

Act I

PRELUDIO

ANDANTE MOSSO

*pp*

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a series of chords and single notes, while the lower staff has a more active melodic line with eighth and sixteenth notes. There are crescendo and decrescendo hairpins across the system.

Harp

*rall.*

*dolce*

The second system continues the prelude. The upper staff has a more complex texture with some sixteenth-note passages. The lower staff continues with a steady melodic flow. The tempo is marked *rall.* (rallentando) and the mood is *dolce* (sweet). A crescendo hairpin is visible in the middle of the system.

*animando*

*rit.*

*accel.*

*mf*

The third system concludes the prelude. The upper staff features a melodic line with some grace notes. The lower staff has a more rhythmic accompaniment. The tempo is marked *animando* (more lively) and *mf* (mezzo-forte). The system ends with a *rit.* (ritardando) hairpin followed by an *accel.* (accelerando) hairpin.

First system of a musical score. It consists of two staves. The upper staff contains a melodic line with slurs and accents, marked with a '7' above it. The lower staff contains a bass line with chords and slurs. Performance markings include *accel.* (accelerando), *p a tempo* (piano, at tempo), and *rall.* (ritardando).

Second system of the musical score. It consists of two staves. The upper staff begins with a first ending bracket labeled '1' and *a tempo*. It features melodic lines with slurs and accents, marked with 'M.S.' (Messa di Voce) and 'M.D.' (Messa di Dio). The lower staff contains a bass line with chords and slurs. A dynamic marking of *p* (piano) is present.

Third system of the musical score. It consists of two staves. The upper staff continues the melodic line with slurs and accents, marked with 'M.D.' and 'M.S.'. The lower staff contains a bass line with chords and slurs. A dynamic marking of *pp* (pianissimo) is present.

Fourth system of the musical score. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The tempo marking *SOSTENUTO* (Sostenuto) is present at the beginning of the system.

First system of a piano score. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand plays a steady eighth-note accompaniment. A fermata is also present over the final measure of the right hand.

Second system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand continues with eighth-note accompaniment. The tempo marking *allargando* is written below the first measure, and *pp rit.* is written below the final measure. A fermata is present over the final measure of the right hand.

Third system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand continues with eighth-note accompaniment. The tempo marking *rall.* is written below the first measure, and *a tempo* is written below the second measure. A box containing the number '2' is positioned above the first measure of the right hand. A fermata is present over the final measure of the right hand.

Fourth system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand continues with eighth-note accompaniment. The tempo marking *rall.* is written below the first measure. A fermata is present over the final measure of the right hand.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth notes and rests. The left hand (bass clef) plays a complex, rhythmic accompaniment with many beamed eighth notes. Dynamics include *mf* and *accl. molto*.

Second system of the musical score. The right hand continues with a melodic line. The left hand has a more sustained accompaniment with some chords. Dynamics include *pp a tempo* and *rit.*

Third system of the musical score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a melodic line with a triplet of eighth notes. Dynamics include *pp*, *ppp*, and *molto rall.*. A marking *8.<sup>a</sup> bassa* is present. Crescendo and staccato markings are also present.

Fourth system of the musical score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a melodic line with a triplet of eighth notes. Dynamics include *ff*, *p*, and *pppp*.

# ATTO PRIMO

## SPIANATA NEL BOSCO.

A destra, sul dinanzi, una casa modesta, quella di Guglielmo. — In fondo, a sinistra, un sentiero che si perde nel folto di una boscaglia salendo una rupe. — Da questa ad un'altra rupe un ponticello. — È primavera. — Festoni di fiori pendono da ogni parte. — La scena è pavesata a festa. — Mensa presso la casa, con bottiglie, bicchieri, cibarie, ecc. — Suonatori presso la mensa. — Su una seggiola, presso la casa, la valigia di Roberto. — Guglielmo, Anna e Roberto sono seduti a capotavola.

## CORO D'INTRODUZIONE

Nº 2.

*ALLEGRO DECISO*

*ff* *mf* *ff*

*mf* *p* *f*

*mf* *f* *mf*

*f* *f*

MONTANARI

Soprani  
Tenori  
Bassi

Ev-vi - va! Ev-vi -

Ev-vi - va! Ev-vi -

Ev-vi - va! Ev-vi -

3

8

*f* *ff* *mf* *ff*

-va! Ev - vi - va!

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

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

8

*p* *ff* *mf*



*pp* (come chiaecchierando fra loro)

Dalla vec\_chia di Ma\_gon - za Ro\_ber-to è e\_re-di-tier!

*pp*

Del-la vec - chia, Ro - ber - to è e - re - di - tier!

*pp stacc.*

*pp*

*p*

Son....

I te - so - ri ac - cu - mu - la - ti son mol - ti dav - ver!

I..... te - so - ri son mol - ti dav - ver! son....

mol - ti dav - ver! son mol - ti dav - ver!

I te - sor son mol - ti dav - ver!

mol - ti dav - ver! son mol - ti dav - ver!

*f*

*p*

Dunque po - ve - ro sta - se -

*pp legato*

5

I te -

- ra Ro - ber - to par - ti - rà...

Son mol - ti dav - ver! Ei.....

*mf*

e..... a spo - sar la fi - dan - za - ta

ric - co tor - ne - rà e a spo - sar la fi - dan - za - ta ei

tor - ne - rà!

ric\_co tor.ne - rà!

ric\_co tor.ne - rà!

This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'tor - ne - rà!' and 'ric\_co tor.ne - rà!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ei ric - co tor - ne - rà!

Ei ric - co tor - ne - rà!

Ei ric - co tor - ne - rà!

This system continues the vocal lines with the lyrics 'Ei ric - co tor - ne - rà!'. The piano accompaniment includes a measure rest marked with the number '8'.

8

This block shows the piano accompaniment for the second system, including the measure rest marked '8'.

Ev -

Ev -

Ev -

This system shows the vocal lines and piano accompaniment for the third system, with the lyrics 'Ev -' appearing at the end of the staves.

6

This block shows the piano accompaniment for the third system, starting with a measure rest marked '6'.

1.<sup>o</sup> TEMPO

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

*ff* 1.<sup>o</sup> TEMPO *mf* *ff* *mf*

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

*ff* *mf* *ff* *f*

Ev - vi - va! Ev - vi - vai fi - dan - za - ti! ev - - - vi - va i  
 Ev - vi - va!  
 -vi - va! Ev - vi - vai fi - dan - za - ti! ev - - - vi - va i  
 -vi - va! Ev - vi - vai fi - dan - za - ti! ev - - - vi - va i

*ff*

fi - dan - za - - - - - ti! Ev - vi - va!

fi - dan - za - - - - - ti! Ev - vi - va!

fi - dan - za - - - - - ti! Ev - vi - va!

*ff*

Detailed description: This system contains the first three staves of the score. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The piano accompaniment is on the bottom two staves, starting with a fortissimo (*ff*) dynamic. The music is in 3/4 time and features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

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

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

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

Detailed description: This system contains the next three staves. The vocal parts continue with the lyrics 'ev - vi - va! ev - vi - va ev - vi - va!'. The piano accompaniment continues with a similar rhythmic pattern, maintaining the *ff* dynamic.

8

*ff*

Detailed description: This system contains the next two staves, which are piano accompaniment. A first ending bracket labeled '8' spans the first few measures. The music continues with a strong *ff* dynamic and includes some trills and grace notes.

7

*ff*

*TEMPO DI VALZER*

Detailed description: This system contains the final two staves of the score. A first ending bracket labeled '7' is present. The tempo changes to 'TEMPO DI VALZER' (Waltz tempo). The piano accompaniment features a mix of eighth and sixteenth notes, ending with a flourish.

O  
R  
O  
C

Gi - ra! gi - ra! gi - ra!  
Gi-ra! gi-ra! gi-ra!  
Gi-ra! gi-ra! gi-ra!

*mf cres. f pp*  
*stacc. il basso*

bal - za! gi - ra! gi - ra! balza! La mu - si - ca fremeede.  
bal - za! gi - ra! gi - ra! balza! Gi-ra! gi-ra!  
bal - za! gi - ra! gi - ra! balza! Gi-ra! gi-ra!

*ff p*

- li - ra, la..... dan - za so - spingeedin - cal - za. Oh,  
gi - ra! bal - za! gi - ra! gi - ra! gi - ra!  
gi - ra! bal - za! gi - ra! gi - ra! gi - ra!

*f*

vo - lano ra - pide l'o - re se il pie - de al la danza è leg - ger!.....

pp

Il bal - lo è ri - val del - l'a - mo - -

Il bal - lo è ri - val del - l'a - mor.....

Il bal - lo è ri - val del - l'a - mor  
-re. Il co - re fa bat - ter dav - ver.....

Il bal - lo è ri - val del - l'a - mor

..... *p* Gi - ra! gi - ra! gi - ra!

..... *p* Gi - ra! gi - ra! gi - ra!

..... *p* Gi - ra! gi - ra! gi - ra!

*p cres.* *ff* *pp* 9 Gi - ra! gi - ra! gi - ra!

bal - za! gi - ra! gi - ra! bal - za! *p* Gi - ra! gi - ra!

bal - za! gi - ra! gi - ra! bal - za! Gi - ra! gi - ra!

bal - za! gi - ra! gi - ra! bal - za! Gi - ra! gi - ra!

*ff* *p*

bal - za!

bal - za!

bal - za!

*pp* *pp* *pp legato*

Gi - ra! gi - ra! bal - - za!

Gi - ra! gi - ra! bal - - za!

Gi - ra! gi - ra! bal - - za!

*mf* *ff* *pp*

10

Ohe... Bab-bo Guglielmo!.....

*p* *tr*

Ve - ni.te voi pu - - re a dan - zar.

Ve - ni.te voi pu - - re a dan - zar.

GUGLIELMO

First system of the musical score. The vocal line (bass clef) begins with the lyrics "Eb-ben, perchè no?.. pof - far mi\_o!.....". The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a minor key, indicated by a flat sign on the bass line. The piano part includes a trill in the right hand and various chords and melodic lines in both hands.

