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G. SCHIRMER'S
COLLECTION
OF
OPERAS.

LA TRAVIATA

Opera in Three Acts

BY

GIUSEPPE VERDI

LIBRETTO BY FRANCESCO MARIA PIAVE

THE ENGLISH VERSION BY
NATALIE MACFARREN

VOCAL SCORE

EDITED AND THE PIANOFORTE ACCOMPANIMENT REVISED BY
BERTHOLD TOURS

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

H. E. KREHBIEL

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G. Schirmer
Verdi
his own

Photograph of G. Verdi, signed and inscribed to
Gustav Schirmer, founder of the house

LA TRAVIATA.

An Opera in Three Acts.

FIRST PERFORMANCE AT THE GRAN TEATRO LA FENICE, IN VENICE, MARCH 6, 1853.

Characters of the Opera,

With the Original Cast as Presented at the First Performance.

VIOLETTA VALERY,	Soprano . . .	SALVINI-DONATELLI
FLORA BERVOIX,	Mezzo-Soprano	SPERANZA
ANNINA,	Soprano . . .	CARLOTTA BERINI
ALFREDO GERMONT,	Tenor . . .	LODOV GRAZIANI
GIORGIO GERMONT, his father,	Baritone . . .	FELICE VARESE
GASTONE, Viscount of Letorieres,	Tenor . . .	ZULIANI
BARON DOUPHOL,	Baritone . . .	DRAGONE
MARQUIS D'OBIGNY,	Bass . . .	SILVESTRI
DOCTOR GRENVIL,	Bass . . .	BELLINI
GIUSEPPE, servant to Violetta,	Tenor . . .	BORSATO
SERVANT TO FLORA,	Bass . . .	TONA
MESSENGER,	Bass . . .	MANZINI

Chorus of Ladies and Gentlemen, friends of Violetta and Flora.

Mute Personages: Matadors, Picadors, Gypsies, Servants, Masks, etc.

Scene and Period: Paris and environs, about the year 1700.

La Traviata.

The story upon which "La Traviata" is based is that of the book and play "La Dame aux Camélias" of the younger Dumas, the story which is familiar to the English stage under the name of "Camille." The three acts of the opera present the principal incidents of the play and book. A gay party is in progress in the house of *Violetta* (*Marguerite Gauthier* in the original story), a Parisian courtesan. *Alfredo*, a young man of respectable Provençal family, who loves the

woman, joins in the merry-making; his love is passionate and earnest, and is met by the love of *Violetta*, who at his solicitation agrees to abandon her dissolute life and live with him alone. In Act II the pair are found housed in the suburbs of Paris. *Alfredo* learns that *Violetta* has sold her city property to maintain their country home, and goes to Paris to recover it; he returns to find his companion gone. In his absence *Germont*, Alfredo's father, had visited her and persuaded her, by appeals to her love and sympathy for his son, to abandon him. She returns to her old life in the city. There, at a ball given by one of her associates, *Alfredo* finds her again, overwhelms her with reproaches, and ends a scene of excitement by denouncing her publicly and throwing his gambling gains at her feet. In the last act *Violetta* dies in the arms of her lover, who had learned of her sacrifice for his family and hurried to her side to find her in the last stages of consumption.

Dumas, in the preface to his romance, says that the main incidents of the story are true, and it is said that Dickens had it in his mind to write a novel on the subject before Dumas. The facts, while they may be interesting from a biographical point of view, have no bearing on the moral and æsthetic questions raised by the opera, which have remained open for over forty years, despite the popularity won by Verdi's music. Dumas's book appeared in 1848, his play in 1852. Verdi saw the latter in Paris while it was new, and, though he was at work at the time on "Il Trovatore," he laid out the plan of "La Traviata" and sent it to Piave, the librettist who had written the books of "Ernani," "I due Foscari," "Macbeth," "Il Corsaro," "Stiffelio" and "Rigoletto" for him. The composer's creative capacity was at its high-water mark, and his eagerness and energy are illustrated in the fact that he worked concurrently on the two operas. "Il Trovatore" was produced at Rome on January 19, 1853, and "La Traviata" less than seven weeks later, on March 6, 1853, at the Fenice Theatre, Venice. He wrote the music within a month, according to the evidence of the autograph, which is in the possession of the publisher, Ricordi. Eighteen operas from Verdi's pen had preceded "La Traviata," and the sun of his fame stood at its zenith, yet the opera failed lamentably on its first production. The reason? Verdi seems to have known it, in part, at least. On the day after the first performance he wrote to his friend and pupil Salvini-Muzio: "'La Traviata' last night a failure. Was the fault mine or the singers? Time will tell;" but when Varesi, the singer who had been entrusted with the part of *Germont*, which he thought beneath his dignity, came to him and offered his condolences, Verdi declined to receive them. "Make them to yourself and your companions, who have not understood my music," he said. This does not seem to have been an altogether accurate description of the case. Graziani, the tenor, was hoarse and could not sing well, and Verdi exacted, perhaps, more than he ought when he wanted Signora Donatelli to overcome the absurdity of the stage-picture by the illusive power of her singing. The lady was monstrously stout, and the contradictions in the death-scene of the last act appealed too strongly to the Venetian sense of humor to permit the best of Verdi's dramatic accents to have the effect which had filled his fancy. The opera ended with shrieks of laughter when the too generously upholstered *Violetta* was heard to declare that

she was on the edge of a consumptive's grave. Moreover, the public found amusement in the circumstance that the personages of the opera were clad in conventional modern dress. This led to a revision, in which costumes and stage-furniture belonging to an earlier century (it is not well to try to be explicit in such matters) were substituted for those of fifty years ago. Thus, revised as to its dress and with a few changes in the score, the opera was launched again in the same city after the lapse of about a year, and set out on its successful voyage around the world. It reached London on May 24, 1856; St. Petersburg, November 1, 1856; New York, December 3, 1856, and Paris, December 6, 1856. Piccolomini, who had enacted the rôle of *Violetta* in Turin in 1855, chose it for her début in London, and to her personality, and possibly also to other extraneous causes, the prompt and emphatic triumph of the opera, in spite of the judgment of the critics, was due.

"*La Traviata*" belongs to those dramatic works which, on their first appearance, cause more discussion because of their subject-matter than their artistic excellence. Whether the anathema pronounced against them by individual and official censorship helps or hinders the growth of these works into popularity, I shall not attempt to say. There can scarcely be a doubt, however, that many latter-day theatrical managers would hail with pleasure and expectation of profit such a controversy as greeted "*La Traviata*" in London. The Lord Chamberlain had refused to sanction the English adaptations of "*La Dame aux Camélias*," and when the opera, based on the play, was brought forward, pulpit and press thundered in denunciation of it. Mr. Lumley, manager of Her Majesty's Theatre, came to the defence of the work in a letter to the all-powerful *Times* newspaper, but his purpose was plainly more to encourage the popular excitement and irritate curiosity than to shield the opera from condemnation. Indeed, he had every reason to be contented. "*La Traviata*" had made a complete fiasco on its production in Italy, where no one dreamed of objecting to its story; in London there was a loud outcry against the "foul and hideous horrors of the book," and the critics found little to praise in its music, yet the opera scored a tremendous popular success and helped rescue Her Majesty's from threatened ruin. "Once more frantic crowds struggled in the lobbies of the theatre," writes Mr. Lumley in his "*Reminiscences*"; "once more dresses were torn and hats crushed in the conflict; once more a mania possessed the public." Was it the music alone? That is scarcely to be believed, for the opera was not well sung, and the critical taste of the English, as voiced by their writers for the press, was opposed to the strenuous style of Signor Verdi. Was it the libretto? Alas! who cared much for the libretto of an opera then, and who could have gone to the opera for the sake of so badly diluted a play, sung, moreover, in a foreign tongue! The fact that the language was Italian, robbed the opera of whatever charm it might have had for those who would have found pleasure in the odor of moral decay. Plainly, the success of "*La Traviata*" in London was chiefly due to Marietta Piccolomini, who effected her English début in it. It is an amusing chapter which this winsome little lady contributed to the history of opera during her brief career. Two years later she became as much of a rage in New York as she had been in London; yet she was in no sense a great singer. A bewitching per-

sonality and ingenious advertising were her conquering arms. She belonged to the ancient Italian nobility. It was given out that the family was one which dated back to the time of Charlemagne, and had given two popes and a cardinal to the Church, to say nothing of the hero of the second drama in Schiller's "Wallenstein" trilogy. Here was brave advertising material, and right bravely was it exploited. The charming little woman, who had a weak mezzo-soprano voice, limited in range to an octave and a half, little or no execution, and uncertain intonation; who, Mr. Chorley would have us believe, was little better than a comedy soubrette, a vaudeville singer, "a *Columbine*, born 'to make eyes' over an apron with pockets," compelled success for "Traviata" in the city where success was least to have been expected. "Her best appearance was in 'La Traviata,'" wrote Mr. Chorley in summing up the season of 1856 at Her Majesty's Theatre. "The music of the first act pleased, perhaps, because it is almost the solitary act of gay music from the composer's pen; and her effrontery of behaviour passed for being dramatically true to the character, and not, as it afterward proved, her habitual manner of accosting the public. In the repulsive death-act, too, she had one or two good moments of serious emotion, though this was driven at times to the verge of caricature, as when every clause of her last song was interrupted by the cough which belongs to the character."

There is no reason to question the correctness of this judgment by the critic of *The Athenæum*. A different *Violetta* was disclosed when Bosio sang the part in London, when Patti made it scintillant with gems of vocalization, and even when Christine Nilsson chose a new French adaptation of the opera for her public début in Paris on October 27, 1864. Verdi's music had won the French capital so completely in 1856 that Scudo despaired of Italy's musical future, because of the "prodigious success" of "La Traviata." The circumstances surrounding the production of the opera in New York did not permit many repetitions of it. There had been a destructive competition between Mr. Max Maretzek's Italian company at the Academy of Music and a German company at Niblo's Garden. The regular Italian season had been brought to an end by a quarrel between Mr. Maretzek and the directors of the Academy of Music, but the troupe returned to give a brief season under the style of the La Grange Opera Company, before proceeding to Havana. In this interregnum "La Traviata" was given, and concerning its reception I cannot do better than to quote at some length the criticism which appeared on December 5 in the *New York Tribune* newspaper:

"The plot of 'La Traviata' we have already given to our readers. It is simply 'Camille.' The first scene affords us some waltzing music, appropriate in its place, on which a (musical) dialogue takes place. The waltz is not specially good, nor is there any masterly out-working of detail. A fair drinking song was afforded, which pleased but was not encored. A pretty duet, by Mad. de la Grange and Signor Brignoli, may be noticed also in this act; and the final air by Mad. de la Grange, 'Ah fors'è lui che l'anima,' contained a brilliant, florid close, which brought down the house, and the curtain had to be re-raised to admit of a repetition. Act II. admits of more intensified music than Act I. A brief air by *Alfred* (Brignoli) is followed by an air by *Germont* (Amodio), and by a duct, *Violetta* (La Grange) and

Germont. The duet is well worked up, and is rousing, passionate music. Verdi's mastery of dramatic accent—of the modern school of declamation—is here evident. Some dramatic work, the orchestra leading, follows—bringing an air by *Germont*. 'Di Provenza il mar.' This is a 2-4 travestie of the waltz known as 'Weber's Last Waltz' (which, however, Weber never wrote); and is too uniform in the length of its notes to have dramatic breadth or eloquence. A good hit is the sudden exit of *Alfred* thereupon, not stopping to make an andiamo duet, as is so often done. It is dramatic. The next scene introduces us to a masquerade, where are choruses of quasi-gypsies, matadors, and picadors—sufficiently characteristic. The scene after the card playing, which is so fine in the play, is inefficient in music. Act III. in the book (though it was made Act IV. on this occasion by subdividing the second) reveals the sick-room of *La Traviata*. A sweet air—minor and major by turns, with some hautboy wailing—paints the sufferer's sorrows. A duet by the lovers, 'Parigi, o cara,' is especially original in its peroration. The closing trio has due culmination of anguish, though we would have preferred a quiet ending to a hectic shriek and a doubly loud force in the orchestra.

"Goldsmith's rule in the *Vicar* for criticising a painting was always to say that 'the picture would have been better if the painter had taken more pains.' Perhaps the same might be said of '*La Traviata*'; but whether it would have pleased the public more is another question. Some of the airs certainly would bear substitution by others in the author's happier vein. The opera was well received. Three times the singers were called before the curtain. The piece was well put upon the stage. Mad. La Grange never looked so well. Her toilet was charming."

H. E. KREHBIEL.

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La Traviata.

Act I.

Nº 1. Prelude.

GIUSEPPE VERDI.

① Adagio. (♩ = 66.)

Piano.

VI. divided.
ppp

Viole & Cello

allarg. e dim.

Tutti.
con. espress.

pp

p Cello.

Vi.
Cl. Fag. & Cello.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense, rapid sixteenth-note passages in both hands. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Second system of musical notation. The right hand features trills marked with *tr* and accents. The left hand has a more rhythmic accompaniment. The instruction *con espress.* (con espressione) is written above the right hand. Dynamic markings include *f* and *pp*.

Third system of musical notation. The right hand part is labeled *Cl. & Cello.* and includes a *VI.* (Violin I) part. The left hand has a *pp* marking. Dynamic markings include *f* and *pp*. Trills are present in the right hand.

Fourth system of musical notation. Similar to the previous system, it features *Cl. & Cello.* and *VI.* parts. The left hand has a *p* (piano) marking. Dynamic markings include *f* and *pp*. Trills are present in the right hand.

Fifth system of musical notation. This system features a dense, rhythmic accompaniment in both hands, primarily consisting of sixteenth-note patterns.

Sixth system of musical notation. The right hand has a *dim.* (diminuendo) marking. The left hand has *allarg.* (allargando) and *morendo* markings. The system concludes with a final chord.

Nº 2. "Dell'invito trascorsa è già l'ora,,.

Introduction.

Drawing-room in the house of Violetta; doors in centre leading into another room, and at each side. A mantelpiece *L. H.* surmounted by a mirror; in the centre of the room a table richly spread.

Allegro brillantissimo e molto vivace.

Piano.

f

Tutti.

p Wind.

f

Violetta, seated on a sofa, is conversing with her Doctor and several friends; others receive the arriving guests, among whom are the Marquis, with Flora on his arm, and the Baron.

f

f

f

f *Tutti.*

cresc.

Chorus.

TENOR.
BASS.

Del-lin - vi - to trascor-saè già l'ò-ra, voi tar-
Long o'er - past is the hour we appointed, why so

tr
pp Str.

daste.
tardy?

Gio-cammo da Flo-ra, e gio - can - do quel - l'ò - re vo - lâr.
'Twas Flora de-lay'd us, time flies fast where there's beau-ty and play.

tr

Violetta (going forward to receive them.)

Flo - ra, a - mi - ci, la not - - te che re - sta
Flo - ra, be wel - come; my friends, l sa - lute - - ye;

tr

d'al - tre gio - je qui fa - - te - - bril - lar; fra le
This night. let all be - mirth - ful - - and gay. Naught so

taz - ze più vi - va è la fe - sta. Lo vo - gliò! al pia -
bright as when wine - cups are flashing. Why ask me? 'tis in

Flora.

E go - der voi po - tre - te?
Hast thou health for en - joyment?

Marquis.

E go - der voi po - tre - te?
Hast thou health for en - joyment?

più sensibile

ce - re m'af - fi - do, ed io so - gliò con tal far - ma - coi ma - li so -
plea - sure a - lone I ex - ist, and 'tis the on - ly phy - si - cian can

Flora.

pir. Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
cure. Yes, of plea - sure a - lone we are sure, yes, of

Baron.

Doctor.

SOPRANO.

TENOR.

Marquis
with BASS.

Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
Yes, of plea - sure a - lone we are sure, yes, of

Tutti.

crese.

Chorus.

vi - ta sad-dop - pia al gio - ir.
plea - sure a - lone we are sure. Gaston (entering with Alfred.)

vi - ta s'ad-dop - pia al gio - ir. In Al-
plea - sure a - lone we are sure. See in

vi - ta s'ad-dop - pia al gio - ir.
plea - sure a - lone we are sure.

vi - ta s'ad-dop - pia al gio - ir.
plea - sure a - lone we are sure.

vi - ta s'ad-dop - pia al gio - ir.
plea - sure a - lone we are sure.

vi - ta s'ad-dop - pia al gio - ir.
plea - sure a - lone we are sure.

vi - ta s'ad-dop - pia al gio - ir.
plea - sure a - lone we are sure.

vi.
p
pp
Str.

fre - do Ger - mont, o si - gno - ra, ec - co un al - tro che
Al - fred Ger - mont, la - dy fair, one whod fain join thy

mol - to v'o - no - ra; po - chi a - mi - cia lui
train of a - dor - ers; He is loy - al in

ci.
p

5

(Violetta gives her hand to Alfred, who kisses it)

Violetta.

Mio Vi - scon - te, mer - cè, — di tal
For his own — sake and thine, — he is

si - mi - li so - no.
love as in hon - or.

(The servants meanwhile have completed serving the table.)

Marquis. Alfred (they shake hands.) (to Alfred.)

do - no. Ca - ro Al - fre - do! Mar - che - - se! Tho
wel - come. Al - fred, lis - ten! Com - mand — me! I

cresc.

(A servant makes an affirmative sign.)

Violetta (to the servants.)

det - to: l'a - mi - stà qui s'in - trec - cia al di - let - to. Pron - to è il tut - to? Miei
told thee, this a - bode is the home of the Graces. All is ready? My

ca - ri, se - de - te; è al con - vi - to che s'a - pre o - gni
friends, pray be seat - ed; at this ca - rou - sal all hearts shall di -

mf

Violetta.

cor.
late.

Flora.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

Alfred and Gaston.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

Baron.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

Doctor.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

Marquis.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

SOPR.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

TENOR.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

BASS.

Ben di - ce - ste, le cu - re se - gre - te fu - ga - sempre la - mi - co li - cor.
That was well said, away now with sorrow, wine can conquer the frowning of fate.

C h o r u s.

tr. Wind *p*

(All seat themselves: Violetta between Alfred and Gaston, and, opposite them, Flora between the Baron and the Marquis, the others *ad libitum*.)

tr.

Violetta.

E al con-vi - to che s'a - pre ogni cor.

Flora.

At this ca - rou - sal all hearts shall di-late.

Alfred.

E al con-vi - to che s'a - pre ogni cor.

Gaston.

At this ca - rou - sal all hearts shall di-late.

Baron, Doctor and Marquis.

E al con-vi - to che s'a - pre ogni cor.

SOPRANO.

At this ca - rou - sal all hearts shall di-late.

TENOR.

E al con-vi - to che s'a - pre ogni cor.

BASS.

At this ca - rou - sal all hearts shall di-late.

Chorus.

Cl. & Vl.

Str. *pp*

Gaston (at first whispers to Violetta, then says):

Sempre Al-fre-do a voi
Al - fred thinks on you

Violetta. Gaston.

pen - sa. Scherza - te? E - gra fo - ste, e o - gni dì con af - fan - no qui vo -
al - ways. You're jest - ing. Ev - ry morning, while late you were suf - f'ring, round your

Violetta. Alfred. Violetta. (to Alfred.)

lò, di voi chie - se. Ces - sa - te. Nulla son io per lui. Non v'inganno. Ve - ro è
door - way he hov - er'd. No further. I can be naught to him. What an er - ror! Says he

Alfred (sighing) Violetta (to Alfred.)

dun - que? On - de ciò? Nol com - pren - do. Sì, e - gli è ver. Le mie gra - zie vi
tru - ly? Was it so? Tell, ah tell me! Yes, it is true. From my heart, then, I

Gaston. (to Alfred.)

ve - ce sim - pa - ti - co e - gli è. E tu dun - que non a - pri più
 seen naught in him to dis - like. And have you made a vow to be

Marquis (to Violetta.)

Violetta (fills Alfred's glass.)

boe - ca? È a ma - da - ma che scu - ter - lo toe - ca. Sa - rò l'E - - be che
 si - lent? You, la - dy fair, shall command him to break it. Nay, I'll pledge him as

add Wind. *crese.*

Flora.

ver - sa - He - be - Alfred. (with gallantry.) Be - We
 E ch'io bra - mo im - mor - tal co - me quel - - la.
 Gaston. Ah, I would, thou, like her, wert im - mor - tal.
 Baron. Be - We
 Doctor. Be - We
 Marquis. Be - We

Violetta.

be - via - -mo, be - viam!
to friend - ship and joy!

via - -mo, be - via - -mo, be - viam!
pledge thee, to friend - ship and joy!

be - via - -mo, be - viam!
to friend - ship and joy!

via - -mo, be - via - -mo, be - viam! O ba -
pledge thee, to friend - ship and joy! Ba - ron.

via - -mo, be - via - -mo, be - viam!
pledge thee, to friend - ship and joy!

via - -mo, be - via - -mo, be - viam!
pledge thee, to friend - ship and joy!

via - -mo, be - via - -mo, be - viam!
pledge thee, to friend - ship and joy!

Chorus.

Be - via - -mo, be - via - -mo, be - viam!
We pledge thee, to friend - ship and joy!

Be - via - -mo, be - via - -mo, be - viam!
We pledge thee, to friend - ship and joy!

Be - via - -mo, be - via - -mo, be - viam!
We pledge thee, to friend - ship and joy!

f Tutti. *ff*

Sì, sì, un
Yes, yes, a

Sì, sì, un
Yes, yes, a

(The Baron makes a gesture of refusal.)
(to Alfred.)

ro - ne, nè un ver - so, nè un viva tro - ve - rete in que - st'ora giu - li - va? Dun - que a te -
singus a mirth - stirring ditty, Thou wert ev - er facetious and witty. Then wilt thou -

Sì, sì, un
Yes, yes, a

Sì, sì, un
Yes, yes, a

Sì, sì, un
Yes, yes, a

Sì, sì, un
Yes, yes, a

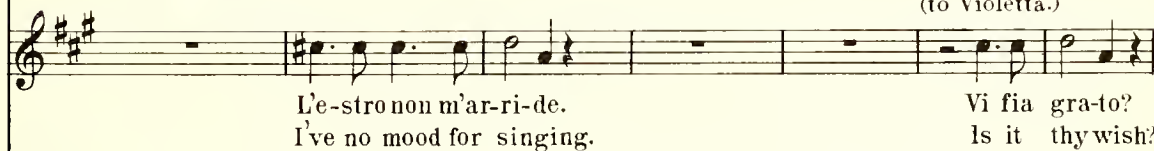
p Str. **Tutti.** *ff* *p* Str.



brin - di - si.
drinking-song.



brin - di - si.
drinking-song.



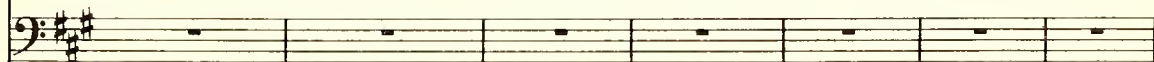
(to Violetta.)
L'e-stro non m'ar-ri-de.
I've no mood for singing.

(to Violetta.)

Vi fia gra-to?
Is it thy wish?



E non sei tu ma - e - stro?
Shall thy mood dis-ap-point us?



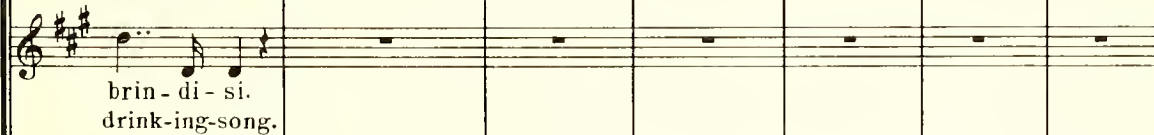

brin - di - si.
drinking-song.



brin - di - si.
drinking-song.



brin - di - si.
drink-ing-song.



brin - di - si.
drink-ing-song.



brin - di - si.
drink-ing-song.



p
pp

Sì. Sì, at - ten-tial can - tor!
 Yes. We will list to thy song! *ff*

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

(rises.)
 Sì? I ho già in cor.
 Yes? then I'll sing.

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

Dun-que at-ten-ti, at - ten-tial can - tor!
 All be si - lent, we'll list to thy song! *ff*

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

Sì, at - ten-tial can - tor!
 We will list to thy song! *ff*

ff Tutti.

This page of a musical score, numbered 17, features a piano accompaniment and five string staves. The piano part is written in a grand staff with a treble and bass clef, showing a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The string section consists of five staves: three treble clefs (Violins I, Violins II, and Violas) and two bass clefs (Cellos and Double Basses). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The music is divided into measures by vertical bar lines, with a double bar line indicating the end of a section. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Nº 3. "Libiamo ne' lieti calici,,"

Drinking-song.

Allegretto. (♩=69.) 

Piano. *p* Tutti.

ppp *f*

ppp

Alfred. *con grazia. leggierrissimo*

Li - bia - mo, li - bia - mo ne' lie - ti ca - li - ci,
Where beau - ty, where beau - ty and mirth are beck - on - ing,

Str. pp

pp

che la bel - lez - za in - fio - ra; e la fug - ge - vol, fug -
Seize we the swift - wing - ed hours, Let joy, let joy crown the

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked 'Allegretto' with a tempo of 69 beats per minute. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The voice part enters with the lyrics 'Li - bia - mo, li - bia - mo ne' lie - ti ca - li - ci, Where beau - ty, where beau - ty and mirth are beck - on - ing,'. The piano accompaniment continues with a steady eighth-note pattern. The second system of the voice part includes the lyrics 'che la bel - lez - za in - fio - ra; e la fug - ge - vol, fug - Seize we the swift - wing - ed hours, Let joy, let joy crown the'. The piano accompaniment continues with a similar rhythmic pattern. The score is marked with various dynamics including *p*, *ppp*, and *f*.

pp

ge - vol o - - ra sin - ne - brii_a_ vo - lut - - ta.
cup_ with flow - - ers, And life's a dream of bliss.

pp

legato *p*

Li - biam ne' dol - ci_ fre - mi - ti che su - sci - ta l'a -
While youth's swift fire with - in us burns, Shall love's de - light in -

Cl. & Fag. sustain. Str.

(indicating Violetta.)

mo - re, poi - ché quel - loc - chio al_ co - re on - ni - po -
spire us, With such bright eyes to_ fire us, What joy can

Cl. & Fag. sustain. Str.

ten - te_ va. Li - bia - - mo, a - mo - re, a -
e - qual_ this? Then quaff_ we the wine - cup when

Wind sustain. Str.

pp

mor_ fra i ca - - li - ci più cal - di_ ba - ci_ a -
love is beck - - on - ing, Life is a short dream of_

pp

Flora.

Ah! li - biam, a - mor fra' ca - li - ci più
 Quaff the cup where love is beck-ning, Life is

Alfred.

vra. bliss.

Gaston.

Ah! li - biam, a - mor fra' ca - li - ci più
 Quaff the cup where love is beck-ning, Life is

SOP.
 Ah! li - biam, a - mor fra' ca - li - ci più
 Quaff the cup where love is beck-ning, Life is

Chorus.

TEN.
 Ah! li - biam, a - mor fra' ca - li - ci più
 Quaff the cup where love is beck-ning, Life is

Baron, Doctor and Marquis with BASS.

