

Act IV

PROFONDA VALLE IN ISCOZIA.

La riva del lago Loomod si vede in prospetto. Monti praticabili, coperti di selve a destra e sinistra, dov'è un pino presso cui una modesta casa. Cade il sole.

CORO D'INTRODUZIONE

Lontani suoni di cornamuse e corni che si appressano. Voci di Pastori, Donne e Carciatori che scendono dai monti e s'incontrano sulla scena.

♩ = 120
ALLEGRO

legato assai

1

pp

Ten. *Alf*

C O R O

B. PASTORI Voci interne sulle montagne *p* Ca.de il gior - - no...

Ca.de il gior - - no...

2

a. sil se - cu - ro tro.vi il

a. sil se - cu - ro tro.vi il

greg-ge col pa - stor..... Altre voci interne da altre parti delle montagne

greg-ge col pa - stor.....

3

Ten. *Alf*

C O R O

B. CACCIATORI Sparve il so - le...

Sparve il so - le...

il cal.le è scu.ro, lascia i bo.schi, o caccia.tor.....

il cal.le è scu.ro, lascia i bo.schi, o caccia.tor.....

DONNE MIETITRICI
Sop.

CORO

Altre voci interne da altre parti

p

Vien la not . . . tel..

4

(Tutti scendono dalle montagne da diverse parti e s'incontrano)

all'a.bi.tu.ro torna carco il mieti.tor.

8

5

p

sciolte

8

Sop. MIETITRICI

CORO

Ten. Oh lie.to di...

CORO

CACCIATORI A.mi . ci...

CORO

B. A.mi . ci...

CORO

Ten. PASTORI Vi . . va!..

CORO

B. Vi . . va!..

8

Lie . to pur..... per noi..... fi . ni.

Lie . to pur..... per noi..... fi . ni.

Lie . to pur..... per noi..... fi . ni.

Lie . to pur..... per noi..... fi . ni.

8

6

ff

ff
 Vi - va! vi - va! vi
 Vi - va! vi - va! vi
ff
 Vi - va! vi - va! vi
ff
 Vi - va! vi - va! vi
ff
 Vi - va! vi - va! vi

8.....

- - - va!
 - - - va!
 - - - va!
 - - - va!
 - - - va!
 - - - va!

8.....

7

pp

Ten. CACCIATORI

O
C
O
R
O

Sul . le roc . cie più sco . sce . se, nel più fol . .

B.
Sul . le roc . cie più sco . sce . se, nel più fol . .

. . to del . le sel . ve in . se . gui . to ab . biam le

. . to del . le sel . ve in . se . gui . to ab . biam le

bel . ve, nè al . cun col . . po erra . to an . dò.

bel . ve, nè al . cun col . . po erra . to an . dò.

Ten. *ppp* e legato

CORO

Colli a - pri - chier - bo - si pia - ni fu - ron pa - sco - lo all'ar - men - to;

PASTORI
B.

8

Colli a - pri - chier - bo - si pia - ni fu - ron pa - sco - lo all'ar - men - to;

pppp

dis - se - tol - lo un rio d'ar - gen - to, poi l'o - vi - le il

ah!.....

Sop. MIETITRICI

CORO

Del me - rig - gio:..... a'rai co - cen - ti

ri - co - vrò.

9

noi co - gliem - - - moaura - te spi - - che; or..... tor

ben legato

- niam del - l'om - bre a - mi - - che la.....fre - sc'au - ra a

re - spi - rar. *mf* O - gni gior - - - no pa - ria que - sto

C
O
R
O
G
E
N
E
R
A
L
E

mf O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

10

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

POCO PIÙ MOSSO

po - trà al - zar. O - gni gior - no pa - ri a

po - trà al - zar. O - gni gior - no pa - ri a que

po - trà al - zar. O - gni gior - no pa - ri a que

po - trà al - zar. O - gni gior - no pa - ri a

po - trà al - zar. O - gni gior - no pa - ri a

II *POCO PIÙ MOSSO*

questo ne sor - ri - da avven - tu - ra - to, o - gni

sto ne sor - ri - da avven - tu - ra - to, o - gni

sto ne sor - ri - da avven - tu - ra - to, o - gni

questo ne sor - ri - da avven - tu - ra - to, o - gni

questo ne sor - ri - da avven - tu - ra - to, o - gni

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

ANCORA POCO PIÙ MOSSO

gra.to lo.di e gra.zie po.trà al.zar, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . . zie, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . . zie, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . . zie, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . . zie, lo.di e

12 ANCORA POCO PIÙ MOSSO

8.....
ff

grazie potrà alzar, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

8.....

