

# LUCIA DI LAMMERMOOR

(The Bride of Lammermoor)

Opera in Three Acts

By

## G. DONIZETTI

The Italian Libretto Based on  
Walter Scott's Novel

The English Version by  
NATALIA MACFARREN

With an Essay on the  
Story of the Opera by  
E. IRENAEUS STEVENSON



Ed. 361

**G. SCHIRMER, Inc.**



Distributed by  
**Hal Leonard Publishing Corporation**

7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

INDIANA UNIVERSITY  
LIBRARIES  
BLOOMINGTON

MUS

M

1503

.D68

L9

Copyright, 1898, by G. Schirmer, Inc.  
Copyright renewal assigned, 1926,  
to G. Schirmer, Inc.

# LUCIA DI LAMMERMOOR

# LUCIA DI LAMMERMOOR.

## A Tragic Drama in Three Acts.

FIRST PERFORMED AT THE TEATRO FONDO, NAPLES, SEPTEMBER 26, 1835. SUCCEEDING FIRST PERFORMANCES  
AS TO OTHER LOCALITIES INCLUDED LONDON, 1838; PARIS, 1839; NEW YORK, IN ENGLISH,  
AT THE PARK THEATRE, 1843, AND IN ITALIAN, 1849; ETC., ETC.

## Characters of the Drama,

With the Original Cast as Presented at the First Performance.

|                                                                                                                               |               |                       |
|-------------------------------------------------------------------------------------------------------------------------------|---------------|-----------------------|
| LORD ENRICO ASHTON . . . .                                                                                                    | Baritone . .  | COSSELLI.             |
| MISS LUCIA, his Sister . . . .                                                                                                | Soprano . .   | TACCHINARDI-PERSIANI. |
| SIR EDGARDO DI RAVENSWOOD . .                                                                                                 | Tenor . .     | DUPREZ.               |
| LORD ARTURO BUCKLAW . . . .                                                                                                   | Tenor . .     | GIACCHINI.            |
| RAIMONDO BIDEBENT, tutor and<br>confidant of Lucia . . . .                                                                    | Bass . .      | PORTO.                |
| ALISA, companion to Lucia . . . .                                                                                             | Mezzo-Soprano | ZAPPUCCI.             |
| NORMANNO, Captain of the Guard at<br>Ravenswood . . . .                                                                       | Tenor . .     | ROSSI.                |
| Ladies and Knights related to the Ashtons; Inhabitants of Lammermoor; Pages; Soldiery;<br>and Domestics in the Ashton family. |               |                       |

The action takes place in Scotland, in part in Ravenswood Castle, in part in the ruined  
tower of Wolfscrag. The time is the close of the Sixteenth Century.

## Lucia di Lammermoor.

A just enthusiasm for the novels of Scott was universal when Donizetti, at the height of a brilliant career (to be so tragically shortened), sat down to work into music a libretto sketched by Salvatore Cammerano on the lines of "The Bride of Lammermoor." Every Italian opera-maker of the hour—an hour highly expressive of Italy's lyric drama—burned to set a Walter Scott story to music. The hack-librettist was doing some of his fellest work. Scott was a special favorite of Donizetti's active and decidedly literary mind. He had already produced one "Scott opera" (to-day quite properly forgotten), "Il Castello di Kenilworth," written at about the same time with "Parisina" and "Anna Bolena." With maturer powers, and with the riper art of his "Lucrezia Borgia" (1833), he now began to dress the simple tale of Lucy Ashton and the Master of Ravenswood—as diluted for him by Cammerano. It was, as has been noted, a time of flimsy Italian opera-books. Composers were not fussy. But we know that Donizetti was so little suited with Cammerano's way of making a text for "Lucia," that he re-wrote parts of it, and practically supplied the words and situation for the last act, as he is said to have done for "La Favorita." Let us be kind, and believe that Donizetti improved on Cammerano, and that the French librettists who, in time, revised all the text, improved on Donizetti.

It was not the first time that Scott's touching romance had been turned into opera. But the scores by Donizetti's contemporaries—Carafa (1829), Ricci, by Mazzucato (1834), and Bredal (1832)—are long ago forgotten, with their thin contents. The story of the unhappy Bride, as transcribed by Cammerano and Donizetti himself, is a waterish and feeble report of Scott. It is so familiar that it need not be recited now in detail. We will sketch it briefly. The opera was originally written and given as a two-act work: now it is made a three-act one.

The opera opens in the sombre gardens of Ravenswood Castle, with a group of its guards, and *Normanno*, their head, excitedly talking of discovering whether some stranger is not prowling around the estate on secret mischief. *Lord Enrico Ashton* learns from *Normanno* that the intruder may be no less than *Edgardo di Ravenswood*, their dispossessed enemy. But, worse still, *Normanno* soon adds, in the hearing of the grave *Raimondo* (who, to do him justice, seems not to have guessed it), that *Lucia* is stealing interviews with a mysterious lover, who must be the hated *Edgardo*; and relates the story of *Lucia's* deliverance from a mad bull "while returning from a visit to the grave of her mother." The retainers come in, their errand successful, and describe how a stranger has dashed away from them, on his charger, at the ruined tower. *Enrico* swears vengeance, and the chorus unite in his wish.

The second scene introduces *Lucia*, with *Alisa*, awaiting *Edgardo* in the lonely park, by the haunted spring. *Lucia* has scarcely finished telling its legend of ill-omen, and her own dark dreams of a wretched ending to their secret love-affair, when *Edgardo* enters. He announces that this is a parting; he must leave Scotland that night, on a political errand to France. They discuss—in operatic fashion—their dangers and plans; pledge their mutual faithfulness, and separate in anguish.

With the third tableau, a lapse of some months is supposed to have occurred. The tyrannical *Enrico* has arranged to give *Lucia's* hand to *Arturo Bucklaw*. *Lucia* has not heard from *Edgardo*, the cruel brother having suppressed the lover's letters. She already half-doubts. In a harsh interview, *Enrico* now enjoins the marriage with *Bucklaw*. He produces the usual operatic and dramatic convenience, a forged letter, that makes *Edgardo* faithless to *Lucia*. The unhappy girl is overcome. The guests for the betrothal are already come. A jubilant ceremony begins. The contract is signed by the half-swooning *Lucia*, when *Edgardo* enters. In a tempest of misunderstanding and wounded pride, he denounces *Lucia*, insults her brother and the guests, and quits the apartment with life only through *Raimondo's* good offices in the turbulent scene.

The third act finds *Edgardo* gloomily reflecting, while a storm is crashing around his lonely chamber in the Wolfscrag Tower. But even here *Enrico Ashton* seeks him out with a challenge, and a meeting is arranged. The act's second scene is the wedding of *Lucia* and *Bucklaw*. The festive choruses are broken by *Raimondo's* sudden entrance with the news that *Lucia* is a maniac-bride, and that she has taken her new-made husband's life. The distracted girl comes into the room as *Raimondo* ends his story. She raves—melodiously—and even her brother's anger cannot calm her. As *Lucia* is led away, *Raimondo* rebukes *Normanno* as the tale-teller who has brought all this misery on the Ashtons.

The opera's final scene presents *Edgardo* among the graves of his race. Grief and despair have broken his heart. He is resolved to take his own life. With his last reflections, the sad-hearted Lammermoor folk and some of the Castle guests approach, singing a doleful chant; and a passing-bell is heard. *Raimondo* appears and discloses the fact that *Lucia's* madness has ended in her own death. *Edgardo* apostrophizes her pure spirit, declares that he and she will not long be parted, and stabs himself—dying as the chorus about him piously pray that Heaven may pardon such human errors.

Such is Scott's novel as utilized by Donizetti, in a way amusingly unjust to its own episodes and characters. This operatic *Lucia* has none of that queer mixture of levity, caprice and pride possessing Lucy Ashton, along with all her sentimentality. The *Edgardo* in this libretto is merely a regulation betrayed-lover of the stage, with no touch of Ravenswood's morbid dignity, except where we just catch it in Donizetti's last scene. Our operatic *Arturo Ashton* has few traces of the original Sholto Ashton. And as for the strongest types in "The Bride of Lammermoor," Lord Ashton, the Keeper, Lady Ashton, the impressive figure of Blind Alice (not even caricatured by Cammerano's *Alisa*), old Balderstone the garrulous, and the swaggering Craigengelt—alas, they are left out altogether! We have paper-doll personages, compared with those in the tale. But still there is a general if far-away consonance with it. And it is only fair to remark, in reviewing this typical libretto of the Donizettian, Bellinian, and early-Verdian epoch, that Scott himself slighted opportunities in his book. Donizetti's warbling young lady in her bridal frock does not hint at Scott's poor Lucy Ashton, shuddering in the chimney, raving mad, and hissing out: "So, you've ta'en up your bonny bridegroom!" But Scott failed to make his characters act out the bloody tragedy of Lucy's wedding; he merely described it. Perhaps, faithfulness to it, in any way save by a conventional "madness" for *Lucia*, seemed to Donizetti too brutal for the public. It is interesting to speculate what some of the librettists and composer-librettists of our day—Boito, du Locle, Illica—would make of "The Bride of Lammermoor." I suspect that Donizetti's method of disposing of *Edgardo* by a public decease, amid his ancestral tombs, with *Lucia's* funeral train at hand (in which "situation" Donizetti and Wagner's "Tannhäuser" are curiously brought together), would never be encouraged nowadays. We should have *Edgardo* struggling in the "Kelpie" quicksand behind blue gauzes, with a frantic *aria parlante* and very stormy orchestration. I expect, too, that we would begin the opera with the novel's wild bull, and the deliverance of the heroine and Sir Henry. We can hardly keep the bulls out of "Carmen." But, seriously, there is eternally good stuff for a tragic opera in Scott's novel. Be it commended to Puccini or Leoncavallo or Smareglia.

