

EDGAR

ATTO II.

GIACOMO PUCCINI

Allegro moderato ♩ = 120

Flauti
ff brillante

Ottavino
ff brillante

Oboi
ff brillante

Clarineti
in Sib
ff brillante

Trombe
in Fa I. II.
ff brillante

Triangolo
f

Piatti
ff

Allegro moderato ♩ = 120

Violini I.
ff brillante

Violini II.
Div.
ff brillante
Uniti

Viole
ff brillante

Violoncelli

Controbassi

Fl.

Off.

Ob.

Cl. in Sib

I.

p

Fg.

Cor. in Fa

I. Solo

p

p espress.

Trb. in Fa

I. II.

A.

f

Cmpl.

mf

Trg.

Vni I.

p espress.

Vni II.

p espress.

Vle

p espress.

Vc.

sensibile

Cb.

Pizz.

mf

Arco

p

Fl. *p*

Off.

Ob.

Cl. in Sib. I. *p*

Fg. I. *p*

A.

Trg. *p*

1

Vni I. 1

Vni II. *p* Div. pizz.

Vle. *p* pizz.

Vc.

Cb. *pp*

Cl. in Sib.

Fg. *p*

Vc. *pp* pizz.

Cb. *pp* pizz.

♩ = 100

Fl. *pp* *leggero*

Cl. in Sib *pp* *leggero*

Fg. *pp* *leggero*

Trg. *pp*

P. G.C. *più piano possibile*

A. *pp*

CORO INTERNO

Sopr.

p
Splendi - da not - te, not - te gio-con - da e dol - ci o -

Ten.

p
Splendi - da not - te, not - te gio-con - da e dol - ci o -

Bassi *p*

p
Splendi - da not - te, not - te gio-con - da e dol - ci o -

♩ = 100

Div.
pizz.

Vni I. *pp*

Vni II. *pizz.* *pp*

Vle *pizz.* *pp*

Vc. *pp*

Cb. *pp*

col canto a tempo

Fl. *mf* *p* *pp*

Cl. in Sib *mf* *p* *pp*

Fg. *mf* *p* *pp*

Trg. *(pp)*

P. G.C. *(ppp)*

A. *mf* *p* *pp*

rit.

CORO INTERNO

Sopr. *rit.*
-lez - -zi man-da - noi fior_ godiam la vi - ta, go-diam!

Ten.
-lez - -zi man-da - noi fior_ D'ar-gen - -tea lu - - ce

Bassi
-lez - -zi man-da - noi fior_ D'ar-gen - -tea lu - - ce

rit. a tempo

Vni I *pp*

Vni II *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

poco rall.-----

Fl.

Cl. in Sib

Fg.

Trg.

P. G.C.

A

Sopr.

Ten.

Bassi

CORO INTERNO

i - non - da

la lu - - nai - non - - da la ter - rae il ciel, - godiam la vi - ta, doman si

i - non - - da

la lu - - nai - non - da la ter - rae il ciel, - go - diam, - go -

la lu - - nai - non - - da la ter - rae il ciel, go - diam, - go -

poco rall.-----

Vni I.

Vni II.

Vle

Vc.

Cb.

arco

p dolce

arco

Pizz.

p

♩ = 120

2

I.I. a 2

ff brillante

ff brillante

ff brillante

ff brillante

I.I.

La *Sol*

f

f

f

Fl.

Ott.

Ob.

Cl. in Sib.

Trb. in Fa

Tp.

Trg.

P.C.

CORO INTERNO

Sopr.

Ten.

Bassi

muor! —

-diam! —

-diam! —

♩ = 120

2

ff brillante

Div. *ff brillante* *Uniti*

ff brillante

f

arco *f*

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

3 Assai lento $\text{♩} = 44$

C1. in Sib *I. Solo*

C1.B. in Sib *accentato con espressione*

A. *mf*

(Edgar esce dalle sale e si aggira sul terrazzo, con aria stanca e tediata)

3 Assai lento $\text{♩} = 44$

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc.

Cb.

C1. in Sib *I.*

C1.B. in Sib

Cor. in fa *p dolce*

A. *mf*

Vni I. *(secondando il Cl. 1^{to}) p molto espress.*

Vni II. *p molto espress.*

Vle *p molto espress.*

Vc. *p molto espress.*

Cb. *p*

Cl. in Sib *mf espress.*

Cl. 3 in Sib *mf espress.*

Fg. *mf espress.* *dim.*

Cor. in fa *dim.*

A. *dim.*

lusingando

Vni I. *dim.*

Vni II. *dim.*

Vle. *dim.*

Vc. *dim.*

Cb. *dim.*

Fl. *rall. 4 a tempo* *dim.*

Cl. in Sib *pp legato* *morendo* *perdendosi*

Cl. B. in Sib *pp legato*

Fg. *pp legato*

Cor. in fa *pp*

G.C. *ppp*

A. *ppp*

rall. 4 a tempo

pp legato *morendo* *perdendosi*

Pizz. *arco* *morendo* *perdendosi*

5 *Lento, a piacere*
cupo

Andante mosso

Edgar *Or-gia, chi-me-ra dat-l'oc chio vi-tre-o, dal sof-fio ar-*

5 *Lento, col canto*

Andante mosso

Vle *Div.*
Vc. *Div.*

affrett.

