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G. FRANCESCO MALIPIERO.

L'ORFEIDE

I. LA MORTE DELLE MASCHERE.

(UN PROLOGO.)

G. FRANCESCO MALIPIERO

(1918-1922)

L'ORFEIDE

1. - LA MORTE DELLE MASCHERE.

(UN PROLOGO)

1. - LA MORT DES MASQUES.

(UN PROLOGUE)

Adaptation française d'EDOUARD SCHNEIDER.

J. & W. CHESTER, LTD.,
LONDON: 11, GREAT MARLBOROUGH STREET, W.-1.

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MAISON CHESTER,
86, RUE DE LA MONTAGNE, BRUXELLES.

Engraved and Printed in England.

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AVVERTIMENTO.

L'ORFEIDE non è un ciclo di tre opere in un atto, ma un' opera sola in tre parti. La II^a parte (*Sette canzoni*) e la III^a (*Orfeo, ovvero l' ottava canzone*) sono state concepite prima della I^a parte, e eventualmente possono anche conservare la loro indipendenza. Non per questo si deve considerare *la Morte delle Maschere* come un' aggiunta artificiosa. Le idee sono capricciose, e se *la Morte delle Maschere*, che è quella che riunisce le tre parti, è nata per ultima, non vuol dire che l' *Orfeide* sia per questo meno organica e si possa spezzettare.

G. F. M.

GENNAIO MCMXXII.

AVERTISSEMENT.

L'ORFEIDE n'est pas un cycle de trois opéras en un acte, mais un seul opéra en trois parties. La II^{ème} partie (*Sette canzoni*) et la III^{ème} partie (*Orfeo, ovvero l' ottava canzone*) ont été conçues tout d'abord, et pourront éventuellement conserver leur indépendance. Néanmoins on ne doit pas considérer *la Morte delle Maschere* (I^{ère} partie) comme ayant été ajoutée artificiellement. Les idées sont capricieuses et si *la Morte delle Maschere*, qui est le trait d'union des trois parties, est née en dernier, cela ne veut pas dire que l' *Orfeide* soit moins organique, ou qu'elle puisse être morcelée.

G. F. M.

PERSONAGGI.

L' impresario.

Brighella (baritono)

Arlecchino (tenore)

Il Dottor Balanzon (baritono)

Il Capitan Spaventa di Valle Inferna (basso) } Maschere.

Pantalon (baritono)

Tartaglia (tenore)

Pulcinella (tenore)

Orfeo (tenore).

I personaggi delle "SETTE CANZONI."

Il cieco, la sua donna, il cantastorie.

Un monaco. La madre, il figlio.

Una fanciulla col suo innamorato.

Un' altra fanciulla col suo innamorato.

Il campanaro. Il lampionaio.

La compagnia del carro della morte.

I pagliacci. Una mascheretta.

PERSONNAGES.

L'Impresario.

Brighella (baryton).

Arlecchino (ténor).

Le Docteur Balanzon (baryton).

Le Capitaine Epouvante de Val d'Enfer (basse). } Masques.

Pantalone (baryton).

Tartaglia (ténor).

Pulcinella (ténor).

Orphée (ténor).

Les personnages des SEPT CHANSONS.

L'aveugle, sa femme, le chanteur de complaintes.

Un moine, la mère, le fils.

Une femme avec son amoureux.

Une autre femme avec son amoureux.

Le sonneur. L'éteigneur de lanternes.

La compagnie du char de la mort.

Les pierrots. Une femme masquée.

All'amico Henry Prunières.

LA MORTE DELLE MASCHERE.

G. Francesco Malipiero.
(1922)

Allegro, ma non troppo mosso.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system features a complex melodic line in the right hand with many beamed notes and a trill in the left hand. The second system shows a change in dynamics from *f* to *mf* and includes a section with a dotted line above the staff, possibly indicating a repeat or a specific performance instruction. The third system contains several triplet markings in both hands. The fourth system concludes with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

First system of musical notation. It consists of three staves. The top staff has a dotted line above it with the number 8. The middle staff has a bracketed group of five notes with the number 5 above it, and later has a bracketed group of three notes with the number 3 above it. The bottom staff has a continuous eighth-note accompaniment.

① Un poco meno mosso.

Second system of musical notation. It consists of three staves. The top staff has a bracketed group of three notes with the number 3 above it. The middle staff has a bracketed group of three notes with the number 3 above it. The bottom staff continues the eighth-note accompaniment. A dynamic marking *f* is present in the middle staff.

Third system of musical notation. It consists of three staves. The top staff has a dynamic marking *mp*. The middle and bottom staves continue the accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff has a dynamic marking *f*. The middle and bottom staves continue the accompaniment.

Fifth system of musical notation. It consists of three staves. The top staff has a circled number 2. The middle staff has a dynamic marking *f* and a trill *tr* over a dotted note. The bottom staff has a trill *tr* over a dotted note.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and accents. The left hand features a complex accompaniment with a prominent seven-note chordal pattern (marked with a '7') and a trill (marked 'tr') in the bass line.

Second system of musical notation. The right hand continues with a melodic line. The left hand features a long, sustained chord in the bass. The system concludes with a change to 3/4 time and the instruction *Più ritenuto.* and *p*.

Third system of musical notation, starting with a circled '3' and the instruction *Piuttosto lento.* The right hand has a melodic line with slurs. The left hand features a series of chords, with a *rall^o* marking and a *mp* dynamic marking.

Fourth system of musical notation, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand. A trill (marked 'tr') is present in the right hand at the end of the system.

Fifth system of musical notation, continuing the melodic and accompanimental lines from the previous system.

B

First system of musical notation. It consists of two staves. The upper staff features a treble clef and contains a melodic line with a trill (tr) and two groups of seven sixteenth notes, each marked with a '7'. The lower staff features a bass clef and contains a rhythmic accompaniment of eighth notes, with several measures marked with a 'V'.

Second system of musical notation. It consists of two staves. The upper staff begins with a circled number '4' above the first measure. It contains a melodic line with a triplet of eighth notes and a section marked 'mf' with a dynamic hairpin. The lower staff contains a bass line with eighth notes and chords, with dynamic markings 'mf' and 'm.s.'.

Third system of musical notation. It consists of two staves. The upper staff features a treble clef and contains a melodic line with a series of chords and eighth notes. The lower staff features a bass clef and contains a bass line with chords and eighth notes.

First system of musical notation, featuring a grand staff with treble, alto, and bass clefs. The music includes complex chordal textures and melodic lines. A circled number '5' is positioned above the right-hand staff in the second measure.

⑤ Molto più mosso.

Second system of musical notation, continuing the piece with a change in tempo. It features a grand staff with treble, alto, and bass clefs. A circled number '5' is placed above the first measure. The music includes a prominent trill in the right hand.

Third system of musical notation, continuing the piece. It features a grand staff with treble, alto, and bass clefs. The music includes a prominent trill in the right hand and a triplet in the left hand.

Fourth system of musical notation, concluding the piece. It features a grand staff with treble, alto, and bass clefs. The music includes a prominent trill in the right hand and a triplet in the left hand.

First system of musical notation. It consists of two staves. The upper staff features a series of chords, with a large slur over the first two measures. The lower staff contains a melodic line with eighth notes and rests. There are dynamic markings 'V' and 'f' throughout the system.

Più mosso.

Second system of musical notation. The upper staff has a melodic line with slurs and a circled '6' above a measure. The lower staff continues the melodic line. Dynamic markings 'V' and 'f' are present.

Third system of musical notation. The upper staff features a melodic line with slurs and a circled '6' above a measure. The lower staff has a bass line with chords. Dynamic markings 'V' and 'f' are present.

Fourth system of musical notation. The upper staff has a melodic line with slurs and a circled '6' above a measure. The lower staff features a bass line with triplets and a dynamic marking 'ff'. The system concludes with a double bar line and repeat signs.

(Si apre il velario) Una stanza piuttosto ampia. Alla parete di sinistra un grandissimo armadio. La parete di fronte è occupata, per due terzi, da una lunga panca, molto primitiva, mentre verso destra si apre il vano di una porta, dal quale si scorge, a un paio di metri di distanza, una tenda divisa nel mezzo, ma chiusa. Non si vede nè dove comincia, nè dove finisce. Nella parete di destra una porta chiusa. Nel mezzo della stanza un piccolo palco. Vicino all'armadio, ma alquanto in avanti, su di una poltrona, siede l'impresario. Indossa un'ampia veste nera, ha un grande berretto in testa, pure nero, e un paio di occhialoni che gli danno l'aspetto di un gufo. Tiene in una mano uno scartafaccio e nell'altra una penna d'oca e scrive. Sulla panca seggono in fila, le sette maschere.

(Le rideau se lève) Une salle assez vaste. Au mur de gauche une très grande armoire. La paroi du fond est occupée aux deux tiers par un banc long, très primitif, tandis que vers la droite s'ouvre le battant d'une porte par laquelle on aperçoit, à deux mètres de distance, une tenture séparée par le milieu, mais fermée. On ne voit ni où elle commence ni où elle finit. Au mur de droite une porte fermée. Au milieu de la salle une petite estrade. Près de l'armoire, mais un peu en avant, sur un fauteuil, est assis l'impresario. Il est vêtu d'une ample robe noire, porte un grand béret sur la tête, noir également, et une paire d'énormes lunettes qui lui donnent l'aspect d'un hibou. D'une main il tient des paperasses, de l'autre une plume d'oie, et il écrit. Sur le banc s'assoient à la file les sept masques.

TIMPANI

PIATTI

GRAN CASSA

TAMBURO MILITARE

TRIANGOLO

⑦

Meno mosso.

The first system of the musical score consists of five measures. It features four staves: a treble clef staff with a melodic line, a bass clef staff with chords, a piano accompaniment staff with a rhythmic pattern, and a bass clef staff with a simple bass line. The piano accompaniment is characterized by a series of eighth-note chords. The bass line consists of a single eighth note per measure. The piano part has a consistent rhythmic pattern of eighth notes.

The second system of the musical score also consists of five measures. It features four staves: a treble clef staff with a melodic line, a bass clef staff with chords, a piano accompaniment staff with a rhythmic pattern, and a bass clef staff with a simple bass line. The piano accompaniment is characterized by a series of eighth-note chords. The bass line consists of a single eighth note per measure. The piano part has a consistent rhythmic pattern of eighth notes.

BRIGHELLA. A un cenno dell' Impresario, Brighella si alza e sale sul palco.
 BRIGHELLA. Sur un signe de l'impresario, Brighella se lève et monte sur l'estrade.

8

Ec - co - mi! Ec - co Bri - ghel - la il
 Me voi - ci! Voi - ci Bri - ghel - la,

9

gran - de ber - ga - ma - sco, fa - mo - sis - si - mo per le sue a - stu -
 no - ble ber - ga - mas - que, fa - meux en - tre tous par ses as - tu -

3

- zie. Sotto le u - mi - li spo - glie del do - me - sti - co ho ser -
 - ces. Sous la mo - des - te li - vré - e du va - let j'ai tou - jours ser -

9

3

- vi - toi più no - bi - li ca - va - lie - ri, le più in - si - gni da - me d' -
 - vi les plus no - bles des ca - va - liers, les gran - des da - mes de l' - ta -

- ta - - - lia. Ho var - ca - to le Al - pie pas - sa - to il ma - - re.
- li - - - e. *Fai pas - sé l'a - pre mer et fran - chi les Al - - pes.*

Di quan - do in quan - do ho sco - so il gio - go del - la ser - vi - tù
Du jour par - fois j'ai fait sau - ter le fer qui me pe - sait,

Un poco meno mosso

10

mail de - sti - no m'è sta - to av - ver - so quan - do ho vo - lu - to ab - ban - do -
mais m'ad - vint un des - tin con - trai - re quand je vou - lus me dé - li -

-na-re la li - vre - a. Spes-so fui tra - di-to dal-la mia lo-qua-ci - tà, Ma ta-
 -vrer de ma li - vré - e. Par mon é - lo-quence je fustrès souvent tra-hi, mais par-

(11)

Meno mosso

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes. A circled number '11' is placed above the piano part. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The tempo marking 'Meno mosso' is written above the piano part.

- lo - ra ho sa - pu - to gui - da - re le sor - ti d'il - lu - stria - mo - ri,
 - fois j'ai gui-dé la for - tu - ne joy - eu - se d'a - mours il - lus - tres,

mp

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The dynamic marking 'mp' (mezzo-piano) is written below the piano part.

re - stan - do mu - to, e sen - za pec - ca - re di ve - na - li - tà.
 res - tant mu - et, et l'âme in - no - cen - te de vé - na - li - té.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. A fermata is placed over the final notes of the vocal line.

12

Pu-re ho-fat-toil be-ne per il be - ne, co-sì, per un ca -
 Mieux, j'ai fait le bien pour me com - plai - re, comm' ça, pour un ca -
 Più mosso assai

- pri - cio, for - se per - ché so - no Bri - ghel - la, il gran - de ber - ga - ma - sco.....
 pri - ce, car suis - je pas le grand Bri - ghel - la, no - ble ber - ga - mas - que.....

ARLECCHINO. (Interrompendolo e raggiungendo d'un salto il palco)
 ARLECCHINO. (V'interrompant et atteignant d'un saut l'estrade)

Ber - ga - ma - sco, ber - ga - ma - schis - si - mo e non me - noil - lu - stre è pu - re Arlec -
 Ber - ga - mas - que, ber - ga - mas - chis - si - mo, et non pas moins noble est Si - re Arlec -

Meno mosso, marcato il ritmo

- chi - no, il po - ve - ro Arlecchi - no, vit - ti - ma del - la fa - me, e per
 - chi - no, (13) Lento l'in - for - tu - né, le pau - vre, ven - tre que la faim creu - se, et ba -

que - sto da tut - ti vi - li - pe - so. Sem - bra ba - lor - do, scim - mu - ni - to,
-foué pource-la par la ca-nail - le. *On le croit bê - te,* *im - bé - ci - le,*

per - ché ragio - na se - con - do gli - estri dell' ap - pe - ti - to, ma ha pur viaggiato il
car il raison - ne *se - lon les cram - pes* *de songros ven - tre,* *mais il cou - rut le*

mon - do e re - siim - mor - ta - lii suoi laz - zi e il suo vez - zo - so sem - bian - te.
mon - de ren - dant cé - lè - bres cent laz - zi, *et sa gracieuse per - son - ne.*

Gli a - mo - ri d'Ar - lec - chi - no hanno fio - ri - to fra i pro - fu - mi del - la cu - ci - na,
 A - mours del'Ar - lec - chi - no toutes fleu - ri - rent aux parfums doux de la cui - si - ne,

14

Un poco più mosso

p

ma
 mais

an - che qual - che bel - la da - ma l'ha fat - to spa - si - ma - re quan - to la can -
 nom - bre aus - si de bel - les da - mes l'ont af - fo - lé de joi - e tout comme la

rall^o - -

15

dolce

- ti - na del pa - dro - ne. Spes - so mi sen - to
 ca - ve de leur maî - tre. Cent fois n'entends - je

Lento

pp

dir da vezzo - sa boc - ca sei bel - lo, gra - to, amabile o
 pas d'une exqui - se bou - che: Tu es si beau, si charmant mon

ca - ro mio Arlecchin. E spesso in un so - spir che pas - sa e che mi
 très cher Ar - le - quin! Sou - vent dans un sou - fir qui passê et qui me

toc - ca, go - do sen - tir che in - vidian gli amanti il mio de - stin.
 tou - che, j'aime é - cou - ter l'a - mant triste et ja - loux de mon de - stin.

IL DOTTOR BALANZON, (sale solennemente il palco)
 IL DOCTEUR BALANZON, (gravit solennellement l'estrade)

16 Ba - sta! Ba - sta! Si - len - zio! Cra - pu - lo - ne che va per le cu - ci - ne le
 Ba - sta! Ba - sta! Si - len - ce! Sa - crê goin fre, qui va far les cui - si - nes flai -

Alquanto più mosso. *rall.*

pen-to-le fiu-tan-do! Io! Io! Io sono la scienza, so-no lo
 -rantchaquemarmi-te. Moi! Moi! Moi! je suis la science! l'âme et le

Un poco più ritenuto.

spi - ri - to del-la dot-ta Bo - lo-gna! Bo-no-nia do-cet! Bo-no-nia
 pur es-prit de la doc-te Bo - lo-gne! Bo-no-nia do-cet! Bo-no-nia

17 Un poco più mosso.

do-cet! Bo-no-nia do-cet! Eperchè dot-ta? Perchè è la patria del dot-
 do-cet! Bo-no-nia do-cet! Et pourquoi docte? Par-ce que berceau du doc-

Molto ritenuto. Grave.

-tor Ba-lan-zon, più ce-le-bre d'Escu-la-pio d'I - pocra-te, di tut-ti gran-di dot-
 teur Ba-lan-zon, plus cé-lè-bre qu'Escula-pe, qu'I - pocra-te, quetous les doc-teurs il-

Inciampa e cade dal palco.
Il trébuché et choit de l'estrade.

-to - ri del pas - sa - to e dell' av - ve - ni - re.
 lustres destemps passés, dès temps à naî - tre.

Mosso alquanto.

18

Le maschere ridono.
Les masques rient.

A - vetè riso perchè ho inciampato?
 Vous ricanes, parce que je glisse?

Più ritenuto.

Mainciam - pan - dopo - te - vo romper - mi il ca - po, rompendomi il capo sa - reb - be ve -
 En glis - sant jè pourrais me rompre la tè - te, ma tè - te rompue il eût fal - lu quèr.

19 Lento.

p

- nu - to il me - di - co e mia - vrebbe ordi - nato qualche farmaco, i farma - ci si
 - ir un mè - de - cin, qui m'durait gra - ti - fié de quelque drogue hélas! les drogues ne se

Più mosso.

fan - no di dro - ghe, le dro - ghe ven - go - no dall' O - rien - te,
 font que d'é - pi - ces, lé - pi - ce vient du fond de l'o - ri - ent,

Più ritenuto.

dall' O - rien - te ven - ne la sa - pien - za se - con - do Ari - sto - te - le,
 et de l'o - rient provient tou - te sci - en - ce, nous dit A - ris - to - te, oui,

A - ri - sto - te - le fu ma - e - stro d'A - les - san - dro Ma - gno, co - stui fu pa -
 A - ris - to - te qui fut le maî - tre d'A - lex - an - dre mè - me, le - quel fut le

20

Un poco più mosso.

mf

- dro - ne del mon - do, il mon - do è so - ste - au - to da At - lan - te, At - lan - te ha gran
 maî - tre du mon - de, le mon - de est sou - te - nu par At - lan - te, At - lan - te a la

for - za, con la for - za s'al - za - no le co - lon - ne, que - ste so -
 for - ce, par la for - ce croissent haut les colon - nes, qui sont l'ap -

(bene scandendo le sillabe)
 (en scandant bien les syllabes)

21 Più lento un poco.

mf

-sten-gono i pa-laz - zi, i pa-laz - zi son fat-ti da mu-ra-to - ri,
 -pui de tous les tem - ples, et les tem - ples sont faits de ma-con-ne - ri - e,

p

i mu-ra-to-ri son con-dot-ti dagli archi-tet - ti, gli archi-tet-ti, sanno il di-se-gno,
 et les maçons sont di-ri - gés par les ar-chi - tec - tes, l'archi-tec-te sait la pein-tu-re,

il di-se-gno è un'ar-te li-be-ra-le, le ar-ti li-be-ra-li so-no
 li-bé-ral est l'art de la pein-tu-re, les ar-tis dits li-bé-raux sont sept en

mp

22

set - te, set-tei sa-vi del-la Gre-cia, protet-ti da Miner-va, Mi-ner-va è ver-gi-ne,
 nom-bre, sept les sa-ges de la Grè-ce si chéris de Miner-ve, Minerve est vier-ge hélas!

rall^o - - - - *Ritenu-to.*

p

ver-gi-ne è la giu-sti - zia, que-sta s'arma di spa-da, la spa-da è dei sol-da - ti, i sol-
vierge hélas! la justice aus - si, el - le s'arme d'un glaive, le glaive des soldats, les sol-
 Più mosso alquanto.

-da-ti van-no alla guer-ra, in guer-ra s'uc-ci-de con pal-le, le pal-le so-no lo
-dats qui partent en guer-re, en guerre on s'oc-cit par des bal-les, les bal-les sont le bla-

(23) Ritenuto un poco.

stem-ma di Fi-ren-ze, Fi-ren-ze è me-tro - po - li del - la To-sca-na,
-son cher à Flo-ren-ce, Flo-ren-ce la rei-ne de no-tre Tos-ca-ne,

di qui nac-que il bel par - la - re, prin-ci-pe del bel par-la-re fu Ci-ce-
où na-quit le beau lan - ga - ge, prin-ci-pe de ce beau lan-ga-ge fut Ci-cé-
 Meno ritenuto.

- ro - ne, Ci - cero - ne era sena - to - re di Roma, Roma eb - be do - di - ci cesa - ri,
 - ro - ne, Ci - cé - ro - ne était sénateur, mais à Rome, Rome eut au - tre - fois ses douze Césars,

do - di - ci sonoi me - si del - l'an - no, l'an - no è di - vi - so in qua - tro stagio - ni,
 douze aussi sont les mois de l'an - née, l'an se di - vise en qua - tre trimes - tres,

quat - tro son gli ele - men - ti a - ria, ac - qua, fuo - co e ter - ra; la
 qua - tre sont les é - lé - ments, l'air, d'a - bord, l'eau, le feu, la ter - re; la
 Un poco più mosso. Più mosso
ancora.

24

ter - ra sà - ra coi buoi, i buoi han la pel - le, la pel - le si con - cia, con -
 terre où pei - nent les boeufs, les boeufs ont la peau, or la peau on la tan - ne, tan -

- cia - ta di - ven - ta cuo - io, dal cuo - io si fan - no le scarpe, le scarpe si
 - née en beau cuir se chan - ge, en cuir se fa - briquent les bot - tes, les bot - tes aux

met - to - no ai pie - di, i pie - di son fat - ti per cam - mi - nare, cam - mi - nan - do hoin - ciam -
 pieds se con - forment, les pieds sont cré - és pour ai - der la mar - che, en marchant donc j'ai

Ritorna pure al suo posto.
(Et il retourne à sa place.)

Musical staff with vocal line. It begins with a triplet of eighth notes (marked '3') and continues with a sixteenth-note melody. A bracket above the staff indicates a six-measure phrase (marked '6').

- pa-to, inciampando son ve-nu-to qui, e vi di-co buon dì.
glis-sé, en glissant je suis ve-nu i-ci, re-ce-vez mon bon-jour!

TIMPANI.

Four percussion staves. The first staff is labeled 'TIMPANI.' with a dynamic marking of *mf*. The second staff is labeled 'PIATTI. *mf*'. The third staff is labeled 'GRAN CASSA.' with a dynamic marking of *mf*. The fourth staff is labeled 'TRIANGOLO.' with a dynamic marking of *mf*. The fifth staff is labeled 'TAMBURO MILITARE.' with a dynamic marking of *mf*. The percussion parts consist of rhythmic patterns of eighth and sixteenth notes.

Piano accompaniment staves. A circled measure number '25' is placed above the first staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

Four percussion staves continuing the rhythmic accompaniment. The first staff is the Timpani part, the second is Piatti, the third is Gran Cassa, and the fourth is Triangolo. The Tamburo Militare part is not present in this section.

Two empty piano accompaniment staves, likely representing the continuation of the piano part from the previous section.

