

# **Bijlage 1**

## **Tosca**

**Opera van Giacomo Puccini in een bewerking naar één act  
door Karen Vermeiren**

**Twee uitgewerkte scènes ter illustratie**

**Scène 2: Jaloezie als inzet (Scarpia en Tosca)**

P.109 – 128

Partituur Tosca van Giacomo Puccini (Ricordi)

Scarpia komt de kapel binnen om Cavaradossi te zoeken, maar treft er niemand. Wat hij wel vindt, is een waaiertje, waaraan duidelijk te zien is dat deze aan Attavanti behoort; haar initialen en wapenschild staan op de waaiertje. <sup>109</sup>  
 plots komt Tosca binnen...

(Tosca entra, ed è nervosissima: va dritta all'impalcato, ma non trovandovi Cavaradossi, sempre in grande agitazione va a cercarlo nella navata centrale della chiesa: Scarpia appena vista entrare Tosca, si è abilmente nascosto dietro la colonna ov'è la pila dell'acqua benedetta, facendo imperioso cenno di rimanere al Sagrestano, il quale, tremante, imbarazzato, si reca vicino al palco del pittore)

(Tosca enters, and is very restless: she goes straight to the scaffolding but, not finding Cavaradossi there, and extremely agitated, looks for him in the central nave of the church. When Scarpia sees her enter he hides behind the column where the font of holy water is, and with an imperious gesture motions to the Sacristan to stay where he is. The latter, trembling and confused, remains by the scaffolding)

GESPROKEN  
 TELST OP  
 NIET

1056

R.

Scarpia

To - sca? Che non mi ve - da.  
 To - sca? She must not see me.

Intro muziek start

Tosca? Zij mag mij niet zien.

1060

R.

Scarpia

(Per ri - dur - re un ge - lo - so al - lo sba -  
 (With a hand - ker - chief Ia - go duped O -

Mit een zakdoek maakte Iago de relatie tussen de 3 demonen

\* onderlijnd = gelongen

110

1063

*poco allarg.*

SCAR.

**Allegro**

1066

TOSCA

(ritorna presso l'impalcato, chiamando con impazienza ad alta voce)  
(returns to the scaffolding, calling loudly and impatiently)

SCAR.

- ta - glio!  
fan here!

**67 Allegro**

1070

T.

Ma - rio?  
Ma - rio?

→  
personage  
valt weg

SACRESTANO (avvicinandosi a Tosca)  
SACRISTAN (approaching Tosca)

1073

VAGR.  
VACR.

sa do - ve sia! Sva - ni, sgat - ta - io -  
knows where he is! He's gone: he dis - ap -

1076 TOSCA

VAGR.  
VACR.

- lo per sua stre - go - ne - ria.  
- peared by us - ing mag - ic arts. (se la svigna) (slips away) In - gan -  
He's de -

1079

T.

- na - ta? No! no! tra -  
- ceived me? No! no! He

68

Scarpia  
aanhoort  
haar triestige  
betoog omwille  
van het niet aan-  
treffen van haar  
lover Adalzi

Andante mosso ♩=100 \*\*

(quasi piangendo)  
(almost weeping)

1083

T.

(Campane)  
(Bells)

Andante mosso ♩=100 \*\*

\* Gesprek gaat verder met  
NL dialogen en zonder  
muziek: zie tekst 2. 1 op  
de volgende pagina.

1087

T.

SCARPIA

(a Tosca, insinuante e gentile) †  
(to Tosca, gently and winningly)

To - sca di -  
To - sca, oh

\* motief dient als inleiding  
wanneer Scarpia tevoorschijn komt

\* A:

\*\* A: ♩ = 96

\* Muziek gaat verder  
vanaf p 118 maat 1135

† lib: (ha girato la colonna e si presenta a Tosca, sorpresa del suo subito apparire. Intinge le dita nella pila e le offre l'acqua benedetta; fuori suonano le campane che invitano alla chiesa).

(he has come round the column and presents himself to Tosca, who is surprised by his sudden appearance. He moistens his fingers at the font and offers her holy water; outside bells are heard, calling people to church).

## Tekst 2.1

*(Scarpia doopt zijn vingers in het wijwater en biedt Tosca het wijwater aan)*

Scarpia: Goddelijke Tosca, mijn hand raakt uw kleine hand. Niet uit hoffelijkheid, maar om u gewijd water aan te bieden.

Tosca: *(Raakt de vingers van Scarpia aan en slaat een kruis)* Dank u!

Scarpia: U geeft een zeer goed voorbeeld; u bereikt de hemel met uw heilig vuur en uw meesterlijke zangkunst, zodat het geloof weer opleeft.

Tosca: Wat vriendelijk van u!

Scarpia: Gelovige vrouwen zijn zeldzaam ... U staat op het toneel én u komt in de kerk bidden.

Tosca: Hoe bedoelt u?

