

LA SONNAMBULA

NOVELLO'S  
EDITION.

THE LIBRARY OF THE  
UNIVERSITY OF  
NORTH CAROLINA



ENDOWED BY THE  
DIALECTIC AND PHILANTHROPIC  
SOCIETIES

---

M782  
B444sxM

MUSIC LIBRARY

P. 179

This **BOOK** may be kept out **TWO WEEKS ONLY**, and is subject to a fine of **FIVE CENTS** a day thereafter. It is **DUE** on the **DAY** indicated below:

~~Nov 5 1960~~

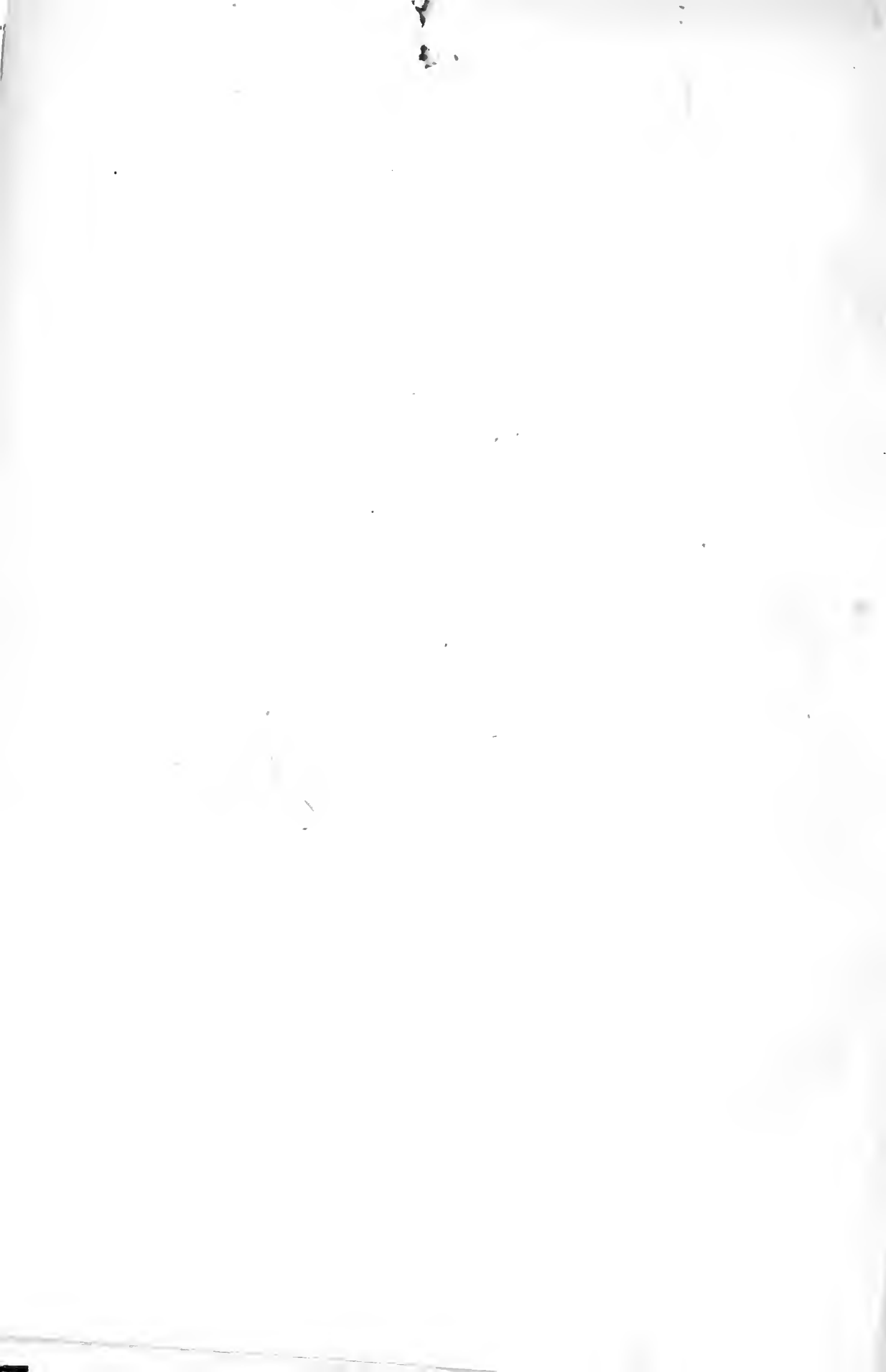
~~Nov 5 1960~~

18 Dec '64 NZW

~~18 Dec '64 NZW~~

AUG 1 1966

AUG 1 2 10 PM



NOVELLO'S ORIGINAL OCTAVO EDITION.

---

# LA SONNAMBULA

AN OPERA

IN TWO ACTS.

COMPOSED BY

VINCENZO BELLINI.

EDITED AND TRANSLATED INTO ENGLISH BY

NATALIA MACFARREN.

*Ent. Sta. Hall.*

---

*Price, in paper cover, 2s. 6d.  
,, scarlet cloth, 4s.*

LONDON:  
NOVELLO, EWER AND CO.,  
1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)  
NEW YORK: J. L. PETERS, 599, BROADWAY.

NOVELLO, EWER AND CO.,  
TYPOGRAPHICAL MUSIC AND GENERAL PRINTERS,  
1, BERNERS STREET, LONDON.

## EDITOR'S NOTE.

---

A NEW English version of the SONNAMBULA cannot but invite a very natural prejudice in favour of the one so long familiar. It can scarcely be said, however, that this popular version has the quality of being very singable; in the best known pieces the monotony of rhymes in *eeling* and *eeming* (indeed throughout of rhymes ending in *ing*, out of all proportion to their prevalence in ordinary English), and the many heavy syllables on notes that should be light, are certainly undesirable. Not to enumerate others, these peculiarities are more disadvantageous in the SONNAMBULA than they might be in some other works, since its chief characteristic is a great harmoniousness of both words and music, in the absence of any energy or individuality of character, hence a version that should sound musical, and sing easily, would not remain without some justification.

The present version is an attempt in this direction, at the expense occasionally of accuracy of translation, when the sound of the English words seemed adverse to that of the music.

The principal pieces in which Elvino is concerned are here transposed in accordance with Ricordi's modern edition of this Opera. The voice for which the part was originally composed would seem to be happily extinct; even as it stands now the part is in some places beyond the ordinary tenor range.

In the recitatives of this Opera (as in those of "Norma"), it should be noticed that the appoggiaturas are not to be sung as well as the notes before which they stand, but instead of them.

N. MACFARREN.

# LA SONNAMBULA.

## DRAMATIS PERSONÆ.

COUNT RODOLPHO (Lord of the Manor)	...	Baritone.
ELVINO (a wealthy farmer)	... ..	Tenor.
ALEXIS (a peasant)	... ..	Bass.
A NOTARY	... ..	Tenor.
AMINA (an Orphan, adopted child of Theresa)	...	Soprano.
LISA (Hostess of the Village Inn)	...	Soprano.
THERESA (Proprietress of the Mill)	...	Mezzo-Soprano.
Chorus of Villagers.		

*The Scene is laid in a Swiss village.*

THE Opera opens with festivities in honour of the betrothal of Amina and Elvino. Lisa, the hostess of the village inn, is jealous of Amina, and treats with disdain the advances of her own lover, Alexis. While Amina and Elvino are thanking their friends for their congratulations, a traveller arrives, who is at once struck with the beauty of the young bride, and pays her marked attention, to the great annoyance of the bridegroom. Theresa warns the villagers that night is approaching; and, as the place is haunted, that it is time they returned to their homes. The stranger, who proves to be Count Rodolpho, the lord of the manor, treats the story of the phantom, which is related to him, with ridicule; and, after taking a tender leave of Amina, retires to the inn, conducted by Lisa. Elvino upbraids Amina for receiving the attentions of the traveller; but she succeeds in pacifying his jealousy, and they part reconciled. Lisa attends the Count to his apartment, and whilst talking to him is startled by a noise, and in running to conceal herself, drops her veil. The Count then perceives a figure in white standing at his window. He at first thinks it is the phantom, but soon perceives that it is Amina walking in her sleep. Fearful of disturbing her, he carefully closes the window and quits the room, leaving her, as he imagines, alone. Lisa then steals out to fetch Elvino. In the meantime the villagers enter the apartment to welcome the Count, whom they have recognised, and are surprised to find Amina there. On awakening her, she is unable to account for her position, and is horrified to find that she is spurned by her lover and friends, all of whom disbelieve her assertions of innocence. Elvino tears the ring which he has given her from her finger, and leaves her almost broken-hearted. Lisa endeavours to console him, and persuades him at last to marry her. On their way to the church they meet the Count, who again tries to explain the reason of Amina's presence in his chamber, but Elvino refuses to believe him. Theresa comes from her cottage to beg of the villagers not to disturb Amina with their rejoicings, as she has just fallen into a sleep; and at this moment Amina is seen issuing from her window in a state of somnambulism. She crosses a narrow bridge, her friends watching her with intense anxiety, and at last descends amongst them, singing of her lost love, and uttering such words of affection that Elvino is convinced of her innocence, and on her awakening, begs her forgiveness for ever having doubted her. Her delight and happiness are shared by Theresa, the Count, and all her friends, with the exception of Lisa, who has also the mortification of being detected in her false accusation by the finding of her veil in the Count's apartment.

\* Index in back of book.



# ACT I.

## INTRODUCTION.

The stage represents the outskirts of a Swiss village: in the foreground, on the one side, an inn; on the other side, a portion of a mill, the wings of which stretch toward the background. The prospect is closed by mountains.

No. 1.

CHORUS—"HAIL, AMINA."

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of six systems of staves. The first system is a grand staff for piano, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The tempo is marked 'Allegro'. The second system features a clarinet part (Cl.) and a woodwind part (Ob. & Fl.). The third system continues the piano accompaniment with dynamic markings 'f Tutti' and 'p'. The fourth system is marked 'Stacc.' and 'pp', with dynamics 'cresc.' and 'sempre.' indicating a gradual increase in volume. The fifth system features a woodwind part (Cl. & Cor.) and a piano part with dynamic markings 'ff' and 'Tutti'. The sixth system continues the piano accompaniment with dynamic markings 'f' and 'Tutti'. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff *Corni.* pp

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of chords. Dynamics include fortissimo (ff) for the horn part and pianissimo (pp) for the piano accompaniment.

mf p

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamics include mezzo-forte (mf) and piano (p).

p

Third system of the piano score. The right hand has a more active melodic line with slurs and accents. Dynamics include piano (p).

p mf

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include piano (p) and mezzo-forte (mf).

p mf p

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include piano (p), mezzo-forte (mf), and piano (p).

mf

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include mezzo-forte (mf).

Seventh system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include mezzo-forte (mf).

CHORUS OF VILLAGERS (*within*).  
SOPRANO and ALTO.

TENOR (Sve lover).  
BASS.

Vi - - va!  
vi - - va!

Hail, A -  
vi - - va A -

Vi - - va!  
vi - - va!

vi - - va!  
vi - - va!

Hail, A -  
vi - va A -

- mi - - - - na!  
- mi - - - - na!

la, la, la, la, la, la, la,  
la, la, la, la, la, la, la,

- mi - - - - na!  
- mi - - - - na!

la, la, la, la, la, la, la,  
la, la, la, la, la, la, la,

- mi - - - - na!  
- mi - - - - na!

la, la, la, la, la, la, la,  
la, la, la, la, la, la, la,

*p* *mf*

*Strings pizz.*

la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la.  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la, la, la, la. Vi - va!  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la. Vi - va!

la, la, la, la, la, la, la, la, la, la, la, la, la, la. Vi - va!  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la. Vi - va!

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

vi - va! vi - va! vi - va! vi - va!  
 vi - va! vi - va! vi - va! vi - va!

vi - va! vi - va! vi - va! vi - va!  
 vi - va! vi - va! vi - va! vi - va!

Hail, . . . A - mi - na, vi - va! vi - va! la, la,  
 vi - va A - mi - na, A - mi - na vi - va! la, la,

Hail, . . . A - mi - na, vi - va! vi - va! la, la,  
 vi - va A - mi - na, A - mi - na vi - va! la, la,

Hail, . . . A - mi - na, vi - va! vi - va! la, la, la, la, la,  
 vi - va A - mi - na, A - mi - na vi - va! la, la, la, la, la,

la,  
 la,  
 la,  
 la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, Long  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Ev -  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Long  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Ev -  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Long  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Ev -

live the fair A - mi - na! la, la, la, la, la, la, la, la, la, la, Long live the fair A -  
 - vi - va, ev - vi - va A - mi - na! la, la, la, la, la, la, la, la, la, la, Ev - vi - va, ev - vi - va, A  
 live the fair A - mi - na! la, la, la, la, la, la, Long live the fair A -  
 - vi - va, ev - vi - va A - mi - na! la, la, la, la, la, la, Ev - vi - va, ev - vi - va, A -  
 live the fair A - mi - na! la, la, la, la, la, la, Long live the fair A -  
 - vi - va, ev - vi - va A - mi - na! la, la, la, la, la, la, Ev - vi - va, ev - vi - va, A -

- mi - na, la, la, la, la, la, la. Long live A - mi - - - na,  
 - mi - na, la, la, la, la, la, la. Ev - vi - va A - mi - - - na, ev -

- mi - na, la, la, la, la, la, la. Long live - - - - -  
 - mi - na, la, la, la, la, la, la. Ev - vi - - - - -

- mi - na, la, la, la, la, la, la. Long live - - - - -  
 - mi - na, la, la, la, la, la, la. Ev - vi - - - - -

*pp*

Hail her bri - dal day, ... long live A - mi - - - na, hail her bri - dal  
 - vi - va, ev - vi - va an - cor. ... ev - vi - va A - mi - - - na, ev - vi - va, ev - vi - va an -

the fair A - mi - - - - na  
 va an - cor, ev - vi - - - - va an -

the fair A - mi - - - - na  
 va an - cor, ev - vi - - - - va an -

day ... Ah!  
 cor ... Ah!

hail  
 cor

hail  
 cor

## No. 2.

## CAVATINA.—“SONGS OF PLEASURE ARE RESOUNDING.”

*Allegro moderato assai.*  
Ob. & Cor.

PIANO. *p*

Strings.

Fl. & Cl.

LISA (enters from the Inn).

Songs of plea - sure are re -  
Tut - to è gio - ja, tut - to è

Strings. *p*

- soun - ding, In my heart a - lone dwells nought but sor - row, Smiles of wel - come I must  
fe - sta - Sol per me non v'ha, non v'ha con - ten - to: E per col - mo di tor -

bor - row, On the day when all my hopes must die. Fa - tal gla - mour, his heart sur -  
men - to, Son co - stret - ta a si - mu - lar, O bel - ta - de a me fu -

Wind.

Colla parte. *pp in tempo.*

- rounding, . . Has my love . . . from me di - vi - - ded, But my faith has still a -  
 ne - sta Chem'in - vo - - - li il mio te - so - - ro, Mentreio sof - fro, men-tre

- bi - ded True to him and ne - ver thence will fly, . . . true . . . to  
 mo - ro, Pur ti deg - - gio ac - ca - rez - zar, ah . . . Pur . . . ti

*colla parte.* *a tempo.*

him . . ne'er thence to fly, . . . true to him ne'er thence . . to fly.  
 deg - gio ac - ca - rez - zar, . . . pur ti deg - gio ac - ca - rez - zar.

*di forza.* *Più vivo.* *Tutti.*

Nought but sor - row shall I  
 Tut - to è fe - sta, sol per

Fair A - mi - na, hail to thee, hail to  
 Vi - - va A - mi - na. vi - - va an - cor, vi - - va an -

Fair A - mi - na, hail to thee, hail to  
 Vi - - va A - ni - ma vi - - va an - cor, vi - - va an -

Fair A - mi - na, hail to thee, hail to  
 Vi - - va A - mi - na, vi - - va an - cor, vi - - va an -

*ff*



*tenuta.*

know, All my hopes now must die, now must die, Ah!  
 me, ah non v'ha sol per me, ah non v'ha, no!

thee! hail to thee! hail to thee! hail to thee! vi-va!  
 - cor, vi - va an - cor, vi - va an - cor, vi - vi an - cor, vi - va!

thee! hail to thee! hail to thee! hail to thee! vi-va!  
 - cor, vi - va an - cor, vi - va an - cor, vi - vi an - cor, vi - va!

thee! hail to thee! hail to thee! hail to thee! vi-va!  
 - cor, vi - va an - cor, vi - va an - cor, vi - vi an - cor, vi - va!

*Tempo lmo.*

Songs of plea-sure are re - soun - ding, In my heart a - lone dwells nought but  
 Tut - to è gio - ja, tut - to è fe - sta, . . Sol per me non v'ha, non v'ha con

*Tempo lmo.*

*p*

sor - row, Smiles of wel - come I must bor - row, On the day when all my hopes must  
 - ten - to: E per col - mo di tor - men - to, Son co - strét - ta a si - mu -

*colla partc.*

die, Fa - tal gla - mour, his heart sur - roun - ding, . . Has my love . . . from me di -  
 - lar, O bel - ta - de a me fu - ne - sta, . . Che m'in - vo - - li il mio te -

*pp in tempo.*

vi - ded, But my faith has still a - bi - ded True to him, and ne-ver thence will  
 so - ro, Men-tre io sof - fro, men-tre mo - ro. Pur ti deg - - gio ac - ca - rez -

*colla parte.*

fly, . . . true . . . to him, . . ne'er thence to fly, . . . true to him, ne'er thence to  
 - zar, Ah, . . . pur . . . ti deg - gio ac - ca - rez - zar, . . . Pur ti deg - gio ac - ca - rez -

*di forza.*

*in tempo.*

fly. (as if going.)  
 - zar. (Oh this in -  
 (Oh l'im - por -

**ALEXIS** (comes from the mountains and runs towards Lisa).

Li - - sa! Li - - sa!  
 Li - - sa! Li - - sa!

(The villagers descend from the heights, dressed in holiday attire, some with musical instruments, some with baskets of flowers.  
 They come forward on the stage.)

CHORUS.

(entering.)  
 Hail, A - mi - - - na!  
 Vi - va A - mi - - - na!

Hail, A - mi - - - na!  
 Vi - va A - mi - - - na!

Hail, A - mi - - - na!  
 Vi - va A - mi - - - na!

*Tutti.*  
*f*

- tru - der!) All I fly from.  
 - tu - no!) Fug - go o - gnu - no.

Why dost thou fly me? Thou wert e'er a sau - cy  
 Ah! tu mi fug - gi! Ah non sem - pre, o bric - con -

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

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

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

(Oh this in - tru - - der!)  
 (Oh! l'im - por - tu - - no!)

dar - ling, Thou wert e'er a sau - cy dar - ling, But I will not be de -  
 - cel - la, Ah, non sem - pre, o bric - con - cel - la, Fug - gi - rai da me co -

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

- nied, Did I mind thy pru-dish snar-ling, Thou wouldst ne-ver be a bride.  
 - si. Per te pu-re, o Li-sa bel-la Giun-ge-rà di noz-ze il di.

la,  
 la,

la,  
 la,

la,  
 la,

(with vexation.)

(For her nought but prais-es!)  
 (Anch'es - so oh! di-spet-to!)

Hail, A-mi-na, hail, up-on . . her bri-dal day, her.  
 Vi-va A-mi-na, vi-va A-mi-na, vi-va an-cor! Sì,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, her  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Sì

la, la, la, la, la, la, la, la, la, la, la, la, la, la, her  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Sì,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, her  
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, Sì,

*ff*

(Oh, . . . vex-a - - - tion!) (Oh! . . . di-spet - - - to!)

(Oh, . . . vex-a - - - tion!) (Oh! . . . di-spet - - - to!)

bri - - dal day, her vi - - va an - - cor! si,

bri - - dal day, her vi - - va an - - cor! si,

bri - - dal day, her vi - - va an - - cor! si,

bri - - dal day, her vi - - va an - - cor! si,

bri - - dal day, her vi - - va an - - cor! si,

bri - - dal day, her vi - - va an - - cor! si,

*sf*

ALEXIS. LISA (aside).

Stand in or - der, some on this side— (Rage and sor - row nigh con -  
*Vin.* *pp* *quì schie-ra - ti— quì d'ap-pres - so— (Ah! la rab - bia mi di -*

ALEXIS. *sotto voce.*

- sume me!) We've prepar'd a song to greet her,  
 - vo - ra!) *La can - zo - ne pre - pa - ra - ta,*

TENOR. *sotto voce.*

We've prepar'd a song to greet her,  
*La can - zo - ne pre - pa - ra - ta,*

BASS. *sotto voce.*

We've prepar'd a song to greet her,  
*La can - zo - ne pre - pa - ra - ta,*

*p*

LISA (aside).

We've pre - par'd a song to greet her.      We will sing it to her here. (Ah, must  
*La can - zo - ne pre - pa - ra - ta.*      *In - tuo - nar di quì si può.* (O - gni

We've pre - par'd a song to greet her.      We will sing it to her here.  
*La can - zo - ne pre - pa - ra - ta.*      *In - tuo - nar di quì si può.*

We've pre - par'd a song to greet her.      We will sing it to her here.  
*La can - zo - ne pre - pa - ra - ta.*      *In - tuo - nar di quì si può.*

We've pre - par'd a song to greet her.      We will sing it to her here.  
*La can - zo - ne pre - pa - ra - ta.*      *In - tuo - nar di quì si può.*

I, too, stay and meet her, Who has lost me all that's dear?  
*spe-me è a me tron - ca - ta: La ri - va - le tri - on - jò.)*

*ff Tutti.*

No. 3.

CHORUS.—“FAIREST FLOWER OF THE MOUNTAINS.”

*Più Moderato.*      *Fl. Ob. & Cl. tr.*      *tr.*

*Corni.*      *tr.*      *tr.*

PIANO.      *p*      *Strings.*

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

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

CHORUS.

Fair - est flow - er of the  
In *El - ve - zia non v'ha*

Fair - est flow - er of the moun - tains, Fair - est flow - er of the  
In *El - ve - zia non v'ha ro - sa, In El - ve - zia non v'ha*

ALEXIS with the Basses.

Fair - est flow - er of the moun - tains, Fair - est flow - er of the  
In *El - ve - zia non v'ha ro - sa, In El - ve - zia non v'ha*

mountains, Thou by all art dear - ly treasur'd, Ev' - ry heart thy smile has pleasur'd, Sweet A -  
*ro - sa Fre - sca e ca - ra al par d'A - mi - na: Eu - na stel - la mat - tu - ti - na, Tut - ta*

mountains, Thou by all art dear - ly treasur'd, Ev' - ry heart thy smile has pleasur'd, Sweet A -  
*ro - sa Fre - sca e ca - ra al par d'A - mi - na: Eu - na stel - la mat - tu - ti - na, Tut - ta*

mountains, Thou by all art dear - ly treasur'd, Ev' - ry heart thy smile has pleasur'd, Sweet A -  
*ro - sa Fre - sca e ca - ra al par d'A - mi - na: Eu - na stel - la mat - tu - ti - na, Tut - ta*

- mi - na, bright and good. Pure and can - did as our fountains, Be thy joy - ous heart un -  
*lu - ce, tut - ta a - mor. Ma pu - di - ca, ma ri - tro - sa, Quan - to è va - ga, quan - to è -*

- mi - na, bright and good. Pure and can - did as our fountains, Be thy joy - ous heart un -  
*lu - ce, tut - ta a - mor. Ma pu - di - ca, ma ri - tro - sa, Quan - to è va - ga, quan - to è -*

- mi - na, bright and good. Pure and can - did as our fountains, Be thy joy - ous heart un -  
*lu - ce, tut - ta a - mor. Ma pu - di - ca, ma ri - tro - sa, Quan - to è va - ga, quan - to è -*

- cloud-ed, Be thy star from sor - row shrouded, Sweet A - mi - na, bright and good, . . . Ah  
 bel - la; E in - no - cen - te tor - to - rel - la, E l'em - ble - ma del can - dor, . . . Ah

- cloud-ed, Be thy star from sor - row, shrouded, Sweet A - mi - na, bright and good, . . . Ah  
 bel - la; E in - no - cen - te tor - to - rel - la, E l'em - ble - ma del can - dor, . . . Ah

- cloud-ed, Be thy star from sor - row, shrouded, Sweet A - mi - na, bright and good, . . . . .  
 bel - la; E in - no - cen - te tor - to - rel - la, E l'em - ble - ma del can - dor, . . . . .

*tr* *tr* *tr* *Wind.* *pp* *dol.*

Ah!  
 Ah!

Ah!  
 Ah!

bright and good,  
 del can - dor,

*ff* Be thy star from sor - row shrouded, Sweet A -  
 E in - no - cen - te tor - to - rel - la, E l'em -  
*p*

*ff* Be thy star from sor - row shrouded, Sweet A -  
 E in - no - cen - te tor - to - rel - la, E l'em -  
*p*

bright and good. Be thy star from sor - row shrouded, Sweet A -  
 del can - dor. E in - no - cen - te tor - to - rel - la, E l'em -

*ff* *Tutti.* *pp*



mi - na, bright and good, be thy star from sor - row shroud - ed, sweet A - mi - na, bright and  
 ble - ma del can - dor. E in - no - cen - te tor - to - rel - la, E l'em - ble - ma del can -

*Viole, Bassi, Clar., &c.*

good. Vi - va! Ah such  
 dor. Vi - va! (Ah per

*Tutti.*

sweet and joy - ous mea - sures Once I thought for me were de - stin'd, Cru - el love, thy way - ward  
 me si lie - ti can - ti De - sti - na - ti un di cre - de - i; Cru - do a - mor, che sian per

ALEXIS.

Li - sa, hark those joy - ous mea - sures!  
Li - sa mia, si lie - ti can - ti!

Hail to thee!  
Vi - va an - cor!

Hail to thee!  
Vi - va an - cor!

*Strings.*

plea - sures, All for me have turn'd to pain! Cru - el love, thy way - ward plea - sures all for  
*le - i, Non ho - for - za a sop - por - tar! Cru - do a - mor, che sian per le - i, Non ho*

Hark the hap - py bri - dal strain, When wilt thou con - sent, my trea - sure? Then for  
*Ri - suo - nar po - tran per noi, Se pie - to - sa al - fin tu vuo - i, Da - re a -*

Hail to thee!  
*Vi - va an cor!*

Hail to thee!  
*Vi - va an cor!*

Hail to thee! Be thy star from sor - row shroud - ed, Sweet A -  
*Vi - va an cor! E in - no - cen - te tor - to - rel - la E - vem -*

*f* *p* *cresc.*

me have turn'd to pain!  
*for - za a sop - por - tar!*

us 'twill sound a - gain.  
*scot: - to al mio pre - gar.*

Ah!  
*Ah!*

mi - na, bright and good.  
*ble - ma del can - dor.*

*Fl. & Cl.*

Proud and blest the youth, her cho - sen, More than  
*Te fe - li - ce e av - ven - tu - ra - to, Più d'un*

Proud and blest the youth, her cho - sen, Proud and blest the youth, her cho - sen, More than  
*Te fe - li - ce e av - ven - tu - ra - to, Te fe - li - ce e av - ven - tu - ra - to, Più d'un*

Proud and blest the youth, her cho - sen, Proud and blest the youth, her cho - sen, More than  
*Te fe - li - ce e av - ven - tu - ra - to, Te fe - li - ce e av - ven - tu - ra - to, Più d'un*

*Vln. & Fl.*

wealth or earth - ly pow - er, To pos - sess this che - rish'd flow - er, Joy we wish the hap - py  
*pre - ce e d'un so - vra - no, Bel gar - zon, che la sua ma - no, Sei pur giun - to a me - ri -*

wealth or earth - ly pow - er, To pos - sess this che - rish'd flow - er, Joy we wish the hap - py  
*pre - ce e d'un so - vra - no, Bel gar - zon, che la sua ma - no, Sei pur giun - to a me - ri -*

wealth or earth - ly pow - er, To pos - sess this che - rish'd flow - er, Joy we wish the hap - py  
*pre - ce e d'un so - vra - no, Bel gar - zon, che la sua ma - no, Sei pur giun - to a me - ri -*

swain. Love its choi - cest bles - sing grants him, Gen - tle heart, in vir - tue dwel - ling, May ye  
*- tar. Tal te - so - ro a - mor t'ha da - to Di bel - lez - za e di vir - tu - de Che quant'*

swain. Love its choi - cest bles - sing grants him, Gen - tle heart, in vir - tue dwel - ling, May ye  
*- tar. Tal te - so - ro a - mor t'ha da - to Di bel - lez - za e di vir - tu - di Che quant'*

swain. Love its choi - cest bles - sing grants him, Gen - tle heart, in vir - tue dwel - ling, May ye  
*- tar. Tal te - so - ro a - mor t'ha da - to Di bel - lez - za e di vir - tu - de Che quant'*

*tr* both in bliss ex - cel - ling, Years of hap - py love at - tain, ... Ah!  
*tr* o - ro il mon - do chiu - de, Che niun Re po - tria com - prar, ... Ah!

both in bliss ex - cel - ling, Years of hap - py love at - tain, ... Ah!  
 o - ro il mon - do chiu - de, Che niun Re po - tria com - prar, ... Ah!

both in bliss ex - cel - ling, Years of hap - py love at - tain, ... Ah!  
 o - ro il mon - do chiu - de, Che niun Re po - tria com - prar, ... Ah!

*tr* *tr* *tr*

*pp. dol.*

Ah!  
 Ah!

Ah!  
 Ah!

Years of love may  
 E l'em - ble ma

*f* May ye both in bliss ex - cel - ling, Years of  
*f* E in - no - cen - te tor - to - rel - la, *p* E l'em -

May ye both in bliss ex - cel - ling, Years of  
*f* E in - no - cen - te tor - to - rel - la, *p* E l'em -

ye at - tain. May ye both in bliss ex - cel - ling, Years of  
 del can - dor. E in - no - cen - te tor - to - rel - la, E l'em -

*f* Tutti. *pp.*

hap - py love at - tain, May ye both in bliss ex - cel - ling, Years of  
 - ble - ma del can - dor, E in - no - cen - te tor - to - rel - la E l'em -

hap - py love at - tain, May ye both in bliss ex - cel - ling, Years of  
 - ble - ma del can - dor, E in - no - cen - te tor - to - rel - la E l'em -

hap - py love at - tain, May ye both in bliss ex - cel - ling, Years of  
 - ble - ma del can - dor, E in - no - cen - te tor - to - rel - la E l'em -

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

hap - py love at - tain. Vi - - - - -  
 - ble - ma del can - dor. Vi - - - - -

hap - py love at - tain. Vi - - - - -  
 - ble - ma del can - dor. Vi - - - - -

hap - py love at - tain. Vi - - - - -  
 - ble - ma del can - dor. Vi - - - - -

*f* *pp*

va.  
 va. (They draw aside, as Amina, followed by Theresa, enters from the Mill.)

va.  
 va.

va.  
 va.

## No. 4.

## RECIT. AND CAVATINA.—"O'ER ME TO-DAY ARE DAWNING."

AMINA.

VOICE.

Oh my com - pa - nions, be near me, friends of my child-hood, on this bliss - ful  
 Ca - re com - pa - gne, e vo - i, te - ne - ri a - mi - ci, che at - la gio - ja

PIANO.

morn - ing let your fond - ness sur - round me; Oh how I trea - sure ev' - ry re - mem - ber'd  
 mi - a tan - ta par - te pren - de - te, Oh co - me dol - ci scen - don d'A - mi - na al

Strings.

*pp*

kind - ness, how wel - come are these to - kens of . . . your de - vo - tion.  
 co - re I can - ti che v'in - spi - ra il . . . vo - stro a - mo - re!

*Andante. p*

May bliss at - tend thee, For that to heav'n we pray, A - mi - na.  
 Vi - vi fe - li - ce! E que - sto il co - mun vo - to, o A - mi - na.

May bliss at - tend thee, For that to heav'n we pray, A - mi - na.  
 Vi - vi fe - li - ce! E que - sto il co - mun vo - to, o A - mi - na.

ALEXIS with the Basses.

May bliss at - tend thee, For that to heav'n we pray, A - mi - na.  
 Vi - vi fe - li - ce! E que - sto il co - mun vo - to, o A - mi - na.

*Andante. Fl. Cl. & Strings.*

*f* *p* *pp*

## RECIT. AMINA.

And thou my mother, ten-d'rest of guardians, thou who hast watch'd o'er me, guard-ing my fa-ther-less  
*A te, di - let - ta, te - ne - ra ma - dre, che a sì lie - to gior - no me or - fa - nel - la ser -*

child-hood, No words can tell thee how my full heart feels thy unchan-ging goodness, Let my eyes o-ver-  
*bas - ti, a te fa - vel - li que - sto, dal cor più che dal ci - glio e - spres - so, dol - ce pian - to di*

- flow - ing, show how fond - ly I love thee, my dear - est mo - ther.  
*gio - ja, dol - ce pian - to di gio - ja e quest' am - ples - so.*

*f* *pp Andante mosso.* *Vln.*

My playmates, ten - der re -  
*Com - pa - gne - te - ne - ri a -*

*Cor.* *Bassi.*

- mernbrance, Ah! mo-ther, Ah! . . . what rap-ture!  
*mi - ci - Ah! ma - dre, Ah! qual gio - ja!*

*Cantabile sostenuto.*

AMINA.

O'er me to-day are dawn - ing, Visions of joy ne'er to  
 Co me per me se - re - no, Og-gi ri - na - cque il

*Strings, Wind sustain.**p*

fade, Flow'rs on my path are laid, flow'rs . . of your love Bloom round me this happy  
 di! Co - me il ter - ren fio - ri, co - me fio - ri, Più bel - lo, più bel - lo a -

*colla parte.*

morn - ing. Ne-ver dawn'd such a day of radiance, All na-ture re -  
 - me - no. Ma - i, mai. di più lie - to a - spet - to Na - tu - ra, na -

*Vln. & Viola.**in tempo.**pp**Bassi & Cor.*

- joicing glows . . . non de-light, glows de-light. For love doth all on earth u -  
 - tu-ra non . . . non bril - lô, non bril - lô. A - mor, a - mor la co - lo -

- nite, doth all . . . u - nite in . . . blest, in blest al - le - giance, For  
 - rō A . . . mor del . . . mio, del mio di - let - to. A -

*colla parte.*



or— in blest al -  
del mio di -

love doth all on earth u - nite, ah, in blest al -  
- mor, a - mor la co - lo - rò, a . . . . . mor, a . . . . . del mio di -

*they* *delight*

*f* *p*

CHORUS.

