



**LENTO**

Sop. 1<sup>i</sup>  
*sottovoce* *pp* *accel.*  
 Co - - me un giglio re - ci - - so

Sop. 2<sup>i</sup>  
*a tempo* *sottovoce*  
 Re-qui - e - sce!

Sop. 3<sup>i</sup>  
*sottovoce*  
 Re-qui - e - sce!

**29**

**LENTO**

*ppp* *a tempo* *pp* *animando* *accel.*

*ppp* *a tempo*

den - - tro la ba - ra gia - - - ce! *a tempo* *accel.* *pp* *3* *3* *3* *3*  
 Raggio di luna è il candor del suo

re-qui - e - sce! *pp* *3* *3* *3* *3*  
 Raggio di luna è il candor del suo

re-qui - e - sce! *pp* *3* *3* *3* *3*  
 Raggio di luna è il candor del suo

*a tempo* *accel.* *p*

*pp subito rit. 3*

vi - - so... O pu - ra vir - go,

vi - *f* - so..... Re - - - qui - -

vi - *f* - so.....

*ff* *PPP subito rit.*

*ritard. a tempo*

re. qui - e - sce in pa - - - ce.

- e - - - sce in pa - - - ce.

Re - - - qui - - - e - - - sce.

*sempre pianissimo*

*ritard. a tempo p cres. a poco a poco e*

*pp*

*string. sempre*

First system of musical notation, featuring piano accompaniment with sixteenth-note patterns and triplets.

Second system of musical notation, including dynamic markings like *string: ff* and *MOSSO*.

Third system of musical notation, including dynamic markings like *accel.*, *ff*, and *allarg.*

*AND<sup>te</sup> UN POCO MOSSO* Come prima  
dolcissimo

(Si vede, dietro un velo, passare il corteggio funebre di Anna che, uscen-  
do dalla casa di Wulf, attraversa la scena)

Fourth system of musical notation, starting with measure 30, including dynamic markings like *PPP subito* and *legatissimo*.

Fifth system of musical notation, including dynamic markings like *PPPP* and *ritard.*



31

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' above it. The bass staff contains a continuous eighth-note accompaniment. The dynamic marking *ppp* is placed below the treble staff.

Second system of the musical score. It consists of two staves. The treble staff has a dynamic marking of *f* and features a series of eighth notes with accents (>) above them. A first ending bracket with a dotted line and the number '8' spans the first two measures. The second measure of the first ending is marked with *ff stentando*. The bass staff continues with eighth-note accompaniment.

Third system of the musical score. It consists of two staves. The treble staff features a series of chords, with triplets of eighth notes marked with a '3' above them. The dynamic marking *p a tempo* is placed below the treble staff. A crescendo marking *cres:..... poco* spans the first two measures, and a further marking *a..... poco..... e..... accel.* spans the last two measures. The bass staff continues with eighth-note accompaniment.

Fourth system of the musical score. It consists of two staves. The treble staff features a series of chords, with triplets of eighth notes marked with a '3' above them. A crescendo marking *cres:.....* spans the first two measures. The bass staff continues with eighth-note accompaniment.

*Mosso*  
*allarg.*  
*cres. molto* ..... *ff*

*accel.* ..... *ff* ..... *allarg. molto* .....

*Grandioso* ..... *ppp a tempo ritard.*  
*ff stentato* ..... *estremamente ppp*  
*a tempo*  
*ppp*

Sop. 1:  
 Sop. 2<sup>i</sup> e 3<sup>i</sup>.

*pp* .....  
*pp* .....

32

*ppp* ..... *ritard.* ..... *pp sempre*

Timpani

pu.ra virgo, requiesce in pa - - - -

pu.ra virgo, requiesce in pa - - - -

*rall.*

*3* *3*

*stent.*

*rall.* *rall.*

*Ad.* \* *Ad.* \* *Ad.* \*

*ppp* *rall.:.....molto.....sino.....alla.....fine*

- - - - - ce, re - qui - e - - - - sce in

*ppp*

- - - - - ce.

*dolcissimo*

*ppp* *3* *3* *pp* *3* *3*

*rall.:.....molto.....sino.....alla.....fine*

*Ad.* \* *ppp* *pp*

*PPPP* Divisi

pa - - - - - ce!.....

*ppp* *ppp* *perendosi* *pppp* *lunga*

*pppp*

*sempre più piano* *lunga*

*ppp* *pppp*



## 2<sup>o</sup> TEMPO

### LA TREGENDA

*V'è nella Selva Nera una leggenda  
Che delle Villi la leggenda è detta  
E ai spergiuri d'amor suona tremenda.  
Se muor d'amore qualche giovinetta  
Nella selva ogni notte la tregenda  
Viene a danzare, e il traditor vi aspetta;  
Poi, se l'incontra, con lui danza e ride  
E, colla foga del danzar, l'uccide.*

*Or per Roberto venne un triste giorno.  
Dalla sirena in cenci abbandonato  
Egli alla Selva pensò far ritorno,  
E questa notte appunto ei v'è tornato...  
Già nel bosco s'avanza; intorno, intorno  
Riddan le Villi nell'aer gelato...  
Ei, tremando di freddo e di paura,  
È già nel mezzo della Selva oscura.*

(Durante il 2<sup>o</sup> tempo si scorge lo stesso paesaggio dell'atto primo, ma è il verno; è notte; gli alberi, sfrondati e stecchiti, sono sovraccarichi di neve; il cielo è sereno e stellato; la luna illumina il tetro paesaggio. Le Villi vengono a danzare, precedute da fuochi fatui che guizzano da ogni parte e percorrono la scena.)

