

Verdi  
Il Trovatore  
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)

**Piano** **Harp** **f** **tr**

8

8

8

8

8

8

Triangle

*p*

**TENOR.**

**Chorus.**

**BASS.**

Ve-di! 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: sem-bra u-na ve-do-va che al-fin si to-glie i bru-ni  
 scend-eth, As when a wid-ow to put off her weeds re-solves When her

vôl-ta: sem-bra u-na ve-do-va che al-fin si to-glie i bru-ni  
 scend-eth, As when a wid-ow to put off her weeds re-solves When her

*Strings*

*Wind Trl., 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 Bases 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 meAl - l'o - pra! al - l'o - pra!  
Come, lads, be - stir ye!Mar - tel - la.  
the hammer.**Women.***f*Chi del gi -  
Who cheers theChi del gi - ta - no i  
Who cheers the days of thegior - ni ab - bel - la?  
rov - ing Gip - sy?Chi del gi -  
Who cheers theChi del gi - ta - no i  
Who cheers the days of thegior - ni ab - bel - la?  
rov - ing Gip - sy?Chi del gi -  
Who cheers the*f* Tuttita - no i  
days of thegior - ni ab -  
rov - ingbel - la, chi?  
Gip - sy? Say,chi i  
who, whogior - ni ab - bel -  
is it cheers hista - no i  
days of thegior - ni ab -  
rov - ingbel - la, chi?  
Gip - sy? Say,chi i  
who, whogior - ni ab - bel -  
is it cheers hista - no i  
days of thegior - ni ab -  
rov - ingbel - la, chi?  
Gip - sy? Say,chi i  
who, whogior - ni ab - bel -  
is it cheers his**Harp**

*tutta forzu*

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

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

la? days? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga - rel -  
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

*f*

(The women pour them wine in rustic cups.)

be-re.  
drinking.

be-re.  
drinking.

The first system of the musical score. It consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal staves have the lyrics "be-re. drinking." written below them. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and trills.

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes a trill in the right hand and a triplet in the left hand. The vocal staves are mostly empty in this system, with the piano accompaniment providing the main melodic and harmonic content.

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

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

The third system of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal staves have the lyrics "Oh guarda, guar - da! del sole un" and "Look how the sun ris-es higher and" written below them. The piano accompaniment includes a trill in the right hand and a triplet in the left hand. The system concludes with a final chord in the piano accompaniment.

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!

**The Men.** Al - P'o - pra! al - P'o - pra!  
Come, lads, be - stir ye!

Al - P'o - pra! al - P'o - 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?

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

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

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

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

la zin - ga - rel - la!  
 '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!

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*

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

**Piano.** *pp*

*Strings*

*tr*

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

*tr*

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

*f* *Cl. & Fag.*

*tr* *marcato* *pp*

- 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 -

*p*

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

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

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

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

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.

**Azucena.** *Assai moderato.* *cupo ed allarg.*

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.

**Piano.** *Assai moderato.* *sempre più p ed allarg.*

(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! (L'ar-ca-na pa-ro-la o-gnor!) Compagni, avvanza il giorno; a pro-cac-ciar-ci un  
me! (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 vil - le. An -  
 bread, A-rise! de-scent we up-on the nearest vil - lage. A -

Vln. #

Chorus.

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!

## Women. (withdrawing)

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? / rov-ing Gip-sy? / Chi i / Who is it cheers his / la? / days? / Chi? / Who? / chi? / who? / ab-bel / who cheers his / la? / days? / Chi del gi- / Who cheers the

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

Fl. Ob. Cl.  
pp

(far away) / la zin-ga-rel / 'tis the gi-ta - la! / na! / la zin-ga-rel / 'tis the gi-ta - la! / na! / la zin-ga-rel / 'tis the gi-ta - na!

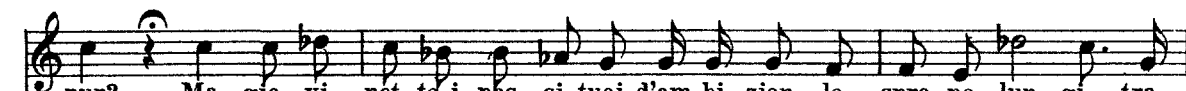
CL. Fag. tr ppp morendo

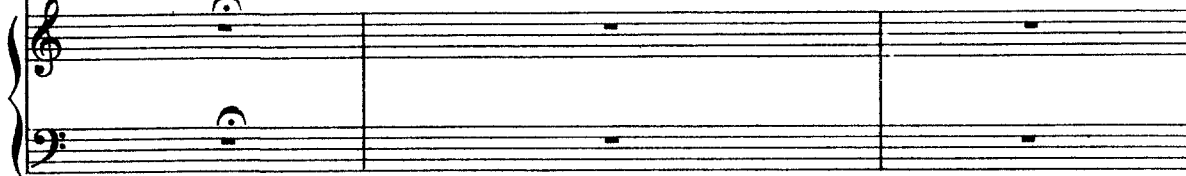
Nº 10. "Condotta ell'era in ceppi.,  
 Recitative and Narrative.

