

No. 10. INTRODUZIONE, RECITATIVO E DUETTO BUFFO.

Moderato.

PIANO.

p

p

f

p

p

f

f

tr

tr

dim.

pp

p

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

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

PIANO.

RAMBALDO. **BERTRAMO.**

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

RAMBALDO.

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

p

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

f *f*

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

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

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

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

Andantino con moto. RAMBALDO.
 Oh, che o - nest'
 Oh, this is

Andantino con moto.

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

BERTRAMO.

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

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

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

cresc. *p*

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

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

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

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

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

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

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

staccato.

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

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

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

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

sempre staccato. cresc.

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

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

mf

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

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

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

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

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

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

p *cresc.*

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

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

p

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

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

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

- uo - mo, or ve - di, co - me ne' lac - ci mie - i, se lo vo - les - si, trar - lo po -
 ne - ble, poor sons of A - dam, you can be bought soon, poor sons of A - dam, you can be

molto cresc.

6 6 6 6

met - to ob - be - di - en - za, ri - co - no - scen - za, per ri - com - pen - sa di tal fa -
 no - ble, thus does he sure - ly bind me se - cure - ly, bind me se - cure - ly, faith - ful #11

6 6 6 6

tre - i, dell' or la vi - sta co - me se - du - ce, che non pro - du - ce nell' u - man
 bought soon, yes, can be caught soon, you can be bought soon, yes, can be caught soon, plain - ly 1

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

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

f

6 6 6 6 tr

3 3 3

Allegro moderato. BERTRAMO.

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

p dol.

RAMBALDO.

va - i?
 mar - ry?

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

BERTRAMO.

RAMBALDO.

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

dol

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

BERTRAMO.

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

RAMBALDO. BERTRAMO.

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

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

RAMBALDO.

spo-so vor-ran da te.
of your charms will be!

Voi lo cre-de-te?
You think so, sir?

BERTRAMO.

RAMBALDO.

Lo cre-do, si.
Most cer-tain-ly.

In-fat-ti,
No doubt,

in-fat-ti, un
no doubt, no

p e stacc.

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

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

Io sce-glie-
Aye, I would

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

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

cresc. *mf*

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

cresc. *dolce.*

sffz *p*

BERTRAMO

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

tempo primo.

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

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

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

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

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

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

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

f vibrato.

sf p sf p

Alla breve con moto. ammandosi poco a poco.

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

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

p

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

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

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

marcato.

al pia-er, al-la gio-ja, lun-gi la-
To love, to love, just fling to

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

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

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

dolce.

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

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

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

dolcissimo.

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

p dolce.

p (stupefatto.)

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

Si,
 Ah!

cresc.

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

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

dolcissimo.

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

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

pp

f

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

- tà.
then.

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

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

BÉRTRAMO. *ridendo.*

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

ff *rf*

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

p

rallentando per rientrar nel tempo primo.

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

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

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

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

ah ve - di,
bind me se -

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

co - me e - - ro in er - ror,
- cure - ly. Here is a change,

ah, d'o - ra in -
sua - den and

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

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

cresc.

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

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

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

- vor,
me!

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

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

cor!
 sec.

pp

- vor.
 sec.

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

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

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

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

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

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

sempre staccato. *cresc.*

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

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

f

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

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

p

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

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

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

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

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

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

ff

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

ff

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

molto cresc.

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

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

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

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

Sva.....

f

BERTRAMO. RECIT.

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

Allegro.

PIANO. *f*

RECIT.

- - qui - sto di che il mio cor ral - le - grar - si do - vrà! Ma de' suoi ma - li io ri - do,
cap - ture! in - fer - nal chains . . . will hold . . . him fast. When I think of his plight,

Allegro.

rf *f*

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

moderato.

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

f moderato. *p*

- gnor! io tre-mo, ma e-gli è là che mi at -
King! *I trem-ble!* 'tis there they are wait - ing for

Tempo di Valzo. RECIT.

- ten - de. Del - la gio - ja in - fer -
me! *I can hear their de -*

PIANO. *Allegro moderato.* > > >

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

Allegro moderato. > > >

RECIT.

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

BERTRAMO.

Allegro moderato.

reu-de-
night.

PIANO.

CORO DI DEMONI (*di dentro*).

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

Noirs démons, fantômes, ouïsses les cieux.

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

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

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

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

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

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

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

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

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

pp

BERTRAMO.

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

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

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

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

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

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

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

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

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

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

ff

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

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

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

f

ff

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

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

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

f

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

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

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

mf

BERTRAMO. *con molto portamento.*

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

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

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

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

dim. p dol.

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

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

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

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

resc.

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

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

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

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

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

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

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

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

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

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

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

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

- mor.
me.

ff

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

ff

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

ff

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

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

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

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

pp

BERTRAMO.

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

mio fi - glio,
my love, . . .

stringendo molto.

sempre stringendo.

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

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

mio fi - glio,
my son, . . .

mio fi - glio a - ma -

ma -

ma -

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

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

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

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

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

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

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

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

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

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

cresc. sempre

Allegro con spirito.—Stesso movimento. (Una battuta di 12^a deve avere la durata di 4 battute 3.)

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

gnor!
sky!

gnor!
sky!

gnor!
sky!

ff Allegro con spirito.

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

pp

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

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

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

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

cresc. poco a poco ff

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

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

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

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

pp

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

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

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

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

cresc. *ff*

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

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

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

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

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

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

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

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

(Bertramo entra nella caverna.)

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

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

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

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

(Uragano.)

rf *ff*

ff >

8va :

p

ff

p

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

Second system of musical notation, continuing the melodic and accompanimental lines from the first system. Dynamic markings include *ff* and *p*.

(la tempesta cessa poco a poco.)

Third system of musical notation. The upper staff continues with a rhythmic accompaniment. The lower staff has a sparse melodic line. The instruction *sempre dim.* (sempre diminuendo) is written below the staff.

Fourth system of musical notation. The upper staff features a rhythmic accompaniment. The lower staff has a sparse melodic line. Dynamic markings include *pp* (pianissimo).

Fifth system of musical notation. The upper staff features a rhythmic accompaniment. The lower staff has a sparse melodic line. Dynamic markings include *ppp* (pianississimo).

Sixth system of musical notation. The upper staff features a rhythmic accompaniment. The lower staff has a sparse melodic line. The instruction *morendo.* (morendo) is written below the staff.

Andante.

PIANO.

pp *dolcissimo* tutto questo ritornello.

leggero.

un poco stentato.

tr

morendo.
pp

ALICE. RECIT. *<*

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

pp

Andante.

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

p dolce.

RECIT.

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

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

p

Allegro moderato.

tu - ro!
fear!

PIANO.

p *dolce.*

ALICE.

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

ff *f* *p*

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

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

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

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

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

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

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

cadenza.

- mor.
 - stow!

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

RECIT.

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

Allegro.

RECIT.

Ah qual fra -
What means that

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part has dynamics markings *p*, *f*, and *p*.

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

Allegro.

cresc.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part has dynamics markings *p* and *cresc.*

ff

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part has a dynamic marking *ff*.

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

dim.

p

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part has dynamics markings *dim.* and *p*.

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

pp

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part has a dynamic marking *pp*.

morendo.

ALICE.
Tempo della Romanza. *cresc. molto*

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

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

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

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

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

p

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

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

cresc. *dolce.*

cresc.

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

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

Cadenza.

un ca-sto a-
 of life be-

- mor!
 - stow!

