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# CINQ-MARS

OPERA

IN QUATTRO ATTI

di

PAUL POIRSON & LOUIS GALLET

Musica di

# CHARLES GOUNOD

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PARTIZIONE ITALIANA E TEDESCA

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*Prezzo netto : 20 Franchi*

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PARIGI

LÉON GRUS, EDITORE DI MUSICA

31, BOULEVARD BONNE-NOUVELLE 31

*Tutti dritti riservati.*

TEATRO DELL' OPERA-COMICA

# CINQ-MARS

OPERA

IN QUATTRO ATTI E CINQUE QUADRI

di



PAUL POIRSON E LOUIS GALLET

Musica di

## CHARLES GOUNOD

RIDUZIONE PER PIANO FORTE E CANTO, PER BAZILLE

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(Proprietà per tutti i paesi)

*Dritti di traduzione e di rappresentazione riservati*



*Ai miei Collaboratori ed Amici*

*PAUL POIRSON E LOUIS GALLET*

*CHARLES GOUNOD.*

## PERSONAGGI

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

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## PERSONAGGI DELLA DANZA

Un pastore che canta (Soprano) . . . . .	M <sup>mes</sup> P. LÉVY.
Un pastore che danza . . . . .	DOREL.
Una pastorella . . . . .	LAURENÇON.

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## ARTISTI DEL BALLABILE

M<sup>mes</sup> BLANDINI, CORALLI, LAFONT, STELINO, DARDIGNAC,  
ANCK.

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

*Ultimi anni del regno di Luigi XIII.*

CINQ - MARS

# CINQ - MARS

Opera in quattro atti.

Musica di

## CHARLES GOUNOD.

### INTRODUZIONE.

Adagio molto.



PIANO.

*f* *dim.* *pp*

Ped.

⊕ Ped.

*ff* *p*

Ped. ⊕

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

Ped. ⊕

*ff* *p* *pp*

Ped.

Andante.

The first system of music consists of three measures. The treble clef part begins with a whole rest, followed by a series of chords and melodic lines. The bass clef part provides a steady accompaniment. Dynamic markings include *ff* (fortissimo) at the start and *pp* (pianissimo) in the second measure.

The second system contains three measures. The treble clef part features a prominent melodic line with slurs and ties. The bass clef part continues with a consistent accompaniment pattern.

The third system consists of three measures. The treble clef part has a melodic line with a *pp* (pianissimo) dynamic marking. The bass clef part maintains the accompaniment.

The fourth system contains three measures. The treble clef part has a melodic line with a *pp* (pianissimo) dynamic marking. The bass clef part includes a *Ped.* (pedal) marking with a circled cross symbol.

The fifth system consists of three measures. The treble clef part has a melodic line with a *pp* (pianissimo) dynamic marking. The bass clef part includes *Ped.* (pedal) markings with circled cross symbols.

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

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

Third system of the piano score. The right hand has a more complex melodic texture with some sixteenth-note passages. The left hand accompaniment is steady. Pedal markings are present.

Fourth system of the piano score, starting with the tempo marking *Adagio.* The right hand has a melodic line with some rests. The left hand accompaniment is simple. Dynamic markings of *pp* and *p* are present. Pedal markings are present.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is simple. A dynamic marking of *p* is present. Pedal markings are present.



N° 1.  
CORO E SCENA.

Allegretto.

MARIA.

CINQ-MARS.

TENORI.

BASSI.

PIANO.

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

*f*

*dim.*

*p*

Ped. ⊕ Ped.

*cresc.*

Ped. ⊕ Ped. ⊕ Ped. ⊕

Tenori. *p*  
 S'apre a te La re\_gal ma

Bassi. *p*  
 S'apre a te La re\_gal ma

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

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

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

*pp*

Il cardi\_nal sovra\_nsol  
 re. Il suo po\_ter non ha l'e - gua - le

Sen\_za di lui ca\_drebbe il re O\_là!  
 Il car\_dinal ci fia fa - ta\_le O\_là! o\_là!  
 cre - scen - do.

*f* *f*

## CINQ-MARS

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

Soffrir non so l'in - giu - ria!

Soffrir non so l'in - giu - ria!

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

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

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

re Si

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

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

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

-ri-re! A.

Par-tir quan-do dei tu?

Par-tir quan-do dei tu?

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

MARIA.                      CINQ-MARS.

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

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

Ténori. *p*

Quelche dis - si te - stè, mi puoi cre - dere, è - ver, Quelche dis - si te

Bassi. *p*

Quelche dis - si te - stè, mi puoi cre - dere, è - ver, Quelche dis - si te

- stè, mi puoi cre\_dere, è ver. S'a\_pre a te La re gal ma\_

- stè, mi puoi cre\_dere, è ver. S'a\_pre a te La re gal ma\_

*dim.* *p*

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

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

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

Che un sol pa\_dro - ne Il cardinal

Che un sol pa\_dro - ne Er\_

3

*pp*  
Credia me! credia me! cred

*pp*  
\_ror! Il re Credia me! cred

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

*pp*  
me! cre\_dia me!

*pp*  
me! cre\_dia me!

The second system continues the musical score with three staves. The top vocal staff has the lyrics "me! cre\_dia me!" with a *pp* dynamic marking. The middle vocal staff has the lyrics "me! cre\_dia me!" with a *pp* dynamic marking. The piano accompaniment in the bottom staff continues with a similar texture, featuring a *pp* dynamic marking and several "Ped." (pedal) markings with a circled cross symbol (⊕) indicating where to use the sustain pedal.

The third system consists of two staves, both in grand staff notation. The piano accompaniment continues with a consistent texture of sixteenth-note chords and a steady bass line. There are four "Ped." markings with circled cross symbols (⊕) distributed across the system.

The fourth system also consists of two staves in grand staff notation. The piano accompaniment continues with the same complex texture. There are three "Ped." markings with circled cross symbols (⊕) in this system.



N° 2.  
DUETTO.

GINQ MARS.

De THOU.

Récit.

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

PIANO.

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

*p* *pp*

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

*p*

CINQ-MARS.

De THOU.

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

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

And<sup>te</sup> non troppo.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

De THOU. *con tenerezza*

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

Ped. ⊕ Ped. ⊕

CINQ-MARS.

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

Ped.    Ped.    Ped.

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

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

*cresc.*    *f*    *dim.*

DE THOU.      Adagio.

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

*p*

## CINQ-MARS.

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

*pp*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

## Moderato.

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

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

*p*

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

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

Qual è il de\_sti-no mi - o?

*f* *dim.* *p*

De THOU.

qual sor-te m'è ser - ba-ta? Che im\_por-ta! es\_sa non può no\_stral me di-su-

*f*

All.<sup>lo</sup> quasi mod.<sup>lo</sup>

- nir -

*p* *p*

CINQ MARS.

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

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

The first system of the musical score consists of two staves. The upper staff is a vocal line in a treble clef, with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "Serit.to nei fo\_gliè d'ùn vo - lu - me Di noi tut - ti l'avve -". The lower staff is a piano accompaniment in a grand staff (treble and bass clefs), featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

- nir \_\_\_\_\_ Lo schiu - di, il fo - glio appe - na

The second system of the musical score continues from the first. The vocal line has a long horizontal line under the word "nir" indicating a sustained note. The lyrics are "- nir \_\_\_\_\_ Lo schiu - di, il fo - glio appe - na". The piano accompaniment continues with similar melodic and harmonic patterns.

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

The third system of the musical score continues. The vocal line has a long horizontal line under "vol - - to,". The lyrics are "vol - - to, E uo - mo di cui si scorge il vol - -". The piano accompaniment continues with similar melodic and harmonic patterns.

- to Ap - pun - to quel \_\_\_\_\_ l'o\_pra fa -

The fourth system of the musical score continues. The vocal line has a long horizontal line under "quel \_\_\_\_\_". The lyrics are "- to Ap - pun - to quel \_\_\_\_\_ l'o\_pra fa -". The piano accompaniment continues with similar melodic and harmonic patterns.

DE THOC.

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

CINQ-MARS.

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

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

*spensierato*

trà Vi - ver o mo - rie! —

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

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

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Ogni vil - là - - - - - convien che que sia mor - - - - - ta". The piano accompaniment includes dynamic markings: a forte (*f*) marking in the first measure, a *dim.* (diminuendo) marking in the fourth measure, and a piano (*p*) marking in the fifth measure.

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

De THOU.

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

The third system of music features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are "Il le - vi - ta sela mò - - - - - Sacri - fi -". The piano accompaniment is characterized by a series of chords in the right hand and a steady bass line in the left hand.



## CINQ-MARS.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "-ca — te ai Dei) E la cal — ca si — len — te in guar — dar il lor". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic line in the left hand. The piano part includes dynamic markings such as *p* and *f*, and articulation marks like accents and slurs.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "vi — so, Lo vi — de già bril — lar dello splen — dor — dei". The piano accompaniment continues with similar melodic and harmonic patterns, including dynamic markings and articulation.

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "DE THOU.  
ciel! — Gra — vi, pronti al mar — tir, que due". The piano accompaniment continues with melodic and harmonic support, including dynamic markings and articulation.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "dier — si la man! — Il più gio vine al —". The piano accompaniment continues with melodic and harmonic support, including dynamic markings and articulation.

## CINQ-MARS.

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

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

*p*

Ped. Ped.

san - gue!

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

*cresc.*

Colpi - ti furo al - lor dalla stessa bi -

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

*f* *dim.* *p*

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

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

*ff* *pp*

Ped.  $\oplus$

All<sup>o</sup> risoluto non troppo presto.

E sia co - si — E sia co - si —

E sia - co - si —

*ff*

Vi - ver o mo - rir —

Vi - ver o mo - rir —

*dim*

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

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

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

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

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

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

*dim.*

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

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

*crise.*

*rit.* Adagio.  
\_det\_to bene \_det\_to pure nel sup\_plizio! E sia co - si! —

\_det\_to bene \_det\_to pure nel sup\_plizio! E sia co - si! —

*rit.*  
*p* *p*

P. GIUSEPPE.  
E sia co - si!

N° 5.  
**QUARTETTO E CORO.**

And<sup>te</sup> quasi Adagio.

MARIA. *f* Re - gio cin - - - *f*

CINQ-MARS. *f* Re - gio cin - - - *f*

DE THOU. *f* Re - gio cin - - - *f*

F. GUISEPPE. *f* Re - gio cin - - - *f*

1<sup>o</sup> TENORI. *f* Re - gio cin - - - *f*

2<sup>o</sup> TENORI. *f* Re - gio cin - - - *f*

BASSI. *f* Re - gio cin - - - *f*

And<sup>te</sup> quasi Adagio.

PIANO. *f*

Ped. *f* Ped. *f* Ped.

M. *(con terrore)*  
 -ger. Ser - to a me fia

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

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

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

*p*  
 -ger Ser - to Ecco ad essa è da - to

*p*  
 -ger Ser - to Ecco ad essa è da - to

*p*  
 -ger Ser - to Ecco ad essa è da - to

*p*  
*pp*

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

GM.  
Al mio piè ratto, ahimé! Un a -

de  
T.  
Al mio piè ratto, ahimé! Un a -

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

Ma per - chè di pallor s'è'l viso

Ma per - chè di pallor s'è'l viso

Ma per - chè di pallor s'è'l viso

pp

pp



M.  
 sembr<sup>o</sup> a\_per - - to Son pre - sa du ter -

CM.  
 - bisso ecco a\_per - - to! Di - spar - ve il so - gno

de  
T.  
 - bisso ecco a\_per - - to! Di - spar - ve il so - gno

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

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

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

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

Ped.



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

CM.  
d'or Al mio

de T.  
d'or Al tuo piè ratto ahimé!

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

- ror!

- ror!

- ror!

Ped. ♠ Ped. ♠

Detailed description: This is a page of a musical score, page 26. It features five vocal staves and a piano accompaniment. The vocal parts are labeled M. (Soprano), CM. (Contralto), de T. (Tenore), and P. (Basso). The lyrics are in Italian. The piano part includes a grand staff with treble and bass clefs, and includes pedal markings (Ped. ♠) at the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is arranged in a system with five vocal staves and a piano accompaniment at the bottom.

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

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

de T.  
Ahimé un a - bis - so Un a -

P.I.  
E perchè quel ter - ror? ———

*pp*  
Ma perchè di pal\_

*pp*  
Ma perchè di pal\_

*pp*  
Ma perchè di pal\_

Ped. ◆

Ped. ◆

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

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

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

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

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

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

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

Ped.  $\oplus$  Ped.  $\oplus$

M.  
- la mi può ten - tar!

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

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

P.l.  
vi - so pal - lor

E perchè quel ter - ror?

E perchè quel ter - ror?

E perchè quel ter - ror?

Ped. Ped.

*un poco animato*

Cin - ta del regal ser - to

Cin - ta del regal ser - to

Cin - ta del regal ser - to

Detailed description: This system contains the first three staves. The top staff is a vocal line in G major (one sharp) with a key signature of two flats (B-flat, E-flat). It features a triplet of eighth notes on the word 'ser' and a fermata over the final 'to'. The middle and bottom staves are piano accompaniment, mirroring the vocal line's melody and providing harmonic support with chords and moving lines.

Ped. 6

Ped. 6

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a triplet of eighth notes and a fermata. The left hand has a similar triplet and a fermata. Pedal markings 'Ped. 6' are present under both staves, indicating the use of the sustain pedal.

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

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

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


Detailed description: This system contains the second set of three staves. The top staff is a vocal line with a triplet of eighth notes on 'ser' and a fermata over 'l'o-'. The middle and bottom staves are piano accompaniment, following the vocal line's melody and providing harmonic support.

Ped. 6

Ped.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a triplet of eighth notes and a fermata. The left hand has a similar triplet and a fermata. Pedal markings 'Ped. 6' and 'Ped.' are present under both staves, indicating the use of the sustain pedal.

## CINQ-MARS.

*f*  
Ma


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

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

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

no, l'an - nunzio in

DE THOU.

