

Tosca

Primo Atto

LA CHIESA DI SANT'ANDREA DELLA VALLE

G. Puccini

1

A destra la Cappella Attavanti. A sinistra un impalcato: su di esso un gran quadro coperto da tela.
Attrezzi vari da pittore. Un panier.

Vivacissimo con violenza

1 **Andante molto sostenuto** a 2

Fl. *ff*

Ob. *fff* *ff* *tutta forza* *ff*

C. I. *fff* *ff*

Cl. *In Sib* *fff* *tutta forza* *ff*

Cl. Bs. Sib *fff* *ff*

Fag. *fff* *ff*

Cor. *in Fa* *ff* *fff* *tutta forza* *ff*

Cor. *in Fa* *ff* *fff* *tutta forza* *ff*

Tr. Fa *in Fa II.* *fff* *fff* *ff*

Tbn. *f* *tutta forza* *f*

Tp. *ff* *ff*

Perc. *G.C. sola* *ff* *Piatti* *ff*

Ar.

V. I. *fff* *ff*

V. II. *fff* *ff*

Vle. *fff* *tutta forza* *ff*

Vc. *uniti* *ff* *tutta forza* *ff*

Cb. *div.* *ff* *ff*

Fl. a 2

Ob.

C. I.

Cl. a 2

Cl. Bs. Sib

Fag.

Fag.

Cor.

Cor.

Tr. Fa

Tr. Fa

Tbn.

Tbn.

V. I.

V. II.

Vle.

Vc.

Cb.

I.

3

3

1

Fl. *p dim.* *rall.*

Ob. *p dim.*

C. I.

Cl. *p dim.*

Cl. Bs. Sib

Fag. *p dim.* a 2 I.

Cor.

Ang. (Vestito da prigioniero, lacerato, sfatto, tremante dalla paura, entra ansante, quasi correndo, dalla porta laterale)

V. I

V. II

Vle *p*

Vc.

Cb.

*sostenendo e stentando***Quasi lento, col canto**

Cl. *ppp*

Fag. *ppp*

Ang. (dà una rapida occhiata intorno) *ad libitum*
Ah, Fi - nal - men - tel... Nel ter - ror mio stol - to ve - dea cef - fi di bir - ro_in o - gni

Vle *ppp*

Vivace come prima

2

a 2

col canto

a tempo

Fl. *ff* *p*

Ob. *ff* *p*

C. I. *ff*

Cl. *ff* *p*

Cl. Bs. Sib *ff*

Fag. *f* *p* I.

Cor. *ff*

Cor. *ff*

Tr. Fa *fff*

Tbn. *f*

Tp. *ff* 3

(ha un moto di spavento, poi torna a guardare attentamente intorno a sè con più calma e riconoscere il luogo. Dà un sospiro di sollievo vedendo la colonna colla pila dell'acqua sante e la Madonna) *ad libitum*

Ang. vol - to. La pi - la... la co - lon - na...

V. I *ff* *Colla parte*

V. II *ff* *p dolce*

Vle *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f*

Fag. *col canto*

Ang. "A piè del - la Ma - don - na" mi scris - se mia so -

V. I *dolce* *p* *rall. -----*

V. II

V.le

Vc.

3 *a tempo*

Fl. *p*

Ob. *p*

C. I. *p*

Cl. *p*

Fag. *p*

Cor. *p*

Ang. (si avvicina alla colonna, cerca la chiave ai piedi della Madonna)
rel - la...

V. I *dolce* *p* *p* *uniti*

V. II *p* *tutte*

V.le *1^a Sola -----* *p*

Vc. *p*

rall. 4 I. *a tempo*

Ob. *p accentato* *f*

C. I.

Cl. *a 2* *p* *f*

Fag. *p accentato* *f*

Ang. (non trova; agitatissimo cerca di nuovo) (fa un atto di scoraggiamento)

V. I. *f*

V. II. *f*

V.le *f* *p lamentoso* *f*

Vc. *f* *pizz.*

Cb. *pizz.*

I.

Ob. *pp*

C. I. *ben cantando*

Cl. *pp*

Fag. *I.* *mf cresc.*

Ang. (riprende a cercare)

V. I. *pp* *ben cantando* *cresc.* *cresc. sempre*

V. II. *f* *pp* *cresc.* *cresc. sempre*

V.le *pp* *arco* *cresc.* *cresc. sempre*

Vc. *cresc. sempre*

Cb. *cresc. sempre*

Fl.

Ob. I. a 2

C. I.

Cl.

Cl. Bs. Sib

Fag.

Cor. I.

Tr. Fa II.

Perc. G. Cassa

Ang. (finalmente, con un soffocato grido di gioia, trova la chiave) (rapidamente additando la Cappella Attavanti)

V. I. più cresc. ancora robusto

V. II. più cresc. ancora robusto

Vle. robusto

Vc. robusto

Cb. robusto arco

Ec-co la chia-ve... ed ec-co la cap-

a tempo

5

Fl. *f* *p*

Ob. *ff* *p*

C. I. *ff*

Cl. *ff* *p*

Cl. Bs. Sib *ff*

Fag. *a 2* *ff* *p*

Cor. *ff*

Tr. Fa *ff*

Tbn. *ff*

Tp. *ff* 3

(preso da nuovo timore d'esser spiato, si guarda d'attorno, poi si dirige alla Cappella, con gran precauzione introduce la chiave nella serratura, apre la cancellata e scompare, dopo aver rinchiuso il cancello)

pel - la!...

