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LA FAVORITA.

Opera

IN FOUR ACTS,

BY

DONIZETTI.

WITH ITALIAN WORDS, AND AN ENGLISH ADAPTATION

BY

CHARLES LAMB KENNEY.

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NOTE.—As the Romanza "Spirto gentil" is very frequently sung to another version, that of "Angiol d'amore," both versions are inserted in his edition. At page 259 small notes are inserted in the 5th bar to indicate that the measure may be doubled, in accordance with a usage which has been adopted on high authority.

LA FAVORITA.

DRAMATIS PERSONÆ.

ALFONSO XI. (<i>Re di Castiglia</i>)	...	...	...	...	...	...	<i>Baritono.</i>
LEONORA DI GUSMAN	...	...	...	...	...	...	<i>Soprano.</i>
FERNANDO	...	...	...	...	...	...	<i>Tenore.</i>
BALDASSARE (<i>Superiore del Convento di S. Jago</i>)	...	...	...	...	...	...	<i>Basso.</i>
DON GASPARE (<i>Ufficiale del Re</i>)	...	...	...	...	...	...	<i>Tenore.</i>
INES (<i>Confidente di Leonora</i>)	...	...	...	...	...	...	<i>Soprano.</i>
UN SIGNORE	...	...	...	...	...	...	<i>Tenore.</i>
CORO— <i>Signori e Dame della Corte, Paggi, Guardie, Montanari, Soldati, Frati di S. Giacomo e Pellegrini.</i>							

The subject of this libretto which has inspired Donizetti with one of his most dramatic and solidly elaborated operatic works is a fictitious tale of unhappy love built up on the slight historical foundation of the passion illicitly entertained by ALPHONSO XI. of Spain, the conqueror of the Moors, for LEONORA GUZMAN, a lady of great beauty and intellectual gifts, for whose sake he came nigh repudiating his Queen. Leonora was induced to leave her father's roof, and, believing that the King would marry her, a residence was assigned her in the Island of Leon, where she was surrounded with every grace and luxury that could make life delightful. While here she visited the neighbouring monastery of St. James of Compostella, where she inspired a young novice FERNANDO, on the point of taking his vows, with a violent passion, which she herself reciprocates. BALTHAZAR, the prior of the monastery, questions Fernando on the cause of the change which has recently come over him, and elicits a confession of his infatuated attachment. The prior had looked upon Fernando, from his ardent religious zeal, as his successor, and is proportionately shocked at his backsliding. After vainly remonstrating with him, he drives him from the community.

Fernando now becomes a constant visitor of Leonora in her island retreat, whither he is conducted blindfold by an attendant. He presses her at last to become his wife, but she informs him it cannot be, and urges him to forget her and make his way in the world, adopting some career of honour for which she has provided. She then tenders him a scroll containing his commission; he still pleads his suit, when they are interrupted by the arrival of the King, and Fernando is hurried off, taking with him his commission, and ignorant of the cause of his dismissal. The interview between Alphonso and Leonora is one of reproaches on her part for having been deceived into the position of the King's favourite, and on his of protestations of devoted attachment, when they are broken in upon by Balthazar, who is the

father of the King's legitimate consort, and who taxes him with the intention of discarding his Queen to marry Leonora, threatening them with the anger of the Church if they do not then and there separate. He is defied by the King and leaves, calling down heaven's vengeance on the guilty couple. Meanwhile the King goes forth to meet the Moorish host, whom he conquers, driving them from the country. Fernando has distinguished himself in the battle, saving the King's life, and is marked out for every honour and distinction. Asked how he shall be rewarded, he replies that he is in love with a lady of the court and wishes for no other guerdon than her hand. The King asks her name, when Leonora appears, and he points to her as the object of his passion. Alphonso had heard that he was being betrayed, but dreamt not it was by his *protégé*. His vengeance is to unite them, and he orders the ceremony to be at once performed. Fernando is overjoyed, but Leonora's satisfaction is clouded by the thought that her lover is not aware of her position. She charges her attendant to reveal all, but the latter is detained a prisoner by the King's order, and cannot perform her mission. Leonora supposes Fernando to be informed of her antecedents, and to forgive them, when she is finally led to the altar by him. The ceremony is no sooner performed when Fernando, seeking the congratulations of his friends, is destined to be enlightened, but too late for aught but shame and insult. His proffered hand is refused, and he is in the midst of a furious paroxysm of rage, when Balthazar appears, and is told that Fernando has married Leonora. "What! the King's mistress?" he exclaims. Fernando is overwhelmed at the discovery. He seeks the King, publicly hurls the bitterest reproaches at him, and finally breaks his sword, casting the fragments at his feet, and bidding the King take back the honours and benefits conferred on him as the price of infamy. Fernando returns to the monastery, resolved on resuming his vows. Everything is ordered for the ceremony, when he is requested to attend to a young novice who has presented himself at the gates of the convent entreating for shelter and repose. In this stranger he discovers Leonora, who has come to entreat his forgiveness and explain her apparent deception. On finding she was no party to his infamy his passion revives, and he urges her to fly with him. She, on the contrary, exhorts him to devote himself to Heaven, the only safe asylum from the world's sorrows and disappointments, and while he is still uttering vows of devoted love she succumbs to protracted suffering and conflicting emotions, and dies at his feet. The monks come forward and lead Fernando away to fulfil his vows, impressed with the assurance that ere long he will join the unhappy Leonora in another world.

The scene is laid in Spain, in the kingdom of Castille, in the year 1340.

OVERTURE.

Larghetto.

PIANO.

p

f *p* *ff* *f accel. un poco.*

a tempo. p

dim. rall.

pp

The score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of music. The first system begins with a *Larghetto* tempo marking and a *piano* (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a dynamic range from *f* to *ff* and includes the instruction *f accel. un poco.* The fourth system is marked *a tempo. p*. The fifth system includes *dim.* and *rall.* markings. The sixth system concludes with a *pp* dynamic.

Allegretto mosso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic in the upper staff and a pianissimo (*pp*) dynamic in the lower staff. The piece features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several accents (>) and slurs throughout the system.

The second system continues the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff provides a rhythmic accompaniment with chords and moving lines. Dynamics include *p* and *pp*. There are accents and slurs present.

The third system shows a continuation of the intricate texture. The upper staff has a more active melodic line. The lower staff has a dense accompaniment. Dynamics include *f* (forte) and *pp*. There are accents and slurs.

The fourth system continues with similar complexity. The upper staff has a melodic line with some grace notes. The lower staff has a dense accompaniment. Dynamics include *f* and *pp*. There are accents and slurs.

The fifth system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff has a dense accompaniment. Dynamics include *f* and *pp*. There are accents and slurs.

The sixth system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff has a dense accompaniment. Dynamics include *f* and *pp*. There are accents and slurs.

The seventh system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff has a dense accompaniment. Dynamics include *f* and *pp*. There are accents and slurs.

The first system of musical notation for 'La Favorita'. It consists of two staves, treble and bass clef, with a key signature of two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and rests. There are several accents (v) and dynamic markings (f) throughout the system.

The second system of musical notation. It continues the piece with similar complexity. A dynamic marking of *ff* (fortissimo) is present in the bass staff. The notation includes various articulations and phrasing slurs.

The third system of musical notation. It features a dynamic marking of *ff* in the bass staff and a *p* (piano) marking in the treble staff. The music continues with intricate patterns and phrasing.

The fourth system of musical notation. It includes dynamic markings of *p* in both staves. The texture remains dense with many beamed notes and rests.

The fifth system of musical notation. It features a dynamic marking of *p* in the bass staff and a *calando* marking in the treble staff, indicating a gradual deceleration. The music continues with complex rhythmic patterns.

The sixth system of musical notation. It includes a dynamic marking of *f* (forte) in the bass staff. The music continues with intricate patterns and phrasing.

The seventh system of musical notation. It features a dynamic marking of *dim.* (diminuendo) in the bass staff, indicating a gradual decrease in volume. The music concludes with a final cadence.

First system of the musical score. The right hand (treble clef) features a melodic line with dotted rhythms and slurs. The left hand (bass clef) plays a dense, rhythmic accompaniment of eighth notes. Dynamics include *p* and *q m*.

Second system of the musical score. The right hand continues the melodic line. The left hand maintains the rhythmic accompaniment. The tempo marking *calando.* is present.

Third system of the musical score. The right hand has a melodic line with a *dim.* marking. The left hand continues the accompaniment.

Fourth system of the musical score. The right hand has a melodic line with a *b* (flat) marking. The left hand continues the accompaniment.

Fifth system of the musical score. The right hand has a melodic line with dynamics *pp*, *cresc.*, *fp >*, and *p*. The left hand continues the accompaniment.

Sixth system of the musical score. The right hand has a melodic line with a *p* marking. The left hand continues the accompaniment.

Seventh system of the musical score. The right hand has a melodic line with dynamics *fp >* and *dim.*. The left hand continues the accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *f* (forte). There are also accents and slurs throughout the system.

The second system continues the musical piece. It features similar rhythmic complexity and dynamic contrasts, with markings for *p* and *ff* (fortissimo). The notation includes many slurs and accents, particularly in the right hand.

The third system shows a change in dynamics, starting with *ff* and *p*. The right hand has more melodic lines with slurs, while the left hand provides a dense harmonic accompaniment. The key signature remains two flats.

The fourth system continues with intricate rhythmic patterns. The right hand features many slurs and accents, and the left hand has a steady accompaniment. Dynamic markings include *ff* and *p*.

The fifth system shows a continuation of the complex texture. The right hand has many slurs and accents, and the left hand has a steady accompaniment. Dynamic markings include *ff* and *p*.

The sixth system continues the piece with similar rhythmic complexity. The right hand has many slurs and accents, and the left hand has a steady accompaniment. Dynamic markings include *ff* and *p*.

The seventh system concludes the piece with a final flourish. The right hand has many slurs and accents, and the left hand has a steady accompaniment. Dynamic markings include *pp* (pianissimo) and *p*.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *ff*, *p*, and *f*, and various note values and rests.

Second system of musical notation, continuing the piece with dynamic markings like *p*, *ff*, and *p*.

Third system of musical notation, featuring dynamic markings such as *ff* and *f*.

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

Fifth system of musical notation, featuring dynamic markings like *f* and *ff*.

Sixth system of musical notation, marked *pù mosso.* and *f*, indicating a change in tempo and dynamics.

Seventh system of musical notation, featuring dynamic markings such as *ff*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes. The bass staff contains a rhythmic accompaniment with chords and single notes. A dynamic marking *f* is present in the bass staff.

Second system of musical notation, continuing the piece. It features similar complex melodic and rhythmic patterns in both staves. A dynamic marking *f* is present in the bass staff.

Third system of musical notation, featuring trills in the treble staff. The bass staff continues with rhythmic accompaniment. Trill markings *tr* are present above the treble staff.

Fourth system of musical notation, showing a continuation of the complex melodic and rhythmic patterns in both staves.

Fifth system of musical notation, featuring a dense texture of notes in both staves.

Sixth system of musical notation, continuing the complex melodic and rhythmic patterns in both staves.

Seventh system of musical notation, featuring a dynamic marking *f* in the bass staff and a final cadence in the treble staff.

No. 1. INTRODUZIONE, CORO E RECITATIVO.

Andante.

PIANO.

(campana.)

Tenore.

Basso.

Bell' al - ba fo - rie - ra d'un so - le no - vel - lo, la
The moon bright-ly beam ing, a new day com - men - ces, in

Bell' al - ba fo - rie - ra d'un so - le no - vel - lo, la
The moon bright-ly beam - ing, a new day com - men - ces, in

tr

no - stra pre - ghie - ra co - min - cia per te, del pa - dre, del du - ce fia il
pray - er be - seem - ing our voi - ces we'll raise; may hea - ven pro - tect us sup -

no - stra pre - ghie - ra co - min - cia per te, del pa - dre, del du - ce fia il
pray er be - seem - ing our voi - ces we'll raise; may hea - ven pro - tect us sup -

vi - ver più bel - lo, fia spar - so di lu - ce chi lie - ti ne
- port and di - rect us, the light it dis - pen - ses il - lu - mine our

vi - ver più bel - lo, fia spar - so di lu - ce chi lie - ti ne
- port and di - rect us, the light it dis - pen - ses il - lu - mine our

fe!..... bell' al - ba fo - rie - ra d'un so - le no -
 ways!..... the moon bright - ly beam - ing, a new day com -

- vel - lo la no - stra pre - ghie - ra co - min - cia per te!.....
 - men ces, in pray - er be seem ing our voi - ces we raise!.....

- vel - lo la no - stra pre - ghie - ra co - min - cia per te!.....
 - men ces, in pray - er be seem ing our voi - ces we raise!.....

pp

BALDASSARE.

Que-gli ac-cen-ti o-di tu, Fer -
 D.st thou hear them, oh, my son, Fer -

p

FERNANDO. BALDASSARE.

- nan-do? Nol pos-so. Fe-li - ci son per me, ma tu nol se-i? più non a - mi tu il
 - nan-do? I hear them. Their joy they owe to me, why art not hap-py? hast thou turn'd from thy

FERNANDO. *lento.*

pa-dre! Il ver tu par-li! or che ven-go a' tuoi pie-di a con-sa-
 fa-ther! Oh, Heav'n! what say'st thou? these do-mains by e-lec-tion cho-sen to

lento.

- crar, il mio de-stin al cie-lo, vol-go a' ter-re-stri be-ni, cu-pi-do il
 rule, mild-ly thy scep-tre wield-ing all bles-sed for their wel-fare, I had bees

BALDASSARE. FERNANDO.

co-re, e Dio non cu-ro, ma— Par-la, pro-se-gui. Un no-vel-lo m'as-sal-se dol-ce de-
 hap-py to dwell still near thee but— Say on, I lis-ten. Like a spell a yearn-ing un-dreamt of hath

- si-o, che di-spie-gar non o-so, cor-si al tempio, al-la pre-ce, e vol-si il
 seiz'd me, I dare not e-ven name it; I with pray-er strove a-gainst it, where du-ty

co-re al-la glo-ria, a vir-tù, ma il vin-se a-mo-re.
 call'd me I with ea-ger-ness sped, in vain! love had en-thrall'd me.

No. 2.

ROMANZA.

Larghetto.
BALDASSARE.

Par - la, fi - ni - sci.
Say on, I mark thee.

PIANO.

FERNANDO.

U - na ver - gi - ne un an - giol d'a - mo - re al Si -
Like an an - gel, yes, from hea - ven de - scend - ed knelt a

- gno - re vol - ge - va il pen - sier, nel ve - der - la, in - va - ghi - to il mio
maid - en in pray'r at my side, hope and ter - ror, ten - der long - ing, wild - ty

co - re pal - pi - ta - va di ter - ror, e pia - cer, ah! mio pa - dre, mio
blend - ed, burst up - on my spi - rit like a storm - driv - en tide, ah! with rap - ture, wild

rall.

p

pa - dre, quant' e - ra mai bel - la! quant' e - ra mai bel - la! ah! mio pa - dre, ah! mio
 rap - ture I gaz'd on her beau - ty, still gaz'd on her beau - ty, till, a - las, ho - li est

pa - dre, m'ha in - vo - la - ta la pa - ce del cor, vol - go al
 fu - ther, lost, lost for ev - er I feel is this heart, fain to

accos. Cie - lo la men - te, ma quel - la al - lo sguar - do pre - sen - te m'è o -
 Hea - ven I'd turn me in du - ty, from my sight would her im - age de

rall. *rall.*

accel. *rall.* *p*

- gnor
 part!

Ah! dap-poi
 Ah, ne'er will

tr *f*

- chè l'ac-que san - te por - gen - do, la mia man nel-la sua s'in - con -
 that mem' - ry van - ish till death,..... when the sweet fra-grance I felt of her

- trò, que-ste mu - ra il mio co - re fug - gen - do, al-tra
 breath! fraught with gloom now seem these walls once en - ga - ging, far be -

accel.

accel.

sor - te so-gnan-do a - ne - lò, so-gnan-do a - ne - lò, ah mio pa - dre, mio
 yond..... them now wan - ders my thought, now wan - ders my thought; fa - ther, dear, ho - ly

largo.

tempo.

largo.

tempo.

pa - dre, quant' e-ra mai bel - la! quant' e - ra mai bel - la! quan-do al cie - lo la men-te ed il
 fa - ther, ah, from the tem-pest a - round me now ra - ging vain - ly I..... a shel - ter have

p.

cor di ri - vol - ger m'at - ten - to, sol quel - la,..... quel - la
 sought, ah, I vain - ly a shel - ter have sought, ah!..... fain to

rall. e dolce.
 so - lo pre - sen - te m'è o - gnor,.. al - lo sruar - do pre - sen - te m'è o -
 Hea - ven I'd turn me in du - ty, from..... my sight..... would her im - age de -

rall.
 - gnor, o - - gnor pre - sen - te o - gnor, o - gnor, o - - gnor,
 part, from sight would but her im - age de part, from.....

rall.
 - - - gnor, pre - sen - te o - gnor, o - gnor, o - - gnor!
 sight would but her form de part, de part.

No. 3

DUETTO

BALDASSARE.
Moderato.

E fia ve-ro? son de - sto o va - neg - gio!
Can this be? or am I wild - ly dream - ing!

PIANO.

f

tu, il so - ste - gno l'o - nor del - la fè,
Thou, once the glo - ry and prop of our faith,

p

che me spen - to sull' al - to mio
whom I deem'd my suc - cess - or be -

seg - gio dei se - der - ti e re -
seem - ing, from my of - fice when

- gna - - re per me, tu! tu!
 sum mon'd by death, thou! thou!

FERNANDO.

Pa - dre, io l'a - mo!
 Fu - ther, I love her!

Un poco meno allegro.

BALDASSARE.

Non sai tu che d'un giu - sto al co - spet - to de' su -
 Know'st thou not that the just man hath pow - er of the

- per - bi l'or - go - glio sva - ni,..... non sai tu che il fu - ror del mio
 haugh - ty to hum - ble the pride,..... know'st thou not that all Spain e'en would

FERNANDO.

rull.

a tempo.

Ah Pa-dre, io l'a -
Dear fa-ther, I love

pet - to tut-ta I - be - ria ri - scos-se, e at-ter - ri; ma ri -
cow - er, did I loose of my an - ger the tide; but by

a tempo.

col canto.

- mo!
her!

spon-di, chi è des-sa la bel - - la che sì fa - cil tri-on-fa di te, la sua
whom wert thou thus fas-ci - na - - ted, say who made thee so ea - sy a prey, from whence

pa-tria, i con-giun-ti, fa - vel - - la? il suo no-me, suo ran-go
comes she, to what kin-dred re - lat ed? what her name is, her sta-tion

FERNANDO.

pù mosso.

BALDASSARE.

qual è? Ma io l'a - mo! Van - - ne
canst say? Nay, I love her! Get thee

col canto.

dun - que, fre - ne - ti - co, in - sa - no, lun - gi re - ca il pro - fa - no tuo
 hence, oh, thou mad - man be - night - ed, hence! these clois - ters no long - er pro.

piè, ah! del Nu - me la vin - di - ce
 - fane, ah! may Hea - ven, whose love thou hast

cresc.

ma - slight no non ri - ca - da tre - men - da su
 slight - ed, from stern ven - geance in mer - cy re -

te, ah va lon - tan, lon - tan da me, ah del
 - frain, ne'er let me see thee here a - gain, ah! may

Nu - me la vin - di - ce ma - - - no non ri - ca - da,
 Hea - ven whose love thou hast slight - ed, from stern ven - geance,

FERNANDO.

An - giol
An - gel

no, non ri - ca - da tre - men - da, non ri - ca - da tre - men - da su te.
fi m stern - est ven - geance in mer - cy, may in mer - cy in ven - geance re - frain.

ca - ro, so - a - ve, be - a - to, deh tu ve - glia pro - pi - zia su
fair, clad in ra - diancè a - bid - - ing, let thy smile my soul spi - rit sus -

dolce.

me, tu mio so - lo te - sor sul cre - a - to, tu sor -
- tain, be the load - star the ma - ri - ner guid - ing, till some

- reg - gi l'er - ran - te mio piè, an - giol ca - ro, so - a - ve, be -
ha - ven of safe - ty I gain, an - gel fair, clad in ra - diancè a -

BALDASSARE.

Fre - ne - ti - co, in - sa - no,
Hence, mad - - man be - night ed,

- a - - to, deh tu ve - glia pro - pi - zia su me, mio
 bid - ing, let thy smile my sad spi rit sus - tain ul some

ah, van - ne lon - tan, lon - tan da me, in - sa - - no,
 af - flict..... not these eyes, these eyes a - gain, hence, mad - - man,

so - lo te - sor sul cre - a - - - - to, tu... sor -
 ha - ven of safe - ty I gain..... ah! let..... thy

lon - tan lon - tan re - ca il tuo piè,
 nor dare af - flict these eyes a - gain,

- reg - gi l'er - ran - te mio piè, l'er - ran - te mio piè, l'er - ran - te mio
 smile my sad spi - rit sus - tain, my sad spi rit, ah! let thy smile sus -

ah, van - ne, t'in - vo - la, lon - ta - no, lon - tan da
 a - way, then, these clois - ters no long - er, long - er pro -

piè!
 - tain!
 me!
 - fane!
ff

BALDASSARE.

La per - fi - dia, il tra - di - men - to te, mio
 Aye, thy bro - ken vows will haunt thee, plague thy

p

fi - glio, as - sa - li - rà, fia tua vi - ta un - rio tor -
 soul with un - sa - tiate wrath, re - spite none re - morse will

- men - to, il do - 'or con te... vi - vrà, il do - lor con te vi -
 grant thee, ev - er woe shall dog..... thy path, ev - er woe shall dog thy

p *f*

- vrà, for - se in grem - bo al flut - to in - fi - do un so -
 path; ere long on my ears may light..... sighs de -

- spi - ro u - dras - si un dì, fia del nau - fra - go che il
 . spair - ing 'mid o - cean's roar, as some ship - wreck'd wretch with

FERNANDO. (*a piacere.*)
 li - do va cer - can - do che fug - gi! Ah! pa - dre mi - o, io
 might..... strives to reach the fleet - ing shore! Oh! grant me, fa - ther, ere

BALDASSARE.
 par - to, mi be - ne - di - ci, io vo. Van - - ne
 part - ing, thy ho - ly bless - ing, I go. Hence, - - ne
 be -

dun - que, fre - ne - ti - co, in - sa - no, lun - gi re - cail pro - fa - no tuo
 - take thee, thou mad - man be - night - ed! hence, these clois - ters no long - er pro -

FERNANDO.

Mi be - ne - di - ci!
 Oh, grant thy bless - ing!

piè!
 - fane!

ah, del Nu - me la vin - di - ce
 ah, may Hea - ven, whose love thou hast

cresc.

An - giol
 An - gel

ma - no non ri - ca - da tre - men - da su te,
 slight - ed, from dire ven - geance in mer - cy re - frain,

ca - ro, so - a - ve, be - a - to, deh tu ve - glia pro - pi - zia su
 fair, clad in ra - diance a - bid - ing, let thy smile my sad spi - rit sus -

ah va,
 a - way,

p dolce.

me, tu mio so - lo te - sor sul cre - a - - to, tu sor -
 - tan, be the load - star the ma - ri - ner guid - - ing till some

in - sa - - no, va!
 be - night - - ed, hence!

- reg - gi l'er - ran - te mio piè, an - giol ca - ro, so - a - ve, be -
 ha ven of safe - ty I gain, an - gel fair, clad in ra - diance a -

fre - ne - - ti - co, in - sa - - no,
 hence, mad - - man be - night - - ed,

- a - - to, deh tu ve - glia pro - pi - zia su me, tu mio
 bid - - ing, let thy smile my sad spi rit sus - tain, be the

ah, van - ne lon - tan, lontan da me, in - sa - - no,
 af - flict..... not these eyes these eyes a - gain, hence, mad - - man.

so - lo te - sor sul cre - a - - - - to, tu sor -
 load - star the ma - ri - ner guid ing till some

lon - tan, lon - tan, ah! fug - gi,
 a - way, a - way, af - fect not

cresc.

- reg - gi l'er - ran - te mio piè, tu sor - reg - giil mio
 ha - ven of safe - ty he gain, till some ha - ven he

fug - gi lon - tan da - me!
 these eyes, these eyes a - gain!

Allegro.

f *f ρ*

piè, tu sor - reg - giil mio piè! sor -
 gain, till some ha - ven re gain! my

lun - gi re - cail pro - fa - no tuo piè, t'in - vo - la, van - ne lon -
 hence, these clois ters no long - er pro - fane, a - way, af - fect..... not these

f ρ *cresc.* *più cresc.*

- reg - gi il mio piè, tu sor - reg - gi il mio
 spi - rit sus tain till some ha - ven I
 - tan da me,
 eyes a gain,
 Sva.....

f *fp cresc.*

piè, tu sor - reg - gi il mio piè, sor -
 gain, my sad spi - rit sus - tain, my -
 lun - gi re - ca il pro - fa - no tuo piè, t'in - vo - la, van - ne lon -
 hence, these clois - ters no long - er pro - fane, a - way, af - fict..... not these

più cresc.

- reg - gi il mio piè, io par - to, deh, gui -
 spi - rit sus tain till safe ly, hence part -
 - tan da me, lon - tar, lon - tan, lon - tan, lon -
 eyes a gain, these clois - ters dare, these clois - ters

f *ff*

da l'er - ran - te mio piè,
ing, a ha - ven I gain, *lento.*

- tan re - ca il tuo piè, e del Nu - me la vin - di - ce ma - no non ri -
dare no more pro - fane, and may Hea - ven, whose love thou hast slight - ed, from dire

ahi - - mè!
fare - - well!

- ca - da tre - men - da su - te!
ven - geance in mer - cy re - frain!

Largo.

Andantino.

PIANO.

INES.

Bei rag - gi lu - cen - ti, bell'
Blue skies pure are beam - ing, sweet

au - re be - a - te, ... il suo - lo smal - ta - te, smal -
breez - es light stream - ing, ... the mea - dows all gleam - ing, all

- ta - te di can - di - di fior, di fior, si, di fior, si, di
gleaming with flow - ers bright and gay, flow'r ets gay, bright and

CORO DI DONNE. Soprani e Contralti.

Bei rag - gi lu - cen - ti, bell'
Blue skies pure are beam - ing, sweet

fior, si, di fior, il suo lo, si, si, smal - ta - te, smal -
 gay, bright and gay, the mea-dows are bright-ly beam - ing, yes,
 au - re be - a - te, si, bell' au-re il suo lo, si, si, smal - ta - te, smal -
 breez - es light streaming, yes, light streaming, the mea-dows are bright-ly beam - ing, yes,
 cresc. *f* *p*

- ta-te di can - di - di fior, si, di can - di - di fior. Ah! un
 beaming with flow - er - ets gay, yes, with flow - er - ets gay. 'Mid these
 - ta-te di can - di - di fior.
 beaming with flow - er - ets gay. *ff*

ge - - nio di - - vi - - no ci
 fair scenes a bid - ing, some
p

ve - - gli, ci ve - gli, e ci gui - di, pro - pi - zio ne af -
 ge - nus seems guid - ing, seems guid - ing, our foot - steps con -
ff

- fi - - - di, pro - - - zio ne af-fi - - -
fid ing, our foot - - - steps con-fid

- di d'un ge - - nio il fa - vor; ai lie - to de -
ing with kind li est sway; kind Hea - ven be -

- sti - no, ri-spon - da il con - ten - to, ad es - so l'ac -
stow ing these trea - sures so glow - ing, our hearts a - ver

CORO DI DONNE.

- cen - to fia sa - cro del cor! Si, del
flow ing with praise should re - pay! Yes, kind

cor, si, del cor. Di
Heav'n should re pay. 'Mid

gio - je ri - den - ti, fra - gran - za qui spi - ra, o -
plea - sures so charm - ing, fierce pas sion dis arm - ing, con -

- gnor qui s'ag - gi - ra, s'ag - gi - ra la pa - ce e, l'a - mor, l'a - mor,
- tent - ment soul - calm - ing, con tentment and love ev - er, ev - er stray,
CORO DI DONNE.

Di
'Mid

si, a - mor, si, a - mor, si, a - mor, o -
ev er stray, ev - er stray, ev - er stray, con -

gio - je ri - den - ti, fra - gran - za qui spi - ra, si, qui spi - ra, o -
plea - sures so charm - ing, fierce pas - sions dis arm - ing, quite dis - arm - ing, con -

cresc. f

- gnor qui, si, qui s'ag - gi - ra, s'ag - gi - ra la pa - ce e l'a -
 tent - ment, con - tent - ment ev er, con - tent - ment and love ev - er

- gnor qui, si, qui s'ag - gi - ra, s'ag - gi - ra la pa - ce e l'a -
 tent - ment, con - tent - ment ev er, con - tent - ment and love ev - er

fp

- mor, si, la pa - ce e l'a - mor, si, la pa - ce, e l'a -
 stray, love, con - tent, ev - er stray, iore, con - tent - ment, ev - er

- mor, ah! si, la pa - ce e l'a - mor,
 stray, love and con - tent - ment ev - er stray,

ff *p* *ff*

- mor, e l'a - mor, e l'a - mor!
 stray, ev er stray, ev - er stray!

e l'a - mor, l'a - mor!
 ev er, ev er stray!

p *p* *cresc.*

No. 4. (B)

ARIA CON CORO.

Andante. **INES.**

Si - len - zio! si -
Hush! su lence! hush!

Andante.
 PIANO. *p*

- len - zio! è pu - roil
si - lence! blue waves are

(Ines e le donzelle guardando verso il mare)

mar, se - re - no è l'ae - re, il bat - tel - lo qui s'a - van - za, lo di -
flow - ing, bright skies glow - ing, hark! our bark this way is glid - ing, hope the

- ri - ge la spe - ran - za.
rud - der blithe - ly guid - ing.

Allegretto moderato.

Dol - ce zef - fi - ro, il se - con - da
 Gen - tle breez es hith er wend - ing

CORO DI DONNE.

Dol - ce zef - fi - ro, il se -
 Gen tle breez - es hith - er

lie - ve spi - ra in sul - la ve - la,
 gen - tly yon white sails dis - tend - ing,

- con - da, lie - ve spi - ra in sul - la
 wend - ing, gen - tly yon white sails dis

fin - chè il trag - ga a que - sta spon - da,
 till up - on these shores de scend - ing,

ve - la, fin - chè il trag - ga a que - sta
 - tend - ing, till up on these shores de -

l'a - mo - ro - so suo de - stin,
 seeks the swain his fate to know,

spon - da, l'a - mo - ro - so suo de -
 scend - ing, seeks the swain his fate to

fin - ch'è il trag - ga a que - sta spon - da l'a - mo -
 till up - on these shores de scend - ing, seeks the
 - stin, fin - ch'è il trag - ga a que - sta spon - da l'a - mo -
 know, till up on these shores de - scend - ing, seeks the
Sua

- ro - so suo de - stin l'a - mo - ro - so
 swain his fate to know, here de - scend ing
 - ro - so suo de - stin l'a - mo -
 swain his fate to know, here de
Sua *poco più mosso.*

suo de - stin, l'a - mo -
 seeks to know, here de -
 - ro - so suo de - stin,
 - scend - ing seeks to know,
f

- ro - so suo de - stin,
 - scend - ing seeks to know,
 l'a - mo - ro - so suo de -
 here de - scend - ing seeks to
Sua

stin.
know.
Sua... tempo primo.

INES.
Ed al giun - ger tuo di - sve - la,
From his bark when he hath light - ed,
CORO DI DONNE.
Ed al giun - ger tuo di -
From his bark when he hath

que - sto suo - lo a far più gra - to,
be each sense in turn de - light - ed,
- sve - la,
light - ed,
que - sto suo - lo a far più

il so - spi - ro pro - fu - ma - to,
lead him where with per - fume freight - ed,
gra - to,
light - ed,
il so - spi - ro pro - fu -

de - gli a - ran - cie gel - so - min,
 jes - sa - mine and o - range blow,

- ma - to, freight - ed, de - gli a - ran - cie gel - so -
 jes - sa - mine and o - range

ah! il so - spi - ro pro - fu - ma - to de - gli a -
 ah! lead him where with per - fume freight ed, jes - sa -

- min, il so - spi - ro pro - fu - ma - to de - gli a -
 blow, lead him where with per - fume freight - ed, jes - sa -

f

8va.....

più mosso.

- ran - cie gel - so - min, de - gli a - ran - cie gel - so - min,
 - mine and o - range blow, jes - sa - mine and o - range blow,

- ran - cie gel - so - min, de - gli a - ran - cie gel - so - min, de - gli a -
 - mine and o - range blow, jes - sa - mine and o - range blow, jes sa -

8va.....

più mosso.

ff

de - - gli a - - ran - - cie gel - - so - -
 jes sa - - mine and o - - range

- ran - - cie gel - - so - -
 mine and o range.....

- min, de-gli a - ran - cie gel - so - min, de-gli a -
blow, *jes - sa - mine and o - range blow,* *jes - sa -*

Soprani.

- min, de-gli a - ran - cie gel - so - min, de-gli a -
blow, *jes - sa - mine and o - range blow,* *jes - sa -*

Contralti.

- min, de-gli a - ran - cie gel - so - min, de-gli a - ran
blow, jes - sa - mine..... and o - range blow, jes - sa - mine.....

- ran - cie gel - so - min, ah!.....
mine and o - range blow, ah!.....

- ran - cie gel - so - min, de-gli a - ran - cie gel - so - min, de-gli a -
mine and o - range blow, jes - sa - mine and o - range blow, jes - sa -

- ran - cie gel - so - min, de-gli a - ran - cie gel - so - min, de-gli a -
..... and o - range blow, jes - sa - mine and o - range blow, jes - sa -

p *If*

- ran - cie gel - so - min.....
mine and o - range blow.....

