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GAETANO

DONIZETTI

LUCIA DI LAMMERMOOR

An Opera in 3 Acts

VIOLIN II

EDWIN F. KALMUS & CO., INC.

Publishers of Music
Boca Raton, Florida

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30 $\frac{1}{2}$

40

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DONIZETTI

(1797-1848)

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LUCIA DI LAMMERMOOR

VIOLINO II.

GAETANO DONIZETTI

PARTE PRIMA - La partenza ATTO UNICO

N° 1.- Preludio e Coro d'introduzione

Larghetto

18 **ff** **1** **3**

PIZZ. **p** **2**

Allegro giusto
2 **2** **ARCO** **f**

1 **fp** **fp**

VUOTE **2** **3** **4** **f** **V**

f **p** **f**

4 **1** **VUOTA** **fp**

5

f

p

ff

5

1

f p

p

fp

p

6

p

fp

f

7

ff



N° 2.- Scena e Cavatina «Cruda, funesta smania»

Maestoso *Recit.* Tu sei tur-bato! En ho ben d'onde. Il

fp

a tempo sai: de' miei destini impallidi la stella...

fp *fp*

Recit. Solo una mano raffermar mi puote nel vacillante mio po-ter... Lu -

f

10 a tempo - cia osa respinger quella mano! Ah!.. suora non m'è co - lei!

f *p*

Recitativo Rispettiamo un

p *f*

core, che trafitto dal duol, schivo è d'a - more. Schivo d'amor!.. Lu.

p

Allegro **11 Moderato assai**

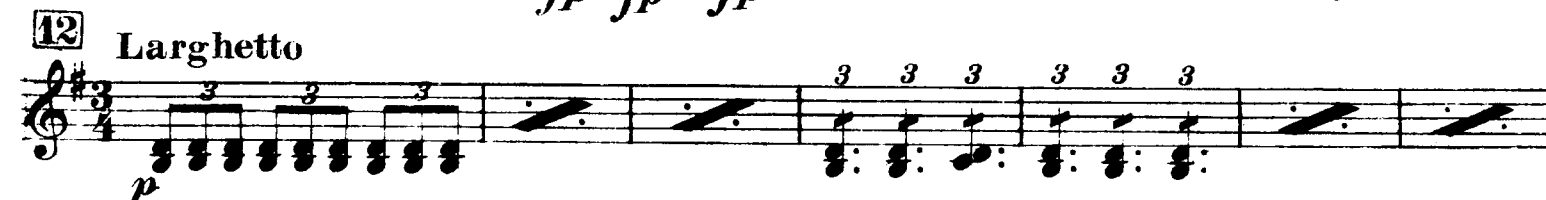
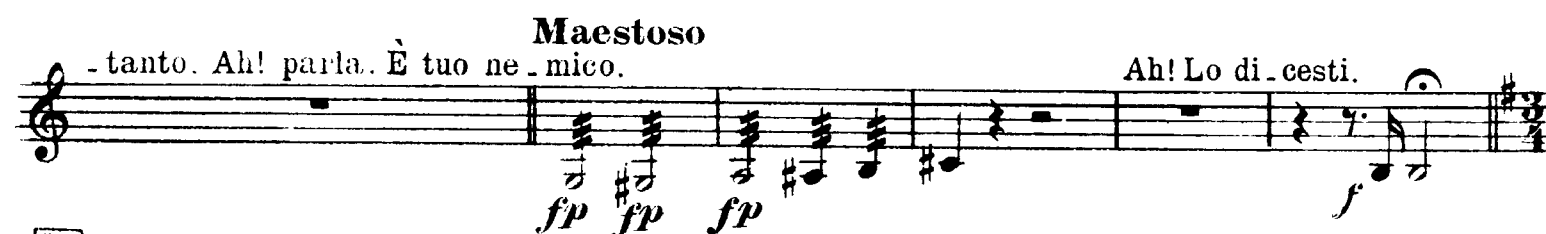
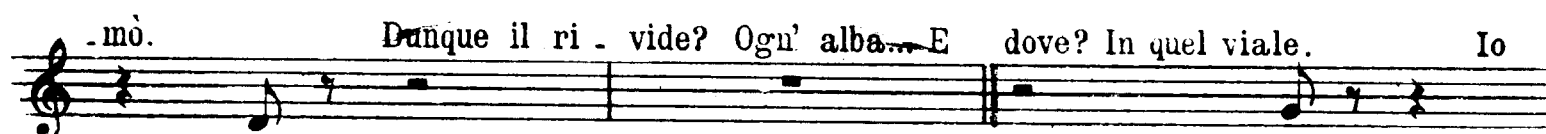
-cia d'amore avvampa Che favelli! Oh detto!.. M'u dite.

ff *fp*

fp *fp* *fp*

Allegro e al suol re-pente cade la belva. E chi vibrò quel

ff



Allegro giusto

f *trm* *trm* *trm* *trm*

f *Odi*

Andantino

tu? Nar - rate. Oh gior - no! **1**

p legato

14 1

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

VUOTA 15 1

p legato

Allegro vivace

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

16 *p cresc.* *cresc.* *f*



a tempo

M'odi. Udir non vo'.



17 Moderato



19 Più mosso

-rò.

20 I. Tempo

rall. Sciagu - ra - ti

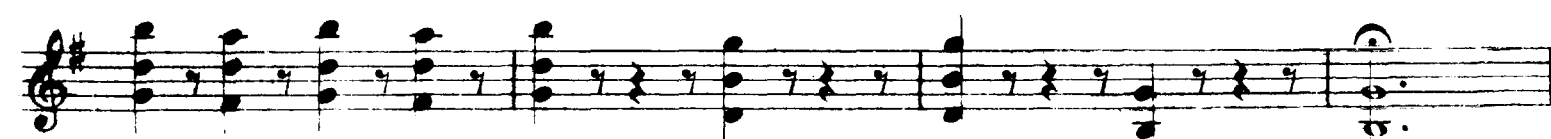
f *p cresc.*

a tempo

cresc. *ff*

21

Poco più



N° 3.- Cavatina Lucia « *Regnava nel silenzio* »

Maestoso



ff *ff* *f* *f*

(In mancanza dell'Arpa)

23
PIZZ.



p *p* *f* PIZZ.



(In mancanza dell'Arpa)

PIZZ.

ARCO >

ff *p*

24 *Recit.* Ancor non giunse!

è felle ardir. Ben parli! Edgardo sappia qual ne cir.

-conda orribile peri-glio... Perchè d'intorno il ciglio volgi atter-

-rita? Quel-la ronte, 'ah! mai, senza tremar non veggo. Ah! tu lo sai:

incalz. e l'infelice cadde nel l'onda ed ivi rimanea se-

-polta... M'apparve l'ombra sua... Che dici! A-scolta.

Larghetto 2 PIZZ. VIUTA (PIZZ.)

25

affrett. ARCO *col canto* *p*

26

a tempo

PIZZ.



ARCO

cresc. ed affrett. poco a poco



27

I. Tempo

PIZZ.



Allegro

28

rosseg - giò.

1

ARCO



Egli è

cresc.



luce

a' giorni miei,

è con - forto, è conforto, al

mio, al mio pe -

col canto

29

Moderato

(In mancanza dell'Arpa)



-nar. PIZZ.



ARCO

30

p **PIZZ.** *p*

col canto **a tempo**

p *p*

31

a tempo
PIZZ.