V. I. *ff* *p*

V. II. *ff* *p*

V.le *ff* *p*

Vc. *ff* *p* 3

Cb. *ff* *p*

rall.

I.

Ob. *p*

C. I. *p*

Cl. *p* I.

Fag. *p* I.

Cb. *p*

Molto meno

I. Tempo

Fl. *p*

Ob. *p*

Cl. *p*

V. I (Assoluto silenzio sulla scena) *p* *cresc. e string.* *sforando*

V. II *p*

Vle *p*

Vc. *espress.*

Cb. *pizz.* *p*

Allegretto grazioso

Fl. *a 2*

Ob.

Cl.

Fag. *I.* *mf*

Ar. *f* *lasciar vibrare*

Sag. (appare dal fondo: va a destra a sinistra, accudendo al governo della chiesa: avrà in mano un mazzo di pennelli)

V. I *p* *pp* *sforando*

V. II *pizz.* *p*

Vle *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Musical score for the first system of instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Strings (Ar., V. I., V. II., Vle., Vc., Cb.).

Flute (Fl.): First Flute (I.), Second Flute (Fl.), Flute *Ottavino*. Dynamics include *mf* and *f*.

Oboe (Ob.): First Oboe (I.). Dynamics include *p legato*.

Clarinet (Cl.): First Clarinet (I.). Dynamics include *p legato*.

Bassoon (Fag.): First Bassoon (I.). Dynamics include *mf* and *f*.

Strings (Ar.): Arched strings (Ar.). Dynamics include *f*.

Violins (V. I., V. II.): Violin I (V. I.), Violin II (V. II.). Dynamics include *legato*, *sforando*, *p arco*, *p legato*, *pizz.*, and *div.*

Viola (Vle.): Viola (Vle.). Dynamics include *p arco*, *p legato*, and *pizz.*

Violoncello (Vc.): Violoncello (Vc.). Dynamics include *p arco*, *p legato*, and *pizz.*

Contrabass (Cb.): Contrabass (Cb.). Dynamics include *p arco*, *p legato*, and *pizz.*

Musical score for the second system of instruments, starting with a double bar line and a rehearsal mark [7].

Flute (Fl.): First Flute (I.). Dynamics include *mf*.

Oboe (Ob.): Oboe (Ob.).

Clarinet (Cl.): First Clarinet (I.).

Clarinet Bassoon (Cl. Bs. Sib.): Clarinet Bassoon (Cl. Bs. Sib.). Dynamics include *mf*.

Bassoon (Fag.): First Bassoon (I.). Dynamics include *mf*.

Arched strings (Ar.): Arched strings (Ar.).

Violins (V. I., V. II.): Violin I (V. I.), Violin II (V. II.). Dynamics include *f*, *uniti*, *p*, *cresc.*, and *f*.

Viola (Vle.): Viola (Vle.). Dynamics include *f*, *p*, and *f*.

Violoncello (Vc.): Violoncello (Vc.). Dynamics include *f*, *p*, and *f*.

Contrabass (Cb.): Contrabass (Cb.). Dynamics include *f*.

8

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

Cl. Sib. I. *p*

Cor. I. *p*

V. I. *p* arco

V. II. *p* arco

V.le. *p*

Vc. *p* arco

Detailed description: This system contains measures 1 through 5. The Flute I part begins with a melodic line starting on a whole note G4. The Oboe I part has a melodic line starting on a whole note G4. The Clarinet I and Bass Clarinet parts have a similar melodic line. The Cor Anglais part has a whole note G4. The Violin I part has a melodic line starting on a whole note G4. The Violin II part has a melodic line starting on a whole note G4. The Viola part has a melodic line starting on a whole note G4. The Violoncello part has a melodic line starting on a whole note G4. The Violone part has a melodic line starting on a whole note G4. Dynamics are marked *p* for most parts. Performance instructions include *arco* for strings and *pizz.* for woodwinds.

Fl. I. *p*

Ob. I. *p*

Ob. II. *p*

C. I. *p*

Cl. I. *p*

Fag. I. *p*

Cor. I. *p*

V. I. *p* arco

V. II. *p* arco

V.le. *p*

Vc. *p*

Cb. *p*

scherezoso

p legato

Detailed description: This system contains measures 6 through 10. The Flute I part has a melodic line starting on a whole note G4. The Oboe I and II parts have melodic lines starting on a whole note G4. The Clarinet I part has a melodic line starting on a whole note G4. The Bassoon I part has a melodic line starting on a whole note G4. The Cor Anglais part has a whole note G4. The Violin I part has a melodic line starting on a whole note G4. The Violin II part has a melodic line starting on a whole note G4. The Viola part has a melodic line starting on a whole note G4. The Violoncello part has a melodic line starting on a whole note G4. The Violone part has a melodic line starting on a whole note G4. The Contrabass part has a melodic line starting on a whole note G4. Dynamics are marked *p* for most parts. Performance instructions include *arco* for strings, *pizz.* for woodwinds, and *scherezoso* and *p legato* for the strings.