Allegro.

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

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

f. *pp* *p*

cresc. *ff*

ALICE. RECIT. *Allegro moderato.*

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

CORO (di dentro.) *Soprani.*

Tenori. *ff*

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

Bassi. *ff*

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

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

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

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

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

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

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

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

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

RECIT.

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

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

p

p

Allegro.

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

da que-sto
this dread-ful

spe-co.
cave.

ff

12

12

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

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

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

ppp incominciate dopo il canto.

(con voce interrotta dall' angoscia.)

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

quasi parlando.

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

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

- teg - gi.
o ver me.

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

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

Tenori. *f*

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

Bassi. *f*

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

(corre verso la colonnetta, e cade svenuta.)

ff

Ah!
Ah!

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

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

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

BERTRAMO. RECIT. (sortendo dalla caverna.)

Pro-nun
The

Moderato.

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

sfz a tempo.

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

f

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

ALICE. (*ascollando.*)

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

mie - i.
 la - tor!

f

BERTRAMO. RECIT.

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

pp

(vedendo Alice, prende un' aria ridente.)

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

p

ALICE.

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

p *pp*

Andantino quasi Allegretto. BERTRAMO. *pp (ridendo).*

Ca-ra A-li-ce,
Nay, dear A-lice,

PIANO. *dol.* *dolciss.*
pp

ALICE (con voce soffocata).

per - chè me-sta? Ah! ah! gran Dio!
why this fear? Ah; ah! Oh, Heav'n!

leggierissimo.
pp

BERTRAMO. ALICE. *pp*

Vien, che t'ar - re - sta? Ah! tre - ma il
Come, come to me! Ah! how I

pp

(quasi parlando.) *p*

co - - - re!
trem - - - ble!

Non poss'io.
Scans a - bove!

BERTRAMO.

Ma, vie - ni quà; di, di al-
Come, A - lice, dear, tell, tell me

- cil trem - - - la il mio pie - - - de,
 ble, I shud - - - der!

fa, mi-a pre-da ti fa, mi-a pre - - - da ti fa, mia
 bey, to o-bey . . . my will, to o - - - bey my will, my

p *p* *pp*

rallent. poco a poco.

ohi-mè, ohi - mè, ohi-mè, ohi-
 Ah me, ah me, ah me, ah

pre - da ti fa!
 will, . my will!

tr

solla parte.

a tempo, con espressione dolorosa.

- mè, va - cil - la il mio pie - de, ohi - mè, mi man - ca, mi
 me, I trem - ble, ah, I shud - der, ah me, I trem - ble,

Tri-on - fo bra-ma - to!
 My spell is a - round thee.

a tempo.

cresc. molto.

man - ca la vo - ce, di quel . . ne - gro-man - te l'ac -
 ah, . . I la stud - der I . . Guar - dian an - gels, hear me; the

l'estre - mo ter - ro - re che op-pri-me il tuo co - re,
 When ter - ror has bound thee, at once . . it will force thee

f

- cen - to . . fe - ro - ce mi . . ge - la . . d'or-ror, . .
 you're . . of ill are near me, how . . my blood . . they chill, . .

dim.

mi - a pre - da ti fa, l'estre - mo . . ter -
 to . . o - bey my will; when ter - ror . . has

dim.

molto cresc.

mi . . ge - la . . d'or-ror, mi . . ge - la . . d'or-ror,
 how . . my blood . . they chill, how . . my blood . . they chill,

- ro - re che oppri - me il . . tuo co - re, mia
 bound thee, at once . . it will . . force thee

f *p* *cresc.* *dim.*

(con voce soffocata.)

ohi-mè, ohi-mè, mi ge - la d'or - ror, ohi-mè, ohi-mè, mi ge - la d'or -
 they chill, they chill, my blood . . how they chill, they chill, they chill, oh how . . my blood

pp

pre - - da . . . ti . . . fa - - rà, . . si, mi - a pre - da ti . . fa -
 to . . . o . . . bey my will, . . aye, to . . stoop to . . my will, . . my

p

pp

- - ror, . . . mi ge - - la d'or - ror, la sua
 they chill, my blood . . how they chill! Ill . . .

pp

- - rà, si, si, mia pre - da ti fa - rà, tri - on - fo bra - ma - - . . .
 will, aye, to stoop to my will, my will. My spell is up - on

colla voce.

pp

vo - - - ce mi . . ge - - la d'or -
 pow'rs are near . . me I my . . blood . . how they

tr tr

. to! l'e - stre - mo ter - ro -
 thee! when ter - ror has bound

pp

- ror, mi ge - la d'or - ror, si, mi ge - la d'or - ror, mi ge - la d'or -
 chill, my blood how they chill, my blood how they chill, my blood how they

- re, si, si, mia pre - da ti fa -
 thee, thou will stoop to my will, my

pp

Cadenza ad libitum.

f *stringendo.* *pp*

- ror, ohi - mè, ohi - mè, mi
 chill, oh how they chill, they

- rà, fa - rà, fa - rà, mia
 will, my will, my will, my

f *pp*

ge - la d'or - - - ror.
 chill, . . . how they chill!

(ad Alice. dolcissimo.)

pre - - - da ti fa - rà. Or via, t'ap -
 will, . . . my . . . will! Come hith - er

tremolo. pp dim.

(*correndo alla croce.*)

Ah no, ten va, ten va, ti
Approach me not, a-way, a -

- pres-sa!
then!

e che? sì dol - ci mo-di-
That young and love - ly form-

p dolce.

(furioso.)

BERTRAMO. *f*

sco - sta!
- way! . . .

Ah! tu mi co-nosci!
Ah! Thou knowest me! . . .

quel guar - do ha pe-ne-
thine eye has pe-ne-

RECIT. *ff* *f* *p* *col canto.*

- tra - to un tre-men - do mi -
- tra - ted the . . . ter - ri - ble

a tempo molto moderato.

- ste - ro non conces - so ai mor - ta - li.
se - cret to no mor - tal re - veal'd . . .

ff *ff*

tutta forza.

RECIT.

Ma se un ac-cen - to
If e'er thou be -

so - lo ti sfug-gis - - se giam - ma - i, tu sei mor - ta all' i -
- tray - est it to an - o - ther, thou wilt cer - - tain - ly

a tempo molto moderato.

ALICE.

- stan-te!
die! . . .

Il cie - lo è con
No, Heav'n is on my

me, il cie - lo è con me, il tuo . . fu - ror non te - -
side! no, Heav'n is on my side, I shrink . . not from thy fu - -

RECIT. BERTRAMO.

- mo!
- ry!

Si, tu mor - ra - i, mor - rà, il tuo
Thou . . shall die, . . shalt die, and thy

a tempo molto moderato. ALICE. BERTRAMO. *cresc.*

spo - sol Oh Ciel! Po - scia tuo
 lo - ver. Oh Heav'n! Then thy old

RECIT.

a tempo molto moderato.

pa - dre, e tut - ti i tuoi mor -
 Ja - ther, and all . . . thou call - est

RECIT.

a tempo molto moderato. *ff (con una gioia feroce.)*

- ran - no! Tu vo - le - sti co - sì, gen - ti - le A -
 thine! . . . Through thine . . . own fault this comes up -

- li - ce, or che tu mi sco - pri - sti, sa - rai pa - ga, ma tu frat - tan - to dei tre -
 - on thee; aye, thy ve - ry vir - tue has un - done thee, for hence - forth thou whol - ly art

(riprendendo la sua aria ridente.)

p

dolce.

