

L'ELISIR D'AMORE

ELIXIR OF LOVE

FELICE ROMANI (1788-1865)

WILLIAM COPPER

Atto I.

Act I.

#1A Preludio Allegro

2 Flutes

Oboe

2 Bb Clarinets

Bassoon

1. F Horns

2. F Horns

C Trumpet

Trombone

Timpani

Percussion

C \sharp Allegro ($\text{♩}=120-124$)

I. Violin

II. Violin

Viola

Violoncello

Double bass

Musical score for Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), French Horn (F Hn), Trumpet (C Tpt), Tuba (Tbn), Timpani (Tmp), and Percussion (Pc). The score consists of two systems of three measures each. Measures 4-6 are shown. The instrumentation includes Flute, Oboe, Bassoon, Clarinet, Trombone, French Horn, Trumpet, Tuba, Timpani, and Percussion.

Continuation of the musical score for Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), French Horn (F Hn), Trumpet (C Tpt), Tuba (Tbn), Timpani (Tmp), and Percussion (Pc). The score continues from the previous system, showing measures 7-9. The instrumentation remains the same: Flute, Oboe, Bassoon, Clarinet, Trombone, French Horn, Trumpet, Tuba, Timpani, and Percussion.

Continuation of the musical score for String Instruments (Str). The score consists of two systems of three measures each. Measures 0-2 are shown. The instrumentation includes String Instruments (Str).

7

Fl

Ob *f espr.*

Bb Cl

Bn *f*

F Hn

C Tpt

Tbn

Tmp

Pc

Str

Bass

10

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc (Sus.Cym.)
Str

ff
ff
ff
ff
ff
f
f
f
ff
ff
ff

14

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

meno *f*

meno *f*

meno *f*

meno *f*

17

This section of the musical score shows parts for Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), French Horn (F Hn), Trumpet (C Tpt), Trombone (Tbn), Timpani (Tmp), and Percussion (Pc). The music consists of three measures. Measures 1 and 2 are mostly silent or contain rests. Measure 3 begins with dynamic markings: 'ff' for Flute, Oboe, Bassoon, Clarinet, and French Horn; 'ff' for Trumpet; and 'ff' for Trombone. The bassoon has a sixteenth-note pattern. The timpani and percussion provide rhythmic support.

This section continues the musical score for the same ensemble. It shows measures 4 through 6. In measure 4, the flute, oboe, bassoon, and clarinet play eighth-note patterns. The trumpet and trombone provide harmonic support. In measure 5, the flute and oboe continue their eighth-note patterns, while the bassoon and clarinet play sustained notes. The trumpet and trombone maintain harmonic balance. In measure 6, the flute and oboe play eighth-note patterns, and the bassoon and clarinet provide harmonic support. The trumpet and trombone continue their rhythmic patterns.

This section continues the musical score for the ensemble. It shows measures 7 through 9. In measure 7, the flute and oboe play eighth-note patterns, and the bassoon and clarinet provide harmonic support. The trumpet and trombone maintain harmonic balance. In measure 8, the flute and oboe continue their eighth-note patterns, while the bassoon and clarinet play sustained notes. The trumpet and trombone provide harmonic support. In measure 9, the flute and oboe play eighth-note patterns, and the bassoon and clarinet provide harmonic support. The trumpet and trombone continue their rhythmic patterns.

20

Flute (Fl) plays eighth-note patterns. Oboe (Ob) and Bassoon (Bn) play eighth-note patterns. Bassoon (Bb Cl) plays eighth-note patterns.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), French Horn (F Hn), Trombone (Tbn), and Percussion (Pc) play eighth-note patterns. Trombone (Tm) has dynamic markings *tr*.

String Instruments (Str) play eighth-note patterns. The bassoon part starts with dynamic *ff*. The strings play eighth-note patterns.

23

This section of the musical score shows five staves. The first three staves (Flute, Oboe, Bassoon) are in G clef, while the last two (Clarinet, Trombone) are in F clef. Measures 1 and 2 are mostly rests. Measure 3 begins with dynamic *f*. Measures 4 and 5 show eighth-note patterns.

Fl
Ob
Bn
Bb Cl
Tbn

This section continues the musical score. The staves remain the same: Flute, Oboe, Bassoon, Clarinet, Trombone, Trumpet, and Percussion. Measures 1 through 5 are mostly rests. Measure 6 begins with dynamic *f*.

F Hn
C Tpt
Tbn
Tmp
Pc

XYLOPHONE

This section shows two staves: Strings (Violin, Viola, Cello, Double Bass) and Bassoon. Measures 1 through 5 are mostly rests. Measures 6 and 7 feature rhythmic patterns with dynamic *f*. Measures 8 and 9 continue the pattern.

Str
Bn

26

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bn.)

French Horn (F. Hn.)

Clarinet (Bb Cl.)

Trombone (Tbn.)

Timpani (Tmp.)

Percussion (Pc.)

String (Str.)

The musical score consists of four systems of staves. The first system features Flute, Oboe, Bassoon, and French Horn. The second system features Clarinet, Trombone, Timpani, and Percussion. The third system features Trombone, Timpani, and Percussion. The fourth system features String. Measure 26 begins with dynamic **f**. The Flute and Oboe play eighth-note patterns. The Bassoon and French Horn provide harmonic support. The Clarinet and Trombone enter with eighth-note patterns. The Timpani and Percussion provide rhythmic drive. The String section adds harmonic richness.

30

Flute (Fl) plays eighth-note patterns. Oboe (Ob) and Bassoon (Bn) play eighth-note patterns. Bassoon (Bn) has dynamic markings *p*. Bassoon (Bn) and Trombone (Tbn) play sixteenth-note patterns with dynamic *p*.

French Horn (F Hn) and Trombone (Tbn) play eighth-note patterns. Trombone (Tbn) has dynamic markings *p*.

Trombone (Tbn) and Percussion (Pc) play eighth-note patterns.

Flute (Fl), Oboe (Ob), Bassoon (Bn), French Horn (F Hn), Trombone (Tbn), Trombone (Tm), and Percussion (Pc) play eighth-note patterns. Trombone (Tm) and Trombone (Tbn) play eighth-note patterns. Trombone (Tm) has dynamic markings *p*.

String instruments (Str) play eighth-note patterns. Double Bass (Bass) has dynamic marking "pizz."

34

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

Str

pp

p

mp

p

pizz.

0

p

12

poco rit.

38

Flute (Fl) has a sustained note from measure 1 to 3. From measure 4 to 6, it plays eighth-note pairs with grace notes, dynamic *mp*. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *p*.

Oboe (Ob) starts with eighth-note pairs with grace notes, dynamic *mp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *p*.

Bassoon (Bn) starts with eighth-note pairs with grace notes, dynamic *mp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *p*.

Bassoon Clarinet (Bb Cl) starts with eighth-note pairs with grace notes, dynamic *mp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *p*.

Più piacevole

poco rit.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), French Horn (F Hn), Trumpet (C Tpt), Trombone (Tbn), Timpani (Tmp), and Percussion (Pc) all play eighth-note pairs with grace notes from measure 4 to 6, dynamic *mp*. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *p*.

*Eb ↗ (C ↗ : Eb = Eb ↗ : Eb)
Più piacevole (♩=ca 112)*

poco rit.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), French Horn (F Hn), Trumpet (C Tpt), Trombone (Tbn), Timpani (Tmp), and Percussion (Pc) all play eighth-note pairs with grace notes from measure 4 to 6, dynamic *pp*. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *pp*.

Trombone (Str) starts with eighth-note pairs with grace notes, dynamic *mp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *pp*.

Trombone (Str) starts with eighth-note pairs with grace notes, dynamic *pp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *pp*.

Trombone (Str) starts with eighth-note pairs with grace notes, dynamic *pp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *pp*.

Trombone (Str) starts with eighth-note pairs with grace notes, dynamic *pp*, from measure 4 to 6. Measures 7 to 9 are rests. Measures 10 to 12 have eighth-note pairs with grace notes, dynamic *pp*.

43

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

Str

Bass

49

pressando

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

pressando

Str
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

poco rit.

55

Flute (Fl) has two measures of rests. Oboe (Ob) plays eighth-note pairs in the first measure. Bassoon (Bn) has eighth-note pairs in the first measure. Clarinet (Bb Cl) has eighth-note pairs in the second measure. Trombone (Tbn) has eighth-note pairs in the first measure.

poco rit.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), French Horn (F Hn), Trumpet (C Tpt), Timpani (Tmp), and Percussion (Pc) all have measures of rests. The section ends with a repeat sign.

poco rit.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), French Horn (F Hn), Trumpet (C Tpt), Timpani (Tmp), and Percussion (Pc) all play eighth-note pairs. The section ends with a repeat sign.

Allegro vivace (♩=124-128)

60

Flute (Fl) starts with a dynamic of **ff**. Oboe (Ob) and Bassoon (Bn) enter with eighth-note patterns. Clarinet (Bb Cl) has sustained notes. Trombone (Tbn) enters with a dynamic of **ff**.

Allegro vivace (♩=124-128)

French Horn (F Hn), Trumpet (C Tpt), and Trombone (Tbn) play eighth-note patterns. Timpani (Tmp) and Percussion (Pc) provide rhythmic support.

C↑ (EB↑ : ♫C = C↑ : C)

Allegro vivace (♩=124-128)

The section begins with a dynamic of **ff**. The strings play eighth-note patterns with grace marks. Trombone (Tbn) and Bassoon (Bn) provide harmonic support.

Fl

Ob

Bb Cl

Bn

This section contains five staves for Flute (Fl), Oboe (Ob), Bassoon (Bn), Bassoon (Bb Cl), and Bassoon (Bn). The music consists of six measures. Measures 63-65 feature eighth-note patterns with grace notes. Measures 66-67 show eighth-note pairs followed by rests. Measures 68-69 continue with eighth-note pairs. Measures 70-71 conclude with eighth-note pairs.

F Hn

C Tpt

Tbn

Tmp

Pc

This section contains five staves for French Horn (F Hn), Trombone (C Tpt), Trombone (Tbn), Timpani (Tmp), and Percussion (Pc). The music consists of six measures. Measures 63-65 feature eighth-note patterns with grace notes. Measures 66-67 show eighth-note pairs followed by rests. Measures 68-69 continue with eighth-note pairs. Measures 70-71 conclude with eighth-note pairs.

Str

This section contains two staves for String Bass (Str) and Double Bass. The music consists of six measures. Measures 63-65 feature eighth-note patterns with grace notes. Measures 66-67 show eighth-note pairs followed by rests. Measures 68-69 continue with eighth-note pairs. Measures 70-71 conclude with eighth-note pairs.

66

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc
Str

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

Str

0515

This musical score page contains two systems of music, each with six measures. The top system includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bn), Bassoon (Bb Cl), French Horn (F Hn), Trombone (Tbn), Timpani (Tmp), and Piano (Pc). The bottom system includes parts for String Bass (Str) and Double Bass (Bassoon). Measure 69 starts with a dynamic of 69. Measures 70-71 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 72 begins with a dynamic of 19.

72

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

BASS DRUM

allargando

ff

allargando

Str

76 a tempo

Fl

Ob *meno f*

Bb Cl *meno f*

Bn *meno f*

F Hn

C Tpt *meno f*

Tbn *meno f*

Tmp

(Bs.Dr.)

Pc *meno f*

Str

 a tempo

0515

82

Fl

Ob *mf*

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

Str

p

p

0515

88

Flute (Fl) starts with a rest followed by a dynamic *f*. The bassoon (Bn) has a similar pattern with a rest and dynamic *f*. The oboe (Ob) and bassoon (Bn) play eighth-note patterns.

The flute (Fl), oboe (Ob), bassoon (Bn), and clarinet (Bb Cl) continue their eighth-note patterns. The bassoon (Bn) has a rest. The French horn (F Hn) and oboe (Ob) play sustained notes. The bassoon (Bn) and tuba (Tbn) have rests. The trumpet (C Tpt) and timpani (Tmp) also have rests.

The flute (Fl), oboe (Ob), bassoon (Bn), and clarinet (Bb Cl) play eighth-note patterns. The bassoon (Bn) has a rest. The French horn (F Hn) and oboe (Ob) play sustained notes. The bassoon (Bn) and tuba (Tbn) have rests. The trumpet (C Tpt) and timpani (Tmp) also have rests. The strings (Str) play eighth-note patterns.

