

Fryderyk Chopin Music University

Vocal-Actor Department

Field of art, Artistic discipline: Musical arts

DAI CHUANWEN

**The study of character creation and dramatic expression and
Parallels and differences in vocal parts Edgardo and Juansheng
as examples of the chosen excerpt from the opera *Lucia di
Lammermoor* by G. Donizetti and opera *Sorrow* by**

Shi Guangnan

Description of the artwork

Doctoral work written under guidance
dr hab. Dorota Radomska - Prof. UMFC

Warszawa 2025

Statement by the promoter of the doctoral dissertation

I declare that this work has been prepared under my direction and I conclude that it meets the conditions for submission to the doctoral dissertation.

Data.....Signature of job promoter.....

Author's statement

I am aware of my legal responsibility and declare that this doctoral work pt. "The study of character creation and dramatic expression and Parallels and differences in vocal parts Edgardo and Juansheng as examples of the chosen excerpt from the opera *Lucia di Lammermoor* by G. Donizetti and opera *Sorrow* by Shi Guangnan" was written by me independently under the guidance of the promoter and does not contain content obtained in a manner contrary to applicable regulations.

I also declare that the work presented has not previously been the subject of the procedures related to obtaining the degree of Doctor of Arts.

I further declare that this draft is identical to the attached electronic version.

Data.....Signature of author of work.....

Artistic work

DAI CHUANWEN-Tenor-Edgardo-Juan Sheng

YU CHEN/LIN TANG-Soprano-Lucia-Zi Jun

YAO CHEN-Baritone-Henry

JINGYI TIAN-Mezzosoprano-Female singer

HAODONG ZHONG-Baritone-Male singer

MONIKA PRZESTRZELSKA- POLACZEK - fortepian

1. Gaetano Donizetti —,„Lucia perdona...Sulla tomba...” — Duet for Soprano and Tenor from *Lucia di Lammermoor* (10:59)

2. Gaetano Donizetti —,„Orrida e questa notte ... Ashton! Si, Qui del padre ancor respira...”— Duet for Tenor and Baritone from *Lucia di Lammermoor* (9:17)

3. Gaetano Donizetti —,„Tombe degl’avi...Fra poco a me ricovero...” — aria Edgardo from *Lucia di Lammermoor* (5:50)

4. Shi Guangnana —,„... She stole my heart..” (她夺走了我的心) — aria Juansheng from opera *Sorrow* (2:56)

5. Shi Guangnana —,„... Wisteria flower ...”(紫藤花) — Duet for Soprano and Tenor from opera *Sorrow* (2:40)

6. Shi Guangnana —,„... The golden shine of autumn ...”(金色的秋光) — aria Juan sheng from opera *Sorrow* (3:48)

7. Shi Guangnana —,„...Breeze of frost penetrates the heart...” (寒潮透心怀) — Quartet for Soprano , Tenor, Mezzosopano i Baritone from opera *Sorrow* (3:12)

8. Shi Guangnana —, „...A sword piercing my heart”... (刺向我心头的一把利剑)— aria Juan sheng from opera *Sorrow* (4:52)

Piotr Grinholc - Recording Director

Recording completed w 2024 r.

The recording of the artwork took place, for reasons independent of the doctoral student, in three Different places. This can result in different acoustic recording conditions.

Table of Contents

Introduction	2
1. Purpose and relevance of the topic	2
2. Literature review.....	3
Methodology.....	5
1.Outline of the operas <i>Lucia di Lammermoor</i> and <i>Sorrow (Shangshi)</i>	5
1.1 Gaetano Donizetti and opera <i>Lucia di Lammermoor</i>	5
1.1.1. Life and work of the composer	5
1.1.2. Circumstances and characteristics of the opera <i>Lucia di Lammermoor</i>	8
1.1.3. Literary adaptation-analysis of the libretto based on Walter Scott's novel	11
1.2 Shi Guangnan and the opera <i>Sorrow (Shangshi)</i>	15
1.2.1. Life and Creation	15
1.2.2. Circumstances and characteristics of the opera <i>Sorrow (Shangshi)</i>	17
1.2.3. Literary adaptation in the opera <i>Sorrow</i> -between tradition and modernity.....	18
2. Characteristics of Edgardo and Juan Sheng based on plot analysis.....	22
2.1. Portraits of heroes	22
2.1.1. Characteristics Edgardo.....	22
2.1.2. Characteristics Juan Sheng	23
2.2. Comparison of Edgardo and Juan Sheng.....	25
3. Textual, musical and performance analysis of selected vocal fragments from the opera <i>Lucia di Lammermoor</i>	27
3.1. Duet Lucia- Edgardo „... Lucia perdona... Sulla tomba...”.....	27
3.2. Duet Edgardo-Enrico „...Orrida e questa notte... Ashton! Si, Qui del padre ancor respira...”	43
3.3. Aria analysis Edgardo: „...Tombe degl’avi miei...Fra poco a me ricovero...”	48
4. Textual, musical and performance analysis of selected vocal parts from the opera <i>Sorrow</i>	57
4.1. Aria analysis,„...She stole my heart...” (她夺走了我的心).....	57
4.2. Duet Zi Jun-Juan Sheng „...Wisteria flower ...” (紫藤花).....	63
4.3. Aria analysis,„...The golden shine of autumn...” (金色的秋光).....	68
4.4. Quartet Zi Jun/Juan Sheng/ Male singer/female singer „...Breeze of frost penetrates the heart...” (寒潮透心怀)	75
4.5.Aria analysis,„...A sword piercing my heart...” (刺向我心头的一把利剑)	78
Chapter 5. A Comparative Analysis of <i>Lucia di Lammermoor</i> and <i>Sorrow</i>	86
5.1. Similarities.....	86
5.2. Differences	88
Termination	90
Bibliography	92
Acknowledgments	97

Introduction

1. Purpose and significance of the topic

Lucia di Lammermoor is an outstanding tragic work by the famous Italian opera master Gaetano Donizetti. The enchanting beauty of the melody has made this opera an undiminished popularity on Western stages. The *Lucia di Lammermoor* sextet is widely regarded in musical circles as the most beautiful ensemble in the history of opera. The main tenor role also abounds in arias and ensembles of very high difficulty. Performing a part from *Lucia di Lammermoor* requires changes in voice colour and style, which allow the depth of the work to be extracted more fully. It is characterized by a serious plot, a romantic character and a sad expression. Donizetti's operas are distinguished by beautiful cantillas, technical virtuosity and strongly drawn dramatic conflict, which is an excellent training for the artist's vocal workshop. In terms of the relationship between form and content, Donizetti places particular emphasis on melody and vocal technique, treating content secondary. In his operatic works, different types of characters are created using unique melodies, which allow us to capture even the most subtle changes in mood and inner experience. Donizetti's compositions had an undeniable influence on the 19th century Italian opera.

The opera *Sorrow* is the flagship work of the outstanding 20th century. Chinese composer Shi Guangnan, whose work has made an important contribution to the development of Chinese national opera. *Sorrow* is a pioneering work in the context of Chinese serial opera, unique both in terms of character creation and from a performance perspective. The choice of this particular opera is no accident. Due to its performance style, it belongs to the type of song written in the *bel canto* style. The numerous ornaments, ornaments, the structure and melodic course of the phrases, as well as the difficulty of performing the main tenor and soprano roles classify it in the same way as *Lucia di Lammermoor's* opera. Hence the desire to compare the two in their musical and performance aspects. Shi Guangnan's vocal work perfectly reflects the development of the times, and it is of special significance to study his musical

achievements from the perspective of Chinese opera. The opera *Sorrow* is a work worthy of attention both in terms of musical expression and character creation. It is also an important teaching material in many universities. *Sorrow* is an example of the perfect synthesis of Western musical form with Chinese traditional musical culture, a work in an original way combining Western music with the music of the Middle Country. In this work, Shi Guangnan not only conveyed the content and spirit of Lu Xun's short story extremely suggestively, but also repainted the images of the main characters convincingly.

Based on a comparative study of character creation, dramatic expression and selected vocal parts of two composers representative of the Italian and Chinese opera traditions, this dissertation seeks to show the unique beauty of Donizetti's and Shi Guangnan's works, using the operas *Lucia di Lammermoor* and *Sorrow* as an example, taking into account the circumstances of their creation, their creative characteristics and aesthetic issues. The author hopes that this research will be helpful to those interested in the subject.

2. Literature review

The author familiarized himself with the extensive literature on the subject, from scientific articles to diploma theses, which are useful in some aspects, to monographs. Among them it is worth mentioning amongst others. The following positions: in doctoral dissertation *The role of Edgardo in the opera "Lucia di Lammermoor" from an acting and vocal perspective, using the example of two vocal parts*¹, Gao Bohan studies the character of Edgardo based on the circumstances of the plot, analysis of the text and music, and the actor's construction of the character. In turn, Zhao Qian's article, *Performance analysis of the duet "Lucia perdona ... "Sulla tomba" from the opera "Lucia di Lammermmor"*², It presents an analysis of the title duet from the

¹ Gao Bohan 高博涵, *The role of Edgardo in the opera "Lucia di Lammermoor" from an acting and vocal perspective, as an example of two vocal parts* (歌剧《拉美莫尔的露琪亚》中埃德加多表演任务的贯穿及演唱——以两首唱段为例) Wuhan Conservatory of Music, 2022

² Zhao Qian 赵芊, *Performance analysis of the duet "Lucia perdona ... Sulla tomba from the opera "Lucia di Lammermmor"* (歌剧《拉美莫尔的露琪亚》中二重唱《我的叹息将随风飘去》的演唱处理), Qingyuan Zhiye Jishu Xueyuan Xuebao, 2010

perspective of vocal expression and psychology of Lucia and Edgardo, taking into account such aspects as rhythm, language and vocal requirements. *The Creator of Tragic Love in Article--An Analysis of Juan Sheng's Character Creation in Sorrow*³, Tang Hongmei deeply reflects on the love of young intellectuals of the May 4th Movement, taking the love story of Juan Sheng and Zi Jun in Lu Xun's short story *Sorrow* as an example. The psychological analysis of the protagonist and the study of his image show how Juansheng's attitude towards love has become the cause of great tragedy for Zi Jun and himself. Regarding the important ensembles of the opera *Sorrow*, it is worth citing the development of the *Artistic characteristics of the ensemble-on the example of the opera "Sorrow"*⁴, By Liang Xiao. First, the opera *Sorrow* is extremely representative of Chinese opera production, and at the same time it abounds in numerous ensembles that deserve special attention. Ensembles not only have unique artistic characteristics, but also play a key role in music education.

According to the author, there are few publications comparing representative Italian and Chinese operas, especially *Lucia di Lammermoor* and *Sorrow*. This dissertation examines the issue of continuation of tradition and innovation in opera by Gaetano Donizetti, one of the three masters of bel canto, and Shi Guangnan, the "music of the people". The starting point of the research is character creation, dramatic expression and analysis of vocal parts. The author hopes that an approximation of the circumstances of the operas in question, their stylistics, libretto content and performance issues will prove helpful to vocal art adepts who are facing the performance of these works, as well as to composers who are looking for inspiration from them.

³ Tang Hongmei 唐红梅, *The Creator of Tragic Love--An Analysis of Juansheng's Character Creation in "Sorrow"* (爱情悲剧的制造者——小说《伤逝》涓生人物形象分析), Puyang Zhiye Jishu Xueyuan Xuebao, 2022

⁴ Liang Xiao 梁晓, *Artistic characteristics of ensembles-the example of the opera "Sorrow"*, Song of yellow river edition, 2021

Methodology

In preparing this dissertation, the author familiarized himself with extensive literature on the subject, including book publications, scientific articles and diploma theses, as well as audiovisual materials, which, combined with his own experience in the performance of the operas in question and valuable comments from experts, allowed for an in-depth comparative analysis and relevant conclusions to be drawn.

1. Outline of the operas *Lucia di Lammermoor* and *Sorrow (Shangshi)*

1.1 Gaetano Donizetti and the opera *Lucia di Lammermoor*

1.1.1 Life and work of the composer

Gaetano Donizetti was born in 1797 in the Borgo Canale district of Bergamo. His father, Andrea, worked as a janitor at a town pawn shop. Donizetti was the youngest of three sons, and his family lived in modest conditions, with no musical traditions. Despite his initial difficulties, his musical talent was recognized early on, and his life as an artist took a direction that brought him international fame.

In 1805, at the age of eight, Donizetti enrolled in charity music courses run by Johann Simon Mayr, a German composer whose work combined Classicism with Romanticism, reflecting the gradual transition between these eras. At the same time, Mayr founded a conservatory in Bergamo, where the young Gaetano gained a solid educational foundation. Mayr played a pivotal role in his life, not only educating him in composition and music theory, but also inspiring him to develop an individual creative style. He was convinced that Donizetti was one of the few musical geniuses.⁵ Thanks to Mayr's efforts, Donizetti was accepted in 1811 to the prestigious Liceo Filarmonico in Bologna (now the G.B. Martini Conservatory), where he studied under the distinguished pedagogue, Padre Mattei. In 1816 Donizetti composed his first

⁵ William Ashbrook, *Donizetti and his operas*, Cambridge University Press, 1983

opera, *Pygmalion*, based on Greek mythology, but it was not premiered during his lifetime and was not performed until 1960 in Bergamo.

After graduating in 1817, he returned to his hometown, where he began his musical career, working with amateur theatre groups. He composed and conducted local productions, gaining experience in stage practice and perfecting his compositional workshop. His talent and determination led to his first major success in 1822, when the opera *Zoraida di Granata* It was performed at the Teatro Argentina in Rome, bringing him recognition and publicity. In the same year Donizetti began collaborating with the newly founded Teatro Nuovo in Naples. His opera *La Zingara* was a huge success, cementing his position in the opera world. Although most of his compositions over the next eight years went unappreciated, the breakthrough came in 1830 with the premiere of *Anna Bolena*, exhibited in Rome, Naples and Milan. The opera was enthusiastically received and brought Donizetti international fame.

Donizetti was one of the three most important opera composers of his time, alongside Rossini and Bellini.⁶ His operas were characterized by a romantic tone, emotional richness, and elegant style. The model for Donizetti was the beautiful melodies of Rossini, which exposed the color of the singer's voice and his vocal skills. The inspiration for this style was evident in Donizetti's numerous arias and cadences, which became the hallmarks of the era *bel canto*.

After 1830, Donizetti's compositional style changed. He limited the number of terms, using them mainly to finish the arias. His works include the repetition of musical themes in a modified form, the use of dissonant chords, syncopation, the addition of semitones, and sudden modulations, Which heightened the dramatic

⁶ Yuan Qian 钱苑, Hua Lin 林华, *Introduction to Opera*(歌剧概论), Shanghai Publishing, 2014

tension. He often used choruses before key moments of action to heighten the emotion and drama of the stage.⁷

The following years produced works that entered the opera repertoire permanently, such as *L'elisir d'amore* (1832) and the monumental *Lucia di Lammermoor* (1835). The premiere of the latter opera at the Teatro San Carlo in Naples was enthusiastically received and established Donizetti as the leading composer of the era. *Lucia di Lammermoor* would become one of the most well-known operas, exemplifying *bel canto* opera at its finest. After personal tragedies such as the death of his wife, Virginia Vaselli, in 1838 and the ban on the performance of *Poliuto* in Naples due to ecclesiastical and political censorship restrictions, Gaetano Donizetti decided to move to Paris.⁸ It was in the French capital that his work began to evolve in the direction of French grand opera, resulting in such important works as *La Favorite* and the French version of *La Fille du régiment*, which perfectly fit the aesthetics and expectations of the local audience. Another important step in the composer's career was to be invited by the Vienna Music Society and to take up the position of Music Director of the Kärntnertor Theatre in Vienna. It was there that the opera *Linda di Chamounix* was created, a work full of subtle lyricism and drama that was enthusiastically received. The last decade of Donizetti's life produced numerous compositions that are considered the pinnacle of his work. This includes *Don Pasquale*, Buff's masterpiece of opera, which still delights audiences today with its lightness, finesse and masterful dramatic construction. His operas not only contributed to the development of the French opera scene, but also had a significant influence on the shaping of repertoire throughout Europe. Donizetti's work includes more than seventy operas, as well as numerous sacred, symphonic and artistic songs. The Italian composer repeatedly addressed national issues, reflecting Italy's quest for liberation

⁷ Zuqiang Wu (吴祖强), *Donizetti: Lucia di Lammermoor*, Mercury Publishing House, 1999

⁸ William Ashbrook, *Donizetti and his operas*, Cambridge University Press, 1983

and unity, and his operas often glorified heroism and characters who stood up to tyranny and injustice. His operatic works were inspired by romantic literary motifs, taken from the works of prominent writers of the era, such as Victor Hugo, Alexander Dumas, Walter Scott and George Byron. Donizetti, with extraordinary skill, was able to capture the dramatic tensions and deep emotions of his characters, creating music that reflected not only the individual fates of the characters, but also the spirit and mood of the era, alluding in his works to the universal idea of the struggle for freedom and justice.

A significant part of his work is also made up of art songs, which are distinguished by their sophisticated melody and subtle symbiosis of music and words. Donizetti often drew on the lyrics of well-known poets, seeking to closely merge the musical layer with the emotional expression of poetry. Some of his songs provided inspiration or direct material for later arias and vocal passages in operas, testifying to the integrity of his compositional style.

Donizetti's legacy had a lasting and profound influence on later opera composers, including such masters as Giuseppe Verdi, Giacomo Puccini and Richard Wagner. His operas not only entered the canon of 19th-century Italian and French opera, but also left an indelible mark on the history of music, inspiring generations of creators and lovers of opera.

1.1.2. Circumstances and characteristics of the opera *Lucia di Lammermoor*

Lucia di Lammermoor is one of Gaetano Donizetti's most distinguished works, which has permanently entered the canon of *bel canto* opera. Composed in 1835, based on Walter Scott's novel *The Bride of Lammermoor*, it has gained international acclaim for its moving love story, dramatic plot and extraordinary musical expression.

The process of creating the opera was full of difficulties, both personal and professional. Donizetti, struggling with family adversity-his wife's illness and family conflicts-was forced to move to Naples. There he encountered numerous obstacles

from the Royal Opera Commission, which imposed strict repertoire restrictions and restricted the choice of opera themes. Censorship affected not only *Lucia di Lammermoor*, but also other works of his, such as *Maria Stuarda*, deemed unsuitable for the Neapolitan scene.

Signed in November 1834, the contract with the Teatro San Carlo provided for the premiere Opera in July 1835. However, due to delays in the delivery of the approved libretto by the Commission, work on the work was delayed. The librettist, Salvatore Cammarano, did not receive the text until May 1835, much to the composer's frustration. Despite these difficulties, Donizetti completed the score in a record time of six weeks, on 6 July 1835. When the Prime Minister deemed it imminent, the bankruptcy of the Royal Commissioner threatened to expose her again. Through negotiations, the composer overcame the obstacles, and the premiere took place on 26 September 1835, with spectacular success. Although initial reviews were sceptical, the opera quickly gained acclaim and became a permanent fixture in the repertoire of theatres around the world.⁹

Lucia di Lammermoor is a work full of drama, deep emotion and expressive characters. The plot focuses on the tragic love affair between Lucia Ashton and Edgardo di Ravenswood, whose brother, Enrico, stands in the way. Family conflict, social pressures and intrigue lead Lucia to madness and a tragic ending-the murder of her husband and the suicide of Edgardo.

Donizetti masterfully conveyed the psychological nuances of the characters through music. The orchestra not only plays the role of accompaniment, but also actively builds tension and atmosphere, introducing listeners into the world of tragedy from the first bars. Characteristic of the composer are complex melodic phrases, rich in emotional expression and skillful operation of rhythm and dynamics, which emphasize the dramaturgy of the scenes. Donizetti used a variety of metrics, including

⁹ William Ashbrook, *Donizetti and his operas*, Cambridge University Press, 1983

the operatic rhythm of 6/8, syncopated rhythms, and dissonances to build tension and an atmosphere of dread. The orchestra also plays a narrative role, announcing key events and contrasting the emotions of the characters.

One of the most moving moments of the opera is the scene of Lucia's madness, where Donizetti uses the waltz as a symbol of the heroine's psychic uplifting. The composer skillfully uses phrase repetitions and dynamic contrasts, building dramatic tension and deepening the psychological portraits of the characters.

Donizetti's artistry is most fully manifested in the sextet "Chi mi frena in tal momento", considered one of the most beautiful musical links in *bel canto* opera. Unique construction—two tenors, two sopranos and two baritones—subtle melodic and colour contrasts give this stage a unique emotional intensity. Each character represents a distinct state of mind and personality, which adds dramatic depth to the whole piece. Donizetti also used the form of cabaletta to portray the inner experiences of the characters and three-point musical climaxes that emphasized the dramatic development of the plot.

Despite the tragic nature of the opera, which might suggest a monotonous, melancholy atmosphere, Donizetti's music exudes extraordinary dynamics and expressive contrasts. Lyrical, heartwarming motifs are intertwined with dramatic twists and turns, creating an extremely suggestive musical narrative. The composer skillfully manipulates the tempo, rhythm and color of the sound to convey the inner turmoil of the character and the development of the stage action. Through phrase repetition and melodic contrasts, Donizetti intensifies the drama and highlights the opera's key moments.

Lucia di Lammermoor remains one of the most important operatic works of the 19th century, captivating audiences with emotional depth, vocal virtuosity and extraordinary dramaturgy that have consistently delighted audiences around the world.

1.1.3. Literary adaptation-analysis of the libretto based on Walter Scott's novel

Lucia di Lammermoor is a tragic opera in the *bel canto* style, composed to a libretto by Salvator Cammarano, based on Walter Scott's novel *The Bride of Lammermoor*, published in 1819. Walter Scott was a Scottish novelist, poet, playwright and historian who worked during the turn of the 18th and 19th centuries and is regarded as one of the most prominent representatives of Romanticism. His writings, including *Ivanhoe* *Waverley*, had an important influence on European and American literature. Scott is also a precursor to historical fiction, which has become an inspiration for many later writers.

The story is set in Scotland at the turn of the 17th and 18th centuries. It tells the tragic love story between Lucia Ashton, the daughter of a nobleman, and Edgardo Ravenswood, the young heir of the Ravenswood family. *Bride of Lammermoor* is based on the true events of the Dalrymples family.

Salvatore Cammarano, a prominent Italian playwright and librettist of the 19th century, collaborated with many outstanding composers, including Donizetti and Verdi. His ability to adapt literary works for opera was crucial to the development of the opera genre in Italy. The libretto of *Lucia di Lammermoor* contains important plot, structural and stylistic differences, which arise from the need to adapt the literary material to the requirements of musical drama.

One of the key changes is the transformation of the family relationships of the main characters. In Scott's novel, Lucia's mother is Lady Ashton, who plays a central role in a plot to separate the lovers. She's the one who started the plot against Edgardo. On the other hand, in the opera, Lucia's brother Henrik takes over the role. This change gives the drama a different dynamic, emphasizing the conflict between siblings and showing the stronger emotional tension that comes from the sibling relationship.

Another important difference is the characteristics of Lucia's character. In the novel, Scott portrays her as a more passive character, subservient to the will of her family and fate. On the other hand, in the opera, Lucia acquires more dramatic characteristics, showing a deeper emotional tearing. The culmination of this transformation is the famous madness scene, which is one of the most important moments in the opera, highlighting the inner suffering of the heroine in an extremely intense way.

The fate of the characters has also changed. In the novel, Bucklaw (the operatic equivalent of Lord Arthur) survives an attack by Lucia and then leaves the country to start a new life. In the opera, however, Lucia kills him on his wedding night, which dramatically underscores her mental breakdown. Likewise, Edgardo's fate has been modified-in the novel he disappears under mysterious circumstances, most likely dying while traveling, whereas in the opera his death is more spectacular. Edgardo commits suicide after learning of the death of his beloved, which reinforces the drama of the opera's finale.

In terms of narrative structure, Scott's novel is much more expansive, offering detailed descriptions of the historical and social background of the era. Scott creates a broad panorama of the life of the Scottish aristocracy and family conflicts. The opera libretto, on the other hand, focuses on key emotional moments, omitting many subplots, which allow the tragic aspects of Lucia and Edgardo's relationship to be more prominent.