Moreover, while we may smile over the libretto of "Lucia di Lammermoor," it is unfair in these days of Wagnerian and French influences on Italian opera, to treat Donizetti's work with contempt, and to regard it as does one critic of note, who calls it "a sham tragedy"—an "obsolete prima-donna opera." "Lucia di Lammermoor" is sentimental; it is wide of the Gluck and Mozart and Beethoven and pre-Wagnerian model, to a fault. But it has musical beauty in lavish measure, and

constant throbs of true dramatic feeling. Its best pages do just what they should do—express the sentimental course of a slight, sad, old-fashioned love-story with a background of romance. There is no hint of local color in its music, but there is not much of that in Scott. There is a poignant sweetness, every now and then, to haunt the ear. Now it is a cavatina like “Regnava nel silenzio,” or the grave little introductions to certain scenes, or the passionate sextet “Chi mi frena,” or *Edgardo's* “Tu che a Dio” scena, that attests how the composer expressed the spirit of a story as melancholy as the soul of Shakespeare's Jacques. The jiggling choruses and thin instrumentation grieve our ears, but there is less conventionality in the latter business, at least, than Donizetti often shows. Wagner writes in 1841, of “La Favorita,” that that work of Donizetti, “besides the acknowledged merits of the Italian school,” possessed “superior refinement and dignity.” The same comment applies to “Lucia”; borrowed from the pen of a master least apt to praise music of such a flavor. The slight, fluent partition is Italian in its casual elegance.

And as to its popularity, “Lucia” seems to be perennial so long as singers really sing. Every leading *soprano di coloratura* studies it and keeps *Lucia* a part in repertory. Every tenor must have *Edgardo's* rôle at command, and his black cloak in wardrobe. To sing *Lucia* perfectly is to be a consummate vocalist. As to deeper qualities, why, if singers will not think of anything but their scales and their shakes, then probably they will not realize with what effect Donizetti's simple recitatives may be delivered. Any such part is a lesson in pure diction.

Indeed, “Lucia di Lammermoor” illustrates Donizetti when serious—not laughing, as when he composes the “Elisire” or “La Figlia del Reggimento,” or the equally inimitable “Don Pasquale”—perhaps better than any of his works. It has always divided supremacy with the firmer “La Favorita.” It fuses, as does not even “La Favorita,” his florid and his dramatic manners. Of all his long list of works—some sixty-seven operas, grave and gay—few survive: really no more than the three humorous masterpieces named and “La Favorita,” “Lucia,” “Lucrezia Borgia,” and “Linda.” But they are enough to represent firmly a genius surpassing Bellini, and influencing the early Verdian scores, more directly than generally is understood, and Ponchielli, to say nothing of others. And it is interesting to notice that out of all the endless list of “Walter Scott operas” by composers of almost every nationality to “books” in as many tongues, only “Lucia di Lammermoor” can be considered as keeping the stage, in real repertory to-day; with the exception of Marschner's fine “Templer und Jüdin” (based on “Ivanhoe”), still a favorite in German and Austrian opera-houses. The rival “Lucias” noted above, Carafa's “Prison d'Edimbourg” (on “The Heart of Midlothian”), Bizet's “Jolie Fille de Perth,” Balfe's “Il Talismano,” and dozens more, are all mute to-day. Sir Arthur Sullivan's recent “Ivanhoe” has not made its way with much vigor or probability of life.

“Lucia” was no heroic score. But it was the outcome of a musical fecundity that we may believe would have achieved higher fruits, but for the cloud of madness—a strange coincidence in the case of a composer who wrote so many “mad-scenes”—coming to Donizetti in Paris, in 1845, and imprisoning him in an asylum until his merciful death in 1848.

E. IRENÆUS STEVENSON.

# Index.

## ACT I.

### (PROLOGUE.)—THE DEPARTURE.

| No. |                                                                                              | Page |
|-----|----------------------------------------------------------------------------------------------|------|
| 1.  | Prelude and Chorus . . . . . Percorriamo le spiagge vicine (Norman and Retainers) . . . . .  | 1    |
| 2.  | Recit. and Cavatina . . . . . Cruda, funesta smania (Norman, Henry, Bide-the-Bent) . . . . . | 9    |
|     | Chorus of Huntsmen . . . . . Come vinti da stanchezza . . . . .                              | 17   |
| 3.  | Recit. and Cavatina . . . . . Regnava nel silenzio (Lucy and Alice). . . . .                 | 29   |
| 4.  | Recit. and Duet ; Finale I. . . . . Sulla tomba che rinserra (Lucy, Edgar) . . . . .         | 42   |

## ACT II.

### THE MARRIAGE-CONTRACT.

|     |                                                                                            |     |
|-----|--------------------------------------------------------------------------------------------|-----|
| 5.  | Introduction and Recit. . . . . Lucia fra poco a te verrà (Norman, Henry). . . . .         | 60  |
| 6.  | Recit. and Duet . . . . . Il pallor funesto, orrendo (Lucy, Henry) . . . . .               | 62  |
|     | Soffriva nel pianto (Lucy) . . . . .                                                       | 69  |
|     | Se tradirmi tu potrai (Henry) . . . . .                                                    | 76  |
| 7.  | Recit. and Aria . . . . . Ah cedi, cedi (Bide-the-Bent, Lucy) . . . . .                    | 82  |
|     | Guidami tu, tu reggimi (Lucy) . . . . .                                                    | 89  |
| 8.  | Finale II. Chor. and Cavatina . . . . . Per te d'immenso giubilo . . . . .                 | 92  |
|     | Per poco fra le tenebre (Arthur) . . . . .                                                 | 96  |
| 9.  | Recit. and Sextet . . . . . Dov'è Lucia ? (Arthur, Henry ; Lucy et al.) . . . . .          | 102 |
|     | Chi raffre a il mio furore (Henry, Edgar) . . . . .                                        | 109 |
| 10. | Recit. and Stretto of Finale II. . . . . T'allontana, sciagurato (Arthur, Henry) . . . . . | 123 |
|     | Esci, fuggi . . . . .                                                                      | 130 |

## ACT III.

|     |                                                                                                              |     |
|-----|--------------------------------------------------------------------------------------------------------------|-----|
| 11. | Storm; Recit. and Duet . . . . . Orrida è questa notte (Edgar) . . . . .                                     | 156 |
|     | Qui del padre ancor respira (Edgar, Henry) . . . . .                                                         | 159 |
| 12. | Chorus . . . . . D'immenso giubilo . . . . .                                                                 | 173 |
| 13. | Recit. and Chorus . . . . . Cessi, ah cessi (Bide-the-Bent) . . . . .                                        | 179 |
|     | Dalle stanze, ove Lucia . . . . .                                                                            | 180 |
| 14. | Recit. and Aria . . . . . Alfin son tua (Lucy) . . . . .                                                     | 189 |
|     | O gioia che si sente (Lucy) . . . . .                                                                        | 194 |
|     | Spargi d'amaro pianto (Lucy) . . . . .                                                                       | 206 |
| 15. | Recitative . . . . . Si tragga altrove (Henry, Bide-the-Bent, Norman) . . . . .                              | 217 |
| 16. | Recit. and Aria. Finale III. . . . . Fra poco a me ricovero (Edgar ; then Bide-the-Bent and Chorus). . . . . | 220 |
|     | Tu che a Dio spiegasti l'ali (Edgar) . . . . .                                                               | 233 |

# TRADITIONS OF PERFORMANCE

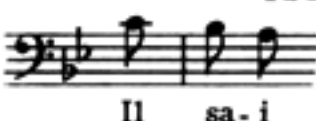
By Estelle Liebling

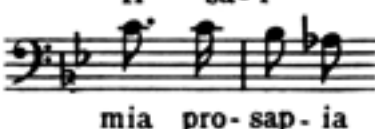
In Italian opera of this period, it is traditional to use passing and auxiliary notes. Indeed, it was the intention of the composer that they should be used.

## PASSING NOTES

In *recitativo* passages, when the interval is a third, followed by two notes of the same pitch, the scalar note between is used instead of going directly to the third. Care should be taken that these notes are in the prevailing tonality. The tonality may have been temporarily changed by means of accidentals. The opportunities to use the passing note are numerous throughout the score. Three examples may suffice.

Page 9. Norman: 

Henry: 

Page 10. Henry: 

## AUXILIARY NOTES

The auxiliary note is generally used at the end of a phrase, where the two final notes are of the same pitch and may be approached from any interval if attractive to the musical ear. This note is usually better as the scalar note above the final note.

As with passing notes, the tonality must be observed carefully.

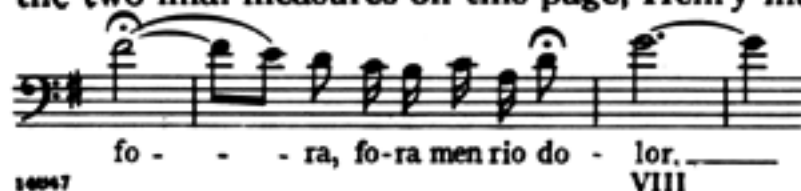
## CUTS

In performance, certain cuts in this opera have become almost a rule. Those listed below may be designated as authentic, for it is thus that the opera is performed by all leading opera companies.

Page 11. After "Oh detto!" (Bide-the-Bent) in 7th measure, cut to last note in 11th measure, page 12 (Henry) "Io fremo!"

Page 14. The 9th measure may be sung thus: 

Page 15. In the 2nd measure Norman and Bide-the-Bent are silent. In the two final measures on this page, Henry may sing as follows:



Page 22. At the end of 8th measure, cut to 8th measure, page 27.

Page 28. Last four bars of baritone solo may be sung thus:



Page 32. The 7th measure is usually sung:



The aria "Regnava nel silenzio", with its many traditional changes, cadenzas, and variants, is published separately by G. Schirmer, Inc.

Page 36. The following cadenza replaces the 5th and 6th measures.



There is a cut from the end of the 12th measure on page 40, to 1st measure on page 42. Use the word "me" in this latter measure. Alice *tacet* in last 5 measures.

Page 42, No. 4, 1st measure



Page 46, 6th measure



Page 46, 23rd measure



Page 48, 10th measure



Page 49, 5th measure



Page 55. Measures 20 to 25 for Lucy are silent.

