

KLAVERUTDRAG

HECTOR BERLIOZ

LELIO

The Return to Life

KLAVERUTDRAG

*Med korrigeringar utefter
Bärenreiter partitur.*



2026-03-17

Lelio oder die Rückkehr ins Leben.

Lyrisches Monodrama.

Deutsche Übersetzung von Peter Cornelius, revidiert von Felix Weingartner.

Lelio ou le Retour à la vie. | Lelio, or The Return to Life.

Monodrame lyrique.

Lyric Monodrama.

Paroles de Hector Berlioz.

Seinem Sohne Louis Berlioz gewidmet.

H. Berlioz, Op. 14^b

Personnages réels.

Lelio, compositeur de musique.
Musiciens, Choristes, Amis et Élèves de Lelio.

Personnages fictifs.

Horatio, ami de Lelio.
Un Capitaine de Brigands.
Brigands, Spectres.

Notes.

Cet ouvrage doit être entendu immédiatement après la Symphonie Fantastique, dont il est la fin et le complément. L'orchestre, le chœur et les chanteurs invisibles doivent être placés sur le théâtre, derrière la toile. L'acteur parle et agit seul sur l'avant-scène. À la fin du dernier monologue il sort, et le rideau, se levant, laisse à découvert tous les exécutants pour le Final.

En conséquence, un plancher devra être établi au-dessus de l'endroit ordinairement occupé dans les théâtres par l'orchestre.

Le rôle de Lelio exige un Acteur habile, non chanteur. Il faut en outre un Ténor pour la Ballade, un autre Ténor pour le Chant de bonheur, et un Baryton énergique pour le capitaine de brigands.

Wirkliche Personen.

Lelio, Komponist.
Musiker, Choristen, Freunde und Schüler von Lelio.

Fingierte Personen.

Horatio, Freund des Lelio.
Ein Räuberhauptmann.
Räuber, Geister.

Anmerkung.

Dieses Werk muß unmittelbar nach der phantastischen Symphonie aufgeführt werden, deren Anhang und Schluß es bildet. Das Orchester, der Chor und die unsichtbaren Sänger müssen sich auf der Bühne hinter dem Vorhang befinden, während der Schauspieler allein im Proscenium handelt und spricht. Bei seinem Abgang am Schluß des letzten Monologs erhebt sich der Vorhang und macht sämtliche Mitwirkende des Finale sichtbar.

Demnach muß der vom Theater-orchester gewöhnlich eingenommene Raum mit einem Bretterbuden bedeckt werden.

Zur Rolle des Lelio bedarf es eines ausgezeichneten Darstellers, außerdem eines Tenors für die Ballade, eines anderen Tenors für die Hymne des Glückes und eines kräftigen Bariton für den Räuberhauptmann.

Real Persons.

Lelio, Composer.
Musicians, Choristers, Friends and Pupils of Lelio.

Fictitious Persons.

Horatio, Friend to Lelio.
A Brigand-chief.
Brigands, Ghosts.

Remark.

This work should be performed immediately after the Fantastic Symphony, which indeed it supplements and concludes. The invisible orchestra, chorus and singers are to be placed on the stage, behind the curtain. The actor alone speaks and acts upon the stage in front of the scenes. Upon his exit, at the conclusion of the last monologue, the curtain rises and reveals all those taking part in the finale.

Consequently, the space usually occupied by the orchestra must be covered over with a flooring.

The part of Lelio requires a first-rate dramatic actor, not a singer. One tenor is needed for the ballad, another tenor to sing the song of bliss, and a powerful baritone for the part of the brigand-chief.

II.

Chœur d'Ombres.

Geister-Chor.

Chorus of the Shades.

L'orchestre doit commencer au moment où Lelio prononce ces mots: «Oui, je l'entends!»
 Das Orchester beginnt bei den Worten Lelio's: „Ja, ich fühle es!“
 The orchestra begins at Lelio's words: "Yes, I feel it!"

Largo misterioso. (♩ = 132.)

p
Una corda.

pp Tromboni.
b².

(quasi pizzicato)

4

segue

7

10

Soprani ed Alti. *sotto voce pp*

Tenori. *sotto voce pp* Froid de la

Bassi. *sotto voce pp* Gru - en des

Cold hand of

CORO.

mort, nuit de la tom - - - be,
 Tods, Nacht oh - ne Ster - - - ne,
 death dark night en - tomb - - - ing,

Viol. I. Viol. II. Viol. I.

Bruit é - ter - nel des pas - - du temps,
 wan - deln - de Zeit auf ew' - - - ger Bahn,
 foot - steps e - ter - nal of time mar - ching on.

Noir cha - os où l'es - poir suc - com - be, Noir cha - os où l'es -
 Cha - os, dem je - de Hoff - nung fer - ne, Cha - os dem je - de
 Hope ex - pir - ing to cha - os suc - cumb - ing Hope ex - pir - ing to

20

f *f*

poir — suc-com - be, Quand donc, — quand

Hoff - nung fer - ne: Wann en - - - - - det,

cha-os suc - cumbing Oh when will thy

f *f*

ad. * *C*

22

p *p* *p*

donc fi - ni-rez vous?

wann en - det dein Reich?

emp ire be o'er - thrown?

p *pp*

ad. * *ad.* *

24

ff *pp*

Vi - vants! Vi -

Sagt an! Ihr

ff *pp*

Ye liv ing, ye

ff

ad. *

16 26

vants! — toujours, tou-jours la mort — vo-ra - ce
 Le - - - ben-den, die stets der Tod — be-dräu - et,
 liv - ing! Death vo - racious - ly lies in wait - ing.