- ran - cie gel - so - min.....
mine and o - range blow.....

RECITATIVO CHE PRECEDE IL DUETTO.

(Fernando approda, egli ha sugli occhi un velo, che gli vien tolto dalle donzelle.)

Moderato.

PIANO.

RECIT.
FERNANDO. (ad Ines.)

Mes-sag-gie-ra gen-ti-le, Nin-fa di-scre-ta, che o-
Oh: thou gen-tlest of es-corts, pat-tern of si-lence, who

gnor.... su que - ste spon - de, pro - teg - gi il giun - ger mio ed il par -
hast..... my course still quid - ed to these shores, when I jour - ney greet ing or

- ti - re, per - chè ben - dar - mi sem - pre vuoi le ci - gia,
part - ing ne'er in my ears yet have thy ac - cents sound - ed,

e mi - ste - rio - sa sem - pre? per - chè, ten
where - fore still so si - lent? say, I con -

Allegro.

pre - go, la tua gio - vin Si - gne - ra, e a - ma - bil tan - to per - si - ste an -
jure thee, I con - jure thee, she who thy mis - tress is and mine!..... say, why re -

- co - ra il suo ran - go a ce - lar - mi, e il suo no - me? ah, par - la. li sve - la!
 - fus - es she her name and her sta - tion to dis - cov - er! I pray you re - solve me!

accel.

INES. **FERNANDO**
 Va - no è il di - man - dar! Tre - men - do è dun - que l'ar - ca - no, co - sì tre -
 Vain is your de mand! Sure it is a se - cret mo - men - tous, aye, most mo

f

INES.
 - men - do! Più as - sai che tu nol cre - di; el - la ver noi s'a -
 - men - tous! Be - yond your thought's sug - ges - tion, but she this way ad -

p

(Leonora s'innoltra e fa segno alle donne di partire.)

- van - za, a lei lo chie - di.
 vanc - es, pro - pound your ques - tion.

Mueto. f

No. 5.

DUETTO.

Moderato.

LEONORA. >

PIANO.

Ah! mio be - ne, mio te -
 Dear - est trea - sure, dear - est

The first system of music features a vocal line for Leonora in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'Ah! mio be - ne, mio te - Dear - est trea - sure, dear - est'. The piano accompaniment starts with a forte (f) dynamic and includes a trill in the right hand.

The second system continues the vocal line with the lyrics 'so - - ro, il Cie - lo t'in - vi - a, vie - ni ah!
 trea - sure of Hea - ven's be - stow - ing, come, re -'. The piano accompaniment continues with a piano (p) dynamic.

The third system continues the vocal line with the lyrics 'vien, ch'io vi - va in te, vie - ni, vie-ni, ah! vien,
 - vive my first - ing heart, come, re vie... my heart,'. The piano accompaniment continues with a piano (p) dynamic.

The fourth system continues the vocal line with the lyrics 'tu sei gio-ja all' al - ma mi - a, ter-ra e Ciel tu sei per
 thrill each sense with rap - tures glow - ing, thou on earth my hea - ven'. The piano accompaniment continues with a piano (p) dynamic.

me,..... ah! tu sei gio-ja all' al-ma mi - a, ter-ra e
 art,..... come, thrill my sen - ses with raptures glow - ing, here on

FERNANDO.
 Ciel tu sei per me! Per te, mio ben, sol -
 earth my heav'n thou art! My lov - ed fa - ther

- tan - - to il sa - cro vo - to ho in - fran - - to, per
 leav ing, I fled, the wide wa - ters clear ing, for

LEONORA. *rall.*
 te, ah! sol per te! E da quel di be - a - to ve-glia un pen-sier in
 thee, for thee a lone. From that day, all re - quit - ing, o'er thee love's shield was

col canto. *p*

a tempo.

te, e ver l'a-mi-ca spon-da ei ti con-du-ce a me. Più
 thrown, and t'ward these shores in-vit-ing love hath the path-way shown. More

FERNANDO.

Be-a-to son!
 Hap-py my fate!

a tempo.

mi-se-ro for-se di te non v'è.
 wretch - ed let man nev-er yet hath known.

Per pie-ta-de, a me di-
 Ah, in mer-cy, I pray, dis-

dim. *pp*

sve-la qual pe-ri-glio qui si ce-la, del tue
 cov-er what fell dan-gers o'er me hov-er, let ...

cor s'è mio l'im-pe-ro, vo-la mer-te ad in-con-
 thy sweet voice im-pi-ore me, all un-daunt-ed I to death will

LEONORA.

- trar.
go. Ah! che il fa - to è a me se - ve - ro.
Ah! how cru - el the fate be - fore me.

FERNANDO.

LEONORA.

FERNANDO.

Ma, chi sei?
Say, thy name?

Nol di - man - dar.
Seek not to know

Ta - ce -
I'll be

Larghetto

- rò, ma pria ri - spon - di, se pos - sen - te è in te l'a - mor, il tuo
mute, but first un - fold me, does thy pas - sion to mine re - spond? next thy

LEONORA.

fa - to al mio con - fon - di, spo - so tu - o mi strin - gi al cor. Il vor -
heart, say, couldst thou fold me, my lot shar - ing, a help - mate fond? Fate that

FERNANDO.

- ri - a, ah! nol pos - so!
rap - ture hath de - nied us!

Che a - scol - to?
What say'st thou?

oh mio ter -
some o - ther

Larghetto.

-ror! ah! cru - do il fa - to in un i - stan - te sven - tu - ra - to ap - pien mi
 bond! ah! cru - el for - tune doth aye di - vide us, o - ver - flow - ing my cup of

LEONORA.

fè! Ah, d'un Di - o ven - di - ca - tor il fu - ror piom - bò su
 woe? Ah, by Hea - ven my sins are conn'd, crush'd my hopes at one fell

FERNANDO.

me. Cru - do il fa - to in un i - stan - te sven - tu - ra - to an - cor mi
 blow. Cru - el for - tune doth now di - vide us, o - ver - flow - ing my cup of

LEONORA.

fè. Ah d'un Di - o ven - di - ca - tor il fu - ror piom - bò su
 woe. Ah, by Hea - ven my sins are conn'd, crush'd my hopes at one fell

me! a te pen - san - do o - gnor più che a me
 blow still, t'wards thy wel - fare love my last thoughts

(mostrandogli un foglio.)

stes - sa, di que - ste ci - - fre ti vo - le - a far
guid - ed, to thee thus scroll ere thus would I have con

do - no, ma dub - bio il cor— Non hai tu det - to più vol - te a
- fid - ed, yet fal - ter'd my heart— Oft hast thou told how thy no - ble
FERNANDO.
Eb - ben ?
Say on!

me, che il so - lo o - nor t'al - ber - gain pet - to. Or cer - to l'av - ve -
heart by hon - our's law was all con - trol - ed. Thine will a bril - liant
Il dis - si.
I've said it.

- nir io qui ti ren - do, ma giu - ra— fug - gir - mi.
lot ev - er se - cure thee, but prom - ise— to shun me.
E che ? O Ciel, che in - ten - do ?
Say what? How, I ab - iure thee?

FERNANDO.

moderato.

Fia ve-ro? la - sciar-ti! e tu il chie - di a me?..... mia
 What, shun thee for ev - er! is that thy be - hest!..... from

vi - ta è l'a - mar-ti, spi - ra - re per te, pria fred-do il cor
 thee I can nev - er my de - sti - ny wrest, of thee death may

string.

mi - o per mor-te sa - rà, ma dar - ti l'ad - di - o ah!
 rid..... me, the grave my heart quell, but n'er can I bid thee for

cresc.

ma - i non po - trà; com-pian-ger - mi o - gno - ra il mon-do do -
 ev - er thus fare - well; the world may weep o'er me, my fate when they

f *rall.* *p* *cresc.*

- vrà, non quei che t'a - do - ra,..... che t'a - do - ra, tac - ciar, tac - ciar di vil -
 read, but I who a - dore..... thee,..... who a - dore thee, I scorn, I scorn such a

LEONORA.

- tà! Deh! van-ne, deh! par-ti, deh! fug-gi da-me,..... m'è
 deed! Ah! leave me for ev-er, hence-forth we must part,..... my
moderato.

gio-ja l'a-mar-ti, de-lit-to-è per te; ah fred-do il cor
 im-age en-dea-vour to blot from thy heart; from grief death may

mi-o per mor-te sa-rà, ma dar-ti l'ad-di-o do-
 rid..... mi, the grave my heart quell, yet still thou must bid me for

string.

string. e cresc.

- len-te do-vrà! com-pian-ger-ti o-gno-ra il mon-do po-
 ev-er fare-well! the world may mourn o'er thee thy fate when they

f rall. p cresc.

- trà, ma in-dar-no s'im-plo-ra..... per... me, ah! per me, per me la pie-
 read, but ne'er to im-plore..... thee..... in..... vain, ah! in vain, in vain shall I

INES. (accorrendo ansante.)

LEONORA.

- tà. plead. Ah! Leo - no - ra! il Re! Che
 Ah! Leo - no - ra, the King! What

f Allegro vivace. *cresc.*

sento! giu-sti Nu-mi! oh spa - ven - to,
 say'st thou? Heav'nly pow - ers! how I trem - ble,

FERNANDO.

Il Re!
 The King

f *p*

(ad Ines.)

(a Fernando, porgendogli

oh spa - ven - to! io ti sie-guo: pren - di, e
 how I trem - ble! go, I fol - low: take this and

il foglio.)

rall.

va, pren - di, e va. ah,
 go, take..... this and go, ah,

f

FERNANDO. LEONORA. FERNANDO.

fug - gi! Ah no! Gran Dio, pie - tà! Ah!..... fia ve - ro? la -
 haste thee! No, no! Go, I im - plore! Ah!..... to shun thee for

lo tempo.

ff *p*

-sciar-ti! e tu il chie - dia me?... mia vi - ta è l'a - mar - ti, spi -
 ev - er! is that thy be hest?..... from thee I can nev - er my

LEONORA.

- ra - re per te. Ah! fred - do il cor mi - o per mor - te sa -
 des - ti - ny wrest. Of grief death may rid..... me, the grave my heart

strng. *rall.*

- rà, ma dar - ti l'ad - di - o do - len - te do - vrà, com -
 quell, yet still thou must bid me for ev - er fare - well, the

FERNANDO.

Ah! Ciel! Ah! com -
 Oh! Heav'n! ah! the

cresc. *f* *rall.*

a tempo.

pian-ger - ti o - gno - ra il mon - do po - trà, ma in - dar - no s'im -
 world may weep o'er thee, thy fate when they read, but ne'er to im -

pian-ger - mi o - gno - ra il mon - do do - vrà, non quei che t'a -
 world may weep o'er me, my fate when they read, but I who a -
cresc.

p

- plo - ra per... me la pie - tà, ad -
 - plore..... thee..... in..... vain shall..... I plead, fare -

- do - ra tac - ciar, ah!..... di vil - tà,
 - dore..... thee..... I..... scorn so..... base a deed,

pù mosso.

f

- di - o, ad - di - o, par - ti,
 - well, then, fare - well, then, haste thee,

va, par - ti, ah, in -
 go, haste thee, ah,

Fia ver! la - sciar - - ti com -
 Stun thee for ev er! the

f

dar - - no s'im - plo - ra per me la pie -
 ne'er to im - plore thee in vain shall I -

pian - - ger - mio - gno - ra il mon - do do -
 world..... may weep o'er me my fate when they

f *ff*

- tà, per me la pie - tà, per me la pie -
 plead, in vain shall I plead, in vain shall I -

- vrà, non quei che t'a - do - ra, tac - ciar di vil -
 read, but I who a - dore thee, I scorn such a

f

- tà, in - - van per me..... la pie - tà!
 plead, in vain, in vain..... shall I plead!

- tà, no, non tac - - ciar.... di vil - tà!
 deed, I scorn, I scorn..... such a deed!

ff

Leonora fugge, Fernando trattiene Ines.

RECIT.
FERNANDO.

INES.

E l'uom che la de si - a è il Re? Si, è Al -
Then he her hand who was is the King? King Al

PIANO. *p* tremolo.

FERNANDO.

- fon - so, ah ta - ci! È sciol - to il vel, ia sua cu - na, il suo
- fon - so, be si - lent! The veil is torn, her high li - neage, no - ble

cresc.

ran - go l'av - vi - ci - na - no al so - glio, ed i - o chi so - no? sven - tu - ra - to, o -
sta - tion, bring her close to the pal - ace, and I,..... what am I but a base - born pie -

INES. (gli fa cenno di tacere, e parte.)

FERNANDO.

- scu-ro, sen - za glo - ria. Pru - den - za! Io non mer -
- bei - an, all in - glo - rious? Be cau - tious! I was un -

f *tremolo.*

(legge il foglio datogli da Leonora.)

- ta - va il suo a - mor, e il suo cor. Gran Di -
wor - thy of so no ble a heart. Oh, Hea

Andante.

- o! che de - gno io ne di - ven - ga or vuol, si, que - sto ran - go, que - sto ti - tol e que - sto o -
- ven! that I might be less un - wor - thy now grant, her lof - ty sta - tion, an - cient ti - tles and this su -

- nor. . . su - bli - me, ah, si, un i - stan - te, ca - pi - ta - no, guer -
- preme dis - tinc - tion, ah, could she be - hold me a brave chief - tain in

- rier, mi scor - ge, e a - man - te! Si, che un tuo so - lo ac -
war, yet still..... her faith - ful lov er! One word from thee in

Marziale.

- cen - to la vo - ce e - gli è di Di - o, l'a - mor che in pet - to
- spir - ing seems Hea ven's voice de - scend ing, with love my soul is

sen - to ac - cen - de il mio va - lor,..... ho dol - ce in cor la
 fir - ing to deeds of va - liant note,..... my heart by hope still

spe - me, se il tuo cam-pion son' i - o, che noi vi-vre-mo in -
 light ed, my sword thy life de fend - ing, I dream for aye u -

- sie - me be - a - ti nell' a - mor,..... l'a - mor che in pet - to io
 - ni - ted, to love we'll life de vote,..... thy love my soul in

sen - to ac - cen - de in me il va - lor,..... l'a -
 - spir - ing to deeds of va - liant note,..... in

string. *cresc.*

- mo re ac - cen - de, ac - cen - de in me, ac - cen - de in me il va -
 spir - ing, in - spir - ing my soul to deeds, to deeds of va - liant

pù mosso.

lor.
note.

f

Dun-que ad-dio suol di-let-to cui no-to è il mio de-stin,
Fare thee well! thou sole bless-ing on earth I e'er have found,

p *f*

p

tor-na-re a te pro-met-to cin-to d'al-
I'll seek thee home-ward press-ing, my brow with

f *p*

lo-roil crin, tor-na-re a te pro-met-to cin-to d'al-lo-roil
glo-ry crown'd, I'll seek thee home-ward press-ing, my brow with lau-rel

p

ritard.

crin, tor-nar, tor-na-re a te pro-met-to cin-to d'al-lo-roil
crown'd, yes, thee I'll seek, soon homeward press-ing, my brow with lau-rel

ff *colla parte.* *p*

a tempo.

crin! si, che un tuo so - lo ac - cen - - to la
crown'd! one word from thee in spir - ing seems



vo - ce gli è di Di - o, l'a - mor che in pet - to io sen - to ac -
Hea - ven's voice de - scend ing, with love my soul is fir - ing to



- cen - de in me il va - lor,..... ho dol - ce in cor la spe - me se il
deeds of va - liant note,..... by hope my heart still light - ed, my



tuo cam - pion son' i - o che noi vi - vre - mo in - sie - me be -
sword thy life de fend - ing, I dream for aye u - ni - ted, to



a - ti nell' a - mor,..... l'a - mor che in pet - to io sen - to ac -
wee we'll life de - vote,..... thy love my soul in - spir - ing to

string.

tr

cresc.



cen - de in me il va - lor,..... l'a - mo - re ac - cen - de, ac -
 deeds of va - liant note,..... in - spir - ing, in - spir - ing my

cen - de in me, ac - cen - de in me il va - lor, ah, noi vi - vre - mo in -
 soul, my soul to deeds of va - liant note, yes, we for aye u -

pù mosso.

sie - me be - a - ti nell' a - mor, vi - vre - mo be -
 ni - ted to love will life de - vote, u - ni ted to

a - ti nell' a - mor!
 love we'll life de - vote!

PIANO.

Allegro.

3

p

f

p

f

p

f

tr

f

p

f

p

f

p

pp

p

f

ff

ALFONSO.

quan-to al - la vostr' om - - bra rian - dar..... m'è gra -
what en - rap - tur'd dreams..... of blest love..... now fill

- to i so - gni dell a - mor, ... on - de si be - - a il
me, re - call - ing to my heart..... joys of past mo - - ments so

rall.

DON GASPARE.

cor. Del vin-toil tet-to ap-par - tie-ne al vin-ci-tor, per voi la fe - de tri -
dear. All of the van-quish'd to the vic-tor now be-longs, by thee the faith has tri

ALFONSO.

- on - fa, ed is - ma - el fug - ge e pa - ven - ta. Sì, di Ma - roc - coi re - gie di Gra - na - ta in -
- umph ed and is - ma - el flies in dread ter - vor. Yes, c'en Mo - roc - co's ru - ler, he al - so of Gran -

fp tremolo.

No. 7. (B.)

SCENA ED ARIA.

Moderato.

ALFONSO. (accenna a D. Gaspare di uscire.)

- sie- ro.
ten- tion.

PIANO.

f *rall.*

Ma de' mal-va-gi in-van sul ca-po mio sven-tu-re im-
I all their rage de- fy. on me in vain en- vy its

- pre- ca, in- vi- da rab- bia, di tut- ti l'i- ni- que tra- me io
curs- es rav- ing out- pour- eth, their plot- ting lies all un- ra- vell'd be-

f

scer- no; per te mia vi- ta, per te mia vi- ta, af- fron- te- rei l'a-
- fore me; for thee, my trea- sure, for thee, my trea- sure, I'd brave the realms in-

f *f*

Larghetto.

- ver - no.
- fer - nai.

ALFONSO.

Vien, Leo - no - ra, a' pie - di tuo - i,
Le o - no - ra, cease my love spurn - ing,

ser - to e so - glio il cor, il cor ti do - na, ah! se a -
lo, at thy feet now my crown, my crown is ly - ing, couldst thou thy

- ma - re il Re..... tu puo - i, mai..... del do - no, mai del
king love, his flame..... re - turn ing, ne'er..... wouldst thou the boon, the

don si pen - ti - rà, no, mai del don si pen - ti - rà; se per
price - less boon re - pent, no, ne'er wouldst thou the boon re - pent; throne and

so - glio e per..... co - ro - na, se per so - glio e per co -
 pow - er far..... out - weigh - ing, throne and pow - er far, far out

- ro - na gli... ri - man la tua bel - tà! ah! se a - ma - re il Re tu
 weigh ing, Hea - ven hath thy beau ty sent! couldst thou love, my flame re

più mosso.

puo - i, ah! se a - ma - re il Re tu puo - i, mai del don si pen - ti - rà, no, mai del
 turn - ing, couldst thou love, my flame re - turn - ing, ne'er wouldst thou the boon re - pent, no, ne'er wouldst

don, no, mai del don si pen - ti - rà, se per so - glio e per co - ro - na gli ri - man la tua bel -
 thou the boon, the price - less boon re - pent, throne and pow - er all out - weigh - ing, Hea - ven hath thy beau - ty

a piacere.

- tà.
 sent.

Ah! mia Leo - no - ra, deh! vie - ni a me!
 Ah! Le - o - no - ra, spurn not my love!

Moderato.

De' ne -
Thy op -

- mi - ci tuoi lo sde - gno di - sfi - dar sa - prò per te, per te; se ti
- press - or's might de - fy - ing, I thy foes will brave for thee, for thee; though my

ces - si e l'al-ma e il re - gno, io per gli al-tri an - cor..... son Re; de' miei
pow - er to thee re - sign - ing, still to them a king..... I'll be; on life's

di com - pa-gna io vo - glio far-ti, o bel - la, in-nan-zi al ciel, al mio
way to - geth - er for - ing, link'd our fate..... in Hea - ven's sight, both one

fian - co u - ni-ta in so - glio, al mio fian - co nell' a - vel, si, mio ben, si, mio
throne u - nit - ed shar - ing till be - rest of Hea - ven's light, an - gel fair, an - gel

ben, ah! de' miei di..... com-pa-gnaio vo - - glio far-ti, o
far, ah! on life's way..... to - geth - er far - - ing, link'd our

bel-la, in-nan - - zial ciel, in - nan - zial ciel, ah! de' miei di com - pa-gnaio
fate in Hea - - ven's sight, in Hea - ven's sight, ah! on life's way to - geth - er

vo-glio, far - ti, o bel-la, in-nan-zial ciel, de' miei di com-pa-gnaio vo - glio far-ti, o
far - ing, link'd our fate in Hea-ven's sight, on life's path to - geth - er far - ing, link'd our
Sva.....

bel - la, in - nan - zial ciel, ien, Leo -
fate in Hea - ven's sight, Le o -

no - ra, ah! vien, ser - to e
no - ra, ah! lo, at thy

so - glio il Re ti do - na, vien,
feet my crown is ly - ing, come,

lento. ah! se per so - glio e per co - ro - na gli ri - man la tua bel - tà, ah de' ne -
ah! throne and pow - er far out weigh - ing, Heu - ven hath thy beau - ty sent, all thy op -

- mi - ci tuoi lo sde - gno di - sti - dar sa - prò per te, per te; se ti
- press - or's might de - fy - ing, I thy foes will brave for thee, for thee; though my

ces - si e l'al - ma e il re - gno, io per gli al - tri an - cor..... son Re, de' miei
pow - er to thee re - sign - ing, still to them a king..... I'll be, on life's

dolce

di com-pa-gna io vo - - glio far-ti, o bel - la, in-nan-zi al ciel, al mio
 way to - geth - er far - - ing, link'd our fate..... in Hea-ven's sight, both one

fian - co u-ni-tain so - glio, al mio fian - co nell' a-vel, si, mio ben, si mi-
 throne u - nit - ed shar - - ing till be - rest of Hea-ven's light, an-gel fair, an-gel

ben, ah! de' miei di..... com-pa-gna io vo - - glio far-ti, o
 fair, ah! on life's way..... to - geth - er far - - ing, link'd our

più mosso.
 bel-la, in-nan - zi al ciel, ah! de' miei di com-pa-gna io vo-glio far-ti, o
 fate in yon Hea-ven's sight, ah! on life's way to - geth - er far - ing, link'd our

bel - la, in - nan - zi al ciel, far - ti, o bei - - la, in
fate..... in Hea - ven's sight, link'd our fate in

col canto. allegro.

- nan - - zi al ciel, in - nan - zi al ciel, ah! mia com -
Hea ven's sight, in Hea - ven's sight, ah! on life's

- pa - gna vo - glio far - - ti in - nan - zi al ciel.
way to geth - er far - - ing in Heav'n's sight.

(a D. Gaspare che ritorna.)

Per la fe - sta pre - vie - ni, tut - ta la mia
To the ban - quet pre - par ing, sum - mon all my

ALFONSO. (*D. Gaspore esce, Leonora giunge, parlando sommesso con Ines.*)
Andante.

LEONORA.

cor-te. court. Fb-ben, Art sure co-sì, si nar-ra? thou speakest tru-ly?

PIANO. *p*

INES.

LEONORA.

E il pro-de vin-ci-tor— The he-ro of the fray— E-gli è Fer-nan-do! Was then Fer-nan-do!

a lui la glo-ria, oh, Ciel! while he wins glo-ry, oh, Heav'n!

pp *ff*

(*accenna ad Ines di partire, quindi avvicinati a Leonora.*)

lento.

ALFONSO.

a me l'in-fa-mia! I reap dis-hon-our! Ah! Leo-no-ra, il guar-do sì me-sto a che chi-nar? Le-o-no-ra, what sor-row thus seems to cloud thy brow?

fp

RECIT.
LEONORA.

Larghetto.

Lie - ta mi cre - di se a te dac - can - to io son? il cor non ve - di! Quan - do le -
 Think'st thou I'm hap - py be - cause I'm at thy side? my heart thou see'st not! When from the

so - glie pa - ter - ne var - ca - - i de - bil fan - ciul - la de - lu - sa nel
 roof of my an - ces - tors fly - - ing, I was a child then by false vows en -

cor,..... giun - ta qui te - co di - vi - der spe - ra - i
 - snar'd,..... fou - ty I deem'd on thy hon - our re - ly - ing

ALFONSO. LEONORA.
 ta - la - mo of - fer - to di spo - sa all' a - mor. Ah! ta - ci. Si, Al -
 I as thy spouse should thy for - tunes have shar'd. Ah! spare me. Yes, Al

ALFONSO. LEONORA.
 - fon - so, tra - via - ta, av - vi - li - ta! Ta - ci, deh! ta - ci. M'hai tol - to il
 - fon - so, be - tray'd and de - grad - ed. Spare me, ah! spare me! Doom'd on my

RECIT.

pa - - - dre, l'o - no - re, la fe, ta - ci - ta e so - la, dal
 fa - - - ther dis - hon - our to bring, lone - ly and si - lent by

mon - do scher - ni - ta, fra l'om - bra a - sco - sa è la bel - la del Re,
 world - ling up - braid - ed, hid in these bow - ers dwells the love of a king,

rall. *Larghetto.* ALFONSO.
 è la bel - la del Re. Leo - no - ra! Leo -
 dwells the love of a king. Leo - no - ra! Leo -

- no - ra! deh ta - ci! in que - sto suo - lo a se - re - nar tua cu - ra
 - no - ra! ah! calm thee! here 'mid these bow - ers sor - row's sharp pang be - guil - ing,

re - gna il pia - cer, la vi - a spar - sa è di fior, se in - tor - no a te più
 joy holds her court where blooms full many a flow'r, here na - ture's charms..... in

dolce.

bel - la ap - par na - tu - ra, ah! don - de av - vien che tan - to è il tuo do - lor?
bright - est garb seem smil - ing, why on thy brow do clouds thus dark - ly low'r?

LEONORA.

In que - sto suol s'am - man - ta la sven - tu - ra di gem - me, d'o - ro, e
Here 'mid these bow'rs a gar - ment gay en - fold - ing, care to dis - sem - ble, far

di leg - gia - dri fior, ma ve - de il ciel la mia mor - ta - le cu - ra,
na - ture vies with art, yet Heav'n a - bove my mor - tal grief be - hold - ing

dolce.

ALFONSO.

se ri - de il lab - bro, di - spe - ra - to è il cor, di - spe - ra - to è il cor. Ma di tue
sees my lip smile while sor - row gnaws my heart, while sor - row gnaws my heart. Say, what mis

LEONORA.

do - glie la ca - gion pri - mie - ra? Ah ta - ci, in - dar - no tu la chie - di a
for - tune this woe bids thee cher - ish? Nay, ask not, in vain the truth fain wouldst thou

me, know, sof - fri che lun - gi di tua
far from thy splendour grant me

fp *accel.*

cor - te io pe - ra, che lun - gi di tua cor - te io
on - ly to per - ish, far from thy splen - dour grant me to

ALFONSO.

No! no!
No! no!

pe - - - ra!
per ish!

no! a ogn' uom vo' no - to, l'a - mor mio per
nay! nay, un - to all men my love will I

ff

te, al - fin ve - dra - i, se que - sto cor ti a -
show, soon shalt thou mea - sure how deep the love I

LEONORA.

E vil Leo - no - ra, è gran - de trop - po il Re!
 To mate with mon - archs, a - las, my lot is too low!
 do - ra!
 nour - ish!

(Ah! l'al - to ar - dor, ah! l'al - to ar - dor, che nu - tro in pet - to
 (Now in this heart, now in this heart the love warm glow - ing,
 (Ah! l'al - to ar - dor, ah! l'al - to ar - dor, che nu - tro in pet - to
 (Now in this heart, now in this heart the love warm glow - ing,

in me di - vien, in me di - vien, so - a - ve af - fet - to,
 o'er all my be - ing, o'er all my be - ing a spell is throw - ing,
 in lei di - vien, in lei di - vien, ste - ri - le af - fet - to,
 vain - ly its spell, vain - ly its spell o'er her is throw - ing,

ma splen - de in - van co - me ful - gor, ma splen - de in - van co - me ful - gor,
 vain - ly..... glows as hid from sight, yes, vain - ly glows as hid from sight,
 non v'ha de - stin del suo mi - glior, non v'ha de - stin del suo mi - glior,
 though ne'er was lot than her's more bright, though ne'er was lot than her's more bright

di tom-ba, oh Dio! nel mu - to or - ror, *p* di tom - ba, oh Di - o! nel mu - to or -
 burns in the tomb the mys - tic light, burns in the tomb..... the mys - tic

pur, gra-ve, oh Dio! le sta sul cor, pur gra - ve, oh Di - o! le sta sul
 yet all to her seems wrapt in night, yet all, all to her..... seems wrapt in

- ror, ma splen-de in - van co-me ful -
 light, in vain it glows, as hid from

cor, non v'ha de - stin del suo mi-glior,
 night, her lot so bright seems wrapt in night,

p più mosso. *cresc.*

- gor ma splende in van nel mu-to or - ror, ah.....
 sight, burns in the tomb the mys - tic light, ah!.....

pur gra-ve oh Di - o! le sta sul cor, ah.....
 yet all to her now seems wrapt in night, ah!.....

f *p*

..... si, nel mu - to or - ror!).....
 yes, burns the mys - tic light!).....

..... si, le sta sul cor!).....
 yes, all seems arapt in night!).....

pp

RECITATIVO CHE PRECEDE LE DANZE.

RECIT
 ALFONSO.

Po - ni tre - gua al do - lor, sie - di re - gi - na del - la
 Fair - est queen, raise thy head, hence sor - row chid - ing, o'er the

PIANO.

p

fe - sta, che a - mo - re a te de - sti - na.
 ban - quet love hath spread with smiles pre sid - ing.

p

(A) INTRODUZIONE.

Vivace. (Extra la corte.)

PIANO.

The musical score is written for piano and consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked *Vivace* and the performance instruction is *(Extra la corte.)*. The score begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. It features various dynamic levels including *ff* (fortissimo), *f* (forte), and *p* (piano). Accents (*>*) are placed over several notes throughout the piece. The notation includes eighth and sixteenth notes, rests, and slurs.

First system of musical notation. The right hand plays a series of chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *ff*.

Second system of musical notation. The right hand continues with eighth-note patterns and chords. The left hand maintains the eighth-note accompaniment. Dynamics include *p* and *f*.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. Dynamics include *f* and *p*. The instruction "(ad un cenno del Re tutti siedono.)" is written above the right hand.

Fourth system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a rhythmic accompaniment. Dynamics include *p*.

Fifth system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a rhythmic accompaniment. Dynamics include *f* and *ff*.

Sixth system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a rhythmic accompaniment. Dynamics include *p* and the marking "rallent.".

(B) PASSO A TRE.

Andante. *Larghetto.*

PIANO.

rall.

calando.

Allegretto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and the key signature has two sharps (F# and C#). The music begins with a series of chords in the bass and a melodic line in the treble. Dynamics include *f* (forte) and *p* (piano).

The second system continues the piece. It features trills (*tr*) in the treble staff and a dynamic shift from *f* to *p* in the bass staff.

The third system shows further melodic development in the treble staff, with trills (*tr*) appearing again. The bass staff continues with a steady accompaniment.

The fourth system features a dynamic shift from *f* to *p* in the bass staff. The treble staff has a melodic line with some grace notes.

The fifth system continues the melodic and harmonic progression. The bass staff has a consistent accompaniment pattern.

The sixth system shows the continuation of the piece. The treble staff has a melodic line with some grace notes, and the bass staff has a consistent accompaniment.

The seventh system concludes the piece. It features trills (*tr*) in the treble staff and triplets (*3*) in the bass staff. The piece ends with a final chord in the bass staff.

p

f p

cre - - - scu - - - do.

dim.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand has a bass line with dynamic markings *f* and *p*.

Second system of musical notation. The right hand continues with dense sixteenth-note textures. The left hand provides a steady accompaniment.

Third system of musical notation. The right hand has a more melodic line with slurs. The left hand continues with rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with rhythmic accompaniment. The system ends with a double bar line.

Moderato.

Fifth system of musical notation, marked *Moderato.* The right hand has a melodic line with slurs. The left hand continues with rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with rhythmic accompaniment.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand continues with rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic and contains several slurs and accents. The bass clef part features a complex, rhythmic accompaniment with many beamed notes.

Second system of musical notation, continuing the piece. The treble clef part has a forte (*f*) dynamic and includes slurs and accents. The bass clef part continues with a dense, rhythmic accompaniment.

Third system of musical notation. The treble clef part features a forte (*ff*) dynamic and includes slurs and accents. The bass clef part continues with a dense, rhythmic accompaniment.

Fourth system of musical notation. The treble clef part is marked *accel.* and includes slurs and accents. The bass clef part continues with a dense, rhythmic accompaniment.

Fifth system of musical notation. The treble clef part is marked *Meno allegro.* and includes slurs and accents. The bass clef part is marked *p* and features a dense, rhythmic accompaniment.

Sixth system of musical notation. The treble clef part continues with a melodic line. The bass clef part continues with a dense, rhythmic accompaniment.

Seventh system of musical notation. The treble clef part continues with a melodic line. The bass clef part continues with a dense, rhythmic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The lower staff is in bass clef and contains a bass line with chords and some melodic movement.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with chords. A dynamic marking of *f* (forte) is present in the bass staff. A key signature change to one flat is indicated by a *b:* above the treble staff.