There is also a significant difference in the language and style of the two works. Walter Scott uses a rich literary language, full of historical references and detailed descriptions that give the novels an epic character. Cammarano's libretto, adapted to the requirements of *bel canto* opera, is more concise and adapted to the musical phrases, making the text more expressive and emphasizing the dramatic intensity of the piece.

Another important change concerns the ending of the piece. In the novel, Lucia dies and Edgardo disappears under unclear circumstances, leaving an open ending. In the opera, however, the ending is more dramatic and unambiguous-Edgardo commits suicide at the news of the death of his beloved, which leads to a stronger tragic effect.

It is also worth paying attention to the changes in the names of the characters. In the opera, English names were replaced by Italian, which gave the work a more universal character and was in line with the tradition of Italian operas at the time. However, the names of the characters remained Scottish, leading to a distinctive blend of Italian musical style with the original Scottish literary context.

The adaptation of the libretto by Salvatore Cammarano is an extremely successful transformation of the literary original for the needs of the opera *bel canto*. The simplicity of the plot, the intensification of the drama and the use of musical elements to express the emotions of the characters make Donizetti's work one of the most outstanding examples of romantic operas. Despite the changes in the plot, the opera retains the spirit of Scott's original work, emphasizing its romantic and tragic dimension.

The libretto was divided into three acts, according to the opera tradition of the time. Donizetti introduces listeners to the atmosphere of dramatic events through melancholy string motifs and turbulent orchestral phrases in an overture that builds tension and heralds the coming tragedy.

In the first act, Normanno, captain of the Ashton Castle Guard, and his hunters search for an intruder on the grounds of the estate. There are suspicions that it is Edgardo, a member of the hostile House of Ravenswoods. Henry Ashton, full of anger and anxiety, expresses his fears in the dramatic aria "Cruda, funesta smania", revealing his political ambitions for the future of the clan with plans for his sister's marriage to Arthur Bucklaw.

In the next scene, Lucy appears in the ruins of Ravenswood Castle, where in the aria "Regnava nel silenzio" she tells of the dark legend associated with the place. After a moment of reflection, he moves on to the ecstatic cabaletta "Quando rapito in estasi", in which he expresses his feelings for Edgardo. Their meeting leads to the touching duet "Verranno a te sull 'aure", full of promise and passion, but subconsciously they sense danger looming.

In the second act, family pressure forces Lucia to sign the marriage certificate to Arthur. In the aria "Soffriva nel pianto" the heroine expresses her suffering and despair, and in the suspenseful duet "Se tradirmi tu potrai" Henry relentlessly urges his sister to sacrifice her feelings for the good of the family. The climax is Edgardo's unexpected appearance at the ceremony, which leads to the dramatic sextet "Chi mi frena in tal momento", in which each character expresses his or her inner torment-love, jealousy, fear and anger. Henry's confrontation with Edgardo in the duet "Un'avversa fortuna" becomes a tense moment, after which Edgardo, cursing his beloved, leaves the castle.

The third act opens with a tragic scene in which Lucia, after murdering her husband, descends into madness. Her famous aria "Il dolce suono", which transitions into the cabaletta "Spargi d'amaro pianto", depicts a state of mental breakdown, underlined by a subtle flute part that symbolizes her gradual departure from reality. Meanwhile, the residents of the castle celebrate the events in a chorus of "D 'immenso giubilo", unaware of the tragedy that is unfolding beyond the walls.

The finale of the opera takes place at the graves of Ravenswood, where Edgardo, plunged into melancholy, sings the haunting aria "... Tu che a Dio spiegasti l'ali...". Convinced of the hopelessness of his situation and unable to live without his beloved, he decides to commit suicide, which closes the opera on a tone of profound tragedy.

1.2 Shi Guangnan i opera *Sorrow* (*Shangshi*)

1.2.1. Life and Creation

Shi Guangnan is an outstanding composer whose work, firmly rooted in the realities of the Cultural Revolution era, is an essential element of China's musical heritage. He was best known for his patriotic and nationalist songs, combining traditional Chinese melodies with Western accompaniment, which gave his songs a universal and at the same time a national character. Born in August 1940 as the son of revolutionary Shi Fuliang, he showed outstanding musical talent from an early age. Already at the age of four, he showed an unmatched sensitivity to sounds, and at only five years old, he began his education and quickly learned to compose rhymes.

At the age of 15, he became a student of one of the high schools in Beijing, where he was entrusted with editing the magazine *Song Yuan Mingyuan* (圆明园歌声). His compositions gained popularity among young people, and the song "Lazy Tonya" won him his first major award at the Beijing Youth Vocal Competition. While still in school, he composed more than 300 songs, which was a precursor to his future, extremely fruitful career. In 1959, he entered the Central Conservatory of Music in Beijing and continued his studies at the Tianjin Conservatory of Music. There, with excellent results, he gained knowledge and intensively explored traditional opera and folk music. He graduated in composition in 1964 and was then assigned to the Tianjin Dance Theatre, where he developed his style by combining traditional elements with modern musical forms. His best-known college compositions include "*Five Good Red Flowers*" (五月红花寄回家). And a violin song by *the Ruili River* (瑞丽河边). A turning point in his career came in 1972 when he composed the song *Drumming Tambourine and Singing Songs*. (打起鼓来唱起歌), full of idealistic colors and patriotic enthusiasm. A year later, he was transferred to the Central Orchestra, where for the next ten years he composed numerous pieces, such as: *In Hope Field* (在希望的田野上) *Toast Song* (祝酒歌), *If You Must Know Me* (假如你认识我), *Turfan's Grape Was Ripe* (吐鲁番的葡萄熟了) *Premier Zhou, where are you at* (周总理,

您在哪里), *under the moonlight wind at the end of the bamboo* (月光下的风尾竹) *i Pure White Feather Send Affection*(洁白的羽毛寄深情) *Has Lifted Up High the Asian Games Torch* (高举起亚运会的火炬). His work also includes opera, among others. *Sorrow* (Shangshi) is based on Lu Xun's short story *Sorrow or Grieve for the Dead*, composed in 1981 on 100. Lu Xun's birthday anniversary, and *Qu Yuan* and ballet works such as *the Hundred Snake Biographies*(百蛇传) deeply embedded in traditional Chinese themes.

His work, centered around the period of China's reform and opening up, reflects both contemporary experiences and deep roots in Chinese culture. Shi Guangnan constantly explores the new combination of traditional musical elements and western compositional techniques, striving to modernize his works and make them more universal.

His composition is characterized by lyricism, expressed in coherent and dynamic melodic lines, full of subtle changes in intensity. The melody of his compositions is not only an aesthetic expression, but also a carrier of deep emotions, reflecting the reality and daily life of society. Shi Guangnan's works, like Donizetti's works, perfectly fit the spirit of their times, conveying the voice of the generation and the aspirations of the people.

An important aspect of his composition is the integration of rhythm and rhythm, which reinforce the artistic transmission of the work. The dynamics and rhythmic structure of his works give them a unique character, creating an atmosphere of both energy and peace. Particularly visible is his ability to combine national musical elements with Western methods of composition, including *bel canto* or a form of Western opera.

Shi Guangnan enjoyed great authority in the music world, which led to his election as vice chairman of the Chinese Musicians Association and the All-China

Youth Federation. His artistic achievements include more than one hundred compositions, which are indelibly written in the history of Chinese music. The composer died on 2 May 1990 in Beijing, leaving behind a rich legacy that continues to inspire future generations.

1.2.2. Circumstances and characteristics of the opera *Sorrow (Shangshi)*

Sorrow(Shangshi) Opera, created in the 1980s. It was established in the 20th century to commemorate the 100th anniversary of Lu Xun's birth. Inspired by this outstanding writer's story, titled "Sorrow" or "Grieve for the Dead", it marked a breakthrough in traditional Chinese lyrical opera. The work premiered at the Beijing People's Theatre in 1981. This opera, being a pioneering undertaking in the history of the Chinese music scene, had no previous counterparts. Shi Guangnan, known for his innovative approach to combining elements of Western and Chinese music, has created a unique work with a rich expressive palette.

The premiere cast of the opera included outstanding performers such as Yin Xiumei, Cheng Zhi, Guan Mucun and Liu Yue. The Vulture showed Lu Xun's artistic vision, focusing on portraying the younger generation as individuals adapting to the new era, while expressing longing for the progress and creativity of that period. It was China's first lyrical psychological opera, a milestone in the development of the domestic opera scene.

The work shows a skillful combination of various musical influences. The composition integrates elements of western symphonic music with traditional Chinese national themes, creating a multi-dimensional soundscape. The opera uses classical musical forms, such as arias, recitatives, duets and choral parts, which serve not only a narrative but above all a lyrical function, highlighting the emotional and psychological nuances of the characters.

An additional asset of the opera is the incorporation of elements of Chinese folk songs, which enriches the cultural context of the work, giving it authenticity and depth. The theme of the work reflects the tension between young talents and traditional social norms, showing the realistic struggles of the literary reality of China at the time. The opera's innovation is also evident in its innovative approach to staging—the use of light, props and characterisation of characters in a way clearly inspired by Western aesthetics.

The music of the opera abounds in a variety of genres and musical forms, which allows for subtle rendering of the inner conflicts of the characters and the emotional density of the narrative. The combination of lyricism and dramatic conflict was a bold innovation for the time, bringing new elements to Chinese opera.

The integration of Western elements has enriched Chinese opera with new dimensions of artistic expression. The use of a wide range of instruments and a variety of musical forms contributed to the symphonic multidimensionality of the work. Inspired by the retrospective technique known from Lu Xun's work, Shi Guangnan skillfully weaves narrative elements into the structure of the opera, building a moving love story embedded in the realities of China's social and cultural changes.

1.2.3. Literary adaptation in the opera *Sorrow-between tradition and modernity*

The opera *Sorrow* is based on the novel Lu Xun, an outstanding Chinese literary critic, thinker, revolutionary and educator. Lu Xun was a key figure in the New Culture Movement and one of the most prominent Chinese intellectuals of the 20th century. His achievements include literary creation, literary criticism, ideological studies, literary historical studies, translations, and the introduction of the theory of art and basic sciences. He had a great influence on the shaping of modern Chinese culture

and society, and his works also had an international impact, especially in Korea and Japan, where he was described as "the writer occupying the largest territory on the cultural map of East Asia in the 20th century".

The script of the opera, written by Wang Quan and Han Wei, focuses on the essence of the novel, but cleverly uses the four seasons-spring, summer, autumn and winter-as the structural framework of the work, giving it a new form different from the original. The novel *Sorrow* is rich in poetic language and purposeful repetitions of phrases that emphasize the structure of the work and reinforce its lyrical atmosphere. The lyrics of the opera preserve this rhythm, while adapting it to the vocal form, giving the language melody and depth.

The narrative of the novel focuses on the subjective perspective of the main character, Juan Sheng, whose memories and thoughts are filtered by events and characters, including Zi Jun. The opera script breaks with this convention, giving Zi Jun an independent identity, which contributes to enriching the dramaturgy of the work and its reception from different perspectives. This procedure increases the drama of the opera and the depth of the relationship between the characters.

Significant changes were made, eliminating secondary characters and focusing on the two main characters, Zi Jun and Juan Sheng. Their parts were entrusted to high voices, with the additional use of baritone and mezzo-soprano as narrators. This procedure is used to enrich the color of the sound and increase the drama, which is aided by the chorus, which contrasts with the intimate duets of the characters.

The Opera, avoiding the classical division into acts and overtures, adopts a structure based on the cyclical seasons of spring, summer, autumn and winter, and then back to spring.

Spring, traditionally associated with hope and rebirth, begins with the words,

"Heavy memories flow into my heart," uttered in a baritone voice. The melancholy tone contrasts with the expected optimism of the season, leading to a dramatic finale that concludes with the words "Zi Jun will never return".

Summer, full of enthusiasm and passion, shows the meeting of Juan Sheng and Zi Jun at Guild Hall. Zi Jun expresses his concerns about the future while Juan Sheng promotes his ideas. In an emotional confession, Zi Jun sings "I am myself," and Juan Sheng in response declares love, beginning a short period of their joint happiness.

Autumn, a time of reflection and change, presents the contrast between joy and sadness. The initial exile of the heroes is interrupted by the news of the release of Juan Sheng. The "Feng Xiaose" area shows Zi Jun's confusion and disbelief in the emerging difficulties, while Juan Sheng expresses longing for past happiness in the "Jinse de Qiuguang" area. The act ends with a quartet and a choir, heralding a crisis in their relationship.

Winter, a time of despair and doubt, shows Juan Sheng overwhelmed by adversity. In the climactic scene, he exclaims "I don't love you anymore", and Zi Jun, stunned and broken, sings her swan song "Buxing de Rensheng". The words "Cixiang Wo Xintou de Yiba Lijian" are Juan Sheng's last confession, full of regret and loss.

Last spring is a reflection on the past. Juan Sheng, standing in front of the gate, realizes the cyclical nature of life and the need to move forward. The opera ends with the chorus "Gucheng Momo Pan Chun lai", which highlights the melancholy mood of the ending.¹⁰

Sorrow is an important contribution to Chinese national opera, while being a bold experiment in adapting literature for stage needs. This work skillfully combines

¹⁰ Lu Xun, *Shangshi (Sorrow)*, People's Literature Publishing House, 2012

lyrical and dramatic elements, while exploring the psychological aspects of human nature in a novel way. It emphasizes the universality of the themes of love, loss and existential confusion, making them close and understandable to any viewer.

The opera successfully extracts and deepens the hidden dramatic conflicts present in the original literary work, giving it a unique emotional and dramatic intensity. The creators take full advantage of the stage potential by exposing threads such as Juan Sheng's unemployment, his existential strife in search of meaning in life, or the painful need to break up with his beloved dog Su. These elements enrich the opera with psychological depth, building strong emotional tension and engaging the viewer on many levels.

Sorrow is not only a successful attempt to adapt literature to the needs of national opera, but also an important step towards the development of Chinese lyrical opera with a clear psychological color. The work brings a new quality to the opera scene, becoming a promising starting point for further artistic experiments that harmoniously combine tradition with a modern approach to dramaturgy and emotional communication.

2. Characteristics of Edgardo and Juan Sheng based on plot analysis

2.1. Portraits of heroes

2.1.1. Characteristics Edgardo

Edgardo in *Lucia di Lammermoor* is a character of an extremely complex character, combining the paradox of courage and weakness. As a melancholy aristocrat, he represents some archetypal elements of romantic opera, and his dramatic story fits perfectly into the canon of *bel canto* works. Although the tenor role of Edgardo is not as dominant in the opera as the soprano role of Lucia, his presence at key moments of the conflict gives him an important role in the narrative and dramaturgy of the piece. The short but intense scenes with him stimulate the audience's imagination and allow a deeper understanding of his inner struggles.

Edgardo's character differs from traditional opera protagonists, for whom the division of good and evil is usually unambiguous. Its internal conflicts are rich, multidimensional, and sometimes even contradictory. As a descendant of a fallen nobleman, Edgardo shows the pride and courage typical of his family. An example of his determination is the desire to save Lucia and the dramatic return to the castle to disrupt her marriage. These actions testify to his strong character, but also to his impulsiveness and emotional tenacity. At the same time, he has the capacity for deep love and sacrifice, which is reflected in his decision to abandon revenge for his father's death in the name of affection for Lucia.

Edgardo's love for Lucia is both beautiful and tragic. His nobility and loyalty to his beloved become the source of both his greatest strength and weakness. Upon discovering that Lucia has married another man, he reacts violently, accusing her of betrayal and rejecting all explanations. At this point, his feelings turn to anger and contempt, revealing his moral breakdown and inability to come to terms with reality. Lucia's public humiliation in the wedding scene, resulting from his agitation, becomes

one of the catalysts for her tragic fate.

Edgardo is a brave man, both in love and in hate. His sense of honor and responsibility contrasts with his emotional impulsiveness and propensity for reckless actions. In the face of the loss of Lucia, love turns into destructive hatred, and the lack of communication between the characters leads to deepening misunderstandings. His pride prevents him from seeking the truth or confronting reality, which ultimately leads to tragedy.

However, one cannot forget the selfless aspect of his love – despite the conflict between the families, Edgardo wanted reconciliation with Henry for the good of Lucia. This testifies to the nobility of his feelings and his willingness to sacrifice his own ambitions in the name of love. However, when the feeling of betrayal takes over, Edgardo is unable to forgive, which becomes the cause of his loss.

His dramatic fall, which ended in suicide after Lucia's death, underlines the character's tragedy. Unable to reconcile the loss of his beloved, he gives his life in despair, which is the final act of his love and sacrifice. His fate reveals not only the complicated nature of love, but also the consequences of a lack of agreement and an inability to reconcile with destiny.

The character of Edgardo, full of contradictions and emotional storms, is one of the most moving characters in Donizetti's opera. His story, though rooted in the romantic ideal of love, remains a warning against the destructive power of emotion and lack of communication in human relationships.

2.1.2 Characteristics Juan Sheng

Juan Sheng is a sensitive character full of inner contradictions. His relationship with Zi Jun is mainly based on one-sided communication of thoughts – he speaks, and Zi Jun only listens. Instead of exchanging ideas, their conversations take the form of

indoctrination, in which Juan Sheng seeks to instill in Zi Jun ideas about women's freedom to choose marriage and independence. His dream is for Zi Jun to follow Nali's lead, becoming a symbol of modern woman. When Zi Jun boldly declares, "I am myself and no one has the right to disturb me," Juan Sheng feels awe and inspiration. Her ideological awakening, openness to new ideas and fearlessness in the face of feudal traditions embody values that he himself would like to pursue but lacks the courage to do so. Zi Jun's attitude is a kind of compensation for his own cowardice.

Although Juan Sheng openly expresses his feelings, it should be noted that it is Zi Jun's determination in the fight against feudalism that motivates him to confess love. However, beyond this intellectual agreement, there is no deeper emotional bond between them. Juan Sheng mistakenly identifies momentary psychological satisfaction with true love. As a young man of the new era, he strives for free love, but his understanding of this feeling is superficial and his involvement in family life remains immature. She treats her friendship with Zi Jun as love, and living together as a duty that weighs on their relationship. When Zi Jun stops pursuing his ideological ambitions, their relationship loses spiritual closeness, leaving only a sense of responsibility that becomes the source of his loneliness. In these circumstances, tragedy becomes inevitable.

After three weeks together, Juan Sheng begins to doubt his future. Married life does not meet his expectations, and he himself feels tired and overwhelmed. Eventually, he decides to flee, seeking his own path, although he is not sure where it leads. His decision to break up does not take into account Zi Jun's future – he thinks only of himself. During his solitary deliberations in the library, he sees various figures – fishermen, soldiers, aristocrats and professors – but Zi Jun is not among them. This indicates his emotional distance from her and focus on his own inner self.

Juan Sheng, despite remorse and pain, shows no real signs of remorse. His

longing for Zi Jun seems to be more out of a need for self-justification than out of genuine repentance. His reflections on ghosts and hell, in which he imagines Zi Jun begging for forgiveness, reveal his inner conflict—he wants to atone, but he cannot take responsibility for his actions.

In telling his story, Juan Sheng tries to present it in an objective way, but in reality he seeks to justify his decisions by shifting the blame to the social conditions of the era. He wants new ideas, but he's afraid of the old order. He longs for love, but he avoids responsibility. He admits his mistakes, but he constantly excuses himself, fearing the judgment of others. All this testifies to his selfish and cowardly nature, which, combined with social pressure, leads to an inevitable tragedy.¹¹

2.2. Comparison of Edgardo and Juan Sheng

The characters of Edgardo and Juan Sheng, despite being embedded in different cultural and temporal realities, show a surprising number of common characteristics. Both represent the archetype of a man who is convinced of his uniqueness, striving to realize his ideals, often at the expense of his relationship with his surroundings. Their fates, marked by impulsiveness and intransigence, lead them to tragic consequences that could have been avoided if they had demonstrated greater emotional maturity and the capacity for compromise.

Both Edgardo, who comes from an aristocratic family, and Juan Sheng, who is a representative of intellectuals, are distinguished by their nobility and a strong sense of superiority over others. Convinced of their infallibility, they show a lack of patience and understanding of their surroundings. Their overconfidence makes it difficult for them to accept criticism and differing views, which often leads to painful disappointment. Both characters are characterized by impulsiveness, which leads to rash decisions, ill-considered reactions and sometimes causing harm to loved ones. Edgardo, driven by anger and jealousy, misinterprets Lucia's situation, not allowing

¹¹ Lu Xun, *Shangshi (Žatoba)*, People's Literature Publishing House, 2012

himself to think that she may be the victim of manipulation. If he had shown more consideration and openness to dialogue, the tragic ending could have been avoided. On the other hand, Juan Sheng, driven by his desire to be with Zi Jun, does not consider the consequences of his choices. His ill-considered decisions lead to a situation where his beloved becomes a victim of his indecision and lack of responsibility.

Despite these similarities, the key difference between Edgardo and Juan Sheng is their approach to the challenges of life. Edgardo, despite his anger and feelings of betrayal, does not run away from his emotions and chooses love over family passion. His feelings for Lucia prove to be stronger than pride or family strife, which proves his indomitable and self-sacrificing spirit. Unlike him, Juan Sheng, instead of facing problems, he shirks responsibility and difficult decisions. He can't give Zi Jun a sense of security or a future, and when difficulties arise, he makes excuses, blaming society and the realities around him for his failures. His behavior reveals a vain pursuit of personal comfort at the expense of others, which distinguishes him from Edgardo, for whom love is the highest value.

By analyzing the fates of both characters, one can see that their personalities are both their strength and their curse. Their inability to compromise, their propensity for impulsive reactions and their belief in their own infallibility lead them to tragic consequences that could have been avoided if they had learned humility and reflection on their actions. Edgardo, though driven by love, falls victim to his own emotions, while Juan Sheng, unable to face reality, fails those who trusted him. Ultimately, their stories serve as a warning against the destructive power of overconfidence and the inability to accept life's realities.

3. Textual, musical and performance analysis of selected vocal fragments from the opera *Lucia di Lammermoor*

3.1 Duet Lucia- Edgardo „... Lucia perdona...Sulla tomba...”

Lyrics:

EDGARDO Lucia, perdona se ad ora inusitata io vederti chiedea: ragion possente A ciò mi trasse. Pria che in ciel biancheggi l'alba novella, dalle patrie sponde lungi sarò.	EDGARDO Lucia, forgive me If at this time unusual I see you ask: mighty reason To this he drew me. Man who in the sky is white The new dawn, from the shores of the homelands I'll be far away.
LUCIA Che dici!...	LUCIA What do you say! ...
EDGARDO Pe'franchi lidi amici sciolgo le vele: ivi trattar m'è dato le sorti della Scozia.	EDGARDO Pe'franchi lidi amici I loosen the sails: there I am given to treat The fate of Scotland.
LUCIA E me nel pianto abbandoni così!	LUCIA And me in tears You leave like that!
EDGARDO Pria di lasciarti Asthon mi vegga stenderò placato a lui la destra, e la tua destra, pegno fra noi di pace, chiederò.	EDGARDO Man to leave you Asthon vegga I will lay placated His right hand, and your right hand, a pledge of peace between us, I will ask.
LUCIA Che ascolto! Ah! no rimanga nel silenzio avvolto, per or l'arcano affetto.	LUCIA What a listen! Ah! Do not remain in the enveloped silence, For now the arcane affection.
EDGARDO Intendo! Di mia stirpe il reo persecutor de'mali miei ancor pago non è! Mi tolse il padre , il mio retaggio avito, né basta? Che brama ancor?quel cor feroce e rio?	EDGARDO I mean! Of my lineage The guilty persecutor of my mali It's still not paid! My father took away my ancestral inheritance, is it not enough? What do you still crave? That fierce and laughing heart?

La mia perdita intera, il sangue mio?

Egli m'odia.

LUCIA

Ah! no...

EDGARDO

M'abborre!

LUCIA

Calma, oh ciel! quell'ira estrema.

EDGARDO

Fiamma ardente in sen mi scorre!

M'odi.

LUCIA

Edgardo!

EDGARDO

M'odi, e trema.

Sulla tomba che rinserra.

il tradito genitore,

al tuo sangue eterna guerra,

io giurai nel mio furore.

ma ti vidi e in cor mi nacque,

altro affetto, e l'ira tacque,

pur quel voto non è infranto.

io potrei compirlo ancor!