Page 56. The vocal parts in the first 11 measures are silent.

**Page 58.** The 5th, 6th, and 7th measures are sung in unison by Lucy and

Edgar thus: 

**Page 59.** Measures 14, 15, 16, 17, and 18 are treated thus:

Ad - dio! ah! ah!

and sung by Soprano and Tenor in unison.

**Page 65.** Cut from end of 2nd measure to beginning of 9th.

Page 65. Cadenza for 12th measure:

do- lor, \_\_\_\_\_ il mio do- lor!

**Page 67.** Cut from end of 5th measure to beginning of 12th.

**Page 70.** The 12th measure is sung as follows:

Lucy

Page 72, 1st measure:

re in - fe - de - le,

Page 72, last part of measure 7: 

Page 77. The 32nd measure should be sung thus:  ra - ta, ah!\_

Then cut to 22nd measure on page 79 (*a tempo*).

**Page 80.** Cut from the end of the 7th measure to the 2nd measure on page 81.

Page 81. Last two vocal measures:

Lucy 

Then from the end of this page, cut to page 92, No. 8.

**Page 122.** It is traditional to allow Edgar and Henry to finish their phrases before the others join them in the last 3 measures. The parts of Lucy and Alice are here added to make the explanation clear.

Lucy  ah! \_\_\_\_\_

Alice  il cor! \_\_\_\_\_

Edgar  t'a-moan-cor ah, si, an - cor! \_\_\_\_\_

Henry  non il po - so, ahi mè! \_\_\_\_\_

Page 138. Cut from the end of the page to the 5th measure of page 153.

Page 156. Cut to page 173 (No. 11, at beginning of Act III, is omitted).

Page 182, 8th measure. Instead of last beat of measure, the following cadenza is used:

 men - te la vir tu de a lei man - cò! la vir - tu - de a lei man - cò!

Page 185. From end of 2nd measure, cut to 4th measure (*Più mosso*) of page 187.

Page 190. "The Mad Scene" is published separately by G. Schirmer, Inc., and includes the well-known cadenzas, etc.

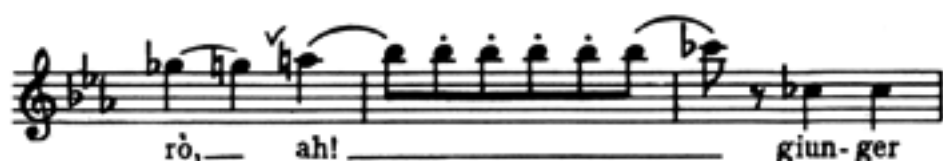
Pages 198 and 199. After the cadenza with Flute at the conclusion of the Mad Scene, Norman, Bide-the-Bent, and Chorus are silent. Cut to 4th measure (*Moderato*) on page 206.

Pages 208 and 209. The voices of Henry and Bide-the-Bent are omitted.

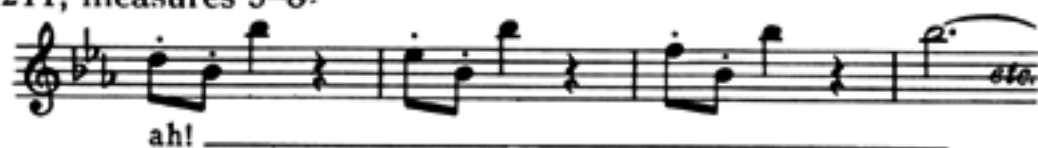
Page 210, 1st measure:  spar-gi d'a .

Measures 7-8:  ve - - - lo

Measure 9:  men - tre las -

Measures 14-16:  rò, ah! giun-ger

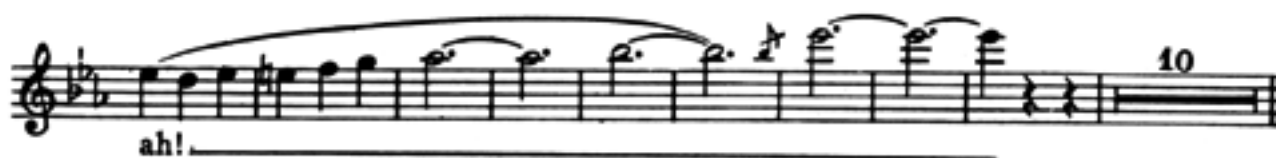
Page 211, measures 5-8:



Page 211. Cut from last measure to 8th measure on page 214, thus:



Lucy *tacet* the 7 succeeding measures, and finishes thus:



The last five measures for chorus are omitted.

# Lucia di Lammermoor.

## Act I.

### La Partenza. (The Departure)

#### Nº 1. "Percorriamo le spiagge vicine.,,"

#### Prelude and Introductory Chorus.

*Scene.*— Grounds near the Castle of Ravenswood.

G. DONIZETTI.

**Maestoso.**

**Piano.** *p*

Tymp. Soli.

Corni.

Cl.

Corni & Fag.

*pp*

Tromb.

Ob.

Cor.

Cl.

*ff*

Tutti.

Fl.  
Cor.  
*p*  
Tym. & Tromb.  
*f* Cl.  
Strings pizz.

Cornd.  
*f*  
*ppp*  
*calando*

Allegro giusto.

*ff*  
Tutti.  
Strings Ob. Cl. & Fag.

Trombones & Strings.  
*p*  
Cor.  
*fp*  
*fp*  
*calando*  
*p*  
Cl. Tromb.

Cl. Fl.  
Ob.  
Cor. & Bass.  
*f*  
Vi.

*f*

Viole Cor. Fag. & Cello.  
Bassi.

## Norman.

Per - cor - re - te le spiag - ge vi - ci - ne,  
Let us roam thro' these ru - ins de - serted,

**TENORS.**  
Per - cor - ria -  
Let us roam

**BASSES.**  
Per - cor -  
Let us

**Chorus.**  
(Sir Henry Ashton's retainers, in hunting-array.)

**Tromb.** **Cl. Cor. etc. as before.**

del - la tor - re le va - ste ro -  
Let no long - er the truth be a -

- mo le spiag - ge vi - ci - ne,  
thro' these ru - ins de - sert - ed,

ria - mo le spiag - ge vi - ci - ne,  
roam thro' these ru - ins de - sert - ed,

vi - ne:  
vert - ed,

ca - da il  
Let the

del - la tor - re le va - ste ro - vi - ne:  
Let no long - er the truth be a - vert - ed,

del - la tor - re le va - ste ro - vi - ne:  
Let no long - er the truth be a - vert - ed,

*sf* *ff*

vel di sì tur-pe mi-ste-ro, lo do-man-da, lo im-po-ne l'o-nor, lo im-  
veil now of doubt rend a-sun-der, And re-veal what to hon-or is due, to

ca-da il vel di sì tur-pe mi-ste-ro,  
Let the veil now of doubt rend a-sun-der,

ca-da il vel di sì tur-pe mi-ste-ro,  
Let the veil now of doubt rend a-sun-der,

po-ne l'o-nor.  
hon-or is due.

Splen-de-  
As a

lo im-po-ne l'o-nor.  
To hon-or 'tis due.

Splen-de-  
As a

lo im-po-ne l'o-nor.  
To hon-or 'tis due.

Splen-de-  
As a

*fp* *Viola & Fag.* *VI.* *Fag. sustain* *Strings.*

rà l'e-se-cra-bi-le ve-ro co-me lam-po fra  
flash from the cloud af-ter thun-der, We will speak, tho' this

rà l'e-se-cra-bi-le ve-ro co-me lam-po fra  
flash from the cloud af-ter thun-der, We will speak, tho' this

rà l'e-se-cra-bi-le ve-ro co-me lam-po fra  
flash from the cloud af-ter thun-der, We will speak, tho' this

*fp* *Cl.* *Cor. sustain.* *Ob.*

nu - bi d'or-ror, splen - de - rà, splen - de -  
 day we may rue; As a flash, as a

nu - bi d'or-ror, splen - de - rà, splen - de -  
 day we may rue; As a flash, as a

nu - bi d'or-ror, splen - de - rà,  
 day we may rue; As a flash,

Vla. II. Viola & Tromb.

Cor.

rà, splen - de - rà l'e-se-cra - bi - le ve - ro  
 flash, as a flash from the cloud af - ter thun - der,

rà, splen - de - rà l'e-se-cra - bi - le ve - ro  
 flash, as a flash from the cloud af - ter thun - der,

sì, splen - de - rà l'e-se-cra - bi - le ve - ro  
 flash, as a flash from the cloud af - ter thun - der,

*p* *pp*

co - me lam - po fra nu - bi d'or - ror, fra nu - bi d'or -  
 We will speak, tho' this day we may rue, this day we may

co - me lam - po fra nu - bi d'or - ror, fra nu - bi d'or -  
 We will speak, tho' this day we may rue, this day we may

co - me lam - po fra nu - bi d'or - ror, fra nu - bi d'or -  
 We will speak, tho' this day we may rue, this day we may

Tutti.

ror, \_\_\_\_\_ Ca-da il vel di sì tur-pe mi-ste-ro, sì, \_\_\_\_\_  
 rue, \_\_\_\_\_ Let the veil now of doubt rend a - sun - der, Yes, \_\_\_\_\_  
 ror, \_\_\_\_\_ d'or - ror.  
 rue, \_\_\_\_\_ we'll speak.

ror, fra nu - bi d'or - ror. Ca-da il vel \_\_\_\_\_  
 rue, this day we may rue, Let the veil \_\_\_\_\_  
 fra this day we may rue, Ca-da il vel \_\_\_\_\_  
 Let the veil \_\_\_\_\_

— di sì tur-pe mi - ste - ro, lo do-man-da, lo im-po-ne l'o-no-re, sì, \_\_\_\_\_  
 — let the veil rend a - sun - der, let the veil now of doubt rend a - sun - der, yes, \_\_\_\_\_  
 — di sì tur-pe mi - ste - ro, lo do-man - \_\_\_\_\_  
 — now of doubt rend a - sun - der, And re-veal \_\_\_\_\_  
 di sì tur-pe mi - ste - ro, lo do-man - \_\_\_\_\_  
 now of doubt rend a - sun - der, And re-veal \_\_\_\_\_

