

# Un Ballo in Maschera.

(1859.)

"Eri tu che macchiavi.,,

Recitative and Aria.

English version by  
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GIUSEPPE VERDI.  
(1813 - 1901.)

Andante.

Al - za - ti!.. là tuo fi - glio a te con - ce - do ri - ve -  
Rise! I say! Ere de - part - ing, once more thy son\_ thou mayst be -

Adagio.

der. Nel - l'om - bra e nel si - len - zio, là il tuo ros - so - re e l'on - ta mia na -  
hold: In dark - ness yon, and si - lence, there a - while thy shame and my dis - hon - or

scondi!  
hid - ing!

*con espress.*

*m. d.*

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## Allegro.

Non è su lei, nel suo fragi - le  
Yet not at her, not at yon frail ex-

pet-to che col-pir deg-g'i - o... Al-tro, ben al - tro  
istence be the blow di - rect - ed. Oth-er, far oth - er

san-gue a ter-ger des-si l'of-fe - sa... Il san-gue tu -  
vengeance to purge the stain, I am plan-ning: it is thy life -

Allegro agitato. (♩ = 120)

*a tempo*

o! blood! E lo trar-rà il pu -  
From thy base heart my

The first system of the score shows a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note 'o!' and a quarter note 'blood!'. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a sustained bass line in the left hand. Dynamics include *mf* and *p*.

gna - le dal - lo sie - al tuo co - re:  
dag - ger ere long shall bid it red - ly flow,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'gna - le', a quarter note 'dag - ger', and a half note 'ere long shall bid it red - ly flow,'. The piano accompaniment maintains the eighth-note pattern. Dynamics include *mf* and *p*.

*fremente cupo*

del-le la-cri-me mi-e ven-di-ca-tor, vendi-ca-tor, vendi-ca-  
Re-tri-bu-tion de-mand-ing for all my woe, for all my woe, for all my

The third system features a more intense vocal line with triplets and accents, marked *fremente cupo*. The piano accompaniment includes triplets and dynamic markings *f* and *mf*.

Andante sostenuto. (♩ = 52)

tor!  
woe!

The fourth system is marked *Andante sostenuto* and features a slower tempo. The vocal line has a whole note 'tor!' and a half note 'woe!'. The piano accompaniment is characterized by a dense texture of triplets in both hands, with dynamic markings *mf* and *f*.

*mf* *f* *f*

E - ri tu che mac -  
Is it thou that hast

*p* *p*

chia - - vi quel - l'a - - ni - ma, la de -  
sul - - - lied a soul \_\_\_\_\_ so pure? In whose

*p*

*dolce*

li - zia del - l'a - ni - ma mi - a ... che m'af -  
chaste - ness my spir - it de - light - ed - Thou be -

*p*

fi - di e d'un trat-to e-se - cra - bi - le l'u - ni-  
tray'd me, in whose love I felt all se - cure? Of my

verso av - ve - lé - ni per me, av - ve - lé - ni per me! Tra - di -  
life thou hast poison'd the stream, thou hast poison'd the stream! Trai-t'rous

tor!.. che compensi in tal gui - sa dell'a - mi - co tuo  
heart! is it thus he's re - quit - ed, Who the first in thy

pri - mo, del - là - mi - co tuo pri - mo la fè!  
friend - ship, ay, the first in thy friend - ship did seem?

*cantabile espressivo*  
*legato*

Musical score system 1, featuring a treble clef and a bass clef. The treble clef contains a melodic line with a long slur over several measures. The bass clef contains a piano accompaniment with a steady eighth-note pattern.

Musical score system 2. The vocal line (treble clef) begins with the lyrics "O dol - Oh, the". The word "espress." is written above the vocal line. The piano accompaniment continues with the same eighth-note pattern.

Musical score system 3. The vocal line (treble clef) continues with the lyrics "cez - ze perdu te! o me - mo - rie d'un am - pangs of a joy aye de - part - ed, Lost ca -". The piano accompaniment features a more active eighth-note pattern.

Musical score system 4. The vocal line (treble clef) continues with the lyrics "ples - so che l'es - se - re in - di - a!.. quan - do A - ress - es that made life a heav - en! When A -". The piano accompaniment continues with the eighth-note pattern.

de - lia, si bel - la, si can - di - da sul mio  
de - lia, an an - gel pure - heart - ed, In my

se - no bril - la - va da - mor! quan - do A -  
arms - lay in trans - ports of love! When A -

de - lia sul mio se - no bril - la - va d'amor, bril - la - va da -  
de - lia in my arms lay in transports of love, in - transports of

mor! È fi - ni - ta: non sie - de che  
love! All is o - ver! and hate's bit - ter

*f*

l'ò - dio, non sie - de che l'ò - dio, che l'ò dio e la mor - te nel ve - do - vo  
 leav - en, and hate's bitter leaven, hate's leaven And longing for death fill my

*p*

cor! O dol - cez - ze per - du -  
 heart! Oh! the pangs of joy de - part -

*ppp cantabile*

te! o spe - ran - ze d'a - mor, d'a - mor, d'a -  
 ed! joys of love are no more, no more, no

*col canto*

mor!  
 more!

*pp f pp*