8

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

8.....

13

(si disperdono)

8

First system of musical notation, measures 8-13. It features a treble and bass clef with a key signature of one flat. The melody in the treble clef includes slurs and accents. The bass clef accompaniment consists of chords with a steady eighth-note bass line.

8

Second system of musical notation, measures 14-19. Similar to the first system, it continues the melodic and harmonic development in the treble and bass staves.

8

Third system of musical notation, measures 20-25. The notation continues with similar melodic and harmonic patterns.

14

8

Fourth system of musical notation, measures 26-31. This system begins with a piano (*p*) dynamic marking. The bass clef part shows more complex rhythmic patterns and some chromatic movement.

Sop. MIETITRICI

(in lontananza)

Vocal line for Soprano (Sop.) with lyrics: "Vien la not - - - te..". The melody is simple and spans across the system.

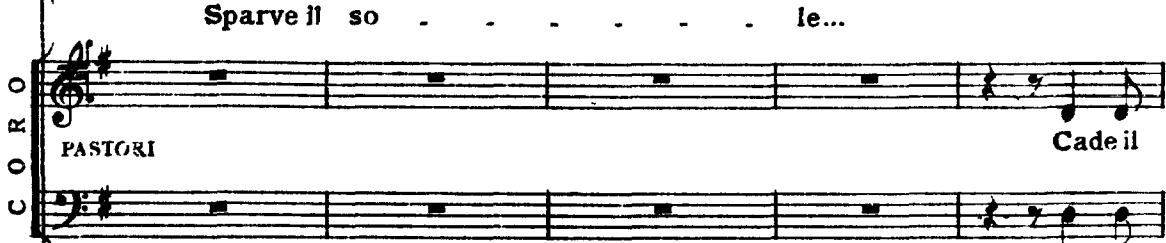
Vien la not - - - te..

Piano accompaniment for the vocal section, measures 32-37. It includes a piano (*p*) dynamic marking and features a rhythmic accompaniment in the bass clef.

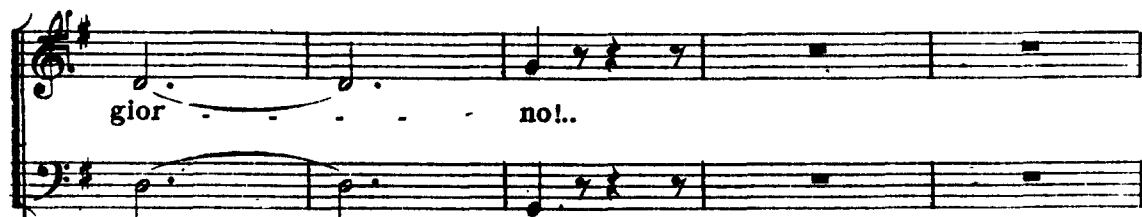
CORO
CACCIA TORI
Sparve il so - - - - - le...



CORO
PASTORI
Sparve il so - - - - - le...
Cade il
Cade il



gior - - - - - no!..
gior - - - - - no!..



15



SCENA E PREGHIERA

A VOCI SOLE

Briano ed Aroldo in eguale costume di Solitari compariscono da una vetta a destra, e scendono avviandosi alla casa.

(guardando verso la parte onde s'udivano i canti)

AROLDO

Cantano fe - li - ci!.. ed io l'inferno ho in co - re!.. Mi tra-

RECITATIVO

The musical score for Aroldo's first line consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a fermata, followed by a melodic phrase. The piano accompaniment is mostly rests, with some chords in the right hand and bass notes in the left hand.

A di - a l'in - fe - de - lei.. Ah che odiar - la do - vrei... dolce pur l'a - mo - re.

The musical score for Aroldo's second line continues with a vocal line and piano accompaniment. The vocal line has a fermata over the first part, then a melodic line with a slur and a 'dolce' marking. The piano accompaniment features a steady accompaniment pattern in the right hand and bass notes in the left hand, with a 'p' (piano) marking at the end.