IL CAPITAN SPAVENTA DI VALLE INFERNA (sguaina la spada e vibra un forte colpo al palco)
LE CAPITAINE EPOUVANTE DU VAL D'ENFER. (il dégaine son épée et en porte un coup violent sur l'estrade.)

pp

Cor - po di Mar - - te! U - lis - se, A - chil - le,
Corps de Bel - lo - - nel U - lys - se, A - chil - le,

TIMP.

ff

f TAMB. MIL.

26 *agitato*

f ritenuto

p

Te - lema-co, Or - lan - do, Ro - lan - do, Ri - nal - do,
Te - lema-co, Or - lan - do, Ro - lan - do, Ri - nal - do,

cresc. - - -

A - stol - fo, Acqui - lan - te, Rug - gie - ro, Bradaman - te,
A - stol - fo, Acqui - lan - te, Rug - gie - ro, Bradaman - te,

il Capi-tan Spaven-ta di Val-le Infer-na tut-ti li met-te nel sac-co.
 le Capi-tan Spaven-ta de Val-le Infer-na tous dans son sac il vous jet-te.

f un poco ritenuto

27 Bene ritmato.

Io ti-ro schioppettate, coltel-la-te, stoc-
 fe flaque fu-sil-la-des, en-fi-la-des, es -

ff *mf*

- ca-te chiattona - te, fen-den - ti a de - stra, a si - ni - stra, di so - pra, di sot - to.
 - ta - fi - la - des et pour-fen-da - des, là sur ma droite et i - ci sur ma gau - che.

f

S'odono squilli di tromba, rulli di tamburo.
(On entend des sonneries de trompettes, des roulements de tambours.)

IL CAPITAN SPAVENTA ascolta preoccupato.
(LE CAPITAINE EPOUVANTE écoute en proie à l'inquiétude.)

Un poco più mosso.

ff

ff

ff

28 Allegretto.

Vor-rei
Pa-rai-

fff

p

fa-re da smar-gias-so, da gra-das-so. Mi ci sfor-zo ma non pos-so, gran pa-
-tre un grand ca-pi-tai-ne plein de rei-ne, Je m'y force et perds ma pei-ne, la na-

- u - ra la na - tu - ra si de - gnò cac - ciar - mi ad - dos - so.
 - tu - re *partrop* du - re dans mon coeur je - ta l'an - gois - se.

Siritira
al suo posto.
(Il regagne
sa place.)

Di - ca pur chi vuol di - re, meglio è un brutto fug - gir che un bel mo - ri - re.
Place à qui sait mieux di - re, Mieux vaut fuir sans é - clat que bien mou - rir, eh!

Un poco più ritenuto. Più mosso.

29

30

pp

PANTALONE sale tranquillamente il palco
 PANTALONE, monte tranquillement sur l'estrade.

Ritenuto, ma non troppo.

m.d.

PANTALONE.
PANTALONE.

31

Calmo. *Io*
Moi

Pan-ta-lo-ne dei Bi-sogno-si, ve-ne-zia - no, perse-co-li e
Pan-ta-lo-ne coeur charitable, de Ve-ni-se, durant les é-

se-co-li ho vis-su-to sul-le sce-ne del mon-do, rap-pre-sen-tan-do l'ò-ne-
 -ter-ni-tés, j'ai con-nu toutes les scè-nes du mon de, re-pré-sen-tant l'honné-te-

-stà, l'a-mor pa-ter-no, e qual-che-vo-l-ta la-va-ri-zia e l'a-mor se-
 -té, l'a-mour des pè-res, et quel-que-fois la la-dre-ri-e, l'a-mour sé-

-ni-le. Fui mi-ni-stro am-ba-scia-to-re in Ci-na, in Fran-cia, in I-spa-gna,
 -ni-le. Or mi-ni-stre je fus, di-plo-ma-te en Chi-ne en Es-pa-gne,

m.s.

32

baz-zi-cai col Tur-co, col Gran Mo - gol, sem - pre ri - ma - nen - do fe -
ho - no - ré des Turcs et du Grand Mo - gol, partout et toujours très fidèle,

pp

- de - le alla mia gran - de pa - tria. Da Ve - ne - zia lon - tan do mi - le
à ma bien ai - mé - e pa - trie. De Ve - ni - se dis - tant de tant de

Molto Calmo.

mp *pp* *sf*

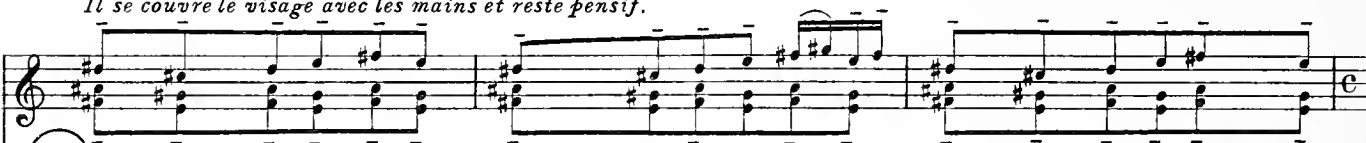
mi - a, no pas - sa di che no me vegna in men - te
mî - les, Nul jour ne pas - se qu'en mes lê - vres ri - ent



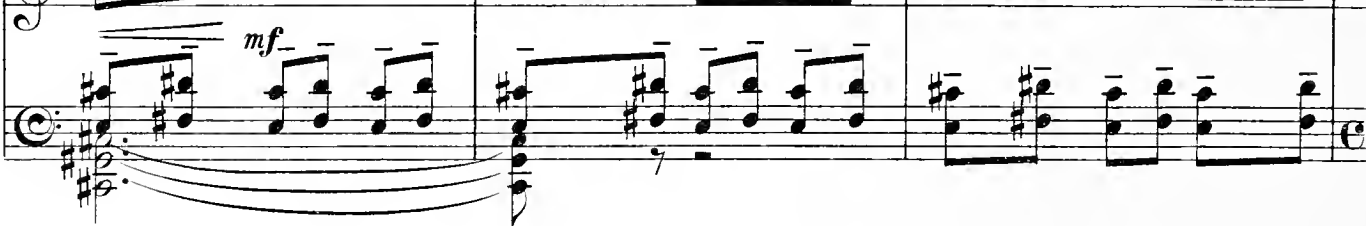
el dulce nome de la patria mia el linguazo e i costumi de la gen - te. _____
 le nom si doux, le beau langage et mille visages chéris de ma pa - tri - e. _____



Si copre il volto con le mani e rimane pensoso.
 Il se couvre le visage avec les mains et reste pensif.



33



TARTAGLIA (salendo sul palco, scuote Pantalón che ritorna a passi lenti al suo posto)
TARTAGLIA (montant sur l'estrade, secoue Pantalón qui retourne à pas lents à sa place.)

Allegro, marcato.

34 Ta ta ta ta ta Tar-ta-glia é pu pu pu pu pu pu-re un
Ta ta ta ta ta Tar-ta-glia est au au au au au aus-si

pe pe perso-naggio il-lu - stre!
pe pe personage il - lus - tre!

Ta ta ta ta ta Tar-ta-glia
Ta ta ta ta ta Tar-ta-glia

-ta-glia é sta-to mi mi mi mi mi mi - ni - stro!
-ta-glia fut mi mi mi mi mi mi - nis - tre!

35 Ta ta ta
Ta ta ta

ta ta Tar-ta-glia é sta-to anche re di mo mo Mon - te te ro-ton - do!
ta ta Tar-ta-glia en-co-re devint roidumon mon mont Ro ro ro-ton - do!

ta ta ta ta ta ta ta ta ta ta
Ta ta ta ta ta ta ta ta ta ta

rall?

PULCINELLA (Salta sul palco, Tartaglia raggiunge il suo posto.)
 PULCINELLA (*saute sur l'estrade, Tartaglia retourne à sa place.*)

36 Ta ta ta ta ta ta ta ta ta ta Tral-le-ra, tral-le-ra, tral-le-ra, tral-le-ra.
Ta ta ta ta ta ta ta ta ta ta Tral-le-ra, tral-le-ra, tral-le-ra, tral-le-ra.

Un poco meno mosso.

Di Na-po-li ec-co il cam-pio - ne! Ec-co il re di
De Na-po-li voi-ci l'i-ma - ge! Roi! cham - pion des

Più mosso.

tut-ti i pul-ci - nel - li!
fiers po-li-chi - nel - les!

37 Na - po-li! Na-po-li!
Na - po-li! Na-po-li!

Na-po-li! Na-po-li! Il tuo so-le mi fa can - tar, dan-zar, sal - tar, can-tar, dan-
 Na-po-li! Na-po-li! Ton beau so-leil me fait chan - ter, dan-ser, sau - ter, chan-ter, dan-

-zar la ta - ran - tel - la. Na-po-li! Na-po-li! Na-po-li! Na-po-li!
 -ser la ta - ren - tel - le. (38) Na-po-li! Na-po-li! Na-po-li! Na-po-li!

Il tuo cie-lo è trop-po bel - lo per non can-tar, dan-zar, sal-
 Ton beau ciel est trop ai - ma - ble je veux chan-ter, dan-ser, sau-

-tar, can-tar, dan - zar la ta-ran - tel - la.
 -ter, chan-ter, dan - ser la ta-ren - tel - le. (39) Ritenuto.

m.d.
 f
 S
 I
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 G
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 M
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 T
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 L
 I
 A

Diventando improvvisamente patetico.
devenant tout a coup pathétique.

Non
Mais

m.s.

son al-le-gro più non son più quel-lo, sono un pel-le-gri-no sfortu-na-to, non mi chiamate
quoi! ma joie est morte et qui donc suis-je qu'un tris-te pé-le-rin de mi-sè-re, ne m'ap-pe-lez donc

p

più, mai più Pul-ci-nel - - la, Ah, me-ni-cò, me-ni-cò, me-ni-cò,
plus ja-mais Pul-ci-nel - - la, Ah, me-ni-cò, me-ni-cò, me-ni-cò,

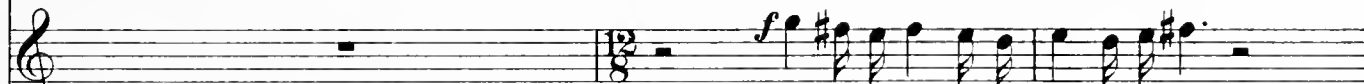
Molto ritenuto

PULC.



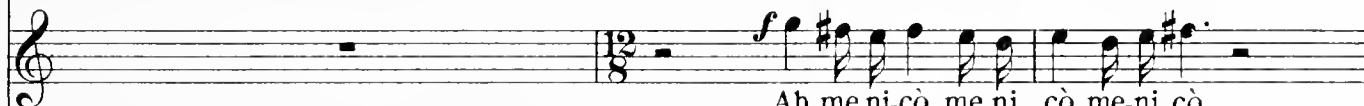
chia-ma-te-mi Pul-ci-nel-la di-sgra - zia-to.
 mais nommez moi Pul-ci-nel-la la mi - sè-re.

ARLECCHINO



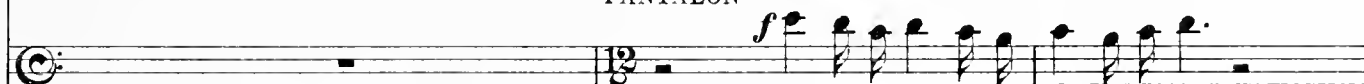
Ah, me-ni-cò, me-ni - cò, me-ni-cò.
 Ah, me-ni-cò, me-ni - cò, me-ni-cò.

TARTAGLIA



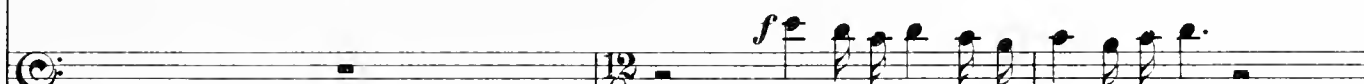
Ah, me-ni-cò, me-ni - cò, me-ni-cò.
 Ah, me-ni-cò, me-ni - cò, me-ni-cò.

PANTALON



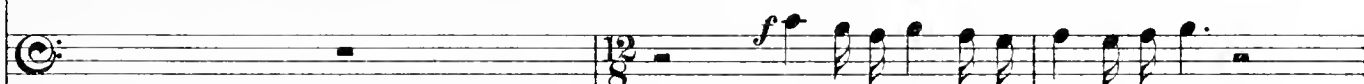
Ah, me-ni-cò, me-ni - cò, me-ni-cò.
 Ah, me-ni-cò, me-ni - cò, me-ni-cò.

IL DOTTOR BALANZON



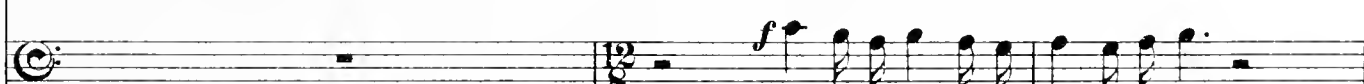
Ah, me-ni-cò, me-ni - cò, me-ni-cò.
 Ah, me-ni-cò, me-ni - cò, me-ni-cò.

BRIGHELLA



Ah, me-ni-cò, me-ni - cò, me-ni-cò.
 Ah, me-ni-cò, me-ni - cò, me-ni-cò.

IL CAPITAN SPAVENTA DI VALLE INFERNA



Ah, me-ni-cò, me-ni - cò, me-ni-cò.
 Ah, me-ni-cò, me-ni - cò, me-ni-cò.



PULC.

40 *Molto lento*

f *p*

Can - ta Co - lom - bi - - na che la chi - tar - ra ho già accor -
 Chan - te Co - lom - bi - - na j'ai ac - cor - dé pour toi mon

- da - - ta con lo le ro le.
 luth a - - vec le le ro le.

PULC.

ARLECCHINO

Ah, me-ni-cò, me-ni-cò, me-ni-cò.
Ah, me-ni-cò, me-ni-cò, me-ni-cò.

TARTAGLIA

Ah, me-ni-cò, me-ni-cò, me-ni-cò.
Ah, me-ni-cò, me-ni-cò, me-ni-cò.

PANTALON

Ah, me-ni-cò, me-ni-cò, me-ni-cò.
Ah, me-ni-cò, me-ni-cò, me-ni-cò.

IL DOTTOR BALANZON

Ah, me-ni-cò, me-ni-cò, me-ni-cò.
Ah, me-ni-cò, me-ni-cò, me-ni-cò.

BRIGHELLA

Ah, me-ni-cò, me-ni-cò, me-ni-cò.
Ah, me-ni-cò, me-ni-cò, me-ni-cò.

IL CAPITAN SPAVENTA DI VALLE INFERNA

Ah, me-ni-cò, me-ni-cò, me-ni-cò.
Ah, me-ni-cò, me-ni-cò, me-ni-cò.

Un poco più mosso

Lento, ma non troppo

41

PULC.

Piange Pul-ci-nel - la quan-do è in-na-mo-ra - to e le-ro le-ro vrec-cia, e
 Pleure Pul-ci-nel - la quand'l'a-mour te brù - le, e le-ro le-ro vrec-cia, e

Molto più mosso

p

le-ro le-ro vrec-cia. Pian-ge Co-lom-bi - na quan-do è in-na-mo-ra - ta, e
 le-ro le-ro vrec-cia. Pleu-re Co-lom-bi - na quand'l'a-mour te pres - se, e

Lento, come prima

p

le-ro le-ro varra, e le-ro le-ro var-ra. Ri-de Pulci - nel - la, se ama Colombi - na, e
 le-ro le-ro varra, e le-ro le-ro var-ra Ris donc Pulci - nel - la, Colom - bi - ne t'ai - me, e

Molto più mosso Lento

p *mp* *m.s.*

le-ro le-ro v-reccia e le-ro le-ro v-reccia. Ri-de Colom - bi - na, se a - ma Pulcinel - la, e
 le-ro le-ro v-reccia e le-ro le-ro v-reccia. Ris donc Colom - bi - ne, Pul - cinella t'ai - me, e

Molto più mosso Lento

p *m.s.*

Tutte le maschere si mettono a danzare intorno a Pulcinella.
Tous les masques se mettent à danser autour de Pulcinella.

le-ro le-ro var-ra, e le-ro le-ro var-ra.
le-ro le-ro var-ra, e le-ro le-ro var-ra. *Molto gaio*

Molto più mosso

mp

42

L'IMPRESARIO sempre osserva e scrive.
L'IMPRESARIO observe toujours et écrit.

ff

con l's

ff

43

con l's

44

ff

Musical score for measures 43-45. Measure 45 is circled. The score is in G major, 2/4 time. It features a piano accompaniment with chords and a melodic line in the right hand. A dynamic marking of *ff* is present.

Musical score for measures 46-50. Measure 46 is circled. The score is in G major, 2/4 time. It features a piano accompaniment with chords and a melodic line in the right hand. A dynamic marking of *ff* is present. The instruction *accelerando* is written above the first measure.

Musical score for measures 51-55. The score is in G major, 2/4 time. It features a piano accompaniment with chords and a melodic line in the right hand.

Improvvisamente irrompe nella stanza un uomo vestito di rosso, dalla faccia mostruosa e armato di uno scudiscio che agita minacciosamente.

Fa cadere a gambe all'aria l'impresario che se ne va carponi dalla porta di mezzo. Confusione generale.

Al'improviste fait irruption dans la salle un homme vêtu de rouge, à la face monstrueuse, et armé d'une cravache qu'il agite de façon menaçante. Il fait choir, les jambes en l'air, l'impresario qui s'en va à quatre pattes par la porte du milieu. Confusion générale.

Più mosso.

Musical score for measures 56-60. Measure 56 is circled. The score is in G major, 2/4 time. It features a piano accompaniment with chords and a melodic line in the right hand. A dynamic marking of *fff* is present.

47) *Agitato assai, ma un poco meno mosso.*

Indi apre l'armadio, vi fa entrare le sette maschere e ve le rinchiude.
 Ensuite il ouvre l'armoire, y fait entrer les sept masques et les y enferme.

49 Ritenuto.

Pocia butta lo scudiscio, si toglie la maschera e il vestito rosso.
 Puis il jette sa cravache, enlève son masque et son vêtement rouge.

Appare nel costume e come si suole raffigurare, Orfeo, con la cetra in mano.
 Il apparaît dans le costume qui seul peut représenter, Orphée, avec la lyre à la main.

Apre la porta di destra.
 Il ouvre la porte de droite.

ORFEO.

(chiamando) parlato

Entrate! En- tra- te! Avanti, en- tra- te.
 (appelant) Entrez donc! De grâce, entrez donc! Entrez donc!

Ritenuto.

46 Si presentano i personaggi delle "sette Canzoni", i quali, dopo aver sfilato dinanzi a Orfeo, vanno a riunirsi nel mezzo della stanza.
Se présentent alors les personnages des "Sept Chansons", lesquels, après avoir défilé devant Orphée, se réunissent dans le milieu de la salle.
 (nominandoli man mano entrano)
(les nommant au fur et à mesure qu'ils entrent)

Il cieco, la suadonna, Il cantastorie.
L'aveugle, sa femme, le chanteur de complaintes.

Lento, ma senza trascinare.

pp

Un monaco. La madre, il figlio. U-na fanciul-la col suo innamorato.
Un moine. La mère, le fils. Une femme a-vec son a-mou-reux.

p

Un'altra fanciulla col suo innamorato. Il campanaro. Il lampiona-io.
Une autre femme a-vec son a-moureux. Le son-neur. L'éteigneur de lanternes.

p

La compagna del carro del-la mor-te.
La compagne du char de la mort.

I pa-gliacci.
Les pierrots.

U-na masche-ret - ta.
Une femme masquée.

rallò - - - - - *Ritenuato.*

sf p

riuniti in un gruppo.
réunis en groupe.
(parlato)

Bra-vi! Grazie! Tut-ti ave-te ri-spo-sto all'ap-pel-lo di Or-feo, che vi ha qui ri-u-ni-ti
Bra-vo! Mer-ci! Tous à l'ap-pel d'Or-phée vous a-vez ré-pon-du, je vous ai ras-sem-blés

per annunziar-vi "la mor-te del-le mas-che-re," e per in-vi-tar-vi a can-ta-re, come
pour vous ap-prendre "la mort des mas-ques,, et vous in-vi-ter à re-di-re la chan-

già can-ta-va-te al di là da quel-la por-ta, nel-le vie, nel-le vo-stre ca-se,
-son que dé-jà vous chan-tiez hors cet-te por-te, dans la rue, en vo-tre de-meu-re,

nel-le chie-se: quel-la por-ta o-ra non vi de-ve di-vi-de-re dal-la vi-ta.
 à l'é-gli-se: cet-te por-te plus ja-mais ne doit vous re-trancher hors de la vi-e.

Tutti entrano e dispaiono dietro la tenda.
 Tous entrent et disparaissent derrière la tenture.

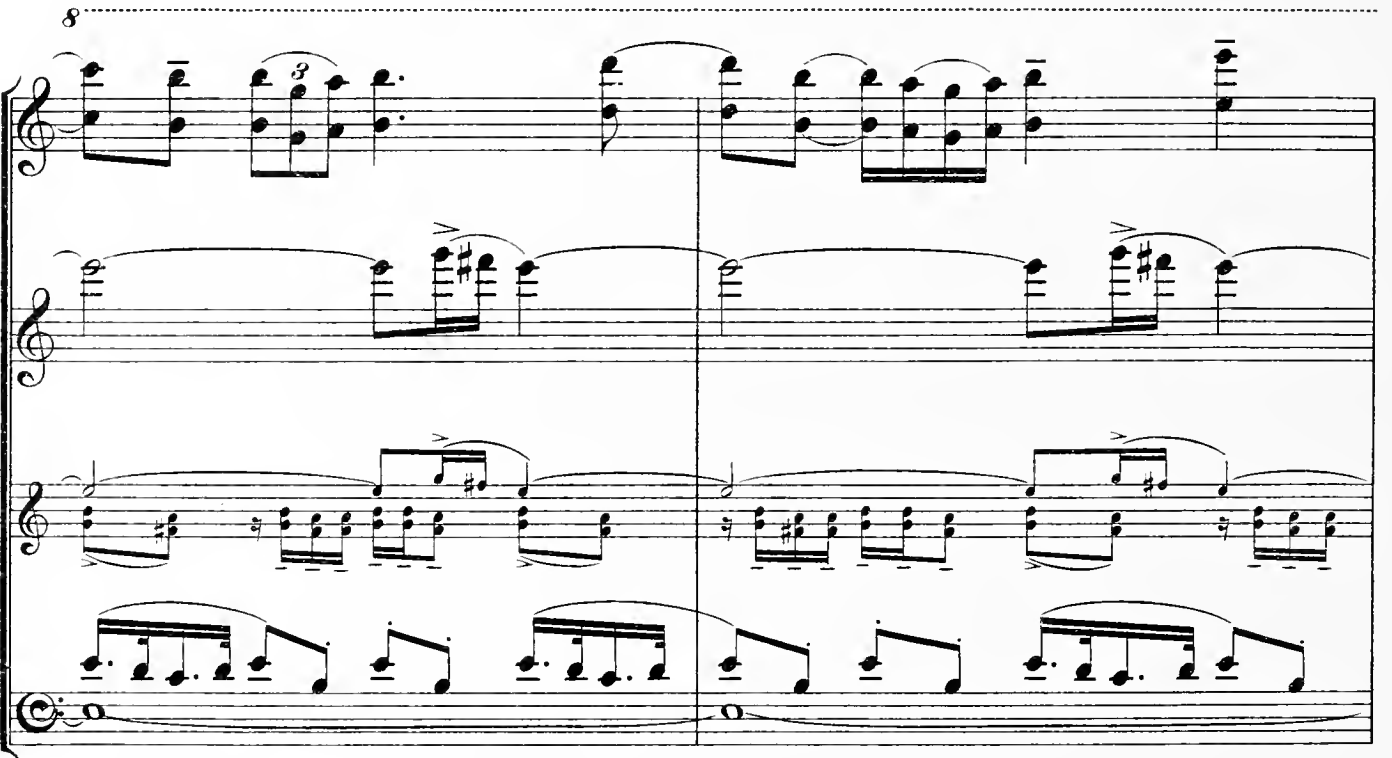
Pas-sa-te! A van-ti! Pas-sa-te di qua!
 Donc passez! De grâ-ce! En-trez par i-ci!

