

Act I

PRELUDIO

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ANDANTE MOSSO

pp

Нар

rall.

dolce

animando

rit.

mf

accel.

The musical score is written for piano and harp. The piano part is in 3/4 time and begins with a *pp* (pianissimo) dynamic. The harp part is in 3/4 time and begins with a *pp* dynamic. The tempo is marked *ANDANTE MOSSO*. The score includes several dynamic markings: *pp*, *rall.* (rallentando), *dolce*, *animando*, *rit.* (ritardando), *mf* (mezzo-forte), and *accel.* (accelerando). The harp part is marked with a large 'Harp' symbol. The piano part features various musical notations, including chords, single notes, and slurs. The harp part features various musical notations, including chords, single notes, and slurs.

First system of musical notation. The piano staff (bottom) features a melodic line with eighth and sixteenth notes, accented with slurs. The treble staff (top) features a more complex melodic line with slurs and ties. Performance markings include *accel.* (accelerando), *p a tempo* (piano, at tempo), and *rall.* (ritardando).

Second system of musical notation. The piano staff (bottom) has a melodic line with slurs. The treble staff (top) has a melodic line with slurs and ties. Performance markings include *1 a tempo* (first ending, at tempo), *p* (piano), *M.S.* (Melisma), *M.D.* (Messa di Voce), and *M.S.* (Melisma).

Third system of musical notation. The piano staff (bottom) has a melodic line with slurs. The treble staff (top) has a melodic line with slurs and ties. Performance markings include *M.D.* (Messa di Voce), *M.S.* (Melisma), *M.D.* (Messa di Voce), and *pp* (pianissimo).

Fourth system of musical notation. The piano staff (bottom) has a melodic line with slurs. The treble staff (top) has a melodic line with slurs and ties. Performance marking includes *SOSTENUTO* (Sostenuto).

First system of musical notation. The treble clef staff contains a series of chords and a whole rest. The bass clef staff contains a continuous eighth-note accompaniment. A fermata is placed over the final chord in the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with a fermata and a triplet of chords. The bass clef staff continues the eighth-note accompaniment. The tempo marking *allargando* is written below the bass staff, and *pp rit.* is written below the treble staff.

Third system of musical notation. The treble clef staff has a fermata and a section marked with a boxed '2' and a repeat sign. The bass clef staff continues the eighth-note accompaniment. The tempo marking *rall.* is written below the bass staff, and *a tempo* is written below the treble staff.

Fourth system of musical notation. The treble clef staff contains a series of chords and a whole rest. The bass clef staff contains a continuous eighth-note accompaniment. The tempo marking *rall.* is written below the bass staff.

First system of musical notation. The right hand features a series of chords and eighth notes, while the left hand plays a rapid, continuous eighth-note pattern. The system concludes with a dynamic marking of *mf*.

Second system of musical notation. The right hand continues with a melodic line of eighth notes. The left hand plays sustained chords. The system includes the markings *pp a tempo* and *rit.*

Third system of musical notation. The right hand features a triplet of chords. The left hand has a melodic line with a *molto rall.* marking. The system includes the markings *pp*, *ppp*, and *8.^a bassa!*

Fourth system of musical notation. The right hand features chords with a *ppp* marking. The left hand has a melodic line with a *pppp* marking. The system includes the markings *ff* and *p*.

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

MONTANARI

Soprani

Tenori

Bassi

Ev-vi - va!

Ev-vi -

Ev-vi - va!

Ev-vi -

Ev-vi - va!

Ev-vi -

3

8

ff

mf

ff

-va!

Ev - vi - va!

Ten. 2ⁱ

-va!

Ev - vi - va!

Ev-vi -

-va!

Ev - vi - va!

Ev-vi -

8

8

p

ff

mf

pp (come chiacchierando 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

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!

p

Dunque po - ve - ro sta - se - -

5

pp legato

I te -

-ra Ro - ber - to par - ti - rà...

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

-sori accumu - la - ti son mol - ti dav - ver!

mf

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

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

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

tor - ne - rà!

ric-co tor-ne - rà!

ric-co tor-ne - rà!

The first system consists of three vocal staves (Soprano, Alto, Bass) 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!

8

The second system continues the vocal melody with the lyrics 'Ei ric - co tor - ne - rà!'. The piano accompaniment includes a measure rest marked with the number '8'. The system concludes with a double bar line.

Ev -

Ev -

Ev -

The third system shows the vocal parts ending with the syllable 'Ev -'. The piano accompaniment continues with a similar rhythmic pattern.

6

The fourth system is a piano solo section, indicated by a box containing the number '6'. It features a complex, fast-paced accompaniment with many beamed sixteenth and thirty-second notes in both hands.

1^o TEMPO

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

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

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

ff 1^o TEMPO mf ff mf

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

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

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

8 ff mf ff f

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

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

-vi - va! Ev - vi - va i 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

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!

8

ff

7

ff

ff

TEMPO DI VALZER

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!.....

8 *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.....

..... *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*

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

p *tr*

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

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

First system of the musical score. The vocal line (bass clef) begins with a whole rest, followed by the lyrics "Eb-ben, perchè no?.. pof - far mi-o!.....". The piano accompaniment (grand staff) features a complex texture with chords and moving lines in both hands. A trill (tr) is marked above the first measure of the piano right hand.

Second system of the musical score. The vocal line (bass clef) begins with a whole rest, followed by the lyrics "Son vecchio, ma in gam - - be so". The piano accompaniment (grand staff) continues with a similar texture. A trill (tr) is marked above the first measure of the piano right hand.

(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 a whole rest, followed by the lyrics "star!.....". The piano accompaniment (grand staff) features a complex texture with chords and moving lines in both hands. A trill (tr) is marked above the first measure of the piano right hand. A box containing the number "11" is placed above the piano right hand. The word "ritard." is written below the piano right hand.

Fourth system of the musical score. The vocal line (bass clef) begins with a whole rest, followed by the lyrics "star!.....". The piano accompaniment (grand staff) features a complex texture with chords and moving lines in both hands. A trill (tr) is marked above the first measure of the piano right hand.

pp *cres.* pp

pp pp pp

ppp

tr

O
R
C

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 the first three staves of the musical score. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The piano accompaniment begins on the fourth staff. The lyrics are 'gi - ra! bal - za! gi - ra! gi - ra! bal - za!'.

ff

The piano accompaniment for the first system, featuring chords and melodic lines in both hands. A fortissimo (*ff*) dynamic marking 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 the next three staves of the musical score. The vocal parts continue with the lyrics 'gi - ra! gi - ra! gi - ra! gi - - ra! gi - ra! bal - za!'. The piano accompaniment includes dynamic markings of *f* (forte), *pp* (pianissimo), and *f* (forte), along with the instruction *stringendo* (increasing tempo).

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

The piano accompaniment for the second system, continuing the harmonic and melodic development. It includes the instruction *stringendo* and dynamic markings of *pp* and *f*. The final measure of the piano part is marked *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

senza rall.

rall. e rit.

p

rall:

Ad.

morendo

p

pp

ppp stacc.

ppp

SCENA E ROMANZA

ANNA

ALLEGRO SOST.^o

First system of musical notation. Treble and bass staves in 2/4 time, key of D major. The treble staff begins with a piano (*pp*) dynamic. The bass staff has a *Red.* marking and a star symbol. The system concludes with a repeat sign.