91

Fl
Ob
Bn
Bb Cl

F Hn
C Tpt
Tbn

Tmp
Pc

Str
Cello
Double Bass

94

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

Str

D B

97

Fl
Ob
Bb Cl
Bn

F Hn
C Tpt
Tbn

Tmp
Pc

Str

p
p
p
pizz.
p

rit.

102

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

f rit.

p
mp
f
mp
mf
f
f
f

f
mp
f
mp
f
mp
f

109

Fl

Ob

Bb Cl

Bn

f

F Hn

C Tpt

Tbn

f

Tmp

Pc

f

SUSPENDED CYMBAL

a tempo

p

f

mp

p

f

mp

p

f

mp

p

f

pizz.

mp

p

f

arco

1B Curtain raiser
F ↑Freely (♩=ca 69-72)

Solo

Viola

Scena prima. Ingresso d'una fattoria.
 Campagna in fondo ove scorre un ruscello,
 sulla cui riva alcune lavandaie preparano
 il bucato. In mezzo un grand'albero, sotto
 al quale riposano Giannetta, i mietitori e
 le mietitrici. Adina siede in disparte
 leggendo. Nemorino l'osserva da lontano.

Scene 1. The entrance to a farm building.
 In the countryside in the background runs a
 stream, on the bank of which some laundresses
 prepare the wash. In the center a large tree, under
 which Giannetta repose with the harvesters,
 men and women. Adina sits apart, reading.
 Nemorino watches her from a distance.

2A Tablò
Andante

2 Flutes

Oboe

2 Bb Clarinets

Bassoon

2 F Horns

C Trumpet

Trombone

Timpani

Percussion

Giannetta (Adina)

Lavandaie

Mietitore

Coro

Mietitri

Bb ↑ Andante (♩=ca 69)

I. Violin

II. Viola

Violoncello

Double bass

5

Ob
Bb Cl
Bn
F Hn

1. *p*

mp *p*

1. *mp* *p*

GIANNETTA

① Comforting to the harvester,
Bel conforto al mietitore,
p

G

Bel con-for-to al _

Str

dim.

pp

p

10

Fl
F Hn

p

p

② when the sun most heats and burns,
quando il sol più ferve e bolle,

③ under a beech tree
sotto un faggio

G

mie - ti - to - re, quan - do il sol _ più fer - ve e bol - le, sot - to un fag - gio, ap -

Str

14

rit.

a tempo

Fl

Ob

F
Hn

(4) at the foot of a hill
appiè di un colle

(5) to repose self and breathe.
riposarsi e respirar.

G

piè di un col - le ri - po - sar - si e re - spi - rar.

rit.

a tempo

Str

dim.

18

F
Hn

C
Tpt

p *expr.*
ADINA (yawns)

A

Ah.

GIANETTA

(yawns)

G

LAVANDAIE

CORO I (Mezzo-Soprano)

p (yawn)

Bel con - fo ...

L

Oh.

Str

p

arcò

22

Fl Ob Bb Cl Bn F Hn C Tpt Tbn Tmp A Pc G MIETITORE (yawn) CORO II (Tenor, Bass) T B Str

pp *pp* *p* *pp* *rit.*

pp *p* *pp* *pp* *pp* *pp*

TRIANGLE

mp *p* *p* *pp*

Ah. _____

rit.

pp *pp* *pp* *pp*

0 0 0 0

0 0 0 0

0 0 0 0

0 0 0 0

27 a tempo

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Cl), Trombone (Tbn). Measures 27-28. Flute and Oboe play eighth-note patterns. Bassoon and Clarinet play eighth-note patterns. Trombone plays eighth-note patterns.

a tempo

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Cl), Trombone (Tbn), French Horn (F Hn), Cornet (C Tpt), Trombone (Tbn), Percussion (Pc). Measures 27-28. Flute and Oboe play eighth-note patterns. Bassoon and Clarinet play eighth-note patterns. Trombone plays eighth-note patterns. French Horn, Cornet, Trombone, and Percussion remain silent.

⑥ At midday the keen heat
Del meriggio il vivo ardore

⑦ is tempered by the shade and running stream,
tempran l'ombre e il rio corrente

G

Del me - rig-gio il vi - vo ar - do - re tem-pran l'om-bre e il rio cor - ren - te

L

Del me - rig-gio il vi - vo ar - do - re Del me-rig-gio il vi - vo ar -

MIETITORI CORO II (Soprano)

S S

a tempo

Del me-rig-gio il vi - vo ar -

G, L, MIETITORI, CORO II (Soprano), S. Measures 27-28. G and L play eighth-note patterns. MIETITORI and CORO II (Soprano) sing the lyrics. S remains silent.

a tempo

String Bass (Str), Double Bass (Bass). Measures 27-28. Both instruments play eighth-note patterns. Double Bass has a pizzicato marking.

30

Flute (Fl) plays a sixteenth-note pattern. Oboe (Ob) and Bassoon (Bn) play eighth-note patterns. Clarinet (Bb Cl) and Trombone (Tbn) are silent.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), and Trompet (Tpt) are silent. Trumpet (C Tpt) and Trombone (Tbn) play eighth-note patterns. Percussion (Pc) plays a single eighth note.

⑧ but love's ardent flame
ma d'amor la vampa ardente
a tempo

G

rit.

Soprano (S) and Alto (A) sing the lyrics "ma d'a - mor la vam - pa ar -".

L

do - re tem - pran l'om - bre e il río cor - ren - te

Bassoon (B) and Tenor (T) sing the lyrics "do - re, ma d'a - mor la vam - pa ar -".

S

do - re, rit.

Bassoon (B) and Tenor (T) sing the lyrics "ma d'a - mor la vam - pa ar - a tempo".

Bassoon (B) and Tenor (T) continue singing.

Str

Double Bass (B) and Cello (C) play eighth-note patterns. Cello (C) has a dynamic marking "p".

32

Fl *p*

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc TRIANGLE

(9) nor shade nor stream can temper.
ombra o rio non può temprar.

ADINA (optional)

A Om-bra o rio non può tem - prar.

G den-te om-bra o rio non può tem - prar.

L om-bra o rio non può tem - prar.

S S den-te,

Str

rit.

mp

1. *mp*

rit.

a tempo

Fl

Ob (1.)

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

G

L

S

T B

Str

0515

(10) But love's ardent flame nor shade nor stream can temper.
Ma d'amor la vampa ardente ombra o rio non può temprar.

Non può tem-prar,

Ma d'a-mor la vam-pa ar-den-te om-bra o rio non può tem - prar.

Ma d'a-mor la vam-pa ar-den-te om-bra o rio non può tem - prar.

Ma d'a-mor la vam-pa ar-den-te om-bra o rio non può tem - prar.

f

f

f

38

Fl *f*

Ob

Bb Cl *mf*

Bn *mf*

F Hn *mf*

C Tpt

Tbn

Tmp

Pc

(11) Lucky the harvester whom these can protect.
Fortunato il mietitore che da lui si può guardar.

G non può tem - prar.

L For-tu - na-to il mie-ti - to - re che da lui si può guar-

S S For-tu - na-to il mie-ti - to - re che da lui si può guar-

T B For-tu - na-to il mie-ti - to - re che da lui si può guar-

Str

41

Flute, Oboe, Bassoon, Clarinet, Trombone

rit.

F Hn
C Tpt
Tbn
Tmp
Pc

poco f
mf
poco f
mf

rit.

(12) But love's ardent flame nor shade nor stream can temper.
Ma d'amor la vampa ardente ombra o rio non può temprar.

rit.

G

Ma d'a - mor la vam-pa ar-den-te om-bra o rio non può tem-prar, non

L

dar!

rit.

S

dar!

T B

dar!

rit.

poco cresc. 3
poco cresc.

Str

poco cresc.

mf
mf
mf
mf
mf
f
mf
mf
f
mf

45

G può _____ tem-prar.

T - - - - -

B - - - - -

Str Bel con-for-to al ____ mie - ti - to - re,
a tempo

p

f

p

p

p

mp

49

2 Bb Cl - - - - -

Bn - - - - -

F Hn 1. *mp*

Tbn 2. *p*

mp

mp

(14) when the sun most heats and burns,
quando il sol più ferve e bolle,

(15) under a beech tree at the foot of a hill
sotto un faggio, appiè di un colle

G - - - - -

T quando il sol _ più fer - ve e _ bol - - le,

B - - - - -

Str *poco* *mp*

Poco più mosso

53

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl) play eighth-note patterns. Bassoon (Bn) has a dynamic marking *mp*.

Poco più mosso

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), Trompete (Tpt), and Percussion (Pc) play eighth-note patterns. Trombone (Tbn) and Trompete (Tpt) have dynamic markings *mp*.

(16) to respouse self and breathe.
riposarsi e respirar.(17) At midday the keen heat
Del meriggio il vivo ardore

Soprano (S) and Tenor (T) sing lyrics. Bass (B) plays eighth-note patterns. The vocal parts have dynamic markings *mf*. The lyrics are:

Del me-ri-gio il vi-vo ar-do-re
Del me-ri-gio il vi-vo ar-
sar - si e re - spi - rar.

Poco più mosso ($\text{♩}=\text{ca}76$)

Flute (Fl), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl), Trombone (Tbn), Trompete (Tpt), and String Bass (Str) play eighth-note patterns. Trombone (Tbn) and Trompete (Tpt) have dynamic markings *p*.

57

Fl
Ob
Bb
Cl
Bn

F Hn
C Tpt
Tbn
Tmp
Pc

(18) is tempered by the shade and running stream.
tempran l'ombre e il rio corrente.

(19) but love's ardent flame
ma d'amor la vampa ardente

L
S
T
B
Str

tem - pran l'om-bre e il rio cor - ren - te.

do - re tem - pran l'om-bre e il rio cor - ren - te.

Ma d'a - mor la vam-pa ar -

mp

mf

mp

mp

Fl
Ob
Bb Cl
Bn

F Hn
C Tpt
Tbn

Tmp
Pc

(20) Nor shade nor stream can temper.
ombra o rio non può temprar.

(21) Lucky the harvester whom these can protect.
Fortunato il mietitore, che da lui si può guardar.

G
L
S
T
B
Str

For-tu-na-to il mie-ti - to-re che da lui si può guar-
p
For-tu-na-to il mie-ti - to-re che da lui si può guar-

om - bra o rio non può tem-prar.

Ma d'a-mor la vam-pa ar-den-te
den-te om - bra o rionon può tem-prar.

pp

pp

pp

64

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

G

L

S S

T B

Str

Allegretto

1.

f

Allegretto

f

f

Allegretto

dar, si può guar - dar, guar - dar. Del me - rig - gio il vi - vo ar -

dar.

f

Del me - rig - gio il vi - vo ar -

Allegretto ($\text{♩} = \text{ca}84$)

p

f

f

f

f

0515

67

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

G

L

S

S

Str

(22) At midday the keen heat
Del meriggio il vivo ardore (23) is tempered by the shade and running stream.
tempran l'ombre e il rio corrente.

do - re tem-pran l'om-bre e il rio cor - ren-te

Del me-rig-gio il vi - vo ar - do - re tem-pran l'om-bre e il rio cor -

do - re Del me-rig-gio il vi - vo ar - do - re,

do - re Del me-rig-gio il vi - vo ar - do - re,

70

Fl
Ob
Bb Cl
Bn

F Hn
C Tpt
Tbn

Tmp
Pc

G
L
S
S
Str

(24) But love's ardent flame nor shade nor stream can temper.
Ma d'amor la vampa ardente ombra o rio non può temprar.

(25) Nor shade nor stream can temper.
Ombra o rio non può temprar.

Ma d'a-mor la vam-pa ar - den-te om-bra o rio non può tem - prar.

ren - te Om-bra o rio non può tem -

ma d'a-mor la vam-pa ar - den-te

om-bra o rio non può tem - prar.

73

Ob
Bb Cl
F Hn
C Tpt
Tbn
Tmp
G
L
Ma d'a - mor la vam-pa ar-den- te om-bra o rio non
prar.