Cl. in Sib *p*
Fg. *p*
Edgar *-den-te che i sen-si in-cen-dia,*

affrett.

Vle
Vc.

rall.

animato

Fl. I. II. *pp*
Fl. III. *pp*
Cl. in Sib *sf poi pp subito*
Fg. *pp*
Cor. in Fa I. II. *pp*

Edgar *tua me, del-l'al-ta not-te nel gla-u-co mi-ster si-len-*

rall.

animato

Vle *Unite*
Vc. *Uniti pizz.*
Cb. *pizz.*

III

Fl.

III.

Cl. in Sib. I.

Fg. I.

Edgar

-te, in - van ri - -lor-ni

Vle

Vc.

Cb.

accel.

pp

6 Lento moderato

Ob.

Cl. in Sib. I.

Fg. az

Edgar

con angoscia

Vni I. accel.

Vni II.

Vle

Vc. mf

Cb. sf

6 Lento moderato Non

Div.

P

P

P

P

P

P

Fl. *I. II. a2*
 Ob. *a2*
 Cl. in Sib
 Fg.
 Cor. in Fa *I. II. a2*
 Edgar
 più dai tuoi sguardi amma- lia to sa- rā il mio cor! — nē piū mi avvin- cea te la vo- lut.
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Fl. *I. II. a2*
 Ob. *a2*
 Cl. in Sib
 Fg.
 Cor. in Fa *I. II. a2*
 Edgar
 - tā. Ma ho terrore del do- man, del do- man;
 Vni I. *Uniti arco p. Pizz.*
 Vni II. *ff Uniti arco p. Pizz.*
 Vle *div. ff Pizz. arco f.*
 Vc. *ff Pizz. arco f.*
 Cb. *ff Pizz.*

precipitando

string.

a tempo

Fl. I.II. a 2

Fl. III.

Ob.

Cl. in Si b

Fg. *f*

Cor. in Fa

Trb. in Fa I. *f*

Trbn. I.II. *ff* *pp*

Tb. B. *ff*

Tp. *ff* *ppp*

un vi-gliac-co ter-ror!

che l'onor

string.

precipitando

a tempo

Vni I.

Vni II.

Vle

Vc.

Cb. *arco* *f*

8 *Andante mosso*

dim. e rall:

Fl. I. II. *pp*

Ob. I. *p*

Ct. in Sib.

Fg.

Tp. *La*

Edgar *mi - o combat-te-re non sa!*

dim. e rall:

8 *Andante mosso*

Vni. I.

Vni. II. *Sordine*

Vle. *Sordine*

Vc. *pp*

Cb. *Pizz.*

lunga

9 *Andante espressivo* ♩ = 48

Fl. *pp*

Ob. I. *p*

Ct. in Sib. *p*

A. *armonici*

Edgar *so - a - ve vi -*

lunga

9 *Andante espressivo* ♩ = 48

Vni. I. *Sord.*

Vni. II. *(Sord.)*

Vle. *(Sord.)*

Vc. *pp*

Cb. *pp Pizz.*

I. II.

Fl.

III.

Cl. in Sib

Fg.

A.

Edgar

- sion di quel-l'al - ba d'a - pril, o vi - sion

Vni I.

Vni II.

Vle

Vc.

Cb.

pp

pp

pp

m

Uniti

Unite

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Fa

A.

Edgar

o vi - sion gen - til d'a - mo - - re e di splen - dor!

Vni I.

Vni II.

Vle

Vc.

Cb.

p

pp

pp

p

p

Div.

Div.

Pizz.

Pizz.

p

CI. in Sib

Fg.

Cor. in Fa *Sordina* I. *ten.* II. *p* *ten.*

G.C. T.T. *ppp*

A.

Edgar

Nel - la - bis - so fa - tal, do - ve ca -

Vle *senza Sord.* *ppp* 6

Vc.

Cb.

CI. in Sib

Fg.

Cor. in Fa I. *ten.* II. *ten.*

G.C. T.T.

A.

Edgar

- du - to io son, rim - pian - ta vi - sion, rim - pian - ta vi -

Vle 6

Vc.

Cb.

dim....

I. II.

Fl.

III.

Ob.

Cl. in Sib

Fg.

Cor. in fa

I. II.

Trb. in fa

Trbn.

I. P

Trp.

PP

G.C.

T.T.

A.

Edgar

- sion, — Ah! te il mio pensie-ro e-vò-ca — sem-pre an-cor, — sem - pre,

dim.

senza Sord.

mf appassionato

dim....

Vni I.

senza Sord.

mf appassionato

Vni II.

Senza Sord.

mf appassionato

Vle

3

(sempre pizz.)

Vc.

(sempre pizz.)

Cb.

col canto a tempo

Fl.

Ob. *a2*

Cl. in Sib *p*

Fg. *a2* *p*

Cor. in Fa *Sord. I* *p dolce*

A

Edgar *rall.* *(coglie rammentando)*

sem - - pre an - cor! So - vra un se - re - no

col canto a tempo

Div.