A - co - ra!.. BRIANO

(La campana d'un prossimo villaggio suona l'Ave)

La cam - pa - na del - la

The musical score for Briano's first line features a vocal line and piano accompaniment. The vocal line has a fermata over the first part, then a melodic line. The piano accompaniment is mostly rests, with some chords in the right hand and bass notes in the left hand. A 'p' (piano) marking is present.

A Che ne in - vi - tà alla pre - ghie - ra.

B se - ra!..

Campana

The musical score for Briano's second line includes two vocal parts (A and B) and piano accompaniment. Part A has a melodic line with a slur. Part B has a bass line. The piano accompaniment is mostly rests, with some chords in the right hand and bass notes in the left hand. A 'Campana' marking is present.

(s'ingnocchiano)

A *Preghiamo, preghia.mo.*

B Sop. *Orsù al ciel la mente alziamo. Preghia.mo.*

C Ten. (interno) *Preghia.mo.*

D Bassi *Preghia.mo.*

E Ten. (interno) *Preghia.mo.*

F Bassi (sulle montagne in lontananza) *Preghia.mo.*

G *Preghia.mo.*

AND.^{te} MOSSO ♩ = 88

A *Voci sole* *Angiol di Di . o, cu . sto . de mi . o, prega per me.* *dim.*

B *Angiol di Di . o, cu . sto . de mi . o, prega per me.*

C *An . giol di*

D *An . giol di Di . o, cu - sto - de*

E *An . giol di Di . o, cu - sto - de*

F *Angiol di Di . o, cu - sto - de mi . o, prega per*

16 AND.^{te} MOSSO ♩ = 88

A *Angiol di Di . o, cu - sto . de mi . o, prega per*

A Tu mi pro- teg - gi, m'in.

B Tu mi pro- teg - gi, m'in.

Di - o, cu - sto - de mi - o, prega per me.

mi - o, prega per me.

mi - o, prega per me.

me. Tu mi pro.

me. Tu mi pro.

A - spira e reg - gi, tu mi pro.

B - spira e reg - gi, tu mi pro.

Tu mi pro- teg - gi, m'in spira e reg - gi,

Tu mi pro- teg - gi, m'in spira e reg - gi,

Tu mi pro- teg - gi, m'in spira e reg - gi,

- teg - gi, m'in spira e reg - gi,

- teg - gi, m'in spira e reg - gi,

17

A
- teggie reg - gi, m'af. fido a te. Angiol d'

B
- teggie reg - gi, m'af. fido a te. Angiol di

tu mi proteg - gie reg - gi, m'af. fido a te!

tu mi proteg - gie reg - gi, m'af. fido a te.

tu mi proteg - gie reg - gi, m'af. fido a te.

tu mi proteg - gie reg - gi, m'af. fido a te.

tu mi proteg - gie reg - gi, m'af. fido a te.

tu mi proteg - gie reg - gi, m'af. fido a te.

A
Di . o, m'affido a te,.....

B
Di . o, m'affido a te,.....

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o!

m'affido a

m'affido a

BURRASCA

È notte: la luna, che si sarà alzata durante la preghiera, viene coperta da grosse nubi; il vento impetuoso soffia e sconvolge il lago.

♩ = 160

ALL: MOSSO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The upper staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff begins with a whole rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The music continues with various rhythmic patterns and accidentals. A dynamic marking of *pp* is present in the lower staff. A triplet of eighth notes is marked with a '3' in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. A triplet of eighth notes is marked with a '3' in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. A measure number '18' is written in a box above the upper staff. A triplet of eighth notes is marked with a '3' in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. A triplet of eighth notes is marked with a '3' in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fourth system. A triplet of eighth notes is marked with a '3' in the upper staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fifth system. A measure number '19' is written in a box above the upper staff. The dynamic marking *leggerissime* is written in the lower staff. A triplet of eighth notes is marked with a '3' in the upper staff.

First system of piano accompaniment. The right hand features a melodic line with eighth notes and chords. The left hand has a bass line with eighth notes and chords. Dynamics include *ppp* and *ms.*

Second system of piano accompaniment. The right hand continues the melodic line with chords. The left hand has a bass line with chords and some eighth notes.

Third system of piano accompaniment. The right hand has a melodic line with chords. The left hand has a bass line with eighth notes and chords. Dynamics include *pp*.

Fourth system of piano accompaniment, starting with a box containing the number 20. The right hand has a melodic line with chords and a triplet. The left hand has a bass line with eighth notes and chords.

Ten. *Voci lontane*

Al la - - - go.