Str

76

Ob
G
può tem-prar, non può tem-prar. attaca
Str

ff

0515

2B Arietta

Oboe

F Horns

I. Violin

II. Violin

Viola

Violoncello

Double bass

F ↑ Allegretto (♩ = 96-100)

Fl

Ob

rit.

a tempo

1.

mp

p

(26) How greatly she's beautiful, how she's dear,
Quanto è bella, quanto è cara

rit.

NEMORINO

a tempo

N

Quan - to è bel - la, quan - to è ca - ra,

rit.

a tempo

Str

mp

p

pizz.

mp

p

15

Fl *mp* *cresc.* Ob *mp* *cresc.* Bn - N

(27) the more I see her, the more she pleases,
più la vedo e più mi piace,

(28) but in that heart I am not able
ma in quel cor non son capace

N più — la — ve-do e — più — mi — pia — ce — ma in quel cor — non — son — ca — pa — ce —

Str

(29) even affection to inspire.
lieve affetto ad inspirar.

23

Fl Ob Bn

N lie — ve af — fet — to ad in — spi — rar. Ah, — quan-to è

N lie — ve af — fet — to ad in — spi — rar. Ah, — quan-to è

Str

Bn

30

Bb Cl

(30) Ah, how greatly she's beautiful, how she's dear.
Ah, quanto è bella, quanto è cara.

(31) I am not capable even affection to inspire.
Non son capace lieve affetto ad inspirar.

N

bel - la, quan-to è ca - ra. Non son ca-pa - ce lie-ve af-fet - to ad in-spi-

Str

rit.

a tempo

37

Bb Cl

N

rar, ad in-spi - rar. a tempo Es-sa

Str

43 1.

Fl *p*
Ob *p*
Bb Cl *p*
Bn *p*

(32) She reads, improves her studies,
Essa legge, studia impara,

(33) There's nothing she doesn't know,
Non vi ha cosa ad essa ignota,

(34) I am always an idiot,
io son sempre un idiota,

N
leg - ge, stu-dia im-pa-ra, non vi ha co - sa ad es-sa ig- no-ta, io son sem - pre un i - dio-ta, io non

Str

49

Fl
Ob
Bb Cl
Bn

(35) I know nothing but to sigh.
io non so che sospirar.

(36) Who will enlighten my mind?
Chi la mente mi rischiara?

(37) Who will teach me to make myself loved?
Chi m'inse-gna far-mi a-mar?

N
so che sos-pi - rar. Chi la men-te mi ri - schia - ra? Chi m'in-se-gna far-mi a-mar?

Str

55

Fl

f

ff

ff

(38) How she's beautiful, how dear.
Quanto è bella, quanto è cara.

N

f

ff

ff

ff

Str

f

ff

ff

ff

ff

Quan - to è bel - la quan-to è

|||

61

Fl

f

(39) Who will enlighten my mind?
Chi la mente mi risciara?

(40) Who will teach me to make myself loved?
Chi m'insegna farmi amar?

N

ca - ra.

Chi __ la men - te mi ri - schia - ra?

Ah, _ chi m'inse-gna far-mi a-mar?

Str

3

67

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

N

Chi la men-te mi ri - schia - ra, mi ri - schia - - ra. Ah, chi __ m'in-se - gna __

ff

ff

ff

ff

Str

73

Flute (Fl) plays eighth-note patterns. Oboe (Ob) and Bassoon (Bn) play sustained notes. Clarinet (Cl) has a single eighth note. Trombone (Tbn) has a single eighth note.

rit.

Flute (Fl), Trombone (Tbn), and Trumpet (C Tpt) play sustained notes. Trombone (Tbn) has a single eighth note.

N
far - mi a - mar, far - mi a - mar? Far _____ mi a - mar?

Narrator (N) sings the lyrics. Ensemble instruments play eighth-note patterns. Dynamics: *p*, *f*, *p*.

rit.

Trombone (Tbn), Trumpet (C Tpt), Trombone (Tbn), and Bassoon (Bn) play eighth-note patterns. Dynamics: *p*, *f*, *p*, *f*, *p*.

2C Reprise
Andante

2 Flutes

Oboe

2 Bb Clarinets

Bassoon *p*

F Horns

C Trumpet

Trombone

Timpani

Percussion

Tenor

Bass

MIETITORI

(41) Comforting to the harvester,
Bel conforto al mietitore,

(42) when the sun most heats and burns,
quando il sol più ferve e bolle,

Bel con-for-to al mie - ti - to - re, quan-do il sol più

Bel con-for-to al mie - ti - to - re, quan-do il sol più

Bb *Andante* ($\text{♩}=\text{ca}80$)

Violin I

Violin II

Viola *p*

Violoncello *pizz.*

Double bass *p*

poco

rit.

4

Fl

Ob *mf*

Bb Cl

Bn *mp* *p*

F Hn *p*

C Tpt

Tbn

Tmp

Pc

N

T fer - ve e - bol - le, sot - to un fag - gio, ap - piè di un col - le ri - po - sar - si e re - spi -

B fer - ve e - bol - le, sot - to un fag - gio, ap - piè di un col - le ri - po - sar - si e re - spi -

Str *mp* *p*

Trombone

Bassoon

Tenor

Bass

Double Bass

(43) under a beech tree at the foot of a hill
sotto un faggio, appiè di un colle

(44) to repose self and breathe.
riposarsi e respirar.
rit.

rit.

Poco più mosso

8

Ob *p*

(45) Who will enlighten my mind?
Chi la mente mi rischiara?

N *mf*

Chi la men-te mi ri - schia-ra?

S

T
B

rar.

(46) Who wil teach me to make myself loved?
Chi m'insegna farmi amar?

Chi m'in-seg-na far-mi a-

Poco più mosso ($\text{♩}=\text{ca}76$)

Str

(Vcl.)

poco

12

Ob

(47) But love's ardent flame nor shade nor stream can temper.
Ma d'amor la vampa ardente ombra o rio non può temprar.

N mar?

S

T

B

Ma d'a - mor la vam-pa ar -

Ma d'a - mor la vam-pa ar - den - te

Str

(Vcl.)

15

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

G

S

S

T

B

Str

Flute
Oboe
Bb Clarinet
Bassoon

Horn
C Trumpet
Tuba

Trombone

Percussion

Soprano
Soprano
Soprano
Tenor
Bass

String Bass

(48) Lucky the harvester whom these can protect.
Fortunato il mietitore che da lui si può guardar.

For - tu - na - to il mie - ti - to - re che da lui si può guar -
p
For - tu - na - to il mie - ti - to - re che da lui si può guar -

om - bra o rio non può tem - prar.

den - te

om - bra o rio non può tem - prar.

pp

pp

pp

pp

18

Allegretto

Fl
Ob
Bb
Cl
Bn

mp *f*

F
Hn
C
Tp
Tbn
Tmp
Pc

mp *f*

Allegretto

④⁹ At midday the keen heat is tempered by the shade and running stream.
Del meriggio il vivo ardore tempran l'ombre e il rio corrente.

Allegretto

G
dar, si può guar - dar. Del me - rig-gio il vi - vo ar -

S
dar,
A
Del me - rig-gio il vi - vo ar -
T
B

Allegretto ($\text{♩} = \text{ca}84$)

Str
f
f
f arco
f

21

Fl
Ob
Bb Cl
Bn

F Hn
C Tpt
Tbn

Tmp
Pc

G do-re tem-pran l'om-bre e il rio cor - ren-te

L Del me-rig-gio il vi-vó ar - do - re tem-pran l'om-bre e il rio cor -

S Del me-rig-gio il vi-vó ar - do - re.

A do - re Del me-rig-gio il vi-vó ar - do - re.

T
B

Str

24

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

(50) But love's ardent flame nor shade nor stream can temper.
Ma d'amor la vampa ardente ombra o rio non può temprar.

G
L
S
S

Ma d'a-mor la vam-pa ar - den-te om-bra o rio non può tem - prar.
ren-te.
Ma d'a-mor la vam-pa ar - den-te Om-bra o rio non può tem -
om-bra o rio non può tem - prar.

Str

27

Fl
Ob *mf*
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

G ma d'a - mor la vam-pa ar-den-te om-bra o rio non
L
S S prar.
T B

Str *mf* *mp*
mf *mp*
mf *mp*

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

G

può tem-prar, non può _____ tem-prar.

L

S

S

Str

3A Recitativo

2 Flutes **p**

Oboe 1. **p**

2 Bb Clarinets **p**

Bassoon **p**

1. F Horns

2. F Horns

C Trumpet

Trombone

Timpani

Percussion

(Laughing)
(Ridendo)51 These blessed pages!
Benedette queste carte.

Adina Be - ne-

F ↑ Recitativo (♩ = ca 96)

I. Violin

II. Viola pizz. arco

Violoncello pizz. arco

Double bass pizz. p

(52) It's strange, this story.
È bizzarra l'avventura.

Bb Cl 5 - *p*

Bsn - *p*

A det-te que-ste car-te.

È bi-zar-ra l'av-ven-tu-ra.

GIANNETTA

G

pizz. + arco (III - - -) arco

Str pizz. arco

Fl 10

Ob

Cl Bb

Bn

(53) At what do you laugh?
Di che ridi?

(54) Share some of your funny reading.
Fanne a parte di tua lepida lettura.

G

Di che ri-di?

Fan-ne a par-te di tua le-pi-da let-tu-ra.

Str

3B Una storia di Tristano
Allegro

2 Flutes

Oboe

2 Bb Clarinets

Bassoon

2 F Horns

C Trumpet

Trombone

Timpani

Percussion

Allegro

f

ff

f

F# Allegro (♩.=63-66)

I. Violin

II. Violin

Viola

Violoncello

Double bass

F# Allegro (♩.=63-66)

rit.

9

Flute, Oboe, Bassoon, Clarinet, Bassoon. Measures 9-10. Bassoon has a melodic line with dynamics *mp* and *p*. Bassoon and Clarinet play eighth-note patterns.

rit.

Flute, Horn, Trombone, Tuba, Timpani, Percussion. Measures 11-12. Flute and Horn play eighth-note patterns. Timpani and Percussion provide rhythmic support.

ADINA

A

Adina's vocal line consists of sustained notes across multiple measures.

rit.

Flute, Oboe, Bassoon, Clarinet, Bassoon. Measures 13-14. Bassoon and Clarinet continue their melodic lines with dynamics *mp*, *p*, and *f*.

19 *rit.*

Fl

Ob

Bb Cl

Bn

fp

rit.

F Hn

C Tp

Tbn

fp

mf

rit.

a tempo

rit.

Tmp

Pc

(55) It is the story of Tristan,
È la storia di Tristano,

rit.

ADINA

A

É la sto - ria di Tris - ta - no,

rit.

sfp

mf

div.

sfp

mf

p

sfp

mf

p

rit.

a tempo

rit.

Str

sfp

mf

p

27

a tempo

Flute, Oboe, Bassoon, Clarinet, Trombone parts. Dynamics: *f*, *f*, *f*, *f*, *f*.

a tempo

Flute, Horn, Trombone, Trombone, and Percussion parts. Dynamics: *fp*, *f*, *f*, *f*.

(56) it is a chronicle of love.
è una cronaca d'amor.

a tempo

Alto part: è u - na cro-na-ca d'a-mor. _____

G string part: GIANNETTA

a tempo

Bassoon, Trombone, Trombone, Trombone, and Bassoon parts. Dynamics: *sfp*, *mf*, *div.*, *sfp*, *mf*, *sfp*, *mf*, *p*.

37

Fl f

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

(57) Read it, read it.
Leggi, leggi.

(58) To her, very quietly, / Read it, read it!
A lei, pian piano, / Leggi, leggi!

GIANNETTA

G

NEMORINO

N

NEMORINO

LAVANDAIE

L

Leg - gi, leg - gi!

A lei pian, pia - no

mp

Str

Str

mp

mp

mp

mp

70
45

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

N
L

S S
B B

Str

I'd bring myself / Read it, read it!
vo'accostarmi / Leggi, leggi!

to go in with them.
entrar fra lor.

MIETITORE

Leg - gi, leg - gi!
Leg - gi, leg - gi!

