

Act II
(The Gipsy.)

No. 7. "Vedi! le fosche notturne spoglie.,
Chorus of Gipsies.

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

Allegro (♩ = 138)

8

Piano. *f* *tr*

8

p Triangle

8

8

TENOR.

Chorus.

Ve-dil le fo-sche not-tur-ne spo-glie de' cie-li sve-ste l'im-men-sa
 See how the darkness of night dis-solves A-way when the sun-light from heav'n de-

BASS.

Ve-dil le fo-sche not-tur-ne spo-glie de' cie-li sve-ste l'im-men-sa
 See how the darkness of night dis-solves A-way when the sun-light from heav'n de-

Strings alone

pp

vôl-ta: scend-eth,

sem-bra u-na

ve-do-va che al-fin si wid-ow to put off her

to-glie i bru-ni weeds re-solves When her

vôl-ta: scend-eth,

sem-bra u-na

ve-do-va che al-fin si wid-ow to put off her

to-glie i bru-ni weeds re-solves When her

Strings

Wind Tri., etc.

pp

pan-ni ond' e - ra in - vol - ta.
 sor-row-ful mourn-ing end - eth.

pan-ni ond' e - ra in - vol - ta.
 sor-row-ful mourn-ing end - eth.

Corn

(They take up their tools.)

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

Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!

Dagli
give me

Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!

Mar - tel - la.
the hammer.

Women.

f

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the roving Gip - sy?

Chi del gi -
Who cheers the

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the roving Gip - sy?

Chi del gi -
Who cheers the

f Tutti

ta - no i gior - ni ab - bel - la, chi?
days of the roving Gip - sy? Say,

chi i
who, who

gior - ni ab - bel -
is it cheers his

ta - no i gior - ni ab - bel - la, chi?
days of the roving Gip - sy? Say,

chi i
who, who

gior - ni ab - bel -
is it cheers his

ta - no i gior - ni ab - bel - la, chi?
days of the roving Gip - sy? Say,

chi i
who, who

gior - ni ab - bel -
is it cheers his

tutta forzu

la? days? La zin-ga rel - tr -
 'Tis the gi ta - -

la? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga rel - -
 days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi ta - -

la? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga - rel - -
 days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi - ta - -

ff

la!
 na!

(They rest awhile from their work, and address the women)

la!
 na!

Ver - sa-mi un
 Pour me a

la!
 na!

Ver - sa-mi un
 Pour me a

f

trat-to: tankard, le-na e co-raggio il cor-po e l'a-ni-ma traggon dal
 'tis wine a-lone that makes my courage rise, let us be

trat-to: tankard, le-na e co-raggio il cor-po e l'a-ni-ma traggon dal
 'tis wine a-lone that makes my courage rise, let us be

(The women pour them wine in rustic cups.)

be - re.
drinking.

be - re.
drinking.

This system shows the beginning of the piece. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with a quarter note 'be' followed by a quarter note 're' and a quarter rest. The piano accompaniment begins with a quarter note 'be' followed by a quarter note 're' and a quarter rest. The piano part includes a triplet of eighth notes in the first measure and a trill in the second measure.

This system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The piano part includes a triplet of eighth notes in the first measure and a trill in the second measure. The key signature remains one sharp (F#) and the time signature is 3/4.

This system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The piano part includes a triplet of eighth notes in the first measure and a trill in the second measure. The key signature remains one sharp (F#) and the time signature is 3/4.

This system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The piano part includes a triplet of eighth notes in the first measure and a trill in the second measure. The key signature remains one sharp (F#) and the time signature is 3/4.

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

This system introduces the vocal lines. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with a quarter note 'Oh' followed by a quarter note 'guarda' and a quarter rest. The piano accompaniment begins with a quarter note 'Oh' followed by a quarter note 'guarda' and a quarter rest. The piano part includes a triplet of eighth notes in the first measure and a trill in the second measure.

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

This system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The piano part includes a triplet of eighth notes in the first measure and a trill in the second measure. The key signature remains one sharp (F#) and the time signature is 3/4.

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!
 high-er, Look how his rays in the cup are blink-ing!

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!
 high-er, Look how his rays in the cup are blink-ing!

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!
 high-er, Look how his rays in the cup are blink-ing!

f *pp*

The Men.

Al-Po-pra! al-Po-pra!
 Come, lads, be-stir ye!

Al-Po-pra! al-Po-pra!
 Come, lads, be-stir ye!

f

Chi del gi-ta-no i gior-ni ab-bel-la?
 Who cheers the days of the rov-ing Gip-sy?

Chi del gi-ta-no i gior-ni ab-bel-la?
 Who cheers the days of the rov-ing Gip-sy?

Women.

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing - Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing - Gip - sy, say,

chi who, who gior - ni ab - bel - la?
 who, who is it cheers his days?

chi who, who gior - ni ab - bel - la? La zin - ga -
 who, who is it cheers his days? 'Tis the gi -

chi who, who gior - ni ab - bel - la? La zin - ga -
 who, who is it cheers his days? 'Tis the gi -

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
 ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
 ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

Nº 8. "Stride la vampa., Canzone.

While Azucena sings, the Gipsies gather round her.

Azucena. Allegretto (♩=60) *tr* *tr*

Stri - de la vam - pa! la
Fierce flames are soar - ing, the

Piano. *pp*

Strings

tr *tr* *tr*

fol - la in - do - mi - ta cor - rea quel fo - co lie -
cru - el mul - ti - tude Rush to the pas - time, laugh

tr *f*

ta in sem - bian - za! Ur - li - di - gio - ja in -
in their mad - ness, Fren - zied with plea - sure, shout -

Ci. & Fig.

marcato *pp*

f

- tor - no ec - cheg - gia - no: cin - ta - di - sgher - ri
- ing as vul - tures cry. Forth comes the vic - tim,

marcato

don - na s'a - van - za! Si - ni - stra splen
 girt with her sad - ness. Rough guards with curs

de sui - vol - ti or - ri - bi - li la te - tra
 es drag her a - mid the crowd, O'er all the

Cl. & Fag. sustain

fiam - ma che s'al - za, che s'al - za al ciel,
 flame rush - es up - ward, ac - cus - ing the sky,

Vln.

che s'al - za al ciel!
 the si - lent sky! Ob. & Cl.

f p

ff

Azucena.

Stri - de la vam - pa! giun - ge la
Fierce flames are roar - ing, bring - forth the

The first system of the musical score for 'Azucena'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line includes trills (tr) over the notes 'pa!' and 'ge'. The piano accompaniment consists of chords and moving lines in both hands.

vit - ti - ma ne - ro ve - sti - ta,
sac - ri - fice, Bare - foot, un - gir - dled,

The second system of the musical score. The vocal line continues with trills (tr) over 'ma' and 'ta'. The piano accompaniment maintains the harmonic support with chords and melodic fragments.

di - - sein - ta e scal - za! Gri - do fe - ro -
in - gar - ment sa - ble, Yells - of de - ri -

The third system of the musical score. The vocal line features a forte (f) dynamic marking and a fermata over the note 'e'. The piano accompaniment includes a *marcato* marking in the bass line.

ce di mor - te le - va - si, l'e - col ri -
sion greet - ed her ag - o - ny, Wri - thing they -

The fourth and final system of the musical score. The vocal line includes a piano (*pp*) dynamic marking and a fermata over the note 'si'. The piano accompaniment features a *marcato* marking in the bass line.

pe - te di bal - za in bal - za! Si -
bound her, 'mid cries as of Ba - bel, And

ni - stra splen - de sui vol - ti or - ri - bi - li
there they watch'd her scorch at the fie - ry stake,

la te - tra fiam - ma che s'al - za, che s'al - za al ciel,
O'er all the flame rush - es up - ward, ac - cus - ing the sky,

che s'al - za al ciel!
the si - lent sky!

Nº 9. "Mesta è la tua canzon!,"
Chorus of Gipsies.

Assai moderato. *cupo ed allarg.*

Azucena.

Del pa-ri me-sta che la sto-ri-a fu -
'Tis sad in - deed, but sad-der still the dire-ful

Chorus of Gipsies.

p Me-sta è la tua can - zon!
Sad is thy morn-ing song.

p Me-sta è la tua can - zon!
Sad is thy morn-ing song.

p Me-sta è la tua can - zon!
Sad is thy morn-ing song.

Assai moderato. *sempre più p ed allarg.*

Piano.

p

(Turns towards Manrico and says in an undertone)

ne-sta da cui tragge ar - go - men - to! Mi ven - di - ca! mi ven - di -
sto-ry that I ev - er must re - mem - ber. A - venge thou me! A - venge thou

Ob. & Cl.

Manrico. **A Gipsy.**

ca!
me! (L'ar - ca - na pa - ro - la o - gnor!) Compagni, avanza il giorno; a pro - cac - ciar - ci un
(A - gain those mysterious words!) Companions, now 'tis day - light, come forth to seek your

Allegro.

pan, su su! scen-dia-mo per le pro-pin-que
bread, A-rise! de-scend we up-on the nearest

vil - le. An -
vil - lage. A -

Vln. #

dia-mo!
way then!

(They carefully replace their tools in their bags and descend from the height, singing as they go.)

An-dia-mo!
A-way then!

An-dia-mo!
A-way then!

An-dia-mo!
A-way then!

Chorus.

Women. (withdrawing)

Chi del gi - ta - no i
Who cheers the days - of the

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days - of the rov - ing - Gip - sy?

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days - of the rov - ing - Gip - sy?

mf Strings

dim.

gior - ni ab - bel - la? Chi i gior - ni ab - bel - la?
 rov - ing - Gip - sy? Who is it cheers his days?

Chi? chi? ab - bel - la? Chi del gi -
 Who? who? who cheers his days? Who cheers the

Chi? chi? ab - bel - la? Chi del gi -
 Who? who? who cheers his days? Who cheers the

La zin - ga - rel - la!
 'Tis the gi - ta - na!

ta - no i giorni ab - bel - la? La zin - ga - rel - la!
 days of the rov - ing Gip - sy? 'Tis the gi - ta - na!

ta - no i giorni ab - bel - la? La zin - ga - rel - la!
 days of the rov - ing Gip - sy? 'Tis the gi - ta - na!

Fl. Ob. Cl. *tr.*

pp

(far away)

la zin - ga - rel - la!
 'tis the gi - ta - na!

la zin - ga - rel - la!
 'tis the gi - ta - na!

la zin - ga - rel - la!
 'tis the gi - ta - na!

CL. Fag. *tr.* *ppp* *morendo*

Nº 10. "Condotta ell'era in ceppi.,
 Recitative and Narrative.

Azucena. 

