

M I R E L L A .

Opera

IN THREE ACTS

BY

GOUNOD.

WITH AN ENGLISH ADAPTATION BY

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MIRELLA.

DRAMATIS PERSONÆ.

MIRELLA (<i>Figlia di Raimondo</i>)	<i>Soprano.</i>
TAVENA (<i>Vecchia, creduta maliarda</i>)	} <i>Contralto.</i>
ANDRELUNO (<i>Pastore</i>)	... ..	... ..	... ..	... ..
VINCENZINA (<i>Sorella di Vincenzo</i>)	... ..	... ..	... ..	... ..	<i>Mezzo Soprano.</i>
CLEMENZA (<i>Contadina di Provenza</i>)	... ..	... ..	... ..	... ..	<i>Mezzo Soprano.</i>
VINCENZO (<i>Amante di Mirella</i>)	... ..	... ..	... ..	... ..	<i>Tenore.</i>
URIAS (<i>Mandriano di tori</i>)	... ..	... ..	... ..	... ..	<i>Baritono.</i>
RAIMONDO (<i>Fattore opulento</i>)	... ..	... ..	... ..	... ..	<i>Basso.</i>
AMBROGIO (<i>Panieraio, padre di Vincenzo</i>)	... ..	... ..	... ..	... ..	<i>Basso.</i>
CORO— <i>Contadine, Contadini, Pastori, Borghigiani, Pellegrini, etc.</i>					

The subject of MIRELLA is drawn from the poem of a modern Provençal poet, MISTRAL, entitled "Miréio" which unfolds the loves of a poor peasant, VINCENZO, and MIRELLA, the daughter of a wealthy farmer, RAIMONDO. The opera opens with a scene in a mulberry plantation, in which Mirella, rallied by her village acquaintances, ingenuously confesses her affection for her humble but handsome admirer, Vincenzo, the basket-maker. TAVENA, a reputed sorceress, warns the young girl against yielding to her passion, seeing the unlikelihood of ever obtaining her father's consent to their union. Vincenzo's appearance however dissipates to the winds all such sage counsel, and the first act concludes with the interchange between the lovers of pledges of undying affection, and a promise should their passion be thwarted to meet in a certain sanctuary under the invocation of the Holy Virgin.

The second act exhibits a festival within the arena of Arles, attended by both the lovers, who however soon lose each other in the crowd. Here Tavena informs Mirella of a rival to Vincenzo, the wild herdsman, URIAS, who has openly proclaimed his admiration, and now shortly appears to urge his suit in person under the protection of the father's consent, to whom, on being repulsed, he subsequently reports his defeat. AMBROGIO, Vincenzo's father, attended by his children, among whom is VINCENZINA, the young basket-maker's sister and confidant, waits upon the wealthy old farmer to intercede for his son, but his prayer is sternly rejected amid accusations of a mercenary motive. Mirella, who has overheard the interview, appears and avows her irrevocable attachment, provoking an outburst of fury from Raimondo, who is about to strike his daughter, when she falls at his feet and invokes the memory of her mother to disarm his anger. A scene of recrimination between the fathers, accompanied by renewed pledges of love on the part of the lovers, and of assurances of sympathy from Vincenzina, terminates the act.

The third act commences with a scene in the desert of Crò, a wild barren plain, burnt up by the heat of the sun. ANDRELUNO enters, playing on his bagpipe in accompaniment to a song descriptive of the advantages of a pastoral life; he is followed by Mirella, who has undertaken a pilgrimage to the sanctuary mentioned in the first act, in accordance with her vow to meet her lover there, and the path to which lies across the aforesaid desert. Here she is overtaken by Tavena, on a mission from Vincenzo, who has had an encounter with his rival and received a wound disabling him for a time, but from which, as Tavena assures Mirella, on acquainting her with these facts, his life is not in any danger; she being the bearer of a message to the effect that he will meet his mistress in fulfilment of their mutual vow at the sanctuary; with which comforting assurance the reputed witch leaves Mirella to return and endeavour to gain her father's consent to their marriage. Mirella then proceeds onwards towards the end of her arduous journey, viz., the sanctuary, which a change of scene now places before the spectator. Vincenzo enters in vain search of Mirella, but is at last overjoyed by her appearance, and the lovers pour out their mutual tenderness till the arrival of the obdurate parent, who, moved to compassion by the distressing plight in which he discovers his daughter, a sun-stroke having seized her while toiling across the burning plain, pardons the past and promises to accord her hand to Vincenzo should her life be saved, words which have the magical effect of instantly restoring Mirella to the full possession of her vital powers, thus bringing the troublesome course of her true love at last to a smooth and happy current.

Such is the story of Mirella as told in Gounod's opera according to the present and latest version, which differs, it may be observed, in some points equally from the original poem and from the libretto of the opera as it stood in its earliest form.

OVERTURE.

Andantino.

PIANO.

First system of piano music for the Overture, marked *Andantino*. It features a treble and bass staff with piano (*p*) dynamics and triplet markings.

Second system of piano music, marked *f* (forte). It continues the melodic and harmonic development with triplet figures.

Third system of piano music, marked *f-p* (fzando piano). The dynamics fluctuate between forte and piano.

Fourth system of piano music, marked *f* (forte). The music becomes more intense with complex rhythmic patterns.

Fifth system of piano music, marked *f* (forte) and *dim.* (diminuendo). The music concludes the *Andantino* section.

Sixth system of piano music, marked *Allegro*. It begins with a change in tempo and features piano (*p*) and pianissimo (*pp*) dynamics.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including a piano (*p*) dynamic marking.

Third system of musical notation, showing complex chordal textures.

Fourth system of musical notation, with piano (*p*) and crescendo (*cre*) markings.

Fifth system of musical notation, including the vocal line "scen do molto".

Sixth system of musical notation, with dynamic markings "sino", "al", and "f".

Seventh system of musical notation, featuring dense chordal accompaniment.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a dense accompaniment of chords and arpeggiated figures.

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

Third system of the piano score, showing further progression of the musical themes.

Fourth system of the piano score, featuring more complex rhythmic patterns and dynamic markings.

Fifth system of the piano score, with intricate textures in both hands.

Sixth system of the piano score, maintaining the high level of technical and musical complexity.

Seventh system of the piano score, concluding the page with a final cadence. A forte (*ff*) dynamic marking is present in the left hand.

ff *dim.* *p*

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include fortissimo (ff), a decrescendo (dim.), and piano (p).

p *espres.*

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment. Dynamics include piano (p) and *espres.* (espressivo).

Third system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

p *cre*

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include piano (p) and *cre* (crescendo).

scen *do* *mol* *to.* *ff*

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *scen* (scenico), *do* (dolce), *mol* (molto), *to.* (tutti), and fortissimo (ff).

dim. *p*

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include decrescendo (dim.) and piano (p).

Seventh system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

First system of a musical score. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment with a bass clef and the same key signature. The piano part features a dense texture of chords and arpeggios. A dynamic marking of *cre* is present in the vocal line.

Second system of the musical score. The vocal line continues with lyrics: *scen - do mol - to*. The piano accompaniment maintains its rhythmic pattern. Dynamic markings *scen*, *do*, *mol*, and *to* are placed under the vocal line.

Third system of the musical score. The piano accompaniment becomes more active with moving lines. Dynamic markings *ff* and *p* are present.

Fourth system of the musical score. The piano accompaniment continues with a steady rhythmic accompaniment.

Fifth system of the musical score. The piano accompaniment features a more complex texture with some triplets. A dynamic marking of *p* is present.

Sixth system of the musical score. The piano accompaniment continues with a steady rhythmic accompaniment.

Seventh system of the musical score. The piano accompaniment features a more complex texture with some triplets. A dynamic marking of *pp* is present.

cre

scen do mol to.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including the instruction *Vedi pagina seguente.* and ** Animato.* with a dynamic marking of *ff*.

Third system of musical notation, showing a continuation of the piece with various rhythmic patterns.

Fourth system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Fifth system of musical notation, including the instruction *sempre ff*.

Sixth system of musical notation, showing a continuation of the piece with various rhythmic patterns.

Seventh system of musical notation, including the instruction *Largo.* and a dynamic marking of *fff*.

* Dall' asterisco alla pagina 7, la Sinfonia può finire come segue.

fp

cre

scen

do *molto* *sino*

al *ff*

First system of musical notation, featuring a treble and bass staff with a complex rhythmic pattern of eighth notes in the treble and a more melodic line in the bass.

Second system of musical notation, continuing the rhythmic pattern from the first system.

Third system of musical notation, including the instruction "8va..." and ending with a double bar line.

Fourth system of musical notation, including the instruction "8va..." and "Maestoso." with a forte dynamic marking (**f**).

Fifth system of musical notation, featuring a treble staff with a complex rhythmic pattern and a bass staff with a more melodic line.

Sixth system of musical notation, including a fortissimo dynamic marking (**fff**) and ending with a double bar line.

No. 1.

INTRODUZIONE.

Allegretto.

PIANO.

f

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system begins with a dynamic marking of 'f' (forte). The melody in the right hand is characterized by eighth-note patterns and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece ends with a 'dim.' (diminuendo) marking in the final system.

CORO. CLEMENZA coi Soprani.

p

Fac-ciam ca-ro-le, o gio-vi-net-te, dan-zar per-met-te a
Come, sing the while our silk we ga-ther, for work is sped by

Contralti. *p*

Fac-ciam ca-ro-le, o gio-vi-net-te, dan-zar per-met-te a
Come, sing the while our silk we ga-ther, for work is sped by

noi l'e-tà, dell'er-me-a-juo-le è vi-ta il fio-re, è vi-ta al co-re l'i-la-ri-
mer-ry song, as in the trees, this sun-ny wea-ther, birds will ca-rol the whole day

noi l'e-tà, dell'er-me-a-juo-le è vi-ta il fio-re, è vi-ta al co-re l'i-la-ri-
mer-ry song, as in the trees, this sun-ny wea-ther, birds will ca-rol the whole day

- tà, fac-ciam ca-ro-le, o gio-vi-net-te, dan-zar per-met-te a noi l'e-
long, come, sing the while our silk we ga-ther, for work is sped by mer-ry

- tà, fac-ciam ca-ro-le, o gio-vi-net-te, dan-zar per-met-te a noi l'e-
long, come, sing the while our silk we ga-ther, for work is sped by mer-ry

noi l'e-tà, dell' er-me-a-juo-le è vi-ta il fio-re, è vi-ta al co-re l'i-la-ri-
 mer-ry song, as in the trees, this sun-ny wea-ther birds will ca-rol the whole day

tà; . . . fac-ciam ca-ro-le, o gio-vi-net-te, dan-zar per-met-te a noi l'e-
 song; . . . come, sing the while our silk we ga-ther, for work is sped by mer-ry

tà; . . . fac-ciam ca-ro-le, o gio-vi-net-te, dan-zar per-met-te a noi l'e-
 song; . . . come, sing the while our silk we ga-ther, for work is sped by mer-ry

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

tà, . . . dan-zar per-met-te a noi l'e-tà! . . .
 song, . . . for work is sped by mer-ry song.

tà, . . . dan-zar per-met-te a noi l'e-tà! . . .
 song, . . . for work is sped by mer-ry song.

rit. *a tempo.*

rit. *a tempo.*

rit. *a tempo.* *cresc.* *f*

l'istesso tempo.

TAVENA.

Oh ve-di, qual fan bac-ca-na-le, que-ste
Hark! how the crea-tures sing so gai-ly! i-d'e

bel-le, d'i-la-ri-tà!
girls who their youth en-joy!

na-le, que-ste bel-le d'i-la-ri-tà!
gai-ly! i-d'e girls who their youth en-joy!

san-no des-se, obi-mè, che un lac-cio in-gan-na-tor, a
cars-not see the snare so bright and flow-ing there, yet

scal - tro cac - cia - tor già trag - ge lo - ro il piè, che al mol - le
 wait - ing to des - troy; what - e - ver is most fair, they will not

poco rit.
 cri-ne a-ma-re spi-ne in-trec-ce - rà più tar-dae - tà, in-tree - ce - rà più tar-dae -
 dream of hours tor - ment - ing, filled with tears the past la - ment - ing, full of was - ting bit - ter

pp poco rit. *più rit.*

a tempo.
 - tà! Oh ve - di, qual fan bac - ca -
 care! Hark how they sing, hark how they

a tempo. p

- nal, oh ve - di, qual fan bac - ca - na - le que - ste bel - le d'i - la - ri -
 sing, hark! how the crea - tures sing so gat - ly, s - die girls who their youth en -

colla voce.

Allegretto vivo.

tà!

joy!

Soprani. p

Coro. È Ta-ven la ma-liar-da, che coll' a-ra-tro vien a sol-
Old Tu-ven, who can blind her? as wick-ed as can be for a

Contralti. p

È Ta-ven la ma-liar-da, che coll' a-ra-tro vien a sol-
Old Tu-ven, who can blind her? as wick-ed as can be for a

Allegretto vivo.

p.

- ear il ter-ren, più bi-gia del-la pol-ve la gon-na sua ell'
witch such as she! no spells are there to bind her, be-fore she cross'd the

- ear il ter-ren, più bi-gia del-la pol-ve la gon-na sua ell'
witch such as she! no spells are there to bind her, be-fore she cross'd tha

cresc.

dimin.

è; pen-sier si-ni-stri vol-ve o-vun-quear-re-sta il piè, pen-sier si-
step she threw her shoe be-hind her, be-fore she cross'd the step she threw her

cresc.

dimin.

è; pen-sier si-ni-stri vol-ve o-vun-quear-re-sta il piè, pen-sier si-
step she threw her shoe be-hind her, be-fore she cross'd the step she threw her

cresc.

dim.

p

- ni - stri vol - ve, è Ta - ven la ma - liar - da, che coll' a - ra - tro
 shoe be - hind her, old Ta - ven, who can blind her, as wick - ed as can

p

- ni - stri vol - ve, è Ta - ven la ma - liar - da, che coll' a - ra - tro
 shoe be - hind her, old. Tu - ven, who can blind her, as wick - ed as can

cresc. *f* *p*

vien, sol - can - do il suo ter - ren, la gon - na sua ell' è più bi - gia
 be, as wick - ed as can be! be - fore she crossed the step she threw her

cresc. *f* *p*

vien, sol - can - do il suo ter - ren, la gon - na sua ell' è più bi - gia
 be, as wick - ed as can be! be - fore she crossed the step she threw her

cre - scen - do. *f* *p*

ridendo.

del - la pol - ve. Ah! ah! ah! ah! ah! ah! ah!
 shoe be - hind her! Ah! ah! ah! ah! ah! ah! ah!

ridendo.

del - la pol - ve. Ah! ah! ah! ah! ah! ah! ah!
 shoe be - hind her! Ah! ah! ah! ah! ah! ah! ah!

cresc. *f*

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

cresc. *f*

più lento. *Contralti.*

Ah!
we

f *dim.* *p*

ven - ga il cac - cia - tor, in - van sue re - ti a - do - pra.

dare him, young or old, who docs his best to share us.

Soprani.

Non te - me A - pri - le in fior, che tar - da ne - ve il co - pra.

We do not fear in our spring - time that storm will tear us.

Contralti.

An - gel - lo av - vez - zo al vol . . . i lac - ci sa fug - gir.
 The bird can al - ways fly . . . from e'en the bold - est.

Soprani.

E l'u-si-gnuol can - tan - do a - que - ta i suoi . . . mar - tir . . .
 The brave sports - man from the sky may mock with ac - cents cold . . . est.

tr cresc. f dim. p

CLEMENZA.

Ah! . . . per be - ni - gno fa - to, se un
 Ah! . . . if by a - ny for - tune a young

p

pren - ce in - na - mo ra - to, a me do - nas - se il cor, . . . ra -
 no - ble ri - ding by, should fan - cy he might sue me, so

pi - to, vor - rei d'a - mor, ri - te - ner - lo sem - pre a
 prince - ly and fresh, so great and so roy - al is his

la - to, ri - te - ner - lo a la - to, e den - tro coc - chio an -
 bear - ing, and so sure - ly he might see me, tho' I should make him

cresc.

molto rall.

- ra - to il vor - rei pres - so a me; re - gi - na a - ma - ta al - lor chia -
 wait, it would be to de - ny; I see my - self a roy - al

f *f* *dimin.* *p*

- ma - ta, con cap - pel - lin spar - so di fio - ri, con er - mel - lin tra - pun - to
 la - dy, the crown of gold, the er - mine rea - dy, and en - vious beau - ties stand - ing

cresc. *f*

Allegretto.

d'or, . . . qui fra voi, qui fra voi vo - glio ri - tor -
 by ; . . . but for me, but for me bet - ter far the

- na - re le pa - trie val - li a sa - lu - tar, la ca - ra mia Pro -
 mea - dow be - side the dear old home whose wal - nut trees the roof do

- ven - za, qui fra voi, qui fra voi vo - glio ri - tor - na - re le
 sha - dow, but for me, but for me bet - ter far the mea - dow be -

cre - - scen - - do. *f tr*

pa - trie val - li a sa - lu - tar, la ca - ra mia Pro - ven - za!
 side the dear old home whose wal - nut trees the roof do sha - dow!

cresc. *f* *rit.*

Molto moderato.

MIRELLA.

Ed io, . . . se
For me, . . . if

molto dim. p dim. pp

piac-cia a Di - o, che un gio-vin bel - lo e pi - o, a me di - ca pian pian: "Mi -
by some chance, there were a youth to draw near me, whis - per - ing in the dance, "Mi -

- rel - la, io t'a - do - ro!" foss'ei ben po - ve - ret - to, foss'ei hen ti - mi -
- rei - ia, love, and hear me!" were he ev - er so low - ly, and so fear - ful to

- det - to, più che ra-gio-ne o - gnor, con - sul - te-rei il cor; . .
sue me, well! I might trust him whol - ly, and hear, and let him woo me,'

poco cresc. dim. pp

spre - gian-do il ri-so e non curan-do il bia-smo, sic - co-me in chiara fonte a lui leggen-do in
 and fear - ing nought of com - ing change and sor - row, if I be - liev'd he sought be - cause he lov'd me

(con risolutezza) (ingenuamente.)
 fron - te, all' a - ra il con - dur - rei, . . . e spo - sa sua sa - re -
 tru - ly, I'd give him hand and heart, and mar - ry him to - mor -

- il
 row I

Allegretto.

p CORO.
 Chi par - la co - si! dun - que tu, Mi - rel - la? u - di - te no -
 What a ten - der tale, what a sweet con - fes - sion of a charm - ing
 Chi par - la co - si! dun - que tu, Mi - rel - la? u - di - te no -
 What a ten - der tale, what a sweet con - fes - sion of a charm - ing

- vel - la, che ri - der fa - rà, che ri - der fa - rà,
pas - sion! lis - ten, lis - ten well to what we now tell.

