

## Nº 10. "Di Provenza il mar, il suol.,"

## Recit. and Aria.

Andante.

Alfred.

Voice.

(seats himself and opens  
a book)

Ah, vi - ve sol quel co - re al-la - mor mi - o!  
Oh, precious heart, I know it, indeed thou lov'st me!

(♩ = 80)

Piano.

p Str.

pp

(looks at the clock)

È tar-di! ed og - gi for-se più non ver-rà mio padre.  
So tardy! maybe my father will not come ere to-morrow.

Allegro. (♩ = 104)

Joseph. (enters hastily)

La si-gno-ra è par - ti - ta,  
Sir, madame has de-parted,

fat - ten-de - vaun ca - les - se, e sul - la vi - a già cor - re di Pa -  
shed a coach ready wait - ing, she's by this time far up - on the way to

Alfred.

ri - gi; An-ni-na pu - re pri - ma di lei spa - ri - va. Il so, ti  
Pa - ris, An-ni-na, too, dis - appear'd be - fore her mis - tress. I know, be

Joseph. (exit) Alfred.

cal - ma. (Che vuol dir ciò?) Va for - se dō-gnia - ve - re ad af - fret - tar la  
tran - quil! (What can this mean?) No doubt, of her be-long-ings she's gone to make the

(Germont is seen at a distance, crossing the gar-

per - di - ta, ma An-hi ha lojm - pe - di - rà.  
sa - cri - fice, but that An-ni - na will pre-vent.

A Commissionaire.

(about to go out) (at the door)

Alfred.

Commis -

den) Qual - cu-no è nel giar - di - no. Chiè la? Il si - gnor Germont? Son i - o. U - na  
There's some one in the garten. Who's there? Monsieur Germont? I am he. I've a

sionaire.

(He gives a letter to Alfred, receives  
money from him and exit)

Alfred.

da-ma da-un-coecchio, per voi, di qua non lunge, mi die-de questo scriit-to.  
note that a la-dy just now bade me de-liv-er with-out de-lay to you, Sir.

Di Vio-

FremVio-

Andante. (♩ = 80)

let-ta! Per - che son io com-mos-so?  
let-ta! Why does this note dis-turb me?

A rag-giun-ger-la for - se el - la m'in-  
She in-vites me, no doubt, to meet her

Viola, Cello &amp; C. b.

vi - ta.  
 yon - der.      Io tre - mo!      Oh ciel!  
                   I trem - ble!      Oh heav'n!  
 co -  
 no

(opens the letter)      Allegro  $\text{d} = 100$   
 turns and finds  
 (airy)

rag-gio! "Al-fre-do, al giun-ger-vi di que - sto fo-glio,,, Ah!  
 weakness!" When, Alfred, you will receive these lines, we're sunder'd!" Ah!

Cello

himself in the arms of his father)      Germont  $\text{b}\ddot{\text{e}}$   $\text{b}\ddot{\text{e}}$   
 Pa - dre mi - o!      Mio fi - glio!      Oh quan-to  
 Oh, my fa - ther!      De - spair not!      My son, take

Str.      dim.

sof - fri!      Oh ter - gijl pian - to, ri - tor - na di tuo pa - dre or - go - glio e  
 com - fort!      Ah, cease from weep - ing, re - turn un - to thy fa - ther, his pride and his

$\text{p}$

van - to.  
 sol - ace!

Andante piuttosto mosso.  $\text{c} = 60$   
 (Alfred seats himself by the table in despair, his face buried in his hands)

Fl. Picc. Ob. & Cl.

14100

dolce

Di Pro-ven-zail mar, il suol chi dal  
Hath thy home in fair Provence from thy

allarg.

morendo

Str.

marcate

cor ti can-cel-lò? chi dal cor ti can-cel-lò di Pro-ven-zail mar, il suol? Al na-  
heartthen pass'd away, hath it quite then pass'd away, thy blest home in fair Provence? Doth no-

Wind

pp

dolce

marcate

tio ful-gen-te sol qual de-sti - no ti fu-rò? Qual de-sti - no ti fu-rò al na-  
me-mo-ry entrance, of thy child-hood's happy day? Of thy child-hood's happy day doth no-

Wind

pp

pp

tio fulgente sol? Oh ram-men-ta pur nel duol chi - vi gio-ja a te bril-lò, e ohe  
memory entrance? Toil and sorrow hast thou borne Since thou'lt left its flowry strand, Come and

Wind

pp

dolce

con espress.

pa-ce co - là sol su te splendere ancor può, e che pa-ce co - là sol su te  
rest thy heart forlorn In thy sun-ny na-tive land, Come and rest thy heart for-lorn in thy

Cor.