(52)
 (Tempo di prima)

Orfeo li segue per ultimo.
 Le dernier, Orphée les suit.



Musical score system 1, consisting of five staves. The top staff is a vocal line with a fermata and a dynamic marking of *p*. The second staff contains a complex melodic line with many beamed notes. The third staff is a piano accompaniment with chords and moving lines. The fourth and fifth staves provide further accompaniment. A dotted line with the number 8 is positioned above the first measure of the top staff.



Musical score system 2, consisting of five staves. The top staff continues the vocal line with a fermata and a dynamic marking of *p*. The second staff features a melodic line with accents. The third staff continues the piano accompaniment. The fourth and fifth staves provide further accompaniment. A dotted line with the number 8 is positioned above the first measure of the top staff.

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with a triplet of eighth notes marked with a '3'. The second staff is in treble clef and features a series of chords with a slur. The third staff is in treble clef and contains a melodic line with slurs. The bottom staff is in bass clef and contains a bass line with slurs.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with a slur. The second staff is in treble clef and features a series of chords with a slur. The third staff is in treble clef and contains a melodic line with slurs. The bottom staff is in bass clef and contains a bass line with slurs.

The third system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with a slur. The second staff is in treble clef and features a series of chords with a slur. The third staff is in treble clef and contains a melodic line with slurs. The bottom staff is in bass clef and contains a bass line with slurs. The system concludes with a double bar line and a key signature change to one sharp (F#).

Le maschere prigioniere bussano dall'interno dell'armadio e gridano.*
*Les masques prisonniers frappent à grands coups de l'intérieur de l'armoire et crient.**

PULCINELLA.

ARLECCHINO. *ff*
 Abbiamo fa - me! A - pri - te! A - pri - te!
J'ai faim, au meur - tre! La por - te! La por - te!

TARTAGLIA.
 Abbiamo fa - me!
J'ai faim, au meur - tre!

A - pri - te!
 La por - te!

PANTALONE.

Abbiamo fame!
J'ai faim, au meurtre!

A - pri - te!
 La por - te!

IL DOTTOR BALANZON.
 Abbiamo fa - me!
J'ai faim, au meur - tre!

A - pri - te!
 La por - te!

BRIGHELLA.

Abbiamo fa - me!
J'ai faim, au meur - tre!

A - pri - te!
 La por - te!

IL CAPITAN SPAVENTA DI VALLE INFERNA.

Abbiamo fame!
J'ai faim, au meurtre!

A - pri - te!
 La por - te!

Ab - bia - mo fa - me!
J'ai faim, au meur - tre!

A - pri - te!
 La por - te!

53 Un poco più mosso.

f *f* *p*

54

Arlecchino riesce a liberarsi uscendo dall'alto dell'armadio e saltando a terra.
Arlecchino réussit à reprendre sa liberté en s'échappant du haut de l'armoire et en sautant à terre.

Più mosso.

ff *p*

* Le voci delle Maschere si possono rinforzare col coro, anche portandole a 10 per ogni maschera.
 * On peut renforcer les voix des masques avec le chœur, voire en les portant à dix pour chaque masque.

Scappa dalla porta di destra.

Nonsa-ramai ve-ro che Arlec - chi - no muo-ia di fa-me.
 Nul ne di-ra j'ama-is qu'Arlec - chi - no mou-rut af - fa - me.

l' s'esquive par la porte de droite.

55 Pesante assai.

(Si chiude il velario.)
(Le rideau se ferme.)

L'ORFEIDE

II.

SETTE CANZONI

(SETTE ESPRESSIONI DRAMMATICHE)

SEPT CHANSONS

(SEPT EXPRESSIONS DRAMATIQUES)

L'ORFEIDE

III.

ORFEO

OVVERO
L'OTTAVA CANZONE

(UN EPILOGO)

ORFEO

LA HUITIÈME CHANSON

(ÉPILOGUE)

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L'ORFEIDE

II. SETTE CANZONI.

SETTE ESPRESSIONI DRAMMATICHE.



G. FRANCESCO MALIPIERO

(1918)

“ SETTE CANZONI „

SETTE ESPRESSIONI DRAMMATICHE

“ SEPT CHANSONS „

SEPT EXPRESSIONS DRAMATIQUES

adaptation française par Henry Prunières

Riduzione per pianoforte e canto 30 Lire

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ROUART, LEROLLE ET CIE.,
29, RUE D'ASTORG, PARIS.

Unico Rappresentante per l'Italia

PIZZI & Co.
BOLOGNA

Engraved and Printed in Italy

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à G. Jean Aubry

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PERSONAGGI

- « *I vagabondi* »
Il cieco.
Il cantastorie (baritono).
Una giovane donna.
Alcuni passanti.
- « *A vespro* ».
Una donna.
Un frate.
(Voci interne: 1 baritono, 4 bassi).
- « *Il ritorno* »
La vecchia madre (soprano).
Il figlio
(Voci interne: 8 tenori).
- « *L' ubbriaco* ».
L' innamorato.
Una donna.
L' ubbriaco (baritono)
Un vecchio.
- « *La serenata* ».
Una fanciulla.
L' innamorato. (tenore)
(Voci interne: 5 soprani, 5 contralti).
- « *Il campanaro* ».
Il campanaro (baritono).
(Voci interne: coro).
- « *L' alba delle ceneri* ».
Il lampionaio (baritono o tenore).
Le beghine.
La compagnia del carro della morte
(4 tenori, 4 baritoni, 4 bassi).
I pagliacci (20 tenori).
Una mascheretta.

PERSONNAGES

- « Les vagabonds ».
L' aveugle.
Le chanteur de complaints. (baryton)
Une jeune femme.
Quelques passants.
- « A Vêpres ».
Une femme.
Un moine.
(Voix invisibles).
- « Le retour ».
La vieille mère (soprano).
Le fils.
(Voix invisibles).
- « L' ivrogne ».
L' amoureux.
Une femme.
L' ivrogne (baryton).
Un vieillard.
- « La sérénade ».
Une jeune fille.
L' amoureux.
(Voix invisibles).
- « Le sonneur ».
Le sonneur (baryton).
(Voix invisibles).
- « Le matin des cendres ».
L' éteigneur de lanternes (baryton)
ou tenor).
Les béguines.
La compagnie du Char de la Mort.
Les masques.
Une femme masquée.

ERRATUM

Pour les exécutions en langue française, il conviendra de modifier comme suit la traduction qui, en certains endroits, s'adapte mal au texte musical.

Ce qui doit subsister du texte primitif est imprimé en italique. Les barres : | indiquent les barres de mesure. Avec cette nouvelle version, les modifications apportées à la musique deviennent inutiles. Il ne faudra donc pas tenir compte des petites notes, à moins d'indications contraires et chaque syllabe française, en principe, devra correspondre à une syllabe du texte italien. Une barre horizontale placée à la suite d'un mot : — indiquera les cas où plusieurs notes devront être chantées sur la même syllabe.

LE TRADUCTEUR.

- 3-5 *Elle me tint l'étrier*, je me mis en | selle |
me fit don de la lance, j'embrassai la | targe. |
Elle me tend l'épée | et l'éperon me chausse, |
puis de l'armet me coiffe | et moi mon cœur
lui | donne. |
- 6-7 *Adieu* | douce amie |, mon beau pays je
quitte |
En Avignon, en France, | je vais chercher la
gloire ! |
- 7-11 *Si je fais coup de lance*, pour | vous je le
veux faire |
Si tombe à la bataille, mourrai pour | votre
gloire |
Alors diront le Dames : | « Il est mort le
Fidèle ! » |
Lors diront les pucelles : | « Il est mort pour
nos | charmes » |
Diront les jeunes veuves : | « Honneur lui devons
faire. » |
Où le porter en terre ? | *A Sainte-Marie des
Fleurs* — |
Que jeter sur sa tombe ? | *Des roses, des vio
lettes* ! |
- 14-17 **Mêmes corrections que pages 6 et 7**
- 34 *Tu m'as ôté mon fils* — | le confort de ma
peine |
On n'avait jamais vu jeune homme aussi |
plein de courage
que l'enfant trop ai | mable dont j'eus du Ciel
l'of | frande. |
- 35 *Viens nous voir sur un cheval* à robe | blanche
Comme celui qui le Saint-Esprit por — te |
- 37-38 *Mon fils ! Mon* | *filis ! Mon* fils ! Mon | fils ! O
mon lys que j'aime ! |
Fils qui mon cœur conseille | dans les jours
d'angoisse |
- Mon fils aux yeux qui rient | *filis* pourquoi donc
te taire ? |
- 39-40 *File*, longue file | *la* *maman* suit la file |
puis voici venir l'Abbesse |
On chantera la | *messe, la messe et* | *les
matines* |
Il faudra courber l'é | *chine*. La | *révérence
faite* |
que l'on donne au chat la | *soupe*, mais s'il
fait des ma | *nières*
Il ira *dans les chaudières*. *Dessous le* | *lit* s'ouvrent
les *chaudières*.
Nous au | rons des friandises ! |
- 41-42 **Mêmes corrections que pages 37-38**
- 42-43 *A* | *lerle*. *A* | *lerle* | le tambour ré | sonne !
Les | *Turcs ont débar* | *qué nombreux* au ri |
vage.
Ils emmènent Ro | sine en esclavage.
A | *lerle*. *A* | *lerle* | le tambour ré — sonne !
- 70-71 *Sachez* que je m'en | gage
De par amour qui | *point ne ment*
A vous dépè | cher mon cœur dolent — |
- 73-74 ... *Rose purpurine* !
Sans trêve, j'ima | gine
les plus fous strata | gèmes
Pour parvenir à | vous.
Belle, que | j'aime. |
- 77-79 *D'une amoureuse* | *flamme*
S'est embrasé mon cœur
au feu | de votre œil vainqueur — |
Je languis dans la | peine |
Sans trouver de re | mède.
Amour a | pris mon à — me |
Pitié je réclame. |
Votre merci j'implore |
Car mon cœur qui trop vous adore
Défaillant se pâme. |

82 Voisins à l'aide | *Voyez mon cœur qui brûle!* |
A l'aide! Portez lui secours de grâce!...

84 Voisins à l'aide! |

N. B. Dans la chanson du sonneur, les rimes masculines laissent une note sans une syllabe qui s'y adapte. Il convient de déplacer le texte de manière à faire tomber les deux dernières notes de la phrase mélodique sur le dernier pied de la rime masculine :

- 99 *de quoi l'étaupe humecter — |*
toujours elle en doit sucer —
- 102 *Engraisse un champ cultivé —*
quelle plaisir m'est réservé —
- 105 *L'âme tiendrait à ses dents —*
Mais n'en a plus de | longtemps —
Ses yeux à demi éteints —
- 107 *Qui découle dans son sein —*

Erratum :

- 105 *crie* : Ah! que tu me pèses!
- 108 *devanteau* lire *devantail*.

Pour éviter de chanter deux notes sur la même syllabe, on pourra renoncer à la traduction versifiée, en la modifiant ainsi :

- 98 Sur ses os sa peau dessèche, souris dessus sa carcasse |
- 99 *Epuisée est sa gencive* tant lui faut mâcher de figues |
pour avoir de la salive de quoi mouiller sa filasse |
Elle en a toujours en bouche, *et du fil qu'elle tortille...*
- 102 *l'odeur qui en émane* | suffit à fumer les terres |
Or pensez quelle | est ma joie! |
- 103 *Ne la quille* | Me fait don de tant de char | mes!
- 106 Par ses dents ne retient l'âme, car en bouche n'en a | mie,
Ses deux yeux qui ne voient guère...
- 107 *qui* lui mouillent la poitrine.
- 108 *Sous ses voiles*. Tablier sa pance forme
- 109 *Ecumant comme* une mûle
près de moi elle s'empresse.



“ SETTE CANZONI ,”

SETTE ESPRESSIONI DRAMMATICHE

G. Francesco Malipiero
(1918)

“ I vagabondi ,” (Si apre il velario.) — Le prime ore di sera.

Una strada. Nel centro una porta chiusa
a cui si sale per due gradini.

“ Les vagabonds ,” (Le rideau s’ouvre) *A la tombée de la nuit.*

*Une rue. Au centre, une porte close à la
quelle on accède par deux degrés.*

Lento, non troppo

Entrano i vagabondi: il cieco, un uomo di media età appoggiato al braccio di una giovane donna, cammina lentamente tenendo una chitarra sotto l’altro braccio. — Dietro *Entrent les vagabonds: l’aveugle, un homme d’âge moyen, appuyé au bras d’une jeune femme, marche lentement tenant une guitare à la main. Derrière eux vient le chan-*

a loro il cantastorie, giovane e robusto.
teur de complaints, jeune et robuste.

1

Fanno sedere il cieco sui gradini della porta; egli posa il cappello rovesciato di-
Ils font asseoir l'aveugle sur les marches de la porte. Il pose son chapeau renversé de-

Tranquillo assai

nauzi a sè per raccogliere l'elemosina,
vant lui pour recueillir les aumônes

molto rall.^o **Più mosso alquanto**

e comincia a preludiare sulla sua chitarra.
et commence à préluder sur sa guitare.

Un poco più ritenuto

Il giovane, guardando sempre fissa la donna, che s'è
 messa a sedere accanto al cieco, canta:

Le jeune homme, regardant fixement la femme assise à côté de l'aveugle, chante:

IL CANTASTORIE

LE CHANTEUR DE COMPLAINTES

La mi ten-ne la staf - fa et io mon - tai in ar - -
 El - le me tint l'é - tri - er et moi j'en - four - -

- cio - - - ne:
- chai l'ar - - çon

la mi por-se la lan - cia et io im - brac - ciai la
el - le m'a lan - ce don - née, j'em - bras - sai le

tar - ga;
bou - clier.

la mi por-se la spa - da
El - le m'a ten - du l'é - pé - e ,

pp

la mi cal-zò lo spro - ne;
et m'a chaussé l'é - pe - ron

la mi mis - se l'el - met - to,
m'a coif - fé de l'ar - met lourd,

io gli par - lai d'a - mo - re:
je lui ai dit mon a - mour.

(Alcuni passanti, senza fermarsi, lasciano cadere qualche moneta nel cappello.)

(Des passant, sans s'arrêter, laissent tomber leur obole dans le chapeau.)

a di - o bel - la so - ra,
A - dieu, car je m'en vais,

Un poco meno mosso

ch'io me ne vo'a Vi - gno - ne:
A - mi - e, en A - vi - gnon

et da Vi - gno - ne in Fran - cia,
et d'A - vi - gnon en Fran - ce,

per ac - qui - sta - re ho - no - re.
où ga - gne - rai re - nom.

S'io fo col - po di lan - cia fa -
Coup de lan - ce je veux fui - re

a tempo

- rò per vo - stro a mo - re:
pour mé - ri - ter vos fa - veurs

s'io mo - ro al - la bat - ta - glia mo - ro per
 Si dois per - dre la lu - miè - re, mour - rai

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a triplet of eighth notes at the end. The piano accompaniment features arpeggiated chords with long melodic lines in the right hand.

vo - stro ho - no - re
 vo - tre ser - vi - teur.

The second system continues the vocal line and piano accompaniment. The vocal line ends with a whole note. The piano accompaniment maintains the arpeggiated texture.

di - ran le ma - ri - ta - te,
 Lors les da - mes di - ront el - les:

The third system concludes the page. The vocal line ends with a fermata over a half note. The piano accompaniment ends with a final chord. The system is marked with a double bar line and the time signature 5/4.

mor - to è il no - stro a - ma - do - re:
il est mort no - tre amou - reux:

di - ran le pul - zel - let - te,
et lors di - ront les pu - cel - les,

mor - to è per no - stro a - mo - re:
il est mort pour nos beaux yeux.

di - ran le ve - do - vel - - le
di - ront veu - ves da - moi - - sel - les:

vuol - se - gli fa - re ho - no - re;
vou - lons - nous lui fai - re hon - neur,

do - ve il sot - ter - re - re - mo: in Santa Ma - ria del
où l'en - se - ve - li - rons - nous? à Sainte Ma - rie des

fiore; di che lo coprire - mo?
Fleurs _____; sur lui que faut-il qu'on jet - te?

The first system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a flowing melody with arpeggiated chords and a steady bass line.

di ro - se et di
des ro - ses, *des vio -*

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics continue across the two staves.

vi - - - le.
let - - - tes.

The third system concludes the musical score on this page. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics conclude with the words 'vi - - - le.' and '*let - - - tes.*'

First system of musical notation. It consists of five staves: a bass staff, a treble staff, and a grand staff (treble and bass). The grand staff contains a piano (*pp*) dynamic marking. The music features a melodic line in the treble staff with a long slur, and a bass line with triplets and slurs.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures to the first system, with slurs and triplets.

Third system of musical notation, continuing the piece. It features similar melodic and bass line structures to the first system, with slurs and triplets.

6

Egli suggestiona la donna col
Le jeune homme semble fasciner

Ah Ah

suo canto, ed infine con un gesto quasi imperioso le impone di seguirlo.
la femme avec son chant et à la fin il lui enjoit d'un geste presque impérieux de le suivre.

4

p

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic phrase with a slur over the first two notes and a fermata over the final note. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes with a slur over the first two notes of each measure.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic phrase with a slur over the first two notes and a fermata over the final note. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes with a slur over the first two notes of each measure.

Ella s'alza, pone nel cappello del cieco del denaro avvolto in un fazzoletto.
Elle se lève, pose dans le chapeau de l'aveugle de l'argent enveloppé d'un mouchoir.

The third system of the musical score consists of three staves. The top staff is a vocal line with a bass clef, containing a melodic phrase with a slur over the first two notes and a fermata over the final note. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes with a slur over the first two notes of each measure.

A - di - - o - bel - -
 A - dieu - - car

la so - ra ch'io me ne
je m'en vais, A - mi - e,

vo a Vi - gno - ne, et da Vi -
en A - vi - gnou et d'A - vi -

- gno - ne in Fran - cia per ac - qui -
- gnon en Fran - ce, où ga - gne -

- sta - re ho - no - re
 - rai re - nom.

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "sta re ho no re" on the first line and "rai re nom." on the second line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with long slurs over the upper staff.

Se ne vanno silenziosi.
Ils s'en vont sans bruit.

Il cieco
L'aveugle,

The second system continues the piano accompaniment from the first system. It features the same rhythmic pattern of eighth notes in the bass and chords in the treble, with long slurs over the upper staff. The vocal line is silent.

rimasto solo continua per un poco a improvvisare sulla sua chitarra.
demeuré seul continue un moment à improviser sur sa guitare.

The third system continues the piano accompaniment from the second system. It features the same rhythmic pattern of eighth notes in the bass and chords in the treble, with long slurs over the upper staff. The vocal line is silent.

A piano introduction consisting of two staves. The right hand features a series of arpeggiated chords, each with a slur over it, moving in a descending sequence. The left hand plays a steady eighth-note accompaniment.

IL CIECO
L'AVEUGLE

Poi si leva, chiama la donna, intuisce,
Puis il se lève, appelle la femme, comprend,

(chiamando forte)

Vocal line: *Mari-a! Ma-ri-a!*

Piano accompaniment: The right hand features a melodic line with a slur and a forte (*f*) dynamic. It includes a sixteenth-note triplet and a sixteenth-note sextuplet. The left hand has a bass line with a triplet. The tempo marking *movendo* is present. The word *m.s.* (mezza voce) is written above the vocal line.

raecatta il cappello, trova il denaro, lo prende e lo getta violentemente a
ramasse son chapeau, trouve l'argent, le prend, le jette violemment à terre.

Piano accompaniment: The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with a triplet. The word *m.s.* is written above the vocal line.

terra. Vacillando, a tentoni se ne va dalla parte opposta di dove se ne
Vacillant à tâtons il sort du côté opposé à celui par où sont sortis

movendo

The first system of music consists of two staves. The treble staff begins with a circled '5' in a box, indicating a fifth finger position. It features a series of complex, multi-note chords with various accidentals (sharps, flats, naturals) and stems. The bass staff provides a simple accompaniment with a few notes and rests. The music is marked with a dynamic 'ff' (fortissimo) and includes accents and slurs.

sono andati i due amanti.

les amants.

The second system continues the musical texture. The treble staff features several triplet markings (indicated by a '3' above the notes) and complex chordal structures. The bass staff has a long, sweeping line with a slur. The system concludes with a '4' time signature.

The third system shows a change in the bass line, with a 'rall.' (rallentando) marking. The treble staff continues with complex chords and triplet markings. The bass staff has a more active line with several notes and rests. The system ends with a '4' time signature.

“ A Vespro „
“ A Vêpres „
(Si chiude il velario)
(Le rideau se ferme)

First system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with a *p* dynamic marking and triplet markings. The grand staff features long, sweeping arpeggiated chords. The bottom bass staff contains a rhythmic accompaniment of chords. The word *Ritenuato* is written across the grand staff, and *pp* is written below the bass staff.

Second system of the musical score. It follows the same three-staff layout. The treble staff continues the melodic line with a *mf* dynamic marking. The grand staff continues with arpeggiated chords. The bottom bass staff continues with the rhythmic accompaniment. The marking *m. s.* is written below the grand staff.

Third system of the musical score. It follows the same three-staff layout. The treble staff continues the melodic line with a *mf* dynamic marking. The grand staff continues with arpeggiated chords. The bottom bass staff continues with the rhythmic accompaniment.

6

m. s.

This system contains the first system of music. It features a treble clef staff with a melodic line including a quintuplet of eighth notes. The bass clef staff has a sustained accompaniment with a circled '6' in the first measure. A second bass clef staff below shows a rhythmic pattern of eighth notes with vertical bar lines.

This system contains the second system of music. It continues the melodic and accompanimental lines from the first system, with the quintuplet motif appearing again in the treble staff.

m. s.
rall.

This system contains the third system of music. It includes a change in time signature from 3/4 to 2/4. The tempo marking *rall.* (rallentando) is indicated. The melodic line in the treble staff concludes with a final note.

Ritenu

p

3

This system contains the final system of music, marked *Ritenu* (ritardando) and *p* (piano). It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The system concludes with a double bar line and a common time signature 'C'.

7

Musical score for the first system, measures 7-8. The treble clef contains a complex melodic line with triplets and quintuplets. The bass clef contains a simple accompaniment of chords and single notes.

Musical score for the second system, measures 9-12. The treble clef contains a melodic line with accents. The bass clef contains a chordal accompaniment. The piece changes from common time to 2/4 time at measure 10. Dynamic markings *m.s.* and *m.d.* are present.

rall. *Più ritenuto*

Musical score for the third system, measures 13-15. The treble clef contains a melodic line with accents. The bass clef contains a chordal accompaniment. The piece changes from 2/4 time to common time at measure 14. Dynamic markings *rall.* and *Più ritenuto* are present.

(*Si apre il velario*) - L'interno di una chiesa.

Nel mezzo, fra lo scintillio dei voti d'argento, un'immagine miracolosa della Madonna, dinanzi alla quale ardono sette grossi ceri. Un poco più a destra una porta chiusa.