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

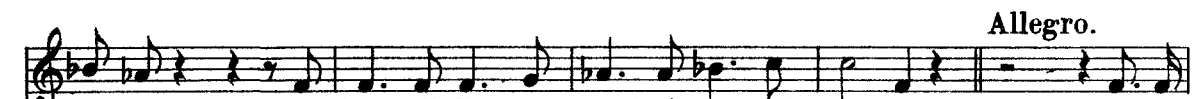
**Manrico.** *(rising)*  So-li or sia-mo! Deh, narra quel-la sto-ria fu - ne-sta.  
 None can hear us! Oh tell me of that sorrowful sto-ry.

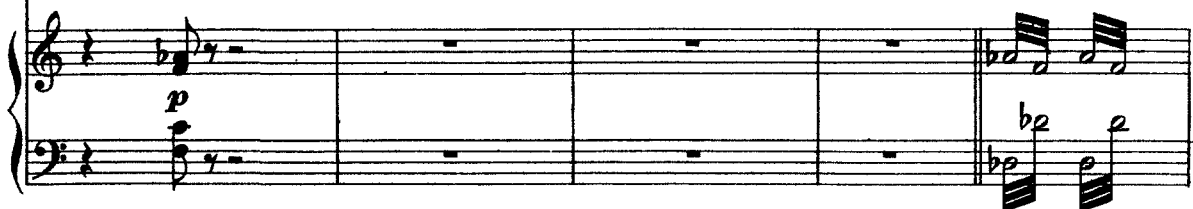
**Piano.** 

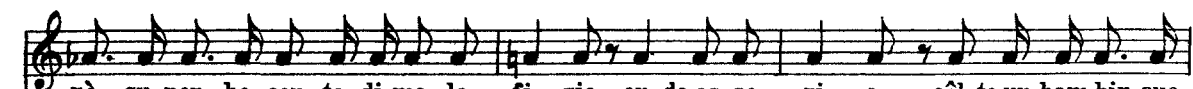
 pur? Ma, gio-vi - net-to, i pas-si tuoi d'am-bi-zion lo spro-ne lun-gi tra -  
 deed? Long by the wars thou from thy peo-ple hast been di - vid - ed, or thou hadst




**Allegro.**

 e - a! Del - l'a-va il fi - ne a - cer-bo è 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  
 chargt with magic arts by a cru-el no - ble, thro' her en-chantments one of his sons had



fi - glio - 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! Con -  
 Oh spot of hor - ror! In

Cl. & Vln.  
*p* *sottovoce*  
 Strings

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 - glio 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 -

Cl. & Fag.

mi!  
 er! Chè, fra bestemmie o - sce - ne, pun - gen - do - la coi  
 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

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

*p* *p*

ven - di - cal, 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 -

*f* *p* *fp*

## 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.

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?  
say'st - thou?

*Fl. & Ob.* *Vln.* *pp*

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.)*

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

*pp sempre* *Vln. 2di.*

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

*ppp* *sottovoce*

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

*tr* *sottovoce*

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

*tr* *sottovoce*

lar - ve!  
ri - sion,

gli sgher - ri!  
the sol - diers

ed il sup -  
point - ing their

pli - zio!  
lanc - es, —

la ma - dre  
my moth - er,

smor - ta in  
and

vol - to,  
bleed - ing,

scal - za,  
bare - foot,

di -  
and

scin - ta!  
faint - ing,

I hear her, I

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

## Allegro agitato (♩ = 92.)

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

*ff* Tutti. *dim.*

*pp* agitatiss. declamato

Corni, etc. *pp* La ma-no con-vul - sa sten-do  
The shudder of death then seiz'd me;

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

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 - zi a 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? Ah! Qua - le or -  
sayst thou? Ah! tale of

*cresc. sempre* *ff*  
Cl. & Fg.

## Azucena.

## Manrico.

ror! woe! Ah! Ah! Qua - le or - Tale of

## Azucena.

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

ror! woe, oh qua say - le or - no - ror! 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 Ah! ca - po mi - o le chio - 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*

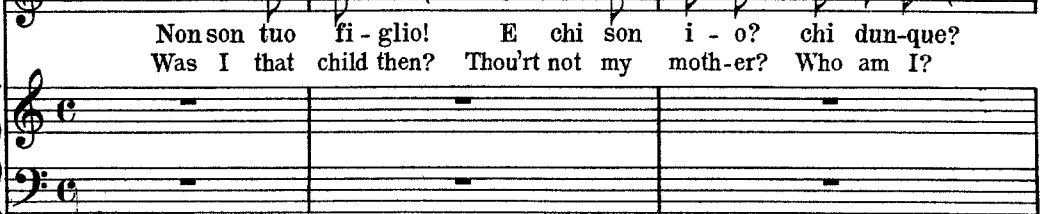


Nº 11. "Mal reggendo all'aspro assalto.,  
Recitative and Duet.

