

**BELLINI'S OPERA, LA
SONNAMBULA, CONTAINING THE
ITALIAN TEXT, WITH AN ENGLISH
TRANSLATION, AND THE MUSIC
OF ALL THE PRINCIPAL AIRS**

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Bellini's opera, *La sonnambula*, containing the Italian text, with an English translation, and the music of all the principal airs by Vincenzo Bellini

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VINCENZO BELLINI

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GRAND OPERA
LIBRETTOS

ITALIAN
AND ENGLISH TEXT
AND MUSIC OF THE PRINCIPAL AIRS

LA SONNAMBULA

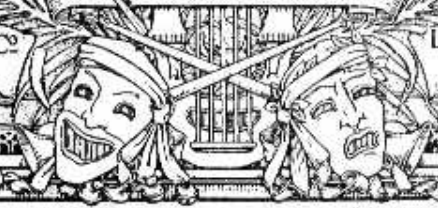
(THE SOMNAMBULIST)

BY
BELLINI

OLIVER DITSON COMPANY
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BELLINI'S
OPERA
LA SONNAMBULA,

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ITALIAN TEXT, WITH AN ENGLISH TRANSLATION.

AND

The Music of all the Principal Airs

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DRAMATIS PERSONÆ

The COUNT RODOLPHO. Lord of the Manor.	BASS
TERESA. Proprietress of the mill.	SOPRANO
AMINA. Her foster-daughter.	SOPRANO
LISA. Proprietress of the village inn.	SOPRANO
ELVINO. A young Farmer.	TENO
ALESSIO. A village rustic.	BASS

NOTARY, VILLAGERS, &c.

THE SCENE IS LAID IN A QUIET HAMLET IN SWITZERLAND

THE LIBRETTO IS WRITTEN BY FELICIO SOMAZI

ARGUMENT.

The scene of this Village-drama is laid in a quiet hamlet situated in a valley in Switzerland. The story opens with the rejoicings of the inhabitants, who are all abroad and setr with the morning sun, to celebrate a nuptial contract between Aminta, an orphan brought up under the fostering maternal care of Theresa, the mistress of the Village mill, and Elvino, a young land owner of the neighborhood. These preparations for festivity, however, appear to give little pleasure to the heart of Lisa, the proprietress of the hostel of the hamlet, as Elvino had in former days been engaged to herself. Though rejected by Elvino, Lisa has still cherished her inclinations towards him, and now she gives vent to expressions of the bitterest jealousy; nor is her bad humor much improved by Alessio's ill-timed endeavors to please her. Aminta quits her dwelling, under the care of Theresa, to return her thanks to her neighbors for their good wishes. As yet, the proceedings have been swiftened by the necessary presence of the Village Notary, and also that of Elvino; they both shortly appear, however, the latter having stayed to offer up a filial prayer at his mother's tomb. The contract is then signed and attested, when the village is startled by the crack of whips and the rattle of wheels without. Dusty and travel-worn, a handsome and elegant stranger in undress officer's uniform appears amongst them, and is desirous of stopping to refresh his horses and of proceeding forthwith to the castle; the road, however, is bad, and the night, moreover, approaching; so that counselled by the villagers, and at the solicitations of Lisa, the stranger consents to remain a night at the hamlet. He evinces an interest in the events just taking place, and with the gallantry of his profession pays marked attention to the bride elect, much to the chagrin of Elvino, who becomes extremely jealous thereof. The night darkens, and Dame Theresa warns all present to retire, as the Village is said to be haunted by a phantom, which the exaggerations of report have swelled to a monstrosity beyond the bounds of probability. The stranger treats the superstitious fears of the peasants respecting it most cavalierly; bidding them a kind farewell, especially the bride, and ushered in by the officious Lisa, he retires to the Village Inn. All present then wend their several ways homeward, Elvino and Aminta excepted; who, with cool diffidence and mutual upbraiding, censure each other slightly, and finally wind up their differences by the usual concessions and forgivenesses incidental to a lover's quarrel.

We are now shown the stranger's sleeping apartment in the Inn; conducted there by his hostess, he learns from her lips that his real rank and identity as the long-absent lord of their manor, have been discovered by the curiosity of the Villagers, and that he is to be troubled with their importunate and officious congratulations. vexed at this, he reposes the respect which Lisa shows him by venturing to take freedoms with her, which she places—the opportunity—and her own coquetishness of manner do not entirely check; his gallantries, however, are suddenly interrupted by a noise without. Lisa seeks concealment in a closet, dropping her maskkerchief as she flies thither; and the Count, turning to

