

No 18. "Ah sì, ben mio.,,"

Recitative and Air.

A hall adjacent to the chapel in Castellor; a balcony at the back.

Piano. *Allegro assai vivo.* (♩ = 88.)

Strings. *f* *pp*

Allegro. **Leonora.** **Manrico.**

Qua - le d'ar - mi fra - gor po - o'an - zi in - te - si? Al - to è il pe -
 Doth the clam - or of war e'en here pur - sue us? Dan - ger sur -

ri - glio! — Va - no dis - si - mu - lar - lo fo - ra! Al - la no - vel - la au -
 rounds us, — vain - ly I would conceal it from thee! Day - light will see the

Leonora. **Manrico.**

ro - ra as - sa - li - ti sa - re - mo. Ahimè! che di - ci? Ma de' no - stri ne -
 foe at our gates, to re - take them. A - las, what tur - moil! Fear thou not, for our

mi - cia - vrem vit - to - ria — Pa - ri ab - bia - mo al lo - ro ar - dir, brande e co -
troops will be vic - to - rious, they are brave and full of zeal, and I shall

(to Ruiz.)

rag - gio. Tu va - le bel - li - che o - pre, nel - l'as - sen - za mia bre - ve, a te com -
lead them. Go thou, prepare the soldiers for a stormy en - counter. Let all be

(Exit Ruiz.)

Leonora.

met - to. Che nul - la manchi! Di qual te - tra
read - y. I soon shall fol - low. Oh what gloomy

Adagio.

Basso.

pp

Manrico.

lu - ce — il nostro i men ri - splende! Il presa - gio fu - ne - sto, deh! sperdi o
pre - sage — on our es - pou - sal darkens! Cast away thoughts of sorrow, oh, my be -

pp

Stres.

dolce

Lento.

Leonora.

Manrico.

ca - - ra! E il pos - so? A - mor, su - bli me a - mo - re, in ta - lej -
lov'd — one! How can I? The love - that hath u - nit - ed our hearts for

pp

pp

Adagio.

stante ti fa-vel-li al co-re.
ev-er, shall sustain and in-spire us.

Fl.
Cl.
p
col canto *a tempo* *rall.*

Adagio. (♩ = 50) *Manrico. cantabile con espress.*

Ah sì, ben mio; col-les-se-re io
Oh come, let links e-ter-nal bind the

Strings

tuo, tu mia con-sor-te, a-vrò più l'al-main-
vows we fond-ly plight-ed, My soul is strong to

Viole.

tre-pi-dail brac-cio-vrò più for-te. Ma
dare ev-'ry foe, with thee u-nit-ed; And

Wood. *p* *con*

dolore
pur, senel-la pa-gi-na de' miei de-sti-ni è
if upon the scroll of fate Cor. My name hath been re-

scrit - to, ch'io re - - sti fra le vit - ti-me, dal
cord - ed, As one of those who fall to-day, 'Twas

fer - - ro - stil - tra - - fit - - to, ch'io re - sti fra le
thy dear fate I guard - ed: Ah yes, if I must

vit - ti-me, dal fer-ro-stil-tra - fit - to, fra que - gli e-stre-mia-
fall to day, 'twas thy dear fate I guard - ed. My dy - ing breath shall

ne - li - ti a te il pen-sier ver - rà, ver-ra, e
fly to thee, And bear my fond and last farewell, Be-

so - - lo in ciel pre - ce - der - ti la mor-tea me par - -
 yond the sky I wait for - thee, While thou on earth dost

dim. dol. *tr*

Ob. Cl. & Cello.

Con & Fag.

rà; fra que - - gli estre - mia - ne - li - ti a
 dwell; My dy - - ing breath shall fly - - to thee, And

Cl.

tejl pensier ver - rà, ver - rà, e so - - lo in ciel pre -
 bear my fond and last farewell, Be - yond the sky I

ce - der - ti la mor-tea me par - rà, la mor-tea
 wait for thee, While thou on earth dost - - dwell, Be - yond the

dim. *tr*

me, a me par-rà, e so-lo in ciel, — e so-lo in ciel prece - der-ti
 sky I wait for thee, beyond the sky, — beyond the sky I wait — for thee,

la morte a me par-rà, la morte a me par-rà!
 While thou on earth dost dwell, while thou on earth dost dwell.

Allegro. (♩ = 80.)