pp *arpeggiato sempre*

28

Fait — de vous un nouveau fes - tin, — Sans que sur la
 der — wie ein Schnitter euch nie - der - mäht, — sagt, wann es die
 clasp - ing you close in his grue- some dance — Yet earth's rich

cresc. poco *cresc. poco* *cresc. poco*

rit. *rit.* *rit.* *rit.*

30

terre — an se las - - se De don-ner pâ - ture à sa
 Er - de end - lich reu - et, dass des To - des Ern - te sie
 har - vest un - a - ba - ting, mocks at death e - va - ding his

p *f* *p* *f* *p* *f*

rit. *rit.* *rit.* *rit.*

18 41

Bruit é - ter - nel des pas du
 wan - deln.de Zeit auf ew' - ger
 Foot steps e - ter - - nal time march ... ing

f *ad.* * *ad.* * *ad.* * *ad.* *

temps, Noir cha - os où l'espoir suc -
 Bahn, ew' - ge Nacht oh - ne Hoff - nungs -
 on, Hope ex - pir - - - ing to cha-os suc -

ad. * *ad.* * *ad.* * *ad.* *

com - - be, Quand donc, quand
 ster - - ne, sagt an, wann
 cumb - ing say, when will thy

ad. * *ad.* * *ad.* * *ad.* *

V. A. 1970.

47

donc fi - ni - rez - vous, Quand donc, quand donc fi - ni - rez -
 en - - det — dein Reich? Sagt an, wann en - - det — dein
 power be o'er - thrown Thy em - pire o ver

Musical score for measures 47-49. It includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part features a rhythmic accompaniment in the right hand and a more active line in the left hand. A forte (*ff*) dynamic marking is present in the piano part starting at measure 48.

G

50

vous?
 Reich?
 thrown?

Musical score for measures 50-53. It includes three vocal staves and a piano accompaniment. The piano part features a complex texture with multiple instruments: Clarinet (Clar.), Violin (Viol.), C. B. Vell. VI. pizz., and Cornet (Cor.). Dynamics include *p*, *pp*, and *ppp*. There are also markings for *ff* and *pp* in the piano part.

54

Musical score for measures 54-56. It features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

22

20

Musical score for measures 20-23. The piece is in 3/4 time and B-flat major. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment. Dynamic markings include *mf* and *v*. Measure numbers 20, 21, 22, and 23 are indicated at the top of the system.

24

Musical score for measures 24-27. The right hand continues with intricate chordal patterns, and the left hand maintains a consistent rhythmic accompaniment. Dynamic markings include *mf*. Measure numbers 24, 25, 26, and 27 are indicated at the top of the system.

28 B

Musical score for measures 28-31, marked with a section letter 'B'. The right hand features a series of chords with some chromatic movement, while the left hand continues with a steady accompaniment. Dynamic markings include *v*. Measure numbers 28, 29, 30, and 31 are indicated at the top of the system.

32

Musical score for measures 32-35. The right hand has a more active melodic line with chords, and the left hand continues with a steady accompaniment. A *cresc. molto* marking is present in the first measure of this system. Dynamic markings include *v*. Measure numbers 32, 33, 34, and 35 are indicated at the top of the system.

36

Musical score for measures 36-39. The right hand features a series of chords, and the left hand continues with a steady accompaniment. Dynamic markings include *ff*. Measure numbers 36, 37, 38, and 39 are indicated at the top of the system.

Le capitaine.
Der Hauptmann.
The captain.

40 **C** senza accelerando

CORO.

J'au-rais cent ans à vivre en - co - re, Cent ans et plus, riche et con -
Und lebt' ich hun - dert Jahr' auf Er - den, und wär' ich reich, in Glückes
O could I live a hun - dred years or e - ve more, rich and con -

Tenori.

Bassi.

senza accelerando

Olar.

Fag.

mf

44

tent, _____
Schooss, _____
tent _____

J'ai - merais mieux è - tre bri -
ich wähl - te eh'r des Räu - bars
I'd change it for a bri - gand's

La la le ra la la le ra la.
La lal - le ra la la lal - le ra la.
La lal - le ra la la lal - le ra la.

Bl.

mf *cresc.*

48

D

gand Que pape ou roi que l'on a - do - re.
Loos, als Papst o - der Kai - ser zu wer - den.
tent, nor envy the pope or the mon - arch.

Fl.

ben marc.

24

52

Franchis-sons rochers et tor - rents!
 Hal-lo - ho! zum Wal-de hin - ein!
 Then a - way to the wood-lands, All!

f Franchis-sons rochers et tor -
 Hal-lo - ho! zum Wal-de hin -
f Then a - way to the wood-lands

56

Ce jour est un jour de lar - ges-sés. Nous al-lons boire à
 Heut soll der Wein im Gla - se blin-ken, dein Wohl, o Schön-ste,
 To - day we'll spend our loves car - ressing. Each man his mistress

rents!
 ein!
 all!

60

nos maitres - ses Dans le crâ-ne de leurs a - mants. —
 will ich trin - ken aus dem Schädel des Lieb-sten dein. —
 to him press - ing, toasting her from her lov - er's skull —

65

Al - lons, ces
Die Dir - nen
And should their

70

bel - les é - plo - ré - es De - man - dent des con - so - la -
wei - nen zum Er - bar - men; er - se - tzet schnell ih - ren Ver -
tears o'er flow with sadness with them con - sole, banish their

73

teurs; _____
lust. _____
woe _____

En pleurs d'a - mour changeons ces
Des Kum - mers Thrä - ne fliesse der
till tears of gladness freely do

77

pleurs, Formons de jo - yeux hy - mé - né - es!
 Lust, wenn wir die Ver - lass - nen um - ar - men!
 flow, be-gui-ling their fears in to glad - ness!