- legiance.  
- let - to.

May'st thou be blest, A -  
Sem - pre, o fe - li - ce A -

*Allegro brillante.*  
*Wind.*

*p*  
*Tympani.*

May'st thou be blest, A - mi - - na, This is the pray'r of  
Sem - pre, o fe - li - ce A - mi - - na, Sem - pre per te co -

May'st thou be blest, A - mi - - na, This is the pray'r of  
Sem - pre, o fe - li - ce A - mi - - na, Sem - pre per te co -

- mi - - - na, . . . This is the pray'r of all, . . . .  
- mi - - - na, . . . Sem - pre per te co - si, . . . .

all, of all, Ne'er may a grief be - fall thee, sweet A -  
 si, co - si,, In fio - ri il cie - lo i di Che ti de -

all, of all, Ne'er may a grief be - fall thee, sweet A -  
 si, co - si, In fio - ri il cie - lo i di Che ti de -

Ne'er may a grief be - fall thee, sweet A -  
 In fio - ri il cie - lo i di . . . . . Che ti de -

*Tutti.*

- mi - na, Oh, may'st thou be blest, A - mi - na, Ah,  
 - sti - na, Si, sem - pre fe - li - ce o A - mi - na, Ah,

- mi - na, Oh, may'st thou be blest, A - mi - na, Ah,  
 - sti - na, Si, sem - pre fe - li - ce o A - mi - na, Ah,

- mi - na, Oh, may'st thou be blest, A - mi - na, Ah,  
 - sti - na, Si, sem - pre fe - li - ce o A - mi - na, Ah,

*ff*

this is the pray'r of all, the pray'r of all ..  
 sem - pre per te co - si, per te co - si..

this is the pray'r of all, the pray'r of all ..  
 sem - pre per te co - si, per te co - si..

this is the pray'r of all, the pray'r of all ..  
 sem - pre per te co - si, per te co - si. . . Fl. & Cl.

*a piacere.*

(Amina embraces Theresa, and, taking her hand, holds it upon her heart.) AMINA.

*Fl. & Cl.*

*Moderato. p* *Strings.*

Feel this  
So - vra il

heart with joy o'er - flow - ing, How it bounds in wild ex - ul - tant mea - sure, So much  
sen la . . man mi po - sa, Pal - pi - tar, bal - zar, bal - zar lo sen - ti: E - gliè il

*pp*

*di forza.*

rap - ture, . . so much plea - sure, Mor - tal words can - not . . de - clare.  
cor che i . . suoi con - ten - ti Non ha for - za a so - - ste - ner.

*ff Tutti.*

AMINA.

Ah, so much rap - ture, no mortal words . . . can de -  
Ah non ha for - za a so - ste - ner . . . a so - ste -

CHORUS.

Yes, thy hap - py fate de - lights us, Love to us hath firm - ly bound thee,  
Di tua sor - te av - ven - tu - ro - sa Te - coe - sul - tail cor ma - ter - no,

Yes, thy hap - py fate de - lights us, Love to us hath firm - ly bound thee,  
Di tua sor - te av - ven - tu - ro - sa Te - coe - sul - tail cor ma - ter - no,

ALEXIS with Basses.

Yes, thy hap - py fate de - lights us, Love to us hath firm - ly bound thee,  
Di tua sor - te av - ven - tu - ro - sa Te - coc - sul - tail cor ma - ter - no,

*pp* *Strings.*

*à piacere.*

clare, ah . . . no, ah . . . no, ah . . . no, ah . . . no, no . . . words . . .  
 ner, ah . . . no, ah . . . na, ah . . . no, ah . . . no, a . . . so - - -

bound thee to our hearts.  
 il ma - - - ter - - - no cor.

bound thee to our hearts.  
 il ma - - - ter - - - no cor.

*colla parte.*

can de - - - clare. . . . . Feel this heart with . . . joy o'er-flow-ing, How it . .  
 - ste - - - - ner . . . . . So-tra il sen la . . . man mi po - sa Pal - pi -

bounds in wild ex-ul-tant mea - - sure, So much rap-ture, . . so much plea-sure, Mor-tal  
 - tar, bal-zar, bal-zar lo sen - ti: E-gli il cor che i . . suoi con - ten - ti, Non ha

*Più vivo.*

words can - not . . . de - clare.  
 for - za a so - ste - ner.

Yes, thy hap-py fate de - lights us, Love to  
 Di tua sor-te av-ven-tu - ro - sa Te - coe -

Yes, thy hap-py fate de - lights us, Love to  
 Di tua sor-te av-ven-tu - ro - sa Te - coe -

*Più vivo.*  
*stacc.*

*f*

Oh my play-mates, be-lo-ved  
 Ca-ri-a-ma-ci, a-ma-ta

us hath firm-ly bound thee, Yet what-e-ver joy surrounds thee, Bliss and woe with thee we  
 sul-ta il cor ma-ter-no, Non po-tea fa-vor su-per-no, Ri-ser-bar-lo a u-gual pia-

us hath firm-ly bound thee, Yet what-e-ver joy surrounds thee, Bliss and woe with thee we  
 sul-ta il cor ma-ter-no, Non po-tea fa-vor su-per-no, Ri-ser-bar-lo a u-gual pia-

*ff*

mo-ther!  
 ma-dre!

share, Bliss and woe with thee we'll e-ver share,  
 cer, No, no, nol po-tea a u-gual pia-cer,

share, Bliss and woe with thee we'll e-ver share,  
 cer, No, no, nol po-ter a u-gual pia-cer,

Ah!  
 Ah!

Feel this heart with joy o'er -  
 So-vra il sen la man mi

Ah!  
 no!

Ah!  
 no!

*Tempo lmo.*

*ff*

*Tempo lmo, pp*

flowing, How it bounds in wild ex-ultant mea-sure, So much rap-ture, so much pleasure Mortal  
 po-sa, Pal-pi-tar, bal-zar, bal-zar lo sen-ti: E-gliè il cor che i suoi con-ten-ti Non ha

words can-not . . . de-clare. Ah so much rap- - - - - ture no mortal  
 for-za a so- - - - - ste-ner. Ah non ha for- - - - - za a so-ste-

*sotto voce.*

Yes, thy hap-py fate de-lights us, Love to us hath  
 Di tua sor-te av-ven-tu-ro-sa Te-coe-sul-ta il

*sotto voce.*

Yes, thy hap-py fate de-lights us, Love to us hath  
 Di tua sor-te av-ven-tu-ro-sa Te-coe-sul-ta il

*sotto voce.*

Yes, thy hap-py fate de-lights us, Love to us hath  
 Di tua sor-te av-ven-tu-ro-sa Te-coe-sul-ta il

*ff pp*

*a piacere.*

words . . . can de-clare, ah . . . no, ah . . . no, ah . . . no, ah . . . no, . . . no . . .  
 ner . . . a so-ste-ner, ah . . . no, ah . . . no, ah . . . no, ah . . . no, . . . no, . . .

firm-ly bound thee, bound thee to our hearts,  
 cor ma-ter-no, il ma-ter-no cor.

firm-ly bound thee, bound thee to our hearts,  
 cor ma-ter-no, il ma-ter-no cor.

firm-ly bound thee, bound thee to our hearts,  
 cor ma-ter-no, il ma-ter-no cor.

words . . . . can de - - clare. . . . . Feel this heart with joy o'er -  
 so - - - - ste - - - - ner. . . . . So - vra il sen la man mi

*colla parte.*

- - flow - ing, How it . . bounds in wild ex - ul - tant mea - sure, So much rap - ture, so much  
 po - sa Pal - pi - - tar bal - zar, bal - zar lo sen - ti, E - gliè il cor che i suoi con -

*più vivo.*

pleasure, Mor - tal words can - not . . . de - clare, No they can - not,  
 ien - ti, Non ha for - za a so - - ste - ner. Ah lo sen - to,

Yes, thy hap - py fate de - lights us, Love to  
 Di tua sor - te av - ven - tu - ro - sa Te - co e -

Yes, thy hap - py fate de - lights us, Love to  
 Di tua sor - te av - ven - tu - ro - sa Te - co e -

*più vivo.*

*f Tutti.* *cresc.*

*leggero.*

No they can - not, Ah, no, a . .  
 è il mio co - re, Ah, sì sotto voce. bal - -

us hath firm - ly bound thee, Yet what - e - ver joys sur - round thee,  
 - - sul - ta il cor ma - ter - no, te - co e - sul - ta, e - sul - ta il cor, No, sotto voce.

us hath firm - ly bound thee, Yet what - e - ver joys sur - round thee,  
 - - sul - ta il cor ma - ter - no, te - co e - sul - ta, e - sul - ta il cor, No, sotto voce.

*ff* *pp* *Strings.*

wild ex - ul - tant mea - sure of . . . rap - ture . . . and of . . . plea - sure,  
 zar, bal - zar lo . . . sen - to, bal - - zar, bal - - zar lo . . . sen - to . . .

yet what - e - ver joys sur - round thee,  
 non po - tea fa - vor su - per - no

yet what - e - ver joys sur - round thee,  
 non po - tea fa - vor su - per - no

*cresc.*  
*p*

*Wind sustain.*

no word, . . . no word  
 lo sen . . . to bal . . .

e - ver, e - ver bliss and woe we'll  
 Ri - ser - - - bar - lo a u - - gual, a u - - gual pia - -

e - ver, e - ver bliss and woe we'll  
 Ri - ser - - - bar - lo a u - - gual, a u - - gual pia - -

*cresc.*  
*p*  
*con gran forza.*

can de - clare, no . . . word can de -  
 zar, bal - zar lo . . . sen - to, bal -

share, yes, bliss and woe with thee we'll  
 cer, a u - - gual pia - cer, a u - gual pia -

share, yes, bliss and woe with thee we'll  
 cer, a u - - gual pia - cer, a u - gual pia -

*ff Tutti.*



- clare, no . . . word . . . can de - clare, no word, no  
 - zar lo . . . sen - - to, bal - zar, bal - zar, bal - -

share with thee, we'll share, we'll share, we'll  
 - cer, a u - gual pia - cer, pia - - cer, pia - -

share with thee, we'll share, we'll share, we'll  
 - cer, a u - gual pia - cer, pia - - cer, pia - -

share with thee, we'll share, we'll share, we'll  
 - cer, a u - gual pia - cer, pia - - cer, pia - -

word can e'er de - - - clare.  
 - zar, bal - - - zar, bal - - - zar.

share, we'll share, we'll share.  
 - cer, pia - - - cer, pia - - - cer.

share, we'll share, we'll share.  
 - cer, pia - - - cer, pia - - - cer.

share, we'll share, we'll share.  
 - cer, pia - - - cer, pia - - - cer.

## No. 5.

## RECIT. AND DUET WITH CHORUS.—“DEAREST, ACCEPT THE TOKEN.”

ALEXIS.

VOICE.

I bid thee wel-come, A - mi - na; more than all o - thers I am rejoic'd to  
 Io più di tut - ti, o A - mi - na, te - co mi al - le - gro, io pre - pa - rai la

Strings. -

PIANO.

greet thee; 'twas I that bade our neighbours, I, for thy bri - dal wrote the song they have sung thee; all joy we  
 fe - sta, io fe - ci le can - zo - ni, Io ra - du - na - i dè vi - ci - ni vil - lag - gi i suo - na -

AMINA.

wish you. For all your zeal and kindness, good A - lex - is, I thank you, and I will bear it in my friendly re -  
 - to - ri. E gra - ta a tuoi fa - vo - ri, buon A - les - sio, son i - o. Fra po - co io spe - ro ricam - biar - te - li

- membrance, when you and Li - sa shall in bonds of af - fect - ion, on some bright morning near at  
 tut - ti, al - lor che spo - so tu di Li - sa sa - ra - i, se (co - mè è vo - ce) es - sa

ALEXIS.

LISA.

hand (as it is rumour'd), be both u - ni - ted. Li - sa, you hear that? E'en if I hear I  
 a far - ti fe - li - ce ha il cor di - spo - sto. La sen - ti o Li - sa? No, non sa - ra si

ALEXIS. THERESA. LISA.

heed not. Why so re-lent-less? What is thy rea-son? My rea-son? Who is there to gain-say me  
 to - sto Sei purcu-de - le! E per-chè ma - i? L'i-gno - ri? Schi-va son' io d'a - mo-re;

if I pre-fer my free-dom? Thou dost not know yet what hap-pi-ness supreme there is in lo-ving  
 mia li-ber-tà mi pia-ce. Ah! tu non sa - i quan-ta fe - li - ci - tà ri - po-sta si - a

LISA.

and in be-ing be-lov'd. But't has been known that love so sweet at be-gin-ning had bit-ter  
 in un te - ne-ro a - mor. So - ven-tea - mo - re, ha so - a - ve prin-ci - pio e fi - ne a -

THERESA (*aside*). AMINA.

en - ding. (Al-ways she sees but e - vil!) Here al - rea - dy!  
 - ma - ro. (Ve - di l'i po - cri - si - a!) Il No - ta - ro?,

CHORUS. Tutti.

Here comes the No - t'ry.  
 Vie - ne il No - ta - ro.

*Andante. (Enter the Notary.)*

*Vln.*  
*p*

AMINA (to the Notary).

NOTARY.

But El - vi - no, he hath not yet re - turn'd? He comes this in - stant; but now I  
 Ed El - vi - no, non è pre - sen - te an - cor? Di po - chi pas - si io lo pre -

saw him has - ten - ing hith - er; see, here he comes al - rea - dy.  
 - ce - do; in ca - po al bos - co io lo mi - rai da lun - gi.

CHORUS. Tutti.

Here he comes.  
 Ec - co - lo.

*ff*

AMINA.

Oh El - vi - no! where hast thou lin - - ger'd?  
 Ca - ro El - vi - no, al - fin tu giun - - gi!

RECIT. ELVINO.

For - give me, oh my be - lov'd one, if I have tar - ried.  
 Per - do - na, o mia di - let - ta, il brevc in - du - gio.

Andante.

Vln.

*p**mf*

Up - on this solemn morning I long'd to implore a  
 In que - sto dì so - len - ne - ad in - plo - rar ne an -

*p*

*a tempo.*

bless-ing up-on our u-nion, a ho-ly shrine I sought. The cross of mar-ble, where she  
 - da - i sui no - stri no - di d'un an - ge - lo il fa - vor: pro - stra - to al mar - mo dell' e -

*a tempo.*

slumbers, my belov'd saint-ed mo-ther, "Bless my A-mi-na, oh my mo-ther," I  
 - stin - ta, dell' e - stin - ta mia ma - dre, oh! be - ne - di - ci la mia spo - sa! le

murmured, "gen-tle and lo-ving, she of thy-self re-minds me, Bend down thy pi-nions from realms of  
 dis - si. El - la pos - sie - de tut - te le - tue vir - tu - di; el - la fe - li - ce ren - da il tuo

*Recit.*

e - ther and let our love be hal - - - low'd." And my pray-er was granted, in heav'n she  
 fi - glio qual tu ren - de - sti il pa - - - dre. Ah! lo spe - ro, ben mi - o, m'u - di la

*f* *Recit.* *f*

*AMINA.* *Moderato.* *ELVINO.*

heard me. Oh, bliss-ful o-men! Are all the  
 ma - dre. Oh! fau - sto au - gu - rio! Sia - te voi

Thy heart knows it was grant-ed.  
 E van es - so non fi - a.

Thy heart knows it was grant-ed.  
 E van es - so non fi - a.

*f* *in tempo.* *Moderato.*

(The Notary begins to draw up the contract.)

neighbours as-sem-bled our be-tro-thal to wit-ness?  
*tut - ti, o a - mi - ci, al con - trat - to pre - sen - ti?*

*Andante.*  
*p*

NOTARY (preparing the contract).

El - vi - no, what  
 El - vin, che

*pp* *Recit.*

ELVINO (as he signs the contract).

trea - sure think you to give A - mi - na? My name and feal - ty, land and homestead, all that  
*re - chi al - la tua spo - sa in do - no? I miei po - de - ri, la mia ca - sa, il mio*

*f*

AMINA.

On - ly my heart's love.  
*Il cor sol - tan - to.*

NOTARY.

ELVINO.

*lento.*

mine is, I, and all my po - sessions shall be her's on - ly. And thou, child? Ah, best of  
*no - mc, o - gni be - ne di cu - i son pos - ses - so - re. E A - mi - na? Ah! tut - to è il*

*p* *ff*

DUET.

(Whilst the mother and witnesses are signing the contract, Elvino presents the ring to Amina.)

trea - sures.  
 co - re.

*Andante sostenuto.* *p* *pp* *Cl.* *Fl. & Cl.*

*Strings pizz.*

ELVINO.

Dea - rest, ac - cept the  
Pren - di, l'a - nel ti

Strings pizz. Viole sustain.

dolce.

to - - ken with which at the al - tar once was pligh - - ted, She who our heart hath u -  
do - - no che un di, che un di re-ca-va al-l'a - - ra, l'al - ma be-a - ta e

pp

- - ni - - ted and who from hea - - ven, and who from heav'n looks down on our  
ca - - ra che arri-de al no - - stro, al no-stro a - mor, al no - stro a

Cor.

pp colla parte.

love, This ring I give thee, pledge . . . of a faith un -  
- mor, Vln. I. arco. Sa - cro ti si - a, sa - - - cro ti sia tal

legg.

a tempo.

- - broken, Such . . . as I vow to bear,  
do-no, co - - me fu sa - cro a le

Wind.

thee; Such as thy fond lips will swear . . . me, While heaven's  
*i; sia de' tuoi vo - tie mie - i, fi - do cu -*

*f* *pp*  
*sciolto.*

bles - sing its bles - sing rests . . on us, from . . a - bove. Now thou art  
*sto - de, fi - do cu - sto - de o - gnor.* *Tutti.* *Spo - si or noi*

*stent.* *a tempo.*

CHORUS.

Their fond vows,  
*Scrit - ti,*

Their fond vows,  
*Scrit - ti,*

Their fond vows,  
*Scrit - ti,*

*f* *p* *colla parte.* *pp* *p a tempo.*

AMINA.

Thine, love, Oh! ten - der heart, I love thee!  
*Spo - si!* *Oh!* *te - ne - ra pa - ro - la!* *(giving her some flowers.)*

mine love. Fair - est  
*sia - mo.* *Ca - ra!*

their fond vows, their fond vows in the sky  
*scrit - ti nel . . . ciel già . . . son,*

their fond vows, their fond vows in the sky  
*scrit - ti nel . . . ciel già . . . son,*

their fond vows, their fond vows in the sky  
*scrit - ti nel . . . ciel già . . . son,*

their fond vows, their fond vows in the sky  
*scrit - ti nel . . . ciel già . . . son,*



Sweet are these pur-ple  
Pu - roin-no-cen-te

vio - lets of thee . . . re-mind me, Take these, for thee I've ga-ther'd,  
ca - ra, nel sen . . . ti po - si que - sta gen - til vi - o - la.

are writ down as on earth, are writ down  
già . . . son scrit - ti in ciel, co - me nel

are writ down as on earth, are writ down  
già . . . son scrit - ti in ciel, co - me nel

are writ down as on earth, are writ down  
già . . . son scrit - ti in ciel, co - me nel

flow - ers, Heralds of sunlight and show-ers, heralds of sunlight and  
fio - re ! Ah ! non ne ha d'uopo il co - re, ah ! non ne ha d'uopo il

Em - blems, my love, of thee, emblems, my love, of thee, emblems, my  
Ei . . . mi ram-men - ti a te, ei mi ram-men - ti a te, ei mi ram -

as on earth, Their fond vows in the sky  
vo - stro cor, scrit - ti in ciel co - me nel

as on earth, Their fond vows in the sky  
vo - stro cor, scrit - ti in ciel co - me nel

as on earth, Their fond vows in the sky  
vo - stro cor, scrit - ti in ciel co - me nel

*p* *cresc.*

show-ers, he-ralds of sun-light and show - - ers, . . . . Dear - est, this day u -  
*co - re, ah! nonne ha d'uo-po il co - re* *Ca - ro! dal di cheu-*

love, of thee, yes, emblems of thee, . . . . Dear - est, this day u -  
*men - ti a te, mi ram-men-ti a te, . . . . Ca - ro! dal di cheu-*

are writ down yes.  
*vo - stro cor, sì.*

are writ down yes.  
*vo - stro cor, sì.*

are writ down yes.  
*vo - stro cor, sì.*

*Tutti.* *Cl.*  
*f* *ff* *pp*  
*Animando.*  
*Strings pizz.*

- nites . . . us, To thee I have giv'n a faith true - hear - - - ted,  
*ni - - - va I no - stri, i no - stri co - ri un Di - - - o,*

- nites . . . us To thee I have giv'n a faith true - hear - - - ted,  
*ni - - - va I no - stri, i no - stri co - ri un Di - - - o,*

*Viols & Basses pizz.*

On earth no more be we par - - - ted, my faith, my life . . . are thine, my faith, my  
*Con te ri - ma - se il mi - - - o, il tuo . . con me . . . re - sto, il tuo con*

On earth no more be we par - - - ted, my faith, my life . . . are thine, my faith, my  
*Con te ri - ma - se il mi - - - o, il tuo . . con me . . . re - sto, il tuo con*

*f* *pp*

life are thine for e - ver, Yes, e - vermore.  
me, il tuo con me . . . sì re - . . . stò con me.

life are thine for e - ver, Yes, e - vermore.  
me, il tuo con me . . . sì re - . . . stò con me.

*p*

*Allegro.*

**CHORUS.**

Yon - der in heav'n a - bove,  
Co - me nel vo - stro cor,

Now are your vows re - corded      Yon - der in heav'n a - bove,  
Scrit - ti nel ciel già so - no,      Co - me nel vo - stro cor,

Now are your vows re - corded      Yon - der in heav'n a - bove,  
Scrit - ti nel ciel già so - no,      Co - me nel vo - stro cor,

*Allegro.*  
*Tutti.*

*ff* *sf* *p*

Yon - der in heav'n a - bove,      yon - der in heav'n a -  
co - me nel vo - stro cor,      co - me nel vo - stro

Now are your vows re - cor - ded      Yon - der in heav'n a - bove,      yon - der in heav'n a -  
scrit - ti nel ciel già so - no,      co - me nel vo - stro cor,      co - me nel vo - stro

Now are your vows re - cor - ded      Yon - der in heav'n a - bove,      yon - der in heav'n a -  
scrit - ti nel ciel già so - no,      co - me nel vo - stro cor,      co - me nel vo - stro

*ff* *sf* *pp* *ff* *p*

- - bove, yon - - der in heav'n a - bove, yon - - der in heav'n a - bove, Yes.  
 cor, co - - me nel vo - stro cor, co - - me nel vo - stro cor, si.

- - bove, yon - - der in heav'n a - bove, yon - - der in heav'n a - bove, Yes.  
 cor, co - - me nel vo - stro cor, co - - me nel vo - stro cor, si.

- - bove, yon - - der in heav'n a - bove, yon - - der in heav'n a - bove, Yes.  
 cor, co - - me nel vo - stro cor, co - - me nel vo - stro cor, si.

*Fl.* *a piacere.* *Allegretto.* *Fl. & Cl.*  
*poco più moderato.* *in tempo. con brillo.*

*AMINA.*  
 Oh that Ah! vor -

*cresc.* *ff* *rall. e dim. pp*

love a word could teach me, To ex - press my soul's de - vo - tion, Couldst thou but guess my e -  
 - rei tro - var pa - ro - la a spie - gar com' io t'a - do - ro! ma la vo - ce, o mio te -

*pp* *cresc.*

*f* *rall.* **ELVINO.** *più animato.*

- motion, How my heart is all thine own, all thine own. Yes, thy tender glance reveals it, Ev'ry  
 - so-ro, non ri - spon-de al mio pen - sier, ah no, no. Tutto, ah! tut-to in quest'i - stan - te Par - la a  
*pp* *colla parte.* *pp* *Cor. sustain.* *più animato.*

tone makes sweet con - fes - sion, All of love bear fond im - pres - sion, Yes, I know thou art my  
 me del fo - co ond' ar - di: Io lo leg - go ne' tuoi sguar - di, Nel tuo vez - zo lu - sin -

*con abbandono.* *rall.*

*rall. colla parte.*

*in tempo.*

own. Thus for e - ver on thee ga - zing, Ah, what  
 - ghier! L'al - ma mia nel tuo sem - bian - te Ve - de ap -

*Cl.*

*in tempo.*

rap - ture, dream of heaven, To this trea - sure here to me gi - ven, Grace ce - les - tial be e - ver  
 - pien la tua scol - pi - ta, A lei vo - la, è in lei ra - pi - ta Di dol - cez - za e di pia -

*a piacere.* *in tempo.*

shown, yes, ah yes, thy ten - der glan - ces, ev'ry tone makes sweet con - fes - sion, all of  
 - cer! . . . Tut - to ah tut - to in quest'i - stan - te par - la a me del fo - co ond' ar - di: io lo

*in tempo.*

love bear fond im - pression, Yes, I know thou art my own. Ev'ry tone hears sweet im -  
 leg - go ne' tuoi sguar - di nel tuo vez - zo lu - sin - ghier, io lo leg - go ne' tuoi

*con abbandono.* *ten.* *in tempo.* *con abbandono.*

*colla parte.* *pp in tempo secondando il canto.*

- pression, yes, I know thou art my own, ev'ry tone hears sweet im - pres - sion, yes, I  
 sguar - di, nel tuo vez - zo lu - sin - ghier io lo leg - go ne' tuoi sguar - di, nel tuo

*colla parte.*

AMINA.

ELVINO. *rall.* Ah! . . . my  
 Ah! . . . mio

know thou art my own.  
 vez - zo lu - singhier.

LISA.

CHORUS.

Ah! may nought these fond hearts se-ver, Sorrow drear come nigh them  
 Ah! co - si ne - gli oc - chi vo - stri Co - re a co - re o - gnor si

Ah! may nought these fond hearts se-ver, Sorrow drear come nigh them  
 Ah! co - si ne - gli oc - chi vo - stri Co - re a co - re o - gnor si

Ah! may nought these fond hearts se-ver, Sorrow drear come nigh them  
 Ah! co - si ne - gli oc - chi vo - stri Co - re a co - re o - gnor si

*Vln.* *Fl.* *p cresc.*

heart!  
ben!

Be - yond . . . all words.  
Spie - gar . . . nol so.

Say . . . thoul'ov'st me?  
Tu . . . m'a - do - ri?

(While with rage and grief I'm sighing, I must hide e'en sorrow's moan, While with  
(*Il di - spet - to in sen re - pres - so, Più non val - go a so - ste - ner, Il di -*

ne - ver, Each on each in trust re - ly - ing, Have no care but love a - lone, Each on  
*no - stri: Leg - ga o - gnor qual leg - ge a - des - so, L'un nel - l'altro un sol pen - sier, Leg - ga o -*

ne - ver, Each on each in trust re - ly - ing, Have no care but love a - lone, Each on  
*no - stri: Leg - ga o - gnor qual leg - ge a - des - so, L'un nel - l'altro un sol pen - sier, Leg - ga o -*

*f.* *ff*

Say thou dost  
Dun - que m'a -

rage and grief I'm sigh - ing, I must hide e'en sor - row's moan.)  
*- spet - to in sen re - pres - so, Più non val - go a so - ste - ner.)*

each in trust re - ly - ing, Have no care but love a - lone.  
*- gnor quall leg - ge a - des - so, L'un nell' al - tro un sol pen - sier.*

each in trust re - ly - ing, Have no care but love a - lone.  
*- gnor quall leg - ge a - des - so, L'un nell' al - tro un sol pen - sier.*

*Strings.*  
*pp*

*rall. a piacere.* *Tempo lmo.*

Words cannot tell it, Here it is pent with-in my heart, Oh that  
*Ah! la mia vo - ce - Ah non ri - sponde al mio pen - sier. Ah! vor -*

love me?  
*- do - ri?* Oh my be-lov'd one.  
*Mio ca - ro be - ne!*

*rall. colla parte.* *Tempo lmo.*

love a word could teach me, To ex - press my soul's de - vo - tion, Could'st thou but guess my e -  
*- rei tro - var pa - ro - la A spie - gar com' io t'a - do - ro! Ma la vo - ce, o mio te -*

*pp*

*smorz.* *rall.* *a piacere.* **ELVINO.** *Più animato.*

- - motion, How my heart is all thine own, all thine own. Yes, thy ten - der glance re - veals it Ev' - ry  
*- - so - ro, Non ri - sponde al mio pen - sier. ah no, no. Tut - to ah! tut - to in quest' i - stan - te Par - la a*  
*Più animato.*

*f* *pp* *colla parte.* *pp*

*con abbandono.*

tone makes sweet con - fes - sion, All of love bear fond im - pres - sion, Yes I know thou art my  
*me del fo - co ond' ar - di, Io lo leg - go ne' tuoi sguar - di, Nel tuo vez - zo lu - cin -*

*colla parte.*

*In Tempo.*

own!  
*- - ghier!* Thus for e - ver on thee ga - zing, Oh what  
*L'al - ma mia nel tuo sem - bian - te, Ve - de ap -*

*cl.*

*In Tempo.*



rap - ture, dream of heav-en, To this trea - sure here to me giv - en Grace ce -  
 pien la sua scol - pi - ta, A lei vo - la, è in lei ra - pi - ta Di dol -

les - tial be ev - er shown. . . Yes, ah yes, thy ten - der glances, Ev' - ry  
 eez - za e di pia - eer . . . Tut - to ah tut - to in quest' i - stan - te Par - la a

*a piacere.* *in tempo.*

*in tempo.*

tone makes sweet con - fes - sion, All of love bear fond im - pres - sion, Yes, I  
 me del fo - co ond' ar - di: Io lo leg - go ne' tuoi sguar - di, Nel tuo

*con abbandono.*

*colla parte.*

know thou art my own; ev' - ry tone bears sweet im - pres - sion, yes, I  
 vez - zo lu - sin - ghier, io lo leg - go ne' tuoi sguar - di, nel tuo

*ten.* *in tempo.* *con abbandono.*

*pp in tempo.*

know thou art my own; ev' - ry tone bears sweet im - pres - sion, yes, I know thou art my  
 vez - zo lu - sin - ghier, io lo leg - go ne' tuoi sguar - di, nel tuo vez - zo lu - sin -

*rall.*

*colla parte.*

ELVINO.

AMINA.

own.  
ghier.Ah . . . my heart,  
Ah . . . mio len!

LISA.

(While with  
Il di -

THERESA with 1st Sopranos.

Ah may nought these fond hearts sever, Sorrow drear come nigh them ne-ver, Each on  
Ah! co - sì ne - gli oc - chi vo-stri Co-re a co-re o - gnor si mo - stri: Leg - ga o -Ah may nought these fond hearts sever, Sorrow drear come nigh them ne-ver, Each on  
Ah! co - sì ne - gli oc - chi vo-stri Co-re a co-re o - gnor si mo - stri: Leg - ga o -

ALEXIS with Basses.

Ah may nought these fond hearts sever, Sorrow drear come nigh them ne-ver, Each on  
Ah! co - sì ne - gli oc - chi vo-stri Co-re a co-re o - gnor si mo - stri: Leg - ga o -*p cresc.**f**Più stretto.*

ELVINO.

Be - yond . . . all words, Ah! . . . I  
Spi - gar . . . nol so, Ah! . . . nolSay . . . thou lov'st me!  
Tu . . . m'a - d'o - ri?Yes, . . . thou  
Nel . . . tuo

LISA.

rage and grief I'm sighing, I must hide e'en sorrow's moan, I . . . must  
spet-to in sen re - pres-so, più non val-go a so-ste - ner, Ah! . . . noneach in trust re - ly - ing, Have no care but love a - lone, Each . . . on  
gnor qual leg - ge a - des - so l'un nell' al-tro un sol pen - sier, leg - ga uneach in trust re - ly - ing, Have no care but love a - lone, Each . . . on  
gnor qual leg - ge a - des - so l'un nell' al-tro un sol pen - sier, leg - ga uneach in trust re - ly - ing, Have no care but love a - lone, Each . . . on  
gnor qual leg - ge a - des - so l'un nell' al-tro un sol pen - sier, leg - ga un*Tutti.**ff Più stretto.**ff*

am thine own, thine  
so spie - - gar, spie . . .

art my own, yes, thy heart is all my own, . . . is all . . . my  
vez - - zo to lo leg - go, nel tuo vez - - zo lu - - sin -

hide my sor - row, yes, I . . . must  
val - go, oh Di - o! a so - - ste -

each re - - ly - ing, Have no  
sol pen - - sie - ro, leg - - ga

each re - - ly - ing, Have no  
sol pen - - sie - ro, leg - - ga

own.  
- gar.

own, ah, yes, thy heart is all my own,  
- ghier, ah nel tuo vez - zo lu - sin - - ghier,

hide e'en sor - row's moan, yes, I must hide  
- ner, a so - ste - ner, a so - ste - ner,

thought but love a - lone, no, have no thought  
sol un sol pen - sier, un sol pen - sier,

thought but love a - lone, no, have no thought  
sol un sol pen - sier, un sol pen - sier,

yes . . . . thy heart . . . . is all . . . . my own.  
 nel . . . . tuo vez . . . . zo lu . . . . sing-hier.

e'en sor - - - row's moan.)  
 a so - - - ste - - - ner.)

but love a - - - lone.  
 un sol pen - - - sier.

but love a - - - lone.  
 un sol pen - - - sier.

but love a - - - lone.  
 un sol pen - - - sier.

*ff*

No. 6. RECIT. AND CAVATINA.—“OH REMEMBRANCE OF SCENES LONG VANISHED.”

ELVINO (to Amina).

VOICE.

To-mor-row, soon af-ter dawn-ing, meet me be-fore the al-tar; in bonds e-  
 Do-ma-ni, ap-pe-na ag-gior-ni, ci re-che-re-mo al tem-pio, E il no-stro i-

PIANO.

*f*

(the sound of whips, and trampling of horses)

ter-nal our plighted hearts shall there be fast u-ni-ted.  
 mc-ne sa-ra com-piu-to da piu san-to ri-to.

*Allegretto.*

*p* Strings.

are heard in the distance.)

AMINA.

What com - mo - tion!  
Qual ru - mo - re!

Some no - ble stran - ger!  
Un fo - re - stie - re!

CHORUS. (Tutti.)

A horseman!  
Ca - val - li!

Allegretto.