32 Poco piu
ARCO



33 a tempo
(In mancanza dell'Arpa)



**34** a tempo

PIZZ.

**Poco più**

N° 4.- Scena e Duetto - Finale I. « Sulla tomba che rinserra »

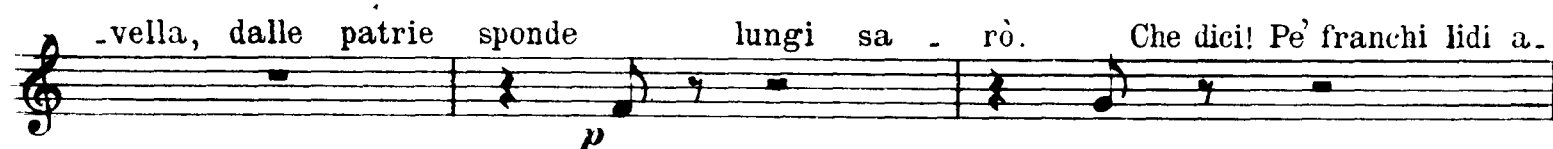
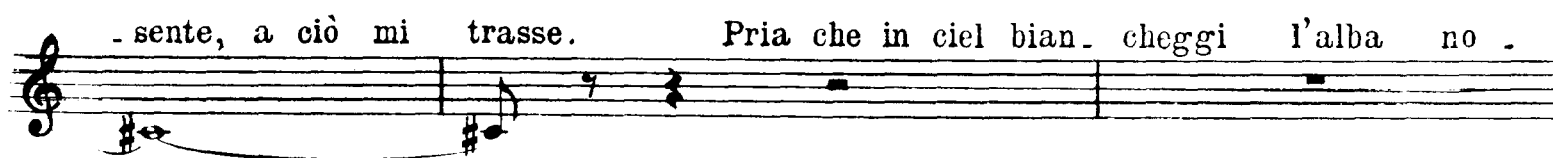
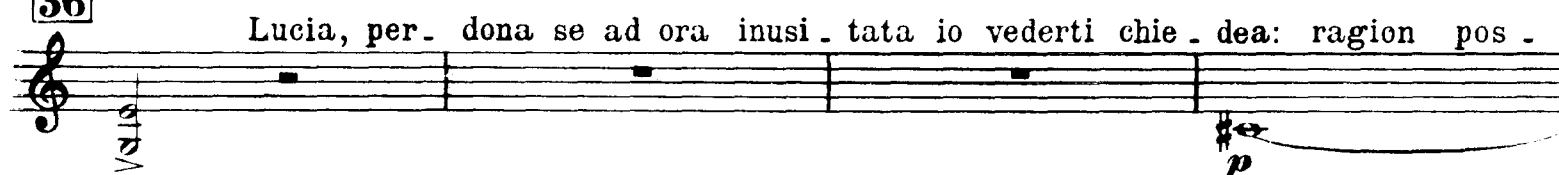
RECITATIVO



Allegro



36



37

17

Allegro moderato

Ah



affrett.

no... rimanga nel silenzio se - polto per ora l'arcano af - fetto. . .

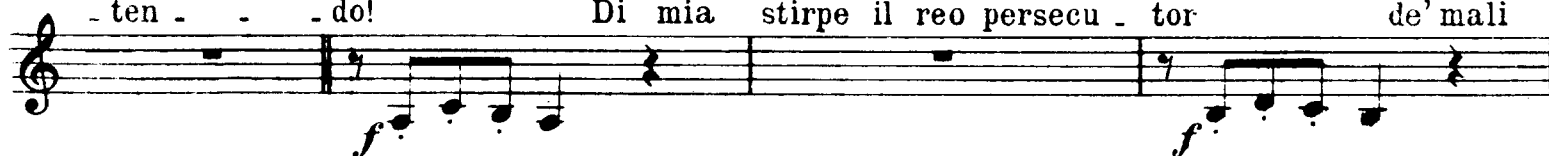
In.



Moderato

Allegro

- ten - - do! Di mia stirpe il reo persecu - tor de' mali



miei ancor pago non è!

Mi tolse il padre,

il mio retaggio a-



Adagio

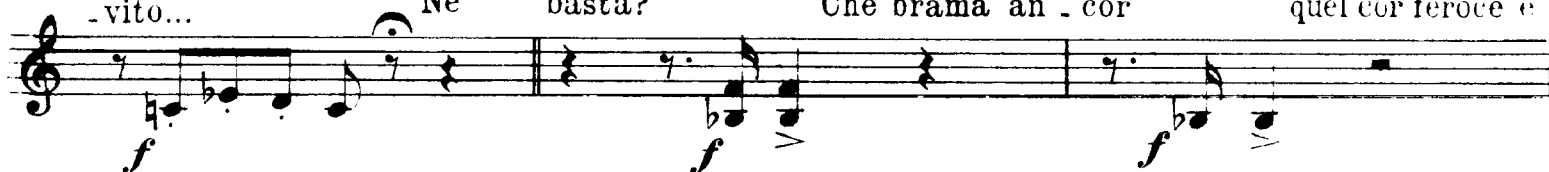
-vito...

Nè

basta?

Che brama an - cor

quel cor feroce e



38

Allegro vivace

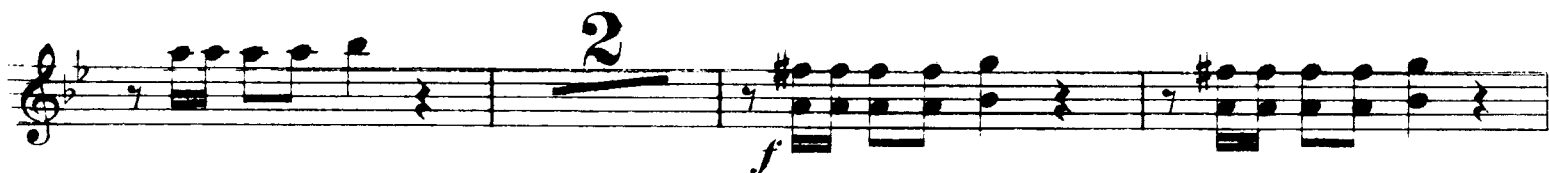
rio? la mia perdita in - tera?

il sangue

mio?



