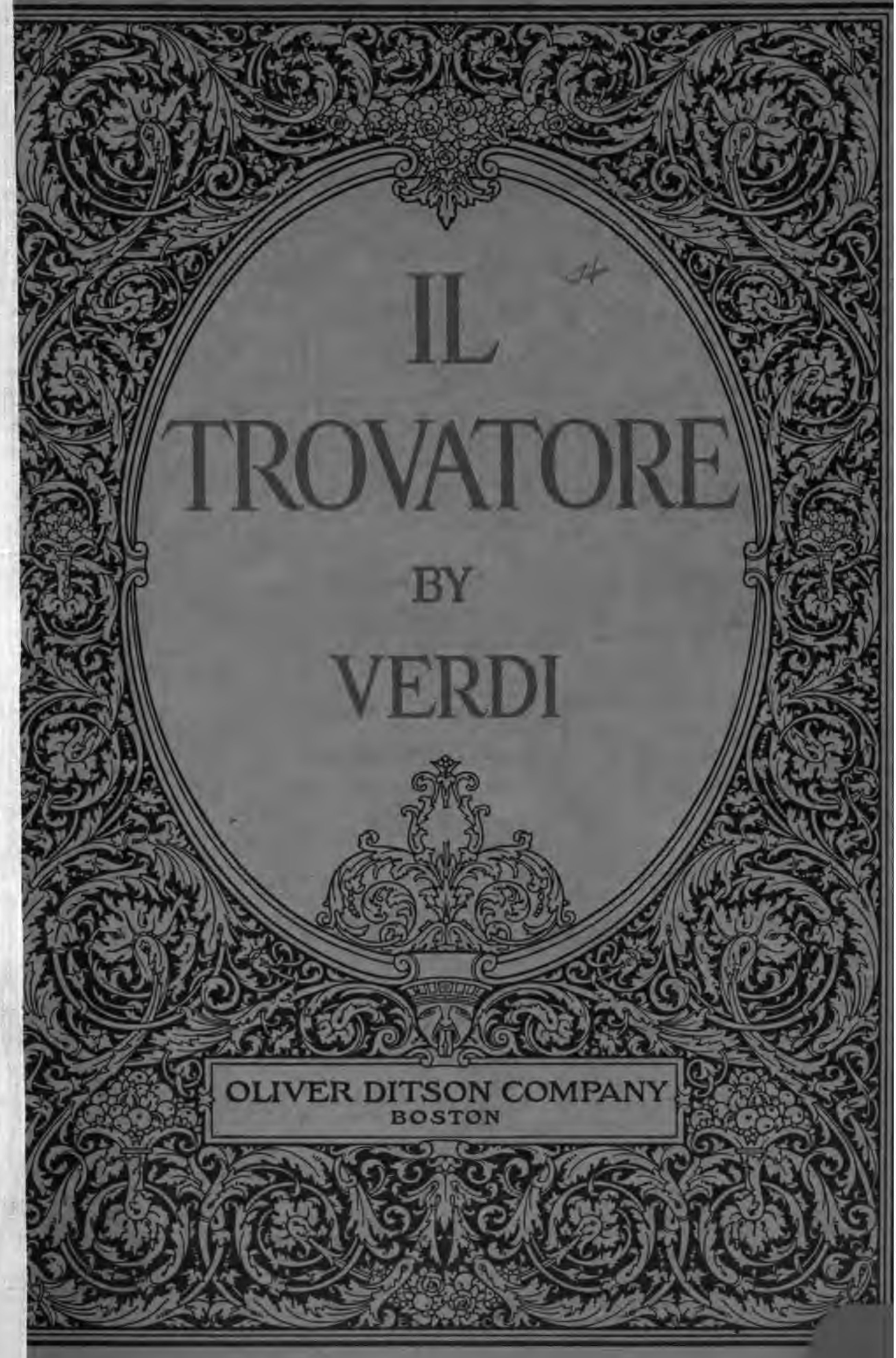

IL TROVATORE

BY

VERDI

OLIVER DITSON COMPANY
BOSTON

IL TROVATORE

AN OPERA IN FOUR ACTS

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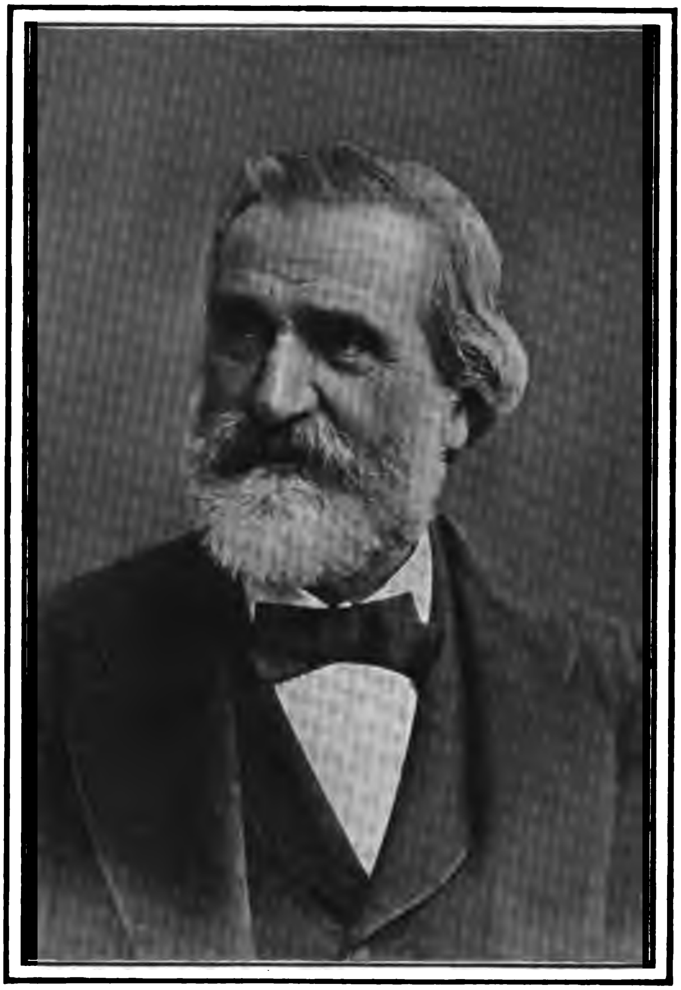

G Verdi

VERDI'S IL TROVATORE

ON March 1, 1836, "El Trovador" a drama in five acts was produced at the theatre Del Principe in Madrid. This theatre, built in 1806, contained twelve hundred spectators. It was described by Richard Ford, in 1847, as "dirty and ill-lighted." The play in prose and verse was characterized by the author, Antonio García Gutiérrez as a "drama caballeresco" (chivalric drama).

Antonio García Gutiérrez was born on July 5, 1812, at Chiclona, thirteen miles from Cadiz, the "landing, not watering place of the Cadiz merchants, who, weary of their sea-prison, come here to enjoy the terra firma, yet, with all its gardens, it is a nasty place and full of foul open drains." Ford, whose "Handbook for Travellers in Spain," is delightful reading after many years, made this additional note about the town: "It is, however, much recommended by the faculty, who prescribe bathing here, ass's milk, and a broth made of a long harmless snake."

Tales of a more or less legendary character are told about the dramatist. Arthur Pougin, as a rule punctiliously accurate, having stated that García Gutiérrez was born in 1815, and "El Trovador" was accepted and put in rehearsal at the theatre in 1832, says that he there drew a number which forced him to become a soldier without delay. Poor, he could not provide a substitute, but the success of the play furnished him the means, and he was enabled to follow the literary career in peace. But he had written comedies and articles for newspapers in Madrid after he had studied Latin, philosophy and medicine. He abandoned medicine for literary work. The romantic school of France influenced him greatly. He translated as well as wrote. In 1844, he went to Cuba where he dwelt for a time, and then to Yucatan. Returning to Spain in 1850, he was busied in the supervision of theatres. He was sent on a mission to England. In 1872, he was appointed director of the archæological museum in Madrid, where he died August 26, 1884. He wrote over sixty plays. The most famous are "El Trovador," "Simon Boccanegra" and "La Venganza Catalena." Regarded as one of the chief dramatists of Spain, he was much less esteemed as a lyric poet.

The success of "El Trovador" was instantaneous and long-continued. Mr. James Fitzmaurice-Kelly speaks of the play as "still reproduced, still read, still praised by critics who enjoy the pleasures of memory and association; but a detached foreigner, although he take his life in his hand when he ventures on the confession, is inclined to associate García Gutiérrez and Hartzenbusch with Sheridan Knowles and Lytton."*

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*"History of Spanish Literature" (London and New York, 1910). For a study of García Gutiérrez's plays see "La Literatura Española El Siglo XIX," by P. Francesco Blanco Garcia (Madrid, 1891).

The cast at the first performance was as follows:

Don Nuño de Artal, Conde de Luna	Don J. Romea
Don Manrique	Don C. Latore
Don Guillén de Sesé	Don F. Romea
Don Lope de Urrea	Don P. López
Doña Leonor de Sesé	Doña C. Rodriguez
Doña Jimena	Doña I. Boldún
Azucena	Doña B. Lamadrid
Guzmán, criado del Conde de Luna	Don N. Lombia
Jimeno, idem, id.	Don J. Fabiani
Ferrando, idem, id.	Don J. Guzmán
Ruiz, criado de Don Manrique	Don G. Monreal
Un Soldado	N. N.

The scene is Aragon; the time is the fifteenth century. The acts are entitled and the scenes indicated in this manner:

Act I. El Duelo (The Duel): Saragossa. Palace of Aljaferia.† Chamber in the Palace. Leonor, Jimena, Don Guillén.

Act II. El Convento (The Convent). Chamber of Don Nuño. Convent.

Act III. La Gitana (The Gypsy). Interior of a hut. Azucena sings.—Cell. Leonor, Manrique.

Act IV. La Revelación (The Discovery). Soldiers in camp.

Act V. El Suplicio (The Punishment). Near Saragossa. A wall of the Aljaferia Palace. Manrique sings a farewell with the refrain "Ay! Adiós, Leonor."—Chamber of the Conde de Luna.—Prison.

It will be observed that in the drama the Convent Scene precedes that of the gypsy encampment. Don Guillén and Don Lope de Urrea were thrown overboard by Verdi's librettist, who raised Ferrando to the rank of the Count's chief follower.

There is a story that García Gutiérrez fashioned his gypsy woman after Scott's Meg Merriles.

* * * *

"Rigoletto" had been produced in Venice with great success in 1851. Verdi saw in Paris "La Dame aux Camélias" of the younger Dumas and was moved by it. As the management of the Fenice Theatre in Venice had demanded from him a new opera, Verdi at once chose this subject and entrusted the task of arranging the libretto to his friend Piave, the librettist of "Ernani" (1844); "I due Foscari" (1844); "Macbeth" (1847); "Il Corsaro" (1848); "Stiffelio" (1850); "Rigoletto" (1851) and in later years "Simon Boccanegra" (1857); "Aroldo" (1857); "La Forza del Destino" (1862). But the labor of turning the Spanish play into a libretto was given to Salvatore Cammarano, who had been associated with Verdi in a complete failure: "Alzira" (Naples, 1845), an opera based on a tragedy by Voltaire, and "La Battaglia di Legnano" (Rome, 1849), which had more political than musical importance. Yet Cammarano, born at Naples on March 19, 1801, was regarded in his time as the leading librettist of Italy. He had shared glory with popular composers, especially with Donizetti: witness "Belisario," "Roberto Devereux," "Maria di Rohan," "Lúcia di Lammermoor," "Il Poliuto." For Pacini he had written "Saffo;" for Mercadante, "La Vestale." The libretto of "Il Trovatore" was his last. He died on July 17, 1852. Verdi had consulted with him about an opera founded on Shakespeare's "King Lear," a subject that tempted Verdi even in his old age.

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†Aljaferia was built by the Moor Abu Gi'afar Ahmed, King of Saragossa as a palatial fortress. Ferdinand the Catholic assigned it to the Inquisition. It afterwards became in turn, a barrack, military hospital, and prison. The first gold brought from the New World was employed by Ferdinand in gilding the ceiling of one room, El Salon de Santa Isabel of Hungary.

Biographers say that Verdi worked at the same time on "Il Trovatore" and "La Traviata"; that with the exception of four months he was idle during the two years after the production of "Rigoletto." But Verdi was thinking of "Il Trovatore" as early as 1851. On April 9th of that year, less than a month after "Rigoletto" was produced, Verdi wrote from Busseto a long letter to Cammarano in which he discussed the men and women of "Il Trovatore," and criticised the scenario.* He spoke of Azucena as a new and strange character, with two passions raging in her breast, maternal love and filial love. In the last act she should not be represented as insane. How could Leonora be made interesting? Verdi's criticisms and suggestions in this letter show his intimate knowledge of the stage, his instinct for dramatic effects. The statement that "Il Trovatore" was hurriedly composed with the inference that it was also written carelessly is unfounded.

Verdi took the score of "Il Trovatore," ready for rehearsal, to Rome on Christmas Day of 1852. "La Traviata" was produced at Venice on March 6, 1853. It failed in a dismal manner. Verdi wrote to Emanuele Muzio: "'La Traviata' last evening, fiasco. Am I to blame, or the singers? Time will judge." "Il Trovatore" was at once received enthusiastically. The fame of it spread through Europe. The composer wrote to Ricordi after the first performance that the performance "could have gone worse."

* * * *

The first performance of "Il Trovatore" was at the Apollo Theatre, Rome, on January 19, 1853. Biographers and compilers of operatic dictionaries differ concerning the date, the names of the singers, and even the theatre. Thus Mr. Perinello says that the performance was at the Argentina. Dr. Hugo Riemann in his "Opera-Handbuch" gives the erroneous date January 17, thus following the "Dictionnaire des Opéras" by Clément and Larousse, which swarms with mistakes, as in the article "Il Trovatore" where it is gravely stated that the libretto was based on a Spanish drama "Guttierez" by Antonio Garcia, who in turn probably derived it from an old nursery tale. Mr. Perinello says that the name of the first Azucena is Gozzi. The name of the first Manrico is spelled indifferently Boucardé, Baucardé, Beaucardé, Baucardi.

The original cast was as follows:

Leonora, a noble lady at the Court of the Princess of Aragon	Soprano	Mme. Penco
Azucena, a wandering gypsy of Biscay	Mezzo-Soprano	Mme. Goggi
Inez, an attendant on Leonora	Soprano	Mme. Quadri

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*This letter is published in *Musica e Musicisti* of Milan, February 15, 1904.

Manrico, a young chieftain under the Prince of Biscay, birth unknown, but in reality a brother of the Count di Luna	Tenor	Boucardé
The Count di Luna, a young noble under the Prince of Aragon	Baritone	Guiccardi
Ferrando, a captain of the guard under di Luna	Bass	Balderi
Ruiz, a soldier under Manrico	Tenor	Bazzoti
A messenger	Tenor	
An old Gypsy	Bass	

Jailor, soldiers, nuns, gypsies, attendants.

Angiolini was then the chief conductor at the Apollo.

At the time of the first performance in Rome, the Tiber had overflowed its banks. The streets near the Apollo Theatre were flooded. In spite of the cold, the wet, and the mud, a great crowd waited at the doors of the Apollo from early morning, standing with water above their ankles. And so long afterwards there was excitement over the first performance of "Otello" and "Falstaff" in Milan, where cab drivers and loungers in the cafés read the librettos, published in advance of the performance, and were wildly curious concerning the music. As has already been stated, the success, according to all the biographers of Verdi, who do not hesitate to record his failures, was instantaneous and overwhelming; yet the Roman correspondent of the *Revue et Gazette Musicale* (Paris) wrote that the enthusiasm was even greater at the second performance; he also wrote, that the "atrocity of the dénouement" injured the musical effect, and there was a lack of *pezzi concertati* (ensemble numbers). An idea of the prevailing and long-continued enthusiasm aroused by the opera is given by two stories related by Gino Monaldi. The statesman Cavour, like Charles Lamb, had no ear. To him music was only a disagreeable noise. Operatic performances as a rule left him cold or vexed him. But there was one opera that made an indelible impression on him, it was "Il Trovatore" and he loved Verdi for having written it. When he was informed that the political candidacy of Verdi was in reality a republican manifestation and told it was his duty to fight it, he answered: "Nevertheless I cannot declare war against the composer of 'Il Trovatore.'" The other story runs as follows: In the year 1859, the Austrians had crossed the Ticino. Cavour, in his study with the poet, Prati, was silent, darksome, extremely nervous, for he was hourly expecting the desired dispatch which should let him know that the crossing had been effected, that the *conditio sine qua non* for the intervention of the French had been fulfilled. At last the messenger arrived. The letter was opened, Cavour read and still was silent; but his face lightened and his eyes flashed behind his spectacles. Suddenly he rushed to a window, threw it open and with the voice and attitude of a heroic tenor shouted "Di quella pira." It was the only musical phrase that Cavour knew by heart, the only one that he could sing.

* * * *

Act I. THE DUEL. Scene 1. It is nearly midnight. Ferrando with soldiers and servants are in a vestibule of the Palace of Aljaferia. In the service of the Count di

Luna, they wait his return, for of late it has been his habit to watch beneath Leonora's window. He is jealous of a troubadour who serenades her. To divert the servants Ferrando tells them the grisly story of Garcia, the Count's brother. The old Count di Luna had two young children. One day the nurse of the younger surprised a swarthy hag of a gypsy gazing with evil eyes on the child in its cradle. The gypsy was driven from the palace, although she protested she was there only to cast its horoscope. The child soon sickened and was sore distressed. The sorceress was captured and burnt at the stake. Her daughter, Azucena, escaping and swearing revenge, bore off the boy. No one saw the horrid deed, but one morning the calcined bones of a young child were found. No one could persuade the old Count that his child had perished. On his death bed he commanded his son, the present Count, to seek his brother. The search had so far been in vain. The spirit of the old hag was said to haunt the palace. Ferrando tells this story and the midnight bell strikes terror to his hearers.

Scene 2. The gardens of the palace. It is night. Leonora, who should be in attendance on the queen, tells Inez of an unknown knight who overthrew the nobles in the tournament. She crowned him with the wreath of honor. Civil war broke out and she saw him no more. A troubadour now sings to her. Inez chides her, but Leonora boasts of her love for him. They go into the palace. The Count advances and declares his passion. He is about to go to Leonora when he hears the voice of the serenading troubadour. The moon is clouded, and Leonora descending into the garden, mistakes the Count for her beloved. The troubadour accuses her of treachery. Leonora, recognizing her mistake, assures the troubadour of her devotion. He raises his vizor, and the Count sees Manrico, in the service of Urgel, condemned as an outlaw. The men draw their swords and Leonora faints.

Act II. THE GYPSY. Scene 1. Gypsies are encamped at the foot of a mountain in Biscay. Azucena is seated by the fire; Manrico is lying on a couch by her side. The gypsies sing of women and wine and beat time with their hammers on the anvils. Azucena suddenly sings a wild song of a woman burned at the stake while a cruel crowd exults. She says in low tones to Manrico "Avenge thou me," and after the gypsies have gone away for the day, she tells him the story of her mother's fate and of her proposed vengeance; the child in her arms moved her to pity, but the vision of her mother crying for revenge arose before her, and she threw the child into the flames; alas, it was her own she had sacrificed; the hated one still lives. To Manrico asking, "Am I not your son? Who am I?" Azucena answers hurriedly that she is his mother; that in her madness she had uttered wild and whirring words. He reminds her of her tender care of him. She recalls the day when on the ramparts of Pelilla she saved him left for dead by his comrades; she nursed him back to life. In that fight, for some strange reason unknown to him, he had spared the Count. Azucena begs him if he again meets the Count to strike home and spare not. A messenger enters bearing a letter calling him to defend Castellor by order of the Prince and saying that Leonora, thinking Manrico dead, is about to take the veil. In spite of Azucena's frenzied entreaties Manrico rushes to the rescue.

Scene 2. The cloisters of a convent near Castellor. It is night. The Count, Ferrando and followers, cloaked, are ready to kidnap Leonora. The Count again declares his consuming passion. He will brook no rival on earth or in heaven. The nuns are heard singing behind the scenes. Leonora enters with her attendants. As the Count is about to seize her, Manrico with armed followers appears. He bears off Leonora.

Act III. THE GYPSY'S SON. Scene 1. A camp. The Count's tent at the right with a banner floating from the top. The towers of Castellor in the distance. The soldiers sing of war and glory. There is tumult without. The Count inquires into the cause. Ferrando tells him soldiers have surprised a gypsy wandering in the camp. They suspect her of being a spy. She is dragged in, her hands bound, and brought before the Count who questions her. She has no home, for the gypsy is a roamer. "I'm from Biscay." This at once arouses the suspicion of Ferrando. She seeks her son. The Count asks her if she remembers an infant stolen from a noble and carried to the Biscayan mountains fifteen years before: "The stolen one was my brother." Ferrando denounces the frightened woman. Azucena in despair calls for Manrico. The Count's joy is doubled at learning that the murderess is the mother of his rival. She is doomed to the stake.

Scene 2. A hall near the chapel in Castellor. Manrico and Leonora are alone, and in danger. The foe will soon be at the gates. Manrico is sure of victory. The organ sounds in the chapel and calls the lovers to the shrine, there to be united. Ruiz enters hurriedly to tell Manrico that the gypsy woman is sentenced to be burned alive. Manrico, having told Leonora that the gypsy is his mother, summons his followers and rushes out to battle.

Act IV. THE EXECUTION. Scene 1. A wing of the palace of Aljaferia. There is a tower on one side. The night is black. Ruiz accompanies Leonora and points out to her the tower in which Manrico is imprisoned. She begs to be left alone. She has a safeguard ever with it—a ring on her hand. Beneath the tower she sighs her love and begs that Manrico may have rest and hope. The death bell tolls, and monks behind the scenes sing a *Miserere*, interrupted by Leonora's lament and Manrico's farewell to her. There is one way left by which she can save her lover. That he may live she will gladly die. The Count entering, not seeing her, orders Manrico to be beheaded at dawn, the mother to be burned. If he thus exceeds the authority given him by his Prince, it is love for Leonora that impels him. But where is Leonora? No tidings of her have reached him since the capture of Castellor. She throws herself at his feet, begging for mercy. The Count is the more enraged. At last she offers herself as the price of Manrico's liberty. If the Count will lead her to the dungeon that she herself may bear the news, she swears she will be his. Swearing this she takes the poison from the ring. They enter the tower.

Scene 2. A Dungeon. There is a barred window; at the back a door. Azucena is lying on a rough bed. Manrico is seated near her. Azucena feels that death will take her before her foe can wreak his vengeance. Again the vision of her mother's fate rises before her. Manrico begs her to sleep and forget her woes. Between sleeping and waking she sings of their return to the mountains. The door opens and Leonora urges him to escape. A moment and it will be to late. But at what price did she gain his freedom? Manrico denounces her bitterly for having sold herself to the Count, nor will he listen to her protestations. Azucena in a dream sings of the mountains where there will be no care, no sorrow. Manrico commands Leonora to leave the dungeon before he curses her. The poison is working. Leonora falls and with words of love dies as the Count stands on the threshold. Raging, because he has thus been mocked, he orders the guards to lead Manrico to the scaffold. He drags Azucena to the window.

"He's punished."

"Manrico was thy brother; thou art avenged, O mother."

"And I still live!"

* * * *

This libretto at first excited horror, then ridicule. Arthur Pougin, saying that García Gutiérrez was one of the most brilliant and renowned dramatist of Spain, was anxious to believe that his play "El Trovador" was much clearer and more intelligible than the strange libretto derived from it by Cammarano for Verdi's opera. Many have complained that the plot is hopelessly confused, but in the fifties the outcry was against the horrible nature of the subject. When "Il Trovatore" was produced in French at the Paris Opéra, Paul Smith, describing it as an absurd drama full of atrocities, said that, seeing performances of it at the Imperial Italian Theatre, Parisians were not eager to know which child was burned alive, and not understanding Italian, were interested solely in the music; but when they heard the singing in French they at once realized the horror of subject and treatment: "The libretto is the thing that will injure 'Le Trouvère.'" And M. Smith digressed entertainingly on the impossibility of translation in opera; how all rules must be violated because the musical phrase makes imperious demands.

In nearly every city where "Il Trovatore" was heard for the first time there was the same outcry. The *Musical World* of London (May 12, 19, 1855) said that the subject was too revolting for musical illustration. "The final scene is horrible, without relief and ineffective in the bargain." Chorley, of London, described the story as a "tangled monstrosity." Hanslick, of Vienna, as "hideous and obscure." The *Evening Post* of New York found the ending equal in horror to anything that could be reasonably hoped for in modern Italian Opera; "the exponent of all that is atrocious and extravagant upon the lyric stage." John S. Dwight who journeyed from Boston to New York for the first performance in the United States wrote at great length.* "The plot is about as far-fetched and full of vicious appetite for horrors as the plot of 'Rigoletto.' Nothing but ginger and red pepper seems to suit the modern Italian appetite." He gave a summary of the libretto. "There is a plot for you! To see and hear all that scenically and musically illustrated, must it not be almost as good as 'going to a hanging,' if one have a taste for that! The narrative is none of the clearest; through the whirling, smoky atmosphere of so many burnings alive, you discern things with that vagueness that is necessary to enhance the mystery and horror of the story to the pitch required."

The libretto also excited ridicule. The *California Pioneer*† entitled the opera "The Burnt Child, or the Harmonious Blacksmith." A quotation from "The Opera in Swineville," by Mr. Muller will give an idea of the prevailing tone: "Two bellicose individuals appear with an extensive plume apiece and most truculent raiment, each of whom reveals to a large and discriminating audience, in the presence of the other, the secret of his love for the prima donna, a practice which in private life would cause some bitterness of feeling, but which upon the stage only tends to additional harmony." *Punch* devoted a page to an amusing account in verse of the first act.* Henry Morley ("Journal of a London Playgoer") forgot his customary attitude of dignity: "The poor old gypsy may have visited the Count de Luna only for his spoons; at any rate, it was a cruel thing to burn her, and so thought her daughter Azucena, a most sensitive and loving woman. . . . Now there was a certain fair lady of whom nothing is known beyond the fact that she was called Leonora, that she lived in a good house with a great deal of attached garden-ground." Hanslick also had his little joke: "It is well known from treatises on natural history that gypsies are afflicted with an inextinguishable longing to steal little children with birth marks who will be recognized and commandeered by aristocratic parents in the fifth act. 'Il Trovatore,' however, treats this subject in a far more complicated and unintelligible manner. . . . The old Azucena (a translation of the insufferable Fidès into gypsy life) opens on her part the second act with a tale similar to Ferrando's (in a melancholy waltz time) of a burnt and uninsured child, which she had not stolen, while another little child, which she had stolen, was not burnt, or *vice versa*. . . . .Which one of the two knights, the one with the tenor or the one with the baritone voice was the stolen and burnt child, will never be determined." When "H. M. S. Pinafore" was produced, Gilbert was accused of stealing his plot from "Il Trovatore" and modelling Little Buttercup on Azucena.

**Dwight's Journal of Music*, May 12, 1855.

†Quoted in *Dwight's Journal of Music*, February 9, 1856.

No doubt the first translation of the libretto into English gave many a confused idea of the original. In the second act when the gypsies leave Azucena and Manrico there is a stage direction ending "giù per la china tratto tratto" (down the declivity gradually). The translator made this astonishing version "they go off to the accompaniment of the China tratto-tratto," a musical instrument not to be found even in the Museum of the Royal Conservatory of Music at Brussels. Clara Louise Kellogg in her anecdotical, amusing, shrewd, but too often bitter and malicious memories, speaks of the wretched translation for singers in English.

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Verdi, however, was satisfied with the libretto. It was a libretto for the people; it was one peculiarly suited to the period and his own nature. He wrote to Luccardi from Busseto, December 14, 1852: "'Il Trovatore' is completely ready. There is not a single note lacking, and I am satisfied with it."

We have seen that the Roman correspondent of a Parisian musical periodical, one of authority, wrote that the opera lacked ensemble numbers.

When the opera was produced in Paris, late in 1854, the critics found that Verdi had gained in effective accentuation, in rhythmic vigor, and in a ferocious impetuosity, but there was not the wealth of melody that enriched his former operas. The chorus of soldiers, the air of Manrico in the third act, and the prison scene were pointed out for special approval. But it was not necessary to sing this music. Strong voices, a fiery disposition, and lungs of leather, only these were required.

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*See *Punch* of July 21, 1855.

In London the *Musical World*, reviewing the performance at Convent Garden, admitted that the opera was written with more care than the majority of his works. "The unisons are fewer, and the desire to give a true dramatic interest to the scene is more manifest. On the other hand, which surprised us, the tunes are not so frequent as in his former operas. Much of the music, however, has character." The air of Manrico in the third act—"Ah ben mio" was "worthy of unqualified praise." The writer of an editorial article the next week, probably James William Davison, did not find any transformation of style. The opera was written in contempt of all rules: there was the "same straining of voices, same choruses in unison, same violent contrasts, same poverty of instrumentation." The composer had taken his cue from mobs, and wrote exclusively for them. "Verdi should communicate with Richard Wagner, the other red republican of music, who wants to revolutionize the art after a fashion of his own. Richard would whisper something in his ear by which Joseph (Giuseppe) might benefit. The firm of Wagner and Verdi would then be able to export their musical wares to all parts of the world."

Chorley, no more friendly as a rule towards Verdi than he was towards Schumann, took a more favorable view.* "The mixture of platitude with rugged invention, the struggle to express passion, the attempt at effect—in two important points (the *Miserere* one of these) wholly successful, have been equalled by Signor Verdi in no subsequent opera; nor did he before, nor has he since, been so happy in tenderness, in beauty, in melody. 'Il Balen' has been the ruling London tune for five years, as undeniably as 'Di tanti palpiti' was the tune some forty years ago!—when barrel organs were (and brass bands) as one to ten!" Morley spoke of the "rather effective gypsy chorus," Azucena's "wild Moorish chant"; and had much to say about the genius of Mme. Viardot as Azucena. "The very defects of Verdi's music are wrested to the purpose of the artist and serve to give dramatic color to the fitful spirit of the gypsy. By the omission of a weak scene between the Count and Leonora, the fourth act, as presented now (1855) at Convent Garden, will do more for Verdi's reputation than anything of his that the English public has yet heard."†

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Hanslick thought the music was at once the full expression of Verdi's artistic rawness and his intense talent. In the best pages he outstripped in dramatic energy his predecessors Rossini, Bellini, and Donizetti, who as musicians were superior to him. The fourth act with the exception of an ugly florid air for Leonora belonged to the best music of the later Italian school.

When "Il Trovatore" was produced in New York the *Tribune*, although the performance was liberally advertised, was silent as far as any review was concerned. The *Evening Post* said that the defects of the libretto were eclipsed by the real beauty of the music and the excellent rendering. The composer aimed at striking effects; he was seeking to intensify the action rather than to give melodious or even natural expression. The writer accused Verdi of repeating himself, because he wrote rapidly and carelessly, and he suspected from the "mildness of the brass," that the score had been written from some pianoforte arrangement. The Anvil chorus was one of the "most naive and freshest bits of melody," that has yet been heard from Verdi. Mr. Dwight sighed for the mellifluous strains of Bellini, Donizetti, and above all Rossini. To him the music of "Il Trovatore" was never sincere. It was all for "the glory of brass instruments and lungs, and because natural exhibitions of human life and passion could not be deemed effective enough for this modern and advanced age of Art!" Mr Dwight was in an unhappy mood. There was Vestvali on the stage, "young and splendid looking" as Manrico's mother. "We regretted that the clumsy gypsy toggery covered up the large and noble form, which we had heard so much about."

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*"Thirty Years' Musical Recollections," published in 1862.

†The prevailing opinion for many years in England of Verdi's operas was expressed by George Augustus Sala in "Thrice Round the Block" (London, 1863): "There is lately come to town, at least within these latter years an Italian gentleman, to whose brassy screeds and tinkling cymbalics, it is expected that all *habitués* of the opera must listen, to the utter exclusion and oblivion of the old musical worthies who delighted the world with their immortal works before Signor Verdi was born." And again: "Those rare old glees which were written by the honest old masters before the Father of Evil had invented Signor Giuseppe (*sic*) Verdi.

While the critics were thus "discriminative," or lukewarm, or ill at ease, the people everywhere in the earlier years of the opera echoed the lines of Owen Meredith:

> Of all the operas that Verdi wrote,
>   The best to my taste is the Trovatore
> And Mario can soothe with a tenor note
>   The souls in Purgatory.

In Paris after the success at the Italian opera house, "Il Trovatore" shared with "Lucia di Lammermoor" the greatest favor shown towards any opera translated for the Paris Opéra. In all the cities of Europe the popularity was immediate and immense. Even the Rev. J. E. Cox, who found "flimsiness in every act but the last, which is from beginning to end a direct plagiarism of Beethoven"—an astonishing statement even from the Reverend Mr. Cox—admitted in 1872 that "'Il Trovatore' has been and still is 'the rage' all over Europe—and has brought more money into theatrical treasuries than any other production of modern times."* Richard Grant White in his "Opera in New York" says that "Il Trovatore" at once became a favorite.† Today its popularity is widespread and great. If it has grown a little less of late years, the almost total disappearance of singers versed in the grand style has much to do with it. The great public was not disconcerted by the libretto. The music delighted and thrilled. Verdi wrote for "the mob," that is for human beings, creatures of flesh and blood.

* * * *

There is no overture. After a few introductory measures, the simple unison for the servants with the still simpler accompaniment creates a mood. Hanslick sneers at Ferrando's recital, "to a mazurka melody," but the tune has character, and when it is sung according to the indications of the composer, it is effective. So is the introduction sung by Ferrando, *Lento*, to the more conventional chorus of servants. Leonora's air, "Tacea la notte," which in these days is usually taken at too fast a pace by sopranos, so that there is no contrast between the first and the second sections, is poetic, singularly beautiful in its pure melodic flow. The florid air that follows "Di tale amor" with its hiccups and clumsy ornamentation is in Verdi's early and worst manner. The simplicity of the Troubadour's Serenade leads tenors to bawl it, to excite applause and at the same time insure correct intonation. The scene, *Allegro agitato*, between Leonora and the rival lovers, the Count's "Di geloso amor" and the final trio are in a breathless, fiery vein peculiar to Verdi; music, which even when it is indifferently sung, sweeps everything before it, nor does the effect depend at all on the final D-flat above the staff which is sometimes taken by the brazen-lunged.

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*"Musical Recollections of the Last Half Century," Vol. II, page 281. (London, 1872.)

†The date, April 30, 1855, given by White as that of the first performance in New York is erroneous.

The second act introduces Azucena, one of the most striking characters on the operatic stage, remarkably portrayed in music by the composer. Chorley, one of the first Englishmen to dilate on national color in music,* wrote: "one of the points of 'Il Trovatore'—which may be found worthy of remembering—after this or the other tune has passed into the limbo of old tunes — is Signor Verdi's essay at vocal Spanish gypsy color. The chorus of waifs and strays opening the second act has an uncouthness,— a bar or two of oriental drawl,— before the Italian anvils begin,— which must remind anyone of such real gypsy music, as can be heard and seen in Spain. Thus, also, is the monotonous, inexpressive narration of the gypsy mother, Azucena, to be animated only by her own passion,— all the more truthful (possibly) from its want of character. No melody really exists among these people,— and the wild cries which they give out could not be reduced to notation, were it not for the dance which they accompany. Signor Verdi may have comprehended this—though with insufficient means of expression; at all events, some notion of the kind is to be found in what may be called the characteristic music of 'Il Trovatore.'" Many of us, who do not recognize the Oriental drawl, and are no longer excited by the Anvil chorus, take exceptions to Chorley's description of Azucena's song and narrative as lacking in character. There is a wild if subdued intensity in the song, "Stride la vampa" which is strengthened by the inexorable rhythmic form in which it is cast.

In the story told by her to Manrico, comes the first effective orchestral stroke in the opera. The orchestration of "Il Trovatore" is, on the whole inferior to that of "Rigoletto" and "La Traviata." For purely orchestral effect there is nothing in "Il Trovatore" comparable with the superbly original and dramatic meeting of Rigoletto and Sparafucile; nor is there in "Il Trovatore" the distinction in simplicity to be found often in "La Traviata." Too often in "Il Trovatore" the hearer is reminded of Browning's lines in "Bishop Blougram's Apology":

> Like Verdi when at his worst opera's end
> (The thing they gave at Florence,— what's its name?)
> While the mad houseful's plaudits near out-bang
> His orchestra of salt-box, tongs, and bones,
> He looks through all the roarings and the wreaths
> Where sits Rossini patient in his stall.

But the ever recurring wailing of the oboe as the Gypsy tells her ghastly story, "Condotta ell'era in ceppi," produces an effect like that of the ascending crescendo of violins in the Nile Scene in "Aida." In each instance the instrumental voice enters into the narration, intensifying the rhetorical effect, without distracting the attention from the singer. Manrico's story of the combat, "Mal reggendo,'' is ordinary stuff. The drama begins again with the counsel of Azucena "Ma nell'alma." Would that contraltos would sing it *sotto voce*, as Verdi directed! The effect would be the more tigerish. The final duet between Azucena and Manrico is insignificant, vulgar, but there is a fine moment in the immediately preceding measures of Azucena: "No, soffrirlo non poss'io."

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*See his "National Music of the World" (1880), a collection of lectures delivered in 1862. Here he again speaks of the "genuine gypsy drawling in the anvil chorus," and the touch of the right spirit shown by "Signor Verdi, whose use of local material is habitually slight and thrown into the most conventional of forms."

The Count's suave and long famous air "Il balen" is now a stumbling-block for many baritones who shine in ultra-modern and realistic operas. His air "Per me ora" is more in the line of tonal portraiture. And it may here be said that of the characters in the opera Azucena stands out the most boldly as drawn and painted by the composer. Next to her stands the Count—and at a distance, Ferrando. Leonora is any prima donna in distress. Manrico is for the most part a walking gentleman compelled to serve a prince. Only twice is he more than an agreeable tenor: once when in woe and anger he thunders out "Di quella pira"; and at the end when he denounces Leonora for her supposed infidelity. The choral measures of the Count's retainers are of sufficiently melodramatic working, although the conventional finale before the song of the nuns is absurd. The song of the nuns, charming in its serenity, is dramatically in contrast with the threats of the Count and the mutterings of his soldiers. Admirable, too, is the entrance of Leonora: "Degg'io volgermi." The measures "E deggio e posso" with those of Troubadour and Count are genuinely effective melodically and dramatically, but the grand finale has the old-fashioned mechanical brilliance that is now hopelessly tarnished.

In Act III, the soldiers chorus is almost as uninteresting as that of the Duke's companions in the third act of "Rigoletto," but in this act Verdi rises, as in the fourth, to a supreme height. The answers of Azucena to the Count beginning "D'una zingara è costume," and the whole of the scene in which she is identified have a dramatic force combined with a direct appeal of melodic beauty that are seldom found in opera. Mark well the simplicity of it all, the thin orchestration, the insistence of the motive for violins as the Count questions, finally the wild cry for Manrico. The air that follows for Azucena "Deh rallentate, o barbari" is of baser metal relieved only a little by the chromatic progression given to Ferrando and the chorus. In this scene, and in the fourth act when Azucena tells of her loved mountains, loved for their wildness and remoteness, Verdi shows the intense passion for native soil that distinguishes the great scene between Amonasro and Aida. We know of nothing that produces a somewhat similar effect on a sensitive hearer except the few measures in which there is talk of the lovers dancing the jota in Massenet's "Navarraise." The grand aria of Manrico, "Ah sì, ben mio," which used to excite enthusiasm when it was sung by Tamberlik, may now be omitted without loss to the opera or the hearer. And what shall be said of "Di quella pira"? When it is sung with full justice to its feverish ferocity by a Tamagno, it is overwhelming, a mad cry for blood and slaughter. When sung by an ordinary tenor, the chief interest of the hearer is in wondering whether the air is transposed and even then whether the singer will take the anticipated "high note" with a chest tone.

If a few pages were torn out, the fourth act would be a masterpiece of dramatic, emotional feeling expressed in haunting melodic form. The opening of the act with its ritornello of clarinets and bassoons at once foretells the tragedy to come as decisively as the measures of orchestral introduction to the fourth act of "Otello." Leonora's recitative is not characterless, nor is the floridity of the aria "D'amor sull' a li rosee" wholly incompatible with dramatic expression. The "Miserere" has undergone the severe test of sixty years and more. Today it compels admiration; it stirs the soul to its depths. All that we associate with the Italy endowed with fatal beauty is in the song of the Troubadour from the tower. No one is seriously disturbed because the dread effect produced by the trombones is also found in the last scene of "La Traviata," but there is no excuse for the air of Leonora that follows: "Tu vedrai che amore in terra." This air and the duet between Leonora and the Count "Vivra!" show Verdi at his worst. The pages immediately before this duet, with the hurried entreaties and stern refusals of the Count, all set to a galloping headlong accompaniment, are of the old school, but are still theatrical in the better sense of the word. There is nothing in the final scene that one would wish away. Nothing could be added to it in the hope of an additional effect. In his later years Verdi was asked more than once why he would not re-orchestrate his "Rigoletto," "Il Trovatore," "La Traviata." He smiled and made no answer. The melodic and harmonic effects are inseparably connected with the orchestral. The opera must be accepted in bulk, as Hugo accepted Shakespeare, or be wholly rejected. The Prison Scene is remarkable not only for its dramatically emotional qualities, for the wealth of melodic beauty, but for the close association of sheer beauty with dramatic intensity. Take only one instance: Manrico's frenzied denunciation of Leonora "Ha quest' infame l'amor venduto"! Verdi, always singularly effective in the last acts of his chief operas, for this one worked wonders with the simplest means. Here is the proof of proofs that so-called "Italian" melody is not incompatible with genuine and irresistible dramatic expression.

* * * *

"Il Trovatore," then, like the greater operas by Verdi before "Aida" is a mixture of the beautiful and passionate with the commonplace and the vulgar. Is "vulgar" the word? Was Verdi's purpose, as his enemy Scudo insisted, to excite the hearer as if he were at the stock exchange or at a circus in the old Roman days? One might answer with Giuseppe Revere: "Yes, 'Il Trovatore' is vulgar, as true passion is vulgar when it lays strong hold of one, vulgar as the finest scenes in Shakespeare, from which every artificial refinement is excluded, for the polishing of emphasis would detract from its truthfulness." The words of Bizet might be quoted, although they are extravagant. They were written in 1867, when as Gaston de Betzi, he wrote for the *Revue Nationale et Étrangère:* "Let us be naive, frank. Let us not demand of a great composer qualities that he lacks; let us try to profit by those he possesses. When a nature that is passionate, violent, even brutal; when a Verdi gives to art a strong and vivid work, made up of gold, mud, gall and blood, let us not go to him and say coldly, 'But, my dear Sir, this lacks taste, it has no distinction.' *Distinction!* Had Michael Angelo, Homer, Dante, Shakespeare, Beethoven, Cervantes, Rabelais *distinction*"*?*

There are pages that are "vulgar" in ears that have forgotten the period in which it was written, the feverish excitement of the Italian people in the years when revolution was in the air, when Verdi's name was a cry for a change in government, for a greater personal liberty. Even in the Fifties, Verdi as a romanticist was nearer the Hugo of "Hernani" and the Dumas of "Antony," than were the French operatic composers contemporary with the two dramatists.

The most absurd charge brought against the Verdi of the Fifties is insincerity. If ever a composer was honest in expression that composer was Verdi. As the man, so the composer. There was no trickery, no dishonesty in his nature. He was as sincere writing the wretched florid aria of Leonora as he was when he put on paper the "Miserere" and the Prison Scene. Had he thrown aside his convictions, had he aped the style of this one or that one, the opera might have had a temporary success: it would today be in the dust-bin of Time.

The inherent strength of "Il Trovatore" is shown by the fact that now, over sixty years from its birth, its popularity does not depend on gorgeous scenery, painstaking *mise-en-scène*, or extraordinary singers. It was an old reproach against Verdi that his music was ruinous to the voice or in other ways prejudicial to the singer. The reproach has been urged against others from Gluck to Debussy. The charge now seems unwarranted, foolish. That many singers who are famous in the later operas of Puccini are unable to sing "Tacea la notte" or the music of Aida, her lover and her rival is true; but neither can they sing the music of Handel and Mozart, Rossini, Bellini and Donizetti.

Chorley writing his reminiscences of opera and publishing them in 1862, when Verdi in his "Ballo in Maschera" of three years before had shown a change in manner, had the courage to prophesy concerning the fate of "Il Trovatore"; "possibly, too, 'Il Trovatore' has already lost that popularity, in all its fulness, which its music enjoyed for awhile. There is no returning to the work as a whole, for reasons already indicated—the essentially superficial and showy nature of its effects." Has "Il Trovatore" no life today? A glance at the record of performances in the opera houses of the world since 1862, shows the danger, the folly of prophecy. The realistic "Cavalleria Rusticana" is now older and staler than "Il Trovatore" with the "absurd, unintelligible, repulsive" plot, with the music now "vulgar," now "unsingable" and above all "insincere."

There are elemental passions furiously in action on the stage. It matters not whether Manrico is the Count's brother or the son of the gypsy. There are two men fighting for a woman. There is the superb character of Azucena. The music will long work its spell. The pulse of the hearer will quicken with the galloping rhythms. The "Miserere" with the matchless song of the man in the tower, the scene of tenderness, jealousy and horror in the prison, will move and thrill.

Philip Hale

Boston, October, 1916.

FIRST SINGERS AND PERFORMANCES

THE immediate success of "Il Trovatore" was undoubtedly due in part to brilliant singers. There are few tenors today who are equally effective in Manrico's romantic air in the third act and in "Di quella pira," and in these days there are few dramatic sopranos who can sing with abandon the florid airs of Leonora. It is well therefore to speak a few words about the first interpreters of "Il Trovatore" at Rome and NewYork. The biographical dictionaries, general and musical, are unfortunately incomplete. Many singers famous in their day and generation receive scanty or no attention. Furthermore, information, when it is given, is often confusing or erroneous. Col. T. Allston Brown's "History of the New York Stage," is often untrustworthy in the matter of dates.

At Rome the part of Leonora was taken by Mme. Penco, generally known as Rosina Penco, although on an Italian print of her the Christian name is Amalia. She was born at Naples of Genoese parents, in April, 1830. She began her career at Copenhagen and after a season there and engagements in Sweden, she sang in Berlin (1849), Constantinople (1850-51), and last in Italy. She made her first appearance in Paris at the Théâtre Italien in 1855. For about eighteen years she pleased the Parisians. She is described as radiantly beautiful, "a beauty truly sculptural"; her voice was rich and firm, warm, sympathetic, emotional, as an actress in tragedy, she was passionate and convincing; in comedy, graceful and spontaneously humorous. Verdi wrote from Paris in December, 1853, when he was thinking of a production of "La Traviata," asking whether Mme. de Roisi was a better singer and actress than Mme. Penco. "Has she a soul? Does she leave one cold?" Mme. Penco left the stage in the Seventies and died at the baths of Poertta late in 1894.

Baucardé was of French origin, but he was trained in Italy, and of this the French critics complained when he first sang in Paris. It was said in London when Verdi's "I Lombardi" was revived there for him (1850), that he had been employed in the palace kitchen of the Grand Duke of Tuscany and attracted attention by his skill in cookery. Whether he sang as he cooked is not related, but he was given a sound musical training. Lumley, a manager, also a bit of a critic, described him as he sang in 1850: "with a charmingly sweet, but still robust voice of wonderful extension; with a style wherein the use of the falsetto was at once sparingly and judiciously employed, this young artist won easily upon a public accustomed to give a preference to national gifts over the display of skill. Not that Baucardé was deficient in skill; on the contrary, his 'school' was excellent. As an actor he rose scarcely above mediocrity, but any deficiency in this respect was overlooked in the splendor of his organ." He married Mme. Albertini, the opera singer.

* * * *

The first performance of "Il Trovatore" in the United States was at the Academy of Music, New York, on May 2, 1855.

Leonora	Bina Steffenone
Azucena	Felicita Vestvali
Inez	Mme. Avogrado
Manrico	Pasquale Brignoli
Count di Luna	Alessandrio Amodio
Ferrando	Mr. Quinto
Old Gypsy	Mr. Muller

Max Maretzek conducted

This performance was conspicuous for the care taken in matters of scenery and *mise-en-scène.*

Bina or Balbina Steffenone* was born at Turin in 1825. Trained as a singer by Bertinotti of Bologna, she made her début in 1842, at Macerata. Having sung in many cities of Italy she went to London for two seasons, then came to America. She met with great success in American cities and in Cuba. Returning to Europe at the end of seven years she sang in Vienna, Paris and Naples. About 1862, she disappeared from the stage. In December, 1896, she died at Naples. European critics say that her voice was beautiful, pure, and of extended compass; that her singing was conspicuous for taste and dramatic intelligence and force. She came to New York with a Havana Company and made her début as Norma, March 11, 1850. Richard Grant White remembered her "satisfying voice, her admirable style, and her pleasing although notably ample person. It seemed as if she might and should have been a great prima donna; and, always pleasing to the most exacting hearers, at certain moments, on certain nights, she rose to grandeur, and aroused her audiences to enthusiasm. But as time went on she deteriorated rather than improved; and it was said—truly, I believe—that she was addicted to habits of self-indulgence, which in the end are ruinous to a man and are swiftly distructive to a woman." Long ago George William Curtis gossiping in the Easy Chair of *Harper's Magazine* about old operatic days in New York spoke of Steffenone and told a story of a woman asking her if she were really dissipated. The singer laughed and replied: "Oh, yes, I drink, I smoke, I do everything that is vicious."

Felicita Vestvali, dramatic singer and play-actress, known as "Vestvali the magnificent," was born, according to some, at Stettin in 1829; others say at Warsaw in 1831. Her father had the title of count and the rank of general in the Prussian army. She died at Warsaw, April 3, 1880. In her youth she began as a play-actress in Berlin, but, finding she had an unusual contralto voice, she took singing lessons of Mercadante and Pietro Romani in Italy, and, according to Pougin, made her début at the Scala, Milan, in 1853, as Azucena; but Cambiasi, in his history of that theatre, states that Azucena in 1853 was impersonated by Mistrali. However, as there were twenty-three performances of "Il Trovatore" that season, Pougin's statement may be correct. After singing in London she came to America. She sang in New York for the first time in 1854. In 1859 she impersonated Romeo in Bellini's "Romeo and Juliet" (with a fourth act from Vaccai's "Giuletta e Romeo"), at the Paris Opéra, September 7, 1859. There were eleven performances. She returned to America, and at last abandoned opera for the drama. Thus she was seen in 1864 in "Gamea; or, The Jewish Mother," with songs by Robert Stoepel; as de Lagadaire in "The Duke's Motto"; as Massaroni and di Strozzi in "The Brigands." Richard Grant White described Vestvali when she appeared as Arsace in "Semiramide" with Grisi and Mario. "On this occasion Signorina Vestvali burst upon the astonished gaze of New York, which, as Arsace, the Assyrian commander-in-chief, she might have expected to take by storm. And rarely, indeed, had a more formidably handsome woman made that attack. Her contralto voice was fresh, full, sympathetic, and of unusual compass, but it had the happiness to dwell in a body of such entire and stately symmetry, and to be aided by a countenance so blooming with healthful beauty, so radiant and so expressive, that her singing could not be judged with exact and impartial justice, until her judges were smitten with blindness. She was the tallest woman that I ever saw upon the stage; I believe the tallest woman I ever encountered; but she was also one of the most beautifully formed. Indeed, as she moved so superbly about as the martial Arsace, her helmed head over-topping that of every woman on the stage, it seemed as if Britomart had stepped out of the pictured pages of the 'Faerie Queen,' or, 'so proud were her looks yet sweet,' as if, Argante-like, we saw the vision of Tasso's Clarinda in her panoply. For, in his own words, as they were translated two hundred and fifty years ago by Fairfax:

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*The name in this country was usually spelled Steffanone. Max Maretzek in his "Crotchets and Quavers" (New York, 1855), spells it in both ways.

> Like her it was in armor and in weed,
> In stature, beauty, countenance, and face,
> In looks, in speech, in gesture, and in pace.

"She made, for the moment, a tremendous sensation; but it was soon discovered by her eye-charmed New York audience that this magnificent singing animal was a very incomplete artist; that her voice, although equal in all its registers, had not been sufficiently worked to conceal its breaks, as it passed from one register to another, that her method was imperfect, that her style was always declamatory, and that she frequently sang out of tune. Moreover, magnificent as she was, she was too large. Of all which the consequence was that she soon disappeared from the opera boards of New York, and was no more heard of."

Berlioz wrote to the Princess Sayn-Wittgenstein from Paris, June 20, 1859: "They are going to put Bellini's 'Capuletti' on the stage at the Opéra, with a third act of Vaccai, for a *grande gaillarde* named Vestvali, who thinks that she looks like a man, and wishes to play Romeo."

Pasquale, or, as he preferred to call himself Pasquilino, Brignoli was born at Naples about 1827. He died in New York on October 30, 1884. He studied the pianoforte and singing at Naples, then at the Paris Conservatory, and in Paris he sang at the Italian Theatre (1850 and later) and at the Paris Opéra (1854). He also sang in Brussels and Berlin. Max Maretzek engaged him for New York where he made his first appearance at the Academy of Music as Edgardo, March 12, 1855. For some years he was a great favorite; "chiefly with very young ladies," as White maliciously observed. "For the temper and the constitution of the New York audiences had changed; and the young woman of the period had elbowed her way much nearer the front as an arbiter in art and elegance. Her admiration of Brignoli was not greatly to the credit of her taste. He had one of those tenor voices that seem like the bleating of a sheep made musical. His method was perfectly good; but he sang in a very commonplace style, and was as awkward as the man that a child makes by sticking two skewers into a long potato; and he walked the stage hitching forward, first one side and then the other, much as the child would make his creature walk. But he was a very 'nice' young man, was always ready to sing, and *faute de mieux*, it became the fashion with very young ladies to like him. But there never was a tenor of any note in New York, whose singing was so utterly without character or significance, and who was so deficient in histrionic ability. His high and long-continued favor is one of those puzzling popular freaks not uncommon in dramatic annals." This is hardly fair, for although Brignoli was a laughably inefficient actor, his voice, even in the later years when he was singing with Emma Abbott in English Opera, had a charming quality. A man of whims and caprices, fastidious in dress, extravagant in money matters, vain as a child, he was a prodigious eater. He composed, and at least one of his orchestral pieces, "The Sailor's Dream" was played in concerts. He married Kate Duckworth, an English contralto, known as Mlle. Morensi. She died. His second wife was Isabella McCullough, an American operatic and concert singer; but the marriage was an unhappy one and the two were divorced. *Vanity Fair* of November 15, 1862, published an amusing caricature of "Signor Brignoli: who personifies the crescendo, or swell, of song."

Alessandro Amodio, born at Naples in 1831, died on shipboard of yellow fever, as he was returning from Caracas to New York in June, 1861. At Naples he studied the flute, then singing under Glosa and Biassaccia. Against the wishes of his parents he became an opera singer, making his début at Naples, and singing with great success in other Italian cities. He was first heard in America at New York in the first performance of "Il Trovatore." White described him as follows: "Amodio had one of the most beautiful baritone voices ever heard. It was of almost unexampled richness and sweetness — a large free-flowing voice, and seeming almost as flexible as that of a *tenore di grazia*. His vocalization was remarkably good, and his style pleasing — a serene, very simple *cantabile* style. But he had little dramatic power, and his deficiency in this respect was emphasized by the unfitness of his person for the stage. He was fatter than Alboni and no taller. He was Falstaff singing in Italian. When he appeared in a close and antique costume, with a little round hat upon his little head, he looked like a plum-pudding set upon sausages. And yet so beautiful was his voice and so pleasing his style, that he was the favorite baritone in New York for some years."

* * * *

The cast of the first performance in Paris, Théâtre Italien, December 23, 1854, was as follows:

Leonora	Mme. Frezzolini
Azucena	Mme. Borghi-Mano
Manrico	Baucardé

Count de Luna	Graziani
Ferrando	Gassier

Bonetti conducted

Verdi was in Paris to oversee the production. There were two hundred and seventy-eight performances at this theatre.

The cast of the first performance at the Paris Opéra, with the libretto translated into French by Emilien Pacini, January 12, 1857:

Léonore	Mme. Lautero
Azucêna	Mme. Borghi-Mano
Manrique	Gueymard
Le Comte	Bonnehée
Ferrando	

It is stated in contemporary Parisian musical periodicals that Verdi wrote some ballet music for the third act, "music of mediocre worth"; also an air for Azucena in the same act. At the end of 1912 there had been two hundred and twenty-three performances at this opera house.

First performance in London, Convent Garden, May 10, 1855:

Leonora	Mme. Jenny Ney
Azucena	Mme. Pauline Viardot
Inez	Miss Bellini
Manrico	Tamberlik
Le Comte	Graziani
Ruiz	Soldi

Costa conducted

First performance at La Scala, Milan, September 15, 1853:

Leonora	Mme. Gariboldi
Azucena	Mme. Mistrali
Manrico	Bettini
Count di Luna	Gilardoni
Ferrando	Nerini

There were twenty-three performances in that fall season.

First performance at Petrograd, December, 1855:

Leonora	Mme. Bosio
Azucena	Mme. de Méric
Manrico	Tamberlik
Count di Luna	De Bassini

P. H.

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IL TROVATORE

CHARACTERS OF THE DRAMA

Leonora	Soprano
Azucena	Mezzo Soprano
Inez	Soprano
Manrico	Tenor
Count di Luna	Baritone
Ferrando	Deep Bass
Ruiz	Second Tenor
An Old Gypsy	Second Baritone

Messenger, a Jailer, Soldiers, Nuns, Gypsies, Attendants, etc.

The scenes are laid alternately in the provinces of Arragon and Biscay, in Northern Spain
The time is the fifteenth century

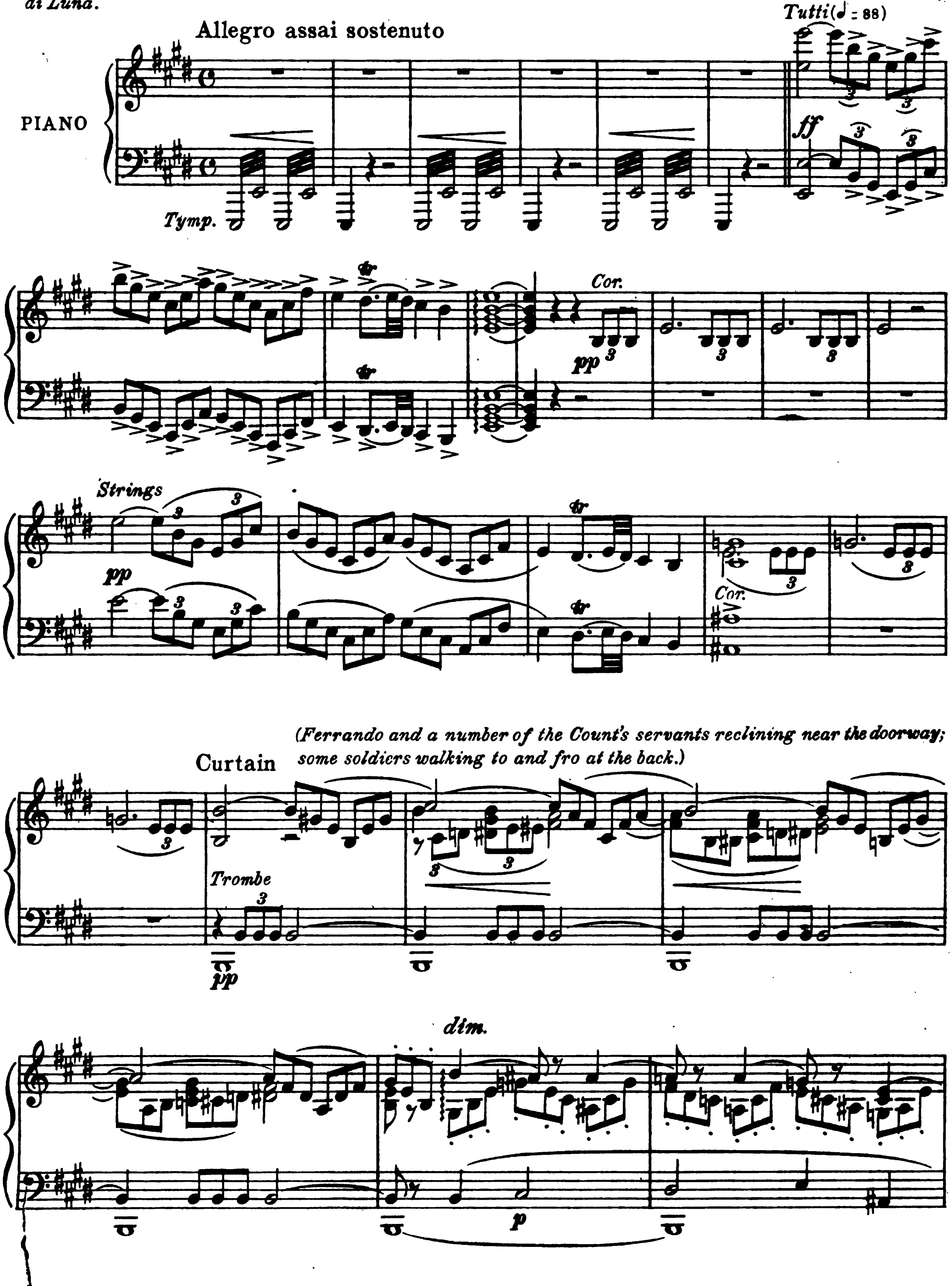
IL TROVATORE

Act I (The Duel)

Nº 1 INTRODUCTION AND CHORUS

GIUSEPPE VERDI

Scene I *A vestibule in the Palace of Aliaferia; on one side a door, leading to the appartments of the Count di Luna.*


Tutti (♩ = 88)
Allegro assai sostenuto
PIANO
Tymp.
ff
Cor.
pp
Strings
pp
Cor.
Curtain
Trombe
pp
dim.
p

(Ferrando and a number of the Count's servants reclining near the doorway; some soldiers walking to and fro at the back.)

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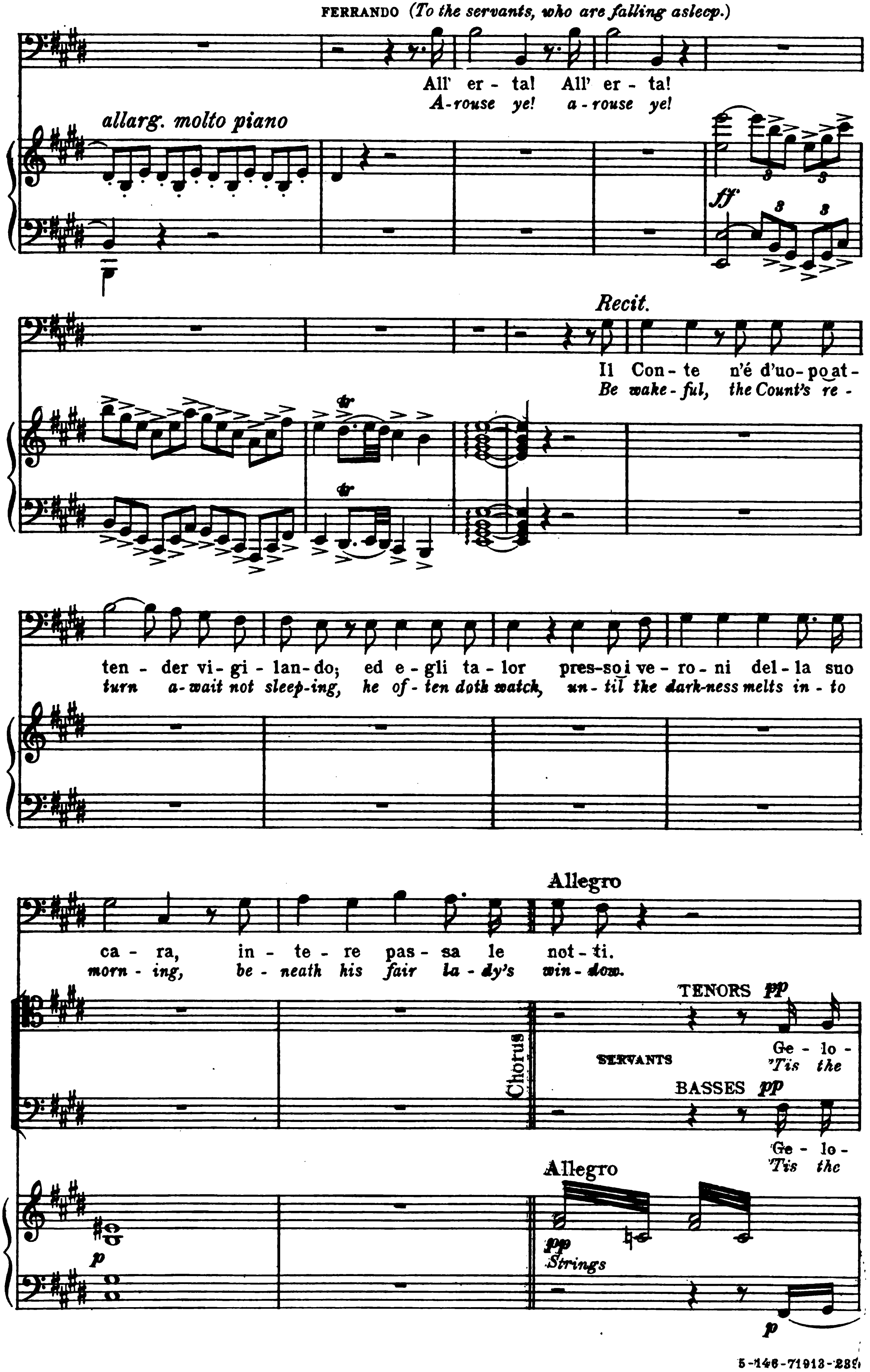
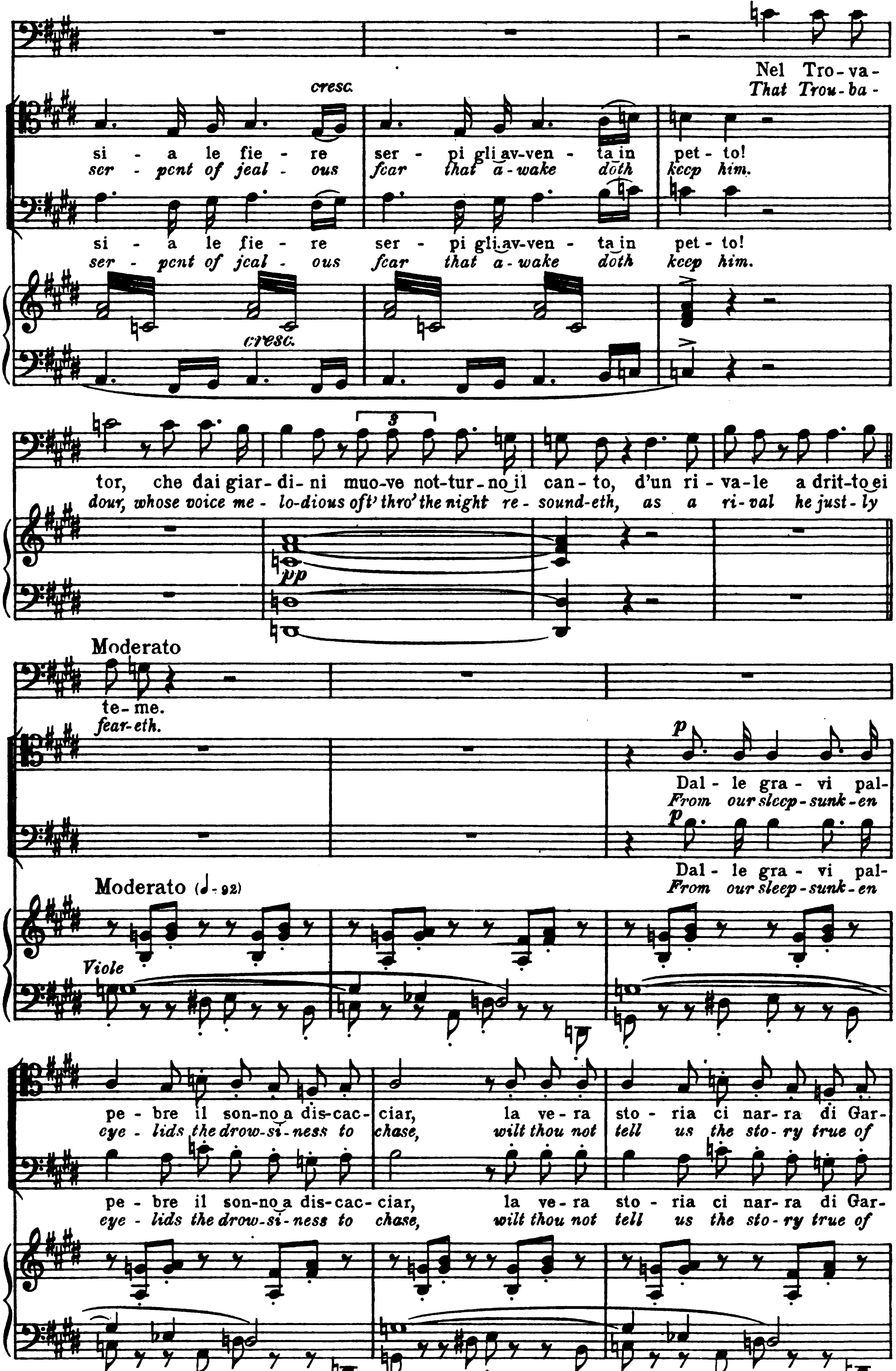
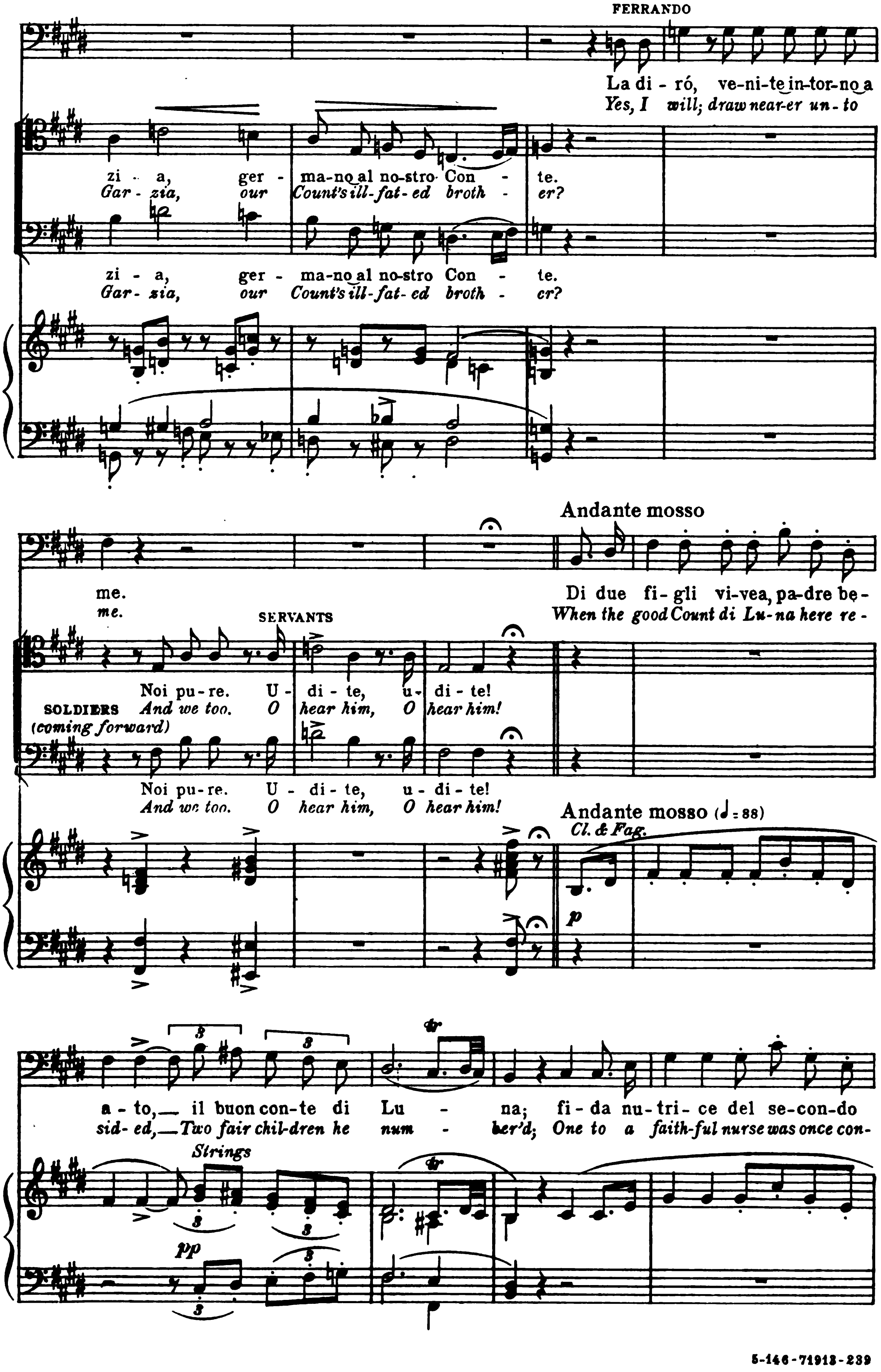
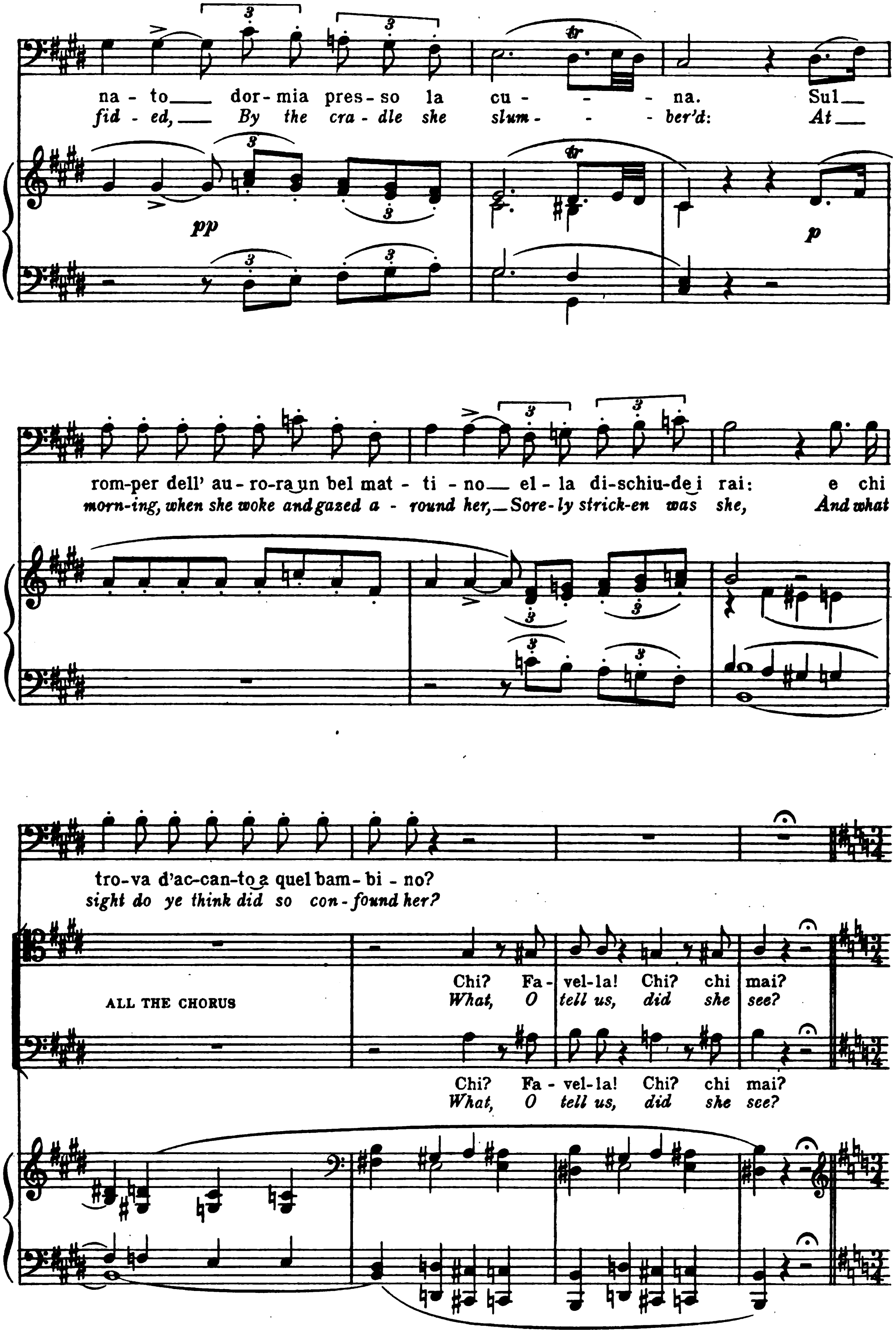

FERRANDO (To the servants, who are falling asleep.)
All' er - ta! All' er - ta!
A-rouse ye! a-rouse ye!
allarg. molto piano
ff
tr
Recit.
Il Con - te n'é d'uo - po at - ten - der vi - gi - lan - do; ed e - gli ta - lor pres - so i ve - ro - ni del - la suo ca - ra, in - te - re pas - sa le not - ti.
Be wake - ful, the Count's re - turn a - wait not sleep - ing, he of - ten doth watch, un - til the dark - ness melts in - to morn - ing, be - neath his fair la - dy's win - dow.
Allegro
TENORS pp
Ge - lo -
'Tis the
SERVANTS
Chorus
BASSES pp
Ge - lo -
'Tis the
Allegro
p
pp
Strings
p


Nel Tro-va-
That Trou-ba-
cresc.
si-a le fie-re ser-pi gli av-ven-ta in pet-to!
ser-pent of jeal-ous fear that a-wake doth keep him.
si-a le fie-re ser-pi gli av-ven-ta in pet-to!
ser-pent of jeal-ous fear that a-wake doth keep him.
cresc.
3
tor, che dai giar-di-ni muo-ve not-tur-no il can-to, d'un ri-va-le a drit-to ei
dour, whose voice me-lo-dious oft' thro' the night re-sound-eth, as a ri-val he just-ly
pp
Moderato
te-me.
fear-eth.
p
Dal-le gra-vi pal-
From our sleep-sunk-en
p
Dal-le gra-vi pal-
From our sleep-sunk-en
Moderato (♩= 92)
Viole
pe-bre il son-no a dis-cac-ciar, la ve-ra sto-ria ci nar-ra di Gar-
eye-lids the drow-si-ness to chase, wilt thou not tell us the sto-ry true of
pe-bre il son-no a dis-cac-ciar, la ve-ra sto-ria ci nar-ra di Gar-
eye-lids the drow-si-ness to chase, wilt thou not tell us the sto-ry true of

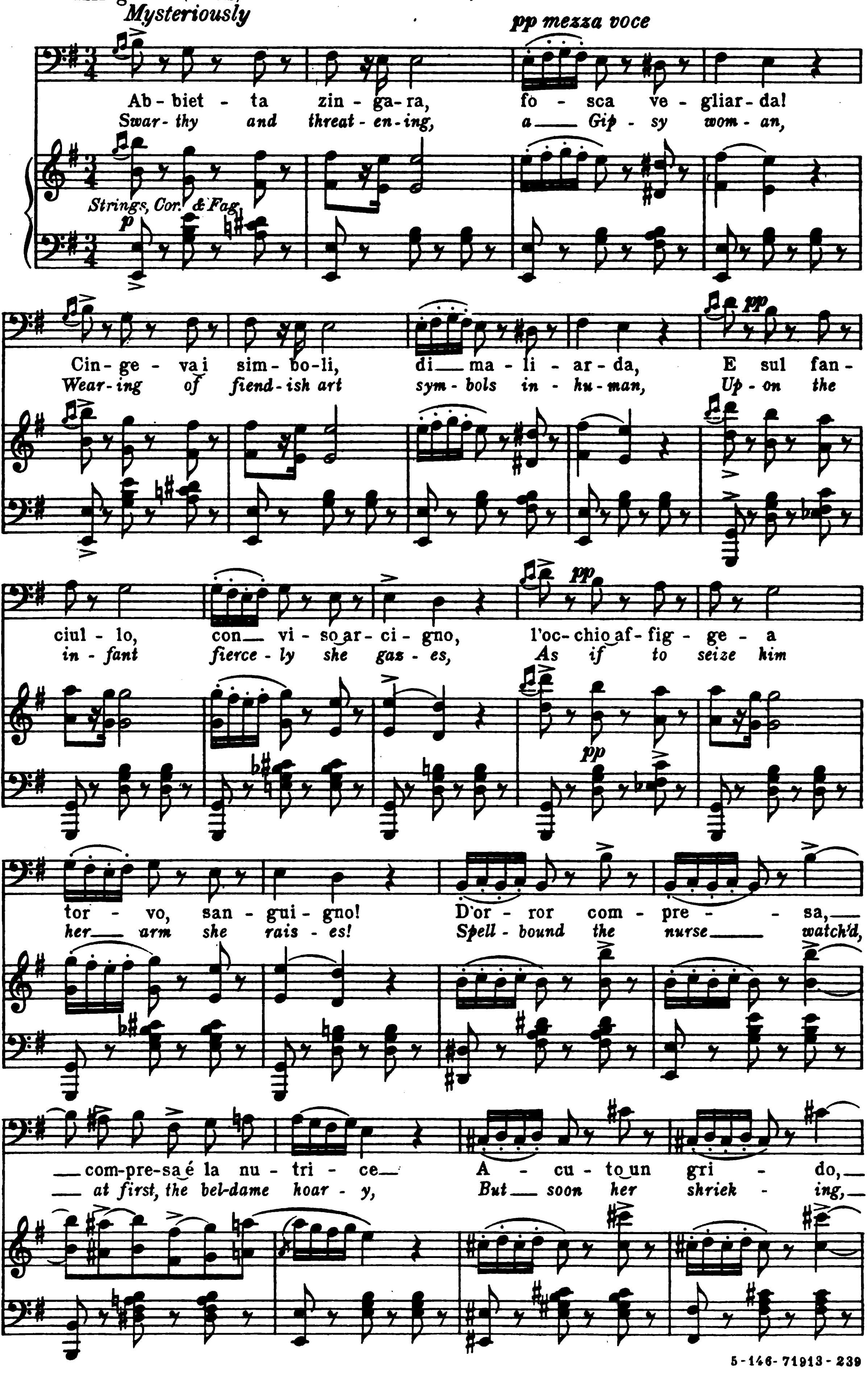

FERRANDO
La di - ró, ve-ni-te in-tor-no a
Yes, I will; draw near-er un - to
zi - a, ger - ma-no al no-stro Con - te.
Gar - zia, our Count's ill-fat - ed broth - er?
zi - a, ger - ma-no al no-stro Con - te.
Gar - zia, our Count's ill-fat - ed broth - er?
Andante mosso
me.
me.
Di due fi - gli vi-vea, pa-dre be -
When the good Count di Lu-na here re -
SERVANTS
Noi pu-re. U - di - te, u - di - te!
SOLDIERS (coming forward)
And we too. O hear him, O hear him!
Noi pu-re. U - di - te, u - di - te!
And we too. O hear him, O hear him!
Andante mosso (♩ = 88)
Cl. & Fag.
p
a - to, il buon con-te di Lu - na; fi - da nu - tri - ce del se-con-do
sid - ed, Two fair chil-dren he num - ber'd; One to a faith-ful nurse was once con-
Strings
pp
3
tr

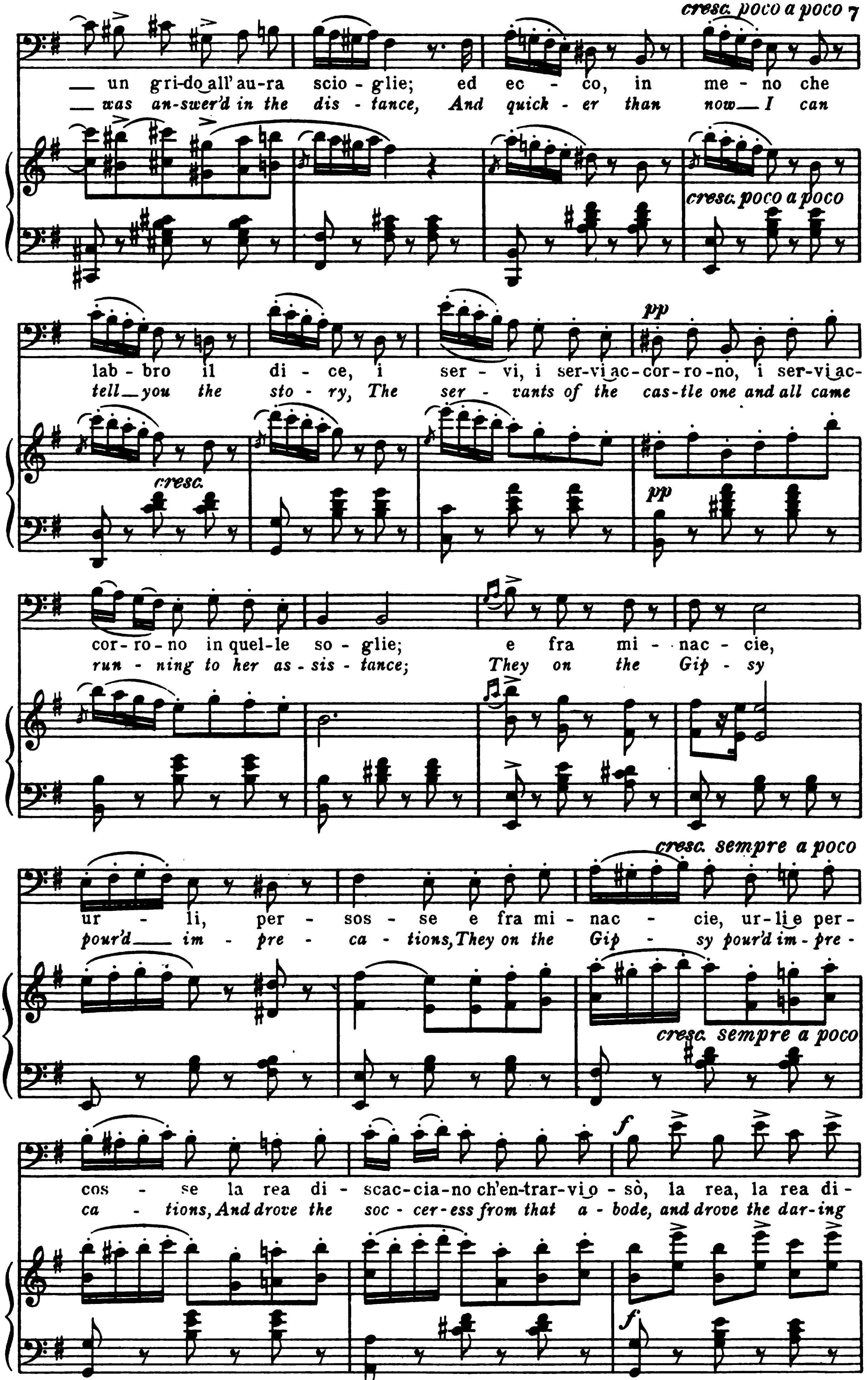

na - to___ dor - mia pres - so la cu - - - na. Sul___
fid - ed,___ By the cra - dle she slum - - - ber'd: At___
pp
p
tr
3
rom-per dell' au - ro-ra un bel mat - ti - no___ el - la di-schiu-de i rai: e chi
morn-ing, when she woke and gazed a - round her,___ Sore-ly strick-en was she, And what
tro-va d'ac-can-to a quel bam - bi - no?
sight do ye think did so con - found her?
ALL THE CHORUS
Chi? Fa - vel-la! Chi? chi mai?
What, O tell us, did she see?
Chi? Fa - vel-la! Chi? chi mai?
What, O tell us, did she see?

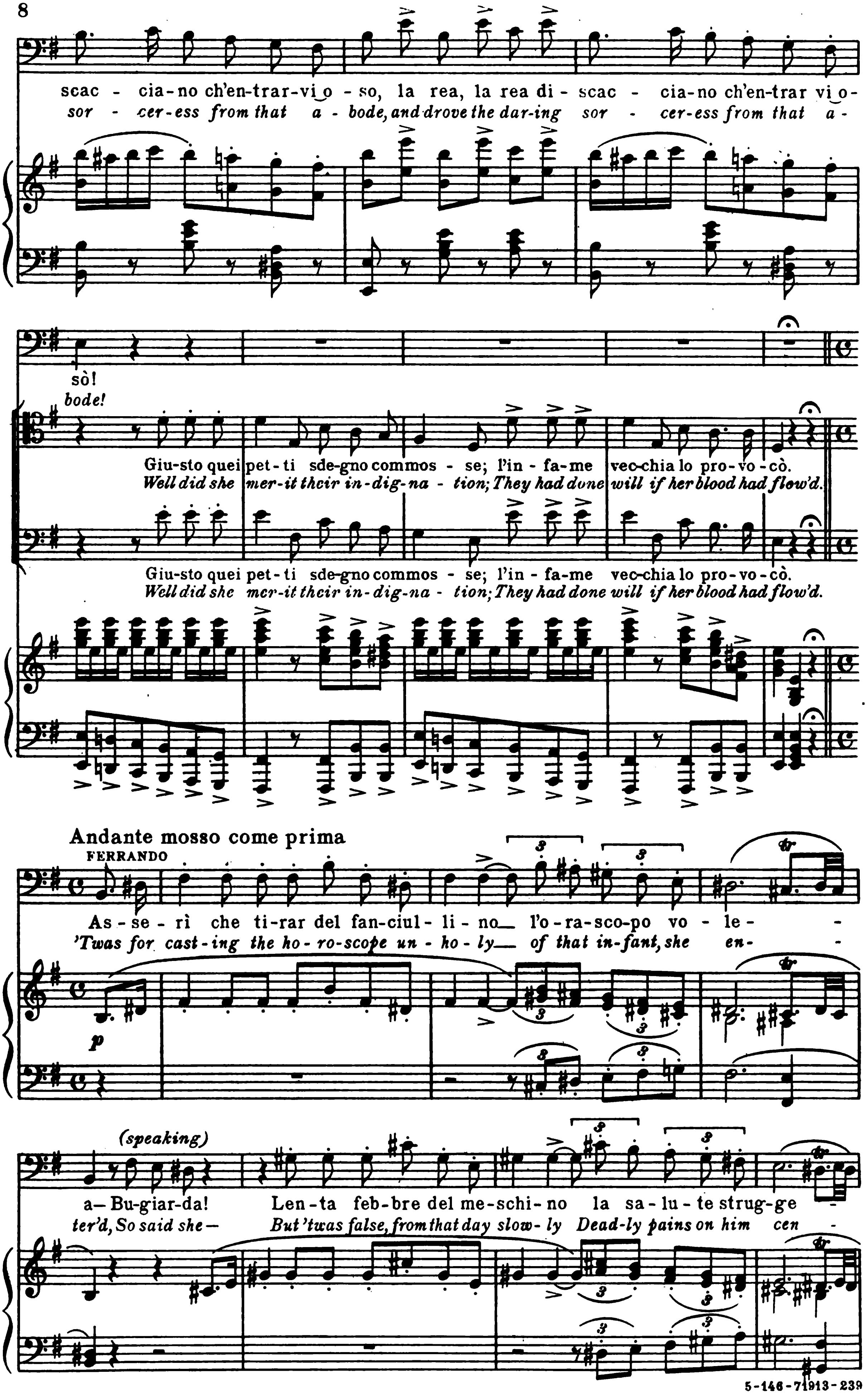
№2 SONG

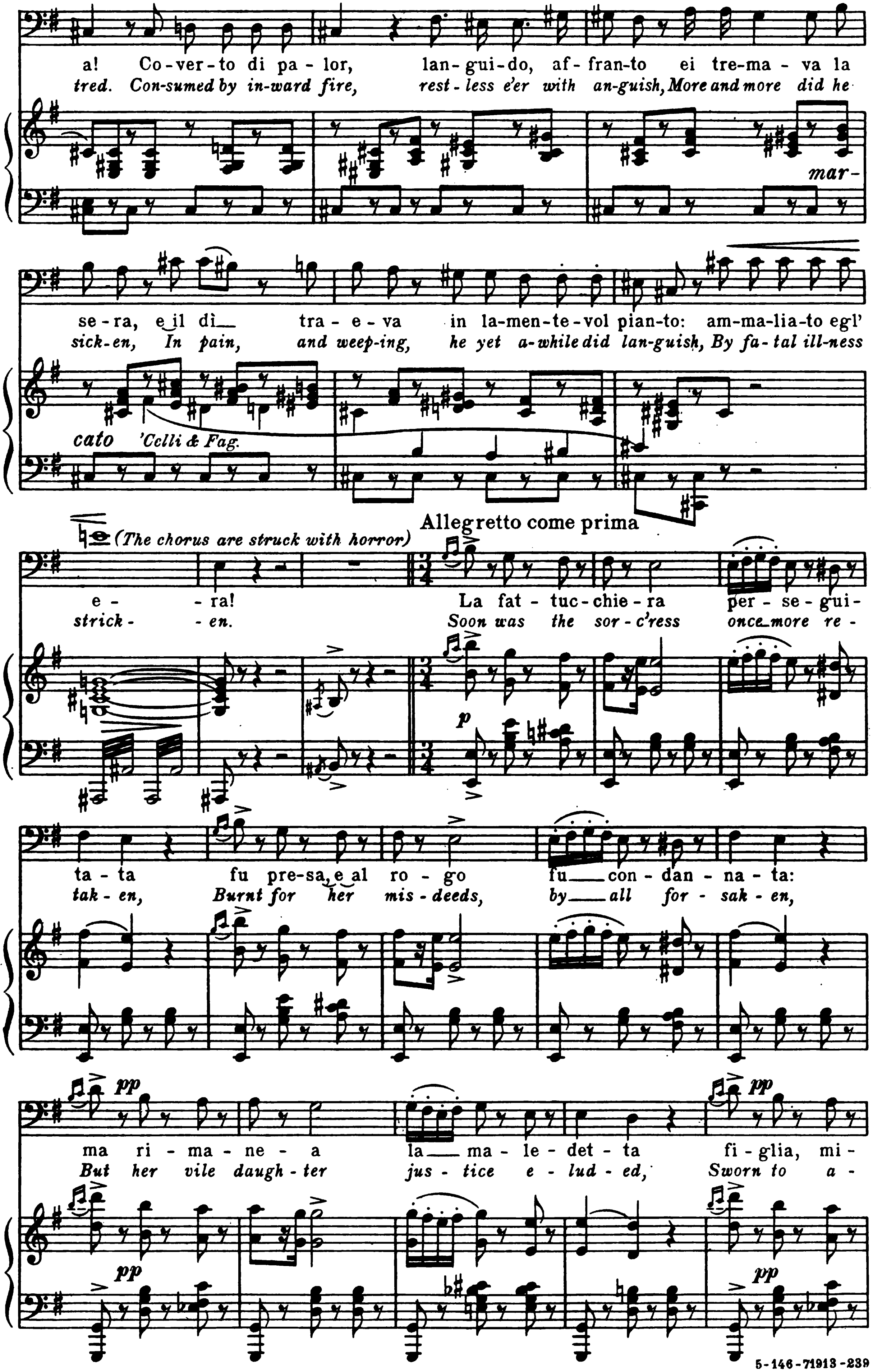
(Ferrando)

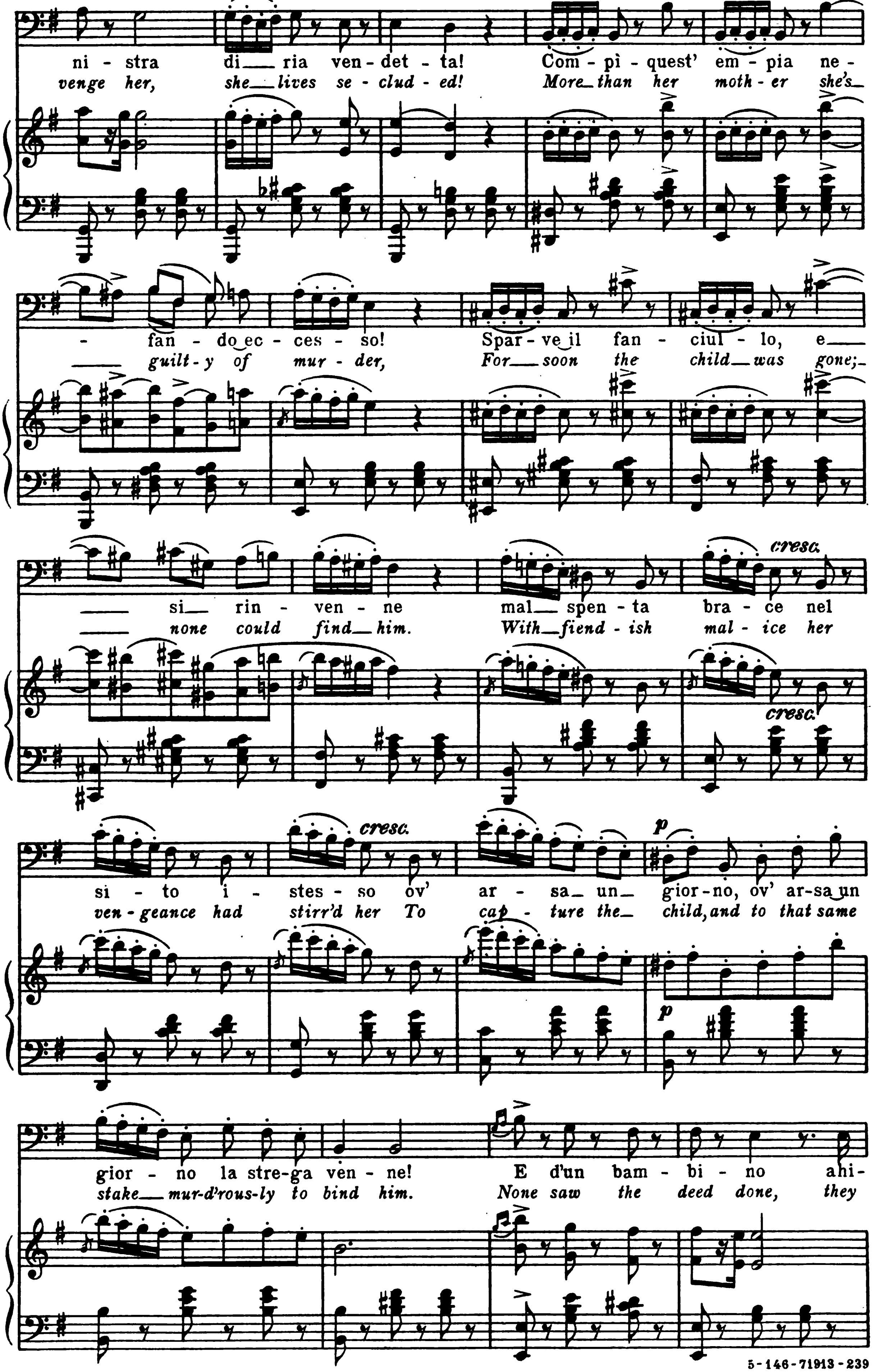
Allegretto (♩ = 112)

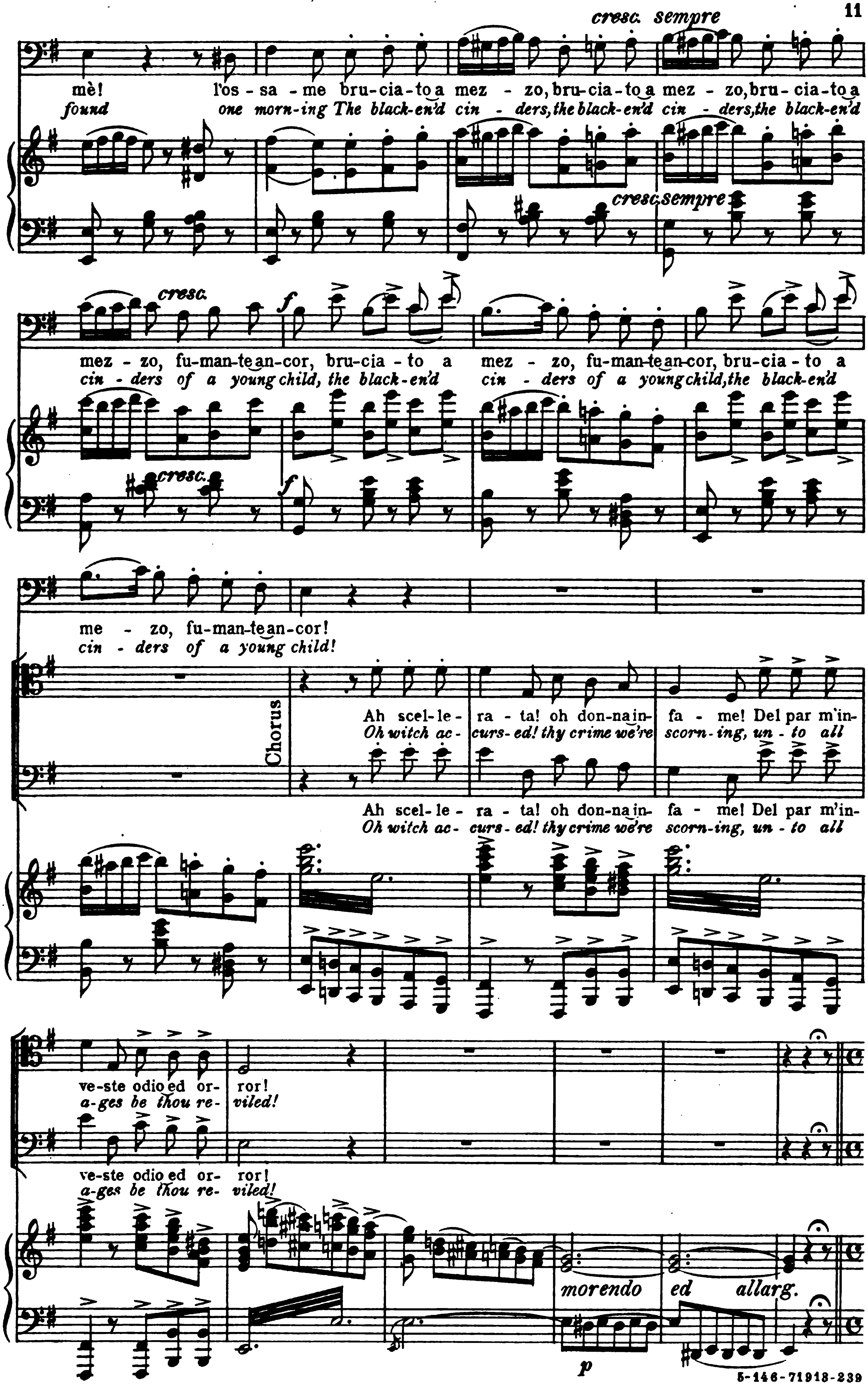

Mysteriously
pp mezza voce
Ab - biet - ta zin - ga - ra, fo - sca ve - gliar - da!
Swar - thy and threat - en - ing, a — Gip - sy wom - an,
Strings, Cor. & Fag.
p
Cin - ge - va i sim - bo - li, di — ma - li - ar - da, E sul fan -
Wear - ing of fiend - ish art sym - bols in - hu - man, Up - on the
pp
ciul - lo, con — vi - so ar - ci - gno, l'oc - chio af - fig - ge - a
in - fant fierce - ly she gaz - es, As if to seize him
pp
pp
tor - vo, san - gui - gno! D'or - ror com - pre - sa, —
her — arm she rais - es! Spell - bound the nurse — watch'd,
— com - pre - sa é la nu - tri - ce — A - cu - to un gri - do, —
— at first, the bel - dame hoar - y, But — soon her shriek - ing, —


cresc. poco a poco
— un gri-do all' au-ra scio-glie; ed ec - co, in me-no che
— was an-swer'd in the dis-tance, And quick - er than now — I can
cresc. poco a poco
lab-bro il di-ce, i ser - vi, i ser-vi ac-cor-ro-no, i ser-vi ac-
tell — you the sto - ry, The ser - vants of the cas-tle one and all came
pp
cresc.
pp
cor-ro-no in quel-le so-glie; e fra mi - nac-cie,
run - ning to her as-sis - tance; They on the Gip - sy
cresc. sempre a poco
ur - li, per - sos - se e fra mi-nac - cie, ur-li e per-
pour'd — im - pre - ca - tions, They on the Gip - sy pour'd im-pre -
cresc. sempre a poco
cos - se la rea di - scac-cia-no ch'en-trar-vi-o-so, la rea, la rea di-
ca - tions, And drove the soc - cer-ess from that a - bode, and drove the dar-ing
f
f

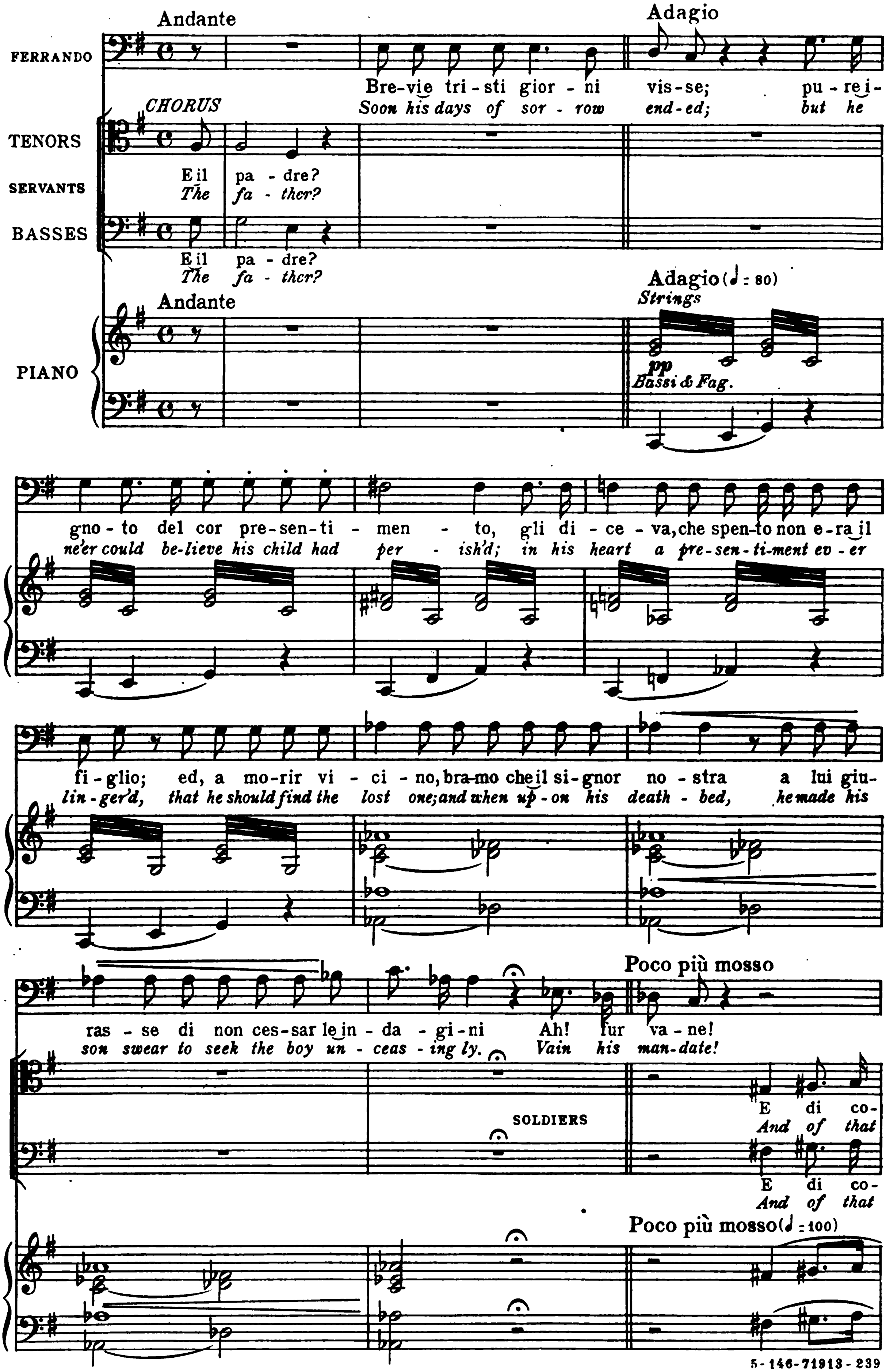

scac - cia-no ch'en-trar-vi o - so, la rea, la rea di - scac - cia-no ch'en-trar vi o -
sor - cer-ess from that a - bode, and drove the dar-ing sor - cer-ess from that a -
sò!
bode!
Giu-sto quei pet-ti sde-gno commos - se; l'in - fa-me vec-chia lo pro-vo - cò.
Well did she mer-it their in-dig-na - tion; They had done will if her blood had flow'd.
Giu-sto quei pet-ti sde-gno commos - se; l'in - fa-me vec-chia lo pro-vo - cò.
Well did she mer-it their in-dig-na - tion; They had done will if her blood had flow'd.
Andante mosso come prima
FERRANDO
As - se - rì che ti-rar del fan-ciul - li - no l'o - ra-sco-po vo - le -
'Twas for cast-ing the ho - ro-scope un - ho - ly of that in-fant, she en -
p
(speaking)
a- Bu-giar-da! Len-ta feb-bre del me-schi-no la sa - lu - te strug-ge -
ter'd, So said she- But 'twas false, from that day slow- ly Dead-ly pains on him cen -

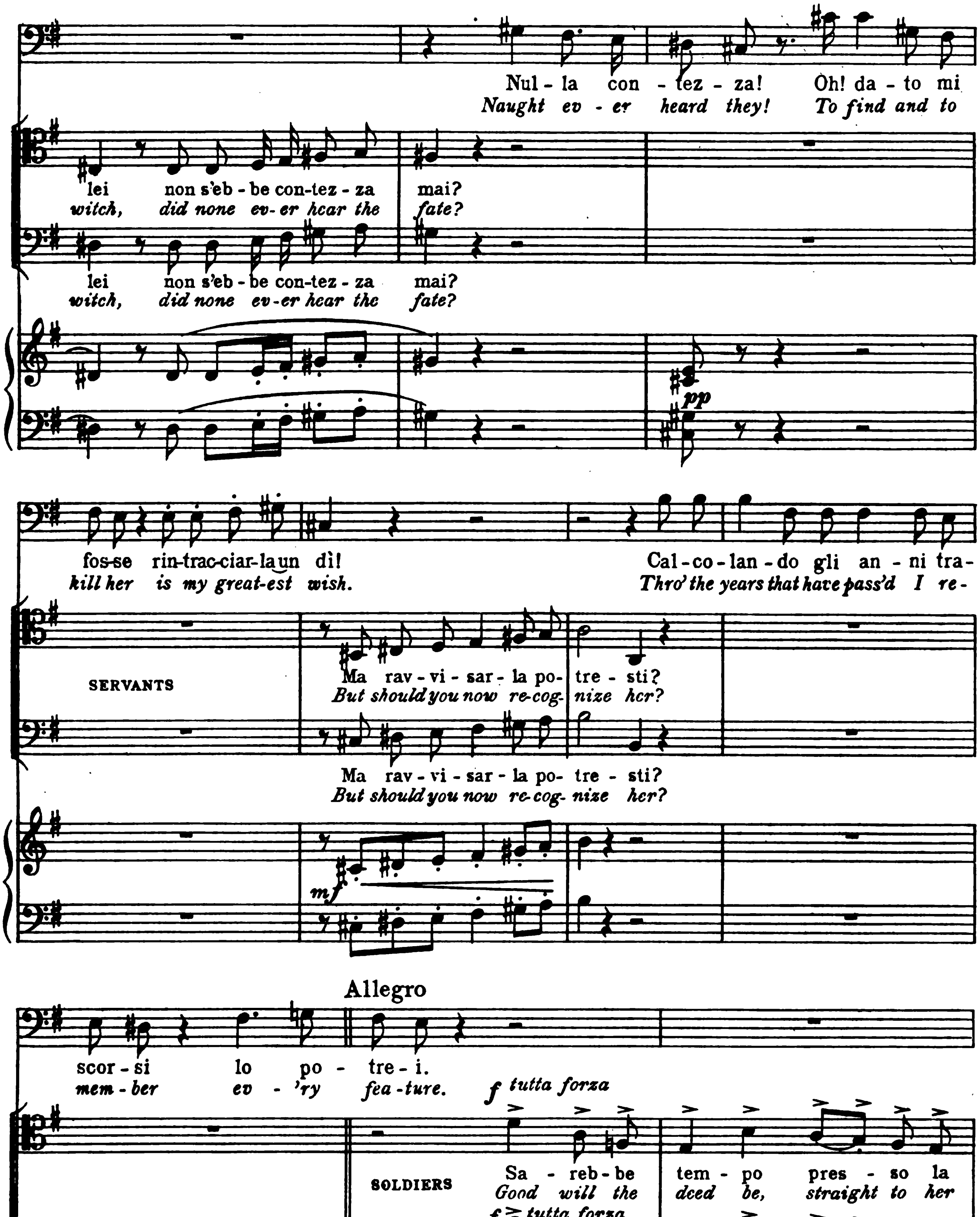

a! Co-ver-to di pa - lor, lan-gui-do, af-fran-to ei tre-ma-va la
tred. Con-sumed by in-ward fire, rest-less e'er with an-guish, More and more did he
mar-
se-ra, e il dì tra - e - va in la-men-te-vol pian-to: am-ma-lia-to egl'
sick-en, In pain, and weep-ing, he yet a-while did lan-guish, By fa-tal ill-ness
cato 'Celli & Fag.
(The chorus are struck with horror)
Allegretto come prima
e - - ra! La fat - tuc-chie - ra per - se - gui -
strick - - en. Soon was the sor - c'ress once more re -
p
ta - ta fu pre-sa e al ro - go fu con - dan - na - ta:
tak - en, Burnt for her mis - deeds, by all for - sak - en,
pp
ma ri - ma - ne - a la ma - le - det - ta fi - glia, mi -
But her vile daugh - ter jus - tice e - lud - ed, Sworn to a -
pp

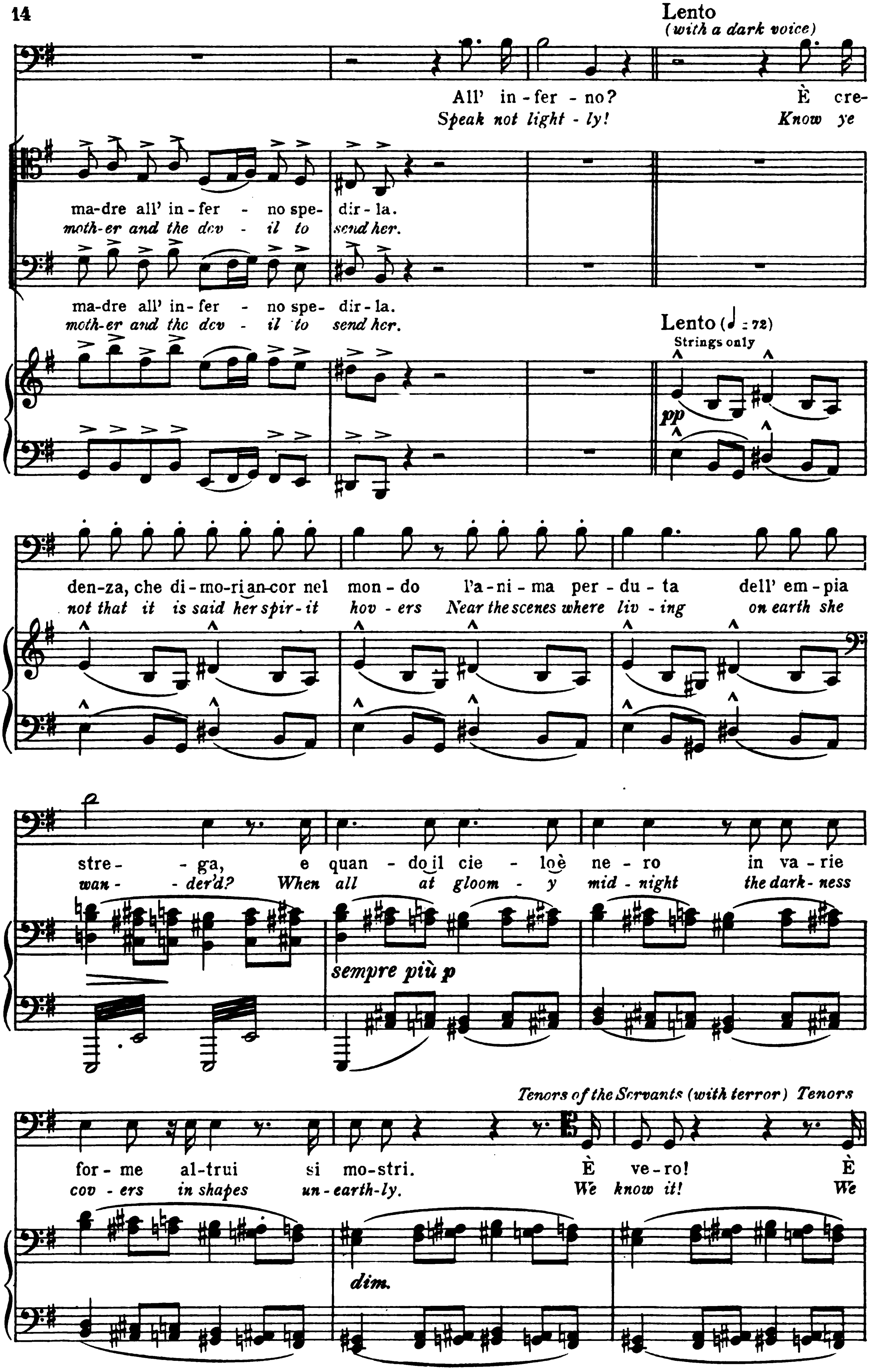

ni - stra di - ria ven - det - ta! Com - pì - quest' em - pia ne -
venge her, she lives se - clud - ed! More than her moth - er she's
- fan - do ec - ces - so! Spar - ve il fan - ciul - lo, e
guilt - y of mur - der, For soon the child was gone;
si rin - ven - ne mal spen - ta bra - ce nel
none could find him. With fiend - ish mal - ice her
cresc.
cresc.
si - to i - stes - so ov' ar - sa un gior - no, ov' ar - sa un
ven - geance had stirr'd her To cap - ture the child, and to that same
cresc.
p
p
gior - no la stre - ga ven - ne! E d'un bam - bi - no ahi -
stake mur-d'rous-ly to bind him. None saw the deed done, they

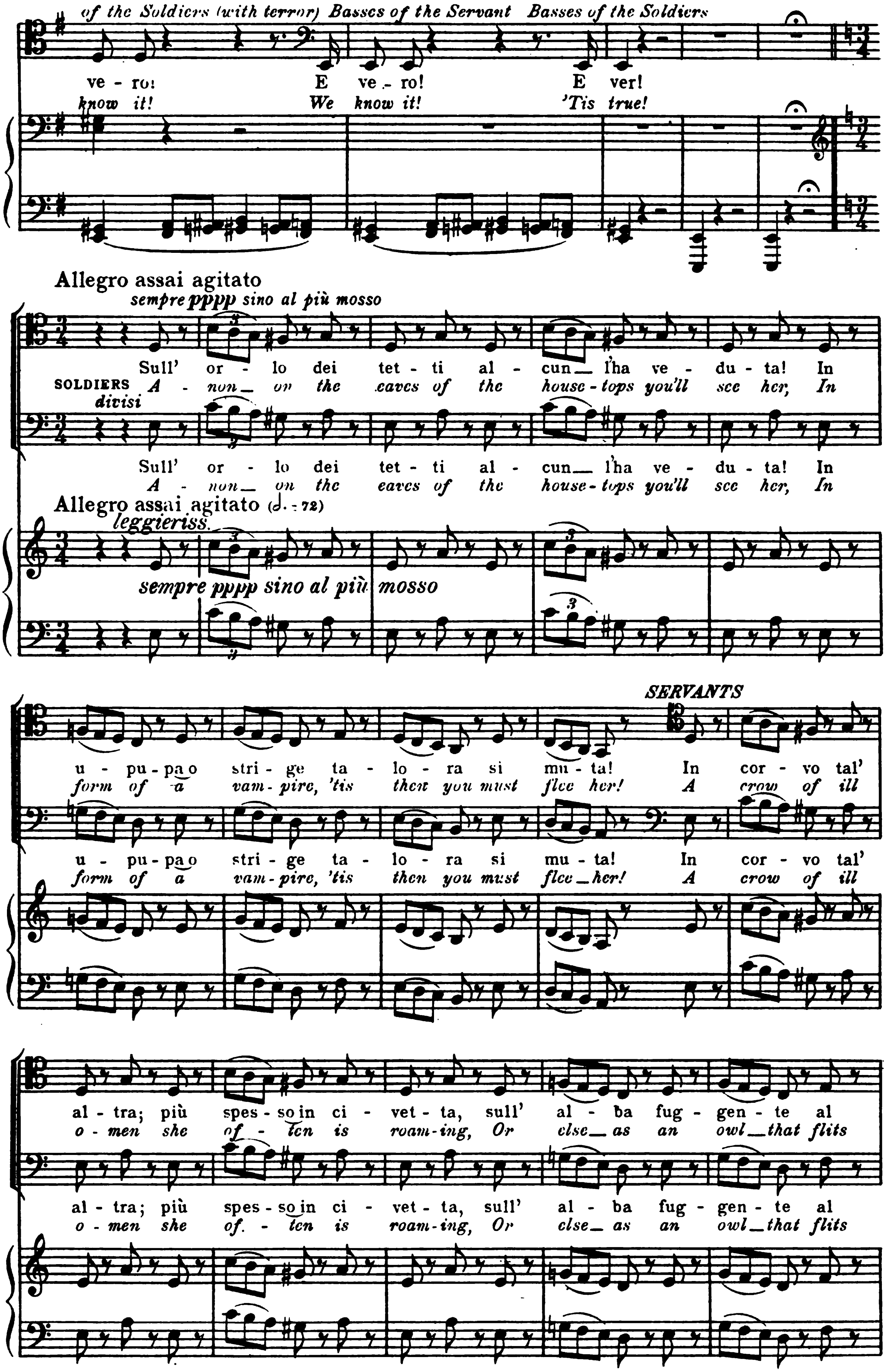

cresc. sempre
mè! l'os - sa - me bru-cia-to a mez - zo, bru-cia-to a mez - zo, bru - cia - to a
found one morn-ing The black-en'd cin - ders, the black-en'd cin - ders, the black-en'd
cresc. sempre
cresc.
f
mez - zo, fu-man-te an-cor, bru-cia - to a mez - zo, fu-man-te an-cor, bru-cia - to a
cin - ders of a young child, the black-en'd cin - ders of a young child, the black-en'd
cresc.
f
me - zo, fu-man-te an-cor!
cin - ders of a young child!
Chorus
Ah scel-le - ra - ta! oh don-na in - fa - me! Del par m'in -
Oh witch ac - curs - ed! thy crime we're scorn - ing, un - to all
Ah scel-le - ra - ta! oh don-na in - fa - me! Del par m'in -
Oh witch ac - curs - ed! thy crime we're scorn - ing, un - to all
ve-ste odio ed or - ror!
a-ges be thou re - viled!
ve-ste odio ed or - ror!
a-ges be thou re - viled!
morendo ed allarg.
p

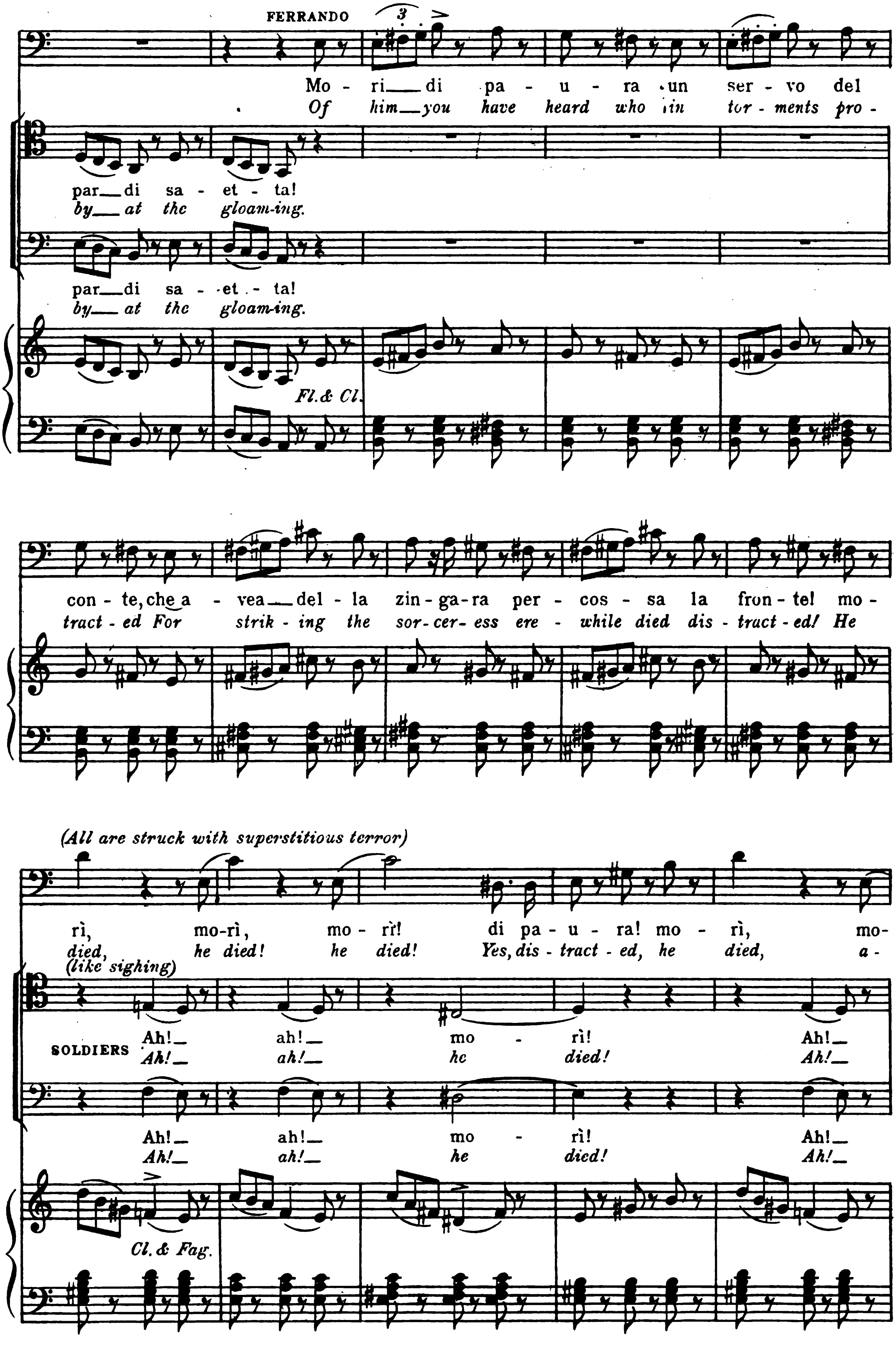
Nº 3 SOLO (Ferrando) WITH CHORUS

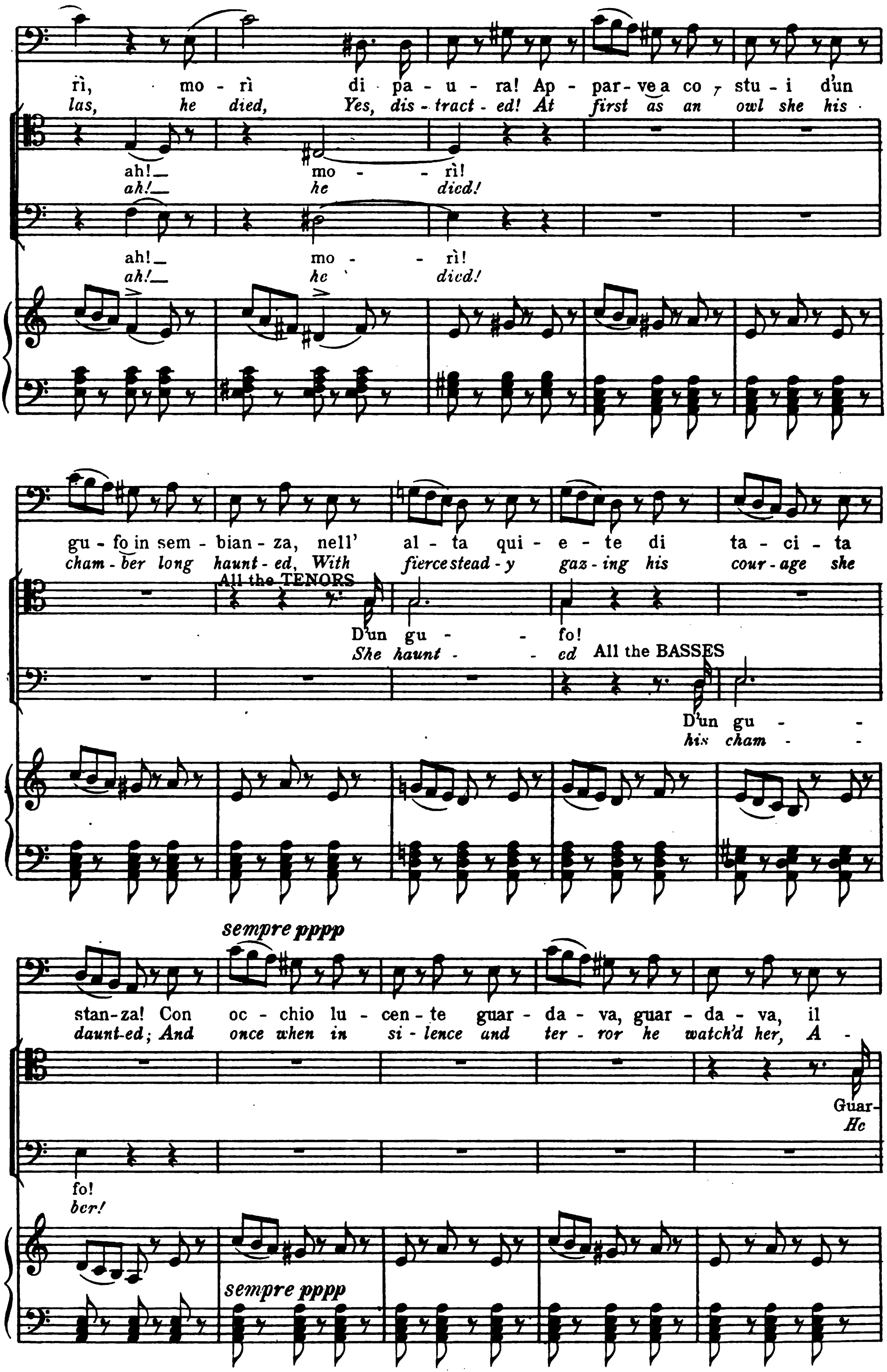

Andante
Adagio
FERRANDO
Bre-vie tri-sti gior-ni vis-se; pu-re i-
Soon his days of sor-row end-ed; but he
CHORUS
TENORS
SERVANTS
BASSES
E il pa-dre?
The fa-ther?
E il pa-dre?
The fa-ther?
Andante
Adagio (♩= 80)
Strings
pp
Bassi & Fag.
PIANO
gno-to del cor pre-sen-ti-men-to, gli di-ce-va, che spen-to non e-ra il
ne'er could be-lieve his child had per-ish'd; in his heart a pre-sen-ti-ment ev-er
fi-glio; ed, a mo-rir vi-ci-no, bra-mo che il si-gnor no-stra a lui giu-
lin-ger'd, that he should find the lost one; and when up-on his death-bed, he made his
ras-se di non ces-sar le in-da-gi-ni Ah! fur va-ne!
son swear to seek the boy un-ceas-ing-ly. Vain his man-date!
Poco più mosso
SOLDIERS
E di co-
And of that
E di co-
And of that
Poco più mosso (♩= 100)

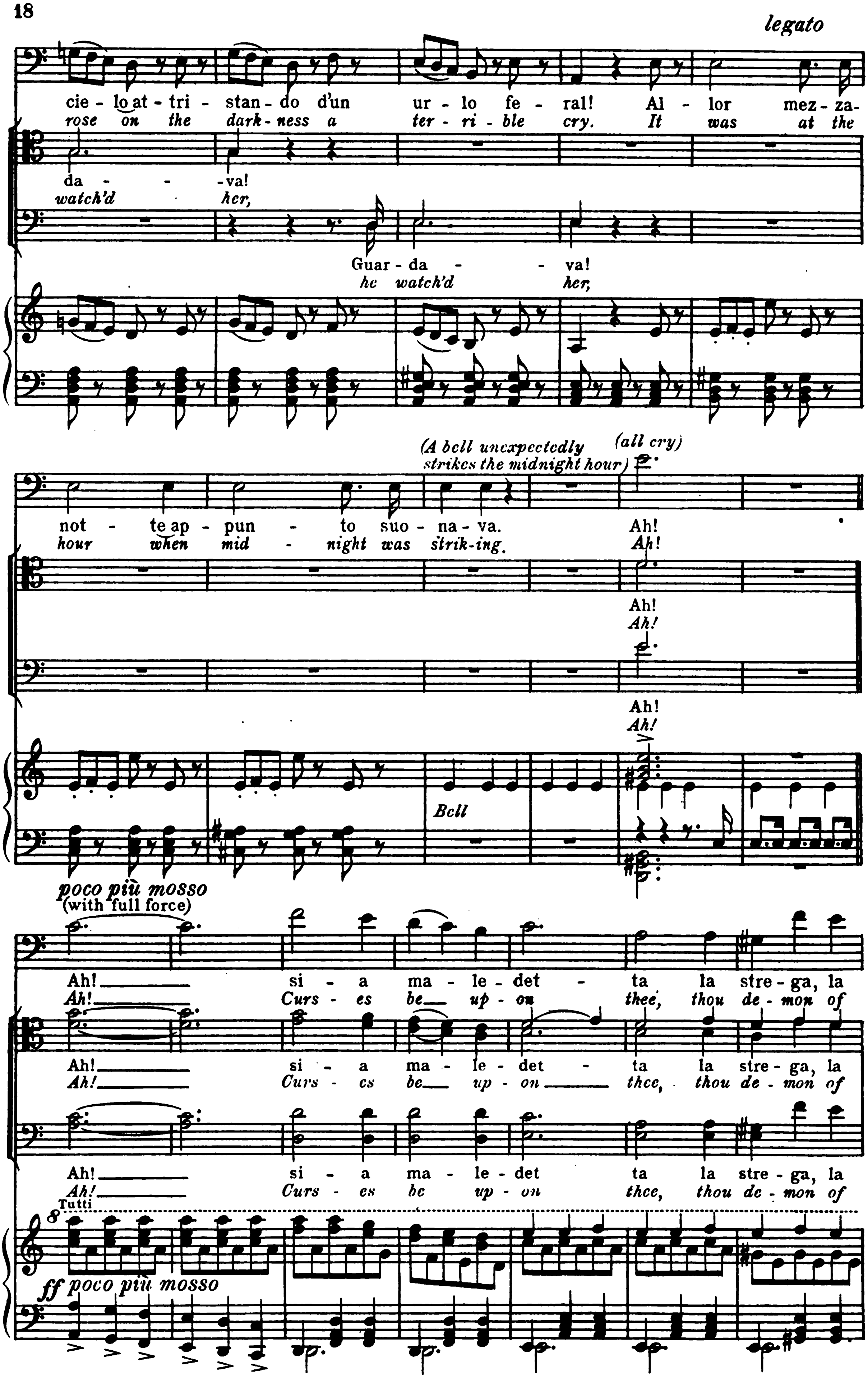

Nul - la con - tez - za! Oh! da - to mi
Naught ev - er heard they! To find and to
lei non s'eb - be con-tez - za mai?
witch, did none ev- er hear the fate?
lei non s'eb - be con-tez - za mai?
witch, did none ev-er hear the fate?
pp
fos-se rin-trac-ciar-la un dì!
kill her is my great-est wish.
Cal - co - lan - do gli an - ni tra -
Thro' the years that have pass'd I re -
SERVANTS
Ma rav - vi - sar - la po - tre - sti?
But should you now re-cog - nize her?
Ma rav - vi - sar - la po - tre - sti?
But should you now re-cog - nize her?
mf
Allegro
scor - si lo po - tre - i.
mem - ber ev - 'ry fea - ture.
f tutta forza
SOLDIERS
Sa - reb - be tem - po pres - so la
Good will the deed be, straight to her
f tutta forza
Sa - reb - be tem - po pres - so la
Good will the deed be, straight to her
Allegro (♩= 120)


Lento
(with a dark voice)
All' in - fer - no?
Speak not light - ly!
È cre-
Know ye
ma-dre all' in - fer - no spe - dir - la.
moth-er and the dev - il to send her.
ma-dre all' in - fer - no spe - dir - la.
moth-er and the dev - il to send her.
Lento (♩ = 72)
Strings only
pp
den-za, che di-mo-ri an-cor nel mon - do l'a-ni - ma per - du - ta dell' em - pia
not that it is said her spir - it hov - ers Near the scenes where liv - ing on earth she
stre - ga, e quan - do il cie - lo è ne - ro in va - rie
wan - der'd? When all at gloom - y mid - night the dark - ness
sempre più p
Tenors of the Servants (with terror) Tenors
for - me al - trui si mo - stri. È ve - ro! È
cov - ers in shapes un - earth - ly. We know it! We
dim.

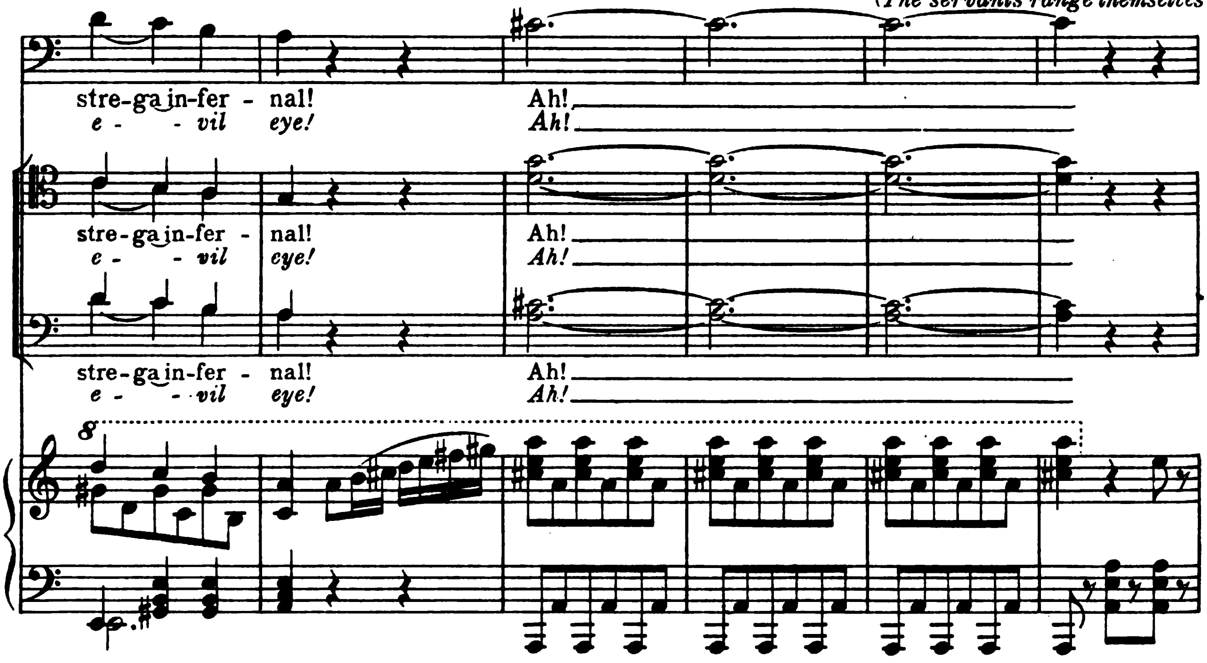

of the Soldiers (with terror) Basses of the Servant Basses of the Soldiers
ve - ro! E ve - ro! E ver!
know it! We know it! 'Tis true!
Allegro assai agitato
sempre pppp sino al più mosso
Sull' or - lo dei tet - ti al - cun — l'ha ve - du - ta! In
SOLDIERS
A - non — on the eaves of the house - tops you'll see her, In
divisi
Sull' or - lo dei tet - ti al - cun — l'ha ve - du - ta! In
A - non — on the eaves of the house - tops you'll see her, In
Allegro assai agitato (♩. = 72)
leggieriss.
sempre pppp sino al più mosso
SERVANTS
u - pu - pa o stri - ge ta - lo - ra si mu - ta! In cor - vo tal'
form of a vam - pire, 'tis then you must flee her! A crow of ill
u - pu - pa o stri - ge ta - lo - ra si mu - ta! In cor - vo tal'
form of a vam - pire, 'tis then you must flee — her! A crow of ill
al - tra; più spes - so in ci - vet - ta, sull' al - ba fug - gen - te al
o - men she of - ten is roam - ing, Or else — as an owl — that flits
al - tra; più spes - so in ci - vet - ta, sull' al - ba fug - gen - te al
o - men she of - ten is roam - ing, Or else — as an owl — that flits


FERRANDO
Mo - ri — di pa - u - ra un ser - vo del
Of him — you have heard who in tor - ments pro -
par — di sa - et - ta!
by — at the gloam-ing.
par — di sa - et - ta!
by — at the gloam-ing.
Fl. & Cl.
con - te, che a - vea — del - la zin - ga - ra per - cos - sa la fron - te! mo -
tract - ed For strik - ing the sor - cer - ess ere - while died dis - tract - ed! He
(All are struck with superstitious terror)
rì, mo-rì, mo - rì! di pa - u - ra! mo - rì, mo-
died, he died! he died! Yes, dis - tract - ed, he died, a -
(like sighing)
SOLDIERS
Ah! — ah! — mo - rì! Ah! —
Ah! — ah! — he died! Ah! —
Ah! — ah! — mo - rì! Ah! —
Ah! — ah! — he died! Ah! —
Cl. & Fag.