81

A la mon - tagne, au vieux cou - vent _____
 Fort auf den Berg zum Klö - ster - lein, _____
 First to con - fess - ion brigands all! _____

85

Cha - cun doit al - ler à con - fes - se A -
 dass beich - tend auf das Knie wir sin - - ken, eh' -
 Now ev' ry bri - gand to con fess - ion, e'er

88

sf

vant de boire à sa maî tres - se
 Schön - ste wir dein Wohl - sein trin - ken
 each his mistress shall take pos - sess ion

sf

91

Dans le crâ - ne de son a - mant. —
 aus dem Schä - del des Lieb - sten fein. —
 toasting her from her lover's skull. —

Le capitaine.
Der Hauptmann.
The captain.

97

G

Zo - ra ne vou - lait pas sur - vi - vre A son
 Nicht woll - te Zo - ra län - ger le - ben, als ihr
 Fair Zo - ra ask'd for death, re - sig - ned, when her

Vol. pias.

101

poco più lento
a piacere

brave et beau dé - fen - seur.
Schützer fiel und er - blich.
knight was slain by his foe.

«Le Prince est mort, per - cez mon
„Der Prinz ist tot, durchbohrt auch
“My Prince is dead, my life is

Eclats de rire.
Lachen.
Loud laughing.

Ah! ah! ah! ah! ah! ah!
Ha ha ha ha ha ha ha!
Ha ha ha ha ha ha ha!

poco più lento

col canto

105

Tempo I.

cœur! Au tombeau lais - sez - moi le sui - vre!
mich, dem Teuren mich wie - der zu ge - ben.“
o'er.” No fit - ter fate were de - sign - ed.”

Tempo I.

109

Nous l'empor - tons au roc ar - dent.
Ich füh - re sie zur Höh - le ein.
But to the caves let's lead the maids

Viol.

mf marc.

112

*poco rit.*I
avec ironie
mit Ironie
with irony

Le len - demain, fol - le d'i - vres - se,
Und ' eh die Son - ne noch ge - sun - ken,
E'er mor - ning dawn'd her pas - sion waken'd.

Au roc ar - dent!
Zur Hüh - le ein!
Let's lead the maids!

Fl. Ob. *poco rit.**sp*

Fag.

116 *a tempo*

Elle a - vait no - yé sa tris - tes - se Dans le
hat sie Ver - ges - sen - heit ge - trun - ken aus dem
Her sadness drown'd in love o'er flow - ing, drinking

a tempo

Viol.

*mf**cresc. molto*

120

crà - ne de son a - mant.
Schädel des Liebsten fein.
from her lover's skull.

ff

126 J



Fi - dè - les et ten - dres co - lombes, Vos che - va - liers sont morts. Eh
 Ihr treu - en, zar - ten Tau - ben - her - zen, sind eu - re Rit - ter tot, - wohl.
 Your hearts were true you lov'd your homes, but now your swains are dead. 'Tis



Fi - dè - les et ten - dres co - lombes, Vos che - va - liers sont morts. Eh
 Ihr treu - en, zar - ten Tau - ben - her - zen, sind eu - re Rit - ter tot, - wohl.
 Your hearts were true you lov'd your homes, but now your swains are dead. 'Tis



130



bien! — Mou -rir pour vous fut leur des - tin. D'un
 an! — Sie ha - ben Rit - ter - pflicht ge - tan. Ihr
 true! — Their fate was but to die for you. For-



bien! — Mou -rir pour vous fut leur des - tin. D'un
 an! — Sie ha - ben Rit - ter - pflicht ge - tan. Ihr
 true! — Their fate was but to die for you. For-



K

133

pied lé-ger fou - lez leurs tom - bes!
 a - ber entschlagt euch der Schmer - zen,
 get them and dance on their tomb - stones!

pied lé-ger fou - lez leurs tom - bes!
 a - ber entschlagt euch der Schmer - zen,
 get them and dance on their tomb - stones!

ff
al. ca.

136

 $(d = d.)$ alla breve

Pour vous plus de tristes mo - ments! _____
 lasst Wei - nen und Klagen nun sein! _____
 For - get all the past - hear love's call! _____

Pour vous plus de tristes mo - ments! _____
 lasst Wei - nen und Klagen nun sein! _____
 For - get all the past - hear love's call! _____

Timp.

Gloire au ha - sard qui nous ras - sem - ble! Oui, oui, nous al - lons
Trinkt Feu - er - wein mit uns zu - sam - men und schlür - fet neu - er
 O hap - py day that made us lov - ers! Yes, yes, let's drink to h

Gloire au ha - sard qui nous ras - sem - ble! Oui, oui, nous al - lons
Trinkt Feu - er - wein mit uns zu - sam - men und schlür - fet neu - er
 O hap - py day that made us lov - ers! Yes, yes, let's drink to h

Viol
ff mf
 Vol. piss.

boire en - sem - - ble Dans le crâ - ne de vos a - mants.
Lie - be Flam - - men aus dem Schädel des Lieb - sten ein.
 one a - no ther. Toasting from your lo - ver's skulls.

boire en - sem - - ble Dans le crâ - ne de vos a - mants.
Lie - be Flam - - men aus dem Schädel des Lieb - sten ein.
 one a - no ther. Toasting from your lo - ver's skulls.

ff
 *
 *

148 L

Tra la la la la la la la la la tra
 Tra la la la la la la la la la tra
 Tra la la la la la la la la la tra

Tra la la la la la la la la la tra
 Tra la la la la la la la la la tra
 Tra la la la la la la la la la tra

152

la la la la la la la la la la la la la le ra
 la la la la la la la la la la la la la le ra
 la la la la la la la la la la la la la le ra

la la la la la la la la la la la la la le ra
 la la la la la la la la la la la la la le ra
 la la la la la la la la la la la la la le ra

156 M

la tra la la la la la la la la la la la la la la
 la tra la la la la la la la la la la la la la la
 la tra la la la la la la la la la la la la la la

160

la tra la la la la la la la la la la la la la la
 la tra la la la la la la la la la la la la la la
 la tra la la la la la la la la la la la la la la

164

N

la la le ra la.
 la la le ra la.
 la la le ra la.