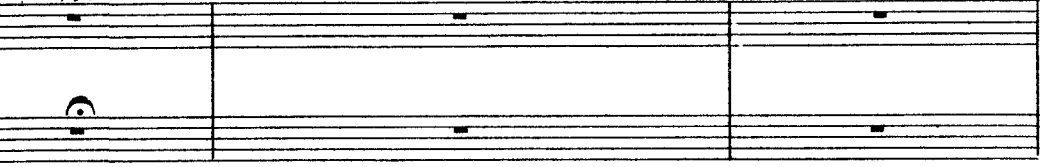
Maunrico.  (rising)

Piano. 

E tu la i-gno-ri, tu
 Dost thou not know it, in -

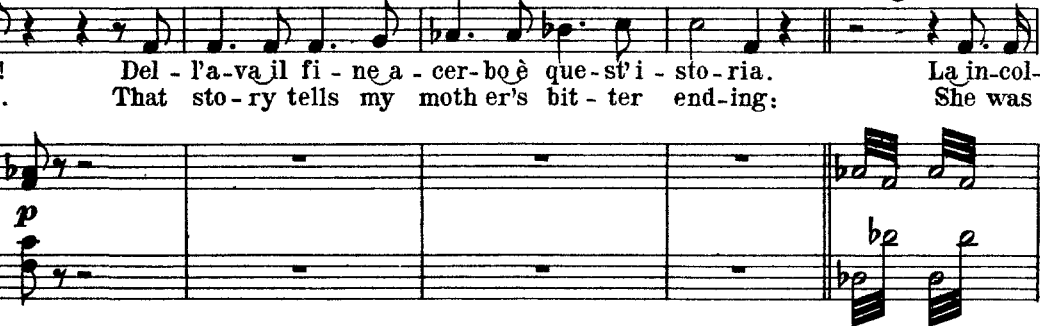
So-li or sia-mo! Deh, narra quel-la sto-ria fu - ne-sta.
 None can hear us! Oh tell me of that sorrowful sto-ry.

pur? Ma, gio-vi - net-to, i pas - si tuoi d'am-bi-zion lo spro-ne lun-gi tra -
 deed? Long by the wars thou from thy peo-ple hast been di - vid - ed, or thou hadst



Allegro.

e - a! Del - l'a-va il fi - ne a - cer-boè que-st'i - sto-ria. La in-col-
 heard it. That sto-ry tells my moth-er's bit - ter end-ing: She was



pò su-per-bo con-te di ma-le - fi - zio, on-de as-se - ri - a, còl-to un bam-bin suo
 charg'd with magic arts by a cru-el no - ble, thro' her en-chantments one of his sons had



fi - gli - o - Es - sa brucia - ta ven - ne ov' ar - de quel fo - co!
 per - ish'd, There at the stake they burnt her, where now thou art standing!

Manrico. (starts away from the spot with dread) **Andante mosso** (♩ = 120) **Azucena.**

Ahi! scia - gu - ra - ta!
 Oh spot of hor - ror!

Cl. & Vln.
 Strings *sottovoce*

dot - ta el - le - ra in cep - pi al su - o de - stin tre -
 chains to her doom they dragg'd her, no hope was there of as -

men - do; col fi - gli - o sul - le brac - cia, io la se - gua pian -
 sis - tance; My ba - by on my shoul - der, I fol - lowed at a

gen - do. In - fi - no ad - es - sa un var - co ten - tai, ma in - va - no, a -
 dis - tance; In vain I sought to ap - proach her, in vain my un - hap - py

f
 prir - mi, in-van ten-to la mi - se-ra fer-mar-sie be - ne - dir -
 moth - er To bless me put forth her hands, ere flames her breath could smoth-

mi! Chè, fra bestemmie o-sce - ne, pun-gen - do - la coi
 er! Guards, savage and fe - ro - cious, With jeers bru-tal-ly

p

f
 fer - ri, al ro - go la cac - cia - va - no gli scel - le - ra - ti
 load her, With spears and cru-el taunting words in - to the flames they

sgher - ri Al - lor, con tronco ac - cen - to: "mi
 goad her; *pp* And in her dy - ing strug - gle, "A -

p

ven - di - ca!, sclamo Quel det - to un e - co e - ter - no in que - sto
 venge thou me," she cried: Those words I hear for ev - er where'er I

Cl. & Fag.

Manrico.

cor, in- que- sto cor la - sciò. La ven - di -
go, wher-e'er I go or bide. Didst thou a -

Azucena.

ca - sti? Il fi - glio giun - si a ra - pir del con - te; lo tra - sci - nai qui
venge her. I stole the child of that cru - el no - ble; I, too, a fire had

me - co le fiamme ar - dean già pron - te. (shrink -
kin - dled, a - venging my tears and trou - ble. tu

Manrico. Le fiamme? Oh ciel! tu
Oh, mother, with fire? What

ing from her.) Ei di - strug - ge - a - si in pian - to -
When in my arms he la - ment - ed,
for - se?
sayst - thou?

io mi sen - ti - va il co - re di - la - nia - to, in -
 Pit - y was stirr'd in my bo - som, I my pur - pose re -

Allegretto. (♩ = 60.)

sotto voce e declamato

fran - to! Quan - d'ec - co a - gl'e - gri
 pent - ed. Then dark - ly a cloud came

Vln. *pp sempre* Vln. 2di.

ppp

spir - ti, co - me in un so - gno, ap -
 o'er me, Up - rose that fa - - tal

sottovoce

par - ve la vi - sion fe -
 vi - sion: Lu - rid flames a -

ra - le di spa - ven - to - se
 scend - ing shout - ings of fierce de -

lar - ve! gli sgher - ri! ed il sup -
 ri - sion, the sol - diers point - ing their

tr

Viola.

pli - zio! la ma - dre smor - ta in
 lanc - es, my moth - er, wan and

vol - to, scal - za, di -
 bleed - ing, bare - foot, and

scin - ta! il gri - do, il
 faint - ing, I hear her, I

Cl.

gri - do, il no - to gri - do a - scol - to! "Mi
 hear her, for re - tri - bu - tion she's plead - ing: "A -

Allegro agitato (♩ = 92.)

ff

ven - di - ca!,,
venge thou me!"

ff Tutti. *dim.*

pp agitatiss. declamato

Corni, etc.

La ma-no con-vul - sa sten-do
The shudder of death then seiz'd me;

pp

strin - go la vit - ti - ma nel fo - co la trag-go,
o - ver Her hapless head the flames rose de - vouring,

la so - spin - go! Ces - sa il fa - tal de -
in they drove her! Hor - ror my sens - es

ff *pp*

li - rio l'or - ri - da sce - na fug - ge - la -
cloud - ed, from that dread vi - sion turn - ing, I

pp *ff*

fiam - ma sol di - vam - pa, e la sua pre - da
 saw the fire be - fore me, my strugg - ling vic - tim

pp

Viole & Cello

strugge! burning!
 Pur vol - go in - tor - no il guar - do e in -
 And when I look'd a - round me, in -

ff *pp* *p*

nan - zia me veg - g'i - o del - l'em - pio con - te il fi - glio!
 stead of him I cher - ish'd, I saw the ha - - ted in - fant! **Manrico.**

Ah! che
 Ah, what

Il fi - glio mi - o, mio fi - glio a - vea bru - cia - - to!
 My own had per - ish'd, And I, and I had slain him!

di - ci? sayst thou? Ah! Ah! Qua - le or - tale of

cresc. sempre *ff*

Cl. & Fac.

Azucena.

Manrico.

ror! _____ Ah! _____
 woe! _____ Ah! _____

Qua - le or - Tale of

Azucena.

Mio fi - glio, mio fi - glio,
 Oh hor - ror! oh hor - ror!

ror! oh qua - le or - ror!
 woe, oh say no more!

Azucena.

il fi - glio mi - o! il fi - glio mi -
 my son had per - ish'd, and I my - self,

- o a-vea bru - cia - to!
- my-self had slain him!

Manrico.

Or - ror!
 No more!

dim.

Manrico.

Qua-le or-ror!
Say no more!

pp

sempre dim.

Qua - le or-
Say no

Azucena.

ror!
more!

Sul ca - po mi - o le chio -
Ah! let me think on that day

pp

Viol.
Fag.

allarg. poco a poco e morendo

me sen - to driz - zar - - si an - cor! driz -
no more, the re - mem - brance is death, I

allarg. poco a poco e morendo

(Azucena falls exhausted on her seat; Manrico stands for some moments dumb with horror and astonishment.)

zar - si an - cor! driz - zar - si an - cor!
can no more, I can no more.

allarg. morendo

ppp

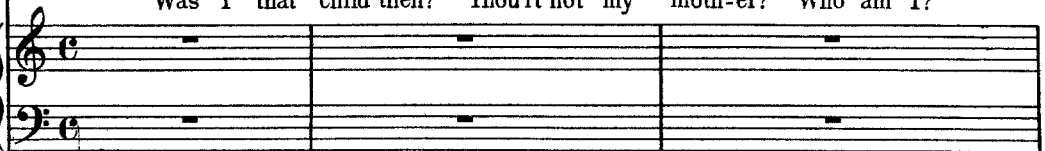
pppp

No 11. "Mal reggendo all'aspro assalto.,
 Recitative and Duet.

(interrupting him)

Azucena. 

Manrico. 

Piano. 

Tu sei mio
 I am thy

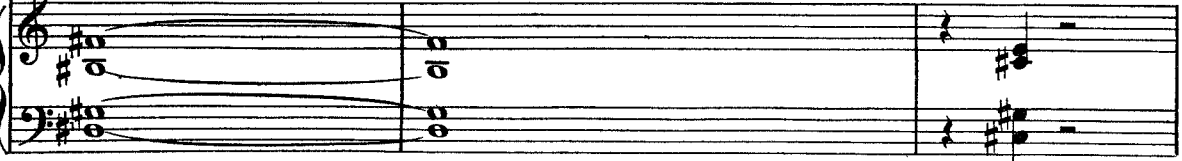
Non son tuo fi-glio! E chi son i-o? chi dun-que?
 Was I that child then? Thou'rt not my moth-er? Who am I?

fi-glio! Ah for-se? che vuo-i! Quan-do al pensier s'af-fae-cia il tru-ce
 mother. What said I? I know not! when I re-call that day of de-spair and

Ep-pur di-ce-sti—
 And yet thy sto-ry—



ca-so lo spirto in-te-ne-bra-to po-ne stol-te pa-ro-le sul mio labbro— Ma-dre,
 anguish, my darken'd reason sees im-agin'd vi-sions of hor-ror and de-lusion. Moth-er,



con passione Manrico. *tutto questo Rec^{vo}*
molto presto. Azucena.

te-ne-ra madre non m'a-ve-sti o-gno-ra? Po-trei ne-gar-lo? A me, se vi-vi an-
 fond lov-ing mother thou hast found me ev-er. I'll ne'er de-ny it. To me thou ow'st thy



co - ra, ho! dê - i? Not - tur - na, nei pu - gna - ti cam - pi di Pe -
 life, for I sav'd thee. Re - mem - ber, when up - on the ram - parts of Pe -

lil - la, o - ve spen - to fa - ma ti dis - se, a dar - ti se - pol - tu - ra non
 lil - la, 'mid the dead thy comrades had left thee, did I not seek thee out to en -

mos - si? La fug - gen - te au - ra vi - tal non i - sco - vri nel se - no, non t'ar -
 tomb thee? Who re - vived the dy - ing spark of vi - tal flame, who watch'd thy returning

stò mater - no af - fet - to? E quan - te cu - re non spe - si a ri - sa -
 breath, who but thy mother? Think of the care un - ceas - ing with which thy

nar le tan - te fe - ri - te!
 wounds I fond - ly tended!

