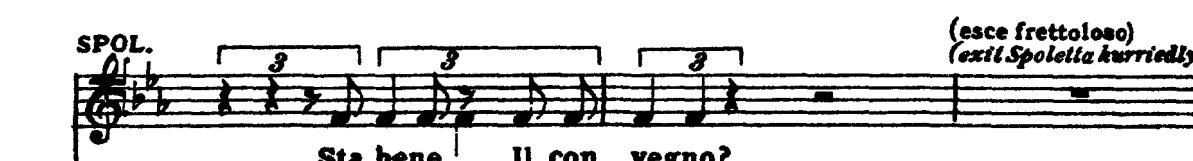
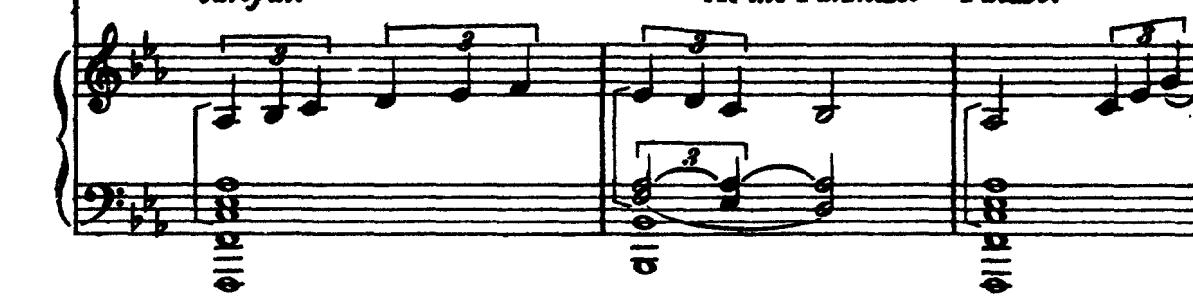


SCAR. 

SPOL. 

SCAR. 

SCAR. 

SCAR. *p*

Nel tuo cuor..... s'anni - da Scar-pia...  
 There is room in thy heart for Scar-pia...

*p* *f*

{ esce il corteo che accompagna il Cardinale all' altare maggiore: i soldati svizzeri fanno  
 (The Cardinal and his following advance to the high altar; the Swiss Guards thrust back the  
 (ironico)  
 (ironically)}

SCAR.

81 Va,  
 Go, To-sca!  
 Tosca!

ORGANO *p*

Pedale

*p*

far largo alla folla, che si dispone su due ali)  
 crowd, which ranges itself on either side of the procession)

SCAR.

È Scar-pia che scio - glie a vo-lo il fal - co  
 For Scar-pia it is who has fi-red your soul and

*legato* *pp* *f*

(Cannone) \*

SCAR.

SCAR.

del - la tua ge - io - si - a.  
stirred up your jea - lous pas - sion.

Quanta promes - sa  
In - finite promise

82

Ripreso semplice  
*mf*

ORGANO

legato

sempre sosten.  
le terzine

(Cannone)  
(Cannon)

SCAR.

nel tuo pron - to so - spetto!  
lies in thy has - ty sus - picions!

sensa pedale

(Cannone)  
(Cannon)

SCAR.

Nel tuo cuor  
There is room  
s'anni - da Scarpia...  
in thy heart for Scarpia...

**ff**

**mf**  
**m.s.**

**83**

(ironico)  
(ironically)

(Scarpia s'inchnia e prega al passaggio del Cardinale)  
(He bows reverently as the Cardinal passes by)

SCAR.

Va, To - scal  
Go, Tos - cal

sol, ripieno semplice

pedale

legato

**p**

**p**

**p**

(Il Cardinale benedice la folla che reverente s'inchina)  
 (The Cardinal blesses the kneeling throng)

**SCAR.**

**Ragazzi e Sop!**

*con voce parlata*

**A**

**Tenori**

**O**

**Bassi**

*Qui fe - cit coelum et*

**12 Bassi**

*Adjutorum nostrum in nomine Domini*

**CAPITOLO THE CHAPTER**

(con ferocia)  
(fiercely)

*p*

SCAR.

A  
Two - dop - - pia mi - - ra  
fold the pur - - pose

84

terram

*Eth hoc nunc et usque in*

terram

*Eth hoc nunc et usque in*

terram

*Eth hoc nunc et usque in**Sit nomen Domini bene - dictum*

84

*p*

—

—

—

—

SCAR.

ten - do il vo - ler,  
now I en - ter - tain  
nè il ca - po del ri -  
*And the hanging of that*

sae culum.  
sae culum.  
sae culum.