The third system shows the continuation of the piece. The treble staff has a melodic line with many sixteenth notes. The bass staff has chords and some melodic movement. A dynamic marking of *f* is present in the bass staff.

The fourth system continues the musical piece. The treble staff has a melodic line with many sixteenth notes. The bass staff has chords and some melodic movement. A dynamic marking of *f* is present in the bass staff.

The fifth system continues the musical piece. The treble staff has a melodic line with many sixteenth notes. The bass staff has chords and some melodic movement. A dynamic marking of *f* is present in the bass staff.

The sixth system continues the musical piece. The treble staff has a melodic line with many sixteenth notes. The bass staff has chords and some melodic movement. A dynamic marking of *f* is present in the bass staff.

The seventh system concludes the piece with a Coda. The treble staff has a melodic line with many sixteenth notes. The bass staff has chords and some melodic movement. A dynamic marking of *f* is present in the bass staff. The Coda is marked *Vivace* and includes a key signature change to two sharps. The system ends with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines. Dynamic markings include *f* and *p*.

The second system continues the piece. It includes the instruction *più mosso.* above the staff. Dynamic markings *f* and *p* are present. The lower staff has a more active, rhythmic accompaniment.

The third system shows the continuation of the musical themes. The upper staff has a melodic line with some grace notes, while the lower staff maintains a steady accompaniment.

The fourth system includes the lyrics *cre* and *scen* written below the staff. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

The fifth system includes the lyrics *do.* and *f*. The melodic line in the upper staff continues with some grace notes, and the accompaniment in the lower staff is consistent.

The sixth system continues the musical development. The upper staff has a melodic line with grace notes, and the lower staff has a rhythmic accompaniment.

The seventh system includes the dynamic marking *p*. The music concludes with a final chord in the upper staff and a rhythmic accompaniment in the lower staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with dynamic markings *f*, *f*, *p*, *f*, and *p*. The bass clef contains a rhythmic accompaniment of chords.

Second system of musical notation, continuing the piece. The treble clef has dynamic markings *f*, *p*, *f*, and *p*. The bass clef continues with the accompaniment.

Third system of musical notation. The treble clef includes dynamic markings *p* and *p*. The bass clef features a more active accompaniment with sixteenth-note patterns.

Fourth system of musical notation. The treble clef has a melodic line with a dynamic marking *p*. The bass clef continues with the accompaniment.

Fifth system of musical notation. The treble clef includes dynamic markings *p* and *p*. The bass clef continues with the accompaniment. The word *cre* is written below the treble clef.

Sixth system of musical notation. The treble clef includes dynamic markings *p* and *f*. The bass clef continues with the accompaniment. The word *do* is written below the treble clef.

Seventh system of musical notation. The treble clef includes dynamic markings *p* and *p*. The bass clef continues with the accompaniment. The word *scen* is written below the treble clef.

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments and dynamics, including a piano (*p*) marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff begins with the tempo marking *Vivace.* and a forte (*f*) dynamic. The lower staff continues the accompaniment, showing a change in texture and dynamics.

The third system shows a continuation of the musical themes. The upper staff has a more active melodic line with many notes and ornaments. The lower staff maintains a steady accompaniment.

The fourth system features a melodic line in the upper staff with frequent slurs and accents. The lower staff has a strong accompaniment with a forte (*f*) dynamic and several accents (*>*) over the notes.

The fifth system continues with a melodic line in the upper staff and a dense accompaniment in the lower staff. An accent (*>*) is placed over the beginning of the lower staff.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a key signature change to two flats (Bb and Eb). The lower staff has a strong accompaniment with a fortissimo (*ff*) dynamic and accents (*>*) over the notes.

(C) PASSO A SEI.

Largo.

PIANO.

The first system of the musical score is for the piano. It consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Largo'. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords. There are dynamic markings of *f* and *mf* throughout the system.

Cantabile.

The second system continues the piano part. The tempo is marked 'Cantabile'. The right hand has a more melodic line with some grace notes, while the left hand continues with a chordal accompaniment. The dynamic is marked *p* (piano).

calando.

The third system is marked 'calando', indicating a gradual decrease in tempo. The right hand has a more active eighth-note melody, and the left hand has a steady accompaniment. The dynamic is marked *p*.

The fourth system continues the piano part. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The dynamic is marked *p*.

The fifth system continues the piano part. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The dynamic is marked *f* (forte).

Andante.

The sixth system is marked 'Andante'. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The dynamic is marked *p*.

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 eighth-note figures. Dynamics include accents and a *rit.* marking.

Second system of the piano score, continuing the melodic and harmonic development. It includes various articulations and dynamic markings.

Third system of the piano score. The right hand has a melodic line with a *cresc.* marking and a *p* dynamic. The left hand continues with harmonic support.

Fourth system of the piano score. The right hand features a melodic line with a *f* dynamic and a *p* dynamic. The left hand has a rhythmic accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a *f* dynamic and a *ff* dynamic. The left hand continues with harmonic support.

Sixth system of the piano score. The right hand has a melodic line with a *p* dynamic. The left hand continues with harmonic support.

Seventh system of the piano score. The right hand has a melodic line with a *f* dynamic. The left hand continues with harmonic support.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major. The right hand has a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment. Dynamics include *p* and *ff*. There are accents (*>*) and a fermata over the final note of the system.

Second system of musical notation. The right hand continues with dense, beamed notes. The left hand has a more active line. Dynamics include *f* and *ff*. An *accel.* marking is present above the right hand. Accents (*>*) are used throughout.

Third system of musical notation. The right hand features a series of chords with beamed notes. The left hand continues with a rhythmic accompaniment. The system ends with a double bar line and a key signature change to F major.

Fourth system of musical notation, now in F major. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Dynamics include *p*. Accents (*>*) are present.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Accents (*>*) are present.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Accents (*>*) are present.

Seventh system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Accents (*>*) are present.

First system of a piano score. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment of chords. The tempo is marked *accel.* and the dynamic is *f*.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment consists of chords and some moving lines. The dynamic remains *f*.

Third system of the piano score. The tempo is marked *Andante mosso.* and the dynamic is *p*. The right hand has a more flowing, melodic line with slurs. The left hand accompaniment is primarily chordal.

Fourth system of the piano score. The right hand continues with a melodic line, showing some grace notes. The left hand accompaniment is chordal. The dynamic is *p*.

Fifth system of the piano score. The right hand features a melodic line with many slurs and ties. The left hand accompaniment is chordal. The dynamic is *p*.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is chordal. The dynamic is *p*.

First system of musical notation, featuring a treble and bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment features chords and single notes. Dynamics include *p* (piano) and accents.

Second system of musical notation, continuing the piece. The treble clef melody is more active with eighth notes. The bass clef accompaniment consists of chords and eighth notes. Dynamics include *p* and accents.

Third system of musical notation. The treble clef melody continues with eighth notes. The bass clef accompaniment features chords and eighth notes. Dynamics include *p* and accents.

Fourth system of musical notation. The treble clef melody features sixteenth-note runs. The bass clef accompaniment consists of chords and eighth notes. Dynamics include *f* (forte) and accents.

pù animato.

Fifth system of musical notation, marked *pù animato.* The treble clef melody features sixteenth-note runs. The bass clef accompaniment consists of chords and eighth notes. Dynamics include *f* and accents.

Sixth system of musical notation. The treble clef melody features sixteenth-note runs. The bass clef accompaniment consists of chords and eighth notes. Dynamics include accents.

Seventh system of musical notation. The treble clef melody features sixteenth-note runs. The bass clef accompaniment consists of chords and eighth notes. Dynamics include *p* and accents.

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady accompaniment of chords. Dynamics include accents (>) and a forte (f) marking.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include accents (>) and a forte (f) marking.

Third system of the piano score. The right hand has a melodic line with grace notes, and the left hand plays a complex accompaniment. Dynamics include accents (>) and a forte (f) marking.

Fourth system of the piano score. The right hand has a melodic line with grace notes, and the left hand plays a complex accompaniment. Dynamics include accents (>) and a piano (p) marking. The system ends with a double bar line and the word "CODA." above the staff.

Fifth system of the piano score. The right hand has a melodic line with grace notes, and the left hand plays a complex accompaniment. Dynamics include accents (>) and a piano (p) marking.

Sixth system of the piano score. The right hand has a melodic line with grace notes, and the left hand plays a complex accompaniment. Dynamics include accents (>) and a forte (f) marking.

Seventh system of the piano score. The right hand has a melodic line with grace notes, and the left hand plays a complex accompaniment. Dynamics include accents (>) and a piano (p) marking.

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 *p*.

Second system of a piano score. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. Dynamics include *ff* and accents (>).

Third system of a piano score. The right hand has a dense texture of eighth notes. The left hand features a series of chords with a *p* dynamic.

Fourth system of a piano score. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. Dynamics include *f* and accents (>).

Fifth system of a piano score. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment.

Sixth system of a piano score. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. Dynamics include accents (>).

(D) FINALE DEL BALLO.

Allegro vivace.

PIANO.

f *ff* *f* *f* *p* *p* *p*

tr *tr* *tr* *tr* *tr* *tr* *tr*

f *ff* *f* *f* *p* *p* *p*

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many beamed notes and slurs. The bass clef part contains a simpler accompaniment with block chords and moving lines. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation, continuing the piece. The treble clef part shows a continuation of the melodic line with some chromaticism. The bass clef part provides harmonic support with chords and moving bass lines. A dynamic marking of *f* (forte) appears in the second measure.

Third system of musical notation. The treble clef part features a more active melodic line with slurs and accents. The bass clef part continues with a steady accompaniment. Dynamic markings of *v* (accents) are used throughout the system.

Fourth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with a consistent accompaniment. Dynamic markings of *v* (accents) are present.

Fifth system of musical notation. The treble clef part shows a melodic line with slurs and accents. The bass clef part continues with a steady accompaniment. Dynamic markings of *v* (accents) are present.

Sixth system of musical notation. The treble clef part features a melodic line with a triplet of notes. The bass clef part continues with a steady accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Seventh system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with a steady accompaniment. Dynamic markings of *v* (accents) are present.

First system of musical notation, consisting of a treble and bass clef staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* and *f*.

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

Fourth system of musical notation, featuring a *ff* dynamic marking and a *cresc.* (crescendo) marking.

Fifth system of musical notation, featuring a *f* dynamic marking and a *p* dynamic marking.

Sixth system of musical notation, featuring a *p* dynamic marking.

Seventh system of musical notation, featuring *f* and *p* dynamic markings and a *cresc.* marking.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with various intervals and dynamics, including a forte (*f*) marking. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef part shows a steady melodic flow with accents. The bass clef part maintains a consistent accompaniment pattern.

Third system of musical notation, showing a change in dynamics with a forte (*f*) marking in the treble clef. The bass clef part continues with its accompaniment.

Fourth system of musical notation, marked with a piano (*p*) dynamic. The treble clef part features a more delicate melodic line, while the bass clef part has a dense, textured accompaniment.

Fifth system of musical notation, continuing the piano (*p*) section. The treble clef part has a flowing melodic line, and the bass clef part provides a rich harmonic support.

Sixth system of musical notation, showing further development of the piano (*p*) section. The treble clef part continues with its melodic motif, and the bass clef part maintains its accompaniment.

Seventh system of musical notation, marked with a forte (*f*) dynamic. The treble clef part has a more active melodic line, and the bass clef part features a more rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *ff* is present in the bass line.

Second system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *ff* is present in the bass line. The word "CODA." is written above the treble staff.

Third system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. Dynamic markings of *ff* and *p* are present in the bass line.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. Dynamic markings of *ff*, *p*, and *cresc.* are present in the bass line. The instruction "più mosso." is written above the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *f* is present in the bass line.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. Dynamic markings of *p* and *cresc.* are present in the bass line.

Seventh system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *f* is present in the bass line.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) are present. Articulation symbols, including accents (>) and slurs, are used throughout the piece. The piece concludes with a double bar line and repeat signs.

RECITATIVO CHE PRECEDE IL FINALE II.

RECIT. (entrando ALFONSO. DON GASPARE. (sommessamente al Re.)
 DON GASPARE. *agitato.*)

Ah, Si-re! Che mai fu? Tua fe-de in-te-ra al
 Ah, Sire! Speak! what now? Thy faith-ful sub-ject who

Allegro.

PIANO.

sud-di-to fe-de-le o-gnor ne-ga-sti! eb-ben, lei che col-ma-sti di for-tu-nae di
 ne'er yet hath de-ceiv'd thee thou hast not trust-ed; and now be-hold thy min-ion, whom thou with wealth and

fp

glo-ria il suo Si-gnor se-gre-ta-men-te in-gan-na. Tu
 glo-ry late-ty hast load-ed, gainst her king now is plot-ting. Thou

f

ALFONSO.

men-ti. U-no schia-vo que-sto fo-glio re-ca-to a-ve, e per es-sa, ad I-nes con-fi-
 li-est. See this let-ter, 'twas a ser-vant of I-nes' brought it hith-er, to Leo-no-ru 'tis di-

p

DON GASPARE. (porgendogh un foglio.)

- den - te, a quest' I - nes, Si - re, men - ti - va io for - se!
 - rect - ed, let her an - swer, Sire, these lips ne'er speak false - hood!

f >

ALFONSO. (*scorre lo scritto.*) *Largo.*

No, pos - si - bil non è!
 No, 'tis sure - ly a dream!

f *fp*

(*a Leonora, mostrandole il foglio.*)

LEONORA.

chi scri - ver t'o - sa e par - lar - ti d'a - mor? Un uom che a -
 who dares ad - dress thee thus in fond terms of love? One whom I

Allegro.

ALFONSO. LEONORA.

- do - ro! Oh tra - di - men - to! il no - me! Ah, pria la
 wor - ship! Curse on the trai - tor! pro - claim him! No, let me

f *fp* *f* *fp*

ALFONSO.

LEONORA.

mor - te che ap - pa - gar tuo de - si - o! For - sei tor - men - ti l'ot - ter - ran - no. Ah
 per - ish ere thy ques - tion I an - swer! From thee by tor - ture will I wring it. Ah,

allegro. (Baldassare entra seguito da monaci che portano una pergamena)

Si - re!
mer - cy!

ALFONSO.

Qual tu - mul - to! chi ar - di - sce in - nol -
Whence this tu - mult? say, who dares thus in -

BALDASSARE

- trar? Io son quel - lo, io son che ven - go le tue col - pe a de - nun -
- trude? Thou be - hold - est one who is mis - sion'd to ar rest thy sin - ful

RECIT.
ALFONSO.

RECIT. Lento.
BALDASSARE.

- ziar. Ve - gliò, che par - li? Re di Ca - sti - glia, Al -
course. Old man, what mean'st thou? a tempo. Hear me, Al - fon - so, proud

- fon - so, io qui re - cla - mo in fac - cia al Ciel giu - sti - zia,
mon - arch, in face of Hea - ven I call on thee for jus - tice,

o - veal do - ver t'op - po - ni, in que - sta ter - ra
fail to dis - charge thy du - ty, then shall this coun - try

ALFONSO.
 ri - vi di san - gue scor - re - ran fra po - co. Ri - spet - to io
see its broad riv - ers flow with blood en - crimson'd. Though as my

Lento.
 deggio del - la mia spo - sa al ge - ni - tor, ma ob - blio tu mai non pren - da che il tuo Re son
con - sort's fa - ther thou from me claimest re - spect, still must thou hold in re - membrance thou'rt be - fore thy

BALDASSARE.
 i - o. Tu per la scal - tra e ab - biet - ta, che del tuo a - mor s'am - man - ta, a vil ri -
mon - arch. Say, for a vile in - tri - guer who has of love be - quid'd thee, would'st doom my

ALFONSO.

Maestoso.

pu-dio, dan-nar vuoi la mia pro-le? Io si, lo vo-glio, è sa-cro il mio vo-
 daughter to base re-pu-di-a-tion! Such is my pur-pose, my will must be o-

CORO. Soprani e Contralti.

Tenori. Oh Ciel!
 Oh, Heav'n!

Bassi. Oh Ciel!
 Oh, Heav'n!

Oh Ciel!
 Oh, Heav'n!
 Maestoso.

- ler, la fron-te or-nar del-la co-ro-na d'al-tra don-na mi
 - bey'd! to grace the brow e'en of an-o-ther with my crown'tis my

Allegro.

Lento.

pia-ce, e sia qua-lun-que, si, qua-lun-que que-sta re-gal mia cu-ra: giu-di-ce all'
 plea-sure, who shall con-trol me, who con-trol me in this my roy-al judgment? here am I

f subito dopo la parola.

BALDASSARE.

o-pre, il Re son i-o! Sven-tu-ra! sven-tu-ra!
 mas-ter, ab-so-lute mon-arch! Woe on thee! woe on thee!

f

f

Larghetto.

BALDASSARE.

Ah pa-ven-ta il fu - ror d'un
 Dread, lest Hea - ven a - love thy

PIANO.

Larghetto.

Di - o ven-di-ca - to - re,
 crimes..... to ven-geance should move,.....

su' rei scen-de ter -
 who no guilt ev - er

- ri - bi - le, s'e - gli è pa - - ce al ta - pin,
 spar - ing, peace o'er vir - - tue doth shed,

tu l'or-ren-de pro - cel - le af - fron - ti scon - si
 though with wild reck - less dar - ing the com - ing storm des -

- gli-a-to, ma già . l'e-stre - mo fa - - - to mi - nac - cia il tuo de -
 - pis-ing, the an - ger of Hea-ven slow ris - - - ing hangs threat 'ning o-ver thy

cresc. *f*

- stin, ma già l'e-stre-mo fa - - - to mi - nac - cia, si, mi -
 head, Hea-ven's an-ger slow ri - - - sing hangs threat' - - - ning, yes, hangs

LEONORA.

Ah! io tre - mo di..... ter -
 Ah! what fear be - yond..... con

ALFONSO.

- nac - cia il tuo de - stin. Ah! a - gli at - ti, al..... fu -
 threat - 'ning o'er thy head. Fell re morse as - sails..... my

- ror, e so - vra il me - sto co - re,
 - tral now on my soul is fall - ing,

- ror, che gli ar - de in mez - zo al co - re,
 - soul, sprung from my deeds..... ap - pall - ing,

li - ra ter - ri - bil scen - de del cru - do mio de -
 lo! Hea - ven's wrath un - spar - ing hangs threat - 'ning o'er my

fie - ro il ri - mor - so scen - de en - tro il mio pet - to al -
 hangs Hea - ven's wrath un - spar - ing, threat - 'ning at last o'er my

LEONORA.

- stin, fra le pro - cel - le or - ren - de,
 head, now 'mid the tem pest ris - ing,
 DON GASPARE.

ALFONSO.

Io fre - mo dal ter - ror,.....
 Fear of the wrath a bove,.....

fin:
 head:
 BALDASSARE.

ma le pro - cel - le or - ren - de
 yet while the tem - pest ris - ing

Sopran e Contralt.

Pa - ven - ta del fu - ror,.....
 Dreaa thou lest Heav'n a bove,.....

Tenor.

Io fre - mo dal ter - ror,
 Fear of the wrath a bove,

Bass.

Io fre - mo dal ter - ror,
 Fear of the wrath a - bove,

ag - ghiac - cia il cor tur - ba - to, e ve - de - stre - mo
 my soul with fear chas - ti - sing sounds in my awe - struck

e so - vra il me - sto co - re l'i - ra ter - ri - bil
 sore - ly my heart doth prove..... Hea - ven o'er guilt..... un -

non mi ve - dran cangia - to, tu tre - ma, scon - si -
 I view its wrath despairing trem - ble - thou lest..... thy

d'un Dio ven - di - ca - tor..... che su' rei si ter - ri - bi - le
 thou un - to ven - geance move,..... who the guilt though still ev - er un -

e so - vra il me - sto cor..... l'i - ra ter - ri - bil
 sore - ly each heart doth prove..... Hea - ven o'er guilt - un -

e so - vra il me - sto cor..... l'i - ra ter - ri - bil
 sore - ly each heart doth prove..... Hea - ven o'er guilt un -

fa - to sor - ger dap - pres - so al - fin, ah!.....
 hear - ing Hea - ven's last sen - tence - dread, Hea

scen - de del bar - ba - ro de - stin, del
 spar - ing sus - - pends its judg - ment dread, sus

- glia to, sul ne - ro tuo de - stin, tu..... tu
 dar - ing bring on - thee ven - geance dread, trem - ble,

scen - de, se pa - ce e gli è al ta - pin, se
 spar - ing, o'er vir - tue peace doth shed, doth

scen - de, si..... del
 spar - ing now..... sus -

scen - de, si..... del
 spar - ing now..... sus -

scen - de, si..... del
 spar - ing now..... sus -

..... si, sor - ger al - fin, ah, ah..... l'e - stre mo
 ven's last sen - tence dread, ah, sounds..... in my awe - struck

bar - ba - ro de - stin, del bar - ba - ro..... de -
 pends its judg - ment dread, sus pends..... its judg - ment

tre - ma, scon - si - glia - to, sul ne - ro..... sul
 trem - ble, lest thy dar - ing bring on - - - - - thee..... bring

pa - ce e gli è al ta - pin, se pa - ce egl' o' er vi
 peace o'er vir - tue shed, peace o'er vi

bar - ba - ro de - stin, del bar - ba - ro de - stin, del
 pends its judg - ment dread, sus pends its

bar - ba - ro de - stin, del bar - ba - ro de - stin, del
 pends its judg - ment dread, sus pends its

bar - ba - ro de - stin, del bar - ba - ro de - stin, del
 pends its judg - ment dread, sus pends its

ff tremolo

rall.

fa - to sor ge - re al fin, *rall.*
 hear - ing, Heav'n's sen - tence - dread,

- stin, del bar - ba - ro..... de - stin, del
 dread, sus - pends its judg - ment dread,

ne - ro tu o de - stin, *rall.*
 on..... thee ven - geance dread,

è tue, al..... ta - pin, scon - si - glia - to, tu af - fron - ti pro -
 aye..... doth shed; though the com - ing storm reck - less des -

- ro de - stin, *rall.*
 judg - ment dread,

- ro de - stin, *rall.*
 judg - ment dread,

- ro de - stin, *rall.*
 judg - ment dread,

rall.

a tempo. *rall.*

ah si, ve-de l'e-stre-mo fa to sor-ger dap-pres-so al-fin,
 yes, there sounds in my ter-ror-struck hear-ing Heaven's last sen-tence dread,

bar ba-ro..... de-stin,
 Hea-ven's judg-ment dread,

sul..... tuo de-stin, scon-si-glia-to, tu
 bring..... ven-geance dread, lest thy dar-ing bring

cel-le, ma..... ma già l'e-stre-mo fa-to mi-
 pis-ing, yet..... yet Hea-ven's an-ger ris-ing hangs

del cru-de-le de-stin,
 Hea-ven's judg-ment so dread,

del cru-de-le de-stin,
 Hea-ven's judg-ment so dread,

del cru-de-le de-stin,
 Hea-ven's judg-ment so dread,

p *a tempo* *rall.*

a tempo.

si, l'e-stre-mo fa to,
 in my ter-ror-struck hear-ing

scen de l'i-ra del de-stin,
 Heav'n sus-pends its judg-ment dread,

tre-ma..... sul tuo..... de-stin, tre-ma, si,
 on thee..... my ven-geance dread, bring on thee,

nac cia il tuo de-stin,
 threat -ning o'er thy head,

del de-stin,
 judg-ment dread,

del de-stin,
 judg-ment dread,

del de-stin,
 judg-ment dread,

a tempo.

f ah,..... *p* sor-ge - re al - fin!.....
sounds..... *Hea-ven's sen-tence dread!*.....

p del de - stin!.....
judg ment dread!.....

f *bb* sul ne-ro tuo de-stin, tre - ma, tre - ma!
bring on thee ven-geance dread, trem - ble, trem - ble!

f mi - nac-cia il tuo de-stin, il tuo de-stin mi - nac - - - cia!
hangs threat-ning o'er thy head, threat-ning, hangs o'er thy head!.....

p del de - stin!
judg ment dread!

p del de - stin!
judg ment dread!

p del de - stin!
judg ment dread!

Allegro. *fp*

BALDASSARE.

Voi
 Be

tut - - ti che m'u - di - te, la cop - pia rea..... fug -
all..... *by this ad - mon - ish'd* *how guilt at last.....* *is*

- gi - te, que - sta mal-na-ta fem-mi-na ha ma-le-det-tail
pun - ish'd; *yon - der* *be - hold a* *cul - prit stand,* *by Hea-ven's curs-es*

LEONORA.
 Ciel! Giu - sto Ciel! giu - sto
bann'd! *Righ - teous* *Heav'n!* *righ - teous*

Ciel, ah! ch'i - o
Heav'n! *ah!* *let me*
 ALFONSO. (a Baldassare.)
 Le - o - no - ra! Le - o - no - ra!
Le - o - no - ra! *Le - o - no - ra!*

BALDASSARE.
 U - di
Now hear

mo-ra!
per-ish!

e con qual drit-to?
whence comes thy pow-er?

RECIT. grandioso.

- te!
me!

in no-me del Pa-stor Som-mo, ma-le-
The Church hath giv-en me pow-er on them

f Che mai par-lò!
What does he say?

f Che mai par-lò!
What does he say?

f Che mai par-lò!
What does he say?

f *largo.*
fp *in tempo.*

det-tien-tram-bi fi-an, se do-ma-ni gli stol-ti,
both to lay its curse if these sin-ners mis-guid-ed

f

do-man non fian per sem-pre se-pa-ra-ti e
to-mor-row see not part-ed, and for-ev-er di-

f

ALFONSO.
Vivace.

sciol - ti, se - pa - ra - ti e sciol - ti. Ah! che diss' e
 - vid - ed, hence - forth ev - er di vid - ed. What dares he ut - -

Vivace.

LEONORA.

Ah! che diss' e
 What, dares he ut -

DON GASPARE.

Ah! che diss' e gli? quel lab-bro in-fiam - ma - to,
 What dares he ut - ter? his an - ger de - fy - ing,

gli? quel lab-bro in-sen - sa - to, che diss' e
 ter? my an - ger de - fy - ing, say what dares - -

LEONORA.

calando.

gli? quel lab - bro in-fiam - ma - to, si, quel
 ter? my hopes all de - stroy - ing, all my

INES.

Ah che diss' e - gli quel
 What dares he ut - ter? his

DON GASPARE.

fa - ce di guer - ra qui in
 torch - es of dis - cord in our

ALFONSO.

gli, che dis - se? di ro - ve - sciar il mio
 he to ut - ter? ru - in'd my pow - er, he'd

CORO. Soprani e Contralti.

Tenori.

Che dis - se mai? ah quel
 What dare he say? all his

Bassi.

Che dis - se mai? ah quel
 What dare he say? all his

f *f* *p* *calando.*

lab - bro in - flam - ma - to!
hopes here de - stroy - ing!

lab - bro in - flam - ma - to!
an - ger de - fy - ing!

mez - zo ha git - ta - to!
midst now are fly - ing! il pet - to gli ar -
wrath in his bo -

so - gli o ha ten - ta - to, il pet - to m'ar - de tre - men - do di - sde - gno,
fain..... see ly - ing, wrath in my bo - som till death will I cher - ish,

lab - bro in - flam - ma - to!
an - ger de - fy - ing!

lab - bro in - flam - ma - to!
an - ger de - fy - ing!

lab - bro in - flam - ma - to!
an - ger de - fy - ing!

LEONORA.

me dal - la ter - - ra, dal Cie - lo ha scac -
peace here on earth..... or in Hea - ven de -

DON GASPARE.

- de tre - men - do di - sde - gno,
som till death will he cher - ish,

ALFONSO.

si, tre - men - do di - sde
yes, till death will I cher

LEONORA.

- cia - to,
- ny - ing,

INES.

Fa - ce di guer - ra qui in mez - zo ha git -
Torch - es of dis - cord a - midst us now are

DON GASPARE.

pur la ven - det - ta, no, non scen - de dal
yet not to mon archs doth fell ven - geance be

ALFONSO.

- gno, pur la ven - det - ta no non scen - de dal
- ish, yet not to mon archs doth fell ven - geance be -

BALDASSARE.

CORO. Soprani e Contralti.

Fa - ce di guer - ra qui in mez - zo ha git -
Torch - es of dis - cord a - midst us now are

Tenori.

Fa - ce di guer - ra qui in mez - zo ha git -
Torch - es of dis - cord in our midst now are

Bassi.

Fa - ce di guer - ra qui in mez - zo ha git -
Torch - es of dis - cord in our midst now are

mu - ta quest' al - ma non nu - tre un di
in my mute soul no dark plot did I

- ta - to, il pet-to gli ar - de tre - men - do di - sde - gno,
fly - ing, wrath in his bo - som till death will he cher - ish,

Re, no, sia..... quest' in -
long ;..... curs ed for

Re, ah!..... pria ch'io ce - da pe - ri - sca il mio re - gno,
long, ah!..... ere I yield... my king - dom all shall per - ish,

Tu le pro - cel - le or - ren
Ah, tho' with wild reckless dar

- ta - to, il pet-to gli ar-de un tre - men - do sde - gno,
fly - ing, wrath in his bo - som he till death will cher - ish,

- ta - to, il pet-to gli ar-de
fly - ing, wrath in his bo - som

- ta - to, il pet-to gli ar-de
fly - ing, wrath in his bo - som

p

- se - gno,
cher - ish,

nè la ven -
nor of the

pur la ven - det - -
yet not to mon -

fa - me,
ev - er,

lo scet-tro, e il bran - - do s'in - fran - ga con me, si, s'in - fran -
my sword and scep - tre its ru - ins a - mong, yes, its ru

- de,
ing

af - fron - ti, scon - si - glia -
the com - ing storm des - pis

che dis - se mai?
what has he said?

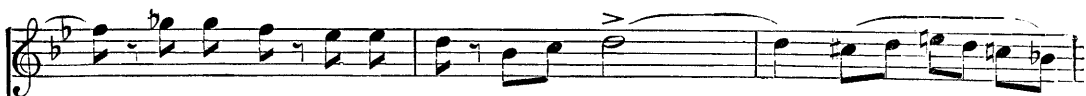
pur la ven - det - ta,
yet not to mon - archs

un tre - men - do di - sde - gno,
un - til death will he cher - ish,

pur la ven -
yet not to

un tre - men - do di - sde - gno,
un - til death will he cher - ish,

pur la ven -
yet not to



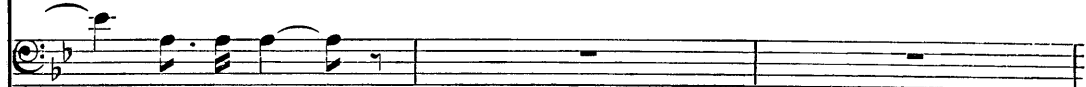
- det - ta re - cla - ma del Re, a - mor,..... a - mor, ver -
King seek re - venge for my wrong, by love,..... by love and



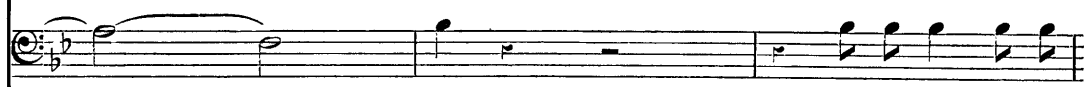
ta, no, non scen - de dal Re, no,
archs does fell ven - geance be long,....



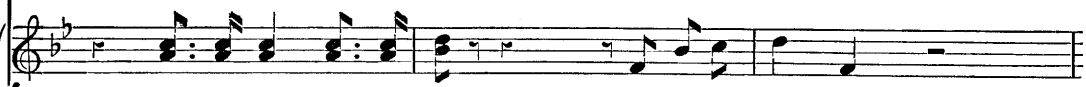
sia ban - di - ta dal re - gno, sia ma - le -
yes, for ev - er shall per - ish who har - bours



- - ga con me, ...
ins a - mong,.....