Bassi

Two vocal staves for Tenor and Bass. The Tenor part has a melodic line with a long note. The Bass part has a similar melodic line.

Ten. *Altre voci lontane*

Al

Bassi

Al

Two vocal staves for Tenor and Bass. The Tenor part has a melodic line with a long note. The Bass part has a similar melodic line.

Fifth system of piano accompaniment. The right hand has a melodic line with chords and a triplet. The left hand has a bass line with eighth notes and chords.

Sop.

Al la - - - -

la - - - - go.

la - - - - go.

crasso *va* *poco* *a* *poco*

-go.

(Scoppia un fulmine)
(Lampi e pioggia)

ff

(Il Coro accorre da tutte le parti)

mf

leggero

Maina a pop - pa. A te, a

Maina a pop - pa. A te, a

Maina a pop - pa.

Maina a pop - pa.

(L'uragano in tutta la sua forza. Fulmini e tuoni)

Ah!.....

pro - ra...
(gettano una fune)

pro - ra...

Ti - ra... for - - -

Ti - ra... for - - -

21

ff

..... Gr: n

.te.
.te.

.....

Di - - o,

..... pie - tà di lo ro!

..... pie . tà di lo - ro!.....
 Ti . ra...for
 Ti . ra...for
 Ti . ra...for
 Ti . ra...for

..... gran Dio, li sal - - - - - va, pie - tà di
 -te. Ti - - - - - ra... a
 -te. Ti - - - - - ra... a
 -te. Ti - - - - - ra... a
 -te. Ti - - - - - ra... a

lori..... pietà di lori.....

pop - - - - pa... ti - - - -

pop - - - - pa... ti - - - -

pop - - - - pa... ti - - - -

pop - - - - pa... ti - - - -

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'lori..... pietà di lori.....'. The second and third staves are vocal lines with lyrics 'pop - - - - pa... ti - - - -'. The fourth and fifth staves are piano accompaniment, featuring a complex texture with many beamed notes and dynamic markings.

..... pie . tà di lori..

-ra.

-ra.

-ra.

-ra.

-ra.

22

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics '..... pie . tà di lori..'. The second through fifth staves are vocal lines with lyrics '-ra.'. The sixth staff is piano accompaniment, starting with a measure marked '22' and featuring a complex texture with many beamed notes and dynamic markings.

pp. *leggerissimo*
pp *f* *p*

First system of piano accompaniment. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamics range from *pp* to *f* and *p*.

Second system of piano accompaniment. The right hand continues with chords and moving lines. The left hand maintains its rhythmic accompaniment. Dynamics include *f*.

Third system of piano accompaniment. The right hand has a triplet of sixteenth notes. The left hand continues with eighth notes. Dynamics include *f*.

Sop.
Ten.
Bassi
Ten.
Bassi

Vocal staves for Soprano, Tenor, Basses, and another Tenor. The Soprano part has a whole rest. The other parts have "Ah!" with a dotted line indicating a long note.

23
ff *f*

Fourth system of piano accompaniment. The right hand has a triplet of sixteenth notes. The left hand continues with eighth notes. Dynamics include *ff* and *f*. A page number "23" is in a box.

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

Mai.na a pop.pa,a pop - pa,a pop

Mai.na a pop.pa,a pop - pa,a pop

Mai.na a pop.pa,a pop - pa,a pop

Mai.na a pop.pa,a pop - pa,a pop

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef, starting with a rest followed by a dotted line and the word "ah!". The second and third staves are vocal lines with treble and bass clefs respectively, both containing the lyrics "Mai.na a pop.pa,a pop - pa,a pop". The fourth and fifth staves are piano accompaniment with treble and bass clefs, featuring chords and rhythmic patterns.

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

-pa. Ti - ra, ti - ra, ti - ra... for

-pa. Ti - ra, ti - ra, ti - ra... for

-pa. Ti - ra, ti - ra, ti - ra... for

-pa. Ti - ra, ti - ra, ti - ra... for

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef, starting with a rest followed by a dotted line and the word "ah!". The second and third staves are vocal lines with treble and bass clefs respectively, both containing the lyrics "-pa. Ti - ra, ti - ra, ti - ra... for". The fourth and fifth staves are piano accompaniment with treble and bass clefs, featuring chords and rhythmic patterns.