SCAR.

- bel - le è la più..... pre - zio - sa.....  
re - bel is by no means my chief de - sire.....

SCAR.

*Ah  
'Tis*

di que - gli oc - chi vit - to -  
*in her gay vic - tor ious*

85

*pp*

*(Cannone)  
(Cannon)*

SCAR.

*-rio - si ve - der..... la fiam - ma  
eyes that I hope soon to kin - dle*

(con passione erotica)  
(passionately)

SCAR.

il lan - gui - dir  
love's lan - guid flame,

con spa - si - mo..... d'a -  
when in my arms she is

*mf*  
*cres.*  
*pedale*

*p* *cres.*

(Cannone)  
(Cannon)

- mor  
clasped,

fra le mie brac - cia  
mute with fond rap - ture

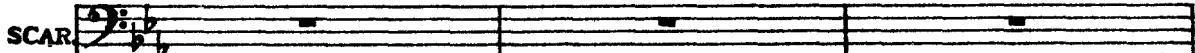
86

*m.s.*  
*f*  
\*(Cannone)  
(Cannon)

*dim.**dim.*

SCAR *p* *3* *f* *ff* *3*  
 il - lan - gui - dir d'a - mor..... L'u - no al ca -  
 Gid - dy with am' - rous joy..... One to the  
*p* *p* *p* *ff* *3*  
*(Cannone) \** *3*  
*p* *f* *ff*  
*3*  
 SCAR *p* *p* *3* *3* *3*  
 - pe - stro, l'altra fra le mie brac - cia.....  
 scaffold and the o - ther to my fond arms.....  
 Ragazzi e Sopr. (Tutta la folla è rivolta verso l'altare maggiore; alcuni s'inginocchiano)  
 Boys and Sopr. (The whole crowd turns towards the high altar; many kneel)  
*ff Te* *3*  
 O *ff Te* *3*  
 R U *ff Te* *3*  
 Tenori *ff Te* *3*  
 Bassi *ff Te* *3*  
*ff* *ff*  
*ff* *ff*  
*ff* *ff*

(resta immobile guardando nel vuoto)  
*(enrapt in reverie)*



87

*Deum**la - u - da -**Deum**la - u - da -**Deum**la - u - da -*

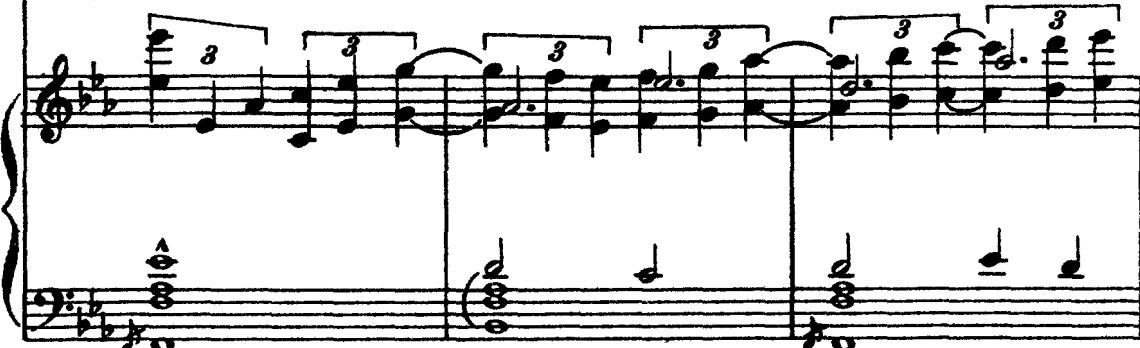
(Campane)  
*(Bells)*

*ff*

87

\*

(Cannone)  
*(Cannon)*



SCAR.

*Mus:* te..... *Do - minum con - fi -*

*Mus:* te..... *Do - minum con - fi -*

*Mus:* te..... *Do - minum con - fi -*

*(Cannone)  
(Cannon)*

The musical score consists of five staves. The top staff is for the bassoon (SCAR.), followed by three staves for the soprano (MUS.) singing 'te..... Do - minum con - fi -'. The fourth staff contains two sets of bassoon parts. The fifth staff is for the orchestra, featuring a bassoon part on the left and a section labeled '(Cannone) (Cannon)' on the right, indicated by a bracket over two measures of music. The score is set in 2/4 time with a key signature of one flat.