- mar!
mine!

(lungo silenzio.)

Or dim-mi,
Now then,

or dim-mi,
'tis time,

eb -
in -

ff > > > *pp* *pp*

RIPRESA DEL DUETTO.

ALICE (con voce soffocata).

- ben!
- deed-

hai nul - la vi - sto?
thou saw - est nought?

No,
Nought!

no,
nought!

dolce. *pp*

BERTRAMO.

no, nul - la! No?
no, nought! Nought?

e nul - la u - di - sti?
thou nought hast learn'd then?

dolce.

ALICE.

No,
Nought,

no.
nought.

Giun - ge Ro - ber - to!
Ro - bert here!.

pp *pp*

BERTRAMO.

Pen - sa - ci ben, da te di - pen - de la tua sor - te :
Be - ware, now thou hast heard the doom that threat - ens thee!

ma, vien Ro-ber-to; o ta - ci, o ta - ci, o cor - ri a
Be si - lent, Ro - bert is here! Be si - lent, or thou wilt

Lo stesso tempo.

(Roberto si avvanza pensieroso.)

mor - te!
die!

morendo.

pp

Andantino con moto.

ALICE. *p*

ROBERTO. *p*

BERTRAMO. *f*

Lo sguar-do im-
The hour is

Per-du-to, ahi
The shades of

Lo sguar-do im-mo - bi - le tien fis - so al suo - lo, lo sguar-do im-
The shades of night are o'er, are o'er him low'r - ing, the shades of

- mo - bi - le tien fis - so al suo - lo!
come, my sense, my sense o'er - - pow'r - ing!

mi - se - ro tut-to ho sul suo - lo!
night are o'er, are o'er me low'r - ing!

- - mo - bi - le tien fis - so al suo - lo! l'i - stan - te col - ga - si di tan - to
night are o'er, are o'er him low'r - ing, and I must pro - fit by his pain, his

p op-pres - sa ha l'a - ni - ma d'a - cer - bo duol.
The an - guish of . . his . soul is plain.

p e im-mer - sa l'a - ni - ma si sta nel duol.
My star will ne - ver rise, ne'er rise a - - gain!

duol, l'i - stan - te col - ga - si di tan - to duol. Ma qual ri -
pain, and I must pro - fit by his pain, his pain. Be firm, be

Ah for - se in - so - li - to se - cre - to or -
His face be - trays, *his face* be - trays the
 Ma qual in - so - li - to se - cre - to or -
Too well I feel, *too well* I feel the
 - sve - glia - si en - tro il mio co - re, ma qual ri - sve - glia - si en - tro il mio
firm, my heart, nor seek in vain, in vain, be firm my heart, be firm my heart, nor

- ro - re, . . . se - cre - to or - ror ri - sve - glia i pal - pi - ti ch'ei pro - va in
hid - den pain, . . . be - trays the hid - den pain now ruth - less - ly his heart de -
 - ro - re, . . . se - cre - to or - ro - re, i - gno - to tre - mi - to mi de - sta in
dead - ly pain, . . . I feel the dead - ly pain, non ruth - less - ly my heart de -
 co - re . . . i - gno - to or - ro - re, i - gno - to or - ror,
seek in vain, . . . be firm, my heart, nor seek in vain

cor, . . . ch'ei pro - va in co - re!
your ing.
 cor, mi de - sta in co - re! Ah di me muo - va - ti,
your - ing, my heart de - vour - ing. Ber - tram still, Ber - tram still
 qual mai se - cre - to or - ro - re!
bat - tle with a might o'er - pow'r - ing.

Ma in - - tan - to il mi - - se - ro nel lac - - cio an -
I see that dan - - gers are threat'n - - ing
 Ber - tram, . . . pie - tà, Ber - tram, . . .
faith ful - , . . I have . . . found, have . . . faith . . .
 Dal lac - cio te - - so - gli ov' e - - i ca -
Fuends in - fi - nite, too weak, aye would too . . . weak be

drà, da cu - - - i ri - to - glier-lo, da
round, yet dare not, yet dare . not, yet
cresc.
 pie - tà, e il duo - - - lo l'an - go - scia, il
ful . found, to him . for . . life I'm firm - ly bound, to
cresc.
 drà, nes - sun . . . ri - to - glier-lo, ri -
found, to loose, . . . to loose the chains, the

cu - i ri - toglier-lo nessun po - trà, ma in - tan - to il mi - se - ro
dare . not, yet dare not give one warning sound. I see the dan - gers
dim. p dolce.
 duo - lo, l'angoscia m'uc-ci - de - rà, ah, di
him . for life I'm firm-ly bound, yes, bound; Ber tram
f dim. p dolce.
 to chains - glier-lo po - trà, no, nes -
chains . where-with he's bound. Fiende too

nel lac - cio an-drà, il mi - se - ro nel lac-cio an-drà, da
threat - 'ning a-round, . threat - 'ning round, threat - 'ning a-round, yet
 me, Ber - tra - - - - - mo, pie - tà, . . . o il
Ber - - - - - tram faith ful is found, . . . to
 sun ri - to - - - - - glier-lo po-trà, . . . nes -
fee - - - - - ble could - - - - - be found to

cu - - - i ri - to - glier-lo, da cu - i ri - to glierlo nes-sun po -
dare not, yet dare not, yet dare . not, yet dare not give one warning
cresc. f
 duo - lo, l'an - go - scia, o il duo - lo, l'angoscia m'uc-ci - de -
him for life I'm firm - ly bound, to him , for life I'm firm - ly bound, aye.
cresc.
 sun giam-mai ri - to - glier-lo po -
loose the chains, the chains where - with he's

trà!
sound!

- rà!
bound!

ah, l'ango
yes, for life

trà! dal lac-cio nes - - sun ri - to - glier-lo po - trà, no, no, no,
bound! to loose . the . chains where - with he's . . . bound, no, no, no,

ohi - mè, ohi - mè, ohi - mè, . . .
Ah, ah, ah, ah, ah, ah, . . .

scia m'uc-ci - - de - rà,
I firm - ly am bound,

no, sal-var mai si po - trà,
no, too weak to loose the chains,

m'uc-ci - - de - rà, . . .
yes, firm ly bound!

no nessun sal - var-lo
no, too weak to loose the chains

Cadenza ad libitum. *rall.*

ohi mè! ohi mè! ohi mè!
ah! ah! ah! ah! ah! ah!

ah! . . . pie - tà!
ah! ah! ah!

giam - mai - po - trà!
would . . . fend . . . be found!

ALICE. RECIT.

No, la mor-te non te-mo, m'a-scol-ta!
No, all dan-ger de-fy-ing, hear me now!

ROBERTO.

Eb-be-ne?
What would'st thou?

BERTRAMO.

Sù
Be

PIANO. *fp*

via, par-la, mia ca-ra, in no-me del tuo spo-so, del vec-chio pa-dre in no-me.
si-lent, pray, my fair-est, if thou for thy be-troth'd, thine a-god fa-ther car-est.

col canto.

ALICE (con disperazione).

No, ah non poss' i - - - o! no, non poss' io, di qui fuggiam,
No, I can-not speak, oh no, I can-not speak, I fly, I fly

f

fuggiam, fug-giam, fug-giam, qual fie-ro sta-to è il
a-way, a-way, a-way, at-though my heart will

mf

mi-o!
break!

ff

ROBERTO. RECIT. (*sorpreso.*)

Che ha el-la ma-i?
What ails the girl?