(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?

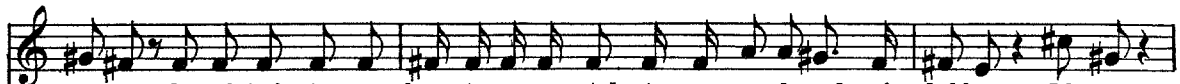


fi-glio! Ah for-se? che vuo-i! Quan-do al pensier s'af-fac-cia il tru-ce  
mother. What said I? I know not! when I re-call that day of de-spair and

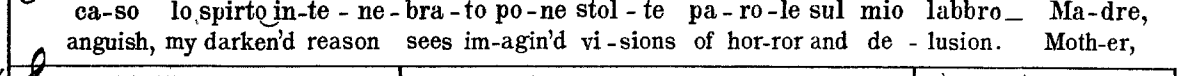


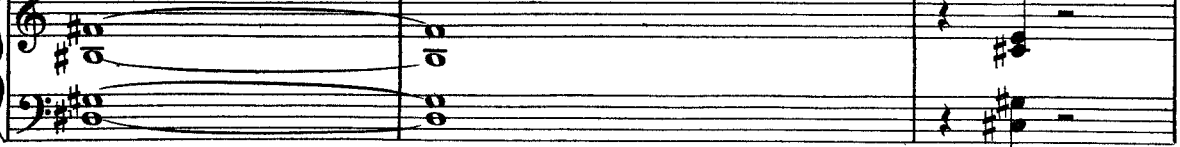
Ep-pur di-ce-sti—  
And yet thy sto-ry—





ca-so lo spir-to 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<sup>vo</sup>*  
*Azucena. molto presto.*



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 l'ar-re-  
 tomb thee? Who re-vived the dy-ing spark of vi-tal flame, who watch'd thy returning

stò mater-na 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 singolar 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*

Stra - na pie - tà,      stra - 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 mag - ic pow - er

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 abbi - 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 sotto voce* 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 - rir!  
whisper: End this feud.  
**Meno mosso. (♩ = 92.)**

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

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

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 -

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, im-mer - 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

8

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 - l'em - pio in cor, sì!  
heart, in his trai - tor heart, yes,

cor, al - l'em - pio in cor, sì!  
heart, in his trai - tor heart, yes,

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

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

(The prolonged note of a horn is heard.)

(Sounds his horn in answer.)

**Manrico.**

L'u - sa - to mes - so Ru - iz in - vi - 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 -

**Strs.**



**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 warfare? I bear a let-ter, 'twill tell thee

**Manrico** (reading.)

te. "In no-stra pos-sa è Castellor; ne dêi tu, per cen-no del pren-ce, vi-gi-lar-le di-fe-se.  
 all. "Our men have taken Castellor. The prince's order is that thou come instantly to defend it;

O-ve tiè da - to, affret - ta - ti-a 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 Croce il ve-lo cin-ge-rà Leo-no-ra,, Oh giusto  
 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* *Vln.* *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 - i? (Per-der-la! Oh am-ba-scia! —  
pressing. Man-ri-co, what wilt thou? (If I be too tar-dy! —

*dim.*  
(puts on his helmet and  
seizes his mantle.)

**Azucena.** **Manr.**  
per-oh - der quel - l'an-gel! (E fuor di sel) Addi - o!  
oh 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

*ff*

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.

Strings *p*

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,

*p*

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, leave me? spre - thou'lt mi dal cor! Un mo -  
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 - stiad ar - re - star - mi, ter - rae ciel non  
her! Heav'n and earth shall not re - strain me, I must fly to

*ff*

## Azucena.

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

ha pos - san - za!  
dis - a - buse her.

Ah! mi sgombra, o ma - dre, i pas - si, Guai per  
'Tis in vain to re - sist, Oh, moth - er, Thy fore -

*p*

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-toil fi - glio di do - lor! No, sof - frir - lo non pos - sì -  
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 -

*mf*

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! Mò - di, deh! mò - 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 - stay - ma! m'o di, son  
Ah my son, leave me

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

*ff*

io not, che par-la a te, par-la a te! fer - ma, fer - ma, fer - ma, fer - ma, ah fer - ma, fer - ma, fer - ma!  
 'Tis I, thy moth - er, who speaks, my son, oh stay, my son, oh deh! fer - ma, oh my son, oh

la - scia, mi la - scia, mi la - scia, mi la - scia!  
 go, moth - er, fare - well, oh moth - er, I must go, deh la - scia, ad - oh I go, oh

fer - hear - ma, ah fer - ma, fer - ma, fer - ma! di - moth - o, mi la - scia, ad - dio, ad - di - o! moth - er, oh moth - er, mother, fare - well!

(Exit Manrico, Azucena trying in vain to detain him.)