Second system of musical notation. Treble and bass staves. The treble staff features a sixteenth-note triplet marked with a '6' and a '7'. The bass staff has a *ppp* dynamic and a *Red.* marking. The system concludes with a repeat sign.

Third system of musical notation. Treble and bass staves. The treble staff has a '7' marking. The bass staff has a star symbol and a '6' marking. The system concludes with a repeat sign.

Fourth system of musical notation. Treble and bass staves. The treble staff has a '7' marking. The bass staff has a *Red.* marking and a *dim. sempre* marking. The system concludes with a star symbol and a repeat sign.

Fifth system of musical notation. Treble and bass staves. The treble staff has a '6' marking. The bass staff has a *ppp* dynamic. The system concludes with a repeat sign.

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

And. * *And.* *

A fior, sem - pre sem - pre vi -

MOSSO *1.^o TEMPO*

MOSSO 7 *1.^o TEMPO*

And. * *And.* *

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

And. *

AND.^{te} ESPRESSIVO

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

AND.^{te} ESPRESSIVO

pp 7 *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*

LENTO un poco accel. rit. molto

LO STESSO MOV.^{to}

A

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

LENTO col canto
pp
rit. molto
LO STESSO MOV.^{to}
morendo
p
ppp

15 *ALL.^o SOSTENUTO, 1.^o TEMPO*

ppp
dim.
ppp

ANNA *AND.^{te} LENTO Come prima*

Voi, di me... più fe - li - - - ci,

ppp AND.^{te} LENTO Come prima

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

MOSSO

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

I.^o TEMPO ppp animato

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

AND.^{te} ESPRESSIVO Come prima

A

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

16

ppp AND.^{te} 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 -

stentato

ff spiegando il canto

dimin.....

ff

A

dimin..... *ppp*

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

ppp

pp

dimin.....

A

f *ten.*

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

f *risoluto* *ten.*

f *ritard.*

A

LENTO un poco accel.

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

rallent. *ppp* *ppp* *LENTO*

col canto

A

ritard. molto *me, di me!».....*

no!.... non ti scor_dar di me!».....

LO STESSO MOVIMENTO

ritard. molto *dim. e rall.*

ppp

estremamente pppp

f string. è cres. sino al

ALL.^o VIVO

ff

cres.

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

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

Tu!..

Ah! ti ho còl.ta!..

ALL.^o 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

ANNA

LENTO

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

PIÙ LENTO

(Anna scuote mestamente la testa)

- ri - so.....

ppp *rall. molto* *p* *f* *ppp*

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 tornerò.

A

pian_to, ho una... tri_stez - za che vin_cer non.... so..... Foschi pre..

pp

rit.

col canto

pp

pp

pp

lentamente

A

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

pp

A

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

An - na!

pp

p

A

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

- de - vo... Suv.via!.. Qua.li pen.sier! Pen - sa in -

pp accel. *ff* *deciso* *ff a tempo*

19

R

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

lentamente

ff *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*

Ced.

*

AND.^{te} MOLTO LENTO dolcissimo

. cor?.....

20

Tu del-l'in-fan-zia

*AND.^{te} MOLTO LENTO**affrett. a tempo**f**pp**pp**f*

R

accl. rit.

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

col canto

R

allarg. a tempo p

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

P dolce PP a tempo

cres. col canto

R

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

pp

R

portando la voce espansivo f

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

p espress. pp p mf

a tempo *dolcissimo* ANNA

mo!..... Dolci e soavi accenti, deh! vi scol

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

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 half note 'pi', followed by a quarter note 'te', then a half note 'nel mio me - sto cor' with a long horizontal line indicating a sustained note. This is followed by a quarter rest, then a half note 'e nei fo - schi mo - men - ti dell' at -'. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a rhythmic pattern of eighth notes. The tempo markings 'accel.' and 'rit.' are at the top.

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 (treble clef) starts with a half note '- te - sa', followed by a quarter note 'al - le - via - te', then a half note 'il mio do - lor' with a long horizontal line. This is followed by a quarter rest, then a half note 'Dol - ci e so -'. The piano accompaniment (grand staff) continues with chords and rhythmic patterns, including some triplets in the right hand.

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 (treble clef) begins with a half note '- a - vi ac - cen - ti, oh! quante vol - te il lab - bro mi - o....', followed by a quarter rest, then a half note 'vi dee mormo -'. The piano accompaniment (grand staff) features more complex rhythmic patterns, including many triplets in both hands.

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. pp
mf p!

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

rit. f
col canto string.

A *a tempo p rit. f stent.*
mi - o non du - bi - tar, ah! no, non du - bi - tar, dell'amor

R *p rit. f stent.*
no, dell'amor mio non du - bi - tar, ah! no, non du - bi - tar, dell'amor

pp a tempo col canto mf m.s.
p

A *con tenerezza*

mi-o ah! no, non du-bi - tar..... Io t'a-mo, io ta -

R *rall.*

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

pp *rall. col canto*

A *a tempo*

-mo!..... t'a - mo! io t'a - mo!..... io

R *a tempo*

-mo!..... io t'a - mo! t'a - mo!..... io

a tempo *pp* *rall.: armonioso*

A

t'a - - - mo!.....

R

t'a - - - mo!.....

pp *p* *Campana a piacere*

PREGHIERA

ANNA, ROBERTO, GUGLIELMO E CORO

Ноты с сайта www.notarhiv.ru

ALLEGRO

pp staccato

pp

нар

pp

Campana

a piacere

ALLEGRO

22 *p*

p

p

pp

pp

Soprani

pp

Tenori

Bassi

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

È l'o - ra di par - tir!

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!

l'o - ra di par - tir!

ANNA *MENO*

a piacere

ALL.^o I.^o Tempo

ROBERTO (ad Anna)

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

Anna, co - raggio!

23 *ALL.^o I.^o Tempo*

MENO

col canto

pp

Ten. (a Roberto)

f Del - la fo - resta al li - mite

noi verrem con te ...

Bassi

f Del - la fo - resta al li - mite

noi verrem con te...

ff

p

p

ROB. (a Guglielmo)

PIÙ LENTO

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

GUGLIELMO

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

in -

pp

PIÙ LENTO

p

p

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

P *lento*

-tor_no a me!..... Angiol di

rall. e dim:

AND^{te} MOSSO

24 Dio, che i vanni ri_vol_gi al ciel... sta_se_ra, re_ca que_sta pre_

AND^{te} MOSSO

legato

- ghie_ra al tro_no del.... Si_gnor.... Angiol di Di_o, al tro.no

pp

ANNA *sottovoce*

ROB. *sottovoce*

Sia pro_pi_zio il cam_mi_no

sottovoce

Sia pro_pi_zio

sottovoce

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 sì d'a -

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

a tempo *allargando* *f*

MENO

A
- mor.....

R
- mor..... Si - a pro -

G
- mor..... Si - a pro - pi - zio, 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 o - gni 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 *ritard.*
al tro-no del Si - gnor al tro - no, al tro - no del Si.

R *ritard.*
al tro-no del Si - gnor al tro - no, al tro - no del Si.

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

p
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!

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

A

ff *pp*

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

R

ff *pp*

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

G

ff

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

pp *ff* *p*

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

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

pp *ff* *p*

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

pp *ff* *p*

Al tro - no del Si - gnor, 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.