LUCIA

Deh! ti placa deh! ti frena

può tradirne un solo accento!

Non ti basta la mia pena?

Vuoi ch'io mora di spavento?

Ceda, ceda ogn'altro affetto;

solo amor t'infiammi il petto

Ah! il più nobile, il più santo

Dogni voto è un puro amor!

LUCIA

solo amor t'infiammi il petto.

Cedi cedi a me, Cedi cedi all'amor

EDGARDO

pur quel voto non è infranto.

io potrei compirlo ancor!

EDGARDO

Qui, di sposa eterna fede

qui mi giura, al cielo innante.

Dio ci ascolta, dio ci vede...

tempio, ed ara è un core amante;

My entire loss, my blood?

He hates me.

LUCIA

Ah! no...

EDGARDO

Abhors me!

LUCIA

Calm down, oh dear! That extreme anger

EDGARDO

Burning flame in sen flows me!

He hates me.

LUCIA

Edgardo!

EDGARDO

You hate me, and tremble.

On the tomb he closes.

The betrayed parent.

To your blood eternal war,

I swore in my anger.

But I saw you and was born in my heart,

Other affection, and anger was silent, Even that
vow is not broken.

I could still do it!

LUCIA

Deh! ti placa deh! It stops you

He can betray only one accent!

Isn't my sentence enough for you?

Do you want me to live with fear?

Give up, give up every other affection;

Only love inflames your chest

Ah! The most noble, the most holy

Dogni Voto is pure love!

LUCIA

Only love inflames your chest.

Give in to me, give in to love

EDGARDO

Even that vow is not broken.

I could do it again!

EDGARDO

Here, of bride eternal faith I swear to God.

God hears us, God sees us.

Temple, and Ara is a core lover;

To your fate I join mine:

I am your spouse.

al tuo fato unisco il mio:
 son tuo sposo.

LUCIA
 E tua son io. ah sol tanto il nostro
 Foco spegnerà di morte il gel.
 A' miei voti amore invoco.

EDGARDO
 Ah sol tanto il nostro
 Foco spegnerà di morte il gel.
 A' miei voti invoco il ciel.

EDGARDO
 Separarci omai conviene.

LUCIA
 Oh parola a me funesta!
 Il mio cor con te ne viene.

EDGARDO
 Il mio cor con te qui resta.

LUCIA
 Ah! Edgardo! Ah talor del tuo pensiero
 Avenga un foglio messaggiero,
 e la vita fuggitiva
 di speranza nudrirò.

EDGARDO
 Io di te memoria viva
 sempre, o cara, serberò.

LUCIA E EDGARDO
 Verranno a te sull'aure
 i miei sospiri ardenti,
 udrai nel mar che mormora
 l'eco de' miei lamenti...
 Pensando ch'io di gemiti
 mi pasco, e di dolor.
 Spargi una mara lagrima
 su questo pegno allor.
 Il tuo scritto sempre viva
 La memoria in me terrà.
 Verranno a te sull'aure...

EDGARDO
 Io parto...

LUCIA
 Addio...

EDGARDO
 Rammentati!
 Ne stringe il cielo!

LUCIA
 And yours is I. Ah only ours
 Foco will kill the gel.
 To my vows love I invoke.

EDGARDO
 Ah only so much ours
 Foco will kill the gel.
 To my vows I invoke heaven.

EDGARDO
 Separating us is worth it.

LUCIA
 Oh evil word to me!
 My heart comes with you.

EDGARDO
 My heart with you stays here.

LUCIA
 Ah! Edgardo! Ah talor of your thought
 Send a message,
 And the fugitive life
 I will feed on hope.

EDGARDO
 I live memory of you
 Always, O dear, I will keep.

LUCIA E EDGARDO
 They will come to you on the aura
 My burning sighs,
 You will hear in the sea murmuring
 The echo of my lamentations ...
 Thinking that I groan
 I feed myself, and of pain.
 Spread a Mara Lagrima
 On this pledge.
 Your writing is always alive
 The memory in me will hold.
 They will come to you on the aura.

EDGARDO
 I'm leaving ...

LUCIA
 Goodbye ...

EDGARDO
 Remember!
 It tightens the sky!

LUCIA E EDGARDO

LUCIA E EDGARDO

Goodbye!

Addio!

SCENA E DUETTO-FINALE I. 35 (rientra nel castello)

ALISA.
Egli s'avanza... La vicina soglia io cauta veglierò.

RECITATIVO.

EDGARDO

f ALLEGRO

Example 1 G. Donizetti, Lucia di Lammermoor, piano score

Before the first phrases of the proper duet, in which Lucia and Edgardo's passions and frustrations are confronted, Donizetti introduces a short but very important passage-Secco's recital of Alisa, the protagonist's confidante (example 1). Although at first glance it may seem to be a conventional element of operatic narrative, it actually serves several important functions. First, it serves as an informational function, announcing Edgardo's arrival. Secondly, the words *cauta veglierò* ("I will be careful") introduce a subtle element of suspense, suggesting the secretive and possibly dangerous nature of the meeting. Third, this recital outlines Alisa's role as the loyal guardian of the lovers' secrets. Musically, Alisa's recitatives, maintained in the Secco convention, are characterized by an ascetic basso continuo accompaniment, a declamatory melodic line, and rhythmic freedom. In just a few bars, Donizetti, using sparse means, draws out the initial situation and introduces an element of tension.

EDGARDO

Lucia, perdona se ad ora inusi-

E. -tata io vederti chiedea: ragion possente a ciò mi trasse. Pria che in ciel biancheggia l'alba no-

LUCIA

Example 2. G. Dionizetti, Lucia di Lammermoor, piano score

The proper duet begins with the words of Edgardo (Lucia, perdona...-"Lucia, forgive me..."), maintained as a secco recitative. The sparse accompaniment and declamatory melodic line focus attention on the text (example 2).

LUCIA

EDG. Che dici..

-vella. dalle patrie sponde lungi sarò. Pe' franchi lidi amici sciolgo le vele: i vi trattar m'è

Example 3. G. Dionizetti, Lucia di Lammermoor, piano score

The word perdon ("to forgive"), which opens the duet, immediately introduces an element of anxiety, and the anticipation of departure (lungi sarò-"I will be far away") is underlined by a subtle extension of the rhythmic value. Lucia's response (Che dici?-"What are you saying?")-a short, questioning call-is the first signal of an

escalation of tension, expressed by a higher register and a slight increase in dynamics (Example 3).



Example 4. G. Dionizetti, Lucia di Lammermoor, piano score

In the next part Edgardo (Pe 'franchi lidi amici...-"To the French, friendly shores...") Donizetti moves on to the recital accompagnato. The extended accompaniment, with short motifs in strings, illustrates the seriousness of the situation. Lucia's answer (E me nel pianto abbandoni così?-"I mnie we lzach tak?") is a turning point. The melody takes on the characteristics of Arios, becoming more cantillenic and expressive, with a longer, singing phrase and a higher tessitura (Example 4).



Example 5. G. Dionizetti, Lucia di Lammermoor, piano score

Edgardo's promise (Pria di lasciarti...chierò – "Before I leave you...please"), intended to calm Lucia, brings momentary relief, manifested in a smoother melodic line and brighter harmony. However, it is a prelude to a violent eruption of emotion.

Lucia’s reaction (Che ascolto! Ah, no... – “What I hear! Ah, no...”) to the suggestion of meeting Ashton is full of horror. Donizetti applies here rapid dynamic changes and distorted vocal phrases (Ex.5). The use of the words *silenzio* (“silence”) and *arcano* (“secret”) reinforces the atmosphere of danger.

The image shows a page of a piano score for Lucia di Lammermoor. It consists of two systems of music. The first system has a vocal line (E) and a piano accompaniment. The vocal line starts with a fermata on 'do:' followed by the lyrics 'Di mia stirpe il reo persecutor de' mali miei ancor pago non èi Mi tolse il'. The piano accompaniment is marked 'fp ALLEGRO' and features a rhythmic pattern of eighth notes. The second system continues the vocal line with 'pa-dre, il mio retaggio avi-to... Nè basta? Che brama ancor quel cor fero-ce e'. The piano accompaniment continues with similar rhythmic patterns and includes a section marked 'col canto'.

Example 6. G. Dionizetti, Lucia di Lammermoor, piano score

The key moment is the outburst of anger of Edgardo (Intendo! Di mia stirpe... – I understand! of my family...). The use of *allegro* tempo, strong chords, wide interval jumps and sharp articulation creates an image of fury (Ex.6). The declarative character of the melody, with numerous repetitions of sounds and accented syllables, emphasizes the importance of the words spoken, especially the phrases *reo persecutor* ("wicked persecutor"), *feroce e rio* ("wild and wicked") and *sangue mio* ("my blood").

LUCIA
All^o vivace

Ah, no...

mi - o? E - gli m'o - dia... M'ab

[38] All^o vivace

f

L.
Cal - ma, ho ciel, quell'i - ra e stre - ma.

(con forza)

ED.
- bor - re... Fiamma ar.

p *f*

Example 7. G. Dionizetti, Lucia di Lammermoor, piano score

The counterpoint to Edgardo's rage is the brief interjections of a frightened Lucia (Ah, no. ..., Edgardo!, Calma, oh ciel ...) (Example 7).

Example 8. G. Dionizetti, Lucia di Lammermoor, piano score

After this emotional outburst, the proper, first part of the duet begins, marked in the score as *Larghetto* and beginning with the words *Sulla tomba che rinserra...* ("On the grave that hides..."). Donizetti changes the pace and mood, introducing an atmosphere of gloomy seriousness. Edgardo's melodic line is declamatory but emotionally saturated, with the dominance of small intervals, repetitive sounds, chromaticism and wide ambiton. The words *Sulla tomba che rinserra il tradito genitore, al tuo sangue eterna guerra io giurai nel mio furore* (" On the grave that hides my betrayed parent, to your family I have sworn eternal war in my shawl ") form the core of this part, recalling the oath of revenge. Donizetti uses irregular rhythmic values to emphasize the agitated emotions of the hero (example 8).

Example 9. G. Dionizetti, Lucia di Lammermoor, piano score

The image shows a musical score for a duet. The top staff is for Lucia (L.) and the middle staff is for Edgardo (ED.). The piano accompaniment is shown in two staves below. The lyrics for Lucia are: "mo - re t' in - fiam - mi il pet - to, ah". The lyrics for Edgardo are: "- fran - to, io po - tre - i, sì, po -". The piano part includes the instruction "col canto".

Example 9. G. Dionizetti, Lucia di Lammermoor, piano score

After Edgardo's solo introduction, there is an intense dialogue with Lucia. The Lucia part is characterized by wide interval jumps, fluid passages, ornamentation and dramatic accents. Edgardo's part evolves—the initial fury gives way to other emotions: first the memory of love (*Ma ti vidi...*—"But I saw you..."), then the return to the thought of revenge (*Pur quel voto non è infranto...*—"But this vow is not broken..."). Donizetti shows the collision of these two emotional worlds through counterpoint, imitation and moments of singing together (example 9).

Example 10 G. Dionizetti, Lucia di Lammermoor, piano score

The image shows a musical score for a duet. The top staff is for Edgardo (ED.) and the middle staff is for Lucia (L.). The piano accompaniment is shown in two staves below. The lyrics for Edgardo are: "Qui di sposa e terna fede, qui mi giu - ra al cie - lo in - Here, be - fore the face of heav - en, Wilt thou swear to be mine for...". The piano part includes the instruction "col canto".

Example 10 G. Dionizetti, Lucia di Lammermoor, piano score

Melody of the next part of the duet *Qui di sposa e terna fede*. (example 10) characterized by deep lyricity, is extremely romantic, and its structure is simple and clear. The composition is maintained in B major tones at the joyful pace of Allegro. This part of the duet, along with the last, are the most widespread in terms of performance and I will submit them to an in-depth performance analysis.

According to the structure of the piece, it can be divided into two parts: the first part (bars 121-143) consists of two periods maintained at an allegro tempo, containing four phrases. In the first phrase (bars 124-128), the first three bars form an intro, using a triple progression of a small second, symbolizing Edgardo's return to a calm state after his anger subsides. In measure 4 there is a solo part by Edgardo, who sings: *Qui di sposa e terna fede, qui mi giura al cielo inante...* (Here, swear forever before heaven to be my bride) During this aria, Edgardo decides to take Lucia's advice and reject hate for love. The couple holds hands and looks at each other fondly, expressing their expectation for a perfect ending.

Measure 9 serves as a link, and the accompaniment continues the triplet motif of the first phrase. The second phrase (bars 130-134) is a repetition of the previous one, with an identical melodic development in the vocal part and an analogous emotional tone. Edgardo expresses the hope that with God's care Lucia will agree to the marriage proposal, saying: God hears us, God sees us. The urgent triple accompaniment reflects Edgardo's hopeful plea. The third phrase (bars 135-138) maintains the consistency of the accompaniment texture with the previous phrases. Edgardo pulls out the ring and falls to his knees to reveal his heart to Lucy. The melody ends with three distinct accents on the words: *Unisco il mio...* (I connect my [heart to yours]). In the fourth movement (bars 139-142), Edgardo declares: *Son tuo sposo* (I am your husband), to which Lucia replies: *E tua son io* (And I am yours). This is the only verse that Lucia sings in the first part, and the rising melodic scale expresses her joy. In this part, the two voices do not overlap, and their singing is emphasized by a clear instrumental line. They are both sure of their feelings, and when the ring is placed on Lucy's hand, the engagement is sealed.

Example 11. G. Dionizetti, Lucia di Lammermoor, piano score

The second part of the piece is kept in E major and consists of six phrases. The first phrase (bars 143-146) makes significant changes in the accompaniment, moving from dense triple marches to a broken chord. The changed musical texture reflects the emotional state of the characters, from the anxiety of hearts in love to the joy of receiving an answer. Here Edgardo sings: *...A miei voti...* (I am yours), to which Lucia replies: "And I am yours." The color of the heroine's voice in this phrase is warm and gentle, and the phrasing is calm and smooth. The tempo and intensity are deliberately reduced here, which together with the harmonious instrumental accompaniment and gentle melody creates a joyful and romantic atmosphere. In this phrase, the melodies of both characters are precisely synchronized, which symbolizes their harmony of feelings and common experience (example 11).

Example 12. G. Dionizetti, Lucia di Lammermoor, piano score

In the second phrase (bars 146-153) the Lucia and Edgardo parts are separated by one bar by the use of the canon technique: *A miei voti amore in voco il cielo...* (To my prayers love calls heaven) In bar 30, they perform an octave scale up together, expressing their mutual love for each other and hope for the future together, the melodic mood is calm and joyful.

In the third phrase (bars 154-158), the last two bars have an identical melody and the thematic images are intertwined. The tone of the first two bars is softer, while the last two bars are more pronounced. This phrase should be uttered with greater intensity than the previous ones, further emphasizing the tone of the prayerful invocations. Lucia and Edgardo sing together: *In voco il cielo, In voco il cielo...* ("I invoke heaven, I invoke heaven"). The melody of the accompaniment remains the same as in the previous phrases.

The fourth phrase (bars 160-164) changes the key from B major to A minor. Edgardo sings the melody in descending scale: *Se pararcio mai con viene...* ("Let's break up now"), to which Lucia responds with the words: "What a heartbreaking word!". The two go from the earlier happy singing together to short, individual phrases. The mood gradually drops and the sadness deepens.

In the fifth phrase (bars 166-170), Lucia declares: *Il mio cor con te qui resta...* ("My heart goes with you"), the accompaniment melody uses many of the trios from the first part of the piece, which intensifies the musical effect and expresses longing for fleeting moments of happiness. Lucia remembers the promise Edgardo made. The falling scale clearly illustrates their inner experiences (example 12), the lovers must part: "My heart will stay here".

In the sixth phrase (bars 173-176), as Edgardo prepares to leave, Lucia looks at him and calls his name. This phrase contains three consecutive, intermittent intervals of falling fifths, which require particular precision in execution. They symbolize Lucia's sighs, and the intensity of their performance should be chosen according to the artistic interpretation.

As Edgardo mentions his impending departure, it is crucial to pay attention to proper breathing to prepare for the rest of the scene. Bars 176-178 form a code in which the dynamics and intensity of the orchestra gradually diminish, leaving only the string section, gently following the rhythmic pulse. The audience is introduced to a mild and peaceful atmosphere.

Reprise ...*Verranno a te sull'aure...* It is also a lyrical duet between Lucia and Edgardo. The plot of the piece follows closely the previous part, beginning with the

recitative. Lucia's first phrase is then followed by a duet. The composition is maintained in the key of B major, in the metre 4/4, which changes to 3/4 in the measure during the reprise. The structure of the song no longer contains a two-part song, and the tempo changes to moderato. According to the melodic structure of the piece, it can be divided into three parts.

The first part is divided into two periods and four phrases. In bars 192-193 there is a soloist part with light orchestral accompaniment. The first phrase (bars 191-198) features Lucia accepting the fact that Edgardo is about to leave. Filled with worries before his departure she declares:... *Verranno a te sull'aure, i miei sospiri ardenti...* ("They will come to you on the winds, my hot sighs"). The tempo of the score is marked as gradually slowing down, allowing for subtle vocal dynamics to achieve a coherent mood. The soloist should control her breathing and maintain a high position for voice stability in the dynamics of the *piano*. The tempo is triple and has an enhanced rhythmic movement, the melody is softer and more lyrical, in line with the Romantic style. In the second phrase (bars 200-207) Donizetti uses the same compositional technique, emphasizing the musical theme. In bars 204-205, he uses dotted notes, and Lucia's melody shifts to descending scales, giving the mood a more melancholy character.



Example 13. G. Dionizetti, Lucia di Lammermoor, piano score

In the first phrase of the second period, measures 204-211, Donizetti used the technique of homophonic repetition of the sound E2, which emphasizes a calm, thoughtful mood (example 13). The score here is marked with a *legato* line, suggesting the need to preserve the integrity of the phrase. The soloist must pay particular attention to the continuity of breathing, which is necessary to maintain the coherence of the sound even when the melodic line reaches only the G2 note.

The image shows a musical score for the piano accompaniment of Lucia di Lammermoor. It consists of two staves: a vocal line on top and a piano line on the bottom. The vocal line has lyrics in Italian and English. The piano line includes performance markings such as 'f' (forte), 'accel.' (accelerando), and 'Tutti'. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'que-sto pe-gno al-lor, ah! su que-sto pe-gno al-lor, ah! su love thee ev-er-more, ah! I love thee ev-er more, ah! I'. The piano accompaniment features a dense texture of chords and moving lines, with some staccato accents.

Example 14. G. Dionizetti, Lucia di Lammermoor, piano score

In the fourth phrase, Lucia continues to experience the sadness of parting: *Spargi un'amara lagrima, su questo pegno allor...* ("Let down a bitter tear on this memorial"), the inner mood of the heroine is reflected in the melodic line (example 14). The following phrases in bars 222-234 are marked by a faster tempo and crescendo, which adds dynamism and intensity to the composition. After four distinctly sung notes, Lucia immediately begins singing a six-step scale upward under the dense texture of the accompaniment, which is intended to express her determination and unwillingness to give up. Donizetti increases the intensity of articulation by using staccato accents in Lucia's singing. This requires the soloist to sing decisively and steadily in order to maintain coherence.

The second part of the piece, divided into two periods, returns to the original tempo. The first period consists of four phrases, and bars 234-267 are for Edgar's vocal part. Both the vocal melody and the accompaniment remain unchanged from the first section in which Edgardo sings: *Spargi un'amara lagrima, su questo pegno allor...* ("Cast a bitter tear on this memorial"). In bars 268-275, additional phrases appear in which the characters sing together, differing only by a minor third. Bars 276-287 act as a link, introducing a new musical theme.

The image shows a musical score for a piano accompaniment. It consists of three staves. The top two staves are vocal lines with lyrics: "que - sto pe - guo al - lor, yes, I love, yes, I love". The bottom staff is the piano accompaniment, featuring arpeggiated chords and broken chords with elongated melodic lines. The tempo marking "Più Allegro." is present at the beginning and end of the score.

Example 15. G. Donizetti, Lucia di Lammermoor, piano score

The third part of the piece is also divided into two periods, containing four phrases. The first period consists of three phrases (bars 288-315) that continue the same vocal melody as the first part. To distinguish this piece, Donizetti transformed the accompaniment from columnar chords to arpeggio and broken chords with elongated melodic lines. In the third phrase (bars 307-315), a crescendo, long tones, and legato appear, highlighting Lucia's distinctive playing style. In the second period, in the first phrase (bars 316-333), Donizetti uses a repetition of material from the first phrase, introducing a syncopated rhythm. In bar 333, Edgardo and Lucia perform a dynamic, rapid sequence of falling seventh, symbolizing their inseparable love, ending the cadence. This moment is a great challenge for performers and requires rapid breathing and smooth, embedded sound, so that the phrase can be performed in its entirety and the melodies sung in unison (example 15).

Bars 334-382 are the code. Lucia and Edgardo look at each other, holding hands, saying, "Remember, our love is witness to God." The pair perform seven bars with a triple rhythmic accent, reaching the climax of the composition. The soloists should be prepared for maximum expression to perform together the final chorus: addio, addio. There are two pauses at the end of the duet, which requires the performers to carefully finish the phrases, leaving the last tune to the orchestra to enhance the atmosphere. In this beautiful love duet, the two voices are separated by thirds while maintaining almost identical tempo. The entire melodic structure is characterized by exceptional expressiveness and complexity, providing listeners with deep and unforgettable aesthetic experiences.

3.2 Duet Edgardo-Enrico „...Orrida e questa notte...Ashton! Sì, Qui del padre ancor respira...”

Lyrics:

EDGARDO

Orrida è questa notte
come il destino mio!
Sì, tuona o cielo...
imperversate o turbini... sconvolto
sia l'ordin di natura, e pera il mondo...
Ma non m'inganno! scalpitar d'appresso
odo un destrier! – S'arresta!
Chi mai della tempesta
fra le minacce e l'ira
chi puote a me venirne?

ENRICO

Io!

EDGARDO

Quale ardire!...

Astthon!

ENRICO

Sì!

EDGARDO

Fra queste mura
Osi offrirti al mio cospetto!

ENRICO

Io visto per tua sciagura.

EDGARDO

Per mia?

ENRICO

Non venisti nel mio tetto?

EDGARDO

Qui del padre ancora spira

EDGARDO

Horrible is this night
Like my destiny!
Yes, thunder or sky...
Rage or whirlwind ... upset
Be the order of nature, and for the world...
But I am not deceiving! scalpitar d'appresso
I hear a steed! -stopped!
Who ever of the storm
Between threats and anger
Who can come to me?

ENRICO

Me!

EDGARDO

What dare! ...

Astthon!

ENRICO

Yes!

EDGARDO

Within these walls
You dare to offer yourself before me!

ENRICO

I saw for your disaster

EDGARDO

For me?

ENRICO

Didn't you come to my roof?

EDGARDO

Here the Father still breathes
The ineffective shadow ... and it seems to

l'ombra inulta... e par che frema!
Morte ogn'aura a te qui spira!
Il terren per te qui trema!
Nel varcar la soglia orrenda
ben dovresti palpitar.
Come un uom che vivo scenda
la sua tomba ad albergar!

ENRICO

Fu condotta al sacro rito
quindi al talamo Lucia.

EDGARDO

Ei più squarcia il cor ferito!
oh tormento! oh gelosia!

ENRICO

El la è al talamo ascolta!
Di letizia il mio soggiorno
e di plausi rimbombava;
ma più forte al cor d'intorno
la vendetta mi parlava!
Qui mi trassi... in mezzo ai venti
la sua voce udia tuttor;
e il furor degl' elementi
rispondeva al mio furor!

EDGARDO

Oh tormento, oh gelosia!
Da me che brami?

ENRICO

Ascoltami!
Onde punir l'offesa,
de' miei la spada vindici
pende su te sospesa, Onde punir l'offesa,
ma ch'altri ti spenga? Ah! mai
chi dée svenarti il sai!

EDGARDO

So che al paterno cenere
giurai strapparti al core.

ENRICO

Tu!

EDGARDO

tremble!