(*Le rideau s'ouvre*) *L'intérieur d'une église.*

Au centre, parmi le scintillement des ex-voto d'argent, une image miraculeuse de la Vierge devant laquelle brûlent sept gros cierges.

Un peu plus à droite, une porte close.

E' il tramonto.

Dal coro giungono, continue, le voci dei frati recitanti le litanie.

C'est le crépuscule.

Du chœur arrivent, ininterrompus, les chants des moines récitant les litanies.

UNA VOCE SOLA

Une voix seule

Sanc - ta Ma - ri - a

4 VOCI ALL' UNISONO

4 voix

(sonnolento)

O - ra pro - no - bis

un grande mazzo di chiavi che gli pende dalla cintura, gira su e giù intento ai preparativi della chiusura del tempo.

trousseau de clefs qui lui pend à la ceinture va et vient, occupé aux préparatifs de la fermeture de l'église.

Ma - ter di - vi - nae gra - tie

O - ra pro no - bis

Ma - ter pu - ris - sima Ma - ter ca - stis - sima

O - ra pro no - bis

8^a.....

p

A single musical staff in bass clef. It contains a triplet of eighth notes, with a '3' above the notes and a bracket over them.

Ma . ter a_ma_bi_lis

A single musical staff in bass clef. It contains a sequence of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3.

O . ra pro no_bis

O . ra pro no_bis

8^a.....

Two staves of piano accompaniment. The upper staff is in treble clef and features eighth-note patterns with triplets and slurs. The lower staff is in bass clef and features a similar eighth-note pattern. A dotted line with '8^a' is positioned above the upper staff.

A single musical staff in treble clef. It contains a sequence of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3.

A single musical staff in treble clef. It begins with a piano dynamic marking 'p'. It contains a sequence of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3.

A single musical staff in bass clef. It contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

A single bass clef staff containing a triplet of eighth notes followed by a quarter note, and a quintuplet of eighth notes followed by a quarter note.

Ma — ter crea to ris

A single bass clef staff containing a quarter rest followed by a quarter note, an eighth note, and a quarter note.

O ra pro no bis

8^a

A treble clef staff with a dotted line above it labeled '8^a'. The staff contains a complex rhythmic pattern of eighth notes, some beamed together, with various articulations.

8^a

A treble clef staff with a dotted line above it labeled '8^a'. The staff contains a rhythmic pattern of eighth notes, some beamed together, with various articulations.

A grand staff for piano accompaniment. The right hand (treble clef) has a melodic line with a long note and a descending eighth-note run. The left hand (bass clef) has a bass line with long notes and chords, including a prominent triplets of eighth notes.

Ma - ter Sal - va - to - ris

O - ra pro no - bis

8^{va}

p

3

Detailed description: This system contains the first two systems of music. The top system has a vocal line in bass clef with the lyrics 'Ma - ter Sal - va - to - ris'. The second system has a vocal line in bass clef with the lyrics 'O - ra pro no - bis'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a melodic line with eighth notes and a triplet of eighth notes. The left-hand part features a bass line with eighth notes and a triplet of eighth notes. A dynamic marking of *p* is present in the first measure of the piano part. A first ending bracket labeled '8^{va}' spans the first two measures of the piano part.

Ma - ter a - dmi - ra - bi - lis

O - ra pro no - bis

p

3

9

Detailed description: This system contains the third system of music. The top system has a vocal line in bass clef with the lyrics 'Ma - ter a - dmi - ra - bi - lis'. The second system has a vocal line in bass clef with the lyrics 'O - ra pro no - bis'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a melodic line with eighth notes and a triplet of eighth notes. The left-hand part features a bass line with eighth notes and a triplet of eighth notes. A dynamic marking of *p* is present in the first measure of the piano part. A first ending bracket labeled '9' spans the first two measures of the piano part.

Spenti sei dei sette ceri, s'avvede della donna, e toccandola sulla spalla le fa se-
Après avoir éteint six des sept cierges, il s'aperçoit de la présence de la femme, et

Ma - ter Bo - ni con - si - lii

O - ra prono - bis

The first system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics 'Ma - ter Bo - ni con - si - lii'. The middle staff is another bass clef vocal line with lyrics 'O - ra prono - bis'. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand. A piano dynamic marking 'pp' is present.

gno di uscire. La donna non si muove, egli allora la scuote con forza: ella
lui touchant l'épaule, lui fait signe de sortir. La femme ne bouge pas, il la secoue

Vir - go Cle - mens

O - ra prono - bis

O - ra prono - bis

The second system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics 'Vir - go Cle - mens'. The middle staff is another bass clef vocal line with lyrics 'O - ra prono - bis' on the left and 'O - ra prono - bis' on the right. The bottom staff is a grand staff for piano accompaniment, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand. A piano dynamic marking 'p' is present.

s'alza, esce. Il frate chiude la porta, gira la grossa chiave che stride. Spegne il
alors avec force, elle se lève et sort. Le moine ferme la porte tourne la grosse clef qui

Virgo fi . de . . lis Vir . go pre . di . can . da

O . ra pro no . bis

settimo cero.

grince. Il éteint le septième cierge.

Oscurità .
Obscurité .

(*Si chiude il velario*)
(*Le rideau se ferme*)

Virgo ve . ne . ran . da Vir . go pruden . tis . si . ma

O . ra pro no . bis

“ Il ritorno „
“ Le retour „

Un poco più mosso

The first system of the musical score 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 contains a series of chords and melodic lines, with some notes marked with accents and slurs. The lower staff features a more rhythmic accompaniment with slurs and accents. A mezzo-forte (*mf*) dynamic is indicated in the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *tranquillo*. The upper staff features a series of chords and melodic lines, with some notes marked with accents and slurs. The lower staff features a more rhythmic accompaniment with slurs and accents.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *mf*. A box containing the number 10 is present in the upper staff. The upper staff features a series of chords and melodic lines, with some notes marked with accents and slurs. The lower staff features a more rhythmic accompaniment with slurs and accents.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *p*. The upper staff features a series of chords and melodic lines, with some notes marked with accents and slurs. The lower staff features a more rhythmic accompaniment with slurs and accents.

First system of a piano score. It consists of two staves, treble and bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The right hand features a complex, multi-measure rhythmic pattern with many beamed notes. The left hand has a simpler accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of the piano score. It begins with the tempo marking *tranquillo assai*. The right hand continues with dense, multi-measure passages. The left hand has a more active line with some triplets. Dynamic markings include *pp* and *(marcato)*.

Third system of the piano score. The right hand continues with dense, multi-measure passages. The left hand has a more active line with some triplets. Dynamic markings include *pp* and *(marcato)*.

Fourth system of the piano score. The right hand continues with dense, multi-measure passages. The left hand has a more active line with some triplets. Dynamic markings include *pp* and *(marcato)*.

(*Si apre il velario.*) - *Giorno piovigginoso d'autunno.*

L'interno di una stanza.

Una finestra e una porta, chiuse.

Seduta su di un seggiolone la vecchia madre, demente, piange

(*Le rideau s'ouvre*)

Jour pluvieux d'automne.

L'intérieur d'une chambre.

Une fenêtre et une porte, fermées toutes deux.

Assise sur un banc, la vieille mère démente pleure son fils

f Più mosso un poco *rall.*

il figlio perduto:

perdu:

LA MADRE

LA MÈRE

O mor-te di-spie-ta - ta, tu m'haifat-to grantor - to:
O mort trop in-hu-mai - ne, que tu m'as fait de tort!

p Molto ritenuto

tu m'hait tol - to mio fi - glio ch'è - ra lo mio con - for - to.
 Tu m'as en - le - vé mon fils lui qui é - tait mon sou - tien!

Già mainonvi di gio - va - ne di co - tanto va - lo - re quanto eralo mio
 On n'a - vait ju - mais vu un jeunehomme aussi va - leu - reux que n'é - taitle bel

Un poco meno ritenuto

fi - glio che mi do - rò il Si - gno - re.
 en - fant, que me donna le Sei - gneur.

S'interrompe. Le balena il ricordo di un'antica canzone con la quale solea addormentare il suo bambino:

Eile s'interrompt. Le souvenir d'une vieille chanson dont elle endormait son enfant lui traverse l'esprit:

First system of musical notation. It consists of a grand staff with three staves. The top staff is empty. The middle and bottom staves contain piano accompaniment. The middle staff has a treble clef and a key signature of one flat. It features a triplet of eighth notes, followed by a section marked *pp* *molto calmo* with an *8^a* (octave) marking. The bottom staff has a bass clef and contains a melodic line with triplets.

Second system of musical notation. It includes a vocal line at the top with lyrics in Italian and French. Below it is a grand staff with piano accompaniment. The vocal line has a treble clef and lyrics: "Dol - ce son_no dal cie - lo scendi e vie - ni, vie - ni a ca - val - lo e non ve - O doux sommeil, de - scends des cieux bien vi - te, prends un che_val pour nous ren -". The piano accompaniment features a treble staff with octaves (*8^a*) and a bass staff with a melodic line. A box containing the number "11" is located in the lower left of the piano part.

Third system of musical notation. It includes a vocal line at the top with lyrics in Italian and French. Below it is a grand staff with piano accompaniment. The vocal line has a treble clef and lyrics: "ni - re a pie - di: vie - ni a ca - val - lo in un ca - val - lo - dre vi - si - te. Viens nous voir sur un che_val tout blanc, jo -". The piano accompaniment features a treble staff with octaves (*8^a*) and a bass staff with a melodic line.

bian - co, do - ve ca - val - ca lo Spi - ri - to San - - to.
8^a li com - me le coursier pa - scal du Saint - 8^a Es - - - prit.

Vienia cavallo in un bel ca - val - li no, do - ve ca - val - ca an - che Ge -
Mon - te sur le beau petit che - val blanc que l'on voit che - vaucher par le Di -

un poco più mosso

- sù bam - bi - no.
 - vin En - fant.

molto rall.

Falla, la nanna, ne li dolci son_ni! Mammati can_t a etu pic_c i no dor -
 Do do, en dors toi en des rê ves ro ses, ma mante chante et toi, pe_t it, re po -

8^a

a tempo

Bruscamente il dolore la riafferra :
 Brusquement la douleur se ranime :

mi. O fi - glio,
 se. Mon fils! Mon

8^a

Un poco più mosso

sf *mf*

fi - glio, fi - glio, fi - glio amo - ro - so gi - glio, fi - glio, chi dà consi - glio, al
 fils! Mon cher fils, toi que j'a do re, mon lys! Fils qui donne con seil à

sf *mf*

cor mio an-gu-stia - to? fi - glio, oc - chi gio - con - di,
 Mon coeur dou-lou - reux, mon fils au re-gard joy - eux,
 Ancora un poco più mosso

fi - glio, co' non re-spon-di? fi - glio per-chè t'a-scon-di dal pet-to
 fils, pour-quoi te tai - re? Mon fils, pourquoi t'en-fuir in-sou-ci-eux

Ha un'altra visione, le sembra
 Elle a une autre vision. Elle croit

o - ve se' lat - ta - - to!
 des pleurs de ta mè - - re?
 rall.º un poco - - - - -

Gaio, giocoso

giuocare col suo bambino:
joner avec l'enfant:

Fi - la, fi - la lun - ga! La mamma si raggiun - ga:
 Fi - le, fi - le sans fin la ma - man qui lu re - joint

12

si raggiunga la ba - des - sa. Si can - te - rà la mes - sa; la messa e il
Puis voici ve - nir l'Abbes - se On chan - te - ra la - mes - se, la mes - se et

p

mat - tu - ti - no. Si fa - rà un bello in - chi - no. L' in -
les ma - ti - nes. Il fau - dra tous courber l'é - chi - ne. Le

p

- chino è bello e fat - to. Si fa - rà la pappa al gat - to. Il gatto non la
salut est bel et bien fait. *Qu'on donne la soupe au* *mi - net, si le chat fait des*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melody with lyrics. The piano accompaniment is in 3/4 time and includes a right-hand part with chords and a left-hand part with a bass line. The system is divided into three measures by bar lines.

vò - le: si darà alle gat - ta - - io - - le. Le gat - ta -
ma - niè - res *on le met dans les cha - - tiè - - res.* *Des - sous le*

The second system continues the musical score. The vocal line is in 3/4 time and features a melody with lyrics. The piano accompaniment is in 3/4 time and includes a right-hand part with chords and a left-hand part with a bass line. The system is divided into three measures by bar lines. The piano part includes a triplet in the second measure and a *p* dynamic marking in the third measure.

mf

io . le son sot . to il let . to . ci da . ran . no un bel con . fet . te .
lit les chatiè . res sont ; nous al . lons a . voir tous des bon . bons !

Ancora più angosciata riprende il lamento:

Plus angoussée encore, elle recommence ses lamentations.

rall. *f*

O fi . glio, fi . glio, fi . glio!
Mon fils, mon fils, mon cher fils.

sf *mf*

Un poco meno mosso

fi . glio amo . ro . so gi . glio, fi . glio chi dà con . si . glio, al cor mio an . gu . stia . to ?
Toi que j'a . do . re, mon lys ! Fils qui donnes conseil à mon cœ . ur dou . lou . reux .

Fi - glio, oc - chi gio - con - di, fi - glio co' no re - spon - di?
 Mon fils au re - gard joy - eux, fils pour - quoi te tai - re?

Un poco piu mosso

fi - glio per - chè t'a - scondi dal pet - to o - ve se' lat - ta - to?
 Mon fils, pour - quoi t'en - fuis in - sou - ci - eux des pleurs de ta mè - re?

Passano cantando, alcuni giovani. Ella ascolta.
 (VOCI LONTANE) *Des jeunes gens passent en chantant. Elle écoute.*
 (Voix lointaines) (8 Tenori)

Al - l'er - ta, al - l'er - ta, che il tambu - ro
 A - ler - te, a - ler - te, c'est le tambour

13

f Un poco più rit. **pp**

(le voci a poco a poco si avvicinano)
 (les voix peu à peu s'approchent)

sucna: i tur-chi so-no arma-ti al-la ma-ri-na, la po-ve-ra Ro-
 qu'on bat! Les turcs ont dé-bar-qué nom-breux sur le ri-va-ge. No-tre pauvre Ro-

- si-na è prigio-nie-ra. Al-l'er-ta, al-l'er-ta, che il tam-bu-ro
 - si-ne on mè-ne e-scla-ve. A-ler-te, a-ler-te c'est le tam-bour

A un tratto s'apre la porta e appare il figlio che si precipita
 Soudain la porte s'ouvre et son fils apparaît sur le seuil.

suo-na.
 qu'on bat.

Molto più mosso

f *m.d.* *m.d.* *m.d.* *3*
f *m.s.* *m.s.* *ff*

verso la madre.
Il se précipite.

La demente indietreggia, lo respinge qua-
La folle recule, le repousse presque.

Un poco meno mosso

Musical score for the first system, featuring piano accompaniment in G major and common time. The score includes dynamic markings 'm.d.' and 'm.d. m.s.'

si ed è presa da un riso convulso e sinistro.
Elle est prise d'un rire convulsif et sinistre;

Musical score for the second system, featuring piano accompaniment in G major and common time. The tempo marking 'Più mosso' is present.

Poi s'irrigidisce e fisso lo sguardo nel vuoto cade pesantemente
puis elle se raidit, le regard fixé dans le vide et pesamment tombe

Musical score for the third system, featuring piano accompaniment in G major and common time. The tempo marking 'morendo...' is present.

a sedere sul suo seggiolone.
assise dans son fauteil tandis que son fils la regarde immobile.

Il figlio la guarda, immobile.

assise dans son fauteil tandis que son fils la regarde immobile.

Musical score for the fourth system, featuring piano accompaniment in G major and common time. The tempo marking 'Largo, Maestoso' and dynamic marking 'f' are present. A measure number '14' is indicated.

First system of piano accompaniment. The treble clef contains a triplet of eighth notes (G4, A4, B4) followed by other notes. The bass clef contains a steady eighth-note accompaniment.

Second system of piano accompaniment. It begins with the instruction *p rall.* and includes the lyrics *(Si chiude il velario)* and *(Le rideau se ferme)* above the treble staff. The music features a melodic line in the treble and a supporting line in the bass.

“ L’ubriaco ,,
 “ L’ivrogne ,,
 Piu mosso assai

Third system of piano accompaniment. It starts with a forte *f* dynamic and a mezzo-forte *m.s.* dynamic. An *8^{va}* marking indicates an octave shift. The treble staff has a melodic line, and the bass staff has a chordal accompaniment.

Fourth system of piano accompaniment. It continues with a mezzo-forte *m.s.* dynamic and an *8^{va}* marking. The piece concludes with a final chord in the bass staff.

First system of a piano score in 3/4 time. It features two staves with complex chordal textures and melodic lines. Dynamics include *f* and *p*. There are trills and triplets indicated by '3' and 'tr'.

Ritenuito

Second system of the piano score. The tempo is marked *Ritenuito*. It includes a section with a common time signature 'C' and a *p* dynamic. The music features sustained chords and melodic fragments.

Third system of the piano score. It continues the melodic and harmonic development. A dynamic of *f* is present. The instruction *Un poco più ritenuto* is written in the lower right of the system.

Fourth system of the piano score, showing further melodic and harmonic progression with various ornaments and dynamics.

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 begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with various ornaments and slurs, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It begins with a box containing the number "15". The tempo instruction *Più mosso assai* is written above the staff. The music features a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*). The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line with chords and slurs.

Third system of musical notation. It starts with a tempo instruction *Un poco meno mosso*. The music includes a section marked with a repeat sign and a first ending bracket labeled "8^a". The upper staff contains a melodic line with slurs and ornaments, and the lower staff has a bass line with chords and slurs.

Fourth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is marked *enfatico* at the bottom. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line with chords and slurs.

First system of musical notation. The treble clef staff contains a complex, dense texture of notes, with two groups of triplets indicated by a '3' below the staff. The bass clef staff contains a few notes, including a triplet of eighth notes. A fermata is placed over the final notes of both staves.

Second system of musical notation. The treble clef staff continues the dense texture from the first system. The bass clef staff features a triplet of eighth notes. A fermata is placed over the final notes of both staves.

Third system of musical notation. The treble clef staff shows a melodic line with several slurs and accents. The bass clef staff has a melodic line with a slur and an accent. A fermata is placed over the final notes of both staves.

Fourth system of musical notation. The treble clef staff has a few notes with slurs and accents. The bass clef staff has a melodic line with a slur and an accent. A fermata is placed over the final notes of both staves.

(Si apre il velario.) —

Una strada. Nel centro una porta a cui si sale per due gradini, e sopra la porta, all' altezza di un primo piano

(Le rideau s'ouvre)

Une rue. Au centre, une porte à laquelle on monte par deux marches et au dessus de la porte, à la hauteur d'un premier étage

piuttosto basso, una finestra. Notte.

Alla finestra una donna in attesa.

assez bas, une fenêtre. C'est la nuit.

A la fenêtre, une femme attend.

Poco dopo appare un giovane che si

Peu après apparaît un jeune homme

ferma e le parla sommessamente, aiutandosi coi gesti.

qui s'arrête et parle à voix basse en s'aidant du geste.

16

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

La donna si ritrae dalla finestra.
 Le femme quitte la fenêtre.

The second system continues the musical piece. It features similar notation to the first system, with a treble and bass clef. A bracket with the number '4' is placed under the bass staff, indicating a four-measure phrase. The key signature remains one sharp.

The third system of music includes a piano (*p*) dynamic marking in the bass staff. The notation continues with two staves, showing a change in the bass line's texture. The key signature is still one sharp.

La porta si apre. Il giovane sta per entra-
 La porte s'ouvre. Le jeune homme est sur le

The fourth system concludes the musical piece on this page. It features the same two-staff format with treble and bass clefs. The notation includes sustained notes and rests, typical of a concluding phrase. The key signature is one sharp.

re, ma s'arresta perchè non molto lontano, si sente il canto di un ubbriaco.
point d'entrer, mais il hésite en entendant se rapprocher le chant d'un ivrogne.

{ LA VOCE DELL' UBBRIACO (non molto lontana)
 { La voix de l'ivrogne (pas trop loin)

Can - ti o gnun ch'io can - te - rò don - do - lo, don - do - lo, don - do -
 Chan - tons ce re - fraîn nou - veau don - do - lo, don - do - lo, don - do -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line with chords in the right hand.

- lo.
 - lo.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata, followed by a rest. The piano accompaniment continues with the same rhythmic pattern.

Cessato il canto entra, chiude la porta
Le chant cessant, il entre et referme la porte

The third system shows the piano accompaniment continuing. The right hand has a melodic line with slurs, and the left hand has a steady bass line. The system ends with a double bar line and a 3/4 time signature.

Sopraggiunge, barcollando, l' ubbriaco,
Survient, titubant, l' ivrogne

Più mosso

17

si mette a sedere sui gradini della porta e canta:
qui s' assied sur les marches de la porte et chante:

L' UBBRIACO
L' IVROGNE

Ritenuto, zoppicante

Can - ti ognun ch'io can - te_rò don-do-lo, don-do-lo, don - do - lò,
 Chan-tons ce re-frain nouveau Dondo-lo, dondo-lo, don-do - lo

Di pro-mes - se i son già stuc - co,
 Je suis saoul de tes rai - sons,

fa ch omai la bot - te spil - li, tu mi tie - ni a ba - da - luc - co
 en - fin qu'on per-ce la ton - ne! Tu me prends pour un oi - son

con le ma - - ne pien di gril - li;
 et tu me la bail - les bon - ne!

18

Do - po tan - ti bil - li bil - li quest'an_guil - la pur poi sdruciola
 Si l'anguil - le, ma mi_gnon - ne, de tès doigts é - chup pe et fuit,

per dir pur luc_cio_la, luc_cio_la, vie_ni a me, a me che pro?
 tu peux dire: ver qui luit, ver qui luit, re - viens moi! Attends plu - tôt.

Musical score for the first system, featuring piano accompaniment and a vocal line. The piano part includes a sixteenth-note triplet marked "6" and "m. s.".

Vocal line for the first system, showing the beginning of the lyrics.

Pur sol.le - - - ci - to, pur bu - chero
A pri - er je me ré - - - - sous

Piano accompaniment for the second system, featuring a sixteenth-note triplet.

Un poco più ritenuto

Musical score for the second system, featuring piano accompaniment and a vocal line. The piano part includes a sixteenth-note triplet marked "f".

per a-ver del vi-no un sag - - gio,
pour tû-ter de ce breu - - va - - ge

The first system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

quan-do tut - to mi sol - lu - chero, e - gli é San-to An-ton di
quand de ce vin je suis saoul pa - ra - dis est mon par -

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same as in the first system.

mag - gio, tu mi me - ni pel vil -
- ta - ge. Tu me con - duis au vil -

lag - gio. per il na - so co - me il
- la - ge com - me un buf - fle par le

buf - fo - lo, tu mi me - ni pu - re a zuf - fo - lo;
 nez, — Au sif - flet tu m'as me - né —

e tambu - ro or non più no.
 mais le tam - bour fait dé - faut.

Più mosso ma non molto

mf *f*

Tan - to abba - mo fat - to cu, cu che qual -
 Tant a - vons cri - é - - - - - cou cou qu'on en

p

- cun già ci di - leg - gia, e se il gio - co du - ra più ve -
 fait des chan - son - net - tes, si ce jeu du - re beaucoup, tu

- drai bel - la cuc - cu - reg - gia, tu sai pur che non cam -
 ver - - - ras, bel le co - quet - te; tu sais bien qu'Amour re -

19

- peg-gia, la vil-tà ben con l'amo - re:
 jet-te Vi-le-nie et *Faux-Semblant.*

The first system consists of a vocal line in bass clef and piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in G major, marked with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

che le den-tro, e che le fuo-re fa' da te ch'io non ci fò.
 que ce soit de-hors, de-dans, à ta gui-se, peu m'en chant!