BERTRAMO (*ridendo.*)

No! so, l'a-mor, la ge-lo-si-a,
Per-haps she frets a-bout her lo-ver,

Allegro.

f

PIANO.

ROBERTO.

que-sto Mes-ser Rambal-do, ch'el-la a-ma al-la fol-li-a. Par-la, so-li noi
for . . friend Raim-baud . . is some-what of a ro-ver. Speak then, as none are

p *f*

siam, per-du-to or ch' ho l'o-nor io non spe-ro che in te, tu promette-sti a me soc-
here; com-panion in dis-grace, I con-fide in . . thee, con-fi-dence on-ly in thee I

fp

BERTRAMÒ.

cor-so. E la promes - sa io ser - bo. Un lac-cio a noi fu te - so,
place. Nay, but my oath I will keep. . . Strange snares are laid which threat - en

Molto moderato.

Allegretto.

s'in-gannò il tuo va - lor, con sa - cri - le - gio or - ren - do le no - stre mi - re ha il
thine hap - pi - ness to bight. Thy ri - val to de - feat thee with arms in - fer - nal a -

mf

tuo ri - val de - lu - se, de - gli spir - ti in - fer - nal gl'in-can-ti in o - pra ei
- - gainst thee would fight. E'en the dread pow'rs of night has he summon'd to

ROBERTO.

E che far dun-que?
What must I do?

(con aria di riflessione.)

po - se! Or noi coll'ar-mi i-stes-se lo vin-ce -
charm thee! The self - same plan, e'en that must save. . .

p

RECI. #

(con intenzione.)

E co - me? hav - vi dun-que un se -
 Would'st thou say men have found out a

- rem,
 thee; l'i - mi - te - re - mo!
 at once, then! ..

Moderato.

fp

-gre-to gl'in-vi - si - bi - li spir-ti a con-giu - rar? Ah dim-mi, lo co -
 way to use for this purpose the spi - rits of evil! This ma - gic art thou

Hav-vil!
 Yes!

p

Moderato. **BERTRAMO.**

- no - sci? Ben lo co - no - sco! e que-sti sì tre-men-di mi -
 know - est? I know it well! .. 'Tis, ea - sy to make de - mons

Ber-tra - mo!
 My - Ber - tram!

- ste - ri un nul-la so - no perchi ha co - rag - gio; a - vrai-lo tu? Al tuo va - lor m'af -
 ci - vil; cou - rage, nought fur - ther is re - quir - ed; cou - rage thou hast? How soon the boy is

p

- fi - do! a - scol - ta! U - di - to a - vrai par - lar di quel tre - men - do a -
*f*red! *Just list - en!* *Hast e - ver heard . . of the an - - cient*

Molto moderato.

ROBERTO.
 Eb - ben
I have!

- si - lo, o - ve si po - san le te - mu - te sal - me di quel - le don - ne ar - di - te, che
con - - vent . . by Heav'n's just wrath . con - sign'd to the fiends . . long . . a - go? Where

l'ar - te di ma - gia se - guir bra - ma - ro, fra que' de - ser - ti luo - ghi sor - ge di Ber - ta la te - mu - ta
thorns . . and net - ties e - ver grow, is seen . . high . . o'er . . the rest . the tomb of ho - ly

ROBERTO. RECIT.
 tom - ba. Oh Ciel! fu - ne - sta ri - mem - bran - za! il no - me è que - sto di mia
Ber - tha! Oh! Heav'n! why hast thou breath'd that name? so once was call - ed my be - lov'd

BERTRAMO *molto moderato.*

ma-dre! Se pe-rir tu non vuoi, par-lar . . non dei agl'in-co-gni-ti
 mo-ther! Not a word must thou speak, or thou seek'st thy death, un-to the fiends by

f *p*

ROBERTO.

spir-ti, il cui de-sti-no a quel sog-gior - - no è u-ni-to! Pro -
 whom that spot is haunt-ed, ap-proach the tomb, - no-thing fear-ing. Speak

p *f*

BERTRAMO. RECIT.

se-gui! In que-sto a-si-lo o-ve non puos-si che del-la vi-ta a ri-schio pe-ne-
 fur-ther! Now ask thy-self, . . if thou'rt so brave, . . that thou a-lone canst go, aye, go a-

(con mistero.)

- trar, so-lo e si-cu-ro an-dra-i, si, . . so-lo an-dra - - i sen - za . . tre-mar? .
 - lone to the spot, where a-wait the fiends . . of dark-ness, and find Ber-tha's grave! .

Moderato.

pp *dim.* *ppp*

Andante. ROBERTO (*con una voce soffocata d'indignazione*).

pp

Oh ciel, che chie-di ma-i? oh ciel, che chie-di
 Dost ques-tion my cou-rage? Dost ques-tion my

PIANO.

pp 6 6

ff con vigore.

ma-i? Ah di mia pa-tria ai Ca-va-lie-ri fu l'o-nor so-ste-gno o-
 cou-rage? The knights of Nor-man-dy have ev-er their guid-ing star in hon-our

Allegro con spirito. *f*

- gno-ra, fu l'o-nor so-ste-gno o-gno-ra, fu l'o-nor so-ste-gno o-
 found, their guid-ing star in ho-nour . . found, . their guid-ing star in ho-nour . .

p

- gnora, si, di mia pa-tria ai Ca-va-lie-ri!
 found, have e-ver found the knights of Nor-man-dy!

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

BERTRAMO. *vibrato.*

Del-la pa - tria sei ben
Of thy coun - try be thou

ROBERTO. *vibrato.*

de - gno, an-diam! an-diam! con te, con te sa - rò! Per - de - rò la vi - ta an -
wor - thy, hence-forth, hence - forth to - ge - ther we are bound. If my life I'm call'd to

- co - ra, an-diam, an - diam, ti - mor non ho.
for - fei't, well, then, well, then, to die I'm bound'

Di mia patria ai Ca - va - lie - ri fu l'onor so-ste-gno o -
Yes, the knights of Nor - man - dy have e'er their star in ho - nour

Ca - va - lier di Nor - man - di - a è l'o - no - rea te so -
Yes, the knights of Nor - man - dy have e'er their star in ho - nour

molto cresc.

gno - ra, *found!* di mia pa-tria ai Ca - va - lie - ri
Yes, the knights of Nor - man - dy have

ste - gno, *found!* Ca - va - lier di Nor - man - di - a,
Yes, the knights of Nor - man - dy have

cen - do. molto cres.

fu l'o-nor so-ste-gno o-gno-ra, *per - de -*
e'er their star in ho - nour found!. *lf my*

è l'o-no-re a te so-ste-gno,
e'er their star in ho - nour found!

f *p*

p dolce.