Leonora.
p
 L'on - da de' suo - ni
 The temple's mys - tic

Organ in the adjacent chapel.
pp

mis - ti - ci pu - ra di - scen - da al cor, al cor!
 har - mo - ny Doth summon us be - fore the shrine,

Manrico.
 L'on - da de' suo - ni mis - ti - ci pu - ra di - scen - da al
 The temple's mys - tic har - mo - ny Summons us to the

legg.

vie - ni, ci schiu - de il tem - pio gio - je di ca - sto a -
 Oh come, re - new thy plight - ed vow, And for ev - er be

cor! ci schiu - de il tem - pio gio - je di ca - sto a -
 shrine, Re - new thy plight - ed vow, And for ev - er be

mor! Vie - ni, ci schiu - de il tem - pio gio - je di ca - sto a -
 mine, Oh come, re - new thy plight - ed vow, and for ev - er be

mor! ci schiu - de il tem - pio gio - je di ca - sto a -
 mine! re - new thy plight - ed vow, and for ev - er be

mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er

mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er.

pp *rall. e rinf.* **Più vivo.**

mor, di ca - sto a - mor, di ca - sto a mor, di ca - sto a - mor!
 mine, for ev - er mine, for ev - er mine, for ev - er mine! (Ruiz enters)

mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!
 mine, for ev - er mine, for ev - er mine, for ev - er mine!

Vln. & Viols.
 Orchestra
Più vivo. (♩ = 88)

in haste)

Ruiz.

Maurico.

Ruiz.

Man - ri - co? Che?
Man - ri - co! What?

La zin - ga - ra,
The Gip - sy see,

p Bassi, Fag. & Cl.

Maurico.

Oh Di - o!
Oh heav - en!

vie - ni, tra' cep - pi mi - ra... Per man de'
cap - tive, in chains they lead her, to die a

Maurico Clean-

bar - ba-ri ac - ce - saè già la pi - ra... Oh
cru - el death, the fun' - ral pile is light - ed. Oh,

Tutti

ff

ing against the balcony)

ciel! mie membra o - scil - la - no -
heav'n! I am of strength be - rest -

Nu - be mi co - pre il
Faint - ness of death hath

Ob. Cl.

p Fag.

ff

ff

Leonora.

Manrico.

ci - glio! Tu fre - mi! E il deg - gio!
seiz'd me! Thou't trem - bling! That Gip - sy-

Viole sustain

Leonora.

Manrico.

Sap - pi - lo, io son - Chi mai? suo fi -
didst thou know! she is - Oh say! my moth-

Ob. Cl Fag.

Leonora.

Ah!
Ah!

glio! Ah! vi - li! il rio spet - ta - co - lo
er! Ye wretches! I fly to pun-ish ye,

ff Tutti.

Strings, Viole sustain.

p

qua - si il re - spir min - vo - la! Ra - du - naj no - stri! af - fret - ta - ti, Ru -
When I can col - lect my sens - es! my faith - ful Ru - iz, call out an arm - ed

Cor. & Fag.

(Exit Ruiz in haste)

iz! va, va, tor-na, vo-la!
band, fly, fly, has-ten, has-ten!

cresc. sempre

Tutti

ff

Allegro. (♩ = 100)

Di quel-la Trem-ble, ye

4 Corni, Viole & 2nd Violin
mf

Fag. & Basso pizz.

pi-ra lor-ren-do fo-co tut-te le
ty-rants, I will chas-tise ye, My flam-ing

Wood. *p* 1st Vln.

fi-bre m'ar-se, av-vam-pò! Em-pí, spe-
bea-con ye have up-raisd! Yes, by that

con tutta forza

gne - te - la, o chio fra po - co col san - gue
 burn - ing pile My wrath de - fies - ye, Your blood I'll

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for the left hand in a grand staff with a bass clef. The music is in a 2/4 time signature. The vocal line has a melodic line with some grace notes and a dotted rhythm. The piano accompaniment consists of chords and moving lines in the left hand. The system ends with a dynamic marking of *f* (forte) and the word "Tromba." indicating the start of a trumpet part.

vo - stro la spe - gne - rò! E - ra già
 scat - ter where it hath blaz'd! She was my

The second system continues the musical score. The vocal line has a dynamic marking of *p* (piano) at the beginning of the phrase "E - ra già". The piano accompaniment continues with chords and moving lines. The system ends with a dynamic marking of *p*.

fi - glio pri - ma dà - mar - ti, non può fre -
 moth - er ere I a - dor'd thee, I'll not de -

The third system continues the musical score. The vocal line has a dynamic marking of *f* (forte) at the beginning of the phrase "non può fre -". The piano accompaniment continues with chords and moving lines. The system ends with a dynamic marking of *f*.

nar - mi il tuo mar - tir... Ma - dre in - fe -
 sert - her, though my heart break. Fare - well, be -

The fourth system continues the musical score. The vocal line has a dynamic marking of *f* (forte) at the beginning of the phrase "Ma - dre in - fe -". The piano accompaniment continues with chords and moving lines. The system ends with a dynamic marking of *f*.

li - ce, cor - ro a sal - var - ti, o te - co al -
 lov'd - one, I, who im - plor'd thee, My wretch - ed

The fifth system continues the musical score. The vocal line has a dynamic marking of *p* (piano) at the beginning of the phrase "I, who im - plor'd thee". The piano accompaniment continues with chords and moving lines. The system ends with a dynamic marking of *p*.