2



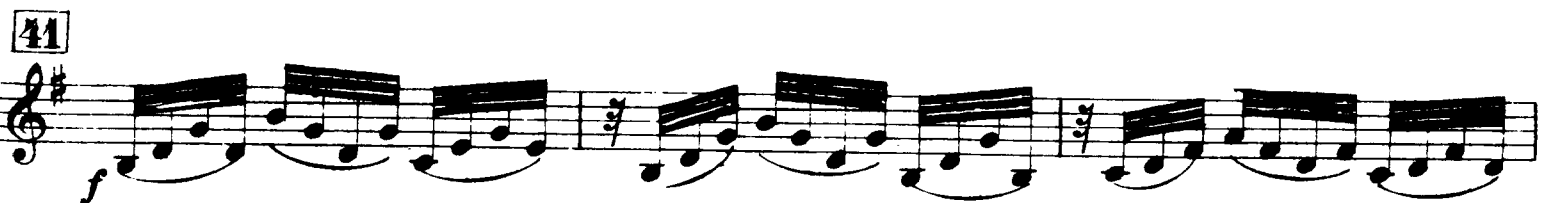
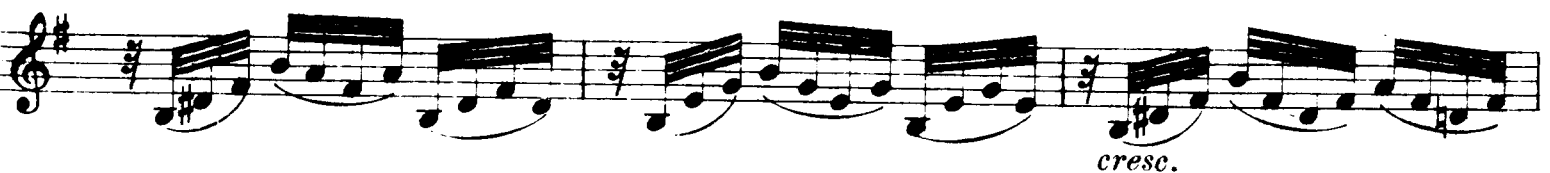
p

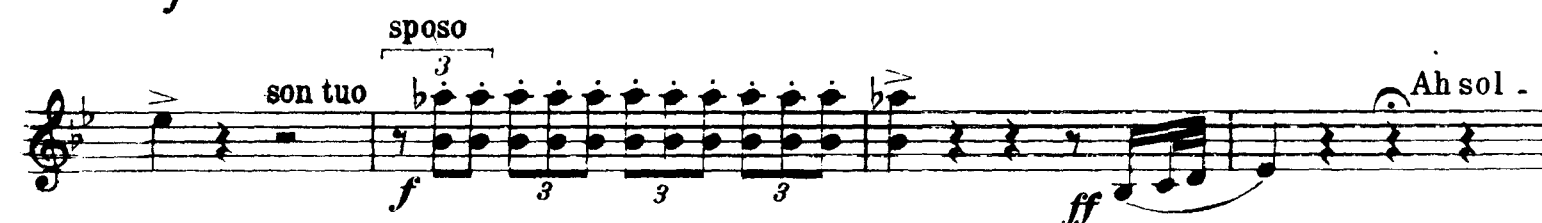
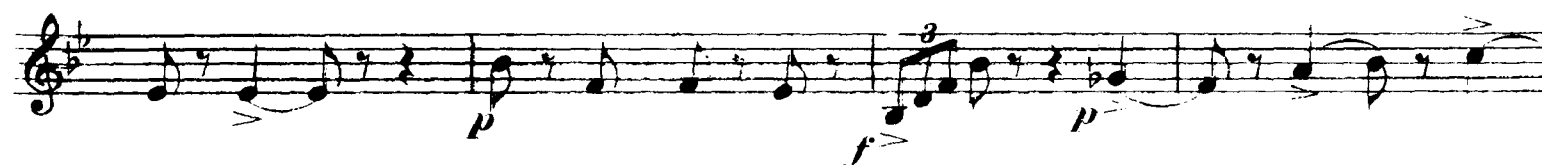
cresc.



5



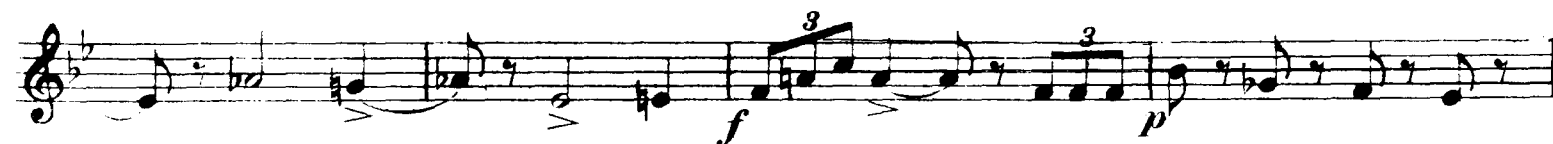
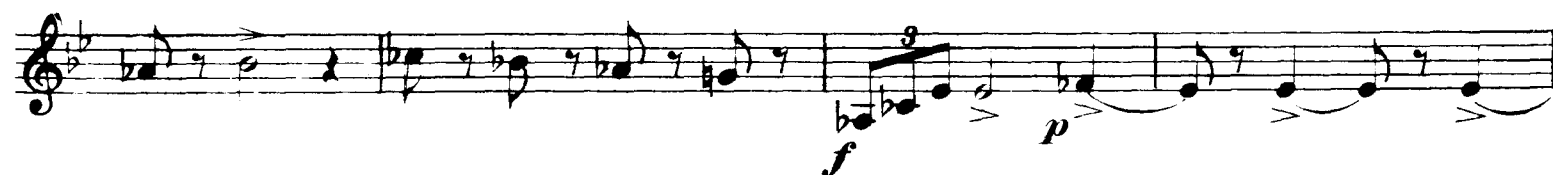
39 **Larghetto**



43 Poco più
- tanto

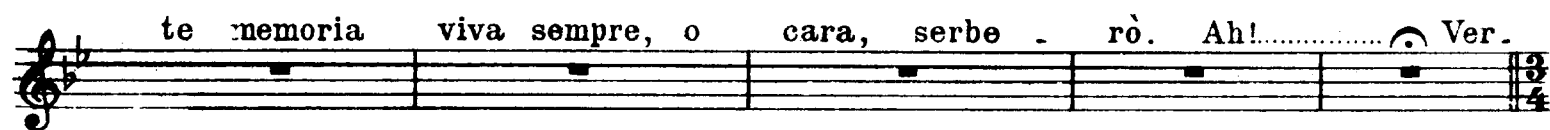


44



45





46 Moderato assai



47 I. Tempo



accel.
 ARCO

p

f

string. e cresc.

f

48 Poco più

f

rall.

3

Ver.

49 I. Tempo

-ranno

1 2 3 4 5 6

PIZZ.

pp

fp

1 2 3 4 5

1

50

p

string.

cresc.

ff

51
Più allegro
ff

col canto **1** ne strin - ge il **a tempo** ciel...
f

52
Ad - di - o!
ff

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11**

1 **2**

3 **4** **5** **6** **7** **8**

Fine della Parte I.

PARTE SECONDA - Il Contratto Nuziale

ATTO PRIMO

N.º 5.- Scena « Lucia fra poco a te verrà »

