

SCENA AND ARIA.

"Lucia di Lammermoor."

Mad Scene.

Donizetti.

6

Andante.

legato.

dolce.

Il dol-ce suo-no mi col-pi di sua vo-ce, ah! quella vo-ce m'è qui nel
 On my ear soft-ly falls his sweet voice be-seech-ing, Ah! voice be-lov-ed, my heart's depths

cor di - sce - - sa! Ed - gar-do! io ti son re - sa; Ed-
 e - ven reach - - ing! Thine, Ed-gar, once more be - hold me! Yes,

pp

gar-do! ah Ed-gar-do mi - ol si, ti son re - sa: fug-gi-ta io
 Ed-gar, ah, mine own dear Ed - gar! Thine own be - hold me, no more thy

son da tuoi ne-mi - - - ci, da tuoi ne - mi -
foes a cap-tive hold me, a cap - tive hold

affrett.

fp affrett.

ci. Un
me. *rall.* Cold

Recit.

ge-lo mi ser-peg-gia nel sen, Trema o-gni fi-bra, va-cilla il
shudders o'er my frame seem to creep! Trem-ble each mem-ber ful-ter my

Recit.

piè, pres-so la fon - te me-co t'as - si - di al - quan - to,
steps, Near yon-der foun - tain sit thou a - while be - side me,

fp

si, pres-so la fon - te me - - - co t'as - si - di,
yes, near yon-der foun-tain sit thou a - while be - side me.

Allegretto.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The tempo is marked "Allegretto".

Allegro vivace.

Musical score for the second system, featuring a vocal line and a piano accompaniment. The tempo is marked "Allegro vivace".

Ohi - mè! sor-ge il tre-men - do fan-ta - sma e
 Ah, me! see yon-der phan - tom so dread-ed, Rise

Musical score for the third system, featuring a vocal line and a piano accompaniment.

ne se - pa - ra! ohi - mè, ohi - mè! Ed - gar - -
 now to part us! Ah! me! A - las! Dear Ed - -

Musical score for the fourth system, featuring a vocal line and a piano accompaniment.

do! Ed - gar - - do! ah! il fan-ta-sma,
 gar! Dear Ed - - gar! Ah! See - - yon phan-tom!

Musical score for the fifth system, featuring a vocal line and a piano accompaniment.

il fan - ta - sma ne se - pa -
 See - - yon phan-tom rise to part.

Recit.

ra. Qui ri - covria-mo Ed - gar-do, a' piè dell'
 us. Yet shall we meet, dear Ed-gar, be - fore the

Larghetto.

a - ra, spar - sa è di ro - se.
 al - tar, deck'd forth with ros-es!

Un' ar - mo - nia ce - le - ste, di, non a - scol - ti?
 Hark to those strains ce - les - tial! Say, dost thou hear them?

Andante.

ah! l'in - no suo - na di
 Ah! 'Tis the nup - tial hymn

con forza.

noz - ze! ah! ah! l'in - no, l'in - no di
 sound - ing! Ah! Ah! 'Tis the nup - tial hymn

noz - ze! il ri - to per noi s'ap - pres - sa; oh me fe - li - ce!
sound - ing! *The rites are for us pre - par - ing;* ah, joy un - bound - ed!

Ed - gar - do, Ed - gar - do, ah
 Dear Ed - gar, dear Ed - gar, ah,

Allegro.
 me fe - li - ce! oh gio - ja che si sen - te, oh gio - ja
 joy un - bound - ed! *This bliss our hearts o'er - flowing, this bliss our*

Andante.
 che si sen - te, e non si di -
 hearts o'er - flow - ing, What words can meas -

Maestoso. *Larghetto.*
 - ce. Ardon g'in - cen - si,
 - ure? *The in - cense ris - es,*

splen - don le sa - cre fa - ci, splen - don in - tor - no, ec - co il Mi -
Bright - ly shine forth the ta - pers shed - ding their lus - tre, Comes forth the

ni - stro, por - gi - mi la de - stra, oh lie - to gior -
priest now, Stretch forth now thy right hand, Oh! day — of glad -

no, — al - fin son tu - a, al - fin sei mi - o, a me ti
ness! — Thine am I ev - er, thou mine for ev - er! Heav'n makes me
dolce.