— lo im - po-ne l'o - nor, ca-da il vel, ca-da il vel, \_\_\_\_\_  
 — and re - veal, and re - veal what to hon - or is due, \_\_\_\_\_  
 — da, lo im - po-ne l'o - nor, ca-da il vel, ca-da il vel, \_\_\_\_\_  
 — what to hon - or is due, what to hon - or is due, \_\_\_\_\_  
 — da, lo im - po-ne l'o - nor, che l'im-po-ne l'o - \_\_\_\_\_  
 — what to hon - or is due, what to hon - or is \_\_\_\_\_

si l'im-po - ne, l'im - po - ne l'o -  
and re-veal what to hon - or is

nor,  
due,

l'im - po hon - ne l'o -  
to hon - or is

l'im - po hon - ne l'o -  
to hon - or is

Strings, Cl. & Fag.

nor, ca-da il vel, ca-da il vel, si, l'im-po - ne, l'im -  
due, what to hon - or is due, and re - veal what to

nor, ca-da il vel, ca-da il vel,  
due, what to hon - or is due,

nor,  
due,

chè l'im-po - ne l'o - nor,  
what to hon - or is due,

po - ne l'o - nor,  
hon - or is due,

l'im - po hon - ne l'o - nor,  
to hon - or is due,

l'im - po hon - ne l'o - nor,  
to hon - or is due,

Vins. Fl. & Cl.

Ca - - da, lo  
As a flash from

lo do - man - da, lo im po - ne l'o - nor, lo do - man - da, lo  
And re - veal what to hon - or is due, and re - veal what to

Ca - da, ca - da, lo do - man - da, lo  
As a flash, as a flash, and re - veal what to

*Viola, Cor. & Fag.*  
Tutti. *Viola.* Tutti.

*Piu Allegro.*

vuol l'o - nor, l'o -  
the cloud, what

vuole l'o - nor, lo vuol l'o - nor, l'o -  
hon - or is due, we will re - veal, what

vuole l'o - nor, lo vuol l'o - nor, l'o -  
hon - or is due, we will re - veal, what

*Piu Allegro.*

nor, lo vuol l'o - nor, lo vuol l'o - nor.  
is to hon - or due, to hon - or due.

nor, lo vuol l'o - nor, lo vuol l'o - nor.  
is to hon - or due, to hon - or due.

nor, lo vuol l'o - nor, lo vuol l'o - nor.  
is to hon - or due, to hon - or due.

(Exeunt Chorus rapidly.)

Strings, Cl. Cor. & Fag. Vln. Fl. Corno.

*calando*

Fag.

No 2. "Cruda, funesta smania.,  
Recitative and Cavatina.

Norman. (respectfully approaching Sir Henry.) Henry Ashton. (frown -

Voice. Tu sei tur-ba-to! E n'ho bendonde. Il  
Thou art dis-or-der'd! And well I may be! Thou

Piano. *f* *p* *(recit.)*

Strings. Tutti.

ing haughtily.)

sa - i: de'miei de - sti - ni im - pal - li - di la stel - la,  
know-est, the an-cient glo-ry hath from our house de - part - ed,

Strings, Corni sustain.

*a tempo.*

Trombs. & Bassi. *p*

In - tan-to Ed - gar - do, quel morta - le ne -  
While haugh-ty Ed - gar seest he tem - pest de -

Vln I.

mi-co di mia pro-sapia, dal - le sue ro - vi-ne er-ge la fron-te bal-dan-  
scending, sees we are ru-in'd, in his crumbling towers, lonely and proud, he is in

**Recit.**  
zo - sa, e ri - de! So-lo u - na ma - no raf - fer - mar mi  
safe - ty and mocks us! One hand a - lone can now from ru - in

puo-te nel va-cil-lan-te mio po - ter. Lu-ci-a o - sa re-spin-ger quel-la  
save me, a-vert our for-tune's to-tal wreck: 'tis Lu-cy; and if she dare to dis- o -

*Strings*

**Bide-the-Bent.** (in a con -  
ma-no! Ah! suo-ranon m'è co - le - i! Do-len - te  
bey me; Ah! I am no more her broth - er! Oh, have com -

*ff* *Strings, Corni & Fag. sustain.*

*Vln. I. & Bassi.*

ciliatory tone.)  
ver-gin, che ge-me sull'ur - na re - cen - te di ca - ra ma-dre, al  
pas-sion, She yet for her moth-er is mourn-ing in bit-ter sor-row, So

*Strings*

ta - la - mo po - tri - a vol - ger lo sguardo? Ri - spettiamoun co - re, che tra fit - to dal  
soon, how can she think of joy or of mar - riage! Let her tears pro - tect her, for to that gentle

**Norman. (ironically.)**  
duol, schi - vo è d'a - mo - re. Schi - vo d'a - mor! Lu - cia d'a - mo - re av - vam - pa.  
heart love is a stran - ger. She strange to love? Her heart with love is burn - ing.

*f* *allegro*

**Henry.** **Norman. Moderato assai.**  
Che fa - vel - li! M'u - di - te: El - la sen gia co -  
Dost thou tell me - Now hear me: Sad - ly one day she

**Bide the Bent.**  
(Oh det - to!)  
(Oh heaven!)

**Moderato assai.** *Vln. I.*  
*Vln. II. & Viole.* *p*

là del par - co nel so - lin - go vi - al do - ve la ma - dre gia - ce se -  
rov'd, her moth - er had not long been en - tom'd, thro' lone - ly path - ways dream - i - ly

*Cl.* *fp* *Cl.*

pol - ta. Im - pe - tu - o - so to - ro ec - co su lei s'av - ven - ta, quan - do per  
wand'ring, When from a neighb'ring thicket t'ward her a boar rush'd wild - ly; She stood af -

*Ob.* *fp* *Cl.*

## Allegro.

l'a-ria rim-bombar si sen-te un col-po, e al suo re-pen-te ca-de la  
fright-ed, When a sword came brightly flashing, and in a mo-ment slain was the

Henry.

Norman.

bel-ve. E chi vi-brò quel col-po? Tal che il suo no-me ri-co-pri d'un  
monster. Who struck the blow that kill'd him? He, whom to men-tion, would offend thy

Henry.

Norman.

Henry.

ve-lo. Lu-ci-a for-se? L'a-mò. Dun-que il ri-  
presence. And did my sis-ter. She loves. Since, has she

Norman.

Henry.

Norman.

Henry.

vi-de? Ogn'al-ba- E do-ve? In que'vi-a-le. Io fremo! Nè tu scov-ri-sti il se-dut-  
met him? Each morning-And where? In yon-der al-ley. Oh fury! But say, dost know her lover's

Norman.

Maestoso.

Sospetto ion ho soltanto. E tuo ne-mi-co. Tu lo de-  
'Tis on-ly a sus-pi-cion. It is thy foeman; He, whom thou  
tor? name! Ah, par-la! (Oh ciel!)  
Ah, tell me! (Oh heav'n!)

Allegro.

Maestoso.

Corni, etc. *fp* *fp*

Henry.

*a piacere*

Norman.

13

te-sti.  
hat-est.

Bide-the-Bent.

Es-ser po-trebbe Ed-gar-dò? Lo di-ce-sti.  
Oh mysuspi-cion! 'Tis Edgar? Yes, 'tis Edgar.(Ah!)  
(Ah!)

Larghetto.

Henry.

Cru-da, fu-ne-sta sma-nia— tu m'hai sve-glia-to in  
Tor-ments of hate and ven-geance, Now in my heart a -

Strings.

pet-to!  
wak-en,È trop-po, è trop-po or-ri-bi-le,  
Her false-hood to me I can-not bear;que-sto fa-tal so-  
Grief hath my days o'er-spet-to!  
tak-en!Mi fa ge-la-re e fre-me-re,  
I'll die un-less I punish him,sol-le-va in fron-te il  
His trai-tor's heart I'll*affrett. e cresc.*

Tempo I.

crin, ah,  
cleave, ah,mi fa-ge-la-re e fre-me-re, sol-le-va in  
I'll die un-less I pun-ish him, his trai-tor's

Corni. Fl. etc.

*affrett. e cresc.**p calando*

fron - te, sol - le - va in fron - te il crin! Col - ma di tan - to ob -  
heart, his trai - tor's heart I'll cleave! I from this hour re -

**Norman.** *p*  
Pie -  
Bide-the-Bent. I

*Tutti.*  
*f* *p*

bro - brio chi suo - ra a me na - sce - a!  
nounce thee, If base - ly thou'st be-tray'd me, (with a terrible im-

to - so al tuo de - co - ro, io fui con te cru -  
spoke to pro-ject thy hon - or, I knew thy heart would

(La tua cle-men - za im-plo - ro; tu lo smen-ti-sci, o  
(Heav'n, keep thy watch up - on her, Thou wilt not let her

pulse of scorn.)

Ah! pria che d'a-mor sì per - fi - do a me sve-lar - ti  
Ah! ra - ther than see thee vile - ly wed, Threat'nings and force shall

del.)  
grieve.

ciel!)  
grieve.)

*Fl.*  
*p stacc.*

re-aid - a, se ti col-pis-se un ful- - mi - ne, se ti col-pis-se un  
aid me, 'Tis to my heart a thun - der-bolt, 'tis to my heart a

Ciel!  
Ah!

Ciel!  
Ah!

Tutti. *ff* *rall.*

*a tempo* 3 ful - mi - ne, fo - ra men ri - o, fo - ra men ri-o do-lor, ah!  
thun - der-bolt that thou couldst ev - er, that thou couldst ev-er deceive. Ah!