Scarpia: U bent niet zoals andere onbeschaamde vrouwen die op Maria Magdalena lijken en hier eigenlijk voor de liefde komen. *(Scarpia wijst naar het portret van Attavanti)*

Tosca: Wat? Liefde? Waar zijn de bewijzen?

Scarpia: *(Scarpia toont de waaier)* Heeft een schilder dit nodig?

Tosca: *(Grijpt de waaier)* Een waaier? Waar heeft u die gevonden?

Scarpia: Daar, op die verhoging. Waarschijnlijk heeft iemand de geliefden gestoord en heeft zij tijdens haar vlucht haar veren verloren!

*\*Muzikaal vervolg op p. 118*

1090

CAR.

- vi - na la ma - no mia là vo - stra a -  
 my div - ine one, I crave to touch your

1092

CAR.

- spet - ta, pic - co - la ma - ni - na, non per ga - lan - te -  
 hand, to touch your dain - ty fin - gers, not out of cour - te -

1094

CAR.

- ri - a, ma per of - frir - vi  
 - sy, no, but just to give you

(tocca le dita di Scarpia e si fa il segno della croce)  
 (touches Scarpia's fingers and makes the sign of the cross)

1096

TOSCA

Gra - zie, si - gnor!  
 My thanks, dear sir!

SCAR.

l'ac - qua be - ne - det - ta  
 drops of ho - ly wa - ter.

69

*dolce*

1099

SCAR.

Un no - bi - le e - sem - pio è il vo - stro, al cie - lo  
 Yours is such a fine ex - am - ple: from heav - en,

*dolce ma sensibile**poco rall.**a tempo*

1102

SCAR.

pie - na di san - to ze - lo at - tin - ge - te del - l'ar - te il ma - gi -  
 full of such sa - cred pas - sions, you draw forth from the arts such splen - did

\* A: 



1105

TOSCA

(distratta e pensosa)  
(distracted and preoccupied)

SCAR.

Bon - tà  
You're too

ste - ro che la fe - de rav - vi - val  
mo - ments that my faith is a - wake - ned.

*pp*

1107

(cominciano ad entrare in chiesa ed a recarsi verso il fondo alcuni popolani)  
(people begin to enter the church and move towards the rear)

T.

vo - stra.  
gra - cious.

SCAR.

Le pie don - ne son ra - re... Voi cal - ca - te la  
How few wom - en are pi - ous... You be - long to the

*pp*

1109

(con intenzione)  
(deliberately)

SCAR.

sce - na... e in chie - sa ci ve - ni te per pre  
thea - tre, but come to church and say such fer - vent

*mf*

TOSCA

(sorpresa)  
(surprised)

SCAR.

Che in - ten - de - te?  
What's your mean - ing?

- gar.  
prayers.  
(Campane)  
(Bells)

E non  
You don't

70

(indica il ritratto)  
(points to the portrait)

SCAR.

1113

fa - te co - me cer - te sbron - ta - te che han di Mad - da - le - na vi - so e co -  
act like cer - tain shame - less young wom - en, those that seem to look like that Magda -

SCAR.

1115

(con intenzione marcata)  
(with marked emphasis)

poco rall. ....

- stu - mi...  
- le - ne...  
deciso

e vi tre - scan d'a - mo - re!  
and who come here for plea - sure!

poco rall. ....

**Allegro moderato**

(scattando)  
(with a start)

1117 TOSCA

71

Che? D'a - mo - re? Le pro - ve! Le pro - ve!  
What? For plea - sure? Then prove it! Yes, prove it!

**Allegro moderato**

(mostrandole il ventaglio)  
(showing her the fan)

1121 SCARPIA

È ar - ne - se di pit - to - re que - sto?!  
Just how does one use this for paint - ing?!

subito *p*

(afferrandolo)  
(seizing it)

(entrano alcuni contadini)  
(some peasants enter)

1124 TOSCA

Un ven - ta - glio? Do - ve sta - va?  
But where was it? Tell me quick - ly!

BAR.

Là su quel  
Where he was

*sf*

*sf*

*sf*

1127

SCAR.

pal - co!  
work - ing!

Qual - cun ven - ne  
Some - one came a -

72

*p*

1131

SCAR.

cer - to a stur - bar gli a - man - ti  
- long and dis - turbed the loo - ers,

ed es - sa nel fug -  
and when she ran a -

1133

TOSCA

*poco affrett.*

(esaminando il ventaglio)  
(examining the fan)

*a tempo*

TOSCA: La co - ro - na!  
That's her sym - bol!

SCAR.

- gir per - dé le pen - ne!  
- way she lost some feath - ers!