- vel - la, che ri - der fa - rà, che ri - der fa - rà.
pas - sion! lis - ten, lis - ten well to what we now tell.

Allegretto. Contralti. *pp*

D'un ce - sto de - si - re la bel - la eb - be un di!
She want - ed to car - ry her fruit to the fair!

Soprani. *pp*

D'un ce - sto de -
She want - ed to

Allegretto. *pp*

Contralti. *pp*

- si - re la bel - la eb - be un di!
car - ry her fruit to the fair!

Vin - cen - zo co - sì la sep - pe ser -
And lol at her call a bas - ket was

Soprani. *pp*

Vin - cen - zo co - sì la sep - pe ser - vi - re!
A bus - ket was there, the ma - ker was there!

Contralti. *riten.* *più lento.*

- vi - re!
there! .

La bel - la che il cor a lui tien pro -
But wait till you hear how the bar - gain

Soprani.

- pen - - - so!
en - - - ded!

La bel- la che il cor a lui tien pro - pen - - -
But wait till you hear how the bar - gain en - - -

tempo primo.

so! . . . Gli die-de in com -
ded! . . . The deal - ers did

Gli die-de in com - pen - so, un ba - cio d'a mor,
The deal - ers did share a kiss of a - dieu,

tempo primo.

cresc. *f*

- pen - so nn ba - cio d'a - mor, gli die - de in com - pen - so un so - spir d'a - mor!
share a kiss of a - dieu, the deal - ers did share a kiss of a - dieu!

cresc. *f*

gli die - de in com - pen - so nn so - spir d'a - mor!
the deal - ers did share a kiss of a - dieu!

cresc. *f*

TAVENA.

Medesimo movimento per ciascun tempo.

Si - len - zio!
Now si - lence!

gli die-de in com - pen-so nn so - spir!
one kiss? I have heard there were two!

gli die-de in com - pen-so un so - spir!
one kiss? I have heard there were two!

MIRELLA.

a tempo (ingenuamente).

Un te-ne-ro sor -
He would not for his

TAVENA.

RECIT.

Non è ver; . . . Mi-rel - la è la più sag - gia.
'Tis a lie! . . . Mi-rel - la shall now tell you.

p cresc.

colla voce.

- ri - so e gli eb-be sol da me, . . . e nul - la più, . . .
pre - sent (a - ny pay from me, . . . yet from my heart, . . .

p

vo - glio fran - ca par - lar : bra - ma - to a - vrei più ric - co do - no far - -
 though I say with - out fear, I would have tried a poor re - turn to of - -

più lento. *Moderato.*

gli!
 fer!
 CORO.

Chi di noi, deh, chi mai, tal a - man - te vor - - ri - - a!
 Which of us would ac - cept such a won - der - ful gift? . . . a!

Chi di noi, deh, chi mai, tal a - man - te vor - - ri - - a!
 Which of us would ac - cept such a won - der - ful gift? . . . a!

più lento. *Moderato.*

sfz *p* *sfz* *p*

tr *tr*

pp

Fac - ciam ca - ro - le, o gio - vi - net - te, dan - zar per - met - te a
 Come, sing the while our silk we ga - ther, for work is sped. by

pp

Fac - ciam ca - ro - le, o gio - vi - net - te, dan - zar per - met - te a
 Come, sing the while our silk we ga - ther, for work is sped by

pp

noi l'e - tà, dell' er - me a - juo - le è vi - ta il fio - re, è vi - ta al
 mer - ry song, as in the trees, this sun - ny wea - ther, birds will

noi l'e - tà, dell' er - me a - juo - le è vi - ta il fio - re, è vi - ta al
 mer - ry song, as in the trees, this sun - ny wea - ther, birds will

co - re l'i - la - ri - tà, fac - ciam ca - ro - le, o gio - vi -
 ca - roi the whole day long, come, sing the while our silk we

co - re l'i - la - ri - tà, fac - ciam ca - ro - le, o gio - vi -
 ca - roi the whole day long, come, sing the while our silk we

- net - te, dan - zar per - met -- te a noi l'e - tà, fac -
 ga - ther, for work is sped by mer - ry song, come,

- net - te, dan - zar, per - met - te a noi l'e - tà, fac -
 ga - ther, for work is sped by mer - ry song, come,

pp

pp

- ciam ca - ro - le, o gio - vi - net - te, dan - zar per - met - - te a noi l'e -
sing the while our silk we ga - ther, for work is sped by mer - ry

pp

- ciam ca - ro - le, o gio - vi - net - te, dan - zar per - met - - te a noi l'e -
sing the while our silk we ga - ther, for work is sped by mer - ry

riten. *a tempo.*

- tà, dan - zar per - met - te a noi l'e - tà!
song, for work is sped by mer - ry song!

riten. *a tempo.*

- tà, dan - zar per - met - te a noi l'e - tà!
song, for work is sped by mer - ry song!

(Le contadine si disperdono sotto i gelsi.)

dimin. *pp*

TAVENA.

Dun-que è ver? sen-za te-ma, a me pia-no fa-vel-la;
Is it true? with-out fear, my dear child, you may speak then!

IANO.

dun-que è ver? di Vin-cen-zo s'ac-ce-se Mi-rel-la? par-la sin-ce-ra, or-sù...
is it true could Vin-cen-zo has won thy af-fec-tions? thy heart now o-pen, my child,

pp

dim-mi, tu l'a-mi?
speak now! thou lov'st him?

MIRELLA. TAVENA.

Sì! Ric-chez-za e po-ver-
Yes! Great wealth and hum-ble

tempo andante.

RECIT.

pp

-tà s'ac-cor-dan ma-le in-sie-me, pre-veg-go l'av-ve-nir, ed il mio cuor
state ne'er yet a-greed to-geth-er; the fu-ture I now read, and in my heart

ne te-me; a-scol-ta: se giam-mai rio de-stin cru-
I trem-ble! now lis-ten: if one day dark and cru-el

in misura.

p

- del mi-nac-cial-la tua pa-ce, ai di del tuo fe-del,.... sov-ven-ga-ti di
fate thy hap-pi-ness should threat-en, or good V'in-cen-zo's life,..... then you'll re-mem-ber

me,.... se nel mio sen-no hai fe-de; e vien-mi o-gno-ra a con-sul-
me,..... then you shall prove my wis-dm; a faith-ful friend you'll find in

(parte.) MIRELLA.
 - tar! Ad-dio, ca-ra Ta-ve-na!
me! Good-by, dear-est Ta-ve-na!

RECIT.
 Il so-le
The sun is

rie-de, can-tan gli au-gel-li, e nul-la mi può at-tri-star!
shin-ing, na-ture is smil-ing, what e-vil have I then to fear!

f *attacca,*

Allegretto, movimento di Valze.

PIANO.

MIRELLA.

- gie - - - ra, a me - - - fe - del di - spie -
 uan - - - ing, go and dis cov - er my true

..... ga il vol, e nar - ra a lui le gio -
 loo - er, gire hum..... mes - sage..... from Hea -

cresc. *molto.*

- ie e l duol, ... di - gli tu che d'a - mo - re,
 ven a - buer..... soy to him..... how I love..... him,

f *p*

per lui sol ar - de il co - re, che per ...
 soy to him..... how I love..... him, make him.....

... lui sol è il mio cor sin - cer, vo - la, vo -
 be - lieve I do not..... de - ceive, fly a - way.....

la mes-sag-gier!.. ah!.....
 bird of the morn-ing! ah!.....

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'la mes-sag-gier!.. ah!.....' and '..... bird of the morn-ing! ah!.....'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A piano dynamic marking 'p' is placed above the left-hand staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A piano dynamic marking 'p' is placed above the left-hand staff.

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A piano dynamic marking 'p' is placed above the left-hand staff.

.... Ron-di-nel - la leg-gie - - - ra, tu, gen-til...
 Gen-tle bird..... of the morn-ing, ev-er true.....

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics '.... Ron-di-nel - la leg-gie - - - ra, tu, gen-til...' and '..... Gen-tle bird..... of the morn-ing, ev-er true.....'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A pianissimo dynamic marking 'pp' is placed above the left-hand staff.

.... mes-sag-gie - - - ra, a me..... fe-del
 in thy warn - - - ing, go and dis-cov-er

The fifth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics '.... mes-sag-gie - - - ra, a me..... fe-del' and '..... in thy warn - - - ing, go and dis-cov-er'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

di - spie - ga il vol, vo - la, spie - - - ga il
 my true..... lov - er, fly a - way,..... bird of the

voll!.. ah!..... ah!..... ah!.....
 moru - ing! ah!..... ah!.....

..... ah!..... ah!..... ah!.....
 ah!..... ah!..... ah!.....

..... ah!..... A lui pres -
 ah!..... Gen - te bird.....

..... so ti po - - - sa, e con no - ta a - mo -
 of the morn - - - ing, ev - er true..... in thy -

- ro sa, ri - ve - la a lui gli af - fet -
 uam ing, go and dis - cov - er my true.....

ti miei, che sem - pre ap - pres - so a me il...
 lov - er, gire him..... mes - sage..... from Hea -

cresc. *molto.*

... vor - rei, quin - di rat - ta taf - fret - ta,
 ven a - bore, say to him..... how I love..... him,

f *p*

e a me tor - na, o di - let - ta, di pa -
 say to him..... how I love..... him, make him

- ce a - mor gen - til..... fo - rier, bel mes - sag -
 be - lieve do not..... de - ceive, fly now a

S *2^a volta.*

ah! ah!..... ah!..... ah!..... ah!.....
 ah! ah!..... ah!..... ah!..... ah!.....

1^a volta.

-gier, ah!..... ah!..... ah!..... ah!.....
 -way! ah!..... ah!..... ah!..... ah!.....

f

ah!..... ah!..... ah!.....
 ah!..... ah!..... ah!.....

ah!..... ah!..... ah!..... ah!.....
 ah!..... ah!..... ah!..... ah!.....

... ah!.....
 ... ah!.....

... ah!.....
 ... ah!.....

tr *tr* *tr* *tr*

... vo - la, vo - la, vo -
 fly... a - way! fly... a - way! fly...

... vo - la, vo -
 fly... a - way! fly... a - way! fly...

- la fo - rier, ah!..... ah!..... ah!.....
 a - way, fly..... a way, ah!.....
 - la fo - rier, ah!..... ah!..... ah!.....
 a - way, fly..... a way, ah!.....
cresc. *molto.* *f*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*
 ah!..... ah! ah! ah! ah! ah! ah! ah!.....
 ah!..... ah! ah! ah! ah! a way, a
tr *tr* *S* *tr* *tr* *tr* *tr*
 ah!..... ah! ah! ah! ah! ah! ah!.....
 ah!..... ah! ah! ah! ah! a way, vo - la fo -
 the
f

si!
 way!
 - rier!
 mora!

ff *ff*

RECITATIVO.

MIRELLA. *(si volge e scorge Vincenzo che passa nel fondo.)* VINCENZO.

Sei tu Vin-cen-zo? o - ve ten vai sì pre - sto? In - vi - ta a pas - seg -
You here, Vin - cen - zo! whi - ther go you so quick - ly! The charms of this bright

in misura.

PIANO. *f* *p*

MIRELLA.

-giar l'a - me - ni - tà... de' cam - pi! Non puoi tu qui re -
day in - vite me thus..... to ram - ble! Will you not stay a -

RECIT.

p

- star, e con me fa - vel - lar? so - no stan - ca e de -
- while, and with me speak a word? I feel tir - ed and would

tempo moderato

RECIT. VINCENZO.

- si o al - quan - to ri - po - sar! Ah! se a - scol - tas - si de - sir
glad - ly with my friend con - verse! Ah! if my wish - es were but

RECIT. *ff*

mie - i, Mi - rel - la! ac - can - to a te, . . . vi - ver sem - pre vor - re - i! Lag -
 grant - ed, Me - rel - la! yes, at thy side would I re - pose for ev - er! Down

- giù nel nostr' u - mi - le o - stel, cor - ro i miei di so - let - to o - gnor, col
 there in our cot - tage so poor I pass my days both lone - ly and dull, with

pa - dre mi - o, con la so - rel - la; il ve - glio po - co a noi fa -
 my old fa - ther and with my sis - ter! but sel - dom speaks our fa - ther

in misura.

- vel - la, o - gnor . . . la suo - ra can - ta, io re - sto ad a - scol -
 to us, my sis - ter's al - ways sing - ing, and her songs I re -

RECIT.
MIRELLA.

- tar! Tua suo - ra? e che? giam - mai di lei tu mi par - la - sti! co - me la chia - mi tu?
 - peat! Your sis - ter, why? you have nev - er men - tion'd her to me! oh, tell me, what's her name!

Moderato.
MIRELLA.

Ri-spon-di, è dol-ce? è bel-la?
Is she gen-tle..... and pret-ty?

Moderato.
PIANO. *p*

VINCENZO.

Vin-cen-zi - na, t'è pa - ri
My dear sister is a flow - er

d'an-ni, non di bel - tà,..... di val-le a-scosa i-gno - to fior,..... non
re-mind-ing me of you,..... just as the wild rose, wet with dew,..... is

hasplendor. . pa-ri-al-la ro - sa, Vin-cen-zi - na è cer-to ca - ri - na,
like the queen of the gar-den bow - er, she is like Mi-rella who is ra - rer;

p

ma la tua bel-tà pur non ha,..... se ap - pres - so a te si foss'
 ee' - ry swain as - sem - bled here,..... of but the truth he speaks all sin -

cresc. *dim.*

el - la, al - lor sa - rai la più bel - - la, al -
 cere - ly, will tell you that you are The fair - - er, will

dim. *pp*

MIRELLA. *stesso movimento.*

Oh pia - cer!..... co - me il
 Oh, this youth!..... how well

- lor,..... sa - rai la più bel - - la!
 tell you that you are the ra - - rer!

dim. *p* *pp* *stesso movimento.*

tuo dir leg - gia - dro al - let - ta! oh, pia - cer!..... co - me il
 knows he to fiat - ter sweet - ly! oh, this youth!..... how well

tuo dir leg - gia - dro al - let - ta! sì gen - til.....
knows he to flut - ter sweet - ly! ev' ry word.....

pi - glio sai tro - var che mi co - strin - gia so - spi - ra - re!
so like mu - sic heard, must win a maid - en's heart com - plete - ly!

legato.

oh pia - cer!..... oh pia - cer! Al par di
oh this youth!..... oh this youth! E ten like

VINCENTO.

me, al par di me cia - - scu - no a te, cia - scu - no a te, ben lo può
me, e - - ven like me ev' - - ry - one here sure must do ho - mage be -

di - re; lan - guee so - spi - ra o - gnun per te, o - gnun t'am -
 - fore you; weel - thy or poor on bend - ed knee, old - est and

- mi - ra al par di me, o - gnun t'am - mi - ra al par di me, al par di
 youn - est are proud - to a - dove you e - ven like me, e - ven like

p *pp* *rall.* *colla voce.*

tempo.
 me!
 me!

p

MIRELLA.

As - sai leg - gia - dra è Vincen -
 So - sai then your sis - ter is a

pp *f*

VINCENZO.

- zi - na, e pur mi tro - vi tu di lei più pe - re - gri - na? Sì,
 beau - ty, and you yet then will tell me that I am the fair - er? Ay,

f *pp* *pp* *pp*

MIRELLA.

cer - to e d'as - sai più! Per qual ra - gion? che scor - gi in me di
 tra - ly, fair - er by fur! Tell me now why! what more have I than

f *p*

Moderato. VINCENZO.

più?... Di più!.. e qua - le ha l'u - si - gnuol che si so - a - vi ha
 she!..... What more?.. what has the bird that soars a - bore the mists of

p

no - te, pre - gio su quan - to a vol... del ciel l'a - er per -
 morn - ing more..... than the in - sect small..... that hides a - mong the

- cuo - te, se non di leg - gia - dri - a, di gra - zia e d'ar - mo -
 grass,..... if e'en one did not num - ber ev'ry grace your steps a -

dim.

- ni - a? ne' te - ddi mie - i, quand' è più il cuor so -
 doru - ing! by your true heart..... all o - thers you sur -

p

un poco riten.

let - to, Vin-cen-zi - na ta - lor,.... mi con-so - la d'un
 pass,.... my sister by her laugh - ter from a grief can u -

un poco più lento.

det - to, ma la dol - cez - za d'un tu - o bel sor -
 larm me, ah, but from you..... a gen - tile word half

pp un poco più lento.

ri - so d'un tuo bel sor - ri - so, a-pre - mi il pa - ra - di - so
 spo - ken, a word e'en half spo - ken can both soothe and charm me

cresc.

MIRELLA.

tempo.

Oh, pia-cer!..... oh, pia-cer!
 Oh, this youth!..... oh, this youth!

riten.

mi di - vi - niz - zai cor!..... si!.....
 how - ev - er - sad I be!..... yes.....

colla voce. *tempo.* *p* *pp riten.*

tempo.

oh pia-cer!... co-me il tuo dir leg-gia-dro al-let - ta! oh pia-cer!... co-me il
oh, this youth!..... how well knows he to flat - ter sweet - ly' oh, this youth!..... how well

al par di me cia - scun te lo può di - re, a. par di me cia -
by your true heart, such grace your steps a - dorn - ing, by your true heart, such

tempo.

tuo dir leg - gia - dro al - let - ta! si gen - til.....
knows he to flat - ter sweet - ly! ev' - ry word.....

- scun te lo può di - re, lan - gue e so - spi - ra o - gnun per
grace your steps a - dorn - ing, how - much all o - thers you ex -

p

pi - glio sai tro - var, che mi co - strin - già so - spi - ra - re!
so like mu - sic heard, must win a maid - en's heart com - plete - ly!

te, al par di me cia - scun tam - mi - ra, al par di
cel, as doth the bird of ear - ly morn - ing charm E'en the

p

oh pia-cer!.... oh pia - cer!.....
oh, this youth!..... oh, this youth!.....

me, si, di me!.....
air with his spell!.....

Moderato.
MIRELLA.

Ma fugge il
But time goes

Moderato.

p

tem-po, e se più re-sto ob-bli-o, le mie dol-ci a-mi-che, io par-to;
on, I must loi-ter no long-er, nor for-get that o-thers a-wait..... me:

p

Vin-cen-zo, ad-di-o! ad-di-o, mio fe-del!
mine own, fare-well!..... be-fore..... I leave thee now

vien, m'a - ju - ta a ri - por sul - le spal - leil ce - stell
 help me to raise a - gain..... the bur - den to my brow!

MIRELLA.

