

Giuseppe Verdi  
*arr. Lorenzo Pusceddu*

# IL TROVATORE

## *selection from* *Parte Quarta* *“Il Supplizio”*

for Concert band,  
vocal solos, narrator and  
SATB choir ad libitum

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# IL TROVATORE

## selection from Parte Quarta

### "Il Supplizio"

Concert Band  
ES B1387.32  
Grade: 3,5

#### Instrumentation

1. Full Score
1. Narrator (ITA + FRA + DEU+ ENG)
1. CHOIR
1. Leonora
1. Azucena
1. Manrico
1. Il Conte di Luna
  
1. C Piccolo
2. C Flute 1
2. C Flute 2
1. Oboe
1. Bassoon
1. *E♭ Clarinet* (optional)
4. B♭ Clarinet 1
4. B♭ Clarinet 2
4. B♭ Clarinet 3
1. B♭ Bass Clarinet
1. *B♭ Soprano Sax* (optional)
2. E♭ Alto Sax 1
2. E♭ Alto Sax 2
2. B♭ Tenor Sax
1. E♭ Baritone Sax
2. B♭ Trumpet 1
2. B♭ Trumpet 2
2. B♭ Trumpet 3
1. *E♭ Cornet* (optional)
2. *B♭ Cornet* (optional)
2. F + E♭ Horn 1
2. F + E♭ Horn 2
1. Trombone 1
1. Trombone 2
1. *Trombone 3* (optional)
1. C Euphonium 1 / C Baritone 1
1. C Euphonium 2 / C Baritone 2
1. B♭ Euphonium 1 / B♭ Baritone 1 / B♭ Tenorhorn 1
1. B♭ Euphonium 2 / B♭ Baritone 2 / B♭ Tenorhorn 2
3. C Bass 1 + 2
2. B♭ Bass / B♭ Bass Sax
2. E♭ Bass
1. String Bass
1. Timpani
1. Percussion 1 (*Snare Drum, Tubular Bells*)
2. Percussion 2 (*Cymbals a 2, Bass Drum*)

#### Additional Parts (for several countries)

1. B♭ Trombone 1
1. B♭ Trombone 2
1. *B♭ Trombone 3* (optional)
1. B♭ Baritone 1 / B♭ Euphonium 1
1. B♭ Baritone 2 / B♭ Euphonium 2
2. E♭ Bass
2. B♭ Bass

#### ITA

##### Lorenzo Pusceddu

Nasce in Sardegna a Dolianova (CA) nel 1964. Ha al suo attivo un catalogo di oltre 300 lavori, tra brani originali, arrangiamenti e trascrizioni che toccano tutti i gradi di difficoltà. La sua opera, pubblicata dalla Scomegna Edizioni Musicali, è conosciuta ed eseguita a livello internazionale. I suoi lavori sono presenti in svariate registrazioni con prestigiosi complessi. I suoi brani sono utilizzati come pezzi d'obbligo in importanti concorsi di esecuzione e da diversi anni scrive prevalentemente su commissione. Viene puntualmente invitato a tenere seminari su argomenti tecnici relativi alla banda e come giurato ai concorsi di composizione ed esecuzione per banda. Tiene inoltre stages formativi per complessi bandistici e, con alcuni di questi, così come con importanti istituzioni musicali, collabora regolarmente come esperto alla programmazione e alla gestione artistica. Come direttore ha ricevuto importanti riconoscimenti in prestigiosi festivals e concorsi internazionali. Viene sovente invitato come ospite a dirigere soprattutto i suoi lavori. È direttore dei concorsi internazionali di esecuzione e di composizione per banda "Città di Sinnai" ed è direttore della banda e della scuola civica dello stesso città.

#### FRA

##### Lorenzo Pusceddu

Né à Dolianova (Cagliari) en 1964, il a un catalogue de plus de deux cents œuvres, dont beaucoup ont été publiées et enregistrées par Scomegna Edizioni Musicali. Ses compositions sont souvent utilisées comme morceaux obligatoires dans d'importants concours d'exécution. Il écrit surtout sur commande depuis quelques années et est invité régulièrement à tenir des séminaires sur des arguments ayant trait au domaine de la musique pour harmonie ou comme membre du jury lors des concours de composition et d'exécution pour harmonie. Il organise également des stages de formation pour ensembles de musique. Il a remporté, en tant que chef d'orchestre, des prix importants lors de festivals prestigieux et de concours internationaux. Nommé directeur artistique du "Sinnai International Wind Band Contest", il dirige l'Harmonie Municipale "G. Verdi" de Sinnai et l'Ecole Communale de Musique de la même commune.

#### DEU

##### Lorenzo Pusceddu

1964 in Dolianova (Cagliari) geboren, kann er mit über zweihundert Arbeiten aufwarten, die größtenteils vom Musikverlag Scomegna Edizioni Musicali veröffentlicht wurden. Seine Stücke werden oft als Pflichtstücke in wichtigen Wettbewerben aufgenommen. In letzter Zeit schreibt Pusceddu auch vorwiegend im Auftrag Dritter. Er wird regelmäßig zu Seminaren mit Themen zur Welt der Blasmusik eingeladen, ist aber auch als Mitglied der Jury an Kompositions- und Blasmusikwettbewerben tätig. Außerdem leitet er Kurse für Bläserorchester. Nicht zu vergessen die Anerkennungen prestigeträchtiger Festivals und internationaler Wettbewerbe, in denen er als Leiter fungierte. Er ist künstlerischer Leiter des "Sinnai International Wind Band Contest", dirigiert die "Banda Comunale G. Verdi" von Sinnai und ist in der selben Gemeinde "Scuola Civica di Musica" tätig.

#### ENG

##### Lorenzo Pusceddu

Born in Dolianova (CA), Sardinia, in 1964, Lorenzo Pusceddu already boasts a catalogue of more than 300 works, including original pieces, arrangements and transcriptions for all levels of musical expertise. Published by Scomegna Edizioni Musicali and renowned internationally, his works have been widely recorded with some of the world's leading bands. His compositions are used as compulsory set pieces during musical execution competitions and he has been writing to commission for several years now. He is frequently invited to host seminars on issues concerning band music as well as sitting on competition panels to judge both musical composition and execution. Lorenzo Pusceddu runs training courses for bands as well as working with these, together with other important musical societies and associations, as programming and artistic director. As conductor, he has won important awards and recognition at prestigious international festivals and competitions. He is often requested as guest conductor to perform mostly his own works. Last but not least, Lorenzo Pusceddu is director of the "Città di Sinnai" international competitions for musical execution and composition for bands, as well as being the city's band conductor and school headmaster.

# IL TROVATORE

## PARTE QUARTA

### Il Supplizio

#### N.° 12. Scena, Aria e Miserere

Giuseppe Verdi

arr. by Lorenzo Pusceddu

ITA

Ci troviamo in un'ala del Palazzo dell'Aliaferia. Una torre all'angolo presenta tutte le finestre protette da sbarre di ferro. La notte è scurissima e, avvolte dai loro mantelli, due persone si stanno avvicinando: sono Ruiz e Leonora.

FRA

Nous sommes dans une aile du Palais de l'Aliaferia. On aperçoit une tour du coin dont les fenêtres sont munies de barreaux de fer. La nuit est noire. Deux personnes approchent, enveloppés dans leurs manteaux: il s'agit de Ruiz et Leonora.

DEU

Wir befinden uns in einem Flügel des Schlosses von Aliaferia. Alle Fenster eines seitlichen Turmes sind mit Eisengittern gesichert. Es ist finsterste Nacht und zwei in Mäntel gehüllte Personen nähern sich: Es sind Ruiz und Leonora.

ENG

We are in a wing of the Aliaferia palace. At one corner there is a tower with windows that are protected by iron bars. The night is very dark and, muffled in cloaks, two people come in: they are Ruiz and Leonora.