Quit tons la cam.
 Nun räü.met die
 Leave mea dow and

168

pa - gne!
 Fel - der!
 foun - tain!

pa - gne!
 Fel - der!
 foun - tain!

172

Le vieil er-
Zum E - re-
The her - mit

Le vieil er-
Zum E - re-
The her - mit

176

mi - te nous at - tend.
mit am Klo - ster dort
pleads with sad in - tent.

Au couvent!
ei - let fort!
To re - pent!

mi - te nous at - tend.
mit am Klo - ster dort
pleads with sad in - tent.

Au couvent!
ei - let fort!
To re - pent!

180

Ca - pi - tai - ne, nous te sui - vons,
Führ'uns Hauptmann, geh'uns vor - an,
 By the Captain we'll pitch our tent.

185

Allons! à la monta - gne!
 Wohlan! auf in die Wäl - der!
 A - way! Home to our moun - tain!

nous sommes prêts. Allons! à la monta - gne!
geh'uns vor - an. Wohlan! auf in die Wäl - der!
 we'll pitch our tent. A - way! Home to our moun - tain!

VI.

Fantaisie sur la Tempête de Shakespeare.

Fantasia über
Shakespeares „Sturm“

Fantasia on
Shakespeares “Tempest”

Pour Chœur, Orchestre et Piano à quatre Mains.
Für Chor, Orchester und Klavier zu 4 Händen.
For Chorus, Orchestra and Piano for 4 hands.

Andante non troppo lento. (♩ = 68.)

Chœur d'Esprits de l'air.

Chor der Luftgeister.

Chorus of airy spirits.

2

Soprani I e II.

Alti.

Tenori I e II.

Andante non troppo lento. (♩ = 68.)

pp *sempre una corda* Fl.

Piano. *Ad.* * *Ad.* * *Ad.* *

Sopr. I.

Sopr. II.

Alti.

Ten. I.

Ten. II.

3

ppp

Mi. *ppp*

Mi. *ppp*

Mi. *ppp*

Mi. *ppp*

Mi.

ppp

Mi. *ppp*

Mi. *ppp*

Mi. *ppp*

Mi. *ppp*

Mi.

4

5

ran - - - da! Mi - ran - - - da!

ran - - - da!

ran - - - da!

ran - - - da!

ran - - - da!

8...: 8...: 8...: 8...:

* 2. 2. *

6

da! Mi - ran - - - da!

Mi - ran - - - da!

Mi - ran - - - da!

Mi - ran - - - da!

Mi - ran - - - da!

Mi - ran - - - da!

8...: 8...: 8...: 8...:

* 2. 2. *

7

Vien' chi t'è des - ti - na - to

Vien' chi t'è des - ti - na - to

Vien' chi t'è des - ti - na - to

Vien' chi t'è des - ti - na - to

Vien' chi t'è des - ti - na - to

molto legato
Viol. div. con sord.

9

A

spo - so, co - no - scerai la.

spo - so, co - no - scerai la.

spo - so, co - no - scerai la.

spo - so, co - no - scerai la.

spo - so, co - no - scerai la.

II

mo - - re, co - - no - scerai l'a.

mo - - re, co - - no - scerai l'a.

mo - - re, co - - no - scerai l'a.

mo - - re, co - - no - scerai l'a.

mo - - re, co - - no - scerai l'a.

f *mf* *f* *mf* *f*

13

mo - - re, Mi - - ran - da, co - - no - sce - - no - sce - - Mi - - ran - co - - no - sce - -

mo - - re, co - - no - sce - - no - sce - - no - sce - -

mo - - re, co - - no - sce - - no - sce - - no - sce - -

mo - - re, co - - no - sce - - no - sce - - no - sce - -

mo - - re, co - - no - sce - - no - sce - - no - sce - -

f *mf* *f* *mf* *f*

cresc. poco a poco

15

no - scerai l'a - mo - re,
 rai, co - no - sce - rai l'a -
 rai, co - no - sce - rai la -
 da, co - no - scerai l'a - mo -
 rai, co - no - sce - rai l'a -

17

B

f Mi - ran - da! *p* d'un novello
f mo - re; *p* d'un novello
f mo - re; *p* d'un novello
f - re, ca - ra; *p* d'un novello
f mo - re; *p* d'un novello

vi - - - ver, d'un novel.lo vi - - - ver l'au.ro - ra

vi - - - ver, d'un novel.lo vi - - - ver l'au.ro - ra

vi - - - ver, d'un novel.lo vi - - - ver l'au.ro - ra

vi - - - ver, d'un novel.lo vi - - - ver l'au.ro - ra

vi - - - ver, d'un novel.lo vi - - - ver l'au.ro - ra

s. f. pp

f. f. pp

21 poco rit. dim. p

va spuntan.do, va spun - - - tan - - - do per

va spuntan.do, va spun - - - tan - - - do per

va spuntan.do, va spun - - - tan - - - do per

va spuntan.do, va spun - - - tan - - - do per

va spuntan.do, va spun - - - tan - - - do per

poco rit. dim. p

C

24

Tempo I senza rallentare.