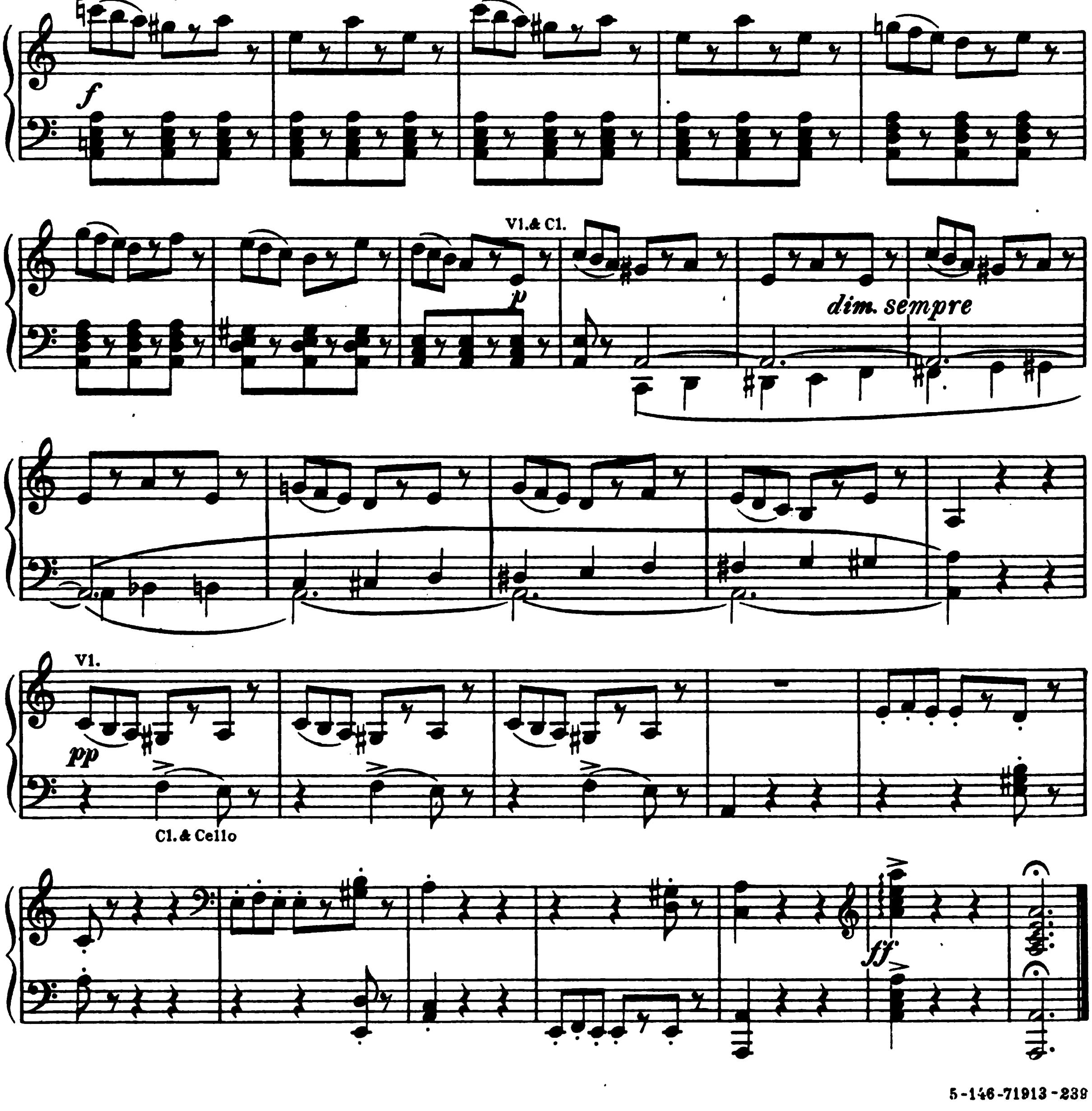

rì, mo - rì di pa - u - ra! Ap - par - ve a co - stu - i d'un
las, he died, Yes, dis - tract - ed! At first as an owl she his
ah! mo - - rì!
ah! he died!
ah! mo - - rì!
ah! he died!
gu - fo in sem - bian - za, nell' al - ta qui - e - te di ta - ci - ta
cham - ber long haunt - ed, With fierce stead - y gaz - ing his cour - age she
All the TENORS
D'un gu - - fo!
She haunt - - ed
All the BASSES
D'un gu - -
his cham - -
sempre pppp
stan - za! Con oc - chio lu - cen - te guar - da - va, guar - da - va, il
daunt - ed; And once when in si - lence and ter - ror he watch'd her, A -
Guar-
He
fo!
ber!
sempre pppp


legato
cie - lo at - tri - stan - do d'un ur - lo fe - ral! Al - lor mez - za -
rose on the dark - ness a ter - ri - ble cry. It was at the
da - - va!
watch'd her,
Guar - da - - va!
he watch'd her,
(A bell unexpectedly strikes the midnight hour)
(all cry)
not - te ap - pun - to suo - na - va.
hour when mid - night was strik - ing.
Ah!
Ah!
Ah!
Ah!
Ah!
Ah!
Bell
poco più mosso
(with full force)
Ah! si - a ma - le - det - ta la stre - ga, la
Ah! Curs - es be up - on thee, thou de - mon of
Ah! si - a ma - le - det - ta la stre - ga, la
Ah! Curs - es be up - on thee, thou de - mon of
Ah! si - a ma - le - det - ta la stre - ga, la
Ah! Curs - es be up - on thee, thou de - mon of
Tutti
8
ff poco più mosso

(The servants range themselves

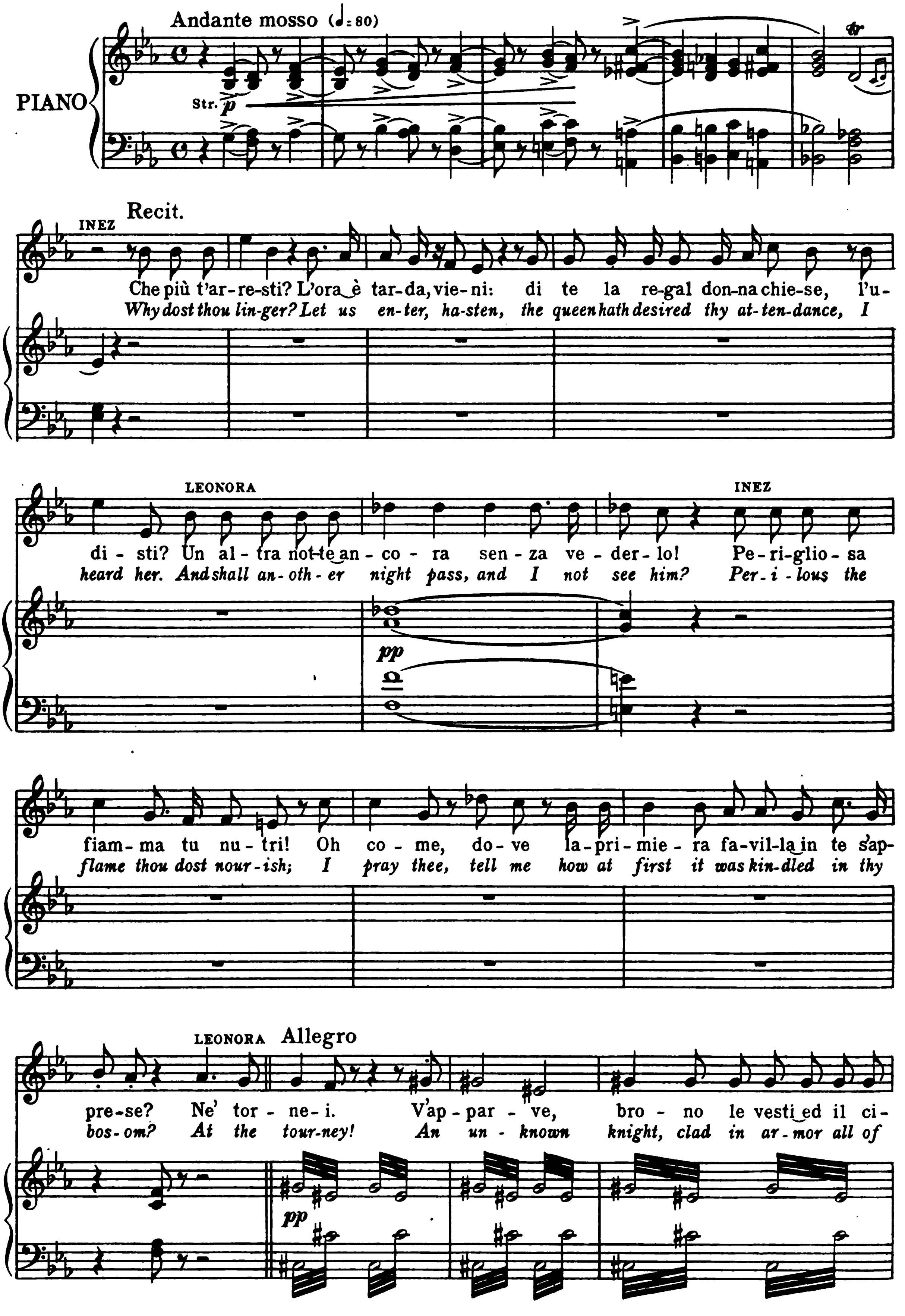

stre-ga in-fer-nal!
e-vil eye!
Ah!
Ah!
stre-ga in-fer-nal!
e-vil eye!
Ah!
Ah!
stre-ga in-fer-nal!
e-vil eye!
Ah!
Ah!
8

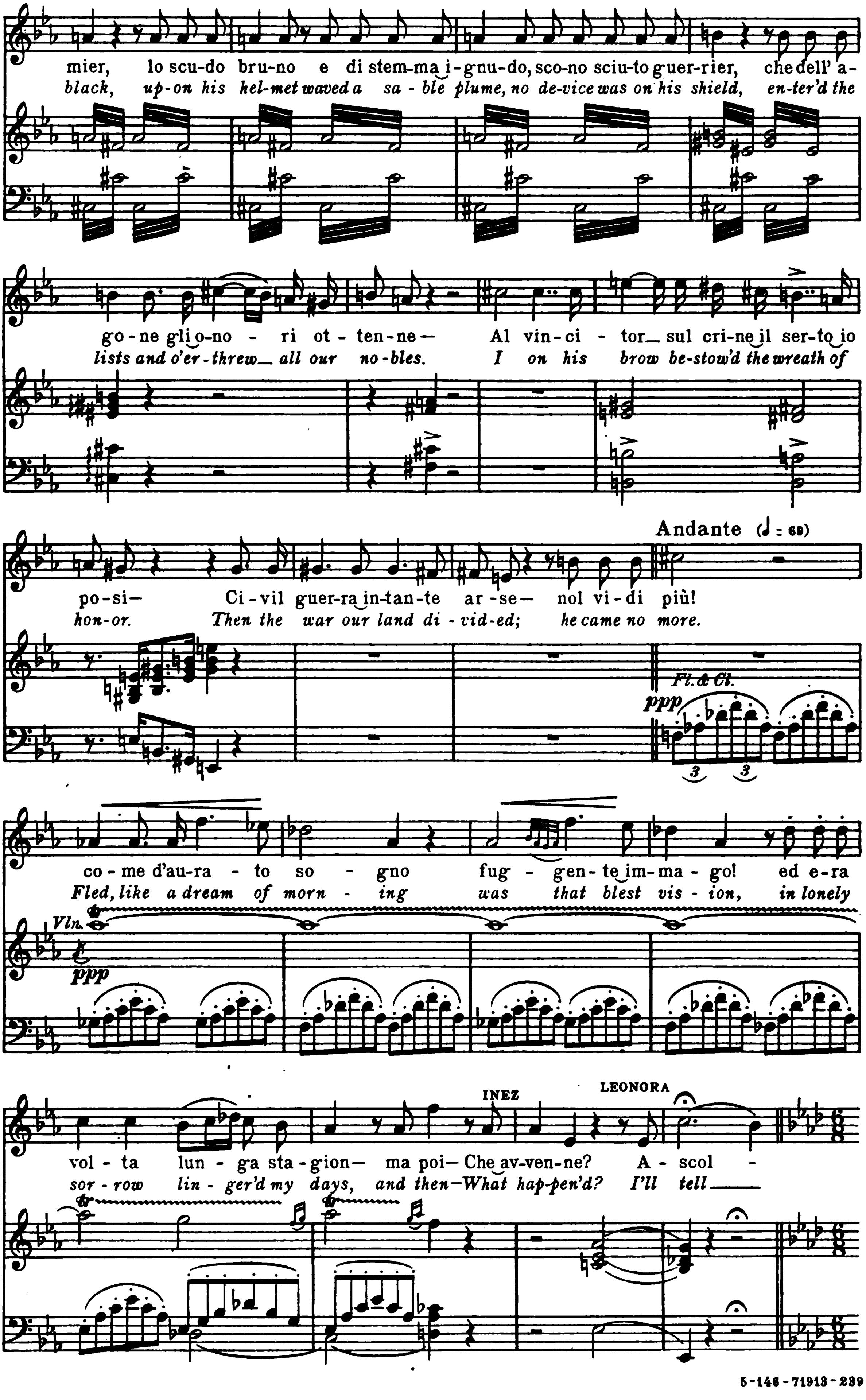
by the door, and the soldiers retire to the back.)

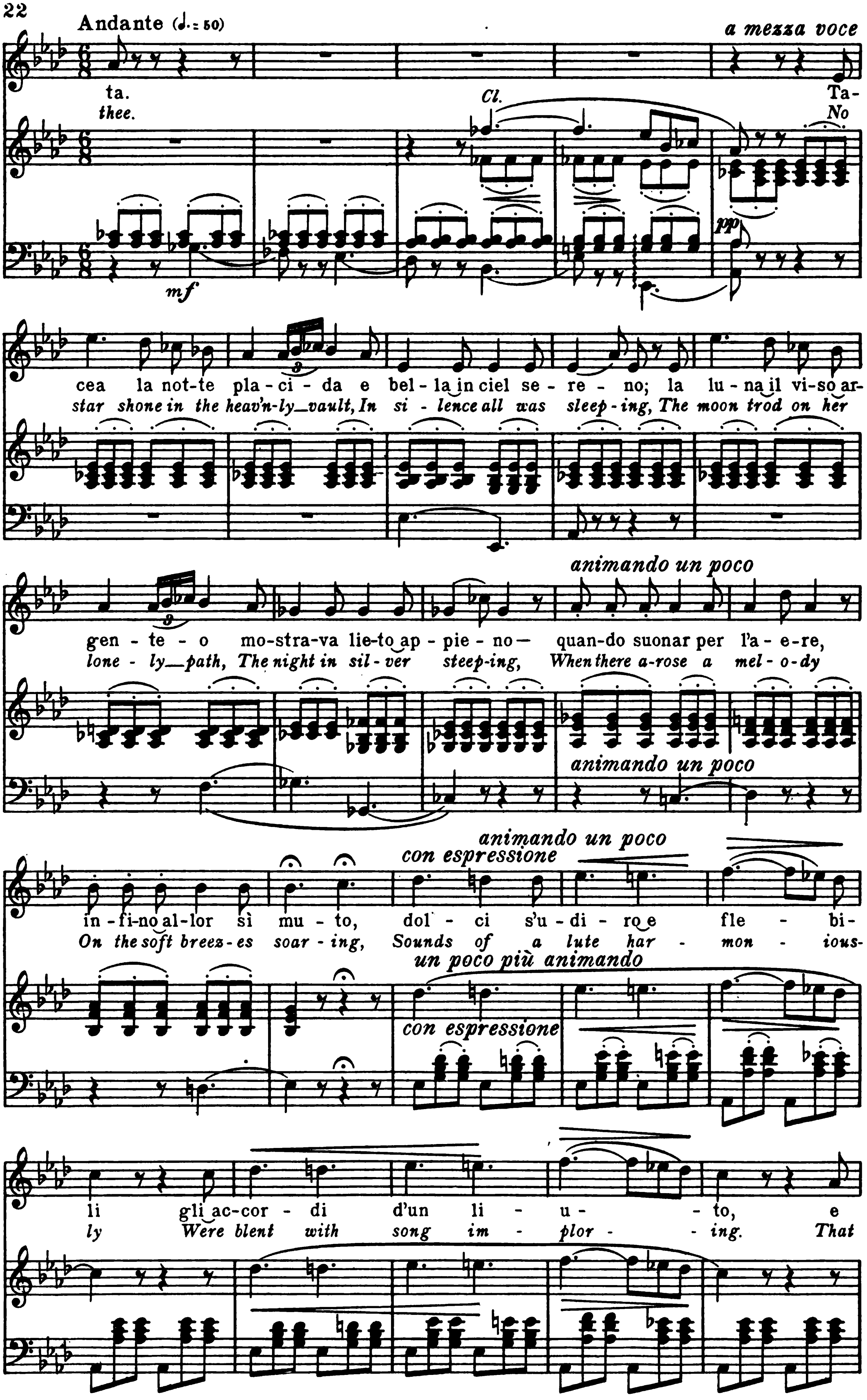

f
Vl. & Cl.
p
dim. sempre
Vl.
pp
Cl. & Cello
ff

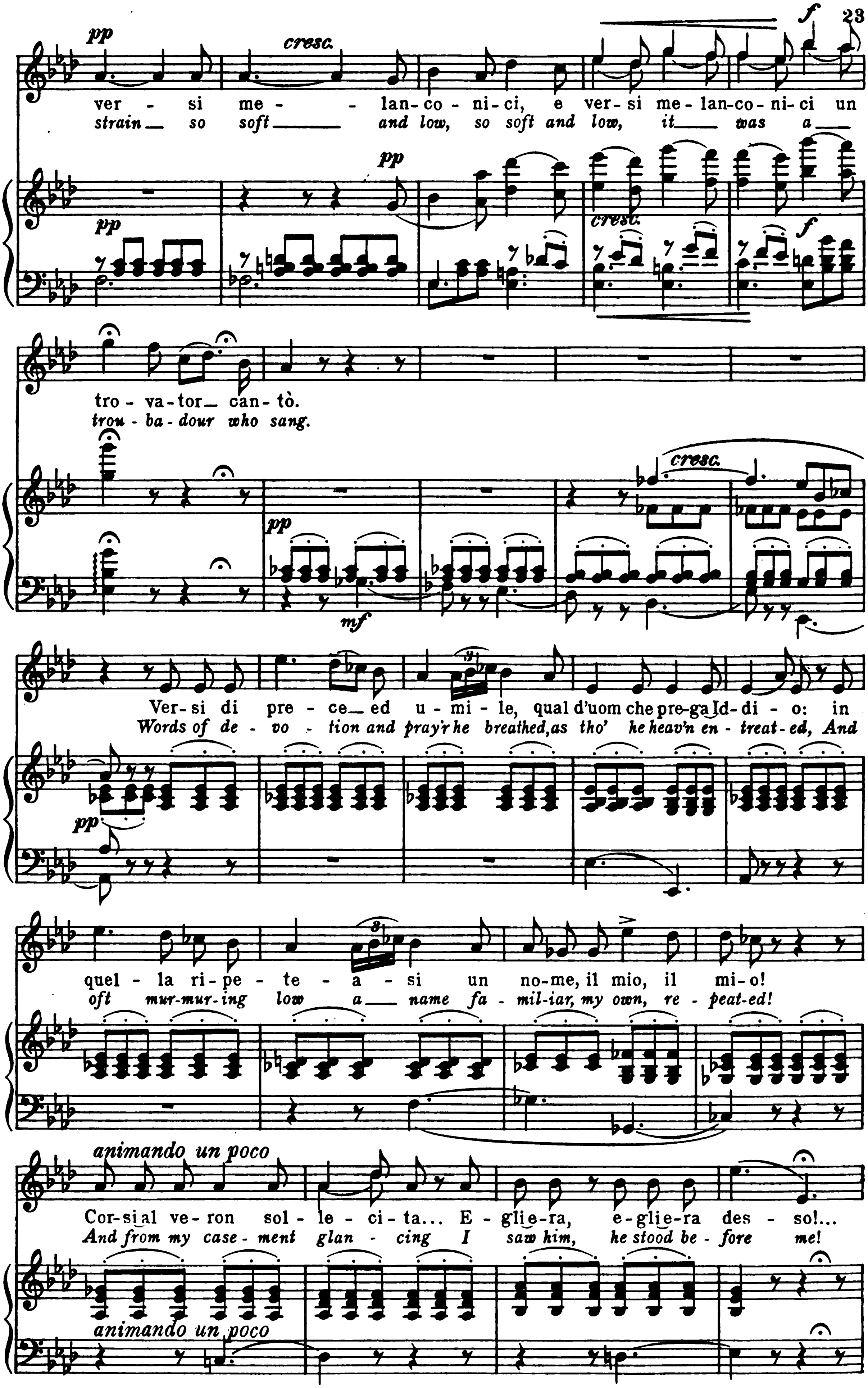
Nº4. SCENA AND ARIA (Leonora)

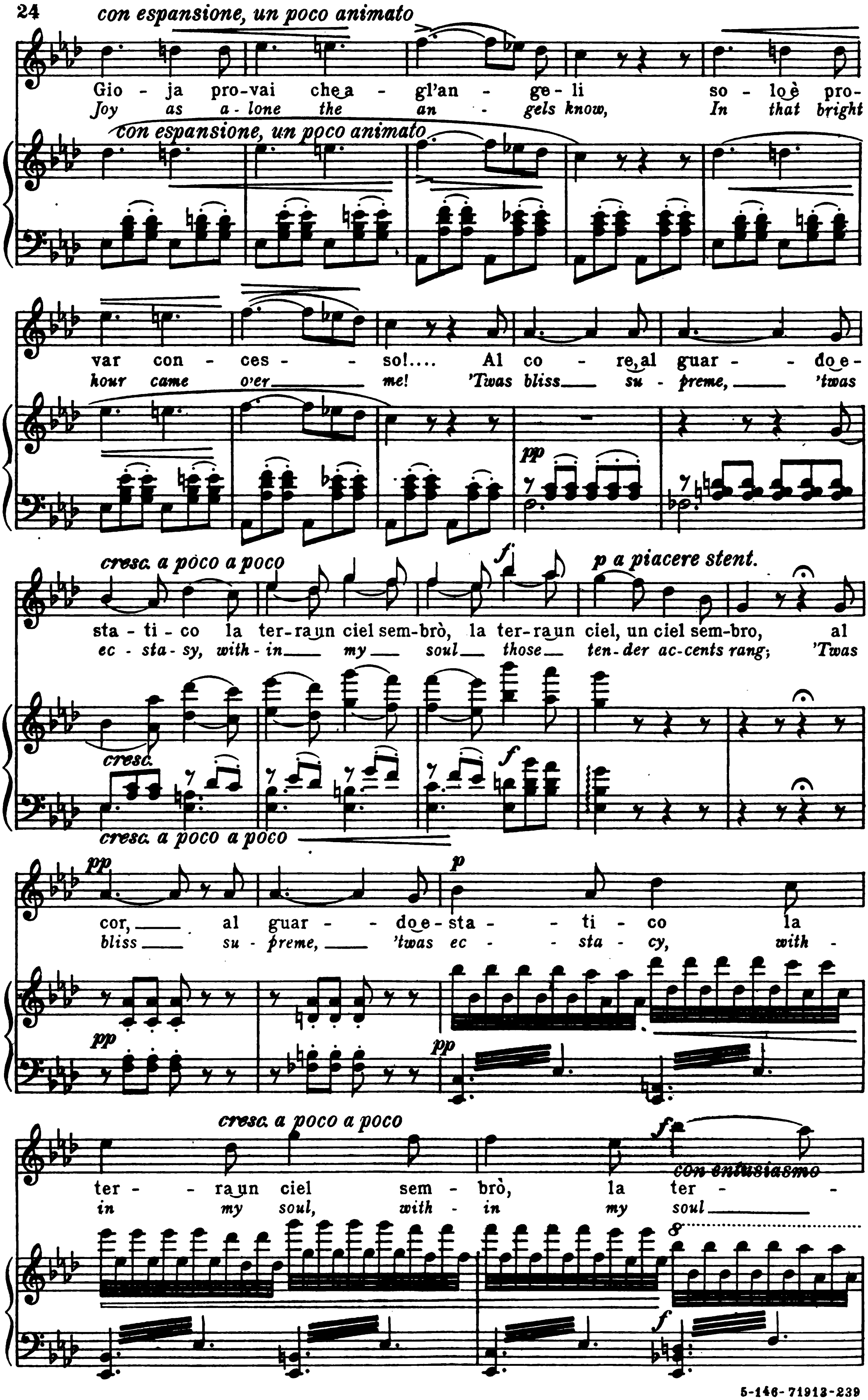
Scene 2. Gardens of the Palace; on the right, a marble staircase. Dense clouds pass over the moon.

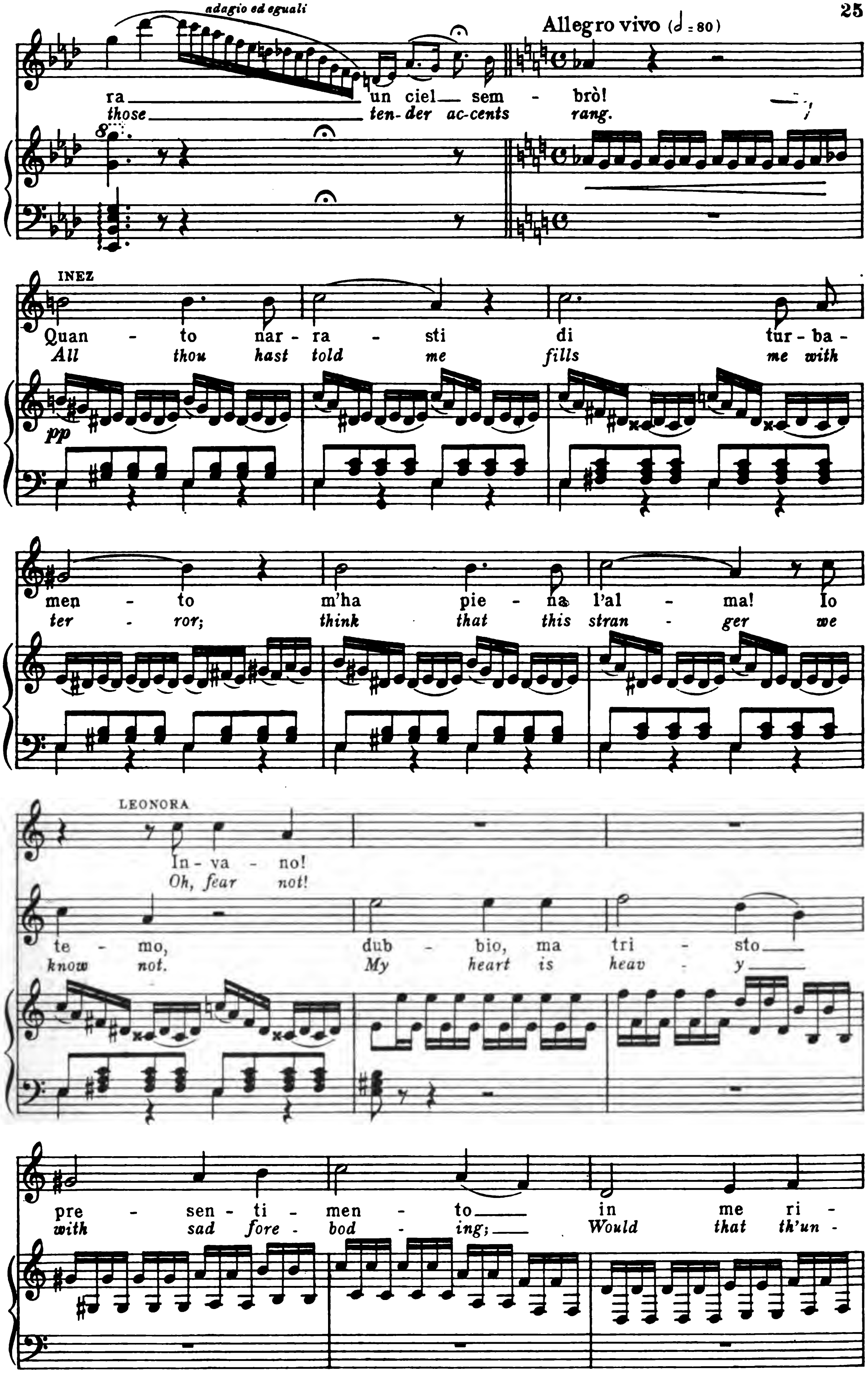

Andante mosso (♩= 80)
PIANO
Str. p
Recit.
INEZ
Che più t'ar-re-sti? L'ora è tar-da, vie-ni: di te la re-gal don-na chie-se, l'u-
Why dost thou lin-ger? Let us en-ter, ha-sten, the queen hath desired thy at-ten-dance, I
LEONORA
INEZ
di-sti? Un al-tra not-te an-co-ra sen-za ve-der-lo! Pe-ri-glio-sa
heard her. And shall an-oth-er night pass, and I not see him? Per-i-lous the
pp
fiam-ma tu nu-tri! Oh co-me, do-ve la pri-mie-ra fa-vil-la in te s'ap-
flame thou dost nour-ish; I pray thee, tell me how at first it was kin-dled in thy
LEONORA
Allegro
pre-se? Ne' tor-ne-i. V'ap-par-ve, bro-no le vesti ed il ci-
bos-om? At the tour-ney! An un-known knight, clad in ar-mor all of
pp

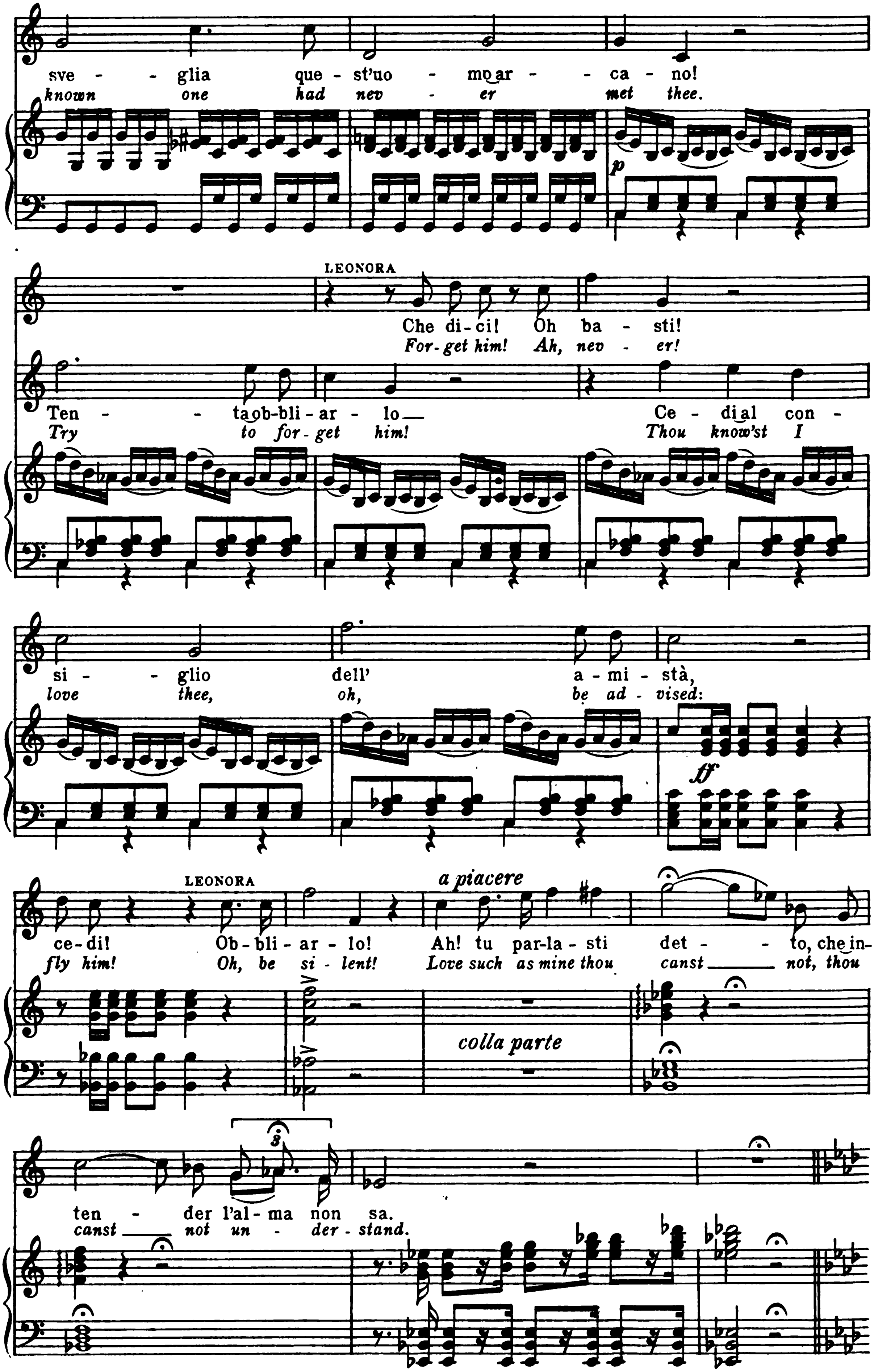

mier, lo scu-do bru-no e di stem-ma i-gnu-do, sco-no sciu-to guer-rier, che dell' a-
black, up-on his hel-met waved a sa-ble plume, no de-vice was on his shield, en-ter'd the
go-ne gli o-no-ri ot-ten-ne— Al vin-ci-tor sul cri-ne il ser-to io
lists and o'er-threw all our no-bles. I on his brow be-stow'd the wreath of
Andante (♩ = 69)
po-si— Ci-vil guer-ra in-tan-te ar-se— nol vi-di più!
hon-or. Then the war our land di-vid-ed; he came no more.
Fl. & Cl.
ppp
3
3
co-me d'au-ra-to so-gno fug-gen-te im-ma-go! ed e-ra
Fled, like a dream of morn-ing was that blest vis-ion, in lonely
Vln.
ppp
INEZ
LEONORA
vol-ta lun-ga sta-gion— ma poi— Che av-ven-ne? A-scol-
sor-row lin-ger'd my days, and then—What hap-pen'd? I'll tell

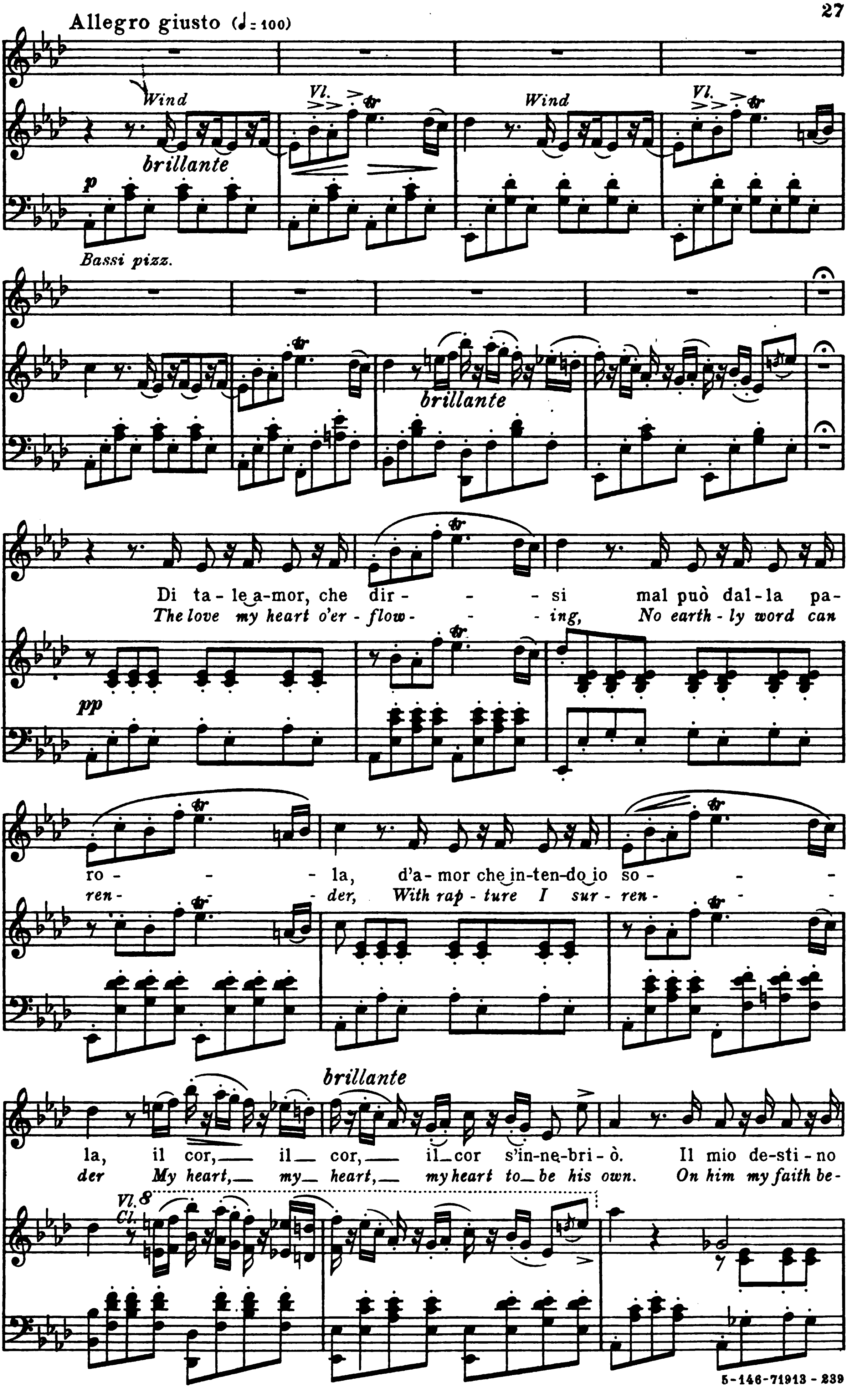

Andante (♩.= 50)
a mezza voce
ta.
thee.
Cl.
Ta-
No
mf
pp
cea la not-te pla - ci - da e bel - la in ciel se - re - no; la lu - na il vi - so ar-
star shone in the heav'n-ly_vault, In si - lence all was sleep - ing, The moon trod on her
animando un poco
gen - te - o mo-stra-va lie-to ap - pie - no— quan-do suonar per l'a - e-re,
lone - ly_path, The night in sil - ver steep-ing, When there a-rose a mel - o - dy
animando un poco
animando un poco
con espressione
in - fi-no al-lor si mu - to, dol - ci s'u - di - ro e fle - bi-
On the soft breez - es soar - ing, Sounds of a lute har - mon - ious-
un poco più animando
con espressione
li gli ac-cor - di d'un li - u - to, e
ly Were blent with song im - plor - - ing. That

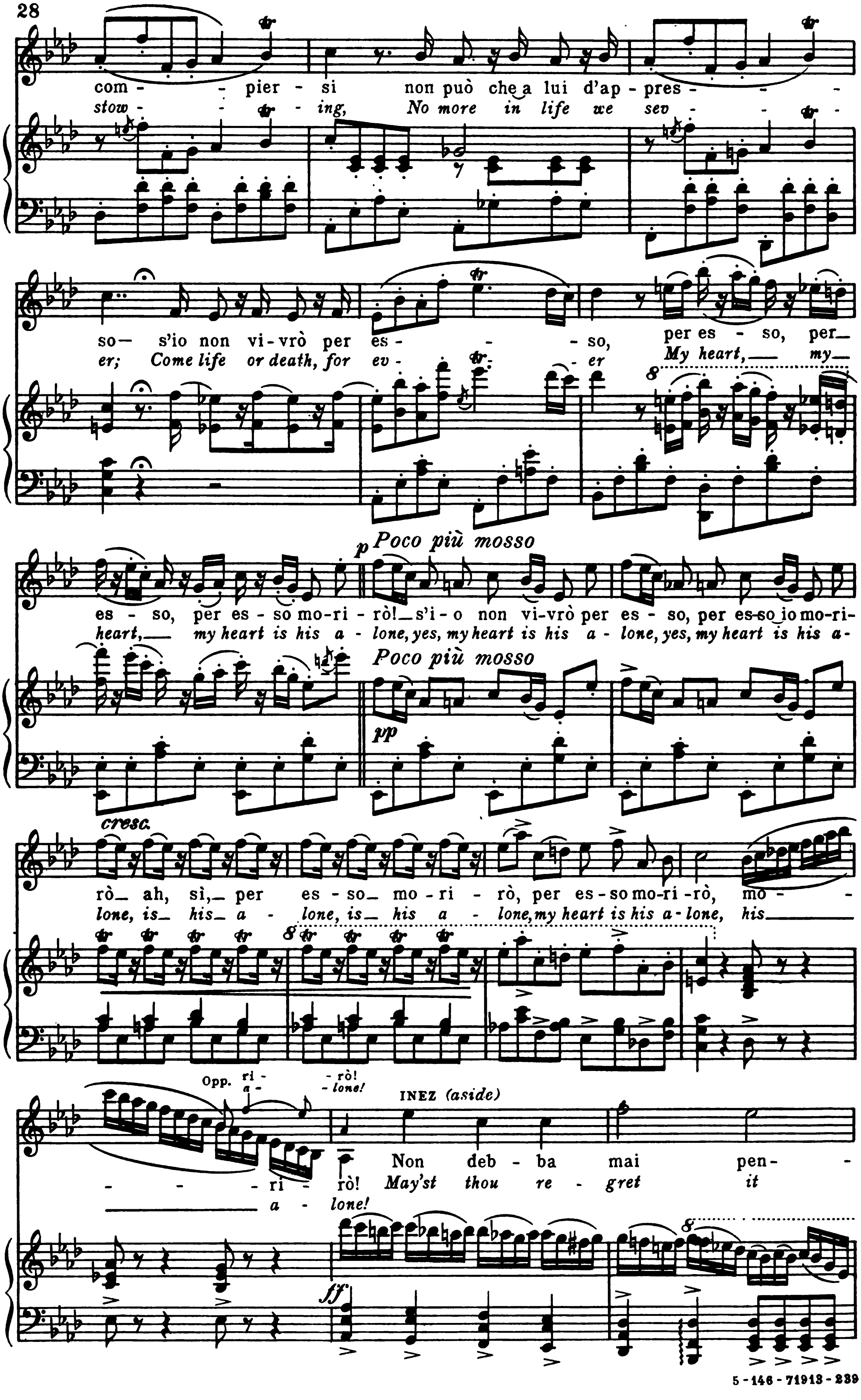

pp
cresc.
f
ver - si me - - lan-co-ni-ci, e ver-si me-lan-co-ni-ci un
strain so soft and low, so soft and low, it was a
pp
pp
cresc.
f
tro-va-tor can-tò.
trou-ba-dour who sang.
pp
mf
cresc.
Ver-si di pre-ce-ed u-mi-le, qual d'uom che pre-ga Id-di-o: in
Words of de-vo-tion and pray'r he breathed, as tho' he heav'n en-treat-ed, And
pp
quel-la ri-pe-te-a-si un no-me, il mio, il mi-o!
oft mur-mur-ing low a name fa-mil-iar, my own, re-peat-ed!
animando un poco
Cor-si al ve-ron sol-le-ci-ta... E gli e-ra, e gli e-ra des-so!...
And from my case-ment glan-cing I saw him, he stood be-fore me!
animando un poco

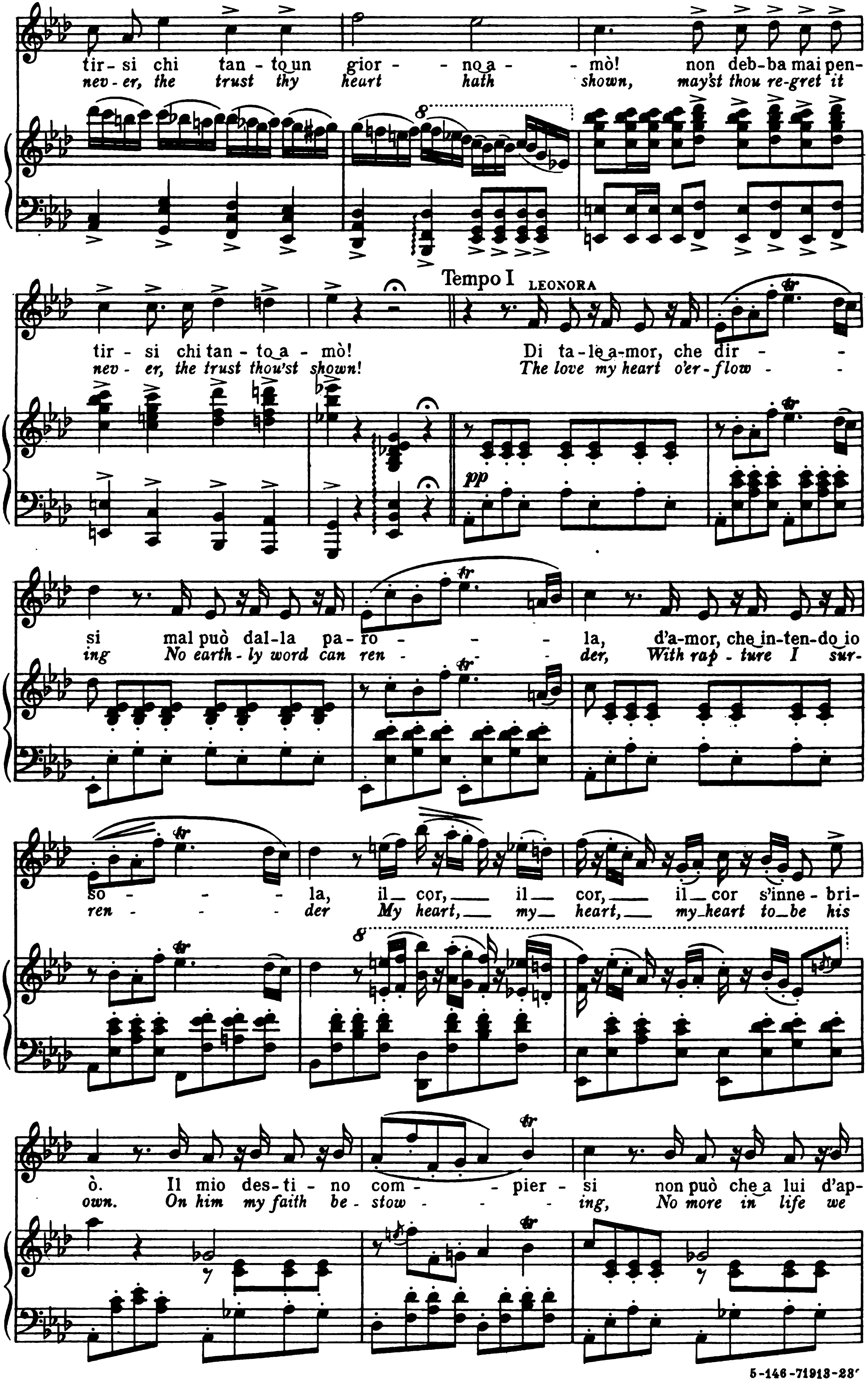

con espansione, un poco animato
Gio - ja pro-vai che a - gl'an - ge - li so - lo è pro -
Joy as a - lone the an - gels know, In that bright
con espansione, un poco animato
var con - ces - - so!.... Al co - re, al guar - - do e -
hour came o'er me! 'Twas bliss su - preme, 'twas
pp
cresc. a poco a poco
f
p a piacere stent.
sta - ti - co la ter - ra un ciel sem - brò, la ter - ra un ciel, un ciel sem - bro, al
ec - sta - sy, with - in my soul those ten - der ac - cents rang; 'Twas
cresc.
f
cresc. a poco a poco
pp
p
cor, al guar - - do e - sta - - ti - co la
bliss su - preme, 'twas ec - - sta - cy, with -
pp
pp
cresc. a poco a poco
f
con entusiasmo
ter - - ra un ciel sem - brò, la ter -
in my soul, with - in my soul
8
f

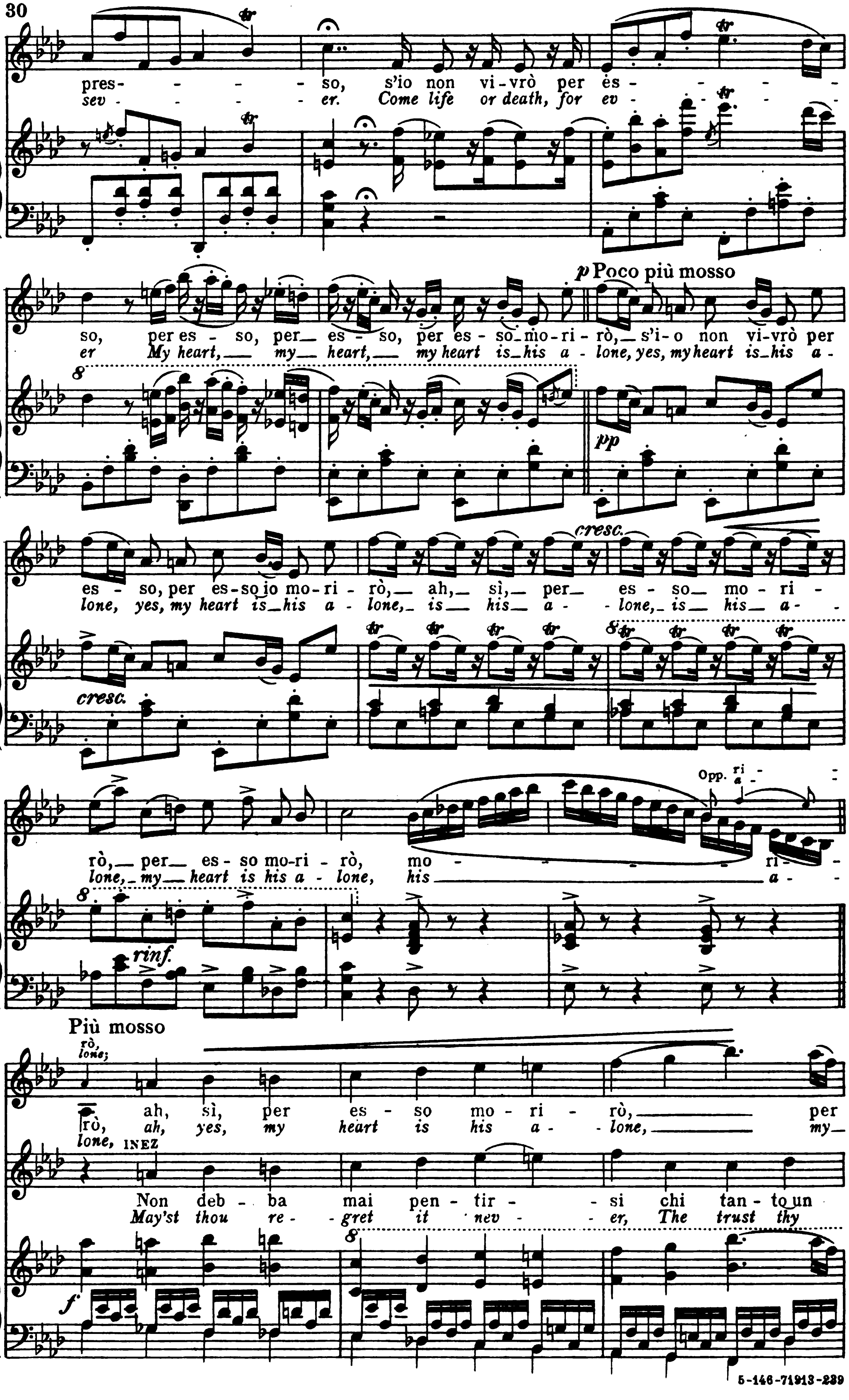

adagio ed eguali
Allegro vivo (𝅗𝅥 = 80)
ra un ciel sem - brò!
those tender accents rang.
8
INEZ
Quan - to nar - ra - sti di tur - ba -
All thou hast told me fills me with
pp
men - to m'ha pie - na l'al - ma! Io
ter - ror; think that this stran - ger we
LEONORA
In - va - no!
Oh, fear not!
te - mo, dub - bio, ma tri - sto
know not. My heart is heav - y
pre - sen - ti - men - to in me ri -
with sad fore - bod - ing; Would that th'un -

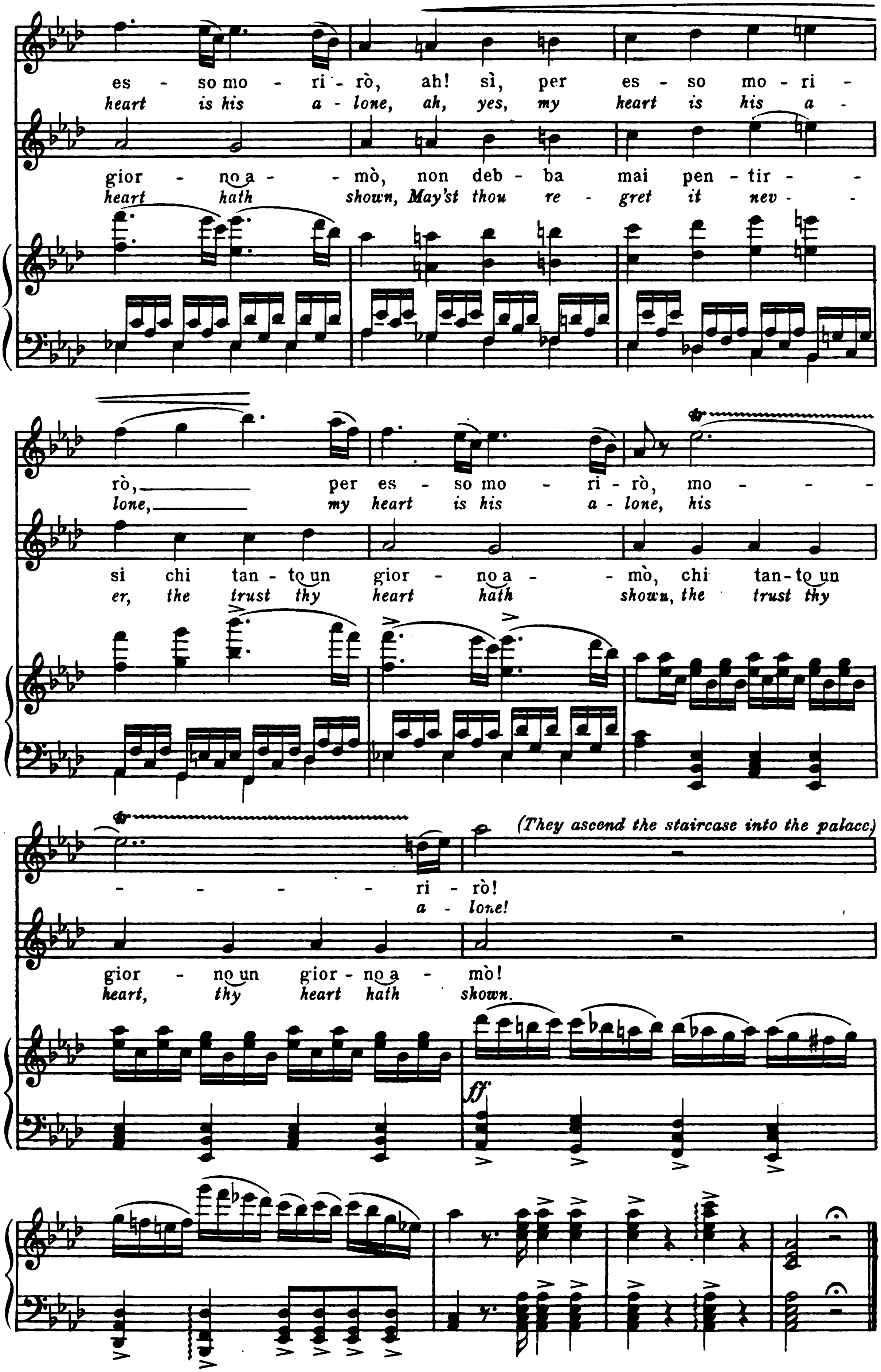

sve - - glia que - st'uo - mo ar - - ca - no!
known one had nev - er met thee.
p
LEONORA
Che di - ci! Oh ba - sti!
For - get him! Ah, nev - er!
Ten - - ta ob - bli - ar - lo —— Ce - di al con -
Try to for - get him! Thou know'st I
si - - glio dell' a - mi - stà,
love thee, oh, be ad - vised:
ff
LEONORA
a piacere
ce - di! Ob - bli - ar - lo! Ah! tu par - la - sti det - - to, che in -
fly him! Oh, be si - lent! Love such as mine thou canst —— not, thou
colla parte
3
ten - der l'al - ma non sa.
canst —— not un - der - stand.


Allegro giusto (♩= 100)
Wind
Vl.
brillante
p
Bassi pizz.
pp
Di ta-le a-mor, che dir- - - si mal può dal-la pa-
The love my heart o'er-flow- - - ing, No earth-ly word can
ro- - - la, d'a-mor che in-ten-do io so- - -
ren- - der, With rap-ture I sur-ren- - -
brillante
la, il cor, il cor, il cor s'in-ne-bri-ò. Il mio de-sti-no
der My heart, my heart, my heart to be his own. On him my faith be-
Vl. 8
Cl.


com - - pier - si non può che a lui d'ap - pres - - -
stow - - ing, No more in life we sev - - -
so - s'io non vi - vrò per es - - - so, per es - so, per
er; Come life or death, for ev - - er My heart, my
p Poco più mosso
es - so, per es - so mo - ri - rò! s'i - o non vi - vrò per es - so, per es - so io mo - ri -
heart, my heart is his a - lone, yes, my heart is his a - lone, yes, my heart is his a -
Poco più mosso
pp
cresc.
rò ah, sì, per es - so mo - ri - rò, per es - so mo - ri - rò, mo - -
lone, is his a - lone, is his a - lone, my heart is his a - lone, his
Opp. ri - - rò!
a - - lone!
INEZ (aside)
- - - ri rò! Non deb - ba mai pen -
May'st thou re - gret it
a - lone!
ff

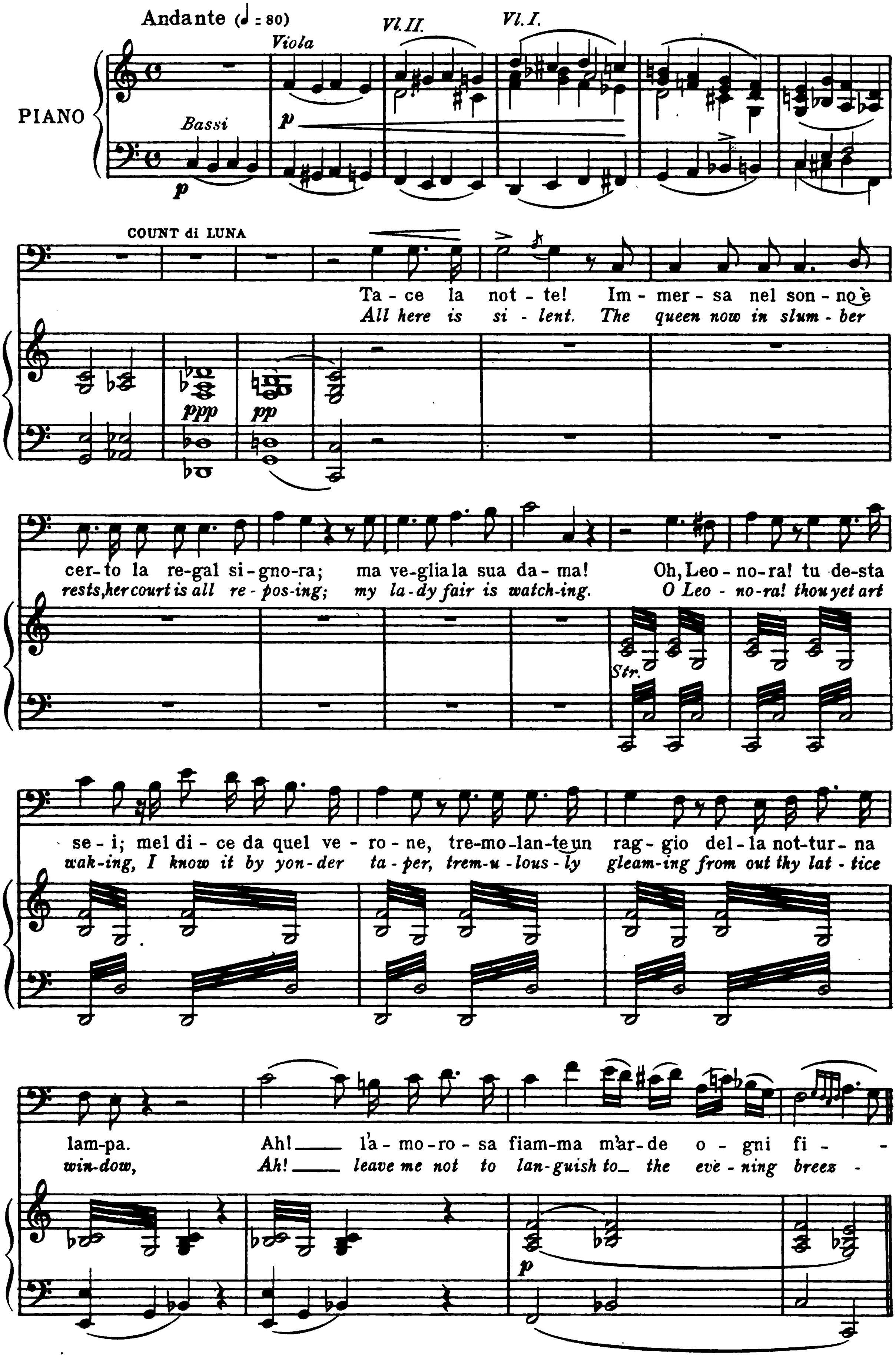

tir-si chi tan-to un gior - - no a - - mò! non deb-ba mai pen-
nev-er, the trust thy heart hath shown, may'st thou re-gret it
Tempo I
LEONORA
tir-si chi tan-to a-mò! Di ta-le a-mor, che dir - -
nev-er, the trust thou'st shown! The love my heart o'er-flow - -
pp
si mal può dal-la pa-ro - - - la, d'a-mor, che in-ten-do io
ing No earth-ly word can ren - - der, With rap-ture I sur-
so - - - - la, il cor, il cor, il cor s'inne-bri-
ren - - - - der My heart, my heart, my heart to be his
ò. Il mio des-ti-no com - - pier-si non può che a lui d'ap-
own. On him my faith be-stow - - - ing, No more in life we
tr
8

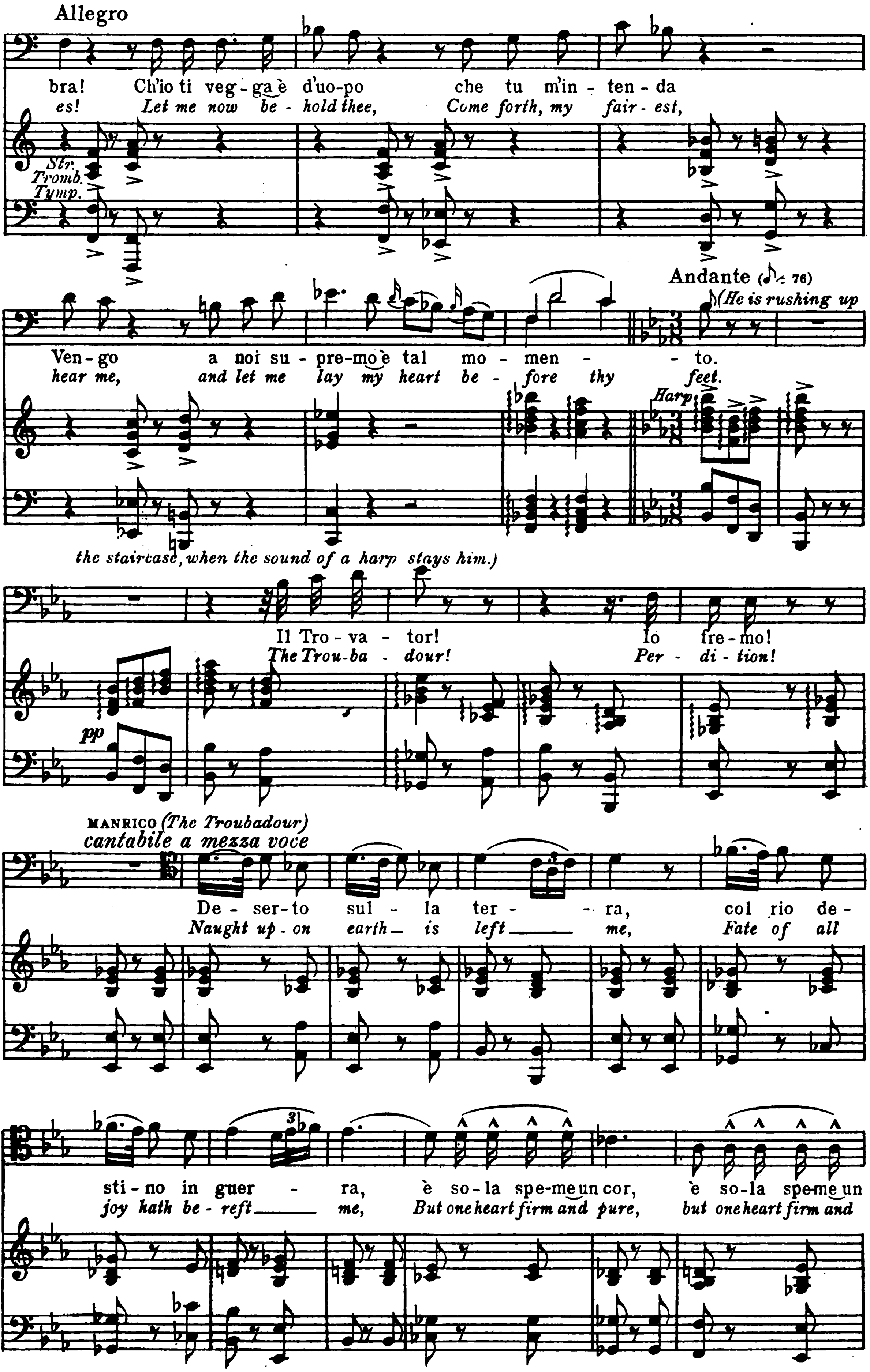

pres - - - - - so, s'io non vi-vrò per ès - - - - -
sev - - - - - er. Come life or death, for ev - - -
tr
p Poco più mosso
so, per es - so, per_ es - so, per es - so_mo-ri - rò,_ s'i-o non vi-vrò per
er My heart,__ my__ heart,__ my heart is_his a - lone, yes, my heart is_his a -
8
pp
es - so, per es-so io mo-ri - rò,_ ah,_ sì,_ per_ es - so_ mo - ri -
lone, yes, my heart is_his a - lone,_ is_ his_ a - - lone,_ is_ his_ a -
cresc.
cresc.
rò,_ per_ es - so mo-ri - rò, mo - - - ri -
lone,_ my_ heart is his a - lone, his a -
Opp. ri a
rinf.
Più mosso
rò, lone;
rò, ah, sì, per es - so mo - ri - rò,_ per
rò, ah, yes, my heart is his a - lone,_ my_
lone, INEZ
Non deb - ba mai pen - tir - - si chi tan - to un
May'st thou re - - gret it nev - - er, The trust thy
f

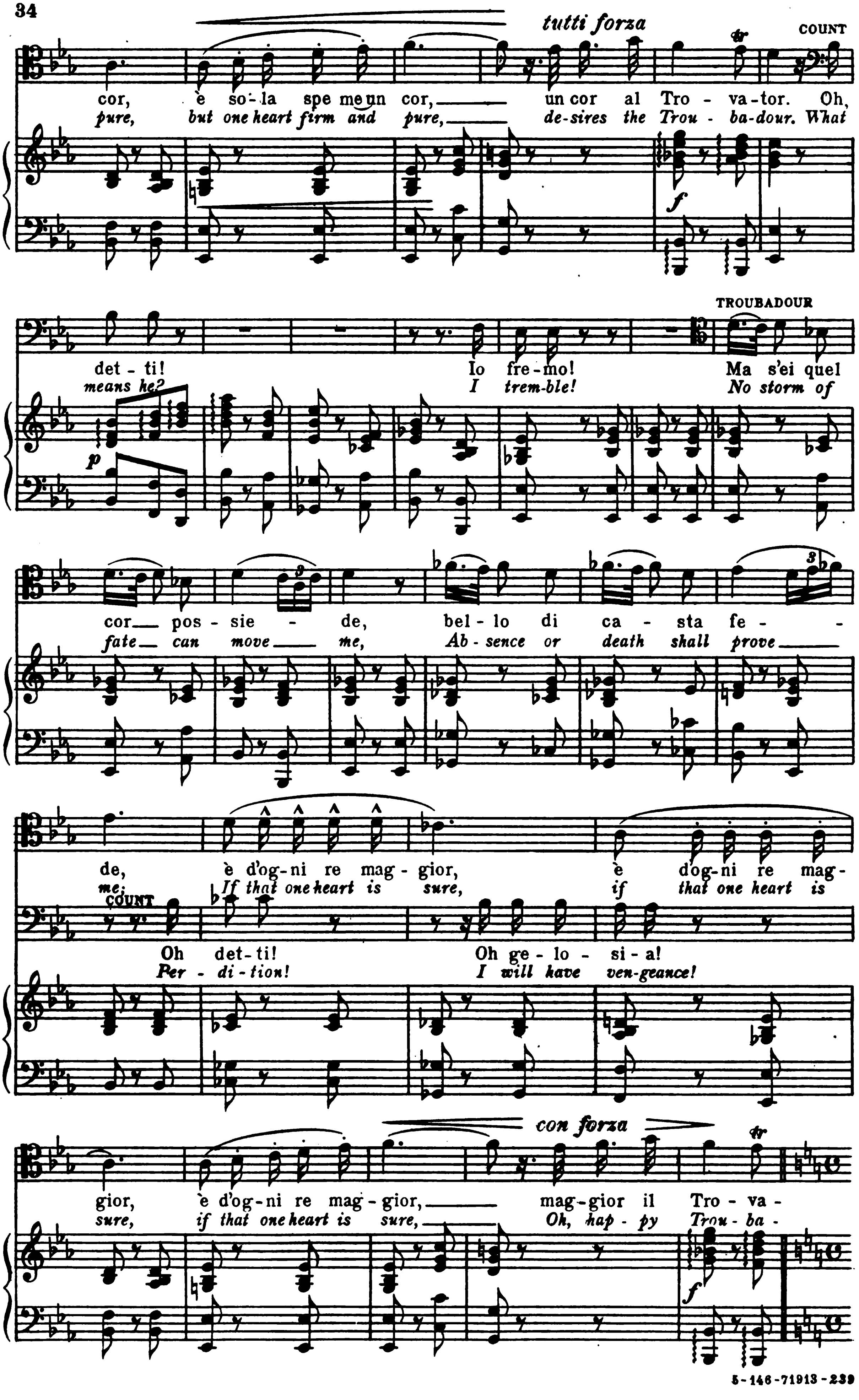

es - so mo - ri - rò, ah! sì, per es - so mo - ri - rò, per es - so mo - ri - rò, mo - - - - - - - ri - rò!
heart is his a - lone, ah, yes, my heart is his a - lone, my heart is his a - lone, his a - lone!
gior - no a - mò, non deb - ba mai pen - tir - si chi tan - to un gior - no a - mò, chi tan - to un gior - no un gior - no a - mò!
heart hath shown, May'st thou re - gret it nev - er, the trust thy heart hath shown, the trust thy heart, thy heart hath shown.
(They ascend the staircase into the palace)
ff

№5 MANRICO AND di LUNA

Recitative and Romance

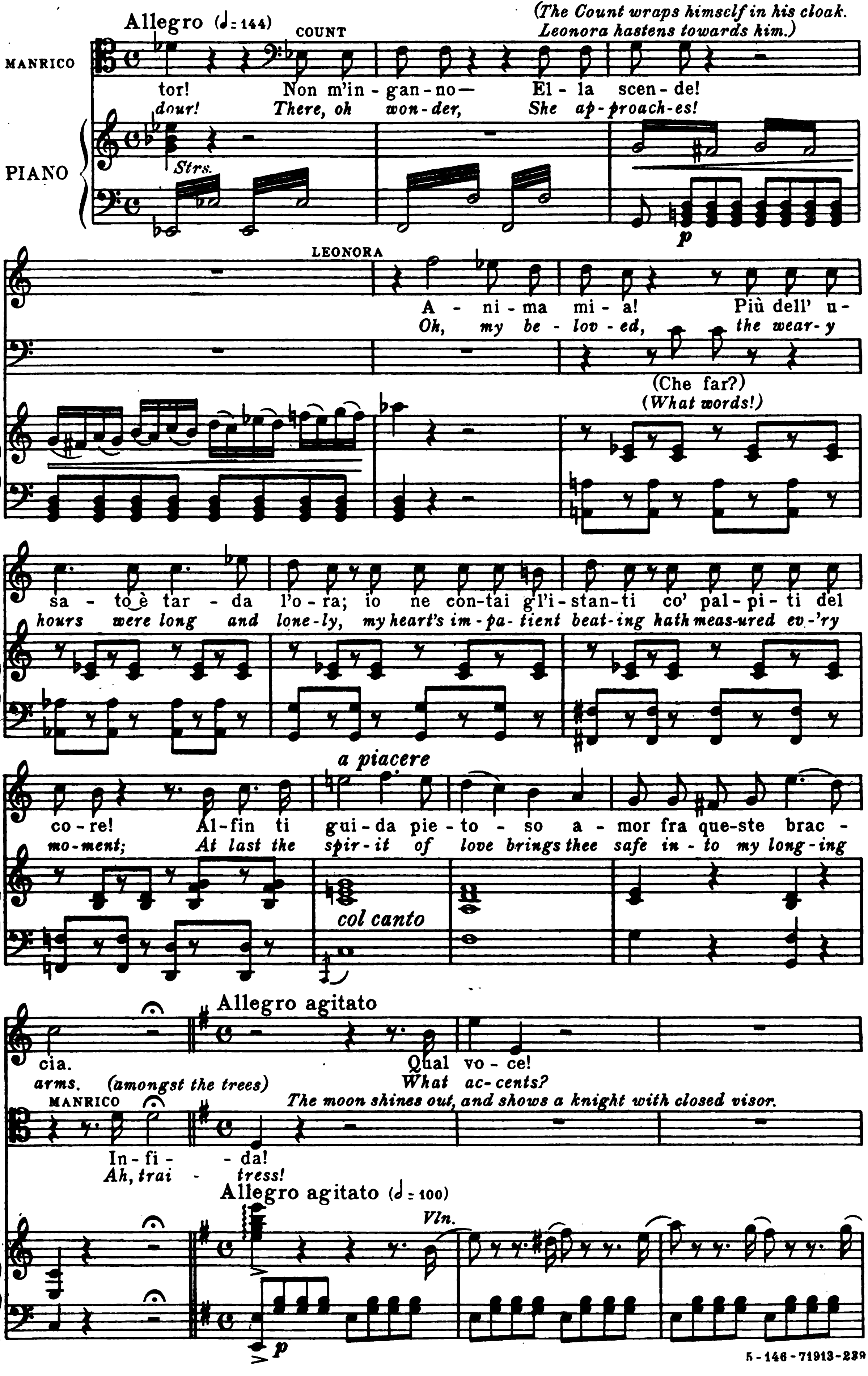

Andante (♩ = 80)
Viola
Vl.II.
Vl.I.
PIANO
Bassi
p
COUNT di LUNA
Ta - ce la not - te! Im - mer - sa nel son - no è
All here is si - lent. The queen now in slum - ber
ppp
pp
cer - to la re - gal si - gno - ra; ma ve - glia la sua da - ma! Oh, Leo - no - ra! tu de - sta
rests, her court is all re - pos - ing; my la - dy fair is watch - ing. O Leo - no - ra! thou yet art
Str.
se - i; mel di - ce da quel ve - ro - ne, tre - mo - lan - te un rag - gio del - la not - tur - na
wak - ing, I know it by yon - der ta - per, trem - u - lous - ly gleam - ing from out thy lat - tice
lam - pa. Ah! l'a - mo - ro - sa fiam - ma m'ar - de o - gni fi -
win - dow, Ah! leave me not to lan - guish to the eve - ning breez -
p

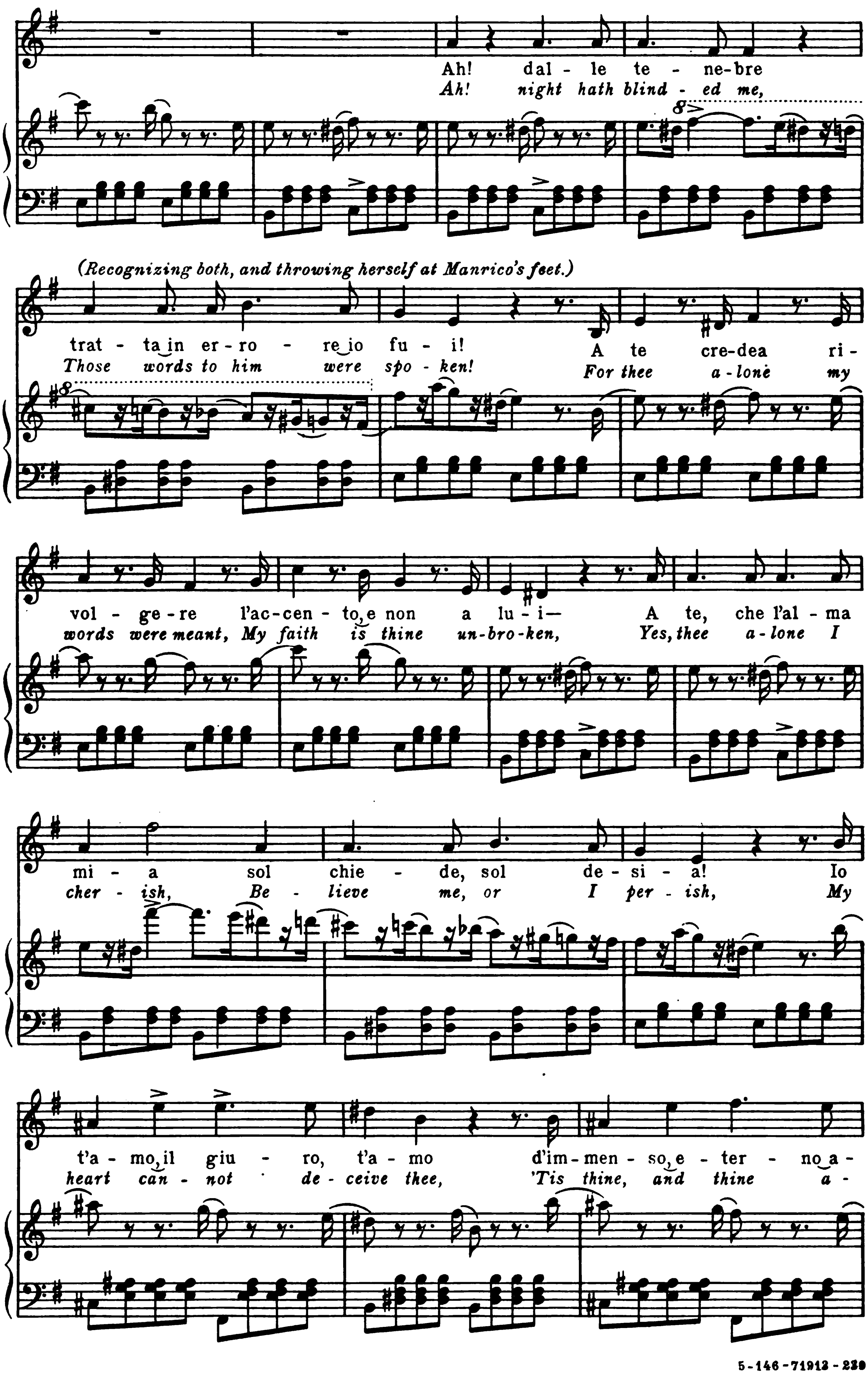

Allegro
bra! Ch'io ti veg-ga è d'uo-po che tu m'in-ten-da
es! Let me now be-hold thee, Come forth, my fair-est,
Str.
Tromb.
Tymp.
Andante (♪= 76)
(He is rushing up the staircase, when the sound of a harp stays him.)
Ven-go a noi su-pre-mo è tal mo-men-to.
hear me, and let me lay my heart be-fore thy feet.
Harp
Il Tro-va-tor! Io fre-mo!
The Trou-ba-dour! Per-di-tion!
pp
MANRICO (The Troubadour)
cantabile a mezza voce
De-ser-to sul-la ter-ra, col rio de-
Naught up-on earth is left me, Fate of all
sti-no in guer-ra, è so-la spe-me un cor, è so-la spe-me un
joy hath be-reft me, But one heart firm and pure, but one heart firm and
3

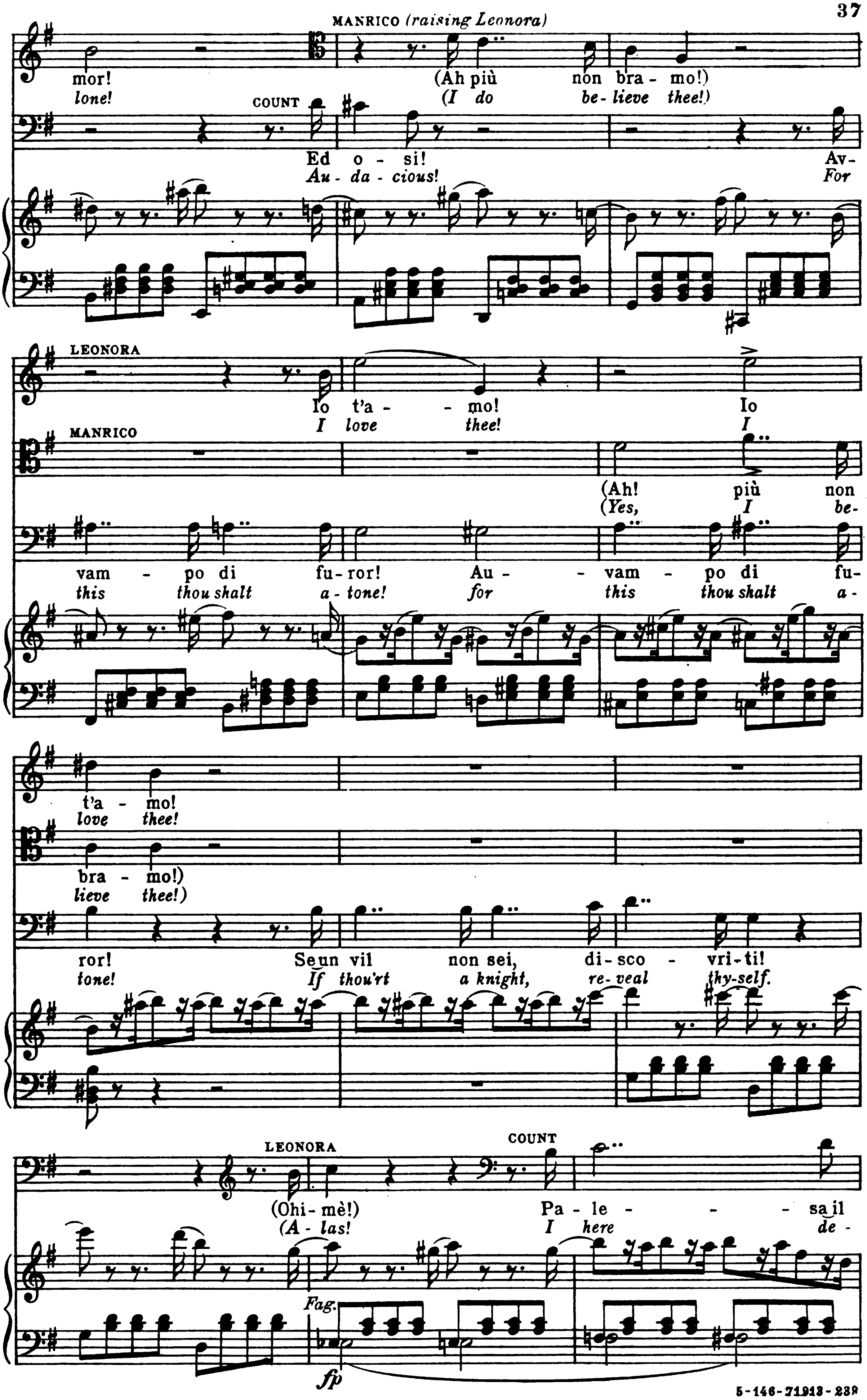

tutti forza
COUNT
cor, è so-la spe me un cor, un cor al Tro - va-tor. Oh,
pure, but one heart firm and pure, de-sires the Trou - ba-dour. What
f
det - ti! Io fre-mo!
means he? I tremble!
p
TROUBADOUR
Ma s'ei quel
No storm of
cor posie - de, bel-lo di ca - sta fe -
fate can move me, Ab - sence or death shall prove
de, è d'og-ni re mag - gior, è d'og-ni re mag -
me; If that one heart is sure, if that one heart is
COUNT
Oh det-ti! Oh ge - lo - si - a!
Per - di - tion! I will have ven-geance!
con forza
gior, è d'og-ni re mag - gior, mag-gior il Tro - va -
sure, if that one heart is sure, Oh, hap - py Trou - ba -
f

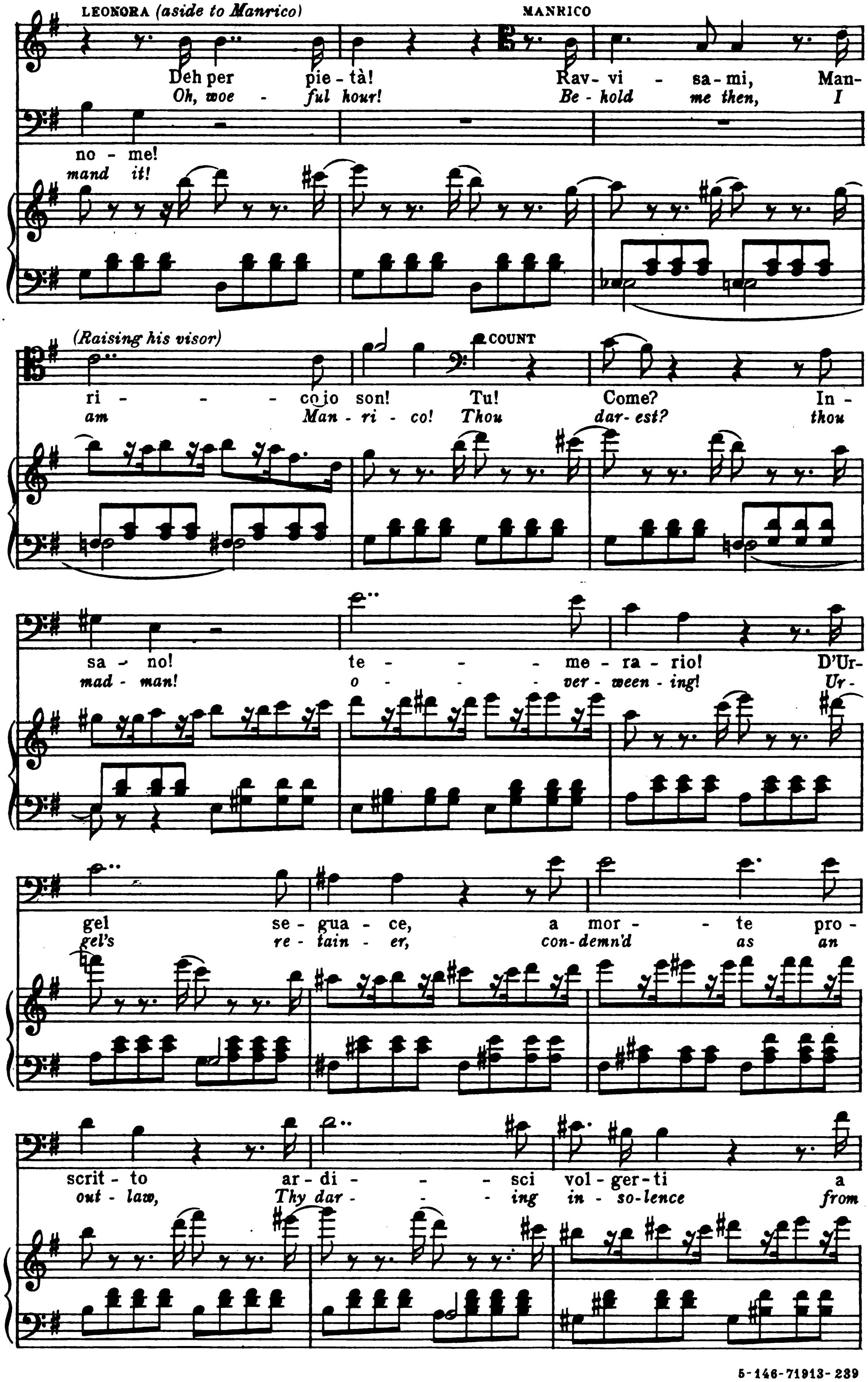
№6. SCENA AND TRIO

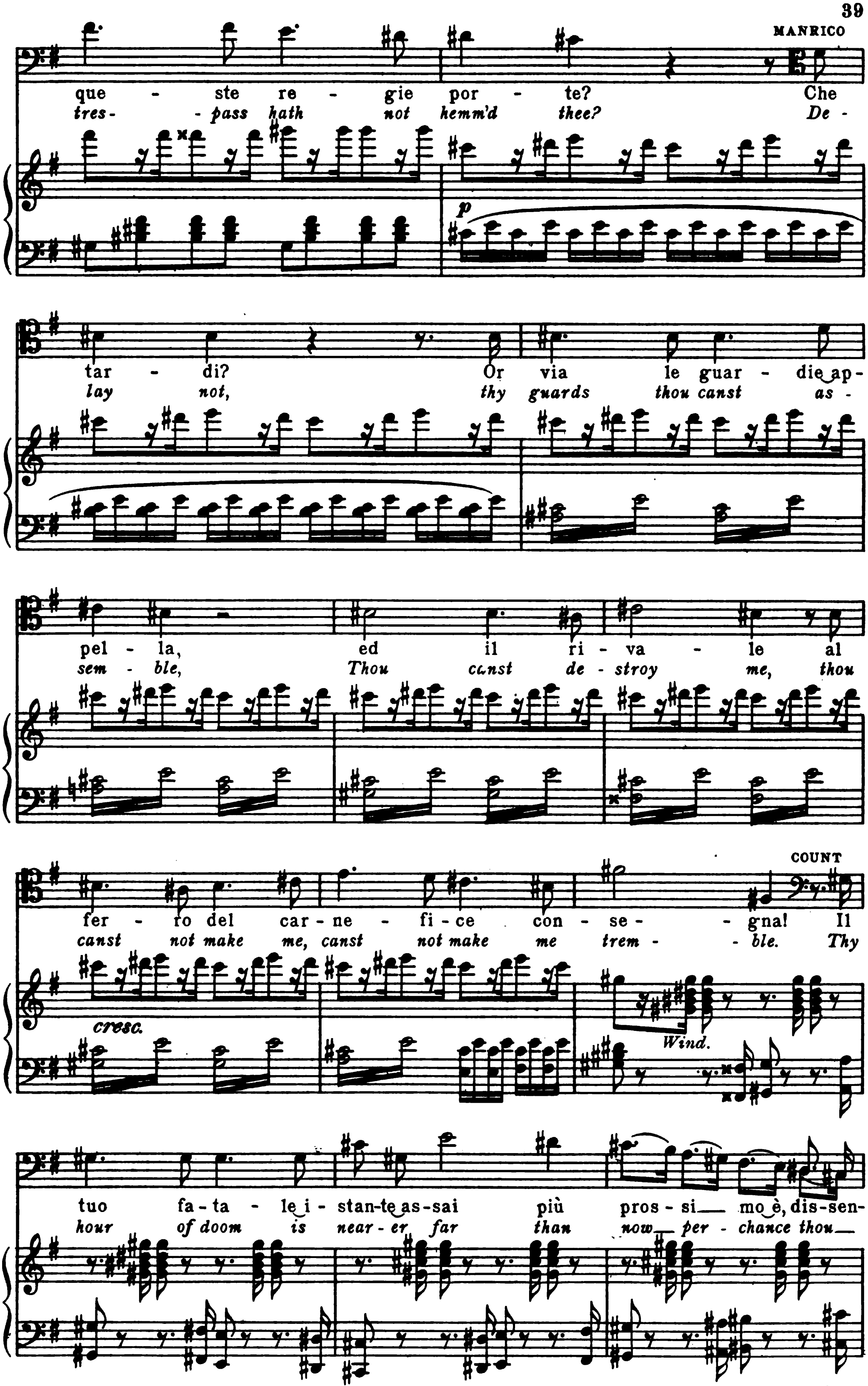
(Leonora, Manrico and di Luna)

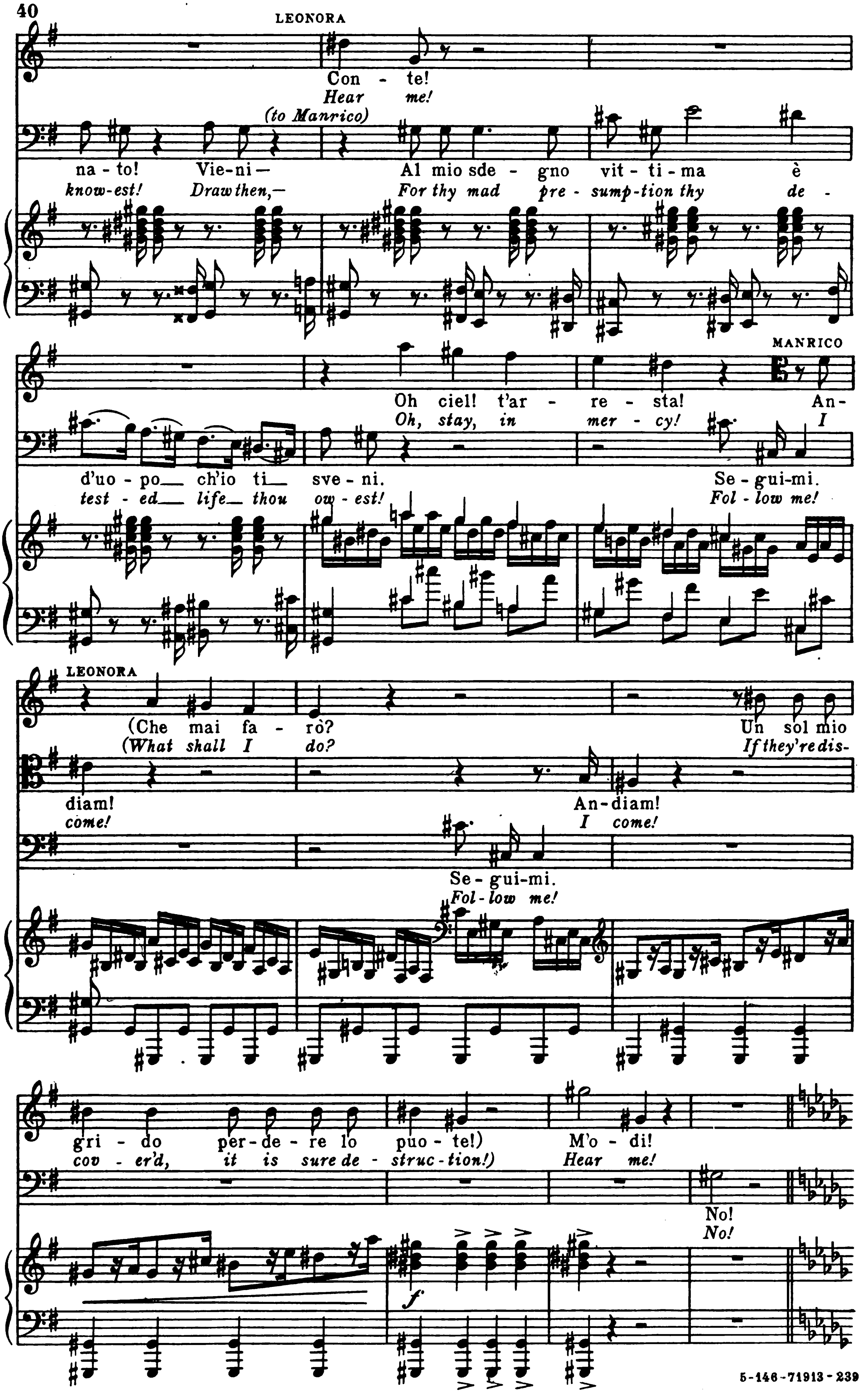

Allegro (♩= 144)
(The Count wraps himself in his cloak. Leonora hastens towards him.)
MANRICO
COUNT
tor! Non m'in - gan - no— El - la scen - de!
dour! There, oh won - der, She ap - proach - es!
PIANO
Strs.
p
LEONORA
A - ni - ma mi - a! Più dell' u -
Oh, my be - lov - ed, the wear - y
(Che far?)
(What words!)
sa - to è tar - da l'o - ra; io ne con - tai gl'i - stan - ti co' pal - pi - ti del
hours were long and lone - ly, my heart's im - pa - tient beat - ing hath meas - ured ev - 'ry
a piacere
co - re! Al - fin ti gui - da pie - to - so a - mor fra que - ste brac -
mo - ment; At last the spir - it of love brings thee safe in - to my long - ing
col canto
Allegro agitato
cia. Qual vo - ce!
arms. (amongst the trees) What ac - cents?
The moon shines out, and shows a knight with closed visor.
MANRICO
In - fi - da!
Ah, trai - tress!
Allegro agitato (𝅗𝅥 = 100)
Vln.
p

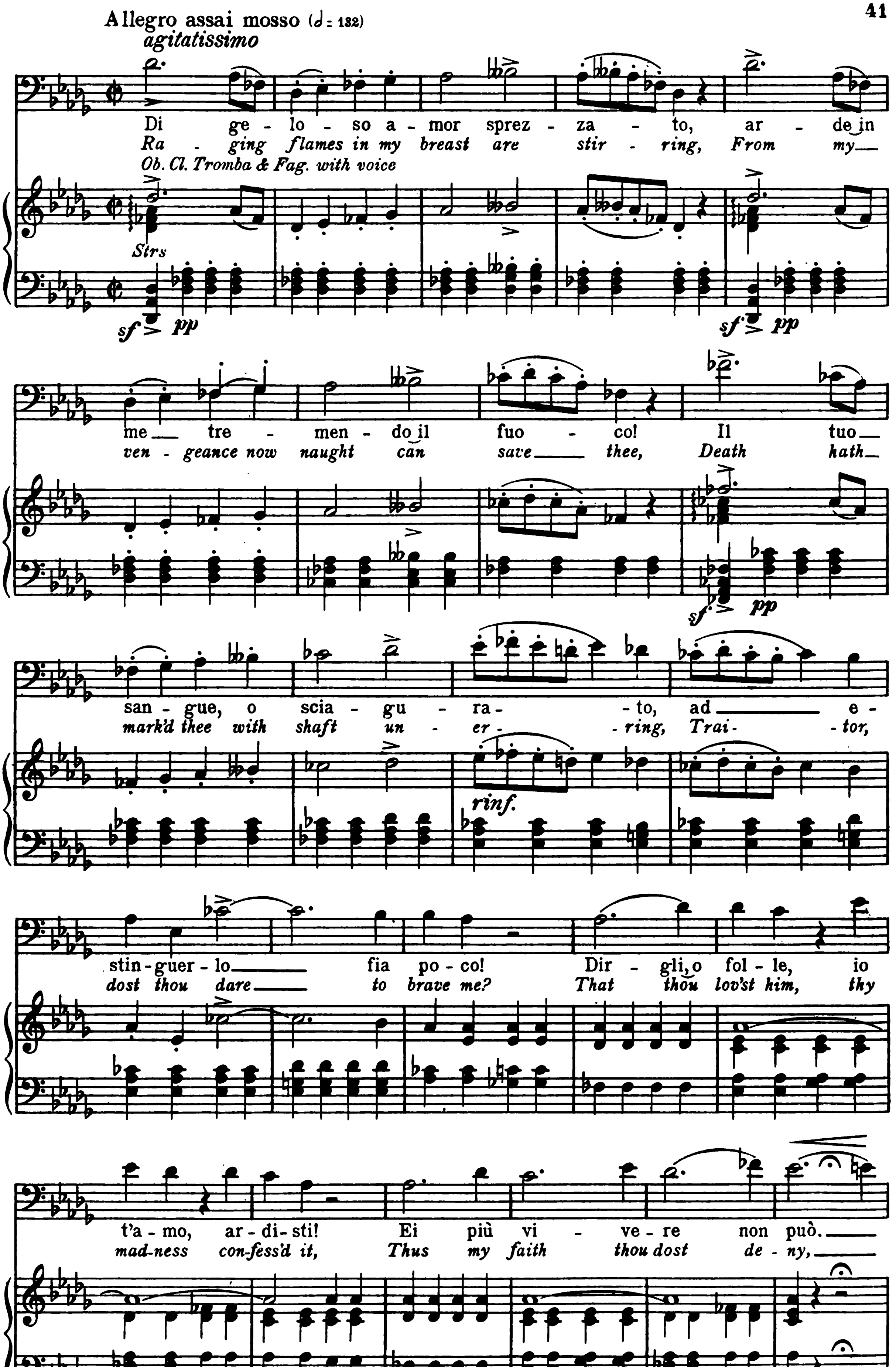

Ah! dal - le te - ne-bre
Ah! night hath blind - ed me,
8
(Recognizing both, and throwing herself at Manrico's feet.)
trat - ta in er - ro - re io fu - i! A te cre-dea ri -
Those words to him were spo - ken! For thee a - lone my
8
vol - ge - re l'ac - cen - to, e non a lu - i— A te, che l'al - ma
words were meant, My faith is thine un - bro - ken, Yes, thee a - lone I
mi - a sol chie - de, sol de - si - a! Io
cher - ish, Be - lieve me, or I per - ish, My
t'a - mo, il giu - ro, t'a - mo d'im - men - so, e - ter - no a -
heart can - not de - ceive thee, 'Tis thine, and thine a -

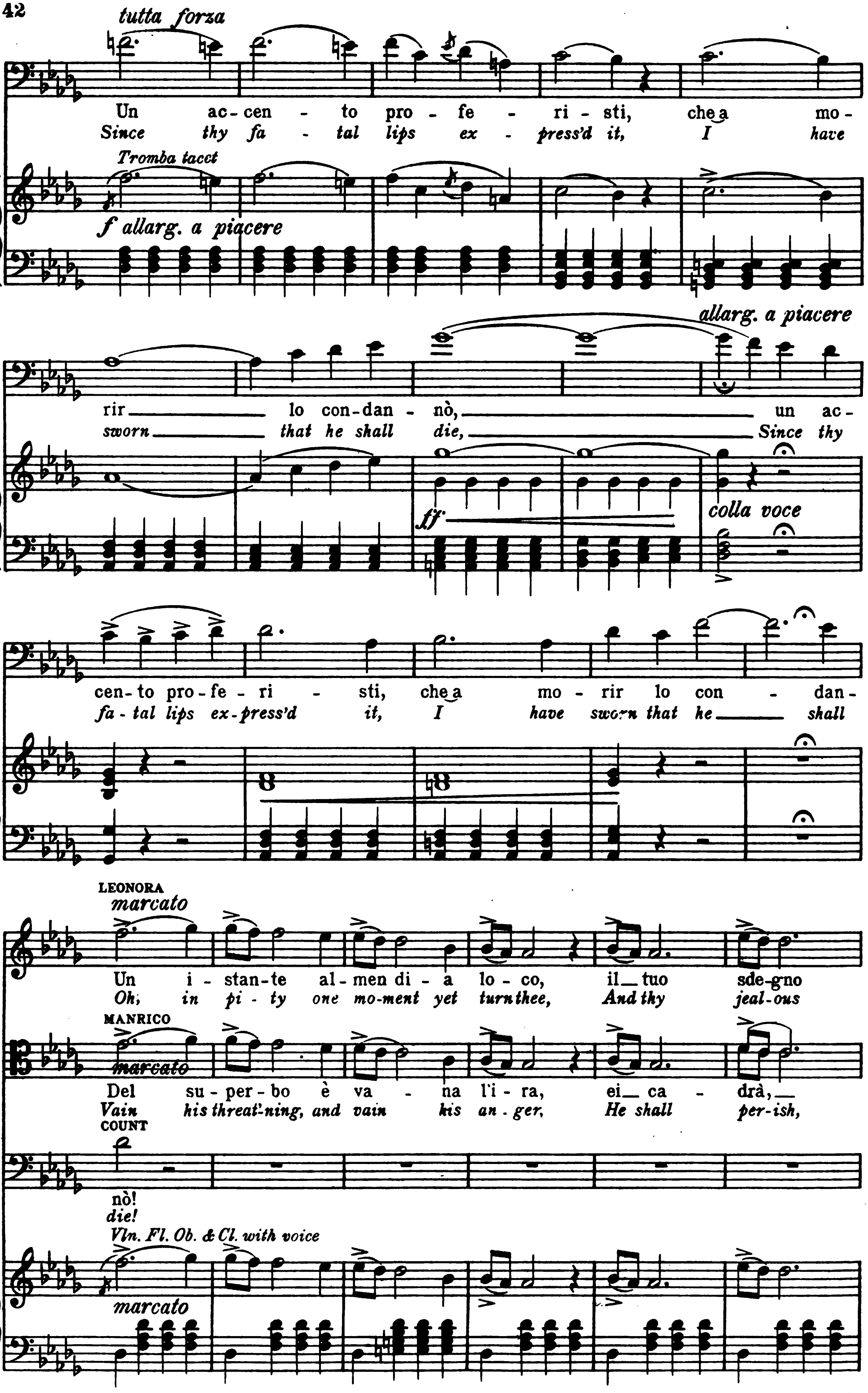

MANRICO (raising Leonora)
mor! (Ah più non bra - mo!)
lone! (I do be - lieve thee!)
COUNT
Ed o - si! Av-
Au - da - cious! For
LEONORA
Io t'a - mo! Io
I love thee! I
MANRICO
(Ah! più non
(Yes, I be-
vam - po di fu - ror! Au - vam - po di fu-
this thou shalt a - tone! for this thou shalt a-
t'a - mo!
love thee!
bra - mo!)
lieve thee!)
ror! Se un vil non sei, di - sco - vri - ti!
tone! If thou'rt a knight, re - veal thy-self.
LEONORA
COUNT
(Ohi - mè!) Pa - le - sa il
(A - las! I here de -
Fag.
fp

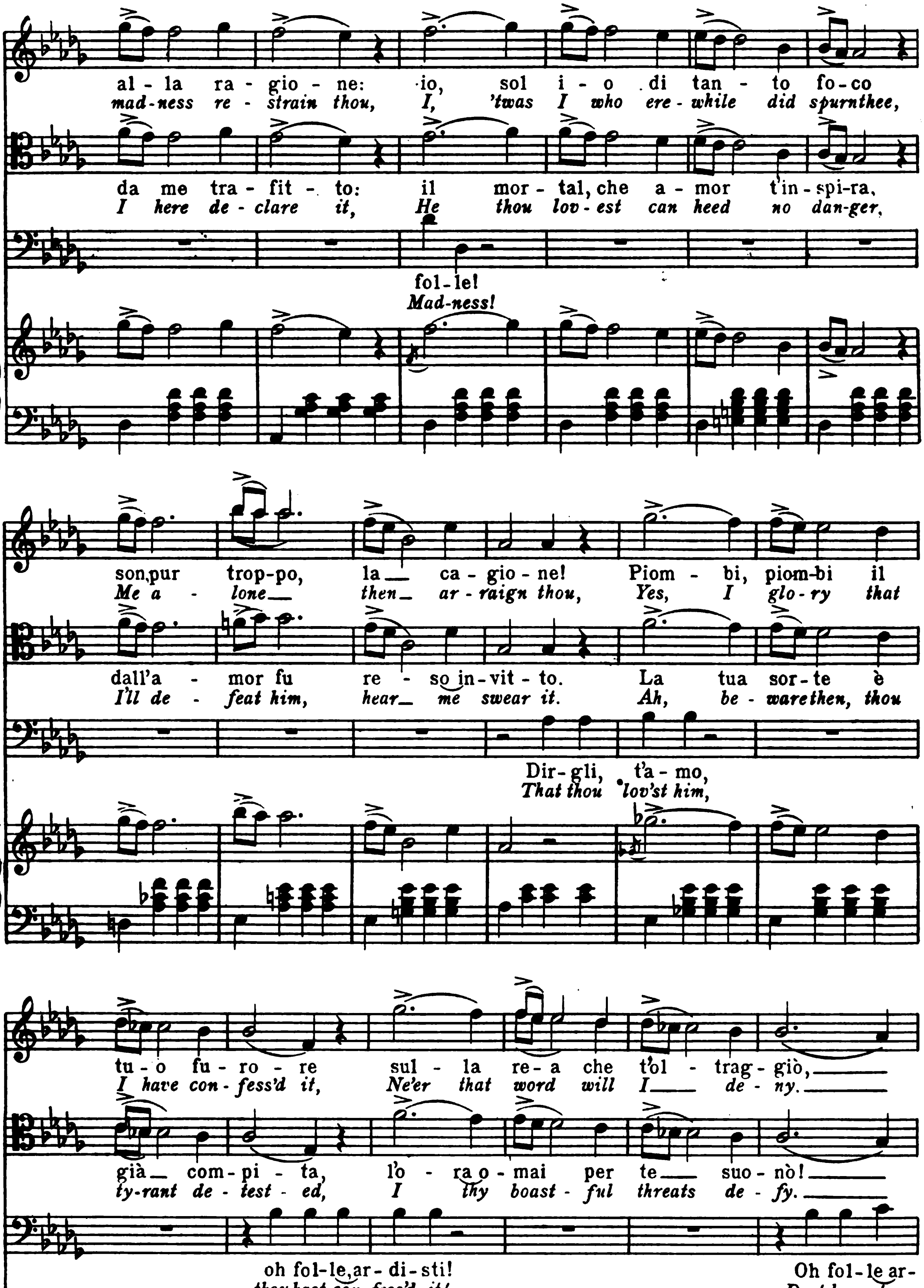

LEONORA (aside to Manrico)
Deh per pietà!
Oh, woe - ful hour!
MANRICO
Rav-vi - sa-mi, Man-no - me!
Be - hold me then, I mand it!
(Raising his visor)
ri - - - co io son!
am Man - ri - co!
COUNT
Tu! Come? In-sa - no!
Thou dar-est? thou mad - man!
te - - - - me - ra - rio! D'Ur-gel se - gua - ce, a mor - - te pro-scrit - to ar - di - - - sci vol - ger - ti a
o - - - - ver - ween - ing! Ur-gel's re - tain - er, con - demn'd as an out - law, Thy dar - - - ing in - so - lence from

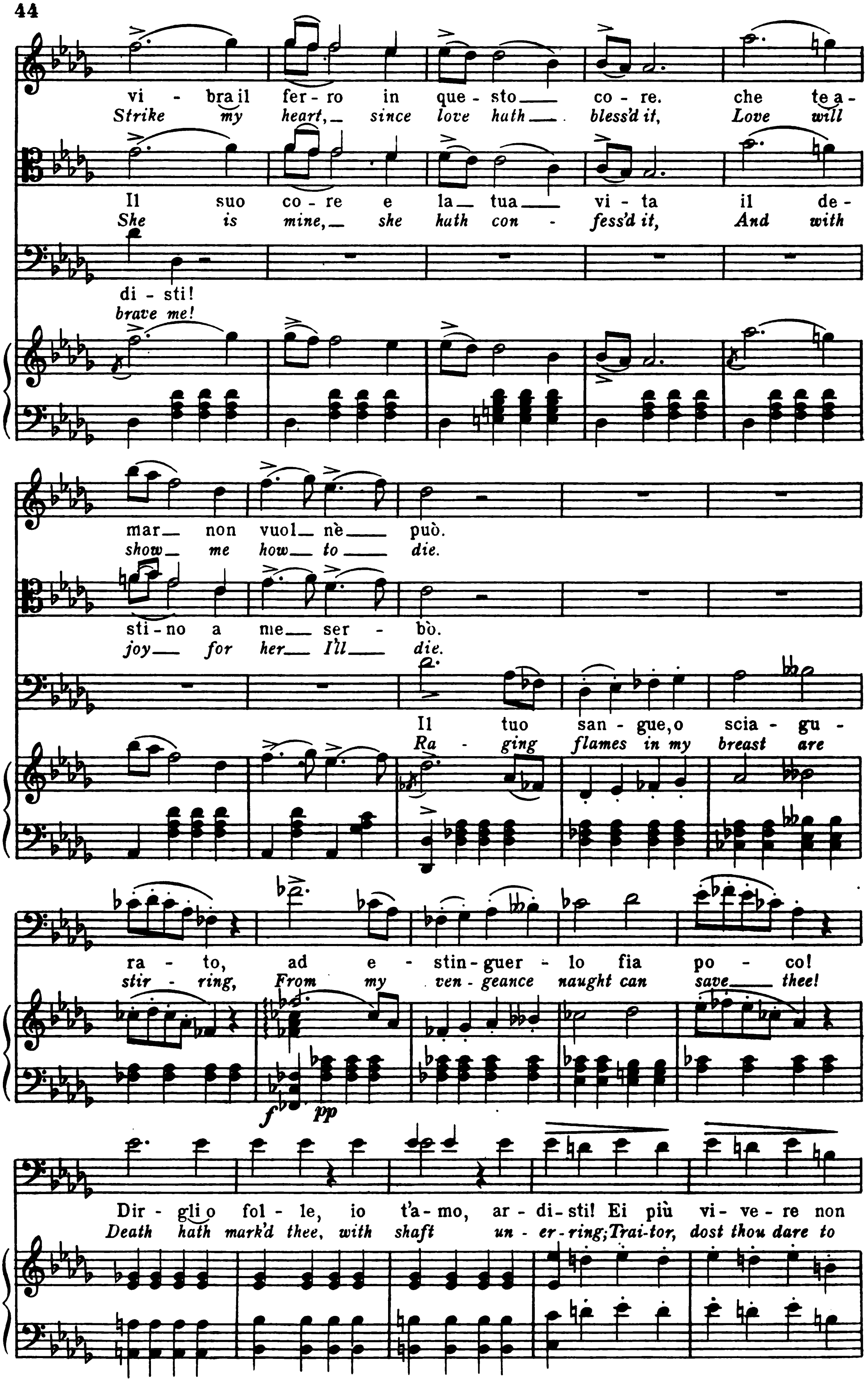

MANRICO
que - ste re - gie por - te? Che
tres- - pass hath not hemm'd thee? De -
p
tar - di? Or via le guar - die ap -
lay not, thy guards thou canst as -
pel - la, ed il ri - va - le al
sem - ble, Thou canst de - stroy me, thou
COUNT
fer - ro del car - ne - fi - ce con - se - - gna! Il
canst not make me, canst not make me trem - - ble. Thy
cresc.
Wind.
tuo fa - ta - le i - stan-te as-sai più pros - si mo è, dis-sen-
hour of doom is near - er far than now per - chance thou

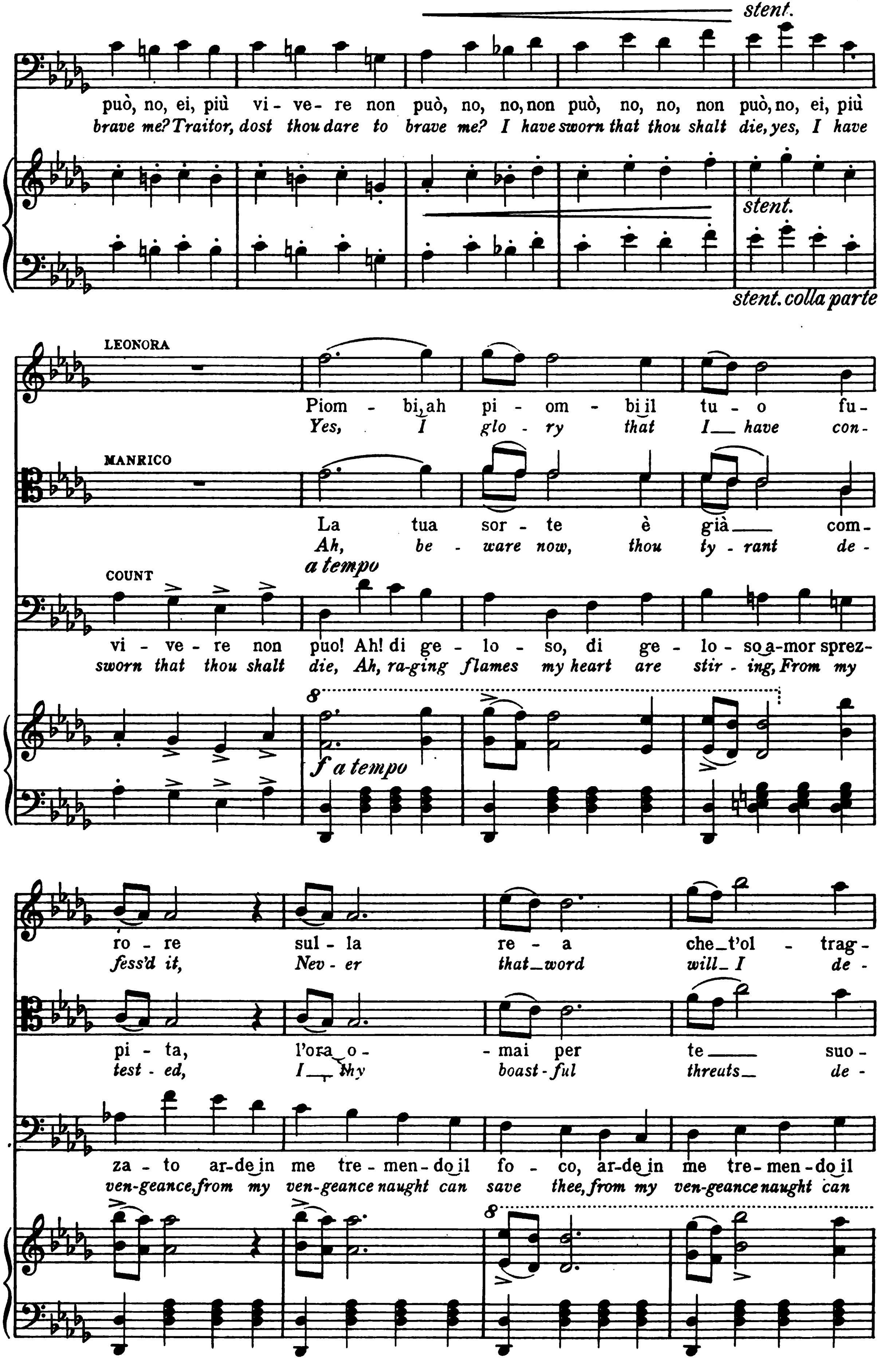

LEONORA
Con - te!
Hear me!
(to Manrico)
na - to! Vie-ni— Al mio sde - gno vit - ti - ma è
know-est! Draw then,— For thy mad pre - sump-tion thy de -
Oh ciel! t'ar - re - sta!
Oh, stay, in mer - cy!
MANRICO
An-
I
d'uo - po - ch'io ti sve - ni. Se - gui - mi.
test - ed life thou ow - est! Fol - low me!
LEONORA
(Che mai fa - rò? Un sol mio
(What shall I do? If they're dis-
diam! An - diam!
come! I come!
Se - gui - mi.
Fol - low me!
gri - do per - de - re lo puo - te!) M'o - di!
cov - er'd, it is sure de - struc - tion!) Hear me!
No!
No!
f

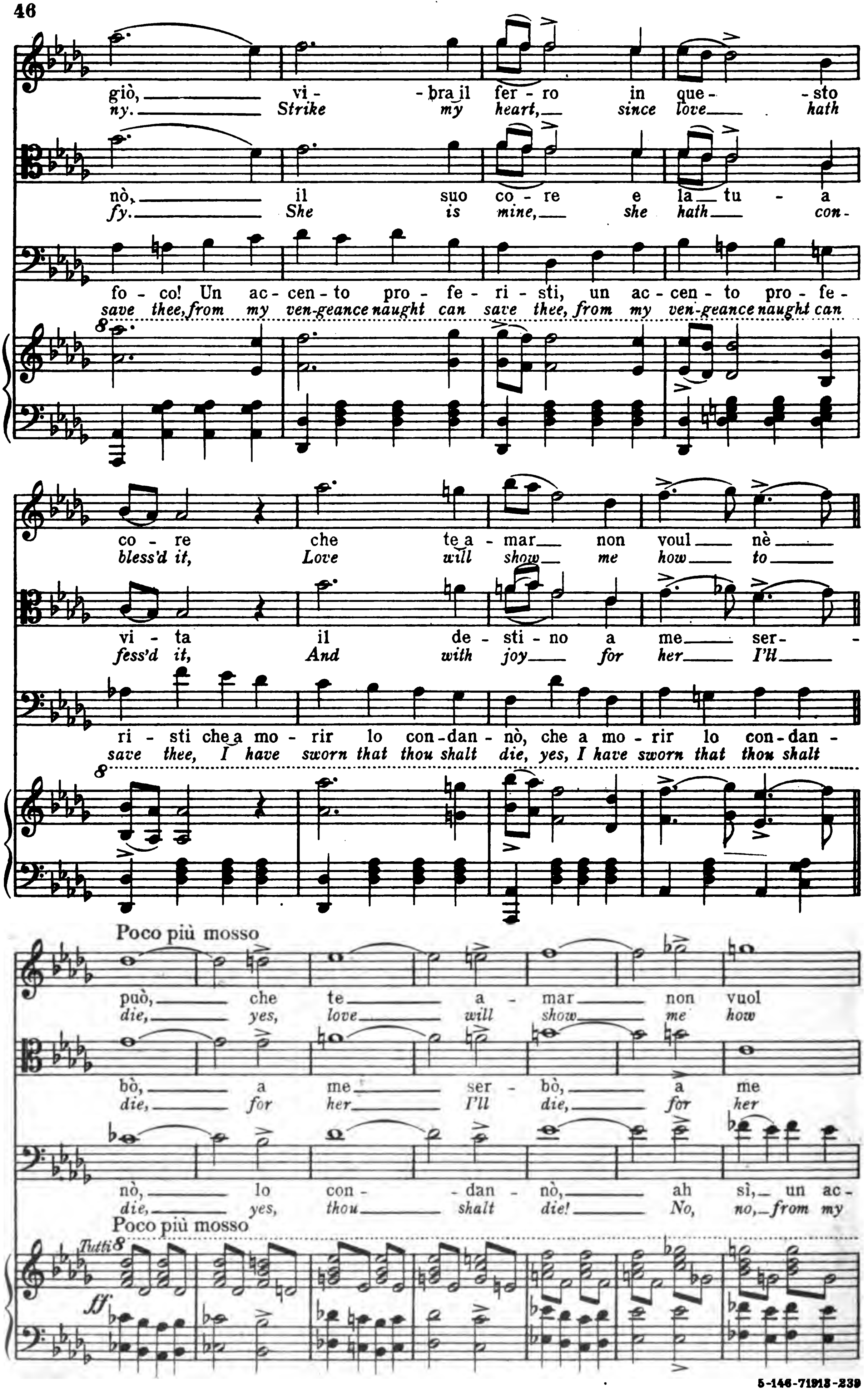

Allegro assai mosso (♩= 132)
agitatissimo
Di ge - lo - so a - mor sprez - za - to, ar - de in
Ra - ging flames in my breast are stir - ring, From my
Ob. Cl. Tromba & Fag. with voice
Strs
sf > pp
me tre - men - do il fuo - co! Il tuo
ven - geance now naught can save thee, Death hath
sf > pp
san - gue, o scia - gu - ra - to, ad e -
mark'd thee with shaft un - er - ring, Trai - tor,
rinf.
stin - guer - lo fia po - co! Dir - gli, o fol - le, io
dost thou dare to brave me? That thou lov'st him, thy
t'a - mo, ar - di - sti! Ei più vi - ve - re non può.
mad-ness con-fess'd it, Thus my faith thou dost de - ny,

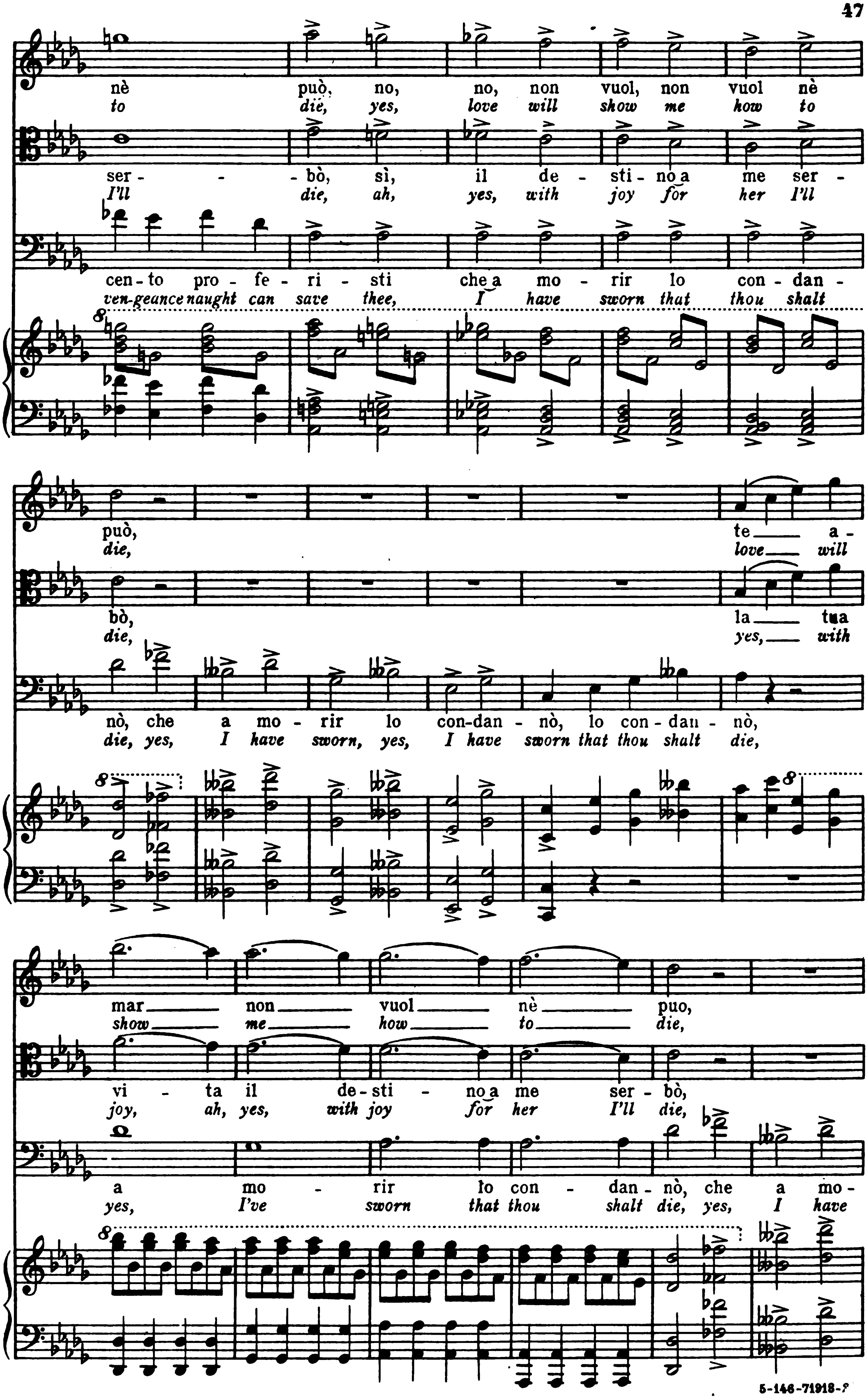

tutta forza
Un ac-cen-to pro-fe-ri-sti, che a mo-
Since thy fa-tal lips ex-press'd it, I have
Tromba tacet
f allarg. a piacere
allarg. a piacere
rir lo con-dan-nò, un ac-
sworn that he shall die, Since thy
ff
colla voce
cen-to pro-fe-ri-sti, che a mo-rir lo con-dan-
fa-tal lips ex-press'd it, I have sworn that he shall
LEONORA
marcato
Un i-stan-te al-men di-a lo-co, il tuo sde-gno
Oh, in pi-ty one mo-ment yet turn thee, And thy jeal-ous
MANRICO
marcato
Del su-per-bo è va-na l'i-ra, ei ca-drà,
Vain his threat'ning, and vain his an-ger, He shall per-ish,
COUNT
nò!
die!
Vln. Fl. Ob. & Cl. with voice
marcato

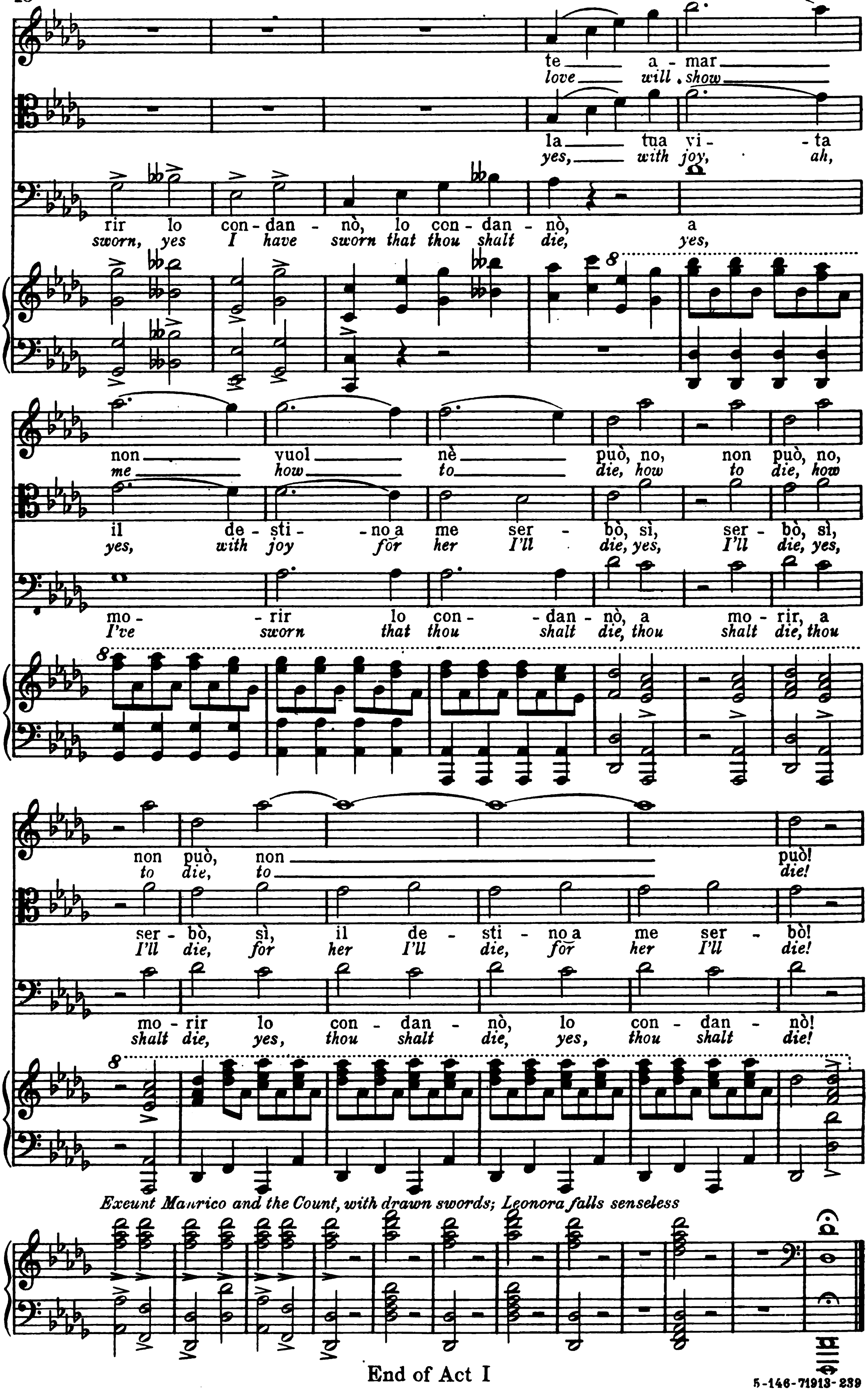

al - la ra - gio - ne: io, sol i - o di tan - to fo - co
mad-ness re - strain thou, I, 'twas I who ere - while did spurn thee,
da me tra - fit - to: il mor - tal, che a - mor t'in - spi - ra,
I here de - clare it, He thou lov - est can heed no dan - ger,
fol - le!
Mad - ness!
son, pur trop - po, la ca - gio - ne! Piom - bi, piom - bi il
Me a - lone then ar - raign thou, Yes, I glo - ry that
dall'a - mor fu re - so in - vit - to. La tua sor - te è
I'll de - feat him, hear me swear it. Ah, be - ware then, thou
Dir - gli, t'a - mo,
That thou lov'st him,
tu - o fu - ro - re sul - la re - a che t'ol - trag - giò,
I have con - fess'd it, Ne'er that word will I de - ny.
già com - pi - ta, l'o - ra o - mai per te suo - nò!
ty - rant de - test - ed, I thy boast - ful threats de - fy.
oh fol - le, ar - di - sti!
thou hast con - fess'd it!
Oh fol - le ar -
Dost dare to


vi - bra il fer - ro in que - sto co - re. che te a -
Strike my heart, since love hath bless'd it, Love will
Il suo co - re e la tua vi - ta il de -
She is mine, she hath con - fess'd it, And with
di - sti!
brave me!
mar non vuol nè può.
show me how to die.
sti - no a me ser - bò.
joy for her I'll die.
Il tuo san - gue, o scia - gu -
Ra - ging flames in my breast are
ra - to, ad e - stin - guer - lo fia po - co!
stir - ring, From my ven - geance naught can save thee!
f
pp
Dir - gli o fol - le, io t'a - mo, ar - di - sti! Ei più vi - ve - re non
Death hath mark'd thee, with shaft un - er - ring; Trai - tor, dost thou dare to


stent.
può, no, ei, più vi - ve - re non può, no, no, non può, no, no, non può, no, ei, più
brave me? Traitor, dost thou dare to brave me? I have sworn that thou shalt die, yes, I have
stent.
stent. colla parte
LEONORA
Piom - bi‿ah pi - om - bi‿il tu - o fu-
Yes, I glo - ry that I have con-
MANRICO
La tua sor - te è già com-
Ah, be - ware now, thou ty - rant de-
a tempo
COUNT
vi - ve - re non puo! Ah! di ge - lo - so, di ge - lo - so‿a-mor sprez-
sworn that thou shalt die, Ah, ra-ging flames my heart are stir - ing, From my
8
f a tempo
ro - re sul - la re - a che‿t'ol - trag-
fess'd it, Nev - er that word will I de-
pi - ta, l'ora‿o- - mai per te suo-
test - ed, I thy boast - ful threats de-
za - to ar-de‿in me tre - men - do‿il fo - co, ar-de‿in me tre - men - do‿il
ven-geance, from my ven-geance naught can save thee, from my ven-geance naught can
8


giò, vi - - bra il fer - ro in que - - sto
ny. Strike my heart, since love hath
nò, il suo co - re e la tu - a
fy. She is mine, she hath con -
fo - co! Un ac - cen - to pro - fe - ri - sti, un ac - cen - to pro - fe -
save thee, from my ven - geance naught can save thee, from my ven - geance naught can
8
co - re che te a - mar non voul nè
bless'd it, Love will show me how to
vi - ta il de - sti - no a me ser -
fess'd it, And with joy for her I'll
ri - sti che a mo - rir lo con - dan - nò, che a mo - rir lo con - dan -
save thee, I have sworn that thou shalt die, yes, I have sworn that thou shalt
8
Poco più mosso
può, che te a - mar non vuol
die, yes, love will show me how
bò, a me ser - bò, a me
die, for her I'll die, for her
nò, lo con - dan - nò, ah sì, un ac -
die, yes, thou shalt die! No, no, from my
Poco più mosso
Tutti 8
ff


nè può, no, no, non vuol, non vuol nè
to die, yes, love will show me how to
ser - - bò, sì, il de - sti - no a me ser -
I'll die, ah, yes, with joy for her I'll
cen - to pro - fe - ri - sti che a mo - rir lo con - dan -
ven-geance naught can save thee, I have sworn that thou shalt
può, te a -
die, love will
bò, la tua
die, yes, with
nò, che a mo - rir lo con - dan - nò, lo con - dan - nò,
die, yes, I have sworn, yes, I have sworn that thou shalt die,
mar non vuol nè puo,
show me how to die,
vi - ta il de - sti - no a me ser - bò,
joy, ah, yes, with joy for her I'll die,
a mo - rir lo con - dan - nò, che a mo -
yes, I've sworn that thou shalt die, yes, I have
8
8
8

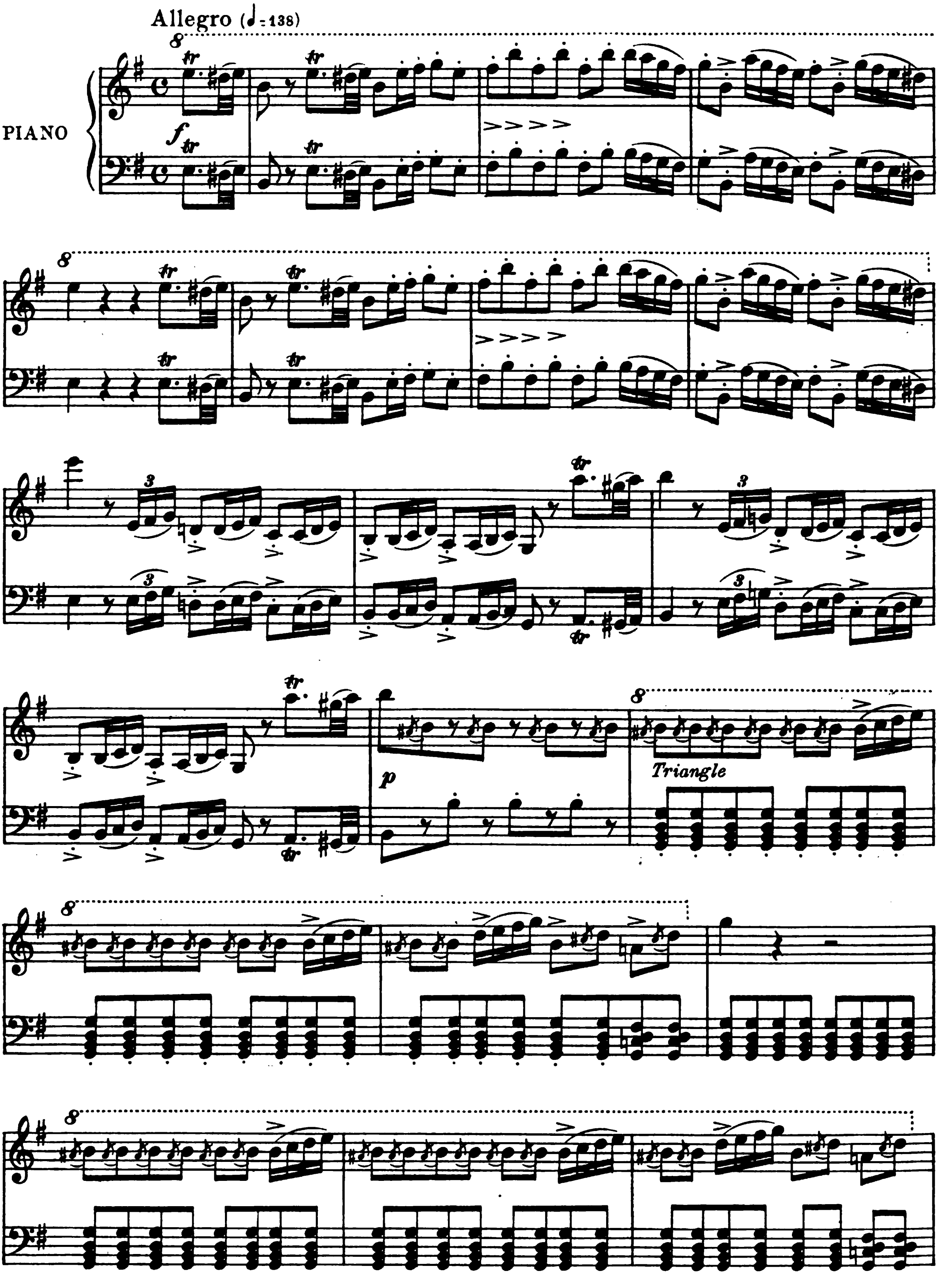

te a - mar
love will show
la tua vi - ta
yes, with joy, ah,
rir lo con - dan - nò, lo con - dan - nò, a
sworn, yes I have sworn that thou shalt die, yes,
non vuol nè può, no, non può, no,
me how to die, how to die, how
il de - sti - no a me ser - bò, sì, ser - bò, sì,
yes, with joy for her I'll die, yes, I'll die, yes,
mo - rir lo con - dan - nò, a mo - rir, a
I've sworn that thou shalt die, thou shalt die, thou
non può, non può!
to die, to die!
ser - bò, sì, il de - sti - no a me ser - bò!
I'll die, for her I'll die, for her I'll die!
mo - rir lo con - dan - nò, lo con - dan - nò!
shalt die, yes, thou shalt die, yes, thou shalt die!
Exeunt Manrico and the Count, with drawn swords; Leonora falls senseless

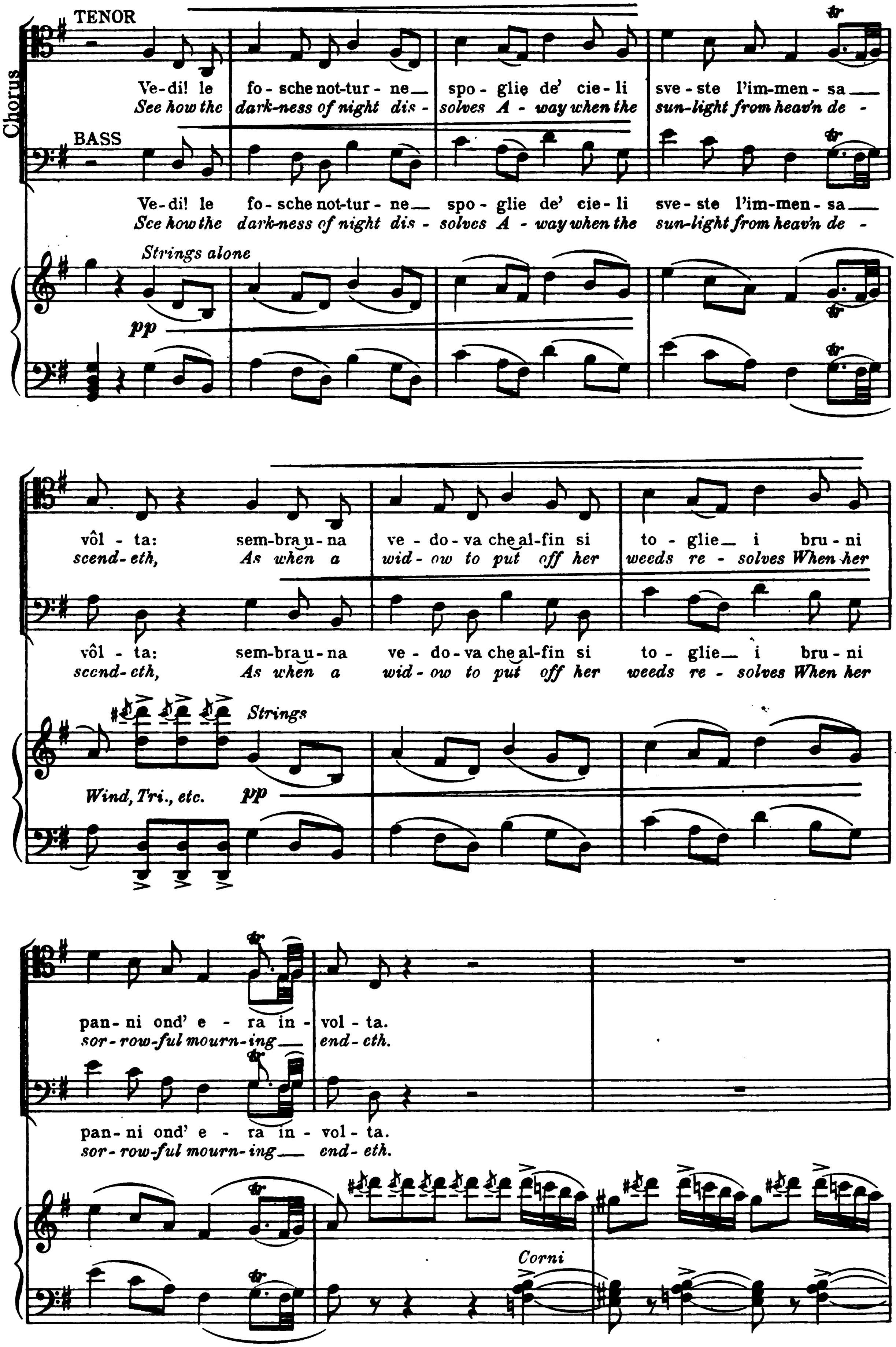
End of Act I

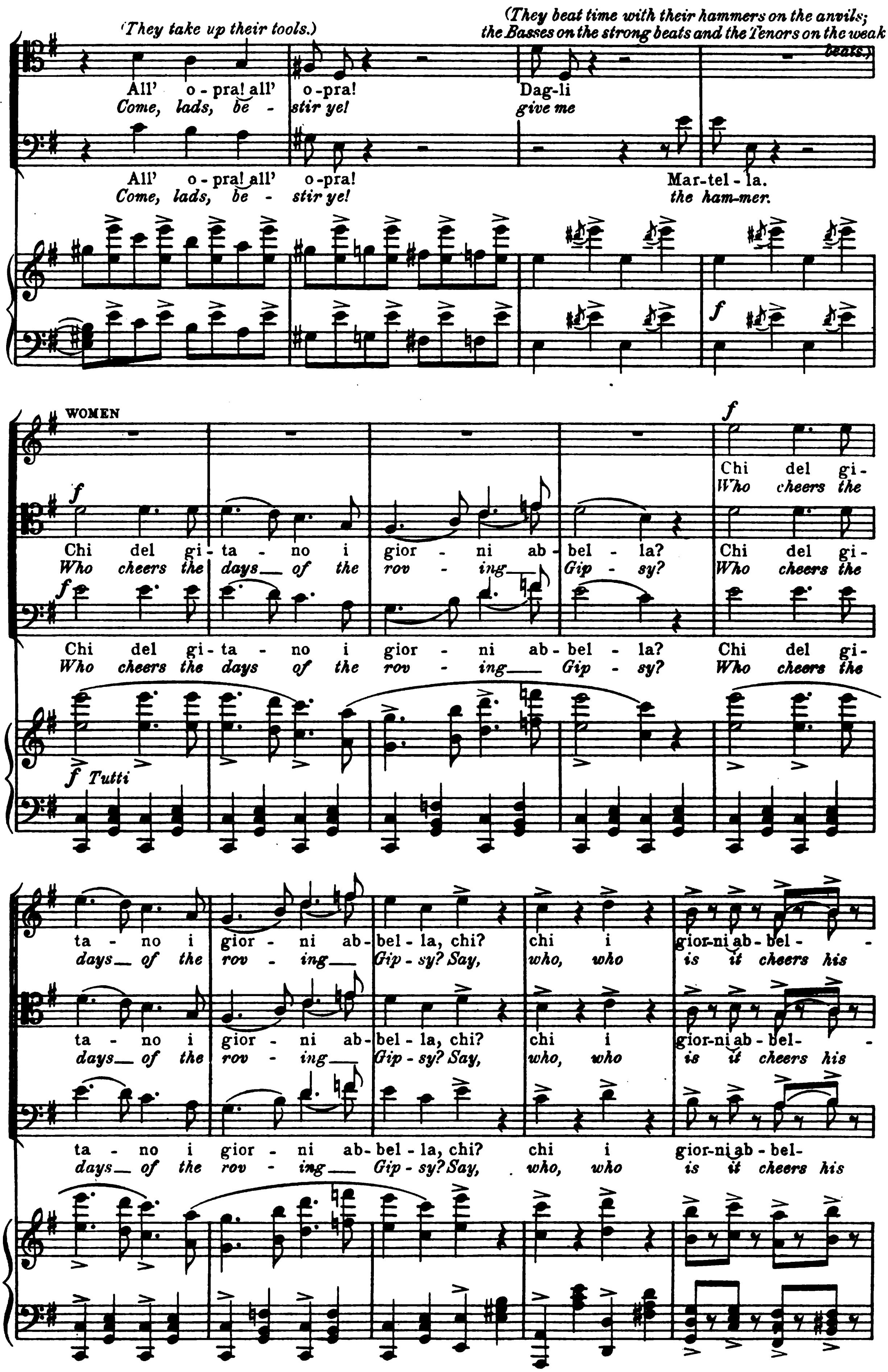
Act II (The Gipsy)

Scene.— A ruined dwelling at the foot of a mountain in Biscay; within, through a wide opening, a fire is seen; day is dawning. Azucena is seated by the fire, Manrico is lying on a low couch at her side, wrapped in his mantle, his helmet at his feet, a sword in his hand, on which he is gazing intently. The gipsies are scattered about the stage.