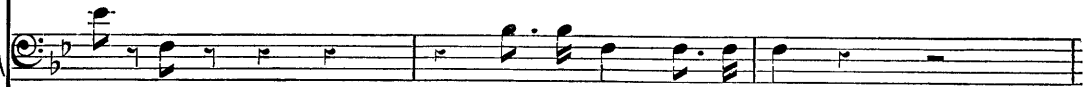
- - - - - to, ma già l'ul - ti - mo
ing, Hea - ven's an - ger slow



no, non scen - de dal Re, pur la ven - det - ta,
doth fell ven - geance be - long, not un - to mon - archs

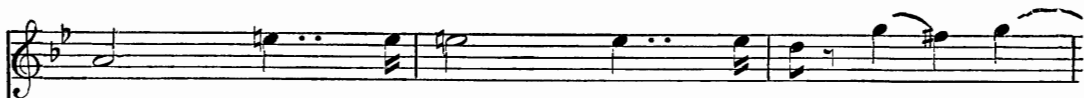


- det - ta, no non scen - de dal Re,
mon - archs doth fell ven - geance be - long,

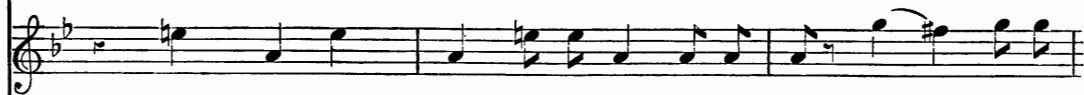


- det - ta, no non scen - de dal Re,
mon - archs doth fell ven - geance be long,

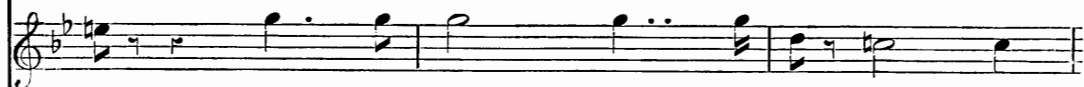




- go - - gna, m'in - va - - de e di - sde - gno, mor - te
shame *'er - pou* *er'd* *shall per - ish, on my*



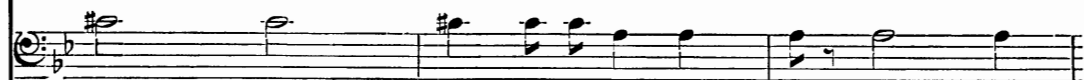
la sven - tu - ra - ta non nu - tre di - se - gno, nè la ven -
ne'er did she ask that her ri - val should per - ish, ne'er from the



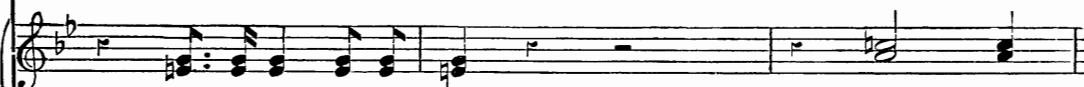
- det - - to chi a - si - - lo le diè, chi a -
e'er, e'er this plot - - ter of wrong, this fout



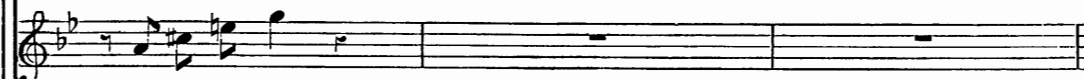
lo scet - tro, e il bran - do, s'in-fran - ga con me, lo scet - tro, e il
my sword, my scap - tre its ru - ms a mong, my sword, my



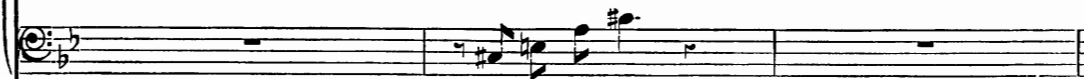
fa - - to mi - nac-cia il tuo de - stin, si, pa -
ris - - ing, hangs threat'ning o'er thy head, dread its



no, non scen - de dal Re no, non
doth fell ven - geance be long, doth fell



no, no, no, no,
no, not to kings



no, no, no, no,
no, not to kings



scen - - di pro - pi - zia, pro - pi - zia su me, ah, mor -
spl - - rit *as wild ly, as wild ly they throng, ah, as*

- det - - ta re - cla - ma, re - cla - ma del Re, la ven -
King..... seek re venge, seek re venge..... for her wrong, ah, ne'er

- si - - lo le diè, ma - le -
plot - - ter of wrong, who shall

bran - do, s'in-fran - ga con me, pria ch'io
scep - tre its ru ins a - mong, ere I

- ven - ta, ah, si, si, pa -
ven - geance, ah, dread, dread, its

scen - de dal Re,
ven - geance be - long,

no, non scen - de dai Re, no, sia quest' in -
doth fell ven - geance be - long ;..... curs ed for

no non scen - de dal Re, no, sia quest' in -
doth fell ven - geance be - long ;..... curs ed for

cresc. *ff*



- te, deh scen - di, scen - di su me ah, mor -
 on my spe - rit wild - ly they throng, ah, as



..... det - ta non re - cla - ma dal Re, no, no,....
 did she seek re - venge for her wrong, ah, ne'er.....



- det - to, si, chi a - si - lo le diè, ma - le -
 har - bour this foul - est plot - ter of wrong, who shall



ce - da pe - ri - sca, si, il mi - o re - gno, lo
 yield me, my king - dom, my king - dom shall per - ish, my



..... ven - ta del fu - ror, del fu - ror, pa - ven -
 ven geance, dread, lest Hea - ven a - bove to ven



ff

sia quest' in - fa - me,
 curs ed for ev - er,

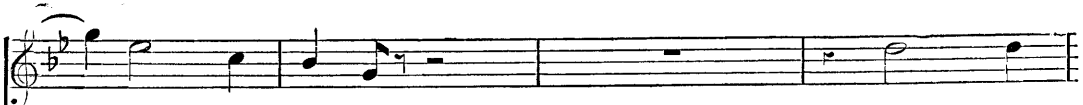


- fa - me ban - di - ta dal re - gno, si, sia ma - le -
 ev er, for ev er shall per - ish who - so - e'er shall

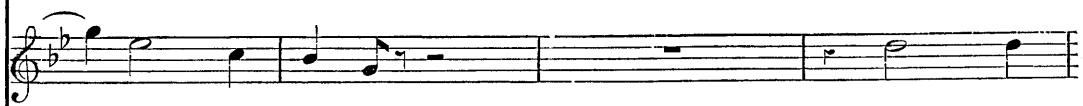


- fa - me ban - di - ta dal re - gno, si, sia ma - le
 er er, for ev - er shall per - ish who - so - e'er shall





- - te, deh scen - di, scen - di,
..... on my spu - rit wild - ly,



.... non re - cla - ma, no, no,
..... sought she ven - geance, no, no,



- - det - to, ma - le - det - to chi a - si - lo, si, le diè,
..... har - bour, who shall har - bour this foul plot - ter of her wrong,



scet - tro e il bran - do s'in - fran - ga con me, si, s'in -
sword and my scep - tre its ru - ins a mong, all shall



- - ta d'un Di - o, si, ven - di - - ca - tor, ah, si, pa -
- - geance, to ven - geance, to ven - geance thou move, dread, lest thou



si, sia ban - di - ta,
curs - ed for ev - er



- det - to, sia ma - le - det - to, ma - le - det - to
har - bour, who - so shall har - bour this foul plot - ter,



- det - to, sia ma - le - det - to, ma - le - det - to
har - bour, who - so shall har - bour this foul plot - ter,

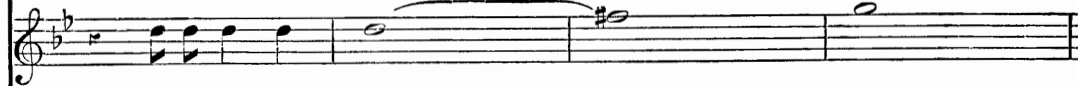




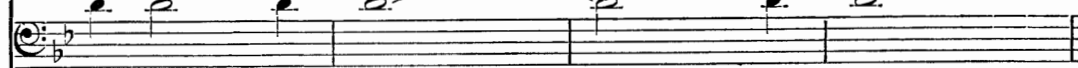
scen - di su me, scen
wild ly they throng, wild



no, non re - cla - - - - ma,
ne'er sought she ven geance,



ma-le-det - to chi a - - - - si - - -
who shall har - bour this plot



fran - ga il bran - - - do, lo seet - - -
per - ish, its ru - - ins, its ru - -



- ven - ta d'un Dio ven - - - di - - -
Hea - ven to ven geance, ven



ma-le-det - to chi a - - sil - le - diè,
who shall har - bour this foul plot - ter of



chi a - si - lo, chi a - sil le diè, chi a - sil le diè,
who shall har - bour plot - ter of wrong, plot - ter of wrong,



chi a - si - lo, chi a - sil le diè, chi a - sil le diè,
who shall har - bour plot - ter of wrong, plot - ter of wrong,



- di su me!
- ty they throng!

no, dal Re!
for her wrong!

- lo le diè!
- ter of wrong!

- tro con me!
- ins a - - mong! (prende la pergamena dalle mani del monaco, l'apre e la mostra al Re.)

- ca - - - tor! Lo stem-ma è que - sto del Su - pre - mo Pa -
- geance move! Be - hold the seal of him who rules o'er the

le diè!
his wrong!

si, le diè!
of his wrong!

si, le diè!
of his wrong!

fp p fp pp

- stor; Church, si, che d'un Nu - me ter - ri - bi - le, i -
lo, by the sen - tence of Hea - ren of -

cl

- ra - to di - fen - de il brac - cio l'i - ner - me ol - trag - gia - to, Al - fon - so,
 - fend - ed, thus are the rights of the guilt - less de - fend - ed, trem - ble, oh

tre - ma, ve - dras - si nel re - gno ar - der di guer - ra la fa - ce per
 King, ere the fall of thy king - dom rav - ag'd by war shall a - tone for this

LEONORA.

Ah! che diss' e - gli? ah! che
 What dare he ut - ter, dare he

ALFONSO.

Ah! tre - ma tu!
 Trem - ble thy - self!

te: sa - cro all' in - fa - mia, dei po - po - li a sde - gno
 wrong, brand - ed for ev - er, the scorn of all na - tions,

dis - se, ah! che dis - se?
 ut - ter, dare he ut - ter?

ah! che diss' e - gli? il pet - to
 what dare he ut - ter? wrath in my

ri - ca - da il san - gue sull' em - pio, sul Re, sa - cro all' in -
 on thee the blood - shed, the cause of this wrong, brand - ed for

m'ar - de tre-men - do di - sde - gno, pur la ven-det - ta non
 bo - som till death will I cher - ish, yet not to mon - archs does

fa - mia, dei po - po - li a sde - gno, ri - ca - dail san - gue sull'
 ev - er, the scorn of all na - tions, on thee the blood - shed, the

LEONORA.

Ah! che diss' e - gli?
 What dare he utter?

ah! quel lab-bro in-fiam-
 ah! my hopes all des-

INES.

A By - mor, ver and go - gna l'in -
 love and shame..... o'er -

DON GASPARE.

Sia que - sta in - fa - me ban -
 Curs - ed for ev - er, for

scen - de dal Re, che dis-se mai?
 ven - geance be - long, what dare he say?

em - pio, sul Re,
 cause of this wrong,

Sia quest' in - fa - me ban -
 Curs - ed for ev - er, for

Sia quest' in -
 Curs - ed for

Sia quest' in - fa - me ban-di - ta dal re - gno,
 Curs - ed for ev - er, for ev - er shall per - ish



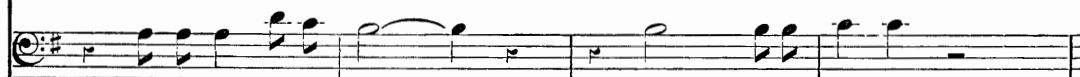
- ma - to me dal-la ter - ra, e dal Cie-lo ha sca-
- stroy - ing peace here or earth..... or in Hea ven de -



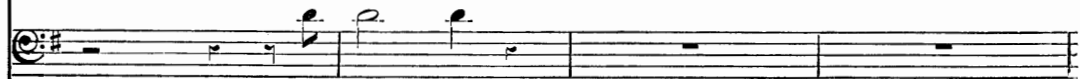
va - de, di - sde - gno, tre - men - do de - sti - no per -
- pow er'd she'll per ish as wild - ly on her spi - rit, her



di - ta dal re - gno, si - a ma - le det - to chi a -
ev er shall per - ish who so shall har - bour this



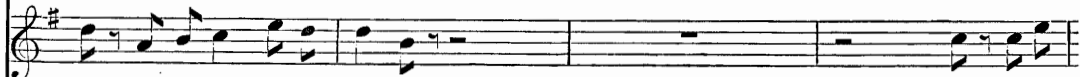
ah, quel lab-bro in-sen - sa - to, di ro-ve - scia - re
all my an - ger de - fy - ing, ru - in'd my pow - er



ah! tre - ma,
ah! trem - ble,



di - ta dal re - gno, sia ma - le - det - to chi a -
ev - - er shall per - ish who - - so shall har - - bour this



- fa - me ban-di - ta dal re - gno, sia ma - le -
ev er, for ev - er shall per - ish who - so shall



sia ma - le - det - to chi a - si - lo le diò,
who so shall har - bour this plot - ter of wrong,





- cia - to, me dal - la ter - ra, e dal Cie - lo ha scac -
ny ing, peace here on earth and in Hea ven de -



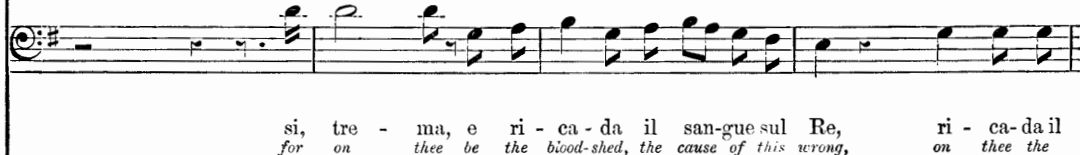
- du - ta. la fè, si, tre - men - do de - sti - no per -
spi - rit. they throng, yes, thus wild - ly on her spi - rit, her



- si - lo le diè, si, si - a ma - le - get - to chi a -
plot - ter of wrong, yes, who - so shall har - bour this



il mio so - glio ha ten - ta - to, di ro - ve - scia - re il mio
he would glad - ly see ly - ing, ru in'd my pow er he



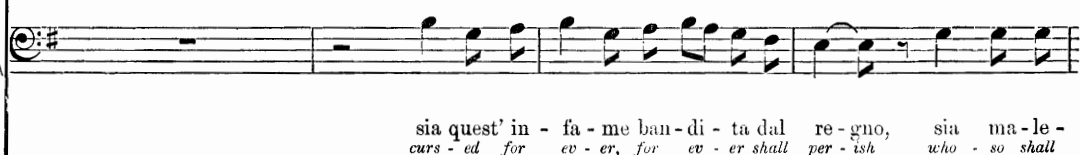
si, tre - ma, e ri - ca - da il san - gue sul Re, ri - ca - da il
for on thee be the blood - shed, the cause of this wrong, on thee the



- si - lo le diè, chi a - si - lo, si, chi a -
plot - ter of wrong, this plot - ter, yes, t'is foul



- det - to chi a - si - lo le diè, sia quest' in - fa - me ban - di - ta dal re - gno, sia ma - le -
har - bour this plot - ter of wrong, curs - ed for ev - er, for ev - er shall per - ish who so shall



sia quest' in - fa - me ban - di - ta dal re - gno, sia ma - le -
curs - ed for ev - er, for ev - er shall per - ish who - so shall



f cresc.

- cia - to, mu - ta quest'
 - ny ing, suf - f'ring and

- du - ta la fè!
spi - rit they throng!

- si - lo le diè, sia ma - le -
plot - ter of wrong, per - ish for

so-glio ha ten-ta - to, tre - ma, fel - lon,
fain would see ly - ing, trem - ble thou slave, tre - ma, fel -
trem - ble thou

san - gue sull' em - pio, sul Re. ca - da sull' em - pio,
blood - shed, the cause of this wrong thine be the blood - shed,

si - lo le diè!
plot - ter of wrong!

det - to chi a-si - lo le diè!
har - bour this plot - ter of wrong!

det - to chi a-si - lo le diè!
har - bour this plot ter of wrong!

LEONORA.

al - ma,
si - lent,

non nu - tre un di -
no plot did I

GASPARE.

- det - to!
ev - er!

ALFONSO.

- lon!
slave!

BALDASSARE.

ca - da sul Re!.....
cause of this wrong!.....

LEONORA.

- se - gno,
cher - ish,

nè la ven - det - ta, nè
nor seek..... re - venge of the

la ven - det - ta re - cla - ma del Re,
King, re - venge of the King for my wrong,
DON GASPARE.

sia ma - le -
yes, who shall

ALFONSO.

ah pria lo
ah, ere I

cresc.

LEONORA.



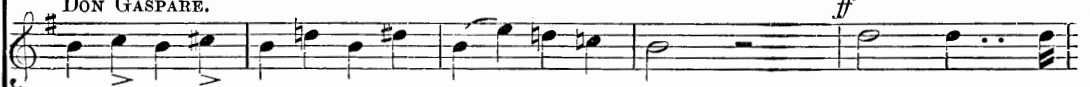
si, la ven - det - ta del Re! a - mor, ver -
nor seek re - venge for my wrong: by love and

INES.



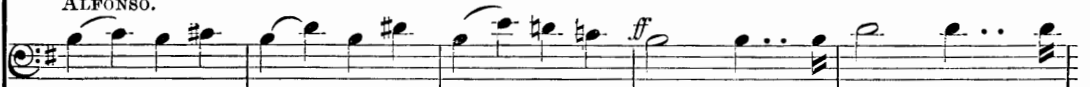
Ah, sven-tu - ra - ta qua - le or - ror, a - mor, ver -
All guilt - less she of crime and wrong, by love and

DON GASPARE.



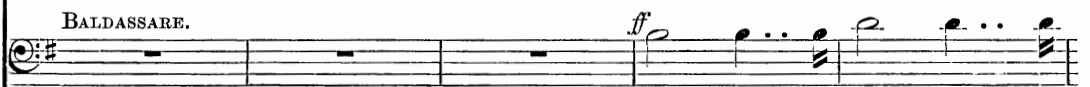
- det - to chi a - si - lo, chi a - si - lo le diè, sia pur ban -
har - bour this plot - ter, this foul plot - ter of wrong, curs ed for

ALFONSO.



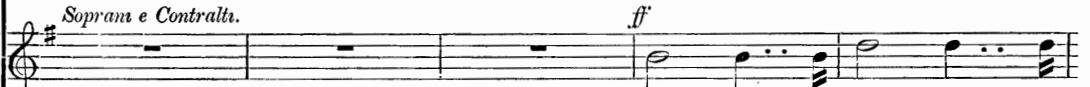
scet - tro, e il bran - do s'in - fran - ga con me, m'ar - de il pet - to tre -
yield me my king - dom my pow - er shall fall, wrath pent up in my

BALDASSARE.



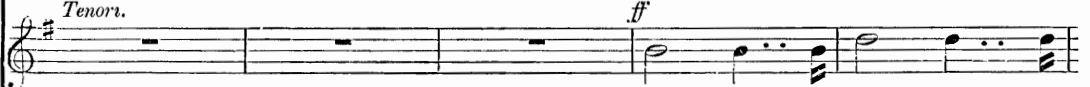
Si, che d'un Nu - me ter -
Lo, by the sen - tence of

Sopran e Contralt.



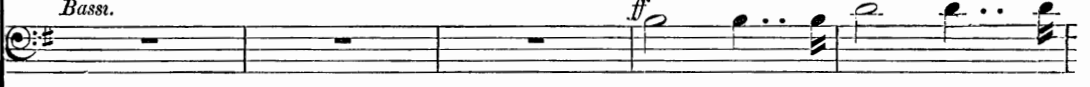
Sia quest' in - fa - me ban -
Curs - ed for ev - er, for

Tenori.



Sia quest' in - fa - me ban -
Curs - ed for ev - er, for

Bassi.



Sia quest' in - fa - me ban -
Curs - ed for ev - er, for



- go - gna, m'in - va - de e di - sde - gno, mor - te, ah, deh!
shame I o'er - pow - er'd shall ner - ish as they on my

- go - gna, l'in - va - de, di - sde - gno, tre - men - do de - sti - no per -
shame she o'er - pow - er'd will per - ish as they on her spi - rit so

- di - ta dal re - gno l'in - fa - me, sia ma - le - det - to
ev - er, for ev - er shall per - ish who so shall har - bour,

- men - do di - sde - gno, pur la ven - det - ta non scen - da dal
bo - som I'll cher - ish, yet not to mon - archs does ven - geance be -

- ri - bi - le, i - ra - to, di - fen - de il brac - cio l'i - ner - me ol - trag -
Hea - ven of - fend ed, thus are the rights of the guilt - less de -

- di - ta dal re - gno, sia ma - le - det - to chi a - si - lo le
ev - er shall per - ish who - so shall har - bour this plot - ter of

- di - ta dal re - gno, sia ma - le - det - to chi a - si - lo le
ev - er shall per - ish who - so shall har - bour this plot - ter of

- di - ta dal re - gno, sia ma - le - det - to chi a - si - lo le
ev - er shall per - ish who - so shall har - bour this plot - ter of



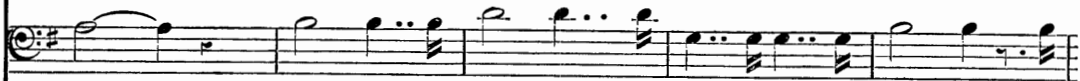
scen - di, mor - te deh! scen - - - -
spi - rit, *as on my spi - - - -*



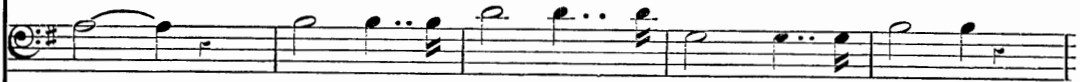
- du - ta la fe, a - mor l'in - va - ãe, tre - men - do de -
wild ly now throng, *as love and shame on her spi - rit,* *her*



ma - le - det - - - to..... chi a - si - - - lo le
who - so har - - - bours..... this plot - - - ter of



Re,..... ah! pria ch'io ce - da, pe - ri - sca il mio so - glio, lo
long,..... ah! ere I yield me, my king dom, all shall per ish, my



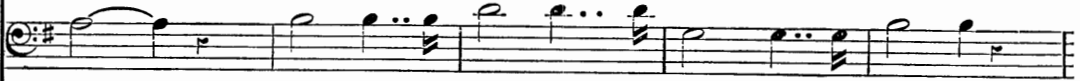
- gia - te, Al - fon - so, tre - ma, ve - dras - si nel re - gno,
- fend ed, trem - ble, oh King, ere thy king - dom shall per - ish,



diè, si, sia quest' in - fa - me ban - di - ta dal re - gno,
wrong, yes, per ish for ev - er, for ev - er shall per - ish



diè, si, sia quest' in - fa - me ban - di - ta dal re - gno,
wrong, yes, per - ish for ev - er, for ev - er shall per - ish



diè, si, sia quest' in - fa - me ban - di - ta dal re - gno,
wrong, yes, per - ish for ev - er, for ev - er shall per - ish



- di pro - pi - zia su me!
rat they wild - ly now throng!

- sti - no per - du - ta la fè!
spi - rit all..... wild - ty now throng!

diè, si, le diè!
wrong, yes, of wrong!

scet - tro e il bran - do s'in - fran - ga con me!
sword, my scap - tre its ru - ins a mong!

ar - der di guer - ra la fa - ce per te!
rav - ag'd by war to a - tone for thy wrong!

sia ma - le - det - to chi a - si - le le diè! sia ma - le -
who - so shall har - bour this plot - ter of wrong! who - so shall

sia ma - le - det - to chi a - si - lo le diè!
who - so shall har - bour this plot - ter of wrong!

sia ma - le - det - to chi a - si - lo le diè!
who - so shall har - bour this plot - ter of wrong!

DON GASPARE.

p

ma - le -
who - so

BALDASSARE.

fug - giam,
a - way,

fug - giam,
a - way,

- det - to chi a - si - lo le
har - bour this foul plot - ter of

sia ma - le - det - to chi a - sil le diè,
who - so shall har - bour plot - ters of wrong,

LEONORA. *f*

ah,..... mor - - te..... deh!
 ah,..... love, shame,..... all

INES. *f*

ah,..... per - - du - -
 ah,..... she will

DON GASPARE. *f* *ff*

det - to chi a - si - lo, si, chi a - - si - lo le
 har - bours this plot - ter, yes, cur - sed..... for

ALFONSO. *f* *ff*

ah, lo scet - tro, il bran - do, s'in -
 yes, my sword and scep - tre, its

BALDASSARE. *f* *ff*

ah, sa - ero all' in - fa - mia, de'
 lo, brand - ed for ev - er, the

f *ff*

diè, si, ma - le - det - to, sia quell' in - fa - me ban -
 wrong, who - so shall har - bour, curs - ed for ev - er, for

f *ff*

chi a - si - lo le diè, si, sia quell' in - fa - me ban -
 foul plot - ters of wrong, yes, curs - ed for ev - er, for

f *ff*

si, sia quell' in - fa - me ban -
 yes, curs - ed for ev - er, for

scen - - di, scen - di al - fin su me,
wild - - *ly* on my spi rit throng,

- ta, per - - du - ta, si, per - du - ta,
ver - - *ish,* she will guilt less per - ish,

diè, si, sia ma - le - det - to chi a - si - lo le
ev - - *er* who so shall har - bour this plot - ter of

- fran - ga con me, si, lo scet - tro, e il bran - do, s'in - fran - ga con
ru - ins a - mong, *yes,* *my sword* and *my scep - tre,* *its ru - ins a*

po - po - li a sde - gno ri - ca - da il san - gue sull' em - pio, sul
scorr of all na - tions, the blood be on thee, thou cause of this

- di - ta dal re - gno, sia ma - le - det - to chi a - si - lo le
er - er shall per - ish, who so shall har - bour this plot - ter of

- di - ta dal re - gno, sia ma - le - det - to chi a - si - lo le
ev - er shall per - ish who so shall har - bour this plot - ter of

- di - ta dal re - gno, sia ma - le - det - to chi a - si - lo le
ev - er shall per - ish who so shall har - bour this plot - ter of

f

ff

ah,..... ah,.....
ah,..... ah,.....

ah,..... ah,.....
ah,..... ah,.....

diè, ma - -
wrong, curs - -

me, il mio scet - - tro, s'in - fran - - ga con
- mong, yes, my scap - - tre, its ru - - ins a

Re, ah, si, si, sul Re, ca-da si,
wrong, on thee, on thee, cause of this wrong,

diè, si, ma - - le - - det - -
wrong, who so, who so

diè, ah, si, chi a-sil,
wrong, yes, curs'd shall he be,

diè, ah, si, chi a-sil,
wrong, yes, curs'd shall he be,

8va.....

deh ! scen - di, o
love, shame up

si, per
all guilt - less,

- le - - - det - - - to - sia pur chi a -
- ed for ev - er more who is

me, con me, si, si, s'in - fran
- mong its ru ins shall they per

ca - da sull' em
yes, be ou thee, cause.....

- to, si, si, chi a si
shall har - bour this foul plot

ma-le-det - to, chi
who shall har - bour, plot
- to, si, chi a
who shall har - bour, har bour this sil
plot

ma-le-det - to, si, chi a si
who shall har - bour, har bour this plot

mor - te su me, ah!.....
 on me now throng, ah!.....

- du - ta la fè, ah!.....
 yes, she of wrong, ah!.....

si - lo le diè, sì, ma - -
 plot - ter of wrong, who so

- ga con me, il mio scet - - - tro, s'in -
 ish a - - mong, and my scap tre shall

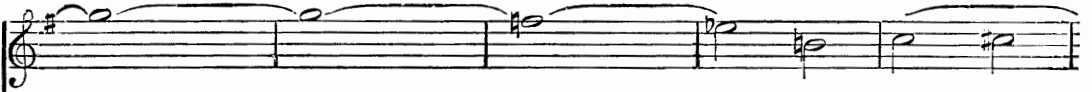
- pio, sul Re, ah si, ca-da il san-gue
 of thus wrong, on thee, on thee the blood,

- lo le diè, sia ma - -
 ter of wrong, who so

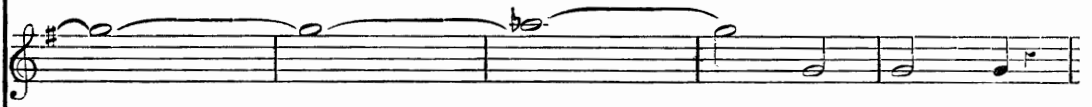
a - sil diè, ah si,
 ter of wrong, ah, yes,

- lo le diè, ah si,
 ter of wrong, ah, yes,

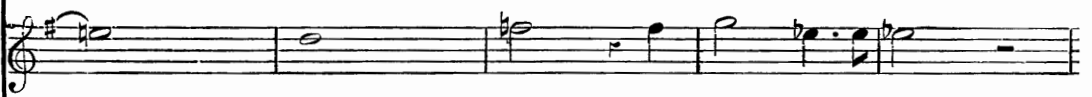
Sua.....
ff



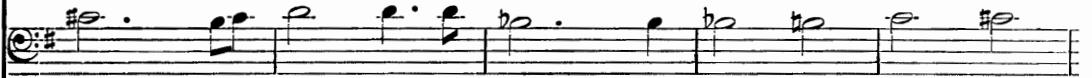
..... ah! seen - di pro -
ah! all..... wild ty,



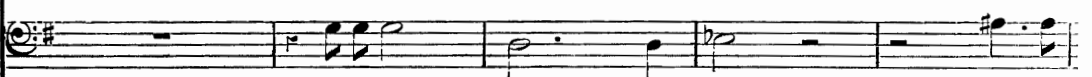
..... ah! per du - ta
ah! all wild ty



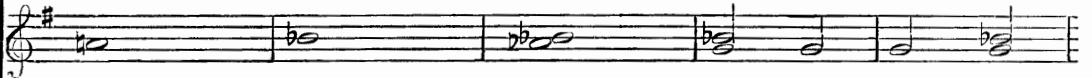
- le - - det - - to chi a - si - lo le diè,
shall har bour this plot - ter of wrong,



- fran - ga il mio bran - do, si, s'in - fran -
per ish ere I yield me, e'en its ru - -



si, ri - ca - da sul Re, ca - da il
thou the cause of this wrong, blood be



le - - det - - - - to chi a - si - lo
shall har - - - - bour this foul plot - ter,



ma-le-det-to chi a - sil, chi a - sil le
who shall harbour this foul plot, yes, of his



ma-le-det-to chi a - si - lo, chi a - -
who shall harbour this foul plot - ter, foul

Sua.....



pi - zia al - fin su me,..... su.....
wild - ly on me throng,..... all.....

ah!..... si, la fè,..... la.....
love,..... love and shame..... now.....

chi a - si - - - - lo le
this plot - - - - ter of

- ga con me, s'in - fran - - - ga con
ins a - mong, its ru - - - ins a

san - - gue sull' em - - - - pio, sul
on thee, thou cause..... of this

chi..... a - - si - - - lo le
this..... foul..... plot - - - - ter of

diè, chi a - sil le diè,..... si, le
wrong, yes, of his wrong,..... of his

si - - lo, a - si - - lo le
plot - - ter, foul plot - - ter of

Sva.....



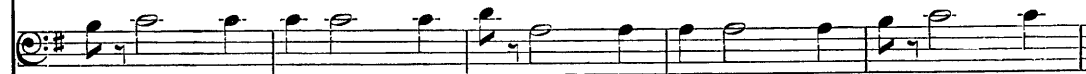
me, mor - te, scen - di su me, mor - te, scen - di su me, mor - te,
throng, wild - ly on me they throng, wild - ly on me they throng, wild - ly



fè. il de - stin, il de - stin, ah per - du - ta la fè, il de -
throng, on her throng, on her throng, ah, all wild - ly they throng, wild - ly



diè, ma - le - det - to, ah si, chi a - si - lo le diè, ma - le -
wrong, who - so har - bours plot - ter, har - bours plot - ter of wrong, who - so



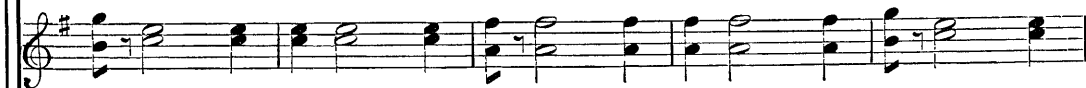
me, si, s'in - fran - ga con me, si, s'in - fran - ga con me, si, s'in -
mong, yes, its ru - ins a - mong, yes, its ru - ins a - mong, yes, its



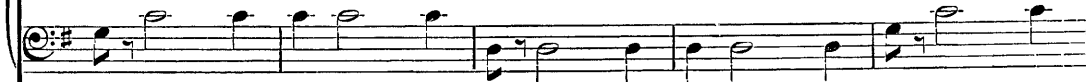
Re, si, sull' em - pio, sul Re,
wrong, yes, thou cause of this wrong,



diè, ma - le - det - to, ah si, chi a - si - lo le diè, ma - le -
wrong, who - so har - bours plot - ter, har - bours plot - ter of wrong, who - so



diè, ma - le - det - to, ah si, chi a - si - lo le diè, ma - le -
wrong, who - so har - bours plot - ter, har - bours plot - ter of wrong, who - so



diè, ma - le - det - to, ah si, chi a - si - lo le diè, ma - le -
wrong, who - so har - bours plot - ter, har - bours plot - ter of wrong, who - so



scen - di su me, mor - te, scen - di su me, si, scen - di,
on me they throng, love and shame wild ly throng, yes, love and

- stin, il de - stin, si. per - du - ta la fè, ah si, la
throng, on her throng, love and shame wild ly throng, all wild ly

- det - to sia pur chi a - si - lo le diè, si, chi a -
har - bours plot - ter, har bours plot - ter of wrong, yes, har - bours

- fran - ga con me, si, s'in - fran - ga con me, si, si, con
ru - ins a - mong, yes, its ru - ins a mong, my sword, my

si, sull' em - pio, sul Re, ah, si, sul
yes, thou cause of this wrong, cause of this

- det - to, ah si, chi a - si - lo le diè, si, chi a -
har - bours plot - ter, har - bours plot - ter of wrong, yes, har - bours

- det - to, ah si, chi a - si - lo le diè, si, chi a -
har - bours plot - ter, har bours plot - ter of wrong, yes, har - bours

- det - to, ah si, chi a - si - lo le diè, si, chi a -
har - bours plot ter, har bours plot - ter of wrong, yes, har - bours

f *>* *>* *>* *ff*

mer - te, al - fin su me, scen
shame, wild - by they thron, all.....

fè, ah, si, la fè, ah.....
thron, ah, wild ty thron, wild

- si - lo già le diè, ma - -
plot ter foul of wrong, plot

me, si, si, con - me, si, s'in - fran - -
scep tre, yes, a - mong, yes, its ru - -

Re, ah, si, sul Re, si, sull em - -
wrong, cause of this wrong, yes, thou cause.....

- si - lo, si, le diè, chi a - si - -
plot - ter foul of wrong, this foul plot - -

- si - lo, si, le diè, ma - -
plot - ter foul of wrong, plot - -

- si - lo, si, le diè, ma - le - det - -
plot - ter foul of wrong, plot ter of.....

ff

di su me!
wild ly throng!

la. fe!
ly..... throng!

le det to!
ter of..... wrong!

ga us con a me!
us mong!

pio, sul Re!
of this wrong!

lo le diè!
ter of wrong!

le det to!
ter of..... wrong!

to!
wrong!