0

f p
f p
f p
f p
f p

53

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

(61) For cruel Isolde fine Tristan yearned.
Della crudele Isotta il bel Tristano ardea.

ADINA

A

Del - la cru - de - le I - sot - ta il bel Tri - sta - no ar -

pp p 3
Str
pp p
pizz.
p

72

63

Fl
Ob
Bb Cl
Bn
F Hn
C Tp
Tbn
Tmp
Pc

(62) No thread of hope did he have to possess her one day.
Né fil di spe me avea di possederla un dì.

A

de-a. Né fil di spe-me a - ve - a di pos-se - der - la un dì, —

Str

72

Poco meno mosso

Fl
Ob
Bb Cl
Bn

a2

f

Poco meno mosso

F Hn
C Tp
Tbn
Timp
Pc

f
f
mf
mf
f

(63) Whence he took himself to the feet of a sage enchanter
Quando si trasse al piede di saggio incantatore

(64) who in a vial gave him a certain elixir of love.
che in un vaso gli diede certo elisir d'amore.

A

Quan-do si tra - se al pie - de di sag-gio in-can-ta - to-re che in un va - sel gli die - de

Poco meno mosso

Str
Bass

f
f
f arco
f

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn
Tmp
Pc

(65) through which the lovely Isolde from him no longer flew.
per cui la bella Isotta da lui più non fuggì.

A

cer-to e-li-sir d'a - mo-re per cui la bel - la I - sot - ta da lui più non fug - gi.

Str
Pizz.

88

Tempo I (♩ = 63-69)

Fl
Ob
Bb Cl
Bn

1.

mp

Tempo I (♩ = 63-69)

F Hn
C Tp
Tbn

Tmp
Pc

(66) Elixir of such perfection, of such rare quality,
Elixir di sì perfetta, di sì rara qualità,

A

E-li - sir di sì per - fet - ta, disì ra - ra qua - li - tà,

Tempo I (♩ = 63-69)

Fl
Ob
Bb Cl
Bn

Str

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

96

Fl *mf* *cresc.*

Ob *mf* *cresc.*

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

(67) would we knew the recipe, knew who made it.
ne sapessi la ricetta, concessi chi ti fà.

A

ne sa - pes - si la ri - cet - ta co - no - sces - si chi ti fà.

f

mf

f

mf

Str

f

mf

f

mf

104

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

(68) Ah, the elixir, elixir.
Ah, l'elixir, elisir.

G

N

S

L'e - li - sir, l'e - li - sir, l'e - li - sir, l'e - li - sir.

L'e - li - sir, l'e - li - sir, l'e - li - sir. L'e - li - sir, l'e - li - sir.

Sì, l'e - li - sir, l'e - li - sir. L'e - li - sir, l'e - li - sir,

Str

113

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

G

N

S

Str

0515

L'e - li - sir, l'e - li - sir, l'e - li - sir.
pp

L'e - li - sir, l'e - li - sir, sì, l'e - li - sir.

L'e - li - sir, l'e - li - sir, l'e - li - sir, l'e - li - sir.

mp

122

Fl
Ob
Bb Cl
Bn

p *mp*

F Hn
C Tp
Tbn
Tmp
Pc

(69) As soon as she drank a sip from the magical flask
Appena ei bebbe un sorso del magico vasello

A

Ap - pe - na ei beb - be un sor - - so del ma - gi - co _ va - sel-lo che

Str
Bassoon

p
p
pizz.
p

0

131

Fl *mp*
Ob
Bb Cl *mp*
Bn

F Hn
C Tp
Tbn
Tmp
Pc

(70) so soon the resistant heart of Isolde softened.
che tosto il cor rubello d'Isotta intenerì.

A

tos - to il cor — ru - bel - lo d'I - sot - ta in - te - ne - ri. Cam-

Str
Bassoon

Poco meno mosso

Fl
Ob
Bb Cl
Bn

Poco meno mosso

F Hn
C Tp
Tbn
Tmp
Pc

(71) Changed in an instant that cruel beauty,
Cambiata in un istante quella beltà crudele,

(72) was of Tristan beloved, stayed to Tristan faithful.
fu di Tristano amante, visse a Tristan fedele;

A

bia - ta in un i - stan - te quel - la bel - tà cru - de - le fu di Tri - sta - no a - man - te vis - se a Tri - stan fe -

Poco meno mosso

Str
arco
Bassoon

146 a2

Flute (Fl) plays a rhythmic pattern of eighth and sixteenth notes. Oboe (Ob) and Bassoon (Bn) provide harmonic support with sustained notes. Bassoon (Bb Cl) and Trombone (Tbn) play eighth-note patterns.

F-Horn (F Hn), Trombone (C Tp), and Trombone (Tbn) play eighth-note patterns. Trombone (Pc) provides harmonic support with sustained notes.

(73) And from the first sip forever blessed him.
E quel primiero sorsò per sempre ei benedì.

A (Alto) sings the lyrics:

de-le. E quel pri - mie - ro sor - so per sem - pre ei be - ne - dì. E-li-

Trombones (Str) play eighth-note patterns. Bassoon (Bass) provides harmonic support with sustained notes. The bassoon part includes the instruction "arco".

155

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

(74) Elixir of such perfection, of such rare quality,
Elisir di sì perfetta, di sì rara qualità

A

sir di sì per-fet - - ta di sì ra - ra qual - li - tà ne sa-

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

163

rit.

a2

a tempo

ff

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

mf *cresc.*

Tbn

mf *cresc.*

Tmp

Pc

A

pes - si la ri - cet - ta, co - no - sces - si chi ti fà.

G

N

S S

T B

rit.

f

a tempo

A

G

N

S S

T B

rit.

ff

a tempo

Str

mf

mf

mf

mf

ff

173

Fl Ob Bb Cl Bn

F Hn C Tp Tbn Tmp Pc

G N S T B

Str

ff

ff

ff

1.

3 3

3 3

3 3

3 3

3 3

ff

Ah!

Ah! _____

Ah! _____

ff

Ah!

Ah! _____

tr.

179 a2

Fl
Ob
Bb Cl
Bn
F Hn
C Tp
Tbn
Tmp
Pc BASS DRUM
G E-li - sir di sì per fet - - ta, di sì ra - ra qua - li -
N E-li - sir di sì per fet - - ta, di sì ra - ra qua - li -
S E-li - sir di sì per fet - - ta, di sì ra - ra qua - li -
T E-li - sir di sì per fet - - ta, di sì ra - ra qua - li -
Str

186

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

G

tà, ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti

N

tà,

L

tà, ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti

S

tà, ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti

T

B

tà,

Str

a2

f

194

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc CLAVES

A

G fa. L'e-li - sir, e - li - sir, e - li - sir, e - li -

L fa.

S fa. Sì, l'e-li - sir, _____ e - li - sir, e - li - sir, _____ e - li -

T B

Str

0515

Detailed description: This is a page from a musical score. The top section shows woodwind instruments (Flute, Oboe, Bassoon, Clarinet) and brass (Trombone) playing eighth-note patterns. The middle section features voices (Alto, Tenor, Soprano, Bass) singing 'L'e-li - sir' and 'Sì, l'e-li - sir'. The bottom section shows the String section playing eighth-note patterns. Measure 194 starts with a dynamic of *p*. The vocal parts enter at the end of the measure. The score is in common time, with various clefs (G, F, C) and key signatures (one flat, one sharp).

205

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

A
G
S

Str

Music notation for measures 205-206. Measure 205 consists of mostly rests. Measure 206 begins with a vocal entry by Alto (A), Tenor (G), and Soprano (S) singing "Si. E - li - sir, e - li - sir. Si, e - li - sir. e - li - sir, e - li - sir. e - li -". The piano accompaniment starts with eighth-note chords. Measures 207-208 show the vocal parts continuing their melody, with the piano providing harmonic support.

215 a2

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc (Clav.)

⑦4 Elixir of such perfection, of such rare quality,
Elisir di sì perfetta, di sì rara qualità,

A
G
S

sir di sì per - fet - - ta, di sì ra - - ra qua - li - tà,
sir di sì per - fet - - ta, di sì ra - - ra qua - li - tà,
sir di sì per - fet - - ta, di sì ra - - ra qua - li - tà,

Str

222

Fl

Ob

Bb Cl *mf*

Bn *mf*

F Hn

C Tp *ff*

Tbn

Tmp

Pc *mf* *cresc.* *ff*

(75) would we knew the recipe, knew who made it.
ne sapessi la ricetta conoscessi chi ti fa.

A ne sa - pes - si la ri - cet - ta co - no - sces - si chi ti

G ne sa - pes - si la ri - cet - ta co - no - sces - si chi ti

S ne sa - pes - si la ri - cet - ta co - no - sces - si chi ti

Str *ff*

ff

ff

ff

ff

ff

229 Poco più allegro

Fl
Ob
Bb Cl
Bn

Poco più allegro

F Hn
C Tp
Tbn

Tmp
Pc

Allegro

A
G
N
S S
T B

fā. E - li - sir di sì per
fā. E - li - sir, e - li - sir di sì per
Ah! — e - li - sir, e - li - sir di sì per
fā. E - li - sir di sì per

Poco più allegro (♩ = 66-72)

ff
ff
ff
ff
ff

mf p mp cresc.
mf p mp cresc.
mf p mp cresc.
mf p mp cresc.

Str

Musical score for orchestra and choir, page 93, system 237. The score includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bb Cl), Bassoon (Bn), French Horn (F Hn), Trombone (C Tp), Trombone (Tbn), Timpani (Tmp), Percussion (Pc), Alto (A), Alto (G), Alto (N), Soprano (S), Bass (T), Bass (B), and Strings (Str). The vocal parts sing the lyrics "fet - - ta di sì ra - ra qual - li - tà ne sa - pes - si". The score features dynamic markings such as *mf*, *mp*, *cresc.*, *f*, and *mf*. The strings play sustained notes throughout the section.

237

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

A fet - - ta di sì ra - ra qual - li - tà ne sa - pes - si

G fet - - ta di sì ra - ra qual - li - tà ne sa - pes - si

N fet - - ta di sì ra - ra qual - li - tà ne sa - pes - si

S fet - - ta di sì ra - ra qual - li - tà ne sa - pes - si

T B fet - - ta di sì ra - ra qual - li - tà ne sa - pes - si

Str

mf *mp* *cresc.*

mf *mp* *f* *mf*

mf *mp* *f* *mf*

mf *mp* *f* *mf*

mf *mp* *f* *mf*

mf

94
244

Fl
Ob *cresc.*
Bb Cl *cresc.*
Bn

F Hn *cresc.*
C Tp *cresc.*
Tbn

Tmp
Pc

A la ri - cet - ta, co - no - sces - si chi ti fà.
G la ri - cet - ta, co - no - sces - si chi ti fà.
N la ri - cet - ta, co - no - sces - si chi ti fà.
S la ri - cet - ta, co - no - sces - si chi ti fà.
T B la ri - cet - ta, co - no - sces - si chi ti fà.

Str

250

Fl

Ob

Bb Cl

Bn

F Hn

C Tp *p*

Tbn *p*

Tmp

Pc

A

G *p*
E - li - sir, e - li - sir, e - li - sir, e - li - sir.

N *p*
L'e - li - sir, e - li - sir, e - li - sir, e - li - sir.

S *p*
Ah, e - li - sir, e - li - sir, e - li - sir, e - li - sir,

T B

Str

pizz. *p* arco

mp *p*

259

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

A

G

N

S

T B

Str

Call to arms; Rogue's march.

SNARE DRUM

mp

f

Sì. Sì.
e - li - sir, e - li - sir, e - li - sir.

e - li - sir.

e - li - sir, e - li - sir, e - li - sir, e - li - sir.

E - li - sir, e - li - sir.

270

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
(Sn. Dr.)
Pc

A
G
N

Str

This musical score page contains six systems of music. The first system includes Flute, Oboe, Bassoon, Clarinet, and Bassoon. The second system includes French Horn, Trombone, Timpani, and Percussion, which is further divided into Snare Drum and Bass Drum. The third system includes Alto, Bassoon, Bassoon, and Bassoon. The fourth system includes strings. Measures 1 through 18 are identical for all instruments, consisting of a single eighth note followed by a rest. Measures 19 through 270 begin with eighth notes followed by rests. Measure 270 features a unique rhythmic pattern for the Percussion (Sn. Dr.) part, consisting of a series of eighth-note pairs followed by a single eighth note, with a dynamic marking 'tr' (trill) at the end.