- rò la vi - ta an - co - ra, *per-de - rò la vi - ta an - co - ra, pre - sto, an -*
life I am call - ed to for - feil, if my life I am called to for - feil, then, why

si, del - la pa - tria tu sei ben de - gno, vie - ni, an -
Come, of thy coun - try thou wilt be wor - thy, come, hence -

f *mf*

- diam, ti - mor non ho, pre - sto an - diam, ti - mor non ho, pre - sto an -
 then, to die I'm bound, then, well then, to die I'm bound, then, well
 - diam, con te sa - rò, vie - ni, an - diam, con te sa - rò, pre - sto an -
 forth, hence - forth, hence - forth fast to - ge - ther we are bound, come, hence -

ff *mf* *ff* *p*

- diam, an - diam, an - diam, ti - mor non ho, no, no, no, ti - mor non
 then, well then, well then, to die I'm bound, aye, aye, aye, to die I'm
 - diam, an - diam, an - diam, con te sa - rò, con te sa - rò, . . .
 forth, hence - forth, hence - forth, hence - forth, hence - forth to - ge - ther we

p

. . . ti - mor . . non ho, . . .
 to die, . . I'm bound, . . .

ho, ti - mor no, . . non ho, . . . ti - mor no, . . non ho, audiam, an -
 bound to die, yes, . . I'm bound, . . . to die I . . am bound, well then, well

. . . are . . sa - rò, con te, con te . . sa - rò, audiam, an -
 . . . bound, are to - ge - ther, are to - ge - ther bound, hence - forth we're

dolce. *f* *dolce.* *f* *p* *f*

- diam, ti-mor non ho, no, no, . . . no, no, no, o - gnor so -
then, to die I'm bound, aye, aye. I am bound; the knights of . . .

- diam, con te sa - rò vien, vien, . . . vien, an - diam, del - la
bound, henceforth we're bound, come, come, come, come come; now, be

cresc. *p*

- ste - gno fu l'o - nor, di mi - a . . . patria ai Ca - va - lie - ri, an - diam, an -
Nor - man - dy have ev - er found their guid - ing star in hon - our, then if my

pa - tria se - i ben de - gno, an - diam, andiam, con te sa - rò, an - diam, an -
wor - thy, wor - thy thy coun - try, hence - forth to - ge - ther we are bound, hence - forth to -

cresc. *f*

- diam, ti - mor non ho, an - diam, an - diam, pre - sto an - diam.
I've I'm call'd to for - feit, then with thee to die I'm bound.

ti - mor non ho.
I have no fear.

- diam, con te sa - rò, an - diam, an - diam, con te sa - rò.
ge - ther we are bound, hence - forth to - ge - ther we are bound.

BERTRAMO (*misterioso.*)

Allegro molto moderato.

p

In quel tre-men-do lo-co, ve-drai su un a - vel - -
 Up - on a grave in that clois-ter of deep - est hor - -

ROBERTO.

- lo, un ver - de ra - mo - scel - lo di so - vru - man, so - vru - man po - ter. Eb - ben?
 - ror a ta - lis - man of won - d'rous pow'r, a ta - lis - man, a branch of hol - ly grous. Pro - ceed!

BERTRAMO.

e poi? e poi? Chi quel pos - sie - de tut - to a sua vo - glia ot -
 pro - ceed! pro - ceed! Who owns that branch has re - sist - less pow'r, is re -

f *pp*

- tie - - - ne, si, tut - to da quel gli vie - ne, glo - ria, ric - chez - ze, ric - chez - ze, e o -
 - sist - - - less. Im - mor - tal life and end - less rich - es it be - stows, it bound - less wealth be -

mio va-lor sa-rà! . . ra-pi-to, si, di mi-a man fia co-sì gran tesor che
 prize of knight-ly va-lour, you soon will see, aye, you will see the wond'rous branch become a

ppp

p dolcissimo. tri-on-fa-le al-lor al mio va-lor, . . al mio va-lor sa-rà, ah, che . .
 palm of vic-to-ry, the prize of knight-ly va-lour, the guer-

tr dolce.

p

tri-on-fa-le al-lor, ah, che . . tri-on-fa-le al
 don of my va-lour, the guer- don of my va-lour, the

tr

p *ppp* *molto cresc.*

BETRAMO.
 mio . . va-lor . . sa-rà! Ah dun-que il fa-tal re-
 palm . . of vic-to-ry! In-deed, . . thou fear-est

f *p* *ppp*

ROBERTO.

- cin - to tu var - che - rai da for - te? Io sfi - de - rò la
 not . . to men - tion these ter - rors? No, no, no,

mor - te, in on - ta al ciel v'an - drò, . . si, si, in on - ta al ciel v'an -
 thi - - ther, yes, thi - ther at once I fly, . . all pow'rs, good or ill I de -

BERTRAMO. (a parte)

- drò. Ma pria di te i - o là sa - rò, si, là sa
 fy. Go on then, on then, the hour of vic - to - ry is
 tr tr tr tr

ROBERTO.

Ah, di mia patria ai Cava - lie - - - ri fu l'o - nor so - ste - gno o -
 The knights of Nor - man - dy have e - - - ver their guiding star in hon - our

- rò. Si, Ca - va - lier di Norman - di - a, l'o - nor, l'o - nor è a te so -
 nigh. The knights of Nor - man - dy have ne - ver known a - ny star guide them but

- gno-ra, fu l'o-nor so - ste - gno o - gno - ra, fu l'o-nor so - ste - gno o -
found! . their guiding star in ho - nour found! . . their guiding star in ho - nour

- - ste-gno, l'o - nor so - ste - gno o - gno - ra, l'o - nor so - ste - gno o -
ho - nour, ho - nour, they their guid - ing star, their guid - ing star in ho - nour

- gno - ra, si, di mia pa - tria ai Ca - va - lie - - ri.
found, . . their guid - ing star . have e - ver found.

- - gno - ra, a te l'o - nor sem - pre è so - ste - gno, l'o - -
found, . . their guid - ing star have e - ver, e - ver found, . .

- no - re!
found! . .

vibrato

Co-me in sen mi bal - za il co - re, an - diam, an - diam, an - diam, ti - mor non
Of thy coun - try thou art . . wor - thy, hence - forth, hence - forth to - ge - ther we are

ROBERTO. vibrato.

ha. bound. Per - de - rò la vi - ta an - co - ra, an-diam, an-diam, ti - mor non
 If my life I'm call'd to . . . for - feit, with thee, with thee to die I'm

mezza voce.

ho bound! Di mia patria ai Ca - va - lie - ri
 Yes, the knights of Nor - man - dy have

mezza voce.

Ca - va - lier di Nor - man - di - a
 Yes, the knights of Nor - man - dy have

cresc.

fù l'o-nor so-ste-gno o-gno-ra, di mia pa-tria ai Ca-va -
 e'er their star in ho - nour found! Yes, the knights of Nor - man -

cresc.

è l'o-no-re a te so - ste-gno, Ca - va - lier di Nor-man-
 e'er their star in ho - nour found! Yes, the knights of Nor - man -

- lie - ri fu l'o-nor so-ste-gno o-gno-ra, pre - sto an -
 - dy have e'er their star in ho - nour found! Nought like

- di - a e l'o-no-re a te so - ste-gno, vie - ni an -
 - dy have e'er their star in ho - nour found! Nought like

mf

- mor no, . . non ho, an-diam, an-diam, ti-mor non ho, no, no, . . .
fear, nought . . like fear, no, nought like fear in me is found, no, no, . . .

te sa - - rò, an-diam, an-diam, con te sa - rò, vien, vien, . . .
fear in him is found, no, nought like fear, in him is found, no, no, . . .

f *cresc.*

. . . no, no, no, o - gnor so - ste - gno fu l'ò -
no, no, no. To Nor - man knights their guid - ing

. . . vie - ni an - - diam, co - me in sen mi bal - za il
no, no, no. Of thy coun - try thou art

p

nor, di mi - a pa - tria ai Ca - va - lie - - ri, an-diam, an - diam, ti - mor non
star, their guid - ing star, their star is hon - our, nought, nought like fear in me is

co - re, an - diam, an-diam, con te sa - rò, an-diam, an - diam, con te sa -
wor - thy, yes, of thy coun - try thou art wor - thy, nought like fear in him is

f

ho, an-diam, an-diam, ti-mor non ho, an -
found, no, nought like fear in me is found, no,

- rò, an-diam, an-diam, con te sa - rò, an -
found, no, nought like fear in him is found, no,

- diam, ti-mor non ho.
nought like fear is found.