Manrico. (with noble pride)

Che por - tai quel dì fa - ta - le, ma tut - te qui, nel
 Yes, I thought my days were num - ber'd, but dy - ing still I

pet-to! Io sol, fra mil - le già sban - da - ti, al ne - mi - co vol - gen - do ancor la
 glo-ried that on my breast a-lone I bore them, I a-lone fac'd the foe, of all my

faccia! Il rio De Lu - na su me piom - bò col suo drappel - lo: io caddi! pe -
 squadron. 'Twas there the cur - sed de Lu - na with his troops surprised me, and wounded I

ff *pp*

Allegro. Azucena.

rò - da for - te io cad-di! Ec - co mer - ce - de ai gior - ni, che l'in -
 fell, - fell like a sol-dier. And what re - turn for thy mer - cy hath he

p

fa - me nel sin-golar cer-tame eb-be sal - va da te! Qual t'ac-cie - ca - va
 made thee? He vilely doth pur-sue him who spared him that day. Tell me what moved thee

Manrico.

stra - na pietà per es - so? Oh ma-dre! non saprei dir - lo a me stes - so!
 then to refrain from strik-ing? Oh, mother, I in that mo - ment was spell-bound!

dim.

Azucena.

Allegro. (♩ = 108.)

Manrico. *cantabile*

Stro - na pie - tà, stro - na pie - tà! Mal reg -
 Strange are thy words, strange are thy words. I as -

gen - do al - l'a - spro as - sal - to, ei già -
 sault - ed, he fee - bly de - fend - ed, At my

toc - co il suo - lo a - ve - a: ba - le -
 mer - cy the foe lay ex - tend - ed, Bright - ly

na - va il col - po in al - to che tra -
 flash - ing my blade was de - scend - ing, Scorn I

fig - ger - lo, tra - fig - ger - lo do - ve - a - quan - do ar - re - sta, quan - do ar -
 owed him for the ha - tred that he bore me: When a ma - gic pow - er

agitato e cupo

Ob. & Cl.

re - sta un mo - to ar - ca - no nel di - scen - der, nel di -
 stay'd my arm up - lift - ed; Wrath and scorn had from my

scen - der que - sta ma - no, le mie fi - bre a - cu - to ge - lo fa re -
 heart that mo - ment drift - ed, And a tremor of awe with - held my arm, I

pen - te ab - bri - vi - dir! men - tre un gri - do
 dared not shed his blood! Words as of warn - ing

vien dal cie - lo, men - tre un gri - do vien dal cie - lo che mi
 close be - side me, words of warn - ing close be - side me, thus they

Azucena. Meno mosso.

ppp sottovoce Ma nel - l'al - ma del - l'in - gra - to non par - lò del ciel un
 Oh my son, would'st thou but heed me, Or that speed - y death would
 di - ce: non fe - riri
 whisper: End this feud.

Meno mosso. (♩ = 92.)

pp *p* Vln.

det - to, non par - lò del cie - lo un det - to! Oh! se ancort i spinge il
blight him, or that speed - y death would blight him. Oh if fate a-gain should

p

pp

fa - to a pagnar col ma - le - det - to, a pu - gnar col ma - le -
lead thee Where thy dead-ly blade can smite him, where thy dead - ly blade can

p

det - to, com - pi, o fi - glio, qual d'un Di - o, com - pi al -
smite him, Shew no - mer - cy, ne'er gain - say me, Strike him

lo - ra il cen - no mi - o! Si - no al - l'el - sa que - sta
sure - ly, son, then o - bey me, Sheathe thy dag - ger to the

la - ma vi - bra, immer - gi al - l'empio in cor, vi - bra, im - mer - gi al - l'em - pio in
hilt with - in th'un - grate - ful traitor's heart, sheathe thy dag - ger with - in his -

f *p*

f *p*

cor! Si - no all'el - sa que - sta la - ma, que - sta la -
 heart! Strike the trai - tor, strike the trai - tor, strike the trai -
 Manrico.

Si, lo giu - ro, que - sta la - ma scen - de -
 Yes, I swear it, yes, this dag - ger I will

ma vi - bra, immer - gi al - l'em - pio in co - re, vi - bra, immer - gi al - l'em - pio in
 tor, sheathe thy dag - ger in his heart; — yes, sheathe thy dag - ger with - in his

rà del - l'em - pio in co - re, scen - de - rà del - l'em - pio in
 sheathe with - in his heart, — yes, I will sheathe it in his

8

cor! Si - no all'el - sa que - sta la - ma, que - sta la -
 heart! Strike the trai - tor, strike the trai - tor, strike the trai -

cor! Si, lo giu - ro, que - sta la - ma scen - de -
 heart! Yes, I swear it, yes, this dag - ger, I will

ma vi - bra, immer - gi al - l'em - pio in co - re, vi - bra, immer - gi al - l'em - pio in
 tor, sheathe thy dag - ger in his heart, — yes, sheathe thy dag - ger with - in his

rà del - l'em - pio in co - re, scen - de - rà del - l'em - pio in
 sheathe it in his heart, — yes, I will sheathe it in his

8

cor, al - lem - pio in cor, si!
heart, in his trai - tor heart, yes,

vi - bra, im - mer - gi al - l'empio in cor, vi - bra, im - mer - gi all'empio in cor!
sheathe thy dag - ger in his heart, sheathe thy dag - ger in his heart!

scen - de - rà del - l'empio in cor, scen - de - rà del - l'empio in cor!
I will sheathe it in his heart, I will sheathe it in his heart!

(The prolonged note of a horn is heard.) **Manrico.** (Sounds his horn in answer.)

L'u - sa - to mes - so Ru - iz in - yi - a - For - se -
The wonted signal, perchance 'tis Ru - iz, Answer. (within)

Corno. **Allegro.**

Azucena. (sits absorbed, unconscious of what passes.) **Manrico.** (to a Messenger, who has entered.)

"Mi ven - di - ca!,,
"A - venge thou me!" **Allegro.** I - nol - tra il
Thou mayst ap -

Str.

Messenger (giving a letter.)

piè — Guer-re - sce - ven - to, dimmi, se - gui - a? Ri - spon - da il fo - glio che re - co - a
 proach, Say what hath brought thee? ti - dings of war - fare? I bear a let - ter, 'twill tell thee

Manrico (reading)

te. "In no - stra pos - sa è Cas - tellor; ne déi tu, per cen - no del pren - ce, vi - gi - lar - le di - fe - se.
 all. "Our men have taken Cas - tellor. The prin - ce's or - der is that thou come in - stan - tly to de - fend it,

O - ve tiè da - to, affret - ta - tia ve - nir. Giun - ta la se - ra, trat - ta in in - gan - no di
 Unless thy wounds un - heal'd have laid thee low, I shall expect thee; know that, deceiv'd by ti -

(despairingly.)

tua morte al grido, nel vi - cin chio - stro del - la Cro - ce il ve - lo cin - ge - rà Leo - no - ra,, Oh giu - sto
 dings of thy death, the fair Leo - no - ra will this day be - come the bride e - lect of heav - en." Oh cru - el

Allegro agitato mosso. (♩ = 100.)

Azucena (starting up.)

Manrico (to the Messenger.)

cie - - lo! Che fi - a? Ve - lo - ce scen - di la
 for - - tune! What saith he? Go, has - ten, bring me a

ff Tutti. *ppp* *pp*

bal-za, ed un ca-val- lo a me prov-ve-di.
 charger, De-scent the hill and there a-wait me.

Messenger. Azu-
 Cor-ro. Man-
 Yes! Man-

Il tem-po in-cal-za! Vo-la, m'a-spet-ta del col-le ai
 Lose not a moment, fly then, a-wait me, the moments are

cena (interposing.)
 ri-co!
 ri-co!

(The Messenger
 Azucena. departs in haste.) Manrico.
 pie-di. E spe-ri? e vuo-? (Per-der-la! Oh am-ba-scia!—
 pressing. Man-ri-co, what wilt thou? (If I be too tar-dy!

Azucena. Manr. (puts on his helmet and
 seizes his mantle.)
 per-oh - der quel - lan-gel!) (E fuor di sel) Addi - o!
 cru - el tor-ment!) (He's in de - spair.) I leave thee.

Azucena. Manrico. Azucena.
 No, fer-ma, o-di Mi ia-scia! Fer-ma!— Son
 No, tell me where-fore I can-not. List-en- 'tis

Velocissimo. (♩.=96.)

agitato assai

(with authority.)

io che par - lo a te! Pe - ri - gliar - ti an - cor lan - guen -
I, thy moth - er, speaks. Wilt thou leave me here in sad -

Cl. & Fag.
String.

te per cam - min sel - vag - gio ed er - mo! Le fe - ri - te
ness, For a path of toil, and in an - ger? Thou art fee - ble

vuoi, de - men - te! ri - a - prir del pet - to in - fer -
yet, 'tis mad - ness! Thou thy life wilt sure - ly en - dan -

con passione

mo! No, sof - frir - lo non pos - si - o, il tuo san - gue è
ger! No, thou must not leave me weep - ing, Thou my life hast

san - gue mi - o! O - gni stil - la che - ne ver - si tu la
in thy keep - ing, If a dan - ger now - come nigh thee, It will

spre - mi dal mio cor! tu la spre - mi dal mio cor!
 break thy moth - er's heart, it will break thy moth - er's heart,

tu la spre - mi dal mio cor, ah! ah! tu la
 it will break thy moth - er's heart. Ah! ah! canst thou

cresc.

spre - mi, spre - mi dal cor! Un mo -
 leave me? thou'lt break my heart! Let me

strongly accept these two 32nd notes **Manrico.**

ff *p* Fl. Ob. & Cl. >

men - to può in - vo - lar - mi il mio ben, la mia spe - ran -
 go, no more de - tain me, May I per - ish if I lose

za! No, che ba - stia d'ar - re - star - mi, ter - ra e ciel non
 her! Heav'n and earth shall not re - strain me, I must fly to

ff *f*

Azucena.