Nº 7 – CHORUS OF GIPSIES



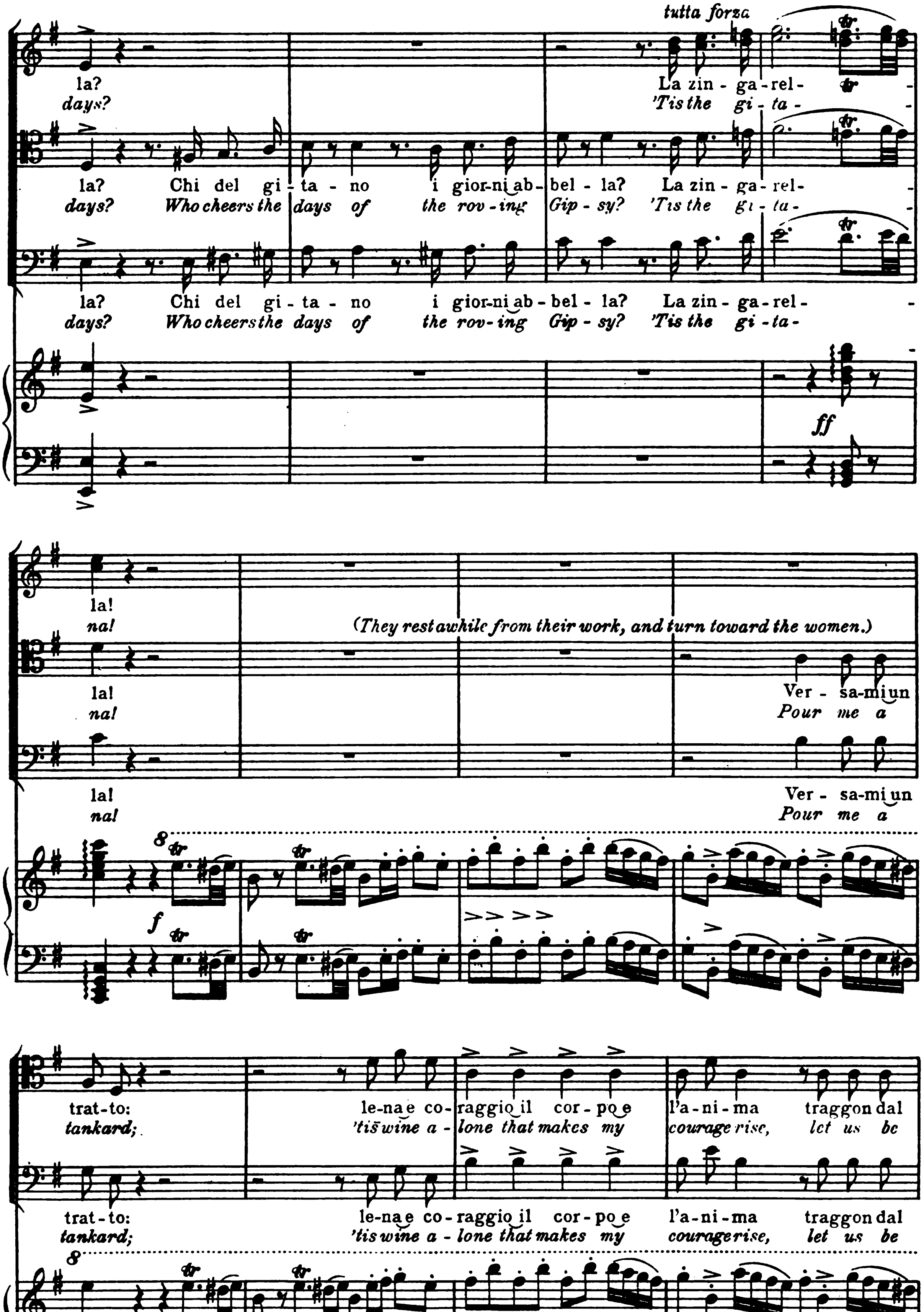

Chorus
TENOR
Ve-di! le fo - sche not-tur - ne spo - glie de' cie - li sve - ste l'im-men - sa
See how the dark-ness of night dis - solves A - way when the sun-light from heav'n de -
BASS
Ve-di! le fo - sche not-tur - ne spo - glie de' cie - li sve - ste l'im-men - sa
See how the dark-ness of night dis - solves A - way when the sun-light from heav'n de -
Strings alone
pp
vôl - ta: sem-bra u - na ve - do - va che al-fin si to - glie i bru - ni
scend - eth, As when a wid - ow to put off her weeds re - solves When her
vôl - ta: sem-bra u - na ve - do - va che al-fin si to - glie i bru - ni
scend - eth, As when a wid - ow to put off her weeds re - solves When her
Strings
Wind, Tri., etc.
pp
pan - ni ond' e - ra in - vol - ta.
sor - row-ful mourn - ing end - eth.
pan - ni ond' e - ra in - vol - ta.
sor - row-ful mourn - ing end - eth.
Corni

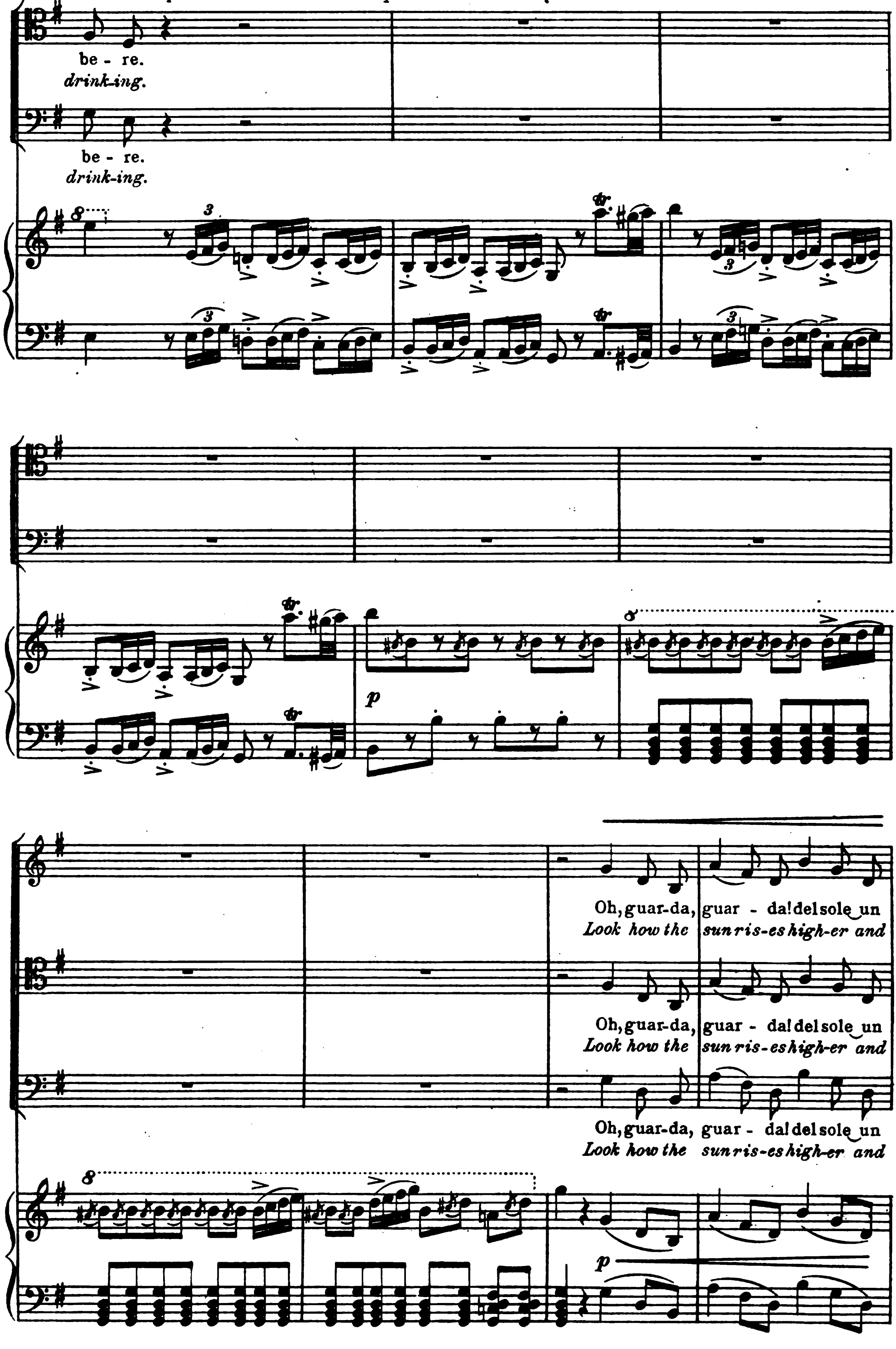


(They take up their tools.)

(They beat time with their hammers on the anvils; the Basses on the strong beats and the Tenors on the weak beats.)

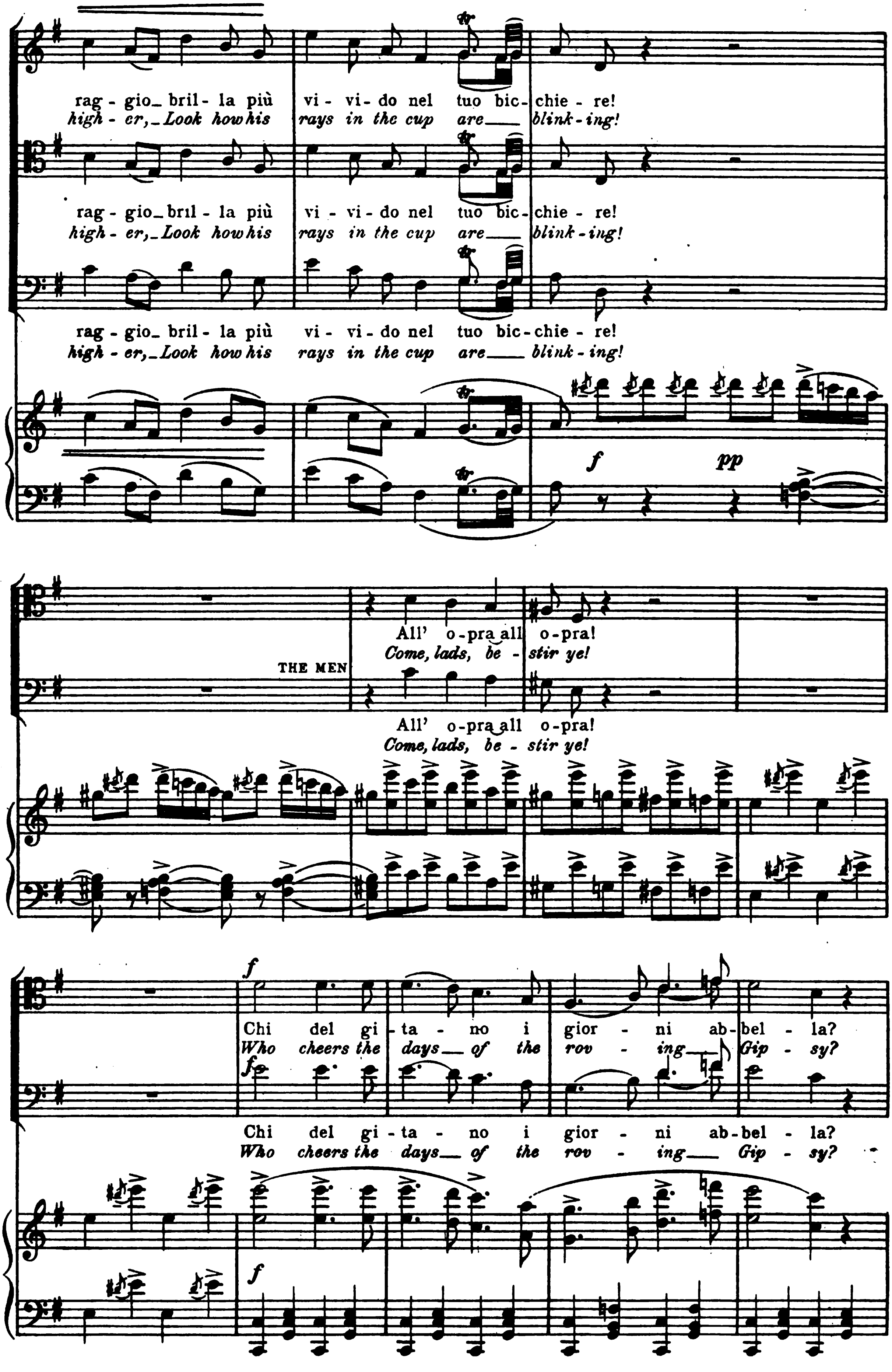
All' o-pra! all' o-pra! Dag-li
Come, lads, be-stir ye! give me
All' o-pra! all' o-pra! Mar-tel-la.
Come, lads, be-stir ye! the ham-mer.
f
WOMEN
f
Chi del gi-ta-no i gior-ni ab-bel-la? Chi del gi-
Who cheers the days of the rov-ing Gip-sy? Who cheers the
f
Chi del gi-ta-no i gior-ni ab-bel-la? Chi del gi-
Who cheers the days of the rov-ing Gip-sy? Who cheers the
f Tutti
ta-no i gior-ni ab-bel-la, chi? chi i gior-ni ab-bel-
days of the rov-ing Gip-sy? Say, who, who is it cheers his
ta-no i gior-ni ab-bel-la, chi? chi i gior-ni ab-bel-
days of the rov-ing Gip-sy? Say, who, who is it cheers his
ta-no i gior-ni ab-bel-la, chi? chi i gior-ni ab-bel-
days of the rov-ing Gip-sy? Say, who, who is it cheers his

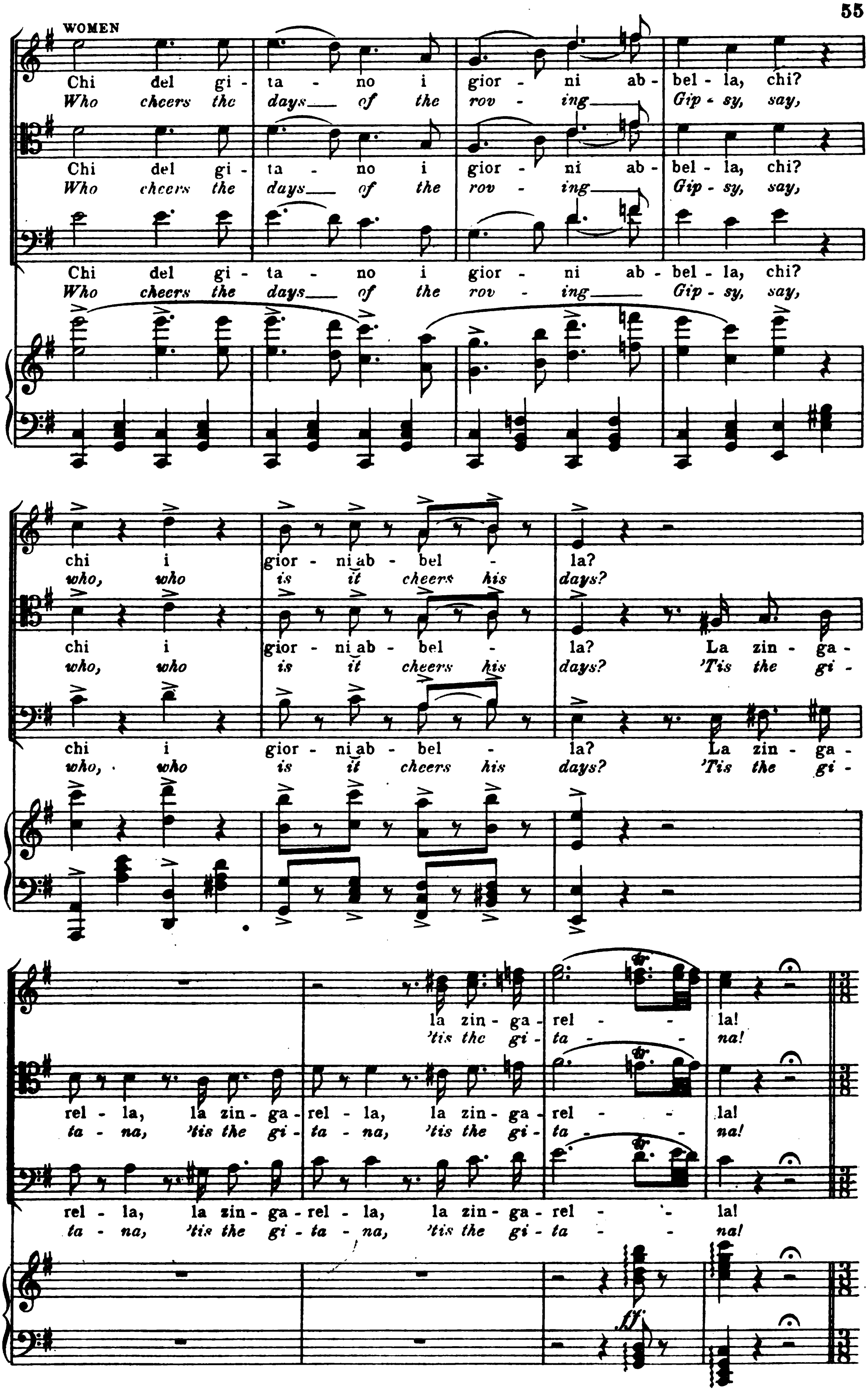

tutta forza
la? La zin - ga - rel - -
days? 'Tis the gi - ta - -
la? Chi del gi - ta - no i gior-ni ab - bel - la? La zin - ga - rel - -
days? Who cheers the days of the rov - ing Gip - sy? 'Tis the gi - ta - -
la? Chi del gi - ta - no i gior-ni ab - bel - la? La zin - ga - rel - -
days? Who cheers the days of the rov - ing Gip - sy? 'Tis the gi - ta -
ff
la!
na!
(They rest awhile from their work, and turn toward the women.)
la! Ver - sa-mi un
na! Pour me a
la! Ver - sa-mi un
na! Pour me a
8
f
trat-to: le-na e co - raggio il cor - po e l'a-ni-ma traggon dal
tankard; 'tis wine a - lone that makes my courage rise, let us be
trat - to: le-na e co - raggio il cor - po e l'a-ni-ma traggon dal
tankard; 'tis wine a - lone that makes my courage rise, let us be
8



(The women pour them wine in rustic cups.)

be - re.
drink-ing.
be - re.
drink-ing.
8
3
tr
p
Oh, guar-da, guar - da! del sole un
Look how the sun ris-es high-er and
Oh, guar-da, guar - da! del sole un
Look how the sun ris-es high-er and
Oh, guar-da, guar - da! del sole un
Look how the sun ris-es high-er and

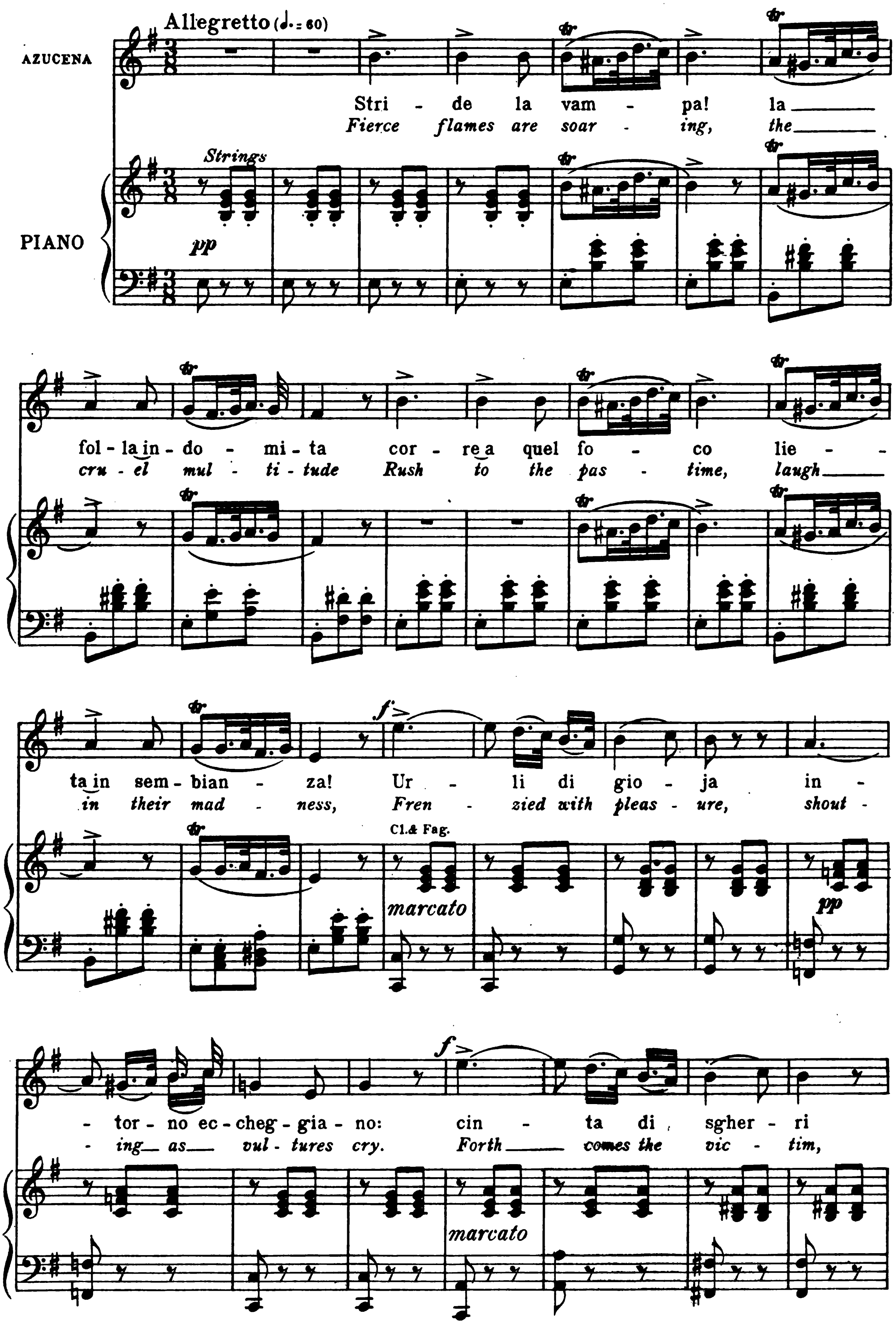

rag - gio_ bril - la più vi - vi - do nel tuo bic - chie - re!
high - er,_ Look how his rays in the cup are___ blink - ing!
rag - gio_ bril - la più vi - vi - do nel tuo bic - chie - re!
high - er,_ Look how his rays in the cup are___ blink - ing!
rag - gio_ bril - la più vi - vi - do nel tuo bic - chie - re!
high - er,_ Look how his rays in the cup are___ blink - ing!
f
pp
THE MEN
All' o - pra all o - pra!
Come, lads, be - stir ye!
All' o - pra all o - pra!
Come, lads, be - stir ye!
f
Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days___ of the rov - ing___ Gip - sy?
f
Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days___ of the rov - ing___ Gip - sy?
f

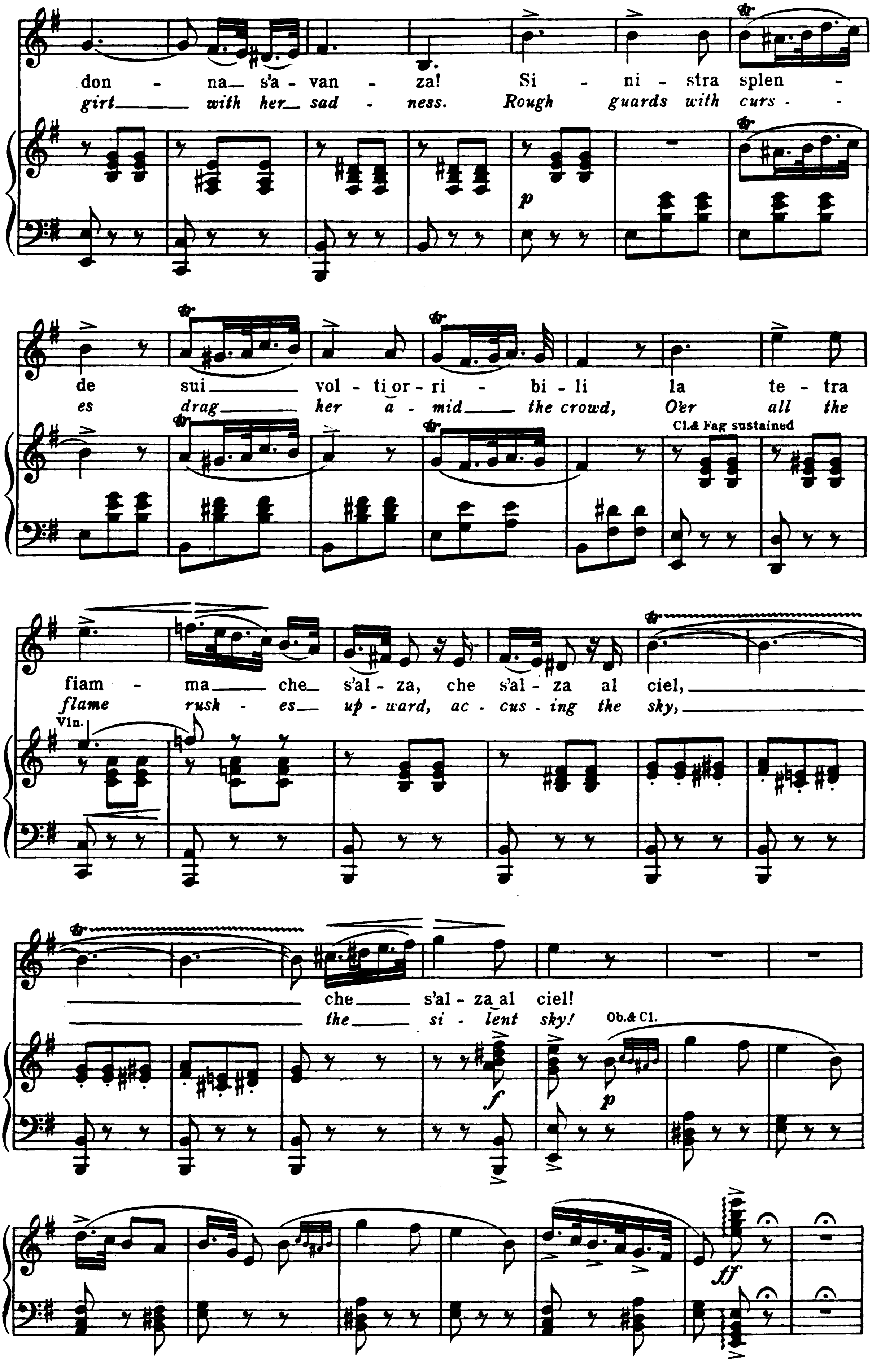

WOMEN
Chi del gi - ta - no i gior - ni ab - bel - la, chi?
Who cheers the days of the rov - ing Gip - sy, say,
Chi del gi - ta - no i gior - ni ab - bel - la, chi?
Who cheers the days of the rov - ing Gip - sy, say,
Chi del gi - ta - no i gior - ni ab - bel - la, chi?
Who cheers the days of the rov - ing Gip - sy, say,
chi i gior - ni ab - bel - la?
who, who is it cheers his days?
chi i gior - ni ab - bel - la? La zin - ga -
who, who is it cheers his days? 'Tis the gi -
chi i gior - ni ab - bel - la? La zin - ga -
who, who is it cheers his days? 'Tis the gi -
la zin - ga - rel - la!
'tis the gi - ta - na!
rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!
rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!
ff

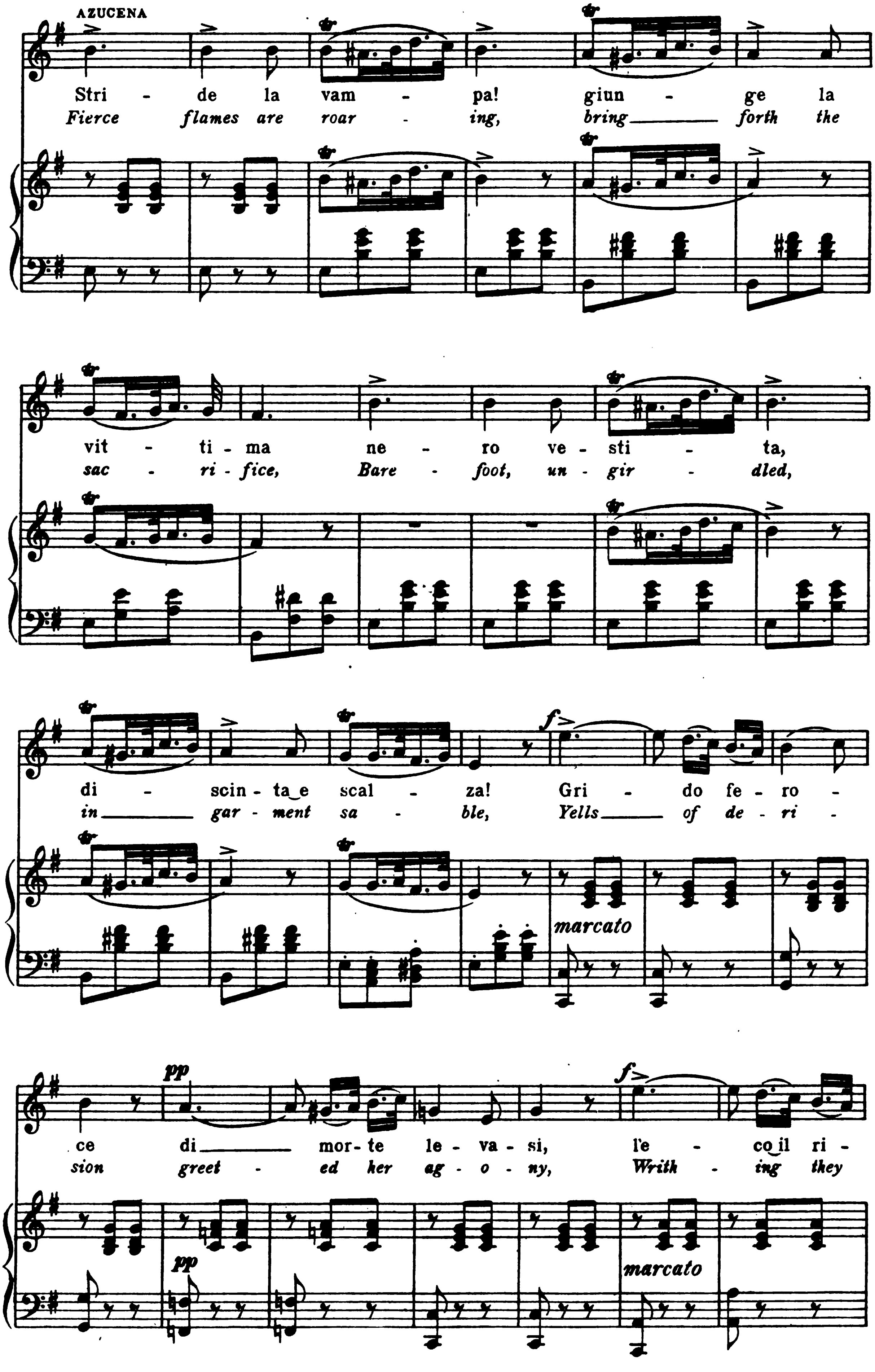
№ 8 CANZONE

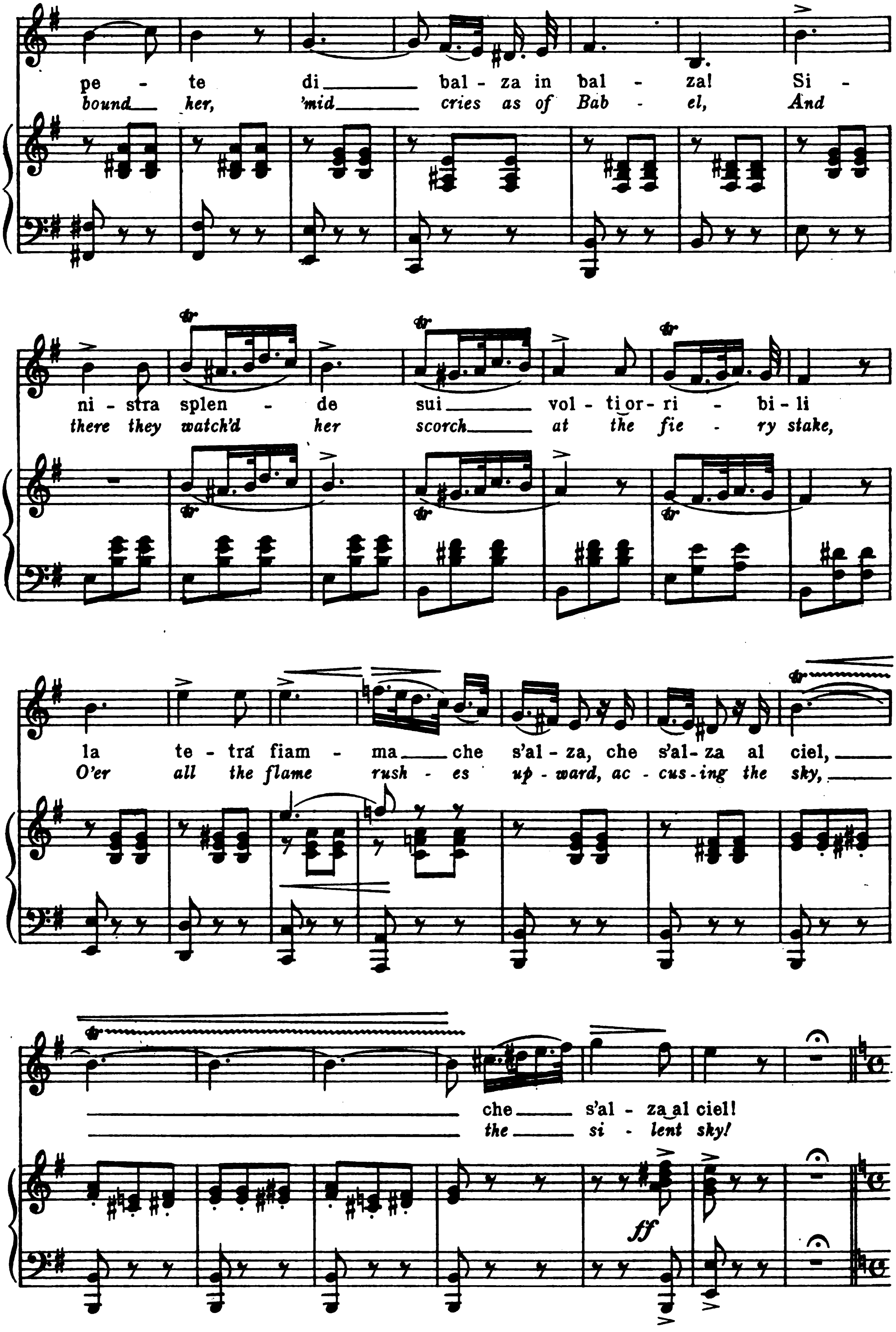
(Azucena)

Azucena sings; the Gipsies gather round her

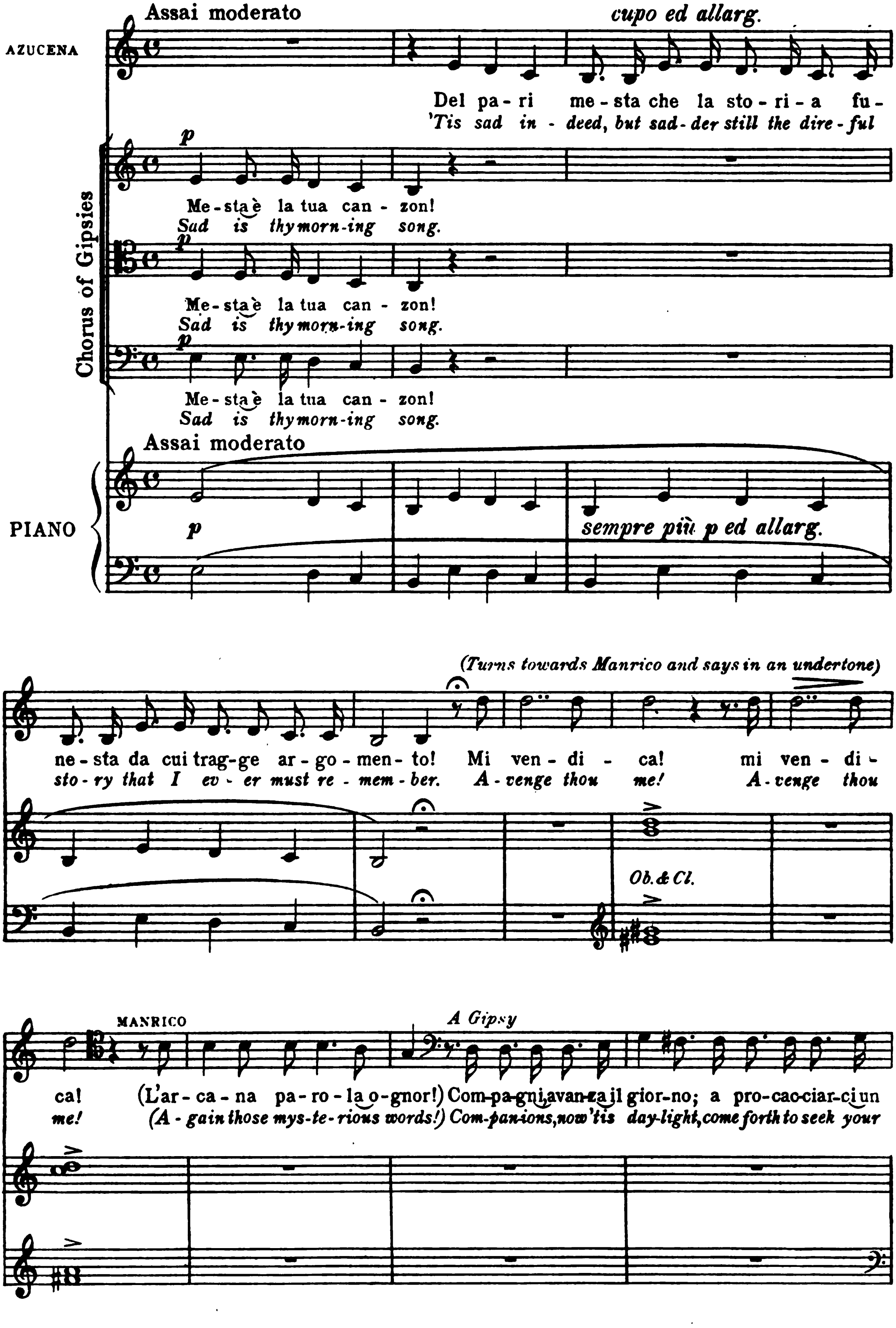

Allegretto (♩. = 60)
AZUCENA
Stri - de la vam - pa! la
Fierce flames are soar - ing, the
Strings
PIANO
pp
fol - la in - do - mi - ta cor - re a quel fo - co lie -
cru - el mul - ti - tude Rush to the pas - time, laugh
ta in sem - bian - za! Ur - li di gio - ja in -
in their mad - ness, Fren - zied with pleas - ure, shout -
f
Cl.& Fag.
marcato
pp
- tor - no ec - cheg - gia - no: cin - ta di sgher - ri
- ing as vul - tures cry. Forth comes the vic - tim,
f
marcato

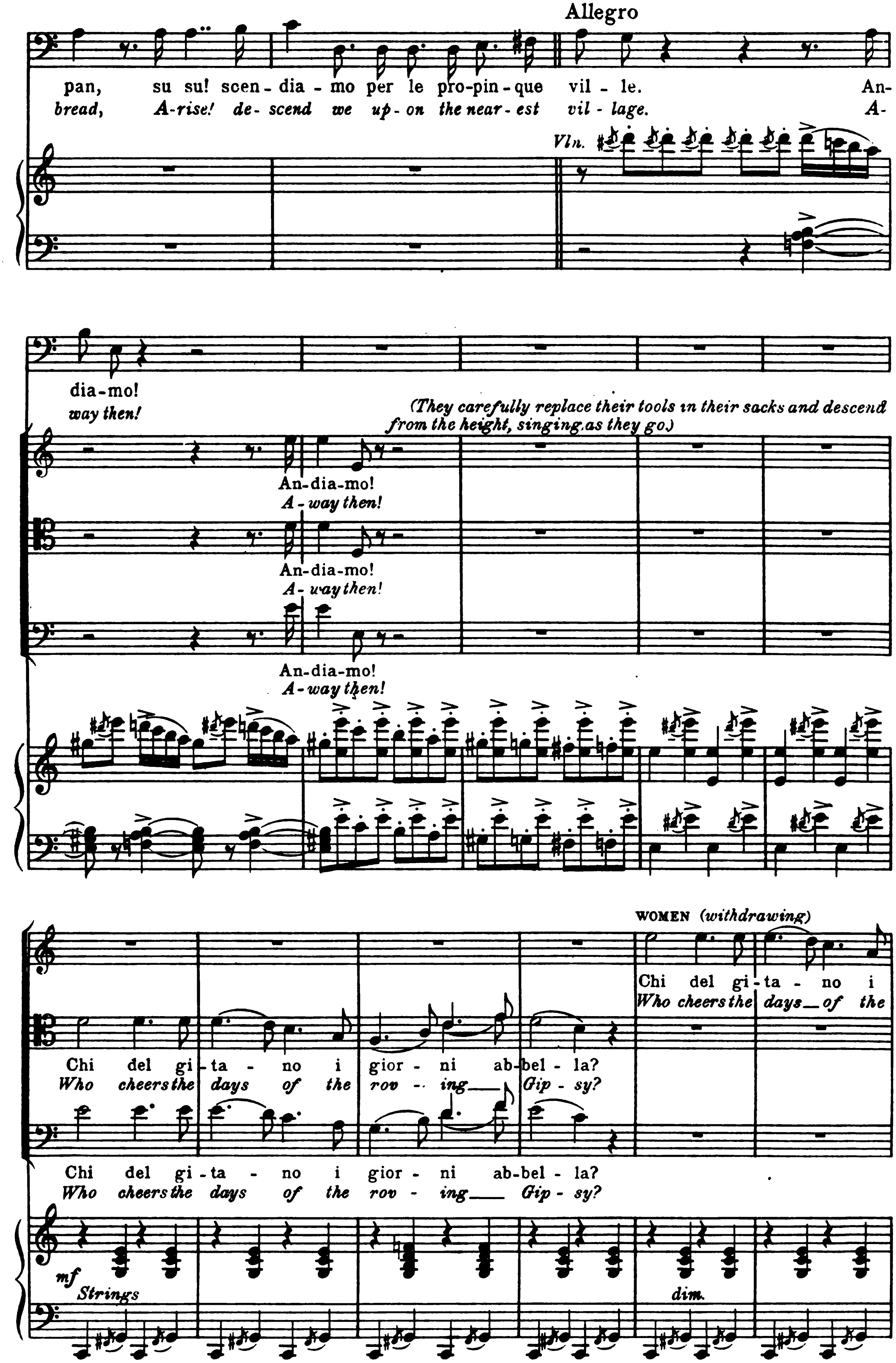

don - na s'a - van - za! Si - ni - stra splen - de sui vol - ti or - ri - bi - li la te - tra fiam - ma che s'al - za, che s'al - za al ciel, che s'al - za al ciel!
girt with her sad - ness. Rough guards with curs - es drag her a - mid the crowd, O'er all the flame rush - es up - ward, ac - cus - ing the sky, the si - lent sky!
p
Cl.& Fag sustained
Vln.
f
Ob.& Cl.
p
ff

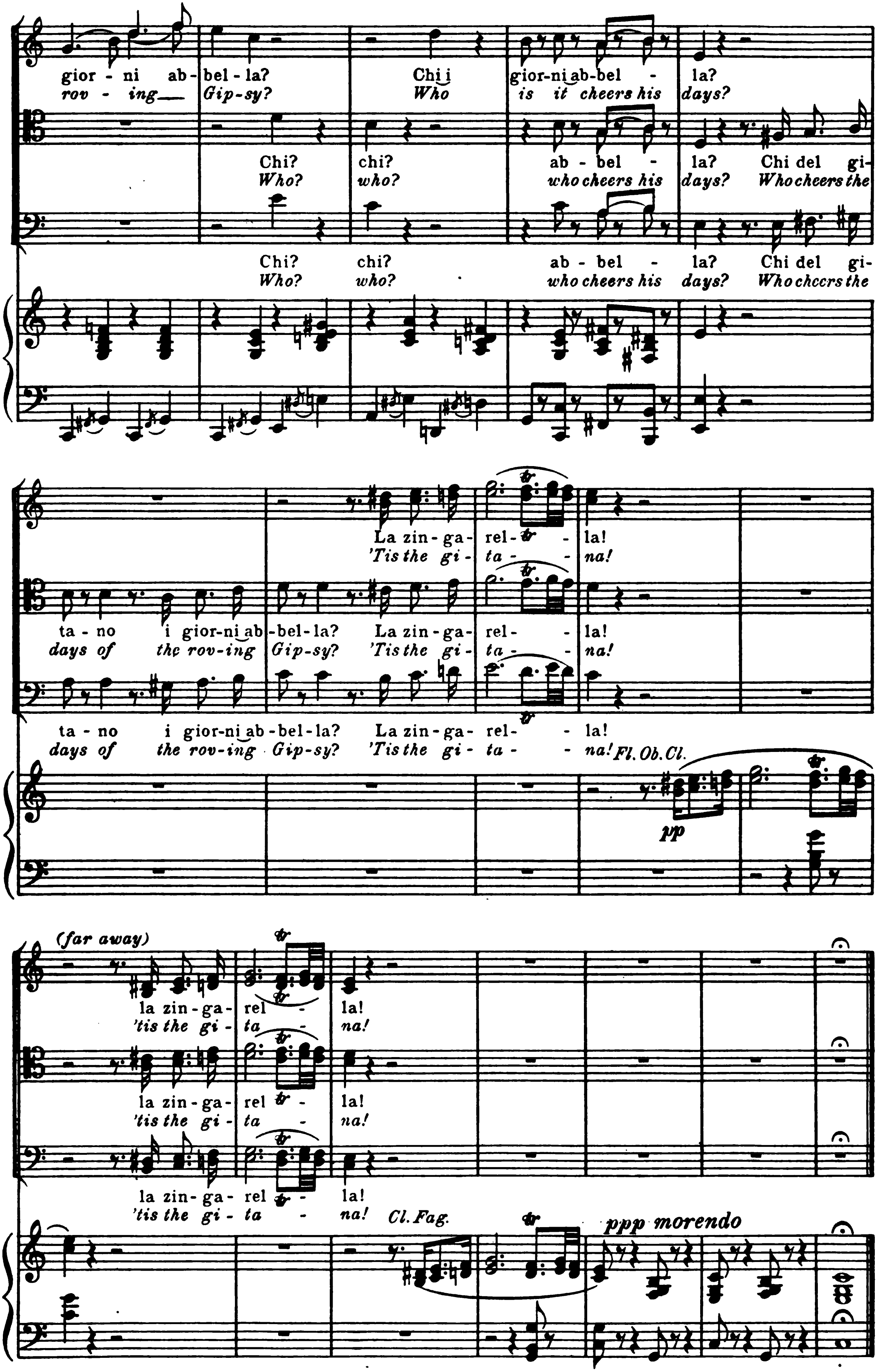

AZUCENA
Stri - de la vam - pa! giun - ge la
Fierce flames are roar - ing, bring forth the
vit - ti - ma ne - ro ve - sti - ta,
sac - ri - fice, Bare - foot, un - gir - dled,
f
di - scin - ta_e scal - za! Gri - do fe - ro -
in gar - ment sa - ble, Yells of de - ri -
marcato
pp
f
ce di mor - te le - va - si, l'e - co_il ri -
sion greet - ed her ag - o - ny, Writh - ing they
pp
marcato


pe - te di bal - za in bal - za! Si -
bound her, 'mid cries as of Bab - el, And
ni - stra splen - de sui vol - ti or - ri - bi - li
there they watch'd her scorch at the fie - ry stake,
la te - tra fiam - ma che s'al - za, che s'al - za al ciel,
O'er all the flame rush - es up - ward, ac - cus - ing the sky,
che s'al - za al ciel!
the si - lent sky!
tr
ff

№ 9 CHORUS OF GIPSIES

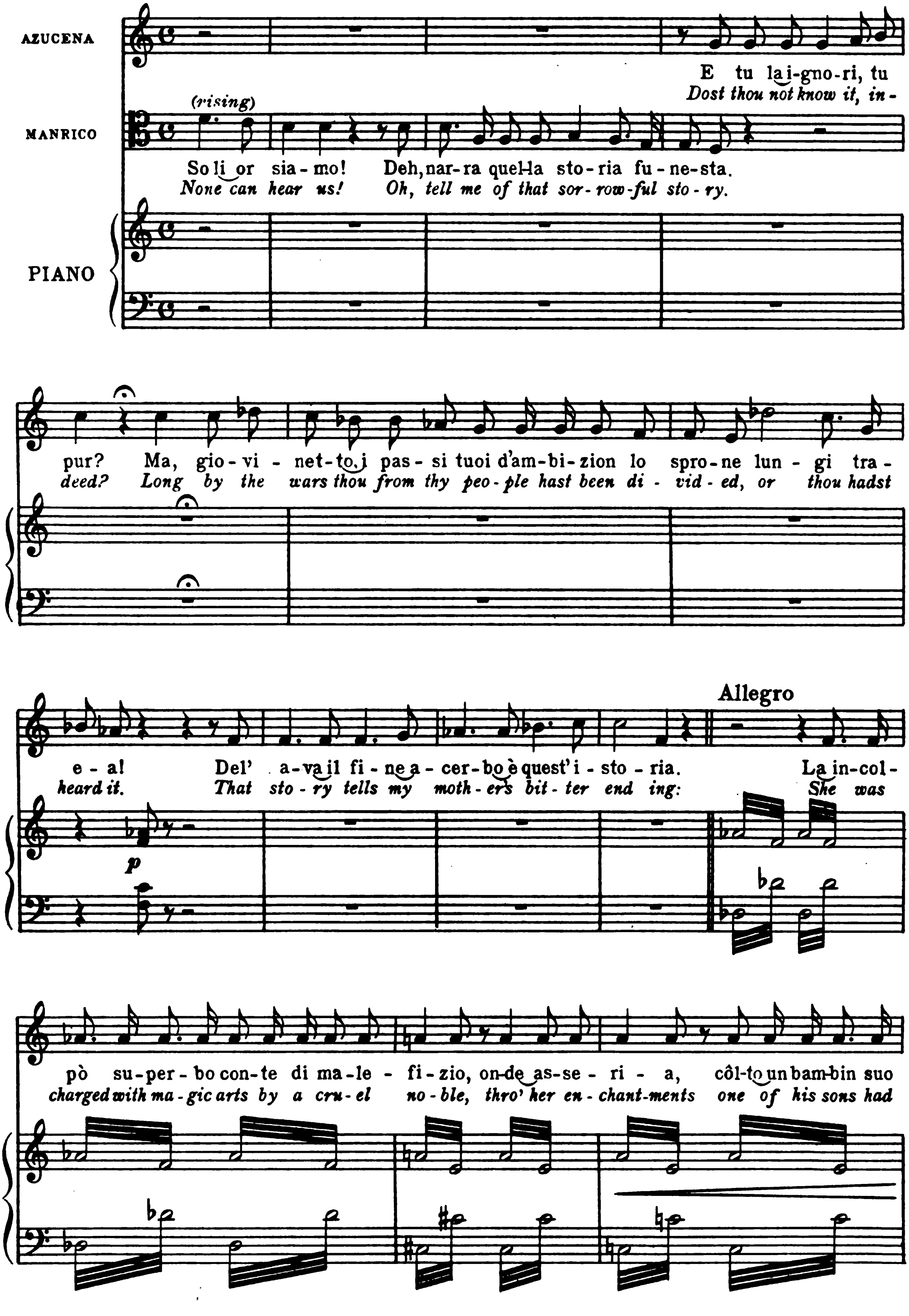

Assai moderato
cupo ed allarg.
AZUCENA
Del pa - ri me - sta che la sto - ri - a fu -
'Tis sad in - deed, but sad - der still the dire - ful
Chorus of Gipsies
p
Me - sta è la tua can - zon!
Sad is thy morn - ing song.
Me - sta è la tua can - zon!
Sad is thy morn - ing song.
Me - sta è la tua can - zon!
Sad is thy morn - ing song.
Assai moderato
PIANO
p
sempre più p ed allarg.
(Turns towards Manrico and says in an undertone)
ne - sta da cui trag - ge ar - go - men - to! Mi ven - di - ca! mi ven - di -
sto - ry that I ev - er must re - mem - ber. A - venge thou me! A - venge thou
Ob. & Cl.
MANRICO
A Gipsy
ca! (L'ar - ca - na pa - ro - la o - gnor!) Com - pa - gni, avan - za il gior - no; a pro - cac - ciar - ci un
me! (A - gain those mys - te - rious words!) Com - pan - ions, now 'tis day - light, come forth to seek your

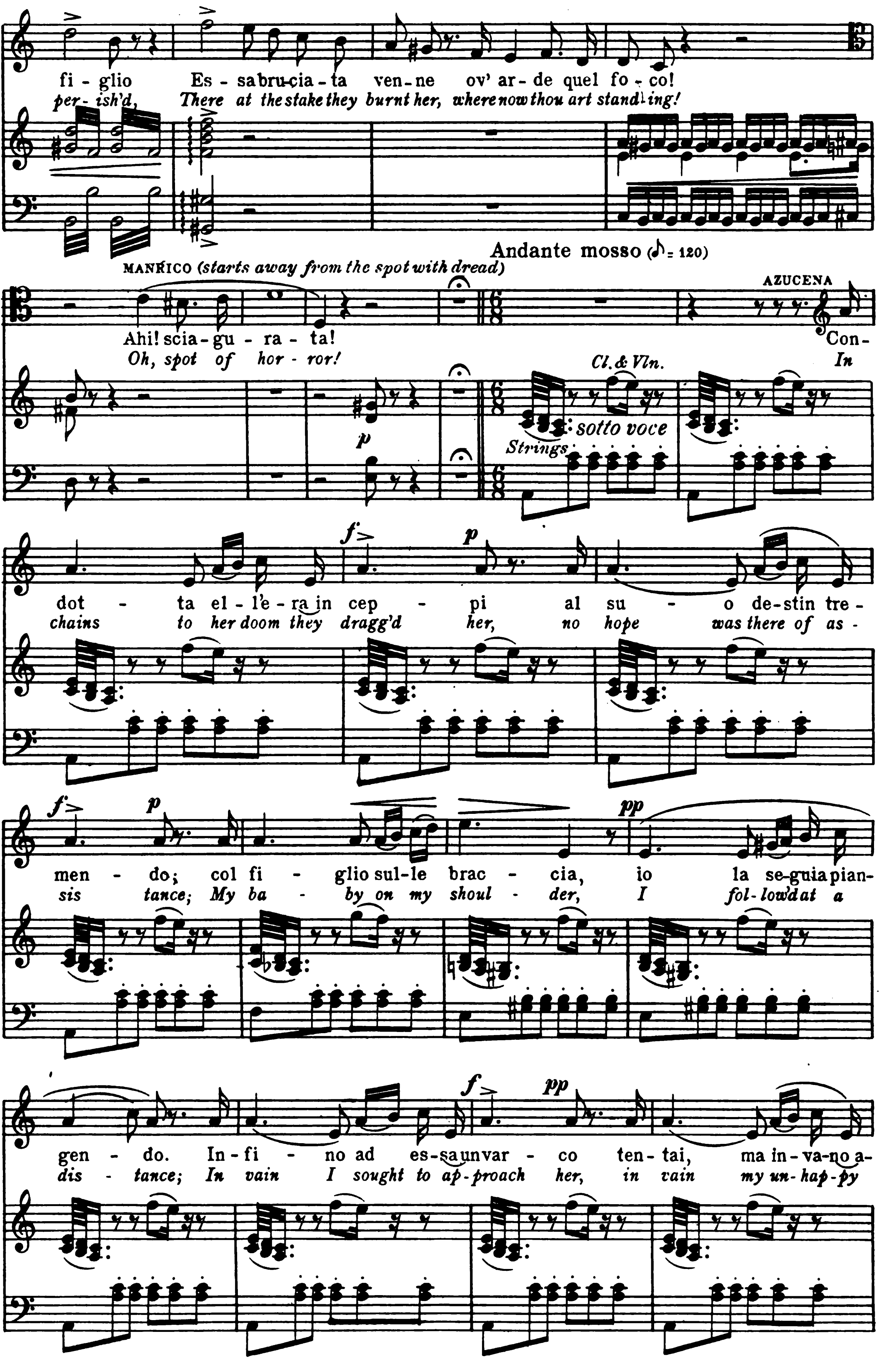

Allegro
pan, su su! scen-dia-mo per le pro-pin-que vil-le. An-
bread, A-rise! de-scend we up-on the near-est vil-lage. A-
Vln.
dia-mo!
way then!
(They carefully replace their tools in their sacks and descend from the height, singing as they go.)
An-dia-mo!
A-way then!
An-dia-mo!
A-way then!
An-dia-mo!
A-way then!
WOMEN (withdrawing)
Chi del gi-ta-no i
Who cheers the days of the
Chi del gi-ta-no i gior-ni ab-bel-la?
Who cheers the days of the rov-ing Gip-sy?
Chi del gi-ta-no i gior-ni ab-bel-la?
Who cheers the days of the rov-ing Gip-sy?
mf
Strings
dim.

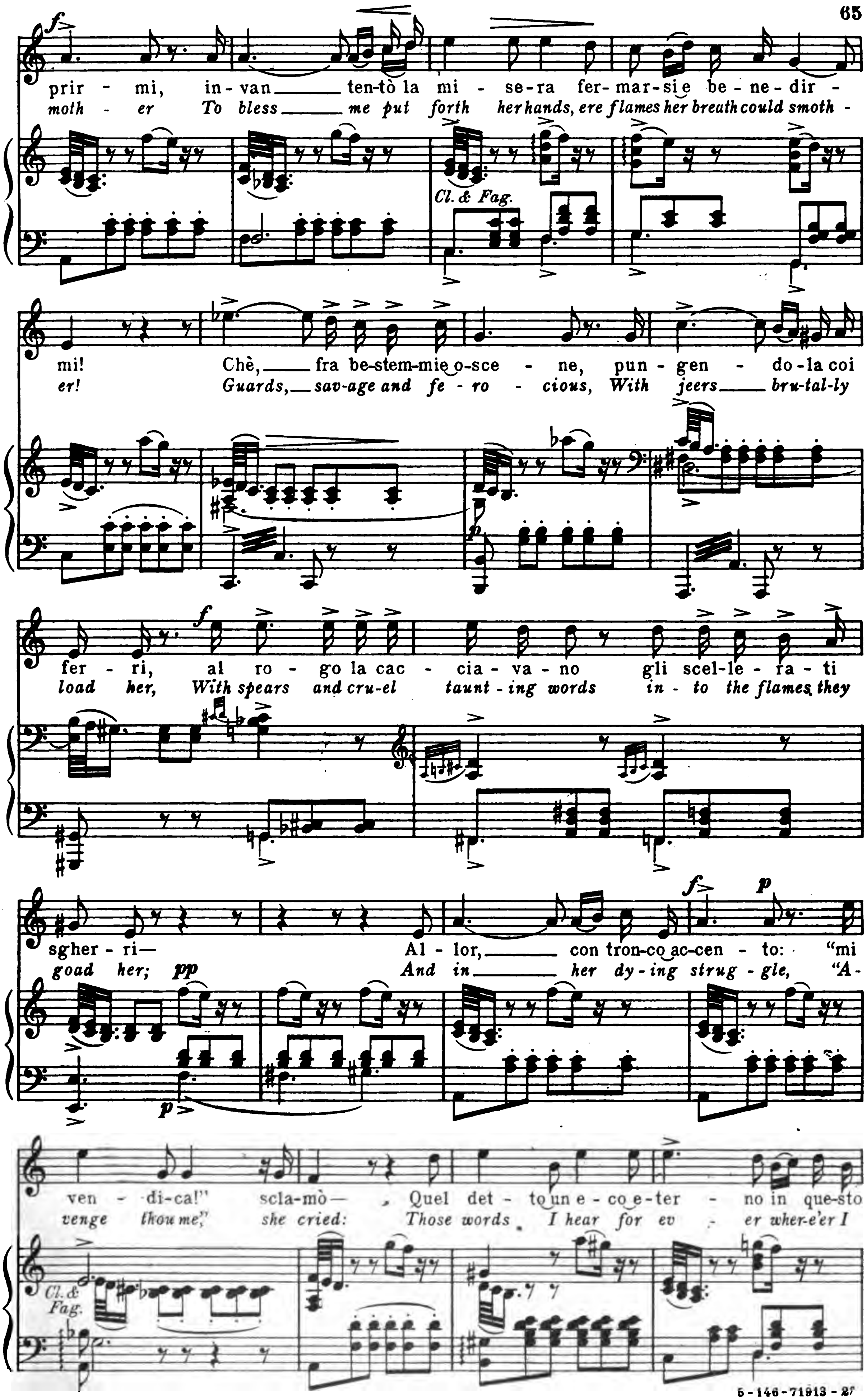

gior - ni ab - bel - la? Chi i gior-ni ab-bel - la?
rov - ing Gip-sy? Who is it cheers his days?
Chi? chi? ab - bel - la? Chi del gi-
Who? who? who cheers his days? Who cheers the
Chi? chi? ab - bel - la? Chi del gi-
Who? who? who cheers his days? Who cheers the
La zin-ga- rel - la!
'Tis the gi - ta - na!
ta - no i gior-ni ab-bel-la? La zin-ga- rel - la!
days of the rov-ing Gip-sy? 'Tis the gi - ta - na!
ta - no i gior-ni ab-bel-la? La zin-ga- rel - la!
days of the rov-ing Gip-sy? 'Tis the gi - ta - na!
Fl. Ob. Cl.
pp
(far away)
la zin-ga- rel - la!
'tis the gi - ta - na!
la zin-ga- rel - la!
'tis the gi - ta - na!
la zin-ga- rel - la!
'tis the gi - ta - na!
Cl. Fag.
ppp morendo

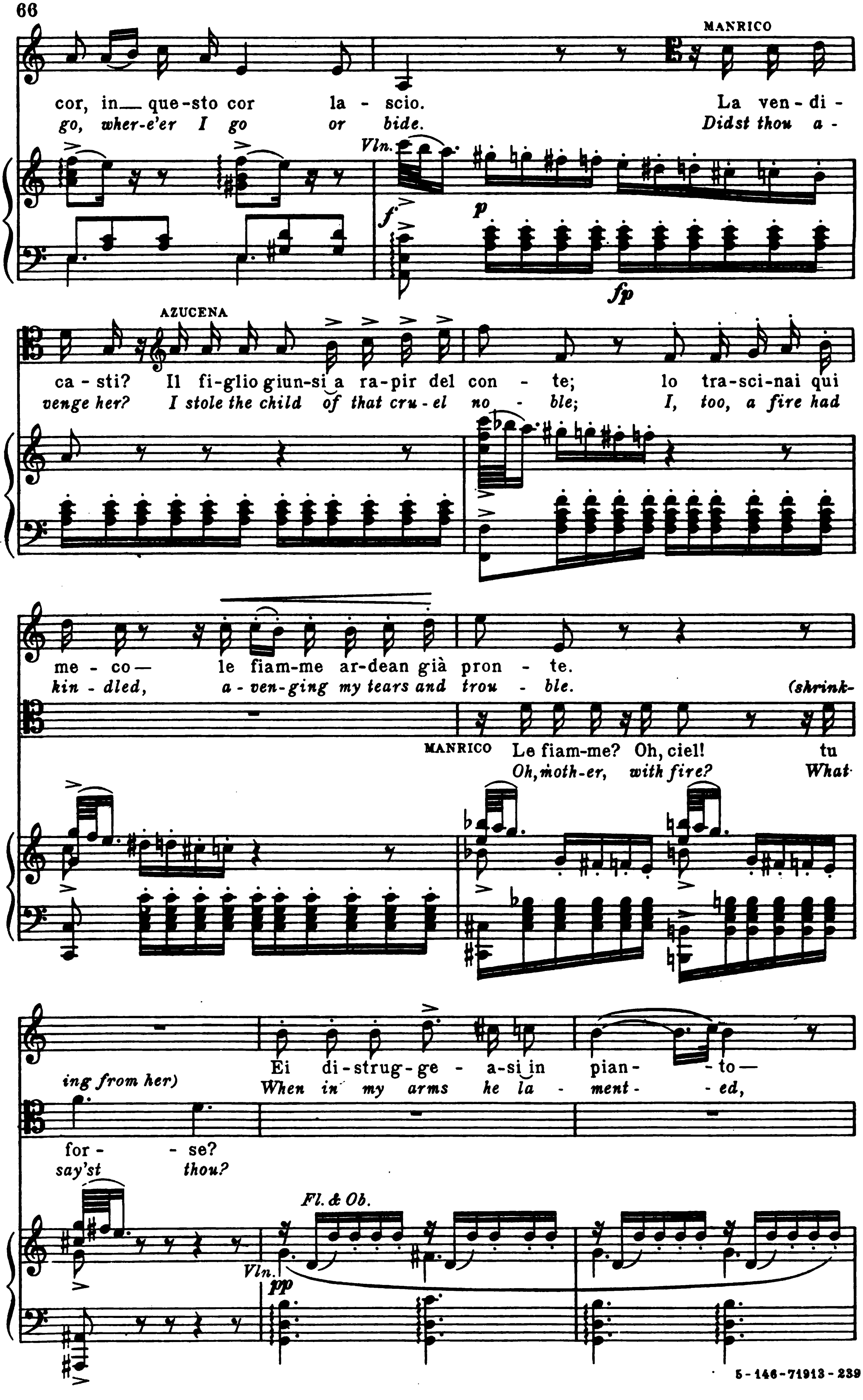
Nº 10 RECITATIVE AND NARRATIVE

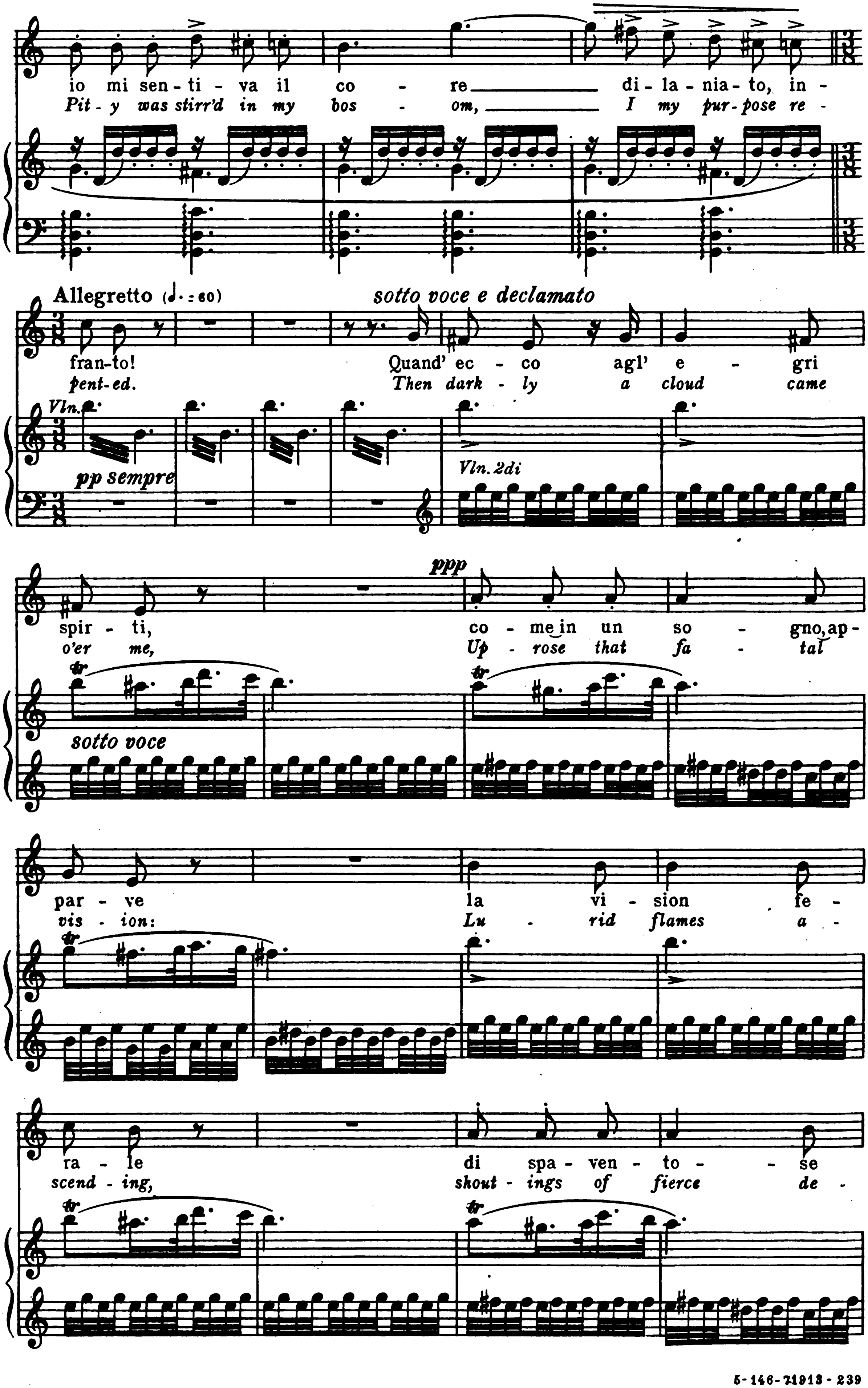
(Azucena and Manrico)

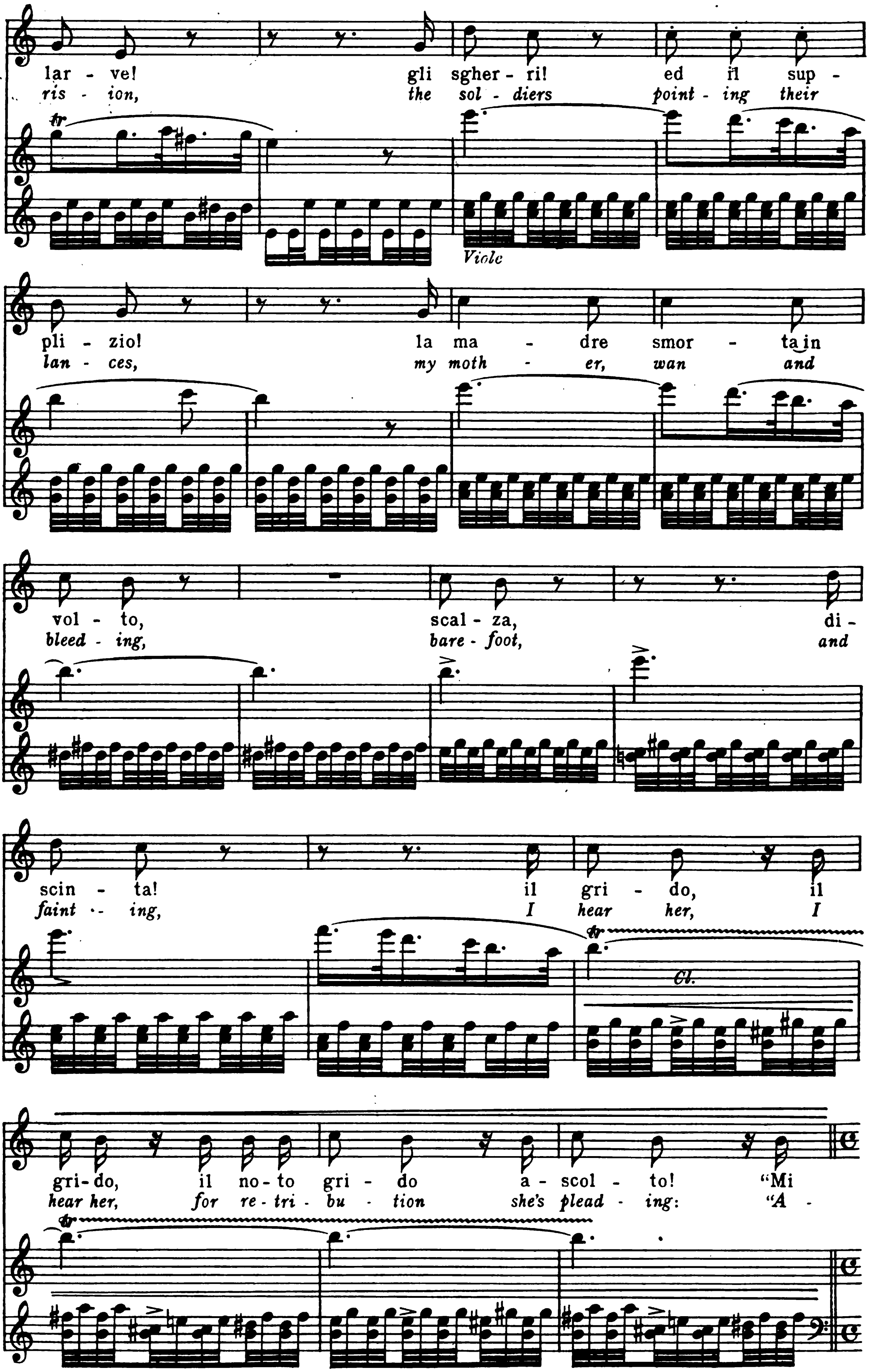

AZUCENA
MANRICO
PIANO
(rising)
E tu la i-gno-ri, tu
Dost thou not know it, in-
So li or sia-mo! Deh, nar-ra quel-la sto-ria fu-ne-sta.
None can hear us! Oh, tell me of that sor-row-ful sto-ry.
pur? Ma, gio-vi-net-to i pas-si tuoi d'am-bi-zion lo spro-ne lun-gi tra-
deed? Long by the wars thou from thy peo-ple hast been di-vid-ed, or thou hadst
e-a! Del' a-va il fi-ne a-cer-bo è quest' i-sto-ria.
heard it. That sto-ry tells my moth-er's bit-ter end-ing:
Allegro
La in-col-
She was
p
pò su-per-bo con-te di ma-le-fi-zio, on-de as-se-ri-a, côl-to un bam-bin suo
charged with ma-gic arts by a cru-el no-ble, thro' her en-chant-ments one of his sons had

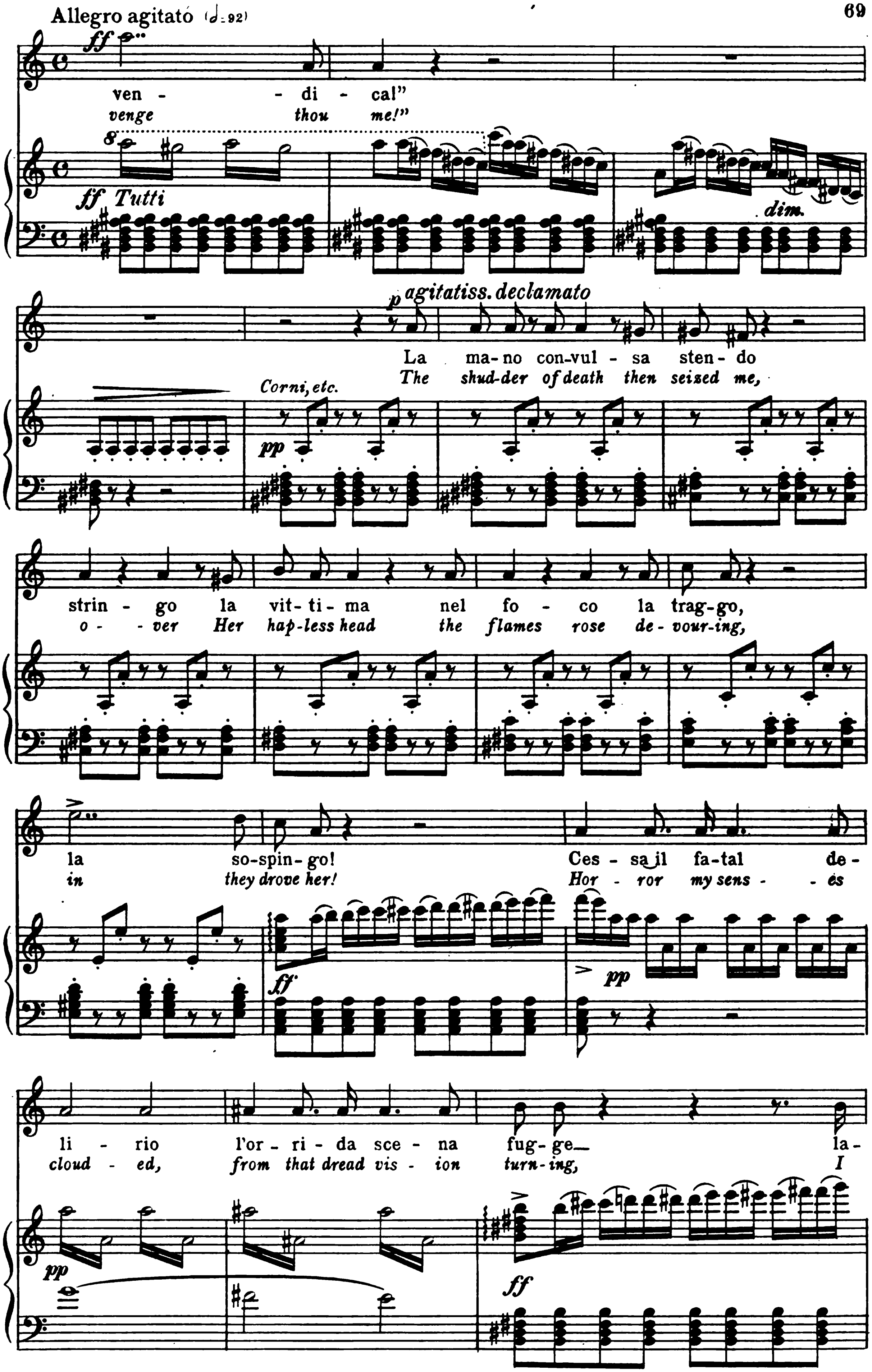

fi - glio Es - sa bru-cia - ta ven-ne ov' ar - de quel fo - co!
per - ish'd, There at the stake they burnt her, where now thou art stand - ing!
Andante mosso (♪= 120)
MANRICO (starts away from the spot with dread)
Ahi! scia - gu - ra - ta!
Oh, spot of hor - ror!
AZUCENA
Con -
In
Cl. & Vln.
p
sotto voce
Strings
dot - ta el - l'e - ra in cep - pi al su - o de - stin tre -
chains to her doom they dragg'd her, no hope was there of as -
f
p
men - do; col fi - glio sul - le brac - cia, io la se - guia pian -
sis - tance; My ba - by on my shoul - der, I fol - low'd at a
pp
gen - do. In - fi - no ad es - sa un var - co ten - tai, ma in - va - no a -
dis - tance; In vain I sought to ap - proach her, in vain my un - hap - py

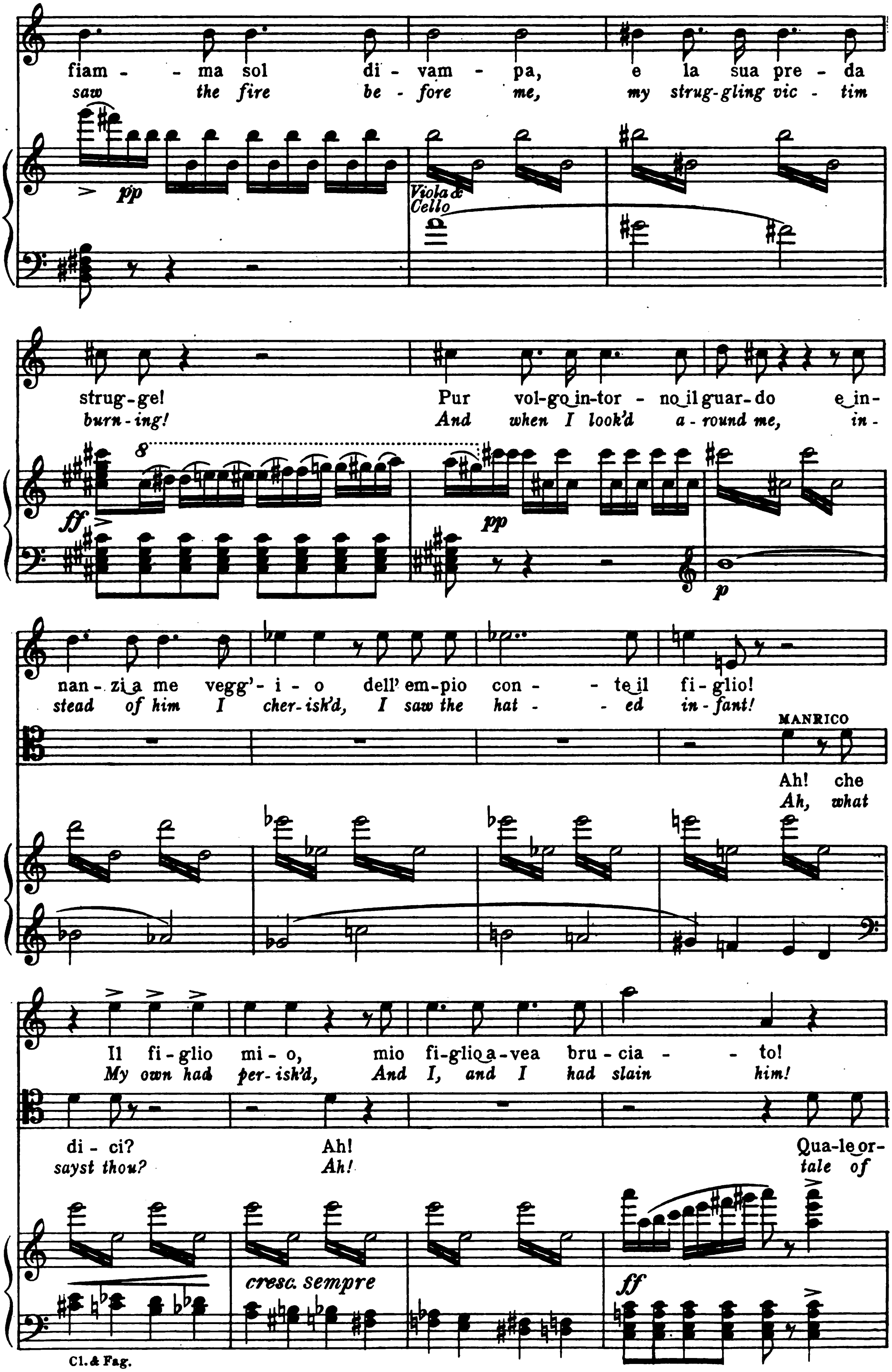

prir - mi, in-van ten-tò la mi - se-ra fer-mar-si e be - ne-dir -
moth - er To bless me put forth her hands, ere flames her breath could smoth -
Cl. & Fag.
mi! Chè, fra be-stem-mie o-sce - ne, pun - gen - do-la coi
er! Guards, sav-age and fe - ro - cious, With jeers bru-tal-ly
fer - ri, al ro - go la cac - cia - va - no gli scel-le - ra - ti
load her, With spears and cru-el taunt - ing words in - to the flames they
sgher - ri— Al - lor, con tron-co ac-cen - to: "mi
goad her; And in her dy - ing strug - gle, "A -
ven - di-ca!" scla-mò— Quel det - to un e - co e-ter - no in que-sto
venge thou me," she cried: Those words I hear for ev - er wher-e'er I
Cl. & Fag.

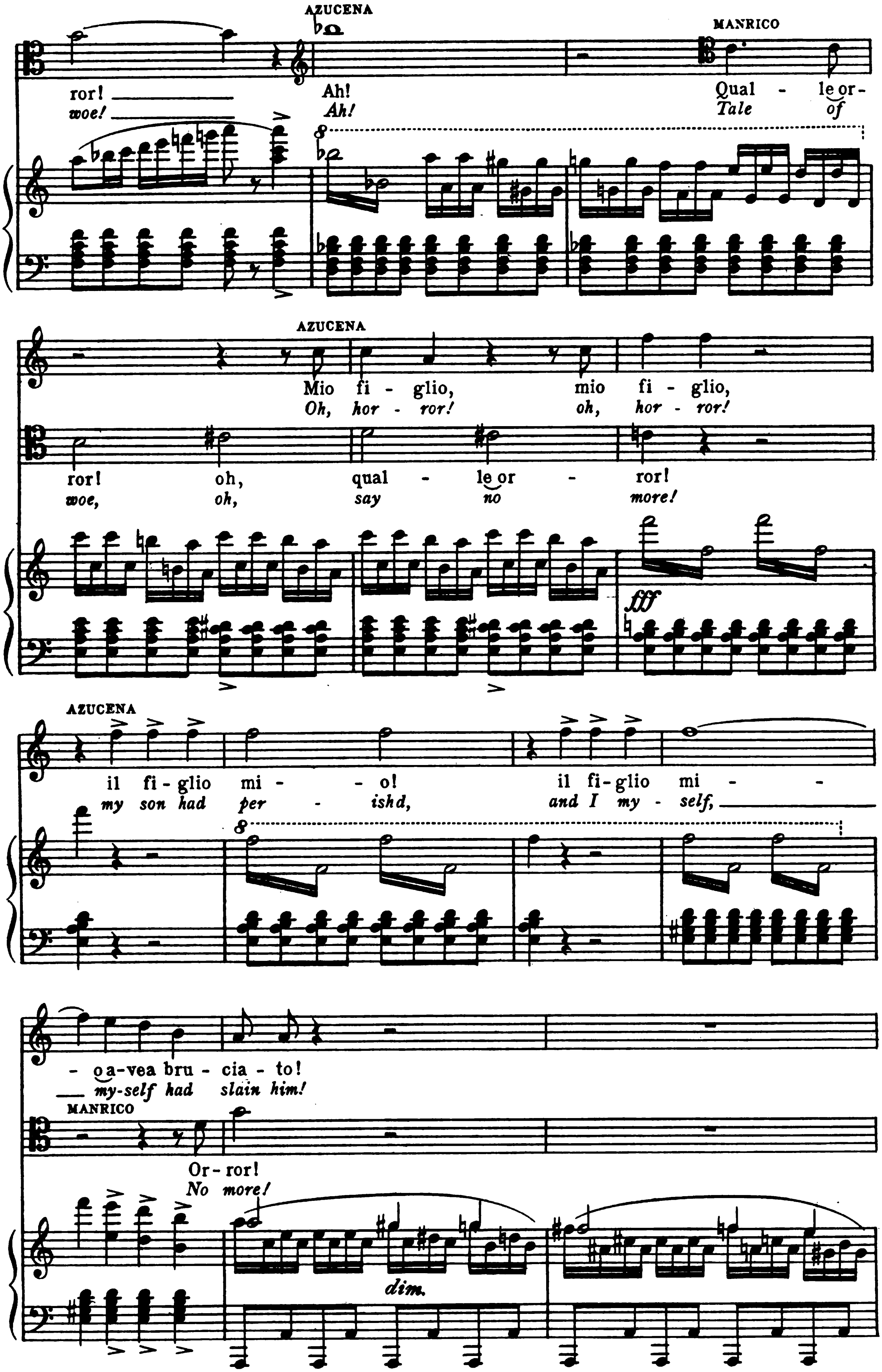

MANRICO
cor, in — que-sto cor la - scio. La ven-di -
go, wher-e'er I go or bide. Didst thou a -
Vln.
f
p
fp
AZUCENA
ca - sti? Il fi-glio giun-si a ra-pir del con - te; lo tra-sci-nai qui
venge her? I stole the child of that cru-el no - ble; I, too, a fire had
me - co — le fiam-me ar-dean già pron - te.
kin - dled, a - ven-ging my tears and trou - ble. (shrink-
MANRICO Le fiam-me? Oh, ciel! tu
Oh, moth-er, with fire? What
ing from her) Ei di-strug-ge - a-si in pian - - to —
When in my arms he la - ment - - ed,
for - - se?
say'st thou?
Fl. & Ob.
Vln.
pp

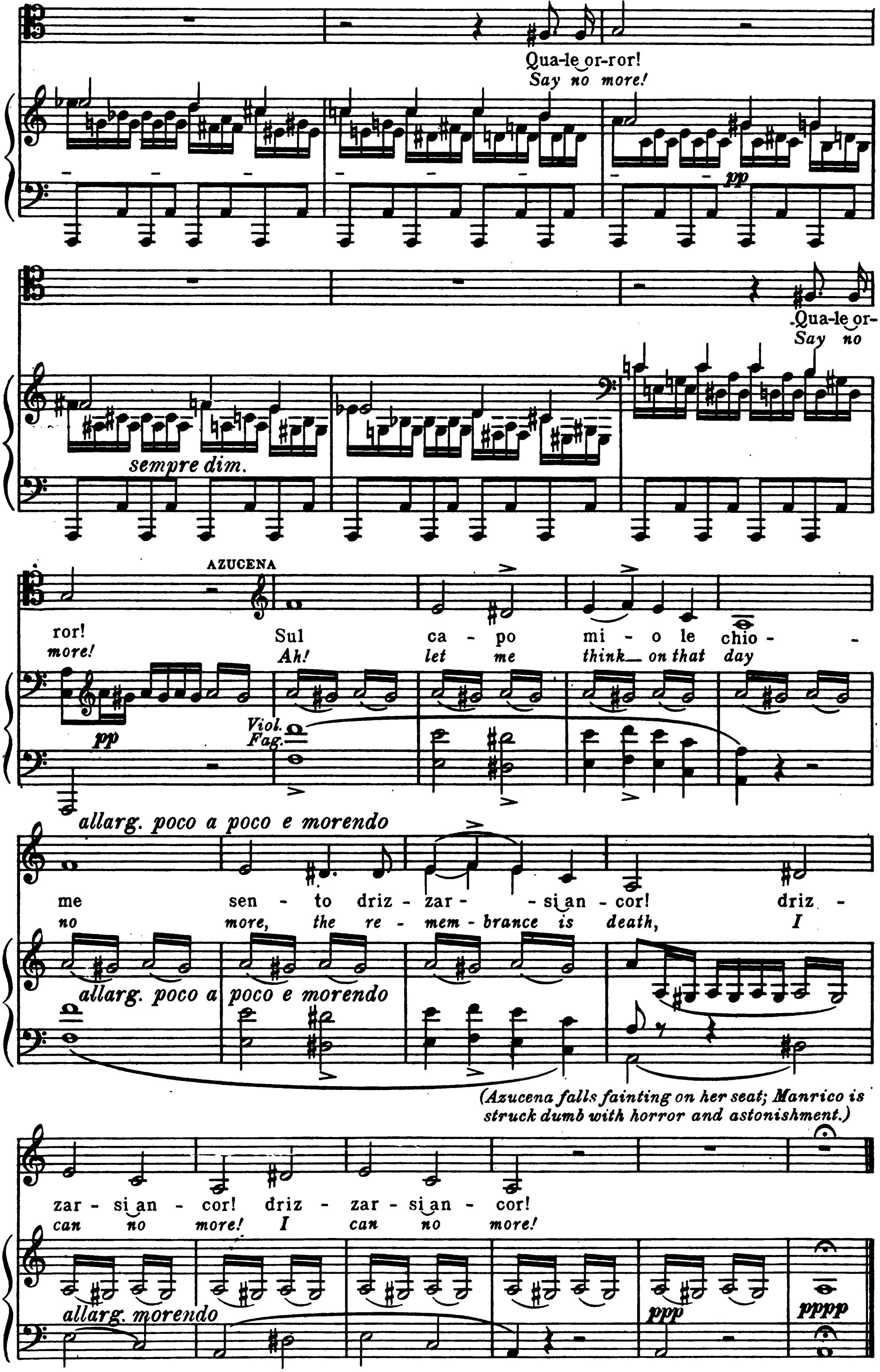

io mi sen - ti - va il co - re di - la - nia - to, in -
Pit - y was stirr'd in my bos - om, I my pur - pose re -
Allegretto (♩. = 60)
sotto voce e declamato
fran-to! Quand' ec - co agl' e - gri
pent-ed. Then dark - ly a cloud came
Vln.
pp sempre
Vln. 2di
spir - ti, co - me in un so - gno, ap -
o'er me, Up - rose that fa - tal
ppp
sotto voce
par - ve la vi - sion fe -
vis - ion: Lu - rid flames a -
ra - le di spa - ven - to - se
scend - ing, shout - ings of fierce de -


lar - ve! gli sgher - ri! ed il sup -
ris - ion, the sol - diers point - ing their
Viole
pli - zio! la ma - dre smor - ta in
lan - ces, my moth - er, wan and
vol - to, scal - za, di -
bleed - ing, bare - foot, and
scin - ta! il gri - do, il
faint - ing, I hear her, I
Cl.
gri - do, il no - to gri - do a - scol - to! "Mi
hear her, for re - tri - bu - tion she's plead - ing: "A -


Allegro agitato (♩=92)
ff
ven - - di - cal"
venge thou me!"
8
ff Tutti
dim.
p agitatiss. declamato
La ma-no con-vul - sa sten - do
The shud-der of death then seized me,
Corni, etc.
pp
strin - go la vit-ti-ma nel fo - co la trag-go,
o - - ver Her hap-less head the flames rose de-vour-ing,
la so-spin-go! Ces - sa il fa-tal de -
in they drove her! Hor - ror my sens - - es
ff
pp
li - rio l'or - ri - da sce - na fug-ge la -
cloud - ed, from that dread vis - ion turn-ing, I
pp
ff

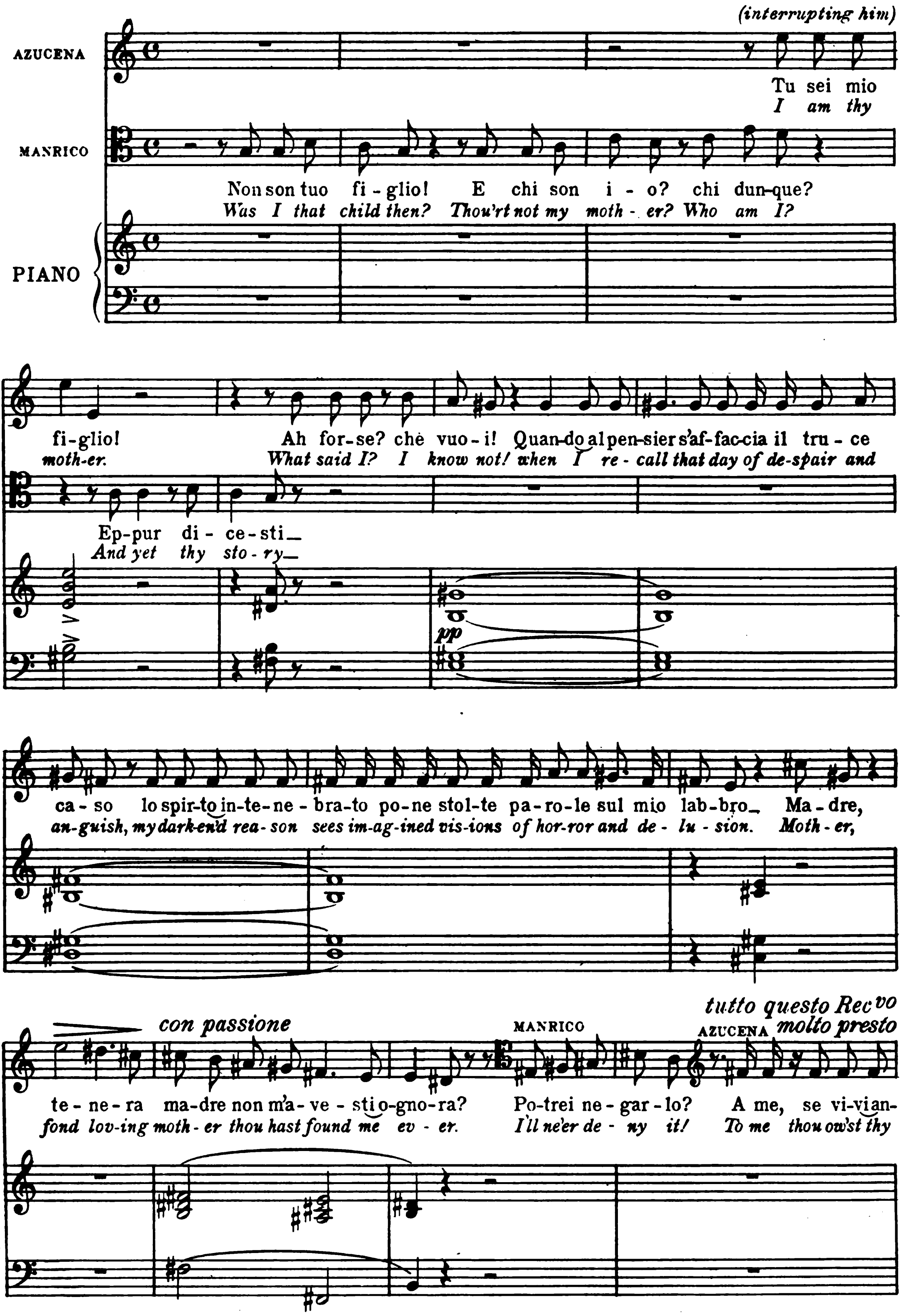

fiam - - ma sol di - vam - pa, e la sua pre - da
saw the fire be - fore me, my strug-gling vic - tim
pp
Viola & Cello
strug-ge! Pur vol-go in-tor - no il guar-do e in-
burn-ing! And when I look'd a - round me, in-
8
ff
pp
p
nan - zi a me vegg'- i - o dell' em-pio con - - te il fi - glio!
stead of him I cher-ish'd, I saw the hat - - ed in-fant!
MANRICO
Ah! che
Ah, what
Il fi - glio mi - o, mio fi-glio a-vea bru - cia - - to!
My own had per-ish'd, And I, and I had slain him!
di - ci? Ah! Qua-le or-
sayst thou? Ah! tale of
cresc. sempre
ff
Cl. & Fag.

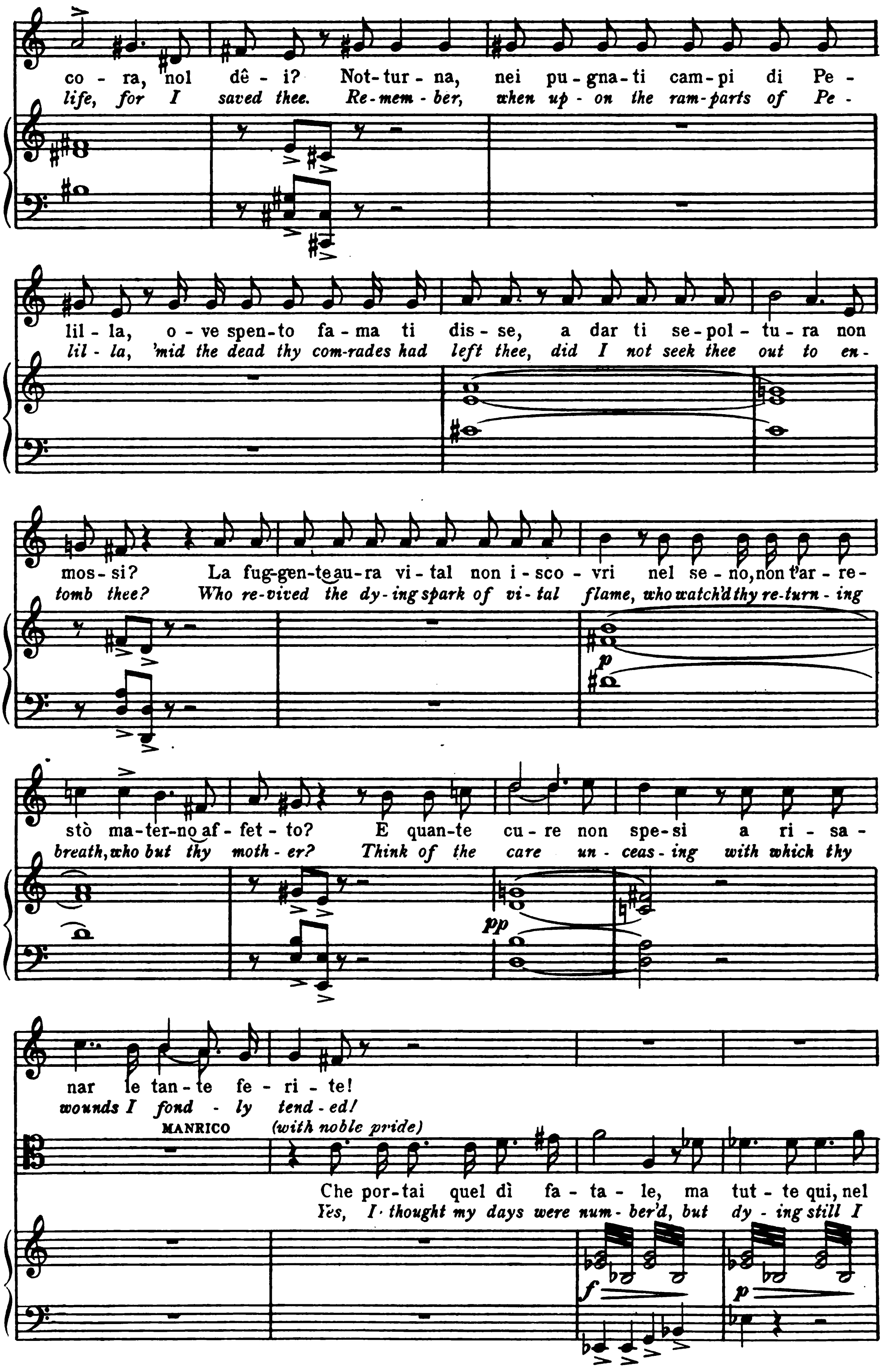

AZUCENA
MANRICO
ror! ——— Ah! Qual - le or-
woe! ——— Ah! Tale of
AZUCENA
Mio fi - glio, mio fi - glio,
Oh, hor - ror! oh, hor - ror!
ror! oh, qual - le or - ror!
woe, oh, say no more!
fff
AZUCENA
il fi-glio mi - - o! il fi-glio mi - -
my son had per - ishd, and I my - self, ———
- o a-vea bru - cia - to!
——— my-self had slain him!
MANRICO
Or - ror!
No more!
dim.

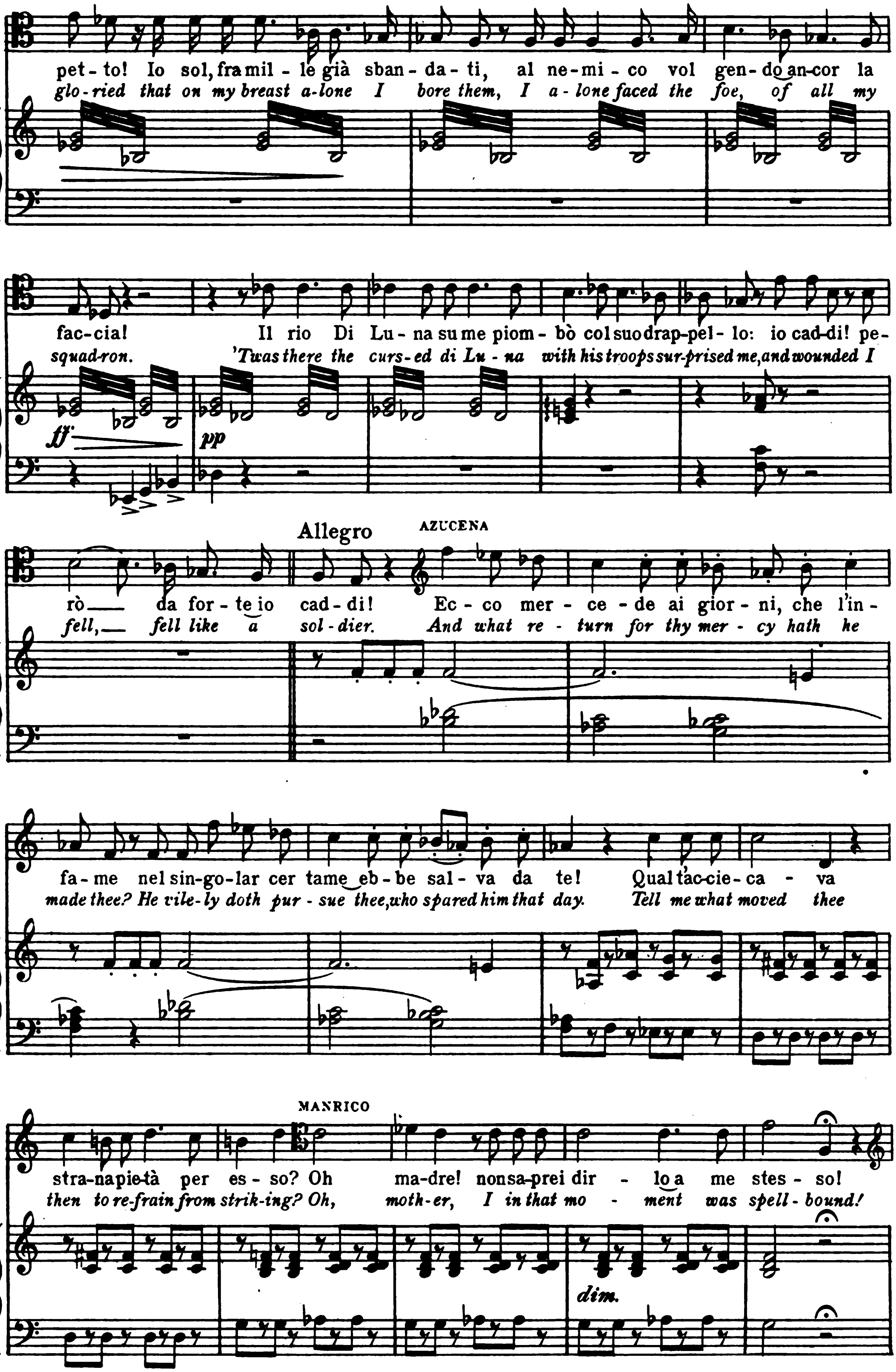

MANRICO
Qua-le or-ror!
Say no more!
Qua-le or-
Say no
ror!
more!
AZUCENA
Sul capo mi - o le chio -
Ah! let me think on that day
pp
Viol.
Fag.
sempre dim.
allarg. poco a poco e morendo
me sen - to driz - zar - - si an - cor! driz -
no more, the re - mem - brance is death, I
allarg. poco a poco e morendo
zar - si an - cor! driz - zar - si an - cor!
can no more! I can no more!
allarg. morendo
ppp
pppp

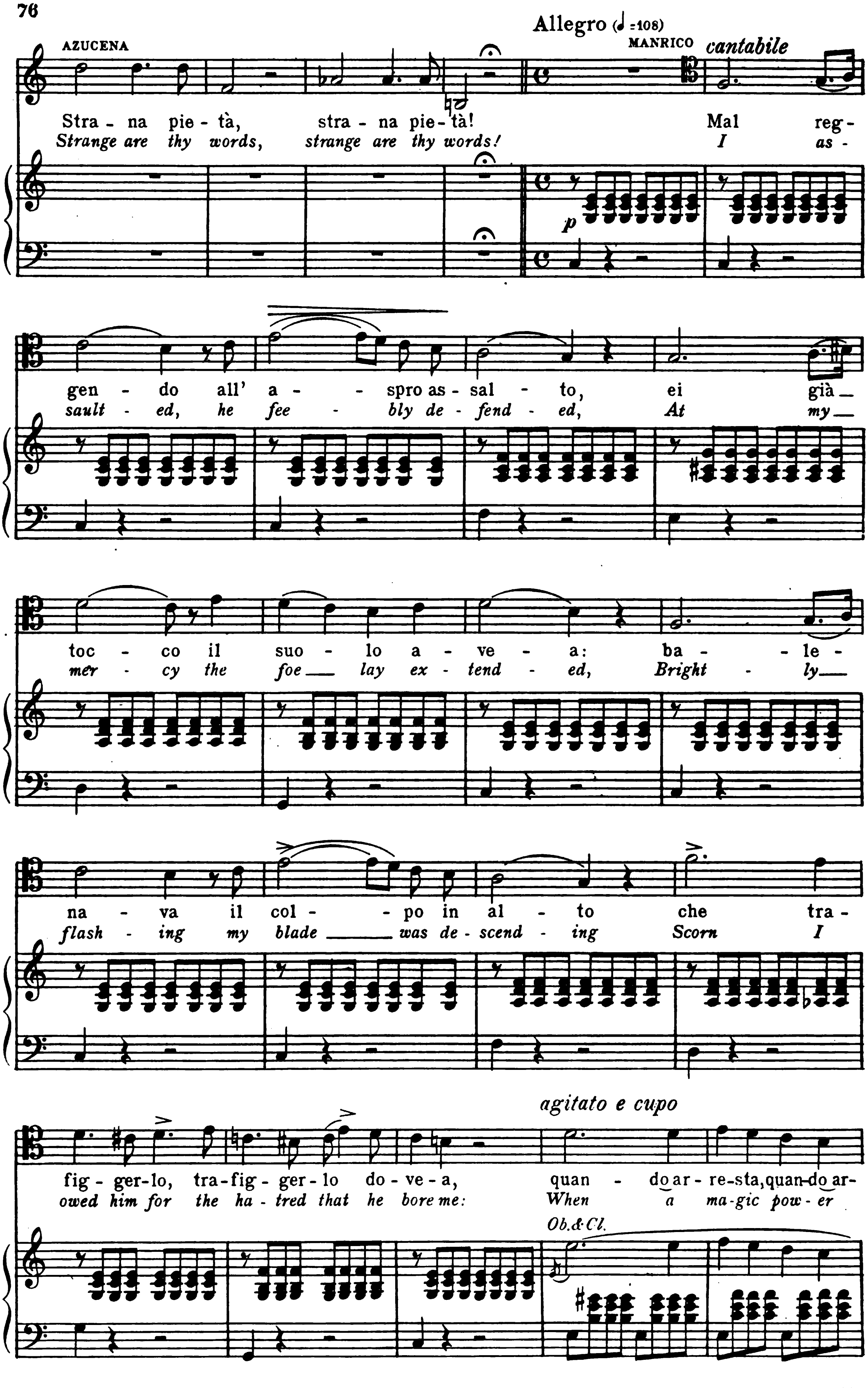
(Azucena falls fainting on her seat; Manrico is struck dumb with horror and astonishment.)

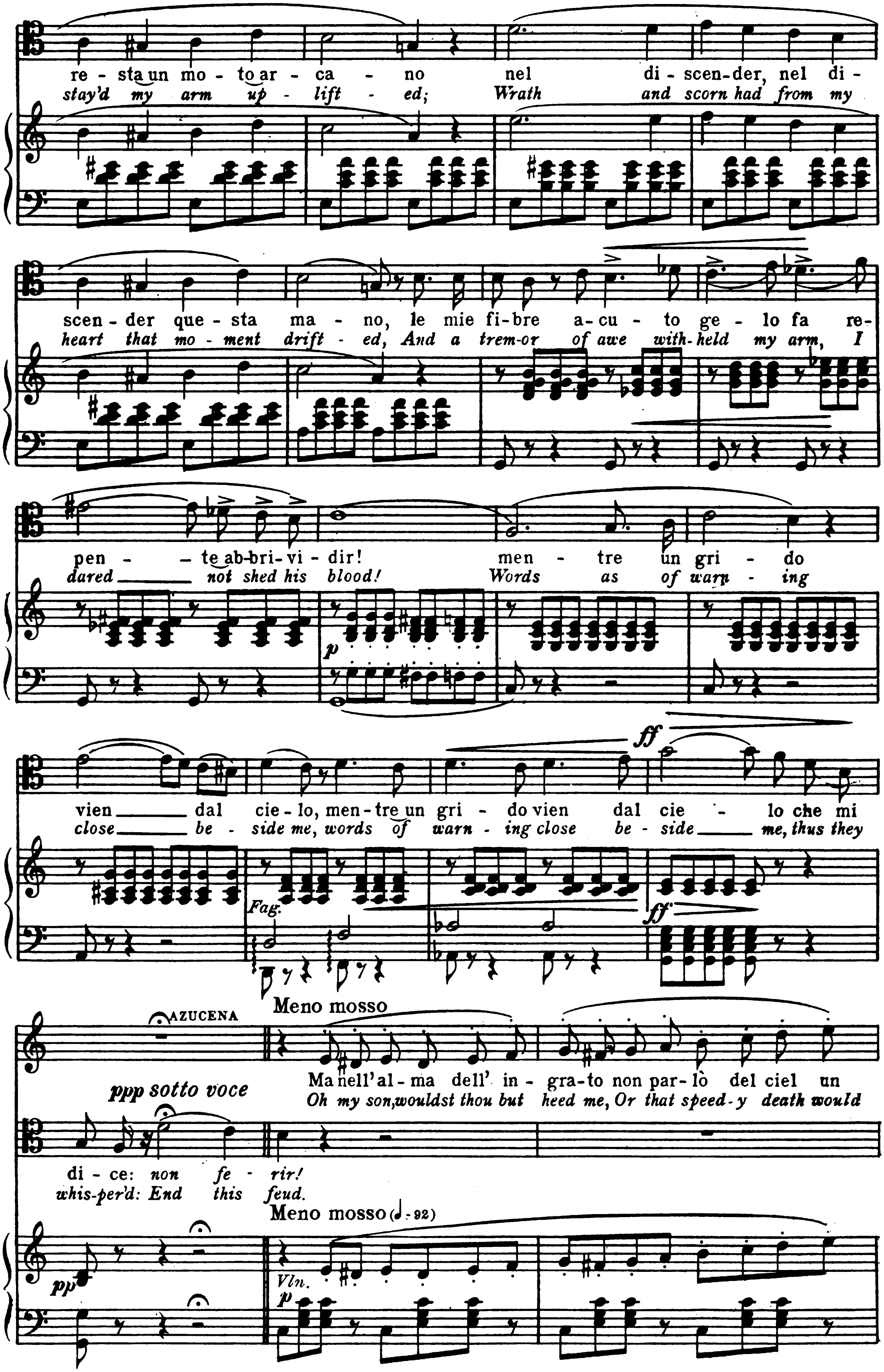
№ 11 Recitative and Duet

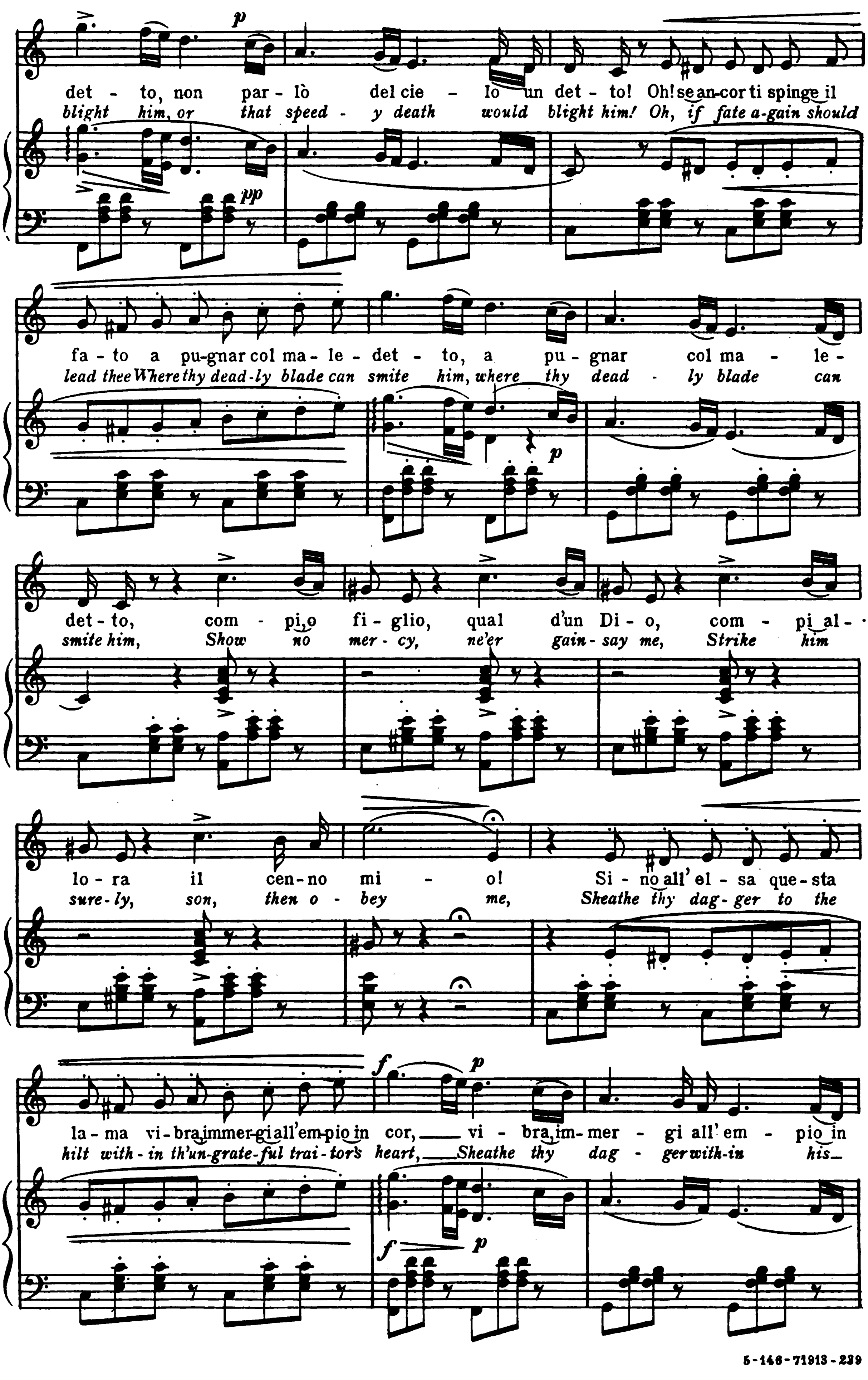

(interrupting him)
AZUCENA
Tu sei mio
I am thy
MANRICO
Non son tuo fi - glio! E chi son i - o? chi dun-que?
Was I that child then? Thou'rt not my moth - er? Who am I?
PIANO
fi-glio! Ah for-se? chè vuo-i! Quan-do al pen-sier s'af-fac-cia il tru - ce
moth-er. What said I? I know not! when I re - call that day of de-spair and
Ep-pur di - ce-sti_
And yet thy sto - ry_
pp
ca - so lo spir-to in-te-ne - bra-to po-ne stol-te pa-ro-le sul mio lab-bro_ Ma - dre,
an-guish, my dark-en'd rea - son sees im-ag-ined vis-ions of hor-ror and de - lu - sion. Moth - er,
con passione
tutto questo Recvo
molto presto
MANRICO
AZUCENA
te - ne - ra ma-dre non m'a - ve - sti o-gno-ra? Po-trei ne - gar - lo? A me, se vi-vian-
fond lov-ing moth - er thou hast found me ev - er. I'll ne'er de - ny it! To me thou ow'st thy

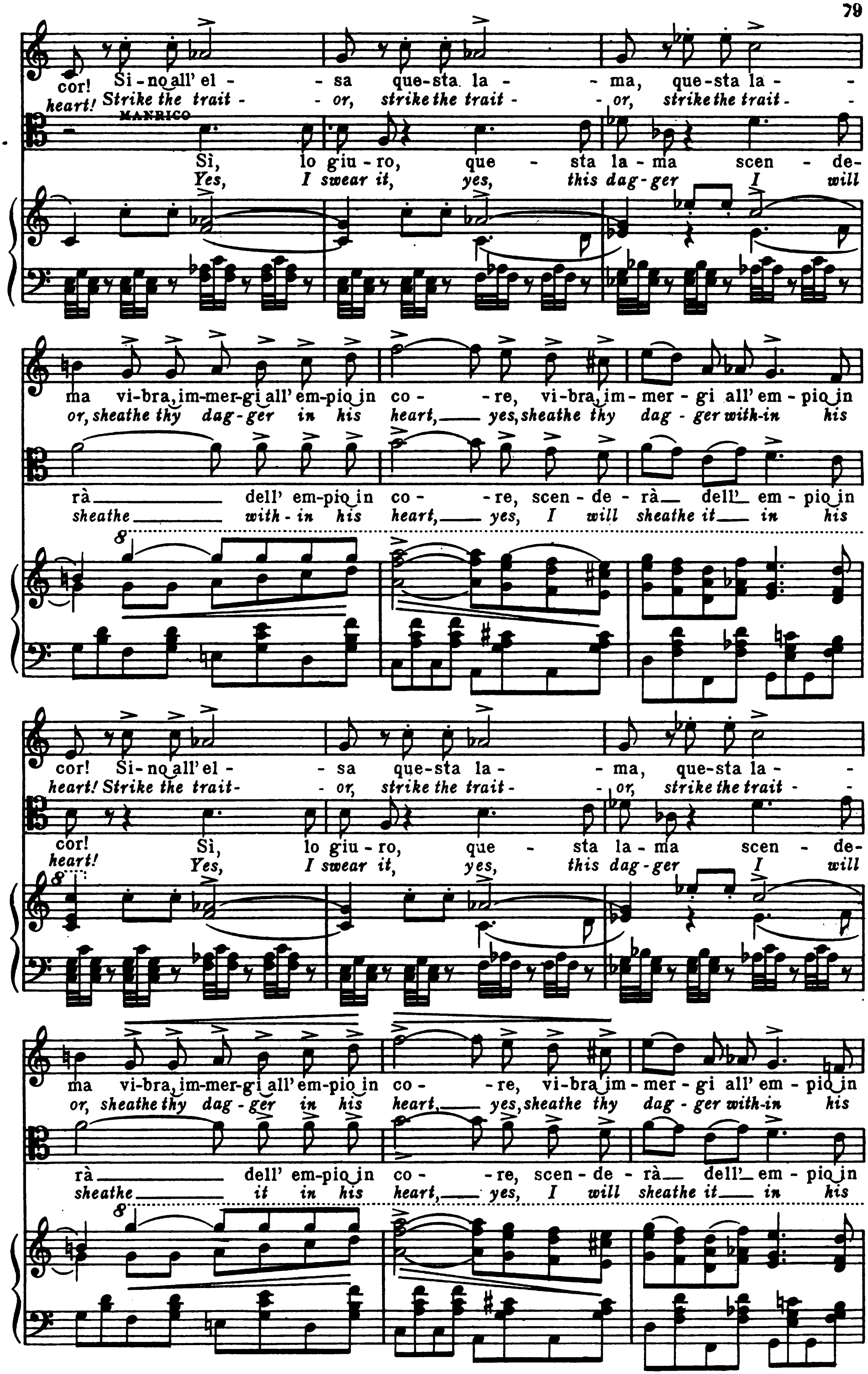

co - ra, nol dê - i? Not-tur - na, nei pu - gna - ti cam - pi di Pe -
life, for I saved thee. Re - mem - ber, when up - on the ram - parts of Pe -
lil - la, o - ve spen - to fa - ma ti dis - se, a dar ti se - pol - tu - ra non
lil - la, 'mid the dead thy com-rades had left thee, did I not seek thee out to en -
mos - si? La fug-gen-te au-ra vi - tal non i - sco - vri nel se - no, non t'ar - re -
tomb thee? Who re-vived the dy - ing spark of vi - tal flame, who watch'd thy re-turn - ing
p
stò ma-ter-no af - fet - to? E quan - te cu - re non spe - si a ri - sa -
breath, who but thy moth - er? Think of the care un - ceas - ing with which thy
pp
nar le tan - te fe - ri - te!
wounds I fond - ly tend - ed!
MANRICO
(with noble pride)
Che por - tai quel dì fa - ta - le, ma tut - te qui, nel
Yes, I thought my days were num - ber'd, but dy - ing still I
f
p

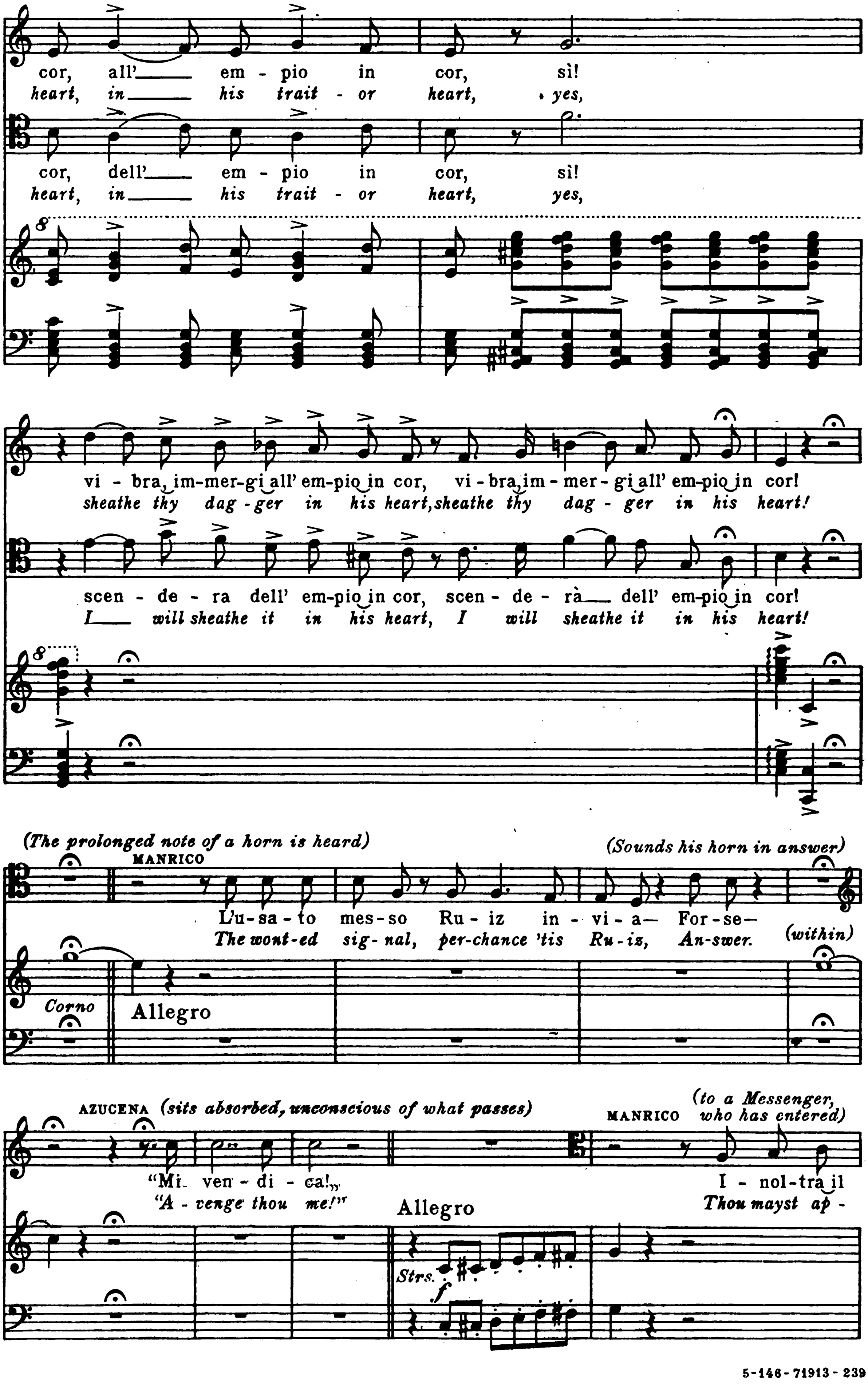

pet - to! Io sol, fra mil - le già sban - da - ti, al ne - mi - co vol gen - do an-cor la
glo - ried that on my breast a - lone I bore them, I a - lone faced the foe, of all my
fac - cia! Il rio Di Lu - na su me piom - bò col suo drap-pel - lo: io cad-di! pe -
squad-ron. 'Twas there the curs - ed di Lu - na with his troops sur-prised me, and wounded I
ff
pp
Allegro
AZUCENA
rò da for - te io cad - di! Ec - co mer - ce - de ai gior - ni, che l'in -
fell, fell like a sol - dier. And what re - turn for thy mer - cy hath he
fa - me nel sin - go - lar cer tame eb - be sal - va da te! Qual t'ac-cie - ca - va
made thee? He vile - ly doth pur - sue thee, who spared him that day. Tell me what moved thee
MANRICO
stra - na pie - tà per es - so? Oh ma - dre! non sa - prei dir - lo a me stes - so!
then to re - frain from strik - ing? Oh, moth - er, I in that mo - ment was spell - bound!
dim.


