

## Act II.

*A room on the ground-floor of a country-house near Paris.* In the centre, at the back, a mantelpiece with clock, mirror, &c. A glass door on each side shows the garden; two other doors opposite each other. Chairs, tables, books, writing-materials, etc.

Nº 7. "De' miei bollenti spiriti.,,  
Recit. and Air.

(Enter Alfred in hunting-costume.)

Allegro vivace. ( $\text{d} = 132$ )

Piano.

Alfred.

Lun - ge da  
When we are

Recit.

(puts away his gun)

le - i per me non vha di - let-to!  
part-ed, of life it-self I'm wea-ry.

Vo - la - ron già tre  
Three months have nearly

a tempo

lu - ne dac-chè la mia Vio - let-ta a - gi per me la - scio, do - vi - zie, a -  
van - ish'd since my belov'd Vio - let-ta left, for my sake, the world, its pleasures and

*p*

mò - ri, e le pom-po - se fe-ste, ov', a - gli o-maggiav - vez - za, ve-dea schia - vo cias -  
splendors, the gay and brill - iant cir - cle where she, the star of beau - ty, enslav'd the hearts of

*p*

Andante.

cun di sua bel - lez - za. Ed or con - ten - ta in què - sti a - me - ni luo - ghi tut - to scor - da per  
all to do her homage. And here con - tent - ed with me to roam the meadows, she forgets all for

*p*

Adagio.

me. Qui près - so a lei io ri - na - scer mi sen - to, e dal  
me. Her gra - ciou - s pres - ence re - news all my be - ing, sweet en -

*p*

sof - fio d'amor ri - gè - ne - ra - to scor - do ne' gau - di suo - i tut - to il pas -  
chantment of love, in thee is cancell'd all dark remembrance of a past dis -

*p*

Andante. ( $d = 60$ )

sa - tract - to.  
ed.

*p* *pp* *Str. pizz.*

De' miei bol-lén - ti spi - ri - ti  
 Fe - verd and wild my dream of youth, il gio - va-ni - lea -  
 no star on high to

do - re el - la temprò col pla-ci - do sor -  
 guide me, she shone on me with ray be - nign, and

Wind sustain.

stent. ppp

ri - so dèlla-mor, del - la - mor! Dal di che dis - se:  
 trouble fled a-way, fled a - way! When low she whisper'd:

vi - ve-re io vo - glio, io vo-glio a te se-del,  
 "Live for me, On earth, — on earth I love but thee;"

del - lu - hi-ver - so im-me - mo - re io vi - vo, io vi - vo  
 Ah, since that bright, that bless - ed day, in heav - en'mid joys ce -

*ppp*

qua - si, io vi - vo qua-si in ciel. Dal diche dis-se: *vi - te-re to togli-ate se*  
les - tial, in heav'n I dream to be. When low she whisper'd: "Live for me, On earth I love but

*pp*

*del, si, si, del - lu - ni-ver - so im-mo - re io*  
thee, but thee;" Ah, since that bright, that bless - ed day, in

*ff*

*morendo*

*vi - vo, vi - vo qua - si, io vi - vo qua-si in ciel, io,*  
heav'n mid joys ce-les - tial, in heav'n I dream to be, ah,

*dolcissimo*

*vi - vo in ciel, del - lu - ni-verso im-mo-re*  
since that day, in heav'n itself I dream to be,

*dim.*

*dolcissimo*

*io vi - vo quasi in ciel, ah si, io vi - vo quasi in cie - lo, io vi - vo qua - si in*  
ah, since that blessed day, ah, since that bright and blessed day, in heav'n I dream to

Allegro. ( $d = 80$ )

ciel.  
be.

(Enter Annina, agitated)

An - ni - na, don - de  
An - ni - na, say, whence

Annina.

Alfred.

Annina.

vie - ni?  
come you? Da Pa - ri - gi.  
Straight from Pa - ris. Chi tel com - mi - se?  
Who thith-er sent you? Fu la mia si -

Alfred.

Annina.

Alfred.

gno - ra. Per - chè? Per a - lie - nar ca - val - li, coc - chie e quanto an - cor pos - sie - de. Che mai  
mistress? Wherefore? It is her wish that all she owns shall be at once dispos'd of. Ah, what

(d = 80)

Annina.

Alfred.

sen - to!  
say'st thou?Lo spendio e gran - de a  
It is ex - pen - sive tovi - ver qui so - lin - ghi.  
live like this, se - quester'd.E ta -  
And I

*pp Str.*

Annina. Alfred.

ce - vi? Mi fu il si-len-zio im - po - sto.  
knew not! She bade me not to tell you. Im - po - sto?  
She bade you?