8^a

p

p *crescendo*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata at the end of the phrase. The piano accompaniment includes a section marked '8^a' with a dotted line, indicating a first ending. The piano part features a melodic line in the right hand and chords in the left hand, with a 'crescendo' marking.

(a squarciagola)



Can - ti o - gnun ch'io can - te - rò
 Chan - tons ce re - frain nou - veau

8^a**Ritenu**

Improvvisamente s' apre la porta ed il
 giovane, uscendo in gran fretta, con una
 spinta fa ruzzolare a terra l'ubriaco.
 Dalla stessa porta esce, mezzo vestito e
 A l'improviste, la porte s'ouvre et le jeu-
 ne homme, sortant en grand'hâte, d'u-
 ne poussée, fait rouler l'ivrogne à terre.
 De la même porte sort, à demi vètu



don - do - lo, don - do - lo, don - do(cade)
 don - do - lo, don - do - lo, don - do(il tombe)

Molto più mosso

armato di bastone, un vecchio che si mette
a picchiar sodo sull' inopportuno cantore.
*et armé d'un bâton, un barbon qui se met à
battre comme plâtre l'infortuné chanteur.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a series of chords and melodic lines with accents and slurs.

20

The second system begins with a boxed number '20'. It features a treble staff with a complex, rapid sixteenth-note pattern. The bass staff has a more rhythmic accompaniment. Performance instructions 'rall' and 'ostentatamente' are written below the bass staff. The system concludes with a double bar line and a 3/4 time signature.

Questi se ne va carponi, strisciando lun-
go il muro.
*Celui-ci se sauve à quatre pattes en rasant
le mur.*

The third system continues the musical piece. It features a treble staff with a sixteenth-note pattern and a bass staff with a more rhythmic accompaniment. The instruction 'Ritenuito' is written above the bass staff, and the dynamic marking 'fff' is written below it. The system concludes with a double bar line and a 3/4 time signature.

(Si chiude il velario)
(Le rideau se ferme)

Musical score for the first system, featuring piano accompaniment. The right hand contains several triplet figures. The left hand has a steady accompaniment. A dynamic marking of *p* is present. The system concludes with a double bar line and a repeat sign.

“ La serenata „
“ La sérénade „

Musical score for the second system, marked *Lento, triste* and *pp*. The right hand features a melodic line with a fermata. The left hand provides a harmonic accompaniment with sustained chords. The system ends with a double bar line and a repeat sign.

Musical score for the third system, continuing the piano accompaniment. The right hand has a melodic line with a fermata. The left hand continues with a steady accompaniment. The system ends with a double bar line and a repeat sign.

Musical score for the fourth system, marked *dim*. The right hand features a melodic line with a fermata and triplet figures. The left hand has a steady accompaniment. The system ends with a double bar line and a repeat sign.

Musical score system 1, measures 1-4. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff features a complex texture with triplets and slurs. The Bass staff has a melodic line with slurs. The lower Bass staff contains a series of chords. A dynamic marking of *mp* is present in the second measure. The time signature is 3/4.

Musical score system 2, measures 5-8. The system consists of three staves. The Treble staff has a melodic line with slurs. The Bass staff has a melodic line with slurs. The lower Bass staff has a melodic line with slurs. A dynamic marking of *pp* is present in the fifth measure, and *sf p* is present in the eighth measure. The tempo/mood marking "Lugubre" is written above the Bass staff in the fifth measure. The time signature is 3/4.

Musical score system 3, measures 9-12. The system consists of three staves. The Treble staff has a melodic line with slurs. The Bass staff has a melodic line with slurs. The lower Bass staff has a melodic line with slurs. The time signature is 3/4.

Musical score system 4, measures 13-16. The system consists of three staves. A box containing the number "21" is located above the first measure of the Treble staff. The Treble staff has a melodic line with slurs. The Bass staff has a melodic line with slurs. The lower Bass staff has a melodic line with slurs. A dynamic marking of *pp* is present in the first measure, and *mp* is present in the fourth measure. A dynamic marking of *sf p* is present in the fourth measure. The time signature is common time (C).

un poco movendo..... *rall.*.....

p

pp

Molto tranquillo

pp

p

un poco rall......

(*Si apre il velario*)
(*Le rideau s'ouvre*)

L'interno di una stanza. E' notte. Nel centro una finestra aperta da cui penetra la luna; un po' più a destra una porta chiusa. A sinistra un letto, sul quale giace un cadavere. Dinanzi al letto due ceri accesi. Una fanciulla inginocchiata e appoggiata al letto stesso, prega e singhiozza. Dalla stanza attigua giunge monotono il mormorio delle donne che sommessamente recitano le preghiere dei morti.

L'intérieur d'une chambre. Il fait nuit. Au centre, une fenêtre ouverte par laquelle entre la clarté de la lune. Un peu plus à droite, une porte fermée.

A gauche, un lit, sur lequel repose un mort. Devant le lit, deux cierges allumés. Une jeune fille agenouillée et penchée sur le lit, prie et pleure.

De la chambre voisine, arrive, monotone, le murmure des femmes qui marmotent à voix basse la prière des morts.

LE DONNE (dietro la scena)

LES FEMMES (derrière la scène)

(come una monotona recitazione) 22

(5 SOPRANI e
5 CONTRALTI)

De profundis clamavit ad te Domi-ne, Domi-ne exau-de vo-cem me-am

pp Alquanto ritenuto

19

Fiant au-res tue in-ten-den-tes in vo-cem de-pre-ca-tio-nis me-ae

18

Si ini-qui-ta-tes ob-ser-va-ve-ris, Do-mi-ne quid su-sti-ne-bit?

16

Qui a apud te pro-pi-ta-tio est et pro-pter le-gem

15

tua su-sti-nui te Domine. Sostinuit a-ni-ma mea in ver-bo e-jus; spe-

23

ra_vit a_ni_ma me_a in Do_mi_no. A custodiam tu_ti_na usque ad noctem speret

pp

18

I_srael in Do_mi_no Quia a_pud Do_mi_num mi_se_ri_cor_dia

20

et co_pio_sa a_pud eo re_demptio. Et ip_se re_di_met Israel,

12

ex om - ni - bus i - ni - qui - ta - ti - bus e - jus.

rall.

19

Re - quiem ae - ter - nam do - na ei, Do - mi - ne. Et lux per - pe - tua lu - ceat eis.

pp
Non troppo ritenuto

Tutto ad un tratto dal di fuori s'ode, audace una serenata:
Soudain on entend du dehors chanter une sérénade.

L' INNAMORATO
 L' AMOUREUX

Don - - - na, se mi man - da - te lo
 Bel - - - le, si je re - çois vo - tre

vo - - stro dol - ce co - - - re
 coeur par mes - - - - sa - - - - ge.

in - na - mo - ra - - to si co - me lo
 aus - si rem - pli d' A - mour que n'est le

me - - - - o, sac - cia - te in ve - ri -
 mien pour vous Sa - - chez bien que je

(La fanciulla senza ascoltare intensifica la sua orazione.)

(La jeune fille sans vouloir écouter redouble ses prières)

- ta - - - te cà per ve - ra - ce a -
m'en - - - ga - ge par A - mour qui

- mo - - - re im - - - man - te - nen - te a
point ne ment. A vers vous de - -

voi man - do lo me - - - o,
pê - - - cher mon coeur do - - - - lent

per - chè vi deg - - gio di - re
A - fin *qu'il vous puis - - se di - re*

com' eo lan-gui - sco e sen - to gran
les tourments *et le mar - ty - re que*

pe - ne per vo - - i, ro - sa co - lo -
vous m'in - fli - gez, *Ro - se pur - pu -*

ri - - - ta; e non ag - gio al - tra
ri - - - ne! Et sans ré - pit je

22

vi - - - ta, se non so - lo un ta - -
m'ob - - - sti - ne à rê - ver de mo - -

len - - - to, com' io po - tes - si a
- yens fous pour par - ve - nir en -

9
 voi, bel - - - - la, ve
 - fin, bel - - - - le, jus

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "voi, bel - - - - la, ve" on the first line and "- fin, bel - - - - le, jus" on the second line. The piano accompaniment consists of two staves: the upper staff is for the right hand and the lower for the left hand, both with treble clefs. The right hand part features a series of chords and melodic lines, while the left hand part provides a steady accompaniment. A fermata is placed over the first measure of the vocal line.

ni - - - - re.
 qu'à vous.

The second system of music continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "ni - - - - re." on the first line and "qu'à vous." on the second line. The piano accompaniment consists of two staves: the upper staff is for the right hand and the lower for the left hand, both with treble clefs. The right hand part features a series of chords and melodic lines, while the left hand part provides a steady accompaniment. A fermata is placed over the first measure of the vocal line.

The third system of music continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is for the right hand and the lower for the left hand, both with treble clefs. The right hand part features a series of chords and melodic lines, while the left hand part provides a steady accompaniment. A fermata is placed over the first measure of the vocal line.

Musical score for the first system, featuring three staves. The top staff has a piano marking 'p' and a fermata. The middle and bottom staves also have piano markings 'p' and a fermata. The music is in a key with one sharp (F#) and a 4/4 time signature.

Silenzio, interrotto soltanto dalla preghiera che giunge a ondate.

Silence interrompu seulement par le murmure de la prière qui arrive comme par (bouffées.

LE DONNE
LES FEMMES

Musical score for the second system. The top staff is a vocal line with a fermata and the number '22' above it. The lyrics are: "De profundis clama-vit ad te Domine, Domine exaude vocem meam." The bottom two staves are piano accompaniment, with the instruction "Un poco più ritenuto" and a piano marking "pp". The music is in a key with one sharp (F#) and a 5/4 time signature.

Musical score for the third system. The top staff is a vocal line with a fermata and the number '19' above it. The lyrics are: "Fiant aures tue in-ten-den-tes in vocem de-pre-ca -tio-nis me-ae." The bottom two staves are piano accompaniment, with a piano marking "p". The music is in a key with one sharp (F#) and a 5/4 time signature.

18

S*i* i-ni-qui-ta-tes ob-ser-va-ve-ris, Do-mi-ne quid su-sti-ne-bit?

23

10 9

Quia apud te propitatio est: et propter legem tuam sustinui te, Domine.

3 3 3

25

Sustinuit a-ni-ma mea in verbo e-jus: speravit a-ni-ma mea in Domino.

L' INNAMORATO
L' AMOUREUX

Più calmo riprende il canto:
Le chant reprend plus apaisé.

D'un a - mo - ro - so
D' u - ne amou - reu - se

A cu - stodia ma tu ti na usque ad noctem speret I - srael in Do mi no

p
Un poco più mosso

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a whole rest followed by a quarter note G4, eighth notes A4 and B4, and quarter notes C5 and B4. The bottom staff is a piano accompaniment in 3/4 time, starting with a whole rest followed by a quarter note G3, eighth notes A3 and B3, and quarter notes C4 and B3. The piano part includes a first ending bracket of 15 sixteenth notes (G4-A4-B4-C5-B4-A4-G4) and two triplet eighth notes (G4-A4-B4).

fo - co lo meo core è si pre - so, che m'a - ve tanto acce - so.
flam - me s'est tout em - bra - sé mon coeur au feu de votre oeil vain - queur.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in 3/4 time, starting with a triplet of eighth notes (G4-A4-B4), followed by quarter notes C5 and B4, eighth notes A4 and G4, and quarter notes F4 and E4. The bottom staff is a piano accompaniment in 3/4 time, starting with a whole rest followed by a quarter note G3, eighth notes A3 and B3, and quarter notes C4 and B3. The piano part includes a first ending bracket of 3 triplet eighth notes (G4-A4-B4) and a second ending bracket of 3 triplet eighth notes (G4-A4-B4).

Lan-gui-so in-na-mo - ran - do on-d'eo non tro-vo
 Si je lan-guis nuit et jour. Sans trouver au-cun

lo - co, che Amo - re m'ha con-qui - so.
 se - cours c'est qu'A mour a pris mon â - me.

Pie - tan-ze a voi chie - ro, e do-mando mer-ce - de,
 Pi - tié je ré-cla - me, im-plo-rant vo-tre mer - ci

cà lo me - o co - re cre - de mo - - ri - re in di - si - an - - za.
Mon coeur, ron - gé de sou - ci, dé - fail - lant se pû - - me.

Silenzio. Le donne pregano sempre.

Silence. Les femmes prient toujours.

LE DONNE
LES FEMMES

24 De profundis clama - vit ad te, Do - mi - ne, Do - mi - ne exau - de vo - cem meam.

19 Fiant au - res tue in - ten - den - tes in vo - cem de - pre - ca - tio - nis me - ae

Dalla finestra entrano molti fiori lanciati dal cantore notturno.

Par la fenêtre tombe une brassée de fleurs lancée par le chanteur nocturne.

18

Si i-ni-qui-ta-tes ob-ser-va-ve-ris, Do-mi-ne quid su-sti-ne-bit?

Un poco più ritenuto

22

Qui-a apud te pro-pi-tiatio est: et propter legem tuam sustinui te, Domi-ne.

21

Su-sti-nuit a-ni-ma mea in verbo e-jus: speravit a-ni-ma mea in

Do - mi - no. A cu - sto - dia ma - tu - ti - na us - que ad noctem

spe - ret I - srael in Do - mi - no. Qui - a apud Do - mi - num mi - se - ri - cor - dia,

et co - pio - sa a - pud eum redemptio. Et ip - se re - di - met Israel,

ex o - mnibus i - ni - qui - ta - ti - bus e - jus. Requiem aeter - nam do - na ei,

Do - mi - ne. Et lux per - pe - tua lu - ceateis.

poco

che poi, esasperato dall'inutilità della sua serenata,
canta furiosamente:

lequel, exaspéré de voir sa sérénade demeurer sans effet, chante furieusement:

L' INNAMORATO
L' AMOUREUX

Ac - qua, vi - ci - ni, che nel mio co - re ar - do
A l'ai - de, voi - sins! Vo - yez mon coeur est en feu!

Più mosso, ma non troppo

ve - ni - te, soccor - rete - lo per Di - o! che c'è ve - nuto Amor col
Ac - cou - rez, por - tez lui secours par Dieu! A - mourest ve - nu dres -

suo sten - dar - do, che ha mes - so a fuo - co e fiam - ma lo
 sant l'o riflam - me. Il a de - dans mon coeur bou - té

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#). It contains two lines of lyrics. The middle staff is a grand staff (treble and bass clefs) for the piano accompaniment, featuring a series of chords and some melodic lines. The bottom staff is the bass line, also in a grand staff, providing harmonic support with chords and a steady bass line.

cor mi - o, du - bi - to che l'a - ju - to non
 la flam - me. Ah! por - tez lui le se - cours

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing from the first system. It includes a triplet of notes marked with a '3' above them. The middle and bottom staves are the piano accompaniment, continuing with chords and melodic lines.

si - a tar - do, sen - to - mi consu - ma - re, ohi -
 qu'il ré - cia - me! Ah! je me sens bru - ler, hé -

The third system of the musical score consists of three staves. The top staff is the vocal line, featuring a quintuplet of notes marked with a '5' above them. The middle and bottom staves are the piano accompaniment, continuing with chords and melodic lines.

mè, oh Di - o!
las! Mon Dieu ;

Ac - qua, vi - ci - ni, e più non in - du - gia - te, che il mio
A l'ai - de, voi - sins, plus ne puis-je at - ten - dre car mon

25

cor bru - cia, se non l'a - ju - ta - te.
coeur brû - le, il va ê - tre encen - dres.

Breve silenzio.

Court silence.

LE DONNE

LES FEMMES

22



De profundis clama.vit ad te Do.mi.ne, Do.mi.ne exau.de vo.cem me.am.

Meno Mosso

19



Fiant aures tue in.ten.den.tes in vo.cem de.pre.ca.tio.nis me.ae.

18



Si i.ni.qui.ta.tes ob.ser.va.ve.ris, Do.mi.ne quid su.sti.ne.bit?

22

Qui a apud te pro-pi - ta - tio est: et propter legem tuam su - sti - nui te, Domine.

Violenti colpi alla porta. Le donne cessano di pregare.
On frappe violemment à la porte. Les femmes interrompent leur prière.

13

Sustinuit anima mea in verbo ejus.....

La fanciulla si alza e va ad aprire.
La jeune fille se lève et va ouvrir.

Entra l'innamorato, si ferma,
L'amoureux se précipite dans

pp Lento

pp

guarda, comprende e s'inginocchia.

La fanciulla raccoglie

la chambre. Il s'arrête, regarde, comprend et s'agenouille. La jeune fille

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a long note on G4, followed by a melodic phrase: G4-A4-B4-A4-G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The key signature has two sharps (F# and C#).

da terra i fiori e li sparge sul letto.

ramasse à terre les fleurs et les répand sur le lit.

The second system of music continues the vocal and piano parts. The vocal line has a long note on G4, followed by a melodic phrase: G4-A4-B4-A4-G4. The piano accompaniment includes a measure with a circled number '26' and a triplet of eighth notes (G4-A4-B4) in the vocal line. The key signature remains G major.

(Si chiude il velario.)

(Le rideau se ferme)

The third system of music shows the vocal line with a long note on G4, followed by a melodic phrase: G4-A4-B4-A4-G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The key signature remains G major.

“ Il campanaro „
“ Le sonneur „

Ritenuato

Un poco agitato

The musical score is written for piano and consists of four systems of staves. The first system is marked "Ritenuato" and the second "Un poco agitato". The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks. The first system shows a piano introduction with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system continues the piece with a piano (p) dynamic. The third system features a change in tempo and dynamics, with a mezzo-forte (mf) dynamic. The fourth system concludes the piece with a forte (f) dynamic. The score is numbered 27 in a box.

Più mosso, quasi il doppio

p

mp

m. d.

First system of musical notation, consisting of two staves. The upper staff features a complex sixteenth-note pattern with a '6' (sextuplet) marking. The lower staff contains a similar sixteenth-note pattern, also marked with a '6'. The dynamic marking *mf* is present on both staves.

Second system of musical notation, consisting of two staves. The first measure of the system is marked with a boxed number '28'. The upper staff continues with sixteenth-note patterns, while the lower staff has a more rhythmic accompaniment. A dynamic marking *f* is visible in the second measure.

Third system of musical notation, consisting of two staves. The upper staff features a series of chords and rests, while the lower staff has a rhythmic accompaniment with some slurs and accents.

Fourth system of musical notation, consisting of two staves. Both staves feature complex sixteenth-note patterns with '6' (sextuplet) markings.

First system of musical notation, consisting of two staves. The upper staff features a series of chords with a treble clef and a key signature of one sharp (F#). The lower staff features a series of chords with a bass clef and a key signature of one sharp (F#). Both staves include dynamic markings such as *pp* and *ppp*, and articulation marks like *V*.

Second system of musical notation, consisting of two staves. The upper staff features a series of chords with a treble clef and a key signature of one sharp (F#). The lower staff features a series of chords with a bass clef and a key signature of one sharp (F#). Both staves include dynamic markings such as *pp* and *ppp*, and articulation marks like *V*.

Third system of musical notation, consisting of two staves. The upper staff features a series of chords with a treble clef and a key signature of one sharp (F#). The lower staff features a series of chords with a bass clef and a key signature of one sharp (F#). Both staves include dynamic markings such as *pp* and *ppp*, and articulation marks like *V*. A box containing the number "29" is present in the lower staff. A first ending bracket labeled "8^a" spans the first two measures of the upper staff. A second ending bracket labeled "6" spans the last two measures of the lower staff. The dynamic marking *mp* is also present.

Fourth system of musical notation, consisting of two staves. The upper staff features a series of chords with a treble clef and a key signature of one sharp (F#). The lower staff features a series of chords with a bass clef and a key signature of one sharp (F#). Both staves include dynamic markings such as *pp* and *ppp*, and articulation marks like *V*.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex chords and melodic lines with various ornaments and slurs. A measure in the lower staff contains a triplet of eighth notes.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex chords and melodic lines. A measure in the lower staff contains a triplet of eighth notes. The system concludes with a double bar line and a 3/4 time signature.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex chords and melodic lines. A measure in the lower staff contains a triplet of eighth notes.

30

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex chords and melodic lines. A measure in the lower staff contains a triplet of eighth notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex chordal textures with many accidentals. The bass staff has a few notes and rests.

Second system of musical notation. The treble staff has several triplet markings over groups of notes. The bass staff has a long, low note.

Third system of musical notation. The treble staff has a tempo marking: *molto più presto (quasi in uno)*. The bass staff has a circled '2' at the end.

Fourth system of musical notation. The treble staff has a circled '2' at the beginning. The bass staff has a long, low note.

Fifth system of musical notation. The treble staff has a circled '2' at the beginning. The bass staff has a long, low note. The lyrics *cre ... scendo ... e ... un* are written below the staff.

poco *movendo*

(in tre) ♩ = ♩. *ma un poco più mosso*

3/4

mp *f*

31

(Si apre il velario.)

A sinistra un campanile di cui si vede soltanto la parte inferiore, con la porta aperta. Contiguo al campanile un muro piuttosto alto, che si prolunga verso destra. Nel centro del muro una grande porta ad arco acuto, pure aperta, e nella quale si delinea l'orizzonte. Atmosfera di fuoco, infuria un vasto incendio. Giungono le grida della folla terrorizzata.

(Le rideau s'ouvre)

A gauche, un clocher dont on voit seulement la partie inférieure avec la porte ouverte. Contigu au clocher, un mur assez haut qui continue vers la droite. Au milieu du mur, une grande porte en arc d'ogive, ouverte, et à travers laquelle on aperçoit l'horizon. Atmosphère embrasée. Un immense incendie fait rage. Les clameurs de la foule terrorisée s'élèvent au loin.

VOCI LONTANE MA SENSIBILI
Voix lointaines mais distinctes.

SOPRANI

CONTRALTI

TENORI

BASSI

ff Ah Ah Ah Ah Ah Ah

Un poco meno agitato

Il campanaro, con ritmo lento e grave, suona a stormo,
Le Sonneur, sur un rythme lent et lugubre, met ses cloches en branle

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves in treble clef and one piano staff in bass clef. The vocal lines are marked with 'Ah' and feature melodic phrases with slurs and triplets. The piano accompaniment includes a bass line with slurs and a right-hand part with dense chordal textures. The second system continues the piano accompaniment with a more active bass line featuring sixteenth-note patterns and a right-hand part with sustained chords and slurs. The score is in common time (C) and the key signature has one sharp (F#).

8^a

Molto più ritenuto

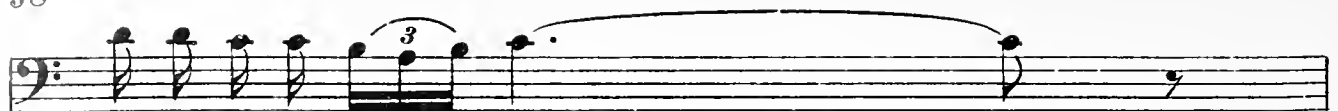
The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes. A dynamic marking of *f.* is present. A first ending bracket labeled "8^a" spans the final measures of the system.