Allegro (♩ =108)
AZUCENA
MANRICO
cantabile
Stra - na pie - tà, stra - na pie - tà! Mal reg - gen - do all' a - - spro as - sal - to, ei già toc - co il suo - lo a - ve - a: ba - - le - na - va il col - - po in al - to che tra - fig - ger-lo, tra-fig - ger - lo do - ve - a, quan - do ar - re-sta, quan-do ar -
Strange are thy words, strange are thy words! I as - sault - ed, he fee - bly de - fend - ed, At my mer - cy the foe lay ex - tend - ed, Bright - ly flash - ing my blade was de - scend - ing Scorn I owed him for the ha - tred that he bore me: When a ma - gic pow - er
p
agitato e cupo
Ob.& Cl.


re - sta un mo - to ar - ca - no nel di - scen-der, nel di -
stay'd my arm up - lift - ed; Wrath and scorn had from my
scen - der que - sta ma - no, le mie fi-bre a - cu - to ge - lo fa re-
heart that mo - ment drift - ed, And a trem-or of awe with-held my arm, I
pen - te ab-bri-vi - dir! men - tre un gri - do
dared not shed his blood! Words as of warn - ing
p
vien dal cie-lo, men-tre un gri - do vien dal cie - lo che mi
close be - side me, words of warn - ing close be - side me, thus they
ff
Fag.
ff
AZUCENA
Meno mosso
Ma nell'al-ma dell' in - gra-to non par-lò del ciel un
Oh my son, wouldst thou but heed me, Or that speed-y death would
ppp sotto voce
di - ce: non fe - rir!
whis-per'd: End this feud.
Meno mosso (♩= 92)
pp
Vln.
p


p
pp
det - to, non par - lò del cie - lo un det - to! Oh! se an-cor ti spinge il
blight him, or that speed - y death would blight him! Oh, if fate a-gain should
p
fa - to a pu-gnar col ma - le - det - to, a pu - gnar col ma - le -
lead thee Where thy dead-ly blade can smite him, where thy dead - ly blade can
det - to, com - pi o fi - glio, qual d'un Di - o, com - pi al -
smite him, Show no mer - cy, ne'er gain - say me, Strike him
lo - ra il cen - no mi - o! Si - no all' el - sa que - sta
sure - ly, son, then o - bey me, Sheathe thy dag - ger to the
f
p
la - ma vi - bra immer-gi all'em-pio in cor, vi - bra im - mer - gi all' em - pio in
hilt with - in th'un-grate-ful trai - tor's heart, Sheathe thy dag - ger with - in his
f
p


cor! Si-no all' el - - sa que-sta la - - ma, que-sta la - -
heart! Strike the trait - - or, strike the trait - - or, strike the trait - -
MANRICO
Sì, lo giu-ro, que - sta la-ma scen - de-
Yes, I swear it, yes, this dag-ger I will
ma vi-bra, im-mer-gi all' em-pio in co - - re, vi-bra, im - mer - gi all' em - pio in
or, sheathe thy dag-ger in his heart, yes, sheathe thy dag - ger with-in his
rà dell' em-pio in co - - re, scen - de - rà dell' em - pio in
sheathe with-in his heart, yes, I will sheathe it in his
8
cor! Si-no all' el - - sa que-sta la - - ma, que-sta la - -
heart! Strike the trait - - or, strike the trait - - or, strike the trait - -
cor! Sì, lo giu-ro, que - sta la-ma scen - de-
heart! Yes, I swear it, yes, this dag-ger I will
8
ma vi-bra, im-mer-gi all' em-pio in co - - re, vi-bra im - mer - gi all' em - pio in
or, sheathe thy dag - ger in his heart, yes, sheathe thy dag - ger with-in his
rà dell' em-pio in co - - re, scen - de - rà dell' em - pio in
sheathe it in his heart, yes, I will sheathe it in his
8


(The prolonged note of a horn is heard)

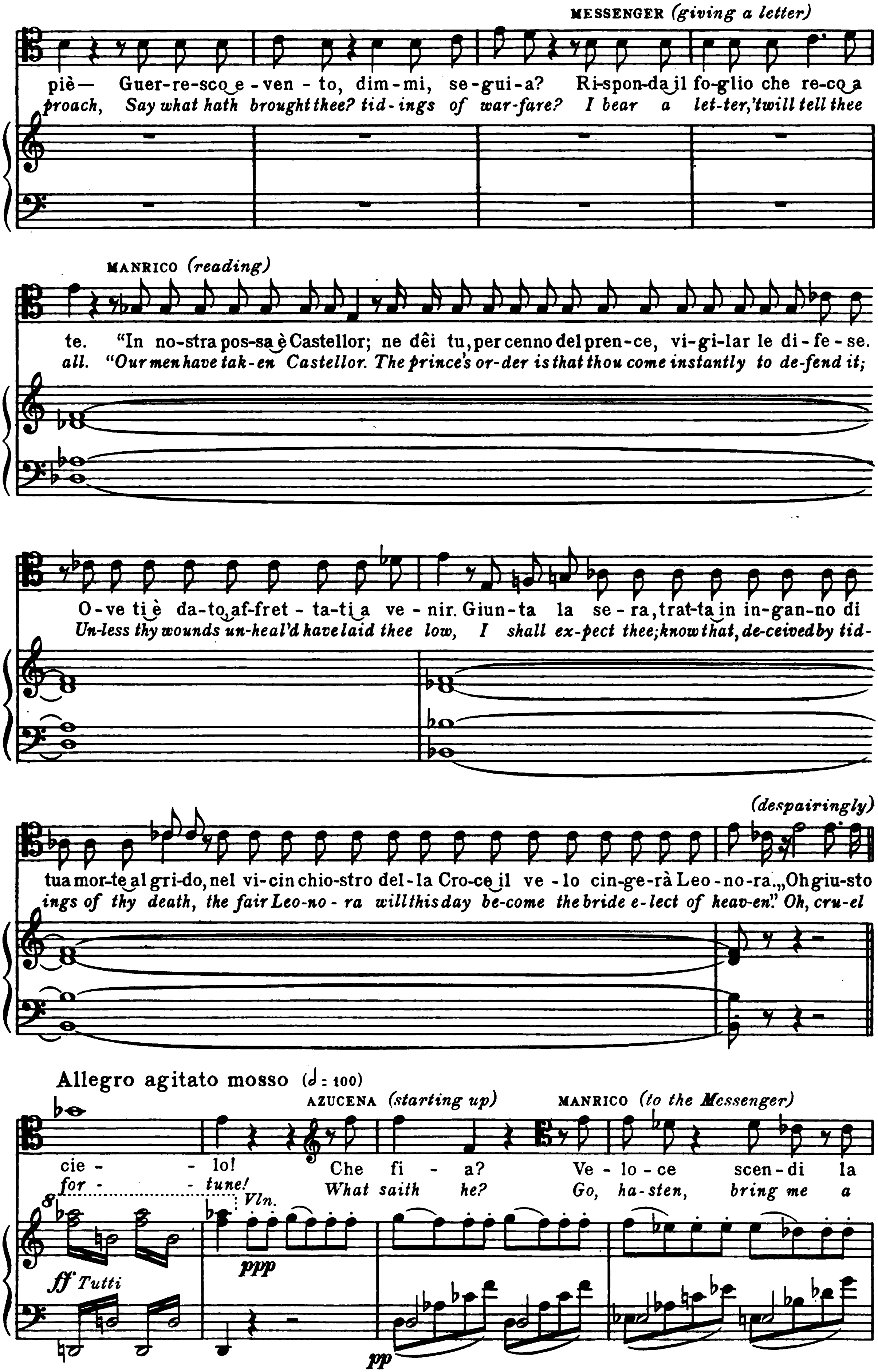
(Sounds his horn in answer)

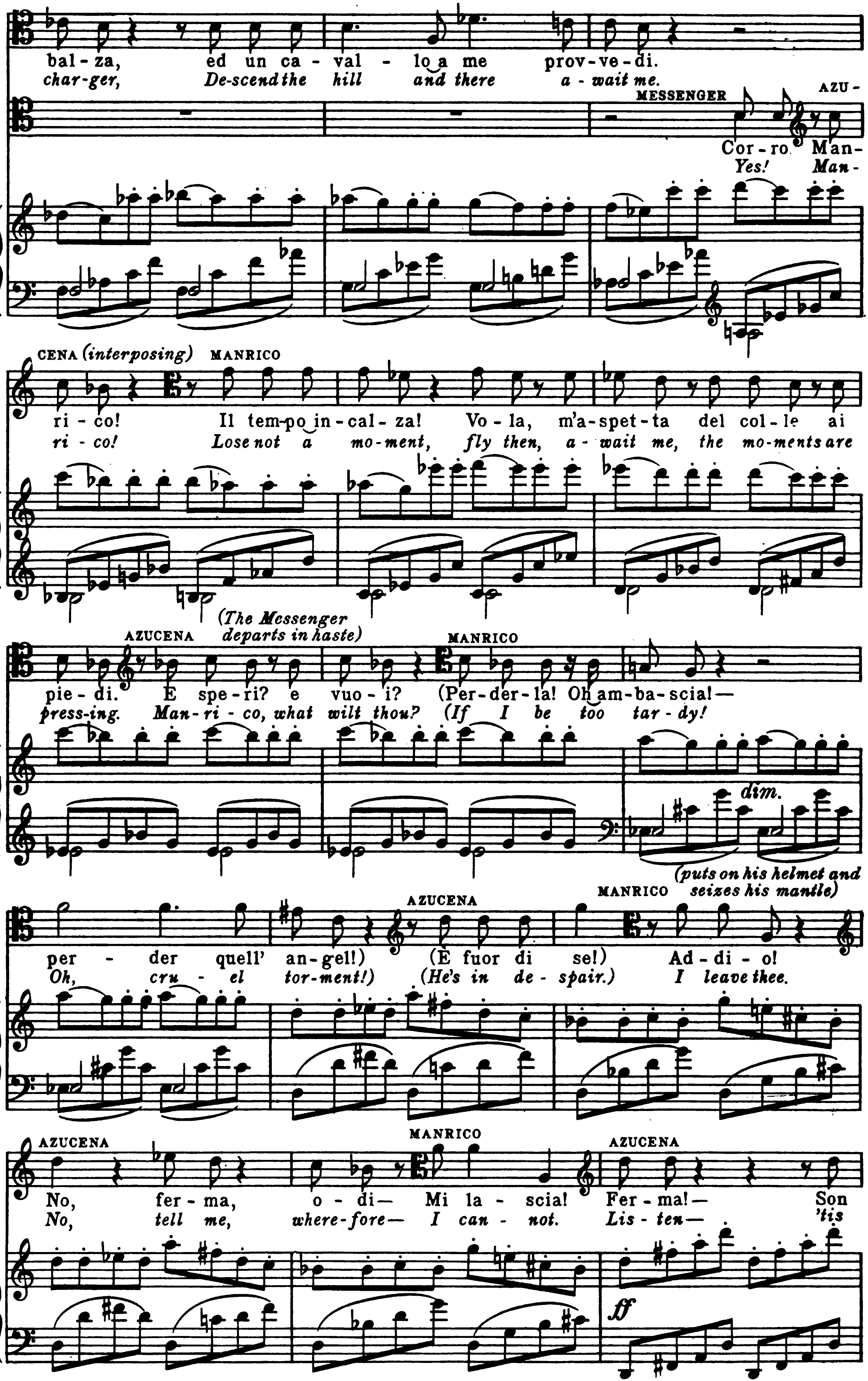
(within)

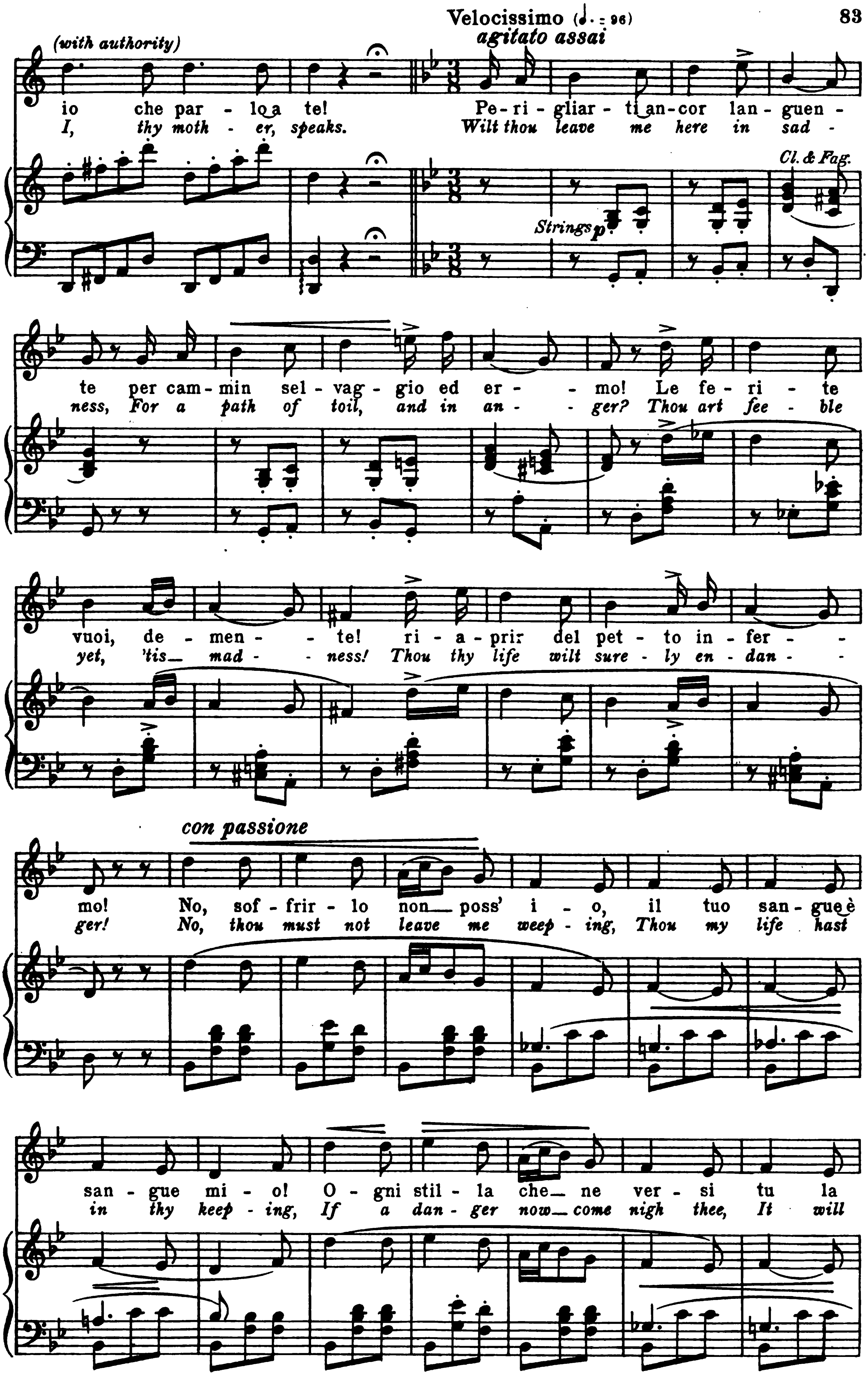
(sits absorbed, unconscious of what passes)

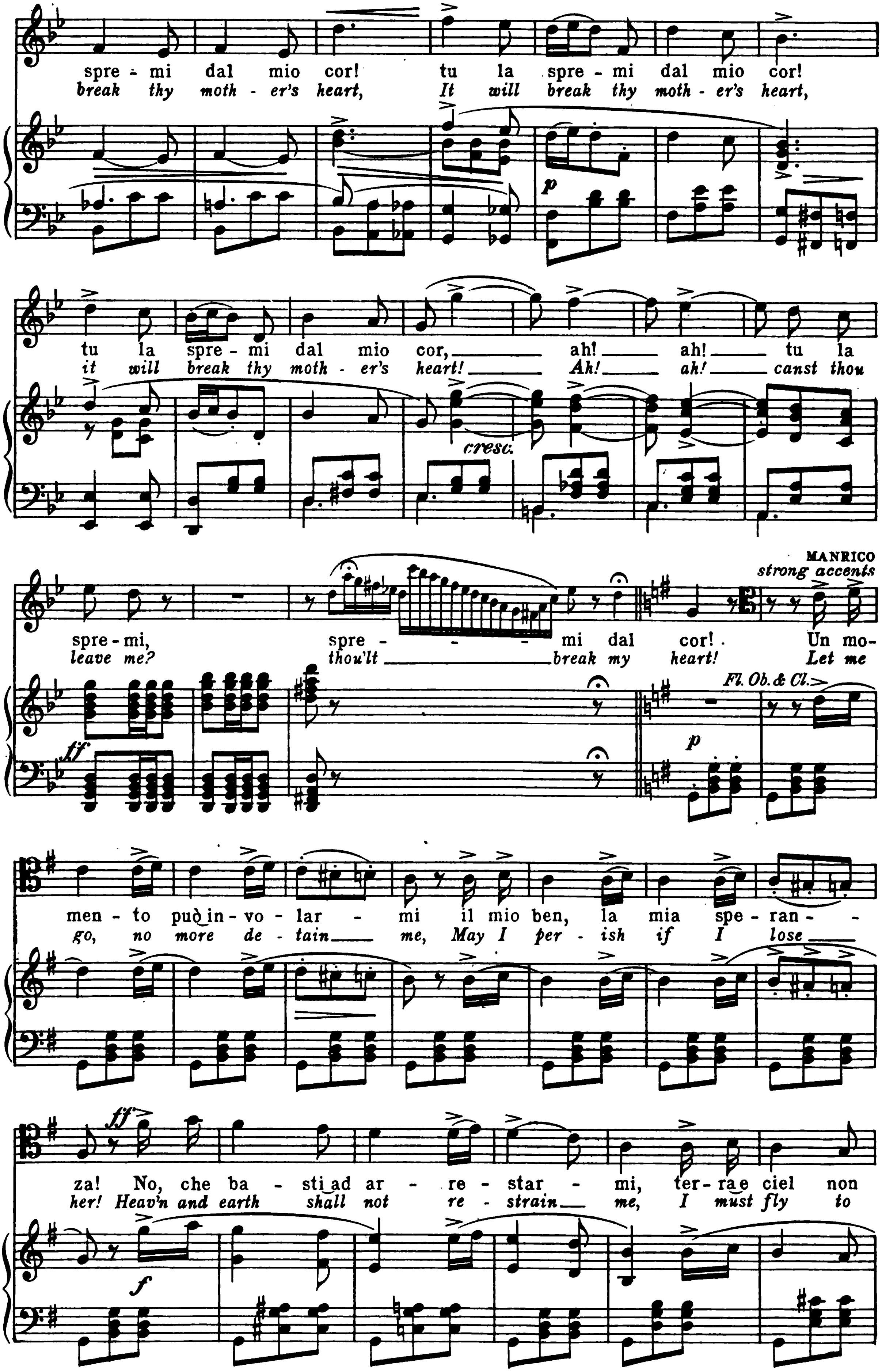
(to a Messenger, who has entered)

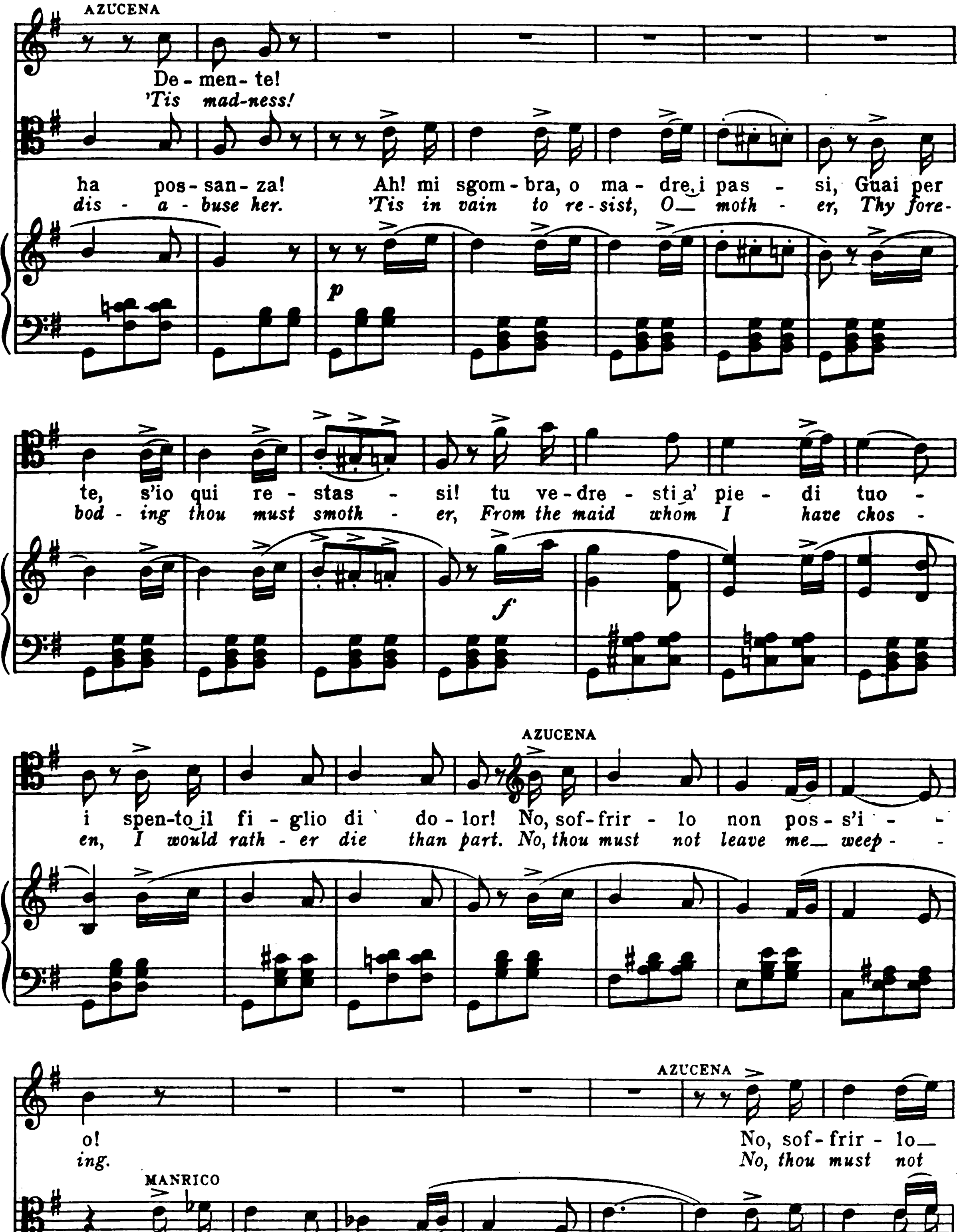
cor, all'— em - pio in cor, sì!
heart, in — his trait - or heart, yes,
cor, dell'— em - pio in cor, sì!
heart, in — his trait - or heart, yes,
8
vi - bra, im-mer-gi all' em-pio in cor, vi - bra, im - mer - gi all' em-pio in cor!
sheathe thy dag - ger in his heart, sheathe thy dag - ger in his heart!
scen - de - ra dell' em-pio in cor, scen - de - rà — dell' em-pio in cor!
I — will sheathe it in his heart, I will sheathe it in his heart!
8
MANRICO
L'u-sa-to mes-so Ru - iz in - vi - a— For-se—
The wont-ed sig - nal, per-chance 'tis Ru - iz, An-swer.
Corno
Allegro
AZUCENA
"Mi ven - di - ca!"
"A - venge thou me!"
Allegro
MANRICO
I - nol-tra il
Thou mayst ap -
Strs.
f

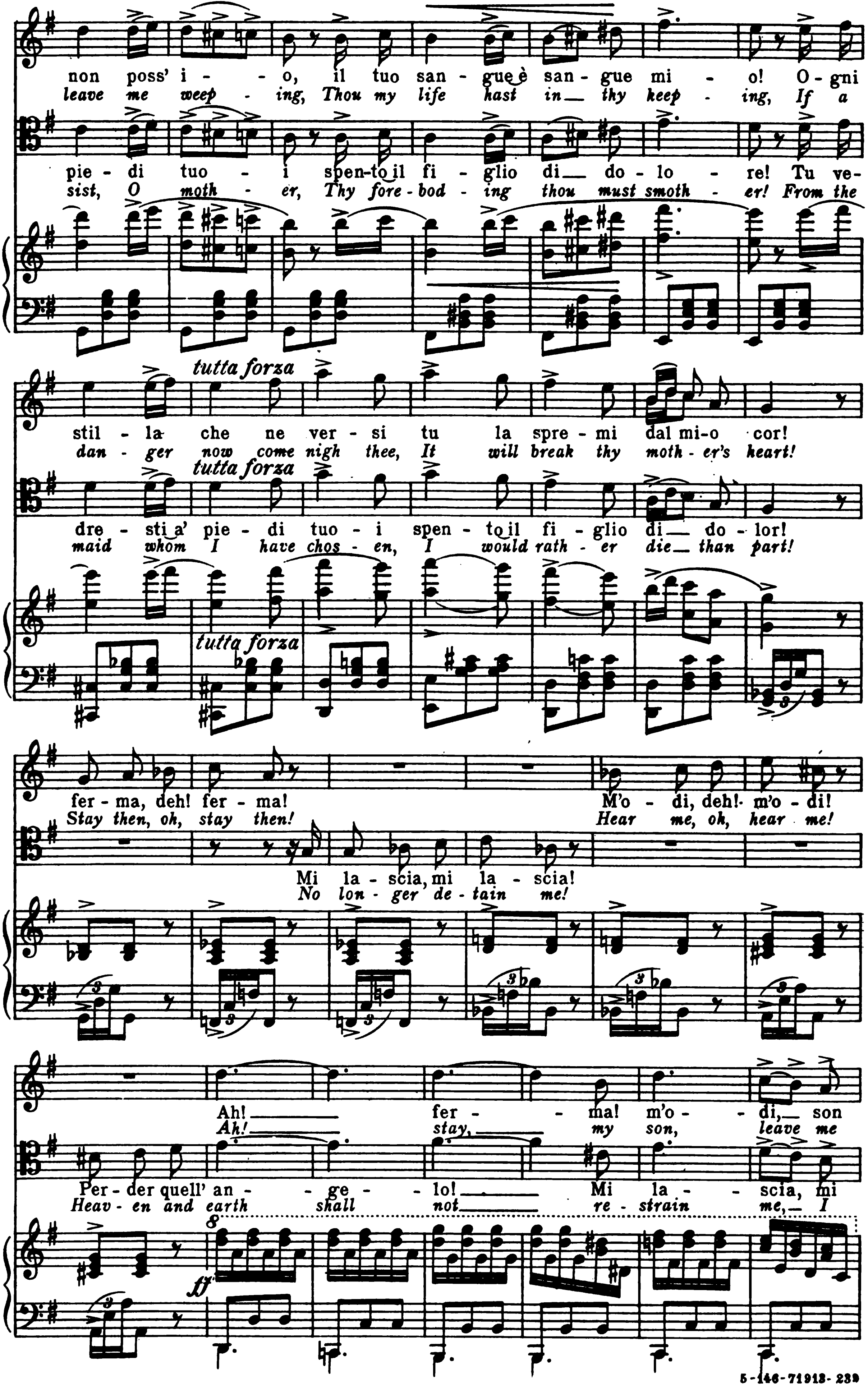

MESSENGER (giving a letter)
piè— Guer-re-sco e-ven-to, dim-mi, se-gui-a? Ri-spon-da il fo-glio che re-co a
proach, Say what hath brought thee? tid-ings of war-fare? I bear a let-ter, 'twill tell thee
MANRICO (reading)
te. "In no-stra pos-sa è Castellor; ne dêi tu, per cenno del pren-ce, vi-gi-lar le di-fe-se.
all. "Our men have tak-en Castellor. The prince's or-der is that thou come instantly to de-fend it;
O-ve ti è da-to af-fret-ta-ti a ve-nir. Giun-ta la se-ra, trat-ta in in-gan-no di
Un-less thy wounds un-heal'd have laid thee low, I shall ex-pect thee; know that, de-ceived by tid-
(despairingly)
tua mor-te al gri-do, nel vi-cin chio-stro del-la Cro-ce il ve-lo cin-ge-rà Leo-no-ra." Oh giu-sto
ings of thy death, the fair Leo-no-ra will this day be-come the bride e-lect of heav-en." Oh, cru-el
Allegro agitato mosso (𝅗𝅥 = 100)
AZUCENA (starting up)
MANRICO (to the Messenger)
cie- lo! Che fi- a? Ve-lo-ce scen-di la
for- tune! What saith he? Go, ha-sten, bring me a
Vln.
ff Tutti
ppp
pp

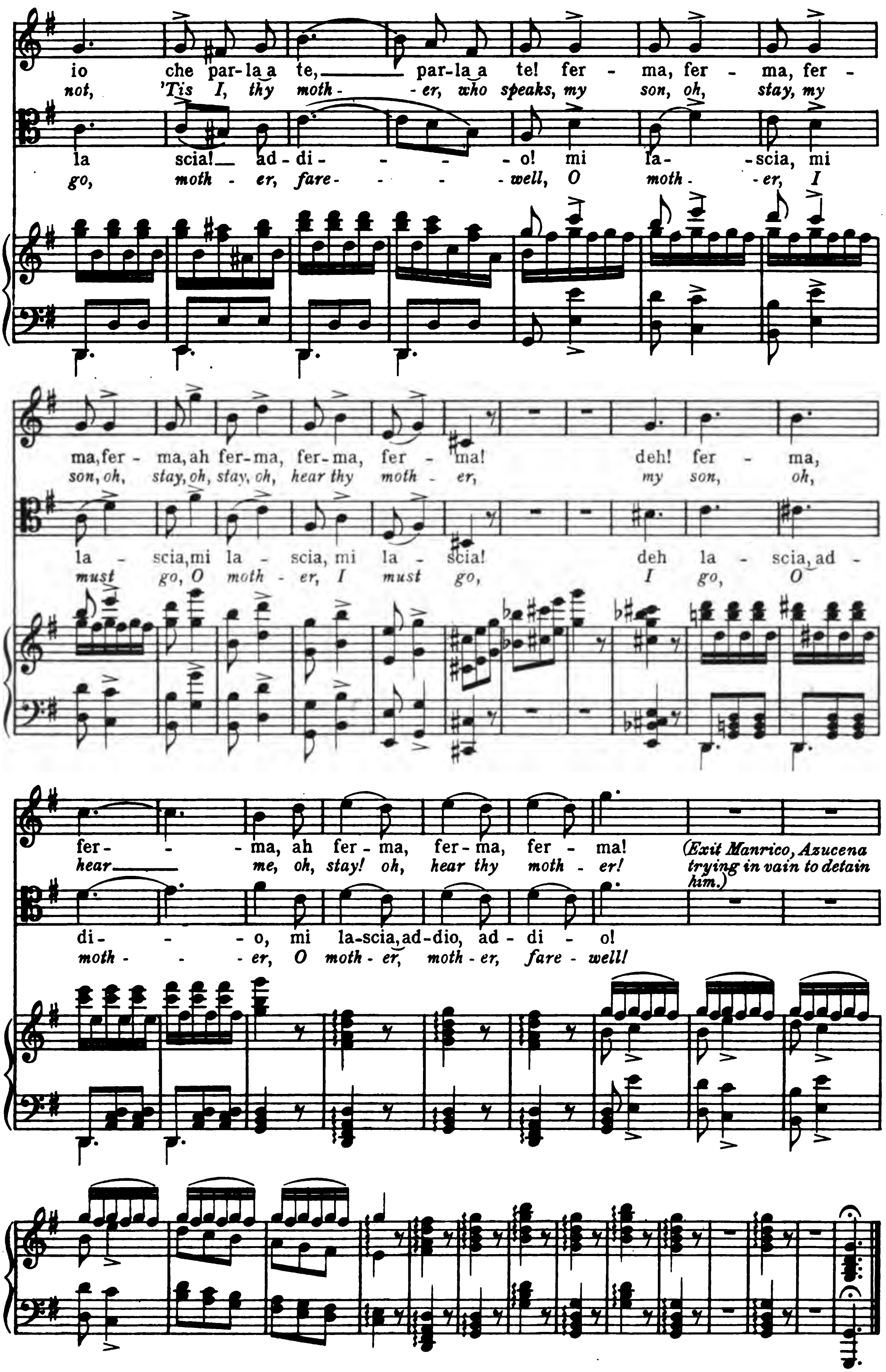

bal - za, ed un ca - val - lo a me prov - ve - di.
char - ger, De - scend the hill and there a - wait me.
MESSENGER
AZU -
Cor - ro Man -
Yes! Man -
CENA (interposing)
MANRICO
ri - co! Il tem - po in - cal - za! Vo - la, m'a - spet - ta del col - le ai
ri - co! Lose not a mo - ment, fly then, a - wait me, the mo - ments are
(The Messenger departs in haste)
AZUCENA
MANRICO
pie - di. E spe - ri? e vuo - i? (Per - der - la! Oh am - ba - scia! —
press - ing. Man - ri - co, what wilt thou? (If I be too tar - dy!
dim.
(puts on his helmet and seizes his mantle)
AZUCENA
MANRICO
per - der quell' an - gel!) (È fuor di se!) Ad - di - o!
Oh, cru - el tor - ment!) (He's in de - spair.) I leave thee.
AZUCENA
MANRICO
AZUCENA
No, fer - ma, o - di — Mi la - scia! Fer - ma! — Son
No, tell me, where - fore — I can - not. Lis - ten — 'tis
ff


Velocissimo (♩. = 96)
agitato assai
(with authority)
io che par - lo a te! Pe - ri - gliar - ti an - cor lan - guen -
I, thy moth - er, speaks. Wilt thou leave me here in sad -
Cl. & Fag.
Strings p
te per cam - min sel - vag - gio ed er - - mo! Le fe - ri - te
ness, For a path of toil, and in an - - ger? Thou art fee - ble
vuoi, de - men - - te! ri - a - prir del pet - to in - fer - -
yet, 'tis mad - - ness! Thou thy life wilt sure - ly en - dan - -
con passione
mo! No, sof - frir - lo non poss' i - o, il tuo san - gue è
ger! No, thou must not leave me weep - ing, Thou my life hast
san - gue mi - o! O - gni stil - la che ne ver - si tu la
in thy keep - ing, If a dan - ger now come nigh thee, It will


spre - mi dal mio cor! tu la spre - mi dal mio cor!
break thy moth - er's heart, It will break thy moth - er's heart,
p
tu la spre - mi dal mio cor, ah! ah! tu la
it will break thy moth - er's heart! Ah! ah! canst thou
cresc.
spre - mi, spre - - - mi dal cor! Un mo-
leave me? thou'lt break my heart! Let me
MANRICO
strong accents
Fl. Ob. & Cl.
ff
p
men - to può in - vo - lar - mi il mio ben, la mia spe - ran -
go, no more de - tain me, May I per - ish if I lose
za! No, che ba - sti ad ar - re - star - mi, ter - ra e ciel non
her! Heav'n and earth shall not re - strain me, I must fly to
ff
f


AZUCENA
De - men - te!
'Tis mad-ness!
ha pos - san - za! Ah! mi sgom - bra, o ma - dre i pas - si, Guai per
dis - a - buse her. 'Tis in vain to re - sist, O— moth - er, Thy fore-
p
te, s'io qui re - stas - si! tu ve - dre - sti a' pie - di tuo -
bod - ing thou must smoth - er, From the maid whom I have chos -
f
AZUCENA
i spen - to il fi - glio di do - lor! No, sof - frir - lo non pos - s'i -
en, I would rath - er die than part. No, thou must not leave me— weep -
o!
ing.
AZUCENA
No, sof - frir - lo—
No, thou must not
MANRICO
Guai per te, s'io qui re - stas - si! — Tu ve - dre - sti a'
Thy fore - bod - ing thou must smoth - er! — 'Tis in vain to re -
mf

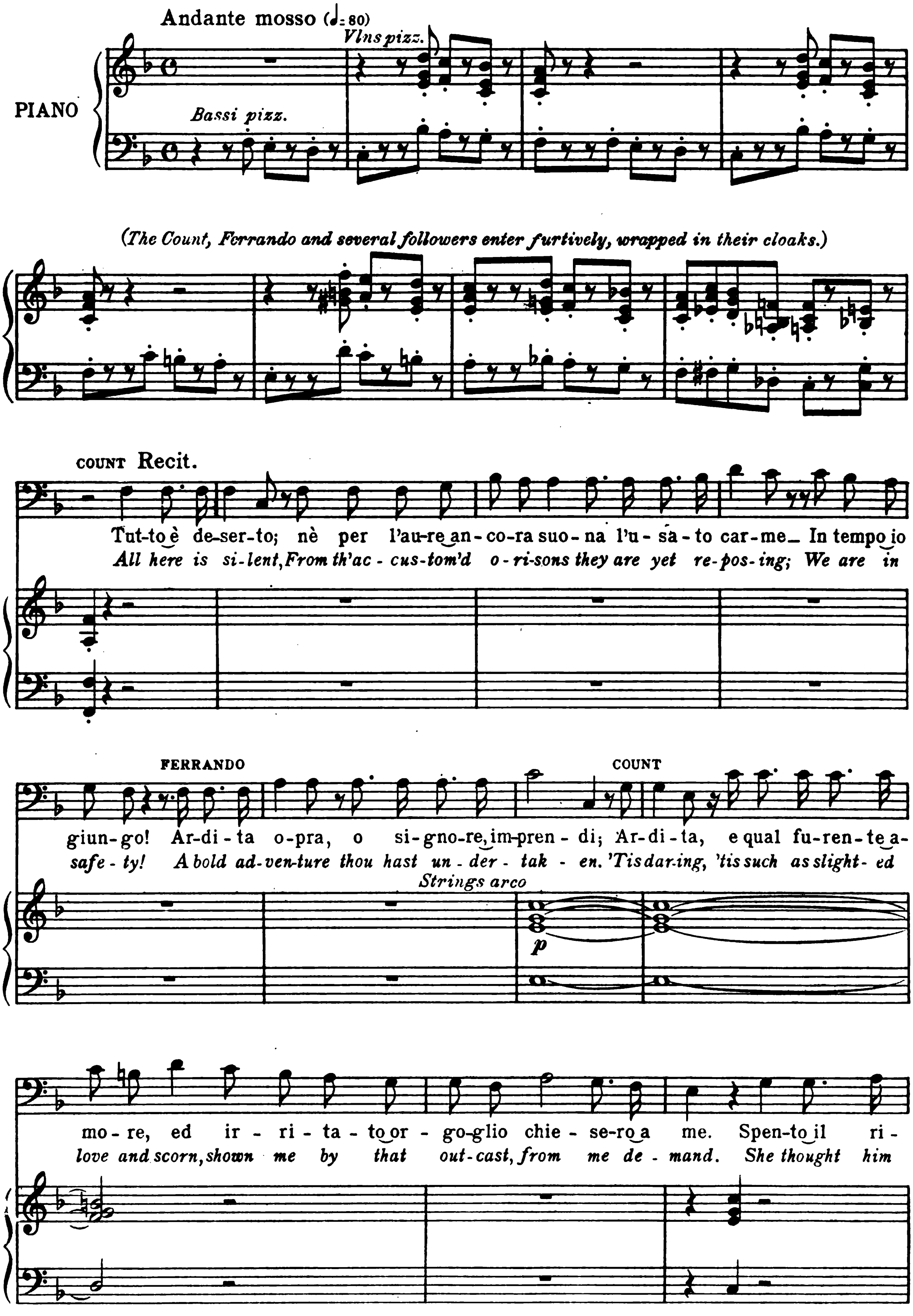

non poss' i - - o, il tuo san - gue è san - gue mi - o! O - gni
leave me weep - ing, Thou my life hast in — thy keep - ing, If a
pie - di tuo - i spen-to il fi - glio di — do - lo - re! Tu ve-
sist, O moth - er, Thy fore-bod - ing thou must smoth - er! From the
tutta forza
stil - la che ne ver - si tu la spre - mi dal mi - o cor!
dan - ger now come nigh thee, It will break thy moth - er's heart!
tutta forza
dre - sti a' pie - di tuo - i spen - to il fi - glio di — do - lor!
maid whom I have chos - en, I would rath - er die — than part!
tutta forza
fer - ma, deh! fer - ma! M'o - di, deh! m'o - di!
Stay then, oh, stay then! Hear me, oh, hear me!
Mi la - scia, mi la - scia!
No lon - ger de - tain me!
Ah! — fer - - ma! m'o - - di, — son
Ah! — stay, — my son, leave me
Per - der quell' an - - ge - - lo! — Mi la - - scia, mi
Heav - en and earth shall not — re - strain me, — I
8
ff

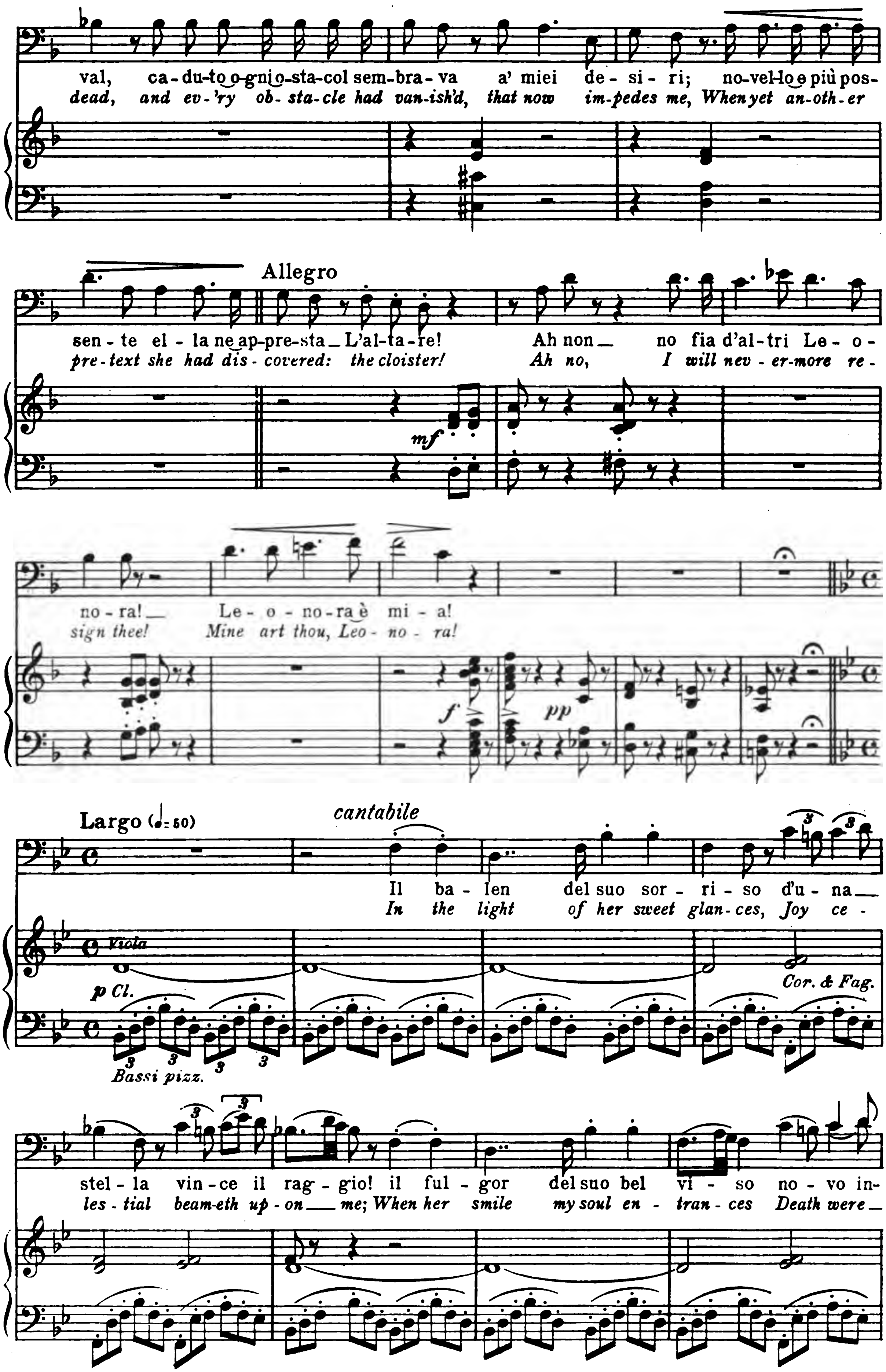

io che par-la a te, par-la a te! fer - ma, fer - ma, fer -
not, 'Tis I, thy moth - - er, who speaks, my son, oh, stay, my
la scia! ad - di - - - - o! mi la - - scia, mi
go, moth - er, fare - - - - well, O moth - - er, I
ma, fer - ma, ah fer-ma, fer-ma, fer - ma! deh! fer - ma,
son, oh, stay, oh, stay, oh, hear thy moth - er, my son, oh,
la - scia, mi la - scia, mi la - scia! deh la - scia, ad -
must go, O moth - er, I must go, I go, O
fer- - - ma, ah fer-ma, fer-ma, fer - ma!
hear me, oh, stay! oh, hear thy moth - er!
(Exit Manrico, Azucena trying in vain to detain him.)
di- - - o, mi la-scia, ad-dio, ad - di - o!
moth - - - er, O moth - er, moth - er, fare - well!

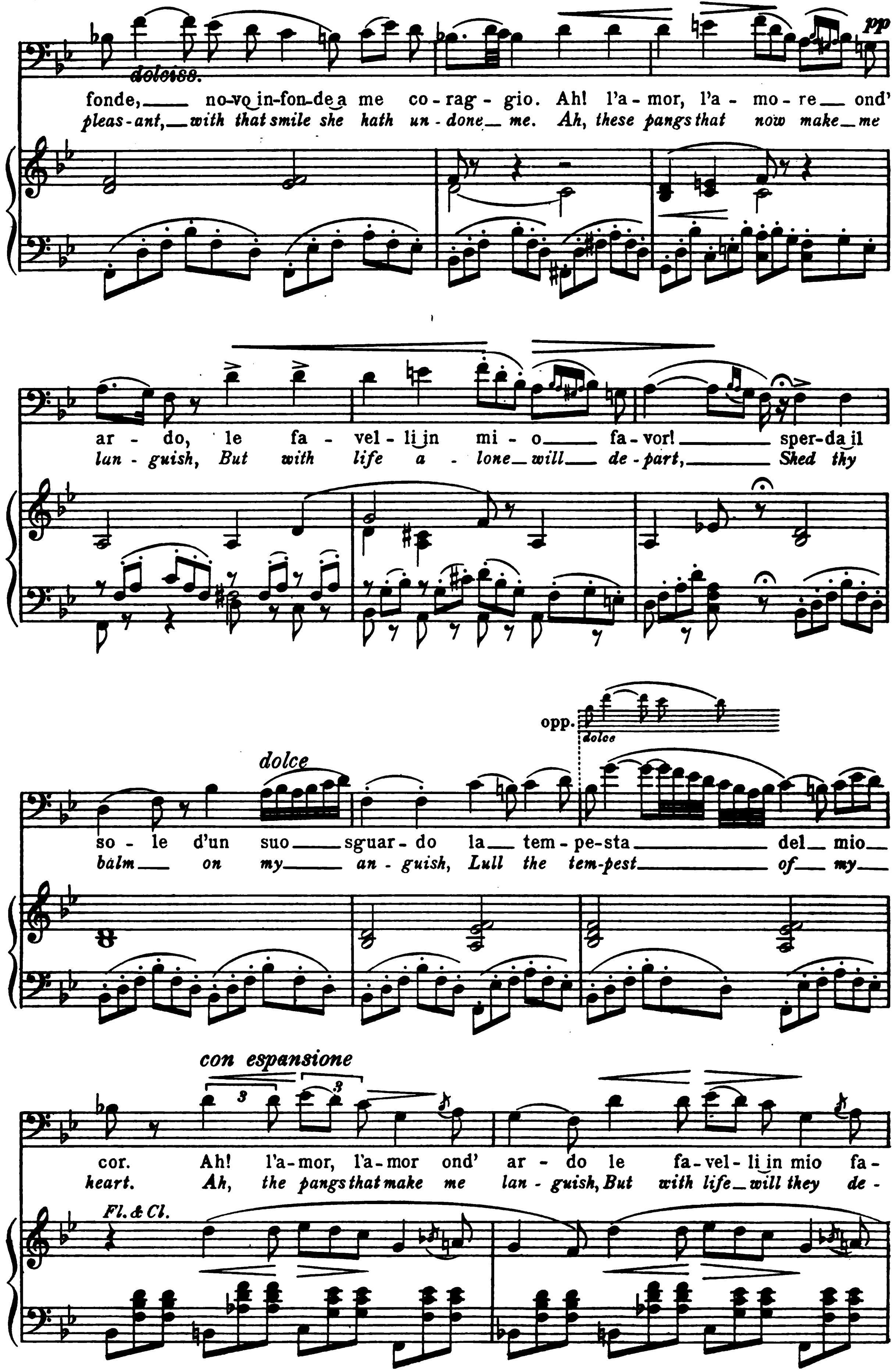
№ 12. RECIT. AND ARIA

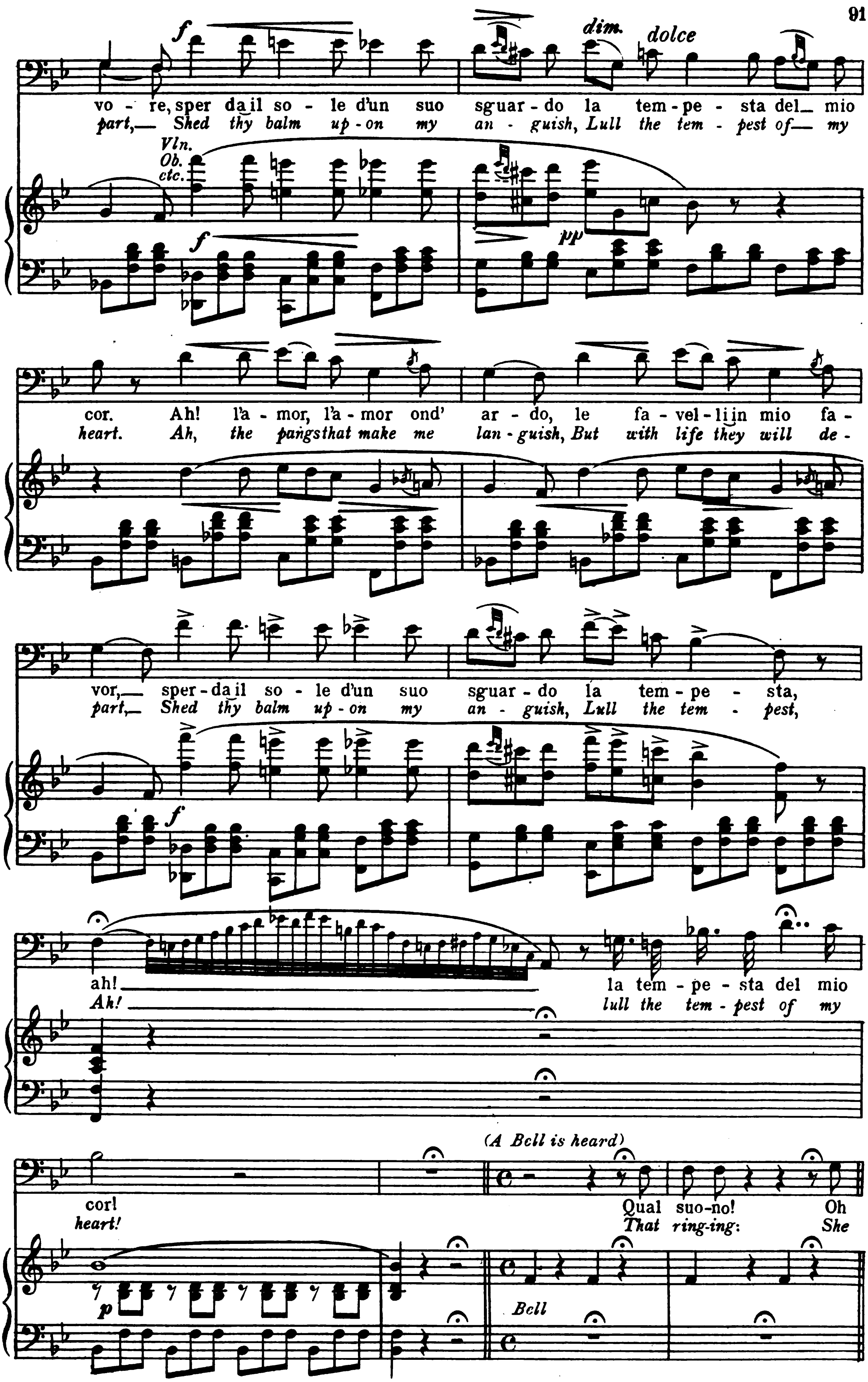
(Di Luna)

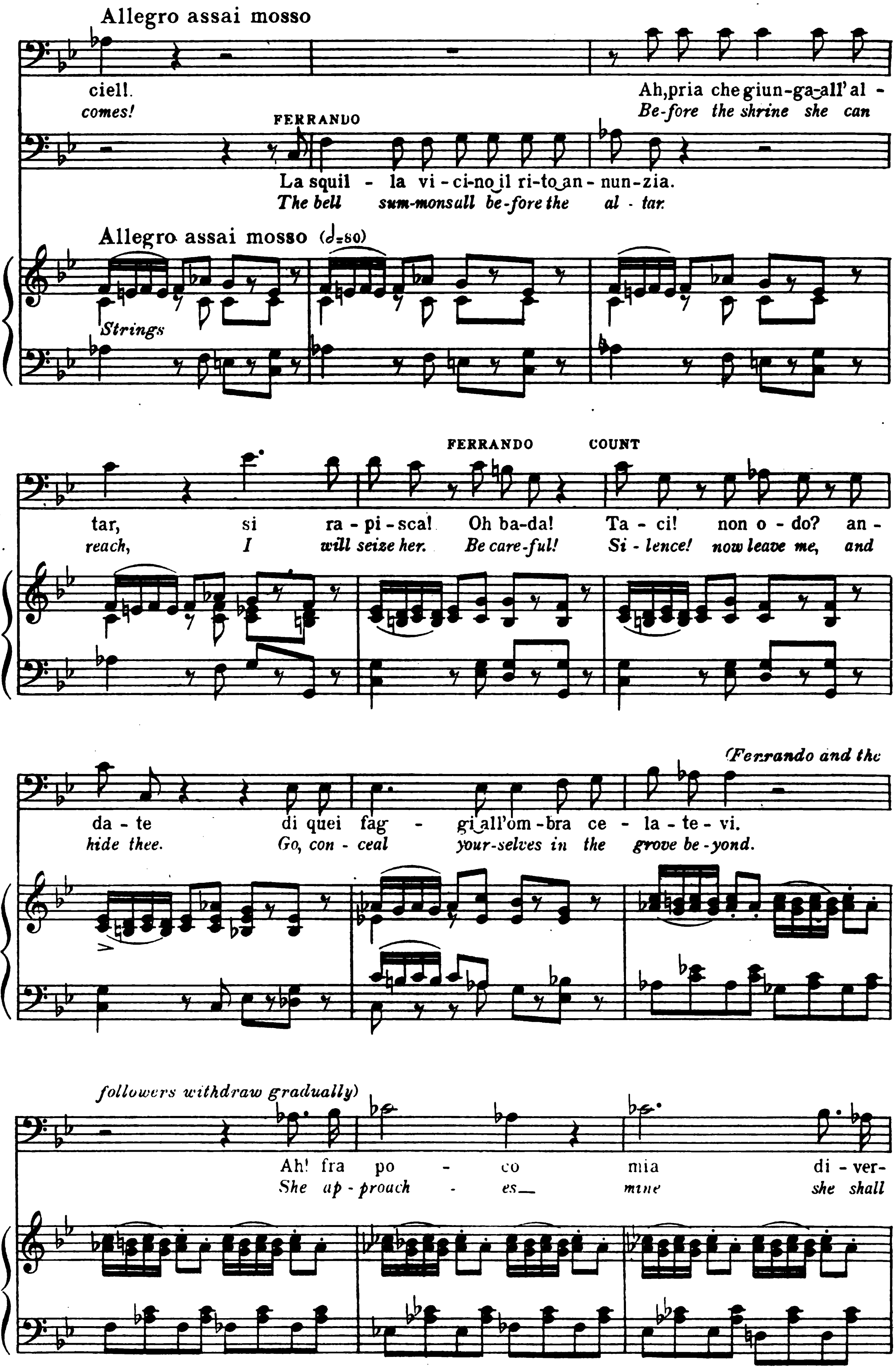
Scene II. Cloisters of a Convent near Castellor. Trees at the back. Night

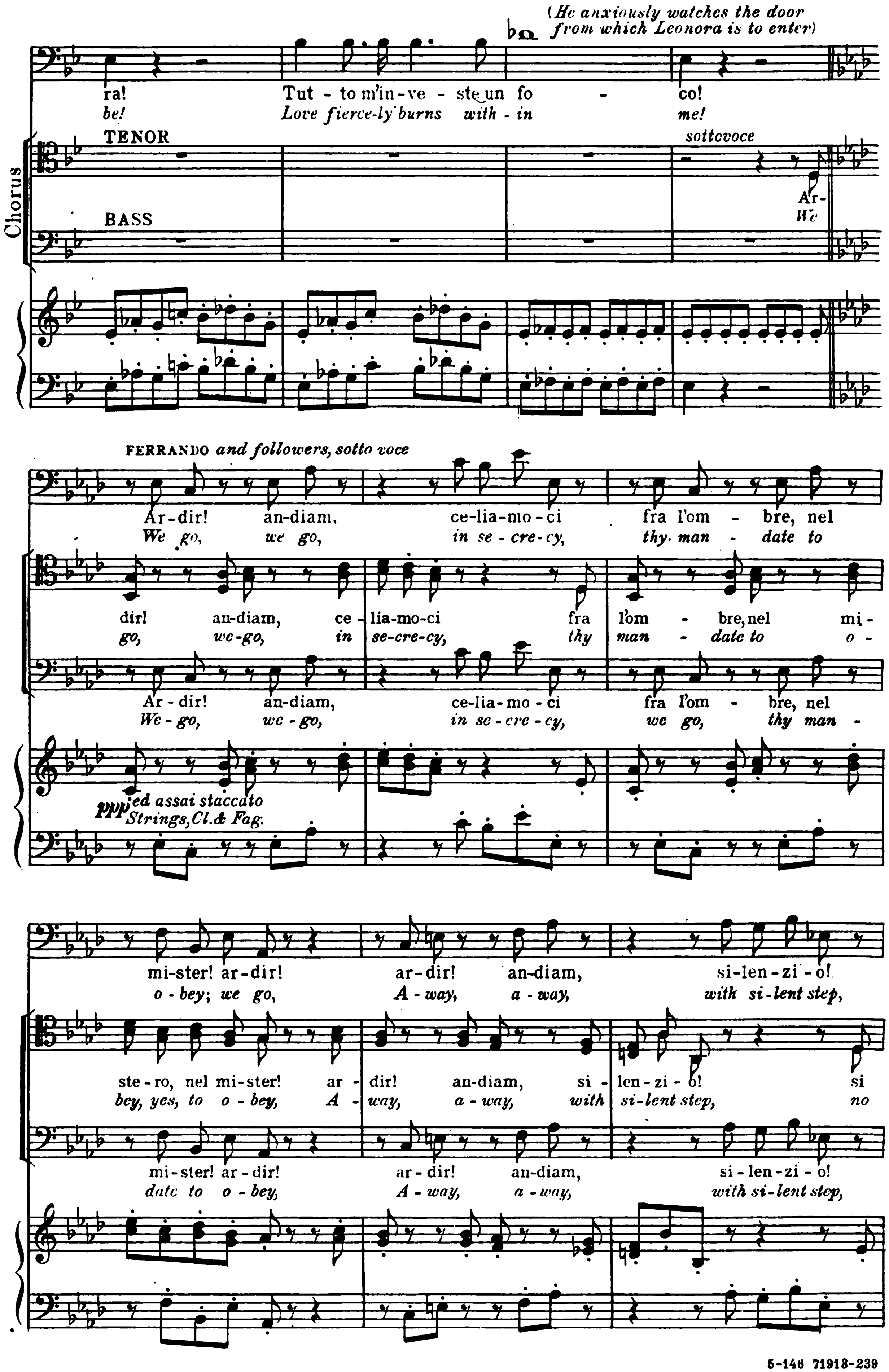

Andante mosso (♩= 80)
Vlns pizz.
PIANO
Bassi pizz.
(The Count, Ferrando and several followers enter furtively, wrapped in their cloaks.)
COUNT Recit.
Tut-to è de-ser-to; nè per l'au-re an-co-ra suo-na l'u-sa-to car-me_ In tempo io
All here is si-lent, From th'ac-cus-tom'd o-ri-sons they are yet re-pos-ing; We are in
FERRANDO
COUNT
giun-go! Ar-di-ta o-pra, o si-gno-re, im-pren-di; Ar-di-ta, e qual fu-ren-te a-
safe-ty! A bold ad-ven-ture thou hast un-der-tak-en. 'Tis dar-ing, 'tis such as slight-ed
Strings arco
p
mo-re, ed ir-ri-ta-to or-go-glio chie-se-ro a me. Spen-to il ri-
love and scorn, shown me by that out-cast, from me de-mand. She thought him

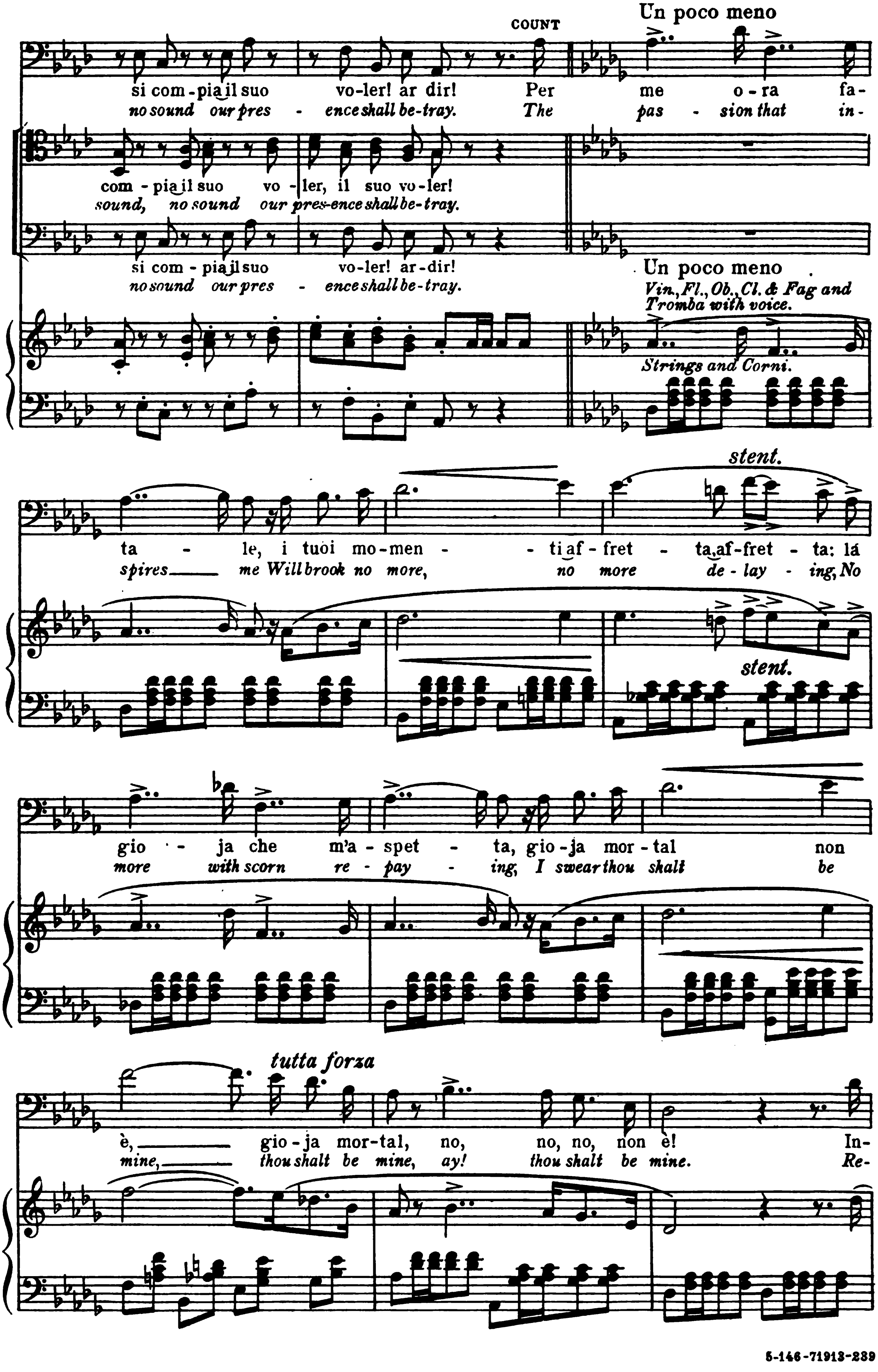

val, ca-du-to o-gni o-sta-col sem-bra-va a' miei de-si-ri; no-vel-lo e più pos-
dead, and ev-'ry ob-sta-cle had van-ish'd, that now im-pedes me, When yet an-oth-er
Allegro
sen-te el-la ne ap-pre-sta L'al-ta-re! Ah non no fia d'al-tri Le-o-
pre-text she had dis-covered: the cloister! Ah no, I will nev-er-more re-
mf
no-ra! Le-o-no-ra è mi-a!
sign thee! Mine art thou, Leo-no-ra!
f
pp
Largo (♩=50)
cantabile
Il ba-len del suo sor-ri-so d'u-na
In the light of her sweet glan-ces, Joy ce-
Viola
p Cl.
Cor. & Fag.
Bassi pizz.
3
stel-la vin-ce il rag-gio! il ful-gor del suo bel vi-so no-vo in-
les-tial beam-eth up-on me; When her smile my soul en-tran-ces Death were

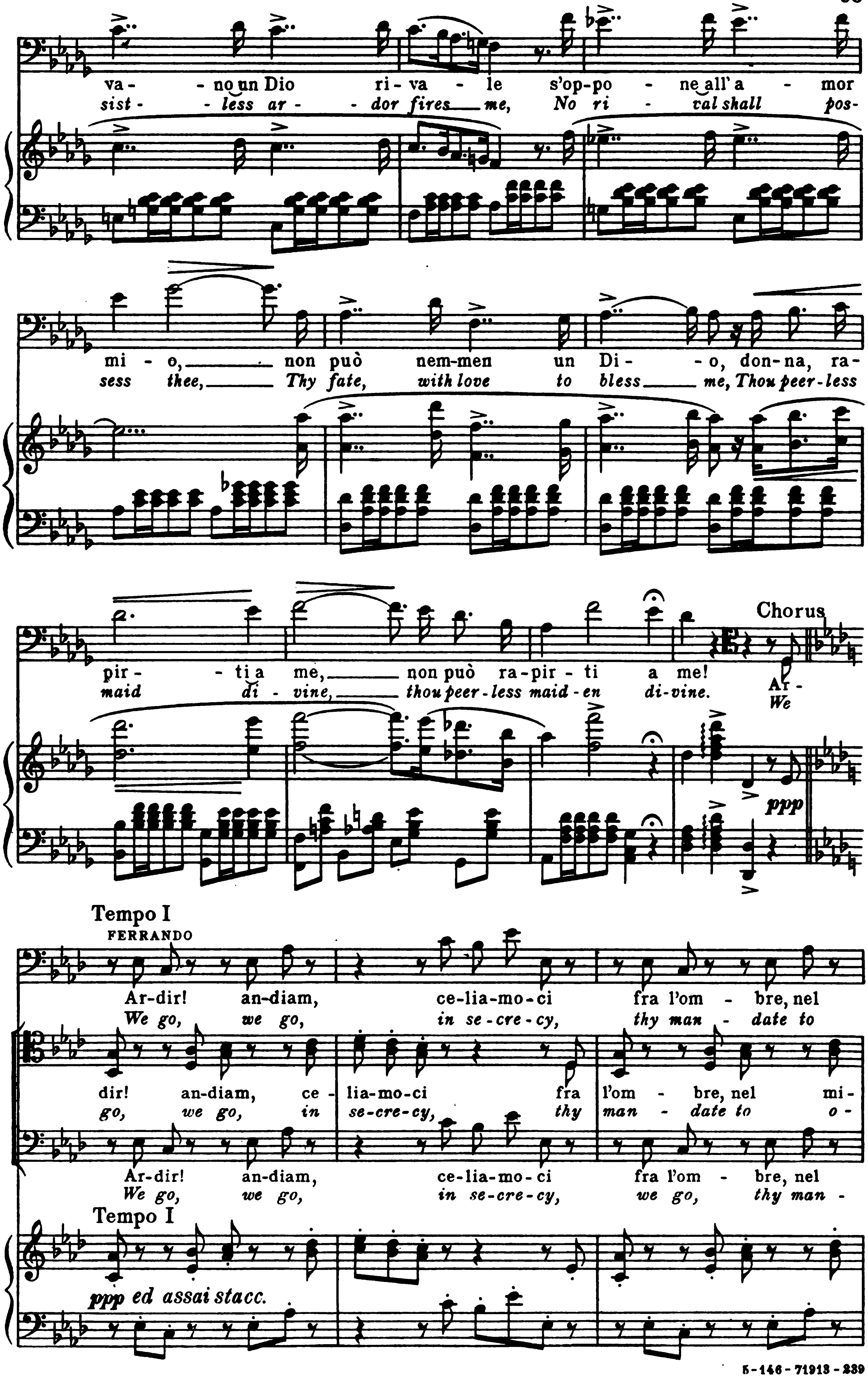

dolciss.
pp
fonde, novo infonde a me coraggio. Ah! l'amor, l'amore ond'
pleasant, with that smile she hath undone me. Ah, these pangs that now make me
ardo, le favelli in mio favor! sperda il
languish, But with life alone will depart, Shed thy
opp.
dolce
dolce
sole d'un suo sguardo la tempesta del mio
balm on my anguish, Lull the tempest of my
con espansione
3
3
cor. Ah! l'amor, l'amor ond' ardo le favelli in mio fa-
heart. Ah, the pangs that make me languish, But with life will they de-
Fl. & Cl.

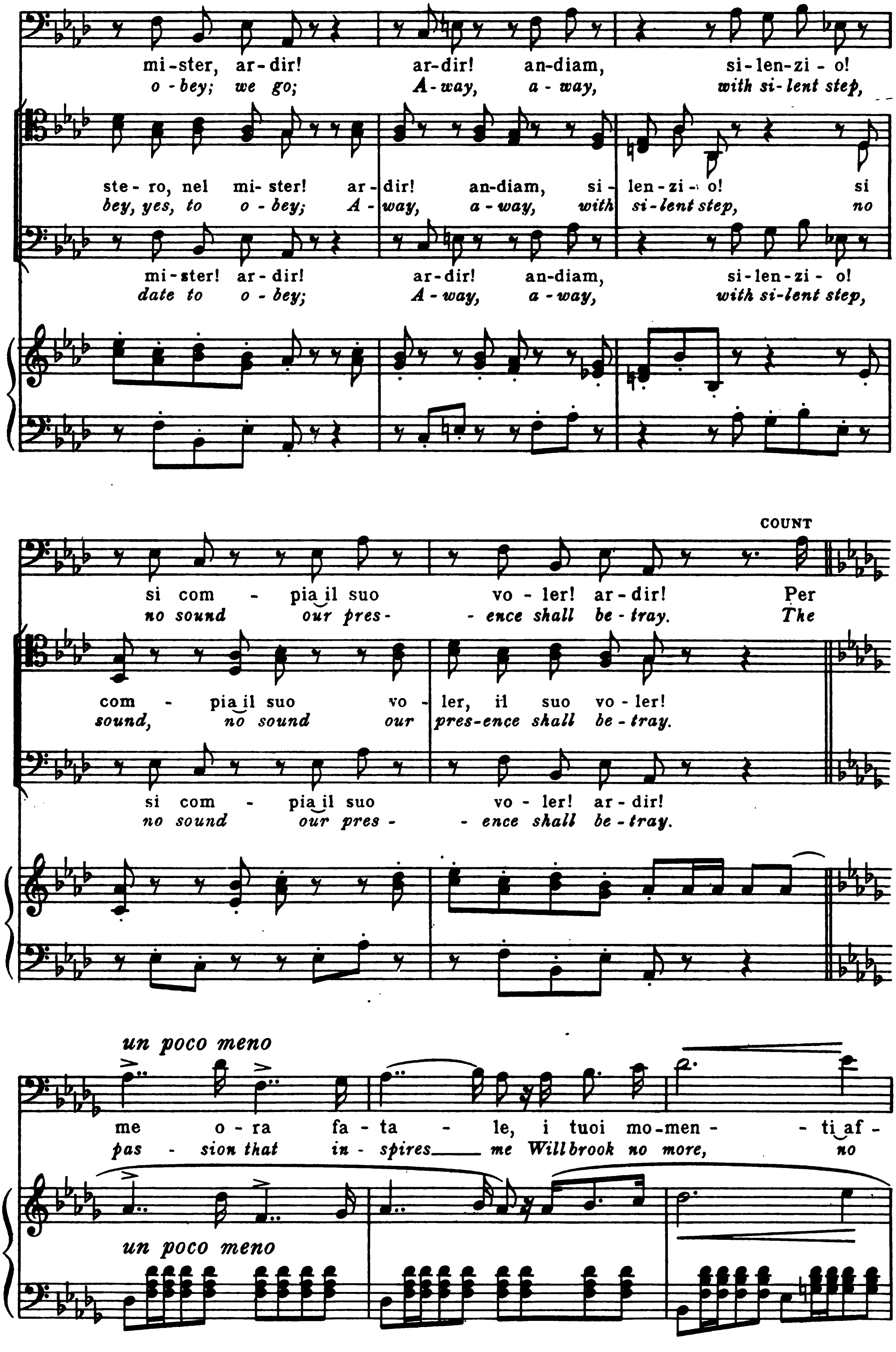

f
dim.
dolce
vo - re, sper da il so - le d'un suo sguar - do la tem - pe - sta del mio
part, Shed thy balm up - on my an - guish, Lull the tem - pest of my
Vln.
Ob.
etc.
f
pp
cor. Ah! l'a - mor, l'a - mor ond' ar - do, le fa - vel - li in mio fa -
heart. Ah, the pangs that make me lan - guish, But with life they will de -
vor, sper - da il so - le d'un suo sguar - do la tem - pe - sta,
part, Shed thy balm up - on my an - guish, Lull the tem - pest,
f
ah! la tem - pe - sta del mio
Ah! lull the tem - pest of my
(A Bell is heard)
cor! Qual suo - no! Oh
heart! That ring - ing: She
p
Bell

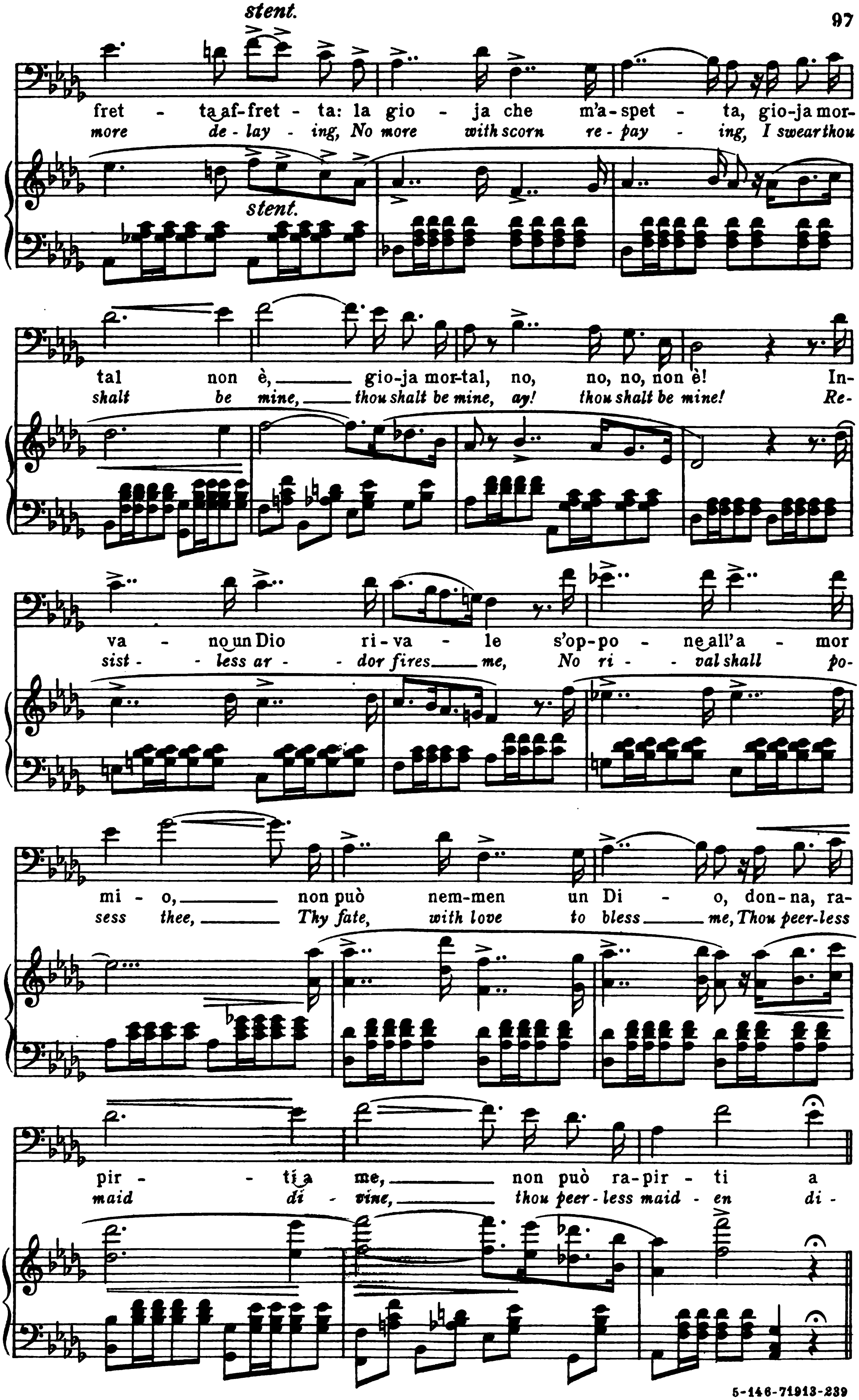

Allegro assai mosso
ciel!.
comes!
FERRANDO
La squil - la vi - ci-no il ri-to an - nun-zia.
The bell sum-mons all be-fore the al - tar.
Ah, pria che giun-ga all'al -
Be-fore the shrine she can
Allegro assai mosso (♩=80)
Strings
tar, si ra - pi - sca!
reach, I will seize her.
FERRANDO
Oh ba-da!
Be care-ful!
COUNT
Ta - ci! non o - do? an -
Si - lence! now leave me, and
da - te di quei fag - gi all'om - bra ce - la - te - vi.
hide thee. Go, con - ceal your-selves in the grove be - yond.
(Ferrando and the followers withdraw gradually)
Ah! fra po - co mia di - ver-
She ap - proach - es mine she shall

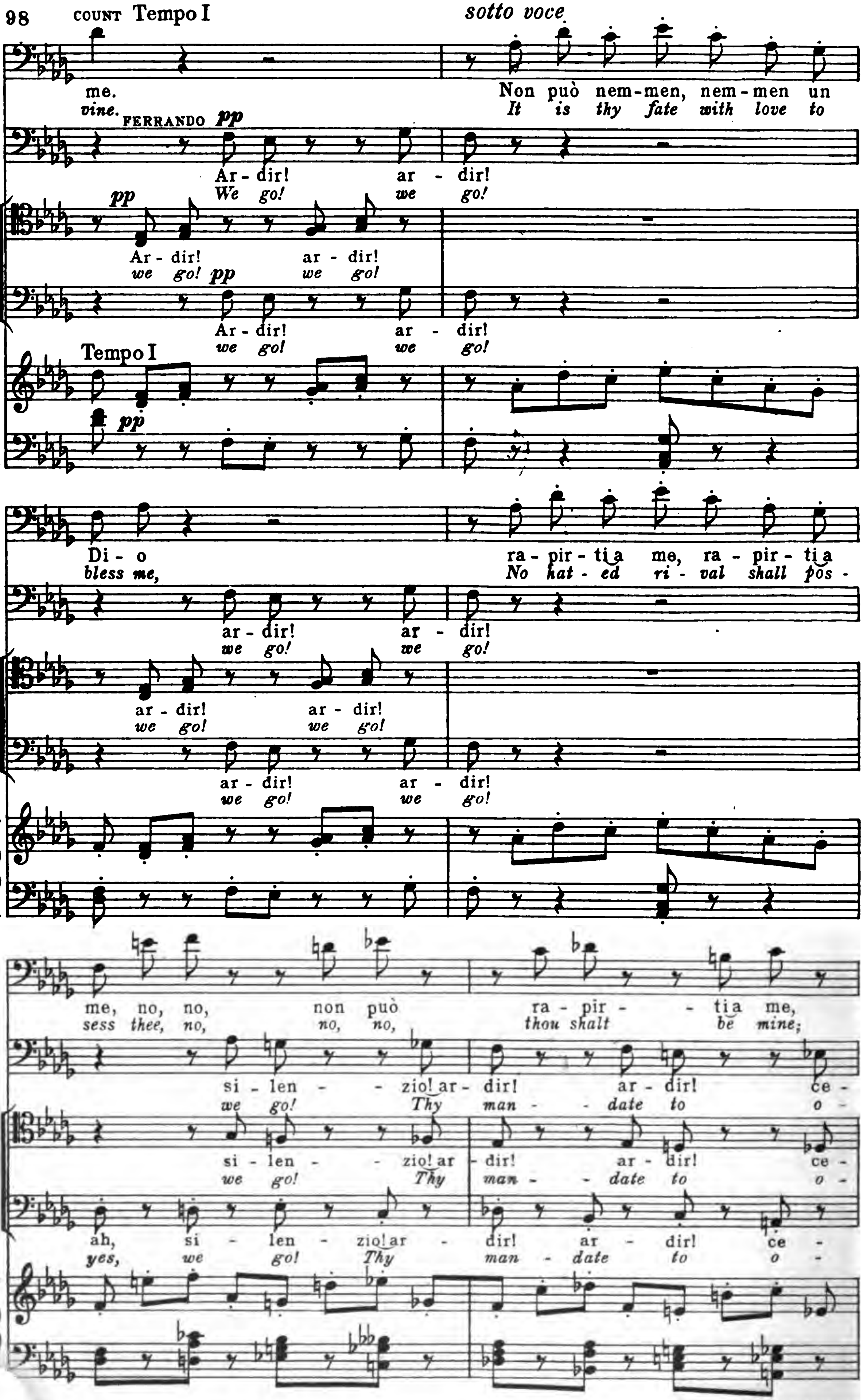

(He anxiously watches the door from which Leonora is to enter)
ra! Tut - to m'in-ve - ste un fo - co!
be! Love fierce-ly burns with - in me!
Chorus
TENOR
sottovoce
Ar-
We
BASS
FERRANDO and followers, sotto voce
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se - cre-cy, thy man - date to
dir! an-diam, ce - lia-mo-ci fra l'om - bre, nel mi -
go, we-go, in se-cre-cy, thy man - date to o -
Ar - dir! an-diam, ce-lia-mo - ci fra l'om - bre, nel
We - go, we - go, in se - cre - cy, we go, thy man -
ppp ed assai staccato
Strings, Cl. & Fag.
mi-ster! ar-dir! ar-dir! an-diam, si-len-zi - o!
o - bey; we go, A - way, a - way, with si - lent step,
ste - ro, nel mi-ster! ar - dir! an-diam, si - len - zi - o! si
bey, yes, to o - bey, A - way, a - way, with si-lent step, no
mi-ster! ar - dir! ar - dir! an-diam, si - len - zi - o!
date to o - bey, A - way, a - way, with si - lent step,

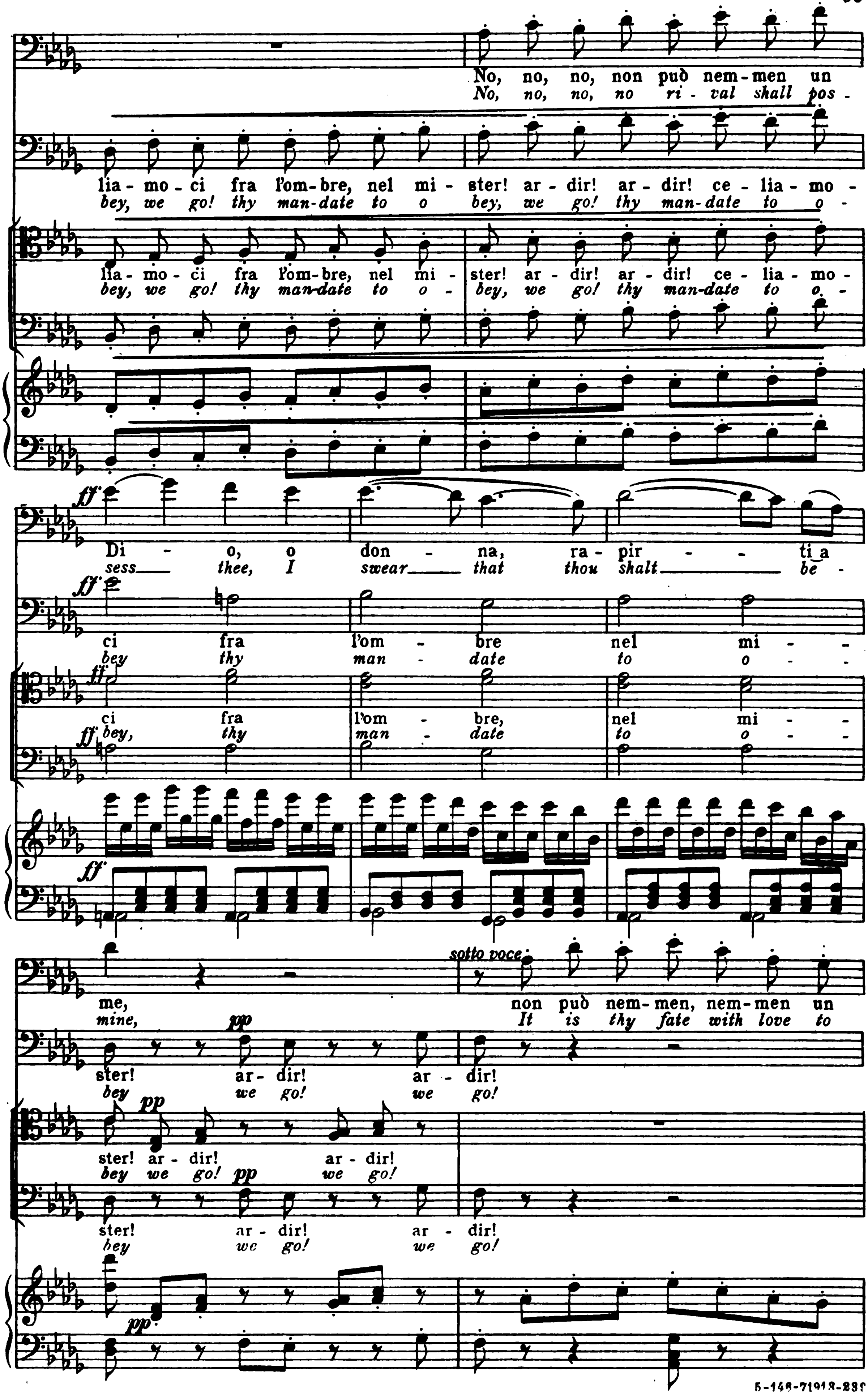

COUNT
Un poco meno
si com-pia il suo vo-ler! ar dir! Per me o-ra fa-
no sound our pres - ence shall be-tray. The pas - sion that in-
com - pia il suo vo - ler, il suo vo-ler!
sound, no sound our pres-ence shall be-tray.
si com - pia il suo vo-ler! ar-dir!
no sound our pres - ence shall be-tray.
Un poco meno
Vln., Fl., Ob., Cl. & Fag and Tromba with voice.
Strings and Corni.
stent.
ta - le, i tuoi mo-men - ti af - fret - ta af-fret - ta: là
spires me Will brook no more, no more de - lay - ing, No
stent.
gio - ja che m'a - spet - ta, gio-ja mor-tal non
more with scorn re - pay - ing, I swear thou shalt be
tutta forza
è, gio-ja mor-tal, no, no, no, non è! In-
mine, thou shalt be mine, ay! thou shalt be mine. Re-

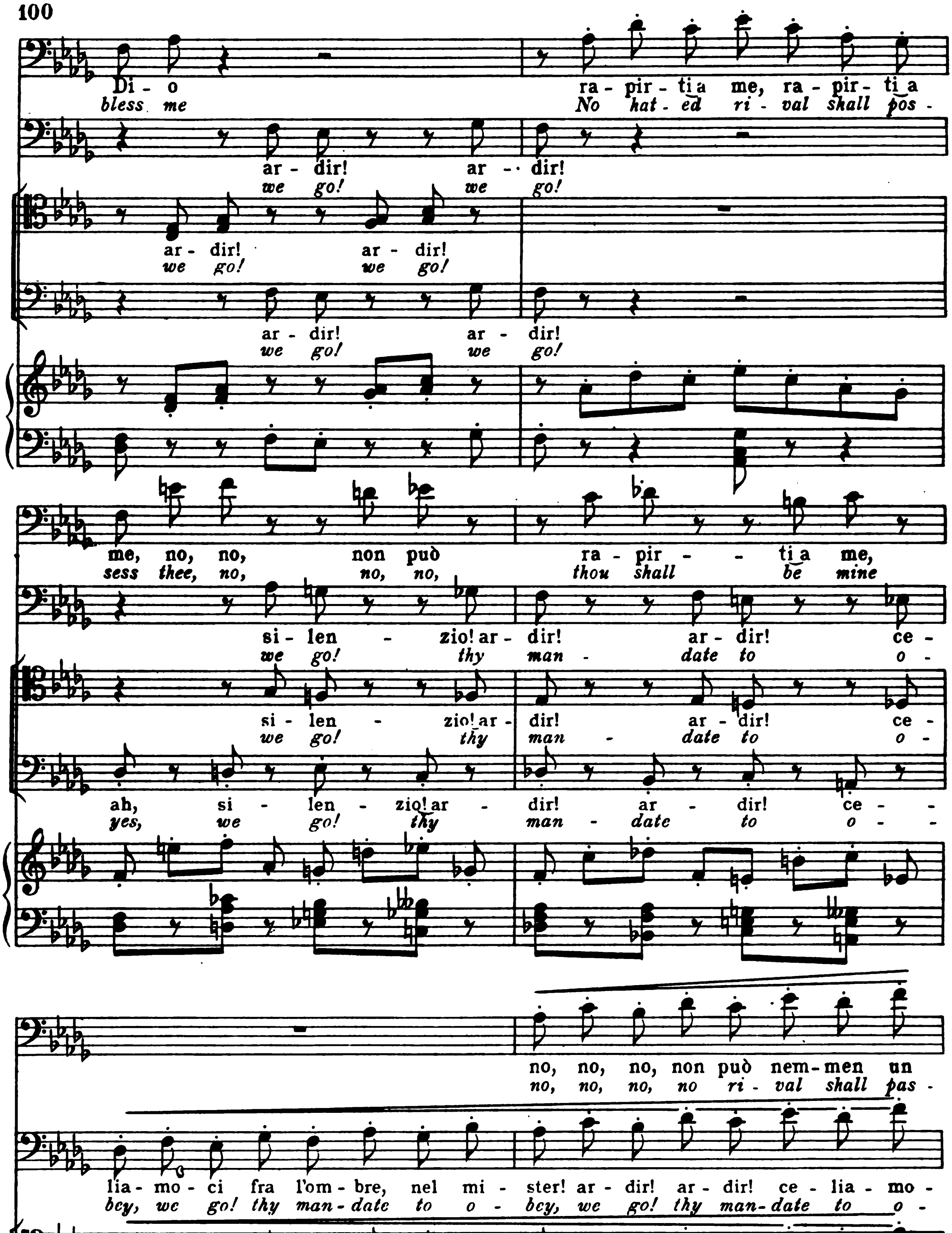

va - no un Dio ri - va - le s'op-po - ne all'a - mor
sist - less ar - dor fires me, No ri - val shall pos-
mi - o, non può nem-men un Di - o, don-na, ra-
sess thee, Thy fate, with love to bless me, Thou peer-less
pir - ti a me, non può ra-pir - ti a me!
maid di - vine, thou peer-less maid - en di-vine.
Chorus
Ar -
We
ppp
Tempo I
FERRANDO
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, thy man - date to
dir! an-diam, ce - lia-mo-ci fra l'om - bre, nel mi-
go, we go, in se-cre-cy, thy man - date to o-
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, we go, thy man-
Tempo I
ppp ed assai stacc.

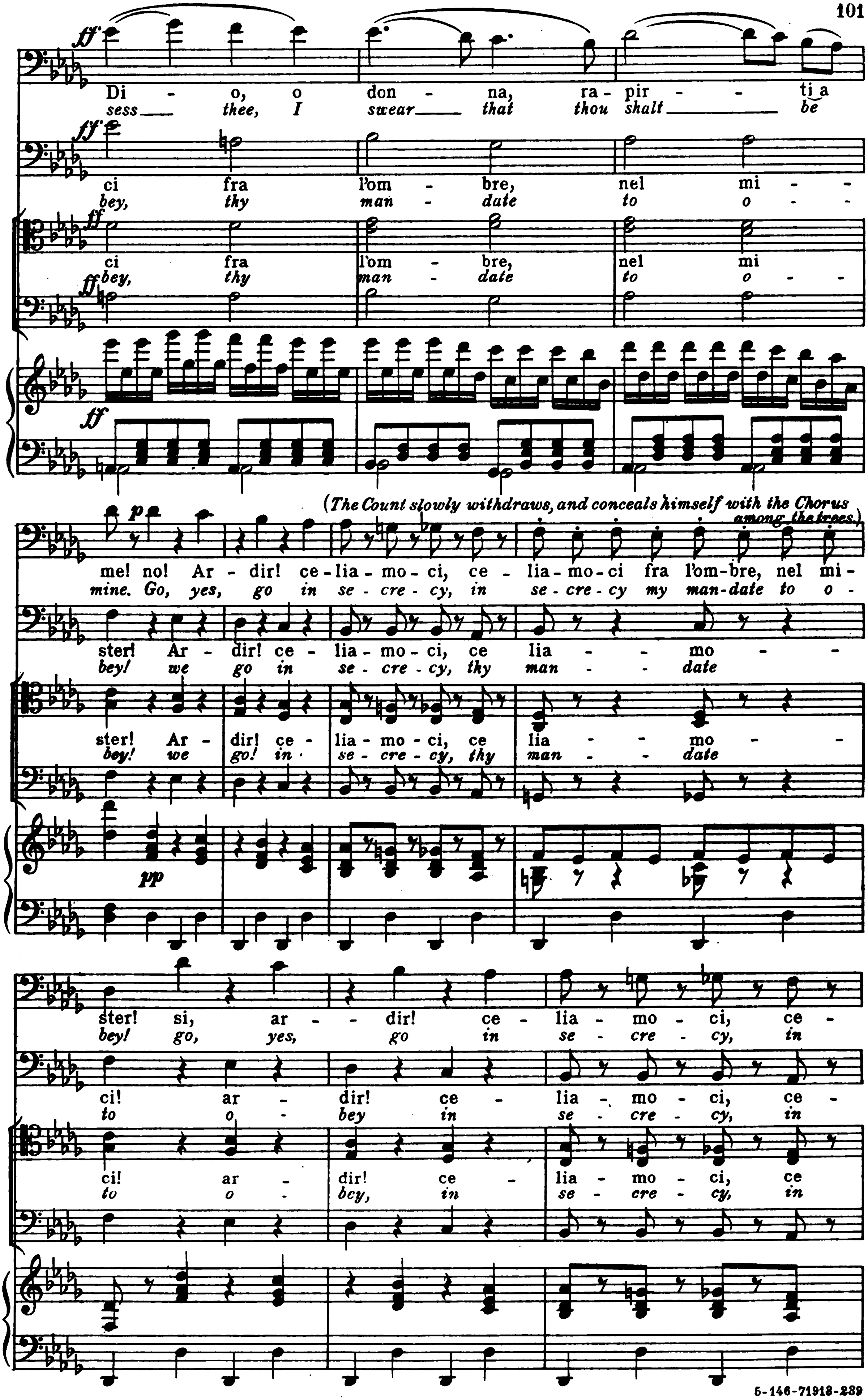

mi-ster, ar-dir! ar-dir! an-diam, si-len-zi-o!
o-bey; we go; A-way, a-way, with si-lent step,
ste-ro, nel mi-ster! ar-dir! an-diam, si-len-zi-o! si
bey, yes, to o-bey; A-way, a-way, with si-lent step, no
mi-ster! ar-dir! ar-dir! an-diam, si-len-zi-o!
date to o-bey; A-way, a-way, with si-lent step,
COUNT
si com-pia il suo vo-ler! ar-dir! Per
no sound our pres-ence shall be-tray. The
com-pia il suo vo-ler, il suo vo-ler!
sound, no sound our pres-ence shall be-tray.
si com-pia il suo vo-ler! ar-dir!
no sound our pres-ence shall be-tray.
un poco meno
me o-ra fa-ta-le, i tuoi mo-men-ti af-
pas-sion that in-spires me Will brook no more, no
un poco meno

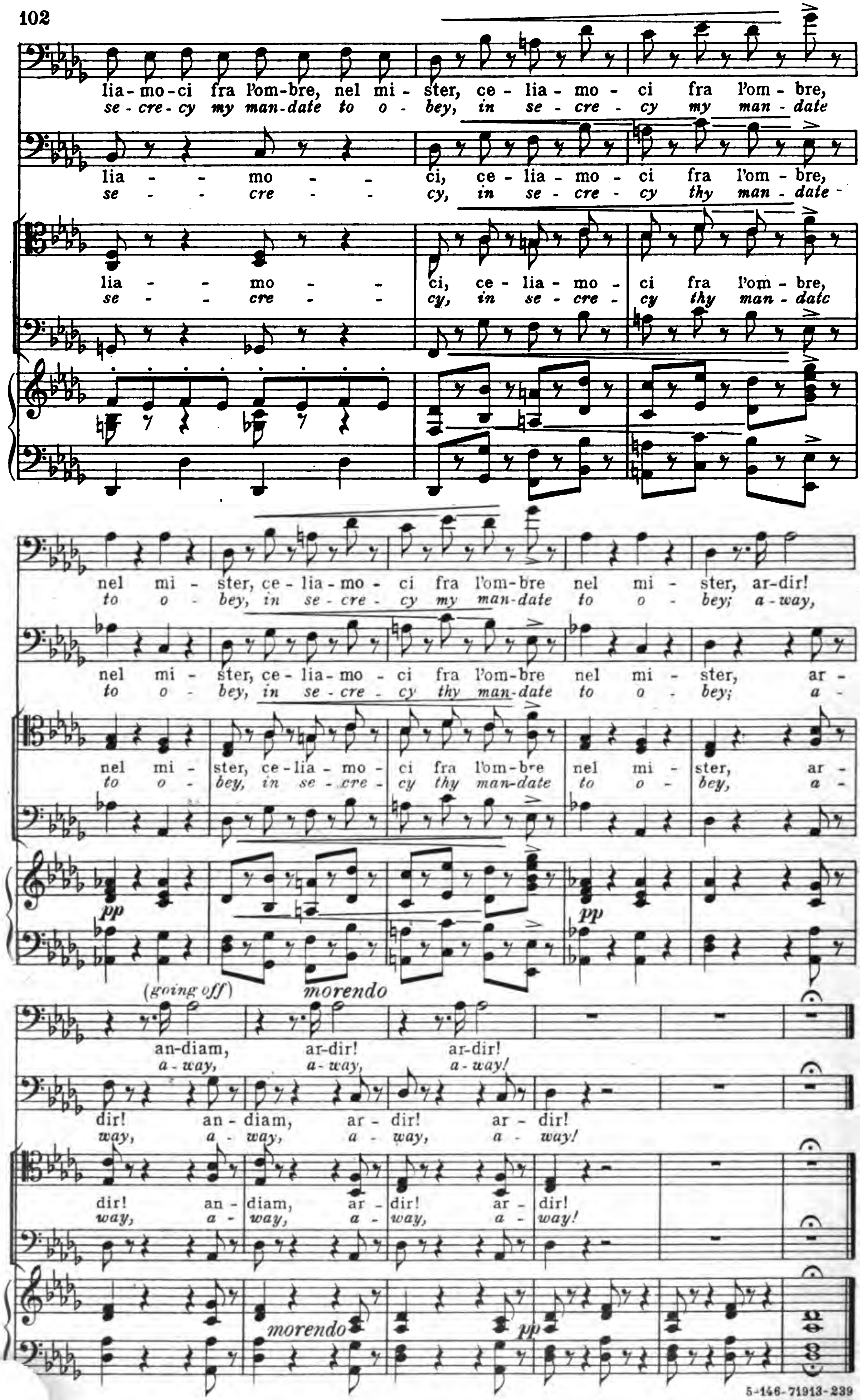

stent.
fret - ta af-fret - ta: la gio - ja che m'a-spet - ta, gio-ja mor-
more de-lay - ing, No more with scorn re-pay - ing, I swear thou
stent.
tal non è, gio-ja mor-tal, no, no, no, non è! In-
shalt be mine, thou shalt be mine, ay! thou shalt be mine! Re-
va - no un Dio ri-va - le s'op-po - ne all'a - mor
sist - less ar - dor fires me, No ri - val shall po-
mi - o, non può nem-men un Di - o, don-na, ra-
sess thee, Thy fate, with love to bless me, Thou peer-less
pir - ti a me, non può ra-pir - ti a
maid di - vine, thou peer-less maid - en di -


COUNT
Tempo I
sotto voce
me. Non può nem-men, nem-men un
vine. It is thy fate with love to
FERRANDO pp
Ar-dir! ar-dir!
We go! we go!
pp
Ar-dir! ar-dir!
we go! pp we go!
Ar-dir! ar-dir!
we go! we go!
Tempo I
pp
Di-o ra-pir-ti a me, ra-pir-ti a
bless me, No hat-ed ri-val shall pos-
ar-dir! ar-dir!
we go! we go!
ar-dir! ar-dir!
we go! we go!
ar-dir! ar-dir!
we go! we go!
me, no, no, non può ra-pir-ti a me,
sess thee, no, no, no, thou shalt be mine;
si-len-zio! ar-dir! ar-dir! ce-
we go! Thy man-date to o-
si-len-zio! ar-dir! ar-dir! ce-
we go! Thy man-date to o-
ah, si-len-zio! ar-dir! ar-dir! ce-
yes, we go! Thy man-date to o-

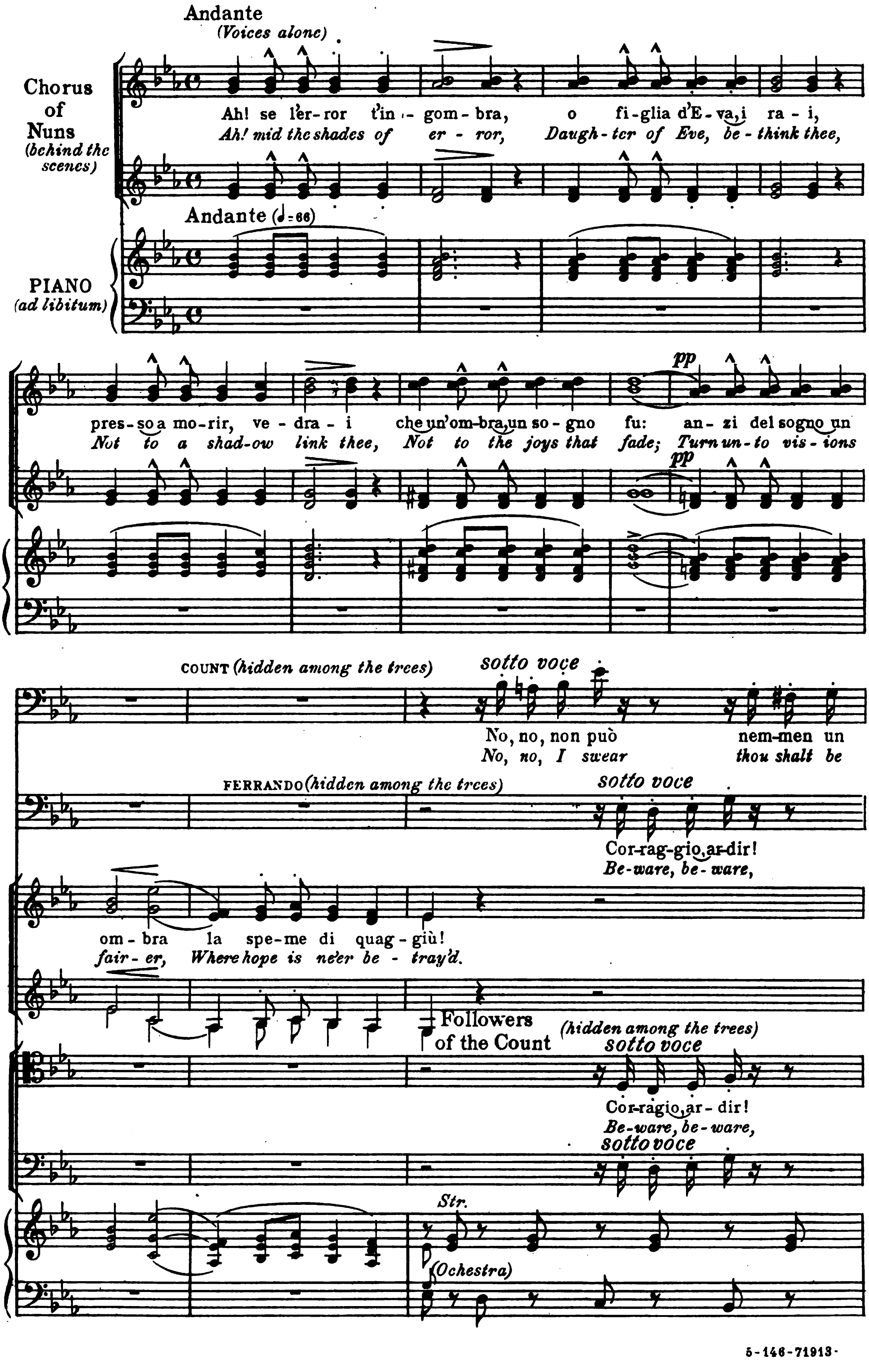

No, no, no, non può nem-men un
No, no, no, no ri-val shall pos-
lia-mo-ci fra l'om-bre, nel mi-ster! ar-dir! ar-dir! ce-lia-mo-
bey, we go! thy man-date to o-bey, we go! thy man-date to o-
lia-mo-ci fra l'om-bre, nel mi-ster! ar-dir! ar-dir! ce-lia-mo-
bey, we go! thy man-date to o-bey, we go! thy man-date to o-
ff
Di-o, o don-na, ra-pir-ti a
sess thee, I swear that thou shalt be-
ff
ci fra l'om-bre nel mi-
bey thy man-date to o-
ff
ci fra l'om-bre, nel mi-
bey, thy man-date to o-
ff
ff
me,
mine,
sotto voce
non può nem-men, nem-men un
It is thy fate with love to
pp
ster! ar-dir! ar-dir!
bey we go! we go!
pp
ster! ar-dir! ar-dir!
bey we go! we go!
pp
ster! ar-dir! ar-dir!
bey we go! we go!
pp

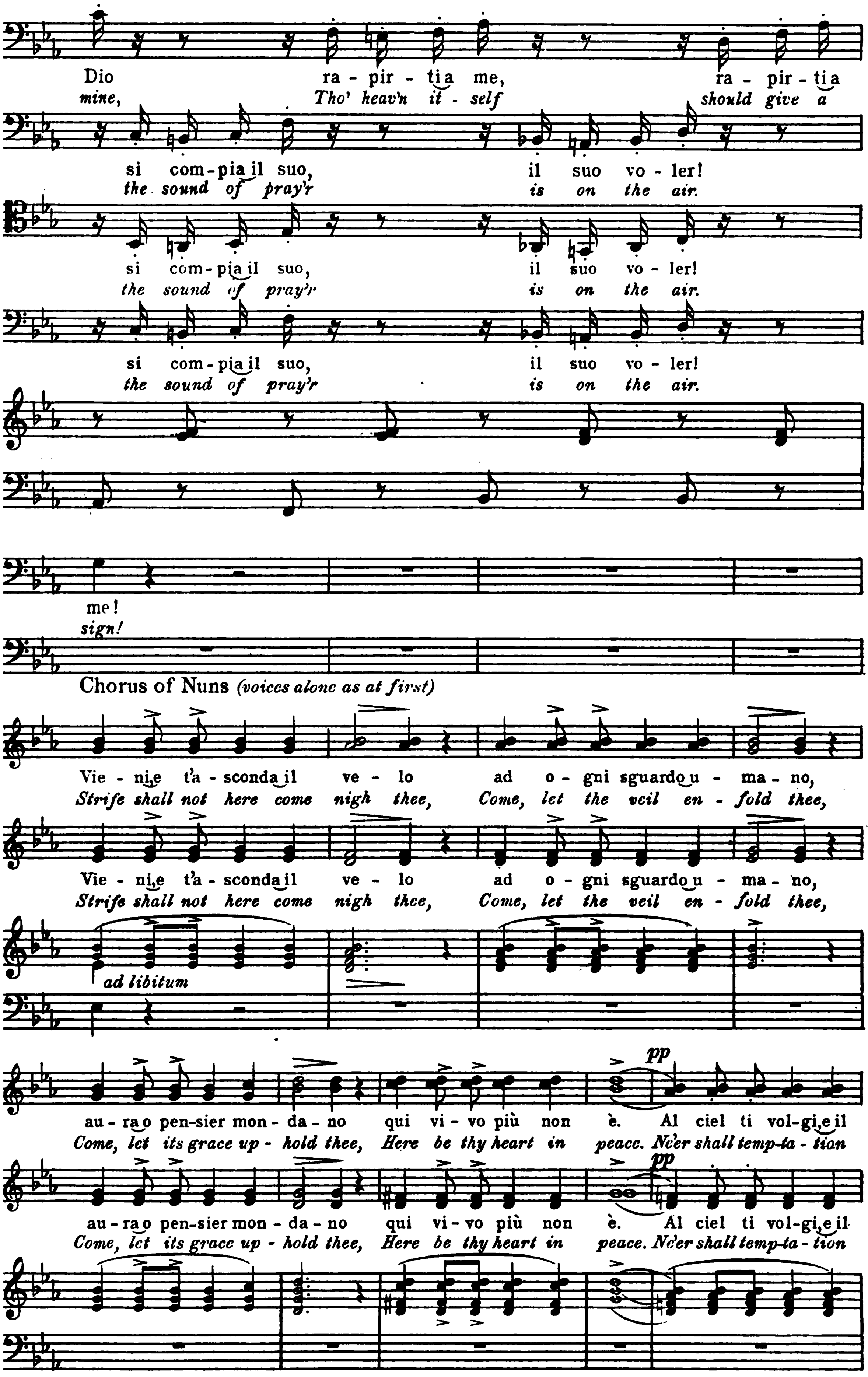

Di - o ra - pir - ti a me, ra - pir - ti a
bless me No hat - ed ri - val shall pos -
ar - dir! ar - - dir!
we go! we go!
ar - dir! ar - dir!
we go! we go!
ar - dir! ar - dir!
we go! we go!
me, no, no, non può ra - pir - - ti a me,
sess thee, no, no, no, thou shall be mine
si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -
si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -
ah, si - len - zio! ar - dir! ar - dir! ce - -
yes, we go! thy man - date to o - -
no, no, no, non può nem - men un
no, no, no, no ri - val shall pas -
lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man - date to o - bey, we go! thy man - date to o -
lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man - date to o - bey, we go! thy man - date to o -

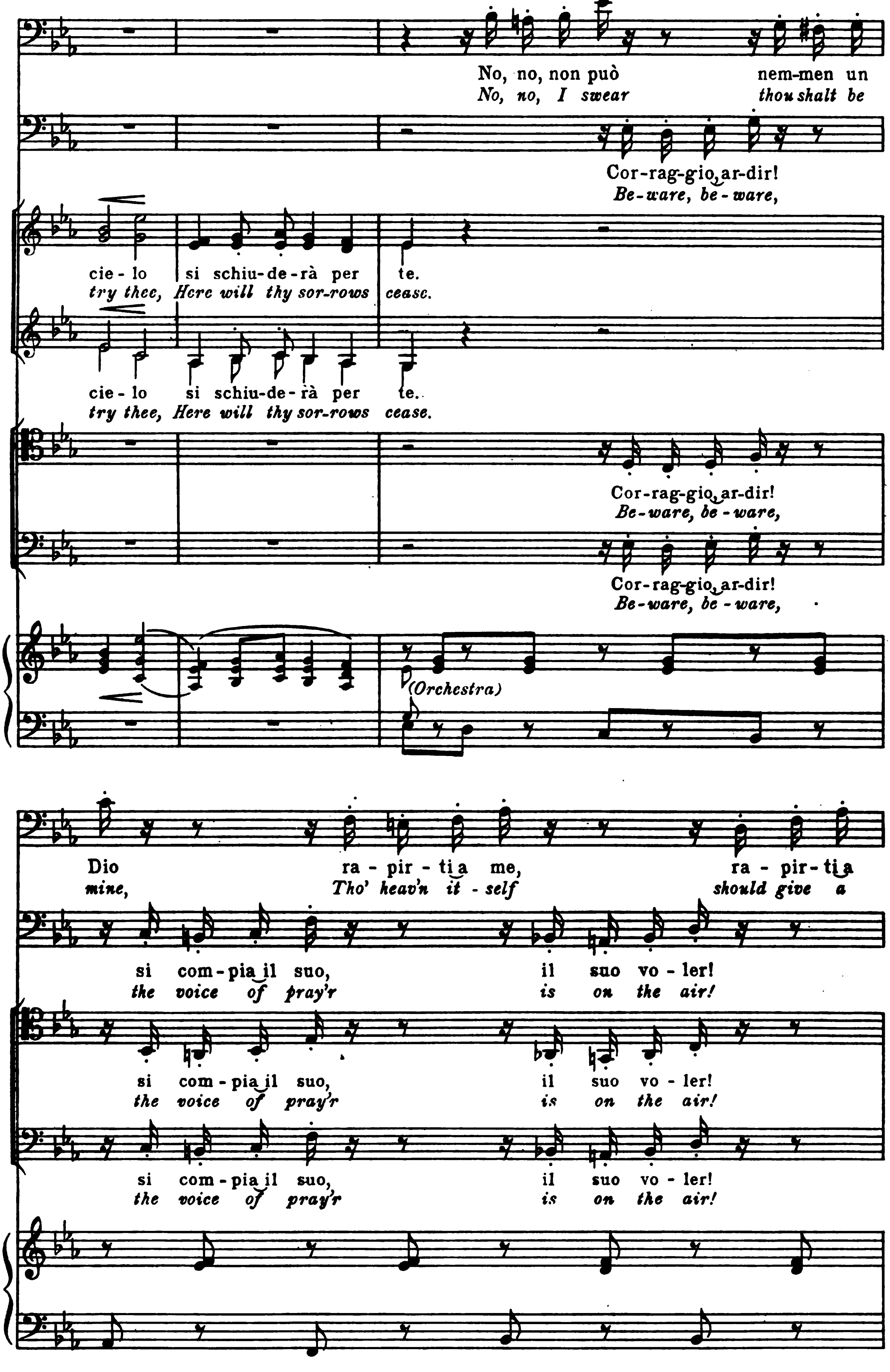

ff
Di - o, o don - na, ra - pir - - ti a
sess thee, I swear that thou shalt be
ff
ci fra l'om - bre, nel mi - -
bey, thy man - date to o - - -
ff
ci fra l'om - bre, nel mi
bey, thy man - date to o - -
ff
ff
(The Count slowly withdraws, and conceals himself with the Chorus among the trees.)
p
me! no! Ar - dir! ce - lia - mo - ci, ce - lia - mo - ci fra l'om - bre, nel mi -
mine. Go, yes, go in se - cre - cy, in se - cre - cy my man - date to o -
ster! Ar - dir! ce - lia - mo - ci, ce lia - - mo - -
bey! we go in se - cre - cy, thy man - - date
ster! Ar - dir! ce - lia - mo - ci, ce lia - - mo - -
bey! we go! in se - cre - cy, thy man - - date
pp
ster! si, ar - - dir! ce - lia - mo - ci, ce -
bey! go, yes, go in se - cre - cy, in
ci! ar - dir! ce - lia - mo - ci, ce -
to o - bey in se - cre - cy, in
ci! ar - dir! ce - lia - mo - ci, ce
to o - bey, in se - cre - cy, in

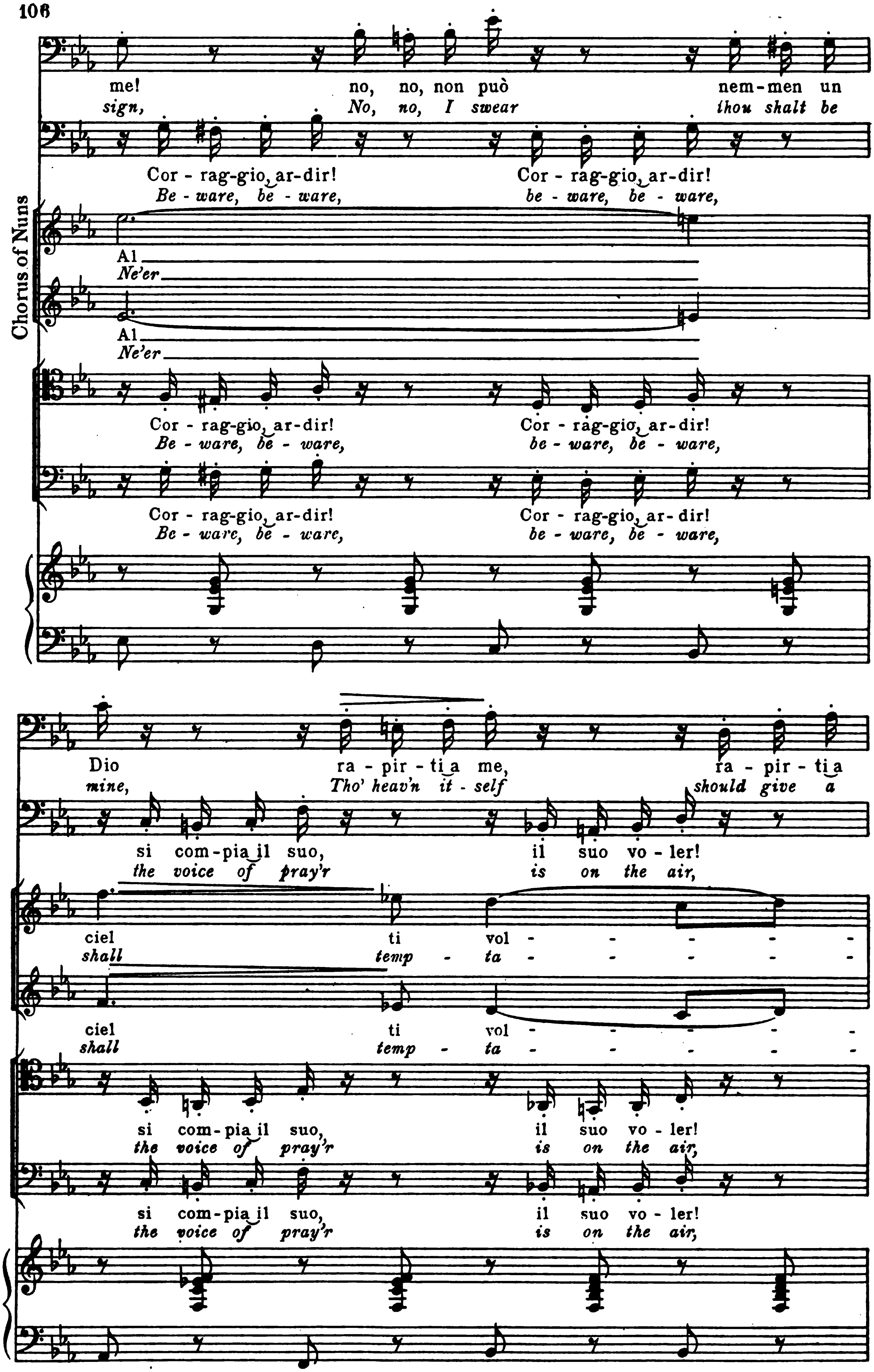

lia-mo-ci fra l'om-bre, nel mi-ster, ce-lia-mo-ci fra l'om-bre,
se-cre-cy my man-date to o-bey, in se-cre-cy my man-date
lia - mo - ci, ce-lia-mo-ci fra l'om-bre,
se - cre - cy, in se-cre-cy thy man-date -
lia - mo - ci, ce-lia-mo-ci fra l'om-bre,
se - cre - cy, in se-cre-cy thy man-datc
nel mi-ster, ce-lia-mo-ci fra l'om-bre nel mi-ster, ar-dir!
to o-bey, in se-cre-cy my man-date to o-bey; a-way,
nel mi-ster, ce-lia-mo-ci fra l'om-bre nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey; a-
nel mi-ster, ce-lia-mo-ci fra l'om-bre nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey, a-
pp
pp
(going off)
morendo
an-diam, ar-dir! ar-dir!
a-way, a-way, a-way!
dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!
dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!
morendo
pp

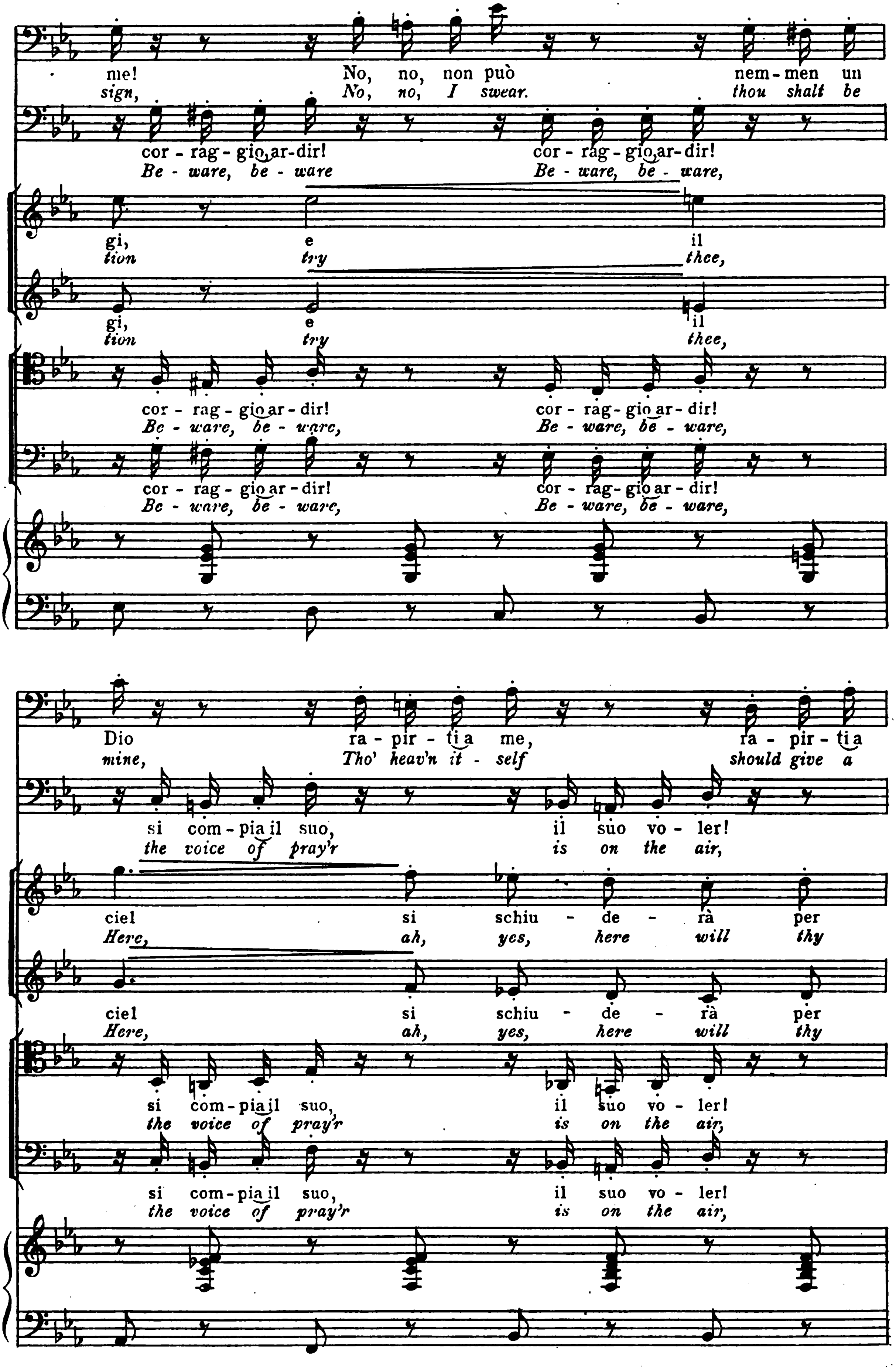
№ 13–FINALE

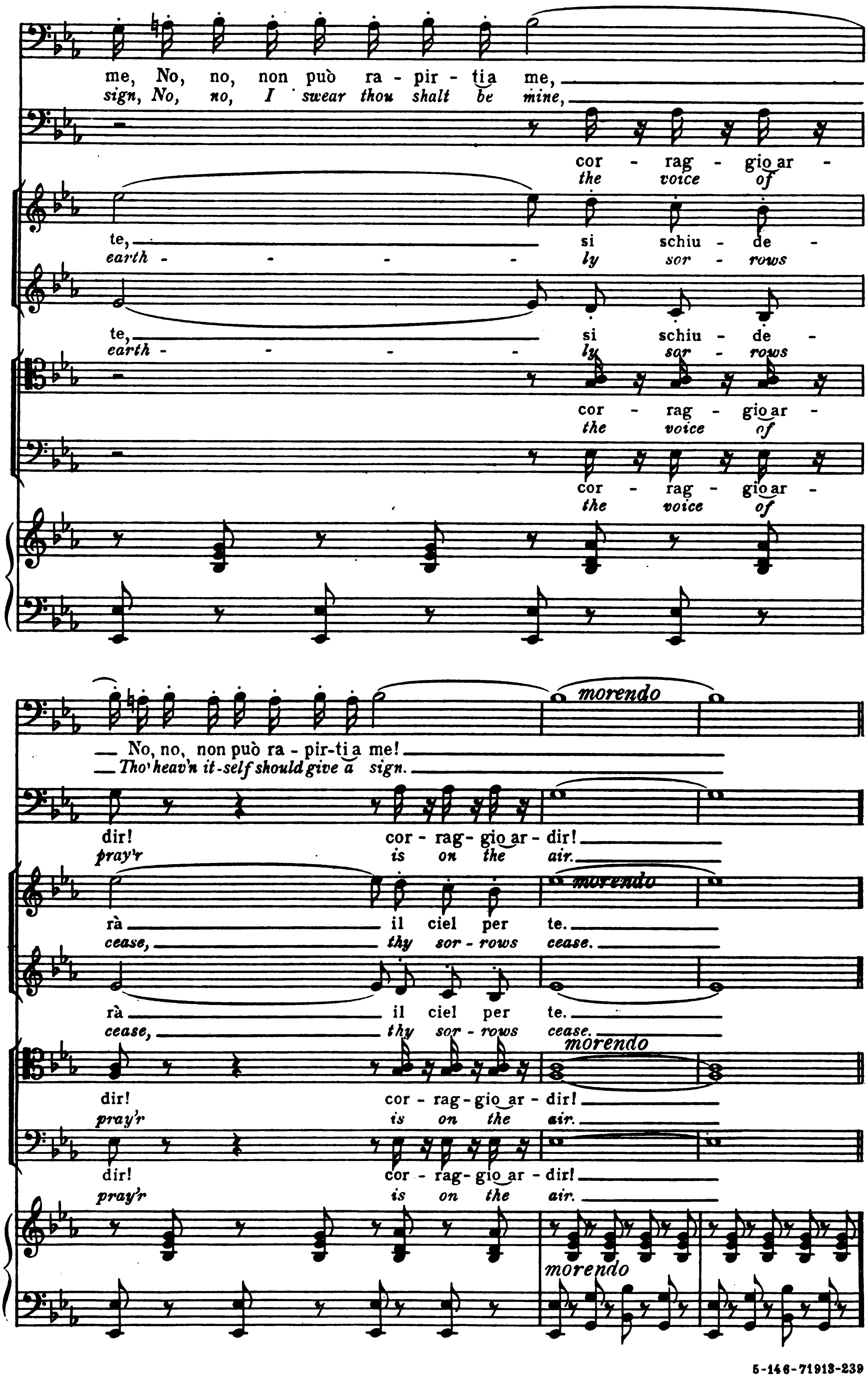

Andante
(Voices alone)
Chorus of Nuns (behind the scenes)
Ah! se l'er-ror t'in-gom-bra, o fi-glia d'E-va, i ra-i,
Ah! mid the shades of er-ror, Daugh-ter of Eve, be-think thee,
Andante (♩=66)
PIANO (ad libitum)
pres-so a mo-rir, ve-dra-i che un'om-bra un so-gno fu: an-zi del sogno un
Not to a shad-ow link thee, Not to the joys that fade; Turn un-to vis-ions
pp
om-bra la spe-me di quag-giù!
fair-er, Where hope is ne'er be-tray'd.
COUNT (hidden among the trees)
sotto voce
No, no, non può nem-men un
No, no, I swear thou shalt be
FERRANDO (hidden among the trees)
sotto voce
Cor-rag-gio, ar-dir!
Be-ware, be-ware,
Followers of the Count (hidden among the trees)
sotto voce
Cor-ragio, ar-dir!
Be-ware, be-ware,
sotto voce
Str.
(Ochestra)


Dio ra - pir - ti a me, ra - pir - ti a
mine, Tho' heav'n it - self should give a
si com-pia il suo, il suo vo - ler!
the sound of pray'r is on the air.
si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.
si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.
me!
sign!
Chorus of Nuns (voices alone as at first)
Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,
Strife shall not here come nigh thee, Come, let the veil en - fold thee,
Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,
Strife shall not here come nigh thee, Come, let the veil en - fold thee,
ad libitum
au - ra o pen-sier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp - ta - tion
pp
au - ra o pen-sier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp - ta - tion
pp

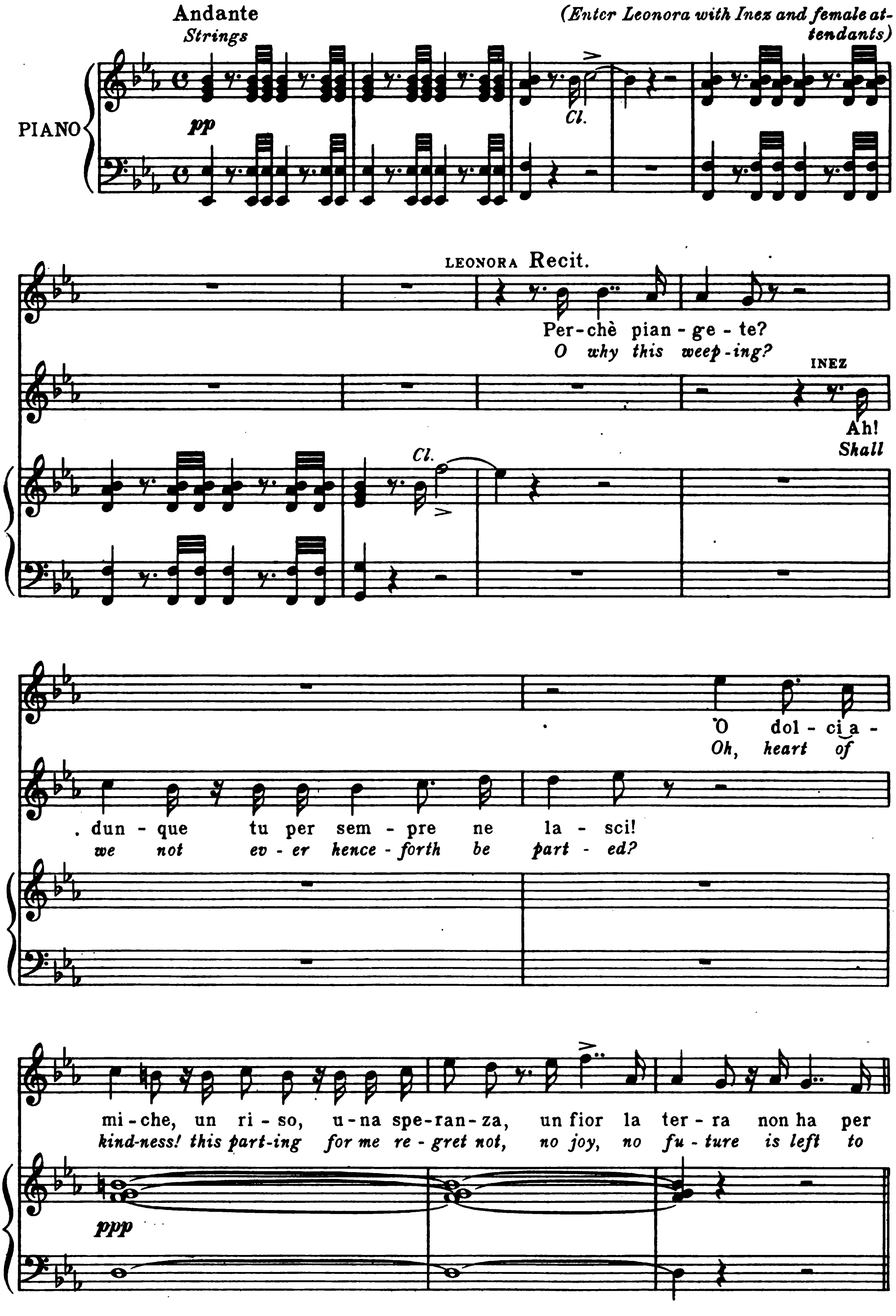

No, no, non può nem-men un
No, no, I swear thou shalt be
Cor-rag-gio ar-dir!
Be-ware, be-ware,
cie-lo si schiu-de-rà per te.
try thee, Here will thy sor-rows cease.
cie-lo si schiu-de-rà per te.
try thee, Here will thy sor-rows cease.
Cor-rag-gio ar-dir!
Be-ware, be-ware,
Cor-rag-gio ar-dir!
Be-ware, be-ware,
(Orchestra)
Dio ra-pir-ti a me, ra-pir-ti a
mine, Tho' heav'n it-self should give a
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air!
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air!
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air!

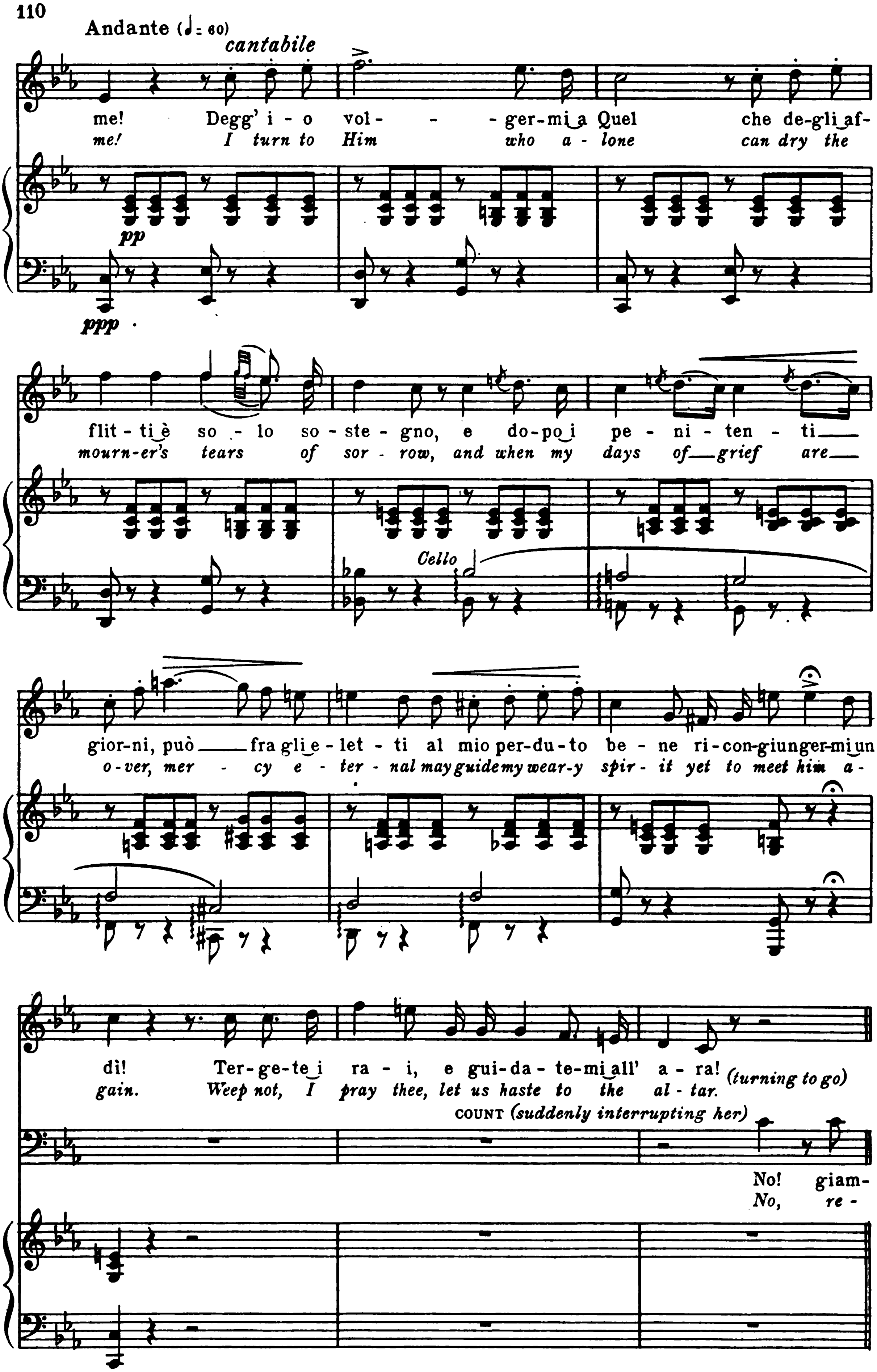

Chorus of Nuns
me! no, no, non può nem-men un
sign, No, no, I swear thou shalt be
Cor-rag-gio ar-dir! Cor-rag-gio ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Al
Ne'er
Al
Ne'er
Cor-rag-gio ar-dir! Cor-rag-gio ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Cor-rag-gio ar-dir! Cor-rag-gio ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Dio ra-pir-ti a me, ra-pir-ti a
mine, Tho' heav'n it-self should give a
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,
ciel ti vol
shall temp-ta
ciel ti vol
shall temp-ta
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,

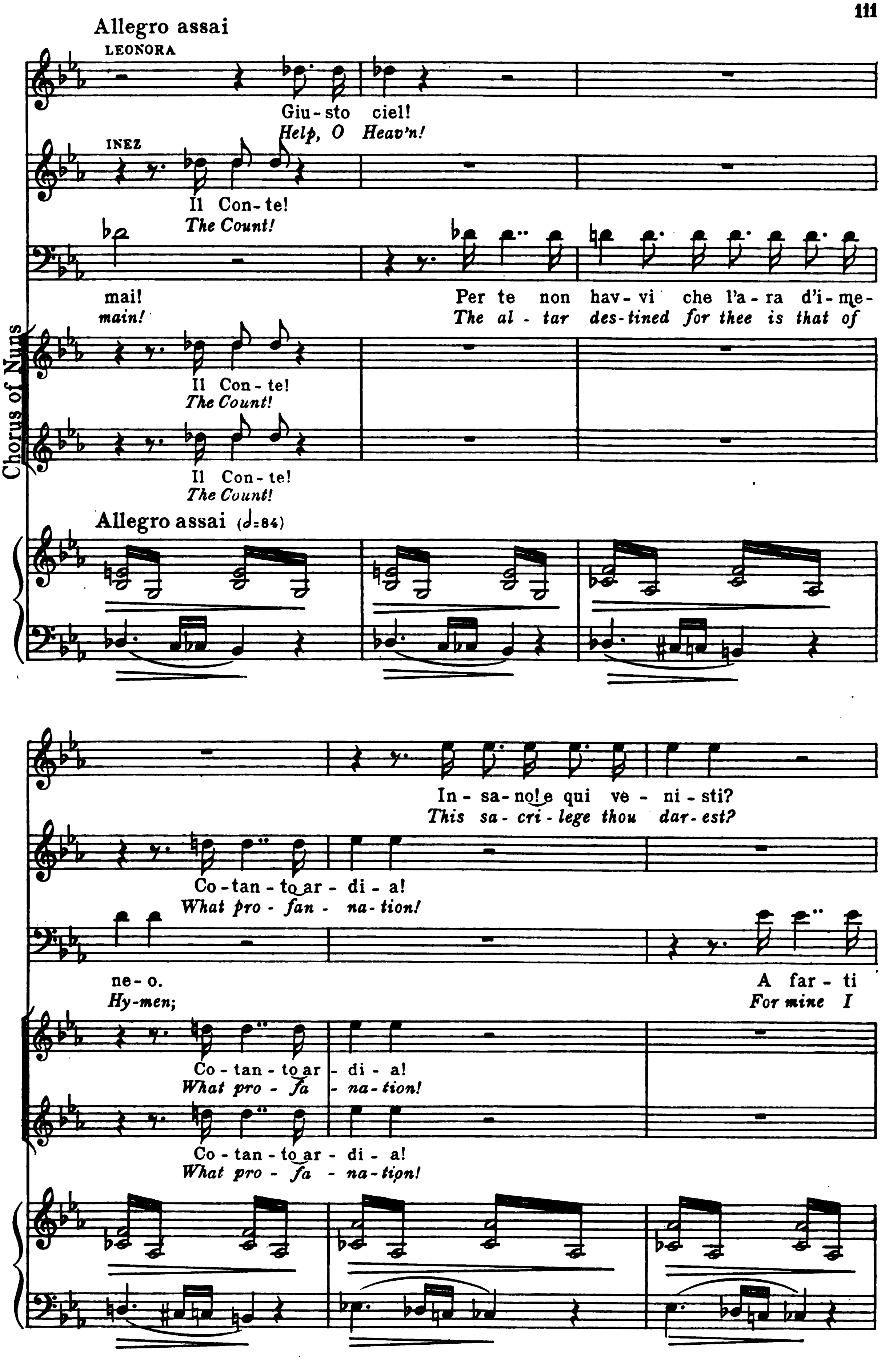

me! No, no, non può nem-men un
sign, No, no, I swear. thou shalt be
cor-rag-gio ar-dir! cor-rag-gio ar-dir!
Be-ware, be-ware Be-ware, be-ware,
gi, e il
tion try thee,
gi, e il
tion try thee,
cor-rag-gio ar-dir! cor-rag-gio ar-dir!
Be-ware, be-ware, Be-ware, be-ware,
cor-rag-gio ar-dir! cor-rag-gio ar-dir!
Be-ware, be-ware, Be-ware, be-ware,
Dio ra-pir-ti a me, ra-pir-ti a
mine, Tho' heav'n it-self should give a
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,
ciel si schiu-de-rà per
Here, ah, yes, here will thy
ciel si schiu-de-rà per
Here, ah, yes, here will thy
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,

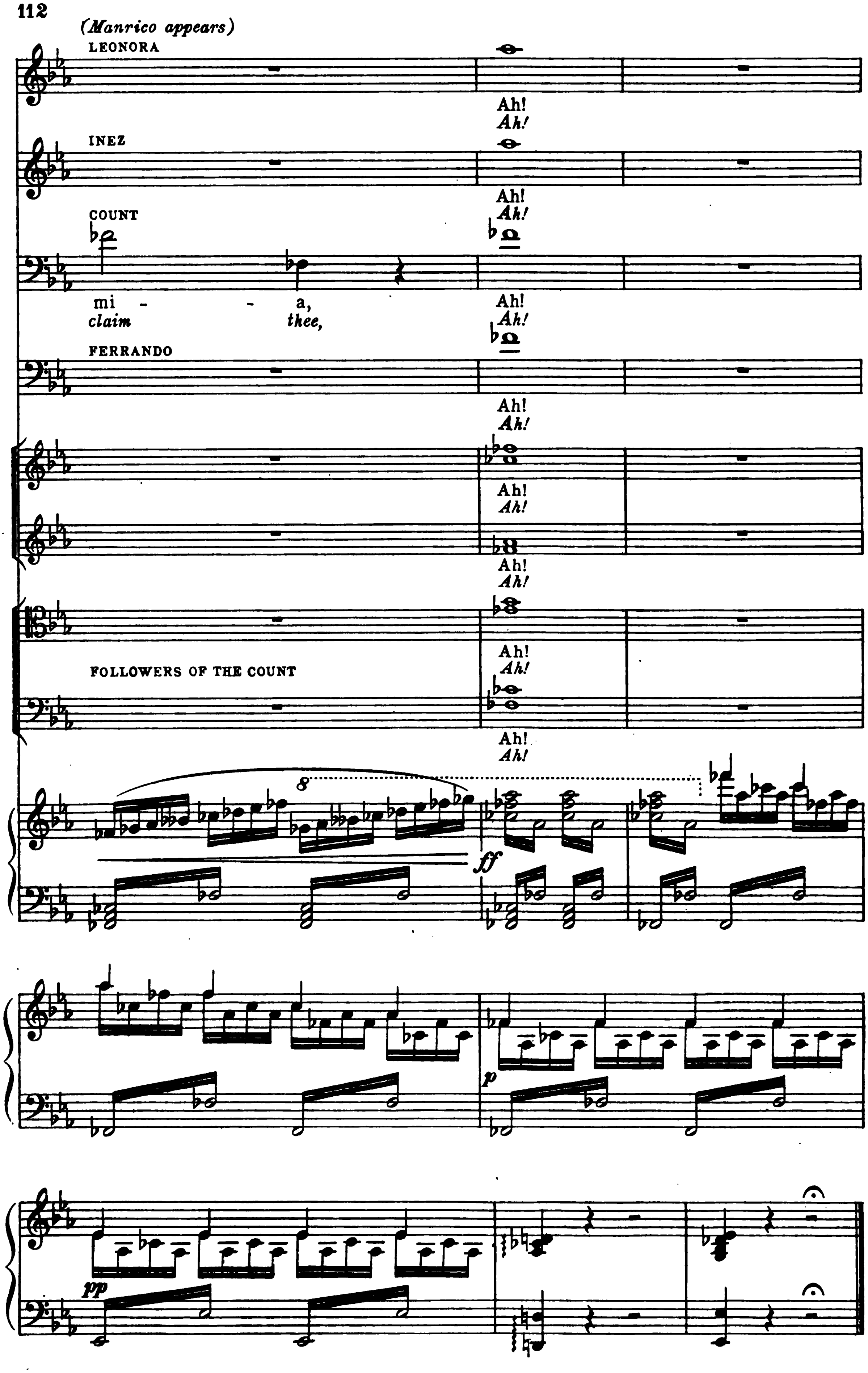

me, No, no, non può ra - pir - ti a me,
sign, No, no, I swear thou shalt be mine,
cor - rag - gio ar -
the voice of
te, si schiu - de -
earth - - - - ly sor - rows
te, si schiu - de -
earth - - - - ly sor - rows
cor - rag - gio ar -
the voice of
cor - rag - gio ar -
the voice of
morendo
No, no, non può ra - pir - ti a me!
Tho' heav'n it - self should give a sign.
dir! cor - rag - gio ar - dir!
pray'r is on the air.
morendo
rà il ciel per te.
cease, thy sor - rows cease.
rà il ciel per te.
cease, thy sor - rows cease.
morendo
dir! cor - rag - gio ar - dir!
pray'r is on the air.
dir! cor - rag - gio ar - dir!
pray'r is on the air.
morendo

№14. FINALE (continued)

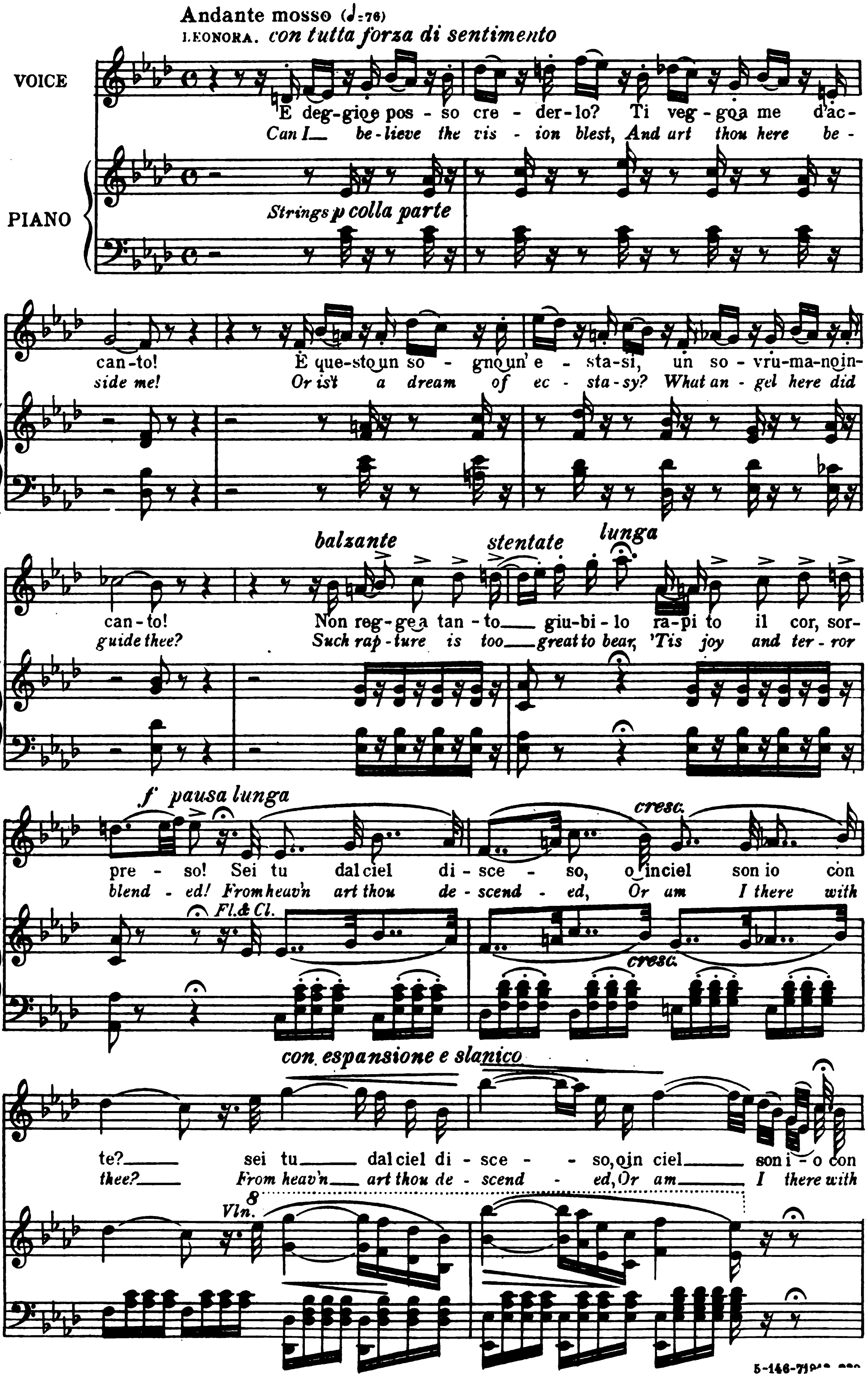

Andante
Strings
(Enter Leonora with Inez and female attendants)
PIANO
pp
Cl.
LEONORA Recit.
Per-chè pian-ge-te?
O why this weep-ing?
INEZ
Ah!
Shall
Cl.
dun-que tu per sem-pre ne la-sci!
we not ev-er hence-forth be part-ed?
O dol-ci a-
Oh, heart of
mi-che, un ri-so, u-na spe-ran-za, un fior la ter-ra non ha per
kind-ness! this part-ing for me re-gret not, no joy, no fu-ture is left to
ppp

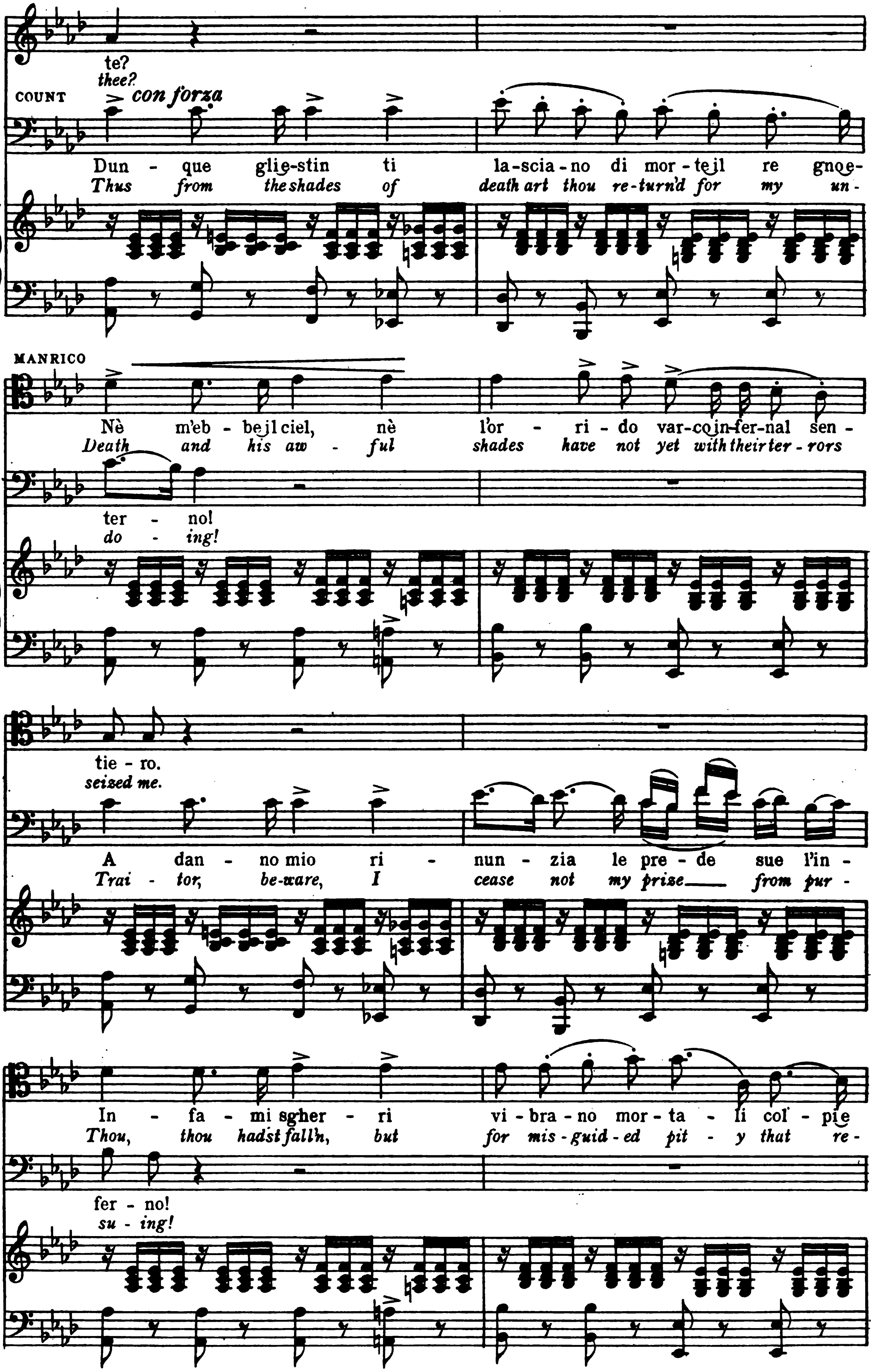

Andante (♩= 60)
cantabile
me! Degg' i - o vol - - ger-mi a Quel che de-gli af-
me! I turn to Him who a - lone can dry the
pp
ppp
flit - ti è so - lo so - ste - gno, e do-po i pe - ni - ten - ti
mourn-er's tears of sor - row, and when my days of grief are
Cello
gior-ni, può fra gli e - let - ti al mio per-du-to be - ne ri-con-giunger-mi un
o-ver, mer - cy e - ter - nal may guide my wear-y spir - it yet to meet him a -
dì! Ter-ge-te i ra - i, e gui-da - te-mi all' a - ra! (turning to go)
gain. Weep not, I pray thee, let us haste to the al - tar.
COUNT (suddenly interrupting her)
No! giam-
No, re -

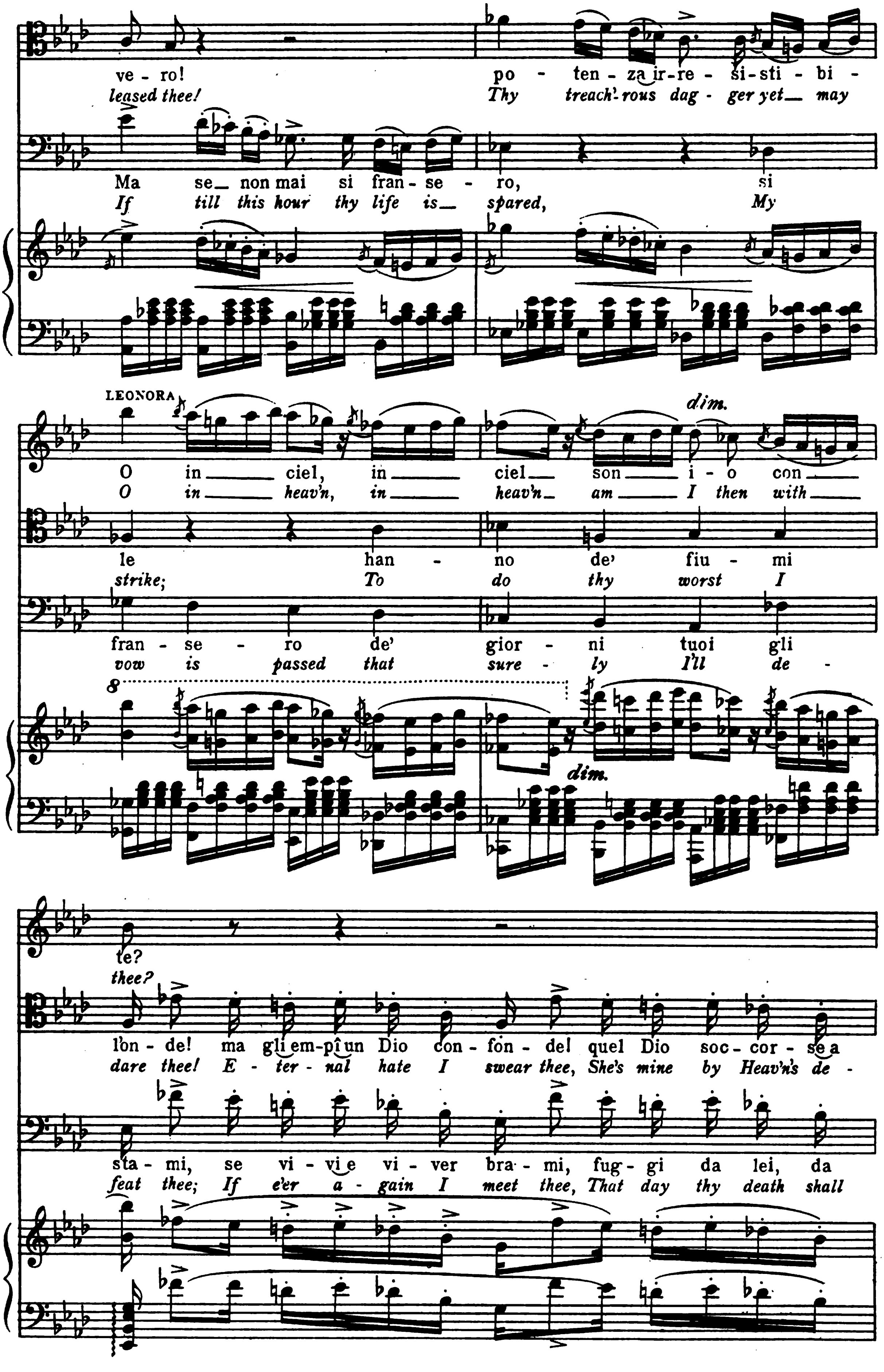

Allegro assai
LEONORA
Giu-sto ciel!
Help, O Heav'n!
INEZ
Il Con-te!
The Count!
mai! Per te non hav-vi che l'a-ra d'i-me-
main! The al-tar des-tined for thee is that of
Chorus of Nuns
Il Con-te!
The Count!
Il Con-te!
The Count!
Allegro assai (♩=84)
In-sa-no! e qui ve-ni-sti?
This sa-cri-lege thou dar-est?
Co-tan-to ar-di-a!
What pro-fan-na-tion!
ne-o. A far-ti
Hy-men; For mine I
Co-tan-to ar-di-a!
What pro-fa-na-tion!
Co-tan-to ar-di-a!
What pro-fa-na-tion!