..... ah!

te, mai.na a pop - pa,mai .na a pop

te, mai.na a pop - pa,mai .na a pop

te, mai.na a pop - pa,mai .na a pop

te, mai.na a pop - pa,mai .na a pop

(Dopo vari sforzi,tirata dalla fune,compare una barca mezza franta,colla vela squarciata. Vi sono due Barcaioli, Mina ed Egberto.)

..... ah!

- pa, ti - ra,ti - ra,ti - ra, ti - ra.

- pa, ti - ra,ti - ra,ti - ra, ti - ra.

- pa, ti - ra,ti - ra,ti - ra, ti - ra.

- pa ti - ra,ti - ra,ti - ra, ti - ra.

dim.

Ap. pro da!..

Ap. pro da!..

Ap. pro da!..

Detailed description: This system contains three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics 'Ap. pro da!..' are written below each staff. The piano part features a rhythmic accompaniment with chords and moving lines.

Ap. pro da!..

Ap. pro da!..

Ap. pro da!..

Detailed description: This system contains three staves, identical in layout to the first system. It features two vocal staves and one piano accompaniment staff, with the lyrics 'Ap. pro da!..' repeated.

dim.

Detailed description: This system is a piano accompaniment system consisting of two staves. It features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand. A 'dim.' (diminuendo) marking is placed above the right-hand staff.

Ap - pro - da!..

Ap - pro - da!..

Ap - pro - da!..

Detailed description: This system contains three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics 'Ap - pro - da!..' are written below each staff. The piano part continues with its rhythmic accompaniment.

Ap - pro - da!..

Ap - pro - da!..

Ap - pro - da!..

Detailed description: This system contains three staves, identical in layout to the fourth system. It features two vocal staves and one piano accompaniment staff, with the lyrics 'Ap - pro - da!..' repeated.

24

pp

Detailed description: This system is a piano accompaniment system consisting of two staves. It features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand. A page number '24' is written in a box above the right-hand staff, and a 'pp' (pianissimo) marking is placed below the left-hand staff.

First system of piano accompaniment. The right hand features a melodic line with a slur and a crescendo hairpin. The left hand provides a rhythmic accompaniment with a slur and a crescendo hairpin. Dynamics include *p* and *pp*.

Second system of piano accompaniment. Similar to the first system, with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* and *pp*.

First vocal line. The melody is mostly silent, with a final note marked *pp* and a slur.

È sal

Second vocal line. The melody is mostly silent, with a final note marked *pp* and a slur.

È sal

Third vocal line. The melody is mostly silent, with a final note marked *pp* and a slur.

È sal

Fourth vocal line. The melody is mostly silent, with a final note marked *pp* and a slur.

È sal

Fifth vocal line. The melody is mostly silent, with a final note marked *pp* and a slur.

È sal

Third system of piano accompaniment. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with a slur. Dynamics include *pp* and *m.s.*

pp *m.d.* *m.s.*

(la tempesta è calmata, i viaggiatori scendono a terra)

va!.. e

va!.. e

va!.. e

va!.. e

va!.. e

The first system consists of five vocal staves and a piano accompaniment. Each vocal staff has a long note with a fermata, followed by a rest and then the syllable 'va!..'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

sal . . . va!..

sal . . . va!..

sal . . . va!..

sal . . . va!..

sal . . . va!..

The second system consists of five vocal staves and a piano accompaniment. Each vocal staff has a long note with a fermata, followed by a rest and then the syllable 'sal . . . va!..'. The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a triplet of eighth notes in the right hand.

Lo - - - de al Si.

Lo - - - de al Si.

Lo - - - de al Si.

Lo - - - de al Si.

Lo - - - de al Si.

-gnor. *ppp* Lo - - -

-gnor. *ppp* Lo - - -

-gnor. *ppp* Lo - - -

-gnor. *ppp* Lo - - -

-gnor. *ppp* Lo - - -

Four vocal staves, each with a treble and bass clef. The lyrics are: ". de al Si - gnor." The music is in a key with one sharp (F#) and a common time signature. The vocal lines are simple, with a few notes and rests.

First system of piano accompaniment. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with eighth notes and rests.

Second system of piano accompaniment. The right hand continues the melodic line with eighth and sixteenth notes. The left hand has a bass line with eighth notes and rests.

Third system of piano accompaniment. The right hand continues the melodic line with eighth and sixteenth notes. The left hand has a bass line with eighth notes and rests. The system ends with a double bar line and a fermata over the final note. The tempo marking "allarg." is written above the staff, and the dynamic marking "ppp" is written below the staff.