Death will come to you who breathes!
The earth trembles for you here!
In crossing the horrendous threshold
Ben should be palpating.
As a living man descends
His grave in Albergar!

ENRICO

She was led to the sacred rite
Then to the Thalamus Lucia.

EDGARDO

Ei pierces the wounded heart!
Oh torment! Oh jealousy!

ENRICO

This is at the Talamo Listen!
By Letizia My stay
And it resounded with applause;
But stronger at the heart around
Revenge spoke to me!
Here I dragged ... in the wind
He still hears his voice;
And the fury of the elements
He responded to my fury!

EDGARDO

Oh torment, oh jealousy!
What do you crave from me?

ENRICO

Listen to me!
Where to punish the offense,
The Sword of My Avengers
Hangs over you suspended, where to punish the
offense,
But what else will turn you off? Ah! May
Who dée venarti il sai!

EDGARDO

I know that in the paternal ashes
I swore to the core.

ENRICO

You!

EDGARDO

Si, Quando?

ENRICO

Al primo sorgere
del mattutino albore.

EDGARDO

Ove?

ENRICO

Fra l'urne gelide
di Ravenswood.

EDGARDO

Verrò. si!

ENRICO

Ivi a restar preparati.

EDGARDO

Ivi... t'ucciderò.

ENRICO E EDGARDO

AL primo albore.

O sole più ratto a sorgere t'appresta
ti cinga di sangue ghirlanda funesta,
con quella rischiara l'orribile gara
d'un odio mortale, d'un cieco furore.
o so le più ratto risorgi e rischiara
d'un odio mortale il cieco furor.

EDGARDO

Giurai strapparti il core.

ENRICO

La spada pende su te.

EDGARDO

Fra l'urne di Ravenswood.

ENRICO

All'alba verrò.

ENRICO E EDGARDO

Ah! Farà di nostr'alme atroce governo

gridando vendetta, lo spirto d'Averno
Del tuono che mugge, del nembo che rugge,

più l'ira è tremenda, che m'arde nel cor.

o so le più ratto risorgi e rischiara

Yeah, when?

ENRICO

At first rise
Of the morning dawn.

EDGARDO

Where?

ENRICO

Between the frozen urn
In Ravenswood.

EDGARDO

I'll come. Yes!

ENRICO

There to stay prepared.

EDGARDO

There ... I will kill you.

ENRICO E EDGARDO

At first dawn.

O sun more rat to rise prepares you
Gird thee with blood wreath fatal,
With that light up the horrible race Of deadly
hatred, of blind fury. Or I know the most rat
resurrects and enlightens Of a mortal hatred the
blind fury.

EDGARDO

I swore I would tear your heart out.

ENRICO

The sword hangs over you.

EDGARDO

The Ravenswood ballot box.

ENRICO

At dawn I will come.

ENRICO E EDGARDO

Ah! It will make our souls atrocious
government

Crying vengeance, the spirit of Averno
Of the thunder that roars, of the cloud that
roars,

The more terrible is the anger, which burns in
my heart.

Or I know the most rat resurrects and

d'un odio mortale il cieco furor.

enlightens
Of a mortal hatred the blind fury.



Example 16. G. Dionizetti, Lucia di Lammermoor, piano score

In the storyline, this duet takes place at a pivotal moment in the opera, Edgardo, full of anger and despair, confronts Ashton, who is guilty of intrigue and manipulation, leading to tragic events in Lucia's life. The emotions are tense and the conflict reaches its finale in this intense musical dialogue.

The overall structure can be divided into three parts. The duet begins with an allegro vivace in D minor. The long intro puts the listener in a dramatic mood. The first part consists of two periods, which begin with a five-bar prelude. The accompaniment texture uses tremolo, and the rhythm of the intro is inspired by the storm scene, which is achieved with sophisticated orchestral instrumentation. Instruments mimic the sound of the wind, using bass drums and kettles, stringed trills, piccolo flutes and clarinets. Through the increasing chromatic scales and the powerful chords of the full orchestra, the drama of the stage is further enhanced (Example 16). The addition of instruments mimicking the sounds of a thunderstorm underscores Edgardo's anger and pain. The climax of the story comes when the characters realize their lack of control over the situation and bear the consequences of their actions. The storm is a precursor to upcoming events, a metaphor for the action of external forces beyond human control. The prelude introduces the vocal part in which Edgardo sings with an intense expression of panic and helplessness: "... *Orrida è questa notte, come*

il destino mio..." ("Terrible is this night, like my destiny"). The first four bars of this phrase form an interlude leading to the fifth bar, kept in sixteen bars, which act as a link between the sections of the duet. Then Edgardo sings "... *Imperversa te o fulmini, sconvolto, sia l'ordin di natura, e pera il mondo...*" ("The lightning rages, let the order of nature be disrupted, and let the world perish"), and the texture of the accompaniment changes to a jumping triplet rhythm. At this point Edgardo hears Ashton's arrival, heralding the end of the first period.

The second period clearly contrasts with the first in tonal terms. The texture of the accompaniment develops through the use of modal progressions and repetitions, while changing the direction of the melody. The dialogue between the characters is key here, so when performing, a lot of emphasis should be placed on actually conveying the emotion in their conversation.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line features large interval jumps and a triplet rhythm. The lyrics are: "fre - ma! mor-te o-gn'au - ra te qui spi - ra! il ter- / trea - son! Oh be - ware, lest they con - found thee, Thou art".

Example 17. G. Dionizetti, *Lucia di Lammermoor*, piano score

The second part of the duet begins at a moderato tempo. The interlude, which connects it with the first part, transitions from hex rhythm to dotted notes, which dynamically drives the development of the theme. This part begins with the Edgardo part, which requires a special emphasis on hexadecimals and triples, as shown in Example 17. There are large interval jumps in the melody, so precise vocal position and appropriate respiratory support are key.

108
lan-da fu-ne-sta, con quel-la ri-schia-ra for-ri-bi-le
gain thou shalt par-ry, The morning that dooms thee, the grave that en-

lan-da fu-ne-sta, con quel-la ri-schia-ra for-ri-bi-le
gain thou shalt par-ry, The morning that dooms thee, the grave that en-

Example 18. G. Dionizetti, Lucia di Lammermoor, piano score

A two-bar interlude introduces the third part of the piece. This section is a harmonic repetition for two voices, with an emphasis on precise harmonization, especially in terms of dynamics, to achieve perfect harmony. The vocal parts clearly emphasize the mutual hostility of the characters, and the baritone should contrast with the tenor voice. It is crucial to pay attention to the terminology in the score, especially the sudden intensification of accents on individual words, as shown in Example 18.

The structure of the third part is analogous to the second. The melody is often characterized by a descending scale followed by a phrase leading up through the diatonic scale. These fragments are closely linked and constructed in an imitation style, which is a key element of the coherence of the third part. The composer carefully developed the melody, using chromatics and subtle accents on weak parts of the measure, as well as passages repeating the main theme in a modified form.

The piece ends with six bars, during which it is crucial to maintain full cooperation with the stage partner. The tone and expression must be precise in order to fully convey the meaning of the text, especially at the beginning of the recitative. Acting interpretation should also reflect the deep emotion and drama of the events being portrayed.

3.3 Aria analysis Edgardo: „...Tombe degl’avi miei...Fra poco a me ricovero...”

Lyrics:

EDGARDO

Tombe degl’avi miei,
l’ultimo avanzo
d’una stirpe infelice

EDGARDO

The graves of my ancestors,
The Last Surplus
Of an unhappy lineage

deh! raccogliete voi. Cessò dell'ira
il breve foco Sul nemico acciaro
abbandonar mi vo'. Per me la vita
è orrendo peso! L'universo intero
è un deserto per me senza Lucia!
Di faci tuttavia
splende il castello! Ah! Scarsa
fu la notte al tripudio! Ingrata donna!

Mentre io me struggo in disperato pianto,
tu ridi, esulti accanto
al felice consorte!
Tu delle gioie in seno,
Tu delle gioie in seno,
Io della morte!
Io della morte!

Fra poco a me ricovero
darà negletto avello Una pietosa lagrima
non scenderà su quello!
Ah! Fin degli estinti, ah misero!
Manca il conforto a me!
Tu pur, tu pur dimentica
quel marmo dispregiato:
mai non passarvi, o barbara,
del tuo consorte a lato Ah!
Rispetta almen le ceneri
di chi moria per te.
Rispetta almen le ceneri
di chi moria per te.
Mai non passarvi, to lo dimentica,
rispetta almeno chi muore per te.
Mai non passarvi, to lo dimentica,
rispetta almeno chi muore,
chi muore per te.
O barbara, rispetta almen le ceneri
Ah! di chi moria
di chi moria per te.

Oh! You pick it up. The Wrath ceased
The brief focus on the enemy Acciaro
Abandon me. For me life
That's horrendous weight! The whole
universe
It's a desert for me without Lucia!
Faci however
The castle shines! Ah! Poor.
It was the night of rejoicing! Ungrateful wo
man!
While I languish in desperate tears,
You laugh, you rejoice beside
To the happy wife!
You have joy in your heart,
You have joy in your heart,
I of death!
I of death!

Soon I will be hospitalized
Negletto Avello will give a pitiful tear
He's not going down on that!
Ah! Even the extinct, oh miserable!
I lack comfort!
Tu pur, Tu pur forget
That despised marble:
Never pass by, Barbara,
Of your consort to the side ah!
Respect the ashes
Of those who die for you.
Respect the ashes
Of those who die for you.
Never pass by, you forget it,
At least respect those who die for you.
Never pass by, you forget it,
At least respect those who die,
Who dies for you.
O barbara, at least respect the ashes
Ah! Who dies
Of those who die for you.

Edgardo's Aria "...Tombe degl'a avi miei..." is one of the key moments of Donizetti's opera *Lucia di Lammermoor*. In this gripping monologue, desperate Edgardo expresses his pain, anger, and longing for death. This aria is an excellent example of the bel canto style, in which vocal technique is combined with deep emotional expression. The musical analysis of this fragment allows us to see Donizetti's mastery in operating melody, harmony and dynamics, which together build dramatic tension and show the psychological state of the hero.

The aria takes a two-part form, with a clear division into A and B parts. The whole lasts 103 bars, starting in E major, which in the second part changes to D major. The change in tone is dramatic and highlights the growing emotional tension that fully engages the listener. Also in the narrative context, the transition to D major symbolizes the changes in Edgardo's psyche—from hurt resignation to an outbreak of emotional despair.

219

No 16. "Fra poco a me ricovero .,"
Final Aria.

A place outside the Castle of Wolf's-crag; there is a practicable gateway. An illuminated hall seen in the distance. Tombs of the Ravenswoods. Night.

Maestoso.

Piano. Tutti Cor.

Example 19. G. Dionizetti, *Lucia di Lammermoor*, piano score

The introduction, consisting of the first 22 beats, is dominated by the static harmony and accompaniment of the orchestra, which introduces an atmosphere of tension. The orchestra is dominated by chords in full harmony, including octaves that perform both harmonic and counterpoint functions (Example 19). The vocal melodic line begins with an E major tonic, gradually progressing downward towards the second degree. Such a downward solving of the melody, using the same intervals in

the orchestra, creates the effect of a continuous fall, suggesting an emotional fall of the character (Example 20).

The image shows a musical score for Example 20. It consists of three staves. The top staff is the vocal line, with the lyrics: "In-gra-ta don-na! men-tr'io mi strug-go" and "Un-grate-ful maid-en! While I, de-spair-ing,". The middle and bottom staves are the piano accompaniment, featuring a complex, descending melodic line in the right hand and a more rhythmic, descending line in the left hand.

Example 20. G. Dionizetti, Lucia di Lammermoor, piano score

The image shows a musical score for Example 21. It consists of three staves. The top staff is the vocal line, with the lyrics: "mie - i, l'ul - ti - mo a - van - zo d'u - na stir-pe in fe - li - ce, deh! rac - co - glie - te" and "fa - thers, o - pen your por - tals; I, the last of my kin - dred, am come to rest be -". The middle staff is the piano accompaniment, featuring a complex, descending melodic line in the right hand and a more rhythmic, descending line in the left hand. The bottom staff is a recital line, with the lyrics: "Tom - be deg - la - vi" and "Tomb of my sainted".

Example 21. G. Dionizetti, Lucia di Lammermoor, piano score

The shifting texture in this section—from complex chords to tremolo—heightens the tension, creating an impression of uncertainty and anticipation. The orchestra also has a clear counterpoint conversation between the instruments, which can be interpreted as a symbol of Edgardo's inner dialogue with himself. This orchestral technique is completely subordinated to the expression of the psychological chaos of the hero (example 21). The recital acts as a bridge between the opening part and the proper aria, serving as a narrative function and allowing the performer to expose the full range of emotions. This is a section where vocal technique is fully revealed, as well as the interpretation of words and phrases. The phrase "... Tomba degl'avi miei..." should be said with moderate force, which emphasizes the feeling of sadness and longing. "Senza Lucia", on the other hand, should be sung with more contrast—the first

phrase gently, the second with a stronger accent, creating the effect of growing sadness. The recital allows the full release of the character's emotions and prepares the listener for the dramatic turn of action in the next part of the aria.

Part A of the aria begins in E major, where the vocal melody enters with full force, introducing intense expression. In this piece, the orchestration is mainly based on full chords, which ensures coherence and harmonic stability. However, in the first phrase, a factual change is noticeable: as the vocal melody develops, the orchestra introduces faster passages and changes the way of articulation, which introduces a certain instability and clearly emphasizes the drama of the situation.

In measure 36, the orchestra uses octave intervals in the high registers, which creates a striking contrast to the earlier passive chords. The transition to sixteen in the low parts of the orchestra, while maintaining the basic tones, creates dynamic contrast and leads to the climax of this section. Additionally, here the vocal melody becomes more complex, and the change in orchestral texture heightens the tension, emphasizing Edgardo's inner drama. Part A ends with E major chords, which, despite their harmonic fullness, leave the impression of suspension, which foreshadows the passage to the rest of the aria.

The image shows a musical score for the piano accompaniment of Lucia di Lammermoor. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The score is in E major and 4/4 time. The tempo is marked 'Allegro'. The lyrics are: 'ci - al Di fa - ci tut - ta - vi - a splen - de il ca - stel - lo... Ah!'. A box highlights the vocal line starting with 'Di fa - ci tut - ta - vi - a'. The piano accompaniment features a prominent tremolo in the right hand and a steady bass line in the left hand.

Example 22. G. Dionizetti, Lucia di Lammermoor, piano score

Selected fragment in example no. 22 is the beginning of Part A1, a variation using the main theme of Part A. With the change of tempo to Allegro, there is a change in the character of the melodic line. Use of prefixes and short hexadecimal values with the words'... *Di faci nuttautto splende il castello...* ' (And yet the castle shines with torches) along with the tremolos in the string section underscore

Edgardo's anxiety. The modulation of D minor heralds the emotional transformation of the hero.



Example 23. G. Dionizetti, Lucia di Lammermoor, piano score

The joyful atmosphere of the castle only painfully emphasizes his despair, the composer uses short modulations to better convey these emotions, which gives the music a more intense character. In bars 50-54 (example 23), the following phrases develop through an ascending progression. A parallel climbing accompaniment in the orchestra marks the beginning climax of the recitative-Edgardo's violent outburst of anger. The finale of this dramatic part ends on the dominant chord in D minor, emphasizing the inner tension of the hero.



Example 24. G. Dionizetti, Lucia di Lammermoor, piano score

Beginning in bar 64, the aria can be divided into two parts, B and B1. This is followed by a change of metre to 3/4, the tempo calms down, and the tonality shifts to D major, which is a significant contrast to D minor in the previous part (Example 24). All these compositional procedures serve to emphasize the psychological state of the hero, which seems to be in harmony with his cruel fate: "... *Frà poco a me ricover darà negletto avello...*" Soon this neglected grave will give me shelter.

The most important task in performing this aria is to skillfully and sincerely express the depth of Edgardo's feelings. Phrases must be crafted in a thoughtful way,

skillfully utilizing dynamic and interpretive contrasts between vocal strength and tenderness. The prelude to the aria consists of six bars and begins with an inversion that adds depth to the texture, allowing the recitative to be coherently combined with the aria. The vocal line begins with an upward sextet (a1-fis2) followed by a downward reverse sextet. This technique is also noticeable in Part A, which indicates Donizetti's consistent use of thematic motifs to connect the pieces more closely.

The image shows a page of a piano score for G. Donizetti's Lucia di Lammermoor. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. Performance markings such as 'ritard. a tempo' and 'sp' are present. A red bracket highlights a section of the piano accompaniment in the first system. Handwritten annotations in black ink, including '5', '4', and '2', are visible in the piano part of the first system.

quell - lo!..ah! fin degli estinti, ah! mi. sero!... manca il conforto a me. Tu
 pur tu pur di. men. tica quel mar. modi. spre. gia. to:
 mal non passar. vi. o bar. bara, del tuo consor. te a la. to, ah! ri.

Example 25. G. Dionizetti, Lucia di Lammermoor, piano score

From bar 71 onwards, harmonic changes appear, which, together with the dispersed chords in the instrumental layer, emphasize Edgardo's heightened movement. Rich in syncopations and subtle rhythmic values, the vocal line gives the music an impulsive character and suggests the character's growing emotional agitation (Example 25). In bar 82, the melody culminates in the form of a gripping sigh full of regret on the note of G2.

61

Fra po - co a me ri - co - ve - ro da -

65

-rà ne - glet - to a - vel - - lo u - na pic - to - sa

Example 26. G. Dionizetti, Lucia di Lammermoor, piano score

80

bar - ba-ra, del tuo con-sor - te a la - to, ah! ri -

83

- spet - - ta al - men le ce - ne - ri di chi ma - ria per

Example 27. G. Dionizetti, Lucia di Lammermoor, piano score

Part B1, which begins at the end of bar 82, repeatedly uses musical motifs from Part B (bars 62-82). Already the first phrases beginning before the premeasure in bar 82 strongly refer to the melodic line of the beginning of the aria (Example 26 and 27). The instrumental layer is still in the form of scattered hex chords.

86

te, ri - spet - ta al - men le ce - ne - ri di chi mo - ria per

Example 28. G. Dionizetti, Lucia di Lammermoor, piano score

With the development of the melody, trio groups appear, which in the words "...*Rispetta almen le ceneri di chi morià per tè...*" (Respect at least the ashes of those who will die for you) along with the crescendo and the minimized density of the accompaniment give the performer the opportunity to fully convey the emotion of the hero (example 28).

89 **Poco più animato** (♩ = 84)

te, mai non pas - sar - vi, tu lo di - men - ti - ca, ri - spet - ta al -

fp *cresc.* *con calore*

Example 29. G. Dionizetti, Lucia di Lammermoor, piano score

The finale of the aria heralds an accelerated tempo of poco piu animato in bar 89. The sequence of repeated small hexadecimal groups per second small cis2-d2 in the vocal line helps to increase the intensity of the executive expression (example 29). With each repeated phrase, Edgardo's sense of desperation should deepen, which requires the soloist's full technical and interpretative commitment. The moment of the final cadence in the composer's original recording is very simple, which has become a kind of invitation to vocal invention. In the current performance tradition, the culmination of the aria is the climax on the sound H2.

Based on my vocal experience, the key aspect of performing this aria is to accurately reproduce all the musical nuances, such as *crescendo* and *decrescendo*, while accurately locating the places where they are used. This aria is considered one of the most difficult in the entire tenor repertoire, not only because of the high technical requirements, but also because of the need for a voice with great strength and endurance. An additional challenge is the fact that it is placed in the final part of the opera, when the performers are already physically exhausted and their voices may show signs of fatigue.

In order to perform this aria effectively, I can distinguish two fundamental strategies: breathing preparation and maintaining a high vocal position. There are many moments in the song that are points of change in the vocal register, requiring appropriate breathing preparation. Improper breathing management can lead to vocal cord fatigue more quickly, which is why it is an indispensable element when singing long and demanding arias. Maintaining a high vocal position contributes to reducing the tension of the vocal cords, allowing free and stable sound extraction.

Due to the considerable length of the piece and the high level of difficulty of both parts, it is also necessary to rationally distribute physical energy. This aria requires both expressive vocal power and subtlety in lyrical parts. When performing calm phrases, the vocal cords should be as relaxed as possible, which allows you to prepare for the culminating moments requiring intense vocal effort.

4. Textual, musical and performance analysis of selected vocal parts from the opera *Sorrow*

4.1 Aria analysis,....“Ona skradła moje serce...” (她夺走了我的心)

Lyrics:

涓生:

风儿轻轻槐叶摇动,

我屏住呼吸聆听。

脚步声由远而近,

血液又开始沸腾。

思绪是这般慌乱,

心情是这样激动!

紫藤花快告诉我,

可是子君真的来临?

美丽的紫藤花呀,

你可知道吗?

Juan Sheng:

The wind gently shakes the pagoda tree leaves.

I held my breath and listened.

The sound of footsteps is from far to near.

The blood began to boil again.

Thoughts are so flustered.

The mood is so excited!

Wisteria, tell me.

But Zijun is really coming?

Beautiful Wisteria,

Do you know?

She disturbs the peace of my life.

她扰乱我生活的平静，
夺走了我的心。
啊...
读书像子君在说话，
闭眼又见她的笑容，

如水的目光，
如梦的倩影，
占据了我整个心灵。
今天啊，我要抛掉
这空虚和那寂寞，
为了高尚的爱
勇敢的向她倾吐衷情。

我要采一串美丽的藤花，
献给我最亲爱的人，
挂在她心中。
子君，子君，快来吧子君。

Took my heart away.
Ah...
Reading is like Zijun talking.
Close your eyes and see her smile
again.
Eyes like water,
Like the beautiful image of a dream,
It took over my whole mind.
Today, I want to throw it away.
This emptiness and that loneliness,
For noble love.
Be brave enough to pour out your heart to
her.
I want to pick a bunch of beautiful rattan f
lowers.
To my dearest one,
Hanging in her heart.
Zijun, Zijun, come quickly, Zijun.



Example 30. Shi Guangnan, *Shang Shi*, piano score

"She Stole My Heart", the first aria of Juan Sheng, the hero of the opera *Sorrow* (*Shang Shi*), is an excellent example of the three-part repetition form (ABA1) with a rich musical structure and a clearly outlined key in D major.



Example 32. Shi Guangnan, *Shang Shi*, piano score

The combination of quarters with dots and octaves introduces tension and excitement, reflecting the mood of the hero. In bars 50-53, in the phrase "Zi Jinhua tell me", the melody slows down to a mid-high register (example 32). The composer intends to capture the moment when Juan Sheng asks if Zi Jun is really coming. Afterwards, the tempo of the piece returns to the original, ending on the dominant key of D major in measure 58, using two midnotes with a dot. The next phrase has increased dynamic intensity from *mezzo piano* to *mezzo forte* and ends with a leading sound in D major in measure 74, also with alloyed halfnotes with a dot.



Example 33. Shi Guangnan, *Shang Shi*, piano score

The middle part B has a complementary function. It has a strong lyrical character, and its lyrics are limited to the vocals "啊(A)", which gives it a special expression. In this part, the pitch transitions temporarily to a subordinate dominant and introduces a new rhythm, combining dot octaves and hexadecimals, and an ascending progression from the bass register. The dynamics gradually transition from *mezzo piano* to *crescendo* and then *decrescendo*, ending with a free extension of the sound E2 in bar 91 (example 33).

It is an aria that plays a key role in the portrayal of Juan Sheng in the opera *Sorrow (Shang shi)*. When performing it, the singer should use the technique of *mezza voce*, using deep but controlled breathing to sing softly and evenly. Abdominal muscles must control the diaphragm, providing adequate support and allowing you to sing in a light, natural voice. In the phrase "The blood is boiling again", particular attention should be paid to the word "boil", using a progression rising to the mid-high register. The dynamics of *Forte* help to express the emotions and excitement of the hero. In the phrase "Zi jinhua", the word "hua" should be played *allargando*, with the mouth fully open, so that the sound is clear and clear. The phrase "tell me" should be sung in a pleading tone, expressing the urgent need to get an answer from Zi Jinhua. When singing "But Zi Jun will really come", it is necessary to use a questioning tone to show Yuan Sheng's anxiety. With the words "hua" and "ya", you have to open your mouth completely to get a strong, clear sound.