Vni I. *p*

Vni II. *Div.* *p*

Vle *p*

Vc. *arco* *p*

Cb. *arco* *pp* *p*

C1. in Sib

Fg.

Cor. in Fa

Trbn.

F

Edgar

cie - lo si di - se - gnai l pro - fil, — dol - - cis - si - mo,

Vni I.

Vni II.

Vle

Vc.

Cb.

sentito

espress.

Uniti

tr

cresc. *rall:-----* 10

Fl. *p* *f*

Ob. *mf* *sentito* *f*

Cl. in Sib *f*

Fg *f* *ff* *p*

Cor. in Fa *mf* *sentito* *f* *ff* *ff* *p*

A. *f* *ff* *p*

rall:----- 10

Edgar *rall:-----* *(Tigrana scende sul terrazzo e si avvicina premurosa a Edgar)*

del l'angiol che m' amò, del l'an giol che m' a mò! —

cresc. *rall:-----* 10

Vni I *f* *ff* *p*

Vni II *f* *ff* *p*

Vle *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f* *ff* *p*

Andante mosso

Ob. *I* *p*

Fg.

Cor. in Fa

Tigr. Ed-gar, — Ed-gar, sul-la tua fron-teer-ran

Andante mosso

Vni. I. *mf* *espress. cantando* *p*

Vni. II. *mf* *p*

Vle. *mf* *p*

Vc. *mf* *p*

Cb. *mf*

Fl. *I.* *p*

Ob. *I.* *p*

Cl. in Sib *p*

Tigr. te - - tri pen-sie-ri —

Edgar Es - si son ne-ri —

Vni. I. *Pizz.* *arco* *Pizz.*

Vni. II. *Pizz.* *arco* *Pizz.*

Vle.

Vc. *>*

Cb. *>*

rall.

41

Fl. *p*

Ob.

Cl. *p*
in Sib

Cor. *p*
in Fa I.

Tigr.

Edgar *p*
Tu piū non
come l'abisso im-mon-do o-ve sce-si con te!_

rall.

41

Vni I. *arco*

Vni II. *arco*

Vle

Vc.

§ *Andante mosso*
I. *col canto*

Fl. *p*
II. III. *ppp*

Cl. *ppp*
in La

Fg. *ppp*

A.

Tigr. *p*
quasi a piacere
m'a - - mi no! no! no! tu piū non m'a - mi!

Edgar *Andante mosso*
col canto
La pa-ro-la d'a-mor non profanar!_

Vni I. *ppp*

Vni II. *ppp*

Vle *ppp*

Vc. *ppp*

N.R. dal § al ⊕. a pag. 38, si può eseguire 1/2 tono sotto.

I. 6 *rall.* [12] *Lento* ♩ = 48

Ob. *p*

Cl. in La *p*

Fg

Tigr. *pp legato* *Div.*

Quelche sogna - - vi un di, d'orgie di ba - ci

Vni I. *pp legato*

Vni II. *pp legato*

Vle *pp legato*

Vc. *Pizz.* *pp*

Cb. *Pizz.* *pp*

Fl. *p*

Ob. I. *p*

Cl. in La I. *p*

Tigr. so gno febril, donar io seppi a te — — Per sempre il fa - - to ci u - ni, in - ten - di?

Vni I. *p*

Vni II. *p*

Vle *p*

Allegro agitato ♩ = 138

rall. col canto

Fl. I. II. *f* *a2*

Ob. I. *f*

Cl. in La I. *f* *pp*

Fg. *f* *pp*

Cor. in Fa *f* *pp*

rall. -----

Tigr. *6* *3* *3*

Un mendico sarai lungi da me! Dal-la valle natia perchè fug-

con forza

Edgar *3* *3*

Ca - ci, de - mo - nio!.. ta - ci!..

rall. col canto

Allegro agitato ♩ = 138

Vni I. *f* *pp*

Vni II. *f* *pp*

Vle *f* *pp*

Ve. *f* *pp*

Cb. *f* *pp*

Uniti

Ob. *a2* *ff*

Cl. in La I. *ff*

Fg. *ff*

Cor. in Fa *a2* *f*

Tigr. *f*
- gir, — perche fug - gir, — e la ca-sa pa-ter-na in-cen-

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl. I. II. *f* *cresc. molto* *pp* (Prendere l'Ottavino)

Ob. *f* *cresc. molto* *pp*

Cl. in La *f* *cresc. molto* *pp*

Fg. *f* *cresc. molto* *pp*

Tigr. *f* *cresc. molto* *pp*
- diar? — perche — incen-diar? Or la tua sor - te — e

Vni I. *f* *cresc. molto* *pp*

Vni II. *f* *cresc. molto* *pp*

Vle *f* *cresc. molto* *pp*

Vc. *f* *cresc. molto* *pp*

Cb. *f* *cresc. molto* *pp*

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Clarinet in Bb (Cl. in Bb), Bassoon (Fg.), Cor Anglais (Cor. in Fa), Trumpet in Bb (Trb. in Bb), Trombone (Trbn.), and Trombone in C (Tp.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *p* (piano) and *f* (forte). Performance markings include *I.* (first ending), *2 2* (second ending), and *^* (accents).