25

te,
te,
te,
te,
te,
te,
Mi - ran

soli

Tempo I senza rallentare.

26

Mi - ran - da!
Mi - ran - da!
Mi - ran - da!
da! Mi - ran - da! ad.
Mi - ran - da!

r.ω. * r.ω. *

ad - di - - o!
 ad - di - - o!
 ad - di - - o!
 di - - o! ad - di - - o!
 ad - di - - o!

s.....
 tr
 C♭. * C♭. *

Vien' chi - t'è des - ti - na - to
 Vien' chi - t'è des - ti - na - to
 Vien' chi t'è des - ti - na - to
 Vien' chi t'è des - ti - na - to
 Vien' chi t'è des - ti - na - to

s.....
 tr
 C♭. *

D

31

spo - - - so, co - - no - scerai la.

spo - - - so, co - - no - scerai la.

spo - - - so, co - - no - scerai la.

spo - - - so, co - - no - scerai la.

spo - - - so, co - - no - scerai la.

The piano accompaniment consists of two staves with arpeggiated chords and melodic lines. It includes dynamic markings such as *mf* and *f*, and articulation marks like asterisks and slurs.

33

mo - - re, co - - no - scerai la.

mo - - re, co - - no - scerai la.

mo - - re, co - - no - scerai la.

mo - - re, co - - no - scerai la.

mo - - re, co - - no - scerai la.

The piano accompaniment continues with similar arpeggiated patterns and melodic lines as in the previous system, including dynamic and articulation markings.

mo - re; d'un novel lo
 cresc. -
 mo - re; d'un novel lo
 cresc. -
 mo - re; d'un novel lo
 cresc. -
 mo - re; d'un novel lo
 cresc. -
 mo - re, d'un novel lo
 cresc. -

8...
 8...
 8...
 8...
 8...
 8...

Ad. * *Ad.* * *Ad.* * *Ad.* *

37

vi - ver l'au - ro - ra va spuntan -
 vi - ver l'au - ro - ra va spuntan -
 vi - ver l'au - ro - ra va spuntan -
 vi - ver l'au - ro - ra va spuntan -
 vi - ver l'au - ro - ra va spuntan -
 vi - ver l'au - ro - ra va spuntan -

8...
 8...
 8...
 8...
 8...
 8...

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

do per te, d'un novel - lo

do per te, d'un novel - lo

do per te, d'un novel - lo

do per te, d'un novel - lo

do per te, d'un novel - lo

8:...

f mf f mf

vi - - ver l'au - ro - - ra va spun.

vi - - ver l'au - ro - - ra va spun.

vi - - ver l'au - ro - - ra va spun.

vi - - ver l'au - ro - - ra va spun.

vi - - ver l'au - ro - - ra va spun.

8:...

f mf f mf

tan - do, va spuntan - do, va spun-

tan - do, va spuntan - do, va spun-

tan - do, va spuntan - do, va spun-

tan - do, va spuntan - do, va spun-

tan - do, va spuntan - do, va spun-

tan - do, va spuntan - do, va spun-

42

tan - do per te, Mi.

tan - do per te, Mi.

tan - do per te, Mi.

tan - do per te, Mi.

tan - do per te, Mi.

tan - do per te, Mi.

F

43

ppp

Mi - - - - - ran - - - - -

ppp

Mi - - - - - ran - - - - -

ppp

Mi - - - - - ran - - - - -

ppp

Mi - - - - - ran - - - - -

ppp

Mi - - - - - ran - - - - -

ppp

Viol. pizz.

51 **G**

Allegro assai (♩=96), un peu retenu en commençant

dal

dal

dal

dal

dal

Allegro assai (♩=96), ma primo poco ritenuto.

Viola e Vel.

p

C. B. div.

58

Fl. picc. e Fl.

Viol. II.

H

65

Fl. e Clar.

Viol. I.

cresc. poco a poco

71

76

cresc.

81 I

poco f

dim.

64

86

un poco animato

J

Musical score for measures 86-89. The system consists of two staves. The upper staff features a melodic line with slurs and triplets. The lower staff provides harmonic support with chords and bass lines. Dynamics include *ff* and *rit.* (ritardando). A section marker with an asterisk is located below the lower staff.

90

Musical score for measures 90-94. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *dim.* and *p*. The lower staff has a bass line with slurs. A section marker with an asterisk is located below the lower staff.

95

Musical score for measures 95-99. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *ff* and *dim.*. The lower staff has a bass line with slurs. A section marker with an asterisk is located below the lower staff.

K

100

Musical score for measures 100-104. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *pp* and *dim.*. The lower staff has a bass line with slurs. A section marker with an asterisk is located below the lower staff.

105

Musical score for measures 105-109. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *ff* and *dim.*. The lower staff has a bass line with slurs. A section marker with an asterisk is located below the lower staff.

110

Musical score for measures 110-114. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. A section marker with an asterisk is located below the lower staff.

L

114

Musical score for measures 114-118. The system consists of two staves. The upper staff features a complex texture with many beamed notes and accidentals. The lower staff has a more rhythmic accompaniment with some rests. A 'rit.' marking is present in the lower staff at measure 116. Asterisks are placed at the end of measures 114 and 118.

119

Musical score for measures 119-122. The system consists of two staves. The upper staff continues with dense, beamed notes. The lower staff has a steady accompaniment. A 'rit.' marking is present in the lower staff at measure 121. Asterisks are placed at the end of measures 119 and 122.