**Adagio** ♩ = 60

C Piccolo  
 C Flute 1-2  
 Oboe  
 Bassoon  
 Eb Clarinet (optional)  
 Bb Clarinet 1  
 Bb Clarinet 2-3  
 Bb Bass Clarinet  
 Bb Soprano Sax (optional)  
 Eb Alto Sax 1-2  
 Bb Tenor Sax  
 Eb Baritone Sax  
 Leonora  
 Azucena  
 Manrico  
 Conte di Luna  
 Choir (optional)  
 Bb Trumpet 1  
 Bb Trumpet 2-3  
 Bb Flugelhorn  
 Bb Cornet (optional)  
 F Horn 1  
 F Horn 2  
 C Trombone 1-2  
 C Trombone 3 (optional)  
 C Euphonium 1-2  
 C Bass 1-2  
 String Bass  
 Timpani  
 Percussion 1  
 Percussion 2

**Adagio** ♩ = 60

*allargando*

C Piccolo

C Flute 1-2

Oboe

Bassoon

*allargando*

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

*allargando*

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

*allargando*

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Gnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

*allargando*

Timpani

Perc. 1

Perc. 2

*allargando*

cue: Bassoon

pp

tr

play

pp

*"D'amor sull'ali rosee"*  
Adagio ♩ = 50

ITA

Ruiz indica a Leonora la torre dove, dietro le pesanti sbarre di ferro, sono rinchiusi i prigionieri di Stato. Lì è stato rinchiuso Manrico e lì attende che venga eseguita la pena di morte a cui è stato condannato, dopo essere stato catturato nel fallito tentativo di salvare la madre dal rogo.

Leonora chiede a Ruiz di lasciarla sola... forse potrà salvarlo.

Leonora è pronta a salvare Manrico a costo di perdere la sua vita. Ella affida i suoi pensieri d'amore all'aurora imminente affinché, sulle sue ali rosee, li porti al prigioniero, il quale possa risvegliarsi accarezzato da sogni d'amore.

FRA

Ruiz montre à Leonora la tour dans laquelle sont enfermés les prisonniers d'Etat. C'est là que Manrico est emprisonné et c'est là qu'il attend l'échafaud auquel il a été condamné, après avoir échoué dans sa tentative de sauver sa mère du bûcher. Leonora demande à Ruiz de la laisser seule... peut-être pourra-t-elle le sauver.

Leonora est prête à sauver Manrico en donnant sa vie même. Elle confie ses pensées d'amour à l'aurore afin que, sur ses ailes roses, elle puisse consoler le prisonnier en réveillant dans sa mémoire les rêves de l'amour.

DEU

Ruiz zeigt Leonora den Turm, wo hinter schweren Eisengittern die Staatsgefangenen eingesperrt sind. Dort sei auch Manrico eingesperrt worden und dort warte er auf die Vollstreckung der Todesstrafe, zu der er verurteilt wurde, als er nach dem fehlgeschlagenen Versuch die Mutter vor dem Feuertod zu retten, gefangen genommen worden war.

Leonora bittet Ruiz sie allein zu lassen... vielleicht vermag sie ihn zu retten.

Leonora ist bereit Manrico zu retten, koste es ihr eigenes Leben. Sie vertraut ihre Liebesgedanken der unmittelbar bevorstehenden Morgenröte an, so dass diese sie auf ihren rosigen Schwingen zum Gefangen trage, damit dieser von Liebesträumen gestreichelt erwachen könne.

ENG

Ruiz shows Leonora the tower where, behind heavy iron bars, prisoners of state are locked up. Manrico, who was caught in the failed attempt to save his mother from the stake, was locked in there and is waiting for the death penalty to be executed. Leonora asks Ruiz to leave her alone ... maybe she can save him.

Leonora is ready to save Manrico at the expense of losing her own life. She entrusts her thoughts of love to the imminent morning dawn so that, on the rosy wings, she can bring them to the prisoner and awaken in him the memories, the dreams of love.

The musical score is for the opera 'D'amor sull'ali rosee'. It features a variety of instruments and vocal parts. The woodwind section includes Piccolo, Flute 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, and Bb Bass Clarinet. The brass section includes Soprano Sax, Alto Sax 1-2, Tenor Sax, Bar. Sax, Bb Trumpet 1, Bb Trumpet 2-3, Bb Flugelhorn, and Bb Cornet. The strings include Horn 1, Horn 2, C Trumpet 1-2, C Trumpet 3, Euphonium 1-2, C Bass 1-2, and String Bass. The percussion includes Timpani and two Percussion parts. The vocal part for Leonora is also included. The score is in Italian and French, with the tempo marked 'Adagio' and a metronome marking of 50. The key signature is three flats (B-flat major or D-flat minor). The score is for page 13 of the opera.

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

tr  
pp

pp

tr

pp

play  
pp

tr

ro - se - e van - ne, so - spir do - len - te, del pri - gio - nie - ro mi - se - ro con -

tr

pp

optional  
pp

optional  
pp

pp

1. play  
pp  
1 player only  
play  
pp

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

CEuph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

for - ta te - gra - men - te... Co - m'au - ra di spe - ran - za a - leg - gia in quel - la

*pp*

*tr*

*tr*

C Piccolo

C Flute 1-2 *tr*  
*dolcissimo, secondando il canto*

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1 *tr*

B♭ Clarinet 2-3 *tutti*

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2 *pp*

Tenor Sax

Bar. Sax

Leonora *tr*  
slan - - - - za: lo de - sta al - le me - mo - - - - rie, ai so -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION





C Piccolo  
 C Flute 1-2  
 Oboe  
 Bassoon  
 Eb Clarinet  
 Bb Clarinet 1  
 Bb Clarinet 2-3  
 Bb Bass Clar.  
 Soprano Sax  
 Alto Sax 1-2  
 Tenor Sax  
 Bar. Sax  
 Leonora  
 Bb Trpt. 1  
 Bb Trpt. 2-3  
 Bb Flug.  
 Bb Crm.  
 F Horn 1  
 F Horn 2  
 C Trbn. 1-2  
 C Trbn. 3  
 CEuph. 1-2  
 CBass 1-2  
 String Bass  
 Timpani  
 Perc. 1  
 Perc. 2

ne, le pe... ne del cor!

## ITA

Si odono i rintocchi della campana dei condannati a morte e, dall'interno, arrivano delle voci di preghiere: "Miserere per un'anima già vicina alla partenza senza ritorno! Miserere, buon Dio, per quest'anima, che non sia destinata al soggiorno infernale!"

Leonora resta assorta ad ascoltare l'eco delle preghiere, poi si scuote e fa per partire quando sente un lamento provenire dalla torre. È Manrico che implora una rapida morte e dà l'addio al suo sogno d'amore: "Leonora, non ti scordar di me! Leonora addio!".

## FRA

On entend le son des cloches des condamnés à mort et de l'intérieur s'élèvent des prières: "Miserere d'une âme déjà proche du départ sans retour! Miserere d'elle, bonté divine, qu'elle ne tombe pas dans l'infernal séjour!"

Leonora demeure absorbée par l'écho des prières; elle est sur le point de partir lorsqu'elle entend des lamentations provenir de la tour. C'est Manrico qui implore la venue de la mort et qui fait ses adieux à son amour. "Ne m'oublie pas, ne m'oublie pas! Adieu, Leonora, adieu!"

## DEU

Man hört die Totenglocke schlagen und von Innen Stimmen im Gebet: „Erbarne dich einer Seele, die schon dem Aufbruch ohne Wiederkehr so nahe ist! Erbarne dich dieser Seele, gütiger Gott, damit sie nicht zum Verbleib in der Hölle verurteilt ist!“

Leonora folgt gedankenverloren dem Echo der Gebete, dann rafft sie sich auf und will losgehen, als sie ein Wehklagen aus dem Turm vernimmt. Es ist Manrico, der um einen schnellen Tod fleht und Abschied nimmt von seinem Liebstraum: „Leonora vergiss mein nicht! Leonora, leb wohl!“

## ENG

The tolls of the bells of the condemned to death are heard, as are prayers coming from inside the tower: "Have mercy on a spirit approaching the departure which has no return. Have mercy on him, divine Goodness. Keep him from being the prey of hell!"

Leonora is deeply engrossed in listening to the prayers, then she rouses and is about to leave when she hears a lament coming from the tower. It is Manrico who begs a quick death and says goodbye to his dream of love: "Leonora, don't forget me! Leonora farewell!"