N<sup>o</sup> 7.ALL<sup>o</sup>. NON TROPPO

This piano score consists of seven systems of music, each with a grand staff (treble and bass clefs). The music is characterized by intricate triplet patterns in both hands. The first system includes a *cres:* marking. The second system features a *cres:* marking and a *cres.* marking. The third system includes a *cres. molto* marking, a *ff* dynamic marking, and a measure number of 33. The fourth system features a *mf* dynamic marking. The fifth system features *f* and *ff* dynamic markings. The sixth system features *ff* and *f* dynamic markings. The seventh system features *ff* and *f* dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is highly rhythmic and technically demanding due to the complex triplet figures.

34

First system of the musical score, measures 1-4. It features a treble and bass clef with a key signature of two flats. The music is marked *ff* (fortissimo). The right hand contains a complex texture of triplets and sixteenth notes, while the left hand plays a steady triplet accompaniment.

Second system of the musical score, measures 5-8. The dynamics shift to *pp* (pianissimo). The right hand continues with triplets and sixteenth notes, and the left hand maintains the triplet accompaniment.

Third system of the musical score, measures 9-12. The dynamics remain *pp*. The right hand features more complex triplet patterns, and the left hand continues with the triplet accompaniment.

Fourth system of the musical score, measures 13-16. The dynamics are *pp*. The right hand has a complex texture of triplets and sixteenth notes. The left hand features a sixteenth-note accompaniment with a *cres. sempre* (crescendo sempre) marking. A bracket labeled '6' spans the first two measures of the left hand.

Fifth system of the musical score, measures 17-20. The dynamics are *pp*. The right hand continues with triplets and sixteenth notes. The left hand features a sixteenth-note accompaniment with a *cres. sempre* marking. A bracket labeled '6' spans the first two measures of the left hand.

First system of the musical score. It consists of two staves, treble and bass clef. The music features a complex texture with many triplets and accents. The dynamic marking *f* is present at the beginning. The instruction *sempre forte* is written across the system.

Second system of the musical score. It continues the complex texture with triplets and accents. The dynamic marking *cres. sempre sino al fortissimo* is written across the system.

Third system of the musical score, starting with a boxed measure number **35**. The top staff has a *fff* dynamic marking, and the bottom staff has a *ff* dynamic marking. The music features a mix of chords and triplets.

Fourth system of the musical score. The dynamic marking *mf* is present. The music continues with a mix of chords and triplets.

Fifth system of the musical score. The dynamic marking *p* is present in the first measure, and *pp* is present in the last measure. The music concludes with a final chord and a fermata.

First system of the musical score, featuring a grand staff with two bass staves. The upper staff contains a melodic line with triplets and slurs, while the lower staff provides a harmonic accompaniment with sustained notes. Dynamics include *pp* and *cres.*

Second system of the musical score, starting with a measure number of 36. It continues the melodic and harmonic development with triplets and slurs. Dynamics include *assai* and *fff*.

Third system of the musical score, featuring a grand staff with a treble and bass staff. The treble staff has a melodic line with triplets and slurs, and the bass staff has a rhythmic accompaniment. Dynamics include *cres.*

Fourth system of the musical score, featuring a grand staff with a treble and bass staff. The treble staff has a melodic line with triplets and slurs, and the bass staff has a rhythmic accompaniment. Dynamics include *cres.* and *assai*.

Fifth system of the musical score, featuring a grand staff with a treble and bass staff. The treble staff has a melodic line with triplets and slurs, and the bass staff has a rhythmic accompaniment. Dynamics include *fff* and *tutta forza*. A measure number of 8 is indicated above the first measure of the treble staff, and a measure number of 6 is indicated above the last measure of the treble staff.

8

*f*

*pp*

System 1: Treble and bass staves. Treble clef has a measure rest of 8 measures. Bass clef starts with a forte (*f*) dynamic and features a triplet of eighth notes. The system concludes with a piano-piano (*pp*) dynamic and a fermata over the final chord.

*pp*

System 2: Treble and bass staves. Both staves feature a triplet of eighth notes. The system begins with a piano-piano (*pp*) dynamic.

37

*f*

*pp*

*pp*

System 3: Treble and bass staves. Treble clef has a measure rest of 37 measures. Bass clef starts with a forte (*f*) dynamic. The system concludes with a piano-piano (*pp*) dynamic and a fermata over the final chord.

System 4: Treble and bass staves. Both staves feature a triplet of eighth notes.

*pp*

*pp*

System 5: Treble and bass staves. Both staves feature a triplet of eighth notes. The system concludes with a piano-piano (*pp*) dynamic and a fermata over the final chord.

*eyes: .....*

First system of the piano accompaniment. It consists of two staves, treble and bass clef. The music features a complex texture with many triplets and slurs. A *cres:* marking is present in the right-hand staff.