Ah! li - biam, a - mor fra' ca - li - ci più
 Quaff the cup where love is beck-ning, Life is

f Tutti. *p* *f*

Violetta. (rises.)

cal - di ba - cia - vra. Tra voi, tra vo - i sa -
 one short dream of bliss. My days shall pass in a

cal - di ba - cia - vra.
 one short dream of bliss.

cal - di ba - cia - vra.
 one short dream of bliss.

cal - di ba - cia - vra.
 one short dream of bliss.

cal - di ba - cia - vra.
 one short dream of bliss.

p *Str.* *pp*

pp

prò di - vi - de - re il tem - po mio gio - con - do; tut -
 dream of ec - sta - sy, By joy - ous friends sur - round - ed. Give

pp

- to è fol - li - a, fol - li - a nel mon - do ciò che non è pia -
 - me a mea - sure of rap - ture un - bound - ed, There is no life but

cer. Go - diam, fu - ga - ce e ra - pi - do è il gau - dio del - la -
 this. While en - vious time flies swift - ly on, En - joy the time of

mo - re; è un fior che na - sce e muo - re, nè più si può go -
 flow - ers, Too soon will fade the bow - ers, Then vain to sigh for

der. Go - diam! cin - vi - tà, cin - vi - tà un fer - vi do ac -
 bliss. En - joy while plea - sure and mirth are beck - on - ing,

pp

cen - to lu - sin - ghier.
There's no life but this. Flora.

Gaston. Ah! go - dia - mo, la taz - za, la taz - za e il
en - joy we, where pleasure and mirth are

SOPRANO. Ah! go - dia - mo, la taz - za, la taz - za e il
Ah! en - joy we, where pleasure and mirth are

TENOR. Ah! go - dia - mo, la taz - za, la taz - za e il
Ah! en - joy we, where pleasure and mirth are

Baron, Doctor, & Marquis with BASS. Ah! go - dia - mo, la taz - za, la taz - za e il
Ah! en - joy we, where pleasure and mirth are

Chorus.

Tutti.

pp

mf

f can - ti - co la not - te ab - bel - la e il ri - so, in que - sto, in
beck - on - ing, While *pp* love and wine yet in - vite us, When they can no

can - ti - co la not - te ab - bel - la e il ri - so, in que - sto, in
beck - on - ing, While *pp* love and wine yet in - vite us, When they can no

can - ti - co la not - te ab - bel - la e il ri - so, in que - sto, in
beck - on - ing, While *pp* love and wine yet in - vite us, When they can no

can - ti - co la not - te ab - bel - la e il ri - so, in que - sto, in
beck - on - ing, While *pp* love and wine yet in - vite us, When they can no

f

p

mf

que- sto pa - ra - di - so ne sco - pra il nuo - vo di.
 more, no more de - light us, A - way with this dull, cold earth.

que- sto pa - ra - di - so ne sco - pra il nuo - vo di.
 more, no more de - light us, A - way with this dull, cold earth.

que- sto pa - ra - di - so ne sco - pra il nuo - vo di.
 more, no more de - light us, A - way with this dull, cold earth.

que- sto pa - ra - di - so ne sco - pra il nuo - vo di.
 more, no more de - light us, A - way with this dull, cold earth.

f *pp*

Violetta (to Alfred.)
con grazia

La vi - ta è nel tri - pu - dio_ Nol
 There's naught in life but plea - sure - Alfred. (to Violetta) In

Quan - do non s'a - mi an - ec - ra.
 Un - til one heart you can trea - sure.

Str.

di - te a chi l'i - gno - ra. Ah go -
 love I know no mea - sure. (to Violetta) Ah en -

È il mio de - stin co - sì. Go -
 My heart loves one a - lone. En -

mf Violetta.
 dia - - mo, la taz - za, la taz - za e il can - - ti - co la not - te ab -
 joy - - - we, when pleasure and mirth are beck - - on - ing, While love and

mp Flora.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck - on - ing, While love and

mf Alfred.
 dia - - mo, la taz - za, la taz - za e il can - - ti - co la not - te ab -
 joy - - - we, when pleasure and mirth are beck - - on - ing, While love and

pp Gaston.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck - on - ing, While love and

pp Baron.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck - on - ing, While love and

pp Doctor.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck - on - ing, While love and

pp Marquis.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck - on - ing, While love and

pp SOPR.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when plea - sure and mirth thus are beck - on - ing, While love and

pp TENOR.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when plea - sure and mirth thus are beck - on - ing, While love and

pp BASS.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when plea - sure and mirth thus are beck - on - ing, While love and

pp Tutti.
 Ah sì, go - dia - mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab -
 Oh yes, en - joy we, en - joy we, when plea - sure and mirth thus are beck - on - ing, While love and

Chorus.

poco a poco cresc.

bel-la e il ri - so, in que - - - sto, in que - sto pa - ra -
wine yet in - vite us, When they no more, no more de -

bel-la e il ri - so, go - dia - mo, go - dia - mo, go - dia - mo, in que - sto pa - ra -
wine yet in - vite us, en - joy we, en - joy we, en - joy we, When they no more de -

bel-la e il ri - so, in que - - - sto, in que - sto pa - ra -
wine yet in - vite us, When they no more, no more de -

bel-la e il ri - so, go - dia - mo, go - dia - mo, go - dia - mo, in que - sto pa - ra -
wine yet in - vite us, en - joy we, en - joy we, en - joy we, When they no more de -

bel-la e il ri - so, go - dia - mo, go - dia - mo, go - dia - mo, in que - sto pa - ra -
wine yet in - vite us, en - joy we, en - joy we, en - joy we, When they no more de -

bel-la e il ri - so, go - dia - mo, go - dia - mo, go - dia - mo, in que - sto pa - ra -
wine yet in - vite us, en - joy we, en - joy we, en - joy we, When they no more de -

bel-la e il ri - so, go - dia - mo, go - dia - mo, go - dia - mo, in que - sto pa - ra -
wine yet in - vite us, en - joy we, en - joy we, en - joy we, When they no more de -

bel-la e il ri - so, go - dia - mo, go - dia - mo, go - dia - mo, in que - sto pa - ra -
wine yet in - vite us, en - joy we, en - joy we, en - joy we, When they no more de -

poco a poco cresc.

seo-pra il dì, ah! ah! ne seo-pra il dì, ah!
way with this earth, ah, ah, a way with this earth, a - - -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

seo-pra il dì, ah! ah! ah! ne seo-pra il dì, ah!
way with this earth, ah, ah, ah! a - way with this earth, a - - -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

nuo - vo dì, ne seo - pra il nuo - vo, il nuo - vo dì, sì, ne seo - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -

si!
way!

seo-pra il nuo-vo di!
way with this dull, cold earth!

si!
way!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

seo-pra il nuo-vo di!
way with this dull, cold earth!

Nº 4. "Un dì felice, eterea.,,

Valse and Duet.

Allegro brillante.

Violetta.  Non gradi - re - ste o - ra le dan - ze?
Shall we with dancing crown our ca - rou - sal?

Flora.  (Music is heard in the further room)
Che è ciò? Oh! gen-
What sounds? Yes, a

Alfred.  Che è ciò? Oh! gen-
What sounds? Yes, a

Gaston.  Che è ciò? Oh! gen-
What sounds? Yes, a

Baron.  Che è ciò? Oh! gen-
What sounds? Yes, a

Doctor.  Che è ciò? Oh! gen-
What sounds? Yes, a

Marquis.  Che è ciò? Oh! gen-
What sounds? Yes, a

Chorus.  **SOPRANO.** Che è ciò? Oh! gen-
What sounds? Yes, a
TENOR. Che è ciò? Oh! gen-
What sounds? Yes, a
BASS. Che è ciò? Oh! gen-
What sounds? Yes, a

Piano.  **Allegro brillante. (♩ = 80)**
Military Band (on the stage)
ff > > > > > >

(They approach the centre door, when Violetta, suddenly turning pale, cries:)

Ohi - mè!
A - las!

Nul - la,
No-thing,

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Chea - ve - te?
What ails thee?

Oh Di - o!
Great Heaven!

An - co - ra!
What hast thou?

Voi sof - fri - te.
Ah, you suf - fer!

An - co - ra!
What hast thou?

An - co - ra!
What hast thou?

An - co - ra!
What hast thou?

An - co - ra!
What hast thou?

An - co - ra!
What hast thou?

An - co - ra!
What hast thou?

An - co - ra!
What hast thou?

(Points to the inner apartment)

Un tre - mi - to - che pro - vol Or - là - pas -
'Tis naught, a pass - ing faintness. Go, friends, I

pp
O ciel! ch'è que - sto?
Oh say, what ails thee?

pp
O ciel! ch'è que - sto?
Oh say, what ails thee?

pp
O ciel! ch'è que - sto?
Oh say, what ails thee?

pp
O ciel! ch'è que - sto?
Oh say, what ails thee?

pp
O ciel! ch'è que - sto?
Oh say, what ails thee?

sa - te, fra po-co an - chi - - o sa - rò.
pray you, soon I will join you with - in.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

Co-me bra - ma - te.
We will o - bey you.

(All go into the further room except Alfred.)

(Violetta rises, and looks at herself in the glass.)

Violetta.

Oh qual pal - lor!
How pale I look!

Violetta. (turns, and perceives Alfred.)

Alfred.

Voi qui!
You here?

Ces - sa - ta è
Ah, tell me,

Violetta.

fan - sia che vi tur - bò? Sto me - glio.
is your faint - ness pass'd o'er? 'Tis bet - ter.

Alfred.

Ah in co - tal gui - sa vùc - ci - de - re - te, a -
These midnight rev - els some day will kill you. Let

ver v'è d'uo - po cu - ra del - les - ser
me be - seech you, be of your life more

Violetta.

Alfred.

vo - stro. E lo po - tre - i? Oh se mia
heed - ful. How shall I heed it? Ah, were you

fo - ste, cu - sto - de ve - glic - re -
mine, for ev - er I'd watch o'er

Violetta.

- i pe' vo - stri so - a - vi di. Che di - te?
 you, and guard your gen - tle life. What say you?

Alfred. (ardently).

Ha for - se al - cu - no eu - ra di me? Per - chè nes -
 There lives not one who cares aught for me! Dost thou be -

Violetta.

su - no al mon - do v'a - ma - Nes - sun?
 lieve that no one loves thee? I do.

Alfred. Violetta. (laughing).

Tran - nè sol i - o. Gli è ve - ro! sì gran - de a - mor di - men - ti -
 I love you dear ly. How won - drous! I am not learn - ed in the

Alfred.

ca - toa - ve - a. Ri - de - te! e in voi v'ha un co - re?
 ten - der passion. You're jest - ing! Have you no heart, then?

Violetta.

Un cor? sì, for - se, e a che
No heart? yes, may be, but why.

Alfred.

lo ri - chie - de - te? Ah se ciò fos - se, non po - tre - ste al -
why do you ask me? Ah, if you had one, at my words you
un poco mare.

Violetta.

Alfred.

lo - ra ce - liar, Di - te dav - ve - ro? Io non vin - gan - no.
scarce - ly would jest. Do you say tru - ly? With true de - vo - tion.

Violetta.

Alfred.

Da mol - to è che mia - ma - te? Ah sì, da un an - no. Un
Ist long since first you have lov'd me? A year, and lon - ger. Ah!

Andantino. (♩ = 96.)

di fe - li - ce, e - te - re - a mi ba - le - na - ste in - nan -
day for ev - er re - mem - ber'd, when first I gaz'd up - on

p Str. In the Orchestra.

te, e da quel di tre-man-te vis-si di-gno-to a-
thee, Though thy sweet eyes did shun me, Love in my heart then had

Wind sustain.

9A con espansione

mor. Di quel-la-mor, quel-la-mor ch'è pal-pi-to del-lu-mi-ver-so, del-
birth All that hath life hath its breath, its breath from thee. Love, thou the soul of, the

Cor.

lu-mi-ver-so in-te-ro, mi-ste-ri-o-so, mi-ste-ri-o-so, al-te-ro, cro-ce, cro-ce e de-
life, the life u-ni-ver-sal, my-ster-i-ous pow-er, guiding the fate of mor-tals, Sor-row, sor-row and

Cor.

Violetta.

li-zia, cro-ce e de-li-zia, de-li-zia al cor. Ah se ciò è ver, fug-gi-te-mi!
sweetness, sorrow and sweetness, of this poor earth. If this is true, ah fly from me!

Cl.

pp

brillante

So-lo a-mi-sta-de jo vof-fro, a-mar non so, nè sof-fro un co-sì e-roi-co a-
Friendship is all I of-fer, No love have I to prof-fer, I know not such de-

mo - re. lo so - no fran - ca, in - ge - nu - a, al - tra cer - car do - ve - te; non
vo - tion; I live for joy and li - ber - ty. Friends I will have for plea - sure, if

legg.
ar - duo tro - ve - re - - te di - men - ti - car - mi al - lor.
such - - - thoudost not trea - - - sure, E - rase - - me from thy heart.

Alfred.

Oh - a - mo - re!
Thou lov'st not!

Cor.
Str.

Non ar - duo tro - ve - re - te di - men - ti - car - mi al -
I live a - lone for plea - sure, fare - well, thou soon wilt for -

mi - ste - ri - o - - so, mi - ste - ri - o - so, al - te - - - ro,
my - ste - ri - ous pow - - er, guid - ing the fate of mor - - - tals,

legg. lo - ra, di - men - ti - car - mi, di - men - ti - car - mi al - - - lor,
legg. get me, thou wilt for - get me, thou wilt for - get me, fare - - well,

legg. cro - ce, cro - cee de - li - zia, cro - cee de - li - zia, de - li - zia al cor,
sor - row, sor - row and sweetness, sor - row and sweetness, of this poor earth,

Cl.

di - men - ti - car - mi al - lor,
thoult for - get me, fare - well,

de - li - zia, de - li - zia al cor,
sweet sor - row, of this poor earth,

dim.

di - men - ti - car - mi al - lor, di - men - ti -
thoult for - get me, fare - well, thou wilt for -

de - li - zia, de - li - zia al cor, cro - cee de -
sweet sor - row, of this poor earth, sor - row and

Str.

car - mi, di - men - ti - car, ah!
get me, thou wilt for - get, ah!

li - zia, de - li - zia al cor, ah!
sweetness of this poor earth, ah!

ah! di - men - ti - car - mi al - lor!
ah! fare - well, thou wilt for - get!

ah! cro - cee de - li - zia al cor!
ah! oh love, light of this earth!

Tempo I. Violetta.

Gaston. (at the door.) Si fol-leg-gia-va!
Naught else but fol-ly!

Tempo I. Eb-ben? ehe dia-vol fa-te? Ah! ah! sta
Still here? What are you do-ing? Ha, ha, that's

Military Band (on the stage).

Violetta. (to Alfred.)

(goes back)

ben! re-sta-te!
well! go on then

A-
Of

mor- dun-que non piut- Vi gar-ba il pat-to?
love thoult say no more- Is that a com-pact?

Alfred. (going.) Violetta.

Io vob-be - di-seo. Par-to. A tal giun-
I shall o bey you. Good-bye. So soon you

(takes a flower from her breast.)

Alfred.

ge - ste? leave me? Pren - de - te que - sto fio - re. Per - Ah stay, - first take this flower. And

Violetta.

Per ri - por - tar - lo. Soon to re - turn it.

(returning.)

chè? why? Quando? May I?

Quan - do sa - rà ap - pas - si - to. Bring it a - gain when fad - ed.

Oh ciel! Oh joy!

Do - To -

Eb - ben - 'Tis well,

do - ma - ni. to mor - row. (takes the flower with transport)

ma - ni! mor - row!

Io Oh

Violetta.

son, io son fe - li - ce! D'a - mar - mi di - te an -
sweet, oh bliss - ful to - ken! And still thou say'st, thou

Alfred.

co - ra? Oh quan - to, quan - to v'a - mo! oh
lov'st me? I can - not, can - not say how I

Violetta.

D'a - mar - mi!
Thou lov'st me!
quan - to v'a - mo, oh quan - to! lo son, io
love thee, ah how I love thee! Oh sweet, oh

p

Violetta.

son fe - li - ce! D'a - mar - mi di - te an - co - ra?
bliss - ful to - ken! And still thou say'st, thou lov'st me?

Alfred.

Dà - mar - -
Thou lov'st

Oh quan - to, quan - to v' a - mo! oh quan - to v' a - mo, oh
I can - not, can - not say how I love - thee, ah - how I

8

p

mi!
me! (going)

Par - ti - te?
We part then?

quan - - to!
love - - thee!

Par - to.
I leavethee.

(returns and)

8

p *f* *p*

Ad - di - o.
Fare-well.
kisses her hand)

Ad - di - o.
Fare-well then.

Di più non bra-mo.
Ah, more I ask not.

Ad - di - o.
Fare-well then.

8

p *f* *p*

Ad - di - o.
Fare - well then.
(farther away)

Ad - di - o.
Fare - well then.

ff

No 5. Stretta of the Introduction.

Allegro vivo.

Piano.

p Orchestra. *mf* Tutti. C. b. & Tymp.

Flora (returns with the others; all are heated with dancing.) *pp*

Si ri - de - staj in ciel l'au -
See, the morn - ing sun is -

Gaston. *pp*

Si ri - de - staj in ciel l'au -
See, the morn - ing sun is -

SOPR. *pp*

Si ri - de - staj in ciel l'au -
See, the morn - ing sun is -

TENOR *pp*

Si ri - de - staj in ciel l'au -
See, the morn - ing sun is -

Si ri - de - staj in ciel l'au -
See, the morn - ing sun is

Baron, Doctor and Marquis with BASS. *pp*

Si ri - de - staj in ciel l'au -
See, the morn - ing sun is

f *cresc.* *ppp* *legg. e stucc.* *Str.* *p*

ro - ra, e nè for - za di par - ti - re; mercè a voi, gen - til si - gno - ra, di si -
gleam - ing, Let us now de - part from hence; - In ob - liv - ious slumber dreaming, Let us -

ro - ra, e nè for - za di par - ti - re; mercè a voi, gen - til si - gno - ra, di si -
gleam - ing, Let us now de - part from hence; - In ob - liv - ious slumber dreaming, Let us -

ro - ra, e nè for - za di par - ti - re; mercè a voi, gen - til si - gno - ra, di si -
gleam - ing, Let us now de - part from hence; - In ob - liv - ious slumber dreaming, Let us -

ro - ra, e nè for - za di par - ti - re; mercè a voi, gen - til si - gno - ra, di si -
gleam - ing, Let us now de - part from hence; - In ob - liv - ious slumber dreaming, Let us -

ro - ra, e nè for - za di par - ti - re; mercè a voi, gen - til si - gno - ra, di si -
gleam - ing, Let us now de - part from hence; - In ob - liv - ious slumber dreaming, Let us -

pp e staccate incominciando PP per fare un cresc.

splen - di - do gio - ir. Si ri - de - sta in ciel l'au - ro - ra,
steep each lan - guid sense. See, the morn - ing sun is gleam - ing, *pp*

splen - di - do gio - ir. Si ri - See, the
steep each lan - guid sense. Baron. *pp*

splen - di - do gio - ir. Si ri - See, the
steep each lan - guid sense. *pp e staccate*

splen - di - do gio - ir. Si ri - de - sta in ciel l'au - ro - ra,
steep each lan - guid sense. See, the morn - ing sun is gleam - ing, *pp*

splen - di - do gio - ir. Si ri - See, the
steep each lan - guid sense. *pp*

splen - di - do gio - ir. Si ri - See, the
steep each lan - guid sense. *pp*

p cresc. - - poi -

e n'è for - za di par - tir;
Let us now de - part from hence;

desta in ciel l'au - ro - ra, e n'è for - za di par -
morn - ing sun is gleaming, Let us now de - part from

desta in ciel l'au - ro - ra, e n'è for - za di par -
morn - ing sun is gleaming, Let us now de - part from

e n'è for - za di par - tir;
Let us now de - part from hence;

desta in ciel l'au - ro - ra, e n'è for - za di par -
morn - ing sun is gleaming, Let us now de - part from

desta in ciel l'au - ro - ra, e n'è for - za di par -
morn - ing sun is gleaming, Let us now de - part from

a - - poco - - a - - poco -

a *- poco*

mer-cè a voi, gen - til si - gno - ra,
In ob - liv - ious slum - ber dream - ing,

tir;
hence;

mer-cè a voi, gen - til si -
In ob - liv - ious slum - ber

tir;
hence;

mer-cè a voi, gen - til si -
In ob - liv - ious slum - ber

mer-cè a voi, gen - til si - gno - ra,
In ob - liv - ious slum - ber dream - ing,

tir;
hence;

mer-cè a voi, gen - til si -
In ob - liv - ious slum - ber

tir;
hence;

mer-cè a voi, gen - til si -
In ob - liv - ious slum - ber

add Ob. & Cl.

a *- poco*

di sì splen - di - do gio - ir.
Let us steep each lan - guid sense.

gno - ra,
dream - ing,

di sì splen - di - do gio -
Let us steep each lan - guid

gno - ra,
dream - ing,

di sì splen - di - do gio -
Let us steep each lan - guid

di sì splen - di - do gio - ir.
Let us steep each lan - guid sense.

gno - ra,
dream - ing,

di sì splen - di - do gio -
Let us steep each lan - guid

gno - ra,
dream - ing,

di sì splen - di - do gio -
Let us steep each lan - guid

La cit - tà di fe - ste è pie - na,
 Take our thanks, oh fair - est la - dy,

ir. sense. La cit - tà di fe - ste è
 Take our thanks, oh fair - est

ir. sense. La cit - tà di fe - ste è
 Take our thanks, oh fair - est

La cit - tà di fe - ste è pie - na,
 Take our thanks, oh fair - est la - dy,

ir. sense. La cit - tà di fe - ste è
 Take our thanks, oh fair - est

ir. sense. La cit - tà di fe - ste è
 Take our thanks, oh fair - est

add Cor. & Fag.

vol - ge il tem - po dei pia - cer;
 For the plea - sure of to - night,

pie - na, la - dy, vol - ge il tem - po dei pia -
 For the plea - sure of to -

pie - na, la - dy, vol - ge il tem - po dei pia -
 For the plea - sure of to -

vol - ge il tem - po dei pia - cer;
 For the plea - sure of to - night,

pie - na, la - dy, vol - ge il tem - po dei pia -
 For the plea - sure of to -

pie - na, la - dy, vol - ge il tem - po dei pia -
 For the plea - sure of to -

sino

sino

sino

sino *al*

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er ready, each and all are ev - er

cer;
 night;

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er read - y, each and all are ev - er

cer;
 night;

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er read - y, each and all are ev - er

Doctor.

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er read - y, each and all are ev - er

Marquis.

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er read - y, each and all are ev - er

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er ready, each and all are ev - er

cer;
 night;

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er read - y, each and all are ev - er

cer;
 night;

nel ri - po-so ancor la le - na, nel ri - po-so ancor la
 Each and all are ev - er read - y, each and all are ev - er

add Fl. & Picc.

al

le - na si ri - tem - pri per go - der, ah! — si — ri - tem - pri, si ri -
 read - y To com - panion thy de - light, ah! — ev - er — read - y to com -

le - na si ri - tem - pri per go - der, ah! — si — ri - tem - pri, si ri -
 read - y To com - panion thy de - light, ah! — ev - er — read - y to com -

le - na si ri - tem - pri per go - der, ah! si ri - tem - pri, si ri -
 read - y To com - panion thy de - light, ah! ev - er read - y to com -

le - na si ri - tem - pri per go - der, ah! si ri - tem - pri, si ri -
 read - y To com - panion thy de - light, ah! ev - er read - y to com -

le - na si ri - tem - pri per go - der, ah! si ri - tem - pri, si ri -
 read - y To com - panion thy de - light, ah! ev - er read - y to com -

le - na si ri - tem - pri per go - der, ah! — si — ri - tem - pri, si ri -
 read - y To com - pan - ion thy de - light, ah! — ev - er — read - y to com -

le - na si ri - tem - pri per go - der, ah! — si — ri - tem - pri, si ri -
 read - y To com - pan - ion thy de - light, ah! — ev - er — read - y to com -

le - na si ri - tem - pri per go - der, ah! si ri - tem - pri, si ri -
 read - y To com - pan - ion thy de - light, ah! ev - er read - y to com -

Tutti.
ff

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all are ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all are ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all will ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all will ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all will ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all will ev - er
are ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all will ev - er
are ev - er

tem-pri per go-der, sì, nel ri - po-so ancor la le - na si ri - tempri, si ri -
pan - ion thy de-light, yes, each and all are ev - er read - y, each and all will ev - er

8 no det

tem-pri, si ri-tem-pri per go-der, sì, nel ri - poso ancor la le-na si ri -
 read - y To com-pan - ion thy de-light, yes, each and all are ev-er read-y, each and

tem - pri per go - der, sì, nel ri - poso ancor la le - na si ri -
 share in thy ce - light, yes, each and all are ev-er read-y, each and

tem - pri per go - der, sì, nel ri - poso ancor la le - na si ri -
 share in thy de - light, yes, each and all are ev-er read-y, each and

tem - pri per go - der, sì, nel ri - poso ancor la le - na si ri -
 share in thy de - light, yes, each and all are ev-er read-y, each and

tem - pri, si ri-tem-pri per go-der,
 read - y To com-pan - ion thy de-light,
 share in thy go - der, sì, nel ri - poso ancor la le - na si ri -
 de - light, yes, each and all are ev-er read-y, each and

tem - pri, si ri-tem-pri per go-der,
 read - y To com-pan - ion thy de-light,
 share in thy de - light, yes, each and all are ev-er read-y, each and

tem - pri per go - der, sì, nel ri - poso ancor la le - na si ri -
 share in thy de - light, yes, each and all are ev-er read-y, each and

tempri, si ri-tem-pri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all are ev-er read-y to com-pan-ion thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all are ev-er read-y to com-pan-ion thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all will ev-er share in thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all will ev-er share in thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all will ev-er share in thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri, si ri-tem-pri per go-der,
all are ev-er read-y to com-pan-ion thy de-light,

tempri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all will ev-er share in thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri, si ri-tem-pri per go-der,
all are ev-er read-y to com-pan-ion thy de-light,

tempri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all will ev-er share in thy de-light, yes, each and all are ev-er

tempri, si ri-tem-pri per go-der, sì, nel ri-po-so an-cor la
all will ev-er share in thy de-light, yes, each and all are ev-er

le-na si ri-tempri per go-der,
read-y to companion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tempri per go-der,
read-y to companion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tempri per go-der,
read-y to companion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tempri per go-der,
read-y to companion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tempri per go-der,
read-y to companion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tem-pri per go-der,
read-y to com-pa-nion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tem-pri per go-der,
read-y to com-pa-nion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

le-na si ri-tem-pri per go-der,
read-y to com-pa-nion thy de-light,

sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-

Vln.

Tutti

No 6. "Ah, fors'è lui che l'anima.,,

Recit. and Air.