Second system of the musical score. The vocal line (bass clef) continues with the lyrics "..... Son vecchio, ma in gam - - be so". The piano accompaniment continues with a grand staff. The music features a trill in the right hand and various chords and melodic lines in both hands. The piano part includes a trill in the right hand and various chords and melodic lines in both hands.

(Va a prendere una ragazza e la invita a ballare con galanteria fra gli applausi e le risa)

Third system of the musical score. The vocal line (bass clef) begins with the lyrics "star!.....". The piano accompaniment consists of a grand staff. The music includes a trill in the right hand and various chords and melodic lines in both hands. A box containing the number "11" is present above the piano part. The word "ritard." is written below the piano part. The piano part includes a trill in the right hand and various chords and melodic lines in both hands.

Fourth system of the musical score, featuring a piano accompaniment. The music is written for a grand staff with treble and bass clefs. It includes a trill in the right hand and various chords and melodic lines in both hands. The piano part includes a trill in the right hand and various chords and melodic lines in both hands.

pp *cres.* pp

pp pp pp

ppp

tr

C O R O

Gi - ra! gi - - ra!  
Gi - ra! gi - ra!  
Gi - ra! gi - ra!

legato **12** *f* *f*

stacc. il Basso

gi - ra! bal - za! gi - ra! gi - ra! bal - za!

gi - ra! bal - za! gi - ra! gi - ra! bal - za!

gi - ra! bal - za! gi - ra! gi - ra! bal - za!

This system contains three vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: gi - ra! bal - za! gi - ra! gi - ra! bal - za!

*ff*

This system shows the piano accompaniment for the first system, consisting of two staves in grand staff. It features arpeggiated chords and melodic lines. A dynamic marking of *ff* is present in the right hand.

*f stringendo* *pp* *f*

gi - ra! gi - ra! gi - ra! gi - - ra! gi - ra! bal - za!

*f* *pp* *f*

gi - ra! gi - ra! gi - ra! gi - ra! gi - ra! bal - za!

gi - ra! gi - ra! gi - ra! gi - - ra! gi - ra! bal - za!

This system contains three vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: gi - ra! gi - ra! gi - ra! gi - - ra! gi - ra! bal - za!

*stringendo* *pp* *f string:.....*

This system shows the piano accompaniment for the second system, consisting of two staves in grand staff. It features arpeggiated chords and melodic lines. Dynamic markings include *stringendo*, *pp*, and *f string:.....*



(Guglielmo esce colla danzatrice. - Poco a poco tutti lo seguono. - La scena rimane vuota per un momento, poi Anna rientra sola dal fondo.)

13

pp ritard. a tempo  
POCO MENO

First system of the musical score, featuring a treble and bass clef. The music is in a key with two sharps (D major or F# minor). It begins with a piano (*pp*) dynamic and a *ritard.* (ritardando) marking, followed by a return to *a tempo*. The instruction *POCO MENO* (poco meno) is written across the system.

tr  
ff

Second system of the musical score. It features a trill (*tr*) in the treble clef and a fortissimo (*ff*) dynamic marking in the bass clef.

senza rall. rall. e rit. p rall:

Third system of the musical score. It includes the instruction *senza rall.* (senza rallentando) in the treble clef and *rall. e rit.* (rallentando e ritardando) above the treble clef. A piano (*p*) dynamic is marked in the bass clef, followed by a *rall:* (rallentando) marking with a dotted line.

morendo ..... p pp

Fourth system of the musical score. It features a *morendo* (morendo) instruction with a dotted line above the treble clef. Dynamics of piano (*p*) and pianissimo (*pp*) are marked in the bass clef.

Fifth system of the musical score, consisting of a treble and bass clef with various chordal and melodic passages.

ppp Stacc. ppp

Sixth system of the musical score. It features a pianississimo (*ppp*) dynamic and a staccato (*Stacc.*) marking in the treble clef, and another *ppp* marking in the bass clef.

# SCENA E ROMANZA

ANNA

ALLEGRO SOST.<sup>o</sup>

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with some chromaticism and a final cadence. The left hand provides a simple accompaniment. A *ped.* (pedal) marking is present below the bass staff, followed by a star symbol.

Second system of musical notation. It continues the grand staff from the first system. The right hand has a sixteenth-note figure (marked with a '6') and a melodic line. The left hand has a simple accompaniment. The dynamic is *ppp*. A *ped.* marking is present below the bass staff.

Third system of musical notation. It continues the grand staff. The right hand has a melodic line with some chromaticism and a final cadence. The left hand has a simple accompaniment. A *ped.* marking is present below the bass staff, followed by a star symbol.

Fourth system of musical notation. It continues the grand staff. The right hand has a melodic line with some chromaticism and a final cadence. The left hand has a simple accompaniment. The dynamic is *dim. sempre*. A *ped.* marking is present below the bass staff, followed by a star symbol.

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*ppp*) dynamic. The right hand features a melodic line with some chromaticism and a final cadence. The left hand provides a simple accompaniment. A *ped.* marking is present below the bass staff, followed by a star symbol.

ANDANTE LENTO

ANNA (con un mazzolino di Nontiscordardimè)

Se co - me vo - i pic - ci - na io fossi, o va - ghi

14 ANDANTE LENTO

*ppp*

Red. \* Red. \*

A

fior, sem - pre sem - pre ..... vi -

*MOSSO* *1<sup>o</sup> TEMPO*

*MOSSO* *1<sup>o</sup> TEMPO*

Red. \* Red. \*

A

- ci - na po - tre - i sta - re al mio a - mor ..... Al -

*AND.<sup>te</sup> ESPRESSIVO*

Red. \*

A

- lor ..... dir - gli vor - re - i: "Io pen - so sem - pre a te!,, ..... Ri -

*AND.<sup>te</sup> ESPRESSIVO*

*pp*

*pp*

A

- pe - ter gli po - tre - - i: «Non ti scordar di

*ppp* *cres.*

A

me!..... io pen - - so sem-pre sempre a

*accelerando* *ff accelerando* *rit.*

A

te! Non ti...scor - dar di me..... non ti...scor -

*p* *ppp* *f* *Ritenuato*

A

- dar di me, non ti... scor - dar, non ti scor.dar di me!

*ten.* *Ritard.* *ppp* *Rallentando*

*Ped.* \*

*LENTO un poco accel. rit. molto*

*LO STESSO MOV.<sup>to</sup>*

A

No! no! no! no!....non ti scordar di me! »

*LENTO col canto*  
*ppp*  
*rit. molto*  
*LO STESSO MOV.<sup>to</sup>*  
*morendo*  
*p*

**15** *ALL.<sup>o</sup> SOSTENUTO, 1<sup>o</sup> TEMPO*

*ppp*  
*dim.*  
*ppp*

ANNA *AND.<sup>te</sup> LENTO Come prima*

Voi, di me... più fe - li - - - ci,

*PPP AND.<sup>te</sup> LENTO Come prima*

*Red.* \*

A

lo..... se - gui - re - - - te, o fior; per

*MOSSO*

*Red.* \*

A

val - - li..... e per pen - di - ci se - gui -

*mf 1.<sup>o</sup> TEMPO* *ppp animato*

*ritard.* \*

*Red.* \*

A

- re - - te il mio a - mor..... Ah,

*Red.* \*

*AND.<sup>te</sup> ESPRESSIVO Come prima*

A

se il no.me che ave - te men - zogne - ro non è,.....

16

*ppp AND.<sup>te</sup> ESPRESSIVO Come prima*

A

deh! al mio amor ri - pe - te - te: «Non ti scordar di

*pp cres:.....*

*cres:.....*

A

me!..... Ah! non ..... ti scor -

*ff*

*stentato*

*dimin:.....*

*spiegando il canto*

*ff*

A

*dimin.....* *ppp*

- dar, non ti scor - dar, non ti... scor -

*ppp*

*pp*

*dimin.....*

A

- dar di me ..... non ti... scor - dar di me, non ti... scor -

*ten.*

*f*

*risoluto*

*f*

*ritard.*

*f*

A

- - dar, non ti scor - dar di me! No! no! no!

*rallent.* *LENTO un poco accel.*

*ppp* *ppp* *col canto*

*2/4*

A

no!... non ti scor - dar di me!>.....

*ritard. molto* *LO STESSO MOVIMENTO*

*ppp* *ritard. molto* *dim. e rall.*

*6/8*

*estremamente PPPP*

*f string. è cres. sino al*

ALL.<sup>o</sup> VIVO

*ff* *cres.*

ANNA (va a mettere il mazzolino nella valigia di Roberto) *ALL.<sup>o</sup> SOSTENUTO UN PO' AGITATO*

ROBERTO (vedendo l'atto di Anna e avvicinandosele sorridendo) Tu!..

Ah! ti ho còl.ta!..

*ALL.<sup>o</sup> SOSTENUTO UN PO' AGITATO*

*fff* *f* *p*

(prendendo dalla valigia il mazzolino, lo bacia, poi lo ripone)  
*con grazia*

ROB.

Gra - zie, An - na mi - a... Ma un più gen - til ri - cor - do io

The score for Robert's first vocal line is in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords in the right hand.

ANNA

*LENTO*

Qua - le?.. *dolcissimo*

chie - der - ti vor - re - - i... Un sor -

The score for Anna's first vocal line is in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords in the right hand.

*PIÙ LENTO*

(Anna scuote mestamente la testa)

- ri - so.....

18

*ppp PIÙ LENTO*

*rall.*

*stentando*

*f*

The score for Robert's second vocal line is in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords in the right hand.

*ppp*

*ppp*

*rall. molto*

*ppp*

The score for Anna's second vocal line is in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords in the right hand.

# DUETTO

ROBERTO

*ANDANTE LENTO*

Non es\_ser, An\_na mi - a, mesta... sì

*ANDANTE LENTO*

*pp*

*pp*

*pp*

ANNA

*lento*

Io tento invan di tratte - ne - re il

R

tan\_to; passe\_ran po\_chi giorni e torne\_rò.

