

LE MASCHERE

PAROLE DI

LUIGI ILLICA

MUSICA DI

PIETRO MASCAGNI

PRIMA DELLA COMMEDIA.

Ноты с сайта www.notarhiv.ru

Falcoscenico poco prima della rappresentazione

All.^o moderato.

ff f

GIOCADIO entra

p stacc p stacc.

vivamente preoccupato e fa segno al direttore d'orchestra perchè sospenda la sinfonia

pp rit. (interrompendosi)

GIOCADIO espone le sue teorie sull' "a soggetto", poi prega gli artisti a far sentire se sono in voce e se hanno capito il personaggio. «Vediamo! A te, Dottore!» dice Giocadio all'artista che deve incarnare la maschera del Dottor Graziano, e rivolgendosi al direttore d'orchestra: «Maestro, non si sa mai!... per carità, me li accompagni!...»,

PARABASI.

And.^{no} assai ritenuto.

(sillabando marcatamente)

DOTTOR GRAZIANO

p

Giu - re - con - sul - to e

*a piacere**f*And.^{no} assai ritenuto.*p*

Dott. me - di - co per dop - pia pro - fes - sio - ne, (tossisce)

Dott. e ter - za bo - lo - gne - se, (tossisce) *Patempo* Con

Più mosso

rall.

p rall.

rit.

Dott.

mie ri - cet - te e codi - ce af - fol - lo la pri -

p

Dott.

- gio - re e spo - polo il pa - e - se.

rall. **Più mosso.**

rall. *rall.*

Dott.

(tossisce)

Sost.

f Io so - no..... Ba - lan -

rit.

Dott.

- zo

a tempo

*(parlato) dim.**rall.*

ne, io so-no Ba-lan-zo-ne; ma per par-lar pa-

mp

dim. *rall.* *p rall.*

Coll. le-se So-no Becchin di no-me e

p *a tempo*

Coll. Bo-ia di co-gnome, Becchin, Bec-chin, Bec-chin, Bec-

p

chin, e Bo-ia! Bo-ia! Bo-ia!

sf *ff*

Dott.

di nome e di co - gno - - me !

A Tempo . Più mosso assai.

PANTALONE

dim. p rall. moltissimo

Adagio lamentoso.

Pant.

Po - ve - ro Pan - ta - lon, mi, ti - po e - - ter - - no del pa - dre a -

Adagio lamentoso.

Pant.

- va - - ro, pro - bo, pio, ta - - ca - - gno ,

m.d. p

p

Pant. main fon-do in fon - do el ti - po del min - chio - ne, che in -

Pant. - va - no, in - van me la - gno e me ri - ia - gno

p *rall.* *A Tempo*

Pant. mi fan-no sem-pre far il Pan-ta-lo - ne !

p *rall.* *p* *un poco marcato*

affrettando un poco

un poco cres.

dim.

pp

rall.

p

A Tempo .

PANTALONE

(lamentoso)

Mie in - for - ma - zion' ? Chie - de - te - le al go - ver -

A Tempo .

p

rall.

A Tempo

Pant.

no !

A Tempo

p

rall.

p legatiss.

rall.

Allegretto .

p spigliato

All.^o Vivacissimo . Con spirito .

ARLECCHINO

p

Col pub-bli-co che ser-vo, sì, sì -

All.^o Vivacissimo . Con spirito .

brillante

p stacc.

*poco rit.^o***A tempo**

Arle. - gno - ri ! ho mol-ti e va-ri pun-ti di con-

poco rit.^o

p

A tempo

*poco rit.^o***Un poco meno .**

Arle. - tat - to : pri - mo : che co-me il mio ve -

poco rit.^o

p dolce sentito

Un poco meno .

vivace

Arl. *sti-to è fat - to, sì n'ha ve - du - te di tut - ti co -*

p vivace

a tempo *poco rit.*

Arl. *lo - ri; Se - con - do qualche a lui più m'avvi - ci - na*

rall. *p* *pp* *p* *poco rit.*

cres. e ritard. *A tempo un poco rit.*

Arl. *è il laz - zo o - ri - gi - nal : la fischia ti -*

cres. e ritard. *p* *un poco rit.*

(fischia, fa la piroetta, la scrollatina di capo e l'inchino)

Arl.

na !

COLOMBINA

un poco meno

p

All.^{to}

Co - - lom - ba al - la mat - ti - - na ,

Col.

Cau - sa le am - ba - - scia - - te , pu - - re alle in - na - mo -

Col.