Non in - ten - di? mi s'ap - pel - la, pre - sto! deb - bo par -
 They are wait - ing! they now call me! quick go! with - out a -

Imi Soprani. (dietro le quinte.)

Mi - rel - la!
 Mi - rel - la!

pp *fpp*

VINCENZO.

- tir! Ad - dio, Mi - rel - la, ad - di - o!
 dieu! A - dieu, Mi - rel - la, a - dieu!.....

Mi - rel - la!
 Mi - rel - la!

andante moderata.

p

musical notation for piano introduction, including dynamics *cresc.* and *f*.

MIRELLA.

A - scol - ta, e tien-lo in cor!....
 Et a word, ah now re - mem - ber -

p *pp*

del cie - lo nel co - spet - to, e col - la fe - de in - sen, là, nell' er - mo tem -
 un - der the so - lemn Hea - ven, be - fore the ho - ly shrine of the old cha - pel

- piet - to io t'at - ten - do, mio ben; io t'at - ten - do, mio
 al - tar, I will plight hand and heart e'en for life or for

ben:..... se giam-mai no - stra fè ci tra - du - cain do -
 death,..... oh, if either one by grief should be strick - en and

Andante.

p

VINCENZO.

- lor.... a noi da-rà mer-cè.... l'a-i-ta del Si-gnor!.. Si!...
 fal-ter the an-gels on high.... will hear.... if we pray!... Yes,.....

pp

MIRELLA.

ad-dio!.. ad-dio!.. Ad-dio!..
 a - dieu!... a - dieu!... A - dieu!...

CORO. (Dietro le Quinte.)

Allegretto.

Suprani. p (Mirella raggiunge le compagne, Vincenzo si allontana.)

Fac-ciam ca-ro-le, o gio-vi-net-te, dan-
 Come, sing the white our silk we gath-er, for

Contralti. p

Fac-ciam ca-ro-le, o gio-vi-net-te, dan-
 Come, sing the white our silk we gath-er, for

Allegretto.

pp

- zar per-met-tea noi l'e-tà, dell'er-me-a-juo-le è vi-ta il fio-re, è vi-ta al
 work is sped by mer-ry song, as in the trees, this sun-ny wea-ther, birds will

- zar per-met-tea noi l'e-tà, dell'er-me-a-juo-le è vi-ta il fio-re, è vi-ta al
 work is sped by mer-ry song, as in the trees, this sun-ny wea-ther, birds will

cre - scen - do, *pp*

co - re l'i - la - ri - tà, fac - ciam ca - ro - le, o gio - vi - net - te, dan - zar per -
ca - rol the whole day long, come, sing the while our silk we gath - er, for work is

co - re l'i - la - ri - tà, fac - ciam ca - ro - le, o gio - vi - net - te, dan - zar per -
ta - rol the whole day long, come, sing the while our silk we gath - er, for work is

pp

- met - te a noi l'e - tà,.... dan - zar per - met - te a noi l'e - tà!.....
sped by mer - ry song,.... for work is sped by mer - ry song!.....

- met - te a noi l'e - tà,.... dan - zar per - met - te a noi l'e - tà!.....
sped by mer - ry song,.... for work is sped by mer - ry song!.....

pp

FINE DELL' ATTO PRIMO.

Allegro moderato.

PIANO.

ff

p

ff

A piano score for a piece titled 'La Farandola e Coro' from Act II. The score is in common time (C) and consists of six systems of two staves each. The tempo is marked 'Allegro moderato.' and the dynamics range from fortissimo (ff) to piano (p). The music features a variety of textures, including arpeggiated chords, rhythmic patterns, and melodic lines. The first system starts with a fortissimo (ff) dynamic. The second system introduces a piano (p) dynamic. The third system features a melodic line in the right hand with a piano (p) dynamic. The fourth system continues with a piano (p) dynamic. The fifth system features a fortissimo (ff) dynamic. The sixth system concludes with a fortissimo (ff) dynamic and a final chord marked with a 'V' (crescendo) and a fermata.

Soprani e Contralti.

1mi e 2di Tenori.

1mi e 2di Bassi.

La Fa-ran-do - la, tut-ti con -
The Fa-ran-do - la, with mer-ry

La Fa-ran-do - la,
The Fa-ran-do - la

La Fa-ran-do - la,
The Fa-ran-do - la

ff

- so-la, e mu - tai n ga - jo fra-stuon di mil - le schiamazzi il suon, la Fa-ran -
noise en-tran - ces the girls and boys, en-tran - ces the girls and boys, the Fa-ran -

tra-smu-ta in ga - jo fra-stuon di mil-le vo - ci il suon, la Fa-ran-do - la,
en-tran-ces with mer-ry noise the vil-lage girls and the boys, the Fa-ran-do - la

tra-smu-ta in ga - jo fra-stuon di mil-le vo - ci il suon, la Fa-ran-do - la,
en-tran-ces with mer-ry noise the vil-lage girls and the boys, the Fa-ran-do - la

ff

- do - la, tut-ti con - so - la, e mu - tai n ga - jo fra-stuon di mil - le schia-maz-zil
- do - la, with mer-ry noise en-tran - ces the girls and boys, en-tran - ces the girls and

tut-ti con-so - la, e mu-tain ga - jo fra-stuon di mil-le vo - ci il
with mer-ry noise..... en-tran-ces the girls and boys, en-tran-ces the girls and

tut-ti con-so - la, e mu-tain ga - jo fra-stuon di mil-le vo - ci il
with mer-ry noise..... en-tran-ces the girls and boys, en-tran-ces the girls and

ff

suon! di Bo - ma il buon mu - sca - to, a no - stre men-se o -
boys! the best of old Greek wine, the spi - rit of the

suon! di Bo - ma il buon mu - sca - to, a no - stre men-se o -
boys! the best of old Greek wine, the spi - rit of the

suon! di Bo - ma il buon mu - sca - to, a no - stre men-se o -
boys! the best of old Greek wine, the spi - rit of the

- gnor so-vran li - co-reè pro-cla - ma - - to; lo scher - zo e la can -
pine, is at your call and with-out mea - - sure; and we the sad will

- gnor so-vran li - co-reè pro-cla - ma - - to; lo scher - zo e la can -
pine, is at your call and with-out mea - - sure; and we the sad will

- gnor so-vran li - co-reè pro-cla - ma - - to; lo scher - zo e la can -
pine, is at your call and with-out mea - - sure; and we the sad will

- zon, del - le bot - ti - ghie al suon, ben più d'un e - gro han ri - sa -
cure, and stir the most de - mure, with all our jo - vial songs and

- zon, del - le bot - ti - ghie al suon, ben più d'un e - gro han ri - sa -
cure, and stir the most de - mure, with all our jo - vial songs and

- zon, del - le bot - ti - ghie al suon, ben più d'un e - gro han ri - sa -
cure, and stir the most de - mure, with all our jo - vial songs and

p

- fa - to, la Fa - ran - do - la, tut - ti con - so - la, e mu - ta in ga - jo fra -
 dan - ces, the Fa - ran - do - la with mer - ry noise en - tran - ces the girls and

p

- na - to, la Fa - ran - do - la, tra - smu - ta in ga - jo fra -
 dan - ces, the Fa - ran - do - la en - tran - ces with mer - ry

p

- na - to, la Fa - ran - do - la, tra - smu - ta in ga - jo fra -
 dan - ces, the Fa - ran - do - la en - tran - ces with mer - ry

dim. *p* *>* *p* *>*

cresc.

- stion di mil - le schiamaz - zi il suon, la Fa - ran - do - la, tut - ti con -
 boys, en - tran - ces the girls and boys, the Fa - ran - do - la with mer - ry

cresc.

- stion di mil - le vo - ci il suon, la Fa - ran - do - la, tut - ti con - so - la,
 noise the vil - lage girls and the boys, the Fa - ran - do - la with mer - ry noise.....

- stion di mil - le vo - ci il suon, la Fa - ran - do - la, tut - ti con - so - la,
 noise the vil - lage girls and the boys, the Fa - ran - do - la with mer - ry noise.....

p *>* *>* *cresc.* *>*

molto. *ff*

- so - la, e mu - ta in ga - jo fra - stion di mil - le schiamaz - zi il suon!
 noise en - tran - ces the girls and boys, en - tran - ces the girls and boys!

ff

e mu - ta in ga - jo fra - stion di mil - le vo - ci il suon!
 en - tran - ces the girls and boys, en - tran - ces the girls and boys!

ff

e mu - ta in ga - jo fra - stion di mil - le vo - ci il suon!
 en - tran - ces the girls and boys, en - tran - ces the girls and boys!

molto. *ff* *pp*

p

Qua - le cla - mor! qual le - ti - zia! in fe - ste o - gnun si de -
Hark! how the feet are re - sound - ing, what mer - ry whirl - ing and

p

Qua - le cla - mor! qual le - ti - zia! in fe - ste o - gnun si de -
Hark! how the feet are re - sound - ing, what mer - ry whirl - ing and

p

Qua - le cla - mor! qual le - ti - zia! in fe - ste o - gnun si de -
Hark! how the feet are re - sound - ing, what mer - ry whirl - ing and

- li - zia, da Ni - mes a Ta - ra - scon, e
bound - ing, from Ni - mes to Ta - ra - scon, from

- li - zia, da Ni - mes a Ta - ra - scon, e
bound - ing, from Ni - mes to Ta - ra - scon, from

- li - zia, da Ni - mes a Ta - ra - scon, e
bound - ing, from Ni - mes to Ta - ra - scon, from

cresc.

d'Ar - le fi - no al suol Gua - scon, qua - le cla - mor! qual le -
Ar - les and from A - vig - non! hark! how the feet are re -

d'Ar - le fi - no al suol Gua - scon, qua - le cla - mor! qual le -
Ar - les and from A - vig - non! hark! how the feet are re -

d'Ar - le fi - no al suol Gua - scon, qua - le cla - mor! qual le -
Ar - les and from A - vig - non! hark! how the feet are re -

f *p*

- ti - zia! in fe - ste o - gnun si de - li - zia,
 - sound - ing, what mer - ry whirl - ing and bound - ing,

- ti - zia! in fe - ste o - gnun si de - li - zia,
 - sound - ing, what mer - ry whirl - ing and bound - ing,

- ti - zia! in fe - ste o - gnun si de - li - zia,
 - sound - ing, what mer - ry whirl - ing and bound - ing,

cresc. molto.

cresc. molto. *ff* *p*
 in fe - ste o - gnun si de - li - - zia, da Ni - mes a Ta - ra -
 what mer - ry whirl - ing and bound - - ing, from Ni - mes to Ta - ra -

ff *p*
 in fe - ste o - gnun si de - li - - zia, da Ni - mes a Ta - ra -
 what mer - ry whirl - ing and bound - - ing, from Ni - mes to Ta - ra -

ff *p*
 in fe - ste o - gnun si de - li - - zia, da Ni - mes a Ta - ra -
 what mer - ry whirl - ing and bound - - ing, from Ni - mes to Ta - ra -

cresc. *ff* *dim.* *p*

cresc. molto.
 - scon, . . . e d'Ar - le fi - no al suol Gua - scon, . . . la Fa - ran -
 - scon, . . . from Ar - les and from A - vig - non! . . . the Fa - ran -

cresc.
 - scon, . . . e d'Ar - le fi - no al suol Gua - scon, . . . la Fa - ran -
 - scon, . . . from Ar - les and from A - vig - non! . . . the Fa - ran -

cresc.
 - scon, . . . e d'Ar - le fi - no al suol Gua - scon, . . . la Fa - ran -
 - scon, . . . from Ar - les and from A - vig - non! . . . the Fa - ran -

p *cresc. molto.*

ff

- do - la, tut - ti con - so - la e ne cor - re il fe - sti - vo
 - do - la, tut - ti con - so - la e ne cor - re il fe - sti - vo
 do - lu, tut - ti con - so - la e ne cor - re il fe - sti - vo

and
 with song and danc - ing
 is now en - tranc - ing girls and

ff

ff

p

suon,..... da Ni - mes a Ta - ra - scon,..... e
 boys..... from Ni - mes to Ta - ra - scon,..... from

p

suon,..... da Ni - mes a Ta - ra - scon,..... e
 boys..... from Ni - mes to Ta - ra - scon,..... from

p

suon,..... da Ni - mes a Ta - ra - scon,..... e
 boys..... from Ni - mes to Ta - ra - scon,..... from

p

cresc. molto.

d'Ar - le fi - no al suol Gua - scon,..... la Fa - ran - do - la, tut - ti con -
 Ar - les and from A - vig - non!..... the Fa - ran - do - la with song and

d'Ar - le fi - no al suol Gua - scon,..... la Fa - ran - do - la, tut - ti con -
 Ar - les and from A - vig - non!..... the Fa - ran - do - la with song and

d'Ar - le fi - no al suol Gua - scon,..... la Fa - ran - do - la, tut - ti con -
 Ar - les and from A - vig - non!..... the Fa - ran - do - la with song and

cresc. molto.

ff

- so - la, e ne cor-re il fe - sti - vo suon, . . . la Fa-ran -
danc - ing, is now en - tranc - ing girls and boys . . . with song and

ff

- so - la, e ne cor-re il fe - sti - vo suon, . . . la Fa-ran -
danc - ing, is now en - tranc - ing girls and boys . . . with song and

ff

- so - la, e ne cor-re il fe - sti - vo suon, . . . la Fa-ran -
danc - ing, is now en - tranc - ing girls and boys . . . with song and

ff

- do - la, tut - ti con - so - la, e mu-ta in ga - jo fra - stuo di mil - le schia-maz-zil
danc - ing, is now en - tranc - ing the mer - ry girls and boys, en - tranc - ing the girls and

- do - la, tut - ti con - so - la, e mu-ta in ga - jo fra - stuo di mil - le schia-maz-zil
danc - ing, is now en - tranc - ing the mer - ry girls and boys, en - tranc - ing the girls and

- do - la, tut - ti con - so - la, e mu-ta in ga - jo fra - stuo di mil - le schia-maz-zil
danc - ing, is now en - tranc - ing the mer - ry girls and boys, en - tranc - ing the girls and

suon.
boys.

suon.
boys.

suon.
boys.

f

dim.

p

A - But

p
Vin-cen-zo il suo fe -
And there the love - ly

- mi - ci, ec-co Mi - rel - la, fra tut - te la più bel - la!
see,..... Mi - rel - la's com - ing, in all her beau - ty bloom - ing!

- mi - ci, ec-co Mi - rel - la, fra tut - te la più bel - la!
see,..... Mi - rel - la's com - ing, in all her beau - ty bloom - ing!

- del, che l'at-ten-dea co - sti, fin - ge ve - ni - re a
you, the win - ner of the prize, is hast - en - ing to

nui, e la se - gue co - si!
greet her with his heart in his eyes!

p *cresc.*

el - la per lui qui vien... qui trag - ge e - gli per le - il
'tis for him that she comes..... 'tis for her he is here!.....

p *cresc.*

Soprani e Contralti.

(a Vincenzo.)

p

Sa - lu - te a te!
Good - day, young man!

dim.

p

Soprani.

cresc.

Deh vi piac - cia in - tuo -
Let us hear you tu o

Contralti.

cresc.

Deh vi piac - cia in - tuo -
Let us hear you tuo

Tenori 1mi e 2di. (a Mi'ella.)

cresc.

Sa - lu - te, o bel - la!
Good - day, my beau - ty!

Deh vi piac - cia in - tuo -
Let us hear you tuo

Bassi.

Sa - lu - te, o bel - la!
Good - day, my beau - ty!

Deh vi piac - cia in - tuo -
Let us hear you tuo

cresc.

dim.

- nar u - na can - zon d'a - mor!.....
sing some ma - dri - gal of love!.....

- nar u - na can - zon d'a - mor!.....
sing some ma - dri - gal of love!.....

- nar u - na can - zon d'a - mor!.....
sing some ma - dri - gal of love!.....

- nar u - na can - zon d'a - mor!.....
sing some ma - dri - gal of love!.....

tr

VINCENZO.

MIRELLA.

Sia pur! co-min-ci-al-lor Mi-rel-la! Poi-chè Vin-cen-zo il
I will! but she first shall be-gin it! Well, if then Vin-cent

vuol, o-gnun qui tac-cia e a-scol-ti, en-tram-bi in-siem, noi can-te-rem!..
wish, be si-lent all, and lis-ten, af-ter-wards to-ge-ther we'll try!.....

.....

(B) CANZONE DI MAGALI.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) plays a melody in 9/8 time, starting with a quarter note followed by eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of chords in 9/8 time, marked with a piano (*p*) dynamic.

MIRELLA.

The vocal line for Mirella is written in a single staff with a treble clef. It begins with a piano (*p*) dynamic. The lyrics are: "Dol-ce u-na brez-za in-tor - no o - lez - za, per l'er-ma spon-da in su la fron - da d'o -".

Fair is the ear - ly night in Hea - ven, sleep-ing the bird that sung at e - ven, be -

The piano accompaniment for the first line of the vocal part. The right hand continues with a rhythmic pattern of chords, while the left hand provides a steady bass line with long notes.

The vocal line for Mirella continues. The lyrics are: "- gni ar - bu-scel dor-me un au - gel, d'o - gni ar-bu-scel dor-me un au - gel,.... già".

- neath the sha - dow of the tree,..... be - neath the sha-dow of the tree,..... out

The piano accompaniment for the second line of the vocal part, continuing the rhythmic and harmonic patterns from the previous section.

The vocal line for Mirella continues. The lyrics are: "tut-to im-bru-na e l'om-bre a - du - na, not - tur-no vel; ma bian - ca e bel -".

in the cloud - less vault a - bove us, a star is shin - ing o'er..... us, and

The piano accompaniment for the third line of the vocal part. It features a more active right hand with chords and a bass line that includes a crescendo (*cresc. molto*) and a fortissimo (*f*) dynamic.

p

- la ar-deu-na stel - la per noi nel ciel!.....
 this is the mes - sage: "I love but thee!".....

VINCENZO.

O dol-ce I-re-ne, a-ma - to be - ne,
 O Mi-ga - li, my bride, my dear - est!

cerchiam ricet-to in quel bo - schet-to, e là sui fior par-liam d'a - mor,..... e
 come! let us hide from all thou fear - est, be - neath the sha - dow of the tree;..... be -

là sui fior par-liam d'a - mor;... non pie - ga fron-da, im-mo - ta è l'on - da, oh
 - neath the sha - dow of the tree;..... but beam - ing as the stars of night arc, thy

cresc.

molto. *f* *p*

vien con me! fa - ras - si ve - lo ogn' a-stro in cie - lo in - nan - zi a
 star - ry eyes are bright - er and this is their mes - sage: "I love but

cresc. molto. *f* *dim.* *pp*

MIRELLA.

te!..... No,
 thee!..... No,

p

no, vo' farmi un u-si - gnuo - lo, voglio slan - ciar - mi ar - di - ta al vo - lo so -
 no, I will fly like the swall - low, up in the clouds where no creature can fol - low, while

- let - to - ognor sa - rai tu al - lor!.....
 in the wood you hide from me!.....