Moderato

1 **PIZZ.**

1 **(PIZZ.)**

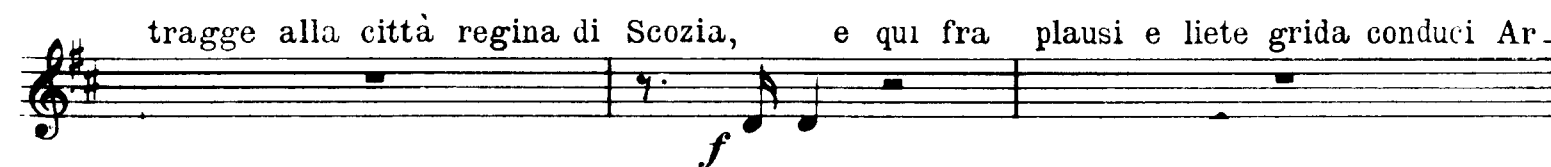
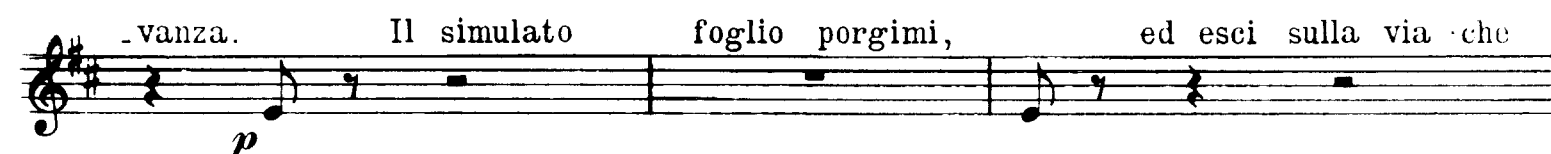
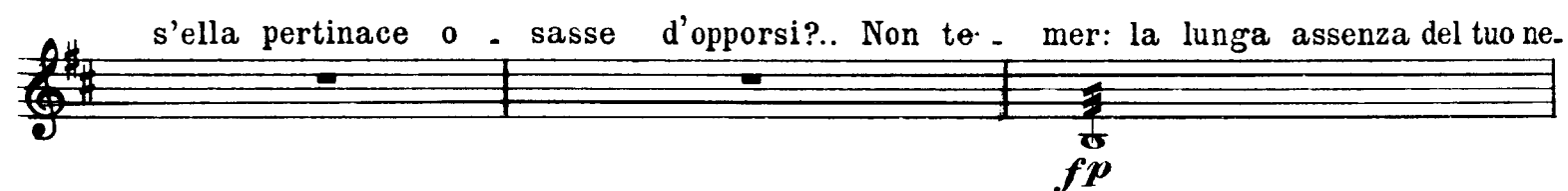
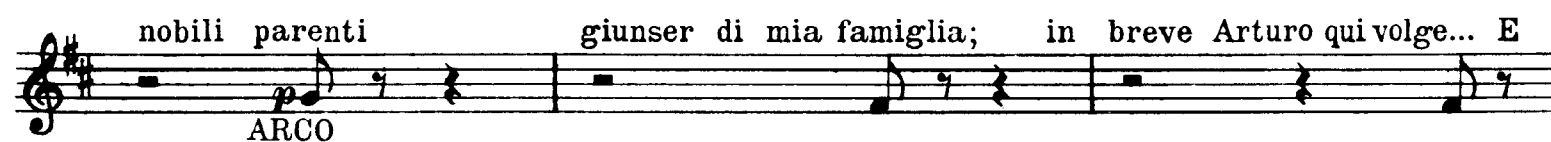
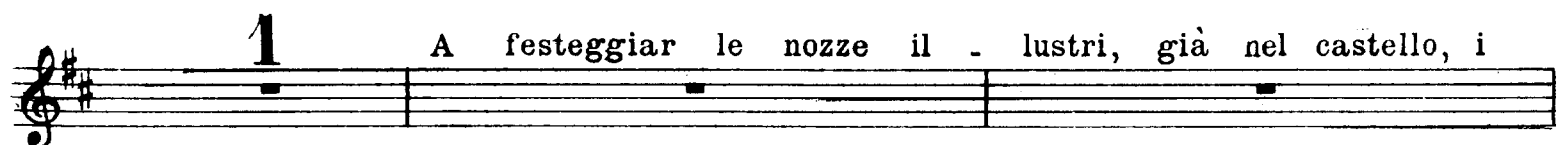
ARCO

1 **1** **4**

2 *Recitativo*
Lucia fra poco a te ver-

-rà. Tremante l'a - spetto.

1 **PIZZ.**



N° 6.- Duetto « *Il pallor funesto, orrendo* »

Larghetto *Recit.*
Ap - pressati, Lu.

p

- cia **1** **a tempo** Sperai più

p

lieta in questo di ve - derti, in questo dì, che d'Imeneo le faci s'accendono per

Larghetto **3** **Moderato**

te. Mi guardi e ta - ci? *ff*

p *p*

Il pal - lor che ri.

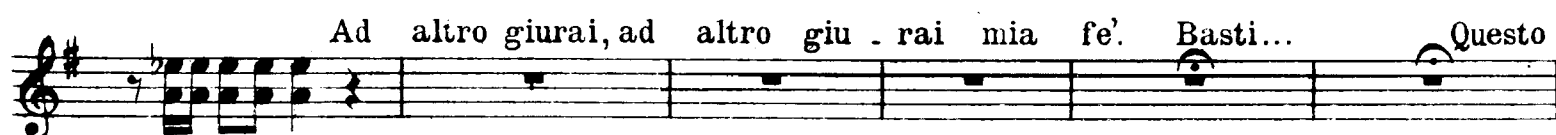
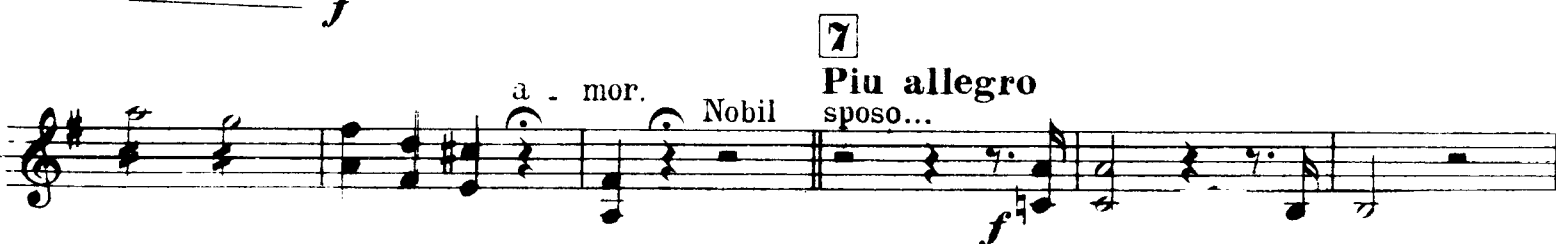
p *f*

- copre **4**

ff *pp*

cresc.

p *ff*



pp

affrett. e cresc.

col canto

a tempo

10 PIZZ. *pp*

qu^{el} co^{re} infe^{de}le ad al^{tra} si
diè, ad al^{tra}. ad al^{tra} si

ARCO *f* PIZZ. *p*

diè!