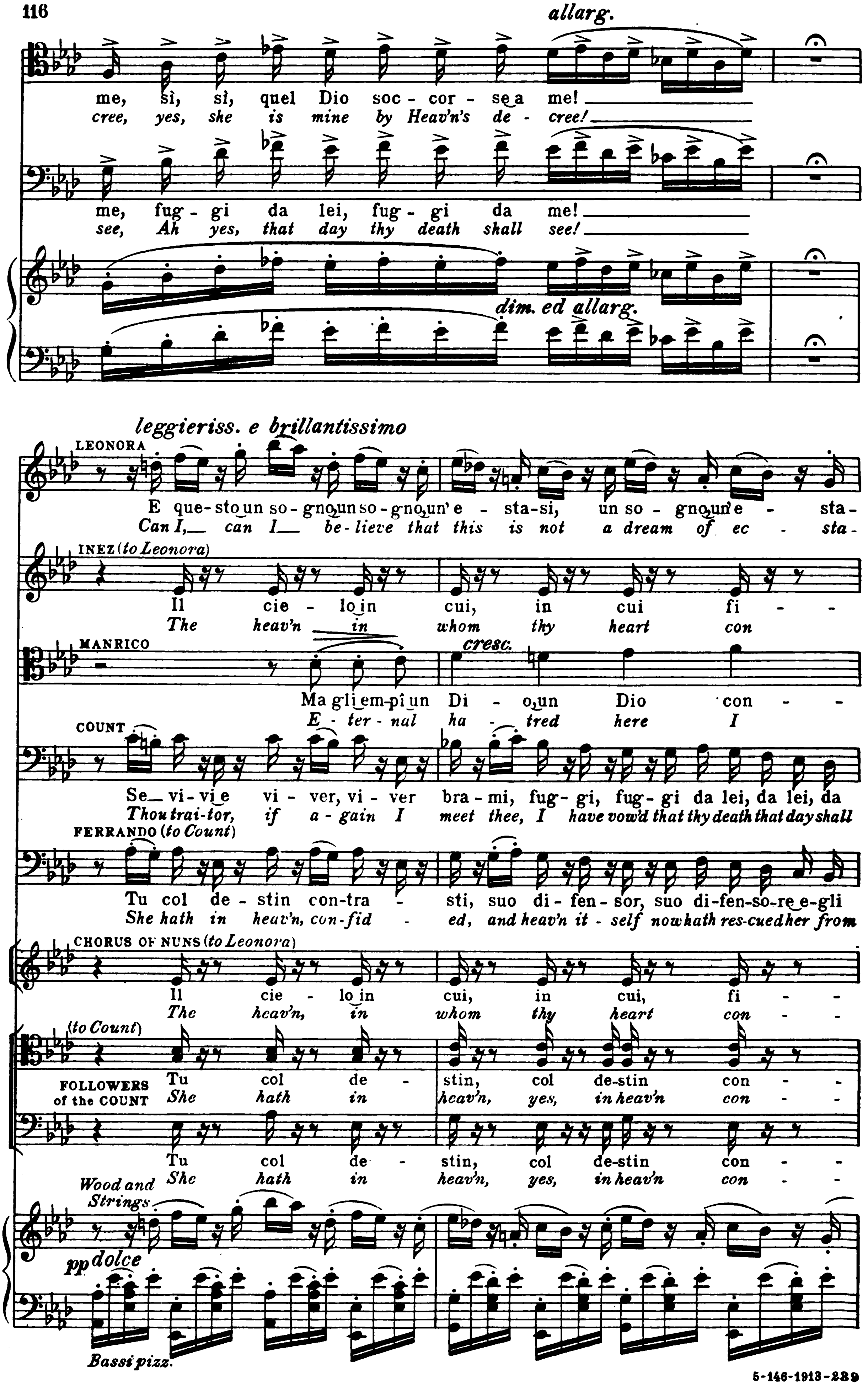

(Manrico appears)
LEONORA
Ah!
Ah!
INEZ
Ah!
Ah!
COUNT
mi - - a,
claim thee,
Ah!
Ah!
FERRANDO
Ah!
Ah!
Ah!
Ah!
Ah!
Ah!
Ah!
Ah!
FOLLOWERS OF THE COUNT
Ah!
Ah!
8
ff
p
pp

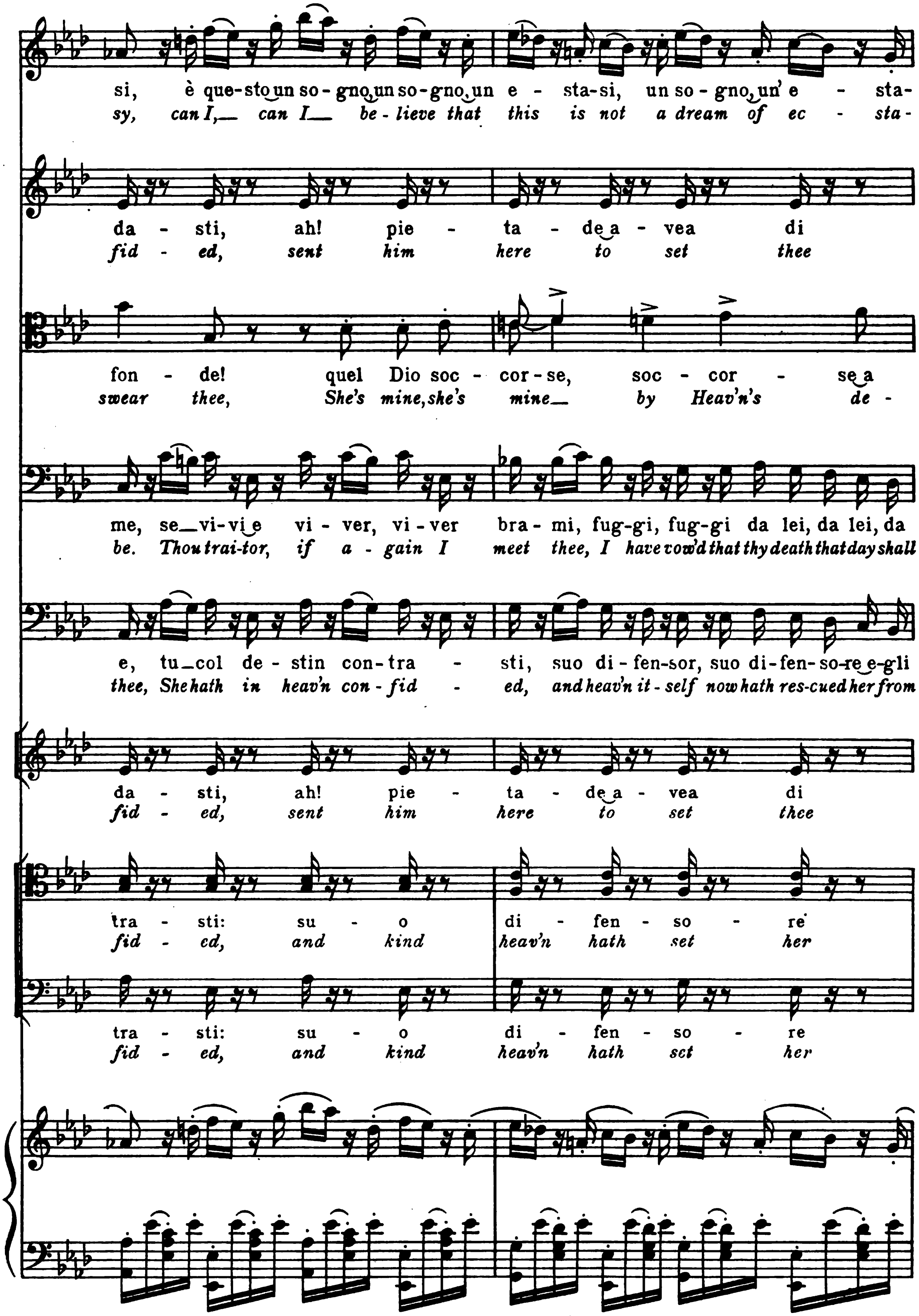
Nº 15 FINALE (concluded)

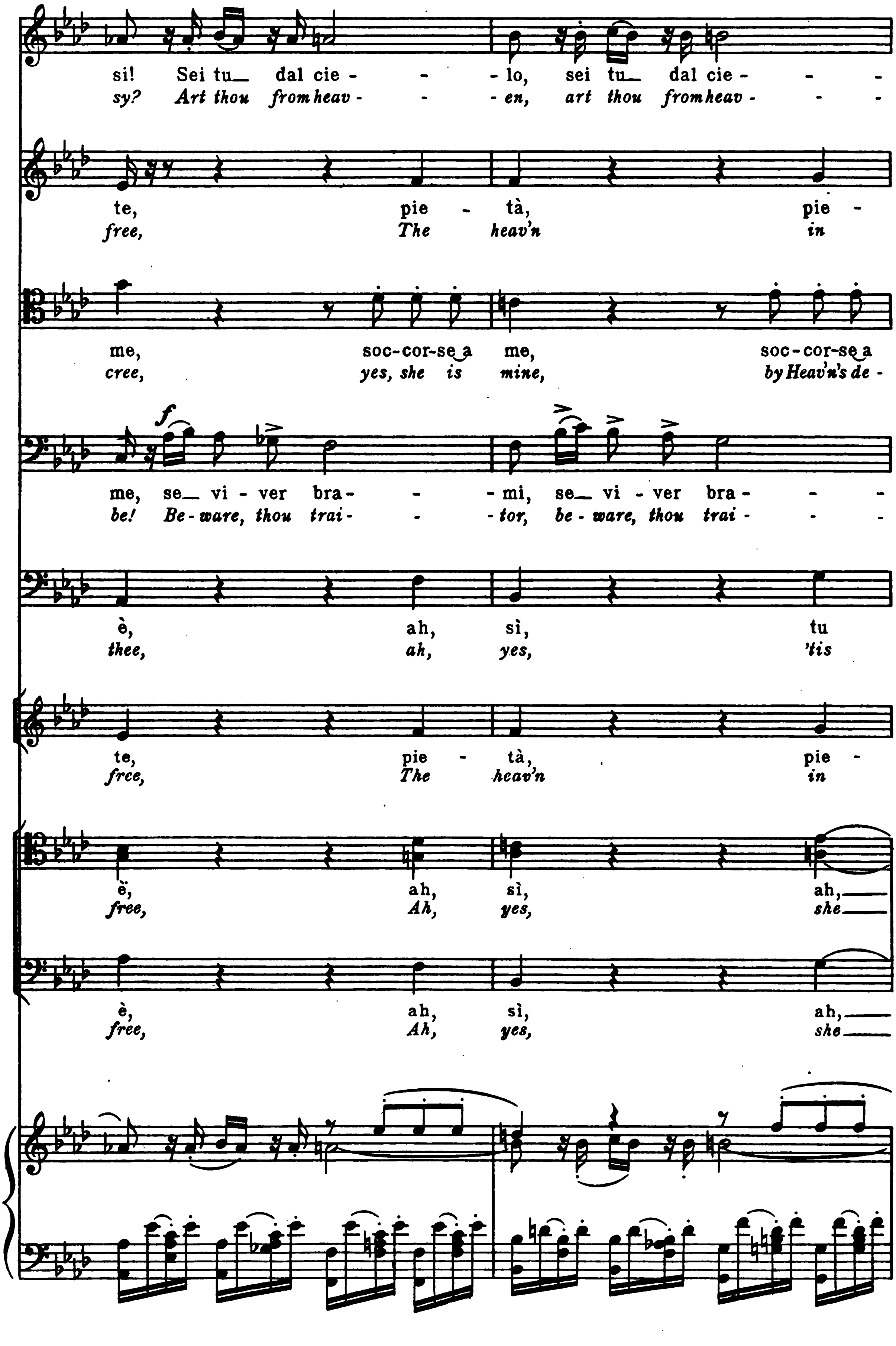

Andante mosso (♩=76)
LEONORA. con tutta forza di sentimento
VOICE
PIANO
È deg-gio e pos-so cre-der-lo? Ti veg-go a me d'ac-
Can I be-lieve the vis-ion blest, And art thou here be-
Strings p colla parte
can-to! È que-sto un so-gno, un' e-sta-si, un so-vru-ma-no in-
side me! Or is't a dream of ec-sta-sy? What an-gel here did
balzante
stentate
lunga
can-to! Non reg-ge a tan-to giu-bi-lo ra-pi-to il cor, sor-
guide thee? Such rap-ture is too great to bear, 'Tis joy and ter-ror
f pausa lunga
cresc.
pre-so! Sei tu dal ciel di-sce-so, o in ciel son io con
blend-ed! From heav'n art thou de-scend-ed, Or am I there with
Fl.& Cl.
cresc.
con espansione e slanico
te? sei tu dal ciel di-sce-so, o in ciel son i-o con
thee? From heav'n art thou de-scend-ed, Or am I there with
8
Vln.

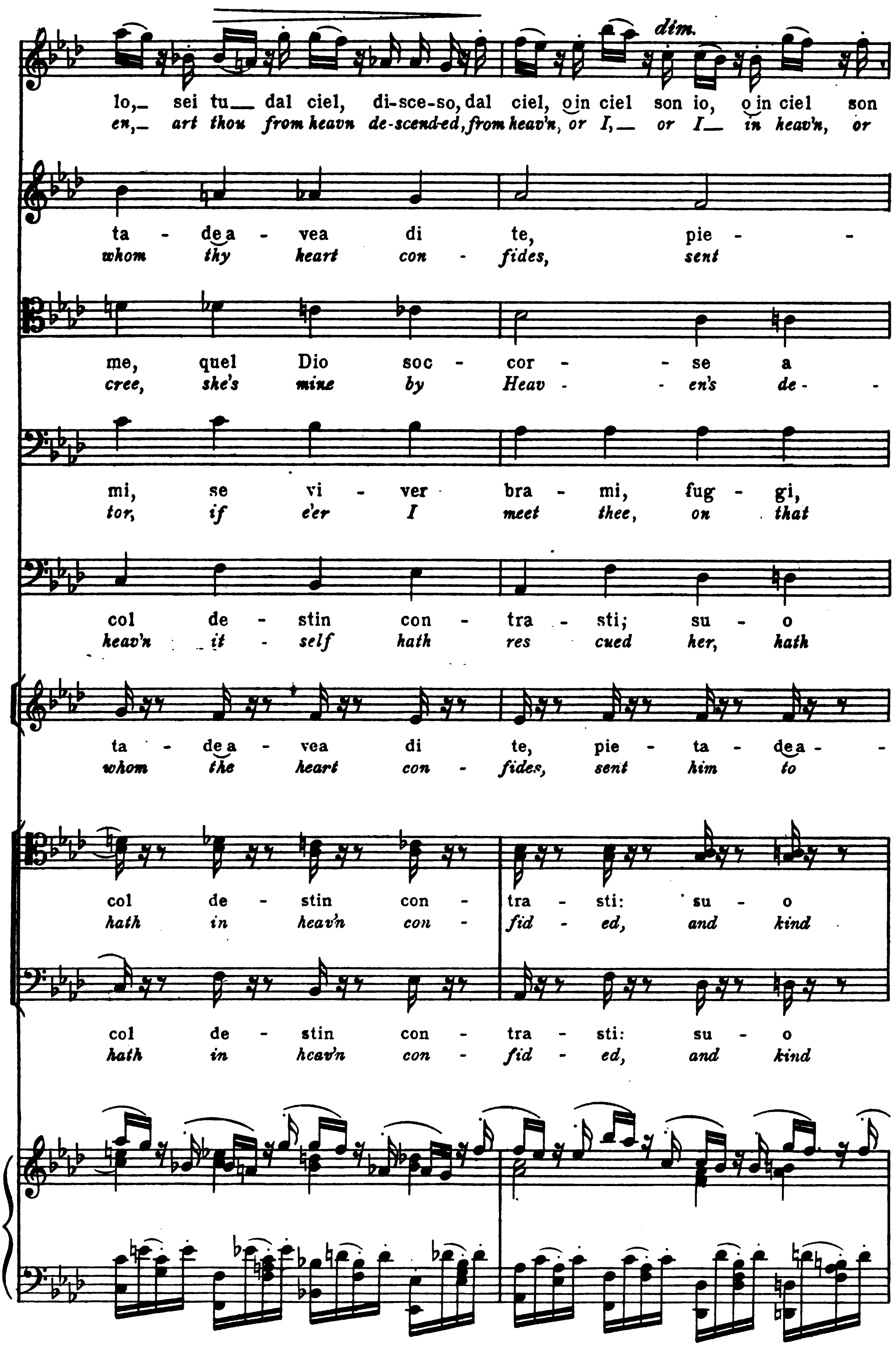

te?
thee?
COUNT
con forza
Dun - que gli e-stin ti la-scia-no di mor-te il re gno-e-
Thus from the shades of death art thou re-turn'd for my un-
MANRICO
Nè m'eb - be il ciel, nè l'or - ri - do var-co in-fer-nal sen -
Death and his aw - ful shades have not yet with their ter - rors
ter - no!
do - ing!
tie - ro.
seized me.
A dan - no mio ri - nun - zia le pre - de sue l'in -
Trai - tor, be-ware, I cease not my prize___ from pur -
In - fa - mi sgher - ri vi - bra - no mor - ta - li col - pi e
Thou, thou hadst fall'n, but for mis - guid - ed pit - y that re -
fer - no!
su - ing!

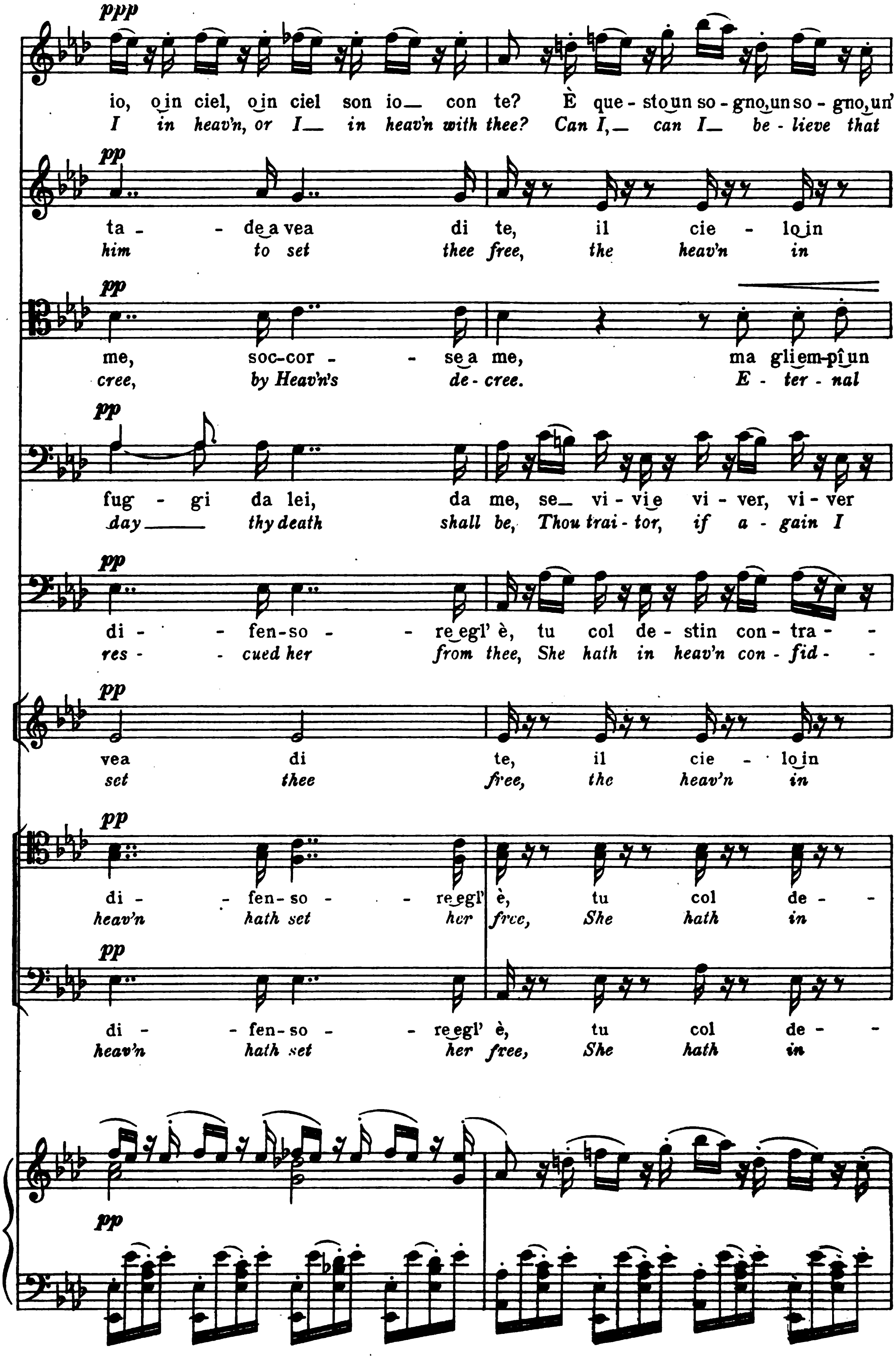

ve - ro! po - ten - za ir - re - si - sti - bi -
leased thee! Thy treach'rous dag - ger yet may
Ma se non mai si fran - se - ro, si
If till this hour thy life is spared, My
LEONORA
dim.
O in ciel, in ciel son i - o con
O in heav'n, in heav'n am I then with
le han - no de' fiu - mi
strike; To do thy worst I
fran - se - ro de' gior - ni tuoi gli
vow is passed that sure - ly I'll de -
8
dim.
te?
thee?
l'on - de! ma gli em - pi un Dio con - fon - de! quel Dio soc - cor - se a
dare thee! E - ter - nal hate I swear thee, She's mine by Heav'n's de -
sta - mi, se vi - vi e vi - ver bra - mi, fug - gi da lei, da
feat thee; If e'er a - gain I meet thee, That day thy death shall

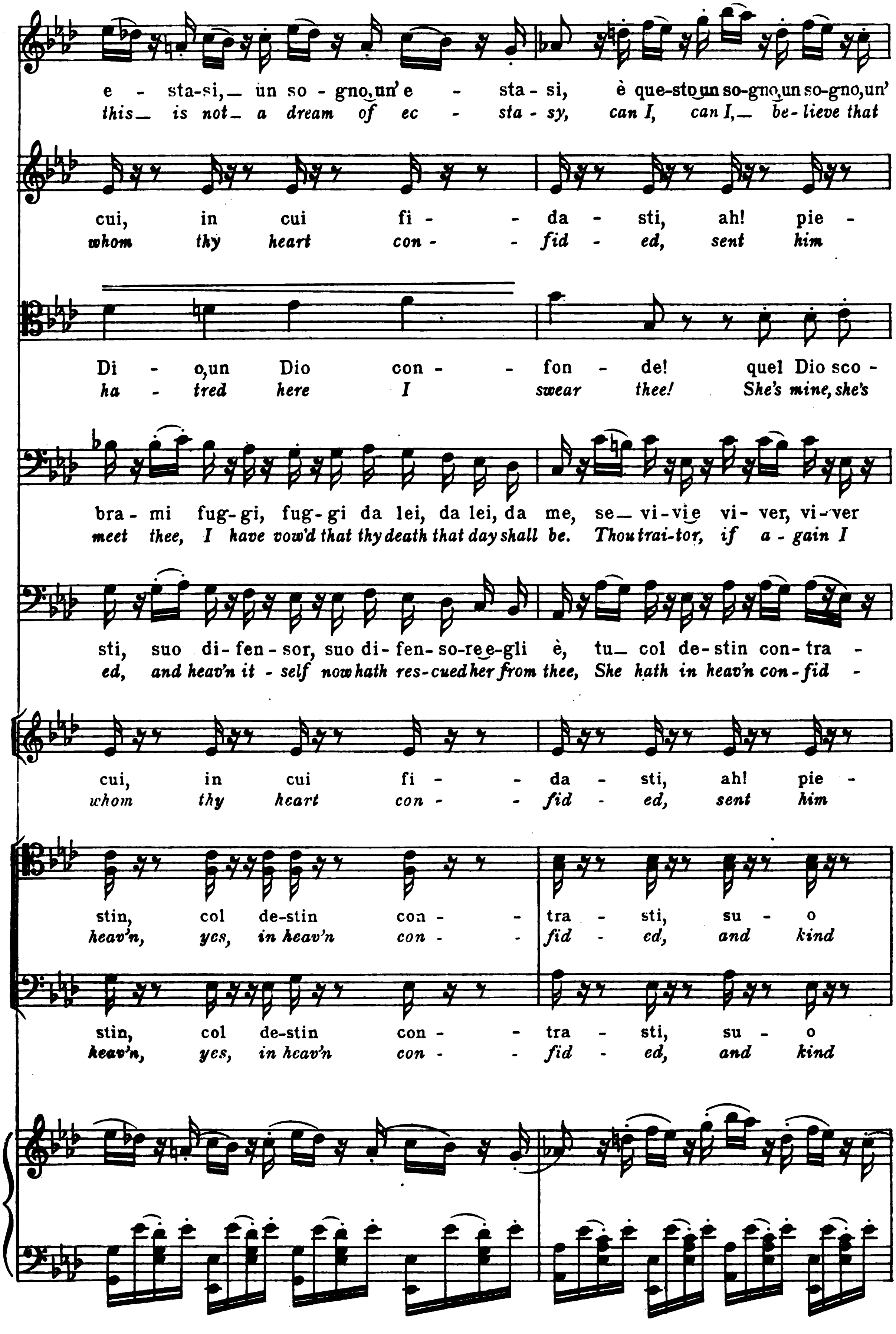

allarg.
me, sì, sì, quel Dio soc - cor - se a me!
cree, yes, she is mine by Heav'n's de - cree!
me, fug - gi da lei, fug - gi da me!
see, Ah yes, that day thy death shall see!
dim. ed allarg.
leggieriss. e brillantissimo
LEONORA
E que-sto un so-gno un so-gno, un' e - sta-si, un so - gno, un'e - sta-
Can I, can I be-lieve that this is not a dream of ec - sta-
INEZ (to Leonora)
Il cie - lo in cui, in cui fi - -
The heav'n in whom thy heart con
MANRICO
cresc.
Ma gli em-pì un Di - o, un Dio con - -
E - ter - nal ha - tred here I
COUNT
Se vi-vi e vi - ver, vi - ver bra - mi, fug - gi, fug - gi da lei, da lei, da
Thou trai-tor, if a - gain I meet thee, I have vow'd that thy death that day shall
FERRANDO (to Count)
Tu col de - stin con-tra - sti, suo di - fen - sor, suo di-fen-so-re e-gli
She hath in heav'n, con-fid - ed, and heav'n it - self now hath res-cued her from
CHORUS OF NUNS (to Leonora)
Il cie - lo in cui, in cui, fi - -
The heav'n, in whom thy heart con - -
(to Count)
FOLLOWERS of the COUNT
Tu col de - stin, col de-stin con - -
She hath in heav'n, yes, in heav'n con - -
Tu col de - stin, col de-stin con - -
She hath in heav'n, yes, in heav'n con - -
Wood and Strings
pp dolce
Bassi pizz.

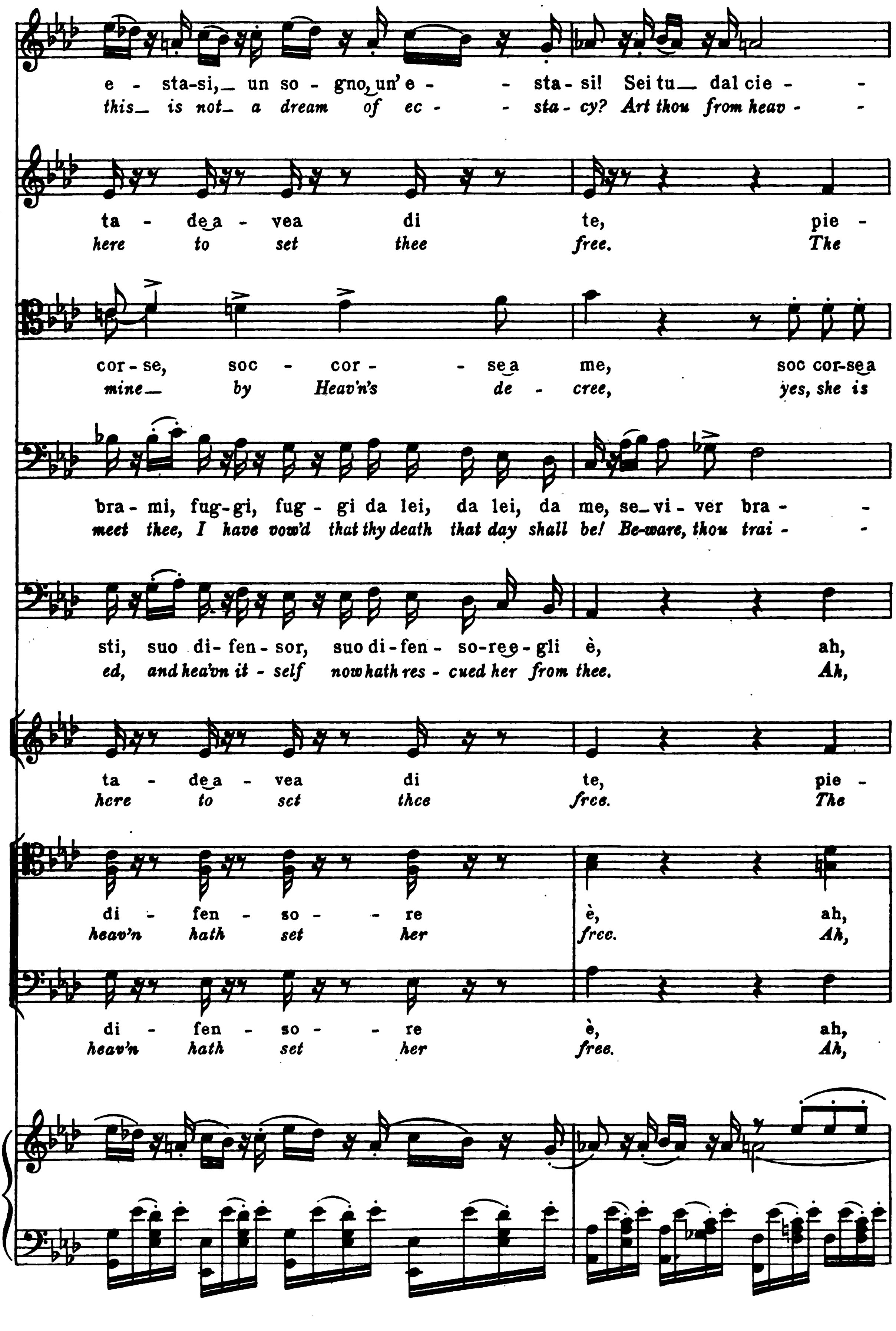

si, è que-sto un so-gno, un so-gno, un e - sta-si, un so-gno, un' e - sta-
sy, can I,— can I— be-lieve that this is not a dream of ec - sta-
da - sti, ah! pie - ta - de a - vea di
fid - ed, sent him here to set thee
fon - de! quel Dio soc - cor-se, soc - cor - se a
swear thee, She's mine, she's mine— by Heav'n's de -
me, se—vi-vi e vi - ver, vi - ver bra - mi, fug-gi, fug-gi da lei, da lei, da
be. Thou trai-tor, if a - gain I meet thee, I have vow'd that thy death that day shall
e, tu—col de - stin con-tra - sti, suo di - fen-sor, suo di-fen-so-re e-gli
thee, She hath in heav'n con - fid - ed, and heav'n it - self now hath res-cued her from
da - sti, ah! pie - ta - de a - vea di
fid - ed, sent him here to set thee
tra - sti: su - o di - fen - so - re
fid - ed, and kind heav'n hath set her
tra - sti: su - o di - fen - so - re
fid - ed, and kind heav'n hath set her

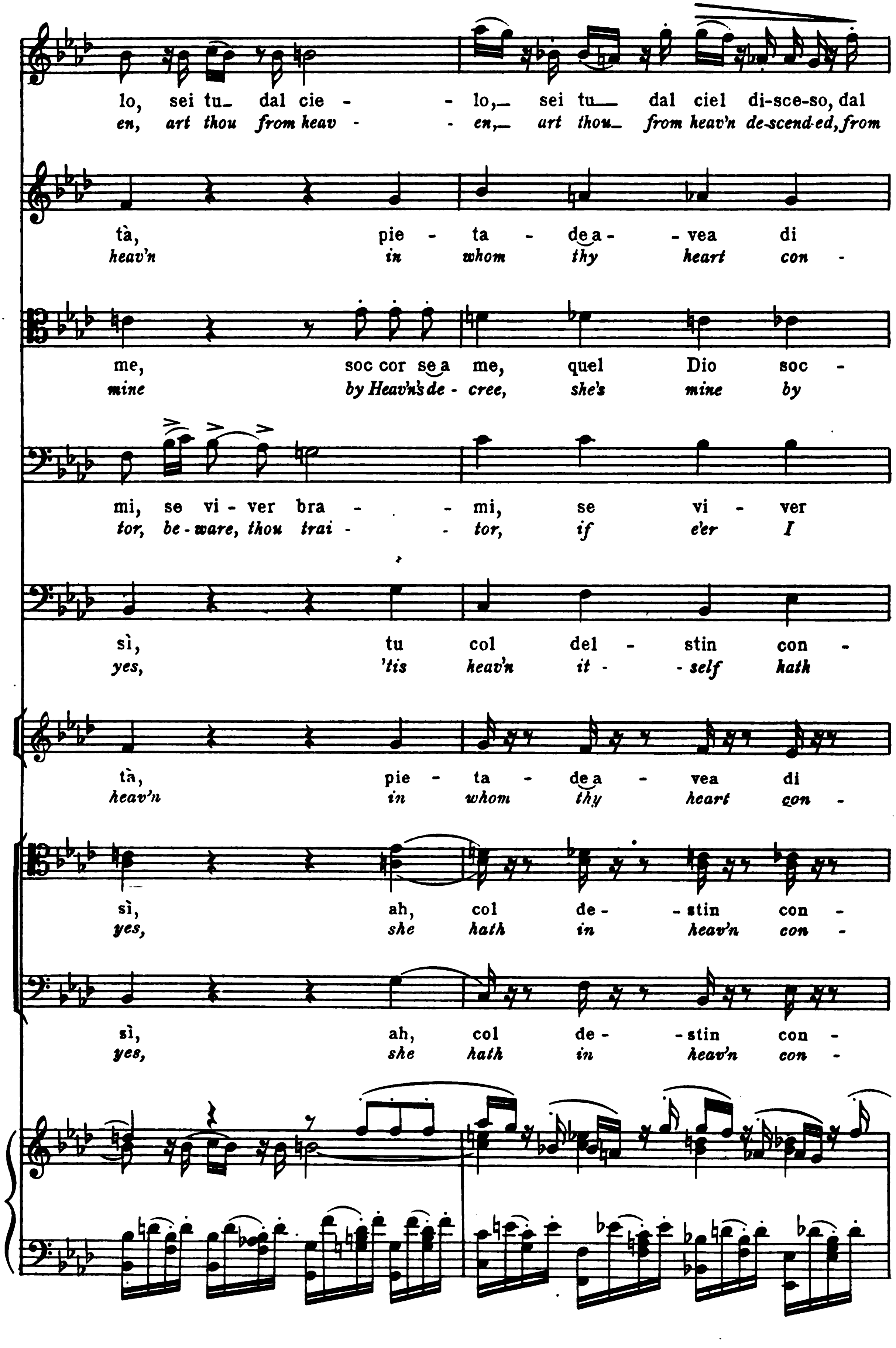

si! Sei tu dal cie - - - lo, sei tu dal cie - - -
sy? Art thou from heav - - en, art thou from heav - - -
te, pie - tà, pie -
free, The heav'n in
me, soc-cor-se a me, soc-cor-se a
cree, yes, she is mine, by Heav'n's de -
f
me, se vi - ver bra - - mi, se vi - ver bra - - -
be! Be-ware, thou trai - - tor, be-ware, thou trai - - -
è, ah, sì, tu
thee, ah, yes, 'tis
te, pie - tà, pie -
free, The heav'n in
è, ah, sì, ah,
free, Ah, yes, she
è, ah, sì, ah,
free, Ah, yes, she

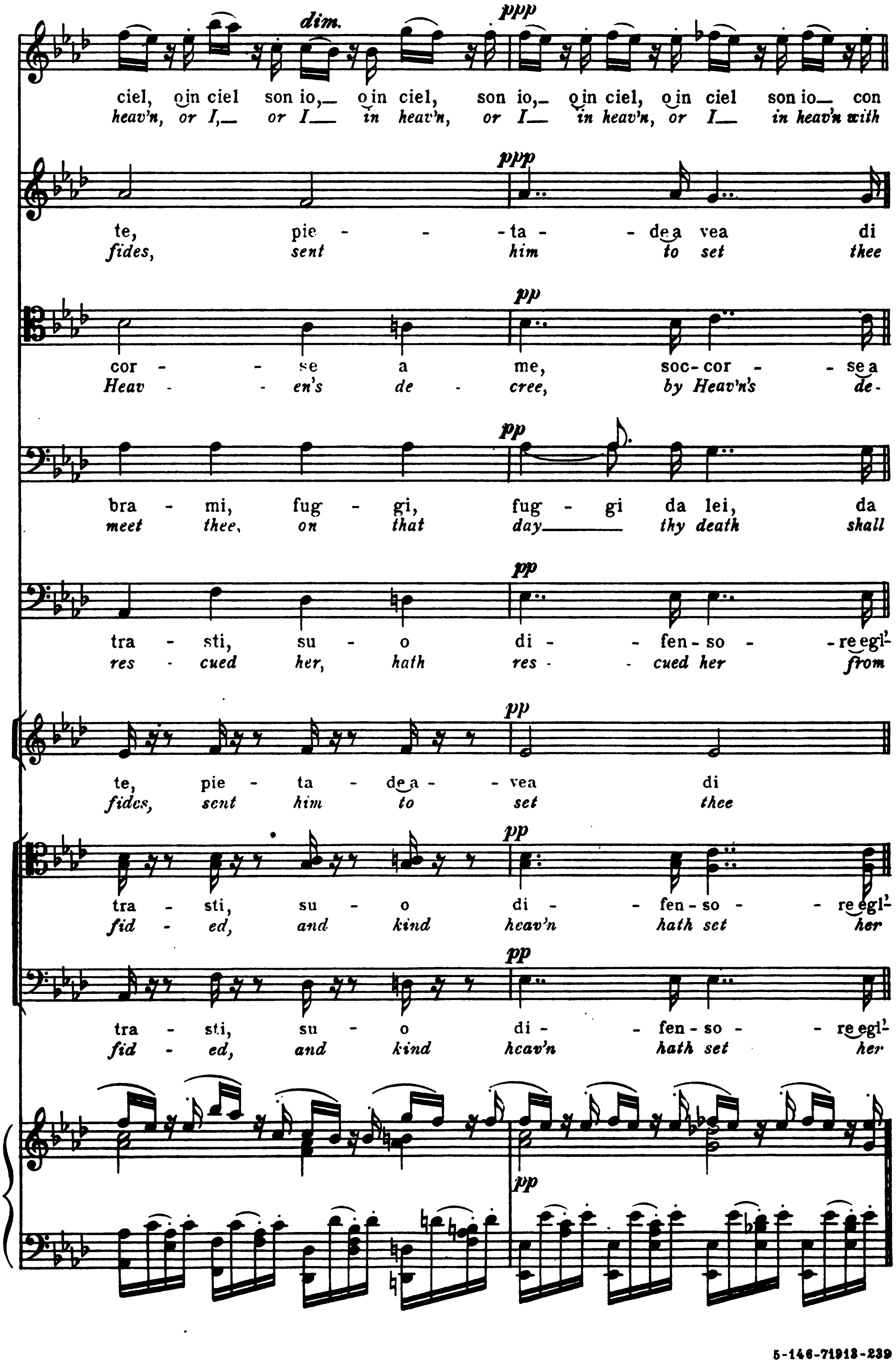

dim.
lo,_ sei tu_ dal ciel, di-sce-so, dal ciel, o in ciel son io, o in ciel son
en,_ art thou from heavn de-scend-ed, from heav'n, or I,_ or I_ in heav'n, or
ta - de a - vea di te, pie - -
whom thy heart con - fides, sent
me, quel Dio soc - cor - - se a
cree, she's mine by Heav - - en's de - -
mi, se vi - ver bra - mi, fug - gi,
tor, if e'er I meet thee, on that
col de - stin con - tra - sti; su - o
heav'n it - self hath res cued her, hath
ta - de a - vea di te, pie - ta - de a - -
whom the heart con - fides, sent him to
col de - stin con - tra - sti: su - o
hath in heav'n con - fid - ed, and kind
col de - stin con - tra - sti: su - o
hath in heav'n con - fid - ed, and kind

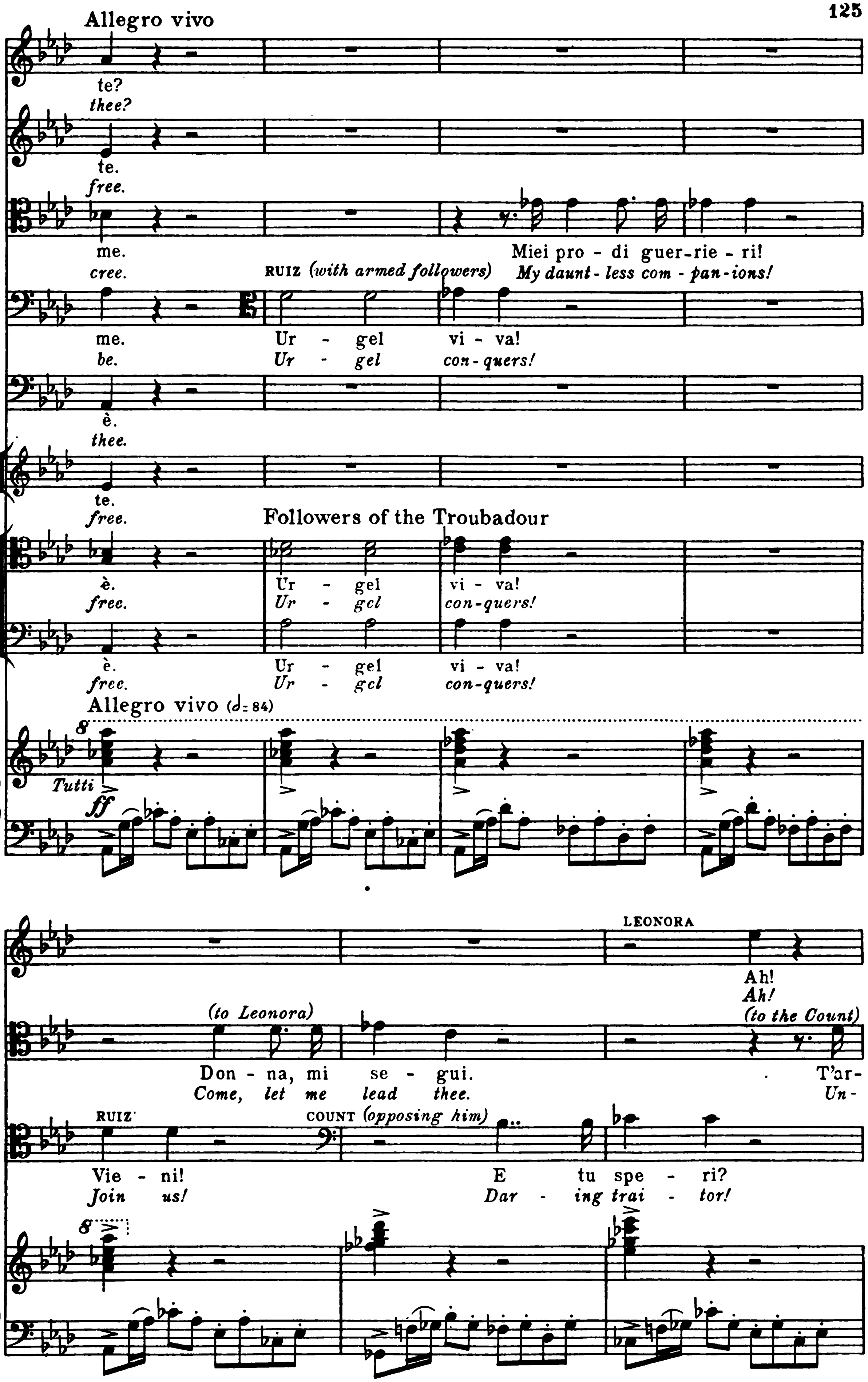

ppp
io, o in ciel, o in ciel son io— con te? È que - sto un so - gno, un so - gno, un'
I in heav'n, or I— in heav'n with thee? Can I,— can I— be - lieve that
pp
ta - - de a vea di te, il cie - lo in
him to set thee free, the heav'n in
pp
me, soc-cor - - se a me, ma gli em-pî un
cree, by Heav'n's de - cree. E - ter - nal
pp
fug - gi da lei, da me, se— vi - vi e vi - ver, vi - ver
day thy death shall be, Thou trai - tor, if a - gain I
pp
di - - fen-so - - re egl' è, tu col de - stin con - tra - -
res - - cued her from thee, She hath in heav'n con - fid - -
pp
vea di te, il cie - lo in
set thee free, the heav'n in
pp
di - - fen - so - - re egl' è, tu col de - -
heav'n hath set her free, She hath in
pp
di - - fen - so - - re egl' è, tu col de - -
heav'n hath set her free, She hath in
pp
pp

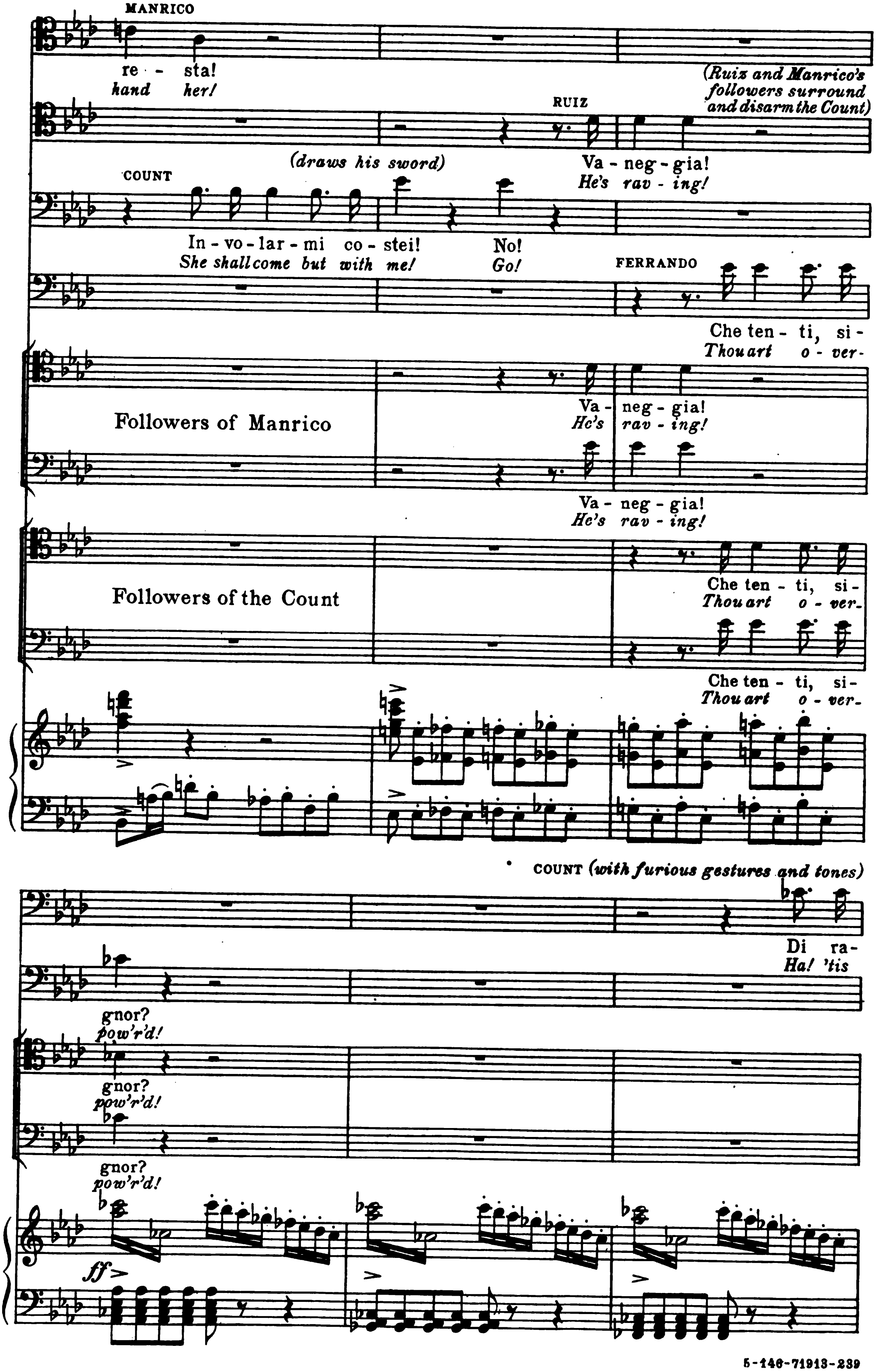

e - sta-si, un so - gno, un' e - sta - si, è que-sto un so-gno, un so-gno, un'
this is not a dream of ec - sta - sy, can I, can I, be-lieve that
cui, in cui fi - - da - sti, ah! pie -
whom thy heart con - - fid - ed, sent him
Di - o, un Dio con - - fon - de! quel Dio sco -
ha - tred here I swear thee! She's mine, she's
bra - mi fug-gi, fug-gi da lei, da lei, da me, se-vi-vi e vi - ver, vi-ver
meet thee, I have vow'd that thy death that day shall be. Thou trai-tor, if a - gain I
sti, suo di-fen-sor, suo di-fen-so-re e-gli è, tu col de-stin con-tra -
ed, and heav'n it - self now hath res-cued her from thee, She hath in heav'n con-fid -
cui, in cui fi - - da - sti, ah! pie -
whom thy heart con - - fid - ed, sent him
stin, col de-stin con - - tra - sti, su - o
heav'n, yes, in heav'n con - - fid - ed, and kind
stin, col de-stin con - - tra - sti, su - o
heav'n, yes, in heav'n con - - fid - ed, and kind

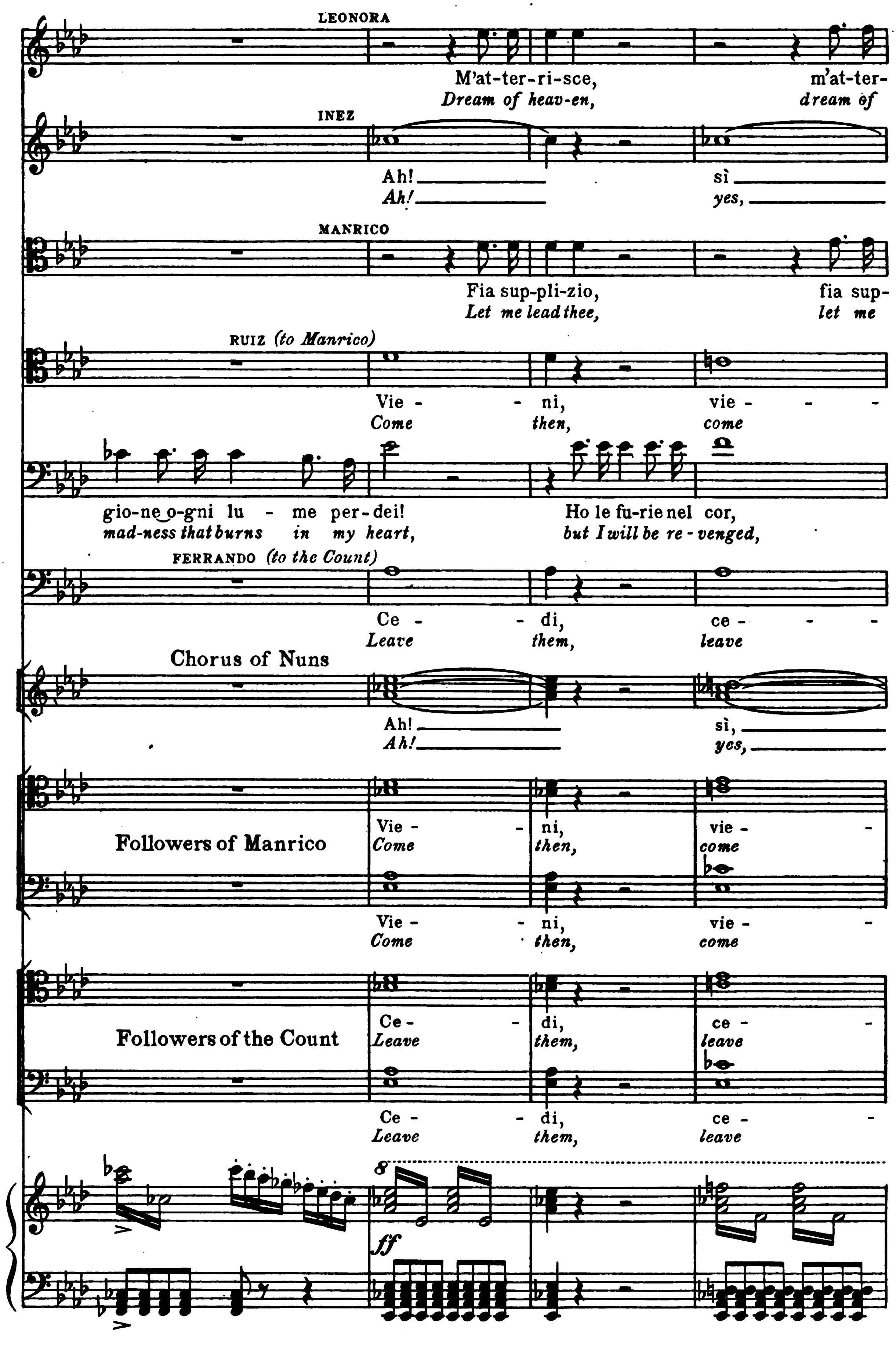

e - sta-si, un so - gno, un' e - - sta - si! Sei tu dal cie - -
this is not a dream of ec - - sta - cy? Art thou from heav - -
ta - de a - vea di te, pie -
here to set thee free. The
cor - se, soc - cor - - se a me, soc cor-se a
mine by Heav'n's de - cree, yes, she is
bra - mi, fug-gi, fug - gi da lei, da lei, da me, se - vi - ver bra - -
meet thee, I have vow'd that thy death that day shall be! Be-ware, thou trai - -
sti, suo di - fen - sor, suo di - fen - so - re e - gli è, ah,
ed, and hea'vn it - self now hath res - cued her from thee. Ah,
ta - de a - vea di te, pie -
here to set thee free. The
di - fen - so - - re è, ah,
heav'n hath set her free. Ah,
di - fen - so - - re è, ah,
heav'n hath set her free. Ah,

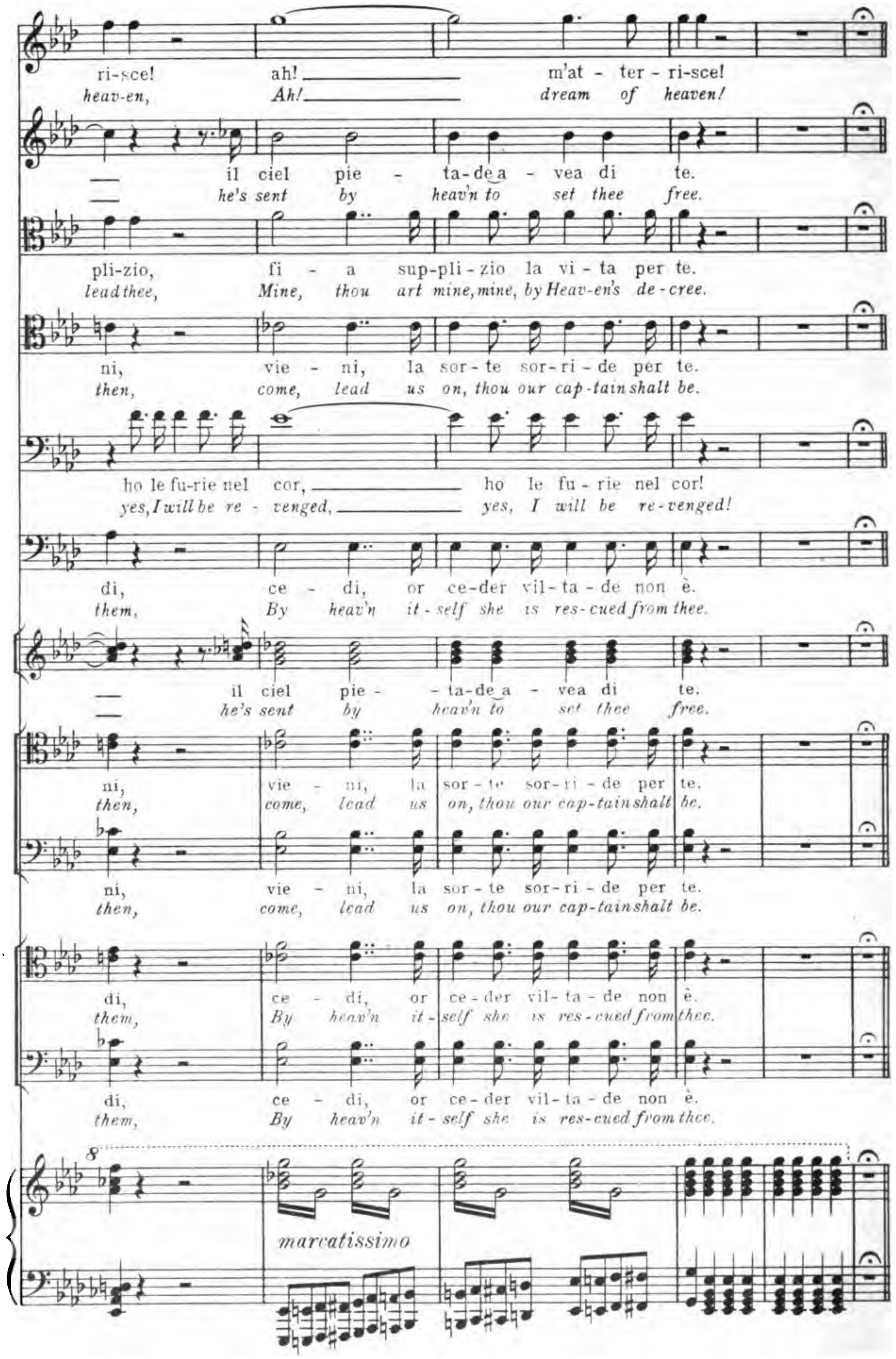

lo, sei tu dal cie - - lo, sei tu dal ciel di-sce-so, dal
en, art thou from heav - - en, art thou from heav'n de-scend-ed, from
tà, pie - ta - de a - - vea di
heav'n in whom thy heart con -
me, soc cor se a me, quel Dio soc -
mine by Heav'n's de - cree, she's mine by
mi, se vi - ver bra - - mi, se vi - ver
tor, be - ware, thou trai - - tor, if e'er I
sì, tu col del - stin con -
yes, 'tis heav'n it - - self hath
tà, pie - ta - de a - vea di
heav'n in whom thy heart con -
sì, ah, col de - - stin con -
yes, she hath in heav'n con -
sì, ah, col de - - stin con -
yes, she hath in heav'n con -

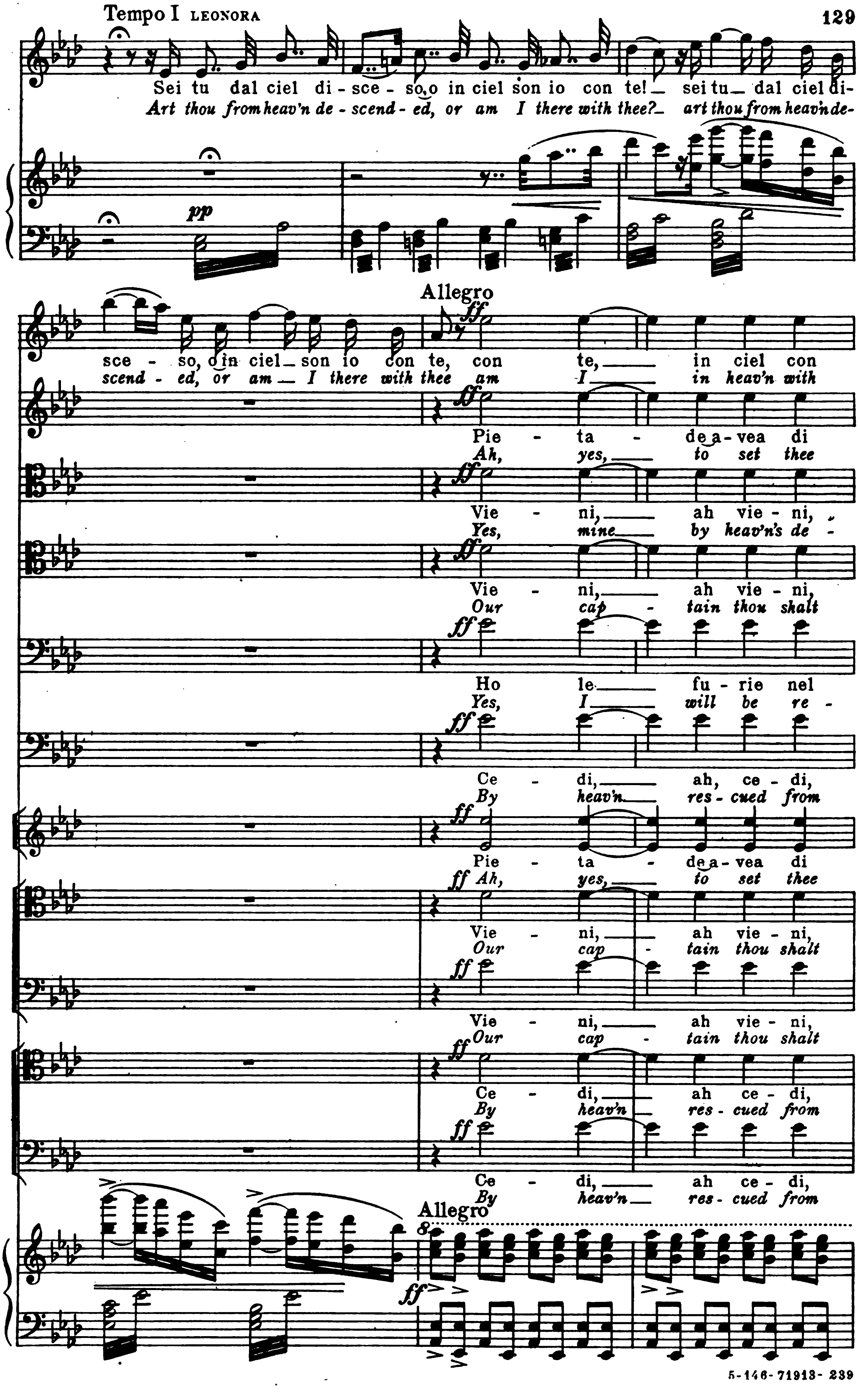

dim.
ppp
ciel, o in ciel son io, o in ciel, son io, o in ciel, o in ciel son io con
heav'n, or I, or I in heav'n, or I in heav'n, or I in heav'n with
ppp
te, pie - - ta - - de a vea di
fides, sent him to set thee
pp
cor - - se a me, soc - cor - - se a
Heav - - en's de - cree, by Heav'n's de-
pp
bra - mi, fug - gi, fug - gi da lei, da
meet thee, on that day thy death shall
pp
tra - sti, su - o di - - fen - so - - re egl'
res - cued her, hath res - - cued her from
pp
te, pie - ta - de a - - vea di
fides, sent him to set thee
pp
tra - sti, su - o di - - fen - so - - re egl'
fid - ed, and kind heav'n hath set her
pp
tra - sti, su - o di - - fen - so - - re egl'
fid - ed, and kind heav'n hath set her
pp

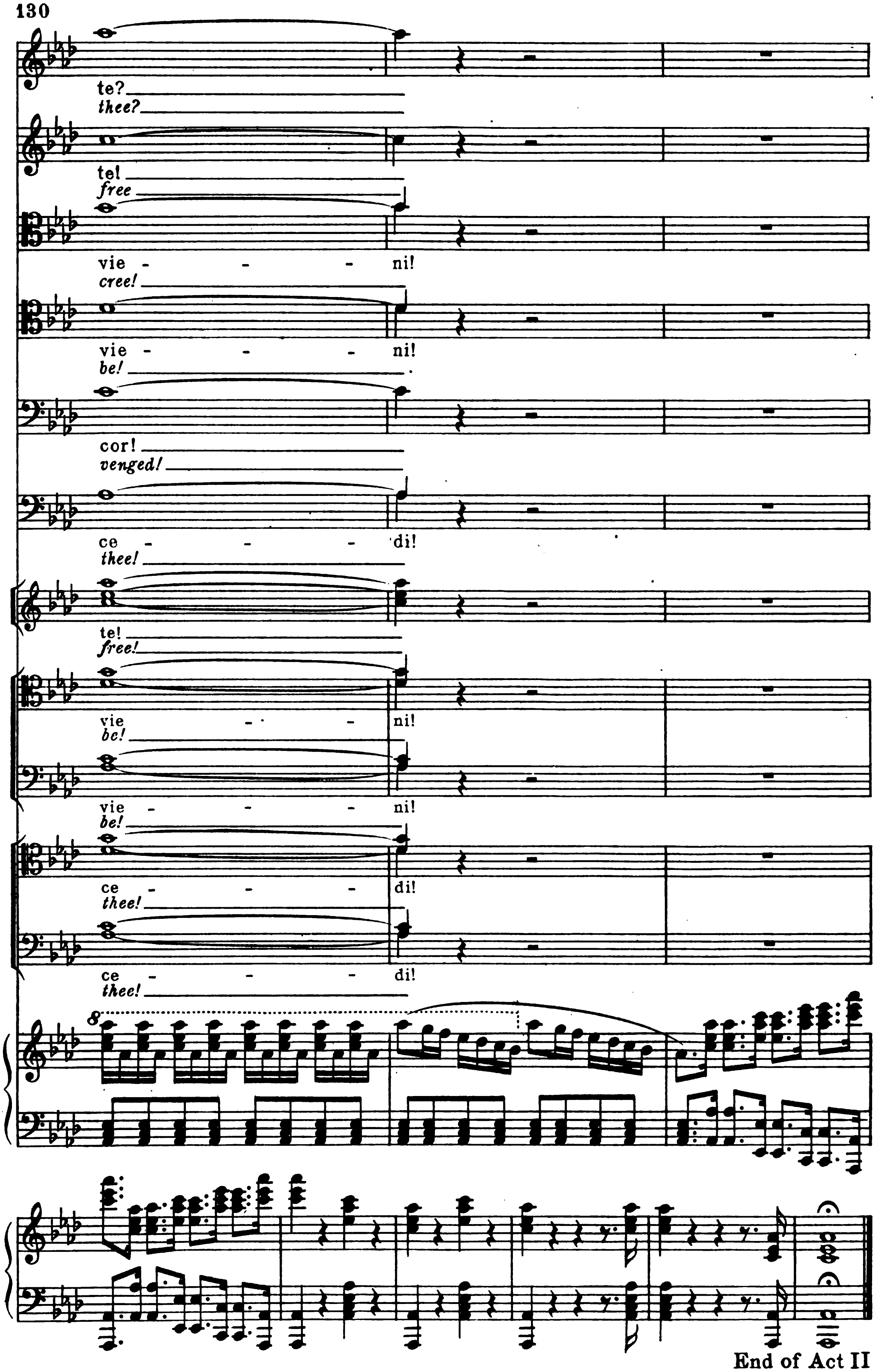

Allegro vivo
te?
thee?
te.
free.
me.
cree.
RUIZ (with armed followers)
Miei pro - di guer-rie - ri!
My daunt - less com - pan-ions!
me.
be.
Ur - gel vi - va!
Ur - gel con - quers!
è.
thee.
te.
free.
Followers of the Troubadour
è.
free.
Ur - gel vi - va!
Ur - gel con-quers!
è.
free.
Ur - gel vi - va!
Ur - gel con-quers!
Allegro vivo (𝅗𝅥 = 84)
8
Tutti
ff
LEONORA
Ah!
Ah!
(to Leonora)
Don - na, mi se - gui.
Come, let me lead thee.
(to the Count)
T'ar-
Un-
RUIZ
Vie - ni!
Join us!
COUNT (opposing him)
E tu spe - ri?
Dar - ing trai - tor!
8


MANRICO
re - sta!
hand her!
(Ruiz and Manrico's followers surround and disarm the Count)
RUIZ
Va - neg - gia!
He's rav - ing!
(draws his sword)
COUNT
In - vo - lar - mi co - stei!
She shall come but with me!
No!
Go!
FERRANDO
Che ten - ti, si -
Thou art o - ver-
Followers of Manrico
Va - neg - gia!
He's rav - ing!
Va - neg - gia!
He's rav - ing!
Followers of the Count
Che ten - ti, si -
Thou art o - ver-
Che ten - ti, si -
Thou art o - ver-
COUNT (with furious gestures and tones)
Di ra-
Ha! 'tis
gnor?
pow'r'd!
gnor?
pow'r'd!
gnor?
pow'r'd!
ff


LEONORA
M'at-ter-ri-sce, m'at-ter-
Dream of heav-en, dream of
INEZ
Ah! sì
Ah! yes,
MANRICO
Fia sup-pli-zio, fia sup-
Let me lead thee, let me
RUIZ (to Manrico)
Vie - ni, vie -
Come then, come
gio-ne o-gni lu - me per-dei! Ho le fu-rie nel cor,
mad-ness that burns in my heart, but I will be re - venged,
FERRANDO (to the Count)
Ce - di, ce -
Leave them, leave
Chorus of Nuns
Ah! sì,
Ah! yes,
Followers of Manrico
Vie - ni, vie -
Come then, come
Vie - ni, vie -
Come then, come
Followers of the Count
Ce - di, ce -
Leave them, leave
Ce - di, ce -
Leave them, leave
8
ff


ri-sce! ah! m'at - ter - ri-sce!
heav-en, Ah! dream of heaven!
il ciel pie - ta-de a - vea di te.
he's sent by heav'n to set thee free.
pli-zio, fi - a sup-pli - zio la vi - ta per te.
lead thee, Mine, thou art mine, mine, by Heav-en's de - cree.
ni, vie - ni, la sor - te sor - ri - de per te.
then, come, lead us on, thou our cap - tain shalt be.
ho le fu-rie nel cor, ho le fu - rie nel cor!
yes, I will be re - venged, yes, I will be re - venged!
di, ce - di, or ce-der vil - ta - de non è.
them, By heav'n it - self she is res-cued from thee.
il ciel pie - ta-de a - vea di te.
he's sent by heav'n to set thee free.
ni, vie - ni, la sor - te sor - ri - de per te.
then, come, lead us on, thou our cap - tain shalt be.
ni, vie - ni, la sor - te sor - ri - de per te.
then, come, lead us on, thou our cap - tain shalt be.
di, ce - di, or ce - der vil - ta - de non è.
them, By heav'n it - self she is res - cued from thee.
di, ce - di, or ce - der vil - ta - de non è.
them, By heav'n it - self she is res - cued from thee.
8
marcatissimo


Tempo I LEONORA
Sei tu dal ciel di - sce - so,o in ciel son io con te! — sei tu — dal ciel di-
Art thou from heav'n de - scend - ed, or am I there with thee? — art thou from heav'n de-
pp
sce - so, o in ciel — son io con te, con te, — in ciel con
scend - ed, or am — I there with thee am I — in heav'n with
Allegro
ff
Pie - ta - de a - vea di
Ah, yes, — to set thee
Vie - ni, — ah vie - ni,
Yes, mine — by heav'n's de -
Vie - ni, — ah vie - ni,
Our cap - tain thou shalt
Ho le — fu - rie nel
Yes, I — will be re -
Ce - di, — ah, ce - di,
By heav'n — res - cued from
Pie - ta - de a - vea di
Ah, yes, — to set thee
Vie - ni, — ah vie - ni,
Our cap - tain thou shalt
Vie - ni, — ah vie - ni,
Our cap - tain thou shalt
Ce - di, — ah ce - di,
By heav'n — res - cued from
Ce - di, — ah ce - di,
By heav'n — res - cued from
Allegro
8
ff

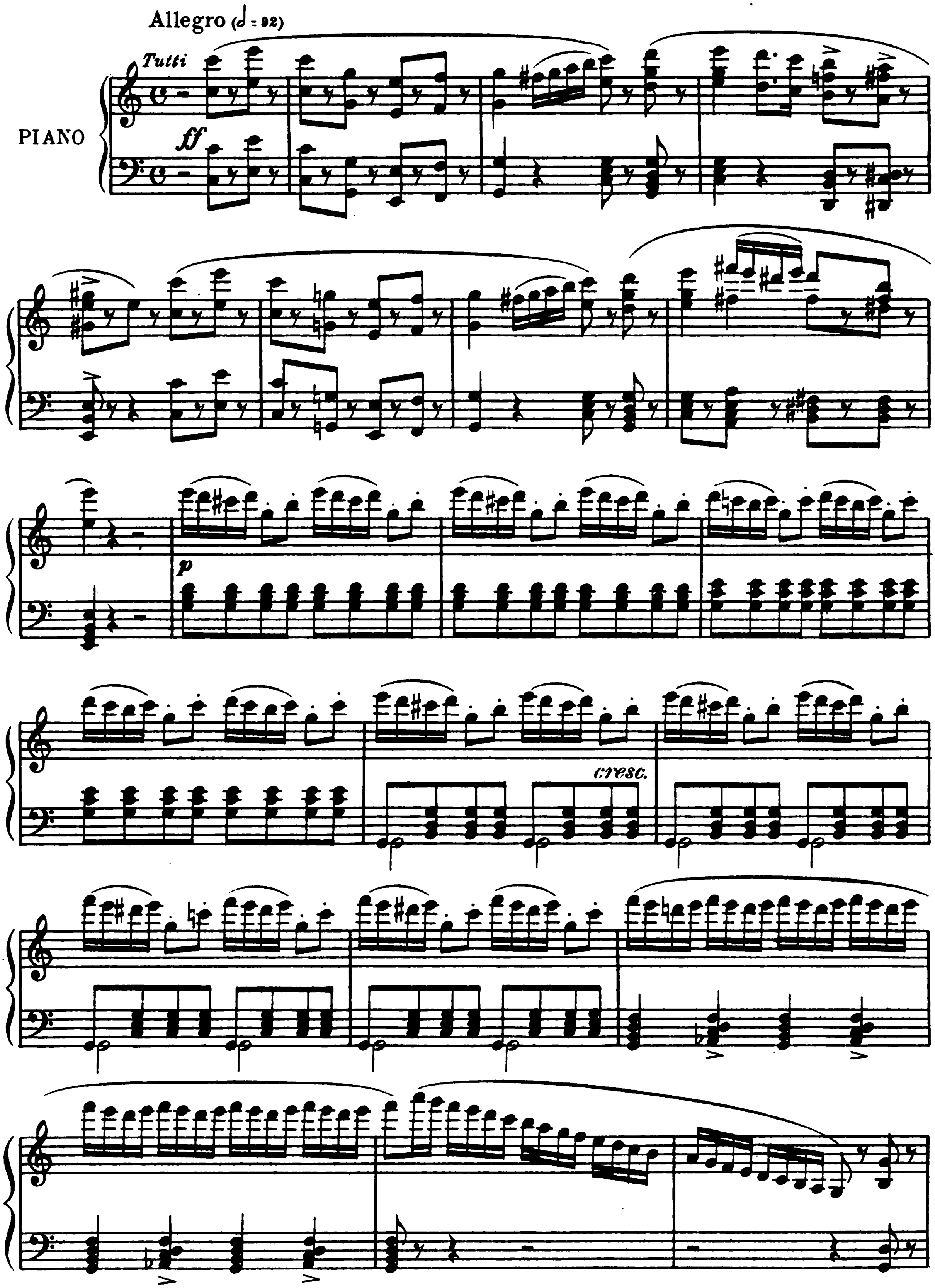

te?
thee?
te!
free
vie - - - ni!
cree!
vie - - - ni!
be!
cor!
venged!
ce - - - di!
thee!
te!
free!
vie - - ni!
be!
vie - - - ni!
be!
ce - - - di!
thee!
ce - - - di!
thee!
8

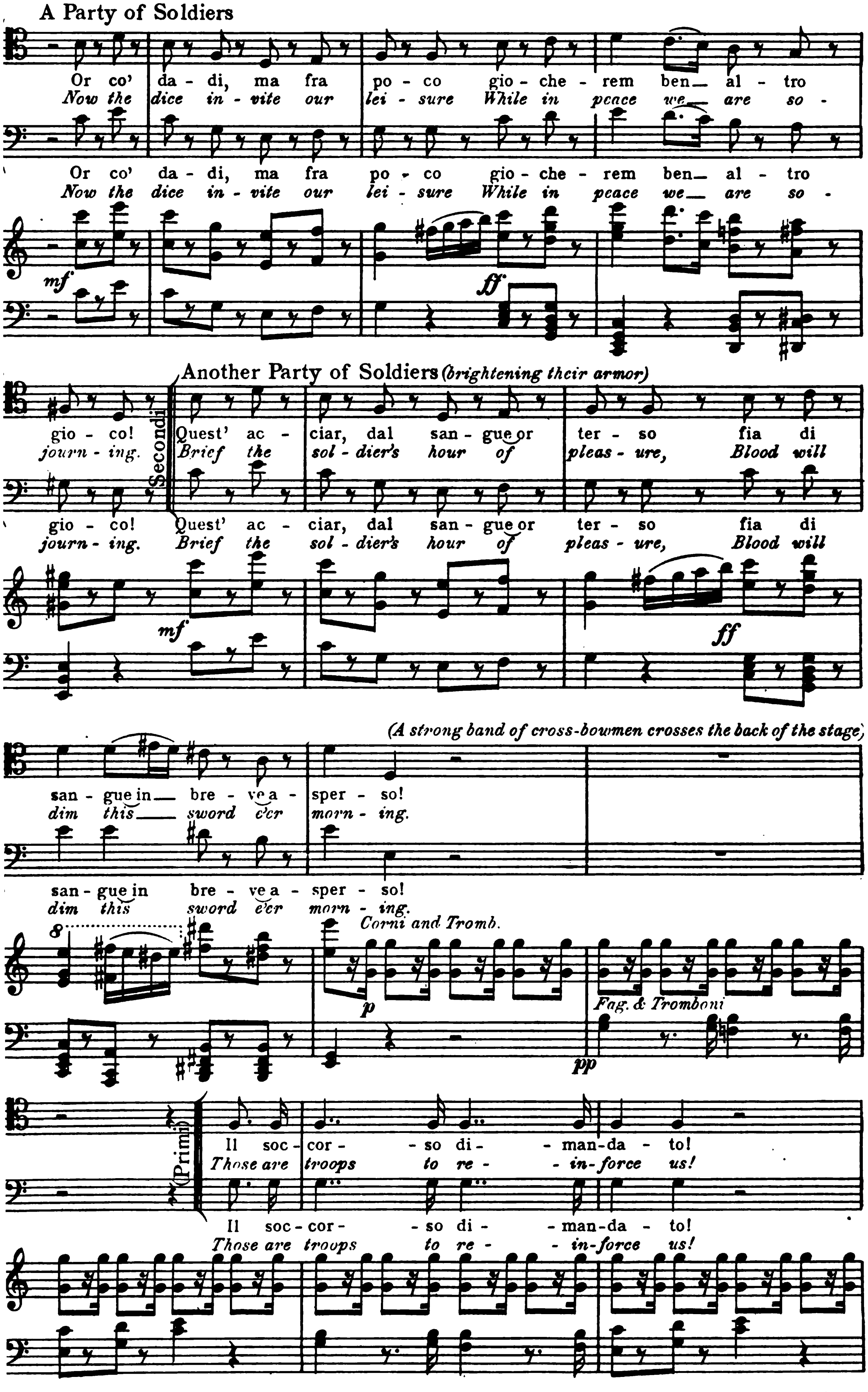
End of Act II

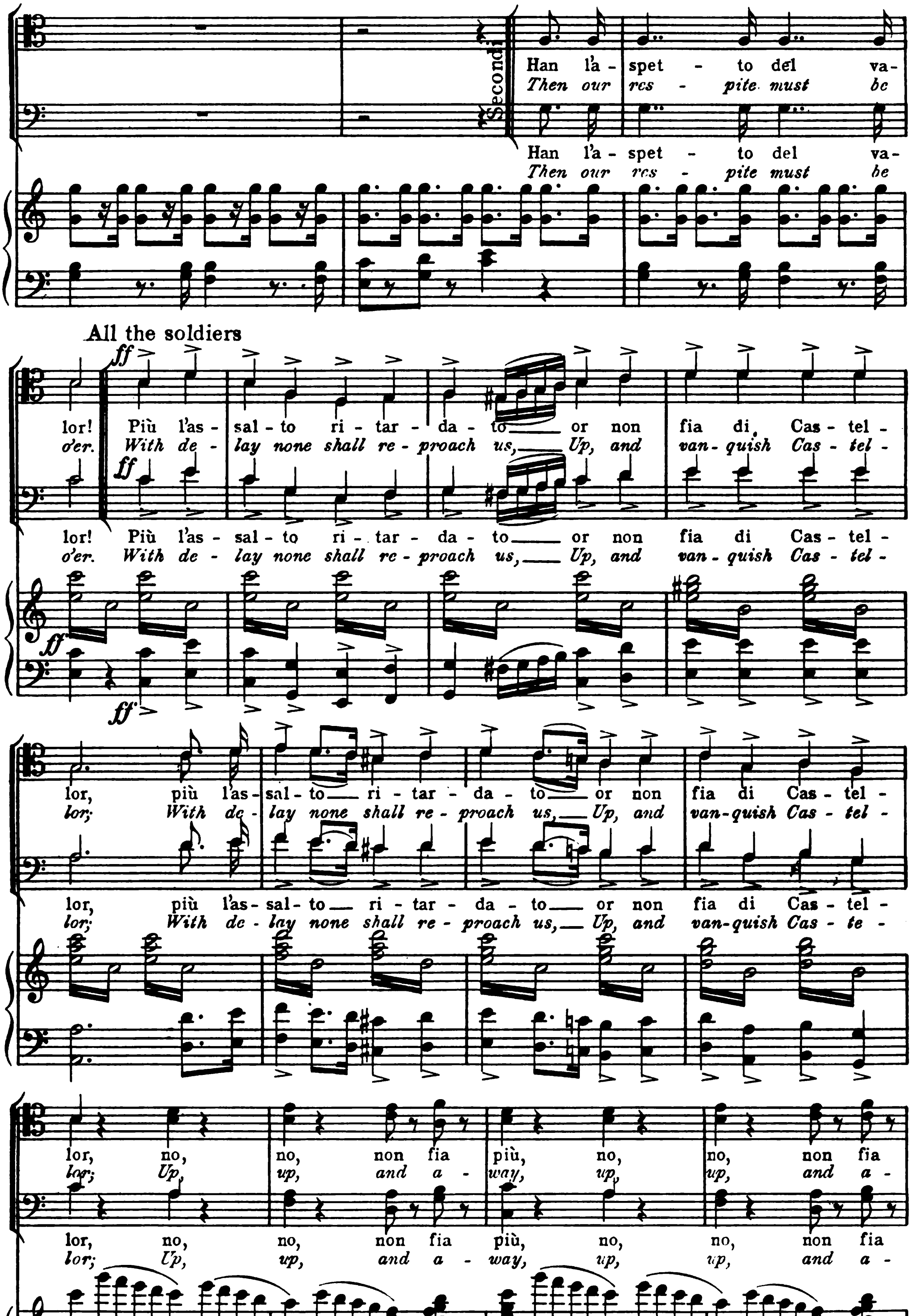
Act III (The Gipsy's Son)

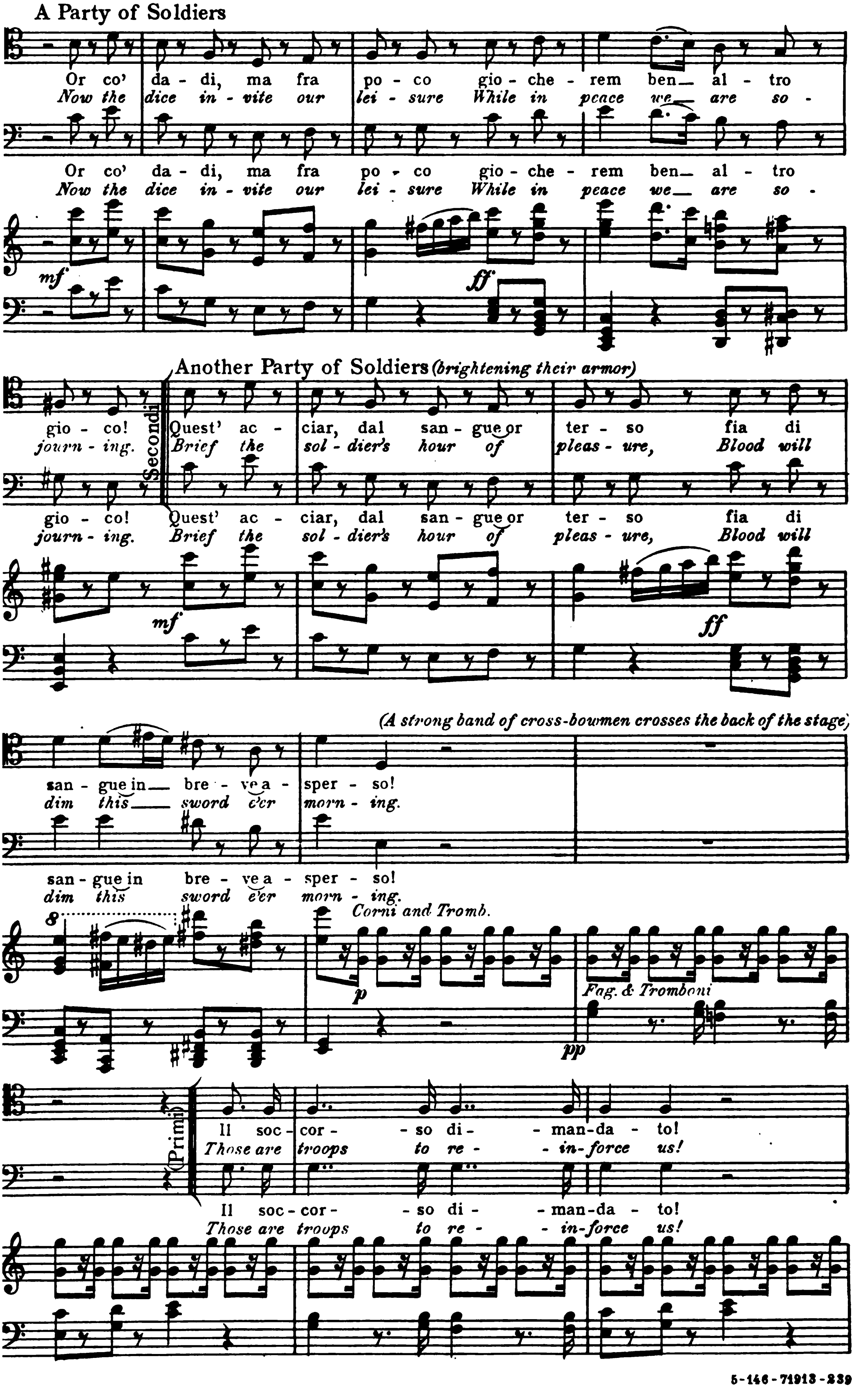
№ 16 CHORUS OF SOLDIERS

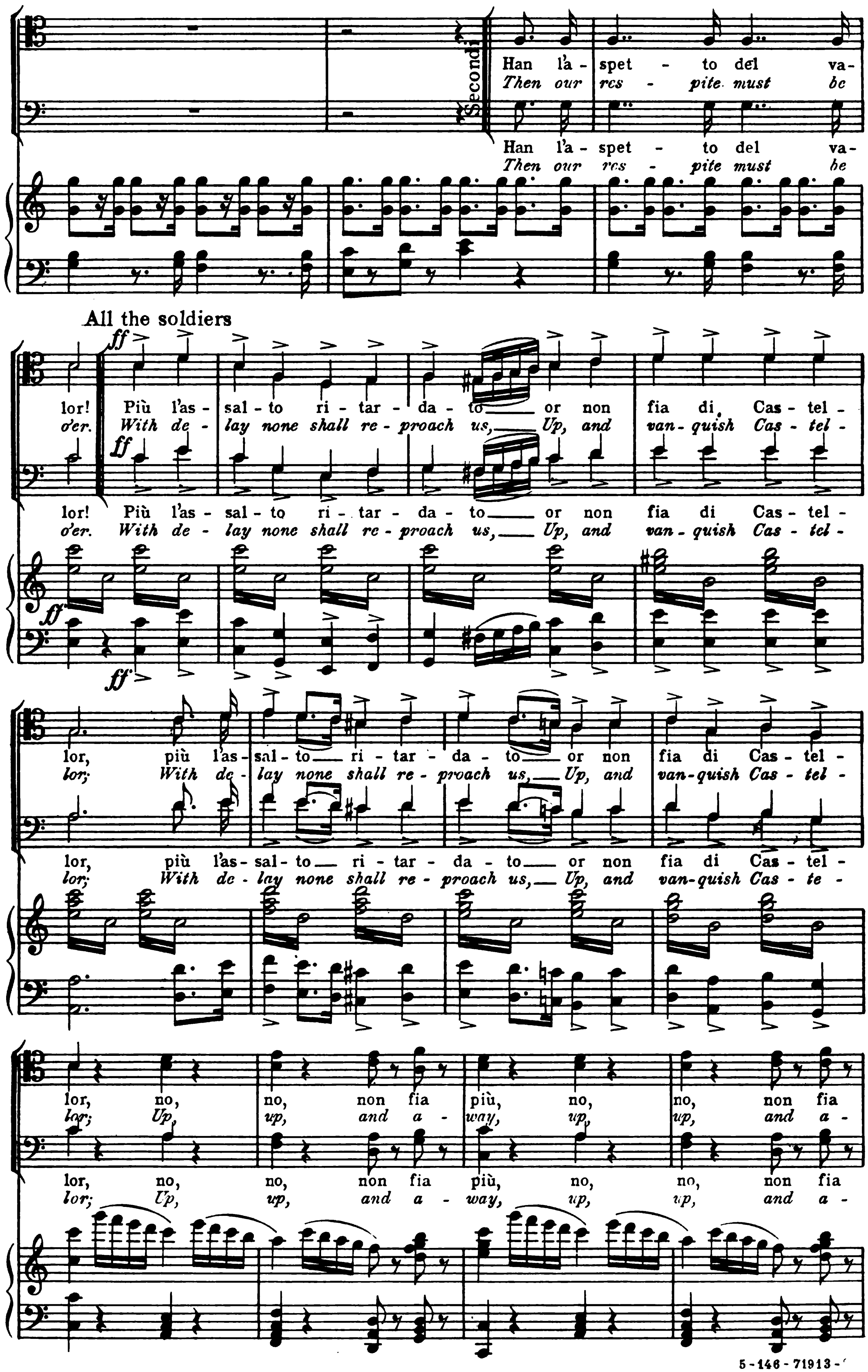
Scene I. The Camp. At the right the Count's tent, with a banner floating at the top, in token of command. In the distance the towers of Castellor.

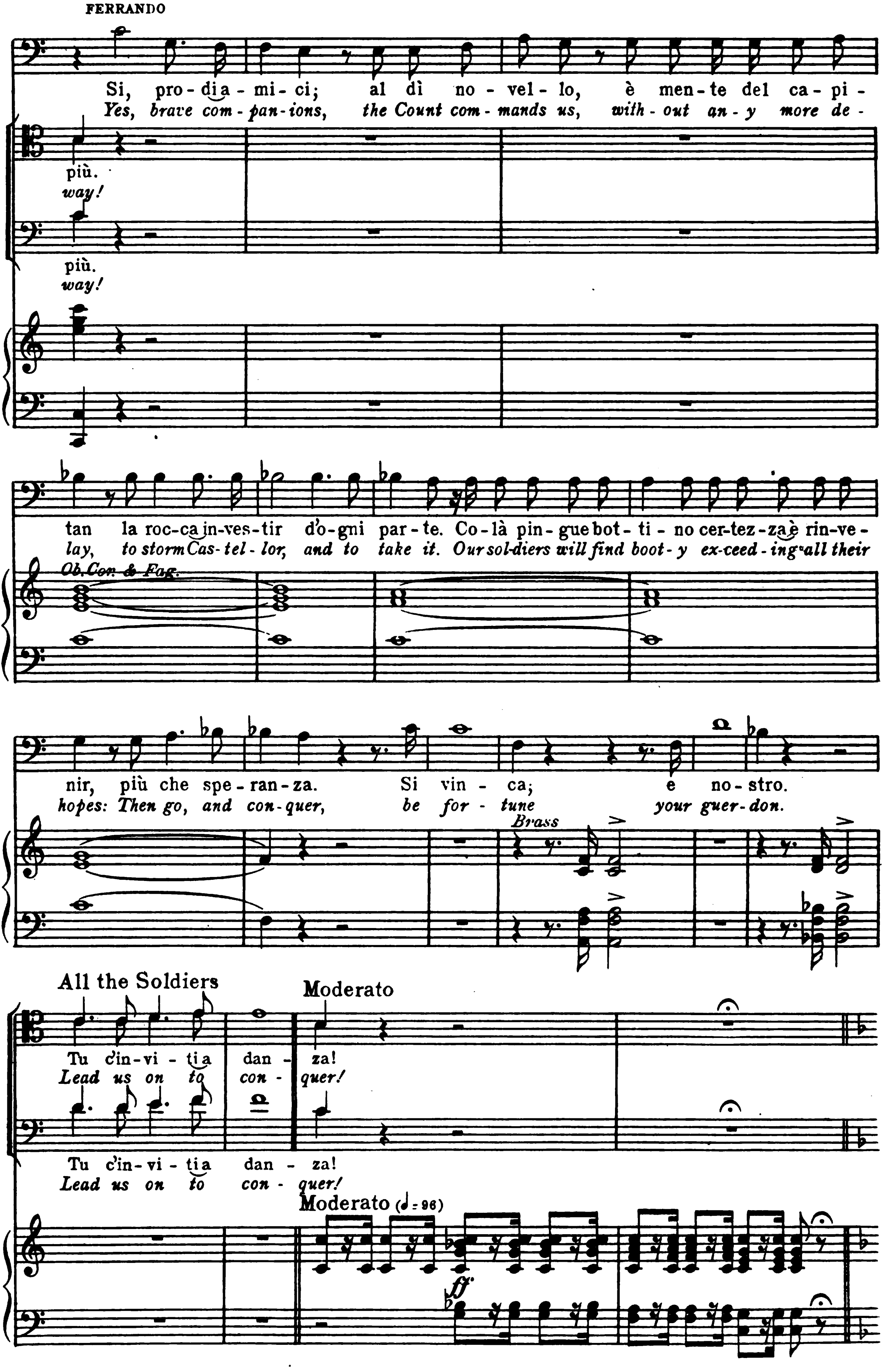

Allegro (♩= 92)
Tutti
PIANO
ff
p
cresc.

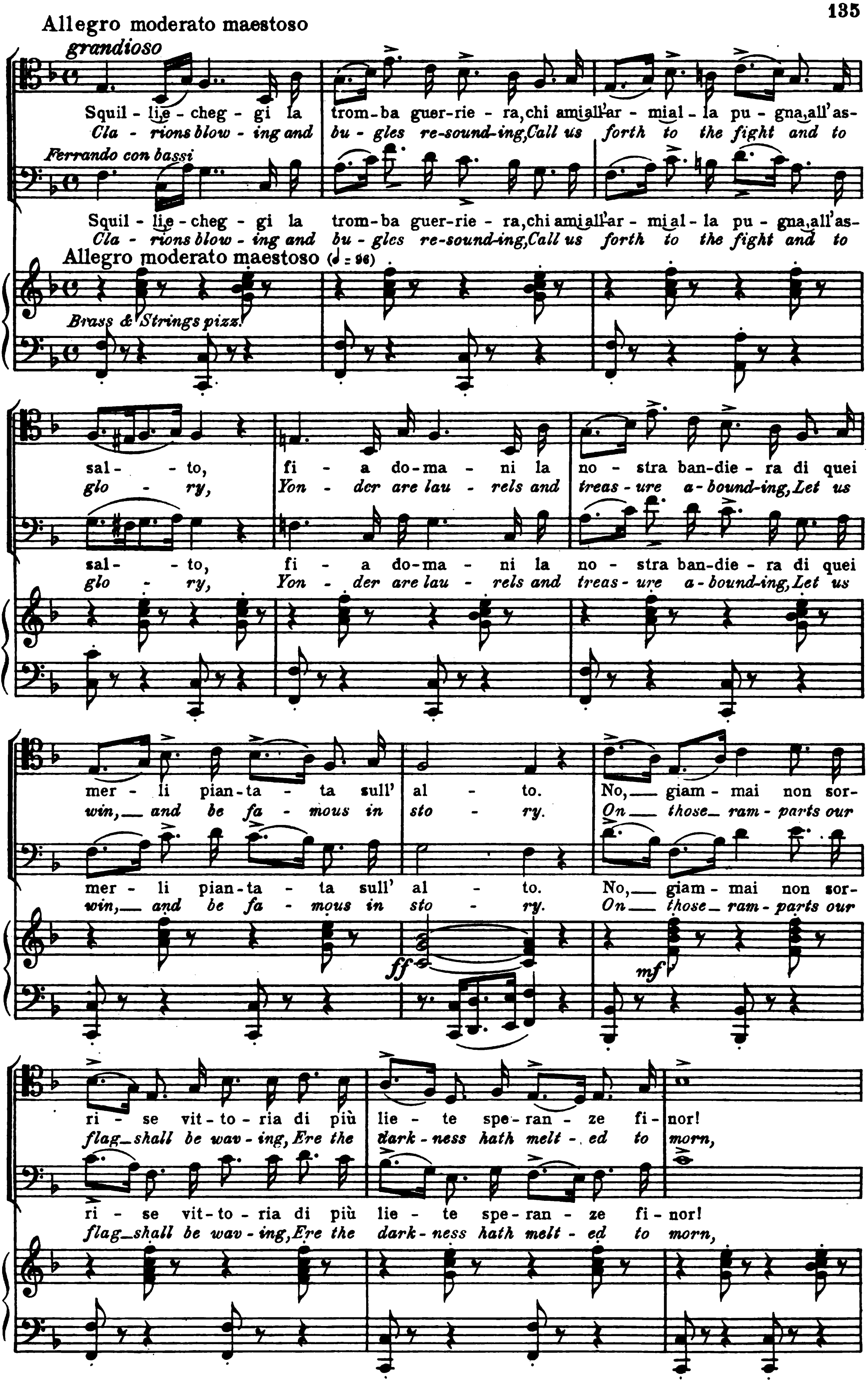

A Party of Soldiers
Or co' da - di, ma fra po - co gio - che - rem ben_ al - tro
Now the dice in - vite our lei - sure While in peace we_ are so -
Or co' da - di, ma fra po - co gio - che - rem ben_ al - tro
Now the dice in - vite our lei - sure While in peace we_ are so -
mf
ff
Another Party of Soldiers (brightening their armor)
Second
gio - co! Quest' ac - ciar, dal san - gue or ter - so fia di
journ - ing. Brief the sol - dier's hour of pleas - ure, Blood will
gio - co! Quest' ac - ciar, dal san - gue or ter - so fia di
journ - ing. Brief the sol - dier's hour of pleas - ure, Blood will
mf
ff
(A strong band of cross-bowmen crosses the back of the stage)
san - gue in_ bre - ve a - sper - so!
dim this_ sword e'er morn - ing.
san - gue in bre - ve a - sper - so!
dim this sword e'er morn - ing.
8
Corni and Tromb.
p
Fag. & Tromboni
pp
Primi
Il soc - cor - so di - man-da - to!
Those are troops to re - in-force us!
Il soc - cor - so di - man-da - to!
Those are troops to re - in-force us!

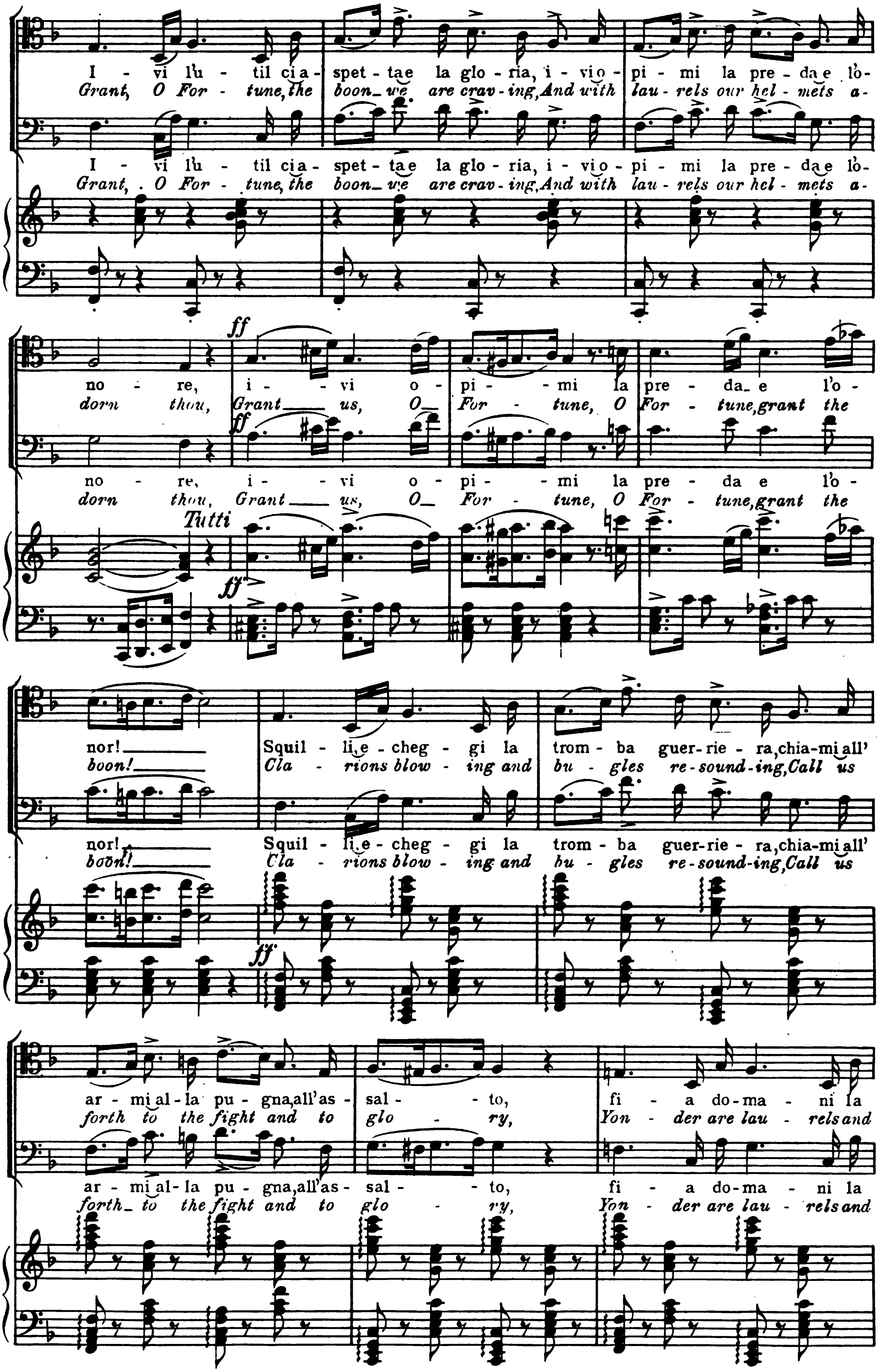

Secondi
Han l'a - spet - to del va-
Then our res - pite must be
Han l'a - spet - to del va-
Then our res - pite must be
All the soldiers
ff
lor! Più l'as - sal - to ri - tar - da - to ___ or non fia di Cas - tel -
o'er. With de - lay none shall re - proach us, ___ Up, and van - quish Cas - tel -
ff
lor! Più l'as - sal - to ri - tar - da - to ___ or non fia di Cas - tel -
o'er. With de - lay none shall re - proach us, ___ Up, and van - quish Cas - tel -
ff
ff
lor, più l'as - sal - to ___ ri - tar - da - to ___ or non fia di Cas - tel -
lor; With de - lay none shall re - proach us, ___ Up, and van - quish Cas - tel -
lor, più l'as - sal - to ___ ri - tar - da - to ___ or non fia di Cas - tel -
lor; With de - lay none shall re - proach us, ___ Up, and van - quish Cas - te -
lor, no, no, non fia più, no, no, non fia
lor; Up, up, and a - way, up, up, and a -
lor, no, no, non fia più, no, no, non fia
lor; Up, up, and a - way, up, up, and a -

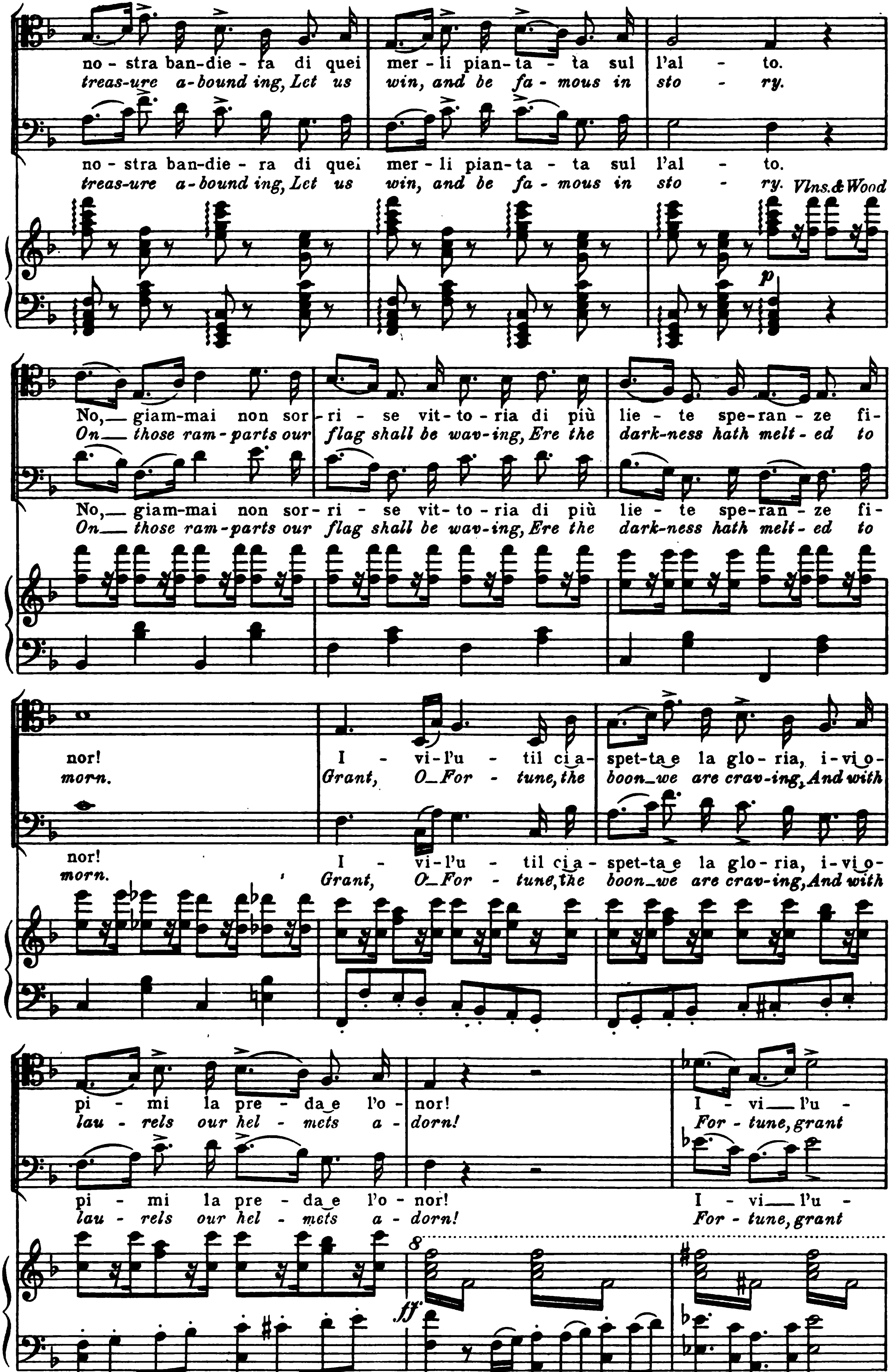

A Party of Soldiers
Or co' da - di, ma fra po - co gio - che - rem ben_ al - tro
Now the dice in - vite our lei - sure While in peace we_ are so -
Or co' da - di, ma fra po - co gio - che - rem ben_ al - tro
Now the dice in - vite our lei - sure While in peace we_ are so -
mf
ff
gio - co!
journ - ing.
Second
Another Party of Soldiers (brightening their armor)
Quest' ac - ciar, dal san - gue or ter - so fia di
Brief the sol - dier's hour of pleas - ure, Blood will
gio - co! Quest' ac - ciar, dal san - gue or ter - so fia di
journ - ing. Brief the sol - dier's hour of pleas - ure, Blood will
mf
ff
(A strong band of cross-bowmen crosses the back of the stage)
san - gue in_ bre - ve a - sper - so!
dim this_ sword e'er morn - ing.
san - gue in bre - ve a - sper - so!
dim this sword e'er morn - ing.
8
Corni and Tromb.
p
Fag. & Tromboni
pp
Primi
Il soc - cor - - so di - - man-da - to!
Those are troops to re - - in-force us!
Il soc - cor - - so di - - man-da - to!
Those are troops to re - - in-force us!

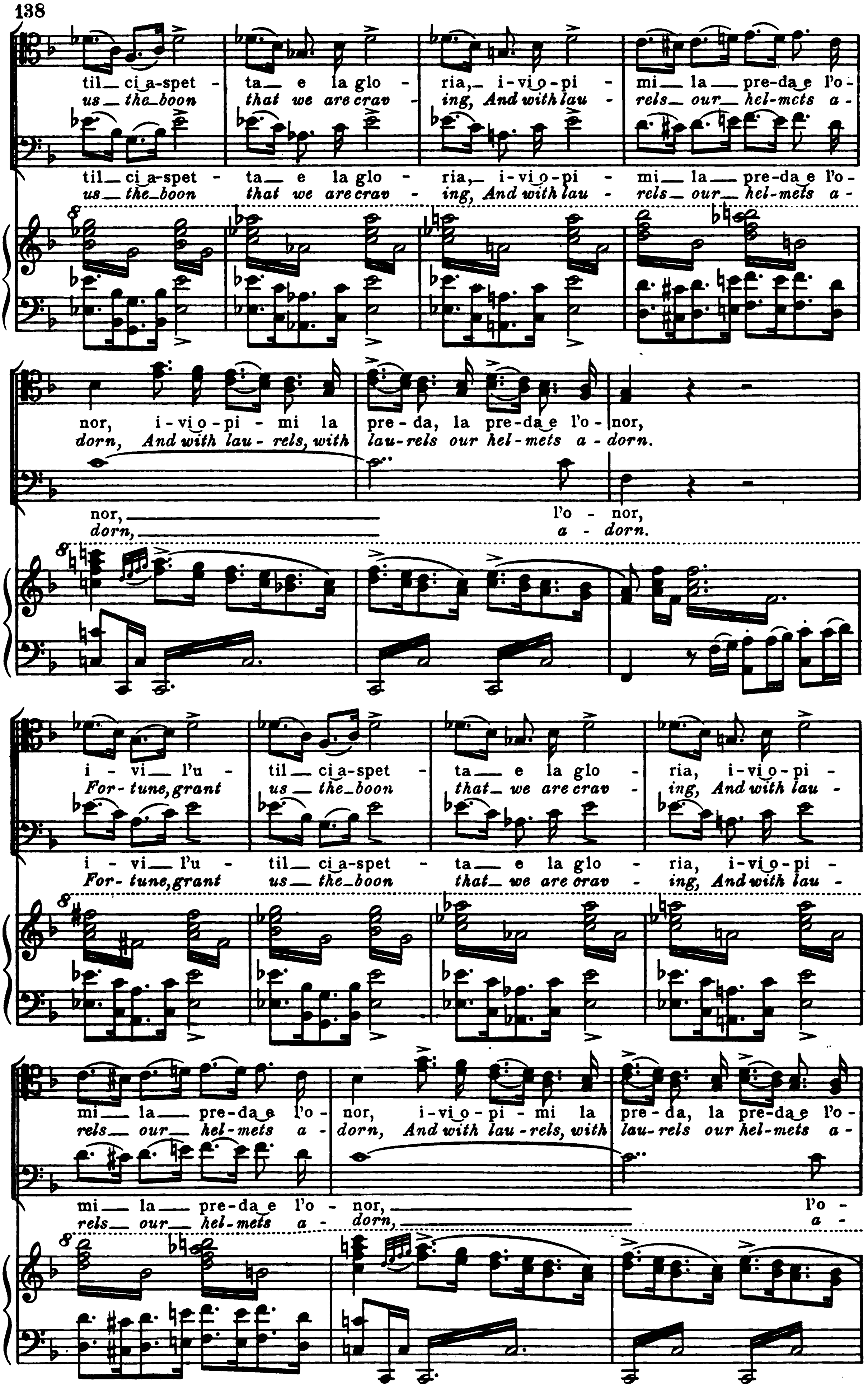

Secondi
Han l'a - spet - to del va-
Then our res - pite must be
Han l'a - spet - to del va-
Then our res - pite must be
All the soldiers
ff
lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
o'er. With de - lay none shall re - proach us, Up, and van - quish Cas - tel -
lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
o'er. With de - lay none shall re - proach us, Up, and van - quish Cas - tel -
lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
lor; With de - lay none shall re - proach us, Up, and van - quish Cas - tel -
lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
lor; With de - lay none shall re - proach us, Up, and van - quish Cas - te -
lor, no, no, non fia più, no, no, non fia
lor; Up, up, and a - way, up, up, and a -
lor, no, no, non fia più, no, no, non fia
lor; Up, up, and a - way, up, up, and a -

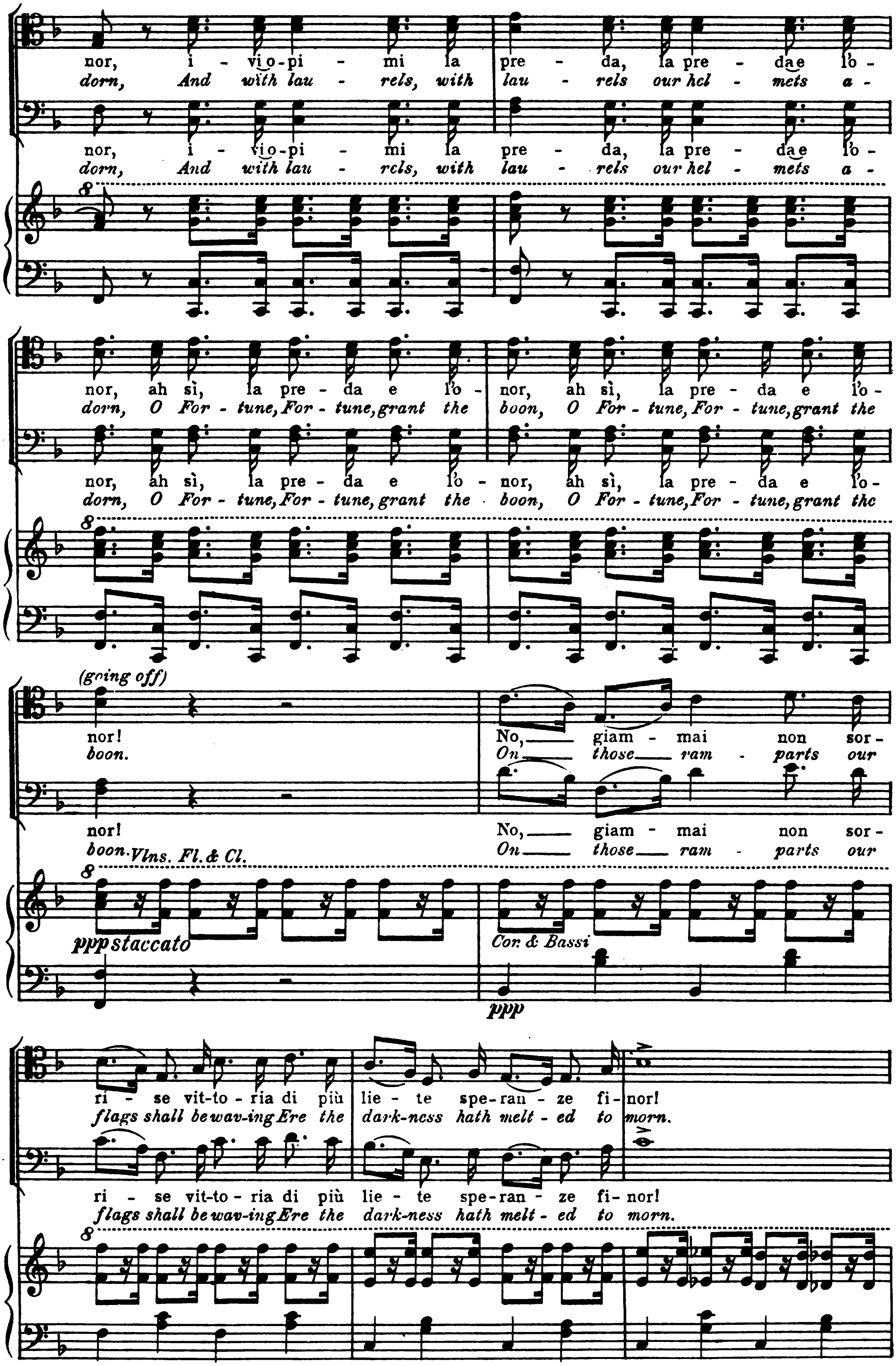

FERRANDO
Si, pro-di a - mi - ci; al dì no - vel - lo, è men - te del ca - pi -
Yes, brave com - pan - ions, the Count com - mands us, with - out an - y more de -
più.
way!
più.
way!
tan la roc-ca in-ves-tir d'o-gni par - te. Co - là pin - gue bot - ti - no cer-tez-za è rin-ve -
lay, to storm Cas - tel - lor, and to take it. Our sol-diers will find boot - y ex-ceed - ing all their
Ob. Cor. & Fag.
nir, più che spe - ran - za. Si vin - ca; è no - stro.
hopes: Then go, and con - quer, be for - tune your guer - don.
Brass
All the Soldiers
Moderato
Tu c'in - vi - ti a dan - za!
Lead us on to con - quer!
Tu c'in - vi - ti a dan - za!
Lead us on to con - quer!
Moderato (♩= 96)
ff

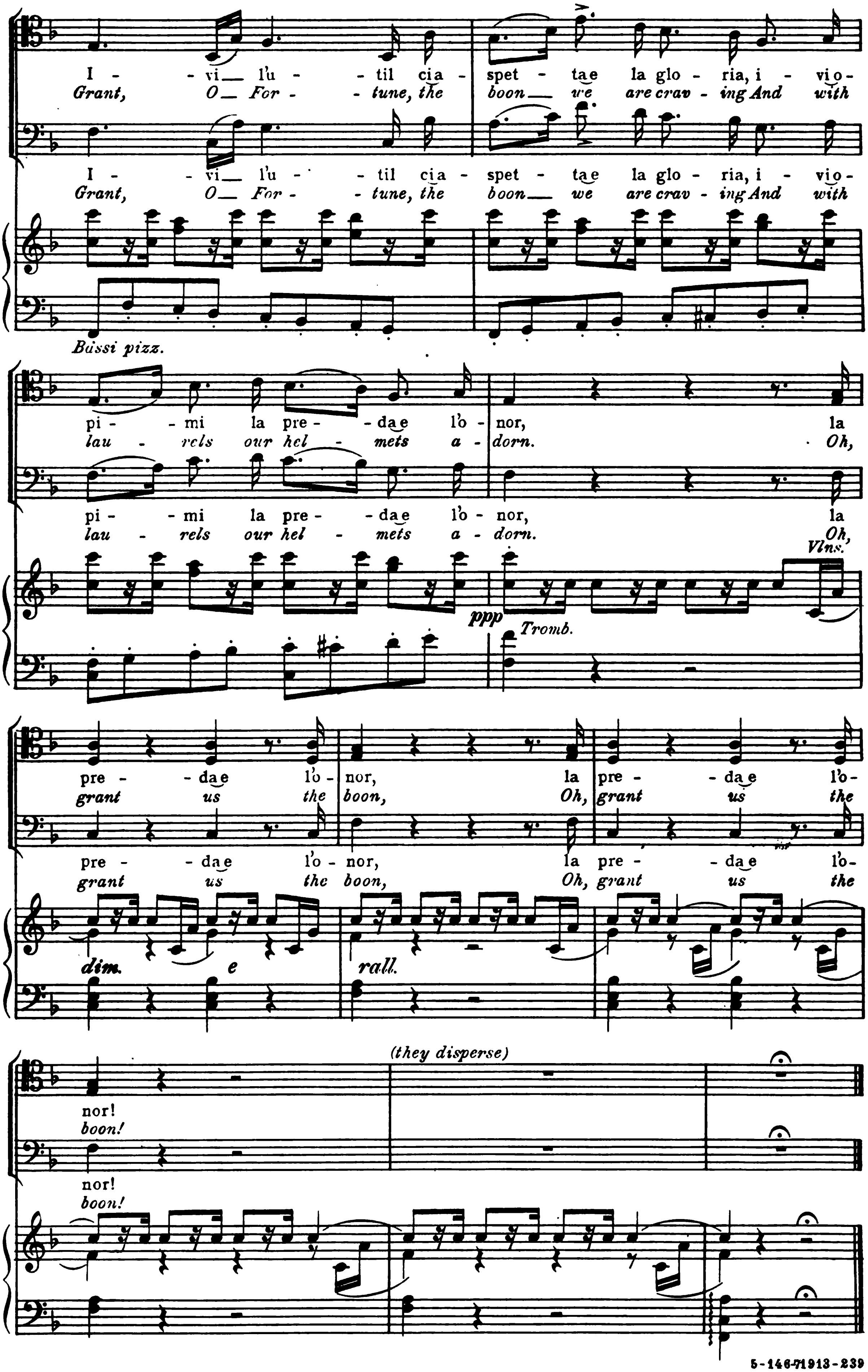

Allegro moderato maestoso
grandioso
Squil - li̯e - cheg - gi la trom - ba guer - rie - ra, chi ami̯all'ar - mi̯al - la pu - gna̯all'as-
Cla - rions blow - ing and bu - gles re-sound-ing, Call us forth to the fight and to
Ferrando con bassi
Squil - li̯e - cheg - gi la trom - ba guer - rie - ra, chi ami̯all'ar - mi̯al - la pu - gna̯all'as-
Cla - rions blow - ing and bu - gles re-sound-ing, Call us forth to the fight and to
Allegro moderato maestoso (♩ = 96)
Brass & Strings pizz.
sal - to, fi - a do - ma - ni la no - stra ban - die - ra di quei
glo - ry, Yon - der are lau - rels and treas - ure a - bound - ing, Let us
sal - to, fi - a do - ma - ni la no - stra ban - die - ra di quei
glo - ry, Yon - der are lau - rels and treas - ure a - bound - ing, Let us
mer - li pian - ta - ta sull' al - to. No, giam - mai non sor-
win, and be fa - mous in sto - ry. On those ram - parts our
mer - li pian - ta - ta sull' al - to. No, giam - mai non sor-
win, and be fa - mous in sto - ry. On those ram - parts our
ff
mf
ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
flag shall be wav - ing, Ere the dark - ness hath melt - ed to morn,
ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
flag shall be wav - ing, Ere the dark - ness hath melt - ed to morn,


I - vi l'u - til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e lo -
Grant, O For - tune, the boon_ we are crav - ing, And with lau - rels our hel - mets a -
I - vi l'u - til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e lo -
Grant, O For - tune, the boon_ we are crav - ing, And with lau - rels our hel - mets a -
ff
no - re, i - vi o - pi - mi la pre - da_e l'o -
dorn thou, Grant__ us, O__ For - tune, O For - tune, grant the
ff
no - re, i - vi o - pi - mi la pre - da e l'o -
dorn thou, Grant__ us, O__ For - tune, O For - tune, grant the
Tutti
ff
nor!__ Squil - li e - cheg - gi la trom - ba guer-rie - ra, chia-mi all'
boon!__ Cla - rions blow - ing and bu - gles re-sound-ing, Call us
nor!__ Squil - li e - cheg - gi la trom - ba guer-rie - ra, chia-mi all'
boon!__ Cla - rions blow - ing and bu - gles re-sound-ing, Call us
ff
ar - mi al - la pu - gna, all'as - sal - to, fi - a do-ma - ni la
forth to the fight and to glo - ry, Yon - der are lau - rels and
ar - mi al - la pu - gna, all'as - sal - to, fi - a do-ma - ni la
forth_ to the fight and to glo - ry, Yon - der are lau - rels and


no - stra ban-die - ra di quei mer - li pian - ta - ta sul l'al - to.
treas-ure a-bound ing, Let us win, and be fa - mous in sto - ry.
no - stra ban-die - ra di quei mer - li pian - ta - ta sul l'al - to.
treas-ure a-bound ing, Let us win, and be fa - mous in sto - ry.
Vlns. & Wood
p
No,— giam-mai non sor - ri - se vit - to - ria di più lie - te spe - ran - ze fi-
On— those ram - parts our flag shall be wav - ing, Ere the dark-ness hath melt - ed to
No,— giam-mai non sor - ri - se vit - to - ria di più lie - te spe - ran - ze fi-
On— those ram - parts our flag shall be wav - ing, Ere the dark-ness hath melt - ed to
nor! I - vi - l'u - til ci a - spet - ta e la glo - ria, i - vi o-
morn. Grant, O— For - tune, the boon— we are crav - ing, And with
nor! I - vi - l'u - til ci a - spet - ta e la glo - ria, i - vi o-
morn. Grant, O— For - tune, the boon— we are crav - ing, And with
pi - mi la pre - da e l'o - nor! I - vi — l'u -
lau - rels our hel - mets a - dorn! For - tune, grant
pi - mi la pre - da e l'o - nor! I - vi — l'u -
lau - rels our hel - mets a - dorn! For - tune, grant
8
ff
Tromboni & Bassi

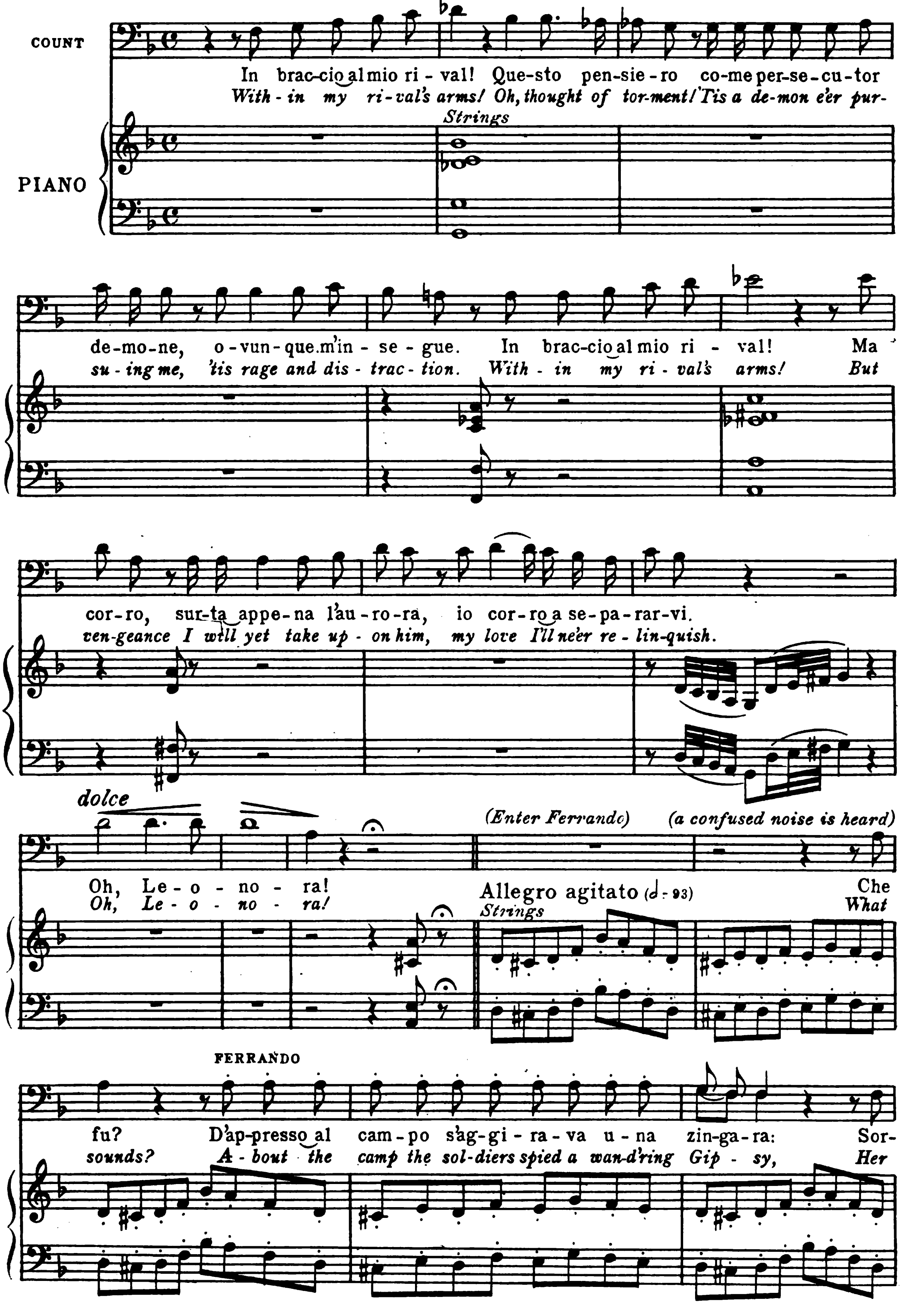

til_ ci_a-spet - ta_ e la glo - ria,_ i-vi_o-pi - mi_ la_ pre-da_e l'o-
us_ the_boon that we are crav - ing, And with lau - rels_ our_ hel-mets a-
til_ ci_a-spet - ta_ e la glo - ria,_ i-vi_o-pi - mi_ la_ pre-da_e l'o-
us_ the_boon that we are crav - ing, And with lau - rels_ our_ hel-mets a-
nor, i-vi_o-pi-mi la pre-da, la pre-da_e l'o-nor,
dorn, And with lau-rels, with lau-rels our hel-mets a-dorn.
nor, l'o-nor,
dorn, a-dorn.
i-vi_ l'u- til_ ci_a-spet - ta_ e la glo - ria, i-vi_o-pi -
For-tune, grant us_ the_boon that_ we are crav - ing, And with lau -
i-vi_ l'u- til_ ci_a-spet - ta_ e la glo - ria, i-vi_o-pi -
For-tune, grant us_ the_boon that_ we are crav - ing, And with lau -
mi_ la_ pre-da_e l'o- nor, i-vi_o-pi-mi la pre-da, la pre-da_e l'o-
rels_ our_ hel-mets a- dorn, And with lau-rels, with lau-rels our hel-mets a-
mi_ la_ pre-da_e l'o- nor, l'o-
rels_ our_ hel-mets a- dorn, a-


nor, i - vi o-pi - mi la pre - da, la pre - da e l'o -
dorn, And with lau - rels, with lau - rels our hel - mets a -
nor, i - vi o-pi - mi la pre - da, la pre - da e l'o -
dorn, And with lau - rels, with lau - rels our hel - mets a -
8
nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -
dorn, O For - tune, For - tune, grant the boon, O For - tune, For - tune, grant the
nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -
dorn, O For - tune, For - tune, grant the boon, O For - tune, For - tune, grant the
8
(going off)
nor! No, giam - mai non sor -
boon. On those ram - parts our
nor! No, giam - mai non sor -
boon. On those ram - parts our
Vlns. Fl. & Cl.
8
ppp staccato
Cor. & Bassi
ppp
ri - se vit-to - ria di più lie - te spe-ran - ze fi - nor!
flags shall be wav-ing Ere the dark-ness hath melt - ed to morn.
ri - se vit-to - ria di più lie - te spe-ran - ze fi - nor!
flags shall be wav-ing Ere the dark-ness hath melt - ed to morn.
8


I - vi l'u - til cia - spet - ta e la glo - ria, i - vio -
Grant, O For - tune, the boon we are crav - ing And with
I - vi l'u - til cia - spet - ta e la glo - ria, i - vio -
Grant, O For - tune, the boon we are crav - ing And with
Bassi pizz.
pi - mi la pre - da e l'o - nor, la
lau - rels our hel - mets a - dorn. Oh,
pi - mi la pre - da e l'o - nor, la
lau - rels our hel - mets a - dorn. Oh,
Vlns.
ppp
Tromb.
pre - da e l'o - nor, la pre - da e l'o -
grant us the boon, Oh, grant us the
pre - da e l'o - nor, la pre - da e l'o -
grant us the boon, Oh, grant us the
dim. e
rall.
(they disperse)
nor!
boon!
nor!
boon!