Scena seconda. Suono di tamburo: tutti si alzano. Giunge Belcore guidando un drappello di soldati, che rimangono schierati nel fondo. Si appressa ad Adina, la saluta e le presenta un mazzetto.

Scene 2. The sound of drums: all rise. Arrives Belcore leading a troop of soldiers, who remain in rank in the background. He approaches Adina, salutes her, and presents a bouquet.

4A Marcia
Allegro

a2

Belcore

G Allegro ($\text{♩} = 108-116$)

I. Violin
II. Violin
Viola
Violoncello
Double bass

4

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bn.)

Bass Clarinet (Bb Cl.)

French Horn (F Hn.)

Trombone (Tbn.)

Timpani (Tmp.)

Percussion (Pc.)

(Sn.Dr.)

BASS DRUM

Musical notes and dynamics: *p*, *mf*, *f*, *f*, *f*, *f*, *mp*, *mf*.

Bass (B.)

Strings (Str.)

Measure 4: Flute rests. Oboe rests. Bassoon plays eighth-note pairs. Bass Clarinet plays eighth-note pairs. French Horn plays eighth-note pairs. Trombone plays eighth-note pairs. Timpani rests. Percussion (Sn.Dr.) plays eighth-note pairs. Bass (B.) rests. Measure 5: Flute rests. Oboe rests. Bassoon rests. Bass Clarinet plays eighth-note pairs. French Horn plays eighth-note pairs. Trombone plays eighth-note pairs. Timpani rests. Percussion (Sn.Dr.) plays eighth-note pairs. Bass (B.) rests. Measure 6: Flute rests. Oboe rests. Bassoon rests. Bass Clarinet plays eighth-note pairs. French Horn plays eighth-note pairs. Trombone plays eighth-note pairs. Timpani rests. Percussion (Sn.Dr.) plays eighth-note pairs. Bass (B.) rests. Measure 7: Flute rests. Oboe rests. Bassoon rests. Bass Clarinet plays eighth-note pairs. French Horn plays eighth-note pairs. Trombone plays eighth-note pairs. Timpani rests. Percussion (Sn.Dr.) plays eighth-note pairs. Bass (B.) rests. Measure 8: Flute rests. Oboe rests. Bassoon rests. Bass Clarinet plays eighth-note pairs. French Horn plays eighth-note pairs. Trombone plays eighth-note pairs. Timpani rests. Percussion (Sn.Dr.) plays eighth-note pairs. Bass (B.) rests.

9

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bn.)

French Horn (F Hn.)

Clarinet (Bb Cl.)

Trombone (Tbn.)

Timpani (Tmp.)

Percussion (Pc.)

(Bs.Dr.)

TRIANGLE

mf

Bass (B.)

String Bass (Str.)

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bn.)

French Horn (F Hn.)

Clarinet (Bb Cl.)

Trombone (Tbn.)

Timpani (Tmp.)

Percussion (Pc.)

String Bass (Str.)

f

This musical score page contains five systems of music. The first system (measures 1-3) features woodwind instruments (Flute, Oboe, Bassoon) and brass (French Horn, Clarinet). The second system (measures 4-6) includes Trombone and Timpani. The third system (measures 7-9) features Percussion (Pc.) and String Bass (Str.). Measure 10 is a repeat of the first system. Measure 11 is a repeat of the second system. Measure 12 is a repeat of the third system.

12

Fl Ob Bb Cl Bn F Hn C Tp Tbn Tmp Pc B Str

0515

poco stringendo

Fl

Ob

Bb Cl

Bn

poco stringendo

F Hn

C Tp

Tbn

Tmp

Pc
(Sn.Dr.)

B

poco stringendo

Fl

Ob

Str

Bn

18

Fl
Ob
Bb Cl
Bn
F Hn
C Tp
Tbn
Tmp
Pc
(Sn.Dr.)
B
Str
B
B

21

Flute (Fl), Oboe (Ob), Bassoon (Bn), Bassoon (Bb Cl), Trombone (Tbn). Measures 21-25. Flute and Oboe play eighth-note patterns. Bassoon and Clarinet play sustained notes. Trombone enters in measure 25.

Flute (Fl), Oboe (Ob), Bassoon (Bn), Bassoon (Bb Cl), Trombone (Tbn), French Horn (F Hn), Cello (C Tp), Trombone (Tbn), Timpani (Tmp), Percussion (Pc). Measures 26-30. Flute, Oboe, Bassoon, Clarinet, Trombone, and Trombone play sustained notes. French Horn, Cello, and Timpani play eighth-note patterns. Percussion plays eighth-note patterns in measure 26.

⑥ Like Paris, charming, presenting ⑦ the apple to the fairest,
Come Paride vezzoso porse il pomo alla più bella,

BELCORE

Bassoon (B) and Belcore's vocal line. Bassoon plays eighth-note patterns. Belcore sings: Co - me Pa - ri-de vez - zo-so por - se, por - se il

Bassoon (B), Trombone (Str), and Strings. Measures 31-35. Bassoon and Trombone play eighth-note patterns. Strings play sustained notes.

24

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

B
Str

(78) my delicious village girl,
mia diletta villanella

(79) I bring thee these .. flowers,
io tio porgo questi .. fior,

po-mo al-la più bel-la, mi - a di-let-ta vil-la-nel-la, i-o _ ti por-go que-sti fior _ fior _ ma di

p *f*

p *mf*

p

0515

28

Flute, Oboe, Bassoon, Clarinet, Trombone

Musical score showing measures 28-30. The Flute, Oboe, Bassoon, and Clarinet play eighth-note patterns in measure 28, followed by a dynamic change in measure 29. The Trombone joins in measure 30.

Flute, Oboe, Bassoon, Clarinet, Trombone, French Horn, Cello, Trombone, Timpani, Percussion

Musical score showing measures 28-30. The Flute, Oboe, Bassoon, Clarinet, Trombone, French Horn, Cello, Trombone, Timpani, and Percussion are present. The Trombone and Timpani play eighth-note patterns in measure 28, while the Percussion plays eighth-note patterns in measure 29. The Trombone and Timpani continue in measure 30.

(80) but than he more glorious,
ma di lui più glorioso,

(81) more than he lucky, I am,
più di lui felice, io sono

Bassoon, Trombone

Musical score showing measures 28-30. The Bassoon and Trombone play eighth-note patterns in measure 28, followed by a dynamic change in measure 29. The Trombone continues in measure 30.

lui — più — glo — ri — o — so più di lui fe — li — ce, io

String Quartet, Trombone

Musical score showing measures 28-30. The Trombone plays eighth-note patterns in measure 28, followed by a dynamic change in measure 29. The String Quartet joins in measure 30.

31

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

B

Str

(82) because as prize for my gift,
poichè in premio del mio dono,

so - no, poi - chè in pre-mio del mio do - no ne ri- por - to il

34

(83) I carry it off: thy lovely heart.
ne riporto il tuo bel cor.

tuo bel cor, bel cor, bel

Soprano (S) vocal line:

Str

Bass (B) vocal line:

37

Flute, Oboe, Bassoon, Clarinet, French Horn, Trombone, Timpani, Percussion, Narrator, Bassoon, and Strings.

Bassoon (B):

cor, bel cor! _____ bel cor. Co -

Strings (Str):

40

Flute, Oboe, Bassoon, Clarinet, Bassoon

mp

F Hn
C Tp
Tbn
Tmp
Pc

(84) Like Paris, great heart. / Sadness. (85) I see clearly in that face
Come Paride, bel cor / Dolor. Veggo chiaro in quel visino

(86) that I've made a breach in your chest.
ch'io fo breccia nel tuo petto.

NEMORINO

N - - - - -
8 Do-lor.

B - - - - -
- me Pa - ri-de, bel cor. Veg-go chia-ro in quel vi - si - no ch'io fo brec - cia nel tuo

Flute, Oboe, Bassoon, Clarinet, Bassoon, French Horn, Trombone, Trompete, Tuba, Timpani, Percussion

mp

p

p

p

45

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

(87) Not a thing surprising, I'm galant, I'm sergeant.
Non è cosa sorprendente son galante, son sergente.

(88) È sergente! / Son sergente. / O mio dolor.
He's a sergeant! / I'm a sergeant. / O my sadness.

GIANNETTA

G

N

B

pet - to. Non è co-sa sor-prenden-te son ga - lan-te, son ser-gen-te, son ser-gen-te.

Str

poco

49

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

N

B

Str

(89) You'll not have a beauty that resists
Non v'ha bella che resista

(90) the vista of a uniform.
alla vista d'un cimiero.

lor.

Non v'ha bel - la che re - si - sta al-la vi - sta d'un ci - mie - ro. Ce-de a

54

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

A: Fin la ma - dre del-l'a - mor!
(91) Cedes to Mars, god of war,
Cede a Marte iddio guerriero

B: Mar-te id-dio guer-rie-ro fin la ma-dre del-l'a-mor.
(92) in the end the mother of love.
fin la madre dell'amor.

Str

58

Fl *p*
Ob *p* *mf*
Bb Cl *p*
Bn *p* *mf*

(93) I see clearly ...
Veggio chiaro ...

(94) He's modest, the little man.
È modesto, il signorino.

(95) Yes, true. /that I've made a breach / O my despite.
Sì, davvero. /ch'io fo breccia / Oh mio dispetto.

A - - - - - -
È mo-de-sto il si - gno-ri-no.

G - - - - - -
Si, dav - ve - - - ro.

N - - - - - -
8 - - - - - -
Oh, mio di - spet - to.

B - - - - - -
chia - ro .. ch'io fo brec - cia. Or se

Str - - - - - -
- - - - - - -
- - - - - - -
- - - - - - -
p

62

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

(96) If you love me as I love you, why more delay rendering your arms?
Or se m'ami com'io t'amo che più tardi render l'armi?

(97) She laughs, o sadness.
Essa ride, o mio dolor.

A
N
B
Str

Ren-der l'ar-mi!

Es-sa ri-de, o mio do - lor.

m'a-mi com' io t'a-mo che più tar-di ren-der l'ar-mi? i - dol

66

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

⑨8 Idol mine, let's capitulate, in what day would you that we wed?
Idol mio capitoliamo, in qual dì vuoi tu sposarmi?

A
N
B
Str

mio ca - pi - to - lia - mo, in qual dì vuoi tu spo - sar - mi?

70

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

(99) Little sir I don't worry: a moment to think we'd like.
Signorino, io non ho fretta, un tantin pensar ci vo.

(100) Unhappy me if she accepts; desperate I'll die.
Me infelice s'ella accetta disperato io morirò.

A
ri-no io non ho fret-ta, un tan-tin pen-sar ci vo,

N
Me in fe - li - ce s'ella ac-cet-ta di-spe-ra - to io mo - ri -

B

Str

74

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

A

N
rò.

B

Str

79

Flute (Fl), Oboe (Ob), Bassoon (Bn), Bassoon (Bb Cl), Trombone (Tbn), French Horn (F Hn), C Trumpet (C Tp), Tuba (Tbn), Timpani (Tmp), Piano (Pc), Alto (A), Neutral (N), Bass (B), and Strings (Str).

Musical notation for measures 79-80. Measures 79-81 are mostly rests. Measure 82 begins with dynamic *p* for Flute, Oboe, Bassoon, Bassoon (Bb Cl), Trombone, French Horn, C Trumpet, and Tuba. Measure 83 begins with dynamic *f* for Flute, Oboe, Bassoon, Bassoon (Bb Cl), Trombone, French Horn, C Trumpet, and Tuba. Measures 84-85 show complex rhythmic patterns for the strings, including sixteenth-note figures and grace notes.

83

Flute, Oboe, Bassoon, Clarinet, Bassoon, French Horn, Trombone, Timpani, Percussion, Alto, Neutral, Bass, and Strings.

Flute: Starts with a rest, then plays eighth-note patterns. Dynamics: *f*, *f*.

Oboe: Plays eighth-note patterns. Dynamics: *f*.