11 **31** **12** **4** ARCO *p*

(BANDA) (Vle) ORCHESTRA

Vivace **Meno allegro**

2 *p cresc.* *ff*

Devi sal^{va}

varmi. Ma... Il de^{vi}. Oh ciel! Oh ciel!

ff *col canto*

2

13 Vivace**14**

I. Tempo

**15****16**

Poco meno



ARCO

f *p*

f *p* *f*

17 per me. *p* *cresc.*

f

18 I. Tempo

PIZZ. *p*

1 2 3 4 5

1 2 3 4 5 6

19 Poco meno

a tempo

ARCO

f *dim.* *p*

f *p* *f*

mor - te è un

20

Allegro
ne

ben... per



21



N° 7. - Scena ed Aria «Cedi, ah, cedi»

Allegro

p *f*

calando *f*

Di tua spe - ranza l'ultimo raggio tramon - tò! Credei, al tuo so -

f *Recit.*

petto, che il fratel chiu - desse tutte le strade onde sul franco

p

suolo, all'uom che amar giu - rasti, non giungesser tue nuove: io stesso un

foglio da te vergato, per sicura mano recar gli feci... in va - no!

p

Tace mai sempre... Quel si - lenzio assai d'infedeltà ti parla! E me con -

f

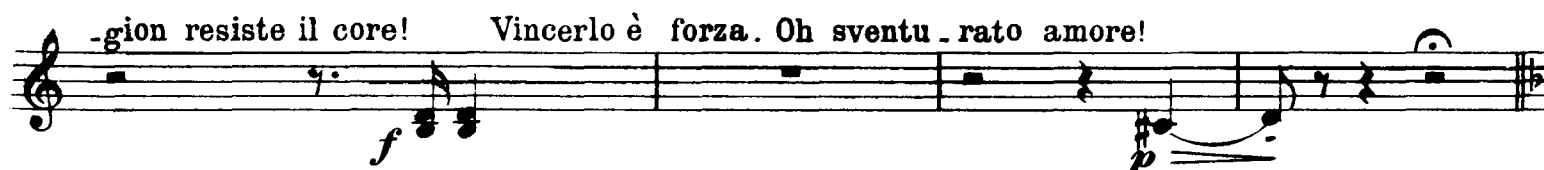
-sigli?.. Di piegarti al de - stino. E il giura - mento?.. Tu pur va -

p

-neggi! I nuziali voti che il mi - nistro di Dio non bene - dice, nè il ciel, nè il

fp

mondo riconosce. Ah! cede persuasa la mente, ma sordo alla ra -



Moderato

25

p *f* *p*

26

f *p* *f* *p*

27

f *p*

f *p*

28 Più allegro

p *cresc.* *f*

cresc. *ff*

29 I. Tempo

Musical score for measures 29-30, I. Tempo. The score is written in treble clef with a key signature of one flat (B-flat). It consists of nine staves. Measure 29 begins with a piano (*p*) dynamic. The melody is composed of eighth and quarter notes. Measure 30 begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The melody continues with eighth and quarter notes. The score ends with a double bar line.

31
Più allegro

Musical score for measures 31-33, Più allegro. The score is written in treble clef with a key signature of one flat (B-flat). It consists of three staves. Measure 31 begins with a fortissimo (*ff*) dynamic. The melody is composed of eighth and quarter notes. Measure 32 begins with a forte (*f*) dynamic. The melody continues with eighth and quarter notes. Measure 33 begins with a forte (*f*) dynamic. The melody continues with eighth and quarter notes. The score ends with a double bar line.

N° 8.- Finale II.- Coro e Cavatina «*Per poco fra le tenebri*»

Moderato mosso

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Moderato mosso". The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic. The second staff features a piano (*p*) dynamic. The third staff returns to forte (*f*) and includes triplet markings. The fourth staff contains a measure marked "32" in a box, followed by a section labeled "VUOTA" (empty) and a piano (*pp*) dynamic. The fifth staff continues with triplet markings. The sixth staff features a piano (*p*) dynamic. The seventh staff returns to forte (*f*) and includes triplet markings. The eighth staff features a forte (*f*) dynamic. The ninth staff features a forte (*f*) dynamic. The tenth staff concludes with a forte (*f*) dynamic. The score is characterized by frequent triplet markings and a variety of dynamic markings.

33 *Meno mosso*

Exercise 33, *Meno mosso*, consists of three staves of music in G major. The first staff begins with a piano (*p*) dynamic and features eighth-note triplets and slurs. The second and third staves continue the melodic and harmonic patterns with similar triplet figures.

34 *I. Tempo*

Exercise 34, *I. Tempo*, consists of four staves of music in G major. It begins with a mezzo-forte (*mf*) dynamic. The piece is characterized by frequent triplet patterns and dynamic contrasts, including piano (*p*) and forte (*f*) markings. The fourth staff concludes with a forte (*f*) dynamic.

35 *Più allegro*

Exercise 35, *Più allegro*, consists of three staves of music in G major. It begins with a fortissimo (*ff*) dynamic. The tempo is increased, and the music features a mix of eighth and sixteenth notes, with some triplet patterns. The piece concludes with a piano (*p*) dynamic.

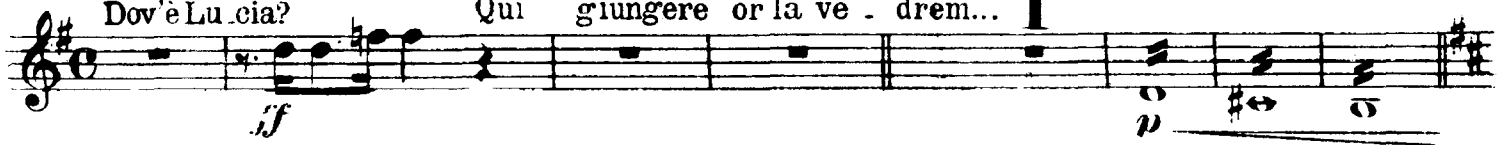
Nº 9.- Scena e Quartetto «*Chi raffrena il mio furore*»

Maestoso

Mosso

Dov'è Lu.cia?

Qui giungere or la ve . drem... 1



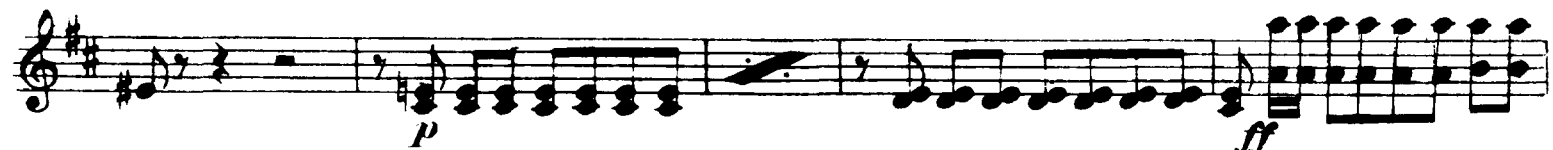
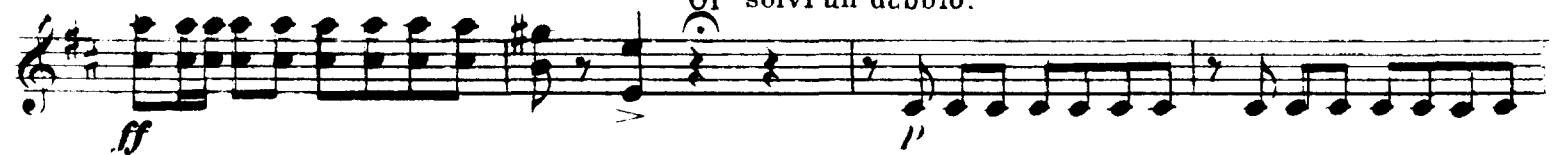
36

Moderato



37

Or solvi un dubbio.



piange la madre e.

38**Andante**

-stinta...

39 Allegro mosso

La mia condanna ho scritta!

5
Allegro
40 Larghetto

PIZZ.

ARCO PIZZ. *f* *p*

ARCO PIZZ. *f* *p* **affrett.**

41 *a tempo* *pp*

ARCO PIZZ. *f* *p* ARCO PIZZ. *f* *p* **42** ARCO *f* *p*

43 *p calando*

affrett. *p calando*

ingrata, t'amo ancor, ... sì, an - cor!

ff

N° 10.- Seguito e stretta del Finale II. «T'allontana, sciagurato»

Allegro

44

1 a tempo

45

46 I. Tempo (Moderato)

47

Poco più

Sontue ci -

-fre? A me ri - spon - di: son tue

48

cifre? Ri - spon di.