(all run to the back to see who is arriving.)

pp

cresc.

dim.

(Enter Count Rodolpho, in travelling costume,

p

pp

pp

the stage gradually darkens during the following.)

RECIT. COUNT (at the back of the stage).

'Twas a fa - tigu - ing journey, I am glad it is o'er!  
Co - me no - jo - so e lun - go il cam - min mi sem - brò!

p

pp

(coming forward.) RECIT.

LISA.

How far be - yond this is it to the cas - tle? Three miles, Sir, it  
Di - stan - te an - co - ra dal ca - stel siam no - i? Tre mi - glia, e

RECIT.

may be, or e - ven longer; And in the darkness on the steep mountain psth-way 'tis not safe trav'ling; rest you here till to -  
 giun-ti non vi sa - re - ste che a notte o-scu-ra, tan-to al-pe-stre è la vi - a. Fi-no a do-ma-ni qui po-sar vi cen-

COUNT. LISA. COUNT (looking at the Inn).  
 - morrow, I will, and gladly, There's an Inn in the vil-lage? Mine, at your ser-vice. This one?  
 - si-glio. E lo de-si-o. Av-vi albergo al vil-lag-gio? Ec-co-vi il mi-o. Quel-lo?  
 Tutti.

LISA. Andante. COUNT.  
 I re-col-lect it. You, good sir? Yes, that  
 Ah! lo co-nos-co. Voi, Si-gnor! Il mu-  
 CHORUS.  
 That one! Who is this stran-ger?  
 Quel-lo! Co-stui chi fi-a?  
 That one; Who is this stran-ger?  
 Quel-lo! Co-stui chi fi-a?  
 That one! Who is this stran-ger?  
 Quel-lo! Co-stui chi fi-a?  
 Andante.  
 pp colla parte.

mill-stream, you foun-tain, those mea-dows, ev'-ry home-stead so fa-mi-liar!  
 - li-no! il fon-te, il bo-sco! e vi-cin la fat-to-ri-a!

COUNT.

Oh re - mem - brance of scenes long va - nish'd, Soft enchantment long lost and  
 Vi rav - vi - so, o luo - ghi a - me - - ni, In cui lie - ti, in cui se -

*Andante cantabile.*

*Strings.*

*Wind sustain.*

*pp*

ba - nish'd, Where my childhood se - re - nely gli - ded, Where the joyous, where the joy - ous moments  
 - - re - - ni Si tran - quil - lo i di pas - sa - - i Del - la pri ma, del - la pri - ma gio - ven -

flew; Oh how peace - ful have ye a - bi - ded, how peaceful ye've a - bi - ded, While those days nought can re -  
 - tū! Ca - ri luo - ghi, io vi tro - vai, ca - ri luoghi, io vi tro - va - i, ma quei di non tro - vo

*Wind.*

*dolce.*

new! Oh re - mem - - brance of scenes long va - nish'd, Soft en -  
 più! Vi rav - vi - so. o luo - ghi a - me - - ni In cui  
 AMINA with 1st Sopranos, LISA and THERESA with 2nd.

He's no stran - ger as 'twould seem, no, no, And some grief he seems to  
 Del vil - la - gio e con - scio as - sai, as - - - sai: Quan - do mai co - stui vi

ELVINO with 1st Tenors.

He's no stran - ger as 'twould seem, no, no, And some grief he seems to  
 Del vil - la - gio e con - scio as - sai, as - - - sai: Quan - do mai co - stui vi

He's no stran - ger as 'twould seem, no, no, And some grief he seems to  
 Del vil - la - gio e con - scio as - sai, as - - - sai: Quan - do mai co - stui vi

chant - ment long-lost and banish'd, Where the joy - ous mo - ments flew.  
*lie - ti i di pas - sa - i, Del - la pri - ma gio - ven - tū.*

rue, some grief he seems to rue, Ah yes, some grief he seems to  
*fū? vi fū, co - stui vi fū? Ah, quan - do mai co - stui vi*

rue, some grief he seems to rue, Ah yes, some grief he seems to  
*fū? vi fū, co - stui vi fū? Ah, quan - do mai co - stui vi*

*Vins.*  
*pp*

Oh how peaceful have ye a - bi - ded, how peace - ful ye've a - bi - ded, While those days nought can re -  
*Ca - ri luo - ghi io vi tro - vai, ca - ri luo - ghi io vi tra - vai, Ma quei di non tro - vo*

rue. He's no stran - - ger  
*fū? Quan - do mai vi*

rue. He's no stran - - ger  
*fū? Quan - do mai vi*

*Wind.*

- new, ah, in peace ye have a - bi - ded, While those days nought can re - new, nought can re -  
*piū, ca - ri luo - ghi io vi tro - vai, Ma quei di non tro - vo piū, non tro - vo*

as 'twould seem, some grief he seems,  
*fū, co - stui vi fū, co - stui*

as 'twould seem, some grief he seems,  
*fū, co - stui vi fū, co - stui*



new, those days . . . nought can e'er re-new!  
*più, non tro - vo, non tro - vo più!*

seems to rue.  
*quan - do mai.*

seems to rue.  
*quan - do mai.*

seems to rue.  
*quan - do mai.*

*pp*

*Allegro.*

Some re-joy - eing, if I mistake not,  
*Ma fra vo - i, se non m'in-gan - no,*

*Allegro.* *Vins. & Ottav.*

*mf*

you are keep - ing. Is it a bri-dal?  
*Og - gi ha luo - go al - eu - na fe - sta?*

Yes, a bri - dal is pre - pa-ring.  
*Fau - ste noz - ze qui si fan - no.*

Yes, a bri - dal is pre - pa-ring.  
*Fau - ste noz - ze qui si fan - no.*

Yes, a bri - dal is pre - pa-ring.  
*Fau - ste noz - ze qui si fan - no.* *Strings.*

*f*

*(pointing to Lisa.)*

And the fair one, is this she?  
*E la spo - sa, è quel - la?*

Oh how fair—  
*E gen - til—*

*Tutti.* *(pointing to Amina.)*

No, this maid!  
*E que - sta!*

so sweet and guileless,  
*leg - gia - dra mol - to,*

Thus a mai - den  
*Ch'io ti mi - ri—*

once, oh sad remembrance!  
*Oh! il va - go vol - to!*

*Allegro moderato.*

*Allegro moderato.* *Fl. Ob. Cl.*

*Strings.*

Gentle mai - den, those eyes re - mind me Of a tie that e'er must  
*Tu non sa - i con quei be - gli oc - chi Co - me dol - ce il cor mi*

*stent.*

*Vln.*

*Fl. & Cl.*

bind . . me, Un - for - got - ten she stands be - fore me, In her beauty, in her beauty, in her  
*toc . . chi, Qual ri - chia - mi ai pen - sier mic - i A - do - ra - bi - le, a - do - ra - bi - le del*

*Vln.*

truth. Her sweet i - mage thou dost re - store . . . me, Fond re -  
 - tà. E - ra des - sa ah qual tu se - - - i, Sul mat -  
 Flin. & Wind.  
 Cor.

- mbrance, fond remembrance of my youth, Thou her i - mage dost re - store me, fond remembrance of my  
 - ti - no, Sul mat - ti - no dell' e - tà, E - ra des - sa, qual tu se - i, Sul mat - ti - no dell' e -

youth, thou her i - mage dost restore me, fond remembrance, fond re - mem - - - brance of my  
 - tà, e - ra des - sa, qual tu se - i, sul mat - ti - no dell' e - tà, . . . dell' e -  
 Tutti. incalz. e rinfz. ff

youth. Thou her  
 - tà. E - ra  
 Più vivo, LISA (aside). ELVINO.  
 (Fair a - lone he too must style her.) (Oh, this stran - ger will be - -  
 (El - la so - la è va - gheg - già - ta.) (Da quei det - ti è lu - sin - -  
 Più vivo. Rus - tic swains have not such man - ners, 'Tis some no - ble lord, for - -  
 Più vivo. Son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit - -  
 Più vivo. Rus - tic swains have not such man - ners, 'Tis some no - ble lord, for - -  
 Più vivo. Son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit - -  
 Più vivo.  
 p  
 Strings & Wind.

i - mage dost re-store me, gen - tile  
 des - sa Sul mat - ti - no, dell' e -

LISA (aside). ELVINO (aside).

- guile her.) (Fair a - lone he too must style her.) (Oh this stran - ger will be -  
 - ga - ta!) (El - la so - la è va - gheg - gia - ta!) (Da quei det - ti, da quei

- sooth, No, rus - tic swains have not such man - ners, 'Tis some no - ble lord, for -  
 - tà. Si, son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit -

- sooth, No, rus - tic swains have not such man - ners, 'Tis some no - ble lord, for -  
 - tà. Si, son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit -

- sooth, No, rus - tic swains have not such man - ners, 'Tis some no - ble lord, for -  
 - tà. Si, son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit -

cresc.

maid, Ah! oh what re - sem - blance,  
 tà, Ah! che io ti mi - ri,

LISA (aside). ELVINO (aside).

- guile her.) (Fair a - lone he too must style her.) (Oh this stran - ger will be -  
 det - ti.) El - la so - la è va - gheg - gia - ta!) (Da quei det - ti è lu - sin -

- sooth, no, rus - tic swains have not such man - ners, 'tis some no - ble lord, for -  
 - tà, Si, son cor - te - si, son ga - lan - ti Gli a - bi - tan - ti di cit -

- sooth, no, rus - tic swains have not such man - ners, 'tis some no - ble lord, for -  
 - tà, Si, son cor - te - si, son ga - lan - ti Gli a - bi - tan - ti di cit -

- sooth, no, rus - tic swains have not such man - ners, 'tis some no - ble lord, for -  
 - tà, Si, son cor - te - si, son ga - lan - ti Gli a - bi - tan - ti di cit -

ff

*Tempo lmo.*

What : : : resemblance! Gen-tle mai - den, those eyes re - mind me Of a  
*Ah!* : : : qual vol - to! Tu non sa - i, con quei be - gli oc - chi Co - me

guile her.)  
ga - tà!)

sooth.  
tà.

sooth.  
tà.

sooth.  
tà.

*Tempo lmo.*

tie that e'er must bind me, Un - for - got - - ten she stands be -  
dol - ce il e'er mi toc - - chi, Qual ri - chia - - mi ai pen - sier

- - fore me, In her beau - ty, in her beau - ty, in her truth, Her sweet  
mie - - i, A - do - ra - bi - le, a - do - ra - bi - le bel - tà, E - ra

i - mage thou dost re - store . . . me, Fond re - membrance, fond remembrance of my  
des - sa, ah qual tu se - - i, sul mat - ti - no, sul mat - ti - no dell' e -

youth, Thou her i - magedost re - store me, fond re - m - brance of my youth, Thou her i - magedost re -  
- tà, E - ra des - sa, qual tu se - i Sul mat - ti - no dell' e - tà, E - ra des - sa qual tu

store me, fond re - m - brance, fond re - mem - - - - - brance of my  
se - i Sul mat - ti - no dell' e - tà . . . . . dell' e -

*incalz. e rinfz.* *ff*

*Più mosso.*

youth, thou her i - mage dost re - store me, fond re -  
- tà, E - ra des - sa qual tu se - i Sul mat -

LISA (*aside*).  
(Fair a - lone . . . why must he style her, ah . . . why fair a - lone,  
(El - la so . . . la è va - gheg - gia - ta, so . . . la el - la sol.)

HERESA.  
Rus - tic swains . . . have not such man - ners, He . . . must be some lord,  
Son cor - te - si, son ga - lan - ti, Son . . . quei di cit - tà.

ELVINO (*aside*).  
(Ah this stran - ger, he will be - guile her.  
(Da quei det - ti, è lu - sin - ga - ta.)

CHORUS.  
Rus - tic swains . . . have not such man - ners, He . . . must be some lord,  
Son cor - te - si, son ga - lan - ti, Son . . . quei di cit - tà.

Rus - tic swains have not such man - ners, He must be some no - ble lord, yes he must  
Son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit - tà, Sì, gli a - bi -

Rus - tic swains have not such man - ners, He must be some no - ble lord, yes he must  
Son cor - te - si, son ga - lan - ti, Gli a - bi - tan - ti di cit - tà, Sì, gli a - bi -

*Più mosso.*

*ff sempre. Tutti.*



membrance, fond re - mem - brance of my youth, Thou her  
 ti - no dell' e - tà . . . del - l'e - tà, E - ra  
 fair a - lone, fair a - lone . . . why must he  
 el - la sol, El - la so - la è va - gheg -  
 yes, some lord, Rustic swains . . . have not such  
 di eit - tà, Son cor - te - si, son ga -  
 he will be - guile her; ah, this stran - ger, he  
 è lu - sin - ga - ta, Da quei det - ti e  
 yes, some lord, Rustic swains . . . have not such  
 di eit - tà, Son cor - te - si, son ga -  
 be some no - ble lord, . . . yes, some lord; Rus - tic swains have not such  
 tan - ti di eit - tà, . . . di eit - tà, Son cor - te - si, son ga -  
 im - age dost re - store me, fond re - membrance, fond re - mem - brance,  
 des - sa qual tu se - i Sul mat - ti - no dell' e - tà . . .  
 style her, ah . . . why fair a - lone, why  
 già - ta, so . . . la el - la sol, el -  
 man - ners, he . . . must be some lord, yes,  
 lan - ti Son . . . quei di eit - tà, di  
 will be - guile her, he will bo - guile  
 lu - sin - ga - ta, è lu - sin - ga -  
 man - ners, He . . . must be some lord. yes,  
 lan - ti Son . . . quei di eit - tà, di  
 manners, He must be some no - ble lord, yes, he must be some no - ble lord. . .  
 lan - ti Gli a - bi - tan - ti di eit - tà, si, gli a - bi - tan - ti di eit - tà. . .

of del my youth, yes, fond re mem - brance, fond re  
*del l'e tà, sì, dell' c tà, sì, dell' e*

ah why, why fair a lone, why fair a  
*la sol, ah, el - la sol, ah, el - la*

some lord, yes, he must be some no - ble  
*cit tà, sì, gli a - bi - tan - ti di cit*

her, Ah, yes, I fear this stran - ger  
*tà, Ah, da quei det - ti e lu - sin*

some lord, yes, he must be some no - ble  
*cit tà, sì, gli a - bi - tan - ti di cit*

yes, some lord, yes, he must be some no - ble  
*di cit tà, sì, gli a - bi - tan - ti di cit*

mem - brance of my youth.  
*tà del l'e - my tà.*

lone, why fair a lone.)  
*sol, ah, el - la sol.)*

lord, some no - ble lord.  
*tà, lo son, lo son.*

will be - guile . . her.)  
*ga - ta, ah sì, ah sì.)*

lord, some no - ble lord.  
*tà, lo son, lo son.*

lord, some no - ble lord.  
*tà, lo son, lo son.*



Piano introduction for the scene. The music is in a minor key with a 3/4 time signature. It features a flowing melody in the right hand and a supporting bass line in the left hand, ending with a fermata.

No. 7.

## RECIT. AND CHORUS.—“WHEN DUSKY TWILIGHT.”

VOICE. **ELVINO.** **COUNT.**

Good sir! you seem fa - mi - liar with this our mountain home. 'Twas here I pass'd my  
*Con - tez - za del pa - e - se a - ve - te voi Si - gnor? Vi fui da gio - vi -*

PIANO. *Strings.* *f* *f*

Musical score for the vocalists Elvino and the Count. The vocal line is in a minor key with a 3/4 time signature. The piano accompaniment consists of strings, marked with a forte (f) dynamic.

**THERESA.**

child-hood with the lord of the cas - tle. Oh, 'tis nearly four years our no - ble lord de -  
*net - to eol Si - gnor del Ca - stel - lo Oh! il buon Si - gno - re, è mor - to or son quat -*

Musical score for Theresa's vocal line. The piano accompaniment continues with strings.

**COUNT.** **THERESA.**

part - ed. I grieve to hear it, he was to me a fa - ther. Once a fair son he  
*tr' an - ni. E ne ho do - lo - re! e - gli mi a - mò qual fi - glio. Ed un fi - glioc - gli a -*

Musical score for the Count and Theresa. The piano accompaniment includes dynamics *pp* and *p*.

cherish'd, who from the cas - tle dis - appear'd, none knew how; the sor - rowing father ne'er of his child had  
*ve - a, ma dal Ca - stel - lo sparve il gio - va - ne un dì, Ne più no - vel - la n'eb - be i' offit - to*

Musical score for Theresa's vocal line. The piano accompaniment continues with strings.

COUNT. LISA.

ti - dings. News of the lost one I bear un - to the Coun - tess; he lives yet. And  
 pa - dre. A suoi con - giun - ti nuo - va io ne re - co e cer - ta; ei vi - ve. E

will he re - turn to his mo - ther, good sir, oh tell us? COUNT. Soon you  
 quan - do al - la ter - ra na - ti - a fa - ra ri - tor - no? CHORUS. Tutti. Lo ve -

All hearts de - sire lit.  
 Cias - cun lo bra - ma.

(The stage is growing darker; the sound of the shepherd's pipe is heard on the hills recalling the herds to their folds.)

all shall know it.  
 - dre - te un gior - no. *Andante mosso.*  
*Corni.*

THERESA.

See, the sun's de - cli - ning.  
 Ma, il sol tra - mon - ta. *Allegro.*  
*Strings.*

CHORUS. Tutti.

'Tis time now we should all say good - night.  
 E d'uo - po pre - pa - rar - si a par - tir.

So soon? so soon?  
 Par - tir? par - tir?

So soon? so soon?  
 Par - tir? par - tir?

*in tempo.*

*f Tutti.*

(Theresa beckons all to draw round her.)

THERESA (mysteriously).

Strings pizz.

Andante mosso.

Good neigh - bours, ye  
Sa - pe - te che

Viol. Bass. & Fag. sustain.

know the hour's ap - proach - ing,  
l'o - ra s'av - vi - ci - na,

When that dread phan - tom al - ways  
In cui si mo - stra il tré -

Wind sustain.

roams through the village.  
men - do fan - tas - ma.

sotto voce.

Yes, yes, we know it, yes, yes, we know it,  
E ve - ro, è ve - ro! è ve - ro, è ve - ro!

sotto voce.

Yes, yes, we know it, yes, yes, we  
E ve - ro, è ve - ro! è ve - ro, è

sotto voce.

Fl. Vln. arco. Fl. Vln.

COUNT.

Pray what phantom?  
Qual fan - tas - ma?

What  
Fol -

AMINA, THERESA, and LISA with Chorus.

'Tis a my - ste - ry, a ter - ror to all.  
E un mi - ste - ro, un og - get - to d'or - ror!

ELVINO and ALEXIS with Chorus.

know it,  
ve - ro!

'Tis a my - ste - ry, a ter - ror to all.  
E un mi - ste - ro, un og - get - to d'or - ror!

cresc.

f. Tutti.

CHORUS.

fol - ly!  
- li - e!

*THERESA with Trebles.*

*sotto voce.* Beware, sir, or some ill may be - fall. Oh lis - ten,  
*pp* *f* Che di - te? Se sa - pe - ste, si - gnor, U - di - te.

*sotto voce.* Beware, sir, or some ill may be - fall. Oh lis - ten,  
*pp* *f* Che di - te? Se sa - pe - ste, si - gnor, U - di - te.

*sotto voce.* Beware, sir, or some ill may be - fall. Oh lis - ten,  
*pp* *f* Che di - te? Se sa - pe - ste, si - gnor, U - di - te.

Ob. & Cl. *pp* *ff Tutti.*

Cor. & Fag. *pp*

(All draw round the Count.) *Tempo lmo.* *sotto voce.*

When dusky twi - light in night is  
*A fo - sco cie - lo, a not - te*

When dusky twi - light in night is  
*A fo - sco cie - lo, a not - te*

*Strings.* *Tempo lmo.* *Wind.* *pp*

*pp* *pp*

*Strings pizz.*

dark'ning, To rushing pi - nions we oft are heark'ning, And thro' the gloaming we see her  
*bru - na, Al fio - co rag - gio d'incer - ta lu - na, Col cu - po suo - no di tuon lon -*

dark'ning, To rushing pi - nions we oft are heark'ning, And thro' the gloaming we see her  
*bru - na, Al fio - co rag - gio d'incer - ta lu - na, Col cu - po suo - no di tuon lon -*

roaming, Of - ten and oft, a ghostly form, a ghostly form, yes, Her snowy gar - ment behind her  
 - ta - no; Dal . . . col-le al piano, un' ombra appar, un' ombra appar, sì. In bianco av - vol - ta len-zuol ca -

roaming, Of - ten and oft, a ghostly form, a ghostly form, yes, Her snowy gar - ment behind her  
 - ta - no; Dal . . . col-le al piano, un' ombra appar, un' ombra appar, sì. In bianco av - vol - ta len-zuol ca -

trail - ing, Her sto - ny fea - tures sometimes un - veil - ing, Her so - lemn glan - ces our dread en -  
 - den - te, Col crin di - sciol - to con occhio ar - den - te, Qual den - sa neb - bia dal ven - to

trail - ing, Her sto - ny fea - tures sometimes un - veil - ing, Her so - lemn glan - ces our dread en -  
 - den - te, Col crin di - sciol - to con occhio ar - den - te, Qual den - sa neb - bia dal ven - to

COUNT.

What you're des -  
 Ve la di -

- trances, Woe's . . . him who falls beneath her charm, beneath her charm.  
 mos - sa, A - van - za, in - gros - sa, im - men - sa par, im - men - sa par.

- trances, Woe's . . . him who falls beneath her charm, beneath her charm.  
 mos - sa, A - van - za, in - gros - sa, im - men - sa par, im - men - sa par.

AMINA. Ah . . . no, be -  
Ah, . . . non è

LISA. Ah . . . no, be -  
Ah, . . . non è

- cri - bing, is but de - lu - sion, A heated fan - cy your tale doth show.  
- pin - ge, ve la fi - gu - ra, La vo - stra cie - ca cre - du - li - tà.

*pp*

- lieve me, 'tis no il - lu - sion, For all have seen her, It is too true.  
fo - la, non è pa - u - ra; Cia-scun la vi - de, E ve - ri - tà!

- lieve me, 'tis no il - lu - sion, For all have seen her, It is too true.  
fo - la, non è pa - u - ra; Cia-scun la vi - de, E ve - ri - tà!

ELVINO.

It is . . . too true.  
E ve . . . ri - tà.

*pp*

*Strings arco.*

CHORUS.

When-e'er the phan - tom a-broad doth wan - der, The wa - ters  
Do - vun-que in - ol - tra a pas - so len - to, Si - len - zio

When-e'er the phan - tom a-broad doth wan - der, The wa - ters  
Do - vun-que in - ol - tra a pas - so len - to, Si - len - zio

When-e'er the phan - tom a-broad doth wan - der, The wa - ters  
Do - vun-que in - ol - tra a pas - so len - to, Si - len - zio

*pizz.*

flow not, the foun-tain yon - der Is with-out mo - tion, the leaves' com-  
 re - gna che fa spa-ven - to, Non spi - ra fia - to, non mo - ve

flow not, the foun-tain yon - der Is with-out mo - tion, the leaves' com-  
 re - gna che fa spa-ven - to, Non spi - ra fia - to, non mo - ve

flow not, the foun-tain yon - der Is with-out mo - tion, the leaves' com-  
 re - gna che fa spa-ven - to, Non spi - ra fia - to, non mo - ve

Our faith-ful  
 I co - ni i -

*sf* *smorz.*  
 - mo-tion Stays, . . . and the bree - zes, and the bree - zes mur-mur low. Our faith-ful  
 ste - lo, Qua - - si per ge - lo, il rio si stà, il rio si stà. I ca - ni i -

*sf* *smorz.*  
 - mo-tion Stays, . . . and the bree - zes, and the bree - zes mur-mur low. Our faith-ful  
 ste - lo, Qua - - si per ge - lo, il rio si stà, il rio si stà. I ca - ni i -

*sf* *smorz.*  
 - mo-tion Stays, . . . and the bree - zes, and the bree - zes mur-mur low.  
 ste - lo, Qua - - si per ge - lo, il rio si stà, il rio si stà.

*sf* *smorz.*

watch - dogs will stay their bay - ing When she ap - proach - es, no sound be -  
 stes - si ac - co - vac - cia - ti, Ab - bas - san gli oc - chi, non han la -

watch - dogs will stay their bay - ing When she ap - proach - es, no sound be -  
 stes - si ac - co - vac - cia - ti, Ab - bas - san gli oc - chi, non han la -

Our faith-ful watch - dogs will stay their bay - ing When she ap - proach - es,  
 I ca - ni i - stes - si ac - co - vac - cia - ti, Ab - bas - san gli oc - chi,

- tray - - - - - ing.  
- tra - - - - - ti.

their bay - ing; The ow - lets screa - ming, the glowworm glea - ming, Are all that  
- vac - - - - - cia - ti, Sol trat - ta, trat - to da val - le fan - da La strige im-

- tray - - - - - ing, The ow - lets screa - ming, the glowworm glea - ming, Are all that  
- tra - - - - - ti, Sol trat - to, trat - ta da val - le fon - da, La strige im-

no sound betray - ing, The ow - lets screa - ming, the glowworm glea - ming, Are all the  
non han la - tra - ti, Sol trat - to, trat - to da val - le fan - da, La strige im-

*pp*  
*ff* *smarz. pp!*

AMINA.

It is too true.  
E ve - ri - tà.

May hea - ven  
Il Ciel vi

LISA and THERESA.

It is too true.  
E ve - ri - tà.

May  
Il

ELVINO.

It is too true.  
E ve - ri - tà.

May hea - ven  
Il Ciel vi

COUNT.

It can't be true.  
Cre - du - li - tà.

Come ghost or fai - ry,  
Vor - rei ve - der - la

Our faith - ful watch - dogs  
I ca - ni i - stes - si

will stay their  
ac - co - va -

dare, are all that dare her path to show,  
mon - da ur - lan - da vâ, ur - lan - da vâ,

Our faith - ful watch  
I ca - ni i - stes -

dare, are all that dare her path to show,  
mon - da ur - lan - do vâ, ur - lan - do vâ,

Our faith - ful watch - dogs  
I ca - ni i - stes - si

will stay their  
ac - co - va -

dare, are all that dare her path to show,  
mon - da ur - lan - da vâ, ur - lan - do vâ,

Our faith - ful watch - dogs  
I ca - ni i - stes - si



guard thee, and hap - py slum - ber on thee be - stow, may  
 guar - di! sa - ria so - ver - chia te - me - ri - tà, sa -

heav'n watch o'er  
 Ciel vi guar

guard thee, and hap - py slum - ber on thee be - stow, may  
 guar - di! sa - ria so - ver - chia te - me - ri - tà, sa -

whate'er their num - ber I to un - mask them will not be slow,  
 o to - sto o tar - di vor - rei ve - der - la sco - prir che fa,

dogs bay - ing, When she ap - proa - ches no sound be - tray  
 si oc cia - ti Ab - ba - san gli oc - chi non han la - tra

stay bay - ing, When she ap - proa - ches no sound be - tray  
 co their bay - ing, When she ap - proa - ches no sound be - tray  
 bay - ing, When she ap - proa - ches no sound be - tray  
 cia - ti Ab - ba - san gli oc - chi non han la - tra

will stay their bay - ing, When she apprea - ches no sound be - tray - ing,  
 ac - co - vac - cia ti Ab - ba - san gli oc - chi non han la - tra - ti,

heav - en, may heav - en guard thee, may heav - en guard thee, and hap - py  
 ri - a, dal ri - cer - car - la il ciel vi guar - di, se - ria so -

thee, may heav - en guard thee, may heav - en guard thee, and hap - py  
 di, dal ri - cer - car - la il ciel vi guar - di, se - ria so -

heav - en, may heav - en guard thee, may heav - en guard thee, and hap - py  
 ri - a, dal ri - cer - car - la il ciel vi guar - di, se - ria so -

not be slew, no. Come ghost or fai - ry, I to un -  
 che fa, si. O to - sto o tar - di, Vor - rei ve -

ing. The ow - let's scream - ing, the glow - worms gleam - ing, Are all that  
 cia ing. Sol trat - to, trat - to, da val - le fon - da, La stri - ge im -

ti. ing. The ow - let's scream - ing, the glow - worms gleam - ing, Are all that  
 ti. Sol trat - to, trat - to, da val - le fon - da, La stri - ge im -

The ow - let's scream - ing, the glow - worms gleam - ing, Are all that  
 Sol trat - to, trat - to, da val - le fon - da, La stri - ge im -

slumber on thee be - stow. Good night, sir, may  
 ver - chia te - me - ri - tà. Vi guar - di il

slumber on thee be - stow. Good night, sir, may  
 ver - chia te - me - ri - tà. Vi guar - di il

slumber on thee be - stow. Good night, sir, may  
 ver - chia te - me - ri - tà. Vi guar - di il

mask them will not be . . slow. Good night, friends, may  
 der - la sco - prir che . . fa; Sco - prir . . che

dare, are all that dare her paths to show. Good night, sir, may  
 monda urlan - do vù, urlan - do vù. Vi guar - di il

dare, are all that dare her paths to show. Good night, sir, may  
 monda urlando vù, urlando vù. Vi guar - di il

*ff Tutti.*

heav'n watch o'er thee, and  
 ciel. Vi guar - di, di, vi

heav'n watch o'er thee, and  
 ciel. Vi guar - di, di, vi

heav'n watch o'er thee, and  
 ciel. Vi guar - di, di, vi

heav'n watch o'er ye, watch  
 fa Vor - re - i, sco -

heav'n watch o'er thee, and  
 ciel. Vi guar - di, di, vi

heav'n watch o'er thee, and  
 ciel. Vi guar - di, di, vi

o'er . . . us all!  
guar . . . di il ciel!

o'er . . . us all!  
guar . . . di il ciel!

o'er . . . us all!  
guar . . . di il ciel!

o'er . . . us all.  
prir . . . che fa.

o'er . . . us all!  
guar . . . di il ciel!

o'er . . . us all!  
guar . . . di il ciel!

o'er . . . us all!  
guar . . . di il ciel!

*pp* *morendo.*

No. 8. RECIT. AND DUET.—“I AM JEALOUS OF EACH WAND’RING ZEPHYR.”

VOICE.

COUNT.

This will suf- fice, let all un- der- stand it as they  
Ba - sta co - si, cia - scu - no si at - ten - ga al suo pa -

PIANO.

*Viol. & Bassi. sempre.*

please; But you will shortly, or I am much mistaken, see no more of the phantom. May heaven grant it!  
rcr. Ver - rà sta - gio - ne che di sif - fa - te lar - ve, fia pur - ga - to il vil - lag - gio. Il ciel lo vo - glia!

HERESA.

Good Sir, our vil - lage then would not have a ri - val.  
 Que - sto, o Si - gno - re, è u - ni - ver - sal de - si - o.

**COUNT.**

Now I con - fess, I'm wea - ry, and to rest will be - take me; Grant me per - mis - sion, friends, and thou, my smiling  
 Ma del vi - ag - gio mi - o ri - po - sar mi vor - re - i, Se mel con - ce - de la mia bel - la al ber - ga -

AMINA and LISA with 1st Sopranos, THERESA with 2nd.

*sostenuto.*

Hap - py slum - ber be thine, good rest we wish you.  
 Buon ri - po - so, o Si - gnor, not - te fe - li - ce.

ELVINO.

Hap - py slum - ber be thine, good rest we wish you.  
 Buon ri - po - so, o Si - gnor, not - te fe - li - ce.

Hap - py slum - ber be thine, good rest we wish you.  
 Buon ri - po - so, o Si - gnor, not - te fe - li - ce.

Hap - py slum - ber be thine, good rest we wish you.  
 Buon ri - po - so, o Si - gnor, not - te fe - li - ce.

ALEXIS with Bases.

hos - tess. Hap - py slum - ber be thine, good rest we wish you.  
 tri - ce. Buon ri - po - so, o Si - gnor, not - te fe - li - ce.

*sostenuto. f*

*pp*

**COUNT.** (to Amina).

Fair mai - den, your hand ere part - ing, fare - well un - til to - mor - row, And may thy  
 Ad - di - o, gen - til fan - ciul - la, fi - no a do - ma - ni, ad - di - o, T'a - mi il tuo

RECT.

## ELVINO.

cho-sen love as I could have lov'd thee. No love can e - qual that which my heart has  
 spa - so ca - me a mar - ti io sa - pre - i, Nes - sun ni vin - ce in pro - fes - sar - le a -

## COUNT.

sworn her. Thrice hap - py both, if true af - fec - tion u - nites you.  
 - mo - re. Fe - li - ce te, se ne pos - se - di il co - re!

(He enters the Inn with Lisa. Theresa re-enters the Mill. The Villagers disperse. The stage has now grown dark.)  
 Moderato.

*pp* *cresc.*

## RECIT. AMINA.

ELVINO (at a distance,  
 ironically).

El - vi - no! and would you leave me without one word at part - ing? From yon - der  
 El - vi - no! e me tu la - sci sen - za un te - ne - ra ad - di - o? Dal - la stra -

*ppp*

AMINA.

stranger, methought you'd ne'er have parted. Why so? I seem'd in his heart to awake some re-col-  
 - nie - ro, ben te - ne - ro l'a - ve - sti. E ver: com - mos - so in la - sciar - mi ei sembrò, Da quel sem -

*p* *p*

ELVINO.

AMINA.

(with

- lection; gentle and kind I thought him. With heart to love thee. Art thou in earnest or jesting? What  
 - bian - te ot - ti - mo cor tra - spa - re. E cor d'a - man - te. Par - li tu il ve - ro, o scherzi? Qual

*pp*

a trembling voice.)

ELVINO.

doubt is in thy heart? 'Tis vain dis - sem - bling; What of thy hand's soft pres - sure? what of his ar - dent  
 sor - ge dub - bio in te? Tin - fin - gi in - va - no. Ei ' ti strin - gea la ma - no, ei ti fa - cea ca -

*f* *pp*

AMINA.

ELVINO.

glances? Well, what? It seem'd, too, not to displease thee; and while his ten - der sto - ry he address'd to you  
 - rez - ze. Eb - ben? — Dis - ca - re non t'e - ran es - se, E ad o - gri sua pa - ro - la s'incon - tra - va - noi

AMINA (pained).

on - ly, how well you heed - ed! Un - grate - ful! I thought you lov'd me!  
 tuo - i Ne - gli oc - chi suo - i. In - gra - to! e dir mel puo - i?