Wind sustain

*con forza**ppp rall.*

splendere ancor può. Dio mi gui-do! Dio mi gui-do! Dio mi gui-do! Dio mi gui-do!  
 sunny native land. Heav'n calls thee home, Heav'n speaksthrōme, and callsthee home! Fl. Picc.  
 Ob. Cl.

Wind

*p Str.*

*allarg.*  
A il tuo  
We have

*morendo*

Str.

*dolciss.**marc.**pp*

vecchio ge-ni-tor tu non sai quan-to sof-fri, tu non sai quan-to sof-fri il tuo  
 waited thy return Till our hearts have wearied sore, till our hearts have wearied sore we have

*dolce**marc.*

vecchio ge-ni-tor! Te lon-ta-no, di squal-lor il suo tet-to si co-prì, il suo  
 waited thy return! Shall thy gentle sis-ter mourn, Shall thy sire in vain implore, shall thy

Wind

*pp*

tet-to si co-prì, di squal-lo-re, di squal-lor. Ma se al-fin ti trovo an-cor, se in me  
 sire in vain implore, shall thy gentle sis-ter mourn? All for-got shall be our tears If thou

*pp*

*dolce*

*pp* *con espress.*

spe-me non fal-li, se la vo - ce del-lo - nor in te ap-pien non am-mu-ti, ma seal-  
now wilt be our own, Come and share the bliss-ful years, Let our love for all a-tone, come and

*Wind sustain*

*fin ti tro-vo an-cor, se in me spe-me non fal-li,* *Dio mé - sau - di,*  
*share the bliss-ful years, let our love for all a-tone.* *Heavn calls thee home,*

*Corno*

*wind*

*con forza*

*ppp rall.*

*Dio mé - sau - di, Dio mé - sau - di,* *Dio mé - sau - di,* *ma,*  
*Heavn speaks thro' me and calls thee home.* *Heavn calls thee home,* *ay,*

*dimed allarg.*

ma, seal-fin ti tro-vo an-cor, ti tro-vo an-cor, Dio mé - sau - di, Dio mé - sau - di  
Heavn calls thee home, my son, Heavn calls thee home, Heavn calls thee home, Heavn calls thee

*Allegro. (♩ = 138)*

*Germon (rousing Alfred)*

*dit!* *home!* *Né ri - spon - di dun pa - dre al - laf -*  
*Oh my son, say a word to thy*

*col canto*

*morendo*

Alfred.

fet - to?  
fa - ther!  
Wind  
*atempo*  
*p*  
*ppp* Str.

Mil - le ser - pi di -  
Oh dis - trac - tion! my

vo - ran-mi il pet-to;  
rage and grief de - vour me;  
Wind  
*Tutti*  
*p*  
Str.

(repulsing his father)  
Mi la - scia - te! La -  
Fa - ther, leave me! Have

Alfred.(resolved) Germont.  
seiar - ti! (Oh ven - det - ta!) Non più in - du - gi, par - tia - mo, taf -  
pa - tience! (I'll have ven - geance!) Wait no lon - ger, let's has - ten, re -  
Wind  
*ff* Tutti  
*pp*  
Str.

Alfred. Germont. Alfred.  
fret - fa. (Ah, fu Douphol!) Ma - scol - - ti tu? No!  
turn we. (It was Douphol!) My son, dost hear? No.  
*Tutti*  
Str.

Germont.  
Dun - que in - va - no tro - va - to fa - vro?  
Shall my coun - sels then prove all in vain?  
*Tutti*

♩  
 C  
 Assai moderato. (♩ = 96)

♩  
 C  
 allarg.  
 pp  
 No, non u - drai rim - pro - ve - ri, co-priam dō-blio il pas-sa-to; la-mor che m'ha guil -  
 I will not blame thee, oh my son, The past henceforth be bu-ried, Too long thou here hast  
 Str. pizz.  
 da - to sa tut - to per-do-nar. Vie-nij tuoi ca-rijn giu - bi-lo con me ri-ve-dian -  
 tar - ried, Oh come and make us blest. Such love as ours can wake a-gain Thy youth's unclouded  
 dim. allarg.  
 co-ra, , a chi pe - ro fi - no - ra tal gio - ja non ne - gar. Un pa-dreed u - na  
 splendor, 'Mid spir-its true and ten - der, Re-turn and be at rest. Thy fa - ther's pray'r de -  
 colla parte  
 suo - ra taf-fret-ta a con - so - la - re, un pa-dreed u - na suo - ra taf-fret-ta a conso -  
 ny. not, Thy home and friends oh fly not, Thy fa - ther's pray'r de - ny. not, Oh come and be at

14400

*dolciss.*

lar. No; non u - drai rim - pro-ve-ri, co-priam do-blioil pas - sa - to: l'a - mor sa  
rest. I will not blame thee, oh my son, The past henceforth be bu-ried; Th home, oh

*f lunga colla parte*

tut - to, sa tut-to per-do- nar. Un pa-dred u - na suo - ra taf-fret-taa con - so -  
fly - not, Re-turn and make us blest. Thy fa-ther's pray'r de - ny - not, Thy home and friends, oh

la - re, taf-fret-ta, taf-fret-ta a con - so - lar, ah si, taf-fret-taa con-so -  
fly - not, oh fly not, oh fly not, but be - at rest, oh come, my son, and be at

*opp.* *fret-taa con - so -*  
*son, and be at*

*Alfred.*

lar, rest, vie-ni, taf-fret-taa con-so - lar! Mil - le  
oh come, my son, and be at rest! Oh dis -

Tutti Str. Tutti

Germont.

ser-pi di - vo - ran-mi il pet-to!  
traction! what tor-ments devour me!

