

# E disse in cuore Isotta

from *Parisina*

*Parisina d'Este, married to an Italian marquis, has a doomed love affair with his son. In this aria, she imagines herself as another doomed lover, the legendary Isolde. Tristan calls her, and together they rush to death, and to eternity.*

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**Drammaticamente** ♩ = 100

**p**  
E dis - se

**f** **ff** **p**

in cuo-re I sot - ta: «Or don-de sa - le tan-ta me - lo - di - a?» E

**f** **rfz**

**ff** **Più lento** **p**  
su - bi-to s'ad-die-de: «È Tri-sta-no! Qual

*dolce*

già nel-la fo - res - ta ei mi fin - ge - a le

*p dolce*

**Poco più lento ancora** *più f*

vo - ci de-gli uc-cel - li per

*Red.*

*f* *p* *pp*

me ra - pi - re in gio - ia. Or par - te, or par - te!

*f* *p* *pp*

rit. . . . . A tempo, un poco più lento

*mp*

Si la - gna co-me l'u-si-gno-lo

*mp*

quan - do com-mia-te pren - de chè la sta - te muo - re.

Mio dol ce a-mi - co, più non u - di - ro!>

accel. . . . .

*p*

E in grande ar - do - re il can-to più sa-li - va.

*p*

**Più vivo, non troppo**

*mf*

«Ah, che vuoi tu? Ch'io ven - - ga?

*mf* *f* *mf*

No, sei fol - le. Ri-cor - da - ti del giu - ro. \_

*p*

*p*

Ta - ci, ta - ci, ché la mor-te ci ag-gua-

*f* *accel.*

ta... E che mi cal di mor - te?

**Vivo, impulsiva**

*f*

Tu mi chia-mi. Tu mi vuo - i,

Più vivo

tu mi vuo - i, Ec - co o - ra ven - go, Or

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'tu', followed by a quarter note 'mi', a dotted quarter note 'vuo', and a half note 'i'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

accel. . . . .

*ff*

te - co ven - go a mor - te. a e - ter - ni - tà!

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'te', a quarter note 'co', a dotted quarter note 'ven', a quarter note 'go', a half note 'a', a quarter note 'mor', a dotted quarter note 'te'. The piano accompaniment features a steady bass line and chords in the right hand. A fermata is placed over the final note of the vocal line. The dynamic marking *ff* is present.

*fff*

The third system shows the continuation of the piano accompaniment. The right hand has a complex, arpeggiated texture, while the left hand maintains a rhythmic bass line. The dynamic marking *fff* is indicated. The system concludes with a double bar line.

And Isolde said in her heart:  
"Now where does such melody come from?"  
And suddenly she realized:  
"It is Tristan!  
as once in the forest  
he feigned the voices of birds  
to enchant me with joy.  
Now he' gone, he's gone!  
He laments like the nightingale when  
it says farewell because summer is dying.  
My sweet friend, I will hear him no more!"  
And the song rose with such passion.  
"Ah, what do you want? That I come?  
No, you are mad.  
Remember our oath.  
Be silent, be silent,  
for death lies in wait for us...  
But what do I care about death? You call me.  
You want me, you want me. Now I come,  
now I come with you to death, to eternity