The second part of the song features a series of vocals "啊 (a)", with the highest sound in the whole aria, suggesting a climax. The melody drops from the high register to the low register and then rises, with constant changes in tempo. When singing the first vocal phrase with *forte* dynamics, the mouth should be opened wide to achieve the full resonance of the mouth and the full sound effect. Then you use a *decrescendo*, going down to the low register. The second half of the melody, 啊 (a), contains an uplifting progression sustained on the *mezzo piano*, which can be sung in semitone, with a gentle accent on the dotted notes.

Juan Sheng, absorbed in thoughts of Zi Jun, can't calm down. In part A1, the soloist may use the same semitone style as in the first part. The phrase "Today I will abandon this emptiness and loneliness" moves to a higher register and has a more exciting melody, indicating Juan Sheng's liberation from previous restrictions. In order to properly portray the hero's experience, it is necessary to sing with greater force, which will emphasize the image of a young man who is full of passion and courage in his pursuit of love. In the code, the composer uses repeated invoking of Zi Jun's name to express the hero's anxious state of waiting for his beloved. The melodic line drops and the dynamic decreases. The first call is a clear quarter, from the sound G2, which should be sung with strong diaphragm support, deep breathing, and the voice set forward as if calling. The second "Zi Jun" is a major third, beginning with the sound lowered by a half-tone to Fis2, with a weaker intensity and a steady flow of breath controlled by the diaphragm. The words "come quickly" should be sung slowly and softly, giving them a pleading tone, which is in contrast to the first "Zi Jun". The last call rises from the dominant to the tonic, and the last sound is long, symbolizing longing for the beloved.

4.2 Duet Zi Jun-Juan Sheng ,,...Wisteria flower..." (紫藤花)

Lyrics:

涓生:

紫藤花，紫藤花，
洁白降紫美如云霞。
为了献给心上的人，
我把你轻轻采下。

子君:

紫藤花，紫藤花，
我们常坐藤萝架下。

Juan Sheng:

Wisteria, wistaria,
White and purple, as beautiful as rosy clouds.
To give to the one in your heart,
I pluck you gently.

Zi Jun:

Wisteria, wistaria,
We used to sit under the vines.
You listen to the words of true feelings wit

你含笑听那真情的话语，

浸着花香飘向天涯。

浸着花香飘向天涯。

飘向那天涯。

涓生与子君：

紫藤花，紫藤花，

爱情的见证心灵的花。

凝聚着多少热泪欢歌，

永在我记忆里垂挂。

紫藤花，紫藤花，

爱情的见证心灵的花。

凝聚着多少热泪欢歌，

永在我记忆里垂挂。

永在我记忆里垂挂。

h a smile.

Drift to the horizon with the fragrance of flowers.

Drift to the horizon with the fragrance of flowers.

Drift to the horizon.

Junsheng and Zijun:

Wisteria, wistaria,

The Witness of Love, the Flower of Soul

How many tears and songs are condensed?

Hang in my memory forever.

Wisteria, wistaria,

The Witness of Love, the Flower of Soul

How many tears and songs are condensed?

Hang in my memory forever.

Hang in my memory forever.

The duet is constructed in a three-part repetition form (AA1A2) in the key of A major and metre 2/4. The composition opens with an 8-bar prelude in the tempo of an andante, distinguished by the use of chords and arpeggio. Bars 9-47 form part A, which consists of two periods: A and A'. The first is Juan Sheng's solo part, which can be divided into two symmetrical, eight-bar phrases, ending in a dominant in bar 24. It is characterized by a smooth, calm melodic line, which, together with a delicate arpeggio accompaniment, underlines the hero's cheerful and joyful mood: "Wisteria flowers ... white and beautiful as clouds ..." (Example 35).

The image shows a musical score for 'Shang Shi' by Shi Guangnan. It consists of three staves. The top staff is for the vocal part (男生) in treble clef, with lyrics '紫藤花, 紫藤花,'. The middle two staves are for the piano accompaniment in treble and bass clefs, with a dynamic marking of *mp*. The bottom staff is for the vocal part (男生) in treble clef, with lyrics '洁白芬芳如云霞。 为了献给她'.

Example 35. Shi Guangnan, *Shang Shi*, piano score

Period A' (bars 25-45) is the solo part of Zi Jun. To emphasize the personality differences between the characters and the desire to establish a common dialogue, the melody of the heroine continues the theme of Juan Sheng but also makes significant changes. The rhythm becomes irregular with the use of syncope, which highlights the girl's restraint and shyness. At the same time, there is an increase in the pitch of the melody matched with Zi Jun's scale, which enhances the dynamics and expression, and contrasts with the color of Juan Sheng. With the words "imbued with the fragrance of flowers and drifting to the end of the world" (Example 36), the rhythm is calmer and the melodic line is softened, which emphasizes the sweetness of Zi Jun's words and her joy after receiving the confession of her beloved. The A' period ends in dominant A major in bar 45 and moves on to the next section after a two-bar interlude.

Example 36. Shi Guangnan, *Shang Shi*, piano score

Like the first part, a1 is divided into two parallel periods: a1 (bars 48-63) and a1' (bars 64-81), which is a structural analogy to the original part A. In the polyphonic structure of the hero duet (Example 37), there is a subtle change in the relationship between the voices. Zi Jun opens the phrase and then Juan Sheng joins it-suggesting an evolution of the previous dynamic, in which it is Zi Jun who takes the active initiative, manifesting his courage and uncompromising expression of love. In the later part of the composition, a polyphonic melody emerges, in which Zi Jun sets the main theme and Juan Sheng serves as counterpoint; The two melodic lines, like echoes, penetrate each other, creating a harmonious picture of love.

Example 37. Shi Guangnan, *Shang Shi*, piano score

The music is constantly evolving, taking the form of Zi Jun's solo aria, whose singing, supported by the subtle accompaniment of Juan Sheng, emphasizes the tendency to continuously progress and rise of the melodic line. The increasing intensity of the sounds symbolizes the deepening of feelings and the transition to the most passionate stage of emotional engagement. By making precise arrangements, the composer gives Zi Jun the role of the main character to show her independent spirit, willingness to accept new ideas and determination to pursue free love, which also indirectly reflects the progressive emancipation of women.

In this section, the melody develops in the form of a two-part canon, where, in bar 76, the voices of the characters meet to end the part on the dominant in bar 81. This ending, at the same time preparing the ground for a repetition, gives the piece a coherent formal whole.

The third part (A2) is a four-part chorus, revealing the composer's intention for a developing vocal texture from one voice in the first part, through two in the middle and four in the last. Repetition A2 does not repeat the melody from A in its entirety, but selectively recalls phrases from period A and the final phrase A', which is structurally reduced. This method of composition makes the music more concise and avoids prolongation. The entire choral part is performed without lyrics, using the syllable "唔 (mu)". It ends on a tonic chord in bar 101, with a 3-bar code (Example 38).

The image displays a musical score for Example 38, consisting of three systems of staves. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked with a fermata and a 'rit.' (ritardando) instruction. The piano accompaniment provides harmonic support with sustained chords. The second system continues the vocal melody and piano accompaniment, with the vocal line ending on a note marked with a fermata and 'rit.'. The piano accompaniment includes dynamic markings of *p* (piano) and *mp* (mezzo-piano) with 'rit.'. The third system shows the final vocal phrase and piano accompaniment, concluding with a tonic chord and a 3-bar code.

Example 38. Shi Guangnan, *Shang Shi*, piano score

A duet requires a smooth melody and a harmonious combination of voices. In some passages, unison singing is used, while in others, everyone sings their own melody. In order to fully express the emotion of the piece, soloists must articulate the lyrics precisely and contrast the tempo and intensity of the singing appropriately. Dialogue between the performers is also important in order to achieve a unity of interpretation, which will allow a coherent performance of the duet and a profound expression of the composer's musical ideas.

4.3 Aria analysis, „...The golden shine of autumn...” (金色的秋光)

Lyrics:

涓生:

秋光啊金色的秋光,
为什么这样短暂?
你刚为寂寞的灵魂
带来一丝温暖,
一切, 一切, 一切,
一切又化作过眼云烟。

我像在夜雾中飘零,
看不见黎明的天边;
我像在荒漠里孤行,
寻不到一溪清泉。

秋光啊金色的秋光,
为什么这样短暂?
你刚把西山红叶染得血一样浓艳

你刚用美好的光束点燃爱的火焰

为什么又像飞驰的流星,
消失得这般突然?

Juan Sheng:

Autumn, golden autumn,
Why is it so short?
You were just a lonely soul.
Bring a little warmth.
Everything, everything, everything,
Everything turned into a passing cloud
again.

I seem to be drifting in the night fog.
Can't see the horizon of dawn;
It's like I'm walking alone in the desert.
I can't find a clear spring.

Autumn, golden autumn,
Why is it so short?
You just dyed the red leaves of the West
ern Hills as bright as blood.

You just lit the flame of love with a beautiful beam of light.

Why is it like a flying meteor?
Disappear so suddenly?

啊秋光啊金色的秋光，
为什么这样短暂？
你不要离去，你不要消散，
你不要离去，你不要消散！
啊秋光啊，金色的秋光，
再照耀再照耀我吧！
我多么渴望你永远照我身边，

永照在我身边，
秋光，秋光，金色的秋光！

Ah autumn, golden autumn,
Why is it so short?
You don't leave, you don't dissipate,
You don't leave, you don't dissipate!
Ah, autumn, golden autumn,
Shine and shine on me again!
How I long for you to shine by my
side,
Shine on me forever,
Autumn, autumn, golden autumn!

The Aria "The golden shine of autumn" is divided into two main parts: A in D major and B in C major. The piece begins with a 14-bar prelude in metre 3/8, at a moderato tempo. The tempo slows down in bar 11, where the melody moves from dominant to subdominant, ending with a free extension in bar 14, preparing the transition to the vocal part.

In bar 15, the meter changes to 2/4, introducing part A, which consists of three periods: A, B and C. Period A (bars 17-38) continues the rhythmic pattern of the introduction, using pauses as intervals between phrases, reflecting the confusion and loss of Juan Sheng's character. This period ends at the sound FIS1. Period B (bars 39-52) begins at a weak bar, with a similar melodic progression as Period A, but with more short pauses and a tighter rhythm. It ends by slowing down the tempo and lengthening the phrase, reaching dominance in bar 52. Period C (bars 53-75) repeats the phrases from the first period at a slower tempo, emphasizing the words "Autumn light, golden autumn light, why is it so fleeting". The music is structurally linked to the earlier parts and ends in a dominant tone.

Part B begins in bar 76 and introduces a change of key from D major to C major. It consists of two periods: D and D1, which are contrasting in nature, although with similar phrases at the beginning and similar rhythm. Period D1 introduces ascending progression and increases dynamic intensity.

The code (bars 107-120) closes the piece by proposing two possible endings: one ending at A2 and the other at E2. The composer uses *crescendo* and *rallentando* to achieve a full and effective ending of the piece.



Example 39. Shi Guangnan, *Shang Shi*, piano score

The aria comes from the scene "Autumn" in the opera *Sorrow (Shang Shi)* and is a moving expression of Juan Sheng's sentimental feelings. This work subtly suggests that the love between Zi Jun and Juan Sheng, like the changing seasons, takes on a melancholy tone. The hero, faced with the depressing atmosphere, expresses his helplessness and longing for the golden glow of autumn that could brighten his life again.

The whole aria is saturated with musical expression of emotion through the use of weakening accents on strong bars, which perfectly conveys the confusion and sadness of the hero. Period A begins with a delicate *piano*, in which the composer masterfully operates dynamics, introducing crescendo and decrescendo to convey the bitterness and anxiety of Juan Sheng (example 39).



Example 40. Shi Guangnan, *Shang Shi*, piano score

In bars 31-34 (Ex.40), the composer uses dot octave pauses, hexadecimals, and combinations of octaves and octave pauses. These musical treatments perfectly convey Juan Sheng's inner helplessness to the situation presented, as he expresses it when he sings: "Everything has turned into a cloud of smoke again".

Example 41 is a piano score in 2/4 time, key of D major. The first staff begins with a piano (*P*) dynamic and the instruction "朦胧地" (mistily). The melody consists of eighth and quarter notes. The lyrics are: "我像在夜雾中飘零 找不到黎明的天边 我像在荒漠里孤行 寻不见一溪清泉。" The second staff continues the melody with a *rit.* (ritardando) marking over the final phrase.

Example 41. Shi Guangnan, *Shang Shi*, piano score

The musical mood of Part B develops on the basis of the previous period. "I am like drifting in the night fog, unable to find the dawn; I am like a wanderer in the wilderness, unable to find a spring of pure water "(Example 41). These phrases perfectly show that Juan Sheng is lost in life, wandering in a state of uncertainty, not knowing how to go on living.

Example 42 is a piano score in 2/4 time, key of D major. It starts with a *moderato* tempo and a *mf* (mezzo-forte) dynamic, with the instruction "恳切地" (earnestly). The melody features a mix of eighth and quarter notes. The lyrics are: "秋 光 啊 金色的秋光 为什么 这样短 暂".

Example 42. Shi Guangnan, *Shang Shi*, piano score

The phrase "Autumn light, golden autumn light, why is it so short" (example 42) appears again, this time with a more complex structure. The melody stops being calm, as in Part A, and the tempo slows down and then speeds up. The dynamics of the *mezzo forte* underline Juan Sheng's growing helplessness at the passing of the short autumn light. His anxiety and incomprehension as to why this glow disappeared so suddenly are clearly audible in the intensification of musical expression.

Example 43 is a piano score in 2/4 time, key of D major. It begins with a *moderato poco piu mosso* tempo and a *f* (forte) dynamic, with the instruction "激情地" (passionately). The melody is more complex, using eighth, quarter, and half notes. The lyrics are: "啊秋 光 啊 金色的秋光 为什么 这样短 暂 ?".

Example 43. Shi Guangnan, *Shang Shi*, piano score

Based on my vocal experience, I would like to offer some thoughts on the interpretation of this aria. In order to accurately convey the mood of a piece, a complete understanding of the composition is essential. In the first phrase, the composer provides guidance on performance, which is intended to help the performer better express the helplessness and loss of Juan Sheng. When singing, the soloist must control his breathing so as to reveal his inner experiences and maintain the delicate dynamics of his voice.

The character of Juan Sheng should have a melancholy expression, and the alternating melodic phrases and accompaniment should create the impression of the hero's dialogue with the autumn light, with which he shares his doubts and sadness. In a phrase where the word "all" is repeated four times, it should be performed according to the duration of octaves with a period, paying attention to the end of the phrase in the strong part of the measure. Analysis of the score shows that the rhythm of the word "everything" is uniform, however, considering the progression of mood and melody, each repetition should be sung differently, taking into account the dynamics and changing tempo, from tension to calm, to express Juan Sheng's helplessness for whom "everything has turned into a cloud of smoke".

The mood of Period B is deepened compared to the previous passage, and the composer recommends performing it "aimlessly", which reflects Juan Sheng's disorientation, seeing no hope for the future. The phrases should be sung in contrast: the first is weaker, the second is stronger, which is intended to convey the inner monologue of the hero.

The compositional clue of Part C is the word "sincerity", Juan Sheng sings "Autumn Light" again, and the momentum is getting stronger and stronger. When singing, pay attention to the dotted eights, especially with words such as "west", "beauty" and "love", which can be gently lengthened. The word "good" is written in two thirty-hundred bars, which take only 1/4 of a bar, so they should be done very quickly. The *mezzo forte* symbol appears several times, symbolizing an emotional outburst, the dynamics of this fragment must be controlled in order to maintain an appropriate emotional progression in the piece.

The second part of the composition is the most emotionally intense and dramatic, and the melody becomes more expressive. The word forte suggests passion, so the voice should be stronger, showing Juan Sheng's emotional excitement. The phrase "don't go away, don't disappear" is repeated twice, first at a leisurely pace and then faster, showing the hero's desire to preserve the autumn light. The next phrase with a falling melody and lamentation in the A2 note, with the intensity of forte and fermata, indicates the peak of restless emotions. The A2 sound is extremely difficult for tenors and requires technical precision and strong respiratory support. When performing, the mouth should be completely opened, the soft palate should be raised, and the resonance of the head should be used to concentrate the voice to achieve the maximum sound intensity.

4.4 Quartet Zi Jun/Juan Sheng/ Male singer/female singer „..Breeze of frost penetrates the heart.” (寒潮透心怀)

Lyrics:

涓生:

她又是这样 凄凉的神情,
她竟变得这样颓唐消沉,

Juan Sheng:

She looked so forlorn again,
She has become so depressed and
depressed.

她丧失了理想和勇气，
她陷进了世俗的平庸。
心绪啊缭乱，迷惘而虚空，
心绪啊缭乱，迷惘而虚空，
迷惘而虚空。

男歌者：

你可知道她的心多么沉痛？
你可知道她负担多么繁重？
爱情已经失去光彩，理想已经
化作幻梦。啊...!
这是谁啊践踏了少女的爱？

这是谁啊毁坏了心中楼台？

冰冷的社会，渺茫的未来。

女歌者：

你可知道她的心多么沉痛？
你可知道她负担多么繁重？
隐隐的隔膜，深深的裂缝，
这是谁啊践踏了少女的爱？

这是谁啊毁坏了心中楼台？

美好的追求已成泡影，严酷的
现实把希望葬埋。啊...!

子君：

看不清啊希望的未来，
忍不住啊隐隐痛苦悲哀，
爱情的花朵不要枯萎，
我该如何把它灌溉？
西风啊乍起，寒潮透心怀，

西风啊乍起，寒潮透心怀。

She lost her ideals and courage.
She sank into worldly mediocrity.
The state of mind, confused and empty,
The state of mind, confused and empty,
Confused and empty.

Male singer:

Do you know how painful her heart is?
Do you know how heavy her burden is?
Love has lost its luster, and ideals have turned
into dreams. Ah

Who is this trampling on the love of a young
girl?

Who is this? Destroyed the heart of the terrace?

Cold society, uncertain future.

Female singer:

Do you know how painful her heart is?
Do you know how heavy her burden is?

Faint diaphragms, deep cracks,

Who is this trampling on the love of a young
girl?

Who is this? Destroyed the heart of the terrace?

The pursuit of beauty has come to naught,
and the harsh reality has buried the hope.

Ah

Zi Jun:

I can't see the future of hope clearly.

I can't help but feel pain and sorrow.

Don't let the flower of love wither,

How can I irrigate it?

The west wind suddenly rises, and the cold
wave penetrates the heart.

The west wind suddenly rises, and the cold
wave penetrates the heart.

The quartet closes the autumn scene and is a key element of the opera, distinguished by its emotional richness and dramatic significance. Its structure is a three-part repetitive form, consisting of repeated phrases. The piece is kept in the key of F-minor, which perfectly expresses the melancholy and confusion of the characters.

After two bars of pause, the voices of Juan Sheng and Zi Jun enter in unison at a medium tempo, maintaining the momentum of the *mezzo piano*. The fluid, long melody expresses the characters' lament over the loss of hope for love and the transformation of their ideals into illusions. This musical phrase allows listeners to deeply feel the character's grief.

In bar 22 there is a change of dynamics to *mezzo forte*, which leads to the climax of the piece with the words: "The mind is confused, lost, the west wind rises, the cold wave penetrates the heart". The melody rises from the mid to high register, and the texture of the accompaniment becomes more complex. The equal octave values are transformed into a trill at octave intervals, which precisely reflects the deep sadness of the characters. The narration of the baritone and mezzosoprano enriches the high register, maintaining the musical coherence of the whole piece. In the final phrase, the dynamics return to *pianissimo*, accurately conveying the bitter mood of the characters

Performing a quartet requires even breathing and proper lifting of the soft palate. A slightly open mouth will help you achieve higher resonance positions, and the whole thing can be sung using only the head register. In bar 28, the lyrics should be sung softer and slower, with sound control at the end of the phrase. Harmonious integration with the four-part structure is key. The breathing should be calm and deep and the voice gentle and consistent, which will better emphasize the gloomy and bitter mood of the main character and make the audience feel the sadness and loss of the character, unable to find a way out.

4.5. Aria analysis, „...A sword piercing my heart...” (刺向我心头的一把利剑)

Lyrics:

涓生:

子君走了，子君走了，
冷清清，孤单单，只有空虚留在身边。
破碎的心失去了知觉，
呼啸的北风把幻梦吹散。

是谁，是谁？是谁在敲门？

是风儿吹动门环。不！
有人在敲门，这声音接连不断，

莫非子君 莫非子君又回转？
啊天哪！是它！被抛弃的狗儿阿随，
在风雪里找回家园。
它冻饿得在发抖，它瘦弱的多可怜，

啊小阿随，小阿随，
你为什么这时候来？
可是来陪我作伴？
啊小阿随，小阿随，
你为什么不进来？
又睁大着恐惧的双眼！
进来吧！进来吧！这里是你的家，
可以避风寒。小阿随，小阿随，
这些天你在哪里飘游，
是否也感到凄冷和孤单。
为什么它战栗的向后退，
突然地转身跑远？啊！
它是来找疼爱它的子君，
把我看作恶魔一般。它在寻找温暖的家

这家已被无形的铁拳砸烂。啊！
它不是小阿随，
是刺向我心头的一把利剑。啊！

Juan Sheng:

Zijun is gone, Zijun is gone.
Alone, lonely, only empty stay around.
The broken heart is unconscious,
The howling north wind blew the dream away.
Who is it? Who is it? Who is knocking at the door?

It's the wind that blows the knocker. Nope!
Someone was knocking at the door, and the sound kept coming.

Is it Zijun? Is it Zijun turning around again?

Oh, my God! It's it! Abandoned dog Sui,

Find your home in the snow.

He was shivering with cold and hunger, and he was so thin and pitiful.

Ah, Sui, Sui,

Why did you come at this time?

Are you here to keep me company?

Ah, Sui, Sui,

Why don't you come in?

Eyes wide in fear again!

Come on in! Come on in! This is your home,

It can avoid the cold. Sui, Sui,

Where are you floating these days?

Do you also feel cold and lonely.

Why does it shudder backward?

Suddenly turn around and run away? Ah!

He came to find Zijun who loved him.

Think of me as a demon. It's looking for a warm home.

This house has been smashed by the invisible iron fist. Ah!

It's not little Sui,

It is a sharp sword to my heart. Ah!

The Aria "The Sword Piercing My Heart" is an extended musical composition, consisting of 143 bars, characterized by a complex structure and an unusual form. The piece can be divided into six periods defined by tonal and metric changes.

The work begins with a 5-bar introduction in Adagio tempo, metre 4/4, in F major. This intro is characterized by a delicate sound of chord vertices, starting with the *piano* dynamics, then developing through a *crescendo* and ending with a *decrescendo*. In bar 6, with a gentle entry, period A begins, ending in bar 16 with a dominant sound of C2, which lasts for the whole bar, followed by a one-bar pause. In bar 18, the meter changes to 2/4, introducing period B. This moment is related to stage drama-Juan Sheng hears a slamming door, thinking that Zi Jun has returned. This period ends with an accompaniment of homophonic harmony. Piece C, stretching from bars 35 to 88, contains the most text. Juan Sheng opens the door and sees his abandoned dog Asui. This scene arouses strong emotions in him, which he expresses by repeating the name of his canine companion. The melody in this part often changes direction and intensity, balancing between *piano* and *forte*, creating dramatic tension, reflecting the hero's disbelief and astonishment. In bar 89, the allegro part begins, with a fast tempo and hexadecimal rhythm, the dynamics changing from *crescendo* to *decrescendo*. This interlude introduces a change of mood, preparing the listener for the next part. Piece D begins in bar 96 with a temporary transition to B major, as suggested by the frequent occurrence of a subdominant tonality, the E note. Measures 107-122 are the E section of the aria. Juan Sheng believes that Asui has come back to look for Zi Jun, who had great feelings for him. However, the loving home was lost with the passing of the beloved. The key in this passage goes to C major. The final period of the piece, beginning at bar 123, returns to the key of F major. To reach the climax of the aria, which is also the climax of the entire opera, the composer uses an octave jump from C2 to C3 with fortissimo intensity, maintaining this sound until the end of the piece, Creating a powerful, emotional ending.

The whole aria is a thoughtful, emotional composition, rich in tonal and dynamic changes, reflecting deep emotions and dramatic twists and turns in the hero's life.