Allegro vivace

fp cresc. ff

49

Hai tra - dito il cielo e a - mor.

Più mosso

f p

p cresc.

50
Vivace
ff *ff* *p*

f *p* *p cresc.*

f *p* *ff* *p*

51
f *p*

The musical score is written for a single melodic line in treble clef, D major (two sharps). It begins with a series of eighth-note runs. At measure 48, the tempo and mood change to 'Vivace', indicated by a box containing the number '50' and the word 'Vivace'. The time signature changes to 6/8. The piece features a variety of dynamic markings: *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte). The notation includes many beamed eighth notes, some with accents, and occasional rests. The score concludes with a series of slurs and a final flourish.

ff *p* **3** *ff*

52 Più mosso

53

ff

54 *f* *cresc.* *ff*

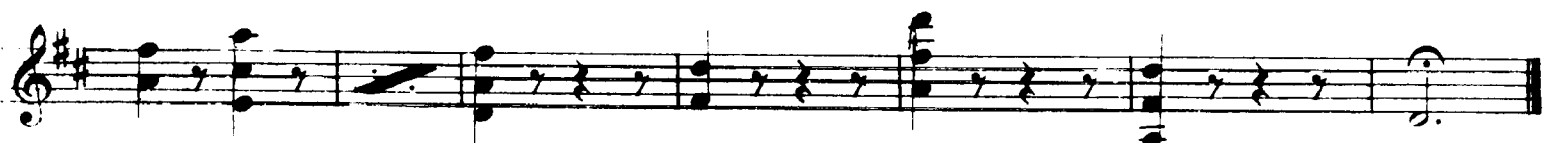
The musical score is written on a grand staff (treble and bass clefs) in the key of D major (two sharps). It consists of ten staves of music. The first staff begins with a forte (*ff*) dynamic, followed by a piano (*p*) section, and then a triplet of eighth notes marked *ff*. Measure 52 is marked with a box containing the number 52 and the tempo instruction "Più mosso". Measure 53 is marked with a box containing the number 53. Measure 54 is marked with a box containing the number 54 and a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and accents. The final staff ends with a double bar line.

55

Più allegro



56

*Fine dell'Atto I.*

ATTO SECONDO

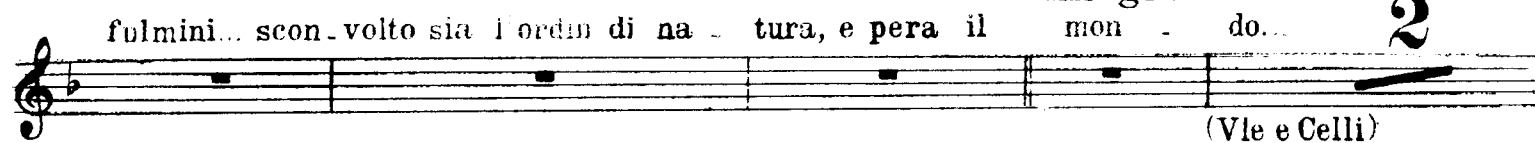
N° II.-Uragano, Scena e Duetto «*Asthor! Si*»

Allegro vivace

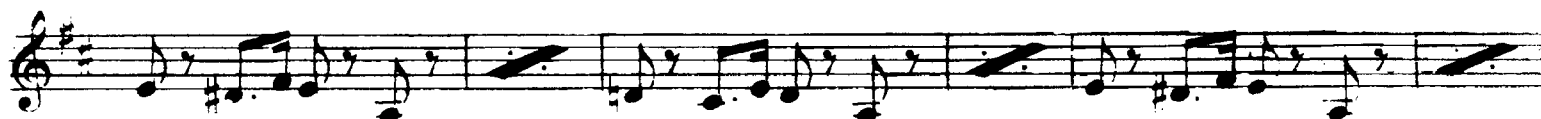
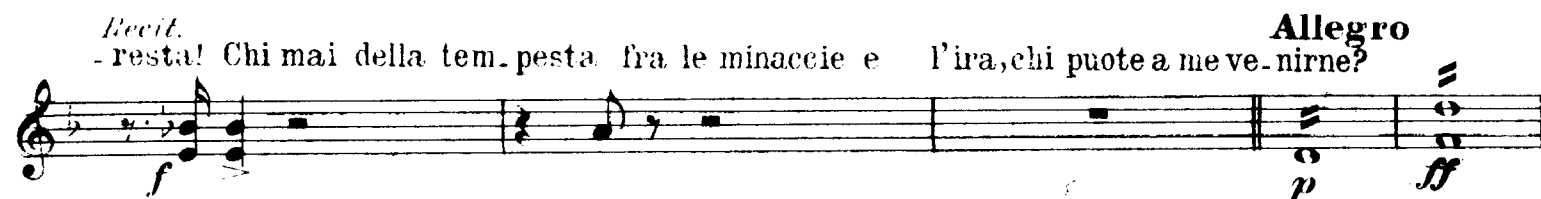
2
 ff
 fp
 fp
 ff
 fp
 fp
 rall. un poco
 p
 a tempo
 pp
 1 Allegro
 f
 Recit. Allegro vivace
 3 2
 (Celli)
 Recit.
 Sì, tuona, o cielo... imperversate, o
 p

2

Allegro



(Vle e Celli)





6 I. Tempo

PIZZ.