VINCENZO. *f* *dim.*

Sgom - bra al - lor, fug - gie l'au - re strug - gi, va -
 fly a - way, then, if so it please you, to

f *dim.*

p

go au-gel-lin, cac-cia - tor scen-de, ag-gua-ti ah! ten-de sul tuo cam-min!.....
 up - per air, and the fowl - er will seize..... you... in art - ful snare!.....

MIRELLA.

Spe-ri in -
 'Tis in -

van,.... sgombra ogn'al-le - grez-za, son nu - vo - let - to!
 vain..... that you dream to hold me, an ai - ry spi - rit!

VINCENZO.

cresc.

Ed io la brez-za, o-gnor con
 I am the cloud that will en -

cresc.

dim. p

son di giar - di - no un fio - rel - li - no, un
 the sin - ple flow'r am I w - er grow - ing be -

f

me - co ti por - te - rò!.....
 - fold thee while un - a - ware!.....

f

pp

ar - bo-scel!
- ride the way!

per dar - ti un ba - cio al - lor mi fac-cio a-pe od au - gel!.....
and I the bee, gather-ing hon-ey sweet from' blos-som - gay!.....

cresc. *f*

MIRELLA.

dim *p* *pp*

chio - stro ru - de a me si schiu - de.
in a con - vent I should hide me.

VINCENZO.

Mi vo' mu - ta - re in sca - pu - la - re, a -
I'd hide me in the mis - sal thou bear - est, when

più lento.

Per non sof - fri-re un tan-to ar - di - re io
lf you should dare my steps to fol - low, I

- vrai-mi al-lor sul se-no an - cor!....
go - ing in the church to pray!.....

più lento.

mo - ri - rò!...
then would die!.....

Sa - rò tu - o san-to a - vel-lo e man - to, ma pur t'a
I would then sure be the earth a-round thee, where thou didst

f
cresc.

Imo tempo.

- vrò!.....
lie!

ff
din.

MIRELLA.

pp
Cal-ma tue pe-ne, o ca - ro be - ne; cer-chiam ri-cet-to in quel bo - schet - to e
Now know I well mine own true lov - er; come and let eve our se - cret cov - er, be -

VINCENZO.

pp
O dol-ce I-re - ne ama - to be - ne; cer-chiam ri-cet-to in quel bo - schet - to e
Now know I well how much I love her; come and let eve our se - cret cov - er, be -

Soprani e Contralti.

pppp
Sic - co - me suol. . rag - gio di sol, . . .
Stars in the Heav'n, look down up - - on them,

Imi e 2di Tenori.

pppp
Sic - co - me suol. . rag - gio di sol, . . .
Stars in the Heav'n, look down up - - on them,

Imi e 2di Bassi.

pppp
Sic - co - me suol. . rag - gio di sol, . . .
Stars in the Heav'n, look down up - - on them,

pp

là sui fior par-liam d'a - mor... e là sui fior par-liam d'a - mor... già
 neath the shel - ter of the tree,.... be - neath the shel - ter of the tree,.... and

là sui fior par-liam d'a - mor... e là sui fior par-liam d'a - mor... non
 neath the shel - ter of the tree,.... be - neath the shel - ter of the tree,.... and

che sen - za - ve - lo sfa - vil - la in cie - lo,
 look down up - on them, stars in the Hea - ven,

che sen - za - ve - lo sfa - vil - la in cie - lo,
 look down up - on them, stars in the Hea - ven,

che sen - za - ve - lo sfa - vil - la in cie - lo,
 look down up - on them, stars in the Hea - ven,

cresc. molto,
 tut - to im-bru - na e l'om - bre a - du - na not - tur - no vel, ma -
 in the vault of Heav'n a - bout us, a star is shin - ing

cresc. molto.
 pie - ga fron - da, im - mo - ta è l'on - da, oh vien con me, fa -
 in the vault of Heav'n a - bout us, a star is shin - ing

cresc.
 ra - dia d'a - - mo - re, ra - dia d'a -
 look down up - on them, look down up -

cresc.
 ra - dia d'a - - mo - re, ra - dia d'a -
 look down up - on them, look down up -

cresc.
 ra - dia d'a - - mo - re, ra - dia d'a -
 look down up - on them, look down up -

cresc. molto,

Lo tempo.

la per noi nel ciel!.....
ing, mine own for thee!.....

pp
in - nan - zia te!.....
mine own for thee!.....

ppp
ra - dia d'a - mo - re,
a gleam from Hea - ven

ppp
ra - dia d'a - mo - re,
a gleam from Hea - ven

ppp
ra - dia d'a - mo - re,
a gleam from Hea - ven

lo tempo.

pp
l'oc - chio lor, l'oc - chio lor!
in their eyes you may see!

pp
l'oc - chio lor, l'oc - chio lor!
in their eyes you may see!

pp
l'oc - chio lor, l'oc - chio lor!
in their eyes you may see!

Accompanying piano part for the second system.

(C) SCENA E CORO.

Allegro moderato.

4 ARLESI coi 1mi Bassi.

Lar-go! lar-go fac - ciam: . . . nell'a - re-na avvampante entre -
Make way! room for the ment..... to the stage down be-low! at the

PIANO. *ff dim. p*

-ran-no al pri-mo se - gnal; Lan-dry con-ten-der vuol col for - te La-ga - lan - te,
sig - nal they will ap - pear, and Lan-dry will dis - pute the prize with La - ga - lan - te,

cresc.

qui - vi strin-gan la man; co-min-ciar qui si de'!
let them now first en - brace..... and the race then be - gin!.....

f ff

Soprani e Contralti.

Da-to è'l se - gnal; . . . cor - riam! . . . pre-sto, s'af - fret - ti! il
Hark! here they come;..... the sig - nal! run - let's run for a

1mi e 2di Tenori.

Da-to è'l se - gnal; . . . cor - riam! . . . pre-sto, s'af - fret - ti! il
Hark! here they come;..... the sig - nal! run - let's run for a

1mi e 2di Bassi.

Da-to è'l se - gnal; . . . cor - riam! . . . pre-sto, s'af - fret - ti! il
Hark! here they come;..... the sig - nal! run - let's run for a

ff

ff

piè!.....
place!.....

La Fa - ran -
The Fa - ran -

f

- do - la, tut - ti con - so - la e mu - ta in ga - jo fra - stuon di mil - le schia - maz - zi il
- do - la, with mer - ry noise eu - tran - ces the girls and boys, eu - tran - ces the girls and

La Fa - ran - do - la, tra - smu - ta in ga - jo fra - stuon di mil - le vo - ci il
The Fa - ran - do - la, eu - tran - ces with mer - ry noise the vil - lage girls and the

La Fa - ran - do - la, tra - smu - ta in ga - jo fra - stuon di mil - le vo - ci il
The Fa - ran - do - la, eu - tran - ces with mer - ry noise the vil - lage girls and the

suon, la Fa - ran - do - la, tut - ti con - so - la e mu - ta in ga - jo fra -
boys, the Fa - ran - do - la, with mer - ry noise eu - tran - ces the girls and

suon, la Fa - ran - do - la, tut - ti con - so - la, e mu - ta in ga - jo fra -
boys, the Fa - ran - do - la, with mer - ry noise..... eu - tran - ces the girls and

suon, la Fa - ran - do - la, tut - ti con - so - la, e mu - ta in ga - jo fra -
boys, the Fa - ran - do - la, with mer - ry noise..... eu - tran - ces the girls and

-stuan di mil - le schia - maz - zil suon, .. di Bo - mail buon mu -
boys, en - tran - ces the girls and boys, *the best of old Greek*

-stuan di mil - le schia - maz - zil suon, .. di Bo - mail buon mu -
boys, en - tran - ces both girls and boys, *the best of old Greek*

-stuan di mil - le schia - maz - zil suon, .. di Bo - mail buon mu -
boys, en - tran - ces both girls and boys, *the best of old Greek*

- sca - - to a no - stre men - se o - gnor so - vran li - co - re è pro - cla -
wine, the spi - rit from the pine, is at your call and with - out

- sca - - to a no - stre men - se o - gnor so - vran li - co - re è pro - cla -
wine, the spi - rit from the pine, is at your call and with - out

- sca - - to a no - stre men - se o - gnor so - vran li - co - re è pro - cla -
wine, the spi - rit from the pine, is at your call and with - out

- ma - - to; lo scher - zo e la can - zon del - le bot - ti - glie al
mea - - sure; and we the sad will cure, and stir the most de -

- ma - - to; lo scher - zo e la can - zon del - le bot - ti - glie al
mea - - sure; and we the sad will cure, and stir the most de -

- ma - - to; lo scher - zo e la can - zon del - le bot - ti - glie al
mea - - sure; and we the sad will cure, and stir the most de -

suon, ben più d'un e-gro han ri - sa - na - - to, la Fa - ran - do - la, tut - ti con -
 - mure, with all our jo - vial songs and dan - ces, the Fa - ran - do - la with mer - ry

suon, ben più d'un e-gro han ri - sa - na - - to! la Fa - ran - do - la,
 - mure, with all our jo - vial songs and dan - ces! the Fa - ran - do - la

suon, ben più d'un e-gro han ri - sa - na - - to! la Fa - ran - do - la,
 - mure, with all our jo - vial songs and dan - ces! the Fa - ran - do - la

p *p* *p*

dim. *p*

- so - la, e mu - tain ga - jo fra - stuon di mil - le schianazzi il suon, la Fa - ran -
 noise en - tran - ces the girls and boys, en - tran - ces the girls and boys, the Fa - ran -

tra - smu - ta in ga - jo fra - stuon di mil - le vo - ci il suon, la Fa - ran - do - la,
 en - tran - ces with mer - ry noise the vil - lage girls and the boys, the Fa - ran - do - la

tra - smu - ta in ga - jo fra - stuon di mil - le vo - ci il suon, la Fa - ran - do - la,
 en - tran - ces with mer - ry noise the vil - lage girls and the boys, the Fa - ran - do - la

cresc. molto.

ff

- do - la, tut - ti con - so - la, e mu - tain ga - jo fra - stuon di mil - le schia - maz - zii
 - do - lut with mer - ry noise en - tran - ces the girls and boys, en - tran - ces the girls and

tut - ti con - so - la, e mu - tain ga - jo fra - stuon di mil - le vo - ci il
 with mer - ry noise..... en - tran - ces the girls and boys, en - tran - ces the girls and

tut - ti con - so - la, e mu - tain ga - jo fra - stuon di mil - le vo - ci il
 with mer - ry noise..... en - tran - ces the girls and boys, en - tran - ces the girls and

ff

ff

suon!.. la Fa-ran-do-la, tut-ti con-so-lae mu-ta in ga-jo fra-
 boys!..... the Fa-ran-do-la, the Fa-ran-do-la with mer-ry sound and

ff

suon!.. la Fa-ran-do-la, tut-ti con-so-lae mu-ta in ga-jo fra-
 boys!..... the Fa-ran-do-la, the Fa-ran-do-la with mer-ry sound and

ff

suon!.. la Fa-ran-do-la, tut-ti con-so-lae mu-ta in ga-jo fra-
 boys!..... the Fa-ran-do-la, the Fa-ran-do-la with mer-ry sound and

(Tutti partono fuorchè Mirella. Tavana si avvanza dal fondo.)

-stun di mil - le schia-maz-zi il suon!
 noise en-tran - ces the girls and boys!

-stun di mil - le schia-maz-zi il suon!
 noise en-tran - ces the girls and boys!

-stun di mil - le schia-maz-zi il suon!
 noise en-tran - ces the girls and boys!

dim. *p*

pp

SCENA

Moderato.
TAVENA. RECIT.

Eb-ben, Mi-rel-la, eb-ben, per-chè nol se-gui tu?
There goes Vin-cen-zo; my child why don't you fol-low kin?

PIANO. *pp* *Allegretto.*

RECIT.

MIRELLA.

Vien quà, ti deb-bo dir co-sa che ti pia-ce-rà!... Fa-
Come here, I've some-thing to tell you which joy will af-ford! Oh,

colla voce.

TAVENA.

- vel-la, buo-na a-mi-ca! Sì, sì, mi cre-di buo-na sol per-chè se-con-
say, my good Tu-ve-na! Yes, yes, you call me good since I prom-ised you to

MIRELLA.

- dar pro-mi-si il tuo a-mor! Es-ser può ben,.. fa-vel-lao-gnor!
help in both..... your lit-tle loves! It may be so,..... but speak, I pray!

f

Allegretto.

PIANO. *p*

TAVENA.

La sta-gio-ne ar - ri - va, o Bel - la,
Now it is the month of flow - ers,

che la gio - ven - tù me - na a far cae - cia di cor, me - na a far cac - cia di cor,

now the sum - mer - time, when old and young will be gay, when old and young will be gay!

.....
.....

spie - ga A - mor l'a - lie sal - te - la lun - go i pra - ti in mez - zo a' fior, spie - ga A -
Love, the but - ter - fly, when roam - ing, spares no blos - som in his way, Love, the

- mor la - lie sal - tel - la lun - go i pra - ti in mez - zo a' fior!..... i gio - vi -
 but - ter - fly, when roam - ing, spares no blos - som in his way!..... (the youth will

- not - ti fan cer - ca di zi - tel - le a ma - ri - tar; si fa pre - gar la vez -
 here, there be seek - ing pret - ty girl to make his prize, who gives re - ply by her

rit. *tempo.*
 - zo - sa, si fa il pa - dre as - sai pre - gar, e l'a - nel - lo del - la spo - sa, l'a -
 eyes: the fa - ther will of gold be speaking, ah, yet many a ring is giv - en, yet

colla voce. *tempo.*

rit.
 - nel - lo del - la spo - sa, l'a - nel - lo del - la spo - sa, be - ne - det - to è sull' al -
 many a ring is giv - en yet many a ring is giv - en in a mo - ment of sur -

colla voce.

tempo.
 - tar!..... ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
 prise!..... ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

tempo.

ah!..... la sta-gio-ne ar-ri-va, o Bel-la, che la gio-ven-tù,.....
 ah!..... now it is the time for flow-ers, now the sum-mer-time,.....

che la gio-ven-tù me-na a far cac-cia di cor!....
 now the mer-ry sea-son when the young will be gay!.....

MIRELLA.

E la sta-gio-ne di pro-
 'E's, 'tis the time for young be

TAVENA.

- mes-se, ma di ciò per-chè par-li tu? Dian-zi pas-san-do per lag-
 - troth-at, what can such a time be to me? While home're-turn-ing to-ther

- giù do-ve quell' om-bre son più spes-se, u-dii tre cam-pion, tre cam-pio-ni d'a-
 eve, in sha-dow of the ru-ins you-der, I heara lov-ers three mak-ing brave sport for

- mor, ... rac-con-tar - si le lo-ro scel - te; e - ra U - rias, di tor do - ma -
 me, for they wou'd each his cho - sen wou'd - - en; they were U - rias, the dri - ver of

- tor... A - la - ri - no il pa - stor, e Pa - squal di de - stria - ri guar - dia - no. Eb -
 bulls, ... the young shep - herd A - lari, and Pas - coul, he the train - er of ra - cers! What

MIRELLA.

- ben P... A' det - ti miei, ... se vuoi fe - de ag giu - star,
 then! Were one to trust, what such bold brag - warts say,

TAVENA.

quel - la che pre - fe - ri - ro, o Mi - rel - la, tu
 we know whom each has cho - sen for his own, - thou'rt

sei! Io? ... Sì! la sta - gio - ne ar - ri - va, o Bel - la,
 she! If Yes! now it is the month of flow - ers,

MIRELLA. TAVENA.

che la gio-ven-tù me-na a far cac-cia di cor, me-na a far cac-cia di
 now the sum-mer-time, when old and young will be gay, when old and young will be

cor,..... spie-ga A-mor l'a-lie sal-tel-la lun-go i pra-ti in mez-zo ai
 gay!..... Love, the but-ter-fly, when roam-ing, spares no blos-som in his

fior, spie-ga A-mor l'a-lie sal-tel-la lun-go i pra-ti in mez-zo ai fior,.....
 way, Love, the but-ter-fly, when roam-ing, spares no blos-som in his way!.....

..... i gio-vi-not-ti fan cer-ca di zit-tel-le a ma-ri-
 the youth will here, there be seek-ing pret-ty girl to make his

-tar; si fa pre-gar la vez-zo-ss, si fail .pa-dre as-sai pre-gar, e l'a-
 prize, who gives re-ply by her eyes; the fa-ther will of gold be speak-ing, ah, yet

rit. *tempo.*

colla voce. *tempo.*

- nel - lo del - la spo - sa, l'a - nel - lo del - la spo - sa, l'a - nel - lo del - la
 many a ring is giv - en, yet many a ring is giv - en, yet many a ring is

rit. spo - sa, be - ne - det - to è sull' al - tar!..... ah, ah, ah, ah,
 giv - en in a mo - ment of sur - prise!..... ah, ah, ah, ah,

tempo.

colla voce. *tempo.*

ah, ah, ah, ah, ah, ah, ah, ah!..... la sta - gio - ne ar - ri - va, o Bel - la,
 ah, ah, ah, ah, ah, ah, ah!..... now it is the time of flow - ers,

pp

che la gio - ven - tù,..... che la gio - ven - tù me - na a far cac - cia di
 now the sum - mer - time,..... now the mer - ry sea - son when the young will be

cor!....
 gay!.....

cresc. *f*

SCENA.

MIRELLA.

Oh'io mi spo-si ad un al-tro? e chi... for-zar mi può? no!..
Shall I mar-ry an-o-ther? who..... has this con-trol? no!.....

PIANO.

TAVENA.

nè il pa-dre, nè il Ciel, drit-to han su me, o Ta-ve-na! D'un cen-noil ge-ni
nor fa-ther, nor Heav'n will e'en force me, Ta-ve-na! Your fa-ther with one

- tor, può fran-ger tal ca-te-na: sii cau-ta, sii 'cau-ta, del pe-
word could break the chain that binds you! be cau-tious, Mi-rel-la, have a

cresc.

Andante. (parte.)

- ri-glio av-ver-tir sol-ti vo'P.....
care of the dan-ger so near!.....

Allegretto.

PIANO.

MIRELLA.