Vocal line for the singer. The lyrics are: *mia... tut - lo per-de-si!*

Musical score for string instruments: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with frequent triplets and sixteenth-note patterns. Dynamics include *f* (forte).

13 Più sostenuto
col canto

The score consists of the following parts and markings:

- Fl.**: Flute, starting with *ff* dynamics.
- Off.**: Oboe, with the instruction "(prendere il Flauto)".
- Ob.**: Bass Oboe, starting with *ff* dynamics.
- Cl. in La**: Clarinet in B-flat, starting with *ff* dynamics.
- Fg.**: Bassoon, starting with *ff* dynamics.
- Cor. in fa**: Cor Anglais (Cornet in F), starting with *ff* dynamics.
- Trb. in fa**: Trumpet in F, starting with *ff* dynamics.
- Trbn.**: Trombone, starting with *ff* dynamics.
- Trp.**: Trompa (Trumpet), playing "Mi - La" with *ff* dynamics.
- Tigr.**: Tenor voice, singing "In me sol-tan-to, Ed".
- Edgar.**: Bass voice, singing "Ta - ci, demo - nio! ta-ci!".
- Vni. I. & II.**: Violins I and II, starting with *ff* dynamics.
- Vle.**: Viola, starting with *ff* dynamics.
- Vc.**: Violoncello (Cello), starting with *ff* dynamics.
- Cb.**: Contrabbasso (Double Bass), starting with *ff* dynamics.

Key performance markings include *ff* (fortissimo), *f* (forte), and the tempo/style instruction "Più sostenuto col canto" (More sustained with singing).

Fl. *meno f*

Ob.

Cl. in La *meno f*

Fg. *meno f*

Cor. in Fa I. *meno f*

Tigr. *p*

- gar, tu puoi spe- rar! Or la tua sorte è mi- a Ed- gar sol- tan- to in

Vni I. *meno f*

Vni II. *meno f*

Vle *meno f*

Vc. *meno f*

Cb. *meno f*

rall. *rall. molto*

Fl. *pp*

Ob. *pp*

Cl. in La *pp*

Fg. *pp*

Cor. in Fa I. *pp*

Tigr. *rall.* *rall. molto* (*fissandolo voluttuosamente con espress. di volontà*)

me tu puoi spe- rar! ah! Ed- gar! Dal labbro

Vni I. *pp* *Sordina*

Vni II. *pp* *Sordina*

Vle *pp* *Sordina*

Vc. *pp*

Cb. *pp*

14 *Largo e sostenuto*

p dolce

p dolce

mf

Tigr.

mi-o sug-gi l'o-bli-o e a te il do-man sor-ri-de-

14 *Largo e sostenuto*

p *espress.*

p *espress.*

p

Vni. I.

Vni. II.

Vla.

Vc.

Cb.

Tigr.

-ra... nu-ovi de-li-ri di vo-lut-ta a te da-

senza Sord.

Vni. I.

Vni. II.

Vla.

Vc.

Cb.

I. *mf* *a 2* *I. III. a 3* *3* *f*

Ob. *mf* *3* *3* *f*

Cl. in La *mf* *3* *3* *f*

Fg. *f* *a 2*

Cor. in Fa *I.* *f* *III.*

Tp. *f*

A. *f*

Tigr. *3* *3*

Edgar *con espressione angosciata*
-rā di voluttā lamiabel-lā
O-gni ve-len, de-mon! tu chiu-di in

Vni I. *3* *Pizz.* *mf*

Vni II. *3* *Pizz.* *mf*

Vle *senza Sord.* *3* *3* *ff* *arco*

Vc. *3* *Pizz.* *mf* *ff* *arco*

Cb. *Pizz.* *arco* *f*

Fl.

Ob. *a2*
p espress.

Cl. in La
p

Fg.
p

Cor. in Fa
mf espress.

Tp.
p *pp*

Trg.
p

A.

Tigr.
Va-noè lotlar il fa-to ciuni! O-rail fa-to ciuni! Dal lab-bro

Edgar
sen... Nè mai da te fuggir po-trò? Nè un raggio a

Vni I.
arco *p espress.* *Div.* *unite* *p espress.*

Vni II.
arco *senza Sord.* *p* *p espress.*

Vle.
p espress. *p espress.*

Vc.
p espress. *Pizz.* *p espress.*

Cb.
p *arco*

poco rit....

Fl. *ppp*

Ob. *ppp*

Cl. in La *ppp*

Fg. *ppp*

Cor. in Fa *pp* *espress.*

Trb. in Fa *pp* *espress.*

Trbn. *ppp*

Tb. B. *ppp*

G.C. *pppp*

poco rit...

A. *mf* *sonoro*

Tigr. *mi-o sug-gi l'o-bli-o ed il do-man sorri-de*

Edgar *me bril-lar ve-dro, un rag-gio sol di spe-me-an-*

Vni. I.

Vni. II.

Vle.

Vc.

Cb. *pp*

o tempo

Fl.

Ob.

Cl. in B \flat

Fg.

Cor. in Fa

Trb. in Fa

Trbn.

Tb. B.

G.C.

A

Tigr.

Edgar

Vni I.

Vni II.

Vle.

Vc.

Cb.