7

Moderato

p

p

p

p

affrett. un poco

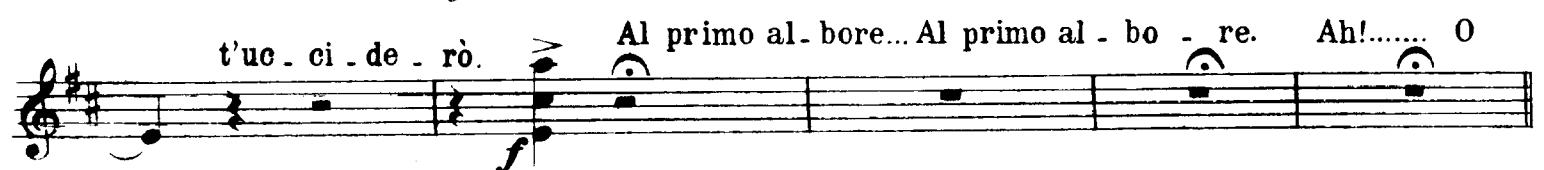
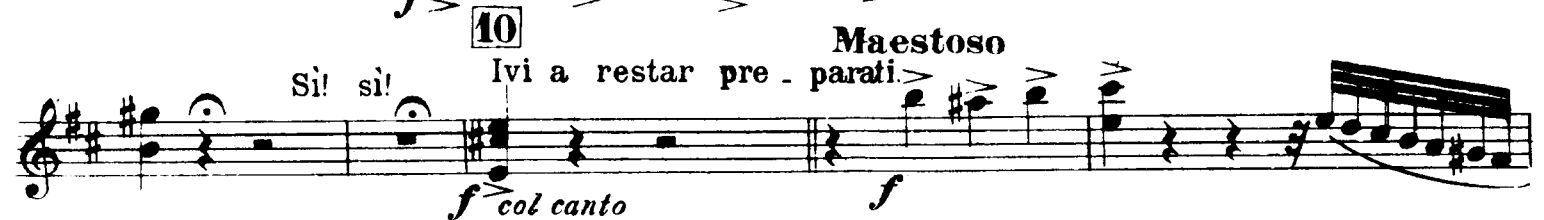
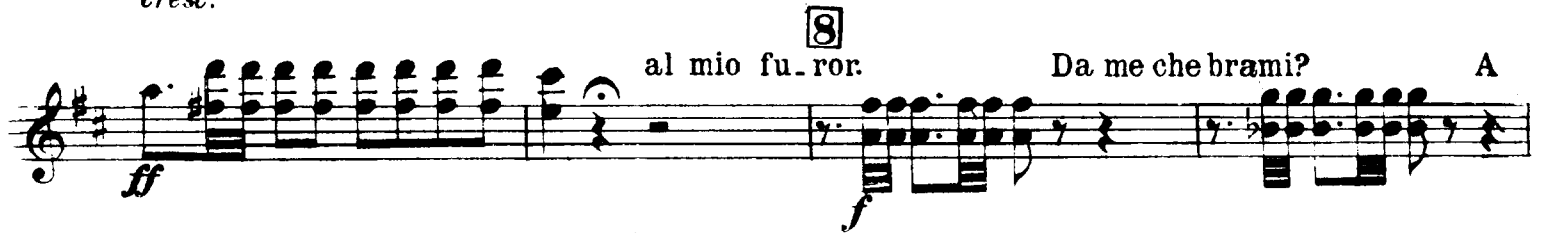
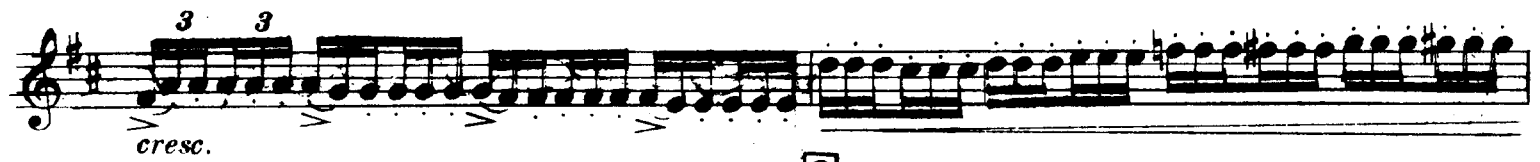
a tempo

ff

f al Pont. 3 *col canto*

f *p 3* *cresc.*

affrett. Pos. nat. *f*



11

Marziale

sole. PIZZ. ARCO PIZZ. ARCO PIZZ. ARCO PIZZ.

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

ARCO PIZZ. ARCO PIZZ.

f *p* *f* *p*

rall:..... a tempo ARCO

f

affrett.

12 a tempo

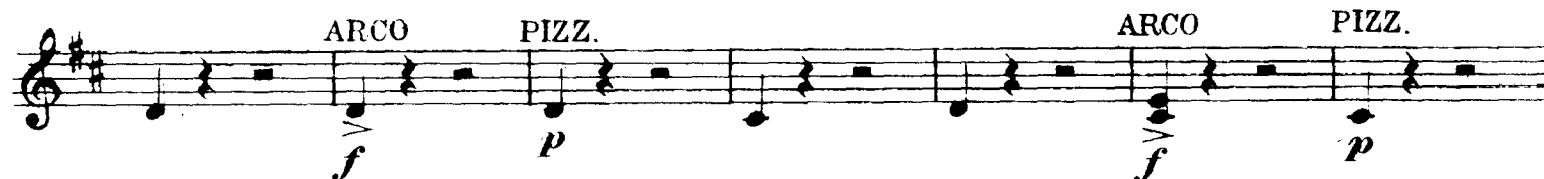
ff *p*

fp

f

13

I. Tempo



14

Più allegro



N° 12. - Coro « *D'immenso giubilo* »

Allegro vivace

ff

p

ff *p*

f

15

ff

p

VUOTA

Detailed description: This is a musical score for a chorus, titled 'N° 12. - Coro « D'immenso giubilo »'. The tempo is marked 'Allegro vivace'. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It starts with a forte (ff) dynamic. The second staff continues the melody with a piano (p) dynamic. The third staff features a piano (p) dynamic. The fourth staff has a forte (ff) dynamic. The fifth staff is marked 'f' and includes the word 'VUOTA' at the end. The sixth staff is marked '15' and 'ff'. The seventh staff is marked 'p'. The eighth staff continues the melody. The music is written in a single melodic line.

This musical score is for a piano piece, spanning measures 15 to 24. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation is arranged in two systems of four staves each.

Measure 15: The first staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth notes, some beamed together, and a half note. A dynamic marking of *ff* (fortissimo) is present. The second staff continues the melody with eighth notes and a half note, ending with a dynamic marking of *p* (piano).

Measure 16: The first staff of this measure is marked with a box containing the number 16. It features a continuous eighth-note pattern. The second staff continues this pattern.

Measure 17: The first staff of this measure is marked with a box containing the number 17. It begins with a treble clef and a key signature of three sharps. It contains a series of eighth notes, some beamed together, and a half note. A dynamic marking of *ff* (fortissimo) is present. The second staff continues the melody with eighth notes and a half note, ending with a dynamic marking of *f* (forte).

Measure 18: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

Measure 19: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

Measure 20: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

Measure 21: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

Measure 22: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

Measure 23: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

Measure 24: The first staff of this measure continues the eighth-note pattern. The second staff continues this pattern.

N.º 13.- Gran Scena con Cori «Cessi, ah! cessi quel contento»

Allegro vivace

ah! cessi quel con - tento.

18

Moderato assai

PIZZ.

ff **ARCO** **ff** **p**

19

Larghetto

p **col canto**

20

I. Tempo

Ella in me

le luci af.

Poco più **f** **fisse...** **p** **il mio sposo ov'è? mi disse, e nel volto** **fp** **p**

a lei man. cò!

21 **Maestoso**

f *p*

f *p*

22

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

f *p* *f* *p*

f

23 **Più mosso**

ff *ff* *f*

Lento

p

N° 14.- Scena ed Aria « Ardon gl' incensi »

Andante

fp *p*

PIZZ.

24 1 Ed. gardo! *p* ARCO

PIZZ. ARCO *col canto* *mf*

a tempo *col canto* *a tempo* *p*

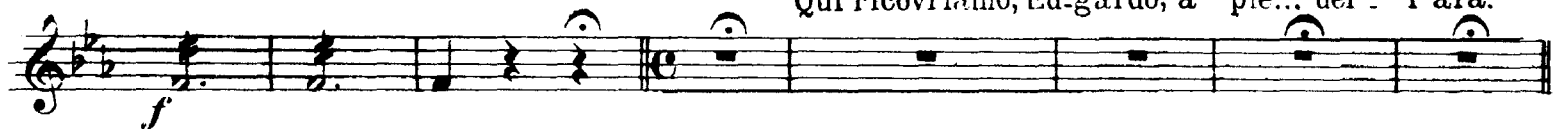
Recit. *fp* *fp* sì, presso la fonte meco t'as.sidi. **1**

25 Allegretto PIZZ. 1 2 3 4 5 6 7 8 *p*

Allegro vivace ARCO 1 2 3 4 *fp* *fp*

*Recit.*

Qui ricovriamo, Ed-gardo, a piè... del - l'ara.