123

Musical score for measures 123-126. The system consists of two staves. The upper staff has dense, beamed notes. The lower staff has a steady accompaniment. A 'rit.' marking is present in the lower staff at measure 125. Asterisks are placed at the end of measures 123 and 126.

M Viol.

127

Musical score for measures 127-130. The system consists of two staves. The upper staff is marked 'Viol.' and 'Fl.' and contains a melodic line with many accidentals. The lower staff has a steady accompaniment. Asterisks are placed at the end of measures 127 and 130.

131

Musical score for measures 131-133. The system consists of two staves. The upper staff has a melodic line with many accidentals. The lower staff has a steady accompaniment. Asterisks are placed at the end of measures 131 and 133.

134

Musical score for measures 134-137. The system consists of two staves. The upper staff has a melodic line with many accidentals. The lower staff has a steady accompaniment. Asterisks are placed at the end of measures 134 and 137.

139

Musical score for measures 139-143, piano accompaniment. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes and slurs. The key signature has one sharp (F#).

Poco a poco animato sin al $\text{♩} = 132$.

144

Musical score for measures 144-148, piano accompaniment. The score continues with similar rhythmic complexity. There are markings 'm.s.' in the bass line. The key signature changes to two sharps (F# and C#).

N 149

CORO.

$\text{♩} = 132$.
Sopr. I e II. *pp agitato*

Alti. *pp* Mi-ran-da, Mi-ran-da, e des-so, e
 Ten. I e II. *pp* Mi-ran-da, Mi-ran-da, e des-so, e
 Mi-ran-da, Mi-ran-da, e des-so, e

$\text{♩} = 132$.
Piano. *pp*

Piano accompaniment for the choral section, measures 149-152. It features a steady eighth-note accompaniment with triplets and slurs. The key signature has two sharps.

153

des-so, Mi-ran-da, Mi-ran-da e des-so, e
 des-so, Mi-ran-da, Mi-ran-da e des-so, e
 des-so, Mi-ran-da, Mi-ran-da e des-so, e

Piano accompaniment for the choral section, measures 153-156. It continues with the same eighth-note accompaniment pattern. The key signature has two sharps.

157

des - so e tu - o spo - so, e tu - o
 des - so e tu - o spo - so, e tu - o
 des - so e tu - o spo - so, e tu - o

161

spo - so, sii, fe - - -
 spo - so, sii, fe - - -
 spo - so, sii, fe - - -

166

li - - - ce!
 li - - - ce!
 li - - - ce!

170

sii fe - - - -

sii fe - - - -

sii fe - - - -

174

li - - - - cel Mi -

li - - - - cel Mi -

li - - - - cel Mi -

178

ran - - - - da, Mi - ran - - -

ran - - - - da, Mi - ran - - -

ran - - - - da, Mi - ran - - -

da, Mi - - -

da, Mi - - -

da, Mi - - -

8 *f* *rit.* *rit.*

187

ran - - - da,

ran - - - da,

ran - - - da,

8 *f* *rit.* *rit.*

191

sii fe - li - - -

sii fe - li - - -

sii fe - li - - -

s *rit. poco*

rit. poco

70

Q

198 Un poco meno mosso. (♩=104.)

cel
cel
cel

Un poco meno mosso. (♩=104.)
Viol.

mf < *f* — *cresc.* *f* — *p* < *f* —

Viola.

204

p *mf* < *f* — *cresc.*

209

f

rit. * *rit.* * *rit.* *

213

mf

R Poco animato.

217

cresc. *cresc. poco a poco*

221

(♩=132)

225

229 Sopr. ed Alti.

S

Ten. I e II.

Mi - ran - da!

Mi - ran - da!

CORO.

233

237

Musical score for measures 237-240. The score is in 2/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The music consists of four measures. The right hand plays a series of eighth and sixteenth notes, often beamed together. The left hand plays a steady eighth-note bass line. There are dynamic markings *rit.* and *rit.* with a star symbol below the bass line in measures 237, 238, 239, and 240. A *b_e* marking is present above the bass line in measures 238, 239, and 240.

241

Musical score for measures 241-244. The score continues from the previous system. It consists of four measures. The right hand has a melodic line with some slurs. The left hand continues with the eighth-note bass line. A *dim.* marking is placed above the right hand in measure 242. Dynamic markings *rit.* with a star symbol are present below the bass line in measures 241, 242, 243, and 244. *b_e* markings are present above the bass line in measures 241, 242, 243, and 244.

245

Musical score for measures 245-248. The score begins with a large 'T' above the first measure. It consists of four measures. The right hand has a melodic line with slurs. The left hand continues with the eighth-note bass line. A *p* marking is present below the right hand in measure 245. Dynamic markings *rit.* with a star symbol are present below the bass line in measures 245, 246, 247, and 248.

249

Musical score for measures 249-253. The score consists of five measures. The right hand has a melodic line with slurs. The left hand continues with the eighth-note bass line. Dynamic markings *rit.* with a star symbol are present below the bass line in measures 249, 250, 251, 252, and 253. *b_e* markings are present above the bass line in measures 251, 252, and 253.

254

Musical score for measures 254-257. The score consists of four measures. The right hand has a melodic line with slurs. The left hand continues with the eighth-note bass line. Dynamic markings *rit.* with a star symbol are present below the bass line in measures 254, 255, 256, and 257. *b_e* markings are present above the bass line in measures 254, 255, 256, and 257.

258

rit. * *rit.* * *rit.* * *rit.* *

dim.

262 U

rit. *

265

cresc.