-rā nuō-vi de-li-ri a te da-ra di vo-lut-

-cor? nē mai da te fuggir po-tro? da quest'a-

a tempo

allarg. stent.

Fl. *cresc.*

Ob. *cresc.*

Cl. in la *cresc.*

Fg. *cresc.*

Cor. in fa *cresc.*

Trb. in fa *p cresc.*

Trbn. *cresc.*

G.C.

A. *cresc.*

Tigr. *allarg. stent.*
 -ta la mia bel ta, a te da-ra di vo-lut-ta nuovi de-

Edgar *allarg. stent.*
 -bisso d'onta e d'orror? fuggir po-tro? o-gni ve-

Vni I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. *cresc.*

Cb. *cresc.*

15 *Largamente*

col canto

Fl. *ff*

Ob. *ff*

Cl. in La *ff* *secca*

Fg. *ff* *secca*

Cor. in Fa *ff* *secca*

Trb. in Fa *ff* *secca*

Trbn. *ff* *secca*

Tb. B. *ff* *secca*

Tp. *ff* *secca*

P. G.C.

in un sol fiato con grande slancio

Tigr. *ff*
- ri - la mi - a bel - ta da - ra!

Edgar *ff*
- len, de - mon tu chiu - di in sen! ah! de - mon!

15 *Largamente*

col canto

Vni. I. *ff*

Vni. II. *ff* *secca*

Vle. *ff* *secca*

Vc. *ff* *secca*

Cb. *ff* *secca*

poco allarg.

III. a2

Fl.

III.

Ob.

a2

Cl. in La

a2

Fg.

Cor. in Fa

Trb. in Fa

Trbn.

III. III. III.

Tb. B.

Trp.

Lab-Mib

Vni I.

Vni II.

Vla.

Vc.

Cb.

poco allarg.

(Prend. 70/80.)

cambia in Sib

16 Allegro ♩ = 120

in distanza

4. Trb.
in Sib

4 Tmb.

Musical notation for 4. Trb. and 4 Tmb. staves. The 4. Trb. staff has a treble clef and a key signature of two flats. The 4 Tmb. staff has a bass clef and a key signature of two flats. Both staves contain rhythmic patterns with triplets and accents. The 4. Trb. staff includes the instruction *in distanza* and has a *sul palco* marking.

16 Allegro ♩ = 120

Vc.

Cb.

Musical notation for Vc. and Cb. staves. Both staves are empty, indicating that these instruments are silent during this section.

Trb.
in Sib

Tmb.

Edgar

Musical notation for Trb., Tmb., and Edgar staves. The Trb. staff has a treble clef and a key signature of two flats. The Tmb. staff has a bass clef and a key signature of two flats. The Edgar staff has a treble clef and a key signature of two flats. The Trb. staff includes the instruction *in distanza* and has a *sul palco* marking. The Edgar staff includes the instruction *U-no squillo mar-*.

(gridando)

(interno, lontano)
Ur - rà!

(gridando)

Ur - - rà!

SOLDATI

Vc.

Cb.

Musical notation for Vc. and Cb. staves. Both staves are empty, indicating that these instruments are silent during this section.

Trb.
in Sib

Tmb.

Edgar

Musical notation for Trb., Tmb., and Edgar staves. The Trb. staff has a treble clef and a key signature of two flats. The Tmb. staff has a bass clef and a key signature of two flats. The Edgar staff has a treble clef and a key signature of two flats. The Trb. staff includes the instruction *avvicinandosi* and has a *sul palco* marking. The Edgar staff includes the instruction *-zial!*.

Vc.

Cb.

Musical notation for Vc. and Cb. staves. Both staves are empty, indicating that these instruments are silent during this section.

Fl. *I.* *mf* *3* *3*
II. *mf* *3* *3*

Ob. *mf* *3* *3*

Fg. *p* *3* *3*

Cor. in Sib *3* *3* *3* *3*

Emb. *3* *3* *3* *3*

Edgar *(andando a vedere)*
 Passa una schiera di sol - dati alla porta del ca - stel...

SOLDATI
 Ur - rà!
 Ur - rà!

Vc. *pizz.*
pp

Cb. *pizz.*
pp

Fl. *p*

Ob. *p*

Cl. in Sib *p*

Fg. *p*

Cor. in Fa *I. II. a 2*
p

Tigr. *(raggiungendola)*
 Co-me sfavil - lan l'ar - mi al raggio del - la lu - na!

Vc. *p*

Cb. *p*

17

affrett.

Fl. *f*

Ott.

Ob.

Cl. in Sib *f*

Fg. *f*

Cor. in Fa *f*

Trb. in Fa I. *f* II. *f*

Trbn. III. *f*

T.B. *f*

Trp. *f*

Edgar *(fra sè)*

Vni I. *f*

Vni II. *f*

Vle *div.* *f* *ynite* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

affrett. Ah, qual pen-

Edgar *(affacciandosi) a piacere*

- sie - ro! a me lo mar da Id-di-o! O - là, sol - da - ti, so -

Vc. *col canto*

Cb. *col canto*

42 **18** *A tempo*

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fg.), Cor Anglais in F (Cor. in Fa), Trumpet in F (Trb. in Fa), Trombone (Trbn.), and Tuba (T.B.). The woodwinds and trumpet parts begin with a fortissimo (*ff*) dynamic. The bassoon part has a piano (*p*) dynamic. The Cor Anglais part has a piano (*p*) dynamic and a trill (trill) marking. The trumpet part has a fortissimo (*ff*) dynamic.

