua  
*glad - ly you'll pay, ho - mage glad - ly you'll pay, all loy - al hearts*

bel - tà.  
*and true.*

bel - tà.  
*and true.*

bel - tà.  
*and true.*

(Il ballo continua sempre.)

*dim.* *p* *dolciss.*

*crescendo.* *ff* *sec.*

No. 8.

PASSO A CINQUE.

*Moderato.*

PIANO.

The first system of the piano score is written in a grand staff with two staves. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment. A piano (*p*) dynamic marking appears towards the end of the system.

The second system continues the piece, marked *dolce.* (softly). It features a change in key signature to two sharps (D major). The right hand has a melodic line with grace notes and slurs, while the left hand continues with a rhythmic accompaniment.

The third system continues in D major, marked *p* (piano). The right hand has a melodic line with grace notes and slurs, while the left hand continues with a rhythmic accompaniment.

The fourth system continues in D major, featuring a melodic line in the right hand with grace notes and slurs, and a rhythmic accompaniment in the left hand.

The fifth system continues in D major, featuring a melodic line in the right hand with grace notes and slurs, and a rhythmic accompaniment in the left hand.

The sixth system concludes the piece in D major, featuring a melodic line in the right hand with grace notes and slurs, and a rhythmic accompaniment in the left hand.

tr  
cresc  
stacc.

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

tr  
cresc.  
p

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

dolcissimo e leggiero.

This system consists of two staves of music. The upper staff is marked 'dolcissimo e leggiero.' (very soft and light).

crescendo.

This system features two staves. The upper staff has a 'crescendo.' marking.

3  
cresc.

This system contains two staves. The upper staff has a triplet of eighth notes marked with a '3' and a 'cresc.' (crescendo) marking.

p  
sempre staccato.  
tr

This system has two staves. The upper staff begins with a piano (p) dynamic and includes a trill (tr). The lower staff is marked 'sempre staccato.' (always staccato).

This system contains two staves of music, continuing the piece.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes the dynamic marking *cresc.* and *stacc.* (staccato).

Third system of musical notation. The treble staff features a trill (*tr*) and a wavy line above a note. The bass staff includes the dynamic marking *morendo.* (morendo).

Fourth system of musical notation. The treble staff includes the dynamic marking *scherzando e leggero.* The bass staff includes the dynamic marking *Allegro moderato.* and the piano dynamic marking *p*.

Fifth system of musical notation. The bass staff features a dense texture of chords, while the treble staff continues with a melodic line.

Sixth system of musical notation. The bass staff includes the dynamic marking *f* (forte).

Seventh system of musical notation. The bass staff includes the dynamic marking *> dolcissimo.* (dolcissimo).

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

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

Third system of the piano score, showing further melodic movement in the right hand.

Fourth system of the piano score, featuring a dynamic marking of *f* (forte) in the left hand.

Fifth system of the piano score, ending with a double bar line and repeat sign. It includes dynamic markings of *f* and *p*.

Sixth system of the piano score, beginning with a dynamic marking of *p* (piano) and featuring a more active right hand.

Seventh system of the piano score, concluding the piece with a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes in both hands, with a dynamic marking of *p* (piano) in the bass line.

Second system of musical notation, continuing the piece. The bass line includes a dynamic marking of *pp* (pianissimo).

Third system of musical notation, showing a continuation of the melodic and harmonic patterns.

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

Fifth system of musical notation, marked *Maestoso* and *f* (forte). The music features a dense texture of chords and moving lines.

Sixth system of musical notation, continuing the dense texture.

Seventh system of musical notation, concluding the piece with a double bar line and a final key signature of two flats and a 2/4 time signature.

*Allegro leggiero.*

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece with similar rhythmic patterns. The right hand maintains the sixteenth-note texture, and the left hand provides harmonic support with eighth notes.

The third system shows a continuation of the sixteenth-note figure in the right hand. A *dol.* (dolce) marking appears at the end of the system, indicating a slight softening of the sound.

The fourth system features a *morendo.* marking, indicating a gradual decrease in volume. The right hand continues its sixteenth-note pattern, while the left hand has some longer note values.

The fifth system continues the piece with consistent rhythmic textures in both hands.

The sixth system includes a *f* (forte) dynamic marking in the right hand, followed by a *p* (piano) marking. The right hand's sixteenth-note pattern is prominent.

The seventh system is marked *tr.....* (trill) and *cantabile.* (cantabile). The right hand has a trill on a note, followed by a sixteenth-note pattern with a *6* (sixteenth) fingering. The left hand plays a slower, more melodic line in a *p* dynamic.

The image displays a page of musical notation for a piano piece. It consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major. The first system begins with a trill (tr) on a whole note in the right hand, followed by a sixteenth-note scale with sixteenth-note chords in both hands. The second system continues with similar sixteenth-note passages and includes a trill. The third system features more intricate sixteenth-note patterns with sixteenth-note chords. The fourth system has a similar texture with sixteenth-note runs. The fifth system includes a trill and more sixteenth-note passages. The sixth system begins with a trill, followed by a section marked *Allegro moderato* with a dynamic of *ff*. This section is in 6/8 time and features a sixteenth-note melody in the right hand and a bass line in the left hand.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in the left hand.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A dynamic marking of *scherezando.* is present in the left hand.

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass staff with complex melodic and harmonic lines.

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

Third system of musical notation, continuing the melodic and harmonic development.

Fourth system of musical notation, marked **CODA.** and *pp*.

Fifth system of musical notation, featuring a steady harmonic accompaniment.

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

Seventh system of musical notation, with 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, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment.

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 - ril fear - less - ty .*

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*

*p f*

*Allegro moderato.*

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

*p p*

BERTRAMO. *pp*

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

*pp*

*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, ah men - tre qui s'a - pre la  
my no - ble Duke is not yet here, though ho - nour so loud - ly in -

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

*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*

- 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*

- 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*

- 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.