*ppp* *pp* Cello *lento.*

I have no thought, no glances for aught but thee! Have I not vow'd to  
Oc - chi non ho, nè co - re fuor ch'è per te. Non ti giu - rai mia

ELVINO. AMINA.

love thee? is not this ring the token? Yes. That I love thee, is thy heart not assur'd?  
fe - de? Non ho l'a-nel - lo tu - o? Sì. Non t'a - do - ro? il mio ben non sei tu?

*pp.*

ELVINO. AMINA. ELVINO. AMINA.

Yes, but— But what, then? Thou surely art not jealous? Ah, yes, I own it. Of  
Sì, ma— Pro - se - gui— sa - re - sti tu ge - lo - so? Ah! sì, lo so - no. Di

*Lento.*

*pp.*

ELVINO. AMINA. ELVINO.

whom? Of all. This is un - kind. Oh par - don!  
chi? Di tut - ti. In - giu - sto cor! Per - do - no!

*f*

DUET. *Andante assai sostenuto.*

I am jea - lous of each wandering  
Son ge - lo - so del ze - - fi - ro er -

*Fl.*

*pp.* *dolce.* *pp.*

*abbandonandosi.* *in tempo.*

ze - - phyr, That is waving, that is wa-ving a- mid thy soft tres - - ses, Of the  
- ran - - te Che ti scher-za, che ti scher-za col cri-ne, col ve - - lo, Fin del

*colla parte.*

sun that thy beau - ty ca - res-ses, Or the brook that doth mir - ror thy  
sol che ti mi - ra dal cie - lo, Fin del ri - vo che spec - chio ti

*AMINA.*

form. . . And my heart loves that wan - dering ze - - phyr, Ma - ny a  
fù. . . Son, mio be - ne, del ze - - fi-ro a-man - - te, Per - chè ad

*a piacere.*

message has it borne . . . thee, oh dea - - rest. And the kiss of the sun, that thou  
es-so il tuo no - - - me con - fi - - do, A - mo il sol per - chè te - co il di -

*a piacere.* *a tempo.*

fearest, Al - - ways he - ralds of thy pre - sence the charm. Yes, the  
- vi-do, A - - - mo il ri - o, per - chè l'on - da ti dà. A - mo il

*colla parte.* *p in tempo.*



kiss of the sun . . thatthou fea - - rest, Always he - ralds of thy pre - sence the  
sol, per - chè te - - eo il di - vi - - do, A - mo il rio, per - chè l'on - da ti

charm. . . Ah for -  
dà. . . Ah per

Ah for - give me, all my doubting's fled for e - - ver!  
Ah per - do - na all' a - mo - re il so - spet - - to!

*pp*

*sempre a mezza voce.*

- get it, yes, for - get it, and doubt me no more. Pro - mise ne - ver, no more doubting,  
sem - pre, ah per sem - pre, sgombrar - lo dei tu. E il promet - ti! Mai più dub - bi?

I for - get it. Yes, I promise, yes, I  
Sì per sem - pre, Il pro - met - to, Mai più

*Cl. & Fag. sustain.*

*di forza lungo.*

'Thou'lt doubt me no more? Ah!  
ti - mo - ri mai più, Ah!

*mezza voce lungo.*

pro - mise, I'll doubt thee no more, Ah! no  
dub - bi? ti - mo - ri mai più, Ah! mio

*mezza voce.**a piacere a due.**in tempo.*

*di forza.*

no, ne - ver! Ah! . . . . no, ne - ver, Ah I  
 mio be - ne! Ah! . . . . mio be - ne, Ah co -

ne - ver! Ah! . . . . no, ne - ver, Ah I  
 be - ne! Ah! . . . . mio be - ne, Ah co -

*Change*

*con abbandono.*

vow e - ver - more to a - dore . . . . thee, And our hearts, no, our hearts shall no more be di -  
 - stan - te nel tuo, nel mio se - - no Sia la fe - de, sia la fe - de che a - mo - re av - va -

vow e - ver - more to a - dore . . . . thee, And our hearts, no, our hearts shall no more be di -  
 - 'sian - te nel tuo, nel mio se - - no Sia la fe - de, sia la fe - de che a - mo - re av - va -

*colla parte.*

*in tempo.*

- vi - - ded, Let us be by true love e - ver gui - ded, Nought . . . will  
 - lo - - ra! E sem - bian - te a mat - ti - no se - re - no, Per noi

- vi - - ded, Let us be by true love e - ver gui - ded, Nought . . . will  
 - lo - - ra! E sem - bian - te a mat - ti - no se - re - no, Per noi

*in tempo.*

*lento a piacere. più lento.*

e - ver our hearts then a - larm. Thou  
 sem - pre la vi - ta sa - rà. Mio

e - ver our hearts then a - larm. Thou  
 sem - pre la vi - ta sa - rà. Mio

*colla parte.*

*in tempo.* *smorzando.*

lov'd . . one! Let us be by true love e - ver gui - ded, Nought will e - ver our hearts then a -  
 be - ne! E sem-bian-te a se-re - no mat-ti - - no Per noi sem-pre la vi - ta sa -

lov'd . . one! Let us be by true love e - ver gui - ded, Nought will e - ver our hearts then a -  
 be - ne! E sem-bian-te a se-re - no mat-ti - - no - Per noi sem-pre la vi - ta sa -

*p*

*tr tr tr tr tr tr tr tr* *con forza cresc. a piacere.*

- larm, no, nought will then our hearts a - larm, nought . . . will  
 - rà, per noi sa - rà, per noi sa - rà, per . . . noi

- larm, no, nought will then our hearts a - larm, nought . . . will  
 - rà, per noi sa - rà, per noi sa - rà, per . . . noi

*Strings, Cl. & Fag.*

*pp*

*p* *tr tr tr tr tr tr tr tr*

e - ver our hearts a - larm, no . . nought will . . then our . . hearts . . a -  
 sem - pre sa - rà, sa - rà, per . . noi sa - rà, per . . noi . . noi . . sa -

e - ver our hearts a - larm, no . . nought will . . then our . . hearts . . a -  
 sem - pre sa - rà, sa - rà, per . . noi sa - rà, per . . noi . . noi . . sa -

*pp*

*tr* *Allegro.*

- larm, nought . . . will then, nought . . will then our  
 rà, per . . . noi sem - pre sa - rà, per

- larm, nought . . . will then, nought . . will then our  
 rà, per . . . noi sem - pre sa - rà, per

*Allegro. ff Tutti.*

hearts a - larm, our hearts a - larm, our hearts a - -  
 noi sa - rà, per noi sa - rà, per noi sa - -

hearts a - larm, our hearts a - larm, our hearts a - -  
 noi sa - rà, per noi sa - rà, per noi sa - -

*a piac. più lento.* (going.) (returns.)

- larm, Good-night, El - vi - no. thou thy pro - mise.  
 - rà. Mio ca-ro ad - di - o. E tu an - so - rà.

- larm. Good-night, my dea-rest. Ah for - get not—  
 - rà. Mia ca-ra ad-di - o. A me pen - sa,

*colla parte.* *colla parte.* *pp*

*più lento.*

(with increasing tenderness.)

In . . my slum - ber thou still wilt be near, in my slum - ber, in my slumber thou still wilt be  
 Pur nel son - no, il mio cor ti ve - drà, Pur nel son - no, pur nel son - no il mio cor ti ve -  
 sempre a piacere.

In . . my slum - ber thou still wilt be near, in my slum - ber, in my slumber thou still wilt be  
 Pur nel son - no, il mio cor ti ve - drà, Pur nel son - no, pur nel son - no il mio cor ti ve -

near. Good-night, love. In . . my slumber thou still wilt be near, in my slum - ber, in my  
 - drà. Ad - di - o, Pur . . nel son - no, il mio cor ti ve - drà. Pur nel son - no, pur nel

near. Good-night, love. In . . my slumber thou still wilt be near, in my slum - ber, in my  
 - drà. Ad - di - o, Pur . . nel son - no, il mio cor ti ve - drà, Pur nel son - no, pur nel

*p* *lento* *colla parte.*

slum-ber thou still wilt be near. Good night, love, good night, love.  
 son - no, il mio cor ti ve - drà. Ad - di - o, ad - di - o. (excut.)

slum-ber thou still wilt be near. Good night, love, good night, love.  
 son - no, il mio cor ti ve - drà. Ad - di - o, ad - di - o.

*pp* *ff* *Tutti* *Allegro.*

No. 9. Act II RECIT. AND FINALE I.—“AMAZEMENT, CAN THIS BE.”

*in mod. production of 1963 So what?*  
 A room in the Inn. At the back a large window, showing the country by moonlight. A door on one side, a cabinet on the other; a sofa, table, chairs, etc.

*Moderato.*  
 PIANO. *ff* Strings only.

*f > p* *f > p* *f > p* *f > p* *f > p*

*pp*

(Enter the Count.)

RECIT. COUNT (alone).

Indeed I don't re-gret it ha-ving de-lay'd my jour-ney.  
*Dav-ver non mi di-spia-ce d'es-ser-mi quì fer-ma-to:*

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* *pp*.

A pleasant village, sce-ne-ry charming, all the men so courteous, and then such pretty women; what can one  
*I luo-go è a-me-no, l'a-ria eccel-len-te, gli uomi-ni cor-te-si, a-ma-bi-li le don-ne ol-tre o-gni*

Musical notation for the second system, including vocal line and piano accompaniment.

want more.  
*co-sa.*

That young bride is enchant-ing, I can't for-get her. And then my  
*Quel-la gio-vi-ne spo-sa è as-sai leg-gia-dra— E quel-la o-*

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features dynamic markings of *f* *pp* and *f*.

(Enter Lisa.)

hos-tess, a lit-tle sau-cy, but she too is charming.  
*-stes-sa? è un po' ri-tro-sa, ma mi pia-ce anch' es-sa.*

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features dynamic markings of *p* and *f* *p*.

Here she is, come nearer, come nearer, of you I just was thinking.  
*Ec-co-la; a-van-ti, a-van-ti, mia bel-la al-ber-ga-tri-ce.*

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* *p*.

LISA.

I on - ly came to ask the question, if this hum - ble cham - ber con - tents your gra - cious  
*Ad in - for - mar - mi ve - ni - va io stes - sa, se l'ap - par - ta - men - to va a ge - nio al si - gnor*

pp

COUNT.

*(aside.)*

LISA.

lordship.  
*Con - te.*

My gracious lordship? (Deuce is in't, she knows my ti - tle!)  
*Al si - gnor Con - te? (Dia - mi - ne! son co - no - sciuto!)*

By your leave, sir, the Sindicus has  
*Per - do - na - te, mail Sindaco lo ac -*

ff

p

f

pp

told us; To bid you welcome all here will soon as - semble, And I thank my good fortune, that be - fore all the  
*- cer - ta. E a far - vi fe - sta tut - to il vil - lag - gio a - du - na, Io rin - gra - zio for - tu - na, che a me pri - ma di*

COUNT.

others, it is permitted to me to of - fer you my homage. From the fair I would rather have love than  
*tut - ti ha con - ce - du - to il fa - vor di offrirvi il mi - ori - spet - to. Nel - le bel - le mi piace un al - tro af -*

f

f

LISA.

homage.  
*- fet - to.*

I do not flat - ter, O Li - sa, but thou art love - ly.  
*E tu sei bel - la, O Li - sa, bel - la dav - ve - ro.*

Ah, I know my lord is  
*Oh! il si - gnor Con - te*

ff

COUNT.

jest-ing. No, on my hon-our. Say how ma - ny a - do - rers have those sly, ro - guish  
 scher - za. No, non i - scher - zo. E que - sti fur - bi oc - chiet - ti, quan - ti co - ri han sor -

LISA.

COUNT.

glances ta - ken cap - tive? None; un - til now I'm a stran - ger to love and lo - vers. You sly one, I don't be -  
 pre - si, e am - ma - lia - ti? No; non co - no - sco fi - no - ra in - na - mo - ra - ti. Tu men - ti, o bric - con -

LISA (approaching the Count).

COUNT.

- lieve you. I know there's some one— And who? Sup - pose 'twas I now,  
 - cel - la. Io ne co - no - sco. Ed è? Se quel fos - si i - o,

LISA.

tell me, what would you an - swer? I— I should answer—my lord, I'd not be - lieve you.  
 che di - re - sti, o ca - ri - na? Io che di - re - i? Si - gnor, nol cre - de - re - i.

I know I am not fair, 'twere too much honour; I have no grace or mer - it, on - ly a heart de -  
 In me non è bel - tà de - gna di tan - to. Un me - ri - to ho sol - tan - to, quel - lo di un cor sin -



COUNT.

(a noise is heard at the window.)

LISA (aside).

vo - ted. 'Twere sweet to gain it. But are we not a-lone here?— Who can this be to  
 ce - ro. E que - sto è mol - to. Ma qual ro - mo - rea - scol - to? Mal venga all'impor -

*f* *pp*

(She runs into the cabinet and, in her haste, drops a veil. The Count picks it up and throws it on the sofa.)

(the window is thrown open.)

COUNT.

LISA.

vex me! What can it be? Ah, I would not be found here.  
 tu - no! Don - de provien? Che non mi veg - ga al - cu - no.

(Amina appears in a simple white garment. At the window is seen the top of the ladder by which she ascended. She is walking in her sleep, advancing slowly to the middle of the room.)

Andante.

COUNT.

A - mazement! Can this be the far-fam'd ap - pa -  
 Che veg - gio? sa - ria for - se il not - tur - no fan -

*Vlins. pizz.* *pp* *Cl. & Cor. sustain.* *Bassi & Trombone 3rd.*

ri - tion? Ah! I mistake not— it is the peasant maiden Who so  
 tas - ma? Ah! non m'in-gan - no— quest'è la vil - la - nel - la che di -

*Strings. pp pp*

AMINA.

late - ly stir'd in my bo - som my long - lost vi - sions. El - vi - no!— El - vi - no!—  
 an - zi a - gli occhi mie - i par - ve sì bel - la. El - vi - no!— El - vi - no!—

COUNT. AMINA. COUNT. AMINA (*smiling playfully*).

Sleeping! Oh give an - swer. A son - nam - bu - list! Oh  
 Dor - me. Non ri - spon - di? E son - nam - bu - la!

*pp* *p* *Andante. pp* *Wind.*

tell me thou'rt jea - lous no more, then, of yon - der stranger, Oh tell me thou dost not doubt me?  
 - - lo - so sa - re - - sti an - co - ra del - lo stra - nie - ro? Ah par - la! sei tu ge - lo - - so?

COUNT. AMINA.

Ought I to wake her? Un - grate - ful! Oh come be - side me—I love thee on - ly, thee  
 Deg - gio de - star - la? In - gra - to! A me t'ap - pres - sa. A - mo te so - lo, il

*Cl.* *Lento. pp*

COUNT. AMINA (*tenderly*).

on - ly. Will she wake? Dear - est, this hand I give thee—now promise that thou wilt trust me, in to - ken  
 sat. De - sti - si. Pren - di, la man ti sten - do, un ba - cio im - primi in es - sa, pe - gno di

*ppp*

COUNT. (*he goes to the back to close the window.*)

kiss it. Ah still she's sleeping, There's nought I can do to re - store her. No one is stir - ring.  
 pa - ce. Ah! non si de - sti. Al - cun a tur - bar - mi non ven - ga in tal mo - men - to.

*fp* *pp* *pp*

LISA (looking out from the cabinet).

(she runs out unseen.)

A - mi - na! Oh what de - cep - tion!  
 A - mi - na! O tra - di - tri - cc!

*Allegro moderato.*

*Vln. pizz.*

*un continuo pianissimo.*

*Bassi.*

(The Count runs towards Amina, . . . stops.) COUNT.

Oh heav'n! what would I?  
 Oh ciel! che ten-to?

*Cl.*

*sotto voce sempre.*

*Viol. e Bassi.*

AMINA (dreams she is going through the marriage ceremony).

To church they are es - cor - ting us, Kind fa - ces round us  
 Oh! co - me lic-to è il po - po - lo, Che al tem - pio ne fa

COUNT.

ho-ver. Tho' dreaming, her ev'ry thought is de-vo-ted to her lo - - ver.  
 scor-ta! In so-gno an-cor quell a - nima è nel suo be-ne as-sor - - ta.

*Fl.*

AMINA.

COUNT.

Brightly the lights are gleaming. Now of the church she's dreaming,  
 Ar - don le sa - cre te - de. Essa all' al - tar si cre - de.

*Cl.*

AMINA.

Oh mo-ther mine, be near me, Why . . . does my cou - - rage  
 O ma-dre mia, m'a - i - ta, Non . . . mi so - stie - - ne il

Fl. *Strings arco*

COUNT.

fail? How from thy side to tear . . . me! Sweet maid, my heart is  
 piè. No non sa-rai tra - di - - ta, Al - ma gen - til da

Cor. Fl. *pizz.*

Oh mother dea - rest, oh mother dea - rest, oh be thou near me mo - ther  
 O ma-dre mi - a! O ma-dre mi - a! Ah deh, m'a - i - ta, ah! deh, O

COUNT.

frail, My heart is frail, my heart is frail,  
 me, No, no, da me, no, no, da me,

Cl. & Cor. Cl. *pp*

mine . . . be near, be near me mother mine, be near me mo-ther mine.  
 ma - - - dre mia, Non mi so-stie-ne il piè, non mi so - stie-ne il piè.

Ah yes, my heart is frail, ah yes, my heart is frail.  
 Ah nol sa-rai da me, ah nol sa - rai da me.

*mezza voce, ppp*

AMINA (raising her right hand).

An - gels that ho - ver a - round . .  
 Cie - lo al mio spo - so io giu - -  
*Strings arco & Cl.*

*pp maestoso.*

us, re - cord my vow to love him till death . .  
 - ro, E - ter - na, e - ter - na fe - de, e a - mor! . . .

COUNT.

Ten - der and guile - less  
 Gi - glio in - no - cen - te e

*pp*  
*Tempo. 1mo.*

El - vi - no, I'm thine for!  
 El - vi - no, al - fin sei!

flow - er, Ne'er know sus - pi - cion's breath.  
 pu - ro, Con - ser - va il tuo can - dor!

*Fl. & Cl.*

e - ver, El - vi - no, no more we 'se - ver, One fond em - brace, oh what  
 mi - o. El - vi - no, gia tua son i - o, Ab - brac - cia - mi; Oh! con -

Fly, I must, I may not lin - ger,  
 Fug - ga - si. Ah se piu' re - sto,  
*Fl. & Cl.*

*String. il tempo.* *ritornando al Tempo. 1mo.*

rap - ture, Too great for words to tell, too great for words to tell. Oh what  
 - ten - to, *Che non si può spie-gar, che non si può spie-gar.* Oh con -

From ho - nour my heart would fain re - bel, my heart would fain re - bel. From ho - nour,  
 to sen - to, *La mia vir - tù man-car, La mia vir - tù man-car.* *Già sen - to,*  
 2 Fl. 2 Ob. & 2 Cl.

*Cl.*  
*pp*

rap - ture, too great for words to tell, too great for words to tell. El - vi - no - one  
 - ten - to, *Che non si può spie-gar, che non si può spie-gar.* El - vi - no - ab -

from ho - nour, My heart would fain re - bel, my heart would fain re - bel.  
 giù sen - to, *La mia vir - tù man-car, la mia vir - tù man-car.*

*ppp*

*a piacere.*  
*colla parte.*

fond em-brace, I'm . . . thine for ev - er, no more we se - ver.  
 - brac - cia - mi, al - . . . fin sei mi - o, al - fin sei mi - o!

(As the Count is going out by the door, a noise is heard of people approaching; he then goes out by the window through which Amina entered, and shuts it. She, still sleeping, has laid herself on the sofa.)

*Allegro moderato.*  
*p Flns. pizz.*

*Fl. Ob. Cl. &c.*

*pp*

*Sotto voce sempre.*  
*Viol. & Bassi pizz.*

CHORUS.

(outside.)

sotto voce.

Soft - ly  
L'u - scio è a -

sotto voce.

Let us en - ter,  
Os - ser - va - te.

ALEXIS with Basses. sotto voce.

Let us en - ter.  
Os - ser - va - te.

Vln. arco.

pp e leggiero.

cree - ping,  
- per - to.

Why, the door's un-clos'd,  
Sen - za stre - pi - to

this . . . is strange,  
i - - nol - triam.

Why, the door's un-clos'd,  
Sen - za stre - pi - to

this . . . is strange.  
i - - nol - triam.

Why, the door's un-clos'd,  
Sen - za stre - pi - to

this . . . is strange.  
i - - nol - triam.

Vln. arco.

pizz.

(Enter cautiously Alexis and Villagers.)

con brillo.

Vlns. arco & Wind.

pp legg.

arco.

pp e stac.

All is si-lent; he still is  
Tut - to ta - ce; ei dor - - - me

All is si-lent; he still is  
Tut - to ta - ce; ei dor - - - me

All is si-lent; he still is  
Tut - to ta - ce; ei dor - - - me

*Poco più sostenuto.* *Tempo lmo.*

sleep-ing, Round his couch, say, shall we range? What we  
cer - to, Lo de - stiam, o nol de - stiam? Pre - sen -

sleep-ing, Round his couch, say, shall we range? Yes, why not? we must have cour-age, What we  
cer - to. Lo de - stiam, o nol de - stiam? per-che no? ci vuol co-rag-gio: Pre - sen -

sleep-ing, Round his couch, say, shall we range? Yes, why not? we must have cour-age, What we  
cer - to. Lo de - stiam, o nol de - stiam? per-che no? ci vuol co-rag-gio: Pre - sen -

*Strings.*

*Poco più sostenuto.* *Tempo lmo.*

*sotto voce e brillante.*

came for, let us do. Would his lord-ship be of - fend-ed To re -  
tar - si ou - scir di qua. Dell' os - se - quio del vil - lag - gio Mal - con -

came for, let us do. Would his lord-ship be of - fend-ed To re -  
tar - si ou - scir di qua. Dell' os - se - quio del vil - lag - gio Mal - con -

came for, let us do. Would his lord-ship be of - fend-ed To re -  
tar - si ou - scir di qua. Dell' os - se - quio del vil - lag - gio Mal - con -  
*Fl. & Cl.*  
*Oh. & Cl.*

*pp*



- ceive our ho - mage true? No! Would his lordship be of - fended To re - ceive our ho - mage  
 - ten - to ci non sa - rà, no. Dell' os - se - quio del vil - lag - gio, Mal - con - ten - to non sa -

- ceive our ho - mage true? No! Would his lordship be of - fended To re - ceive our ho - mage  
 - ten - to ci non sa - rà, no. Dell' os - se - quio del vil - lag - gio, Mal - con - ten - to non sa -

- ceive our ho - mage true? No! Would his lordship be of - fended To re - ceive our ho - mage  
 - ten - to ci non sa - rà, no. Dell' os - se - quio del vil - lag - gio, Mal - con - ten - to non sa -

(they come forward.)

true? Come, draw near, we must a -  
 - rà. A - van - ziam. Ve', ve'! mi -

true? Come, draw near, we must a -  
 - rà. A - van - ziam. Ve', ve'! mi -

true? Come, draw near, we must a -  
 - rà. A - van - ziam. Ve', ve'! mi -

*Strings pizz.*  
*Wind.*  
*Poco più sostenuto.*  
*Strings.*  
*Tempo lmo.*

(they perceive Amina and start back.)

- wake him, From his plea - sant slum - ber take him. Have no fear. Ah! a -  
 - ra - te, A dor - mir co - là s'è mes - so, Ap - pres - siam. Ah! fer -

- wake him, From his plea - sant slum - ber take him. Have no fear. Ah! a -  
 - ra - te, A dor - mir co - là s'è mes - so. Ap - pres - siam. Ah! fer -

- wake him, From his plea - sant slum - ber take him. Have no fear. Ah! a -  
 - ra - te, A dor - mir co - là s'è mes - so. Ap - pres - siam. Ah! fer -

*Poco più sostenuto.*  
*Tempo lmo.*

- maze-ment! Who can this be? 'tis a strang-er! Why, this white  
 - ma - te: Non è des - so, non è des - so, nò. Al ve -

gar - ment, these wa - ving tres - ses Are a wo - man's - wo - man's?  
 - sti - to, al - la fi - gu - ra, E u - na don - na, don - na?

gar - ment, these wa - ving tres - ses Are a wo - man's -  
 - sti - to, al - la fi - gu - ra, E u - na don - na,

*con brillo.*

yes! Strange and strang-er grows th'ad - ven - ture, strange and stranger grows th'ad -  
 si! E biz - za - ra l'av - ven - tu - ra, E biz - zar - ra, è biz -

yes! Strange and strang-er grows th'ad - ven - ture, strange and stranger grows th'ad -  
 si! E biz - za - ra l'av - ven - tu - ra, E biz - zar - ra, è biz -

yes! Strange and strang-er grows th'ad - ven - ture, strange and stranger grows th'ad -  
 si! E biz - za - ra l'av - ven - tu - ra, E biz - zar - ra, è biz -

*Vins. & Wind.*

*pp con brillo.*

- ven - ture, How and wherefore did she en - ter, This is more than I can guess,  
 - zar - ra, U - na don - na! u - na don - na! Co-me en - trò, che mai fà quì?

- ven - ture, How and wherefore did she en - ter, This is more than I can guess,  
 - zar - ra, U - na don - na! u - na don - na! Co-me en - trò, che mai fà quì?

- ven - ture, How and wherefore did she en - ter, This is more than I can guess,  
 - zar - ra, U - na don - na! u - na don - na! Co-me en - trò, che mai fà quì?

this is more than I can guess.  
 Co - me en - trò che mai fà quì?

this is more than I can guess.  
 Co - me en - trò che mai fà quì?

this is more than I can guess.  
 Co - me en - trò che mai fà quì?

*Wind.*

*pp*

*Bassi pizz.*

*Allegro assai.* *Vlns. & Wind.*

*pp* *pp*

ELVINO (without).  
 'Tis a  
 E men -

CHORUS.

false - hood!  
zo - gna!

Stand back, here's some one.  
*Al - - - cun s'ap - pres - sa.*

Stand back, here's some one.  
*Al - - - cun s'ap - pres - sa.*

Stand back, here's some one.  
*Al - - - cun s'ap - pres - sa.*

LISA (pointing to Amina).

Come and see it for thy - self, then.  
*Mi - ra, e cre - di a - gli oc - chi tuo - i.*

ELVINO.

CHORUS. (THERESA with Altos.)

AMINA (waking).

Hea - vens! A - mi - na!  
*Cie - lo! A - mi - na!*

A - mi - na! won - drous! Who are  
*A - mi - na! des - sa! Do - ve*

A - mi - na! won - drous!  
*A - mi - na! des - sa!*

A - mi - na! won - drous!  
*A - mi - na! des - sa!*

*sf Tutti.* *ff Tutti.*

(rushes towards Elvino).  
*in tempo.*

ELVINO (repulsing her).

these? oh heav'n, where am I? ah El - vi - no!  
*son? chi sie - te vo - i? Ah! mio be - ne!*

Go,  
*Va!*

*colla parte.* *pp in tempo.*

AMINA. ELVINO.

tra-i-tress, leave me! Trai-tress! I  
 tra-di-tri-ce! I-o! Ti

AMINA. *ov*

scorn thee. Oh me un-hap-py! Who here hath brought  
 sco-sta. Oh! me in-fe-li-ce! Che fe-ci-o ma-

ELVINO.

me? You dare to ask me?  
 i? E an-cor lo chie-di?

Why you came here can-not be doubt-ful.  
 Do-ve se-i, tu ben lo ve-di.

Why you came here can-not be doubt-ful.  
 Do-ve se-i, tu ben lo ve-di.

Why you came here can-not be doubt-ful.  
 Do-ve se-i, tu ben lo ve-di.

*cresc.* *f* Tutti.

CHORUS.

AMINA. *Lento ed a piacere.* ELVINO.

Here!— and why?— Who here hath brought me? Thy de-  
 Qui!— per-chè?— chi mi v'ha spin-ta— Il tuo

*colla parte.* *pp* *pp*

*Lento.*

(Throws herself into Theresa's arms, who covers her face with her hands.)

AMINA.

ceit - ful, un-faith - ful heart. Mo - ther! oh, mo - - ther!  
co - re in - gan - na - tor. Ma - dre! oh, ma - - dre!

Wind.

LISA.

AMINA. *a piacere.*

She's self - con - vic - ted!— Oh me un - hap - py! heav'n help my  
Ah! sei con - vin - ta!— Oh! me in - fe - li - ce! che fe - ci io

ELVINO.  
Hence, hence, thou trai - tress!  
Và, vâ, sper - giu - ra!

CHORUS.  
She's self - con - vic - ted!  
Ah! sei con - vin - ta!  
She's self - con - vic - ted!  
Ah! sei con - vin - ta!  
She's self - con - vic - ted!  
Ah! sei con - vin - ta!

*pp* *Lento.* *pp* *Strings.*  
*tremolo.*

an - guish! What have I done?  
ma - i? oh! mio do - lor!

*Strings & Cor.*  
*Lento.*

*Andante sostenuto.*  
Oh be - lieve me, - I ne - ver har - bour'd Thought or feel - ing, but for thee, but for thee  
D'un pen - sie - ro, e d'un ac - cen - to Rea non so - no, rea non son nè il fui giam -

*Strings.*  
*pp*

on - - - ly, With thy doubt-ings for ev - er lone - ly, with thy doubt, for ev - er  
 ma - - - i; Ah! se fe - de, in me non ha - i, Ah! se fe - de in me . . . non

*Cor.* *C.* *smorzando.*

*a piacere.*  
 lone - ly, Do not leave my heart to mourn. Oh be - lieve me,  
 ha - i, Mal ri - spon - dia tan - to a - mor. Ah mel cre - di,

**ELVINO.**  
 Ah the sor - row with - in me  
 Vo - gli il Cie - lo che il duol ch'io

*pp*

I ne - ver har - bour'd a feel - ing but for thee, but for thee on - - ly,  
 Ah! rea non so - no, mel cre - di, rea non son, ne il fui giam - ma - - i;

burn - ing, Hea - ven grant, heaven grant thou ne'er may'st know . . . it, Tears of  
 sen - to, Tu pro - var, tu pro - var non deb - ba ma - - - i; Ah, tel

*smorzando.*  
 With thy doubts for ev - er lone - ly, Do not leave my heart to mourn.  
 Ah se fe - de in me non ha - i, Mal ri - spon - dia tan - to a - mor.

*a piacere.*  
 an - guish, des - pair - ing show it, Yes, my tears des - pair - ing show it, Grief like this can scarce be  
 mo - stri ah se t'a - ma - i, Ah, tel mo - stri se . . . t'a - ma - i, Que - sto pian - to del mio

(During the foregoing Theresa has taken Lisa's veil from the sofa and put it on Amina's neck.)

LISA.  
She is  
Il tuo

THERESA.  
Do but hear her, see her anguish, Ah, refrain from words of scorning, Do but  
Deh l'u-di-te! deh l'u-di-te! Il ri-gor ec-ce-de-o-ma-i. Deh l'u-

borne.  
cor.

CHORUS.  
She is guilt-y, who can doubt it? All our joy is turn'd to mourning,  
Il tuo ne-ro tra-di-men-to, E pa-le-se, è chia-ro as-sa-i;

She is guilt-y, who can doubt it? All our joy is turn'd to mourning,  
Il tuo ne-ro tra-di-men-to, E pa-le-se, è chia-ro as-sa-i;

Strings pizz.

Fl. & Cl.  
p

AMINA.  
Ah, be-lieve me, I am not guilt-y. Oh what  
Ah! mel cre-di, ah! rea non so-no. Sven-tu-

LISA.  
guilt-y, oh who can doubt it? All their joy, all their joy is turn'd to  
ne-ro, tra-di-men-to. E pa-le-se, è pa-le-se, è chia-ro as-

THERESA.  
hear her, and see her an-guish. Ah, re-frain, ah, re-frain from words of  
di-te, un sol mo-men-to. Il ri-ga-re, il ri-go-re ec-ce-de o

ELVINO.  
Trai-tress, leave me, henceforth I scorn thee, Oh base  
Tra-di-tri-ce, da me ti sco-sta, Sper-giu-

Ne-ver-more, ne-ver-more, ne'er can love,  
In qual cor, in qual cor, più fi-dar,

Ne-ver-more, ne-ver-more, ne'er can love,  
In qual cor, in qual cor, più fi-dar,

Strings arco.