*a tempo*

\* *p poco affrett.*

*ff*

\* pt: *f*

\* onderlijnde tekst = gezongen

1136

T. *Lo stem - mal È l'At - ta - van - ti!*  
*I know it! The At - ta - van - ti!*

*ff* 6

1138

T. *Pre - sa - go so - spet - to!*  
*just as I sus - pect - ed!*

*SCARPIA*

*Gesproken:* (Ho sor - ti - to l'ef - fet - to!)  
 (I've be - gun to make pro - gress!)  
 Ik heb het juiste effect bereikt!

*Ed*  
*And*

*f*

73

(con grande sentimento) (trattenendo)  
 (with great feeling) (struggling to)

**Andante mesto** ♩ = 40

a stento le lagrime, dimentica del luogo e di Scarpia)  
 restrain her tears, oblivious of her surroundings and of Scarpia)

1141

F. *io ve - ni - vo a lui tut - ta do - glio - sa*  
*I came here to say that I was sor - ry,* per to

**Andante mesto** ♩ = 40

*p con espressione*

1145

T. *dir - gli: in - van stas - se - ra il ciel s'in - fo - sca*  
*tell him that our eve - ning would be wast - ed,*

1148

*sostenuto molto*  
*con grande passione*

T. *l'in - na - mo - ra - ta To - sca è pri - gio -*  
*be - cause his lov - ing To - sca is a*

74 *sostenuto molto*

*f*

1151

T. *- nie - ral!...*  
*pris - ner!...*

SCARPIA

*Gesproken:* (Già il ve - le - no l'ha ro - sa.)  
 (Now my poi - son is bi - ling.)  
 Het gif doet zijn werk al!

*p*

1154

T. *poco rit.*

dei re - ga - li tri - pu - di, pri - gio - nie  
 of the Queen's ce - le - bra - tions; I'm a pris -

*pp* *pp poco rit.*

1158

T. (entra un gruppo di pastori e di ciociare)  
 (enter a group of shepherds and country women)

ra!...  
 ner!...

SCARPIA

Gesproken: (Già il ve - le - no l'ha ro - sa.)  
 (Now my poi - son is bi - ting.)

HET VERGIF BIJT!

*p* *m.d.*

1160

AR. **I Tempo**

(Campane)  
 (Bells)

O che vof - fen - de, dol - ce si -  
 O gen - tle la - dy, what has up -

\* dialoog gaat verder in NL. zonder muziek → zie volgende pagina - tekst 2.2

75 **I Tempo** \* → motief geeft opnieuw aan dat Scarpia aan het woord komt.

*p*

## Tekst 2.2

Scarpia: (*Honingzoet tot Tosca*) Ach, wat zit zo'n mooie vrouw als u dwars? Een weerbarstige traan rolt over uw mooie wang. Lieve dame, wat maakt u zo verdrietig?

Tosca: Niets!

Scarpia: (*Dubbelzinnig*) Ik zou mijn leven geven om uw tranen te drogen.

Tosca: (*Luistert niet naar Scarpia*) Ik word verscheurd door verdriet en hij lacht maar in haar armen om mijn verdriet!

Scarpia: (*In zichzelf*) Het vergif werkt!

Tosca: (*Verscheurd door verdriet*) Waar zijn ze? Kon ik ze maar betrappen, de verraders. Het idee alleen al! Zijn villa staat open voor twee liefdes! Verrader! Mijn mooie nest besmeurd met modder! Ik zal jullie onverwacht betrappen. Jij zult hem vanavond niet krijgen, dat zweer ik je! (*Op Attavanti bedoeld*)

Scarpia: (*Op verwijtende toon*) En dat in de kerk!

*\*Muzikaal vervolg op p. 127*



1163

SCAR.

- gno - ra?  
- set you?

U - na ri - bel - le la - cri - ma  
Why that re - bel - lious tear - drop de -

1165

SCAR.

scen - de so - vra le bel - le guan - cie e le ir - ro - ra;  
- scen - ding o - ver your cheek so soft and de - light - ful;

dol - ce si -  
o gen - tle

1167

rall. molto ..... a tempo

SCAR.

- gno - ra, che mai v'ac - co - ra?  
la - dy what can have hap - pened?

rall. molto ..... a tempo

1169

Andante lento

TOSCA

(vari nobili signori accompagnano alcune donne)  
(enter several noble gentlemen accompanied by their ladies)

Nul - la  
Noth - ing!

(con marcata intenzione)  
(with great intensity)

rall.

76

Andante lento

Da - rei la vi - ta per a - sciu - gar quel  
I'd give a for - tune if I could make you

rall. ....

1173

Meno

(non ascoltando Scarpia)  
(not listening to Scarpia)

Io qui mi strug - go e in - tan - to d'al - tra in  
While I'm here griev - ing he dares em - brace an -

pian - to.  
hap - py.

Meno

pp

1177

3

brac - cio le mie sma - nie de - ri - del!  
- oth - er and he laughs at my tor - ment!

