

11 34

CINQ-MARS

OPERA

IN QUATTRO ATTI

di

PAUL POIRSON & LOUIS GALLET

Musica di

CHARLES GOUNOD

PARTIZIONE ITALIANA E TEDESCA

Prezzo netto : 20 Franchi

PARIGI

LÉON GRUS, EDITORE DI MUSICA

31, BOULEVARD BONNE-NOUVELLE 31

Tutti dritti riservati.

TEATRO DELL' OPERA-COMICA

CINQ-MARS

OPERA

IN QUATTRO ATTI E CINQUE QUADRI

di



PAUL POIRSON E LOUIS GALLET

Musica di

CHARLES GOUNOD

RIDUZIONE PER PIANO FORTE E CANTO, PER BAZILLE

PREZZO NETTO: 20 FRANCHI

TRADUZIONI ITALIANA, TEDESCA ED INGLESE

PARIGI

LÉON GRUS, ÉDITEUR

31, BOULEVARD BONNE-NOUVELLE, 31

(Proprietà per tutti i paesi)

Dritti di traduzione e di rappresentazione riservati



Ai miei Collaboratori ed Amici

PAUL POIRSON E LOUIS GALLET

CHARLES GOUNOD.

PERSONAGGI

Marchese di Cinq-Mars (1° Tenore)	MM. DEREIMS.
Il consigliere de Thou (1° Barytono)	STEPHANNE.
Il padre Giuseppe (1° Basso)	GIRAUDET.
Il visconte di Fontrailles (Barytono)	BARRÉ.
Il Re (Basso cantante)	Alfred MARIS.
Il cancelliere (Basso)	BERNARD.
Di Montmort (Tenore)	LEFÈVRE.
Di Montrésor (Basso)	TESTE.
Di Brienne (Barytono)	COLLIN.
Di Montglat (Tenore)	CHENEVIÈRES.
Di Château-Giron (Barytono)	VILLARS.
Eustachio (Basso)	DAVOUST.
La principessa Maria di Gonzaga (Mezzo-Soprano) M ^{mes}	CHEVRIER.
Marion Delorme (Soprano)	FRANCK-DUVERNOY.
Ninon de l'Enclos (Soprano)	PÉRIER.

PERSONAGGI DELLA DANZA

Un pastore che canta (Soprano)	M ^{mes} P. LÉVY.
Un pastore che danza	DOREL.
Una pastorella	LAURENÇON.

ARTISTI DEL BALLABILE

M^{mes} BLANDINI, CORALLI, LAFONT, STELINO, DARDIGNAC,
ANCK.

Gentiluomini, Dame, Paggi, Popoli, Soldati, Cacciatori, etc.

Ultimi anni del regno di Luigi XIII.

CINQ - MARS

CINQ - MARS

Opera in quattro atti.

Musica di

CHARLES GOUNOD.

INTRODUZIONE.

Adagio molto.



PIANO.

f *dim.* *pp*

Ped.

⊕ Ped.

ff *p*

Ped. ⊕

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

Ped. ⊕

ff *p* *pp*

Ped.

Andante.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a dynamic marking of *ff* (fortissimo) and contains a series of chords and melodic lines. The bass staff begins with a bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *pp* (pianissimo) is placed between the two staves in the second measure.

The second system continues the musical piece. The treble staff features a melodic line with some slurs and ties. The bass staff continues with its rhythmic accompaniment. The key signature remains one flat.

The third system of music shows the continuation of the composition. A dynamic marking of *pp* is present in the treble staff. The musical notation includes various chordal textures and melodic fragments in both staves.

The fourth system includes a dynamic marking of *pp* in the treble staff. Below the bass staff, there are two instances of the word "Ped." (pedal) with a circled cross symbol, indicating where the sustain pedal should be used. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

The fifth system concludes the page with musical notation in both staves. It features three instances of the word "Ped." with a circled cross symbol below the bass staff, indicating the use of the sustain pedal. The treble staff continues with its melodic line, and the bass staff with its accompaniment.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Pedal markings are present below the bass staff. A dynamic marking of *pp* is indicated.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Pedal markings are present. A dynamic marking of *dim.* is indicated.

Third system of musical notation. The right hand features a complex melodic line with many sixteenth notes. The left hand has a steady accompaniment. Pedal markings are present.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. The tempo marking *Adagio.* is centered above the system. Dynamic markings of *pp* and *p* are present. Pedal markings are present.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. A dynamic marking of *p* is present. Pedal markings are present.

N° 1.
CORO E SCENA.

Allegretto.

MARIA.

CINQ-MARS.

TENORI.

BASSI.

PIANO.

p *cre* - - - *scen* - - - *do.*

f

dim. *p*

Ped. ⊕ Ped.

cresc.

Ped. ⊕ Ped. ⊕ Ped. ⊕

First system of piano accompaniment. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a harmonic foundation with chords and some moving bass lines.

Second system of piano accompaniment. The right hand continues with intricate melodic patterns, including some grace notes. The left hand maintains a steady accompaniment with chords and occasional eighth-note figures.

Tenori. *p*
S'apre a te La re-gal ma

Bassi. *p*
S'apre a te La re-gal ma

Two vocal staves. The top staff is for Tenors and the bottom for Basses. Both parts enter with the lyrics "S'apre a te La re-gal ma" in a simple, melodic line. The dynamic marking *p* (piano) is indicated above each staff.

Third system of piano accompaniment. The right hand has a more rhythmic, eighth-note pattern. The left hand features a prominent bass line with chords. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

crese. *dim.*
-gio - ne; Si vi mett'il piè, — Non a - ver, Bel ca - va - lier,

crese. *dim.*
-gio - ne; Si vi mett'il piè, — Non a - ver, Bel ca - va - lier,

Two vocal staves. The top staff is for Tenors and the bottom for Basses. Both parts sing the lyrics: "-gio - ne; Si vi mett'il piè, — Non a - ver, Bel ca - va - lier,". The dynamic markings *crese.* (crescendo) and *dim.* (diminuendo) are placed above the staves.

Fourth system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *crese.* (crescendo), *dim.* (diminuendo), and *p* (piano).

Che un sol padro - ne, Il cardinal,

Che un sol padro - ne, Er - rore! il

Il cardi_nal sovra_nsol

re. Il suo po_ter non ha l'e - gua - le

Sen_za di lui ca_drebbe il re O_là!

Il car_di_nal ci fia fa - ta_le O_là! o_là!

cre - scen - do,

pp

f

f

CINQ-MARS

Pian, pian! Si - guo - ri, par - lar è -

Soffrir non so l'in - giu - ria!

Soffrir non so l'in - giu - ria!

- van! Ein tut - ti voi ra - gion e - gua - le, Un gran mi - nistro è il car - d

- na - le, Co - me re Luigi un gran so - vran!

E con lo stes - so zel - en - tramb'io vo' ser - vi -

re Si

Ma pur è il car-di-nal che qui-vi fé ve-ni-re.

Ma pur è il car-di-nal che qui-vi fé ve-ni-re.

Ma pel ser-vi-zio del re! Ecco in tu-si-siam; a che gio-va più gar-

-ri-re! A.

Par-tir quan-do dei tu?

Par-tir quan-do dei tu?

spetto un messaggier E son pronto a par - tir, s'è mestier, questa

MARIA. CINQ-MARS.
se - ra. Partie! di già? Ma - ri - a, a - bi - mé!

nel mio pensier Ah se leggeroun di po - tes - se quanto li - mo!

Ténori. *p*
Quelche dis - si te - stè, mi puoi cre - dere, è - ver, Quelche dis - si te

Bassi. *p*
Quelche dis - si te - stè, mi puoi cre - dere, è - ver, Quelche dis - si te

- stè, mi puoi cre-dere, è ver. S'a-pre a te La re gal ma-
 - stè, mi puoi cre-dere, è ver. S'a-pre a te La re gal ma-

dim. *p*

- gio - ne Si vi mett' il piè — Non a - ver; Bel ca - va - lier,
 - gio - ne Si vi mett' il piè — Non a - ver; Bel ca - va - lier,

cresc. *dim.* *cresc.* *dim.* *p*

Che un sol pa-dro - ne Il cardinal
 Che un sol pa-dro - ne Er-

3

pp
Credia me! credia me! cred

pp
_ror! Il re Credia me! cred

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Credia me! credia me! cred" with dynamic markings *pp* above the first and second phrases. The middle staff is a vocal line in bass clef with the lyrics "_ror! Il re Credia me! cred" and dynamic markings *pp* above the second and third phrases. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a *pp* dynamic marking and featuring a complex texture with many sixteenth notes.

pp
me! cre_dia me!

pp
me! cre_dia me!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "me! cre_dia me!" and dynamic markings *pp* above the first and second phrases. The middle staff is a vocal line in bass clef with the lyrics "me! cre_dia me!" and dynamic markings *pp* above the first and second phrases. The bottom staff is a piano accompaniment in grand staff, featuring a dense texture of sixteenth notes in the right hand and a more rhythmic bass line. Pedal markings "Ped." and "⊕ Ped." are present at the end of the system.

The third system of the musical score consists of two staves (treble and bass clefs) for piano accompaniment. It continues the complex texture of sixteenth notes in the right hand and a rhythmic bass line. Pedal markings "Ped." and "⊕ Ped." are used throughout the system.

The fourth system of the musical score consists of two staves (treble and bass clefs) for piano accompaniment. It continues the complex texture of sixteenth notes in the right hand and a rhythmic bass line. Pedal markings "Ped." and "⊕ Ped." are used throughout the system.

N° 2.
DUETTO.

GINQ MARS.

De THOU.

Récit.

Cinq-Mars, tu - dü par - lar, — là, con un tuon leg-

PIANO.

- gie - ro; Fe - li - ce te cre - dei, m'ingan - na - vo; oscurar Veg - go

p *pp*

già la tua fronte il guar - do s'attri - star. Qual do - lor ce - li - tu?

p

CINQ-MARS.

De THOU.

Al fan - no passag-gie-ro, A che val? a cheval? È ver! ti lessin

cor! Un a-mor! — Un a - mor! — per Maria di Gon - za - ga.

And^{te} non troppo.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

De THOU. *con tenerezza*

Io vo' — se d'un fra - tello ho in cor — per te l'a - mor Del tuo pet - to sa -

Ped. ⊕ Ped. ⊕

CINQ-MARS.

- nar, sa - nar la mor - tal pia - ga Ebben l'a - mo, è ver

Ped. Ped. Ped.

Si, m'ar - de questo cor! Ma fino ad or, nel se - gre - to es - so

ge - me E par - ti - rò senza u - na spe - me, ma ser - ban - do l'ar -

cresc. *f* *dim.*

DE THOU. Adagio.

- can d'ù - no ste - rile a - mor! E questo il tuo do - ver! —

p

CINQ-MARS.

Ep - pur avven - tu - ro - se per noi

pp

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Moderato.

l'ore passar do - vean, — fe - li - ci, i - di, In questi beigliar

- din; tra queste selve om - bro - se Col cor eb - bro d'a - mor! oh! vi - ve - re co -

- si! O mio perduto E - den! O re - al - tà spie - ta - ta!

p cresc. *f* *cresc.*

Qual è il de_sti-no mi - o?

f *dim.* *p*

De THOU.

qual sor_te m'è ser - ba - ta? Che im - por - ta! es - sa non può no - stral me di - su -

All.^{to} quasi mod.^{to}

- nir -

p *p*

CINQ MARS.

Sie come il vuol pue - ril - - co - stu - me

Serit.to nei fo_gliè d'ùn vo - lu - me Di noi tut - ti l'avve -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Serit.to nei fo_gliè d'ùn vo - lu - me Di noi tut - ti l'avve -". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some slurs.

- nir _____ Lo schiu - di, il fo - glio appe - na

The second system continues the musical score. The vocal line has a long horizontal line under the word "nir" indicating a sustained note. The lyrics are "- nir _____ Lo schiu - di, il fo - glio appe - na". The piano accompaniment continues with similar rhythmic patterns, including slurs and dynamic markings.

vol - - to, E uo - mo di cui si scorge il vol - -

The third system of the musical score. The vocal line has a long horizontal line under "vol - - to,". The lyrics are "vol - - to, E uo - mo di cui si scorge il vol - -". The piano accompaniment features a consistent eighth-note bass line and a melodic right hand.

- to Ap - pun - to quel _____ l'o_pra fa -

The fourth and final system of the musical score. The vocal line has a long horizontal line under "quel _____". The lyrics are "- to Ap - pun - to quel _____ l'o_pra fa -". The piano accompaniment concludes with a large slur over the right hand and a final cadence in the left hand.

DE THOC.

_ tal compir do - vrà, — Fan - ciul! qua - le fel -

CINQ-MARS.

_ li - a! Se dunque al mio de - stin — la tua bon - tà lu -

_ ni - a Vediam que - sto vo - lu - me a noi che dir pa -

spensierato

_ trà Vi - ver o mo - rie! —

vi - ver o mo - ri - che im - por - ta! che im - por - ta!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "vi - ver o mo - ri - che im - por - ta! che im - por - ta!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

Ogni vil - là - - - - - convien che que sia mor - - - - - ta

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Ogni vil - là - - - - - convien che que sia mor - - - - - ta". The piano accompaniment includes dynamic markings: *f* (forte) at the beginning, *dim.* (diminuendo) in the middle, and *p* (piano) towards the end.

This system shows the piano accompaniment for the third system of music. It features a complex texture with many beamed sixteenth notes in both the right and left hands. A dynamic marking of *pp* (pianissimo) is present in the right hand.

De THOU.

Il le - vi - ta sela mò - - - - - Sacri - fi -

The fourth system of music includes a vocal line on a bass clef staff and a piano accompaniment on two staves. The lyrics are "Il le - vi - ta sela mò - - - - - Sacri - fi -". The piano accompaniment continues with a similar rhythmic and harmonic style to the previous systems.

CINQ-MARS.

-ca — te ai Dei) E la cal - ca si - len - te in guar - dar il lor

vi - so, Lo vi - de già bril - lar dello splen - dor — dei

DE THOU.
ciel! — Gra - vi, pronti al mar - tir, que due

dier - si la man! — Il più gio vine al —

CINQ-MARS.

Pria di-te vo' mo - rit, Disse, ch'è non ho cor di veder il tuo

_lor: Pria di-te vo' mo - rit, Disse, ch'è non ho cor di veder il tuo

p

Ped. Ped.

san - gue!

san - gue! O Ger - va - sio hai ra - gion! iomorro dopo te, Per veder ti sof -

cresc.

Colpi - ti furo al - lor dalla stessa bi -

frir ho di te piu vi - go - re! Colpi - ti furo al - lor dalla stessa bi -

f *dim.* *p*

pen - ne E scorse il sangue lor — entro lo stesso a - vel! —

pen - ne E scorse il sangue lor — entro lo stesso a - vel! —

ff *pp*

Ped. Φ

All^o risoluto non troppo presto.

E sia co - si — E sia co - si —

E sia - co - si —

ff

Vi - ver o mo - rir —

Vi - ver o mo - rir —

din

Vi - ver o mo - rit — che im - por - ta! Ogni vil - tà con -

Vi - ver o mo - rit — che im - por - ta! Ogni vil - tà con -

vien che qui sia mor - ta! Ab - ban - do - nar il ciel — noi non vor -

vien che qui sia mor - ta! Ab - ban - do - nar il ciel — noi non vor -

-rà — Sì, nel pe - riglio il ciel — ci assi - ste - rà! —

-rà — Sì, nel pe - riglio il ciel — ci assi - ste - rà! —

dim.

Ma se ci serba a mortal sacri - fi - zio Sia be - ne -

Ma se ci serba a mortal sacri - fi - zio Sia be - ne -

crise.

rit. Adagio.

_det_to bene _det_to pure nel sup_plizio! E sia co - si! —

_det_to bene _det_to pure nel sup_plizio! E sia co - si! —

rit.

p *p*

P. GIUSEPPE.

E sia co - si!

N° 5.
QUARTETTO E CORO.

And^{te} quasi Adagio.

MARIA.

CINQ-MARS.

DE THOU.

F. GUISEPPE.

1^o TENORI.

2^o TENORI.

BASSI.

Re - gio cin -

Re - gio cin -

Re - gio cin -

Re - gio cin -

Re - gio cin -

Re - gio cin -

Re - gio cin -

And^{te} quasi Adagio.

PIANO.

Ped. \diamond Ped. \diamond Ped.

(con terrore)

M. *-ger. Ser - to a me fia*

C.M. *-ger Ser - to Dunque ad essa è da - to!*

de T. *-ger Ser - to Dunque ad essa è da - to!*

P.J. *-ger Ser - to Ecco ad essa è da - to*

-ger Ser - to Ecco ad essa è da - to

-ger Ser - to Ecco ad essa è da - to

-ger Ser - to Ecco ad essa è da - to

p pp

M.
da - to Corse un gel nel mio cor L'a vel mi

GM.
Al mio piè ratto, ahimé! Un a -

de T.
Al mio piè ratto, ahimé! Un a -

P.I.
Ma per - chè di pallor s'è'l viso

Ma per - chè di pallor s'è'l viso

Ma per - chè di pallor s'è'l viso

Ma per - chè di pallor s'è'l viso

pp

pp

M.
 sembr^o a_per - - to Son pre - sa du ter -

CM.
 - bisso ecco a_per - - to! Di - spar - ve il so - gno

de
T.
 - bisso ecco a_per - - to! Di - spar - ve il so - gno

P.I.
 lor coper - - to? E per - chè quel ter -

lor coper - - to? E per - chè quel ter -

lor coper - - to? E per - chè quel ter -

lor coper - - to? E per - chè quel ter -

Ped.



M.
ror! Tro no, si prest' of - fer - to,

CM.
d'or Al mio

de T.
d'or Al tuo piè ratto ahimé!

P.
- ror! Ma perchè di pallor s'è'l viso lor coper - to?

- ror!

- ror!

- ror!

Ped. ♠ Ped. ♠

Detailed description: This is a page of a musical score, page 26. It features five vocal staves and a piano accompaniment. The vocal parts are labeled M. (Mezzo-soprano), CM. (Contralto), de T. (Tenore), and P. (Primo). The lyrics are in Italian. The piano part includes a grand staff with treble and bass clefs, and includes pedal markings (Ped. ♠) at the bottom.