Second system of the piano accompaniment. Similar to the first system, it contains dense musical notation with triplets and slurs. A *cres:* marking is visible in the right-hand staff.

Third system of the piano accompaniment. The notation continues with triplets and slurs. *cres:* markings are present in both the right and left hand staves.

Fourth system of the piano accompaniment. The music is highly textured with many triplets. A *cres:* marking is present in the right-hand staff.

Fifth system of the piano accompaniment. This system includes a dynamic marking of *f* (forte) in the right-hand staff. The notation is dense with triplets and slurs.

38

8

*ff*

*pp*

*pp*

*p*

*f*

*cres. sempre*

*cres.*



*cres. sempre*

*mf* *f*

*string. p cres. molto* ..... *sino al fortissimo*

*ff*

39

*ff* *tutta forza*

*ff*

*ff*

*cres.*

8

*cres. assai*

*fff*

40

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a rhythmic pattern of eighth notes with accents and triplets. The music is marked with a forte dynamic (*fff*) and includes a crescendo instruction (*cres. assai*). A measure number '40' is enclosed in a box above the second staff.

*ff sempre fortissimo*

Detailed description: This system contains the next two staves of music. The top staff has a melodic line with a sixteenth-note run and a triplet. The bottom staff continues the rhythmic accompaniment with triplets. The dynamic marking is *ff sempre fortissimo*.

*string*

Detailed description: This system contains the next two staves of music. The top staff features a melodic line with triplets. The bottom staff continues the accompaniment. The word 'string' is written above the second staff.

*PIÙ VIVO*

*ff*

Detailed description: This system contains the next two staves of music. The top staff has a melodic line with triplets. The bottom staff continues the accompaniment. The dynamic marking is *ff*.

Detailed description: This system contains the final two staves of music on the page. The top staff has a melodic line with triplets. The bottom staff continues the accompaniment with triplets.

# PRELUDIO E SCENA

GUGLIELMO

*LARGO DOLOROSO*

Corni

*pp legato*

*pp*

*ff*

*straziante*

*ff*

*p*

The musical score is written for piano and horn. The piano part is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo and mood are marked 'LARGO DOLOROSO'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The horn part, labeled 'Corni', enters in the second measure with a series of chords. The score includes several dynamic markings: 'pp' (pianissimo) at the beginning, 'pp legato' for the horn, 'ff' (fortissimo) for a later section, and 'straziante' (agonizing) for a particularly intense passage. There are also markings for 'p' (piano) and 'ff' (fortissimo) in the final section. The score is divided into four systems, each with a repeat sign at the end.

First system of the piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* and *p*. A *ritard.* marking is present in the right hand.

Second system of the piano accompaniment. The right hand continues with triplets and slurs. The left hand maintains the eighth-note accompaniment. Dynamics include *p*.

Third system of the piano accompaniment. The right hand has a melodic line with *pp* dynamics. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *pp*.

Fourth system of the piano accompaniment. The right hand has a melodic line with *f* dynamics. The left hand continues with the eighth-note accompaniment. Dynamics include *f*. A *cres. e string.* marking is present above the right hand.

Fifth system of the piano accompaniment. The tempo is marked **ALLEGRETTO DECISO**. The right hand has a melodic line with *ff* dynamics. The left hand continues with the eighth-note accompaniment. Dynamics include *ff*. A rehearsal mark **41** is present above the right hand.

*AND:<sup>te</sup> MOSSO* (siede sulla porta di casa in atto di dolore profondo)

GUGLIELMO (con impeto)

No! pos - si - bil non è che inven - di - ca - ta re - sti la col - pa

*ANDANTE MOSSO*

su - a. Vi - vea be -

*ff*

*1° TEMPO (Largo)*

*ff*

- a - ta e tran - qui - la al mio fian - co la mia dol - ce... fi - gli - o - la,

*pp*

ed e - gli ven - ne... e, col - la sua pa - ro - la, d'a - mor le

*accel.*

*accel. col canto*

*p*

*a tempo*

(alzandosi con impeto)

**AND.<sup>te</sup> MOSSO**

Chi,

sma - - nie in lei de - stò.....

42

**AND.<sup>te</sup> MOSSO**  
*ppp*

*a tempo*

*p*

*ppp*

*cres.*

dun.que, o scel-le-ra - to,

chi

**ff**

*p*

l'a-mor tu-o ti chie - se?

Qua-li or-

**ff**

**pp**

*cres.*

*accel.*

*a tempo*

- ri - bi-li of - fe - se t'ab-biam mai fat - to no - i

**ff**

*accel.*

**f** *a tempo* **pp**

**ff**

**f**

*rall.*

G

per uc - ci - der quel - l'an - ge - lo, e agli e - stre - mi miei gior - ni ser -

*rall.*

*ritard.* *a tempo*

G

- bar co - tan - ta an - go - scia ?..

*ritard.* *stent.* *f a tempo* *p*

*ppp* *ff*

*ppp* *ff!*

GUG.

*con forza*

No! pos - si - bil non è.....

*p* *rall.* *a tempo* *ff*

*ritard.*

G *ritard.* *ff* *rall. e dim.*

che inven - di - ca - ta re - sti col - pa sì gran - de!