Allegro. 11

Violetta. *E stra-no! è stra-no! in co-re scol-pi-ti ho que-gli ac-*
How wondrous! how wondrous! his words deep within my heart are

Piano.

cen - til *Sa - ria per me sven - tu - ra un se - ria -*
grav - en! *And would it bring me sor - row to love sin -*

f *pp* *Sir.*

mo-re? *Che ri - sol - vi, o tur - ba - ta - ni - ma mi - a?* *Nul*
cere-ly? *Oh, my heart, why so sore - ly art thou troubled?* *No*

12

l'uo - mo an - co - ra l'ac - cen - de - va. *Oh gio - - ja ch'io non co -*
love of mor - tal yet hath mov'd thee. *Oh rap - - ture I nev - er*

nob - bi, es - ser a - ma - ta a man - do! *E sde - gnar - la pos s'ì - o per*
knew of, to love a heart de - vot - ed! *Shall I dare to disdain it, and*

rit!
Allegro.

la - ri - de fol - li - e del vi - ver mi - - o?
 choose the emp - ty fol - lies that now sur - round - - - me?

Andantino. (♩ = 96)

Ah, for - sè lui che là - ni -
 Ah, was it him my heart fore-

Fl. Ob. & Cl. *legg. p*
 Str. *pp*

ma so - linga ne' tu - mul - ti, so - linga ne' tu - mul - ti, go - dea so -
 told, when in the throng of plea - sure, when in the throng of plea - sure Oft have I

ven - te pin - ge - re de suoi co - lo - ri oc - cul - ti, de suoi co - lo - ri oc -
 joy'd to shad - ow forth on whom a lone I'd trea - sure, on whom a lone I'd

cul - ti! Lui, che mo - de - sto e vi - gi - le al - le - gre so - glie a - sce - se,
 trea - sure? He who with watchful ten - der - ness Guarded my wan - ing pow - ers,

pp *cresc.*



f *c* *pp* *D*

e nuo-va feb-bre ac - ce - se, de - stando mi al la - mor!
 Strewing my way with flow - ers, Wak - ing my heart to love!

f *con espansione*

A quel - la - mor, quel - la - mor, — ch'è pal - pi - to
 Ah, now I feel that 'tis love, — and love a - lone,

pp *Wind sustain.* *3*

p Str. pizz.

del - lu - ni-ver - so, del lu - ni-ver - so in te - ro, mi - ste - ri -
 sofe breath of all in the life, the life u - ni-ver - sal, mys - te - rious

f *leggero* *3*

o - so, mi - ste - ri - o - so al te - ro, cro - ce, cro - ce de - li - zia, cro - ce de -
 pow - er, guid - ing the fate of mor - tals, sor - row, sor - row and sweet - ness, sor - row and

3

li - zia, de - li - zia al cor.
 sweet - ness of this poor earth.

FLO. & CL. *pp* *leggero* *3*

p *dolciss.*

A me, fan - ciul - la, un can - di - do e tre - pi - do de - si - re,
Fond - ly with - in my heart en - shriud I have that image hid - den,

pp
Str.

e tre - pi - do de - si - re, que - st'ef - fi - giò dol - eis - si - mo
I have that image hid - den; Now with the sov' - reign pow'r of love,

signordel l'av - ve - ni - re, si - gnordel l'av - ve - ni - re, quan - do ne' eie - li il
It doth a - rise un - bid - den, it doth a - rise un - bid - den; And o'er my heav'n of

pp

rag - gio di sua bel - tà ve - de - a, e tut - ta me pa - see - a
prom - ise Beckons my soul to glad - ness; Oh, if the dream be mad - ness,

cresc.

ppp
di quel di - vi - noer - ror. Sen - - tia che a - mo - - re, che a -
Life hath no lon - ger worth. Ah, no, I feel, 'that tis

f *con espansione*

pp Wind sustain.

Str. pizz.

mo - - re il pal - pi - to del - - lu - ni - ver - - so, del -
love, — and love a - lone, sole - breath of all in the

lu - ni - ver - so in - te - - ro, mi - ste - ri - o - so, ³
life, the life u - ni - ver - - sal, mys - te - rious pow - er

mi - ste - ri - o - so al - te - - ro, *f* ero - ce, croce e de - li - zia, croce e de -
guid - ing the fate of mor - - tals, sor - row, sorrow and sweet - ness, sorrow and

li - zia, de - li - zia al cor! ³ cro - ce e de - li - zia, de - li - zia al cor!
sweet - ness of this poor earth! sor - row and sweet - ness of this poor earth!

Wind. ³

ah! ^(stands pensively.) de - li - zia al cor! ^(rousing herself) Fol - li - e! fol -
ah! of this poor earth! What fol - ly! what

Str.

Allegro. (♩ = 120)

li - el de - li - rio vanoequesto! Po - ve - ra
fol - ly! for methere's no re - turning! Ah, I am

don - na, so - la, ab - ban - do - na - ta in que - sto po - po - lo - so de -
helpless, lone - ly, with - out a friend; for me this thronging city doth

ser - to che appella - no Pa - ri - gi, che spero or più? che far deg - gi - o? gio - i - re! di
seem as a vast and empty desert: What can I hope? where can I turn me? to pleasure! in

vo - lut - tà ne' vor ti - ei, di vo - lut - tà pe -
ev - 'ry fierce and wild de - light I'll steep my sense, and

rir! Gio - - ir! gio - - ir!
die! Of joy I'll die!

Allegro brillante. (♩ = 84)

mf Tutti.

> assai brillante
Sempre li - be - ra - deg -
l'Il - ful - fil the round of

p Str.

tr *tr*

g'i - o fol - leg - gia - re di gio - ja in gio - ja, vo' che scor.ra il vi - ver
plea - sure, Joy - ing, toy - ing from flow'r to flow - er, I will drain a brim - ming

tr *tr*

tr *tr* *3*

mi - o pei seu - tic - ri del - pia - cer. Nasca il giorno, o il gior - no
mea - sure From the cup of ros - y joy. Nev - er weary, each dawning

tr *tr* *3*

nuo-ja, sempre lie-ta ne' ri-tro - vi, a di-
 morrow Flies to bear me some new rap - ture; Ev-er

fetto questo ripiglio

let - ti sem - pre nuo - vi dee vo - la - re il miopen-sier, dee - vo -
 fresh delights I'll bor - row, I will ban - ish all - an - noy, all - an-

lar, dee - vo - lar dee - vo - la - re il miopen-sier, dee - vo -
 noy, all - an - noy, I will ban - ish all an - noy, all - an-

lar, dee - vo - lar il pen-
 noy, all - an - noy, all an-

Andantino.

sier! Oh!
noy! Ah!

Alfred (under the balcony)

A - mor, a - mor e pal - pi - to del - lu - ni-ver-so, del-lu - ni-ver-so in -
All hath life, hath life and breath from thee, Love, thou'rt the soul of the life, the life u - ni -

Andantino. (♩ = 96.)

p Harp.

oh-a-mo-re!
I'm spellbound!

te - ro, mi-ste-ri - o - so, mi-ste-ri - o - so, al - te - ro, cro-ce croce e de -
ver - sal, mys-te-ri-ous pow - er, guiding the fate of mor - tals, sorrow, sorrow and

Allegro.

Fol - - li - e! fol - li - e! fol - li - -
What fol - ly! what fol - ly! what fol - -

li - zia, croce e de - li - zia, de - li - zia al cor!
sweetness, sorrow and sweetness of this poor earth!

Allegro. Tutti.

ff Str.

dolce piacere

- - - - - e! gio - ir, gio -
- - - - - ly! Of joy I'll - - -

Tempo I. (♩=84.) *assai brillante*

allarg.

ir! die!

Sempre li-be-ra deg-gi - o fol-leg-
l'll ful-fil the round of plea - sure, Joy-ing,

gia - re di gio - ja in gio - ja, vo' che scor-ra il vi - ver mi - o pei sen-
toy - ing from flow'r to flow-er, I will drain a brimming mea - sure From the

tie - ri del pia - cer. Na-sca il gior-no, o il gior-no nuo-ja, sem-pre
cup of ro - sy joy. Nev-er wea-ry, each dawning mor-row Flies to

tr *fe* *con effetto questo ri-*
lie - ta ne' ri - tro - - vi, a di - let - ti sem - pre
bear me some new rap - - - ture, Ev - er fresh delights I'll

Tutti.

piglio

nuo - vi dee vo - la - re il mio pen-sier, dee - vo - lar, dee - vo -
bor - row, I will ban - ish all - an - noy, all - an - noy, all - an -

sier, dee vo lar, dee vo -
 noy, all an noy, all an -

A - mor è pal - pi - to del - lu - ni - ver - so.
 Love thou art life and breath of all cre - a - tion.

lar, dee vo -
 noy, all an -

lar il mio pen sier, il mio pen
 noy, I'll ban ish all, yes, all an

Tutti.

sier, il mio pen
 noy, yes, all an

(Exit through door, L.H.)

sier!
 noy!

Act II.

A room on the ground-floor of a country-house near Paris. In the centre, at the back, a mantelpiece with clock, mirror, &c. A glass door on each side shows the garden; two other doors opposite each other. Chairs, tables, books, writing-materials, etc.

No 7. "De' miei bollenti spiriti., Recit. and Air.

(Enter Alfred in hunting-costume.)

Allegro vivace. (♩ = 132)

Piano.

p Str.

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a treble clef and a common time signature (C). The music is marked *p* (piano) and *Str.* (string). The second system continues the piece with similar notation. The third system concludes the piano introduction with a final cadence.

Alfred.

Lun-ge da
When we are

Recit.

(puts away his gun)

le - i per me non vha di - let-to!
part-ed, of life it-self I'm wea-ry.

Vo - la - ron già tre
Three months have nearly

a tempo

lu - ne dac-chè la mia Vio - let - ta a - gi per me la - scio, do - vi - zie, a -
 van - ish'd since my be - lov'd Vio - let - ta left, for my sake, the world, its pleasures and

mo - ri, e le pom - po - se fe - ste, ov', a - gli o - maggi av - vez - za, ve - dea schia - vo cias -
 splendors, the gay and bril - liant cir - cle where she, the star of beau - ty, enslav'd the hearts of

Andante.
 eun di sua bel - lez - za. Ed or eou - ten - ta in que - sti a - me - ni luo - ghi tut - to scor - da per
 all to do her homage. And here con - tent - ed with me to roam the meadows, she forgets all for

Adagio.
 me. Qui pres - so a lei io ri - na - scer mi sen - to, e dal
 me. Her gra - cious pres - ence re - news all my be - ing, sweet en -

sof - fio d'amor ri - ge - ne - ra - to scor - do ne' gau - di suo - i tut - to il pas -
 chantment of love, in thee is cancell'd all dark remembrance of a past dis -

Andante. (♩ = 60)
 sa - to.
 tract - ed.

pp Str. pizz.

p

De' miei bol-len - ti spi - ri - ti, il gio - va - ni - le ar -
 Fe - ver'd and wild my dream of youth, no star on high to

do - re el - la temprò col pla - ci - do sor -
 guide me, she shone on me with ray be - nign, and

Wind sustain.

stent. *ppp*

ri - so del - la - mor, del - la - mor! Dal di che dis - se:
 trouble fled a - way, fled a - way! When low she whisper'd:

vi - ve - re *io vo - gliò, io vo - gliò a te fe - del,*
 "Live for me, On earth, — on earth I love but thee;"

f

del - lu - ni - ver - so im - me - mo - re io vi - - vo, io vi - vo
 Ah, since that bright, that bless - ed day, in heav - - en 'mid joys ce -

ppp

qua - si, io vi - vo qua-si in ciel. Dal dì che dis-se: vi - ve-re io voglio a te fe
les - tial, in heav'n I dream to be. When low she whisper'd: "Live for me, On earth I love but

pp

del, sì, sì, del - lu - ni-ver - so im-me - mo - re io
thee, but thee;" Ah, since that bright, that bless - ed day, in

ff *ppp* *morendo*

vi - - vo, vi - vo qua - si, io vi - vo qua - si in ciel, io
heav'n 'mid joys ce - les - tial, in heav'n I dream to be, ah,

dolcissimo

vi - - vo in ciel, del - lu - ni-ver - so im-me - mo - re
since that day, in heav'n itself I dream to be,

dim. *dolcissimo*

io vi - vo quasi in ciel, ah sì, io vi - vo quasi in cie - lo, io vi - vo qua - si in
ah, since that blessed day, ah, since that bright and blessed day, in heav'n I dream to

Allegro. ($\text{♩} = 80$)

ciel.
be.

p

(Enter Annina, agitated)

An - ni - na, don - de
An - ni - na, say, whence

Annina. Alfred. Annina.

vie - ni? Da Pa - ri - gi. Chi tel com - mi - se? Fu la mia si -
come you? Straight from Pa - ris. Who thith - er sent you? Who else but my

Alfred. Annina. Alfred.

gno - ra. Per - ché? Per a - lie - nar ca - val - li, coc - chi e quanto an - cor pos - sie - de. Che mai
mistress? Wherefore? It is her wish that all she owns shall be at once disposd of. Ah, what

($\text{♩} = 80$) Annina. Alfred.

sen - to! Lo spendio e gran - de a vi - ver qui so - lin - ghi. E ta -
say'st thou? It is ex - pen - sive to live like this, se - quester'd. And I

pp Str.

Annina. Alfred.

ce - vi? Mi fu il si-len-zio im - po - sto. Im - po - sto?
 knew not! She bade me not to tell you. She bade you?

Annina. Alfred.

or v'ab - bi - so - gna? Mil - le lu - i - gi! Or
 What sum is need - ed? Two thousand lou - is. I

van-ne. An-drò a Pa - ri - gi, que-sto col - lo-quio i - gno - ri la si -
 go then, a-way to Pa-ris, but do not mention a word be-fore your

gno-ra; il tut - to val - go a ri - pa - ra - re an - co -
 mistress; there yet is time to can-cel all my er -

ff Tutti

(Exit Annina)

ra; va! va!
 rors; Go! go!

Allegro, (♩ = 108)

O mio ri-mor-so! oh in-fa-mia! io
Oh deep re-morse, oh in-fa-my! in

vis-si in ta-le er-ro-re! ma il tur-pe son-no a
sel-fish joys I lin-ger'd, but ruth-less fate hath

fran-ge-re il-ver mi ba-le-nò! Per
rent in twain my-sweet, fal-la-cious-dream! Be

po-stil-co in se-no ac-que-ta-ti, o gri-do o gri-do del-lo
still a-while, and-bide, my heart, thou shalt, thou shalt retrieve thy

Wind sustain.

no-re; ma-vrai se-cu-ro vin-di-ce; que
hon-or, re-morse pur-sue me, or l'il do't, be-

st'on - ta la - ve - rò. Oh mio ros - sor! oh in - fa -
 fore the mor - row's beam. Oh deep re - morse! oh in - fa -

oppure.
 sì, que - st'on - ta la - ve - rò, sì, la - ve -
 yes, I'll lave my shame be - fore the mor - row's

mia! ah sì, que - st'on - ta la - ve - rò, sì, la - ve -
 my! ah, yes, I'll lave my shame be - fore the mor - row's

rò! Oh mio ros - sor! oh in - fa - mia! ah sì, que - st'on - ta, sì, que -
 beam. Oh deep re - morse! oh in - fa - my! ah yes, I'll lave my shame be -

st'on - ta la - ve - rò, que - st'on - ta, que - st'on - ta la - ve - rò!
 fore the mor - row's beam. I'll lave it be - fore the morrow's beam!

ff Tutti *ff*

Alfred.

O mio ri-mor-so! oh in-fa-mia! io
Oh deep re-morse, oh in-fa-my! in-

p Str. 3

vis-si in ta-le er-ro-re! ma il tur-pe son-no a
self-ish joys I lin-ger'd, but ruth-less fate hath

fran-ge-re il ver-mi ba-le-no! Per
rent in twain my sweet, fal-lacious dream! Be

po-co in se-no ac-que-ta-ti, o gri-do, o gri-do del-lo
still a-while, and bide, my heart, thou shalt, thou shalt retrievethy

3 Wind sustain.

no - re, m'a - vrai se - cu - ro vin - di - ce; que -
hon - or, re - morse pursue me, or I'll do't, be -

st'on - ta la - ve - rò! Oh mio ros - sor! oh in - fa -
fore the mor - row's beam! Oh deep re - morse! oh in - fa -

oppure. si, que - st'on - ta la - ve - rò, si, la - ve -
I'll lave my shame be - fore the mor - row's
mia! ah sì, que - st'on - ta la - ve - rò, si, la - ve -
my! Ah yes, I'll lave my shame be - fore the mor - row's

ro! Oh mio ros - sor! oh in - fa - mia! ah sì, que -
beam! Oh deep re - morse! oh in - fa - my! Ah yes, I'll

st'on - ta, sì, que - st'on - ta la - ve - rò, que - st'on - ta, que - st'on - ta la - ve -
lave my shame be - fore the mor - row's beam, I'll lave it before the morrow's

ff Tutti.

rò, ah, l'on - ta, l'on - ta
beam, it shall, it shall be la - ve
be -

ff

rò, sì, la - ve - rò, ah, l'on - ta, l'on - ta
fore the mor - row's beam, it shall, it shall be la - ve -
be -

rò, sì, la - ve - rò, la - ve - rò, la - ve - rò, la -
fore the mor - row's beam! Oh re - morse, oh re - morse, oh

(Exit)

ve - rò!
re - morse!

Nº 8. "Pura siccome un angelo.,,

Recit. and Duet.

Allegro.

(Enter Violetta with papers) **Violetta.** **Annina.** **Violetta.**

Voice. *Al-fredo? Per l'a-ri-gior or parti-va. E tor-ne-Where's Alfred? He has just gone off to Paris. And for how*

Piano. *Str.*

Annina. **Violetta.**

Voice. *rà? Pria che tramon-ti il gior-no, dir-vel m'im-po-se. E stra-no! long? Un-til the dawn of morning; he bade me tell you. 'Tis cu-riqus!*

Joseph. (enters and presents a letter to Violetta.) **Violetta.** (seating herself)

Voice. *Per voi. Sta ben. In bre-ve giunge-rà un uom d'af-For you. 'Tis well. This morn-ing I expect to see a*

(Exit Annina and Joseph) (Violetta opens the letter)

Voice. *fa-ri; entrial-li-stante. Ah, ah! Scopri-va Flo-ra il mio ri-stranger, at once ad-mit him. Ha, ha! So Flo-ra knows where I am*

(throws the letter on a table)

Voice. *ti-ro, e m'in-vi-ta a dan-zar per que-sta se-ra! In-van m'a-spet-te-hid-ing, asks that I shall at-tend her ball this evening! She'll wait for me in*

(signs that Joseph is to admit him)

ra. Sa-ra lui che at - ten-do
 vain. Joseph. It is he I wait for.

Equi un si - gno-re.
 Madame, a stranger.

Allegro.

Str.

(surprised, motions him to be seated)

Germont. Son i - o. Voi?
 'Tis I, sir. You? (seating him-
 self)

Ma-da-mi-gel-la Va-le - ry? D'Al-fredo il padre in me ve-dette. Si, del-l'in-
 Ist Vi-o-let-ta Va-le - ry? You see be-fore you Alfred's father. Yes, I'm the

Recit.

(rising, with resentment)

Don - na son io, si -
 Sir, you're beneath my

cau-to chea ru-i - na cor-re, am-ma-lia - to da vo-i.
 fa-ther of th'in-cau-tious mad-man you are lur - ing to ru-in.

gno-re, ed in mia ca-sa; ch'io vi la-sciassen - ti - te, piu per voi, che per
 roof-tree, and I'm a woman; pray permit me to leave you, for your sake more than

(going) (returns and seats herself)

me. mine. Tratto in er-ror voi fo-ste_ You are immers'd in er-ror_ De' suoi be-nie-gli do-no vuol He to you would give all his pos-

(Quai mo-di!) Pu-re_ (What bearing!) Madam_

(gives him a paper)

Non l'o-sò fi-no-ra-ri-fin-te-rei. (looking round) A tutt'e miste-ro que- He hath giv'n me nothing: I should re-fuse. To none but myself does it far-vi. sessions. Pur tanto lus-so. But all this splendor.

Moderato. (Germont reads it)

st'at-to_ A voi nol si-a. mat-ter_ but you shall know it.

47 Germont.

Ciel! che di-seo-pro! D'o-gni vo-stro a-ve-re or vo-le-te spo- What a dis-cov-'ry! Then you would re-lin-quish all your worldly be-

51 Violetta. (with ardor)

gliarvi! Ah il pas-sa-to per-chè, per-chè v'ae-eu-sa! Più non e-si-ste. Or a-mo-Longings! But, oh sor-row, the past will still ac-cuse you! The past is cancell'd, I love but

Allegro.
a tempo

allarg.

fre-do, e Di-o can-cel-lo col pen-ti-men-to
Alfred, and Heav'n has blotted out my sin with my re-

fa tempo *pp colla parte*

Germont.

Violetta.

mi-o! No-bi-li sen-si in-ve-ro! Oh co-me dol-ce mi suo-na il vo-stro ac-
pen-tance! Ah yes, thy heart is no-ble! Oh gentle words, how they soothe my troubled

Germont. (rising)

Allegro. Violetta. (rising)

cento! Ed a tai sen-si un sa-cri-fi-zio chieggo. Ah no_ fa-ce-te_ ter-ri-bil
spirit! And from that heart I would ask a great concession. Ah no_ I cannot_ some dreadful

presto

co-sa chie-de-re-ste, cer-to_ il pre-vi-di_ v'at-te-si_ e-ra fe-li-ce
sa-cri-fice I see im-pend-ing, I fore-saw it_ I knew it_ ah me! we were too

Germont.

trop-po! D'Al-fre-do il pa-dre la sor-te, l'av-ve-nir do-man-da or
hap-py! I charge thee, hear me. In thy hands I will lay the fu-ture

73 *Violetta.* *Germont.* *All^o moderato* ($\text{♩} = 84$)

qui de suoi due fi-gli. Di due fi-gli? Sì.
fate of my two children. Your two children? Yes.

Str. p
pp

dolciss. cantabile

Pu - ra sic-co-me un an - ge - lo, Id - dio mi diè u - na fi - glia;
Fair as a rose in Pa - ra - dise, Heav'n gave to me a daugh - ter,

se Al - fre - do ne - ga rie - de - re in se - no al - la fa - mi - gia,
Our tranquil days flow'd bliss - ful - ly like calm, un - trou - bled wa - ter.

Wind sust.

legg. *legg.*

l'a - matee amante gio - vi - ne cui spo - sa andar do - ve - a,
Loving and lov'd the maid - en was, fondest of hopes she cher - ish'd:

dim.

or si ri - cu - sa al vin - co - lo - che lie - ti, lie - ti ne ren - de - va.
Thou art, a - las, th'un - hap - py cause that those, that those sweet hopes have per - ish'd.

Deh non mu-ta-te in tri - bo-li le ro-se del-l'a - mor, ah non mutate in
 Ne'er will my daughter wed - ded be, while Al-fred is thy thrall, ne'er will my daughter

tri-bo-li le ro-se del-l'a - mor, a prie-ghi miei re - si - ste - re no, no, non
 wed-ded be while Al-fred is thy thrall, Oh grant a fa-ther's fervent pray'r, and may a

stent. pp

colla parte

101 *animando a poco a poco* Violetta.
 voglia il vo-stro cor, no, no. Ah com -
 blessing yet up - on thee fall. Ah, your

104
 pren-do: do-vrò per al - cun tempo da Alfre-do al-lon-ta - nar - mi; do - lo -
 mean-ing is, that we should be parted un - til his sis-ter's marriage; it will

107 Germont.
accel. *a* Violetta. *poco*
 ro - so fo - ra per me - pur - Non è ciò che chiedo. Cielo! che più cer -
 grieve me, but if I must - I - 'Tis not that I ask you. Heaven, what more then

110 *a poco* **Germont.** **Violetta.**

ea - te? of - fer - si - as - sa - i! Pur non ba - sta. Vo - le - te che per
 would you? I cannot bear this. That were nothing. You do not mean that

113 **Germont.** **Violetta.** *tutta forza*

sem - pre a lui re - mun - zi? È d'uo - po! Ah no! giam -
 we should part for ev - er? It must be! Ah no! ah

115 *pausa lunga* **Vivacissimo.** (♩ = 108) *p*

mai! no, mai! Non sa -
 no! nev - er! Ah, you

ff Tutti

120 *agitato*

pe - te qua - le af - fet - to vi - vo, im - men - so - m'ar - da in pet - to? che nè a -
 know not how I love him, how I trea - sure naught a - bove him; neither

pp *Sir.* *f*

124 *a piacere*

mi - ei, nè pa - ren - ti io non con - to - tra' vi - ven - ti? e che Al -
 father, friend or brother lives to comfort - or to guide me, but to

p *f* *colla parte*

dim.

Tempo I.

fre - do m'ha giu - ra - to che in lui tut - to tro - ve - rò? Non sa -
love me and pro - tect me there is none but on - ly he! Ah, you

pe - te che col - pi - ta d'a - tro mor - bo è la mia vi - ta? che già
know not, o'er my life - spring dead - ly sick - ness is im - pend - ing; dai - ly,

pp

presso il fin ne ve - do? Ch'io mi se - pa - ri da Al - fre - do! Ah il sup -
hour - ly, death hovers o'er me: No I can - not part from Al - fred! What you

Ancor più vivo.

pli - zio è sì spie - ta - to, il sup - pli - zio è sì spie - ta - to, che a mo -
ask, ah what you ask my ach - ing spir - it can - not bear it, ra - ther, ah,

p

rir, a mo - rir pre - fe - ri - rò, sì, mo - rir pre -
ra - ther than part, oh let me die, ra - ther, ra - ther

151

fe - ri - rò, ah!
let me die; ah!

ff *molto*

156

mo - rir pre - fe - ri - rò,
far ra - ther let me die,

160

Germont. *a piacere*

ah! pre - fe - ri - rò mo - rir! È gra - ve il
ah! far ra - ther let me die! The sa - cri -

ff *p* *colla parte*

Cello

164

sa - cri - fi - zio; ma pur, tran - quil - la u - di - te - mi:
fice is heav - y, Yet pray, in calm - ness list to me.

pausa lunga

parlante

Violetta.

Bella voi sie-te, e gio-vi-ne; col tempo. Ah più non di-te, v'in-ten-do, mè impos-
Radiant in beauty and youthfulness some other. No more, I pray you. No other can I

Germont.

si-bi-le, lui so-lo a-mar vo-gl'i-o. Sia
love on earth, but Alfred, with love un-dy-ing. Be

170

pu-re, ma vo-lu-bi-le so-
tran-quil. But the hearts of men are

81

ven-te è luom. Gran Di-o! Un dì, quan-do le
change-a-ble. Oh Heav-en! The time will come, and

Violetta. (confounded)

Germont. *con semplicità*

185

ve-ne-ri il tem-po a-vrà fu-ga-te, fia pre-sto il te-dio a
speedi-ly, when all thy youth-ful beau-ty is wither'd by des-

p

sor-ge-re - Che sa-ra al-lor?
troying time, how will't be then?

Pen-sa - te! Per voi non a-vran
Be-think thee! No years will bring thee

193

bal-sa-mo i piu so - a - vi af - fet - ti, poi - che dal ciel non
gentle rest, nor ties of home and kin - dred, for nei-ther Heav'n nor

197

Violetta.

E ve-ro! è
Oh sor-row! oh

dim.
fu - ro - no - tai no - di be - ne - det - ti. Ah
man hath blest the u - nion of thy way - ward heart. Oh

Fl. Ob. & Cl.