M. *suet - tro d'or, — regal ser - to,*

CM. *piè ratto ahimé — Un a - bis - so Un a -*

de T. *Ahimé un a - bis - so Un a -*

P.I. *E perchè quel ter - ror?*

pp *Ma perchè di pal -*

pp *Ma perchè di pal -*

pp *Ma perchè di pal -*

Ped. *Ped.*

M
scet - tro d'or - - - - - regal ser - - - to, Nul - - -

GM
_ bis - so ec - co a - per - - to Di -

de T.
_ bis - so ec - co a - per - - to Di

P.I.
s'èl vi - so lor co - per - - to D'im - prov -

_ lor s'èl vi - so lor co - per - - to

_ lor s'èl vi - so lor co - per - - to

_ lor s'èl vi - so lor co - per - - to

Ped. \oplus Ped. \oplus

M.
- la mi può ten - tar!

CM.
spar - ve il se - gno d'or

de T.
spar - ve il se - gno d'or

P.l.
vi - so pal - lor

E perchè quel ter - ror?

E perchè quel ter - ror?

E perchè quel ter - ror?

Ped. Ped.

un poco animato

Cin - ta del regal ser - to

Cin - ta del regal ser - to

Cin - ta del regal ser - to

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in G major (one sharp) with a key signature of two flats (B-flat and E-flat). The lyrics are 'Cin - ta del regal ser - to'. The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment line with the same lyrics. The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs.

Ped. 6

Ped. 6

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff has a melodic line with slurs and triplets. The left-hand staff has a bass line with slurs. There are two 'Ped.' (pedal) markings with a circled '6' below them, indicating a sixteenth-note pedal point.

Cin - ta del regal ser - to La fron-te tua sa-rà A te l'o-

Cin - ta del regal ser - to La fron-te tua sa-rà A te l'o-

Cin - ta del regal ser - to La fron-te tua sa-rà A te l'o-


Detailed description: This system contains the second three staves of the musical score. The top staff is a vocal line with lyrics 'Cin - ta del regal ser - to La fron-te tua sa-rà A te l'o-'. The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment line with the same lyrics. The piano part continues with a melodic line in the right hand and a bass line in the left hand, with slurs and triplets.

Ped. 6

Ped.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff has a melodic line with slurs and triplets. The left-hand staff has a bass line with slurs. There are two 'Ped.' (pedal) markings with a circled '6' below them, indicating a sixteenth-note pedal point.

CINQ-MARS.

f
Ma


maggio offer - to Da' suddi - ti ver - rà!

maggio offer - to Da' suddi - ti ver - rà!

maggio offer - to Da' suddi - ti ver - rà!


no, l'an - nunzio in

DE THOU.

Jia - van l'an - nunzio in

P. GIUSEPPE.

La marsi è lor ne - ga - to



MARIA.

M. De - stin so - - gnai mi -

C.M. gra - to Non sa - rà confer -

de T. gra - to Tu ve - drai con - fer -

P.I. Im - - pe - ri - o - so fa - to

M. - glio - - re, ahi -

C.M. - ma - to An - cor poss io spe

de T. - ma - to No, più non dei spe -

P.I. Li do - - vrà se - pa -

M. *me!*

C.M. *rar* *Si* *la cru del sven*

de T. *rar* *La bar* *ba ra sven*

P.I. *rar* *U na man ri_spet*

f *p*

M. *il lu si on d'a mo re Non*

C.M. *tu ra* *Che l'al ma min tor tu ra Io*

de T. *tu ra che l'al ma tua tor tu ra Nel*

P.I. *tu ta* *Al la me ta se gna ta Do*

M.
dei mai più tor - nar _____

CM.
l'o - se - rò sve - jar _____ Si - lacrudelw

de T.
cor tu dei ce - jar! _____ La barba - ra sven .


PJ.
man li dee gui - dar _____ Im - pe - ri - o - so fa -

Soprani.
Re - gina, a te ren

Tenori.
Re - gina, a te ren

Bassi.
Re - gina, a te ren

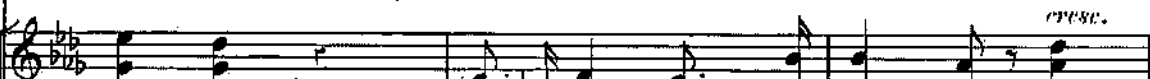
dimin.

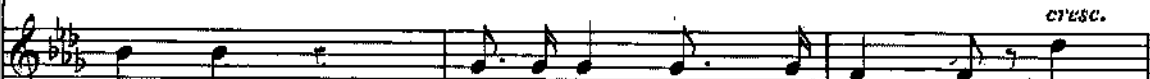
M.  *scet - tro d'or, regal ser - to, Nulla mi può tentar.*

CM.  *tu ra Si _____ la crudel sven - tu - ra Che* *cresc.*

de T.  *tu - ra La bar - ba - ra sven - tu - ra Che* *cresc.*

PJ.  *- to Li do - vrà se - pa - rar*

 *- du - to Re - gina, a te ren - du - to pri -* *cresc.*

 *- du - to Re - gina, a te ren - du - to pri -* *cresc.*

 *- du - to Re - gina, a te ren - du - to pri -* *cresc.*

 *cresc.*

M. *f*
 scet - tro d'or re - gal ser - to Nul - la mi

CM. *f*
 l'al - ma mia tor - tu - ra Io l'o - se -

de T. *f*
 l'al - ma tua tor - tu - ra Nel cor tu

PI. *f*
 Im - pe - ri - o so fa - to Li do - vrà

f
 mie - ro sia tri - bu - to L'a - mor dei

f
 mie - ro sia tri - bu - to L'a - mor dei

f
 mie - ro sia tri - bu - to L'a - mor dei

f
 Ped

P. GIUSEPPE.

Andante.

pp

In tua man_ la_ scia pur_ Ch'io ri_metta il messag_

CINQ-MARS.

parti_ rò_

-gio Dei partir!_ Vi

MARIA.

E voi pur, pa_ dre mi_ o!

pro_ tegga il Si_ gnor!

Moderato.

M.  *Per voi, signor, mer-cè! Viver so-la de-si-o*

Vuol la calma il mio cor; Non v'affret-tate an-cor A credermi ve-

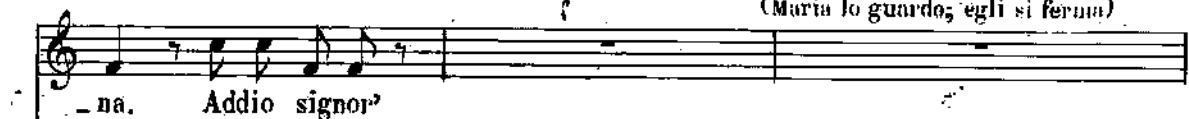


-gi-na Il ciel m'is-pi-re-rà la ri-spos-ta vi-ci-



(Maria lo guardo; egli si ferma)

-na. Addio signor?



CINQ-MARS.

(Movimento verso Maria)

Altez-za! Ah! se pria de partir!...



f *lungo*

(Gli dà la mano a baciare)

Adagio.

Piano accompaniment for the first system, marked Adagio and piano (p). The music is in G major and 4/4 time. It features a melody in the right hand with a long note in the first measure and a more active line in the second measure. The left hand provides a steady bass line with eighth notes.

CINQ-MARS (sotto voce e presto a Maria null'alzarsi)

Per pietà, deh! vogliate or or qui ri-ve-nir!

Vocal line and piano accompaniment for the second system. The vocal line is in G major and 4/4 time, marked sotto voce and presto. The lyrics are "Per pietà, deh! vogliate or or qui ri-ve-nir!". The piano accompaniment is in G major and 4/4 time, marked piano (pp) in the first measure and piano (p) in the second measure. It features a melody in the right hand and a bass line in the left hand.

Piano accompaniment for the third system. The music is in G major and 4/4 time. It features a melody in the right hand with a long note in the first measure and a more active line in the second measure. The left hand provides a steady bass line with eighth notes.

Piano accompaniment for the fourth system. The music is in G major and 4/4 time. It features a melody in the right hand with a long note in the first measure and a more active line in the second measure. The left hand provides a steady bass line with eighth notes.

Nº 4
CORO.

Allegretto.

TENORI.

BASSI.

PIANO.

The musical score is arranged in three systems. The first system shows the vocal staves for Tenors (TENORI) and Basses (BASSI), both with a treble clef and a key signature of one sharp (F#). The piano part (PIANO) is in a grand staff with a treble clef and a key signature of one sharp. The tempo is marked 'Allegretto'. The piano part features a rhythmic accompaniment with eighth notes and rests, and includes 'Ped.' (pedal) markings. The second system continues the piano accompaniment. The third system contains the vocal entries for the Tenors and Basses, each with a treble clef and a key signature of one sharp. The lyrics are: 'Va pur, ch'è vien la se - ra, Va pur, bel pelle-'. The piano part continues with a rhythmic accompaniment, marked with a piano dynamic (*p*).

-grin, — Ten va, l'alma leg-giera; Arri-de a te — de-stin! — Tin-
 -grin, — Ten va, l'alma leg-giera; Arri-de a te — de-stin! — Tin-
 -grin, — Ten va, l'alma leg-giera; Arri-de a te — de-stin! — Tin-
 -grin, — Ten va, l'alma leg-giera; Arri-de a te — de-stin! — Tin-

The first system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The lyrics are: "-grin, — Ten va, l'alma leg-giera; Arri-de a te — de-stin! — Tin-". The piano part features a steady eighth-note accompaniment.

-vo-la in dolce ebbrezza, Più lie-to dell' A-pril; Il fior di gio-vi-
 -vo-la in dolce ebbrezza, Più lie-to dell' A-pril; Il fior di gio-vi-
 -vo-la in dolce ebbrezza, Più lie-to dell' A-pril; Il fior di gio-vi-
 -vo-la in dolce ebbrezza, Più lie-to dell' A-pril; Il fior di gio-vi-

The second system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The lyrics are: "-vo-la in dolce ebbrezza, Più lie-to dell' A-pril; Il fior di gio-vi-". The piano part continues with a similar eighth-note accompaniment.

-nez - za Di tutti è il più gen - til — Ten va dove t'in - vi - ta La

-nez - za Di tutti è il più gen - til — Ten va dove t'in - vi - ta La

-nez - za Di tutti è il più gen - til — Ten va dove t'in - vi - ta La

-nez - za Di tutti è il più gen - til — Ten va dove t'in - vi - ta La

cresc. *dim.* *p*

sor - te più gra - di - ta Ed entranella vi - ta Per un sentier di

sor - te più gra - di - ta Ed entranella vi - ta Per un sentier di

sor - te più gra - di - ta Ed entranella vi - ta Per un sentier di

sor - te più gra - di - ta Ed entranella vi - ta Per un sentier di

Ped.

fior! Ten va l'alma leg-giera, E ri - di del de-stin, — Va'

fior! Ten va l'alma leg-giera, E ri - di del de-stin, — Va

fior! Ten va l'alma leg-giera, E ri - di del de-stin, — Va

fior! Ten va l'alma leg-giera, E ri - di del de-stin, — Va

pp
pur, ch'è vien la se - ra, va pur, bel pelle-grin —

pp
pur, ch'è vien la se - ra, va pur, bel pelle-grin —

pp
pur, ch'è vien la se - ra, va pur, bel pelle-grin —

pp
pur, ch'è vien la se - ra, va pur, bel pelle-grin —

p Ten va, l'alma leg_gie - ra *p* E

p Ten va, l'alma leg_gie - ra *p* E

p Ten va, l'alma leg_gie - ra *p* E

p Ten va, l'alma leg_gie - ra *p* E

ri - di del de_stin — Ten va — ten va — ten va, ché vien la

ri - di del de_stin — Ten va — ten va — ten va, ché vien la

ri - di del de_stin — Ten va — ten va — ten va, ché vien la

ri - di del de_stin — Ten va — ten va — ten va, ché vien la

se - ra, Ten va, — ten va, bel pel - le - grin — Ten

se - ra, Ten va, — ten va, bel pel - le - grin — Ten

se - ra, Ten va, — ten va, bel pel - le - grin — Ten

se - ra, Ten va, — ten va, bel pel - le - grin — Ten

va — ten va — ché vien la se - ra Ten va — ten

va — ten va — ché vien la se - ra Ten va — ten

va — ten va — ché vien la se - ra Ten va — ten

va — ten va — ché vien la se - ra Ten va — ten

pp va — bel pel - le - grin — *pp* bel pel - le - grin —

pp va — bel pel - le - grin — *pp* bel pel - le - grin —

pp va — bel pel - le - grin — *pp* bel pel - le - grin —

pp va — bel pel - le - grin — *pp* bel pel - le - grin —

pp *pp*

ppp bel pel - le - grin —

ppp bel pel - le - grin —

ppp bel pel - le - grin —

ppp bel pel - le - grin —

ppp

Ped. ⊕ Ped. ⊕ Ped. ⊕

ppp

Nº 5
ARIA.

Allº agitato.

MARIA.

PIANO.

The first system of the musical score. The vocal line (Maria) is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes with slurs. The left hand plays a melodic line with slurs. The dynamic marking 'p' (piano) is placed below the piano part. A 'Ped.' (pedal) marking with a '7' is located at the end of the system.

The second system of the musical score, continuing the piano accompaniment. It features the same rhythmic and melodic patterns as the first system. A 'cresc.' (crescendo) marking is placed above the bass line. A 'Ped.' (pedal) marking with a '7' is located at the end of the system.

The third system of the musical score, continuing the piano accompaniment. The dynamics increase, with a 'f' (forte) marking appearing in the bass line. The piano part continues with its characteristic rhythmic and melodic motifs.

Andante.

Da qual potere arcan qui di nuovo sou tratta?

The fourth system of the musical score. The vocal line (Maria) is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a melodic line. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a melodic line with slurs. The left hand plays a melodic line with slurs. The tempo marking 'Andante.' is placed above the vocal line. The lyrics 'Da qual potere arcan qui di nuovo sou tratta?' are written below the vocal line.

Qual sembian - te, in - nanzi m'ap - par? Echeggiar odo an - co - ra

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The lyrics are: "Qual sembian - te, in - nanzi m'ap - par? Echeggiar odo an - co - ra". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings like *pp* and *ppp*.

Nell' alma stu - pe - fat - ta L'au - da - ce suo parlar -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Nell' alma stu - pe - fat - ta L'au - da - ce suo parlar -". The piano accompaniment continues with similar dynamics and textures.

Adagio.
Per pietà deh! voglia - te or or - qui reve -

The third system is marked *Adagio.* The vocal line has the lyrics: "Per pietà deh! voglia - te or or - qui reve -". The piano accompaniment features a prominent texture with sustained chords and moving bass lines, marked with *pp*.

Adagio. (molto tranquillo.)
- nir!

The fourth system is marked *Adagio. (molto tranquillo.)* and concludes the vocal line with the lyrics: "- nir!". The piano accompaniment includes a section with a 12/8 time signature and a key signature change to three sharps (F#, C#, G#).

Cantilene.

The fifth system is marked *Cantilene.* and features a piano accompaniment with a dense, rhythmic texture. It includes a section with a 12/8 time signature and a key signature of three sharps, marked with *pp* and *dim.*

Not - te ri - lu - cen - te O not - te si -
 - len - te Deh! versa nel mio cor La - pa - ce ed il so -
 - por Nel conves - so ciel, Not - te risplen -
 - den - te Seguir gli astri d'or Veg - go il sentie - ro

pp
cresc.
dim.

cor — L'an — ra che su — sur — ra, La not — te si az —
 — zur — ra Dol — ce al mio cor — par — lan d'amor. — Sen — za de —
 — star la natura dormen — te
 So — la qui

M.D.

cresc.

un poco più animato.

dim.

Ped

ve - glio E tremar sento il

Ped. ⊕ Ped. ⊕

cor Spi_ando il vol del - lo - ro

Ped. ⊕ Ped. ⊕

len - te, In_van implo - ro impa_

Adagio.

- zien - - te La cal - ma che re -

dim. *p*

- guar — io veggio intorno a mi

pp

Not — — te ri — lu —

pp

- cen — — te E si — len — zi —

- o — — sa! Ah! ver — sa nel

cor - La - pa - - ce e' l' tuo so -

- por - Nel con - ver - so

ciel - Not - - te de - li -

- zio - - sa Se - guir - - gli a - stri

d'or Veg - - - - - go il sen - tie - ro

lor L'au - - ra che su -

Ped. ⊕ Ped. ⊕

- sur - - ra La vol - ta si az -

Ped. ⊕ Ped. ⊕ Ped. ⊕

- zur - - ra Dol - - ce al mio

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

cor — par — lan d'amor — Sen — za de — star la natu — ra dormen —

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

— le So — la qui ve — glio. E tremar sento il

cor La pace imploro in — van — che veggio intorno intor — noa

pp p

me!

N°6
DUETTO

Moderato.

MARIA.

CINQ-MARS.

PIANO.

Ah! d'esser per-do-na-to son si - cu - ro Giacché tornasti

MARIA

qui — E consenti a mu - dir; — Sii be-ne - det - ta! Ah!

M

M

nol. te ne scongiuro, La sciami so - la!

dolce.

Per-chè vuoi tu — par -

C.M. *rit?* *p*

Si, di ta - cer giu - ra - to a -

C.M. *p*

- ve - a, Tut - te ce - lar nel cor do - ve - a Le mie speran - ze, il mio do -

C.M. *p*

lor; E spergiu - ro mi fo, sper - giu - ro; A te sve - lando, a te mo -

cre - - - - - ven - - - - -

C.M. *All' molto.* *f* *p*

stran - do La pia - ga mor - tal del mio cor! Si ben

- do - - - - -

M so che in - sa - ni a è la mi - a; Nulla men raffe - nar non portrei quest' a -

cresc.

M *un poco rit.* - mor! Ah! sì t' a - mo, *dim.* Ma - ri - a! Quanto t' a -

pp

MARIA. *All.^o molto.*
 Ah! ——— qual è in - te fol - li - a? Ve - nu - ta so - no

M - mo!

cresc.