- diam, an-diam, con te . . sa - rò.
nought like fear, like fear . . is . . found.

No. 16.

FINALE.

Molto moderato.

SCENA ED EVOCAZIONE.

PIANO.

pp

BERTRAMO. RECIT.

Le ro - vi - ne son que - ste dell' an - ti - co re - cin - to, o - ve un a - sil del mi - ste - ro al - le
 Yes, the ru - ins are there! that a - ban - - don'd con - vent, the con - vent found - ed by Ber - tha in

RECT.

fi - glie, la ma - gia con - sa - crò. Que - ste mie
 honour, in honour of high Heav'n. The nuns for - got their

pp a tempo.

fi - de e o - gnor di - let - te an - cel - le, va - ghe di e - ser - ci - tar, gl'in - can - ti
 vous, . . a - dor - ing hea - then gods . . mad - ly an im - pious sa - cri - fice they

f

lo - ro, ri - chia - me - rol - le a vi - ta, e mi da - ran nel gran fran - gen - te a - i - ta.
 of - fer'd; where vir - tue once did dwell, . . there on - ly vice . . now . . a - bides.

a tempo moderato.
p

EVOCAZIONE.
Moderato, ff

Don - ne, che ri - po - sa - te, en - tro la fred - da
 Nuns, by my po - tent voice . . be from your slum - bers

Nones qui reposent sous cette froide pure,

f ff

tom - ba, m'u - di - te voi! per un' o - ra la -
 sha - ken, you hear me well! From the deep sleep of

f p p ff

- pel - lo, il Ne-gro - man - - te io son che qui v'ap -
 vile you, my-self a friend, I would not re -

- pel - lo, sor - ge - te, sor - ge - te, sor -
 vile you, like you, . . like you, . . like

(con un espressione di tristezza.)
 - ge-te! vo - stra a - i - ta m'è d'uo - po in que - sto gior - no; u -
 you, . . I am lost, yes, for e - ver, am . . lost. am lost;

- sci - te dal - le tom-be! u - sci - te dal - le tom-be!
 Nuns, you hear my voice! Nuns, you hear my voice!

(Si vedono dei fuochi fatui percorrere le gallerie.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with sixteenth-note runs, marked with a piano (*p*) dynamic and a slur with a '6' above it. The lower staff is in bass clef and contains a bass line with a few notes and rests.

The second system continues the musical piece. The upper staff has more sixteenth-note runs with slurs and '6' markings. The lower staff has a more active bass line with sixteenth-note patterns.

The third system shows further development of the sixteenth-note texture. The upper staff has a melodic line with slurs and '6' markings. The lower staff has a complex bass line with many sixteenth notes.

The fourth system is marked *leggiero*. The upper staff features a dense texture of sixteenth-note chords. The lower staff has a bass line with eighth-note chords.

The fifth system is marked *rall.*. The upper staff has a melodic line with slurs and '6' markings. The lower staff has a bass line with a few notes and rests.

PROCESSIONE DELLE MONACHE.

Andante sostenuto.

(I sepolcri s'aprono, le monache ne sortono coperte da' loro panni funebri, e si avanzano.)

PIANO.

sempre pp

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords and moving lines in both hands, marked with a hairpin crescendo and the dynamic *pp*.

The second system continues the piano accompaniment. It features more complex chordal textures and melodic lines. The dynamic *pp* is maintained, with hairpin crescendos and decrescendos indicating the volume changes.

The third system introduces triplet rhythms in both hands. The upper staff has a triplet of eighth notes, and the lower staff has a triplet of sixteenth notes. The dynamic is marked *p* with accents (>) over the notes.

The fourth system continues with triplet patterns. The upper staff has a triplet of eighth notes, and the lower staff has a triplet of sixteenth notes. The dynamic is marked *p* with accents (>) over the notes.

The fifth system concludes the piano accompaniment. It features a mix of triplet patterns and chords. The dynamic is marked *p* and *ppp* with hairpin decrescendos leading to the end of the piece.

sempre *p*

This system shows the beginning of a musical piece. The right hand starts with a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. The dynamic marking *sempre p* is placed above the right hand.

This system continues the piece with more complex rhythmic patterns in both hands, including triplets and sixteenth notes.

pp
p

This system features a change in dynamics. The right hand has a *pp* marking, and the left hand has a *p* marking. The music includes a triplet in the left hand.

ad
ad

This system shows a shift to *ad* (ad libitum) dynamics in both hands, with more expressive and varied phrasing.

This system continues with a steady rhythmic accompaniment in the left hand and chords in the right hand.

marcato.
molto cresc.

This system concludes the piece with a *marcato.* marking in the left hand and a *molto cresc.* marking in the right hand, leading to a final chord.

BERTRAMO. RECIT.

Del - la ne - gro-man - zi - a sa - ga - ci a -
 Ye ser - vants once of Heav'n who tis laus dared to

PIANO. *p*

Moderato. RECIT.
 - lun - ne, il mio vo - ler su - pre - mo u - di - te! In mez - zo a voi fra
break, a gai - lant knight is hi - ther com - ing! The rud - du hus of

Moderato.

po - co un Ca - va - lier ve - dre - te, ei svel - ler dee quel ver - deg - gian - te
 youth up - on his chest is bloom - ing; the ma - gic branch hence must he

ra - mo. Ma se dub - bio - so ei fos - se, se tra - dir - mi pen -
 take . . . Now should his cou - rage fail him a - gainst my ex - pec -

Allegro.

f

- sas - se, i vostri in - can - ti lo se - dur - ran, voi l'in - cau - ta pro - mes - sa a - dem -
 ta - tion, you'll be rea - dy his heart to steel, he my will must o - bey; through your

tempo moderato.

p *f* *p*

- pir gli fa - re - te, quel - la ad es - so ce - lan - do, che la mia manglior - di, ter - ri - bil
 vi - ly temp - ta - tions, . . . con - ceal the dead - ly snare. . . Oh! . . . to . . . him . . . nought re -

(Bertramo parte, la scena s'illumina ad un tratto.)

re - te.
 veall . . .

f

BACCANALE.

Allegro vivace.

8va.....

PIANO.

pp

(Elena e le monache dopo essersi riconosciute intrecciano una lieta danza.)

8va.....

8va.....

8va.....

8va.....

8va.....

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents (>) and trills (tr).

Second system of musical notation, continuing the piece with similar rhythmic and dynamic elements.

Third system of musical notation, featuring prominent trills (tr) in the upper voice.

Fourth system of musical notation, including the lyrics "poco a poco cre - scen - - - do" written below the staff.

Sva.....

Fifth system of musical notation, marked with a forte dynamic (*ff*) and featuring a trill (tr).

Sixth system of musical notation, showing a continuation of the melodic and harmonic lines.

Seventh system of musical notation, concluding the page with various rhythmic figures.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth-note figures.

Second system of a piano score. It includes dynamic markings *pp* and *f*. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment.

Third system of a piano score. It includes the dynamic marking *dimin.*. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment.