Vocal line for Edgar. The lyrics are: - sta - te!... U - na cop - pa di vi - no d'ac - cet - ta - re vi. The melody features a triplet of eighth notes in the final measure.

18 *A tempo*

Musical score for strings. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts begin with a fortissimo (*ff*) dynamic. The Viola part has a fortissimo (*ff*) dynamic. The Violoncello part has a piano (*pp*) dynamic and an arco marking. The Contrabass part has a piano (*pp*) dynamic.

Fl. *a2* *mf* 3

Ott.

Ob. *mf* 3

Cl. in La *p* *a2* *rapido* 6 *mf*

Fg. *p*

Cor in Fa

Trb. in Fa I II *f*

Trbn.

T.B.

Edgar *3* *3*

piac - cia!... Stringer voglio la mano al ca - pi - tan!_

Vni I. *p* *rapido* 6 *mf*

Vni II. *mf* *rapido* 6 *mf*

Vle

Vc.

Ob.

Fl. *a2* *mf*

Ob. *mf* *a2*

Cl. in La *a2* *mf*

Fg. *a2* *mf* *p* *I.*

Cor. in Fa *I. II.* *mf*

Trb. in Fa *mf* *a2*

Vni I. *p legato*

Vni II. *p legato*

Vla. *mf* *p legato*

Vc. *mf* *p legato*

Ob. *p* *cambia in Si b*

Cl. in La *p* *cambia in Si b*

Fg. *a2* *p*

Tigr. *(sospettosa, avvicinandosi a Edgar)*
Or - ben, che in - ten - di far?

Edgar *Mi*

Vni I.

Vni II.

Vla.

Vc.

19 Allegro moderato $\text{♩} = 120$

Fl. *a2* *p*

Ob.

Cl. in Sib *p*

Fg. *pp* e *cresc.* sempre poco a poco *p* *cresc.*

Cor. in Fa *pp* *pp*

Trb. in Fa *pp* e *cresc.* sempre poco a poco *p* *cresc.*

Trp. *pp* e *cresc.* sempre poco a poco

Org. in Sib sul palco (interne) *f* (più vicine)

Edgar *lascia!..*

19 Allegro moderato $\text{♩} = 120$

Vni I. *div.* *pizz.* *pp*

Vni II. *pizz.* *pp*

Vle *div.* *pp* e *cresc.* sempre poco a poco *p* *cresc.*

Vc. *pp* e *cresc.* sempre poco a poco *p* *cresc.*

Cb. arco *pp* e *cresc.* sempre poco a poco *p* *cresc.*

cresc.

III.

Fl.

III.

Ob.

I. p stacc.

Cl.
in Sib

a 2

Fg.

stacc.

Cor.
in Fa

stacc.

a 2

Trb.
in Fa

I. II.

p cresc.
stacc.

Trbn.

T.B.

Tp.

cresc.

arco

Vni I.

Uniti

mf stacc.

Vni II.

stacc.

Vla

stacc.

Vc.

Cb.

20 Poco più sostenuto, marziale

Fl. (Prendere l'Ott.)

Ob.

Cl. in Sib *a 2*

Fg. *f* *mf*

Cor. in Fa *a 2* *f* *mf*

Trb. in Fa

Trbn. *ff*

T.B.

Trp. *ff* *Sib*

Frank (Frank compare in scena) (riconoscendoli) Ed-

20 Poco più sostenuto, marziale

Vni I. *ff* *f* *mf*

Vni II. *ff* *f* *mf*

Vle *ff* *f* *mf*

Vc. *ff* *f* *stacc. mf*

Cb. *ff* *f* *stacc. mf*

tutti

Cl. in Sib *a 2* *tutti*
 Fg.
 Cor. in Fa *a 2*
 Tigr.
 Edgar *Frank!*
 Frank *Frank!*
 Frank *-gar!... Ti - gra - na!... Per - ché vo - i an -*
 Vni I. *tutti*
 Vni II. *tutti*
 Vle
 Vc.
 Cb.

Cl. in Sib *a 2* *tutti*
 Fg.
 Cor. in Fa *a 2*
 Trb. in Fa *a 2*
 Edgar *(impedendolo)*
 Frank *(fa atto d'allontanarsi) Ah,... no!... ah,... no!...*
 Frank *- cor sul mio cam - min?*
 Vni I. *tutti*
 Vni II. *tutti*
 Vle
 Vc.
 Cb.

Fl. *a2* *mf* *ff*

Ob. *a2* *mf* *ff* *a2* *mf*

Cl. in Sib *mf* *ff* *a2* *mf*

Fg. *ff* *mf*

Cor. in Fa. *a2* *mf* *a2*

Trb. in Fa. *I.II.* *mf*

Trbn. *ff*

T.B. *ff*

Tp. *ff* *Reb-Lab*

Edgar *Fermati!...* *M'a - scol-ta!...*

Vni I. *ff* *mf* *tr*

Vni II. *ff* *mf* *tr*

Vlc. *ff* *mf*

Vc. *ff* *div.* *mf*

Cb. *ff* *mf*

Fl.