(Mor - de il ve - le - no.)  
(My poi - son's bi - ting.)

f

p

1180 \* (con grande amarezza)  
(with great bitterness)

T. Do - ve son?  
I'll find out...

**77**

*pp*

(entrano alcuni borghesi alla spicciolata)  
(townsfolk saunter in)

1182

T. Po - tes - si co - glier - li i tra - di - to - ri!  
I'll track them down and re - veal the trai - tors!

3

(sempre più crucciosa)  
(more and more bitterly)

1184

T. Oh qual so - spet - to!  
Oh, I can't bear it!

con forza cresc.

Ai dop - pi a - -  
His lov - er

\* cp 3 : Poco più mosso.

1186

T. *mo - ri e la vil - la ri - cet - to.*  
*stays in the vil - la like I do.*

(con gran dolore)  
(with great sorrow)

1188

T. *Tra - di - tor! tra - di - tor!*  
*I'm be - trayed! I'm be - trayed!*

*rall. ....*

*pp*

1191 **Allegro vivo**

*con forza*

T. *Oh mio bel ni - do in - soz - za - to di*  
*My lit - tle nest has be - come some - thing*

**Allegro vivo**

78 *ff*

\* A: | 7 - 4 | 7 7 | 7 ||

(con pronta risoluzione)  
(with sudden decision)

1194

T. fan - go!  
fil - thy!

Vi piom - be - rò i - nat -  
I'll go there now and

*ff*

(si rivolge minacciosa al quadro)  
(turns threateningly to the portrait)

1197

T. - te - sa!  
catch them!

*ff*

6

(grido acuto, disperato)  
(with a loud cry, desperate)

1201

T. Tu non l'a - vrai stas - se - ra. Giu - ro!  
You shall not have him yet, I swear it!

SCARPIA (scandolezzato, quasi rimproverandola)  
(scandalized, as if reproving her)

In chie - sa!  
Such lan - guage!

3

3

**Lento**  
(piangente)  
(weeping)

**Più lento**

*con grande espressione*  
*rall. ten.*

1204

T. Dio mi per - do - na. E - gli ve - de ch'io  
God will for - give me. For he sees I am

**Lento**

**Più lento**

*pp* *pp* *rall. col canto*

**Andante sostenuto**

1208

T. (piange dirottamente)  
(weeps bitterly)

(Scarpia la sorregge accompagnan-  
(Scarpia accompanies her to the door,

pian - go! —————  
weep - ing! —————

muliek speelt uit tot maat 1225

**79** **Andante sostenuto**

*p cresc. molto* *ff* *p*

dola all'uscita, fingendo di rassicurarla)  
supporting her and pretending to reassure her)

1211

1214

(appena uscita Tosca, la chiesa poco a poco va sempre più popolandosi)  
 (scarcely has Tosca left when the church gradually begins to fill with more people)

1217

(Scarpia, dopo aver accompagnato Tosca, ritorna presso la colonna e fa un cenno: subito si presenta Spoletta)  
 (Scarpia, after having escorted Tosca, returns to near the column and makes a sign: Spoletta immediately appears)

80

**Andante mosso**

1220

SCENE 3  
**Finale Primo Atto** MONOLOGO Scarpia

(la folla si aggruppa nel fondo, in attesa del Cardinale; alcuni inginocchiati pregano)  
 (the crowd gathers in the rear, waiting for the Cardinal; some kneel and pray)

4 lie tekst 3.1  
 op VOLGENDE PAGINA  
 → motief wordt  
 gespeeld  
 tijdens  
 monoloog  
 op orgel.

1225 **Largo religioso sostenuto molto**  $\text{♩} = 42$

SCARPIA

**Largo religioso sostenuto molto**  $\text{♩} = 42$

Tre sbir-ri... U-na car-roz-za...  
 Three a-gents... Go in a carriage...

(Campane: lontane ma sensibili)  
 (Bells: distant but audible)

\* Cp3 : queste battute sono omesse.  
 these bars are omitted.

\*\* lib : (a Spoletta che sbuca di dietro la colonna).  
 (to Spoletta who emerges from behind the column).

## Scene 3: Monoloog Scarpia

P.128 – 144

### Tekst 3.1

*Scarpia maakt een telefoongesprek naar zijn mannen; hij draagt hen op om Tosca te volgen, zodat de ontsnapte gevangene kan gevonden worden, mogelijk in het huis van Cavaradossi.*

*Scarpia: Aan de telefoon: Drie agenten, één wagen ... volg haar! Waar ze ook heen gaat... en laat je niet zien. Ze leidt ons rechtstreeks naar die verraderlijke Cavaradossi. Ik wil dat je daar de voormalige consul van Rome vindt en breng meteen ook die verliefde dwaas mee. Wees voorzichtig! Hangt de telefoon op.*

*De muziek die normaal gesproken de aria/monoloog van Scarpia begeleidt, zal op de achtergrond weerklinken via een vooraf opgenomen sample van de hoofdmelodie, gespeeld door orgel. Scarpia declameert terwijl zijn monoloog. (N°81 maat 1242 p.130 – 1 maat na n°88 maat 1302 p.143.)*

Ga maar Tosca! Scarpia heeft zich in jouw hart genesteld! Scarpia heeft de valk, die de naam jaloezie draagt uitgezet. Wat een belofte, dat snelle vertrouwen!