Viol. e Bass. pizz.



an - guish! with thy doubtings, ah with thy doubtings, do not leave my heart to  
 ra - to! Ah! se fe - de in me non ha - i Mal ri - spon - di a tan - to a -

mour - ning, Ah, no, ne - ver can love re - turn - ing, ne - ver more can love re -  
 sa - i - In qual co - re fi - dar più ma - i Se quel cor fu men - ti -

scor - ning, See her sor - row, her eye - lids burning, Pain no more her heart for -  
 ma - i - In qual co - re fi - dar più ma - i Se quel cor fu men - ti -

heart! Tears of anguish despair - ing show it, Grief like this can scarce be  
 ra! Ah tel di - ca se io t'a - ma - i Que - sto pian - to del mio

ah, bless thy heart for - sworn.  
 ah! Se quel cor, quel cor.

ah, bless thy heart for - sworn, thy  
 ah! Se quel cor, quel cor fu

mourn, my heart . . . to mourn. Ah, be - lieve, I ne - ver harbour'd thought or  
 mor, a tan - to a - mor. D'un pen - sie - ro, d'un pen - sie - ro d'un ac -

- turning, Bless thy faith - less heart forsworn, Ne - ver  
 tor . . . Se quel cor fu men - ti - tor? In qual

- lorn, . her heart . . . for - lorn! Ah, re -  
 tor . fu men - ti - tor? In qual

borne, Grief like this can scarce be borne. Oh the sor - row, oh the sor - row in me  
 cor . . . Que - sto pian - to del mio cor. Vo - gli il Cie - lo, vo - glia il Ciel che il mio tor -

She is guilty, who can doubt it? All our joy is turn'd to mourning,  
 Il tuo ne - ro tra - di - men - to E pa - le - se, è chiaro as - sa - i;

heart for - sworn, Thou'rt guil - ty, who can doubt it?  
 men - ti - tor? sì, Il tuo ne - ro tra - di -

*Vln.*

*Viole e Bassi pizz., & 4 Cor.*

feel - ing but for thee, for thee a-lone, I am not guil - ty, Ah!  
 cen - to Rea non so - no rea non son, nè il fui giam - ma - i, Ah!

more, ne - ver more . . . can  
 cor, in qual cor . . . fi - - -

frain, ah re - frain, . . . Ah!  
 cor, in qual cor, . . . fi - - -

burn - ing Hea - ven grant, hea - ven grant thou ne'er may'st know it, Ah! . . . these  
 men - to, Tu pro - var, . . . tu pro - var non deb - ba ma - i, Ah! . . . tel

she is guilty, who can doubt it? all our joy is turn'd to mourning, she is guilty, who can doubt it  
 Il tuo ne-ro tra-di-men-to, E pa - le-se è chiaro as - sa - i, In qual cor fi - dar più ma - i,

all our joy is turn'd to mourn - ing, ne - ver - more will  
 men - to, E pa - le - se, è chia - ro as - sa - i, In qual

Vln. Ob. Cl. &c.

leave me not to mourn, Ah, with thy  
 se fe - - - de non ha - i, in me non

love re - - - turn - - - ing, bless, . . . bless thy  
 dar, fi - - - dar più ma - i, Se 'quel

yes, re - - - frain, re - - - frain from words of  
 dar, fi - - - dar, più ma - i, Se quel

tears de - spair - ing show it, ah these tears, ah these tears despair - ing  
 di ca si'o . . . ta ma - - - i, Que - sto pian - to, que - sto pian - to del mio

all our joy is turn'd to mourning, she is guil - ty, who can doubt it? all our joy is turn'd to mourning,  
 Se quel cor fu men - ti - to - re, Se quel co - re è men - ti - to - re? In qual cor fi - dar più ma - i,

love, ne'er will love re - - - turn - ing, will love re - - - turn - ing, bless a -  
 cor, in qual cor, fi - - - dar, in qual cor, fi - - - dar, ah, Se quel

*sf* *pp* *sf* *pp*

doubt - ings with thy doubts for e - ver lone - ly, do not leave my heart to mourn. Ah, be-  
 ha - i, ah se fe - de in me non ha - i, mal rispon - di a tan - to a - mor. D'un pen -

heart. Ne - ver more can love re - turn.  
 cor. Se quel cor fu men - ti - tor?

scorn. Ah refrain from words of scorn.  
 cor. Se quel cor fu men - ti - tor?

show it, yes these tears des - pairing show it, grief like this can scarce be borne. Oh the  
 co - re, ah tel di - ca s'io t'a - ma - i que - sto pian - to del mio cor. Vo - glia il

All our joy is turn'd to mourning, she is guil - ty who can doubt it? All our joy is turn'd to mourning,  
 Se quel cor fu men - ti - to - re, se quel cor fu men - ti - to - re? Il tuo ne - ro tra - di - men - to

- gain thy heart for - sworn, thy heart for - sworn, yes, thou art  
 cor fu men - ti - tor, fu men - ti - tor? Sì il tuo

- lieve, I ne - ver har - bour'd thought or feel - ing But for thee, for thee alone, I am not  
 sie - ro, d'un pen - sie - ro, d'un ac - cen - to, Rea non so - no, rea non son, nè il fui giam -

ne - ver - more, ne - ver -  
 In qual cor, In qual

ah re - frain, ah re -  
 In qual cor, In qual

sor - row, oh the sor - row in me burn - ing, Hea - ven grant, hea - ven grant thou ne'er may'st  
 Cie - lo, voglia il ciel cheil mio tor - men - to Tu pro - var, tu provar non deb - ba

she is guil - ty who can doubt it? all our joy is turn'd to mourning, she is guil - ty who can doubt it,  
 E pa - le - se è chia - ro as - sa - i: Il tuo ne - ro tra - di - men - to è pa - le - se, è chia - ro as - sa - i

guil - ty, who can doubt it? All our joy is turn'd to  
 ne - ro tra - di - men - to, è pa - le - se, è chia - ro as -

guil - ty, Ah, leave me not to  
*ma - i; Ah! se fe - - - de non*

more can love re - - - tur - - - ning,  
*cor fi - - - dar, fi - - - dar più,*

fraim, ah, yes, re - - - fraim, re - - -  
*cor fi - - - dar, fi - - - dar più*

know it, Ah, these tears - - - despair - ing show it, ah, these  
*ma - i. Ah tel di - - - ca s'io t'a - ma - i que - sto*

she is guilty, who can doubt it? all our joy is turn'd to mourning, she is guilty, who can doubt it?  
*In qual cor fi - dar più ma - i, se quel cor fù men - ti - to - re, se quel cor è men - ti - to - re?*

mour - ning, ne - ver more, ne'er can love re - tur - ning, can love re -  
*sa - i; In qual cor, in qual cor fi - dar, in qual cor fi -*

mourn, ah, with thy doubtings, with thy doubts, for e - ver lone - ly do not leave my heart to  
*ha - i, in me non ha - i, ah se fe - dé in me non ha - i, mal ri - spon - di a tan - to a -*

bless, bless thy heart, bless thy faithless heart for -  
*ma - i, se quel cor, se quel cor fù men - ti -*

fraim from words of scorn, ah, refrain from words of  
*ma - i, se quel cor, se quel cor fù men - ti -*

tears, ah, these tears despair - ing show it, yes, these tears despairing show it, grief like this can scarce be  
*pian - to, que - sto pian - to del mio co - re, ah tel di - ca s'io t'a - ma - i que - sto pian - to del mio*

all our joy is turn'd to mourning, she is guilty, who can doubt it? all our joy is turn'd to mourning,  
*in qual cor fi - dar più ma - i, se quel cor fù men - ti - to - re? se quel cor fù men - ti - to - re?*

tur - ning, bless a - gain thy heart for - sworn, thy heart for -  
*dar, ah, se quel cor fù men - ti - tor, fù men - ti -*

mourn, Ah be-lieve I ne-ver har-bour'd a-ny thought but for thee on-ly,  
*mor, Ah se fe - de in me non ha - i, Mal ri - spon - di a tan - to a - mo - re,*

- sworn, She is guil - ty, who can doubt it? All their joy is turn'd to mour - ning,  
*tor, In qual cor fi - dar più ma - i, Se quel cor è men - ti - to - re?*

- scorn, Do but hear her, in her an - guish, Ah re - frain from words of scor - ning,  
*tor, In qual cor fi - dar più ma - i, Se quel cor è men - ti - to - re?*

borne,  
*cor,* Ah these tears, . . ah these tears de - spair - ing  
*Ah! tel di - ca, ah! tel di - ca s'io t'a -*

She is guil - ty, who can doubt it? All our joy is turn'd to mour - ning,  
*In qual cor fi - dar più ma - i, Se quel cor fù men - ti - to - re?*

- sworn, No ne - ver - more will love re -  
*tor, ah! In qual cor fi - dar più*

Vln. &amp; 2 Cl.

*pp*

With thy doubts, for e - ver lone - ly do not leave my heart a-lone to mourn.  
*Ah! se fe - de in me non ha - i, Mal ri - spon - di a tan - to a - mor.*

Ne-ver-more can love re - tur - ning, Bless thy faith - less heart, thy heart for - sworn.  
*In qual cor fi - dar più ma - i, Se quel cor fù men - ti - tor? In qual.*

See her grief, her eye - lids bur - ning, Pain no more her heart, her heart for - lorn.  
*In qual cor fi - dar più ma - i, Se quel cor fù men - ti - tor? In qual.*

show it, Grief like this, grief like this can scarce be borne.  
*ma - i, Que - sto pian - to, que - sto pian - to del mio cor.*

Ne-ver - more will love re - tur - ning. Bless a - gain thy heart, thy heart for - sworn.  
*In qual cor fi - dar più ma - i, Se quel cor fù men - ti - tor! In qual.*

- tur - ning, Bless a - gain thy heart for - sworn.  
*ma - i, Se quel cor, fù men - ti - tor.*

Solo Fl.

*Allegro.* ELVINO.

Fare-thee-well, then! faithless  
*Non più noz - ze.* Sco-no -

All is en - ded.  
*Non più noz - ze.*

All is en - ded.  
*Non più noz - ze.*

ALEXIS with the Bases.

*Allegro.* *Cor.* *Vln.*

AMINA.

Oh hour of anguish! do but hear me, I im -  
 Oh! or - ren - do i - stante! Deh! m'u - di - te, deh! m'u -

LISA.

All is en - ded, thy com - pa - nions all dis -  
 Non più i - me - ne; Sprez - zo, in - fa - mia a lei eon -

THERESA.

If all hearts are clos'd a - gainst thee, clos'd a -  
 Se fa - vor nes - sun ti ot - tien, nes - sun t'ot -

ELVINO.

girl, here we part for e - ver.  
 - scen - te, io t'ab - ban - do - no -

Go!  
 Va!

All is en - ded, thy com - pa - nions all dis -  
 Non più i - me - ne; Sprez - zo, in - fa - mia a lei eon -

All is en - ded, thy com - pa - nions all dis -  
 Non più i - me - ne; Sprez - zo, in - fa - mia a lei eon -

- plore thee!  
 di - te!

Nought  
 Io

have I done,  
 rea non son,

oh,  
 non

- claim thee,  
 vie - ne;

For a false and fic - kle heart thy deeds pro -  
 Di noi tut - ti all' o - dio e - ter - no, all' o - dio e -

- gainst thee,  
 tie - ne;

Come, un - to thy mo - ther's faith - ful arms re -  
 Que - sto se - no, chiu - so a te non re - ste -

Ah from thee  
 La tua ro -

with  
 ce or -

loath - - ing I  
 ror - - mi

- claim thee,  
 vie - ne;

For a false and fic - kle heart thy deeds pro -  
 Di noi tut - ti all' o - dio e - ter - no, all' o - dio e -

- claim thee,  
 vie - ne;

For a false and fic - kle heart thy deeds pro -  
 Di noi tut - ti all' o - dio e - ter - no, all' o - dio e -

*ff* Tutti.

AMINA.

nought. Heaven be wit - ness how I have loved thee! And shall love thee  
 son. No - me a - mi - co all in - no - cen - za, sve - la tu, si,

LISA.

- claim thee, for fic - kle thy deeds proclaim thee, Both thy con - duct  
 - ter - no, al ros - so - re la rea viv - rà, si, al ros - so - re

THERESA.

- turn, Child un - hap - py, un - to thy mo - ther, Fond and faith - ful,  
 - rà, Sven - tu - ra - ta, il sen ma - ter - no Chiu - so a te nò,

ELVINO.

- turn, False and fic - kle my heart hath found thee, Now with loath - ing  
 fi. To - gli a me, si, la tua pre - sen - za, la tua vo - ce

ALEXIS.

- claim thee, for fic - kle thy deeds proclaim thee, Both thy con - duct  
 - ter - no, al ros - so - re la rea vi - vrà, si, al ros - so - re

- claim thee, Both thy con - duct and thee we spurn; yes, both thy  
 - ter - no, al ros - so - re la rea vi - vrà, si, al ros -

- claim thee, Both thy con - duct and thee we spurn; yes, both thy  
 - ter - no, al ros - so - re la rea vi - vrà, si, al ros

- claim thee, Both thy con - duct and thee we spurn; yes, both thy;  
 - ter - no, al ros - so - re la rea vi - vrà, si, al ros -



for e - ver - more. . . . . Do but  
 la ve - ri - tà. . . . . Deh m'a -

and thee we spurn,  
 la rea vi - vrà. . . . .

do thou return, come, un - to thy mo - ther's arms re - turn,  
 non re - ste - rà, no, non re - ste - rà, non re - ste - rà.

from thee I turn, yes, with loath - ing now from thee I turn.  
 or - ror mi fà, sì, or - ror mi fà, or - ror mi fà.

and thee we spurn, both thy con - duct and thy - self we spurn.  
 la rea vi - vrà, sì, la rea vi - vrà, la rea vi - vrà.

con - duct and thee we spurn, yes, yes, we spurn, yes, yes, we spurn.  
 - so - re, la rea vi - vrà, la rea vi - vrà, la rea vi - vrà.

con - duct and thee we spurn, yes, yes, we spurn, yes, yes, we spurn.  
 - so - re, la rea vi - vrà, la rea vi - vrà, la rea vi - vrà.

*Più vivo.*

hear me, I am not guilt-y! Ah, is thus my love re -  
 - scol - ta, io rea non so - no! Non è que - sta, in - gra - to

ELVINO.

I for - swear thee, oh faith - less heart! . . . Ah, is thus my love re -  
 Sco - no - scen - te, in - gra - to co - re. Non è que - sta, in - gra - to

*cl.*

*p Più vivo.*

Vln. Bassi, & Cor.

AMINA.

qui - ted, Un - re - mem - ber'd ev' - ry to - ken? If by thee my heart is blighted, Would that  
 co - re, Non è que - sta la mer - ce - de Ch'io spe - rai da tan - to a - mo - re Ch'io a - spet -

Where to seek faith  
 In qual cor più

THERESA.

Where to seek faith  
 In qual cor più

ELVINO.

qui - ted, Un - re - mem - ber'd ev' - ry to - ken? If by thee my heart is blighted, Would that  
 co - re, Non è que - sta la mer - ce - de Ch'io spe - rai da tan - to a - mo - re Ch'io a - spet -

Where to seek faith  
 In qual cor più

Where to seek faith  
 In qual cor più

*pp* ALEXIS with the Basses.

CHORUS.

long a - go 'twere bro - ken, In this cru - el hour has pe - rish'd Ev - 'ry hope I e - ver  
 tai da tan - ta fe - de, Ah! mi hai tol - ta in un mo - men - to O - gni spe - me di con -

or love, Oh! could she un - faith - ful  
 fi - dar, Se quel cor fù men - ti -

or love, Oh! could she un - faith - ful  
 fi - dar, Se quel cor fù men - ti -

long a - go 'twere bro - ken. In this cru - el hour has pe - rish'd, Ev - 'ry hope I e - ver  
 tai da tan - ta fe - de, Ah! mi hai tol - ta in un mo - men - to O - gni spe - me di con -

or love, How could she un - faith - ful  
 fi - dar, Se quel cor fù men - ti -

or love, How could she un - faith - ful  
 fi - dar, Se quel cor fù men - ti -

*a piacere. a tempo.*

cherish'd, Ah, what bit-ter, bit-ter sor-row, Nought is left me but to die, Ah, what bit-ter, bit-ter, ten- to, Ah! pe-no-sa ri-mem-bran-za, Sol di te mi re-ste-rà: Ah! pe-no-sa ri-mem-

prove? All is en-ded, we dis-  
tor? Di noi tut-ti all' o-dio e-

prove? All is en-ded, to thy  
tor? Se fa-vor nes-sun t'ot-

*a piacere. a tempo.*

cherish'd, Ah, what bit-ter, bit-ter sorrow, Nought is left me but to die, Ah, what bit-ter, bit-ter, ten- to, Ah! pe-no-sa ri-mem-bran-za, Sol di te mi re-ste-rà: Ah! pe-no-sa ri-mem-

prove? All is en-ded, we dis-  
tor? Di noi tut-ti all' o-dio e-

prove? All is en-ded, we dis-  
tor? Di noi tut-ti all' o-dio e-

*a tempo.*

*p*

Strings & Cor.

sor-row, nought is left me but to die, . . .  
bran-za, sol di te mi re-ste-rà, . . .

claim thee, nought is left thee but to die, . . .  
ter-no, al ros-sor la rea vi-vrà, . . .

mo-ther's faith-ful heart for com-fort fly, my  
tic-nè, chiu-so a te non re-ste-rà, no,

sor-row, nought is left me but to die, . . .  
bran-za, sol di te mi re-ste-rà, . . .

claim thee, nought, no, nought is left thee but to die, to  
ter-no, al ros-sor la rea, la rea vi-vrà, vi-

claim thee, nought, no, nought is left thee but to die, to  
ter-no, al ros-sor la rea, la rea vi-vrà, vi-

ALEXIS.

*f cresc. ff Tutti.*

No, un-grate-ful! un-grateful!  
*Si,* in-gra-to! in-gra-to!

Yes, now all is en-ded for e-ver, all is en-ded for e-ver, nought is  
*Si,* all' o-dio e-ter-no, al ros-so-re, al ros-sor, la-re-a, la.

child, to thy mo-ther, yes, to thy mo-ther, my  
*no,* Sven-tu-ra-ta, il sen ma-ter-no Al-

No, hence! hence!  
*Si,* va! va!

die, now all is en-ded for e-ver, all is en-ded for e-ver, nought is  
*vrä,* all' o-dio e-ter-no, al ros-so-re, al ros-sor, la-re-a, la.

die, now all is en-ded for e-ver, all is en-ded for e-ver, nought is  
*vrä,* all' o-dio e-ter-no, al ros-so-re, al ros-sor, la-re-a, la.

ALEXIS.

Ah, is thus my love re-qui-ted, Un-re-mem-ber'd ev'-ry to-ken, If by  
*Non è que-sta in-gra-to co-re, Non è que-sta la mer-ce-de, Ch'io spe-*

left but to die. Where to seek  
*re-a vi-vrä. In qual cor*

child, for com-fort fly, Where to seek  
*men ti re-ste-rä, In qual cor*

Ah, is thus my love re-qui-ted, Un-re-mem-ber'd ev'-ry to-ken, If by  
*Non è que-sta, in-gra-to co-re, Non è que-sta la mer-ce-de Ch'io spe-*

left but to die. Where to seek  
*re-a vi-vrä. In qual cor*

left but to die. Where to seek  
*re-a vi-vrä. In qual cor*

ALEXIS.

*Fln. Bassi, & Cor.*

thee my heart is bligh-ted Would that long a-go 'twere bro-ken, In this cru-el hour has  
 rai da tan-to a-mo-re Ch'io a-spet-tai da tan-ta fe-de— Ah! m'hai tol-ta in un mo-

faith or love, How could  
 più fi - - - dar, Se quel

faith or love, How could  
 più fi - - - dar, Se quel

thee my heart is bligh-ted Would that long a-go 'twere bro-ken, In this cru-el hour has  
 rai da tan-to a-mo-re Ch'io a-spet-tai da tan-ta fe-de— Ah! m'hai tol-ta in un mo-

faith or love, How could  
 più fi - - - dar, Se quel

faith or love, How could  
 più fi - - - dar, Se quel

*a piacere.* *In tempo.*

pe-rish'd, Ev-'ry hope I e-ver che-rish'd, Ah! what bit-ter, bit-ter sor-row, Nought is  
 men-to, O-gni spe-me di con-ten-to— Ah! pe-no-sa ri-mem-bran-za, Sol di

she un-faith-ful prove? All  
 cor fù men-ti-tor? Di

she un-faith-ful prove? All  
 cor fù men-ti-tor? Se

pe-rish'd, Ev-'ry hope I e-ver che-rish'd, Ah! what bit-ter, bit-ter sor-row, Nought is  
 men-to, O-gni spe-me di con-ten-to— Ah! pe-no-sa ri-mem-bran-za, Sol di

she un-faith-ful prove? All  
 cor fù men-ti-tor? Di

she un-faith-ful prove? All  
 cor fù men-ti-tor? Di

*p*

Vnus. Bassi &amp; Cor.

left me but to die, Ah what bit - ter, bit - ter sor - row, nought is left me  
*te mi re - ste - rà, Ah! pe - no - sa ri - mem - bran - za, Sol di te mi*

is en - ded, we dis - claim thee, nought is left thee  
*noi tut - ti all' o - dio e - ter - no, Al ros - sor la*

is en - ded, to thy mo - ther's faith - ful heart for  
*fa - - - vor nes - sun t'ot - tie - ne, Chiu - sca te non*

left me but to die, Ah what bit - ter, bit - ter sor - row, nought is left me  
*te mi re - ste - rà, Ah! pe - no - sa ri - mem - bran - za, Sol di te mi*

is en - ded, we dis - claim thee, nought, no, nought is  
*noi tut - ti all' o - dio e - ter - no, Al ros - sor la*

is en - ded, we dis - claim thee, nought, no, nought is  
*noi tut - ti all' o - dio e - ter - no, Al ros - sor la*

*f* *cresc.*

*Più allegro.*

but to die.  
*re - ste - rà.*

but to die.  
*rea vi - - vrà.*

com - fort fly, my child, yes to thy mo - ther's faith - ful  
*re - ste - rà, no, no, ah! sfor - tu - na - ta, Que - sto*

but to die.  
*re - ste - rà.*

left thee but to die, to die, yes, all is en - ded, nought is  
*rea, la rea vi - vrà, vi - - vrà, no, Non più noz - ze, non più i -*

left thee but to die, to die, yes, all is en - ded, nought is  
*rea, la rea vi - vrà, vi - - vrà, no, Non più noz - ze, non più i -*

ALEXIS.

*Sca* *Strings.*

*Tutti.* *Più allegro.*

Oh, bit-ter sor - row, nought is  
 Ah! ri - mem - bran - za, Sol di

Nought is left thee but to die, No, nought is  
 Sprez-zo, in - fa - mia a lei con - vien - ne Al - l'o - dio e

heart for com - fort fly, My child, to thy  
 sen ti re - ste - rà. Vie ni sven - tu -

Oh, what bit-ter, bit-ter sor - row, Nought is left, nought is  
 Sol pe - no - sa ri - mem - bran - za Sol di te sol di  
 False and fic - kle we pro - claim thee, Nought is left, no, nought is  
 Sprez - zo in - fa - mia a lei con - vie - ne, Sol di te sol, nought is

left thee but to die, All is en - ded, false one, nought is  
 me - ne, no, non più! Sprez - zo Di noi tut - ti al - l'o - dio e -

False and fic - kle we pro - claim thee, Nought is left no, nought is  
 Sprez-zo in - fa - mia a lei con - vie - ne. Di noi tut - ti al - l'o - dio e -

left thee but to die, All is en ded, false one, nought is  
 me - ne, no, non più! Sprez - zo Di noi tut - ti al - l'o - dio e -

*resc.* *ff* Tutti.

left, no, . . . nought is left . . . but to . . . die, nought but to  
 te pe - no - sa mi re - ste - rà, mi re - ste -

left, nought is left, is left . . . but to . . . die, nought but to  
 ter - no, al - l'o - dio Al . . . ros - sor - la re - a vi -

mo - ther's faith - ful heart, Oh, come, my child, to thy . . . mo - ther's  
 ra - ta il sen ma - ter - no, Ti . . . re - ste - rà, ti . . . re - ste -

left, no, . . . nought is left . . . but to . . . die, nought but to  
 te pe - no - sa mi . . . re - ste - rà, mi . . . re - ste -

left thee but to die, is left . . . but to . . . die, nought but to  
 ter - no al - l'o - dio e - ter - no, Al . . . ros - sor . . . la re - a vi -

left, no, nought is left, is left . . . but to . . . die, nought but to  
 ter - no all'o - dio e - ter - no Al . . . ros - sor . . . la re - a vi -

left thee but to die, nought left  
 ter - no al - l'o - dio e ter no Al

die, no, nought is left me but to die.  
 rà, ah, sol pe no sa ri mem bran

die, no, nought is left thee but to die.  
 vrà, al l'ò dio e ter no, al l'ò dio e ter

heart for com fort fly, yes, to thy mo  
 rà, ti re ste rà, il sen ma ter

die, no, nought is left me but to die.  
 rà, ah, sol pe no sa ri mem bran

die, no, nought is left thee but to die.  
 vrà, al l'ò dio e ter no, al l'ò dio e ter

die, no, nought is left thee but to die.  
 vrà, al l'ò dio e ter no, al l'ò dio e ter

*Sra.*

*Più mosso.*

za.

no.

ther.  
no.

za. Nought, ah  
Sol di

no. Nought is  
Al ros

*Sra.*

*Più mosso.*



No, nought is left,  
 Mi re - ste - rà,  
 No, nought is left,  
 La rea vi - vrà,  
 Oh! come, my child,  
 Ti re - ste - rà,  
 nought is left me but to die, nought, no, nought is  
 te, ah, sol mi re - ste - rà, Sol di te, ah,  
 No, nought is left,  
 La rea vi - vrà,  
 nought is left, no, nought is left, nought, no, nought is  
 sor la re a vi - vrà, Al ros left sor la  
 left sor thee la but to die, nought is left sor  
 ALEXIS. re vi - vrà, Al ros  
 no, nought is left, re vi - vrà,  
 Sva. loco. Sva.

no, nought is left, no, nought is left me but to  
 mi re - ste - rà. Ah! ma - dre mia, pie - tà, pie -  
 no, nought is left, no, nought is left thee but to  
 la rea vi - vrà, in - gra - ta, va, in - gra - ta  
 Oh! come my child, come to thy mo - ther's faith - ful  
 ti re - ste - rà. Ah! vie - ni a me, ah! vie - ni a  
 left me but to die, no, nought is left me but to  
 sol mi re - ste - rà. in - gra - ta, va, in - gra - ta  
 thee but to die, no, nought is left thee but to  
 la rea vi - vrà, in - gra - ta, va, in - gra - ta  
 left thee but to die, no, nought is left thee but to  
 re a, vi - vrà, in - gra - ta, va, in - gra - ta  
 thee la but re a to die, vrà,  
 ALEXIS. re vi - vrà, Al ros

Sva.

die, oh mo - ther mine, I have but thee.  
- tà! ah ma - dre mia, pie - tà! pie - tà!

die, no, nought is left thee but to die.  
va in - gra - ta! va, in - gra - ta, va!

heart, come to thy mo - ther's faith - ful heart.  
me, ah vie - ni a me, ah vie - ni a me.

die, no, nought is left me but to die.  
va, in - gra - ta! va, in - gra - ta! va!

die, no, nought is left thee but to die.  
va, in - gra - ta! va, in - gra - ta! va!

die, no, nought is left thee but to die.  
va, in - gra - ta! va, in - gra - ta! va!

die, no, nought is left thee but to die.  
va, in - gra - ta! va, in - gra - ta! va!

*Svc.*.....

(*Exeunt, all threatening Amina, who falls into Theresa's arms.*)

act III of Met 1963 production

# ACT II.

No. 10.

CHORUS.—“HERE A MOMENT WE’LL SHELTER AND REST US.”

The stage represents a shady Vale between the Village and the Castle.

*Allegretto.*

PIANO.

*ff Tutti. p Cor. ff p*

*ff Tutti. ff pp pp*

Wood.

*detached. mf*

Corni e Bassi. *Tutti. assai marcato.*

*f*

*p*

*forte.*

*forte.*

*ff* *sf*

*Sempre legato.*

Here a mo - ment we'll shel - ter and  
 Qui la sel - va è più fol - ta ed om -

Here a mo - ment we'll shel - ter and  
 Qui la sel - va è più fol - ta ed om -

*pp* *pp* *Detached.*

Corni. *pp* Strings. *pp*

*Strings & wind.*

rest us; Here the sil - ver - y brook - let is gleam - ing; Of our  
 bro - sa; Qui po - sia - mo, vi - ci - ni al ru - scel - lo. Lun - ga an -

rest us; Here the sil - ver - y brook - let is gleam - ing; Of our  
 bro - sa; Qui po - sia - mo, vi - ci - ni al ru - scel - lo. Lun - ga an -

tre - mors we now must di - vest us; Now's the time our ad - dress to be  
 co - ra, sco - sce - sa, sas - so - sa, E la via che con - du - ce al ca -

tre - mors we now must di - vest us; Now's the time our ad - dress to be  
 co - ra, sco - sce - sa, sas - so - sa, E la via che con - du - ce al ca -

fram - ing. Through the park then we'll lei - sure - ly saun - ter, When he wakes he will  
 stel - lo. Sem - pre tem - po per giun - ge - re a - vre - mo. Pria che sor - ga dal

fram - ing. Through the park then we'll lei - sure - ly saun - ter, When he wakes he will  
 stel - lo. Sem - pre tem - po per giun - ge - re a - vre - mo. Pria che sor - ga dal

fram - ing. Through the park then we'll lei - sure - ly saun - ter, When he wakes he will  
 stel - lo. Sem - pre tem - po per giun - ge - re a - vre - mo. Pria che sor - ga dal

know we are there. Let us think, let us think, what to say when  
 let - to il Si - gnor. Ri - flet - tiam, ri - flet - tiam, quan - do, quan - do

know we are there. Let us think, let us think, what to say when  
 let - to il Si - gnor. Ri - flet - tiam, ri - flet - tiam, quan - do, quan - do

know we are there. Let us think, let us think, what to say when  
 let - to il Si - gnor. Ri - flet - tiam, ri - flet - tiam, quan - do, quan - do.

to him we en - ter, How to sof - ten his heart to our pray'r.  
 giun - ti sa - re - mo, Che di - rem per toc - ca - re il suo cor?

to him we en - ter, How to sof - ten his heart to our pray'r.  
 giun - ti sa - re - mo, Che di - rem per toc - ca - re il suo cor?

to him we en - ter, How to sof - ten his heart to our pray'r.  
 giun - ti sa - re - mo, Che di - rem per toc - ca - re il suo cor?

*f* Tutti. *pp* *sf p* *con espres.*  
Cl. *Strings pizz.*

Cor.

**CHORUS.**

*pp*  
Bow-ing low-ly: "My lord," we'll say bold-ly, "Till last ev-'ning A - mi-na was"  
"Ec-cel-len-za!" di-rem con co-rag-gio- Si-gnor Con-te-la po-ve-ra A

*pp*  
Bow-ing low-ly: "My lord," we'll say bold-ly, "Till last ev-'ning A - mi-na was"  
"Ec-cel-len-za!" di-rem con co-rag-gio- Si-gnor Con-te-la po-ve-ra A -

*Fl. & Cl.*  
*dolce.* *dolce.*

ra - - rest of our maids, Now all look on her cold - - ly, The most vir-tuons and  
- - mi - - na, E-ra dian-zi l'o-nor del vil-lag - - gio, Il de-sio d'o-gni

ra - - rest of our maids, Now all look on her cold - - ly, The most vir-tuous and  
- - mi - - na, E-ra dian-zi l'o-nor del vil-lag - - gio, Il de-sio d'o-gni

ra - - rest of our maids, Now all look on her cold - - ly, The most vir-tuons and  
- - mi - - na, E-ra dian-zi l'o-nor del vil-lag - - gio, Il de-sio d'o-gni

pure, as the fai - - rest She was honour'd and lov'd ev'-ry-where. Since the hour that in  
 vil - la vi - ci - - na, D'o-gni vil-la è-ra dian-zi l'o - nor. Ad un trat-to, è tro -

pure, as the fai - - rest She was honour'd and lov'd ev'-ry-where. Since the hour that in  
 vil - la vi - ci - - na, D'o-gni vil-la è-ra dian-zi l'o - nor. Ad un trat-to, è tro -

pure, as the fai - - rest She was honour'd and lov'd ev'-ry-where. Since the hour that in  
 vil - la vi - ci - - na, D'o-gni vil-la è-ra dian-zi l'o - nor. Ad un trat-to, è tro -

your room we found her, All is turn'd in-to sor-row and tears. Clear the  
 va - ta dor - men - te, Nel-la stan-za che voi ri - cet - tò. Di - fen -

your room we found her, All is turn'd in-to sor-row and tears. Clear the  
 - va - tu dor - men - te, Nel-la stan-za che voi ri - cet - tò. Di - fen -

your room we found her, All is turn'd in-to sor-row and tears. Clear the  
 - va - ta dor - men - te, Nel-la stan-za che voi ri - cet - tò. Di - fen -

doubt that has gather'd a - round . . her, Tell us true if there's ground for our fears." Can such  
 - de - te - la, s'el-la è inno - cen - te, A - ju - ta - te - la s'el - lu fal - to." A tai

doubt that has gather'd a - round . . her, Tell us true if there's ground for our fears." Can such  
 - de - te - la, s'el-la è inno - cen - te, A - ju - ta - te - la s'el - lu fal - to." A tai

doubt that has gather'd a - round . . her, Tell us true if there's ground for our fears." Can such  
 - de - te - la, s'el-la è inno - cen - te, A - ju - ta - te - la s'el - lu fal - to." A tai

*sotto voce.*

ar - gu - ments fail to per - suade him? No, he'll si - lence all comments cen -  
 det - ti, a sif - fat - ti ar - go - men - ti— Ei si mo - stra com - mos - so, con -

ar - gu - ments fail to per - suade him? No, he'll si - lence all comments cen -  
 det - ti, a sif - fat - ti ar - go - men - ti— Ei si mo - stra com - mos - so, con -

ar - gu - ments fail to per - suade him? No, he'll si - lence all comments cen -  
 det - ti, a sif - fat - ti ar - go - men - ti— Ei si mo - stra com - mos - so, con -

*Strings arco.*

*pp* *Pizz.*

- so - rious, When our grate - ful o - bei - sance we've made him, And he's pro - mis'd  
 vin - to : Noi pre - ghia - mo, in - si - stiam ri - ve - ren - ti— Ei ci af - fi - da,

- so - rious, When our grate - ful o - bei - sance we've made him, And he's pro - mis'd  
 vin - to : Noi pre - ghia - mo, in - si - stiam ri - ve - ren - ti— Ei ci af - fi - da,

- so - rious, When our grate - ful o - bei - sance we've made him, And he's pro - mis'd  
 vin - to : Noi pre - ghia - mo, in - si - stiam ri - ve - ren - ti— Ei ci af - fi - da,

*Wood.*

*Allegro risoluto.*

that he'll right her, we're vic - to - rious.  
 ei pro - met - te, ab - biam vin - to.

that he'll right her, we're vic - to - rious.  
 ei pro - met - te, ab - biam vin - to.

that he'll right her, we're vic - to - rious.  
 ei pro - met - te, ab - biam vin - to.

*Tutti.*  
*ff Allegro risoluto.*



*ff*

Then with joy to the vil - lage re - turn - ing, Straight to her we the ti - dings will bear.  
*Con - so - la - tial vil - lag - gio tor - nia - mo: In due pas - si, in due sal - ti siam quã.*

Then with joy to the vil - lage re - turn - ing, Straight to her we the ti - dings will bear,  
*Con - so - la - tial vil - lag - gio tor - nia - mo: In due pas - si, in due sal - ti siam quã.*

*ff*

Then with joy to the vil - lage re - turn - ing, Straight to her we the ti - dings will bear.  
*Con - so - la - tial vil - lag - gio tor - nia - mo: In due pas - si, in due sal - ti siam quã.*

Then with joy to the vil - lage re - turn - ing, Straight to her we the ti - dings will bear, Haste  
*Con - so - la - tial vil - lag - gio tor - nia - mo, In due pas - si, in due sal - ti siam quã, Con -*

Then with joy to the vil - lage re - turn - ing, Straight to her we the ti - dings will bear, Haste  
*Con - so - la - tial vil - lag - gio tor - nia - mo, In due pas - si, in due sal - ti siam quã, Con -*

Then with joy to the vil - lage re - turn - ing, Straight to her we the ti - dings will bear, Haste  
*Con - so - la - tial vil - lag - gio tor - nia - mo, In due pas - si, in due sal - ti siam quã, Con -*

then, haste  
 so - la

then, haste  
 so - la

then, haste  
 so - la

we, ti, haste! si. . . haste! si. . .

we, ti, haste! si. . . haste! si. . .

we, ti, haste! si. . . haste! si. . .