M *CINQ - MARS* qui ad - dio per dir a te O ciel! *rit.* dun - que do - vrò

scendo.

Ped.

Andante commossa

M
Ahi_mè! _____

C.M.
dolcissimo
tutt' ob_bli - ar? E che! _____

C.M.
non rispon_dio eru_de - lel.

Ped.

C.M.
Dun_que do_vrò scordar i bei di che spar_rir Dunque

Ped.

C.M.
dovrò scordar i bei di che spar_rir, Il fur_tivo rossor che il pensiero tra_

Ped.

I.C. *di - va E l'ad_dio che suonar len_tamente su - di - va, E del guar_*

d.c. *_do - e del cor il mu_to fa_vel_lar il fa_vel - lar del*

M. *No! no! no! rammen_tar devi ancor i bei*

M.C. *cor_*

pp *Ped.*

M. *(animandosi a gradi)*
di che sparir Rammen - tar devi an_cor i di di fe - sta E

Ped. *Ped.*

M *g* - gua - le sov - ve - nir i - neb - bria questo cor; Va pur, — a con - qui -

cre - scen - do

Ped. Ped. Ped. Ped.

M star la ma - no mia t'ap - pre - sta; fa cor fa cor,

f ff

Ped. Ped.

M *Allegro.*
chè a - mato sei d'a - mor.

CINQ MARS.
D'a - mor — Ma - ri - a! o

f

M Dio m'ù di - al

M.M. ciel — sa - ria - ver? Ah! — tuo spo.

Moderato

ff

C.M.

so sa rò, sì, lo giu - ro, Ma - ri - a, nel no - me tuo chè quel del la

ff *Volo*

MARIA.

l'ar - ti pur, fe - de ho in - te, t'as - pette -

C.M.

Ver gin. del ciel

Volo *pp*

M

rò fe - del

CINQ-MARS.

A

ff

Andante.

C.M.

te che nel mio cor mette - sti tant' an - do - re, A te per chi vor -

ff

molto tenera

C.M. *3*
 rei del mon - do esser si_gnor, — A te — la vi_ta mi - a, a

(con passione)

C.M.
 te do l'alma e'l co - re A te, mio sol te sor, mio sol te -

C.M.
 sor, fe_de, spe_ran_za, a - mor! .

ATTO II

INTRODUZIONE

Andante,

PIANO

f

Ped.

tempo.

dim. *p*

cresc.

dim.

Ped.

Ped.

cresc.

Ped.

Ped.

dim.

cresc.

dim.

Ped.

Adagio

cresc.

f *dim.* *p* *pp*

Ped.

N.º 7
CORO E SCENA.

MARION

MONTMORT

FONTRAILLES

TENORI

BASSI

PIANO

The musical score is arranged in five systems. The first system contains five vocal staves (MARION, MONTMORT, FONTRAILLES, TENORI, BASSI) and a grand staff for the PIANO. The vocal staves are mostly empty, with rests. The piano part begins with a treble clef, a 6/8 time signature, and a dynamic marking of *f*. It features a complex rhythmic pattern with triplets and sixteenth notes. The second, third, and fourth systems continue the piano accompaniment, with the vocal staves remaining empty. The piano part consists of two staves (treble and bass clef) and includes various musical notations such as triplets, sixteenth notes, and rests. The fifth system is the final one on the page, continuing the piano accompaniment.

8

Tenori. *f*

A Ma_ri_on, fior di bel - ta - -

Bassi. *f*

8

- de - - A Ni - non, re - gi - na dei cor - -

- de - - A Ni - non, re - gi - na dei cor - -

f *p*

p

Si i lor occhi son due spa - de - -

Si i lor occhi son due spa - de - -

Son an - cor leg - gia - dre, ca - ri - ne, Vez - zo - se, di -

Son an - cor leg - gia - dre, ca - ri - ne, Vez - zo - se, di -

FONTRAILLES

Chi mai chi sot - trar - re po -

- vi - ne tut - tor -

- vi - ne tut - tor -

MARION.

Ah! b.

- tri - a - Al lor a - cu - to stral - il cor?

sciate tal li - ta - ni - a, la scia - te tal li - ta - ni - a, Si - gno - ri in

gra - zia, di noi pie - tà! Il sos - pi - rar mor - tal sa -

ri - a, Di ce - li - ar meg - lio sa - rà Ah!

Tenori.

Se i lor oc_chi son due spa - de

Bassi.

Se i lor oc_chi son due spa - de

Es - se son leg - gia - dre tut - tor leg -
Es - se son leg - gia - dre tut - tor leg -

-gia - dre, ca - ri - ne tut - tor! es - se son vez - zo - se, gen -
-gia - dre, ca - ri - ne tut - tor! es - se son vez - zo - se, gen -

-ti - li tut - tor
-ti - li tut - tor

8

8

RECITATIVO

MARION

NINON

FONTRAILLES

Recitativo.

Ma_ri_on, di_te pur, — si di_te Quale av_ven_

PIANO

MARION

_tu_ra vi condu_ce presso il re. Presso il re! — Mi vo_le_te at_ter_

_rir! Io mi credea d'intrar presso il grande Scu_dier — E pos_

MARION e NINON.

_sen_te davver — Il car_di_nal mi_naccia di far_ci e_si

FONTRAILLES

M.N.

liar — Voi e - si - liar? Ohi - bòi — Pa - ri - gi tut - ta al -

lor in - ter - ce - der vor - ri - a. O mie ca - re, se la partenza ah! si cru -

del — Di - vi - ne bel - tà fosse cer - ta, Le cor - te parra

mor - ta E pa - ri - gi de - ser - ta.

ff *dim.*

N° 8 .

CANZONE CON CORO

Allegretto .

The first system of the piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano dynamic marking (*p*) is present at the beginning.

The second system of the piano accompaniment continues the musical texture from the first system, maintaining the same instrumental roles and dynamics.

FONTRAILLES

The first system of the vocal line is written on a single staff in bass clef. It contains the first part of the lyrics: "No, non ve-drà più la cit-tà Di pen-nac-chi e di mu-".

No, non ve-drà più la cit-tà Di pen-nac-chi e di mu-

The third system of the piano accompaniment continues the instrumental accompaniment, with a piano dynamic marking (*p*) at the start.

The second system of the vocal line continues the lyrics: "-stac - - chi Si gran quan-ti-tà".

-stac - - chi Si gran quan-ti-tà

The fourth system of the piano accompaniment concludes the piece, featuring a piano dynamic marking (*p*) and ending with sustained chords in both hands.

La cit - tà No non ve - drà più la cit - tà. Ad -

- dio, pia - cer, ad - dio go - der! ad - dio

spa - dac ci - ni e zer - bi - ni. No, non ve - drà più

sì gran quan - ti - tà la cit - tà di peu -

-nac - chi e di mu - stac - - - chi
 No, non
 No, non
 ve - drà più la cit - tà Si gran quan - ti - tà di pen -
 ve - drà più la cit - tà Si gran quan - ti - tà di pen -
 -nac - chi e di mu - stac - - - chi
 -nac - chi e di mu - stac - - - chi

cresc
cresc
p
cresc
ff

FONTRAILLES

serbiam Ma_ri_ou e Ni_non Che possa il car_di_nal cre_

-pa - re — La cor_da fia pur col bas_ton per es_

_so u_na huo - na le - zion. Ma quando allin

lo ve_drem sul pa - ti_bo_lo strango - la - re? Serbiam Ma_ri_ou

ser_biam Ma_ri_on e Ni_non Che possa il car_di_nal cre_

- pa - - re!

TENORI
Ser_biam Ma_ri_on e Ni_non Ser_biam

BASSI
Ser_biam Ma_ri_on e Ni_non Ser_biam

Ma_ri_on e Ni_non Che possa il car_di_nal crepa - - re!

Ma_ri_on e Ni_non Che possa il car_di_nal crepa - - re!

cresc *colla voce* *ff*

No 8^{bis}
RECITATIVO

MARION

Se fa_ces_te ca_der al_fin il car_di_

FONTRAILLES

PIANO

_nal?

FONTRAILLES

Ci pen_sia_mo

MARION

Do_man u_na fes_ta da_ro E

Vin - vi - to a ve - nir; noi vi di - rem del mal del

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Vin - vi - to a ve - nir; noi vi di - rem del mal del". The piano accompaniment features a bass line with a treble clef and a bass line with a bass clef, both in a key signature of one sharp. The piano part includes a series of chords and melodic lines, with some notes tied across measures.

vil ti - ran - no per - po - ra - to.

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "vil ti - ran - no per - po - ra - to.". The piano accompaniment continues with two staves, maintaining the key signature and providing harmonic support for the vocal line.

FONTRAILLES
E - si - liar la bel - tà!... dav - ver

The third system is marked "FONTRAILLES" and features a vocal line and piano accompaniment. The vocal line has a bass clef and a key signature of one sharp. The lyrics are "E - si - liar la bel - tà!... dav - ver". The piano accompaniment consists of two staves, with the bass line having a bass clef and the treble line having a treble clef. The piano part includes a series of chords and melodic lines, with some notes tied across measures.

ch'è gran pec - ca - - - to!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a bass clef and a key signature of one sharp. The lyrics are "ch'è gran pec - ca - - - to!". The piano accompaniment consists of two staves, with the bass line having a bass clef and the treble line having a treble clef. The piano part includes a series of chords and melodic lines, with some notes tied across measures.

Nº 9
MELODRAMMA

Moderato

PIANO

p

p

Ped.

Ped.

Ped.

cresc

dim

p

p

Ped.

Ped.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic accompaniment. Pedal markings are present below the bass staff. Dynamics include *crec.*

Second system of musical notation. The right hand continues with melodic lines and triplets. The left hand has a more active accompaniment. Pedal markings are present. Dynamics include *cre* and *scen - do*.

Third system of musical notation. The right hand has melodic lines with triplets. The left hand accompaniment is more rhythmic. Pedal markings are present. Dynamics include *dim* and *p*.

Fourth system of musical notation. The right hand features melodic lines with triplets. The left hand accompaniment is active. Dynamics include *pp*.

Fifth system of musical notation. The right hand has melodic lines with triplets. The left hand accompaniment is active. Dynamics include *pp*.

N° 10.
CORO.

Allegretto

PIAN

First system of piano accompaniment. Treble clef, key signature of two sharps (F# and C#), time signature of 12/8. The music consists of eighth-note patterns in both hands. A dynamic marking 'cres' is present in the right hand.

Second system of piano accompaniment. Similar notation to the first system. Dynamics include 'cres' in the right hand, 'dim' in the left hand, and 'f' (forte) in the right hand.

Third system of piano accompaniment. Dynamics include 'p' (piano) in the left hand, 'cresc' (crescendo) in the right hand, and 'dim' (diminuendo) in the left hand.

TENORI

Tenor vocal line. Lyrics: Ah! messor il grande scudier Noi v'of

Fourth system of piano accompaniment. Dynamics include 'p' in the left hand and 'cres' in the right hand.

BASSI

Bass vocal line. Lyrics: -frian il nostro rispet - to Ah! messor il

Fifth system of piano accompaniment. Dynamics include 'f' (forte) in the right hand.

Ah! se potessi il re ve-

grande scudier Noi v'of-friam il nostro rispet - to

cresc *dimin*

-der Ah! mes - ser il gran - de scu-

Se dato a me fosse il bre - vet - to

p *sf* *p*

-dier Ah! mes - ser il gran - de scu - dier Voi del so -

Ah! mes - ser il gran - de scu - dier Voi del so -

cresc *dim* *p*

-vrano il con - si - glier Che del re la gra - zia go -

-vrano il con - si - glier Che del re la gra - zia go -

- de - te fau sto a me deh! voi lo ren - de -

- de - te fau sto a me deh! voi lo ren - de -

- te Ah! messer il grande scu -

- te Ah! mes - ser il grande scu - dier Ah! messer il grande scu -

cresc

crusc *dim* *pp*

crusc *pp*

dim *pp*

- dier — Noi v'of - friam noi v'offriam il no - stro ri - spet -

- ven - do

C. MARS.

Al gioco andar conviendel re — Ed as pettar il re non

- to

- lo

de - ve A do - ma - ni gli affari è mestier riserba Al gioco andar conviendel

CM

re

p *cres* *scen* *do*

Ed a_spettar il re non de_ve Al gioco andar dobbiam del

Ed a_spettar il re non de_ve Al gioco andar dobbiam del

cres *ren* *do*

re! Ah! mes

re!

f *dim* *p*

cresce *dim*

_ser il gran_de scu_dier Ah! mes _ ser il gran_de scu_

cresce *dim*

Ah! mes _ ser il gran_de scu_

cresc *dim*

_dier Voi del so - vra_no il con - si - glier Che
 _dier Voi del so - vra_no il con - si - glier Che

f

— del re la gra - zia go - de - te fan me deh! voi lo rende -
 — del re la gra - zia go - de - te fan me deh! voi lo rende -

dim *p* *p*

dim *p* *p*

dim *p* *p*

te Ah! messer il grande scu -
 te Ah! messer il grande scu - dier Ah! messer il grande scu -

cresc.

p

cresc.

cresc *dim* *pp*

- dier — noi v'of - friam noi v'offriam il no stro rispet -

cresc *dim* *pp*

- dier — noi v'of - friam noi v'offriam il no stro rispet -

pp

- to.

- to.

p

Ped. ⊕

dim *pp*

Ped. ⊕

N.º 11.
CAVATINA.

MARIA.

CINQ MAF.S.

Maria ah! di pe-

Moderato.

PIANO.

cresc

-nar al fin ces_sato ab_bia_mo fis_sa - to ormai sa-

cresc *f*

MARIA. Andante.

-rà per entram_bi il de_stin_ Con_fi_dar nel Si

cresc *f*

G. MARS con ardor e fede

-gnor fu sempre mio pen-si-er Ma di spe-rar puoi tu? Si, spe-ro

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a bass line with a *p* dynamic marking and a treble line with a *f* dynamic marking.

Andantino

Al-lor che di-cesti a me Sii fe-del Costanza e va-

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features a bass line with a *ff* dynamic marking and a treble line with a *p* dynamic marking.

-lor t'avran questa ma-no. Giu-rai di pug-nar nè il giu-ro fu

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a bass line with a *ff* dynamic marking and a treble line with a *p* dynamic marking.

-va-no Sa-rò vin-ci-tor o m'avrò l'a-vel Sa-rò vin-ci-

Musical notation for the fourth system, including a vocal line and piano accompaniment. The piano part features a bass line with a *ped.* marking and a treble line with a *crisc* marking.

animato

- tor o m'avrò l'a_vel ___ Al fi_ne compir vedrò la spe_ran_za; Ah! si

dim *colla voce* *p*

_ la tua man m'è da lo mer - tar ___ Mi sèp -

eres -

_ pi acquistar bas_tan_te pos_san_za Per tut_ti sfi - dar se dovrò lot -

ven - du *f* *rit*

Ped. ⊕ Ped. ⊕ Ped. ⊕

_ tar ___ Al_lor che di_cesti a me ___ sii fe - del ___ Costanza e va -

p

1° tempo

_lor — l'avran quit.ta no Giurai di pu_gnar, nè il giu - ro pa -

_va - no sa_rò vin_ci - tor o m'avrò l'a - vel — sa_ro vin_ci -

cresce

Ped. ⊕

_tor o m'avrò l'a - vel — si — si sa_rò vin - ci -

dim *p* *cres*

_tor — si — si sa_rò vin - ci - tor —

con *du* *f*

N° 12.

TRIO.

Allegro.

MARIA.

CINQ MARS.

Il frate an-cor!

Il Padre GIUSEPPE.

PIANO.

Allegro.

pp

CINQ MARS.

Che fu! —

Mod^{to} quasi and^{tino}

Il P. GIUS:

Ah! confu-so son i-o Un do-ve-re crudel Mi condu-ce ver-

te Si grato fora a me D'annunziar: vi un ben che il Si-

p

MARIA.

Tremar mi sento il

CINQ MARS.

Non ti comprendo ancor-

- gnor: vi ri- cu- sa

cresc.

f

pp

cor!

IL P. GIUS.

Il cardi- nale: ta - ma, si ta - ma; nel suo cor pro-va crudel do-

-lor- del ma-le che tu dei soffrir, - crudel do - lor-

Di dirlo non ha cor- E son io che i sceglieva io che del suo vo-

-ler son l'auste-ro fo-rier- Trarresposa all'al-tar tu vuoi la princi-

Ped. ⊕ Ped. ⊕

-pes - sa Vi do - vi rinun - ziar- Ah! - malgrado promes-sa del

CINQ MARS.

Ped. ⊕

II P. GIUS.

re Il cardinal s'op-po-ne N'è ben do-len-te, Ma s'op-po-ne—

p

ir-revoca-bil-men-te! Ob-be-di-sci, in-sen-sa-to, abban-dona Un a—

un poco ritenuto.

—mo-re che spe-me non ha — E se in te la pruden-za ra-

All^o molto. MARIA.

-gio-na Il tuo co-re scordar lo do-và — Dun-qu'è

p

ve - ro che il - re l'ab - ban - do - na! Ob - bli -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are 've - ro che il - re l'ab - ban - do - na! Ob - bli -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

- a - re co - sì lo po - trà? A co --

The second system continues the vocal line and piano accompaniment. The lyrics are '- a - re co - sì lo po - trà? A co --'. The musical notation remains consistent with the first system, showing the vocal melody and the supporting piano accompaniment.

- lui che giam - mai non per - do -- na Dunque in

The third system continues the vocal line and piano accompaniment. The lyrics are '- lui che giam - mai non per - do -- na Dunque in'. The piano accompaniment shows some harmonic changes, including a key signature change to two sharps (F# and C#) in the final measure of the system.

pre - da get - tar - ci vor - rà! A co -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'pre - da get - tar - ci vor - rà! A co -'. The piano accompaniment includes a 'cresc.' (crescendo) marking in the final measure. The system ends with a double bar line.

lui che giam - mai non per do - - - na Dunque in

con - - - du *f* *dim.*

pre - da get - tar - - - Dunque in preda - get - tar -

p *crese.* *f* *ff*

ci - - - vor - ra!

ff

Ped.

CINQ. MARS.