Str. arco

p

200

ve - ro!
sor - row!

ppp
dun - que, dun - que sper - da - si tal so - gno se - dut -
har - bor no de - lu - sive dreams, thou canst not thus be

ppp

203

E ve-ro! è ver!
Oh sorrow! 'tis true!

fo - re - hap - py; sia - te di mia fa - mi - gia l'an - gel con - so - la - an - gel, bear - ing sweet

ppp *p* *dolciss.*

to - re; Vio - let - ta, deh pen - sa - te - ci, ne sie - te in tempo ancor. È Dio che ispira, o comfort; Vio - let - ta, ah, be - think thee well, resolve ere 'tis too late, 'Tis Heav'n it - self that

cresc.

gio - vi - ne, è Dio che i spi - ra, o gio - vi - ne, è Dio che i - spi - ra tai detti a unge - ni - to turn my lov'd ones; to turn my lov'd ones'

Violetta. (in an agony of grief)

Ah! - - - - - Ah! - - - - - Ah!

Co - sta - la mi - se - ra, ch'è un di ca - crü - el world, not a hope then is

tor. fate.

Fl. & Ob. *pp*

Str.

214

du - ta, me, di più ri - sor - ge - re
left me, of ev - 'ry com - fort thy

215

spe - ran - za è mu - ta! Se pur be -
words have be - reft me! Germont. Heav'n seem'd to

Sia - te di mia fa -
Ah, be thou of my

Cl. & Fag. sust.

216

ne - fi - co le in - dul - ga ldi o, l'uo - mo im - pla -
smile on my fond as - pi - ra - tion but man for -

mi - glia l'angi - ol con - so - la - tor, ah, fort,
chil - dren the angel bear - ing com - fort,

217

ca - bil per lei sa - rà, si, per lei sa - rà, l'uo - mo im - pla - ca - bi - le per lei sa -
gives not, and I am lost, ah, yes, I am lost, man is im - pla - ca - ble and I am

sia - te l'angi - ol con - so - la - tor,
ah be - think, ah bethink thee well,

a piacere con forza

colla voce

ra, lost, Uomo impla-ca-bil per lei sa - and I am

ah, man for-gives not, ah, man for-gives not,

sia-te, sia-te l'angiol con-so - la - tor, sia-te, sia-te l'angiol con-so - la -

ah be thou our an-gel, be-think thee well, ah be thou our an-gel, be-think thee

Cl. p Str. Cello dim.

(weeping) Andantino cantabile.

ra! Ah! Di - te al-la gio - vi-ne si bel-la e pu - ra,

lost! Ah! Say to thy daughter dear, guard-ed and cher - ish'd,

tor! well! Andantino.

Str. p

ch'av - vi u - na vit - ti - ma del - la sven - tu - ra,

That one un - hap - py heart for her hath per - ish'd.

Obi.

cui re - sta un u - ni - co, un u - ni - co rag - gio di be - ne,

One sin - gle hope had she, but one single hope e'er did bless - her,

Cello p.

che a lei il sa - cri - fi - ca e che mor - ra, e mor - ra, e mor -

that bless - ed hope she hath now sa - cri - fic'd, for her sake, for her

pp

250

ra. sake Germont.

Piangi, pian-gi, pian-gi, o mi-se-ra, piangi, piangi, pian-gi. Su-pre-mo il Bit-ter, bit-ter sor-row speaks in thy words, bitter, bitter sor-row speaks in thy

Wind

Str.

p

254

veg-go, supremo il veg-go, è il sa-cri-fi-zio, è il sa-cri-fi-zio ch'o-ra ti ac-cents, great is thy an-guish, great thy de-vo-tion, great is thy an-guish, great thy de-

Viol. arco

Str. pizz.

258

chiedgo sento nel-la-ni-ma già le tue pe-ne co-rag-gio, e il no-bil tuo cor vince-vo-tion, and while I ask the boon, I sorrow for thee; thy no-ble heart Heav'n will never for-

ppp *cresc.* *ff*

Str. arco

cresc.

262

Violetta.

Di-te al-la gio-vi-ne sì bel-la e Say to thy daugh-ter dear, guard-ed and

dim. allarg.

ra, ed il cor vin-ce-ra! Ah su-pre-mo, il veg-go, sake, Heav'n will never for-sake! Ah, I see thy an-guish,

Str.

p

pu - ra, ch'av - vi u - na vit - ti - ma del - la sven -
cher - ish'd, That one un - hap - py heart for her hath

sì, su - pre - mo, il veggo, è il sa - cri - fi - zio che o - ra ti
great is thy de - votion, while I ask the boon, oh believe that I

f.

tu - ra, cui re - sta un u - ni - co, un u - ni - co raggio di
per - ish'd; One sin - gle hope had she, but one sin - gle hope e'er did

chieg - go, sen - - to nel - l'a - ni - ma
sor - row, my heart is sor - rowful

be - ne, che a lei il sa - cri - fi - ca e che mor - rà, e mor - rà, e mor -
bless - her, that bless - ed hope she hath now sa - cri - fied for her sake, for her

già le - tue pe - - ne, - eo - raggio, e il no - bi - le cor vin - ce -
to see thy an - - guish, thy noble heart Heaven will nev - er for -

Ob.

ra. a lei - il sa - cri - fi - ca e mor -
sake, > that hope - now is sa - cri - fied for

ra! piangi, piangi, piangi, o mi - se - ra! co - rag - gio, e il no - bi - le cor vince -
sake! Bitter, bitter sorrow's in thy words! thy no - ble heart Heav'n will never for -

Ob.

ppp *f.* *dim.* *pp* *f* *p* *ppp*

Str. *Tutti* *ff* *Str.*

un fil di voce
pp
f
 rà, a lei il sa - cri - fi - ca e mor -
 her, that hope now is sa - cri - fi - c'd for

ra piangi, piangi, piangi, o mi - se - ra! co - rag - gio, e il no - bi - le cor vince -
 sake! Bitter, bit - ter sorrows in thy words! thy no - ble heart Heav'n will never for -

f *p* *ppp*
Ob.
Str.

rà, e che mor - rà, e che mor - rà, e mor - rà, e che morrà, che mor -
 her that blessed hope, that blessed hope, that blest hope is sa - cri - fi - c'd for her

rà, co - rag - gio, e il no - bil cor vin - ce - rà, ah sì, il no - bil cor vin - ce -
 sake; have cour - age, thy no - ble heart, no, thy heart, no, thy heart Heav'n never will for -

f *p* *ppp*
Str.

280 291
 Sostenuito.
 rà. Im - po - ne - te. Nol crede -
 sake. Now command me. He'd not be -

rà. Non a - marlo di - te - gli.
 sake. Tell him that you love him not.

Sostenuito.
pp *Str. pizz.*

294
 rà. Se - gui - rammi. Qual
 lieve me. He would follow. Em -

Par - ti - te - Al - lor -
 Then leave him - Then try -

302

Allegro. (♩=138)

(they embrace.)

fi - gli-a, qual fi - gli-a mi abbra-cia - te. For - te co - sì sa - rò. Tra
 brace me, em-brace me as your daughter - for I would now be strong. He

bre - ve i vi fia re - so, ma af - flit - to gl - tre o - gni
 soon shall be re - stor'd to you, his heart will break, I

(Pointing to the garden.) (Violetta is about to write.)
 di - re - A suo con - for - to di co - là vo - le - re - te.
 fear me; a - wait him yonder, to comfort him be ready.

Wind sustain.

Germont. Violetta.
 Che pen - sa - te? Sa - pen - dol, v'op - po - re - ste al pen - sier
 Your in - ten - tion? I know you would op - pose me if that I

Germont.
 mi - o. Ge - ne - ro - sa! e per
 told you. Gen - rous dam - sel, how can

315

vo - che far pos - si - o? che far pos - si - o? o ge - ne -
 I re - pay thy good - ness? how can I ev - er re - pay thy

cresc

318

ro - - - - - sa! Mor -
 good - - - - - ness! No

Violetta
 (turning to him.) *f*

ff Tutti

Allegro moderato. (♩=108)

ro! mor - rò! la mia me - mo - ri - a non fi - a chei ma - le - di - ca, se
 need! 'tis death a - lone can give me rest, but ah! do not let him curse me, but

pp Str. pizz. Cl. & Fag. sustain.

morendo

Germont.

le mie pene or - ri - bi - li vi sia chi almen gli di - ca. No, ge - ne - ro - sa,
 let his tender me - mo - ry en - shrine my name un - hap - py. No, noble heart, thou

332

vi - ve - re e lie - ta voi do - vre - te. Mer - cè di queste la - grime dal
 yet shalt live, shalt live and yet be hap - py, thy bitter tears, thy sa - crifice in

dim. *Violetta. animando con molta passione*

cie - lo un giorno a - vre - te! Co - nosca il sa - cri - fi - zio eh'io con-su-mai d'a -
 Heav - en shall be re - ward - ed! May he be spar'd the an - guish that rends my soul tor -

Fl. & Ob. $(\text{♩} = 132)$
animando

mo - re, che sa - rà suo fin l'ul - ti - mo so - spi - ro del mio
 ment - ed, but may he know, for him a - lone I breath'd my lat - est

cor. sugh. Germont. pp

Premiato il sa - cri - fi - zio sa - rà del vostro a - mo - re, d'un' o - pra co - sì
 No, no, thou shalt not languish, thy days shall glide con - tent - ed, the ef - fort of thy

crese.

con passione

Co - no - sca il sa - cri - fi - zio eh'io
 May he be spar'd the an - guish that

no - bi - le sa - re - te fie - ra allor. sì. sì. sì. sa - re - te fie - ra,
 gen'rous deed shall cheer thy latest sigh, ah yes yes, thou shalt not languish,

Fl. Ob. & Cl.
sempre più animando
 Str. arco

con-su-mai dà - mo - re, che sa - rà suo fin l'ul - ti - mo so -
 rends my soul tor - ment - ed, but may he know, for him a - lone I
 fiero allor, d'un' o - pra co - sì no - bi - le sa -
 ne'er despair, this ef - fort of thy gen - 'rous heart shall

spi - ro del mio cor, che sa - - - - - rà
 breath'd my lat - est sigh, ah may - - - - - he
 re - te fie - ra al - lor; premia-to il sa - cri - fi - zio, pre-mia-to il sa - cri -
 cheer thy lat - est sigh; ah no, thou shalt not lan - guish, thy days shall glide con -

su - o fin l'ul - ti - mo so - spir, e
 know, for him was my lat - est sigh, ah,
 fi - zio sa - rà del vo - stro cor, ah sì, d'un' o - pra co - sì
 tent - ed, this ef - fort of thy gen - 'rous heart shall cheer thy lat - est

sa - - - - - rà suo fin l'ul - ti - mo so - spi - ro, so -
 may - - - - - he know, for him was my lat - est sigh, for him -
 no - bil, d'un' o - pra co - sì no - bil sa - re - te fie - ra al - lor, d'un'
 sigh, it shall cheer thy latest sigh, yes, this ef - fort of thy gen - 'rous

cresc. *ff*

spi - ro del mio cor, del mio cor, e sa - rà
 a - lone my lat - est sigh, for him a -
 o - pra co - si no - bi - le, d'un' o - pra
 heart shall cheer thy lat - est sigh, ah yes, 'twill

cresc. *f*

suo fin l'ul - ti - mo so - spi - ro del mio cor!
 lone my lat - est sigh, for him my lat - est sigh!

co - si no - bi - le sa - re - te fie - ra al - lor!
 cheer thy lat - est sigh, 'twill cheer thy lat - est sigh!

Qui giunge alcun: par - ti - te.
 Ah, some one comes; now leave me.

Oh gra - to v'è il cor
 With grateful heart I

ff

Par - ti - te. Non ei vedrem più
 Now leave me. Here let us part for

mi - o.
 thank thee!

ff Tutti *Adagio.*
 colla parte

cut to 3 score ms. 4

(They embrace) *dolce*

(They make towards different doors.)

for - se. Sia - te fe - li - ce. Ad - di - o.
ev - er. May you be hap - py. Fare - well.

(Germont at the door.)

Sia - te fe - li - ce. Ad - di - o.
May you be hap - py. Fare - well.

Str. pizz.

387 *pausa lunga* (weeping.)

(weeping.)

Co - nosca il sa - cri - fi - zio che cou - su - mai d'a - mo - re.
May he be spard the an - guish that rends my soul tor - ment - ed,

Sì Nay,
Nay,

392 (weeping.) (tears choke her words.)

che sa - ra suo fin l'ul - ti - mo - Ad - di - o! fe - li - ce sia - te. ad -
but may he know, for him a - lone - Ah, leave me! May you be hap - py, ah

Ad - di - o! fe - li - ce sia - te, ad -
Fare - well! May you be hap - py, ah

397

di - o!
fare you well!

(Exit by the garden-door.)

di - o!
fare you well!

Tutti.

ff

N° 9. "Dammi tu forza, o cielo.,"
 Recitative.

Violetta.
 Adagio. (seats herself and writes.)

Voice.
 Dam-mi tu for-za, o cie-lo—
 Heav'n grant me strength to bear it!

Piano.
 Adagio. (♩-63)
p Str.

(she rings the bell.) Annina. Allegro. Violetta.

Mi ri-che-de-ste?— Sì;
 Do you re-quire me? Yes;

Annina
 (sees the address, surprised.) Violetta. (Exit Annina.)

re-ea tu stessa que-sto fo-glio— Oh! Si-len-zio— va al-li-stan-te.
 this note must be at once de-liver'd. Oh! Hush, silence, go this moment.

(seats herself again to write.)
 Adagio

Ed or si scriva a lu-i— Che gli di-rò?— chi men-darà il co-raggio?
 Now for the hardest tri-al. What shall I say? where find the words to tell him!

Cl. Solo
p Str. *pp*

(writes and seals the letter.)

Allegro. Violetta (hiding her letter.) (with embarrassment.)

Enter Alfred.

Nul - la. Si - no -
Noth - ing. yes - no -

Che fai? Scri - ve - vi? Qual tur - ba -
What dost thou? A let - ter Why this con -

Allegro. (♩=120)

ppp Str.

A te. No, per
To thee. Not at

men - to! a chi scri - ve - vi? Dammi quel fo - gli - o.
fu - sion? To whom wert writ - ing? Give me the let - ter.

cresc.

o - ra. (rising.)
present. Che
Ah

Mi per - do - na, son io preoc - cu - pa - - to.
Let it be, then, my mind's disturb'd and anx - ious.

fu? Lo ve - de - sti?
why? You have seen him?

Giun - se mio pa - dre - Ah no: se - ve - ro scri - to mi la -
Here came my fa - ther - not yet; he left for me an an - gry

ff

Allegro assai mosso. (♩=112)
Violetta (with agitation.)

sciava! pe-rò fat-ten-do, fa-me-rà in ve-der-ti. Chèi qui non mi sor-
let-ter! I now a-wait him - he will love, when he sees thee. No, no, he must not

a tempo

prenda. lascia che m'al-lon-ta-ni, tu la cal-ma, - Ai piedi suoi mi get-te -
find me, let me go hence, I pray you; you will soothe him, and I will fall before his

a tempo

(scarcely repressing her tears.)

rò - di-vi-si ei più non ne vor-rà, sare-m fe-li-ci, sa-rem fe-
feet, he will not ask of us to part, and blissful mo-ments shall yet be

li-ci, perchè tu m'ami. tu m'ami, Al-fre-do, tu m'a-mi non è
ours, - because you love me, you love me, oh Al-fred, you love me, say you

Alfred.

ve-ro? tu m'a-mi? Al-fredo, tu m'ami. Al-fredo, non è ve-ro? Oh
love me, you love me? oh Alfred, you love me, oh Alfred, say you love me? I

quan - to! Per - ché pian - gi?
 love thee! Why thus weep - ing?

Cl. & Fag.

f *p*

Violetta.
 Di la - gri - me a - ve - a d'uo - po - or son tran -
 My heart has need of tears to calm it, I can be

pp

vi. *tr.*

quil - la. lo ve - di? ti sor - ri - do. lo
 calm now: 'Tis o - ver, I am smil - ing, 'tis

tr. *tr.* *tr.* *tr.* *tr.* *tr.*

add Wind

an effort.)
 ve - di? or son tran - quil - la. ti sor - ri - do. Sa - ro
 o - ver, I can be calm now - I am smil - ing. I'll be

tr. *tr.* *tr.* *tr.* *tr.* *tr.*

vi.

Viol. & Cellos

là, tra quei fior. presso a te
 there, 'mongst the flow'rs, near when you

sem - pre, sem - pre, sem - pre pres - so a te.
call me, al - ways, al - ways near to thee.

(With passion and force.)

A - - ma - mi, Al - fre - do, a - ma - mi quan - tio
Al - fred, oh love me, love me as I do

ff Wind sustain. *p* *ff*

fa - mo, a - ma - mi, Al - fre - do, quan - tio
love thee, Al - fred, oh love me, love me

ff Tutti

fa - mo, quan - tio fa - mo - Ad - di - o!
ev - er as I love thee, now fare thee well!

dim. (Exit hastily)

ff Str.

into the garden.)

No 10. "Di Provenza il mar, il suol.,

Recit. and Aria.

Andante.

(seats himself and opens a book)

Voice. *Alfred.*
 Ah, vi-ve sol quel co-re al-la-mor mi-o!
 Oh, precious heart, I know it, indeed thou lov'st me!

Piano. *p Str.* *ppp.* ($\text{♩} = 80$)

(looks at the clock)

È tar-di! ed og-gi for-se più non ver-rà mio padre.
 So tardy! maybe my father will not come ere to-morrow.

Allegro. ($\text{♩} = 104$)

Joseph. (enters hastily)

La si-gno-ra è par-ti-ta,
 Sir, madame has de-parted,

pp

fat-ten-de-va un ca-les-se, e sul-la vi-a già cor-re di Pa-
 shed a coach read-y wait-ing. she's by this time far up-on the way to

Alfred.

ri-gi; An-ni-na pu-re pri-ma di lei spa-ri-va. Il so, ti
 Pa-ris, An-ni-na, too, dis-appear'd be-fore her mis-tress. I know, be

Joseph. (exit) Alfred.

cal - ma. (Che vuol dir -ciò?) Va for - se d'o-gni-a -ve - re ad af -fret - tar la
tran-quil! (What can this mean?) No doubt, of her be-long-ings she's gone to make the

(Germont is seen at a distance, crossing the gar-

per - di - ta, ma An - ni ha lo im - pe - di - rà.
sa - cri - fice, but that An - ni - na will pre-vent.

p

den) (about to go out) (at the door) Alfred. Commis -

Qual - cu - no è nel giar - di - no. Chi è là? Il si - gnor Germont? Son i - o. U - na
There's some one in the garden. Who's there? Is't Monsieur Germont? I am he. I've a

sionaire. (He gives a letter to Alfred, receives money from him and exit) Alfred.

da - ma da un - cocchio, per voi, di qua non lunge, mi die - de questo scrit - to. Di Vio -
note that a la - dy just now bade me de - liv - er with - out de - lay to you, Sir. From Vio -

Andante. (♩ = 80)

let - ta! Per - chè son io com - mos - so? A rag - giun - ger - la for - se el - la m'in -
let - ta! Why does this note dis - turb me? She in - vites me, no doubt, to meet her

ppp

Viola, Cello & C.b.

vi - ta. Io tre - mo! Oh ciel! co -
 yon - der. I trem - ble! Oh heav'n! no

(opens the letter) Allegro. (♩ = 100) (Turns and finds)

rag-gio! "Al-fre-do, al giun-ger-vi di que - sto fo-glio..." Ah!
 weakness! "When, Alfred, you will receive these lines, we're sunder'd!" Ah!

Cello *ff* *Tutti*

himself in the arms of his father) Germont

Pa - dre mi - o! Mio fi - glio! Oh quan - to
 Oh, my fa - ther! De - spair not! My son, take

p *Str.* *dim.*

sof - fri! Oh ter - gijl pian - to, ri - tor - na di tuo pa - dre or - go - glio e
 com - fort! Ah, cease from weep - ing, re - turn un - to thy fa - ther, his pride and his

p *pp* *pppp*

van - to. sol - ace!

Andante piuttosto mosso. (♩ = 60)
 (Alfred seats himself by the table in des-
 pair, his face buried in his hands)

Fl. Picc. Ob. & Cl.

p *Str.*

dolce

Di Pro-ven-za il mar, il suol chi dal
Hath thy home in fair Provence from thy

allarg.

morendo

Str.

marcate

pp

cor ti can-cel-lò? chi dal cor ti can-cel-lò di Pro-ven-za il mar, il suol? Al na-
heart then pass'd away, hath it quite then pass'd away, thy blest home in fair Provence? Doth no

Wind

pp

dolce

marcate

pp

tio ful-gen-te sol qual de-sti - no ti fu-rò? Qual de-sti - no ti fu-rò al na-
me-mo-ry entrance, of thy child-hood's happy day? Of thy child-hood's happy day doth no

pp

tio ful-gente sol? Oh ram-men-ta pur nel duol chi - vi gio-jaa te bril-lò, e che
memory entrance? Toil and sorrow hast thou borne Since thoust left its flow'ry strand, Come and

Wind

pp

dolce

con espress.

f

pa-ce co - là sol su te splendere ancor può, e che pa-ce co - là sol su te
rest thy heart forlorn In thy sun-ny na-tive land, Come and rest thy heart for-lorn in thy

Wind sustain

Cor.

con forza

ppp rall.

splendere ancor può. Dio mi gui-do! Dio mi gui-do! Dio mi gui-do!
sunny native land. Heav'n calls thee home, Heav'n speaksth'ome, and calls thee home!

Fl. Picc.
Ob. Cl.

Wind

p Str.

allarg.

A il tuo
We have

morendo

Str.

dolciss.

marc.

pp

vecchio ge-ni-tor tu non sai quan-to sof-frì, tu non sai quan-to sof-frì il tuo
wait-ed thy re-turn Till our hearts have wearied sore, till our hearts have wearied sore we have

dolce

marc.

vecchio ge-ni-tor! Te lon-ta-no, di squal-lor il suo tet-to si co-pri, il suo
wait-ed thy re-turn! Shall thy gentle sis-ter mourn, Shall thy sire in vain implore, shall thy

tet-to si co-pri, di squal-lo-re, di squal-lor. Ma se al-fin ti trovo an-cor, se in me
sire in vain implore, shall thy gentle sis-ter mourn? All for-got shall be our tears If thou

pp *dolce* *pp* *con espress.*

spe-me non fal-li, se la vo-ce del-lo-nor in te ap-pien non am-mu-ti, ma se al-
now will be our own, Come and share the bliss-ful years, Let our love for all a-tone, come and

fin ti tro-vo an-cor, se in me spe-me non fal-li, Dio mè - sau - di,
share the bliss-ful years, let our love for all a-tone. Heav'n calls thee home,

Cor. Wind

con forza *ppp rall.*

Dio mè - sau - di, Dio mè - sau - di, Dio mè - sau - di, ma,
Heav'n speaks thro' me and calls thee home. Heav'n calls thee home, ay,

f *dim. ed allarg.*

ma, se al-fin ti tro-vo an-cor, ti tro-vo an-cor, Dio mè - sau - di, Dio mè - sau -
Hea-ven calls thee home, my son, Heav'n calls thee home Heav'n calls thee home, Heav'n calls thee

Allegro. (♩ = 138)
Germont (rousing Alfred)

di!
home!

Nè ri - spon-di d'un pa-dre al - l'af-
Oh my son, say a word to thy

col canto

morendo

Alfred.

fet - to? Mil - le ser - pi di -
 fa - ther! Oh dis - trac - tion! my

Wind

a tempo
p *ppp* Str.

Germont. (repulsing his father)

vo - ran - mi il pet - to; Mi la - scia - te! La -
 rage and grief de - vour me; Fa - ther, leave me! Have

Wind

Tutti *p* Str.

Alfred. (resolved)

Germont.

sciar - ti! (Oh ven - det - ta!) Non più in - du - gi, par - tia - mo, taf -
 pa - tience! (I'll have ven - geance!) Wait no lon - ger, let's has - ten, re -

Wind

ff *Tutti* *pp* Str.

Alfred.

Germont.

Alfred..

fret - ta. (Ah, fu Douphol!) Ma - seol - ti tu? No!
 turn we. (It was Douphol!) My son, dost hear? No.

ff *Tutti* Str.

Germont.

Dun - que in va - no tro va - to ta - vrò?
 Shall - my coun - sels then prove all in vain?

f *Tutti*

To 1204

Assai moderato. (♩ = 96)

vi.
pp

allarg.

pp

Str. pizz.

FLAC.

No, non u - drai rim - pro - ve - ri, co - priam do - blio - il pas - sa - to; la - mor che m'ha gui -
I will not blame thee, oh my son, The past hence - forth be bu - ried, Too long thou here hast

da - to sa tut - to per - do - nar. Vie - ni - j tuoi cari - jn giu - bi - lo con me ri - ve - dian -
tar - ried, Oh come and make us blest. Such love as ours can wake a - gain Thy youths unclouded

dim. allarg.

colla parte

co - ra, a chi pe - ro fi - no - ra tal gio - ja non ne - gar. Un pa - dre ed u - na
splendor, 'Mid spir - its true and ten - der, Re - turn and be at rest. Thy fa - ther's prayr de -

suo - ra taf - fret - ta a con - so - la - re, un pa - dre ed u - na suo - ra taf - fret - ta a con - so -
ny not, Thy home and friends oh fly not, Thy fa - ther's prayr de - ny not, Oh come and be at

doleiss. *f* *lunga*

lar. No; non u - drai rim - pro - ve - ri, co - priam do - blio il pas - sa - to: l'a - mor sa
rest. I will not blame thee, oh my son, The past hence - forth be bu - ried; Th home, oh

f *colla parte*

tut - to, sa tut - to per - do - nar. Un pa - dre ed u - na suo - ra taf - fret - ta a con - so -
fly - not, Re - turn and make us blest. Thy fa - ther's pray'r de - ny - not, Thy home and friends, oh

la - re, taf - fret - ta, taf - fret - ta a con - so - lar, ah si, taf - fret - ta a con - so -
fly - not, oh fly not, oh fly not, but be - at rest, oh come, my son, and be at

f

opp. *f*

fret - ta a con - so -
son, and be at

lar, rest, vie - ni, taf - fret - ta a con - so - lar! Mil - le Oh dis -
oh come, my son, and be at rest!

f *Tutti*

Str.

ser-pi di - vo - ran-mil pet-to! Ma-scol-ti tu?
 traction! what tor-ments devour me! My son, dost hear?

The first system shows Germont's vocal line in a soprano clef with lyrics. Below it is the piano accompaniment with treble and bass staves. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and moving lines.

Alfred.

No!
 No!

The second system shows Alfred's vocal line in a soprano clef with the lyrics "No! No!". Below it is the piano accompaniment. The piano part continues with a similar rhythmic pattern to the first system.

Germont.