**27** *Larghetto***6**

Un'armonia ce - leste, di, non a - scolti?

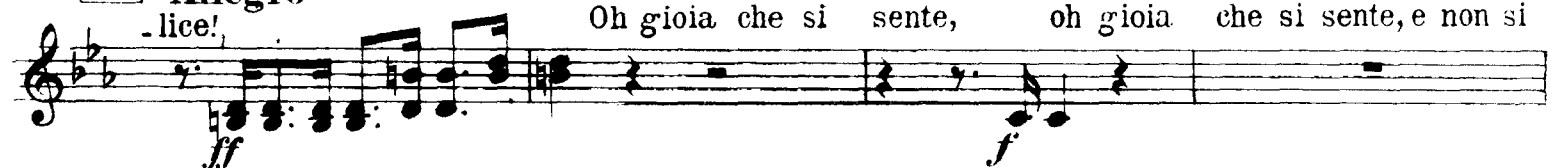
28*Andante*ah!..l'inno di nozze!
ARCO

Ed-gardo! Edgardo! Oh... me fe -

*col canto***29** *Allegro*

-lice!

Oh gioia che si sente, oh gioia che si sente, e non si

*Maestoso*

ce!

ARCO

Ardon gl'in -

**30** *Larghetto*

-censi.

PIZZ.



Oh lie - to giorno! oh..... lieto!

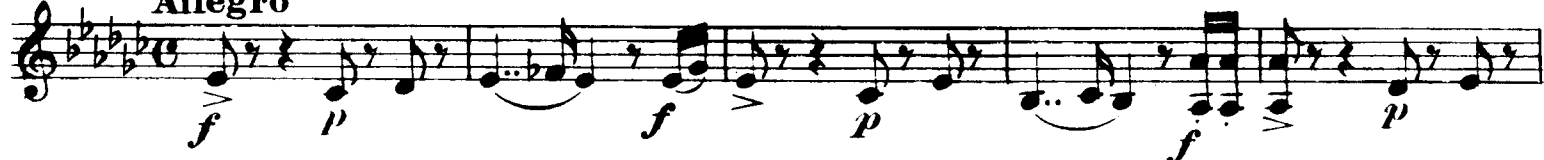


a tempo**31**

del ciel

**ARCO**

sa - rà, Pie - tà.

**32****Allegro****33****Meno****1**

Nell'ira sua terribile calpesta, oh Dio, là.



34

Allegro mosso

...nello! Mi maledice! Ah! vittima fui d'un crudel fratello.

PIZZ.



35



36

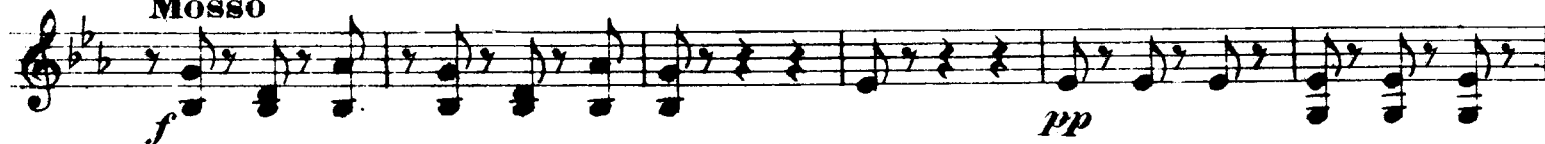


p cresc. poco a

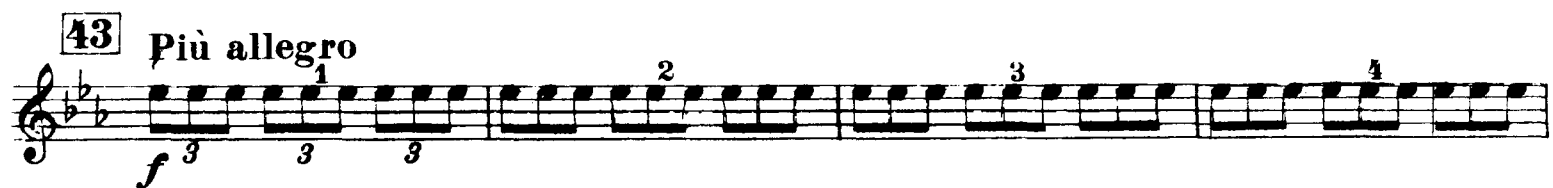


col canto

poco *ff*

37**Moderato**
PIZZ.**38****a tempo****39****a tempo****Mosso**

**40****Più mosso****41****I. Tempo
PIZZ.**





N° 15.-Aria Finale «*Fra poco a me ricovero* »

Maestoso 1

f *p*

1

p

15

Recit.

Tombe degl'avimiei, l'ultimo a_vanzo d'una stirpe infe-

pp

Recit.

-lice, deh! raccogliete voi. **a tempo** 1 1 Cessò dell'ira il breve

f

46

Larghetto

foco... sul nemico ac_ciaro abbandonarmi vò.

p *p*

p

p

Di faci tuttavia splende il ca-

Allegro
 stello... Ah! scarsa fu la notte al tripudio! Ingrata donna!
 f f p
 mentr' io mi struggo in disperato pianto, tu ridi, esulti accanto al felice con.

Larghetto
 sorte! Tu delle gioie in seno, tu delle gioie in seno, io... della
 p

Larghetto **47** **17** rit. a tempo **48**
 mor - te! p

ah! ri - spetta almen le ceneri.
 PIZZ.

49 **Poco più**
 ARCO
 cresc.

a tempo
 col canto cresc.

chi muore per te. PIZZ. io moro per
 p f

50

Maestoso

te.
ARCO

(Clar. e Fag.)

p

f

p

f

p

f

p

PIZZ.

f

p

ARCO

p

affrett.

51

Moderato

un poco

PIZZ.

p



52

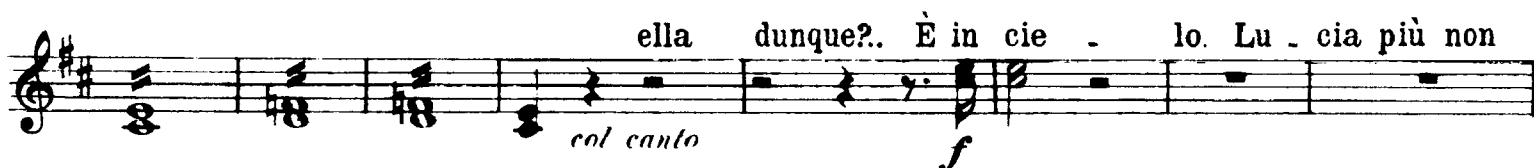
Meno mosso ARCO

All^o vivace

1



53



ella dunque?. È in cie - lo. Lu - cia più non

col canto

54

Meno
è!...

PIZZ.

Moderato
ARCO

rall.

55**a tempo****Poco più**
PIZZ.*col canto***a tempo****56****il Nu.me in**
Allegro
ciel.**57****Che fa -**

-cesti? **1** **Moderato**

Cello

p

58

Poco più
PIZZ.

cresc.

59

ARCO **Più allegro**

60

Poco più

ff

Fine dell' Opera