No. 11.

PRELUDIO E RECITATIVO.

Larghetto.

PIANO.

Larghetto.

FERNANDO.

A lei son pres-so al-fi - ne!
At last, then, I am near her!

par-ti-va i-gno-to, e rie-do vin-ci-
ob-scure I part-ed, and crown'd with fame re-

Maestoso.

- tor, men-tre in sua cor-te m'appel-la il Re, d'a-mor, più che d'or-
 - turn; the king my mas-ter has call'd me to court, but love and not am-

Lento.

- go-glio mi fre-me in pet-to il cor, co-lei che a-do-ro qui vi sog-gior-na, a co-no-scer-la al-
 bi-tion now swells with-in this heart, she whom I worship dwells in this pal-ace; now shall I taste once

Lento. *p*

Allegro. *Lento.* *Larghetto.* *(vedendo giungere il Re si ritira in disparte, Alfonso)*

- fin l'al-ma ri-tor-na. Il Re!
 more love's hon-ey'd cha-lice. The king!

DON GASPARE.

entra pensieroso e non s'arvede di lui, Don Gaspare segue il Re.)

Qual fo-ra di quell'em-pio il
 What sen-tence shall a-wait the

RECIT.

fa - to? Il Re giu - sti - zia far - gli
cul - prit! *The King, will he now jus - tice*

ALFONSO. (*senza badargli.*)

(D'un ve-glio al-le mi - nac-ce ce - der dun-que do - vrò?)
(To this old do - tard's threat'ning shall I tame - ly sub - mit?)

RECIT.

de - ve!
fur - ther?

(*a D. Gaspare.*)

Le - o - no - ra s'in - nol - tra. I - nes com - pli - ce su - a pri - gi - on rat - tien;
Le - o - no - ra ap - proach - es. Go, let I - nes who tends her be kept a pris - 'ner!

(*D. Gaspare s'inchina e sorte.*) (*Alfonso scorgendo Fernando.*)

Moderato. *string.*

Sei tu, o pro - de vin - ci -
Is't thou, pro - tect - or of my

pp *f*

FERNANDO.

Con - ten - to ap - pie - no mi fè l'o - nor.
By the hon - our am I ful - ly paid.

tor, ti de - ve la sua sal - vez - za il Re, del tuo va -
life: to thee the king his safe - ty owes, the gal - lant

ff *ff*

- lo-re, io stes-so il vo', la ri-com-pen-sa or chie-di, all' ac-cen-to del Re t'af-fi-da e
 ac-tion some guerdon de-mands, thy re-com-pense but name, and thy monarch, be sure, will free-ly

ff *ff* *ff*

FERNANDO.

cre-di. Si-re, sol-da-to mi-se-ro, per no-bil da-ma, a-mor m'ac-cen-de il
 grant it. List, sire, a sol-dier no-thing more, yet I with pas-sion a-dore a no-ble

Larghetto. *p* *3* *3* *3*

pet-to; ei miei tri-on-fi io deg-gio, la mia glo-ria al suo a-mor, que-sta ti
 la-dy, if hon-our'd now I stand, 'tis to love my fame is due, grant me her

ALFONSO. FERNANDO. (vedendo Leonora che s'innoltra.) ALFONSO.

chieg-go. Sia tu-a. ia no-ma. Eb-ben, co-stei s'ap-pel-la; ve-di-la, la più bel-la! Le-o -
 hand. She's thine! her name? 'Tis well, boot-less the du-ty, see, she comes, clad in beau-ty? Le-o -

ff

No. 12.

TERZETTO.

Allegro.
ALFONSO.

LEONORA.

rall.

- no - ra! Oh Ciel! l'a - man - te!
- no - ra! Oh, Heav'n! my lov - er

PIANO. *f* *p* *colla parte.*

Moderato.

rea com - pa - rir - gli in - nan - te!
now will my guilt dis - cov - er!

p

ALFONSO.

Leo - no - ra, ei del suo cor la bra - ma,
Leo - no - ra, he hath his heart laid o - pen,

p

ch'ei t'a - - ma, ch'ei t'a - ma or mi sve -
his pas - - sion, his pas - sion..... he has

LEONORA.

ALFONSO.

- lò. Quel guar-do mi ge - lò. Po - tri - a piom-bar su te, poi -
told. My blood runs i - cy cold. Does si - lence thy King en - thrall? on

chè il ta - cer ti al - let - ta, la col - le - ra del Re..... coll' al - ta
thee thus self ac - cus ing, thy Sov reign's wruth might fall,..... soft mer - cy's

sua ven - - det - ta. Fer - nan - do a te la ma - no de - sia di spo - so of -
plea re - - fus - ing. Fer - nan - do has just be - sought me in mar - riage for thy

LEONORA.

Che di - te mai!
What dost thou say?

Oh Ciel!
Oh, Heav'n!

FERNANDO.

Oh Ciel!
Oh, Heav'n!

- fir, cor - te - se il tuo So - vra - no a lui ti do - na, do -
hand, thy Sov - 'reign with gen'rous cour - tesy the boon doth grant him, to

a piacere.

Andante.

- man tu dei par - tir.
mor - row fly this land.

Andante.

p

A tan-to a-mor, Leo-no-ra, il tuo ri -
Fond - ly his love by thine be eye re -

- spon - da, quand' ei fe - li - ce non vi - vrà che in te, dol - ce la spe - me del suo cor se -
- quit - ed, when he en - rap - tur'd lives for thee a - lone, let not of hope the vi - sion fair be

con - da ch'ei mai, no, no, non deb - ba ma - le - dir tua fè, ch'ei mai, no, no, non
blight - ed, nor let, nor let his curse fall on thee, faith - less gown, nor let, nor let his

LEONORA.

p
Se in-gan-no e-gli è,
If now I dream,

FERNANDO.

p
Se in-gan-no e-gli è,
If now I dream,

rall.

deb-ba ma-le-dir, ma-le-dir tua fè:
curse fall on thee, faith-less, all faith-less grown:

a tan-to a-
so great a

rall.

pp

a me, a me s'a-scon-da, s'a-scon-da il ver,
ah, may, ah, may for ev-er, for ev-er may

a me s'a-scon-da,
ah, may for ev-er,

s'a-scon-da il ver
for ev-er may

- mor,
love,

Leo-no-ra, il tuo ri-spon-da, quand' ei fe-
by thine be aye re-quit-ed, when he en-

pp

che ri-schia-rar mi dè.
the truth re-man un-known.

cresc.

che ri-schia-rar mi dè.
the truth re-man un-known.

- li - ce non vi-vrà che in te, ah!
rap - tur'd lives for thee a lone, ah!

string.

cresc.

..... dol - ce la spe - me del suo cor se - con - da, ch'ei mai non deb - ba, no, non
 let not of hope the vis - ion fair be blight - ed, ne'er let his curse, ne'er let his

deb - ba ma - le - dir, ma - le - dir tua fè, en - tro un'o - ra il sa - cro ri - to fia com -
 curse fall on thee, faith - less, all faith - less grown, in an hour the sa - cred rites shall be com -

FERNANDO. string.

- pi - to. Oh mio Signor, a' tuoi piè col san - gue mi - o or vogl' i - o donar - ti il
 - ple - ted. Most honour'd lord, at thy feet where now I kneel, my own heart's blood were gladly

LEONORA. (al Re.)

Ma tal giu - ro?
 Such an oath?

cor, or vogl' io do - nar - ti il cor, oh mio Si -
 pour'd, my heart's blood were glad - ly pour'd, most hon our'd

ALFONSO. (a Leonora.)

Ei fia ser - ba - to, se in - gan - na - to io fui da
 And he will keep it, though de - cep - tion's vile part was

che mai sen-to?
ah, what says he!

- gnor,
lord,

ah mio Si-
most hon-our'd

a piacere.

te, ven - di - car - si ap-pien sa il Re; Fer - nau - do en - tro un' o - ra!
thine, full re venge. be - hold, is mine! Fer - nan - do, in an hour!

- gnor!
lord!

ah si, a tan-to a-mor, Leo-no-ra, il tuo ri - spon - da quand' ei fe - li - ce non vi - vrà che in
ah, yes, so great a love by thine be aye re - quit - ed, when he en - rap - tur'd lives for thee a

te,..... dol - ce la spe - me del suo cor se - con - da, ch' ei mai non deb - ba no, non
love..... let not of hope the vis - ion fair be blight - ed, ne'er let his curse, ne'er let his

rall.

deb-ba ma-le-dir, ma-le-dir tua fè, ah no, ah no, mai non deb-ba la tua
 curse then fall on thee, faith-less, faithless grown, ne'er let his curse fall on thee all faith-less

LEONORA.

Oh Cie - lo!
 Oh, Hea - ven!

FERNANDO.

Oh mio Si- gnor!
 Most hon our'd lord!

fè. ah no, ah no, non deb-ba ma-le-dir, mai la tua fè, en-trou-n'o-ra all' al-
 grown, ne'er let his curse fall on thee faith-less grown, all faith-less grown, in an hour seek the

Allegro.

(Alfonso parte conducendo con se Fernando.)

- tar!
 church!

Allegro agitato.

PIANO.

Piano introduction for the first system, featuring a treble and bass clef with piano (*p*) dynamics.

LEONORA.

Vocal and piano accompaniment for the first vocal line, including lyrics "Fia dunque Car I be-".

Vocal and piano accompaniment for the second vocal line, including lyrics "ve-ro, oh Ciel! des-so, Fer-nan-do, lo spo-so di Leo-".

Vocal and piano accompaniment for the third vocal line, including lyrics "-no-ra! ah!".

Lento.

Vocal and piano accompaniment for the final vocal line, including lyrics "tut-to mel di-ce e dub-bia l'al-ma è an-co-ra all' i-nat-te sa gio-ja!".

Lento.

oh Cie - lo! spo - sar - lo, oh mia ver - go - gna e - stre - ma!
 Oh, Hea - ven! I wed him, ah, shame will o - ver - whelm me!

Allegro. *Lento.*

in do - te al pro - de re - car il di - so - nor, no, ma - i! do - ves - se e - se -
 shall I then bring him dis - hon - our as my dow'r, no, nev - er! though he should ev - er

crar - mi, fug - gir, sa - pra in brev' o - ra chi sia la don - na che co - tan - to a - do - ra!
 curse me, I'll fly, soon will he mea - sure the worth of her on whom he wastes love's trea - sure!

Allegro.

Cantabile.

Largo.

p *p*

O mio Fer - nan - do, del - la ter - ra il
 Dear - est Fer - non - do, mine be earth's ev - ry

pp

tro - no a pos - se - der - ti a - vria do - na - to il cor,.....
 trea - sure, all, all with thee, love, my heart would glad - ly share ;.....

ma pu-ro l'a - mor mi - o, co - me il per - do - no, dan - na - to, ah!
 now to my love un - spot ted love no thought can mea - sure, no doom be at -

las - sa! è a di - spe - ra - to or -ror, il ver fia no - to,
 - lot - ted but dark - ness and de - spair! all shall be told thee,

e in tuo di - spre - gio e - stre - mo, la pe - na a - vrom - mi,
 then shall thy scorn fierce and gall - ing my just a - ward be

rall. che mag - gior si dè, ah!..... *a tempo.* se il giu - sto tuo di - sde - gno al
 though my soul it blight; ah!..... yet should com - pas - sion more thee like

rall.

- lor, al - lor fia sce - mo, piom - bi, gran Di - o, piom - bi, gran
dew, like dew soft fall - ing, may..... then thy light - ning, may tren thy

tempo.

calando.

Di - o, la fol - gor tua su me! ah! se fia sce - mo il tuo di - sde - gno, piom - bi, o
light - ning, O Heav'n, on me a - light! ah! should com - pas - sion soft - ly move thee, may thy

cresc.

cresc.

calando.

Dio, la fol - ger tua su me, ah! se fia sce - mo il tuo di - sde - gno, piom - bi. o Di - o, la fol - ger tua su
light - ning, Heav'n, on me a - light, ah! should compas - sion soft - ly move thee, may thy light - ning, O Heav'n, on me } a -

cresc

RECIT. *J*

me! Su, cru - de - li, e chi v'ar - re - sta? scrit - to è in
light! Strike, oh, death, cease hes - i - tat - ing! in you

p *colla parte. f* *f*

risoluto. *Moderato mosso.*

cie - lo il mio do - lor, scrit - to è in ciel..... il mio do
heav'n is writ my doom, in you heav'n..... is writ my

f *f* *f*

- lor, sù, ve - ni - - te, ell'è u - na fe - - sta, spar - sa
doom, so - lemn rites are all ce - le - brat - ing, on the

l'a - - ra sia di fior..... già la tom - ba a me s'ap -
at tar flow - ers bloom,..... lo, the yaern - - ing grave is

- pre - sta, e co - per - ta in ne - gro vel..... sia la tri - sta fi - dan -
wait - ing! round her thrown..... a sa - ble veil,..... see the bride..... ad - vance de -

- za - ta, che re - jet - ta, di - spe - ra - ta, non a - vrà... per - do - no in
- ject - ed, she whom Hea - ven hath re - ject - ed, she whose pray'rs for mer - cy

ciel, ma - le - det - ta, di - spe - ra - ta non a - vrà per - do - no in ciel, no, non a -
fail, she whom Hea - ven hath re - ject - ed, she whose pray'rs for mer - cy fail, whose pray - ers

string.

- vrà, ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no in
 fail, she whom Hea - ven hath re - ject - ed, she whose pray'rs for mer - cy

string. cresc.

ciel, non a - vrà per - do - no in ciel, ah!..... non a - vrà per - do - no in
 fail, she whose pray'rs for mer - cy fail, ah!..... she whose pray'rs for mer - cy

cresc. f p

Allegro.

ciel!
 fail!

Ah!..... cru -
 Hith er

- de - li, e chi..... v'ar - re - sta *p* scrit - to in cie - lo è il
 come..... cease hes - i tat - ing, writ in hea - ven

f

mio do - lor, scrit - to in cie - lo è il
 is my doom, writ in hea - ven

f

mio do - lor!
 is my doom!

cru - de - - li, ve - ni - - te,
 ah! come,..... come ye hith - - er,

1o. tempo.
 scrit-to è in ciel..... il mio do - lor, sù, ve - ni - te, ell'è u - na
 writ in hea - - ven is my doom, so - lemn rites..... are ce - le -

fe - sta spar-sa l'a - ra sia di fior,..... giù la tom - ba a me s'ap -
 brat - ing, on the al - tar flow - ers bloom,..... lo, the yawn - ing grave is

pre - sta, e co per - ta in te-gro vel..... sia la tri - sta fi - dan -
 wait - ing! round her thrown..... a sa - ble veil,..... see, the bride..... ad - vance de -

za - ta, che re - jet - ta, di - spe - ra - ta non a - vrà . . per - do - no in
 ject - ed, whom great Hea - ven hath re - ject - ed, she whose pray'rs for mer - cy

ciel, ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no in
 fail, whom great Hea - ven hath re - ject - ed, she whose pray'rs for mer - cy

ciel, no, non a - vrà, ma - le - det - ta, di - spe - ra
 fail, yes, she whom Heav'n hath re - ject - ed, scorn'd, neg - lect

ta, non a - vrà per - do - no in ciel, non a - vrà per - do - no in
 ed, she whose pray'rs for mer - cy fail, she whose pray'rs for mer - cy

string.

cresc.

ciel, ah non a - vrà per - do - no in ciel, ah, la
 fail, ah! she whose pray'rs for mer - cy fail, Heav'n re

f *calenza.* *p* *p* *p* *p* *f*

tri - sta fi - dan - za - ta non a - vrà, non a -
 - ject - ed, scorn'd, neg - lect - ed, yes, her pray'rs, yes, her

- vrà per - do - no in ciel, ah! non a - vrà per - do - no in
 pray'rs for mer - cy fail, her pray'rs, her pray'rs for mer - cy

ciel, ah! non a - vrà per - do - no in ciel,
 fail, her pray'rs, her pray'rs for mer - cy fail,

ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no in
 Heav'n re - ject - ed, scorn'd, neg - lect - ed, she whose pray'rs for mer - cy

ciel!
 fail!

RECITATIVO DOPO L'ARIA DI LEONORA.

Allegro. LEONORA. INES.

I - nes? Fi - a ver! Fer -
I - nes? Is it true Fer

PIANO. *Allegro.* *fp*

LEONORA.

- nan - do, a te con - sor - te? A me! che par - li? la cru - del for - tu - na tan - ta
nan - do this day will wed thee? A - las! what say'st thou? no by cru - el for - tune for such

fp

gio - ja al mio cor, no, non ser - ba - va; cer - ca Fer - nan - do, di - gli ch'io fui del Re la
rap - ture my heart be sure is not de - stin'd; seek out Fer - nan - do, tell him the King call'd me his

p Andante.

bel - la, van - ne, ah! s'e - gli m'ab - ban - do - na nè un la - men - to da -
fav - 'rite, stay not, ah! should he cast me from him then my tears cease - less

RECIT.

- rò, ma, se a Dio pa - ri, ge - ne - ro - so ei per - do - na, pro - stra - ta o - gnor, ser -
flow, but should he god - like, to my fault grant a par - don, I am his slave for

vir-lo, a-mar-lo, be-ne-dir-lo, fia po-co an-cor, per lui son pre-sta a mor-te;
 ev-er, to love him, to a-dore him were naught in-deed, for him I'd lay my life down;

fp

(Leonora parte.)
 INES.

co-sì gli par-la, al-mench'ei sap-pia il ve-ro, e per me pri-mo il sap-pia. Si, non te -
 this will you tell him, but all must be im-part-ed, and from me should he learn it. I will o

(va per sortire.) DON GASPARE. (entra seguito da una Dama)

- me-re, al ze-lo mio t'af-fi-da, io cor-ro. Ar-re-sta-ti, d'Al -
 - bey thee, con-fide in my dis-cre-tion, I hast-en. I charge thee stay, Al -
Mestoso.

p *fp*

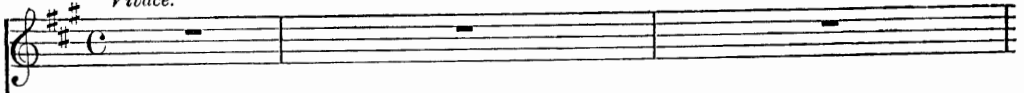
e da guardie.)

- fon - so or - din so - vra - no t'im - pon che
 - fon so thus hath com - mand - ed, a pris' - - ner

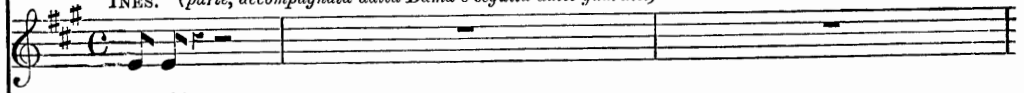
(accennando la Dama.) INES.

to-sto a me pri-gion ti ren-di, des-sa tu dei se-guir. Di-o, ci di -
 must thou to me thy-self sur-ren-der, fol-low thus la-dy straight. Hea-ven! oh, pro -

Vivace.



INES. (*parte, accompagnata dalla Dama e seguita dalle guardie.*)



ten-di!
act us!

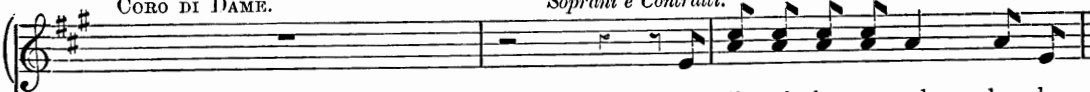
Vivace.

PIANO.



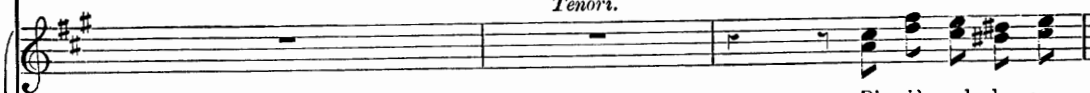
CORO DI DAME.

Sopran e Contralti.



Di già nel - la cap - pel - la, la
From yon - der fane re - sound ing, hark!

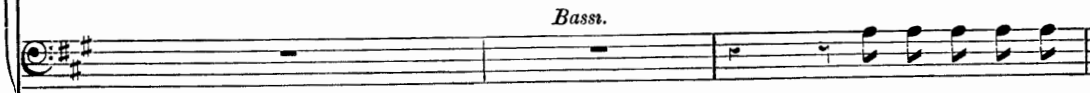
Tenori.



Di già nel - la cap -
From yon - der fane re

CORO DI CAVALIERI.

Bassi.



Di già nel - la cap -
From yon - der fane re



di cui vol - ta splen - de, so - a - ve vo - ce ap - pel - la gli
 voi - ces sweet in vit ing to rites your lives u - nit - ing be

- pel - la, la di cui vol - ta splen - de, so - a - ve vo - ce ap -
 - sound - ing, hark! voi - ces sweet re - sound ing, to rites your lives u

- pel - la, la di cui vol - ta splen - de, so - a - ve vo - ce ap -
 - sound - ing, hark! voi - ces sweet re - sound ing, to rites your lives u

tr

spo - si al sa - cro al - tar, di già nel - la cap - pel - la, la di cui vol - ta splen - de, so -
 fore its ho - ly shrine, from yon - der fane re - sound - ing, hark! voi - ces sweet in - vit - ing to

- pel - la, gli spo - si al sa - cro al - tar, di già nel - la cap - pel - la, la di cui vol - ta
 - nit - ing be - fore its ho - ly shrine, from yon - der fane re - sound ing, hark! voi - ces sweet re -

- pel - la, gli spo - si al sa - cro al - tar, di già nel - la cap - pel - la, la di cui vol - ta
 nit - ing be - fore its ho - ly shrine, from yon - der fane re - sound - ing, hark! voi - ces sweet re -

a - ve vo - ce ap - pel - la, si, gli spo - si al sa - cro al - tar, re - gni in que' pet - tie -
 rites your lives u - nit - ing there be - fore the ho - ly shrine, may Hea - ven's grace a -

splen - de, gli spo - si vo - ce ap - pel - la al sa - cro al - tar,
 - sound - ing, to rites your lives u - nit ing be - fore the shrine,

splen - de, gli spo - si vo - ce ap - pel - la al sa - cro al - tar,
 - sound - ing, to rites your lives u - nit ing le - fore the shrine,

tr *tr*

cresc. *f* *f* *p*

ter - no l'a - mor che si li ac - cen - de,
 - bound - ing deign on your heads to show - er

re - gni in que' pet - ti e - ter - no l'a - mor che si li ac -
 may Hea - ven's grace a - bound - ing deign on their heads to

re - gni in que' pet - ti e - ter - no l'a - mor che si li ac -
 may Hea - ven's grace a - bound - ing deign on their heads to

ed il fa - vor su - per - no di gio - je span - da un mar, di
 an ev - er - last - ing dow - er of ra - diant joy di - vine, of

- cen - de, ed il fa - vor, fa - vor su -
 show - er a last - ing dow'r, a last - ing

- cen - de, ed il fa - vor, fa - vor su -
 show - er a last - ing dow'r, a last - ing

cresc. *mf*

gio - je span - da un mar, si, un mar, ah, si, l'a - mor che li ac -
 ra - diant joy di - vine, joy di - vine, joy, joy di - vine, on them

- per - no di gio - je span - da un mar, si, un mar, span - da un mar,
 dow - er of ra - diant joy di - vine, joy di - vine, joy, joy di - vine,

- per - no di gio - je span - da un mar, si, un mar, span - da un mar,
 dow - er of ra - diant joy di - vine, joy di - vine, joy, joy di - vine,

tr *f*

cresc.

cen - de, di dol - cez - za span - da un mar, di dol -
 show - er as their dow - er joy di vine, on them

di dol - cez - za, di dol - cez - za un mar, di dol -
 on them show - er ra - dant joy, joy di - vine, on them

di dol - cez - za, di dol - cez - za un mar, di dol -
 on them show - er ra - dant joy, joy di - vine, on them

cez - za span - da un mar, di dol - cez - za span - da un
 show - er joy di - vine, on them show - er joy di -

cez - za span - da un mar, di dol - cez - za span - da un
 show - er joy di - vine, on them show - er joy di

cez - za span - da un mar, di dol - cez - za span - da un
 show - er joy di - vine, on them show - er joy di -

mar, span - da un mar, span - da un mar!
 vine, joy di - vine, joy di - vine!

mar, span - da un mar, span - da un mar!
 vine, joy di - vine, joy di - vine!

mar, span - da un mar, span - da un mar!
 vine, joy di - vine, joy di - vine!

No. 14. (B) RECITATIVO TRAMEZZO AL CORO NUZIALE.

RECIT.
FERNANDO.

PIANO.

Ah! che da tan - ta gio - ja in - ne - bri - a - to è il co - re; so - gno av - ve -
 Ah! in what realms e - the - real floats..... my spi - rit; bliss hope sur -

- ra - to! in - spe - ra - to fa - vor! poss' io del pa - ri ir de' più gran - di al
 - pass - ing! cher - ish'd dream of my life! none do I en - ty, none scarce - ly deem my

Moderato.

ALFONSO.

fian - co. A o - gnun fia no - to quant' io t'o -
 e qual. Fit ly to pub - lish how much I

- no - ri, o tu, che mi sal - va - sti, tu vin - ci - tor de' Mau - ri; di Za - mo - ra
 hon - our my life's in - tre - pid sa - viour, he who the Moor hath van - quish'd; I here - by cre

con - te, e mar - che - se di Mon - real t'e - leg - go, quest' or - din t'ab - bi an - co - ra.
 - ate thee Count Za - mo - ra, and Mar - quis Mon - tre - al shall be thy se - cond ti - tie.

Andante. *fp*

DON GASPARE. *(sotto voce ai cortigiani.)*

Eb - ben, che par - vi?
Well, friends, how say ye?

Tenori.

CORO. I Re son ge - ne -
Thus kings re - ward their

Bassi. I Re son ge - ne -
Thus kings re - ward their

DON GASPARE.

- ro - si! Il prez - zo è que - sto dell' on - ta e dell' in -
ser - vants! Nay, this is the guer - don of shame and foul dis

- ro - si!
ser - vants!

- fa - mia. Il re li u - ni - sce,
hon - our. By the king sanc - tion'd,

Tenori.

CORO. Dun - que è ve - ro l'i - men?
Then this wed - ding is true?

Bassi. Dun - que è ve - ro l'i - men?
Then this wed - ding is true?

in - siem, si con - - si - gliar-o, e il pat-to in -
 this scheme they both have plot - ted, its con - sum -

UN SIGNORE.
 - de - gno do - vrà dei ve - glio raf - fre - na - re lo sde - gno. Ma vien, Leo -
 - ma - tion will pa - ci - fy her fa - ther's in - dig - na - tion. See, Le - o -

DON GASPARE. (iron.) *Allegro.*
 - no - ra. Oh, la no - vel - la spo - sa!
 - no - ra. Aye, with her fresh won hon - ours!

f Allegro.

f^p *tr* *f^p* *tr*

LEONORA. *Larghetto.*
 Io mi sor - reg - go ap - pe - na,
 Scarce will my limbs sus - tain me,

f^p *tr* *Larghetto.* *tr*

oh Ciel! gli..... sguar-di sen-za ran-cor mi vol-ge!
 oh, Heav'n his..... glance rests on me de-void of an-ger!

FERNANDO.
 L'a - ra è pre-sta, o gen-til!
 They a - wait us, fair-est bride!

cresc.

LEONORA. FERNANDO. LEONORA.
 Ah! gran Di - o! Tu tre - mi? Ah si, di
 Ah! kind Hea - ven! Thou tren - blest! 'Tis joy thus

FERNANDO.
 gio-ja. Me-co vie-ni, e d'u - no spo-so al fian-co or ti so -
 moves me. Cease this a - gi ta tion, dear-est, thy hus - band is near to
 Tenori.

CORO. Oh in-fa-me!
 Dis-hon - our!
 Bassi.

Oh in-fa-me!
 Dis-hon - our!

stie-ni!
aid thee!

PIANO. *f* *p* *cresc.*

f

CORO DI DAME. *Sopran e Contralto.*

Di già nel - la cap - pel - la, la
From yon - der fane re - scund ing, hark!

Tenore.

CORO DI CAVALIERI. *Bassi.*

Di già nel - la cap -
From yon - der fane re

Di già nel - la cap -
From yon - der fane re -

p

di cui vol - ta splen - de, so - a - ve vo - ce ap - pel - la gli
 voi - ces sweet in - vit ing to rites your lives u - nit - ing be -

- pel - la, la di cui vol - ta splen - de so - a - ve vo - ce ap -
 - sound - ing, hark! voi - ces sweet in - vit ing to rites your lives u -

- pel - la, la di cui vol - ta splen - de so - a - ve vo - ce ap -
 - sound - ing, hark! voi - ces sweet in - vit ing to rites your lives u -
 tr tr

spo - si al sa - cro al - tar, di già nel - la cap - pel - la, la di cui vol - ta splen - de, so -
 - fore its ho - ly shrine, from yon - der fane re - sound - ing, hark! voi - ces sweet in - vit - ing to

- pel - la, gli spo - si al sa - cro al - tar, di già nel - la cap - pel - la, la di cui vol - ta
 - nit - ing be - fore its ho - ly shrine, from yon - der fane re - sound - ing, hark! voi - ces sweet in -

- pel - la, gli spo - si al sa - cro al - tar, di già nel - la cap - pel - la, la di cui vol - ta
 - nit - ing be - fore its ho - ly shrine, from yon - der fane re - sound - ing, hark! voi - ces sweet in -

- a - ve vo - ce ap - pel - la, si, gli spo - si al sa - cro al - tar, re - gni in que' pet - tie -
 rites your lives u - nit - ing there be - fore the ho - ly shrine, may Hea - ven's grace a -

splen - de, gli spo - si vo - ce ap - pel - la al sa - cro al - tar,
 vit - ing to rites your lives u - nit ing be - fore the shrine,

splen - de, gli spo - si vo - ce ap - pel - la al sa - cro al - tar,
 - vit - ing to rites your lives u - nit ing be - fore the shrine,

tr tr

cresc. f f

- ter - no l'a-mor che si li ac - cen - de,
 - bound - ing deign on your heads to show - er
 re-gni in que' pet - ti e - ter - no l'a-mor che si li ac -
 may Hea-ven's grace a - bound - ing deign on their heads to

ed il fa - vor su - per - no di gio - je span - da un mar, di
 an ev - er - last - ing dow - er of ra - diant joy di - vine, of
 - cen - de, ed il fa - vor, fa - vor su -
 show - er, Heav'n on ye show'r a last - ing
 - cen - de, ed il fa - vor, fa - vor su -
 show - er, Heav'n on ye show'r a last - ing

gio - je span - da un mar, si, un mar, ah, si, l'a - mor che li ac -
 ra - diant joy di - vine, joy di - vine, joy, joy di - vine, on them
 - per - no di gio - je span - da un mar, si, un mar, span - da un mar,
 dow - er of ra - diant joy di - vine, joy di - vine, joy, joy di - vine,
 - per - no di gio - je span - da un mar, si, un mar, span - da un mar,
 dow - er of ra - diant joy di - vine, joy di - vine, joy, joy di - vine,
 tr

- cen - de, di dol - cez - za span - da un mar, di dol -
show er as their dow - er joy di - vine, on them

di dol - cez - za, di dol - cez - za un mar, di dol -
on them show - er ra - diant joy, joy di - vine, on them

di dol - cez - za, di dol - cez - za un mar, di dol -
on them show - er ra diant joy, joy di - vine, on them

cresc. *ff*

- cez - za span - da un mar, di dol - cez - za span - da un
show er joy di - vine, on them show - er joy di -

cez - za span - da un mar, di dol - cez - za span - da un
show - er joy di - vine, on them show - er joy di -

- cez - za span - da un mar, di dol - cez - za span - da un
show - er joy di - vine, on them show - er joy di

mar, span - da un mar, span - da un mar!
vine, joy di - vine, joy di - vine!

mar, span - da un mar, span - da un mar!
vine, joy di - vine, joy di - vine!

mar, span - da un mar, span - da un mar!
vine, joy di - vine, joy di - vine!

ff

Moderato.

PIANO.

p *cresc.*

DON GASPARE.

pp

Oh vil-ta-de! ob-bro-brio in-sa-no!
Né er-vus sol-dier so de-grad-ed!

Larghetto.

p

di con-sor-te of-frir la ma-no,
as a law-ful spouse be wed-ded,

Tenori.

CORO. Que-sto è trop-po in mia fè!
Thus a fair name de-stroy!

Bassi.