*ANDANTE LENTO*  
*p*

G A - .. ni - ma san - ta del - la fi - glia mi - .. a,.....

**43** *ANDANTE LENTO*

*pp* *pp*

G ..... se la leg - gen - da..... del - le Vil - - li è

*p*

G ve - - - ra,..... deh! non es - ser con

*p*



*accel.* *allarg.*

G  
lu - i, qual fo - sti, pi - a..... Ma qui... l'at - ten - di al ca -

*accel.* *allarg.* *a tempo*

*rit.* *POCO PIÙ*

G  
- der.... del - la se - ra... S'io po -

*POCO PIÙ*  
*ppp* *armonioso*

*col canto*

G  
- tes - si sa - per - ti ven - di - ca - ta

*cres.....*

G  
lie - to sa - lu - te - re - i l'ul - ti - mo

*cres.....* *p.*

*rall.* **1<sup>o</sup> TEMPO**

G

di..... Ah, per - do - - na, Si -

42

pp

*rall.* **1<sup>o</sup> TEMPO**

pp

G

- gnor, l'i - de.a spie - ta - - ta che dal mio

G

cor,..... che san-gui-na, fug-gi... per - do - na, Si -

mf

p

pp

G

- gnor,..... l'i - de - - a spie - ta - - ta,

*f*

*mf*

*f*

*ppp*

*ppp*

*Oppure*

- gnor,..... per -

*rall.*

G

per - do - na, o Si - gnor,..... per -

*p*

*rall.*

*pp*

*pp*

*pp rall.....*

*rall. col canto*

G

- do - na, Si - gnor .....

*rall.*

*ritard. molto*

(rientra in casa)

*pp*

*pp rall.*

*ritard. molto*

# SCENA DRAMMATICA ~ ROMANZA

ROBERTO

ALLEGRO VIVO

The first system of the piano accompaniment is in 2/4 time and B-flat major. The right hand has a single eighth note followed by rests. The left hand begins with a piano (*pp*) texture of chords, moving from a low register to a higher one.

The second system continues the accompaniment. The right hand features a melodic line with accents and dynamics of *mf* and *p*. The left hand maintains the chordal accompaniment.

The third system shows the right hand with triplets and dynamics of *f* and *p*. The left hand continues with the chordal accompaniment.

The fourth system features sixteenth-note runs in both hands. The right hand has dynamics of *p* and *f*, while the left hand has *p* and *f*.

The fifth system concludes the page with sixteenth-note runs and chords. The right hand has dynamics of *f* and *pp*, and the left hand has *f* and *pp*.

First system of piano introduction. Treble clef with a key signature of two flats (B-flat and E-flat). The music features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The bass line consists of chords and moving lines. Dynamics include *sf* (sforzando) in both hands.

Second system of piano introduction. Treble clef with a key signature of two flats. The melody continues with triplets and slurs. The bass line features chords and moving lines. Dynamics include *sf* in the bass.

Sop. I. (interno un poco lontano)

First vocal line for Soprano I. The line is mostly silent, with a few notes at the end of the system.

Sop. II.

Second vocal line for Soprano II. The line is mostly silent, with a few notes at the end of the system.

Ei giun - ge!

Ei giun - ge!

Third system of piano accompaniment. Treble clef with a key signature of two flats. The music features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The bass line consists of chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

45

Vocal lines with lyrics. The lyrics are: An - na! An - na! An - na! Di morte al - la con - dan - na ei. The melody is in the treble clef with a key signature of two flats. The lyrics are written below the notes.

Fourth system of piano accompaniment. Treble clef with a key signature of two flats. The music features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The bass line consists of chords and moving lines. Dynamics include *pp* (pianissimo).

viene il tra - di - tor !

viene il tra - di - tor !

Ec - co - lo ...

s'av - vi - ci - na ...

Ec - co - lo ...

s'av - vi - ci - na ...

Su ... dan - na - to ... cam - mi - na ...

Su ... dan - na - to ... cam - mi - na ...

*p* m.s.

*p* *Red.*



(Roberto appare sul ponticello)

First system of piano introduction. Treble clef: *f*, *p*, *pp* *cres.*. Bass clef: *f*, *p*, *pp*. Includes sixteenth-note runs and chords.

Second system of piano introduction. Treble clef: *ff*. Bass clef: *ff*. Includes sixteenth-note runs and chords.

Third system of piano introduction. Treble clef: *p*, *pp*, *dim.*. Bass clef: *ff*, *p*, *pp*. Includes sixteenth-note runs and chords.

ROBERTO

*LENTO*  
(fra sè) *a piacere*

Ecco la ca-sa... Di-o, che orrenda notte!

Vocal and piano accompaniment for the first vocal line. Treble clef: *ppp*, *LENTO*. Bass clef: *ppp*, *col canto*. Includes vocal line and piano accompaniment.

*accentato*

*ALLEGRO*

Strane vo-ci m'in-se-guon... 46 *ALLEGRO*

Vocal and piano accompaniment for the second vocal line. Treble clef: *f*, *ALLEGRO*. Bass clef: *f*, *ALLEGRO*. Includes vocal line and piano accompaniment.

*a piacere*

**ALLEGRO 1° Tempo** (scende)

R

Le Vil-li... Evvia!..Son fo-le!..