(riavendosi come da un sogno)

(starting, as in a dream)

con forza

SCAR.

Two staves are shown. The top staff is for the voice (Soprano) and the bottom staff is for the piano. The vocal line starts with a long rest followed by a melodic line. The lyrics "To - sca,..... mi for" are written below the notes. The piano accompaniment consists of sustained notes.

To - sca,..... mi for

The vocal line continues with the lyrics "- te - mur!" The piano accompaniment remains simple with sustained notes.

- te - mur!

The vocal line continues with the lyrics "- te - mur!" The piano accompaniment remains simple with sustained notes.

- te - mur!

The vocal line continues with the lyrics "- te - mur!" The piano accompaniment remains simple with sustained notes.

- te - mur!

The vocal line continues with the lyrics "- te - mur!" The piano accompaniment remains simple with sustained notes.

- te - mur!

The vocal line continues with the lyrics "- te - mur!" The piano accompaniment remains simple with sustained notes.

- te - mur!

(Cannone)

(Cannon)

\*\*

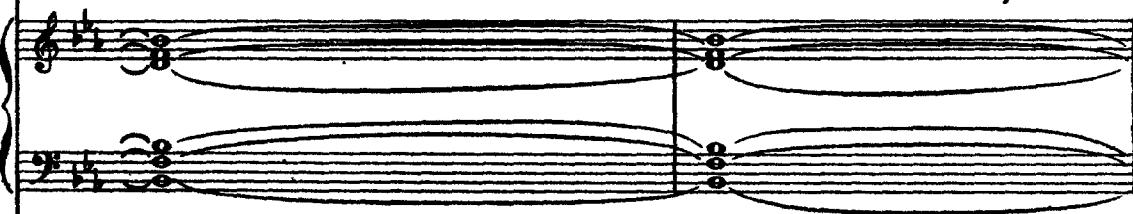
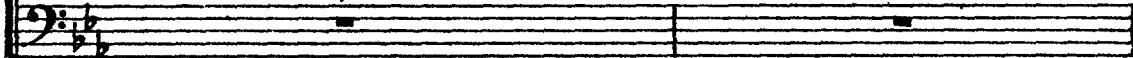
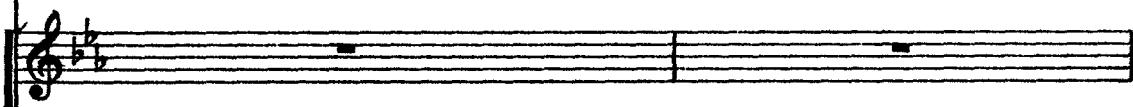
The vocal line continues with the lyrics "- te - mur!" The piano accompaniment features a rhythmic pattern of eighth-note chords. The section is labeled "(Cannone)" and "(Cannon)".

- te - mur!

cres.

SCAR.

fai di\_men\_ti \_ ca\_re Id \_ di \_ o!  
thee I could renounce my hopes of hea - ven!



SCAR.

*allargando* (con entusiasmo religioso)  
(with religious fervour)

*ff*

*GRANDIOSO*

..... *Te ae - ter - - num*

*ff*

*Te ae - ter - - num*

*ff*

*Te ae - ter - - num*

*ff*

*Te ae - ter - - num*

*allargando*

*88*

*allargando e cres. molto*

\* (Cannone)  
(Cannon)

*GRANDIOSO*

*ff*

(Ottoni)

This block contains the musical score for the scene. It includes four staves of vocal music for 'SCAR.' in bass clef, dynamic markings like 'ff' and 'GRANDIOSO', and lyrics 'Te ae - ter - - num'. Below this is another section with dynamics 'ff' and 'allargando'. At the bottom, there is a section marked '88' with dynamics 'ff' and '(Ottoni)', and a stage direction 'allargando e cres. molto'.

*ANDante MOSSO*  $\text{d}=112$

SCAR.

Pa - trem omnis terra... ve-ne - ra - - tur!

Pa - trem omnis terra... ve-ne - ra - - tur!

Pa - trem omnis terra... ve-ne - ra - - tur!

Pa - trem omnis terra... ve-ne - ra - - tur!

*ANDante MOSSO*  $\text{d}=112$

89 *tutta forza*

(cala rapidamente il sipario)  
(quick curtain)

*allarg.* *fff*

*fff* *ff*

*Fine dell' Atto I.  
End of Act I.*