No! - - - con qual dritto ei vuol condan -

ff *dim.*

- narmi al mar-ti - rio? Non curo il suo di-

p *cresc.* *f*

- vie - to Ob - bedire non vo'

p *cresc.* *f* *fp*

Il P. GIUS.
Ba - da, ba - da del fu - ror con - si - glier

non v'ha peg - gio - - re Dall' ira al - la ri -

pp

P. 1.

- vol - - - ta Bre - ve di - stan - za v'ha

res - - - *cen* - - - *do*

CINQ MARS.

E sia pur! scelto ho-già - - - - la ri-

f *ff* *ff*

Ped. Ped.

- vol - - - ta la guer - - - ra! D'in - giu - ste vo - lon -

ff

ff un poco ritenuto.

Ped. Ped. Ped.

- tà L'a - mor tri - on - fe - rà Ob - be - di - re non

f *ff*

Ped.

vo' — No, non ob-be-di — rò — Va via de —

Ped. *ff* Ped. *ff* Ped. *ff*

MARIA. O Si —

C. MARS mon! fuo — ri! Si, fu —

Il. P. GUIS: Nol ten —

ff *f*

8 *a tempo.*

ff *f*

M. — gnor! sai tu sol se la sor — te Per me lieta o fu —

C.M. — ne — sta sia pur la mia sor — te, Di pie — gar — mi pos —

P.J. — tar! la pri gone o la mor — te Al de — sti — no pie —

ff *f*

ff *f*

M.
- ne - sta sa - ra — Ma ser - bar fin al - l'o - ra di

C.M.
- san - za - non hu — Sfi - de - rò la pri - gione e la

P.J.
- gar - ti fa - rà — In - sen - sa - to, de - ci - sa è tua

M.
mor - te Il suo giu - ro quest' al - ma sa - rà —

C.M.
mor - te Ma ser - ba - to il mio giu - ro sa - rà —

P.J.
sor - te E can - giar - la nes - su - no po - trà —

M. Si ser - bar fia al l'o - ra di mor - te. Fido il

C.M. Sfi - de - rò la pri - gione e la mor - te Fido il

P.J. In - sen - sa - to, de - cisa è tua sor - te La tua -

cre *scen* *do.* *dim.*

M. cor si do - vrà _____ Il mio giu - ro ser - bar _____

C.M. cor re - ste - rà _____ Il mio giu - ro ser - bar _____

P.J. sor - te _____ E nes - su - no can - giar _____

p *cresc.* *f* *ff*

M.
 si do_vrà Il mio giu -

C.M.
 si do_vrà Il mio giu -

P.J.
 la po - trà E nes_sun no can -

Ped.

M.
 - ro ser - bar si do_vrà si ser -

C.M.
 - ro ser - bar si do_vrà si ser -

P.J.
 - giar la po - trà E nes - su - no can -

M. *- bar _____ si _____ do - vrà _____*

C.M. *- bar _____ si _____ do - vrà _____*

P.J. *- giar _____ la _____ pò - trà _____*

f *ff*

Ped. *♩* Ped. *♩*

Ped.

N° 13

SCENA, CORO ED ARIA.

Moderato assai e pomposo.

PIANO. *ff*

The musical score is written for piano accompaniment in 3/4 time. It consists of five systems of music. The first system is marked "Moderato assai e pomposo." and "PIANO. ff". The second system features trills in the right hand. The third system includes a repeat sign and a "ff" dynamic marking. The fourth system is marked "Rideau à la reprise seulement." and the fifth system includes first and second endings.

First system of musical notation. The treble clef staff contains a piano (*p*) accompaniment with chords and arpeggiated figures. The bass clef staff contains a melodic line with eighth and sixteenth notes.

Second system of musical notation. The treble clef staff features a melodic line with a trill (*tr*) and a fermata. The bass clef staff continues the melodic line with eighth notes.

Third system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff contains a piano (*p*) accompaniment with chords and a melodic line.

Fourth system of musical notation. The treble clef staff contains a piano accompaniment with chords and arpeggiated figures. The bass clef staff contains a melodic line with eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with a trill (*tr*) and first (*1^a*) and second (*2^a*) endings. The bass clef staff contains a piano accompaniment with chords and a melodic line. The system concludes with a key signature change to two sharps and a 9/4 time signature.

Un poco più allegretto.

FONTRAILLES.

Ni non, — se lo

vuol far no-to do-vri - a Qual nuo-vo pia-

- cer a noi dar vor - rà — Se la dan - za sa -

- rà — se la comme - dia fi - a

p

Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕

sa - rà fi - lo - so - fi - - a Prosa o ver - so sa -

Ped. ⊕ Ped. ⊕

NINON.
- rà? La CLE - LIA, miei si - gnori, a vrete ad apprezz -

Ped. ⊕ *p* Ped. ⊕ *p* Ped. ⊕

N.
- za - re Un vo manzo novel si gentil - e si bel -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

N.
di languor e d'a - mor vel dò come mo - del - De serittov'halau

Ped. ⊕ *p* Ped. ⊕ Ped. ⊕

N. *tor il bel giardin d'A-MO - RE*

SOPRANI. *Ah!*

TENORI. *Ah!*

BASSI. *Ah!*

Ped.

il giardin D'A-MO-RE! in gegno - so dav-

il giardin D'A-MO-RE! in gegno - so dav-

il giardin D'A-MO-RE! in gegno - so dav-

- ver! In - ge - gno - sol
 - ver! In - gegnosol in - ge - gno - sol
 - ver! In - gegnosol in - gegnosol in - ge - gno - sol

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a *p* dynamic marking.

D'A - MO - RE il giardin?
 D'A - MO - RE il giardin?
 D'A - MO - RE il giardin?

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes a *p* dynamic marking and a Ped. symbol.

NINON.

In - ve - ce dell' au - to - re Vel di - rà Ma - ri -

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part includes a Ped. symbol.

N. *- on* Che sa - rà per bel - tà fa - -

N. - - ta del bel giar - din O - ve tut - to è di -

N. - vin!

p

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

M.G.

Ped.

CORO ED ARIA.

SOP.
Bel-la che conunguardo fai pri-gio - mieroun cor - Ah! di sen -

CORO.
TEN:
Bel-la che conunguardo fai pri-gio - mieroun cor - Ah! di sen -

BAS:
Bel-la che conunguardo fai pri-gio - mieroun cor - Ah! di sen -

cresc. *dim.* *p* *pp*
-za ritardo O v'è il giardin d'a - mor? Bel-la che conunguardo

cresc. *dim.* *p* *pp*
-za ritardo O v'è il giardin d'a - mor? Bel-la che conunguardo

cresc. *dim.* *p* *pp*
-za ritardo O v'è il giardin d'a - mor? Bel-la che conunguardo

fai pri_gio_mierouncor Ah! di sen_za ritardo O vèilgiardin d'a_

fai pri_gio_mierouncor Ah! di sen_za ritardo O vèilgiardin d'a_

fai pri_gio_mierouncor Ah! di sen_za ritardo O vèilgiardin d'a_

fai pri_gio_mierouncor Ah! di sen_za ritardo O vèilgiardin d'a_

- mor Se fausto a_mor n'arri_da È fa_ci_le il cammin_

- mor Se fausto a_mor n'arri_da È fa_ci_le il cammin_

- mor Se fausto a_mor n'arri_da È fa_ci_le il cammin_

- mor Se fausto a_mor n'arri_da È fa_ci_le il cammin_

dim. *p* *pp*

Il nostro piè tu guida ad un sì bel giar_din Se fausto a_

dim. *p* *pp*

Il nostro piè tu guida ad un sì bel giar_din Se fausto a_

dim. *p* *pp*

Il nostro piè tu guida ad un sì bel giar_din Se fausto a_

dim.

_mornàrri da È facile il cammin Il nostro piè tu guida ad

dim.

_mornàrri da È facile il cammin Il nostro piè tu guida ad

dim.

_mornàrri da È facile il cammin Il nostro piè tu guida ad

dim.

MARION.

un sì bel giar - din — Sa - per se voi se voi vo -
 un sì bel giar - din —
 un sì bel giar - din —

- le - te Il giar - di - no d'a - mor, d'a - mo - re Qual
 è, dov'è, cre - dete a me — Per ar - ri - var a quel giar -
 - di - no Doppio v'ha, sì dop - pio cam - mi - no Qual

è il miglior vel dica il cor —

Ped. ⊕ Ped. ⊙ Ped. ⊕

I due sentierson as_sai stretti, Han per

nomie INCLINAZI - ONI Vi mena l'u_no verso due bo_schet_ti E

son COMPIACENZA — e DISCREZI - ON — ATTENZION dopo

pp

vien, E poscia ZEL vi me - na A SENSIBILI - TÀ

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "vien, E poscia ZEL vi me - na A SENSIBILI - TÀ". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Da SENSIBILI - TÀ s'arriva senza pe - na DESIO DI PIA -

The second system continues the vocal line and piano accompaniment. The lyrics are: "Da SENSIBILI - TÀ s'arriva senza pe - na DESIO DI PIA -". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure.

- GER -

The third system shows the vocal line with the lyrics "- GER -" and a piano accompaniment with a complex, flowing texture. The piano part includes several measures of sixteenth-note patterns. Pedal markings are present at the bottom of the piano part: "Ped." followed by a circled cross symbol.

L'altro sen - tier ch'avois'a - pri - va Pas - saper MARI -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "L'altro sen - tier ch'avois'a - pri - va Pas - saper MARI -". The piano accompaniment features a steady eighth-note bass line and a melodic treble line. Pedal markings are present at the bottom: "Ped." followed by a circled cross symbol.

- GALE e per VERSI D'A MOR — Sicu - rodelpar vi s'ar - ri - va, E so -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

- ven - te più lieto in cor. — Ah! ma con vien e - vi tar NEGLI -

Ped. ⊕

- GEN - ZA che a TE - PI - DEZZA va — E VOL - LU - BI - LI - TÀ Perdu -

to è il pellegrin — In questo rio cammin —

Ad anne - gar si va - nel la - go INDIFFE - REN -

di - mi - nuen

- ZA! Sa - per se voi se voi vo - le - te Il giar - di - no d'amor, d'a -

do. *pp*

- mo - re Qual è dov' è cre - de a me - Per

ar - ri - var a quel giar - di - no Doppio v'ha sì dop - pio cam -

- mi - no Qual è il mi-glior vel dica il cor — Ma ta -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'mi' followed by a quarter note 'no'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- lor ta - lor vi si - muor — ma ta - lor ta - lor vi si

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment maintains the rhythmic pattern from the first system, with some chordal textures in the right hand.

muor l — Ahl

The third system shows the vocal line with a long note followed by a melodic phrase. The piano accompaniment has a more active right hand with sixteenth-note patterns. The vocal line includes the lyrics 'muor l' and 'Ahl'.

Ahl Ahl

The fourth system continues the vocal line with two 'Ahl' exclamations. The piano accompaniment features a prominent sixteenth-note arpeggiated pattern in the right hand, creating a sense of movement and drama.

M.  Ta - lor ta - lor ta -

cresc.
_ lor vi simuor!
SOPRANI.
Il no - stro piè tu gui_da a
TENORI.
Il no - stro piè tu gui_da a
BASSI.
Il no - stro piè tu gui_da a

All.^o 1.^o tempo
f
Ped. 

co - sì bel giar - din! Il no - stro
co - sì bel giar - din! Il no - stro
co - sì bel giar - din! Il no - stro

8
Ped. 

piè tu guida a co sì bel giar -
 piè tu guida a co sì bel giar -
 piè tu guida a co sì bel giar -

Ped. ⊕ Ped. ⊕

- din!
 - din!
 - din!

Ped. ⊕

Ped. ⊕ Ped. ⊕

Nº 14

DIVERTIMENTO.

Andante.

PIANO.

f *p*

Ped.

f *p*

Ped.

f *f*

Ped. Ped.

Ped.

N°1 DANZA DELLE PASTORELLI

And.^{te} non troppo

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. A repeat sign is present at the beginning of the system.

The second system continues the piece. The upper staff has a melodic line with various dynamics, including *f* and *p*. The lower staff continues with a steady accompaniment. The music is characterized by its flowing, dance-like quality.

The third system shows a melodic line in the upper staff with dynamics ranging from *f* to *dim.* (diminuendo). The lower staff maintains the accompaniment. A *cresc.* (crescendo) marking is visible in the middle of the system.

The fourth system features a more active upper staff with sixteenth-note passages, alternating between *f* and *p* dynamics. The lower staff continues with a consistent accompaniment.

The fifth system concludes the piece with a melodic line in the upper staff that alternates between *f* and *pp* (pianissimo) dynamics. The lower staff provides the final accompaniment.

First system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking and a *p* dynamic. The bass clef staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with *f* and *p* dynamics. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff includes *cresc.*, *f*, *dim.*, and *p* markings. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a complex melodic texture with *f* and *p* dynamics. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a complex melodic texture with *f* and *p* dynamics. The bass clef staff continues the accompaniment.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of chords and arpeggios. The left hand provides a steady accompaniment with chords and eighth notes.

Second system of piano accompaniment. The right hand continues with arpeggiated chords. The left hand has a series of chords. Dynamics include *dim.* and *pp*. A marking "(I due Pedali)" is present at the end of the system. The system concludes with a 2/4 time signature.

Nº 2 ENTRATA DEL PASTORELLO (Pantomima)

Moderato.

First system of the vocal line. The melody is in a 2/4 time signature. Dynamics include *p* and *cre*.

Second system of the vocal line. The melody continues with lyrics "- scen - do." and a dynamic marking *p*.

Third system of the vocal line. The melody concludes with lyrics "cre - scen - do." and a dynamic marking *dim.*

p cre - scen - do.

p cre - scen -

- do. *dim.* *p*

Soprani. *p* *p*

A - min - ta è sal - vag - gio sta ti - mi - do il - cor, — An -

Tenori. *p* *p*

A - min - ta è sal - vag - gio sta ti - mi - do il cor, — An -

Bassi. *p* *p*

A - min - ta è sal - vag - gio sta ti - mi - do il cor, — An -

p *p*

pp *cresc.*
 -diam, va cor - rag - gio Che un muto lin guag gio Le ser - vi l'a -
pp *cresc.*
 -diam, va cor - rag - gio Che un muto lin guag gio Le ser - vi Pa -
pp *cresc.*
 -diam, va cor - rag - gio Che un muto lin guag gio Le ser - vi l'a -

dim. pp
 -mor Le ser - vi l'a - mor — Pietar se la vu - oi tu
dim. pp
 -mor Le ser - vi l'a - mor — Pietar se la vu - oi tu
dim. pp
 -mor Le ser - vi l'a - mor Pietar se la vu - oi tu

cre - scen - do.

pu-oi Cor-te - sie, Bi-gliet-tin', po-e - sie, del tuo cor in-sir-pri-

cresc.

pu-oi Cor-te - sie, Bi-gliet-tin', po-e - sie, del tuo cor in-sir-pri-

cresc.

pu-oi Cor-te - sie, Bi-gliet-tin', po-e - sie, del tuo cor in-sir-pri-

dim. p

-tar san l'a - mor in - sor-pri-tar san l'a - mor.

f dim. p

-tar san l'a - mor in - sor-pri-tar san l'a - mor.

f dim. p

-tar san l'a - mor in - sor-pri-tar san l'a - mor.

f dim.

Cortesie, a servir ve - ni - te l'a - mor — Cor - te - sie a servir ve -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

- ni - te l'a - mor

The second system continues the vocal line and piano accompaniment. The vocal line concludes with a fermata over the final note. The piano accompaniment includes some sustained chords in the right hand and continues with its rhythmic pattern in the left hand.

ENTRATA DELLE CORTESIE

stesso mov.

f

The third system is a piano introduction. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The music is marked with a forte (*f*) dynamic. Both hands play a rhythmic pattern of eighth notes.

ff

Ped. \diamond

The fourth system continues the piano introduction. It is marked with a fortissimo (*ff*) dynamic. The piece concludes with a fermata over the final chord. A pedal instruction "Ped. \diamond " is written at the bottom right.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking. The music consists of eighth-note patterns in the treble and block chords in the bass.

Second system of musical notation, continuing the piece with similar eighth-note and chordal textures in both staves.

Third system of musical notation, showing a change in texture with more complex chordal structures. Pedal points are indicated by the word "Ped." and a circled cross symbol (⊗) in the bass staff.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff and a forte (*f*) dynamic marking in the treble staff.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble and a sustained bass accompaniment.

p

p cre - scen - do

Bigliettin' po_e_si ve_ni - te voi an_cor Ser_vir. ser_

_vir. voi do vi te l'a_mor

Entrata dei **BIGLIELTINI** e dei **VERSI D'AMORE**

First system of piano music. The right hand features a melodic line with eighth notes and chords, while the left hand provides a bass line with eighth notes. The piece begins with a piano (*p*) dynamic marking.

Second system of piano music. The right hand continues with a melodic line, and the left hand maintains a steady bass line. The dynamic remains piano (*p*).

Third system of piano music. The right hand has a more active melodic line. The left hand continues with a bass line. Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo).

Fourth system of piano music. The right hand features a melodic line with some grace notes. The left hand continues with a bass line. A dynamic marking of *crp* (crescendo) is present.

Fifth system of piano music. The right hand has a melodic line with grace notes. The left hand continues with a bass line. Dynamic markings include *-scen -* and *do.*

First system of a piano score. The right hand features a complex, flowing melodic line with many sixteenth notes and slurs. The left hand plays a steady accompaniment of eighth notes. Dynamics include *dim.* (diminuendo) and *p* (piano). The word *ere -* is written above the right hand.

Second system of a piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). The words *- seen -* and *- do* are written above the right hand.

Third system of a piano score. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment. The word *Pod* is written below the right hand.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand plays a steady accompaniment. The dynamic *p* (piano) is marked at the beginning.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand plays a steady accompaniment. The dynamic *cresc.* (crescendo) is marked.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of chords. A *cresc.* marking is present in the right hand.

Second system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand continues with chordal accompaniment. *p* (piano) markings are visible in both hands.

Third system of the piano score. The right hand features a complex, rapid melodic passage with many slurs and accents. The left hand accompaniment consists of chords with some rhythmic movement.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, including a *cresc.* marking. The left hand accompaniment includes a *f* (forte) marking and a *dim.* (diminuendo) marking.