examine into the cause of this interruption, perceives a tall white figure standing in the moonlight outside his chamber. At first he fancies it may be the phantom spoken of by the Villagers, but he soon sees that it is Aminta, who is a somnambulist, and in her sleep-walking trance has wandered over the roofs of the houses to his apartment. His astonishment is at first very great, but well knowing the danger of suddenly awaking her, he desists from doing so, and is reflecting upon what course he had better pursue, when Lisa flies unseen from her concealment, dropping expressions which intimate that she conceives Aminta's presence these indications of guilty purpose. The Count resolutely discarding the evil thoughts which press upon him at the sight of this young and beautiful creature so completely in his power, quits the room, and Aminta, fancying in her trance that she goes through the various portions of the marriage ceremony, at length falls wearied and fatigued upon the bed. After a slight pause, the Villagers present themselves with the address of congratulation, and their astonishment at the sight of Aminta on the Count's bed is interrupted by the entry of Lisa, who drags Elvino to the spot and triumphantly exposes to the distracted young man her rival's supposed shame and perfidy. Aminta just then awakes, receives no explanation, and is severally spurred by love and friends, the only hand that sustains her in this dreadful emergency being that of Dame Theresa, who bears her senseless and exhausted from the chamber. The Villagers, confident of Aminta's true innocence, go up to the castle the next day, in a body, to solicit the Count's explanations and interferences in behalf of Aminta; Elvino the meanwhile having been prevailed upon by the designing Lisa to re-accept her hand. These, on their very road to the church, are met by the Count, who in vain endeavors to explain the phenomena of somnambulism to the incredulous and incredulous Elvino. Providence at this moment interposes to ratify the nobleman's assertion, for the window in the distant mill-roof is seen to open, and Aminta emerges thence in her night dress, bearing a lamp in her hand; to the surprise and terror of all, she crosses a rotten plank bridge, beneath which the rushing and foaming waters act upon the large wheel of the mill; thence descending a slippery and insecure flight of stone steps, she advances steadily into the midst of her assembled neighbors, and from the expressions uttered in her state of trance, evidently dreams that her love and affection for Elvino are still undiminished; the Count prevents her being awakened until her lover has restored to her finger a ring snatched thence in the first transport of his anger; and then, in the arms of Theresa, with Elvino at her feet, by a shout from the Villagers, she is at once restored to consciousness and happiness; the cross-fallen Lisa being driven from the scene by the untimely discovery of her handkerchief in the Count's room. Tenderly forgiving Elvino for his unkind belief in her supposed guilt, and assured of the warmest friendship and patronage from the unwitting cause of her misfortune, Aminta is happily reinstated in her original innocence of heart and affection.

LA SONNAMBULA.

(THE SOMNAMBULIST.)

ATTO I.

SCENA I.—*Pianzi d' un Villaggio. Da un lato, un Osteria; dall' altra un mucchio, in fondo colline pratictorvie.*—*Suoni pastorali e voce lontana che gridano: 'Viva Assina,' sono gli Abitanti del Villaggio che vengono a festeggiare gli sponsali di lei.*

CORO.

Viva Assina, la, la, la, la!
Assina bello, la, la, la, la!
Viva! viva! viva!

Entra LISA e Passano.

ACT I.

SCENE I.—*A Village Green. On one side an Inn, A Water-Mill in the background. Mountains in the distance. While the curtain is rising, Peasants are heard singing 'Viva Assina,' as they approach the marriage scene.*

CHORUS.

Viva Assina, la, la, la, la!
All hail Assina, la, la, la, la!
Long live Assina!

Enter LISA, and Peasants in Groups.

TUTTO E GIOIA—SOUNDS SO JOYFUL. LISA.

Tutto è gio - ja tut - to è fe - sta— Sol per me non v'ha, non v'ha con - ten - to: E per
Sounds so joy - ful, notes of glad - ness, All their senses, all their senses steal - ing; Glee to
col - mo di tur - men - to Son co - stret - ta a si - mu - lar. O bel
my heart bit - ter fel - ing, Tho' a bright miss com - pell'd to wear. E'er - y
ta - do a me fu - no - sta, Che m'is - vo - - - li il mio te - so - ro, Mentre io
tri - late they now are bring - ing, All the beau - - - ty they are sing - ing, As an
sol - fro, mentre mo - ro, Pur ti deg - gio ac - ca - rez - zar, ah, Pur ti
ad - der through me sting - ing, Nurse in si - lence a deep de - spair, ah, Nurse in
deg - gio ac - ca - rez - zar, Pur ti d'oglio ac - ca - rez - zar.
si - lence a deep de - spair, Nurse in silence a deep de - spair.

Coro. Viva Assina! viva ancor!

Entra ALESSIO dalle colline.

Tutti. Lisa! Lisa!
Lisa. [Per partire.] Oh l'importuno!
Ales. Tu mi fuggi!
Lisa. Fuggo oggano

Cho. Hail Assina! hail again!

Enter ALESSIO.

Ales. Lisa! Lisa!
Lisa. [Turns to go.] Now to be worried!
Ales. So you would fly me!
Lisa. Bores are horrid.