Un pa-dre ed u - na suo - ra taf-fret-ta a con - so -
 Thy fa-ther's pray'r de - ny - not, Thy home and friend's oh

The third system shows Germont's second vocal line in a soprano clef. The piano accompaniment includes a section for Fl. & Cl. (Flute and Clarinet) and Sr. (Soprano) in the right hand, and continues with the piano accompaniment in the left hand.

la - re, un pa-dre ed u - na suo - ra taf-fret-ta a con-so-lar. No, non u - drai rim-
 fly - not, Thy fa-ther's pray'r de - ny - not, Oh come and be at rest. I will not blame thee,

The fourth system shows Alfred's second vocal line in a soprano clef. The piano accompaniment continues. The word "dolciss." is written above the final notes of the vocal line.

pro-ve - ri, co-priam do-blio il pas-sa-to; la - mor sa tut - to, sa tut - to per - do -
 oh my son, The past hence-forth be buried, Thy home, oh fly not, Return and make us

The fifth system shows Germont's third vocal line in a soprano clef. The piano accompaniment includes a section for Fl. & Cl. and Sr. in the right hand. The word "lunga" is written above the vocal line, and "colla parte" is written below the piano accompaniment.

nar. Un padre ed u - na suo - ra taf-fret-ta a con - so - la - re, taf-fret-ta, taf-
blest. Thy fa-ther's pray'r de-ny — not, Thy home and friends oh fly — not, oh fly not, oh

fret-ta a con - so - lar, ah sì, taf-fret-ta a con-so - lar,
fly not, but be at rest, oh come, my son, and be at rest,

fret-ta a con - so
son, and be at

Poco più vivo.

vie-ni, taf-fret-ta a con-so - lar, un padre ed u - na suo - ra, sì, taf-
oh come, my son, and be at rest. Thy fa - ther's pray'r de-ny — thou not, my

fret - ta, ah sì, taf - fret - ta, ah sì, taf - fret - ta a con - so -
son, come, and be at rest, come, and be at rest, and be at

lar, un pa-dre ed u - na suo - ra, sì, taf -
rest; thy fa - ther's pray'r de - ny - thou not, my

Str. *p* *f* *Tutti*

fret - ta, ah sì, taf - fret - ta, ah sì, taf - fret - ta a eon - so -
son, come, and be at rest, come, and be at rest, and be at

Alfred (rousing himself, sees the letter of Flora still on the table, reads it again, and exclaims)

Ah! el - le al - la fe - sta! vo - li - si lof -
Ah! She is at Flo - ra's! I too shall be

lar! rest! *colla parte*

ff *str. trem.*

(rushes off distractedly, followed by Germont)

fe - sa a ven - di - car!
there, my wrongs fa - venge!

Che di - ci? ah fer ma!
What say'st thou? oh mad - man!

f *ff* *Tutti*

Nº 11. "Avrem lieta di maschere la notte.,

Finale II.

A richly furnished apartment in Flora's mansion. Doors at both sides and in centre. A gaming-table R.H. A table with flowers and refreshments L. H. Sofas, etc. Flora, the Marquis, Doctor, and other guests enter L. H. in conversation.

Allegro brillante.

Voice.

Piano.

f p Wood & Str.

VI.

p

Flora. *p*

Avrem lie - ta di ma-sche-re la not-te; n'è du-ce il vi-scon-ti-no.
 With en-joy-ment this night shall be resplendent, the Viscount leads the maskers.

Vi - o - let - ta ed Al - fre - do, an - co in - vi - tai.
 Vi - o - let - ta and Al - fred, both I ex - pect.

Marquis.

La no-vi-tà i - gno-ra - te? Vio-let - ta e Ger-mont so-no dis-
 You have not heard the news, then? That Al - fred and she are dis-u -

Flora.

Fiave-ro?
 Not likely!

Doctor.

Fiave-ro?
 Not likely!

giun - ti. El - la ver - rà qui col ba - ro - ne. Li
 nit - ed. If she comes, twill be with the Baron. I

(a noise is heard R. H.)

Si-len-zio_ U -
Be si-lent, you

vi - di ie - ri an-cor!_ pa - re - an fe - li - ci.
saw thembut last night, they both seem'd so hap-py!

pp

(they advance towards R. H.)

di - te!_ Giun - go - no gli a - mi - ci.
hear them? Wel - come to the mask-ers.

Giun - go - no gli a - mi - ci.
Wel - come to the mask-ers.

Giun - go - no gli a - mi - ci.
Wel - come to the mask-ers.

Wind.
cresc.

ff Tutti.

Nº 12. "Noi siamo zingarelle.,, Chorus of Gipsies.

(Some of the Gipsies hold wands in their hands, others tambourines, to beat the time.)

SOPRANO and ALTO.

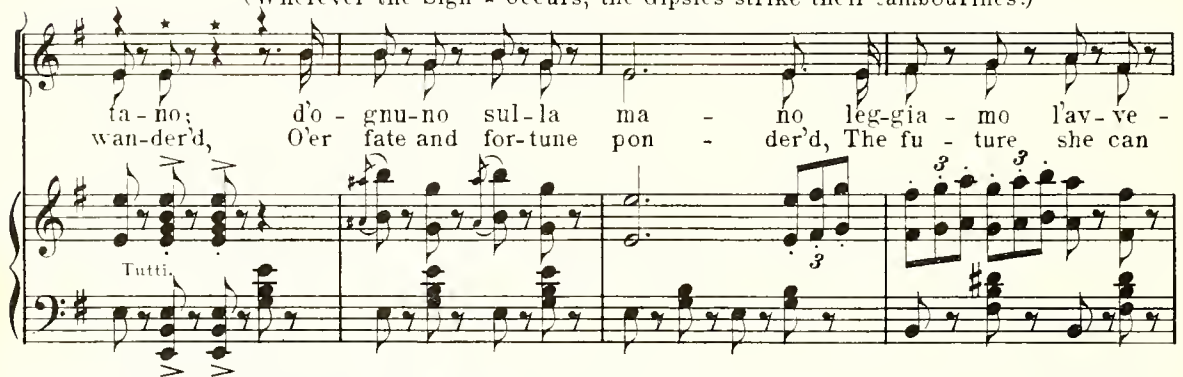
Allegro moderato.

Voices. 

Noi sia-mo zin-ga - rel - le ve - nu - te da lon -
A wel - come to the Gip - sy, Thro' ma - ny lands she's

Piano. *Str. & Cor.* *pp* *legg.*

(Wherever the Sign * occurs, the Gipsies strike their tambourines.)



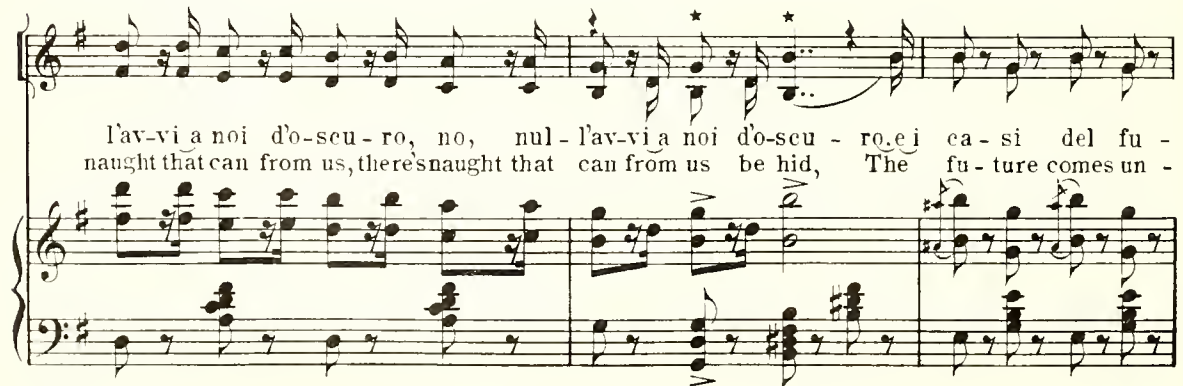
ta - no; d'ò - gnu - no sul - la ma - no leg - gia - mo l'av - ve -
wan - der'd, O'er fate and for - tune pon - der'd, The fu - ture she can

Tutti.



nir. Se con - sul - tiam le stel - le, con - sul - tiam le stel - le nul -
tell. Hold forth your hand, hold forth your pret - ty hand, oh la - dy fair, There's

Wind.



l'av - vi a noi d'o - scu - ro, no, nul - l'av - vi a noi d'o - scu - ro, ei ca - si del fu -
naught that can from us, there's naught that can from us be hid, The fu - ture comes un -

tu - ro pos-sia - mo al - trui pre - dir. Se con-sul-tiam le
bid - den And yields be - fore our spell. Hold forth your hand, fair
Wind.

Str. pizz.

stel-le nul-l'av- vi a noi d'o-seur, e i ca-si del fu- tu- ro pos-sia-mo altrui pre-
la - dy, Naught can from us be hid, The fu-ture comes un - bid - den, And yields before our

pp
dir, e i ca-si del fu-tu-ro, e i ca-si del fu - tur, e i ca-si del fu-
spell, the fu-ture comes un-bid-den, and from us there's nothing hid, no, the future comes un-

Str. arco.

pp
tu - ro pos-sia-mo al - trui, pos - siamo al-trui pre - dir, e i ca-si del fu -
bid - den, and naught, no naught, naught can from us be hid, yea, the fu-ture comes un -

pp Str.

tu - ro, e i ca - si del fu - tur, e i ca - si del fu -
 bid - den, and from us there's no - thing hid, no, the fu - ture comes un -

tu - ro pos - sia - mo al - trui, pos - sia - mo al - trui pre - dir.
 bid - den, and naught, no naught, naught can from us be hid.

Wind. *f* Tutti.

(scanning Flora's hand.)
 Ve - dia - mo!
 Al - low me.

p Str.

A part of the Chorus.
 Voi, si - gno - ra, ri - va - li al - quan - te a - ve - te.
 Ah, my la - dy, a ri - val would a - buse you.

p Wind.

Another part of the Chorus.
 (reading the hand of the Marquis.)
 Mar - che - se, voi non
 Good Sir, none can ac -

Ob. & Vl.
 Str.

Flora. (to the Marquis.).

Fa-te il ga-lan-te an -
You still are then a

sie - te mo - del di fe - del - tà.
cuse you of con - stan-cy in love.

pp legg.
Str.

Marquis. (to Flora.)

eo-ra? ben, vo' me la pa-ghia - te. Che dia cin vi pen - sa - te? l'ac-cu-sa è fal - si -
roamer? With torments you shall pay me. Your anger, dear, would slay me, My heart no more shall

Flora.

tà. La vol - pe la - scia il pe - lo, non ab - ban - do - na il
rove. The wolf may cast his gar - ment, Yet ne'er the less be

vi - zio. Marche - se mio, giu - di - zio, o vi fa - rò pen - tir, Marche - se mio, giu -
cru - el, Give my suspicions fu - el, And, Marquis, thou'lt repent, oh Marquis mine, be -

VI.

di-zio, o vi fa - rò pen - tir, Marche - se mio, giu - di-zio, o vi fa - rò pen -
ware, or sore thou shalt re - pent, oh Mar - quis mine, be - ware, or sore thou shalt re -

Flora.
tir!
pent!

Doctor. *p*
Su via, si sten-da un ve - lo sui fat - ti del pas -
A - way, where joy in - vites ye, And bid a truce to

Chorus. *p*
Su via, si sten-da un ve - lo sui fat - ti del pas -
A - way, where joy in - vites us, We bid a truce to

Picc. Ob. & Vl.
leggero
Str. & Cor.

sa - to; già quel ch'è sta-to è sta - to, ba - da - te al-Pav - ve -
sor - row, Ye think not of to - mor - row, While plea - sure gives con -

sa - to; già quel ch'è sta-to è sta - to, ba - da - te al-Pav - ve -
sor - row, We think not of to - mor - row While plea - sure gives con -

Tutti

Flora.
Su - via, si sten - da un ve - lo sui fat - ti del pas -
A - way where joy in - vites us, We bid a truce to

Marquis.
Su - via, si sten - da un ve - lo sui fat - ti del pas -
A - way where joy in - vites us, We bid a truce to

Wind

Str. pizz.

sa - to; già quel ch'è sta - to è sta - to, ba - dia - mo al - fav - ve -
 sor - row, We think not of to - mor - row, While plea - sure gives con -

sa - to; già quel ch'è sta - to è sta - to, ba - da - te al - fav - ve -
 sor - row, Ye think not of to - mor - row, While plea - sure gives con -

sa - to; già quel ch'è sta - to è sta - to, ba - dia - mo al - fav - ve -
 sor - row, We think not of to - mor - row, While plea - sure gives con -

sa - to; già quel ch'è sta - to è sta - to, ba - da - te al - fav - ve -
 sor - row, We think not of to - mor - row, While plea - sure gives con -

pp
 nir, già quel ch'è stato è sta - to, ba - dia - mo al - fav - ve - nir, ba - dia - mo al - fav - ve -
 tent, We think not of to - mor - row While pleasure gives content, while pleasure gives con -

pp
 nir, già quel ch'è stato è sta - to, ba - da - te al - fav - ve - nir, ba - da -
 tent, Ye think not of to - mor - row While pleasure gives content, while plea - sure

pp
 nir, già quel ch'è stato è sta - to, ba - dia - mo al - fav - ve - nir, ba - dia -
 tent, We think not of to - mor - row While pleasure gives content, while plea - sure

pp
 nir, già quel ch'è sta - to è sta - to, ba - da - te al - fav - ve - nir, ba - da - te al - fav - ve -
 tent, We think not of to - mor - row While pleasure gives con - tent, while plea - sure gives con -

pp Str.

nir, ba - dia - mo, ba - dia - mo al - l'av - ve - nir; già quel ch'è stato è
tent, while plea - sure gives, while pleasure gives con - tent; we think not of to -

te, ba - da - te, ba - da - te al - l'av - ve - nir; già quel ch'è stato è
gives, while plea - sure gives, while pleasure gives con - tent; ye think not of to -

mo, sì, ba - dia - mo al - l'av - ve - nir; già quel ch'è stato è
gives, no, while plea - sure gives con - tent; we think not of to -

nir, ba - da - te, ba - da - te al - l'av - ve - nir; già quel ch'è sta - to è
tent, while plea - sure gives, while plea - sure gives con - tent; we think not of to -

Wind

Str *pp*

sta - to, ba - dia - mo al - l'av - ve - nir, ba - dia - mo al - l'av - ve - nir, ba - dia -
morrow while pleasure gives con - tent, while pleasure gives content, while pleasure

sta - to, ba - da - te al - l'av - ve - nir, ba - da - te, ba - da -
morrow while pleasure gives con - tent, while plea - sure gives, while pleasure

sta - to, ba - dia - mo al - l'av - ve - nir, ba - dia - mo, sì, ba -
morrow while pleasure gives con - tent, while plea - sure gives, no, while

sta - to, ba - da - te al - l'av - ve - nir, ba - da - te al - l'av - ve - nir, ba - da -
mor - row while pleasure gives con - tent, while plea - sure gives con - tent, while pleasure

Wind

mo, ba - dia - mo al - l'av - ve - nir, ah sì, ba - dia - mo al - l'av - ve -
gives, while plea - sure gives con - tent, no, no, we think not of to -

te, ba - da - te al - l'av - ve - nir, sì, ba - da - te al - l'av - ve -
gives, while plea - sure gives con - tent, no, ye think not of to -

dia - mo al - l'av - ve - nir, sì, ba - dia - mo al - l'av - ve -
plea - sure gives con - tent, ah no, we think not of to -

te, ba - da - te al - l'av - ve - nir, sì, ba - da - te al - l'av - ve -
gives, while plea - sure gives con - tent, no, we think not of to -

f *Tutti*

(The Marquis presses
Flora's hand.)

nir, sì, sì, ba - dia - mo al - l'av - ve - nir.
mor - row, no, while plea - sure gives con - tent.

nir, sì, sì, ba - da - te al - l'av - ve - nir.
mor - row, no, while plea - sure gives con - tent.

nir, sì, sì, ba - dia - mo al - l'av - ve - nir.
mor - row, no, while plea - sure gives con - tent.

nir, sì, sì, ba - da - te al - l'av - ve - nir.
mor - row, no, while plea - sure gives con - tent.

Nº 13. "Di Madride noi siam mattadori., Chorus of Spanish Matadors.

(Gaston and others, disguised as Spanish Matadors and Picadors, rush in R.H.)

Allegro assai mosso.

Piano.

Chorus. Gaston (with 1st Tenors.)

TENOR.

Di Ma - dri - de noi siam mat - ta - do - ri, sia - mo i pro - di del cir - co dei

We are brave Ma - ta - dors, come in glo - ry From the bull - fights of Spain, gay and

Di Ma - dri - de noi siam mat - ta - do - ri, sia - mo i pro - di del cir - co dei

We are brave Ma - ta - dors, come in glo - ry From the bull - fights of Spain, gay and

to - ri, te - stè giun - tia go - de - re del chiasso che a Pa - ri - gi si fa - pel Bue

go - ry; We have come to this fair - town of Pa - ris For the feast of the bull here yet

to - ri, te - stè giun - tia go - de - re del chiasso che a Pa - ri - gi si fa - pel Bue

go - ry; We have come to this fair - town of Pa - ris For the feast of the bull here yet

grasso; eu - na sto - ria, sen - di - re vor - re - te, qua - lia man - ti noi sia - mo, sa -

tarries; We will tell ye, an if ye will hear us, How in love and in war - fare we

grasso; eu - na sto - ria, sen - di - re vor - re - te, qua - lia man - ti noi sia - mo, sa -

tarries; We will tell ye, an if ye will hear us, How in love and in war - fare we

pp Str. 3

Flora.
 Sì, sì, bra - vi, nar - ra - te, nar - ra - te, con pia -
 Yes, yes, brave ones, we hear ye with wonder, Tell the

Doctor.
 Sì, sì, bra - vi, nar - ra - te, nar - ra - te, con pia -
 Yes, yes, brave ones, we hear ye with wonder, Tell the

Marpais.
 Sì, sì, bra - vi, nar - ra - te, nar - ra - te, con pia -
 Yes, yes, brave ones, we hear ye with wonder, Tell the

Chorus of Ladies.
 Sì, sì, bra - vi, nar - ra - te, nar - ra - te, con pia -
 Yes, yes, brave ones, we hear ye with wonder, Tell the

pre - te.
 bear us.

f Str. & Wood.

ee - re lu - dre-mo.
 tale of your prowess.

ce - re lu - dre-mo.
 tale of your prowess.

ce - re lu - dre-mo.
 tale of your prowess.

ee - re lu - dre-mo.
 tale of your prowess. Gaston (with 1st Tenors.)

Matadors and Ascol - ta - te.
 Picadors. Hear and pon - der.

ff tutti.

p

E — Pi - quil - lo un bel ga - gliar - do bi - sca -
 Young — Pi - qui - llo in — Bis - cay - a was — the

Allegro assai vivo.

Str. & Cor. *p*

Wood

gli - no mat - ta - dor; for - te il brac - cio, fie - ro il guar - do, del - le
 first of Ma - ta - dors; Strong — and stal - wart, fierce in com - bat, pride — and

gli - no mat - ta - dor; for - te il brac - cio, fie - ro il guar - do, del - le
 first of Ma - ta - dors; Strong and stal - wart, fierce in com - bat, pride and

gio - stre e gli è si - gnor. D'an - da lu - sa gio - vi - net - ta
 he - ro of — our shores. To — a maid — of An - da - lu - sia,

gio - stre e gli è si - gnor. D'an - da lu - sa gio - vi - net - ta
 he - ro of — our shores. To a maid of An - da - lu - sia,

fol - le men - te in - na - mo - rò; ma — la bel - la ri - tro - set - ta
 when he of - fer'd his hand and heart, This — re - ply the haugh - ty fair one

fol - le men - te in - na - mo - rò; ma la bel - la ri - tro - set - ta
 when he of - fer'd his hand and heart, This re - ply the haugh - ty fair one

pp

co - si al gio - va - ne par - lò: Cin - que
to - her suit - or did im - part: When five

co - si al gio - va - ne par - lò: Cin - que
to - her suit - or did im - part: When five

to - ri in un sol gior - no vo' ve - der - ti ad at - ter - rar,
bulls thy spear has van - quish'd, sin - gle hand - ed in one day,

to - ri in un sol gior - no vo' ve - der - ti ad at - ter - rar,
bulls thy spear has van - quish'd, sin - gle hand - ed in one day,

e, se vin - ci, al tuo ri - tor - no ma - no e cor - ti
Claim my hand at thy re - turn - ing, and I will not

e, se vin - ci, al tuo ri - tor - no ma - no e cor - ti
Claim my hand at thy re - turn - ing, and I will not

vo' do - nar. Si, gli dis - se, e il mat - ta - do - re al - le
say - thee nay. I o - bey thee, said Pi - qui - llo, to the

vo' do - nar. Si, gli dis - se, e il mat - ta - do - re al - le
say - thee nay. I o - bey thee, said Pi - qui - llo, to the

(The Picadors strike the ground with their staves wherever the sign + occurs.)

gio - stre mo - se il piè; cin - que to - ri, vin - ci - to - re,
bull - fight straight he flew; Five the bulls that day ere sundown

gio - stre mo - se il piè; cin - que to - ri, vin - ci - to - re,
bull - fight straight he flew; Five the bulls that day ere sundown

f tutti.

sul - là - re - na e - gli sten - dè, cin - que to - ri,
he in the a - re - na slew, five the bulls that

sul - là - re - na e - gli sten - dè, cin - que to - ri,
he in the a - re - na slew, five the bulls that

vin - ci - to - re, sul - là - re - na e - gli sten - dè.
day ere sundown he in the a - re - na slew.

vin - ci - to - re, sul - là - re - na e - gli sten - dè.
day ere sundown he in the a - re - na slew.

p Str. & Cor.

Flora.

pp

Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si - mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did - he prove;

pp Doctor.

Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si - mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did - he prove;

pp Marquis.

Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si - mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did - he prove;

pp Ladies.

Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si - mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did - he prove;

Ob. & Cl.

pp Str. pizz.

se al - la gio - va - ne - la - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!

se al - la gio - va - ne - la - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!

se al - la gio - va - ne - la - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!

se al - la gio - va - ne - la - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!

Matadors and Picadors.
Gaston with 1st TENORS.

Poi, — tra plau-si, ri - tor - na - to al - la bel - la del suo cor,
With a ten - der smile she met him, when 'mid plau-dits he re - turn'd,

Poi, tra plau-si, ri - tor - na - to al - la bel - la del suo cor,
With a ten - der smile she met him, when 'mid plau-dits he re - turn'd,

Wood.

col - se il pre - mio de - si - a - to tra le brac - cia del - l'a - mor.
And her heart and hand be - stow - ing, love for love the maid had learn'd.

col - se il pre - mio de - si - a - to tra le brac - cia del - l'a - mor.
And her heart and hand be - stow - ing, love for love the maid had learn'd.

Flora.
Con tai pro - ve i mat - ta - do - ri san - le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.
Doctor.

Con tai pro - ve i mat - ta - do - ri san - le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.
Marquis.

Con tai pro - ve i mat - ta - do - ri san - le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.
Ladies.

Chorus of Men.

Gaston with 1st TENORS.

Ma qui son più mi-ti-j co-ri, a noi ba-sta fol-leg-giar.
Soft-er aims and plea-sures shar-ing, Joy a-lone our hearts a-dore.

Ma qui son più mi-ti-j co-ri, a noi ba-sta fol-leg-giar.
Soft-er aims and plea-sures shar-ing, Joy a-lone our hearts a-dore.

(The Gipsies strike their tambourines * and the Picadors their pikes † on the ground.)

Flora.
ppp
Si, al-le-gri, or pria ten-tia-mo del-la sorte il vario u-mor;
Come and tempt we Fortune's chanc-es, See, the fick-le goddess smiles;

Doctor.
ppp
Si, al-le-gri, or pria ten-tia-mo del-la sorte il vario u-mor;
Come and tempt we Fortune's chanc-es, See, the fick-le goddess smiles;

Marquis.
ppp
Si, al-le-gri, or pria ten-tia-mo del-la sorte il vario u-mor;
Come and tempt we Fortune's chanc-es, See, the fick-le goddess smiles;

Gaston with 1st TENORS.
ppp
Si, al-le-gri, or pria ten-tia-mo del-la sorte il vario u-mor;
Come and tempt we Fortune's chanc-es, See, the fick-le goddess smiles;

Chorus.
ppp
Si, al-le-gri, or pria ten-tia-mo del-la sorte il vario u-mor;
Come and tempt we Fortune's chanc-es, See, the fick-le goddess smiles;

pp
Tutti.

cresc. ancora

cresc.

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,

**cresc.*

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,

**cresc. ancora*

cresc.

cresc. ancora

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor.
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles.

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor.
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles.

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor.
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles.

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor.
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles.

la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor.
 Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles.

ff

Sì, al - le - gri, or pria - ten - tia - mo del - la sor - te il
 Come and tempt we For - tune's chances, See, the fick - le

Sì, al - le - gri, or pria - ten - tia - mo del - la sor - te il
 Come and tempt we For - tune's chances, See, the fick - le

ff

Sì, al - le - gri, or pria - ten - tia - mo del - la sor - te il
 Come and tempt we For - tune's chances, See, the fick - le

ff

Sì, al - le - gri, or pria - ten - tia - mo del - la sor - te il
 Come and tempt we For - tune's chances, See, the fick - le

Sì, al - le - gri, or pria - ten - tia - mo del - la sor - te il
 Come and tempt we For - tune's chances, See, the fick - le

ff

va - rio u - mor; la pa - le - stra di - schiu - dia - mo
 god - dess smiles; Play a - lone the heart en - trances,

va - rio u - mor; la pa - le - stra di - schiu - dia - mo
 god - dess smiles; Play a - lone the heart en - trances,

va - rio u - mor; la pa - le - stra di - schiu - dia - mo
 god - dess smiles; Play a - lone the heart en - trances,

va - rio u - mor; la pa - le - stra di - schiu - dia - mo
 god - dess smiles; Play a - lone the heart en - trances,

va - rio u - mor; la pa - le - stra di - schiu - dia - mo
 god - dess smiles; Play a - lone the heart en - trances,

va - rio u - mor; la pa - le - stra di - schiu - dia - mo
 god - dess smiles; Play a - lone the heart en - trances,

ff

a - gli au - da - ei giuo - ca - tor, sì, di - schiu - dia - mo ai
 Play - our life - with bliss - be - guiles, yes, play our life with

a - gli au - da - ei giuo - ca - tor, sì, di - schiu - dia - mo ai
 Play - our life - with bliss - be - guiles, yes, play our life with

a - gli au - da - ei giuo - ca - tor, sì, di - schiu - dia - mo ai
 Play - our life - with bliss - be - guiles, yes, play our life with

a - gli au - da - ei giuo - ca - tor, sì, di - schiu - dia - mo ai
 Play - our life - with bliss - be - guiles, yes, play our life with

a - gli au - da - ei giuo - ca - tor, sì, di - schiu - dia - mo ai
 Play - our life - with bliss - be - guiles, yes, play our life with

a - gli au - da - ei giuo - ca - tor, sì, di - schiu - dia - mo ai
 Play - our life - with bliss - be - guiles, yes, play our life with

(The men unmask; some disperse, and some begin to play at the gambling-table.)

giuoca - tor.
 bliss be - guiles.

giuoca - tor.
 bliss be - guiles.

giuoca - tor.
 bliss be - guiles.

giuoca - tor.
 bliss be - guiles.

giuoca - tor.
 bliss be - guiles.

giuoca - tor.
 bliss be - guiles.