Jia - van l'an - nunzio in

P. GIUSEPPE.

La marsi è lor ne - ga - to

## MARIA.

M. De - stin so - - - gnai mi -

C.M. gra - to Non sa - rà confer -

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

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

M. - glio - - - re, ahi -

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

de T. - ma - to No, più non dei spe -

P.I. Li do - - vrà se - pa -



M. *me!*

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

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

P.I. *rar* *U na man ri\_spet*

*f* *p*

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

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

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

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

M.  
dei mai più tor - nar \_\_\_\_\_

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

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


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

Soprani.  
Re - gina, a te ren

Tenori.  
Re - gina, a te ren

Bassi.  
Re - gina, a te ren

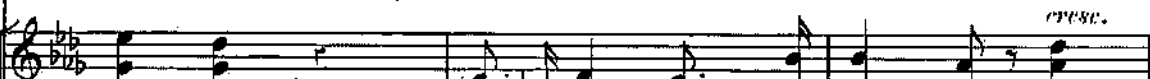
*dimin.*

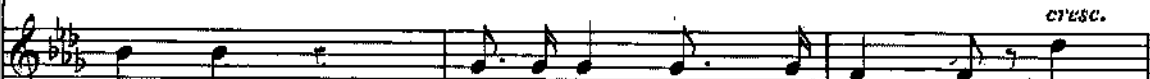
M.  *scet - tro d'or, regal ser - to, Nulla mi può tentar.*

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

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

PJ.  *- to Li do - vrà se - pa - rar*

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

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

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

 *cresc.*

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

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

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

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

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

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

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

*f*  
 Ped

*dim.*

M. *più ten - tar!*

*dim.*

CM. *\_rò sve lar!*

*dim.*

de T. *de i ce - lar!*

*dim.*

PJ. *se - pa - rar!*

*dim.*

*no - stri cor*

*dim.*

*no - stri cor*

*dim.*

*no stri cor*

*dim. p*

P. GIUSEPPE.

Andante.

*p*

In tua man\_ la\_ scia pur\_ Ch'io ri\_ metta il messag\_

CINQ-MARS.

parti\_ rò\_ \_gio Dei partir!\_ Vi

MARIA.

E voi pur, pa\_ dre mi\_ o!  
pro\_ tegga il Si\_ gnor!

## Moderato.

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

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

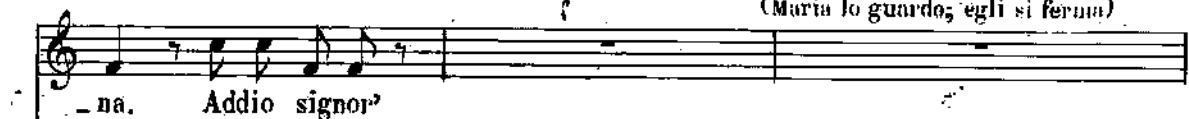


*-gi-na Il ciel m'is-pi-re-rà la ri-spos-ta vi-ci-*



(Maria lo guardo; egli si ferma)

*-na. Addio signor?*



## CINQ-MARS.

(Movimento verso Maria)

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



*f* *lungo*

(Gli dà la mano a baciare)

Adagio.

Musical score for the first system, featuring piano accompaniment. The tempo is *Adagio.* and the dynamics are marked *p* (piano). The score consists of two measures, each with a long melodic line in the right hand and a bass line in the left hand.

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

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

Musical score for the second system, including a vocal line and piano accompaniment. The vocal line is marked *CINQ-MARS* and the lyrics are "Per pietà, deh! vogliate or or qui ri-ve-nir!". The piano accompaniment is marked *pp* (pianissimo) and *p* (piano).

Musical score for the third system, featuring piano accompaniment. The score consists of two measures, each with a long melodic line in the right hand and a bass line in the left hand.

Musical score for the fourth system, featuring piano accompaniment. The score consists of two measures, each with a long melodic line in the right hand and a bass line in the left hand.



N° 4  
CORO.

Allegretto.

TENORI.

BASSI.

PIANO.

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

TENORI.

BASSI.

PIANO.

*p*  
Va pur, ch'è vien la se - ra, Va pur, bel pelle\_

*p*  
Va pur, ch'è vien la se - ra, Va pur, bel pelle\_

*p*  
Va pur, ch'è vien la se - ra, Va pur, bel pelle\_

*p*  
Va pur, ch'è vien la se - ra, Va pur, bel pelle\_

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

The first system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The vocal parts are in unison, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The second system continues with four vocal staves and piano accompaniment. The vocal parts are in unison, and the piano accompaniment continues with harmonic support. The lyrics are repeated across all four vocal staves.

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

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

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

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

*cresc.* *dim.* *p*

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

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

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

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

Ped.

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

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

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

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

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

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

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

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

*p* Ten va, l'alma leg\_gie - ra *p* E

*p* Ten va, l'alma leg\_gie - ra *p* E

*p* Ten va, l'alma leg\_gie - ra *p* E

*p* Ten va, l'alma leg\_gie - ra *p* E

ri - di del de\_stin — Ten va — ten va — ten va, ché vien la

ri - di del de\_stin — Ten va — ten va — ten va, ché vien la

ri - di del de\_stin — Ten va — ten va — ten va, ché vien la

ri - di del de\_stin — Ten va — ten va — ten va, ché vien la

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

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

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

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

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

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

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

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

The musical score consists of four systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in French and describe a journey to a distant land. The first system contains the first two lines of the vocal part. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The piano accompaniment consists of chords and a rhythmic pattern of eighth notes.

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

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

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

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

*pp* *pp*

*ppp* bel pel - le - grin —

*ppp* bel pel - le - grin —

*ppp* bel pel - le - grin —

*ppp* bel pel - le - grin —

*ppp* Ped. ⊕ Ped. ⊕ Ped. ⊕

*ppp*

Nº 5  
ARIA.

Allº agitato.

MARIA.

PIANO.

MARIA. *p* Ped. 7

*cresc.* Ped. 7

Andante.

Da qual potere arcan qui di nuovo sou tratta?



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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The lyrics are: "Qual sembian - te, in - nanzi m'ap - par? Echeggiar odo an - co - ra". The piano accompaniment features a bass line with a treble clef and a bass line with a bass clef, both in the same key and time signature. The piano part includes some chords and melodic lines.

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

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

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

The third system is marked *Adagio.* The vocal line has the lyrics: "Per pietà deh! voglia - te or or - qui reve -". The piano accompaniment features a prominent left hand with a treble clef and a bass line with a bass clef. The piano part includes a *pp* dynamic marking and a series of chords and melodic lines.

*Adagio. (molto tranquillo.)*  
- nir!

The fourth system is marked *Adagio. (molto tranquillo.)* and concludes the vocal line with the lyrics: "- nir!". The piano accompaniment continues with a *pp* dynamic marking and includes a section with figured bass notation (12/8) in the right hand.

*Cantilene.*

The fifth system is marked *Cantilene.* and features a piano accompaniment on two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part includes a *pp* dynamic marking and a *dim.* (diminuendo) marking. The right hand features a dense texture of chords and a series of chords.

Not - te ri - lu - cen - te O not - te si -

- len - te Deh! versa nel mio cor La - pa - ce ed il so -

- por - Nel conves - so ciel, Not - te risplen -

- den - te Seguir gli astri d'or Veg - go il sentie - ro

*pp*

*cresc.*

*dim.*

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

*M.D.*

*cresc.*

*un poco piu animato.*

*dim.*

Ped

ve - glio E tremar sento il

Ped. ⊕ Ped. ⊕

cor Spi\_ando il vol del - lo - ro

Ped. ⊕ Ped. ⊕

len - te, In\_van implo - ro impa\_

## Adagio.

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

*dim.* *p*

- guar — io veggio intorno a mi

*pp*

Not — — te ri — lu —

*pp*

- cen — — te E si — len — zi —

- o — — sa! Ah! ver — sa nel

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

- por - Nel con - ver - so

ciel - Not - - te de - li -

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

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

lor L'au - - - - - ra che su -

Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕

- zur - - - - - ra Dol - - - - - ce al mio

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

cor — parlan d'amor — Sen-za de-star la natu-ra dormen -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

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

pp ppp

me!



N°6  
DUETTO

Moderato.

MARIA.

CINQ-MARS.

PIANO.

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

MARIA

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

M

M

dolce.

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

Per-chè vuoi tu — par -

C.M. *rit?* Sì, di ta - cer giu - ra - fo a -

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

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

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

C.M. *All' molto.* stran - do La pia - ga mor - tal del mio cor! Sì ben

- do - - - - - *f* *p*

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

*cresc.*

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

*pp*

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

M - mo!

*cresc.*

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

*scendo.*  
 Ped.

Andante commossa

M  
Ahi\_mè! \_\_\_\_\_

C.M.  
*dolcissimo*  
tutt' ob\_bli - ar? E che! \_\_\_\_\_

C.M.  
non rispon\_dì, o eru - de - lel.

Ped.

C.M.  
Dun - que do\_vrò scordar i bei di che sparir Dunque

Ped.

C.M.  
dovrò scordar i bei di che sparir, Il fur - ti - vo rossor che il pensiero tra -

Ped.

I.C. *di - va E l'ad\_dio che suonar len\_tamente su - di - va, E del guar\_*

d.c. *\_do - e del cor il mu\_to fa\_vel\_lar il fa\_vel - lar del*

M. *No! no! no! rammen\_tar devi ancor i bei*

M.C. *cor\_*

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

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

*cre - scen - do*

Ped. Ped. Ped. Ped.

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

*f ff*

Ped. Ped.

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

*CINQ MARS.*  
*D'a - mor — Ma - ri - a! o*

*f f*

M *Dio m'ù di - al*

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

*Moderato*  
*ff*

C.M.

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

MARIA.

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

C.M.

*Ver gin. del ciel*

M

*rò fe - del*

CINQ-MARS.

A

Andante.

C.M.

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

64 *molto tenera*

C.M. *3*

rei del mon - do esser si\_gnor, — A te — la vi\_ta mi - a, a

C.M. *(con passione)*

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

C.M.

sor, fe\_de, spe\_ran\_za, a - mor!



# ATTO II

## INTRODUZIONE

Andante,

PIANO

*f*

Ped.

tempo.

*dim.* *p*

*cresc.*

*dim.*

Ped.

Ped.

*cresc.*

Ped.

Ped.

*dim.*

*cresc.*

*dim.*

Ped.

Adagio

*cresc.*

*f* *dim.* *p* *pp*

Ped.

N.º 7  
CORO E SCENA.

MARION

MONTMORT

FONTRAILLES

TENORI

BASSI

PIANO

The musical score is arranged in five systems. The first system contains the vocal staves for Marion, Montmort, Fontrailles, Tenors, and Basses, all of which are currently silent (rests). Below these is the piano accompaniment, consisting of a grand staff with a treble and bass clef. The piano part begins with a forte dynamic and features a complex rhythmic pattern of sixteenth notes and triplets. The second, third, and fourth systems continue the piano accompaniment, showing the progression of the piece. The piano part is characterized by frequent triplets and sixteenth-note runs, creating a dense and rhythmic texture. The vocal parts remain silent throughout the entire page.

8

Tenori. *f*

A Ma\_ri\_on, fior di bel - ta - -

Bassi. *f*

8

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

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

Si i lor occhi son due spa - de - -

Si i lor occhi son due spa - de - -

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

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

## FONTRAILLES

Chi mai chi sot - trar - re po -

- vi - ne tut - tor -

- vi - ne tut - tor -

## MARION.

Ah! b.

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

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

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

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

Tenori.  
Se i lor oc\_chi son due spa - de

Bassi.  
Se i lor oc\_chi son due spa - de

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

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

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

8-

8-

RECITATIVO

MARION

NINON

FONTRAILLES

Recitativo.

Ma\_ri\_on, di\_te pur, — si di\_te Quale av\_ven\_

PIANO

MARION

\_tu\_ra vi condu\_ce presso il re. Presso il re! — Mi vo\_le\_te at\_ter\_

\_rir! Io mi credea d'intrar presso il grande Scu\_dier — E pos\_

MARION e NINON.

\_sen\_te davver — Il car\_di\_nal mi\_naccia di far\_ci e\_si

## FONTRAILLES

M.N.

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

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The lyrics are: "liar — Voi e - si - liar? Ohi - bòi — Pa - ri - gi tut - ta al -".

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

The second system continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "lor in - ter - ce - der vor - ri - a. O mie ca - re, se la partenza ah! si cru -".

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

The third system continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "del — Di - vi - ne bel - tà fosse cer - ta, Le cor - te parra". The piano accompaniment includes dynamic markings: *ff* and *dim.*

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "mor - ta E pa - ri - gi de - ser - ta." The piano accompaniment includes dynamic markings: *p*.



## N° 8 .

## CANZONE CON CORO

Allegretto .

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p* (piano) and *f* (forte). The music features arpeggiated chords and rhythmic patterns.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *f* (forte). The music continues with arpeggiated chords and rhythmic patterns.

FONTRAILLES

No, non ve\_drà più la cit\_tà Di pen\_nac\_chi e di mu\_

Piano accompaniment for the first vocal line. Treble and bass staves. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p* (piano). The accompaniment features arpeggiated chords and rhythmic patterns.

\_stac \_ \_ chi

Sì gran quan\_ti\_tà

Piano accompaniment for the second vocal line. Treble and bass staves. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p* (piano). The accompaniment features arpeggiated chords and rhythmic patterns.

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

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

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

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

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

*cresc*  
*cresc*  
*p*  
*cresc*  
*ff*

## FONTRAILLES

serbiam Ma\_ri\_ou e Ni\_non Che possa il car\_di\_nal cre\_

-pa - re — La cor\_da fia pur col bas\_ton per es\_

\_so u\_na huo - na le - zion. Ma quando allin

lo ve\_drem sul pa - ti\_bo\_lo strango\_la\_re? Serbiam Ma\_ri\_ou

ser\_biam Ma\_ri\_on e Ni\_non Che possa il car\_di\_nal cre\_

- pa - - re!

**TENORI**  
Ser\_biam Ma\_ri\_on e Ni\_non Ser\_biam

**BASSI**  
Ser\_biam Ma\_ri\_on e Ni\_non Ser\_biam

Ma\_ri\_on e Ni\_non Che possa il car\_di\_nal crepa - - re!

Ma\_ri\_on e Ni\_non Che possa il car\_di\_nal crepa - - re!