Fifth system of the piano score. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords with some rhythmic movement.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. The first measure has a *cresc.* marking. The second measure has a *Ped.* marking with a diamond symbol. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. The first measure has a *p* marking. The music continues with melodic and harmonic lines.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains four measures. The first measure has a *dim.* marking. The second measure has a *p* marking. The third measure has a *Ped.* marking with a diamond symbol. The music features melodic and harmonic lines.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has a *cresc.* marking. The second measure has a *f* marking. The third and fourth measures have *di - mi -* lyrics. The fifth measure has *mi -* lyrics. The third measure has a *Ped.* marking with a diamond symbol. The music features melodic and harmonic lines.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has *-nen - do.* lyrics. The second measure has a *pp* marking. The third measure has *Adagio.* marking. The music features melodic and harmonic lines.

1^o tempo mod^{to}

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and fingerings (1-3, 2-4, 3-5). The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with slurred melodic phrases. The left hand accompaniment includes some triplet-like patterns. A dynamic marking of *f* is also present.

Third system of musical notation, measures 9-12. The right hand has more complex slurred passages. The left hand accompaniment features sustained chords and moving lines. A dynamic marking of *f* is present.

Fourth system of musical notation, measures 13-16. The right hand continues with melodic development. The left hand accompaniment includes a section marked *ff* (fortissimo) with sustained chords. A dynamic marking of *f* is also present.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs. The left hand accompaniment is marked *p* (piano) and consists of a steady rhythmic pattern of chords. A dynamic marking of *p* is present.

Sixth system of musical notation, measures 21-24. The right hand continues with slurred melodic phrases. The left hand accompaniment is marked *cresc.* (crescendo) and *dim.* (diminuendo). A dynamic marking of *p* is present.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords with a melodic line on top. The bass clef part contains a rhythmic accompaniment. A dynamic marking *p* is present in the first measure.

Second system of musical notation, featuring a treble and bass clef. The treble clef part continues the melodic line. The bass clef part continues the rhythmic accompaniment. A dynamic marking *cre* is present in the second measure.

Third system of musical notation, featuring a treble and bass clef. The treble clef part continues the melodic line. The bass clef part continues the rhythmic accompaniment. Dynamic markings *scm* and *do* are present in the first and second measures respectively.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part continues the melodic line. The bass clef part continues the rhythmic accompaniment. A dynamic marking *f* is present in the first measure.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part continues the melodic line. The bass clef part continues the rhythmic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part continues the melodic line. The bass clef part continues the rhythmic accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords with slurs, moving from left to right. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A 'Ped.' marking is placed below the first measure of the bass staff.

The second system continues the piece with similar notation to the first system, featuring chords in the treble and eighth notes in the bass.

The third system includes dynamic markings. The first measure of the treble staff has a 'dim.' marking. The second measure of the bass staff has a 'p' marking. There are three 'Ped.' markings in the bass staff, each followed by a circled cross symbol.

The fourth system features three 'Ped.' markings in the bass staff, each followed by a circled cross symbol.

The fifth system features three 'Ped.' markings in the bass staff, each followed by a circled cross symbol.

The sixth system features one 'Ped.' marking in the bass staff, followed by a circled cross symbol.

cre - seen - do.

This system shows the first three measures of a musical piece. The treble clef staff contains a vocal line with lyrics 'cre - seen - do.' and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

Ped. Ped. Ped.

This system continues the musical piece with three measures. The piano accompaniment is more complex, with a dense texture of chords and eighth notes. Pedal markings 'Ped.' are present below the bass line in each measure, accompanied by a circled cross symbol.

di - mi - men - do.

This system contains three measures with the lyrics 'di - mi - men - do.' The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

p cre - seen -

This system begins with a piano dynamic marking '*p*' and contains three measures with the lyrics 'cre - seen -'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

- do *f*

This system contains three measures with the lyrics '- do'. It features a dynamic marking '*f*' (forte) and a more active piano accompaniment with eighth-note patterns in both hands.

This system contains three measures of piano accompaniment. The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with chords.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and slurs. The bass clef staff contains a harmonic accompaniment with chords and slurs. The key signature has one sharp (F#).

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff continues with a steady harmonic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff includes a "Ped." (pedal) marking. The dynamic marking *ff* (fortissimo) is present in the treble staff.

Fifth system of musical notation, showing further development of the melodic and harmonic themes.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the treble and a sustained harmonic accompaniment in the bass.

MADRIGALE.

Moderato.

cresc.

Ped. Ped.

IL PASTORE.

Trop-po

dim. *p*

eru_da sei Al_ma ingra_ta, Nè de' ma_li miei Hai pie -

- tà ——— Mi fai sof_frir, mi fai mo_rir, Chi mai

ti fa co-sì spie - ta - - - ta Dunque

deggio invano in vo - car — Quell' ora ahimè! tan - to bra - ma - ta, Che dal -

- la tua bocca a do - ra - ta Un bel sì m'ù - drò pronun -

- ziar — Ah! la mia pena è trop - po du - ra, Di

cresc. *cresc.*

ques - ta cru - da mia tor - tu - ra *f* A chi l'ar - cano A

chi l'ar - cano af - fi - de - rò? *Tempo.* La tua bel -

rit.

dim.

- tà mi fa sof - fri - re, La tua bel - tà mi fa sof -

p *cre - scen*

- fri - re Or tu sai chi può sol gua - ri - re Ques - to

dim.

do.

rit.
mal ch' ascon - der non so Questo mal che ascon - der non so.

Ped.

dim.
Ped. Ped. Ped.

Cor - te - sie, Madri - gali, in voi non ho fi -

- dan - za Con - tro un sì fiero cor Po - ter in voi non

è O bel - tà eru - de - le Un te - sor m'a -

f

- van - za E' quest' a - mor sol l'a - mor ch'ho - per

dim.

te

I - gno - ro per - chè mi vuoi far pa -

- ti - re Sento il cor tre - mar, nul - la so più
 di - re Se - non che t'a - do - ro, che mi fai sof -
 - frir, E se sei cru - del mi fa - rai mo -
 - rir; Sì, se sei cru - del mi fa - rai mo -

p
cresc.
dim.
p
pp

1° tempo.



- ri!



cre - seen - do.

SOPRANI. *f* Animato.



La bel - la ru - bel - la restar non può — Amor tri - on -

TENORI. *f*




La bel - la ru - bel - la restar non può — Amor tri - on -

BASSI. *f*



La bel - la ru - bel - la restar non può — Amor tri - on -



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: *fò — Amor trī — on — fò — A — mor trī — on — fò*

The score is in G major (one sharp) and 4/4 time. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The piano part features a prominent bass line with chords and a melodic line in the right hand. The lyrics are written below the vocal staves.

Soprano (S.)
fò — Amor trī — on — fò — A — mor trī — on — fò

Alto (T.)
fò — Amor trī — on — fò — A — mor trī — on — fò

Bass (B.)
fò — Amor trī — on — fò — A — mor trī — on — fò

The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The score concludes with a double bar line and repeat dots.

N. 15.
CORO.

Allegretto.

MARION.

Sul prato smal - ta - to

The first system of music for Marion's vocal line. It consists of a single treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The melody begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "Sul prato smal - ta - to" are written below the staff.

PIANO.

The piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of one sharp and a time signature of 2/4. The right hand plays a melody of quarter notes: G4, A4, B4, C5. The left hand plays a bass line of quarter notes: G3, A3, B3, C4. The piece is marked with a piano (p) dynamic.

Dei fio - ri più bel - li Ninfe e pa - sto - rel - li, danziam, dan -

The second system of music, continuing the vocal line and piano accompaniment. The vocal line continues with the lyrics "Dei fio - ri più bel - li Ninfe e pa - sto - rel - li, danziam, dan -". The piano accompaniment continues with the same rhythmic pattern as the first system, marked with a piano (p) dynamic.

- ziam! Che Pa - mor ci se - gua Sulla verde ri - va

The third system of music, concluding the vocal line and piano accompaniment. The vocal line continues with the lyrics "- ziam! Che Pa - mor ci se - gua Sulla verde ri - va". The piano accompaniment continues with the same rhythmic pattern, marked with a piano (p) dynamic.

E là piú giu - li - va Can - zo - ne scio - gliam

L'ombra vien dal col - le E la brezza fol - le

Vuol con voi scherzar Fa lo zef - fi - ret - to

Sovra il vo - stro pet - to Un sof - fio pas - sar

Un so - fio pas - sar Ma se - guam an - co - ra

L'ar - mo - nia so - no - ra L'ar - mo - nia so - no - ra - Di

lie - ta can - zon

p Se - guam an - co - ra
p Se - guam an - co - ra
p Se - guam an - co - ra

p
 Ped. ⊕ Ped. ⊕

L'armo_nia so - no - ra Di

L'armo_nia so - no - ra L'armo_nia so - no - ra Di

L'armo_nia so - no - ra L'armo_nia so - no - ra Di

L'armo_nia so - no - ra L'armo_nia so - no - ra Di

lie - ta can - zon Ah!

lie - ta can - zon Sul prato smalta - to Dei fio - ri più

lie - ta can - zon Sul prato smalta - to Dei fio - ri più

lie - ta can - zon Sul prato smalta - to Dei fio - ri più

8-

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ah! Ah!

bel - li Ninfe e pasto - rel - li Dan - ziam, dan - ziam, dan -

bel - li Ninfe e pasto - rel - li Dan - ziam, dan - ziam, dan -

bel - li Ninfe e pasto - rel - li Dan - ziam, dan - ziam, dan -

ah! Che l'amor ci

- ziam, dan - ziam, dan - ziam, dan - ziam Che l'amor ci

- ziam, dan - ziam, dan - ziam, dan - ziam Che l'amor ci

- ziam, dan - ziam, dan - ziam, dan - ziam Che l'amor ci

Ped. ⊕ Ped. ⊕

se - gua sul - la ver - de ri - va, E là più giu -

se - gua Sul - la ver - de ri - va E là più giu -

se - gua Sul - la ver - de ri - va E là più giu -

se - gua Sul - la ver - de ri - va E là più giu -

Ped.

- li - va Can - zo - ne scio - gliam ——— Si,

- li - va Can - zo - ne scio - gliam ——— Si,

- li - va Can - zo - ne scio - gliam ——— Si,

- li - va Can - zo - ne scio - gliam ——— Si,

fol - le can - zon

fol - le can - zon

fol - le can - zon

fol - le can - zon

Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff provides harmonic support with chords and a few moving lines.

Second system of musical notation. The treble clef staff continues the melodic development with slurs. The bass clef staff has a more active role with moving lines.

Third system of musical notation. The treble clef staff has a long, sweeping slur over several measures. The bass clef staff features a few notes with a *p* dynamic marking.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a *p* dynamic marking at the beginning.

Fifth system of musical notation. The treble clef staff has sustained chords with a *pp* dynamic marking. The bass clef staff has a rhythmic pattern of eighth notes.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic pattern of eighth notes.

SCENA DELLA CONGIURA.

All^o moderato

CINQ-MARS.

DE THOU.

FONTRAILLES.

TENORI.

BASSI.

PIANO.

Musical score for vocalists and piano. The vocal parts (CINQ-MARS, DE THOU, FONTRAILLES, TENORI, BASSI) are shown as empty staves with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The piano part is shown in grand staff notation (treble and bass clefs) with a common time signature (C) and a key signature of two flats. The piano part begins with a *ff* dynamic marking and features a melodic line in the right hand and a supporting bass line in the left hand.

First system of piano accompaniment. The right hand features a complex melodic line with many beamed sixteenth notes and some grace notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *ff* is present in both hands.

Second system of piano accompaniment. The right hand continues the melodic line with a long slur over several measures. The left hand continues the rhythmic accompaniment. The dynamic marking *ff* is present in both hands.

Third system of piano accompaniment. The right hand continues the melodic line with a long slur. The left hand continues the rhythmic accompaniment. The dynamic marking *ff* is present in both hands.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment. It includes dynamic markings *p*, *cresc*, and *f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs and fingering numbers like 7 and 6.

Third system of piano accompaniment. Similar to the second system, it features dynamic markings *p*, *cresc*, and *f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs and fingering numbers like 7 and 6.

Fourth system of piano accompaniment. It includes dynamic markings *p* and *pp*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs and fingering numbers like 6 and 7.

Tenori

Staff for Tenors, showing a melodic line with slurs and a fermata at the end.

Bassi

Staff for Basses, showing a melodic line with slurs and a fermata at the end.

Sa - rà

Fifth system of piano accompaniment. It includes dynamic marking *pp*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs and fingering numbers like 7 and 6.

Ne tar... dar potrà, ve l'assi... cu... ro.

qui?

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics "Ne tar... dar potrà, ve l'assi... cu... ro." and includes a fermata over the word "potrà". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Ah! l'oltrag... giate, il giu... ro col du... bi...

A noi sarà fe... de... le?

The second system continues the musical score. The vocal line starts with "Ah! l'oltrag... giate, il giu... ro col du... bi..." and includes a fermata over "giate". The piano accompaniment maintains the rhythmic pattern from the first system.

... lar co... sì.

Ma pur tar...

The third system concludes the page. The vocal line begins with "... lar co... sì." and includes a fermata over "sì". The piano accompaniment continues with the same rhythmic motif. The system ends with the vocal line starting "Ma pur tar..." and a fermata over "tar".

Ta - ce - te. E già qui.
 - da a venir.

M. D.

cre - *scen* *do*

The musical score is written for voice and piano. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: "Ta - ce - te. E già qui. - da a venir." followed by "cre - scen do". The piano part features a prominent trill in the right hand during the "M. D." section.

f *f* *p*

f *p* *dim* *p* *cresc.*

rit

CINQ-MARS. Récit.

Si-gno-ri, a me fi-dar l'al-ta cau-sa vo-le-ste

Essa è

giu-sta, ser-vir la vostra cau-sa vo!

ff

sf

M

Alto è lo sco - po; in me se voi fi - danza a -

M

- ve - ste spe - rar - vo - ch' il rag - giunge - rò.

Un poco meno presto

M

II

M

re non regna più. Le sen -

Musical score system 1. The vocal line (Soprano) has lyrics: "ten - ze più in - giu - ste fe - cer ca - de - re già". The piano accompaniment features a triplet in the right hand and a steady bass line in the left hand. Dynamics include *p* and *f*.

Musical score system 2. The vocal line has lyrics: "mol - te teste, ed au - gu - ste. Nell e - si - - lio al - tri". The piano accompaniment includes a *dimin* marking and a *p* dynamic. The right hand has a complex melodic line with many accidentals.

Musical score system 3. The vocal line has lyrics: "van - le - so fu fin l'al -". The piano accompaniment continues with a complex melodic line in the right hand and a steady bass line in the left hand.

Musical score system 4. The vocal line has lyrics: "tar Un no - mo mise o - vun - que i vi - li suoi ci -". The piano accompaniment includes *Ped.* markings. The right hand has a complex melodic line with many accidentals.

un poco animato

M. en - ti, prese il nostro tes - sor e le schie - re e le

cre *scen - do*

Ped.

M. gen - ti Noi dobbiam e la Francia ed il

f *un poco ritenuto*

un poco animato

M. re ven - di - car

Tenori e Montmort *p* *crese*

Noi dobbiam e la Fran - cia ed il re ven - di -

Bassi e Fontrailles *p*

Noi dobbiam e la Fran - cia ed il re ven - di -

f *p* *crese*

- car Noi dobbiam e la Fran - cia ed il re ven - di -
 - car Noi dobbiam e la Fran - cia ed il re ven - di -

en - *du*

- car
 - car

ff Sì, — dobbiam ven - di - car —
ff Sì, — dobbiam ven - di - car —
ff Sì, — dobbiam ven - di - car —

c-m

Tan - to san - gue ver - sa - to Si qui tut -

Tan - to san - gue ver - sa - to Si qui tut -

Tan - to san - gue ver - sa - to Si qui tut -

ff

c-m

- ti giu - riam - - - - - quel san - gue ven - di - car; - - - - - quel

- ti giu - riam - - - - - quel san - gue ven - di - car; - - - - - quel

- ti giu - riam - - - - - quel san - gue ven - di - car; - - - - - quel

san - gue ven - di - car. Sal -

san - gue ven - di - car. Sal -

san - gue ven - di - car. Sal -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "san - gue ven - di - car. Sal -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present at the end of the system.

-viam il re, sal - viam e la pa - tria e lo

-viam il re, sal - vian e la pa - tria e lo

-viam il re, sal - viam e la pa - tria e lo

The second system continues the vocal and piano parts. The lyrics are "-viam il re, sal - viam e la pa - tria e lo". The piano accompaniment includes a prominent sustained chord in the right hand during the first measure. The dynamic marking *f* is also present at the end of the system.

sta - to, Li - be - riam il trono e l' al - tar. Li - be -

sta - to, Li - be - riam il trono e l' al - tar. Li - be -

sta - to, Li - be - riam il trono e l' al - tar. Li - be -

- riam il trono e l' al - tar. Sal - viam il

- riam il trono e l' al - tar. Sal - viam il

- riam il trono e l' al - tar. Sal - viam il

re — sal — viam e la patria e lo sta — to, Li — be —

re — sal — viam e la patria e lo sta — to, Li — be —

re — sal — viam e la patria e lo sta — to, Li — be —

8

Detailed description: This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The lyrics are: "re — sal — viam e la patria e lo sta — to, Li — be —". A measure rest of 8 measures is indicated above the piano accompaniment staves.

— riam — il tro — no e l'al — tar. Li — be — riam il tro —

— riam il tro — no e l'al — tar. Li — be — riam il tro —

— riam il tro — no e l'al — tar. Li — be — riam il tro —

Ped.

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The lyrics are: "— riam — il tro — no e l'al — tar. Li — be — riam il tro —". A measure rest of 8 measures is indicated above the piano accompaniment staves. The word "Ped." is written below the piano accompaniment staves.

no il tro - no e l'al - tar

no il tro - no e l'al - tar

no il tro - no e l'al - tar

Ped. ⊕ Ped. ⊕ Ped. ⊕

Il tem - po

più non è, no, no, del - le spe - ranze in -

- sa - ne. Op - rar convien _____ le pa - ro - le son

va - ne Il cardi - nal sa - rà mio prigionier do - man. -

Un e - ser - cito ab - biam; La Spagna s'uo - po n'è _____ ci potrà dar la

man U - na le - ga fia stret - ta, e la do - vrà se - gnar Gas - tone d'Or - lé -

M
 - ans, mel volle as - si - cu - rar _____ E - gli del re ger - ma - no.