Nº 14. "Alfredo! Voi!,"
Continuation of Finale II.

(Enter Alfred.)
Allegro.

Flora. *f* Al - fre - do! Voi! Sì, a -
What, Al - fred! Thou? Yes, you

Gaston. Al - fre - do! Voi!
What, Al - fred! Thou?

Doctor. Al - fre - do! Voi!
What, Al - fred! Thou?

SOPRANO & ALTO. *f* Al - fre - do! Voi!
What, Al - fred! Thou?

TENOR. Al - fre - do! Voi!
What, Al - fred! Thou?

Chorus. Al - fre - do! Voi!
What, Al - fred! Thou?

Marquis with BASS. Al - fre - do! Voi!
What, Al - fred! Thou?

Piano. *f* Str. *Allegro.*

Flora. *f* Al - fre - do! Voi! Sì, a -
wonder. Vio-letta? Naught of her. What, are you

Alfred. Non ne so. Ben di-sin-
Ben di-sin-
What, are you

Flora. Ben di-sin-
What, are you

Ben di-sin-
What, are you

Ben di-sin-
What, are you

pp

vol - to! bra - vo! Or via, giuocar si può.
 part - ed? Wondrous! Come on, let's play at cards.

vol - to! bra - vo! Or via, giuocar si può.
 part - ed? Wondrous! Come on, let's play at cards.

vol - to! bra - vo! Or via, giuocar si può.
 part - ed? Wondrous! Come on, let's play at cards.

vol - to! bra - vo! Or via, giuocar si può.
 part - ed? Wondrous! Come on, let's play at cards.

vol - to! bra - vo! Or via, giuocar si può.
 part - ed? Wondrous! Come on, let's play at cards.

Allegro agitato.

(Gaston goes to the table, Alfred and others stake money.)

ppp Str. & Cl.

(Enter Violetta leaning on the

Baron's arm. Flora goes forward to meet them.)

Flora. Violetta.

Qui de-si - a - ta giungi. Ces-si al cor - te - se in - vi - to.
 How I have long'd to see you. Thanks for your friendly greeting.

Flora.

Gra - ta vi son, ba - ro - ne, d'a - ver - lo pur gra - di - to.
 Kind'tis of you, good Baron, to bring her back a - mong us.

Baron. (aside to Violetta.)

Germont è
 Germont is

Baron. (frowning.)

Violetta. (aside.) (to the Baron.)

qui! il ve - de - te? (Cie - lo! gli è ve - ro!) Il ve - do. Da
 here! Do you see him? (Oh heav'n, 'tis Al - fred!) I see him. Take

voi non un sol det - to si voi - ga a que - sto Al - fre - do,
 care, with this in - truder a word you in - ter - change not,

Violetta. (aside.)

(Ah per - chè
(Why, ah why

non un det-to!
mark my words,

non un det-to!
mark my words.
Oh.

ven-ni, in - cau - ta! Pie - tà, gran Dio, pie - tà, gran Dio, di me!)
came I hith - er! For - sake me not, Heav - en, for - sake me not!)
morendo

pp

pp

(Flora invites Violetta to sit on the sofa beside her, the Doctor stands beside them; the Marquis converses apart with the Baron; Gaston cuts; Alfred and others stake, some saunter about.)

Flora.

Me-co'fas-si-di; nar-ra-mi; quai no-vi-tà veg-
Sit here beside me; speak to me; say what of late has

Fl. & Cl.

Str.

(Flora and Violetta converse aside.)

Alfred.

g'i-o?
happen'd?

Un
A

Gaston. Alfred.

quattro! An-co-ra hai vin-to. Sfor-tu-na nel-la - mo - re for -
 four! Once more a win-ner. They say, mischance in lov - ing makes

(stakes and wins.)

tu - na re-ca al giuo - eo -
 good suc - cess in gam - ing.

Gaston.

È sem-pre vin - ci - to - re!
 He al-ways is the win-ner!

Marquis.

È sem-pre vin - ci - to - re!
 He al-ways is the win-ner!

Chorus of Men.

È sem-pre vin - ci - to - re!
 He al-ways is the win-ner!

È sem-pre vin - ci - to - re!
 He al-ways is the win-ner!

Alfred.

Oh vin-ee - rò sta - se - ra; e l'o - ro gua - da - gua - to
 Yes, fortune smiles up - on me, and all my gold - en trea - sure

Cello.

Flora.

po-scia a go-der tra' cam - pi ri - tor - ne - rò be - a - to.
 On my re - turn I'll show - er, in my a - bode of plea - sure. A -

Alfred.

So - lo? No, no, con ta - le che
 lone? No! no! with one who ere-

Ob. & Fag.

Gaston.
 (to Alfred,
 indicating
 Violetta.)

Violetta.

vi fu me - co an - co - ra, poi mi sfug - gi - a. (Mio Di - o!) (Pie -
 while has shar'd my pas - times, and since has left me. (Great Heaven!) (Ch

Baron. (to Alfred, with
 il suppressed anger.)

Violetta. (aside to the Baron.)

Alfred.
 (carelessly.)

tà di lei.) Si - gnor! - (Fre - na - te - vi, o vi la - sciò.) Ba -
 spare her, pray.) Good sir. - (For - bear, or else I leave you.) Why,

Baron. (ironically.)

ro - ne, m'ap - pel - la - ste? Sic - te in sì gran for - tu - na, che al
 Ba - ron, did you call me? Such is your won - drous for - tune, that

Violetta. (aside.)

(Che fi - be -
 gino - co mi ten - ta - ste. Sì? La di - sfi - da ac - cet - to.
 I to play am tempt - ed. Do! I ac - cept the challenge.
Ob. & Cl.

dim *p* *ppp*

a? mo - rir mi sen - to! pie - tà, gran Dio, pie - tà, gran Dio, di
 tide? oh I must part them! for - sake me not, oh Heav'n, for - sake me

pp *morendo*

Alfred. (stakes.)

me!) Ed al - la man - ca cen - to.
 not!) And I a hun - dred al - so.

Baron. (stakes.)

Cen - to lu - i - gi a de - stra.
 I stake a hun - dred lou - is.

pp *Cello.* *Fl. & Cl.*

Gaston. (cutting.) (to Alfred.) Baron.

Un as-so_ un fan-te_ hai vin-to! Il
 An ace_ a knave, you've won! Two

Alfred. Gaston. (cutting.)

dop-pio? Il dop - pio si - a. Un
 hundred? The stakes are doubled. A

Alfred.

quattro_ un set-te_ Pur la vit-to - ria e mi - a!
 four_ a seven_ Must I be still a win-ner?

Doctor.

An-co-ra!
 For Al-fred!

Marquis.

An-co-ra!
 For Al-fred!

Chorus.

An-co-ra!
 For Al-fred!

An-co-ra!
 For Al-fred!

An-co-ra!
 For Al-fred!

An-co-ra!
 For Al-fred!

Bra - vo dav-ver! la sor - te è tut - ta per Al - fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!

Bra - vo dav-ver! la sor - te è tut - ta per Al - fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!

Bra - vo dav-ver! la sor - te è tut - ta per Al - fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!

Bra - vo dav-ver! la sor - te è tut - ta per Al - fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!

Bra - vo dav-ver! la sor - te è tut - ta per Al - fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!

Flora.

Del vil-leg-giar la spe - sa fa - rà il ba - ron, già il ve-do.
Plain-ly, our friend the Ba - ron will bear the night's ex - penses.

Alfred (to the Baron.)

Enter a Servant.

Flora.

Se - gui - te pur! La ee - na è pronta. An -
Will you go on? The sup - per's read-y. Let's

(They go out, leaving

Violetta (aside.)

dia-mo. An-dia-mo. (Che fi -
go then. Gaston. Let's go then. (What will be -

Doctor. An-dia-mo. An-diam.
Let's go then. We come.

Marquis. An-dia-mo. An-diam.
Let's go then. We come.

Chorus. An-dia-mo. An-diam.
Let's go then. We come.

An-dia-mo. An-diam.
Let's go then. We come.

dim. *p* *ppp* *p* Ob.Cl. & Fag.
Str.

Alfred and the Baron behind.)

a? mo - rir mi sen - to! pie - tà, gran Dio, pie - tà, gran Dio, di
tide? Oh I must part them! for-sake me not, oh Heav'n, for-sake me

pp

me!)
not!)

Alfred (to the Baron.)

Baron.

Se con-ti-nuar vag-gra-da — Per o - ra noi pos-siamo: più
Would you the game con-tin-ue? To - night it is con-cluded, an-

Fl. & Vl.

pp

Alfred.

tar - di la ri - vin - ci - ta. Al giuo - co che vor - re - te.
oth - er time I'll take revenge. At an - y game you please, sir.

Baron.

Se - guiam gli a - mi - ci —
Our friends a - wait us.

Alfred.

po - scia — Sa - ro qual bra - me - re - te.
Af - ter — I shall be at your ser - vice.

(they go out.)

Baron (off the stage.)

An - diam.
A - way.

An - diam.
A - way.

ppp

p

morendo

ppp

pppp

(Re-enter Violetta in great agitation, afterwards Alfred.)
 Allegro agitato assai vivo.

vi.
pp
cresc.

ff Tutti.

Violetta.
 In - vi - ta - to a qui se -
 I have ask'd of him to

pp
Cl. & Fag.

guirmi, ver-rà des-so? vor-rà u-dir-mi? Ei ver -
 follow; will he see me? oh will he hear me? He will

a piacere a tempo
 rà. Chè l'o-dio a-tro-ce puo-te in lui più di mia vo -
 come. But dead-ly ha-tred will pre-vail be-fore my plead -

colla parte
 p St.
 ff Tutti.

- ce.
 - ing!

vi.

Alfred.

Violetta.

Mi chia-ma-ste? che bra-ma-te? Que-sti
 You have call'd me — Say your pleasure? Ah! de-

Str.

Alfred.

luo-ghiabban-do-na-te; un pe-riglio vi so-vra-sta. Ah eom-
 part from hence, I pray thee; naught but perils here surround you. I can

Violetta.

pren-do! Ba-sta, basta. E sì vi-le mi ere-de-te? Ah no, no,
 guess them! Shame, be silent. And so vile indeed you hold me? Ah no, be-

Alfred.

Violetta.

Alfred.

ma-i! Ma che te-me-te? Tremo sem-pre del ba-ro-ne. E fra
 lieve me! Then why your terrors? Ah, I trem-ble lest the Ba-ron — We are

noi mor-tal qui-stione. Sei ca-drà per ma-no mi-a, un sol
 foes in mor-tal quarrel. If my hand in-deed should slay him, your pro-

col - po vi tor - ri - a, un sol col - po vi tor - ri - a col - fa -
 tect - or and your joy - er, your pro - tect - or and your lov - er, By one

Violetta.

man - te il pro - tet - to - re — Vāt - ter - ri - see tal seia - gura? Ma se i
 blow you lose for ev - er; All your joys would then be over. But if

Wind sustain

fos - se l'uc - ci - so - re! ee - co l'u - ni - ca sven - tu - ra ch'io pa -
 he should be the slay - er! ah, bethink thee, I im - plore thee, 'tis for

Alfred.

ven - to a me fa - ta - le. La mia mor - te! — che ven
 that a - lone I trem - ble. If he kill me — why should

Violetta. *Alfred.*

ca - le? Deh, par - ti - te — e sul - li - stante. Par - ti -
 you care? I be - seech thee, go hence, de - lay not. I will

rò, ma giu-ra in - nan - te che do - vun - que se - gui - ra - i, se - gui -
 go. if first thou swear me that from hence thou too wilt tear thee, that my

Violetta.

Ah no, giam - ma - i. Va, sciagu -
 A - las, I can - not; Oh me, un -
 rai i pas - si mie - i. No, giam - ma - i?
 footsteps thou wilt fol - low. What! you can - not?

ra - to! scorda un no - me ch'è in - fa - ma - to, va, mi la - scia sul mo -
 happy! Go, for - get me and my sor - row. I con - jure thee, nor re -

men - to — di fug - gir - ti un giu - ra - men - to sa - cro io
 mem - ber that a fa - tal oath com - pels me to re -

Alfred. Violetta.

fe - ci. A chi? dil - lo — chi po - te - a? A chi
fuse thee. For whom? Tell me — who com-pels thee? One to

Alfred.

drit - to pien n'a - ve - a. Fu Dou-phol?
whom I owe sub - mis-sion. Wast Dou-phol?

Violetta. (with painful effort.) Alfred. Violetta.

Si. Dun - que là - mi? Eb -
Yes. Then you love him? A -

Alfred. (furiously rushing to throw open the door.)

ben — là - mo. Or tut - ti a
las! I love him. Come out and

(All re-enter hurriedly.)

me!
hear!

ff Tutti.

Flora.

Ne ap - pel - laste? che vo - le - te? Alfred (pointing to Violetta, who, overwhelmed with
 What has happen'd? Why this summons? grief, leans on a table to support herself.)
 Questa don - - na co - no -
 As ye all have known this

Gaston.

Ne ap - pel - laste? che vo - le - te?
 What has happen'd? Why this summons?

Chorus.

Ne ap - pel - la - ste? che vo - le - te?
 What has happen'd? Why this summons?
 Ne ap - pel - la - ste? che vo - le - te?
 What has happen'd? Why this summons?
 Baron, Doctor and Marquis with BASS.

Str.

VI.

p *dim.*
 Fag Ophicleide & D. b.

Fag Ophicleide & D. b.

Violetta.

Flora.

Chi! Vio - let - ta? (Ah! ta - ci.) No.
 Who, Vio - let - ta? (Oh, silence.) No.
 see - te? Che fa - ces - - se non sa - pe - te?
 woman, Have ye known the bond between us!
 Chi! Vio - let - ta? No.
 Who, Vio - let - ta? No.
 Chi! Vio - let - ta? No.
 Who, Vio - let - ta? No.
 Chi! Vio - let - ta? No.
 Who, Vio - let - ta? No.

ff Tutti.

Alfred.

O - gnisuo aver tal fem - mi - na per a - mor mio sper - de - a, io
 'Twas up - on me this crea - ture vile lav - ish'd her whole pos - sessions, I

cie - co, vi - le, mi - sero, tut - to accettar po - te - a.
 wretched, blinded, cred - ulous, trust - ed her base pro - fes - sions.

animato
 Ma è tempo anco - ra! ter - ger - mi da tan - ta mac - chia bra - mo,
 All I ac - cept - ed, lov - ing her, but since I have un - mask'd her,

Ob. & Cl.

qui te - sti - mon vi chiamo, or te - sti - mon vi chia - mo,
 I call on you to witness, I call on you to wit - ness,

or te - sti - mon vi chia - mo che qui, che qui pa - ga - ta io
 friends, up - on you to wit - ness I call, that I have paid her

ff Tutti.

(With furious disdain he throws a purse at the feet of Violetta, who faints in Flora's arms.)
Velocissimo. (Enter Germont.)

Gaston.
I'ho!
now.
Oh, in-famia or-ri-bi-le tu commet-te-sti! un cor sen-si-bi-le co-si ue-ci -
Shame on the cru-el-ty thy lips have spoken! A fond and faithful heart foul-ly thou'st
Baron, Doctor and Marquis.

Chorus.
Oh, in-famia or-ri-bi-le tu commet-te-sti! un cor sen-si-bi-le co-si ue-ci -
Shame on the cru-el-ty thy lips have spoken! A fond and faithful heart foul-ly thou'st
Oh, in-famia or-ri-bi-le tu commet-te-sti! un cor sen-si-bi-le co-si ue-ci -
Shame on the cru-el-ty thy lips have spoken! A fond and faithful heart foul-ly thou'st
Oh, in-famia or-ri-bi-le tu commet-te-sti! un cor sen-si-bi-le co-si ue-ci -
Shame on the cru-el-ty thy lips have spoken! A fond and faithful heart foul-ly thou'st

Tutti.
Velocissimo.

de - sti! Di donne i - gno - bi - le in - sul - ta - to - re, di qua al - lon -
bro - ken! He who a - wo - man de - fenceless in - sult - ed, des - pis'd and

de - sti! Di donne i - gno - bi - le in - sul - ta - to - re, di qua al - lon -
bro - ken! He who a - wo - man de - fenceless in - sult - ed, des - pis'd and

de - sti! Di donne i - gno - bi - le in - sul - ta - to - re, di qua al - lon -
bro - ken! He who a - wo - man de - fenceless in - sult - ed, des - pis'd and

de - sti! Di donne i - gno - bi - le in - sul - ta - to - re, di qua al - lon -
bro - ken! He who a - wo - man de - fenceless in - sult - ed, des - pis'd and

ta - na - ti, ne de-sti-or -ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not

ta - na - ti, ne de-sti-or -ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not

Marquis 2nd Bass.

ta - na - ti, ne de-sti-or -ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not

ta - na - ti, ne de-sti-or -ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not

de-sti-or -ror! Di don-ne i-gno-bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo-man de - fence-less in - sult - ed, shunn'd and des-

de-sti-or -ror! Di don-ne i-gno-bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo-man de - fence-less in - sult - ed, shunn'd and des-

de-sti-or -ror! Di don-ne i-gno-bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo-man de - fence-less in - sult - ed, shunn'd and des-

de-sti-or -ror! Di don-ne i-gno-bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo-man de - fence-less in - sult - ed, shunn'd and des-

ror, ne de-stior - ror, ne de-stior - ror, ne de-stior - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,

ror, ne de-stior - ror, ne de-stior - ror, ne de-stior - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,

ror, ne de-stior - ror, ne de-stior - ror, ne de-stior - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,

ror, ne de-stior - ror, ne de-stior - ror, ne de-stior - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,

ne de - stior - ror!
thou shalt de - part!

ne de - stior - ror!
thou shalt de - part!

ne de - stior - ror!
thou shalt de - part!

ne de - stior - ror!
thou shalt de - part!

Continuation of Finale II.

Germont (dignified, but angry.)

Largo.

Voice. Di spre-zo de-gno se stes-so ren-de, chi pur nel-
 'Tis shame to man-hood t'in-sult a wo-man, of o-dious

Piano. *Str. pizz.*

grandioso

fi - ra la don - na of - fen - de. Dov' è mio
 harsh-ness thou hast been guilt - y. The son I

Piano. *Str. arco*

fi - glio? più non lo ve - do; in te, in te più Al-
 cher - ish'd is lost for ev - er, I must, I must re -

fre - do tro-var no, no, non so! Dov' è mio fi-glio? più non lo
 nounce thee, my child thou art no more! I must renounce thee, I must re -

con forza

cr. & f. sempre *accel.*
 ve - do; in te più Alfre - do tro - var, no, più Alfre - do tro - var non
 nounce thee, thou art my child, ah, - no, no, thou art my child, my child now no

Piano. *Cr. & f. sempre* *accel. colla parte*

Alfred (aside.)

sotto voce

(Ah sì! che fe - ci! ne sento or-ro-re! Ge-lo-sa sma-nia, de-lu-so a-
 Germont. (Oh, I am wretched! now I have lost her! My jealous fu-ry tor-ments has

so.
more.

mo-re mi strazian l'al-ma, più non ra-gio-no - da lei per-do-no più non a -
 cost her, Madness inspir'd me, hopeless of pardon - death would be welcome, all hope is

vrò. Vo-lea fug-gir-la, non ho po-tu-to, dal-li-ra spin-to son qui ve-
 o'er. Vain-ly to fly her when I en-deavord, My heart de-vot-ed would not be

nu-to! Or che lo sdegno ho di-sfo-ga-to, me scia-gu-ra-to! ri-mor-so
 sev-er! While I with hatred fain would pursue her, Hersweet remembrance still I a-

Violetta.

Flora. (to Violetta)

ppp

O quan - to pe - ni! ma pur fa
Sad heart, have cou - rage, we share thy

Alfred.

n'ho!
dore!

Che
Im

Caston.

ppp

O quan - to pe - ni! ma pu - re fa
Sad heart, have cou - rage, we share in thy

Germont. (aside)

ppp

(Io sol fra tan - ti so qual vir -
(Ah, none but I must know what

Baron. (aside to Alfred)

ppp

A que - sta, a que - sta don - na, a que - sta don - na là - tro - ce in -
I warn thee, for this in - sult, that for this in - sult I will have

Doctor.

ppp

O quan - to pe - ni! ma pur fa
Sad heart, have cou - rage, we share thy

Marquis.

ppp

O quan - to pe - ni! ma pur fa
Sad heart, have cou - rage, we share thy

ppp

O quan - to pe - ni! ma pur fa
Sad heart, have cou - rage, we share thy

ppp

O quan - to pe - ni! ma pur fa
Sad heart, have cou - rage, we share thy

ppp

O quan - to pe - ni! ma pur fa
Sad heart, have cou - rage, we share thy

p Tutti

Wind

Chorus.

cor, qui soffre o-gnu - no del tuo do -
 woe, All here thy heart's true de - vo - tion
 fe - ei! oh-
 wretch - ed! A -
 cor, qui soffre o-gnu - no del tu - o do -
 woe, all here thy heart's true de - vo - tion
 tu - de di quel-la mi - se - ra il sen - rae -
 vir - tue dwells in that heart so be - reft and for -
 sul - to qui tut - ti of - fe - se, ma non i - nul - to fia tan - to ol -
 vengeance both swift and speedy, wher e'er I meet thee my sword is
 cor, qui soffre o-gnu - no del tuo do -
 woe, all here thy heart's true de - vo - tion
 cor, qui soffre o-gnu - no del tuo do -
 woe, all here thy heart's true de - vo - tion
 cor, qui soffre o-gnu - no del tuo do -
 woe, all here thy heart's true de - vo - tion
 cor, qui soffre o-gnu - no del tu - o do -
 woe, all here thy heart's true de - vo - tion
 cor, qui soffre o-gnu - no del tuo do -
 woe, all here thy heart's true de - vo - tion
 Tutti.
 Wind.

lor; fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

mè! ohi - mè, che fe - ei! ne sen - to or -
las! Ah, I have lost her! hope - less of

lor; fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

chiu - de, io so che la - ma, che gli è fe -
sak - en, A - las, she loves him, her heart is

trag - gio, pro - var vi vo - glio, pro - var vi
rea - dy, My sword is rea - dy, my sword is

lor; fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

lor, fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

lor; fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

lor; fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

lor; fra ca - ria - mi - ei qui sei sol -
know; The friends that love thee shall re - as -

p

(returned to consciousness.)

(with a faint voice,

Al-fre - do, Al -
Oh Al - fred,

ff tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

pp ro - re, da lei per - do - no più non a - vrò.)
par - don, death would be wel - come, all hope is o'er.)

ff tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

pp de - le; ep - pur cru - de - le ta - cer do - vrò!)
faith - ful; I must be cru - el, for they must part!)

ff vo - glio che il vo - stro or - go - glio fiac - ear sa - prò!
rea - dy, thou shall be pun - ishd, of that be sure.

pp tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

ff tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

pp tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

ff tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

pp tan - to, ra - sciu - gail pian - to che tì - non - dò.
sure thee, give o'er thy sor - row, time will re - store.

ff Tutti *pp* Cl. Cor. & Fag. Str.

but impassioned manner)

fre - do, di que - sto co - re non puoi compren - de - re tut - to l'a -
Al - fred, a - las, thou know'st not How true and ten - derly this heart hath

Wind.

mo - re, tu non co - no - sci che fi - no a prez - zo del tuo di -
 lov'd thee, With faith un - daunt - ed, when tri - als prov'd me, I brav'd thy

ancora pianissimo

sprez - zo pro - va - to io l'ho. Ma ver - rà
 scorn - ing - but that is o'er. But time will

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Ohimè! che fe - ci! ne sento orror!
 Oh I have lost her, all hope is o'er!

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Pro - var vi vog - lio
 Wher - e'er I meet thee,

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Quan - to pe - ni! fa cor!
 Oh have cour - age, sad heart!

Wind. Oh.

tem - po, show thee, in che il sa - pra - i_ a - las, too sure - ly, co - me t'a - How thou hast

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

Ohime! che fe - ci! ne sen - to or - ror!
Oh I have lost her, all hope is o'er!