Ga maar Tosca!

*Scarpia zet de laptop aan en opent zijn Facebook account. Hij gaat onmiddellijk het profiel van Floria Tosca opzoeken en kijkt vol begeerte naar haar foto's.*

Scarpia: Terram sit nomen Domini benedictum et hoc nunc et usque in saeculum.  
(Gezegend zij de Heer op aarde en deze keer voor eens en altijd)

Scarpia: Ik wil twee doelen bereiken. En het hoofd van de rebel is niet eens het belangrijkste! ... Ah, kon ik de hartstocht in die trotse ogen zien opbloeien in mijn armen ... De één aan de galg, de ander in mijn armen ...

(Te Deum laudamus: te Dominum confitemur!!)

Tosca, je zorgt ervoor dat ik God vergeet!

Gezongen door Scarpia fronstage, Tosca en Cavaradossi backstage: Te aeternum patrem omnis terra veneratur!

*\*Muzikale begeleiding is de orgelpartij (p.130 – 143)*



1230

AR. *legato, cupo*

Pre - stol  
Quick - ly!

se - gui - la do - vun - que  
Fol - low where - ev - er she

va - da!  
leads you!

non vi - stol  
but do it...

prov - dis -

*pp*

*ben sostenute le terzine*

1232 SPOLETTA

(*esce frettoloso con tre sbirri*)  
(*he leaves hurriedly with three agents*)

8

Sta be - ne! Il con - ve - gno?  
Of course, sir! And then lat - er?

AR.

- ve - di!  
- creet - ly!

Pa - laz - zo Far - ne - se!  
Pa - laz - zo Far - ne - se!

1235

AR.

(*con un sorriso sardonico*)  
(*with a sardonic smile*)

Va!  
Go!

To - sca!  
To - sca!

*m.d.*

*p*

1239

SCAR.

Musical score for Scarpa (1239). The vocal line (bass clef) begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) marked *p*. The lyrics are: "Nel tuo cuor s'an-ni-da Scar-pia! / For with-in your heart lies Scar-pia!". The piano accompaniment (treble and bass clefs) features a triplet of eighth notes (G4, A4, B4) in the right hand and a single eighth note (G4) in the left hand. The piano part includes a fermata over the first measure and a *ritardando* marking at the end.

(esce il corteggio che accompagna il Cardinale all'altare maggiore: i soldati svizzeri fanno far largo alla folla, (the Cardinal and his retinue advance to the high altar: the swiss guards make room for them in the crowd, which moves to

1242

(ironico)  
(ironically)

SCAR.

Musical score for Scarpa (1242). The vocal line (bass clef) begins with a rest, followed by a quarter note (G4) marked *p*. The lyrics are: "Va! To-sca! / Go! To-sca!". A box containing the number "81" is placed above the first measure of the vocal line. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes (G4, A4, B4) in the right hand and a single eighth note (G4) in the left hand. The piano part includes a fermata over the first measure and a *ritardando* marking at the end. The word "ORGANO" is written above the piano part, and "pedale" is written below it.

maat  
1242  
↓  
1302

Piano accompaniment for Scarpa (1242). The right hand (treble clef) features a triplet of eighth notes (G4, A4, B4) marked *p*. The left hand (bass clef) features a single eighth note (G4). The piano part includes a fermata over the first measure and a *ritardando* marking at the end.

1246

che si dispone su due ali)  
either side of the procession)

SCAR.

Musical score for Scarpa (1246). The vocal line (bass clef) begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) marked *p*. The lyrics are: "È Scar-pia che scio glie a vo-lo il fal-co / It's Scar-pia who draws the bow and sends you". The piano accompaniment (treble and bass clefs) features a triplet of eighth notes (G4, A4, B4) in the right hand and a single eighth note (G4) in the left hand. The piano part includes a fermata over the first measure and a *ritardando* marking at the end. The word "legato" is written above the piano part, and "pp" is written below it. The word "f" is written below the piano part.

(Cannone) \*  
(Cannon)

1248

R.

Musical notation for the first vocal line (R.), featuring triplets and a piano (*p*) dynamic marking.

del - la tua ge - lo - si - a.  
jeal - ous - y to its tar - get.

Quan - ta pro - mes - sa  
I'll make good use of

82

*pieno semplice*

*mf*

Musical notation for the organ part, labeled "ORGANO", with triplets and a mezzo-forte (*mf*) dynamic marking.

Musical notation for the second organ part, including a *legato* marking and the instruction *sempre sostenendo le terzine*.