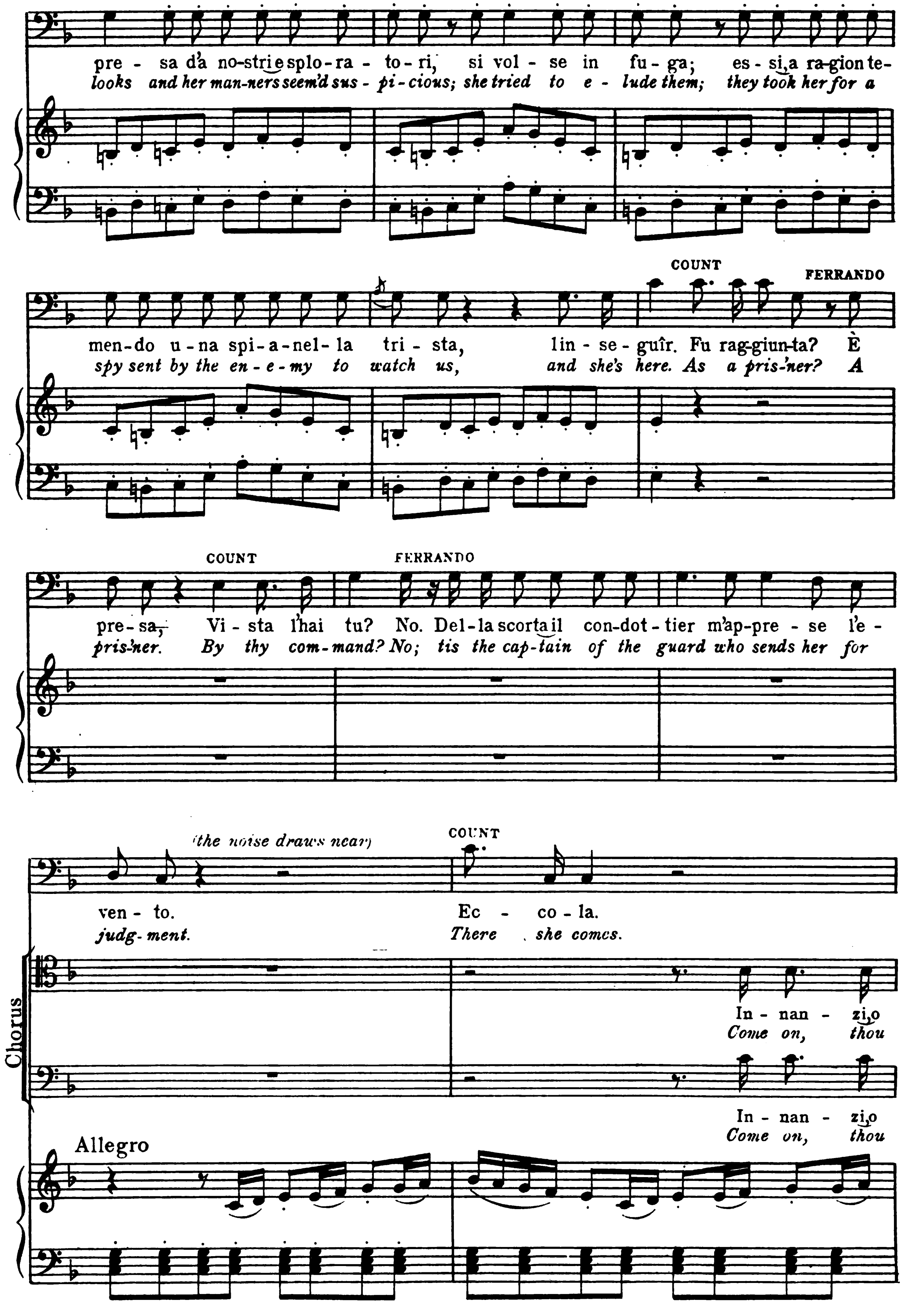
Nº 17 Recitative and Trio

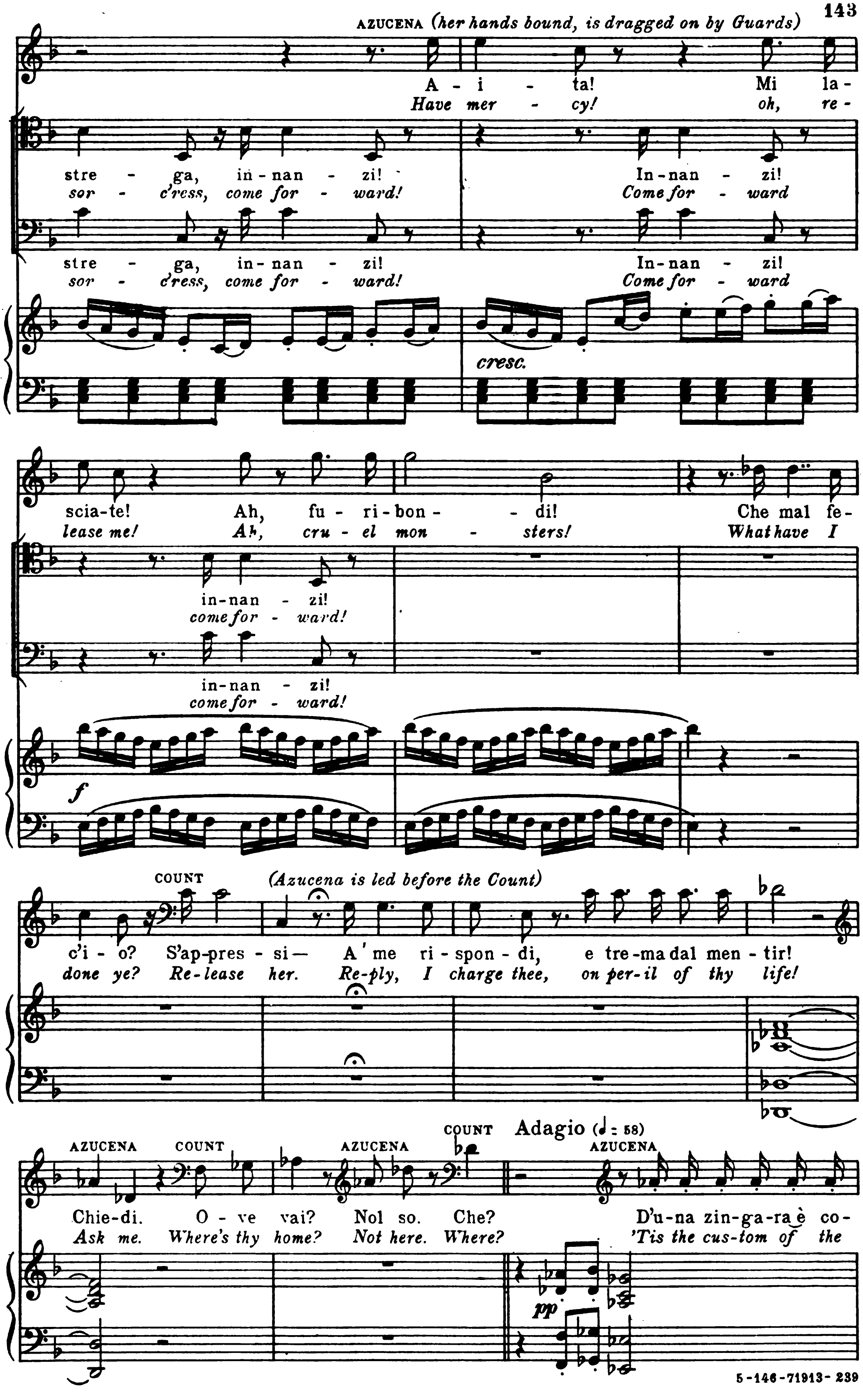
The Count issues from his tent, with an ireful glance at Castellor

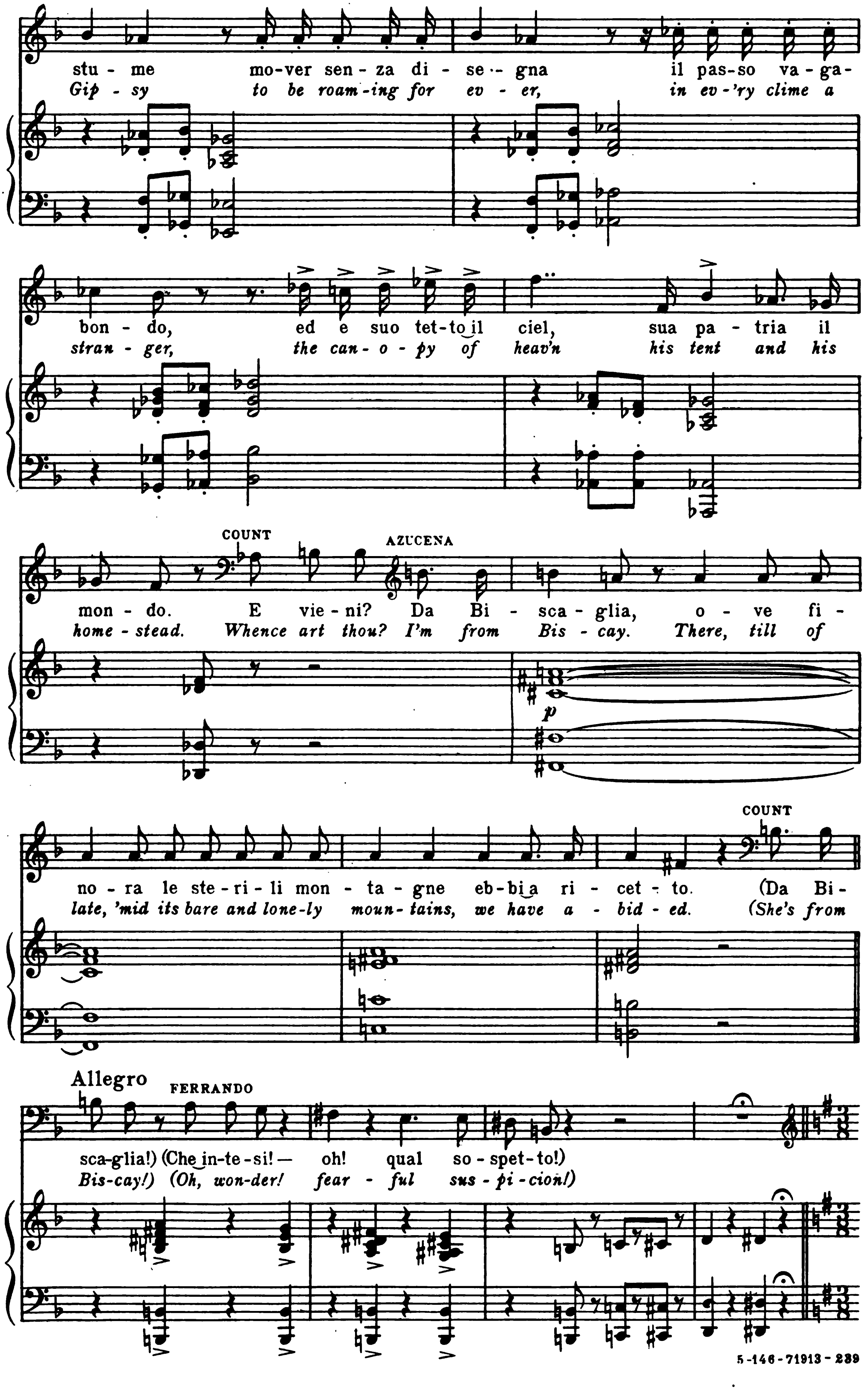


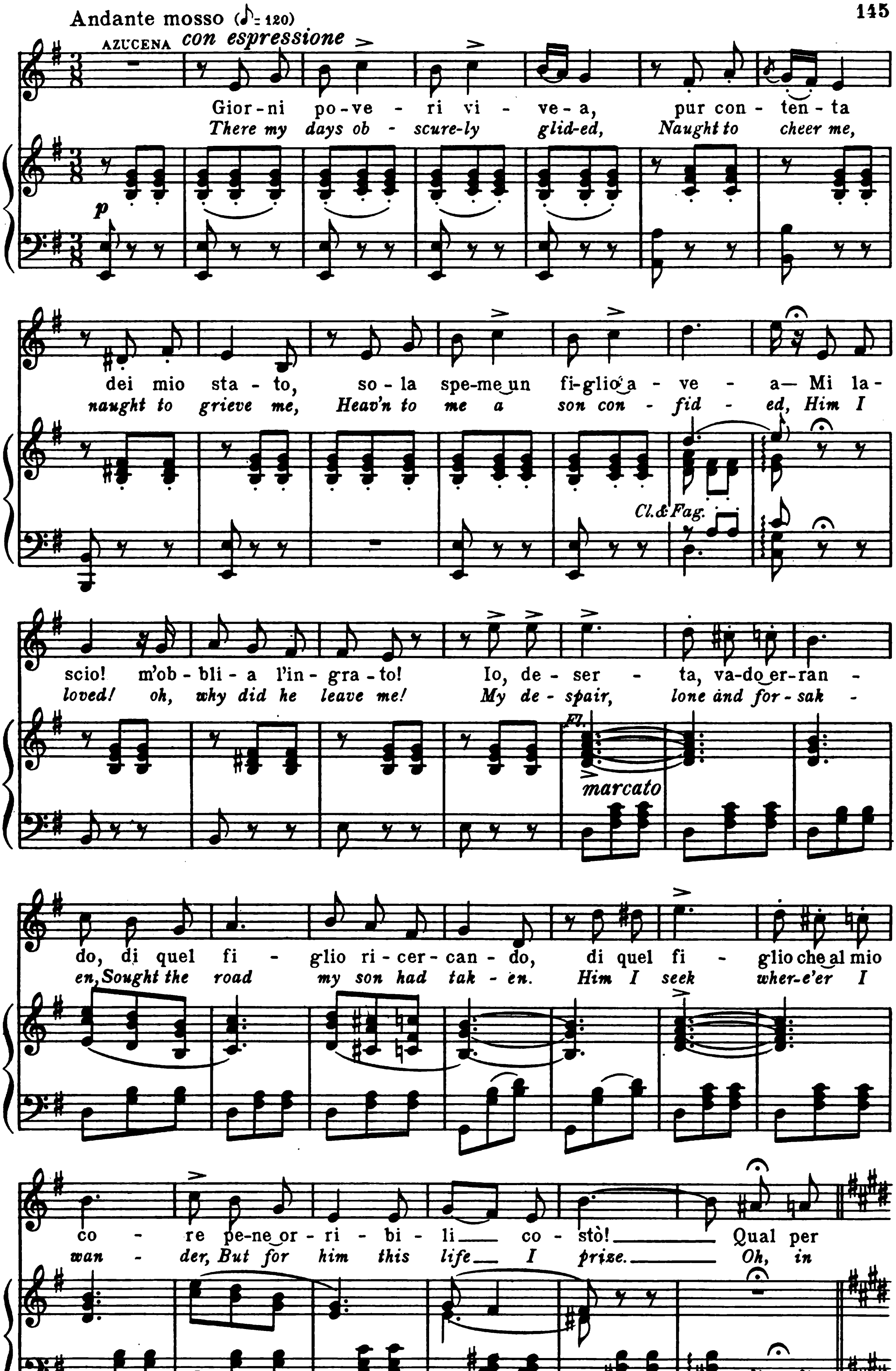
(Enter Ferrando) (a confused noise is heard)

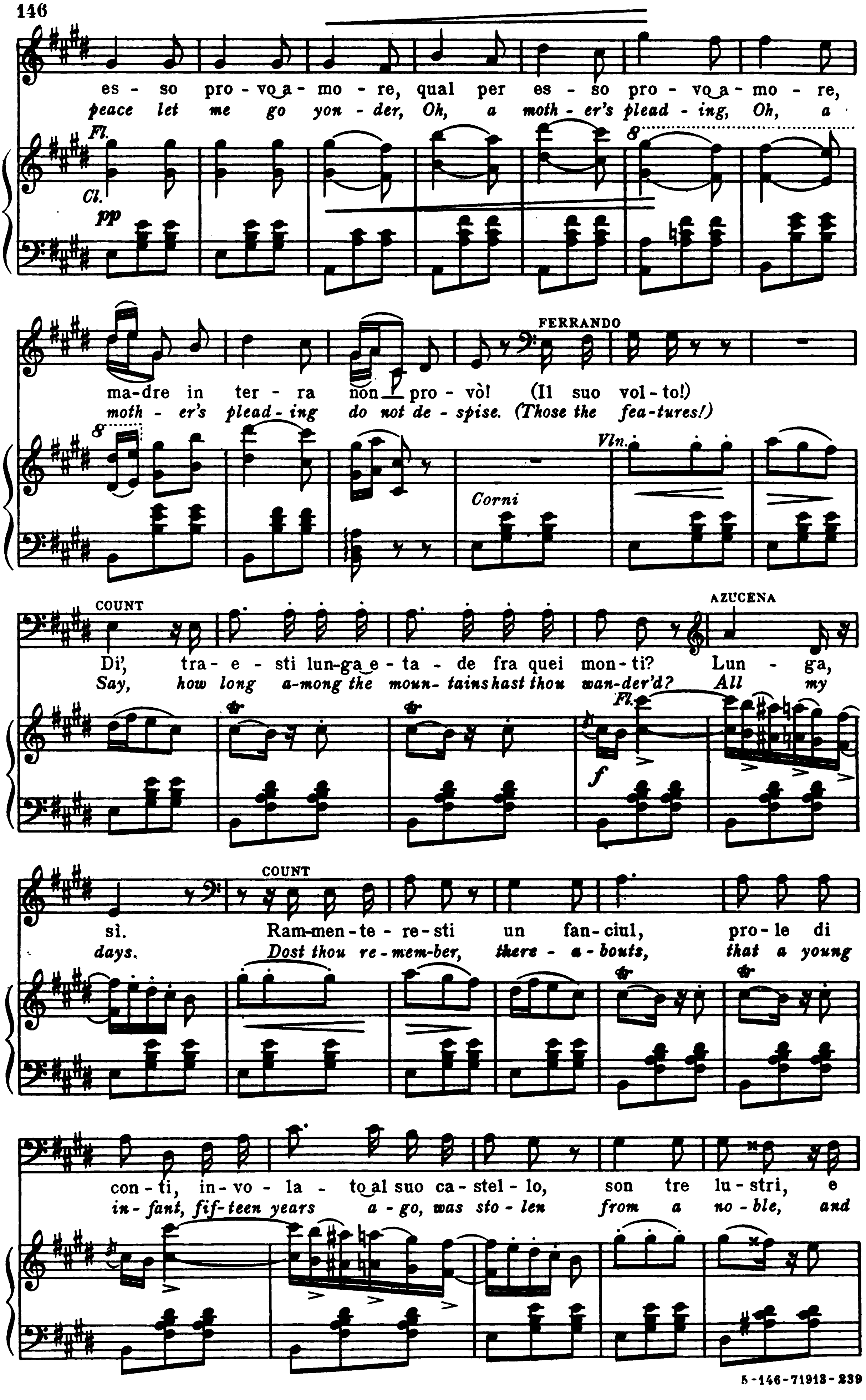
COUNT
PIANO
In braccio al mio rival! Questo pensiero come persecutor demone, ovunque m'insegue. In braccio al mio rival! Ma corro, surta appena l'aurora, io corro a separarvi. Oh, Leonora!
With-in my rival's arms! Oh, thought of torment! 'Tis a demon e'er pursuing me, 'tis rage and distraction. Within my rival's arms! But vengeance I will yet take upon him, my love I'll ne'er relinquish. Oh, Leonora!
Strings
dolce
Allegro agitato (𝅗𝅥 = 93)
Strings
Che fu?
What sounds?
FERRANDO
D'appresso al campo s'aggirava una zingara: Sor-
About the camp the soldiers spied a wand'ring Gipsy, Her

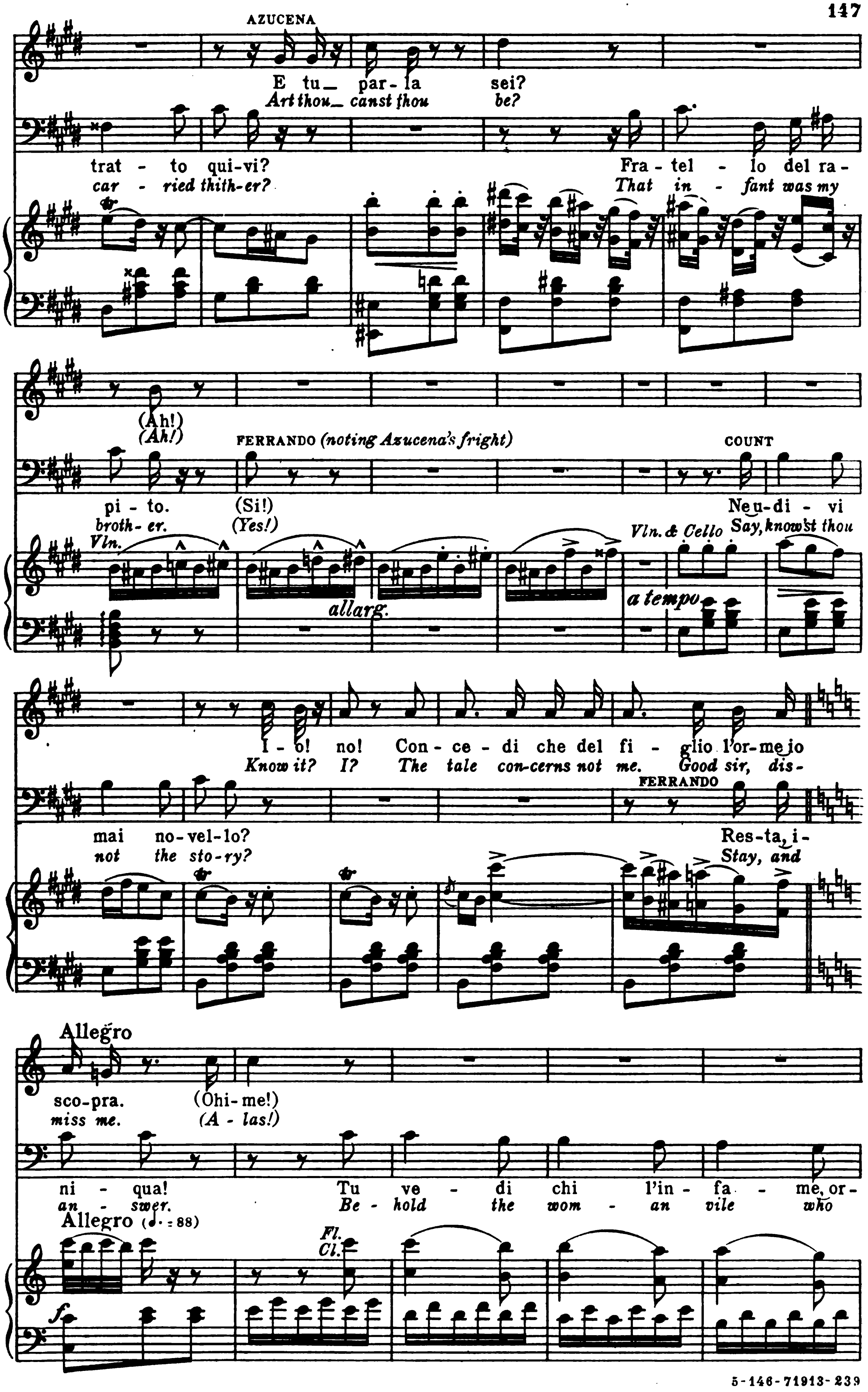

pre - sa d'a no-stri esplo-ra - to-ri, si vol - se in fu - ga; es - si, a ra-gion te-
looks and her man-ners seem'd sus - pi - cious; she tried to e - lude them; they took her for a
COUNT
FERRANDO
men-do u-na spi-a-nel-la tri - sta, lin - se - guîr. Fu rag-giun-ta? È
spy sent by the en - e - my to watch us, and she's here. As a pris-'ner? A
COUNT
FERRANDO
pre-sa, Vi-sta l'hai tu? No. Del-la scorta il con-dot-tier m'ap-pre - se l'e -
pris-'ner. By thy com-mand? No; tis the cap-tain of the guard who sends her for
(the noise draws near)
COUNT
ven - to. Ec - co - la.
judg-ment. There she comes.
Chorus
In - nan - zi, o
Come on, thou
In - nan - zi, o
Come on, thou
Allegro

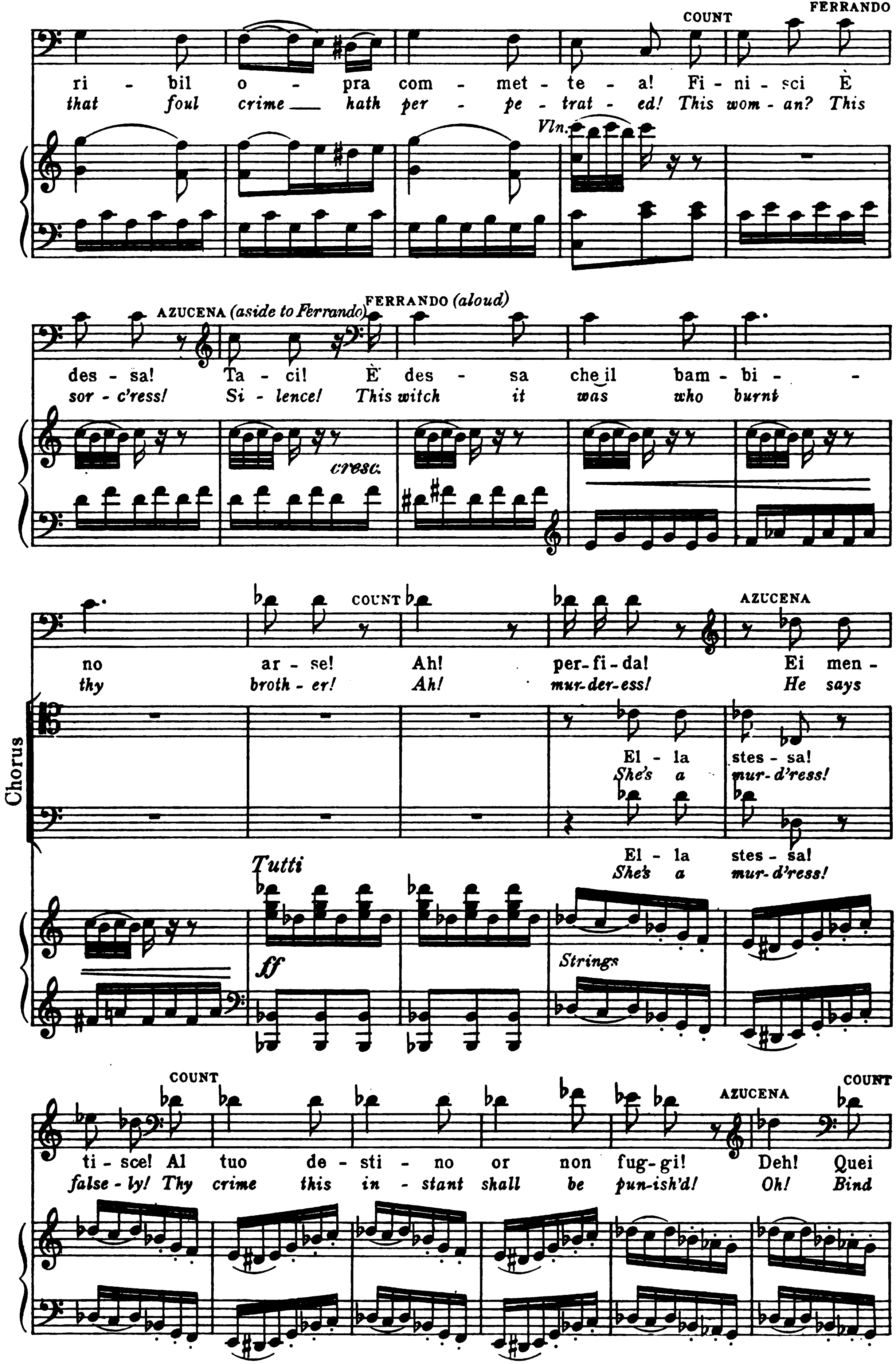

AZUCENA (her hands bound, is dragged on by Guards)
A - i - ta! Mi la - scia-te! Ah, fu - ri - bon - di! Che mal fe - c'i - o?
Have mer - cy! oh, re - lease me! Ah, cru - el mon - sters! What have I done ye?
stre - ga, in - nan - zi! In - nan - zi! in - nan - zi!
sor - c'ress, come for - ward! Come for - ward come for - ward!
cresc.
f
COUNT
(Azucena is led before the Count)
S'ap-pres - si — A' me ri - spon - di, e tre - ma dal men - tir!
Re - lease her. Re - ply, I charge thee, on per - il of thy life!
AZUCENA
COUNT
Chie - di. O - ve vai? Nol so. Che?
Ask me. Where's thy home? Not here. Where?
Adagio (♩ = 58)
D'u - na zin - ga - ra è co -
'Tis the cus - tom of the
pp

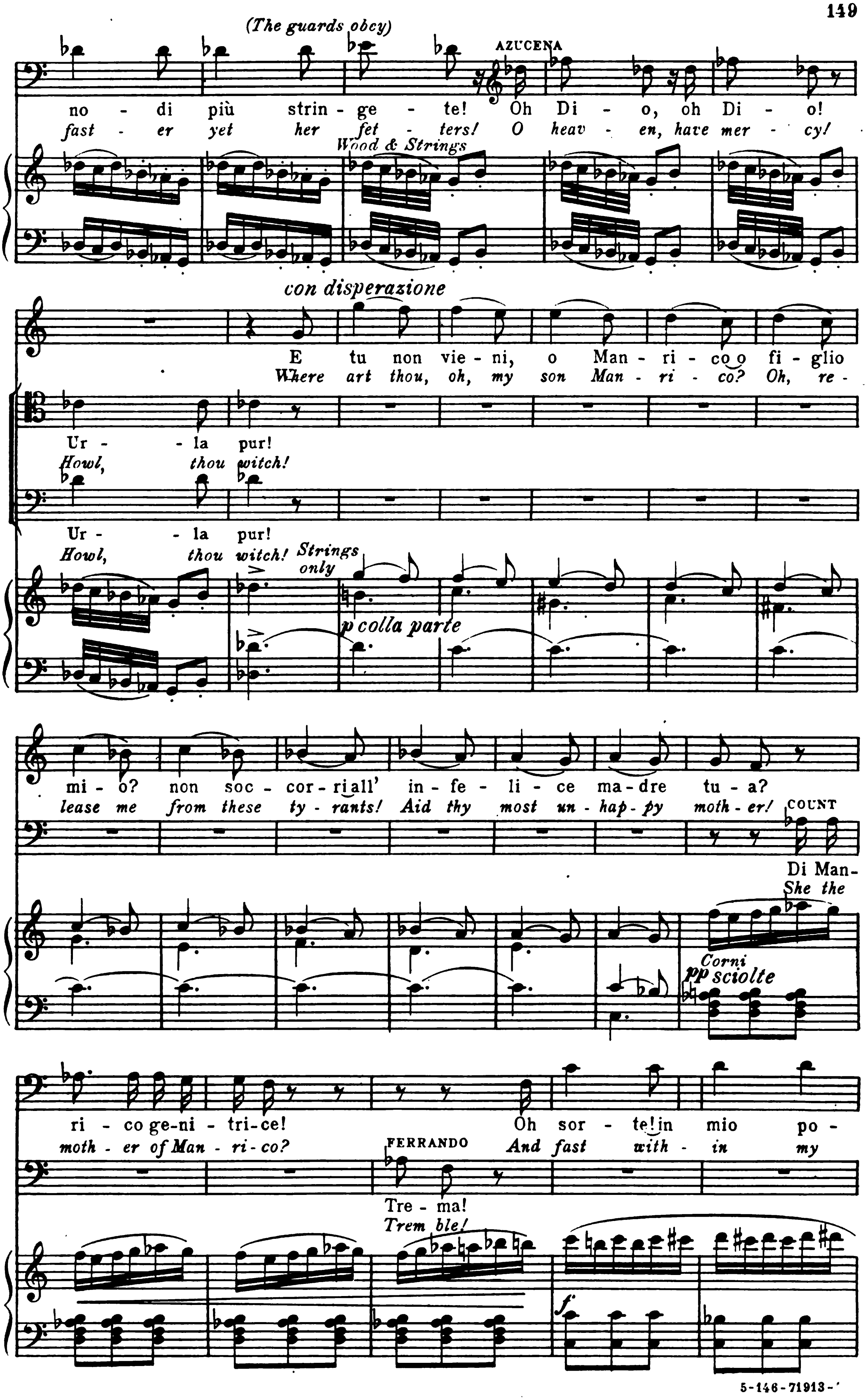

stu - me mo-ver sen - za di - se - gna il pas-so va - ga -
Gip - sy to be roam - ing for ev - er, in ev - 'ry clime a
bon - do, ed e suo tet-to il ciel, sua pa - tria il
stran - ger, the can - o - py of heav'n his tent and his
COUNT
AZUCENA
mon - do. E vie - ni? Da Bi - sca - glia, o - ve fi -
home - stead. Whence art thou? I'm from Bis - cay. There, till of
p
COUNT
no - ra le ste - ri - li mon - ta - gne eb - bi a ri - cet - to. (Da Bi -
late, 'mid its bare and lone-ly moun - tains, we have a - bid - ed. (She's from
Allegro
FERRANDO
sca-glia!) (Che in-te-si! — oh! qual so - spet-to!)
Bis-cay!) (Oh, won-der! fear - ful sus - pi - cion!)

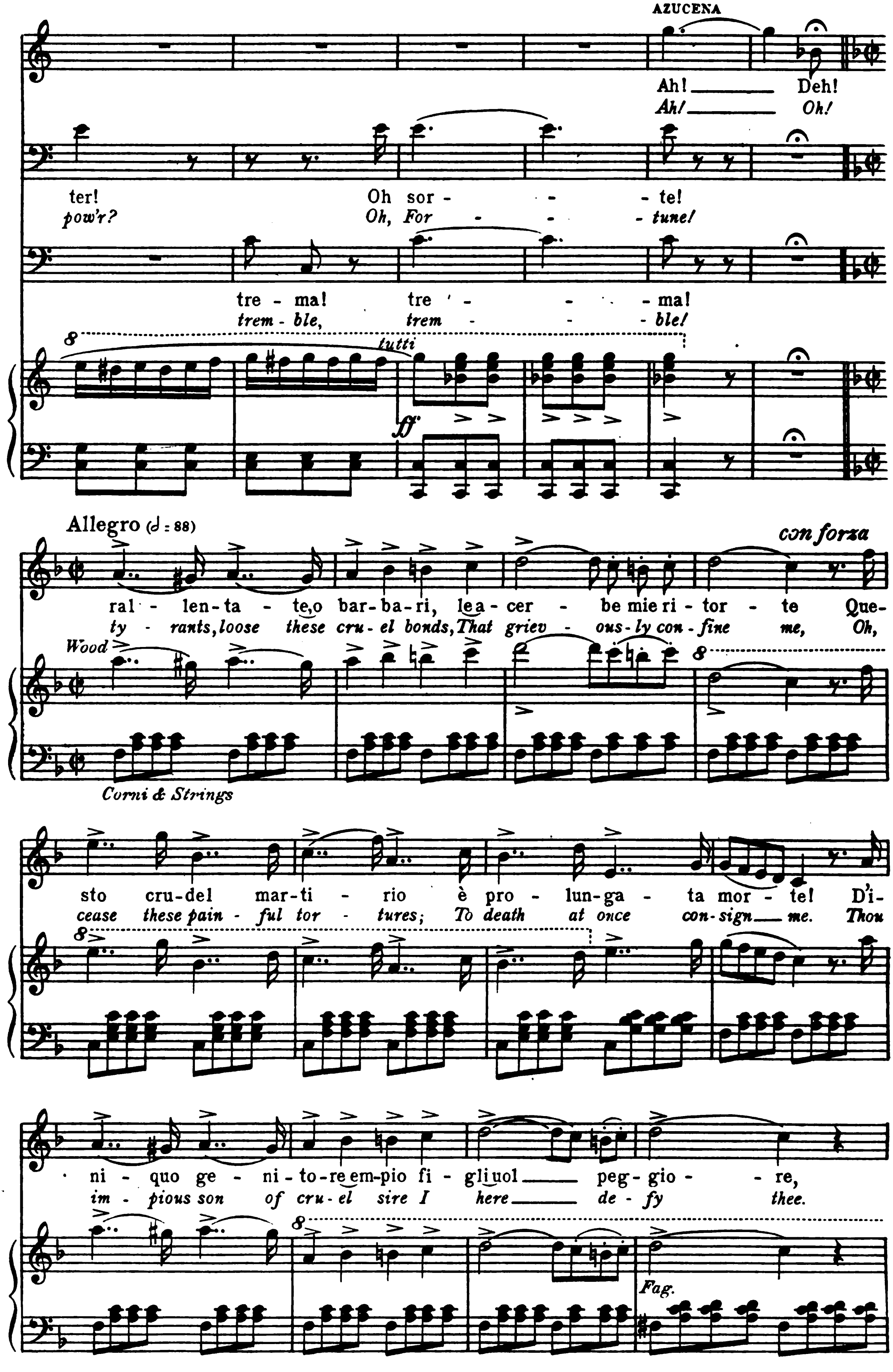

Andante mosso (♪= 120)
AZUCENA con espressione
Gior-ni po-ve-ri vi-ve-a, pur con-ten-ta
There my days ob-scure-ly glid-ed, Naught to cheer me,
p
dei mio sta-to, so-la spe-me un fi-glio a-ve-a— Mi la-
naught to grieve me, Heav'n to me a son con-fid-ed, Him I
Cl.&Fag.
scio! m'ob-bli-a l'in-gra-to! Io, de-ser-ta, va-do er-ran-
loved! oh, why did he leave me! My de-spair, lone and for-sak-
Fl.
marcato
do, di quel fi-glio ri-cer-can-do, di quel fi-glio che al mio
en, Sought the road my son had tak-en. Him I seek wher-e'er I
co-re pe-ne or-ri-bi-li co-stò! Qual per
wan-der, But for him this life I prize. Oh, in

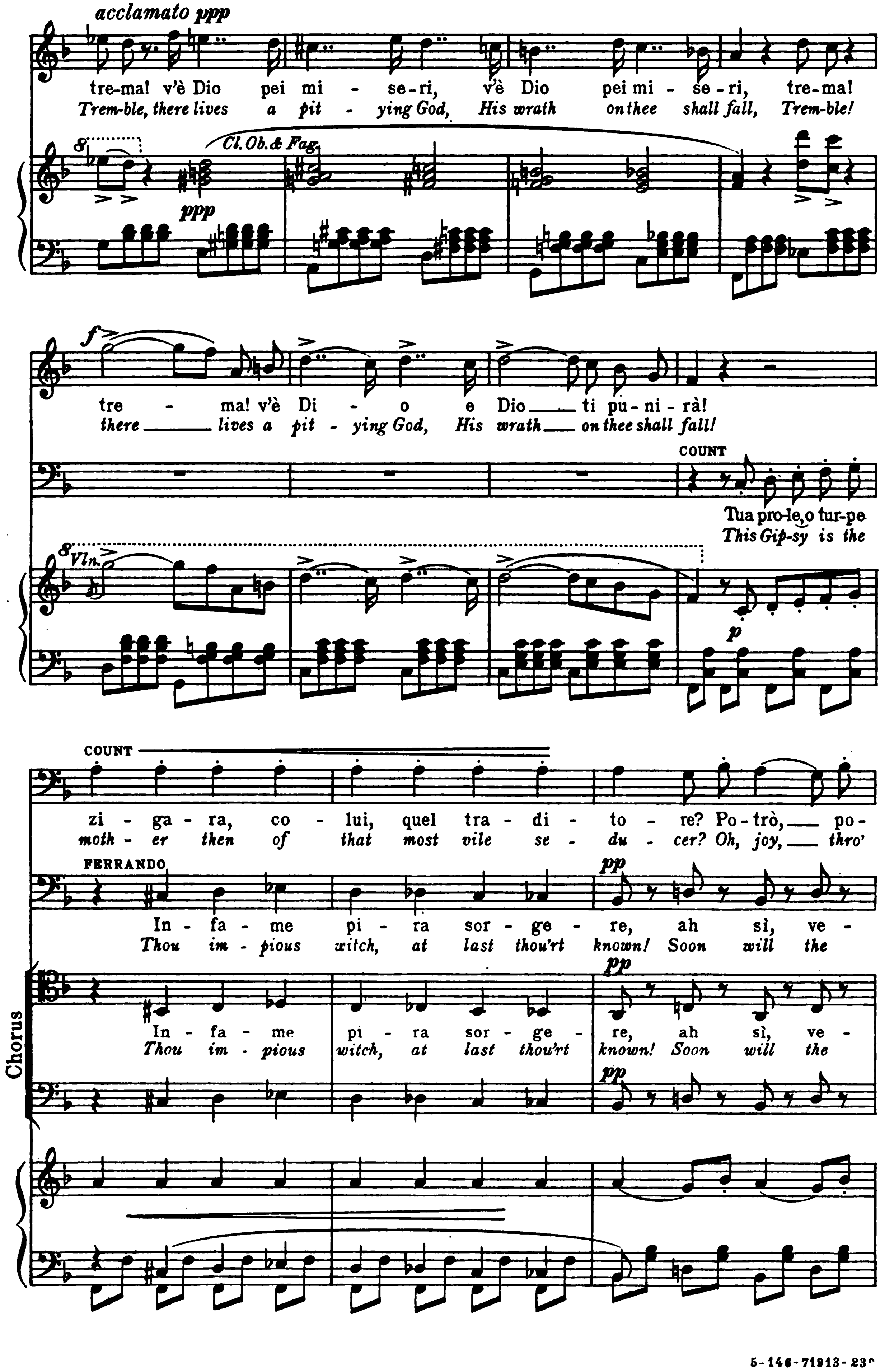

es - so pro - vo a - mo - re, qual per es - so pro - vo a - mo - re,
peace let me go yon - der, Oh, a moth - er's plead - ing, Oh, a
Fl.
Cl.
pp
8
ma-dre in ter - ra non pro - vò! (Il suo vol - to!)
moth - er's plead - ing do not de - spise. (Those the fea - tures!)
FERRANDO
Vln.
Corni
COUNT
Di', tra - e - sti lun-ga e - ta - de fra quei mon - ti? Lun - ga,
Say, how long a-mong the moun- tains hast thou wan-der'd? All my
AZUCENA
Fl.
f
sì. Ram-men - te - re - sti un fan-ciul, pro - le di
days. Dost thou re - mem - ber, there - a - bouts, that a young
COUNT
con - ti, in - vo - la - to al suo ca - stel - lo, son tre lu - stri, e
in - fant, fif - teen years a - go, was sto - len from a no - ble, and

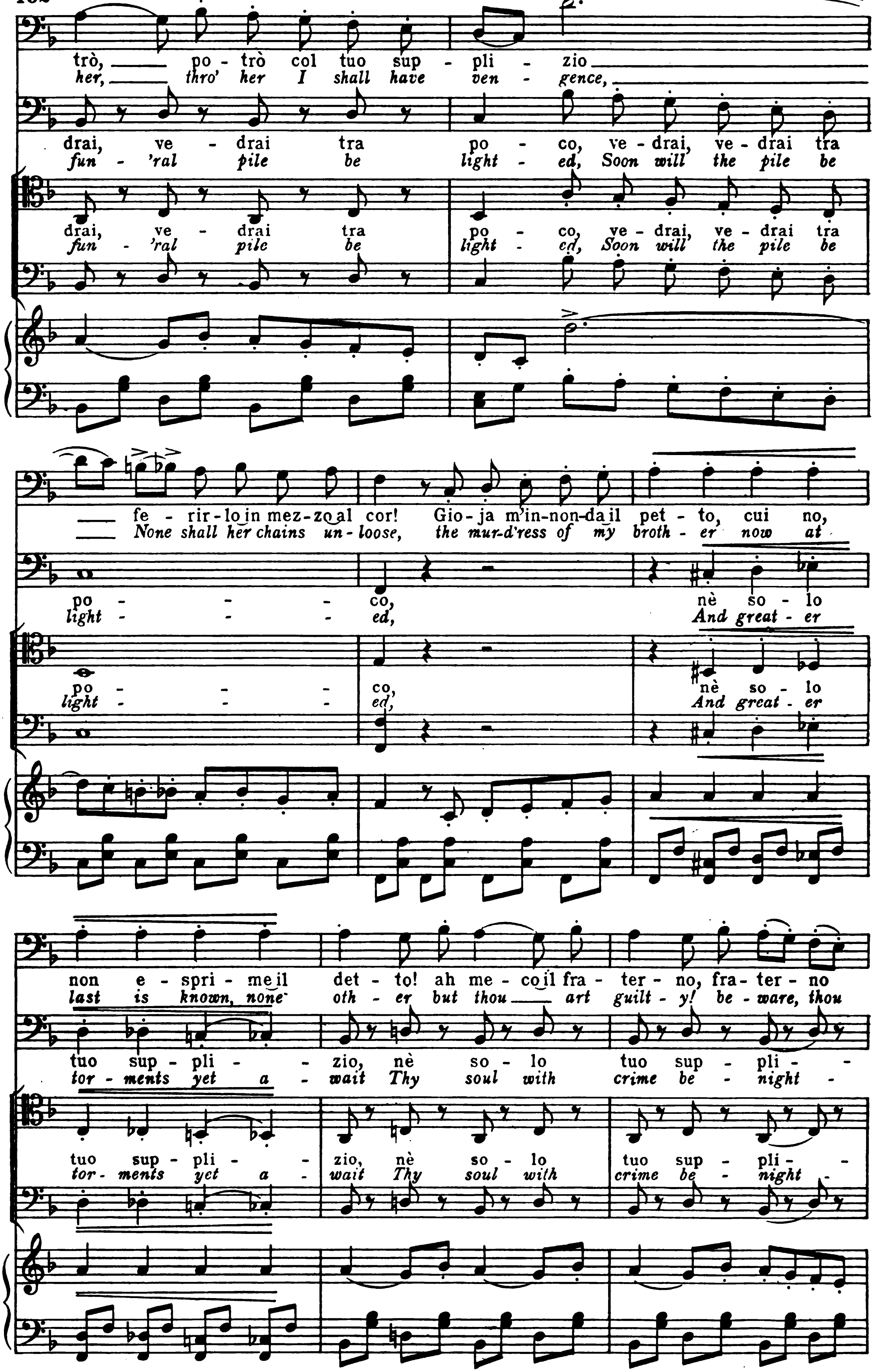

AZUCENA
E tu_ par-la sei?
Art thou_ canst thou be?
trat-to qui-vi? Fra-tel-lo del ra-
car-ried thith-er? That in-fant was my
(Ah!)
(Ah!)
FERRANDO (noting Azucena's fright)
COUNT
pi-to. (Si!) Ne-di-vi
broth-er. (Yes!) Say, know'st thou
Vln.
allarg.
Vln. & Cello
a tempo
I-o! no! Con-ce-di che del fi-glio l'or-me io
Know it? I? The tale con-cerns not me. Good sir, dis-
FERRANDO
mai no-vel-lo? Res-ta, i-
not the sto-ry? Stay, and
Allegro
sco-pra. (Ohi-me!)
miss me. (A-las!)
ni-qua! Tu ve-di chi l'in-fa-me, or-
an-swer. Be-hold the wom-an vile who
Allegro (♩. = 88)
Fl.
Cl.
f

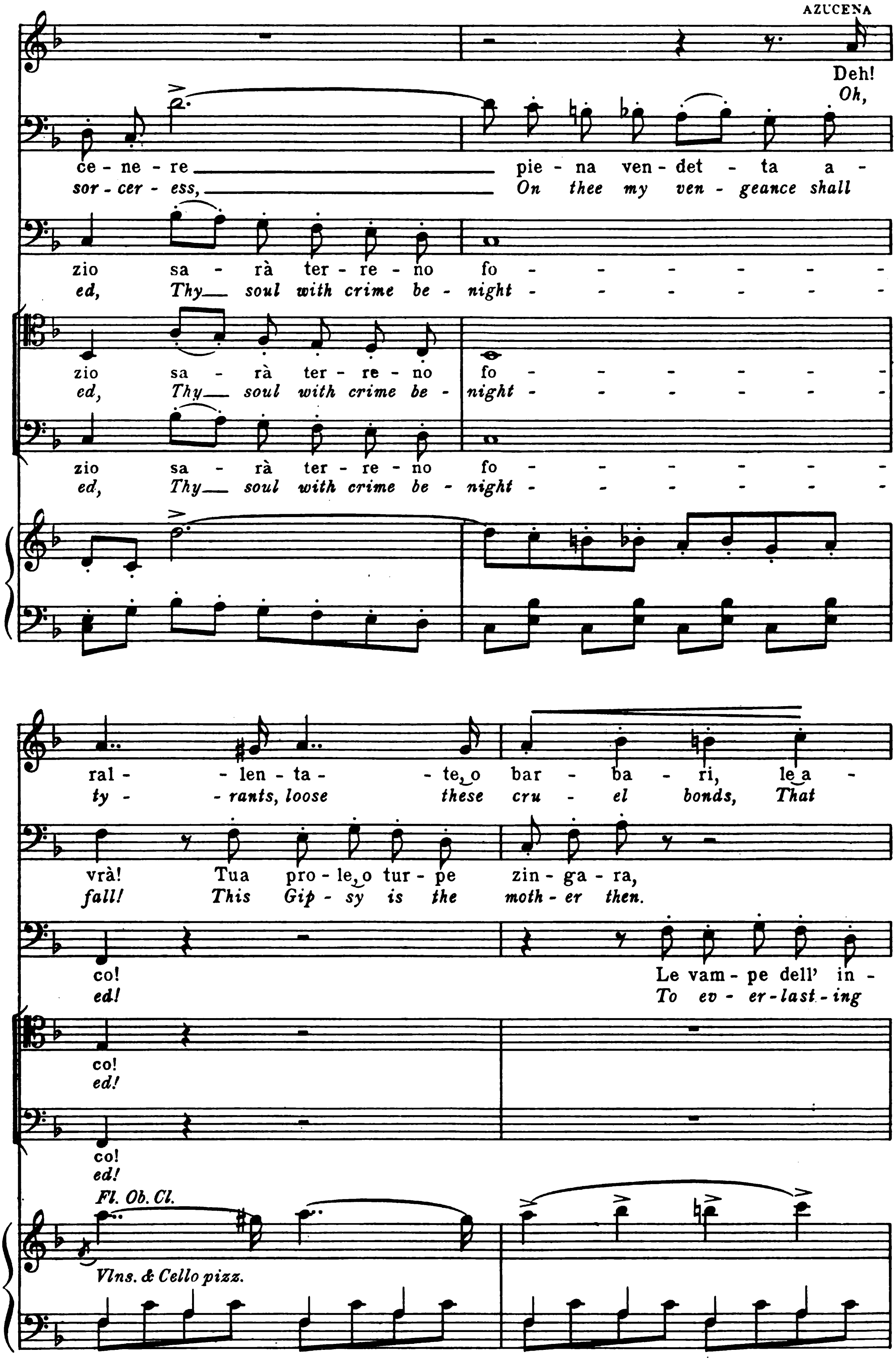

COUNT
FERRANDO
ri - bil o - pra com - met - te - a! Fi - ni - sci È
that foul crime hath per - pe - trat - ed! This wom - an? This
Vln.
AZUCENA (aside to Ferrando)
FERRANDO (aloud)
des - sa! Ta - ci! È des - sa che il bam - bi - no
sor - c'ress! Si - lence! This witch it was who burnt
cresc.
COUNT
AZUCENA
no ar - se! Ah! per - fi - da! Ei men -
thy broth - er! Ah! mur - der - ess! He says
Chorus
El - la stes - sa!
She's a mur - d'ress!
El - la stes - sa!
She's a mur - d'ress!
Tutti
ff
Strings
COUNT
AZUCENA
COUNT
ti - sce! Al tuo de - sti - no or non fug - gi! Deh! Quei
false - ly! Thy crime this in - stant shall be pun - ish'd! Oh! Bind

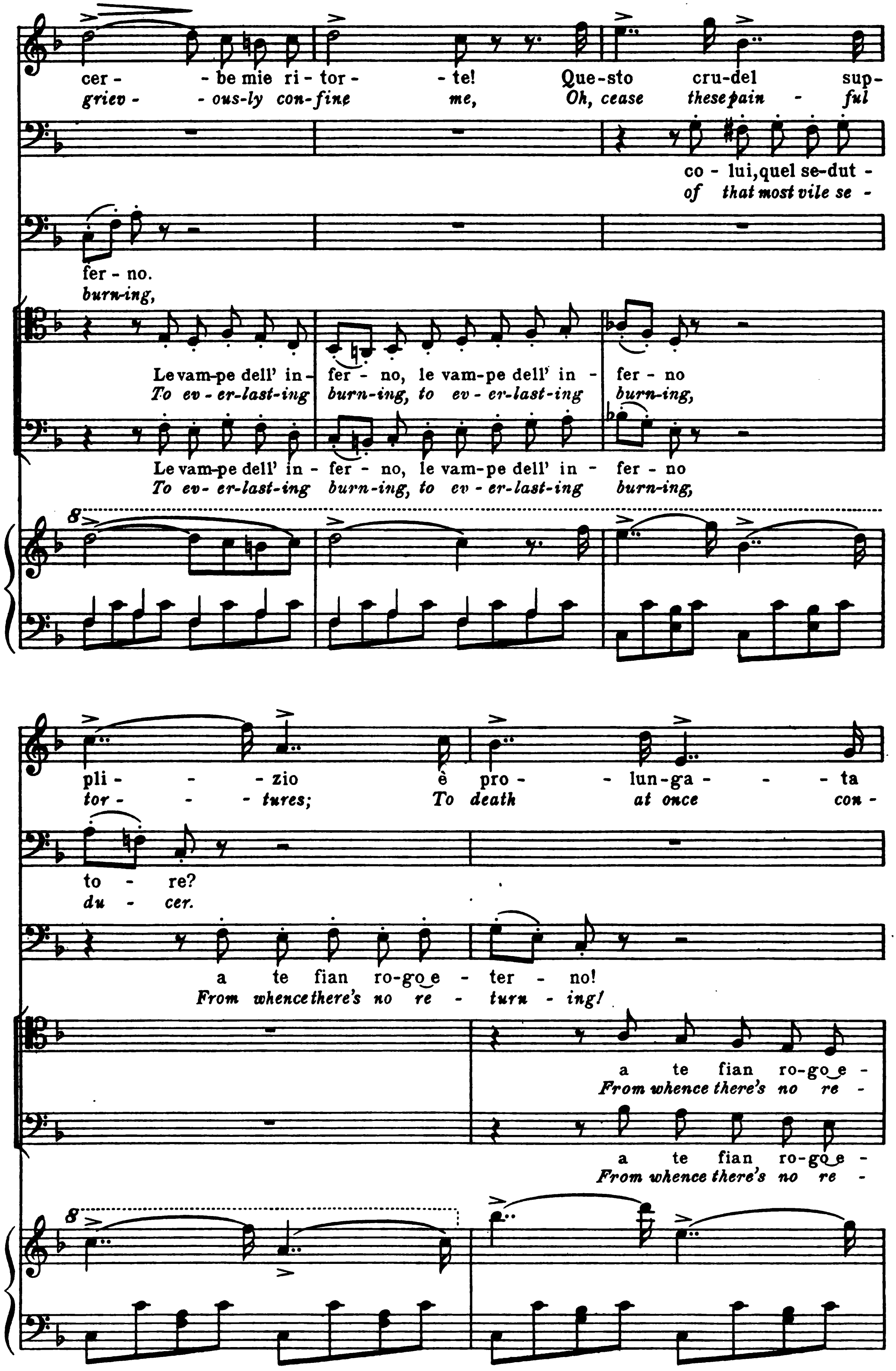

(The guards obey)
AZUCENA
no - di più strin - ge - te! Oh Di - o, oh Di - o!
fast - er yet her fet - ters! O heav - en, have mer - cy!
Wood & Strings
con disperazione
E tu non vie - ni, o Man - ri - co o fi - glio
Where art thou, oh, my son Man - ri - co? Oh, re -
Ur - - la pur!
Howl, thou witch!
Ur - - la pur!
Howl, thou witch!
Strings only
p colla parte
mi - o? non soc - cor - ri all' in - fe - li - ce ma - dre tu - a?
lease me from these ty - rants! Aid thy most un - hap - py moth - er!
COUNT
Di Man-
She the
Corni
pp sciolte
ri - co ge - ni - tri - ce! Oh sor - te! in mio po -
moth - er of Man - ri - co? And fast with - in my
FERRANDO
Tre - ma!
Trem - ble!
f

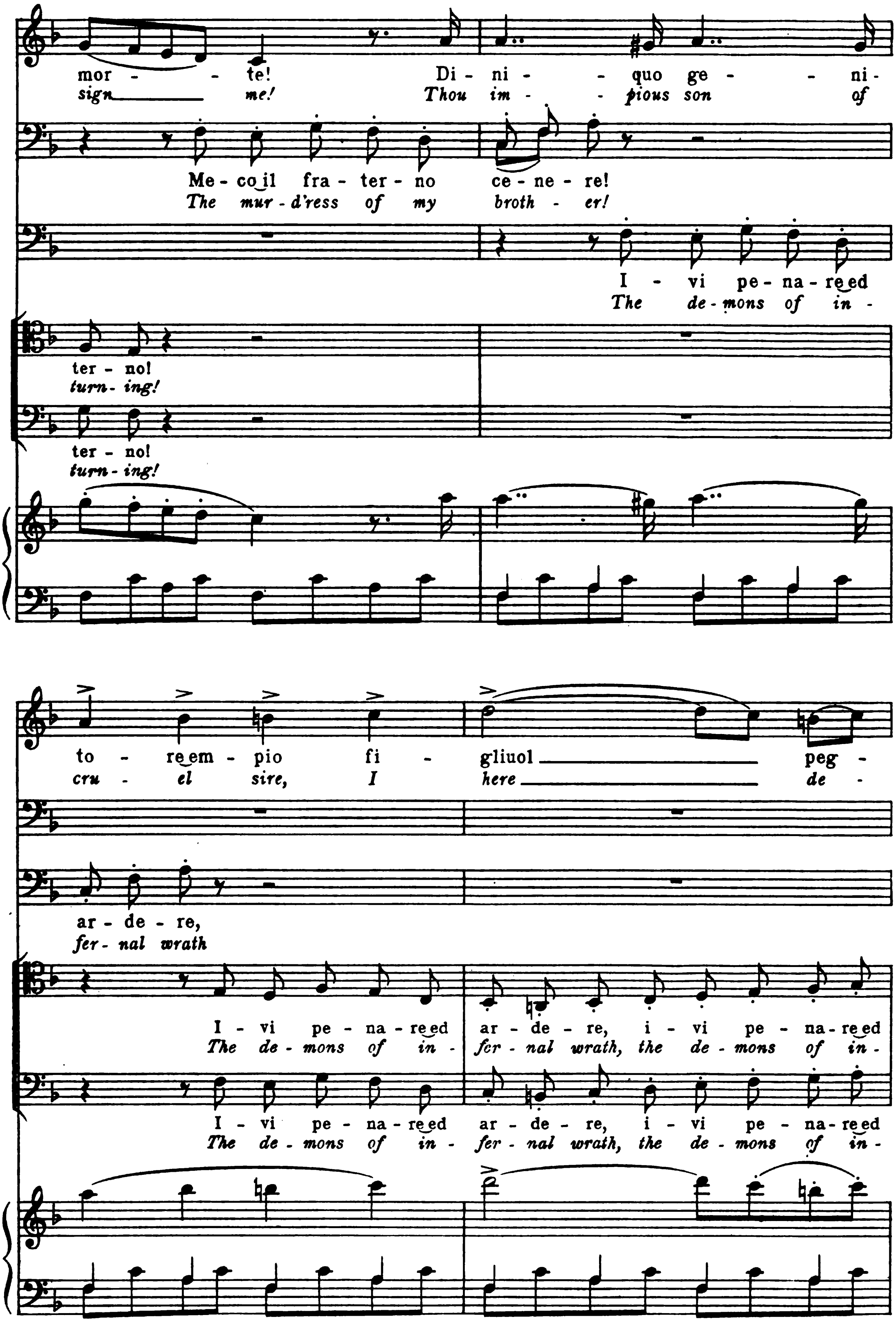

AZUCENA
Ah! Deh!
Ah! Oh!
ter! Oh sor - - - te!
pow'r? Oh, For - - - tune!
tre - ma! tre - - - ma!
trem - ble, trem - - - ble!
8
tutti
ff
Allegro (𝅗𝅥 = 88)
con forza
ral - len - ta - te, o bar - ba - ri, le a - cer - be mie ri - tor - te Que-
ty - rants, loose these cru - el bonds, That griev - ous - ly con - fine me, Oh,
Wood
Corni & Strings
sto cru - del mar - ti - rio è pro - lun - ga - ta mor - te! D'i-
cease these pain - ful tor - tures; To death at once con - sign me. Thou
ni - quo ge - ni - to - re em - pio fi - gliuol peg - gio - re,
im - pious son of cru - el sire I here de - fy thee.
Fag.

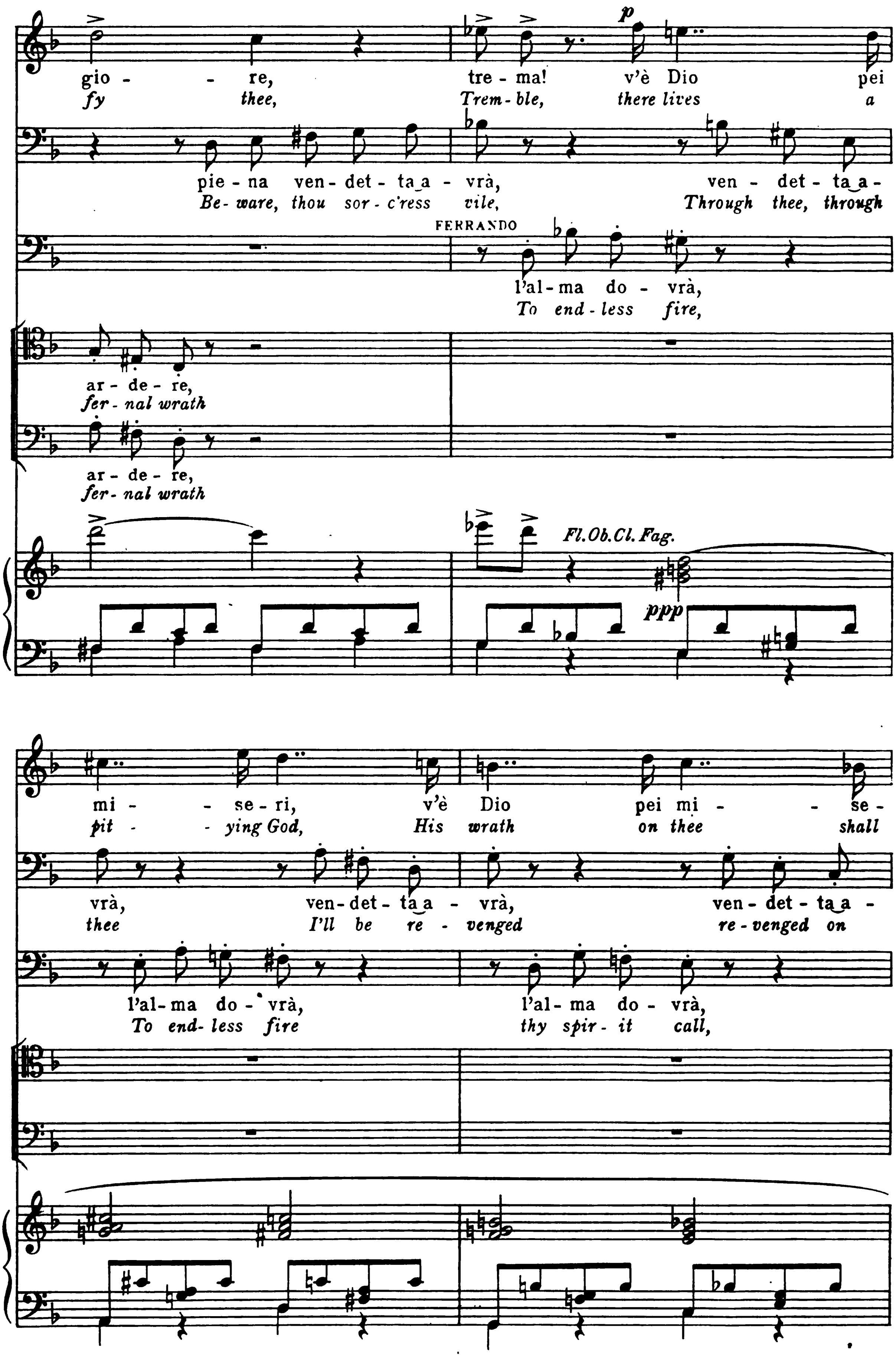

acclamato ppp
tre-ma! v'è Dio pei mi - se-ri, v'è Dio pei mi - se-ri, tre-ma!
Trem-ble, there lives a pit - ying God, His wrath on thee shall fall, Trem-ble!
8
Cl. Ob. & Fag.
ppp
f
tre - ma! v'è Di - o e Dio ti pu-ni-rà!
there lives a pit - ying God, His wrath on thee shall fall!
COUNT
Tua pro-le, o tur-pe
This Gip-sy is the
8 Vln.
p
COUNT
zi - ga - ra, co - lui, quel tra - di - to - re? Po-trò, po-
moth - er then of that most vile se - du - cer? Oh, joy, thro'
FERRANDO
pp
In - fa - me pi - ra sor - ge - re, ah sì, ve -
Thou im - pious witch, at last thou'rt known! Soon will the
Chorus
pp
In - fa - me pi - ra sor - ge - re, ah sì, ve -
Thou im - pious witch, at last thou'rt known! Soon will the
pp

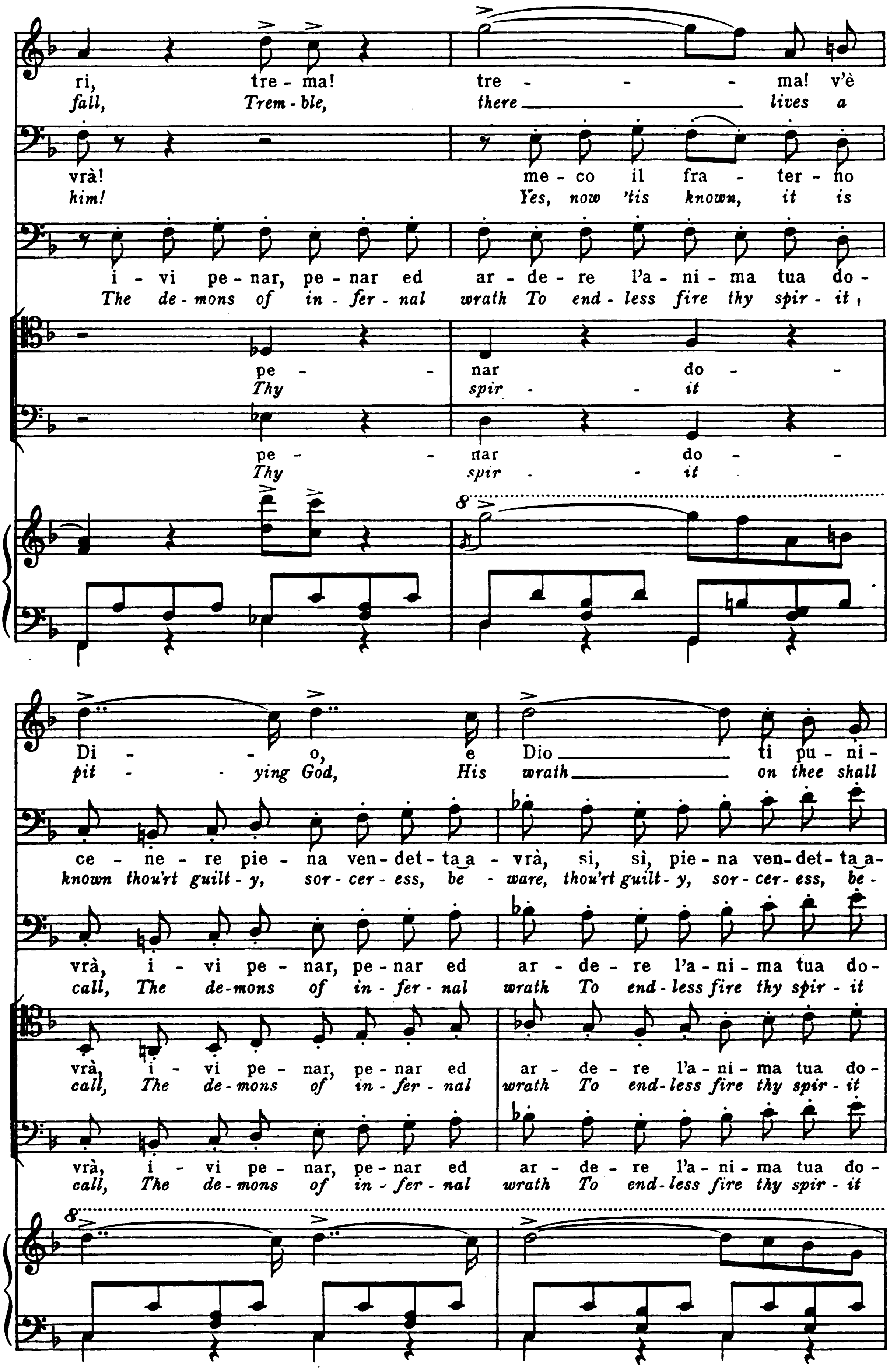

trò, po - trò col tuo sup - pli - zio
her, thro' her I shall have ven - gence,
drai, ve - drai tra po - co, ve - drai, ve - drai tra
fun - 'ral pile be light - ed, Soon will the pile be
drai, ve - drai tra po - co, ve - drai, ve - drai tra
fun - 'ral pile be light - ed, Soon will the pile be
fe - rir - lo in mez - zo al cor! Gio - ja m'in - non - da il pet - to, cui no,
None shall her chains un - loose, the mur-d'ress of my broth - er now at
po - co, nè so - lo
light - ed, And great - er
po - co, nè so - lo
light - ed, And great - er
non e - spri - me il det - to! ah me - co il fra - ter - no, fra - ter - no
last is known, none oth - er but thou art guilt - y! be - ware, thou
tuo sup - pli - zio, nè so - lo tuo sup - pli -
tor - ments yet a - wait Thy soul with crime be - night -
tuo sup - pli - zio, nè so - lo tuo sup - pli -
tor - ments yet a - wait Thy soul with crime be - night -

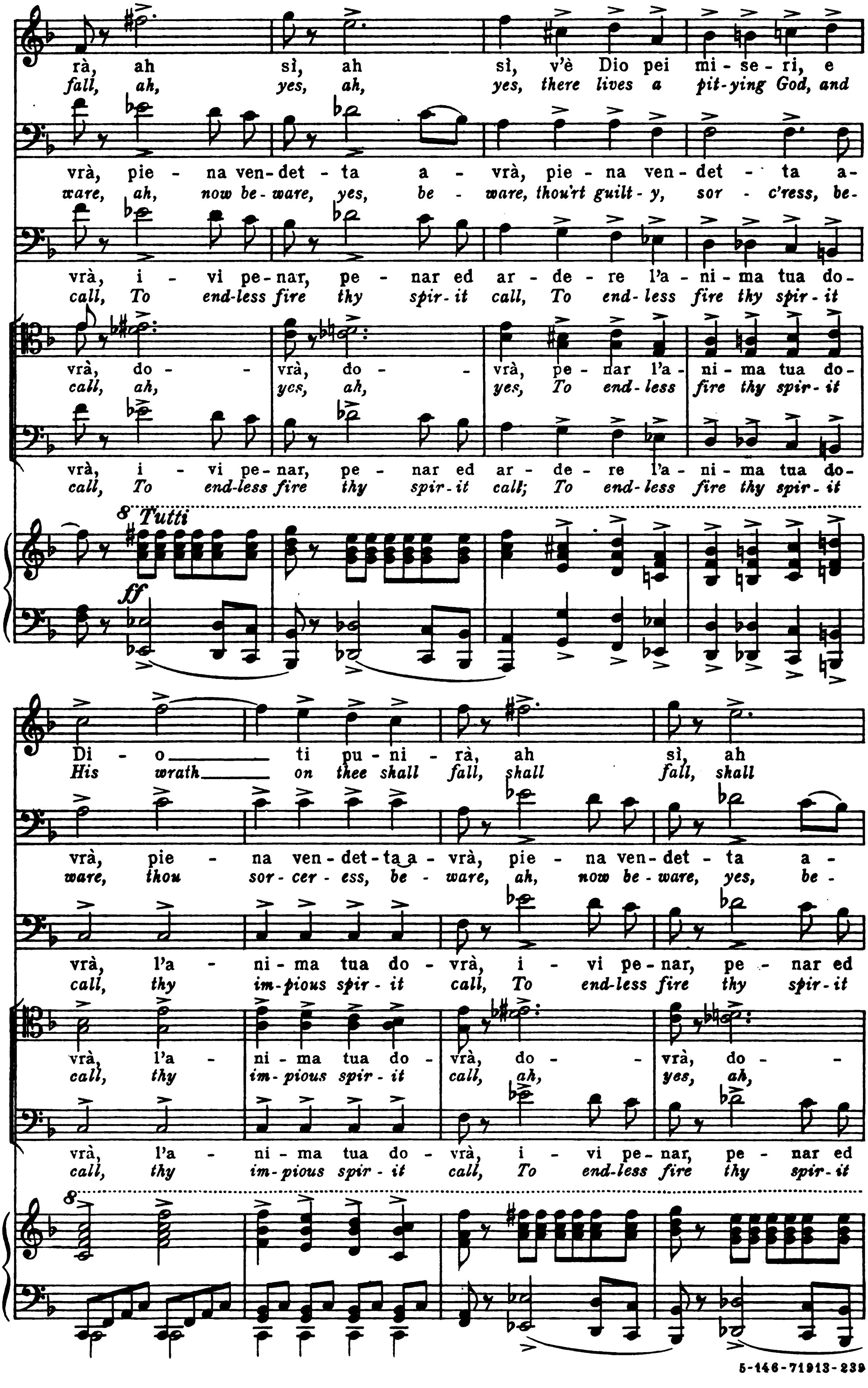

AZUCENA
Deh!
Oh,
ce - ne - re pie - na ven - det - ta a -
sor - cer - ess, On thee my ven - geance shall
zio sa - rà ter - re - no fo -
ed, Thy soul with crime be - night -
zio sa - rà ter - re - no fo -
ed, Thy soul with crime be - night -
zio sa - rà ter - re - no fo -
ed, Thy soul with crime be - night -
ral - len - ta - te o bar - ba - ri, le a -
ty - rants, loose these cru - el bonds, That
vrà! Tua pro - le o tur - pe zin - ga - ra,
fall! This Gip - sy is the moth - er then.
co! Le vam - pe dell' in -
ed! To ev - er - last - ing
co!
ed!
co!
ed!
Fl. Ob. Cl.
Vlns. & Cello pizz.

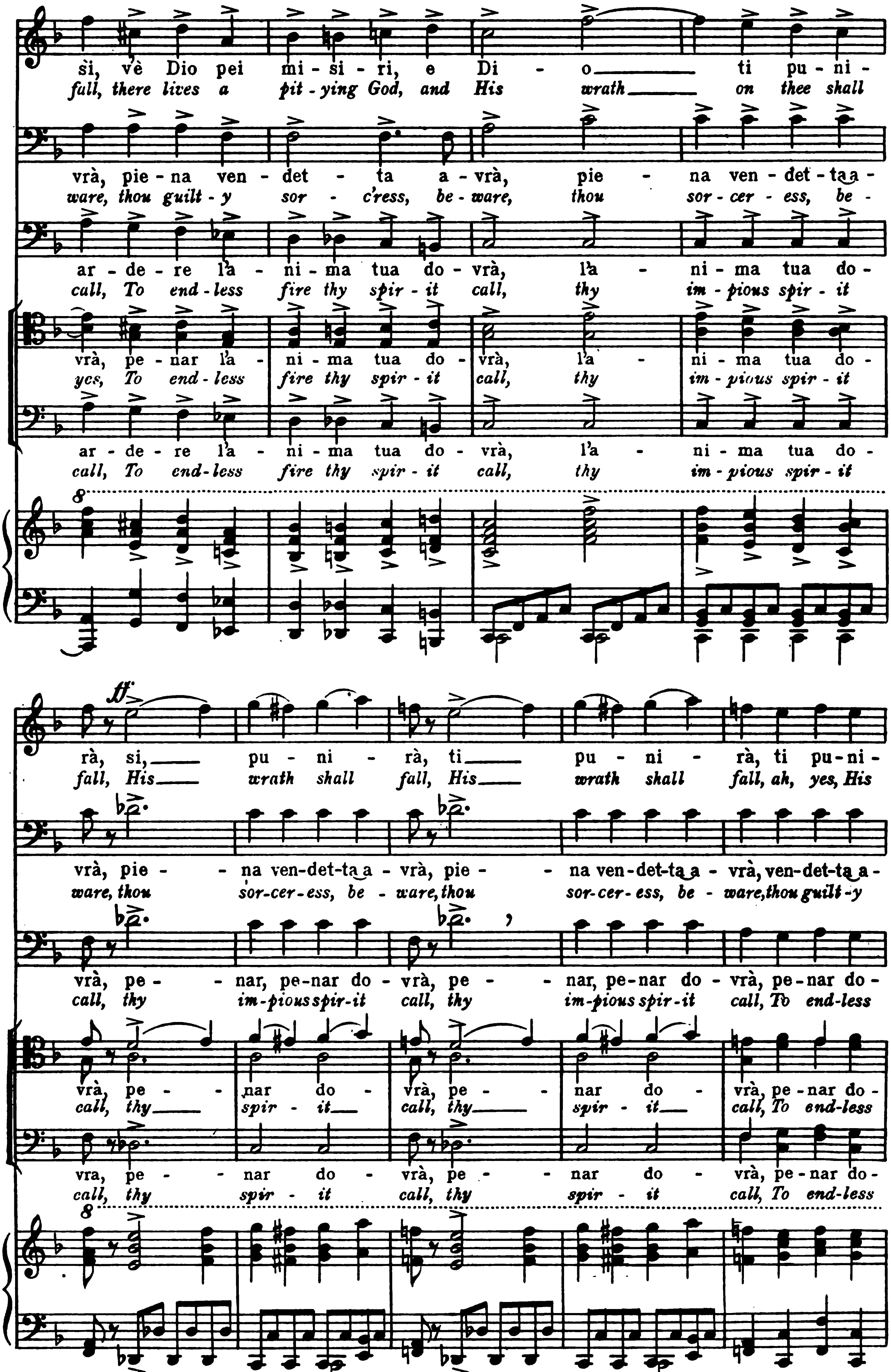

cer- - be mie ri - tor - - te! Que-sto cru-del sup-
griev - - ous-ly con-fine me, Oh, cease these pain - ful
co - lui, quel se-dut -
of that most vile se -
fer - no.
burn-ing,
Le vam-pe dell' in - fer - no, le vam-pe dell' in - fer - no
To ev - er-last-ing burn-ing, to ev - er-last-ing burn-ing,
Le vam-pe dell' in - fer - no, le vam-pe dell' in - fer - no
To ev- er-last-ing burn-ing, to ev - er-last-ing burn-ing,
8
pli - - zio è pro - - lun-ga - - - ta
tor - - - tures; To death at once con -
to - re?
du - cer.
a te fian ro-go e - ter - no!
From whence there's no re - turn - ing!
a te fian ro-go e -
From whence there's no re -
a te fian ro-go e -
From whence there's no re -
8

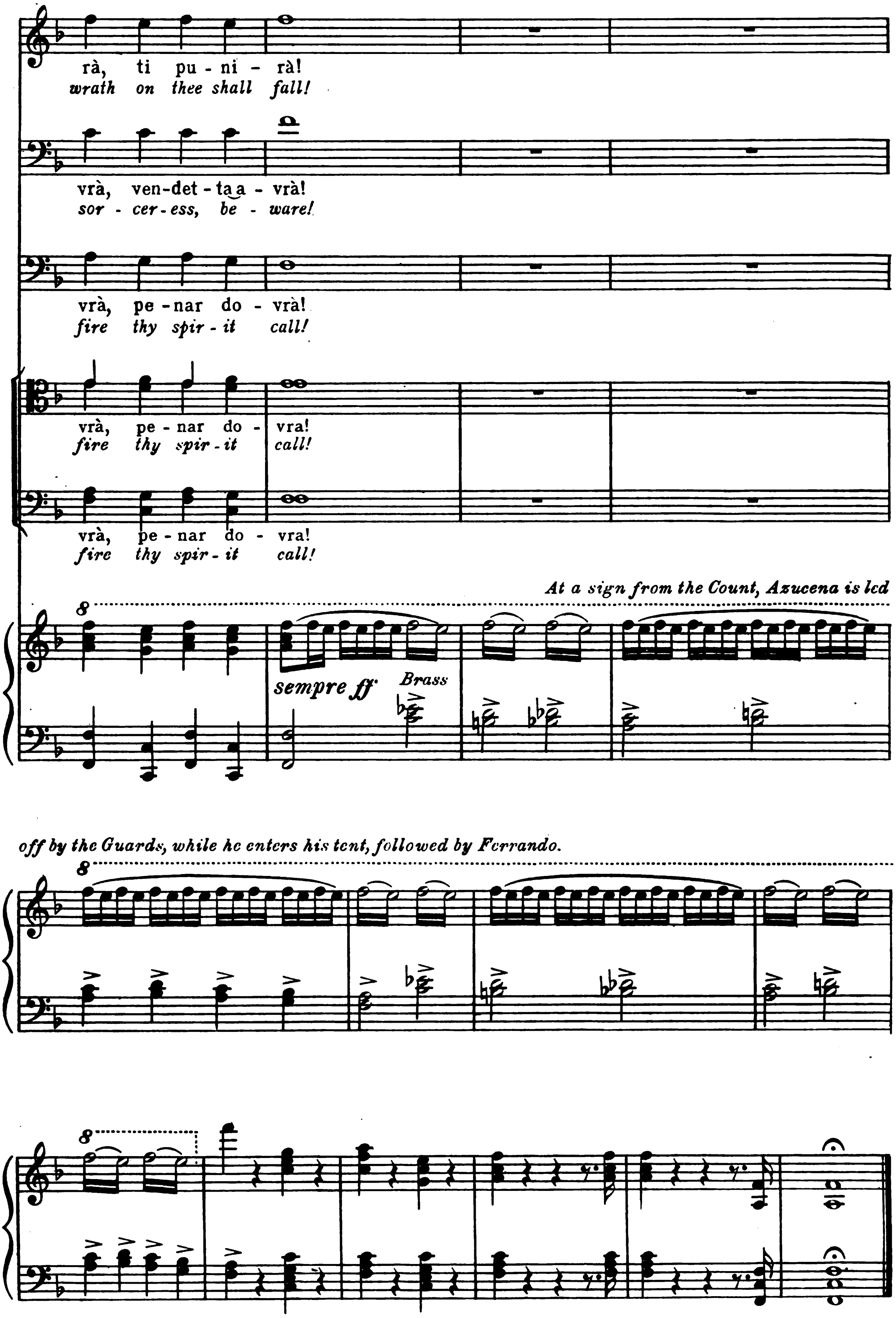

mor - te! Di - ni - quo ge - ni -
sign me! Thou im - pious son of
Me - co il fra - ter - no ce - ne - re!
The mur - d'ress of my broth - er!
I - vi pe - na - re ed
The de - mons of in -
ter - no!
turn - ing!
ter - no!
turn - ing!
to - re em - pio fi - gliuol peg -
cru - el sire, I here de -
ar - de - re,
fer - nal wrath
I - vi pe - na - re ed ar - de - re, i - vi pe - na - re ed
The de - mons of in - fer - nal wrath, the de - mons of in -
I - vi pe - na - re ed ar - de - re, i - vi pe - na - re ed
The de - mons of in - fer - nal wrath, the de - mons of in -


p
gio - - re, tre - ma! v'è Dio pei
fy thee, Trem - ble, there lives a
pie - na ven - det - ta a - vrà, ven - det - ta a -
Be - ware, thou sor - c'ress vile, Through thee, through
FERRANDO
l'al - ma do - vrà,
To end - less fire,
ar - de - re,
fer - nal wrath
ar - de - re,
fer - nal wrath
Fl.Ob.Cl.Fag.
ppp
mi - - se - ri, v'è Dio pei mi - - se -
pit - - ying God, His wrath on thee shall
vrà, ven - det - ta a - vrà, ven - det - ta a -
thee I'll be re - venged re - venged on
l'al - ma do - vrà, l'al - ma do - vrà,
To end - less fire thy spir - it call,


ri, tre - ma! tre - - - ma! v'è
fall, Trem - ble, there lives a
vrà! me - co il fra - ter - no
him! Yes, now 'tis known, it is
i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
The de - mons of in - fer - nal wrath To end - less fire thy spir - it,
pe - nar do -
Thy spir - it
pe - nar do -
Thy spir - it
8
Di - - o, e Dio ti pu - ni -
pit - - ying God, His wrath on thee shall
ce - ne - re pie - na ven - det - ta a - vrà, sì, sì, pie - na ven - det - ta a -
known thou'rt guilt - y, sor - cer - ess, be - ware, thou'rt guilt - y, sor - cer - ess, be -
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, The de - mons of in - fer - nal wrath To end - less fire thy spir - it
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, The de - mons of in - fer - nal wrath To end - less fire thy spir - it
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, The de - mons of in - fer - nal wrath To end - less fire thy spir - it
8


rà, ah sì, ah sì, v'è Dio pei mi - se - ri, e
fall, ah, yes, ah, yes, there lives a pit-ying God, and
vrà, pie - na ven-det - ta a - vrà, pie - na ven - det - ta a -
ware, ah, now be-ware, yes, be - ware, thou'rt guilt - y, sor - c'ress, be -
vrà, i - vi pe-nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, To end-less fire thy spir - it call, To end - less fire thy spir - it
vrà, do - vrà, do - vrà, pe - nar l'a - ni - ma tua do -
call, ah, yes, ah, yes, To end - less fire thy spir - it
vrà, i - vi pe-nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, To end-less fire thy spir - it call; To end - less fire thy spir - it
8 Tutti
ff
Di - o ti pu - ni - rà, ah sì, ah
His wrath on thee shall fall, shall fall, shall
vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a -
ware, thou sor - cer - ess, be - ware, ah, now be - ware, yes, be -
vrà, l'a - ni - ma tua do - vrà, i - vi pe - nar, pe - nar ed
call, thy im-pious spir - it call, To end-less fire thy spir - it
vrà, l'a - ni - ma tua do - vrà, do - vrà, do -
call, thy im - pious spir - it call, ah, yes, ah,
vrà, l'a - ni - ma tua do - vrà, i - vi pe - nar, pe - nar ed
call, thy im - pious spir - it call, To end-less fire thy spir - it
8

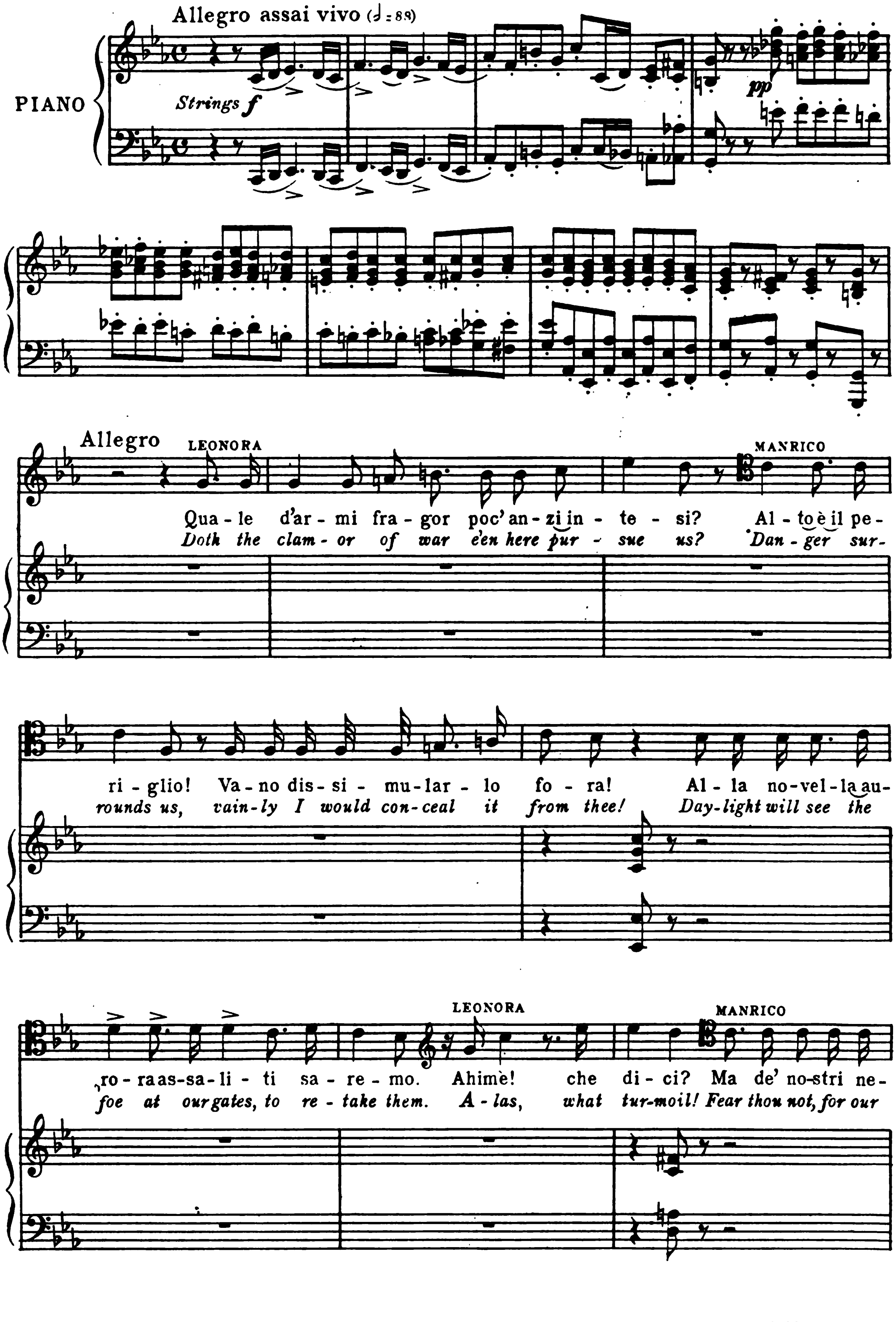

sì, v'è Dio pei mi - si - ri, e Di - o ti pu - ni -
fall, there lives a pit - ying God, and His wrath on thee shall
vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a -
ware, thou guilt - y sor - c'ress, be - ware, thou sor - cer - ess, be -
ar - de - re l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
call, To end - less fire thy spir - it call, thy im - pious spir - it
vrà, pe - nar l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
yes, To end - less fire thy spir - it call, thy im - pious spir - it
ar - de - re l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
call, To end - less fire thy spir - it call, thy im - pious spir - it
8
ff
rà, si, pu - ni - rà, ti pu - ni - rà, ti pu - ni -
fall, His wrath shall fall, His wrath shall fall, ah, yes, His
vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a - vrà, ven - det - ta a -
ware, thou sor - cer - ess, be - ware, thou sor - cer - ess, be - ware, thou guilt - y
vrà, pe - nar, pe - nar do - vrà, pe - nar, pe - nar do - vrà, pe - nar do -
call, thy im - pious spir - it call, thy im - pious spir - it call, To end - less
vrà, pe - nar do - vrà, pe - nar do - vrà, pe - nar do -
call, thy spir - it call, thy spir - it call, To end - less
vra, pe - nar do - vrà, pe - nar do - vrà, pe - nar do -
call, thy spir - it call, thy spir - it call, To end - less
8

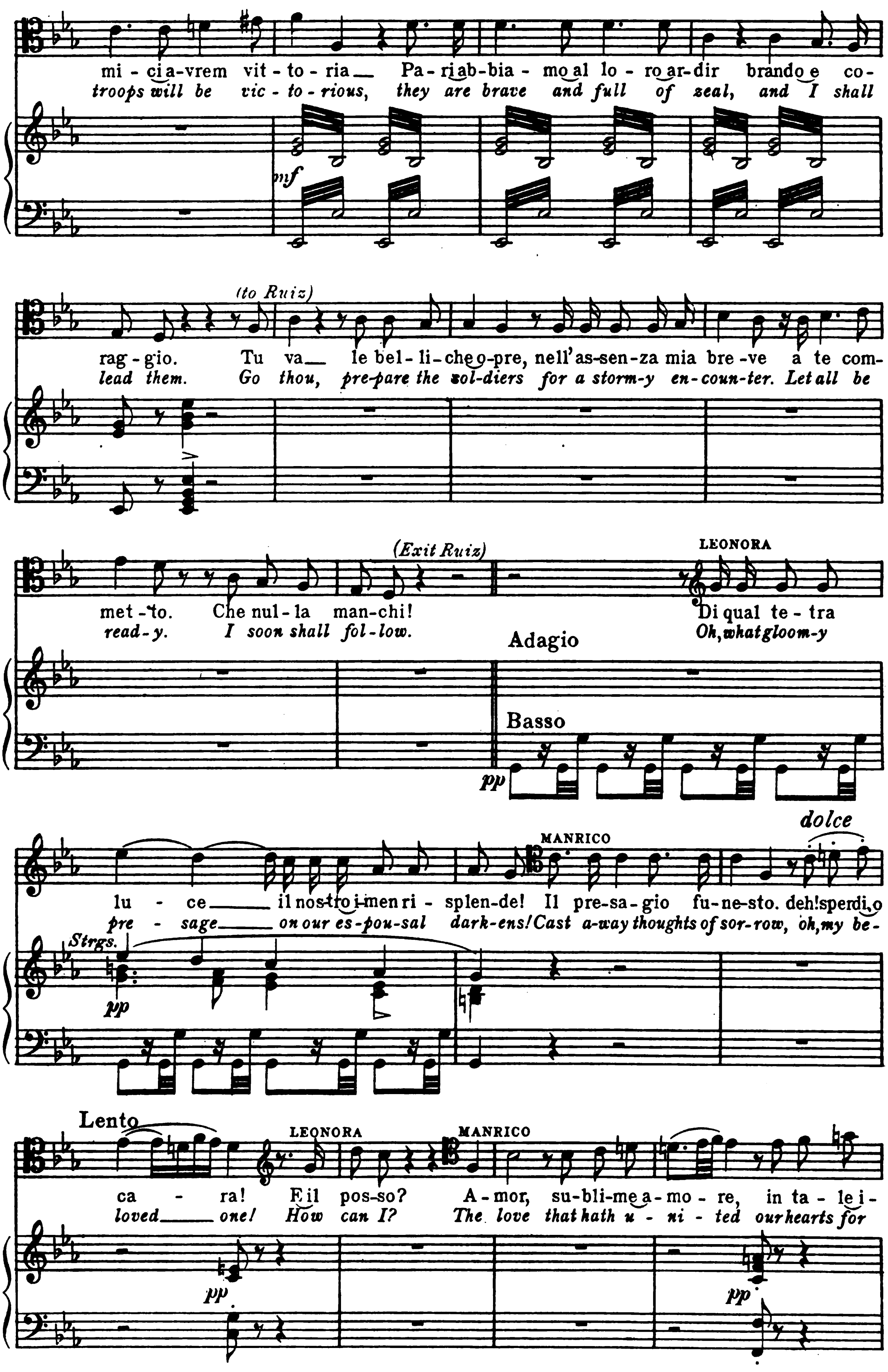

rà, ti pu - ni - rà!
wrath on thee shall fall!
vrà, ven-det - ta a - vrà!
sor - cer-ess, be - ware!
vrà, pe - nar do - vrà!
fire thy spir - it call!
vrà, pe - nar do - vra!
fire thy spir - it call!
vrà, pe - nar do - vra!
fire thy spir - it call!
8
sempre ff
Brass
8
8

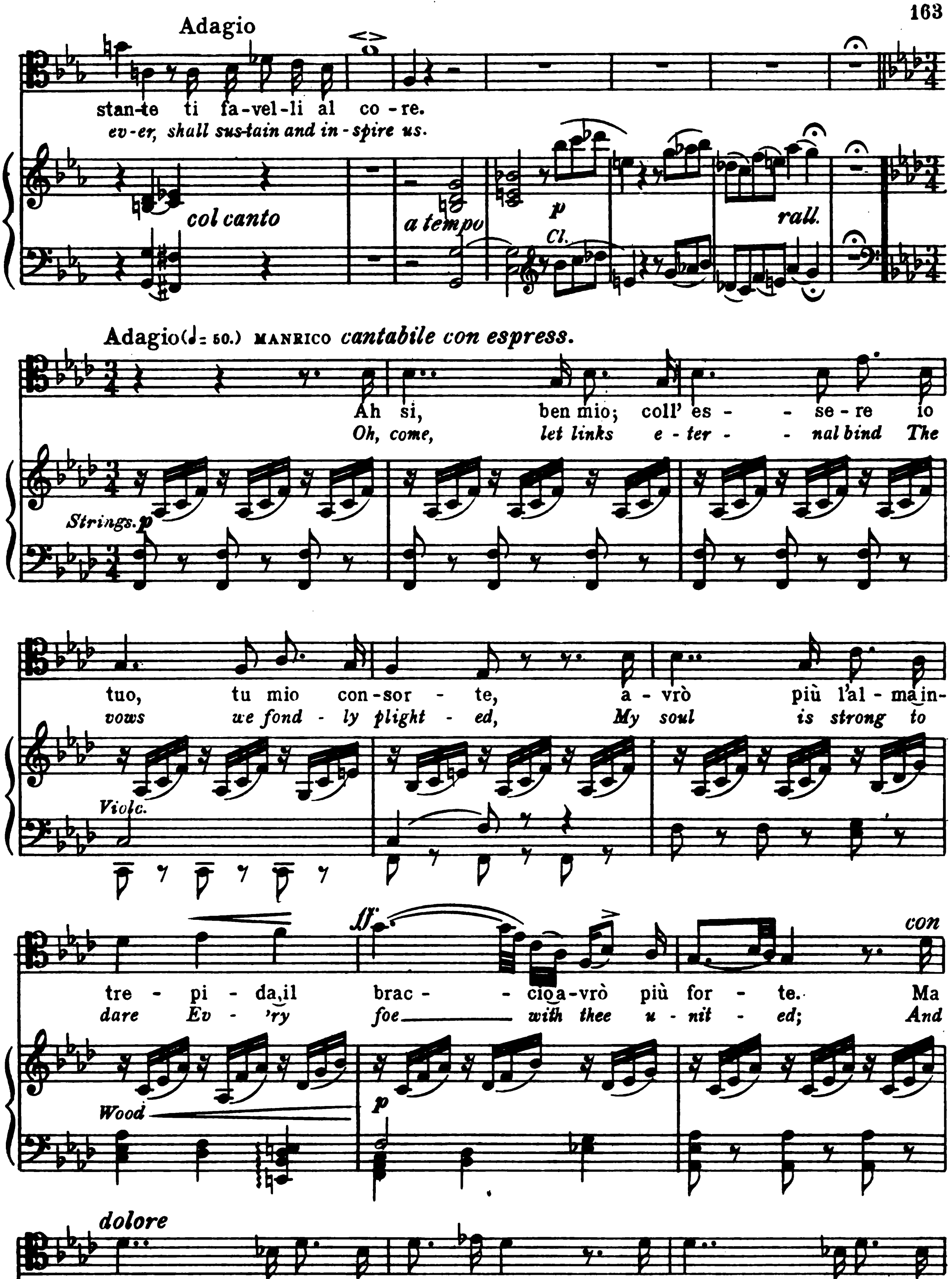
At a sign from the Count, Azucena is led off by the Guards, while he enters his tent, followed by Ferrando.

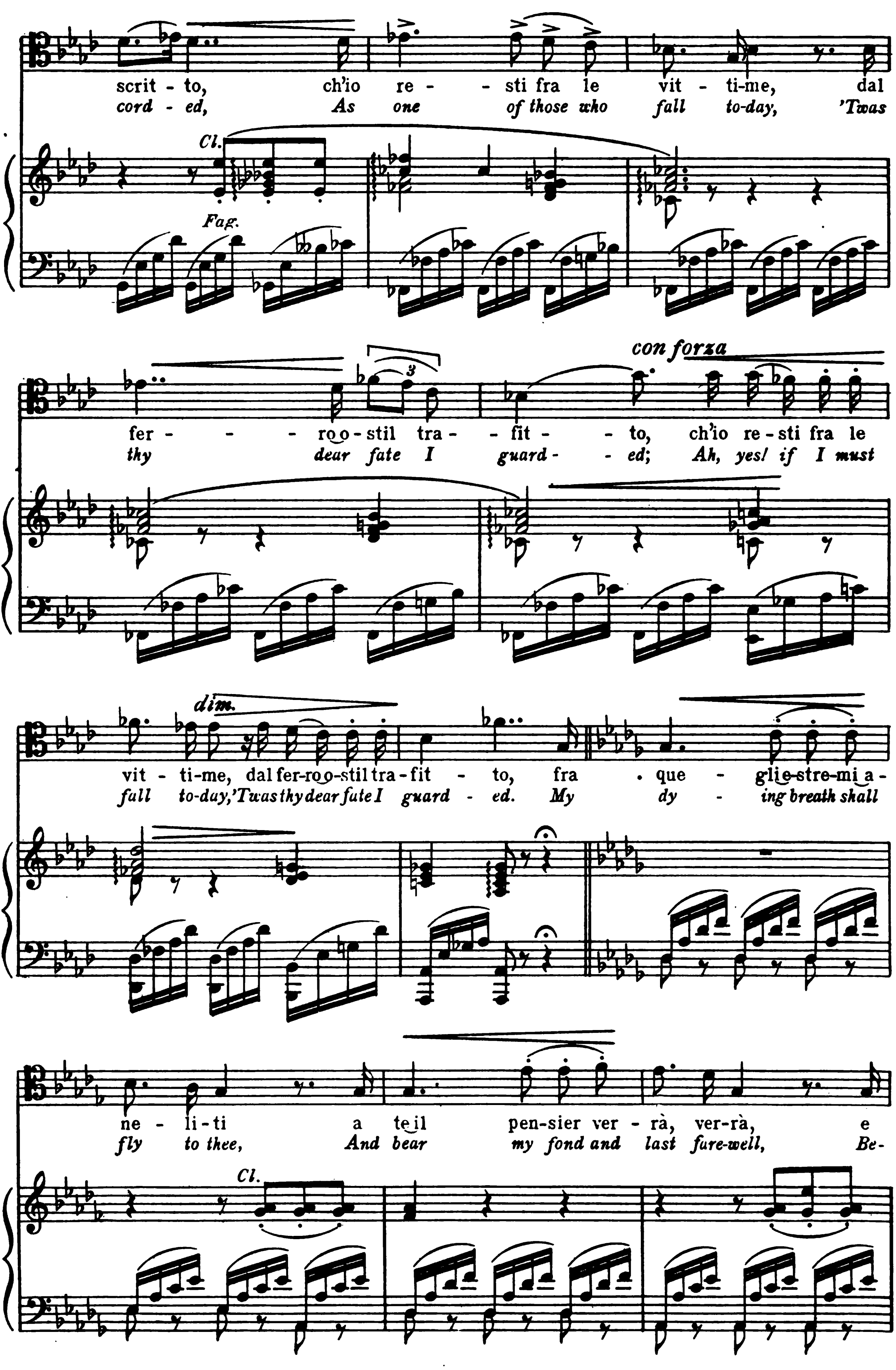
Nº 18_Recitative and Air

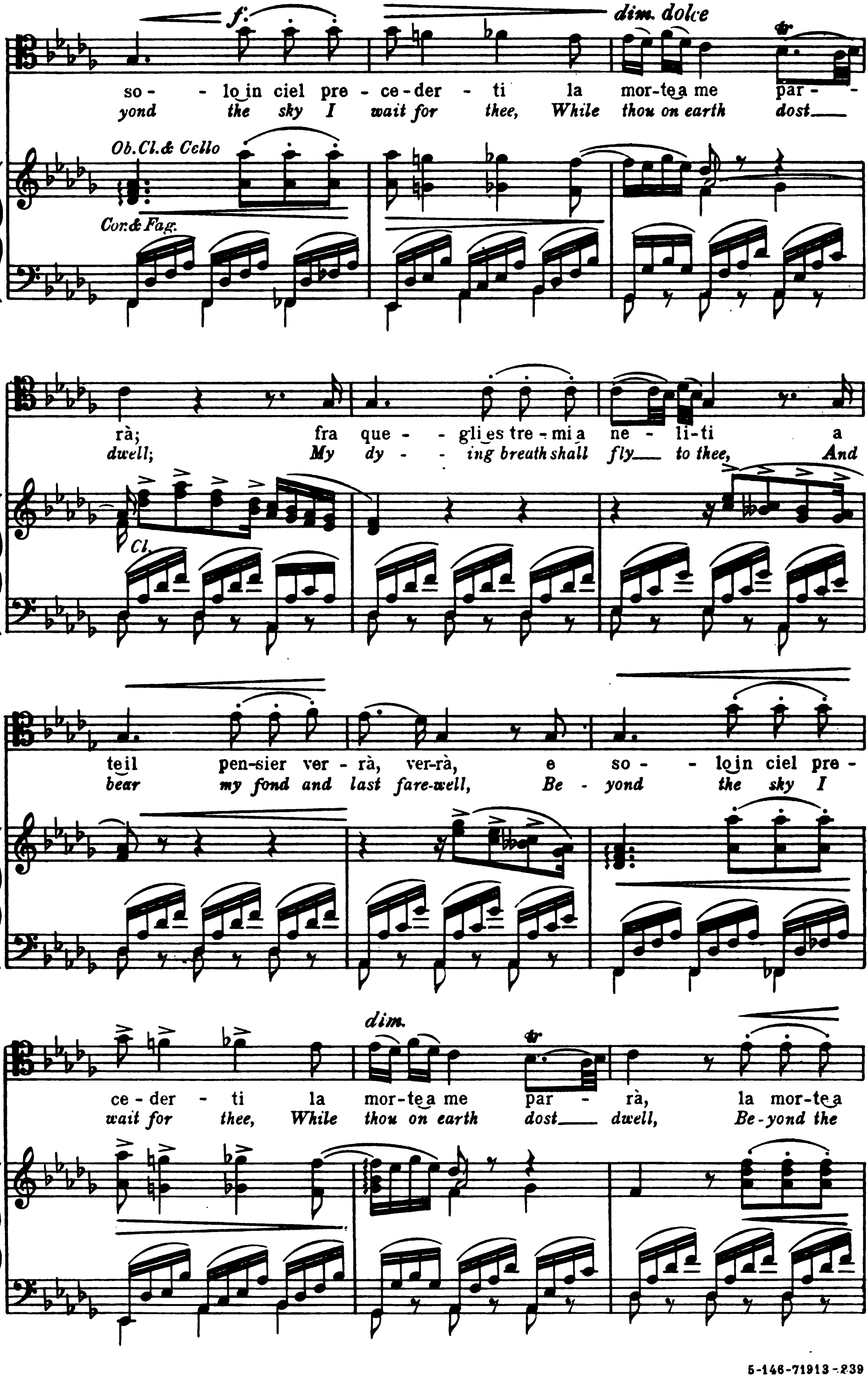
Scene II A hall adjacent to the chapel in Castellor; a balcony at the back.

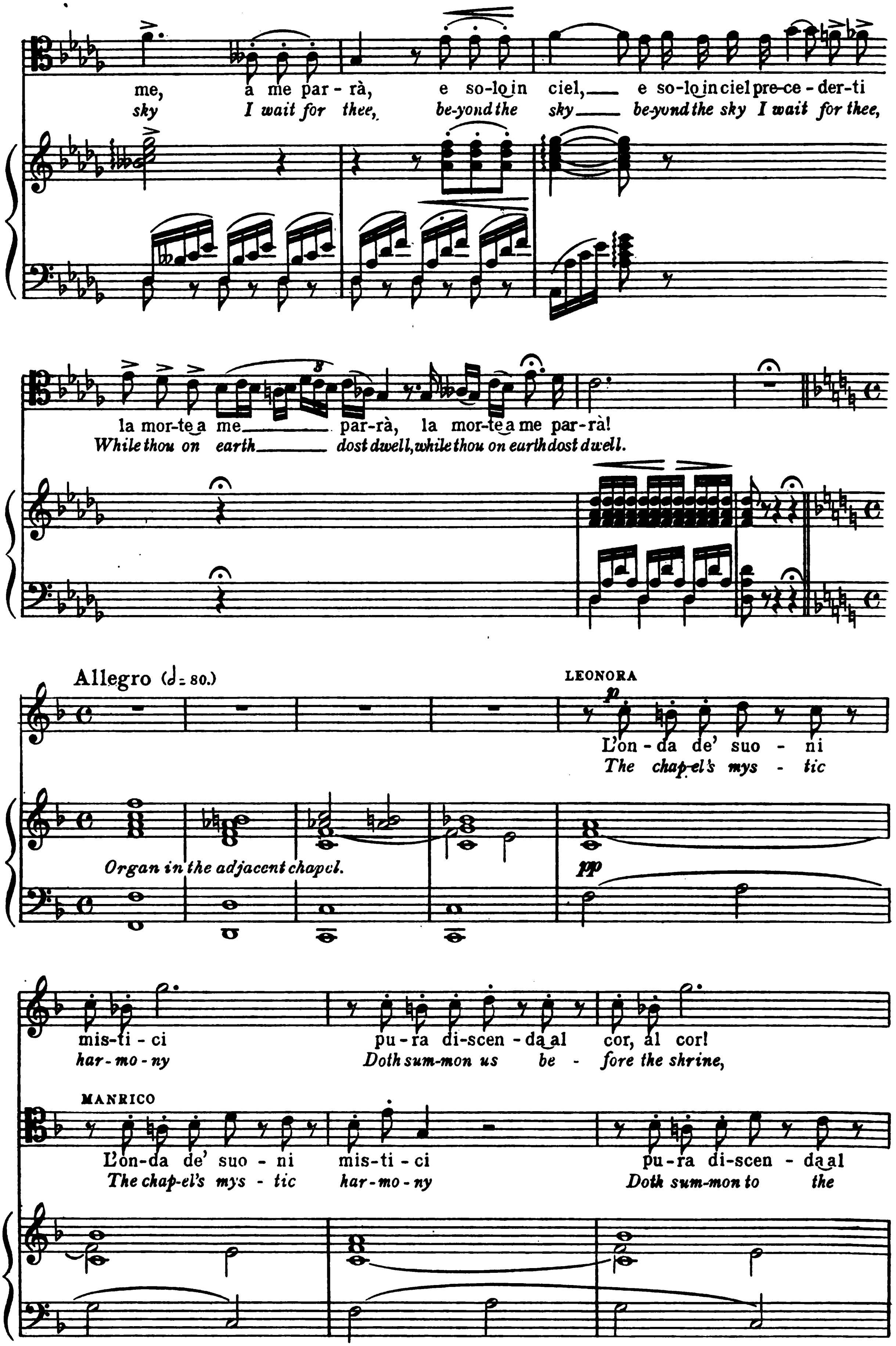

Allegro assai vivo (♩= 88)
PIANO
Strings f
pp
Allegro
LEONORA
Qua - le d'ar - mi fra - gor poc' an - zi in - te - si?
Doth the clam - or of war e'en here pur - sue us?
MANRICO
Al - to è il pe - ri - glio! Va - no dis - si - mu - lar - lo fo - ra! Al - la no - vel - la au - ro - ra as - sa - li - ti sa - re - mo.
Dan - ger sur - rounds us, vain - ly I would con - ceal it from thee! Day - light will see the foe at our gates, to re - take them.
LEONORA
Ahimè! che di - ci?
A - las, what tur - moil!
MANRICO
Ma de' no - stri ne -
Fear thou not, for our

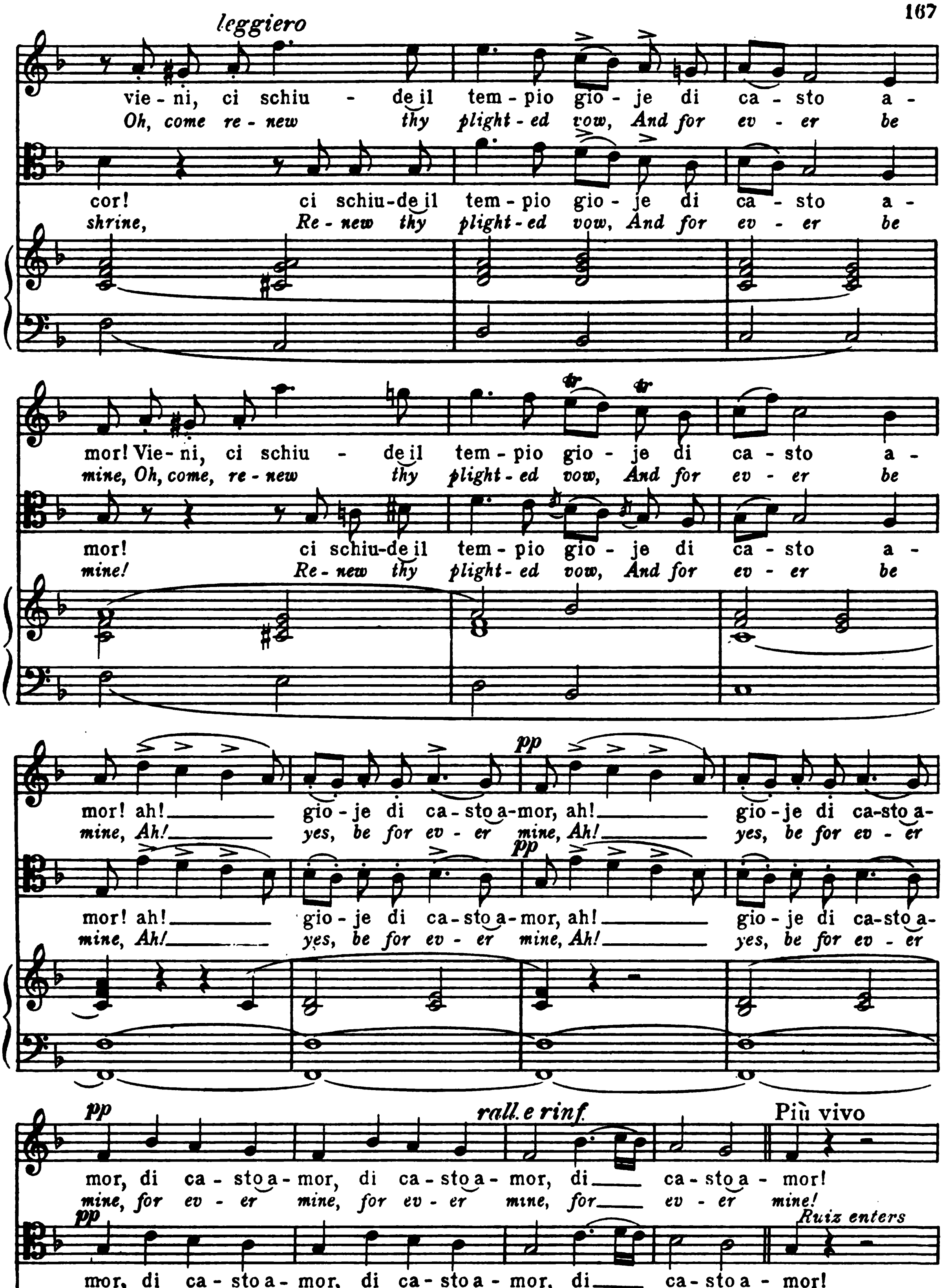

mi - cia-vrem vit - to - ria — Pa - ri ab-bia - mo al lo - ro ar-dir brando e co-
troops will be vic - to - rious, they are brave and full of zeal, and I shall
mf
(to Ruiz)
rag - gio. Tu va — le bel - li - che o-pre, nell'as-sen-za mia bre - ve a te com-
lead them. Go thou, pre-pare the sol-diers for a storm-y en - coun - ter. Let all be
(Exit Ruiz)
LEONORA
met - to. Che nul - la man-chi! Di qual te - tra
read - y. I soon shall fol - low. Oh, what gloom - y
Adagio
Basso
pp
MANRICO
dolce
lu - ce — il nos-tro i-men ri - splen-de! Il pre-sa-gio fu-ne-sto. deh! sperdi, o
pre - sage — on our es-pou-sal dark-ens! Cast a-way thoughts of sor-row, oh, my be-
Strgs.
pp
Lento
LEONORA
MANRICO
ca - ra! E il pos-so? A - mor, su-bli-me a - mo - re, in ta - le i-
loved — one! How can I? The love that hath u - ni - ted our hearts for
pp
pp

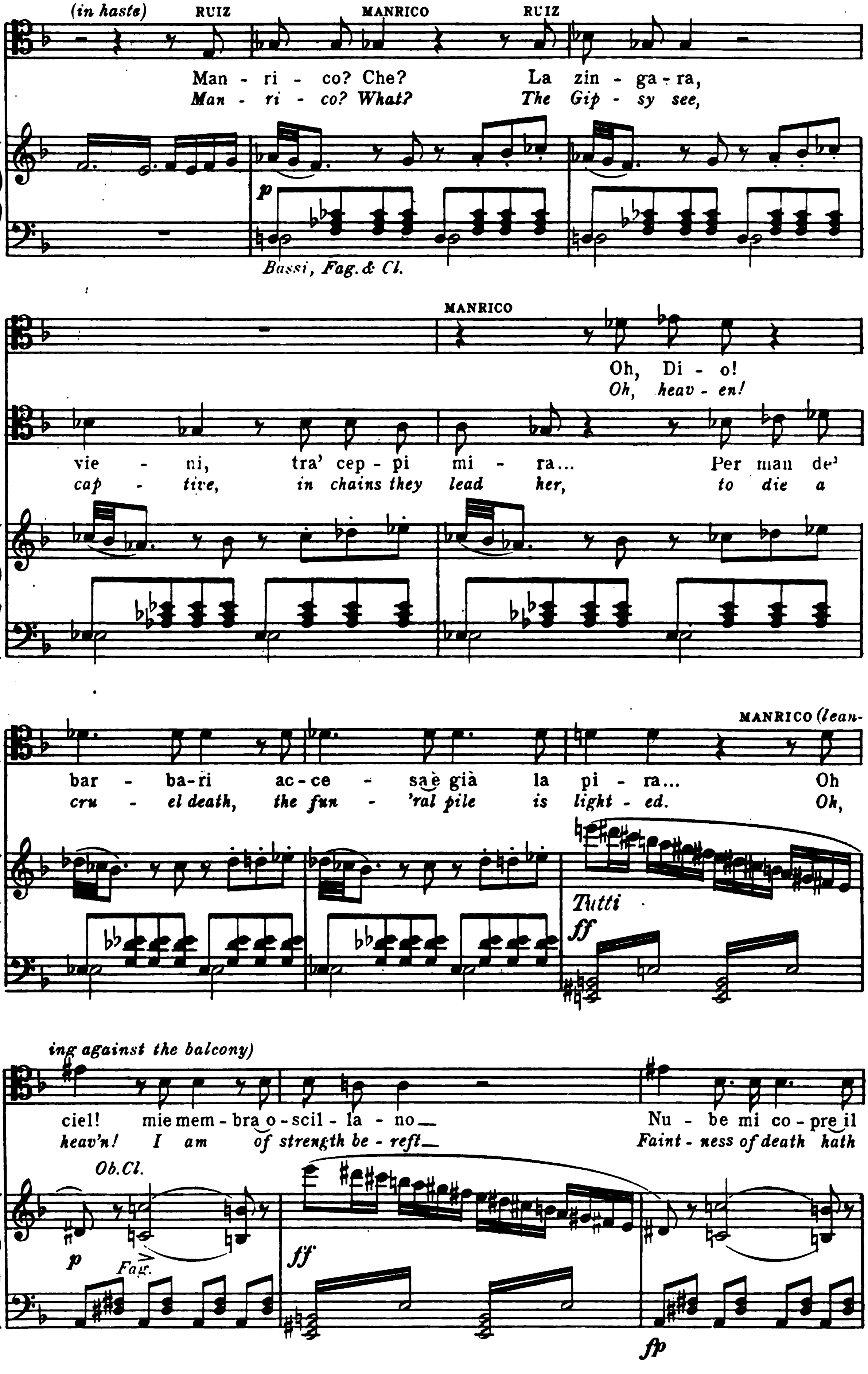

Adagio
stan-te ti fa-vel-li al co-re.
ev-er, shall sus-tain and in-spire us.
col canto
a tempo
p
Cl.
rall.
Adagio(♩= 50.) MANRICO cantabile con espress.
Ah sì, ben mio; coll' es - - se-re io
Oh, come, let links e - ter - - nal bind The
Strings. p
tuo, tu mio con-sor - te, a - vrò più l'al-ma in-
vows we fond - ly plight - ed, My soul is strong to
Violc.
tre - pi - da, il brac - - cio a-vrò più for - te. Ma
dare Ev - 'ry foe with thee u - nit - ed; And
ff
con
Wood
p
dolore
pur, se nel - la pa - gi-na de' miei de-sti - ni è
if, up - on the scroll of fate, My name hath been re-
Cor.

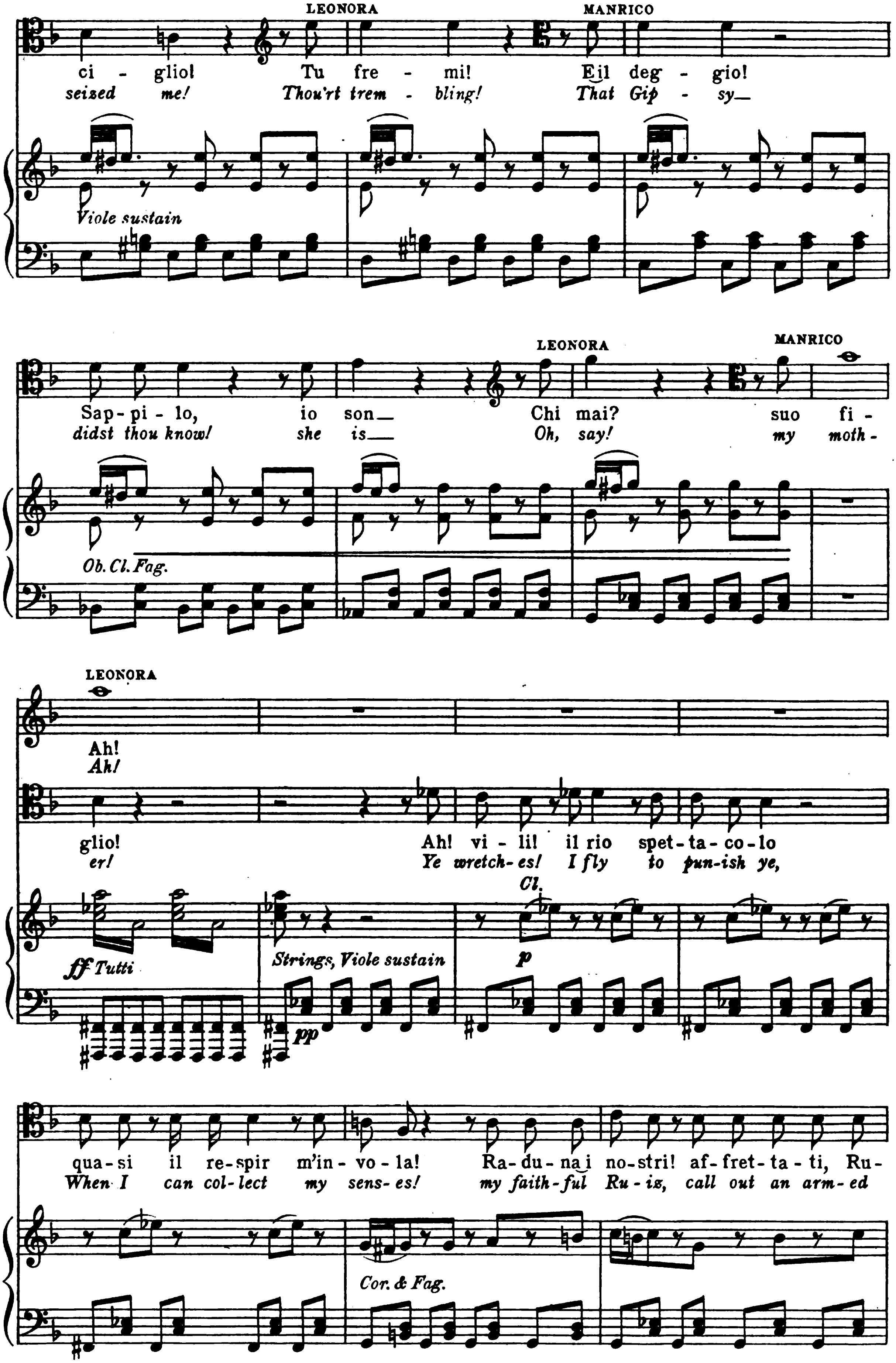

scrit - to, ch'io re - - sti fra le vit - ti-me, dal
cord - ed, As one of those who fall to-day, 'Twas
Cl.
Fag.
fer - - - ro o - stil tra - - fit - - to, ch'io re - sti fra le
thy dear fate I guard - - ed; Ah, yes! if I must
con forza
3
vit - ti-me, dal fer-ro o-stil tra-fit - to, fra . que - gli e-stre-mi a -
fall to-day,'Twas thy dear fate I guard - ed. My dy - ing breath shall
dim.
ne - li - ti a te il pen-sier ver - rà, ver-rà, e
fly to thee, And bear my fond and last fare-well, Be-
Cl.

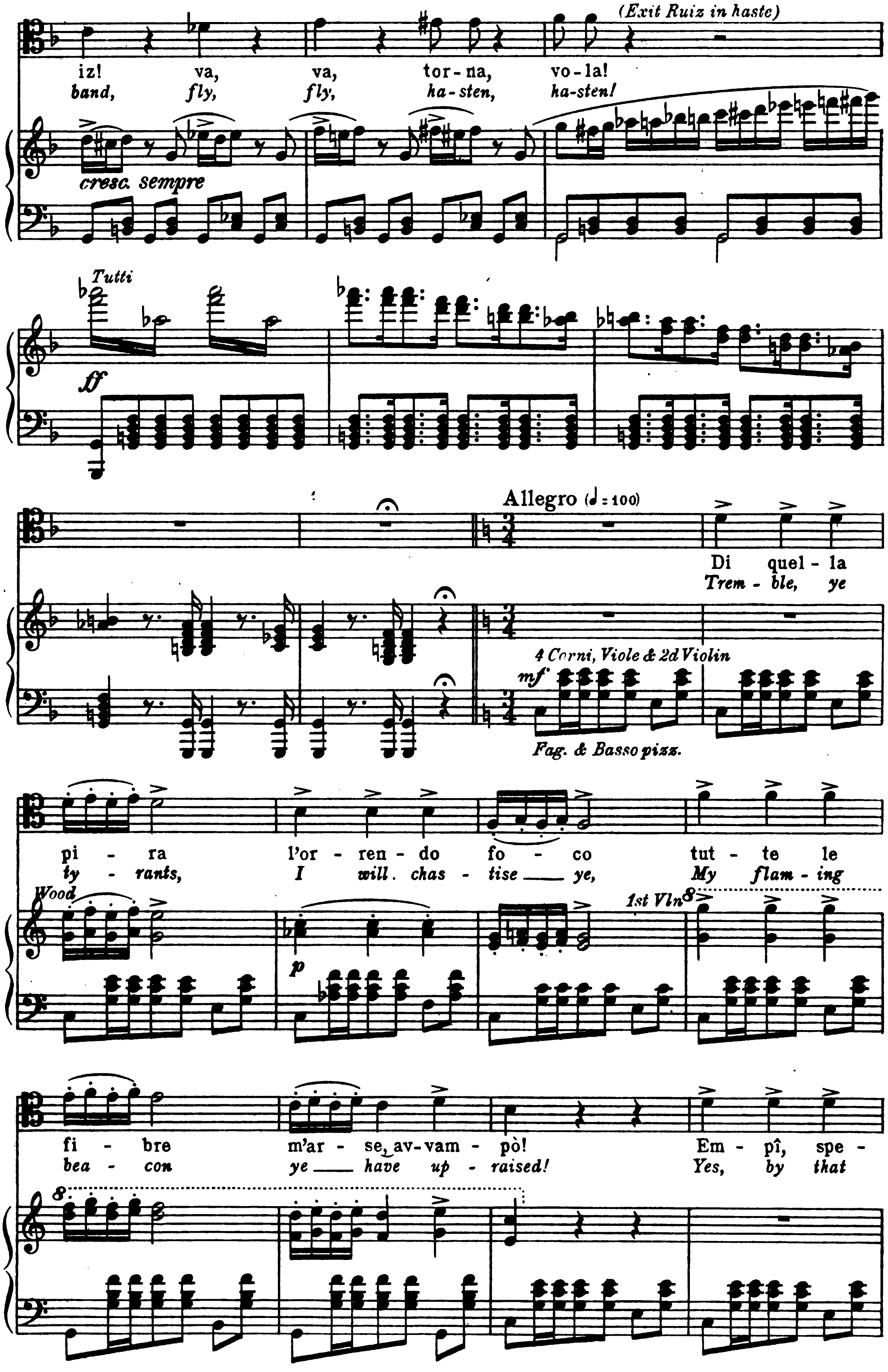

f:
dim. dolce
so - - lo in ciel pre - ce-der - ti la mor-te a me par -
yond the sky I wait for thee, While thou on earth dost
Ob.Cl.& Cello
Cor.& Fag.
rà; fra que - - gli es tre-mi a ne - li-ti a
dwell; My dy - - ing breath shall fly to thee, And
Cl.
te il pen-sier ver-rà, ver-rà, e so - - lo in ciel pre -
bear my fond and last fare-well, Be - yond the sky I
dim.
ce-der - ti la mor-te a me par - rà, la mor-te a
wait for thee, While thou on earth dost dwell, Be-yond the

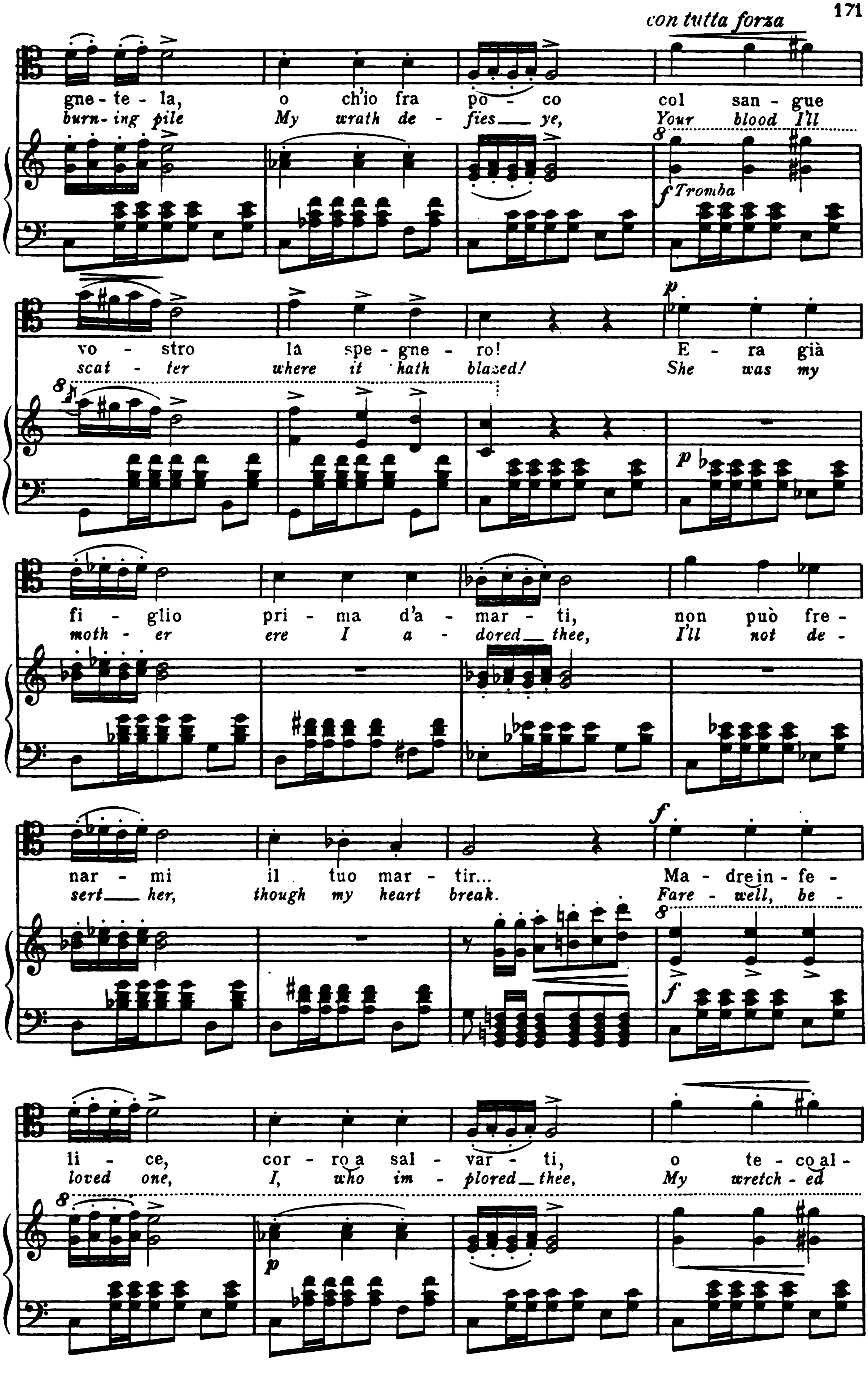

me, a me par-rà, e so-lo in ciel, e so-lo in ciel pre-ce-der-ti
sky I wait for thee, be-yond the sky be-yond the sky I wait for thee,
la mor-te a me par-rà, la mor-te a me par-rà!
While thou on earth dost dwell, while thou on earth dost dwell.
Allegro (𝅗𝅥 = 80.)
LEONORA
p
L'on-da de' suo-ni
The chap-el's mys-tic
Organ in the adjacent chapel.
pp
mis-ti-ci pu-ra di-scen-da al cor, al cor!
har-mo-ny Doth sum-mon us be-fore the shrine,
MANRICO
L'on-da de' suo-ni mis-ti-ci pu-ra di-scen-da al
The chap-el's mys-tic har-mo-ny Doth sum-mon to the

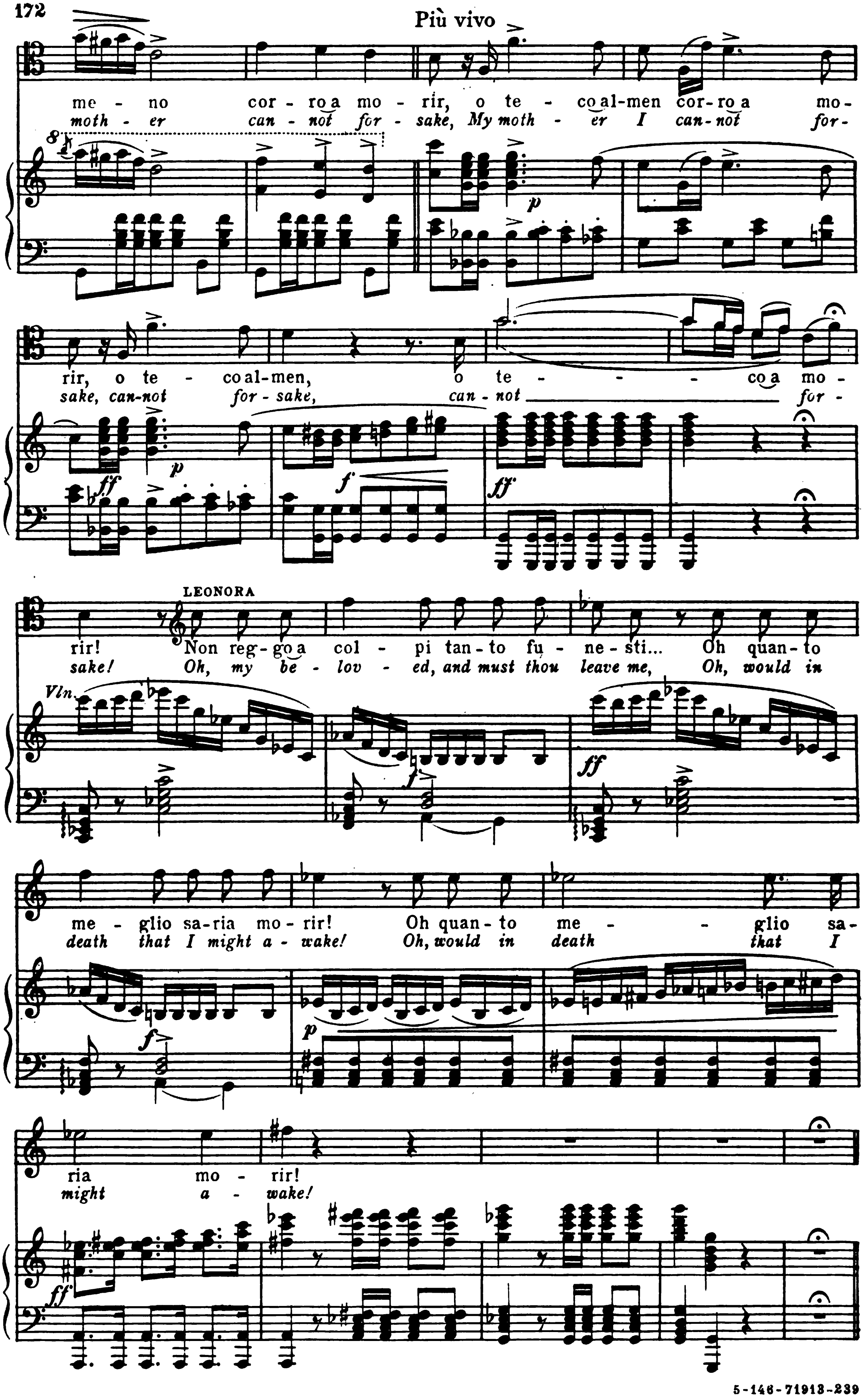

leggiero
vie - ni, ci schiu - de il tem - pio gio - je di ca - sto a -
Oh, come re - new thy plight - ed vow, And for ev - er be
cor! ci schiu - de il tem - pio gio - je di ca - sto a -
shrine, Re - new thy plight - ed vow, And for ev - er be
mor! Vie - ni, ci schiu - de il tem - pio gio - je di ca - sto a -
mine, Oh, come, re - new thy plight - ed vow, And for ev - er be
mor! ci schiu - de il tem - pio gio - je di ca - sto a -
mine! Re - new thy plight - ed vow, And for ev - er be
pp
mor! ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er
pp
mor! ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er
pp
rall. e rinf.
Più vivo
mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!
mine, for ev - er mine, for ev - er mine, for ev - er mine!
pp
Ruiz enters
mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!
mine, for ev - er mine, for ev - er mine, for ev - er mine!
Vln. & Viole
Orchestra
Più vivo (𝅗𝅥 = 88)

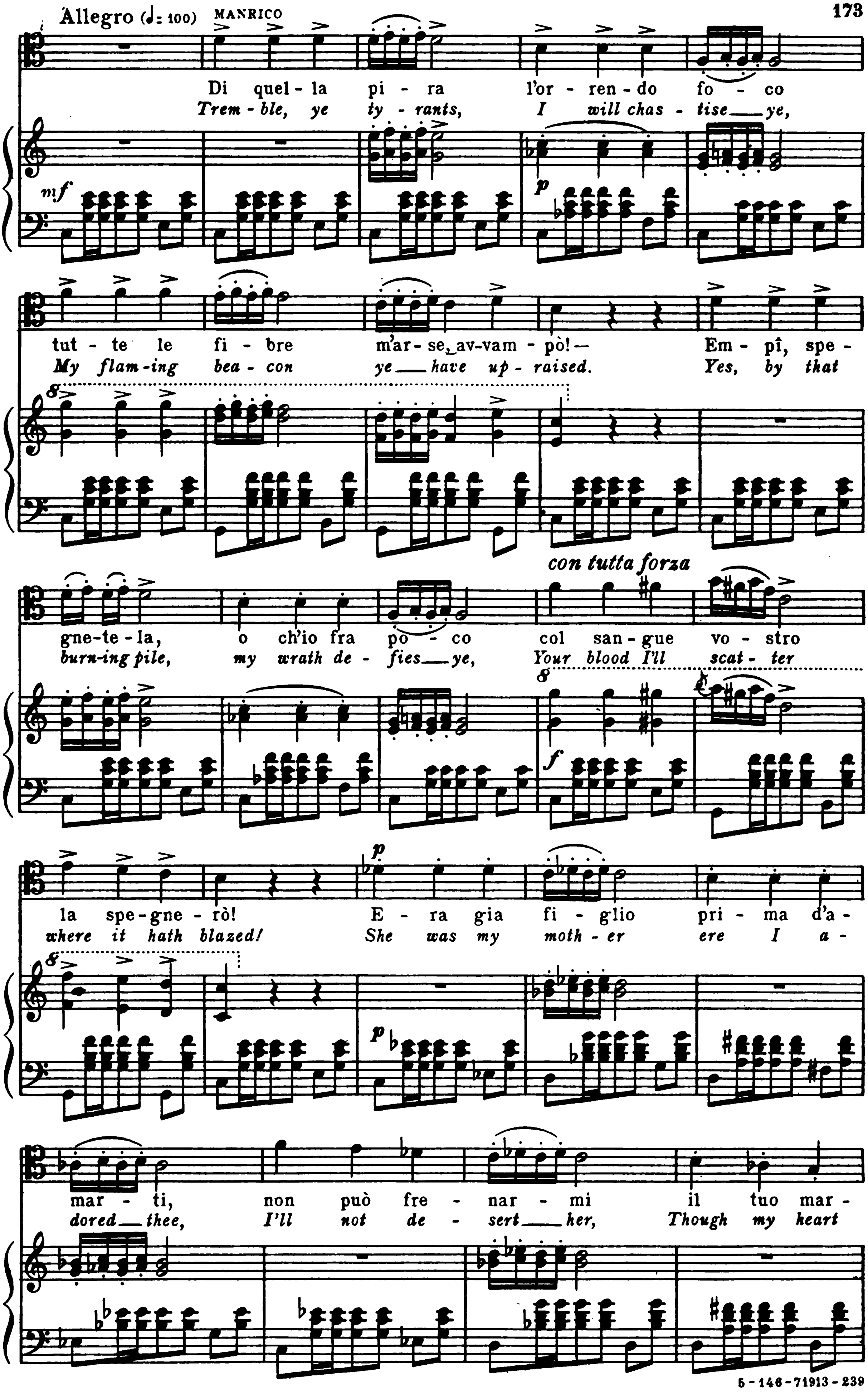

(in haste)
RUIZ
MANRICO
RUIZ
Man - ri - co? Che? La zin - ga - ra,
Man - ri - co? What? The Gip - sy see,
p
Bassi, Fag. & Cl.
MANRICO
Oh, Di - o!
Oh, heav - en!
vie - ni, tra' cep - pi mi - ra... Per man de'
cap - tive, in chains they lead her, to die a
MANRICO (leaning against the balcony)
bar - ba-ri ac-ce - sa è già la pi - ra... Oh
cru - el death, the fun - 'ral pile is light - ed. Oh,
Tutti
ff
ciel! mie mem - bra o - scil - la - no
heav'n! I am of strength be - reft
Nu - be mi co - pre il
Faint - ness of death hath
Ob. Cl.
p
Fag.
ff
fp

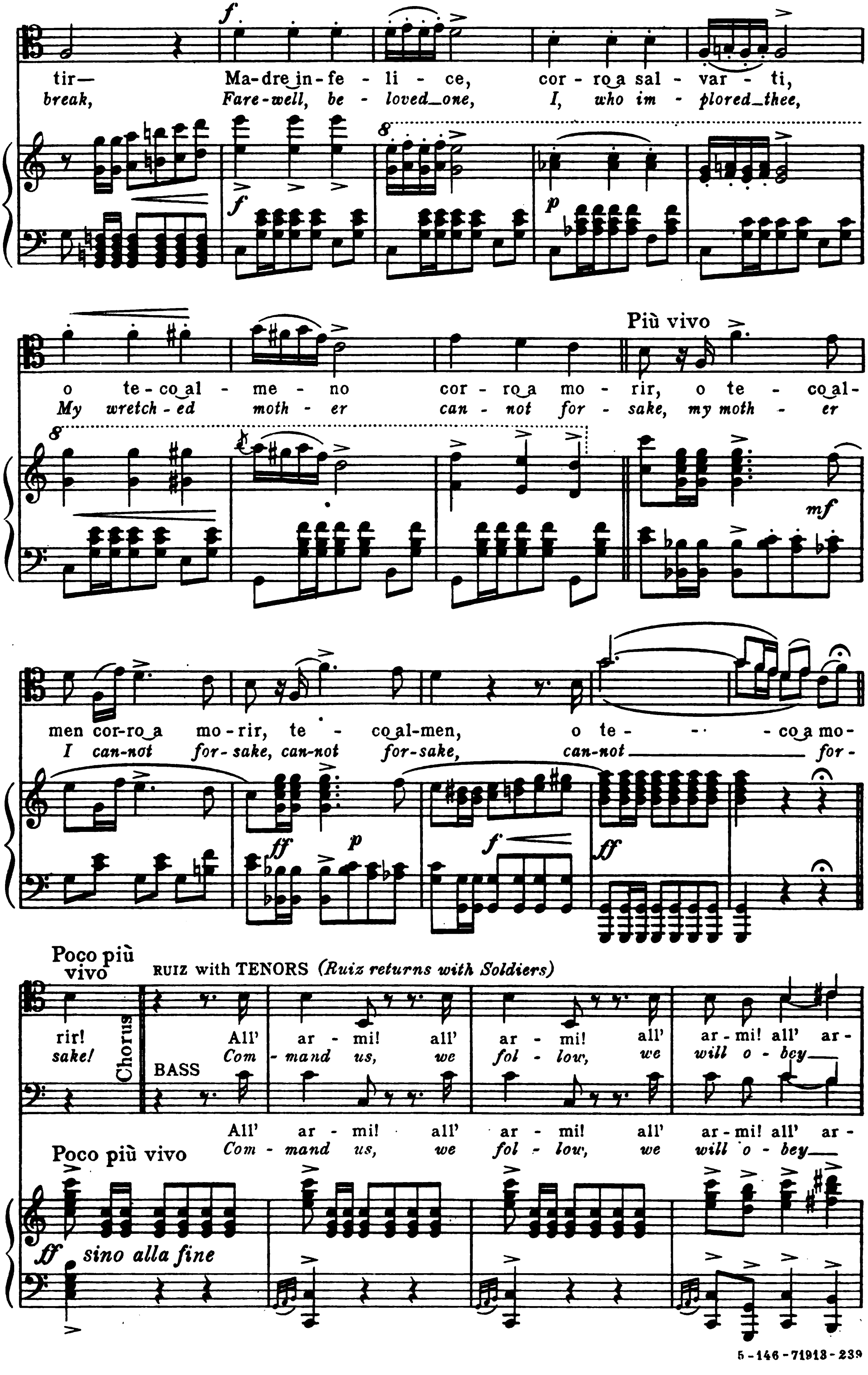

LEONORA
MANRICO
ci - glio! Tu fre - mi! E il deg - gio!
seized me! Thou'rt trem - bling! That Gip - sy—
Viole sustain
LEONORA
MANRICO
Sap - pi - lo, io son— Chi mai? suo fi -
didst thou know! she is— Oh, say! my moth -
Ob. Cl. Fag.
LEONORA
Ah!
Ah!
glio! Ah! vi - li! il rio spet - ta - co - lo
er! Ye wretch - es! I fly to pun - ish ye,
Cl.
ff Tutti
Strings, Viole sustain
pp
p
qua - si il re - spir m'in - vo - la! Ra - du - na i no - stri! af - fret - ta - ti, Ru -
When I can col - lect my sens - es! my faith - ful Ru - iz, call out an arm - ed
Cor. & Fag.