De - men - te!
'Tis mad - ness!

ha pos - san - za! Ah! mi sgombra, o ma - dre, i pas - si, Guai per
dis - a - buse her. 'Tis in vain to re - sist, Oh - moth - er, Thy fore -

te, s'io qui re - stas - si! tu ve - dre - stia' pie - di tuo -
bod - ing thou must smoth - er, From the maid whom I have chos -

Azucena.

i spen-toj! fi - glio di do - lor! No, sof - frir - lo non pos - si -
en, I would rath - er die than part. No, thou must not leave me weep -

Azucena.

o!
ing. Manrico.

No, sof - frir - lo
No, thou must not

Guai per te, s'io qui re - stas - si! Tu ve - dre - stia'
Thy fore - bod - ing thou must smoth - er! 'Tis in vain to re -

non pos - si - o, il tuo san - gue è san - gue mi - o! O - gni
leave me weep - ing, Thou my life hast in - thy keep - ing, If a

pie - di tuo - i spen - to il fi - glio di do - lo - re! Tu ve
sist, oh moth - er, Thy fore - bod - ing thou must smoth - er! From the

tutta forza
stil - la che ne ver - si tu la spre - mi dal mi - o cor!
dan - ger now come nigh thee, It will break thy moth - er's heart!

tutta forza
dre - stia' pie - di tuo - i spen - to il fi - glio di do - lor!
maid whom I have chos - en, I would rath - er die - than part!

tutta forza.

fer - ma, deh! fer - ma! M'o - di, deh! m'o - di!
Stay then, oh stay then! Hear me, oh hear me!

Mi la - scia, mi la - scia!
No lon - ger de - tain me!

Ah fer - ma! m'o di, son
Ah stay my son, leave me

Per - der quel - l'an - ge - lo! Mi la - scia, mi
Heav - en and earth shall not re - strain me. I

ff

io not, che par-la a te, par-la a te! fer - ma, fer - ma, fer -
 'Tis I, thy moth - er, who speaks, my son, oh stay, my
 la - scia! ad - di - o! mi la - scia, mi
 go, moth - er, fare - well, oh moth - er, I

ma, fer - ma, ah fer - ma, fer - ma, fer - ma!
 son, oh stay, oh stay, oh hearthy moth - er, deh! fer - ma,
 my son, oh
 la - scia, mi la - scia, mi la - scia!
 must go, oh moth - er, I must go, deh la - scia, ad -
 I go, oh

fer - ma, ah fer - ma, fer - ma, fer - ma!
 hear me, oh stay! oh hear thy moth - er! (Exit Manrico, Azucena
 trying in vain to detain him.)
 di - o, mi la - scia, ad - dio, ad - di - o!
 moth - er, oh moth - er, mother, fare - well!

Nº 12. "Il balen del suo sorriso.,
Recit. and Aria.

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

Andante mosso. (♩=80.)

Piano.

Vlms. pizz.

Bassi pizz.

(The Count, Ferrando and several followers enter furtively, wrapped in their cloaks.)

Count. Recit.

Tut-to è de-ser-to; nè per l'au-re an-co-ra suo-na lu-sa-to car-me_ In tempo jo
All here is silent, From th'ac-cus-tom'd o-risons thy are yet re-pos-ing; We are in

Ferrando.

Count.

giungo! Ar-di-ta o-p-ra, o si-gno-re, im-pren-di. Ar-di-ta, e qual fu-ren-tea-
safety. A bold ad-venture thou hast un-der-tak-en. 'Tis daring, 'tis such as slight-ed

Strings arco

p

mo-re ed ir-ri-ta-to or-go-glio chie-se-ro a me. Spen-to il ri-
love, and scorn, shown me by that out-cast, from me de-mand. She thought him

val, ca-du-to o-gnio-sta-col sem-bra-va a' miei de-si-ri; no-vel-oe più pos-
 dead, and ev-'ry ob-sta-cle had vanish'd, that now im-pedes me, When yet an-oth-er

Allegro.

sen-te el-la ne ap-pre-sta l'al-ta-fe! Ah no— non fia d'al-tri Le-o-o-
 pre-text she had dis-covered: the cloister! Ah no, I will nev-er-more re-

no-ra!— Le-o-o-no-ra è mi-a!
 sign thee! Mine art thou, Leo-no-ra!

Largo. (♩ = 50.) *cantabile*

Il ba-len del suo sor-ri-so d'u-na—
 In the light of her sweet glanc-es, Joy ce-

Viola.
p Cl.
Cor. & Fag.
Bassi pizz.

stel-la vin-ce il rag-gio! il ful-gor del suo bel vi-so no-vo in-
 les-tial beameth up-on-me; When her smile mysoulen-tranc-es Death were

dolciss. *pp*

fonde, — no-vo in-fon-de a me co-rag-gio. Ah! l'a - mor, l'a - mo-re — on-
 pleasant, — with that smile she hath un-done me. Ah, these pangsthat now make me

d'ar - do, le fa - vel - lijn mi - o — fa - vor! — sper - da il
 lan - guish, But with life a - lone will de - part, — Shed thy

dolce *opp.*
dolce

so - le d'un suo — sguar - do la tem - pe - sta — del mio —
 balm — on my — an - guish, Lull the tempest — of my —

con espansione

cor. Ah! l'a - mor, l'a - mor on - d'ar - do, le fa - vel - lijn mio fa -
 heart. Ah, the pangsthat make me lan - guish, But with life — will they de -

Fl. & Cl.

f vo - re, sper - da il so - le d'un suo sguar - do la - tem - pe - sta del mio
 part, Shed thy balm up - on my an - guish, Lull the tem - pest of my

Vln.
Ob.
etc.

pp

dim. dolce

cor. Ah! l'a - mor, l'a - mor on - d'ar - do, le fa - vel - li in mio fa -
 heart. Ah, the pangs that make me lan - guish, But with life they will de -

vor, sper - da il so - le d'un suo sguar - do la - tem - pe - sta,
 part, Shed thy balm up - on my an - guish, Lull the tem - pest,

ah!
ah!

la tem - pe - sta del mio
lull the tem - pest of my

(A bell is heard.)

cor!
heart!

Qual suo - no!
That ring - ing:

Oh
She

Bell.

Allegro assai mosso.

ciel!
comes!

Ferrando.

Ah, pria che giun-ga al-l'al-
Be-fore the shrineshe can

La squil-la vi-ci-no! Il ri-to-an-nun-zia.
The bell summons all be-fore the al-tar.

Allegro assai mosso. (♩=80.)

Strings.

Ferrando.

Count.

tar,
reach,

si
I

ra-pi-sca! Oh ba-da!
will seize her. Be care-ful!

Ta-ci! non o-do? an-
Si-lence! now leave me, and

da-te
hide thee.

di quei fag-gial-l'om-bra ce-la-te-vi.
Go, con-ceal yourselves in the grove be-yond.

(Ferrando and the

followers withdraw gradually.)

Ah! fra po-
She ap-proach-

-co
-es

mia
mine

di-ver-
she shall

(He anxiously watches the door from which Leonora is to enter.)

TENOR.
 rà! Tut - to m'in-ve - ste un fo - co!
 be! Love fierce-ly burns with - in me!
BASS. *sottovoce*
 Ar - We

Chorus.

Ferrando and followers. sottovoce

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
 We go, we go, in se-cre-cy, thy man - date to

dir! andiam, ce - lia - mo - ci fra l'om - bre, nel mi -
 go, we go, in se - cre - cy, thy man - date to o -

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
 We go, we go, in se-cre-cy, we go, thy man -

ppp ed assai staccato
 Strings, Cl. & Fag.

mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!
 o - bey; we go, A - way, a - way, with si-lentstep,

ste - ro, nel mi-ster! ar-dir! andiam, si - len-zi- o! si
 bey, yes, to o - bey, A - way, a - way, with si-lentstep, no

mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!
 - date to o - bey, A - way, a - way, with si-lentstep,

Count.

Un poco meno.

si com - pia il suo vo - ler! ar-dir! Per me o - ra fa-
 nosound ourpres - ence shall be-tray. The pas - sion that in-

com - pia il suo vo - ler, il suo vo - ler!
 sound, no sound our presence shall be-tray.

si com - pia il suo vo - ler! ar-dir!
 nosound our pres - ence shall be-tray.

Un poco meno.
 Vln., Fl., Ob., Cl. & Fag and
 Tromba with voice.

Strings & Corni.

ta - le, i tuoi mo - men - ti af - fret - ta, af fret - ta: la
 spires — me Will brook no more, no more de - lay - ing, No

stent.

stent.

gio - ja che m'a - spet - ta, gio - ja mor - tal non
 more with scorn re - pay - ing, I swear thou shalt be

tutta forza

è, — gio - ja mor - tal, no, no, no, non e!
 mine, — thou shalt be mine, ay! thou shalt be mine. Re-

va - non Dio ri - va - le s'op - po - ne al'a - mor
sist - less ar - dor fires me, No ri - val shall pos -

mi - o, non può nem - men un Di - o, don - na, ra -
sess thee, Thy fate, with love to bless me, Thou peer - less

pir - tia me, non può ra - pir - ti a me!
maid di - vine, thou peerless maid - en di - vine. Ar -
We

Chorus.

ppp

**Tempo I.
Ferrando.**

Ar - dir! an - diam, ce - lia - mo - ci fra l'om - bre, nel
We go, we go, in se - cre - cy, thy man - date to

dir! andiam, ce - lia - mo - ci fra l'om - bre, nel mi -
go, we go, in se - cre - cy, thy man - date to o -

Ar - dir! andiam, ce - lia - mo - ci fra l'om - bre, nel
We go, we go, in se - cre - cy, we go, thy man -

Tempo I.

ppp ed assai stacc.

mi - ster, ar - dir! ar - dir! andiam, si - len - zi - o!
o - bey; we go; A - way, a - way, with si - lent step,

ste - ro, nel mi - ster! ar - dir! andiam, si - len - zi - o! si
bey, yes, to o - bey; A - way, a - way, with si - lent step, no

mi - ster! ar - dir! ar - dir! andiam, si - len - zi - o!
date to o - bey; A - way, a - way, with si - lent step,

Count.

si com - pia il suo vo - ler! ar - dir! Per
no sound our pres - ence shall be - tray. The

com - pia il suo vo - ler, il suo vo - ler!
sound, no sound our pres - ence shall be - tray.

si com - pia il suo vo - ler! ar - dir!
no sound our pres - ence shall be - tray.

un poco meno

me o - ra fa - ta - le, i tuoi mo - men - ti af -
pas - sion that in - spires me Will brook no more, no

un poco meno

stent.

fret - ta af - fret - ta: la gio - ja che m'a - spet - ta, gioja mor -
more de - lay - ing, No more with scorn re - pay - ing, I swear thou

stent.

tal non è, gioja mortal, no, no, no, non è! In -
shalt be mine, thou shalt be mine, ay! thou shalt be mine! Re -

va - no un Dio ri - va - le s'op - po - neal - l'a - mor
sist - less ar - dor fires me, No ri - val shall po -

mi - o, non può nem - men un Di - o, don - na, ra -
sess thee, Thy fate, with love to bless me, Thou peer - less

pir - ti a me, non può ra - pir - ti a
maid di - vine, thou peer - less maid - en di -

Count. Tempo I.

sottavoce

me.
vine.