Que-sto è trop-po in mia fè!
Thus a fair name de-stroy!

il mon - ta - na-ro ab-biet-to,
to scorn for aye he's mat-ed,

al-la bel-la del Re!
to the king's cast-off toy!

sen-za fa - ma ed o - nor!
lost to hon - our and shame!

al-la bel-la del Re!
to the king's cast-off toy!

sen-za fa - ma ed o - nor!
lost to hon - our and shame!

l'av-ven-tu-rier pro-tet - to!
wretch de-grad-ed, de - grad - ed!

per-ven-ne gran Si-gnor!
thus a fair name de-stroy!

per-ven-ne gran Si-gnor!
thus a fair name de-stroy!

mar -
a

tr

sf

- che - se il Re, l'ha e - let-to, fre -
mar - quis he's cre - a - ted, with

oh, il no - bi-le per - fet - - to!
a prince he next will name him!

oh, il no - bi-le per - fet - - to!
a prince he next will name him!

sf

- giol - lo an - cor, dell' or - din d'Al - can - ta - ra è ca - va - lier,
Al - can - tar, fair pro - vince, he's en - dow'd..... him boundless wealth,

ha ran - go ed ha po -
high rank and lord - ly

ha ran - go ed ha po -
high rank and lord - ly

sf *sf*

di sue vir - tu - di, e del suo cor ben - na - to,
but if with hon - ours thus the king doth load him,

- ter!..... di sue vir - tu - di, e del suo cor ben - na - to,
pow'r!..... but if with hon - ours thus the king doth load him,

- ter!..... e del suo cor ben - na - to,
pow'r!..... if thus the king doth load him,

p

pa - gar fu drit - to il va - go
he with his bride..... ob - tains too

pa - gar fu drit - to il va - go
he with his bride..... ob - tains too

pa - gar fu drit - to il va - go
he with his bride..... ob - tains too

av-ven - tu-rier!
dis-grace for dow'r!

que-sto è trop-po in mia fè, que-sto è trop-po in mia
thus a fair name de-stry, thus a fair name de -

av-ven - tu-rier!
dis-grace for dow'r!

que-sto è trop-po in mia fè, que-sto è trop-po in mia
thus a fair name de-stry, thus a fair name de -

av-ven - tu-rier!
dis-grace for dow'r!

que-sto è trop-po in mia fè, que-sto è trop-po in mia
thus a fair name de-stry, thus a fair name de -

fè!
stry!

fè!
- stry!

fè!
- stry!

f

dim.

p

Maestoso.

sotto voce.

Si ten - ti al - men, se il no - stro spre - gio ei sfi - da,
Should he at - tempt from scorn to win us o - ver,

Si ten - ti al - men, se il no - stro spre - gio ei sfi - da,
Should he at - tempt from scorn to win us o - ver,

Si ten - ti al - men, se il no - stro spre - gio ei sfi - da,
Should he at - tempt from scorn to win us o - ver,

stentate. *p* *3* *3* *p*

che al vi - le or - go - glio mai la sor - te ar - ri - da, che al - cun di noi non
how emp - ty pride is, let him, friends, dis - cov - er, seek not to share his

che al vi - le or - go - glio mai la sor - te ar - ri - da, che al - cun di noi non
how emp - ty pride is, let him, friends, dis - cov - er, seek not to share his

che al vi - le or - go - glio mai la sor - te ar - ri - da, che al - cun di noi non
how emp - ty pride is, let him, friends, dis - cov - er, seek not to share his

DON GASPARE coi Tenori.

cer - chi il suo fa - vor, ch' e - gli ab - bia sol com - pa - gno il di - so -
fa - vour or his state, hence - forth a - lone dis - hon - our be his

cer - chi il suo fa - vor, ch' e - gli ab - bia sol com - pa - gno il di - so -
fa - vour or his state, hence - forth a - lone dis - hon - our be his

f *p* *f* *p* *ff* *p*

- nor! si ten - ti al - men, se il no - stro spre-gio ei sfi - da, che al vi - le or -
mute! should he at - tempt from scorn to win us o - ver, how emp - ty

- nor! si ten - ti al - men, se il no - stro spre-gio ei sfi - da, che al vi - le or -
mute! should he at - tempt from scorn to win us o - ver, how emp - ty

cresc.
 - go - glio mai la sor - te ar - ri - da, che al - cun di noi non
pride is, let him soon dis - cov - er, seek not to share his

cresc.
 - go - glio mai la sor - te ar - ri - da, che al - cun di noi non
pride is, let him soon dis - cov - er, seek not to share his

pp *p*

cer-chi il suo fa - vor, ch'e - gli ab - bia sol com - pa - gno il di - so -
fa - vour or his state, hence - forth a - lone dis - hon - our be his

cer - chi il suo fa - vor, ch'e - gli ab - bia sol com - pa - gno il di - so -
fa - vour or his state, hence - forth a - lone dis - hon - our be his

f > *p*

- nor!
mate!

ch'e-gli ab - bia sol,
hence - forth..... a - lone

- nor!
mate!

ch'e-gli ab - bia sol
hence - forth a - lone

com - pa - gno il di - so -
dis - hon - our be his

ch'e-gli ab-bia sol ch'e-gli ab-bia sol com - pa - gno il di - so - nor, si!
hence forth a - lone, hence forth a - lone dis - hon - our be his mate! yes!

- nor!
mate!

com - pa - gno il di - so - nor, si!
dis - hon - our be his mate! yes!

string. e cresc.

ff *p*

DON GASPARE.

il di - so - nor!
his mate a - lone!

ch'e-gli ab-bia sol
hence - forth a - lone

com - pa - gno il di - so -
dis - hon - our be his

si, si, com - pa - gno il di - so -
yes, yes, dis - hon - our be his

il di - so - nor!
his mate a - lone!

com - pa - gno il di - so -
dis - hon - our be his
tr

p *p*

- nor! il di - so - nor! com - pa - gno il di - so - nor ab - bia sol,
 mate, his mate a - lone! dis - hon - our be his mate! from hence - forth,

- nor! il di - so - nor! com - pa - gno il di - so - nor! ab - bia sol,
 mate, his mate a - lone! dis - hon - our be his mate! from hence - forth,

- nor! il di - so - nor! ch'e - gli ab - bia sol, si, si, com - pa - gno il di - so - nor!
 mate, his mate a - lone! hence - forth a - lone, a - lone dis - hon - our be his mate!

p

Allegro vivace.

ch'e - gli ab - bia sol com - pa - gno il di - so - nor ch'e - gli ab - bia sol, ch'e - gli ab - bia
 hence - forth a lone dis - hon our be his mate, hence - forth a - lone, hence - forth a -

ch'e - gli ab - bia sol com - pa - gno il di - so - nor, ch'e - gli ab - bia sol, ch'e - gli ab - bia
 hence - forth a - lone dis - hon our be his mate, hence - forth a - lone, hence - forth a -

ch'e - gli ab - bia sol com - pa - gno il di - so - nor, ch'e - gli ab - bia sol, ch'e - gli ab - bia
 hence - forth a lone dis - hon our be his mate, hence - forth a - lone, hence - forth a -

8va.....

Allegro vivace. *ff*

sol com - pa - gno il di - so - nor! si, si!
 - lone dis - hon our be his mate, his ate!

sol com - pa - gno il di - so - nor! si, si!
 - lone dis - hon our be his mate, his mate!

sol com - pa - gno il di - so - nor! si, si!
 lone dis - hon our be his mate, his mate!

No. 16. (A) SCENA PRECEDENTE IL FINALE TERZO.

FERNANDO.

Allegro.

Per me del Ciel si di-spie - ga il fa -
 Kind Heav'n on me all its fa - vours hath

PIANO.

- vor, ah, la mia gio - ja di-vi - de - te, o Si-gnor, me-co e-sul -
 pour d, ah, dear-est com - rades, share with me my de - light, with me re -

- ta-te di sì lie - to de - stin, el - - la è pur mi - - a quel - la
 - joic-ting at so hap - py a lot, lo, she is mine..... own, la dy

don - - na a - do - ra - ta!
 fair I so wor - ship!

cresc.

RECIT.

v'è per un cor sor - te più bel - la?
 could man pos - sess a rich - er trea - sure!

deh,
 say,

f p

Larghetto.

di - te!
 friends!
 Tenori.

L'o -
 My

CORO.
 Bassi.

Si,
 Yes,

l'o - nor!
 your honour!

Si,
 Yes,

l'o - nor!
 your honour!

Larghetto.

p *ff*

- nor!
 honour!

sua no - bil leg - ge a me fu sa - cra o - gno - ra,
 its spot - less lus - tre to me was ev - er sa - cred,

e dal - la cul - la io la to - glie - va in
 and as my birth - right I have priz'd it

p *f p*

do - te,
 al - ways,

e tut - ti i be - ni
 aye, all the wealth

ch'og - gi pos - seg - go,
 for - tune hath brought

d'es - sa son fu - mo al
 weigh'd with that I

f

RECIT.

pa - ro. des - pise. *p* Che di - ce - ste? che di - Ah, what say ye? ah, what

Un ve n'ha ch'è per te, per te pen-sier più ca - ro. *p*
 Yet this day thou hast shown there's that you high - er prize.

Un ve n'ha ch'è per te, per te pen-sier più ca - ro.
 Yet this day thou hast shown, there's that you high - er prize.

- ce - ste? di quest' in - giu - ria io vo' ra - gion, *p* ma no, io mal com -
 say ye? I such an in - suit will nev - er brook, but no, you are but

- pre - si, deh par - la - te, io ve nie sup - pli - co, quà le de - stre, a - mi - ci!
 jest - ing, nay, ex - plain this I so - lemn - ly en - treat, let me take, friends, your hands!

Larghetto. pp

DON GASPARE.

Ah, ma - i!
 No, nev - er!

E que - sto nome au - gu - sto, in av - ve - nir, mar -
 Nor shall your name and ti - tle in fu - ture, no - ble

E que - sto nome au - gu - sto, in av - ve - nir, mar -
 Nor shall your name and ti - tle in fu - ture, no - ble

p

FERNANDO.

string.

Eb-ben non più, gli at-ti per-ver-si fian la-va-ti col san-gue!
Nay, this is much, your words and deeds in-sult-ing blood must a-tone for!

f

- che-se, più non s'u-drà per noi!
mar-quis, be e'er by us pro-nounc'd!

f eb-
bet

- che-se, più non s'u-drà per noi!
mar-quis, be e'er by us pro-nounc'd!

f eb-
bet

Allegro.

andiam!
a-way!

- ben, si, si ver-si, andiam!
so, we are rea-dy, a way!

- ben, si, si ver-si, andiam!
so, we are rea-dy, a-way!

Allegro.

BALDASSARE.

RECIT.

Do-ve cor-re-te? di quel cie-co fu-ror
Stay, whi-ther haste ye? blind-ly wr'd on by wrath

p

gl'im - pe - ti stol - ti so - spen - de - te un i - stan - te.
 pray ye to pause in your an - ger one mo - ment.

Allegro.

FERNANDO. DON GASPARE.

Il pa-dre mi - o!
 Lo, 'tis my fa - ther!

Lo spo-so di Leo - no - - ra!
 And hus-band of Leo - no - - ra!

Fi - glio!
 Yes, sen!

oh
 oh

RECIT. *♩ a tempo.*

FERNANDO.

Eb-ben, mio pa-dre?
 Why this sur prise?

Di - o!
 Hea - ven!

oh Di - o! tu sei di-so - no -
 oh, Hea-ven! for aye art thou dis -

Lento.

oh co-me, oh quan-do il mio no-me mac-chia-i?
say how..... or when I my name ev-er sul-lied?

- ra - - to!
- non - - our'd

La de-stra or
Art thou not

DON GASPARE coi Tenori.

La de-stra or
Art thou not

Bassi.

La de-stra or
Art thou not

f p

Allegro. FERNANDO.

dan-do al-la bel-la del Re!
wed to the toy of the king!

Al-la bel-la del Re! al-la bel-la del
To the toy of the king! to the toy of the

dan-do al-la bel-la del Re!
wed to the toy of the king!

dan-do al-la bel-la del Re!
wed to the toy of the king?

f >

Re!
king:

che! Le-o-no-ra!
who? Le-o-no-ra!

l'in-fer-no ar-de sul ca-po
why heap ye on me in-fer-nal

BALDASSARE. FERNANDO.

mi - o! Tu l'i - gno - ra - vi? Fa - vo - ri - ta del
 tor - ture! Didst thou not know it? She the toy of the

BALDASSARE. FERNANDO. BALDASSARE.

Re! Fi - glio? Il lor san - gue è a me do - vu - to! Ar - re - sta - ti - al - cun,
 king! My son? Nay their blood shall pay this in - sult. I pray thee hold - he ap -

FERNANDO. *Allegro vivace.* BALDASSARE. FERNANDO.

giun - ge! Io qui li at - ten - do. Fug - gi! Ah,
 - proaches! Here I a - wait him. Fly! No,

BALDASSARE.

no, ven - det - ta io bra - mo. Fer - nan - do, fi - glio
 no, re - venge shall be mine. Fer nan - do, hark, my

FERNANDO.

mi - o! Pa - dre, mi la - scia, in me parla Id - di - o!
 son! Leave me, my fa - ther, 'tis Hea - ven in - spires me!

(Alfonso entra conducendo Leonora,

Qual fu - ror in quell' a - spet - to! il Re!
See his eyes with fu - ry beam - ing! the king!

Qual fu - ror in quell' a - spet - to! il Re!
See his eyes with fu - ry beam - ing! the king!

lungo silenzio.

f

f

e seguito da Dame, paggi etc.)
FERNANDO. (al Re.)

Si - re, a voi deg - gio
Sire,..... true I owe thee

Maestoso.

p

3

3

3

3

mia for - tu - na, mia vi - ta,
my high fortune, my ex - ist - ence

di con - te il no - me,
my no - ble ti - tle,

pp tremolo.

o - gni splen - dor no - vel - lo,
all these my new - won hon - ours,

do - vi - zie, di - gni -
af flu - ence, rank su -

- tà, ed o - gni be - ne che l'uom de - si - a, ma voi vo - le - ste, oh
 - preme, ev - 'ry dis - tinc - tion by mor - tal sigh'd for, but thou hast done this, oh

LEONORA. *ff*

- del, ah si dell' o - nor Ah!..
 man, ah yes, of my dis - Ah!.....

FERNANDO *ff* *a piacere.*

Di - o, dar - li al prezzo cru - del dell' o - nor mi - o! al prez - zo dell' o - nor!
 Heaven, at the cost. cru - el man, of my dis - hon - our! yes, at dis - hon - our's cost!
 DON GASPARE. *ff*

BALDASSARE. Ah!
 Hark! *ff*

CORO. Ah!
 Soprani e Contralti. Hark! *ff*

Tenori. Ah!
 Hark! *ff*

Bassi. Ah!
 Hark! *ff*

Ah!
 Hark! *ff* *lento.*

No. 16. (B) FINALE DELL' ATTO TERZO.

Largo.
ALFONSO.

Oh ciel! di quell'al - ma il pu-ro can-dor..... per-du-to ha la cal
That soul so un-trou - bled whose light calmly burn'd,..... with fu-ry re-dou

PIANO.

- ma, si can-gia in fu - - ror, l'ol-trag-gio che scen - de sul ca-po d'un Re,
- bled to mad-ness is turn ed, this out-rage de-scend ing on thy Monarch's head,

calando.
l'ol-trag-gio che scen-de sul ca-po d'un Re, im-mo-bil mi ren -
this out-rage de-scend-ing on thy Mon-arch's head, my life-breath sus-pend

cresc. p

DON GASPARE.

ALFONSO. *rall.* L'ol-trag-gio che scen - de
This out-rage de-scend - ing

- de, im-mo-bil mi ren-de, tre-man-te mi fè,
- ing, my life-breath sus-pend-ing, now fills me with dread,

BALDASSARE.

Coro.
Soprani e Contralti. Oh That p

Tenori. L'ol-trag-gio che
This out-rage de - p

Bassi. L'ol-trag-gio che
This out-rage de - p

L'ol-trag-gio che
This out-rage de - p

DON GASPARE.

BALDASSARE. *on his Mon-arch's head,* sul ca - po d'un Re, im - mo - bil mi ren - de, *my life - breath sus - pend - ing.*

Ciel! di..... quell' al - ma, oh
soul so..... un - trou - bled, oh'

scen - de sul ca - po d'un Re, im - mo - bil mi
scend - ing on his Mon-arch's head, my life - breath sus -

scen - de sul ca - po d'un Re, im - mo - bil mi
scend - ing on his Mon-arch's head, my life - breath sus -

scen - de sul ca - po d'un Re, im - mo - bil mi
scend - ing on his Mon-arch's head, my life - breath sus

ALFONSO.

tre-man-te mi fè, tre - man - te mi
now fills me with dread, now fills me with

BALDASSARE.

Ciel, il pu - ro can - dor per-du-to ha la cal - ma, oh
Heav'n, whose light calm ly burn'd, to fu - ry re - dou - bled is

ren - de, tre-man-te mi fè, ah si, mi
scend - ing, now fills me with dread, fills me with

ren - de, tre-man-te mi fè, ah si, mi
scend - ing, now fills me with dread, fills me with

ren - de, tre-man-te mi fè, ah si, mi
scend - ing, now fills me with dread, fills me with

LEONORA.

p



Se il ver, di quell' al - ma tur -
If thus he seems trou - bled by

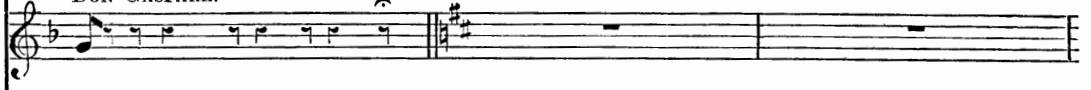
FERNANDO.

p



Un giu - ro, dell' al - ma m'ha
My peace once so trou - bled by

DON GASPARE.



fè!
dread!

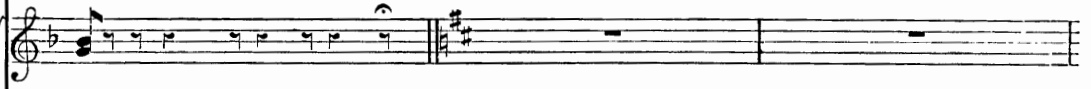


ren-de, tre-man-te mi fè, tre-man-te mi fè!
pending now fills me with dread, now fills me with dread!



ciel!
turn'd!

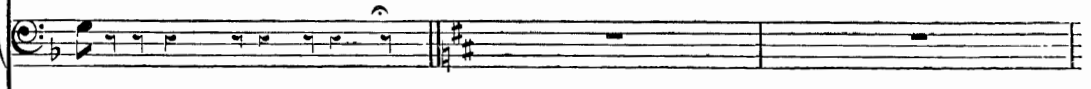
Un giu-ro, a quell' al - ma, un giu-ro, a quell'
His peace once so trou - bled, his peace once so



fè!
dread!



fè!
dread!



fè!
dread!



ba - va il can - dor,..... per - chè nel - la
truth..... late - ly learn'd,..... with fu - ry..... re -

spen - to il can - dor,..... a ren - - der - mi in
rash..... vows now spurn'd,..... re - turns now..... re -

L'ol - trag - - - gio che
This out - - - rage de

Oh Ciel! di quell'
That soul so un

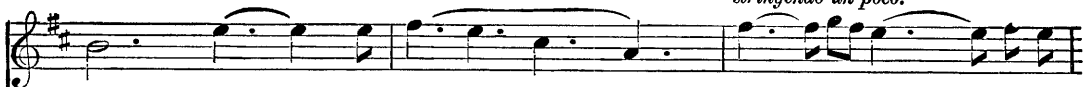
al - ma già spen - se il can - dor, già spen - se il can - dor, a ren - der - la in cal - ma
trou - bled, by rash vows now spurn'd, by rash vows now spurn'd, returns thus re - dou - bled

L'ol - trag - gio che
This out - rage de -

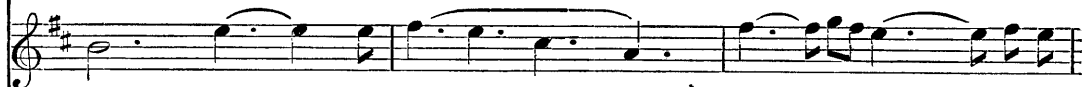
L'ol - trag - gio che scen - de,
This out rage de - scend - ing

L'ol - trag - gio che scen - de,
This out - rage de - scend - ing

stringendo un poco.



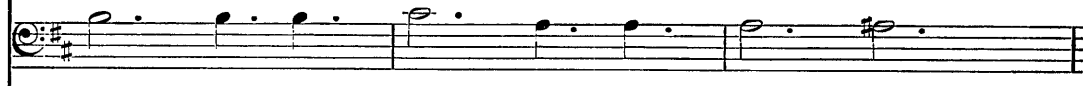
ca - ma..... ser - rom - mial su. cor,.... per-chè..... nel-la
dou - bled,..... why was..... I not spurn'd?... with fu - - ry re



cal - ma..... ri - tor - ni l'o - nor,.... a ren - der-mi in
dou - bled,..... with hon - our new earn'd,..... re - turns..... now re -



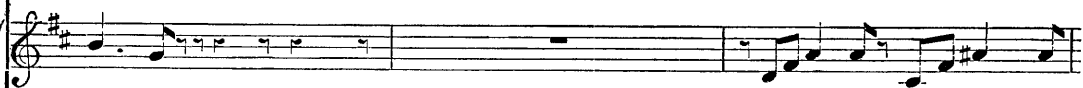
scen - de sul ca - po del Re, im - mo - bil mi
scend - ing on thy Mon - arch's head, my life - breath sus -



al - ma il pu - ro can - dor, per - -
trou - bled whose light calm ly burn'd with



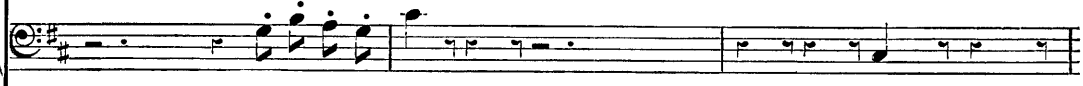
tor - ni, deh, tor - ni l'o - nor, deh,
with hon - our, hon - our new - earn'd, with



scen - de, l'ol-trag-gio che scen - de
scend - ing, this out - rage de - scend - ing



sul ca-po del Re, sul
on thy Monarch's head, on



sul ca-po del Re, sul
on thy Monarch's head, on



stringendo un poco.



cal - ma ser-rom - mial suo cor? ah!..... ser - -
 dou - bled, why was I not spurn'd? ah!..... why.....

cal - ma deh! tor - ni l'o-nor, ah!..... deh!...
 dou - bled with hon - our new-earn'd, yes,..... with.....

ren - de, tre - - man - - te
 - pend - - ing, now fills my

du - to ha.... la cal - - ma, per-du-to ha la cal - - ma,..... si
 fu - - ry..... re - dou bled, with fu - ry re - dou bled,..... to

tor - ni..... l'o - nor, l'o - - nor, deh, tor - -
 hon - our..... new-earn'd, hon - our, with hon

sul ca - po, si, del Re, im-mo-bil mi ren - de, tre-man-te mi fè,
 on thy Mon - arch's head my life-breath suspen-ding now fills me with dread,

ca - - po del Re, immobil mi ren-de, tremante mi
 thy Mon - arch's head, my life-breath suspending now fills me with

ca - po del Re, del Re, im-mo-bil mi
 thy Mon arch's head, thee, my life-breath sus-

cresc. *f* *calando.*

- rem - - mi ser-rom-mi al suo cor^p ah!
was..... I, why was I..... not spurn'd? this

tor - - ni, deh! tor-ni..... l'o - nor, le
hon our, with hon - our..... new - earn'd, this

si,..... mi..... fè, l'ol-trag-gio che
soul..... with..... dread, this out - rage de

can - - - - - gia in..... fu - ror,
mad - - - - - ness..... is turn'd,

- ni..... l'o - - - - - nor, deh ter - ni l'o - nor,
our..... new earn'd, with hon - our new - earn'd,

tre-man - te mi fè, mi fè,
now fills me with dread, with dread,

fè, mi fè,
dread, with dread,

ren - de, im - mo - bil mi fè,
pend ing, now fills me with dread,

cresc. *stringendo.*

l'i - - re..... che in - ten - de.... ri - vol - ger.... sul
 out - - rage..... fierce de - scend - ing..... on..... thy..... Mon - arch's.....

pe - - ne.... che in - ten - de.... ri - vol - ger.... su....
 out - - rage..... they in - tend - - ing..... had..... wreck'd..... on..... my.....

scen-de, oh Ciel! oh Ciel! si, l'ol-trag - gio che scen - de, sul ca - po del
 - scend-ing from thee, from thee, yes, this out - rage de - scend - ing on thy Mon - arch's

l'ol - trag - gio che scen - de sul ca - po d'un Re, sul ca - po d'un
 this out - rage de - scend - ing on thy Mon - arch's head, on thy Mon - arch's

l'ol - - trag - - gio..... che scen - de, sul ca - po del
 this out - - rage..... de - scend - ing on thy Mon - arch's

tre man - - -
 now fills

tre-man - - -
 now fills

tre-man - - -
 now fills

cresc. *stringendo.*

ff *rall.* *a tempo.* *cresc. a poco a poco.*

Re, cru - de - - li,..... tre-men - - de..... ri -
 head,..... on me most..... of - fend ing..... be

me, ri - ca - - dan..... tre-men - - de..... sul
 head..... be - hold now..... de - scend ing..... on

Re, im-mo - - bil mi ren - - de,..... tre-
 head, my life breath sus - pend ing..... now

Re, im-mo - - bil..... mi ren - - de,..... tre -
 head, my life breath..... sus - pend ing..... now

Re, im-mo-bil lo ren-de, treman-te lo fè,....
 head my life-breath suspending, now fills me with dread,.....

- te, treman-te mi fè, si, treman-te mi
 me, now fills me with dread, yes, now fills me with

- te, tre - - man - - te,
 me, now fills te, my

- te, tre - - man - - te,
 me, now fills te, my

ff *rall.* *a tempo.* *cresc. a poco a poco.*

- ca dan..... su me,..... ri - ca - dan su
wreck'd *now.....* *in* *stead,.....* *be wreck'd* *now* *in*

ca po..... del Re,..... ri - ca - dan tre -
thee *in.....* *my* *stead,.....* *be - hold* *now* *de -*

- man te..... mi fè, si, im - mo - -
fills *me.....* *with* *dread,* *yes,* *now* *fills*

- man te..... mi fè, tre - - -
fills *me.....* *with* *dread,* *now*

tre-man-te lo fè, im-mo-bil lo ren-de, tre-man-te lo
now fills me with dread, *my life-breath sus-pend-ing now fills me with*

fè,..... tre-man-te mi fè, tre - man - te mi
dread,..... *now fills me with* *dread,* *now* *fills* *me* *with*

si, mi fè, si,..... mi
soul *with* *dread,* *yes,.....* *with*

si, mi fè, si,..... mi
soul *with* *dread,* *yes,.....* *with*

string. *cresc. di più.*

ff *calando.* *p*

me, cru - de - li, tre - men - de ri - ca - dan, ri -
 stead, on me most of - fend - ing, on me most of -

- men - de, ri - ca - dan tre - men - de, ri - ca - dan, sul
 scend - ing, be - hold, now de - scend - ing, on thee, in, my

- bil, tre - man - te mi fè, tre -
 me, now fills me with dread, now

- man - te mi fè, tre - man - te mi
 fills me with dread, now fills me with

fè, tre - man - te lo fè, si,
 dread, now fills me with dread, fills

fè!
 dread.

fè!
 dread!

fè!
 dread.

ff *calando.* *p*

- ca - dan tre - men - de su me, su me, su
 fend - ing be wreak'd in his stead, on me, on

ca - po, sul ca - po del Re, del Re, del
 stead, . . . e'en on thee, . . . in my stead, on thee, on

- man - te mi fè, mi fè, mi
 fills me with dread, with dread, with

fè, mi fè, im - mo - bil mi ren - de, ah!
 dread, with dread, my life - breath suspend - ing, ah!

si, lo fè, tre - man - te lo fè, lo
 me with dread, now fills me with dread, with

ff *p*

me, ri - ca - dan su me..... su.....
 me be wreck'd in his stead,..... on.....

ff *p*

Re, sul ca - po del Re..... sul ca - po del
 thee, on thee in my stead,..... on thee... in my

ff *p*

fè, tre-man-te mi fè, si, mi
 dread, now fills me with dread, yes, with

ff *p*

si, tre-man-te mi fè,..... mi
 yes, now fills me with dread,..... with

p

fè, im-mo-bil lo ren - - de, ah,
 dread, my life-breath sus - pend - - ing,

p

tre-man-te mi fè!
 now fills me with dread

p

tre-man-te mi fè!
 now fills me with dread!

p

tre-man-te mi fè!
 now fills me with dread.

ff *ff* *p*

Allegro.

me!
ne!

Re!
stead!

fè!
dread!

fè!
dread!

si, tre-man-te lo fè, tre-man-te lo fè!
fills, now fills me with dread, now fills me with dread!

mi with fè!
p dread

mi with fè!
p dread!

mi with fè!
dread!

Allegro.

calando.

f

FERNANDO.

Il tut-to è a me sve - -
Nay, I know all, be

ALFONSO.

Or - sù, Fer - nan - do, a - scol - ta - mi.
Come, come, Fer - nan - do, list to me.

p

LEONORA.

(Ei non sa - pea mio fa - to!)
(I - nes, did'st thou de - ceive me?)

FERNANDO.

la - to
leece me,

man - to d'in - fa - mia tes - se - re per me cer - ca - va il
as a screening man - tle my fair name a - round thee thou hast

FERNANDO.

Re!
spread!

ALFONSO.

Mar - che - se!
Nay, mar - quis!

do - no cal - pe - sto col mio piè!
do nor be - neath my feet I tread!

ah no, io ta. non
a - way, I spurn that

Mar - che - se! Mar - che - se!
Nay, marquis! nay, mar - quis!

f a tempo.

LEONORA.

(Ma I-nes, dov' è? dov' è?)
 (Where's I-nes! say, where? ah, where?)

so-no, no, no! Si-gno - ri, a o-nor tor -
 hon-our, no, no! My lords,..... a - gain to

Fer-nan-do!
 Fer-nan-do!

p *rall.*

FERNANDO.

RECIT.

- na - te - mi, ber - sa - glio del - la sor - te io va - do in - con - tro a mor - te, e il
 win bright fame, a sol - dier's ser - vice crav - ing and death and dan - ger brav - ing, I to

p

LEONORA.

a tempo.

(a D. Gaspare.)

Ma I-nes, ri -
 Ah, I-nes, where

so - lo no - me o-gnor a - vrò del ge - ni - tor.
 hon - our will re - store the name my fa - ther bore.

f a tempo. *p*

LEONORA.

spgn-di, ov' è?
art thou, oh, where?
FERNANDO.

DON GASPARE. (a Leonora.)

Io già men vo!
I leave you now!

Rac-chiu-sa è in car-ce-re!
Con-fin'd us pri-son-er!

(si toglie dal collo l'ordine e lo getta a terra.)

FERNANDO. RECIT.

Quest' or - din ve - ne - ra - to, prez - zo d'in - fa - mia io ren - do:
This badge of hon - our trea - sur'd, sul - lied by shame I re store thee:

RECIT.

il bran - do pro - fa - na - to, de' tuoi ne - mi - ci al ci - glio tan - to fi - nor tre -
this sword so oft - en mea - sur'd a - gainst thy trem - bling foe - men, do I now be -

(spezza la spada.)

(la getta a terra.)

- men - do, lo spez - zo in - nan - zi a te, che do - no ei fu... del
fare thee in frag - ments from me fling, and spurn thy gift,..... oh

Allegro.

No. 16. (C) STRETTA DEL FINALE ATTO TERZO.

Allegro vivace.
LEONORA.

Ah!.....
Ah!.....

FERNANDO.

Re!.....
King!.....

ALFONSO

Allegro vivace. Que - sto è trop-po, ah! que - sto è trop-po!
Sva..... Thou ex - ceed - est, ah! thou ex - ceed - est!

PIANO.

LEONORA.

3 3 3 3

Gra - zia, o Si - re! in que - sto gior - no,
Sva..... Par don, Sire, this day of sad - ness,

FERNANDO.

Ma - le - det - ta è l'o - ra e il gior - no,
Aye, ac curs'd be this day of sad - ness,

PIANO.

per noi cad - de in - fau - sto scor - no, gra - zia, o
fall on me..... his..... shame and..... mad ness, par - don,

che in me cad - de in - fau - sto scor - no, che com
fraught for..... me..... with..... shame and..... mad - ness, I from

DON GASPARE.

In noi cad - de
On..... us..... full eth

PIANO.

Si - re, in que - sto gior - no per noi cad - de in
Sire,..... this day of sad - ness full..... on..... me....., his.....

- pen - so a' miei su - do - ri mi git - ta - sti in -
death..... who erst did shield..... thee, doom'd to..... quid - ed dis

fa - sto... scor - no, no - bil... al - ma, i tuoi.. fu -
shame and..... mad - ness, I..... a tone - ment..... full..... will.....

fa - mia ed o - ro, ser - ba... ser - ba i tuoi.. te -
hon - our to share,..... back..... thy..... ha ted..... wealth I.....

in... que - sto gior - no,
this..... day of sad - ness,

ALFONSO.

Trop - po, ah trop-po in que - sto
All..... my pa - tience in thy

BALDASSARE. *p*

Ma - ie - det - ta l'o - ra e il
Aye, ac - curs'd this day of

ro - ri so - no... stra - li... pel... mi - o cor :
 yield thee for... thy... grief and... deep de - spair :
 so - ri, la - scia... so - lo a me... l'o - nor :
 yield thee, leave... me... hon - our... and... de - spair :
 il ri - mor - so e in - siem lo scor - no, ...
 all thy shame and all his mad - ness, ...
 gior - no cad - de in me d'ol - trag - gio e scor - no,
 mad ness thou... ex - ceed - est, e'en thy sad - ness
 gior - no, che in me cad - de tan - to scor - no,
 sad ness, on me falls thy shame and mad - ness,

la... ven - det - ta... che.. tu im - plo - - ri ben l'a -
 let... me... from... his... ven - geance shield... thee, nor with
 ser - ba, ... ser - ba i tuoi, te - so - ri, la - scia
 back... thy... ha - ted... wealth I... yield... thee, leave me
 lo spre - giam - mo, e d'al - ti o - no - ri
 we to soon, a las, did yield thee,
 tre - ma, in - gra - to, i miei fu - ro - ri tu rad
 can not from... my fu - ry shield thee, though with
 che in - trec - cia - to co - gli al - lo - ri ser - to
 thou... whose lau - rels naught did... yield thee sure dis -

p *f calando* *p*

- vrai.. ma.... m'o - di an - cor,..... la.... ven - det - ta....
 me..... his..... an - ger..... share,..... I..... a - tone - ment.....

so - lo a me.... l'o - nor,..... ser - ba,.... ser - ba i
 hon - our and deep..... de spair,..... back..... thy..... ha - ted.....

de-gno è as-sai quel no - bil cor, van - ne, o pro - de, ai
 wor - thy our es-teen to share, hence, let thy ho - ly.....

