

Act II
(The Gipsy.)

No. 7. "Vedi! le fosche notturne spoglie.,,

Chorus of Gipsies.

Scene.— A ruined habitation at the foot of a mountain in Biscay; within, thro' a wide opening, a fire is seen; day is dawning. Azucena is seated by the fire, Manrico is lying on a low couch at her side, wrapped in his mantle, his helmet at his feet, a sword in his hand, on which he is gazing intently. The Gipsy band is scattered about the stage.

Allegro (♩ = 138)

8

Piano. *f* *tr*

8

8

p Triangle

8

8

TENOR.

Chorus.

Ve-dil le fo-sche not-tur-ne spo-glie de' cie-li sve-ste l'im-men-sa
See how the darkness of night dis-solves A-way when the sun-light from heav'n de-

BASS.

Ve-dil le fo-sche not-tur-ne spo-glie de' cie-li sve-ste l'im-men-sa
See how the darkness of night dis-solves A-way when the sun-light from heav'n de-

Strings alone

pp

vôl-ta: sem-bra u-na ve-do-va che al-fin si to-glie i bru-ni
scend-eth, As when a wid-ow to put off her weeds re-solves When her

vôl-ta: sem-bra u-na ve-do-va che al-fin si to-glie i bru-ni
scend-eth, As when a wid-ow to put off her weeds re-solves When her

Strings

Wind Tri., etc.

pp

pan-ni ond'e-ra in-vol-ta.
sor-row-ful mourn-ing end-eth.

pan-ni ond'e-ra in-vol-ta.
sor-row-ful mourn-ing end-eth.

Corn

(They take up their tools.)

(They beat time with their hammers on the anvils; the Basses on the strong beats and the Tenors on the weak beats.)

Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!

Dagli
give me

Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!

Mar - tel - la.
the hammer.

Women.

f

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the roving Gip - sy?

Chi del gi -
Who cheers the

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the roving Gip - sy?

Chi del gi -
Who cheers the

f Tutti

ta - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -
days of the roving Gip - sy? Say, who, who is it cheers his

ta - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -
days of the roving Gip - sy? Say, who, who is it cheers his

ta - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -
days of the roving Gip - sy? Say, who, who is it cheers his

tutta forzu

la? days? La zin-ga rel - tr -
 'Tis the gi ta - -

la? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga rel - -
 days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi ta - -

la? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga - rel - -
 days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi - ta - -

la!
 na!

(They rest awhile from their work, and address the women)

la!
 na!

Ver - sa-mi un
 Pour me a

la!
 na!

Ver - sa-mi un
 Pour me a

trat-to: tankard, le-na e co-raggio il cor-po e l'a-ni-ma traggon dal
 'tis wine a-lone that makes my courage rise, let us be

trat-to: tankard, le-na e co-raggio il cor-po e l'a-ni-ma traggon dal
 'tis wine a-lone that makes my courage rise, let us be

(The women pour them wine in rustic cups.)

be - re.
drinking.

be - re.
drinking.

This system shows the beginning of the piece. It includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line starts with a quarter note 'be' and a quarter note 're', followed by a dotted quarter note 'drinking.' The piano accompaniment features a rhythmic pattern of eighth notes and triplets.

This system continues the piano accompaniment from the first system. It features intricate rhythmic patterns, including eighth notes, triplets, and trills (tr). The bass clef line is particularly active with these patterns.

This system shows the vocal lines and piano accompaniment. The vocal lines are mostly rests, indicating that the vocalists are silent during this section. The piano accompaniment continues with its rhythmic patterns.

This system continues the piano accompaniment. It includes a trill (tr) in the treble clef and a piano (p) dynamic marking in the bass clef. The accompaniment features a mix of eighth notes and chords.

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

This system introduces the vocal lines. The vocalists enter with the lyrics 'Oh guarda, guar - da! del sole un' and 'Look how the sun ris-es higher and'. The piano accompaniment provides a steady rhythmic accompaniment.

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

This system continues the piano accompaniment. It features a piano (p) dynamic marking and continues the rhythmic patterns established in the previous systems. The vocal lines are also present, with the lyrics 'Oh guarda, guar - da! del sole un' and 'Look how the sun ris-es higher and'.

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!
high-er, Look how his rays in the cup are blink-ing!

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!
high-er, Look how his rays in the cup are blink-ing!

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!
high-er, Look how his rays in the cup are blink-ing!

f *pp*

The Men.

Al - P o - pra! al - P o - pra!
Come, lads, be - stir ye!

Al - P o - pra! al - P o - pra!
Come, lads, be - stir ye!

f

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?

Women.

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing. Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing. Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing. Gip - sy, say,

chi who, who gior - ni ab - bel - la?
 who, who is it cheers his days?

chi who, who gior - ni ab - bel - la? La zin - ga -
 who, who is it cheers his days? 'Tis the gi -

chi who, who gior - ni ab - bel - la? La zin - ga -
 who, who is it cheers his days? 'Tis the gi -

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
 ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
 ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!