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

(Io so che l'a - ma,
(A - las, she loves him.

che il vo - stro orgoglio
my sword is ready,

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

quan - to pe - ni! fa cor!
Oh have cour - age, sad heart!

mas - si con - fes - se - ra - i, Dio dai ri -
 wrong'd one who lov'd thee pure - ly That on that
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!
 ohimè! che fe - ci! ne sen - to or - ror!
 oh I have lost her, all hope is o'er!
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!
 che gli è fe - de - le;
 her heart is faith - ful,
 fiac - car of that sa - prò!
 be sure.
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!
 quan - to pe - ni! fa cor!
 oh have cour - age, sad heart!

dim.

lor, ah io spen - ta an -
plore, ah that fell re -

ra - - sciu - - ga il
all here thy

ohimè! che fe - ci! ne sento or-ro - re! ge-lo - sa sma-nia, de - lu-so a -
Oh I am wretched, now I have lost her! all hope of par-don for me is

ra - - sciu - - ga il
all here thy

ep - - pur ern -
for they must

che il vo - stro or -
thou shalt be

ra - - sciu - - ga il
all here thy

ra - - sciu - - ga il
all here thy

ra - - sciu - - ga il
all here thy

ra - - sciu - - ga il
all here thy

ra - - sciu - - ga il
all here thy

VI. Ob. & Cl.

rò. Dai ri-
 plore! Oh ny

dò, ra-
 know, give

vrò. Vo - lea fug - gir - la, non ho po -
 o'er. Vain - ly to fly - her, when I en -

dò, ra-
 know, give

vrò, io so che l'a - ma, che gli è fe -
 more, ah yes, she loves - him, her heart is

prò, a que - sta don - na l'a - tro - ce in -
 sure, I will - have ven - geance both swift - and

prò, ahi quan - to pe - ni! ma pur - fa
 know, the friends - that love thee shall re - as -

dò, ahi quan - to pe - ni! ma pur - fa
 know, the friends - that love thee shall re - as -

dò, ah! sì, fra
 know, the friends that

dò, ah! sì, fra
 know, the friends that

dò, ah! sì, fra
 know, the friends that

Tutti.
 7

mor - si Dio ti sal - vi al - lor -
love, tho' thou, tho' thou for - get,

sciu - o'er - gail thy pian - to
sor - row,

tu - to, dal - li-ra spin - to son qui ve - nu - to! or che lo
deav - ord, ah my heart would not be sev - er'd! While I with

sciu - o'er - gail thy pian - to
sor - row,

del, è fe - del, ep - pur cru -
true, she is true, yet they must

sul - to qui tut - ti of - fe - se, ma non i - nul - to fia tan - to ol -
speedy, wher - ev - er I meet thee, my sword is ready, wher - ev - er I

co - re, qui sof - fre o - gnu - no del tu - o do - lo - re, fra ca - ri a -
sure thee, give o - ver thy sor - row, and time will re - store; the friends that

co - re, qui sof - fre o - gnu - no del tu - o do - lo - re, fra ca - ri a -
sure thee, give o - ver thy sor - row, and time will re - store; the friends that

ca - ria - mi - ei sei, ah!
love thee share thy woe, the

ca - ria - mi - ei sei, ah!
love thee share thy woe, the

ca - ria - mi - ei sei, ah!
love thee share thy woe, the

spen - ta an - co - ra pur - ta - me -
 oh - my love, al - though thou for -
 che ti - non -
 time will re -
 sde - gno ho di - sfo - ga - to, me scia - gu - ra - to! ri - morso
 ha - tred fain would pur - sue her, her sweet remem - brance yet I a -
 che ti - non -
 time will re -

de - le ta - cer do - vrò,
 part - now for ev - er - more,
 trag - gio, pro - var vi voglio che tan - to or - go - glio fiac - car - sa -
 meet thee, my sword is read - y, thou soon shalt be punish'd, of that - be
 mi - ei tu se - i sol - tan - to, ra - sciuga il pian - to che ti - non -
 love thee, shall re - as - sure thee, give o - ver thy sorrow, time will re -
 mi - ei tu se - i sol - tan - to, ra - sciuga il pian - to che ti - non -
 love thee, shall re - as - sure thee, give o - ver thy sorrow, time will re -

sì, fra ca - ria - mi - ci
 friends that love thee share thy
 sì, fra ca - ria - mi - ci
 friends that love thee share thy
 sì, fra ca - ria - mi - ci
 friends that love thee share thy

rò, ah spen - ta an -
 get, al - though - thou for -
 dò, ra -
 store, oh - give
 n'ho, ri - mor - so n'ho, ri - mor - so n'ho! or che lo sde -
 dore, oh my re - morse, oh my re - morse! when I with ha -
 dò, ra -
 store, give
 ep - pur cru - del, ep - pur cru - del, ta -
 I must be stern, I must be stern, and
 pro, - pro - var - vi vo - glio che tan - to or - go - glio fiac - car sa -
 sure, - my sword is read - y, thou shalt - be punish'd, of that - be
 dò, - fra ca - ri a - mi - ci tu sei - sol - tan - to, ra - sciu - ga il
 store, - the friends that love thee shall re - as - sure thee, give o - ver thy
 dò, - fra ca - ri a - mi - ci tu sei - sol - tan - to, ra - sciu - ga il
 store, - the friends that love thee shall re - as - sure thee, give o - ver thy
 sei, ra - sciu - ga il pian - to che
 woe, give o'er thy sor - row, time
 sei, ra - sciu - ga il pian - to che
 woe, give o'er thy sor - row, time
 sei, ra - sciu - ga il pian - to che
 woe, give o'er thy sor - row, time

co - ra, spen - ta an - co - ra, fa - me - rò, fa - me -
get, tho' thou for - get me, I am thine ev - er -

sciu - ga il pian - to che ti - non - dò, che ti - non -
oer thy sor - row, time will re - store, time will re -

gno ho di - sfoga - to, ri - mor - so n'ho, ri - mor - so
tred would fain pursue her, her sweet re - mem - brance I a -

sciu - ga il pian - to che ti - non - dò, che ti - non -
o - ver thy sor - row, time will re - store, time will re -

cer, ep - pur cru - de - le, ep - pur cru - del ta - cer do -
they must part, for ev - er, yes, they must part for ev - er -

pro, - pro - var vi vo - gliò che tan - to or - go - gliò fiac - car sa -
sure, - my sword is read - y, thou soon shalt be punish'd, of that - be

pianto che ti - non - dò, - ra - sciuga il pianto che ti - non -
sorrow, time will re - store, - give o - ver thy sorrow, time will re -

pianto che ti - non - dò, - ra - sciuga il pianto che ti - non -
sorrow, time will re - store, - give o - ver thy sorrow, time will re -

ti - non - dò, che ti - non - dò, che ti - non -
will re - store, time will re - store, time will re -

ti - non - dò, ra - sciu - ga il pian - to che ti - non -
will re - store, time will, time will re -

ti - non - dò, - ra - sciuga il pianto che ti - non -
will re - store, give o - ver thy sorrow, time will re -

rò; dai - ri - mor - si
 more. Oh - my love, - tho'

dò, ra - sciu -
 store, give o'er

pp
 n'ho! Vo - lea fug - gir - la, non ho po - tu - to, dal - li - ra
 dore! Vain - ly to fly - her when I en - deav - ord, ah, my -

dò, ra - sciu -
 store, give o'er

pp
 vrò; io so che l'a - ma, che gli è fe - del,
 more, Oh yes, she loves, him, her heart is true,

prò; a que - sta do - na l'a - tro - ce in - sul - to qui tut - ti of -
 sure, I will have vengeance both swift and speed - y, wher - ev - er I

dò; - ahi quan - to pe - ni! ma pur - fa co - re, qui sof - fre; o -
 store, the friends that love thee shall re - as - sure thee, give o - ver thy

dò; - ahi quan - to pe - ni! ma pur - fa co - re, qui sof - fre o -
 store, the friends that love thee shall re - as - sure thee, give o - ver thy

pp
 dò, ah sì, fra ca - ria -
 store, the friends that love thee

pp
 to, ah sì, fra ca - ria -
 store, the friends that love thee

pp
 dò, ah sì, fra ca - ria -
 store, the friends that love thee

p

Dio ti sal - vial - lor, spen - ta an -
 thou, tho' thou for - get, oh - my

- gail pian - to che
 thy sor - row, time

spin - to - son qui ve - nu - to! or che lo sde - gno ho di - sfo -
 heart would not be - sev - er'd! when I with ha - tred fain would pur -

- gail pian - to che
 thy sor - row, time

è fe - del, ep - pur cru - de - le ta - cer do -
 she is true, yet they must part - now for ev - er -

fe - se, ma non - i - nul - to fia tan - to ol - trag - gio, pro - var - vi
 meet thee, my sword is read - y, wher - ev - er I meet thee, my sword is

gnuno del tu - o do - lo - re, fra ca - ri a - mi - ci tu se - i sol -
 sorrow, and time will re - store thee, the friends that love thee shall re - as -

gnuno del tu - o do - lo - re, fra ca - ri a - mi - ci tu se - i sol -
 sorrow, and time will re - store thee, the friends that love thee shall re - as -

mi - ei sei, ah! si, fra
 share thy woe, the friends that

mi - ei sei, ah! si, fra
 share thy woe, the friends that

mi - ei sei, ah! si, fra
 share thy woe, the friends that

co - ra - pur - t'a - me - rò;
love, al - though thou for - get,

t'i - non - dò,
will re - store,

ga - to, me scia - gu - ra - to! ri - mor - so n'ho, ri - mor - so
sue her, her sweet remem - brance yet I a - dore, Oh my re -

t'i - non - dò,
will re - store,

vrò, more, ep - pur cru - del,
I must be stern,

vo - glio, che tan - to or - go - glio fiac - car - sa - prò, pro - var - vi
read - y, thou soon shalt be punish'd, of that - be sure, - my sword is

tan - to, ra - sciu - ga il pian - to che t'i - non - dò, fra ca - ri a -
sure thee, give o - ver thy sor - row, time will re - store, - the friends that

tan - to, ra - sciu - ga il pian - to che t'i - non - dò, fra ca - ri a -
sure thee, give o - ver thy sor - row, time will re - store, - the friends that

ca - ri a - mi sei, ra -
love thee share thy woe, give

ca - ri a - mi sei, ra -
love thee share thy woe, give

ca - ri a - mi sei, ra -
love thee share thy woe, give

ah spen - - ta an - co - ra, spen - ta an -
al - though - - thou for - get, tho' thou for -

ra - - sciu - ga il
Ah! give o'er thy

n'ho, ri-mor-so n'ho! or che lo sde - gno ho di-sfo-ga -
morse! oh my re-morse! when I with ha - tred would fain pursue

ra - - sciu - ga il
give o - ver thy

ep-pur cru-del ta - - cer, ep - per cru -
I must be stern, and they must part for

vo-glio, che tan - to or - go - glio fiae - car - sa - prò, - pro - var - vi
read-y, thou shalt be pun-ish'd, of that - be sure, - my sword - is

mi-ci tu sei - sol - tan - to, ra - sciu-ga il pian-to che t'i - non -
love thee shall re - as - sure thee, give o - ver thy sor-row, time will - re -

mi-ci tu sei - sol - tan - to, ra - sciu-ga il pian-to che t'i - non -
love thee shall re - as - sure thee, give o - ver thy sor-row, time will - re -

sciu - ga il pian - - to che t'i - non -
o'er thy thy sor - - row, time will re - -

sciu - ga il pian - - to che t'i - non -
o'er thy thy sor - - row, time will re - -

sciu - ga il pian - - to che t'i - non -
o'er thy thy sor - - row, time will re - -

erese.

co - ra - ta - me - rò, t'a - me - rò, ah!
get me, I am thine ev - er - more, ah!

pian - to che t'i - non - dò, che t'i - non - dò, ah!
sor - row, time will re - store, time will re - store, ah!

to, ri - mor - so n'ho, ri - mor - so n'ho! me - scia - gu -
her, her sweet re - mem - brance I a - dore, a - las! her re -

pian - to che t'i - non - dò, che t'i - non - dò, sì, ra - sciu - ga il
sor - row, time will re - store, ah give o - ver thy

de - le, ep - pur cru - del ta - cer do - vrò; so che l'a - ma, che
ev - er, yes, they must part for ev - er - more, ah she loves him, she

vo - glio, che tan - to or - go - glio fiac - car sa - prò, e che tan - to or -
read - y, thou soon shalt be punish'd, of that be sure, yes, thou soon shalt be

do, ra - sciu - ga il pian - to che t'i - non - dò, sì, ra - sciu - ga il
store, give o - ver thy sor - row, time will re - store, ah give o - ver thy

do, ra - sciu - ga il pian - to che t'i - non - dò, sì, ra - sciu - ga il
store, give o - ver thy sor - row, time will re - store, ah give o - ver thy

do, che t'i - non - dò, che t'i - non - dò, ah!
store, time will re - store, time will re - store, ah!

do, ra - sciu - ga il pian - to, sì, ra - sciu - ga il
store, time will, time will re - store, ah give o - ver thy

do, ra - sciu - ga il pian - to che t'i - non - dò, sì, ra - sciu - ga il
store, give o - ver thy sor - row, time will re - store, ah give o - ver thy

fa - me - rò, io spenta an - cor, pur fa - me - rò, pur fa - me -
oh my love, though thou for - get, still I am thine, thine ev - er -

fa cor, qui sof - fre o - gnum, qui soffre o - gnum del tuo do -
give o'er, time will re - store, time will restore, time will re -

ra - to! ri - mor - so io n'ho. ri - mor - so n'ho, ri - mor - so n'ho, ri - mor - so
membrance I still must a - dore, oh my re - morse, oh my remorse, oh my re -

pian - to che t'i - non - dò, qui sof - fre o - gnum, qui soffre o - gnum del tuo do -
sor - row, and time will re - store, time will re - store, time will restore, time will re -

fa - ma, che gli è fe - del, che gli è fe - del, ep - pur crudel, fa - cer do -
loves him, but yet they must part, but they must part, but they must part for ev - er -

go - glio fiac - car sa - prò, fiac - car sa - prò, fiac - car sa - prò, fiac - car sa -
punish'd, of that be - sure, of that be sure, of that be sure, of that be

pian - to che t'i - non - dò, fa cor, fa cor, qui sof - fre o - gnum del tuo do -
sorrow, and time will re - store, time will re - store, time will restore, time will re -

pian - to che t'i - non - dò, fa cor, fa cor, qui sof - fre o - gnum del tuo do -
sorrow, and time will re - store, time will re - store, time will restore, time will re -

fa cor,
give o'er,

pian - to che t'i - non - dò,
sor - row, and time will re - store,

pian - to che t'i - non - dò,
sor - row, and time will re - store,

pp Wind *pp*

ff *PPP*

rò, ah t'a - me - rò, io spen-ta an-
 more, ah, oh my love, though thou for-

ff *PPP*

lor, ah fa cor, qui sof-fre o-
 store, ah, give o'er, time will re-

ff *PPP*

n'ho, me scia - gu - ra - to, ri - mor - so io n'ho, ri - mor - so
 morse, a - las! her re-membrance I still must a - dore, oh my re-

ff *PPP*

lor, sì, ra - sciu - ga il pian - to che t'i - non - dò, qui sof-fre o-
 store, ah give o - ver thy sor - row, and time will re - store, time will re -

ff *PPP*

vrà, so che l'a - ma, che l'a - ma, che gli è fe - del, che gli è fe -
 more, ah she loves him, she loves him, but yet they must part, but they must

ff *PPP*

prò, e che tan - to or - go - glio fiac - ca - re sa - prò, fiac - car sa -
 sure, yes, thou soon shalt be pun-ish'd, of that be thou sure, of that be

ff *PPP*

lor, sì, ra - sciu - ga il pian - to che t'i - non - dò, fa cor, fa
 store, ah give o - ver thy sor - row, and time will re - store, time will re -

ff *PPP*

lor, sì, ra - sciu - ga il pian - to che t'i - non - dò, fa cor, fa
 store, ah give o - ver thy sor - row, and time will re - store, time will re -

ff *PPP*

ah fa cor,
 ah, give o'er,

ff *PPP*

sì, ra - sciu - ga il pian - to che t'i - non - dò,
 ah give o - ver thy sor - row, and time will re - store,

ff *PPP*

sì, ra - sciu - ga il pian - to che t'i - non - dò,
 ah give o - ver thy sor - row, and time will re - store,

ff *Tutti* *pp* Wind

pp
 cor pur fa - me - rò, pur fa - me - rò, pur
 get, still I am thine, thine ev - er - more, thine

pp
 gnun, qui sof - fre o - gnun del tuo do - lor, fa
 store, time will re - store, time will re - store, time

pp
 n'ho, ri - mor - so n'ho, ri - mor - so n'ho, ah si, che fe - ci! ne sento or -
 morse, oh my re - morse, oh my re - morse, oh I have lost her! hopeless of

pp
 gnun, qui sof - fre o - gnun del tuo do - lor, fa
 store, time will re - store, time will re - store, time

pp
 del, ep - pur eru - del, ta - cer do - vrò, ta -
 part, but they must part, for ev - er - more, for

pp
 prò, fiac - car sa - prò, fiac - car sa - prò, — che tan - to or -
 sure, of that be sure, of that be sure, — thou soon shalt be

pp
 cor, qui sof - fre o - gnun del tuo do - lor, — ra - sciu - ga il
 store, time will re - store, time will re - store, — give o - ver thy

pp
 cor, qui sof - fre o - gnun del tuo do - lor, — ra - sciu - ga il
 store, time will re - store, time will re - store, — give o - ver thy

fa
time
fa
time
fa
time

pp
 Str. & Cor.
 Fag.
 Cello & C.B.

ff
 ta - me - rò!
 ev - er - more!
 cor, fa cor!
 will re - store!
 fo - te, da lei per-do-ho più non a - vrò!
 pardon, death would be welcome, all hope is over!
 cor, fa cor!
 will re - store!
 cer do - vrò!
 ev - er - er - more!
 go - glio fiac - ear sa - prò!
 pun - ish'd, of that be - sure!
 pian - to che ti non - dò!
 sor - row, time will re - store!
 pian - to che ti non - dò!
 sor - row, time will re - store!
 cor, fa cor!
 will re - store!
 cor, fa cor!
 will re - store!
 cor, fa cor!
 will re - store!

ff Tutti.
 (Musical accompaniment for piano and bass)

(Germont leads off his son, followed by the Baron. The Doctor and Flora conduct Violetta away; the rest disperse.)

(Musical accompaniment for piano and bass)

Violetta's bedroom. A bed with curtains half-drawn at the back; window closed by shutters; on a small table by the bed are a decanter with water, a glass, and various medicines. In the centre of the stage is a toilet-table, and beside it a sofa; other furniture; a nightlight is burning. There is a door *L. H.*; fire is in the grate.

No 16. "Addio del passato.,"
Recit. and Aria.

Andante. (♩ = 66.)

Piano. *pp*
VL. divided.

1st VL. Solo.
dolente
Str. pizz.

Wood.
p

dimin. *pp*

Wind sustain.
cresc. poco a poco *p*

dimin. *pp* *pp* *cresc.* *cresc.*
tr

assai ff *dim.* *pp*

f *pp morendo*

allarg. *pp*

(Violetta discovered asleep on the bed, Annina seated by the fireplace, also asleep.)

dim. *ppp morendo*

Violetta (waking.)

An-ni-na!
An-ni-na!

Dor-mi-vi? po-ve-ret-ta!
Poor maid-en! you were sleeping!

Annina (rousing herself.)

Co-man-da-te?
Did you call me?

Sì, per-do-
Yes, pray for-

Recit.

(Annina obeys.)

Dam-mi d'ac-qua un sor-so.
Let me have some wa-ter.

Os-
Look

na-te.
give me.

pp
Vl. divid-d.

Annina.

Violetta.

ser-va! è pie-no il gior-no? Son set - t'o - re. Dà ac-ces-so a un po' di
 yon-der, is it not morning? Eight has sound-ed. Let me have the win - dow

(Annina opens the shutters, and looks out on the street.)

Annina.

Violetta.

lu-ee. Il si-gnor di Gren - vil. Oh il ve - ro a -
 o - pen. 'Tis the Doc-tor be - low. Oh friend true-

(She essays to rise, but fails; then, supported by Annina, goes slowly to the sofa; the Doctor enters in time to assist her to seat herself.)

mi - co! — Al-zar - mi vo' m'a - i - fa.
 hearted! I wish to rise — oh help me!

Quan - ta bon -
 Kind - est of

Doctor (feeling her pulse.)

Violetta.

tà! pen-sa-ste a me per tem-po! Sì! Co-me vi sen-ti-te? Sof-fre il mio
 friends! ah, do you bring me com-fort! Yes. Do you not feel better? Yes, spite of

cor-po, ma tran-quil-la ho l'al-ma. Mi con-for-tò ier se-ra un pio mi-
faintness, for my mind is tranquil. A heav'n-ly con-so-la-tion hath dawn'd up-

pp

Doctor.
ni-stro, ah! re-li-gi-o-ne è sollie-vo ai sof-fe-ren-ti. E que-sta
on me, ah! naught else but prayer can relieve the suffering spirit. Have you been

Violetta. **Doctor.**
not-te? Eb-bi tran-quil-lo il son-no. Co-rag-gio a-dun-que-
sleep-ing? Yes, I this night slept sound-ly. Then have good cour-age;

Violetta.
la con-va-le-scen-za non è lon-ta-na. Oh! la bu-gia pie-
now be sure your ill-ness will soon be con-quer'd. Ah, tho' my case were

Doctor. (presses her hand).
to-sa ai me-di-ei è con-ces-sa! Ad-di-o, a più
hope-less, you still would try to cheer me! Good-bye, now, till this

(Exit Doctor, Annina goes out with him.)

Violetta. Annina (in a rapid whisper.) Doctor.

tar-di! Non vi scor-da-te. Co-me va, si-gno-re? La-ti-si non le-ae-
 evening! Do not forget me. Is she really bet-ter? It can but be a

(Exit) Annina.

cor-da che po-che o-re. Or fa-te
 few hours ere all is o-ver. Be of good

VI. divided.

p *l.h.*

Violetta. Annina.

cor. Gior-no di fe-sta è questo? Tut-ta Pa-ri-gi im-paz-za — è carne-vale.
 cheer. Do I not hear re-joicing? Yes, 'tis the time of masking, Paris is crazy.

Str.

Violetta.

Ah nel co-mun tri-pu-dio, sal-lo Id-di-o quanti in-fe-li-ci soffron! Qua-le
 Ah, mid the throng of pleasure, many a mourner si-lently bears his-bur-den! How much

somma v'ha in quello sti-po? Die-ci ne re-ca a po-ve-ri tu
 money is in my drawer? Ten thou shalt give thy-self un-to the

Annina (opens and counts.)
 Ven-ti lu-i-gi.
 But twenty lou-is.

con dolore

stes - sa. Oh mi sa - ran ba - stan - ti! Cer - ca po - scia mie
 need - y. Oh, 'twill be all - suf - ficient! Go and see if a

Po - co ri - man - vi al - lo - ra.
 Lit - tle will then be left thee.

(Exit Annina)

let - te - re. Nul - l'oc - cor - rà, sol - le - ci - ta, se puo - i.
 let - ter's come. I shall be safe, ah hast - en, as thou lov'st me.

Ma voi?
 But you?

(Draws a letter from her bosom and reads.)

Andantino. (♩ = 88.) (In a low voice, "Teneste la pro - messa - La disfida ebbe
 1st vl. but in time.) "You have kept your promise - the duel took

pp

1st & 2d Vl., 2 Viole
 1 Cello, 1 C. b. trom.

luogo - Il barone fu ferito, però migliora - Alfredo è in stranio suolo. Il vostro sacri -
 place - the Baron was wounded, but he is recov'ring. Alfred is in a foreign land. I have myself

fizio io stesso gli ho sve - lato. Egli a voi torne - rà pel suo perdono; io pur ver - rò;
revealed your sacrifice to him. He will re - turn to implore your pardon. I too shall

(in a hollow voice)
 Curatevi mertate un avve - nir migliore. — *Giorgio Germont*, E tardi!
come. Take care of your health - and trust in a happy future. - George Germont! It is late!

Tutti Str. Cl.
 Fag. & Cor.

(rises) (looking at herself in the mirror)
 At - ten - do, at - ten - do, nè a me giun - gon ma - i! Oh co - me son mu -
 I've trusted, and waited, but a - las, he comes not! Oh, can I be so

pp Str.

ta - ta! Ma il Dot - to - re a spe - rar pu - re m'e - sor - ta! Ah, con tal
 al - ter'd! But the Doctor said that soon I should re - cov - er! Ah, but this

Adagio. *Andante mosso.* (♩ = 50) *dolente e pp*
 mor - bo o - gni speranza è mor - ta! Ad -
 faintness tells plainly all is hope - less. For

Oh,
p Str. *pp* Str.

legato e dolce

di-o del pas - sa - to, bei so - gni ri - den - ti, le
ev - er I must leave thee, thou fair world of sor - row, My

ro - se del vol - to già so - no pal - len - ti; l'a -
roses all fad - ed no sun - light can bor - row, The

con esp.

mo - re d'Al - fre - do per - fi - no mi man - ca, eon - for - to, so -
hope that sus - tain'd me, a - las, now hath per - ish'd, In vain are the

Fl. Ob. & Cl.

pp *dolciss.*

ste - guo del - l'a - ni - ma stanca, eon -
dreams that so fond - ly I cherish'd, I'm

pp

for - to, so - ste - gno, Ah! del - la Tra -
 wea - ry of life, Ah! yon - der my

Str. & Wood
pp legg.

via - ta sor - ri - di al - de - si - o, a le - i del per -
 er - rors may yet be for - giv - en; If men are re -

con forza *pp*

f *pp*

do - na, tu ae - eo - gli - la, o Di - o!
 lent - less, there's mer - cy in Heav - en!

Ob.

Ah! tut - to, tut - to fi - ni, or tut - to, tut - to fi - ni!
 Ah! for me now all is o'er, for me, for me now all is o'er!

allarg. e morendo *ppp un*

Str. *colla parte*

dolente e pp

legato e dol.

Le gio-je, i do-
With plea-sure and with

ff Tutti *p* Str. *pp* Str.

lo-ri tra po-co a-vran fi-ne; la tom-ba ai mor-
sor-row a-like I now have end-ed, The grave will soon close

ta-li di tut-to è con-fi-ne! Non la-gri-ma o
o'er me, un-wept and un-be-friend-ed, A cross or a

con espress.

pp *dolciss.*

Fl. Ob. & Cl.

fi-o-re a-vrà la-mia fos-sa! non ero-ce col the
flow'r shall not mark where they lay me, No sign to the

no-me che co-pra-que-st'os-sa!
scorn of the world shall be-tray me!

pp

Non ero-ce, non fior! Ah!
 No flow-er, no cross! Ah!

del-la Tra-via-ta sor-ri-di al-de-
 yon-der my er-rors may yet be for-

pp legg.
 Str. & Wood

con forza si-o, a le-i deh per-do-na, tu-ae-co-gli-la, o
 giv-en; If men are re-lent-less, there's mer-cy in

f *pp*

Di-o! Heav-en! Ah, tut-to, tut-to fi-
 Oh! Ah, for me now all is

p *Str.*

allarg. e morendo *ppp un fil di voce*
 ni, or tut-to, tut-to fi-mi!
 o'er, for me, for me, now all is o'er!

(sits down)

colla parte *Tutti Str. pp*

No 17. "Largo al quadrupede.,

Bacchanal Chorus.

Allegro vivacissimo.

SOPRANO.

ff

Lar-go al qua - dru - pe - de sir del - la fe - sta, di fio - rie

TENOR. Lo, where the pride of the peo - ple ad - vanc - es, Crown him with

BASS. *ff* Lo, where the pride of the peo - ple ad - vanc - es, Crown him with

Chorus.
(outside)

Allegro vivacissimo.

Piano.

ff Tutti

pam - pi - ni cin - ta la te - sta; lar - go al più do - ci - le do - gni cor -

gar - lands, sur - round him with danc - es, Gen - tle as glo - ri - ous, dear to the

pam - pi - ni cin - ta la te - sta; lar - go al più do - ci - le do - gni cor -

gar - lands, sur - round him with danc - es, Gen - tle as glo - ri - ous, dear to the

nu - to, di cor - nie pif - fe - ri ab - bia il sa - lu - to. Pa - ri

na - tion, Hail him with min - strel - sy, in - an - cient fash - ion. Come, Pa

nu - to, di cor - nie pif - fe - ri ab - bia il sa - lu - to. Pa - ri

na - tion, Hail him with min - strel - sy, in - an - cient fash - ion. Come, Pa

gi - ni, da - ta pas - so al tri - on - fo del Bue gras - so, al tri - on - fo del Bue
ri - sians, quit your hous - es, while the fat - ted bull is pass - ing, the fat - ted bull is

gi - ni, da - ta pas - so al tri - on - fo del Bue gras - so, al tri - on - fo del Bue
ri - sians, quit your hous - es, while the fat - ted bull is pass - ing, the fat - ted bull is

*rituoss.
sciolto*

gras - so, al tri - on - fo del Bue gras - so. L'A - sia, nè l'A - fri - ca
pass - ing, while the fat - ted bull is pass - ing. A - sia nor A - fri - ca

gras - so, al tri - on - fo del Bue gras - so. L'A - sia, nè l'A - fri - ca
pass - ing, while the fat - ted bull is pass - ing. A - sia nor A - fri - ca

vi - de il più Quel - lo, van - to ed or - go - li - o do - gni ma - cel - lo. Al - le - gre
can boast a fi - ner, Pride of the slaugh - ter - rer, joy of the di - ner. Come, mer - ry

vi - de il più Quel - lo, van - to ed or - go - li - o do - gni ma - cel - lo. Al - le - gre
can boast a fi - ner, Pride of the slaugh - ter - rer, joy of the di - ner. Come, mer - ry

masche - re, paz - zi gar - zo - ni, tut - ti plau - di - te - lo con canti e
 masked throng, come, lads and lass - es, Praise him with dance and song, shout as he

masche - re, paz - zi gar - zo - ni, tut - ti plau - di - te - lo con canti e
 masked throng, come, lads and lass - es, Praise him with dance and song, shout as he

suo - ni. Pa - ri - gi - ni, da - te pas - so al tri - on - fo del Bue
 pass - es! Come, Pa - risians, quit your houses, While the fat - ted bull is

suo - ni. Pa - ri - gi - ni, da - te pas - so al tri - on - fo del Bue
 pass - es! Come, Pa - risians, quit your houses, While the fat - ted bull is

gras - so, al tri - on - fo del Bue grasso, al tri - on - fo del Bue grasso!
 pass - ing, the fat - ted bull is passing, while the fatted bull is passing!

gras - so, al tri - on - fo del Bue grasso, al tri - on - fo del Bue grasso!
 pass - ing, the fat - ted bull is passing, while the fatted bull is passing!

velociss. sciolato

Lar-go al qua - dru - pe - de sir del - la fe - sta, di fio - rie pam - pi - ni
Lo, where the pride of the peo - ple ad - vanc - es, Crown him with gar - lands, sur -

ff
ein - ta la te - sta; lar - go al qua - dru - pe - de sir del - la fe - sta, lar - go,
round him with danc - es, Come, lads and lass - es All, shout as he pass - es, Praise the

ff
ein - ta la te - sta; lar - go al qua - dru - pe - de sir del - la fe - sta, lar - go,
round him with danc - es, Come, lads and lass - es All, shout as he pass - es, Praise the

lar - go, lar - go.
bull with dance and song.

lar - go, lar - go.
bull with dance and song.