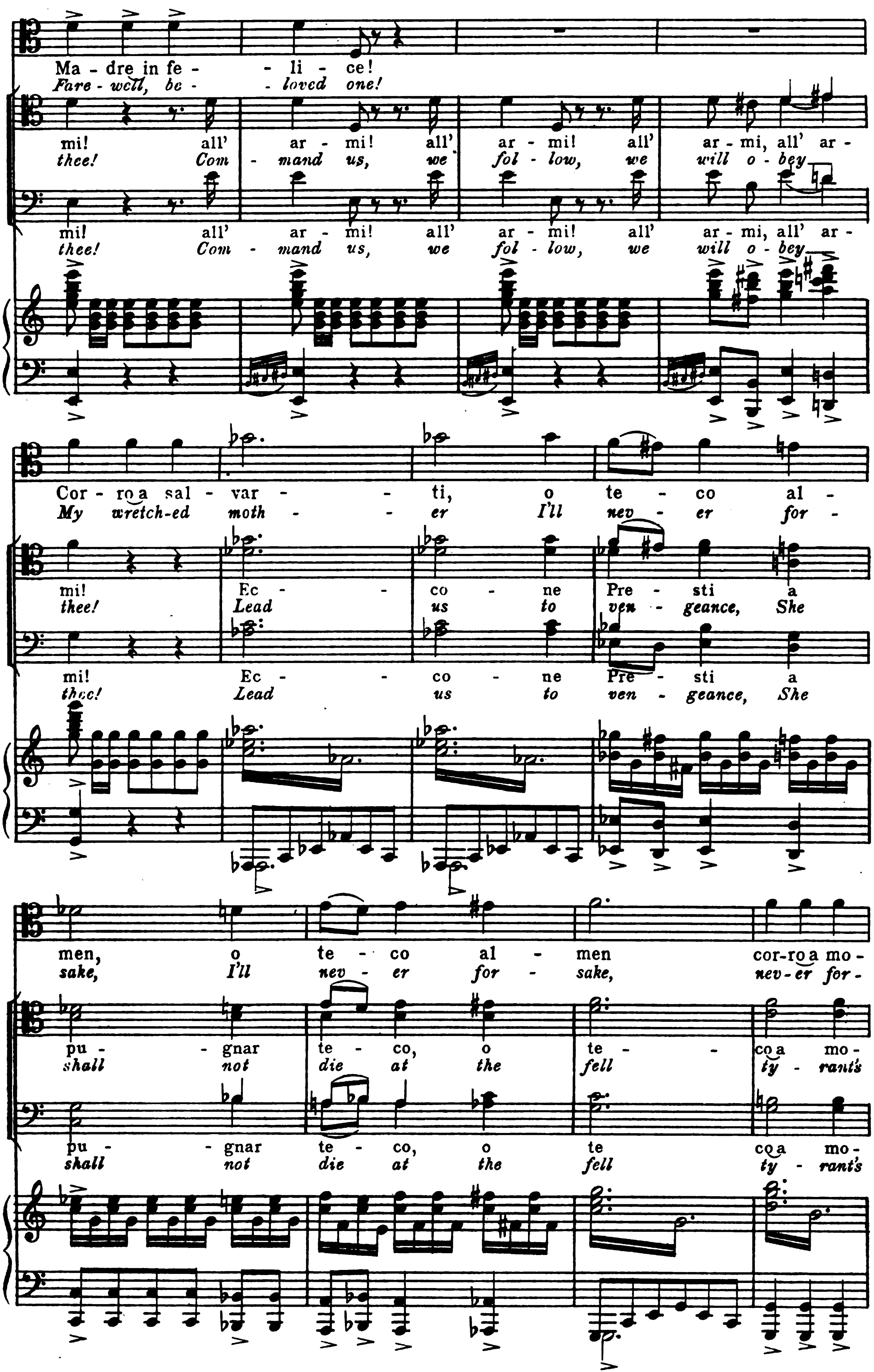

(Exit Ruiz in haste)
iz! va, va, tor-na, vo-la!
band, fly, fly, ha-sten, ha-sten!
cresc. sempre
Tutti
ff
Allegro (♩ = 100)
Di quel-la pi-ra l'or-ren-do fo-co tut-te le fi-bre m'ar-se avvam-pò! Em-pi, spe-
Trem-ble, ye ty-rants, I will chas-tise ye, My flam-ing bea-con ye have up-raised! Yes, by that
4 Corni, Viole & 2d Violin
mf
Fag. & Basso pizz.
Wood
p
1st Vln
8

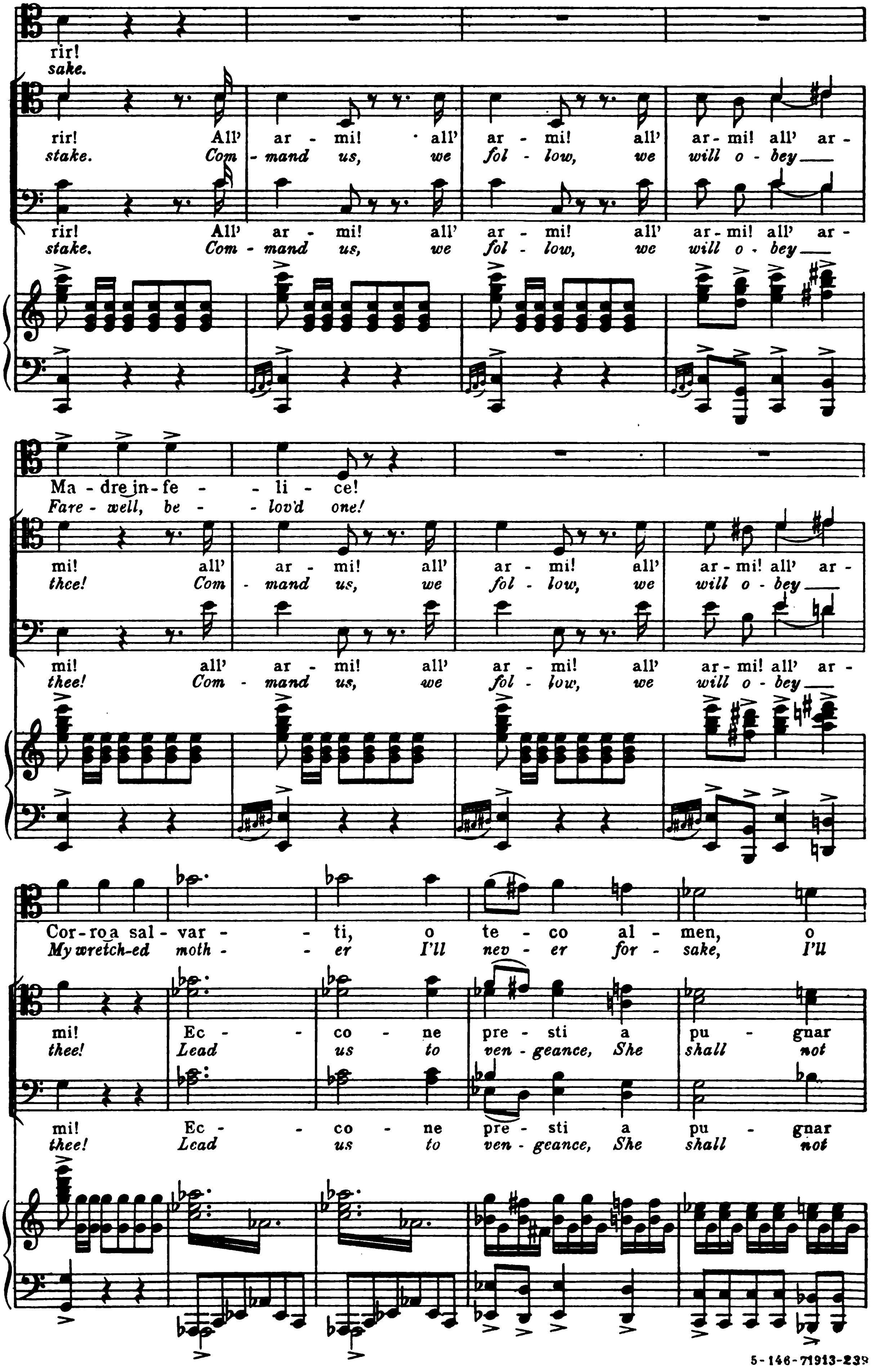

con tutta forza
gne - te - la, o ch'io fra po - co col san - gue
burn - ing pile My wrath de - fies ye, Your blood I'll
8
f Tromba
vo - stro la spe - gne - ro! E - ra già
scat - ter where it hath blazed! She was my
8
p
p
fi - glio pri - ma d'a - mar - ti, non può fre -
moth - er ere I a - dored thee, I'll not de -
nar - mi il tuo mar - tir... Ma - dre in - fe -
sert her, though my heart break. Fare - well, be -
f
8
f
li - ce, cor - ro a sal - var - ti, o te - co al -
loved one, I, who im - plored thee, My wretch - ed
8
p

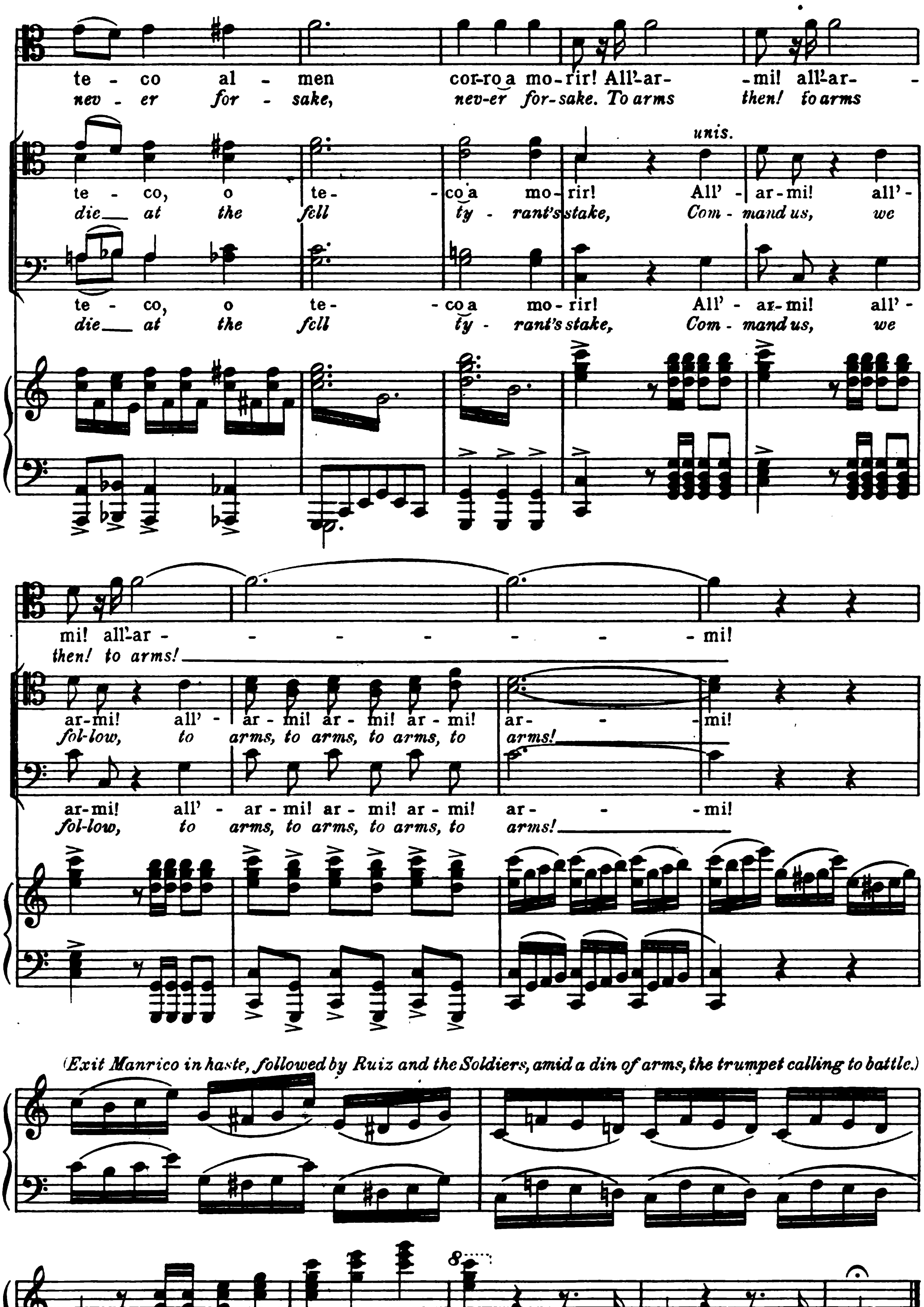

Più vivo
me - no cor - ro a mo - rir, o te - co al-men cor - ro a mo -
moth - er can - not for - sake, My moth - er I can - not for -
8
p
rir, o te - co al-men, o te - - - co a mo -
sake, can-not for - sake, can - not for -
ff
p
f
ff
LEONORA
rir! Non reg - go a col - pi tan - to fu - ne - sti... Oh quan - to
sake! Oh, my be - lov - ed, and must thou leave me, Oh, would in
Vln.
ff
f
me - glio sa-ria mo - rir! Oh quan - to me - glio sa -
death that I might a - wake! Oh, would in death that I
p
ria mo - rir!
might a - wake!
ff


Allegro (♩= 100)
MANRICO
mf
Di quel - la pi - ra l'or - ren - do fo - co
Trem - ble, ye ty - rants, I will chas - tise ye,
p
tut - te le fi - bre m'ar - se͜ av-vam - pò! — Em - pî, spe -
My flam - ing bea - con ye have up - raised. Yes, by that
8
gne-te - la, o ch'io fra po - co col san - gue vo - stro
burn-ing pile, my wrath de - fies ye, Your blood I'll scat - ter
con tutta forza
f
la spe - gne - rò! E - ra gia fi - glio pri - ma d'a -
where it hath blazed! She was my moth - er ere I a -
p
mar - ti, non può fre - nar - mi il tuo mar -
dored thee, I'll not de - sert her, Though my heart


f
tir— Madre in-fe - li - ce, cor - ro a sal - var - ti,
break, Fare-well, be - loved one, I, who im - plored thee,
8
f
p
o te - co al - me - no cor - ro a mo - rir, o te - co al-
My wretch - ed moth - er can - not for - sake, my moth - er
Più vivo
mf
men cor-ro a mo-rir, te - co al-men, o te - - co a mo-
I can-not for-sake, can-not for-sake, can-not for-
ff
p
f
ff
Poco più vivo
RUIZ with TENORS (Ruiz returns with Soldiers)
Chorus
BASS
rir! All' ar - mi! all' ar - mi! all' ar - mi! all' ar-
sake! Com - mand us, we fol - low, we will o - bey
All' ar - mi! all' ar - mi! all' ar - mi! all' ar-
Com - mand us, we fol - low, we will o - bey
Poco più vivo
ff sino alla fine


MANRICO
Ma - dre in fe - li - ce!
Fare - well, be - loved one!
mi! all' ar - mi! all' ar - mi! all' ar - mi, all' ar -
thee! Com - mand us, we fol - low, we will o - bey
mi! all' ar - mi! all' ar - mi! all' ar - mi, all' ar -
thee! Com - mand us, we fol - low, we will o - bey
Cor - ro a sal - var - ti, o te - co al -
My wretch-ed moth - er I'll nev - er for -
mi! Ec - co - ne Pre - sti a
thee! Lead us to ven - geance, She
mi! Ec - co - ne Pre - sti a
thee! Lead us to ven - geance, She
men, o te - co al - men cor - ro a mo -
sake, I'll nev - er for - sake, nev - er for -
pu - gnar te - co, o te - co a mo -
shall not die at the fell ty - rant's
pu - gnar te - co, o te co a mo -
shall not die at the fell ty - rant's


rir!
sake.
rir! All' ar - mi! all' ar - mi! all' ar - mi! all' ar -
stake. Com - mand us, we fol - low, we will o - bey
rir! All' ar - mi! all' ar - mi! all' ar - mi! all' ar -
stake. Com - mand us, we fol - low, we will o - bey
Ma - dre in - fe - li - ce!
Fare - well, be - lov'd one!
mi! all' ar - mi! all' ar - mi! all' ar - mi! all' ar -
thee! Com - mand us, we fol - low, we will o - bey
mi! all' ar - mi! all' ar - mi! all' ar - mi! all' ar -
thee! Com - mand us, we fol - low, we will o - bey
Cor - ro a sal - var - ti, o te - co al - men, o
My wretch-ed moth - er I'll nev - er for - sake, I'll
mi! Ec - co - ne pre - sti a pu - gnar
thee! Lead us to ven - geance, She shall not
mi! Ec - co - ne pre - sti a pu - gnar
thee! Lead us to ven - geance, She shall not

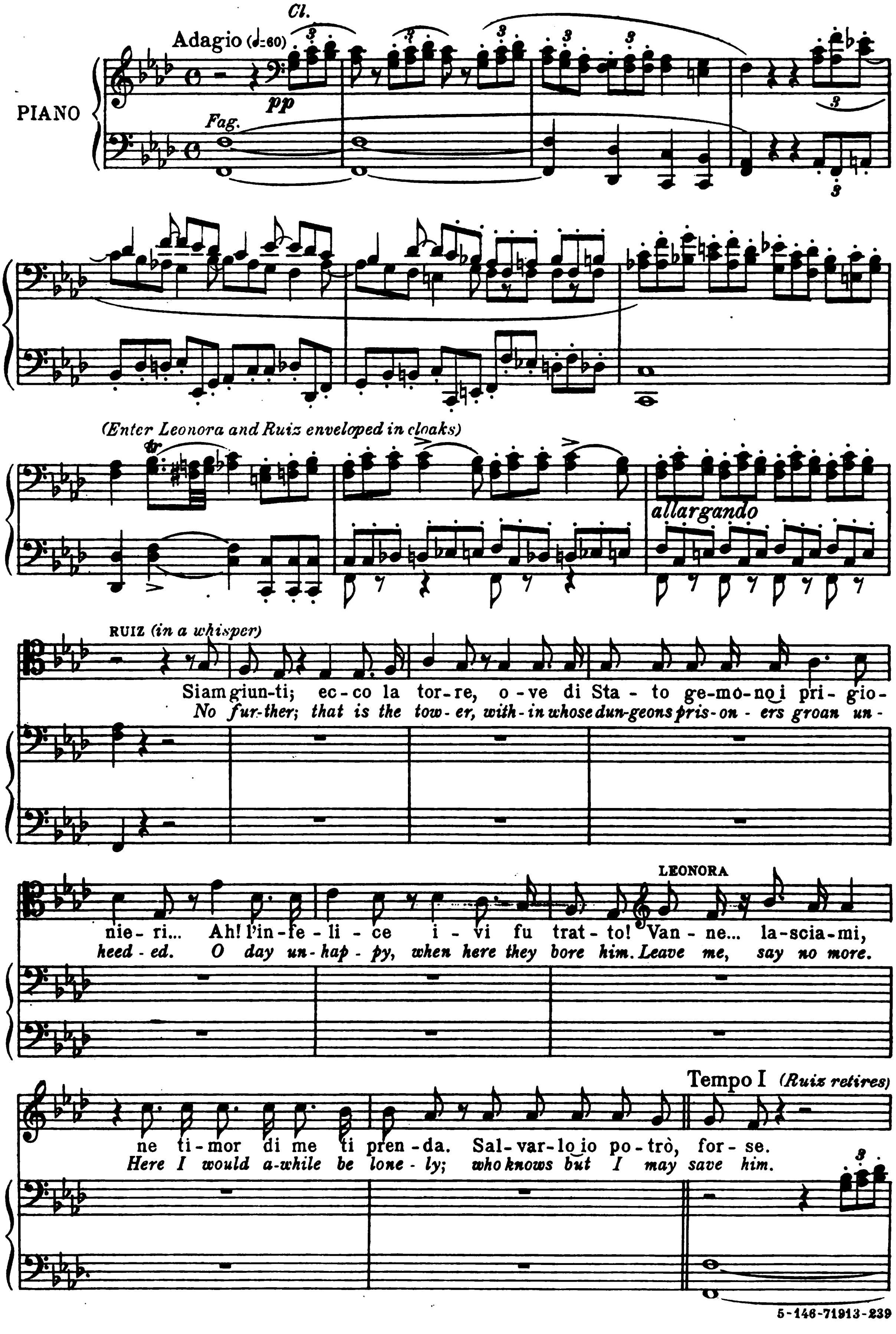

te - co al - men cor-ro a mo-rir! All'-ar - mi! all'-ar -
nev - er for - sake, nev-er for-sake. To arms then! to arms
unis.
te - co, o te - co a mo - rir! All' - ar-mi! all' -
die at the fell ty - rant's stake, Com - mand us, we
te - co, o te - co a mo - rir! All' - ar-mi! all' -
die at the fell ty - rant's stake, Com - mand us, we
mi! all'-ar - - - - - - - mi!
then! to arms!
ar-mi! all' - ar - mi! ar - mi! ar - mi! ar - mi!
fol-low, to arms, to arms, to arms, to arms!
ar-mi! all' - ar - mi! ar - mi! ar - mi! ar - mi!
fol-low, to arms, to arms, to arms, to arms!
(Exit Manrico in haste, followed by Ruiz and the Soldiers, amid a din of arms, the trumpet calling to battle.)
8

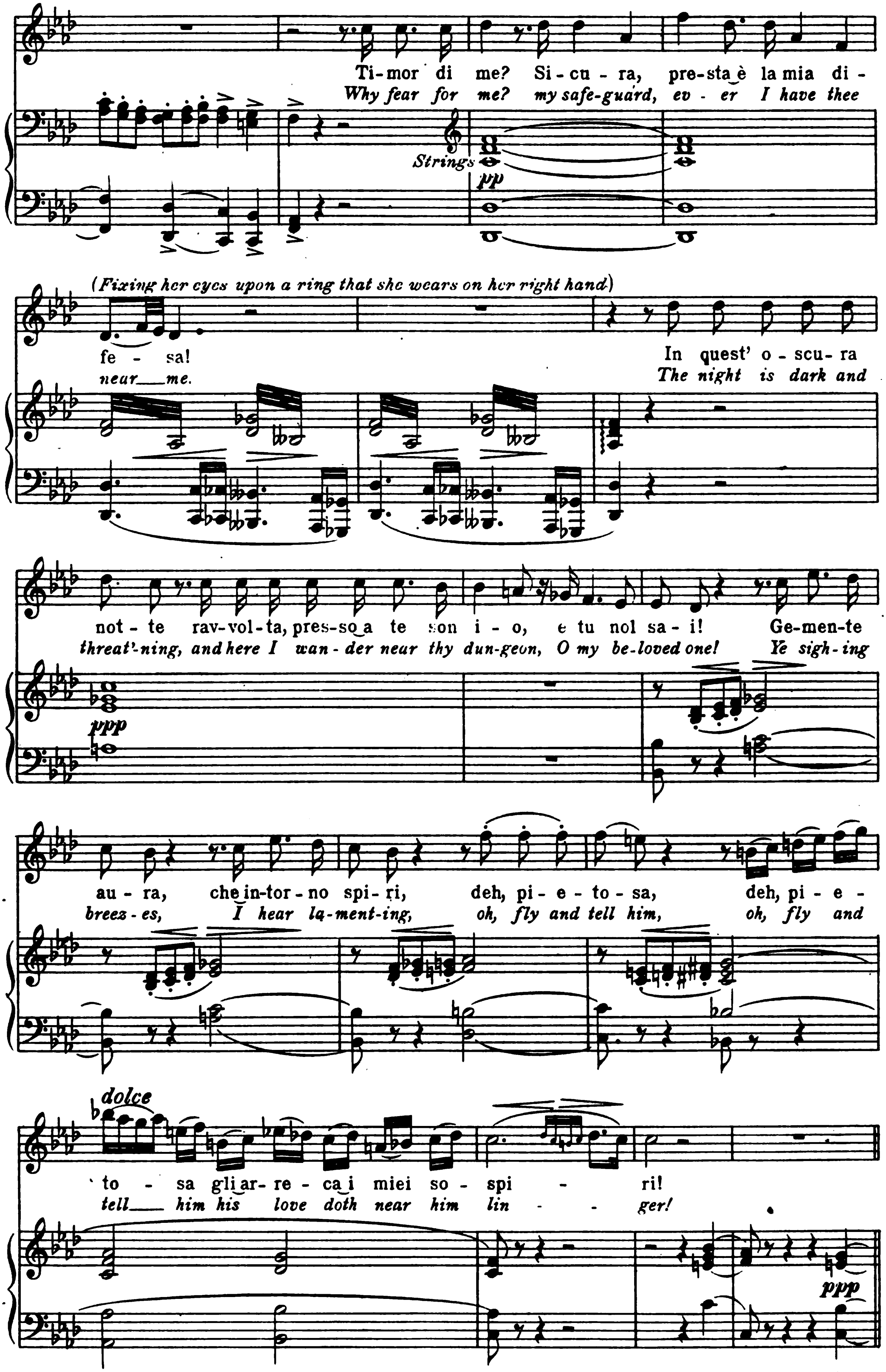
End of Act III

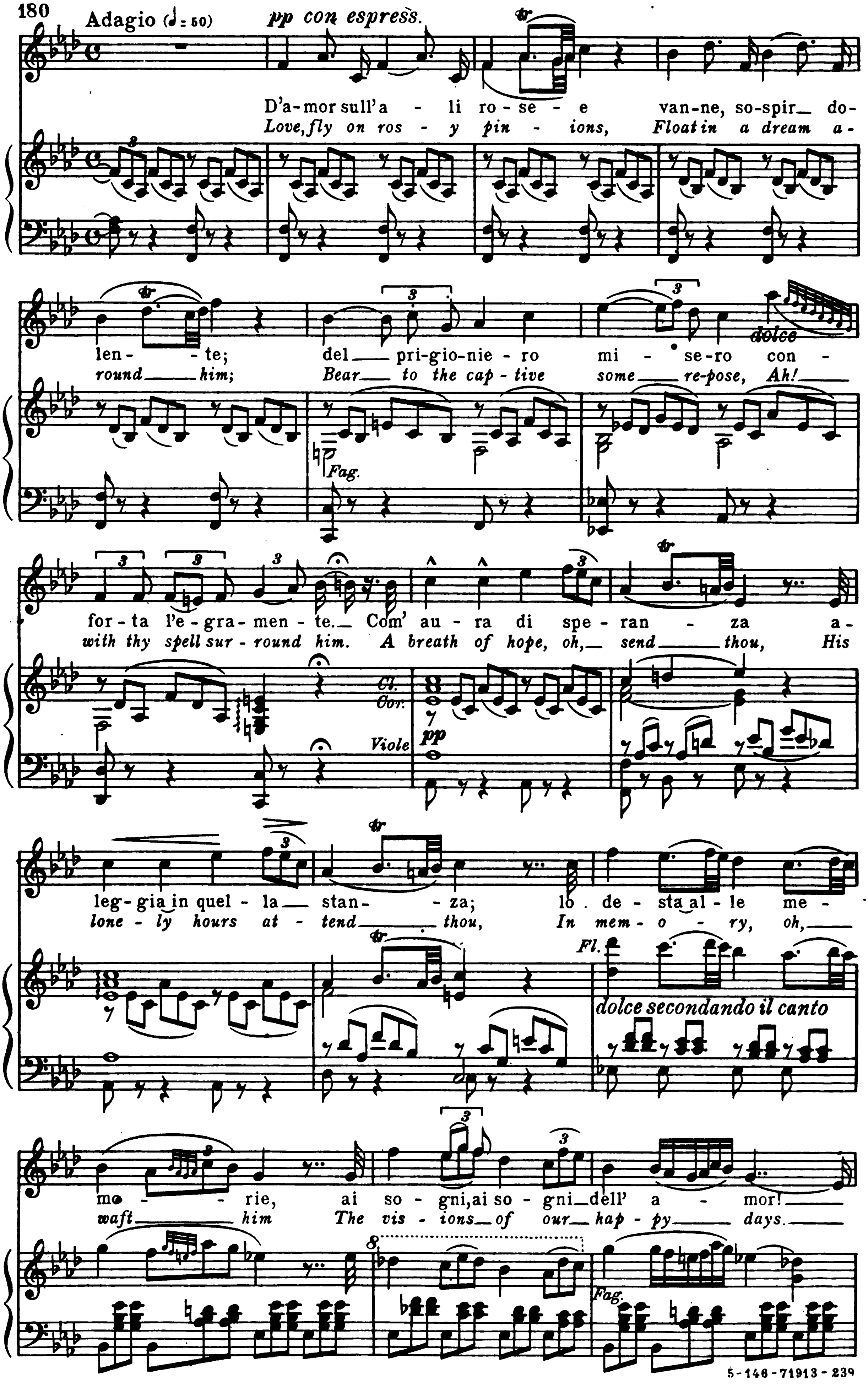
Act IV. (The Torture)

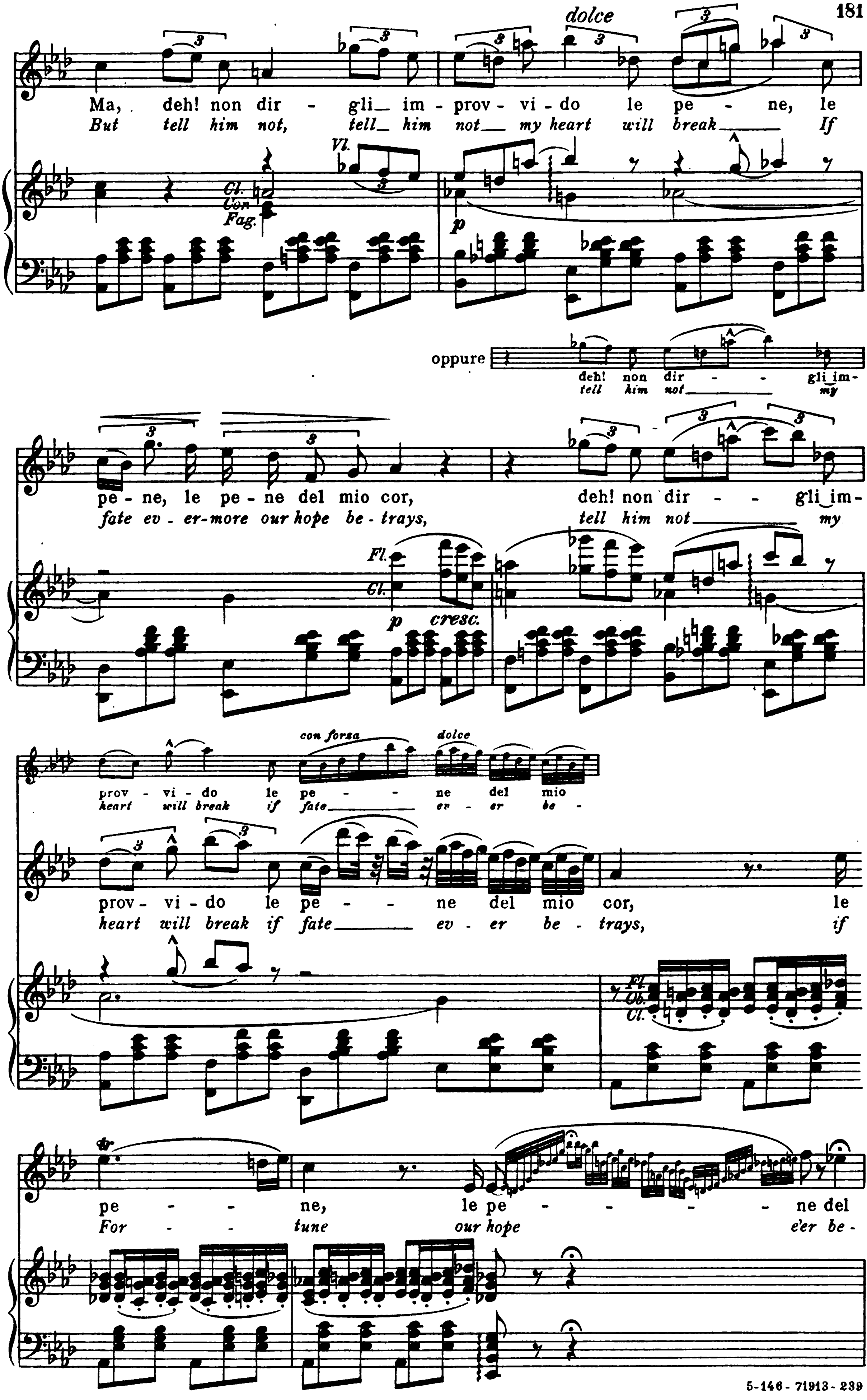
Nº 19. RECITATIVE AND ARIA

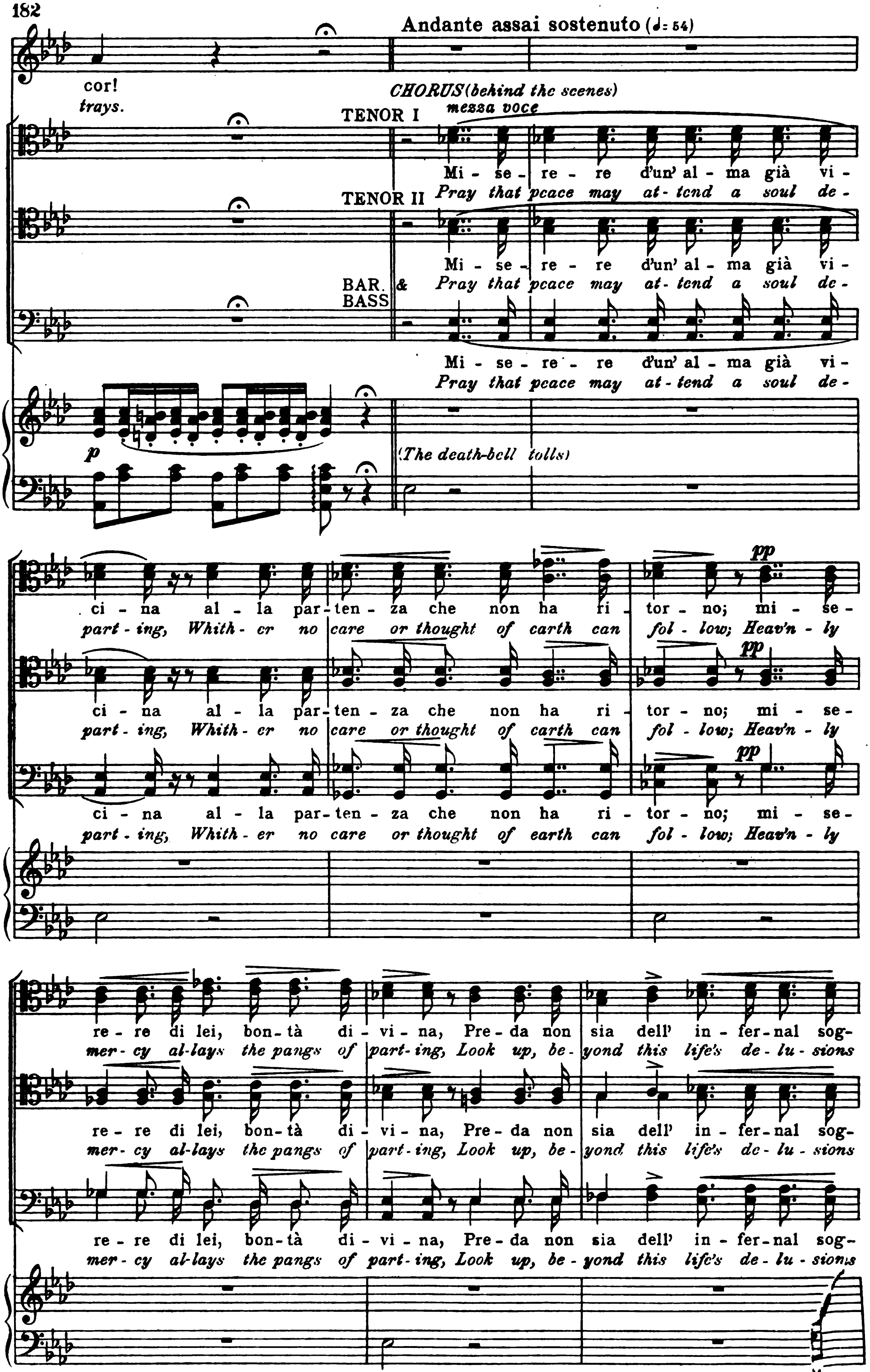
Scene I. A wing of the Palace of Aliaferia; on one side a tower, with casements secured by iron bars. Dark night.

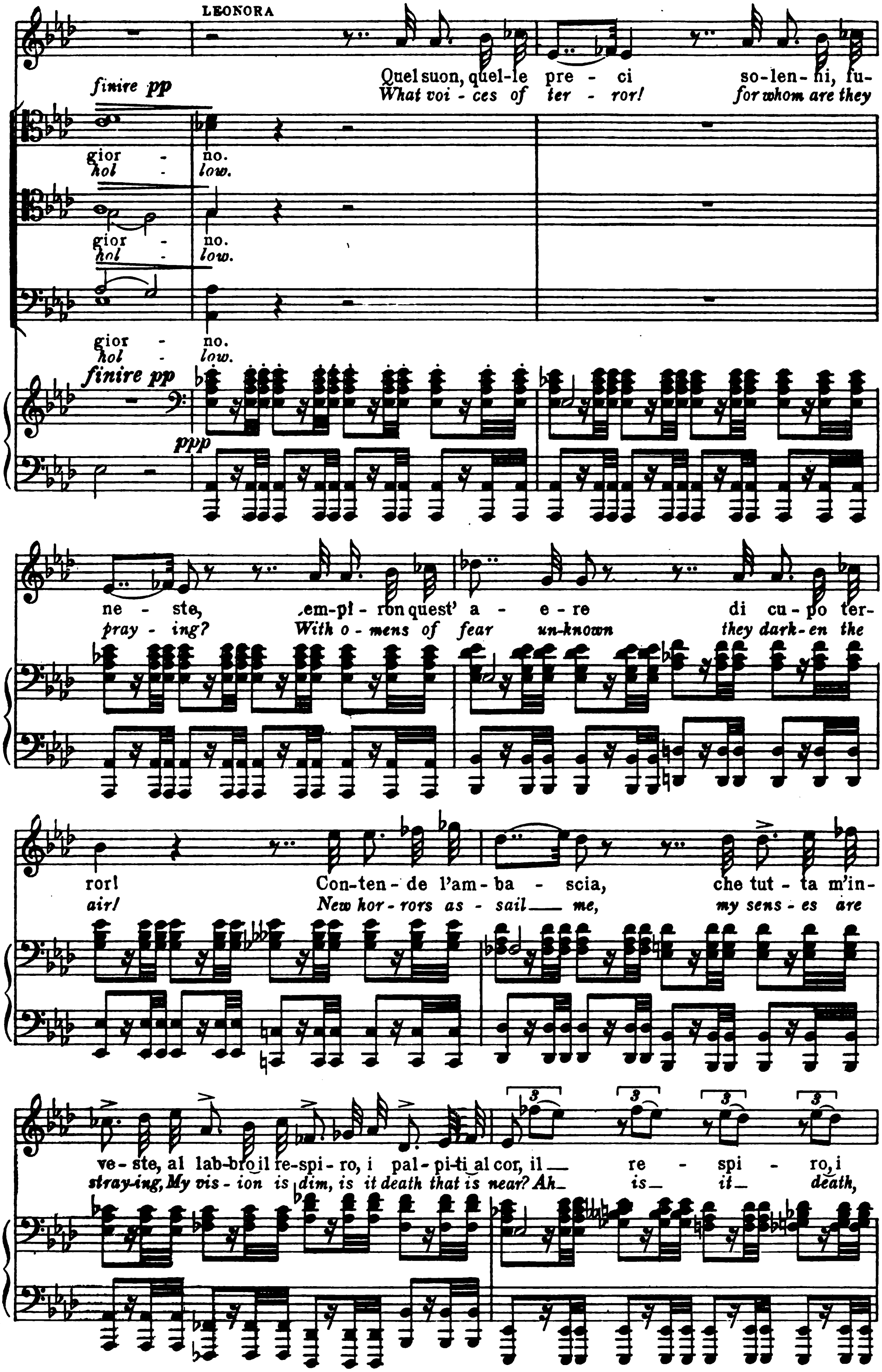

Cl.
Adagio (♩=60)
pp
PIANO
Fag.
(Enter Leonora and Ruiz enveloped in cloaks)
allargando
RUIZ (in a whisper)
Siam giun-ti; ec-co la tor-re, o-ve di Sta-to ge-mo-no i pri-gio-nie-ri... Ah! l'in-fe-li-ce i-vi fu trat-to!
No fur-ther; that is the tow-er, with-in whose dun-geons pris-on-ers groan un-heed-ed. O day un-hap-py, when here they bore him.
LEONORA
Van-ne... la-scia-mi, ne ti-mor di me ti pren-da. Sal-var-lo io po-trò, for-se.
Leave me, say no more. Here I would a-while be lone-ly; who knows but I may save him.
Tempo I (Ruiz retires)

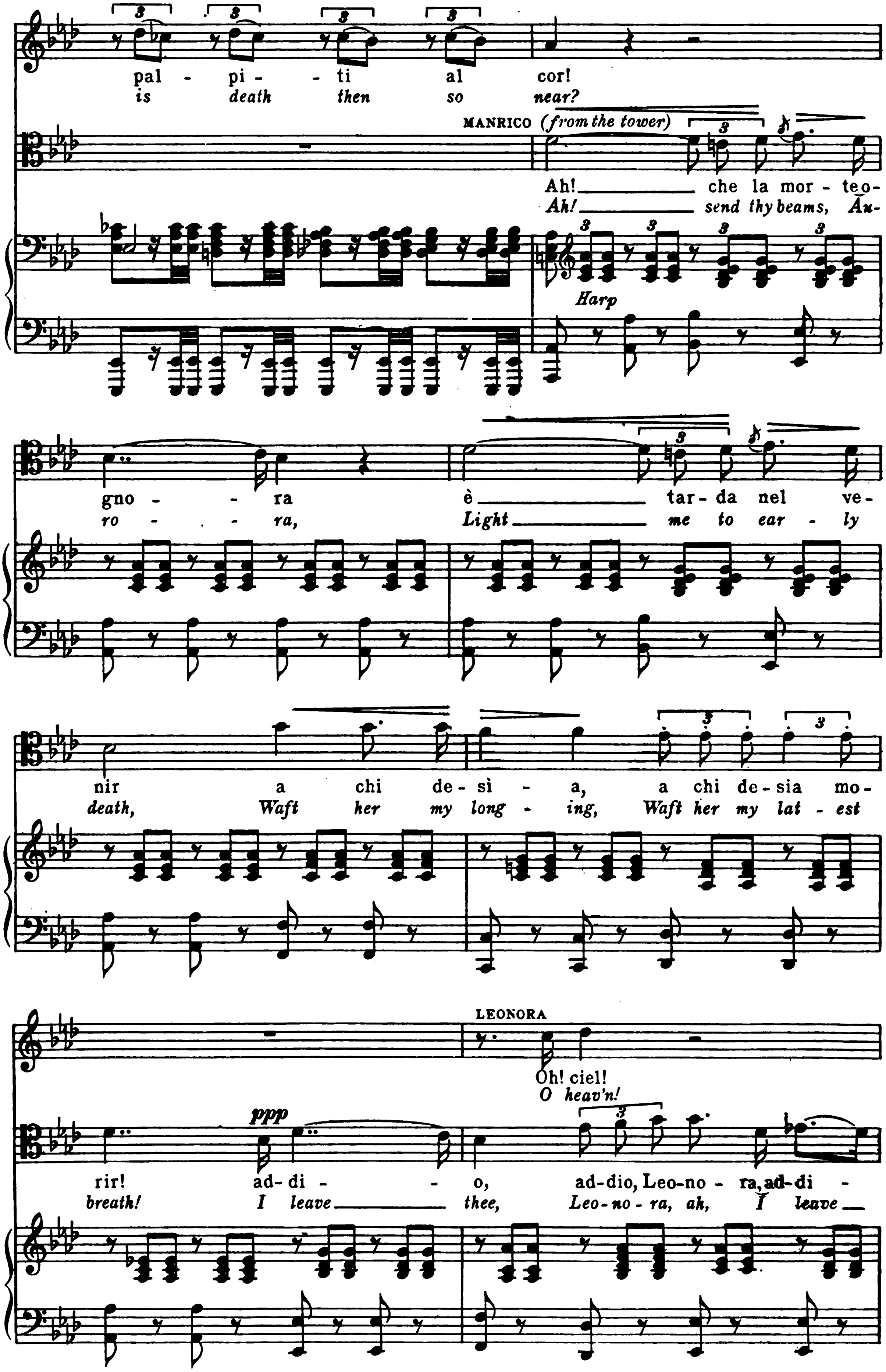

Ti-mor di me? Si-cu-ra, pre-sta è la mia di-
Why fear for me? my safe-guard, ev-er I have thee
Strings
pp
(Fixing her eyes upon a ring that she wears on her right hand)
fe-sa!
near__me.
In quest' o-scu-ra
The night is dark and
not-te rav-vol-ta, pres-so a te son i-o, e tu nol sa-i!
threat'-ning, and here I wan-der near thy dun-geon, O my be-loved one!
ppp
Ge-men-te
Ye sigh-ing
au-ra, che in-tor-no spi-ri, deh, pi-e-to-sa, deh, pi-e-
breez-es, I hear la-ment-ing, oh, fly and tell him, oh, fly and
dolce
to-sa gli ar-re-ca i miei so-spi-ri!
tell__him his love doth near him lin-ger!
ppp

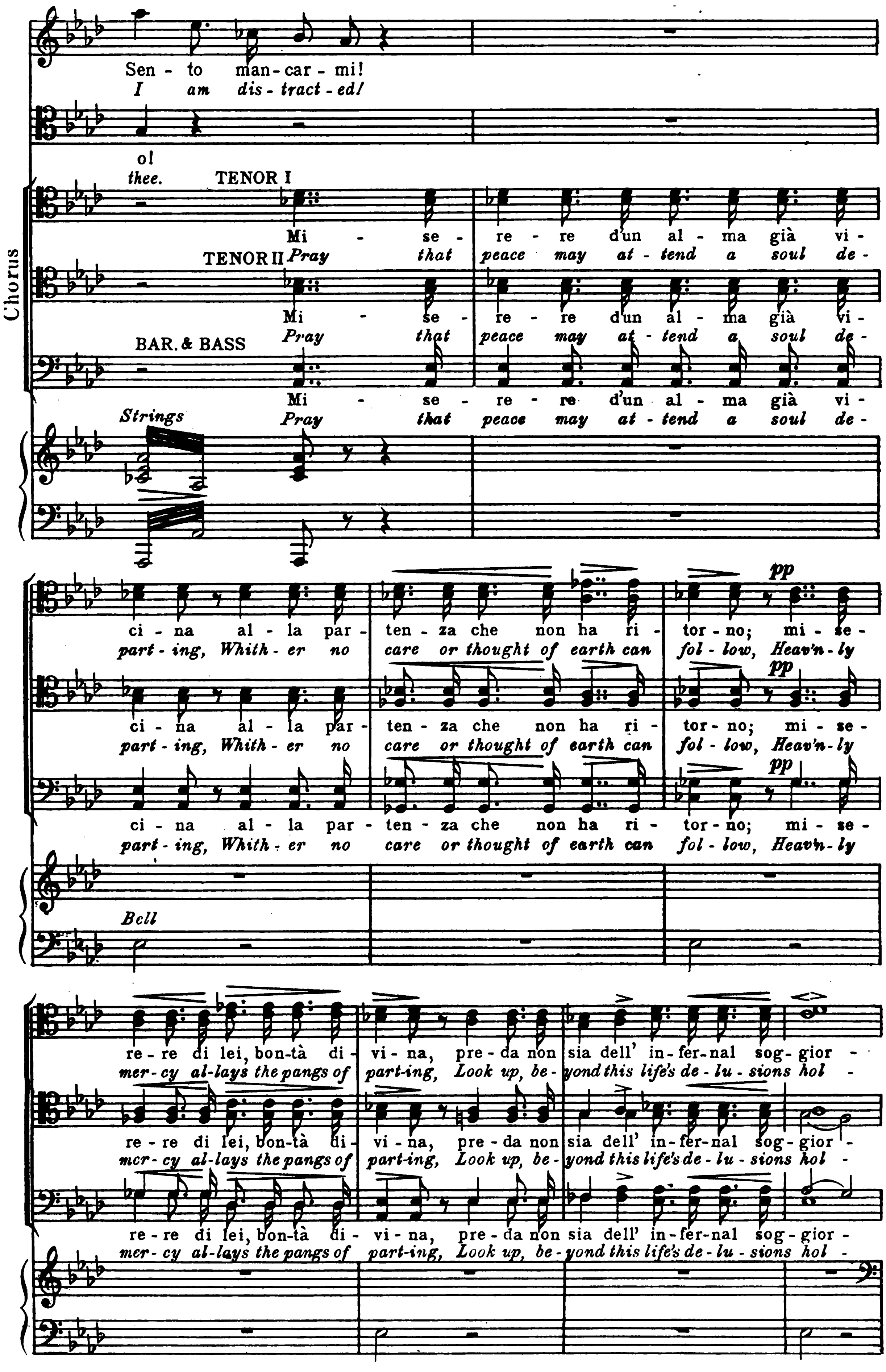

Adagio (♩= 50)
pp con espress.
tr
D'a-mor sull'a - li ro-se - e van-ne, so-spir_ do-
Love, fly on ros - y pin - ions, Float in a dream a-
len- - te; del_ pri-gio-nie - ro mi - se-ro con -
round_ him; Bear_ to the cap - tive some_ re-pose, Ah!_
dolce
Fag.
for-ta l'e-gra-men - te._ Com' au-ra di spe-ran - za a-
with thy spell sur - round him. A breath of hope, oh,_ send_ thou, His
Cl.
Cor.
Viole
pp
leg-gia in quel - la_ stan- - za; lo de - sta al - le me -
lone - ly hours at - tend_ thou, In mem - o - ry, oh,_
Fl.
dolce secondando il canto
mo - - rie, ai so - gni, ai so - gni_ dell' a - mor!_
waft_ him The vis - ions_ of our_ hap - py_ days._
8
Fag.

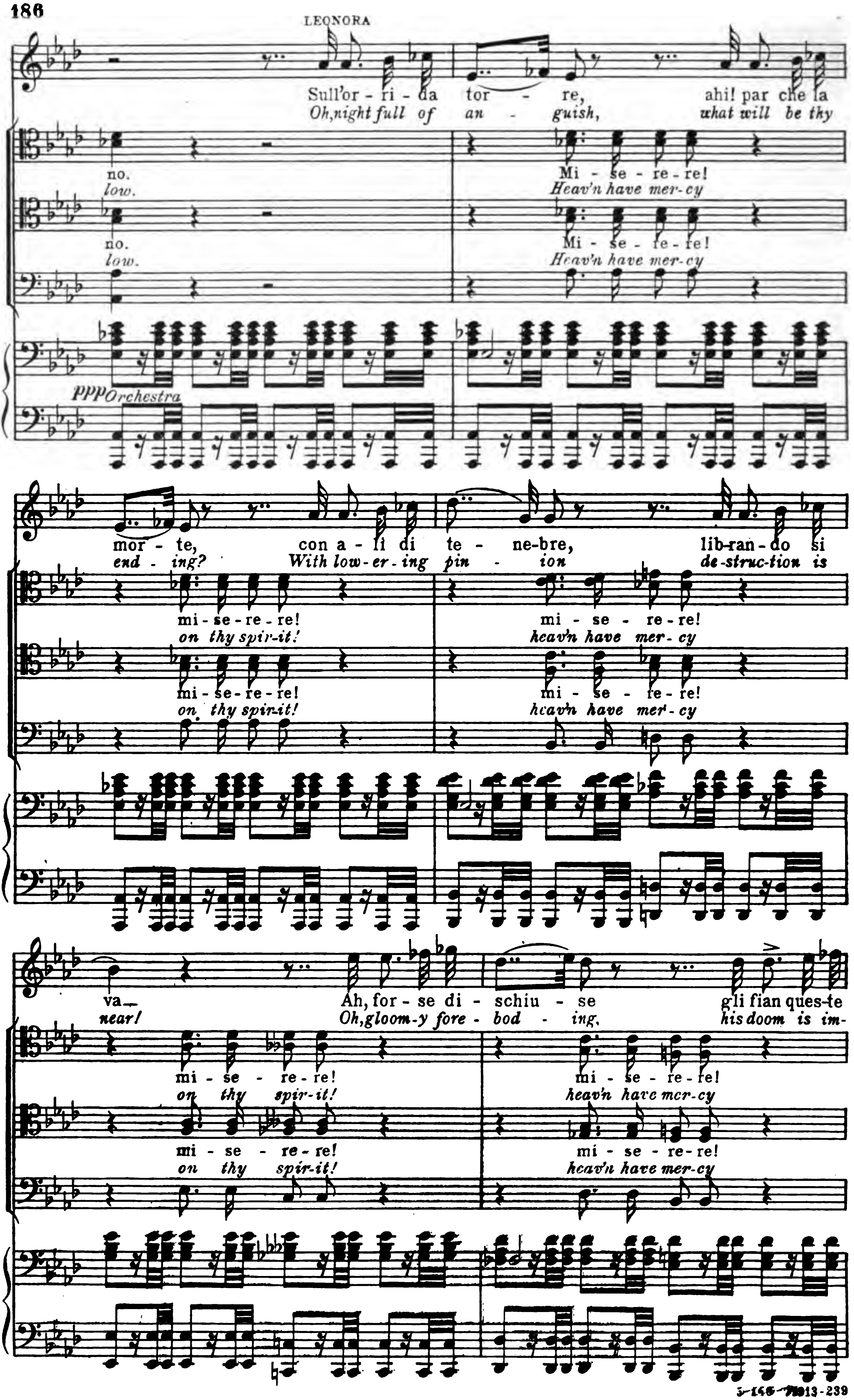

dolce
Ma, deh! non dir - gli_ im - prov - vi - do le pe - ne, le
But tell him not, tell_ him not_ my heart will break_ If
Vl.
Cl.
con
Fag.
p
oppure
deh! non dir - - gli_im -
tell him not_ my
pe - ne, le pe - ne del mio cor,
fate ev - er-more our hope be - trays,
deh! non dir - - gli_im -
tell him not_ my
Fl.
Cl.
p cresc.
con forza
dolce
prov - vi - do le pe - - ne del mio
heart will break if fate_ ev - er be -
prov - vi - do le pe - - ne del mio cor, le
heart will break if fate_ ev - er be - trays, if
Fl.
Ob.
Cl.
tr
pe - - - ne, le pe - - - - - - ne del
For - - tune our hope e'er be -

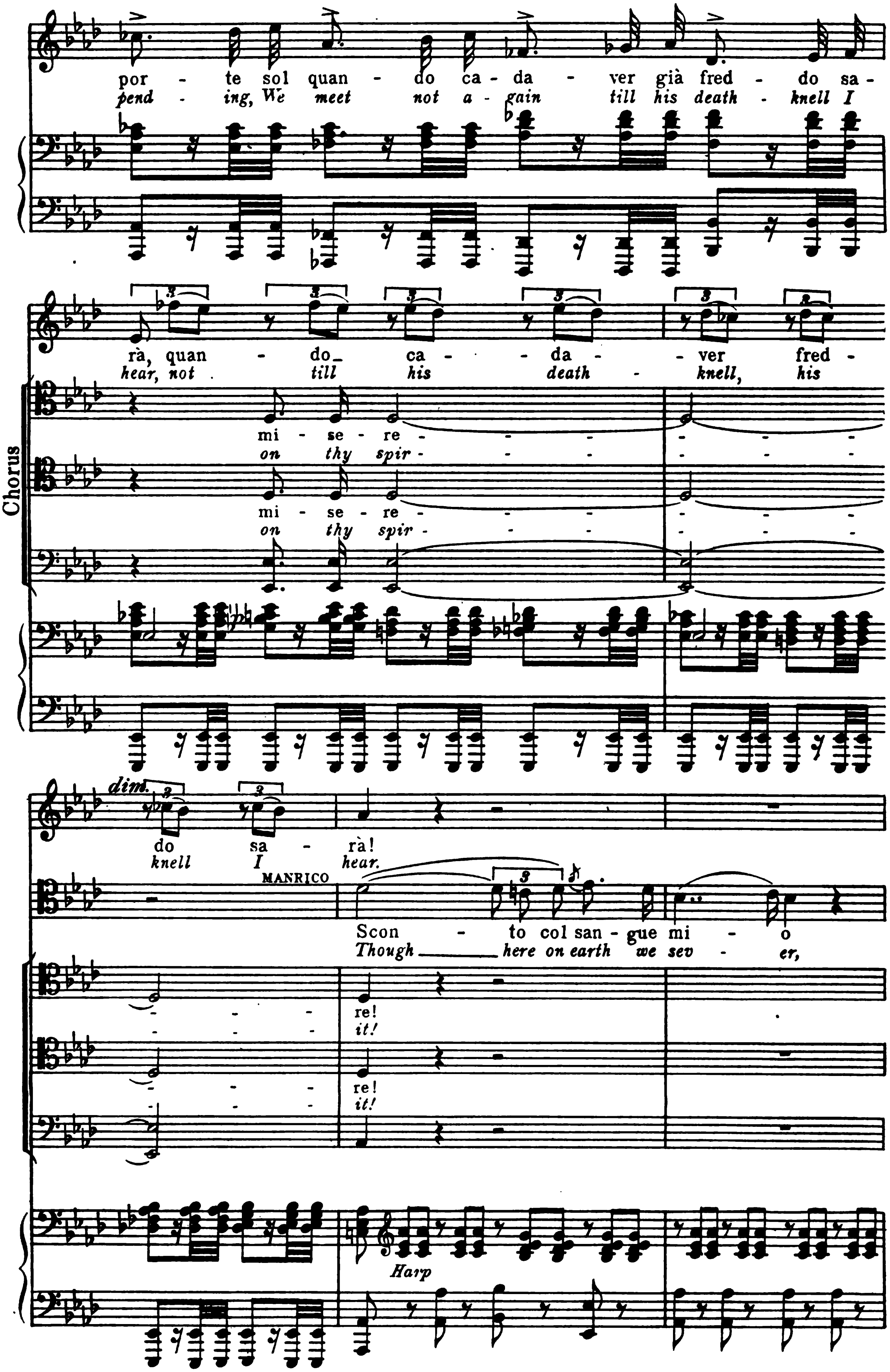

Andante assai sostenuto (♩= 54)
cor!
trays.
CHORUS (behind the scenes)
mezza voce
TENOR I
Mi - se - re - re d'un' al - ma già vi -
Pray that peace may at - tend a soul de -
TENOR II
Mi - se - re - re d'un' al - ma già vi -
Pray that peace may at - tend a soul de -
BAR. & BASS
Mi - se - re - re d'un' al - ma già vi -
Pray that peace may at - tend a soul de -
p
(The death-bell tolls)
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly
pp
re - re di lei, bon - tà di - vi - na, Pre - da non sia dell' in - fer - nal sog -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

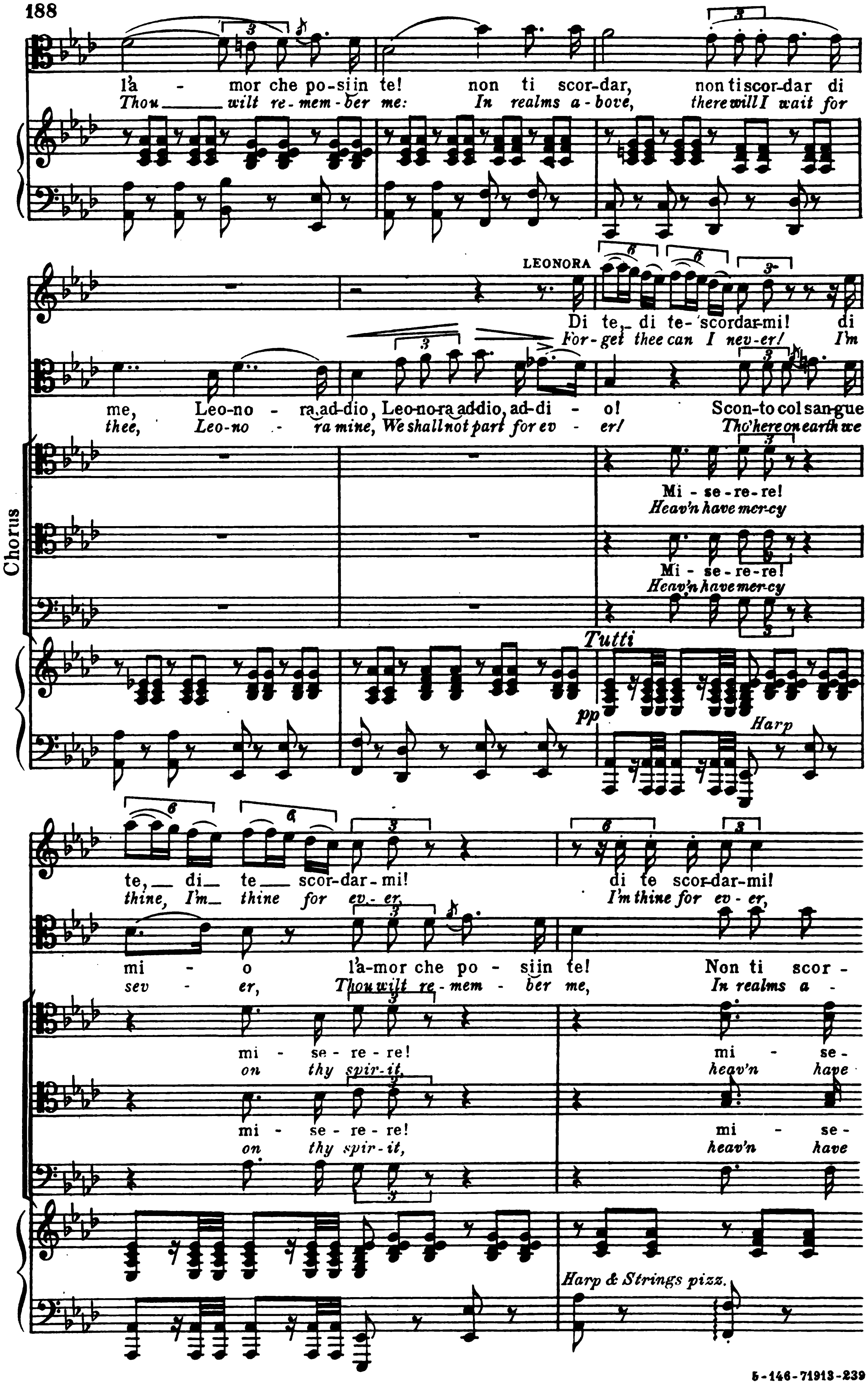

LEONORA
finire pp
Quel suon, quel-le pre - ci so-len-ni, fu-
What voi - ces of ter - ror! for whom are they
gior - no.
hol - low.
gior - no.
hol - low.
gior - no.
hol - low.
finire pp
ppp
ne - ste, em-pi - ron quest' a - e - re di cu - po ter-
pray - ing? With o - mens of fear un-known they dark-en the
ror! Con-ten - de l'am - ba - scia, che tut - ta m'in-
air! New hor - rors as - sail — me, my sens - es are
ve - ste, al lab-bro il re-spi - ro, i pal - pi-ti al cor, il — re - spi - ro, i
stray-ing, My vis - ion is dim, is it death that is near? Ah — is — it — death,
3
3
3
3

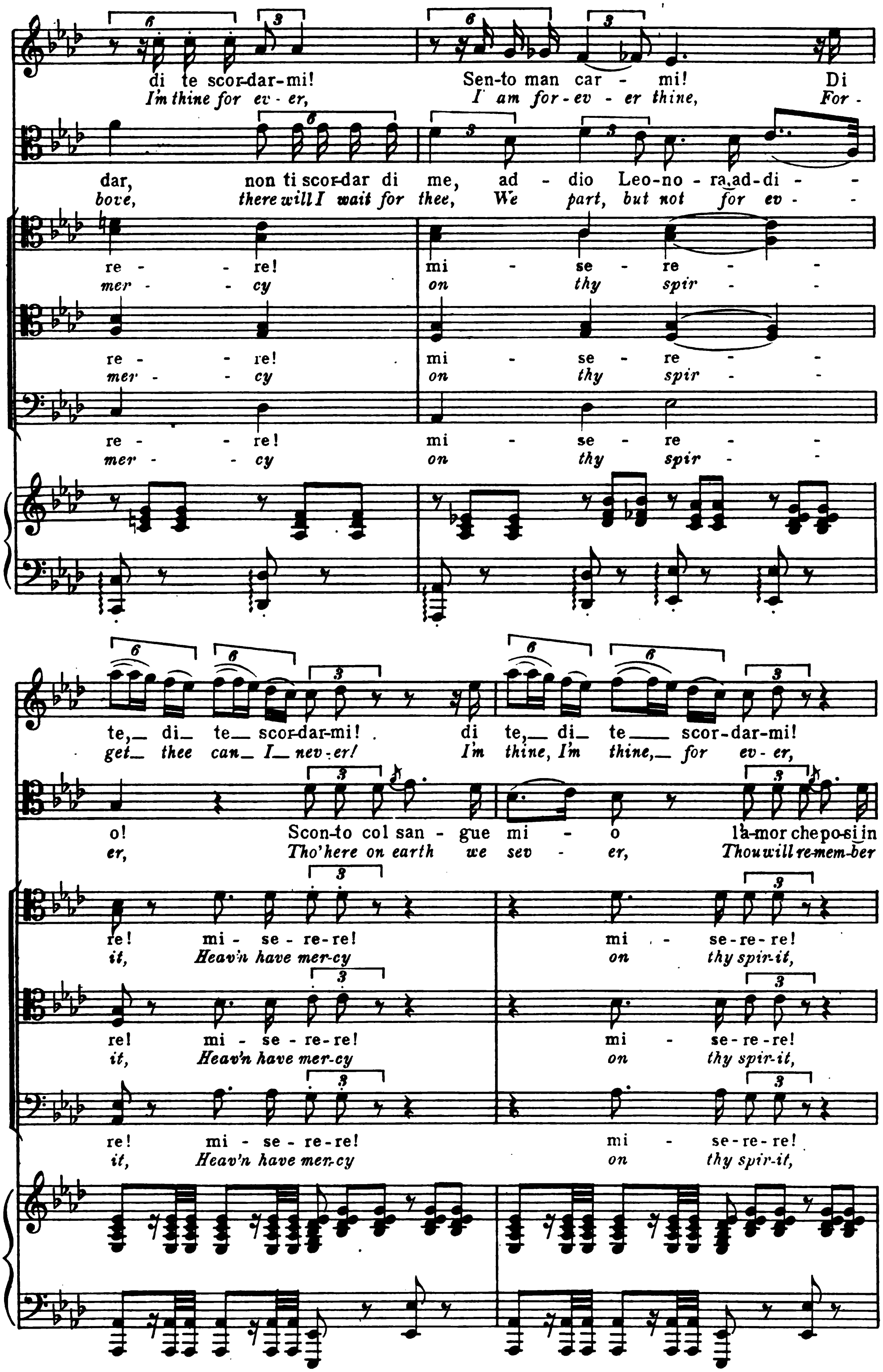

pal - pi - - ti al cor!
is death then so near?
MANRICO (from the tower)
Ah! che la mor - teo-
Ah! send thy beams, Au-
Harp
gno - - ra è tar - da nel ve-
ro - - - ra, Light me to ear - ly
nir a chi de - sì - a, a chi de - sia mo-
death, Waft her my long - ing, Waft her my lat - est
LEONORA
Oh! ciel!
O heav'n!
ppp
rir! ad - di - - o, ad - dio, Leo - no - ra, ad - di -
breath! I leave thee, Leo - no - ra, ah, I leave

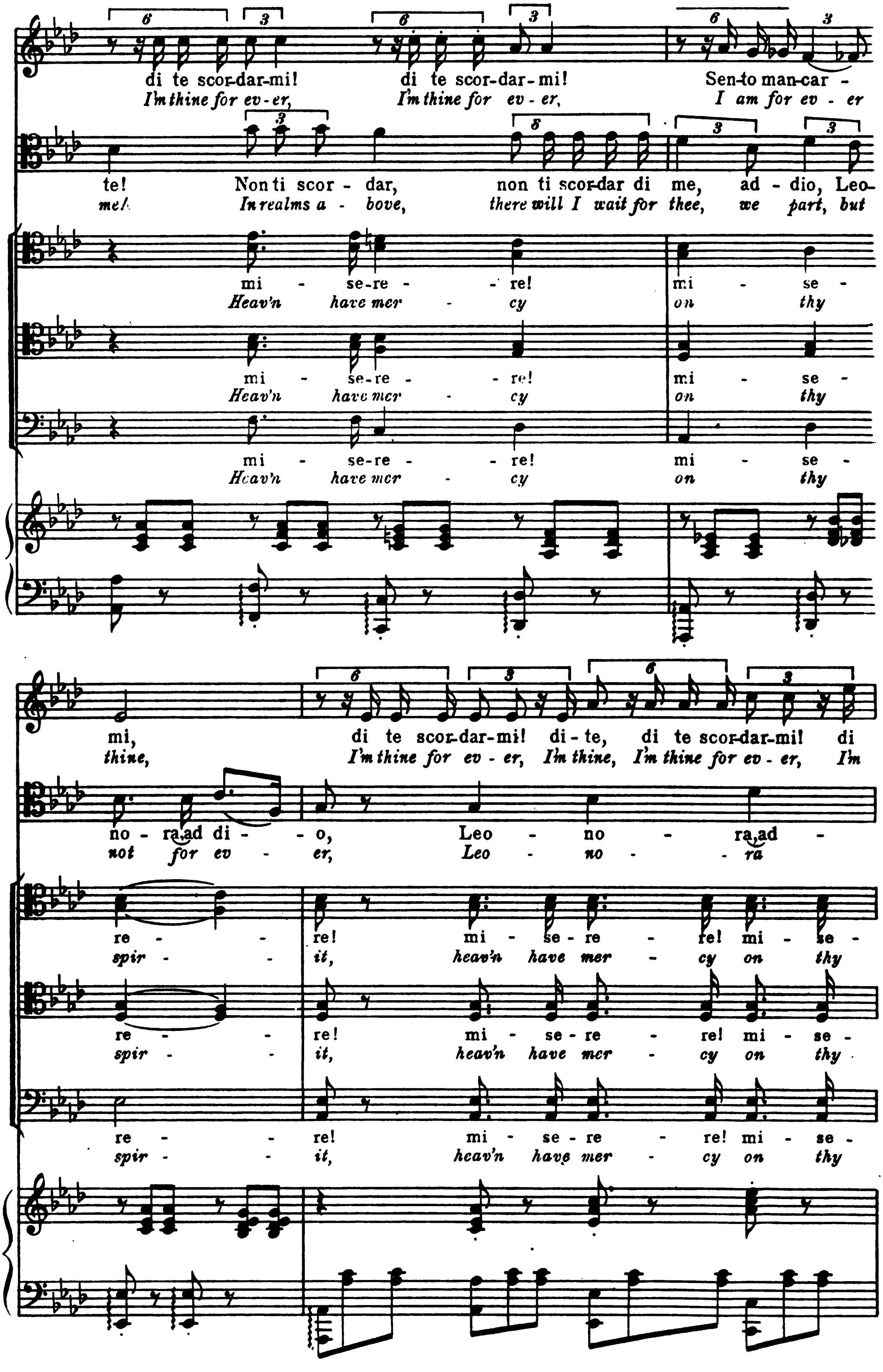

Sen - to man-car - mi!
I am dis - tract - ed!
o!
thee.
TENOR I
Mi - se - re - re d'un al - ma già vi -
Pray that peace may at - tend a soul de -
TENOR II
Mi - se - re - re d'un al - ma già vi -
Pray that peace may at - tend a soul de -
BAR. & BASS
Mi - se - re - re d'un al - ma già vi -
Pray that peace may at - tend a soul de -
Chorus
Strings
pp
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
pp
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
pp
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
Bell
re - re di lei, bon - tà di - vi - na, pre - da non sia dell' in - fer - nal sog - gior -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions hol -
re - re di lei, bon - tà di - vi - na, pre - da non sia dell' in - fer - nal sog - gior -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions hol -
re - re di lei, bon - tà di - vi - na, pre - da non sia dell' in - fer - nal sog - gior -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions hol -

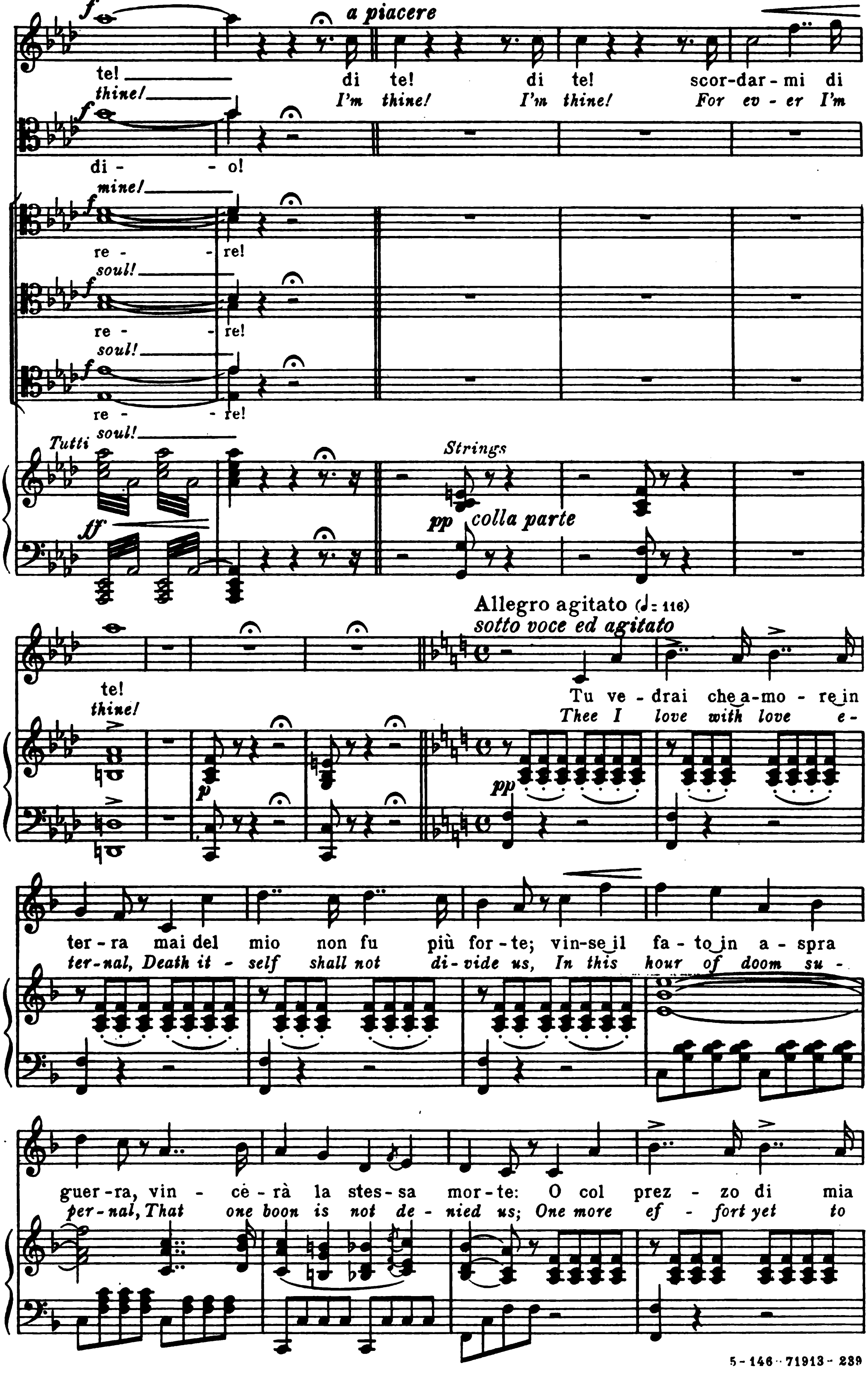

LEONORA
Sull'or - ri - da tor - re, ahi! par che la
Oh, night full of an - guish, what will be thy
no.
low.
Mi - se - re - re!
Heav'n have mer - cy
no.
low.
Mi - se - re - re!
Heav'n have mer - cy
PPP Orchestra
mor - te, con a - li di te - ne - bre, lib - ran - do si
end - ing? With low - er - ing pin - ion de - struc - tion is
mi - se - re - re!
on thy spir - it!
mi - se - re - re!
heav'n have mer - cy
mi - se - re - re!
on thy spir - it!
mi - se - re - re!
heav'n have mer - cy
va
near!
Ah, for - se di - schiu - se gli fian ques - te
Oh, gloom - y fore - bod - ing, his doom is im -
mi - se - re - re!
on thy spir - it!
mi - se - re - re!
heav'n have mer - cy
mi - se - re - re!
on thy spir - it!
mi - se - re - re!
heav'n have mer - cy

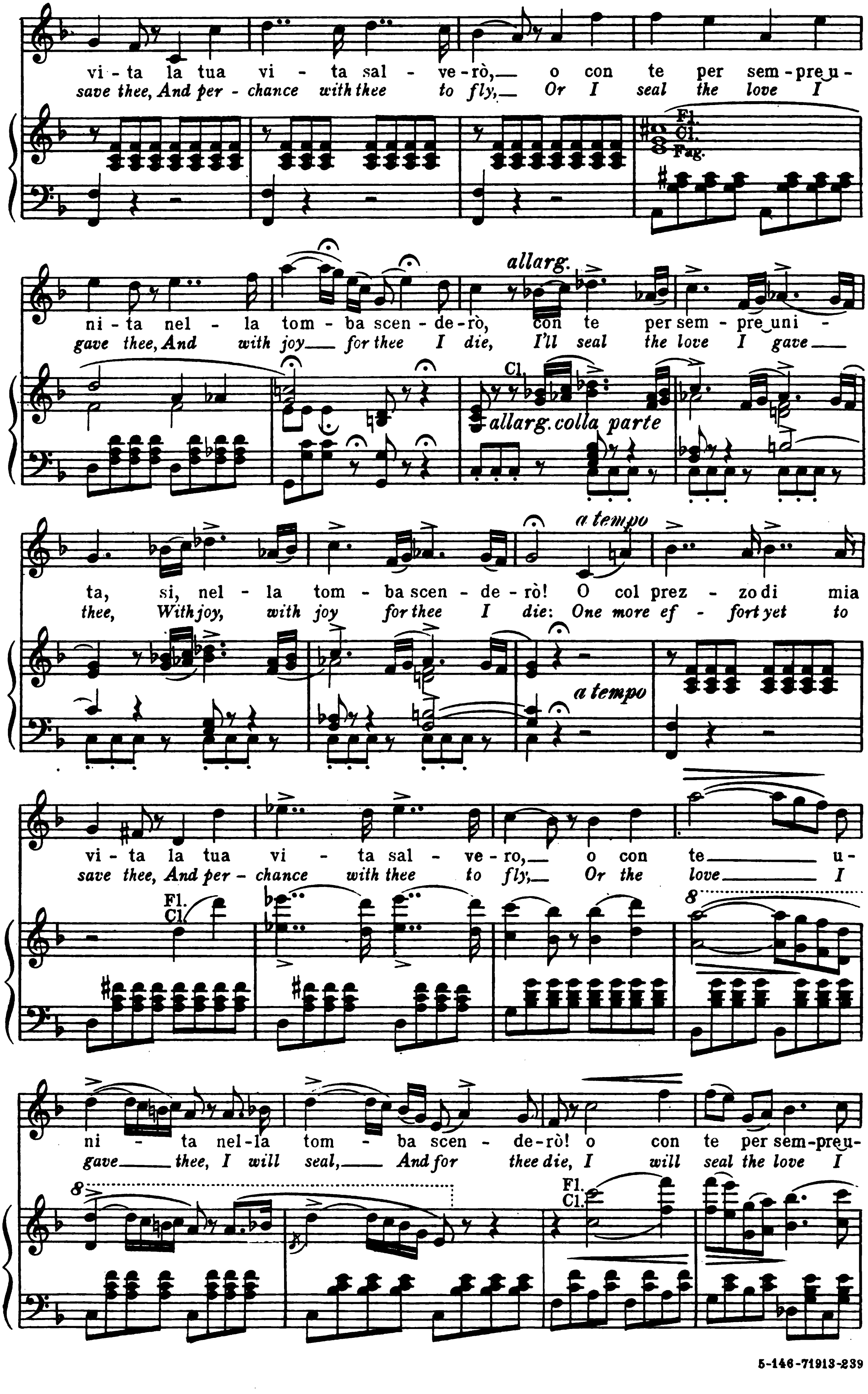

por - te sol quan - do ca - da - ver già fred - do sa -
pend - ing, We meet not a - gain till his death - knell I
rà, quan - do ca - da - ver fred -
hear, not till his death - knell, his
Chorus
mi - se - re -
on thy spir -
mi - se - re -
on thy spir -
dim.
do sa - rà!
knell I hear.
MANRICO
Scon - to col san - gue mi - o
Though here on earth we sev - er,
re!
it!
re!
it!
Harp

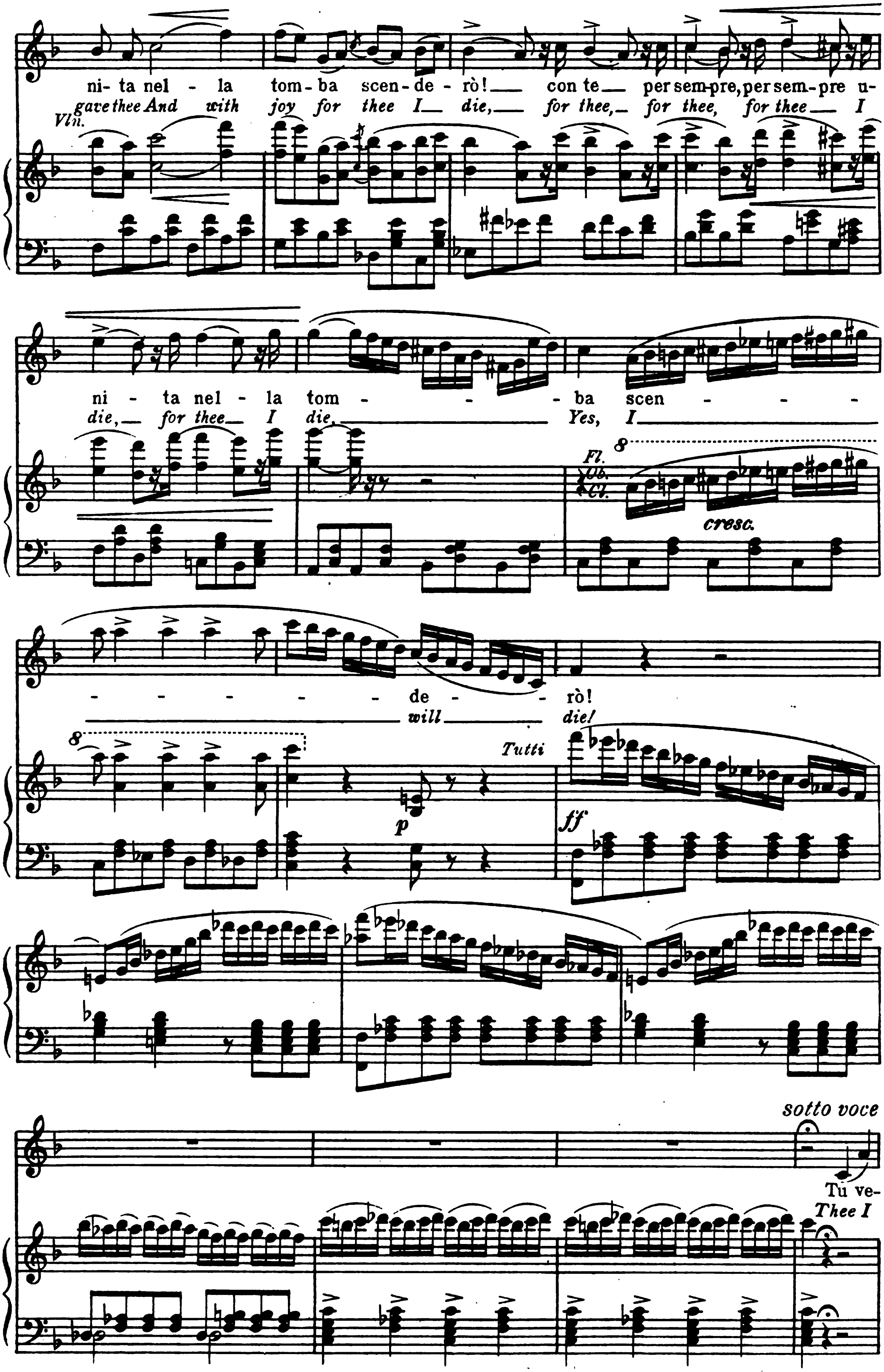

l'a - mor che po-si in te! non ti scor-dar, non ti scor-dar di
Thou wilt re-mem-ber me: In realms a-bove, there will I wait for
LEONORA
Di te, di te-scordar-mi! di
For-get thee can I nev-er! I'm
me, Leo-no-ra addio, Leo-no-ra addio, ad-di-o! Scon-to col san-gue
thee, Leo-no-ra mine, We shall not part for ev-er! Tho' here on earth we
Chorus
Mi-se-re-re!
Heav'n have mer-cy
Mi-se-re-re!
Heav'n have mer-cy
Tutti
pp
Harp
te, di te scor-dar-mi! di te scor-dar-mi!
thine, I'm thine for ev-er, I'm thine for ev-er,
mi-o l'a-mor che po-si in te! Non ti scor-
sev-er, Thou wilt re-mem-ber me, In realms a-
mi-se-re-re! mi-se-
on thy spir-it, heav'n have
mi-se-re-re! mi-se-
on thy spir-it, heav'n have
Harp & Strings pizz.

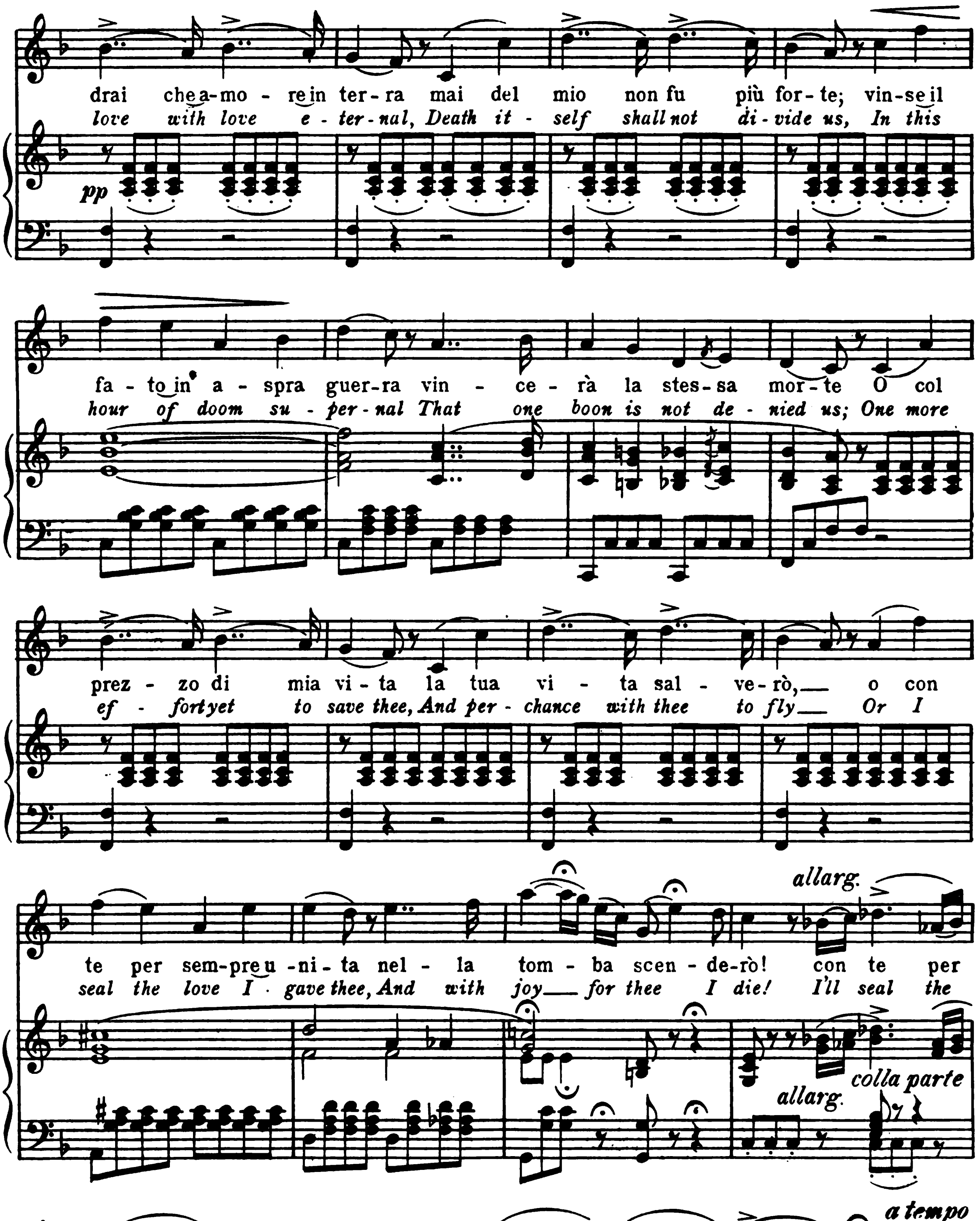

di te scor-dar-mi! Sen-to man car - mi! Di
I'm thine for ev - er, I am for - ev - er thine, For -
dar, non ti scor-dar di me, ad - dio Leo-no - ra,ad-di - -
bove, there will I wait for thee, We part, but not for ev - -
re - - re! mi - se - re - -
mer - - cy on thy spir - -
re - - re! mi - se - re - -
mer - - cy on thy spir - -
re - - re! mi - se - re - -
mer - - cy on thy spir - -
6
3
te,_ di_ te_ scor-dar-mi! di te,_ di_ te_ scor-dar-mi!
get_ thee can_ I_ nev - er! I'm thine, I'm thine,_ for ev - er,
o! Scon-to col san - gue mi - o l'a-mor che po-si in
er, Tho' here on earth we sev - er, Thou will re-mem-ber
re! mi - se - re - re! mi - se - re - re!
it, Heav'n have mer-cy on thy spir-it,
re! mi - se - re - re! mi - se - re - re!
it, Heav'n have mer-cy on thy spir-it,
re! mi - se - re - re! mi - se - re - re!
it, Heav'n have mer-cy on thy spir-it,

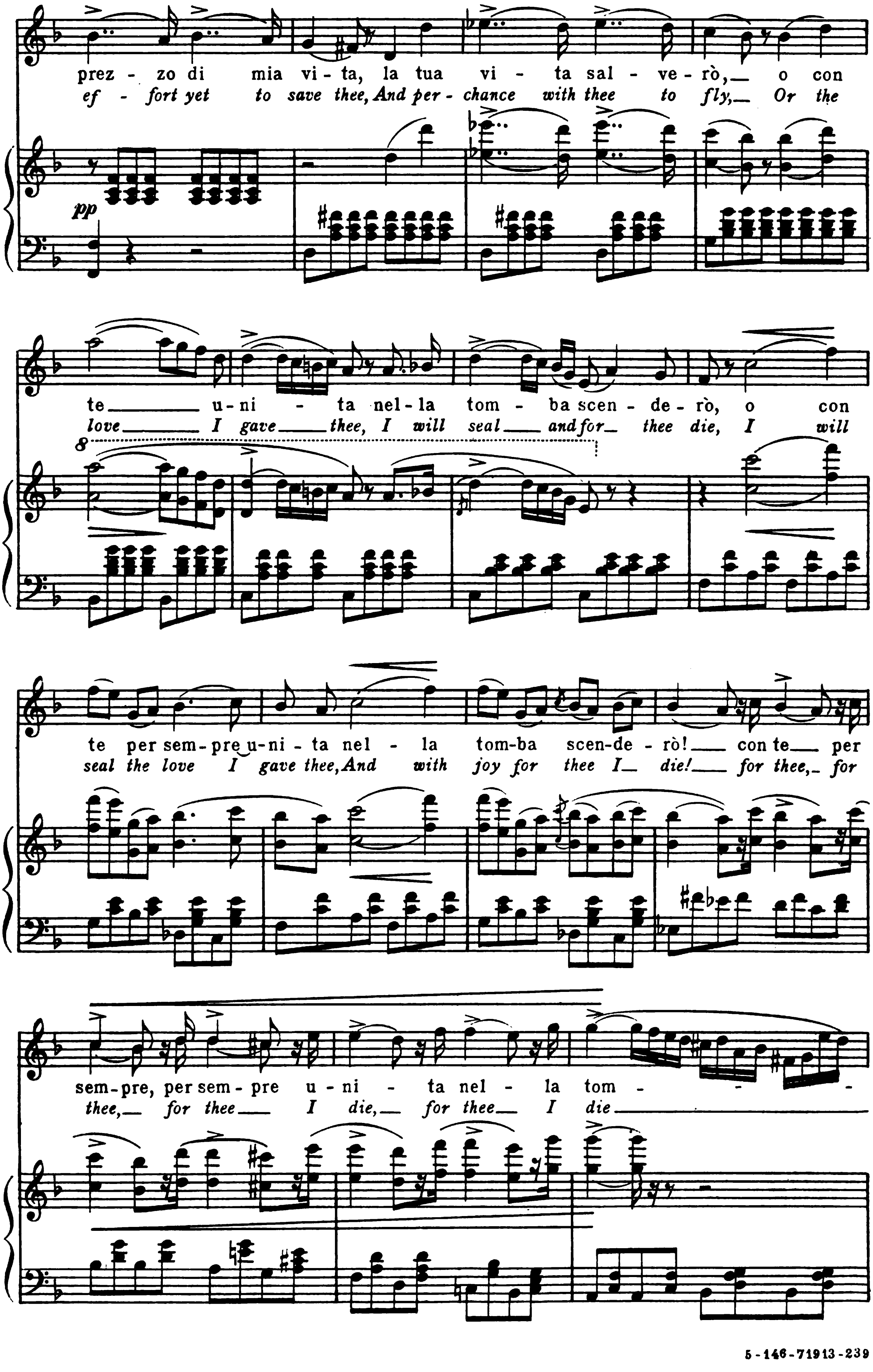

di te scor-dar-mi! di te scor-dar-mi! Sen-to man-car-
I'm thine for ev-er, I'm thine for ev-er, I am for ev-er
te! Non ti scor-dar, non ti scor-dar di me, ad-dio, Leo-
me! In realms a-bove, there will I wait for thee, we part, but
mi-se-re-re! mi-se-
Heav'n have mer-cy on thy
mi-se-re-re! mi-se-
Heav'n have mer-cy on thy
mi-se-re-re! mi-se-
Heav'n have mer-cy on thy
mi, di te scor-dar-mi! di-te, di te scor-dar-mi! di
thine, I'm thine for ev-er, I'm thine, I'm thine for ev-er, I'm
no-ra, ad di-o, Leo-no-ra, ad-
not for ev-er, Leo-no-ra
re-re! mi-se-re-re! mi-se-
spir-it, heav'n have mer-cy on thy
re-re! mi-se-re-re! mi-se-
spir-it, heav'n have mer-cy on thy
re-re! mi-se-re-re! mi-se-
spir-it, heav'n have mer-cy on thy

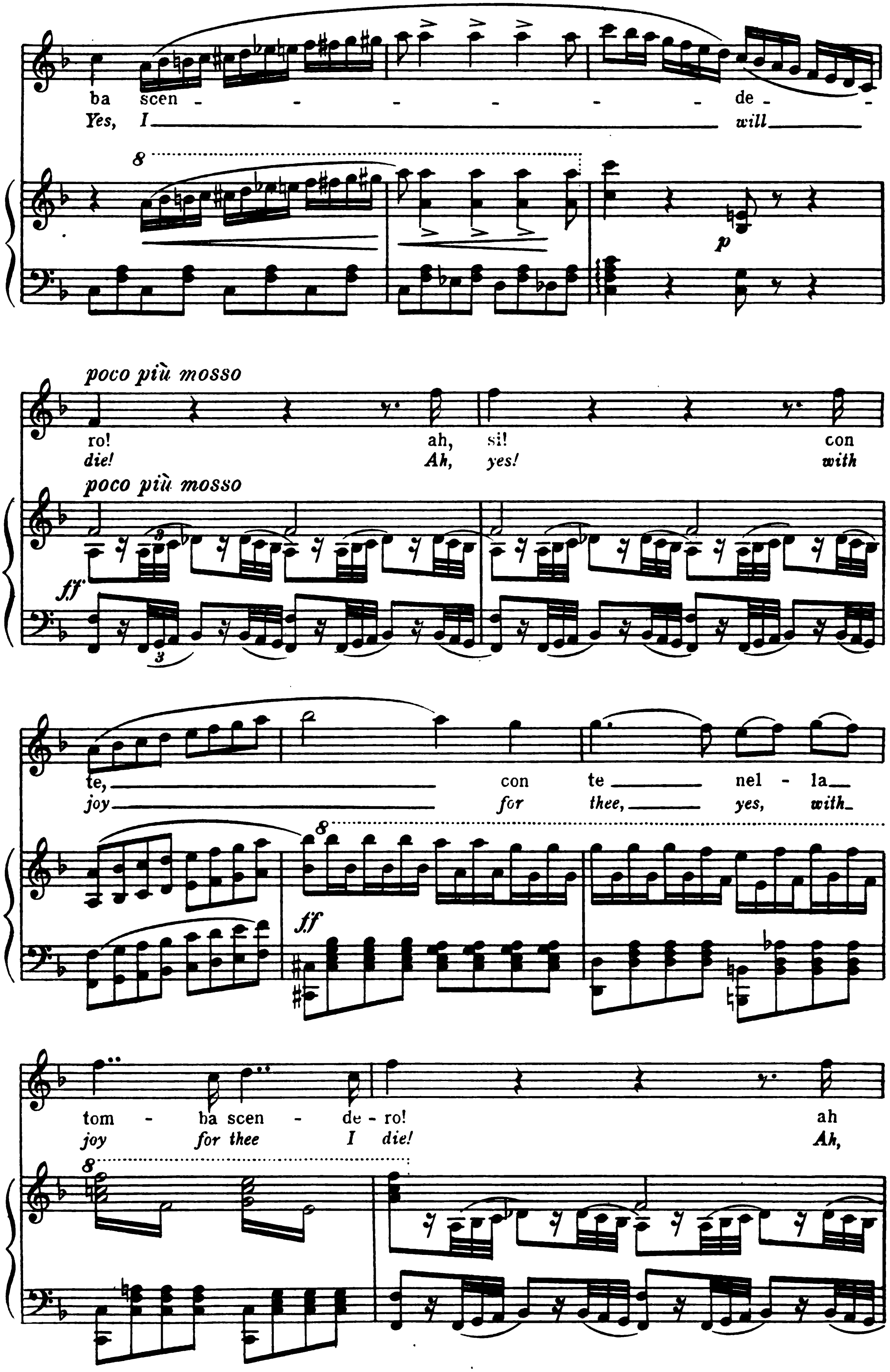

f
a piacere
te! di te! di te! scor-dar-mi di
thine! I'm thine! I'm thine! For ev-er I'm
f
di - o!
mine!
f
re - re!
soul!
f
re - re!
soul!
f
re - re!
soul!
Tutti
Strings
ff
pp colla parte
Allegro agitato (♩= 116)
sotto voce ed agitato
te!
thine!
Tu ve-drai che a-mo-re in
Thee I love with love e-
p
pp
ter-ra mai del mio non fu più for-te; vin-se il fa-to in a-spra
ter-nal, Death it-self shall not di-vide us, In this hour of doom su-
guer-ra, vin-cè-rà la stes-sa mor-te: O col prez-zo di mia
per-nal, That one boon is not de-nied us; One more ef-fort yet to

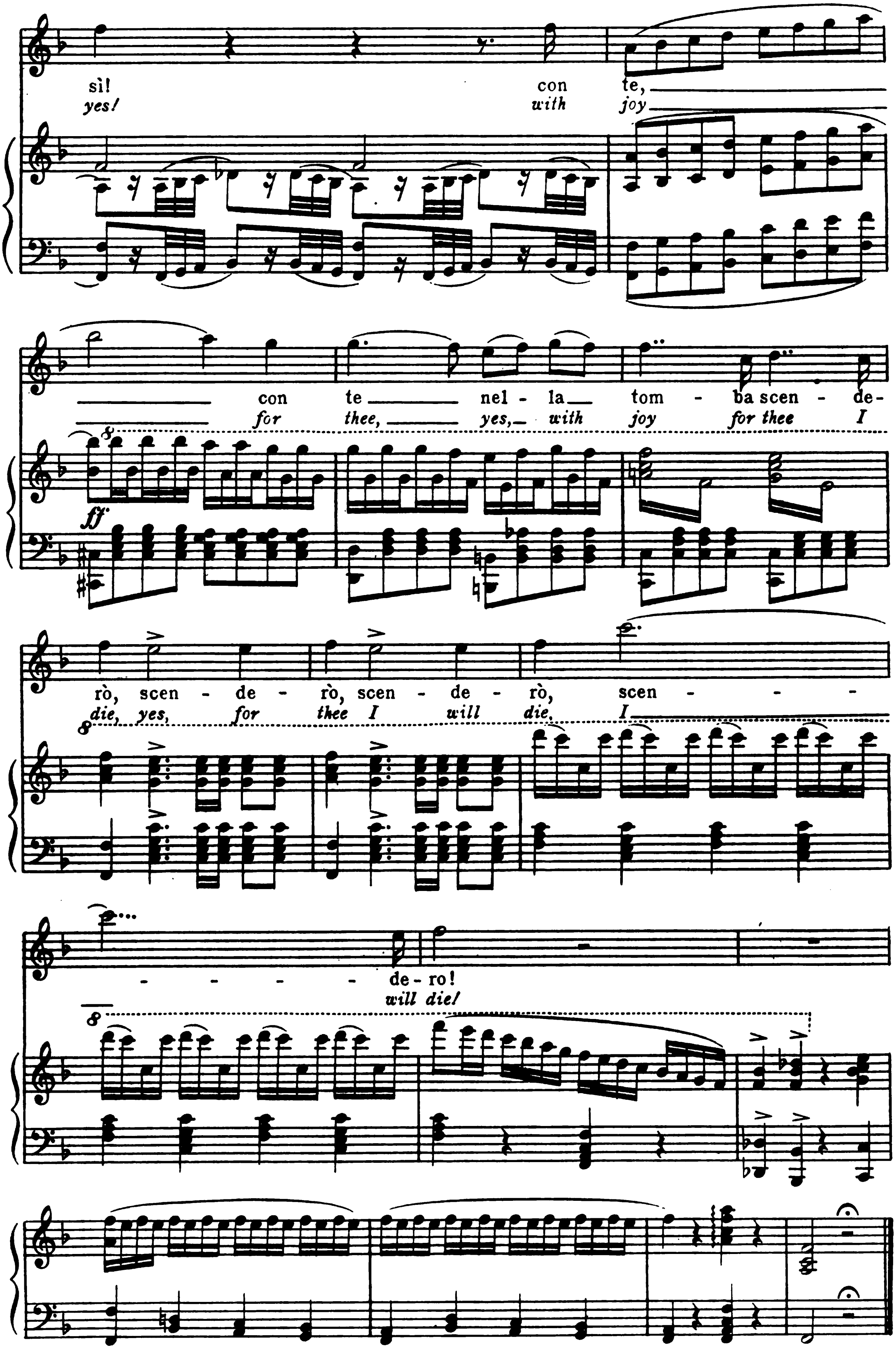

vi-ta la tua vi-ta sal-ve-rò, o con te per sempre u-
save thee, And per-chance with thee to fly, Or I seal the love I
Fl. Cl. Fag.
ni-ta nel-la tom-ba scen-de-rò, con te per sem-pre uni-
gave thee, And with joy for thee I die, I'll seal the love I gave
allarg.
Cl.
allarg. colla parte
ta, si, nel-la tom-ba scen-de-rò! O col prez-zo di mia
thee, With joy, with joy for thee I die: One more ef-fort yet to
a tempo
a tempo
vi-ta la tua vi-ta sal-ve-ro, o con te u-
save thee, And per-chance with thee to fly, Or the love I
Fl. Cl.
8
ni-ta nel-la tom-ba scen-de-rò! o con te per sem-pre u-
gave thee, I will seal, And for thee die, I will seal the love I
8
Fl. Cl.


ni- ta nel - la tom- ba scen- de - rò! con te per sem-pre, per sem-pre u-
gave thee And with joy for thee I die, for thee, for thee, for thee I
Vln.
ni - ta nel - la tom - - ba scen - - - -
die, for thee I die, Yes, I
8
Fl.
Ob.
Cl.
cresc.
- - - - - - - de - rò!
will die!
8
Tutti
p
ff
sotto voce
Tu ve-
Thee I


drai che a-mo - re in ter-ra mai del mio non fu più for - te; vin-se il
love with love e - ter-nal, Death it - self shall not di - vide us, In this
pp
fa - to in a - spra guer-ra vin - ce - rà la stes-sa mor - te O col
hour of doom su - per - nal That one boon is not de - nied us; One more
prez - zo di mia vi - ta la tua vi - ta sal - ve-rò, o con
ef - fort yet to save thee, And per - chance with thee to fly Or I
allarg.
te per sem-pre u - ni - ta nel - la tom - ba scen - de-rò! con te per
seal the love I gave thee, And with joy for thee I die! I'll seal the
colla parte
allarg.
a tempo
sem - pre u-ni - ta, sì nel - la tom - ba scen - de - rò! O col
love I gave thee, With joy, with joy for thee I die! One more

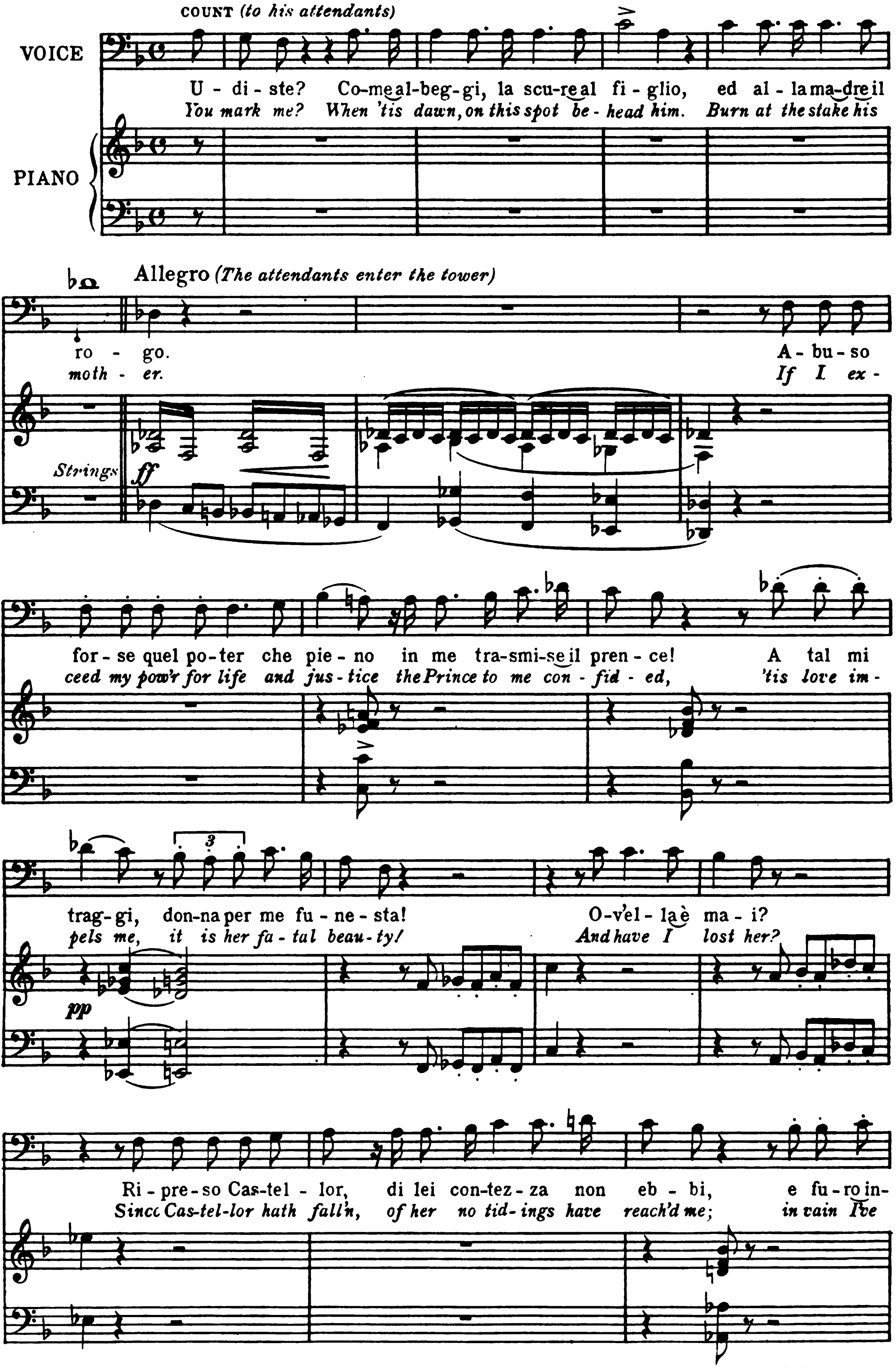

prez - zo di mia vi - ta, la tua vi - ta sal - ve - rò, o con
ef - fort yet to save thee, And per - chance with thee to fly, Or the
pp
te u - ni - ta nel - la tom - ba scen - de - rò, o con
love I gave thee, I will seal and for thee die, I will
8
te per sem - pre u - ni - ta nel - la tom - ba scen - de - rò! con te per
seal the love I gave thee, And with joy for thee I die! for thee, for
sem - pre, per sem - pre u - ni - ta nel - la tom -
thee, for thee I die, for thee I die

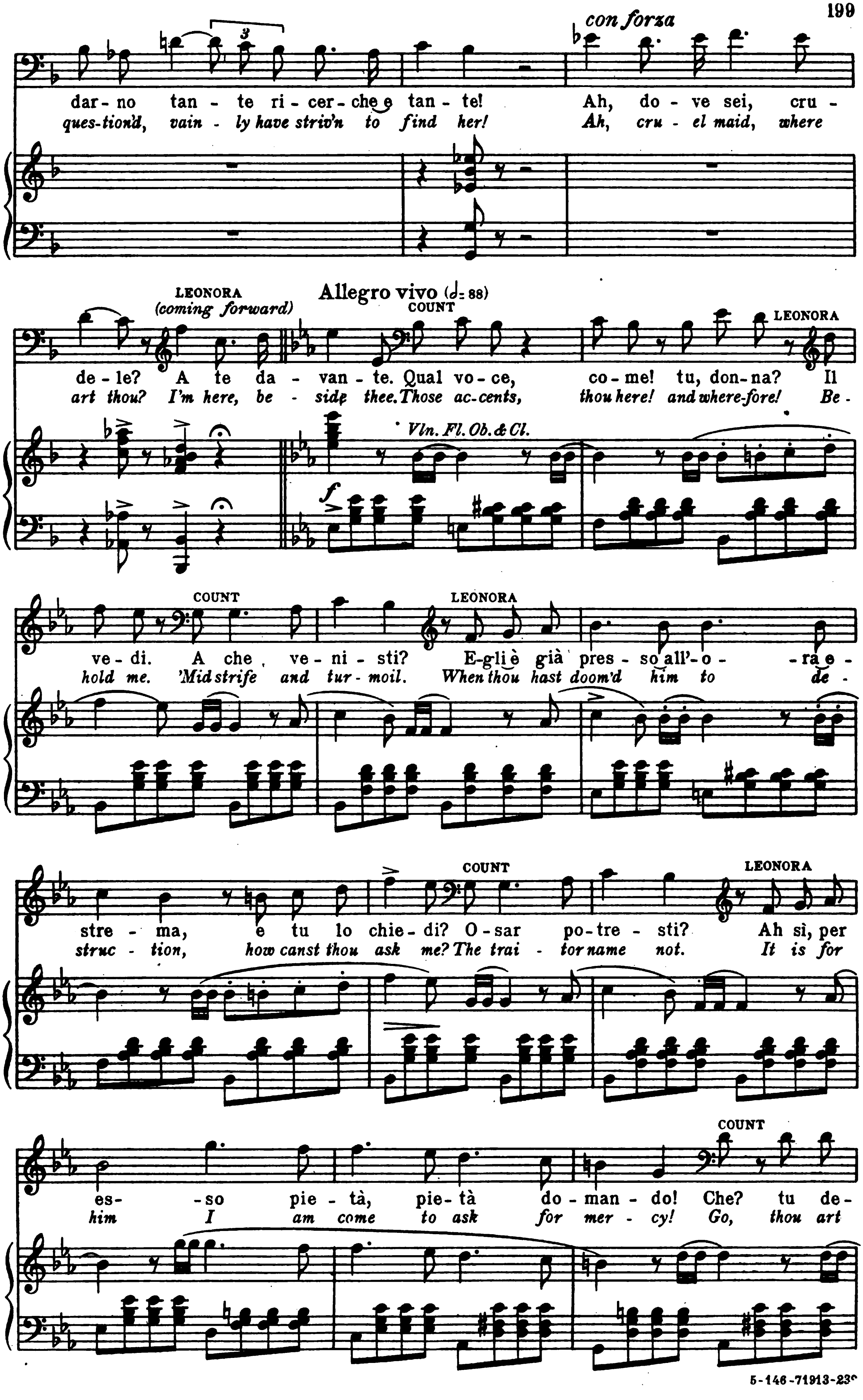

ba scen - - - - - - de -
Yes, I will
8
p
poco più mosso
ro! ah, si! con
die! Ah, yes! with
poco più mosso
ff
3
te, con te nel - la
joy for thee, yes, with
8
ff
tom - ba scen - de - ro! ah
joy for thee I die! Ah,
8

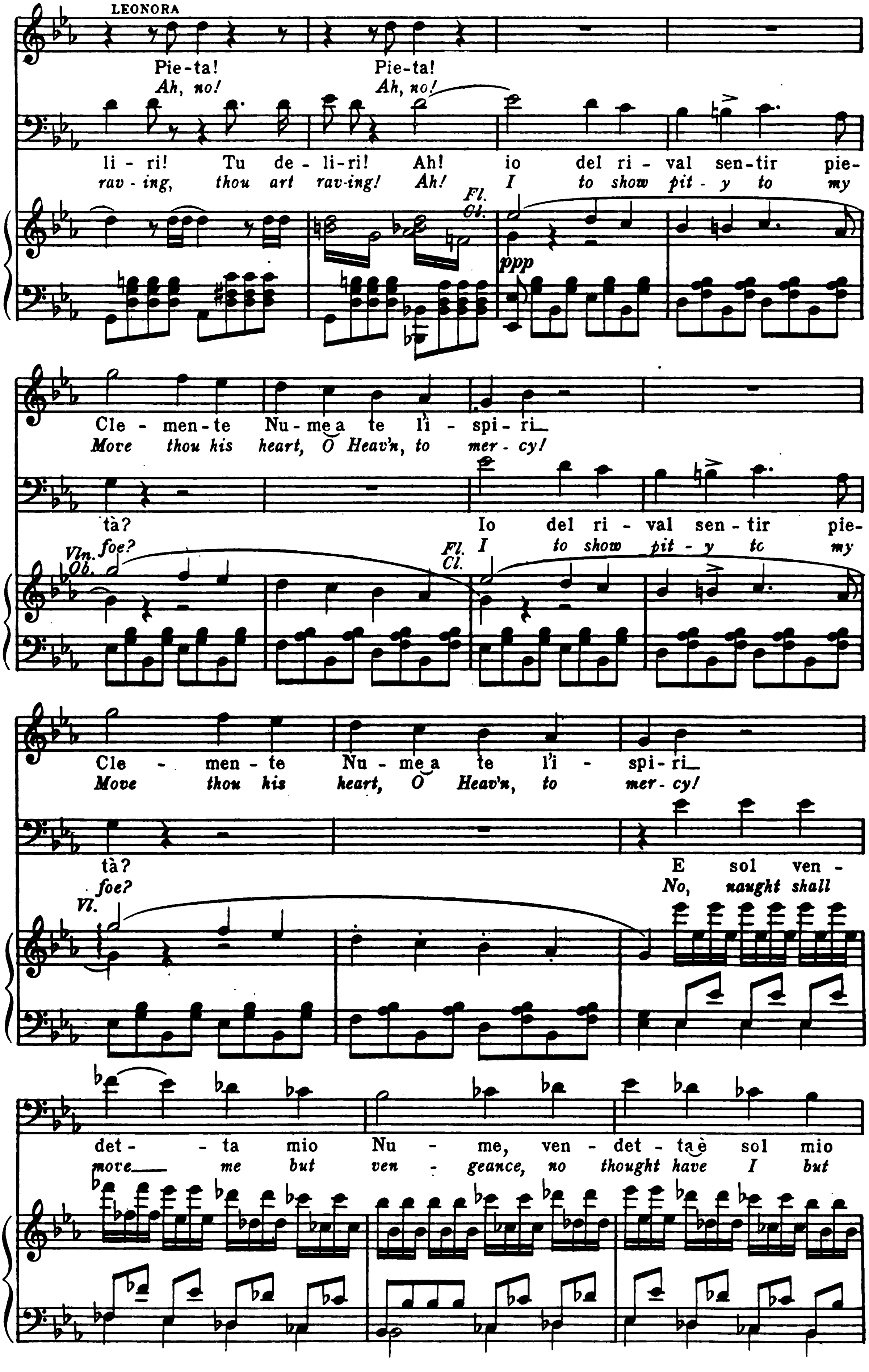

sì! con te, con te nel la tom ba scen de rò, scen de rò, scen de rò, scen de ro!
yes! with joy for thee, yes, with joy for thee I die, yes, for thee I will die, I will die!
8
ff
8
8

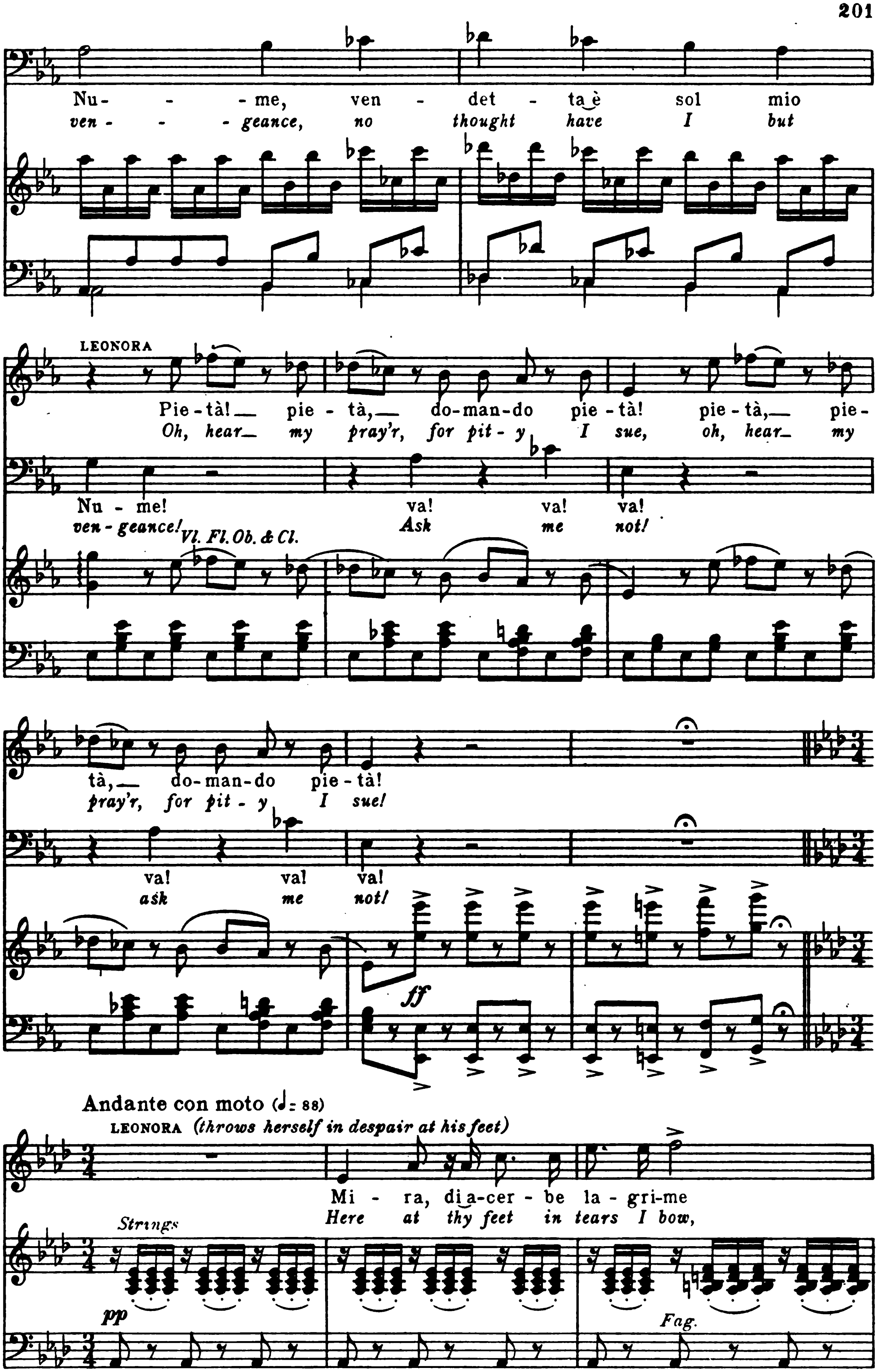
Nº 20 Recitative and Duet

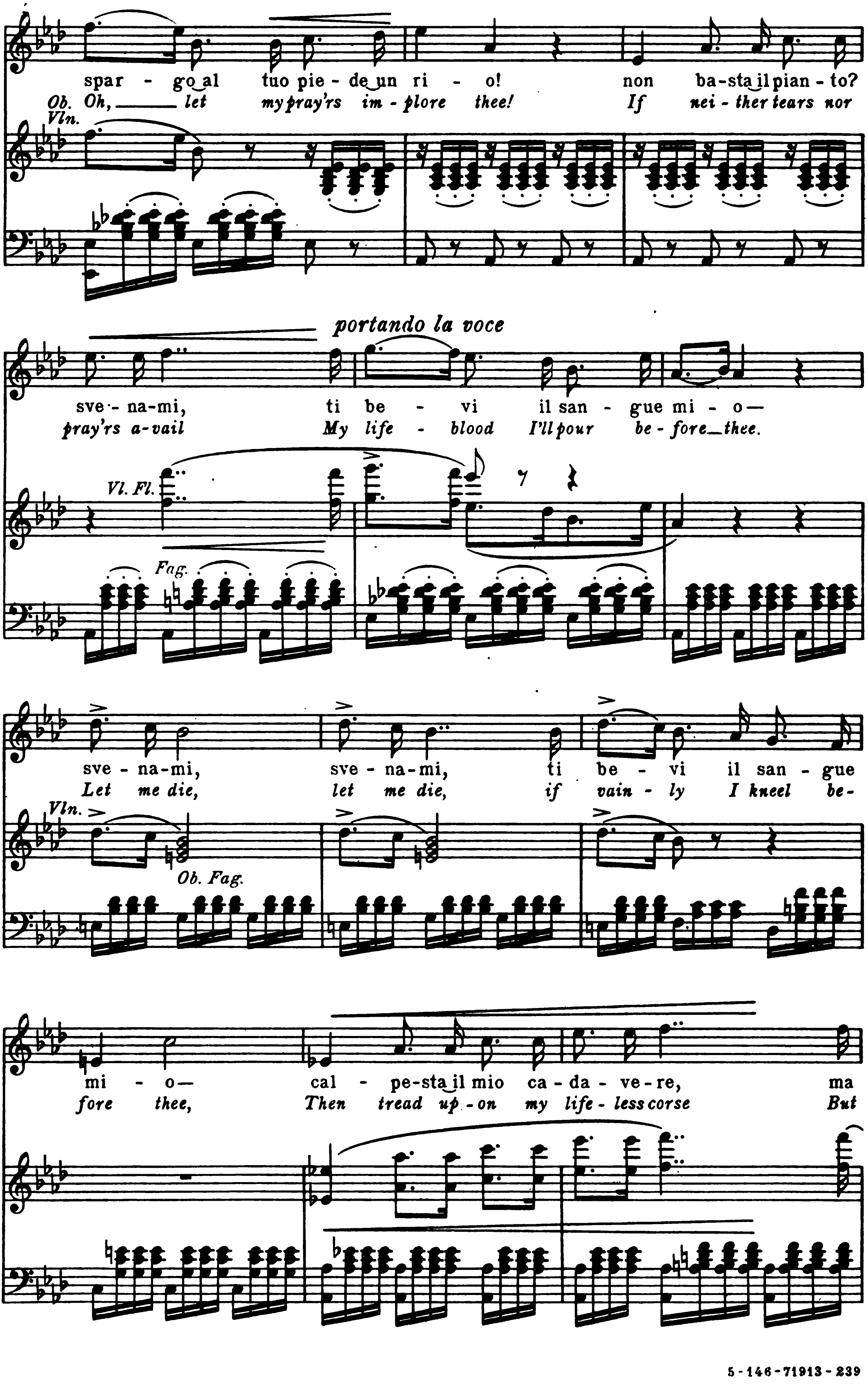
A door opens, from which enters the Count, followed by attendants; Leonora stands aside.

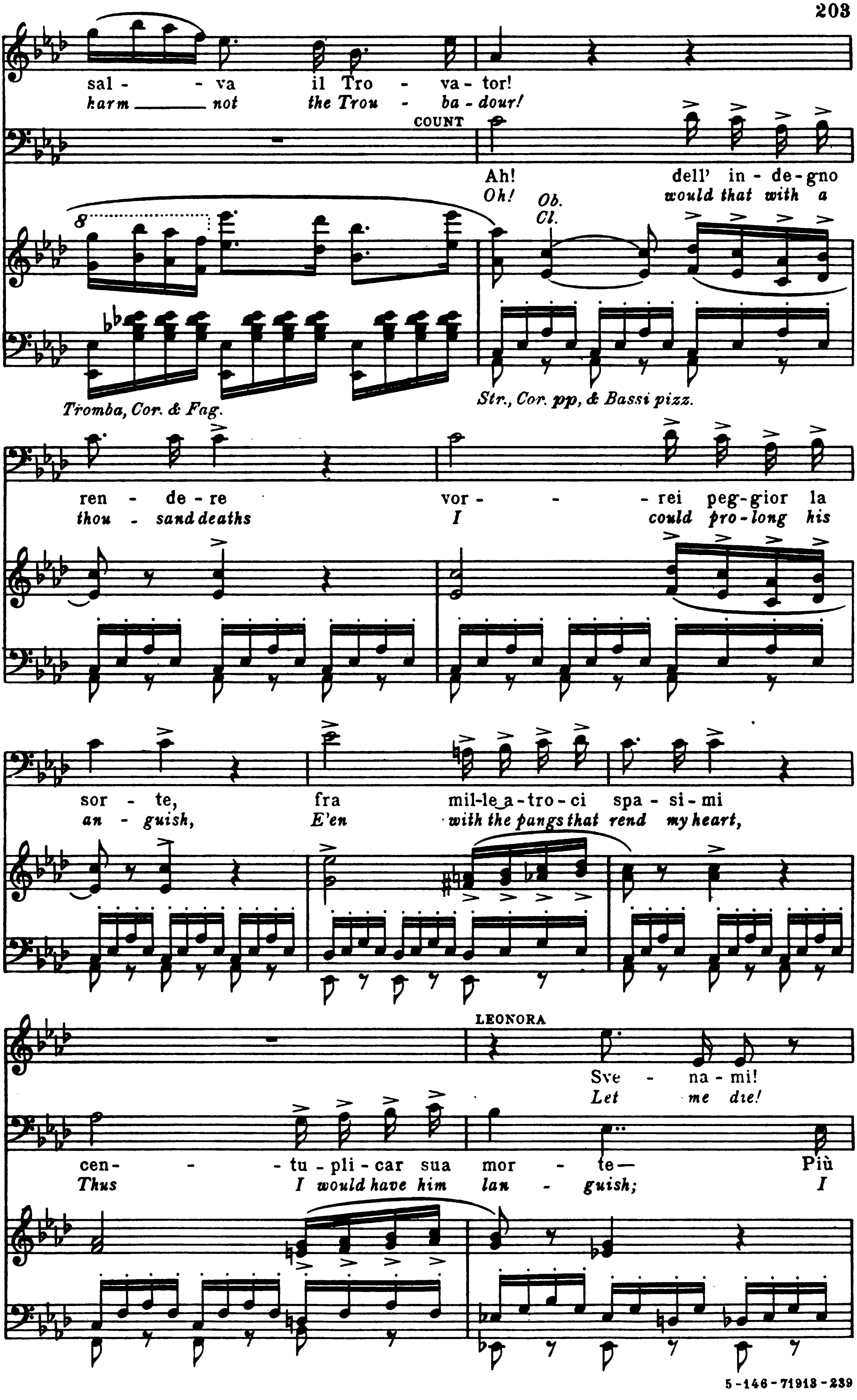

COUNT (to his attendants)
VOICE
PIANO
U - di - ste? Co-me al-beg-gi, la scu-re al fi - glio, ed al - la ma - dre il
You mark me? When 'tis dawn, on this spot be - head him. Burn at the stake his
ro - go.
moth - er.
Allegro (The attendants enter the tower)
Strings
ff
A - bu - so
If I ex -
for - se quel po - ter che pie - no in me tra-smi-se il pren - ce! A tal mi
ceed my pow'r for life and jus - tice the Prince to me con - fid - ed, 'tis love im -
trag - gi, don-na per me fu - ne - sta! O-v'el - la è ma - i?
pels me, it is her fa - tal beau - ty! And have I lost her?
3
pp
Ri - pre - so Cas - tel - lor, di lei con - tez - za non eb - bi, e fu - ro in -
Since Cas-tel-lor hath fall'n, of her no tid - ings have reach'd me; in vain I've

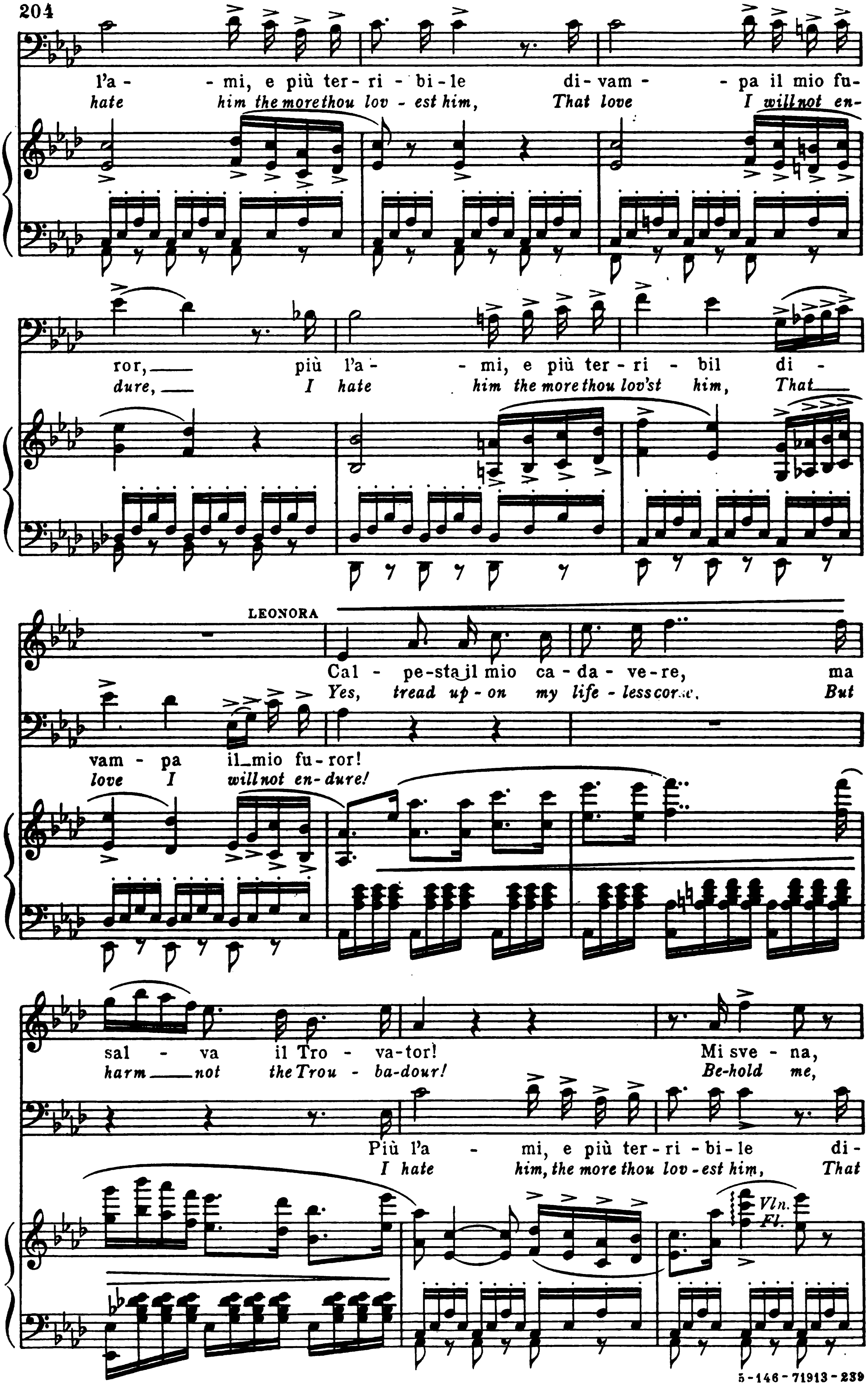

con forza
dar-no tan-te ri-cer-che e tan-te! Ah, do-ve sei, cru-
ques-tion'd, vain-ly have striv'n to find her! Ah, cru-el maid, where
LEONORA
(coming forward)
Allegro vivo (𝅗𝅥= 88)
COUNT
LEONORA
de-le? A te da-van-te. Qual vo-ce, co-me! tu, don-na? Il
art thou? I'm here, be-side thee. Those ac-cents, thou here! and where-fore! Be-
Vln. Fl. Ob. & Cl.
f
COUNT
LEONORA
ve-di. A che ve-ni-sti? E-gli è già pres-so all'-o-ra e-
hold me. 'Mid strife and tur-moil. When thou hast doom'd him to de-
COUNT
LEONORA
stre-ma, e tu lo chie-di? O-sar po-tre-sti? Ah sì, per
struc-tion, how canst thou ask me? The trai-tor name not. It is for
COUNT
es-so pie-tà, pie-tà do-man-do! Che? tu de-
him I am come to ask for mer-cy! Go, thou art

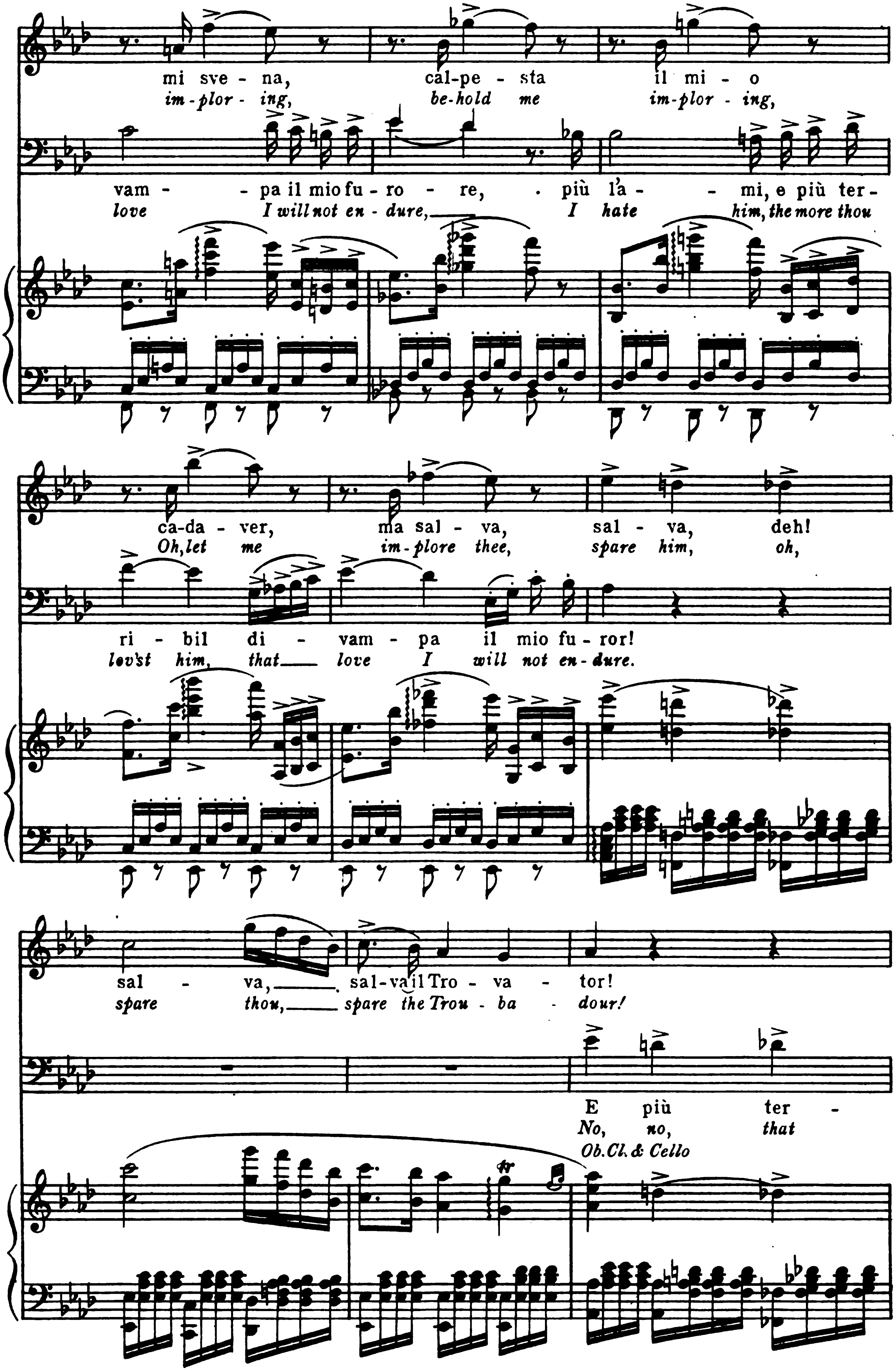

LEONORA
Pie-ta! Pie-ta!
Ah, no! Ah, no!
li - ri! Tu de - li-ri! Ah! io del ri - val sen-tir pie-
rav - ing, thou art rav-ing! Ah! I to show pit - y to my
Fl.
Cl.
ppp
Cle - men-te Nu-me a te l'i - spi-ri
Move thou his heart, O Heav'n, to mer - cy!
tà? Io del ri - val sen-tir pie-
foe? I to show pit - y to my
Vln.
Ob.
Fl.
Cl.
Cle - men - te Nu - me a te l'i - spi-ri
Move thou his heart, O Heav'n, to mer-cy!
tà? E sol ven -
foe? No, naught shall
Vl.
det - ta mio Nu - me, ven - det - ta è sol mio
move me but ven - geance, no thought have I but

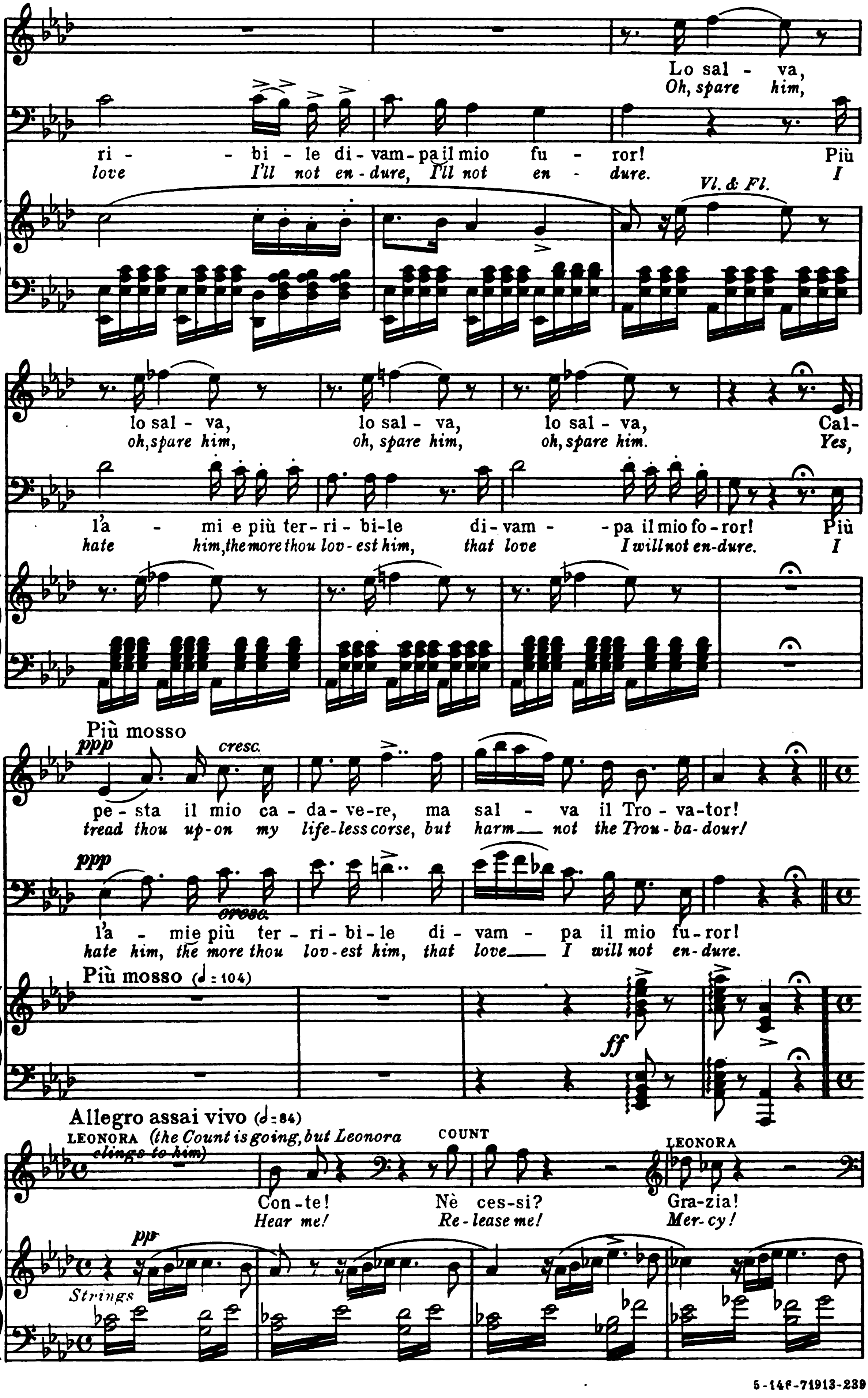

Nu- - - me, ven - det - ta è sol mio
ven - - - geance, no thought have I but
LEONORA
Pie-tà! pie - tà, do-man-do pie - tà! pie - tà, pie-
Oh, hear my pray'r, for pit - y I sue, oh, hear my
Nu - me! va! va! va!
ven - geance! Ask me not!
Vl. Fl. Ob. & Cl.
tà, do-man-do pie - tà!
pray'r, for pit - y I sue!
va! va! va!
ask me not!
ff
Andante con moto (♩= 88)
LEONORA (throws herself in despair at his feet)
Mi - ra, di a-cer - be la - gri-me
Here at thy feet in tears I bow,
Strings
pp
Fag.

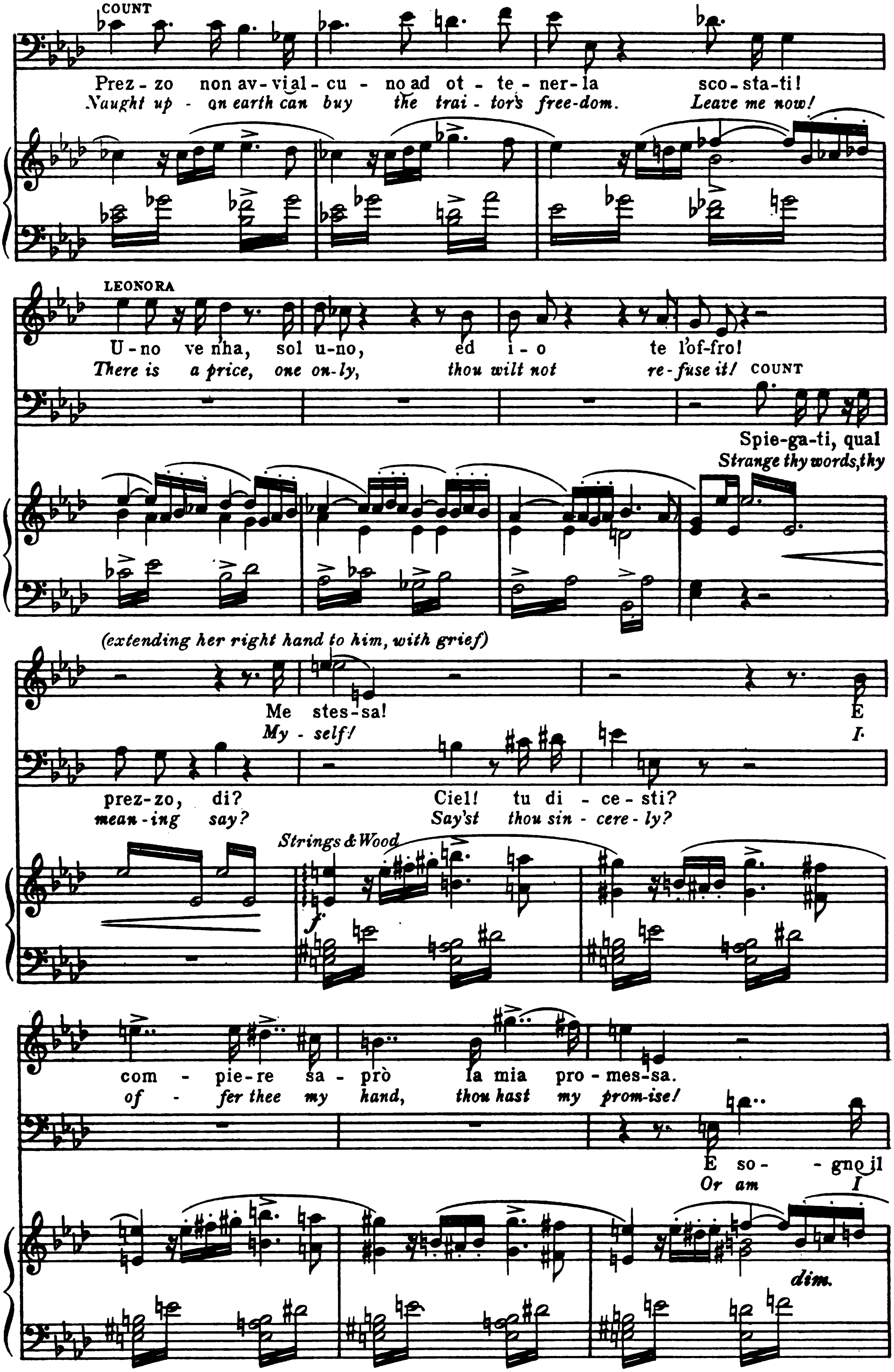

spar - go al tuo pie - de un ri - o! non ba-sta il pian - to?
Ob. Oh, let my pray'rs im - plore thee! If nei - ther tears nor
Vln.
portando la voce
sve - na-mi, ti be - vi il san - gue mi - o—
pray'rs a-vail My life - blood I'll pour be - fore thee.
Vl. Fl.
Fag.
sve - na-mi, sve - na-mi, ti be - vi il san - gue
Let me die, let me die, if vain - ly I kneel be-
Vln.
Ob. Fag.
mi - o— cal - pe-sta il mio ca - da - ve-re, ma
fore thee, Then tread up - on my life - less corse But

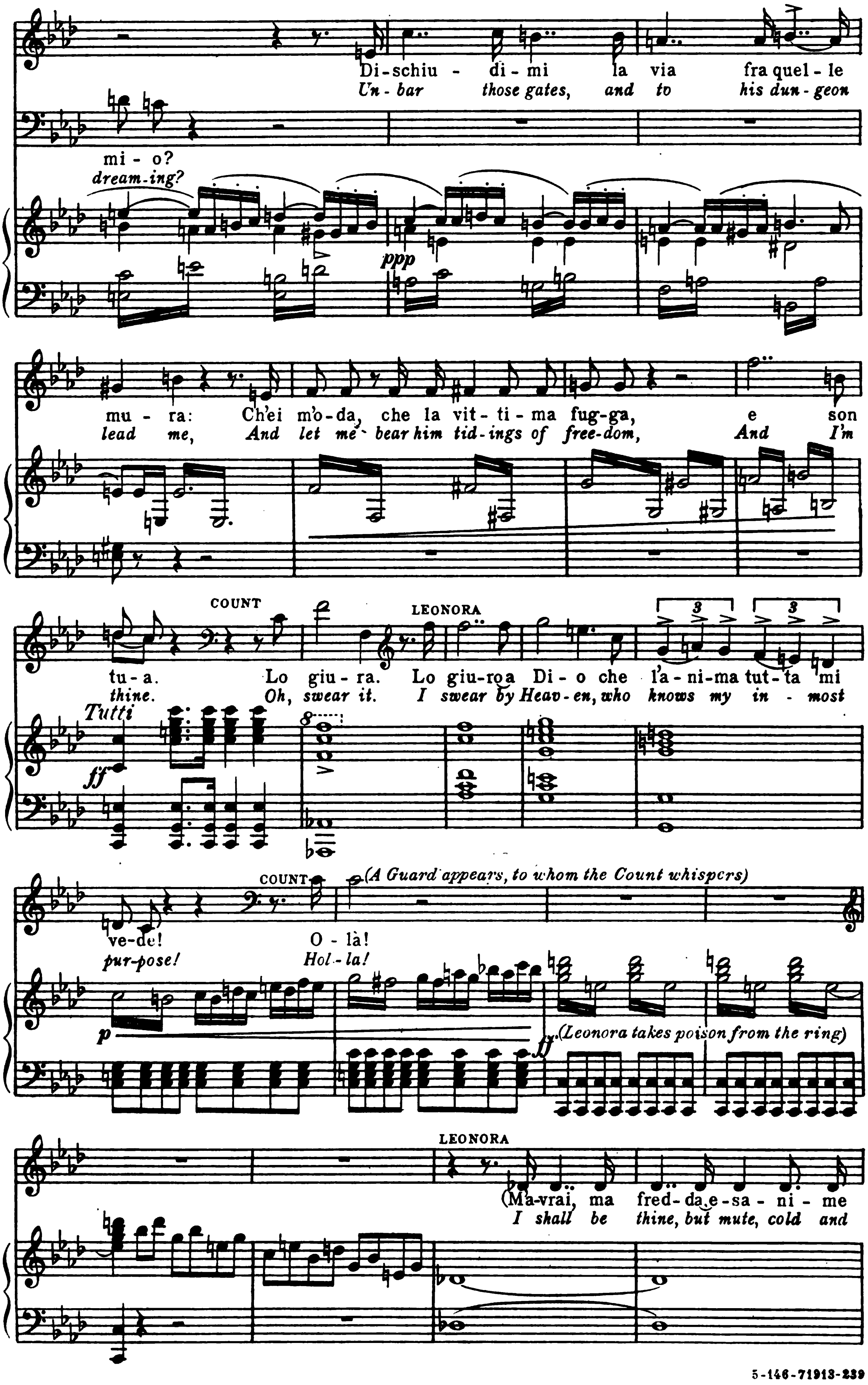

sal - va il Tro - va - tor!
harm not the Trou - ba - dour!
COUNT
Ah! dell' in - de - gno
Oh! would that with a
Ob.
Cl.
8
Tromba, Cor. & Fag.
Str., Cor. pp, & Bassi pizz.
ren - de - re vor - rei peg - gior la
thou - sand deaths I could pro - long his
sor - te, fra mil - le a - tro - ci spa - si - mi
an - guish, E'en with the pangs that rend my heart,
LEONORA
Sve - na - mi!
Let me die!
cen - tu - pli - car sua mor - te— Più
Thus I would have him lan - guish; I

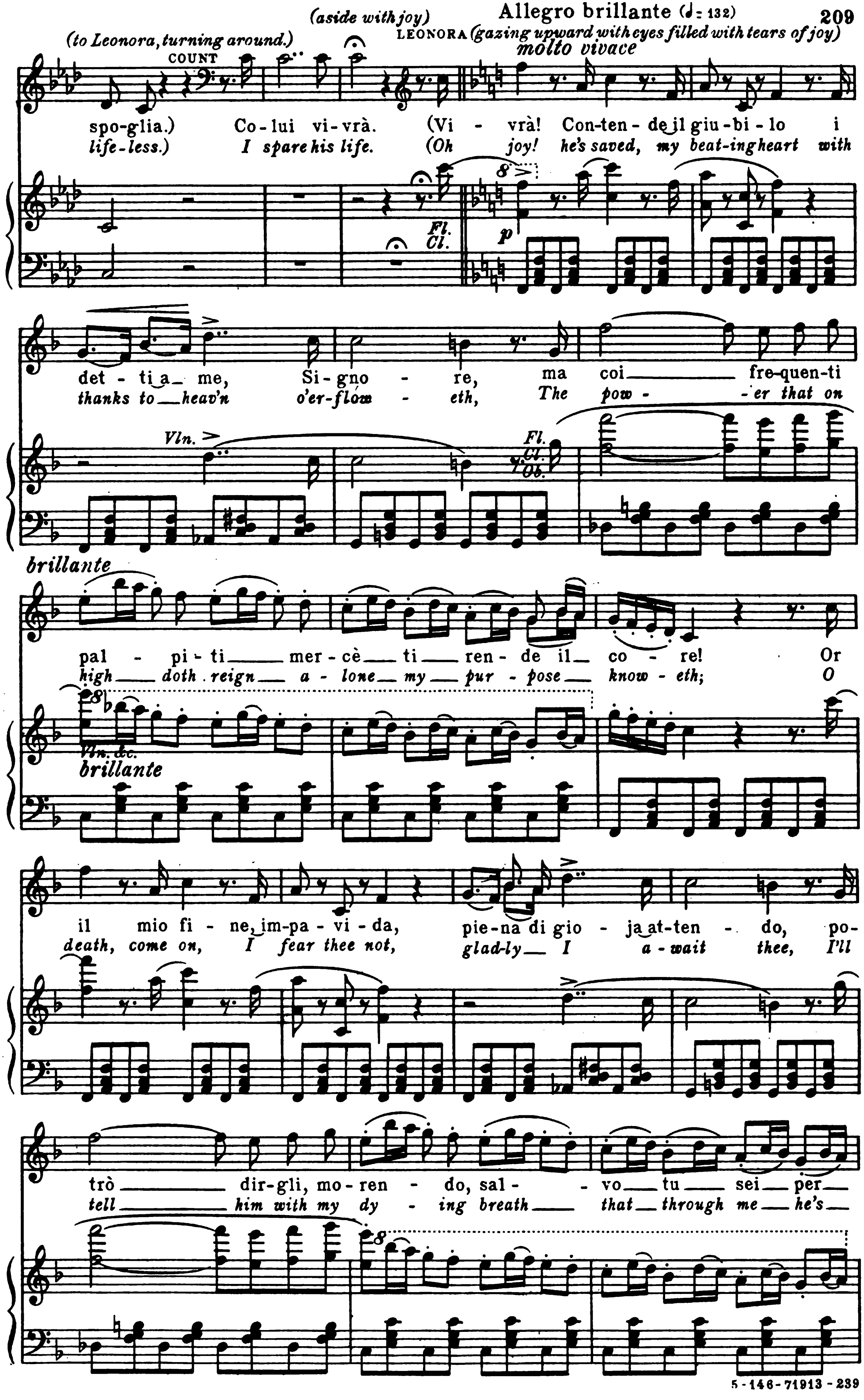

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu -
hate him the more thou lov - est him, That love I will not en -
ror, più l'a - mi, e più ter - ri - bil di -
dure, I hate him the more thou lov'st him, That
LEONORA
Cal - pe - sta il mio ca - da - ve - re, ma
Yes, tread up - on my life - less corse. But
vam - pa il mio fu - ror!
love I will not en - dure!
sal - va il Tro - va - tor! Mi sve - na,
harm not the Trou - ba - dour! Be - hold me,
Più l'a - mi, e più ter - ri - bi - le di -
I hate him, the more thou lov - est him, That
Vln.
Fl.