*cresc* *colla voce* *ff*

No 8<sup>bis</sup>  
**RECITATIVO**

MARION

Se fa\_ces\_te ca\_der al\_fin il car\_di\_

FONTRAILLES

PIANO

\_nal?

FONTRAILLES

Ci pen\_sia\_mo

MARION

Do\_man u\_na fes\_ta da\_ro E

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

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

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

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

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

The third system is marked "FONTRAILLES" and features a vocal line and piano accompaniment. The vocal line has a bass clef and the lyrics: "E - si - liar la bel - tà!... dav - ver". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line.

ch'è gran pec - ca - - - to!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a bass clef and the lyrics: "ch'è gran pec - ca - - - to!". The piano accompaniment concludes the piece with two staves, featuring a final cadence with sustained chords and a bass line.

Nº 9  
MELODRAMMA

Moderato

PIANO

*p*

*p*

*p*

*cresc*

*dim*

*p*

*p*

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.



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

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

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. Pedal markings are present. Dynamics include *pp*.

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. Pedal markings are present. Dynamics include *pp*.

Fifth system of musical notation. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. Pedal markings are present. Dynamics include *pp*.

N° 10.  
CORO.

Allegretto

PIAN

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), time signature of 12/8. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A *cres* (crescendo) marking is present in the treble staff.

Second system of piano introduction. The treble staff continues with a melodic line, and the bass staff provides accompaniment. A *f* (forte) dynamic marking is present in the bass staff.

Third system of piano introduction. The treble staff continues with a melodic line, and the bass staff provides accompaniment. A *p* (piano) dynamic marking is present in the bass staff, followed by *cresce* (crescendo) and *dim* (diminuendo) markings.

TENORI

Tenor vocal line. The lyrics are: Ah! messor il grande scudier Noi v'of

Piano accompaniment for the Tenor part. The treble staff continues with a melodic line, and the bass staff provides accompaniment. A *p* (piano) dynamic marking is present in the bass staff, followed by *cres* (crescendo) markings.

BASSI

Bass vocal line. The lyrics are: -frian il nostro rispet - to Ah! messor il

Piano accompaniment for the Bass part. The treble staff continues with a melodic line, and the bass staff provides accompaniment. A *p* (piano) dynamic marking is present in the bass staff, followed by *cres* (crescendo) markings.

Ah! se potessi il re ve:

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

*cresc* *dimin*

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

Se dato a me fosse il bre - vet - to

*p* *sf* *p*

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

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

*cresc* *dim* *p*

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

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

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

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

- te Ah! messer il grande scu -

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

cresc

*crusc* *dim* *pp*

*crusc* *pp*

*dim* *pp*

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

- ven - do

C. MARS.

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

- to

- lo

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

re

*p* *cres* *scen* *do*

Ed a\_spettar il re non de\_ve Al gioco andar dobbiam del

Ed a\_spettar il re non de\_ve Al gioco andar dobbiam del

*cres* *ren* *do*

re! Ah! mes

re!

*f* *dim* *p*

*cresc* *dim*

\_ser il gran\_de scu\_dier Ah! mes \_ ser il gran\_de scu\_

*cresc* *dim*

Ah! mes \_ ser il gran\_de scu\_

*cresc* *dim*

\_dier Voi del so - vra\_no il con - si - glier Che  
 \_dier Voi del so - vra\_no il con - si - glier Che

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both staves begin with a dynamic marking of *f* (forte). The piano accompaniment features a series of chords with moving bass lines.

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

This system contains the next two staves of music. The vocal lines (top and bottom staves) include dynamic markings of *dim* (diminuendo) and *p* (piano). The piano accompaniment (bottom staff) also includes *dim* and *p* markings, with a crescendo leading to a *p* marking.

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

This system contains the final two staves of music. The vocal lines (top and bottom staves) include dynamic markings of *p* and *cresc* (crescendo). The piano accompaniment (bottom staff) includes a *cresc* marking.

*cresc* *dim* *pp*

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

*cresc* *dim* *pp*

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

*pp*

- to.

- to.

*p*

Ped. ⊕

*dim* *pp*

Ped. ⊕



N.º 11.  
CAVATINA.

MARIA.

CINQ MAF.S.

Maria ah! di pe-

Moderato.

PIANO.

*cresc*

-nar al fin ces\_sato ab\_bia\_mo fis\_sa - to ormai sa-

*cresc* *f*

MARIA. Andante.

-rà per entram\_bi il de\_stin\_ Con\_fi\_dar nel Si

*cresc* *f*

## G. MARS con ardor e fede

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

Musical notation includes a vocal line with lyrics and a piano accompaniment with dynamic markings *p* and *f*.

Andantino

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

Musical notation includes a vocal line with lyrics and a piano accompaniment with dynamic markings *ff* and *p*.

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

Musical notation includes a vocal line with lyrics and a piano accompaniment.

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

Musical notation includes a vocal line with lyrics and a piano accompaniment with dynamic markings *p* and *crisc*.

Ped.

*animato*

- tor o m'avrò l'a\_vel \_\_\_ Al fi\_ne compir vedrò la spe\_ran\_za; Ah! si

*dim* *colla voce* *p*

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

*es*

\_ pi acquistar bas\_tan\_te pos\_san\_za Per tut\_ti sfi\_dar se dovrò lot\_

*en du* *f* *rit*

Ped. ⊕ Ped. ⊕ Ped. ⊕

\_ tar \_\_\_ Al\_lor che di\_cesti a me \_\_\_ sii fe\_del \_\_\_ Costanza e va\_

*p*

1° tempo

lor — l'avran quit-ta no Giurai di pu-gnar, nè il giu - ro pa-

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

- va - no sa-rò vin-ci - tor o m'avrò l'a - vel — sa-ro vin-ci-

*cresce*

Ped. ⊕

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *cresce* (crescendo) and a pedal point marked 'Ped. ⊕'.

- tor o m'avrò l'a - vel — si — si sa-rò vin - ci-

*dim* *p* *cres*

The third system shows the vocal line and piano accompaniment. The piano accompaniment features dynamic markings of *dim* (diminuendo), *p* (piano), and *cres* (crescendo).

- tor — si — si sa-rò vin - ci - tor

*cu* *du* *f*

The fourth system concludes the vocal and piano parts. The piano accompaniment includes dynamic markings of *cu*, *du*, and *f* (forte).

N° 12.

TRIO.

Allegro.

MARIA.

CINQ MARS.

Il frate an-cor!

Il Padre GIUSEPPE.

PIANO.

Allegro.

pp

CINQ MARS.

Che fu! —

Mod<sup>to</sup> quasi and<sup>tino</sup>

Il P. GIUS:

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

p

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

*p*

MARIA.

Tremar mi sento il

CINQ MARS.

Non ti comprendo ancor-

- gnor: vi ri- cu- sa

*cresc.*

*f*

*pp*

cor!

IL P. GIUS.

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

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

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

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

Ped. ⊕ Ped. ⊕

CINQ MARS.

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

Ped. ⊕

## II P. GIUS.

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

*p*

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

*un poco ritenuto.*

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

*All<sup>o</sup> molto.* MARIA.

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

*p*



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

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

- a - re co - sì lo po - trà? A co --

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

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

The third system continues the vocal line and piano accompaniment. The lyrics are "- lui che giam - mai non per - do -- na Dunque in". The musical notation shows the vocal line and piano accompaniment continuing through this system.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "pre - da get - tar - ci vor - rà! A co -". The piano accompaniment ends with a *cresc.* marking. The musical notation shows the final notes of the vocal line and the piano accompaniment.

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

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

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

*p* *crese.* *f* *ff*

ci - - - vor - ra!

*ff*

Ped.

CINQ. MARS.

No! con qual dritto ei vuol condan -

*ff* *dim.*

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

*p* *cresc.* *f*

- vie - to Ob - bedire non vo'

*p* *cresc.* *f* *fp*

**IL P. GIUS.**

Ba-da, ba -- da del fu - ror con - si - glier

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

*pp*

P.I.

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

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

CINQ MARS.

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

*f* *ff* *ff*

Ped. Ped.

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

*ff*

*ff* un poco ritenuto.

Ped. Ped. Ped.

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

*f* *ff*

Ped.

vo' — No, non ob\_be\_di — rò — Va via de —

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

MARIA. O Si —

C. MARS mon! fuo — ri! Si, fu —

Il. P. GUIE: Nol ten —

*ff* *a tempo.*

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

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

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

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

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

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



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

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

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



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

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

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

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

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

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

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

*p* *cresc.* *f* *ff*

M. *si do\_vrà Il mio giu -*

C.M. *si do\_vrà Il mio giu -*

P.J. *la po - trà E nes\_sun no can -*



Ped.

M. *- ro ser - bar si do\_vrà si ser -*

C.M. *- ro ser - bar si do\_vrà si ser -*

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



Ped.



M. *- bar \_\_\_\_\_ si \_\_\_\_\_ do - vrà \_\_\_\_\_*

C.M. *- bar \_\_\_\_\_ si \_\_\_\_\_ do - vrà \_\_\_\_\_*

P.J. *- giar \_\_\_\_\_ la \_\_\_\_\_ pò - trà \_\_\_\_\_*

*f* *ff*

Ped. *♩* Ped. *♩*

Ped.

## N° 13

## SCENA, CORO ED ARIA.

Moderato assai e pomposo.

PIANO. *ff*

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

First system of musical notation. The treble clef staff contains a piano (*p*) dynamic marking. The music consists of chords in the treble and a melodic line in the bass.

Second system of musical notation. The treble clef staff features a trill (*tr*) over a note. The bass clef staff continues the melodic line.

Third system of musical notation. The treble clef staff has a repeat sign. The bass clef staff has a piano (*p*) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff has a melodic line with some chords.

Fifth system of musical notation. The treble clef staff has a trill (*tr*) and first (*1<sup>a</sup>*) and second (*2<sup>a</sup>*) endings. The bass clef staff has a melodic line. The system ends with a key signature change to two sharps and a 9/4 time signature.

Un poco più allegretto.

FONTRAILLES.

Ni non, — se lo

*p*

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕

- rà — se la comme - dia fi - a

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕

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

Ped. ⊕ *p* Ped. ⊕ *p* Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ *p* Ped. ⊕ Ped. ⊕

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

SOPRANI. *Ah!*

TENORI. *Ah!*

BASSI. *Ah!*

*Ped.*

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

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

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

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

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

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

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

NINON.

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

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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'on' followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated figures in the right hand.

N. - vin!

*p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

The third system starts with the vocal line and piano accompaniment. The piano part is marked *p* and includes several 'Ped.' (pedal) markings with a circled cross symbol. The piano accompaniment features a consistent eighth-note pattern in the right hand.

Ped. M.G.

The fourth system shows the piano accompaniment continuing. It includes a 'Ped.' marking and a 'M.G.' (Messa di Voce) marking. The piano part features a mix of eighth-note patterns and chords.

The fifth system continues the piano accompaniment. It features a complex rhythmic pattern with many beamed eighth notes in the right hand and chords in the left hand.



## CORO ED ARIA.

SOP.  
Bel-la che conunguardo fai pri-gio - mierouncor — Ah! di sen-

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

BAS:  
Bel-la che conunguardo fai pri-gio - mierouncor — Ah! di sen-

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

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

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

fai pri\_gio\_mierouncor Ah! di sen\_za ritardo O vèilgiardin d'a\_

fai pri\_gio\_mierouncor Ah! di sen\_za ritardo O vèilgiardin d'a\_

fai pri\_gio\_mierouncor Ah! di sen\_za ritardo O vèilgiardin d'a\_

fai pri\_gio\_mierouncor Ah! di sen\_za ritardo O vèilgiardin d'a\_

- mor Se fausto a\_mor n'arri\_da È fa\_ci\_le il cammin\_

- mor Se fausto a\_mor n'arri\_da È fa\_ci\_le il cammin\_

- mor Se fausto a\_mor n'arri\_da È fa\_ci\_le il cammin\_

- mor Se fausto a\_mor n'arri\_da È fa\_ci\_le il cammin\_

*dim.* *p* *pp*

Il nostro piè tu guida ad un sì bel giar\_din Se fausto a\_

*dim.* *p* *pp*

Il nostro piè tu guida ad un sì bel giar\_din Se fausto a\_

*dim.* *p* *pp*

Il nostro piè tu guida ad un sì bel giar\_din Se fausto a\_

*dim.*

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

*dim.*

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

*dim.*

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

*dim.*

## MARION.

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

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

è il miglior vel dica il cor —

Ped. ⊕ Ped. ⊙ Ped. ⊕

I due sentierson as\_sai stretti, Han per

nomie INCLINAZI - ONI Vi mena l'u\_no verso due bo\_schet\_ti E

son COMPIACENZA — e DISCREZI - ON — ATTENZION dopo

*pp*

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

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

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

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

- GER -

The third system shows the vocal line with the lyrics "- GER -" and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and slurs. There are four "Ped." (pedal) markings with diamond symbols below the bass line, indicating sustained pedal points.

L'altrosen - tier ch'avois'a - pri - va Pas - saperMARI -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "L'altrosen - tier ch'avois'a - pri - va Pas - saperMARI -". The piano accompaniment includes three "Ped." (pedal) markings with diamond symbols below the bass line. The vocal line continues with a treble clef and the same key signature.

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

Ped. Ped. Ped. Ped.

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

Ped.

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

to è il pellegrin — In questo rio cammin —

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

di - mi - nuen

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

do. *pp*

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

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



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

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

muor l — Ahl

Ahl Ahl

M.  Ta - lor ta - lor ta -

*cresc.*

*f*

lor vi simuor!

SOPRANI.  
Il no - stro piè tu gui\_da a

TENORI.  
Il no - stro piè tu gui\_da a

BASSI.  
Il no - stro piè tu gui\_da a

All.<sup>o</sup> 1.<sup>o</sup> tempo

*f*

Ped. 

co - sì bel giar - din! Il no - stro

co - sì bel giar - din! Il no - stro

co - sì bel giar - din! Il no - stro

8

Ped. 

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

- din!  
 - din!  
 - din!

Ped. ⊕ Ped. ⊕  
 Ped. ⊕ Ped. ⊕

Nº 14

DIVERTIMENTO.

Andante.

PIANO.