- ra - - - te con - - si - gli sag - gi do - - - no ;

Lo stesso tempo.

Col. 

Lo stesso tempo.



Col. 



A Tempo.

Col. 

A Tempo.



Col. *p a tempo*

so - no Co - lom - bi - na!..

p a tempo *p un poco rit.*

TARTAGLIA

p *p* *Un poco meno* *mf*

Tart. *p*

Pu - - Pu - - Pu - -

rall. *col canto*

And.^{te}

Tart.

- pub - bli - co

non - non chie - der - mi bi -

And.^{te}*p stacc.**col canto*

Tart.

- bis

Chè il ri - chè il ri - chè il ri - to - to - tor -

Tart.

- nel - lo

o - gnor fo - fo .

Zu - zu - zup - pa -

Tart.

- tor

per na - na - tu - ra

Tart.

si, ma - ma - ma per se - se - sec -

Tart.

car - ti in fè n' - n' - no - no !

rall. All.^o giusto.

rall. col canto *f* All.^o giusto.

sempre f *sf*

rall. e dim. assai *p rall.* *pp* *rall.*

And^{te} con un poco di moto.

ROSAURA

p dolce

Sem - pre... sem - pre gli stes - si Ro -

FLORINDO

p dolce

Sem - pre... sem - pre gli stes - si Ro -

And^{te} con un poco di moto.

p

Ros.

sa - u - ra e Flo - rin - do !

Flor.

sa - u - ra e Flo - rin - do !

Ros. Siam gli a - - mo - - - ri

Flor. Siam gli a - - mo - - - ri

Ros. *dolcissimo p* per am - - bo i ses - - si ! Nubi o do -

Flor. per am - - bo i ses - - si !

Ros. lo - - ri Se qualche fia - - -

Flor. *dolcissimo p* Nu - bi o do - - lo - - ri Se qualche

a tempo

Ros. ta... ne fan las-si ed op - - pres - - si...

Flor. fia - - ta... ne fan las-si ed op - - pres - - si...

a tempo

Ros. *p rall.* so - no sempre gli an - to - - ri ! Ah !

Flor. *p rall.* so - no sempre gli au - to - - ri ! Ah !

a tempo

rall. col canto

rall. p

Ros. *rall.*

Flor. *rall.*

dim. e rall. p rall.

All.^o con fuoco.

CAPITANO SPAVENTA

ff rigoroso

Io

All.^o con fuoco.

ff

BRIGHELLA

Son l'uom del l'oc - ca -

so - no un uom d'a - zio -

f vibrato ed accentato

Capit.

Brig.

sio - ne !..... Bri -

Capit.

ne ! La mia gran spa - da av - vam -

Brig. *ghel-la in-bro - glia e cam-pa!*

Cap. *pa!* *sempre f* *I ti - mi - di im - pa -*

f sempre vibrato ed accent..

Cap. *- u - - ro; co - - sì del mio co - - rag - - gio la*

BRIGHELLA. *mf* *Or chi si sen - te*

Cap. *gen - te è per - su - - a - sa!*

mf *un poco meno f*

Brig. pu - ro scagli le pri-me pie - tre... io mi fa-rò u-na

Brig. ca - sa ! Io

CAP. SPAV. *ff*

O - là, ti-midi,il pas -

Brig. cer-co l'oe-ca-sio-ne

Cap. so! Vo drit-to al-la pen-

Brig.  d'u - na De - pu - ta - zio - ne !.....

Cap.  - sio - - - - ne ! *ff* 0 - -



Cap.  - là !..... 0 - - - là !..... 0 - -



BRIGHELLA .

 D'u - na de - pu - - ta - zio - - - - ne !.....

Cap.  - là , ti - mi - di il pas - - - - so !.....

cres. ed anim. 

[illegible]

pp subito

dim.

m. d.

dim.

PANTAL.

PANTAL.

p

A ca - muf.

e rall.

perdendosi

GIOCADIO: *Non c'è tempo da perdere... Ai vostri camerini.*

Adagio lamentoso.

Pant. *far - - - si !*

Adagio lamentoso.

p con dolore
pp *dim.*

Andantino ritenuto.
(*ben sillabando*)

DOTT. GRAZIANO.

A tra-bicco - lar- si !

Andantino ritenuto.

pp *rall.*

Andante.

FLORINDO.

p
A ve - stir - si !

Andante.

pp dolceiss.

ROSAURA .

p

A spo - gliar - si !