Bassoon: Plays eighth-note patterns. Dynamics: *f*.

Clarinet: Plays eighth-note patterns. Dynamics: *f*.

Bassoon: Plays eighth-note patterns. Dynamics: *f*.

French Horn: Starts with a rest, then plays eighth-note patterns. Dynamics: *f*.

Trombone: Plays eighth-note patterns. Dynamics: *f*.

Timpani: Rests throughout the measure.

Percussion: Labeled "SUSPENDED CYMBAL". Dynamics: *f*.

Alto: Rests throughout the measure.

Neutral: Rests throughout the measure.

Bass: Rests throughout the measure.

Strings: Playing eighth-note patterns. Dynamics: *f*, *ff*.

87 a²

Fl *ff*
Ob *ff*
Bb Cl *ff*
Bn *ff*

F Hn *ff*
C Tp *ff*
Tbn *ff*

Tmp
Pc BASS DRUM *f*

A
B

Str *ff*

rit.

rit.

4B Quartetto e coro
Allegro

Flute
Oboe
2 Bb Clarinets
Bassoon

2 F Horns
C Trumpet
Trombone

Timpani
Percussion

Allegro

Allegro

D Allegro (♩=132-138)

I. Violin
II. Violin
Viola
Violoncello
Double Bass

7

Fl
Ob
Bn
Bb Cl
F Hn
C Tp
Tbn
Tmp
Pc

(101) More time in vain don't be losing,
Più tempo invano non perdere,

BELCORE

B

Più tem - po in - va - no non per - de - re,

I
Vn
II
Va
Vc
Db

pizz.
arco

15

Fl *p*

Ob *p*

Bb Cl

Bn *mp* *mf*

F Hn *mp*

C Tp *mp*

Tbn *mp*

Tmp *mf*

Pc

(102) they're flying, the days and the hours, (103) In war and in love,
volano i giorni e l'ore, in guerra ed in amore,

B vo - la - no i gior - ni e l'o - re, in guer - ra ed in a - mo - re,

I Vn *mp* *mf*

II

Va *mp* *mf*

Vc *mp* *mf* pizz.

Db

23

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

B
I Vn
II Vn
Va
Vc
Db

(104) it's folly to delay.
è fal - lo l'in - du - giar.

(105) To victory surrender,
Al vincitore arrenditi,

Al vin - ci - to - re ar - ren-di-ti, da

f
f
f
arco
f

32

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn
Tmp
Pc

B

I Vn
II Vn
Va
Vc
Db

(106) from me you'll not escape,
da me non puoi scappar,
me _ non puoi _ scap - par, _____ al vin - ci - to-re ar - ren - di-ti, da me non

40

Fl
Ob
Bn
F Hn
C Tp
Tbn
Tmp
Pc

B
I Vn
II Vn
Va
Vc
Db

*(107) from me you'll not escape, no, no.
da me non puoi scappar, no, no.*

puoi . scap - par, — no, no, da me _ non puoi . scap - par, — no, no, da me _ non puoi _ scap -

p *mp*

p *mp*

p *mp*

p *mp*

49

Fl f p

Ob f p

Bb Cl f #p

Bn f x#p

F Hn mf f

C Tp mf f

Tbn p cresc. mf

Tmp

Pc

LARGE SUSP. CYMBAL p

ADINA (Laughing)
(Ridente) Ah!

A

B par. _____

I Vn mf p f p cresc. f

II II f p cresc. f

Va mf p f p cresc. f

Vc mf p f p cresc. f

Db mf

58

Fl
Ob
Bn
Bb Cl

p p p p

F Hn
C Tp
Tbn

Tmp

Pc BASS DRUM mf

(108) Ah! Look at these men,
Ah! Vedete di quest'uomini,

A tr ↗ ah! Ah! ah! Ah, ve-de - te di quest'

I Vn
II
Va
Vc
Db

f f f f f

66

Flute (F), Oboe (Ob), Bassoon (Bn), Clarinet (Bb Cl) play eighth-note patterns. Trombone (Tbn) plays eighth-note chords.

French Horn (F Hn), Trombone (Tbn), and Percussion (Pc) play sustained notes or rests.

(109) look a little at the swagger.
vedete un po' la boria.

(110) Already singing victory,
Già cantano vittoria

A (Alto) sings:

uo - mi - ni, ah ah, — ve - de - te un po' - la bo-ria, ah, — già can - ta - no __ vit -

Violin I (I Vn), Violin II (II Vn), Viola (Va), Cello (Vc), and Double Bass (Db) play eighth-note patterns.

74

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn

Tmp
Pc

A
I Vn
II Vn
Va
Vc
Db

(111) in advance of the fighting.
innanzi di pugnar.

(112) It's not, it's not so easy, Adina to conquer.
Non è, non è si facile, Adina a conquistar.

mp dolce

81

Fl
Ob
Bn
Bb Cl
F Hn
C Tp
Tbn
Tmp
Pc
A
I Vn
II Vn
Va
Vc
Db

fa - ci - le A - di - na _ a con - qui - star, non è, non

rit.

Fl

Ob

Bb Cl

Bn

a tempo

F Hn

C Tp

Tbn

Tmp

Pc

a tempo

(112) It's not, it's not so easy Adina to conquer.
Non è, non è sì facile Adina a conquistar.

rit.

A

è sì — fa - ci - le, ah, ah, A - di - na, a, A - di - na a — con - qui -
NEMORINO

N

rit.

I

Vn

II

Va

Vc

Db

a tempo

94

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn
Tmp
Pc

(113) A little of his courage love might give me at least.
Un po' del suo coraggio amor mi desse almeno!

A star!

N Ah — un po' del suo co - rag - gio, ah, a - mor mi des - se al -

B Ah-a - a! ____ Ah-a - a! ____

I Vn
II
Va
Vc
Db

102

Fl
Ob
Bb Cl
Bn

(simplified key signature)
(simplified key signature)

F Hn
C Tp
Tbn

(simplified key signature)
(simplified key signature)

Tmp
Pc

114 It's not so easy / Yes, but she's an old wolf,
Non è si facile / Si, ma è volpe vecchia

115 Adina to conquer. / and her he can't get.
Adina a conquistar. / e a lei non si può far.

A
G
N

Non è, non è, si fa - ci - le A - di - na a
Sì, sì, sì, ma è vol - pe vec - chia e a lei non
me - no.

F# (D : F# = F# F#)

I
Vn
II
Va
Vc
Db

p

108

Fl Ob Bb Cl Bn

F Hn C Tp Tbn

Tmp Pc

BASS DRUM *mp*

(116) No, no, non è. / No, no, sì, sì.
No, no, it's not. / No, no, yes yes.

A G S S

con - qui - star, no, no. Non è, non è si fa ci -
si può far, no, no, sì, sì, sì, ma è vol - pe
CORO *mf*
Sì, sì, sì, ma è vol - pe

I Vn II Va Vc Db

114

Fl
Ob
Bb Cl
Bn

F Hn
C Tp
Tbn
Tmp
Pc

(117) Yes, it's not easy Adina to conquer.
Sì, non è, si facile Adina a conquistar.

(118) Yes, but she's an old wolf,
Sì, sì, ma è volpe vecchia,

(119) I could tell how I suffer, pity I could find.
Direi siccome io peno, pietà potrei trovar.

A
le A - di - na a con - qui - star. No. Ah, _____ ve -
G
vecchia e a lei non si può far. Sì, si, no
N
Di - rei sic-co-me io pe - no,
B
S
vecchia e a lei non si può far. Sì, si, Dav dav -
BASS
B
TENOR
f
Dav
I
Vn
II
Va
Vc
Db

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

121

cresc.

(120) Look at these men,
vedete di quest'uomini

(121) (but she's an old wolf,) (ma è volpe vecchia,)

(122) (pity I could find.) (pietà potrei trovar.)

A de - te di que - st'uo - mi - ni, ve de - te un
G no. Ma è vol - pe vec - chia, e a lei non
N pie - tà po-trei tro-var.
B me non puoi scap-par,

cresc.

S ver sa - ria da ri - de-re se A - di - na
cresc.

B ver sa - ria da ri - de-re se A - di - na

I

cresc.

Vn

cresc.

II

cresc.

Va

cresc.

Vc

cresc.

Db

cresc.

126

Fl
Ob
Bb Cl
Bn *cresc.*
F Hn
C Tp
Tbn
Tmp
Pc

(123) Look a little at the arrogance.
vedete un po' la boria.

(124) From me you'll not escape.
Da me non puoi scappar.

(125) if Adina is fooled.
se Adina ci cascasse,

A
po' — la bo - - ria, già can - - ta -
G
si può far. se tut - - ti ven - di

N
pie - tà, po - trei tro - var,

B
par, da me non puoi scap - par,

S
ci ca - scas - se, se se tut - - ti ven - di

T
ci ca - scas - se, se — cresc. tut - - ti ven - di

B
ci ca - scas - se, se tut - - ti ven - di

I

Vn
II
Va
Vc
Db

cresc.

cresc.

cresc.

cresc.

cresc.

130

Fl Ob Bb Cl Bn *cresc.*

F Hn *cresc.* C Tp *cresc.* Tbn Tmp Pc

(126) already singing victory in advance of the fight. già cantono vittoria inanzi di pugnar. (127) if all avenge this soldier. se tutti vendicasse codesto militar.

A no _____ vit - to - - ria, in -
G cas - se co - de - - sto mi - li - tar, co -
N sì. Sì, sì, sì, no,
B *cresc.* no. No, no, no, sì,
S cas - se co - de - - sto mi - li - tar, co -
T cas - se *cresc.* co - de - - sto mi - li - tar, co -
B cas - se co - de - - sto mi - li - tar, co -
I *cresc.*
Vn *cresc.*
II *cresc.*
Va *cresc.*
Vc *cresc.*
Db *cresc.*

133

Fl Ob Bb Cl *cresc.* Bn *cresc.*

F Hn *cresc.* C Tp *cresc.* Tbn *cresc.* Tmp *cresc.* Pc

A G N B S B I Vn II Va Vc Db

(128) in advance of the fight.
inanzi di pugnar.

(129) this soldier.
codesto militar.

a2

137 *rit.*

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

A

G

B

I

Vn

II

Va

Vc

Db

rit.

Ah, a, a, a, ah! Ah, a, ah .. ah!

non puoi scap - par! Al vin-ci - to - re ar - ren-di-ti, ar - ren - di-ti.

rit.

mf

p

144 a tempo

Fl

Ob

Bb Cl

Bn

a tempo

F Hn

C Tp

Tbn

Tmp

Pc

A

B

Non puoi scap -

a tempo
D (F# D = D: D)

I Vn

II

Va

Vc

Db

150

Fl

Ob

Bb Cl

Bn

F Hn

C Tp

Tbn

Tmp

Pc

A

B

I Vn

II

Va

Vc

D_b

BASS DRUM

Ah, ah, _____ ah, ah, ah, ah!

par! _____

(130) And so, my girl, I shall occupy the plaza.
In tanto, o mia ragazza, occuperò la piazza.

4C Recitativo

Belcore

In tan-to o mio ra - gaz-za, oc-cu-pe - rò la piazz-a, al - cu - ni i-stan-ti con-

G Recitativo

I. Violin

II. Viola

Violoncello

Double bass

pizz.
pizz.
p



(131) A few moments allow my warriors
Alcuni istanti concedi a' miei guerrieri

(132) under cover to pause.
al coperto posar.

A

6

Ben vo - len - tie - ri. Mi chi-

B

ce - di a' miei guer - rie - ri al co - per - to po - sar.

I. Vn

II. Va

Vc

Db

arco
pizz.

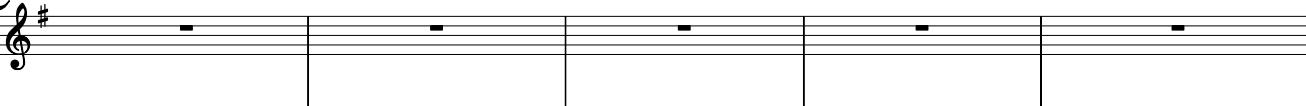
(133) I'd call myself fortunate to be allowed to offer a bottle.
Mi chiamo fortunata di potervi offerir una bottiglia.