SCENA E TERZETTO-QUARTETTO FINALE

MINA, AROLDI, EGBERTO, BRIANO

♩ = 88

ALL' ASSAI MODERATO

O Soprani
R Tenori
O Bassi

pp
Bussate a quella porta... i . vi di . moran, e ospitar . vi po.

pp
Bussate a quella porta... i . vi di . moran, e ospitar . vi po.

pp
Bussate a quella porta... i . vi di . moran, e ospitar . vi po.

♩ = 88
ALL' ASSAI MODERATO

(il Coro parte)

. tran due so . li . ta . . . rii.

. tran due so . li . ta . . . rii.

. tran due so . li . ta . . . rii.

morendo
pp
p

MINA

Ah! più non reggo! Ohimè! sento mancarmi...

M
EGHERTO
Meglio fi . a il mo . ri . re!

legato
p

M
E i no . stri ser . vi? .
(indicando la casa)
vrem co . là ri . po . so. Di . o ve . gli su lo . ro!

Recit.
p

MINA

26 Po . ve . ro . pa . dre mi . o ! .. per . do . na a que . sta dis . gra . zia . ta

a tempo

M donna che te segui fug . gen . te da' luoghi o . ve pu .

VI . ni . ta , o . ve pu . ni . ta fu co . tanto.

EGB.

Non più... qui posa . o

p

F. Mi . na ... tergi il pian . . . to.

(la fa seder sopra un sasso . e va a picchiar alla porta)

più p dim.

AROLD DO

(voce interna)

Chi v'ha?..

EGB.

morendo 27

Ac - cor - da - te a .

(comparendo sulla soglia)

Ben giun . to lo stra . nie . ro al tet . to mi - o .

. si . lo al vi . an . dan . te .

pp

MINA *ALL. MOSSO* $\text{♩} = 144$

(Qual voce mai!..)

(avanzandosi)

Chi ge - me?..

28 *ALL. MOSSO* $\text{♩} = 144$

pp

MINA

(correndo a' suoi piedi)

U . n'in . fe . li . ce... A.

ARO.

Mi . na!

EGR.

A.

M

.rol . do! Gran Di o!

A

Gran Di o!

E

.rol . do! Gran Di o!

ALLEGRO $\text{♩} = 116$

ARO. *declamato*

29 Ah da me fuggi, in . volati, nè t'appressar più ma . i...

ALLEGRO $\text{♩} = 116$

A I ca . ri miei, la patri . a, tut . to per te la . scia . i... Qui

marcato

vol . li in pa . ce vi . ve . re, sot . trar . mi al di . so . no . re, e

30

A tu vi giun . gi a schiu . der . mi no . vel . lo infer . no in

A

cor?.. Va, va, va, va..... non vo.

A

.ler - mi a - stringer, va, va, va, va.....

A

.....non voler - mi a - stringere a..... ma - ledir - ti ancor.

Cantabile

EG.B.

31 ♩ = 108

E

pa - tria legge vin - dice il san - gue mio chie.

E

2 . e me fuggen - te ed e - su - le.....

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note '2' (likely a typo for '2.'), followed by a dotted quarter note 'e', and then a series of eighth notes: 'me', 'fuggen', 'te', 'ed', 'e', 'su', 'le'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E

Mi - na se - guir vo - le - - - a: del - - - le tempe - ste

Detailed description: This system contains the next two measures. The vocal line has a dotted quarter note 'Mi', an eighth note 'na', a quarter note 'se', an eighth note 'guir', a quarter note 'vo', a dotted quarter note 'le', and a quarter rest. The piano accompaniment continues with eighth-note patterns and chords.

E

l'im - peto la tras - - - se a' pie - di tuoi... A .

marcato

Detailed description: This system contains the next two measures. The vocal line has a dotted quarter note 'l'im', an eighth note 'peto', a quarter note 'la', a dotted quarter note 'tras', a quarter rest, a dotted quarter note 'se', an eighth note 'a'', an eighth note 'pie', a quarter note 'di', a quarter note 'tuoi', and a quarter note 'A'. The piano accompaniment features a more active eighth-note bass line. The tempo marking '*marcato*' appears at the end of the system.