Ros.

rall.

All.^{to}

COLOMBINA .

p

A far - si bel - la !

pp

pp

All.^o spiritoso.

25

ARLECCHINO

mf

un poco rit.

A tempo.

A sporcarsi!

All.^o spiritoso.

A tempo.

pp stacc. brillante e legg.

un poco rit.

pp

All.^o

un poco rit.

stacc. il tempo

sempre pp leggerissimo

BRIGHELLA.

mf

A farsi u . na ghigna !.....

sempre pp

CAPIT.

(truce)

A far . . si un

pp

Cap. mu - so !.....

sempre pp

ppp un poco rall.

TARTAGLIA *p a piacere* *ff* *Allegro*

A... A... A... A... a... cci - den - ti !

Allegro ff

ff

GIOCADIO (rimasto solo) Alla cassetta !... (se ne va)

La tela cala per preparare la scena del primo atto della "Commedia"; l'orchestra attacca la sinfonia poco prima interrotta.

SINFONIA

All.^o Moderato.

ff *f*

p stacc. *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.*

p stacc. *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.* *p stacc.*

cres. sempre stacc. *mf*

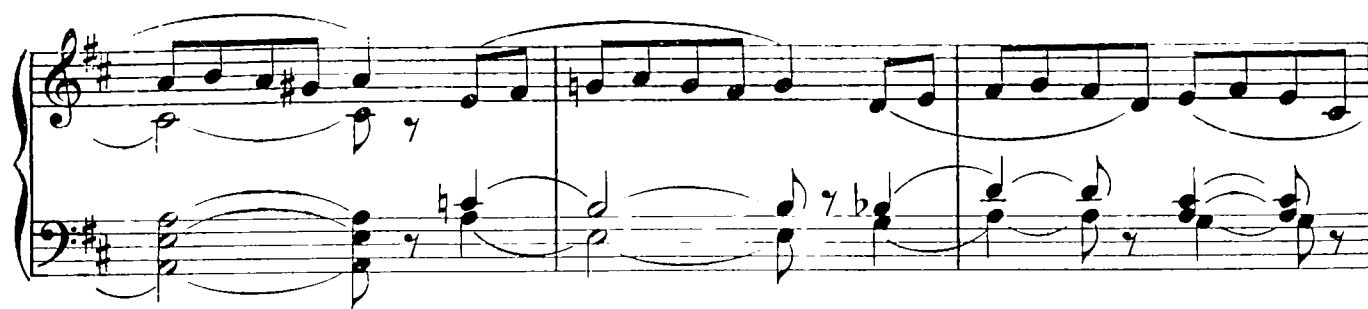
First system of musical notation. The treble and bass staves are in G major. The first measure is marked *f*. The second measure is marked *ff*. The third measure features a triplet of eighth notes in the bass staff, marked *f*. The system concludes with a triplet of eighth notes in the bass staff, marked *f*.

Second system of musical notation. The treble staff continues with a melodic line. The bass staff has a triplet of eighth notes in the first measure, marked *p stacc. sempre*. The system concludes with a triplet of eighth notes in the bass staff, marked *p stacc. sempre*.

Third system of musical notation. The treble staff continues with a melodic line. The bass staff has a triplet of eighth notes in the first measure, marked *p stacc. sempre*. The system concludes with a triplet of eighth notes in the bass staff, marked *p stacc. sempre*.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a triplet of eighth notes in the first measure, marked *pp leggero*. The system concludes with a triplet of eighth notes in the bass staff, marked *pp*.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff has a triplet of eighth notes in the first measure, marked *pp*. The system concludes with a triplet of eighth notes in the bass staff, marked *pp*.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff features a *ff* (fortissimo) dynamic marking and a rhythmic pattern of eighth notes with rests.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows a continuation of the rhythmic pattern with eighth notes and rests.

Third system of musical notation. The treble clef staff features a more complex melodic line with many beamed sixteenth notes. The bass clef staff continues with a dense pattern of eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and ties. The bass clef staff has a rhythmic pattern with slurs and ties. Dynamics include *dim. subito*, *p un poco rit.*, and *un poco*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and ties. The bass clef staff has a rhythmic pattern with slurs and ties. Dynamics include *cres. un poco ed animando*, *p rit.*, and *pp* (pianissimo) with a triplet of eighth notes.

*a tempo**pp e stacc.*

First system of musical notation. The treble clef staff contains a series of chords, with the instruction *pp* *leggero* written below it. The bass clef staff contains a melodic line with the instruction *stacc.* written below it.