Andante assai sostenuto

♩ = 54

C Piccolo

C Flute 1-2

Oboe

Bassoon  
cue: Choir  
pp

E♭ Clarinet

B♭ Clarinet 1  
cue: Choir  
pp

B♭ Clarinet 2-3  
cue: Choir  
pp

B♭ Bass Clar.  
cue: Choir  
pp

Soprano Sax

Alto Sax 1-2  
cue: Choir  
pp

Tenor Sax  
cue: Choir  
pp

Bar. Sax  
cue: Choir  
pp

Andante assai sostenuto

♩ = 54

Leonora

Manrico

Tenors 1  
a mezza voce  
Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

Tenors 2  
a mezza voce  
Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

Choir  
a mezza voce  
Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

Baritone & Basses  
a mezza voce  
Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
cue: Choir  
pp

B♭ Cnt.  
cue: Choir  
pp

F Horn 1  
cue: Choir  
pp

F Horn 2  
cue: Choir  
pp

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2  
cue: Choir  
pp

C Bass 1-2

String Bass

Andante assai sostenuto

♩ = 54

Timpani

Perc. 1  
Tubular Bells  
pp

Perc. 2

C Piccolo  
C Flute 1-2  
Oboe  
Bassoon  
Eb Clarinet  
Bb Clarinet 1  
Bb Clarinet 2-3  
Bb Bass Clar.  
Soprano Sax  
Alto Sax 1-2  
Tenor Sax  
Bar. Sax  
Leonora  
Manrico  
Choir  
Bb Trpt. 1  
Bb Trpt. 2-3  
Bb Flug.  
Bb Crl.  
F Horn 1  
F Horn 2  
C Trbn. 1-2  
C Trbn. 3  
C Euph. 1-2  
C Bass 1-2  
String Bass  
Timpani  
Perc. 1  
Perc. 2

vi - na, pre - da non sia del - l'in - ter - nal sog - gior - no.  
vi - na, pre - da non sia del - l'in - ter - nal sog - gior - no.  
vi - na, pre - da non sia del - l'in - ter - nal sog - gior - no.

Quel suon quel - le pre - ci, so - len - ni lu -

*dim. finire pp*  
*cue: Choir*  
*pp*  
*ppp play*

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
ne - sle, em - pi - ron que - st'a - e - re di cu - po ter - ror! Con - ten - de l'am -

Marrico

Choir

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

Detailed description: This page of a musical score, page 49, contains parts for a large ensemble and two vocal soloists. The instruments listed on the left include woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Flugelhorn, Horns, Trombones, Euphonium, Basses), strings (Bass), and percussion (Timpani, Percussion 1 and 2). The vocal parts for Leonora and Marrico are shown with lyrics in Italian. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal lines are melodic and expressive, with some notes marked with slurs and accents.

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
 ha - scia, che tut - ta m'in - ve - ste, al lab - bro il re - spi - ro, i pal - pi al cor, il re - spi - ro, i

Manrico

Choir

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Crm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

*ppp*

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Manrico

Choir

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Ctn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

cue: Harp

cue: Harp

pp

cue: Harp

cue: Harp

cue: Harp

pal - pi - ti al cor!

(dalla torre)

Ah - - - - - che la mor - le o - gno - - - - - ra è - - - - - tar - da nel ve -

cue: Bassoon

cue: Bass Clar.

pp

Detailed description: This is a page of a musical score for an opera. It features multiple staves for various instruments and voices. The instruments include woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Trombones, Horns, Euphonium, Basses), strings (Bass), and percussion (Timpani, Percussion 1 & 2). The vocal parts for Leonora and Manrico are prominently displayed with lyrics in Italian. The score includes dynamic markings like 'pp' and 'cue' instructions for various instruments. The music is written in a key signature of three flats and a common time signature.

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Manrico

Choir

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

nir a chi de - si - a, a chi de - si - a mo - rit! Ad - di - o, Oh ciel! ad - dio, Leo - no - ra, ad - di -

C Piccolo

C Flute 1-2

Oboe

Bassoon  
*mf* *cue: Choir* *pp*

E♭ Clarinet

B♭ Clarinet 1  
*mf* *cue: Choir* *pp*

B♭ Clarinet 2-3  
*mf* *cue: Choir* *pp*

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2  
*mf* *cue: Choir* *pp*

Tenor Sax  
*mf* *cue: Choir* *pp*

Bar. Sax  
*mf* *cue: Choir* *pp*

Leonora

Manrico

Choir  
*a mezza voce*  
 Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
 Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
 Mi - se - re - re d'u - n'al - ma già vi - ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Cnt.  
*mf* *cue: Choir* *pp*

F Horn 1  
*mf* *cue: Choir* *pp*

F Horn 2  
*mf* *cue: Choir* *pp*

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2  
*mf* *cue: Choir* *pp*

C Bass 1-2  
*mf*

String Bass  
*mf*

Timpani  
*mf*

Perc. 1

Perc. 2





“Tu vedrai che amore in terra”

**Allegro agitato** ♩ = 110

C Piccolo

C Flute 1-2

Oboe

Bassoon

*pp*

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

*Il div.*  
*pp*

B♭ Bass Clar.

*pp*

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

**Allegro agitato** ♩ = 110

*sottovoce ed agitato*

Leonora

Tu ve - drai che a - mo - re in ter - ra mai del mio non fu più for - te; vin - se il

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

cue: Bassoon  
*pp*

C Bass 1-2

cue: Bass Clar.  
*pp*

String Bass

arco  
*pp*

**Allegro agitato** ♩ = 110

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2  
*pp*

Oboe

Bassoon

E♭ Clarinet  
*pp*

B♭ Clarinet 1  
*pp*

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
fa - lo\_jn a - spru guer - ra, vin - ce - rù la stes - sa mor - te. 0 col prez - zo di mia

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1  
*pp*

F Horn 2

C Trbn. 1-2  
*pp*  
cue: Horn 1

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

*col canto*

C Piccolo

C Flute 1-2

Oboe

Bassoon

*col canto*

*pp*

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

*col canto*

Soprano Sax

Alto Sax 1-2

cue: Horns

*pp*

Tenor Sax

Bar. Sax

Leonora

tom - ba - scen - de - rò! con te per sem - pre u - ni - ta - sì, nel - la - tom - ba - scen - de -

*allarg.*

*col canto*

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1

*pp*

F Horn 2

*pp*

C Trbn. 1-2

C Trbn. 3

*col canto*

CEuph. 1-2

*play*

*pp*

C Bass 1-2

String Bass

*col canto*

Timpani

Perc. 1

Perc. 2

*a tempo*

C Piccolo

C Flute 1-2

Oboe

Bassoon

*a tempo*

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

*a tempo*

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

no! o col prez zo di mia vi la la tua vi la sal ve ro, o con

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

*a tempo*

C Euph. 1-2

C Bass 1-2

String Bass

*a tempo*

Timpani

Perc. 1

Perc. 2

I. *pp*

+ II.

*pp*

I. *pp*

*pp*

*pp*

I. play *pp*

*pp*

*pp*

*pp*

play *pp*

*pp*

*pp*

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2  
+ II.  
*pp*

Tenor Sax

Bar. Sax

Leonora  
te u - ni - ta nel - la tom - ba - sen - de - rò! o con te per sem - pre u -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1  
*pp*

F Horn 2  
*pp*

C Trbn. 1-2  
*pp*  
play

C Trbn. 3

C Euph. 1-2  
optional  
play

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
ni - ta mel - la tom - ba scen - de - rò, con te per sem - pre, per sem - pre u - ni

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION





The musical score for page 157 is arranged in a standard orchestral format. It includes parts for the following instruments:

- C Piccolo
- C Flute 1-2
- Oboe
- Bassoon
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinet 2-3
- B♭ Bass Clar.
- Soprano Sax
- Alto Sax 1-2
- Tenor Sax
- Bar. Sax
- Leonora
- B♭ Trpt. 1
- B♭ Trpt. 2-3
- B♭ Flug. B♭ Grm.
- F Horn 1
- F Horn 2
- C Trbn. 1-2
- C Trbn. 3
- C Euph. 1-2
- C Bass 1-2
- String Bass
- Timpani
- Perc. 1
- Perc. 2

## ITA

Si apre una porta del Palazzo ed esce il Conte di Luna con alcuni seguaci. Leonora si mette in disparte per non farsi notare. Il Conte impartisce le disposizioni ai seguaci che entrano nella torre: "La scure per il figlio ed il rogo per la madre, appena albeggia".