*affrett. e cresc.*  
io fui con  
I knew thy  
*affrett. e cresc.*  
tu lo smen -  
(Thou wilt not

*a tempo* 3 *ff* *affrett. e cresc.*  
fo - ra men ri - o, fo - ra men ri - o, fo - ra men ri-o do-  
that thou couldst ev - er, ev - er de - ceive me, that thou couldst ev-er de-  
te, heart, con te cru - del, cru -  
heart, I knew thy heart would  
ti - sci, o ciel, ah! o ciel, o  
let her, ah no, thou'lt not let her

Tutti.

**Allegro giusto.**

**Tutti.**

**Chorus of Huntsmen.** (to Norman)

Il tuo dub-bio è o-mai cer  
Now we know our fear's well

**Norman.** (to Henry)

**Henry.**

**Andantino.**

**Andantino.**

**Cornl.**

*legato*

Co - me vin - ti da stan - chez - za, do - po lun - go erra - rein -  
Thro' the wood we gai - ly bound - ed, Near yon path - way by the

*legato*

Co - me vin - ti da stan - chez - za, do - po lun - go erra - rein -  
Thro' the wood we gai - ly bound - ed, Near yon path - way by the

*legato*

*pizz.* *p* *Cor. & Fag.* *Cl.*

tor - no, noi po - sam - mo del - la tor - re nel ve - sti - bo - lo ca - den - te: ec - co  
meadows, There we thought a - while to rest us, Toil and heat had sore op - press'd us; Thro' the

tor - no, noi po - sam - mo del - la tor - re nel ve - sti - bo - lo ca - den - te: ec - co  
meadows, There we thought a - while to rest us, Toil and heat had sore op - press'd us; Thro' the

*f* *p* *Tutti Strings.*

*Ob.*

to - sto lo tra - scorre in si - len - zio un uom pal - len - te. Co - me appres - so ei nè ve -  
cas - tle's ru - ined gate - way A horse - man pale came rid - ing, Swift - ly, si - lent - ly he

to - sto lo tra - scorre in si - len - zio un uom pal - len - te. Co - me appres - so ei nè ve -  
cas - tle's ru - ined gate - way A horse - man pale came rid - ing, Swift - ly, si - lent - ly he

*Cl.* *Fag.* *f* *p*

nu - to rav - vi - siam lo sco - no - sciu - to: ei su ra - pi - do de - stria - ro s'in - vo -  
pass'd us, Not a look or word he cast us, Dark and noise - less as a shad - ow In - to

nu - to rav - vi - siam lo sco - no - sciu - to: ei su ra - pi - do de - stria - ro s'in - vo -  
pass'd us, Not a look or word he cast us, Dark and noise - less as a shad - ow In - to

*Tutti.* *fp* *fp*

lò dal no - stro sguar-do. Qual s'ap-  
dis - tance soon he fad - ed; But a

lò dal no - stro sguar-do. Qual s'ap-  
dis - tance soon he fad - ed; But a

*fp* *fp* *p* *p*

Strings, Fl.  
Cor. & Bassi.

Henry.

pel - la unfal - co - nie - ro ne ap - pren - de - va, qual s'ap - pel - la.  
huntsman of our num - ber knew his name, and hath be - tray'd it.

pel - la unfal - co - nie - ro ne ap - pren - de - va, qual s'ap - pel - la.  
huntsman of our num - ber knew his name, and hath be - tray'd it.

Cl. Fag. Tym.

Allegro vivace.

qua - le? E - gli! -  
is he? Ed - gar!

Ed - gar - do.  
Lord Ed - gar.

Ed - gar - do.  
Lord Ed - gar.

Allegro vivace.

*f* Strings, Brass & Tym.

Oh, rab - - bia, oh! rab - - bia che m'ac -  
 Oh, ven - - geance, oh! ven - - geance on the

Wood. Brass. Wood.

cen - - di, con - - te -  
 trai - - tor! Doth he

Tutti.

ner - - - - tiun cor non  
 dare my wrath de -

può.  
 fy?  
 Bide - the - Bent.

No, con - te -  
 And doth he

Ah, no, non cre - de - re, no, no - deh so -  
 Ah, on her guile - less heart re - ly, - She's thy

*p* *cresc.*

ner - tiun cor non può, no, non può, no, non  
dare my wrath de - fy? doth he dare, doth he

spen - - - di - el - la -  
sis - - - ter - hear me,

puo, no, no! U - dir non  
dare? no, no! I will not

ah! ah! M'o - di!  
Hear me!

*a tempo*

vo'! hear!

*Allegro moderato.*

Strings, Wood & Cor.

*ff*

*f*

Viole & Bassi.

Strings, Wood & Cor.

Tutti.

*f*

*p*

Henry.

La pie - ta - - de in suo fa -  
If thou plead'st - for - her, I

Viole &amp; Bassi

Vins.

vo - re Mi - ti sen - si in - van mi det - ta -  
scorn thee, Cast thee from me, then let me warn thee,

Fl. &amp; Cl.

Clar.

Tutti.

Cor.

si mi par - li di ven - det - ta so - lo in - ten - der - ti po -  
For my wrongs - I will have ven - geance, It - shall fall on him a -

Cor. &amp; Viola.

Fl.

Fag.

trò. Scia - gu - ra - ti! il mi - o fu - ro - re già su  
lone. Wretch - ed sis - ter, thou yet - shalt re - pent - it! Dost thou

Ob. with voice.

p Cor.

Cello pizz.

Bass pizz.

voi - tre - men - do rug - ge - lem - pia fiam - ma che vi  
dare - to - dis - o - bey - me? From re - venge - now naught can

cresc. Fag.

Tutti.

*poco più*

strug-ge, io col san-gue spe-gne-rò, io col san-  
 stay me, And his life-blood shall a-tone, and his life-

*poco più*

*cresc.*

gue, io col san- - gue l'em - pia fiam-ma che vi strug-ge spe - gne-  
 blood, yes, his life - - blood; naught can stay me, for his life-blood shall a-

*cresc.*

rò, spe- - - gne- - rò, col san - gue spe - gne-  
 tone, shall a - - tone, his life - blood shall a-

*Più mosso* **Bide-the-Bent.** *p* *p*

rò! tone! *unis.* (Ah! qual  
 (Ah! what

Ti raf-fre - na, al nuo-vo al-bo-re ei da te fuggir non può, no,  
 Calm thy wrath, he'll not es - cape thee, With his blood he shall a-tone, he

Ti raf-fre - na, al nuo-vo al-bo-re ei da te fuggir non può, no,  
 Calm thy wrath, he'll not es - cape thee, With his blood he shall a-tone, he

*Più mosso* *p*

nu - be di ter - ro - re,  
days are these of griev - ing!

no, non può, ti raf - fre - na, al nuo - vo al - bo - re ei da te fuggir non  
shall a - - - tone! Calm thy wrath, he'll not es - cape thee, With his blood he shall a -

*cresc.*

Henry.

que - sta ca - sa cir - con - dò! Ah qual nu - be di ter -  
All our an - cient glo - ry flown! Ah! what days are these of

può, no, no, non può. Ti raf - fre - na, al  
tone, he shall a - - - tone, Calm thy wrath, he

ce - te, ta - ce - te! Ah!  
si - lent, be si - lent. Ah!

ror, ah qual nu - be di ter - ror, sì, que - sta ca - sa cir - con - dò! ah sì!  
grief, Ah! what days are these of grief, is all our an - cient glo - ry flown? all flown?

nuo - vo, al nuo - vo al - bo - re ei da te fuggir non può, no, no.  
can - not, he can - not es - cape thee, With his blood he shall a - - - tone, a - - - tone.

## Tempo I.

La pie-ta - de in suo fa - vo - re mi - ti sen - si in van mi  
If thou plead'st for her, I scorn thee, Cast thee from me, then let me

det - ta. Se mi par - li di ven - det - ta so - lo in -  
warn thee, For my wrongs I will have ven - geance, It shall

Ah! non cre - de - re.  
Ah! be - lieve it not.

ten - der - ti po - trò. Scia - gu - ra - ti! il mi - o fu -  
fall on him a - lone. Wretched sis - ter, thou yet shalt re -

ro - re già su voi tre - men - do rug - ge,  
pent it! Dost thou dare to dis - o - bey me?

Qual nu be di ter - ro - re cir - con -  
What days are these of grief and sor -

*cresc.*

*f*

l'em-pia fiam - ma che vi strug - ge io - col san - gue spe-gne-  
From re - venge - now naught can stay me, And his life - blood shall a -

dò!  
row!sì!  
Whatsì!  
days!

*f*

Poco più.

rò, io - col san - gue, io - col san - gue l'em - pia fiamma che vi  
tone, yes, his life - blood, yes, his life - blood, naught can stay me, for his  
**Eide - the-Bent.**

que - sta ca - sa  
All our glo - rycir - con - dò!  
now is flown!que - sta  
all ourE - gli a  
With histe fug - gir  
blood he shallnon può,  
a - tone,

Poco più.

E - gli a  
With histe fug - gir  
blood he shallnon può,  
a - tone,

*f*

strug - ge spe - gne - rò, spe - gne - rò, col san - gue spe - gne -  
life - blood shall a - tone, shall a - tone, his life - blood shall a -

ca - sa cir - con - dò, questa ca - sa cir - con - dò, cir - con - dò!  
an - cient glo - ry flown, all our an - cient glo - ry flown, all is flown,no, non può,  
with his bloodnon può.  
a - tone.no, non può,  
with his bloodnon può.  
a - tone.

*f*

Meno mosso.

Tempo I.

rò, l'em - pia - fiam - ma che - vi - strug - ge, io col san - gue spe - gne -  
 tone, he - shall a - tone, he - shall a - tone, yes, his life - blood shall a -

Meno mosso. Tempo I.  
 Str. Vin. sustain Wood

rò, sì, col san - gue -  
 tone! yes, his life - blood -

Qual nu - be di ter - ro - re que - sta  
 What days are these of griev - ing, all our

Ei da te fug -  
 with his blood he -

Ei da te fug -  
 with his blood he -

Meno mosso.

spe - gne - - rò, l'em - pia - fiam - ma che - vi - strug -  
 shall a - - tone, he - shall a - tone, he - shall a -

ca - sa cir - con - dò, sì, cir - con -  
 an - cient glo - ry flown, our glo - ry

gir non può, fug - gir non  
 shall a - tone, he shall a -

gir non può, fug - gir non  
 shall a - tone, he shall a -

Fl. Cor. Fac.  
 Meno mosso.