F-V
 Un trat - ta - to do - vrà Fontrai - les con - se - gnar.

Tenori *f*
 Sta

Bassi e Fontrailles *f*
 Sta

Ped. ⊕

ben, Sta ben. _____

ben, Sta ben. _____

Ped. ⊕ Ped. ⊕

ff Si — dobbiam ven-di-car —

ff Si — dobbiam ven-di-car —

ff Si — dobbiam ven-di-car —

ff

tan-to san - gue ver - sa - to Si, qui tut -

tan-to san - gue ver - sa - to Si, qui tut -

tan-to san - gue ver - sa - to Si, qui tut -

ff

- ti giuriam — quel sangue ven-di-car — quel
 - ti giuriam — quel sangue ven-di-car — quel
 - ti giuriam — quel sangue ven-di-car — quel

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics: "- ti giuriam — quel sangue ven-di-car — quel". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

san - gue ven - di - car — Sal -
 san - gue ven - di - car — Sal -
 san - gue ven - di - car — Sal -

The second system of music continues with three vocal staves and piano accompaniment. The vocal parts have lyrics: "san - gue ven - di - car — Sal -". The piano accompaniment includes a series of chords with accents in the right hand and sustained chords in the left hand, leading to a final cadence.

-viam il Re sal - viam e la pa - tria e lo
 -viam il Re sal - viam e la pa - tria e lo
 -viam il Re sal - viam e la pa - tria e lo

sta - to Libe - riam il trono e l'al - tar Li - be -
 sta - to Libe - riam il trono e l'al - tar Li - be -
 sta - to Libe - riam il trono e l'al - tar Li - be -

C-M.

-riam il trono e l'al-tar Sal - viam il

-riam il trono e l'al-tar Sal - viam il

-riam il trono e l'al-tar Sal - viam il

C-M.

Re sal - viam e la pa - tria e lo sta - to li-be.

Re sal - viam e la pa - tria e lo sta - to li-be.

Re sal - viam e la pa - tria e lo sta - to li-be.

8

M.

-riam il trono e l'al - tar Libe-riam il tro - -

-riam il trono e l'al - tar Libe-riam il tro - -

-riam il trono e l'al - tar Libe-riam il tro - -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the final note of the vocal lines.

C-M.

- no il tro - no e l'al - tar

- no il tro - no e l'al - tar

- no il tro - no e l'al - tar

⊕ Ped. ⊕ Ped. ⊕ Ped.

The second system continues the vocal and piano parts. The vocal lines have a fermata over the final note. The piano accompaniment includes a section with a tremolo effect in the right hand, indicated by a 'Ped.' (pedal) symbol. The system concludes with a final chord and a fermata.

De THOU.

C-MARS:

Cinq-Mars Tu! — tu sei

De THOU.

qui? — Dimorar qui non dei; lungiten va — Cinq-Mars

avrem pari il de - stin Minaccia to - sa - rò se in peri - glio tu

se - i ma dell' o - nor cia - scun — sia custo - de fe -

del Segnare con la Spa-gna una le - ga tu vo - i Ah! ten - tar - lo puoi

p *ere*

tu? È l'ò - nor tuo per - du - to, o fratell — È la Francia

- scen *do.* *ff*

a - per - ta allo stranier —

ff *ff*

C-MARS.
Eh! chi te doman - dò di prestar - ci ser - vi - zio?

ff *f*

Ped. Ped. Ped. Ped.

de THOU.

C-MARS.

Mi puoi rimprovi - var un no - vel sa - cri - fi - zio? De

sfz

p

Thou — per - dona a me!

cresc.

Indu - giar più non val

(Montmort coi primi Tenori.)

Indu - giar più non val

(Foutrailles coi primi Bassi.)

Indu - giar più non val

de T. *ff*

Ah! si, com_prendo il tuo fu_ro - re Voglio pur io la

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef and begins with a dynamic marking of *ff*. The lyrics are "Ah! si, com_prendo il tuo fu_ro - re Voglio pur io la". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a complex harmonic structure with many accidentals and a steady rhythmic pattern.

de T. *ff*

li_bertà — Segno far vo'del mio li - vo - re L'uomché la

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *ff*. The lyrics are "li_bertà — Segno far vo'del mio li - vo - re L'uomché la". The piano accompaniment continues with its complex harmonic structure and rhythmic pattern.

de T. *ff*

Fran - cia ah!gemer fa Ma se la pa_tria amar tu

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *ff*. The lyrics are "Fran - cia ah!gemer fa Ma se la pa_tria amar tu". The piano accompaniment continues with its complex harmonic structure and rhythmic pattern.

de T. *ff*

vu_o - i E se t'è caro il suo splendor, fratel,

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *ff*. The lyrics are "vu_o - i E se t'è caro il suo splendor, fratel,". The piano accompaniment continues with its complex harmonic structure and rhythmic pattern, ending with a *ff* marking.

de T. *do*
 — tradir la tu non puo — i Chiamar nel suo sen l'inva_

con do. *dim.*

de T. *do*
 — sor — Nel no — me tuo di so — no — ra — to Sa —

p

de T. *do*
 — vestial par d'un tradi — tor, — Si, te chiameran tradi_

de T. *do*
 — tor, — Si, te chiameran tradi — tor — Non sogget

Ped.

1^o T. *tar, — non sogget - tar — non sogget - tar, il suol na - ti - o*

2^o T. *— — — — —*

Montfort coi primi Tenori.
Giu - - - rato ab -

Foutrailles coi primi Bassi.
Giu - - - rato ab -

p

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

1. *Dis - - - se il*

2. *non soggettar Il suol na -*

- bia - - - mol Non in du -

- bia - - - mol Non in du -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

C-M. *ve - ro però*

F. *- ti - o Non sogget-*

gia - mo Non val non val tar-

gia - mo Non val non val tar-

p

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

F. *tar il suol na - ti*

dar Non val non val tar-

dar Non val non val tar-

Ped. ⊕ Ped. ⊕

C-MARS.

de T.

Voi l'a

(duro)

_dar Il trat-tato! il vogliam

(duro)

_dar Il trat-tato! il vogliam

Ped

(turbato) Mod.^{to} quasi And.^{te}

C-M.

_urete or or, ve lo pro-met to

De THOU. 2.

Po-ve-ri!

rit.

C-MARS.

Pria d'andar m'udite an - cor Se

Andante.

pp

C-M. v'ha tra voi talun che l'opra abandonar vo - les - se, s'allonta - ni e ri -

cre - - - scen - da.

C-M. *Allegro.*

_nun - zi, fin chè n'è tempo ancor

Moutfort coi primi Tenori.

Ri - nun - ziar rinun -

Fontrailles col primi Bassi.

Ri - nun - ziar rinun -

f

-ziar! _____ *ff* Chi vorrebbe accet - ta - re que

animato.
 st'on - ta Che la rivol - ta sia pron - ta

Chela rivol - ta sia pron - ta Chela rivol - ta sia

pron - ta Se tant'ar dor è nei cor Setant'ar

pron - ta Se tant'ar dor è nei cor Setant'ar

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a minor key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- dor è mi cor

- dor è mi cor

rit. 1^o Tempo.

The second system continues the vocal and piano parts. It includes a tempo change from *rit.* (ritardando) to 1^o Tempo (first tempo). The piano accompaniment has a more active role with triplets and sixteenth notes.

Ped.

The third system is primarily for the piano accompaniment, showing intricate textures with triplets and sixteenth-note runs. A *Ped.* (pedal) marking is present at the bottom.

Si dobbiam vendicar tanto san - gue ver.

Si dobbiam vendicar tanto san - gue ver.

Si dobbiam vendicar tanto san - gue ver.

f

The fourth system continues the vocal and piano parts. The vocal lines are in a minor key. The piano accompaniment features a *f* (forte) dynamic marking and includes a *ff* (fortissimo) marking in the bass line.

M.

-sa - to Si, qui tut - ti giuriam quel sangue vendicar — quel

-sa - to Si, qui tut - ti giuriam quel sangue vendicar — quel

-sa - to Si, qui tut - ti giuriam quel sangue vendicar — quel

C-M.

san - gue ven - di - car — Sal -

san - gue ven - di - car — Sal -

san - gue ven - di - car — Sal -

C-M.

-viam il Re Sal - viam e la pa - tria e lo sta - to Libe -

-viam il Re Sal - viam e la pa - tria e lo sta - to Libe -

-viam il Re Sal - viam e la pa - tria e lo sta - to Libe -

C-M.

-riam il trono e l'al - tar Libe - riam il tro - no e l'al -

-riam il trono e l'al - tar Libe - riam il tro - no e l'al -

-riam il trono e l'al - tar Libe - riam il tro - no e l'al -

I.

_tar Sal - viam il Re Sal - viam e la pa - tria e lo

_tar Sal - viam il Re Sal - viam e la pa - tria e lo

_tar Sal - viam il Re Sal - viam e la pa - tria e lo

The piano accompaniment includes a section marked '8' with a dashed line above it, featuring a complex chordal texture with many notes.

II.

sta - to Li - be - riam il trono e l'al - tar li - be - riam il

sta - to Li - be - riam il trono e l'al - tar li - be - riam il

sta - to Li - be - riam il trono e l'al - tar li - be - riam il

The piano accompaniment includes a section marked '8' with a dashed line above it, featuring a complex chordal texture with many notes.

M. *tro - - no il tro - no e l'al - tar*

un poco moderato.
rit. *Tempo ff*
Ped. Ped. Ped. Ped.

ATTO III

INTRODUZIONE.

All^o moderato.

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It contains a series of chords, each marked with a '7' (likely indicating a seventh chord), with a fermata over each chord. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, each marked with a '7', with a fermata over each chord. The word 'PIANO.' is written to the left of the first staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a fortissimo (*ff*) dynamic marking. The melody consists of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature. It contains a few notes, including a half note and a quarter note, with a fermata over the half note.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It contains a series of chords, each marked with a '7', with a fermata over the third measure. The lower staff is in bass clef with the same key signature and time signature. It contains a few notes, including a half note and a quarter note, with a fermata over the half note.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It contains a series of chords, each marked with a '7', with a fermata over the second measure. The lower staff is in bass clef with the same key signature and time signature. It contains a few notes, including a half note and a quarter note, with a fermata over the half note.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a pianissimo (*pp*) dynamic marking. The melody consists of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each marked with a '7', with a fermata over the first measure. The word *pp* is written above the first measure of the upper staff.

First system of musical notation. The right hand (treble clef) plays a series of chords in the upper register, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two flats.

Second system of musical notation. The right hand continues with chords, and the left hand accompaniment is marked with a piano (*pp*) dynamic.

Third system of musical notation. The right hand features more complex chordal textures, and the left hand accompaniment is also marked with a piano (*pp*) dynamic.

Fourth system of musical notation. The right hand has a melodic line with some grace notes, and the left hand accompaniment continues with eighth notes.

Fifth system of musical notation. The right hand has a melodic line with grace notes, and the left hand accompaniment is marked with a piano (*pp*) dynamic.

Sixth system of musical notation. The right hand has a melodic line with grace notes, and the left hand accompaniment is marked with a piano (*pp*) dynamic.

N°17
CORO.

MARIA.



CINQ-MARS.



DE THOU.



TENORI.



BASSI.



PIANO.

p

Tenori

Del cervo sulla trac - cia L'af - faccenda - ta

p

Del cervo sulla trac - cia L'af - faccenda - ta

p

Bassi.

Del cervo sulla trac - cia L'af - faccenda - ta

p

Del cervo sulla trac - cia L'af - faccenda - ta

cac - cia Del corno al suon lon - tan passa dal col - le al

cac - cia Del corno al suon lon - tan passa dal col - le al

cac - cia Del corno al suon lon - tan passa dal col - le al

cac - cia Del corno al suon lon - tan passa dal col - le al

pian _____ Non an - cor lac - ca La cac - cia
 pian _____ Non an - cor lac - ca La cac - cia
 pian _____ Non an - cor lac - ca La cac - cia
 pian _____ Non an - cor lac - ca La cac - cia

Pas - sa laggiù lag - giù _____
 Pas - sa laggiù lag - giù _____
 Pas - sa laggiù lag - giù _____
 Pas - sa laggiù lag - giù _____

Che _ ti quì so - stiam, Si ru fa - sti -

Che _ ti quì so - stiam, Si ru fa - sti -

Che _ ti quì so - stiam, Si ru fa - sti -

Che _ ti quì so - stiam, Si ru fa - sti -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Che ti quì so - stiam, Si ru fa - sti'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

_dir non cì po - trà più La cac - cia

_dir non cì po - trà più La cac - cia

_dir non cì po - trà più La cac - cia

_dir non cì po - trà più La cac - cia

The second system continues with four vocal staves and piano accompaniment. The lyrics are '_dir non cì po - trà più La cac - cia'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

pas - sa lag - giù lag giù Ed in - fa - sti -

pas - sa lag - giù lag giù Ed in - fa - sti -

pas - sa lag - giù lag giù Ed in - fa - sti -

pas - sa lag - giù lag giù Ed in - fa - sti -

The piano accompaniment consists of two staves (treble and bass clef) with chords and eighth notes.

- dir non ci po - trà più No in -

- dir non ci po - trà più No in -

- dir non ci po - trà più No in -

- dir non ci po - trà più No in -

The piano accompaniment continues with similar chordal and rhythmic patterns.

fa - sti - dir non ci po -

fa - sti - dir non ci po -

fa - sti - dir non ci po -

fa - sti - dir non ci po -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "fa - sti - dir non ci po -". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

- trà più

- trà più

- trà più

- trà più

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are "- trà più". The piano part continues with a similar rhythmic accompaniment.

N. 18
TRIO.

Stesso moto.

MARIA.

CINQ-MARS.

DE THOU.

PIANO.

DE THOU.

Al - tez - za del con - ve - gno il loco è

ques - to, Or sia - mo li - be - ri d'ogni te - ma

Récitativo

Sal-vo quel-la del ciel As-pet - ta - re Cinq-Mars Dob-

un poco ritenuto.

-biam, ma qui tro-via - mo D'a-mi - ci stuol fe del So -

All' mod' MARIA.

-len - ne è ques-to di Ah! so-no ri-so-lu - ta

p

Moderato.

E ques-ta ri-u - nion Son io che l'ho vo - lu - ta

f

Sie. — co-me lui, va-lor mi sen-to in cor — In_nan_zi al

dim. p

ciel Ed a lor — a Cinq-Mars — So - lenne Io fa_rò giu_ra -

Ped. Ped. Ped. p

- men - to E scam_bia - to l'a - nel ci dovrem fi_dan -

- zar Ri_confor_tan_do il cor che vol - ler tor_tu - rar, Noi ci se_pa_re -

cresc. dim

rem sen-za tan - ta tris - tez - za Più tar - di ver -

ran i di dal le - grez - za El nos - tro do - lir al - lor dor -

animato, CINQ-MARS
yrem si dovrem scor - dar O Ma - ri - a O donna a - do -

- ra - ta Tu non sai di qual vi - vo ar - dor quel caro accen - to empie il mio

cresc. *dim.*

molto moderato.

cor Di qual ar-den-te fe' quest'alma è pe-ne-tra-ta!

p *cre-scen-do.* *f*

Ped.

dim.

p

Ah si Deve or-mai l'al-tar Ques-ti cor le-gar Che l'amor u-

pp

Ped. Ped. Ped.

-ni-a A-te l'amor di ques-to cor; Sol per te lo splen-

cresc.

Ped. Ped. Ped. Ped. Ped.

M
Co - rag - gio e forza av - rem per sof - trir tutt' i

C M
Co - rag - gio e forza av - rem per sof - trir tutt' i

de T
_ ta - li

ma - li Per trion - far - ad esso u - nita esser do - vrò

ma - li **Maria**

p *f* *rit.*

M
Si lo_vo Deve or_mai l'altar Questi cor le_gar come a_mor li u_

CM
Ah! si, vien' Deve or_mai l'altar Questi cor le_gar come a_mor li u_

deT
Coppia gentil Deve or_mai l'altar Questi cor le_gar come a_mor li u_

p

cresc.

Ped. Ped. Ped.

M
ni - a A te l'amor di questo cor; A te la mia spe

CM
ni - a A te l'amor di questo cor; Sol per te lo splen

deT
_ni - a A voi l'amor dei vo_s_tri cor; E che propi_zio

cresc.

Ped. Ped. Ped. Ped.

S. *ran_za la fe_de mi - a A te l'amor_ di ques_to*
 A. *_dar io vo' Ma_ ri a A te l'amor_ di ques_to*
 T. *ognor Il ciel vi si - a A voi la - mor l'a_*

dim. *cresc.*
 Ped. Ped. Ped.

S. *cor, A te la mia spe - ran - za la fe de mi -*
 A. *cor, Sol per te lo splen_dor io vo', Ma - ri -*
 T. *mor del vo - stro cor a_mor v'u - ni -*

dim. *dim.*
 Ped.

M
_ a Si an_diam dell' a ra al piè an_diam an_

C.M
_ a Si an_diam dell' a ra al piè an_diam an_

b.T
_ a Si an_diam dell' a ra al piè an_diam an_

p *cresc.*

M
_ diam dell' l'a ra al piè

C.M
_ diam dell' l'a ra al piè

b.T
_ diam dell' l'a ra al piè

p *rit.*

p *pp*

N.º 18^{bis}

MELODRAMMA

Stesso moto

PIANO.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass. Pedal markings are present below the bass staff at the beginning of each measure.

Second system of musical notation. Similar to the first system, it shows a grand staff with treble and bass clefs. The melodic line continues with various ornaments and slurs. Pedal markings are present below the bass staff.

Third system of musical notation. This system includes dynamic markings: *pp* (pianissimo) at the start, *cresc.* (crescendo) in the middle, and *dim.* (diminuendo) towards the end. Pedal markings are present below the bass staff.