(Cannone) \*  
(Cannon)

1252

R.

Musical notation for the second vocal line (R.), featuring triplets.

nel tuo pron - to so - spet - to!  
all your doubts and sus - pi - cions!

Musical notation for the organ part, including the instruction *senza pedale*.

Musical notation for the third organ part, including the instruction *senza pedale*.

(Cannone) \*  
(Cannon)

1255

SCAR.

Nel tuo cuor  
For with - in

s'an - ni - da Scar-pia!  
your heart lies Scar-pia!

(Cannone) \*  
(Cannon)

1259

(ironico)  
(ironically)

(Scarpia s'inchina e prega al passaggio del Cardinale)  
(Scarpia bows and prays as the Cardinal passes)

SCAR.

Va! To - sca!  
Go! To - sca!

1263 (il Cardinale benedice la folla che reverente s'inchina)\*  
(the Cardinal blesses the crowd, who bow reverently)

CAR.  
FOLLA  
ALL  
THE CHAPTER

CAR. (Carpenter) musical staff with a whole rest.

RAGAZZI E BOYS AND SOPRANI

con voce parlata

Boys and Sopranos musical staff with a whole rest.

Qui fe - cit coe - lum et

TENORI

Tenors musical staff with a whole rest.

Qui fe - cit coe - lum et

BASSI

Basses musical staff with a whole rest.

Qui fe - cit coe - lum et

con voce parlata

12 BASSI

12 Basses musical staff with a whole rest.

Ad - ju - to - rium no - strum in no - mi - ne Do - mi - ni

Piano accompaniment for the first system, showing chords and melodic lines.

Piano accompaniment for the second system, showing chords and melodic lines.

\* Cp 3 : questa didascalia a 1274.  
this direction at 1274.

1265 (riprende con più ardore)  
(resumes with greater passion)

(con ferocia)  
(fiercely)

*p*

SCAR.

A dop - pia mi - ra  
I have two pro - jects,

84

FOLLA  
ALL

ter-ram

Et hoc nunc et us-que in

ter-ram

Et hoc nunc et us-que in

ter-ram

Et hoc nunc et us-que in

CAPITOLO  
THE CHAPTER

Sit no-men Do-mi-ni be-ne-dic-tum

AR.

ten do il vo - ler!  
both close to my heart!

né il ca-po del ri -  
The head of that young

sae-cu-lum.

sae-cu-lum.

sae-cu-lum.

ALL

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines feature triplets and dynamic markings like *f* and *p*. The piano accompaniment includes chords and melodic lines.

Musical notation for the second system, including piano accompaniment. It shows a continuation of the piano part with chords and melodic lines.

Musical notation for the third system, including piano accompaniment. It features more complex piano accompaniment with triplets and dynamic markings like *p*.

R.

- bel - le è la piú pre - zio - sa.  
trai - tor is not near - by so pre - cious

Musical notation for the fourth system, including piano accompaniment. It shows a continuation of the piano part with chords and melodic lines.

Musical notation for the fifth system, including piano accompaniment. It features more complex piano accompaniment with triplets and dynamic markings like *p*.

1274

SCAR.

*p* 3

Ah di que - gli oc - chi vit - to -  
 us see - ing fie - ry and vic - /

85

*pp*

(Cannone)  
 (Cannon) \*

SCAR.

1276

3 3

- rio - si ve - der - la fiam - ma  
 to - ri - ous eyes sub - mit - ting,



(con passione erotica)  
(with erotic passion)

137

1278

CAR.

il lan - gui - dir con spa - si - mo d'a -  
yield ing to me, to my de - sir - res and

*mf*  
*pedale*

(Cannone) \*  
(Cannon)

1281

AR.

- mor fra le mie brac - cia  
love, here I will have her

86

(Cannone) \*  
(Cannon)

135431



1290 (resta immobile guardando nel vuoto)  
(remains motionless, looking into space)

BAR.

87

Deum la - u - da - - -

Deum la - u - da - - -

Deum la - u - da - - -

(Campane)  
(Bells)

*ff*

87

(Cannone)  
(Cannon)

SCAR.

FOLLA  
ALL

SCAR. vocal line, bass clef, B-flat major key signature, four measures of whole rests.

mus: te Do mi - num con - fi -

mus: te Do mi - num con - fi -

mus: te Do mi - num con - fi -

Piano accompaniment, first system, B-flat major key signature, four measures of chords.

Musical staff with six groups of triplets in the treble clef.

Piano accompaniment, second system, featuring triplets and an asterisk marking a specific measure.

(Cannone) \*  
(Cannon)

(riavendosi come da un sogno)  
(waking, as though from a dream)

1297

con forza

CAR.

First vocal staff (bass clef) with lyrics: To - sca, mi

To - sca, mi  
To - sca, you

FOLLA  
ALL

Second vocal staff (treble clef) with lyrics: - te - mur!