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

Sop. *allarg.* *a tempo* *allarg.*

O Angiol di Di - o, che i van-ni ri - vol - gi al ciel sta -

R Ten. *allarg.* *a tempo* *allarg.*

O Angiol di Di - o, che i van-ni ri - vol - gi al ciel sta -

C Bassi *allarg.* *a tempo* *allarg.*

Angiol di Di - o, che i van-ni ri - vol - gi al ciel sta -

[26] *a tempo*

ff allarg. *ff* *allarg.*

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



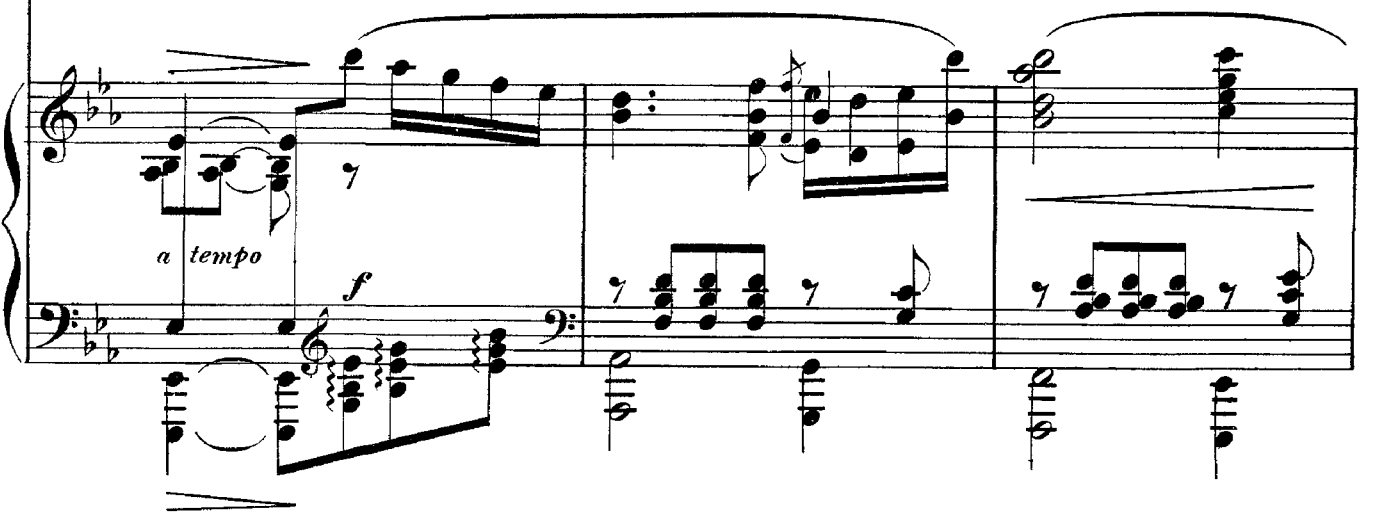
- se - ra, re - ca questa pre -

- 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

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

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

ALL.^o MODERATO

pp rall.

27 *f*

(si avvia con alcuni amici)

ROB.

a piacere

a tempo

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

col canto

a tempo

ANNA

AND.^{te} 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.^{te} MOSSO

28

Timpani

tutta forza

animando sempre e cres. molto

First system of musical notation. The piano part features a treble and bass staff with complex chords and arpeggios. The voice part has a single staff with lyrics "gen do" appearing in the second measure. The tempo/mood is marked "animando sempre e cres. molto".

Second system of musical notation. The piano part continues with dense chordal textures. The voice part has lyrics "strin - gen - do". The tempo/mood is "animando sempre e cres. molto".

Third system of musical notation. The piano part features a treble and bass staff with complex chords and arpeggios. The voice part has lyrics "allarg. 6 8". The tempo/mood is "allarg.". The piano part is marked "tutta forza" and "precipitate".

Fourth system of musical notation. The piano part features a treble and bass staff with complex chords and arpeggios. The voice part has lyrics "molto 6 8". The tempo/mood is "molto". The piano part is marked "a tempo".

Fifth system of musical notation. The piano part features a treble and bass staff with complex chords and arpeggios. The voice part has lyrics "poco stent. poco stent. stentatiss. ffff". The tempo/mood is "poco stent.". The piano part is marked "stentatiss." and "8^a sotto".

Fine dell'Atto I^o

Act II

I.^o 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.^o 6.

AND.^{te} POCO MOSSO

ppp

ppp

più piano

pp

pp

cres.

riten. ff stent.

ppp estremamente ppp riten.

ppp

ppp

LENTO

Sop. 1.ⁱ
(interno)
Sop. 2.ⁱ
Sop. 3.ⁱ

sottovoce *pp* *accel.*
Co - - me un giglio re - ci - - so
a tempo *sottovoce*
Re-qui - e - sce!
sottovoce
Re-qui - e - sce!

29

LENTO

ppp *a tempo* *pp* *animando* *accel.*
den - - tro la ba - ra gia - - ce! Raggio di luna è il candor del suo
a tempo *accel.* *pp* *3* *3* *3*
re-qui - e - sce! Raggio di luna è il candor del suo
pp *3* *3* *3*
re-qui - e - sce! Raggio di luna è il candor del suo
a tempo *accel.* *p*

First system of the musical score. The right hand features sixteenth-note patterns with slurs and accents. The left hand plays a steady eighth-note accompaniment with triplets. The key signature has one sharp (F#) and the time signature is 6/8.

Second system of the musical score. The right hand continues with sixteenth-note patterns and triplets. The left hand features a prominent triplet accompaniment. A *string: ff* marking is present. The system concludes with a *MOSSO* tempo change and a *ff* dynamic marking.

Third system of the musical score. The right hand has a melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment. The system includes an *accel.* marking, a *ff* dynamic, and an *allarg.: ff* section.

AND^{te} 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 the musical score, starting with a boxed measure number 30. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. The system includes a *ppp subito legatissimo* marking and a *ppp subito* marking.

Fifth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. The system includes a *pppp* marking and a *ritard.* marking.

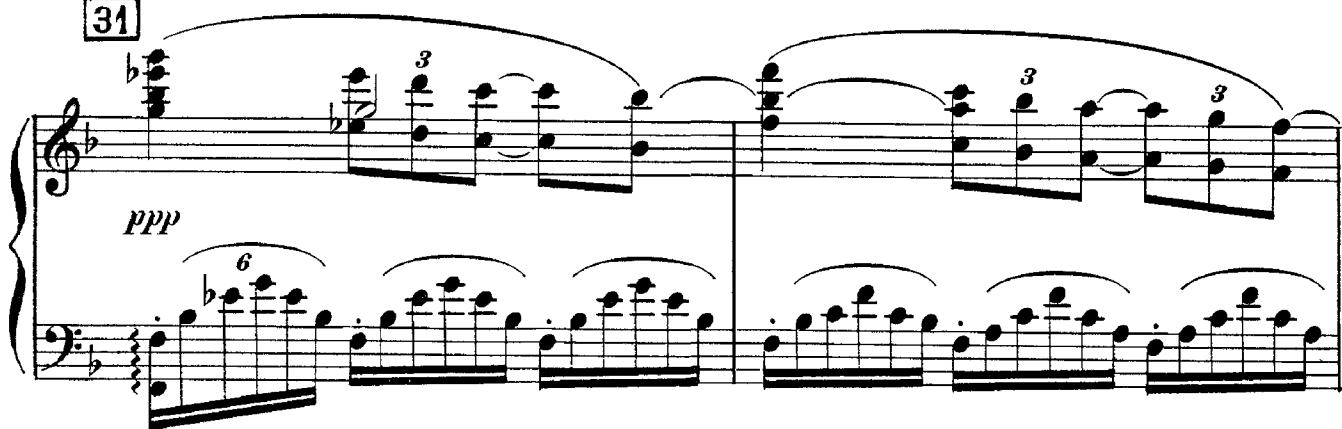
First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with sixteenth-note patterns. Dynamics include *pp* (pianissimo).