Non può nemmen, nemmen un
It is thy fate with love to

Ferrando. *pp*

Ar - dir! ar - dir!
We go! we go!

Ar - dir! ar - dir!
we go! we go!

Ar - dir! ar - dir!
we go! we go!

Tempo I.

pp

Di - o
bless me,

ra - pir - tia me, ra - pir - tia
No hat - ed ri - val shall pos -

ar - dir! ar - dir!
we go! we go!

ar - dir! ar - dir!
we go! we go!

ar - dir! ar - dir!
we go! we go!

me, no, no,
sess thee, no,

non può
no, no,

ra - pir - - tia me,
thou shalt be mine;

si - len - zio! ar - dir! ar - dir! ce -
we go! Thy man - date to o -

si - len - zio! ar - dir! ar - dir! ce -
we go! Thy man - date to o -

ah, si - len - zio! ar - dir! ar - dir! ce -
yes, we go! Thy man - date to o -

No, no, no, non può nemmen un
 No, no, no, no ri - val shall pos -

lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
 bey, we go! thy man - date to o - bey, we go! thy man - date to o -

fra - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
 bey, we go! thy man - date to o - bey, we go! thy man - date to o -

ff Di - o, o don - na ra - pir - ti a
 sess - thee, I swear - na that thou shalt - ti a be -

ci fra l'om - bre, nel mi -
 bey, thy man - date to o -

ci fra l'om - bre, nel mi -
 bey, thy man - date to o -

ff

sottovoce.

me, mine, *pp* non può nem - men, nem - men un
 It is thy fate with love to

ster! ar - dir! ar - dir!
 bey! we go! we go!

ster! ar - dir! ar - dir!
 bey we go! we go!

ster! ar - dir! ar - dir!
 bey! we go! we go!

Di - o
bless me.

ra - pir - tia me, ra - pir - tia
No hat - ed ri - val shall pos -

ar - dir!
we go!

ar - dir!
we go!

ar - dir!
we go!

ar - dir!
we go!

ar - dir!
we go!

ar - dir!
we go!

me, no, no,
sessthee, no,

non può
no, no,

ra - pir - tia me,
thou shalt be mine,

si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -

si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -

ah, si - len zio! ar - dir! ar - dir! ce -
yes, we go! thy man - date to o -

no, no, no, non può nem - men un
no, no, no, no ri - val shall pos -

lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man - date to o - bey, we go! thy man - date to o -

lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man - date to o - bey, we go! thy man - date to o -

ff

Di - o, o don - na, ra - pir - ti a
 sess - thee, I swear - that thou shalt - be -

ffe

ci fra Pom - bre, nel mi -
 bey, thy man - date - to o -

ff

ci fra Pom - bre, nel mi -
 bey, thy man - date - to o -

ff

p (The Count slowly withdraws, and conceals himself with the Chorus among the trees.)

me! no! Ar - dir! ce - lia - mo - ci, ce - lia - mo - ci fra Pom - bre, nel mi -
 mine. Go, yes, go in se - cre - cy, in se - cre - cy my mandate to o -

ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -
 bey! we go! in se - cre - cy, thy man - date

ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -
 bey! we go! in se - cre - cy, thy man - date

pp

ster! sì, ar - dir! ce - lia - mo - ci, ce -
 bey! go, yes go in se - cre - cy, in

ci! ar - dir! ce - lia - mo - ci, ce -
 to o - bey, in se - cre - cy, in

ci! ar - dir! ce - lia - mo - ci, ce -
 to o - bey, in se - cre - cy, in

lia-mo-ci fra l'ombre, nel mi-ster, ce- lia- mo - ci fra l'om - bre,
 se-cre-cy my mandate to o - bey, in se - cre - cy my man - date

lia - - mo - - ei, ce - lia - mo - ei fra l'om - bre,
 se - - cre - - cy, in se - cre - cy thy man - date

lia - - mo - - ei, ce - lia - mo - ei fra l'om - bre,
 se - - cre - - cy, in se - cre - cy thy man - date

nel mi-ster, ce- lia- mo - ci, fra l'om - bre, nel mi-ster, ar-dir!
 to o - bey, in se-cre - cy my man-date to o - bey; a-way,

nel mi-ster, ce- lia- mo - ci, fra l'om - bre, nel mi-ster, ar -
 to o - bey, in se-cre - cy thy man-date to o - bey; a -

nel mi-ster, ce- lia- mo - ci fra l'om - bre, nel mi-ster, ar -
 to o - bey, in se-cre - cy thy man-date to o - bey; a -

pp *pp*

(going off.) *morendo*

andiam, ar-dir! ar-dir!
 a-way, a-way, a-way!

dir! an - diam, ar - dir! ar - dir!
 way, a - way, a - way, a - way!

dir! an - diam, ar - dir! ar - dir!
 way, a - way, a - way, a - way!

morendo *pp*

N° 13. "Ah, se l'error t'ingombra.,

Andante. Finale.

(Voices alone.)

**Chorus
of
Nuns**

(behind
the scenes.)

Andante. (♩ = 76.)

Ah! se l'er-ror t'in - gombra, o fi-glia d'Eva, i ra - i,
Ah, 'mid the shades of er - ror, Daughter of Eve, be - think thee,

Piano.

(ad libitum.)

presso a mo-rir, ve dra - i che un'ombra un so - gno fu: an - zi del sogno un'
Not to a shadow link thee, Not to the joys that fade; Turn un - to vis - ions

Count (hidden among the trees.) *sottovoce*

No, no, non può nemmen un
No, no, I swear thou shalt be

Ferrando (hidden among the trees.) *sottovoce*

Cor - raggio, ardir!
Be-ware, beware,

om - bra la spe - me di quag - giù!
fair - er, Where hope is ne'er be - trayd.

**Followers
of the Count** (hidden behind the trees.) *sottovoce*

Cor - raggio, ardir!
Be-ware, beware,
sottovoce

Str.

(Orchestra.)

Dio
mine,

ra - pir - ti a me,
Tho' heav'n it - self

ra - pir - ti a
should give a

si com - pia il suo,
the sound of pray'r

il suo vo - ler!
is on the air.

si com - pia il suo,
the sound of pray'r

il suo vo - ler!
is on the air.

si com - pia il suo,
the sound of pray'r

il suo vo - ler!
is on the air.

me!
sign!

Chorus of Nuns (voices alone, as at first.)

Vie - ni e t'a - sconda il
Strife shall not here come

ve - lo
nigh thee,

ad o - gni sguardo u ma - no,
Come, let the veil en - fold thee,

Vie - ni e t'a - sconda il
Strife shall not here come

ve - lo
nigh thee,

ad o - gni sguardo u - ma - no,
Come, let the veil en - fold thee,

(ad libitum.)

au - ra o pensier mon - da - no
Come, let its grace up - hold thee,

qui vi - vo più non
Here be thy heart in

è. Al ciel ti vol - gi, e il
peace. Ne'er shall temp - ta - tion

au - ra o pensier mon - da - no
Come, let its grace up - hold thee,

qui vi - vo più non
Here be thy heart in

è. Al ciel ti vol - gi, e il
peace. Ne'er shall temp - ta - tion

No, no, non può nemmen un
 No, no, I swear thou shalt be

Corraggio, ardir!
 Beware, beware,

cie - lo si schiu-de - rà per te.
 try thee, Here will thy sor - rows cease.

cie - lo si schiu-de - rà per te.
 try thee, Here will thy sor - rows cease.

Corraggio, ardir!
 Beware, be-ware,

Corraggio, ardir!
 Beware, be-ware,

(Orchestra.)

Dio ra - pir - tia me, ra - pir - tia
 mine, Tho' heav'n it - self should give a

si com - pia il suo, il suo vo - ler!
 the voice of pray'r is on the air!

si com - pia il suo, il suo vo - ler!
 the voice of pray'r is on the air!

si com - pia il suo, il suo vo - ler!
 the voice of pray'r is on the air!

Chorus of Nuns.

me! sign, no, no, non può nem - men un
 No, no, I swear thou shalt be

Cor - rag-gio, ar-dir!
 Be-ware, be-ware,

Cor - rag-gio, ar-dir!
 be-ware, be-ware,

Al
 Ne'er

Al
 Ne'er

Cor - rag-gio, ar-dir!
 Be-ware, be-ware,

Cor - rag-gio, ar-dir!
 be-ware, be-ware,

Cor - rag-gio, ar-dir!
 Be-ware, be-ware,

Cor - rag-gio, ar-dir!
 be-ware, be-ware,

Dio ra - pir-ti a me, ra - pir - ti a
 mine, Tho' heav'n it - self should give a

si com-pia il suo,
 the voice of pray'r

il suo vo - ler!
 is on the air,

ciel shall ti vol -
 shall temp - ta -

ciel shall ti vol -
 shall temp - ta -

si com-pia il suo,
 the voice of pray'r

il suo vo - ler!
 is on the air,

si com-pia il suo,
 the voice of pray'r

il suo vo - ler!
 is on the air,

me!
sign,

No, no, non può
No, no, I swear

nem - men un
thou shalt be

cor - rag - gio, ar - dir!
Be - ware, be - ware,

cor - rag - gio, ar - dir!
be - ware, be - ware,

gi,
tion

e
try

il
thee,

gi,
tion

e
try

il
thee,

cor - rag - gio, ar - dir!
Be - ware, be - ware,

cor - rag - gio, ar - dir!
be - ware, be - ware,

cor - rag - gio, ar - dir!
Be - ware, be - ware,

cor - rag - gio, ar - dir!
be - ware, be - ware,

Dio
mine,

ra - pir - ti a me,
Tho' heav'nit - self

ra - pir - ti a
should give a

si com - pia il suo,
the voice of pray'r

il suo vo - ler!
is on the air,

ciel
Here,

si
ah,

schiu -
yes,

de - ra
here will

per
thy

ciel
Here,

si
ah,

schiu -
yes,

de - ra
here will

per
thy

si com - pia il suo,
the voice of pray'r

il suo vo - ler!
is on the air,

si com - pia il suo,
the voice of pray'r

il suo vo - ler!
is on the air,

me, No, no, non può ra - pir - ti a me,
sign, No, no, I swear thou shalt be mine,

cor - rag - gio, ar -
the - voice of

te, si schiu - de -
earth - ly sor - rows

te, si schiu - de -
earth - ly sor - rows

cor - rag - gio, ar -
the - voice of

cor - rag - gio, ar -
the - voice of

No, no, non puo ra - pir-ti a me!
Tho'heav'n it-self should give a sign.

dir!
pray'r

cor-rag-gio, ar-dir!
is on the air.

ra il ciel per te.
cease, thy sor-rows cease.

ra il ciel per te.
cease, thy sor-rows cease.

dir!
pray'r

cor-rag-gio, ar-dir!
is on the air.

dir!
pray'r

cor-rag-gio, ar-dir!
is on the air.

morendo.

morendo.

morendo.

morendo.