L'ab-ban-do - nar!..
To cheat my love!

poco accelerando.

molto.

f

ohi-mè! il ben che ci con - so - la,
that were in - deed a fa - tal fol - ly!

se col-to pur non
my troth's al - rea - dy

f

è,.... qual ba - len
pidj'd, and my heart

ci s'in - vo - - - - - la!
is an o - - - - - ther's!

p

Larghetto.

Non mu - ta il co-re in me;..... dol - ce ben mio, t'a - do - ro: te -
My heart can nev - er change;..... I have said that I love thee: my

p

- mer co - tanto, ohimè! co - si sof - frir perchè? la so - li - tu - din me - sta,
own, mine on - ly friend, why fur - ther should we care? thy life so sad and strange,.....

la po - ver - tà mo - le - sta, gio - ja, spe - me e do - lor
what - e'er the doom a - bove thee, be it good, be it ill,

vo di - vi - der con te, non mu - ta il co-re in me! al tuo po - ve - ro
I in ei - ther will share, my heart can nev - er change! be thy home where it

3

lar, io son pron-ta a se-guir - ti, all' er - mo fo-co - lar! pre-sta so - no a se -
 may, I am rea - dy to fol - low, to the wood or to the wild, be it storm or weather

- der; sol ch'io ti sia con - sor - te pa - ga d'un u - mil sor - te gior - ni vi - vrò fe -
 fair; my life is mine no long - er, I have said that I love thee, let o - thers think to

- li - ci, ca - ro, vi - ci - no a te, non mu - ta il co - re in
 win me, they will but win de - spair; my heart can nev - er

me! dol - ce ben mio, t'a - do - ro, te - mer co - tan - to, ohi -
 change! be thy home where it may, thy lot I wish to

- mè! co - sì sof - frir per - chè? co - sì sof - frir per - chè? la
share! why fur - ther should we care? why fur - ther should we care? thy

so - li - tu - din me - sta, la po - ver - tà mo - le - sta,
life so sad and strange,..... what - e'er the doom a - bove thee,

pp gio - ja, spe - me a do - lor, *rit.* vo' di - vi - der con te, non mu - tai il co - re in
be it good, be it ill, I in ei - ther will share, my heart can nev - er

pp *colla voce.*

me!
change!

cresc. *molto.*

Allegro moderato.

No!..
No!.....

no, no!..
nev - er!.....

no, no!.....
nev - er!.....

f

ff

ah!..... ah! più non te - mo fa - to sde -

ah!..... I love thee dear - ly, I love thee

riten.

tempo.

p

- gno - so, sa - rai mio spo - so, lo vuo - le il Ciell!.. dol - ci vi - vre - mo gior - ni d'a -

on - ly, will love thee ev - er, till life be o'er! no long - er tear - ful, no long - er

- mo - re,..... non ha il mio co - re, vo - to più bell!..... sa - prò se -

fear - ful,..... my heart in rap - ture can ask no more!..... I can - not

- guir - ti . . . di col - le in col - le, e sul - le zol - le, . . . dor - mir con te, . . . in - sin che
 at - ter, . . . I will not fal - ter, what'er the fu - ture . . . as yet un - known! . . . more hap - py

piac - cia un gior - no a Di - o, d'un cen - no pi - o, chia - marni a se! . . . ah! più non
 near thee, to tend and cheer thee, than high - born la - dy on roy - al throne! I love thee

te - mo fa - to sde - gno - so, sa - rai mio spo - so, no, più non te - mo, sa - rai mio
 dear - ly, I love thee on - ly, will love thee ev - er, will love thee ev - er, till life be

cresc. *f* *dim.*

spo - so, sa - rai mio spo - so, lo vuo - le il Ciel! ca - ro mio
 o'er, . . . my heart in rap - ture can ask no more! dear - est on

pp *pp* *cresc.* *dim.*

ben!..... ca - ro mio ben! non ti scor-dar che t'a-mo, non ti
 earth,..... dear - est on earth, oh, be - lieve how I love thee, oh, te -

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

scor-dar che t'a - mo! ah, più non te-mo fa-to sde -
 lieve how I love thee! I love thee dear - ly, I love thee

pp *p*

- gno - so, sa - rai mio spo - so, lo vuo-le il Ciel! dol - ci vi - vre - mo gior - ni d'a -
 on - ly, will love thee ev - er, till life be o'er! no long - er tear - ful, no long - er

- mo - re,..... non hai il mio co - re, vo - to più bel!.... sa - prò se -
 fear - ful,..... my heart in rap - ture can ask no more! I can - not

- guir-ti... di col-le in col-le e sul-le zol-le... dor-mir con te,... in-sin che
 al-ter,..... I will not fal-ter, what-er the fu-ture,.... us yet un-known! more hap-py

piac-cia un gior-no a Di-o d'un cen-no pi-o chia-mar-mia se!.. no, più non
 near thee, to tend and cheer thee, than high-born la-dy on roy-al throne! I love thee

ts-mo fa-to sde-gno-so, sa-rai mio spo-so, no, più non te-mo, fa-to sde-
 dear-by, love thee on-ly, will love thee ev-er, will love thee ev-er, till life be

cresc. *f* *dim.*

- gno-so, sa-rai mio spo-so, lo vuo-le il Ciel!.. mio ca-ro ben! ah, più non
 o'er,..... my... heart in rap-ture can ask no more!... I ask no more. no long-er

pp *dim.* *pp* *f*

SCENA.

MIRELLA.

Allegro.

(Ella fa qualche passo per allontanarsi.)

U-rias, voi!
U-rias here!

URIAS.

Per-chè fug -
Why do you

PIANO.

- gir d'in - nan - zia' pas - si mie - i? ti - mor in - cu - to, o Bel - la, o con - tro il mio vo -
turn your steps from me, be - lov'd one? do I in - spire your ha - tred, or, sure - ly 'gainst my

MIRELLA.

- ler, rim - brot - to al - cun da te, mer - ta - to io for - se a - vre - i? Nes - su - no in - ver; Oh, no, in - deed!
will, have I done some - thing wrong, or some - thing to dis - please you? *Moderato.*

URIAS.

tua vi - sta fa pia - cer! Per - chè non ho vir - tù di pia - cer - ti ognor più!....
thy presence cheers my heart! Oh, why have I not pow - er to cheer you e'en more!.....

Andantino quasi allegretto e risoluto.

PIANO.

URIAS. *1ma Strofa.*

ff

Se l'Ar - le - si son re - gi - ne
our girls of Pro - vance like queens are reign - ing,

2da Strofa.

Il for - te U - rias del - la Ca - mar - ga,
U - rus the stout bold, the stal - wart cat - tle - ta - mer,

quan - do il pia - ce - re al cir - co le ra - du - na, se l'Ar -
each on her throne..... now smil - ing, and now frigh - ing, of the

sof - frir non sa chò gli si fac - cia af - fron - to, il for -
is not the man..... to heed a frown dis - dain - ing, U - rus

le - si son re - gi - ne, i bi - fol - chi,
girls of Pro - vance like queens are reign - ing, we, who wild - est

te U - rias del - la Ca - mar - ga, col tri - den - te
bold, the stout..... cat - tle tam - er, with his strong and

per mia fè, nel - la lan - da son dei re, si, lag - giù
brutes can tame, as their kings may hold our own, as their kings

suo in man, non mi - nac - cia sem - pre in - van, e di lui
i - ron spear he can drive them far and near, right or left

tr.... *tr....* *tr....*

son dei re, son dei re!..... e se vo - glion
hold our own, as their kings!..... if I choose a

te - me o - gnun, te - me o - gnun!.... l'in - do - ma - bil
drive the herd at..... his will!..... he's the ta - mer,

tr..... *f* *fp*

pren - der mo - glie, la più fie - ra, a lor vo - glie
girl to mar - ry not the proud - est one dare tar - ry,

do - ma - to - re, la ven - det - ta ed il fu - ro - re
none can tame him, and the man who dared to blame him,

fp

ce - der sa lie - ta in cuor, lie - ta in cuor!.....
she must choose me a - lone, me a - lone!

mai non sa dif - fe - rir, dif - fe - rir!.....
on the spot with a - blow he would kill!

.....
 ma fie - ro e - gli pur del - le sue ra -
but by pas - sion stirr'd, thought - less of my

- te - ne, la - scian - do per te de - ser - tied a -
du - ty, quit - ting home and herd to a - dore thy

- re - ne, a' tuoi pie - di, o Bel - la, U - rias vin - ci -
beau - ty, let who will be - hold me, let who will dis -

1ma strofa.

- tor,..... si chi - na a' tuoi piè e ti chie - de il cor!
 - dain,..... at thy feet I kneel thy tim - id heart to gain!

pp *f*

2da strofa.

cor! a' tuoi piè U - rias vin - ci - tor,..... si chi - na a' tuoi
 gain let who will be - hold, dis - dain,..... I kneel at thy

f *più lento.* *f*

piè,.... si chi - na a' tuoi piè e ti chie - de a - mor!....
 feet,..... I kneel at thy feet thy dear heart to gain!.....

dim. *p* *pp* *f*

RECITATIVO E SCENA.

Allegro.

MIRELLA.

Ad-di-o! o la-scia-mi par -
 Good-bye!... now let me go a -

PIANO.

URIAS.

- tir, o al-men t'ac-que-ta! Per-chè? fra tut-ti quei che a te cer-can pia -
 - way, or change your lan-guage! Why so? a-mong all those who strive their love to

MIRELLA.

- ce-re, me il pa-dre tuo sce-gliè qua-le di te più de-gno? io vo'- La tua ri -
 - show thee, your fa-ther's cho-sen me as being most worthy of thee? I will- Thy de-clar -

- chie-sta, i dol-ci det-ti tuoi, so-no ga-lan-ti in-ver, se par-to-no dal -
 - a-tion and all thy ten-der words are touch-ing in ex-treme, if they're but spo-ken

cuo - re, ma, . . . ere - di a me, se cer - chi a - mo - re,
 tru - ly, but list to me: to gain af - fec - tion

deh non dir giam - mai, deh non dir giam -
 you must nev - er say, you must nev - er

- mai, deh non dir giam - mai, giam-mai, giam-mai, giam-mai, giam -
 say, you must nev - er say, ne'er say, ne'er say, ne'er say, ne'er

Allegro. (fugge ridendo.)
 - mai! "Io vo'!"
 say- "I will!"

tr. *tr.*
f

URIAS.

Allegretto, a tempo.

I miei so - spi-ri, ohi-mè, non cu - ra!
A - las! I see she cares not for me!

RAIMONDO. *(giunge e s'accosta ad Urias.)*

URIAS.

RAIMONDO.³

Eb - ben? M'ha ri - fiu - ta - to! Ah, me ne av -
What news? She has re - fus'd me! I guess'd as

(Raimondo ed Urias siedono ad una tavola, un garzone porta del vino, intanto giungono Ambrogio, Vincenzo e Vincenzina.)

AMBROGIO. *(a Raimondo.)*

- veg - go ben al vol - to tuo spa - ru - to!
much, for your long face looks dis - ap - point - ed!

Con - si - glio a di - man -
I come for your ad -

- dar, com - pa - re, io ven - go a te! ...
- vice, good neigh - bour, give me your ear!

no - to — *(Fu segno che non vorrebbe parlar davanti Urias.)* (Raimondo prega (Urias sorte.)
you know — Urias, di lasciarli.)

AMBROGIO.

No - to mio fi - glio da lun - go tem - po t'è: sem - pre il cre -
 My son, You - cen - zo, is known to you full well: I al - ways

- dei di buon cuor, d'al - ma o - ne - sta! ma da più di cru - da sma - nia il mo - le - sta!
 found him good - heart - ed and hon - est, but from long time cru - el pas - sions mo - lest him!

mi - rò, spie - gar non so per qua - le az -
 he met, by luc - ky chance or by mis -

- zar - do, u - na gen - til don - zel - la, d'o - ne - sti mo - di, e di ric - co ca -
 - for - tune, a girl young and pret - ty, well ed - u - cat - ed, of weal - thy con -

- sa - to, che vi - va fiam - ma in cuor gli ri - de - stò! "Pa - dre," mi
 - di - tion, who has in - flam'd and quite sto - len his poor heart! "Fa - ther," he

dis - se, "io vo' spo-sar Mi - rel - la, ' va, cor-ri a lei, ne par - la al ge - ni -
 said me, "I can but wed Mi - rel - la' go, speak to her, I pray you, her fa - ther

- tor! ed a pie - tà del - le mie pe - ne il pie - ga! il suo con -
 seeh, and for my sake un - pleare has in my fa - vor; try to ob -

- sen - so ot - tie - ni al no - stro a - mor, se non, io muo - jo!" ohi -
 - tain con - sent my suit to gain, or else I per - ish!" a .

- mè! com - pa - re, io cer - co in - van le smanie sue cal - ma - re, trop - po mi
 - las, my neigh - bour, I try in vain how I may soothe his pas - sion; it breaks my

stra - zia il cuor tan - to mar - tir, ti piac - cia deh, far no - to il tuo de -
 heart thus to see him de - spond, pray tell me then, what an - swer shall I

RAIMONDO.

- si - re, sperar degg'io tua fi - glia, o la - sciar - lo pe - rir?.. Bah! nè lui, nè mia
give him, will you grant him your daughter, or with grief shall he per - ish? Fie! nor he, nor my

fi - glia mor - rà, t'as - si - cu - ro: sol ti ri - spar - mia l'on - ta d'un ri - fiu - to
daugh - ter shall die, be you cer - tain! spare on - ly now your - self a flat and plain re -

du - ro; se a' tuoi con - si - glii il cuor do - cil pie - gar non sa,
- fu - sal; if he in - dulse a - gain in fan - cies vain and wild,

(mostrando il bastone.)
 ri - me - dio hai nel - la man che to - sto il gua - ri -
see, in your hand the cure for your de - spond - ing

AMBROGIO. (triste.)
 - rà! Uc - ci - dial - lor chi che - re un sor - so d'ac - qua a be - re!
child! When your poor dog's dis - tress'd for wa - ter would you stay him?

Moderato assai. (Urias ritorna, Mirella compare nel fondo, ed ascolta, Vincenzo e Vincenzina si avvicinano.)

RAIMONDO.

Da pa - dre par - la un pa - dre, un uo - mo a - gi - sce d'uo - mo,
A fa - ther speaks as fa - ther, so one speaks to an - o - ther,

Moderato assai.

PIANO.

il ge - ni - tor tem - po fu già, su la fa - mi - gia a -
 in good old times, lo, then the fa - ther was the ru - ler, o -

- ve - a te - mu - ta - to - ri - tà, quan - do Na - tal... ve -
 - be - dience was giv'n to his de - cree, when Christ - mas came... they

- de - va a re - li - gio - so de - sco l'a - vo se - der..... in
 kneel be - fore the ho - ly al - tar, and when at home..... with

mez - zo all' ob - be - dien - te pro - le il 'dol - ce ve - glio al -
 all his sons and daugh - ters round him, the good old man..... knew

p

- lor con te - ne - re pa - ro - le, cal - mar sa - pe - va o - gni con -
 well the fierc - est storm to qui - et, and how to com - fort in..... dis -

- te - sa lar - gen - do a' fi - gli suoi, a' fi - gli suoi, san - ta be - ne - di -
 tress all the young who sought for aid, and to strength - en the weak with coun - sel and with

riten.

colla voce.

- zio - ne! ma, ... se ta - lun di lor a - ves - se il ci - glio al -
 bless - ing! but should a - ny brave..... his bid - ding by trans -

a tempo.

più mosso.

p *fp* *fp*

- za - to, Dio giu - sto! l'a-vreb - be ful - mi - na - to!
 - gress - ing, at once would he in wrath hure slain him!

fp *cresc.*

MIRELLA. (*si slancia verso Raimondo.*) (*indica Vincenzo.*)

Mi per-cuo - ti; io son quel - la ch'egl' a - ma! u - nir-mi a lui de -
O my fi - ther! I own..... that he lves me! at the shrine of the

ff

- si - o, e qui din-nan-zi a Di - o, qui ti giu - ro che niun al - tro mia ma no a -
 Vir - gin, to the Pow'r who hath made us, I have sworn that to no o - ther my love I'll

Sva. *Sva.*

RAMONDO.

- vrà! Giu-sto Ciel!..... qual ba -
 plight! Saints a - bote!..... on my

fp

VINCENZO.

- len..... sul-la fron-te mi piom - ba! Rresto, ohì mè!..... nel - la
 brow..... is the thun-der-bolt fall - ing! Ve - ry soon..... to the

espress.

VINCENZINA.

tom - ba, il duol mi compor - rà!..... Ah spe-ra an -
 tomb..... your curse would weigh me down!..... Do not de -

AMBROGIO, (a Vincenzo.)

- cor! al pian-to ei ce - de - rà!... Vien, vien, sortiam di qui,... af-fron-to, ci si
 spair! your grief will sure-ly move him! Come, let us now a - way,... nor pi - ty stoop to

URIAS.

fa!.. A quest'im-ber-be, e che? el-la po-spo-sto m'ha?
 cruce! 'Tis for this love-ly youth she will my an-ger brave!

RAIMONDO.

A-scol - ta, è tem-po-or-mai, spe - gni tal fiam-main
 But hear me, there yet is time, re - pent thy words of

MIRELLA.

co - - re, ri-pren - - di la tua fè! No,.. sol per lui d'a -
 fol - - ly, un - say..... what thou hast sworn! No,..... 'twas not said in

- mo - re, dal pri - mo di che il vi - di, fa - vel - la il cuo - re in me!.... Ehb -
ful - ly, ³ *what I said, what I swore.....* *is truth from... my heart!.....* *E'en*

- ben,..... eb - ben,..... va pur;
so,..... e'en so,..... *be - gone!*

lo sprezz - zo af - fron - - ta, e la ver - go - gna o - gnor, non
brave thy dis - grace, and beg - ga - ry, and shame; to

ti rav - vi - so più, non ti rav - vi - so pin! ohi -
me thou art as dead, to me thou art as dead! a -

mè!..... ohi - mè! mia fi - glia è mor - - ta!
way!..... a - way! my child is 'bu - - ried!

dim. cresc.

va, se - gui pur l'a - mi - co del tuo cor,
 go where thou wilt, fol - low thy no - ble mate,

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

va, va, men - di - can - do il pan di por - tain
 go, and beg thy bit - ter bread from door to

f *p*

por - ta, cer - ca lun - gi da me nel - le sel - ve un a -
 door, if ye wed then he'll find ye a home in the

cresc.

- sil va, men - di - can - do il pan di por - tain
 wood! go, beg thy bit - ter bread from door to

f

por - ta. cer - ca lun - gi un a - sil, un a - sil! cer - ca lun - gi da
 door, ... let him find thee a home in the wood, and beg from door to

f

rall.

tempo.

me nel - le sel - ve un a - sil!...
door, and find thy home in the wood!

f colla voce. *ff*

1mo tempo.