Fourth system of a piano score. It includes the dynamic marking *smorz.* and *p*. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment.

Sixth system of a piano score. It includes the dynamic marking *pp*. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment.

Seventh system of a piano score. It includes a triplet marking *3*. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment.

First system of a piano score. The right hand features a melody with eighth-note patterns and a final half-note chord. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand includes a triplet of eighth notes. The dynamic marking *pp* is present. The left hand continues with eighth-note accompaniment.

Third system of a piano score. The right hand has a melodic line with dotted rhythms. The left hand maintains the eighth-note accompaniment.

Fourth system of a piano score. The right hand features a more active melodic line. The dynamic marking *molto cresc.* is present, leading to a *ff* dynamic at the end of the system. The left hand accompaniment is consistent.

Fifth system of a piano score. The right hand includes a trill (*tr*) and accents (*>*). The left hand accompaniment is consistent.

Sixth system of a piano score. The right hand has a melodic line with accents. The left hand features a complex accompaniment with chords and eighth notes. Dynamic markings *pp* and *ff* are present.

Seventh system of a piano score. The right hand has a melodic line with accents. The left hand features a complex accompaniment with chords and eighth notes. Dynamic markings *ff* and *pp* are present.

First system of a piano score. The right hand features a melodic line with grace notes and slurs. The left hand plays a steady accompaniment of eighth notes. Dynamic markings include accents (>) and a *pp* marking.

Second system of a piano score. The right hand includes a trill (*tr*) and a grace note. The left hand continues with eighth-note accompaniment. Dynamic markings include accents (>) and *pp*.

Third system of a piano score. The right hand has a trill (*tr*) and a grace note. The left hand features sixteenth-note accompaniment with sixteenth-note slurs. Dynamic markings include accents (>) and *pp*.

Fourth system of a piano score. The right hand has a trill (*tr*) and a grace note. The left hand features sixteenth-note accompaniment with sixteenth-note slurs. Dynamic markings include accents (>) and *pp*.

Fifth system of a piano score. The right hand has a trill (*tr*) and a grace note. The left hand features sixteenth-note accompaniment with sixteenth-note slurs. Dynamic markings include accents (>) and *pp*.

Sixth system of a piano score. The right hand has a trill (*tr*) and a grace note. The left hand features sixteenth-note accompaniment with sixteenth-note slurs. Dynamic markings include accents (>) and *poco cresc.*

Seventh system of a piano score. The right hand has a trill (*tr*) and a grace note. The left hand features sixteenth-note accompaniment with sixteenth-note slurs. Dynamic markings include accents (>) and *pp*.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *ff*.

Second system of musical notation, continuing the piece with complex rhythmic textures and dynamic markings.

Third system of musical notation, showing intricate rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring trills (*tr*) and dynamic markings such as *rf p*, *p*, *f*, and *f*.

Fifth system of musical notation, marked *pp e legato.*, showing a more delicate and connected texture.

Sixth system of musical notation, continuing the complex rhythmic and dynamic patterns.

Seventh system of musical notation, concluding the piece with intricate rhythmic textures.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The bass clef part begins with a forte (*ff*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The bass clef part continues with a forte (*ff*) dynamic marking. The treble clef part features a melodic line with various rhythmic values.

Third system of musical notation. The treble clef part features a rapid, ascending sixteenth-note scale. The bass clef part provides a steady accompaniment with eighth notes. A piano (*p*) dynamic marking is present in the bass clef.

Fourth system of musical notation. The treble clef part continues with the sixteenth-note scale. The bass clef part features a melodic line with a crescendo (*cresc.*) and a forte (*f*) dynamic marking. There are accents (>) over the first and third measures of the bass clef.

Fifth system of musical notation. The treble clef part continues with the sixteenth-note scale. The bass clef part features a melodic line with various rhythmic values and dynamic markings.

Sixth system of musical notation. The treble clef part features a melodic line with various rhythmic values. The bass clef part features a melodic line with various rhythmic values. The system concludes with a double bar line.

(L'arrivo di Roberto interrompe il loro divertimento, e tutte vanno a nascondersi dietro le colonne e i sepolcri.)

Andante.

PIANO.

p

ROBERTO. RECIT.

Il lo-co è que-sto o-ve il mi-ste-ro or-ren-do compier si de-ve;
 Here is the spot, by spi-rits of e-vil long .. haunt-ed;

Allegro moderato.

p

a-van-ziam! ma qua-le io pro-vo se-cre-to or-
 for-ward now! Is it ter-ror that pierces my

p

-ror? que-sti ar-chi, que-ste tombe ri-sve-glian nel mio
 bones? These clois-ters, and these grave stones! how can a mor-tal

cresc. *rf*

Allegro moderato

pp

cor tremi-to in vo-lon - ta - rio. Ma, già veg-go quel
 man a-mong them walk un - daunt ed? Now the branch I be -

ra - mo, tre - men-do ta - li - sma-no! che a me re - car do - vrà, . . . che a
 - hold . . . may the ta - lis - man be-stow on me, . . . on me, its servant and its mas - ter, on

me re - car do - vrà, . . . quan-to il co - re bra-mar sa-prà, si, si, quan - to il
 me, its servant and its mas - ter, all pow'r up - on the earth and im - mor - ta - li - ty, all pow'r on

co - re bra-mar sa - prà!
 earth and im - mor - ta - li - ty!

più moto.

f

RECIT. Qual oh,

(va per torre di ma-o alla statua il ramo; fugge spaventato.)

ge-lo! va-no spa-ven-to!
ter-ror! Hence all fear!

RECIT.

Gran Dio! co-me in quel vol-to dell' i-ra-ta mia
Oh Heav'n, me-thought the i-mage in my own mo-ther's

ma-dre il bie-co sguardo io vi-di! ah! che fia mai! fuggiam! fuggiam! io nol po-trò giam-
like-ness look'd down with an-gry eye! E-nough of this, a-way, a-way! e-nough of this, I

ma-i!
fly!

(Mentre Roberto tenta di fuggire, si trova circondato da tutte le monache.)

1a. ARIA DI BALLO.
SEDUZIONE PER L'EBBREZZA.

dolce e leggero.
Allegro.

PIANO.

p dolce. *pp e leggero.*

(Le monache presentano a Roberto delle coppe, e bevono esse stesse a lunghi tratti.)

8va.....

8va.....

First system of musical notation, featuring a treble clef staff with a piano accompaniment consisting of eighth-note chords and a bass clef staff with a more melodic line.

8va.....

(Roberto ricusa le coppe.)

Second system of musical notation, similar to the first but ending with a *rallent.* marking in the bass clef staff.

Un poco meno vivo. (Elena gli si accosta, e cerca di sedurlo coi suoi graziosi atteggiamenti.)

Third system of musical notation, continuing the piano accompaniment with a slightly more active feel.

Fourth system of musical notation, showing further development of the piano accompaniment.

Fifth system of musical notation, continuing the piano accompaniment.

(Roberto contempla Elena con ammirazione.)

Sixth system of musical notation, continuing the piano accompaniment.

(Elena gli offre una coppa.)

(Roberto accetta la coppa offertagli, e beve.)

8va.....

Seventh system of musical notation, continuing the piano accompaniment.

Sva.....

accel.

(Le monache circondano Roberto. Elena lo conduce insensibilmente verso il ramo.)

poco a poco cresc.

Silenzio.

(Roberto s'avanza lentamente verso il ramo. Le monache ridono fra loro credendo ch'egli vada a portarlo via.)

p sf

(Roberto rifugge spaventato.)