- dop - pi e il mio do - lor, la.... ven - det - ta
 grief my heart it share, am - ply..... ven geance

fu di di - so - nor, vie - ni, o fi - glio, ai
 - hon - our foul to share, come and let thy

cresc.

ff
 che tu im - plo - - ri, ben l'a - vrai, ma m'o - di an - cor.
 full will yield..... thee, nor with me his an - ger share.

ff
 tuoi te - so - ri, la - scia so - lo a me l'o - nor.
 wealth I..... yield..... thee, leave me hon - our and de - spair,

ff
 tuoi fu - ro - - ri ren - da cal - ma il ge ni - tor.
 fa - ther shield thee, from the depth of thy de spair.

ff
 che tu im - plo - - ri nel ri - mor - so è del mi - o cor.
 thus I yield thee, on my sor - row and deep - est de - spair

ff
 tuoi fu - ro - - ri ren - da cal - ma il ge ni - tor.
 fa - ther shield thee from the depth..... of thy..... de - spair.

CORO. Bass.

Ah! su noi
 Ah! on us

ff *p*

LEONORA.

Fer - nan - do!
Fer - nan - do!

BALDASSARE

p

Soprani e Contralti.

Vie
Come.....

Tenori.

Lo spre
We to

Su noi cad - de in que - sto
On us falls this day of

cad - de in que - sto gior - no, il ri - mor - so e in - siem lo scor - no,
falls his shame and mad - ness, on this day of sin and sad - ness,

LEONORA.

m'o - - di an - cor! gra
do..... not shure! par

La - - scia a me,
My deep de - spair!

DON_GASPAR.

ALFONSO.

Van - ne, van - ne,
Hence, a - way then,

BALDASSARE.

Tre - ma, tre - ma, tre - ma,
Naught shall shield thee,

- ni, ah! vie - ni o fi - - glio,
thou hence with thy fa - ther,

- giam - mo e d'al - ti o - no - ri,
scorn, a - las, did yield thee,

gior - no il ri - mor - so e in - siem lo scor - no,
sad - ness, all his shame and all his mad - ness,

ah, lo spre - giam - mo e d'al - ti o - no - ri de - gno è as -
ah, we to scorn, a - las, did yield thee, wor - thy

cresc.

fp

- - zia, o Re! Fer
 don, ch King' Fer

la - scia so - - - lo a
 leave me 'on our

van - ne, o
 hence, a

tre - ma, in-
 hence, a

vie - - - - ni
 he'll..... shiela

de - gno è as - - sai quel
 wor thy our es

lo spre-giam - mo e d'al tio - no - ri de gno è as -
 we to scorn, a - las, dul yield thee, wor - thy

- sai quel no - bil cor,
 our es - teem to share,

cresc.

- nan - do, gra - zia, gra
 - nan do, spare him, spare

me l'o - nor,..... ah, la - scia, si, la - scia a me l'o
 and de spair,..... ah, leave me my hon - our and derp de

pro - de, ah van - ne, ren - da cal - ma, o pro - de, ren - da cal - ma,
 way now, and let thy ho - ly fa - ther, thy fa - ther, let thy ho - ly

- gra - te, ÷ mi - o fu - ror, il mic fu -
 - way now, my fu - ry be - ware, thee naught shall

al ge - ni - tor, ah, vie - ni, o fi - glio, e a' tuoi fu
 thee from de - spair, ah, shield thee from de - spair, yes,

ah, van - ne, ah, van - ne,
 a - way, then, a - way, then,

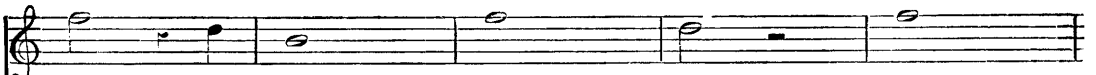
no - bil cor, ah, van - ne, o pro - de a'
 - teem to share, a - way, then, Fer - nan - do,

ah, van - ne, ah, van - ne,
 a - way, then, a - way, then,

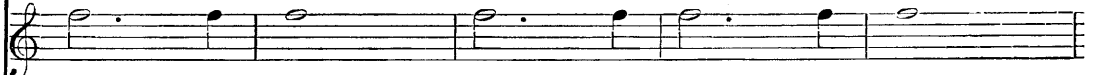
- sai quel no - bil cor, o pro - de, o pro - de, a'
 our es - teem to share, Fer - nan - do, Fer - nan - do,

ah, van - ne, ah, van - ne,
 a - way, then, a - way, then,

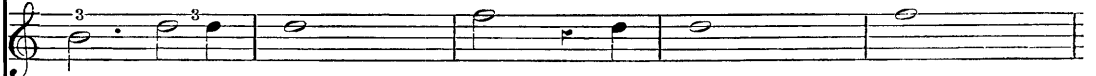
f



- zia, o Re! gra - - zia, gra - -
him, oh, King! spare him, spare



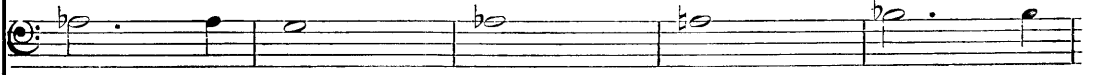
- nor, si, la - - scia a me l'o - nor,
spair, my hon - - our and deep de - spair,



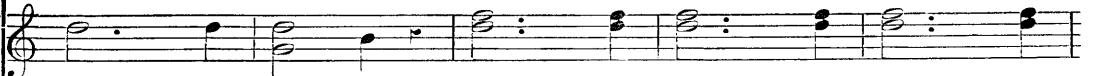
a' tuoi fu - ro - - ri il ge - - ni - -
fa ther now shield thee from thy de



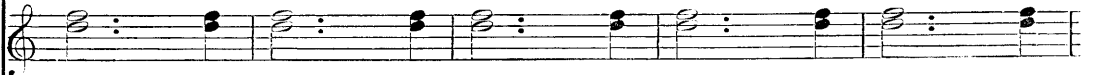
ror, ah, tre - - ma in gra - to, tre - ma, in -
shield, no, naught shall thee shield, be - ware my



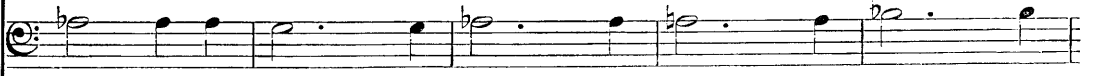
- ro - ri ren - - da cal - - ma, si,
he will shield thee, yes, he will



tuoì fu - ro - ri ren - da cal - ma, ren - da
to thy fa ther, he will shield thee, he will



tuoì fu - ro - ri ren - da cal - ma, ren - da
to thy fa ther, he will shield thee, he will



a' tuoi fu - ro - ri ren - da cal - ma, ren - da
e'en to thy fa ther, he will shield thee, he will



- zia, gra - - zia, per lui mio Re, per
him, spare him, see I en treat thee,

si, la - - scia, la - - scia a
leave me ho nour..... and

- tor, si, ren - - da cal - - ma il
pair, yes, let him shield..... thee

- gra - to, tu rad - dop - pi il mio do - lor, il
fu - ry, though with grief my heart it share, my

ren - da il ge - ni - tor, si, ren - da cal - ma il
shield thee from de - spair, yes, he will shield thee

cal - ma il ge - ni - tor, si, ren - da cal - ma il
shield thee from de - spair, yes, he will shield thee

cal - ma il ge - ni - tor, si, ren - da cal - ma il
shield thee from de - spair, yes, he will shield thee

cal - ma il ge - ni - tor, si, ren - da cal - ma il
shield thee from de - spair, yes, he will shield thee

8va.....

lui mio Re!
 oh my King!

me l'o - nor! ma - le - det - ta è l'o - ra eil
 deep de - spair! aye, ac - curs'd be this day of

ge - ni - tor! su noi cad - de in que - sto
 from de - spair! on us falls..... this..... day of

mio do - lor! tre... ma, ah
 heart it share! hence a - way ah,

ge - ni - tor! ma - le - det - ta l'o - ra eil
 from de - spair! aye, ac - curs'd this day of

ge - ni - tor! su noi cad - de in que - sto
 from de - spair! falls on us this day of

ge - ni - tor! su noi cad - de in que - sto
 from de - spair! falls on us this day of

Sua.....

no - bil al - ma i tuoi fu - ro ri,
full a tone - ment I will yield thee

gior - no, che in me cad - de in - fau - sto.... scor - no,
sad - ness, fraught for me..... with..... shame..... and..... mad ness,

gior - no, il.... ri - mor - so e in - siem lo.... scor - no,
sad - ness, all..... his..... shame..... aye, and all..... his..... mad - ness,

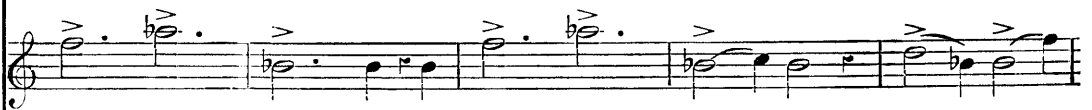
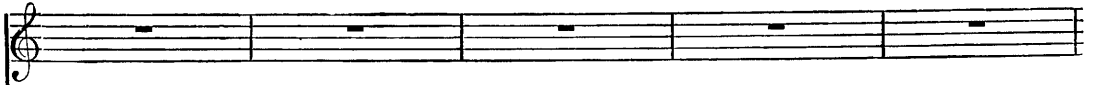
si, la..... ven - det - ta che tu im - plo - ri,
yes, am - - - ply ven - geance thus I..... yield thee,

gior - no, che in noi cad - de, tan - to scor - no,
sad ness, falls on me - thy shame and mad - ness,

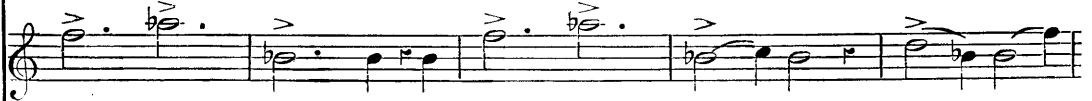
gior - no, il ri - mor - so e in - siem lo scor - no,
sad - ness, all his shame, aye, all his mad - ness,

gior - no, il ri - mor - so e in - siem lo scor - no,
sad - ness, all his shame, aye, all his mad - ness,

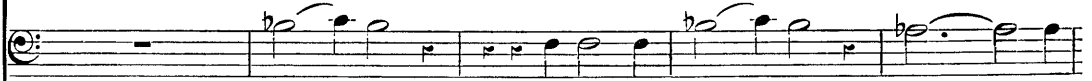
gior - no, il ri mor - so e in - siem lo scor - no,
sad - ness. all his shame, aye, all his maa - ness,



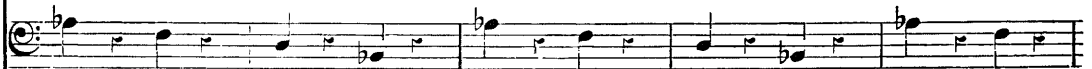
che com - pen - so a' miei su - do - ri mi git -
 I from death who in fight did shield thee, doom'd to



lo spre - giam - mc e d'al - ti o - no - ri de - gno è as -
 we to scorn, a - las, did yield..... thee, wor - thy



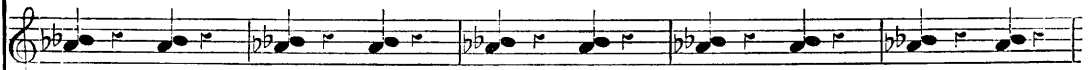
tre - ma, in - gra - to, tre - ma, nel..... ri -
 ven geance I an - ply yield thee, in..... my



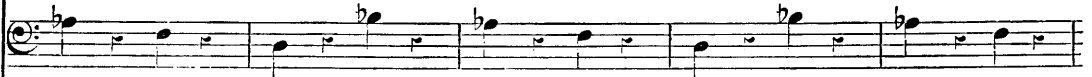
che in - trec - cia - to co - gli al - lo - ri ser - to
 thou whose lru rels naught did yield thee save dis



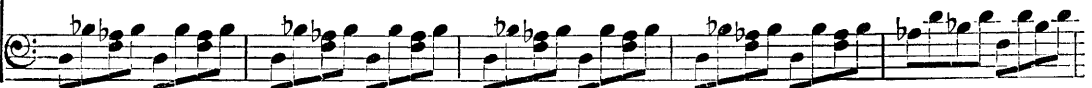
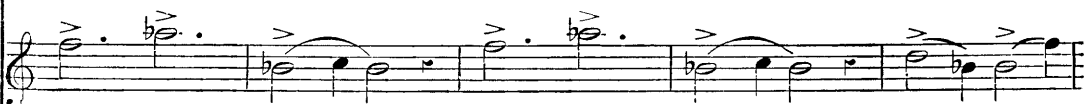
lo spre - giam - mo e d'al - ti o - no - ri de - gno è as -
 we to scorn, a - las, did yield thee, wor - thy

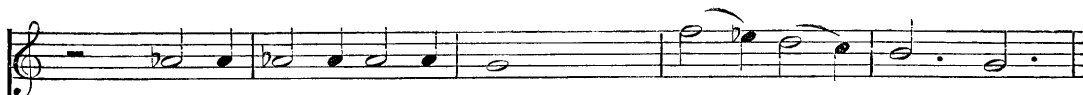


lo spre - giam - mo e d'al - ti o - no - ri de - gno è as -
 we to scorn, a - las, did yield thee, wor - thy

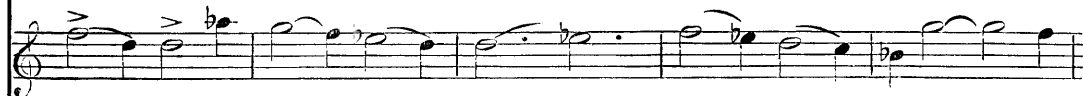


lo spre - giam - mo e d'al - ti o - no - ri de - gno è as -
 we to scorn, a - las, did yield thee, wor - thy





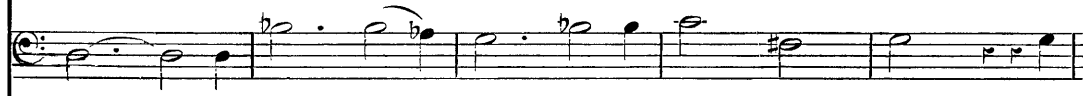
so - no stra - li pel mio cor, la... ven - det - ta,
 for thy grief and deep de - spair, from..... us..... ven - geance



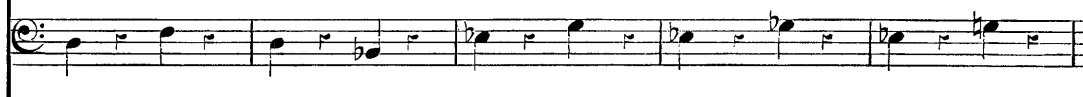
- ta - sti in - fa - mia ed or,..... ser - ba, ah ser - ba i
 gild - ed dis hon - our to share,..... back thy..... 'a ted.....



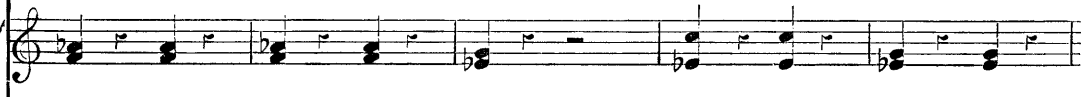
- sai quel no - bil... cor,..... van - ne, ne,
 our es - teem to..... share,..... hence,..... a -



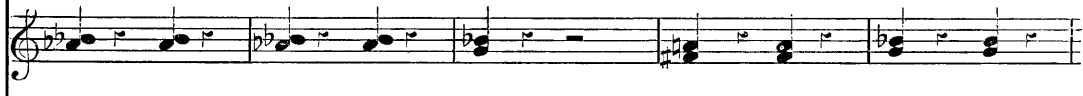
- mor - so è del mi - o cor, tu rad - dop - - pi il
 sor - row and de - spair, in my sor - row and



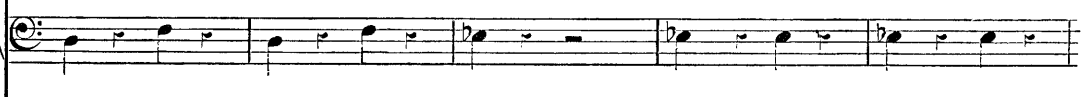
fu di di - so - nor, si, vie - ni, o fi - glio, e a'
 - hon our foul to share, yes, come thou hence un



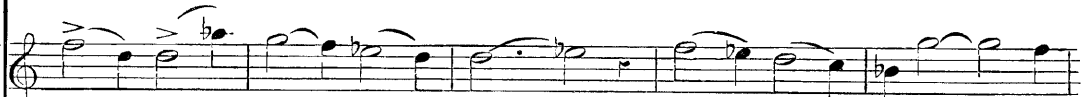
- sai quel no - bil cor, van - ne, o pro - de, e a'
 our es - teem to share, hence, Fer - nan - do,



- sai quel no - bil cor, van - ne, o pro - de, e a'
 our es - teem to share, hence, Fer - nan - do,



- sai quel no - bil cor, van - ne, o pro - de, e a'
 our es - teem to share, hence, Fer - nan - do,



che... tu im - plo - ri,
let..... me now shield thee,

tuoi.. te - so - ri, ma... sol... la - scia... a me... l'o -
wealth I..... yield thee, leave..... me but hon - our..... and..... de

van - ne, o... pro - de, e..... a' tuoi.. fu -
way,..... Fer - nan - do, hence,..... go with..... thy.....

mio do - lor, rad - dop - pi il mio do -
deep de - spair, my sor - row and deep de -

tuoi fu - ro - ri ren - da cal - ma il ge - ni -
to thy fa - ther, he will shield thee from de -

tuoi fu - ro - ri ren - da cal - ma il ge - ni -
with thy fa - ther, he will shield thee from de -

tuoi fu - ro - ri ren - da cal - ma il ge - ni -
with thy fa - ther, he will shield thee from de -

tuoi fu - ro - ri ren - da cal - ma il ge - ni -
with thy fa - ther, he will shield thee from de -

f *ff*

ah!..... l'a - -
ah!..... ne'er

- nor, ser - ba,.... ser - ba i tuoi te - so - -
- spair, back..... thy..... ha - ted..... wealth l..... yield.....

ro - ri ren - da cal - ma il ge - ni - tor,.....
fa - ther he..... will..... shield..... thee..... from..... de - - spair,.....

- lor, la ven - det - ta che tu im - plo - -
- spair, am - - ply ven - geance thus yield

- tor, ren - da cal - ma il ge - ni - tor,
spair, he will shield thee from de - spair,

- tor, si, ren - da cal - ma il ge - ni - tor, si,
- spair, yes, he will shield thee from de - spair, yes,

- tor, si, ren - da cal - ma il ge - ni - tor, si,
- spair, yes, he will shield thee from de - spair, yes,

- tor, si, ren - da cal ma il ge - ni - tor, si,
- spair, yes, he will shield thee from de - spair, yes,

fp *cresc.* *ff*

più mosso.

- vrai, ben l'a - vrai, ma m'o - di an - cor,
will I with thee his an - ger share,

- - ri, la - scia so - lo a me l'o - nor, la - scia
..... thee, leave... me but to my de - spair, leave me

.... ren - da cal - ma il ge - ni - tor, van - ne,
..... he will shield thee from de - spair, hence, a

- ri, nel ri - mor - so è del..... mio cor, ah, tre - - -
thee, in my grief and..... deep..... de - spair, ah, e

ren - da cal - ma il ge - ni - tor, vie - ni o fi - glio e a' tuoi fu -
he will shield thee from de - spair, come, Fer - nan - do, come with thy

ren - da cal - ma il ge - ni - tor, ah van - -
he will shield thee from de - spair, a way

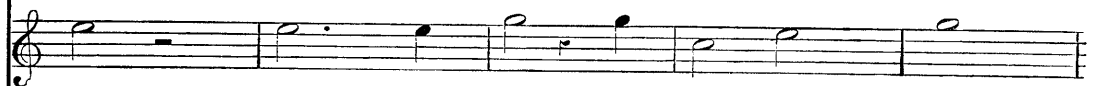
ren - da cal - ma il ge - ni - tor, ah van - -
he will shield thee from de - spair, a way

ren - da cal - ma il ge - ni - tor, ah van - -
he will shield thee from de - spair, a way

più mosso.



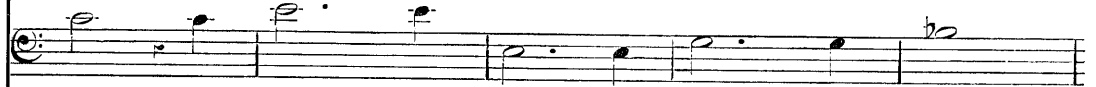
no - bil al - ma i tuoi fu - ro - ri so - no stra - li pel mio cor,
 I a - tone - ment in full will yield thee for thy grief and deep de - spair,



sol, la - scia sol, a me l'o - nor,
 but my de - spair, yes, my de - - - spair,



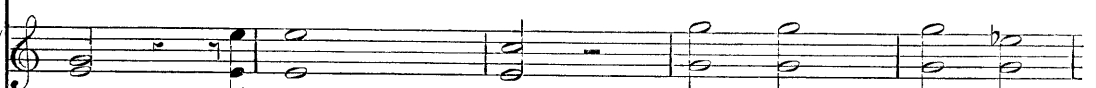
si, van - ne, o pro - de, a' tuoi fu - -
 - way, hence, Fer - nan do, hence with thy - -



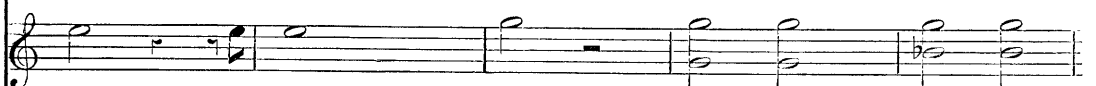
ma, in - gra - - to, la ven - det - ta che
 ven thy sad - - ness from my fu - - ry can - -



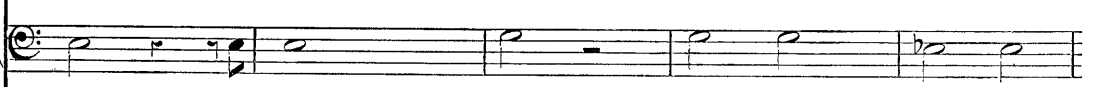
- ro - ri ren - da cal - mailge - ni - tor, ren - da cal - mailge - ni - tor,
 fu - ther, he will shield thee from de - spair, he will shield thee from de - spair,



ne, o pro - - - de, e a' tuoi fu -
 then, hence a - - - way, hence, hence with thy

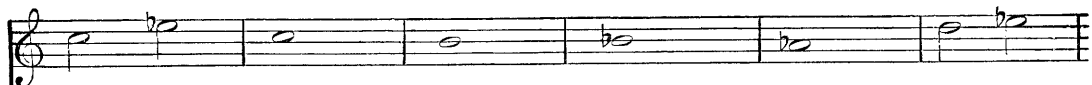


ne, o pro - - - de, e a tuoi fu -
 then, hence a - - - way, hence, hence with thy

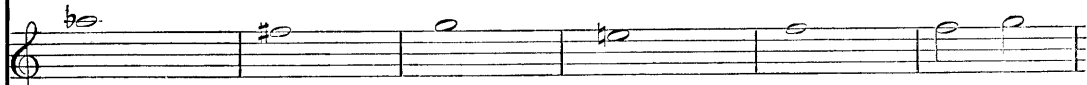


ne, o pro - - - de, e a' tuoi fu -
 then, hence a - - - way, hence, hence with thy





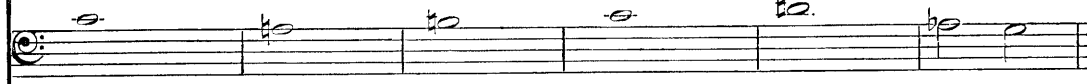
so - no stra - - li pel mio cor, si,
 for thy grief and deep de spir, and



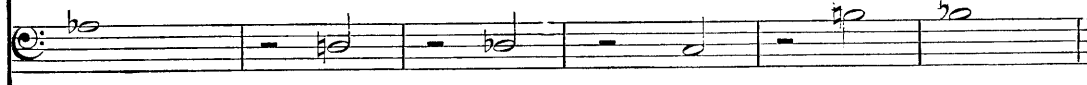
si, la - - scia so - - lo a me, a
 yes, leave me hon our and de .



- ro - ri ren - - da cal - - ma il
 fa - ther, he will shield thee from



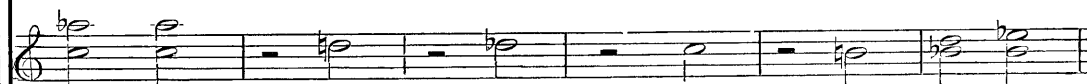
tu im - - plo - - ri nel ri - - mor - so è
 not shield thee, though with grief my



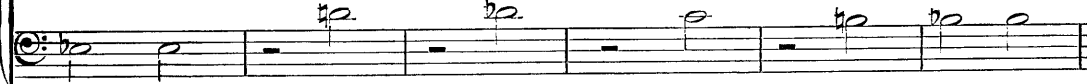
a' tuoi fu - - ro - - ri ren - -
 come now with him and he



- ro - ri ren - - da cal - - ma, si, il
 fa - ther he will shield thee, shield thee

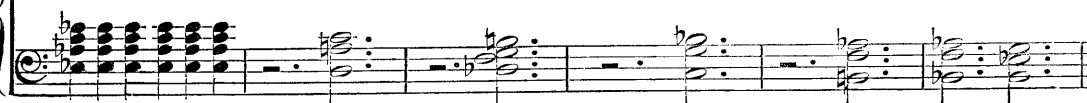


- ro - ri ren - - da cal - - ma, si, il
 fa - ther he will shield thee, shield thee



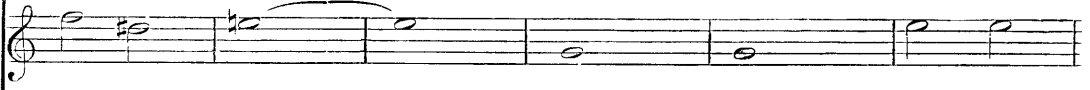
- ro - ri ren - - da cal - - ma, si, il
 fa - ther he will shield thee, shield thee

Sua.....





pel mio cor,..... pel mio cor, ah,
deep de - spair,..... thy de - - spair, for



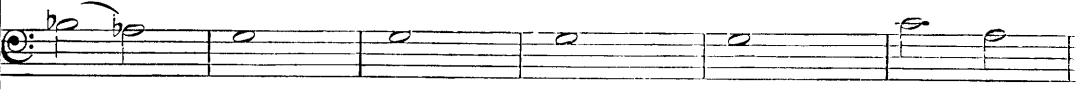
me l'o - nor,..... l'o - - - nor, si,
- spair, yes, deep..... de - - - spair, my



ge - ni - tor, il ge - ni - tor, si,
deep de - spair, from deep de - - spair, yes,



del mio cor, si del mio cor, si,
heart it share, my heart it share, yes,



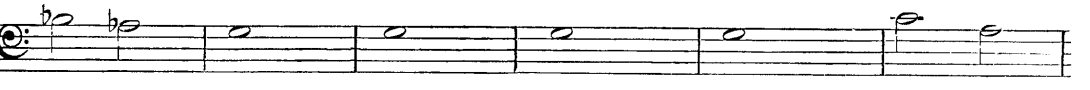
da..... cal - ma il ge - ni - tor, si,
will..... shield thee from de - spair, yes,



ge - ni - tor, il ge - ni - tor, si,
from de - spair, from deep de - spair, yes,



ge - ni - tor, il ge - ni - tor, si,
from de - spair, from deep de - spair, yes,



ge - ni - tor. il ge - ni - tor, si,
from de - spair, from deep de - spair, yes,

Sua..... Sua.....



m'o - di an - cor, ah, m'o - di an - cor,..... ah!..
thy de - spair, for thy de spair,..... ah!.....

la - scia so - lo a me l'o - nor, ah!..
'on - cur leave me and de - spair, ah!.....

ren - da cal - ma il ge - ni - tor, ah!..
he will shield thee from de - spair, ah!.....

nel ri - mo - so è del mio cor,
though with grief my heart it share,

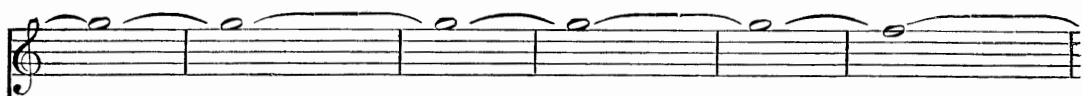
ren - da cal - ma il ge - ni - tor,
he will shield thee from de - spair,

ren - da cal - ma il ge - ni - tor,
he will shield thee from de spair,

ren - da cal - ma il ge - ni - tor,
he will shield thee from de spair,

ren - da cal - ma il ge - ni - tor,
he will shield thee from de - spair,

8va.....



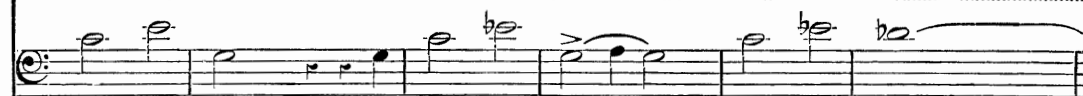
m o - -
thy.....



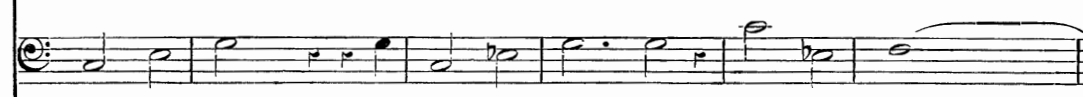
l'o - -
leave.....



il.....
ward.....



la ven - det - - ta che tu im - plo - ri nel ri - mor - -
am - ply ven - - geance thus I yield thee, in my grief



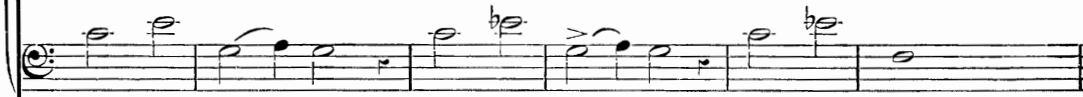
vie - - ni, ah vie - ni, o fi - glio, vie - ni al.....
hence,..... hence, come with thy fa - ther, he will ward.....



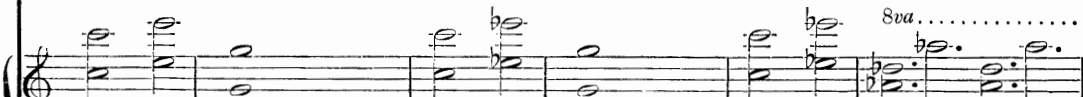
van - ne, o pro - de, e a' tuoi fu - ro - ri ren - da cal -
hence, Fer - nan - do, to thy fa - ther, he will shiela



van - ne, o pro - de, e a' tuoi fu - ro - ri ren - da cal -
hence, Fer - nan - do, to thy fa - ther, he will shield



van - ne, o pro - de, e a' tuoi fu - ro - ri ren - da cal -
hence, Fer - nan - do, to thy fa - ther, he will shield



Sva.....



di an - - - cor, ah m'o - di an -
de - - - spair, for thy de

nor. si, lu - scia
me my hon - our

ge - ni - tor, il
off de spair, ward

- so è del mio cor, si, nel ri -
and deep de spair, yes, in my

ge - ni - tor, vie - ni,
off de spair, come, I'll

- ma il ge - ni - tor, si, ren - da
thee from de spair, yes, he will

- ma il ge - ni - tor, si, ren - da
thee from de spair, yes, he will

- ma il ge - ni - tor, si, ren - da
thee from de spair, yes, he will

Sua.....

- cor, ah m'o - di an - cor, Fer - nan - do, m'o - di,
 - spair, ah, l'ul a - tone for thy de spair, for

so - lo a me l'o - nor, si, la - scia so - lo a
and *my* *deep* *de* *spair,* *my* *hon - our* *leave* *me*

ge - - ni - - tor, il ge - -
off *de* *spair,* *ward* *off*

- mor - so è del mio cor, si, nel ri - mor - so è
grief *and* *deep* *de - spair,* *yes,* *in* *my* *grief* *and*

vie - ni al ge - ni - tor, si, vie - ni, vie - ni al
shield *thee* *from* *de - spair,* *yes,* *shield* *thee,* *shield* *thee*

cal - ma il ge - ni - tor, si, ren - da cal - ma il
shield *thee* *from* *de - spair,* *yes,* *shield* *thee,* *shield* *thee*

cal - ma il ge - ni - tor, si, ren - da cal - ma il
shield *thee* *from* *de - spair,* *yes,* *shield* *thee,* *shield* *thee*

cal - ma il ge - ni - tor, si, ren - da cal - ma il
shield *thee* *from* *de - spair,* *yes,* *shield* *thee,* *shield* *thee*

Sua.....

m'o - di an - cor!.....
 deep de spair!.....

me l'o - nor!.....
 and de spair!.....