Second system of musical notation. The treble clef staff contains a series of chords, with the instruction *stacc.* written below it. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a '3' and a slur.

Third system of musical notation. The treble clef staff contains a series of chords, with the instruction *cres.* written below it. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a '3' and a slur.

Fourth system of musical notation. The treble clef staff contains a series of chords, with the instruction *poco a poco* written below it. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a '3' and a slur.

Fifth system of musical notation. The treble clef staff contains a series of chords, with the instruction *cres.* written below it. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a '3' and a slur.

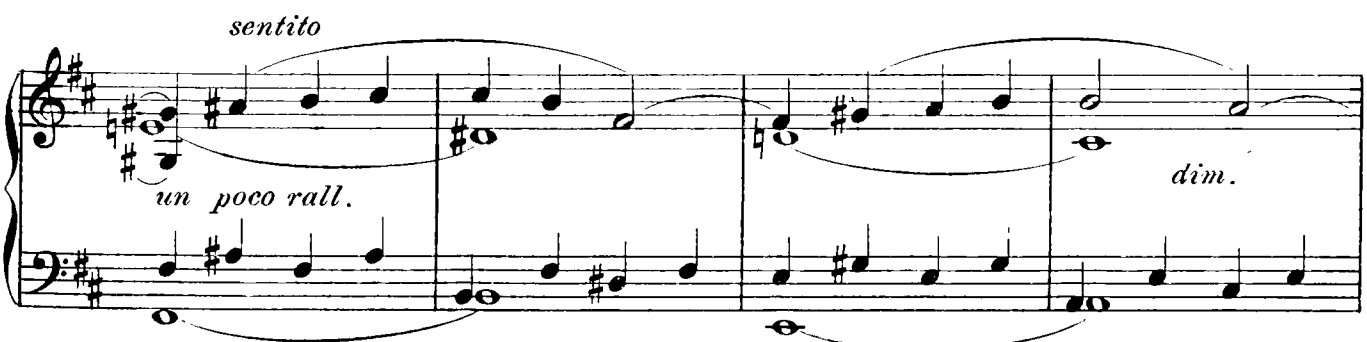
First system of musical notation. Treble and bass staves in G major. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also featuring a triplet of eighth notes. The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. The treble staff begins with a rest followed by a melodic line. The bass staff continues the accompaniment. A dynamic marking *cres. sempre* is present in the treble staff. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with a crescendo hairpin. The bass staff has a few notes followed by a rest. A dynamic marking *f* is present in the bass staff. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line with a crescendo hairpin. The bass staff has a few notes followed by a rest. A dynamic marking *p un poco rit.* is present in the treble staff, and *mp espressivo* is present in the bass staff. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with a crescendo hairpin. The bass staff has a few notes followed by a rest. The system ends with a double bar line.



a tempo

First system of musical notation. The treble and bass staves are in G major (one sharp). The treble staff begins with a slur over the first two measures. The first measure is marked *rall.* and *p*. The second measure is also marked *rall.*. The third measure is marked *pp staccatiss.* and contains a whole note chord. The fourth measure continues the *pp staccatiss.* texture. The bass staff has a slur under the first two measures.



Second system of musical notation. The treble staff has a slur over the first two measures. The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>). The bass staff has a slur over the first two measures. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>).



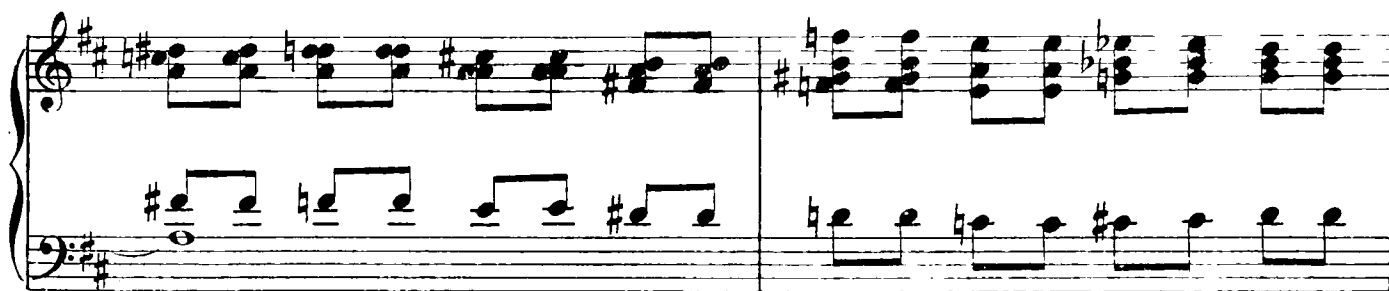
Third system of musical notation. The treble staff has a slur over the first two measures. The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>). The bass staff has a slur over the first two measures. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>).



