



# Don Carlo

## O don fatale

G. Verdi

Moderato

The piano introduction consists of three measures. The first measure is a whole rest. The second and third measures feature a rhythmic accompaniment in the right hand with eighth notes and a bass line in the left hand with quarter notes. The key signature is three flats (B-flat major/D minor) and the time signature is common time (C).

Allegro giusto ♩ = 84

*con passione*

The first system of the vocal entry includes the vocal line and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment starts with a whole rest in the right hand and a half note in the left hand, then continues with a rhythmic accompaniment. A piano (*p*) dynamic marking is present in the piano part.

O don fa - ta - le.                    o don cru - del,                    che in suo fu -  
 Oh, fa - tal dow - er,                    oh, cru - el gift,                    That in their

The second system of the vocal entry includes the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a rhythmic accompaniment. A triplet marking (*3*) is present in the vocal line.

ror - mi fe - ce il cie - lo! Tu che ci fai -                    Si va - ne al -  
 fu - ry the heavens did grant - me! Thou who canst make us                    so vain and

te - re, ti ma - le - di - co, ti ma - le - di - - co. o mia bel -  
 haughty, My curse is on thee! Yea, curs - es for my beau - ty

*Più mosso*

ta! Ver - sar, ver - sar sol pos - so il pian - to, Spe - me non  
 bright! With bit - ter tears my heart is riv - en, Hope nev - er

ho, sof - frir do - vrò Il mio de - lit - to è orri - bil  
 comes in sor - row's night! My crime so great, though my life - be

tan - to, Che can - cel - lar mai nol po - trò. Ti ma - le -  
 giv - en, To can - cel that no torture might. My curse is

di - co. ti ma - le - di - co, o mia bel - tà! Ah! ti ma - le -  
 on thee, my curse is on thee, O beauty bright! Ah! my curse is

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "di - co. ti ma - le - di - co, o mia bel - tà! Ah! ti ma - le - on thee, my curse is on thee, O beauty bright! Ah! my curse is". The piano accompaniment consists of two staves (treble and bass clefs) with a forte (*f*) dynamic marking. The piano part includes triplet markings over the vocal line.

di - co, o mia bel - tà!  
 on thee, O beau - ty bright!

The second system continues the vocal line with the lyrics: "di - co, o mia bel - tà! on thee, O beau - ty bright!". The piano accompaniment features a *ff* (fortissimo) dynamic marking and includes triplet markings over the vocal line.

Andante  $\text{♩} = 84$  *cantabile*

O — mia re -  
 O — Queen a -

The third system is marked "Andante" with a tempo of 84 quarter notes per minute and "cantabile". The lyrics are: "O — mia re - O — Queen a -". The piano accompaniment is marked *p* (piano) and features a *p* dynamic marking in the right hand.

gi - na, io t'im - mo - la - i Al — fol - le er  
 dor - ed, I sac - ri - ficed thee, O — fool - ish

The fourth system continues the vocal line with the lyrics: "gi - na, io t'im - mo - la - i Al — fol - le er dor - ed, I sac - ri - ficed thee, O — fool - ish". The piano accompaniment features a forte (*f*) dynamic marking and includes triplet markings over the vocal line.

*pp* 3

ror — di — que — sto cor! So — lo in un  
 er — rer of this lov — ing heart! In — some lone

*f* 3

chio — stro al — mon — do o — ma — i Po — trò — ce —  
 con — vent where none can find me, I — can — con —

*pp*

lar il — mio do — lor. Ohi — mè! ohi —  
 ceal my — wild de — spair. A — las! a —

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mè! O mia re — gi — na, so — lo in un  
 las! O Queen a — dor — ed, In — some lone

chio - stro al mon - do o - ma - i Po - trò ce - lar  
 con - vent where none can find me, I can con - ceal

*string.* *3*  
*string. col canto*

il mio do - lo - re; Ah! so - lo in un chio - stro al mon - do o -  
 my wild de - spair; Ah! in some lone convent where none can

*cresc.* *3*  
*largamente*

mai Po - trò ce - lar il mio do - lor!  
 find me, I can con - ceal my wild de - spair!

*3* *3*  
*Allegro agitato*  $\text{♩} = 152$   
*f*

Oh ciel! e  
 Oh, heav'n! and

*f*

Car-lo... a morte do-ma-ni... gran  
 Car-lo... condemned to-morrow... great

*p*

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Dio,... for-se an-drà! heavns! he may be!

*cresc.*

Ah! un dì mi re-sta. la spe-me m'ar-  
 Ah! one day is left me, 'Tis hope sweet-ly

*col canto*

*f*

ri-de! Sia be-ne-det-to il  
 dawn-ing! Ah! thanks to heav'n be

*lunga*

*con slancio*

*f*

*col canto*

ciel, be - ne - det - to il ciel! Lo - sal - ve - rò! Un di mi  
 giv'n, thanks to heav'n be giv'n, I'll save him yet! One day is

re - sta, un di mi re - sta, ah si - - a bene - det - to il  
 left me, one day is left me, Ah! thanks to heav'n, yes, thanks to

ciel, heav'n, lo - sal - ve - rò!  
 I'll save him now!