A

pian\_to, ho una... tri\_stez - za che vin\_cer non.... so..... Foschi pre\_

*pp*

*rit.*  
*col canto*

*pp*

*pp*

*pp*

A

*lentamente*

3

\_ sa - gi mi tur-ban la men - te... Mi par ch'ion non ti deb.ba più ve -

A

ROB. - der..... Sta. not - te so. gna - i che mo. ren - te t'atten -

An - na!

A

ROB. *deciso* *f* *a tempo*

\_ de - vo... *pp accel.* *ff* *deciso* *ff a tempo*

Suv.via!.. Qua.li pen.sier! **19** Pen - sa in -

R

*lentamente*

\_ ve - ce ai di lie - ti che il de - sti - no ci pro -

*lentamente*

ANNA

*con abbandono*

Ma... m'a.mi tu dav.

*rit. a tempo*

met.te, be.ni.gno al no.stro a.mòr!.....

*rit. col canto*

*a tempo*

*pp*

ver?.....

*con espressione*

Mio che.ru.bi.no, per.chè..... del.l'a.mor mio du.bi.ti an.

*p cres.*

*p*

*pp*

*col canto*

*AND.<sup>te</sup> MOLTO LENTO* *dolcissimo*

cor?.....

**20**

Tu del.l'in.fan.zia

*AND.<sup>te</sup> MOLTO LENTO*

*affrett. a tempo*

*f*

*pp*

*pp*

*f*

R  
 mi - a le gio - ie di - vi - desti e le... ca - rez - ze;..... da te so - a - ve e

*accl.* *rit.*

*col canto*

R  
 pi - a im - pa - ra - i del la vi - ta le dol - cez - ze; e - ro

*P dolce* *allarg.* *a tempo p*

*cres.* *col canto* *pp* *a tempo*

R  
 po - ve - ro, e tu l'af - fet - to mi - o più d'ogni ric - co..... vo - le - sti pre -

*pp*

R  
 - giar..... Ah! du - bi - ta di Di - o... ma no, dell'amor mio non du - bi -

*portando la voce* *espansivo* *f*

*mf* *espess.* *p* *pp* *p*

R  
 \_tar, non du - bi - tar!..... Ah! du - bi - ta di Di - o ah' *accel.*

*p* *portando la voce* *f* *espansivo*

R  
 du - bi - ta di Dio...ma no, del - l'amor mio non du - bi - tar! del - l'amor *stent.*

*a tempo* *rit.* *f*

*pp* *rit.* *stent.*

*a tempo* *rit. col canto* *f* *mf*

R  
 mi - o, ma no, non du - bi - tar!..... Io t'a - - -

*rit.* *3*

*pp* *rit. col canto*

R  
 -mo!..... ANNA *dolcissimo*

*a tempo* Dol - cie so - a - vi ac - cen - ti, deh! vi scol -

*a tempo* **21** *dolcissimo*

*ppp*

accel.

rit.

A

- pi - te nel mio me - sto cor..... e nei fo - schi mo - men - ti dell' at -

*col canto*

Detailed description: This system contains the first line of music. The vocal line (treble clef) begins with a melodic phrase starting on a half note, followed by eighth notes and a quarter note. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo markings 'accel.' and 'rit.' are positioned above the system.

A

- te - sa al - le - via - te il mio do - lor..... Dol - ci e so -

Detailed description: This system contains the second line of music. The vocal line continues with a melodic phrase, including a sharp sign indicating a key change. The piano accompaniment maintains the rhythmic pattern, with some chords in the right hand being held over. The tempo markings 'accel.' and 'rit.' are positioned above the system.

A

- a - vi ac - cen - ti, oh! quante vol - te il lab - bro mi - o.... vi dee mormo -

Detailed description: This system contains the third line of music. The vocal line features several triplet markings (indicated by a '3' over the notes). The piano accompaniment also includes triplet markings in the right hand. The tempo markings 'accel.' and 'rit.' are positioned above the system.

*portando la voce espansivo*

A  
-rar:.....«Ah! dubita di Di - o... ah! dubita di Dio, ma no, ... del -  
ROB. *pp*  
Dell'amor mio non dubi - tar!

*p espress.* *mf* *pp* *p!*

A  
-l'amor mio non du - bi - tar! Ah! dubita di Di - o... ma no, dell'amor  
R  
Ah! dubita di Di - o... ma

*rit.* *string.* *f* *col canto* *string.*

A  
mi - o non du - bi - tar, ah! no, non du - bi - tar, dell'a mor  
R  
no, dell'amor mio non du - bi - tar, ah! no, non du - bi - tar, dell'a mor

*a tempo* *p* *rit.* *f stent.* *mf* *pp* *a tempo* *col canto* *f* *m.s.*



# PREGHIERA

ANNA, ROBERTO, GUGLIELMO E CORO

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

ALLEGRO

pp staccato

pp

This system shows the beginning of the piece in G major, 3/4 time. The tempo is marked ALLEGRO. The music starts with a piano introduction in the right hand, followed by a staccato accompaniment in the left hand. The first measure of the piano part is marked *pp staccato*, and the first measure of the bass part is marked *pp*.

Нар

This system continues the piano introduction. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The word "Нар" is written vertically on the left side of the system.

Campana

a piacere

This system includes a section for a bell. The right hand has a melodic line with a slur and an accent. The left hand has a rhythmic accompaniment. The word "Campana" is written above the right hand, and "a piacere" is written below the left hand. There are also some markings like a star and a sharp sign in the bass line.

ALLEGRO

22 p

pp

This system begins with a measure number "22" in a box. The tempo is marked ALLEGRO. The music continues with a piano introduction in the right hand, followed by a staccato accompaniment in the left hand. The first measure of the piano part is marked *p*, and the first measure of the bass part is marked *pp*.

pp

pp

This system continues the piano introduction. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The word "pp" is written above the right hand, and another "pp" is written below the left hand. There is also a star marking in the bass line.

Soprani

*pp*

Tenori

Presto! presto in viaggio! è l'o - ra di par - tir! Pria che il giocondo raggio del

Bassi

Presto! presto in viaggio! è l'o - ra di par - tir!

È l'o - ra di par - tir!

*mf* *pp* *p*

so - le abbia a sva - nir.... si parta! si par - ta! si par - ta! è

Si parta! si parta! si par - ta! si par - ta!

Si parta! si par - ta!

*cres.* *cres.*

l'o - ra di par - tir!

*dim.*

ANNA MENO

*a piacere*

ALL. 1.º Tempo

ROBERTO (ad Anna)

Io mi sen - to mo - rir!....

Anna, co - raggio!

23 ALL. 1.º Tempo

MENO

*col canto*

*pp*

Ten. (a Roberto)

Del - la fo - resta al li - mite

noi verrem con te ...

Bassi

Del - la fo - resta al li - mite

noi verrem con te ...

C O R O

ROB. (a Guglielmo)

PIÙ LENTO

Padre mio, be - ne - di - te - ci!...

GUGLIELMO

Tut - ti qui in - tor - no....

in -

*pp*

PIÙ LENTO

*p*

(Anna e Roberto s'inginocchiano ai piedi di Guglielmo; tutti li imitano)

*P* lento

G

-tor\_no a me!.....

Angiol di

*rall. e dim:.....*

*AND<sup>te</sup> MOSSO*

G

24 Dio, che i vanni ri\_vol\_gi al ciel... sta\_se\_ ra, re\_ca que\_sta pre\_

*AND<sup>te</sup> MOSSO*

*legato*

G

-ghie\_ra al tro\_no del.... Si\_gnor.... An\_giol di Di\_o, al tro\_no

*pp*

ANNA

*sottovoce*

ROB.

Sia pro\_pi\_zio il cam\_mi\_no

*sottovoce*

Sia pro\_pi\_zio

*sottovoce*

G del Si\_gnor.....

Sia pro\_pi\_zio

*PP legatissimo*

*pp*

A  
ad o\_gni pel\_le - gri - no; non serbi di\_sin - gan - ni ogni so\_gno d'a\_

R  
il cam\_mi - no ad o - gni pel\_le - -

G  
il cam\_mi - no ad o - gni pel\_le - -

*pp* *poco rit:.....*

A  
*a tempo* *allargando*  
- mor..... non serbi disin\_gan - ni o - - gni so - gno d'a\_

R  
- gri - no; o\_gni so\_gno d'a\_mor si d'a\_

G  
- gri - no; o - gni so - gno d'a\_

*a tempo* *allargando* *f*

MENO

A  
- mor.....

R  
- mor.....

G  
- mor..... Si - a pro - pio, sia propizio il cam - mi - no, sia pro -

MENO

*p*

*mf*

A  
Angiol di Di - o, reca al Signor questa pre -

R  
- pi - zio ad ogni pelle - gri - no, sia pro - pi - zio il cam -

G  
- pi - zio il cam - mi - no ad o - gni pel - le -

*f*



A  
re-ca questa pre\_ghie - ra ..... al trono del Si - gnor.....

R  
re-ca questa pre\_ghie - ra ..... al trono del Si - gnor.....

G  
re-ca questa pre\_ghie - ra ..... al trono del Si - gnor.....

\_ mi - no, non ..... ser - bi di - sin - gan - ni o - gni

\_ mi - no ad ..... o - gni pel - le - gri - no, non

\_ mi - no ad ..... o - gni pel - le - gri - no, non

*ff*

A

al tro - no del Si - gnor ..... al tro - no, al tro - no del Si -

*ritard.*

R

al tro - no del Si - gnor ..... al tro - no, al tro - no del Si -

*ritard.*

G

al ..... tro - no del Si - gnor, al tro - no del Si -

*ritard.*

so - gno d'a - mor, o - gni so - gno d'a - mor!

*p*

ser - bi di - sin - gan - ni ogni so - gno, d'a - mor!

*p*

ser - bi di - sin - gan - ni ogni so - gno, d'a - mor!

*p*

*cres. molto* *ff* *col canto* *ritard.*

A  
 - gnor... An - giol di Dio.... al tro - no del.... Si - gnor.....

R  
 - gnor... An - giol di Dio.... al tro - no del.... Si - gnor.....

G  
 - gnor, al tro - no del Si - gnor.....

*pp* Al tro - no del Si - gnor, *ff* al tro - no del Si - gnor.....

al tro - no del Si - gnor.... del Si - gnor.....