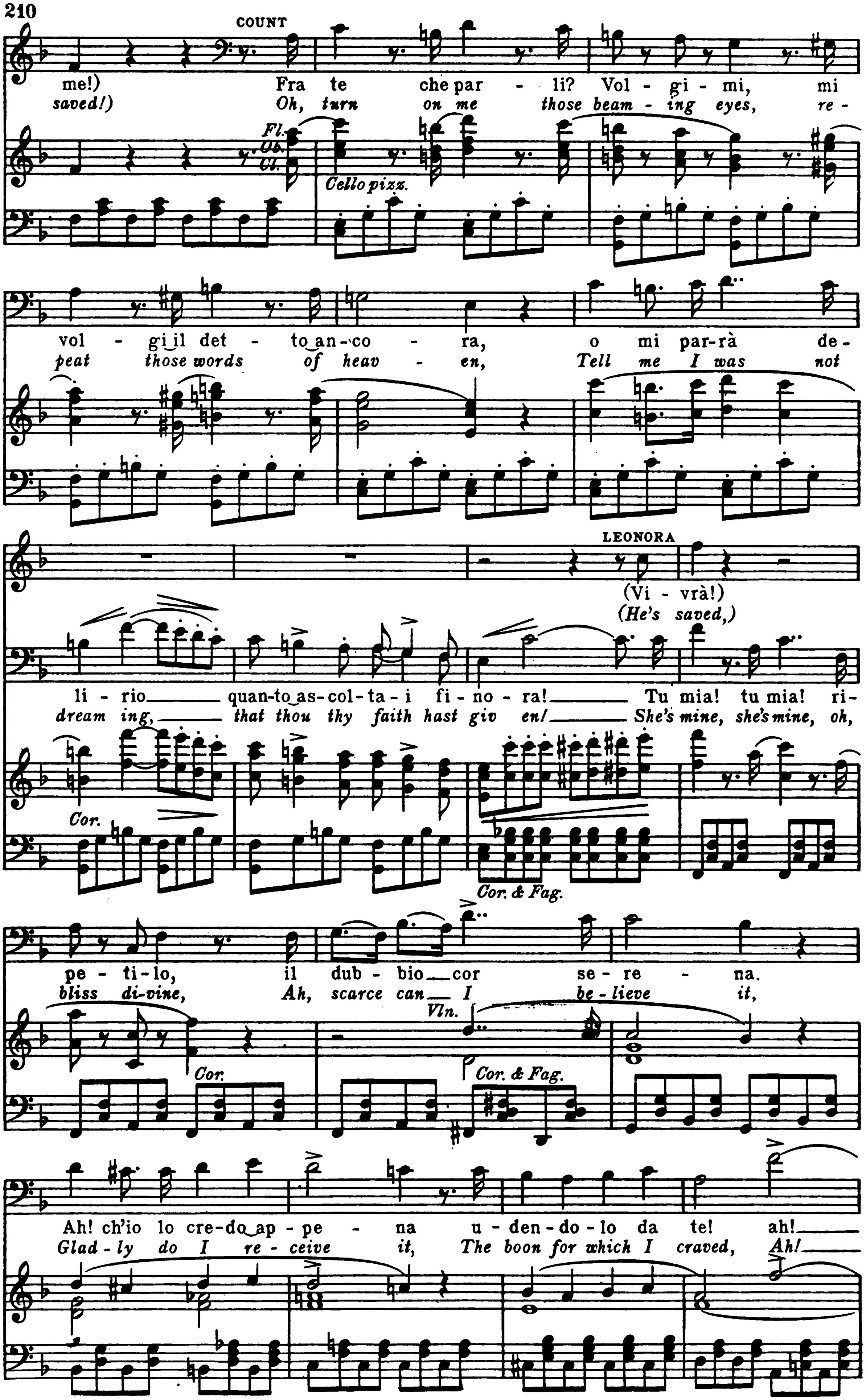

mi sve - na, cal-pe - sta il mi - o
im-plor - ing, be-hold me im-plor - ing,
vam - - pa il mio fu - ro - re, . più l'a - - mi, e più ter -
love I will not en - dure, I hate him, the more thou
ca-da - ver, ma sal - va, sal - va, deh!
Oh, let me im-plore thee, spare him, oh,
ri - bil di - vam - pa il mio fu - ror!
lov'st him, that love I will not en - dure.
sal - va, sal-va il Tro - va - tor!
spare thou, spare the Trou - ba - dour!
E più ter -
No, no, that
Ob.Cl.& Cello

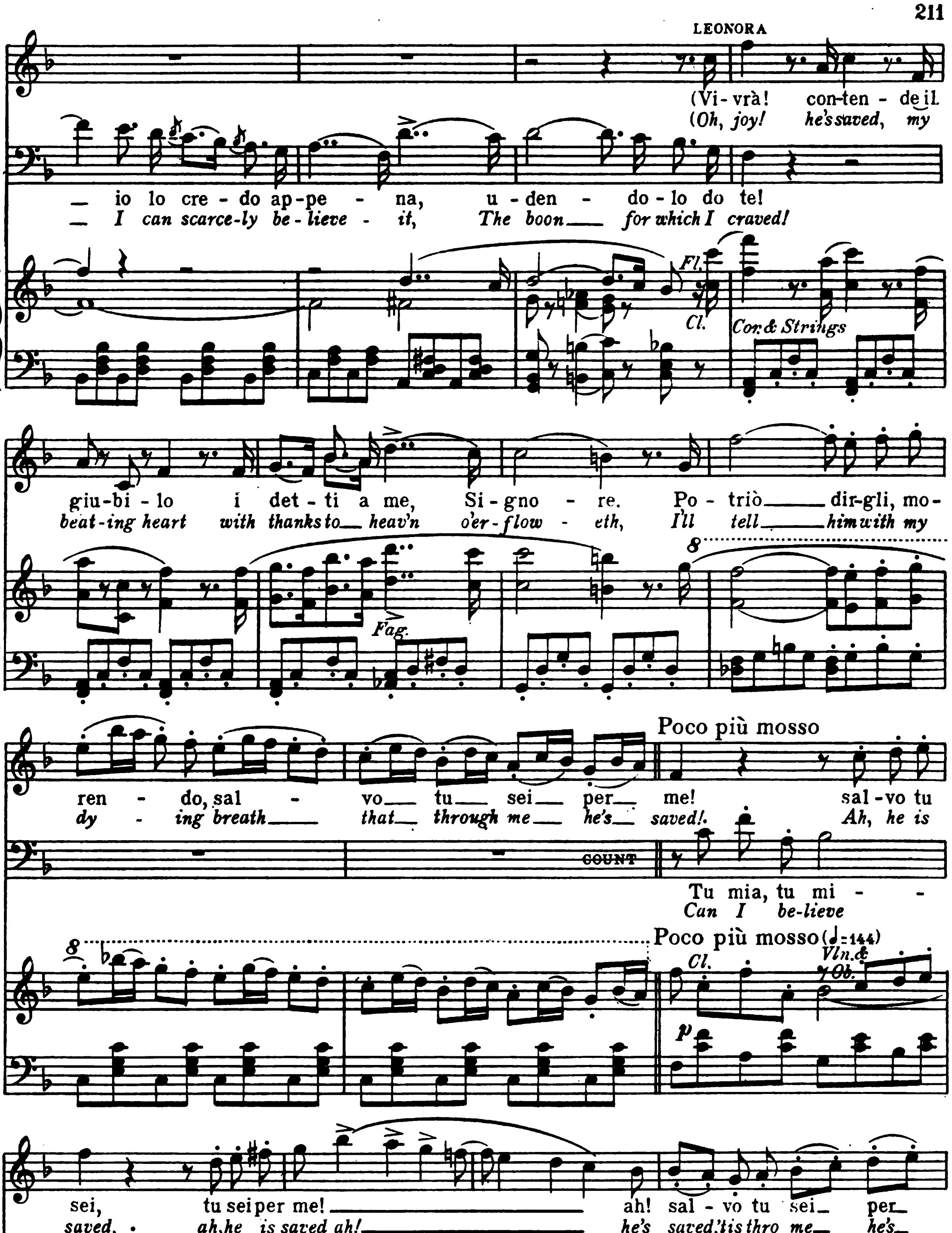

Lo sal - va,
Oh, spare him,
ri - bi - le di-vam-pa il mio fu - ror! Più
love I'll not en-dure, I'll not en - dure. I
Vl. & Fl.
lo sal - va, lo sal - va, lo sal - va, Cal-
oh, spare him, oh, spare him, oh, spare him. Yes,
l'a - mi e più ter-ri-bi-le di-vam - pa il mio fo-ror! Più
hate him, the more thou lov-est him, that love I will not en-dure. I
Più mosso
ppp
cresc.
pe - sta il mio ca - da - ve-re, ma sal - va il Tro - va-tor!
tread thou up-on my life-less corse, but harm not the Trou-ba-dour!
ppp
cresc.
l'a - mi e più ter - ri - bi - le di - vam - pa il mio fu-ror!
hate him, the more thou lov-est him, that love I will not en-dure.
Più mosso (♩= 104)
ff
Allegro assai vivo (𝅗𝅥= 84)
LEONORA (the Count is going, but Leonora clings to him)
COUNT
LEONORA
Con-te! Nè ces-si? Gra-zia!
Hear me! Re-lease me! Mer-cy!
pp
Strings

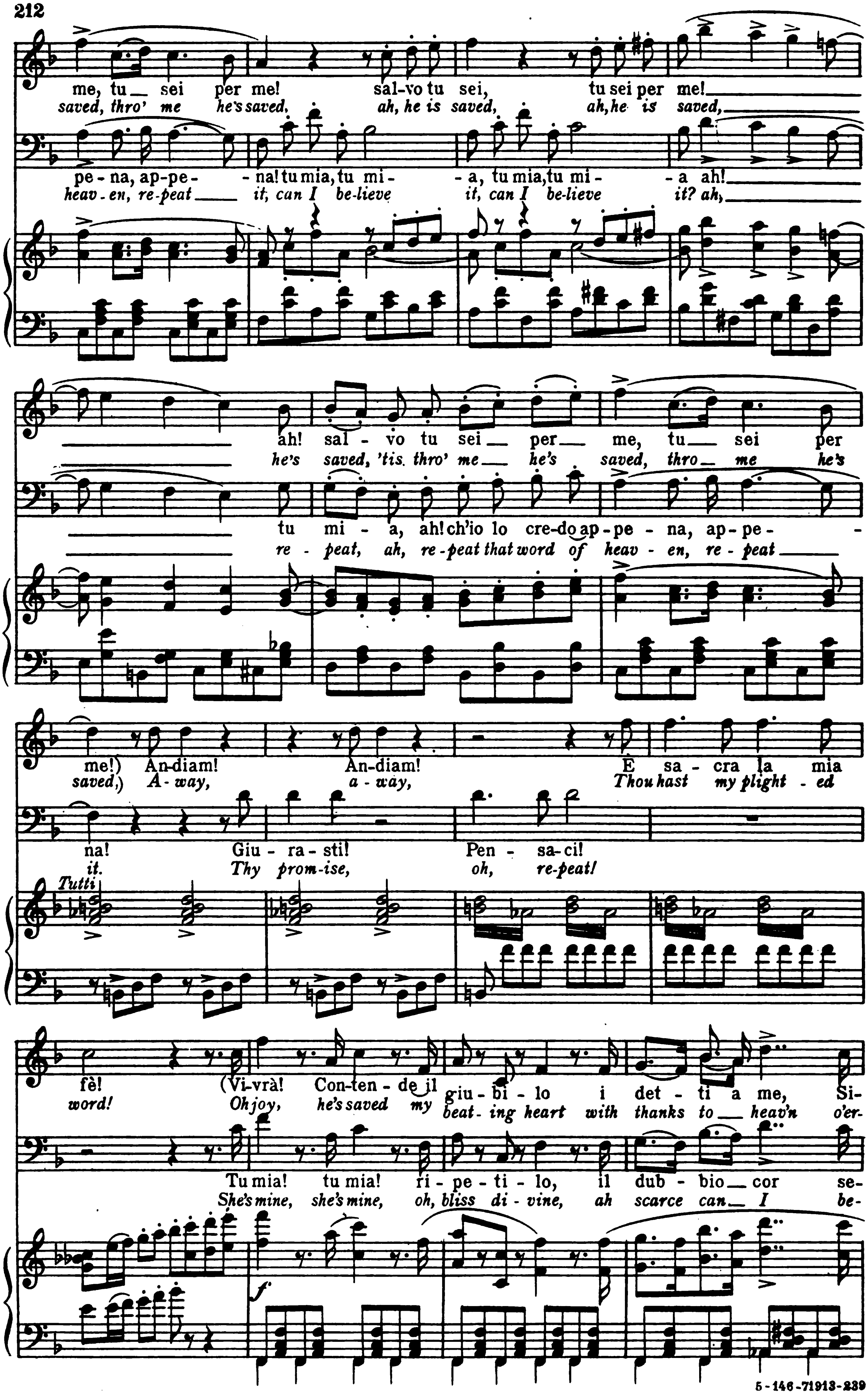

COUNT
Prez-zo non av-via[l]-cu-no ad ot-te-ner-la sco-sta-ti!
Naught up-on earth can buy the trai-tor's free-dom. Leave me now!
LEONORA
U-no ve n'ha, sol u-no, ed i-o te l'of-fro!
There is a price, one on-ly, thou wilt not re-fuse it!
COUNT
Spie-ga-ti, qual prez-zo, di?
Strange thy words, thy mean-ing say?
(extending her right hand to him, with grief)
Me stes-sa!
My-self!
Ciel! tu di-ce-sti?
Say'st thou sin-cere-ly?
Strings & Wood
f
E com-pie-re sa-prò la mia pro-mes-sa.
I of-fer thee my hand, thou hast my prom-ise!
E so-gno il
Or am I
dim.

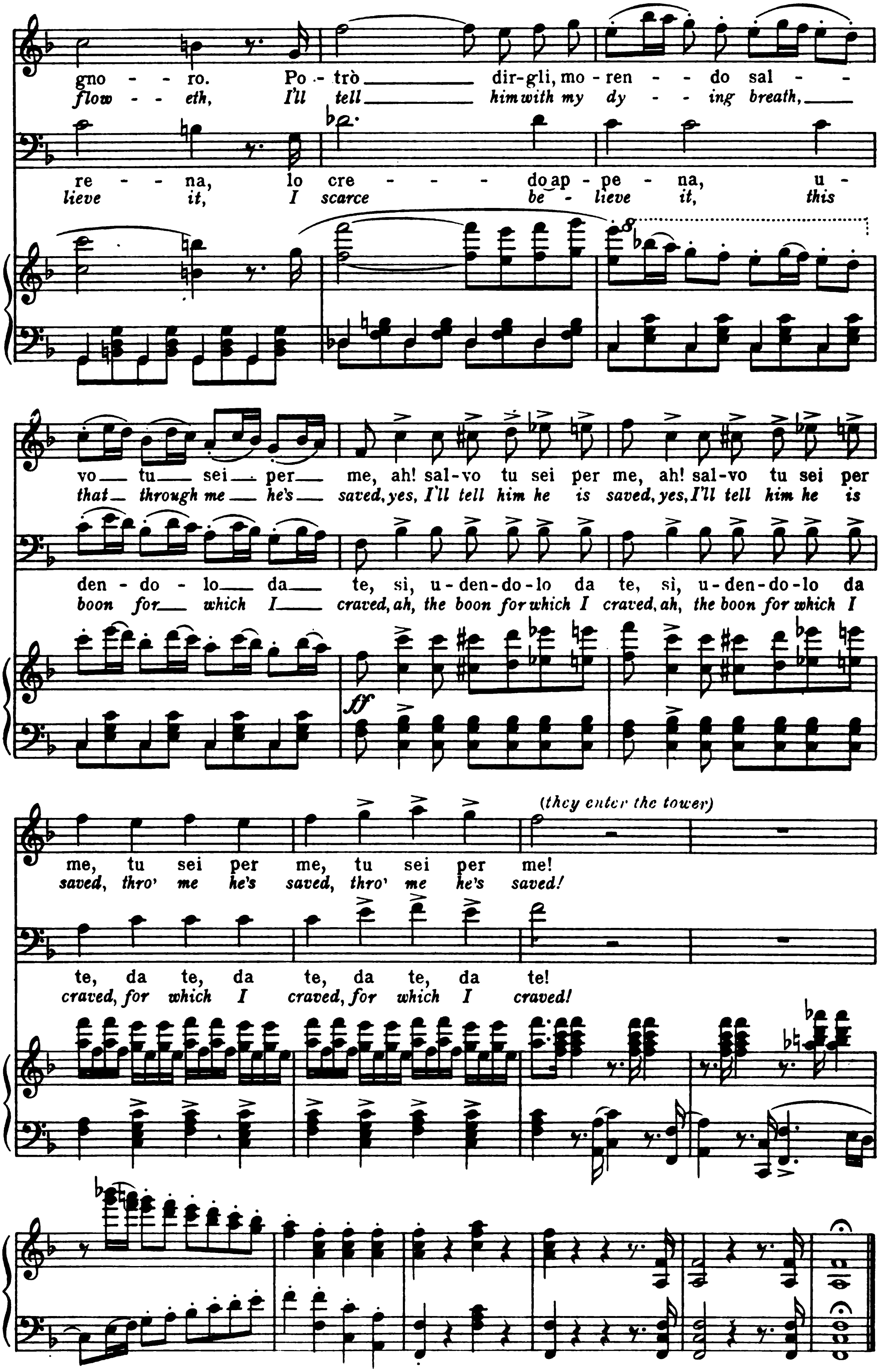

Di-schiu - di-mi la via fra quel-le
Un - bar those gates, and to his dun-geon
mi - o?
dream-ing?
ppp
mu - ra: Ch'ei m'o-da, che la vit-ti-ma fug-ga, e son
lead me, And let me bear him tid-ings of free-dom, And I'm
COUNT
LEONORA
3
3
tu-a. Lo giu-ra. Lo giu-ra Di-o che l'a-ni-ma tut-ta mi
thine. Oh, swear it. I swear by Heav-en, who knows my in-most
Tutti
ff
COUNT
(A Guard appears, to whom the Count whispers)
ve-de! O - là!
pur-pose! Hol-la!
p
ff
(Leonora takes poison from the ring)
LEONORA
(Ma vrai, ma fred-da e-sa-ni-me
I shall be thine, but mute, cold and


(aside with joy)
Allegro brillante (♩= 132)
(to Leonora, turning around.)
COUNT
LEONORA (gazing upward with eyes filled with tears of joy)
molto vivace
spo-glia.) Co-lui vi-vrà. (Vi - vrà! Con-ten-de il giu-bi-lo i
life-less.) I spare his life. (Oh joy! he's saved, my beat-ing heart with
Fl.
Cl.
p
det-ti a me, Si-gno - re, ma coi fre-quen-ti
thanks to heav'n o'er-flow - eth, The pow - - er that on
Vln.
Fl.
Cl.
Ob.
brillante
pal - pi - ti mer-cè ti ren-de il co - re! Or
high doth reign a - lone my pur - pose know - eth; O
Vln. &c.
brillante
il mio fi - ne, im-pa-vi-da, pie-na di gio - ja at-ten - do, po-
death, come on, I fear thee not, glad-ly I a-wait thee, I'll
trò dir-gli, mo-ren - do, sal - vo tu sei per
tell him with my dy - ing breath that through me he's


COUNT
me!) Fra te che par - li? Vol - gi - mi, mi
saved!) Oh, turn on me those beam - ing eyes, re -
Fl.
Ob.
Cl.
Cello pizz.
vol - gi il det - to an - co - ra, o mi par - rà de -
peat those words of heav - en, Tell me I was not
LEONORA
(Vi - vrà!)
(He's saved,)
li - rio quan-to as-col - ta - i fi - no - ra! Tu mia! tu mia! ri -
dream ing, that thou thy faith hast giv en! She's mine, she's mine, oh,
Cor.
Cor. & Fag.
pe - ti - lo, il dub - bio cor se - re - na.
bliss di - vine, Ah, scarce can I be - lieve it,
Vln.
Cor.
Cor. & Fag.
Ah! ch'io lo cre - do ap - pe - na u - den - do - lo da te! ah!
Glad - ly do I re - ceive it, The boon for which I craved, Ah!

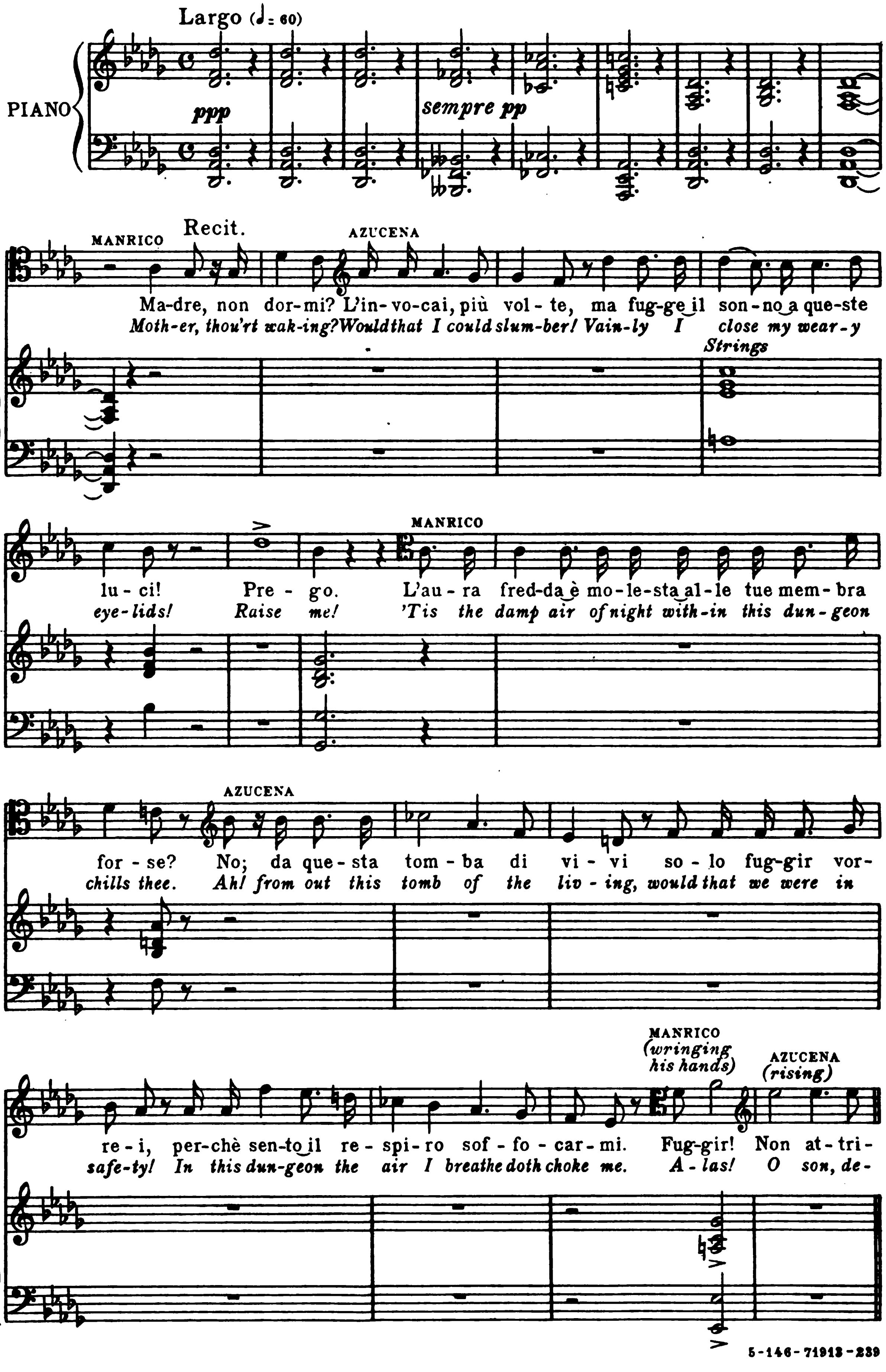

LEONORA
(Vi-vrà! con-ten - de il
(Oh, joy! he's saved, my
— io lo cre - do ap-pe - na, u - den - do-lo do te!
— I can scarce-ly be-lieve - it, The boon___ for which I craved!
Fl.
Cl.
Cor.& Strings
giu-bi-lo i det-ti a me, Si-gno - re. Po - triò___ dir-gli, mo-
beat-ing heart with thanks to___ heav'n o'er-flow - eth, I'll tell___ him with my
Fag.
8
ren - do, sal - vo___ tu___ sei___ per___ me! sal-vo tu
dy - ing breath___ that___ through me___ he's___ saved!. Ah, he is
Poco più mosso
COUNT
Tu mia, tu mi -
Can I be-lieve
8
Poco più mosso (♩=144)
Cl.
Vln.& Ob.
p
sei, tu sei per me!___ ah! sal - vo tu sei___ per___
saved, ah, he is saved ah!___ he's saved,'tis thro me___ he's___
a, tu mia, tu mi - a, ah!___ tu mi - a, ah! ch'io lo cre-do ap-
it, can I be-lieve it? ah!___ re - peat, oh, re-peat that word of
F.

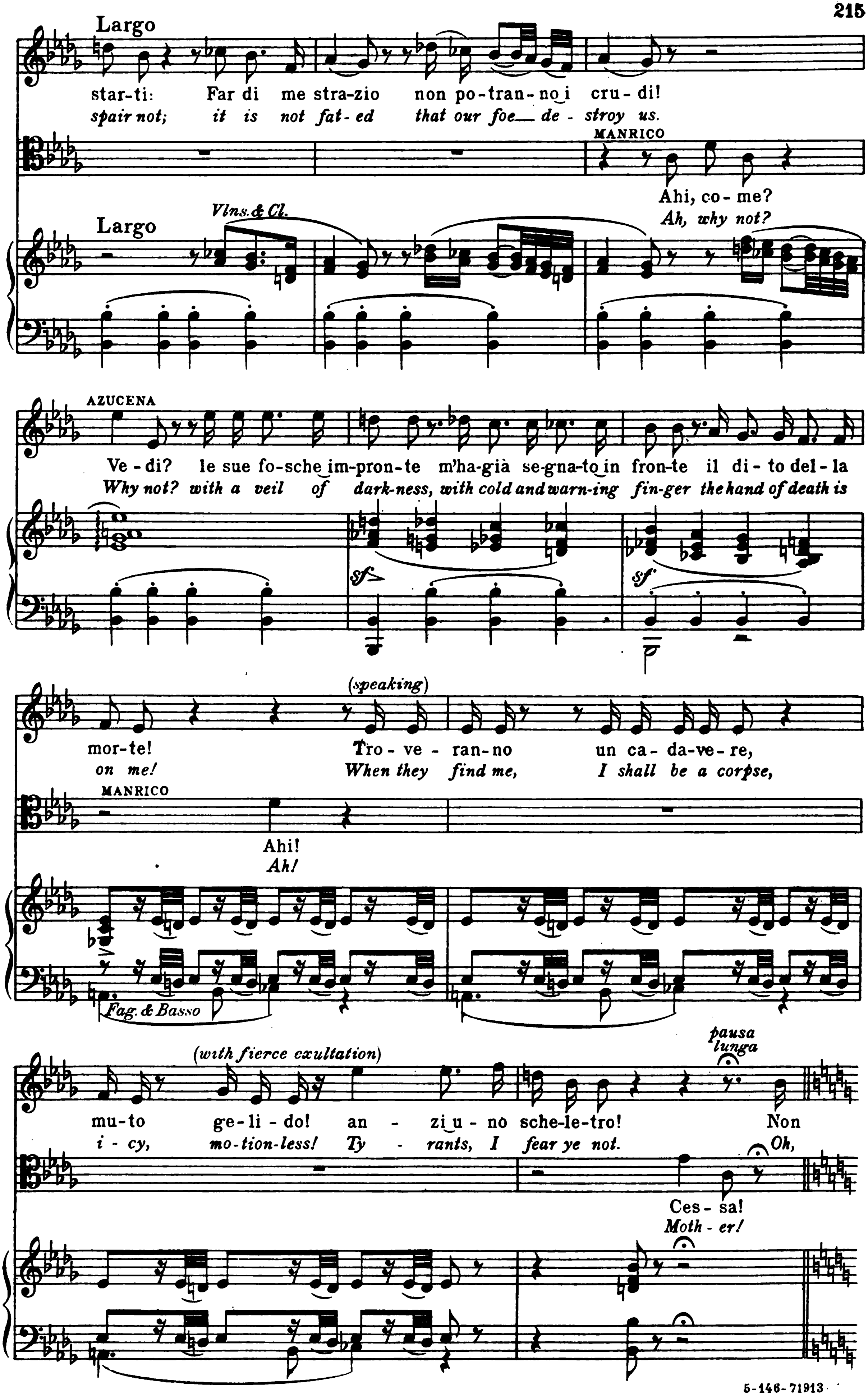

me, tu_ sei per me! sal-vo tu sei, tu sei per me!
saved, thro' me he's saved, ah, he is saved, ah, he is saved,
pe-na, ap-pe- na! tu mia, tu mi- a, tu mia, tu mi- a ah!
heav-en, re-peat it, can I be-lieve it, can I be-lieve it? ah,
ah! sal-vo tu sei_ per_ me, tu_ sei per
he's saved, 'tis thro' me_ he's saved, thro_ me he's
tu mi-a, ah! ch'io lo cre-do ap-pe-na, ap-pe-
re-peat, ah, re-peat that word of heav-en, re-peat
me!) An-diam! An-diam! È sa-cra la mia
saved,) A-way, a-way, Thou hast my plight-ed
na! Giu-ra-sti! Pen-sa-ci!
it. Thy prom-ise, oh, re-peat!
Tutti
fè! (Vi-vrà! Con-ten-de il giu-bi-lo i det-ti a me, Si-
word! Oh joy, he's saved my beat-ing heart with thanks to_ heav'n o'er-
Tu mia! tu mia! ri-pe-ti-lo, il dub-bio_ cor se-
She's mine, she's mine, oh, bliss di-vine, ah scarce can_ I be-
f

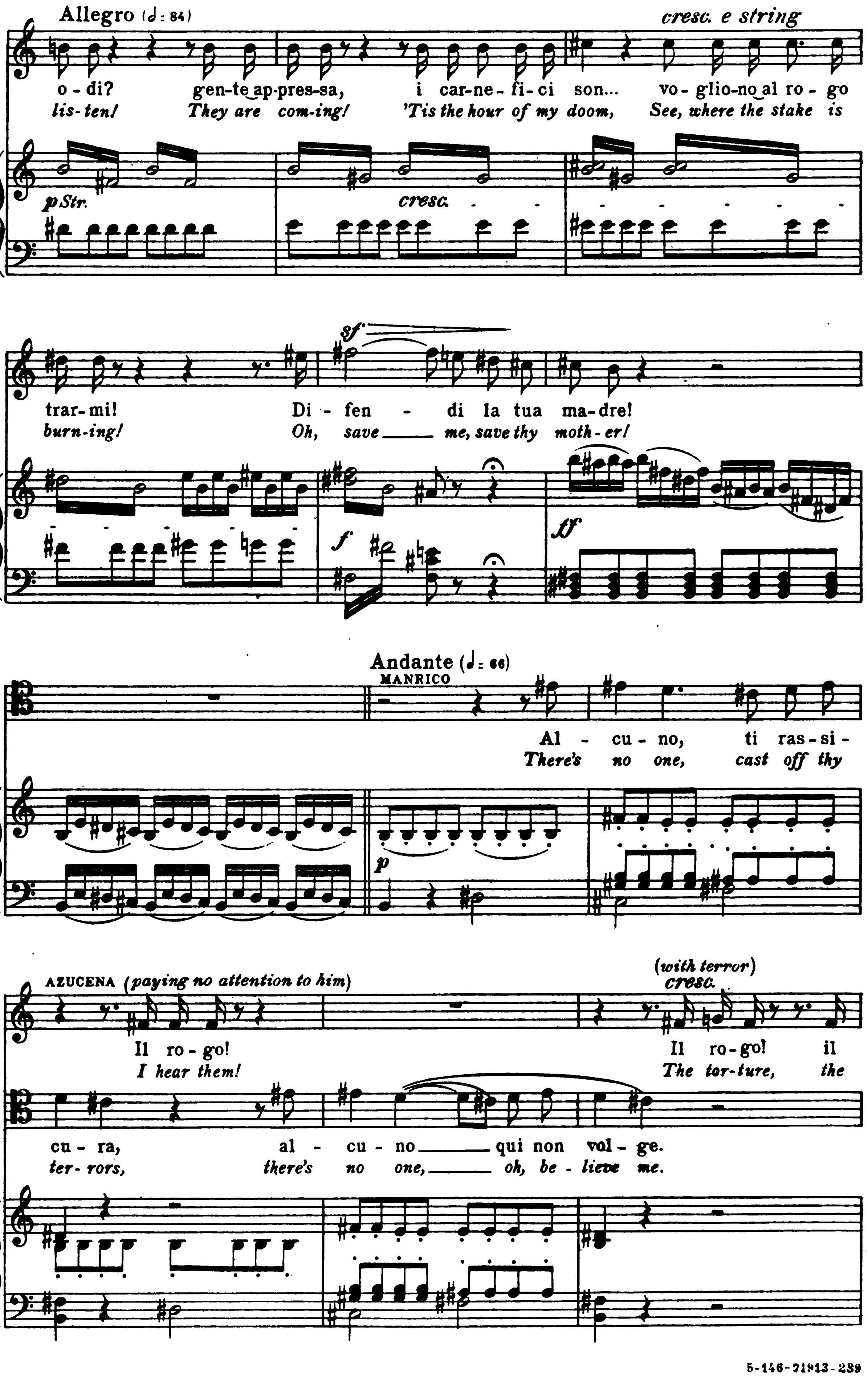

gno - - ro. Po - trò dir-gli, mo - ren - - do sal - -
flow - - eth, I'll tell him with my dy - - ing breath,
re - - - na, lo cre - - - - do ap - pe - na, u -
lieve it, I scarce be - lieve it, this
vo tu sei per me, ah! sal-vo tu sei per me, ah! sal-vo tu sei per
that through me he's saved, yes, I'll tell him he is saved, yes, I'll tell him he is
den - do - lo da te, sì, u - den-do-lo da te, sì, u - den-do-lo da
boon for which I craved, ah, the boon for which I craved, ah, the boon for which I
ff
(they enter the tower)
me, tu sei per me, tu sei per me!
saved, thro' me he's saved, thro' me he's saved!
te, da te, da te, da te, da te!
craved, for which I craved, for which I craved!

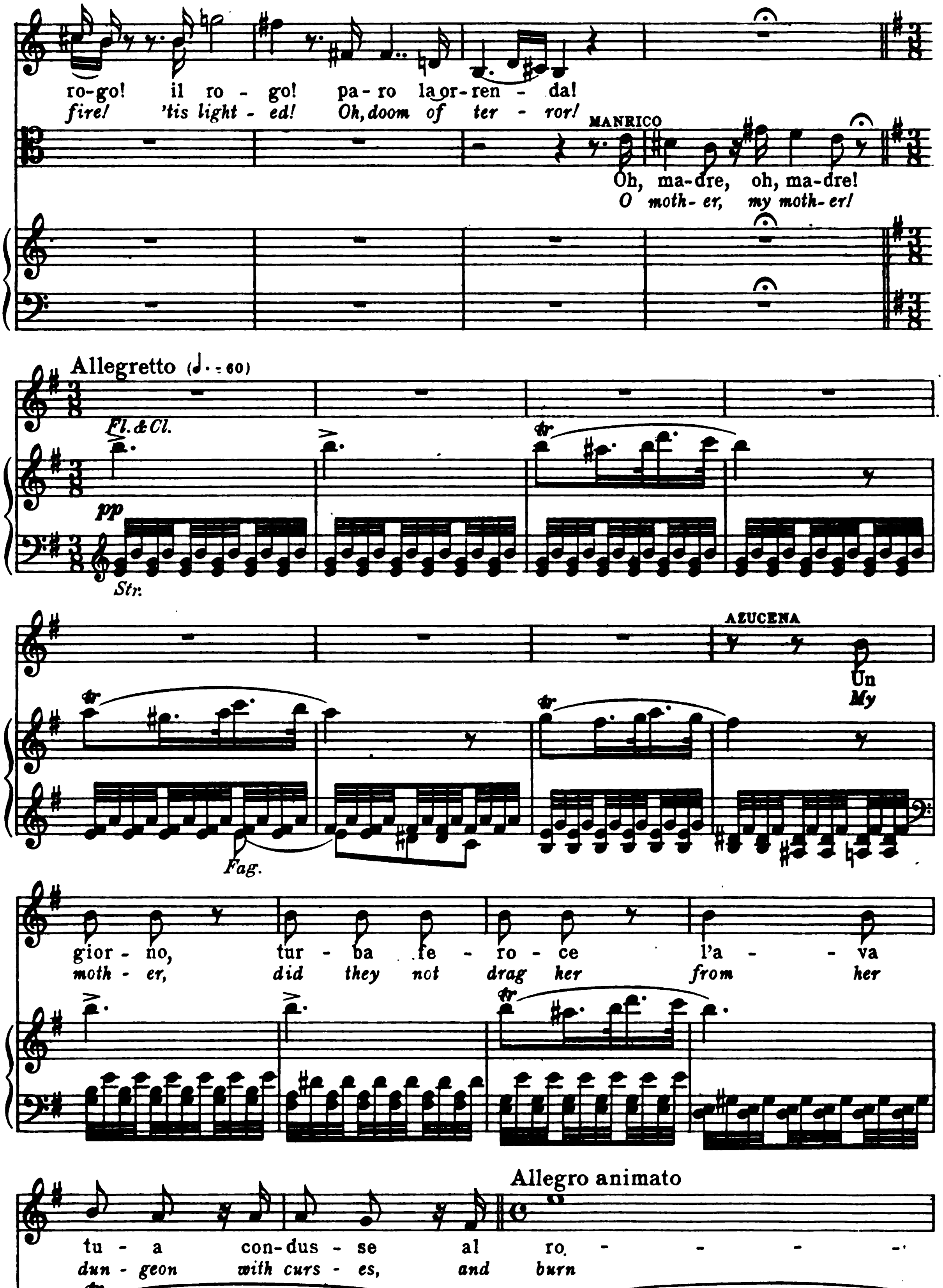
Nº21. FINALE IV—DUET

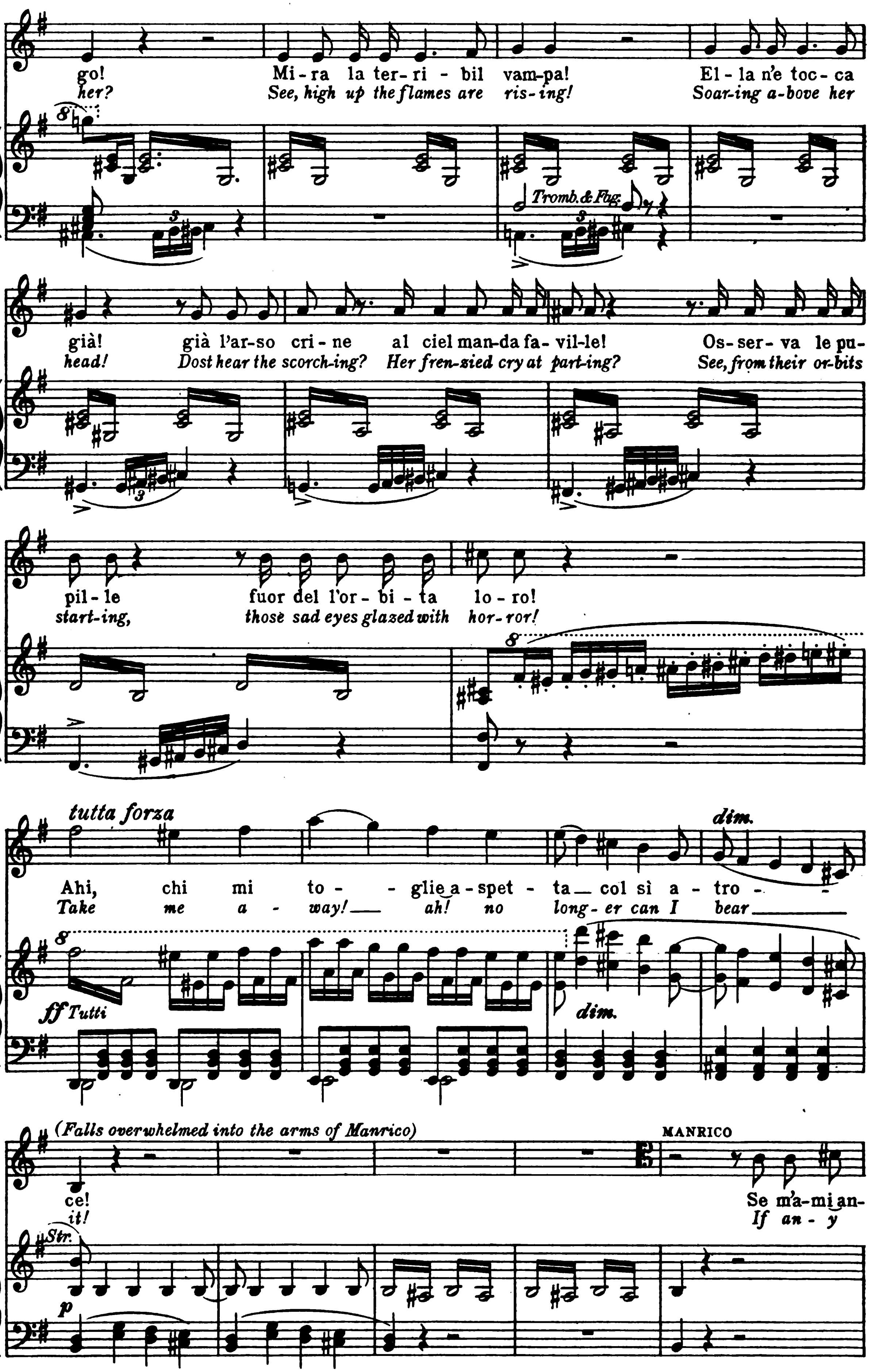
Scene II A gloomy dungeon; in one corner, a barred window; door at back; a dimly burning lamp hangs from the ceiling. Azucena is lying on a rough pallet, Manrico seated near her.

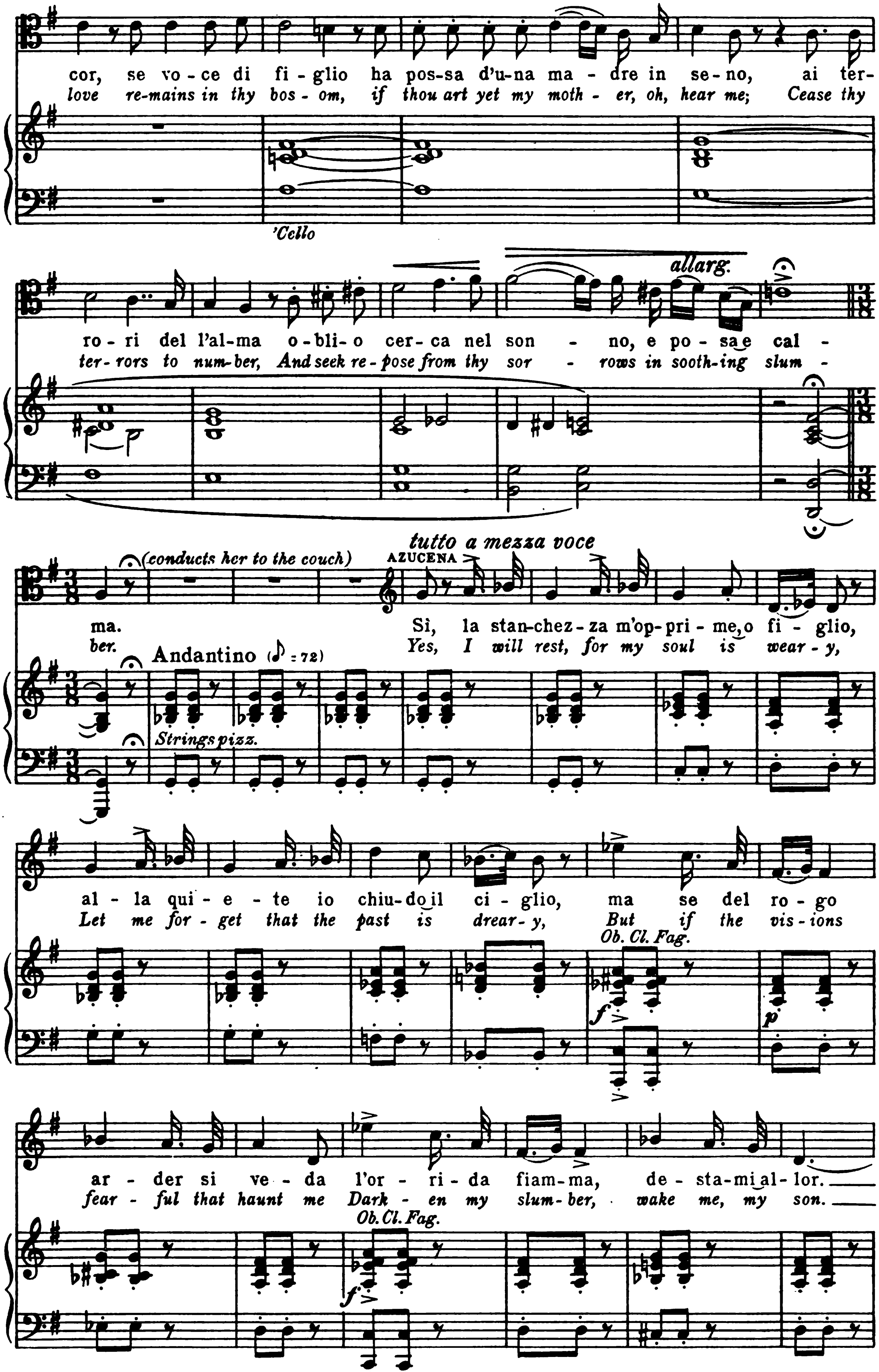

Largo (♩= 60)
PIANO
ppp
sempre pp
MANRICO
Recit.
Ma-dre, non dor-mi?
Moth-er, thou'rt wak-ing?
AZUCENA
L'in-vo-cai, più vol-te, ma fug-ge il son-no a que-ste
Would that I could slum-ber! Vain-ly I close my wear-y
Strings
lu-ci! Pre-go.
eye-lids! Raise me!
MANRICO
L'au-ra fred-da è mo-le-sta al-le tue mem-bra for-se?
'Tis the damp air of night with-in this dun-geon chills thee.
AZUCENA
No; da que-sta tom-ba di vi-vi so-lo fug-gir vor-re-i, per-chè sen-to il re-spi-ro sof-fo-car-mi.
Ah! from out this tomb of the liv-ing, would that we were in safe-ty! In this dun-geon the air I breathe doth choke me.
MANRICO
(wringing his hands)
Fug-gir!
A-las!
AZUCENA
(rising)
Non at-tri-
O son, de-

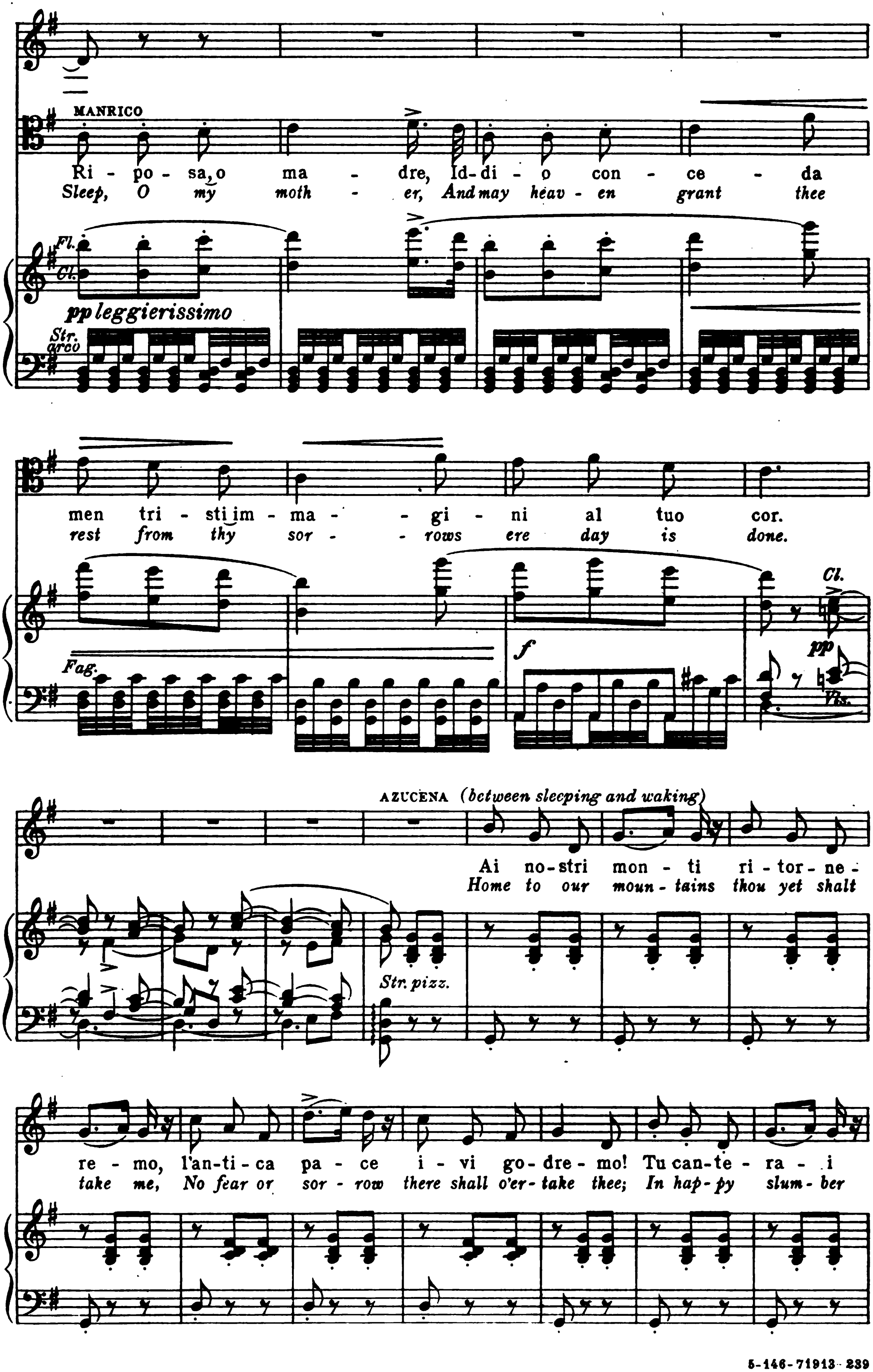

Largo
star-ti: Far di me stra-zio non po-tran-no i cru-di!
spair not; it is not fat-ed that our foe — de-stroy us.
MANRICO
Ahi, co-me?
Ah, why not?
Largo
Vlns.& Cl.
AZUCENA
Ve-di? le sue fo-sche im-pron-te m'ha-già se-gna-to in fron-te il di-to del-la
Why not? with a veil of dark-ness, with cold and warn-ing fin-ger the hand of death is
sf
sf
(speaking)
mor-te! Tro-ve-ran-no un ca-da-ve-re,
on me! When they find me, I shall be a corpse,
MANRICO
Ahi!
Ah!
Fag. & Basso
(with fierce exultation)
pausa lunga
mu-to ge-li-do! an-zi un-o sche-le-tro! Non
i-cy, mo-tion-less! Ty-rants, I fear ye not. Oh,
Ces-sa!
Moth-er!

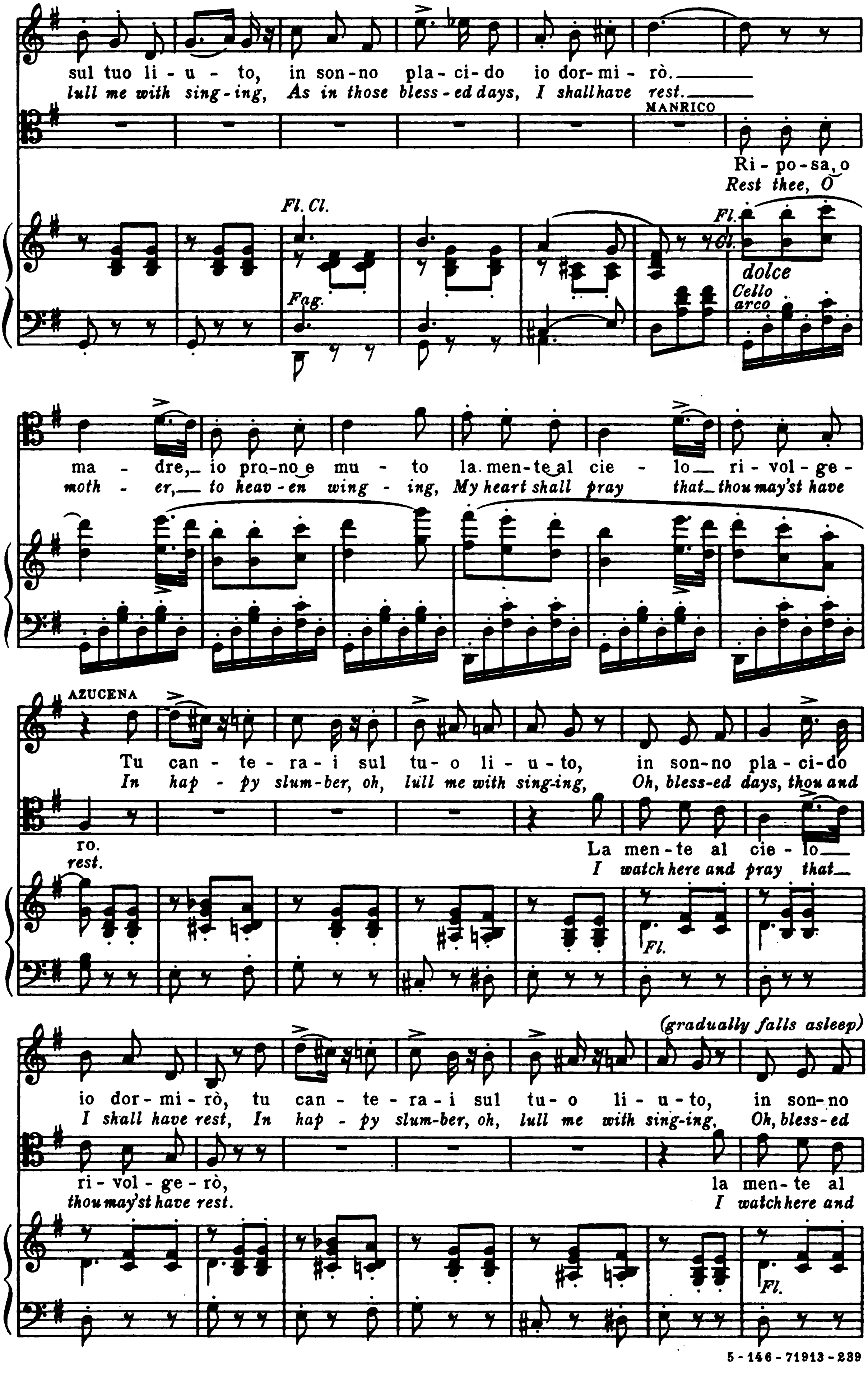

Allegro (♩= 84)
cresc. e string
o - di? gen-te ap-pres-sa, i car-ne-fi-ci son... vo - glio-no al ro - go
lis- ten! They are com-ing! 'Tis the hour of my doom, See, where the stake is
p Str.
cresc.
sf
trar- mi! Di - fen - di la tua ma-dre!
burn-ing! Oh, save me, save thy moth - er!
f
ff
Andante (♩= 66)
MANRICO
Al - cu - no, ti ras - si -
There's no one, cast off thy
p
AZUCENA (paying no attention to him)
(with terror)
cresc.
Il ro - go! Il ro - go! il
I hear them! The tor - ture, the
cu - ra, al - cu - no qui non vol - ge.
ter- rors, there's no one, oh, be - lieve me.

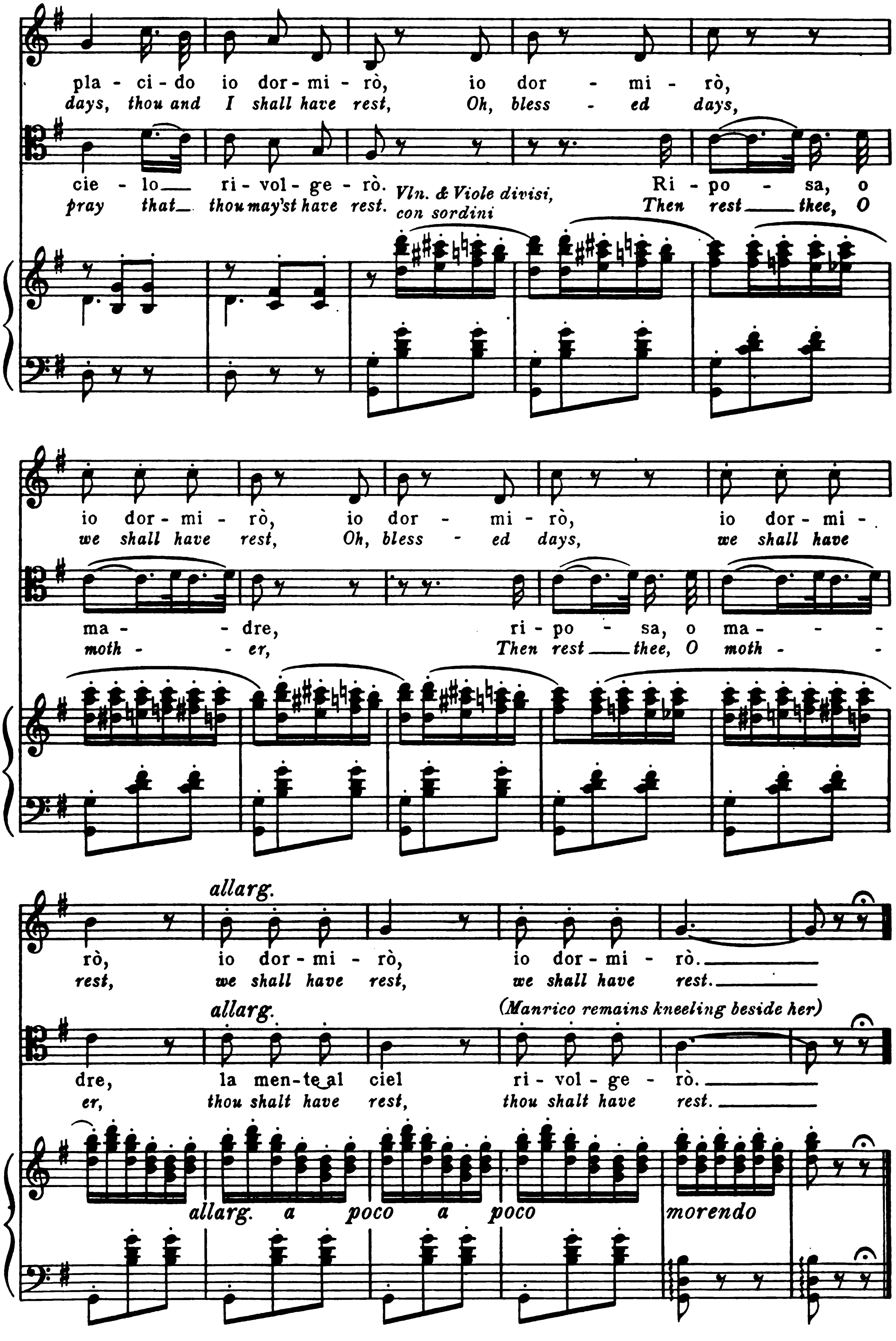

ro-go! il ro - go! pa-ro la or-ren - da!
fire! 'tis light - ed! Oh, doom of ter - ror!
MANRICO
Oh, ma-dre, oh, ma-dre!
O moth-er, my moth-er!
Allegretto (♩. = 60)
Fl. & Cl.
pp
Str.
AZUCENA
Un
My
Fag.
gior - no, tur - ba fe - ro - ce l'a - - va
moth - er, did they not drag her from her
tu - a con-dus - se al ro - - - - -
dun - geon with curs - es, and burn
Allegro animato
8
ff Tutti


go! Mi-ra la ter-ri-bil vam-pa! El-la n'e toc-ca
her? See, high up the flames are ris-ing! Soar-ing a-bove her
Tromb.&Fag.
già! già l'ar-so cri-ne al ciel man-da fa-vil-le! Os-ser-va le pu-
head! Dost hear the scorch-ing? Her fren-zied cry at part-ing? See, from their or-bits
pil-le fuor del l'or-bi-ta lo-ro!
start-ing, those sad eyes glazed with hor-ror!
tutta forza
dim.
Ahi, chi mi to-glie a-spet-ta col si a-tro-
Take me a-way! ah! no long-er can I bear
ff Tutti
dim.
(Falls overwhelmed into the arms of Manrico)
MANRICO
ce! Se m'a-mi an-
it! If an-y
Str.
p


cor, se vo - ce di fi - glio ha pos-sa d'u-na ma - dre in se - no, ai ter-
love re-mains in thy bos - om, if thou art yet my moth - er, oh, hear me; Cease thy
'Cello
ro - ri del l'al-ma o - bli - o cer - ca nel son - no, e po - sa e cal -
ter - rors to num - ber, And seek re - pose from thy sor - rows in sooth - ing slum -
allarg.
tutto a mezza voce
(conducts her to the couch)
AZUCENA
ma. Sì, la stan-chez - za m'op - pri - me, o fi - glio,
ber. Yes, I will rest, for my soul is wear - y,
Andantino (♪ = 72)
Strings pizz.
al - la qui - e - te io chiu - do il ci - glio, ma se del ro - go
Let me for - get that the past is drear - y, But if the vis - ions
Ob. Cl. Fag.
f
p
ar - der si ve - da l'or - ri - da fiam - ma, de - sta - mi al - lor.
fear - ful that haunt me Dark - en my slum - ber, wake me, my son.
Ob. Cl. Fag.
f

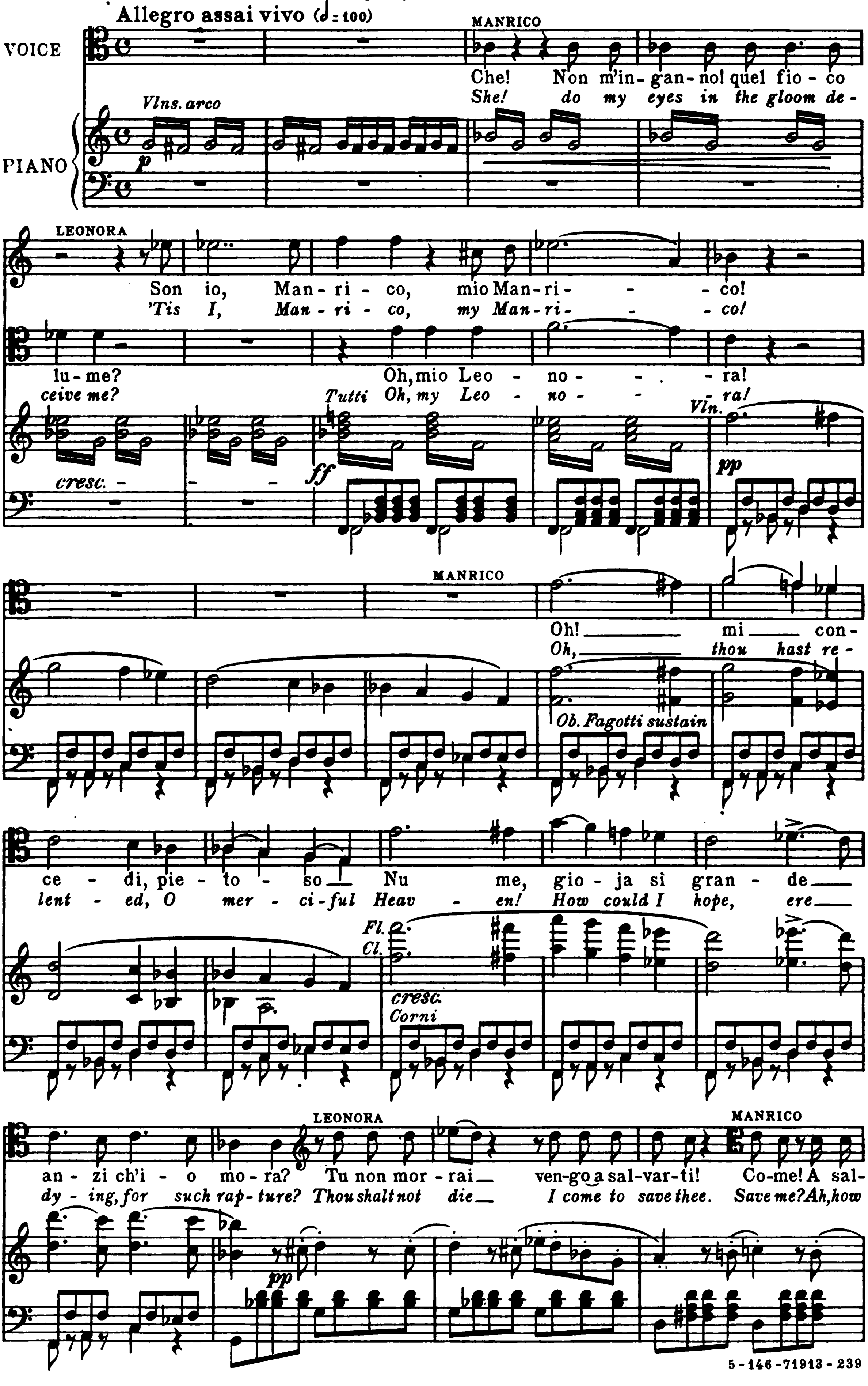

MANRICO
Ri - po - sa, o ma - dre, Id - di - o con - ce - da
Sleep, O my moth - er, And may heav - en grant thee
Fl.
Cl.
pp leggierissimo
Str. arco
men tri - sti im - ma - - gi - ni al tuo cor.
rest from thy sor - - rows ere day is done.
Fag.
f
Cl.
pp
Vls.
AZUCENA (between sleeping and waking)
Ai no-stri mon - ti ri - tor - ne -
Home to our moun - tains thou yet shalt
Str. pizz.
re - mo, l'an - ti - ca pa - ce i - vi go - dre - mo! Tu can - te - ra - i
take me, No fear or sor - row there shall o'er - take thee; In hap - py slum - ber

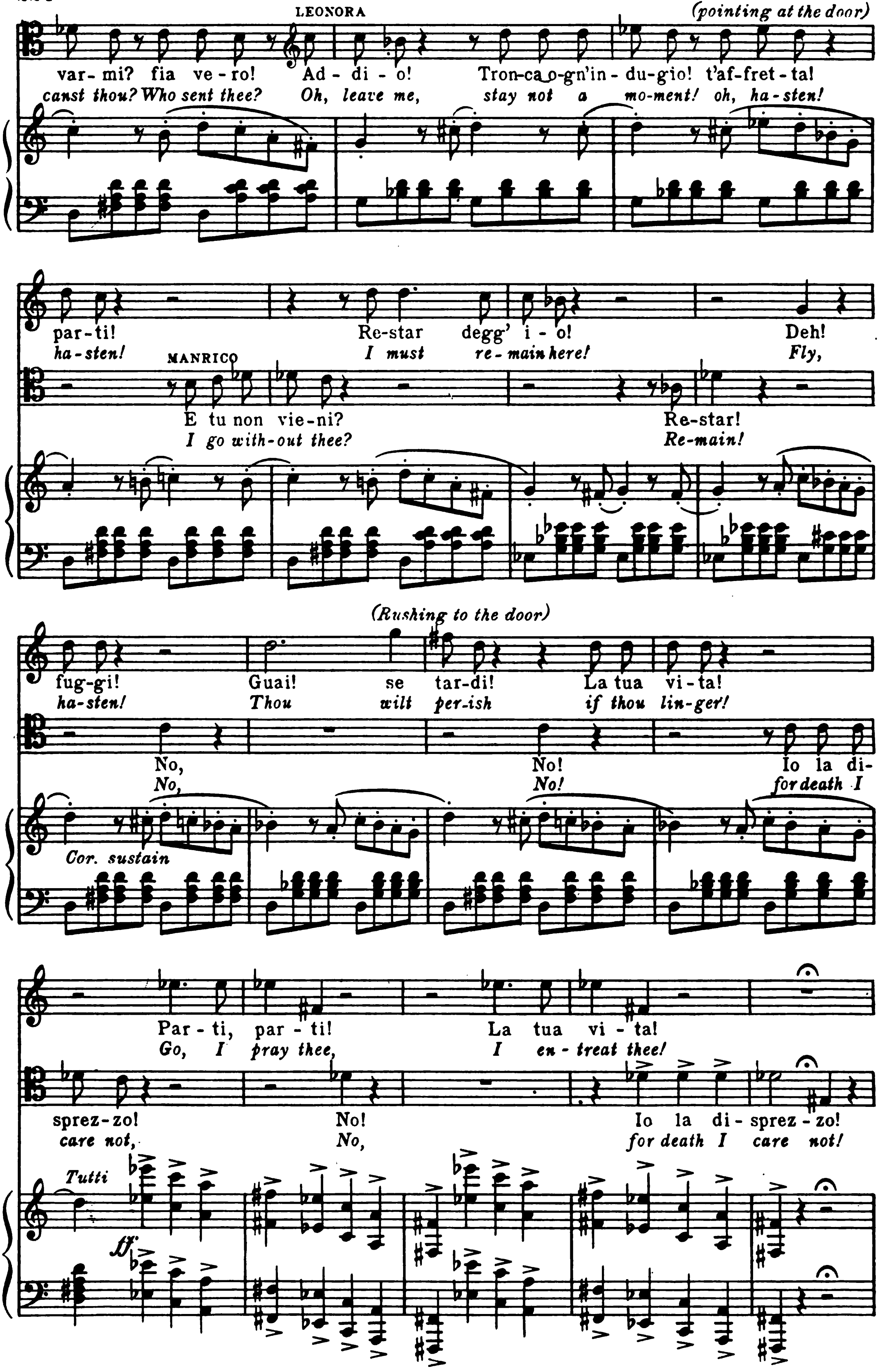

sul tuo li - u - to, in son-no pla - ci - do io dor - mi - rò.
lull me with sing - ing, As in those bless - ed days, I shall have rest.
MANRICO
Ri - po - sa, o
Rest thee, O
Fl. Cl.
Fl.
Cl.
dolce
Fag.
Cello
arco
ma - dre, io pro-no e mu - to la mente al cie - lo ri - vol - ge -
moth - er, to heav - en wing - ing, My heart shall pray that thou may'st have
AZUCENA
Tu can - te - ra - i sul tu - o li - u - to, in son-no pla - ci - do
In hap - py slum - ber, oh, lull me with sing-ing, Oh, bless-ed days, thou and
ro.
rest.
La men - te al cie - lo
I watch here and pray that
Fl.
(gradually falls asleep)
io dor - mi - rò, tu can - te - ra - i sul tu - o li - u - to, in son-no
I shall have rest, In hap - py slum-ber, oh, lull me with sing-ing, Oh, bless-ed
ri - vol - ge - rò,
thou may'st have rest.
la men - te al
I watch here and
Fl.

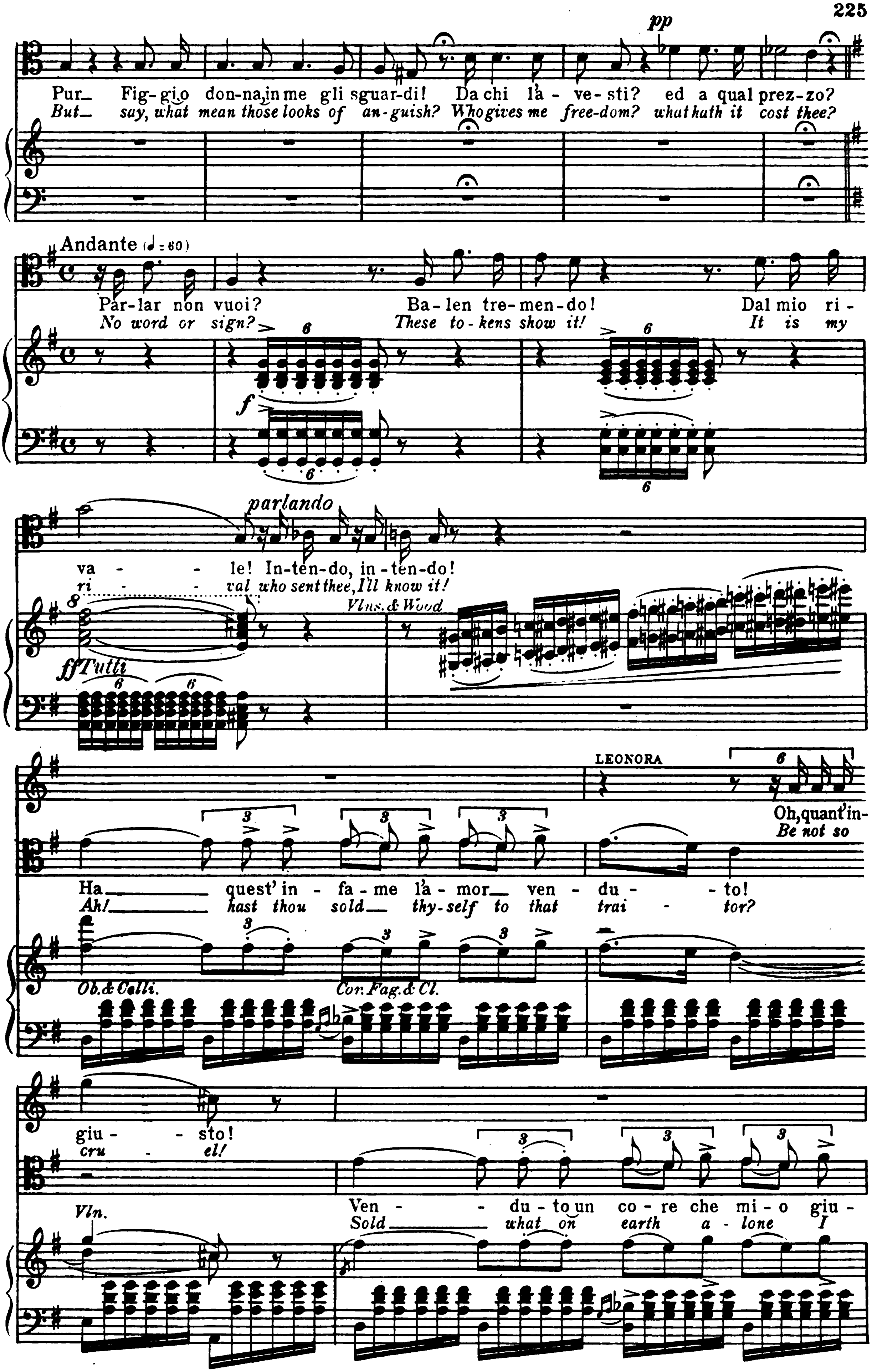

pla - ci - do io dor - mi - rò, io dor - mi - rò,
days, thou and I shall have rest, Oh, bless - ed days,
cie - lo ri - vol - ge - rò. Ri - po - sa, o
pray that thou may'st have rest. Then rest thee, O
Vln. & Viole divisi, con sordini
io dor - mi - rò, io dor - mi - rò, io dor - mi -
we shall have rest, Oh, bless - ed days, we shall have
ma - dre, ri - po - sa, o ma -
moth - er, Then rest thee, O moth -
allarg.
rò, io dor - mi - rò, io dor - mi - rò.
rest, we shall have rest, we shall have rest.
allarg.
(Manrico remains kneeling beside her)
dre, la men - te al ciel ri - vol - ge - rò.
er, thou shalt have rest, thou shalt have rest.
allarg. a poco a poco
morendo

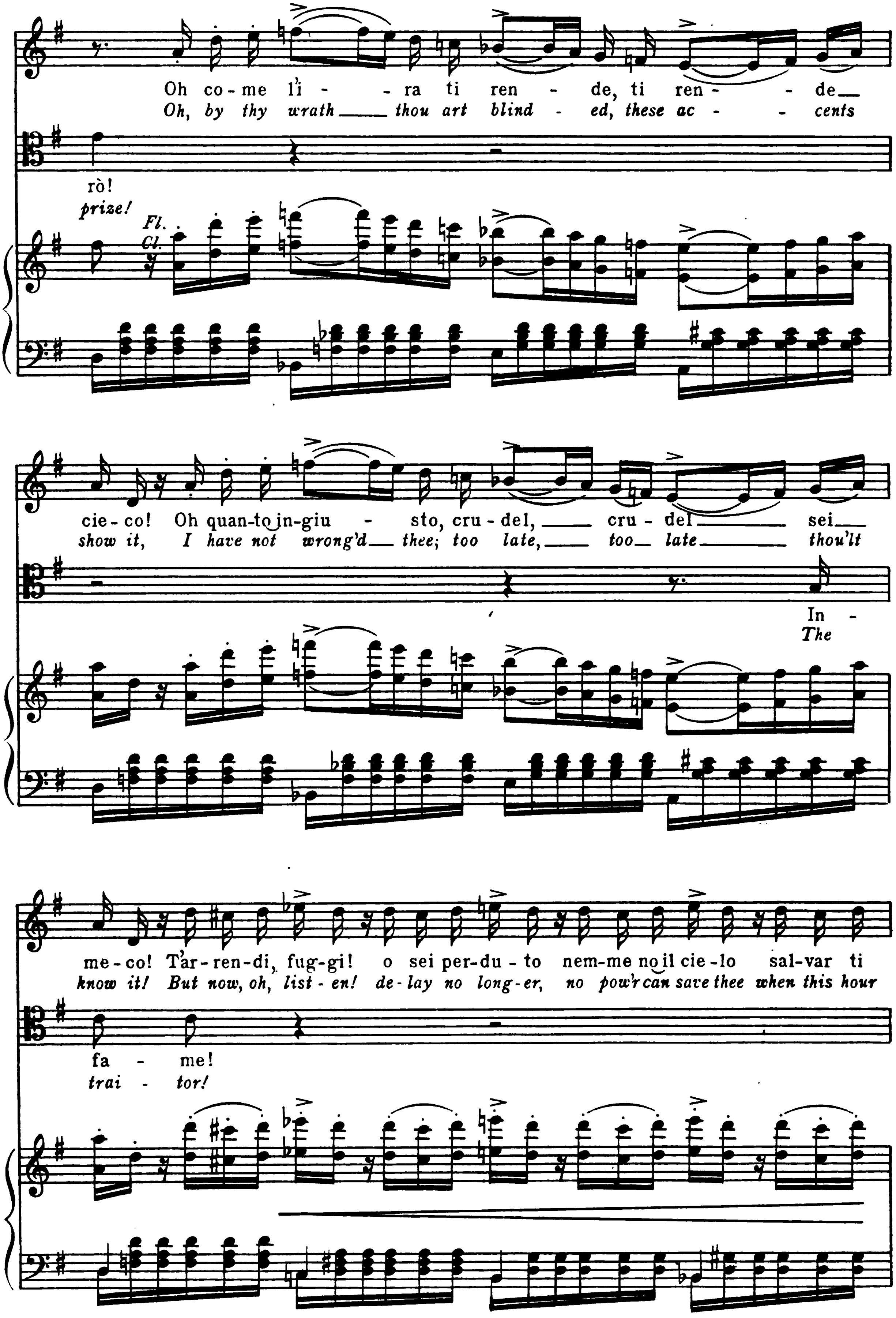
№22. RECITATIVE AND TRIO

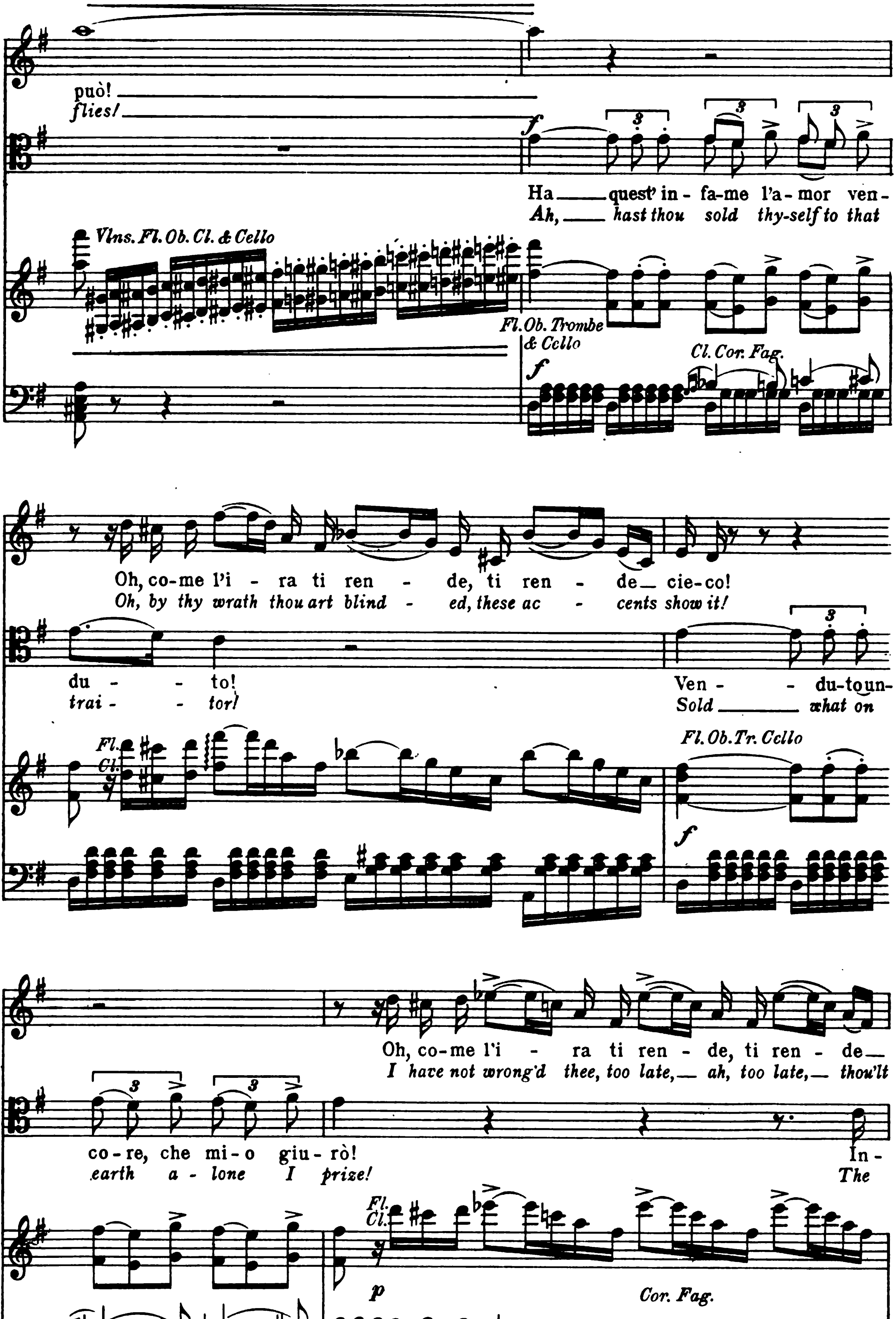
(The door opens, and Leonora enters)

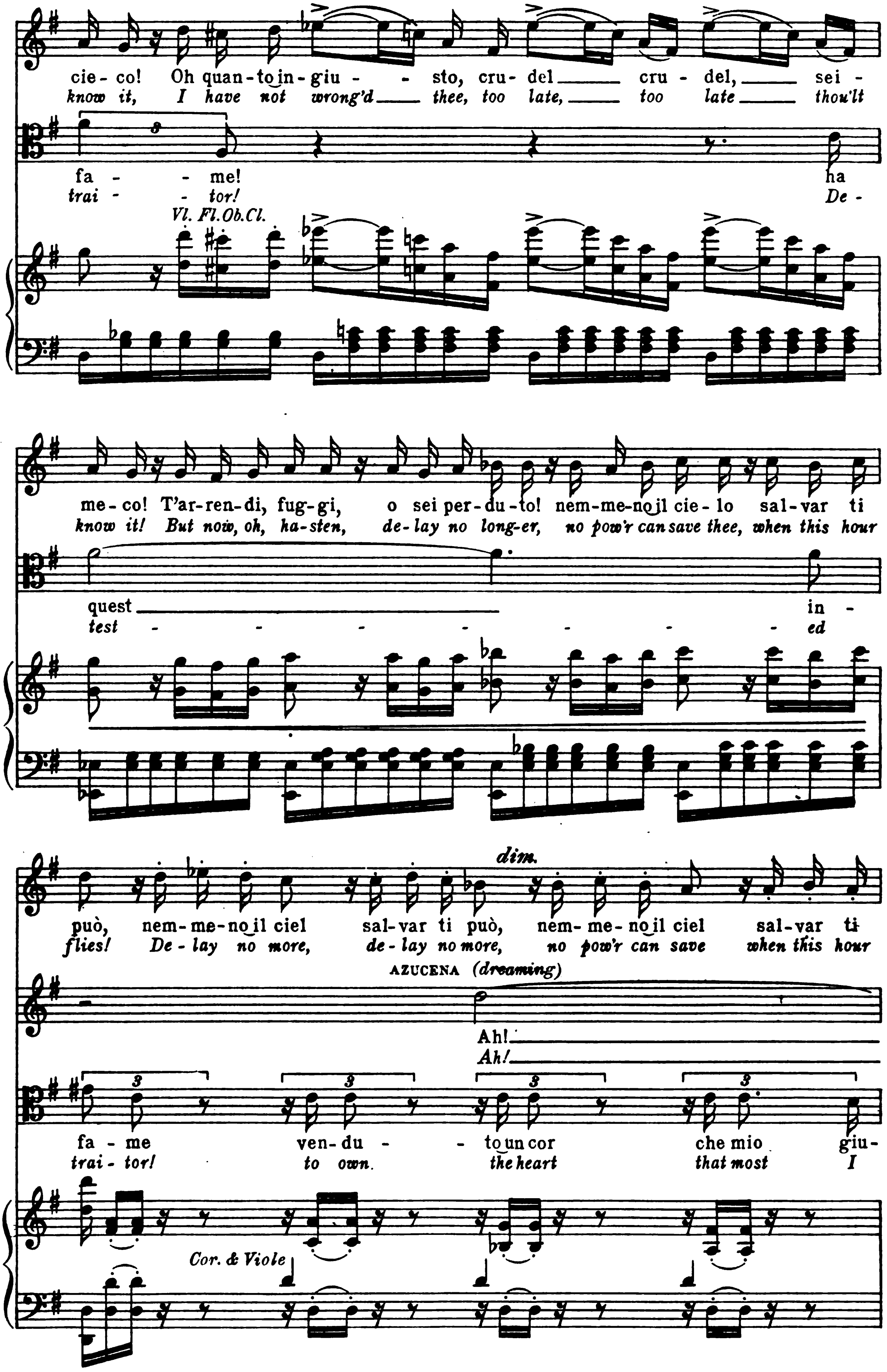

Allegro assai vivo (𝅗𝅥 = 100)
VOICE
PIANO
Vlns. arco
p
MANRICO
Che! Non m'in-gan-no! quel fio-co lu-me?
She! do my eyes in the gloom de-ceive me?
LEONORA
Son io, Man-ri-co, mio Man-ri- - - co!
'Tis I, Man-ri-co, my Man-ri- - - co!
Oh, mio Leo - no - - ra!
Oh, my Leo - no - - ra!
cresc.
Tutti
ff
Vln.
pp
MANRICO
Oh! mi con-ce - di, pie - to - so Nu - me, gio - ja sì gran - de an - zi ch'i - o mo - ra?
Oh, thou hast re-lent - ed, O mer - ci - ful Heav - en! How could I hope, ere dy - ing, for such rap - ture?
Ob. Fagotti sustain
Fl.
Cl.
cresc.
Corni
LEONORA
Tu non mor - rai ven-go a sal-var-ti!
Thou shalt not die I come to save thee.
pp
MANRICO
Co-me! A sal-
Save me? Ah, how

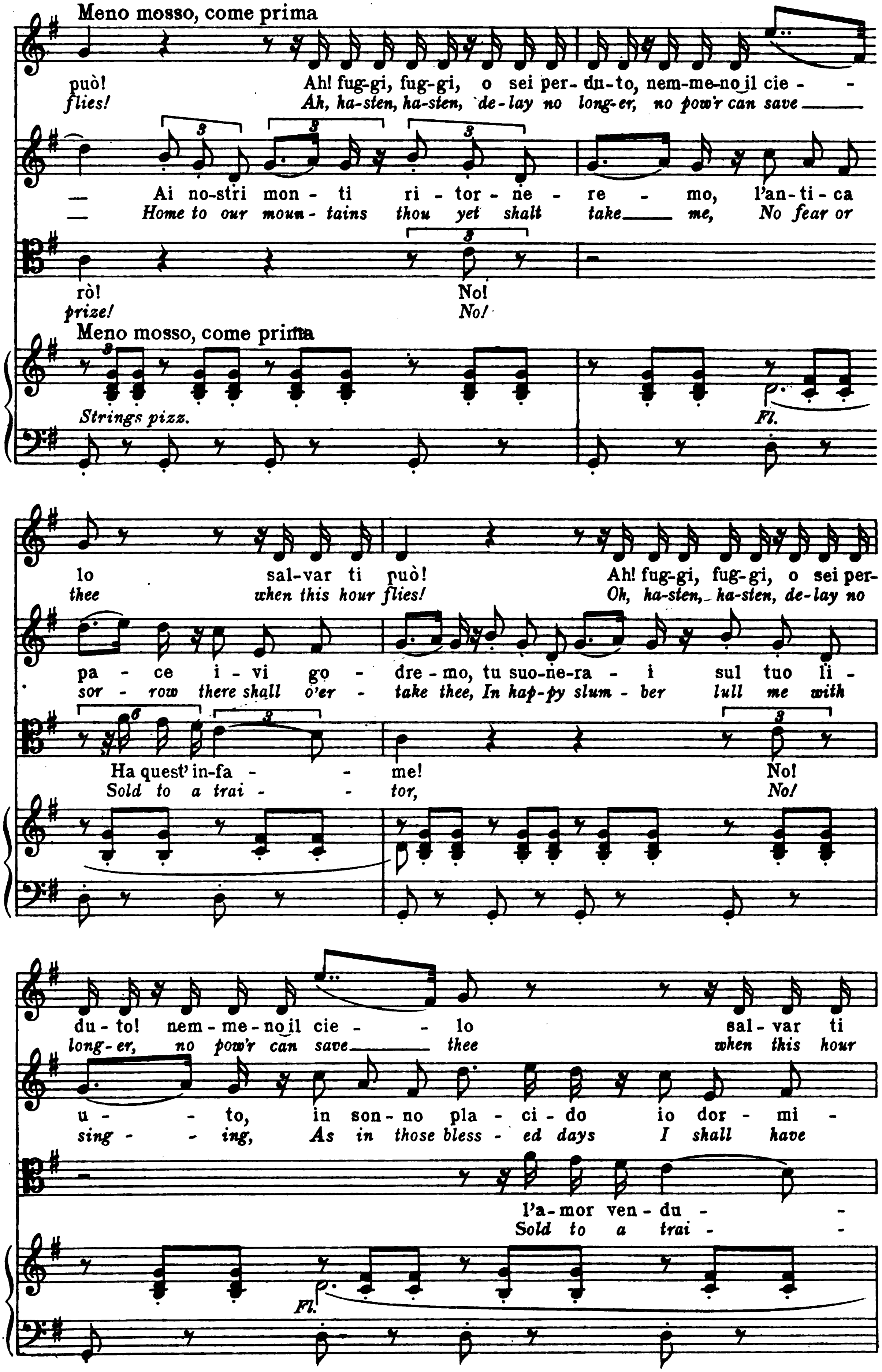

LEONORA
(pointing at the door)
var- mi? fia ve - ro! Ad - di - o! Tron-ca o-gn'in - du-gio! t'af-fret - ta!
canst thou? Who sent thee? Oh, leave me, stay not a mo-ment! oh, ha - sten!
par - ti! Re-star degg' i - o! Deh!
ha - sten! I must re - main here! Fly,
MANRICO
E tu non vie - ni? Re-star!
I go with - out thee? Re-main!
(Rushing to the door)
fug-gi! Guai! se tar-di! La tua vi - ta!
ha - sten! Thou wilt per-ish if thou lin-ger!
No, No! Io la di-
No, No! for death I
Cor. sustain
Par - ti, par - ti! La tua vi - ta!
Go, I pray thee, I en - treat thee!
sprez - zo! No! Io la di - sprez - zo!
care not, No, for death I care not!
Tutti
ff

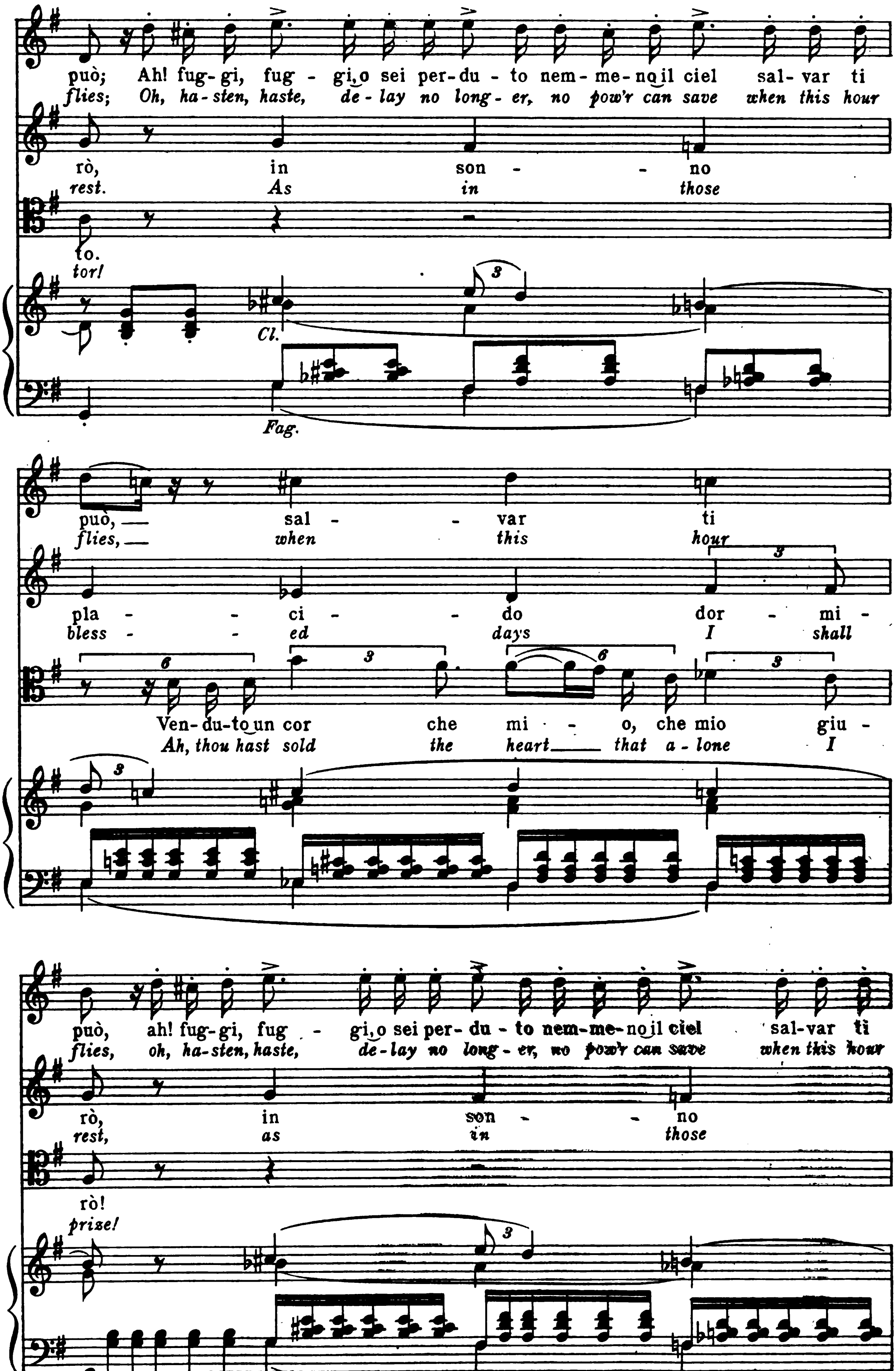

pp
Pur_ Fig-gi o don-na in me gli sguar-di! Da chi l'a - ve- sti? ed a qual prez-zo?
But_ say, what mean those looks of an-guish? Who gives me free-dom? what hath it cost thee?
Andante (♩= 60)
Par-lar non vuoi? Ba-len tre-men-do! Dal mio ri -
No word or sign? These to-kens show it! It is my
f
6
va - - le! In-ten-do, in-ten-do!
ri - - val who sent thee, I'll know it!
parlando
ff Tutti
Vlns. & Wood
LEONORA
Oh, quant'in-
Be not so
Ha_ quest' in - fa - me l'a - mor_ ven - du - - to!
Ah!_ hast thou sold_ thy-self to that trai - tor?
Ob. & Celli.
Cor. Fag. & Cl.
3
giu - - sto!
cru - el!
Ven - - du - to un co - re che mi - o giu -
Sold_ what on earth a - lone I
Vln.

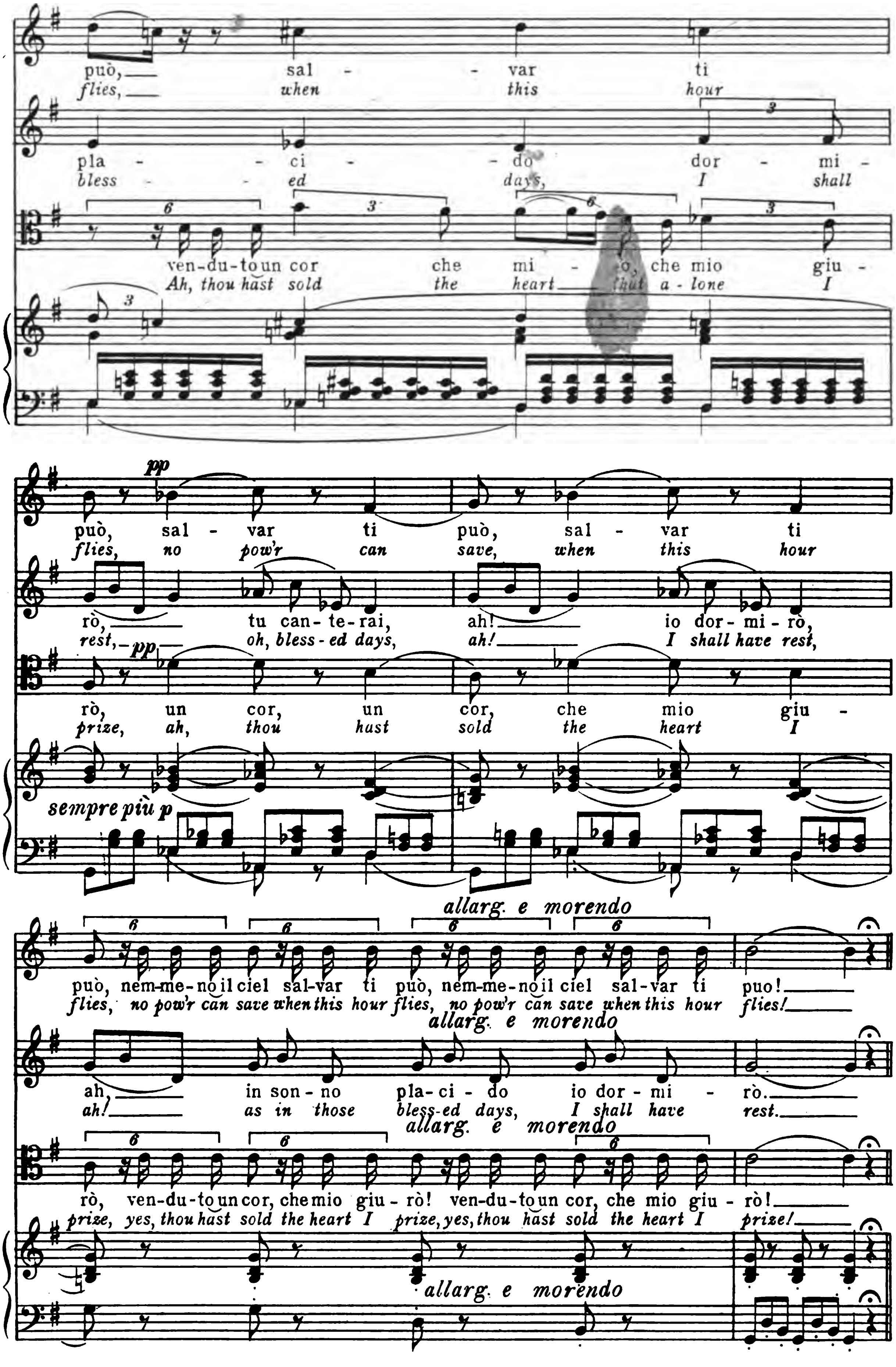

Oh co-me l'i - - ra ti ren - de, ti ren - - de—
Oh, by thy wrath—— thou art blind - ed, these ac - - cents
rò!
prize!
Fl.
Cl.
cie-co! Oh quan-to in-giu - sto, cru-del, —— cru-del—— sei——
show it, I have not wrong'd— thee; too late,—— too— late—— thou'lt
In -
The
me-co! T'ar-ren-di, fug-gi! o sei per-du-to nem-me no il cie-lo sal-var ti
know it! But now, oh, list-en! de-lay no long-er, no pow'r can save thee when this hour
fa - me!
trai - tor!


può!
flies!
Ha quest' in-fa-me l'a-mor ven-
Ah, hast thou sold thy-self to that
Vlns. Fl. Ob. Cl. & Cello
Fl. Ob. Trombe & Cello
Cl. Cor. Fag.
f
Oh, co-me l'i-ra ti ren-de, ti ren-de cie-co!
Oh, by thy wrath thou art blind-ed, these ac-cents show it!
du-to!
trai-tor!
Ven-du-to un-
Sold what on
Fl. Cl.
Fl. Ob. Tr. Cello
f
Oh, co-me l'i-ra ti ren-de, ti ren-de
I have not wrong'd thee, too late, ah, too late, thou'lt
co-re, che mi-o giu-rò!
earth a-lone I prize!
In-
The
Fl. Cl.
p
Cor. Fag.

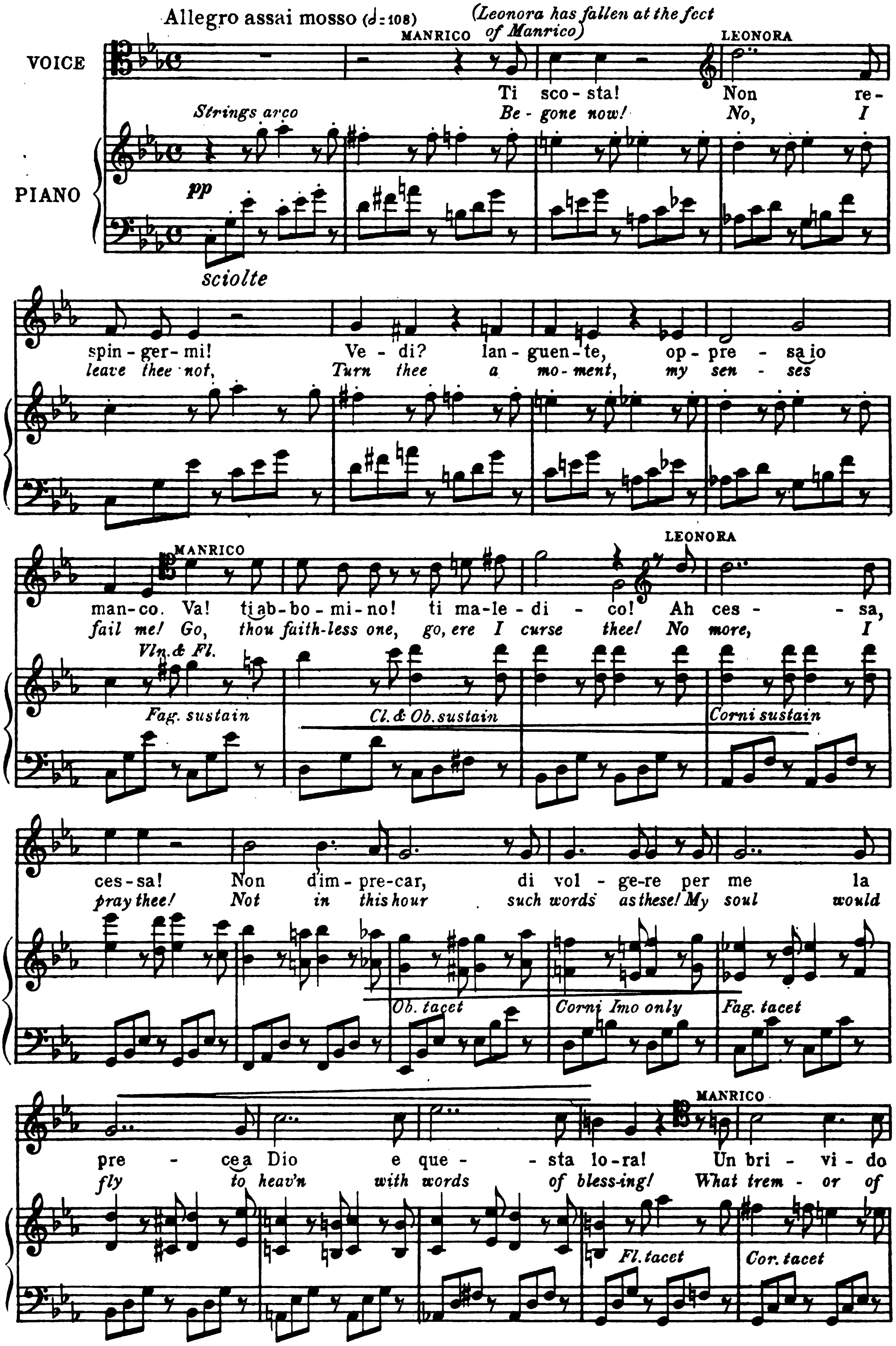

cie - co! Oh quan - to in - giu - - sto, cru - del crudel, sei -
know it, I have not wrong'd thee, too late, too late thou'lt
fa - - me! ha
trai - - tor! De -
Vl. Fl. Ob. Cl.
me - co! T'ar - ren - di, fug - gi, o sei per - du - to! nem - me - no il cie - lo sal - var ti
know it! But now, oh, ha - sten, de - lay no long - er, no pow'r can save thee, when this hour
quest in -
test - - - - - - - ed
dim.
può, nem - me - no il ciel sal - var ti può, nem - me - no il ciel sal - var ti
flies! De - lay no more, de - lay no more, no pow'r can save when this hour
AZUCENA (dreaming)
Ah!
Ah!
fa - me ven - du - - to un cor che mio giu -
trai - tor! to own. the heart that most I
Cor. & Viole

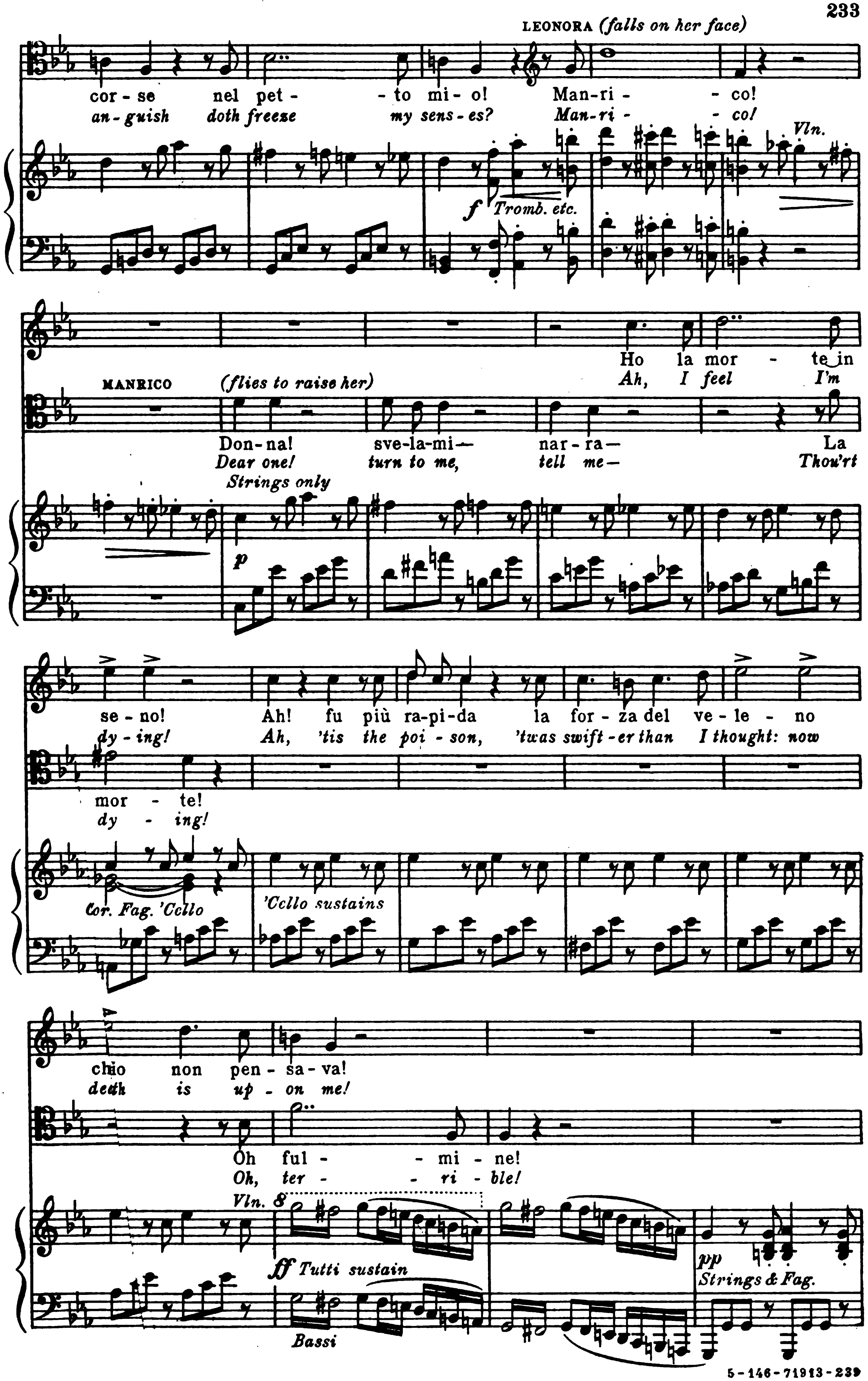

Meno mosso, come prima
può! Ah! fug-gi, fug-gi, o sei per-du-to, nem-me-no il cie -
flies! Ah, ha-sten, ha-sten, de-lay no long-er, no pow'r can save
— Ai no-stri mon - ti ri - tor - ne - re - mo, l'an-ti-ca
— Home to our moun - tains thou yet shalt take me, No fear or
rò! No!
prize! No!
Meno mosso, come prima
Strings pizz.
Fl.
lo sal-var ti può! Ah! fug-gi, fug-gi, o sei per-
thee when this hour flies! Oh, ha-sten, ha-sten, de-lay no
pa - ce i - vi go - dre - mo, tu suo-ne-ra - i sul tuo li -
sor - row there shall o'er - take thee, In hap-py slum - ber lull me with
Ha quest' in-fa - me! No!
Sold to a trai - tor, No!
du - to! nem - me - no il cie - lo sal - var ti
long - er, no pow'r can save thee when this hour
u - to, in son - no pla - ci - do io dor - mi -
sing - ing, As in those bless - ed days I shall have
l'a - mor ven - du -
Sold to a trai -
Fl.

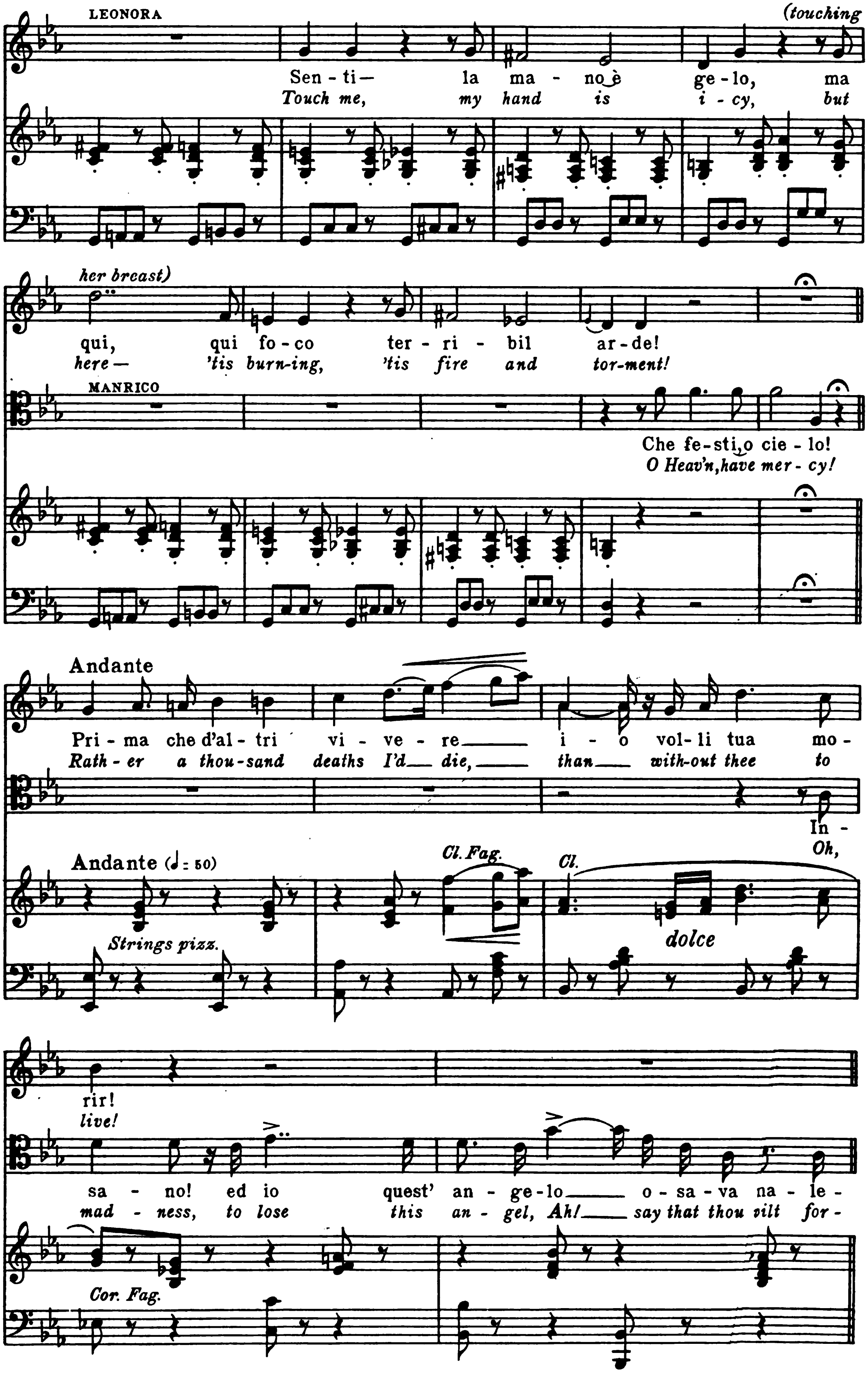

può; Ah! fug-gi, fug - gi, o sei per-du - to nem-me-no il ciel sal-var ti
flies; Oh, ha-sten, haste, de-lay no long-er, no pow'r can save when this hour
rò, in son - - no
rest. As in those
to.
tor!
Cl.
Fag.
può, — sal - - var ti
flies, — when this hour
pla - - ci - - do dor - mi -
bless - - ed days I shall
Ven-du-to un cor che mi - o, che mio giu -
Ah, thou hast sold the heart — that a - lone I
può, ah! fug-gi, fug - gi, o sei per-du - to nem-me-no il ciel sal-var ti
flies, oh, ha-sten, haste, de-lay no long-er, no pow'r can save when this hour
rò, in son - - no
rest, as in those
rò!
prize!

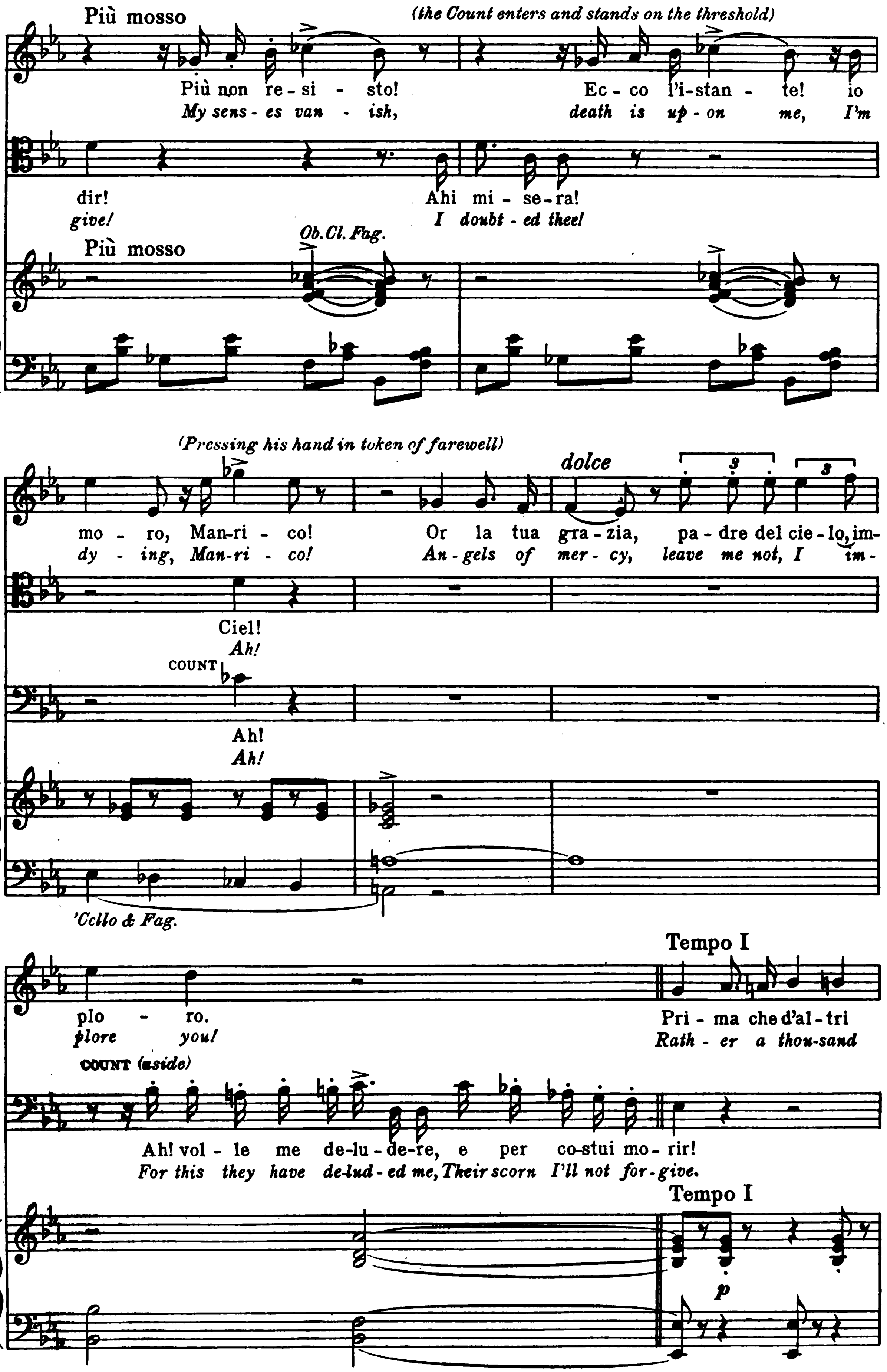

può, sal - var ti
flies, when this hour
pla - ci - do dor - mi -
bless - ed days, I shall
ven-du-to un cor che mi - o, che mio giu -
Ah, thou hast sold the heart that a - lone I
pp
può, sal - var ti può, sal - var ti
flies, no pow'r can save, when this hour
rò, tu can-te-rai, ah! io dor-mi-rò,
rest, oh, bless-ed days, ah! I shall have rest,
pp
rò, un cor, un cor, che mio giu -
prize, ah, thou hast sold the heart I
sempre più p
allarg. e morendo
può, nem-me-no il ciel sal-var ti può, nem-me-no il ciel sal-var ti puo!
flies, no pow'r can save when this hour flies, no pow'r can save when this hour flies!
allarg. e morendo
ah in son-no pla-ci-do io dor-mi-rò.
ah! as in those bless-ed days, I shall have rest.
allarg. e morendo
rò, ven-du-to un cor, che mio giu-rò! ven-du-to un cor, che mio giu-rò!
prize, yes, thou hast sold the heart I prize, yes, thou hast sold the heart I prize!
allarg. e morendo

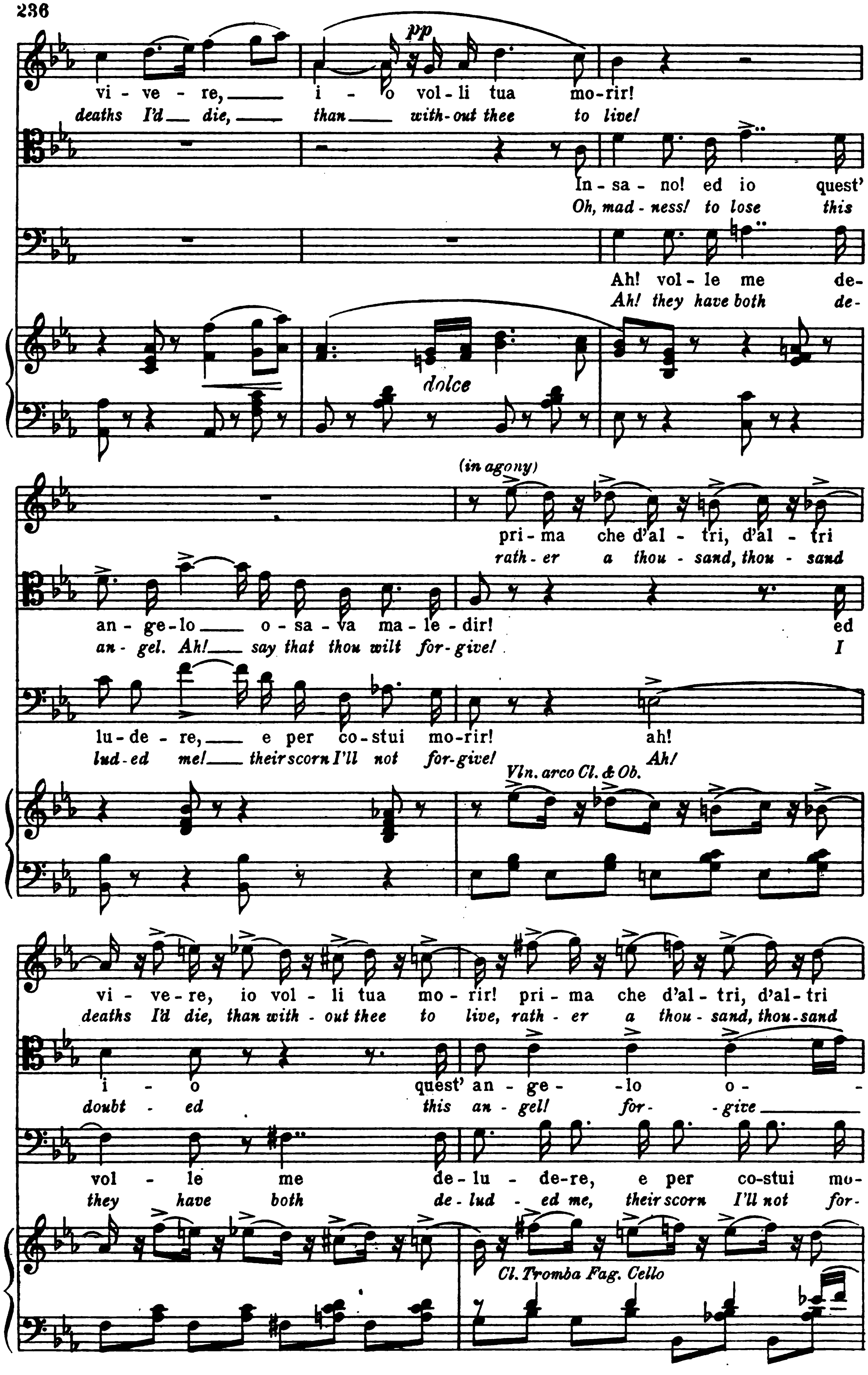
№ 23 FINALE IV LAST SCENE

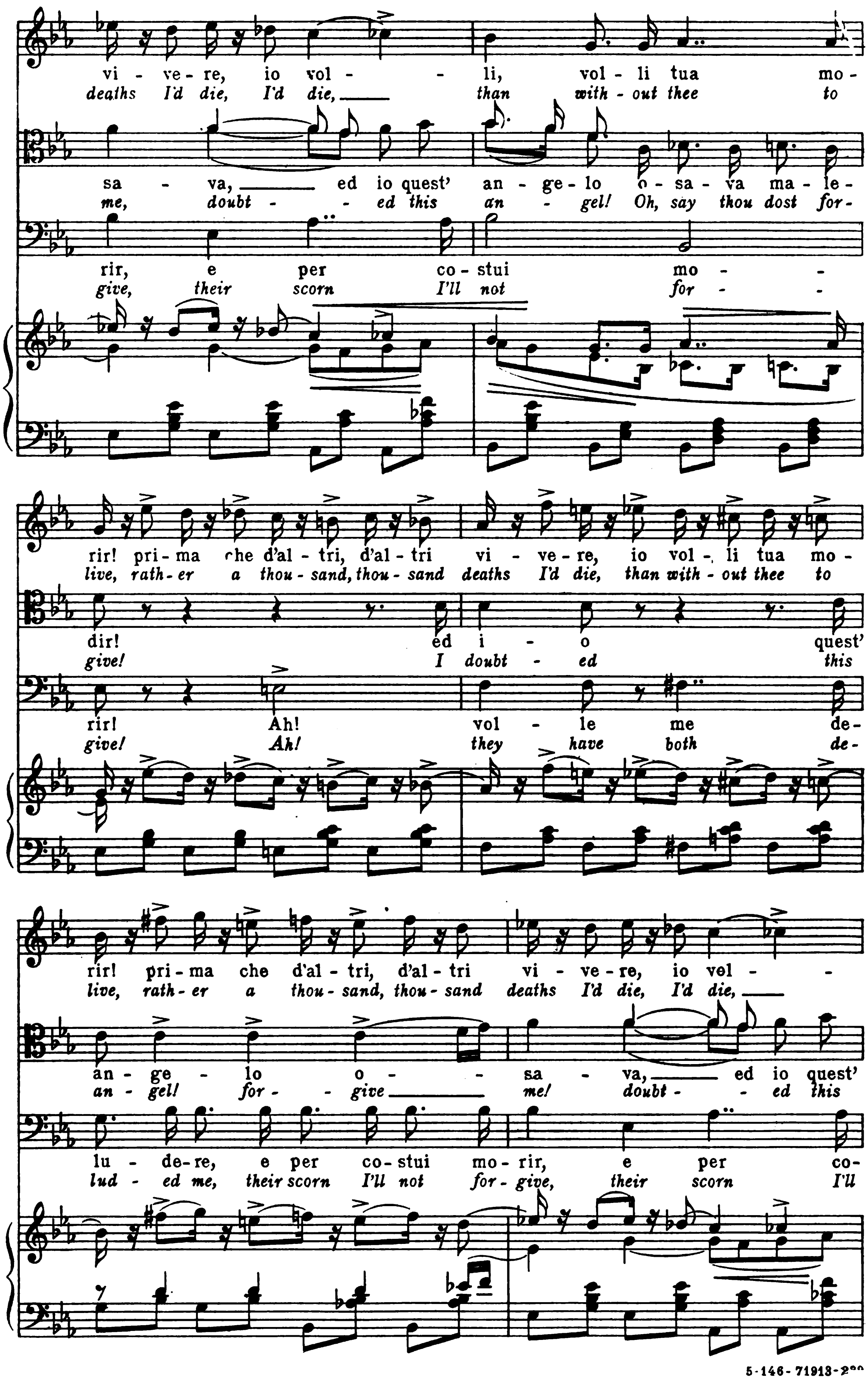

Allegro assai mosso (𝅗𝅥=108)
(Leonora has fallen at the feet of Manrico)
VOICE
PIANO
MANRICO
LEONORA
Strings arco
pp
sciolte
Ti sco-sta! Non re-spin-ger-mi! Ve-di? lan-guen-te, op-pre-sa io man-co.
Be-gone now! No, I leave thee not, Turn thee a mo-ment, my sen-ses fail me!
MANRICO
Va! ti ab-bo-mi-no! ti ma-le-di-co!
Go, thou faith-less one, go, ere I curse thee!
LEONORA
Ah ces-sa, ces-sa! Non d'im-pre-car, di vol-ge-re per me la pre-ce a Dio e que-sta lo-ra!
No more, I pray thee! Not in this hour such words as these! My soul would fly to heav'n with words of bless-ing!
Vln. & Fl.
Fag. sustain
Cl. & Ob. sustain
Corni sustain
Ob. tacet
Corni Imo only
Fag. tacet
Fl. tacet
Cor. tacet
MANRICO
Un bri-vi-do
What trem-or of

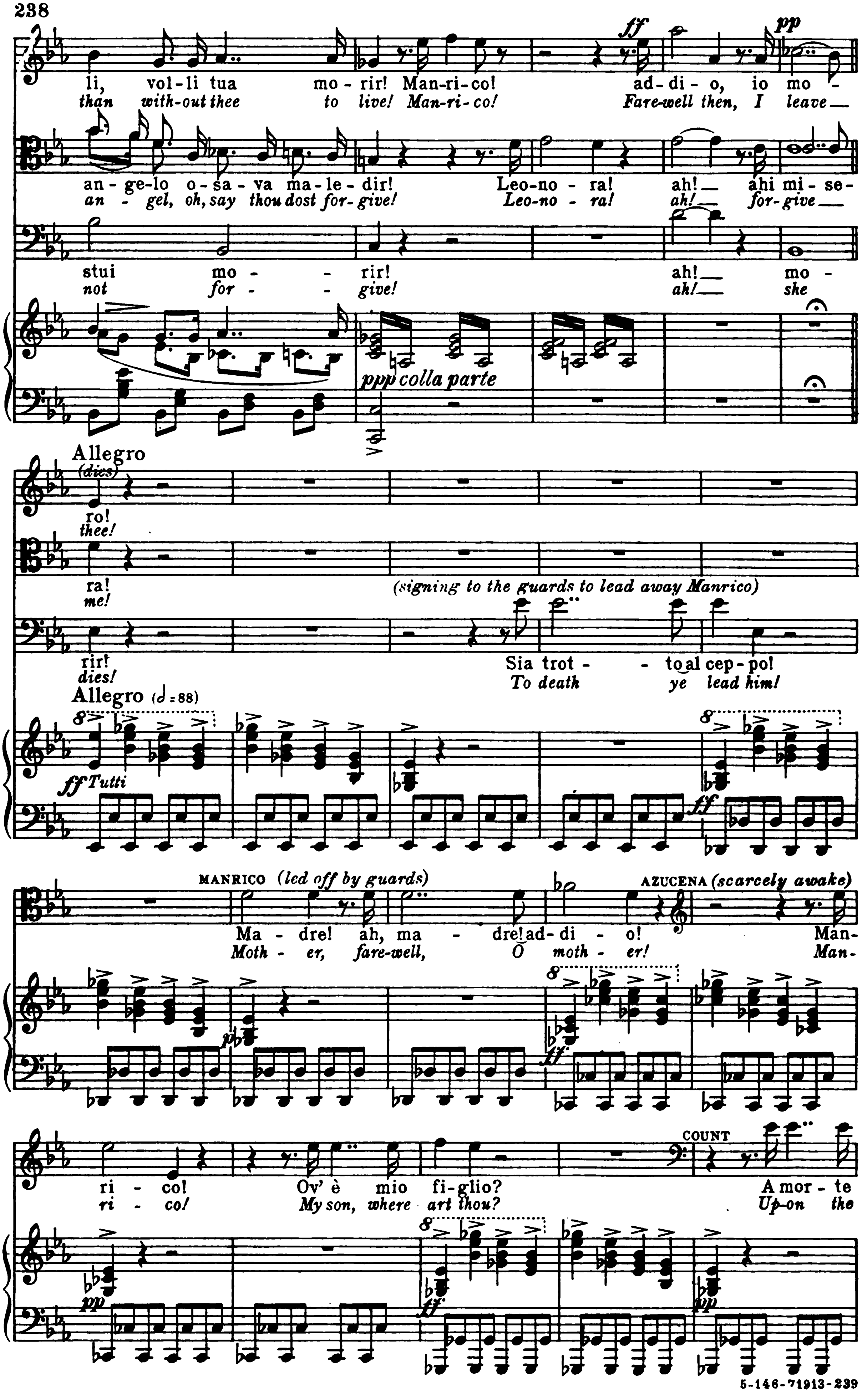

LEONORA (falls on her face)
cor-se nel pet-to mi-o! Man-ri-co!
an-guish doth freeze my sens-es? Man-ri-co!
Vln.
f Tromb. etc.
MANRICO (flies to raise her)
Ho la mor-te in se-no! Ah! fu più ra-pi-da la for-za del ve-le-no ch'io non pen-sa-va!
Ah, I feel I'm dy-ing! Ah, 'tis the poi-son, 'twas swift-er than I thought: now death is up-on me!
Don-na! sve-la-mi— nar-ra— La mor-te!
Dear one! turn to me, tell me— Thou'rt dy-ing!
Strings only
p
Cor. Fag. 'Cello
'Cello sustains
Oh ful-mi-ne!
Oh, ter-ri-ble!
Vln. 8
ff Tutti sustain
Bassi
pp
Strings & Fag.

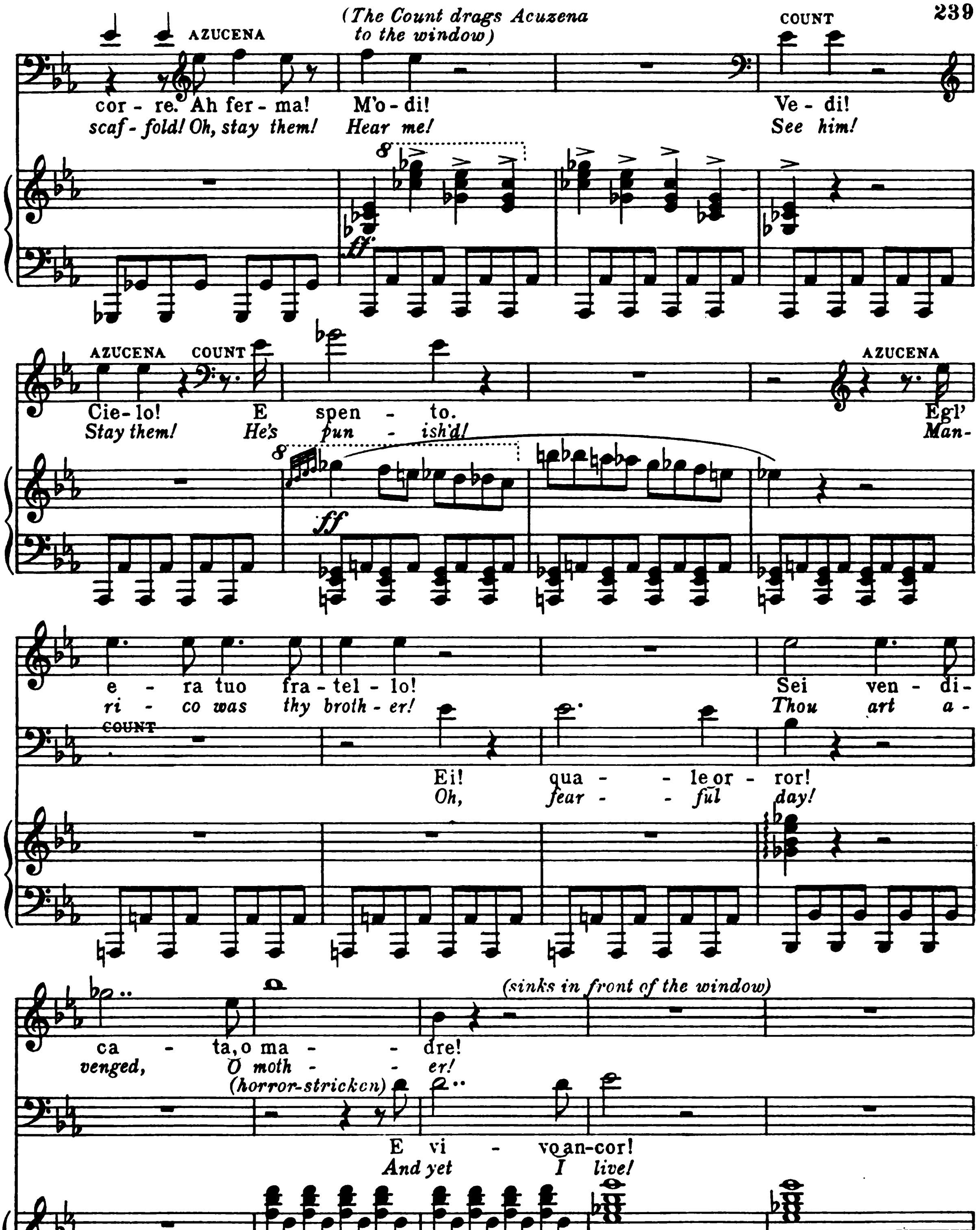

LEONORA
(touching her breast)
Sen - ti— la ma - no è ge - lo, ma qui, qui fo - co ter - ri - bil ar - de!
Touch me, my hand is i - cy, but here— 'tis burn-ing, 'tis fire and tor-ment!
MANRICO
Che fe-sti, o cie - lo!
O Heav'n, have mer - cy!
Andante
Pri - ma che d'al - tri vi - ve - re i - o vol - li tua mo - rir!
Rath - er a thou - sand deaths I'd die, than with-out thee to live!
In - sa - no! ed io quest' an - ge - lo o - sa - va na - le -
Oh, mad - ness, to lose this an - gel, Ah! say that thou wilt for -
Andante (♩= 50)
Cl. Fag.
Cl.
Strings pizz.
dolce
Cor. Fag.


Più mosso
(the Count enters and stands on the threshold)
Più non re - si - sto! Ec - co l'i-stan - te! io
My sens - es van - ish, death is up - on me, I'm
dir! Ahi mi - se - ra!
give! I doubt - ed thee!
Ob. Cl. Fag.
Più mosso
(Pressing his hand in token of farewell)
dolce
3
3
3
mo - ro, Man-ri - co! Or la tua gra - zia, pa - dre del cie - lo, im-
dy - ing, Man-ri - co! An - gels of mer - cy, leave me not, I im-
Ciel!
Ah!
COUNT
Ah!
Ah!
'Cello & Fag.
Tempo I
plo - ro. Pri - ma che d'al - tri
plore you! Rath - er a thou - sand
COUNT (aside)
Ah! vol - le me de-lu - de-re, e per co-stui mo - rir!
For this they have de-lud - ed me, Their scorn I'll not for - give.
Tempo I
p


pp
vi - ve - re, i - o vol - li tua mo - rir!
deaths I'd die, than with - out thee to live!
In - sa - no! ed io quest'
Oh, mad - ness! to lose this
Ah! vol - le me de -
Ah! they have both de -
dolce
(in agony)
pri - ma che d'al - tri, d'al - tri
rath - er a thou - sand, thou - sand
an - ge - lo o - sa - va ma - le - dir! ed
an - gel. Ah! say that thou wilt for - give! I
lu - de - re, e per co - stui mo - rir! ah!
lud - ed me! their scorn I'll not for - give! Ah!
Vln. arco Cl. & Ob.
vi - ve - re, io vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri
deaths I'd die, than with - out thee to live, rath - er a thou - sand, thou - sand
i - o quest' an - ge - lo o -
doubt - ed this an - gel! for - give
vol - le me de - lu - de - re, e per co - stui mo -
they have both de - lud - ed me, their scorn I'll not for -
Cl. Tromba Fag. Cello


vi - ve - re, io vol - - li, vol - li tua mo -
deaths I'd die, I'd die, than with - out thee to
sa - va, ed io quest' an - ge - lo o - sa - va ma - le -
me, doubt - - ed this an - gel! Oh, say thou dost for -
rir, e per co - stui mo - -
give, their scorn I'll not for - -
rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - li tua mo -
live, rath - er a thou - sand, thou - sand deaths I'd die, than with - out thee to
dir! ed i - o quest'
give! I doubt - ed this
rir! Ah! vol - le me de -
give! Ah! they have both de -
rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - -
live, rath - er a thou - sand, thou - sand deaths I'd die, I'd die,
an - ge - lo o - - sa - va, ed io quest'
an - gel! for - - give me! doubt - - ed this
lu - de - re, e per co - stui mo - rir, e per co -
lud - ed me, their scorn I'll not for - give, their scorn I'll


ff
pp
li, vol-li tua mo-rir! Man-ri-co! ad-di-o, io mo-
than with-out thee to live! Man-ri-co! Fare-well then, I leave—
an-ge-lo o-sa-va ma-le-dir! Leo-no-ra! ah!— ahi mi-se-
an - gel, oh, say thou dost for-give! Leo-no - ra! ah!— for-give—
stui mo - - rir! ah!— mo -
not for - - give! ah!— she
ppp colla parte
Allegro
(dies)
ro!
thee!
ra!
me!
(signing to the guards to lead away Manrico)
rir!
dies!
Sia trot - - to al cep-po!
To death ye lead him!
Allegro (𝅗𝅥 = 88)
8
ff Tutti
ff
MANRICO (led off by guards)
Ma-dre! ah, ma - dre! ad-di - o!
Moth - er, fare-well, O moth - er!
AZUCENA (scarcely awake)
Man-
Man-
pp
ff
ri - co! Ov' è mio fi-glio?
ri - co! My son, where art thou?
COUNT
A mor - te
Up-on the
pp
ff
pp


(The Count drags Acuzena to the window)
AZUCENA
cor - re. Ah fer - ma! M'o - di!
scaf - fold! Oh, stay them! Hear me!
COUNT
Ve - di!
See him!
ff
AZUCENA COUNT
Cie - lo! E spen - to.
Stay them! He's pun - ish'd!
AZUCENA
Egl' e - ra tuo fra - tel - lo! Sei ven - di - ca - ta, o ma - dre!
Man - ri - co was thy broth - er! Thou art a - venged, O moth - er!
COUNT
Ei! qua - le or - ror!
Oh, fear - ful day!
(sinks in front of the window)
(horror-stricken)
E vi - vo an - cor!
And yet I live!
ff

End of Opera