Tempo I.

ge, l'em-pia fiam-ma che vi strug-ge io col san-gue spe-gne-rò, sì,  
tone, with his life he shall a-tone, ah, with his life he shall a-tone, he

dò!  
flown.

può.  
tone.

Str. and Fug.

Tempo I. *cresc.* *f* *tr.*

spe - gne - rò, sì, sì, col san - gue  
shall a - tone, yes, with his life he

ah, Que - sta ca - sa  
yes, All our an - cient

fug  
He - gir  
shall

spe - gne - rò, sì, spe - gne -  
shall a - tone, he a -

cir - con - dò, sì, cir - con -  
glo - ry's flown, yes, all is

non  
a - può, no, no, non  
tone, he shall a -

rò, sì, spe - gne - rò, spe - gne - rò, spe - gne -  
 tone, he shall a - tone, with his life, with his  
 dò, sì, cir - con - dò, cir - con - dò, cir - con -  
 flown, yes, all is flown, all is flown, all is  
 può, no, no, non può, no, non può, no, non  
 tone, he shall a - tone, shall a - tone, shall a -

ro, col san - gue spe - gne - rò!  
 life, yes, with his life a - tone!  
 dò, sì, que - sta ca - sa cir - con - dò!  
 flown, our an - cient glo - ry all is flown!  
 può, non può, no, no, non può!  
 tone, yes, with his life shall a - tone!

(Exeunt all.)

14047

Nº 3. "Regnava nel silenzio.,,  
Recitative and Cavatina.

29

The entrance of a park. At the back a practicable gateway: towards the front, a fountain. Lucy Ashton comes out of the Castle, followed by Alice; both are much agitated; they look round, as though seeking some one, and perceiving the fountain, turn away from it.

**Maestoso.**  
**Tutti.**

**Piano.** *ff*

Harp.

Wood. *p*

Wood. *p*

Harp.

Harp. *p*

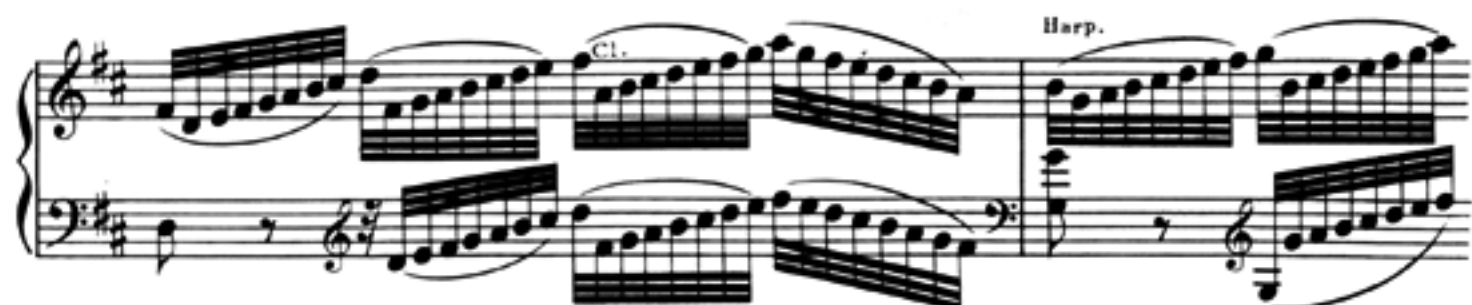
Wood. *p*

Harp. Strings pizz. *p*

Cor. sustain.

Cl. sustain.

The musical score is written for a large ensemble. It begins with a piano introduction marked 'Maestoso' and 'Tutti'. The piano part starts with a fortissimo (ff) dynamic. The harp and woodwinds (Wood.) enter with a piano (p) dynamic. The score is divided into seven systems, each with a grand staff (treble and bass clef). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The harp and woodwinds provide harmonic support with various melodic lines. The strings enter in the fourth system with a pizzicato (pizz.) texture. The score concludes with a final cadence in the piano part.



## Lucy.

ven-ne, è fol-le ar-dir. Ben par-li! Ed-gar-do  
cov-er thou lov'st his foe? I'd warn him! I've call'd him

*pp*

## Alice.

sappia qual ne cir-con-da or-ri-bi-le pe-ri-glio Per-chè d'in-tor-no il  
hith-er that I may tell him what dan-ger lurks a-round him. Ah, where-fore roam thy

*Tutti.*

## Lucy.

ci-glio vol-gi at-ter-ri-ta? Quel-la fon-te, ah!  
glanc-es wild and af-fright-ed? 'Tis the foun-tain, I

*p*

ma-i, sen-za tre-mar, non veg-go. Ah, tu lo sa-i: Un Ravens-  
tremble, when-ev-er I be-hold it. Know'st thou the legend? Up-on this

*p* Strings. *pp*

*cresc. di forza. a tempo.*

wood, ar-den-do di ge-lo-so fu-ror, la-ma-ta don-na co-là tra-  
spot, they say so, that a Ravens-woodslew the maid that lov'd him, in jeal-ous

*cresc. ed incalz.* *ff*

*p*  
 fis - se, e l'in - fe - li - ce cad - de nel - l'on - da, ed i - vi ri - ma - nea se -  
 madness! The hapless maid - en rests in its waters, its tide clos'd o - ver her for

*lento*  
 pol - ta: M'ap - par - ve l'om - bra su - a che di - ci! A -  
 ev - er. Her wraith once stood be - fore me - What say'st thou? I'll

*fp*

Alice. Lucy.

*Larghetto.*  
 scol - ta.  
 tell thee.

Wind & Brass, *p*

Strings, *p*

*p*  
 Re - gna - va nel - si - len - zi - o  
 In si - lence all - lay slum - ber - ing,

Cl. Viola sustain.

al - ta la not - te e bru - na, col - pia la fon - te un  
 Dark was the night, and o'er - cloud - ed, No star was gleaming, the

2nd Cl. sustaining.

Cor. Fag.

pal - li - do rag - gio di - te - tra lu - - na,  
 pal - lid moon In veils of storm was shroud - ed.

*Viole, Cor. & Fag. sustain*

quan - do un som - mes - so ge - mi - to fra l'au - re u - dir si  
 When on the air a sigh was borne, And then a sor - r'wing

*affrett.* *f presto*  
 fe', ed ec - co, ec - co su quel margi - ne,  
 wail, I saw her, on the mar - gin of the tide,

*affrett.* *f affrett. colla parte* *p*

(Covering her face with her hands.)  
 l'om - bra mo - strarsi, l'om - bra mo - strarsi a me, Ah!  
 There stood a shadow, there stood a shadow pale, Ah!

*a tempo*  
*Cl.*

*Strings pizz.*

Qual di chi par - la, muo - ver - si il lab - bro su - o ve -  
 She mov'd her lips as if to speak, But I, a - las, could not

de- hear her, e con la ma - no e - sa - ni - me,  
Then, as in warn - ing she way'd her hand,

chia - mar - mia sè - pa - re - a; stet - te un mo - men - to im -  
I did not dare draw near her; And while I watch'd her

*cresc. ed affrett. a poco*

Fl. CL. Fl.

*p* *cresc. ed affrett. a poco*

mo - bi - le, poi rat - ta di - le -  
Cl. - tionless, She van - ish'd from my

Fl. Tutti.

*Tempo I.*

guò, e l'on - da pria sì lim - pi - da di  
sight, And o'er the stream - let's sil - ver tide Shone

Fl. Cl. with voice.

*p* Harp.

san - gue ros - seg - giò, sì, pria sì lim - pi - da di san - gue ros - seg -  
forth a lu - rid light, the streamlet's sil - ver tide shone with a lu - rid

tr tr tr 3 3 3 3

Strings

*p* *tr* *tr* *tr*

giò, sì, pria sì lim-pi - da, ah, sì ros-seg -  
light, there shone a lu - rid light ah, a lu - rid

*Allegro. Alice.*

giò. Chia - - ri, oh Di - - o! ben  
light. Pre - - sage of sor - - row, that

*Vlna*

chia - - ri e tri - - sti, nel tu - o  
vi - - sion fore-bod - - ed! Thus do I

dir pre - sa - - gî in - ten - do!  
fear thy fu - - ture is cloud - ed!

Ah Lu - ci - a, Lu - ci - a, de - si - sti da un a - mor co - sì tre -  
Dear - est Lucy, I pray thee for - go thy fa - tal love, ere grief o'er -

*ff*

## Lucy.

men-whelm -do. E - gliè lu - ce a' - gior - ni mie-i, è con-  
 thee. Grief dis - solv-eth be - neath his glances, life — is

*rall.* for-to, è con-for-to al mi-o, al mi-o pe - nar.  
 rapture, life is rapture when he, when he is near.

*colla parte*

*Moderato.*

Fl. Cl.

Strings & Harp. *p*

*tr* Vln. *tr* Tutti. *tr*

Cor. & Fag. *cresc.*

Quan - do ra - pi - to in  
 Were he but here, oh

Strings & Harp. *f* *p*

e - sta-si del più co-cen-tear-do - re, col fa - vel-lar del  
 ec - stasy, Naught should I know of sor - row, Bring me a hap - py

Cor.

*tr* *p* *rall.*

co - re, — mi giu - ra e - ter - na fè, e - ter - na fè,  
 mor - row, Oh, love, to thee I pray, to thee I pray.