The second system continues the vocal and piano parts from the first system. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, under a slur. The piano accompaniment continues with its intricate rhythmic texture. A dynamic marking of *f.* is present. A first ending bracket labeled "8^a" spans the final measures of the system.

e intena una canzone molto contrastante con la scena che si svolge fuori dalla sua cella:
 et entonne une chanson dont le ton contraste singulièrement avec la scène qui se déroule au dehors:

IL CAMPANARO
 LE SONNEUR

The third system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, under a slur. The lyrics "U - na" and "U - ne" are written below the notes. The piano accompaniment continues with its complex rhythmic pattern. A dynamic marking of *f.* is present. A first ending bracket labeled "8^a" spans the final measures of the system. A box containing the number "32" is located in the left margin.



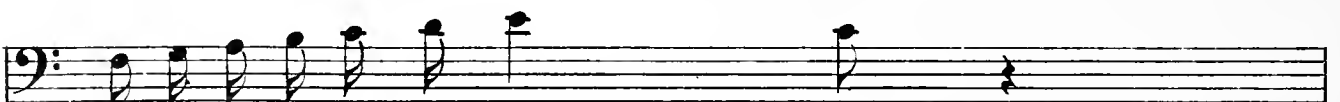
vecchia mi va.gheg - gia
vieil-le me cour-ti - - se,

p



vizza e secca in-fi - no al. Pos - so, non ha tan - ta car - ne ad.dos - so
Sa peau sè-che sur ses os, u - ne sou - ris sur son dos

p



che sfa-masse u.na mar-meg - - - - gia.
ne mange-raït à sa gui - - - - se,

p

El - la ha lo - gra la gin - gi - va tan - to bia - scia fi - chi sec - chi,
 é - pui - sé - e est sa gen - ci - ve aus - si fi - guès de mâ - cher

per - ché fan del - la sci - li - va, da im - mo - lar be - ne i pen - nec - chi;
 pour a - voir de la sa - li - ve de quoi l'é - tou - pe hu - me - cter.

sem - pre in bocca vi ha pa - rec - chi ch'el pa - la - to se gli in - vi - sca,
 Tou - jours el - le en doit su - cer, et du fil qu'el - le tor - til - le

8.

sempre al lab_bro ha qual.che li_sca, del fi_lar, che la mor.seg.gia.
 sur sa lè_vre des brin.dil_les com_me par glu res_tent pri_ses.

8^a

VOCI LONTANE
 Voix lointaines

SOPRANI *f* Ah Ah

CONTRALTI *f* Ah Ah

TENORI *f* Ah Ah Ah

BASSI *f* Ah Ah Ah

8^a

33

IL CAMPANARO
LE SONNEUR

3

Ella sa proprio di cuoio quand'è in
Elle sent le cuir qu'on tarne, le vau -

Ah

Ah

Un poco meno ritenuto

8^{va}

8^a

concia, o di can morto, o di ni - do d'avvolto - io, sol col puzzo ingrassa l'or - to
 tour, le chien cre - vé, et l'o - deur qui en é - ma - ne engrais - se un champ culti - vé

This system includes a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a grand staff. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. There are three first endings marked with *8^a* and a dashed line.

Or pen - sa - - te che con - for - - to,
 Quel plai - sir m'est ré - ser - - - vé!

This system includes a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a grand staff. The piano part continues with the same rhythmic pattern. There are two first endings marked with *8^a* and a dashed line.

Più ritenuto, come prima

Tut.ta -
De son

- vi . a il na . so gli goc . cio . la sa di boz . zi . ma e di su . gna , più scri .
nez la gout . te tou . jours flu . e , l'onguent , le ran . ce el . le pu . e , plus qu'es .

I lugubri rintocchi continuano sempre e l'incendio a poco a poco diminuisce.
Le lugubre tintement continue, pendant que l'incendie s'éteint peu à peu.

- gnu . ta è d' u . na chioccio . la , poi d'un tratto il fia . sco im . pu . gna , tut . to il
- car . got el . le est bos . su . e . Quand em . poi . gne la bou . teil . le a . lors

suc - cia co - me spu - gna, e vuo - le an - co ch'io la ba - ci: io la
 el - le fait mer - veil - le, et puis veut que je la bai - se, je lui

V

f gri - do, ol - tre va' a gia - ci, el - la in - tor - no mi vol -
 cri - e: va - t - en, tu me pè - ses, mais per - sis - te à l'en - tre -

(grazioso) p

V

- teg - - - - - gia .
 - pri - - - - - se !

6

V

Non tien l'a - ni - ma co' den - ti, ch'un non ha per me - di -
 L'á - me tiendrait à ses dents, mais n'en a plus de

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a bass clef, with lyrics in French. The middle staff is the piano accompaniment, written in a grand staff (treble and bass clefs), with dynamics markings *mf* and *mp*. The bottom staff is the basso continuo line, written in a bass clef with a figured bass system.

- ci - na: i luc - cian - ti ha qua - si spen - ti tut - ti or - la - ti di ton -
 longtemps, ses yeux à de - mi é - teints tout our - lés d'é - car - la -

The second system of the musical score consists of three staves. The top staff is the vocal line, written in a bass clef, with lyrics in French. The middle staff is the piano accompaniment, written in a grand staff. The bottom staff is the basso continuo line, written in a bass clef with a figured bass system.

- ni - na : sem - pre la vir - tù di - vi - na
 - ti - ne di - stil - lent li - queur di - vi - ne

The third system of the musical score consists of three staves. The top staff is the vocal line, written in a bass clef, with lyrics in French. The middle staff is the piano accompaniment, written in a grand staff. The bottom staff is the basso continuo line, written in a bass clef with a figured bass system.

tin nel pet - to giù gli co - la,
qui dé - cou - le dans son sein .

viz - za e sec - ca è la sua go - la, tal che un bec - co par d'ac - ceg - gia.
Du long col des bé - cas - si - nes, le sien a for - me pré - ci - se.
8^a

Più ritenuto 35 Tante grinze ha nelle go - te,
Son vi - sa - ge a plus de ri - des,

f *m.d.* *mp*
f *m.s.*

quan - te stel - le so - no in cie - lo : le sue
 qu'au Ciel on ne voit d'é - toi - les . Ses té -

vclp

pop - pe viz - zee vuo - te pa - ion pro - prio un ra - gna - te - lo : nel - le
 - iins retraits et vi - des semblent d'a - ra - gnes les toi - les . N'a plus

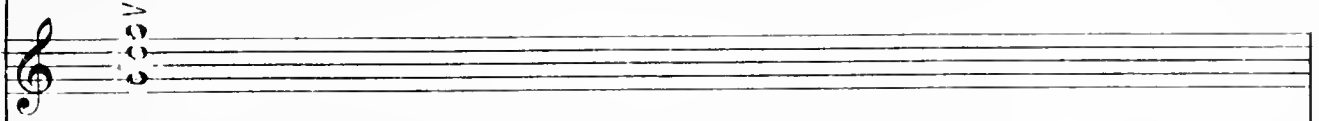
vclp

bra - che non ha pe - lo, del - la pec - cia fa grem - biu - le,
 du - vet sous ses voi - les . Pan - ce lui est de - van - teau .

vclp



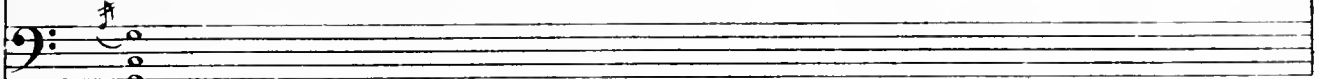
e più bia - scia che le mu - le,
E - cu - mant com - me be' - tail



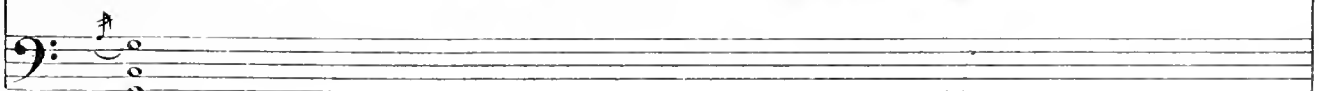
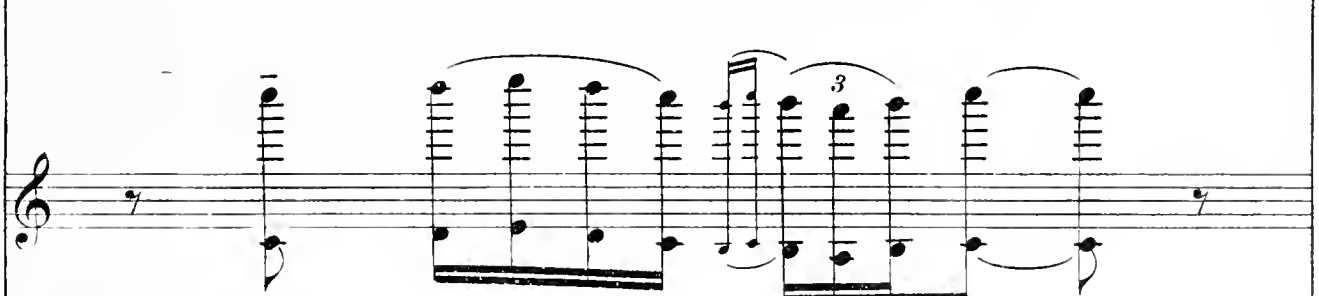
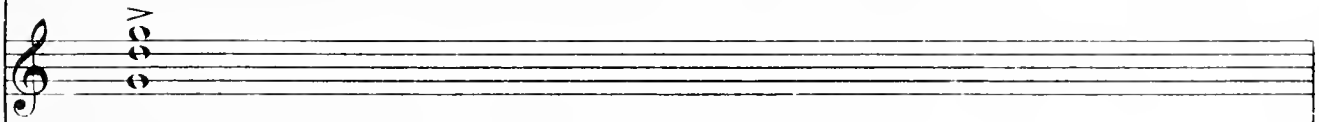
m. d.



m. s.



quan - do in - tor - no mi vol - teg - gia.
me suit quand l'A - mour l'at - ti - se.



davanti al campanile, tranquillamente si accende la pipa. (*Si chiude il velario.*)
cher et tranquillement allume sa pipe. (Le rideau se ferme)

8^a

pp *rall.*

“ L’alba delle ceneri „
 “ Le matin des cendres „

Allegro vivace, marcato

mf *mf*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and rests. The bass clef contains a rhythmic accompaniment of eighth notes.

8^a

Second system of musical notation, starting with a repeat sign and a first ending bracket. It includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Trills and triplets are indicated in the treble part.

Molto marcato il ritmo

Third system of musical notation, marked with a forte *f* dynamic. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes.

36

Fourth system of musical notation, starting with a measure number 36 in a box. It includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A fermata is present over a note in the bass part.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a bass line with chords and single notes. The system is divided into three measures by vertical bar lines.

Second system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a bass line with chords and single notes. The system is divided into three measures by vertical bar lines.

Third system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a bass line with chords and single notes. The system is divided into three measures by vertical bar lines.

Fourth system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a bass line with chords and single notes. The system is divided into three measures by vertical bar lines. A dynamic marking 'p' is visible in the third measure of the treble staff.

The first system consists of two staves. The upper staff features a series of chords, many with a fermata, and a final chord with a dynamic marking of *f*. The lower staff contains a rhythmic accompaniment of eighth notes.

37

The second system begins at measure 37. It features a dynamic marking of *f* in the upper staff. The lower staff has a melodic line with a slur. The system concludes with a dynamic marking of *mp*.

Più mosso un poco

The third system includes the tempo instruction *Più mosso un poco*. The upper staff has a melodic line with a slur and a dynamic marking of *p*. The lower staff continues with a melodic line.

The fourth system continues the piece with melodic lines in both the upper and lower staves, featuring various dynamics and articulations.

First system of musical notation. It consists of a grand staff with three staves: a treble clef staff at the top, and two bass clef staves below it. The music features a complex texture with many beamed notes and triplets. A dynamic marking of *mf* is present in the middle of the system. There are also some slurs and accents.

Second system of musical notation, continuing the piece. It features similar complex textures with triplets and beamed notes. A dynamic marking of *mp* is visible. The notation includes various articulations and slurs.

Third system of musical notation. A *rall.* (rallentando) marking is placed above the staff, indicating a change in tempo. The music continues with complex textures and beamed notes.

Fourth system of musical notation. It begins with the instruction *Un poco meno* and a dynamic marking of *p* (piano). The music features a more sustained texture with some slurs and accents.

diminuendo

(Si apre il velario.) Una strada di una piccola città.
 Casupole.
 Comincia ad albeggiare. Entra, canticchiando, l'uomo che spe-

(Le rideau s'ouvre) Une rue de petite ville.
 Masures.
 L'aube commence à poindre. Entre eu chantonnant un homme qui

Molto ritenuto

pp

gne alcuni fanali primitivi.
éteint quelques lanternes primitives.

IL LAMPIONAIO
L'ETEIGNEUR DE LANTERNES

(canticchiando quasi senza ritmo)

La mi tenne la staf. fa et iomontain ar.
Elle me tint l'é-tri-er et moi j'enfour-



- cio - ne,
- chai l'arçon

la mi por-se la lan-cia et io imbracciai la
el-le m'a lance don-née, j'ambras-sai le




tar - ga .
bou - clier

A di - - o
A - - dieu,

bel - la so - ra ch'io me ne vo'a Vigno - - - ne :
 car je m'en vais, a - mi - e en A - vi - - - gnon

Tintinnano pettegole le campane della prima messa di quaresima .

Les cloches sonnent bruyamment appelant les fidèles à la première messe du carême .

et da Vi - gno - ne in Fran - - - cia, per ac - qui -
 et d'A - vi - gnon en Fran - - - ce où ga - gne -

- sta - re ho - no - re.
- rai re - nom.

Nero vestite passano, isolate e a gruppi, le beghine che vanno alla chiesa.
Les béguines, qui se rendent à l'office, passent vêtues de noir, isolées ou en groupe.

39

LA COMPAGNIA DEL CARRO DELLA MORTE
 LA COMPAGNIE DU CHAR DE LA MORT

(da lontano, avvicinandosi a poco a poco)
 (de loin, s'approchant peu à peu)

(2 TENORI, 2 BARITONI, 2 BASSI)

Penitenza! Peni-
 Pénitence! Péni-

(2 TENORI, 2 BARITONI, 2 BASSI)

Penitenza! Penitenza!
 Pénitence! Pénitence!

rall......

S'avanza, da sinistra, a passi lenti la compagnia del carro della morte borbottando :
 Penitenza! Penitenza!

*A pas lents, la compagnie du Char de la Mort entre par la gauche, marmottant : Pénitence!
 Pénitence!*

. tenza! Penitenza! Peni - tenza! Penitenza! Peni -
 - tence! Pénitence! Péni - tence! Pénitence! Péni -

Penitenza! Penitenza! Penitenza! Peni - tenza!
 Pénitence! Pénitence! Pénitence! Péni - tence!

The piano accompaniment consists of two staves. The upper staff features a series of chords with accents, while the lower staff has a rhythmic pattern of eighth notes with slurs and accents.

. tenza! Penitenza! Peni - tenza! Pe - nitenza! Pe - ni -
 - tence! Pénitence! Péni - tence! Pénitence! Pé - ni -

crescendo a poco

Penitenza! Penitenza! Peni - tenza! Penitenza!
 Pénitence! Pénitence! Péni - tence! Pénitence!

crescendo a poco

The piano accompaniment continues with similar chordal and rhythmic patterns as in the first system, with a dynamic marking of *crescendo* and *poco* indicated.

Penitenza! Pénitence! Penitenza! Pénitence!
 Penitenza! Pénitence! Penitenza! Pénitence!

a *poco*

Penitenza! Pénitence! Penitenza! Pénitence!
 Pénitence! Pénitence! Pénitence! Pénitence!

a *poco*

Esce da sinistra, correndo, un'allegra mascherata di pagliacci, che, sghignazzando, si mette a danzare intorno al carro funebre, impedendogli di continuare per la sua strada. Une joyeuse troupe de masques survient en courant par la droite. En rigolant, ils forment une ronde autour du char funèbre qu'ils arrêtent dans sa marche.

I PAGLIACCI
 LES MASQUES

(20 TENORI, DIVISI)

Be be be be

Mosso alquanto

f

Be be be be

The first system consists of a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "Be be be be" under four measures. The piano accompaniment is in the right and left hands, with a bass clef. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment.

be be be

The second system continues the vocal and piano parts. The vocal line has a treble clef and contains the lyrics "be be be" under three measures. The piano accompaniment continues with the same rhythmic patterns as the first system.

(Uniti)
be be

Un poco meno mosso

The third system includes the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "(Uniti) be be" under two measures. The piano accompaniment includes a dynamic marking of *f* (forte) and a tempo instruction of *Un poco meno mosso*. The piano part features a complex texture with chords and moving lines in both hands.

be be

Ad un tratto dal carro
Soudain, sur le char, se

(urlando)
be be be be be

movendo *ff*

funebre s'alza, scattando, una figura "orribile a vedersi,, raffigurante la morte .

I pagliacci fuggono atterriti, uno di essi perde il berretto .

dresse, mû par un ressort, un mannequin "horrible à voir,, représentant la Mort. Les masques fuient épouvantés. Un pierrot perd son bonnet.

Molto più mosso

Con ostentata solennità gli uomini
del carro della morte cantano :
*Avec une solennité ostentatoire, la
compagnie du char de la Mort chante :*

LA COMPAGNIA DEL CARRO DELLA MORTE
LA COMPAGNIE DU CHAR DE LA MORT.

(4 TENORI, 4 BARITONI, 4 BASSI.)

Do-lor, pian-to e pe-ni-ten-za ci tor-men-tan tut-ta -
Dou-leur, Plain-te, Pé-ni-ten-ce nous tourmentent corps sans

p Quasi solenne

vi - - a. Que - sta mor - ta com - pa - gni - a va gri - dan - do
vi - - e, la dé - fun - te com - pa - gni - e vous vient cri - er :

pe-ni-ten - - - za.
Pé-ni-ten - - - ce.

40

Fum - mo già co - me voi se - - te, voi sa - re - te
Fû - mes ja ce que vous ê - - tes, tôt vous nous res -

p

co - me noi. Mor - ti siam, co - me ve - de - te, co - si mor - ti ve -
- semble - rez no - tre chair Mort a dé - fai - te, ainsi morts un

- drem vo - i, e di là non gio - va po - i, do - po il mal fai
 jour se - rez, fai - re lors plus ne pour - rez de vos pé - chés

pe - ni - ten - - za . An - cor noi per Car - no -
 pé - ni - ten - - ce . Aussi nous pour Car - na -

- va - le i no - stri a - mor' gimmo can - tan - do; e co - sì di ma - le in
 - val allions van - tant nos mai - - tresses et ainsi de mal en

ma - le ve - ni - vam mol - ti - pli - can - do . Or , pel mon - do an -
 mal apprê - ta - mes nos dé - tres - ses . Or cri - ons , car

- diam gri - dan - do pe - ni - ten - za , pe - ni - ten -
 temps nous pres se : pé - ni - ten - ce , pé - ni - ten -

Gridando sempre "penitenza, penitenza,, se ne vanno,
 Criant toujours : pénitence, pénitence, ils s'éloignent

- za !
 - ce !

Ritenuito

p

sf p

gravi nell'incedere .

lentement .

(allontanandosi)

(en s'éloignant)

Peni - ten - - - - za ! Peni - ten - - - - za !
 Pé - ni - ten - - - - ce ! Pé - ni - ten - - - - ce !

The first system of music consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has two phrases of lyrics. The piano accompaniment features a steady bass line with chords and a treble line with eighth-note patterns and triplets.

Con grande circospezione entra il pagliaccio che aveva perduto il berretto, e lo rac-
Avec circonspection, le pierrot qui avait perdu son bonnet vient le ramasser. En se

Pe - ni - ten - - - - za !
 Pé - ni - ten - - - - ce !

The second system of music continues the vocal line and piano accompaniment. The vocal line has two phrases of lyrics. The piano accompaniment features a steady bass line with chords and a treble line with eighth-note patterns and triplets. The system concludes with a long melodic line in the treble clef.

catta : nel rialzarsi si imbatte con una mascheretta che sta rincasando, l'abbraccia, la redressant, il se heurte à une femme masquée qui rentre au logis. Il l'embrasse, la prend

(ancora più lontano)

(encore plus loin)

Peni-ten - - - za!
Péni-ten - - - ce!

41

pp

m. d.

pp

m. s.

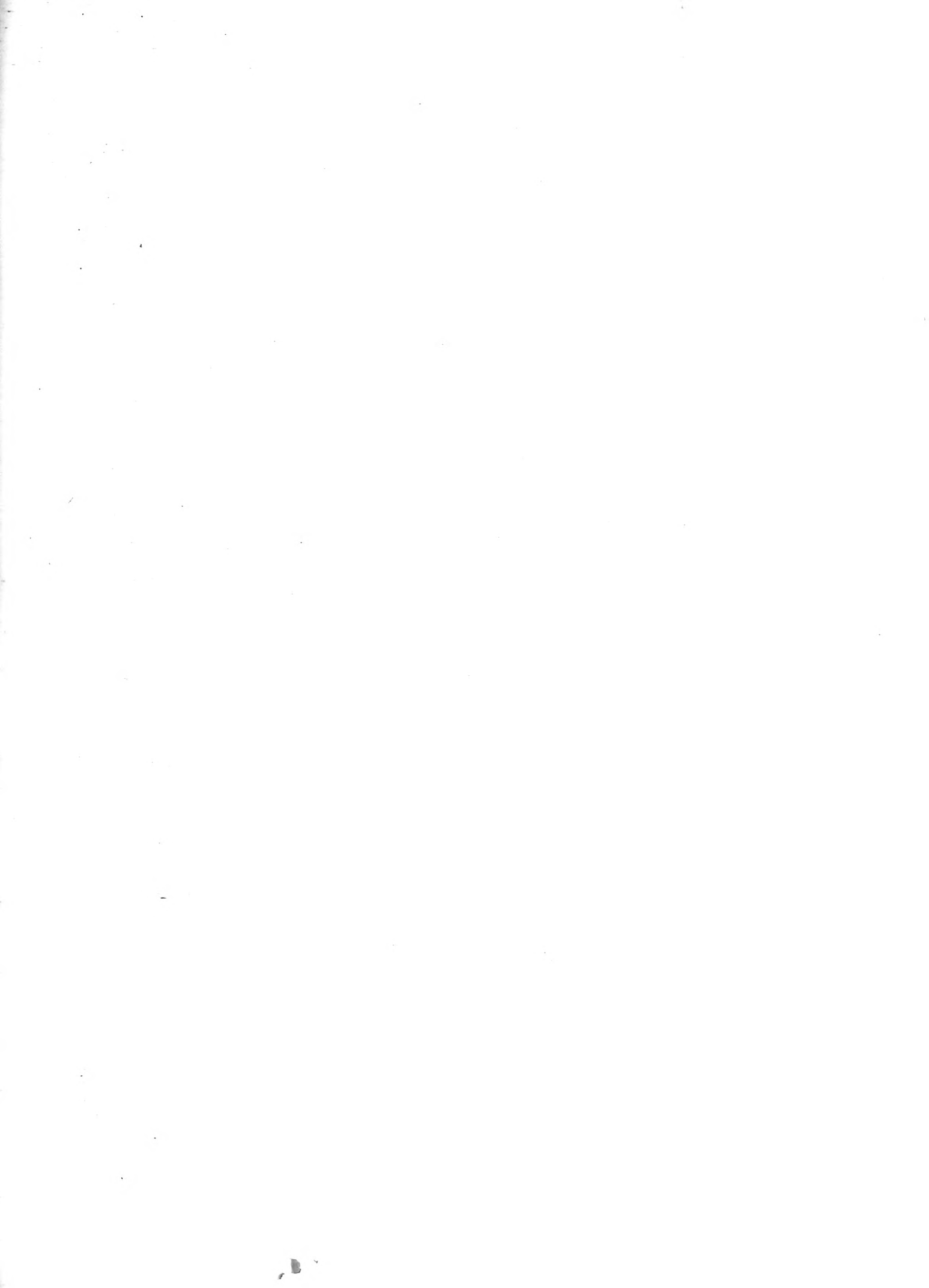
pp

prende per la vita e saltando allegramente se ne vanno insieme. (Si chiude il velario.)
par la taille et, sautant gaiement, ils s'en vont ensemble. (Le rideau se ferme)

Peni-ten - - - za!
Péni-ten - - - ce!