Più vivo.

me - no cor-ro a mo - rir, o te - co al - men cor-ro a mo -
 moth - er can - not for - sake, My moth - er I can - not for -

rir, o te - co al - men, o te - co al - men
 sake, my moth - er I can - not for -

Leonora.

rir! Non reg-ga col - pi tan-to fu - ne - sti... Oh quan-to
 sake! Oh my be - lov - ed, and must thou leave me, Oh would in

Vln.

me - glio sa-ria mo - rir! Oh quan - to me - glio sa-
 death that I might a - wake! Oh would in death that I

ria mo - rir!
 might a - wake!

Allegro. (♩ = 100)

Manrico.

Di quel - la pi - ra lor - ren - do
Trem - ble, ye ty - rants, I will chas -

fo - co tut - te le fi - bre m'ar - se, av - vam -
tise — ye, My flam - ing bea - con ye — have up -

pò!... Em - pi, spe - gne - te - la, o chio fra
rais'd. Yes, by that burn - ing pile, my wrath de -

con tutta forza

po - co col san - gue vo - stro la spe - gne -
fies — ye, Your blood I'll scat - ter where it hath

rò! E - ra già fi - glio pri - ma d'a -
blazed! She was my moth - er ere I a -

mar - ti, non può fre - nar - mi il tuo mar -
 dored - thee, I'll not de - sert - her, Though my heart

tir... Ma-dre in - fe - li - ce, cor-ro a sal - var - ti,
 break, Fare-well, he - loved one, I, who im - plored thee,

o te-co al - me - no cor-ro a mo - rir, o te - co al -
 My wretch-ed moth - er can - not for - sake, my moth - er

Più vivo.

men cor-ro a mo-rir, te - co al-men, o te - co a mo -
 I can - not for-sake, my moth - er I can-not for -

Poco più vivo. Ruiz with TENORS. (Ruiz returns with Soldiers)

riri! Al - lar - mi! al - lar - mi! al - lar - mi! al - lar -
 sake! Chorus. BASS. Com - mand us, we fol - low, we will o - bey

Poco più vivo. Al - lar - mi! al - lar - mi! al - lar - mi! al - lar -
 Com - mand us, we fol - low, we will o - bey

ff sino alla fine

Mauro.

Ma-dre in - fe - li - cel
 Fare - well, be - lov'd one!

mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -
 thee! Com - mand us, we fol - low, we will o - bey

mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -
 thee! Com - mand us, we fol - low, we will o - bey

Cor-ro a sal - var - - ti, o te - co al -
 My wretch-ed moth - - er I'll nev - er for -

mi! Ec - - co - ne pre - sti a
 thee! Lead us to ven - geance, She

mi! Ec - - co - ne pre - sti a
 thee! Lead us to ven - geance, She

men, o te - co al - men cor-ro a mo -
 sake, I'll nev - er for - sake, nev - er for -

pu - - gnar te - co, o te - - co a mo -
 shall not die by the fell ty - rant's

pu - - gnar te - co, o te - - co a mo -
 shall not die by the fell ty - rant's

rir!
sake.

rir!
stake.

Al - lar - mi!
Com - mand us,

al - lar - mi!
we fol - low,

al - lar - mi!
we will o - bey

Ma-dre in - fe - li - ce!
Fare-well, be - lov'd one!

mil
thee!

al - lar - mi!
Com - mand us,

al - lar - mi!
we fol - low,

al - lar - mi, al - lar -
will o - bey

Cor-ro a sal - var - ti, o te - co al - men, o
My wretched moth - er I'll nev - er for - sake, I'll

mil
thee!

Ec - co - ne pre - sti a pu - gnar
Lead us to ven - geance, She shall not

te - co al - men cor - ro a mo - rir! Al - lar - mi! al - lar -
nev - er for - sake, nev - er for - sake. To arms then! to arms

te - co, o te - co a mo - rir! Al - lar - mi! al -
die - by the fell ty - rant's stake, Com - mand us, we

te - co, o te - co a mo - rir! Al - lar - mi! al -
die - by the fell ty - rant's stake, Com - mand us, we

mi! al - lar then! to arms! mi!

lar - mi! al - lar - mi! al - lar - mi! al - lar - mi! al - lar - mi!
fol - low, to arms, to arms, to arms, to arms!

lar - mi! al - lar - mi! al - lar - mi! al - lar - mi! al - lar - mi!
fol - low, to arms, to arms, to arms, to arms!

(Exit Manrico in haste, followed by Ruiz and the Soldiers, amid a din of arms, the trumpet calling to battle.)

End of Act III.