*col canto*

**ALLEGRO 1° Tempo**

*ppp*

*declamato*

R

No, del-le Vil-li me non per-seguita

*pp*

R

la ven-det-ta fa-tal! ..... Tu sol m'in-se-gui-ri-

*ppp*

*ppp*

R

-mor-so!..... Vi-pe-ra in-fer-nal!.....

*ff*

*fp*



R

Tu sol m'in -

*f* *pp legato*

R

- se - gui, ri - mor - so!..... Vi - pe - ra.....

*fp* *p* *ff*

R

dal ve - le - no infer - nal!.....

*pp legato* *forte*

*legato*

*rall.* *p*

**47** ANDANTE MOSSO

*tr* *rall.*

ROB.

ANDANTE MESTO

*ANDANTE MESTO*  
*pp* *pp*

Torna ai fe-li-ci

*sempre ben appoggiati gli accordi*

R

di..... do-len-te il mio pen-sier,..... ridean del maggio i fior,

*3* *3* *3*

R

*affrett.* *rit:.....*

fioria l'a-mor, fioria per me l'amor.

*pp*

R

*a tempo*

Tor-na ai fe-li-ci di..... do-len-te il mio pen-

*a tempo*

R

-sier..... ridean del maggio i fior, ah!fio-

*p*

R

-ri-a per me l'amor, ah!..... fioria per me l'amor, fio-ria l'a-

*col canto*

*affrett.* *rall.*

R

- mor!..... ri - dean i fior, fio - ria per

*ppp*

R

me l'amor..... Or tutto si co - pri di mi - ster.....

*rall.*

*p rall.*

*AND<sup>te</sup> MOSSO quasi Allegretto*

48

*rall.*

ROB.

*AND<sup>te</sup> MESTO*

*AND<sup>te</sup> MESTO*

Or tut.to si co.

*mf*

*pp*

*marcato il canto*

R

- pri ..... di lu - gu - bre mi - ster.....

R

ed io non ho nel cor che tri -

*pp* *p* *cres.*

R

- stezza e ter\_ror, non ho ..... nel cor che tristezza e ter\_

*ff* *affrett.* *p rit.*

R

- ror, io non ho nel cor, io non ho che tri\_

*a tempo* *pp* *pp*

*appoggiato*

R  
- stez - za e ter - ror, io non ho, non ho nel

R  
cor..... che tri - stez - za e ter - ror!.....

R  
..... no, no, non ho nel cor che tri - stez - za e ter - ror!.....

*rall. molto*..... *1<sup>o</sup> Tempo*

*lento* **LENTO**  
*p*  
 R For-se ella **49** vi-ve!..... forse ella  
*col canto*  
*pp pressivo*  
*con stanchezza*

(guarda verso la casa, poi va verso di essa come avesse presa una decisione)  
 R vi-ve!..  
*rit. 3*  
*cres.*

(fa per bussare, ma indietreggia come se una forza ignota glielo impedisse)  
 R Bus-siam! Qual  
*AND<sup>te</sup> SOSTENUTO*  
*ppp quasi insensibile*  
*lunga*  
*ppp appena sentite morendo*  
*ppp*

R bri-vi-do mi col-se!.. In-van di quella so-glia ten-  
*ff tutta forza*

R

- ta . i sul li . mi . te le - var..... la man!.....

*Meno forte*

*affrett.*

R

*affrett.*

*meno forte* Qual bri . vi . do, qual brivido mi col - se! qual

*cres. molto...*

R

bri . vi . do mi col - se! qual

*e accel*

R

bri . vi . do mi col - se!

*lunga*

*lunga*

*ff.*

*fff*

*lunga*



ALL.<sup>o</sup> VIVO UN PO' SOST.<sup>o</sup>

CORO DI VILLI (interno)

Sop. I.

Su!.. dan - na - to, cam - mi - na!.....

Sop. II.

Su!.. dan - na - to, cam - mi - na!.....

50

ALL.<sup>o</sup> VIVO UN PO' SOST.<sup>o</sup>

*dim.* *mf* *piano subito*

ROB. *Meno, quasi a piacere*  
(con spavento)

Pur d'in - ten - der par - - mi dav - ve - - ro un can - to

*rall.*

*Meno col canto*

*pp* *quasi insensibile* *rall.*

AND.<sup>te</sup> RELIGIOSO (si inginocchia, come estenuato,  
per pregare)

*cupo* lu - gubrei!... *pp* O sommo Id - di - o!... del mio... can -

AND.<sup>te</sup> RELIGIOSO

*PPP e legatissimo* *mf* *pp*

- mi - - no, o sommo Id - dio,..... del mio de - stin quest'è la

*3* *ritenuto*

R  
 me - - - ta... *f* Fa che il per - do - - no, fa che il perdon la renda

*cres.* *f* *3*

R  
 lie - - ta... *pp* *rit.* *3* un so lo i - stan - - - te... *a tempo*

*pp* *rit.* *3* *a tempo* *pp* *cres. molto*

R  
 fa..... che il per - do - - - no la ren - - - da

*con espress.* *ff* *pp* *3*

R  
 lie - - ta un so - - lo i - - stan - - - te... *più piano* *espress.*

*pp* *ppp* *3*

R Sop.I. e poi mor - rò!..... *ff*

C O R O Sop.II. Su!.. dan - na.to, cammi - na! *ff*

Su!.. dan - na.to, cammi - na!