Il Conte si chiede, tra sé e sé, se stia abusando del potere di cui l'ha investito il Principe.

Ha riconquistato Castellor ma non ha trovato traccia di Leonora e tutte le ricerche sono state inutili: dove sarà mai? Improvvisamente Leonora avanza "Eccomi!".

Il Conte è meravigliato: "Sei tu, donna?"

Leonora gli confessa che ha osato introdursi sino alla torre perché voleva chiedere pietà per il proprio amato. Il Conte è molto contrariato. Leonora ha osato introdursi al suo cospetto e chiedere pietà per il rivale! Leonora si getta ai suoi piedi. "Guarda il fiume di lacrime che cospargo ai tuoi piedi. Se non basta il pianto svenami, beviti il mio sangue, calpesta il mio cadavere, ma salva il Trovatore!" Il Conte reagisce malissimo alle suppliche di Leonora: più ella intercede per il suo amato e più lui lo vuol morto fra sofferenze atroci!

## FRA

Le Comte de Luna sort du Palais avec quelques hommes. Leonora se cache pour ne pas se faire remarquer. Le Comte donne des dispositions aux hommes qui entrent dans la tour : "Quand poindra le jour, la hache pour le fils et le bûcher pour la mère!"

Le Comte, à vrai dire, se demande s'il n'abuse peut-être pas du pouvoir que lui a conféré le Prince... Il a repris Castellor, mais il n'a trouvé trace de Leonora et toutes les recherches ont été inutiles : où est-elle ? Soudain, Leonora se montre : "Devant toi!"

Le Comte est surpris : "Comment ? Toi, femme ?"

Leonora lui avoue qu'elle a osé arriver jusque là parce qu'elle voulait implorer la clémence pour son bien-aimé. Le Comte est contrarié. Leonora a osé arriver jusqu'à lui pour demander pitié pour son rival ! Leonora se jette à ses pieds. "Vois, à tes pieds je verse un flot de larmes amères : si mes pleurs ne suffisent pas, égorge-moi, bois mon sang, piétine mon cadavre, mais sauve le Trouvère !" Le Comte réagit très mal aux prières de Leonora et, plus elle intercede pour sauver son bien-aimé, plus la fureur du Comte à l'égard du Trouvère se veut terrible !

## DEU

Es öffnet sich eine Tür des Schlosses und es tritt der Graf von Luna mit einigen Gefolgsleuten heraus. Leonora hält sich abseits, um nicht bemerkt zu werden. Der Graf erteilt seinen Gefolgsleuten, die in den Turm gehen, Anweisungen: „Das Beil für den Sohn und der Scheiterhaufen für die Mutter, gleich bei Tagesbruch.“

Der Graf fragt sich insgeheim, ob er nicht die Macht missbrauche, die ihm der Fürst übertragen habe. Er habe zwar Castellor zurückerobert, aber keine Spur von Leonora gefunden, alles Suchen sei umsonst gewesen: „Wo mag sie nur sein?“ Da nähert sich plötzlich Leonora: „Hier bin ich!“

Der Graf ist überrascht: „Du bist es, Frau?“

Leonora gesteht ihm, dass sie es gewagt habe bis zum Turm vorzudringen, um ihn um Gnade für den Geliebten zu bitten. Der Graf ist äußerst verdrossen. Leonora habe es gewagt, sich in seiner Gegenwart hereinzuschleichen und ihn um Gnade für den Rivalen zu bitten! Leonora wirft sich ihm zu Füßen. „Sieh den Strom der Tränen, den ich zu deinen Füßen ergieße. Wenn Tränen nicht genug sind, schneid mir die Adern auf, trink mein Blut, trampel auf meinem Leichnam herum, doch rette den Troubadour!“ Der Graf reagiert wütend auf Leonoras Flehen: Je mehr sie sich für ihren Geliebten verwendet, umso mehr will er ihn unter grausamen Qualen tot wissen!

## ENG

The Count comes out of the palace with some guards. Leonora retreats to avoid being seen.

The Count imparts orders to his followers who enter the tower: "As dawn breaks, the son to the block, and the mother to the stake."

The Count is asking himself if perhaps he is abusing the power that the Prince freely gave him.

He regained Castellor but did not find Leonora and all searching was in vain: where would she ever be? Suddenly Leonora advances: "Here I am!"

The Count is astonished: "What? You, woman?"

Leonora confesses to him that she has dared to enter the tower because she wanted to ask for mercy for her beloved. The Count is very upset. Leonora dared to enter in his presence and ask pity for his rival! Leonora throws herself at his feet: "Look, at your feet I shed a river of bitter tears: if my weeping isn't enough, then stab me and drink my blood, trample upon my corpse, but save the Troubadour!"

The Count responds very badly to Leonora's supplications: the more she intercedes for her beloved, the more he wants him to die among painful sufferings!

Allegro vivo  $\text{♩} = 88$

### N.º 13. Scena e Duetto

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

*cue: Leonora*

*II. div.*

*1 player only*

*1 player only*

**A** le di - nan - te. Il ve - di. E - gi ù già

Qual vo - ce!.. co - me!.. tu, don - na? A che ve - ni - sti?

**Allegro vivo**  $\text{♩} = 88$   
(avanzandosi)

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
 pres - so al - l'o - ra\_e - stre - ma, e lu lo chie - di? Ah si, per es - so pie -

Conte di Luna  
 o - sar po - tre - sti?

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
 tà, pie - tà do - man - do... Pie - tà! Pie - tà!

Conte di Luna  
 Che? tu de - li - ri! Tu de - li - ri! Ah! lo del ri -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Crnl.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

De - men - te Nu - me\_a te l'i - spi - ri...  
 val sen - tir pie - tà? lo del ri - val sen - tir pie -

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
Cle - men - te Nu - me\_a te l'i - spi - ri!

Conte di Luna  
ià!. È sol ven - det - ta mio Nu - me, ven -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crnl.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

det - ta\_è sol mio Nu - me, ven - det - ta\_è sol mio Nu - me... Pie - tà, pie - tà! do - man - do pie - va! va!

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
 tà! pie - tà! pie - tà! do - man - do pie - tà!

Conte di Luna  
 va! va! va! va!

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2



"Mira, di acerbe lagrime"  
Andante mosso ♩ = 88

193

195

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

cue: Hom 1

cue: Hom 2

Andante mosso ♩ = 88

(si getta disperatamente ai piedi del conte)

Mi - ra, di a - cer - be la - gri - me spar - go al tuo pie - de un ri - o:

The image shows a page of a musical score for an orchestra and vocal soloists. The score is divided into two systems, 193 and 195. System 193 includes staves for woodwinds (Piccolo, Flutes, Oboe, Bassoon, Eb Clarinet, Bb Clarinets, Bb Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax) and strings (Bassoon, String Bass, Timpani, Percussion). System 195 includes staves for vocal soloists (Leonora and Conte di Luna), brass (Bb Trumpets, Bb Flugelhorn, F Horns, C Trumpets), and woodwinds (C Euphonium, C Bass). The tempo is 'Andante mosso' with a metronome marking of 88. The key signature has three flats. The vocal parts have lyrics in Italian. There are cues for Horns 1 and 2. The score includes various musical notations such as notes, rests, dynamics (pp), and articulation marks.

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*portando la voce*

non ha - sta il pian - to?.. sve - na - mi, ti be - vi il san - gue mi - o...

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION

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Il Conte vuol partire, ma Leonora gli si avvinghia e continua a supplicare la grazia.

Leonora sa che c'è solo più una possibilità per estorcere la grazia: offrirsi al Conte. Il Conte resta allibito ma Leonora giura che sarà fedele alla sua promessa: "Salva il Trovatore e sarò tua! Apri una via di fuga al prigioniero, fai che lui mi senta e fugga ed io sarò tua, per sempre, te lo giuro!"

Il Conte chiama immediatamente un custode e gli parla all'orecchio, nel frattempo Leonora, non vista, beve un veleno racchiuso nel suo anello: "Mi avrai, ma avrai un freddo cadavere".