Fourth system of musical notation. The treble staff has a slur over the first two measures. The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>). The bass staff has a slur over the first two measures. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>).



Fifth system of musical notation. The treble staff has a slur over the first two measures. The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>). The bass staff has a slur over the first two measures. The third measure is marked *pp* and has an accent (>). The fourth measure is marked *pp* and has an accent (>).

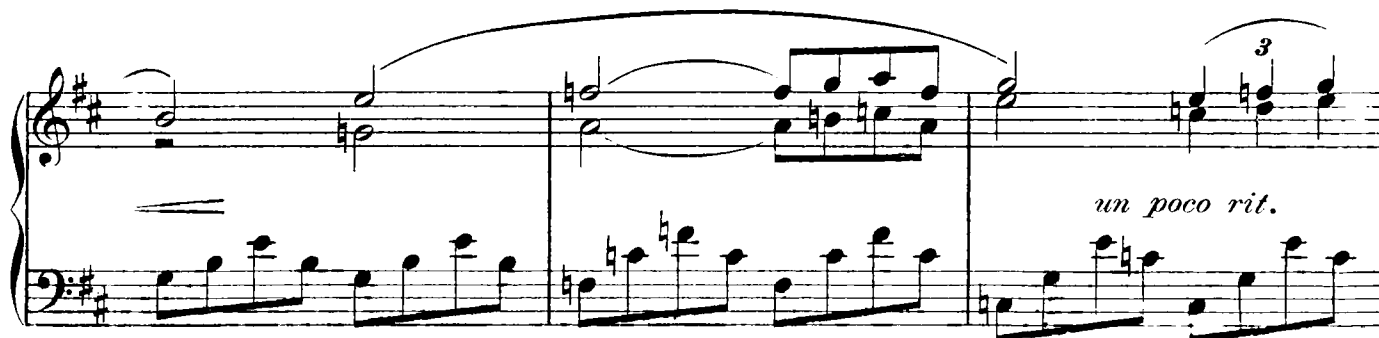
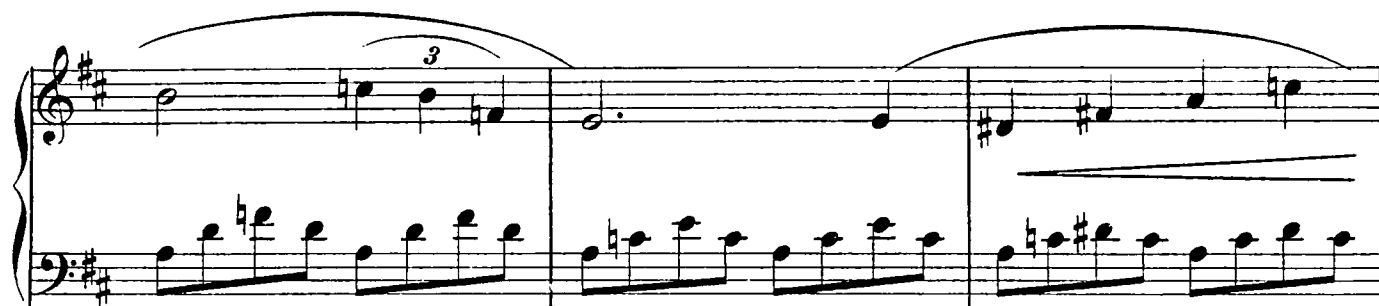


cres.

cres. molto *calando*

calando *sempre*

pp *dolciss.* *pp* *m.s.*



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system begins with a *cres.* marking and a crescendo hairpin, followed by a *ff* (fortissimo) dynamic. The second and third systems continue the melodic and harmonic development. The fourth system features a *pp subito* (pianissimo subito) marking, indicating a sudden change to a very soft volume. The fifth system concludes the page with sustained chords and melodic lines.