Third vocal staff (treble clef) with lyrics: - te - mur!

Fourth vocal staff (bass clef) with lyrics: - te - mur!

Piano accompaniment for the first system, showing chords and melodic lines in both hands.

First staff of the second system, featuring a triplet melody.

Second staff of the second system, featuring a triplet accompaniment.

Third staff of the second system, featuring a bass line with accents.

(Cannone) \*  
(Cannon)

1299 *cresc.*

SCAR.

Musical staff for SCAR. in bass clef, showing a melodic line with lyrics underneath.

fai di - men - ti - ca - re Id - di - ol  
try to lure me from my du - ty!

FOLLA  
ALL

Musical staves for FOLLA ALL, including treble and bass clef staves with rests.

Piano accompaniment staves for the first system, showing chords and arpeggios.

Musical staff with triplet markings (3) over a sequence of notes.

Piano accompaniment staves with triplet markings (3) and the instruction *cresc. a poco a poco*.

Piano accompaniment staves with dynamic markings (V) and other musical symbols.

Grandioso

(con entusiasmo religioso)\*  
(with religious fervor)

*allargando*

1301

CAR.

op.sura [ Scarpia  
auter [ Tosca  
de.sura [ Canaradossi

**ff**

Te ae - ter - - - num

88

**ff**

Te ae - ter - - - num

**ff**

Te ae - ter - - - num

**ff**

Te ae - ter - - - num

*allargando*

**ff**

Scarpia front stage  
Tosca in Canaradossi backstage  
Tosca piano begeleiding tot einde scene maat 1318

88

Grandioso

*allargando e cresc. molto*

**ff**

(Ottoni)  
(Brass)

\*lib: (s'inginocchia e prega con entusiasmo religioso).  
(kneels and prays with religious fervor).

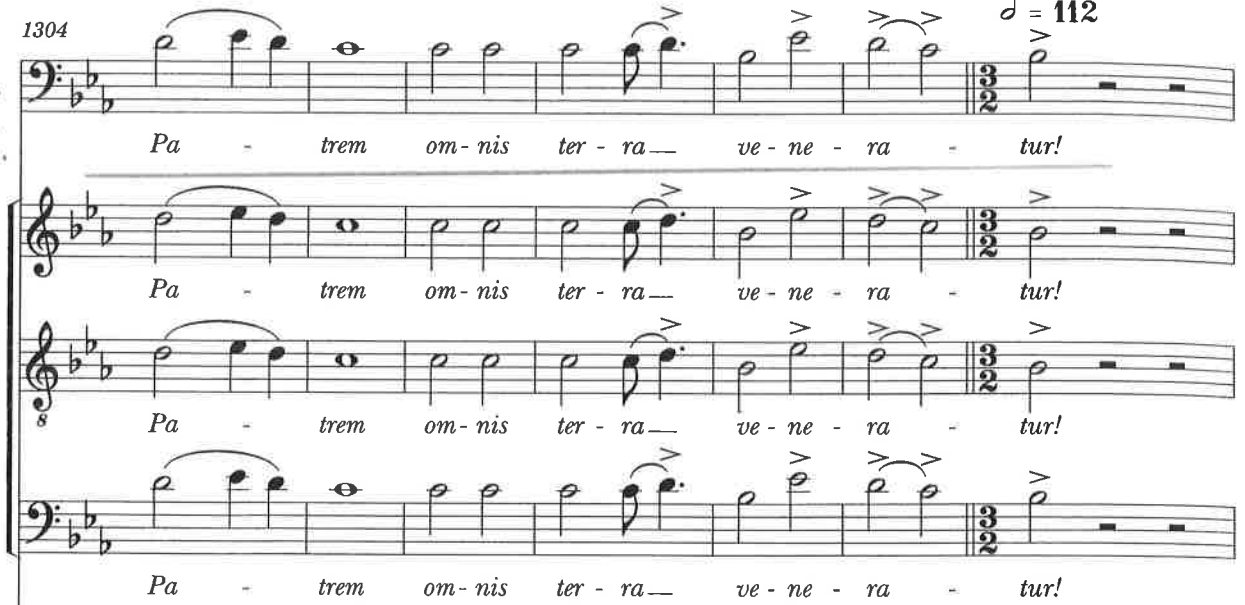
(Cannone)  
(Cannon) \*

♩ = 112

1304

SCAR.  
105.  
Crv.

FOLLA  
ALL



Pa - trem om - nis ter - ra - ve - ne - ra - tur!