*ff* Haste and end all sus-pi-cion and mourning,  
Al-la pro-va! da bra-vi! par-tia-mo.

*ff* Haste and end all sus-pi-cion and mourning,  
Al-la pro-va! da bra-vi! par-tia-mo.

*ff* Haste and end all sus-pi-cion and mourning,  
Al-la pro-va! da bra-vi! par-tia-mo.

*2 Vlns.*  
cre - scen - do. *ff* Tutti. Sempre sin al Fine.

Haste to save her from doubt and despair, from doubt and de-  
La me-schi-na pro-tet-ta sa-ra, pro-tet-ta sa- ta sa-

Haste to save her from doubt and despair, from . . . doubt . . . and . . . de-  
La me-schi-na pro-tet-ta sa-ra, pro-tet-ta . . . ta . . . sa-

Haste to save her from doubt and despair, from doubt and de-  
La me-schi-na pro-tet-ta sa-ra, pro-tet-ta ta sa-

spair, ra, from . . . doubt . . . and . . .  
 ra, pro . . . tet . . . ta de-spair, from . . . doubt  
 ra, pro . . . tet . . . ta sa - ra, pro . . . tet . . . ta . . .  
 ra, pro . . . tet . . . ta sa - ra, pro . . . tet . . . ta . . .

de - spair.  
 sa - ra.  
 and de - spair, from doubt . . . and de-spair, haste  
 ta sa - ra, sa - ra, pro . . . tet . . . ta sa - ra, sa . . .  
 de - spair, from doubt . . . and de-spair, haste  
 sa - ra, sa - ra, pro . . . tet . . . ta sa - ra, sa . . .  
 ta, sa - ra, pro . . . tet . . . ta sa - ra, sa . . .

we, haste we, haste we, haste we, haste  
 ra, sa ra, sa ra, sa ra, sa  
 ra, sa ra, sa ra, sa ra, sa  
 ra, sa ra, sa ra, sa ra, sa

we to save her from doubt  
 ra, sa - ra, sa - ra, pra - tet

we to save her from doubt  
 ra, sa - ra, sa - ra, pra - tet

we to save her from doubt  
 ra, sa - ra, sa - ra, pro - tet

(Exeunt.)

and ta de spair.  
 ra.

and ta de spair.  
 ra.

and ta de spair.  
 ra.

*ff*

No. 11.

RECITATIVE AND ARIA.—“ALL IS LOST NOW.”

*Larghetto maestoso.*

PIANO

*ff Tutti. pp*

Wind.

Wind.

Viol.

*Fl.*

Trombone & Cor.

Bassi.

*pp Tutti.*

*Fl.*

*pp*

*Cl.*

RECIT. AMINA.

Thou a - lone, oh best of mothers, wilt now sus-tain me; noughtelse on earth is left.  
 Reg - gi - mi, o buo-na ma-dre; a mio so - ste-gno so - la ri - na - ni tu.

ThERESA.

Des - pair not. Our neigh-bours have re-pair'd to the cas-tle; the Count will  
Fa co - re. Il Con-te dal-le la-gri-me tu-e sa - rà com-

Strings. Fl. & Cl.

Tempo 1mo.

AMINA. a mezza voce.

right thee. Come home-ward. Ah no- I can-not- I am too wea-ry and  
mos - so. An - dia - mo. Ah! no- non pos-so: il cor mi man - ca, e il

Andante sostenuto.

ppp  
Cello.

pp

faint.  
più.  
Cl. & Fag.

Tell me, are we not close by El- vi-no's dwel-ling?  
Vc - di, siam no - i pres-so il po-der d'El - vi - no?

p Tempo 1mo.

Oh, I re-mem-ber how many an even-ing beneath yon pinewood  
Oh! quante vol-te se - demmo in-sic-me Di que-sti jag-giall'

shelter'd we watch'd the sun de - clin-ing! Where faintly breathing vows of our fond de - vo-tion, twi- light drew  
om - bra, al mor - mo-rar del ri - o! L'au-ra che spi-ra dei giu-ra-men-ti no - stri an - co ri -

TERESA.

round us— All is now for-got-ten! I am for -sa-ken! Ah no, be-lieve me he can-not thus cease to  
 suo na— Gli oblio quel cru-de-le! Ei m'ab-ban-do-na! Es-ser non puo-te, il cre-di, ch'ei più non

*a tempo.*  
 love thee! Per-haps he too is mourning, with grief as deep as thine, There he is, be-  
 t'a-mi, Af-flit-toe for-se anch'es-so, of-flit-to al par di te— Mi-ra-lo: ei

*a tempo.*

AMINA.  
 hold him! Oh how anxious and wea-ry! Oh mo-ther, hide me! brave his wrath I dare not.  
 vie-ne, so-li-ta-rio e pen-so-so— A lui mi u. scon-di— ri-ma-ner non o-so!

*Lento. ff pp*

(they retire to the back.)

AMINA.  
 See him, oh mo-ther,  
 l'e-di, o ma-dre—

*Cantabile sostenuto assai.* *Cor.*

*p* *Strings pizz.* *Arco.*

so pale and grieving, May be, ah may be, still he doth  
 e af-flit-to e me-sto— For-se— ah! for-se, m'a - ma an -

ELVINO.

love. All is lost . . now, By all hope and joy am I for - sa - ken, Never -  
 cor. Tut - to è sciol - to: Più per me, per me non v'ha con - for - to. Il mio

Wood.

AMINA (drawing nearer to Elvino).

- more . . can love a - wa - ken Past en - chantment, no, ne - ver more. Oh, El -  
 cor . . . per sempre è mor - to Al - la gio - ja ed all' a - mor. Mo - di, El -

Vib.

legg. e pp

Viola, Bassi, & Cl.

ELVINO (turning from her).

AMINA.

- vi - no— Thou dar'st to seek me? Deign to  
 - vi - no— Tu— e tan - t'o - si? Deh!— ti

ELVINO.

AMINA.

hear me— Go— thou'rt faith - less, Ne - ver!  
 cal - ma— Va, sper - giu - ra. Cre - di—

ELVINO.

Thou a - lone hast all my heart. By thy false - hood I'm dis -  
 Col - pa al - cu - na in me non è. Tu m'hai tol - to o - gni con -

cresc. a poco, a poco.



AMINA.  
 No, I am guilt-less. Hear me swear it, Thou a-lone hast all my heart.  
 So - no in-no-cen - te. Io tel giu - ro: col-paal-cu - na in me non è.

ELVINO.  
 - tract - ed. Go, go, thou'rt per - jur'd.  
 - for - to. Va, va, in - gra - ta!

ELVINO (*bitterly*). *legato sempre*.  
 Canst thou see these tears of sor - - row, By thy falsehood, by thy falsehood wrought up -  
 Pa - sci il guardo e appa - ga l'al - - ma, Del-l'ec - ces - so, del-l'ec - ces - so de' miei

- on - - me, Be con - tent, thou hast un - done me, Hope . . dies with -  
 ma - - li: Il più tri - ste de' mor - ta - - li So - no, o

*a tempo*.  
 - in me, cru - el maid, since we must part. Yes, be - hold, behold then these tears of  
 cru - da, so - no, o cru - da, e il son per te. Pa - sci il guar - do, o cru - da, e ap - pa - ga

*Strings & Cor.*  
*a tempo.* *pp*

sor - - - row. By thy falsehood, by thy falsehood brought up - on . . . me.  
 Val - - - na, Del - l'ec - ces - so, del - l'ec - ces - so de' miei ma - - - li:

*a piacere.*

Be con-tent, thou hast un-done me, Hope . . dies with-in me since we must  
 Il più tri-ste de' mor-ta-li So-no, o cru-da, e il son per

*pp* Viol. Bass. Cl. & Fag. tenuti.

part, Be con-tent, thou hast un-done me, Hope dies since we must  
 te: Ah! il più tri-ste de' mor-ta-li, io so-no, e il son per

part, Be con-tent, thou hast un-done me, Ah, . . . hope . . . dies with-in me,  
 te, Ah! il più tri-ste de' mor-ta-li, Ah! il più tri-ste dei mor-ta-li,

*a piacere.*

*ff* Tutti.

since . . . we must part.  
 e . . . il son per te.

(Enter Chorus of Villagers.)

Wind. Allegro.

*p* *f* *Tutti.*

AMINA.

Ah, con  
 Ah! t'ar

ELVINO (going).

The Count here!  
 Il Con-te!

CHORUS.—Tutti.

Count Ro-dol-phi-  
 Vi-va il Con-te!

- front him. I im - plore thee!  
 - re - sta. Per pie - ta - de!

No! ah, ne - ver. Go, and leave me.  
 No! si fug - ga. Va! mi la - scia.

CHORUS. Tutti.

Hap - py ti - dings!  
 Buo - ne nuo - ve!

**CHORUS.**

He has said that she is in - no - cent, Let us spread the joy - ful  
 Di - ce il Con - te ch'el-la è o - ne - sta, sì, Che è in - no - cen - te, che è in - no -

He has said that she is in - no - cent, Let us spread the joy - ful  
 Di - ce il Con - te ch'el-la è o - ne - sta, sì, Che è in - no - cen - te, che è in - no -

He has said that she is in - no - cent, Let us spread the joy - ful  
 Di - ce il Con - te ch'el-la è o - ne - sta, sì, Che è in - no - cen - te, che è in - no -

**ELVINO.**

He here! dis -  
 E - gli! oh!

ti - dings, He will be here soon.  
 - cen - te, E a noi già mo - ve.

ti - dings, He will be here soon.  
 - cen - te, E a noi già mo - ve.

ti - dings, He will be here soon.  
 - cen - te, E a noi già mo - ve.

Tutti.

3  
 Cor. & Trombe.

AMINA.

Yet stay thy an - ger. Nay, con -  
 Ah! pla - ca l'i - ra. No; t'ar -

THERESA.

Yet stay thy an - ger. Nay, con -  
 Ah! pla - ca l'i - ra. No; t'ar -

ELVINO.

trac - tion! No, no; I'll fly him.  
 rab - bia! Eb - ben: si fu - ga.

Ah stay thy an - ger. He has said that she is  
 Ah! pla - ca l'i - ra. Di - ce il Con - te ch'el - la è o -

Ah stay thy an - ger. He has said that she is  
 Ah! pla - ca l'i - ra. Di - ce il Con - te ch'el - la è o -

- front him! Stay, I im - plore!  
 - re - sta. Ah! per pie - tà!

- front him! Stay, I im - plore!  
 - re - sta. Ah! per pie - tà!

If I stay, my wrath I can't con - troul.  
 L'i - ra mia piü fren non ha, non ha.

in - no - cent, and he will soon now be here, then let us  
 - ne - sta, Ch'è in - no - cen - te, e a noi già vien, a noi già

in - no - cent, and he will soon now be here, then let us  
 - ne - sta, Ch'è in - no - cen - te, e a noi già vien, a noi già

Ah! is my ring gone! oh  
 Ah! il mio a-nel-lo! oh

(Elvino tears the ring from Amina's finger.)

thou art per-ju'd!  
 Va, sper-giu-ra!

spread the joy-ful ti-dings, he will soon, will soon be here.  
 vien, a noi già vien, a noi già vien, a noi già vien.

spread the joy-ful ti-dings, he will soon, will soon be here.  
 vien, a noi già vien, a noi già vien, a noi già vien.

spread the joy-ful ti-dings, he will soon, will soon be here.  
 vien, a noi già vien, a noi già vien, a noi già vien.

mo-ther!  
 ma-dre!

*Lento.*

See her, see her, by her griefs she's o-ver-whelm'd. Un-kind!  
 Mi-ra! mi-ra! A tal col-po mo-ri-rà. Cru-del!

See her, see her, by her griefs she's o-ver-whelm'd. Un-kind!  
 Mi-ra! mi-ra! A tal col-po mo-ri-rà. Cru-del!

See her, see her, by her griefs she's o-ver-whelm'd. Un-kind!  
 Mi-ra! mi-ra! A tal col-po mo-ri-rà. Cru-del!

*p Lento.*

*Allegro moderato. Wood.*

*p*

*Strings.*

ELVINO (turning towards Amina, with great emotion).

Why, ah why thus must I  
Ah! per - chè non pos - so o -

*Tutti.*  
*ff* *p*  
Strings.

sor - row, Why despairing still re - gret thee? I would hate, I would for - get thee. But . . thy  
diar - ti, In - fe - del com' io vor - re - i! Ah! del tut - to on - cor non se - i Can - cel -

*Wend.* *Cl. & Fag. sustain.*

image, but thy image haunts me yet. May a - no - ther love con - sole . . thee For the  
la - ta, can - cel - la - ta dal mio cor. Pos - sa un al - tro, ah! pos - sa a - mar - ti, Qual t'a -

*lusingando. stent.* *a tempo.*  
*colla parte.* *a tempo.*

heart thou'st lost and bligh - ted, May'st thou ne - ver be re - qui - ted, No, ah no, for  
mè quest' in - fe - li - ce! Al - tro vo - to, o tra - di - tri - ce, no, ah! Non te -

*Fl. Ob. & Cl.*

these bit - ter tears of fond re - gret, May'st thou ne - ver be re - qui - ted, for these tears of fond re - gret, Ne - ver, ne - ver be re -  
mer, non te - mer dal mio do - lor. Al - tro vo - to, non te - mer, non te - mer del mio do - lor, al - tro voto, ah non te -

*stent.* *riten. a piacere*  
*colla parte.*

*lento.* *Allegro.*

qui - ted for these tears of fond re - gret.  
mer, non te - mer dal mio do - lor.

*cut to final cadence.*

Cru - el man, cease thy up - brai - ding, Tell the  
Ah! cru - del, pria di la - sciar - la, Ve - di il

Cru - el man, . . . . . cease thy up -  
Ah! cru - del, . . . . . pria di la -

Cru - el man, cease thy up - brai - ding, Tell the  
Ah! cru - del, pria di la - sciar - la, Ve - di il

Cru - el man, . . . . . cease thy up -  
Ah! cru - del, . . . . . pria di la -

Cru - el man, cease thy up - brai - ding, Tell the  
Ah! cru - del, pria di la - sciar - la, Ve - di il

*Allegro.*

*Tutti.* *p* *cresc.*

Ne - ver - more can love a - wa - ken,  
Ah! per me non v'ha con - for - to, No,

Count all thy sus - pi - cion, He will clear thy trou - bled vi - sion, He will  
Con - te, al Con - te par - la. Ei di ren - de - re è ca - pa - ce A te

- brai - - - - ding, Tell the Count . . . . . all thy sus -  
- sciar - - - - la, ve - di il Con - te, al Con - te

Count all thy sus - pi - cion, He will clear thy trou - bled vi - sion, He will  
Con - te, al Con - te par - la. Ei di ren - de - re è ca - pa - ce A te

- brai - - - - ding, Tell the Count . . . . . all thy sus -  
- sciar - - - - la, ve - di il Con - te, al Con - te

Count all thy sus - pi - cion, He will clear thy trou - bled vi - sion, He will  
Con - te, al Con - te par - la. Ei di ren - de - re è ca - pa - ce A te

By all hope I am for - sa - ken, Faith - less  
 Il mio cor per sem - pre è mor - to Al - la

*più* tell thee how they met, He will clear thy trou - bled vi - sion, He will  
*par* pa - ce, a lei l'o - no - re, Ei di ren - de - re è ca - pa - ce A te

*più* tell thee how they met, He will clear thy trou - bled vi - sion, He will  
*par* pa - ce, a lei l'o - no - re, Ei di ren - de - re è ca - pa - ce A te

maid, since we must part. See these tears,  
 gio - ja ed all' a - mor. Ah! per me

tell thee how they met, he will tell thee how they met, yes, he will  
 pa - ce, a lei l'o - nor, A te pa - ce a lei l'o - nor, a lei l'o -

tell thee how they met, he will tell thee how they met, yes, he will  
 pa - ce, a lei l'o - nor, A te pa - ce a lei l'o - nor, a lei l'o -

*Tempo lmo.*  
 this bit - ter sor - row!  
 non v'ha con - for - to!

tell thee how they met.  
 nor, a lei l'o - nor.

tell thee how they met.  
 nor, a lei l'o - nor.

*f* *Tempo lmo.* *p*

The musical score is written for voice and piano. It features a vocal line with lyrics in English and Italian, and a piano accompaniment. The score is divided into several systems. The first system includes the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes the vocal line and piano accompaniment. The fourth system includes the vocal line and piano accompaniment. The fifth system includes the vocal line and piano accompaniment. The sixth system includes the vocal line and piano accompaniment. The seventh system includes the vocal line and piano accompaniment. The eighth system includes the vocal line and piano accompaniment. The ninth system includes the vocal line and piano accompaniment. The tenth system includes the vocal line and piano accompaniment. The eleventh system includes the vocal line and piano accompaniment. The twelfth system includes the vocal line and piano accompaniment. The thirteenth system includes the vocal line and piano accompaniment. The fourteenth system includes the vocal line and piano accompaniment. The fifteenth system includes the vocal line and piano accompaniment. The sixteenth system includes the vocal line and piano accompaniment. The seventeenth system includes the vocal line and piano accompaniment. The eighteenth system includes the vocal line and piano accompaniment. The nineteenth system includes the vocal line and piano accompaniment. The twentieth system includes the vocal line and piano accompaniment. The twenty-first system includes the vocal line and piano accompaniment. The twenty-second system includes the vocal line and piano accompaniment. The twenty-third system includes the vocal line and piano accompaniment. The twenty-fourth system includes the vocal line and piano accompaniment. The twenty-fifth system includes the vocal line and piano accompaniment. The twenty-sixth system includes the vocal line and piano accompaniment. The twenty-seventh system includes the vocal line and piano accompaniment. The twenty-eighth system includes the vocal line and piano accompaniment. The twenty-ninth system includes the vocal line and piano accompaniment. The thirtieth system includes the vocal line and piano accompaniment. The thirty-first system includes the vocal line and piano accompaniment. The thirty-second system includes the vocal line and piano accompaniment. The thirty-third system includes the vocal line and piano accompaniment. The thirty-fourth system includes the vocal line and piano accompaniment. The thirty-fifth system includes the vocal line and piano accompaniment. The thirty-sixth system includes the vocal line and piano accompaniment. The thirty-seventh system includes the vocal line and piano accompaniment. The thirty-eighth system includes the vocal line and piano accompaniment. The thirty-ninth system includes the vocal line and piano accompaniment. The fortieth system includes the vocal line and piano accompaniment. The forty-first system includes the vocal line and piano accompaniment. The forty-second system includes the vocal line and piano accompaniment. The forty-third system includes the vocal line and piano accompaniment. The forty-fourth system includes the vocal line and piano accompaniment. The forty-fifth system includes the vocal line and piano accompaniment. The forty-sixth system includes the vocal line and piano accompaniment. The forty-seventh system includes the vocal line and piano accompaniment. The forty-eighth system includes the vocal line and piano accompaniment. The forty-ninth system includes the vocal line and piano accompaniment. The fiftieth system includes the vocal line and piano accompaniment. The fifty-first system includes the vocal line and piano accompaniment. The fifty-second system includes the vocal line and piano accompaniment. The fifty-third system includes the vocal line and piano accompaniment. The fifty-fourth system includes the vocal line and piano accompaniment. The fifty-fifth system includes the vocal line and piano accompaniment. The fifty-sixth system includes the vocal line and piano accompaniment. The fifty-seventh system includes the vocal line and piano accompaniment. The fifty-eighth system includes the vocal line and piano accompaniment. The fifty-ninth system includes the vocal line and piano accompaniment. The sixtieth system includes the vocal line and piano accompaniment. The sixty-first system includes the vocal line and piano accompaniment. The sixty-second system includes the vocal line and piano accompaniment. The sixty-third system includes the vocal line and piano accompaniment. The sixty-fourth system includes the vocal line and piano accompaniment. The sixty-fifth system includes the vocal line and piano accompaniment. The sixty-sixth system includes the vocal line and piano accompaniment. The sixty-seventh system includes the vocal line and piano accompaniment. The sixty-eighth system includes the vocal line and piano accompaniment. The sixty-ninth system includes the vocal line and piano accompaniment. The seventieth system includes the vocal line and piano accompaniment. The seventy-first system includes the vocal line and piano accompaniment. The seventy-second system includes the vocal line and piano accompaniment. The seventy-third system includes the vocal line and piano accompaniment. The seventy-fourth system includes the vocal line and piano accompaniment. The seventy-fifth system includes the vocal line and piano accompaniment. The seventy-sixth system includes the vocal line and piano accompaniment. The seventy-seventh system includes the vocal line and piano accompaniment. The seventy-eighth system includes the vocal line and piano accompaniment. The seventy-ninth system includes the vocal line and piano accompaniment. The eightieth system includes the vocal line and piano accompaniment. The eighty-first system includes the vocal line and piano accompaniment. The eighty-second system includes the vocal line and piano accompaniment. The eighty-third system includes the vocal line and piano accompaniment. The eighty-fourth system includes the vocal line and piano accompaniment. The eighty-fifth system includes the vocal line and piano accompaniment. The eighty-sixth system includes the vocal line and piano accompaniment. The eighty-seventh system includes the vocal line and piano accompaniment. The eighty-eighth system includes the vocal line and piano accompaniment. The eighty-ninth system includes the vocal line and piano accompaniment. The ninetieth system includes the vocal line and piano accompaniment. The hundredth system includes the vocal line and piano accompaniment.



Why, ah why thus must I sor - row, Why despair - ing thus re -  
 Ah! per - chè non pos - so o - diar - ti, In - fe - del, com' io vor -

*f* *p*

- gret thee? I would hate, I would for - get thee, But . . . thy image, but thy image haunts me  
 - re - i! Ah del tut - to an - cor non se - i Can - cel - la - ta, can - cel - la - ta dal mio

*lusingando.* *stent.*

*colla parte.*

yet. May a - no - ther love con - sole . . . thee For the heart thou'st lost and  
 cor. Pos - sa un al - tro, ah! pos - sa a - mar - ti Qual t'a - mò quest' in - fe -

*a tempo.*

bligh - ted, May'st thou ne - ver be re - quited, No, ah no, for these bit - ter tears of fond re -  
 - li - ce! Al - tro vo - to, o tra - di - tri - ce, No, ah! non te - mer, non te - mer dal mio do -

*stent.*

*colla parte.*

- gret, may'st thou never be re - quited for these tears of fond re - gret, ne - ver, ne - ver be re - quited, for these tears of fond re -  
 - lor, al - tro vo - to non te - mer, non te - mer dal mio do - lor, al - tro vo - to, ah non te - mer, non te - mer dal mio do -

*ritenuto a piacere.* *lento.*

*colla parte.*

- gret.  
lor.

Cru-el man, cease thy up-braiding, Tell the Count all thy sus - pi-cion, He will clear thy troubled  
Ah! cru-del, pria di la - sciar-la, Ve-di il Conte, al Con-te par-la, Ei di ren-de-re è ca -

Cru-el man, cease thy up-braiding, Tell the Count all thy sus - pi-cion, He will clear thy troubled  
Ah! cru-del, pria di la - sciar-la, Ve-di il Conte, al Con-te par-la, Ei di ren-de-re è ca -

*Allegro.*

*f Tutti.*

*con abbandono rall. un poco.*

Why, ah why thus must I sor-row, why de-spair-ing thus re-  
Ah! per-chè non pos-so o-diar-ti, In-fe-del, com' io vor-

vis-ion, He will tell thee how they met.  
pa-ce A te pa-ce, a lei Vo-nor.

vis-ion, He will tell thee how they met.  
pa-ce A te pa-ce, a lei Vo-nor.

*p colla parte.*

*con abban. a tempo.*

- gret thee? I would hate, I would for - get thee, But thy i-mage haunts me yet.  
- re-i! Ah del tut-to an-cor non se-i can-cel-la-ta dal mio cor.

He will clear thy troubled  
Ei di ren-de-re è ca -

He will clear thy troubled  
Ei di ren-de-re è ca -

*colla parte. a tempo. f*

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into several systems. The first system includes vocal lines with lyrics and a piano accompaniment. The second system continues the vocal lines and piano accompaniment, with a tempo change to 'Allegro'. The third system features a 'Tutti' section with a piano accompaniment. The fourth system includes a 'con abbandono' section with a tempo change to 'rall. un poco'. The fifth system continues the vocal lines and piano accompaniment, with a 'colla parte' section. The sixth system features a 'con abban. a tempo' section with a tempo change to 'a tempo'. The seventh system includes a 'colla parte' section with a tempo change to 'a tempo' and a dynamic change to 'f'. The score concludes with a final piano accompaniment.

*con abbandono. rall. un poco.*

Why, ah why thus must I sor-row, Why de-spairing thus re-  
 Ah! per-chè non pos-so o-diar-ti, In-fe-del, com'io vor-

vi-sion, He will tell thee how they met.  
 - pa-cc, A te pa-cc, a lei l'o-nor.

vi-sion, He will tell thee how they met,  
 - pa-cc, A te pa-cc, a lei l'o-nor.

*p* *colla parte.**con abban. in tempo.*

- gret thee? I would hate, I would for-get thee, But thy image haunts me yet, Ah yes, thy  
 - re-i! In-fe-del, com'io vor-re-i, Can-cel-la-ta dal mio cor, sì, dal mio

Yes, the Count will  
 A te pa-cc

Yes, the Count will  
 A te pa-cc

*colla parte. in tempo.*

i - mage haunts me yet, it haunts me yet, it haunts me yet, it haunts me  
 cor, sì, dal mio cor, sì, dal mio cor, sì, dal mio cor, sì, dal mio

tell thee how they met, the Count will tell thee how they met, yes, how they  
 e thee a lei l'o-nor, a lei l'o-nor, a lei l'o-nor, a lei l'o-nor

tell thee how they met, the Count will tell thee how they met, yes, how they  
 e thee a lei l'o-nor, a lei l'o-nor, a lei l'o-nor, a lei l'o-nor

(Exit Elvino in despair.) (Theresa leads Amina off in another direction.)

yet.  
cor.

met.  
nor.

met.  
nor.

*(Handwritten: cut to P157)*

No. 12.

RECITATIVE AND ARIA.—"RIGHT WELCOME YOUR GREETING."

*Scene 2* The Village; at the back stands the Mill, a stream keeps the wheel in motion.

*Allegro.*  
*Strings.*

PIANO.

*(Handwritten: X)*

LISA (enters followed by Alexis).

ALEXIS.

Pray be-gone, you know full well without my tel-ling, that I cannot bear you. Che-rish no hopes de-lu-sive a-bout EL-  
La - sciami: a - ver com-pre-so as-sai do - vre - sti che mi sei no-jo - so. Non i spe-rar che spo-so El-vin ti

LISA.

- vi-no, for of A-mi-na's vir-tue the proofs are most convincing, and doubtless,—And doubtless whate'er  
si - a, dell' o-ne-stà d'A - mi-na, sa - rà con-vin-to in bre-ve. E al - lo - ra, E al - lo - ra, mi sa -

ALEXIS.

happens, I all the more shall hate you. Oh Li - sa, so un-kind I never knew thee. Nay, do not treat me  
 - ra - i, più rincre-scio-so an - co - ra. Deh! Li - sa, per pie - tà, cambia con - si - gli; non mi trat - tar co -

LISA.

thus. Wouldst thou accept one who thro' rage and vex-a-tion was thy husband? Yes, a thousand times  
 - si. Che far d'un uo - mo che ti spo - sa sol - tan - to per di - spet - to? Mi è più ca - ro d'un

ALEXIS.

rather than one I love not. No, he shall never wed thee. I will appeal first to all the village, to prevent your wrong-  
 sciocco, io te l'ho det - to. No, non lo spo - se - ra - i, Por - rò sos - so - pra tutto il vil - laggio; in - vo - che - rò del

- do - ing; I'll ask the Count. I'll ne - ver bear in patience that thou shouldst now dis - dain me af - ter our  
 Con - te l'au - to - ri - tà. Pria ch'io sop - por - ti in pa - ce d'es - ser da te scher - ni - to in que - sta

courtship.  
 'giu - sa.

(behind the scenes.)

He choo - ses  
 Li - sa è la

He choo - ses  
 Li - sa è la

He choo - ses  
 Li - sa è la

CHORUS

Vln.

p Bassi. Timp. &c.

cresc.

Ob. & Cl.

CHORUS (coming nearer).

*LISA.*  
Li - sa. spo - sa!  
What! Che? *ALEXIS.*  
Li - sa! spo - sa! What! Che?

He choo - ses spo - sa è  
La spo - sa è

He choo - ses spo - sa è  
La spo - sa è

He choo - ses spo - sa è  
La spo - sa è

*Tutti.*  
*cresc.*

(entering.)

Li - sa!  
Li - sa!  
Li - sa!  
Li - sa!

Li - - - -  
Li - - - -  
Li - - - -  
Li - - - -

*rinf.* *ff*

- sa!  
- sa!

Thrice hap - py Li - sa, We come to greet thee, He whom thou  
A ral - le - grar - ci con te ve - nia - mo, Di tua for -

- sa!  
- sa!

Thrice hap - py Li - sa, we come to greet thee, He whom thou  
A ral - le - grar - ci, con te ve - nia - mo, Di tua for -

- sa!  
- sa!

Thrice hap - py Li - sa, we come to greet thee, He whom thou  
A ral - le - grar - ci, con te ve - nia - mo, Di tua for -

*f sempre Tutti.*

lov - est comes to en - treat thee. Soon will El - vi - no in thy ca - ress - es Lose his dis -  
 - tu - na ci con - so - lia - mo. A te fra po - co, d'A - mi - na in lo - co, La man di

- tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress - es Lose his dis -  
 spo - so El - vin da - rà, A te fra po - co, d'A - mi - na in lo - co, La man di

- tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress - es Lose his dis -  
 spo - so El - vin da - rà, A te fra po - co, d'A - mi - na in lo - co, La man di

- tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress - es Lose his dis -  
 spo - so El - vin da - rà, A te fra po - co, d'A - mi - na in lo - co, La man di

- tress - es, live and re - joice, re - - - joice, re - - - joice, re - - -  
 spo - so El - vin da - rà, da - - - rà, da - - - rà, da - - -

- tress - es, live and re - joice, re - - - joice, re - - - joice, re - - -  
 spo - so El - vin da - rà, da - - - rà, da - - - rà, da - - -

- tress - es, live and re - joice, re - - - joice, re - - - joice, re - - -  
 spo - so El - vin da - rà, da - - - rà, da - - - rà, da - - -

- joice, re - - - joice, hail, hail!  
 - rà, da - - - rà, da - - - rà.

LISA. *a piacere. Andante.*

Your kindly greet-ing, oh friends, is wel-come, Sur-prise and pleasure divide my  
 De' lie-ti au - gu - ri a voi son gra - ta, Con gio - ja io veg - go, che son a -

*Andante.*  
 Strings.  
*p colla parte.*

*tenuta.*

bo - - - som.  
 ma - - - ta.

Ottav. Fl. & Cl.

*Allegro moderato.*

*f Tutti.* *p*

Right wel - - come your  
 De' lie - - ti au -

Ob.

Strings.

*sf Tutti.* *p*



greeting, surprise . . . and pleasure move . . . me, I know . . . all my  
 - gu - ri a vo - i, a . . . voi son gra - - ta, Con gio - - ja io

hap - pi - ness, . . . that . . . he doth love me, And the re - mence of this fond  
 veg - go, Che . . . son, che . . . so - - no a - ma - ta, E la me - mo - ria, Del vo - stro a -

greeting ne'er . . . from my heart . . . shall pass a - way, no, no, ne - ver shall  
 - mo - re Giam - mai dal cor . . . Non m'u - sci - rù, no, Giam - ma - - i, giam -

*rall.* *tr.*

*colla parte.* *cl. Cor. & Fag.* *p* *Strings.*

pass a - way, ah, no, ah . . . ne'er shall pass a - way.  
 - mai dal cor, ah, no, ah . . . no, Non m'u - sci - rù.

ALEXIS (aside).

CHORUS.

(to Lisa.) I am as -  
 Qual uom da

All we that love thee, come here to hail thee,  
 La bel - la scel - ta, A tut - ti è ca - ra,

All we that love thee, come here to hail thee,  
 La bel - la scel - ta, A tut - ti è ca - ra,

All we that love thee, come here to hail thee,  
 La bel - la scel - ta, A tut - ti è ca - ra,

*p Tutti.* *cresc.* *sempre.*

Ne'er shall your greet-ing pass from my heart,  
*Giam - mai dal co - re Non m'u-sci - rà.*

- toun-ded, I am con-foun-ded, yet I say  
*tuo - no Col - pi - to io so - no, col - pi - to io*

Plea - sure we wish thee, Ne'er may it fail thee, Hail to the bridegroom, Hail to the bride so  
*Cia - scun ti lo - da T'e - sal-ta a ga - ra, O - gnun ti pre - ga Pro - spe - ri - tà, ah!*

Plea - sure we wish thee, Ne'er may it fail thee, Hail to the bridegroom, Hail to the bride so  
*Cia - scun ti lo - da T'e - sal-ta a ga - ra, O - gnun ti pre - ga Pro - spe - ri - tà, ah!*

Plea - sure we wish thee, Ne'er may it fail thee, Hail to the bridegroom, Hail to the bride so  
*Cia - scun ti lo - da T'e - sal-ta a ga - ra, O - gnun ti pre - ga Pro - spe - ri - tà, ah!*

ah! . . . no, Right wel - come your greet-ing, Sur - prise . . . and pleasure  
*ah! . . . no, De' lie - ti au - gu - ri A vo - i, a . . . voi son*

gay.  
*si.*

gay.  
*si.*

gay.  
*si.*

gay.  
*si.*

*p*

move . . me, I know . . all my hap - pi - ness, . . that . . he doth  
 gra - - ta; Con gio - - ja io veg - go che . . son, Che - so - no a -

love me; And the re-mem-brance of this fond greeting, ne'er . from my heart . . shall pass a -  
 - ma - ta. E la me-mo-ria Del vo-stro a-mo-re, Giam - mai dal cor, . . Non m'u-sci-

*rall.*

*colla parte.*

way. No, no, ne - - ver shall pass a - way, ah no, ah . . . ne'er shall pass a -  
 - rà, no, Giam - mai - - i, giam - mai dal cor, ah no, ah . . . no, non m'u - sci -

*Tempo. tr*

*p*

LISA.  
 way, ah no, it ne'er shall pass a - way, . . shall . .  
 - rà, giam - mai dal cor non m'u - sci - - rà, . . . giam -

ALEXIS.  
 I am as-tounded, yet I say nay, I'm con-founded, yet I say nay, yet  
 Pa - ro - le il lab - bro tro - var non sà, no, il lab - bro tro - var non sà, no,  
 Hail . . to the bride - groom and the bride, the  
 Pro - spe - ri - tà, pro - spe - ri - tà, sotto voce.  
 Hail . . to the bride - groom and the bride, the  
 Pro - spe - ri - tà, pro - spe - ri - tà, sotto voce.  
 Hail . . to the bride - groom and the bride, the  
 Pro - spe - ri - tà, pro - spe - ri - tà, sotto voce.