Ma no, tu re - ste -
But no, here shalt thou

Andante.

- rai, io lo vo', lo co - man - do, Pur ti do - ves - sii pie - di in - ca - te -
stay, at my will I com - mand thee! lo, now per - chance to tie thee hand and

ff

pp

- nar, ... ond' im - pe - dir - ti - gno - ra di va - gar, ... do - ves - si
foot, ... or yet per - chance to drive thee forth a - lone, ... a - gainst thy

cresc. molto.

(in atto di minacciare Mirella.)
MIRELLA.

pur - Misve - na, e ti per - do - ni d - di - - oi!
will - Then slay me, and may great Heav'n for - give you!

ff

Adagio.

pp

p

Andante.

MIRELLA.

Qui ni prostro innan - zi a te,..... ah pie-tà d'un' in - fe - li - ce!
 Kneel - ing at your feet I ap - pear,..... hav - ing none to plead for or aid - me!

se vi-ves-se a-vria di me,..... com-pan-sion la ge - ni - tri - ce!
 were my an - gel mo - ther but here,..... she would dry my tears nor up - braid me!

cresc. *dim.* *pp*

se vi-ves-se a-vria di me,.. com-pan-sion la ge - ni - tri - ce! ell'
 were my an - gel mo - ther but here,.. she would dry my tears nor upbraid me! she

p *pp*

e - ra pur cle-men-tee huo - na! al mio pian-to, al mi - o do -
 low'd me ten - der - ly while liv - ing, my tears were then but A - pril

- lor,..... là dal cie - - lo el-la per - do - nae per
 rain,..... and in the Heav'n..... she is for - giv - ing the

cresc.

noi pre - gail Si - gnor; in - dar-no, ohi - mè.... pian - go e so -
 chid who en - treats in vain, ah! I must die,..... young but so -

p pp p f dim. f dim

- spi - ro, o Ciel, pie - tà..... del mio mar - tir!.... ve - der - mi
 wea - ry, if from a - bove..... com - eth no aid!..... and would you

p dim. p pp pp

riten.

puoi co - si lan - guir, ri - spon - di, deh ri - spon - di, o pa - dre!
 see me die so young, as she died! an - swer, pray, my fa - ther!

riten.

MIRELLA
tempo.

Qui mi prostro innan - zia te, ah pie - tà d'un' in - fe -
Kneel - ing at your feet I ap - pear, hav - ing none to plead for or

VINCENZINA.

Sin - gi - noc - chia in - nan - zia te,
Kneel - ing at your feet she is here,

URIAS.

El - la pre - ga e
Let her pray for

AMBROGIO.

Vien!
Come!

RAIMONDO.

Al - za - ti deh!
Quick, go a - way!

al - za - ti deh!
Quick, go a - way!

p tempo.

cresc. molto.

- li - ce, se vi - ves - se, a - vria di me,
aid me, were my an - gel mo - ther but here,

vien! vien! par - tiam, ob - bli - ar
come! come! a way, nor heed his

VINCENZO.

A quel pian - to ohi - mè! re - si - ste!
None but I will pi - ty or aid her, e'in - gi - noc - chia in -
at your feet be -

ge - me! e - gli, ohimè, com -
ty! and - gli, ohimè, perchance thy

vien! la - sciam quest' uom cru - del! a
come a way, that cru - el man shall

che atten - di tu *p* ah va!.. in - va - no, o Mi -
rise from thy knees, and go!..... no pi - ty have

cresc. molto.

compassion la ge - ni - tri - ce! compassion la ge - ni - tri - ce!
 she would dry my tears nor up-braid me! she would dry my tears nor up - braid..... me!

dei,..... partiam or-sù! a quel pianto ohimè re - si - ste!
 wrath,..... come, bro-ther, come! he will nei-ther pi - ty nor aid..... thee!

- nan - zi a lui..... al suo pianto ohimè re - si - ste!
 - hold her kneel-ing here!..... he will nei-ther pi - ty nor aid..... thee!

- mos - so al - fi - ne si pie - ga al suo pianto non re - si - ste!
 fa - ther will melt and will aid thee see if he will pi-ty or will aid thee!

quel pianto o-gnor ei re - si - ste, a quel pianto ei pur re - si - ste!
 no more in-sult and up-braid thee, he will nei-ther pi - ty nor aid..... thee!

- rel - la tu pian - gi, il mio cuor a te re - si - ste!
 I, nor will aid thee, I will nei-ther pi-ty thee nor aid..... thee!

RAIMONDO. (Ad Ambrogio.)

Sei tu!... scia-gu - ra-to im-po-stor, tu, che ma - li-gna-men-te,
 And you,..... who can scarce earn your bread, you, who by art-ful mean-ness,

e non lo puoi ne-gar, il rat-to in-fa-me hai mac-chi-na - - - to! Mai no!
 which you cannot de-my, have caught my child in your most base snare! A snare!

la po-ver-tà null'uo-mo di-so-no-ra e gra-zie al ciel da bia -
 if poor I am, my hands than yours are clean-er, and one like you might en-

RAIMONDO.

- smo e-sen-te io vis-sio-gno - - - ra! Che? su-da-to al la-
 ty con-science thus far blame less! How? long years have I

- vor, in-va-no a-vria co-sì per at-tu-ta-re i miei più vec-chi
 la-bour'd, lit-tle have I slept! yes, at my death when I must lay me

a poco a poco crescendo molto

di? la mia for - tu - na io la - scio al - la fa - mi - glia per - chè co - si s'in - vo - lia me la
 down, something to leave for that should she be grate - ful, but now this boy has robb'd me of my

cresc. molto.

MIRELLA. (Mirella e Vincenzo si frappongono.) VINCENZO.

(alza irato il bastone per battere Ambrogio.) Vincen - zol Ah pa -
 Mine own! My ja -

fi - glia? ah per mia fè! m'è no - to il tuo pen - sier!
 daugh - ter! let them go starve, they choose it should be so!

f f ff

Moderato.
 RAIMONDO.

dre! Più non for - za - te il mio vo - ler!.....
 ther! Go, let the pow'rs of e - vil claim you!

f ff p

ah! v'in - go - jas - se, v'in - go - jas - seen - tram - bil
 go, but - ter sor - row slow - ly tor - ture you, and

suo - - - lo, or - sù di qui, di qui..... sor - ti - te a
 tamé..... you! and now 'tis done, I cast..... you off for

cresc.

vo - - - lo e scia - gu - ra a te,.....
 ev er and my curse on thee,.....

dim. *cresc.* *p*

e scia - gu - ra a te, scia - gu - ra a te! se - dut - tor, se pres - so a
 and my curse on thee, and may my curse fall on both, if e'er a -

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

MIRELLA.

lei ti scon-tro-an-cor! S'an - che l'i - ra del pa-dre m'at -
 - gain you cross my way! All in vain..... he would try to
 VINCENZO.

S'an - che il pa - dre tua man mi con -
 All in vain..... he would try to

p

- ten - de, Vin - cen - zo, mio sa - rai, . . . la fè ti
 part us, thine I am, on - ly thine, . . . what - e'er may

- ten - de, Mi - rel - la, mia sa - rai, . . . la fè ti
 part us, thine I am, on - ly thine, . . . what - e'er may

do, que - eto cor chi in - vo - lar - ti pre - ten - de,
 be, all in vain he fain would try to part us,

do, chi il tuo co - re ra - pir - mi pre - ten - de,
 be, all in vain he fain would try to part us,

cresc. *f*

di - spe - ri o - mai, vo' mo - rir, ee con te, non . . . vi -
 thine, on - ly thine, when thou wilt I am thine, thou art

di - spe - ri o - mai, con - tra - star, ti ea - prò, ei, ea -
 thine, on - ly thine, when thou wilt I am thine, thou art

f

MIRELLA.

- v'ò,..... s'an - che l'i - ra.....
mine!..... all in vain they.....

VINCENZINA.

Sen - - to pie - tà,..... di
He..... will not hear,..... his

VINCENZO.

- prò!..... tua man con - ten - de ra - pir pre - ten - de,.....
mine!..... he will not hear me, he drives me from thee.....

URIAS.

Or - sù, di qui
Come on, come on!

AMBROGIO.

L'a - va - ri - zia tua som - ma è so - - lo, fa - tal ca -
Keep thy pal - try gold, let it cheer thee, keep thy wick - ed

RAIMONDO.

Ah, v'in - go - jss-se entram-bill suo - lo,
Aye, weep and fear, I drive him from thee,

Soprani e Contralti.

Vi - - sto..... fu mai.....
Hard, cru - el man!.....

1mi e 2di Tenori.

Vi - - sto..... fu mai.....
Hard, cru - el man!.....

1mi e 2di Bassi.

Vi - - sto..... fu mai.....
Hard, cru - el man!.....

p *dim.*

..... del pa-dre at - ten - de, tu mio sa - rai, vo' mo -
 would try to part us, for I am thine, thine for

tan - to duo - lo, dam - mi la man, vien! ...
 pride..... would part you, give him thine hand, thy.....

..... mia - fè ti do tu mia sa - rai, Mi - rel - la, mia sa -
 be - cause thy lov - er is but poor, and I shall see thee

sor - tan a vo - lo, e scia - gu - ra a
 at once to part them! ah, let him be

- gion di tan - to duo - lo, vo - glia il ciel nel suo fu -
 pride, let none draw near thee, be e'er so proud, be e'er so

or - sù, di qui, sor - ti - te a vo - lo!
 come on with me, at once I part you!

..... più cru - do duo - lo? poi - chè pie -
 heart with..... no pi - ty! and shall a

..... più cru - do duo - lo? poi - chè pie -
 heart with..... no pi - ty! and shall a

..... più cru - do duo - lo? poi - chè pie -
 heart with..... no pi - ty! and shall a

..... più cru - do duo - lo? poi - chè pie -
 heart with..... no pi - ty! and shall a

ff rit. *tempo.*

- *rir*..... *se* *con* *te* *io* *non* *vi* - *vrò*, *Vin* -
ev - *er*, *ev* - *er* - *more*, *for* *I* *am* *thine*, *mine*

ff rit.

..... *è*, *fat* - *ti* *cor!* *par* - *tiam* *di* *qui*, *par* -
heart *for* *ev* - *er* - *more!* *we* *go*, *we* *go* *to* *re* -

ff rit.

- *rai*, *sa* - *rai*, *la* *fè*, *la* *fè* *ti* *do*, *Mi* -
new - - *er* *more*, *shall* *see* *thee* *nev* - *er* *more*, *and*

ff rit.

te, *scia* - *gu* - *ra* *a* *te*, *se* - *dut* - *tor*, *ee* *ti* *rag* -
ware, *let* *him* *be* - *ware!* *if* *by* *chance* *I* *find* *him*

ff rit.

- *ror*, *pu* - *ni* - *rein* *te* *l'af* - *fan* - *no* *lor*, *pu* - *ni* - *re* *in*
gay, *thy* *shame* *shall* *find* *thee* *on* *the* *way*, *shame* *and* *con* -

ff rit. *tempo*

- *tà* *non* *hai* *di* *lor*, *del* *Ciel*, *del* *Ciel*, *eu* *te*,.....
daugh - *ter* *plead* *in* *vain?* *the* *One* *who* *reigns* *on* *high*,.....

ff rit.

- *tà* *non* *hai* *di* *lor*, *del* *Ciel*, *del* *Ciel*, *eu* *te*,.....
daugh - *ter* *plead* *in* *vain?* *the* *One* *who* *reigns* *on* *high*,.....

ff rit.

- *tà* *non* *hai* *di* *lor*, *del* *Ciel*, *del* *Ciel*, *su* *te*,.....
daugh - *ter* *plead* *in* *vain?* *the* *One* *who* *reigns* *on* *high*,.....

ff rit. *tempo.*

dim. *p*

- cen - - zo, la fè ti do l
own..... for ev er - more!

dim.

- tiam, vie - ni al di fuor! sen - - to pie -
- turn, to re - turn here no more! he..... will not

dim.

- rel - la, mia sa - rai, sa - rai! chi ti con - ten - de
I shall see thee nev - - er more! he will not hear me,

dim.

- giun - ge il mio fu - ror!
in my path once more!

dim.

- te l'af - fan - no lor! l'a - va - ri - zia
- tempt for ev - - er more! keep thy pal - try

ah.... v'in - go - jas - se en - tram - bi il suo - -
aye,..... weep and fear! I drive him from

dim.

su te piom - bi il fu - ror! vi - -
for thee has wrath in store! hard,

dim.

su te piom - bi il fu - ror! vi - -
for thee has urath in store! hard,

dim.

su te piom - bi il fu - ror! vi - -
for thee has urath in store! hard,

dim. *p* *cresc.*

chi il mio cor ra - pir - ti pre - ten - de, di - spe - ri o -
all in vain they..... would try to part us, for I am

- tà!..... di fan - - to duo - - lo,
hear!..... his pride..... would part you,

di - spe - ri o - mai,..... Mi - rel - la, fu mi - a sa -
he drives me from thee..... be - cause thy lov - er is but

or - sù, di qui sgom - brin a vo - - lo,
come on! come on! at once to part them!

tua som - ma è so - lo fa - tal ca - gion di tan - to
gold, let it cheer thee, keep, too, thy pride, let none draw

- lo! or - sù, di qui, di qui sor - ti - te a vo - - lo,
thee! come on with me! come on! for I will part you,

- sto . . . fu mai..... più cru - - do
cru - - el man!..... heart with..... no

- sto..... fu mai..... più cru - - do
cru - - el man!..... heart with..... no

- sto..... fu mai..... più cru - - do
cru - - el man!..... heart with..... no

dim. cresc. dim.

cresc.

- mai,..... vo' mo - rir,..... se con
thing,..... thine for ev - er, ev - er -

cresc.

dam - mi la man, vien,..... vien, fat - ti cor, par -
give him thine hand and heart for ev - er - more, a -

cresc.

- rai, Mi - rel - la, mia sa - rai, sa - rai, la
poor, and I shall see thee nev - er more, shall

cresc.

e scia - gu - ra a te, scia - gu - ra a
ah, let him be - ware, let him be -

cresc.

duo - lo, vo - glia il cie - - - lo nel suo fu -
near thee, thou thy shame..... shalt meet, shalt meet thy

cresc.

e scia - gu - ra a te, si,..... scia - gu - ra a te, se - dut -
get thee hence, be - ware! hence,..... and thou be - ware, should I

cresc.

duo - lo? poi - chè pie - tà non hai di lor, del
pi - ty, and shall a daugh - ter plead in vain? the

cresc.

duo - lo? poi - chè pie - tà non hai di lor, del
pi - ty, and shall a daugh - ter plead in vain? the

cresc.

duo - lo? poi - chè pie - tà non hai di lor, del
pi - ty, and shall a daugh - ter plead in vain? the

p cresc.

rit. *a tempo.*

te io non vi - vrò, Vin - cen - - zo, la fè ti do,.....
 - more, for I am thine, thine own!..... for ev er - more,.....

- tiam, di qui par - tiam,..... vien,.....
 - way, come, come a - way!..... come,.....

fe - de mia ti do, ti do,..... si,.....
 see thee nev - er more, no more,..... no,.....

te, se - dut - tor, se ti rag - giun - - ga, il.....
 - ware, if I meet him on the mor - - row, let.....

- ror pu - ni - rein te,..... il.....
 shame up - on the way,..... shame,.....

- tor, se pres - so a le - - i, si,.....
 meet thee on my way!..... go,.....

rit. *a tempo.*

Ciel, del Ciel su te,..... si,..... del Ciel.....
 One who reigns on high,..... lo,..... for thee,.....

Ciel, del Ciel su te,..... si,..... del Ciel.....
 One who reigns on high,..... lo,..... for thee,.....

Ciel, del Ciel su te,..... si,..... del Ciel.....
 One who reigns on high,..... lo,..... for thee,.....

rit. *a tempo.* *f*

..... con te - vi - vò,..... si,..... vi -
 for ev - er - more,..... ev - er -

..... vien,.....
 come,.....

..... si, la fe - de mia ti do,..... ti
 I shall see thee nev - er - more,..... no

..... fu - ror,..... il..... fu -
 the fool..... be - ware, ba -

..... do - lor,..... il lor... do -
 thy shame..... up - on..... the

..... a lei..... stai..... an -
 be - ware,..... be -

..... su te, piom - bi su te il..... fu -
 for thee has wrath in store,..... in

..... su te, piom - bi su te il..... fu -
 for thee has wrath in store,..... in

..... su te, piom - bi su te il..... fu -
 for thee has wrath in store,..... in

- vrò!...
 more!.....

vien!..
 come!.....

do!...
 more!.....

- ror!...
 ware!.....

- lor!...
 way!.....

- cor!...
 ware!.....

- ror!...
 store!.....

- ror!...
 store!.....

- ror!...
 store!.....

Sua.....
 moderato.

PIANO.

cresc. a poco.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. A dynamic marking of *f* (forte) is present in the treble staff. The melodic line in the treble staff shows some chromatic movement.

Third system of musical notation, showing further development of the melodic and rhythmic themes.

Fourth system of musical notation, maintaining the established musical structure.

Fifth system of musical notation, featuring a melodic phrase in the treble staff that concludes with a dotted half note.

Sixth system of musical notation, continuing the rhythmic accompaniment in the bass staff.

Seventh system of musical notation, the final system on the page. It includes a dynamic marking of *f* and concludes with a complex chordal structure in the bass staff.

Andante.

PIANO.

First system of piano introduction. Treble clef, C major, 4/4 time. Dynamics: *f*, *f*, *p*, *f*. The bass line consists of sustained chords.

Second system of piano introduction. Treble clef, C major, 4/4 time. Dynamics: *f*, *p*, *dim.*. The bass line continues with sustained chords.

ANDRELUONO.

Vocal line and piano accompaniment for the first line of lyrics. Treble clef, C major, 4/4 time. Dynamics: *p*. The piano accompaniment consists of chords.

L'al - ba tran - quil - la in ciel già bril - la, ap - pa - re il
 The day is ris - ing and the gloo - my night has

Vocal line and piano accompaniment for the second line of lyrics. Treble clef, C major, 4/4 time. Dynamics: *p*. The piano accompaniment consists of chords.

di, blan - da sus - su - ra un' au - ra pu - ra.....
 gone, a - bove the sand the sun is burn - ing,.....

