

Lucia di Lammermoor.

(1835.)

*English version by
Natalia Macfaren.*

“Cruda, funesta smania.,,
Cavatina.

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GAETAÑO DONIZETTI.
(1797-1848.)

Larghetto.

The musical score consists of six staves of music for voice and piano. The vocal line starts with a melodic line over a piano accompaniment of eighth-note chords. The lyrics are in Italian, with English translations provided below the Italian text. The score includes dynamic markings like *p*, *f*, *affrett. e cresc.*, *a tempo*, and *calando*. The vocal part ends with a melodic flourish.

Cru - da, fu - ne - sta sma - nia
Tor - ments of hate and ven - geance

tu m'hai sveglia - ta in pet - to! E trop - po, è troppo or-
Now in my heart a - wa - ken! Her false - hood to me I

ri - bi - le que - sto fa - tal so - spet - to! Mi
can - not bear, Grief hath my days o'er - ta - ken! I'll

fa die, ge-la - re e fre-me-re... sol - le - va in fron - te il
un-less I pun - ish him, His trai - tor heart I'll

crin, ah!
cleaveah!

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

affrett. e cresc. *a tempo* *p* *calando*

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fronte, solle - va in fronte il crin! Col - ma di tan-to ob - bro - brio chi
 heart, his trai-for heart I'll cleave! I from this hour re - nounce thee,
 If

suo - ra a me na - sce - a! Ah! pria che d'amor si
 bose - ly thoust be - tray'd me; Ah! ra - ther than see thee
 stacc.

per - fi - do a me sve - lar - ti re - a, Se ti col-pisse un
 vile - ly wed, Threat'nings and force shall aid me! 'Tis to my heart a

ful - mi - he, se ti col-pisse un ful - mi - he, fo - ra men
 thun - der - bolt, 'tis to my heart a thun - der-bolt, that thou couldst
 a tempo

raff. col canto

ri - o, fo - ra men ri - o do - lor, ah!
 ev - er, that thou couldst ev - er de - ceive, ah!

fo - ra men
 that thou couldst

affrett. e cresc. a tempo p calando

cresc.

ri - o, fo - ramen ri - o, fo - ra men ri - o do - lor!
 ev - er, ev - er de - ceive me, that thou couldst ev - er de - ceive!

Allegro moderato.

ten - der-ti po - trò. Scia - gu - ra - ti! il mi - o fn -
 fall on him a - lone. Wretch-ed sis - ter! thou yet _ shalt re -

 ro - re Già su voi - tre - men - do rug - ge...
 pent it! Dost thou dare to dis - o - obey me?

 Lempia fiam - ma che vi strug - ge, Io col san - gue spegne -
 From re - venge now naught can stay me, And his life - blood shall a -

 Poco più mosso.

 rò, io col san - gue, io col san - gue l'empia fiam-ma che vi
 tone, yes his life - blood! yes, his life - blood! Naught can stay me, for his

 Poco più mosso.

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

Più mosso.

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The musical score consists of five staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the voice, indicated by a soprano clef. The third staff is for the piano, indicated by a bass clef. The fourth staff is for the voice, indicated by a soprano clef. The fifth staff is for the piano, indicated by a bass clef. The vocal part begins with "rò! tone! Più mosso." The piano part features eighth-note patterns. The vocal part continues with "Ta - ce - te... Be si - lent!" The piano part has a forte dynamic (ff). The vocal part continues with "ce - te! si - lent!" The piano part has a forte dynamic (f). The vocal part continues with "Ah! Ah! La pie - ta - de insuo fa - If thou plead_ for her, I Tempo I." The piano part has a forte dynamic (f). The vocal part continues with "vo - re scorn thee, Mi - ti sen - si Cast thee from me, in-van ti det - ta... so let me warn thee!" The piano part has a forte dynamic (f). The vocal part continues with "Se mi par - li di ven - det - ta, For my wrongs_ I will have ven - geance, So-lo in - ten - der - ti_ po - It_ shall fall on him a -" The piano part has a forte dynamic (f).

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trò. Scia-gu - ra - ti! il mi - o fu - ro - re. Già su
 lone! Wretch-ed sis - ter! thou yet shall re - pent it! Dost thou
 voi - tre - men - do rug - ge... L'empia fiam - ma che vi
 dare - to - dis - o - bey - me? Fromre - venge now naught can
 strug - ge, Io col san - gue spe - gne - rò, io - col san -
 stay me, And his life - blood shall a - tone, yes, his life -
 gue, io col san - gue l'empia fiam - ma che vi strug - ge - spe - gne -
 blood, yes, his life . - blood! Naught can stay me, for his life - blood shall a -
 rò, spe - gne - rò, col san - gue spe - gne - rò, l'em - pia - fiam -
 tone, shall a - tone, his life - blood shall a - tone, he - shall a -

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ma che vi strug - ge io eol san-gue spe-gne - rò,
tone, he shall a - tone, yes,his life-blood shall a - tone!

Tempo I.

si, col san - gue spe - gne -
Yes! his life blood shall a - gne -

Meno mosso.

rò, l'em-pia fiam - ma che vi strug - ge, l'em-pia fiam-mache vi
tone! He shall a - tone, he shall a - tone! With his life he shall a -

Tempo I.

Meno mosso.

strug - ge io col san-gue spe gne - rò, si, spe - gne -
tone, ah! with his life he shall a - tone, he shall a -

f

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

rō, si, spe - gne - rō, si,
tone, he shall a - tone, he
f

spe - gne - rō,
shall a - tone, with his life, with his
f *p* *f* *p*

rō, col san - gue spe - gne - rō!
life, yes, with his life a - tone!
fff

ff

ff

Macbeth.

(1847.)

“Pietà, rispetto, onore.,,

*English version by
Dr. Th. Baker.*

Scene and Aria.

GIUSEPPE VERDI.
(1813-1901.)

Allegro.

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