

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)

The musical score is written for Piano and Triangle. It begins with a tempo marking of Allegro (♩ = 138). The score is divided into six systems, each with a repeat sign (8) above the first measure. The Piano part is marked with a forte (f) dynamic and includes trills (tr) and triplets (3). The Triangle part is marked with a piano (p) dynamic and includes a section labeled "Triangle" with a specific rhythmic pattern. The key signature is one sharp (F#) and the time signature is common time (C).

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

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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.

Corni

(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'ò - pra! al - l'ò - pra!  
Come, lads, be - stir ye!

Dagli  
give me

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

Mar - tel - la.  
the hammer.

Women.

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

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*f* Tutti

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

*tutta forzu*

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

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

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

*ff*

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

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'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.

The first system shows two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The lyrics "be-re. drinking." are written below each staff. The music consists of a few notes followed by rests.

The piano accompaniment for the first system features a treble and bass clef. The right hand has a melodic line with eighth notes and triplets, and a trill (tr) in the final measure. The left hand has a rhythmic accompaniment with eighth notes and triplets.

The second system shows two empty vocal staves in treble and bass clefs, indicating a continuation of the vocal line from the previous system.

The piano accompaniment for the second system continues the melodic and rhythmic patterns. It includes a trill (tr) in the right hand, a piano (p) dynamic marking, and a sustained eighth-note pattern in the left hand.

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

The third system shows two vocal staves. The lyrics are written below the staves. The music consists of a few notes followed by rests.

The piano accompaniment for the third system continues the melodic and rhythmic patterns. It includes a piano (p) dynamic marking and a sustained eighth-note pattern in the left hand.

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

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

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

la zin - ga - rel - la!  
'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!

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