*f* *p* *f* *p* *f* *p*

Ped. Ped. Ped. Ped.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking and dynamic markings *p*, *f*, and *p*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *p*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes *cresc.*, *f*, *dim.*, and *p* markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *p*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *p*.

*dim.*

*pp*

(I due Pedali)

**Nº 2 ENTRATA DEL PASTORELLO (Pantomima)**

Moderato.

*p*

cre -

- scen - do.

*p*

cre - scen - do.

*dim.*

*p* cre - scen - do.

*p* cre - scen -

- do. *dim.* *p*

Soprani. *p* *p*

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

Tenori. *p* *p*

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

Bassi. *p* *p*

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

*p* *p*



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

*cresc.*

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

*dim. pp*

*cre - scen - do.*

pu\_oi Cor\_te - sie, Bi\_gliet\_tin', po\_e - sie, del tuo cor in\_sir\_pri\_

*cresc.*

pu\_oi Cor\_te - sie, Bi\_gliet\_tin', po\_e - sie, del tuo cor in\_sir\_pri\_

*cresc.*

pu\_oi Cor\_te - sie, Bi\_gliet\_tin', po\_e - sie, del tuo cor in\_sir\_pri\_

*dim. p*

\_tar san l'a - mor in - sor\_pri\_tar san l'a - mor.

*f dim. p*

\_tar san l'a - mor in - sor\_pri\_tar san l'a - mor.

*f dim. p*

\_tar san l'a - mor in - sor\_pri\_tar san l'a - mor.

*f dim.*

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

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

- ni - te l'a - mor

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

### ENTRATA DELLE CORTESIE

stesso mov.

*f*

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

*ff*

Ped.  $\diamond$

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

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking. The bass clef part consists of chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in both staves.

Third system of musical notation, including the instruction *Ped.* (pedal) and a circled cross symbol ( $\oplus$ ) in the bass clef part.

Fourth system of musical notation, featuring the instruction *crisc.* (crescendo) and a forte (*f*) dynamic marking in the bass clef part.

Fifth system of musical notation, concluding the page with a final melodic phrase in the treble clef and a final chord in the bass clef.

*p*

*p* cre - scen - do

Bigliettin' po\_e\_si ve\_ni - te voi an\_cor Ser\_vir. ser\_

*f*

\_vir\_ voi do vi te l'a\_mor

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

Second system of musical notation, continuing the piano introduction. It features a grand staff with treble and bass clefs. The right hand has a more active melodic line with sixteenth notes, while the left hand continues with a rhythmic accompaniment. The dynamic remains piano (*p*).

Third system of musical notation, showing a change in dynamics. The right hand features a melodic line with slurs and accents, marked with *cresc.* (crescendo) and *dim.* (diminuendo). The left hand continues with a steady bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a complex melodic line with many sixteenth notes, marked with *cresc.* (crescendo). The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, marked with *-scen-* and *do.* (ritardando). The left hand continues with a rhythmic accompaniment.

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

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests in the first measure. Dynamic markings include *f* (forte) and *dim.* (diminuendo). The words *- seen -* and *- do* are written below the right-hand staff.

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand continues with eighth-note accompaniment. A *Ped* (pedal) marking is located at the bottom right of the system.

Fourth system of the piano score. The right hand plays a series of chords with moving upper voices. The left hand plays a consistent eighth-note accompaniment. A *p* (piano) dynamic marking is at the beginning.

Fifth system of the piano score. The right hand continues with chords and moving lines. The left hand has a steady eighth-note accompaniment. A *cresc.* (crescendo) dynamic marking is at the beginning.

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

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

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

Fourth system of the piano score. The right hand has a very active, rapid melodic line. The left hand accompaniment is chordal. *cresc.* and *dim.* markings are present.

Fifth system of the piano score. The right hand has a melodic line with slurs and ties. The left hand accompaniment is chordal. This system concludes the page.



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

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

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

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

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

1<sup>o</sup> tempo mod<sup>to</sup>

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and marked with fingerings (1-3, 2-4, 3-5). The lower staff is in bass clef and features a steady eighth-note accompaniment. A piano (*p*) dynamic marking is placed at the beginning of the system.

The second system continues the musical piece. The upper staff maintains the eighth-note chordal texture with various fingerings. The lower staff continues the eighth-note accompaniment. The piano (*p*) dynamic is maintained throughout this system.

The third system shows a more active upper staff with eighth-note runs and chords. The lower staff continues the accompaniment. The piano (*p*) dynamic is still present.

The fourth system features a significant increase in volume. The upper staff has more complex chordal structures. The lower staff has a more active accompaniment. A forte (*ff*) dynamic marking is placed in the lower staff.

The fifth system returns to a piano (*p*) dynamic. The upper staff continues with eighth-note chords, and the lower staff has a consistent accompaniment.

The sixth system includes dynamic markings for volume change. The upper staff has a *cresc.* (crescendo) marking over the first half and a *dim.* (decrescendo) marking over the second half. The lower staff continues the accompaniment.

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

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

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

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

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords with a melodic line on top. The bass clef part contains a rhythmic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords with a melodic line on top. The bass clef part contains a rhythmic accompaniment.

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

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

The third system includes dynamic markings. The first measure of the treble staff has a 'dim.' marking. The second measure of the bass staff has a 'p' marking. There are three 'Ped.' markings: one at the start of the second measure, and two at the start of the third and fourth measures.

The fourth system features three 'Ped.' markings, each followed by a circled plus sign (⊕) at the end of the measure.

The fifth system features three 'Ped.' markings, each followed by a circled plus sign (⊕) at the end of the measure.

The sixth system features one 'Ped.' marking followed by a circled plus sign (⊕) at the end of the measure.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The time signature is 4/4. The upper staff contains a vocal line with lyrics: "cre - seen - do." The lower staff contains a piano accompaniment with chords and some melodic fragments. There are fermatas over the notes "cre", "seen", and "do".

Second system of the musical score. It continues the grand staff from the first system. The piano accompaniment in the lower staff features a rhythmic pattern of chords with a "Ped." (pedal) marking and a circled cross symbol below it. The upper staff continues the vocal line with notes and slurs.

Third system of the musical score. The grand staff continues. The vocal line in the upper staff has lyrics: "di - mi - men - do." The piano accompaniment in the lower staff provides harmonic support with chords and some melodic lines.

Fourth system of the musical score. The grand staff continues. The piano accompaniment in the lower staff starts with a piano (*p*) dynamic. The upper staff continues with melodic lines and slurs. The lyrics "cre - seen -" are visible in the vocal line.

Fifth system of the musical score. The grand staff continues. The piano accompaniment in the lower staff features a forte (*f*) dynamic. The upper staff continues with melodic lines and slurs. The lyrics "- do" are visible in the vocal line.

Sixth system of the musical score. The grand staff continues. The piano accompaniment in the lower staff continues with chords and melodic fragments. The upper staff continues with melodic lines and slurs.

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

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing a change in the right hand's texture with more frequent notes.

Fourth system of the piano score, marked with a forte (*ff*) dynamic. The right hand has a more active, arpeggiated texture. A "Ped." (pedal) marking is present in the left hand.

Fifth system of the piano score, continuing the arpeggiated texture in the right hand.

Sixth and final system of the piano score on this page, concluding with a double bar line and repeat signs.

## MADRIGALE.

Moderato.

*cresc.*

Ped.      ⊕      Ped.      ⊕

IL PASTORE.

Trop-po

*dim.*

*p*

eru\_da sei Al\_ma ingra\_ta, Nè de' ma\_li miei Hai pie\_

- tà ——— Mi fai sof\_frir, mi fai mo\_rir, Chi mai

ti fa co-sì spie - ta - - - ta Dunque

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

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

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

*cresc.* *cresc.*



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

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

*rit.*

*dim.*

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

*p* *cre - scen*

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

*dim.*

*do.*

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

Ped.

*dim.*  
Ped. Ped. Ped.

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

Ped.

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

Ped.

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

*f*

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

*dim.*

te

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

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

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

1° tempo.



- ri!



cre - seen - do.

SOPRANI. *f* Animato.



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

TENORI. *f*




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

BASSI. *f*



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



S.  
\_ fò - Amor tri - on - fò - A - mor tri - on - fò -

T.  
\_ fò - Amor tri - on - fò - A - mor tri - on - fò -

B.  
\_ fò - Amor tri - on - fò - A - mor tri - on - fò -

*ff*

The musical score is written for voice and piano. It consists of three systems. The first system contains the vocal staves (Soprano, Tenor, Bass) and the beginning of the piano accompaniment. The vocal parts have the lyrics: "fò - Amor tri - on - fò - A - mor tri - on - fò -". The piano accompaniment features a dynamic marking of *ff* (fortissimo). The second system shows the vocal parts with rests and the piano accompaniment continuing. The third system shows the vocal parts with rests and the piano accompaniment concluding with a double bar line.

N. 15.  
CORO.

Allegretto.

MARION.

Sul prato smal - ta - to

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

PIANO.

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

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

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

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

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

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

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

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

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



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

L'armo - nia so - no - ra L'armo - nia so - no - ra - Di

lie - ta can - zon

*p* Se - guam an - co - ra  
*p* Se - guam an - co - ra.  
*p* Se - guam an - co - ra

*p*  
 Ped. ⊕ Ped. ⊕

L'armo\_nia so - no - ra Di

L'armo\_nia so - no - ra L'armo\_nia so - no - ra Di

L'armo\_nia so - no - ra L'armo\_nia so - no - ra Di

L'armo\_nia so - no - ra L'armo\_nia so - no - ra Di

lie - ta can - zon Ah!

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

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

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

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ah! Ah!

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

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

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

ah! Che l'amor ci

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

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

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

Ped. ⊕ Ped. ⊕

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

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

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

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

Ped.

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

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

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

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

fol - le can - zon

fol - le can - zon

fol - le can - zon

fol - le can - zon

Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Detailed description: This page of a musical score, numbered 157, features a vocal line and piano accompaniment. The vocal line consists of four staves, each with the lyrics 'fol - le can - zon'. The piano accompaniment is divided into four systems. The first system includes a grand staff with a piano (p) dynamic marking and two 'Ped.' (pedal) markings with circled plus signs. The second system has a piano (p) dynamic marking and four 'Ped.' markings with circled plus signs. The third and fourth systems each have five 'Ped.' markings with circled plus signs. The piano part features intricate textures, including sixteenth-note runs and arpeggiated chords.

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

Second system of musical notation. The treble clef staff continues the eighth-note chordal texture. The bass clef staff features a prominent, sustained chord in the first measure, followed by more active accompaniment.

Third system of musical notation. The treble clef staff has a long, sweeping melodic line with a slur over it. The bass clef staff has a more active accompaniment with some notes marked with a *p* dynamic.

Fourth system of musical notation. The treble clef staff has a series of eighth-note chords. The bass clef staff has a melodic line with some notes marked with a *p* dynamic.

Fifth system of musical notation. The treble clef staff has sustained chords. The bass clef staff has a rhythmic accompaniment of eighth notes, with a *pp* dynamic marking in the final measure.

Sixth system of musical notation. The treble clef staff has sustained chords. The bass clef staff has a melodic line with some notes marked with a *p* dynamic.

SCENA DELLA CONGIURA.

All<sup>o</sup> moderato

CINQ-MARS.

DE THOU.

FONTRAILLES.

TENORI.

BASSI.

PIANO.

Musical score for vocalists and piano. It consists of six staves. The top five staves are for vocalists: CINQ-MARS (treble clef), DE THOU (bass clef), FONTRAILLES (bass clef), TENORI (treble clef), and BASSI (bass clef). The sixth staff is for the PIANO, with a grand staff (treble and bass clefs). The piano part begins with a *ff* dynamic marking. The music is in common time (C) and features a key signature of two flats (B-flat and E-flat).

First system of piano accompaniment. It features a grand staff with treble and bass clefs. The music is characterized by dense, rhythmic textures with many beamed notes and accents. A *ff* dynamic marking is present in the bass line.

Second system of piano accompaniment. It continues the dense, rhythmic texture. A *ff* dynamic marking is present in the bass line. The music features complex chordal structures and rapid melodic lines.

Third system of piano accompaniment. It concludes the section with similar dense, rhythmic textures. A *ff* dynamic marking is present in the bass line. The music features complex chordal structures and rapid melodic lines.

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

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand features a rhythmic pattern of eighth notes. Dynamics include *p*, *cresc*, and *f*.

Third system of piano accompaniment. Similar to the second system, it shows the continuation of the piano accompaniment with dynamic markings *p*, *cresc*, and *f*.

Fourth system of piano accompaniment. The right hand has a more active melodic line, and the left hand continues with eighth-note patterns. Dynamics include *p* and *pp*.

Vocal staves for Tenors and Basses. The Tenors staff is empty. The Basses staff contains the lyrics "Sa - rà" at the end of the system.

Fifth system of piano accompaniment. The right hand has a melodic line, and the left hand features a rhythmic pattern of eighth notes. Dynamics include *pp*.



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

qui?

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

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

A noi sarà fe... de... le?

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

...tar co... sì.

Ma pur tar...

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

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

M. D.

cre - seen do

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of several systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with complex rhythmic patterns, including triplets. The third system shows the vocal line with lyrics 'cre - seen do' and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics 'cre - seen do' and a piano accompaniment. The sixth system continues the piano accompaniment.

*f* *f* *p*

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

*rit*

## CINQ-MARS. Récit.

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

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

*ff*

*sf*

M

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

M

- ve - ste sperar vo ch'il rag - giunge - rò.

Un poco meno presto

M

II

M

re non regna più. Le sen -

Musical score system 1. The vocal line (Soprano) has lyrics: "ten - ze più in - giu - ste fe - cer ca - de - re già". The piano accompaniment features a treble clef with a triplet of eighth notes and a bass clef with a dynamic marking of *p* (piano) followed by *f* (forte).

Musical score system 2. The vocal line has lyrics: "mol - te teste, ed au - gu - ste. Nell e - si - lio al - tri". The piano accompaniment includes a dynamic marking of *dimin* (diminuendo) and *p* (piano).

Musical score system 3. The vocal line has lyrics: "van - le - so fu fin l'al -". The piano accompaniment continues with complex rhythmic patterns in both hands.