First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#). The system includes the following markings: *p stacc.* and *cres. poco a poco*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The system includes the following markings: *mf stacc.* and *cres.*

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The system includes the marking: *sempre*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The system includes the marking: *dim. subito poco rit.*

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The system includes the marking: *un poco cres. ed anim.*



First system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff has a similar melodic line with a slur and a fermata. The key signature is one sharp (F#). The system includes dynamic markings *pp* and *p a tempo*. A triplet of eighth notes is marked with a '3' in the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a slur and a fermata. The key signature is one sharp (F#). The system includes a triplet of eighth notes marked with a '3' in the bass staff.



Third system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a slur and a fermata. The key signature is one sharp (F#). The system includes a dynamic marking *p* and a triplet of eighth notes marked with a '3' in the bass staff.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a slur and a fermata. The key signature is one sharp (F#). The system includes a dynamic marking *cres. poco a poco* and a triplet of eighth notes marked with a '3' in the bass staff.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a slur and a fermata. The key signature is one sharp (F#). The system includes a dynamic marking *cres.* and a triplet of eighth notes marked with a '3' in the bass staff.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth and sixteenth notes, including triplets. A dynamic marking *cres. ancora* is written above the treble staff.

Second system of musical notation. The treble clef staff continues the melody with triplets. The bass clef staff continues the bass line with triplets.

Third system of musical notation. The treble clef staff features a series of chords and rests. The bass clef staff continues the bass line with triplets. A dynamic marking *cres. sempre e stacc.* is written above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. A dynamic marking *f* is written above the treble staff.

Fifth system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. A dynamic marking *ff* is written above the treble staff.

The image displays five systems of musical notation for piano, each consisting of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has a half note chord (F#4, C#5) followed by a half note chord (F#4, C#5). Bass staff has a half note chord (F#2, C#3) followed by a half note chord (F#2, C#3).
- System 2:** Treble staff has a half note chord (F#4, C#5) followed by a half note chord (F#4, C#5). Bass staff has a half note chord (F#2, C#3) followed by a half note chord (F#2, C#3).
- System 3:** Treble staff has a half note chord (F#4, C#5) followed by a half note chord (F#4, C#5). Bass staff has a half note chord (F#2, C#3) followed by a half note chord (F#2, C#3).
- System 4:** Treble staff has a half note chord (F#4, C#5) followed by a half note chord (F#4, C#5). Bass staff has a half note chord (F#2, C#3) followed by a half note chord (F#2, C#3).
- System 5:** Treble staff has a half note chord (F#4, C#5) followed by a half note chord (F#4, C#5). Bass staff has a half note chord (F#2, C#3) followed by a half note chord (F#2, C#3).

Dynamic markings and other annotations include:

- ff* (fortissimo) in the first system.
- ff a tempo* in the second system.
- un poco rit.* (un poco ritardando) in the third system.
- A *3* (triple) marking in the fourth system.

3

cres.

un poco sost. ff

rit.

rall.

pp staccatissimo



First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and eighth notes. A dynamic marking *pp* is present in the treble staff.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and eighth notes. A dynamic marking *pp* is present in the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and eighth notes. A dynamic marking *cres. assai* is present in the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and eighth notes. A dynamic marking *cres.* is present in the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and eighth notes. A dynamic marking *calando* is present in the bass staff.



First system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a single melodic line. A *cres.* marking is present above the treble staff in the second measure.



Second system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a single melodic line. A *cres.* marking is present above the treble staff in the second measure.



Third system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a single melodic line. A *cres.* marking is present above the treble staff in the second measure.



Fourth system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a single melodic line. A *cres. molto* marking is present above the treble staff in the second measure.



Fifth system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a single melodic line. A *calando* marking is present above the treble staff in the second measure.

calando sempre *pp stacc.*

leggero *p cres. ravvivando*

f *cres.* *f*

f *cres. e string.*

incalz. *ff* *ff*

PROLOGO

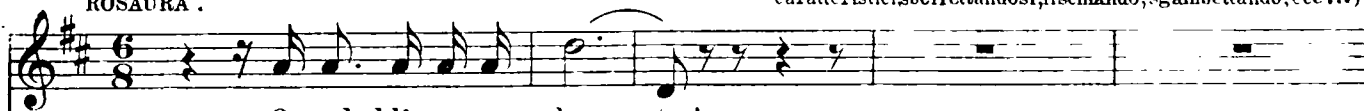
PRESENTAZIONE DELLE MASCHERE AL PUBBLICO.

49

Andantino.

(Tutte le maschere salutano il pubblico facendo i loro lazzi caratteristici, berrettandosi, fischiando, sgambettando, ecc...)