*ff Tutti.*

*Strings. Viola sustains.*

*pp*

pass a way, shall pass a way, Ah no, it  
 - mai . . . dal . . . way, cor, . . . shall . . . pass . . . dal . . . way, cor, Giam-mai dal

I say nay, yet I say nay, yet I say  
 no, non sa, no, no, non sa, no, no, non

bride so gay, the bride so gay, the bride so  
 - spe - - ri - - ta, pro - - spe - - ri - - ta, pro - spe - ri -

bride so gay, the bride so gay, the bride so  
 - spe - - ri - - ta, pro - - spe - - ri - - ta, pro - spe - ri -

bride so gay, the bride so gay, the bride so  
 - spe - - ri - - ta, pro - - spe - - ri - - ta, pro - spe - ri -

*ff* Tutti.

ne'er shall pass a way, shall pass a way.  
 cor, giam-mai dal cor, giam-mai dal cor.

nay, yet I say nay, yet I say nay.  
 sa, no, no, non sa, no, no, non sa.

gay, the bride so gay, the bride so gay.  
 - ta, pro - spe - ri - ta, pro - spe - ri - ta.

gay, the bride so gay, the bride so gay.  
 - ta, pro - spe - ri - ta, pro - spe - ri - ta.

gay, the bride so gay, the bride so gay.  
 - ta, pro - spe - ri - ta, pro - spe - ri - ta.

## No. 13. RECIT. AND QUARTET WITH CHORUS.—“LISA, CANST THOU BE FAITHLESS.”

*Allegro moderato. (Enter Elvino.)*

PIANO. *ff*

Strings.

The piano introduction consists of two staves. The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro moderato' and the mood is 'Allegro moderato. (Enter Elvino.)'. The dynamic is 'ff'.

LISA.

Then it is true, El-vi-no, that of your heart's de-  
E fia pur ve-ro, El-vi-no, che al-fin dell' a - mor

RECIT.

Lisa's first vocal line is a recitative-style passage. The piano accompaniment continues with chords and moving lines. The dynamic is 'ff'.

ELVINO.

- votion you hold me worthy. Yes, Li-sa. Pray forgive me if thy heart I have slighted, I've been de-  
tu - o de - gna mi cre - di? Sì, Li-sa. Sì rin-no - vi il bel no - do di pri - a : L'a - ver - lo

Elvino's first vocal line is a recitative-style passage. The piano accompaniment continues with chords and moving lines. The dynamic is 'f'.

LISA.

- lu-ded, but to my old al - legiance I re-pen-tant re-turn. All I forgive thee. If but a-gain thou  
sciòl - to, per-dona a uncor se - dot - to da men-ti - ta vir - tù. Per-do - no tut - to, O - ra che a me ri -

Lisa's second vocal line is a recitative-style passage. The piano accompaniment continues with chords and moving lines. The dynamic is 'f'.

lov'st me, let the past be for - gotten. Now brightly smiling lies the fu-ture be - fore us; at last I'm  
- tor - ni più non pen-so al pas - sa - to, al - tro non veg - go che il ri - den-te av - ve - nir, che al - fin mi a -

*pp*

Elvino's second vocal line is a recitative-style passage. The piano accompaniment continues with chords and moving lines. The dynamic is 'pp'.

ELVINO.

hap-py. Come then, come, oh my charmer, be my faithful com-pa-nion; Now for the bridal, at the church they a -  
 - spet-ta. Vie - ni, tu mia di - let - ta, mia com - pa - gna sa - ra - i. La sa - cra pom - pa giù nel tem - pio si ap -

(Elvino is leading Lisa away, followed by the villagers, when they are stopped by Count Rodolpho.)

COUNT. *Allegro moderato.* LISA.

- wait us. Come then, de - lay not. Remain, El - vi - no! (What means this?)  
 - pres - ta. Non si ri - tar - di. El - vin, t'ar - re - sta! (Il Con - tel)

CHORUS.

*maestoso.*

A - way!  
 An - diam!

A - way!  
 An - diam!

A - way!  
 An - diam!

*Allegro moderato. Cl. sustain.*

*maestoso. > > - p tremolo.*

ALEXIS (aside). COUNT (to Elvino). ELVINO.

(The Count, oh won - der!) Where are ye hast'ning? To  
 (A tem - po ei giun - ge!) O - ve t'af - fret - ti? Al

COUNT. (they come forward.)

wed her. First thou shalt hear me. Wor - thy of love and hom - age is thy A - mina, and for her truth and  
 tem - pio. O - di - mi pri - ma. De - gna d'a - mor, di sti - ma è A - mi - na an - cor: Io del - la sua vir -

*ff tremolo.*

ELVINO.

vir-tue, I am prepar'd to an - swer. She ne'er was false, my word up - on it. Your word! my lord?—  
 - tu - de, Co-me de' preg-gi suo - i, mal-la-va - dor, Es - ser ti vo-glio. T'o - i! Si - gnor!—

ELVINO.

*Allegro moderato.*

Count Ro -  
 Si - gnor

*ff Tutti.* *p Strings.*

COUNT.

dol - pho, would you persuade me That these eyes have been de - luded? Yes, El - vi - no, thy eyes be -  
 Con - te, a - gli oc - chi mie - i Ne - gar fe - de non pos - s'i-o. In - gan - na - to, il - lu - so

*Fl. & Cl.* *Vln.* *Vln. & Fl.*

*Wind.*

ELVINO.

- tray'd thee, All thy doubts shall be con - futed. In your cham - ber, past all de - ny - ing, She, last  
 se - i: Io ne im - pe - gno l'o - nor mi-o. Nel - la stan - za a voi ser - ba - ta Non la

*Vln.*

*sf Tutti.* *pp*  
*Strings & Cl.*

COUNT.

night, asleep was ly-ing. Yes, I own it, but when she enter'd, She was fast asleep, I  
 vi - di ad - dor - men - ta - ta? La ve - de - sti, A - mina ell' e - ra, Ma sve - glia - ta non v'en -

LISA. *f*  
 How can that be? she enter'd sleep-ing?  
 Co-me dun-que? in qual ma-nie-ra?

ELVINO. *f*  
 How can that be? she enter'd sleep-ing?  
 Co-me dun-que? in qual ma-nie-ra?

COUNT. *f*  
 How can that be? she enter'd sleep-ing?  
 Co-me dun-que? in qual ma-nie-ra?

vow. *f* I'll ex-plain it.  
 - trò. Tut-ti u-di-te.

CHORUS.

*f* How can that be? she enter'd sleep-ing? *ff* How  
 Co-me dun-que? in qual ma-nie-ra? U -

*f* How can that be? she enter'd sleep-ing? *ff* How  
 Co-me dun-que? in qual ma-nie-ra? U -

*f* How can that be? she enter'd sleep-ing? *ff* How  
 Co-me dun-que? in qual ma-nie-ra? U -

*sf* *ff* Tutti.

can this be so?  
 U - dia - - - mo un pò.

can this be so?  
 U - dia - mo un pò.

can dia . . . this be so?  
 dia . . . mo un pò.

can this be so?  
 dia . . . mo un pò.

can this be so?  
 dia . . . mo un pò.

*p*



COUNT.

There are per - sons, few their num - ber, Who will roam abroad in  
 V'han cer - tu - ni che dor - men - do Van - no in tor - - no co - me

slumber, Wand'ring safe - ly, of - ten talk - ing, Nought they see when thus they're walking. And such  
 de - sti. Fa - vel - lan - do, ri - spon - den - do, Co - me ven - go - no ri - chie - sti, E chia -

sleepers, call'd Somnambulists, Are well known in ev' - ry land, Yea, such sleepers, call'd Somnambulists, are well  
 - ma - ti son "son - nambuli," Dall' an - dar e dal dor - mir, e chia - ma - ti son "sonnambuli," dall' an -

*pp*

Cl. Cor. &amp; Fag.

LISA.

known in ev' - ry land.  
 - - dar e dal dor - mir.

Can this be so?  
 E fia ve - ro?

it scarce seems pos - sible!  
 e fia pos - si - bi - le?

Can this be so?  
 E fia ve - ro?

it scarce seems pos - sible!  
 e fia pos - si - bi - le?

Can this be so?  
 E fia ve - ro?

it scarce seems pos - sible!  
 e fia pos - si - bi - le?

Can this be so?  
 E fia ve - ro?

it scarce seems pos - sible!  
 e fia pos - si - bi - le?

COUNT.

ELVINO.

As a no - ble your faith I de - mand. No, 'tis  
 Un par mi - o non può men - tir, No, non

COUNT.

false, sir, but said to flout me, Vile ex - cuse to hide her trea - son. Wretched  
 fi - a. di tai pre - te - sti, La ca - gio - ne ap - pien si ve - de. Scia - gu -

*Strings pizz.* *p* *ff Tutti.*

ELVINO (without noticing the Count). LISA.

Come, oh Li - sa. Oh  
 Vie - ni, o Li - sa. An -

churl, thou dar'st to doubt me? Art thou blind to truth and rea - son.  
 ra - to e tu po - tre - sti Du - bi - tar del - la mia fe - de?

*Ob. sustain.* *p*

ELVINO.

come. A - way then.  
 - diam. An - dia - mo.

A - way then! I - dle tale this to be - guile us,  
 An - dia - - mo. A tai fo - le non cre - dia - mo,

A - way then! I - dle tale this to be - guile us,  
 An - dia - - mo. A tai fo - le non cre - dia - mo,

A - way then! I - dle tale this to be - guile us,  
 An - dia - - mo. A tai fo - le non cre - dia - mo,

*Tutti.* *f*

said to be-guile us, One who wan-ders and talks while sleep-ing! No in-deed, it can't be  
 No, non cre-dia-mo. Un che dor-me, e che cam-mi-na! No, non è, non si può

said to be-guile us, One who wan-ders and talks while sleep-ing! No in-deed, it can't be  
 No, non cre-dia-mo. Un che dor-me, e che cam-mi-na! No, non è, non si può

said to be-guile us, One who wan-ders and talks while sleep-ing! No in-deed, it can't be  
 No, non cre-dia-mo. Un che dor-me, e che cam-mi-na! No, non è, non si può

*p*

true, . . one who wan-ders and talks while sleep-ing, no in-deed, it can't be true.  
 dar, . . un che dor-me e che cam-mi-na, no, non è, non si può dar.

true, . . one who wan-ders and talks while sleep-ing, no in-deed, it can't be true.  
 dar, . . un che dor-me e che cam-mi-na, no, non è, non si può dar.

true, . . one who wan-ders and talks while sleep-ing, no in-deed, it can't be true.  
 dar, . . un che dor-me e che cam-mi-na, no, non è, non si può dar.

*cresc.*

**THERESA.** (pointing to the mill.)

Friends, speak low-er, hush your voi-ces; Af-ter hours of bit-ter weep-ing, My A-mi-na at last is  
 Pia-no a-mi-ci: non gri-da-te; Dor-me al-fin la stan-ca A-mi-na: Ne ha bi-so-gno . . . po-ve-

no.  
 no.  
 no.  
 no.

*Strings.*

*Allegro assai moderato.* *p*

sleeping, Ah, for - bear to break her rest! Poor A - mi - na, she is sleep - ing, ah, for - bear to break her  
 - ri - na, Do - po tan - to la - gri - mar, Ne ha bi - so - gno, po - ve - ri - na, do - po tan - to la - gri

LISA.  
 Yes, be si - lent.  
 Sì, tac - cia - mo.

ELVINO.  
 Nor break her rest.  
 Ah! si tac - ciam.

sotto voce.  
 Yes, be si - lent, nor break her rest.  
 Sì, tac - cia - mo, Ah! si tac - ciam.

Nor break her rest.  
 Ah! sì tac - ciam.

let her rest,  
 sì tac - ciam.

Wind.

Poco più mosso.  
 rest. Li - sa, El -  
 - mar. Li - sa! El -

Be si - lent, be si - lent.  
 Tac - cia - mo, tac - cia - mo.

Be si - lent, be si - lent.  
 Tac - cia - mo, tac - cia - mo.

Be si - lent, be si - lent.  
 Tac - cia - mo, tac - cia - mo.

Be si - lent, be si - lent.  
 Tac - cia - mo, tac - cia - mo.

Wind. Poco più mosso.

pp

LISA.

- vi - no! What is this? Why thus arm in arm to - ge - ther? To be  
 - vi - no! *che veg-gio?* *Do - ve an - da - te in que - sta* *gui - sa?* *A spo -*

THERESA. ELVINO.

mar - ried—You! oh hea - ven! to be married to Li - sa? Yes, Li - sa.  
 - sar - ci. Voi! *gran Di - o!* *E la spo - sa!—* *è Li - sa?— E Li - sa.*

LISA.

Yes, why not Li - sa? I ne'er was found a - lone and sleeping, at midnight, profound - ly,  
 Sì, *e lo mer - to;* *io non fui col - ta so - la ma - i,* *di not - te, in vol - ta,*  
*Strings, Viola sustain.*

None can say they e - ver found me in the chamber of a lord.  
 Né *tro - va - ta io fui rin - chiu - sa nel - la stan - za di un si - gnor.*

THERESA.

False and heart - less! no more I'll  
 Men - zo - gne - ra! a que - sta ac -  
*Tutti.*

Cello.

(she takes Lisa's veil from her bosom and shows it.)

spare thee, Here I crush thee with a word. See this veil, 'twas I that found it, In the  
 - cu - sa, Più non fre - no il mio fu - ror! *Que - sto vel fu rin - ve - nu - to Nel - la*

*f* Tutti.

ELVINO. THERESA.

Count Ro-dol - pho's chamber. Who has lost it? to whom belongs it? Read the an - swer in her  
 stan - za del Si - gno-re. Di chi è ma - i? chi l'ha per - du - to? Ve lo di - cail suo ros -

Who has lost it? to whom belongs it?  
 Di chi è ma - i? chi l'ha per - du - to?

Who has lost it? to whom belongs it?  
 Di chi è ma - i? chi l'ha per - du - to?

Who has lost it? to whom belongs it?  
 Di chi è ma - i? chi l'ha per - du - to?

*Wind & Strings.*

*p* *ff Tutti.* *pp*

ELVINO THERESA.  
*(letting go Lisa's hand).*

blush - es. Li - sa! Li - sa! and let the Count himself deny it if he can.  
 so - re. Li - sa! Li - sa! it si - gnor Con - te mi smenti - scase lo può.

Li - sa!  
 Li - sa!

Li - sa!  
 Li - sa!

*Tutti.* Li - sa!  
 Li - sa!

*ff* *Cl. Cor. & Fag.* *Strings.*

LISA.

*Fl. & Cl.* Not a word I dare to ut - ter.  
 Io non o so al - zar la fron - te.

COUNT and ALEXIS.

*Andante.*

More and more I doubt .. and .. fear.  
 Che pen - sar, che dir ... non .. so.

More and more I doubt .. and .. fear.  
 Che pen - sar, che dir ... non .. so.

More and more I doubt .. and .. fear.  
 Che pen - sar, che dir ... non .. so.

More and more I doubt .. and .. fear.  
 Che pen - sar, che dir ... non .. so.

Ob. Cl. & Fag. *pp* *ff Tutti.*

ELVINO.

Li - sa, canst thou be faith - less? Thou whom I thought de - vo - ted!  
 Li - sa, men - da - ce an - ch'es - sa! Rea dell' i - stes - so er - ro - re!

Strings. *pp.*

There's not a heart that is seath less, No faith or love, no faith or love up-on earth are  
 Spen-to è nel mon - do a - mo - rc, Più fe, più o - nor, più fe, più o - nor, no, no, no, no, non

*tr* *3 stentate. 3*

*colla parte.*

ThERESA.

Why hath thy heart ne'er no - ted That she is  
 In quel - la fron - te im - pres - sa Chiara è la

left. *v'ha.* Fl. & Cl. *pp*

Thou whom I  
 Rea dell' i -  
 Cl. & Cor.

base and guil - - ty? Her'sis no love . . de - vo - - - ted, Of truth and  
 col - pa, e cer - - ta. Sof - fra pie - tà . . non - mer - - - tà, Chi altrui ne -

thought de vo - - ted! There's not a heart that is scath - - - less No faith or  
 - stes - so er - ro - - re! Spen-to è nel mon - do a - mo - - - - re, Più fe, più o -  
 Cl. & Fag. Cl.

*con abbandono.*

love, of truth and love her heart's be - reft.  
 - gò, chi al-trui ne - gò, ne - gò pie - tà.

LISA (aside).  
 Will he dis -  
 (Cie-lo! a tal

love, no faith or love, on earth are left.  
 - nor, più fe, più o - nor, no, no, non v'ha. There's not a  
 Re - a, men -

*Fl. Cl. & Fag.*

*colla parte.* *pp*

Yes, she is base and guil - - -  
 Chia-ra è la col - pa, e cer - - -

- dain . . my feal - - - ty? All are a - gainst me tur - - -  
 col - po op - pres - - - sa, Vo - ce non tro - - vo e tre - - -

heart that's scath - - - less, No truth or love are left - - -  
 da - ce an - ch'es - - - sa, Più fe, più o - nor non v'ha - - -



- ty, Her's is no love . . de - vo - ted, Of truth and love, of truth and  
 - ta, Sof - fra, pie - tà . . non mer - tr - tà, Chi al-trui ne - go, ne - gò pie -

- ning, I of his grief am guil - - ty, If he is lost, if he is  
 - no, Quanto al mio scor - no e - stre - no, La mia ri - val, la mia ri -

No faith is left, no faith, no love,  
 Più fè, non v'ha, più onor, <sup>2</sup> Cl. più onor,

love . . she's be-reft. Why hath thy heart ne'er no - -  
 - tà, pie - tà. In quel - lu fron - te im-pres - -

lost . . I'm be-reft.  
 - val . . go - drà.

are left, no . . faith is left.  
 non v'ha, o - nor non v'ha.

COUNT

Her cheek with shame is bur - -  
 In quel - la fron - te im-pres - -

*Fl. & Cl.*

*colla parte.* *pp* *pp*

- ted, That she is base and guil - - ty? Of  
 - sa, Chia - ra è la col - pa e cer - - ta, Ah!

Will he dis - dain my feal - - ty? All are a -  
 Vo - ce non tro - - vo, e tre - - no, Quan-to al mio

Thou'rt faith-less, thou'rt faith - - less.  
 Men - da - ce, an - - ch'es - - sa.

- ning. That she her - self is guil - - ty, False-hood did  
 - sa, Chia - ra è la col - - pa e cer - - ta; Sof - fra, pie -

Wind.

truth and love, of truth and love her heart is be -  
*sof fra, no, no, no, no, non mer - ta pie -*

- gainst... me tur - - - ning, If he is lost, if he is lost, I'm be -  
*scor - no e - stre - - - mo La mia ri - val, la mia ri - val go -*

No faith or... love are  
*Non v'ha, no, ... non*

e'er... bring scor - - - ning, On heart un-kind, on heart un-kind, . . . Of truth be -  
*ià ... non mer - - - ta, Ghi al-trui ne - gò, ne-gò pie - tà, . . . pie -*

*colla parte.*

rest, of truth and love her heart's be - rest, of . . . truth and  
*tà, Ghi al-trui ne - gò pie - tà, pie - tà, Ghi ne - gò, ne -*

rest, if he is lost, if he . . . is lost, my heart's be -  
*drà, La mia ri - val go - drà, ah go - drà, Ah quan - to, ah*

left, no faith or love on earth are left! no faith or  
*v'ha, Più fe, più o - nor non v'ha, non v'ha, Più o - nor più*

rest, on heart un - kind of truth be - rest, on heart un -  
*tà, Ghi al-trui ne - gò pie - tà, pie - tà, No, no non*

CHORUS.

In fear and doubt, I know not  
*Ah che pen - sar, Ah che pen -*

In fear and doubt, I know not  
*Ah che pen - sar, Ah che pen -*

In fear and doubt, I know not what, I  
*Ah che pen - sar, Ah che pen -*

*ff Tutti.*

*Ob. Cl. & Fag. Fl. Ob. Cl.*

love her heart's . . . be - reft, of truth and love her heart's be -  
 gò . . . ne - - gò . . . . pie - tà, chi al-trui ne - gò . . . . pie - tà, pie -

- reft, my heart's . . . be - reft, if he is lost, if he  
 quan - to ne . . . . go - drà, La mia ri - val go - drà,

love up - on earth . . . are left, No faith or love on earth  
 fe - de, piü fe - - de non v'ha, Piü fè . piü o - nor non v'ha,

- kind of truth be - reft, on heart un - kind of truth  
 mer - ta, no, pie - tà. chi al-trui ne - gò pie - tà,

what, not what to think, In fear and doubt,  
 sar, pen - sar non so, ah che pen - sar,

what, not what to think, In fear and doubt,  
 sar, pen - sar non so, ah che pen - sar,

*Sua* *pp* *Tutti* *f* *p* *Ob. Cl. & Fag.*

- reft, of . . . truth and love her heart's be - reft,  
 tà. Chi . . . ne - gò . . . ne - gò . . . . pie - tà,

. . . is lost . . . my heart's be - reft, . . my heart's be - reft,  
 ah go - drà . . . ah quan - to, ah quan - to ne . . . . go - drà.

are left, . . . no faith or love . . up - on earth . . . are left,  
 non v'ha, . . . piü o - nor, . . . piü fe - de, piü fe - - de non v'ha,

be - - reft, on heart un - kind of truth be - reft,  
 pie - - tà, no, no, non mer - ta, no, pie - tà,

I know not what, not what to think,  
 Ah che pen - sar, pen - sar non so,

ALEXIS. I know not what, not what to think,  
 Ah che pen - sar, pen - sar non so,

I know not what, not what to think,  
 non so, ah che pen - sar, non so,

*pp*

of truth and love her heart's be - reft,  
*ne - gò pie - tà, ne - gò pie - tà,*

if he is lost, then my poor heart's  
*ah ne go - drà, ah ne go - drà,*

no faith or love on . . . earth  
*fe - de non v'ha, non . . . v'ha*

on heart un - kind of truth be - reft,  
*no, no, pie - tà, no, no, pie - tà,*

in fear and doubt, I know not what  
*Ah che pen - sar, ah che pen - sar,*

in fear and doubt, I know not what  
*Ah che pen - sar, ah che pen - sar,*

*Sva.*  
*Tutti.* *pp Cl. Cor. & Fag.*

be - reft.  
*pie - tà.*

be - reft.  
*go - drà.*

are left.  
*non v'ha.*

be - reft.  
*pie - tà.*

to think.  
*non sò.*

to think.  
*non sò.*

*Strings pizz.*

*tr tr, tr a piacere.*

No. 14. RECITATIVE AND ARIA.—“OH, MUST YE FADE, SWEET FLOWERS.”

ELVINO. COUNT.

VOICE. My lord! can I trust none then? if she too hath been false! More than I've  
*Si - gnr! che cre - der deg - gio? El - la pur mi tra - di! Quel ch'io ne*

PIANO. *p* *ff Tutti.* *Strings.*

told thee I will not now di-vulge. Once more I say it, and will main-tain it, that A-mina is stainless,  
*pen - si ma - ni - fe - star non vo'. Sol ti ri - pe - to, sol ti so - sten - go che in - no - cen - te è A - mi - na,*

*f*

ELVINO. COUNT (speaking under his breath).

that you do cruel wrong to doubt her vir-tue. How can I prove that? How! Look yonder! proof thou  
*Chc' la stes-sa vir - tu' of - fen - di in es - sa. Chi fa che il pro - vi? Chi! mi - ra! el - la*

*f* *Moderato. pp*

(Amina is seen coming out from a window of the Mill. She walks along the edge of the roof, beneath her the wheel of the Mill, which is turning, threatens to crush her, should she take a false step. All turn towards her in great fear. Elvino is held back by the Count.)

ELVINO (held back suffocated by emotion). THERESA (in a voice by the Count).

shalt have, Be silent; for a footstep, or a sound might be-tray her. My daughter. Oh A-mi-na!  
*stes-sa, Si - len-zio: un sol pas - so, un sol gri - do l'uc - ci - de. Oh fi - glia! Oh A - mi - na!*

LISA and THERESA with the Trebles.

Ah!  
 Ah!

ELVING with the Tenors.

Ah!  
 Ah!

ALEXIS with the Basses.

Ah!  
 Ah!

*pp*

CHORUS.

(Amina now sets foot on the wooden bridge.)  
Andante sostenuto.

(All kneel except the Count, and sing with repressed voices till Amina wakes.)

LISA and THERESA. *tutto legato.*

Oh heav'nly good - ness, guide her un-con-scious  
Bon - tà di - vi - na, gui - da l'er-ran - te

ELVINO.

Oh heav'nly good - ness, guide her un-con-scious  
Bon - tà di - vi - na, gui - da l'er-ran - te

COUNT and ALEXIS.

Oh heav'nly good - ness, guide her un-con-scious  
Bon - tà di - vi - na, gui - da l'er-ran - te

(looking on with intense anxiety.)  
*sotto voce.*

Mark her!  
Scende!  
*sotto voce.*

Oh heav'nly good - ness, guide her un-con-scious  
Bon - tà di - vi - na, gui - da l'er-ran - te

Mark her!  
Scende!

Oh heav'nly good - ness, guide her un-con-scious  
Bon - tà di - vi - na, gui - da l'er-ran - te

*Andante sostenuto.*

tremolo.

Wind.

*ppp*

(Amina arrives near the wheel, walking on a decayed rafter, which bends under her.)

*più sostenuto.*

steps,  
piè.

Trembling  
Tre - ma

she fal - ters,  
va - cil - la,

A - las!  
Ahi - mè!

steps,  
piè.

Trembling  
Tre - ma

she fal - ters,  
va - cil - la,

A - las!  
Ahi - mè!

COUNT (holding  
back Elvino).

steps,  
piè.

Trembling  
Tre - ma

she fal - ters,  
va - cil - la,

A - las!  
Ahi - mè!

She's  
Co -

steps,  
piè.

Trembling  
Tre - ma

she fal - ters,  
va - cil - la,

A - las!  
Ahi - mè!

steps,  
piè.

Trembling  
Tre - ma

she fal - ters,  
va - cil - la,

A - las!  
Ahi - mè!

Strings. *più sostenuto.*  
Wind sustain.

In safe - - - ty!  
E sal - - - va!

In safe - - - ty!  
E sal - - - va!

ALEXIS.

pass'd it in safe - ty! In safe - - - ty!  
rag - gio è sal - va! E sal - - - va!

In safe - - - ty!  
E sal - - - va!

In safe - - - ty!  
E sal - - - va!

In safe - - - ty!  
E sal - - - va!

*molto legato.*

*pp*

*tr*

(Amina has now descended to the stage, she comes slowly forward to the

*tr*

centre.)

AMINA.

Oh! on - ly for a  
Oh! se u - na vol - ta

mo-ment once a-gain to be-hold him! Ere he doth lead her as his bride to the  
 so - la ri - ve - der - lo io po - tes - si, An - zi che all' a - ra al - tra spo - sa ei gui -

COUNT (to Elvino). THERESA. AMINA.  
 altar! Hear'st thou? She is thinking on-ly of thee. Vain, vain my longing! The chime of the bells methinks is  
 - dalle!— O - di? A te pen-sa, parla di te. Va-na spe - ranza! Io sen-to suo-nar la sa-cra

sound-ing. To church all are hastening.  
 squil - la— Al tem - pio ei mo - ve—  
*Allegro moderato assai. Cl.*

Oh, have I lost thee! And  
 Ah! l'ho per - du to - e

*Fl. & Cl.*

ELVINO. Lento. AMINA (falling on her knees).  
 why? I have not wrong'd thee. Oh tender heart! Great hea-ven! oh re - gard not my  
 pur? rea non son i - o. Te - ne - ro cor! Gran Di - o, non ni - rar il mio

Oh tender heart!  
 Te - ne - ro cor!

Oh tender heart!  
 Te - ne - ro cor!

COUNT and ALEXIS with the Basses.

RECIT. Lento. Cl. Cor. Fag. Lento.



sor - row, my heart for - gives him, Though I must mourn for - sa - ken, may bliss at -  
 pian - to; Io glie'l per - do - no. Quan - to in - fe - li - ce io so - no, fe - li - ce ei

- tend him, Pray'r of a heart that's break - ing the heav'nly Pow'rs re - fuse not. Ah no!  
 si - a, Que - sta d'un cor che mo - re, è l'ul - ti - ma pre - ghie - ra. Ah sî!

Pray'r of a heart that's break - ing the heav'n - ly Pow'rs re - fuse not.  
 Que - sta d'un cor che mo - re è l'ul - ti - ma pre - ghie - ra.

*Clar. Fag.*

*Strings.*

So con - stant! So lov - ing!  
 Oh det - ti! Oh a - mo - re!

So con - stant! So lov - ing!  
 Oh det - ti! Oh a - mo - re!

So con - stant! So lov - ing!  
 Oh det - ti! Oh a - mo - re!

*cl.* *Andante sostenuto.* *cl.*

AMINA (has risen, and feels for Elvino's ring on her finger).  
 The ring he gave me - I've lost it - he snatch'd it from me! But he can - not  
 L'a - nel - lo mi - o - l'a - nel - lo ei me l'ha tol - to - Ma non può ra -

*pp*

rob me of his dear i-mage,  
- pir - mi l'im - ma - gin su - a.

*Fl.* *Andante.*

*f*

*RECIT.*

Sculp-tur'd in my heart, here for -  
Scul - ta, et - la è qui, qui nel

*p* *pp* *RECIT.*

*in tempo.* (draws from her bosom the flowers Elvino gave her.) *RECIT.*

- e - ver. *Ye*  
pet - to. *Nè*

*Larghetto.* *Fl. & Cl.*

*con grande espress animata.* *RECIT.*

*Strings, Cor.*

too, oh ten-der to - kens of love e - ter - nal, Oh flow'rs, ne'er will I lose ye. Oh let me  
te, d'e - terno af - fet - to te - ne - ro pe - gno. O fior, nè te per - de - i. An - cor ti

kiss ye, oh let me kiss ye, but— all your sweet bloom is fa - ded.  
ba - cio, an - cor ti ba - cio, ma— i - na - ri - di - to se - i.

*pp*

water 72

AMINA.

Oh, must ye fade, sweet  
Ah! non cre-dea mi

*Andante cantabil..*

*fl. pp*

*legato.*

flow - ers, For - sa - ken by sun - light and show - ers, As tran - sient as love's e -  
rar - ti, Si pre - sto e - stin - to, o fio - re, Pas - sa - sti ul par d'a -

- mo - tion, That lives and wi - thers in one short sum - mer day, that lives and  
- mo - re, Che un gior - no so - lo, che un gior - no sol du - ro - Che un gior - no

ELVINO. AMINA.

wi - thers in one short day. Do not re - strain me. So  
so - lo, ah sol du - ro. Io più non reg - go. Pas -

*Ob.*

ELVINO. AMINA.

transient love's de - vo - tion. I im - plore, do not re - strain me. That  
- sa - sti al par d'a - mo - re - Più non reg - go a tan - to duo - lo. Che un

lives and dies in one short sum-mer day. But though no sun shine  
*gior - no, che un gior - no sol, du - rō.* *Po - tria no - vel vi*

*Fl. Ob. & Cl.*

*pp*

*horns*

o'er . . . ye, These tears, these tears might yet re - store . . . ye, But an estrang'd de -  
*- go - - re, Il pian-to, il pian-to mio re - car - ti- Ma rav-vi-var l'a -*

- vo - tion, No mourner's tears have pow-er to stay, Ah must ye fade . . . thus, ah must ye fade . . .  
*- mo - re Il pian - to mio, ah, no, no, non può, Ah non cre-de - - a, ah non cre-de - -*

*Tempo "EH"*

*Cello sustains.*

*abbandonandosi.*

thus, Sweet flow'rs as tran - sient as love, That lives and dies in a day, Tran - sient as  
*- a, Pas - sa - sti al par, al par d'a - mor, Che un gior - no sol du - rō, Che un gior - no sol du*

*colla parte.*

*lente.*

love, That lives and dies, . . . that dies, . . . in one short  
*- rō, Pas - sa - sti al par, . . . d'a - mor, . . . d'a -*

*lente.*

RECIT. ELVINO. (breaking from the Count).

day.  
- mor.

Strings & Cor.

AMINA.  
No more re-strain me. If he return'd to  
No, più non reg-go. E, s'e-gli a me tor-

RECIT.

COUNT (to Elvino). AMINA.

love me, Oh come, El - vi - no! O - bey her ev - ry thought. Oh art thou near me! what  
- nas - se! Oh! tor - no, El - vi - no. Se - con - da il suo pen - sier. A me t'ap - pres - si? oh,

COUNT (to Elvino). (Elvino places the ring on Amina's finger.) AMINA.

rap - ture! Oh first my ring re - store me! Give her the ring now. Then still thou lov'st me, e'en as I  
gio - ja! L'a - nel - lo mio mi re - chi? A lei lo ren - di. An - cor son tu - a; tu, sem - pre

(The Count leads Theresa towards Amina.)

love thee? Embrace me, oh ten - der mother, This is the bliss of hea - - -  
mi - o? M'ab - brac - cia, te - ne - ra ma - dre, Io son fe - li - ce ap - pie

COUNT. (Amina falls into Theresa's arms and Elvino kneels before her.)

- ven! Sur - rounded by her loved ones let her a - wake now.  
- no! De' suoi di - let - ti in se - no, el - la si de - sti,

Allegro brillante.

tremolo.

p. *Tymp.*

## CHORUS OF VILLAGERS.

AMINA (*waking*).