(134) Much obliged. (I'm already one of the family!)
Obbligato. (Io son già della famiglia!)

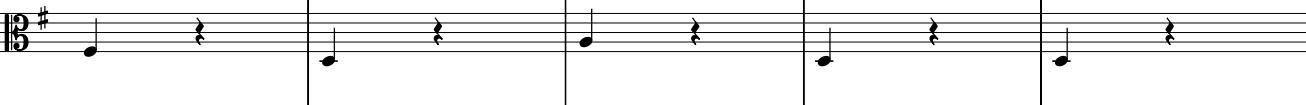
12

A 

B 

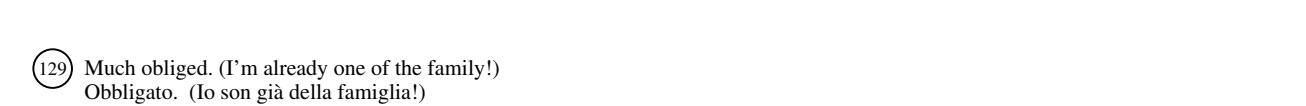
I 

Vn 

II 

Va 

Vc 

Db 



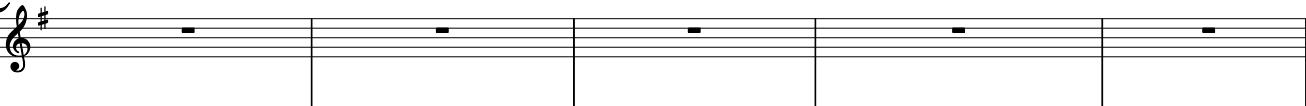
(129) Much obliged. (I'm already one of the family!)
Obbligato. (Io son già della famiglia!)

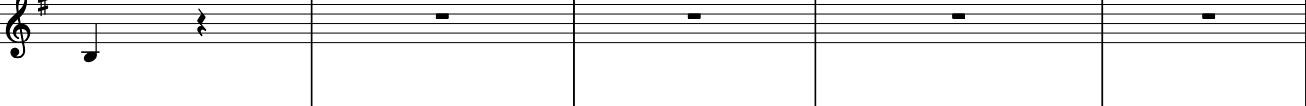
(Partono Belcore, Giannetta, e il Coro.)

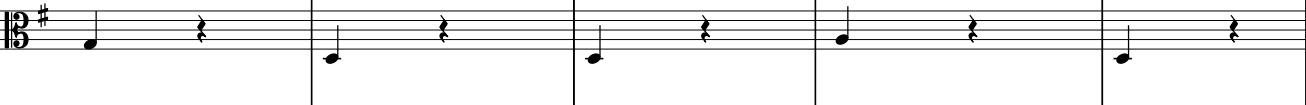
17

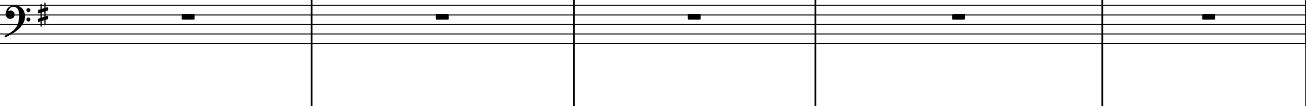
A 

B 

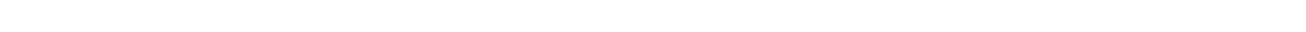
I 

Vn 

II 

Va 

Vc 

Db 

Scena terza. Nemorino e Adina

Scene 3. Nemorino and Adina

5A Recitativo

Musical score for orchestra and vocal parts. The score includes parts for Flute, Oboe, 2 Bb Clarinets, Bassoon, 2 F Horns, C Trumpet, Trombone, Timpani, Percussion, Adina, and Nemorino. The instrumentation is primarily woodwind and brass, with occasional percussive elements. The vocal parts are Adina and Nemorino. The score shows various dynamics and performance instructions like *p*, *mf*, and *pp*.

(135) Just a word, Adina.
Una parola Adina.

Continuation of the musical score. The vocal parts Adina and Nemorino enter. Nemorino's entry is labeled "NEMORINO" above the staff, followed by the lyrics "U - na pa - ro - la A".

F ↑ Recitativo

Final section of the musical score featuring multiple string instruments: I. Violin, II. Violin, Viola, Violoncello, and Double Bass. The score shows a continuation of the recitative style with various dynamics and performance markings.

4

Ob
Bn

(136) The usual complaint. The everlasting sighs.
L'usata secatura! I soliti sospir.
ADINA

A
N
I

L'u-sa-ta sec-ca-tu - ra!
I so - li - ti sos - pir.

di - na.

Vn
II
Va
Vc
Db

pizz.
pizz.
arco
pizz.
p

8

Ob
Bb Cl
Bn

p

(137) You'd fare better going to the city to your uncle,
Faresti meglio a recarti in città presso tuo zio,

(138) of whom it is said he is sick and near death.
che se dice malato e gravamente.

A
I
Vn
II
Va
Vc

Fa-re-sti me-glio a re - car-ti in cit-tà
pres-so tuo zi - o che si di - ce ma-la - to

mp
p
div.

12

Bb Cl
Bn

(139) His malady is nothing compared to mine.
Il suo mal non è niente appresso al mio.

A
N
I
Vn
II
Va
Vc
Db

16

Fl
Ob
Bb Cl

(140) Taking myself away I can't do.
Partirmi non poss'io.

(141) A thousand times I've tried.
Mille volte il tentai ..

N
Par-tir-mi non pos-s'i-o.

Mil-le vol-ta il ten-tai.

I
Vn
II
Va
Vc
Db

(142) But if he dies, and leaves all to another?
Ma s'egli more, e lascia erede un'altro?

(143) And what the import to me?
E che m'importa?

21

A Ma s'e-gli mo-re, e las - cia e re-de un' al - tro?

N E che m'im-por-ta?

I Vn *pp*

II Vn *pp*

Va pizz. *p* arco

Vc pizz. *p* arco

Db pizz. *p*

(144) You'll die of hunger and without any support.
Morrai di fame, e senza appoggio alcuno.

25

A Mor - rai di fa - me e sen - za ap - pog - gio al - cu - no

N

I Vn *p*

II Vn *mp*

Va *p*

Vc

Db

(145) Of hunger or of love .. for me it is all one.
O di fame o d'amor .. per me è tutt'uno.

29

A - - - - - O - di - mi,

N O di fa - me o d'a-mor _ per me è tut - t'u-no.

I - - - - -

Vn - - - - -

II - - - - -

Va - - - - -

Vc - - - - -

Db - - - - -



(146) Listen to me. You are good, modest you are,
Odimi. Tu sei buono, modesto sei

(147) not on par with that sergeant.
nè al par di quel sergente

33

A tu sei buo - no, mo - de - sto se - i. Nè al par _ di quel _ ser-gen - te.

N - - - - -

I - - - - -

Vn - - - - -

II - - - - -

Va - - - - -

Vc - - - - -

Db - - - - -

(148) you believe you might inspire me to affection:
ti credi certo d'ispirarmi affetto:

(149) thus, I speak frankly, I tell you:
così ti parlo schietto e ti dico

37

A ti cre-di cer-to d'i-spi-rar mi af-fet-to: co-sì ti par - lo schiet-to e ti di - co.

N

I

Vn

II *mf* *cresc.*

Va

Vc *cresc.*

Db

(150) that in vain you hope for love,
che in vano amor tu speri,

(151) that I am capricious and don't hold still
che capricciosa io sono e non v'ha brama,

41

A che in va - no a - mor tu spe - ri, che ca-pric-cios - sa io so - no e non v'ha

N

I *mf*

Vn

II

Va *mf*

Vc *mf*

Db

(152) that in me are whims like the weather.
che in me tosto non muo - ia ap - pen - a è de - sta.

45

A bra - ma, che in me to - sto non muo - ia ap - pen - a è de - sta.

I

Vn

II *mf*

Va *mf*

Vc *mf*

(153) Oh, Adina,
Oh, Adina,

(154) And why never?
e perché mai?

48

N Oh, A - di - na,

I

Vn

II

Va E per-ché mai?

Vc *pizz.*

(155) Great question.
Bella richiesta.

52

A Bel - la ri - chie - sta!

I

Vn

II

Va

Vc

5B Duetto
Andante

Musical score for Flute, Oboe, 2 Bb Clarinets, and Bassoon. The key signature is G major (one sharp). The tempo is Andante. The score consists of two systems of music. In the first system, the Flute, Oboe, and 2 Bb Clarinets play eighth-note patterns, while the Bassoon rests. In the second system, the 2 Bb Clarinets continue their pattern, and the Bassoon joins in with eighth-note pairs.

Andante

Musical score for 2 F Horns, C Trumpet, Trombone, Timpani, and Percussion. The key signature is G major (one sharp). The tempo is Andante. The score consists of three systems of music. In the first system, the 2 F Horns play eighth-note pairs. In the second system, the C Trumpet and Trombone enter with eighth-note patterns, and the Timpani and Percussion provide rhythmic support. In the third system, the 2 F Horns continue their pattern.

Adina

Musical score for Adina. The key signature is G major (one sharp). The tempo is Andante. Adina's part consists of a single measure where she sings a sustained note followed by a short melodic phrase.

Nemorino

Musical score for Nemorino. The key signature is G major (one sharp). The tempo is Andante. Nemorino's part consists of a single measure where he sings a sustained note followed by a short melodic phrase.

Duetto
G Andante ($\text{♩} = 63-69$)

Musical score for Violin, Viola, Violoncello, and Double Bass. The key signature is G major (one sharp). The tempo is G Andante ($\text{♩} = 63-69$). The score consists of four systems of music. In the first system, the Violin and Viola play eighth-note pairs, while the Double Bass rests. In the second system, the Violin and Double Bass play eighth-note pairs. In the third system, the Violoncello and Double Bass play eighth-note pairs, while the Viola rests. In the fourth system, all four instruments play eighth-note pairs together.

4

Fl
Ob
Bb Cl
Bn

F Hn
C Tpt
Tbn

Tmp
Pc

Adina

Str

0515

8

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

A

Str

pizz.

156 Ask of the alluring breeze
Chiedi all'aura lusinghiera

157 why it flies without resting,
perché vola senza posa,

Chie - di al-lau-ra lu - sin-ghe-ra per-ché vo-la sen-za po - sa,

p

p

p

pp

p

p

p

mp

13

Fl *mp*

Ob *mp*

Bb Cl *mp*

Bn *p* *mp* *p*

F Hn

C Tpt

Tbn

Tmp

Pc

(158) now on the lily, now the rose,
or sul giglio, or sulla rosa,

(159) now the meadow, now the stream: it will tell you.
or sul prato or sul ruscel: ti dirà,



Str *mp*

p dolce

p

p

p

18

(160) it's in her nature to be changing and unfaithful.
che è in lei natura l'esser mobile e infedel.

A tu - - ra l'es-ser mo-bi - le e in - fe-del. Chie-di al-lau-ra lu-sin-

Str

Bassoon (Bn)

22

(161) Ask the alluring breeze why it is changing and unfaithful.
Chiedi all'aura lusinghiera perché è mobile e infedel.

(162) Then what must I do?
Dunque io deggio?

A ghi - - ra per chè è mo-bi - le e in - fe-del. All' a-mor
Dun-que io deg - gio.

Str

26

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

BASS DRUM

(163) Love of me renouncing, fly from me.
All'amor mio renunziar, fuggir da me.

A: mio _____ ri-nun - ziar, fug - gir da me, fug-gir da me,

N: Ca-ra,

Str: arco

30

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

(164) Dear Adina! I can't.
Cara Adina! Non poss'io.

fug - gir da me. Tu nol puo - i? Per -
ca - ra A - di - na! Non pos - s'i - o

Str
Pno

Agitato, poco più mosso

33

Fl
Ob
Bn
Bb Cl

Agitato, poco più mosso

F Hn
C Tpt
Tbn
Tmp
Pc

(165) You can not? Why?
Tu nol puoi? Perchè?

A

chè, per-chè, non puo _____ i? Per - chè? Per - chè?