ROSAURA.



f O pub-bli-co, sa-lu-te!

COLOMBINA.



O pub-bli-co, sa-lu-te!

FLORINDO.



f O pub-bli-co, sa-lu-te!

ARLECCHINO.



O pub-bli-co, sa-lu-te!

BRIGHELLA.



O pub-bli-co, sa-lu-te!

CAP. SPAVENTO.



f O pub-bli-co, sa-lu-te!

DOTT. GRAZIANO.



O pub-bli-co, sa-lu-te!

TARTAGLIA.



f O pub-bli-co, sa-lu-te!

PANTALONE.



O pub-bli-co, sa-lu-te!

Andantino.

tr. *Allegretto Vivace e spiritoso*

ff

mf stacc.



Andante con moto.

f Siamo no - i, *p* i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

f Siamo no - i, i vecchia - mi - ci tuoi di - men - ti -

Andante con moto.

Ros. 

Col. 

Flor. 

Arl. 

Brig. 

Cap. 

Dott. 

Tart. 

Panv. 



p rit. *mf*

Kos. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Col. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Flor. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Arl. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Brig. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Cap. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Dott. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Tart. ma no-i,..... che impor.ta? Siamo ri-tor-na.

Pant. ma no-i,..... che impor.ta? Siamo ri-tor-na.

p *rit.* *p* *p* *rall.*

I.^o Tempo . All.^{to}

Ros. 
- ti !

Col. 
- ti !

Flor. 
- ti !

Arl. 
- ti !

Brig. 
- ti !


Cap. 
- ti !


Dott. 
- ti !

Tart. 
- ti !

Pant. 
- ti !

I.^o Tempo . All.^{to}





[illegible]

And.^{no} Assai mosso.

Ros. 

Col. 

Flor. 

Arl. 

Brig. 

Cap. 

Dott. 

Tart. 

Pant. 

And.^{no} Assai mosso.

Har 

Ros. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Col. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Flor. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Arl. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Brig. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Cap. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Dott. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Tart. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

Pant. che le fron - ti cor - ru - ga - . . . te spia - na ; e com -

dim.

rall.

Ros. *muo - ve, o - gnor se - re - na e u - ma - na,*

Col. *muo - ve, o - gnor se - re - na e u - ma - na,*

Flor. *muo - ve, o - gnor se - re - na e u - ma - na,*

Arl. *muo - ve, o - gnor se - re - na e u - ma - na,*

Brig. *muo - ve, o - gnor se - re - na e u - ma - na,*

Cap. *muo - ve, o - gnor se - re - na e u - ma - na,*

Dott. *muo - ve, o - gnor se - re - na e u - ma - na,*

Tart. *muo - ve, o - gnor se - re - na e u - ma - na,*

Pan. *muo - ve, o - gnor se - re - na e u - ma - na,*

un poco rall. a tempo rall. p

Sostenuto.*A Tempo*

p *ff*

Ros. sen - za e - ti - si - e e sen - za col - tel - la - te !

Col. sen - za e - ti - si - e e sen - za col - tel - la - te !

Flo. sen - za e - ti - si - e e sen - za col - tel - la - te !

Arl. sen - za e - ti - si - e e sen - za col - tel - la - te !

Brig. sen - za e - ti - si - e e sen - za col - tel - la - te !

Cap. sen - za e - ti - si - e e sen - za col - tel - la - te !

Dott. sen - za e - ti - si - e e sen - za col - tel - la - te !

Tart. sen - za e - ti - si - e e sen - za col - tel - la - te !

Iant. sen - za e - ti - si - e e sen - za col - tel - la - te !

Sostenuto.*A Tempo*

p *ff marcato* *rit.*

I.^o Tempo

f

Sost.

Ros. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Col. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Flor. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Arl. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Brig. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Cap. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Dott. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Tar. Ab.bi sol - tanto, o pubbli.co,in av - vi - so
 Pant. Ab.bi sol - tanto, o pubbli.co,in av - vi - so

Sost.

p rall.
rall.

Lento ma non troppo .

p

Ros. che o . - gni far . - set - to ce - la u - na pas .

Col. che o . - gni far . - set - to ce - la u - na pas .

Flor. che o . - gni far . - set - to ce - la u - na pas .

Arl. che o . - gni far . - set - to ce - la u - na pas .

Brig. che o . - gni far . - set - to ce - la u - na pas .

Cap. che o . - gni far . - set - to ce - la u - na pas .