do — na, a me ti — do - na — un Di - o,
thine — now, Heav'n makes me — thine now — for ev - er!
p

o - - - gni pia - cer più gra - to, si, o - gni pia -
Dear - - est the world's each pleas - ure, yes, the world's each

ce - re mi fia con te di vi - so, con te, con
 pleas - ure, Hence - forth with thee now sharing, with thee, with

rall.

te; del ciel cle - men - te, del ciel cle - men - te un
 thee, Life shall re - sem - ble, life shall re - sem - ble a

ri - so la vi - ta a noi sa - rà, la vi - ta a
 treas - ure On us by heav'n be - stow'd, on us be -

noi, a noi sa - rà, del ciel cle - men - te, cle - men - te un
 stow'd, on us be - stow'd, By heav'n a treas - ure on us be -

ri - so la vi - ta a noi, a noi sa - rà, la
 stow - ed, by heav'n a treas - ure on us be - stow'd, a

vi - ta a noi sa - rà, a no - i
treas - ure on us be - stow'd by hea - ven,

sa - - - rà, sa - rà.
be - - - stow'd, be - stow'd.

Moderato.

p Spar - gi d'a - ma - ro pian - to
While thy salt tears are flow - ing,

rall.

a tempo

il mio ter - re - stre ve - - - lo, men - tre las - su nel
 On the turf o'er me grow - - - ing, I with the pow'rs of

cie - - lo io pre - ghe - rò, pre - ghe - rò per te. Al giun - ger tu - o sol -
 hea - - ven will in - ter - cede, in - ter - cede for thee. Fresh joy will hea - ven's bliss

rall. *perdendo la voce.*

tan - - to fia bel - lo il ciel per me, per me, ah
 lea - - ven When there thy form I see, ah, yes, ah,

stringendo. *tr*

stringendo e cresc.

si, ah si, per me, fia bel - lo il ciel, il ciel per
 yes, ah, yes, What joy, when there thy form I see, I

f *a tempo.* *p*

me, ah si, ah si, per me, per me,
 see, ah, yes, ah, yes, ah, yes, what joy,

accelerando e cresc. *tr* *tr* *tr* *tr* *p*

si,
yes,

pp

This system contains the first two staves of music. The vocal line begins with a fermata on a whole note, followed by a melodic phrase with triplet markings. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

per me,
what joy,

per me,
what joy

f *p*

This system contains the next two staves. The vocal line continues with the lyrics "per me, what joy," and includes dynamic markings of *f* and *p*. The piano accompaniment continues with similar rhythmic patterns.

per me!
for me!

f *p* *1st time.*

This system contains the third and fourth staves. The vocal line concludes with "per me! for me!" and includes a first ending bracket. The piano accompaniment features a triplet in the bass line.

This system contains the fifth and sixth staves. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with a consistent eighth-note bass line and chords.

This system contains the seventh and eighth staves. The vocal line is silent. The piano accompaniment features a melodic line in the right hand and a rhythmic bass line, with a dynamic marking of *f* appearing in the right hand.

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Piano introduction consisting of two staves. The right hand plays chords and the left hand plays a rhythmic eighth-note pattern.

*2^d time.
più allegro.*

Ah! me, ah!
Ah! me, Ah!

Musical system featuring a vocal line with lyrics and piano accompaniment. The piano part includes a triplet of eighth notes.

ch'io spi - ri ac - can - - - to a
what joy then with thee to

Musical system with vocal line and piano accompaniment.

te, ac - - - can - - - to a te,
be, with thee to be,

Musical system with vocal line and piano accompaniment.

si, ch'io - spi - ri ac -
yes, what joy then with

Musical system with vocal line and piano accompaniment.

can - - - to a te, ap - - - pres -
 thee to be, with thee

- so a te, ap - - - pres - so a
 to be, what joy then with

te, ap - - - pres - - so a te,
 thee to be, what joy

a
 with

te.
 thee.