*ALLEGRO VIVACE* (balzando in piedi)

R Pre - gar non pos - - so!... Ah, ma - le - det - to il

**51** *ALLEGRO VIVACE*

R di,..... il di..... che an - dai lon - tan di

R  
qui!..... Male - det - ta sia la tua bel -

R  
-lez - - - - -

R  
-za, o cor - ti - gia - na vil.....

*cres. poco a poco*

ROB.  
*con forza a piacere*  
Male - detta in e -

*a tempo*

R

*lunga*

- ter - no! ma - le - det - ta!

*a tempo*

*ff*

*lunga col canto*

*ff*

*tutta forza*

*poco rit.*

3 3 3 6

52

*rall:..... a poco..... a poco*

*pp*

*pp*

7 7 7 7 7 7 7 7

*rall.*

*AND.<sup>te</sup> MOSSO*

*p espressivo*

*p*

*m.d.*

*p*

*p m.s.*

*pp*

*m.d.*

*rall:.....*

*ppp*

*m.s.*

# GRAN SCENA E DUETTO FINALE

ANNA E ROBERTO

**CORO DI VILLI**

Sop. I.<sup>i</sup> *ALLEGRO*

Sop. II.<sup>i</sup>

*ALLEGRO*

Cam - mi - na! cam - mi - na! cam -

Cam - mi - na! cam - mi - na! cam -

*pp* *cres.* *pp* *cres.*

- mi - - - - - na!.....

- mi - - - - - na!.....

*ff*

*ff*

ANNA (interno) *a piacere* *a tempo* (appare sul ponticello) *a piacere* *ff*

ROBERTO

Ro - ber - to!.. Ro - ber -

Ciel!..

*col canto* *a tempo* *f* *col canto*

*a tempo*

A

-to!.. (con sorpresa e spavento)

R

La sua vo - ce! dunque morta non è!.....

*f* > *3* >

*a tempo*

*f*

ANNA

*a tempo*

Non son più l'amor..... Son

*ff* > *3* >

*p*

*vuota*

*a tempo*

*ff* > *3* >

*p*

*cres.*

A

la ven - det - - - - - ta! (Roberto cade affranto su un sasso)

ROB.

Gran Di - - - o!

*ff* >

*ff*

*m.a.*

(Anna scende verso di lui)

AND<sup>te</sup> LENTO ED ESPRESS.

53

ANNA LENTO a tempo rallent:.....

Ri - cor - di quel che di - ce - vi nel me - se dei

LENTO a tempo

pp rit. pp rallent:.....

pp staccato

A

fi - ri?

rallent:..... ritard:.....

pp ritard:.....



ANDANTE LENTO

*P espressivo*

54

Tu del - l'in - fan - zia mi - a le gio - ie

ANDANTE LENTO

*dolcissimo*

*mf*

*pp*

*mf*

*pp*

di - vi - de - stie le... ca - rez - ze... Da te so - a - ve e

pi - a, da te..... so - a - ve e pi - - a im - pa - -

*poco cresc.....*

*cres.*

A

ra i del la vi ta le dol cez

*f* *ritard.* *col canto* *pppp*

A

ze!..... Ah, du bi ta di Di o, ma

*a tempo* *m.s.* *m.d.* *sf*

A

no, del l'a mor mio non du bi tar, ah, no, non du bi tar. T'a.

*ritard.* *ppp* *col canto* *ritard.* *pppp*

*a piacere*

A

- ma i... Mi tra-di-sti... T'at-te-si... e non ve-

*col canto*

*f* *mf* *pp*

*And.* \*

A

- ni-sti... Ma è tremen-do do lo-re

*lento* *AND<sup>te</sup> UN POCO AGITATO*

*ppp* *lento col canto* *ppp*

55 *AND<sup>te</sup> UN POCO AGITATO*

*And.* \*

A

in si-len-zio sof-frir!..... è tre-

*pp trem.*

*cres.*

A

- men-do do-lo-re..... in si-len-zio sof-

*ppp*

A

- frir..... T'a - ma - i... Mi tra - di - sti... T'at.

*trém.*  
*dim.*

A

- te - si... e non ve - ni - sti... Sen - za speran - ze in

*p dolce*  
*PPP dolce*

A

cuo - re..... sen.za speranze in cor..... mi fa - ce - sti mo -

*cres.*

A

- rir..... Ma..... è tre - men - do do -

*cres.*

A

- lor..... in si - len - zio sof - frir!..... Senza spe -

A

ROB. - ran - za..... mi fa - ce - sti mo - rir.....

La scor -

A

T'a - ma - - i... Tu mi tra -

R

- da - - i... l'ho tra - di - ta...

*ppp dolce*

*ppp*

*allarg.*..... *più allarg.*

A  
 \_ di - sti..... T'at - te - - - si e non ve -  
 la vi - ta..... per me per -

R  
*con forza* e per me per - dè la vi - - - ta.  
*Opp.*

*ff* *più allarg.*

*a tempo*

A  
 - ni - sti... È tre - men - do do - lo - re in si - len - zio sof -  
 - dè .....