Annina. Alfred.

or v'ab - bi - so - gna? Mil - le lu - i - gi!  
What sum is need - ed? Two thou-sand lou - is. Or  
I

vane. An-drò a Pa - ri - gi, questo col - lo-quio i - gno - ri la si -  
go then, a-way to Pa-ris, but do not mention a word be-fore your

gno - ra; il tut - to val - goa ri - pa - ra - re an - co -  
mistress; there yet is time to can - cel all my er -

Tutti

(Exit Annina)

ra; va! va!  
rors; Go! go!

Allegro. (♩ = 108)

O mio  
 Oh deep  
 ri-mor-so! oh in - fa-mia! io  
 re-morse, oh in - fa-my! in

Str.

vis - si in ta - leer - ro - re! mail tur - pe son - no a  
 sel - fish joys I lin - gerd, but ruth - less fate hath

fran - ge-re il ver mi ba - le - nò! Per  
 rent in twain my sweet, fal-la - cious dream! Be

po - co in se - no ac-que - ta-ti, o gri - do, o gri - do del-lo -  
 still a-while, and bide, my heart, thou shalt, thou shalt retrieve thy

Wind sustain.

no - re; m'a-vrai se - eu - ro vin - di - ce; que -  
 hon - or, re - morse pur-sue me, or I'll do't, be -

st'on - tw la - ve - rò. Oh mio ros - sor! oh in-fa -  
 fore the mor - row's beam. Oh deep re - mors! oh in - fa -  
  
 oppure. si, que - s'f'on - ta la - ve - rò, si, la - ve -  
 yes I'll lave my shame be - fore the mor - row's  
  
 mia! ah si, que - s'f'on - ta la - ve - rò, si, la - ve -  
 my! ah, yes, I'll lave my shame be - fore the mor - row's  
  
 rò! Oh mio ros - sor! oh in-fa - mia! ah si, que - s'f'on - ta, si, que -  
 beam. Oh deep re - mors! oh in - fa - my! ah yes, I'll lave my shame be -  
  
 st'on - ta la - ve - rò, que - s'f'on - ta, que - s'f'on - ta la - ve - rò!  
 fore the mor - row's beam, I'll lave it be - fore the morrow's beam!  
  
 Tutti.

Alfred.

The musical score consists of five systems of music. The first system shows piano accompaniment in G major. The second system begins with the vocal line "O mio rimoroso! oh in - fa - mia! io -" followed by piano accompaniment. The third system continues the vocal line "Oh deep re-morse, oh in - fa - my! in -" with piano accompaniment. The fourth system begins with the vocal line "vis - si in ta - le er - ro - - re! mail tur - - pe son - no a" followed by piano accompaniment. The fifth system continues the vocal line "self - ish joys I lin - - gerd, but ruth - less fate hath" with piano accompaniment. The sixth system begins with the vocal line "fran - ge - re il - ver mi ba - le - no! Per Be" followed by piano accompaniment. The seventh system continues the vocal line "rent in twain my sweet, fal - la - cious dream! Per Be" with piano accompaniment. The eighth system begins with the vocal line "po - - coin se - no ac - que - - ta - ti, o\_ gri - - do gri - do del - lo -" followed by piano accompaniment. The ninth system continues the vocal line "still a - while, and bide, my heart, thou shalt, thou shalt retrievethy" with piano accompaniment. The piano accompaniment features sustained notes and chords throughout the score.

no - re, m'a - vrai se - en - ro vin - di - ce, que -  
 hon - or, re - mors pursue me, or I'll do it, be -

st'on - ta la - ve - ro! Oh mio ros - sor! oh infa -  
 fore the mor - row's beam! Oh deep re - mors! oh in - fa -

oppure, si que - sion - ta la - ve - ro, si, la - ve -  
 mia! ah si, que - sion - ta la - ve - ro, si, la - ve -  
 my! Ah yes, I'll lave my shame be - fore the mor - row's

ro! beam! Oh mio ros - sor! oh infa - mia! ah si, que -  
 beam! Oh deep re - mors! oh in - fa - my! Ah yes, I'll

st'on - ta, si, que - sion - ta la - ve - ro, que - sion - ta, que - sion - ta la - ve -  
 lave my shame be - fore the mor - row's beam, I'll lave it before the morrows

*ff* Tutti.

rò, ah, l'on - ta, l'on - ta la - ve  
 beam, it shall, it shall be lav'd be -  
***ff***

rò, si, la - ve - rò, ah, l'on - ta, l'on - ta la - ve -  
 fore the mor - row's beam, it shall, it shall be lav'd be -

rò, si, la - ve - rò, la - ve - rò, la - ve - rò, la -  
 fore the mor - row's beam! Oh re - morse, oh re - morse, oh

(Exit)

- ve - rò!  
 re - morse!

14400