Second system of musical notation. Treble clef, key signature of one flat. The right hand includes slurs and triplets. The left hand continues with sixteenth-note patterns. Dynamics include *pppp* (pianississimo) and *estremamente piano*. A tempo change instruction *Un po' più lento* is present.

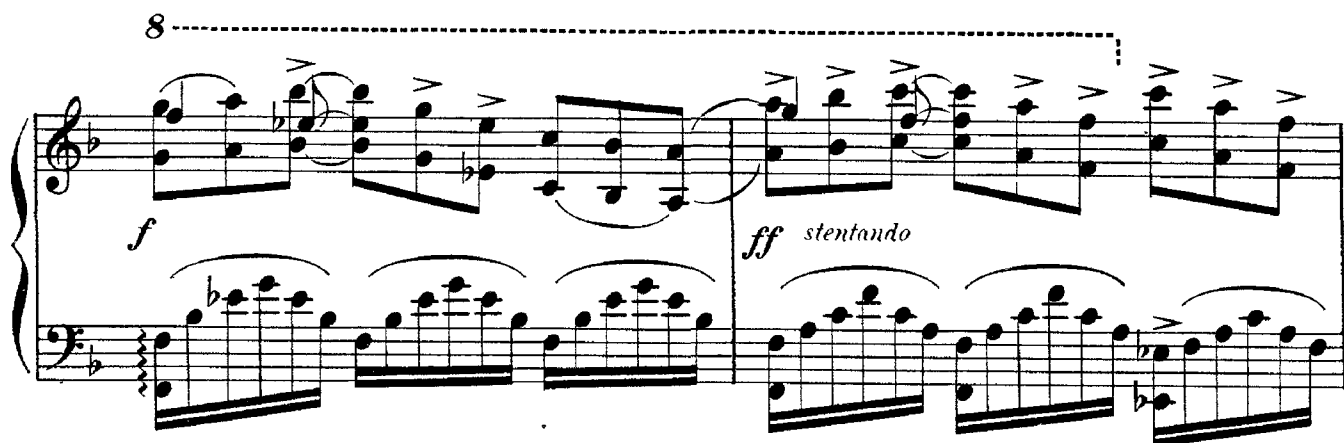
Third system of musical notation. Treble clef, key signature of one flat. The right hand features slurs, triplets, and an eighth-note triplet. The left hand has sixteenth-note patterns. Dynamics include *pppp* and *stentato* (staccato).

Fourth system of musical notation. Treble clef, key signature of one flat. The right hand includes slurs, triplets, and a triplet of eighth notes. The left hand has sixteenth-note patterns. Dynamics include *ppp* (pianissimo), *quasi insensibile*, *dolce ed espressivo*, *legatissimo*, and *energico*.

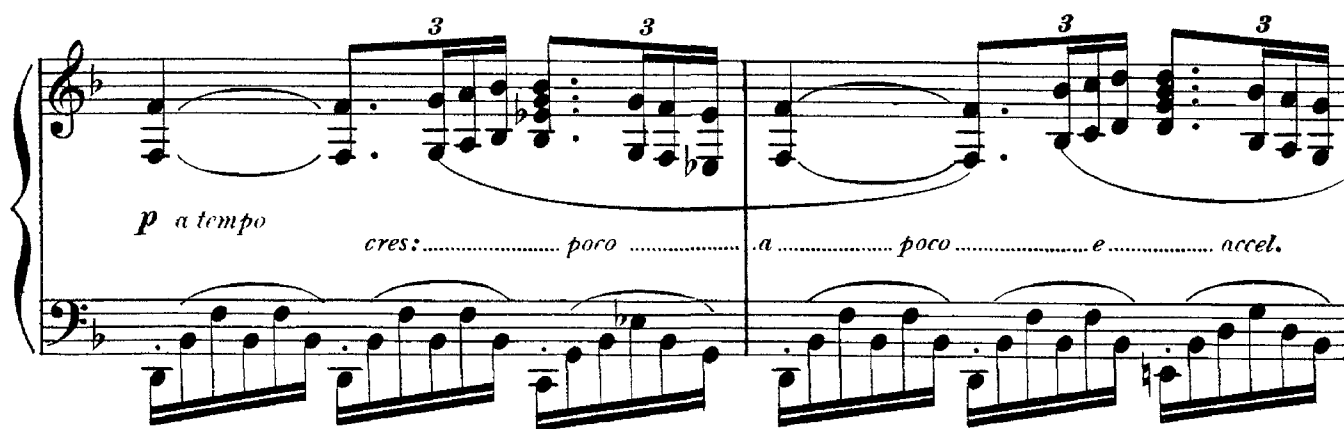
Fifth system of musical notation. Treble clef, key signature of one flat. The right hand features slurs and triplets. The left hand has sixteenth-note patterns. Dynamics include *pp* (pianissimo) and *energico*. The system concludes with the marking *m.d.* (maestros dissonanti).



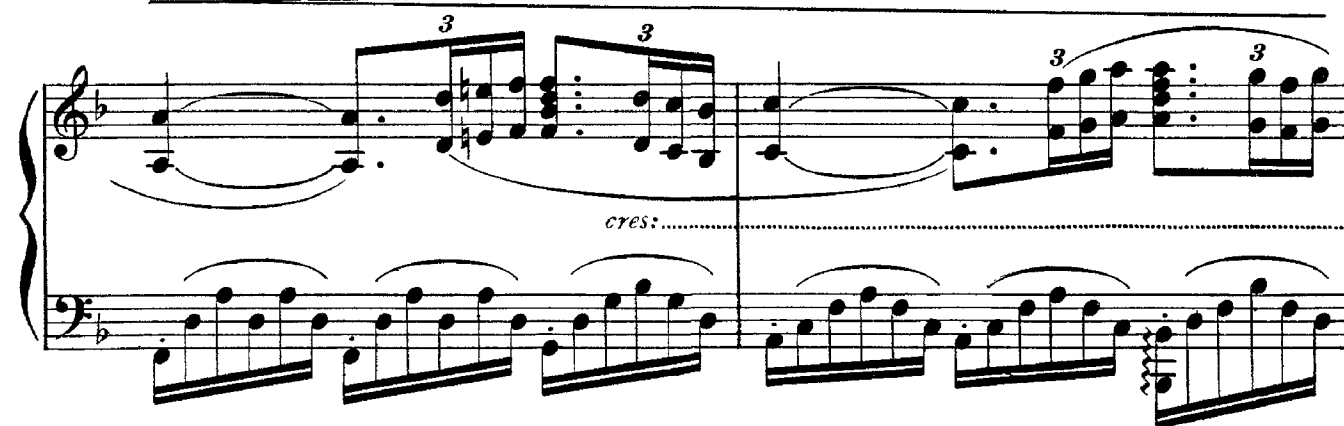
First system of the musical score. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It features a series of chords and triplets, with a *ppp* (pianississimo) dynamic marking. The bass clef staff contains a sixteenth-note triplet and subsequent chords. A bracket labeled '8' spans the first two measures of the bass staff.