"The Sword Piercing My Heart" is an aria from Act "Winter" in which Juan Sheng expresses his regret and longing for Zi Jun. The composition is saturated with strong emotions and profound drama, building an intense atmosphere of tragedy from the first bars to the end. In terms of compositional techniques, this piece bears considerable resemblance to the aria "The golden shine of autumn". The creator often resorts to the prelude at the beginning of the phrase, and also uses different dynamic marks in the score to speed up the development of the narrative and reflect the complexity of Juan Sheng's emotions.



Example 46. Shi Guangnan, *Shang Shi*, piano score

In the first phrase of the aria presented in Example 46, the two successive melodic lines containing the words "Zi Jun is gone" are based on a dotted rhythm that rises by a quintet. In the ninth bar, a syncopated rhythm on the word "emptiness" emphasizes Juan Sheng's loneliness after the loss of his beloved. The dynamic in section A moves from *piano* to *mezzo piano*, then reaches *forte* on the final note, allowing the protagonist to gradually express his bitterness and anxiety.



Example 47. Shi Guangnan, *Shang Shi*, piano score

The metre of section B changes to 2/4 (Example 47). There are dot octave pauses, hexadecimal pauses and hexadecimal pauses in this part, which perfectly reflect Juan Sheng's response to the sound of a knock on the door. This creative rhythmic structure is perfectly suited to the character's restless emotional state. Juan Sheng thinks that this is Zi Jun's return, which shows his deep longing and love, and the change of momentum highlights the intensity of his expectation.

10 啊 天 哪 是 它 被 抛 弃 的 狗 儿 阿 随 在 风 雪 里 找 回 家 园

Example 48. Shi Guangnan, *Shang Shi*, piano score

In Section C, Juan Sheng eagerly opens the door, waiting for Zi Jun to return, but Asui, the dog he abandoned earlier, appears outside the door. A sense of loss and consternation arises in Juan Sheng's heart. To convey this emotional state, the composer used interval jumps in the melodic line, enhancing the dramatic effect of the piece. In the phrase "My Asui", arpeggio is used, which further reinforces the emotional tension (example 48).

8 它 冻 饿 的 在 发 抖 它 瘦 弱 的 多 可 怜 啊 小 阿 随 小

16 阿 随 ， 你 为 什 么 这 时 候 来 ？ 可 是 来 和 我 做 伴 ？ 啊 小 阿 随

Example 49. Shi Guangnan, *Shang Shi*, piano score

In the phrase "Asui is shivering from the cold, he is hungry and very thin", the composer uses syncopated rhythms on the adjectives "hungry" and "thin" to emphasize the dog's plight. The next two phrases are very lyrical, characterized by a melodic line that develops downwards, creating a descending progression (Ex.49).



Example 50. Shi Guangnan, *Shang Shi*, piano score

In bar 67, a rhythmic motif appears, which refers to the first phrase of the aria, like a musical echo, but with a contrast in the verbal content. In bar 75, a complex rhythm is introduced to emphasize the moment of Asui's call, when Juan Sheng wonders if he is also experiencing the same coldness and loneliness (example 50).



Example 51. Shi Guangnan, *Shang Shi*, piano score

After the interlude, the tempo rapidly increases, reflecting Juan Sheng's rapid heartbeat. When he notices that Asui turns and runs away, his anxiety grows, and in a dramatic call, the composer again uses syncopated rhythms, with the melody rising to the sound of A2. Part E begins at measure 107, where three consecutive phrases (shown in Example 51) are performed at different pitches but at the same tempo. The melodic line, reminiscent of speech, perfectly captures the hero's loss.

At the end of the aria, the composer introduces numerous dotted rhythms that rise upwards, allowing Juan Sheng to express his suffering. By comparing Asui's dog to a sword piercing his heart, he repeats the main musical theme of the aria. The use of triols strengthens the rhythmic structure of the song. The track ends with a dramatic octave jump from C2 to C3, reaching an emotional climax.

This aria, full of intense experiences, is a unique challenge for the voice. From my own vocal experience, I can say that performing it requires not only technical precision, but also deep emotional interpretation to fully capture the drama and complexity of the character's feelings. Its very title, "The Sword Piercing My Heart", suggests its tragic undertone.

The first phrase "Zi jun is gone" contains a rising melody based on a quintet with a dotted rhythm. When singing, the syllable "jun" should be emphasized, strengthening the intensity of pronouncing the beloved's name. The second phrase, "Zi Jun is gone", is more emotionally expressive than the first, using an ascending progression. The next sentence should introduce Juan Sheng's loneliness after Zi Jun's departure, emphasizing the words "cold" and "loneliness" through careful octagonal execution and consistent phrasing. It is also important to pay attention to the clear pronunciation of each word, especially the consonants.

The second part of the aria should be sung with anxiety and sadness. The phrase "who is, who is" is short and concise, the singer should control the rhythm, especially at the hexadecimal pause, paying special attention to the faster melody. There is a *decrescendo* in the phrase "it is the wind that hits the doorbell", and the three words "doorbell" are sung with the same intensity, expressing Juan Sheng's doubts. In bar 24, the tempo picks up a little faster, where the hero denies his own thoughts. The *mezzo piano* designation suggests not to sing too loudly, expressing the hero's negative thoughts. The four words "It seems to be Zi Jun" in bars 27-28 have the same rhythmic pattern as the beginning of the passage, with a change in dynamics from *mezzo piano* to *mezzo forte*. The words "guess" and "Jun" are emphasized, which should be emphasized in singing to reflect the development of Juan Sheng's inner emotions. In the phrase "I think Zi Jun is back again", the tempo slows down so that Zi Jun's name is pronounced longer. Maintaining the G2 sound with the intensity of *Forte* leads the track to a small climax.

The third fragment is lyrical in nature, the slow pace with the use of the technique of *mezza voce* allows to realistically present the emotions of the hero during the reunion with his dog companion. The tone of the voice should be darker and gentler to mimic trembling. The last two phrases "Little Asui, Little Asui" gain even more emotional depth and can be sung in a tearful voice, which adds to their high register expressiveness. In bars 63-66, the words "Eyes wide open from fear" have a falling melody which, along with a syncopated rhythm, expresses Juan Sheng's inner anxiety. In the next phrase, "Come in, come in," the hero invites the dog into the house in a gentle voice. The rhythmic pattern of this phrase is the same as in the first, but the way of singing is different and should be more consistent due to the increased density of the texture of the accompaniment. The acceleration of the tempo highlights the hero's growing nervousness, which is continued in bars 75-78 when Juan Sheng calls Asui's name again. The melody of the next phrase, "Where have you been lately?" It would rise then fall as the pace slows down. Maintained in a high register, the first half of the phrase reaches an emotional climax on G2. The word "where" should be sung at full opening, making full use of resonance. To express the character's deepening sense of loneliness, the *mezza voce* technique can be used again, giving the voice a weepy tone. The word "I feel" is an octave jump, which further highlights the pain of Zi Jun's departure.

The tempo of Part D is a slightly faster allegro, sung with less intensity to express Juan Sheng's loss and embarrassment. The upward melodic line of the word "啊(a)" should be sung consistently and strongly. Syncopated accents in forte dynamics require adequate breathing support and full mouth opening to exploit the full resonance of the voice. The melodic changes in the E part are minor, and the way of singing resembles a recitative style, expressing the hero's inner monologue. The exception is the last phrase, which has a large interval jump and uses dot values to strengthen the rhythm. When singing, the force should be increased, especially in dotted notes, and the word "destroyed" with an accent sign should be sung short and loud, with a clear emphasis on consonants.

The end of the aria is a rising, rich melody, still using a dotted rhythm. Melodic jumps gradually move from a fifth to an octave with crescendo dynamics. In bars 126-129, the word "啊(a)" runs the whole phrase. Interval jumps on dotted eights should be sung consistently and naturally, without sudden stops. The triplets used emphasize the pain of the hero, they are like arrows piercing his heart. The last word "啊(a)" is an octave interval jump from C2 to C3 with *fortissimo* dynamics, it is the moment of the greatest pain that leads the opera to its climax. "High C" is a vocal challenge for any tenor, requiring adequate technical preparation. To make this sound well, you need breathing control, resonance, and muscle support. The mouth should be fully open, allowing free air flow. Making full use of the resonance of the head helps to project sound and provide a rich sound. Effectively combining these elements will allow the soloist to achieve the intended effect, extracting the expressive "high C" that conveys the interpretative intentions of the piece.

Chapter 5. A Comparative Analysis of Lucia di Lamermoor and Sorrow

5.1. Similarities

From the perspective of the libretto, both operas are adaptations of well-known literary works, whose compositions express deep, personal disappointments and reflections on human destiny. Both *Lucia di Lamermoor*, a *bel canto* tragic opera with music by Gaetano Donizetti, based on Walter Scott's novel *Bride of Lamermoor*, and *Sorrow*, inspired by Lu Xun's novel of the same title, take on the theme of tragic love. In both works, the emotional relationships of the characters are destroyed by irreconcilable social and moral realities, leading to a tragic ending. The deaths of the heroines, motivated by regret and feelings of hopelessness, and the fate of the men condemned to life in remorse, constitute a moving critique of the social norms and moral hypocrisy of the time.

In terms of musical genre, both operas are striking examples of lyrical psychological dramas, in which music plays a key role in showing the inner experiences of the characters. *Lucia di Lamermoor* represents the pinnacle of Italian *bel canto* opera, offering rich melodies, deep psychological portraits of characters and harmonic sophistication. *Sorrow*, on the other hand, draws inspiration from Western opera traditions and combines declamatory techniques with the melody characteristic of Chinese ballads, which is an important step in the evolution of modern Chinese opera. This work, with its artistic maturity and unique expressive power, has made a permanent mark in the history of Chinese musical theatre.

Another important aspect of the comparison is the level of performance difficulty of the two works. Both *Lucia di Lammermoor* and *Sorrow* are challenging for singers, requiring extraordinary vocal technique, acting ability and physical endurance. In Donizetti's opera, the tenor and soprano face many complex passages, repetitions and duets, and the culmination of their efforts are the arias "*Fra poco a me ricovero*" and "*Tu che a Dio spiegasti l'ali*", which are among the most difficult in the opera repertoire. In *Sorrow*, on the other hand, the whole four-act opera rests almost exclusively on the shoulders of the two main characters, whose voices must bear the dramatic weight of the whole performance. Their role is not limited to arias, but also includes a significant amount of repetition and declamation, making *Sorrow* one of the most difficult works in Chinese opera literature.

Both operas are characterized by extraordinary musical subtlety and masterful use of means of expression. Donizetti, faithful to the tradition of the Italian vocal school, creates a work in which the drama of the orchestra plays perfectly with the melody of the vocal parts, creating a harmonious whole. On the other hand, Shi Guangnan, regarded as China's "master of melody", creates a composition with unique singing, imbued with emotional tension and subtle harmony. Both creators combine tradition with modernity in a novel way, opening up new perspectives for the development of opera.

In conclusion, both *Lucia di Lammermoor* and *Sorrow* are masterpieces of their operatic traditions, showing not only dramatic love stories but also deep-rooted reflections on human nature, society and the inevitability of destiny.

5.2. Differences

Although both works deal with the theme of tragic love, differences arising from different cultural, historical and social contexts have an important impact on the way they are presented and received. Composers, coming from different eras and backgrounds, occupied different positions in the social hierarchy, which is reflected in the fates of the characters, who experience the pressures of the realities of their time. Consequently, both operas show distinctive characteristics of the eras in which they were created and represent different ideologies.

The Bride of Lammermoor is an opera based on Walter Scott's historical novel, the plot of which draws inspiration from true events. It depicts the complex love-hate relationship between aristocratic families in 18th-century Scotland. The socio-historical context reflects the feudal divisions and class restrictions that were an insurmountable barrier to the characters' love. Donizetti, as a representative of Italian romantic opera, exhibits emotional depth and dramatic character through his music, but his view of the social realities of the time remains limited by his own experiences.

In turn, *Shangshi's* work deals with the problem of the incompleteness of the bourgeois democratic revolution. The author depicts the dramatic situation of the heroine Zi Jun, who gradually realizes that there is no way to escape social restrictions. It shows the need to change the irrational social system, stressing that the only way to avoid such tragedies is to achieve social emancipation. Thus the work becomes a form of rebellion against traditional concepts of love and social roles in feudal society.

Equally important are the differences in the way the two operas are narrated. *Lucia di Lammermoor* is based on historical facts, and the story is told from a third-person perspective. This approach allows the composer's thoughts and views to be expressed indirectly, through music and stage drama. *Sorrow*, on the other hand, uses a first-person narrative, which allows audiences to identify more deeply with the characters' emotions. This kind of perspective makes the audience gradually experience and assimilate the reflections contained in the work.

Musically, the two pieces represent a different approach to composition. *Lucia di Lammermoor* is an example of classic Italian opera, in which Donizetti skillfully uses the melodies and dances characteristic of the style. The structure of the work is based on a recurring musical motif that binds the composition and builds dramatic tension through contrasts between the individual acts.

In turn, *Sorrow* draws inspiration from both Western opera and Chinese musical tradition. Shi Guangnan incorporated elements of Chinese folk songs into his composition, an example of which is the use of the characteristic pentatonic system, which is rarely found in Western operas. As a result, the work presents a unique style, combining elements of Eastern and Western culture, and also contributes to the development of Chinese national opera.

Significant differences are also noticeable in the choralistic area. In *Sorrow*, choral parts are performed behind the scenes, enriching the narrative by subtly complementing the stage dramaturgy. In *Lucia di Lammermoor*, by contrast, the choir plays an active stage role, integrating singing and acting to drive the plot.

In conclusion, the analysis of the two operas reveals important differences stemming from both the historical and social context and the compositional approach. While *Lucia di Lammermoor* represents the classical patterns of Italian opera, *Sorrow* is a synthesis of Western and Eastern musical elements, offering a unique approach to the operatic tradition.

Termination

The present work is an in-depth comparison of the operas *Lucia di Lammermoor* by Gaetano Donizetti and *The Vulture* by Shi Guangnan, showing their importance in a socio-cultural and aesthetic context. The analysis of the two works showed that despite different historical and geographical realities, their dramatic and musical essence seeks a common goal-authentic rendering of human emotions and conditions in the context of imposed social norms.

Both operas, although rooted in different cultural traditions, are distinguished by their deep psychological portrayal of characters and precise dramaturgical construction. The composers used a variety of musical instruments-from Donizetti's melodious, *bel-canto* vocal lines to Shi Guangnan's expressive, dramatic phrases-to create rich portraits of the heroes: Edgardo and Juan Sheng. Each of them expresses different aspects of the human destiny, from the longing for love to the pain of loss and moral conflicts.

The analysis of arias and duets allowed us to show how opera makers construct relationships between characters and develop dramatic plots. The use of contrast between lyrical and dramatic moments, the use of a variety of harmonic and orchestral measures, and the conscious creation of tension make both operas engage the audience and induce reflection on universal values. In addition, a comparison of Donizetti's and Shi Guangnan's compositional styles shows the evolution of opera as a genre, from 19th-century romanticism to modern sonic searches.

The conclusions of this analysis point to the important role of opera as an art form which, irrespective of the time and place of its creation, remains a medium capable of expressing the deepest human emotions. Both *Lucia di Lammermoor* and *The Sorrow*, by reflecting on social problems, love and tragedy, reveal universal truths about human life. The creators of these operas have taken on the challenge of creating music that not only moves, but also provokes deeper reflection on human nature.

In conclusion, the comparison of European and Chinese opera shows both cultural diversity and common characteristics of opera. Despite their stylistic and technical differences, their message remains the same: operatic music is a mirror of social moods and the personal experiences of the characters, as well as a universal language of human emotion and drama. Both operas remain undeniable contributions to the development of musical art, inspiring generations of musicians, scholars and opera lovers.

Bibliography

- Ashbrook, W., *Donizetti And His Operas*, Cambridge University Press. 1983
- Cammarano, S., *Libretto to Lucia di Lammermoor*, Shijie Wenwu Chubanshe, 1999
- Celletti, R., *A History of Bel Canto*, Oxford University Press, 1996
- Celletti, R., *Donizetti e il bel canto*, Torino ED, 2004
- Chen Lufeng, *To commemorate the 160th anniversary of Donizetti's death*, Shijie Wenhua, 2008
- Cui Jianchen, *The Creation of Juansheng in the Opera Sorrow and Analysis of Its Major Parts*, QuFu Shifan Daxue, 2018
- Deng, Yanrui, *Outline of the Content Characteristics of Donizetti's Operas*, Huanghe Zhi Sheng, 2013
- Ding Chao, *Performance and Teaching Analysis of Ensembles in Chinese National Opera-Taking the Duet "Wisteria Flower"* Dangdai Yinyue, 2015
- Donizetti, G., *Autobiografia e lettere. A cura di Eugenio Gara*, Ricordi, 1948
- Art Department of the Ministry of Culture of the People's Republic of China, *Anthology of Chinese Opera Works*, Wenhua Yishu Chubanshe, 2012
- Er Ba, *Donizetti: Lucia di Lammermoor*, Shiting Jishu, 2006
- Iftene, L., *The Semantics and Pragmatics of the Character of Edgardo from Donizetti's "Lucia di Lammermoor"*, Bulletin of the Transilvania University of Braşov, 2020
- Ju Qihong, *Outline of Opera Aesthetics*, Anhui Wenyi Chubanshe, 1991
- Kański, J., *Przewodnik operowy*, Polskie Wydawnictwo Muzyczne, 2008
- Kamiński, P., *Tysiąc i jedna opera*, Polskie Wydawnictwo Muzyczne, 2018

- Lanza G., *Donizetti. Vita, musiche, epoca*, Edizioni del Girasole, 1984
- Li Jinwei, Li Jinyuan, *Shen Xiang's Vocal Teaching Art*, Zhongguo Guangbo Dianshi Chubanshe, 2008
- Li, Hesheng, *On the Artistic Characteristics of the Opera "Sorrow"*, Yinyue Shikong, 2015
- Liang Xiao, *Artistic characteristics of ensembles-an example of opera „Sorrow“*, 2021
- Liu Lu, Cao Ling, *An Analysis of Shi Guangnan's Vocal Works--Taking Opera as an Example „Sorrow“*, Beifang Yinyue, 2018
- Nagel, J. J., *Lucia di Lammermoor: An Intersection on the Oral and Aural Roads. Opera on the Couch*, Routledge, 2022
- QianYuan, Lin Hua, *Introduction to Opera*, Shanghai Yinyue Chubanshe, 2003
- Scott, W., *The Bride of Lammermoor, Our bookstore*, 1979
- Shao Beiyi, *Analysis of the National Character of Shi Guangnan's Opera Creation*, Sichuan Yinyue Xueyuan, 2008
- Shi Guangnan, *Sorrow*, Zhongguo Gewu Juyuan, 1983
- Shi Guangnan, *How I write songs*, Hunan Wenyi Chubanshe, 1991
- Shang Jiazhou, *History of European vocal music development*, Hueyue Chubanshe, 2003
- Su Xia, *Famous composers and works of contemporary Chinese music*, Zhongyang Yinyue Xueyuan Chubanshe, Pekin, 2005
- Sun Tao, *Analysis of the influence of Donizetti's operas on the aesthetic canons of bel cant-the example of the opera "Lucia di Lammermoor"*, Yishu Pingjian, 2017

- Wang Qizhang, *Dictionary of Foreign Music*, Shanghai Yinyue Chubanshe, 2009
- Wang Ziwei, *Scenic analysis of the duet,, Lucia perdona...Sulla tomba*”, 2019
- Wang Cizhao, *Aesthetic Characteristics of Shi Guangnan's Vocal and Lyric Works*, Zhongyang Yinyue Xueyuan Xuebao, 1992
- Wei Ming, *Reflections on Chinese Opera and Musical*, Zhongguo Wenlian Chubanshe, 2008
- Wu Zuqiang, *Donizetti: Lucia di Lammermoor*, Shijie Wenwu Chubanshe 1999
- Wu Zuqiang, *Composition construction and musical analysis*, Renmin Yinyue Chubanshe. 2004
- Xu Jia, *The artistic characteristics of the opera Sorrow and its influence on the development of Chinese opera*, Hunan Shifan Daxue, 2003
- Yang Jing, *Performance analysis of the ensemble from the opera "Sorrow"*, Shandong Shifan Daxue, 2011
- Yu Xianmiao, *Musical Stylistics of the Opera Sorrow*, Dazhong Yishu, 2011
- Yu Jiayang, *Performance analysis of Juansheng's part from the opera "Sorrow"*, Shandong Shifan Daxue, 2016
- Zong Sai, *Analysis of Edgardo's part from the opera "Lucia di Lammermoor" with the example of an aria,, Tombe deglia...Fra poco a me ricovero*, Wuhan Conservatory of Music, 2018
- Zhao Meibo, *The art of singing*, Shanghai Yinyue Chubanshe, 1997
- Zhou Chang, *Composers and works of modern and contemporary Chinese music*, Renmin Yinyue Chubanshe, 2003

- Zhu Jian, *A bright star in the firmament of Italian opera-to commemorate the 200th anniversary of the death of Italian opera composer Donizetti*, Yinyue Aihaozhe, 1997
- Zheng Guodong, *Emotion is the Life of Musical Performing Arts--Performance Analysis of the "The golden shine of autumn" Part of the Opera Sorrow*, Qinzhou Xueyuan Xuebao, 2015
- Editorial Board of the History of Chinese Opera, *History of Chinese Opera Volumes 1 and 2*. Wenhua Yishu Chubanshe, 2012

Internet resources

- Celletti R., *Storia del belcanto*, Oxford: Clarendon Press, dostęp online: WorldCat.org
- Duey P. A., *Bel canto in its Golden Age*, Da Capo Press, dostęp online: Internet Archive
- Hilary P., Toft R., *Bel Canto: A Performer's Guide*, Oxford University Press, dostęp online: Academia.edu
- Jander O., *Bel canto*, w: Stanley Sadie (red.), *The New Grove Dictionary of Opera*, dostęp online: Scribd.com
- Marchesi M., *Bel Canto: A Theoretical and Practical Vocal Method*, Dover, dostęp online: WorldCat.org
- Mattia P., *L'autentico Bel canto italiano si basa sulle VOCALI LIRICHE ovvero l'*, dostęp online: <http://belcantoitaliano.blogspot.com/2020/12/belcanto-italiano-lautentico-bel-canto.html?m=1>

- Niesler A., *Opera w epoce romantyzmu - Historia muzyki nie gryzie*, dostęp online: <https://www.historiamuzyki.pl/opera-w-epoce-romantyzmu/>
- Osborne C., *The Bel Canto Operas of Rossini, Donizetti, and Bellini*, Portland, Oregon: Amadeus Press, dostęp online: WorldCat.org
- Potter J., *Tenor: History of a Voice*, New Haven & London: Yale University Press, dostęp online: [Gale OneFile](http://GaleOneFile)
- Reid Cornelius L., *Bel Canto: Principles and Practices*, Joseph Patelson Music House, dostęp online: WorldCat.org
- Rosselli J., *Singers of Italian Opera: The History of a Profession*, Cambridge: Cambridge University Press, dostęp online: JSTOR
- Rushmore R., *The Singing Voice*, London: Hamish Hamilton, dostęp online: National Library of New Zealand
- Scott M., *The Record of Singing, Vols. 1 and 2*, London: Duckworth, dostęp online: [Internet Archive](http://InternetArchive)
- Sibel C., *Bel Canto: A History of Vocal Pedagogy (Book Review)*, dostęp online: Academia.edu
- Stark J., *Bel Canto: A History of Vocal Pedagogy*, University of Toronto Press, dostęp online: Scribd.com

Acknowledgments

The direction of the research presented in this thesis was gradually clarified during my doctoral studies in Poland, and its final shape was thanks to the valuable guidance of my promoter. This dissertation gathers the results of my academic research in the field of studies, and also represents a theoretical summary of my many years of exploration of vocal art. As long as the unforgettable time of studying in Poland, it was a journey full of effort and hard work for me, and at the same time it was a golden period that will forever remain in my heart. Finishing writing this dissertation I was fully aware that there is still a long road of academic development ahead of me, that this is only the beginning of the arduous searches that I will face.