Nº 14. "Degg'io volgermi.,"

Andante.

(Enter Leonora with Inez and female attendants.)

Strings

Piano

pp

Cl.

Musical score for the beginning of the piece. It features a piano accompaniment for strings and a clarinet. The piano part is marked *pp* and consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The clarinet part has a few notes with an accent mark.

Leonora. Recit.

Per- ché pian - ge - te?
Say, why this weeping?

Inez.

Ah!
Shall

Musical score for Leonora's recitative and Inez's response. Leonora's part is a recitative line with lyrics. Inez's part is a short response with an exclamation and the word 'Shall'. The piano accompaniment continues with the same eighth-note pattern.

O dol - cia -
Oh heart of

dun - que tu per sem - pre ne ia - soi!
we not ev - er hence-forth be part - ed?

Musical score for the continuation of the dialogue. Leonora's part continues with lyrics. The piano accompaniment remains consistent.

mi - che, un ri - so, u - na spe - ran - za, un fior la ter - ra non ha per
kind-ness! this parting for me re-gret not, no joy, no fu - ture is left to

ppp

Musical score for the final part of the piece. Leonora's part continues with lyrics. The piano accompaniment is marked *ppp* and features long, sustained chords in both hands.

Andante. (♩ = 60.)

cantabile

me! Deg-gi-o vol-ger-mia Quel che de-gli af-
me! I turn to Him who a-lone can dry the

pp
ppp

flit-tie so-lo so-ste-gno, e do-poi pe-ni-ten-ti
mourn-ers tears of sor-row, and when my days of grief are

Cello

gior-ni, può fra gli-let-ti al mio per-du-to be-ne ri-con-giunger-mi un
o-ver, mer-cy e-ter-nal may guidemy weary spir-it yet to meet him a-

dì! Ter-ge-tej ra-i, e gui-da-te-mial-la-ra!
gain. Weep not, I pray thee, let us haste to the al-tar. (turning to go.)

Count. (suddenly interrupting her.)

No! giam-
No, re-

Allegro assai.
Leonora.

Giu - sto ciel!
Help, oh Heav'n!

Il Con-te!
The Count!

mai!
main!

Per te non hav-vi che l'a-ra d'i-me-
The al - tar des-tin'd for thee is that of

Chorus of Nuns.

Il Con-te!
The Count!

Il Con-te!
The Count!

Allegro assai. (♩ = 84)

In-sa-no! equi ve - ni-sti?
This sa-cri-lege thou dar-est?

Co-tan-to ar-di-a!
Oh vile pro-fane-ness!

ne-o.
Hy-men;

A far-ti
For mine I

Co-tan-to ar-di-a!
Oh vile pro-fane-ness!

Co-tan-to ar-di-a!
Oh vile pro-fane-ness!

(The Troubadour appears.)
Leonora.

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Ah!
Ah!

Inez.

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Ah!
Ah!

Count.

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

mi - a,
claim thee,

Ah!
Ah!

Ferrando.

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Ah!
Ah!

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Ah!
Ah!

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Ah!
Ah!

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Followers of the Count.

Ah!
Ah!

A musical staff in G major (one sharp) and 4/4 time. The staff contains a whole rest in the first measure, followed by a fermata over a whole note in the second measure. A small circle with a dot is positioned above the staff in the second measure.

Ah!
Ah!

Piano accompaniment for the first system. The right hand features a melodic line with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *ff* and *p*.

Piano accompaniment for the second system. The right hand continues the melodic line with eighth notes. The left hand continues the rhythmic accompaniment. Dynamics include *p*.

Piano accompaniment for the third system. The right hand continues the melodic line with eighth notes. The left hand continues the rhythmic accompaniment. Dynamics include *pp*.

No 15. "E deggio e posso crederlo?,"

Andante mosso. (♩ = 76.)

Leonora. con tutta forza di sentimento

Voice.

È deg-gioe pos-so cre-der-lo? Ti veg-go a me d'ac-
 Can I be-lieve the vi-sion blest, And art_ thou here be-

Piano.

Strings *p colla parte*

can-to! È que-sto un so-gno, un'e-sta-si, un so-vru-ma-no in-
 side me! Or is't_ a dream of ec-sta-sy? What an-gel here did

can-to! Non reg-gea tan-to giu-bi-lo ra-pi-to il cor, sor-
 guide thee? Such rap-ture is too great to bear, 'Tis joy and ter-ror

balzante *stentate* *lunga*

f *pausa lunga* *cresc.*
 pre- so! Sei tu dal ciel di- sce- so, o in ciel son io con
 blend- ed! From heav'n art thou de- scend- ed, Or am I there with

FL. & CL. *ppp* *cresc.*

con espansione e slancio
 te? sei tu dal ciel di- sce- so, o in ciel son i- o con
 thee? from heav'n art thou de- scend- ed, Or am L there with

Vin.

te?
thee?
Count. *con forza.*

Dun - que gli - stin - ti la - scia - no di mor - te il re - gno e -
Thus from the shades of death art thou re - turn'd for my un -

Troubadour.

Nè m'eb - beil ciel, nè l'or - ri - do var - co in - fer - nal sen -
Death and his aw - ful shades have not yet with their ter - rors

ter - no!
do - ing!

tie - ro.
seiz'd me.

A dan - no mio ri - nun - zia le pre - de sue l'in -
Trai - tor, be - ware, I cease not my prize from pur -

In - fa - mi sgher - ri vi - bra - no mor - ta - li col - ple
Thou, thou had'st fall'n, but for mis - guid - ed pit - y that re -

fer - no!
su - ing!

ve - ro!
leas'd thee!

po - ten - za ir - re - si - sti - bi -
Thy treach'rous dag - ger yet may -

Ma se non mai si fran - se - ro,
If till this hour thy life is spar'd,

si
My

Leonora.

O in ciel, in ciel son i - o con
O in heav'n, in heav'n am I then with

le
strike;

han - no de' fiu - mi
To do thy worst I

fran - se - ro de' gior - ni tuoi gli
vow is pass'd that sure - ly I'll de -

g

te?
thee?

l'on - de! ma gli em - pi un Dio con - fon - de! quel Dio soc - cor - se a
dare thee! E - ter - nal hate I swear thee, She's mine by heav'n's de -

sta - mi, se vi - vie vi - ver bra - mi, fug - gi da lei, da
feat thee; If e'er a - gain I meet thee, That day thy death shall

allarg.

me, si, si, quel Dio soc - cor - se a me!
 cree, yes, she is mine by heav'n's de - cree!

me, fug - gi da lei, fug - gi da me!
 see, Ah yes, that day thy death shall see!

dim. ed allarg.

leggieriss. e brillantissimo

Leonora.

E que - sto un so - gno, un so - gno, un' e - sta - si, — un so - gno, un' e - sta -
 Can I, — can I — be - lieve that this is not — a dream of ec - sta -

Inez. (to Leonora)

Il cie - lo in cui, in cui fi -
 The heav'n in whom thy heart con -

Troubadour.

Ma gli em - pi un Di - o, un Dio con -
 E - ter - nal ha - tred here I

Count.

Se vi - ve vi - ver, vi - ver bra - mi, fug - gi, fug - gi da lei, da lei, da
 Thou traitor, if a - gain I meet thee, I have vow'd that thy death that day shall

Ferrando. (to Count)

Tu col de - stin con - tra - sti, suo di - fen - sor, suo di - fen - so - re e - gli
 She hath in heav'n con - fid - ed, and heav'n it - self now hath rescued her from

Chorus of Nuns. (to Leonora)

Il cie - lo in cui, in cui fi -
 The heav'n in whom thy heart con -

(to Count)

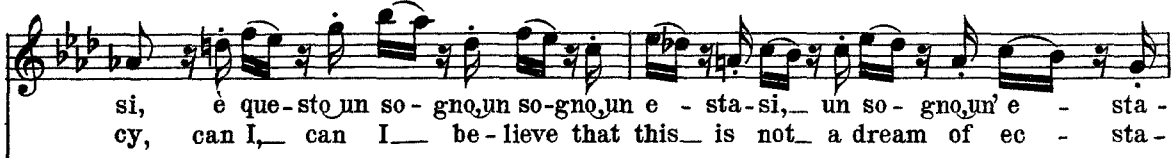
Followers of the Count. Tu col de - stin, col de - stin con -
 She hath in heav'n, yes, in heav'n con -

Wood and
 Strings

pp dolce

Bassi pizz

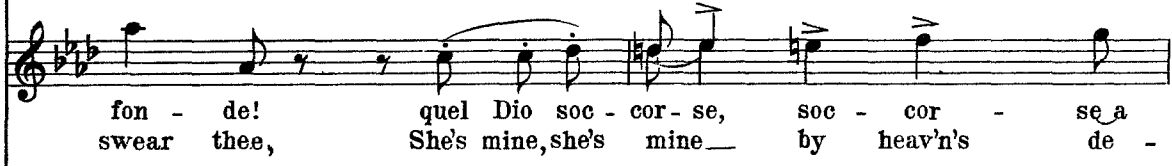
Chorus.



si, è que-sto un so-gno, un so-gno, un e-sta-si, un so-gno, un e-sta-cy, can I, can I be-lieve that this is not a dream of ec-sta-si




da-sti, ah! pie-ta-de a-vea di
fid-ed, sent him here to set thee



fon-de! quel Dio soc-cor-se, soc-cor-se a
swear thee, She's mine, she's mine by heav'n's de-



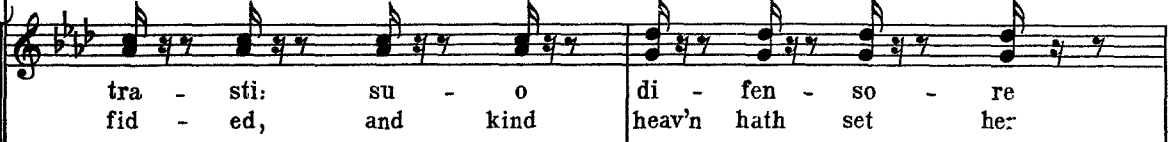
me, se vi-vie vi-ver, vi-ver bra-mi, fug-gi, fug-gi da lei, da lei, da
be. Thou trai-tor, if a-gain I meet thee, I have vow'd that thy death that day shall