8''

p





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MAISON CHESTER,

86, RUE DE LA MONTAGNE, BRUXELLES.

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ORFEO

ouuero

L'OTTAVA CANZONE



PERSONAGGI.

NEL PRIMO TEATRO :

Il re.

La regina.

Il loro seguito.

Un Cavaliere (tenore).

Una dama.

Un venditore di bevande (tenore).

Il pubblico : dame e cavaliere.

NEL TEATRO DI SINISTRA :

I parrucconi, con le relative dame.

NEL TEATRO DI DESTRA :

I fanciulli.

NEL TEATRO DI MEZZO :

Nerone (baritono).

Il suo servo

Agrippina (soprano) } personaggi di legno.

Il carnefice }

Orfeo (tenore).

PERSONNAGES.

DANS LE PREMIER THÉÂTRE.

Le roi.

La reine.

Leur suite.

Un chevalier (ténor).

Une dame.

Un marchand de boissons (ténor).

Le public : dames et chevaliers.

DANS LE THÉÂTRE DE GAUCHE.

Les perruques, avec leurs dames.

DANS LE THÉÂTRE DE DROITE.

Les enfants.

DANS LE THÉÂTRE DU MILIEU.

Néron (baryton).

Son domestique

Agrippine (soprano)

Le bourreau

} personnages de bois.

Orphée (ténor).

ORFEO,

OVVERO

L'OTTAVA CANZONE.

G. FRANCESCO MALIPIERO.

(1919-1920)

(S'apre il primo velario) Appare un teatro del XVIII^o secolo. Di fronte, il palcoscenico. Dai due lati porte, specchi e bracciali con candele accese. Alcune file di poltrone sono disposte in modo che si vedono di schiena. Nel mezzo della prima fila (verso il II^o palcoscenico) due poltrone dorate che dominano sopra le altre. Il secondo velario é abbassato. Qualche spettatore é già al suo posto.

(Le premier rideau s'ouvre) Apparaît un théâtre du XVIII^e siècle. De face, la scène. Des deux côtés, portes, glaces et appliques avec bougies allumées. Quelques rangées de fauteuils sont disposées de manière à ce qu'on les voie de dos. Dans le milieu de la première rangée (vers la seconde scène) deux fauteuils dorés plus élevés que les autres. Le second rideau est baissé. Quelques spectateurs sont déjà à leur place.

Energico e giocoso.

The musical score is written for piano and consists of two systems. The first system is marked 'Energico e giocoso' and features a lively, rhythmic melody in the right hand and a steady bass line in the left hand. The second system continues the piece with dynamic markings of forte (f) and piano (p). The score includes various musical notations such as slurs, accents, and dynamic markings.

mf

mf

Entra una dama, seguita da un
 Entre une dame, suivie par un

mp

cavaliere. Si mette a sedere in ultima fila, senza curarsi dell' ostinato corteggiatore.
 chevalier. Elle s'assied à la dernière rangée, sans s'occuper du galant obstiné.

p

f

p

f

ff

f

IL CAVALIERE.
LE CHEVALIER.

Da quel guardo si amo - ro - so,
Ce re-gard si a - mou - reux

p
ritenuto assai

da quel Lab-bro si vez - zo - so, pien di gra-zie, e sen - za orgo-glio:
Cet - te lè - vre si char - mant - te, Tou - te grà - ce, et sans su - per - be,

mp

Il madrigale è disturbato dal grido di un venditore di bevande.
Le madrigal est troublé par le cri d'un marchand de boissons.

Co-me uscir può mai non vo-glio.
Quoi! "ja-mais" peut-el - le di - rel

IL VENDITORE DI BEVANDE. (*gridando*)
LE MARCHAND DE BOISSONS. (*criant*)
nasale

Ac - qua di ce-dro! Sci-roppo dà-rancio!
Eau de cé-drat Si-ropdoux d'orange!

p

(enfatico)

Dolce par che poi sor - ri - - da....
 Lèvre douce et tout sou - ri - - re....

Un poco più mosso. *Ac - - qua di ce - dro!*
Eau de cé-drat!

mf *p*

(più f, furente) ,

Dolce par che poi sor -
 Lèvre dou - ce et tout sou -

Sci - rop - po d'a - ran - cic!
 Si - rop doux d'o - ran - ge!

ri - - da....
(più f) ri - - re....

Ac - - qua, ac - qua, ac - qua, sci -
 Frai - - che, frai - che, frai - che, eau

p

Il cavaliere per liberarsi dall' importuno acquista tutto il vassoio,
Le chevalier, pour se débarrasser de l' importun achète tout le

-rop - po!
 frai - che!

4 Tempo I.

lo fa deporre su di una poltrona accanto alla dama, a cui offre le bevande. Ma ella rifiuta, si alza e cambia posto.
plateau, le fait déposer sur un fauteuil à côté de la dame, à laquelle il offre les rafraîchissements. Mais elle refuse,

se lève et change de place.

Il cavaliere non si arrende, la segue e riprende il madrigale.
Le chevalier ne s'avoue pas vaincu, la suit et reprend le madrigal.

IL CAVALIERE.
LE CHEVALIER.

Alcuni cavalieri che hanno
Quelques chevaliers qui ont

Da quel Guar-do sia-mo - ro - so,
Ce re-gard si a - mou - reux,

ritenuto
p

osservato la scena, prendono le bevande abbandonate e, con molta galanteria, le offrono alle loro dame.
observé la scène, prennent les boissons abandonnées et, avec beaucoup de galanterie, les offrent à leurs dames.

da quel Labbro si vez - zo - so, pien di gra-zie e sen - za orgoglio:
cet - te lèv - re si char - man - te, tou - te grâ - ce et sans su - per - be,

5

Il madrigale di nuovo viene interrotto dal grido del venditore di bevande riapparso con un altro vassoio carico di bicchieri.

Le madrigal se trouve interrompu de nouveau par le cri du marchand de boissons, qui reparait avec un autre plateau chargé de verres.

Come u - scir può mai non vo - glio.
Quoi "ja-mais" peut - el - le di - rel

IL VENDITORE DI BEVANDE
LE MARCHAND DE BOISSONS. *ff*

Ac - - qua! Ac - qua! Ac - qua! Sci -
Fraï - - che, fraï - che, fraï - che, eau

rall? *mp* *movendo*

Il cavaliere, disperato, abbandona la sala.
Le chevalier, désespéré, abandonne la salle.

Entrano il re e la regina, con il seguito,
Entrent le roi et la reine, avec leur suite.

- rop - po!
frai - che!

f *rall^o molto*

Pesante.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line has two phrases: '- rop - po!' and 'frai - che!'. The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a '6' and a slur. The tempo is marked 'f rall^o molto' and the character is 'Pesante.'.

e prendono posto in prima fila nelle due poltrone dorate.
Ils prennent place au premier rang dans les fauteuils dorés.

m.d.

Detailed description: This system contains the piano accompaniment for the second system. It features a complex texture with sixteenth-note patterns in the right hand and a steady accompaniment in the left hand. A '6' is written above the first measure, and 'm.d.' is written above the second measure.

Il re batte tre volte la mazza a terra
e subito si apre il secondo velario.
Le roi frappe trois fois par terre
avec sa canne. Aussitôt s'ouvre le
second rideau

ff *Piu ritenuto*

Molto sostenuto

Detailed description: This system contains the piano accompaniment for the third system. It begins with a fortissimo (*ff*) and 'Piu ritenuto' marking. The music features a series of chords and sixteenth-note patterns. The tempo changes to 'Molto sostenuto' in the final measure.

Appaiono altri tre palcoscenici, uno accanto all'altro e con i rispettivi velari abbassati. Quello di mezzo, più stretto e alquanto più elevato è parallelo alla ribalta (seconda) da cui distanzia un paio di metri. Gli altri due, molto più grandi, sono inquadrati da due cornici uguali e molto strette, che verticalmente si uniscono ai pilastri del teatrino di mezzo e a quelli del palcoscenico che li contiene e sul quale appoggiano quasi allo stesso livello, dimodoché si vedono di scorcio. Si apre il velario del palcoscenico di sinistra.¹⁾ Appare un teatro barocco, tutto dorature, sfarzosamente illuminato e affollato da un pubblico di parruconi, che si vede di fianco essendo rivolto verso il teatrino di mezzo. I parruconi strepitano, battono i bastoni a terra in segno di protesta, perchè la rappresentazione non comincia ancora.

Trois autres scènes apparaissent, l'une à côté de l'autre, et avec leurs rideaux respectifs abaissés. Celle du milieu, plus étroite et un peu plus élevée est parallèle à la rampe, de laquelle elle est distante de deux mètres. Les deux autres, beaucoup plus grandes, sont encadrées de deux corniches égales et très étroites qui s'unissent verticalement aux pilastres du petit théâtre du milieu et à ceux du théâtre qui le contient et sur lequel elles s'appuient presque au même niveau de telle manière qu'on puisse les voir en raccourci. Le rideau du théâtre de gauche s'ouvre.²⁾ Apparaît un théâtre baroque, tout en dorures, luxueusement illuminé et rempli par un public de perruques, qu'on voit de profil et tourné vers le petit théâtre du milieu. Les vieilles perruques trépignent, frappent la terre de leurs bâtons en signe de protestation, parce que la représentation n'est pas encore commencée.

BASSI e BARITONI

f

BASSI e BARITONI

f

BATTONO i BASTONI tutti a tempo

7 Abbastanza mosso.

mf

I Parruconi (Voci interne)
Les Perruques (Voix à l'intérieur)

I parruconi (Voci interne)

The musical score consists of several systems. The first system features two staves for Basses and Baritone voices, both marked with a forte (*f*) dynamic. Below them is a staff for the drum and sticks, marked 'BATTONO i BASTONI tutti a tempo'. The second system includes a piano accompaniment with a melody in the right hand and chords in the left hand, marked with a mezzo-forte (*mf*) dynamic. The tempo is indicated as '7 Abbastanza mosso'. The third system continues the vocal parts, with the piano accompaniment featuring triplets in the right hand. The score concludes with a final cadence in the piano part.

¹⁾ Questo si apre pochi secondi dopo il "secondo," velario.

²⁾ *Celui-ci s'ouvre quelques secondes après le "second," rideau.*

Si apre il velario del palcoscenico di destra. Appare un teatro decorato molto sobriamente. Parecchie file di panche
 Le rideau du théâtre de droite s'ouvre. Apparaît un théâtre décoré très sobrement. Plusieurs rangées de bancs très simples,

I FANCIULLI
 LES ENFANTS.

Vo-glia-mo Ne-ro-ne! Vo-glia-mo Ne-
 Né-ron, ve-nex vi-tel Né-ron ve-nex

Vo - glia-mo Ne-ro-ne! Vo -
 Né - ron ve-nex vi-tel Ne -

BATTONO le MANI a tempo

movendo - - - - 8 **Molto più mosso, ma marcato.**

semplicissime, pure rivolte verso il teatrino di mezzo, sono occupate esclusivamente da fanciulli di varia età. Anch'essi tumultuano per la lunga attesa.

tournés de même vers le petit théâtre du milieu, sont occupés exclusivement par des enfants d'âges divers. Eux aussi sont en rumeur à cause de la longue attente.

-ro - ne! Vo - glia - mo Ne - ro - ne! Vo - glia - mo Ne - ro - ne! Vo - glia - mo Ne -
 vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex

-glia - mo Ne - ro - ne! Vo - glia - mo Ne - ro - ne! Vo - glia - mo Ne - ro - ne! Vo -
 - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né -

-ro -ne! Vo-gliamo Ne - ro -ne! Vo-gliamo Ne - ro -ne! Vo-gliamo Ne - ro -ne! Vo-gliamo Ne - ro -ne!
 vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex

-gliamo Ne-ro -ne! Vo - gliamo Ne-ro -ne! Vo - gliamo Ne-ro -ne! Vo - gliamo Ne-ro -ne! Vo -
 -ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né -

-ro -ne! Vo-gliamo Ne - ro -ne! Vo-gliamo Ne - ro -ne! Vo-gliamo Ne - ro -ne!
 vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel

-gliamo Ne-ro -ne! Vo - gliamo Ne-ro -ne! Vo - gliamo Ne-ro -ne! Vo - gliamo Ne-ro -ne!
 -ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel Né - ron ve - nex vi - tel

Si aprono contemporaneamente i tre velari del teatrino di mezzo (dei quali due non si possono vedere) che agisce anche per il pubblico dei parrucconi e per quello dei fanciulli, essendo visibile da tre lati.

La scena di fondo rappresenta il panorama di Roma imperiale.

Les trois rideaux du petit théâtre du milieu (dont deux ne peuvent se voir) s'ouvrent en même temps. Ce petit théâtre joue à la fois aussi pour le public des perruques et pour celui des enfants. Il est visible de trois côtés.

La scène du fond représente le panorama de la Rome impériale.

Un poco meno mosso.

Entra Nerone, che indossa la tunica ed è cinto dalla corona di lauro. Ha la cetra in mano. Egli è appeso a un grosso filo, come una marionetta, e anche le braccia e le gambe sono munite di fili. È seguito dal suo servo fedele, che è una marionetta autentica e rimane sempre immobile in fondo alla scena attendendo gli ordini del padrone.

Entre Néron qui porte la tunique et ceint la couronne de laurier. Il a la lyre en main. Il est suspendu à un gros fil, comme une marionnette et il a les bras et les jambes également munis de fils. Il est suivi de son domestique, lequel est une marionnette authentique, et reste toujours immobile au fond de la scène en attendant les ordres du maître.

portato

portato

Io son Ne-ro - ne,
Né-ron su-is - je,

ep-pur son Ce - sa - re,
et suis Cè-sar aus - si,

Ritenu - to molto

f

12

12

tr

tr

os - sia im - pe - ra - tor
et em - pe - reur en - cor

e pur po - e - ta so - no.
je suis po - è - te mé - me.

12

12

La mia li - ra fre - me, se ve - do san - gue e stra - gi, le la - cri - me e la -
Ah ma ly - re tre - mble, à voir le sang, le meur - tre, Les lar - mes les pri -

Ancora più ritenuto

mf

portato

- men - ti in - flam - ma - no il mio can - to.
- è - res en - flam - ment ma ro - man - ce.

Io son Ne - ro - ne,
Né - ron su - is - je

10

10

ff

10

portato

ep - pur son Ce - sa - re,
et suis Cé - sar aus - si,

os - sia im - pe - ra - tor,
et em - pe - reur en - cor, je

pur po - e - ta so - no.
suis po - è - te mè - me.

11 Ancora più ritenuto

Or - sù dun - que si mas -
Or çal vi - te, qu'on e -

(Rivolgendosi al servo)
(se tournant ver le domestique)
(parlato)

- sa - cri - no die - ci - mi - la schia - vi.
gor - ge dix millions d'es - cla - ves!

Il servo parte.
Le domestique sort.

Ritenuto, ma molto meno.

TENORI

BARITONI e BASSI

Più mosso

Si odono i lamenti degli schiavi che vanno al supplizio.
On entend les lamentations des esclaves qui vont au supplice.
(lamento) *f*

(lamento) *f*

mf ritenuto

rall. *sf* *p*

A *A* *A*

Meno ritenuto 12

f *p*

NERONE. (accompagnandosi sulla cetra, canta)
 NERON. (s'accompagnant sur la lyre, chante)

lo ho rot-toil fu - scel - li - no per un trat-to, e sciol-toil
 F'ai rom - pu le brin de pail - le et tout - à - coup tran - ché le

grup - po e son fuor d'un gran vi - lup - po e sto or co - me su -
 noeud, me voi - ci hors de tout sou - ci et me tiens droit com - me un

si - no. — U - na cer - ta, sal - tan - sec - cia fat - ta co - me la ca -
 frés - ne. — Car cer - tai - ne sau - te - rel - le, fai - te comme la chà -

sta - gna che l'ha bel - la la cor - tec - cia ma l'ha den - tro la ma -
-tai - gne dont l'é - cor - ce pa - raît bel - le mais de - dans por - te sa

ga - gna fe' insac - car - mi nel - la ra - gna con suo' ghi - gni, e fra - sche -
ta - re, m'en - ser - ra dans son fi - let a - vec ses ris, ses ba - ga -

- ri - à: poi di me fe' no - to - mi - a quan - do m'eb - bea suo di -
- tel - les; puis fit mon a - na - to - mi - e quand je fus des - sous sa

rall?

- mi - no. El - la m'ha te - nuto un pezzo già
grif - fe. Long - temps el - le a vou - lu me te - nir

p Alquanto più ritenuto.

con la ci-riegia a boc - ca ma pur poi mi son di-vez-zo tal che
com - me ce - rise aux lê - vres mais en-fin me voi-ci lib-re, plus ja -

mai più me l'ac-coc - ca: mil - le vol - te in
mais n'au - rai ses far - ces; mil - le fois d'un

coc - cain coc - ca, ha con-dot - to già la pra-ti-ca
bout à l'au - tre, l'a-ven-tu - re el - le vint com-bi-ner,

poi fan - ta - sti-cae lu - na - ti - ca pi - glia qual-che gril - lo -
puis fan - tas - que, lu - na - tique aus - si il lui prit quel-que ca -

- li - no. Sempre mai questa sa-zie-vo-le e' in su' le - zies mance-
 - pri - ce. Et toujours cet-te ra-seu-se fait cent mines et gri-

13 *Tempo I.*

f *rall.* - *ff* *p*

- ri - e, u - na co - sa rin - cre - sce - vo - le in su' bo - rie in su' paz -
 - ma - ces, u - ne cho - se bien fá - cheu - se en sa sot - ti - se et sa fo -

- zi - e: — pa - ga altrui in vil - la - ni - e quando tu gli fai pia -
 li - e: — mil - le in - ju - res pour autrui dès que tu cher - ches à lui

5

- ce - re: or - sù il re - sto vo' ta - ce - re e ser - bar nel pel - li - ci - no.
 plai - re: mais le res - te: je veux taire et le gar - der des - sous ma ca - pe

I parrucconi protestano a mormorano. I fanciulli applaudono e gridano: Bravo Nerone! Bravo Nerone! Il re e tutto il pubblico del primo teatro rimarranno sempre immobili, come pietrificati.

Les vieilles perruques protestent et murmurent. Les enfants applaudissent et crient: Bravo Néron! Bravo Néron! Le roi et tout le public du premier théâtre restent toujours immobiles, comme pétrifiés.

I FANCIULLI

Bra - vo Ne - ro - ne! Bra - vo Ne - ro - ne! Bra - vo Ne - ro - ne!

Bra - vo Ne - ro - ne! Bra - vo Ne - ro - ne! Bra - vo Ne -

BATTONO le MANI a tempo

I PARRUCCONI
(Voci interne)

BARITONI e BASSI.

Ba - sta! Ba - sta!

Fi donci! Fi donci!

14 Alquanto più mosso.

Ba - sta! Ba - sta!

Fi donci! Fi donci!

Bra - vo Ne - ro - ne! Bra - vo Ne - ro - ne! Bra - vo Ne - ro - ne!

- ro - ne! Bra - vo Ne - ro - ne! Bra - vo Ne - ro - ne! Bra - vo Ne -

Ba - sta! Ba - sta! Ba - sta!

Fi donci! Fi donci! Fi donci!

Ba - sta! Ba - sta! Ba - sta!

Fi donci! Fi donci! Fi donci!

Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne!

- ro - ne! Bra-vo Ne - ro - ne! Bra-vo Ne - ro - ne! Bra-vo Ne - ro - ne!

Ba - sta! Fi donci! Ba - sta! Fi donci! Ba - sta! Fi donci! Ba - sta! Ba - sta! Fi donci! Fi donci!

- sta! donci! Ba - sta! Fi donci! Ba - sta! Ba - sta! Fi donci! Fi donci! Ba - sta! Fi donci!

NERONE. (volgendosi al servitore che è ritornato in scena)
 NERON. (se tournant vers le domestique qui est revenu sur la scène.)

ff (parlato)

Ed or si sgoz-zi Agrip-pi-na, mia ma - dre.
 Ça! qu'on é-gorge A - grip - pi - ne, ma mè - re!

ff *ma* *m.s.* *Ritenu-to.*

Il servo parte.
 Le domestique sort.
 La voce di Agrippina.
 La voix d'Agrippine.

Più mosso.

15 Fi - glio! Fi - glio!
 Né - ron! Né - ron!

mf *mp*

Entra Agrippina trascinata dal carnefice (tutti e due marionette) che con un lungo coltello la sgozza sotto gli occhi del figlio.

Entre Agrippine trainée par le bourreau (tous les deux sont des marionnettes) lequel avec un long couteau l'égorge sous les yeux de son fils.

Fi - glio! Né - ron! Fi - glio! Né - ron! Mosso, ma marcato il ritmo.

Il carnefice parte e il cadavere di Agrippina rimane sulla scena. Il servo riprende il suo posto.
Le bourreau sort et le cadavre d'Agrippine reste sur la scène. Le domestique reprend sa place.

NERONE. (quanto mai liare e soddisfatto canta, accompagnandosi sulla cetra.)

NÉRON. (plus que jamais joyeux et satisfait chante en s'accompagnant de la lyre.)

16 La non vuo-le es - ser più
 El - le ju - re n'è - re plus

mi - a, la non vuol la tra - di - to - ra, l'é di -
 mien - ne, el - le ju - re la trait - res - se, et dé -

spo - sta alfin chïo muo - ra per a - mo - re e ge - lo -
ci - de que je meu - re par a - mour et ja - lou -

- si - a.
- si - e.

La non vuol es - ser più
El - le veut n'êt - re plus

md.

mi - a, la mi di - ce, va' con Di - o, chïo-t'ho po - sto omain o -
mien - ne, et m'or - don - ne, va chez Dieu, mais qu'à ja - mais moi je t'ou -

bli - o né accet - tar - ti mai po - tri - a.
bli - e, qu'à ja - mais je te re - pous-se.

mf

17
La non vuo - le es - ser più mi - a, la mi vuol per uo - mo
Et - le ju - re n'è - re plus mien - ne et me tient pour un ca -

p

mor-to, nègiam-mai le fe - ci tor - to, guarda mo che scorte - si - a.
da - vre, moi ja - mais lui fis-je un seul tort, voy - ez moi la malap - pri - se.

s

First system of the musical score, showing the vocal line and piano accompaniment. The key signature is G major (one sharp). The piano part features a sixteenth-note pattern in the right hand and a steady accompaniment in the left hand.

Second system of the musical score, including lyrics and performance instructions. The tempo marking is *Un poco meno mosso, molto poco*. A fermata is placed over the first measure of the piano accompaniment, with the number 18 written below it. The lyrics are:

La non vuol es-ser più mi-a, la non
 El-le veut n'è-tre plus mien-ne, el-le

Third system of the musical score, including lyrics. The lyrics are:

vuol che più la se-gua, la m'ha rot-to pa-ee tre-gua con gran
 veut que l'on me chas-se, el-le a tué ma paix si cal-me par l'in-

Fourth system of the musical score, including lyrics and dynamic markings. The lyrics are:

scor-no e vil-la - ni - a.
 ju-re et l'in-fà - mi - e.