*pp* Al tro - no del Si - gnor, *ff* al tro - no del Si - gnor.....

*pp* Al tro - no del Si - gnor, *ff* al tro - no del Si - gnor.....

*a tempo*

*p* *cres:* ..... *cres. molto* *ff*

*pp*

*p string.*

A  
re - ca questa pre\_ghie-ra al tro-no del Si - gnor.

R  
re - ca questa pre - ghie-ra al tro-no del Si - gnor.

G  
*p string.*  
re - ca questa pre\_ghie-ra al tro-no del Si - gnor.

Detailed description: This section contains the string accompaniment for the first vocal line. It features Violin I, Violin II, Viola, and Violoncello parts. The music is in a minor key with a 3/4 time signature. It includes dynamic markings like *p* and *string.*, and performance instructions such as accents and a triplet of eighth notes. The lyrics are 're - ca questa pre\_ghie-ra al tro-no del Si - gnor.'

GUGL. *allarg. f* *a tempo* *allarg.*

Sop. *allarg.* *a tempo* *allarg.*  
Angioldi Di - o, che i van-ni ri - vol - gi al ciel sta -

Ten.  
Angioldi Di - o, che i van-ni ri - vol - gi al ciel sta -

Bassi *allarg.* *a tempo*  
Angioldi Di - o, che i van-ni ri - vol - gi al ciel sta -

Detailed description: This section contains the vocal parts for a soloist and a choir. The soloist part is marked *GUGL.* and includes dynamics *f*, *allarg.*, and *a tempo*. The choir parts are for Soprano, Tenor, and Bass, with dynamics *allarg.* and *a tempo*. The lyrics are 'Angioldi Di - o, che i van-ni ri - vol - gi al ciel sta -'. The music features long, expressive lines with accents and hairpins.

[26] *ff allarg.* *ff* *a tempo* *allarg.*

Detailed description: This section contains the piano accompaniment for the second vocal line. It features grand piano (pp) parts for both hands. The music is marked *ff* and includes dynamics *ff*, *allarg.*, and *a tempo*. The page number [26] is in the top left corner. The music consists of chords and moving lines with accents and hairpins.

ANNA

Re - ca questa pre\_ghie - ra al trono del Si - gnor..... al

ROB.

Re - ca questa pre\_ghie - ra al trono del Si - gnor..... al

*a tempo*

*p*

- se - ra, re - ca questa pre - ghie - ra al

*a tempo*

*p*

- se - ra, re - ca questa pre - ghie - ra al

re - ca questa pre - ghie - ra al

*p*

- se - ra, <sup>1.<sup>mi</sup></sup> re - ca questa pre - <sup>2.<sup>di</sup></sup>

- se - ra, re - ca questa pre -

*a tempo*

*f*

A

tro - no del..... Si - gnor..... An - giol di Di - o, reca questa pre -

R

tro - no del..... Si - gnor..... An - giol di Di - o, reca questa pre -

G

tro - no del..... Si - gnor.....

tro - no del Si - gnor..... al tro - no

tro - no del Si - gnor.....

- ghie - ra al Si - gnor..... al tro - no

- ghie - ra al Si - gnor..... al tro - no

pp

rall:.....

a tempo

rit.

A



- ghie - ra.... al tro - no..... del..... Si\_gnor...

R



- ghie - ra.... al tro - no..... del..... Si\_gnor...

G



del Si\_gnor... al tro - no del..... Si\_gnor...

rall:.....

a tempo

rit.



del Si\_gnor... *ppp* al tro - no del..... Si\_gnor...



del Si\_gnor... *ppp* al tro - no, al tro - no del Si\_gnor...



al tro - no del Si\_gnor...

rall:.....

a tempo

rit.

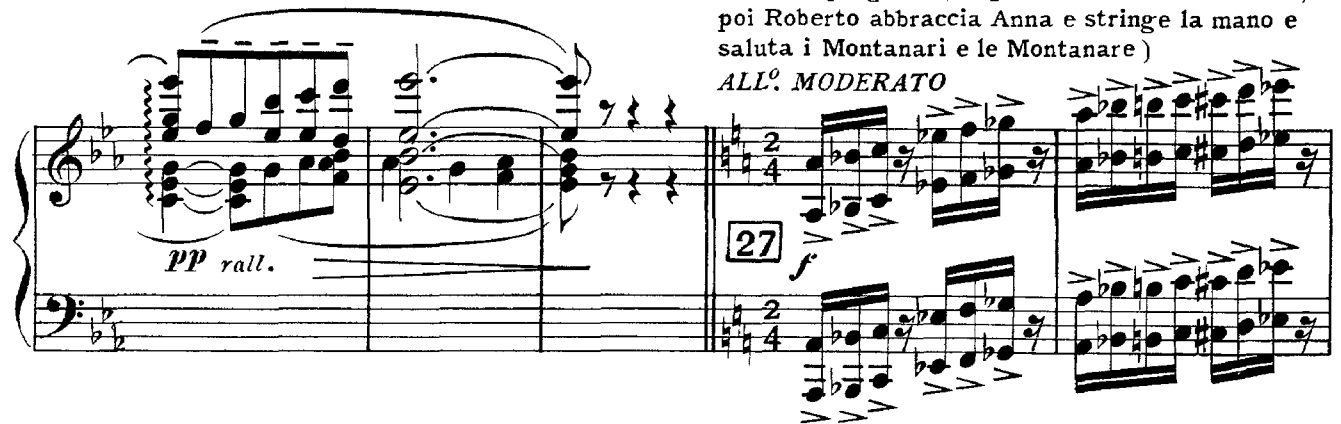


*PP col canto*

*p*

(Finita la preghiera, Guglielmo abbraccia Roberto, poi Roberto abbraccia Anna e stringe la mano e saluta i Montanari e le Montanare)

ALL.<sup>o</sup> MODERATO



*PP rall.*

27

(si avvia con alcuni amici)

ROB.

*a piacere*

*a tempo*

Pa - dre... An - na... Ad - di - o!

*col canto*

*a tempo*

ANNA

*AND<sup>te</sup> MOSSO*

Ad - dio, Ro - ber - to! ad - di - - - o! -

ROB.

(sul ponticello)

Ad - di - - - o!

GUGL.

Ad - dio, Ro - ber - to! ad - di - - - o!

Sop.

Ad - dio, Ro - ber - to! ad - di - - - o!

Ten.

Ad - dio, Ro - ber - to! ad - di - - - o!

Bassi

Ad - dio, Ro - ber - to! ad - di - - - o!

*AND<sup>te</sup> MOSSO*

28

Timpani

*tutta forza*

*animando sempre e cres. molto*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with sixteenth notes and rests. A fermata is present over a chord in the right hand.

Second system of a piano score. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment. The word "strin" is written above the left hand, and "gen do" is written above the right hand.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The word "allarg." is written above the left hand, "tutta forza" and "ffff" are written above the right hand, and "precipitate" is written below the left hand. The word "pesanti e stentate" is written above the right hand.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The word "molto" is written above the left hand, "rit." is written above the right hand, and "a tempo" is written below the right hand.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with triplets. The words "poco stent." are written above the left hand, "stentatiss." and "ffff" are written above the right hand, and "8<sup>a</sup> sotto" is written below the right hand.

Act II

I.<sup>o</sup> TEMPO

L' ABBANDONO

Di quei giorni a Magonza una sirena  
I vecchi e i giovinetti affascinava.  
Ella trasse Roberto all'orgia oscena  
E l'offetto per Anna ei vi obliava.

Intanto, afflitta da ineffabil pena,  
La fanciulla tradita lo aspettava.  
Ma invan l'attese... Ed al cader del verno  
Ella chiudeva gli occhi al sonno eterno.

N.<sup>o</sup> 6.

AND.<sup>te</sup> POCO MOSSO

*ppp*

*ppp*

*più piano*

*pp*

*pp*

*cres.*

*riten. ff stent.*

*ppp*

*estremamente ppp riten.*

*pp cres.*

*ppp*

LENTO

Sop. 1.<sup>i</sup> *sottovoce* *pp* *accel.*  
 (interno) Co - - me un giglio re - ci - - so

Sop. 2.<sup>i</sup> *a tempo* *sottovoce*  
 Re - qui - e - sce!

Sop. 3.<sup>i</sup> *sottovoce*  
 Re - qui - e - sce!

29

LENTO

*ppp* *a tempo* *pp* *animando* *accel.*

*ppp* *a tempo*

den - - tro la ba - ra gia - - ce! *pp* Raggio di luna è il candor del suo

*a tempo* *accel.* *pp* re - qui - e - sce! Raggio di luna è il candor del suo

*pp* re - qui - e - sce! Raggio di luna è il candor del suo

*a tempo* *accel.* *p*

*PP subito rit. 3*

vi - *f* - so... O pu - ra vir - go,

vi - *f* - so..... Re - - - qui - -

vi - *f* - so.....

*ff* *PPP subito rit.*

*ritard. a tempo*

re. qui - e - sce in pa - - - ce.

- e - - - sce in pa - - - ce.

Re - - - qui - - - e - - - sce.

*sempre pianissimo*

*ritard. a tempo p*

*p cres. a poco a poco e*

*Red.*

*string. sempre.....*

First system of musical notation, featuring a treble and bass clef. The treble clef part contains sixteenth-note triplets and sixteenth-note pairs. The bass clef part contains eighth-note triplets and eighth-note pairs.

Second system of musical notation. The treble clef part includes a *MOSSO* tempo marking and a *ff* dynamic marking. The bass clef part includes a *string: ff* marking. Both parts feature triplet markings and accents.

Third system of musical notation. The treble clef part includes an *accel.* marking. The bass clef part includes an *ff* marking and an *allarg.* marking. The system concludes with a *ff* dynamic marking.

**AND<sup>te</sup> UN POCO MOSSO** *Come prima*  
*dolcissimo*

(Si vede, dietro un velo, passare il corteggio funebre di Anna che, uscendo dalla casa di Wulf, attraversa la scena)

Fourth system of musical notation, starting with a box containing the number 30. The treble clef part includes a *PPP subito* marking and a *legatissimo* instruction. The bass clef part includes a *PPP subito* marking. The system features sixteenth-note triplets and sixteenth-note pairs.