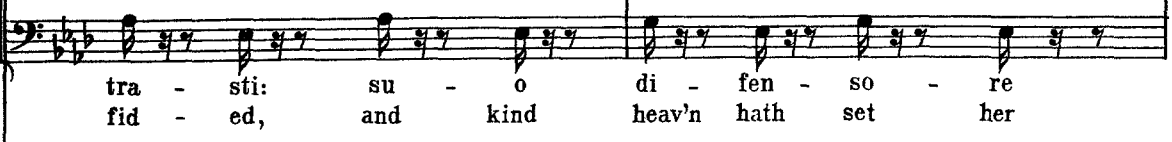
è, tu col de-stin con-tra-sti, suo di-fen-sor, suo di-fen-so-re e-gli
thee, She hath in heav'n con-fid-ed, and heav'n it-self now hath rescued her from



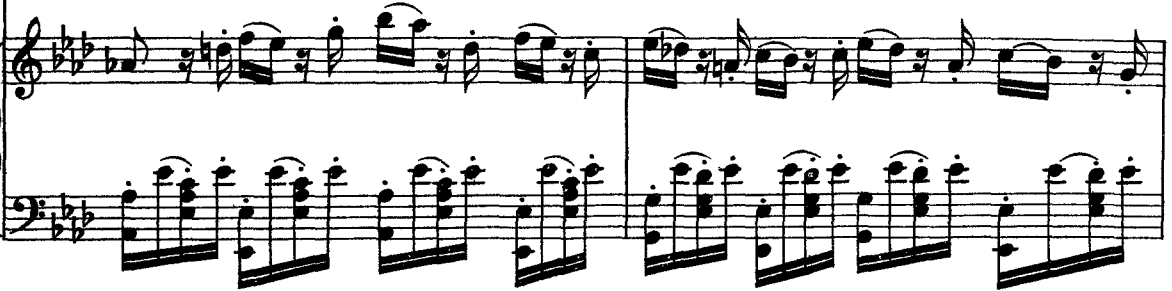
da-sti, ah! pie-ta-de a-vea di
fid-ed, sent him here to set thee



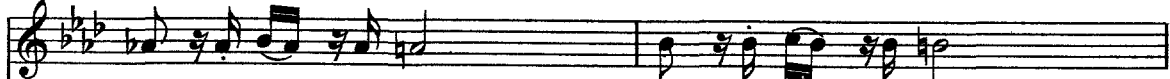
tra-sti: su-o di-fen-so-re
fid-ed, and kind heav'n hath set her



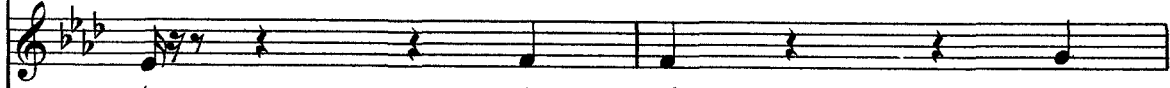
tra-sti: su-o di-fen-so-re
fid-ed, and kind heav'n hath set her



Piano accompaniment consisting of two staves: treble and bass clef.



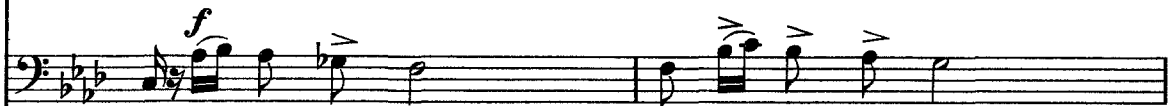
si! Sei tu dal cie - lo, sei tu dal cie -
 cy? art thou from heav - en, art thou from heav -



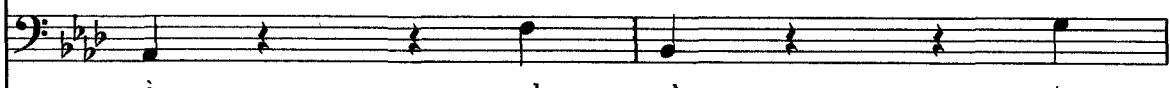
te, pie - tà, pie -
 free, The heav'n in



me, soc-cor-se a me, soc-cor-se a
 cree, yes, she is mine, by heav'n's de-



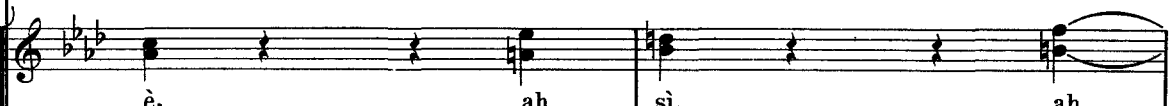
me, se_ vi - ver bra - mi, se_ vi - ver bra -
 be! Be-ware, thou trai - tor, be-ware, thou trai -



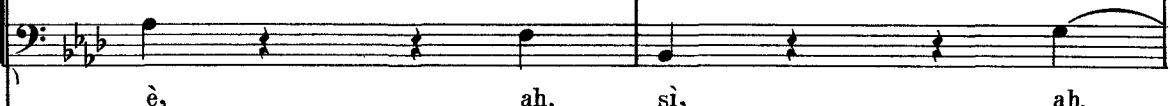
è, ah, sì, tu
 thee, ah, yes, 'tis



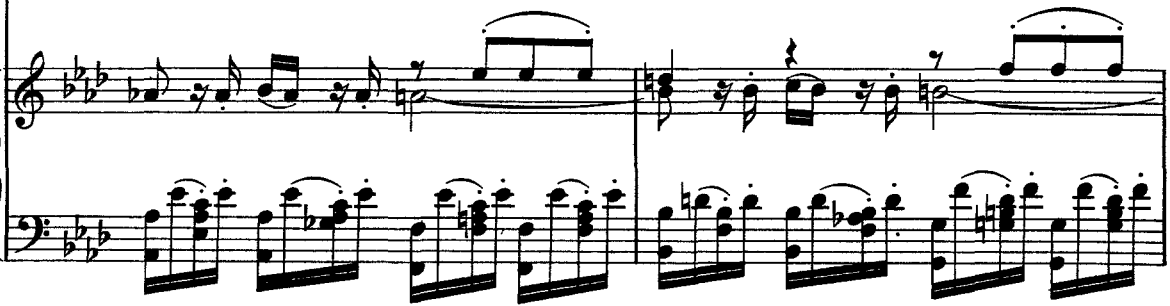
te, pie - tà, pie -
 free, The heav'n in



è, ah, sì, ah,
 free, Ah, yes, she



è, ah, sì, ah,
 free, Ah, yes, she



lo, sei tu dal ciel di-sce-so, dal ciel, o in ciel son io, o in ciel son
en, art thou from heav'n descended, from heav'n, or I, or I in heav'n, or

ta - de a - vea di te, pie -
whom thy heart con - fides, sent

me, quel Dio soc - cor - se a
cree, she's mine by heav - en's de -

mi, se vi - ver bra - mi, fug - gi,
tor, if e'er I meet thee, on that

col de - stin con - tra - sti; su - o
heav'n it - self hath res - cued her, hath

ta - de a - vea di te, pie - ta - de a -
whom thy heart con - fides, sent him to

col de - stin con - tra - sti: su - o
hath in heav'n con - fid - ed, and kind

col de - stin con - tra - sti: su - o
hath in heav'n con - fid - ed, and kind

ppp



io, o in ciel, o in ciel son io con te? È que- sto un so- gno, un so- gno, un'
I in heav'n, or I in heav'n with thee? Can I, can I be- lieve that

pp



ta - de a-vea di te, il cie - lo in
him to set thee free, thee heav'n in

pp



me, soc- cor - se a me, ma gli empî un
cree, by heav'n's de - cree. E - ter - nal

pp



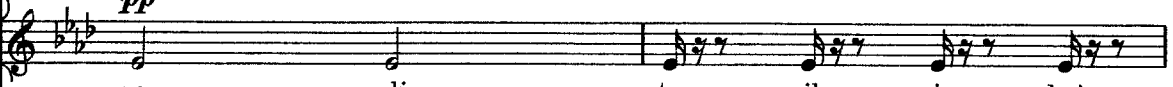
fug - gi da lei, da me, se - vi - vie vi - ver, vi - ver
day thy death shall be, Thou traitor, if a - gain I

pp



di - fen - so - ree - gl'è, tu col de - stin con - tra -
res - cued her from thee, She hath in heav'n con - fid -

pp



vea di te, il cie - lo in
set thee free, the heav'n in

pp



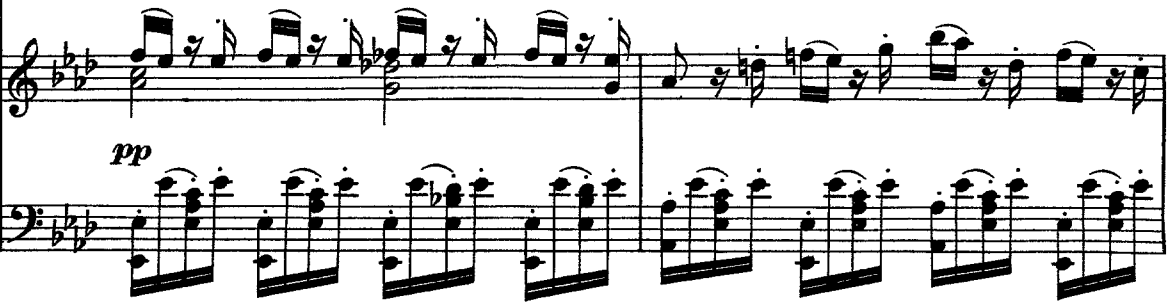
di - fen - so - ree - gl'è, tu col de -
heav'n hath set her free, She hath in

pp



di - fen - so - ree - gl'è, tu col de -
heav'n hath set her free, She hath in

pp

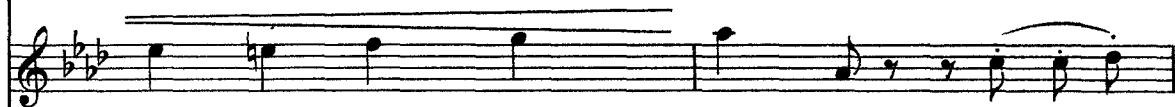




e - sta-si, - un so - gno, un' e - sta - si, è que - sto un so - gno, un so - gno, un'
 this is not a dream of ec - sta - cy, can I, - can I, - be - lieve that