Fourth system of musical notation. It begins with a *pp* dynamic marking. The notation includes a grand staff with treble and bass clefs, with a focus on sustained chords and melodic fragments. Pedal markings are present below the bass staff.

Fifth system of musical notation. This system continues the musical piece with a grand staff. It features a mix of melodic lines and sustained chords. Pedal markings are present below the bass staff.

I congiunti, seguiti da Cinq-Mars, escono dall' cappella
 Il Padre Giuseppe si ritira in disparte.

Moderato.

Ped. Ped. Ped.

cresc. *f* *f* *f*

Ped. Ped.

dim *p*

CINQ-MARS

Dei spe_rar e pre_gar, Ma_ri - a Ad_

dim

di - o! Mè for_za an_dar, ma grata è l'alma

mi - a *A Narbo - na, se - con - do il pat - to che ci u*

cresc.

- ni - a *Là fe - de - le all' o - nor che ciascun qui mi*

cresc.

fa *A con - quistar io vo' la san - ta li ber - tà. —*

cresc.

dim.

dim.

p *p* *cresc.*

p *p* *cresc.*

N. 19
ARIA.

Moderato.

Il padre GIUSEPPE

Va va

PIANO.

pur — con — fi — den — te in questa fol — le im — pre — sa

Ma pe — rò — noi te niam tue sor — ti in nos — tra

mau — U — na pos — san — za — vuoi sfi — dar ch'è sempre il —

cre — scen — do.

un poco più lento

le - - - sa Tuoi di dor-go - lio av - ran un eru - en - to do -

f *dim*

- manl... val... val...

p

Allegretto.

In un' in - vi - si - bil - ra - ma Ti sa

pp

- pem - - mo avvi lup - par -

cresc. *f* *dim*

P.G.

Sul tuo ca - po pen - de un' a - cu - ta

P.G.

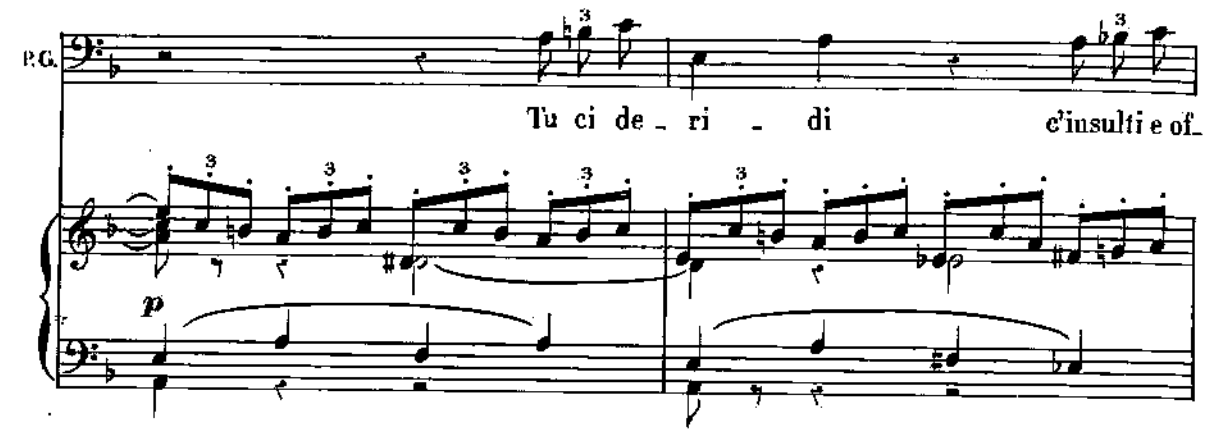
la - ma l'i - stante ver - rà che dovrà piom -

P.G.

- bar l'i - stante ver - rà che do - vrà piom -

P.G.

- bar

P.G.  *p*

Tu ci de - ri - di c'insulti e of -

P.G.  *p*

- fen - di Di noi tu sprezz - zi il fu -

P.G.  *p*

- ror. Dunque non sai tu che con noi con -

P.G.  *p*

- ten - di Qual ti pu - ni - rà tremen - do ri -
cre - - scen - - do.

P.G. *gor?* Tu c'ir - ri - di tu ci of -

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note for 'gor?' followed by 'Tu c'ir - ri - di tu ci of -'. The piano accompaniment features a treble clef with triplets and a bass clef with sustained chords. The dynamic marking *fp* is present.

P.G. - fen - di, Di noi tu sprez - zi il fu -

The second system continues the vocal line with '- fen - di, Di noi tu sprez - zi il fu -'. The piano accompaniment continues with similar triplet patterns in the treble clef and sustained chords in the bass clef.

P.G. - for In

cre - scen - do. *f* *dim.* *pp*

The third system shows the vocal line with '- for In'. The piano accompaniment includes a *cre - scen - do.* section with a *f* dynamic, followed by a *dim.* section and a *pp* section. The piano part features a treble clef with triplets and a bass clef with sustained chords.

P.G. un' in - vi - sibil tra - ma Ti sa - pem - - - mio avvilup -

The fourth system continues the vocal line with 'un' in - vi - sibil tra - ma Ti sa - pem - - - mio avvilup -'. The piano accompaniment features a treble clef with triplets and a bass clef with sustained chords.

P.G. *- par Sul tuo ca - po pen - -*

12 12 12 12

cre - sci - do.

P.G. *- - de un' a - cu - ta la - - - ma Li - stante ver -*

12 12

f

Moderato assai.

P.G. *- rà - che do - vrà - - - piom - bar - - -*

ff

p

Ped.

P.G. *Sol brev' o - ra il po - ter bril - la Quando noi nol di - fen -*

P.G.

D'un idol' al par dal pie-de d'argil - - - la

crusc. *p*

P.G.

Ro - vi-na il poter - - - di cui stan - chi stiam

f *f*

dim.

M.D. *p*

MARIA. Ah! *Allegro.*

pp *f*

N° 20.

DUO.

All' moderato.

MARIA

Il Padre GIUSEPPE.

Ah! non t'allonta -

PIANO.

P.G.

-nar, an-co-ra, u-dir-mi de - i

f *dim.*

P.G.

Il ca - so non è già che mi guidava a te _____

p

P.G. 

Di fender ti vo - gl'i - - o Che minac - cia - ta

MARIA. 

Me di - fen - der! Tu? - - Con - tro

se - - i Si - - -

p *cresc.* *f* *p*

Ped. 

M. 

chi? - - -

P.G. 

Contro te - - - Contro quei consi - glier' che di tua giovi -

pp *mp* *p*

P.G. 

- nezza incorag - giano in cor la trista il - lu - si - on Contro colui ben

P.G.

più che la tua de - bo - lezza Come sgabello fa della sua ambi -

MARIA.

Ciel! o - situ?

P.G.

- zion Si Poso di - rel E dal mio

P.G.

lab - bro il devi u - di - re Nell' aggua - to Cinq -

- scen - do

P.G.

Mars t'ha saputo atti - rar Ben sa che guada - gnar ei può col farsi a -

(con indignazione)

M. Ah! ah no, calunnia è que - sta o -

P.G. - marl

M. - diosa Mi fe' il ciel il ciel sua sposa - Ed oltrag-giarlo è m'oltrag-

M. - giar Taci al fin!

II P. GIUS

Ti fe' il ciel sua spo - sa

P.G. All^o moderato.

so ben che il giu-rasti al piede dell' al - tar Il giu -

P.C. *ra - sti ma fu fol - li - a, No, non è il ciel che vi le -*

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

P.C. *- gò — Va, mel cre - di, i voti ob - bli - a, Quel*

The second system continues the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking over the right hand.

P.C. *giuro il ciel lo ro - pro - vò Quel giuro il ciel, sì, ri - pro -*

The third system continues the vocal line and piano accompaniment. The piano part includes a *dim.* (diminuendo) marking over the right hand.

MARIA, *Non lo spe - rar, il ciel ci u - ni - a, Co - me a -*

- vò

The fourth system features a vocal line for MARIA and a piano accompaniment. The piano part includes a *p* (piano) dynamic marking and several triplets in the left hand. Pedal markings (Ped.) are present at the bottom of the system.

M

- mor, a - mor ci le - gò ————— No, no, non sperar che Ma -

Ped. Ped. Ped. Ped.

M

- ri - a Scordi il giu-ro che a Dio vo - lò —————

cresc. Ped.

Ped. Ped.

II P. GIUS

La - mor tuo resiste al pe - ri - glio lo t'ammi - ro e n'ho pie -

p

E.G.

- tà Sì, pie - tà, pi - e - tà mi fa Che se ti re - se

p *cresc.* *scen - do*

MARIA.

Ah! che di'

P.G. spo - sa, te ve - dova dee fa - re

M. tu? no, no!

P.G. Cinq Mars è tradi -

P.G. - tor sleal verso il rege e la Fran - cia contr'essi cospì -

ere - scen - do

Andante.

PG

- rò ————— La mor - te do - vrà pu - nir il rebel -

PG

MARIA. Mod^{to} II P. GIUS

- le O ciell! ————— Il car - di - nal po - treb - be perdo -

M

Che deggio far, ahimè!

PG

- nar. ————— Cinq Mars ————— ab - bando -

M.

Cinq Mars abandonnar —————

PG

- nar, ————— Si, se tu vuoi che vi - va, il dei

Allegro.

MARIA.

P.G. far _____ Odi ancor _____ Mor.

p *pp*

M. ro _____

P.G. La caccia ar - ri - va L'invia - to po - lac - co col

P.G. corteggio re - gal qui ve - nir dee col re _____ Fa - vo -

MARIA.

No, no _____ fia

P.G. - re - vol ti mo - - - - - stra

cre - scen - do.

Mod.^{to} (una battuta per due delle precedenti)

M. *van!*

P.G. O co-re dispie - ta - - to, fai l'a-

fp *cresc.*

M. *Abi -*

P.G. _man-te perir_ in no - me dell'a - mor

f *MD*

M. *mè!* ma fu il ciel che ciu - ni - a Co - me a -

P.G. Va, ri - non - zia a tal fol - li - a, Non è il ciel

dim.

M
- mor a - mor ci le - gò Spe -

P G
ciel che vi le - gò Va, mel

M
- rar tu non puoi che Ma - ri - a Scor - di il

P G
cre - di, i vo ti ob - bli - a quel

M
giu - ro che al ciel vo - lò Scor - di il

P G
giu - ro il ciel lo ri - pro - vò quel giu - ro il ciel

Ped.

Ped.

cresc. f

Ped.

Ped.

animando-

M
giu - ro che al ciel vo - lò — Ma fu il ciel che ci u -

PG
lo ri - pro - vò — Va ri - nuu - zia a ta - le fol -

dim.

M
- ni - a Come a - mor a - mor ci le - gò — Spe -

PG
- li - a Non è il ciel che vi le - gò — Va, mel

M
- rar tu non puoi che Ma - ri - a

PG
cre - di i vo - ti ob - bli - a i tuoi vo - ti ob -

M
No, non spe - rar - lo, il mio giu - ro nel

P G
- bli - a, quel giu - ro il ciel lo

M
ciel vo - lù

P G
ri - pro - vò

ff

TENORI

ff

BASSI

ff

Hal-la - li

Hal-la - li

Hal-la - li

Hal-la - li

Hal-la - li

Hal-la - li

Hal-la - li

Hal-la - li

p

pp

p

pp

Il Padre G.

Parla al fin _____ E la mor-te o la vi - ta Che il tuo labbro da -

-rà al col-pe - vol Eb - ben _____

pen - sa pur _____ che do - man _____ più tem - po non sa - rà _____

do - man _____ più tempo non sa - rà _____

Nº 21.
HALLALI-CORO.

MARIA

IL RE

Il Padre GIUSEPPE

TENORI

BASSI

PIANO

ff

1° TENORE.

ff

Halla - li - Halla - li - Halla - li - caccia eccel

2° TENORE.

Halla - li - Halla - li - Halla - li - caccia eccel

1° BASSO.

Halla - li - Halla - li - Halla - li - caccia eccel

2° BASSO.

Halla - li - Halla - li - Halla - li - caccia eccel

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

Se - guir de' sì bel - la gior - na - ta —

Se - guir de' sì bel - la gior - na - ta —

Se - guir de' sì bel - la gior - na - ta —

Se - guir de' sì bel - la gior - na - ta —

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Se - guir de' sì bel - la gior - na - ta —". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -". The piano part continues with a similar rhythmic accompaniment.

- nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -
 - nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -
 - nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -
 - nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -

p
 - li! San - Ger - man que - sta se - ra ap -
p
 - li! San - Ger - man que - sta se - ra ap -
p
 - li! San - Ger - man que - sta se - ra ap -
p
 - li! San - Ger - man que - sta se - ra ap -

dim. *p*

- pre - sta nel pa - la - gio regal la fe - sta nel pa -
 - pre - sta nel pa - la - gio regal la fe - sta nel pa -
 - pre - sta nel pa - la - gio regal la fe - sta nel pa -
 - pre - sta nel pa - la - gio regal la fe - sta nel pa -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

- la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co
 - la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co
 - la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co
 - la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co

The second system continues the vocal and piano parts. The vocal lines are in a single melodic line with lyrics. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present at the beginning of the system.

*largamente.**Tempo.*

re — Come ai bei di d'En - ri - co re Halla - li — halla -

re — Come ai bei di d'En - ri - co re Halla - li — halla -

re — Come ai bei di d'En - ri - co re Halla - li — halla -

re — Come ai bei di d'En - ri - co re Halla - li — halla -

Ped. ⊕ Ped. ⊕

- li — hal - la - li — hal - la - li —

- li — hal - la - li — hal - la - li —

- li — hal - la - li — hal - la - li —

- li — hal - la - li — hal - la - li —

- li — hal - la - li — hal - la - li —

ff

Molto moderato.

Musical notation for the first system, including treble and bass clefs, notes, rests, and triplets.

Musical notation for the second system, including dynamic markings like *cresc.* and *p*.

IL RE.

Andante.

Vocal line for the first system, starting with a bass clef and a series of notes.

Prin-ci - pes-sa di

Musical notation for the third system, including dynamic markings like *f*, *dim.*, and *p*.

R

voi - ci fe' pe - na las - sen - za

Pen-

Musical notation for the fourth system, including various musical notations.

3
 - sò l'ambasciator di Po - lo - nia spe - rar che il desir del son

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

re voi vorre - ste appa - gar E avendo al fin pie - tà del la sua im - pa -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some rests. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like 'p' and 'f'.

zienza Il soglio e la sua man voi vor - re - ste accet - tar -

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking 'p' and a fermata over a chord. The vocal line ends with a long note.

MARIA.
 Sia te cle - men - te al fin! O ciel! — Non v'è dun - que più

The fourth system is the final system on the page. It features a vocal line and piano accompaniment. The piano part has a dynamic marking 'p' and a fermata. The vocal line concludes with a long note.

P. GIUS. MARIA

spe - me? Devi -bbe - dir. — Si - gnor, tu sol mi puoi sal -

P. GIUS.

- var. — Ah non m'abbandon - nar? O_gni preghiera è va - na

Adagio. II. RE solenne

Sa_lu_ta_te, Si - gnor la novel - la re - gi -

Moderato.

II R

- na — Ma per - che giù non vegga Cin -

— ua — Ben! —

esist.

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the syllable 'ua'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *esist.* (sostenuto) is placed above the piano part.

do - man — dar mi con - to do - vrà — l'a - mi - co sco - no -

f

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a long note for 'do - man' followed by a series of eighth notes for 'dar mi con - to do - vrà'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* (forte) is present.

- scen - te del - le tra — me che or - dir gli o sò — an -

p

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a long note for '- scen - te' followed by eighth notes for 'del - le tra' and a final note for 'sò'. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

- diam Con - te! Si - gno - ri io spero voi ve - der — a San - Ger -

f

12/8

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line has a long note for '- diam' followed by eighth notes for 'Con - te!' and a final note for 'San - Ger -'. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. The system ends with a double bar line and the time signature 12/8.

All^o maestoso.

II
R

- man -

Soprani *ff*

Halla - li - balla li - halla - li - caccia eccel -

Tenori *ff*

Halla - li - balla li - halla - li - caccia eccel -

Bassi *ff*

Halla - li - balla li - halla - li - caccia eccel -

- len - te Il cer - vo ca - dea mo - ren - te Hal - la -

- len - te Il cer - vo ca - dea mo - ren - te Hal - la -

- len - te Il cer - vo ca - dea mo - ren - te Hal - la -

- li Se - guir de' si bel - la gior -
 - li Se - guir de' si bel - la gior -
 - li Se - guir de' si bel - la gior -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a soprano clef, and the piano part is in a bass clef. The lyrics are: "- li Se - guir de' si bel - la gior -". The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with some grace notes.

- na - ta Splen - di - da mensa il lumi - na - ta Lie -
 - na - ta Splen - di - da mensa il lumi - na - ta Lie -
 - na - ta Splen - di - da mensa il lumi - na - ta Lie -

The second system continues with three vocal staves and a piano accompaniment. The lyrics are: "- na - ta Splen - di - da mensa il lumi - na - ta Lie -". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

- to ban - chet - to u - nir ci de' Lie - to banchetto unir - ci
 - to ban - chet - to u - nir ci de' Lie - to banchetto unir - ci
 - to ban - chet - to u - nir ci de' Lie - to banchetto unir ci

p
 de' Hal - la - li hal - la - li! San - Ger - man que - sta se - ra ap -
p
 de' Hal - la - li hal - la - li! San - Ger - man que - sta se - ra ap -
p
 de' Hal - la - li hal - la - li! San - Ger - man que - sta se - ra ap -

- pre - sta San-Ger-man que-sta se - ra ap - pre - sta nel re -
 - pre - sta San-Ger-man que-sta se - ra ap - pre - sta nel re -
 - pre - sta San-Ger-man que-sta se - ra ap - pre - sta nel re -

- gal pa-la-gio la fe - sta Co-me ai bei di - d'En - ri - co
 - gal pa-la-gio la fe - sta Co-me ai bei di - d'En - ri - co
 - gal pa-la-gio la fe - sta Co-me ai bei di - d'En - ri - co

re _____ Come ai bei di d'En-ri - co re Halla-li hal-la-

re _____ Come ai bei di d'En-ri - co re Halla-li hal-la-

re _____ Come ai bei di d'En-ri - co re Halla-li hal-la-

Ped. ⊕ Ped. ⊕

Detailed description: This system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are 're _____ Come ai bei di d'En-ri - co re Halla-li hal-la-'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Pedal markings are present at the bottom of the piano part.