268

rit. * *rit.* *

271

74

V

274 Fl. Ob. Fag.

Musical score for measures 274-277. The top staff is for Flute, Oboe, and Bassoon (Fl. Ob. Fag.). The bottom two staves are for the piano accompaniment. Measure 274 starts with a piano (*p*) dynamic. A Violin (*Viol.*) part is indicated in the first measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

277

Musical score for measures 277-280. The top staff is for Flute, Oboe, and Bassoon (Fl. Ob. Fag.). The bottom two staves are for the piano accompaniment. Measure 277 starts with a forte (*f*) dynamic. The piano accompaniment continues with the same rhythmic pattern as in the previous measures.

280

Musical score for measures 280-284. The top staff is for Flute, Oboe, and Bassoon (Fl. Ob. Fag.). The bottom two staves are for the piano accompaniment. Measure 280 starts with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score includes markings for *poco f cresc.* and *rit.* (ritardando).

284

Musical score for measures 284-288. The top staff is for Flute, Oboe, and Bassoon (Fl. Ob. Fag.). The bottom two staves are for the piano accompaniment. Measure 284 starts with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score includes markings for *pp* (pianissimo) and *dim.* (diminuendo). A section marked **W** begins at measure 288.

288

Musical score for measures 288-294. The top staff is for Flute, Oboe, and Bassoon (Fl. Ob. Fag.). The bottom two staves are for the piano accompaniment. Measure 288 starts with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

294

Musical score for measures 294-300. The top staff is for Flute, Oboe, and Bassoon (Fl. Ob. Fag.). The bottom two staves are for the piano accompaniment. Measure 294 starts with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

300

Piano accompaniment for measures 300-305, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes in both hands.

306 X

CORO.

Sopr. Ca - li - ban, Ca - li - ban, or - ri - do mos . . .

Alti. Ca - li - ban, Ca - li - ban, or - ri - do mos . . .

Ten. Ca - li - ban, Ca - li - ban, or - ri - do mos . . .

Vocal parts for Soprano, Alto, and Tenor, and piano accompaniment for measures 306-311. The vocal lines are in a simple, rhythmic style, and the piano accompaniment continues with a similar complex texture.

312

Y

tro, te - mi lo sde - gno d'A - ri - el . . . lo!

tro, te - mi lo sde - gno d'A - ri - el . . . lo!

tro, te - mi lo sde - gno d'A - ri - el . . . lo!

Viol. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *ff* *pp*

Vocal parts for three voices and Violin accompaniment for measures 312-317. The vocal lines are in a simple, rhythmic style, and the violin part features a series of repeated notes with dynamic markings.

317

317

sempre dim.

Musical score for measures 317-322. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A dynamic marking of *sempre dim.* is present in the upper staff.

323

323

Musical score for measures 323-328. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

Z

329

329

Viol. *pp perdendo*

Bl. *p*

Viol. *dolce*

Musical score for measures 329-333. The system consists of three staves. The upper staff is for Violin, the middle staff is for Clarinet (Bl.), and the lower staff is for Piano. The Violin part is marked *pp perdendo*. The Clarinet part is marked *p*. The Violin part is also marked *dolce*. The Piano part provides a harmonic accompaniment.

334

334

Musical score for measures 334-338. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

339

339

Musical score for measures 339-344. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

344

A¹

dim.

p

349

354

359

B¹

364

rit. *

369

Musical score for measures 369-373. The system consists of two staves: a treble clef staff and a bass clef staff. The music features complex chordal textures in the right hand and a more active, rhythmic line in the left hand. There are several slurs and dynamic markings throughout the passage.

374

C¹

Musical score for measures 374-378. The system consists of two staves. A first ending bracket labeled 'C¹' spans measures 374-378. The music continues with complex textures and dynamic markings, including a 'p' (piano) marking in measure 378.

379

Musical score for measures 379-383. The system consists of two staves. The music features complex textures and dynamic markings, including a 'p' (piano) marking in measure 381 and a 'mf' (mezzo-forte) marking in measure 382.

384

Musical score for measures 384-388. The system consists of two staves. The music features complex textures and dynamic markings, including a 'p' (piano) marking in measure 384 and a 'cresc. molto' (crescendo molto) marking in measure 388.

389

D¹

Musical score for measures 389-393. The system consists of two staves. A first ending bracket labeled 'D¹' spans measures 389-393. The music features complex textures and dynamic markings, including a 'p' (piano) marking in measure 389 and a 'cresc. molto' (crescendo molto) marking in measure 393.

393

398

E¹

402

406

410

414

Musical score for measures 414-417. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many triplets and slurs. The bass staff contains a rhythmic accompaniment with triplets and slurs. A fermata is placed over the final measure of the system.

F^I

418

Musical score for measures 418-421. The system consists of two staves. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with slurs. A fermata is placed over the final measure of the system.

422

Musical score for measures 422-425. The system consists of two staves. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with slurs and a 'Timp.' marking. A fermata is placed over the final measure of the system.

G^I

426

Musical score for measures 426-429. The system consists of two staves. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with slurs and a 'Timp.' marking. A fermata is placed over the final measure of the system.

430

Musical score for measures 430-433. The system consists of two staves. The treble staff has a melodic line with slurs and some dynamic markings. The bass staff has a rhythmic accompaniment with slurs. A fermata is placed over the final measure of the system.

436

Sopr.

Oh! Ca - li - ban!

Alti.

Oh! Ca - li - ban!

Ten.

Oh! Ca - li - ban!

CORO.

ff

ff

ff

ff

442

H¹

Viol. I.

Viol. II.

p

cresc. poco a poco

447

poco a poco ritenuto

452

I¹ Meno mosso. (♩ = 104.)

cresc.

rit.