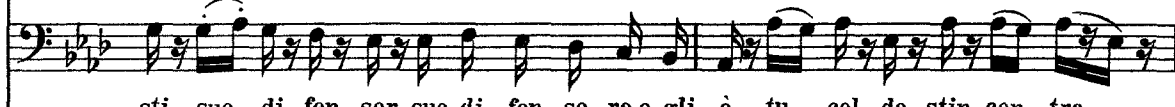
cui, in cui fi - da - sti, ah! pie -
 whom thy heart con - fid - ed, sent him



Di - o, un Dio con - fon - de! quel Dio soc -
 ha - tred here I swear thee! She's mine, she's



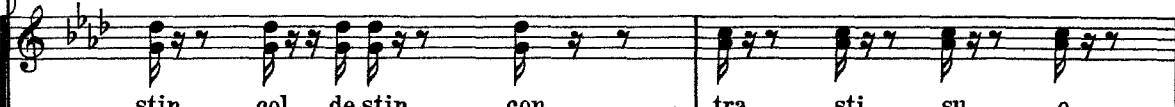
bra - mi, - fug - gi, fug - gi da lei, da lei, da me, se - vi - vie vi - ver, vi - ver
 meet thee, I have vow'd that thy death that day shall be. Thou trai - tor, if a - gain I



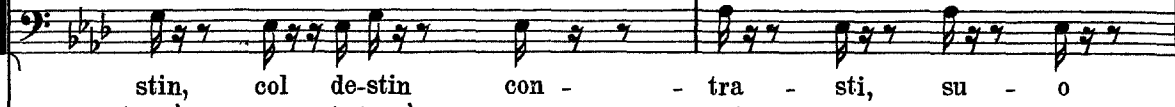
sti, suo di - fen - sor, suo di - fen - so - re e - gli è, tu - col de - stin con - tra -
 ed, and heav'n it - self now hath rescued her from thee, She hath in heav'n con - fid -



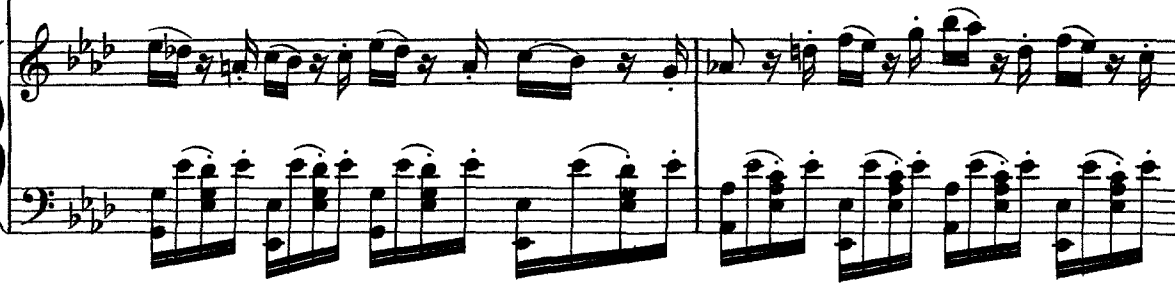
cui, in cui fi - da - sti, ah! pie -
 whom thy heart con - fid - ed, sent him



stin col de - stin con - tra - sti, su - o
 heav'n, yes, in heav'n con - fid - ed, and kind



stin, col de - stin con - tra - sti, su - o
 heav'n, yes, in heav'n con - fid - ed, and kind

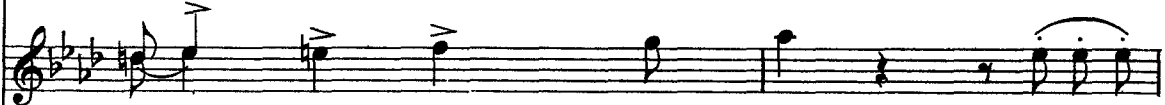




e - sta-si, un so - gno, un'e - sta - si! Sei tu dal cie -
 this is not a dream of ec - sta - cy? Artthoufrom heav -



ta - dea - vea di te, pie -
 here to set thee free. The



cor - se, soc - cor - - se a me, soc - cor - se a
 mine by heav'n's de - - cree, yes, she is



bra - mi, fug - gi, fug - gi da lei, da lei, da me, se vi - ver bra -
 meet thee, I have vow'd that thy death that day shall be. Beware, thou trai -



sti, suo di - fen - sor, - suo di - fen - so - re - gli è, ah,
 ed, and heav'n it - self now hath res - cued her from thee. Ah,



ta - dea - vea di te, pie -
 here to set thee free. The



di - fen - so - re è, ah,
 heav'n hath set her free. Ah,



di - fen - so - re è, ah,
 heav'n hath set her free. Ah,



dim. *ppp*
ciel, o in ciel son io, o in ciel son io, o in ciel, o in ciel son io_ con
heav'n, or I, or I in heav'n or I in heav'n, or I in heav'n with

ppp
te, pie - - ta - - de a - vea di
fides, sent him to set thee

pp
cor - - se a me, soc - cor - - se a
heav - - en's de - - cree, by heav'n's de -

pp
bra - mi, fug - gi, fug - gi da lei, da
meet thee, on that day thy death shall

pp
tra - sti, su - o di - - fen - so - - re -
res - cued her, hath res - - cued her from

pp
te, pie - ta - - de a - - vea di
fides, sent him to set thee

pp
tra - sti, su - o di - - fen - so - - re -
fid - ed, and kind heav'n hath set her

pp
tra - sti, su - o di - - fen - so - - re -
fid - ed, and kind heav'n hath set her

pp

Allegro vivo.

te?
thee?

te.
free.

me.
cree.

me.
be.

glè.
thee.

te.
free.

glè.
free.

glè.
free.

Ruiz. (with armed followers.) **Miei pro-di guer-rie-ri!**
My dauntless com-pan-ions!

Ur- -gel vi - va!
Ur- -gel con - quers!

Followers of the Troubadour.

Ur- -gel vi - va!
Ur- -gel con - quers!

Ur- -gel vi - va!
Ur- -gel con - quers!

Allegro vivo. (♩=84.)

Tutti. *ff*

Leonora.

(to Leonora.)

Don - na, mi se - gui.
Come, let me lead thee.

Ruiz.

Count (opposing him.)

Vie - ni!
Join us!

E tu spe - ri?
Dar - ing trai - tor!

Ah!
Ah!
(to the Count.)

Tar-
Un-

Troubadour.

re - sta!
hand her!

(Ruiz and the Troubadour's followers surround and disarm the Count.)

Ruiz.

Va - neg - gia!
He's rav - ing!

Count.

(draws his sword.)

In - vo - lar - mi co - stei!
She shall come but with me!

No!
Go!

Ferrando.

Che ten - ti, si -
Thou art o - ver -

Followers of the Troubadour.

Va - neg - gia!
He's rav - ing!

Va - neg - gia!
He's rav - ing!

Followers of the Count.

Che ten - ti, si -
Thou art o - ver -

Che ten - ti, si -
Thou art o - ver -

Count. (with furious gestures and accents.)

Di ra -
Ha! 'tis

gnor?
pow'rd!

gnor?
pow'rd!

gnor?
pow'rd!

ff

Leonora.

M'at-ter-ri-see, m'at-ter-
Dream of heaven, dream of

Inez.

Ah! sì,
Ah! yes,

Troubadour.

Fia sup-pli-zio, fia sup-
Let me lead thee, let me

Ruiz. (to Manrico).

Vie - ni, vie -
Come then, come

gio-ne o-gni lu - me per-dei! Ho le fu-rie nel cor,
mad-ness that burns in my heart, but I will be re- veng'd,

Ferrando. (to the Count).

Ce - di, ce -
Leave them, leave

Chorus of Nuns.

Ah! sì,
Ah! yes,

Followers of the Troubadour.

Vie - ni, vie -
Come then, come

Vie - ni, vie -
Come then, come

Followers of the Count.

Ce - di, ce -
Leave them, leave

Ce - di, ce -
Leave them, leave

ff

ri-sce! ah! m'at - ter - risce!
heaven, Ah! dream of heaven!

il ciel pie - ta - de a - vea di te.
he's sent by heav'n to set thee free.

pli-zio, fi - a sup-pli-zio la vi - ta per te.
lead thee, Mine, thou art mine, mine, by heaven's de-cree.

ni, vie - ni, la sor - te sor - ri - de per te.
then, come, lead us on, thou our captain shall be.

ho le fu-rie nel cor, ho le fu-rie nel cor!
yes, I will be re - veng'd, yes, I will be re-veng'd!

di, ce - di, or ce - der vil - ta - de non e.
them, By heav'n it-self she is rescued from thee.

il ciel pie - ta - de a - vea di te.
he's sent by heav'n to set thee free.

ni, vie - ni, la sor - te sor - ri - de per te.
then, come, lead us on, thou our captain shall be.

ni, vie - ni, la sor - te sor - ri - de per te.
then, come, lead us on, thou our captain shall be.

di, ce - di, or ce - der vil - ta - de non è.
them, By heav'n it-self she is rescued from thee.

di, ce - di, or ce - der vil - ta - de non è.
them, By heav'n it-self she is rescued from thee.

marcatissimo

coll'8 va bassa

Tempo I. Leonora.

Sei tu dal ciel di - sce - so, o in ciel son io con te! sei tu dal ciel di
 Art thou from heavnde - scend - ed, or am I therewith thee? art thou from heavnde -

pp

Allegro.

sc - - so, o in ciel son io con te, con te, in ciel con
 scend - ed, or am I therewith thee? am I in heav'n with

Pie - - ta - - de a - vea di
 Ah, yes, to set thee

Vie - - ni, ah vie - ni,
 Yes, mine by heav'n's de -

Vie - - ni, ah vie - ni,
 Our cap - - tain thou shalt

Ho le fu - rie nel
 Yes, I will be re -

Ce - di, ah ce - di,
 By heav'n res - cued from

Pie - - ta - - de a - vea di
 Ah, yes, to set thee

Vie - - ni, ah vie - ni,
 Our cap - - tain thou shalt

Vie - - ni, ah vie - ni,
 Our cap - - tain thou shalt

Ce - di, ah ce - di,
 By heav'n res - cued from

Ce - di, ah ce - di,
 By heav'n res - cued from

ff **Allegro.**

te?
thee?

te!
free!

vie - - - ni!
cree!

vie - - - ni!
bel

cor!
venged!

ce - - - di!
thee!

te!
free!

vie - - - ni!
bel

vie - - - ni!
bel

ce - - - di!
thee!

ce - - - di!
thee!

Manrico bears off Leonora, the Count is forced back; the nuns retreat into the convent. The curtain falls swiftly.

End of Act II.