-li hal-la-li hal-la - li!

-li hal-la-li hal-la - li!

-li hal-la-li hal-la - li!

ff *ff*

Detailed description: This system continues the vocal and piano parts. The vocal lines end with the lyrics '-li hal-la-li hal-la - li!'. The piano accompaniment continues with similar rhythmic patterns. The dynamic markings *ff* (fortissimo) are placed above the piano part in the second and third measures of this system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal structures and melodic lines, with a prominent use of slurs and ties across measures.

Second system of musical notation, continuing the piece with intricate harmonic textures and rhythmic patterns in both hands.

Third system of musical notation, showing further development of the musical themes with dynamic markings and expressive phrasing.

Fourth system of musical notation, marked with a forte (*f*) dynamic. This system features a more active bass line and complex chordal textures in the treble.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments, ending with a double bar line.

CINQ-MARS.

De Thou, che bel sogno io fa - ce - a! scorda - vo la pri -

De THOU (fra sè)

- gion, la condanna mor - tal - Si Ma - ri - a e - ra qui Ah! me -

C. MARS.

- schin! L'o - ra vo - la, fra - tel! pen - siam al ciel Ah!

Li - stan - te fa - tal Con cal - ma aspetto an - zi l'af - fret - to m'abban -

do - na Ma - ri - a, ah! vi - ver più non so El - la non m'ama

più — Per ché ces - si il mio duo - lo Che l'o - ra del sup -

- pli - zio, ah! non tardian - cor — Ep - pur ma - le -

- di - co la sor - te che ti dan - na con me Ten pre - go; più non dir;

De THOU

C. MARS.

mi ras - se guo pa - zien - te all' u - ma - na giu - sti - zia. Quan -

De THOU.

_ do do - vrem mo - rir? Dio sol lo sa; noi siam nel - le sue

man' ma... ti la - scio sol - Scri - ver degg' i - o l'estre - mo vo - ler

Andante.

mio a ta - lun ca - ro al cor! - Ci appre - stiam - a vo -

G. MARS.

la re ai pie-di del Si - gnor. — A

te mia madre, a te, va l'estre mo pen - sie - ro Mo.

ri - ahi me! Mari - a O per - duto a - mor mi - o O cru.

del sov - ve - nir Ed in van dal mio cor io lo voglio ban - dir! —

cre *scen* *do.*

Ped. Ped. Ped.

ARIA.

CINQ-MARS

Ahi che inva - no io lo vo? dal mio co - re ban -

PIANO

C-M

dir.

Larghetto

Ped

C-M

p

Im - ma - gi - ne ce - le - ste tu che

C-M

di questo cor Al - leg - giavi il do - lor.

Ped

⊖ Ped. ⊙

1-M

Vien e in fon di co - rag - gio. Dei bei giorni d'a -

Ped. ⊕ Ped. ⊕ Ped.

1-M

- mor parla a me, — parla a me, parla an - cor.

cresc.

1-M

Vie - ni e in fon - di co - rag - gio. Dei bei giorni d'a -

f *rit.*

1-M

- mor parla a me, — parla a me, parla ancor.

un poco meno lento

C-M

Ve - der mi sem - bra an -

pp

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a common time signature (C-M) and a key signature of two sharps (F# and C#). The lyrics are "Ve - der mi sem - bra an -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The dynamic marking *pp* (pianissimo) is placed at the beginning of the piano part.

C-M

- cor quegli oc - chi i - do - la -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- cor quegli oc - chi i - do - la -". The piano accompaniment continues with the same eighth-note accompaniment and bass line. The dynamic marking *pp* is not explicitly repeated but is implied from the previous system.

C-M

- tra ti O bel -

dolce

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- tra ti O bel -". The piano accompaniment continues with the same eighth-note accompaniment and bass line. The dynamic marking *dolce* (dolce) is placed above the vocal line.

C-M

- l'an - gel d'a - mor E quel sor -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- l'an - gel d'a - mor E quel sor -". The piano accompaniment continues with the same eighth-note accompaniment and bass line. The dynamic marking *dolce* is not explicitly repeated but is implied from the previous system.

C-M
 - ri - so bel _____ quel sor -

C-M
 - ri - so che i sen - si m'ha le -

C-M
 - ag - ti _____ I - neh -

C-M
 - brī - a - to il cor, _____ E quel

C-M

lab - bro gen - til, La fron - te

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'lab - bro' followed by a quarter note 'gen - til,' and a half note rest. The piano accompaniment features a steady eighth-note pattern in both hands.

C-M

tua se - re - na e che pa - ri non

The second system continues the vocal line with a half note 'tua' followed by a quarter note 'se - re - na e' and a half note 'che pa - ri non'. The piano accompaniment maintains the eighth-note accompaniment.

C-M

ha lo ti veg - go, o Ma - ri - a;

cres *cen* *do*

The third system shows the vocal line with a half note 'ha' followed by a quarter note 'lo ti' and a half note 'veg - go, o Ma - ri - a;'. The piano accompaniment has a more sparse texture with longer note values. Dynamic markings 'cres', 'cen', and 'do' are placed below the piano part.

C-M

qual sei, di gra - zia piena, io tua pu - ra bel -

f *dim* *mp*

The fourth system features a vocal line with a half note 'qual sei,' followed by a quarter note 'di gra - zia' and a half note 'piena, io tua pu - ra bel -'. The piano accompaniment includes dynamic markings 'f', 'dim', and 'mp'.

- tà ————— Im - ma - gi - ne ce - le - ste Tu che
rit
cresc *dim*
 Ped. ⊕ Ped. ⊕
 di questo cor ————— Al - leg - giavi il do - lor,
 Ped. ⊕
 Vie - ni e m'infon - di co - rag - gio Dei bei giorni d'a -
 Ped. ⊕ Ped. ⊕ Ped. ⊕
 - mor parla a me, ————— parla a me, parla ancor.
cresc

C-M

Vien' m'infon - di co - rag - gio Dei bei giorni d'a -

dim *p*

C-M

- mor parla a me — parla ancor parla a me par - la a me parla an -

rit

mp *sivez*

tempo

C-M

- cor. —

Ped. ⊕

⊕

N° 24.

DUO.

All.^o moderato.

MARIA

CINQ-MARS

PIANO

fp

fp

fp

fp

animando

fp *cresc* *f*

No, non è ver ob_bli_ar io po_

te _ i Che in_fe_de_le è co_ stei che il suo giu _ ro scor_

_ dò Che impudi_ ca ac_cel_ lo l'al_ li_an_za d'un re. — Loutan

-M

van - ne da me, — spergiu - ra, via ten

Maestoso. Maria appare

va! — Ec - co - la! è des - sa!

MARIA

En - ri - co, ac - cu - sa - ta tu m'hai — Ed il tuo sguardo an

-cor scervo d'i - ra non è. Le minac - ce del fra - te, egli è ve - ro, a scol -

VI

- la - te Ma ces_sa_to non ho d'esser de_gna di

p *cresc* *dim*

animato CINQ-MARS

te. — Che? — L'offer - ta re - gal, la tua ma - no pro -

MARIA

- messa Tutto fu men_zo_gnier? Egli il prezzo ne fé del_la tua vi_ta

cres

M

stes - sa. Ei vilmen_te men_tì — ma — salvar te sa -

- cen - do *f*

CINQ-MARS

M

pro. Gra-zie, o ciel! son a-ma-to an-co-ra!

MARIA

Allegro

CINQ-MARS

Si t'amo an-co-ra! All' a-mor il'

C-M

co-re s'apri il do-lor al fu-re spari. Più bei giorni io'

MARIA

Veggio al-fin bril-
veggo apparir. Tu ri-torni ah! sei tu! che ado-ro

M

-lar l'avve_nir. Eb - be fin il lun - go soffrir.

M

Volle il ciel mio, dol - ce te - so - ro, il mio cor al tuo cor: riu -

p *cresc* *dim*

CINQ-MARS

-nir. Ve - di, il ciel cle - men - te si - fe?

p

MARIA

E più bel l'a - mor rende a me. D' e - sul - tan - za, ah!

M

Si più bel l'a - mor rende a me.

M
già colma so - no al - la speran - za io m'abbandono. Ora

M
si posso alfin e - sul - tar. Veggo al - fin bril -

CINQ-MARS

M
- lar l'avve - nir. Eb - be fin il lun - go soffrir.

J.M
- lar l'avve - nir. Eb - be fin il lun - go soffrir.

MARIA e C. MARS.

Vol - le il ciel, mio dol - ce te - so - ro, il mio cor al tuo cor tui

cresc *molto* *din*

M. *Il ciel cle - men - te si fe?*

C.M. *Il ciel cle - men - te si fe?*

p

Ped. \oplus Ped. \oplus Ped. \oplus Ped. \oplus Ped. \oplus Ped. \oplus

M. *Sì, pos - so al - fin e - sul -*

C.M. *Sì, pos - so al - fin e - sul -*

Ped. \oplus Ped. \oplus \oplus \oplus \oplus \oplus

M. *- tar pos - so al - fin e - sul -*

C.M. *- tar pos - so al - fin e - sul -*

Ped. \oplus Ped. \oplus \oplus \oplus \oplus \oplus

M *tar* E con - te pos - so al - fin e - sul -

M *tar* Al tuo piè pos - so al - fin e - sul -

The first system of the musical score consists of two vocal staves (labeled 'M') and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with lyrics. The piano accompaniment includes a treble and bass clef, with a dynamic marking of *f* (forte) in the bass line.

M *tar* E con - te!

M *tar* Al tuo piè!

The second system continues the vocal and piano parts. The vocal lines are more melodic and expressive, with lyrics. The piano accompaniment features a treble and bass clef, with a dynamic marking of *f* (forte) in the bass line.

The third system shows the piano accompaniment for the vocal lines above. It features a treble and bass clef, with a dynamic marking of *f* (forte) in the bass line.

The fourth system shows the piano accompaniment for the vocal lines above. It features a treble and bass clef, with a dynamic marking of *ff* (fortissimo) in the bass line.

N° 25.
SCENA.

Lo stesso mov^{to}

MARIA

CINQ-MARS

DE THOU

PIANO

ff

De Thou, vien' pur; fe - lice or

Andante

so no Es - sa m'a - ma! Or per lei vi - ver

Ped. ⊕ Ped. ⊕

DE THOU

vo - glio; ah! lo vo'! La principessa

Ped. ⊕ Ped. ⊕

MARIA.

O cie - lol. M'oda ognun l'ò-ra vo - la

I cu - sto - di ho per me; un ri - so - lu - to

stuo! de - ve de' vostri ami - ci accerta - re l'im - pre - sa All'au - ro - ra u - na

bar - ca lun - gi dal - la tor - re V'a - spet - te -

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are in Italian and describe a scene of a boat at sea. The first system shows the vocal line starting with 'O cie - lol.' and the piano accompaniment with a long note. The second system shows the vocal line starting with 'I cu - sto - di ho per me;' and the piano accompaniment with a long note. The third system shows the vocal line starting with 'stuo! de - ve de' vostri ami - ci accerta - re l'im - pre - sa' and the piano accompaniment with a long note. The fourth system shows the vocal line starting with 'bar - ca lun - gi dal - la tor - re' and the piano accompaniment with a long note.

M

ra Noi par-ti-rem — Ben pria che la fu-ga po-tran so-spetta —

p

M

- re Ed in I - ta - lia in sie-me fug-gi - rem. Fe-li - ci in

C-MARS.

p

De THOU. MARIA.

C M

siem! Ahimè! — Dio vi pos-sa a-ju - ta - re! Si — do-

p

M

- man — li-be-ri sa - rem — Cer-ta ne son; a do-man!

Ped.

f

C-MARS.

De THOU.

O Ma - ri - al II

dim. p

ciel - v'a - scol - til

pp

C-MARS. Moderato.

E chel - u - di - to non l'hai tu, fra - tel? La vi - ta a -

fp fp

- vre - mo, la li - ber - tà - Con es - se l'a - mor, si fa -

fp fp fp cresc.

C.M.

mor. — Il cor com - pre - so fù da u - na gioia in - fi -

f *un poco ritenuto.*

Ped.

C.M.

- ni - ta

And.^{te} quasi adagio.

p

Allegretto.

DE THOU

Non o - di - tu Cinq - Mars? —

Due misure per una delle precedente.

pp

C MARS

Chi vien? — chi

DE THOU.

vien? — Del car - cer sul - la sca - la o - do al

O-MARS.

DE THOU.

Ma chi? Sa - ran co - lor

— che si ce - lan nel di

che si ce - lan nel di

suen
molto

N. 26.
FINALE.

CINQ MARS

DE THOU

Il Padre GIUSEPPE

Il CANCELLIERE

PIANO.

Adagio.

sf *p*

Andante.

Il CANCELLIERE. Si-

-gnori duo-po a - vetè di co - rag - gio

Il mo-mento fatal giun - se per voi

p

C-MARS (à De Thou) Addio, bel sogno d'or!

p

Ped. \oplus Ped. \oplus

(al Cancelliera) Sta ben, ci si con - ceda un' ora per

Ped. \oplus Ped. \oplus Ped. \oplus

pregare (P. GIUS.) Infi-no all' alba.

(C-M) O sinistro sembiante!

pp

Ped. \oplus Ped. \oplus Ped. \oplus

(DE TH.) Enrico, si - pacato; il devi

Al -

Ped. \oplus Ped. \oplus

Il P. G.

l'al - ba Essa è vi - cina Insensati! Il vo - le - ste Il ciel vi

pp

dia di potervi pen - tir (De Thou) Ebben; il peccator a te per - do - na

Adagio.

pp

Il P. GIUS. (duro e lugubre)

G-MARS.

Qui son i confes - sor? Ecco il novel - lo di

p

De THOU.

pp

D.T.

_tel, non ti sei tu rammen_ta _ to ta _ lor Dei due mar_ti _ ri

dì? la cor voce a me veune E ne_lì al _ ma iu_fon _ dera un subli_mé va

CINQ MARS *ricordandosi*

_lor. Col_pi_ti eu_tram_bi fur dal_la stes_sa bi _

DE THOU

_pen_ne Ed il cor san_gue scorse en_tro lo stesso a

Soprano: Pi - a co -
Tenor: vel Pi - à co -

All^o quasi mod^o e ben deciso

Soprano: - si
Tenor: - si

f *ff* *con ternizza*

Soprano: Si - gnor dal -
Tenor: Si - gnor dal -

p Ped. Ped. Ped.

l'al - ma scac - cia tu la te - ma

l'al - ma scac - cia tu la te - ma

Ped. Ped.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef and a bass line in bass clef, both in a key with two sharps (F# and C#). The lyrics are 'l'al - ma scac - cia tu la te - ma'. The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a rhythmic pattern of eighth notes. Pedal markings 'Ped.' are present under the first and second measures of the piano part.

Ar - ma - ci i cor per la cot - ta fi -

Ar - ma - ci i cor per la cot - ta fi -

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'Ar - ma - ci i cor per la cot - ta fi -'. The piano accompaniment continues with similar harmonic and rhythmic patterns as the first system.

- nal. I - - spira a noi i que

- nal. I - - spira a noi i que

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines conclude with the lyrics '- nal. I - - spira a noi i que'. The piano accompaniment continues, ending with a final chord in the right hand and a sustained bass line in the left hand.

st'o - - ra su - pre - ma Al - ti pen -
 st'o - - ra su - pre - ma Al - ti pen -
 - sier, Ci li - be - ra dal mal Noi i - met -
 - sier, Ci li - be - ra dal mal Noi i - met -
 - tiam in tue ma - ni la vi - ta Al tuo vo -
 - tiam in tue ma - ni la vi - ta Al tuo vo -

cresc
p
p
f *dim* *p*
Ped.
Ped. *Ped.* *Ped.*

-ler, si_gnor, ci ras_se_gniam. O_gni su -
 -ler, si_gnor, ci ras_se_gniam. O_gni su -

Ped. Ped. Ped. Ped.

-per_bia è dall' al_me ban_di_ta per_dona a
 -per_bia è dall' al_me ban_di_ta per_dona a

Ped. Ped. Ped. Ped.

noi per_dona a noi co_me noi per_do_niam Si - -
 noi per_dona a noi co_me noi per_do_niam Si - -

Ped. Ped. Ped. Ped. Ped.

-gnor dall' al - ma sac - cia tu la
 -gnor dall' al - ma sac - cia tu la

te - ma Ar - ma - ci il cor per
 te - ma Ar - ma - ci il cor per

la cot - ta fi - nal I - spi - ra a
 la cot - ta fi - nal I - spi - ra a

Ped. Ped.

noi in quest' o - - ra su - pre - ma

noi in quest' o - - ra su - pre - ma

Al - ti pen - sier, ci li - be - ra dal

Al - ti pen - sier, ci li - be - ra dal

cresc

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

mal. Ar - ma - ci i cor

mal. Ar - ma - ci i cor

Ped. ⊕

Ar - ma - ci i cor - - - - - ci li - be -

Ar - ma - ci i cor - - - - - ci li - be -

Ped. ◊ Ped. ◊

ra dal mal. - - - - -

ra dal mal. - - - - -

Ped. ◊ Ped. ◊

Ped. ◊ Ped. ◊ Ped. ◊

And^{te} non troppo

And^{te} non troppo.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern with many beamed sixteenth notes and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

Second system of piano accompaniment, continuing the complex textures from the first system.

Third system of piano accompaniment. The right hand becomes more active with sixteenth-note patterns. The tempo marking *animato* appears above the staff.

Fourth system featuring a vocal line and piano accompaniment. The vocal line has a fermata over the word "MARIA". The piano accompaniment includes dynamic markings *f* and *ff*, and the tempo marking *lungo*.

Fifth system of piano accompaniment. The tempo marking *Adagio molto.* is present. The right hand has a long, sustained note with a fermata. Dynamics include *ff* and *f*.