Mascol-ti tu?  
My son, dost hear?

This section shows two staves of musical notation. The top staff is for Germont, starting with a treble clef, a key signature of one flat, and a tempo of eighth note = 120. The lyrics 'ser-pi di - vo - ran-mi il pet-to!' are written below the notes. The bottom staff is for the orchestra, showing bassoon and cello parts. The bassoon part features a prominent eighth-note pattern.

Alfred.

No!  
No!

This section shows two staves of musical notation. The top staff is for Alfred, starting with a treble clef, a key signature of one flat, and a tempo of eighth note = 120. The lyrics 'No!' and 'No!' are written below the notes. The bottom staff is for the orchestra, showing bassoon and cello parts.

Germont.

Un pa-dre ed u - na suo - ra taf-fret-ta a con - so -  
Thy fa-ther's pray'r de - ny, not, Thy home and friend's oh

Fla. Cl. Str.

This section shows two staves of musical notation. The top staff is for Germont, starting with a bass clef, a key signature of one flat, and a tempo of eighth note = 120. The lyrics 'Un pa-dre ed u - na suo - ra taf-fret-ta a con - so -' are written below the notes. The bottom staff is for the orchestra, showing flute and strings parts. The flute part has a sustained note.

la - re, un pa-dre ed u - na suo - ra taf-fret-ta a con-so-lar. No, non u - drai rim -  
fly not, Thy fa-ther's pray'r de - ny, not, Oh come and be at rest. I will not blame thee,

This section shows two staves of musical notation. The top staff is for Germont, starting with a bass clef, a key signature of one flat, and a tempo of eighth note = 120. The lyrics 'la - re, un pa-dre ed u - na suo - ra taf-fret-ta a con-so-lar.' are written below the notes. The bottom staff is for the orchestra, showing bassoon and cello parts.

lunga

pro-ve - ri, co-priam do-blioil pas-sa-to; la - mor sa fut - to, sa fut - to per - do -  
oh my son, The past hence-forth be buried, Thy home, oh fly not, Return and make us

colla parte

This section shows two staves of musical notation. The top staff is for Germont, starting with a bass clef, a key signature of one flat, and a tempo of eighth note = 120. The lyrics 'pro-ve - ri, co-priam do-blioil pas-sa-to; la - mor sa fut - to, sa fut - to per - do -' are written below the notes. The bottom staff is for the orchestra, showing bassoon and cello parts. The bassoon part has a sustained note.

nar. Un padre ed u - na suo - ra taf-fret-ta a con - so - la - re, taf-fret-ta, taf-  
 blest. Thy fa-ther's pray'r de - ny — not, Thy home and friends oh fly — not, oh fly not, oh  
 fret-ta a con - so - lar, ah si, taf-fret-ta a con-so - lar,  
 fly not, but be at rest, oh come, my son, and be at rest,  
 fret-ta con - so - lar, son, and be at rest.  
 Poco più vivo.  
 vie-ni, taf-fret-ta a con-so - lar, un padre ed u - na suo - ra, si, taf-  
 oh come, my son, and be at rest. Thy fa - ther's pray'r de - ny — thou not, my  
 fret - ta, ah si, taf - fret - ta, ah si, taf - fret - ta a con - so -  
 son, come, and be at rest, come, and be at rest, and be at

lar,  
rest;      un pa-dre ed u - na suo - - ra, sì, taf -  
thy fa - ther's pray'r de - ny thou not, my

Str. *p* *Tutti*

fret - ta, ah sì, taf - fret - ta, ah si, taf-fret - ta a con - so -  
son, come, and be at rest, come, and be at rest, and be at

Alfred (rousing himself, sees the letter of Flora still on the table, reads it again, and exclaims)

Ah!  
Ah!

el-léal-la fe - stal!  
She is at Flo-ra's!

vo - li - si lof -  
I too shall be

lar!  
rest!

*colla parte*

*post trem.*

(rushes off distractedly, followed by Germont)  
fe - saa ven - di - car!  
there, my wrongs t'a - venge!

Che di - ei? ah fer - - ma!  
What say'st thou? oh mad - - man!

*Tutti*