First of all, I would like to warmly thank my supervisor, Professor Dorota Radomska, for her key comments and guidance at every stage of the work, from the choice of the topic, to the understanding of the issue, the project of the work, methodology, good sources, their use, to the stylistic statements and the smallest details of the dissertation. I would also like to thank the artistic director, Monika Przestrzelska-Polaczek, for her help.

Finally, thank you very much for the opportunity to study at the Friedrich Chopin University of Music, which is a friendly home for music lovers.

to joy, par si schiu - da il ciel per me!
grant, oh, grant one hour of joy!

pian - to, si, s'ap - pre - sta - no per tel!
grant thee, mayst thou nev - er rue this day!

No 4. "Sulla tomba che rinserra,"
Recitative and Duet. - Finale I.

Alice.

Voice.

E-gli sa - vanza! La vi - ci - na so - glia io cauta ve - glie -
I hear him coming, I will stay no longer, but o'er thy safety

Piano.

(re-enters the castle.)

ro.
watch.
Tutti.
Allegro.

Edgar.

Lu - ci - a, per - do - na se ad o - ra i - nu - si - ta - ta io ve - der - ti chie -
For-give me, oh Lu-cy, if at an hour un - wont - ed I have ask'd thee to

de - a: ra-gion pos - sen - te a ciò mi trasse. Pria che in ciel bian-
meet me, but short the moments I yet may tar-ry; when the ear - ly

cheg-gi l'al - ba no - vel - la, dal - le pa - trie spon - de lun - gi sa -
twi-light brightens to morn-ing, from the shores of Scot-land I shall be

Lucy.

Che di-ci!
Oh sorrow!

rò. Pe' fran-chi li-di-a - mi - ci sciol-go le ve - le: i - vi trattar m'è
far. Oursails are set to southward, France will re-ceive us, thither I bear a

Lucy.

da-to le sor-ti del - la Scozia. E me nel pian-to ab-ban-do-ni co-
mission that may re-trieve our country. And canst thou leave me, for thy ab-sence to

Edgar.

sì? Pria di la-sciar-ti A - sthon mi veg-ga - io sten-de-rò pla -
mourn? Ere my de-parture, I'll seek thy brother, There shall be peace be -

Che a-
What

ca - to a lui la de - stra, e la tua de - stra, pe - gno fra noi di pa - ce, chie - de -
tween us, strife be for - got - ten; in pledge of lasting friendship, I then will ask him for thy

Moderato. (agitated)

scol - - - to! Ah no, ri - man - ga nel si - len - zio se -
say'st thou? ah, no, in si - lence let our love yet be

rò.
hand.

Moderato. subito affrett.

affrett. Edgar (ironically) Allegro.

pol - to per or l'ar - ca - no af - fet - to. In - ten - do! Di mia
hid - den; I know 'twere vain to ask him. Thou know'st him! Him who

Fag. Tromb.
and Serpent.

Str.

fp

stir - pe il reo per - se - cu - tor de' ma - li mie - i an - cor pa - go non
vile - ly doth per - se - cute my race, whose un - just fu - ry time nor reason can

fp Tromb.

Adagio.

è! Mi tol-se il pa-dre, il mio retag-gio a-vi-to_ Nè ba-sta? Che brama an-
 turn! He slew my fa-ther, my her-itage he plunder'd,- What would he? Is't not e-

cor quel cor fe-ro-ce e ri-ò? la mia per-di-tain-te-ra? il sangue
 nough? Will but my life-blood suf-fice him, by whose craft I am ruined? E-ternal

Allegro vivace.

Lucy. Edgar. con forza Lucy.

mi-o? E-gli m'o-dia! Ah no! M'ab-bor-re! Cal-ma, oh ciel, quel-l'i-ra e-
 hatred he hath sworn me! Ah no! Oh vengeance! Ah, be calm, thy an-ger

Tutti.

Edgar.

stre-mal Fiamma ar-den-te in sen mi cor-re!
 blinds thee. Fire con-sum-ing with-in me rag-es!

Lucy.

M'o-di! Ed-gar-do!
 Hear me! Oh Ed-gar!

Edgar.
rall.

M'o - di, e tre - ma!
Hear me, and trem - ble!

Brass.

Larghetto.

Sul - la tomba che rin - ser - ra il tra - di - to ge - ni - to - re, al tuo
By the ashes of my fathers, By their tombs, un - wept, un - guarded, On thy

Str. pizz.

Horn

(a cry)

Ah!
Ah! *dolce*

sangue e - ter - na guerra io giu - rai nel mio lu - ro - re; ma hi
kindred e - ter - nal vengeance I have sworn, my vow's re - corded; But I

cresc.

Cl. Fac. and Tynn.

p Hn.

vi - di, e in cor mi nac - que al - tro af - fet - to, e l'i - ra tac - que. Pur quel
saw thee, my heart re - lent - ed, Thoughts of vengeance I then re - pent - ed, But they

Fl. Cl.

vo - to non è in - fran - to, io po - trei, sì, sì, sì, sì, po - trei compir - lo an -
drive me in - to mad - ness, And that vow, ah yes, that vow I may ful - fil it

p

Fag.

colla voce

Deh! ti pla - ca, deh! ti pla - ca, deh! ti fre - na!
 Calm thy an - ger, calm thy an - ger, turn and heed me,

cor!
 yet!

ad Vln. arco.

Vln. pizz.

Cor. & Fag. sustain.

Ah Lu-
 Ah!
 Fl. and Cl.

Può tra - dir - ne, può tra - dir - ne un so - lo ac - cen - to! Non ti
 Though he wrong'd thee, though he wrong'd thee, it was in er - ror! See'st thou

bi - a!
 Lu - cy.

ba - sta la mia pe - na? Vuoi ch'io mo - ra di spa - ven - to?
 not how I am griev - ing? Wilt thou have me die of ter - ror?

Ah! no, no, no,
 Ah! no, no, no,

cresc. -

Ce - da, ce - da o - gn'al - tro af - fet - to, so - lo a -
 Let not ha - tred, not ha - tred in - spire thee, Let a

no!
 no!

rall.

mor t'in-fiammi il pet - to; un più no - bi - le, più san - to d'o - gni voto è un puro a -
no - bler passion fire thee, Ah, in happier days I thought thy love for me thou'dst ne'er for

Pur
Yes, quel
they

secondando

rall.

mor, ah - so - lo a - mo - re t'in - fiam - mi il pet - to, ah,
get, ah, - once I - thought, - in hap - pier days, that thy -

vo - to non è in - fran - to, io po - tre - i, - sì, po -
drive - me in - to mad - ness, And that vow, - ah, - yes, that

cresc. *colla parte*

a tempo

so - lo, sì, so - lo a - mor, ah, - so - lo a - mo - re t'in - fiam - mi il
love thou couldst ne'er for - get, ah - once I - thought, - in hap - pier

tre - i com - pir - lo an - cor, - no, non è in - fran - to, io po -
vow, I'll ful - fil it yet, - ah, yes, they drive - me in - to

a tempo

rall. *a tempo*

pet - to, - ah, - so - lo, sì, so - lo a - mor!
days that thy love thou couldst ne'er for - get! *affrett.*

tre - i, - sì, po - tre - i com - pir - lo an - cor, io po -
mad - ness, and I may ful - fil it yet, yes, I

colla parte *a tempo* *arco.*

un poco Ce - di, ce - di a me, Heed, oh heed what I say,
 trei com-pirle an - cor, si, po- may ful-fil it yet, yes, I

un poco
cresc.

ce - di, ce - di a la - mor! Heed, oh heed what I say!
 trei com-pirle an - cor, an - cor! may ful-fil it yet, my vow!

p *pp*

calando
calando

Allegro.
 Strings.
calando
 Cor. Fag.

(With sudden determination.)
 Edgar. Qui di spo - sae - ter - na fe - de, qui mi giu - ra al cie - lo in - Here, be - fore the face of heav - en, Wilt thou swear to be mine for

Fl. Ob.

nan - te. Dio ci a - scol - ta, Dio ci
 ev - er? Spir - its blest are - nigh to -

Tutti.

ve - de; tem - pio ed a - ra è un co - re a - man - te; al tuo
 hear us, Say thou'rt mine, tho' we parted for ev - er; Here I

(putting a ring upon her finger.)

fa - to u - ni - scojil mi - o: son tuo
 plight thee my faith e - ter - nal, Thine for

Lucy. (giving in turn her own ring to Edgar)

E tua - son - i - o. Ah! sol -
 I'm thine till - dy - ing! Ah! the

spo - - so. Ah! sol -
 ev - - er. Ah! the

Poco più.

tan - to il no - stro fo - co spe - gne - rà di mor - te il gel. A' miei
bliss - ful vow's re - cord - ed, Death a - lone our hearts can di - vide. From all

tan - to il no - stro fo - co spe - gne - rà di mor - te il gel.
bliss - ful vow's re - cord - ed, Death a - lone our hearts can di - vide.

Poco più. Ob. with voices. Cl. Cor. Fag. & Tromb. sustain.

Viol. sustain.

vo - ti a - mo - re in - vo - co, a' miei vo - ti in - vo - co il ciel,
danger, oh be thou guarded, To my pray - er hath heav - en re - plied,

A' miei vo - ti in - vo - co il cie - lo, il ciel, in - vo - co il
From all danger, oh be thou guarded, To my pray'r hath heaven re -

Cl. & Fag.

a' miei vo - ti in - vo - co il cie - lo, in -
From all dan - ger be - guarded for ev - er! ah,

ciel, a' miei vo - ti in - vo - co il ciel, in -
plied, From all dan - ger be - guarded for ev - er,

f *p* *ff*

vo - co il cie - lo, in - vo - co il ciel.
heav'n - to my pray - er now hath re - plied.

vo - co il ciel, in - vo - co il ciel.
heav - en now to my pray'r hath re - plied.

f *p*

Oh pa -
Can I

Se - pa - rar - cio - mai con - vie - ne.
For a while I - now must leave thee.

pp

ro - la a me fu - ne - sta!
live and from thee be part - ed?

Il mio
Of all

Edgar.

cor - con te - ne - vie - ne. Il mio cor - con te - qui re - sta, il mio
joy - thou dost be - reave me. Ah, I quit thee bro - ken - hearted, Yes, I

Lucy. Edgar.

cor con te qui re - sta. Ah! Ed - gar - dol! ah! Ed - gar - dol! Se - pa -
quit thee bro - ken - heart - ed. Ed - gar, ah, be - lov - ed Ed - gar! Yes, be -

cresc.

f *fp*

Lucy, *a piacere*

rar - cio - mai con - vien. Ah! ta -
lov'd one, we must part. Ah! and

col canto

lor del tuo pen-sie-ro ven-ga un fo-glio mes-sag-gie-ro, e la vi-ta fug-gi-wilt thou send a to-ken, That thy faith re-mains un-broken, While I sigh for thy re-

Str. pizz. *p*

Edgar.

ti-va di spe-ran-ze nu-dri-rò. Io di te memo-ria vi-va sempre, o turning? On that hope my heart shall live. While the flame of life is burn-ing, On thy

Lucy.

Moderato assai.
sempre legato

Ah! Ver-ran-za te sul-l'a-u-re i
Ah! When twi-light shad-ows low-er, My
ca-ra, ser-be-rò.
mem-'ry I shall live.

Moderato assai.

pp Str. pizz.

miei so-spi-ri ar-den-ti, u-drai nel mar che mor-mo-ra,
ar-dent pray's as-cend-ing, Will ask that joy on thee may show'r,

Ob. and Str.

fp

le-co de' miei la-men-ti. Pen-san-do ch'io di ge-mi-ti mi
Our days of sor-row end-ing. On sighs and pray's I now shall live, Un-

Fl.

rin. f

pa - sco e di do - lor, spar - gi un' a - ma - ra la - gri - ma su
 til our part - ing's o'er; Ah, let this to - ken say to thee, I

accel.

que - sto pe - gno al - lor, ah! su que - sto pe - gno al - lor, ah! su
 love thee ev - er - more, ah! I love thee ev - er more, ah! I

f accel. Tutti.

string.

que - sto pe - gno al - lor, ah! su quel
 love thee ev - er - more, I love thee

f 3 string.

Tempo I.

pe - gno al - lor.
 ev - er - more!

Ver - ran - no a te sul - l'a - u - re i miei so - spi - ri ar - den -
 When twi - light shad - ows low - er, My ar - dent pray'rs as - cend -

Tempo I.

pp *fp*

ti, u - drai nel mar che mor - mo - ra l'e - co de' miei la - men -
 ing, Will ask that joy on thee may show'r, Our days of sor - row end -

rinf.

ti. Pen - san - do ch'io di ge - mi - ti mi pa - scoe di do - lor,
 ing. On sighs and pray'r's I now shall live, Un - til our part - ings o'er,

accel.

— spar-gi un' a - ma - ra la - gri - ma su que - sto pe - gno al - lor, ah!
 — Ah, let this to - ken say to thee, I love thee ev - er - more, ah!

f accel.

Lucy.

string.

Ah! — si, — su quel pe - gno al
 Ah! — I — love thee ev - er -
 — su — que - sto pe - gno al - lor, ah! — su — que - sto pe - gno al
 — I — love thee ev - er - more, ah! — I — love thee ev - er -

string.

Poco più mosso.

lor, — Ed - gar - de -
 more, — my Ed - gar —
 lor, — ah! — su quel pe - gno al - lor.
 more, — I — love thee ev - er - more.

Poco più mosso.

Il tuo scrit - to sem - pre vi - va la me - mo - ria in me ter -
 While the flame of life is burn - ing, On thy mem - 'ry I shall

Ca - ra!
 Dear - est!

rà!
 live!

Si, sì, Lu - ci - a, sì, sì.
 Ah, dear - est Lu - cy, fare - well!

Ah!
 Ah!

Ver -
 When

Ver -
 When

rall.
p
rall.
p
Fl.
Cl.
rall. pp legato
Fag.

ran - no a me sul - la - u - re i tuoi so - spi - ri ar -
 twi - light shad - ows low - er, My ar - dent prayrs as -

ran - no a me sul - la - u - re i tuoi so - spi - ri ar -
 twi - light shad - ows low - er, My ar - dent prayrs as -

Tempo I.

Vln. Ob. Cl. with voice.
 Harp.

Cor. and Fag. sustain.
 Tymp.

den - ti, u - drò nel mar che mor - mo - ra
 cend - ing, Will ask that joy on thee may show - er,

den - ti, u - drò nel mar che mor - mo - ra
 cend - ing, Will ask that joy on thee may show - er,

fp
 Tymp.

l'e - co de' mie - i la - men - ti. Pen - san - do che di
 Our days of sor - row end - ing. On sighs and pray'rs I

l'e - co de' mie - i la - men - ti.
 Our days of sor - row end - ing.

ge - mi - ti mi pa - scoe di do - lor,
 now shall live un - til our part - ing's o'er.

Edgar. spar - gi su que - sto pe - gno al -
 Ah yes, I love thee ev - er -

Spar-giun' a - ma - ra la - gri - ma su que - sto pe - gno al -
 Ah! let this to - ken say to thee, I love thee ev - er -

lor, ah! su que - sto pe - gno al - lor, ah! su
 more, ah! I love thee ev - er - more, ah! I

lor, ah! su que - sto pe - gno al - lor, ah! su
 more, ah! I love thee ev - er - more, ah! I

que - sto pe - gno al - lor, ah!
 love thee ev - er - more, ah!

que - sto pe - gno al - lor, ah!
 love thee ev - er - more, ah!

que - sto pe - gno al - lor, ah!
 yes, I love, yes, I love

que - sto pe - gno al - lor,
 yes, I love, yes, I love

Più Allegro.

si, al - lor, si,
 thee ev - er - more, yes,

si, al - lor, si,
 thee ev - er - more, yes,

si, al - lor!
 ev - er - more!

si, al - lor! Io par -
 ev - er - more! Fare - well

Lucy.

- to. Ad - di - o.
 then. Ah, fare - well.

Edgar. *rall. non tanto*

a tempo

Ram - men - ta - ti, ne strin - ge il Oiel!
 Re - mem - ber me, thoust plight - ed thy faith!

colla parte

(Lucy retires into the castle.)

Ed - gar - dol
 I am thine.

(Exit Edgar.)

Ad - di - o!
 Ah, fare - well!

Act III.

N^o II. "Qui del padre ancor respira.,"
Storm, Recitative and Duet.

Hall in the Castle of Ravenswood; a rude table and an old arm-chair are the only furniture. At the back a practicable door and an open casement. It is night, and a storm is raging. Edgar is seated by the table, plunged in thought; after a few moments he rises, goes to the window and looks out.

Allegro vivace. **Tutti.**

Piano.

Viole & Timpani.

VI. Fl. Cl. & Cello.

Tromboni & Bassi.

The musical score is written for a full orchestra and piano. It consists of eight systems of staves. The top system shows the Piano part with a treble and bass clef. The second system shows the Violins and Timpani. The third system shows the Violas, Flutes, Clarinets, and Cellos. The fourth system shows the Trumpets and Basses. The fifth system shows the Trombones and Basses. The sixth system shows the Trombones and Basses. The seventh system shows the Trombones and Basses. The eighth system shows the Trombones and Basses. The score includes various musical notations such as notes, rests, dynamics (p, ff, fp), and articulation marks.

Vln. & Ob. Fl. & Cl.

Fag. *rall. un poco*

Allegro.

cresc.

Edgar. Recit. **Allegro vivace.**

Or - ri - da è que - sta not - te co - me il de - sti - no mi - o!
 Dark is the night, and stormy, like to my ad - verse for - tune!

(Thunder is heard)

p

Tymp.

Recit.

Si, tuo - na, o cie - lo, im - per - ver - sa - te, o
 Flash, oh ye lightnings, burst forth a - new, ye

ful - mi - ni_ scon - vol - to sia l'or - din di na - tu - ra_ e pe - rajl
thun - der - bolts, thou tempest, convulsetheheart of na - ture, let all things

Allegro.

mon - do! Ma non m'in - gan - no!
per - ish. But what ap - proaches?

f *p* Viola, Flg. & Cello. *cresc.*

Scal - pi - tar d'ap - pres - so o - donn de - strier! S'ar -
Do my ears de - ceive me? Hoofs sound be - low! A -

rinf.

Recit.

resta! Chi mai del - la tem - pe - sta fra le mi - nac - ce e l'i - ra, chi puote a me ve -
light - ing, who comes in night and darkness, a - mid the rag - ing tempest, to this desert - ed

Allegro.

Henry. (throwing off his cloak.)

Edgar.

ni - re? I - o! Qua - le ar -
mansion? See me! What hath

p *f*

Henry. *Andante.*

di - re! brought thee? Asthon! Ashton! Sil! Ay!

ff *p Strings.*

Edgar.

Fra que - ste mu - ra o - sig - fir - ti al mio co -
 Thou dar'st to brave me, whom thy treacher - ous arts have

Fag. sustain. *Tymp.*

Henry. **Edgar.**

spect - to! lo vi sto per tua scia - gu - ra. Per
 blight - ed? I have come t'avenge my hon - or. Thy

Tutti. *ff*

Henry. *Moderato.*

mi - a? Non ve - ni - sti nel mio tet - to?
 hon - or? Yes I've vow'd I will chas - tise thee.

Brass. *p Strings.*

Edgar

Qui del Here a -

pp *Strings.*

pa - dre an - cor re - spi - ra l'om - bra i - nul - ta e par che
 veng - ing shades sur - round thee Of thy vic - tims, slain by

fre - ma! mor - te o - gn'au - ra a te qui - spi - ra! il ter -
 trea - son! Oh be - ware, lest they con - found thee, Thou art

ren, il ter - ren per te qui tre - ma! Nel var - car la so - glia or -
 come, thou art come in e - vil sea - son! Still my race thou per - se -

ren da ben do - vre - sti pal - pi - tar, co - me un
 cut - est, E'er by wrath - ful pas - sion led, Now my

uom - che vi - vo scen - da la sua tom - ba ad al - ber -
 thresh - old - thou pol - lut - est, Be my ven - geance on thy

pp *co* *a tempo* *ff* *a tempo* *affrett.*

gar, nel var-car la so-glia or - ren da, nel var-car la so-glia or -
 head; Still my race thou per-se - cut-est, still my race thou per - se -

Vin. Oboe Cl.
p tratt. colla parte

ren - da, ben do - vre - sti pal - pi - tar, co - me un uom che vi - vo
 cut-est, By thy wrath-ful pas-sions led, Now my thresh-old thou pol -

ff *p cresc.*

scen-da, co - me un uom che vi - vo scen-da la sua tom - ba ad al - ber -
 lut - est, now my threshold thou pol - lut - est, Be my ven-geance on thy

gar, ad al - ber - gar, ad al - ber - gar, la sua tom - ba, la sua
 head, yes, be my ven-geance on thy head, be my ven-geance, be my

affrett. *cresc.*

a tempo Henry. (with savage joy)

tom - ba ad al - ber - gar! Fu con -
 ven - geance up - on thy head. I am

ff *a tempo* *p*

dot - ta! sa - cro ri-to quin - dial ta - la - mo Lu -
 come to bear thee tidings that the mar - riage is ac -

Edgar.

ci - a. (Ei più squar - cia il cor fe - ri - to! Oh tor -
 completed. (Oh, my heart will rend a - sun - der! Oh dis -

men - to! oh ge - lo - si - a! oh ge - lo -
 trac - tion, oh cru - el for - tune! Thought of dis -

Henry.

El - la è al ta - la - mo.
 Hand and heart she gave

Henry.

si - a!) Eb - ben? eb - ben? A -
 traction!) What wilt thou here? I'll

scol - ta! Di le - ti - zia il mio sog - gior - no e di
 tell thee. While my cas - tie's walls re - sound - ed With the

plau - si - rim - bom - ba - va; ma più for - te al cor d'in -
tones of - mirth and glad - ness, From my heart all joy - re -

ter - no la ven - det - ta, la ven - det - ta mi par - la - va! Qui mi
bounded, For the thought of thee, the thought of thee was mad - ness! Mor - tal

tras - si, in mez - zo ai ven - ti, la sua vo - ce u - dia tut -
ha - tred I have sworn thee, From my fu - ry naught can

tor, _____ e il fu - ror de - g'le - men - ti ri - spon -
save, _____ I'll chas - tise thee, as I scorn thee, And my

affrett. *Tempo I.* *ff a tempo*

de - va al mio fu - ror, il fu - ror de - gli e - le - men - ti, il fu - ror de - gli e - le -
scorn thou shalt not brave; I'll chastise thee, as I scorn thee, I'll chastise thee, as I

tratt. e rall. *p colla parte*

Edgar.

(Oh tor - men - to, oh ge - lo -
(Oh, my heart will rend a -

men - ti ri - spon - de - va al mio fu - ror, il fu - ror de - gli e - le -
scorn thee, And my scorn thou shalt not brave, I'll chas - tise thee, as I

ff *p cresc.*

si - al)
sun - der!)

men - ti, il fu - ror de - gli e - le - men - ti ri - spon - de - va al mio fu -
scorn thee, I'll chas - tise thee, as I scorn thee, and my scorn thou shalt not

ror, al mio fu - ror, al mio fu - ror, il fu - ror de - gli e - le -
brave, no, no, my scorn thou shalt not brave, I'll chas - tise thee, as I

affrett. *cresc.* *s*

Edgar (with haughty impa -
tience.)

men - ti ri - spon - de - va, ri - spon - de - va al mio fu - ror! Da me che
scorn — thee, and my scorn, ah, no, my scorn thou shalt not brave! What dost thou

ff *f*

Henry.

bra - mi? A - scol - ta - mi!
seek here? To chal - lenge thee!

On - de pu - nir l'of - fe - sa,
Yes, I to death de - fy thee:

de' mie - i, de' mie - i, la spa - da -
De - struc - tion, de - struc - tion I have

vin - di - ci pen - de su te so - spe - sa, on - de pu - nir l'of -
sworn to thee, Come to the com - bat fly we, I to the death de -

fe - sa, ma ch'al - tri ti spen - ga, ma - i -
fy thee, None now shall take vengeance on thee,

Edgar.
a tempo

rall. So cheal pa-ter-no ce-ne-re giu-rai strap-par-ti al
Know then, that by my father's tomb to thee I've sworn de-

chi dee sve-nar - ti il sa - i!
None but my - self who have doom'd thee!

a tempo

Allegro.