Second system of the musical score. The treble clef staff continues with chords and triplets, marked with a *f* (forte) dynamic. The bass clef staff features a sixteenth-note triplet and chords, marked with a *ff stentando* (fortissimo, stentando) dynamic. A bracket labeled '8' spans the first two measures of the bass staff.



Third system of the musical score. The treble clef staff features chords and triplets, marked with a *p a tempo* (piano, at tempo) dynamic. The bass clef staff contains a sixteenth-note triplet and chords. A bracket labeled '8' spans the first two measures of the bass staff. The text *cres: poco a poco e accel.* is written below the treble staff.



Fourth system of the musical score. The treble clef staff features chords and triplets, marked with a *cres:* dynamic. The bass clef staff contains a sixteenth-note triplet and chords. A bracket labeled '8' spans the first two measures of the bass staff.

allarg.
cres. molto *ff* *Mosso*

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

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

Sop. 1ⁱ *pp*
Sop. 2ⁱ e 3ⁱ *pp*
O
O

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

pu-ra virgo, requiesce in pa

pu-ra virgo, requiesce in pa

stent.

rall.

rall.

Pa. * *Pa.* * *Pa.* *

ppp *rall: molto sino alla fine*

ce, re-qui e - - - sce in

ppp

ce.

dolcissimo

ppp *pp*

rall: molto sino alla fine

Pa. * *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° NON TROPPO

The musical score for N° 7 is written for piano and organ. It consists of five systems of music. The piano part is in the upper staff of each system, and the organ part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo) with the instruction *con fuoco*, *pp* (pianissimo), and *mf* (mezzo-forte). The organ part features prominent triplet figures throughout. The piano part also includes triplet figures and some melodic lines. The score is marked with *ALL° NON TROPPO*, indicating a moderate tempo.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. The music features triplet patterns in both hands. A crescendo marking "cres:" is present in the middle of the system.

Second system of musical notation. Treble and bass staves. Continuation of the triplet patterns. Crescendo markings "cres:" are present in both staves.

Third system of musical notation. Treble and bass staves. A box containing the number "33" is located above the treble staff. A "cres. molto" marking is in the middle. The system ends with a double bar line and a "ff" (fortissimo) dynamic marking.

Fourth system of musical notation. Treble and bass staves. The music continues with triplet patterns. A "mf" (mezzo-forte) dynamic marking is present in the middle of the system.

Fifth system of musical notation. Treble and bass staves. The music continues with triplet patterns. A "ff" (fortissimo) dynamic marking is present in the middle of the system.

Sixth system of musical notation. Treble and bass staves. The music continues with triplet patterns. A "ff" (fortissimo) dynamic marking is present in the middle of the system.

First system of musical notation, measures 1-4. The key signature is B-flat major (two flats). The time signature is 3/4. The first two measures are marked *ff* (fortissimo). The music features a complex texture with triplets and sixteenth-note patterns in both the treble and bass staves. The first measure of each system begins with a dynamic marking of *ff*.

Second system of musical notation, measures 5-8. The key signature is B-flat major. The first measure of this system is marked *pp* (pianissimo). The music continues with complex textures, including triplets and sixteenth-note patterns. The dynamic marking *pp* is present at the beginning of the system.

Third system of musical notation, measures 9-12. The key signature is B-flat major. The music continues with complex textures, including triplets and sixteenth-note patterns. The dynamic marking *pp* is present at the beginning of the system.

Fourth system of musical notation, measures 13-16. The key signature is B-flat major. The first measure of this system is marked *pp* (pianissimo). The music continues with complex textures, including triplets and sixteenth-note patterns. The dynamic marking *pp* is present at the beginning of the system. The instruction *cres. sempre* (crescendo sempre) is written above the staff in measure 14.

Fifth system of musical notation, measures 17-20. The key signature is B-flat major. The first measure of this system is marked *pp* (pianissimo). The music continues with complex textures, including triplets and sixteenth-note patterns. The dynamic marking *pp* is present at the beginning of the system. The instruction *cres. sempre* (crescendo sempre) is written above the staff in measure 17.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *sempre forte*.

Second system of musical notation, measures 5-8. The music continues with a crescendo, marked *cres. sempre sino al fortissimo*. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *sempre forte*.

Third system of musical notation, measures 9-12. The music begins with a measure rest, indicated by a box containing the number 35. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The dynamics are marked *fff* and *ff*.

Fourth system of musical notation, measures 13-16. The music continues with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The music concludes with a piano (*p*) and pianissimo (*pp*) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment.

First system of musical notation. The upper staff features a continuous triplet of eighth notes in the left hand. The lower staff contains a single eighth note followed by a half note, with a *pp* (pianissimo) dynamic marking. A *cres.* (crescendo) hairpin is positioned at the end of the system.

Second system of musical notation. The upper staff continues with triplet eighth notes. The lower staff has a half note followed by a half note, with an *assai* (assai) hairpin. A box containing the number 36 is located above the staff. The system concludes with a *fff* (fortississimo) dynamic marking and a triplet of eighth notes.

Third system of musical notation. The upper staff features a triplet of eighth notes with an accent (^) above it. The lower staff continues with triplet eighth notes and accents. A *cres.* (crescendo) hairpin is placed at the end of the system.

Fourth system of musical notation. The upper staff has a triplet of eighth notes with an accent (^) above it. The lower staff continues with triplet eighth notes and accents. A *cres.* (crescendo) hairpin is placed at the end of the system.

Fifth system of musical notation. The upper staff features a triplet of eighth notes with an accent (^) above it. The lower staff has a half note followed by a half note, with an *fff* (fortississimo) dynamic marking and the instruction *tutta forza*. A *cres.* (crescendo) hairpin is placed at the end of the system.

8

First system of a musical score in B-flat major. The right hand features a melodic line with a trill on the first measure and a crescendo leading to a fortissimo (f) dynamic. The left hand plays a steady eighth-note accompaniment. The system concludes with a piano (pp) dynamic marking.

Second system of the musical score. The right hand continues with a melodic line featuring a trill and a crescendo. The left hand maintains the eighth-note accompaniment. The system concludes with a piano (pp) dynamic marking.

37

Third system of the musical score, starting at measure 37. The right hand features a melodic line with a trill and a crescendo. The left hand maintains the eighth-note accompaniment. The system concludes with a piano (pp) dynamic marking.

Fourth system of the musical score. The right hand continues with a melodic line featuring a trill and a crescendo. The left hand maintains the eighth-note accompaniment. The system concludes with a piano (pp) dynamic marking.

Fifth system of the musical score. The right hand continues with a melodic line featuring a trill and a crescendo. The left hand maintains the eighth-note accompaniment. The system concludes with a piano (pp) dynamic marking.