E

. rol - - - do, se più mo - - - glie no - mar - - - la tu non

Detailed description: This system contains the final two measures. The vocal line has a dotted quarter note 'rol', a quarter rest, a dotted quarter note 'do', a quarter rest, a dotted quarter note 'se', an eighth note 'più', a quarter note 'mo', a quarter rest, a dotted quarter note 'glie', a quarter rest, a dotted quarter note 'no', an eighth note 'mar', a quarter note 'la', and a quarter note 'tu non'. The piano accompaniment concludes with eighth-note patterns and chords.

E

f

puoi, an - to - ra ell'è mia fi - glia, ancor mia figlia el.

MINA

pp

Ta - ci, mio pa - dre, calmati,

E

-l'è, rispettala, si - gnor.

32

p

V

ri - par - tire - mo or o - ra; lo stes - so tet - to ac - cogliere non

M

f (ad Aroldo)

puote entrambi anco - ra. Ah! troppo fui col - pe - vole, in - degna ne son

f col canto

p

M. **33** i . o; ma se al tuo piè qui tras - semi

a tempo pp

m.s.

m.d.

M. l'al . to voler di Di . . . o. un so . lo ac . cen . to,

m.d.

M. l'ul - timo, a - scol - ta, A . rol - do, ancor, a . scol - ta . A .

m.d.

cres.

M. - rol . do, a . scol - ta, A . rol . do, un solo ac - cen . to,

f *pp*

meno allarg. *p* *b2*

M

l'ul - ti - mo.

pp

M

34 Allo - ra che gl'an - ni avran.....do mo il co - re, e bian - co il mio

LARGO $\text{♩} = 50$
con dolore

LARGO $\text{♩} = 50$

M

cri - ne sarà pel do - lo - re, allor.....che quest'oc - chi fian mu - ti di

morendo *pp*

M

pian - to, e al fin.....l'ora estre - ma suona - re m'u.drò... non tor - mi la

allarg. *con espansione*

allarg. *pp*

M
ARO. spe - me, la spe - me soltan - to che allor per - do - na - ta almeno, almeno mor.

(Ah)

M
-rò.

A
trop - pa è la pro - va!.. non reg - ge il mio co - re!.. com

EGB..

Un pa - dre in - fe - li - ce che in pian - to qui

35

A
- mos - so misen - to..... datanto do - lo - re!

E
ve - di, per - do - na, ti gri - da..... cadendo a' tuoi pie - di.

(sulla porta della casa)

BRI.

Il Giusto un di ha det - to:

Il sas - so scu -

B

-glia - - ta sia pri - ma du que - - gli ch'è sen - za pre -

B

-ca - - to! E allor per do - na - ta la don - na s'al -

ARO.

(Le la - grime frenar, frenar non

E.G.B.

Perdo - na.

B

-zò. Per do - na.

MINA

marcato assai

Arol - do!.. che veg - go!..

Ah spero in quel

so!)

(Ohi.

Perdona,perdo - na.

Per.

pianto!..

Io pur pian - si tan - to,tan - to,tan - to,pian - si

.me!)

Ti pla - ca,deh ce - di...

- do - - - na, per - do

The musical score is written for voice and piano. It consists of several systems of staves. The vocal parts are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are in Italian. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'marcato assai'. The lyrics are: 'Arol - do!.. che veg - go!.. Ah spero in quel so!) (Ohi. Perdona,perdo - na. Per. pianto!.. Io pur pian - si tan - to,tan - to,tan - to,pian - si .me!) Ti pla - ca,deh ce - di... - do - - - na, per - do'.

(s'abbracciano)

M
tanto...

Ah gra_zie, gran Di . o!.. Per sem-pre al mio

(come ispirato)
con enfasi

Sei per.do.na.ta.

Per sem-pre al mio

Ah per.dona, per.dona.

na.per.dona, per.dona.

M
co . re, per sempre, per sempre al mio cor.

A
co . re, per sempre, per sempre al mio cor.

E
Oh istan . te su . bli . me!

B
Oh istan . te su .

p

M
Tri - on - - fi - la - leg - ge - di - vi - na - d'a -

A
Tri - on - - fi - la - leg - ge - di - vi - na - d'a -

E
Oh gioia insperata! Tri - on - fi - la - leg - ge - di - vi - na - d'a -

B
- bli - mel Oh gioia insperata! Tri - on - fi - la - leg - ge - di - vi - na - d'a -

(Quadro, e cala la tela)

M
- mor!!!

A
- mor!!!

E
- mo!!!

B
- mor!!!