- ni - - tor!.....
 de - spair!.....

del mio cor!.....
 deep de spair!.....

ge - ni - tor!.....
 from de - spair!.....

ge - ni - tor!.....
 from de spair!.....

ge - ni - tor!.....
 from de spair!.....

ge - ni - tor!.....
 from de spair!.....

Sua.....

FINE DELL' ATTO TERZO.

No. 13.

INTRODUZIONE E CORO.

Andante. *calando.*

PIANO. *ff* (Organo.)

(in Orchestra.)

pp (Organo.)

(in Orchestra.) *p*

rall.

Maestoso. *pp* *p* *f*

CORO. Tenori.

p

Com -
Come

First system of musical notation for Tenors. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line is mostly rests, with a few notes at the end. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- pa - gni!

breth - - ren'

Second system of musical notation for Tenors. The vocal line has notes corresponding to the lyrics. The piano accompaniment includes dynamic markings such as *f*, *fp*, and *ff*. There are also accents (*>*) over some notes.

CORO. Bassi.

p

Com - pa - gni, an -
Come, come a

First system of musical notation for Basses. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The vocal line has notes corresponding to the lyrics. The piano accompaniment features a rhythmic pattern similar to the Tenors' part.

- diam, do - ve il do - lo - re ha tre - gua!
- way, where grief is hush'd in si - lence!

Second system of musical notation for Basses. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking of *p* and accents (*>*) over notes.

CORO. Tenori. *p*

An - diam, an - diam, com - pa - gni,
Come hence a - way, a - way,

Third system of musical notation for Tenors. The vocal line has notes corresponding to the lyrics. The piano accompaniment includes dynamic markings of *p* and *calando.*

Soprani e Contralti.

An-diam, com - pa - gni, an - diam,
Come, breth - ren, hence a - way,

Tenori.

an - diam, com - pa - gni, an - diam,
come, breth - ren, hence a - way,

Bassi.

an - diam, com - pa - gni, an - diam,
come, breth - ren, hence a - way,

fp *cresc.*

f

p *fp* *fp*

com - pa - gni, an - diam, an - diam, an -
come, hence a - way, a - way, a -

p *fp* *fp*

com - pa - gni, an - diam, an - diam, an -
come, hence a way, a way, a -

p *fp* *fp*

an - diam, com - pa - gni, an - diam, an -
come hence a way,..... a - way, a -

p *fp* *fp*

- diam do - ve il do-lor ha tre
 way, where grief is hush'd in si

f *p* *cresc.*

- gua, il do - lor ha tre - - gua.
 lence, where grief sinks in si - - lence.

p *calando.*

p *Larghetto.*

BALDASSARE.

Splen - don più bel-lein ciel le stel - le....
 Yon star - ry sky with light a - bound - eth,.....

ma lut - to or - ren - do in me piom - bò, d'un fi - glio an - cor, la vo - ce in -
 while dark - est clouds with - in me lowr, once more my son's lov'd voice re -

- ten - do, ma l'ul - tim' o - ra per lei suo - nò, ma l'ul - tim' o -
 - sound - eth, but now is past my child's la - test hour, but now is past

Coro. Soprani e Contralti.

Splen - don più bel - le in ciel le stel
 Yon star - ry sky with light a bound - -
 Tenori.
 Splen - don più bel - le in ciel le stel
 Yon star ry sky with light a bound
 Buss.
 - ra per lei suo - nò! Splen - don più bel - le in ciel le stel
 my child's la test hour! Yon star - ry sky with light a - bound

- le, ma do - glie or - ren - de quel cor pro - vò, d'un fi - glio an -
 - eth, while dark - est clouds in his bo - som lowr, once more his
 - le, ma do - glie or - ren - de quel cor pro - vò, d'un fi - glio an -
 eth, while dark - est clouds in his bo - som lowr, once more his
 - le, ma do - glie or - ren - de quel cor pro - vò, d'un fi - glio an -
 eth, while dark - est clouds in his bo - som lowr, once more his

p

- cor la vo - ce in - ten - de, ... ma l'ul - tim' o - ra per lei suo -
 son's lov'd voice re - sound eth, but now is past his child's la - test

- cor la vo - ce in - ten - de, ... ma l'ul - tim' o - ra per lei suo -
 son's lov'd voice re - sound eth, but now is past his child's la - test

- cor la vo - ce in - ten - de, ... ma l'ul - tim' o - ra per lei suo -
 son's lov'd voice re - sound eth, but now is past his child's la - test

BALDASSARE. *f*

Ma l'ul - tim' o - ra per lei suo - nò!
 But now is past my child's la - test hour!

- nò, ma l'ul - tim' o - ra per lei suo - nò!
 hour, but now is past his child's la - test hour!

- nò, ma l'ul - tim' o - ra per lei suo - nò!
 hour, but now is past his child's la - test hour!

- nò, ma l'ul - tim' o - ra per lei suo - nò!
 hour, but now is past his child's la - test hour!

Larghetto.

p *fp* *calando.* *fp*

RECITATIVO CHE PRECEDE LA ROMANZA

BALDASSARE. RECIT.

Fi-glio di-let-to, al pa-dre tu sol ri-ma-ni, dell' i-ni-quo Al -
 Be - lov - ed son,.... sole joy a fa - ther hath left him, the vile mon - ster Al -

PIANO. *Maestoso.* *p*

- fon - so fu vit - ti-main-fe - li - ce la suo-ra tu - a!
 - fon - so has sac - ri - fic'd thy sis - ter to his base pas - sion!

FERNANDO.

El - la in quel tem - pio gia - ce, nè più sen - tir può l'on - ta del ri - pu - dio cru -
 Here in this re - fuge dwell - ing, she feels no more the shame where-with that wretch did

fp

- de - le, a cui dan - nol-la un em - pio, per don - na che in man - to an - cor più
 brand her when he di - vorc'd her from him for one..... whose base - ness he sought to

BALDASSARE.

ne - ro co - prir vo - le - a l'al - tro tuo fi - glio. È ve - ro, Fer -
 shel - ter, mak - ing a man - tle of thy son's hon - our. 'Tis true, Fer -

fp *f*

- nan - do, in me degl' an - ni è gra - veil pe - so, a te la mia ven -
 - nan - do, but of my years not light is the bur - then, be thine the task of

Maestoso.

- det - ta la tu - a con - fi - do e - re - di - tà di san - gue pre - pa - rar - ti degg'
 ven - geance, to thee I be - queath it! a he - ri - tage of blood in this world I must

fp *Maestoso.*

i - o, ma fia men tri - ste in tom - bail ce - ner mi - o.
 leave ye, aye, but the earth will on me lie less hea - vy.

pp

FERNANDO. BALDASSARE.

Mi la - sei tu? Nel tem - pio van - ne; m'ap - pel - la un in - fe - li - ce, in que - sta
What, must thou go? With - in yon tem - ple a suf - f'ring wretch a waits me who hith - er

p

not - te giun - ge - va ei quì mi - se - ro, in - fer - mo, il mio soc - cor - so ei chie - de.
in the night dragg'd his steps, aye, weak and wea - ry, he sought from me as - sist - ance.

FERNANDO. BALDASSARE.

Gio - vi - ne an - co - ra? Nell' e - tà più ver - de, ab - bat - tu - to, tre - man - te, l'e - stre - mo
Young is the stran - ger? Yes, in youth's first blos - som, o - ver - spent with long tra - vel, death seem'd to

FERNANDO. *Larghetto.*

fa - to mi - nac - cia i gior - ni suo - i. Ah sven - tu - ra - to!
threat - en al - rea - dy his young days. Ah, hap - less be - ing!

p

FERNANDO.

“Fa - vo - ri - ta del Re, fa - vo -
 “Toy de - spis'd of the King, toy de

- ri - ta del Re!” qual ne - ro a - bis - so, qual mai
 - spis'd of the King!” a quif yaw'n'd be - fore me, spot - less

tra - ma in - fer - nal la glo - ria mi - a av - vol - se in un i -
 hon - our to wreck, bright glo - ry reft me, my dream of bliss all

- stan - te, e o - gni spe - me tron - cò del co - rea - man - te.
 van - ish'd, hope from the lov - er's breast ev - er - more ban - ish'd.

Larghetto.

PIANO. *p dolce.*

FERNANDO. *dolce.*

An - giol d'a-mor il cor che ge - me co - lei che a-mai

Spir - to gen - til, ne' so - gni mie - i bril - la-sti un dì,
Spi - rit so fuir bright - ly de - scend - ing, then like a dream

cre - der mi fè,..... so - a - ve er-ror, men - ti - ta spe - me,

ma ti per - de - i, fug - gi dal cor, men - ti - ta spe - me,
ed sad - ly end - ing, hence from my heart vi - sion de - ceiv - ing,

fug - gi - te o-mai lon - tan da me, fug - gi - te o-ma - i lon - tan da me!
calando.

lar - ve d'a-mor, lar - ve d'a-mor, fug - gi - te in - sie - me, lar - ve d'a-mor!
phan - tom of love, phan - tom of love, grief on - ly leav - ing, phan - tom of love!

rull.

Ah! d'u - na don - na in me l'a - mo - re, di Dio l'a -

A te d'ac - can - to del ge - ni - to - re scor - da - va il
In thee de - light - ing, all, all else scorn - ing, a fa - ther's

- mo - re già fe - a lan - guir,..... pie - tà, Si - gnor, t'ho re - so il

pian - to, la pa - tria, il Cie!..... don - na sle - al, in tan - to a -
warn - ing, my coun - try, my same,..... ah, faith-less dame, a pas - sion in -

co - re, pie - tà, pie - tà del mi - o mar - tir, pie - tà, pie - tà!.....

- mo - re, se - gna - sti il co - re d'on - ta mor - tal, ahi - mè! ahi - mè!.....
- vit - ing, fair hon - our blight - ing, brand - ing my name, a - lus! a - lus!.....

string.
smorz.

An - giol d'a-mor..... il cor che ge - me co - lei che a-mai

Spir - to gen - til,..... ne' so - gni mie - i bril - la - sti un dì,
Spi - rit so fair,..... bright - ly de - scend - ing, then like a dream

pp *pp*

cre - der mi fe..... so - a-ve er-ror, men - ti - ta spe - me,

ma ti per-de - i, fug - gi dal cor, men - ti - ta spe - me,
all sad - ly end ing, hence from my heart ve - sion de-ceive ing,

fug - gi - te o-mai lon - tan da me, fug - gi - te o-mai se-gni er-

lar - ve d'a-mor, lar - ve d'a-mor fug - gi - te in-sie - me,
phan - tom of love, phan - tom of love, grief on - ly leav - ing,

cresc. *rall.*

- ror..... lon-tan da me, so - gni d'a - mor, de - li - ri del

lar - ve d'a - mor, fug - gi - te in - sie - me, lar - ve d'a -
phan - tom of..... love, grief on - ly leav - ing, phan - tom of

rall. *3* *rall.*

cor, fug - gi - te o-mai lon-tan da me, lon-tan da me!.....

- mor, fug - gi - te in-siem, fug-gi-te in-siem, lar-ve d'a - mor!.....
love, grief, grief, a - las, a - lone thou leav'st, phan-tom of love!.....

p

Andante.

PIANO. *p*

calando. pp

BALDASSARE. FERNANDO.

Fi-glio, deh vien! Pa-ce al-la suo-ra or te-co pre-ghe-rò!
This way, my son! Un-to my sis-ter for peace with thee I'll pray!

BALDASSARE.

La pre-ce dell' of-fe-so a-scol-te-rà il Si-gnor.
He who hath great-ly suf-fer'd, him will the Hea-vens hear.

p

rall.

pp

LEONORA.

RECIT.

Fer - nan - do, Fer - nan - do, do - ve mai lo tro - ve - rò!
Fer - nan - do, Fer - nan - do, where shall I meet thee once more?

RECIT.

il chio-stro è que - sto, che so-lin-go al-ber-ga ;
here in this re - fuge the lone-ly seek a shel - ter ;

in que-ste spo-glie, Dio di pie -
with - in these clois - ters grant me, oh,

Larghetto.

- tà, deh, fa che in-si - no a lu - i mi tia da - to pe - ne - trar, dal rio do -
Heav'n, in mer - cy grant that where-so - e'er he lurks my steps..... to guide ! a - las, by

- lo - re af - fie - vo - li - ta, io so - no pres - so a mo -
cure less sor - row - fren - zied, lo ! I am rea - dy e'en here to -

- rir, del - la mia vi - ta pren-di il do - no, gran Di - o, ma di Fernan - do al
die, here un to Hea ven fain my life would I ren - der, at my Fer - nan - do's

string.

rall.

pie - de deh, m'ot-tien, il per - don, di Fer-nan-do al pie - de deh, m'ot-tien il per - don.
feet could I for - give-ness ob - tain, at Fer-nan-do's dear feet could I for - give - ness ob - tain.

rall.

Lento non troppo.

(organo dentro la cappella.)

Tenori 1mi e 2di. (nella chiesa.) *p*

Bassi. *p*

Che fi - no al ciel la no - stra pre - ce a - scen - da,
My Hea - ven hear our hum - ble pray - ers as - cend - ing

Che fi - no al ciel la no - stra pre - ce a - scen - da,
May Hea - ven hear our hum - ble pray - ers as - cend - ing

LEONORA.

Che a - scol - to! u - na pre - ghie - ra,
What heard I? sure 'twas a pray - er,

per la tra - di - ta, che il do - lor spe - gne - a!
for the be - tray'd one, all her sor - row end - ing!

per la tra - di - ta, che il do - lor spe - gne - a!
for the be - tray'd one, all her sor - row end - ing!

Sopran e Contralti.

3

il ciel s'in-vo-ca sul-la tra - di - - ta. Com - pa-gna, il tuo fa -
 to Heav'n for mer-cy on the be - tray'd..... one. Sis - ter, be - hold, thy

p

LEONORA.

Oh,
Ah!

- vor, Nu-me, la ren - da, di que - gli e - let - ti che il tuo cor sce -
 pray'r Hea - ven hath an - swer'd, she with those cho - sen breth - ren now is

qual sa-rà quest' al-ma ch'og-gi ri - tor - na in cie - lo!
 who is she whose soul is hence-forth to Hea - ven de - vot - ed?

gli e - a!
 blend - ing!
 Tenori 1mi e 2di.

p

Di que-gli e - let - ti che il tu - o cor sce - gli e - a!
 Lo! with the cho - sen a cho - sen ves - sel blend - ing!

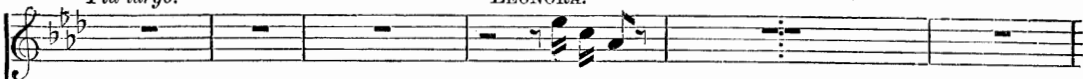
Bassi.

p

Di que-gli e - let - ti che il tu - o cor sce - gli e - a!
 Lo! with the cho - sen a cho - sen ves - sel blend - ing!

Piu largo.

LEONORA.



È des-so,
Ah! 'tis he,

(nella chiesa.)
FERNANDO.



E l'im-pla-ca-to duol, so-vra la re - a di sven-tu-ra ca-gion rat-to di - scen -
Wrong un - a - ton'd for on the cul - prit fall - eth, on her head Hea-ven pour sor-row un - end -

Più largo.



LEONORA.



è des-so, è des-so, ei di-man - da ven - det - - ta,
'tis he!..... 'tis he!..... ven-geance on me in - rok - - ing,

FERNANDO.



- da, l'im-pla-ca-to duol, sul - la re - a di -
ing, aye, up - on her head, yes, pour sor-row un -

Soprani e Contralti.



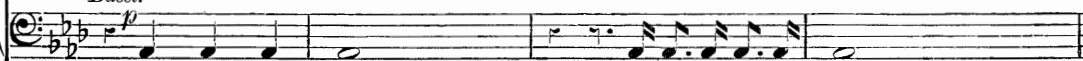
Che fi - no al ciel la no - stra pre - ce a -
May Hea - ven hear our hum - ble pray - ers a -

Tenori 1mi e 2di.



Che fi - no al ciel la no - stra pre - ce a -
May Hea - ven hear our hum - ble pray - ers a -

Bassi.



Che fi - no al ciel la no - stra pre - ce a -
May Hea - ven hear our hum - ble pray - ers a -



p

* Le piccole note indicano che questa battuta può essere raddoppiata in tempo.

RECIT.

i - o son per - du - ta! fug-giam da que-ste so - glie!
now am I lost for ev - er! ah! let me fly these clois - ters!

- scen - - - da!
end - - - ing.

- scen - - - da!
scend - - - ing!

- scen - - - da!
scend - - - ing!

- scen - - - da!
scend - - - ing!

calando.

Allegro vivace.

LEONORA. (*tenta fuggire.*)

Oh Di-o!
Oh, Hea-ven!

cresc.

(*cade spossata presso la croce.*)

ma, non pos - so.
yet I can - not.

f

RECIT.

La mor - te il cor m'ag -
A - las, death is o'er me

agitato.

-ghiac-cia!
creep - ing!

FERNANDO. (*uscendo dalla chiesa.*)

O suo - ra mi - a! per po - co an - cor m'at - ten - di; il lut - to or -
Ah, dear - est sis - ter, one mo - ment more a - wait me; the mor - tal

Andante.

- ren - do che si m'in - va - de, al fian - co tuo m'ap - pel - la,
 strife with - in me ra - ging, to thy sweet pre - sence calls me,

ma an - cor tu già - cii - nul - ta.
 thou un a - venj'd art pi - ning.

LEONORA. (tentando di alzarsi.) *FERNANDO*

Lento.

Oh Di - o! qual pe - na, ohi - mè! qual ge - lo! Che a -
 Oh, Hea - ven! what tor - ture, a - las, ah, 'tis death! Some one

(guardando intorno.) *(va per alzarla.)* *Moderato.* *LEONORA*

- scol - tai; un in - fe - li - ce al suo - lo, deh, ti rin - co - ra. È
 calls, some suf - f'rer seek - ing as - sist - anee, come, friend, take com - fort. Fer

(la riconosce.) *LEONORA.* *Allegro.*

des - so! Gran Di - o! Non ma - le - dir Leo - no - ra!
 - nan - do! Oh, Hea - ven! Curse not thy Le - o - no - ra!

Allegro giusto. FERNANDO.

Ah va, t'in - vo - la, e que - sta
Hence, hence, a - vant thee, these doits - ters

PIANO. *p*

ter - ra, più non pro -
ho - ly ne'er by 'he

fa - ni il rio tuo piè, fa ch'io tran - quil - lo scen - da sot -
guil - ty pro-fan'd may be, death let me seek here calm - ly and

- ter - ra, non ma - le - det - to al par di te, non ma - le -
low - ly, not with dark cur - ses weigh'd down like thee, not with dark

cresc.

det - to al par di te, ah! va, va,
 cur - ses..... weigh'd like thee, a - way, a .

(ironico.)
 ah! nel - le sue sa - le il Re.... t'ap - pel - la,
 - way! in gild - ed bow - ers thy King..... a - waits thee,

d'o - ro e d'in - fa - mia ti co - - pri - rà, al fian - co
 there oems and flow - ers shall deck..... thy brow, tho' fair er

su - o sa - rai più bel - la, tuo no - me in - fa - me o - gnor sa -
 seem'st thou when joy e - lates thee yet shame one day thy head shall

in tempo.
 - rà, al fian - co su - o sa - rai più bel - la, tuo no - me in - fa - me o - gnor sa - rà, più bel -
 bow, tho' fair - er seem'st thou as joy e lates thee, yet shame one day thy head shall bow, tho' fair .

- la, più bel - la, e più in - fa -
 - er thou seem - est, shame one - day thy

- me head shall bow, e più in - fa - me o - gnor, o - gnor sa - rà!
 head shall bow, shame one day thy head, thy head shall bow!

LEONORA.

In - fra i ghiac - ci, le ru - pi, i ster - pi, i sas - si, mo - ven - do ogn' uom pre -
 I have wan - der'd thro' fo - rests and de - so - late pla - ces, I've wea - ried Heav'n with

FERNANDO.

- ghie - ra, io quì mi tras - si. O tu che m'in - gan - na - sti, che pre - ten - di da
 pray'rs to light on thy tra - ces. Oh thou who didst de - ceive me, what dost ask of me

LEONORA.

me? D'am - bo sul ca - po un so - lo er - ror ri - ca - de, spe - rai che il ne - ro ar -
 now? One fa - al er - ror hath wreck'd us both for ev - er, me - thought the dread - ed

Allegro.

ca-ne a te sve-la-to I-nes a-ves-se, e il tuo per-don spe-ra-i;
 se-cret had been to thee un-part-ed by I-nes, and trust-ed in thy par-don;

cre-di-mi, cre-di-mi, no, non si
 doubt me not, doubt me not, could I de

men-te, no, non si men-te sull' or-lo del-la tom-ba; in-si-no a
 -ceive thee, could I de-ceive thee, when o'er my grave I trem-ble, some fa-tal

rall.
f *pp*

in tempo.

te, Fer-nan-do, non giun-se il mes-so, e fu ce-la-to il ve-ro,
 chance, Fer-nan-do, cut off my mes-sage, and thou wert left in darkness,

oh ciel, Fer-nan-do, il tuo per-don io spe-ro!
 re-lent, Fer-nan-do, and let me hope for par-don!

p *f*

Larghetto. LEONORA.

Pie - to - so al par del Nu - - me, pie -
 Ah, hea - ven-like, thy mer - cy show - - ing, turn

PIANO.

to - so..... sii per me, ahi, che di pian - to un
 not thy heart a - way from me, whose bit - ter tears ne'er cas'd from

fiu - - me lun - ge, ver-sai da te,
 flow ing when..... part ed, dear, from thee;

fp

d'on - ta fa-tal se - gna - ta null' al - tra spe-me ho in
 though shame my path may dark - en, to cheer, one hope may yet re -

sen, che di mo - rir, mo - rir he - a - ta del tuo per -
 main, if to my pray'r, my pray'r thou heark - en, and I thy

do - no al - men, al cru - do af - fan - no, al mio tor - men - to, al -
 par - don gain to end at last this doom of sor - row, ah,

fin - pie - tà - ti par - li al cor, ah,
 let soft pi - ty melt thy heart, ah,

accel.

pie - tà ti par - li al cor, al - fin pie - tà ti par - li al cor.
 let pi - ty melt thy heart, ah, let soft pi - ty melt thy heart.

rall. *a tempo.* *a tempo.*

FERNANDO.

A quell' af - fan - no, a quell' ac - cen - to sen - te, o Dio, stem - prar - si il cor,
 From tears thy words per - sua - sion bor - row, like a spell their soft - ness in - part,

col canto.

a quel so - spir io mi ram - men - to le spe - ran - ze dell' a - mor, ah!
 those sighs, the hope of some bright mor - row wa - ken once more in my heart, ah!

rall. *a tempo.*

LEONORA.

Al tuo per-don io mi ram-men -
From..... thy par-don joy I'll bor -

..... le spe-ran-ze, le spe-ran-ze dell' a - mor ram-men-to a quell' ac-cen - to,
..... once more waken, once more waken in my heart the hope of some bright mor - row,

- to, il pri-mie-ro di d'a-mor, d'a-mor, il pri-mie-ro di d'a -
- row, as when love first mov'd my heart, my heart, as when love first mov'd my

le spe-ran-ze dell' a - mor, le spe-ran-ze dell' a -
once more wa-ken in my heart, hope once more wake in my

- mor, il pri-mie-ro di d'a - mor, ah!..... il pri-mie-ro di d'a -
heart, as when love first mov'd my - heart, ah!..... as when love first mov'd my

- mor, le spe-ran-ze dell' a - mor, ah!..... le spe-ran-ze dell' a -
heart, hope once more wake in my heart, ah!..... hope once more wake in my

Allegro.

- mor!.....
heart!.....

- mor!.....
heart!.....

Ad - di - o, fug - gir mi
Fare - well, now, for I must

Allegro.

pp *f* *p* *f*

LEONORA.

FERNANDO.

la - scia! Di - sar - ma il tuo fu - ror, ah! di - sar - ma il tuo fu - ror! Ad -
leave thee! An ear to mer - cy lend, ah! an ear to mer - cy lend! Fare -

p *f* *p*

LEONORA.

- di - o! Ah di sì cru - da am - ba - scia pie - tà, del mio do - lor pie - tà, pie -
well! These cru - el pangs that rack me but one kind word will end, one word, one

f *p* *f*

meno mosso.

- tà!
word!

al mio duol, al mio spa -
lo, my grief, my con ster -

p *tremolo.* *tremolo.*

- ven-to, di con-for-to un so-lo ac-cen-to, per tuo pa-dre fia con-ces-so, per la mor-te a cui son
 - na-tion, grant but one word of con-so - la-tion! by thy fa - ther I im - plore thee ere I per - ish here be

Va,
 Go,

pres-so, pie-tà te ne scon-giu-ro per l'a-mor de' lie-ti di.
 - fore thee, by those days bright and fleet - ing that did once so lov - ing glide!

va!
 go!

Ah!
 Ah!

giu - sto
 righ - teous

Ciel,..... il mio fu - ro - re co-me fo - glia i-na - ri - di. Tua pie -
 Heav'n,..... my just re - sent - ment at her pray'rs I feel sub - side. Thy for -

LEONORA.

- ta - de al-fin mi do - na, o mi spin - gi nell' a - vel - lo, ah, Fer -
 - give - ness in pi - ty grant me, or the ruth - less grave will claim me, ah, Fer -

Ah!
 Ah!

a piacere.

- nan - do, o mio Fer - nar - do, di me pie - tà, di me pie -
 - nan do, be - lov'd Fer - nan - do, thy par - don grant, thy par - don

o Ciel!
oh Heav'n!

o Ciel!
oh Heav'n.

vivace. (con grido.) FERNANDO. *lento.*

- tà! Ah! Le-o-no-ra! Le-o-no-ra!
 grant! Ah! Le-o-no-ra! Le-o-no-ra!

LEONORA.
lento.

Gra - zia! gra - zia! e tu dun-que, e tu?
 Par - don! par - don! what dost thou then? ah, say!

FERNANDO.

Id - dio per - do - na, io t'a -
 'Tis Hea - ven par - dons, I love

FERNANDO.

- mo! Vie-ni, ah vien,..... io m'ab-ban-do - - no al - la
 thee! Come, ah, come,..... 'tis vain re - strain - - ing pas - sion's
 Moderato.

gio - - ja che m'in - ne - - bria, del mio cor..... t'è re-so il
 tor - - rent on - ward that dash - - es, o'er my bo - - som still art thou

tro - - no te - co al - la - - to io vo' mo - rir, co - me
 reign - - ing and we to - geth - - er will live and die, one thought

lam - - po sor-ge all' a - ni - ma u - na vo - ce ed un pen -
 on..... me like light - ning flash - es,..... one voice hear I in thun - der

string.

- sie - ro, fug - gi, a - scon - - di al mon - do in - te - - ro la..... tua
 speak - ing, fly we hence,..... some calm shel - ter seek - - ing, lov - ing

a tempo.

vi - ta,..... il tu - o gio - ir!
 share we..... life's cure and joy!

LEONORA.
 E fia ver,..... io m'ab - ban -
 Bound - less joy..... no more re

- do - no al - la, gio - - - ja che m'in - - bria, del tuo
 strain - - - ing, pas - sion's tor - - - rent on - - ward that dash - - es, o'er his

cor,..... m'è re - so il tro - no pa - go ap - pie - no, è il mi - o de -
 bo som am I still reign - - - ing, no more will sor - row love's fond raptures al -

- sir, ma ri - spon - - der non sa l'a - ni - ma a tua
 - loy, yet thy voice..... my soul a - bash - - es in my

vo - ce, al tu - o pen - sie - ro, ah! deh na - scon - di al mon - do in - te - ro la mi - a
 ears with loud thun - der tones speaking, ah! fly we hence..... some calm shel - ter seek - ing, there with

FERNANDO. LEONORA.
 vi - ta,..... il mi - o mo - rir! Fug - giam, fug - gia - mo in - sie - me! Ah!
 thee, love,..... to live..... and die! A - way, some shel - ter seek - ing! Ah!

p *f* *trem.* *p*

Allegro moderato.
LEONORA.

ta - ci, è va - na spe - me!
say not, for all is end - ed!

CORO. (di dentro.)
 Soprani e Contralti.

Che si - no al Ciel no - stra pre - ce a - scen - da
May Hea - ven hear this our pray - er a - scend - ing,

Tenori.

Che si - no al Ciel no - stra pre - ce a - scen - da
May Hea - ven hear this our pray - er a - scend - ing,

Bassi.

Che si - no al Ciel no - stra pre - ce a - scen - da
May Hea - ven hear this our pray - er a - scend - ing,

PIANO. *f*

LEONORA.

O - di tu quel con -
Hark to you so - lemn

per la tra - di - ta che il duo - lo spe - gne - a.
for the be - tray'd one all earth - ly grief end - ing.

per la tra - di - ta che il duo - le spe - gne - a.
for the be - tray'd one all earth - ly grief end - ing.

per la tra - di - ta che il duo - lo spe - gne - a.
for the be - tray'd one all earth - ly grief end - ing.

LEONORA.

- cen - to? è il Cie - - lo che ti par - la!
chant - ing! 'tis Hea - - ven's voice calls on thee!

FERNANDO.

Fug-giam,
A - way,

fug - a -

p

tr

- giam!
- way!

in te ri - po - - sto mio fa - - to è
I live and breathe now hence - forth but for

tr

rall. LEONORA. FERNANDO. LEONORA. FERNANDO.

sol, vie-ni! Ah, no! Vie-ni! A Dio ti vol-gi! Or più for-te è l'a -
thee, come! No, no! Come 'Tis Hea-ven calls thee' Yet more pow - er hath

RECIT. *maestoso.*

- mor; vie-ni, per pos - se - der - ti io tut-to af-fron-te - rò,
love; come, could I pos - sess thee there's naught I would not brave,

ff Allegro.

RECIT.
LEONORA.

si, la ter - ra e il Cie - lo! Ah! del Nu - me il fa -
aye, here and here - aft - er! Ah! may mer - ci - ful

lento.

FERNANDO.

LEONORA.

vor dal ne-ro a-bis-so ec-co ti sal-va; ad-di-o! Ma Leo-no-ra! Po-ter su-
Heav'n from thy per-di-tion deign to pre-serve thee; fare-well! Le-o-no-ra! Ye Heav'nly

-pre-mo ti rispar-mia un de-lit-to, ah! di mia sor-te io non mi la-gno, Id-dio, Fer-nan-do, il
pow-ers spare me this deep trans-gression, calm-ly to fate now do I re-sgn me: 'tis Heav'n, Fernan-do,

Larghetto. *p* *a piacere.*
 vuo-le! dall' al-to al-fin ti la-vo col-la mia
wills it! from hea-nous of-fence to cleanse thee do I now

Lento.
 mor-te, ah, Fer-nan-do, è va-no!
per-ish, ah, Fer-nan-do, too late!

FERNANDO.
 Fug-giam, fug-giam, ah Leo-no-ra! mia Leo-
A-way, a-way, Le-o-no-ra! Le-o

LEONORA. FERNANDO.

- no - ra! Il fier tor-men-to, la mia vi-ta è com-piu-ta! Oh Cie-lo, Leo-
 - no - ra! A-las, this an-guish! all my days are now coun-ted, Oh Heaven, Leo-

LEONORA.

- no - ra! I - o muo-jo per - do - na - ta, Fer-nan-do, e son be - a - ta ol - tre la tom -
 - no - ra! Heav'n for-give me, now I'm dy - ing, Fer - nan - do, I am hap - py, we shall here - aft -

FERNANDO. LEONORA (spira.)

- ba, sa-re-mo ri-u-ni-ti, ad-di-o, ad-di-o! Le-o-no-ra! Ah!
 - er meet no more to be part-ed, fare-well now, fare-well! Le-o-no-ra! Ah!

FERNANDO.

Leo - no - - - ra! Leo - no - - - ra! è mia
 Leo no . . . ra! Leo - no - - - ra! 'tis Fer -

Allegro agitato.

vo - - ce che ti ri - chia - ma, i lu-mi an - cor, an-cor di -
 nan - - do, thy love, that calls thee, thy beau-teous eyes, ah, once more

cresc.

schiu - di; son' i - o, son' i - o, tuo spo - so, ah! tut - to è in -
 o pen on me,... on me,..... thy hus - band! ah! all is

- dar - no; al soc - cor - so, al soc - cor - so!
 o ver, oh! bring help, there, quick, bring help, there!

Più mosso.

ff *p*

(Baldassare e i Monaci accorrono.) *(a Baldassare.)*

Oh pa - dre, oh
My fa - ther, my

p *cresc.*

pa - dre, è des - sa!
fa - ther, be - hold - her!

ff

BALDASSARE.

FERNANDO.

mi-ra Le-o - no-ra! Oh! chi vegg'i - o! Leo - no - ra!
 see 'tis Le - o - no - ra! Hea - ven, what see I? Leo - no - ra!

(coprendole il volto col cappuccio.)

BALDASSARE.

FERNANDO.

Si - len - zio, ell' è già spen-ta! Ah!
 Hush! si - lence! fad is her spi rit! Ah!

Lento.

BALDASSARE. (ai Monaci.)

(accennando Leonora.)

Sul pe-re-gri-no a-vel - lo per lui pre - ga-te, fra-tel-li Id-di - o!
 Reach'd is the pil-grim's shrine, pray for our bro-ther who hath de-part-ed!

FERNANDO.

Maestoso.

A - vrò do-man la pre-ce anch' i - o!
 The self-same pray'rs be mine to - mor - row!

CORO. Soprani e Contralti. *ff* Ah!.....
 Ah!.....

Tenori. *ff* Ah!.....
 Ah!.....

Bassi. *ff* Ah!.....
 Ah!.....

ff Maestoso.