

SCENA ED ARIA

LUCIA

E FINALE TERZO

SCENA III. Sala gotica nel Castello dell'Innominato, con porta in fondo che dà al cortile. Porta laterale.

ALLEGRO VIVO

mf

LUCIA

(Lucia di dentro)

Deh per pie-

ff

(Lucia entra trascinata da Nibbio, affannosa ed atterrita)

-tà, deh per pie-tà mi la scial

O-ve mi

trag - gi? Ahimè! muo_ io d'af -

(Nibbio si ritira)
- fan_ no! O_ ve son i_ o? Forse in poter del -

ALL.^o *MENO*
- l'empio che mi per_ se_ gue... Oh madre dell'E_ ter - no! in quest'estrema of -

AGITATO *rall.*
- fe - sa se m'abban_ do - ni, se m'abban_ do - ni, quale,

AND.^{te} QUASI AGITATO

qua - le a - vrò di - fe - sa? O san - ta

Ver - gi - ne, del ciel Re - gi - na, pie - tà ti

pren - da di me me - schi - na; ti de - gna in -

- fon - dermi vi - gor, con - si - glio, in que - sto e -

(cade in ginocchio e prega)

stre - mo, fie - ro pe - ri - glio... Quant'è d'un

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. It contains several measures with notes, rests, and dynamic markings. The piano accompaniment consists of chords and moving lines in both the right and left hands.

a - ni - ma de - li - zia e vi - ta io t'of - fro in

The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The piano part includes a *p* dynamic marking.

do - no... ma dam - mi a - i - ta!

rall.

col canto

p

The third system shows a change in tempo with the marking *rall.* and a change in piano texture with *col canto* and *p* markings. The vocal line and piano accompaniment are shown.

ah dam - mi a - i - ta! io t'of - fro, io

con slancio

The fourth system features a more energetic piano accompaniment with the marking *con slancio*. The vocal line and piano accompaniment are shown.

PIÙ LENTO

(cava una medaglia)

t'of - fro d'un'a - nima de - li - zia e vi - ta. Su que - sta im -

pp

- ma - gi - ne, io lo pro - met - to, da va - no af -

- fet - to fia pu - ro il cor,..... nè Ren - zo al

ta - la - mo m'avrà, lo giu - ro, ah non m'a - vrà no, no, lo

string.

rall.

cres. assai

giu - ro, se per te pu - ro..... ser - bo l'o -

The first system features a vocal line starting with a half note G4, followed by eighth notes. The piano accompaniment includes triplets and sixteenth-note patterns. Dynamics include *ppp* and *pp*. Fingerings like 3 and 12 are indicated.

- no - re, se per te ser - bo pu - ro l'onor. Ver - gin!

The second system continues the vocal line with eighth notes and rests. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *ff*. Fingerings like 12 and 3 are shown.

Ver - gin! pietà..... di me, Ver - gin!

The third system shows the vocal line with a half note rest and eighth notes. The piano accompaniment includes sixteenth-note patterns and triplets. Dynamics include *ff*. Fingerings like 12 and 3 are indicated.

Ver - gin! pietà! no, Renzo al talamo, no, non m'avrà ah..... no, no, non m'a -

The fourth system features a vocal line with eighth notes and a half note. The piano accompaniment includes sixteenth-note patterns and triplets. Dynamics include *ff*. Fingerings like 12 and 3 are shown.

(rimane genuflessa piangendo)

L

-vra.

pp *ppp*

AGNESE

SCENA IV.

(Agnese entra precipitandosi nelle braccia di Lucia)

ALLEGRO

pp *pp*

Luci

LUCIA

Mia madre!

Ah

A

- a!

p

tr

cre-de-re non pos-so a-gli

oc-chi mie-i,

L

pp