The piano part includes dynamic markings *f* and *rall.* (rallentando). The system concludes with a fermata over the final measure of the piano accompaniment.

Alquanto *più ritenuto* La non vuo - le es - ser più mi - a, io mi
 El - le ju - re n'è - tre plus mien - nè, et j'é -

The first system of the musical score features a vocal line in G major with a key signature of one sharp (F#) and a common time signature (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. A fermata is placed over the final note of the first phrase. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. Dynamics include *sf* and *mp*. The system concludes with a fermata over the final note.

tro - vo in tan - to affan - no che d'a - ver sem - pre il ma - lan - no
 prou - ve tant d'an - gois - se qu'a souf - frir tou - jours mal - chan - ce

The second system continues the vocal line with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and a steady bass line. The system ends with a fermata over the final note.

io mi cre - doin vi - ta mi - a.
 je me crois voué pour la vi - e. **Tempo I.**

The third system marks a change in tempo with the instruction **Tempo I.** The vocal line is simpler, consisting of quarter notes. The piano accompaniment features a more active right hand with eighth notes and a bass line with chords. Dynamics include *f*.

19

The fourth system is a piano solo starting at measure 19. It features a right hand with a melodic line and a left hand with a bass line. The system concludes with a fermata over the final note.

La non vuo-le es-ser più
 El-le ju-re n'ê-tre plus

mi - a, ma un con - for - to sol m'e da - to che fe -
 mien - ne, un es - poir pour - tant me res - te que fi -

- del sa - rò chia - ma - to, sa-rai tu spie - ta-ta e ri - a.
 - dè - le tous m'ap - pel - lent, qu'on te nomme l'in - hu - mai - ne.

I parrucconi di nuovo protestano e più forte gridano: Basta! Basta! Assassino! I fanciulli invece, sempre applaudono e approvano gridando: Bravo! Bravissimo!

Les vieilles perruques protestent de nouveau et crient plus fort: Fi donc! Fi donc! Parricide! Les enfants, au contraire, applaudissent toujours et approuvent en criant: Bravo! Bravissimo!

(NERONE.)
(NÉRON)

I FANCIULLI
LES ENFANTS

f *3* *3* *3* *3* *3* *3* *3* *3* *3*

Bra-vo! Bravis-si-mo! Bravo! Bravis-si-mo! Bra-vo! Bra-vis-si-mo! Bra-vo! Bravis-si-mo!
Bra-vo! Bravis-si-mo! Bra-vo! Bravis-si-mo! Bra-vo! Bra-vis-si-mo! Bra-vo! Bravis-si-mo!

f *3* *3* *3* *3* *3* *3* *3* *3* *3*

Bravo! Bra-vis-si-mo! Bravo! Bra-vis-si-mo! Bra-vo! Bra-vis-si-mo! Bravo! Bra-
Bra-vo! Bra-vis-si-mo! Bravo! Bra-vis-si-mo! Bravo! Bra-vis-si-mo! Bravo! Bra-

BATTONO le MANI a tempo

BASSI e BARITONI *f*

Ba - sta! Ba - sta! Ba - sta!
Fi - donc! Fi - donc! Fi - donc!

BASSI e BARITONI *f*

Ba - sta! Ba - sta!
Fi - - - - - Fi - - - - -
Fi - - - - - Fi - - - - -
Fi - - - - - Fi - - - - -

Più mosso.

20

f *3* *3* *3* *3* *3* *3* *3* *3* *3*

Bra - vo! Bra - vis - si - mo! Bra - vo! Bra - vis - si - mo! Bra - vo! Bra - vis - si - mo!
 Bra - vo! Bra - vis - si - mo! Bra - vo! Bra - vis - si - mo! Bra - vo! Bra - vis - si - mo!

- vis - si - mo! Bra - vo! Bra - vis - si - mo! Bra - vo! Bra - vis - si - mo!
 - vis - si - mo! Bra - vo! Bra - vis - si - mo! Bra - vo! Bra - vis - si - mo!

Ba - sta! As - sas - si - no! As - sas - si - no!
 Fi donc! Par - ri - ci - de! Par - ri - ci - de!

Ba - sta! Ba - sta! As - sas - si - no! As - sas - si - no!
 Fi donc! Fi donc! Par - ri - ci - de! Par - ri - ci - de!

NERONE.
NÉRON.

(rivolgendosi al servo)
(se retournant vers le domestique)

(parlato) 3

Meno mosso.

Vo-glio ve - der Roma in fiamme,
Et je veux voir Rome en flammes.

Ritenu

ff

sf mf

portato Il servo parte.
Le domestique sort.

s'in-cen-di l'Ur-be
qu'on brû-le-la vil-le!

21

Alquanto mosso.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in three staves (treble, middle, and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The tempo is marked 'Alquanto mosso'. There are dynamic markings of 'f' (forte) and 's' (sforzando) throughout the piece.

All' orizzonte si vedono i bagliori delle fiamme che a poco a poco crescono e si estendono su tutta la città.
A l'horizon on aperçoit les lueurs des flammes qui peu à peu grandissent et s'étendent sur toute la ville.

This system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in three staves (treble, middle, and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The tempo is marked 'Alquanto mosso'. There are dynamic markings of 'f' (forte) and 's' (sforzando) throughout the piece.

NERONE (ancora più esaltato e sempre accompagnandosi sulla cetra.)
NÉRON (encore plus exalté et s'accompagnant toujours de la lyre.)

Io non l'ho perché non l'ho quel che omai a -
Je ne l'ai car je ne l'ai ce qu'il faut à

Marcato, non troppo mosso.

This system contains the vocal line and piano accompaniment for the third part of the piece. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in three staves (treble, middle, and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Marcato, non troppo mosso'. There are dynamic markings of 'f' (forte) and 'mf' (mezzo-forte) throughout the piece.

-ver vo - ri-a; s'io l'a - ves-si l'a - ve - ri-a, ma l'a - vrò quan-
 ma puis - san-ce; je l'au - rais si le pos - sé-dais, je l'au - rai quand

-do l'a - vrò. Lun-go tem - po
 je l'au - rai. Longtemps cer - tes

22

son vi - vu - to a-spet - tan - do d'a - ver
 j'ai dû vi - vre dans l'at - ten - te d'une au -

be - ne, da chi sempre m'ha te - nu - to in spe - ran - za ancor mi
 bai - ne, dont m'a brû - lé l'e - spé - ran - ce qu'en ce - jour en - cor je

tie - ne; ma tai - be - ne mai non vie - ne,
 gar - de, mais ja - mais ne vient l'au - bai - ne,

ed in - cer - te ognor pro - mes - se vo pi - glian - do ad in - te - res - se
 les pro - mes - ses peu cer - tai - nes j'en veux pren - dre cent bons ga - ges

da chi di - ce: io tel da - rò.
à qui chan - te: je les tien - drai.

ms.

23
Mil - le vol - te di - co me - co: tu l'a - vrai, non ti cu - ra - re,
Mil - le fois me mur - mu - ré - je: tu l'au - ras pas d'in - quié - tu - de,

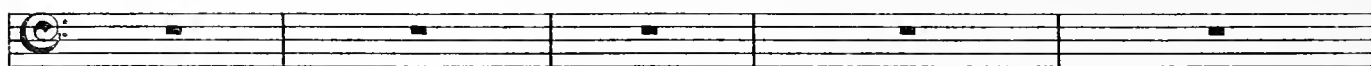
mf

poi ri - spon - do e di - co: cie - co! tem - po per - di in do - man - da - re:
puis m'ac - cu - se et dis: a - veu - gle! temps per - du cet - te de - man - de:

e co - si con tal va - ria - re in pen - sier mi strug - go e ro - do,
c'est ain - si qu'à tant at - ten - dre en sou - cis je me con - su - me,



e per me mai non v'è mo - do d'a - ver quel ch'a - ver si può.
 pour moi nul mo - yen n'ex - is - te d'a - voir ce qu'on peut a - voir.



24

f

Or - sù dun - que al - la buon'o - ra io l'a -
 Or donc, bra - vo, a la bonne heure je l'au -



-rò, ma non so il dì, che d'a - ver non veg-gioanco - ra
-rai, mais ne sais quel jour pour-tant rien ne vois-je en - co - re

se non ciance in - si - no a qui; ma si se ef -
que chi - mè - res jus-qu'i - ci; de

25
Un poco meno mosso.

fet - to a - ves - se il si che o - gni
fait j'a - vais le oui qu'en paie -

gior - no ho in pa - ga men - to, da - rei
- ment cha - que jour don - ne, j'ou - blie -

6

fi - ne al vec - chio in - ten - to, che so -
- rais en - fin vi - ma - ge de ma

spe - so è tra si e no.
tris - te et sotto il - lu - - si - on.

m.d.
m.s.

Ancora più ritenuto

le pur pen - so, e non ri - e - sce,
 Mais j'es - père et point n'ap - pro - che

mf *ff*

l'im - por - tu - no mio pen - sie - ro; il de - sir
 l'im - por - tu - ne ré - ve - ri - e, le dé - sir

tan - to più cre - sce quan - to men d'a - ver - lo spe - ro
 croît plus en - co - re quand me fuit l'es - poir de vain - cre

3 7

tal che son dal do - lor fie - ro a - spet - tan - do
 sou - dain par ma dou - leur plus fort, quoi - que ter - ras -

8

26

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern, both starting on measure 26. The piano part includes various articulation marks like accents and slurs.

vin - to e stan - co e di fe - de pur non man - co
 - sé je souf - fre, pleinde foi je veux de - meu - rer,

Detailed description: This system contains measures 4 through 6. The vocal line continues with the same treble clef and key signature. The piano accompaniment maintains the eighth-note rhythmic pattern. Measure 5 has a fermata over the vocal line. The piano part continues with consistent articulation.

fin - ché vi - vo io sa -
 tant qu'en vi - e je se -

3

rall^o

Detailed description: This system contains measures 7 through 9. The vocal line concludes with a triplet of eighth notes in the first measure. The piano accompaniment ends with a *rall^o* marking. The piano part includes various articulation marks like accents and slurs.

Dà un calcio al cadavere di Agrippina che ruzzola fuori dalla scena.
Il donne un coup de pied au cadavre d'Agrippine qui roule hors de la scène.

-rò.
-rai.

movendo

I parrucconi indignati s'alzano, urlano e minacciano Nerone con i pugni stretti e i bastoni alzati. Alcune dame cadono svenute. Grande confusione. I fanciulli sono al colmo dell'entusiasmo, applaudono freneticamente e gridano: Bravo Nerone! Bravo Nerone!
Les vieilles perruques indignées se lèvent, hurlent et menacent Néron de leurs poings serrés et de leurs bâtons brandis. Quelques dames tombent évanouies. Grand désordre. Les enfants sont au comble de l'enthousiasme. Ils applaudissent frénétiquement et crient: Bravo Néron! Bravo Néron!

I FANCIULLI
LES ENFANTS

ff 3 Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne!

BASSI e BARITONI

ff 3 Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne!

BASSI e BARITONI

ff 3

Molto più mosso

ff m.d.

Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne! Bra-vo Ne-ro - ne!

- ro - ne! Bra-vo Ne - ro - ne! Bra-vo Ne - ro - ne! Bra-vo Ne - ro - ne! Bra-vo Ne -

The first system consists of two vocal staves and two piano accompaniment staves. The vocal lines feature a rhythmic pattern of eighth notes with triplets indicated by a '3' over the notes. The piano accompaniment includes chords and arpeggiated figures.

m. d.

m. d.

m. d. 3 3

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet in the bass line. Dynamics include *m. d.* (mezzo-forte) and *m. d.* 3.

- ro - ne!

28

ff

The third system shows the vocal line concluding with '- ro - ne!'. The piano accompaniment features a grand staff with a **28** marking and a *ff* (fortissimo) dynamic. The piano part includes complex chordal textures and arpeggiated patterns.

A un tratto i tre palcoscenici spariscono avvolti nell' oscurità, senza però che si chiuda nessuno dei velari.

Tout à coup les trois scènes disparaissent enveloppées par l'obscurité, sans que toute-fois se ferme aucun des rideaux.

The first system of music consists of two vocal staves at the top and a piano accompaniment below. The vocal staves contain melodic lines with various ornaments and slurs. The piano accompaniment features a complex rhythmic pattern with many beamed notes. Dynamic markings include *precipitando* and *rall.* (rallentando). There are also some performance instructions like *pp* (pianissimo) and *ff* (fortissimo) visible in the lower parts of the system.

- Calmo

The second system of music continues the vocal and piano parts. It is marked *Calmo* (calm). The piano accompaniment features a more regular, flowing pattern. Dynamic markings include *pp* (pianissimo) and *p* (piano). The system concludes with a double bar line and a repeat sign.

Dopo una breve pausa si avvanza verso la ribalta (quella davanti ai tre teatri) una figura d'uomo, completamente bianca, che spicca sulla tela di fondo tutta nera che si sarà abbassata per nascondere i tre palcoscenici, senza chiudere il secondo velario. E' Orfeo, vestito da pagliaccio con un liuto ad armacollo.

Après une courte pause s'avance vers la rampe (celle qui se trouve devant les trois théâtres) une figure d'homme, complètement blanche, jaillissant sur la toile toute noire du fond, laquelle se sera abaissée pour cacher les trois scènes, sans fermer le second rideau. C'est Orphée habillé en paillasse avec un luth en bandoulière.

The third system of music continues the vocal and piano parts. It features a similar melodic and harmonic structure to the previous systems, with complex rhythmic patterns in the piano accompaniment. The system concludes with a double bar line and a repeat sign.

ORFEO. (rivolgendosi al pubblico settecentesco, sempre immobile.)

ORPHÉE. (se tournant vers le public du XVIII^e siècle, toujours immobile.)

(declamato)

29 Sia glo-ria al vo-stro se-co-lo!
Gloire à ce siè-cle gé-né-reux!
Largo, solenne.

p

Ho am-mi-ra-to la vo-stra im-pas-si-bi-li-tà! Non vi sie-te tur-
Chez vous j'ai-mais tou-jours l'im-pas-si-bi-li-té! Point ne vous in-quié-

-ba-ti, nè per le ar-ti mal-va-ge del ti-ran-no, nè per le pro-
-tà-tes ni pour les arts si sau-va-ges d'un vil ty-ran, ni pour les gri-

-te-ste dei par-ruc-co-ni, nè per la gaz-zar-ra dell' in-ge-nua ra-gaz-za-glia.
-efs des vieil-les per-ru-ques, ni pour le ta-pa-ge de la can-di-de mar-mail-le

Sia glòria al vo - stro se - co - lo!
Gloire à ce siè - cle gé - né - reux!

Voi for - se mi cre -
Peut - é - tre vous me

mf *p*

- de - te un fan - toc - cio co - me Ne - ro - ne. Vin - gan - na - te.
cro - yez fan - to - che tout com - me Né - ron. Vous vous trom - pez.

(enfatico) *(parlato)*

Io sono Or - fe - o!
Je suis Or - phé - e!

ri - dot - to in que - sto sta - to dall' av - ver - sa for -
ré - duit en cet é - tat par une ad - ver - se for -

mf Molto ritenuto *p* (Come prima)

30

- tu - na.
- tu - ne.

Co - me col mio canto ho già po - tu - to ammansa - re le
Comme a - vec mon chant j'ai dé - jà pu a - pai - ser tant de

p

fie - re, com-muo - ve - re Cer-ber-o, Plu-to - ne, co - si spe - ro com -
 fau - ves, sai - sir d'é - moi Cer-bè - re, Plu-ton, ain - si veu - je é - mou -

- muo - ve - re pur voi e ri - scuote - re il vo - stro applau - so sin - ce - ro.
 voir vos no - bles cœurs et ga - gner vos fé - li - ci - ta - tions sin - cè - res.

(esagerato)

So quanto sia te - ne - ro il vostro cuore.
 Je - sais quel cœur tendre est tou - jours le vô - tre.

Più mosso, ma non molto. *rall?*

rall? *p* *mp*

ORFEO (accompagnandosi col liuto canta:)

ORPHEÉ (s'accompagnant du luth, chante:)

U - sci - te o
 Sor - tex gé -

31 Calmo. *pp*

ge - mi - ti, ac - cen - ti que - ru - li, la -
- mis - se - ments, ac - cents pal - pi - tants, ó

- men - ti fle - bi - li, fuor de le vi - sce - re
tour - ments dé - chi - rants du fond de mes en - trail -

- - - les 32 cor - re - te, o la - gri - me, fon - ta - ne
Ac - cou - rez, ó mes pleurs, fon - tai - nes

tor - bi - de e'n piog - gia te - pi - da per glioc - chi lan - gui -
trou - bles - tièd a - ver - se par mes yeux tout lan - gou - reux, ver -

- di stil - la - te là - ni - ma.
 - sez mon à - me goutte à gout - - - te.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "- di stil - la - te là - ni - ma." and "- sez mon à - me goutte à gout - - - te." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, including several triplet markings.

33
 Por - ta - teo Ze - fi - ri il me - sto an -
 Por - tez, zé - phirs, la triste an - nonce

pp *p*

The second system of music starts at measure 33. It features a vocal line and a piano accompaniment. The lyrics are: "Por - ta - teo Ze - fi - ri il me - sto an -" and "Por - tez, zé - phirs, la triste an - nonce". The piano accompaniment is in a grand staff with a key signature of one sharp. It includes dynamic markings *pp* (pianissimo) and *p* (piano). The accompaniment consists of a steady eighth-note pattern in the bass and a more complex melodic line in the treble.

- nun zio per tut - ta Arca - - - dia, e que - sto
 a tra - vers l'Ar - ca - di - - - e et que mon -

The third system of music continues the piano accompaniment from the previous systems. It features a grand staff with a key signature of one sharp. The accompaniment consists of a steady eighth-note pattern in the bass and a more complex melodic line in the treble, maintaining the same rhythmic and harmonic structure as the previous systems.

spi - ri - to tra' vo - stri si - bi - li con - fu - so va - da - ne.
 à - me dans vos sif - fle - ments im - pé - tu - eux ex - pire en - fin.

34 Pren - de - te o
 Ac - cep - tes,

mf *p*

ca - la - mi, dol - ci re - li - que del miobel - l'I - do - lo quel
 ô ro - seaux, dou - ces re - li - ques de mon I - do - le au - gus - te

giu-sto de-bi-to che pa-gar li-ce-mi. So-spi-ri, e fre-mi-ti, ch'o
 cet-te det-te-là que je veux ac-quit-ter. Sou-pirs, ru-gis-sements qui

Un poco ritenuto

rall. - - - - -

p

mf *pp*

-gnor de' man-ti-ci del pet-to e-sa-la-no, d'au-ret-ta mu-
 tou-jours souf-flant comme un feu dans mes pou-mons, de leur mu-si-

- si - ca gon-fi-nogliorga-ni de la mia fi - - stu - la.
 que pu - re gon-flent le cœur de mon su - a - ve cha - - lu - meau,

35

Si che in me - - mo - ria del ca - - so
qu'en sou - - ve - - nir du des - tin tra - -

tra - gi - co al no - - stro pian - ge - re con rau - co
gigue à tant de tris - - tes lar - mes d'un bruit rau - - que

stre-pi-to sem-pre ri-so ni-no. Fo-re-ste ta-ci-te,
tou-jours, à ja-mais ils trem blent tous. Grandsbois si-len-ci-eux,
Grave.

(pauroso)

pp

mu-ti si-len-zi, orro-ri i-no-spi-ti spe-lon-che orri-bi-li,
cal-mes mu-ets, hor-reurs ef-froy-a-bles. goub-fre de dé-ses-poir,

portato

pro - fon - di ba - ra - tri di fe - re e - stra - nie.
 re - çai - res sans clar - té de lions fé - ro - ces.

(dolce)
 Er - bet - te flo - ri - de, au - ret - te
 Her - bette au vif é - clat, bri - sette - aux

Un poco più mosso.

pla - ci - de, fio - ret - ti te - ne - ri.
 ai - les d'or, fleu - rette aux yeux de miel.

rall.

36 *Molto calmo.*

pp

Lim - pi - di ri - vo - li, fer - ti - li pa - sco - li,
Clairs et doux ruis - se - lets, près pour les a - gne - lets,

fras - si - nie pla - ta - ni, ro - ve - rie sa - li - ci,
fré - nes, pla - ta - nes fiers, ché - nes et sau - les verts,

e - de - re e pam - pi - ni, Sa - ti - rie Dri - di.
lier - res et pam - pres noirs, Fau - nes, Dri - a - des.

Ra - mu - scel - li tre mu - li, au - gel - let - ti
Pe - tits ru - meaux fré - mis - sants ja - seurs ten - dres

Alquanto più mosso.

gar - - ru - li
oi - - se - lets
8a

37

rall. - Lento, tetro.

p mp p

A poco a poco tutti sono rapiti dal sonno e s'addormentano. Si vedono, le une dopo le altre, chinarsi tutte le teste. Soltanto la regina non dorme ed ascolta estasiata il canto di Orfeo.

Peu à peu tous sont entraînés par le sommeil et s'endorment. On voit, les unes après les autres, s'incliner toutes les têtes. Seule la reine ne dort pas et écoute, extasiée, le chant d'Orphée.

(molto commosso)

Ru - pi con - ca - ve, se - cre - ta - rie so - li - ta - rie del mio
Roche au cœur mu - et, so - li - taire et dur my - stè - re de, ma

mi se - ro infor - tu - nio, poi che vo - gli - no stel - le per - fi - de,
tris - te des - ti - né - e, puisque hé - las les é - toi - les per - fi - des

p mp

che in per - pe - tuo re - sti ve - do - vo d'ò - gni giu - bi - lo
 veu - lent qu'à ja - mais je dé - lais - se toute i - vres sea - lors

38

sia - te (pre - go - vi) te - sti - mo - ni dell' e - se - que
 so - yez - moi (par grâce) vrai - ment té - moins des ob - sè - ques

ch'og - gi ce - le - bro non al tu - mu - lo del suo ce - ne - re, ma del po - ve - ro Dio di
 que je mène i - ci non au sé - pul - cre de ses cen - dres, mais bien du pau - vre Dieu de Mé -

Me - na - lo, ch'è ca - da - ve - re mi - se - ra - - bi - le,
 na - le hé - las, tris - te ca - dav - re mi - sé - ra - - ble,

e so - sten - ta - si per mi - ra - co - lo, e in que -
 qui se gar - de sauf par mi - ra - cle pur, et de -

- st'ul - ti - mo gra - ve e - si - lio bra - ma ch' A - tro - po a la li - nea del suo
 - man de en ce dur et der - nier e - xil qu' A - tro - pos au ter - me de ses

39 - *diminuendo* -

vi - ve - re, che dee scor - re - re tut - ti i se - co - li ponga ter - mi - ne.
 jours ter - restres par - cou - re le cours des si è - cles morts tout est ter - mi - né.

Alla fine la regina si' alza, tende le braccia a Orfeo, che con un salto la raggiunge. Si baciano e partono dalla porta di destra.
 A la fin la reine se lève, tend les bras à Orphée, qui d'un saut la rejoint. Ils s'embrassent et partent par la porte de droite.

Tutti dormono e russano. Quasi tutte le candele si sono spente.
 Tous dorment et ronflent. Presque toutes les bougies sont éteintes.

(Si chiude il primo velario.)
 (Le premier rideau se ferme.)

Un poco movendo - 40 *pp* *Molto lento*

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