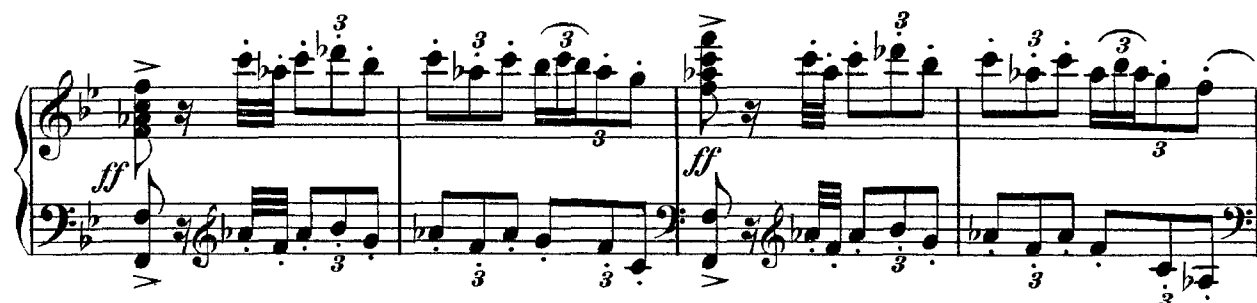
First system of musical notation, featuring treble and bass staves. The music includes triplets, slurs, and dynamic markings such as *cres:* and *f*.

Second system of musical notation, continuing the piece with similar musical elements and dynamic markings.

Third system of musical notation, showing further development of the musical themes with triplets and slurs.

Fourth system of musical notation, featuring complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, concluding the piece with a final flourish and dynamic markings.



cres. sempre

First system of a piano score. It consists of two staves, treble and bass. The music features a steady eighth-note accompaniment in the bass and a more complex melody in the treble, both heavily accented. The treble staff includes triplets and dynamic markings of *mf* and *f*. The bass staff also features triplets.

string. e cres. molto

sino al fortissimo

Second system of the piano score. It continues the eighth-note accompaniment and accented melody. The treble staff has many triplets and accents. The bass staff also has triplets and accents. The system ends with a double bar line.

39

Third system of the piano score, starting at measure 39. It features a change in the treble staff melody, with a *fff* *tutta forza* marking. The bass staff continues with triplets and accents. A large slur covers the treble staff across the first four measures of this system.

Fourth system of the piano score. It continues the eighth-note accompaniment and accented melody. The treble staff has many triplets and accents. The bass staff also has triplets and accents. The system ends with a double bar line.

Fifth system of the piano score. It continues the eighth-note accompaniment and accented melody. The treble staff has many triplets and accents. The bass staff also has triplets and accents. The system ends with a double bar line.

8

First system of a musical score in G major, 3/4 time. The right hand features a melody of eighth notes with triplet markings (3) and accents (^). The left hand plays a steady eighth-note accompaniment, also with triplet markings. A crescendo marking "cres. assai" is placed above the left hand. The system concludes with a double bar line and a final chord marked *fff*.

40

Second system of the musical score. The right hand continues with triplet eighth notes and accents. A sixteenth-note figure with a sharp sign is visible in the right hand. The left hand maintains the eighth-note accompaniment. A *ff* marking is present, followed by the instruction "sempre fortissimo".

Third system of the musical score. The right hand features triplet eighth notes with accents. The left hand continues with the eighth-note accompaniment. A "string:" marking is present in the right hand.

PIÙ VIVO

Fourth system of the musical score. The right hand features triplet eighth notes with accents. A *ff* marking is present. The left hand continues with the eighth-note accompaniment.

Fifth system of the musical score. The right hand features triplet eighth notes with accents. The left hand continues with the eighth-note accompaniment. The system concludes with a double bar line and a final chord.

PRELUDIO E SCENA

GUGLIELMO

LARGO DOLOROSO

Corni

The first system of musical notation features a piano accompaniment in the lower register and a horn part in the upper register. The piano part is in 2/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a *pp* (pianissimo) dynamic and a *legato* marking. The horn part, labeled "Corni", enters in the third measure with a *pp legato* dynamic. The piano part consists of a series of eighth notes, while the horn part plays a sustained chord.

The second system continues the musical piece. The piano part maintains its eighth-note pattern, and the horn part continues with its sustained chord. The dynamics remain *pp* for the piano and *pp legato* for the horns.

The third system introduces a new section for the piano part, marked with a *ff* (fortissimo) dynamic and a *straziante* (agonizing) marking. The piano part features a series of eighth notes, while the horn part plays a sustained chord. The piano part is marked with a *ff* dynamic and a *straziante* marking.

The fourth system continues the musical piece. The piano part features a series of eighth notes, and the horn part plays a sustained chord. The piano part is marked with a *p* (piano) dynamic, and the horn part is marked with a *ff* dynamic.

First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. The system includes triplets and a *ritard.* marking.

Second system of musical notation. Treble and bass staves. The system includes triplets and a *p* dynamic marking.

Third system of musical notation. Treble and bass staves. The system includes *pp* and *f* dynamic markings.

Fourth system of musical notation. Treble and bass staves. The system includes a *f* dynamic marking and a *cres. e string.* marking.

Fifth system of musical notation. Treble and bass staves. The system includes a section marked *ALLEGRETTO DECISO* starting at measure 41, with *ff* dynamic markings.

AND.^{te} 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-

I.^o TEMPO (Largo)

ff

-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 canto

p

a tempo

(alzandosi con impeto)

AND.^{te} MOSSO

f

sma - - nie in lei de - stò.....

42

Chi,

AND.^{te} MOSSO
ppp

a tempo

p

ppp

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

chi

ff

ff

p

p

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

Qua-lior-

ff

ff

pp

cres.

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

f

G

rall.

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

rall.

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 sì gran - de!

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

And. *

ANDANTE LENTO
P

G

43 *ANDANTE LENTO*

A - ni - ma san - ta del - la fi - glia 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 -

POCO PIÙ *ppp* *armonioso*

col canto

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.^o TEMPO*

G

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

44

pp

rall. *1.^o 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*

G

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

mf *f* *ppp*

Oppure *rall.*

- gnor,..... per -

G

p *rall.*

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

pp *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

ALLEGRO VIVO

Handwritten text: **Нар**

Handwritten text: **mf**

Handwritten text: **p**

Handwritten text: **mf**

Handwritten text: **p**

Handwritten text: **f**

Handwritten text: **p**

Handwritten text: **f**

Handwritten text: **pp**

Handwritten text: **f**

Handwritten text: **pp**

First system of the piano introduction. The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand plays a series of chords and single notes, including a prominent *ff* (fortissimo) dynamic marking.

Second system of the piano introduction. The right hand continues with the rapid sixteenth-note pattern, featuring triplets. The left hand plays sustained chords and moving lines.

CORO DI VILLI

Sop. I. (interno un poco lontano)

First vocal line for Soprano I. The melody is sparse, with rests followed by a few notes.

Sop. II.

Second vocal line for Soprano II. Similar to the first, it consists of rests followed by a short melodic phrase.

Ei giun - ge!

Ei giun - ge!

Third system of the piano accompaniment. The right hand has a melodic line with a *p* (piano) dynamic. The left hand features a series of chords with a *pp* (pianissimo) dynamic. A box containing the number 45 is visible on the right side of the system.