Ob. *a2* *ten*

Cl. *a2* *ten*
in Sib

Fg.

Cor. *a2*
in Fa

Trb. in Fa

Trbn.

T.B.

Tp.

Edgar

S'io t'of-fe-si...mi per-do-na!

Frank

D'un a-mo-reabbietto, in-de-gno, il tuo

Vni I. *v*

Vni II. *v*

Vla *v*

Vc. *v* *uniti*

Cb.

Fl. *a2* *mf* *trun*

Ob. *a2* *trun*

Cl. in Sib. *a2* *trun*

Fg. *f*

Cor. in Fa *a2* *f*

Trb. in Fa *a2* *ff*

Trbn.

T.B.

Trp.

(fra se)

Tigr. *Perchè in lor non più lo sdegno?... perchè*

Frank *fer-ro mi gua-ri!*

Vni I. *trun*

Vni II. *trun*

Vcl. *trun*

Vc. *trun*

Ob. *div.* *uniti*

Fl. *a2* *p*

Ob. *p*

Cl. in Sib *p*

Fg. *a2* *p*

Cor. in Fa *p* I.

G.C. *pp*

A. *p*

Tigr. *prega Edgar co-si?...*

Edgar *Fu-i col - pe - vol, maa - tro ce fu la*

Vni I. *22*

Vni II.

Vle *p*

K. *pizz.*

Cb. *pizz.*

Fl. I.

Ob. I.

Cl. in Sib. I.

Fg.

Con. in F#

A.

Tigr. *(fra sé)*
E-gli mi sfug - ge!

Edgar
pe - na!... Og - gi sal - var - mi tu puo - i!

Vni I.

Vni II.

Vle.

Vc.

Fl.

Ob.

Cl. in Sib.

Fg.

Tigr.

Edgar
puoi spez - zar la mia ca - te - na!

Vni I.

Vni II. *div.* *uniti*

Vle.

Vc.

I. *p*

Ob.

Fg. *p*

Cor. in Fa I. *p*

Frank
Io... sal- var - ti?... Par - la!...

Vni I.

Vni II.

Vle

Vc. *div. pizz.*

I. *cantando p dolce*

Fl.

Ob. *cantando*

Cl. in Sib *p dolce*

Fg. *p*

Cor. in Fa I. *f*

IV. *f*

Tp. *p*

Edgar

Frank
A - primi il tuo cuo - re! pa - le - sa il tuo pen - sie - ro!

Vni I. *cantando*

Vni II. *p dolce*

Vle *p*

Vc. *uniti arco cantando p dolce*

Cb. *p*

Per re - di - mermi e com-

Cor. in Fa
Trb. in Fa
 Edgar
 - bat - te - real tuo fian - co io con te
Vc.
Ob.

Fl.
Ott.
Ob.
Ol. in Sib
Fg.
Cor. in Fa
Trb. in Fa
Trbn.
T.B.
Tp.
 Edgar
 con te voglio par-tir!
 (Frank ed Edgar si abbracciano)
Lah-Mih

Vni I.
Vni II.
Vle
Vc.
Ob.

affrett. *a tempo*

Fl. *a2*

Ob. *a2* *trm* *f*

Cl. in Sib *a2* *trm* *a2* *pp* *sentito*

Fg. *a2* *pp*

Cor. in Fa *a2* *a2* *pp*

Trb. in Fa *pp*

Trbn. I. III. *mf*

T.B.

Tigr. (*afferrando Frank*) (*supplichevole*)

Vni I. *trm* *affrett.* *a tempo* *Se è*

Vni II. *trm* *p*

Vle *mf* *sentito, legato*

Vc. *f* *p*

Cb. *f* *p*

Cl. in Sib *a2*

Fg. *pp*

Cor. in Fa *pp*

Trb. in Fa I.

Tigr. *ver che un di m'a - ma - sti, deh, non to - glier - lo a*

Vni I.

Vni II.

Vle

Vc.

cresc.

Ob. *a2*

Cl. *in Sib* *a2*

Fg.

Cor. *in Fa* *IV.*

Trb. *in Fa* *I.*

Tigr. *me!*

Frank *Sa - sciami* *ti di - sprez - zo!*

Vni I. *p* *cresc.*

Vni II.

Vle *sentito*

Vc. *sentito*

sempre cresc.

24

Ob. *a2*

Cl. *in Sib* *a2*

Fg.

Cor. *in Fa* *I.* *IV.*

Tigr. *(rivoltandosi supplichevole ad Edgar)*

Vni I. *sempre cresc.*

Vni II.

Vle *mf* *sensibile*

Vc. *mf* *sensibile*

Frank *Ah, non ab -*

Ob. *a2*

Cl. in Sib *a2*

Fg. *a2*

Cor. in Fa I. IV.

Trb. in Fa I.

Tigr. *f*
con espressione crescente
 - ban - do - nar - mi! D'a - mar - ti io non cre -

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Ob. *a2*

Cl. in Sib *a2*

Fg. *a2*

Cor. in Fa

Trb. in Fa I.