Musical score system 4. The vocal line has lyrics: "tar Un no - mo mise o - vun - que i vi - li suoi ci -". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano), and is marked with "Ped." (pedal) in both hands.

*un poco animato*

M

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

*cre* *scen - do*

Ped.

M

gen - ti Noi dobbiam e la Francia ed il

*f* *un poco ritenuto*

*un poco animato*

M

re ven - di - car

Tenori e Montmort *p* *crese*

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

Bassi e Fontrailles *p*

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

*f* *p* *crese*

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

*en -*  
*du*

- car  
 - car

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

c-m

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

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

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

*ff*

c-m

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

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

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



san - gue ven - di - car. Sal -

san - gue ven - di - car. Sal -

san - gue ven - di - car. Sal -

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

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

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

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

The second system continues the vocal and piano parts. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are "-viam il re, sal - vian e la pa - tria e lo". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. A dynamic marking of *f* (forte) is present at the end of the system.

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

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

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

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

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

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

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

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

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

8

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the first measure of the piano accompaniment. A rehearsal mark '8' is located above the piano accompaniment staff.

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

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

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

Ped.

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part continues the accompaniment from the first system. A rehearsal mark '8' is located above the piano accompaniment staff. The word 'Ped.' is written below the piano accompaniment staff at the end of the system.

no il tro - no e l'al - tar

no il tro - no e l'al - tar

no il tro - no e l'al - tar

Ped. ⊕ Ped. ⊕ Ped. ⊕

Il tem - po

dim p

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

- sa - ne. Op - rar convien \_\_\_\_\_ le pa - ro - le son

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

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

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

Musical score for the first system, featuring a vocal line and piano accompaniment. The lyrics are: *ans, mel volle as-si-cu-rar E - gli del re ger-ma - no.*

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: *Un trat-to do - vrà Fontrailles con-se-gnar.*

Teñori *f*  
Sta

Bassi e Fontrailles *f*  
Sta

Ped. ⊕

Musical score for the third system, featuring vocal lines. The lyrics are: *ben, Sta ben.*

Musical score for the fourth system, featuring piano accompaniment. The lyrics are: *ben, Sta ben.*

Ped. ⊕ Ped. ⊕

*ff* Si — dobbiam ven-di-car —

*ff* Si — dobbiam ven-di-car —

*ff* Si — dobbiam ven-di-car —

*ff* *ff*

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

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

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

*ff*

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

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment with some melodic movement in the right hand and harmonic support in the left hand.

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

The second system of music continues the vocal and piano parts from the first system. It features three vocal staves and a piano accompaniment. The vocal lines have lyrics underneath. The piano accompaniment continues with a similar texture to the first system, providing harmonic support for the vocalists.



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

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

C-M.

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

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

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

C-M.

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

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

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

8

*M.*

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

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

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

*C-M.*

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

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

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

⊕ Ped. ⊕ Ped. ⊕ Ped.

De THOU.

C-MARS:

Cinq-Mars Tu! — tu sei

De THOU.

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

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

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

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

*p* *ere*

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

*- scen* *do.* *ff*

a - per - ta allo stranier —

*ff* *ff*

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

*ff*

Ped. Ped. Ped. Ped.

de THOU.

C-MARS.

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

*sfz*

*p*

Thou — per - dona a me!

*cresc.*

Indu - giar più non val

(Montmort coi primi Tenori.)

Indu - giar più non val

(Foutrailles coi primi Bassi.)

Indu - giar più non val

de T. *ff*

Ah! si, com\_prendo il tuo fu\_ro - re Voglio pur io la

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a fermata over the first measure, followed by a melodic line with various intervals and accidentals. The piano accompaniment features a steady bass line with chords in the right hand.

de T. *ff*

li\_bertà — Segno far vo'del mio li - vo - re L'uom ché la

The second system continues the vocal and piano parts. The vocal line has a long note on 'li\_bertà' followed by a melodic phrase. The piano accompaniment maintains its harmonic support with chords and a consistent bass line.

de T. *ff*

Fran - cia ah! gemer fa Ma se la pa\_tria amar tu

The third system shows the vocal line with a fermata over 'Fran - cia' and a melodic line that descends. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

de T. *ff*

vu\_o - i E se t'è caro il suo splendor, fratel,

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a melodic phrase ending with a fermata. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the right hand.

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

*con do.* *dim.*

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

*p*

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

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

*Ped.*



1<sup>o</sup> T. tar, — non sogget - tar — non sogget - tar, il suol na - ti - o

2<sup>o</sup> T.

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

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

*p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Dis - - - se il

non soggettar Il suol na -

- bia - - - mol Non in du -

- bia - - - mol Non in du -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

C-M. *ve - ro però*

F. *- ti - o Non sogget-*

*gia - mo Non val non val tar-*

*gia - mo Non val non val tar-*

*p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

F. *tar il suol na - ti*

*dar Non val non val tar-*

*dar Non val non val tar-*

Ped. ⊕ Ped. ⊕

## C-MARS.

de T.

Voi l'a

(duro)

\_dar Il trat-tato! il vogliam

(duro)

\_dar Il trat-tato! il vogliam

Ped

(turbato) Mod.<sup>to</sup> quasi And.<sup>te</sup>

C-M.

\_urete or or, ve lo pro-met to

## De THOU. 2.

Po-ve-ri!

rit.

C-MARS.

Pria d'andar m'udite an - cor Se

*Andante.*

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

cre - - - scen - da.

*Allegro.*

C-M. - nun - zi, fin chè n'è tempo ancor

*Moutfort coi primi Tenori.*

Ri - nun - ziar - - - rinun -

*Fontrailles col primi Bassi.*

Ri - nun - ziar - - - rinun -

-ziar! \_\_\_\_\_ *ff* Chi vorrebbe accet - ta - re que  
 -ziar! \_\_\_\_\_ *ff* Chi vorrebbe accet - ta - re que

This system contains the first two systems of music. The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *f* and *ff*.

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

This system contains the third and fourth systems of music. The third system shows the vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *p* and *ff*.

Che la rivol - ta sia pron - ta Che la rivol - ta sia  
 Che la rivol - ta sia pron - ta Che la rivol - ta sia

This system contains the fifth and sixth systems of music. The fifth system shows the vocal line with lyrics and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *p* and *ff*.

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

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

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

- dor è mi cor

- dor è mi cor

*rit.* 1<sup>o</sup> Tempo.

The second system continues the vocal and piano parts. It includes a tempo change from *rit.* to 1<sup>o</sup> Tempo. The piano accompaniment has a more active role with triplets and sixteenth notes.

Ped.

The third system is primarily piano accompaniment, featuring complex rhythmic patterns, triplets, and a pedaling instruction (Ped.) at the bottom.

Si dobbiam vendicar tanto san - gue ver.

Si dobbiam vendicar tanto san - gue ver.

Si dobbiam vendicar tanto san - gue ver.

*f*

The fourth system contains the final vocal lines and piano accompaniment. The vocal lines are in a minor key. The piano accompaniment includes a forte (*f*) dynamic marking and features a prominent melodic line in the right hand.

M. *-sa - to* Sì, qui tut - ti giuriam quel sangue vendicar — quel

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

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

C-M. san - gue ven - di - car — Sal -

san - gue ven - di - car — Sal -

san - gue ven - di - car — Sal -

C-M.

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

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

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

C-M.

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

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

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



I.

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

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

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

8

II.

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

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

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

8

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

un poco moderato.

*rit.* **Tempo** *ff*

Ped. Ped. Ped. Ped.

## ATTO III

## INTRODUZIONE.

All<sup>o</sup> moderato.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of two flats (B-flat and E-flat). It features a sequence of chords, each marked with a '7' (likely indicating a seventh chord), with a fermata over each chord. The lower staff is in bass clef with the same 6/8 time signature and key signature. It contains a series of chords, each marked with a '5' (likely indicating a fifth chord), with a fermata over each chord.

The second system of the piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of two flats. It begins with a fortissimo (*ff*) dynamic marking. The melody consists of eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature and a key signature of two flats. It features a bass line with a fermata over a chord in the second measure.

The third system of the piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of two flats. It continues the melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature and a key signature of two flats. It features a bass line with a fermata over a chord in the third measure.

The fourth system of the piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of two flats. It continues the melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature and a key signature of two flats. It features a bass line with a fermata over a chord in the second measure.

The fifth system of the piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of two flats. It begins with a pianissimo (*pp*) dynamic marking. The melody consists of eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature and a key signature of two flats. It features a bass line with a fermata over a chord in the second measure. Below the staves, there are several groups of fingerings: '7 7', '7 7', '7 7', '7 7', '7 7', and '7 7'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues with chords and moving lines. The left hand accompaniment is consistent. A *pp* dynamic marking is present in the right hand.

Third system of musical notation. The right hand features more complex chordal textures and moving lines. The left hand accompaniment remains steady. A *pp* dynamic marking is present in the right hand.

Fourth system of musical notation. The right hand continues with chords and moving lines. The left hand accompaniment is consistent.

Fifth system of musical notation. The right hand continues with chords and moving lines. The left hand accompaniment is consistent. A *pp* dynamic marking is present in the left hand.

Sixth system of musical notation. The right hand continues with chords and moving lines. The left hand accompaniment is consistent. A *pp* dynamic marking is present in the left hand.

N°17  
CORO.

MARIA.

CINQ-MARS.

DE THOU.

TENORI.

BASSI.

PIANO.

The musical score is for a chorus piece, N°17. It features five vocal parts: MARIA, CINQ-MARS, DE THOU, TENORI, and BASSI. The piano accompaniment is divided into two systems. The first system shows the piano part with dynamics *mf* and *pp*. The second system continues the piano part with dynamics *mf* and *pp*. The score is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The vocal parts are mostly rests, indicating they are silent during this section. The piano part consists of two systems of music. The first system has a melody in the right hand with dynamics *mf* and *pp*, and a bass line in the left hand. The second system continues the melody in the right hand with dynamics *mf* and *pp*, and a bass line in the left hand.

*p*

Tenori

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

*p*

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

*p*

Bassi.

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

*p*

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

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

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

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

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

pian \_\_\_\_\_ Non an - cor lac - ca La cac - cia

pian \_\_\_\_\_ Non an - cor lac - ca La cac - cia

pian \_\_\_\_\_ Non an - cor lac - ca La cac - cia

pian \_\_\_\_\_ Non an - cor lac - ca La cac - cia

Pas - sa laggiù lag - giù \_\_\_\_\_

Pas - sa laggiù lag - giù \_\_\_\_\_

Pas - sa laggiù lag - giù \_\_\_\_\_

Pas - sa laggiù lag - giù \_\_\_\_\_

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

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns.

\_dir non ci po - trà più La cac - cia

\_dir non ci po - trà più La cac - cia

\_dir non ci po - trà più La cac - cia

\_dir non ci po - trà più La cac - cia

The piano accompaniment continues with two staves (treble and bass clef) with chords and rhythmic patterns.



pas - sa lag - giù lag giù Ed in - fa - sti -

pas - sa lag - giù lag giù Ed in - fa - sti -

pas - sa lag - giù lag giù Ed in - fa - sti -

pas - sa lag - giù lag giù Ed in - fa - sti -

The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns.

- dir non ci po - trà più No in -

- dir non ci po - trà più No in -

- dir non ci po - trà più No in -

- dir non ci po - trà più No in -

The piano accompaniment continues with two staves (treble and bass clef) with chords and rhythmic patterns.

fa - sti - dir non ci po -

fa - sti - dir non ci po -

fa - sti - dir non ci po -

fa - sti - dir non ci po -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "fa - sti - dir non ci po -". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

- trà più

- trà più

- trà più

- trà più

The second system continues the vocal lines and piano accompaniment. The lyrics are "- trà più". The piano part continues with a similar rhythmic pattern.

N. 18  
TRIO.

Stesso moto.

MARIA.

CINQ-MARS.

DE THOU.

PIANO.

DE THOU.

Al - tez - za del con - ve - gno il loco è

ques - to, Or sia - mo li - be - ri d'ogni te - ma

## Récitativo

Sal-vo quel-la del ciel As-pet - ta - re Cinq-Mars Dob-

-biam, ma qui tro-via - mo D'a-mi - ci stuol fe del So -

*un poco ritenuto.*

-len - ne è ques-to di Ah! so-no ri-so-lu - ta

All' mod.<sup>o</sup> MARIA.

E ques-ta ri-u - nion Son io che l'ho vo - lu - ta

## Moderato.

Sie. — co-me lui, va-lor mi sen-to in cor — In\_nan\_zi al

dim. p

ciel Ed a lor — a Cinq-Mars — So - lenne Io fa-rò giu-ra-

Ped. Ped. Ped. p

- men - to E scam\_bia - to l'a - nel ci dov-rem fi\_dan-

- zar Ri\_confor\_tan-do il cor che vol - ler tor\_tu - rar, Noi ci se\_pa\_re -

cresc. dim

rem sen-za tan - ta tris - tez - za Più tar - di ver -

ran i di dal le - grez - za El nos - tro do - lir al - lor dor -

animato, CINQ-MARS  
yrem si dovrem scor - dar O Ma - ri - a O donna a - do -

ra - ta Tu non sai di qual vi - vo ar - dor quel caro accen - to empie il mio

molto moderato.

cor Di qual ar-den-te fe' quest'alma è pe-ne - tra - ta!

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

Ped.

*dim.*

*p* Ah - si - Deve or - mai l'al - tar Ques - ti cor le - gar Che l'amor u -

*pp*

Ped. Ped. Ped.

- ni - a A - te l'amor di ques - to cor; Sol per te lo splen -

*cresc.*

Ped. Ped. Ped. Ped.

C.M.