Fourth system of the vocal line for Soprano I. The melody is more active, with many notes and rests.

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

Fourth system of the vocal line for Soprano II. The melody is more active, with many notes and rests.

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

Fifth system of the piano accompaniment. The right hand has a melodic line with a *pp* (pianissimo) dynamic. The left hand features a series of chords with a *pp* (pianissimo) dynamic.

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 *ff*



(Roberto appare sul ponticello)

ROBERTO

LENTO
(fra sè) *a piacere*

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

accentato

ALLEGRO

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

46

ALLEGRO

a piacere

ALLEGRO 1.^o Tempo

(scende)

R

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

col canto

ppp

R

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

pp legato

R

- se - gui, ri - mor - so!.....

Vi - pe - ra.....

f

sp

ff

p

mf

R

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

pp legato

forte

legato

47 *ANDANTE MOSSO*

ROB.

ANDANTE MESTO

Torna ai fe-li-ci

sempre ben appoggiati gli accordi

dì..... 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

p 3 3 3 3

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

ppp

R

3 3 *rall.*

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

p rall.

AND.^{te} MOSSO quasi Allegretto

48

rall.

ROB.

AND.^{te} MESTO

AND.^{te} MESTO

Or tut.to si co.

marcato il canto pp

mf

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.....

ppp *rall. molto*..... *f* *1º Tempo*

lento **LENTO**

R

p

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

con stanchezza

LENTO

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!

PPP quasi insensibile

lunga

PPP appena sentite morendo

PPP

AND^{te} SOSTENUTO

Qual

R

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

ff tutta forza

R

3/4

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

ff. *fff* *lunga*

ALL^o VIVO UN PO' SOST^o

CORO DI VILLI (interno)

Sop. I.



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

Sop. II.



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

50

ALL^o VIVO UN PO' SOST^o



ROB.

Meno, quasi a piacere
(con spavento)

rall.



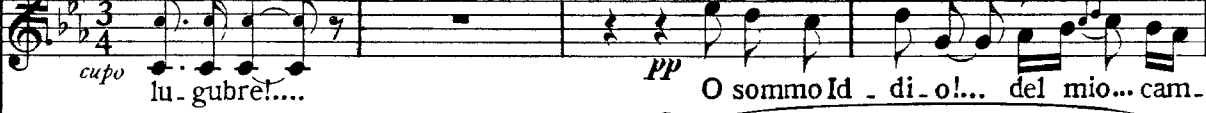
Pur d'in - ten - der par - - mi dav - ve - - ro un can - to

Meno col canto



AND^{te} RELIGIOSO (si inginocchia, come estenuato,
per pregare)

R



lu - gubre!...

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

AND^{te} RELIGIOSO



R



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



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

cres. *f* *3.*

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

pp *rit.* *3* *a tempo*

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

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

con espress. *ff* *3* *pp*

ff *p v*

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

pp *3* *più piano* *espress.* *ppp*

R

e poi mor - rò!.....

Sop.I.

ff 3

Sop.II.

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

ff 3

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

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

R

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

10

f

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
lunga
a tempo
ff
lunga col canto
ff
tutta forza
poco rit.
6

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

52

rall.:..... a poco..... a poco
pp
pp

rall.

AND.^{te} MOSSO
p espressivo
p

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

pp
m.s.
m.d.
rall.:.....
ppp
m.s.

ANNA E ROBERTO

Sop. I.ⁱ *ALLEGRO*

Sop. II.ⁱ

ALLEGRO

Cam_mi _ na! cam_mi _ na! cam_

Cam_mi _ na! cam_mi _ na! cam_

pp cres.
3

pp 3

cres.

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

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

ff

ff

(interno)

a piacere

a tempo

(appare sul ponticello)

a piacere

ANNA

Ro - ber - to!..

Ro _ ber _

• ROBERTO

Ciel !..

a tempo

col canto

col canto

a tempo

A

-to!..

(con sorpresa e spavento)

R

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

f *a tempo*

ANNA

a tempo

f

Non son più l'amor..... Son

ff *a tempo* *p* *cres.*

vuota

A

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

ROB.

Gran Di - - - o!

ff *m.d.*

(Anna scende verso di lui)

AND^{te} LENTO ED ESPRESS.

53

Piano introduction, measures 53-56. The music is in 3/4 time, key of B-flat major. It features a melody in the right hand with triplets and a bass line with chords. Dynamics include *p*, *pp*, and *pp*. There are fermatas at the end of measures 54 and 56.

Piano introduction, measures 57-60. The music continues with triplets and chords. Dynamics include *f*, *ppp*, and *ppp*. There are fermatas at the end of measures 58 and 60.

Vocal entry and piano accompaniment, measures 61-64. The vocal line is in 3/4 time, key of B-flat major. The lyrics are: "Ri - cor - di quel che di - ce - vi nel me - se dei". The piano accompaniment features triplets and chords. Dynamics include *pp*, *pp*, and *pp*. There are fermatas at the end of measures 62 and 64.

Vocal entry and piano accompaniment, measures 65-68. The vocal line is in 3/4 time, key of B-flat major. The lyrics are: "fio - ri?". The piano accompaniment features triplets and chords. Dynamics include *pp*, *pp*, and *pp*. There are fermatas at the end of measures 66 and 68.

ANDANTE LENTO

p espressivo

54

ANDANTE LENTO

dolcissimo

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

mf

pp

mf

pp

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

- 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

cres.

A

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

A

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

A

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

A

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

La scor -

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 tempo

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

R *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
- rir..... mi fa - ce - sti mo - rir!.....

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

allarg. cres. MOSSO

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

56 *f* *ff*

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

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

ff

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.*

A

ritenuto

-men - do do - lor!.....

R

ritenuto

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

(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.

p

Qui..... noit'a - spet_

Bassi

p

Qui..... noit'a - spet_

C O R O

(SPIRITI INTERNI)

string. e cres. molto



Two vocal staves, Soprano and Bass, in B-flat major. The Soprano staff has lyrics: - tiam..... t'a - spet.tiam,..... tra - di - tor!..... Da. The Bass staff has the same lyrics. Both staves feature a melodic line with eighth and sixteenth notes, and a triplet of eighth notes at the end of each phrase.



Piano accompaniment for the first system. The right hand features sixteenth-note chords with accents. The left hand has a bass line with triplets of eighth notes. The system concludes with a double bar line and an asterisk (*).

string. e cres. molto

CORO DI VILLI

Sop. I.ⁱ

Sop. II.ⁱ

SPIRITI

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

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

noi non at.ten.der pie - tà.....



Three vocal staves for the Coro di Villi and Spiriti. The Soprano I and II staves have lyrics: Chi in vi - ta fu sordo all'a -. The Spiriti staves have lyrics: noi non at.ten.der pie - tà..... Chi in vi - ta fu sordo all'a -. The staves feature a melodic line with eighth and sixteenth notes, and a triplet of eighth notes at the end of each phrase.



