

**ARIA**  
**Andante maestoso**

Co - me scoglio im -  
Strong - ly found - ed, a

mo - to re - sta con - tra i ven - ti e la tem -  
mar - ble tow - er, safe - ly guard - ed from ev - 'ry

## Allegro

pe-sta, e la tem - pe - sta, co - si ognor quest'  
 foe and hos-tile pow-er, so my heart, for-

al - ma è forte nel - la fe - de, e  
 ev-er faith-ful, bears an ar-mor no

nell' a - mor. Con noi nac - que  
 force can rend. It is love, com-

quel la fa - ce, che ci pia - ce, e -  
 plete, un - fail - ing, bring - ing joy and

*cresc.*

ci con - so - la; e po - trà la morte  
 sweet-est com - fort, o - ver e - vil force pre-

so - la, la mor - te so - la,  
vail - ing, for - ev - er pre - vail - ing,

far che can - gi af - fet - to il cor,  
love that on - ly death can end,

far che can - gi, far che can - gi af - fet - to il cor, far che  
love that on - ly, love that on - ly death can end, love that

can - gi af - fet - to il cor,  
on - ly death can end.

- - - to il cor,  
can end.

Co - me scoglio im - mo - to re - sta con - tra i  
 Strong - ly found - ed, a mar - ble tow - er, safe - ly

venti e la - tem - pe - sta, co - sì u -  
 guard - ed from hos - tile pow - er, so my

gnor quest'al - ma è forte nel - la fe - de e  
 heart, for - ev - er faith - ful, bears an ar - mor no

nell' a - mor, nella fe - de e nell' a - mor.  
 force can rend, bears an ar - mor no force can rend.

*cresc.*

Più Allegro

*Rispet - ta - te, a - nime in -*  
 You will nev - er win our

*grate.*  
 da - vor.

*questo e - sempio di co -*  
 Bear the truth with res - ig -

*stan - za.*  
 na - tion.

*e u - na bar - bara spe - ran - za non vi*  
 We are proof a - gainst temp - ta - tion, we are

*ren - da auda - ci an - cor,*  
 deaf when you im - plore,

*e u - na bar - bara spe - ran - - -*  
 we are proof a - gainst temp - ta - - -

za lion. non vi ren da du  
Cast your i- dle

da ci an cor, non vi ren da au da ci an  
hopes a- way, cast your i- dle hopes a-

cor, non vi renda audaci an cor, non vi  
wey. There is noth- ing more to say. We are

renda au da ci an cor, non vi ren  
deaf when you im- plore we are faith-

da au da ci an cor, au  
ful ev- er- more, for-

da - ci an - cor, au - da - ci an -  
ev- er- more, for- ev- er-

*sp* *sp* *cresc.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "da - ci an - cor, au - da - ci an -" with syllables "ev- er- more, for- ev- er-" written below. The piano accompaniment is written in two staves (treble and bass clefs). The first two measures are marked *sp* (sforzando), and the third measure is marked *cresc.* (crescendo). The piano part features a rhythmic pattern of eighth and sixteenth notes.

(The women start to leave: Ferrando and Guglielmo try to detain them.)

*cor.*  
*more!*

*f*

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats, containing a whole rest. The piano accompaniment is written in two staves (treble and bass clefs). The first measure of the piano part is marked *f* (forte). The piano part features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.