*Fl. Cl.* *Fl. Ob. Cl.*

*Tromba.* *colla parte* *a tempo*

*tr*

in e - sta-si del più co-cen-tear-do - re,  
 Oh ec - sta-sy! Naught should I know of sor - row,

*tr* *p*

col fa-vel-lar del co - re mi giu-ra-e-ter-na fè, gli af-  
 Bring me a hap-py mor - row, Oh, love, to thee I pray. Oh

*Vln. Cl. Ob.*

*p*

fan-ni miei di - men - ti-co, gio-ja di-vie - ne il pian - to,  
 let my fears be now forgot. One hour of joy, oh grant me,

*Cl.*

*Cor. & Fag. sustain.*

*p*

par - mi, chea lui d'ac-can-to si schiu - da il ciel per  
 Let words of love en - chant me, And trou - ble now flee a -

*p* me, way, si and schiu - da il ciel per trou - ble now flee a -

*Harp.*

*pp* me, way, si yes, schiu - da il ciel per flee a -

*Poco più mosso.* Alice.

me. Ah! gior - ni d'a - ma - ro  
way. May heav'n all thy wish - es

pian - grant - to, thee, ah! s'ap -  
But, oh,

*rinf.*

pre - sta - no per te, sì, sì, gior - ni d'a - ma - ro  
may'st thou ne'er re - gret this day, heav'n all thy wish - es

pian- -to s'ap - pre- -sta-no per te, per  
grant thee, but may'st thoue'er re - gret, re -

te, gret per this te! day. Ah! Lu- ci - a! ah, de -  
gret per this day. Dear - est Lu - cy, hear, I

Lucy. *rall.* *pa tempo* *tr*  
Ah! Quan-do ra - pi - to in e - sta-si  
Ah! Were he but here, oh ec - sta-sy,  
si - stil! pray thee. *p rall.* *a tempo*

del più co-cen-tear-do - re, col fa-vel-lar del co - re,  
Naught should I know of sor - row, Bring me a hap-py mor - row,

mi giu - rae - ter - na fe; gli af - fan - ni miei di -  
Oh, love, to thee I pray, Oh, let my fears be -

men - ti - co, gio - ja di - vie - neil pian - to,  
now for - got, One hour of joy, oh grant me,

par - mi chea lui da - can - to si schiu - da il ciel per  
let words of love en - chant me, Let trou - ble now flee a -

me, way, si schiu - da il ciel per  
let trou - ble now flee a -

me, way, si schiu - da il ciel per  
now flee a -

*Poco più mosso.*  
me, way. a lui d'ac - can - to si  
One hour of joy, one

schiu-da \_\_\_\_\_ il ciel \_\_\_\_\_ per \_\_\_\_\_ me, ah!  
 bright hour \_\_\_\_\_ of joy \_\_\_\_\_ grant \_\_\_\_\_ me, ah!

\_\_\_\_\_ si schiu-da il ciel, il ciel per me, a  
 \_\_\_\_\_ let trou-ble flee for e'er a-way; One

lui d'ac-can-to si schiu-da il  
 hour, one hour of joy, one bright hour of

ciel per me, ah! si schiu-da il  
 joy grant me, ah! let trou-ble

ciel, il ciel per me, sì, sì, a lui d'ac-can-  
 flee for e'er a-way, one hour, oh, grant one hour of

Gior-ni d'a-ma-ro  
 Heav'n all thy wish-es

*f sempre*

to joy, par si— schiu - da il ciel — per me!  
grant, oh, — grant one — hour — of — joy!

pian - to, sì, s'ap - pre - sta - no per te!  
grant thee, may'st thou nev - er — rue this day!

No 4. "Sulla tomba che rinserra.,  
Recitative and Duet - Finale I.

**Alice.**

Voice. E-gli sa - vanza! La vi - ci - na so - glia io cauta ve - glie -  
I hear him coming, I will stay no longer, but o'er thy safety

Piano. *Vin.*

(re-enters the castle.)

*rò.*  
watch.  
Tutti.  
Allegro.

**Edgar.**

Lu - ci - a, per - do - na se ad o - ra i - nu - si - ta - ta io ve - der - ti chie -  
Forgive me, oh Lu - cy, if at an hour un - wont - ed I have ask'd thee to

de - a: ra-gion pos - sen - te a ciò mi trasse. Pria che in ciel bian -  
meet me, but short the moments I yet may tar-ry; when the ear - ly

*Str.*

cheg-gi l'al - ba no - vel - la, dal - le pa - trie spon - de lun - gi sa -  
twi - light brightens to morn-ing, from the shores of Scot - land I shall be

*p*

## Lucy.

Che di-ci!  
Oh sorrow!

rò. Pe' fran-chi li-di-a-mi-ci sciol-go le ve - le: i - vi trattar m'è  
far. Oursails are set to southward, France will re-ceive us, thither I bear a

## Lucy.

da-to le sor - ti del - la Scozia. E me nel pian-to ab-ban-do-ni co -  
mission that may re-trieve our country. And canst thou leave me, for thy ab-sence to

## Edgar.

sì? Pria di la-sciar-ti A - sthon mi veg-ga - io sten-de-rò pla -  
mourn? Ere my de-parture, I'll seek thy brother, There shall be peace be -

Che a-  
What

ca - to a lui la de - stra, e la tua de - stra, pe - gno fra noi di pa - ce, chie - de -  
tween us, strife be for - got - ten; in pledge of lasting friendship, I then will ask him for thy

*fp* *p*

**Moderato.** (agitated)

scol - - - to! Ah no, ri - man - ga nel si - len - zio se -  
say'st thou? ah, no, in si - lence let our love yet be

rò.  
hand.

**Moderato.** *subito affrett.*

*affrett.* **Edgar (ironically)** **Allegro.**

pol - to per or l'ar - ca - no af - fet - to. In - ten - do! Di mia  
hid - den; I know 'twere vain to ask him. Thou know'st him! Him who

Fag. Tromb.  
and Serpent.

Str.

*fp*

stir - pe il reo per - se - cu - tor de' ma - li mie - i an - cor pa - go non  
vile - ly doth per - se - cute my race, whose un - just fu - ry time nor reason can

*fp* Tromb.

è! Mi tol-se il pa-dre, il mio re-tag-gio a-vi-to- Nè ba-sta? Che brama an-  
turn! He slew my fa-ther, my her-itage he plunder'd,- What would he? Is't not e-

*f* Tr. *Tr. sustain.* *p*

cor quel cor fe-ro-ce e ri-o? la mia per-di-ta in-te-ra? il sangue  
nough? Will but my life-blood suf-fice him, by whose craft I am ruined? E-ternal

*f* *Tr.* *f*

## Allegro vivace.

Lucy. Edgar. *con forza* Lucy.

mi-o? E-gli m'o-dia! Ah no! M'ab-bor-re! Cal-ma, oh ciel, quel-l'i-rae-  
hatred he hath sworn me! Ah no! Oh vengeance! Ah, be calm, thy an-ger

*Tutti.* *f* *p*

Edgar.

stre-ma! Fiamma ar-den-te in sen mi cor-re!  
blinds thee. Fire con-sum-ing with-in me rag-es!

*f* *p* *cresc.*

Lucy.

M'o-di! Ed-gar-do!  
Hear me! Oh Ed-gar!

*f*

Edgar.  
*rall.*

M'o - di, e tre - ma!  
Hear me, and trem - ble!

*Brass.*

*Larghetto.*

Sul - la tomba che rin-ser-ra il tra-di-to ge-ni-to-re, al tuo  
By the ashes of my fathers, By their tombs, un-wept, un-guar-ded, On thy

*Str. pizz.*

*Horn*

(a cry)

Ah!  
Ah! *dolce*

sangue e-ter-na guerra io giu-rai nel mio fu-ro-re; ma hi  
kindred e-ter-nal vengeance I have sworn, my vow's re-cord-ed; But I

*cresc.*

*Cl. Fac. and Timp.*

*p*

vi-di,e in cor mi nac-que al-tro af-fet-to, e l'i-ra tac-que. Pur quel  
saw thee, my heart re-lent-ed, Thoughts of vengeance I then re-pent-ed, But they

*Fl. Cl.*

vo-to non è in-fran-to, io po-trei, sì, sì, sì, sì, po-trei compir-lo an-  
drive me in-to mad-ness, And that vow, ah yes, that vow I may ful-fil it

*p*

*Fag.*

*colla voce*

Deh! ti pla - ca, deh! ti pla - ca, deh! ti fre - na!  
Calm thy an - ger, calm thy an - ger, turn and heed me,

cor! yet! Ah Lu-  
Ah! Fl. and Cl.

ad Vln. arco.  
Vln. pizz.  
Cor. & Fag. sustain.

Può tra - dir - ne, può tra - dir - ne un so - lo ac - cen - to! Non ti  
Though he wrong'd thee, though he wrong'd thee, it was in er - ror! See'st thou

ci - a! Lu - cy.

ba - sta la mia pe - na? Vuoi ch'io mo - ra di spa - ven - to?  
not how I am griev - ing? Wilt thou have me die of ter - ror?

Ah! no, no, no,  
Ah! no, no, no,  
cresc. -

Ce - da, ce - da o - gn'al - tro af - fet - to, so - lo a -  
Let not ha - tred, not ha - tred in - spire thee, Let a

no!  
no!

*rall.*

mor t'in-fiammi il pet - to; un più no - bi - le, più san - to d'o - gni voto è un puro a -  
no - bler passion fire thee, Ah, in happier days I thought thy love for me thou'dst ne'er for

Pur quel  
Yes, they

*secondando*

*rall.*

mor, ah - so - lo a - mo - re t'in - fiam - mi il pet - to, ah -  
get, ah, - once I - thought, - in hap - pier days, that thy -  
vo - to non è in - fran - to, io po - tre - i, - sì, po -  
drive - me in - to mad - ness, And that vow, ah, - yes, that

*cresc.* *colla parte*

*a tempo*

so - lo, sì, so - lo a - mor, ah, - so - lo a - mo - re t'in - fiam - mi il  
love - thou couldst ne'er for - get, ah - once I - thought, - in hap - pier  
tre - i com - pir - lo an - cor, - no, non è in - fran - to, io po -  
vow, I'll ful - fil it yet, - ah, yes, they drive - me in - to

*a tempo*

*rall.* *a tempo*

pet days - to, ah, - so - lo, sì, so - lo a - mor!  
that thy - love - thou couldst ne'er for - get! *affrett.*

tre - i, - sì, po - tre - i com - pir - lo an - cor, io po -  
mad - ness, and I - may ful - fil it yet, yes, I

*colla parte* *a tempo* *arco.*

*un poco* Ce - di, ce - di a me,  
Heed, oh heed what I say,  
trei com-pir-lo an - cor, sì, po-  
may ful-fil it yet, yes, I

*un poco*  
*cresc.* *p*

ce - di, ce - di al - l'a - mor!  
Heed, oh heed what I say!  
trei com-pir-lo an - cor, an - cor!  
may ful-fil it yet, my vow!