Piano accompaniment for the second system. The right hand features sixteenth-note chords with accents. The left hand has a bass line with triplets of eighth notes. The system concludes with a double bar line and the instruction *cres. e string:*.

cres. e string:

musical score system 1 (Vocal parts)

Three vocal staves (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics are: *- mor..... in mor - te per - do - no non ha..... per - do - no non*. The music features eighth and sixteenth notes with accents and triplets.

musical score system 2 (Piano accompaniment)

Piano accompaniment for the first system, featuring arpeggiated chords and triplets in both hands. Dynamics include *mf* and *f*.

musical score system 3 (Vocal parts)

Three vocal staves with lyrics: *ha..... Tra - di - tor..... t'a_spet_*. The tempo is marked *MOSSO* and dynamics include *ff*. The instruction *accel. sempre* is present.

musical score system 4 (Piano accompaniment)

Piano accompaniment for the second system, continuing the arpeggiated texture with triplets. Dynamics include *ff* and the instruction *accel. sempre*.

Four vocal staves (Soprano, Alto, Tenor, Bass) in B-flat major, 2/4 time. The lyrics are: *- tiam!..... t'a _ spet_tiam!.....*. The music features a melodic line with a *ff* (fortissimo) dynamic marking. The lyrics are: *- tiam!..... t'a _ spet_tiam!.....*

Piano accompaniment for the first system. The right hand features a triplet of eighth notes in the treble clef, marked with *ff* (fortissimo). The left hand features a triplet of eighth notes in the bass clef, also marked with *ff*. The lyrics are: *- tiam!..... t'a _ spet_tiam!.....*

Four vocal staves (Soprano, Alto, Tenor, Bass) in B-flat major, 2/4 time. The lyrics are: *.....*. The music features a melodic line with a *ff* (fortissimo) dynamic marking. The lyrics are: *.....*

Piano accompaniment for the second system. The right hand features a triplet of eighth notes in the treble clef, marked with *ff* (fortissimo). The left hand features a triplet of eighth notes in the bass clef, also marked with *ff*. The lyrics are: *string. molto..... ff cres. sempre poco rall. stent.*

ff con fuoco

p

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

Gi - - ra!.. Bal - za!

Gi - - ra!.. Bal - za!

Gi - - ra!.. Bal - za!

pp

ff

VILLI SPIRITI

p *3* *p* *3*

Gi - ra! Bal - za!

Gi - ra! Bal - za!

Gi - ra! Bal - za!

pp *3* *3* *3* *3* *3*

f *3* *f* *3* *f* *3*

T'aspettiam, tradi - tor! t'aspettiam,

T'aspettiam, tradi - tor! t'aspettiam,

3 *3* *3*

Tradi -

Tradi -

mf *3* *3* *3* *3* *3*

mf *3* *3* *3* *3* *3*

First system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts sing the lyrics "t'aspet - tiam, tra - di - tor! t'aspet - tiam!". The piano accompaniment features a repeating triplet pattern in both hands, with a crescendo marking in the first measure.

t'aspet - tiam, tra - di - tor! t'aspet - tiam!

t'aspet - tiam, tra - di - tor! t'aspet - tiam!

-tor! t'aspettiam, tradi -

-tor! t'aspettiam, tradi -

cres:.....

Second system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts sing the lyrics "Gi - ra! bal - za! gi - ra! bal - za!". The piano accompaniment features a repeating triplet pattern in both hands, with a crescendo marking in the first measure.

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

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

-tor!

-tor!

cres:.....

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

Bal - za!.....

Bal - za!.....

Detailed description: This block contains the first four measures of the vocal score. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have lyrics 'gi-ra!' in measures 1 and 2, and 'Bal - za!.....' in measures 3 and 4. The piano accompaniment includes triplets and a crescendo leading to a fortissimo section.

cres. molto

ff

Detailed description: This block shows the piano accompaniment for measures 1-4. The right hand features chords and triplets, while the left hand has a rhythmic pattern of eighth notes. A crescendo marking 'cres. molto' is present in measure 2, and a fortissimo 'ff' marking appears in measure 3.

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

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

Detailed description: This block contains measures 5 and 6 of the vocal score. The vocal parts sing 'gi - ra! T'aspet - tiam, tra-di-tor!'. The piano accompaniment continues with triplets and eighth notes.

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

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

Detailed description: This block contains measures 7 and 8 of the vocal score. The vocal parts sing 'gi - ra! T'aspet - tiam, tra-di-tor!' in measure 7 and 'T'aspet - tiam, tra-di-tor! Qui noi t'a - spettiam,' in measure 8. The piano accompaniment includes a piano 'p' marking in measure 8.

58

p

pp

p

Detailed description: This block shows the piano accompaniment for measures 5-8. It includes a measure number '58' in a box at the start of measure 7. The piano part features chords, triplets, and dynamic markings including piano 'p' and pianissimo 'pp'.

SPIRITI

cres:.....

pp Qui noi t'a - spettiam,

tra - di - tor! tra - di - tor!

p *cres:.....*

pp *pp*

VILLI

cres:.....

p Qui noi t'a - spettiam,

p Qui noi. t'a - spettiam,

SPIRITI

tra - di - tor! tra - di - tor!

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!

This block contains the first system of a musical score for two vocal staves. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with triplets and accents marked above the notes. The lyrics are written below each staff.

This block shows two empty musical staves, one for the right hand and one for the left hand, positioned below the vocal staves. They are in the same key signature and time signature as the vocal parts.

This block contains the piano accompaniment for the first system. The right hand features chords and triplets, while the left hand has a simple bass line with eighth notes. The music is marked with a 'CRES.' (crescendo) instruction.

Qui noi t'a - spettiam, tra - di_tor! tra - di_tor!

Qui noi t'a - spettiam, tra - di_tor! tra - di_tor!

This block contains the second system of the musical score for two vocal staves. The melody continues with similar rhythmic patterns and includes a 'dim.' (diminuendo) instruction. The lyrics are repeated.

This block shows two empty musical staves for the piano accompaniment, corresponding to the second system of the vocal parts.

This block contains the piano accompaniment for the second system. It features chords, triplets, and a 'dim.' (diminuendo) instruction. The right hand has more complex chordal textures, while the left hand continues with a simple bass line.

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

VILLI

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 *cres.* *p*

cres. *ff*

VILI SPIRITI

ff 3 > 3 >

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

ff 3 > 3 >

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

ff 3 > 3 >

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

ff 3 > 3 >

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! bal - za! gi - ra!

(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.)

Piano accompaniment for the first system. The right hand features a series of triplets and sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords.

Piano accompaniment for the second system. The right hand continues with complex rhythmic patterns, including triplets and sixteenth notes. The left hand has a more active role with chords and moving lines. A *ff string.* marking appears in the right hand.

ANNA

Anna's vocal line begins with a rest, followed by a melodic phrase. The tempo is marked *(disparendo)*.

ROB.

Roberto's vocal line begins with a rest, followed by a melodic phrase. The tempo is marked *(sfinito, cadendole ai piedi)*. The lyrics "Sei mi - o!" are written below the staff.

Piano accompaniment for the third system. The right hand features a series of triplets and sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords. The lyrics "An - na...Pie - tà!....." are written below the staff.

a tempo

Piano accompaniment for the fourth system. The right hand features a series of triplets and sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords. The tempo is marked *a tempo*. The lyrics "col canto....." are written below the staff.

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*

string:.....sino.....alla.....fine.....

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

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

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

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

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

нар

string:.....3.....sino.....3.....alla.....3.....fine.....3.....ff

- na!

- na!

- na!

- na!

- na!

8.....

8.....

stent:.....

Vuota ff