Fifth system of musical notation. The treble clef part includes a *pppp* marking. The bass clef part includes a *pppp* marking and a *ritard.* marking. The system concludes with a *pppp* marking. The notation includes sixteenth-note triplets and sixteenth-note pairs.

pp

6

3

3

This system features a treble clef staff with a melodic line containing triplets and a bass clef staff with a rhythmic accompaniment. The dynamics are marked *pp*. There are fingerings of 6 and 3 indicated.

*stentato*

*Un po' più lento*

*pppp estremamente piano*

*pppp*

3

3

6

6

6

This system includes the tempo instruction *Un po' più lento*. The treble staff has *stentato* markings and triplets. The bass staff has *pppp* markings and sextuplets. Dynamics include *pppp estremamente piano* and *pppp*.

*stentato*

3

8

3

3

This system continues the piece with *stentato* markings in the treble staff and triplets. A dynamic marking of 8 is present in the treble staff.

*dolce ed espressivo*

*legatissimo*

*energico*

*ppp quasi insensibile*

*ppp*

3

3

3

3

This system features contrasting dynamics and articulation. The treble staff has *dolce ed espressivo* and *legatissimo* markings, while the bass staff has *energico* markings. Dynamics include *ppp quasi insensibile* and *ppp*. Triplets are present in both staves.

*pp*

*energico*

*pp*

3

3

3

3

m.d.

This final system starts with *pp* dynamics. The treble staff has *energico* markings. The bass staff has *pp* markings and triplets. The system concludes with the marking *m.d.*

First system of the musical score. The treble clef staff begins with a key signature of one flat (B-flat) and a dynamic marking of *ppp*. It features a melodic line with triplets and slurs. The bass clef staff contains a bass line with a sextuplet of eighth notes and slurs.

Second system of the musical score. The treble clef staff starts with a dynamic marking of *f* and includes a measure rest of 8 measures. The music then continues with a melodic line featuring accents and slurs, ending with a dynamic marking of *ff stentando*. The bass clef staff continues with slurred bass notes.

Third system of the musical score. The treble clef staff begins with a dynamic marking of *p a tempo* and contains triplet chords. The bass clef staff has a steady bass line. A crescendo instruction is written below the staff: *cres: ..... poco ..... a ..... poco ..... e ..... accel.*

Fourth system of the musical score. The treble clef staff continues with triplet chords. The bass clef staff continues with slurred bass notes. A *cres:* instruction is written below the staff.

*allarg.*  
*cres. molto* ..... *ff*

*Mosso*

*accel.* ..... *ff* ..... *allarg. molto* .....

*Grandioso* ..... *ppp a tempo ritard.*

*ff stentato* ..... *estremamente ppp a tempo*

*ppp*

Sop. 1<sup>i</sup> ..... *pp*

Sop. 2<sup>i</sup> e 3<sup>i</sup> ..... *pp*

*ppp* ..... *ritard.* ..... *pp sempre*

32

Timpani

pu-ra virgo, requiesce in pa - - - -

pu-ra virgo, requiesce in pa - - - -

*rall.*

*3* *3*

*3* *3* *stent.*

*rall.* *rall.*

*And.* \* *And.* \* *And.* \*

*ppp* *rall: molto sino alla fine*

ce, re - qui - e - - - - sce in

*ppp*

ce.

*dolcissimo*

*ppp* *3* *3* *pp* *3* *3*

*rall: molto sino alla fine*

*And.* \* *ppp* *pp*

*pppp* *Divisi*

pa - - - - ce!.....

*ppp* *ppp* *perdendosi* *pppp* *lunga*

*pppp* *lunga*

*sempre più piano*

*ppp* *pppp*

# 2° TEMPO

## LA TREGENDA

*V'è nella Selva Nera una leggenda  
Che delle Villi la leggenda è detta  
E ai spergiuri d'amor suona tremenda.  
Se muor d'amore qualche giovinetta  
Nella selva ogni notte la tregenda  
Viene a danzare, e il traditor vi aspetta;  
Poi, se l'incontra, con lui danza e ride  
E, colla foga del danzar, l'uccide.*

*Or per Roberto venne un triste giorno.  
Dalla sirena in cenci abbandonato  
Egli alla Selva pensò far ritorno,  
E questa notte appunto ei v'è tornato...  
Già nel bosco s'avanza; intorno, intorno  
Riddan le Villi nell'aer gelato...  
Ei, tremando di freddo e di paura,  
È già nel mezzo della Selva oscura.*

(Durante il 2° tempo si scorge lo stesso paesaggio dell'atto primo, ma è il verno; è notte; gli alberi, sfrondati e stecchiti, sono sovraccarichi di neve; il cielo è sereno e stellato; la luna illumina il tetro paesaggio. Le Villi vengono a danzare, precedute da fuochi fatui che guizzano da ogni parte e percorrono la scena.)

N° 7.

ALL.º NON TROPPO

ff con fuoco

ff

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4 with a 6/8 feel indicated by a circled 6 over the 2 and a circled 8 over the 4. The key signature has one flat (B-flat). The music features a driving, rhythmic pattern with many triplets. The first measure is marked 'ff con fuoco' and the second measure is marked 'ff'. The piece concludes with a double bar line.

pp

The second system continues the musical piece with two staves. It features a dynamic shift to 'pp' (pianissimo) in the middle of the system. The rhythmic pattern of triplets remains consistent with the first system.

ff

ff

The third system continues the musical piece with two staves. It features dynamic shifts to 'ff' (fortissimo) in both the middle and end of the system. The rhythmic pattern of triplets remains consistent.

pp

The fourth system continues the musical piece with two staves. It features a dynamic shift to 'pp' (pianissimo) in the middle of the system. The rhythmic pattern of triplets remains consistent.

mf

The fifth system continues the musical piece with two staves. It features a dynamic shift to 'mf' (mezzo-forte) in the middle of the system. The rhythmic pattern of triplets remains consistent.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a complex rhythmic pattern with many triplets. A *cres.* (crescendo) marking is present in the middle of the system.

Second system of the piano score. It continues the complex rhythmic patterns with triplets. *cres.* markings are present in both the upper and lower staves.

Third system of the piano score. It includes a measure number box containing the number 33. The system features a *cres. molto* marking and a *ff* (fortissimo) dynamic marking towards the end.

Fourth system of the piano score. It continues with complex rhythmic patterns and triplets. A *mf* (mezzo-forte) dynamic marking is present.

Fifth system of the piano score. It features complex rhythmic patterns and triplets. *f* (forte) and *ff* dynamic markings are present.

Sixth system of the piano score. It continues with complex rhythmic patterns and triplets. *ff* dynamic markings are present.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff bracket. The key signature has two flats (B-flat and E-flat). The first measure is marked with a dynamic of *ff* and a *v* (accents) above the notes. The music features a complex texture with triplets and sixteenth-note patterns. The second measure also has a *ff* dynamic and accents.

Second system of musical notation. It consists of two staves. The first measure is marked with a dynamic of *pp*. The music continues with triplets and sixteenth-note patterns, showing a change in texture and dynamics.

Third system of musical notation. It consists of two staves. The music continues with triplets and sixteenth-note patterns, maintaining the complex texture established in the previous systems.

Fourth system of musical notation. It consists of two staves. The first measure is marked with a dynamic of *pp*. The second measure has the instruction *cres. sempre* (crescendo sempre). The music features a prominent sixteenth-note pattern in the bass clef and complex chords in the treble clef.

Fifth system of musical notation. It consists of two staves. The first measure has the instruction *cres. sempre*. The music continues with the sixteenth-note pattern in the bass clef and complex chords in the treble clef, showing a gradual increase in volume.

First system of a musical score. It consists of two staves, treble and bass. The music features complex rhythmic patterns with many triplets. The first measure is marked with a forte *f* dynamic. The second measure is marked with *sempre forte*. The key signature has one flat.

Second system of the musical score. It continues with two staves. The music is characterized by dense triplets. The dynamic marking *cres. sempre sino al fortissimo* is written across the system. The key signature remains one flat.

Third system of the musical score, starting with a box containing the number 35. It features two staves with a variety of rhythmic figures, including triplets and chords. The dynamics *fff* and *ff* are indicated. The key signature is one flat.

Fourth system of the musical score. It consists of two staves with complex rhythmic patterns and triplets. The dynamic marking *mf* is present. The key signature is one flat.

Fifth system of the musical score. It features two staves with intricate rhythmic patterns and triplets. The dynamics *p* and *pp* are indicated. The key signature is one flat.

First system of a musical score. The upper staff features a complex melodic line with triplets and slurs. The lower staff consists of a steady bass line with chords. A dynamic marking *pp* is present in the right-hand section, followed by a *cres.* marking.

Second system of the musical score. It begins with a boxed measure number **36**. The upper staff continues with melodic triplets and slurs. The lower staff has a consistent bass line. Dynamic markings include *assai* and *fff*.

Third system of the musical score. The upper staff shows melodic lines with accents and slurs. The lower staff features a bass line with triplets and slurs. A *cres.* marking is visible on the right side.

Fourth system of the musical score. The upper staff contains melodic lines with accents and slurs. The lower staff has a bass line with triplets and slurs. Dynamic markings include *cres.* and *assai*.

Fifth system of the musical score. The upper staff features melodic lines with slurs and accents. The lower staff has a bass line with slurs and accents. A dynamic marking *fff tutta forza* is present.



First system of a piano score. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The music features a complex texture with triplets and slurs. A *cres:* marking is present in the right-hand staff. The system contains four measures.

Second system of the piano score. It continues the musical material from the first system, featuring similar triplet and slur patterns. A *cres:* marking is present in the right-hand staff. The system contains four measures.

Third system of the piano score. The right-hand staff shows a dense texture of triplets. A *cres:* marking is present in the right-hand staff. The system contains four measures.

Fourth system of the piano score. The right-hand staff continues with dense triplet textures. A *cres:* marking is present in the right-hand staff. The system contains four measures.