No 18. "Parigi, o cara, noi lasceremo.,
Recit. and Duet.

Allegro assai vivo. (♩ = 108.)

Annina (with hesitation) Violetta.

Voice. (Enter Annina hastily.) Si - gno - ra. Che t'ac -
Oh Madam - What has

Piano. *pp* Str.

Annina.
cad - de? Que - st'og - gi, è ve - ro? vi sen - ti - te
happen'd? I left you this morning strength - en - ing and

Violetta. Annina.
me - glio? Sì, per - chè? D'es - ser cal - ma pro - met -
hope - ful? Yes, why so? Will you prom - ise to be

Violetta. Annina.
te - te? Sì, che vuoi dir - mi? Pre - ve - nir vi
tranquil? Yes, why, I pray thee? Ah, I came to

Violetta.
vol - li - u - na gio - ja im - prov - vi - sa. U - na gio - ja! di -
tell you of an un - ex - pect - ed plea - sure. Of a plea - sure! what

Cl. & Fig. sustain.

14400

Annina.

Violetta. (Annina nods affirmatively)

ce - sti? Sì, o si - gno - ra - Al - fre - do! Ah tuil ve - de - sti! Ei
 say you? Ah, dearest la - dy - 'Tis Al - fred! And thou hast seen him! He

un poco cresc.

(Alfred appears)

(They embrace)

vien, ei vien! t'af - fret - ta - Al - fre - do? A - ma-to Al -
 comes, he comes, oh has - ten - 'Tis Al - fred! O dear - est

Alfred.
 Oh mia Vio -
 Oh my Vio -

fre - do, a - ma-to Al - fre - do, a - ma-to Al - fre - do, oh gio -
 Al - fred, oh my love, my love, my dearest Al -

let - ta, oh mia Vio - letta, oh mia Vio - letta, oh gio -
 let - ta, oh my love, my own belov'd Vio - let -

ff Tutti Str.

ja! Io so ehe al -
 fred! 'Tis all for -

ja! Col - pe - vol so - no, so tut - to, o ca - ra -
 ta! Oh love, for - give me, what hast thou suf - fer'd -

pp Str.

Alfred.

fi - ne re - so mi se - i! Da que - sto pal - pi - to, s'io t'a-mi in-
got now, in thy re - turn - ing! Oh, by this beat - ing heart, learn how I

Violetta.

pa - ra, sen - za te - si - ste - re più non po - tre - i. Ah s'an-co in
love thee, no pow'r in Heav'n or earth from thee shall move me. If I was

vi - ta m'hai ri - tro - va - ta, cre - di che ne - ci - de - re non può il do -
spard till this blessed meet - ing, I'll not be - lieve that now I am to

Alfred.

lor. Scor - da l'af - fan - no, don - na a - do - ra - ta, a me per - do - na e al ge -
die. A - way with fears, love, that were but fleet - ing, And oh, thy par - don not de -

Violetta.

tor. Ch'io ti per - do - ni? la rea son i - o; ma so - lo a - mor tal mi ren -
ny. Speak not of par - don, I err'd in lov - ing, none was to blame but on - ly

Alfred.

dè. Nul-l'uo - mo o de - mon, an - giol mio, mai più di - vi - der - mi po - trà da
 1. No fiend or an - gel shall have pow - er, oh my on - ly love, to part us

Cor. & Fag. sustain

Violetta.

Nul-l'uo - mo o de - mon, an - giol mio, mai più di - vi - der - mi, mai
 No fiend or an - gel shall have pow - er, oh my on - ly love, to

Alfred.

te. Mai più, no,
 now. To part us,

Fl. Ob. & Clar.

più, no, no, no, no, no, no, mai più da te.
 part us, ah, no, no, no, no, naught can part us now.

mai più, no, no, no, no, no, mai più da te.
 to part us, no, no, no, no, naught can part us now.

ff Tutti

Andante mosso. (♩ = 112.)

pp Wood

p Str. pizz.

Pa-ri-gi, o ca - ra, noi la-sce-re - mo, la - vi - ta - ni - ti fra-scor-re -
 Far from the bu - sy throng I will guide thee, Naught from this hour from thee shall di -

stacc. sempre.

re - mo, de' cor-si af - fan - ni compen-so a - vra - i, la - tua sa -
 vide me, Past days of sor - row no more re - mem - ber, Thy health re -

lu - te ri - fio - ri - rà. So - spi - roe lu - ce tu - ni sa - ra - i,
 turn - ing, new - ly shall dawn. Life home and trea - sure are with thee on - ly,

f

tut - to il fu - tu - ro ne arri - de - rà. Pa - ri - gi, o ca - ro, noi la - sce -
 Radiant the morrow beckons us on. Far from the bu - sy through thou wilt

f *pp* *Violetta. dolce a mezza voce*

re - mo, la - vi - ta - ni - ti tra - scor - re - re - mo, de' cor - si af -
 guide me, Naught from this hour from thee shall di - vide me, Past days of

Alfred.

Si,
 Yes,

fan - ni compen-soa-vra - i, la - mia sa - lu - te ri - fio - ri -
 sor - row no more re - mem - ber'd, My health re - turn - ing, new - ly shall

f
 rà. So - spi - ro e lu - ce tu - ni sa - ra - i, tut - to il fu - tu - ro
 dawn. Life, home and trea - sure are with thee on - ly, radiant the morrow
 Alfred.
 So - - spir, lu - ce sa - - rai.
 With thee on - ly, with thee.

pp *leggero e stent.*
 ne ar - ri - de - rà. De' cor - si af
 beckons us on. My days of
 Pa - ri - gi.o ca - ra, noi - la - see - re - mo,
 Far from the bu - sy thron'g I will guide thee,
 con anima
 Ob.
 Str. arco *pp* Wood.

fan - ni compen-soa-vra - i, tut - to il cre - a - tone ar - ri - de - rà.
 sor - row no more re - mem - ber'd, my health re - turn - ing shall dawn a - new.
 sì, noi la - - see - re - mo, la vi - ta u -
 Yes, my love, I'll guide thee, Naught from this
 Ob.

De' cor-siaf - fan - ni com-pen-so a -
My days of sor - row no more re -

ni - ti tra - scor - re - re - mo, noi tra -
hour - from thee shall di - vide me, naught from

vra - i, tut-to il fu - tu - ro near - ri - de - rà, de' cor - si af -
mem-ber'd, my health re - turn - ing shall dawn a - new, my days of -

scor - re - re - re - mo, de' cor-siaf - fan - ni
thee di - vide me, Thy days of sor - row

Fl. & Cl.
Ob.

fan - ni com-pen-so a - vra - i, la mia sa - lu - te, la mia sa -
sor - row no more re - mem-ber'd, my health re - turn - ing, my health re -

com - pen-so a - vra i, ah - sì, la tua sa - lu - te, la tua sa -
shall be för - got, ah - yes, thy health re - turn - ing, thy health re -

Ob & Cl.

cut

lu - te ri - fio - ri - ra, ri - fio - ri - rà;
turn - ing shall dawn a - new, shall dawn a - new;

lu - te ri - fio - ri - rà. Pa - ri - gio ca - ra, noi la - sce -
turn - ing shall dawn a - new, Far from the bu - sy throng I will

Str. *pp*

Ob.

leggero e stent.

de' cor - si af - fan - ni com - pen - soa - vra - i, tut - to il cre - a - to near - ri - de -
My days of sor - row no more re - mem - ber'd, my health re - turn - ing shall dawn a -

re - mo, sì, noi la - sce - re - mo,
guide thee, yes, my love, I'll guide thee,

Wood.

ra;
new; de' cor - si af -
My days of

la vi - tau - ni - ti tra - scor - re - re - mo,
Naught from this hour from thee shall di - vide me,

Ob. *pp*

Wood.

fan - ni com - pen - so a - vra - i, tut - to il fu - tu - ro ne ar - ri - de - rà;
 sor - row no more re - mem - ber'd, my health re - turn - ing shall dawn a - new,

noi tra - scor - re - re - mo, de' cor - si af -
 naught from thee di - vide me, thy days of

Ob.

de' cor - si af - fan - ni com - pen - so a - vra - i, la mia sa -
 my days of sor - row no more re - mem - ber'd, my health re -

fan - ni com - pen - so a - vra - i, ah - sì, la tua sa -
 sor - row shall be for - got, ah - yes, thy health re -

Fl. & Cl. Ob. & Cl.

lu - te, la mia sa - lu - te ri - fio - ri - rà, ri - fio - ri - rà, ri - fio - ri -
 turning, my health re - turning shall dawn a - new, shall dawn a - new, shall dawn a -

lu - te, la tua sa - lu - te ri - fio - ri - rà, ri - fio - ri - rà, ri - fio - ri -
 turning, thy health re - turning shall dawn a - new, shall dawn a - new, shall dawn a -

pp here pp

Str. pp

Ob. & Cl.

ppp

rà. De' corsi affanni, de' cor-siaf-fan-ni compen-soa-vra-i,
 new. My days of sorrow, my days of sor-row no more re-mem-ber'd,

ppp

rà. De' corsi affanni, de' cor-siaf-fan-ni compen-soa-vra-i,
 new. Thy days of sorrow, thy days of sor-row no more re-mem-ber'd,

Str. Fl. Ob. Cl. & Vl. *ppp*

pp de' cor-siaf-fan-ni compen-soa-vra-i, la mia sa-lu-te, ah sì, ri - fio - ri
 my days of sor-row no more re-mem-ber'd, my health returning, ah, yes, shall dawn a-

pp de' cor-siaf-fan-ni compen-soa-vra-i, la tua sa-lu-te, ah sì, ri - fio - ri
 thy days of sor-row no more re-mem-ber'd, thy health returning, ah, yes, shall dawn a-

pp Cl., Fag., & Vl.

Allegro.

rà. Ah non più a un tem-pio, Al-fre-do, an-
 new. Ah, no more, oh come, love, and let us

rà. _____
 new. _____

Fl. Cl. *Allegro. (♩=120.)*

p Str. *allarg.* *p* Str.

(faltering.)

Alfred.

Violetta.

dia - mo, del tuo ri - tor - no grazie ren - dia - mo. Tu impal - li - di - sci! È nul - la,
 both render thanksto Heav - en forthy re - turn - ing. Ah, why so pale, love? 'Tis nothing,

sa - i! Gio - ja improv - vi - sa non en - tra ma - i sen - za fur - bar - lo, in me - sto
 nothing'twas of - ten told me, that un - ex - pected joy af - ter sor - row can scarce be

(Violetta sinks exhausted on a couch.)

co - re. È il mio ma - lo - re! in de - bo - lez - za.
 borne. — Nay, be not anxious, 'tis but my weakness,
 Alfred. (with alarm, sustaining her.)
 Gran Di - o! Vio - let - ta!
 Oh Heaven! Vio - let - ta!

Violetta.

O - - ra son for - - te, Ve - -
 I am re - viv - - ing, hope - -

(with effort.) Alfred. (despairingly.) Più mosso. Violetta.

di? sor - ri - do_ (Ah, cruel sor - te!) Fu nul-la! An-
ful and smil - ing (Ah, cruel for - tune!) 'Tis over! An-

Str. *p* Ob. & Fag. sustain.

Alfred.

ni - na, dammi a ve - sti - re. A - des - so? At - ten - di!
ni - na, help me to dress now. Not yet, love, I pray thee.

Violetta. (rising.)

No! vo - - glian - sci - re.
No! I am well now.

pp Str.

(Annina gives her a garment, which she begins to put on, but from faintness is obliged to desist; she lets it fall and exclaims despairingly.)

Gran Great

(falls back on the seat.) Alfred. (to Annina.) Violetta. (to Annina.)

Di - o! non pos - so! (Cie - lo! che ve - do!) Va pel dot - to - re! Ah!
Heav - en! I can - not! (Heaven! what sor - row!) Go for the Doctor. Ah!

ff Tutti. *p* Str. Cl. & Fag.

Cello,

di-gli, di-gli che Alfre-do è ri-tor-na-to, è ri-tor-na-to al-là-mor
 tell him, tell him that Al-fred has come to com-fort, has come to save me, say that he

(Exit Annina.)

mi-o, di-gli che vi-ve-re an-cor, che vi-ve-re an-cor vo-glì-o.
 loves me, and that I now would live, oh tell him that I now would live.

Fl. & Ob.
 Str.
 Bass. *ff*

pp (to Alfred.)
 Ma se tor-nan-do non mi bai-sal-va-to, a niu-noin ter-ra sal-var-mi è
 If thy re- turning cannot re- call me, no pow'r on earth can pre- vent my

pp Str.

(rising impetuously)

da-to.
 dy-ing.

ff Tutti.
 Ah! gran
 Ah! great

Allegro. (♩ = 120)
legate con espressione

Dio! mo-rir sì gio-vi-ne, io che pe-na-to ho tan-to! mo-rir sì presso a
 Heav'n! and must I die so young, I that have known but sor-row? The flow'rs that on my

ff Str. pizz. *pp* *f*

dim.

ppp

ter-ge-re il mio sì lun-go pian-to! Ah! dun-que fu de-li-rio la
 pathavesprung Shall see noblooming mor-row! De-lu-sive hope my heart beguï'd, But

cre-du-la spe-ran-za! in-va-no di co-stanza arma-to a-vrò, a-vrò il mio cor. Oh
 fate hath prov'd re-lentless! No hope for me re-mains on earth, Despairing I must die. Oh

Alfred.

legato espressivo. dim.

f

mio so-spi-ro e pal-pi-to, di-let-to del cor mi-o! le mie col-le tue la-gri-me con-
 my belov'd, my on-ly one, My tears with thine are fall-ing! For me all joy in life is gone, And

fon-de-re deg-gi-o! Ma più che mai, deh! cre-di-lo, mè d'uo-po di co-stanza ah
 hope is past re-call-ing! But ah! let not thy con-stan-cy De-sert thee in this tri-al; Fate

Oh Al-fre-do, il cru-do
 Oh my love, and is it

tut-to al-la spe-ran-za non chiu-de-re il tuo cor!
 will have no de-ni-al: Ah! that we both might die!

ter - mi - ne!
thus we part?

Al - fre - do! il cru - do
Oh love, and is it

Ah!
Ah!

Vio - let - ta, mia, deh!
Vio - let - ta, calm thy

cal - ma - ti!
trouble, I heart!

ter - mi - ne
thus we part?

ser - ba - to al no - stro a - mor!
when hap - pi - ness was nigh!

crese.
crese.

Vio - let - ta, mia, deh!
Vio - let - ta calm thy

cal - ma - ti,
troub - led heart,

m'uc - ci - de il tuo do -
'tis I, thy love, am

Oh Al - fre - do! il cru - do ter - mi - ne ser - ba - to al no - stro a - mor!
Oh my love, and is it thus we part, when hap - pi - ness was nigh!

lor! Ah Vio - let - ta mia, deh cal - ma - ti, m'uc - ci - de il tuo do -
nigh. Oh Vio - let - ta calm thy troub - led heart, 'tis I, thy love, am nigh, 'tis I, thy love, 'tis

allarg.
allarg.
a tempo

Ah! gran Dio! mo - rir sì gio - vi - ne, io che pe - na - to ho tan - to! mo -
Ah! great Heav'n, and must I, lie so young, I, that have known but sor - row? The

lor, deh! cal - ma - ti, cal - ma - ti!
I, thy love, am nigh, Oh my love!

dim.
pp
pp dolciss.
f
pp

f *f*

rir si presso a ter-ge-re il mio sì lun-go pian-to! Ah dunque fu de -
 flow'r that on my path had sprung Shall see no bloom-ing morrow! De - lu-sive hope my

dolciss.

Cal - ma - ti, Vio - let - ta mia!
 Calm thy troubled heart, Vio - letta!

f *pp* *f*

Ob. & Cor.

p *f*

li - ri - o la ere-du - la spe - ran - za! in - va - no di co -
 heart beguill, But fate hath prov'd re - lent - less, No hope for me re -

Vio - let - ta mi - a! deh cal - ma - ti! m'ue - ci -
 Oh my Vio - let - ta! 'tis I, thy love, 'tis I, thy

ppz *f*

ff. *Più mosso.*

stan-za ar-ma - to a - vrò, a - vrò il mio cor! Al - fre - do
 mains on earth, Des-pair-ing I must die! Ah must I

ff.

de il tuo do - lor, il tuo do - lor! Violet - ta, mia, deh! cal - ma - ti!
 love, 'tis I, 'tis I, thy love, am nigh! Violet - ta, calm thy troubled heart!

Fl. & Cl. Ob.

colla parte Strano & Cor. *p*

mi - o! oh il cru - do ter - mi - ne ser -
 leave thee, and is it thus we part? when

m'ue - ci - de il tuo do - lor! ah m'ue - ci - de, m'ue -
 'Tis I, thy love, am nigh! ah, 'tis I, ah, 'tis

Fl. & Cl. Ob.

ba - - to al no - - stro a - mor! ser - ba - to al no - stro a -
 hap - - pi - ness was - night! when hap - pi - ness at last was
 ci - de il tu - o do - lor! muc - ci - de il tuo do -
 I, 'tis thy lov - er is night! 'tis I, love, 'tis I am
 mor! oh mio Al - fre - do, il cru - do il cru - do -
 night! ah, must I leave thee, a - las, my love, and
 lor! oh mia Vio - let - ta, muc - ci - de il tuo do
 night! oh my Vio - let - ta, 'tis I, thy love, am
 ter - mi - ne ser - ba - to al no - stro amor! ser -
 is it thus, and is it thus we part! des -
 lor, ah sì, muc - ci - de il tuo do - lor! Vio -
 night, 'tis I, 'tis I, thy love, am night! oh
 (Violetta sinks upon the couch.)
 ba - - to al nostro amor!
 pair - - ing I must die!
 let - - ta, deh! cal - ma - ti
 that we both might die!

ff Tutti. *marcatissimo.* *ff*

Nº 19. "Prendi, quest' è l'immagine.,
Finale.

Allegro assai vivo.

Violetta. Alfred.

(Enter Annina, Germont and the Doctor.)
Germont. Ah, thy sire! Mio My

Ah, Vio - let - ta!
Ah, Vio - let - ta!

Allegro assai vivo. (♩ = 92)

p Str.

Violetta.

pa - dre! Non mi scor-da - ste?
fa - ther! Then you re - member?

La promes - sa adem - pio - a
Yes, I gave a prom - ise, and

crese.

Violetta.

stringervi qual fi - glia vengo al se - no, o ge - ne - ro - sa! Ahi - mè!
now I come to claim thee, generous heart, to be my daugh - ter! A - las!

p

(embracing him.)

tar - di giun - ge - ste! pu - re, gra - ta ven' so - no.
too late to save me! from my heart still I thank thee.

Grenvil, ve - de - te? fra le braccia io spi - ro di quan - ti ca - ri ho al
 Ah see, good Doc - tor, all on earth that's dear - est is near me at the

Germont. (gazing at Violetta.)
 mon - do. Che mai di - te? (Oh cie - lo! è ver!)
 part - ing. Ah, what part - ing? (in earth heaven! 'tis true!)

ff *pp*

Viole. & Cello.

Alfred. Germont.
 La ve - di, pa - dre mi - o? Di più non la - ce -
 Oh father, look up - on her. No more, my son, no

Wood & Str.

rar - mi, troppo ri - mor - so Pal - mami di - vo - ra, qua - si
 more, do not rend my heart with un - a - vail - ing an - guish; 'tis as

Wood & Str.

(Violetta opens)
 ful - - min m'at - ter - ra o - - gni suo detto.
 light - - ning from Heav - en, her gen - tle accents.

ppp

Cello & C. b.

p
 Ah malcau-to ve-gliar-dò! il mal ch'io fe-ci, o-ra sol ve-do!
 Ill-advised my pre-cau-tions! too late I feel it, I've foul-ly wrong'd her!

dim.

Violetta.
 Più a me rap-pres-sa, a-scol-ta, a-ma-to Al-fre-do:
 Ah come, draw near-er, and hear me; oh how I love thee!

p str. colla parte. ppp

Andante sostenuto. (♩=56) (with a hollow voice.)
 Prendi, quest'è fim-ma-gi-ne de'
 Al-fred, re-ceive this part-ing gift, The

pppp *tr.*

miei pas-sa-ti gior-ni, a ram-men-tar ti
 form of one who lov'd thee: When Heav'n hath hence re-

Alfred.
 tor-ni co-tei che sì fa-mò. No, non mor-rai, non
 mov'd me My im-age'twill re-call. Thou shalt not die! non ah

Germont.

Ca-ra, su-Oh heart of

dir - me-lo, dêi vi-ver, a - mor mi - o, a stra-zio sî ter -
 turn to me, oh love, thout mine for ev - er, I can-not bear this

bli - me, su-bli - me vit - ti - ma d'un di - spe-ra - to a -
 wo - man, sublime in sac - ri - fice, a - las, I share the

ri - bil qui non mi tras - se Id - di - o, qui non mi tras - se Id -
 an - guish, from thee I will not sev - er, from thee I will not

mo - re, per - do-na-mi lo stra - zio re - ca-to al tuo bel
 an - guish, a - las, I share the an - guish, their tender hearts must

di - o!
 sev - er!

eor.
 part.

vi.

pp *dim.* *morendo.*

Cello & Cb.

Poco più animato. (♩ = 76)
 Violetta.

Seu-na pu - di - ea ver - gi - ne, de-gli an - ni suoi sul
 If e'er thou meet a gen - tle maid, Ho - ly and pure and

ppp *Str.* *ppp* *Str.*
Wind.

fio - re, a te do - nas - se il co - re, spo - sa ti
 ten - der, if she her heart sur - render, Ah then, I

Wind. Str. Str.

si - a, spo - sa ti si - a, lo vo'. Le por - gues'tef -
 ask thee, that thou wilt make her thy wife. Then give to her this

Wind.

cresc. accentato con passione
 fi - gie, dil - le che do - noel - l'è di chi nel ciel fra
 to - ken, tell her whose gift it is, that one in yonder

Wind. Wind.

gli ange - li pre - ga per lei, per te.
 shining sky prayeth for her, for thee.

Annina.

Fin - ch'è a -
 So long as

Alfred.

Si pre - sto, ah
 So soon, ah

Germont.

Fin ch'è avr' il ei - gliò la - gri - me io pian - ge -
 A - las, so long as from mine eyes the tears can

Doctor.

Fin - ch'è a -
 So long as

Str. & Cor.

vrà from il ci-glio la-gri-me
 mine eyes the tears can flow,
 no, ah no, ah no di-vi-der-ti
 no, ah I can-not part from thee,
 rò, io pian-ge-rò per te, per te; vo-la'a be-a-ti
 flow, the tears can flow, I'll weep for thee, tis Heav'n that calls thy
 vrà from il ci-glio la-gri-me
 mine eyes the tears can flow,

io pian-ge-rò per
 I'll weep, I'll weep for
 mor-te non può, no, no, non può da
 thou shalt not die, no, no, ah live for
 spi-ri-ti, Id-dio ti chia-ma, Id-dio ti chia-ma, ti chia-ma a
 spir-it home, from earth-ly sor-row, from earth-ly sor-row thou shalt be
 io pian-ge-rò per
 I'll weep, I'll weep for

Le por - gi quest' ef - fi - gie,
Then give to her this to - ken,

te. thee. Vo - la a' be - a - ti
'Tis Heav'n that calls thy

me. me. Ah vi - vi, o so - lo un
Or if the angels

sè. free. Vo - la a' be - a - ti
'Tis Heav'n that calls thy

te. thee. Vo - la a' be - a - ti
'Tis Heav'n that calls thy

Str. Wind.

dil - le che dono el - l'è di chi fra
tell her whose gift it is, that one in

spir - ti, Id - dio ti chia - ma a sè, Id -
spir - it, 'tis Heav'n that calls thee home, from

fe - re - tro ma - cco - glie - rà con te, con
call thee home, oh let me die with thee, with

spir - ti, Id - dio ti chia - ma a sè, Id -
spir - it, 'tis Heav'n that calls thee home, from

spir - ti, Id - dio ti chia - ma a sè, Id -
spir - it, 'tis Heav'n that calls thee home, from

Wind. Tutti.

ff *Andantino.*

gli an - - geli pre - ga per lei, per te.
 von - - der sky prays for her, and thee.

dio ti chia - ma a sè.
 grief thou shalt be free.

te, m'ac - co-glie - rà, m'ac-co - glie-ra con te.
 thee, oh, let me die, oh let me die with thee.

se

dio ti chia - ma, ti chia-ma a sè.
 earth - - ly sor - row thou shalt be free.

f

dio ti chia - ma a sè.
 grief thou shalt be free.

Andantino.

f *Andantino.*

4 VI. Solo.
pppp

(reviving.) (speaking.)

E strano! Ces-sa-ro-no gli
 'Tis wondrous! The deadly pains that

Che!
 What?

Che!
 What?

Che!
 What?

Che!
 What?

pppp

spa - si - mi del do - lo - re, in me ri - na - see, ri -
 conquer'd me, and the faintness, are gone - my pulses are

na - see, m'a - gi - ta in - - so - li - to vi - gor! ah! ma
 beating - here within I feel renewing life! ah! I

cresc.

p cresc. a poco
 Tutti Str. & Wood. *a poco*

io, ah! ma io - ri - tor - no a vi - ver! oh
 feel, ah, I feel my life - re - turn - ing! what

agitatissimo.

rinf.

Allegro.

Violetta. (falls back on the sofa.) *Annina.*

gio - - ja! muor!
 rap - - ture! Death! Alfred.

Annina.

Oh cie - lo! Great Heav - en! Germont. Vio-

Germont.

Oh cie - lo! Great Heav - en! muor! Death!

Doctor. Doctor.

Allegro.

Oh cie - lo! Great Heav - en! muor! Death!

ff

O Dio, soc-cor - ra-si!
O help, thou gracious Heav'n!

let - ta?
let - ta?

O Dio, soc-cor - ra-si!
O help, thou gracious Heav'n!

(After feeling her pulse.)

E
'Tis

Oh rio do - lor!
Oh grief pro - found!

Oh mio do - lor!
Oh my des - pair!

Oh mio do - lor!
Oh grief pro - found!

spen - - - ta!
- - - ver!

End of the Opera.