Hail A - mi - na! wake to glad - ness, hail A - mi - na, wake to joy! What sounds!  
*Vi - va A - mi - na! vi - va an - co - ra, vi - va an - co - ra, vi - va an - cor! Oh ciel!*

Hail A - mi - na! wake to glad - ness, hail A - mi - na, wake to joy!  
*Vi - va A - mi - na! vi - va an - co - ra, vi - va an - co - ra, vi - va an - cor!*

Hail A - mi - na! wake to glad - ness, hail A - mi - na, wake to joy!  
*Vi - va A - mi - na! vi - va an - co - ra, vi - va an - co - ra, vi - va an - cor!*

*ff Tutti. con tutta forza.*RECIT.  
*incalzando.**(covering her face with her hands.)*

Oh heav'n, where am I? what means this? for pi - ty's sake, oh let me not a -  
*O - ve son i - o? che veg - go? ah! per pie - tà, non mi sve - glia - te*

RECIT.

ELVINO.

- wak - en! Nay, wake and bless us, 'tis thy lov - er, and thy hus - band, who kneels be -  
*vo - i! No, tu non dor - mi. Il tuo spo - so, il tuo a - man - te, è a te vi -*

*(with tears of happiness.)*

AMINA.

- fore thee. Oh rap - ture! oh rap - ture! Thou art re - turn'd, El - vi - no!  
*- ci - no. Ah gio - ja! ah gio - ja! io ti ri - tro - vo, El - vi - no!*

*Allegro.*

Theresa.

Wake to glad-ness, and re-new the vows ye  
*Van - - ne al tem - pio, in - no - cen - tee a me più*

Elyino.

Wake to glad-ness, and re-new the vows we  
*Van - - ne al tem - pio, in - no - cen - tee a me più*

Count.

Wake to glad-ness, and re-new the vows ye  
*Van - - ne al tem - pio, in - no - cen - tee a me più*

Wake to glad-ness, and re-new the vows ye  
*Van - - ne al tem - pio, in - no - cen - tee a noi più*

Wake to glad-ness, and re-new the vows ye  
*Van - - ne al tem - pio, in - no - cen - tee a noi più*

Alexis with the Bases.

Wake to glad-ness, and re-new the vows ye  
*Van - - ne al tem - pio, in - no - cen - tee a noi più*

*Allegro.*

*f* Tutti.

*pp*

pligh - ted, Wake to glad-ness, and u - ni - ted, Come re - new the vows ye  
*ca - ra, bel - la più del tuo sof - fri - re, Van - ne al tem - pio e a' piè del -*

pligh - ted, Wake to glad-ness, and u - ni - ted, Come re - new the vows we  
*ca - ra, bel - la più del tuo sof - fri - re, Van - ne al tem - pio e a' piè del*

pligh - ted, Wake to glad-ness, and u - ni - ted, Come re - new the vows ye  
*ca - ra, bel - la più del tuo sof - fri - re, Van - ne al tem - pio e a' piè del*

pligh - ted, Wake to glad-ness, and u - ni - ted, Come re - new the vows ye  
*ca - ra, bel - la più del tuo sof - fri - re, Van - ne al tem - pio e a' piè del -*

pligh - ted, Wake to glad-ness, and u - ni - ted, Come re - new the vows ye  
*ca - ra, bel - la più del tuo sof - fri - re, Van - ne al tem - pio e a' piè del -*

*cresc.*

*cresc.*

pligh - - ted, From this day your sor - row's o'er, yes,  
- *l'a* - - ra, In - co - min - ci il tuo gio - ir, ah,

pligh - - ted, From this day our sor - row's o'er, yes,  
- *l'a* - - ra, In - co - min - ci il tuo gio - ir, ah,

pligh - - ted, From this day your sor - row's o'er, yes,  
- *l'a* - - ra, In - co - min - ci il tuo gio - ir, ah,

pligh - - ted, From this day your sor - row's o'er, yes,  
- *l'a* - - ra, In - co - min - ci il tuo gio - ir, ah,

pligh - - ted, From this day your sor - row's o'er, yes,  
- *l'a* - - ra, In - co - min - ci il tuo gio - ir, ah,

from this day your sor - row's o - - ver.  
*van - - ne al tem - pio, ah van - ne, van - - ne.*

from this day our sor - row's o - - ver.  
*vie - - ni al tem - pio, ah van - ne, van - - ne.*

from this day your sor - row's o - - ver.  
*van - - ne al tem - pio, ah van - ne, van - - ne.*

from this day your sor - row's o - - ver.  
*van - - ne al tem - pio, ah van - ne, van - - ne.*

from this day your sor - row's o - - ver.  
*van - - ne al tem - pio, ah van - ne, van - - ne.*



*Allegro moderato.* Fl. Ob. Cl.

*p*

Strings & Cor.

AMINA. 1 2 3 4 1 2 3

Oh, re - call not one earthly sor - row, . . . With the  
 Ah! non giun - ge u - man pen - sic - ro, . . . Al con -

*sf-Tutti.* *pp* *leg* *geriss* *mo.*

1 2 3 4 1 2 3 4 1 2 3 4

bliss - es of heav'n a - round us, An il - lu - sion, it was that bound us, . . . Thou El -  
 ten - to ond' io son pie - na: A' miei sen - si io cre-do ap - pe - na; . Tu mi af -

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

- vi - no . . . art true to love. Ah, embrace me, my heart de - ligh - ted, In one  
 - fi - da, o mio te - sor. Ah! mi ab-brac - cia, e sem-pre in - sie - me, Sem-pre u -

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

hope now with thine u - ni - ted, Hand in hand while on earth we wan - der, . . . We will  
 - ni - ti in u - na spe - me, Del - la ter - ra in cui vi - via - mo . . . Ci for -

Cor.

1 2 3 1 2 3 4 2 3 4 1 2 3 4

form a . . . heav'n of love, Hand in hand, . . . while here we wan - der, We will  
 mia - mo un ciel d'a-mor: Del - la ter - - - ra in cui vi - via - - mo, Ci for -

1 2 3 4 1 2 3 4 1 2 3 4

form . . . a heav'n of love, of . . . love, of . . . love, . . .  
 mia - - mo un ciel d'a - mor, d'a - - - mor, d'a - - - mor, . . . .

1 2 3 4 1 2 3 4

of . . . love.  
 d'a . . . mor.

**CHORUS.**

**THERESA with 2nd Treble.**  
 Come now, come now, at the  
 Vie - ni, vie - ni, vie - ni al

**ELVINO with 1st Tenor.**  
 Come now, come now, at the  
 Vie - ni, vie - ni, vie - vi al

**COUNT and ALEXIS with the Basses.**

*Più vivo.*

*colla parte.* *f Tutti.*

al - tar to be u - ni - ted, Oh come then, oh  
 tem - pio, a piè dell' a - ra - ah vie - ni, ah

al - tar to be u - ni - ted, Oh come then, oh  
 tem - pio, a piè dell' a - ra - ah vie - ni, ah

al - tar to be u - ni - ted, Oh come, come then, oh  
 tem - pio, a piè dell' a - ra, ah vie - ni, ah vie - ni,

Ah, my love,  
 Ah, mio ben!  
 come then, oh come then to the al - tar All thy mourning now is  
 vie - ni al tem - pio e a piè del - l'a - ra in - no - cente e a noi più  
 come then, oh come then to the al - tar All thy mourning now is  
 vie - ni al tem - pio e a piè del - l'a - ra in - no - cente e a noi più  
 come then oh come then to the al - tar All thy mourning now is  
 ah vie - ni al tem - pio e a piè del - l'a - ra in - no - cente e a noi più

*Cadenza*

Ah!  
 Ah!  
 en - ded, Thou art fair - er for thy woes, Come then.  
 ca - ra, bel - la più del tuo sof - frir, vie - ni.  
 en - ded, Thou art fair - er for thy woes, Come then.  
 ca - ra, bel - la più del tuo sof - frir, vie - ni.  
 en - ded, Thou art fair - er for thy woes, Come then.  
 ca - ra, bel - la più del tuo sof - frir, vie - ni.  
*ff tutti.*  
*Brass.*

*Tempo lmo.*  
 Oh re - call not one earthly sor - row, With the bliss - es of heav'n a -  
 Ah non giun - ge' u - man pen - sie - ro Al con - ten - to ond' io son  
*pp*  
*leggeris simo.*

round us, An il - lu - sion, it was that bound us, Thou El - vi - no . . . art true to  
 pie - na, A' miei sen - si, io cre - do ap - pe - na, Tu mi af - fi - da, o mio te -

love, Ah em - brace me, my heart de - ligh - ted, In one hope now to thine u -  
 sor, Ah! mi ab - brac - cia, e sem - pre in - sie - me, Sem - pre u - ni - ti in u - na

ni - - ted, Hand in hand while on earth we wan - der, We will form a . . . heav'n of  
 spe - - me, Del - la ter - ra in cui vi - via - mo, Ci for - mia - mo un ciel d'a -

love, hand in hand . . . while here we wan : der, we will form . . . a heav'n of  
 mor, Del - la ter - - ra in cui vi - via - mo Ci for - mia - - mo un ciel d'a -

love, of . . . love, of . . . love, . . . of . . .  
 mor, d'a . . . mor, d'a . . . mor, . . . d'a . . .

*colla parte.*

AMINA. *Più vivo.*

love.  
- mar.

ELVINO.

Oh rap - ture! oh rap - ture!  
Oh gio - ja! oh gio - ja!

Oh come then, be - loved one!  
*Mio* be - ne, ah vie - - - ni!

CHORUS.  
THERESA with 2nd Trebles.

Yes, all thy mourning now is en - ded, Thou art fai - rer for thy woes, yes, thou art fai - rer for thy  
Ah! in - no - cen - te e a noi più ca - ra, Bel - la più del tuo sof - frir, ah, bel - la più del tuo sof -

Yes, all thy mourning now is en - ded, Thou art fai - rer for thy woes, yes, thou art fai - rer for thy  
Ah! in - no - cen - te e a noi più ca - ra, Bel - la più del tuo sof - frir, ah, bel - la più del tuo sof -

COUNT and ALEXIS with the Basses.

Yes, all thy mourning now is en - ded, Thou art fai - rer for thy woes, yes, thou art fai - rer for thy  
Ah! in - no - cen - te e a noi più ca - ra, Bel - la più del tuo sof - frir, ah, bel - la più del tuo sof -

*Più vivo.*

*p*

*cre*

*scen - do.*

Oh what rap - ture, Ah, we will  
Oh qual gio - ja! Ah, ci for -

Come, my love, ne'er to part, come, my love, no more to part, Oh come  
Ca - ra a me, ca - ra a me, ca - ra a me, a me più ca - ra, ah vie -

woes, May'st thou be, may'st thou be, may'st thou be by joy at - ten - ded, Ah  
frir, Ca - ra a noi, ca - ra a noi, ca - ra a noi, a noi più ca - ra, ah vie -

woes, May'st thou be, may'st thou be, may'st thou be by joy at - ten - ded, Ah  
frir, Ca - ra a noi, ca - ra a noi, ca - ra a noi, a noi più ca - ra, ah vie -

woes, May'st thou be, may'st thou be, may'st thou be by joy at - ten - ded, Ah  
frir, Ca - ra a noi, ca - ra a noi, ca - ra a noi, a noi più ca - ra, ah vie -

*Tutti. f*

form, yes, we will form a heav'n, a heav'n of love, oh rap -  
 - mia, - mo un aiel, ah, ei for - mia - mo un ciel d'a - mor, oh gio -

then, my love, come, no more to part, oh come then, we  
 - ni, ah vie - ni, ah vie - ni all' a - ra ah vie - - - ni, vie -

may'st thou be, may'st thou be by bliss at ten - - - ded, come .  
 - ni, ah vie - ni, ah vie - ni all' a - ra ah vie - - - ni, vie -

may'st thou be, may'st thou be by bliss at ten - - - ded, come .  
 - ni, ah vie - ni, ah vie - ni all' a - ra ah vie - - - ni, vie -

may'st thou be, may'st thou be by bliss at ten - - - ded, ah, may'st thou  
 - ni, ah vie - ni, ah vie - ni all' a - ra ah vie - - - ni, ah vie - ni al

- ture, oh rap - ture, we part, . . . ne - ver - more.  
 - ja! oh gio - ja! un ciel . . . d'a - mo - re!

part no . more.  
 ni, vie - ni!

then, come then.  
 ni, vie ni!

then, come then.  
 ni, vie ni!

be by joy at - ten - ded, Such as love a - lone be - stows.  
 tem - pio, A piè dell' a - ra, Là in - co - min - ci il tuo gio - ir!

# INDEX.

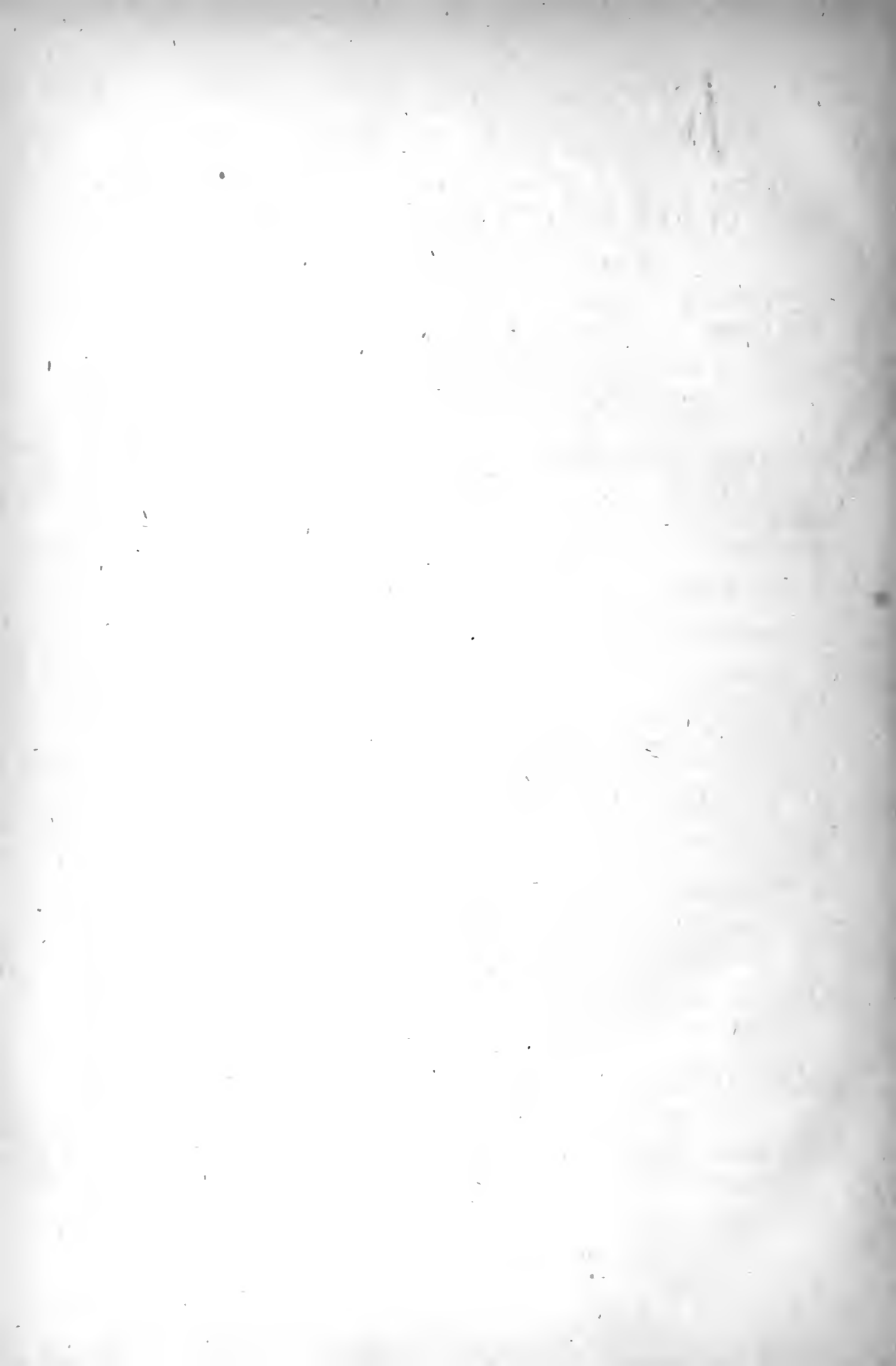
---

## ACT I.

No.		PAGE
1.	INTRODUCTION AND CHORUS ... "Hail Amina" "Viva Amina" ... ..	1
2.	CAVATINA—(Soprano) ... "Songs of pleasure" "Tutto è gioja" ... ..	7
3.	CHORUS ... "Fairest flower of the mountains" "In Elvezia non v'ha rosa" ... ..	14
4.	RECIT. AND CAVATINA—(Soprano) ... "O'er me to-day are dawning" "Come per me sereno" ... ..	22
5.	RECIT. & DUET WITH CHORUS—(Sop. & Ten.) "Dearest, accept the token" "Prendi, l'anel ti dono" ... ..	34
6.	RECIT. AND CAVATINA—(Bar.) ... "Oh remembrance of scenes long vanished" "Vi ravviso o luoghi ameni" ... ..	52
7.	RECIT. AND CHORUS ... "When dusky twilight in night is dark'ning" "A fosco cielo, a notte bruna" ... ..	65
8.	RECIT. AND DUET—(Sop. and Ten.) ... "I am jealous of each wand'ring zephyr" "Son geloso del zeffiro errante" ... ..	75
9.	RECIT. AND FINALE I. ... "Amazement, can this be?" "Che veggio? sara questo" ... ..	85

## ACT II.

10.	INTRODUCTION AND CHORUS... "Here a moment we'll shelter and rest us" "Qui la selva è più folta ed ombrosa" ... ..	123
11.	RECIT. AND ARIA—(Ten.) ... "All is lost now" "Tutto è sciolto" ... ..	133
12.	RECIT. AND ARIA—(Sop.) ... "Right welcome your greeting" "De' lieti auguri" ... ..	148
13.	RECIT. AND QUARTET WITH CHORUS ... "Lisa, canst thou be faithless?" "Signor Conte, agli occhi miei" ... ..	157
14.	RECIT. AND FINALE II. ... "Oh, must ye fade, sweet flowers" "Ah! non credea mirarti" ... ..	173





THE ONLY COMPLETE EDITION OF  
**MENDELSSOHN'S WORKS.**

---

**MENDELSSOHN'S PIANOFORTE WORKS.**  
Four Volumes, elegantly bound in cloth, gilt edges. Folio, with Portrait. Each 12s.

**MENDELSSOHN'S PIANOFORTE WORKS.**  
Four Volumes, bound in cloth, gilt edges. Octavo, Vols. 1, 2, 3, 8s. each; or in paper cover, 6s. each. Vol. 4 (Lieder ohne Worte), 6s.; in paper cover, 4s.

**MENDELSSOHN'S LIEDER OHNE WORTE.**  
Elegantly bound in cloth, gilt edges. Folio, with Portrait, price 12s.

**MENDELSSOHN'S LIEDER OHNE WORTE.**  
Elegantly bound in cloth, gilt edges. Octavo, price 6s.; or in paper cover, 4s.

**\* \* No other Editions contain the 7th and 8th Books.**

**MENDELSSOHN'S LIEDER OHNE WORTE.**  
Books 1 to 6, 5s. each.

**MENDELSSOHN'S LIEDER OHNE WORTE.** Book 7, 5s.

**MENDELSSOHN'S LIEDER OHNE WORTE.** Book 8, 6s.

**MENDELSSOHN'S PERPETUAL MOTION.** Price 4s.

**MENDELSSOHN'S NEW CAPRICCIO IN E MINOR.** Price 5s.

**MENDELSSOHN'S ALBUM-BLATT (LIED OHNE WORTE).** Price 4s.

**MENDELSSOHN'S SONGS.** Edited and in part Translated by NATALIA MACFARREN. Elegantly bound in cloth, gilt edges. Folio, with Portrait, price 21s.

**MENDELSSOHN'S SONGS.** (German and English Words.) Edited and in part Translated by NATALIA MACFARREN. Octavo, elegantly bound in cloth, gilt edges, 6s.; in paper boards, 4s.

**MENDELSSOHN'S THIRTEEN TWO-PART SONGS.**  
Folio, stiff paper cover, 5s.

**MENDELSSOHN'S THIRTEEN TWO-PART SONGS.**  
German and English Words. Octavo, elegantly bound in cloth, gilt edges, 4s.; in paper cover, 2s.

# BEETHOVEN'S SONATAS.

(NEW AND COMPLETE EDITION.)

EDITED AND FINGERED BY

## AGNES ZIMMERMANN.

In One Volume, Folio size, handsomely bound in cloth, gilt edges,

PRICE ONE GUINEA.


### PREFACE.

NOTWITHSTANDING the many editions of Beethoven's Sonatas that exist already, the present one will stand in need of no justification if it should prove a help towards the better rendering and clearer understanding of these great works. This it aims to be.



Firstly: by the fingering. Many passages from their complication, present difficulties almost insurmountable to amateurs without some guidance, others again admit of various ways of fingering; in all such cases the one selected is that which the Editor, on careful consideration, believes to be the most conducive to the clearness of the phrasing; and even should it not seem the most easy or simple, the player may be repaid for any practice spent upon it, by a better insight into the purport of such passages.

Secondly: by the slurs, which are of such essential importance to define the phrasing, and yet are so seldom placed with due attention. These have been carefully revised; the best editions have been compared; in innumerable places where (contrary to musical sense and feeling) the slur stops short of the final note or resolution, it is here made to include such note or resolution; in fugal movements where the subject is originally slurred, the same indication is added in all its repetitions.

Thirdly: by the addition of the small staves in some places; it must be borne in mind that the compass of the Pianoforte was

formerly much more limited than it is now, the highest note being at one time F  and consequently passages which, in the

first part of a movement, appeared in a certain form, were obliged, when they recurred in the second part in a *higher* key, to be compressed for want of notes. In many cases this enforced alteration led to the addition of a new feature of interest, as, for instance, in Sonata No. 4

(page 51), where  occurs instead of  and again in Sonata No. 17 (page 221)—

 instead of 

In both these examples the introduction of the Pedal-note in the top part is so novel and beautiful, that it more than compensates for the loss of the original form of the phrase—wherever similar instances occur (and there are many), no alteration is proposed; but where no such compensatory element exists, where it is plain that the mechanical limitations of the instrument alone prevented a complete reproduction of the original passage, such passage is here printed in the shape in which it would probably have been written, had the keyboard in Beethoven's time had its present extent. Such alterations are offered as suggestions only; whoever prefers, can of course play the passage according to the original text.

AGNES ZIMMERMANN.

No.		s.	d.	No.		s.	d.
1.	F minor, Op. 2, No. 1 ...	4	0	20.	G major, Op. 49, No. 2 ...	3	0
2.	A major, Op. 2, No. 2 ...	5	0	21.	C major, Op. 53 ...	6	0
3.	C major, Op. 2, No. 3 ...	5	0	22.	F major, Op. 54 ...	4	0
4.	E $\flat$ major, Op. 7 ...	5	0	23.	F minor, Op. 57 ...	6	0
5.	C minor, Op. 10, No. 1 ...	4	0	24.	F $\sharp$ major, Op. 78 ...	3	0
6.	F major, Op. 10, No. 2 ...	4	0	25.	G major, Op. 79 ...	3	0
7.	D major, Op. 10, No. 3 ...	4	0	26.	E $\flat$ major, Op. 81A ...	5	0
8.	C minor, Op. 13 (Pathétique) ...	5	0	27.	E minor, Op. 90 ...	5	0
9.	E major, Op. 14, No. 1 ...	4	0	28.	A major, Op. 101 ...	5	0
10.	G major, Op. 14, No. 2 ...	4	0	29.	B $\flat$ major, Op. 106 (Hammerclavier) ...	10	0
11.	B $\flat$ major, Op. 22 ...	6	0	30.	E major, Op. 109 ...	5	0
12.	A $\flat$ major, Op. 26 ...	5	0	31.	A $\flat$ major, Op. 110 ...	5	0
13.	E $\flat$ major, Op. 27, No. 1 (Quasi Fastasia.) ...	4	0	32.	C minor, Op. 111 ...	5	0
14.	C $\sharp$ minor, Op. 27, No. 2 (Ditto) ...	4	0	33.	E $\flat$ major ...	3	0
15.	D major, Op. 28 ...	6	0	34.	F minor ...	2	6
16.	G major, Op. 31, No. 1 ...	5	0	35.	D major ...	3	0
17.	D minor, Op. 31, No. 2 ...	5	0	36.	C major ...	2	0
18.	E $\flat$ major, Op. 31, No. 3 ...	5	0	37.	G major ...	1	6
19.	G minor, Op. 49, No. 1 ...	3	0	38.	F major ...	2	0

*The separate Sonatas sold at half-price.*

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)  
NEW YORK: J. L. PETERS, 599, BROADWAY.

PRICE FIVE SHILLINGS.

# THE MESSIAH

ARRANGED FOR  
PIANOFORTE SOLO,  
BY  
BERTHOLD TOURS.

---

THE ONLY COMPLETE EDITION OF  
**MENDELSSOHN'S SONGS.**

(ENGLISH AND GERMAN WORDS.)

EDITED AND IN GREATER PART TRANSLATED BY  
NATALIA MACFARREN.

In ONE VOLUME, Octavo, paper boards - - 4s.  
" " " cloth gilt - - 6s.

---

NEW WORK FOR THE HARMONIUM.

## A SCHOOL FOR THE HARMONIUM, BY KING HALL.

Containing a description of the Instrument, a Diagram of the Stops, full Directions for Blowing, Fingering, &c., Twenty Original Progressive Studies, carefully fingered, and a Collection of Sacred and Secular Pieces, by the best Composers, arranged for Instruments of various sizes.

PRICE SEVEN SHILLINGS AND SIXPENCE.

---

## THE HARMONIUM TREASURY.

A SERIES OF SELECT PIECES, SACRED AND SECULAR,

ARRANGED FOR THE HARMONIUM BY

J. W. ELLIOTT.

VOLUME I. (Sacred). Handsomely bound in cloth, gilt edges, price 10s. 6d.

Also published in separate Numbers, price 1s. each.

VOLUME II. (Secular). In the Press, and will shortly be ready.

LONDON: NOVELLO, EWER AND CO.

# NOVELLO'S OPERA CHORUSES,

EDITED BY

NATALIA MACFARREN AND BERTHOLD TOURS.

<b>AUBER'S FRA DIAVOLO.</b>		<b>DONIZETTI'S LUCREZIA BORGIA.</b>	
1. Comrades, fill your glasses . . . . .	4d.	32. Not a word . . . . .	2d.
<i>En bons militaires.</i>		<i>Non far motto.</i>	
2. Hail, festal morning . . . . .	2d.	33. From his window . . . . .	1d.
<i>C'est grand fête.</i>		<i>Rischiata è la finestra.</i>	
<b>AUBER'S MASANIELLO.</b>		34. Would you know how to while away sorrow . . . . .	1d.
3. All hail the bright auspicious day . . . . .	2d.	<i>Il segreto per esser felice.</i>	
<i>Du Prince objet de notre amour.</i>		<b>MOZART'S DON GIOVANNI.</b>	
4. All hail the bright auspicious day . . . . .	1d.	35. Let's enjoy while the season invites us . . . . .	1d.
<i>Du Prince objet de notre amour.</i>		<i>Giouinette, che fate all' amore.</i>	
5. O holy Power . . . . .	1d.	<b>MOZART'S LE NOZZE DI FIGARO.</b>	
<i>O Dieu puissant!</i>		36. Come deck with flowers . . . . .	1d.
6. Companions, come. (Fishermen's chorus) . . . . .	2d.	<i>Giovani liete.</i>	
<i>Amis, amis.</i>		37. Noble Lady, fairest roses . . . . .	1d.
7. Behold the morn in splendour . . . . .	2d.	<i>Ricevete, o padroncina.</i>	
<i>Amis la matinée est belle.</i>		38. Each voice now rejoices . . . . .	1d.
8. Come hither all who wish to buy. (Market chorus) . . . . .	3d.	<i>Amanti, costanti.</i>	
<i>Au marché qui vient de s'ouvrir</i>		<b>ROSSINI'S IL BARBIERE.</b>	
{ We come, we will avenge thee . . . . .	3d.	39. Sir, we humbly thank your honour . . . . .	2d.
<i>Courons à la vengeance.</i>		<i>Mille grazie, mio signore.</i>	
{ O Power benign. . . . .		<b>VERDI'S IL TROVATORE.</b>	
<i>Saint bien heureux.</i>		40. See how the darkness of night dissolves. (Gipsy chorus) . . . . .	1d.
60. All hail, the noble victor. (March and chorus) . . . . .	6d.	<i>Vedi! le fosche notturne.</i>	
<i>Honneur! honneur et gloire.</i>		41. Now the dice invite our leisure! . . . . .	1d.
<b>BEETHOVEN'S FIDELIO.</b>		<i>Or co'dadi ma fra poco.</i>	
10. Oh what delight. (Prisoners' chorus) . . . . .	3d.	42. Miserere Scene . . . . .	2d.
<i>O welche Lust.</i>		<b>VERDI'S RIGOLETTO.</b>	
11. Farewell, thou warm and sunny beam . . . . .	4d.	43. Hush, in silence fulfil we our errand . . . . .	2d.
<i>Leb' wohl, du warmes Sonnenlicht.</i>		<i>Zitti, zitti, moviamo a vendetta</i>	
<b>BELLINI'S I PURITANI.</b>		44. Unto a lonely abode directed. . . . .	1d.
12. When yonder bugle calls us . . . . .	1d.	<i>Scorrendo uniti remota via</i>	
<i>Quando la tromba squilla.</i>		<b>WAGNER'S LOHENGRIN.</b>	
13. Rejoice we! . . . . .	1d.	45. The call hath summoned us betimes . . . . .	2d.
<i>A festa.</i>		<i>In Früh'n versammelt uns der Ruf</i>	
14. Noble Arthur, welcome . . . . .	1d.	46. We follow where he leads! . . . . .	1d.
<i>Ad Arturo onore.</i>		<i>Zum Streite säumet nicht!</i>	
15. Once I sought thee . . . . .	2d.	47. May every joy attend thee . . . . .	1d.
<i>A te, o cara.</i>		<i>Gesegnet soll sie schreiten</i>	
16. Fatal day . . . . .	2d.	48. Faithful and true we lead ye forth . . . . .	1d.
<i>Ahi! dolor</i>		<i>Treulich geführt ziehet dahin</i>	
<b>BELLINI'S NORMA.</b>		<b>WAGNER'S TANNHÆUSER.</b>	
17. Hasten, ye Druids, the heights ascend . . . . .	2d.	49. Hail, bright abode (the March). . . . .	4d.
<i>Ite sul colle, O Druidi.</i>		<i>Freudig begrüßen</i>	
18. Norma cometh . . . . .	1d.	50. Once more with joy. (Pilgrim's Chorus) . . . . .	2d.
<i>Norma viene.</i>		<i>Beglückt darf nun dich</i>	
19. Not yet gone? no, yet they linger . . . . .	1d.	<b>WEBER'S OBERON.</b>	
<i>Non parti? finora è al campo</i>		51. Light as fairy foot can fall . . . . .	2d.
20. Vengeance, vengeance . . . . .	1d.	<i>Lieve il piè colà volgiam</i>	
<i>Guerra, guerra!</i>		52. Honour and joy . . . . .	2d.
<b>BELLINI'S LA SONNAMBULA.</b>		53. Glory to the Caliph . . . . .	2d.
21. Hail! Amina . . . . .	1d.	<i>Gloria al giusto</i>	
<i>Viva! viva, Amina!</i>		54. Who would stay in her coral cave . . . . .	4d.
22. Fairest flower of the mountains . . . . .	1d.	<i>Chi potrà fra l'onde restar</i>	
<i>In Elvezia non v'ha rosa.</i>		55. For thee hath beauty (Women's voices) . . . . .	3d.
23. When dusky twilight . . . . .	1d.	<i>Per te pomposa</i>	
<i>Ah fesco cielo.</i>		56. Do. do. (Mixed voices) . . . . .	2d.
24. Here a moment we'll shelter and rest us . . . . .	2d.	<i>Do. do.</i>	
<i>Qui la selva è più folta ed ombrosa.</i>		<b>WEBER'S DER FREYSCHUETZ</b>	
<b>DONIZETTI'S LA FIGLIA.</b>		57. Victoria, victoria . . . . .	1d.
25. What pleasure, what gladness . . . . .	2d.	<i>Victoria, Victoria</i>	
<i>Cantiamo, cantiamo.</i>		58. The Bridal wreath for thee we bind . . . . .	1d.
26. Hark, how the drums are rolling . . . . .	1d.	<i>Wir winden dir den Jungfernkranz</i>	
<i>Sprena il tamburo e incora.</i>		59. The joy of the Hunter. (Huntsman's chorus) . . . . .	2d.
27. Rataplan, Rataplan . . . . .	1d.	<i>Was gleicht wohl auf Erden</i>	
<b>DONIZETTI'S LUCIA.</b>		<b>ROSSINI'S GUILLAUME TELL.</b>	
28. Let us roam through these ruins deserted . . . . .	1d.	61. Brightly the rosy morn . . . . .	1d.
<i>Percorriamo le spiagge vicine.</i>		<i>Quel jour serein</i>	
29. Hail, to the happy bridal day . . . . .	1d.	62. Come, with flowers crown the bowers . . . . .	2d.
<i>Per te d'immense giubilo.</i>		<i>Hyménée, ta journée</i>	
30. What from vengeance yet restrains me . . . . .	2d.	63. Hark, how the horns gaily sounding . . . . .	2d.
<i>Chi raffrena il mio furore.</i>		<i>Quelle sauvage harmonie</i>	
31. With warlike minstrelsy . . . . .	1d.	64. Hail to the mighty ruler . . . . .	2d.
<i>D'immense giubilo.</i>		<i>Gloire au pouvoir suprême</i>	
		65. Swift as the bird in summer sky (Tyrolean) . . . . .	1d.
		<i>Toi que l'oiseau ne suivrait pas</i>	
		<b>GLINKA'S LIFE FOR THE CZAR.</b>	
		66. Noble Chief! thee we hail . . . . .	3d.

(To be continued.)



Walden  
5-388

7  
22  
198  
18 - 12