Fifth system of the piano score. The right-hand staff features a dense texture of triplets. A *f* (forte) dynamic marking is present in the right-hand staff. The system contains four measures.

8. *ff*

*pp*

*ff*

*pp*

*p* *cres.* *f*

*p* *cres. sempre* *f*



8

*cres. assai*

*fff*

This system contains the first five measures of the piece. The right hand features a melodic line with eighth-note triplets and accents. The left hand plays a rhythmic accompaniment of eighth-note triplets. The dynamic marking *fff* is present at the end of the system.

40

*ff sempre fortissimo*

This system contains measures 6 through 10. Measure 6 is marked with a box containing the number 40. The right hand has a sixteenth-note triplet in measure 6. The left hand continues with eighth-note triplets. The dynamic marking *ff sempre fortissimo* is indicated.

*string:*

This system contains measures 11 through 15. The right hand features a melodic line with eighth-note triplets and accents. The left hand continues with eighth-note triplets. The dynamic marking *string:* is present.

*PIÙ VIVO*

*ff*

This system contains measures 16 through 20. The tempo marking *PIÙ VIVO* is placed above the system. The right hand has a melodic line with eighth-note triplets and accents. The left hand continues with eighth-note triplets. The dynamic marking *ff* is present.

This system contains measures 21 through 25. The right hand features a melodic line with eighth-note triplets and accents. The left hand continues with eighth-note triplets. The system concludes with a final cadence.

# PRELUDIO E SCENA

GUGLIELMO

LARGO DOLOROSO

Corni

The first system of the score consists of two staves. The upper staff is for the Horns (Corni), and the lower staff is for the piano. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a *pp* dynamic and a series of chords, each marked with a '7' indicating a seventh. The horn part enters in the third measure with a *pp legato* dynamic, playing a series of chords.

The second system continues the piano and horn parts. The piano part maintains its rhythmic pattern of chords marked with '7'. The horn part continues with its chordal accompaniment, showing some chromatic movement in the upper voice.

The third system introduces a dynamic shift. The piano part continues with its chordal accompaniment. The horn part features a *ff* (fortissimo) dynamic and includes a triplet of chords marked with a '3' and a slur. The tempo marking *straziante* (agonizing) is present. A first ending bracket labeled '8' spans the final two measures of this system.

The fourth system concludes the piece. The piano part continues with its chordal accompaniment. The horn part features a *p* (piano) dynamic and includes a triplet of chords marked with a '3' and a slur. A first ending bracket labeled '8' spans the final two measures of this system.



*AND.<sup>te</sup> MOSSO* (siede sulla porta di casa in atto di dolore profondo)

GUGLIELMO (con impeto)

No! pos - si - bil non è che inven - di - ca - ta re - sti la col - pa

*ANDANTE MOSSO*

su - a. Vi - vea be -

*1.<sup>o</sup> TEMPO (Largo)*

*ff*

*1.<sup>o</sup> TEMPO (Largo)*

- a - ta e tran - qui - la al mio fian - co la mia dol - ce... fi - glio - la,

*pp*

ed e - gli ven - ne... e, col - la sua pa - ro - la, d'a - mor le

*accel.*

*accel. col casto*

*p*

*a tempo*

(alzandosi con impeto)

*AND.<sup>te</sup> MOSSO*

*f*

sma - - nie in lei de - stò.....

42

Chi,

*AND.<sup>te</sup> MOSSO*

*ppp*

*a tempo*

*p*

*cres.*

*ppp*

dun-que, o scel-le-ra - to,

chi

*ff*

*p*

*ff*

3

3

3

*p*

l'a-mor tu-o ti chie - se?

Qua-lior-

*ff*

*pp*

*cres.*

*ff*

3

3

3

*pp*

*accel.*

*a tempo*

- ri - bi-li of - fe - se t'ab-biam mai fat - to no - i

*ff*

*mf*

*accel.*

*f a tempo pp*

*ff*

3

3

3

*f*

3

G

*rall.*

per uc - ci - der quel l'an - ge - lo, e agli e - stre - mi miei gior - ni ser -

G

*ritard.* *a tempo*

- bar co - tan - ta an - go - scia?..

*ritard.* *stent.* *f a tempo* *p*

*ppp* *ff*

*ppp* *ff!*

GUG.

*con forza*

No! pos - si - bil non è.....

*a tempo* *p* *rall.* *ff*

G

*ritard.*

che inven - di - ca - ta re - sti col - pa si gran - de!

*ritard.* *ff* *rall. e dim.*

*ANDANTE LENTO*  
*P*

G

43 *ANDANTE LENTO*

A - ni - ma san - ta del - la fi - gli a mi - a,.....

*pp* *pp*

G

..... se la leg - gen - da..... del - le Vil - li è

*p*

G

ve - - - ra,..... deh! non es - ser con

*p*

*accel.* *allarg.*

G  
 lu - i, qual fo - sti, pi - a..... Ma qui... l'at - ten - di al ca -

*accel.* *allarg.* *a tempo*

*rit.* **POCO PIÙ**

G  
 - der.... del la se - ra... S'io po -

*col canto* **POCO PIÙ** *ppp* *armonioso*

G  
 - tes - - si sa - per - ti ven - di - ca - - ta

*cres.....*

G  
 lie - - to sa.lu.te - re - i l'ul - - ti - mo

*cres.....* *p*

*rall.* 1.<sup>o</sup> TEMPO

G

di..... Ah, per - do - - na, Si -

44

*pp*

*rall.* 1.<sup>o</sup> TEMPO

*pp*

G

- gnor, l'i - de - a spie - ta - - ta che dal mio

G

cor,..... che san - gui - na, fug - gi... per - do - na, Si -

*mf* *p* *pp*

*mf* *p* *pp*

G

- gnor,..... l'i - de - - a spie - ta - - ta,

*f* *ppp* *mf* *ppp*

*Oppure* *rall.*

- gnor,..... per -

G

*p* *rall.*

per - do - na, o Si - gnor,..... per -

*pp* *rall.* *pp* *rall. col canto*

G

*rall.* *ritard. molto* (rientra in casa)

- do - na, Si - gnor.....

*pp* *rall.* *ritard. molto*

# SCENA DRAMMATICA ~ ROMANZA

ROBERTO

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

*ALLEGRO VIVO*

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a single eighth note in the treble staff, followed by a series of chords in the bass staff. A dynamic marking of *pp* is placed above the first chord in the bass staff.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two flats. The music features a melody in the treble staff with dynamic markings of *mf* and *p*. The bass staff contains chords with a dynamic marking of *mf*. There are triplet markings (3) above some notes in both staves.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two flats. The music features a melody in the treble staff with dynamic markings of *f* and *p*. The bass staff contains chords with a dynamic marking of *f*. There are triplet markings (3) above some notes in both staves.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two flats. The music features a melody in the treble staff with dynamic markings of *f* and *p*. The bass staff contains chords with a dynamic marking of *p*. There are sextuplet markings (6) above some notes in both staves.

Fifth system of the musical score. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two flats. The music features a melody in the treble staff with dynamic markings of *f* and *pp*. The bass staff contains chords with a dynamic marking of *pp*. There are triplet markings (3) above some notes in both staves.

ff sf

CORO DI VILLI

Sop. I. (interno un poco lontano)

Sop. II.

Ei giun - ge!

Ei giun - ge!

p pp

45

An - na! An - na! An - na! Di morte al - la con - dan - na ei

An - na! An - na! An - na! Di morte al - la con - dan - na ei

pp

viene il tra-di-tor!

viene il tra-di-tor!

Ec-co.lo... s'av-vi-ci-na...

Ec-co.lo... s'av-vi-ci-na...

Su... dan-na-to... cam-mi-na!...

Su... dan-na-to... cam-mi-na!...

*p* *cres.*

*p* *m.s.*

*p*

*p*

*p*

*p*

*p*

*p*



(Roberto appare sul ponticello)

First system of piano introduction. Treble clef: *f* (first measure), *p* (second measure), *f* (third measure), *pp* *cres.* (fourth measure). Bass clef: *f* (first measure), *p* (second measure), *f* (third measure), *pp* *cres.* (fourth measure). Both staves feature sixteenth-note runs with a '6' above the first two measures.

Second system of piano introduction. Treble clef: *ff* (fourth measure), *ff* (fifth measure). Bass clef: *ff* (fourth measure), *ff* (fifth measure). Treble clef has sixteenth-note runs with accents and slurs. Bass clef has quarter-note accompaniment.

Third system of piano introduction. Treble clef: *p* (third measure), *pp* (fourth measure), *pp* (fifth measure). Bass clef: *ff* (third measure), *p* (fourth measure), *pp* (fifth measure). Treble clef has sixteenth-note runs with accents and slurs. Bass clef has quarter-note accompaniment.

ROBERTO

*LENTO*  
(fra sè) *a piacere*

Ecco la ca-sa... Di-o, che orrenda notte!

First system of vocal introduction. Treble clef: *ppp* (first measure), *ppp* (second measure). Bass clef: *ppp* (first measure), *ppp* (second measure). Treble clef has a half note with a fermata. Bass clef has a half note with a fermata. *col canto* is written in the bass clef.

*accentato*

*ALLEGRO*

Strane vo-ci m'in-se-guon...

**46**  
*ALLEGRO*

Second system of vocal introduction. Treble clef: *f* (fourth measure), *f* (fifth measure), *f* (sixth measure), *f* (seventh measure), *f* (eighth measure). Bass clef: *f* (fourth measure), *f* (fifth measure), *f* (sixth measure), *f* (seventh measure), *f* (eighth measure). Treble clef has a half note with a fermata. Bass clef has a half note with a fermata. *col canto* is written in the bass clef.

*a piacere*

**ALLEGRO 1<sup>o</sup> Tempo** (scende)

R

Le Vil-li... Evvia!..Son fo-le!..

*col canto*

**ALLEGRO 1<sup>o</sup> Tempo**

R

*declamato*

No, del-le Vil-li me non per-seguita

*pp*

R

la ven-det-ta fa-tal!..... Tu sol m'in-se-gui-ri-

*ppp*

R

-mor-so!..... Vi-pe-ra in-fer-nal!.....