(Le monache consultano fra loro.)

cresc. ff pp

2a. ARIA DI BALLO.

SEDUZIONE PER IL GIUOCO.

(Elena e le monache tentano colle loro attrattive di eccitare le passioni ai Roberto.)

Allegro moderato.

PIANO.

p. dolce stacc.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a series of eighth-note chords, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. Dynamics include piano (*p.*) and accents (*>*).

(Alcune gli presentano dei dadi.)

The second system continues the piano accompaniment. The upper staff features a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff maintains the eighth-note accompaniment with occasional chordal changes. Accents (*>*) are used throughout.

The third system shows the piano accompaniment continuing. The upper staff has a melodic line with eighth-note patterns. The lower staff has a consistent eighth-note accompaniment. Accents (*>*) are present.

The fourth system continues the piano accompaniment. The upper staff features a melodic line with eighth-note patterns. The lower staff has a consistent eighth-note accompaniment. Accents (*>*) are present.

The fifth system continues the piano accompaniment. The upper staff features a melodic line with eighth-note patterns. The lower staff has a consistent eighth-note accompaniment. Accents (*>*) are present.

The sixth system concludes the piano accompaniment. The upper staff features a melodic line with eighth-note patterns. The lower staff has a consistent eighth-note accompaniment. The system ends with a crescendo marking (*> cresc.*).

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff begins with a dynamic marking of *p* and contains several measures of music with slurs and ties. The bass staff provides a rhythmic accompaniment with eighth-note patterns.

Second system of musical notation. The treble staff includes the instruction *(Le monache giocano con avidità.)* and dynamic markings of *fp >*. The bass staff continues with its accompaniment.

Third system of musical notation. The treble staff features a dynamic marking of *p leggier.* and contains music with slurs. The bass staff continues with its accompaniment.

Fourth system of musical notation, showing the continuation of the piano accompaniment in both staves.

Fifth system of musical notation, showing the continuation of the piano accompaniment in both staves.

Sixth system of musical notation. The treble staff includes the instruction *(Roberto è tentato di unirsi ai loro giochi, ma ben presto se ne allontana con ripugnanza.)*. The bass staff continues with its accompaniment.

Seventh system of musical notation. The treble staff includes a dynamic marking of *dimin.* and features music with slurs. The bass staff continues with its accompaniment.

(Elena, che attentamente l'osserva, lo riconduce, ballando con molta grazia intorno ad esso.)

(Silenzio.)

(Elena pian pianino conduce Roberto verso il ramo. Le monache ridono fra loro.)

p marcato. pp

(Roberto indietreggia con ispavento.)

cresc. ff

(Le monache consultano fra loro.)

p dim.

3^{za}. ARIA DI BALLO.
SEDUZIONE PER L'AMORE.

Andantino cantabile.
PIANO. *dolce e cantabile.*

(Ballo delle altre monache.)

(Elena.) *cresc.* *(le altre monache.)* *(Elena.)* *p dolce.*

(Elena e le altre monache a vicenda.)

First system of piano accompaniment, consisting of two staves (treble and bass clef) in G major. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, including triplets and sixteenth-note runs.

Second system of piano accompaniment, continuing the musical texture with similar rhythmic patterns and melodic lines.

Third system of piano accompaniment, showing a change in the bass line with more sustained notes and a continuation of the treble melody.

Fourth system of piano accompaniment, featuring a triplet in the bass line and a melodic flourish in the treble. The word *cresc.* is written below the first staff.

Fifth system of piano accompaniment, with a more active treble melody and a steady bass accompaniment.

Sixth system of piano accompaniment, marked with *pp* (pianissimo) in the bass line, indicating a decrease in volume.

(Elena attira con vezzi Roberto verso il ramo.)

Seventh system of piano accompaniment, featuring a melodic line in the treble with a trill (*tr*) and a more active bass line. The word *rallentando poco a poco.* is written below the first staff. The system concludes with a *ff tr* (fortissimo trill) in the bass line.

(Roberto spicca il ramo.)

CORO CON BALLO.

Nel momento, che Roberto strappa il ramo di mano alla statua, si scatena il tuono e la tempesta; tutte le monache trasformate in spettri formano intorno ad esso una catena disordinata; sortono di sotterra dei demoni, ma Roberto si apre una strada o traverso di loro, e parte agitando il ramo.

Allegro alla breve.

PIANO.

pp

cresc. molto.

ff

ff Soprani.

Gia nel la re te ca
He now is ours, with

ff Tenori.

Gia nel la re te ca
He now is ours, with

ff Bassi.

Gia nel la re te ca
He now is ours, with

ff

du - to è il for - - te, spet - tri ma - gi - ci,
 con - - - quest proud, shout, shout ye a - loud!

du - to è il for - - te, spet - tri ma - gi - ei,
 con - - - quest proud, shout, shout ye a - loud!

du - to è il for - - te, spet - tri ma - gi - ci,
 con - - - quest proud, shout, shout ye a - loud!

tut - ti ac - cor - re - - te del - - la - sua sor - -
 shout, shout . . ye a - loud! ye e - - sua sor vil

tut - ti ac - cor - re - - te del - - la - sua sor - -
 shout, shout . . ye a - loud! ye e - - sua sor vil

tut - ti ac - cor - re - - te del - - la - sua sor - -
 shout, shout . . ye a - loud! ye e - - sua sor vil

- te ad e - - sul - - - ta - - re,
 pow'rs! with con - - - quest proud,

- te ad e - - sul - - - ta - - re,
 pow'rs! with con - - - quest proud,

- te ad e - - sul - - - ta - - re,
 pow'rs! with con - - - quest proud,

spet - - tri ma - gi - ci tut - - ti ac - cor - re - - te del -
shout, shout ye a - loud, aye, shout, . . . shout a - loud! lie

spet - - tri ma - gi - ci tut - - ti ac - cor - re - - te del -
shout, shout ye a - loud. aye, shout, . . . shout a - loud! He

spet - - tri ma - gi - ci tut - - ti ac - cor - re - - te del - -
shout, shout ye a - loud, aye, shout, . . . shout a - loud! He

- la sua sor - - - te ad e - - - sul - - -
now is ours, ye e

- la sua sor - - - te ad e - - - sul - - -
now is ours, now for

- la sua sor - - - te ad e - - - sul - - -
now is ours, now for

- ta - - - re! si, tut - ti ac - cor - re - - te, si, tut - ti ac - cor -
vil power's! he now . . . is ours, . . . he now . . . is

- tar, ad e - sul - tar!
e - ver is he ours!

- tar, ad e - sul - tar! si, tut - ti ac - cor re - - te, si, tut - ti ac - cor -
e - ver is he ours! he now . . . is ours, . . . he now . . . is

- re - te del - la . . . sua sor - te ad e - - sul - tar, . . . ad
ours, . . . is ev - - er ours, . . . is ev - - er ours, . . . yes,

del - la . . . sua sor - te ad e - - sul - tar, . . . ad
is ev - - er ours, . . . is ev - - er ours, . . . yes,

- re - te, del - la . . . sua sor - te ad e - - sul - tar, . . . ad
ours, . . . is ev - - er ours, . . . is ev - - er ours, . . . yes,

e - - sul - tar.
ev - - er ours.

e - - sul - tar.
ev - - er ours.

e - - sul - tar.
ev - - er ours.

ff

FINE DELL' ATTO TERZO.