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

*Ped.* *Ped.*

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

*Ped.* *Ped.*

cor Sol per te lo splen dor io vo Ma ri -

*cresc.*

*cresc.*

Be THOU,

*pp* *pp*

- a Be ne dir vi il Si gnor pos sa com' io lo

*pp* *pp*

fo Voi do vrete af frontar in siem o dii mor

*f* *dim.*

*f* *dim.*



M  
Co - rag - gio e forza av - rem per sof - trir tutt' i

C M  
Co - rag - gio e forza av - rem per sof - trir tutt' i

de T  
\_ ta - li

ma - li Per trion - far - ad esso u - nita esser do - vrò

ma - li **Maria**

*p* *f* *rit.*

M Soprano: Si lo\_vo Deve or\_mai l'altar Questi cor le\_gar come a\_mor li u\_

C.M. Contralto: Ah! si, vien' Deve or\_mai l'altar Questi cor le\_gar come a\_mor li u\_

deT Tenore: Coppia gentil Deve or\_mai l'altar Questi cor le\_gar come a\_mor li u\_

Piano: *p* *cresc.*  
 Ped.

M Soprano: \_ni - a A te l'amor di questo cor; A te la mia spe-

C.M. Contralto: \_ni - a A te l'amor di questo cor; Sol per te lo splen-

deT Tenore: \_ni - a A voi l'amor dei voſtri cor; E che propi\_zio

Piano: *cresc.*  
 Ped.

S  
 - ran - za la fe - de mi - a A te l'amor - di ques - to  
 CA  
 - dar io vo' Ma - ri a A te l'amor - di ques - to  
 T  
 ognor Il ciel vi si - a A voi la - mor l'a -  
 cor, A te la mia spe - ran - za la fe de mi -  
 cor, Sol per te lo splen - dor io vo', Ma - ri -  
 mor del vo - stro cor a - mor v'u - ni -

Musical score for piano accompaniment, including dynamics like *dim.*, *cresc.*, and *dim.*, and pedal markings *Ped.*

M  
\_ a Si an\_diam dell' a ra al piè an\_diam an\_

C.M  
\_ a Si an\_diam dell' a ra al piè an\_diam an\_

b.T  
\_ a Si an\_diam dell' a ra al piè an\_diam an\_

*p* *cresc.*

M  
\_ diam dell' l'a ra al piè

C.M  
\_ diam dell' l'a ra al piè

b.T  
\_ diam dell' l'a ra al piè

*p* *rit.*

*p* *pp*

N. 18<sup>bis</sup>

## MELODRAMMA

Stesso moto

PIANO.

First system of musical notation. Treble and bass staves are connected by a brace. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and moving lines. Pedal markings are present below the bass staff: "Ped." with a diamond symbol and a downward-pointing stem.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and accompaniment in the bass. A dynamic marking of *pp* (pianissimo) is placed above the treble staff in the third measure. Pedal markings are present below the bass staff.

Third system of musical notation. The treble staff begins with a *pp* dynamic marking. The system includes dynamic markings of *cresc.* (crescendo) and *dim.* (diminuendo). Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble staff begins with a *pp* dynamic marking. This system includes a detailed view of the keyboard layout below the staves, showing fingerings and pedaling for the bass line.

Fifth system of musical notation. This system also includes a detailed view of the keyboard layout below the staves, showing fingerings and pedaling for the bass line.

I congiunti, seguiti da Cinq-Mars, escono dall'acappella  
 Il Padre Giuseppe si ritira in disparte.

Moderato.

Ped. Ped.

cresc. f

Ped. Ped.

dim p

CINQ-MARS

Dei spe\_rar e pre\_gar, Ma\_ri - a Ad\_

dim

di - o! Mè for\_za an\_dar, ma grata è l'alma

dim

*mi - a*                      *A Narbo - na, se - con - do il pat - to che ci u*

*cresc.*

*- ni - a*                      *Là fe - de - le all' o - nor che ciascun qui mi*

*fa*                      *A con - quistar io vo' la san - ta li ber - tà. —*

*dim.*

*p*                      *p*                      *cresc.*



N. 19  
ARIA.

Moderato.

Il padre GIUSEPPE

Va va

PIANO.

pur — con — fi — den — te in questa fol — le im — pre — sa

Ma pe — rò — noi te niam tue sor — ti in nos — tra

mau — U — na pos — san — za — vuoi sfi — dar ch'è sempre il —

cre — scen — do.

*un poco più lento*

le - - - sa Tuoi di d'or-go-lio av - ran un eru-en-to do-

- manl... val... val...

*Allegretto.*

In un' in - vi - si - bil - ra - ma Ti sa

- pem - - mo avvi lup-par-

P.G.

Sul tuo ca - po pen - de un' a - cu - ta

P.G.

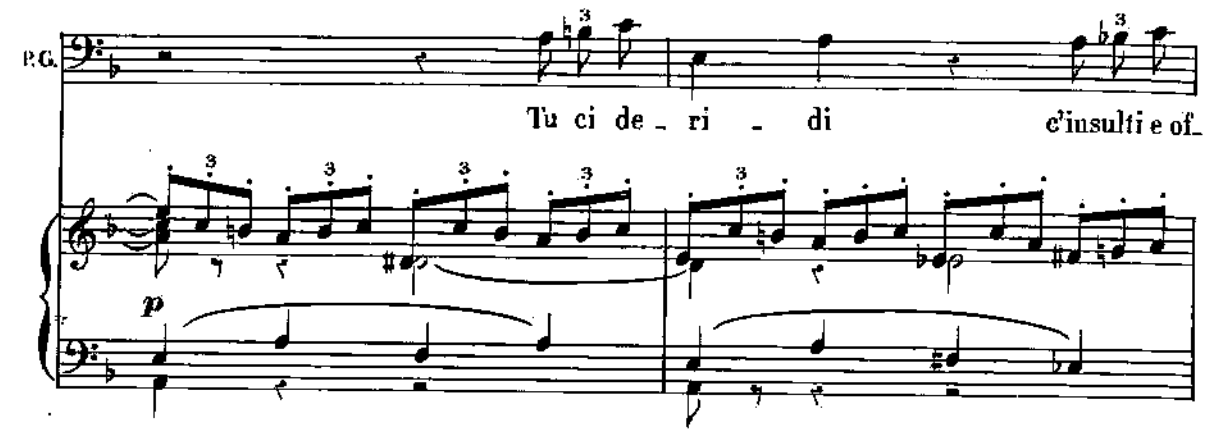
la - ma l'i - stante ver - rà che dovrà piom -

P.G.

- bar l'i - stante ver - rà che do - vrà piom -

P.G.

- bar

P.G. 

Tu ci de - ri - di c'insulti e of

P.G. 

- fen - di Di noi tu sprezz - zi il fu -

P.G. 

- ror. Dunque non sai tu che con noi con -

P.G. 

- ten - di Qual ti pu - ni - rà tremen - do ri -

cre - - scen - - do.

P.G. *gor?* Tu c'ir - ri - di tu ci of -

*fp*

P.G. - fen - di, Di noi tu sprezz - zi il fu -

P.G. - FOR In

cre - scen - do. *f dim. pp*

P.G. un' in - vi - sibil tra - ma Ti sa - pem - - - mio avvilup -

P.G. - par Sul tuo ca - po pen - -

12 12 12 12  
tre - sci - do.

P.G. - - de un' a - cu - ta la - - - ma Li - stante ver -

12 12  
*f*

Moderato assai.

P.G. - rà - che do - vrà - - - piom - bar - -

*ff* *p*  
Ped.

P.G. Sol brev' o - ra il po - ter bril - la Quando noi nol di - fen -

P.G.   
\_ diam \_\_\_\_\_ D'un i - dolo al par dal pie - de d'ar -

P.G.   
\_ gil - la Rovi - na un po - ter di cui stan - chi siam \_\_\_\_\_

P.G.   
Sol brev' o - ra un po - ter bril - la Quando noi nol di - fen -

P.G.   
\_ diam D'un i - dolo al par dal piede d'ar - gil - - - la \_\_\_\_\_

P.G.

D'un idol' al par dal pie-de d'argil - - - la

*crisc.*

*p*

P.G.

Ro - vi-na il poter - - - di cui stan - chi stiam

*f*

*f*

*dim.*

*M.D.*

*p*

MARIA. Ah!

*pp*

*f*

**Allegro.**



## N° 20.

## DUO.

All' moderato.

MARIA

Il Padre GIUSEPPE.

PIANO.

Ah! non t'allonta -

P.G.

-nar, an-co-ra, u-dirmi de - i

*f* *dim.*

P.G.

Il ca - so non è già che mi guidava a te \_\_\_\_\_

*p*

P.G. 

Di fender ti vo - gl'i - - o Che minac - cia - ta

MARIA. 

Me di - fen - der! Tu? - - Con - tro

se - - i Si - - -

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

Ped. 

M. 

chi? - - -

P.G. 

Contro te - - - Contro quei consi - gl'er' che di tua giovi -

*pp* *mp* *p*

P.G. 

- nezza Incorag - giano in cor la trista il - lu - si - on Contro colui ben

P.G.  
 più che la tua de - bo - lezza Come sgabello fa della sua ambi -

MARIA.  
 Ciel! o - situ?  
 P.G.  
 - zion Si Poso di - rel E dal mio

P.G.  
 lab - bro il devi u - di - re Nell' aggua - to Cinq -

P.G.  
 Mars t'ha saputo atti - rar Ben sa che guada - gnar ei può col farsi a -

(con indignazione)

M. Ah! ah no, calunnia è que - sta o -

P.G. - marl

M. - diosa Mi fe' il ciel il ciel sua sposa - Ed oltrag-giarlo è m'oltrag-

M. - giar Taci al fin!

II P. GIUS

Ti fe' il ciel sua spo - sa

P.G. All<sup>o</sup> moderato.

so ben che il giu-rasti al piede dell' al - tar Il giu -

P.C. *ra - sti ma fu fol - li - a, No, non è il ciel che vi le -*

P.C. *- gò — Va, mel cre - di, i voti ob - bli - a, Quel*

P.C. *giuro il ciel lo ro - pro - vò Quel giuro il ciel, sì, ri - pro -*

MARIA, *Non lo spe - rar, il ciel ci u - ni - a, Co - me a -*

P.C. *- vò*

M

- mor, a - mor ci le - gò ————— No, no, non sperar che Ma.

Ped.    Ped.    Ped.

M

- ri - a      Scordi il giu-ro che a Dio vo - lò —————

*cresc.*      Ped.

Ped.      Ped.

II P. GIUS

La - mor tuo resiste al pe - ri - glio lo t'ammi - ro e n'ho pie -

*p*

E.G.

- tà      Sì, pie - tà, pi - e - tà mi fa Che se ti re - se

*p*      *cresc.*      *scen - do*

MARIA.

Ah! che di'

P.G. spo - sa, te ve - dova dee fa - re

M. tu? no, no!

P.G. Cinq Mars è tradi -

P.G. - tor sleal verso il rege e la Fran - cia contr'essi cospì -

ere - scen - do

## Andante.

PG

- rò ————— La mor - te do - vrà pu - nir il rebel -

PG

MARIA. *Mod<sup>to</sup>* II P. GIUS  
- le O ciell! ————— Il car - di - nal po - treb - be perdo -

M

Che deggio far, ahimè!

PG

- nar. ————— Cinq Mars ————— ab - bando -

M.

Cinq Mars abandonnar —————

PG

- nar, ————— Si, se tu vuoi che vi - va, il dei



## Allegro.

MARIA.

P.G. far \_\_\_\_\_ Odi ancor \_\_\_\_\_ Mor.

*p* *pp*

M. ro \_\_\_\_\_

P.G. La caccia ar - ri - va L'invia - to po - lac - co col

P.G. corteggio re - gal qui ve - nir dee col re \_\_\_\_\_ Fa - vo -

MARIA.

No, no \_\_\_\_\_ fia

P.G. - re - vol ti mo - - - - - stra

cre - - - - - scen - - - - - do.

*p* *pp*

Mod.<sup>to</sup> (una battuta per due delle precedenti)

M. *van!*

P.G. O co-re dispie - ta - to, fai l'a-

*fp* *cresc.*

M. *Abi -*

P.G. *man-te perir* in no - me dell'a - mor

*f* *MD*

M. *mè!* ma fu il ciel che ciu - ni - a Co - me a -

P.G. Va, ri - non - zia a tal fol - li - a, Non è il ciel

*dim.*

M  
- mor a - mor ci le - gò Spe -

P G  
ciel che vi le - gò Va, mel

M  
- rar tu non puoi che Ma - ri - a Scor - di il

P G  
cre - di, i vo ti ob - bli - a quel

M  
giu - ro che al ciel vo - lò Scor - di il

P G  
giu - ro il ciel lo ri - pro - vò quel giu - ro il ciel

Ped.

Ped.

*cresc. f*

Ped.

Ped.

*animando-*

M  
giu - ro che al ciel vo - lò — Ma fu il ciel che ci u -

PG  
lo ri - pro - vò — Va ri - nuu - zia a ta - le fol -

*dim.*

M  
- ni - a Come a - mor a - mor ci le - gò — Spe -

PG  
- li - a Non è il ciel che vi le - gò — Va, mel

M  
- rar tu non puoi che Ma - ri - a

PG  
cre - di i vo - ti ob - bli - a i tuoi vo - ti ob -

M  
No, non spe - rar - lo, il mio giu - ro nel

P G  
- bli - a, quel giu - ro il ciel lo

M  
ciel vo - lù

P G  
ri - pro - vò

*ff*

TENORI

*ff*

BASSI

*ff*

Hal - la - li

Hal - la - li

Hal - la - li

Hal - la - li

Hal - la - li

*p*

*pp*

## Il Padre G.

Parla al fin \_\_\_\_\_ E la mor-te o la vi - ta Che il tuo labbro da -

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a long note on 'Parla al fin' followed by a series of eighth notes for 'E la mor-te o la vi - ta'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

- rà al col-pe - vol Eb - ben \_\_\_\_\_

The second system continues the vocal line with '- rà al col-pe - vol' and 'Eb - ben'. The piano accompaniment maintains its rhythmic pattern, with the treble clef providing harmonic support through chords and the bass clef providing a consistent eighth-note accompaniment.

pen - sa pur \_\_\_\_\_ che do - man - più tem - po non sa - rà \_\_\_\_\_

The third system features the vocal line with 'pen - sa pur' and 'che do - man - più tem - po non sa - rà'. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

do - man \_\_\_\_\_ più tempo non sa - rà

The fourth system shows the vocal line with 'do - man' and 'più tempo non sa - rà'. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

The fifth system shows the piano accompaniment continuing with its characteristic eighth-note bass line and treble accompaniment. The vocal line is not present in this system.