Edgar (with lofty disdain)

co - re. Si. We
struc-tion. Ay!

Allegro.

Tu! -
Thou!

Tu!
Thou!

Henry. **Meno.**

Quan - do? Al pri - mo sor - ge-re del mat - tu - ti - no al-
meet, then? I'll meet thee when to - mor - row's dawn be-gins to

Tempo I.

Edgar.

Henry.

bo - re. O - ve? Fra l'ur-ne ge - li - de
bright - en. Where? Near to the mould'ring tombs

Edgar.

di Ravenswood. Ver - ro. Si, ver -
of Ravenswood. 'Tis well. Yes, I'll

ro, meet thee there! Henry. *a piacere*

I - via re - star pre - pa - ra - ti.
Soon shall that tomb close o - ver thee.

f colla parte *Maestoso*

I - vi Boast - er! t'uo - oi - de - ro. there thou shalt die. *(oppure)* Al pri - mo al - At dawn to -

Al pri - mo al - bo - re. At dawn to - mor - row.

Marsiale.

bo - re. Ah! O so - - le più rat - to a
mor - row. Ah! The day of my ven - geance no

Ah! O so - - le più rat - to a
Ah! The day of my ven - geance no

Marsiale.
Strings pizz. Cl. and Brass.

sor - ger t'ap - pre - sta, ti oin - - ga di san - gue, ghir -
lon - ger shall tar - ry, Nor swift ret - ri - bu - tion a -

sor - ger t'ap - pre - sta, ti oin - - ga di san - gue, ghir -
lon - ger shall tar - ry, Nor swift ret - ri - bu - tion a -

lan-da fu - ne - sta, con quel-la ri - schia-ra l'or - ri - bi - le en -
 gain thou shalt par-ry, The morning that dooms thee, the grave that en -

lan-da fu - ne - sta, con quel-la ri - schia-ra l'or - ri - bi - le en -
 gain thou shalt par-ry, The morning that dooms thee, the grave that en -

sempre stacc.

ga - ra d'un o - dio mor - ta - le, d'un cie - co fu - ro - re, o
 tombs thee No earth-ly re - sis - tance can lon - ger a - vert. The

ga - ra d'un o - dio mor - ta - le, d'un cie - co fu - ro - re, o
 tombs thee No earth-ly re - sis - tance can lon - ger a - vert. The

rall.

f *p* *rall.*

so - le più rat - to ri - sor - gie ri - schia-ra d'un o - dio mor -
 day of my ven - geance no lon - ger shall tar - ry, No earthly re -

so - le più rat - to ri - sor - gie ri - schia-ra d'un
 day of my ven - geance no lon - ger shall tar - ry, No

a tempo *affrett.*

f *a tempo* *affrett.*

ta sis - - - le il cie - co, il cie - co fu -
 sis - - - tance thy doom now can lon - ger a -

o - dio mor - ta - - le il cie - co, il cie - co fu -
 earth - ly re - sis - tance thy doom now can lon - ger a -

ff

ror. vert. Giu - ra - i strap - -
Ah, yes, to thee I've

ror. vert. par - ti il co - - re.
sworn_ de - struc - - tion.

La
'Tis

Fra
Meet

spa - - da pen - de su - te.
I who have doom'd thee to die.

Pur - ne di Ravens-wood -
me at morn by the tomb.

Al - - l'al - ba ver -
I'll meet thee, be

Ah! — Fa - rà di nostr' al - me a - tro - ce go -
 Ah! — En - san - guined and lu - rid the day is a -
 rò. Ah! — Fa - rà di nostr' al - me a - tro - ce go -
 sure. Ah! — En - san - guined and lu - rid the day is a -

ver - no gri - dan - do ven - det - ta lo spir - to d' A - ver - no. del
 ris - ing, When ha - tred and fu - ry no more need dis - guising, 'Mid
 ver - no gri - dan - do ven - det - ta lo spir - to d' A - ver - no. del
 ris - ing, When ha - tred and fu - ry no more need dis - guising, 'Mid

(The storm is at its height.)

tuo - no che mug - ge, del nem - bo che rug - ge, più
 lightning and thunder I'd rend thee a - sun - der, Though
 tuo - no che mug - ge, del nem - bo che rug - ge, più
 lightning and thunder I'd rend thee a - sun - der, Though

sempre stacc.

l'i - ra è tre - men - da che m'ar - de nel co - re. O
 de - mons of e - vil would shield thee from harm. — The
 l'i - ra è tre - men - da che m'ar - de nel co - re. O
 de - mons of e - vil would shield thee from harm. — The

cie - co fu - ror, d'un cie - co fu - ror, d'un
 long - er a - vert, no, naught can a - vert, no,

cie - co fu - ror, d'un cie - co fu - ror, d'un
 long - er a - vert, no, naught can a - vert, no,

cie - co fu - ror, d'un cie - co fu - ror, d'un cie - co fu - ror, d'un cie - co fu -
 naught can a - vert, no, naught can a - vert, no, naught can a - vert, no, naught can a -

cie - co fu - ror, d'un cie - co fu - ror, d'un cie - co fu - ror, d'un cie - co fu -
 naught can a - vert, no, naught can a - vert, no, naught can a - vert, no, naught can a -

(Exeunt.)

ror!
vert!

ror!
vert!

No 16. "Fra poco a me ricovero."
Final Aria.

A place outside the Castle of Wolf's-crag; there is a practicable gateway. An illuminated hall seen in the distance. Tombs of the Ravenswoods. Night.

Maestoso.

Piano. *Tutti* *f* *p* *f* *p*

Cor. *p* *f* *p*

Vin. *p*

Ob. and Cl.

Fag.

Bass

Vln. and Fag.

Fl.

14047

Edgar.

Tom - be de - gl'a - vi
Tomb of mysainted

Recit.

mie - i, lul - ti - mo a - van - zo d'u - na stirpe infe - li - ce, deh! rac - co - glie - te
fa - thers, o - pen your por - tals; I, the last of my kin - dred, am come to rest be -

vo - i. Cessò del - li - ra il bre - ve
side them. The flame of an - ger hath spent its

a tempo

Recit.

fo - co; sul he - mi - co ac - cia - ro ab - ban - do - nar mi
fu - ry, for my wea - ry spir - it the grave a - lone hath

p

Larghetto.

vo'. Per me la vi - ta è or - ren - do
peace. Why should I lin - ger, naught, naught is

Strings.

p

pe - so! lu - ni - ver - so in - te - ro è un de -
left me, With - out her this world is but a

Fl. 2
Cor. sustain

ser - to per me sen - za Lu - ci - a! Di
des - ert, a des - ert, black and lonely! I

Allegro.

fa - ci tut - ta - vi - a splen - de il ca - stel - lo - Ah! soarsa fu la notte al tri -
see the castle gleaming with fes - tive torch - es; Ah! gladness and rejoicing sur -

pu - dio! In - gra - ta don - na! men - to mi strug - go
round thee! Un - grate - ful maid - en! While I, de - spair - ing,

in di - spe - ra - to pian - to, tu ri - di - e - sul - ti - ao - can - to al fe - li - ce con -
mourning that my hopes have perished, be - side thy chosen con - sort thou art beaming with

Larghetto.

sor-tet pleasure! Tu del-le gio-je in se-no, Thou full of hope and gladness, tu del-le gio-je in thou full of hope and

opp.

lo del-la mor - tel
 die de - spair - ing!

se-no, gladness, io del-la mor - tel
 I die de - spair - ing!

Ob. *pp.*

Larghetto.

po - co a me ri - co - ve - ro da - rà ne-glet-to a - vel - lo,
 earth I bid a last fare-well, The tomb will soon close o'er me,

Cor. *p*

Fag. Tromba and Timp.

Fra
To

u - na pie-to - sa la - gri - ma non scende - rà su quel - lo! ah!
 Friendless, un-weep and un - be-lov'd, No ray of hope be - fore me, ah!

Cor. and Fag.

u - na pie-to - sa la - gri - ma non scende - rà su quel - lo! ah!
 Friendless, un-weep and un - be-lov'd, No ray of hope be - fore me, ah!

Viole and Cello.

rit.

fin de-glie-stin-ti, ah! mi-se-ro! man-ca il con-for-to a
Tears, that are balm for mis-e-ry, Ne'er will be shed for

a tempo

me. Tu pur, tu pur di-men-ti-ca quel
me. For-get for-get a heart be-tray'd, For-

a tempo

mar-mo di-spre-gia-to:
get the grave that hides me,

Mai non pas-sar-vio bar-ha-ra, del
But ne'er, thou false one, near it stray, With

tuo con-sor-tea la-to. Ah! ri-spet-ta al-men le
him whose joy de-rides me. Ah! nor vex the spir-its

ce - ne-ri di chi mo - ria per te, ri-spetta almen le
last re-pose of him who died for thee, vex not the spirit's

rit. ce - ne - ri di chi mo-ria per te! Mai non pas -
last - re - pose of him who died for thee. Ah - yes, for -

p col canto *Poco più*

cresc. *con calore* *rit.* sar - vi, tu - lo di - men - ti - ca, ri - spet - taal - me - no chi muore per
get me, for - get a - heart betray'd, thou false one, vex - not my last - re -

cresc. *col canto*

a tempo te, mai non pas - sar - vi, tu - lo di - men - ti - ca, ri - spet - taal -
pose, Ah yes, for - get me, for - get a - heart betray'd, but oh, thou

fp *fp* *fp*

me - no - chi muo - re, chi muo - re per te, o
false - one, oh - vex not my spir - it's last re - pose, oh

p *Corno*

fp

bar - ba - ra, io - mo - ro per tel
 faith - less maid, I die for thee!

Moderato.

TENOR. (Coming from the Castle)

Chorus.

BASS.

Oh me - schi - na!
 Oh what sor - row!

Moderato.

Oh me - schi - na!
 Oh what sor - row!

Cl.

Horns

Stings and Timp.

Oh fa - to or - ren - do!
 Our hopes are end - ed!

più spe - rar non gio - va o -
 Death in mer - cy soon re -

Oh fa - to or - ren - do!
 Our hopes are end - ed!

più spe - rar non gio - va o -
 Death in mer - cy soon re -

ma - lease her,
 o - ma - il
 re - lease her!

ma - lease her,
 o - ma - il
 re - lease her!

她夺走了我的心（第五曲）

（涓生的咏叹调）

稍快

Piano *mf*

6 中速 *mp*

12 稍快 *p*

18 *mp* 风 儿 轻

24 轻， 槐 叶 摇 动， 我 屏 住 呼 吸 聆 听。

Pno.

她夺走了我的心（第五曲）

30

洞生

脚 步 声 声， 由 远 而 近， 血 液 又

Pno.

36

洞生

开 始 沸 腾。

Pno.

mf

42

洞生

思 绪 是 这 般 慌 乱， 心 情 是 这 样

Pno.

fp *f* *fp*

48

洞生

激 动！ 紫 藤 花 快 告 诉 我，

Pno.

mf *mp*

渐慢

她夺走了我的心 (第五曲)

54 *原速* *mp*

洞生 可是子君真的来临? 美丽的

Pno. *p* *mp*

60 *mf*

洞生 紫藤花呀, 你可知道吗?

Pno. *mf* *mf*

66 *mp*

洞生 她扰乱我生活的平静, 夺走了

Pno. *mp*

72

洞生 我的心。 啊,

Pno.

她夺走了我的心 (第五曲)

78

润生

啊，

Pno.

mp

84

润生

啊， 啊， 啊，

渐慢

Pno.

90

润生

读 书 像 子 君 在

原速

Pno.

p

96

润生

说 话， 闭 眼 又 见 她 的 笑 容，

Pno.

mp

她夺走了我的心 (第五曲)

102

涓生

如 水 的 目 光 ， 如 梦 的 倩 影 ， 占 据 了 我

Pno.

108

涓 生

整 个 心 灵 。

Pno.

fp *mf*

114

涓 生

今 天 啊 ， 我 要 抛 掉 这 空 虚 和 那

Pno.

f *f* *f*

120

涓 生

寂 寞 ， 为 了 高 尚 的 爱

Pno.

mf *mp* *p*

渐 慢

她夺走了我的心（第五曲）

126 *原速*

洞生 勇敢的向她倾吐衷情。 我要

Pno. *p* *p* *mp*

132

洞生 采一串美丽的藤花，

Pno. *mf* *mf*

138

洞生 献给我最亲爱的人，

Pno. *mp*

143

洞生 挂在她心中。 子君，

Pno. *p* *f*

她夺走了我的心 (第五曲)

148

涓生 *p* 渐慢

子君， 快 来 吧

Pno.

153

涓生 原速

子君！

Pno.

158

涓生

Pno.

紫藤花（第十二曲）

（涓生、子君二重唱，合唱伴唱）

慢中速

子君

涓生

Piano

7

子君

涓生

Pno.

13

子君

涓生

Pno.

紫藤花，紫藤花，

洁白绛紫美如云霞。为了献给

紫藤花（第十二曲）

19

子君

涓生

Pno.

心 上 的 人 ， 我 把 你 轻 轻 采 下 。

mp

25

子君

涓生

Pno.

紫 藤 花 ， 紫 藤 花 ， 我 们 常 坐 藤 萝 架

mf

31

子君

涓生

Pno.

下 ， 你 含 笑 听 那 真 情 的 话 语 ， 浸 着 花 香 飘 向 天 涯 ，

p

紫藤花（第十二曲）

37

子君
 浸着花香飘向天涯，飘向那

涓生

Pno. *mp*

43

子君
 天 涯。 紫 藤

涓生

Pno. *mf* *mp* *mp*

49

子君
 花，紫藤花，爱情的见证心灵的花，

涓生
 紫藤花，紫藤花，爱情的见证

Pno.

紫藤花（第十二曲）

55

子君
 凝聚着多少热泪欢歌，永在我

消生
 心灵的花，凝聚着多少热泪欢歌，

Pno.

61

子君
 记忆里垂挂，紫藤花，紫藤

消生
 永在我记忆里垂挂，紫藤花，

Pno.

67

子君
 花，爱情的见证心灵的花，凝聚多少热泪欢歌，永

消生
 紫藤花，爱情的见证心灵的花，永在

Pno.

紫藤花 (第十二曲)

74

子君
在我记忆里垂挂， 永在我记忆里垂挂。

消生
记忆里垂挂， 永在我记忆里垂挂。

Pno.

cresc *mp*

81

子君

消生

S
呀！ 呀！ 呀！

A

T
呀！ 呀！ 呀！ 呀！

B

Pno.

p

紫藤花 (第十二曲)

89

S
A
T
B

哟！ 哟！ 哟！

哟！ 哟！ 哟！

Pno.

渐慢

97

S
A
T
B

Pno.

p *mp* *p* *pp*

金色的秋光（第二十五曲）

（涓生的咏叹调）

中速

Piano

p

Detailed description: This block shows the first six measures of the piano introduction. The music is in G major and 3/8 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a simple accompaniment. The dynamic is marked *p* (piano).

7

Pno.

mp

渐慢

Detailed description: This block shows measures 7 through 12 of the piano introduction. The right hand continues the melodic line with some slurs. The left hand has a more active accompaniment. The dynamic is marked *mp* (mezzo-piano). The tempo marking "渐慢" (ritardando) is placed above the staff.

13

涓生

慢中速，失望地

p

秋 光 啊 金 色 的 秋

Pno.

mp

Detailed description: This block contains the vocal entry and piano accompaniment for measures 13 to 18. The vocal line (涓生) begins at measure 13 with the lyrics "秋 光 啊 金 色 的 秋". The tempo and mood are marked "慢中速，失望地" (Andante, disappointedly). The piano accompaniment (Pno.) features a complex texture with triplets and chords. The dynamic is marked *p* for the vocal and *mp* for the piano.

19

涓生

光， 为什么这样短暂？

Pno.

simile

Detailed description: This block contains the vocal entry and piano accompaniment for measures 19 to 24. The vocal line (涓生) begins at measure 19 with the lyrics "光， 为什么这样短暂？". The piano accompaniment (Pno.) continues with a similar texture to the previous block, featuring triplets and chords. The dynamic is marked *simile* (simile).

金色的秋光（第二十五曲）

25

涓生

你刚为寂寞的灵魂 带来一丝温暖，

Pno.

31

涓生

一切， 一切， 一切， 一切 又化作 过眼云

Pno.

37

涓生

朦胧地 *p* 烟。 我像在夜雾中飘零，

Pno.

43

涓生

看不见 黎明的天边： 我像在荒漠里孤行，

Pno.

金色的秋光（第二十五曲）

49 *渐慢* *mf* 中速，恳切地

涓生 寻不到 一溪清泉。 秋 光 啊

Pno. *mp* *mf*

55 *mf*

涓生 金 色 的 秋 光， 为 什 么 这 样 短 暂？ 你 刚 把

Pno. *mf*

61 *mp*

涓生 西 山 红 叶 染 得 血 一 样 浓 艳 你 刚 用 美 好 的 光 束 点 燃 爱 的

Pno. *mp*

67 *mf* *渐慢*

涓生 火 焰 为 什 么 又 像 飞 驰 的 流 星， 消 失 得

Pno. *mf*

金色的秋光（第二十五曲）

73 *f* 快中速，激情地

涓生 这般突然？ 啊秋光啊，金色的

Pno. *mf* *mp*

79 *mp* *mf*

涓生 秋光，为什么这样短暂？ 你不要

Pno. *p* *mp*

85 渐慢

涓生 离去，你不要消散，你不要离去，你不要消散！

Pno. *p*

91 原速 *f* *mf*

涓生 啊秋光啊，金色的秋光，再照耀，

Pno. *mf* *mp* *p*

金色的秋光（第二十五曲）

97 *mf*

涓生 再照耀我吧！我多么渴望你，永照我

Pno. *mp* *mf*

103 渐慢，祈求地 *mp* *p*

涓生 身边，永照在我身边。秋光，

Pno. *mp* *p* *p*

109 *pp* 再渐慢

涓生 秋光，金色的秋

Pno.

115 中速略快 渐慢 *ppp*

涓生 光！

Pno. *pp* *ppp*

注：从结尾倒数第八小节次强拍处开始，可按第二声部演唱。

寒潮透心怀（第二十九曲）

（子君、涓生、男女歌者重唱）

中速

mp

涓生
她又是这样 凄凉的神

男歌者
你可知道她的心多么沉痛？

Piano

7

涓生
情， 她竟变得 这样颓唐消

女歌者
你可知道她的心多么沉痛？

男歌者
你可知道她负担多么繁重？

Pno.

13

涓生
沉， 她丧失了 理想和勇气，

女歌者
你可知道她负担多么繁重？

男歌者
爱情已经 失去光

Pno.

寒潮透心怀（第二十九曲）

19

涓生 她 陷 进 了 世 俗 的 平 庸。

女歌者

男歌者 彩， 理 想 已 经 化 作 幻 梦。

Pno.

24 *mf*

涓生 心 绪 啊 缭 乱， 迷 惘 而 虚 空，

女歌者 隐 隐 的 隔 膜，

男歌者 *fp* 深 深 的 啊！

Pno.

29 *mf*

涓生 心 绪 啊 缭 乱， 迷 惘 而 虚 空，

女歌者 裂 缝， 隐 隐 的 隔 膜，

男歌者 啊！

Pno. *mp*

寒潮透心怀（第二十九曲）

34

涓生
迷 惘 而 虚 空。

女歌者
深 深 的 裂 缝。

男歌者
啊！

Pno.

39 *mp*

子君
看 不 清 啊 希 望 的 未

女歌者
这 是 谁 啊 践 踏 了 少 女 的 爱？

男歌者

Pno.

44

子君
来， 忍 不 住 啊 隐 隐

女歌者
这 是 谁 啊 毁 坏 了 心 中 楼 台？

男歌者
这 是 谁 啊 践 踏 了 少 女 的

Pno.

寒潮透心怀（第二十九曲）

49

子君
痛苦悲哀， 爱情的花朵

女歌者
美好的追

男歌者
爱？ 这是谁啊毁坏了心中楼台？

Pno.

54

子君
不要枯萎， 我该怎么 把它灌

女歌者
求 已成泡影， 严酷的现实把

男歌者

Pno.

59 *mf*

子君
溉？ 西风啊乍起，

女歌者
希望葬埋。

男歌者
冰冷的社会，

Pno.

寒潮透心怀 (第二十九曲)

64

子君 *mf*

女歌者 *fp*

男歌者

寒潮透心怀， 西风啊乍起，

啊！ 啊！

渺茫的未来， 冰冷的

Pno. *mp*

69

子君

女歌者

男歌者

寒潮透心怀， 寒潮透心

啊！

社 会， 渺 茫 的

Pno.

73

子君

女歌者

男歌者

怀。

未 来。

Pno. *p* *mp*

紧接下曲

刺向我心头的一把利剑（第四十二曲）

（涓生的咏叹调）

慢速，茫然的

涓生

Piano

5

涓生

Pno.

9

涓生

Pno.

13

涓生

Pno.

子君走了，子君走了，冷清清，孤单单，

只有空虚留在身边。破碎的心失

去了知觉，呼啸的北风把幻梦吹散。

刺向我心头的一把利剑（第四十二曲）

17 *mp*

消生

是谁，是谁？ 是谁在敲门？

Pno. *mf* *mp*

21 渐慢 *p* *mp* 比中速略快

消生

是风儿吹动门环。 不！

Pno. *p* *mf*

25 *p* *mf*

消生

有人在敲门， 这声音接连不断， 莫非子君

Pno.

29 *f* 渐慢

消生

莫非子君 又回 转？

Pno. *f* *mp* *f*

刺向我心头的一把利剑（第四十二曲）

33 *mp*

消生 啊 天

Pno. *mp*

37 *p* *mf* *mp*

消生 哪！ 是 它！ 被 抛 弃 的 狗 儿 阿 随 在

Pno. *p* *mp*

41 *渐慢* *p*

消生 风 雪 里 找 回 家 园。 它

Pno. *mp*

45 *突快*

消生 冻 饿 得 在 发 抖， 它 瘦 弱 得 多 可 怜， 啊

Pno. *fp* *mp*

刺向我心头的一把利剑（第四十二曲）

49

涓生 小阿随， 小阿随， 你

Pno.

53

涓生 为 什 么 这 时 候 来？ 可 是 来 和 我 作 伴？

Pno.

57

涓生 啊 小 阿 随， 小 阿 随，

Pno.

61

涓生 你 为 什 么 不 进 来？ 又 睁 大 着 恐 惧 的 双

Pno.

刺向我心头的一把利剑（第四十二曲）

65 *mp* 稍快些

洞生 眼！ 进 来 吧！

Pno. *p* *mp*

69 *mf*

洞生 进 来 吧！ 这 里 是 你 的 家， 可 以

Pno. *mf*

73 *f*

洞生 避 风 寒。 小 阿 随，

Pno. *f*

77 *mf* 渐慢

洞生 小 阿 随， 这 些 天 你 在 哪 里

Pno. *mf*

刺向我心头的一把利剑（第四十二曲）

81

涓生 *mp*

飘 游， 是 否 也 感 到

Pno. *mp*

85

涓生

凄 冷 和 孤 单。

Pno. *p*

89 突快

涓生

Pno. *mp* *mf*

93 快中速 *mp*

涓生

为 什

Pno. *p*

刺向我心头的一把利剑（第四十二曲）

97

消生

么 它 战 栗 地 向 后 退 ， 突 然 地

Pno.

101

消生

转 身 跑 远 ？ 啊 ！ 啊 ！

Pno.

105

消生

稍 慢 *mf*

它 是 来 找

Pno.

109

消生

疼 爱 它 的 子 君 ， 把 我 看 作

Pno.

刺向我心头的一把利剑（第四十二曲）

113

洞生

恶 魔 一 般 。 它 在 寻 找

Pno.

117

洞生

温 暖 的 家 ， 这 家 已 被 无

Pno.

121

洞生

形 的 铁 拳 碰 烂 。 啊 ! 啊 !

稍 快 些

Pno.

p

125

洞生

啊 !

Pno.

mp

刺向我心头的一把利剑（第四十二曲）

129 *渐慢*

洞生 它不是小阿随，是刺向我心头的

Pno. *mf*

133

洞生 一把利剑。

Pno. *f*

137 *突快*

洞生 啊！

Pno. *ff*

141

洞生

Pno.