Il Conte, terminate le istruzioni al guardiano, si rivolge a Leonora: "Lui vivrà". Leonora, con lacrime di gioia agli occhi, è felice. Ha salvato il suo amato e può attendere la lenta morte del veleno mormorando "Tu sei salvo grazie a me". Il Conte la sente mormorare fra sé e sé ma le chiede di parlargli ancora, di ripetergli quanto ha sentito.

Leonora lo sollecita: "Andiamo!"

"Ricorda" dice il Conte "hai giurato".

Assieme entrano nella torre.

FRA

Le Comte veut s'en aller mais Leonora le retient et continue d'implorer la grâce.

Leonora sait que la grâce n'a qu'un prix : celui de se donner au Comte. Le Comte reste pantois mais Leonora jure qu'elle maintiendra sa promesse : "Sauve le Trouvère et je serai à toi ! Ouvre-moi un chemin dans ces murs, qu'il m'entende, que la victime s'échappe et je suis à toi, je le jure !"

Le Comte appelle un garde et lui parle à l'oreille. Entre-temps, sans être vue, Leonora absorbe le poison enfermé dans sa bague : "Tu m'auras... mais dépourille froide, inanimée."

Après avoir donné ses instructions au garde, le Comte s'adresse à Leonora. "Il vivra !"

Des larmes de joie lui couvrent les yeux, Leonora est heureuse. Elle attend désormais lentement les effets mortels du poison et murmure : "Tu es sauvi grâce à moi !". Le Comte entend Leonora murmurer et lui demande de répéter les mots qu'il vient d'entendre, et qu'il parvient à peine à croire.

Leonora le secoue : "Allons !"

"Penses-y" lui dit le Comte "tu as juré".

Ils entrent tous les deux dans la tour.

DEU

Der Graf will sich entfernen, doch Leonora umklammert ihn und fleht weiter um Gnade. Leonora weiß, dass jetzt nur noch eine einzige Möglichkeit bleibt, um die Gnade zu erzwingen: Sich dem Grafen hingeben. Der Graf kann es nicht fassen, doch Leonora schwört, dass sie ihr Versprechen halten werde: „Rette den Troubadour, so werde ich die Deine sein! Öffne dem Gefangenen einen Fluchtweg, mach dass er mich hört und entkommen kann, dann werde ich für immer dein sein, das schwöre ich!“

Der Graf ruft sofort einen Wächter herbei und während er ihm etwas ins Ohr flüstert, nimmt Leonora ungesehen das in ihrem Ring enthaltene Gift ein: „Du wirst mich haben, doch als kalten Leichnam.“

Nachdem der Graf der Wache alles aufgetragen hat, wendet er sich Leonora zu: „Er wird leben.“

Mit Freudentränen in den Augen ist Leonora glücklich. Sie hat ihren Liebsten gerettet und kann nun auf den langsamen Gifttod warten, sie murmelt: „Gerettet bist du durch mich.“ Der Graf hört sie vor sich hinmurmeln, doch er bittet sie, sie möge noch einmal mit ihm sprechen und das wiederholen, was er bis dahin gehört habe.

Leonora drängt ihn: „Gehen wir!“

„Denk daran“, sagt der Graf, „du hast geschworen.“

Sie gehen gemeinsam in den Turm.

ENG

The Count wants to leave, but Leonora holds on to him and continues to plead grace. Leonora knows that there is only one possibility to get that grace: to offer herself to the Count.

The Count is shocked, but Leonora swears that she will be faithful to her promise: "Save the Troubadour. Make way for me within those walls; let him hear me, let the victim flee, and I am forever yours, I swear."

The Count calls for a guardian and whispers to him in his ear, while Leonora sucks the poison concealed in her ring: "You'll have me... but as a cold and lifeless corpse."

The Count, ending the instructions to the guardian, turns to Leonora: "He shall live." Leonora, with tears of joy in her eyes, is happy. She saved her beloved and now can wait for the slow poison death while murmuring: "You are safe thanks to me." The Count sees her speaking to herself, but he asks her to talk to him, to repeat her promise. Leonora urges him: "Let's go!"

"Remember," says the Count, "you have sworn." Together they enter the tower.

"Vivrà! Contende il giubilo" 249

Allegro brillante ♩ = 132

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Allegro brillante molto vivace ♩ = 132

(alzando gli occhi, cui fan velo lagrime di gioia)

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug. B♭ Crnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

Allegro brillante ♩ = 132

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

gno - re... ma coi... fre - quen - ti pal - pi - ti mer - cè ti ren - de il co - re! Or

play

p

optional

cue: Bassoon

optional

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crnl.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

il mio fi - ne im - pa - vi - da, pie - na di gio - ia al - ten - do... po - trò dir - gli mo -

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
ren - do: sal - - vo - lu - sei - per - me!)

Conte di Luna  
Fra - le - che par - li?.. Vol - gi - mi, mi

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1  
play  
p

F Horn 2  
play  
p

C Trbn. 1-2  
p

C Trbn. 3  
p

C Euph. 1-2  
optional  
pp

C Bass 1-2  
optional

String Bass

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crnl.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

cue: Horn 1

*pp*

*p*

vol - gi il det - to an - co - ra, o mi par - rà de - li - rio quan - to a - scol - lai li -





C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

Ah! ch'io lo cre - do ap - pe - na, u - den - do - lo da te! ah! io lo cre - do ap - pe - na, u -



Poco più mosso  $\text{♩} = 144$

C Piccolo

CF Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

CEuph. 1-2

CBass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

*pp*

*p*

*Poco più mosso*  $\text{♩} = 144$

*Poco più mosso*  $\text{♩} = 144$

trò dir - gli mo - ren - do: sal - vo tu sei per me! sal - vo tu

Tu mia, tu mi -

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SECURITY MARK  
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**Largo** ♩ = 60

*ppp*

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

ITA

In un angolo una piccola finestra con inferriata e, dal soffitto, pende una lampada che emette una luce fioca. Azucena è distesa su una rozza coperta e Manrico siede, depresso, al suo fianco.

FRA

Dans un coin, une petite fenêtre à barreaux, une faible lueur émane d'une lampe suspendue au plafond. Azucena gît sur une sorte de couverture grossière et Manrico, abattu, est assis près d'elle.

DEU

In einer Ecke ein kleines, vergittertes Fenster, von oben spendet eine Lampe schwaches Licht. Azucena liegt hingestreckt auf einer groben Decke und Manrico sitzt niedergeschlagen neben ihr.

ENG

In one corner, there is a barred window and from the ceiling a lamp hangs emitting a dim light. Azucena lies on a rough blanket and Manrico is sitting, depressed, beside her.

**Largo** ♩ = 60

*ppp*

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

**Largo** ♩ = 60

Timpani

Perc. 1

Perc. 2

ITA

Manrico si accorge che la madre non dorme, lei vorrebbe solo poter fuggire da questa prigione.

Manrico è impotente, non può aiutare la madre. Azucena gli dice di non rattristarsi, non potranno straziare il suo corpo, la morte arriverà prima dell'alba e gli aguzzini troveranno solo un cadavere.

Azucena inizia ad essere in balia di allucinazioni: "Ascolta, s'avvicina qualcuno... Sono i carnefici che vogliono portarmi al rogo! Difendi tua madre!"

Manrico la rassicura: nessuno arriva, ma Azucena non l'ascolta, è ormai preda delle sue visioni: "Il rogo, parola orrenda!"

FRA

Manrico s'aperçoit que sa mère ne dort pas, elle voudrait seulement s'enfuir de cet endroit sinistre.

Manrico est impuissant, il ne peut pas aider sa mère. Azucena lui dit de ne pas être triste; les bourreaux ne pourront pas torturer son corps, car la mort arrivera avant l'aube et ses ennemis ne trouveront qu'un cadavre.

Azucena commence à avoir des hallucinations: "N'entend-tu pas? On vient... Ce sont les bourreaux... ils veulent me traîner au bûcher! Défends ta mère!"

Manrico la rassure: "Personne ne vient." Mais Azucena ne l'entend point, elle est en proie à des hallucinations: "Le bûcher, quel horrible mot!"