*ff*

*fp*

R

Tu sol m'in -

*f* *pp legato*

R

- se - gui, ri - mor - so!..... Vi - pe - ra.....

*f* *mf* *sp* *ff* *p*

R

dal ve - le - no infer - nal!.....

*pp legato* *forte*

*legato*

Musical score for the first system, featuring piano accompaniment. The music is in a key with two flats and a 6/8 time signature. It includes a *rall.* (rallentando) marking and a *p* (piano) dynamic. The score consists of two staves: a treble clef staff and a bass clef staff.

**47** *ANDANTE MOSSO*

Musical score for the second system, featuring piano accompaniment. The music is in a key with two flats and a 6/8 time signature. It includes a *rall.* (rallentando) marking. The score consists of two staves: a treble clef staff and a bass clef staff.

ROB.

*ANDANTE MESTO*

Musical score for the third system, featuring vocal line and piano accompaniment. The music is in a key with two flats and a 3/4 time signature. It includes *pp* (pianissimo) dynamics and the instruction *Torna ai fe-li-ci*. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs).

R

Musical score for the fourth system, featuring vocal line and piano accompaniment. The music is in a key with two flats and a 3/4 time signature. It includes lyrics and triplet markings (*3*). The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs).

di..... do - len - te il mio pen - sier,..... ridean del maggio i fior,

*affrett.* *rit:.....*

R fioria l'a-mor, fioria per me l'amor.

*pp* *affrett.* *rit:.....*

*a tempo*

R Tor-na ai fe-li-ci di..... do-len-te il mio pen-

*a tempo*

R - sier..... ridean del maggio i fior, ah!fio-

*p*

R -ri-a per me l'amor, ah!..... fioria per me l'amor, fio-ria l'a-

*col canto*

*affrett.* *rall.*

R

- mor!..... ri - dean i fior, fio - ria per

*p*

*PPP*

R

me l'amor..... Or tutto si co - pri di mi - ster.....

*rall.*

*p rall.*

*AND.<sup>te</sup> MOSSO quasi Allegretto*

48

*rall.*

ROB.

*AND.<sup>te</sup> MESTO*

*AND.<sup>te</sup> MESTO*

Or tut.to si co.

*mf*

*marcato il canto pp*

R

- pri ..... di lu - gu - bre mi - ster.....

R

ed io non' ho nel cor che tri -

*pp* *p* *cres.*

R

- stezza e ter.ror, non ho ..... nel cor che tristezza e ter.

*ff* *affrett.* *p rit.*

R

- ror, io non ho nel cor, io non ho che tri -

*a tempo* *pp* *pp*

*appoggiato*

R  
- stez - za e ter - ror, io non ho, non ho nel

R  
cor..... che tri - stez - za e ter - ror!.....

R  
..... no, no, non ho nel cor che tri - stez - za e ter - ror!.....

*rall. molto*..... *1<sup>o</sup> Tempo*

*lentamente* LENTO

R

*p*

For-se ella 49 vi - ve!..... forse ella

*con stanchezza*

*col canto*

*pp pressivo*

(guarda verso la casa, poi va verso di essa come avesse presa una decisione)

R

vi - ve!..

*rit. 3*

*cres.*

(fa per bussare, ma indietreggia come se una forza ignota glielo impedisse)

R

Bus-siam! Qual

*AND.<sup>te</sup> SOSTENUTO*

*PPP quasi insensibile*

*lunga*

*PPP appena sentite morendo*

*PPP*

R

bri - vi - do mi col - se!.. In - van di quella so - glia ten -

*ff tutta forza*

R

ta i sul li mi te le var..... la man!.....

*Meno forte* *affrett.*

R

*affrett.*

*meno forte* Qual bri vi do, qual brivido mi col se! qual

*cres. molto ...*

R

bri vi do mi col se! qual

*..... e accel .....*

R

bri vi do mi col se!

*lunga* *lunga* *lunga*

*ff.* *fff*

ALL<sup>o</sup> VIVO UN PO' SOST.<sup>o</sup>

CORO DI VILLI (in terno)

Sop. I.

Su!.. dan - na - to, cam - mi - na!.....

Sop. II.

Su!.. dan - na - to, cam - mi - na!.....

50

ALL<sup>o</sup> VIVO UN PO' SOST.<sup>o</sup>

*dim.* *mf* *piano subito*

ROB. *Meno, quasi a piacere (con spavento)*

Pur d'in - ten - der par - - mi dav - ve - - ro un can - to

*rall.*

*Meno col canto*

*pp* *quasi insensibile* *rall.*

AND<sup>te</sup> RELIGIOSO (si inginocchia, come estenuato, per pregare)

lu - gubre!... O sommo Id - di - o!... del mio... cam -

*cupo*

*pp*

AND<sup>te</sup> RELIGIOSO

*ppp e legatissimo* *mf* *pp*

- mi - - no, o sommo Id - dio,..... del mio de - stin quest'è la

*3* *ritenuto*

R  
 me - - - ta... Fa che il per - do - no, fa che il perdon la renda

*f* *cres.* *f* *3.*

R  
 lie - - ta... un so - lo i - stan - - - te...

*pp* *rit.* *3* *a tempo* *pp* *cres. molto*

R  
 fa..... che il per - do - - - no la ren - - - da

*con espress.* *ff* *pp* *pp* *ff* *p v*

R  
 lie - - ta un so - lo i - - stan - - - te...

*pp* *3* *più piano* *espress.* *ppp*

R Sop.I. e poi mor - rò!.....

CORO Sop.II. Su!.. dan - na - to, cammi - na!

Su!.. dan - na - to, cammi - na!

*pp*

*p*

**ALLEGRO VIVACE** (balzando in piedi)

R Pre - gar non pos - - so!... Ah, ma - le - det - to il

**51** **ALLEGRO VIVACE**

R di..... il dì..... che an - dai lon - tan di

R

qui!..... Male - det - ta sia la tua bel -

R

-lez - - - - -

*ff* *dimi -*

R

-za, o cor - ti - gia - na vil.....

- nu - en - do

*cres. poco a poco*

ROB.

*con forza a piacere*

Male - detta in e -

*ff col canto*

*cres.*

*a tempo*  $\hat{2}$ . *lunga*

R

*a tempo* *ff* *lunga col canto* *tutta forza* *ff* *poco rit.*

- ter - 3 - 3 - 3 - - no! ma - le - det - ta!

52

*rall.:..... a poco..... a poco*

*pp*

*rall.*

*AND! MOSSO*

*p espressivo*

*m.d.* *p* *m.s.* *p* *m.s.* *m.d.*

*pp*  $\wedge$  *m.d.* *rall.:.....* *ppp*

*m.s.* *m.s.*

# GRAN SCENA E DUETTO FINALE

ANNA E ROBERTO

Sop. I.<sup>i</sup> *ALLEGRO*

CORO DI VILLI

Sop. II.<sup>i</sup>

*ALLEGRO*

Cam-mi - na! cam-mi - na! cam -

Cam-mi - na! cam-mi - na! cam -

*pp* *cres.* *pp* *cres.*

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

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

*ff*

ANNA (interno) *a piacere* *a tempo* *a piacere* (appare sul ponticello)

ROBERTO

Ro - ber - to!.. Ro - ber -

Ciel!..

*col canto* *f* *a tempo* *col canto*

*f* *a tempo* *col canto*

*a tempo*

A

-to!..

(con sorpresa e spavento)

R

La sua vo - ce! dunque morta non è!.....

*f* > 3 >

*a tempo*

*f*

ANNA

*a tempo*

Non son più l'amor..... Son

*ff* > 3 >

*p*

*vuota*

*a tempo*

*ff* > 3 >

*p*

*cres.*

A

ROB.

la ven - det - - - - ta! (Roberto cade affranto su un sasso)

Gran Di - - - o!

*ff*

*ff*

*m.d.*

(Anna scende verso di lui)

AND<sup>te</sup> LENTO ED ESPRESS.

53

*p pp p pp*

*pp Ped.*

\* *Ped.* \*

*f > ppp ritard:.....*

*estremamente piano*

*ppp f v ppp*

ANNA *LENTO* *a tempo* *rallent:.....*

Ri - cor - di quel che di - ce - vi nel me.se dei

*LENTO* *a tempo* *rallent:.....*

*pp rit. pp staccato*

A

fio - ri?

*pp* *rallent:.....* *ritard:.....*

*pp* *ritard:.....*

ANDANTE LENTO

*P espressivo*

54

ANDANTE LENTO

*dolcissimo*

*mf*

*pp*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Tu del - l'in - fan - zia mi - a le gio - ie

di - vi - de - stie le... ca - rez - ze... Da te so - a - ve e

pi - a, da te..... so - a - ve e pi - - a im - pa - -

*poco cresc.....*

*cres.*



*a piacere*

A

- ma - i... Mi tra - di - sti... T'at - te - si... e non ve -

*col canto*

*f* *mf* *pp*

*Red.* \* *Red.* \* *Red.* \*

A

- ni - sti... Ma è tremen - do do - lo - re

*lento* *AND.<sup>te</sup> UN POCO AGITATO*

*ppp* *lento col canto* *ppp* *AND.<sup>te</sup> UN POCO AGITATO*

55

*Red.* \* *Red.* \* *Red.* \*

A

in si - len - zio sof - frir!..... e tre -

*pp trem.*

*cres.*

A

- men - do do - lo - re..... in si - len - zio sof -

*ppp* *ppp* *ppp*

A

- frir..... T'a - ma - i... Mi tra - di - sti... T'at

*trém.*  
*dim.*

A

- te - si... e non ve - ni - sti... Sen - za speran - ze in

*p dolce*  
*ppp dolce*

A

cuo - re..... sen - za speranze in cor..... mi fa - ce - sti mo -

*cres.*

A

- rit..... Ma..... è tre - men - do do -

*cres.*

A

- lor..... in si - len - zio sof - frir!..... Senza spe -

A

*rall:.....*

ROB. - ran - za..... mi fa - ce - sti mo - rir.....