N

A - di - na dun-que io

Agitato, poco più mosso

A
N
Str
Bb Cl

37

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

(166) Adina then what shall I do?
Adina dunque io deggio?

(167) Love of me renouncing, fly from me.
All'amor mio renunziar, fuggir da me.

All'a-mor mi - o ri-nun - ziar al - l'a - mor mi-o ri - nun - ziar, fug - gir, fug-gir da
deg - gio?

Str
cresc.

mf

f

3

cresc.

mf

f

3

40

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

(168) Fly from me.
Fuggir da me.

A

me, fug-gir da me. Al-l'a-mor mi-o ri-nun-ziar, ri-nun -

N

Str

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

ziar, _____

ri-nun-ziar, _____

A -

Str

46

(169) Adina, I can not, I can not.
Adina, non poss'io, non poss'io.

N di-na, non pos - s'i-o, non pos - s'i-o.

meno *f*
(Vcl)

49

Bb Cl
Bn

dim. mp

Tu nol puo-i, per-ché, per - ché?

Per - ché, per - ché?

dim. mp

dim. p

dim. p

53

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc GLOCKENSPIEL

(170) Ask of the river why it laments
Chiedi al rio perché gemente

(171) from the rock which gave it life
dalla balza ov'ebbe vita

A
N Chie - di al rio per - ché _ ge-men - te dal-la ___ balza ové-be

Str
pizz.

57

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc (Glk.)

A

N vi - ta cor - re al mar che a sè l'in - vi - ta, e nel mar sen va a mo - rir:

Str

57

172 it runs to the sea which beckons it corre al mar che a sè l'invita,
173 and in the sea goes to die: it will tell you, e nel mar sen va a morir: ti dirà,

mp

mp

mp

mp

0515

61

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc (Glk.)

174 that it is pulled by a power it knows not how to say.
che lo strascina, un poter che non sa dir.

A

N ti — di - rà, che lo stra - sci - na, un po - ter che non sa

Str

65

Fl
Ob
Bb Cl

p

175 Ask the river why it laments, why in the sea it goes to die.
Chiedi al rio perché gemente, perché nel mar sen va a morir.

N dir, non sa dir. Chie-di al rio per-ché ge - men te, per - ché nel mar sen va a mo-

Str (Vcl)

pp *p*

69

Fl
Ob
Bn

mf

176 Then what do you want?
Dunque vuoi?

177 To die as it does, but to die following you!
Morir com' esso, ma morir seguendo te!

A Dun-que vuoi?

N rir, — mo-rir. Mo - rir com' es - so, ma mo rir se-guen-do

Str

pp *mf*

73

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

(178) following you!
segundo te!(179) Love elsewhere: to you I allow it.
Ama altrove: è a te concesso.(180) It is not possible.
Possibile non è.*dolce*

A-ma, a - ma al-tro-ve: a te conces - so.

A
N

te, se-guen-do te! Pos-si-bi-le non

Str

77

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

A: Per-ché? Chie - di al-lau-ra lu - sin-ghie - ra per-ché vo-la sen-za

N: è, non è. Chie - di al rio per - ché ge-men te - dal-la bal-za ov' eb - be

A
N
Str
Bass

81

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

A po - sa, _____
N vi - ta
or sul gi - glio, or sul - la ro - - sa, _____
cor - re al mar che a se l'in - vi - ta, _____

A po - sa, _____
N vi - ta
or sul gi - glio, or sul - la ro - - sa, _____
cor - re al mar che a se l'in - vi - ta, _____

A po - sa, _____
N vi - ta
or sul gi - glio, or sul - la ro - - sa, _____
cor - re al mar che a se l'in - vi - ta, _____

Str
Pc

84

Bb Cl
Bn
F Hn
A
N
Str

or sul pra-to or sul ru - scel, _ ti di - rà. _____ Che è in lei na -
e nel mar sen va a mo - rir, _ ti di - rà, _____ che lo stra -

87

Ob
Bb Cl
F Hn
A
N
Str

tu - - ra,
sci - - na, _____ un po - ter __ che non sa dir, non - sa dir.

90

F Hn *p*

(181) To heal this madness,
Per guarir da tal pazzia,

(182) for it *is* madness, constant love,
ch'è pazzia l'amor costante,

(183) follow my custom,
dei seguir l'usanza mia,

A

Per gua-ri-re da tal paz-zia - a, ch'è paz-zia - a l'a-mor co - stan- te, de - i se-guir l'u - san - za mia, -

Str

p

pizz.

p

93

F Hn

(184) every day change love.
ogni dì cambiar d'amante.

(185) As a nail drives out a nail,
Come chiodo scaccia chiodo,

(186) so love drives out love.
così amor discaccia amor.

A

og - ni dì cambiar d'a - man-te. Co - me chio-do scac-cia chio-do co - sì - a mor dis - cac - cia a - mor,

Str

96 *rit.*

A dis - cac - cia a - mor, dis - cac - cia a - mor. —

N

Str



(187) Ah you alone I see, I hear,
Ah te sola io vedo, io sento,

100 a tempo

(188) day and night and in every object:
giorno e notte e in ogni oggetto:

A

N Ah! Ah te so-la io ve - do, io sen - to, gior - no e not-te in o-gni o-get - to:
a tempo

Str

(189) to forget in vain I try,
d'obblarti in vano io tento,

(190) your face I have carved in my breast,
il tuo viso ho scolto in petto,
rit.

A

N d'ob - bli - ar - ti in va - no io ten - to, il tuo vi - so ho scul - - to in pet - to, *rit.*

Str *mp*

mp

mp

(191) changing as you do, one may change every other love,
col cambiarsi qual tu fai, può cambiarsi ogn'altro amor.

(192) but I can not ever the first love put from my heart.
ma non può giammai il primiero uscir dal cor.

A

N col cam - biar - si qual tu fai, — può cam - biar - si o - gn'al - tro a - mor, — ma non può, — non può giam -
a tempo

Str *mf*

mf

cresc.

110

A

N mai . il pri-mie-ro — us-cir dal cor. Si, si.

Str

pp

pp

pp



(193) I laugh and enjoy, in this way I hold free my heart.
Rido e godo, in tal guisa ho sciolto il core.

115

A sì, ah.. Ah-a-a-a Ri - do e — go - do, in tal gui-sa ho sciol-to il co-re. Dun-que -

N no.

Str

p

p

p

119

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

(194) And then you want?
Dunque vuoi?

A

vuo-i? Dun-que vuoi?

N

Str

124

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

(195) To die, following you.
Morir, seguendo te.

(196) Love elsewhere.
Ama altrove.

A
N
Str

Mo - rir, se-guen-do te, se-guen-do te.

A-ma,

128

Fl
Ob
Bn
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

(197) Die following you.
Morir seguendo te.

(198) Love somewhere else.
Ama altrove.

A

a - ma al - tro - ve. Mo - rir per me. A - ma, a - ma al - tro -

N

Mo - rir se-guen-do te.

pp
pp
pp
pp

mf
mf
mf
f
f
f

132

Fl
Ob
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc

GLOCKENSPIEL

(199) I can not.
Non poss'io.

(200) To heal this madness,
Per guarir da tal pazzia,

A
N

Str

ve.
Non poss'i - o.

0515

136

Fl
Ob
Bn
Bb Cl
Bn
F Hn
C Tpt
Tbn
Tmp
Pc (Glk.)

(201) for it is madness, constant love,
ch'è pazzia l'amor constante,

(202) follow my custom,
dei seguir l'usanza mia,

A
N

pazzi - a l'a-mor cos - tan - te, Dei se-guir l'u-san-za mi - a,

N

Str

mp

mp

mp

3

3

140

Ob (203) every day change love.
ogni dì cambiar d'amante.

A (204) To change as you do,
Col cambiarsi qual tu fai,

N
og-ni dì cam-biar d'a-man-te.

Col cam-biar - si qual tu _____ fai, può

Str

p

p

144

C (205) I can change every other love,
può cambiarsi ogn'altro amor,

Tpt (206) but I am not able ever to put the first out of my heart.
ma non può giammai il primiero uscir dal cor.

A

N
cam-biar - si og-n'al tro a-mor, ma non può giam-mai il pri - mie - - ro us - cir _ dal cor, il pri-

Str

p

pp

p

148

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

A

N

Str

Flute (Fl) and Oboe (Ob) play eighth-note patterns. Bassoon (Bb Cl) and Bassoon (Bn) play eighth-note patterns. Flute (Fl) has a melodic line with grace notes and a dynamic *mf*. French Horn (F Hn), Trombone (Tbn), and Trombone (Tbm) play eighth-note patterns. Crescendo markings (*cresc.*) appear above Trombone (C Tpt) and Trombone (Tbn). Timpani (Tmp) and Percussion (Pc) play eighth-note patterns. Alto (A) sings "No, no." Tenor (N) sings "mie - ro us - cir dal cor, ah, sì, sì." String instruments (Str) play eighth-note patterns. Crescendo markings (*cresc.*) appear above Trombone (C Tpt) and Trombone (Tbn). Dynamics include *p*, *mp*, and *cresc.*

No, no.

mie - ro us - cir dal cor, ah, sì, sì.

152 rit. a tempo

Fl
Ob
Bn
Bb Cl

F Hn
C Tpt
Tbn
Tmp
Pc

rit. a tempo

A No, no. All' a-mor mio. ri - nun - ziar, fug - gir da

N Te so-la io ve - do, io sen - to gior - no e not - te in

rit. , a tempo

Str

156

Fl

Hn

A

N

Str

rit.

a tempo

p

me, fug-gir ____ da me. ____ Dei se-guir l'u - san - za _ mi-a

og - ni o-get - to. Ah te so-la io ve-do,io sen - to,

rit.

a tempo

f

p

f

p

f

p

==

160

Fl

Ob

Bb Cl

A

N

o-gni dì cam-biar d'a-man te - o-gni dì cam-biar, cam - biar _____ d'a - man - te _____

gior - ni e not - te, e in o-gni o-get - to, d'ob - liar - te

Str

(Vcl)

164

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmpt
Pc

A
— se-guir l'u-san-za mi-a, o - gni dì cam-biar _____ d'a - man - - te cam-

N
in va - no io ten-to, il tuo vi - so ho scul - to in pet - - to, ho

Str
Bass

168

Fl

Ob

Bb Cl

Bn

F Hn

C Tpt

Tbn

Tmp

Pc

A

N

Str

biar, — cam - biar, d'a - man - te, d'a - man - te.

scul - to in — pet - to.

pp

pp

pp

0515

172

Fl
Ob
Bn
Bb Cl
F Hn
C Tpt
Tbn
Tmp
Pc

A
N
Str

No, _____ no. Fug - gir_ da
rit.
Ah, _____ te so - la io ve - do, io sen-to il tuo vi - so ho scul - - - to, scul - to in pet - to, in

f *f* *p*

f *p*

f

178

This section of the musical score shows five staves for woodwind instruments. The Flute (Fl) and Oboe (Ob) are in treble clef, while Bassoon (Bn), B-flat Clarinet (Bb Cl), and Trombone (Tbn) are in bass clef. All staves have a key signature of one sharp. The music consists of a series of eighth-note rests.

This section shows four staves for brass instruments: French Horn (F Hn) in treble clef, Trumpet (C Tpt) in treble clef, Trombone (Tbn) in bass clef, and Timpani (Tmp) in bass clef. The music continues with eighth-note rests. Percussion (Pc) is also listed below the timpani staff.

A

me.

This section shows two staves: Alto (A) in treble clef and Trombone (Tbn) in bass clef. Both staves have a key signature of one sharp. The alto part begins with a note followed by a fermata and a dash. The trombone part follows with a similar pattern.

N

pet-to.

This section shows two staves: Trombone (Tbn) in bass clef and Bassoon (Bn) in bass clef. Both staves have a key signature of one sharp. The trombone part begins with a note followed by a fermata and a dash. The bassoon part follows with a similar pattern.

This section shows four staves for stringed instruments: Violin (Str) in treble clef, Cello (Cello) in bass clef, Double Bass (Double Bass) in bass clef, and Double Bass (Double Bass) in bass clef. The music features rhythmic patterns with dynamic markings: *f*, *mf*, *p*, and *p*.