Nº 21.  
HALLALI-CORO.

MARIA

IL RE

Il Padre GIUSEPPE

TENORI

BASSI

PIANO

*ff*



1° TENORE.

*ff*

Halla - li - Halla - li - Halla - li - caccia eccel

2° TENORE.

Halla - li - Halla - li - Halla - li - caccia eccel

1° BASSO.

Halla - li - Halla - li - Halla - li - caccia eccel

2° BASSO.

Halla - li - Halla - li - Halla - li - caccia eccel

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

- len - te Il cer - vo cadea mo - ren - te Hal - la - li

Se - guir de' sì bel - la gior - na - ta —

Se - guir de' sì bel - la gior - na - ta —

Se - guir de' sì bel - la gior - na - ta —

Se - guir de' sì bel - la gior - na - ta —

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Se - guir de' sì bel - la gior - na - ta —". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Splen - di - da men - sa il - lu - mi - na - ta, Lie - to ban - chet - to u -". The piano part continues with a similar rhythmic accompaniment.

- nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -  
 - nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -  
 - nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -  
 - nir ci de' Lie - to banchetto u - nir ci de' Hal - la - li Hal - la -

*p*  
 - li! San - Ger - man que - sta se - ra ap -  
*p*  
 - li! San - Ger - man que - sta se - ra ap -  
*p*  
 - li! San - Ger - man que - sta se - ra ap -  
*p*  
 - li! San - Ger - man que - sta se - ra ap -

*dim.* *p*

- pre - sta nel pa - la - gio regal la fe - sta nel pa -  
 - pre - sta nel pa - la - gio regal la fe - sta nel pa -  
 - pre - sta nel pa - la - gio regal la fe - sta nel pa -  
 - pre - sta nel pa - la - gio regal la fe - sta nel pa -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics underneath. The piano accompaniment is in the right and left hands, with the right hand playing a more active melody and the left hand providing harmonic support. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "- pre - sta nel pa - la - gio regal la fe - sta nel pa -".

- la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co  
 - la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co  
 - la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co  
 - la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal lines are in a single melodic line with lyrics underneath. The piano accompaniment is in the right and left hands, with the right hand playing a more active melody and the left hand providing harmonic support. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "- la - gio regal la fe - sta Co - me ai bei di - d'En - ri - co".

*largamente.**Tempo.*

re — Come ai bei di d'En - ri - co re Halla - li — halla -

re — Come ai bei di d'En - ri - co re Halla - li — halla -

re — Come ai bei di d'En - ri - co re Halla - li — halla -

re — Come ai bei di d'En - ri - co re Halla - li — halla -

- li — hal - la - li — hal - la - li

- li — hal - la - li — hal - la - li

- li — hal - la - li — hal - la - li

- li — hal - la - li — hal - la - li

*ff*

Molto moderato.

Musical score for the first system, featuring a piano accompaniment with triplets in the right hand and chords in the left hand.

Musical score for the second system, including dynamic markings like "cresc." and "p".

IL RE.

Andante.

Vocal line for the first system, starting with the lyrics "Prin-ci - pes-sa di".

Prin-ci - pes-sa di

Piano accompaniment for the first system, including dynamic markings like "f", "dim.", and "p".

Vocal line for the second system, starting with the lyrics "voi - ci fe' pe - na las - sen - za Pen-".

voi - ci fe' pe - na las - sen - za

Pen-

Piano accompaniment for the second system.

3  
 - sò l'ambasciator di Po - lo - nia spe - rar che il desir del son

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 begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

re voi vorre - ste appa - gar E avendo al fin pie - tà del la sua im - pa -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some rests. The piano accompaniment maintains its rhythmic pattern with some harmonic changes.

zienza Il soglio e la sua man voi vor - re - ste accet - tar -

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking 'p' (piano) and a fermata over a chord in the bass line.

MARIA.  
 Sia te cle - men - te al fin! O ciel! — Non v'è dun - que più

The fourth system features the vocal line and piano accompaniment. The piano part includes a dynamic marking 'p' and a fermata over a chord in the bass line. The vocal line ends with a long note on 'O ciel!'.

P. GIUS. MARIA

spe - me? Devi obbe - dir. Si - gnor, tu sol mi puoi sal -

P. GIUS.

- var. Ah non m'abbandon - nar? O\_gni preghiera è va - na

Adagio. II. RE solenne

Sa\_lu\_ta\_te, Si - gnor la novel - la re - gi -

Moderato.

II R

- na Ma per - che giù non vegga Cinq



— ua — Ben! —

*esist.*

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the syllable 'ua'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *esist.* (sostenuto) is placed above the piano part.

do - man — dar mi con - to do - vrà — l'a - mi - co sco - no -

*f*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a long note for 'do - man' followed by a series of eighth notes for 'dar mi con - to do - vrà'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* (forte) is present.

- scen - te del - le tra — me che or - dir gli o sò — an -

*p*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a long note for '- scen - te' followed by eighth notes for 'del - le tra' and a final note for 'sò'. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

- diam Con - te! Si - gno - ri io spero voi ve - der — a San - Ger -

*f*

12/8

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line has a long note for '- diam' followed by eighth notes for 'Con - te!' and a final note for 'San - Ger -'. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. The system ends with a double bar line and the time signature 12/8.

All<sup>o</sup> maestoso.

II  
R

- man -

Soprani *ff*

Halla - li - balla li - halla - li - caccia eccel -

Tenori *ff*

Halla - li - balla li - halla - li - caccia eccel -

Bassi *ff*

Halla - li - balla li - halla - li - caccia eccel -

- len - te Il cer - vo ca - dea mo - ren - te Hal - la -

- len - te Il cer - vo ca - dea mo - ren - te Hal - la -

- len - te Il cer - vo ca - dea mo - ren - te Hal - la -

- li Se - guir de' si bel - la gior -  
 - li Se - guir de' si bel - la gior -  
 - li Se - guir de' si bel - la gior -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a soprano clef, and the piano part is in a bass clef. The lyrics are: "- li Se - guir de' si bel - la gior -". The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with some grace notes.

- na - ta Splen - di - da mensa il lumi - na - ta Lie -  
 - na - ta Splen - di - da mensa il lumi - na - ta Lie -  
 - na - ta Splen - di - da mensa il lumi - na - ta Lie -

The second system continues with three vocal staves and a piano accompaniment. The lyrics are: "- na - ta Splen - di - da mensa il lumi - na - ta Lie -". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

- to ban - chet - to u - nir ci de' Lie - to banchetto unir - ci  
 - to ban - chet - to u - nir ci de' Lie - to banchetto unir - ci  
 - to ban - chet - to u - nir ci de' Lie - to banchetto unir ci

*p*  
 de' Hal - la - li hal - la - li! San - Ger - man que - sta se - ra ap -  
*p*  
 de' Hal - la - li hal - la - li! San - Ger - man que - sta se - ra ap -  
*p*  
 de' Hal - la - li hal - la - li! San - Ger - man que - sta se - ra ap -

- pre - sta San-Ger-man que-sta se - ra ap - pre - sta nel re -  
 - pre - sta San-Ger-man que-sta se - ra ap - pre - sta nel re -  
 - pre - sta San-Ger-man que-sta se - ra ap - pre - sta nel re -

- gal pa-la-gio la fe - sta Co-me ai bei di - - d'En - ri - co  
 - gal pa-la-gio la fe - sta Co-me ai bei di - - d'En - ri - co  
 - gal pa-la-gio la fe - sta Co-me ai bei di - - d'En - ri - co

re \_\_\_\_\_ Come ai bei di d'En-ri - co re Halla-li hal-la-

re \_\_\_\_\_ Come ai bei di d'En-ri - co re Halla-li hal-la-

re \_\_\_\_\_ Come ai bei di d'En-ri - co re Halla-li hal-la-

Ped. ⊕ Ped. ⊕

Detailed description: This system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are 're \_\_\_\_\_ Come ai bei di d'En-ri - co re Halla-li hal-la-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. Pedal markings are present at the bottom of the piano part.

-li hal-la-li hal-la - li!

-li hal-la-li hal-la - li!

-li hal-la-li hal-la - li!

*ff* *ff*

Detailed description: This system continues the vocal and piano parts. The vocal lines end with the lyrics '-li hal-la-li hal-la - li!'. The piano accompaniment continues with similar rhythmic patterns. The dynamic markings *ff* (fortissimo) are placed in the piano part. The system concludes with a final cadence in the piano part.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of two flats (B-flat and E-flat). The treble clef part contains complex chords and melodic lines, while the bass clef part provides a steady accompaniment.

Second system of musical notation, continuing the piece. The treble clef part shows more intricate chordal textures and melodic movement. The bass clef part maintains a consistent rhythmic pattern.

Third system of musical notation. The treble clef part features a series of chords and melodic fragments. The bass clef part continues with a similar accompaniment style.

Fourth system of musical notation. The treble clef part has a more active melodic line. The bass clef part includes a section marked *ff* (fortissimo), indicating a strong dynamic. The system concludes with a double bar line.

Fifth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs. The music is in a key signature of two flats. The treble clef part contains complex chords and melodic lines, while the bass clef part provides a steady accompaniment. The system concludes with a double bar line.

# ATTO IV

N.º 22.

## SCENA E RECITATIVO

MARIA.

CINQ-MARS.

De THOU.

PIANO.

Andante.

*p* *pp*

Ped.

All'alzarsi della tela Cinq-Mars è addormentato su d'un grau seggiolone. De Thou un po' più lontano, in piedi, immobile, lo contempla con compassione.

*pp*

*pp* poco cresc.



## CINQ-MARS.

De Thou, che bel sogno io fa - ce - a! seorda - vo la pri -

## De THOU (fra sè)

- gion, la condanna mor - tal - Si Ma - ri - a e - ra qui Ah! me -

## C. MARS.

- schin! L'o - ra vo - la, fra - tel! pen - siam al ciel Ah!

Li - stan - te fa - tal Con cal - ma aspetto an - zi l'af - fret - to m'abban -

do - na Ma - ri - a, ah! vi - ver più non so El - la non m'ama

più — Per ché ces - si il mio duo - lo Che l'o - ra del sup -

- pli - zio, ah! non tardian - cor — Ep - pur ma - le -

- di - co la sor - te che ti dan - na con me Ten pre - go; più non dir;

De THOU

C. MARS.

mi ras - se guo pa - zien - te all' u - ma - na giu - sti - zia. Quan -

De THOU.

\_ do do - vrem mo - rir? Dio sol lo sa; noi siam nel - le sue

man' ma... ti la - scio sol - Scri - ver degg' i - o l' estre - mo vo - ler

Andante.

mio a ta - lun ca - ro al cor! - Ci appre - stiam - a vo -

G. MARS.

la re ai pie-di del Si - gnor. — A

te mia madre, a te, va l'estre mo pen - sie - ro Mo.

ri - ahi me! Mari - a O per - duto a - mor mi - o O cru.

del sov - ve - nir Ed in van dal mio cor io lo voglio ban - dir! —

*cre* *scen* *do.*

Ped. Ped. Ped.

ARIA.

CINQ-MARS

Ahi che inva - no io lo vo<sup>o</sup> dal mio co - re ban -

PIANO

C-M

dir.

Larghetto

mp

Ped

C-M

Im - ma - gi - ne ce - le - ste tu che

C-M

di questo cor Al - leg - giavi il do - lor.

Ped

Ped.

1-M

Vien — e in fon — di co — rag — gio. Dei bei giorni d'a —

Ped. ⊕ Ped. ⊕ Ped.

1-M

— mor parla a me, — parla a me, parla an — cor. —

*cresc.*

1-M

Vie — ni e in fon — di co — rag — gio. Dei bei giorni d'a —

*f* *rit.*

1-M

— mor parla a me, — parla a me, parla ancor. —

*un poco meno lento*

C-M

Ve - der mi sem - bra an -

*pp*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a common time signature (C-M) and a key signature of two sharps (F# and C#). The lyrics are "Ve - der mi sem - bra an -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a continuous eighth-note accompaniment in the right hand and a simple bass line in the left hand. The dynamic marking *pp* (pianissimo) is placed at the beginning of the piano part.

C-M

- cor quegli oc - chi i - do - la -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- cor quegli oc - chi i - do - la -". The piano accompaniment continues with the same eighth-note accompaniment and bass line as the first system.

C-M

- tra ti O bel -

*dolce*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- tra ti O bel -". The piano accompaniment continues with the same eighth-note accompaniment and bass line. The dynamic marking *dolce* (dolce) is placed above the vocal line.

C-M

- l'an - gel d'a - mor E quel sor -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- l'an - gel d'a - mor E quel sor -". The piano accompaniment continues with the same eighth-note accompaniment and bass line.

C-M  
 - ri - so bel \_\_\_\_\_ quel sor -

C-M  
 - ri - so che i sen - si m'ha le -

C-M  
 - ag - ti \_\_\_\_\_ I - neh -

C-M  
 - brī - a - to il cor, \_\_\_\_\_ E quel



C-M

lab - bro gen - til, La fron - te

C-M

tua se - re - na e che pa - ri non

C-M

ha lo ti veg - go, o Ma - ri - a;

*cres* *cen* *do*

C-M

qual sei, di gra - zia piena, io tua pu - ra bel -

*f* *dim* *mp*

- tà ————— Im - ma - gi - ne ce - le - ste Tu che  
 di questo cor ————— Al - leg - giavi il do - lor,  
 Vie - ni e m'infon - di co - rag - gio Dei bei giorni d'a -  
 - mor parla a me, ————— parla a me, parla ancor. —————

*rit*  
*cresc* *dim*  
 Ped. ⊕ Ped. ⊕  
 Ped. ⊕  
 Ped. ⊕ Ped. ⊕ Ped. ⊕  
*cresc*

C-M

Vien' m'infon - di co - rag - gio Dei bei giorni d'a -

*dim* *p*

C-M

- mor parla a me - parla ancor parla a me par - la a me parla an -

*rit* *mp* *sivez*

tempo

C-M

- cor. -

*Ped.* ⊕

## N° 24.

## DUO.

All.<sup>o</sup> moderato.