Vocal line and piano accompaniment for the third line of lyrics. Treble clef, C major, 4/4 time. Dynamics: *pp*. The piano accompaniment consists of chords.

fra l'er-be e fior, e dal - le fron - de d'o-gni ar - bu - scel no - te gio - cou - deal - za l'au -
 no breath of wind to cool the parch - ing sul - try glare, the birds have sought the up - per

- gel,..... ed io so-let-to, in cuor con-ten-to,.. con quest'ar-
 air,..... and I with but my flock a-round me,.. a-thirst and

-men-to..... er-ro co-si, o-veil de-sir mi gui-da, fi-no al ca-der del di,....
 year-ing..... wan-der a-lone with hea-ry step and slow..... be-neath this burn-ing glow;....

..... zam-pil-lail ri-vo, e l'a-pe snel-la sal-tel-la o-gnor di cli-vo in
 the liz-ard in the heat re-joyc-es, and in the sand the in-sect

cli-vo, di fio-re in fior,..... dol-ce un so-por di me s'in-
 voi-ces are ev-er there,..... I will lie down in yon-der

p *f* *dim.* *pp*

-don-na, gli spir-ti as-son-na e-sti-vo ar-dor!.....
 hea-ther, with-out a pass-ing thought of care!.....

pp

gli spir-ti asson-na e-sti-vo ar - dor.....
 I will lie down in yon-der heather.....

gli spir-ti as-son-na e-sti-vo ar - dor!..... ah!.. ah!..
 with-out a pass-ing thought of care!..... ah!.. ah!..

ppp *p*

ah!..... ah!.....
 ah!..... ah!.....

pp *p* *pp*

(si allontana suonando la cornamusa.)

12/8

Allegro.

pp

12/8

dim.

pp

ppp

ppp

pppp

*Moderato.*MIRELLA. (*entra; è spossata dal cammino, segue collo sguardo Andrichino che si allontana quindi siede su d'un sasso.*)

Fe - li - ce pa - sto - rel, fe - li - ce pa - sto -
 O hap - py shep - herd boy, O hap - py shep - herd

Moderato,
 p

PIANO.

- rel! ah, quan - to in - vi - dio la tua sor - - te! il cuor
 boy! ah, if my heart as thine, was light as air! nought of

p

sciol - to, il cuor leg - gier, del duol fra le ri - tor - te non sen - ti il tuo pen -
 sor - row, no pass - ing care, nor sha - dow of to - mor - row to fall up - on thy

p cresc.

- sier, fe - li - ce pa - sto - rel, fe - li - ce pa - sto - rel! ..
 joy, O hap - py shep - herd boy, thou hap - py shep - herd boy!

dim. p

sul mar-go d'un ru - scel tu pa - sci i tuoi ar - men - ti, sot - to l'az - zur - ro
 in such a lone - ly land, with - out a care or cum - ber, a - long the burn - ing

ciel, l'az - zur - ro ciel, can - tan - do t'ad - dor - men - ti,
 sand, the burn - ing sand, canst sing thy - self to stum - - ber,

men - tre chiu - dii tuoi rai, mil - le va - ghi au - gel - let - ti co' lor can - ti - ci
 and not care in thy dream with de - light how the grass - hoppers are dro - ning u

gai, fan - no con - cen - ti e - let - ti, men - tre chiu - dii tuoi rai, mil - le va - ghi au - gel -
 - round thee, a swarm thou couldst not num - ber, and not care in thy dream with de - light how the

- let - ti co' lor can - ti - ci gai, fan - no con - cen - ti e - let - ti, ah!
 grass - hoppers are dro - ning u - round thee, a swarm thou couldst not num - ber, ah!

..... fe - li - ce pa - sto - rel, fe - li - ce pa - sto - rel! ah, quan-to in -
 O hap - py shep - herd boy, O hap - py shep - herd boy! ah, if my

- vi - dio la tua sor - te! il cuor sciol - to, il cuor leg -
 heart as thine was light as air! nought of sor - row, no pass - ing

- glier, del duol fra le ri - tor - te non sen - ti il tuo pen - sier, fe - li - ce pa - sto -
 care, nor sha - dow of to - mor - row to fall up - on thy joy, O hap - py shep - herd

- rel, fe - li - ce pa - sto - rel! in - vi - dio la tua sor - te, fe - li - ce pa - sto -
 boy, thou hap - py shep - herd boy! ah, were my heart but like thine, thou hap - py shep - herd

rit. tempo. (s'alza, e prosegue il cammino.)
 - rel!..... fe - li - ce pa - sto - rel!.....
 boy!..... thou hap - py shep - herd boy!.....

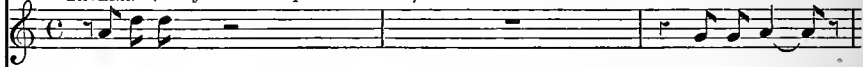
SCENA.

MIRELLA.



Chi mi chia-ma? ah! sei tu? tu, mia ca-ra?
Ah! who calls there? ah! is't thou! thou, my dear - est!

TAVENA. (*Giunge dalla stessa parte di Mirella.*)



Mi-rel-la!
Mi - rel - la!

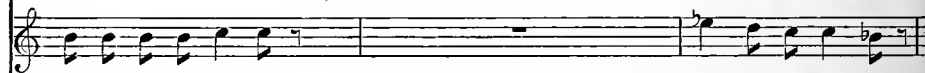
non sai tu...
hast thou heard...

RECIT.

PIANO.

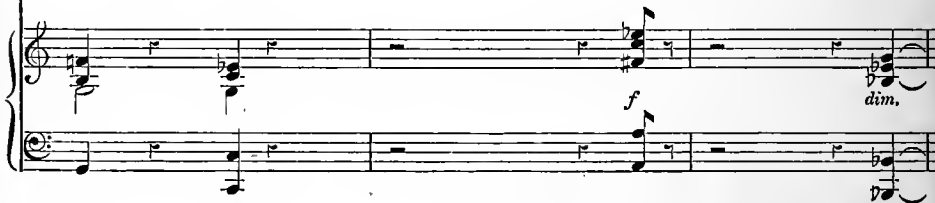


ah! che hai tu? ri-spon-di, che fu?...
ah! what news? an-swer, what has hap - pen'd!



la fa-tal no-vel-la?
news of poor Vin - cen - zo?

sgom-bra o-gni te-ma,
have no fear for him,



MIRELLA.



in sal-vo e-gli è!
he now is safe

In sal-vo!
He's safe!.....

ma chi?
but why?

oh, Ciel!
oh, Heav'n!

io tre-mo!
I trem - ble!



TAVENA. ³ ³ ³ ³ ³

Per-ma-la sor-te en-tram-bi si scon-tra-ro in val d'A-ver-no all'im-bru-nir; U-rias, tra-di-
By sad mis-for-tune they met both to- geth-er in a lone spot at dusk of day; U-rias, wick-ed

pp

-tor, d'i-ra ge-lo-saac-ce-so, col suo tri-den-te al ca-po lo fe-
man, in-cens'd with jea-lous- rage,..... dealt him a blow é'en with his i-ron

cresc.

MIRELLA. TAVENA. ³

-ri!.. Ciel! U-rias! ohi-mè! At-ten-di, e fat-ti cuo-re! per-chè co-si tre-
spear! Heav'n! U-rias! a-las! Now lis-ten, be not de-spond-ing! quick, quick, dry up your

ff *dim.* *p*

-mar; non te-mer, gra-zie al Ciel, la fe-ri-ta è leg-gie-ra, non pian-ger, ei gua-ri-
tears, have no fear, thanks to Heav'n, he is wound-ed but slight-ly, I short-ly shall him re-

Moderato.

pp

Allegro.
MIRELLA.

Ah! par-la an - cor! pro - se - gui,
Tell me yet more! and end it!

TAVENA.

- rà!
store!

Allegro.
PIANO. *ff sf p*

tre - pi - dan - te t'a - scol - to, tut - to det - to non m'hai, te lo leg - go sul
tho' I trem - ble to hear you, you have not told me all, like the rest, you de -

cresc. f p

vol - to, af - flig - ger non mi vuoi: Vin - cen - zo, ohi - mè! sta for - se per mo -
ceive me, for fear of giv - ing pain: why should I wait! his life may be in

f f

TAVENA.

- rir!..... Ah, ca - ra, i tuoi rai deh ras - se - re - na, ei
pe ril! No, cheer thee! his dan - ger is o - ver, I

dim. p

gua - ri - rà, cre - di a Ta - ve - - na, non pian - ger più, o Mi -
 pro - mise thee life for thy lov - - er! weep not, but trust me, my

- re - la, il cre - di a me, s'ei pe - ri - glias - se an - cor, co - me sta - rei con
 child, nor do not doubt if I had such a fear I would hide it from

colla voce.

Andante moderato. MIRELLA.

te? Or ben! il gior - no og -
 thee! Well, then! this is the

pp *p*

- giè, che il tem - pio del - le Di - ve a - pre le por - te a' suoi de -
 day when the shrine of the Saint - ed o - pens to us its Heav'n - ly

vo - ti, dal cie-lo Id-di - o stea - so ac-co - glie-rà i miei vo - ti, e le
 door; the an - gel pow'rs on high be - hold the pangs that wound us, rich in their

Di - ve in-ter-ce - - de - rau! . . . don - ne, fan-ciul - li, vec-chi, da tut-ta la Pro -
 mer - cy for ex - er - more! both young and old from near and dis - tant hamlet a -

- ven - za, a pie - di nu - di ac - cor - re - ran, . . . e do - ni-al-lor lag -
 - round us, e - ven the poor - est who ear - nest a - dore, my go and there lay

- giù, con pi - à ri-ve-ren - za, of - fri - ran di spi - che e di
 down, with meek, hum-ble de - ro - tion, fruits of the earth, the pea - sants' on - ly

pp

animato.

fior,.... al san-to lo-co io vo' ar-ri-va-re pri-mie - ra, e chiu-sain
store;..... I will this morn-ing for sure, tho' but lit-tle I of - fer, be at the

pp

animato.

cresc.

tempo lmo.

pe - ni - ten - te vel, là, pro - stra - ta all' al - tar, u - na san - ta pre -
church ere the gates..... un - close, in the dawn of the day, with my brow on the

f

un poco ritenuto.

tempo.

- ghie - ra, pel mio fe - del,..... of - fri - real
thres - hold, for mine own love..... hum - bly to

p

cresc.

Ciel,.... of - fri - real Ciel, pro - stra - ta all' al - tar, u - na san - ta pre -
pray,..... hum - bly to pray: in the dawn of day with my brow on the

f

dim.

poco rit.

- ghie - ra, pel mio fe - del, of - fri - re al Ciel, pel mio fe -
thres - hold, for mine own love. hum - bly to pray; for mine own

p cresc. molto. f ff colla voce.

- del, of - fri - re al Ciel!
love I go to pray!

TAVENA.

Ah! cer - to il Ciel, ca - ra Mi - rel - -
Go, my Mi - rella, lov'd as my daugh - -

animato un poco.

MIRELLA.

- la, cer - to il Cie - lo t'i - spi - ra e ti con - si - glia Id - di - o! Si! . . .
ter, for the an - gels will guide thee and shield, thee from dan - ger! Yes!

dim.

TAVENA.

O Cie - lo, tu a - scol - ta pie - to - so il vo - to mi : : :
For me, I will go and try to per - suade your fa

p

MIRELLA.
animato.

3

- o! Col - la - ne e brac - cia - let - ti, spil - li d'ar - gen - to e d'or, u - li - vi be - na -
- er! Lo, all that I have pre - cious if sil - ver and of gold, palm - branch - es, ho - ly,

tempo lo, moderato.

- det - ti, san - te pal - me fio - ri - te, di tut - ti i miei gio - jel - li,
sa - cred, yes, bless - ed at the al - tar, all I own here on earth,.....

rit.
di tut - to il mio te - sor,..... ob - bla - zion far vo - glio al - le
all that I most have trea - sur'd, at the shrine of the Saints will I
colla voce.

adagio.

(inginocchiandosi)
Moderato.

Di - - - - - ve! San - te, mar - ti - ri, san - te del Ciel!..
of - - - - - fer! Ye who pu - ty all who tru - ly do love!...

pro - tet - tri - ci
hear, oh, hear us!

TAVENA.

Cui ri - cor - re o - gni fe - del... ver - gi - ni Di - ve!
Ye who look up on the poor and op - press'd, fee - ble and lone - ly!

di que - ste fer - ti - li pen - di - ci! che con - so - lar po -
read how our hearts do trust you on - ly! dry up the tears in our

di que - ste fer - ti - li pen - di - ci!
read how our hearts do trust you on - ly!

cresc. dim. p

- te - te o - gnor!....
eyes dis - tress'd!.....

TAVENA.

i pian - ti no - stri ed i do - lor.....
give the..... wound - ed your heal - ing blest!.....

a voi co-me a Di - o, ni vengo a chi - nar, ... l'u - ni - co ben mi - -
 in my deep af - fluc - tion, lis - ten to my pray'rs, and the one who loves.....

a voi co-me a Di - o, ni vengo a chi - nar, ... il suo sol de - si - o vo -
 in her deep af - fluc - tion, lis - ten to her pray'rs, and the youth, the on - ly youth she

cresc.

poco rit. *a tempo. (rialzandosi.)*

- o, vo - glia - te sal - var!.. partiam, che tem-po e-gl' è; partiam, non e - si -
 - no, in your mer - cy spare!... now 'tis time I were hence; I go with - out a

- glia - te, vo - glia - te sal - var!..
 loves, in your mer - cy..... spare!...

colla voce. dim. a tempo.

rit.

- tar, a' pas - si no - stri il Ciel scor - ta sa - rà,
 fear, may the good an - gels me guide on my way,

rit.

Dio mi per-do-ne-rà,..... per-do-na, o pa-dre mi-o: ad-
 give me their ho-by aid,..... for-give me now, my fa-ther! fare-

con entusiasmo.
 più lento.

- di - o, ad - di - o, a - mo, ho fe - de e spe - -
 - well,..... fare - well,..... I love him, I trust,..... I im - plore.....

ro! Mar - ti - ri san - te del ciel, ... cui ri -
 you! Ye..... who pi - ty all who love,..... ye who
 TAVENA.

Mar - ti - ri san - te del ciel, ... cui ri -
 Ye..... who pi - ty all who love,..... ye who

f animato un poco.

cor-re-ogni fe-del, a voi co-me o Dio mi ven-go a chi-nar,.....
 look up-on the op-press'd, be-hold my dis-tress, lis-ten to my pray'r,.....

cor-re-ogni fe-del, a voi co-me o Dio mi ven-go a chi-nar,.....
 look up-on the op-press'd, be-hold her dis-tress, lis-ten to her pray'r,.....

f *dim.*

poco rit.

a tempo.

l'u - ni - co ben mi - o fa - te voi sal - var,.... l'u - ni - co ben mi - -
in my deep af - flic - tion, lis - ten to my pray'r,.... and the one who loves.....

il suo sol de - si - o fa - te voi sal - var,.... il suo sol de - si - o vo -
in her deep af - flic - tion, lis - ten to her pray'r,..... and the youth, the on - ly youth she

a tempo.

p *cresc.*

rit. *tempo.*

- o, vo - glia - te sal - var! a voi, co - me a Di - -
..... me, in your mer - cy spare! in my deep af - flic - tion,

- glia - te, vo - glia - te sal - var! a voi, co - me a Di - - o,
loves, oh, in your mer - cy spare! in her deep af - flic - tion,

dim. *colla voce.* *tempo.*

- o, mi ven - go a..... chi - nar, ... l'u - ni - co ben
- tion, oh, hear, hear..... my pray'r,..... and the one who

mi ven - go a chi - nar, mi ven - go a chi - nar,.... il suo sol de -
oh, hear, hear her pray'r, oh, hear, hear her pray'r,..... and the one who

poco rit. *rit.* *andante.*

mi - o, l'u - ni - co ben mi - o,..... fa - te voi, ah!..... vo -
 loves me, and the one who loves me..... in mer - cy spare, oh,..... in.....

- si - o, il suo sol de - si - o,..... ah, vo -
 loves her, and the one who loves her,..... oh, in

cresc. *poco rit.* *f* *rit.* *andante.* *dim.*

lo. tempo.

- glia - te sal var!.....
 mer - cy, oh, spare!.....

- glia - te sal - var!.....
 mer - cy, oh, spare!.....

lo. tempo.

p *pp* *cresc.* *scen*

do. *dim.* *dim.*

ppp sempre. *ppp*

No. 12. MARCIA E CORO DI PELLEGRINI.

Andante mosso.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

The second system continues the piece. The upper staff shows a melodic line with some rests and a piano (*p*) dynamic marking. The lower staff maintains the eighth-note accompaniment with some melodic variation in the right hand.

The third system features a melodic line in the upper staff that includes a *cresc. molto.* (crescendo molto) marking. The lower staff continues the accompaniment with a more active right-hand part.

The fourth system shows a melodic line in the upper staff with a *f* (forte) dynamic marking. The lower staff continues the accompaniment with a more active right-hand part.

The fifth system features a melodic line in the upper staff with a *f* (forte) dynamic marking. The lower staff continues the accompaniment with a more active right-hand part.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of chords and a melodic line. A dynamic marking of *f* (forte) is placed above the staff. The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff shows a continuation of the melodic and harmonic material, with a dynamic marking of *ac* (accrescendo) appearing. The lower staff maintains the rhythmic accompaniment.

The third system features more complex chordal textures in the upper staff, with some notes beamed together. The lower staff continues with its rhythmic accompaniment.

The fourth system shows a more active melodic line in the upper staff, with a dynamic marking of *f*. The lower staff accompaniment remains consistent.

The fifth system continues the melodic development in the upper staff, marked with *f*. The lower staff accompaniment provides a steady rhythmic base.

The sixth system features a highly active and dense melodic line in the upper staff, with many notes beamed together. The lower staff accompaniment continues with its rhythmic pattern.

Soprani e Contralti.

f

Su que-sto mar di guai,.....
 You who from yon - der skies.....

1mi e 2di Tenori.

f

Su que-sto mar di guai.....
 You who from yon - der skies.....