Tigr. *f*
 - de - a co - me t'a - mo in que - st'o - ra!

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

This page of a musical score, numbered 60, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), Cor Anglais in F major (Cor. in Fa), Trumpet in B-flat (Trb. in Fa), Trombone (Trbn.), and Trombone in B-flat (T.B.). The brass section consists of Trumpet (Tp.) and Percussion (P.). The string section includes Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Two vocal soloists, Tigris and Edgar, are also present. The score is written in a key signature of two flats and a 4/4 time signature. It begins with a dynamic marking of *ff* and includes performance instructions such as *a2* (second ending), *ff* (fortissimo), and *p* (piano). The vocal lines for Tigris and Edgar contain the lyrics: "Vi - ver senza di te - più non po - tre - i! (altero)" and "Co -". The Tigris line also includes the word "Re" above a note. The score concludes with a double bar line.

25 *Andante sostenuto*

Fl. *a2*

Cl. in Sib

Fg.

Cor. in Fa

Trbn.

G.C.

Edgar

- m'io sa - prò di - men - ti - car - ti, tu pur mi scor - de -

25 *Andante sostenuto*

Vle

Vc.

Cb.

mf sentito

div. unite

Fl. *a2*

Ob.

Cl. in Sib

Fg.

Cor. in Fa

Trbn.

G.C.

Edgar

(*respingendola*)

- ra - i! A te sol -

calando

Vni I.

Vni II.

Vle

Vc.

Cb.

mf

pp cresc. molto

pp cresc. molto

pp cresc. molto

pizz. p

pizz. p

calando

cresc. e allarg......

a2

Fl. *mf*

Ob. *mf*

Cl. in Sib *mf*

Fg. *mf*

Cor. in Fa *mf*

Trb. in Fa *mf*

Trbn. *mf*

T.B. *mf*

Tp. *mf*

p cresc. e allarg......

Edgar

-tan - to mi vo - to, o Glo - ria! —

Vni I.

Vni II.

Vla.

Vc.

Cb.

mf cresc. e allarg......

26 Allegro moderato

Fl. *f*

Ob. *f*

Cl. in Sib *f*

Fg. *f*

Cor. in Fa *f*

Trb. in Fa *f*

Trbn. *f*

T.B. *f*

Tp. *f*

Tigr.

Edgar *ff* (con entusiasmo) Or la Pa - tria sacra in cuor ci sta chi - dà la

Frank *ff* Or la Pa - tria sacra in cuor ci sta chi - dà la

CORO interno
Tenori I. e II. Or la Pa - tria sacra in cuor ci sta chi - dà la

Bassi I. e II. *ff* Or la Pa - tria sacra in cuor ci

26 Allegro moderato

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

I. II.
a2

Fl.

Ott.

Ob.

Cl. in Sib

Fg.

Cor. in Fa

Trb. in Fa

Trbn.

T. B.

Tp.

(Edgar e Frank s'incamminano verso il fondo. Tigrana)

Tigr.

Edgar

Frank

CORO interno

sta, sa-cra in cuor ci sta!

Vni I.

Vni II.

Vle

Vc.

Cb.

Div. Unite

Fl. ^{a2}

Ott.

Ob.

Cl. in Si^b

Fg.

Cor. in Fa

Trb. in Fa

Trbn. I. II. a2 III.

T.B.

Tp.

Detailed description: This block contains the musical notation for the woodwind and brass sections. The Flute (Fl.) and Oboe (Ott.) parts feature a melodic line with a dynamic marking of *pp* and a *2* above the staff. The Clarinet in Si^b (Cl. in Si^b) and Bassoon (Fg.) parts provide harmonic support. The Horns (Cor. in Fa) and Trumpets (Trb. in Fa) play chords, with the Trumpets marked *I. II. a2*. The Trombones (Trbn.) and Tuba (T.B.) parts are also present, with the Trombones marked *I. II. a2 III.* and the Tuba marked *a3*. The Trombone part includes a *2 3* marking. The Trumpet (Tp.) part has a *2 3* marking. The woodwinds and brass instruments play in a key signature of one sharp (F#) and a 2/4 time signature.

cerca fermare Edgar che ancora una volta la respinge. Tigrana con gesto minaccioso giura vendetta.)

Vni I.

Vni II.

Vle

Vc.

Ob.

Detailed description: This block contains the musical notation for the string and bassoon sections. The Violin I (Vni I.) and Violin II (Vni II.) parts play chords, with the Violin I marked *pp*. The Viola (Vle) and Violoncello (Vc.) parts provide harmonic support. The Bassoon (Ob.) part plays a melodic line with a dynamic marking of *pp*. The strings and bassoon instruments play in a key signature of one sharp (F#) and a 2/4 time signature.

poco allarg.

allarg. molto-----

Fl. ^{a2}

Ott.

Ob. ^{a2}

Cl. in Sib ^{a2}

Fg.

Cor. in Fa ^{a2}

Trb. in Fa ^{a2}

Trbn. ^{a3}

T.B.

Tp.

martellate

martellate

poco allarg.

allarg. molto-----

Vni I.

Vni II.

Vle.

Vc.

Cb.