DEU

Manrico bemerkt, dass seine Mutter nicht schläft; sie wolle nur diesem Gefängnis entfliehen können. Manrico ist machtlos, er kann der Mutter nicht helfen. Azucena sagt zu ihm, er solle nicht traurig sein, sie könnten ihren Körper nicht peinigen, der Tod werde sie vor Morgengrauen ereilen und die Folterknechte würden nur einen Leichnam finden. Azucena ist den Wahnvorstellungen ausgeliefert: „Hör nur, es kommt jemand... es sind die Henker, sie wollen mich zum Scheiterhaufen schleppen! Verteidige deine Mutter!“

Manrico beruhigt sie, niemand komme, aber Azucena schenkt kein Gehör, sie ist in ihren Wahnvorstellungen gefangen: „Der Scheiterhaufen, entsetzliches Wort!“

ENG

Manrico notices that his mother is not sleeping; she only wishes that she could flee from that prison.

Manrico is powerless, he cannot help his mother. Azucena tells him not to be sad as they won't be able to torture her body; death will come before dawn, and the guards will find only a corpse.

Azucena begins to hallucinate: "listen, someone is approaching ... They are the executioners who want to drag me to the stake! Defend your mother!"

Manrico reassures her: nobody is coming, but Azucena does not listen to him; she is now prey to her visions: "The stake, that horrible word!"

335

337

339

341

Allegretto ♩ = 60

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Allegretto ♩ = 60

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cml.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

cue: Bassoon

C Euph. 1-2

C Bass 1-2

String Bass

Allegretto ♩ = 60

Timpani

Perc. 1

Perc. 2

This page contains the musical score for measures 343 through 349 of a symphony. The tempo is marked *Allegretto animato*. The score is divided into two systems of staves.

**System 1 (Measures 343-349):**

- Woodwinds:** C Piccolo, C Flute 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, Bb Bass Clar., Soprano Sax, Alto Sax 1-2, Tenor Sax, Bar. Sax.
- Brass:** Bb Trpt. 1, Bb Trpt. 2-3, Bb Flug. Bb Crn., F Horn 1, F Horn 2, C Trbn. 1-2, C Trbn. 3.
- Strings:** C Euph. 1-2, C Bass 1-2, String Bass.
- Percussion:** Timpani, Perc. 1, Perc. 2.

**System 2 (Measures 343-349):**

- Woodwinds:** C Piccolo, C Flute 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, Bb Bass Clar., Soprano Sax, Alto Sax 1-2, Tenor Sax, Bar. Sax.
- Brass:** Bb Trpt. 1, Bb Trpt. 2-3, Bb Flug. Bb Crn., F Horn 1, F Horn 2, C Trbn. 1-2, C Trbn. 3.
- Strings:** C Euph. 1-2, C Bass 1-2, String Bass.
- Percussion:** Timpani, Perc. 1, Perc. 2.

**Measure 343:** Features woodwinds and strings. The Baritone Saxophone part has a *pp* dynamic. The Alto Saxophone part has a *f* dynamic.

**Measure 345:** Features woodwinds and strings. The Baritone Saxophone part has a *pp* dynamic. The Alto Saxophone part has a *f* dynamic.

**Measure 347:** Features woodwinds and strings. The Baritone Saxophone part has a *pp* dynamic. The Alto Saxophone part has a *f* dynamic.

**Measure 349:** Features woodwinds and strings. The Baritone Saxophone part has a *pp* dynamic. The Alto Saxophone part has a *f* dynamic.

*“Si, la stanchezza m’opprime”*  
Andantino ♩ = 72

355

357

ITA

Azucena continua con le sue visioni: “Un giorno una folla inferocita portò tua nonna al rogo... guarda le terribili fiamme! Già gli hanno bruciato i capelli e le scintille salgono al cielo! Gli occhi fuori dalle orbite! Chi mi salva da uno spettacolo così atroce?” Azucena cade esausta fra le braccia di Manrico che cerca di calmarla ed indurla a riposarsi. Chiede al figlio di essere svegliata immediatamente se vede le fiamme del rogo e cade in uno stato di dormiveglia. Sogna di tornare sui loro monti, di ritrovare l’antica pace e ascoltare il figlio che canta accompagnato dal liuto e, infine, cade profondamente addormentata.

FRA

Azucena est encore en proie aux hallucinations : “Un jour, une foule féroce conduisit ton aïeule au bûcher... Vois la terrible flamme... déjà sa chevelure dévorée par le feu jette des étincelles vers le ciel ! Regarde les pupilles exorbitées ! Qui m’arrachera à ce spectacle atroce ?” Epuisée, Azucena tombe dans les bras de Manrico qui essaie de la calmer et voudrait qu’elle se repose. Azucena demande à son fils de la réveiller s’il aperçoit l’horrible flamme du bûcher, puis tombe dans un demi-sommeil. Elle rêve de revenir sur leurs montagnes, de retrouver la paix perdue et d’écouter le chant de son fils qu’accompagne le son du luth, puis s’endort.

DEU

Azucena fährt in ihrem Wahn fort: „Eines Tages schleppte ein wütender Haufen deine Großmutter zum Scheiterhaufen... sieh nur, die schrecklichen Flammen! Ihr Haar brennt bereits und die Funken sprühen zum Himmel auf! Die Augen quellen aus den Höhlen! Ach, wer rettet mich vor einem so grausigen Schauspiel?“ Azucena fällt Manrico erschöpft in die Arme, dieser versucht sie zu besänftigen und zum Ausruhen zu bewegen. Sie bittet ihren Sohn, er möge sie sofort wecken, wenn er die Flammen des Scheiterhaufens sehe, dann fällt sie in einen Halbschlaf. Sie träumt davon, in ihre Berge zurückzukehren, den alten Frieden wiederzufinden und davon, den Sohn zu seiner Laute singen zu hören; schließlich fällt sie in einen tiefen Schlaf.

ENG

Azucena’s visions continue: “One day a ferocious mob led your grandmother to the stake ... look at the terrible flames! They’re already burning her hair and send sparks up to the sky! Look at her eyes, hanging out of their sockets! Who will save me from this horrible sight?” Azucena falls exhausted in the arms of Manrico who is trying to calm her down and persuade her to rest. She asks her son to be awakened immediately if he sees the flames of the stake and falls into a sleeping state. She dreams of going back to their mountains, to find the former peace and listen to her son singing while accompanying himself at the lute and, finally, she falls into a deep sleep.

The musical score is arranged in a standard orchestral format. It includes parts for the following instruments and voices:

- Woodwinds:** C Piccolo, C Flute 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, Bb Bass Clar., Soprano Sax, Alto Sax 1-2, Tenor Sax, Bar. Sax.
- Brass:** Bb Trpt. 1, Bb Trpt. 2-3, Bb Flug. Bb Crn., F Horn 1, F Horn 2, C Trbn. 1-2, C Trbn. 3.
- Strings:** C Euph. 1-2, CBass 1-2, String Bass, Timpani, Perc. 1, Perc. 2.
- Vocals:** Azucena (Soprano), Manrico (Tenor).

The score begins with a tempo marking of *Andantino* and a metronome marking of ♩ = 72. The key signature is one flat (B-flat major for the instruments, F major for the vocalists). The time signature is 3/8. The vocal line for Azucena includes the lyrics: "Si, la stan - chez - za m'op - pri - me, o fi - glio... al - la qui -". The score is divided into measures 355, 356, and 357.

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Azuena  
e - le io chiu - do il ci - glio... Ma se del ro - go ar - der - si ve - da l'or - ri - da fiam - ma, de - sta - mi al - lor

Manrico

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crnl.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

play cue: Bassoon

play cue: Bassoon

optional

optional





C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Azuena  
 (tra il sonno e la veglia)  
 Ai no - stri mon - ti ri - tor - ne - re - - mo l'an - ti - ca pa - ce i - vi go - dre - - mo... lu can - le - ra - i

Manrico

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Crn.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2  
 optional

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

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SECURITY MARK  
 AGAINST ILLEGAL  
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435 Allegro assai vivo  $\text{♩} = 100$

437

439

C Piccolo *ff*

C Flute 1-2 *ff*

Oboe *ff*

Bassoon *ff*

E♭ Clarinet *ff*

B♭ Clarinet 1 *ff*

B♭ Clarinet 2-3 *ff*

B♭ Bass Clar. *ff*

Soprano Sax *ff*

Alto Sax 1-2 *ff*

Tenor Sax *ff*

Bar. Sax *ff*

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug. B♭ Gnt. *ff*

F Horn 1

F Horn 2

C Trbn. 1-2 *ff* play

C Trbn. 3 *ff*

C Euph. 1-2 *ff* play tutti

C Bass 1-2 *ff* play tutti

String Bass *ff*

Timpani

Perc. 1

Perc. 2

Allegro assai vivo  $\text{♩} = 100$

## ITA

È un momento altamente drammatico. Manrico è disperato per il disprezzo che sente per Leonora: "Quest'infame ha venduto l'amore, ha venduto un cuore che giurò essere per sempre mio!"