456

Musical score for measures 456-459. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains complex chordal textures with many accidentals. The bass staff features a steady eighth-note accompaniment. Dynamic markings include *f* (forte) at the start of measure 456, *p* (piano) at the start of measure 457, and *f* (forte) at the start of measure 458. A crescendo hairpin is visible between measures 457 and 458.

460

Musical score for measures 460-463. The system consists of two staves. The treble staff has complex chordal textures. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *p* (piano) at the start of measure 461, *mf* (mezzo-forte) at the start of measure 462, *f* (forte) at the start of measure 463, and *cresc.* (crescendo) at the end of measure 463.

464

Musical score for measures 464-467. The system consists of two staves. The treble staff has complex chordal textures. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *f* (forte) at the start of measure 465, *p* (piano) at the start of measure 466, and *f* (forte) at the start of measure 467. A crescendo hairpin is visible between measures 466 and 467.

468

Musical score for measures 468-471. The system consists of two staves. The treble staff has complex chordal textures. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) at the start of measure 470 and *f* (forte) at the start of measure 471. A crescendo hairpin is visible between measures 470 and 471.

472

Musical score for measures 472-475. The system consists of two staves. The treble staff has complex chordal textures. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) at the start of measure 474 and *poco animato* (poco animato) at the start of measure 475.

J¹

476

Musical score for piano, measures 476-480. Treble and bass clefs. Includes dynamic markings like 'ff' and 'dim.'.

481

Musical score for piano, measures 481-485. Treble and bass clefs. Includes dynamic markings like 'ff' and 'dim.'.

486

Musical score for piano, measures 486-490. Treble and bass clefs. Includes dynamic markings like 'pp' and 'pp'. Includes '4 Viol. soli.' and 'VI. Vell. piss.'.

493

Musical score for voices and piano, measures 493-500. Includes Soprano, Alto, Tenor I, Tenor II, and Piano parts. Includes lyrics 'O Mi - ran - da, o Mi -'.

ran - da, ei t'ad - du - ce, tu

da, ei t'ad - du - ce, tu

ran - da, ei t'ad - du - ce, tu

da, ei t'ad - du - ce, tu

* *ad.* *

L¹

par - ti, o Mi - ran - da, o Mi

par - ti, o Mi - ran - da, o Mi

par - ti, o Mi - ran - da, o Mi

par - ti, o Mi - ran - da, o Mi

ad. * *ad.*

505

ran - da, no! ti ve - drem or -
 da, no! ti ve - drem or -
 ran - da, no! ti ve - drem or -
 da, no! ti ve - drem or -

509

ma - i del - le piag - gie dell'
 ma - i del - le piag - gie dell'
 ma - i del - le piag - gie dell'
 ma - i del - le piag - gie dell'

* *f* * *f* *

au - - - ra no - - - stra

au - - - ra no - - - stra

au - - - ra no - - - stra

au - - - ra no - - - stra

♩. * ♩. * ♩. * ♩. *

M¹

cresc. poco a poco

se - - - de, noi cer - - - ca - - - rem, —

cresc. poco a poco

se - - - de, noi cer - - - ca - - - rem, —

cresc. poco a poco

se - - - de, noi cer - - - ca - - - rem, —

cresc. poco a poco

se - - - de, noi cer - - - ca - - - rem, —

cresc. poco a poco

♩. *

531

dol . . . ce fio . . . re

dol . . . ce fio . . . re

dol . . . ce fio . . . re

dol . . . ce fio . . . re

535 *N^o*

poco f

che sul - - la ter - - - ra

poco f

che sul - - la ter - - - ra

poco f

che sul - - la ter - - - ra

poco f

che sul - - la ter - - - ra

cresc.

Ossia.

And. * *And.* *

90
551

poco f
dol - - - ce - - - fio - - - re,
poco f
dol - - - ce - - - fio - - - re,
poco f
dol - - - ce - - - fio - - - re,
poco f
dol - - - ce - - - fio - - - re,

cresc.

Ossia.

555

o - - - Mi - - - ran - - -
o - - - Mi - - - ran - - -
o - - - Mi - - - ran - - -
o - - - Mi - - - ran - - -

più p

Mi - ran - da, Ad - di - o! Ad - di - o!

più p

Mi - ran - da, Ad - di - o! Ad - di - o!

Mi - ran - da,

Mi - ran - da,

ppp

tr

tr

Q¹

Mi - ran - da, Mi - ran - da, ad - di -

Mi - ran - da, Mi - ran - da, ad - di -

Mi - ran - da, Mi - ran - da, ad - di -

Mi - ran - da, Mi - ran - da, ad - di -

ppp

tr

tr

585

o!
o!
o!
o!

sempre ppp

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

590

ppp *rallent.*
Mi - ran - - - - -
ppp
Mi - ran - - - - -
ppp
Mi - ran - - - - -
ppp
Mi - ran - - - - -

ppp *rallent.*

rit. * *rit.* * *rit.* * *rit.* *

R¹

94
595

Tempo I. Più animato con fuoco.

da!
da!
da!
da!

This block contains four vocal staves, each with the lyric "da!". The notes are mostly rests, indicating that the vocalists are silent during this section.

Tempo I. Più animato con fuoco.

ff

This block shows the piano accompaniment for measures 595-600. It features a complex texture with triplets and sixteenth-note patterns in both hands. The dynamic marking is *ff* (fortissimo).

600

This block shows the piano accompaniment for measures 600-605. The texture continues with intricate rhythmic patterns and triplets.

605

This block shows the piano accompaniment for measures 605-610. The music remains highly rhythmic and energetic.

610

This block shows the piano accompaniment for measures 610-615. The piece concludes with a final chord in the right hand.