*f* *p* *pp*

*calando*  
*calando*  
*Allegro.*  
*calando*  
Strings.  
Brass.  
Cor. Fag.

(With sudden determination.)  
Edgar.  
Qui di spo-sae-ter-na fe-de, qui mi giu-ra al cie-lo in -  
Here, be-fore the face of heav-en, Wilt thou swear to be mine for -

*Fl. Ob.* *p*

nan - te.  
ev - er?

Dio ci a - scol - ta, — Dio ci —  
Spir - its blest are — nigh to —

*Tutti.*

ve - de; tem - plo ed a - raè un co - re a - man - te; al tuo  
hear us, Say thou'rt mine, tho' we parted for ev - er; Here I

(putting a ring upon her finger.)

fa - to u - ni - scoj - li mi - o: son tuo  
plight thee my faith e - ter - nal, Thine for

**Lucy.** (giving in turn her own ring to Edgar.)

E tua - son - i - o. Ah! sol -  
I'm thine till - dy - ing! Ah! the

spo - - so. Ah! sol -  
ev - - er. Ah! the

*Poco più.*

tan - to il no - stro fo - co spe - gne - rà di mor - te il gel. A' miei  
 bliss - ful vow's re - cord-ed, Death a - lone our hearts can di - vide. From all

tan - to il no - stro fo - co spe - gne - rà di mor - te il gel.  
 bliss - ful vow's re - cord-ed, Death a - lone our hearts can di - vide.

*Poco più.* Ob. with voices. Cl. Cor. Fg. & Tromb. sustain.  
 Viol. sustain.

vo - ti a - mo - re in - vo - co, a' miei vo - ti in - vo - co il ciel,  
 danger, oh be thou guard-ed, To my pray-er hath heav-en re - plied,

A' miei vo - ti in - vo - co il cie - lo, il ciel, in - vo - co il  
 From all danger, oh be thou guarded, To my pray'r hath heav-en re -

Cl. & Fag.

a' miei vo - ti in - vo - co il cie - lo, in -  
 From all dan - ger be - guard-ed for ev - er! ah,

ciel, a' miei vo - ti in - vo - co il ciel, in -  
 plied, From all dan - ger be - guard-ed for ev - er,

*f* *p* *ff*

vo - co il cie - lo, in - vo - co il ciel.  
 heav'n - to my pray - er now hath re - plied.

vo - co il ciel, in - vo - co il ciel.  
 heav - en now to my pray'r hath re - plied.

*f* *p*

Oh pa -  
Can I

Se - pa - rar - cio - mai con - vie - ne.  
For a while I - now must leave thee.

*pp*

ro - la a me fu - ne - sta!  
live and from thee be part - ed?

Il mio  
Of all

Edgar.  
cor - con te - ne - vie - ne. Il mio cor - con te - qui re - sta, il mio  
joy - thou dost be - reave me. Ah, I quit thee bro - ken - hearted, Yes, I

Lucy. Edgar.  
cor con te qui re - sta. Ah! Ed - gar - do! ah! Ed - gar - do! Se - pa -  
quit thee bro - ken - heart - ed. Ed - gar, ah, be - lov - ed Ed - gar! Yes, be -

*cresc.*

*f* *fp*

Lucy, *a piacere*  
rar - cio - mai con - vien. Ah! ta -  
lov'd one, we must part. Ah! and

*col canto*

lor del tuo pen-sie-ro ven-ga un fo-glio mes-sag-gie-ro, e la vi-ta fug-gi-  
wilt thou send a-to-ken, That thy faith re-mains un-broken, While I sigh for thy re-

*Str. pizz. p*

**Edgar.**

ti-va di spe-ran-ze nu-dri-rò. Io di te memo-ria vi-va sempre,  
turning? On that hope my heart shall live. While the flame of life is burn-ing, On thy

**Lucy.** *Moderato assai. sempre legato*

Ah! Ver-ran-no a te sul-l'a-u-re i  
Ah! When twi-light shad-ows low-er, My  
ca-ra, ser-be-rò.  
mem-ry I shall live.

*Moderato assai.*

*pp Str. pizz.*

miei so-spi-ri ar-den-ti, u-drai nel mar che mor-mo-ra,  
ar-dent pray'rs as-cend-ing, Will ask that joy on thee may show'r,

*Ob. and Hrn.*

*fp*

lè-co de' mie-i la-men-ti. Pen san-do ch'io di ge-mi-ti mi  
Our days of sor-row end-ing. On sighs and pray'rs I now shall live, Un-

*Fl.*

*rin. f*

pa - sco e di do - lor, — spar-gi un' a - ma - ra la - gri - ma su  
 til our part - ing's o'er; — Ah, let this to - ken say to thee, I

*accel.*

que - sto pe - gno al - lor, ah! — su — que - sto pe - gno al - lor, ah! — su —  
 love thee ev - er - more, ah! — I — love thee ev - er more, ah! — I —

*f accel. Tutti.*

*string.*

— que - sto pe - gno al - lor, — ah! — su quel  
 — love thee ev - er - more, — I — love thee

*f 3 string.*

*Tempo I.*

pe - gno al - lor.  
 ev - er - more!

Ver - ran - no a te sul - l'a - u - re i miei so - spi - ri ar - den -  
 When twi - light shad - ows low - er, My ar - dent pray'rs as - cend -

*Tempo I.*

*pp* *fp*

ti, u - drai nel mar che mor - mo - ra — l'e - co de' miei la - men -  
 ing, Will ask that joy on thee may show'r, Our days of sor - row end -

*rinf.*

ti. Pen - san - do ch'io di ge - mi - ti mi pa - scoe di do - lor, —  
ing. On sighs and pray'rs I now shall live, Un - til our part - ings o'er, —

*accel.*

— spar-gi un' a - ma - ra la - gri - ma su que - sto pe - gno al - lor, ah! —  
— Ah, let this to - ken say to thee, I love thee ev - er - more, ah! —

*f accel.*

*Lucy.*

*string.*

Ah! — sì, — su quel pe - gno al  
Ah! — I — love thee ev - er -

*string.*

— su — que - sto pe - gno al - lor, ah! — su — que - sto pe - gno al  
— I — love thee ev - er - more, ah! — I — love thee ev - er -

*string.*

*Poco più mosso.*

lor, — Ed - gar - do —  
more, — my Ed - gar —

*Poco più mosso.*

lor, — ah! — su quel pe - gno al - lor.  
more, — I — love thee ev - er - more.

Il tuo scrit - to sem - pre vi - va la me - mo - ria in me ter -  
While the flame of life is burn - ing, On thy mem - 'ry I shall

Ca - ra!  
Dear - est!

rà!  
live!

Si, si, Lu - ci - a, si, si.  
Ah, dear - est Lu - cy, fare - well!

Ah!  
Ah!  
Ah!  
Ah!

Ver -  
When  
Ver -  
When

*p* *rall.*

*p* *rall.*

*rall. pp legato*

*Fag.*

Tempo I.

ran - no a me sul - la - u - re i tuoi so - spi - ri ar -  
twi - light shad - ows low - er, My ar - dent pray'rs as -

ran - no a me sul - la - u - re i tuoi so - spi - ri ar -  
twi - light shad - ows low - er, My ar - dent pray'rs as -

Tempo I.

Vin. Ob. Cl. with voice.  
Harp.

Cor. and Fag. sustain.

Tymp.

den - ti, u - drò nel mar che mor - mo - ra  
cend - ing, Will ask that joy on thee may show - er,

den - ti, u - drò nel mar che mor - mo - ra  
cend - ing, Will ask that joy on thee may show - er,

*fp*

l'e - co de' mie - i la - men - ti. Pen - san - do che di  
Our days of sor - row end - ing. On sighs and pray'rs I

l'e - co de' mie - i la - men - ti.  
Our days of sor - row end - ing.

ge - mi - ti mi pa - scoe di do - lor,  
now shall live un - til our part - ing's o'er.

**Edgar.** spar - gi su que - sto pe - gno al -  
Ah yes, I love thee ev - er -

Spar-giun' a - ma - ra la - gri - ma su que - sto pe - gno al -  
Ah! let this to - ken say to thee, I love thee ev - er -

lor, ah! su que - sto pe - gno al - lor, ah! su  
more, ah! I love thee ev - er - more, ah! I

lor, ah! su que - sto pe - gno al - lor, ah! su  
more, ah! I love thee ev - er - more, ah! I

*string.* *cresc.*

*f string.* *fp*

que - sto pe - gno al - lor, ah!  
love thee ev - er - more, ah!

que - sto pe - gno al - lor, ah!  
love thee ev - er - more, ah!

Più Allegro.  
que - sto pe - gno al - lor,  
yes, I love, yes, I love

que - sto pe - gno al - lor,  
yes, I love, yes, I love

Più Allegro.

sì, sì, al - lor, sì,  
thee ev - er - more, yes,  
sì, sì, al - lor, sì,  
thee ev - er - more, yes,

sì, al - lor!  
ev - er - more!

sì, al - lor! Io par -  
ev - er - more! Fare - well

- to. Ad - di - o.  
then. Ah, fare - well.

Edgar. *rall. non tanto* *a tempo*  
Ram - men - ta - ti, ne strin - ge il Ciel!  
Re - mem - ber me, thoust plight - ed thy faith!

*colla parte*

(Lucy retires into the castle.)  
Ed - gar do!  
I am thine.

(Exit Edgar.)  
Ad - di o!  
Ah, fare - well!