R  
 Ah!..... è tre - men - do il do - lo - re che mi toc - ca sof -

*a tempo*

*pp* *cres.*

*pp*

*string. e cres.*

A  
 . frir!..... Senza spe\_ran - za in cuo - re mi fa\_ce - sti mo -

R  
 . frir!..... Col ri\_mor - so nel cuo - re i\_o mi sen - to mo -

*string. e cres.*

A  
 - rir..... mi fa - ce - sti mo - rir!.....

R  
 - rir..... i\_o mi sen - to mo - rir!.....

*allarg.* *cres.* **MOSSO**

*f* *ff* *sf*

*allarg.* *cres.* **56** *ff*

*ff* *allarg. molto*

*accel.....* *ff*

A  
Sen\_za speran\_za      senza spe\_ran - za in      cor..... mi fa\_ce\_sti mo\_

R  
Col ri\_mor\_so      col ri - mor - so nel      cor..... io mi sento mo\_

*mf*      *allargando*      *stent.*      *ppp*  
*ff*      *estremamente pp*  
*rall. col canto*      *ppp*

A  
-rir      è tre - men - do..... do - lo - re      è tre -

R  
-rir      col ri - mor - so..... nel      co - re

*affrett.*      *rall.*  
*affrett.*      *rall.*  
*affrett.*      *rall.*



*ritenuto*

A  
\_men - - do do\_lor!.....

*ritenuto*

R  
io mi sen - to mo\_rir!.....

*ritenuto col canto*

*fp*  
*Rob.*

(Roberto va verso Anna come spinto da una forza ignota: poi fa per vincere il fascino che lo investe, ma non può, e si slancia verso di lei; Anna, avanzandosi, stende le braccia e lo attira a sè. Intanto le Villi accorrono, circondano Roberto ed Anna e li trascinano, danzando vertiginosamente, fuori della scena)

Ten.

O  
R  
O  
C  
(SPIRITI INTERNI)

Bassi

Qui..... noit'a - spet\_

Qui..... noit'a - spet\_

*a tempo*

*f*

*mf*

*pp*

*p*

*string. e cres. molto* .....

- tiam..... t'a - spet-tiam,..... tra - di - tor!..... Da

- tiam..... t'a - spet-tiam,..... tra - di - tor!..... Da

*string. e cres. molto* .....

*cres. e string:*.....

CORO DI VILLI

Sop. I<sup>i</sup> Chi in vi - ta fu sordo all'a -

Sop. II<sup>i</sup> Chi in vi - ta fu sordo all'a -

SPIRITI

noi non at - ten - der pie - tà..... Chi in vi - ta fu sordo all'a -

noi non at - ten - der pie - tà.....

*cres. e string:*.....

.....

- mor..... in mor - te per - do - no non ha..... per - do - no non

- mor..... in mor - te per - do - no non ha..... per - do - no non

- mor..... in mor - te per - do - no non ha..... per - do - no non

..... Tra - di -

..... Tra - di -

*MOSSO* *ff* ha..... *accel. sempre* Tra - di - tor..... t'a\_spet..

*ff* ha..... *MOSSO* *ff* ha..... *accel. sempre* Tra - di - tor..... t'a\_spet..

*ff* ha..... *MOSSO* *ff* ha..... *accel. sempre* Tra - di - tor..... t'a\_spet..

- tor..... Tra - di - tor..... t'a\_spet..

*MOSSO* *ff* *accel. sempre* *ff*

*ff* *accel. sempre* *ff*

- tiam!..... t'a \_spet\_tiam!.....

- tiam!..... t'a \_spet\_tiam!.....

- tiam!..... t'a \_spet\_tiam!.....

- tiam!..... t'a \_spet\_tiam!.....

*ff*

.....

.....

.....

.....

*string. molto*.....

*ff cres. sempre*      *poco rall.*      *stent.*

**57** ALL.<sup>o</sup> NON TROPPO (Tempo della Fregenda)

*ff con fuoco*

VILLI

SPIRITI

*p* Gi . . ra!.. Bal . za!

*p* Gi . . ra!.. Bal . za!

*p* Gi . . ra!.. Bal . za!

*pp*

*ff*

VILLI  
SPIRITI

*p* Gi - ra! Bal - za!  
*p* Gi - ra! Bal - za!  
*p* Gi - ra! Bal - za!

*pp*

*f* T'aspettiam, tradi - tor! t'aspettiam,  
*f* T'aspettiam, tradi - tor! t'aspettiam,

Tradi -  
 Tradi -

*mf*

Tradi -

t'aspet - tiam, tra - di - tor! t'aspet - tiam!

t'aspet - tiam, tra - di - tor! t'aspet - tiam!

- tor! t'aspettiam, tradi -

- tor! t'aspettiam, tradi -

*cres:.....*

Gi - ra! bal - za! gi - ra! bal - za!

Gi - ra! bal - za! gi - ra! bal - za!

- tor!

- tor!

*cres:.....*

gi - ra!

gi - ra!

gi - ra!

gi - ra!

Bal - za!.....

Bal - za!....

*cres. molto*

*ff*

gi - ra! T'aspet - tiam, tra - di - tor!

gi - ra! T'aspet - tiam, tra - di - tor!

gi - ra! T'aspet - tiam, tra - di - tor!