Bassi.

f

Su que-sto mar di guai,.....
 You who from yon - der skies.....

f

f
 Si- gnor, deh pie - ga i rai, su que - sto mar di
 be - hold the tears in our eyes, you who from yon - der

f
 Si- gnor, deh pie - ga i rai, su que - sto mar di
 be - hold the tears in our eyes, you who from yon - der

f
 Si- gnor, deh pie - ga i rai, su que - sto mar di
 be - hold the tears in our eyes, you who from yon - der

f

guai,..... Si- gnor, deh pie - ga i rai!..... e
 skies..... be - hold the tears in our eyes,..... if

guai,..... Si- gnor, deh pie - ga i rai!..... e
 skies..... be - hold the tears in our eyes,..... if

guai,..... Si- gnor, deh pie - ga i rai!..... e
 skies..... be - hold the tears in our eyes,..... if

f

se d'un cuore in - te - gro la pre - ce sal - ga al ciel, ah! ren - di sa -
pray'r has pow'r to move you, you high and ho - ly ones, have pi - ty on our

se d'un cuore in - te - gro la pre - ce sal - ga al ciel, ah! ren - di sa -
pray'r has pow'r to move you, you high and ho - ly ones, have pi - ty on our

se d'un cuore in - te - gro la pre - ce sal - ga al ciel, ah! ren - di sa -
pray'r has pow'r to move you, you high and ho - ly ones, have pi - ty on our

- lu - te all' e - groas - si - sti l'or - fa - nel! e
fa - thers dear, and watch a - bove our sons! if

- lu - te all' e - groas - si - sti l'or - fa - nel! e
fa - thers dear, and watch a - bove our sons! if

- lu - te all' e - groas - si - sti l'or - fa - nel! e
fa - thers dear, and watch a - bove our sons! if

se d'un cuo - re in - te - gro la pre - ce sal - ga al ciel,
pray'r has pow'r to move you, you high and ho - ly ones,

se d'un cuo - re in - te - gro la pre - ce sal - ga al ciel,
pray'r has pow'r to move you, you high and ho - ly ones,

se d'un cuo - re in - te gro la pre - ce sal - ga al ciel,
pray'r has pow'r to move you, you high and ho - ly ones,

..... ah! ren - di sa - lu - te all' e - gro as - si - sti l'or - fa - nel,.....
 have pi - ty on our fa - thers dear, and watch a - bove our sons,.....

..... ah! ren - di sa - lu - te all' e - gro as - si - sti l'or - fa - nel,.....
 have pi - ty on our fa - thers dear, and watch a - bove our sons,.....

..... ah! ren - di sa - lu - te all' e - gro as - si - sti l'or - fa - nel,.....
 have pi - ty on our fa - thers dear, and watch a - bove our sons,.....

deh, Si - gnor, pie - ga i ra - i! su que - sto mar di
 if pray'r has pou'r to more you, you high..... and ho - ly

deh, Si - gnor, pie - ga i ra - i! su que - sto mar di
 if pray'r has pou'r to more you, you high..... and ho - ly

deh, Si - gnor pie - ga i ra - i! su que - sto mar di
 if pray'r has pou'r to more you, you high..... and ho - ly

guai,..... as - si - sti l'or - fa - nel,.....
 ones,..... an - gels..... en - thron'd on high,.....

guai,..... as - si - sti l'or - fa - nel,.....
 ones,..... an - gels..... en - thron'd on high,.....

guai,..... as - si - sti l'or - fa - nel,.....
 ones,..... an - gels..... en - thron'd on high,.....

as - si - sti l'or - fa - nel!.....
 an - gets..... en - thron'd on high!.....

as - si - sti l'or - fa - nel!.....
 an - gets..... en - thron'd on high!.....

as - si - sti l'or - fa - nel!.....
 an - gets..... en - thron'd on high!.....

p

pp

pp

(Vincenzo giunge trafelante, corre tra la folla cercando Mirella.)

Allegro.

PIANO.

First system of the piano introduction. The right hand has a melodic line starting with a half note G4, followed by eighth notes. The left hand has a rhythmic accompaniment of chords. Dynamics include *p* and *cresc.*

Second system of the piano introduction. The right hand continues the melodic line with sixteenth notes. The left hand has a steady accompaniment. Dynamics include *f*.

Third system of the piano introduction. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment is also more active. Dynamics include *ff*.

VINCENZO.

Vincenzo's vocal entry. The vocal line is in a 3/4 time signature. The piano accompaniment is in a 3/4 time signature. Dynamics include *ff*.

Ahi, qua-le, ahi quale ho spina al cor! chi l'ar-re - sta? per-chè... tar-da a ve-ni-re an-
 My heart is full of gwo-my care! what de-lays her? where-fore..... is she not here now

Andante.

Second system of Vincenzo's vocal entry. The vocal line continues with a long note. The piano accompaniment is in a 3/4 time signature. Dynamics include *f*, *dim.*, and *p*.

- cor!...
 come!...

Ah, se de' pre-ghi miei, per ven-ga il suo-no al cie-lo,..... del-le vo
An-gels of Pa-ra-dise, ah, spread your white wings a-round her,..... smile on her,

- str'a-li a lei, deh fa-te, o san-ti ve-lo!... il tuo, il tuo co-cen-tear-dor, cor-
wan-der-ing a-lone like those who love her!..... and thou, the burn-ing sum-mer sun, up-

- reg-gi, o sol, per no-i! pie-tà degl'an-ni suoi, pie-tà del no-stro a-mor, pie-tà del no-stro a-
on her youth have pi-ty! her ten-der beau-ty spare, nor harm her with thy glare, thou burn-ing sum-mer

un poco animato.

- mor! io la vi-di ne' miei so-gni er-ran-te per le lan-de al ra-diar del
sun! ah, I saw her yes-ter night, while dream-ing, on the park'd and dry, bar-ren

dim.

sol, mesta ognor, so-la, a - ne-lan - te, mu-ta fis-san-do il
plain, *has-ten-ing,* *fall'ring,* *o'er the de sert,* *wea-ry* *yet strug-gling*

suol,..... poi l'u-dii vol-ta al ciel,..... in - vo-car per-do - no e pie -
on..... *un - der the cloud-less sky.....* *as she went still try - ing to*

p *p* *cresc.*

poco a poco al 1mo tempo.

- tà!..... ah! se de' pre-ghi miei, per - ven-gai suo - no al
pray!..... *an-gels of Pa - ra - dise, ah, spread your white wings a .*

f *dim.* *pp*

cie - lo,.. del - le vo - str'a-li a lei! deh fa-te, o san-ti ve - - lo;... il
- dove her,..... *smile on her wnn-der-ing a - lone like those who love her; and*

p

tuo, il tuo co - cen - te ar - dor, cor - reg - gi, o sol, per no - i, pie - tà degl' an - ni
 thou, the burn - ing sun - mer sun, up - on her youth have pi - ty, her ten - der beau - ty

rit. tempo.
 suoi, pie - tà del no - stro a - mor, pie - tà del no - stro a - mor! il tuo co - cen - te ar -
 spare, nor harm her with thy glare, thou burn - ing sun - mer sun!..... thou burn - ing sun - mer

f *colla voce.* *p*

- dor,..... cor - reg - gi, o sol, per no - i pie - tà degl' an - ni suo - i,
 sun,..... up - on her youth have pi - ty, up - on her youth have pi - ty,

p *cresc.* *f*

più lento.
 pie - tà del no - stro a - mor!
 nor harm her on her way!

p *p* *pp*

MIRELLA. (*giunge dal fondo, sposata, Vincenzo la scorge, le corre incontro, la sostiene, si abbracciano.*)

Sei pur tu,
V'in - cent, thou,

VINCENZO. RECIT.

Ah, des-sa è qui, già vie - ne!
Ah, mine ocn love, ò she comes!

PIANO. *f*

mio ben, mia spe - ne, ti strin - go a que - sto se - no,
my faith - ful wo - er, at - rea - dy wait - ing here.....

io son fe - li - ce ap - pie - - no, scor - do i ma - li del fier cam -
I knew thou must be near,..... ah! to hear thy voice once a -

- mi - - no, quan - do, o ca - ro, ti son vi - cin, qual vo - lut -
gain,..... ah! to hear thy voice once a - gain gures to my

ff *ff*

a tempo.

cor!..... Si - gnor, o tu bon - tà pri - mie - ra, con -
 ply!..... O Thou, in whom my trust is bound - less, my

a tempo.

- ver - ti, e ren - di men - fie - ra, del pa - dre la ra - gion se - ve - ra, col
 sighs, my words of plead - ing gath - er, dis - arm the an - ger of my fa - ther, and

cresc. molto. *ff* *dim.*

pian - to im - plo - ro tua pie - tà, non mi ne - gar... sì gran fe - li - ci - tà, sì gran fe - li - ci -
 let my tears your pi - ty move, to give me back... my true, my on - ly love, my true, my on - ly

p *cresc.* *f* *dim.* *p* *colla voce.*

rit. *- ci -*

VINCENZO.

- tà!.... La fè col suo splen - dor di - vin, reg - ge - va nel cam -
 love!..... A heav'n ly glo - ry from on high di - rect - ed on her

a tempo.

rit. *tempo.*

- min mia bel - la fi - dan - za - - ta, la di - va gra - zia sce - se al -
 way my poor be - tro - thed maid en, an an - gel saw her from the

tempo.

colla voce.

rit.

- fin,.... Mi - rel - la fia sal - va - ta, un so - vru - ma - no ar - dor, diè nuo - va vi - ta al
 sky,..... with hea - vy bur - den la - den, and from her throne a - bore did pi - ty and re -

colla voce.

cresc. *cresc.* *dim.*

tempo.

cor!..... Si - gnor, o tu, bon - tà pri - mie - ra, con -
 - ply!..... O Thou, in whom my trust is bound - less, my

a tempo.

p

- ver - ti, e ren - di men fie - ra, del pa - dre la ra - gion se - ve - ra, col
 sighs, my words of plead - ing gath - er, dis - arm the an - ger of her fa - ther, and

cresc. molto. *ff* *dim.*

rit. - ci -

pian-to im-plo-ro tua pie-tà, non mi ne-gar, eì gran fe-li-ci-tà, sì gran fe-li-ci-
let my tears your pi-ty move, to give me back my true, my on-ly love, my true, my on-ly

p cresc. dim. p colla voce.

più mosso. MIRELLA. 50 VINCENZO.

- tà!... Con-giungi in un due cor fe-de-li! Fa paghi al-fi-ne i miei de-
love!..... O leave me not in grief to lan-guish! O let my pray'r your pi-ty

a tempo.

MIRELLA. VINCENZO.

- sir!... Con-for-ta le amba-scie cru-de-li! Da tre-gua e pa-ce al mio mar-
love!..... Re-lieve our sus-pense and our an-guish! And deign to bless our faith-ful

cresc.

poco a poco al 1mo tempo. MIRELLA.

D'i-me-ne in sen, in sen d'a-mor, o-gnor con te, fe-li-ce o-
O let our pray'r your pi-ty move, and deign to bless our faith-ful

VINCENZO.

- tir! D'i-me-ne in sen, in sen d'a-mor, o-gnor con te, fe-li-ce o-
love! O let our pray'r your pi-ty move, and deign to bless our faith-ful

f poco a poco al 1mo tempo. dim. p

1mo tempo.

- gnor!.... la fè col suo splendor di - vin.... reg - ge - va nel cam -
love!..... a heav'n - ly glo - ry from on high,..... di - rect - ed on her

- gnor!.... la fè col suo splendor di - vin.... reg - ge - va nel cam -
love!..... a heav'n - ly glo - ry from on high,..... di - rect - ed on her

1mo tempo.

rit. tempo.

- min la tu - a fi - dan - za - ta, la di - va gra - zia sce - se al -
way thy poor be - troth - ed maid - en, an an - gel saw me from the

- min mia bel - la fi - dan - za - ta, la di - va gra - zia sce - se al -
way my poor be - troth - ed maid - en, an an - gel saw her from the

colla voce. tempo.

rit.

- fin,..... Mi - rel - la fia sal - va - ta, un so - vru - ma - no ar - dor, diè nuo - va vi - ta al
sky..... with hea - vy bur - den la - den, and from her throne a - bore did pi - ty and re -

- fin,..... Mi - rel - la fia sal - va - ta, un so - vru - ma - no ar - dor, diè nuo - va vi - ta al
sky..... with hea - vy bur - den la - den, and from her throne a - bore did pi - ty and re -

colla voce.

cresc. cresc. dim.

a tempo.

cor, Si - gnor, o tu, bon-tà pri-mie-ra, con - ver - ti e ren-di men
 - ply, O Thou, in whom my trust is bound-less, my sighs, my words of plead-ing

cor, Si - gnor, o tu, bon-tà pri-mie - ra, con -
 - ply, O Thou, in whom her trust is bound - less, her

a tempo.

p

fi-ra, del pa-dre la ra-gion se-ve-ra, col pian-to implo-ro tua pie -
 gath-er, dis - arm the an-ger of my fa - ther, and let my tears your pi - ty

- ver - ti la ra-gion del pa - dre se-ve-ra, col pian-to implo-ro tua pie -
 pray'r now hear, dis - arm the an - ger of her fa - ther, and let her tears your pi - ty

cresc. molto. *ff* *dim.* *p* *cresc.*

- tà, non mi ne - gar, .. si gran fe - li - ci - tà, si gran fe - li - ci -
 move, to give me back..... my true, my on - ty love, my true, my on - ty

- tà, non mi ne - gar, .. si gran fe - li - ci - tà, si gran fe - li - ci -
 move, to give her back..... her true, her on - ty love, her true, her on - ty

f *dim.* *p* *colla voce.*

più mosso.

- tà! Si-gnor, o tu, bon-tà pri-mie - ra, pri - mie - ra, o Si -
love! O Thou, in whom my trust is bound - less, let pray'r thy pi - ty

- tà! Si - gno - re, Si - gnor, bon - tà pri - mie - ra, o Si -
love! O hear us, be - hold our grief, let pray'r thy pi - ty

più mosso.

cresc. f dim.

- gnor, con-ver - ti la ra-gion del pa - - dre, non mi ne - gar,.....
more, dis-arm the an - ger of my fa - - ther, and give me back.....

- gnor, con-ver - ti la ra-gion del pa - - dre, non mi ne - gar,.....
more, dis-arm the an - ger of her fa - - ther, and give her back.....

p cresc. molto. ff

Sua.....

rit. tempo. (Mirella vacilla e sviene.)

.... sì gran fe - li - ci - tà!.....
 *my true and on - ly love!.....*

rit.

.... sì gran fe - li - ci - tà!.....
 *her true and on - ly love!.....*

rit. ff tempo.

RECIT.
VINCENZO.

MIRELLA.

Gran Di-o! qua-le pal-lor ti co-preil vol-to! di, che hai tu? Ah! ah!
Great Hea-ven! how thou art pale! how thou dost trem-ble! what is this?... Nought! nought!

Sva. *Andante moderato.*

PIANO. *colla voce. pp cresc. f p*

(delirante.)

co-gli ar-den-ti rai m'ha la fron-te per-cos-so il sol; ma, gra-zia al Cie-lo, ne' ba-ci
on-ly as I came, the sun smote me up-on my brow; but prais'd be Hea-ven, thy love shall

pp f dim. p

tuo-i, ap-pien ra-pi-ta, a te dap-pres-eo, dap-pres-so a te, ri-na-sco a nuo-va
heal me, thy kiss-es cool me, while I be-hold thee, while thou art near I ask no fur-ther

VINCENZO.

vi-ta! Ciel! Mi-rel-la sen nuo-re! ac-cor-re-te, ac-cor-re-te!
bless-ing! Heav'n! Mi-rel-la is dy-ing! quick come hith-er, quick come hith-er!

p cresc.

(I pellegrini che s'erano dispersi, accorrono, Raimondo con essi giunge.)

RAIMONDO.

Mi - rel - la! o mio
Mi - rel - la, my dear

Andante.

MIRELLA. (a Raimondo.)

ben!...
child!.....
Soprani e Contralti.

Voi pian-ge - te,
You are weep - ing,

Mi - rel - la!
Mi - rel - la

1mi e 2di Tenori.

Mi - rel - la!
Mi - rel - la!

1mi e 2di Bassi.

Mi - rel - la!
Mi - rel - la!

espress.

Andante.

pp

voi pian-ge - te!
you are weep - ing!

RAIMONDO. (a Mirella.)

Non mo-ri-r, non la-sciar, me nel duol, deh per-
Do not die, do not die, dar-ling child, I for-

(a Vincenzo.) *Andante.*

- do - no! Tu se la puoi sal-var, io te la dc - no!
 - give thee! Thou, Vin-cent, take her hand, to thee I give her!

f ff ff dim. pp

MIRELLA. (*riavendosi.*)

Ah!.. vi-vo an - cor,..... il Cie - lo m'hair-ra - dia - ta; oh, pro -
 Ah!... I re - vive,..... the Heav'n..... a - bove is shin - ing; Oh, what

(a Vincenzo.)

- di - gio di fe - de e a - mor;..... da mor - te son sal - va - ta, e Mi -
 - ra - cle of faith di - vne,..... for an - gels sure have heard us, and my

cresc. molto. ff

Moderato maestoso.

- rel - la, per sem - pre fia con te!...
 on - ly love, my on - ly love is mine!...

VINCENZO. *ff*

Ah!.....
 Ah!.....

Moderato maestoso. 3

ff

Moderato maestoso.
Soprani e Contralti.

ff

Glo - ria, o Ver - gi - ni San - te, glo - ria, o San - ti nel
Praise the an - gels a - bove us, praise the an - gels a -

ff *Ami e 2di Tenori.*

Glo - ria, o Ver - gi - ni San - te, glo - ria, o San - ti nel
Praise the an - gels a - bove us, praise the an - gels a -

ff *Ami e 2di Bassi.*

Glo - ria, o Ver - gi - ni San - te, glo - ria, o San - ti nel
Praise the an - gels a - bove us, praise the an - gels a -

ff *Moderato maestoso.*

cie - lo! mer - cè ren - diam, con gra - to cor, al Su -
bove us! and of - fer gifts with grate - ful hearts to.....

cie - lo! mer - cè ren - diam, con gra - to cor, al Su -
bove us! and of - fer gifts with grate - ful hearts to.....

cie - lo! mer - cè ren - diam, con gra - to cor, al Su -
bove us! and of - fer gifts with grate - ful hearts to.....

-pre - mo Re - gnan - te! glo - ria, o Ver - gi - ni San - te,
those who do love us! praise the an - gels a - bove us,

-pre - mo Re - gnan - te! glo - ria, o Ver - gi - ni San - te,
those who do love us! praise the an - gels a - bove us,

-pre - mo Re - gnan - te! glo - ria, o Ver - gi - ni San - te,
those who do love us! praise the an - gels a - bove us,

rit.

glo - ria, o Ver - gi - ni San - te, glo - ria, glo - ria, o Ver -
 praise the an - gels a - bove us, praise the ho - ly an - g

glo - ria, o Ver - gi - ni San - te, glo - ria, glo - ria, o Ver -
 praise the an - gels a - bove us, praise the ho - ly an - g

glo - ria, o Ver - gi - ni San - te, glo - ria, glo - ria, o Ver -
 praise the an - gels a - bove us, praise the ho - ly an - g

poco rit.

a tempo

San - te!.....
 bove us!.....

San - te!.....
 bove..... us!.....

San - te!.....
 bove..... us!.....

a tempo.

Sva.....

Sva.....