Leonora è affranta, "L'ira ti rende cieco, ingiusto e crudele con me! Ascolta, fuggi subito o sei perduto!".

Azucena, sempre nel sonno, riprende il sogno di tornare all'antica pace fra i loro monti.

## FRA

Le moment est dramatique. Manrico est désespéré et méprise le geste de Leonora : "L'infâme a vendu l'amour, vendu un cœur qu'elle m'a engagé !"

Leonora est affligée : "Que la colère te rend aveugle ! Que tu es injuste, cruel envers moi ! Fuis, ou tu es perdu !"

Dans son sommeil, Azucena rêve de revenir dans la paix de leurs montagnes.

## DEU

Es ist ein höchst dramatischer Moment. Manrico ist verzweifelt über die Verachtung, die er für Leonora empfindet: „Diese Elende hat die Liebe verkauft, ein Herz verkauft, was schwor auf ewig mir zu gehören!“

Leonora ist erschöpft: „Der Zorn macht dich blind. Ungerecht und grausam bist du zu mir! So hör doch, flieh schnell, sonst bist du verloren!“

Azucena immer noch schlaftrunken, träumt wieder von der Rückkehr zum alten Frieden in ihren Bergen.

## ENG

It's a very dramatic moment. Manrico is desperate for the disdain he feels for Leonora: "This wretch sold her love, she sold a heart sworn forever to me"

Leonora is heartbroken: "How your wrath blinds you! How unjust and cruel you are to me! Listen, flee right away or you are lost!"

Azucena, always dreaming, continues to dream of returning to the former peace between their mountains.

"Ha quest'infame l'amor venduto"

441

Andante  $\text{♩} = 60$

This page of a musical score is for the opera "Ha quest'infame l'amor venduto". It features a full orchestral ensemble and vocal soloists. The score is in 3/4 time and marked "Andante" with a tempo of 60 beats per minute. The instruments listed on the left include Piccolo, Flutes 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, Bb Bass Clarinet, Soprano Sax, Alto Sax 1-2, Tenor Sax, Baritone Sax, Leonora and Azucena (vocalists), Manrico, Bb Trumpet 1, Bb Trumpet 2-3, Bb Flugelhorn and Bb Corn, F Horn 1, F Horn 2, C Trumpet 1-2, C Trumpet 3, C Euphonium 1-2, C Bass 1-2, String Bass, Timpani, and Percussion 1 and 2. The vocal parts for Leonora and Azucena have lyrics in Italian: "Oh, quan - l'in - giu - sto!" and "Ha que - st'in - fa - me l'a - mor ven - du - to...". The woodwinds and strings play complex rhythmic patterns, often in triplets, with dynamic markings such as *mf*, *f*, and *ff*. The brass section provides harmonic support with sustained notes and rhythmic figures. The overall mood is dramatic and somber.

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Azucena

Manrico

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Gnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

Oh, co - me l'i - ra ti ren - de, ti ren - de

ven - du - to un co - re che mi - o giu - rò!

1.  
ff

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Azuena

Manrico

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

cie - co! oh, quan - to in - giu - sto, cru - del... cru - del... sei - me - co! Tar - ren - di, fug - gi, o sei per - du - to, nem - me - no il cie - lo sal - var ti

In - fa - me!

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
pmb!

Azucena

Marrico

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Grm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

Oh co-me l'i - ra ti ren - de, li ren - de

Ha - que - st'in - fa - me l'a - mor - ven - du - to...

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
cie - col' oh, co - me l'i - ra ti ren - de, ti ren - de cie - col' oh, quan - to in - giu

Azuena

Manrico  
ven - du - lo un co - re che mi - o giu - rò! lu - fa - me!

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

CEuph. 1-2

CBass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

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SECURITY MARK  
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MUSIC DUPLICATION





ITA  
Leonora si getta ai piedi di Manrico ma lui, con disprezzo, la allontana. "Non respingermi" dice Leonora "vedi? lo manco..."  
Manrico non capisce e la maledice.

FRA  
Leonora se jette aux pieds de Manrico, mais lui la repousse avec mépris. "Ne me repousse pas! Ne vois-tu pas que... je défaille?"  
Manrico ne comprend pas et la maudit.

DEU  
Leonora fällt Manrico zu Füßen, aber er stößt sie mit Verachtung von sich. „Verstoß mich nicht“, sagt sie, „siehst du? Ich schwinde dahin...“  
Manrico versteht nicht und verflucht sie.

ENG  
Leonora throws herself at Manrico's feet but he, with contempt, moves away. "Don't drive me off! You see? My strength fails ..." Manrico does not understand and curses her.

**Allegro assai mosso**  $\text{♩} = 108$

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

**Allegro assai mosso**  $\text{♩} = 108$

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

**Allegro assai mosso**  $\text{♩} = 108$

Timpani

Perc. 1

Perc. 2

*tutti*

ITA

Leonora gli dice che questa è l'ora di pregare per lei. Un brivido percorre la schiena di Manrico mentre Leonora, ormai in preda agli effetti del veleno, cade a terra.

FRA

Leonora lui dit qu'il est maintenant l'heure qu'il prie pour elle. Un frisson parcourt le cœur de Manrico. Subissant désormais les effets du poison, Leonora tombe sur le sol.

DEU

Leonora aber sagt ihm, dass dies die Stunde sei, um für sie zu beten. Ein Schauer flüht Manrico den Rücken herunter; Leonora, die bereits unter der Wirkung des Giftes steht, fällt zu Boden.

ENG

Leonora tells him this is the time to pray for her. A shiver runs through Manrico's back while Leonora, now prey to the effects of the poison, falls to the ground.

Allegro assai mosso

471

The musical score is arranged in a standard orchestral format. It begins with the tempo marking 'Allegro assai mosso' and the measure number '471'. The score is divided into two systems. The first system includes the woodwinds and saxophones: C Piccolo, C Flute 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, Bb Bass Clarinet, Soprano Sax, Alto Sax 1-2, Tenor Sax, and Bar. Sax. The second system includes the brass and percussion: Bb Trpt. 1, Bb Trpt. 2-3, Bb Flug. Bb Cnt., F Horn 1, F Horn 2, C Trbn. 1-2, C Trbn. 3, C Euph. 1-2, C Bass 1-2, String Bass, Timpani, Perc. 1, and Perc. 2. The dynamic marking 'ff' (fortissimo) is present throughout the score. The percussion parts include 's. d.' (snare drum) and 'Cymb. a 2' (cymbals) for Perc. 1, and 'B. D.' (bass drum) for Perc. 2.

ITA

Manrico accorre in suo soccorso e le chiede di raccontargli ciò che succede. Così apprende del veleno che Leonora ha bevuto e che gli effetti sono più rapidi del previsto, le mani sono già gelide ma nel petto arde un orribile fuoco!

“Cosa hai fatto! O cielo!” esclama Manrico.

“Prima che vivere per altri, ho voluto morire tua!” mormora Leonora.

Manrico è sconvolto “E quest’angelo ho osato maledire!”

Nel frattempo arriva il Conte e si ferma sulla porta. Leonora sta spirando. Stringe la mano destra in segno di addio, implora la grazia e ricorda a Manrico che, prima di vivere per altri, ha voluto morire sua, poi Leonora spira.

Il Conte, furioso, ordina alle guardie di portare Manrico al patibolo.

Manrico, portato via dalle guardie, rivolge l’ultimo saluto alla madre: “Madre, madre, addio!”

Azucena si sveglia. “Manrico! Dov’è mio figlio?”