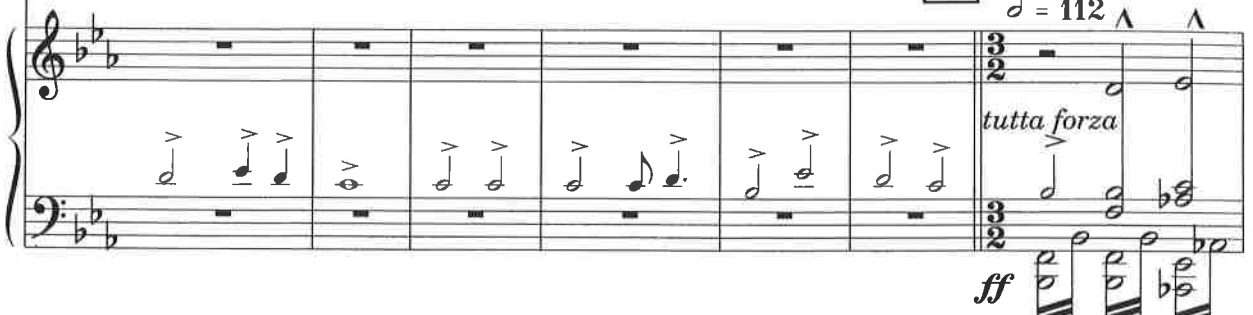
Pa - trem om - nis ter - ra - ve - ne - ra - tur!

Pa - trem om - nis ter - ra - ve - ne - ra - tur!

Pa - trem om - nis ter - ra - ve - ne - ra - tur!

89 Andante mosso

♩ = 112



tutta forza

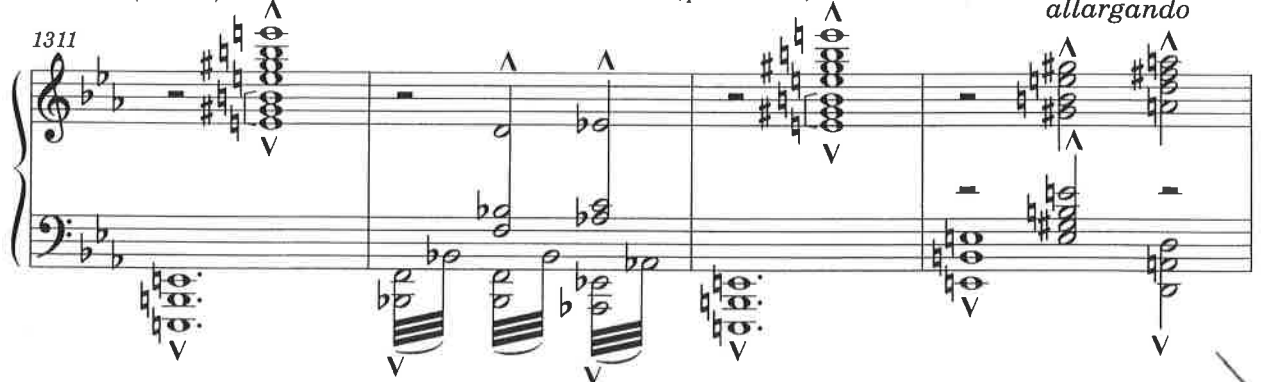
**ff**

\* (Cannone)  
(Cannon)

(cala rapidamente il sipario)  
(quick curtain)

allargando

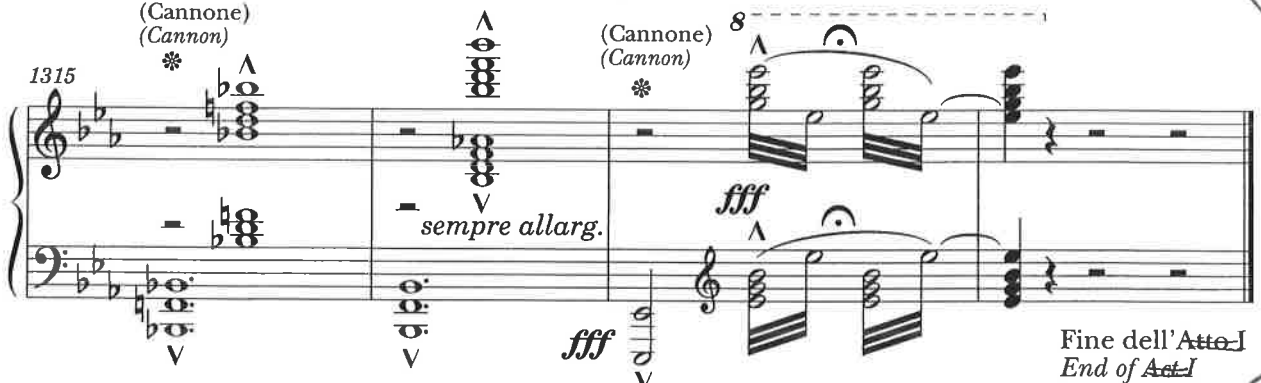
1311



(Cannone)  
(Cannon)

(Cannone)  
(Cannon)

1315



sempre allarg.

**fff**

Fine dell'Atto I  
End of Act I

EINBE SCENE 3