MARIA

CINQ-MARS

PIANO

*fp*

*fp*

*fp*

*fp*

*animando*

*fp* *cresc* *f*

No, non è ver ob\_bli\_ar io po\_

te i Che in\_fe\_de\_le è co\_stei che il suo giu\_ro scor\_

dò Che impudi\_ca ac\_cel\_lo l'al\_li\_an\_za d'un re. — Loutan

-M

van - ne da me, — spergiu - ra, via ten

Maestoso. Maria appare

C.M.

va — Ec - co - la! è des - sa!

MARIA

En - ri - co, ac - cu - sa - ta tu m'hai — Ed il tuo sguardo an.

M

- cor scervo d'i - ra non è. Le minac - ce del fra - te, egli è ve - ro, a scol -

VI

- la - te Ma ces - sa - to non ho d'esser de - gna di

*p* *cresc* *dim*

*animato* CINQ-MARS

te. — Che? — L'offer - ta re - gal, la tua ma - no pro -

MARIA

- messa Tutto fu men - zo - gnier? Egli il prezzo ne fé del - la tua vi - ta

*cres*

M

stes - sa. Ei vilmen - te men - ti — ma — salvar te sa -

- cen - do

*f*

## CINQ-MARS

M

pro. Gra-zie, o ciel! son a-ma-to an-co-ra!

## MARIA

## Allegro

## CINQ-MARS

Si t'amo an-co-ra! All' a-mor il

C-M

co-re s'apri il do-lor al-fu-re spari. Più bei giorni io

## MARIA

Veggio al-fin bril-

C-M

veggo apparir. Tu ri-torni ah! sei tu! che ado-ro

M  
 -lar l'avve\_nir... Eb - be fin il lun - go soffrir...

M  
 Valle il ciel mio, dol - ce te - so - ro, il mio cor al tuo cor: riu -

*p* *cresc.* *dim*

CINQ-MARS  
 -nir... Ve - di, il ciel cle - men - te si - fe?

*p*

MARIA  
 E più bel l'a - mor rende a me... D'è - sul - tan - za, ah!

M  
 Si più bel l'a - mor rende a me...



M  
già colma so - no al - la speran - za io m'abbandono. Ora

M  
si posso alfin e - sul - tar. Veggo al - fin bril -

CINQ-MARS

M  
- lar l'avve - nir. Eb - be fin il lun - go soffrir.

J.M  
- lar l'avve - nir. Eb - be fin il lun - go soffrir.

MARIA e C. MARS.

Vol - le il ciel, mio dol - ce te - so - ro, il mio cor al tuo cor tui

*cresc* *molto* *din*

M. *Il ciel cle - men - te si fe?*

C.M. *Il ciel cle - men - te si fe?*

*p*

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

M. *Sì, pos - so al - fin e - sul -*

C.M. *Sì, pos - so al - fin e - sul -*

Ped.  $\oplus$  Ped.  $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$

M. *- tar pos - so al - fin e - sul -*

C.M. *- tar pos - so al - fin e - sul -*

Ped.  $\oplus$  Ped.  $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$   $\oplus$

M *tar* E con - te pos - so al - fin e - sul -

M *tar* Al tuo piè pos - so al - fin e - sul -

The first system of the musical score consists of two vocal staves (labeled 'M') and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with lyrics. The piano accompaniment includes a treble and bass clef staff with various chordal and melodic textures. A dynamic marking of *f* (forte) is present in the piano part.

M *tar* E con - te!

M *tar* Al tuo piè!

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are more sustained, with long notes. The piano accompaniment features a rhythmic pattern of chords and a melodic line in the bass. A dynamic marking of *f* is also present.

This system shows the piano accompaniment for the third system, consisting of treble and bass clef staves. It features a complex texture with many chords and a melodic line in the bass.

This system shows the piano accompaniment for the fourth system, consisting of treble and bass clef staves. It features a complex texture with many chords and a melodic line in the bass. A dynamic marking of *ff* (fortissimo) is present.

N° 25.  
SCENA.

Lo stesso mov<sup>to</sup>

MARIA

CINQ-MARS

DE THOU

PIANO

*ff*

De Thou, vien' pur; fe - lice or

Andante

so no Es - sa m'a - ma! Or per lei vi - ver

Ped. ⊕ Ped. ⊕

DE THOU

vo - glio; ah! lo vo'! La principessa

Ped. ⊕ Ped. ⊕

## MARIA.

O cie - lol. M'oda ognun l'o - ra vo - la

I cu - sto - di ho per me; un ri - so - lu - to

stuo l de - ve de' vostri ami - ci accerta - re l'im - pre - sa All'au - ro - ra u - na

bar - ca lun - gi dal - la tor - re V'a - spet - te -

M

ra Noi par-ti-rem — Ben pria che la fu-ga po-tran so-spetta —

M

-re Ed in I-ta-lia in-sie-me fug-gi-rem. Fe-li-ci in

C-MARS.

De THOU. MARIA.

siem! Ahimè! — Dio vi pos-sa a-ju-ta-re! Si do-

M

-man li-be-ri sa-rem — Cer-ta ne son; a do-man!

Ped.

C-MARS.

De THOU.

O Ma - ri - al II

dim. p

ciel - v'a - scol - til

pp

C-MARS. Moderato.

E chel - u - di - to non l'hai tu, fra - tel? La vi - ta a -

fp fp

- vre - mo, la li - ber - tà - Con es - se l'a - mor, si fa -

fp fp fp cresc.

C.M.

mor. — Il cor com - pre - so fù da u - na gioia in - fi -

*f* *un poco ritenuto.*

Ped.

C.M.

- ni - ta

*And.<sup>te</sup> quasi adagio.*

*p*

*Allegretto.*

DE THOU

Non o - di - tu Cinq - Mars? —

Due misure per una delle precedente.

*pp*

C MARS

Chi vien? — chi



DE THOU.

vien? — Del car - cer sul - la sca - la o - do al

O-MARS.

DE THOU.

Ma chi? Sa - ran co - lor

— che si ce - lan nel di

che si ce - lan nel di

*sven*  
*molto*

N. 26.  
FINALE.

CINQ MARS

DE THOU

Il Padre GIUSEPPE

Il CANCELLIERE

PIANO.

Adagio.

*sf* *p*

Andante.

Il CANCELLIERE. Si-

-gnori duo-po a - vetè di co - rag - gio

Il mo-mento fatal giun-se per voi

*p*

C-MARS (à De Thou) Addio, bel sogno d'or!

*p*

Ped.  $\oplus$  Ped.  $\oplus$

(al Cancelliera) Sta ben, ci si con-ceda un' ora per

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

pregare (P. GIUS.) Infi-no all' alba.

(C-M) O sinistro sembiante!

*pp*

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

(DE TH.) Enrico, si-pacato; il devi

Al -

Ped.  $\oplus$  Ped.  $\oplus$

Il P. G.

l'al - ba Essa è vi - cina Insensati! Il vo - le - ste Il ciel vi

pp

dia di potervi pen - tir (De Thou) Ebben; il peccator a te per - do - na

Adagio.

pp

Il P. GIUS. (duro e lugubre)

G-MARS.

Qui son i confes - sor? Ecco il novel - lo di

p

De THOU.

pp

D.T.

\_tel, non ti sei tu rammen\_ta \_ to ta \_ lor Dei due mar\_ti \_ ri

dì? la cor voce a me veune E ne\_lì al \_ ma iu\_fon \_ dera un subli\_mé va

CINQ MARS *ricordandosi*

\_lor. Col\_pi\_ti eu\_tram\_bi fur dal\_la stes\_sa bi \_

DE THOU

\_pen\_ne Ed il cor san\_gue scorse en\_tro lo stesso a

M. Pi - a co -

De T. vel Pi - à co -

All<sup>o</sup> quasi mod<sup>o</sup> e ben deciso

- si

- si

*f* *ff*

*con ternizza*

Si - gnor dal -

Si - gnor dal -

*p* Ped. Ped. Ped.

l'al - ma scac - cia tu la te - ma

l'al - ma scac - cia tu la te - ma

Ped. Ped.

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef and a bass line in bass clef, both in a key with two sharps (F# and C#). The lyrics are 'l'al - ma scac - cia tu la te - ma'. The bottom system features a grand piano accompaniment with a treble and bass staff. The piano part includes a 'Ped.' (pedal) marking under the first two measures.

Ar - ma - ci i cor per la cot - ta fi -

Ar - ma - ci i cor per la cot - ta fi -

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics 'Ar - ma - ci i cor per la cot - ta fi -'. The piano accompaniment continues with similar harmonic support.

- nal. I - - spira a noi i que

- nal. I - - spira a noi i que

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal lines conclude with the lyrics '- nal. I - - spira a noi i que'. The piano accompaniment provides a final harmonic resolution.

st'o - - ra su - pre - ma Al - ti pen -  
 st'o - - ra su - pre - ma Al - ti pen -  
 - sier, Ci li - be - ra dal mal Noi i - met -  
 - sier, Ci li - be - ra dal mal Noi i - met -  
 - tiam in tue ma - ni la vi - ta Al tuo vo -  
 - tiam in tue ma - ni la vi - ta Al tuo vo -

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



-ler, si\_gnor, ci ras\_se\_gniam. O - gni su -  
 -ler, si\_gnor, ci ras\_se\_gniam. O - gni su -

Ped. Ped. Ped. Ped.

-per - bia è dall' al - me ban - di - ta per - dona a  
 -per - bia è dall' al - me ban - di - ta per - dona a

Ped. Ped. Ped. Ped.

noi per - dona a noi co - me noi per\_do\_niam Si - -  
 noi per - dona a noi co - me noi per\_do\_niam Si - -

Ped. Ped. Ped. Ped. Ped.

-gnor dall' al - ma sac - cia tu la  
 -gnor dall' al - ma sac - cia tu la

te - ma Ar - ma - ci il cor per  
 te - ma Ar - ma - ci il cor per

la cot - ta fi - nal I - spi - ra a  
 la cot - ta fi - nal I - spi - ra a

Ped.  $\diamond$  Ped.  $\diamond$  Ped.  $\diamond$   
 Ped.  $\diamond$  Ped.  $\diamond$

noi in quest' o - - ra su - pre - ma

noi in quest' o - - ra su - pre - ma

Al - ti pen - sier, ci li - be - ra dal

Al - ti pen - sier, ci li - be - ra dal

mal. Ar - ma - ci i cor

mal. Ar - ma - ci i cor

*cresc*

*f*

*f*

*f*

Ped. Ped. Ped. Ped. Ped. Ped.



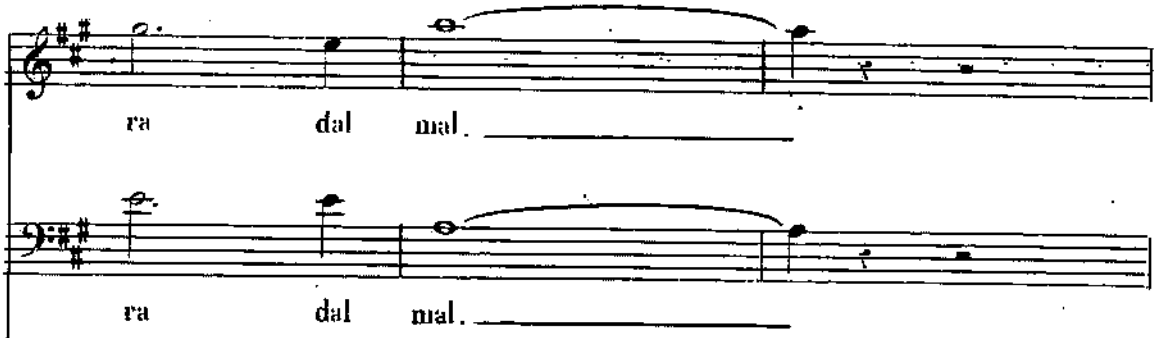
Ar - ma - ci i cor - ci li - be -



Ar - ma - ci i cor - ci li - be -



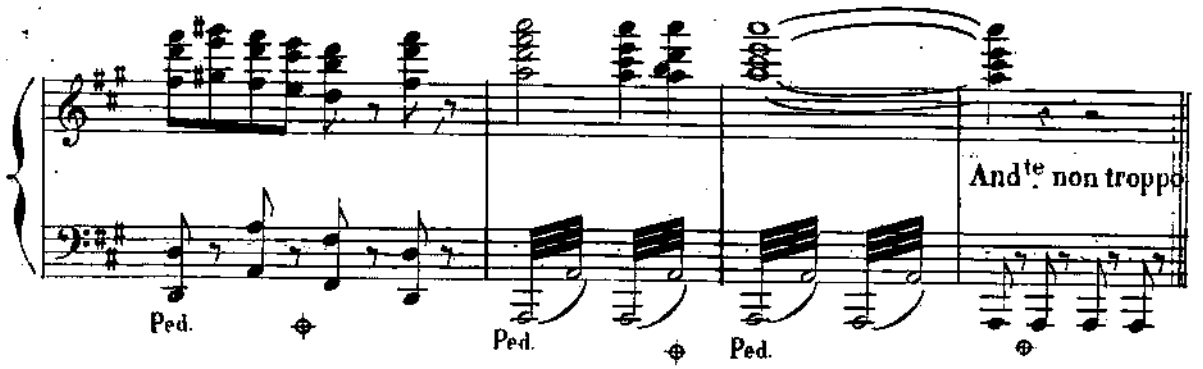
*f*  
Ped. ◊ Ped. ◊



ra dal mal.



*ff*  
Ped. ◊ Ped. ◊



Ped. ◊ Ped. ◊ Ped. ◊  
And<sup>te</sup> non troppo

And<sup>te</sup> non troppo.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern with many beamed sixteenth notes and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

Second system of piano accompaniment, continuing the rhythmic patterns from the first system.

Third system of piano accompaniment. The right hand becomes more active with sixteenth-note runs. The tempo marking *animato* appears above the staff.

Fourth system, featuring a vocal line and piano accompaniment. The vocal line has a long note with a fermata, labeled "MARIA". The piano accompaniment includes dynamic markings *f* and *ff*, and the tempo marking *lungo*.

Fifth system of piano accompaniment. The tempo marking *Adagio molto.* is present. The right hand has a long, sustained note with a fermata. Dynamics include *ff* and *f*.