“Sta andando al patibolo” gli risponde il Conte. “No, fermali!” Io implora Azucena.

Il Conte trascina Azucena alla finestra: “Guarda, guarda tuo figlio, è morto!”

Azucena: “Era tuo fratello!”

Il Conte inorridito: “Quale orrore, ed io vivo ancora!”

Azucena: “Madre, sei vendicata!”

FRA

Manrico accourt à son secours et la prie de lui dire ce qui se passe. Il découvre alors que Leonora a absorbé un poison dont les effets sont plus rapides que prévu ; ses mains sont déjà glacées mais dans sa poitrine brûle un feu terrible !

“Ciel ! Qu’as-tu fait ?” s’exclame Manrico.

“Plutôt que vivre en appartenant à un autre, j’ai voulu mourir tienne” murmure Leonora.

Manrico est abasourdi “Et moi, j’osais maudire cet ange !”

Entre-temps, le Comte entre et s’arrête sur le seuil. Leonora est mourante. Elle fait un signe d’adieu de la main droite, implore la grâce et redit à Manrico qu’avant de vivre en appartenant à un autre, elle a voulu mourir sienne, puis elle meurt.

Fou de rage, le Comte ordonne à ses gardes de conduire Manrico à l’échafaud.

Alors que les soldats l’emmènent, Manrico s’adresse une dernière fois à sa mère: “Mère ! Ah ! Mère, adieu !”

Azucena se réveille. “Manrico ! Où est mon fils ?”

“Il court à l’échafaud” lui répond le Comte. “Arrête !” implore Azucena.

Le Comte traîne la gitane jusqu’à la fenêtre : “Regarde, regarde ton fils, il est mort !”

Azucena : “C’était ton frère !”

Le Comte : “Lui ! Ô horreur ! Et moi, je vis encore !”

Azucena : “Tu es vengée, ma mère !”

DEU

Manrico eilt ihr zur Hilfe und bittet sie, ihm zu erklären, was denn geschehe. So erfährt er vom Gift, das Leonora eingenommen habe und dass sich die Wirkung viel schneller als erwartet zeige; die Hände seien schon kalt, doch in der Brust brenne ein schreckliches Feuer!

„Was hast du getan! Oh, Himmel!“ ruft Manrico aus.

„Ehe ich mit einem anderen lebte, wollte ich als die Deine sterben!“ flüstert Leonora.

Manrico ist erschüttert: „...und ich wagte es, diesen Engel zu verfluchen!“

Währenddessen kommt der Graf und bleibt in der Tür stehen. Leonora liegt im Sterben. Sie drückt die rechte Hand zum Abschied, fleht um Gnade und erinnert Manrico daran, dass, ehe sie mit einem anderen lebte, sie als die Seine sterben wollte. Darauf haucht Leonora ihr Leben aus.

Der Graf, rasend vor Wut, befiehlt den Wachen Manrico aufs Schafott zu bringen.

Manrico, der von den Wachen fortgebracht wird, richtet den letzten Gruß an seine Mutter: „Mutter, Mutter, leb wohl!“

Azucena erwacht. „Manrico! Wo ist mein Sohn?“

„Er steigt aufs Schafott!“ entgegnet ihr der Graf. „Nein, halte sie auf!“ fleht Azucena ihn an.

Der Graf zerrt Azucena zum Fenster: „Sieh, sieh doch dein Sohn, er ist tot!“

Azucena: „Er war dein Bruder!“

Der Graf erschauert: „Welches Entsetzen, und ich lebe noch!“

Azucena: „Mutter, du bist nun gerächt!“

ENG

Manrico comes to her rescue and asks her to tell him what’s going on. So he learns about the poison that Leonora has drunk and that the effects are faster than expected, her hands are already cold but in her chest burns a terrible fire!

“Heaven, what have you done!” Manrico cries.

“Rather than live as another’s, I wanted to die yours!” Leonora whispers.

Manrico is shattered “And I dared curse this angel!”

Meanwhile the Count appears stopping at the entrance. Leonora is dying. She waves her right hand as a farewell sign, begs for grace, and reminds Manrico that before living for others she wanted to die his; then Leonora expires.

The Count, furious, orders the guards to bring Manrico to the block.

Manrico, taken away by the guards, sends the last greetings to his mother: “Mother! Ah, Mother, farewell!”

Azucena wakes up. “Manrico! Where is my son?”

“Hastening to the block” the Count answers. “No, stop them!” Azucena begs.

The Count draws Azucena to the window: “Look, look at your son, he’s dead!”

Azucena: “He was your brother!”

The Count horrified: “What horror, and I still live!”

Azucena: “Mother, you are avenged!”

473 “Prima che d’altri vivere”  
Andante ♩ = 50

CPiccolo

CFlute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Azucena

Manrico

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Crm.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2

The musical score is for the scene 'Prima che d'altri vivere' (Act 4, Scene 1). It is in 3/4 time, marked 'Andante' with a tempo of ♩ = 50. The key signature has two flats (B-flat and E-flat). The score includes parts for various instruments: CPiccolo, CFlute 1-2, Oboe, Bassoon, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2-3, B♭ Bass Clar., Soprano Sax, Alto Sax 1-2, Tenor Sax, Bar. Sax, Leonora, Azucena, Manrico, Conte di Luna, B♭ Trpt. 1, B♭ Trpt. 2-3, B♭ Flug./B♭ Crm., F Horn 1, F Horn 2, C Trbn. 1-2, C Trbn. 3, C Euph. 1-2, C Bass 1-2, String Bass, Timpani, Perc. 1, and Perc. 2. The vocal parts for Leonora, Azucena, Manrico, and Conte di Luna are written in Italian. Leonora's part includes the lyrics: 'Pri - ma che d'al - tri vi - ve - re'. The score features various musical notations such as rests, notes, slurs, and dynamic markings like 'p' (piano) and 'II. div.' (second division).



C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
 mo - ro... Man - ri - co! (stringendogli la destra in segno d'addio) *dolce* Or la tua gra - zia pa - dre del cie - lo im - plo - ro.

Azuena

Manrico

Conte di Luna  
 (entra il Conte e si ferma sulla soglia) *Giè!* Ah! (da sé) (Ah! vol - le me de - lu - de - re e per co - stui mo -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
 B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2



C Piccolo

C Flute 1-2 *play*

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax *play*

Alto Sax 1-2 *p*

Tenor Sax *p*

Bar. Sax

Leonora *(con affanno)*  
 Pri - ma che d'al - tri, d'al - tri vi - ve - re io vol - li tua mo - rit! Pri - ma che d'al - tri, d'al - tri vi - ve - re io vol - . . .

Azuena

Manrico  
 dir! ed i - o que - st'an - ge - lo o - - sa - va, ed io que -

Conte di Luna  
 rit! Ah! vol - le me de - lu - de - re e per co - stui mo - rit, e per co -

B♭ Trpt. 1 *p*

B♭ Trpt. 2-3

B♭ Flug. B♭ Cnt. *p*

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2 *play*

C Bass 1-2 *play*

String Bass *arco*

Timpani

Perc. 1

Perc. 2

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora  
li - vol - li tua mo - rit! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - li tua mo - rit! pri - ma che d'al - tri, d'al - tri

Azucena

Manrico  
s' an - ge - lo o - sa - va ma - le - dir! ed i - o que - s' an - ge - lo o -

Conte di Luna  
stui mo - rit! Ah vol - le me de - lu - de - re e per co - stui mo -

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timpani

Perc. 1

Perc. 2



C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clar.

Soprano Sax

Alto Sax 1-2

Tenor Sax

Bar. Sax

Leonora

Azuena

Manrico

Conte di Luna

B♭ Trpt. 1

B♭ Trpt. 2-3

B♭ Flug.  
B♭ Cnt.

F Horn 1

F Horn 2

C Trbn. 1-2

C Trbn. 3

C Euph. 1-2

C Bass 1-2

String Bass

Timponi

Perc. 1

Perc. 2

vi - ve - re io vol - - - li, vol - li tua mo - rir! Man - ri - co! ad - di -

sa - va, ed io que - si'an - ge - lo o - sa - va ma - le - dir! Leo - no - ra! Ah!

rir, e per co - stui mo - - - rir! Ah!

*pp*

*pp*

*sf*

*p*

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