T'aspet - tiam, tra - di - tor! Qui noi t'a - spettiam,

58

*p*

*pp*

*p*



**SPIRITI**

Qui noi t'a - spettiam,  
tra - di - tor! tra - di - tor!

**VILLI**

Qui noi t'a - spettiam,  
Qui noi. t'a - spettiam,  
tra - di - tor! tra - di - tor!

*cres.*

t'a - spettiam, tra - di\_tor! t'a - spettiam, tra - di\_tor!

t'a - spettiam, tra - di\_tor! t'a - spettiam, tra - di\_tor!

Detailed description: This system contains the first vocal entry. It features two vocal staves in G minor, both with lyrics. The melody consists of eighth-note triplets. The piano accompaniment is minimal, with a few chords in the right hand and a steady bass line in the left hand. A 'cres.' (crescendo) marking is placed above the second measure.

Detailed description: The piano accompaniment for the first system. The right hand plays chords with eighth-note triplets, while the left hand provides a rhythmic foundation with eighth notes and rests. A 'cres.' marking is present above the second measure.

*f* *dim.*

Qui noi t'a - spettiam, tra - di\_tor! tra - di\_tor!

Qui noi t'a - spettiam, tra - di\_tor! tra - di\_tor!

Detailed description: This system contains the second vocal entry. It features two vocal staves in G minor, both with lyrics. The melody consists of eighth-note triplets. The piano accompaniment is minimal, with a few chords in the right hand and a steady bass line in the left hand. A 'dim.' (diminuendo) marking is placed above the fifth measure.

*f* *dim.*

Detailed description: The piano accompaniment for the second system. The right hand plays chords with eighth-note triplets, while the left hand provides a rhythmic foundation with eighth notes and rests. A 'dim.' marking is present above the fifth measure.

**SPIRITI**

*mf* Qui noi t'a - spettiam, tra - di - tor! tra - di - tor!.....

*mf* Qui noi t'a - spettiam, tra - di - tor! tra - di - tor!.....

*p*

**VILLI**

*ff* Tra - - di - tor!..... tra - - di - tor!

*ff* Tra - - di - tor!..... tra - - di - tor!

**SPIRITI**

*ff* tra - - di - tor!..... tra - - di - tor!

*ff* tra - - di - tor!..... tra - - di - tor!

*ff* *p* *cres.*

*cres.* *ff*

VILLI

SPIRITI

*ff* 3 > 3 > 3 > 3 >

Gi - ra! bal - za! gi - ra!

*ff* 3 > 3 > 3 > 3 >

Gi - ra! bal - za! gi - ra!

*ff* 3 > 3 > 3 > 3 >

Gi - ra! bal - za! gi - ra!

*ff* 3 > 3 > 3 > 3 >

Gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

bal - za! gi - ra! bal - za! gi - ra!

The musical score consists of five systems. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "bal - za! gi - ra! gi - ra! gi - ra! bal . . .". The piano part features triplets and a forte (*ff*) dynamic. The second system continues the vocal lines with the lyrics ". . . za!". The piano part continues with a fortissimo (*fff*) dynamic. The third system shows the vocal lines with the lyrics ". . . za!". The piano part includes a section marked with an 8-measure rest and a forte (*f*) dynamic. The fourth system continues the vocal lines with the lyrics ". . . za!". The piano part includes a section marked with an 8-measure rest and a forte (*f*) dynamic. The fifth system continues the vocal lines with the lyrics ". . . za!". The piano part includes a section marked with an 8-measure rest and a forte (*f*) dynamic. The score concludes with a piano accompaniment section marked with an 8-measure rest and a forte (*f*) dynamic.

(Roberto accorrendo ansimante, coi capelli irti, va a bussare alla casa di Guglielmo; poi, scorgendo le Villi che lo inseguono venendo dalla destra, fa per fuggire dalla parte opposta; ma Anna appare alla sinistra. Ella lo riafferra e lo travolge nuovamente in una ridda, fra le Villi che sopraggiungono.)

ANNA

(disparendo)

ROB.

(sfnito, cadendole ai piedi) Sei mi . o!

a piacere (muore)

An - na...Pie - tà!.....

col canto.....

8. bassa

a tempo

*cres.*  
*ff*

8

*cres.* ..... *sempre* ..... *sino* ..... *sten.*

(seguido Anna)

SPIRITI  
VILLI

O - san - - - na! O - san - - - na! O.  
O - san - - - na! O - san - - - na! O.  
O - san - - - na! O - san - - - na! O.  
O - san - - - na! O - san - - - na! O.

8

*fff* *sempre fortissimo*

*tan - do*  
..... *al* .....

*string:.....sino.....alla.....fine.....*

- san - na! O - san - na! O - san - na! O - san - na! O - san -

- san - na! O - san - na! O - san - na! O - san - na! O - san -

- san - na! O - san - na! O - san - na! O - san - na! O - san -

- san - na! O - san - na! O - san - na! O - san - na! O - san -

*string:.....3.....sino.....3.....alla.....3.....fine.....3.....ff*

- na!

- na!

- na!

- na!

- na!

*stent:.....*

*Vuota ff*

Fine dell'Opera