La scor -

*rall:.....*

*m.d.* *p*

A

T'a - ma - - i... Tu mi tra -

R

- da - - i... l'ho tra - di - ta...

*PPP dolce*

*PPP*

*più allarg.*

*allarg:.....*

A *di - sti.....* T'at - te - - - si e non ve -

R *con forza* *Opp.* la vi - ta..... per me per -

e per me per - dè la vi - - - ta.

*ff* *più allarg.*

*allarg:.....*

*ff*

A *a tempo* - ni - sti... È tre - men - do do - lo - re in si - len - zio sof -

R *a tempo* - dè..... Ah!..... è tre - men - do il do - lo - re che mi toc - ca sof -

*a tempo*

*pp* *cres.*

*pp*

*string. e cres.*

A  
- frir!..... Senza spe-ran - za in cuo - re mi fa-ce - sti mo -

R  
- frir!..... Col ri-mor - so nel cuo - re i - o mi sen - to mo -

*string. e cres.*

A  
*allarg.* - rir..... *cres.* mi fa - ce - sti mo - rir!..... *MOSSO*

R  
- rir..... i - o mi sen - to mo - rir!..... *MOSSO*

*f* *allarg.* *cres.* *ff* *f* *MOSSO*

56

*ff* *allarg. molto*

*accel.....* *ff*

A *allargando* *rall:.....*

Sen\_za speran - za senza spe\_ran - za in cor..... mi fa\_ce\_sti mo\_

R *allargando* *rall:.....*

Col ri\_mor\_so col ri - mor - so nel cor..... io mi sento mo\_

*mf* *allargando* *stent.* *ppp*

*ff* *estremamente pp* *rall. col canto.....* *ppp*

A *affrett.* *rall.*

-rir è tre - men - do..... do - lo - re è tre -

R *affrett.* *rall.*

-rir col ri - mor - so..... nel co - re

*affrett.* *rall.*

*ritenuto*

A  
\_men - - do do - lor!.....

*ritenuto*

R  
io mi sen - to mo - rir!.....

*ritenuto col canto*

*fp*  
*Red.*

(Roberto va verso Anna come spinto da una forza ignota: poi fa per vincere il fascino che lo investe, ma non può, e si slancia verso di lei; Anna, avanzandosi, stende le braccia e lo attira a sè. Intanto le Villi accorrono, circondano Roberto ed Anna e li trascinano, danzando vertiginosamente, fuori della scena)

Ten.

O  
R  
C  
Bassi

(SPIRITI INTERNI)

Qui..... noit'a - spet.

Qui..... noit'a - spet.

*a tempo*

*f*

*mf*

*pp*

*p*

*string. e cres. molto* .....

- tiam..... t'a - spet.tiam,..... tra - di - tor!..... Da

- tiam..... t'a - spet.tiam,..... tra - di - tor!..... Da

*string. e cres. molto* .....

**CORO DI VILLI**

Sop. I<sup>i</sup> *cres. e string:*.....

Chi in vi - ta fu sordo all'a -

Sop. II<sup>i</sup>

Chi in vi - ta fu sordo all'a -

**SPIRITI**

noi non at.ten.der pie - tà..... Chi in vi - ta fu sordo all'a -

noi non at.ten.der pie - tà.....

*cres. e string:*.....

- mor..... in mor - te per - do - no non ha..... per - do - no non

Tra - di -

*MOSSO* *ff* ha..... *accel. sempre* Tra - di - tor..... t'a\_spet.

*MOSSO* *ff* ha..... *accel. sempre* Tra - di - tor..... t'a\_spet.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *- tiam!..... t'a - spet - tiam!.....*

Piano accompaniment for the first system, featuring triplets and chords.

Four vocal staves with lyrics: *.....*

Piano accompaniment for the second system, including string and piano parts.

*ff con fuoco*

*ff*

Two staves of piano introduction. The music features a 2/4 time signature with a 7/8 feel. It consists of two measures of triplets in both hands, followed by two measures of triplets with accents. The dynamics are *ff con fuoco* and *ff*.

V I L L I  
V I L L I  
S P I R I T I

*p*

Gi - - ra!.. Bal - za!

*p*

Gi - - ra!.. Bal - za!

*p*

Gi - - ra!.. Bal - za!

Three vocal staves for Villi and Spiriti. Each staff begins with a piano (*p*) dynamic. The lyrics are "Gi - - ra!.. Bal - za!". The music consists of two measures of triplets in each voice part, followed by two measures of triplets with accents.

*pp*

Two staves of piano accompaniment. The music features a 2/4 time signature with a 7/8 feel. It consists of two measures of triplets in both hands, followed by two measures of triplets with accents. The dynamic is *pp*.

*ff*

*ff*

Two staves of piano conclusion. The music features a 2/4 time signature with a 7/8 feel. It consists of two measures of triplets in both hands, followed by two measures of triplets with accents. The dynamics are *ff* and *ff*.

V I L L I  
S P I R I T I

*p* Gi - ra! Bal - za!  
*p* Gi - ra! Bal - za!  
*p* Gi - ra! Bal - za!

*pp*

*f* T'aspettiam, tradi - tor! t'aspettiam,  
*f* T'aspettiam, tradi - tor! t'aspettiam,  
 Tradi -  
 Tradi -

*mf*

t'aspet\_tiam, tradi\_tor! t'aspet\_tiam!

t'aspet\_tiam, tradi\_tor! t'aspet\_tiam!

-tor! t'aspet\_tiam, tradi-

-tor! t'aspet\_tiam, tradi-

*cres:.....*

Gi-ra! balza! gi-ra! balza!

Gi-ra! balza! gi-ra! balza!

-tor!

-tor!

*cres:.....*

gi - ra! gi - ra!  
gi - ra! gi - ra!  
Bal - za!.....  
Bal - za!....

This system contains the first vocal entries. The vocal lines (Soprano and Alto) sing "gi - ra!" in a rhythmic pattern. The piano accompaniment features a melodic line with a triplet and a bass line with a triplet. The tempo is marked *cres. molto*.

*cres. molto*  
*ff*

The piano accompaniment continues with a melodic line and a bass line. The tempo is marked *cres. molto* and the dynamics are marked *ff*. The system includes a triplet and a fermata.

gi - ra! T'aspet - tiam, tra - di - tor!  
gi - ra! T'aspet - tiam, tra - di - tor!

The vocal lines (Soprano and Alto) sing "gi - ra! T'aspet - tiam, tra - di - tor!". The piano accompaniment continues with a melodic line and a bass line. The tempo is marked *cres. molto*.

gi - ra! T'aspet - tiam, tra - di - tor!  
T'aspet - tiam, tra - di - tor! Qui noi t'a - spettiam,

The vocal lines (Soprano and Alto) sing "gi - ra! T'aspet - tiam, tra - di - tor!". The piano accompaniment continues with a melodic line and a bass line. The tempo is marked *cres. molto* and the dynamics are marked *p*.

58  
*p*  
*pp* 7 *p* 7

The piano accompaniment continues with a melodic line and a bass line. The tempo is marked *cres. molto* and the dynamics are marked *p* and *pp*. The system includes a triplet and a fermata.

SPIRITI

Qui noi t'a - spettiam,  
tra - di - tor! tra - di - tor!

*pp* *cres:*

VILLI

Qui noi t'a - spettiam,  
Qui noi t'a - spettiam,  
tra - di - tor! tra - di - tor!

*p* *cres:*

*cres:*

*cres.*

t'a - spettiam, tra - di\_tor! t'a - spettiam, tra - di\_tor!

t'a - spettiam, tra - di\_tor! t'a - spettiam, tra - di\_tor!

*cres.*

*f* Qui noi t'a - spettiam, tra - di\_tor! tra - di\_tor!

*f* Qui noi t'a - spettiam, tra - di\_tor! tra - di\_tor!

*f* *dim.*

**SPIRITI**

*mf* Qui noi t'a - spettiam, tra - di - tor! tra - di - tor!.....

*mf* Qui noi t'a - spettiam, tra - di - tor! tra - di - tor!.....

*p*

**V I L L I**

**SPIRITI**

*ff* Tra - - di - tor!..... tra - - di - tor!

*ff* Tra - - di - tor!..... tra - - di - tor!

*ff* tra - - di - tor!..... tra - - di - tor!

*ff* tra - - di - tor!..... tra - - di - tor!

*ff*

*p* *cres.*

*cres.*

*ff*

**V I L L I**  
**S P I R I T I**

*ff* 3 > 3 > 3 > 3 >

Gi - ra! bal - za! gi - ra!

Gi - ra! bal - za! gi - ra!

Gi - ra! bal - za! gi - ra!

Gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! gi - ra! gi - ra! bal - . . . . .

bal - za! gi - ra! gi - ra! gi - ra! bal - . . . . .

bal - za! gi - ra! gi - ra! gi - ra! bal - . . . . .

bal - za! gi - ra! gi - ra! gi - ra! bal - . . . . .

8

*ff*

8

*fff*

3 7 3 7 3 7 3 7

3 3 3 3

. . . . . - za!

. . . . . - za!

. . . . . - za!

. . . . . - za!

8

6

3 3 3 3

3

59

(Roberto accorrendo ansimante, coi capelli irti, va a bussare alla casa di Guglielmo; poi, scorgendo le Villi che lo inseguono venendo dalla destra, fa per fuggire dalla parte opposta; ma Anna appare alla sinistra. Ella lo riafferra e lo travolge nuovamente in una ridda, fra le Villi che sopraggiungono.)

(disparendo)

ANNA

(sfinito, cadendole ai piedi)

Sei mi - o!

ROB.

a piacere

(muore)

An - na...Pie - tà!.....

a tempo

*cres.*

*ff*

8

*cres.* ..... *sempre* ..... *sino* ..... *sten.*

(segundo Anna)

V I L L I  
S P I R I T I

O - san - - - na! O - san - - - na! O -  
 O - san - - - na! O - san - - - na! O -  
 O - san - - - na! O - san - - - na! O -  
 O - san - - - na! O - san - - - na! O -

8

*tan - do*  
..... *al* .....

*fff sempre fortissimo*

3 3 3 3 3 3 3 3 3 3