Dott. che o . - gni far . - set - to ce - la u - na pas .

Tar. che o . - gni far . - set - to ce - la u - na pas .

Pant. che o . - gni far . - set - to ce - la u - na pas .

Lento ma non troppo .

p

Ros. *pp* *rall.*
 Col. *pp*
 Flor. *pp*
 Arl. *pp*
 Brig. *pp*
 Cap. *pp*
 Dott. *pp*
 Tar. *pp*
 Pant. *pp* *rall.*
sentito *rall.*

(giccondamente)

Ros.
 Col.
 Flor.
 Arl.
 Brig.
 Cap.
 Dott.
 Tart.
 Pant.

f Or
f Or
f Or
f Or
f Or
f Or
f Or
f Or

cres.
f
f
ritenuto

Allegro.

I.^o Tempo. *All.^o anche di più.*

Ros.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Col.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Flor.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Arl.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Brig.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Cap.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Dott.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

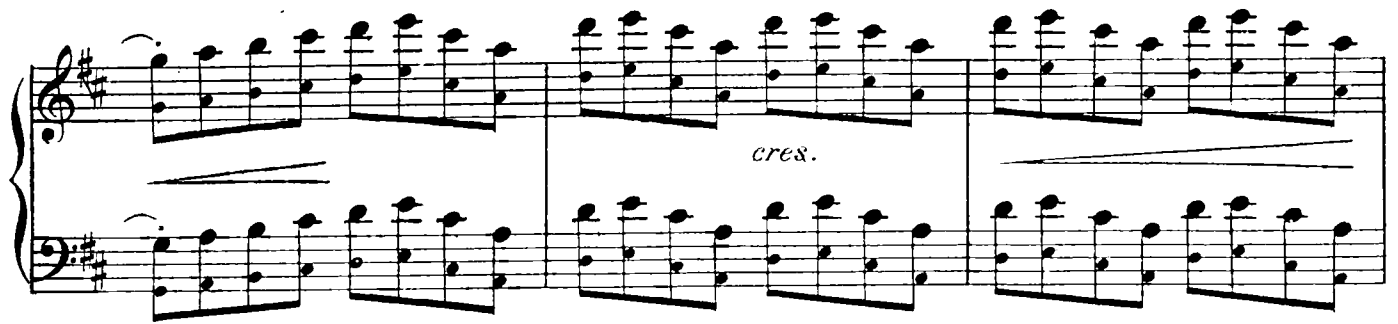
Tart.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

Taut.
pre-sta-ci be-ne-vo-la at-ten-zio-ne!

I.^o Tempo. *All.^o anche di più.*

Allegro.

f *ff*



First system of musical notation. Treble and bass staves. Treble staff contains a continuous eighth-note melody. Bass staff contains a continuous eighth-note accompaniment. A crescendo hairpin is placed over the first two measures, with the word *cres.* written above it.



Second system of musical notation. Treble and bass staves. Treble staff continues the eighth-note melody. Bass staff features a rhythmic pattern of eighth notes and rests. A fortissimo *ff* dynamic marking is placed at the beginning of the system.



Third system of musical notation. Treble and bass staves. Treble staff continues the eighth-note melody. Bass staff continues the rhythmic pattern. A fortissimo *ff* dynamic marking is placed in the middle of the system, with the word *sempre* preceding it. A crescendo hairpin is placed over the last two measures, with the words *cres. ed anim.* written above it.



Fourth system of musical notation. Treble and bass staves. Treble staff features a melody with accents. Bass staff features a rhythmic pattern with accents. A crescendo hairpin is placed over the first two measures, with the words *cres. sempre* written above it.



Fifth system of musical notation. Treble and bass staves. Treble staff features a melody with accents. Bass staff features a rhythmic pattern with accents. A crescendo hairpin is placed over the first two measures.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: The treble staff begins with a whole rest, followed by a series of eighth notes. The bass staff features a continuous pattern of eighth notes. A dynamic marking of *ff con anima* is present in the first measure. An accent is placed over a chord in the second measure.

System 2: The treble staff continues with eighth notes. The bass staff maintains the eighth-note pattern. A slur is placed over a group of notes in the second measure.

System 3: The treble staff shows a melodic line with eighth notes. The bass staff continues with eighth notes. A dynamic marking of *ff* appears in the third measure. An accent is placed over a chord in the fourth measure.

System 4: The treble staff features a triplet of eighth notes marked with a '3' and a slur. The bass staff also has a triplet of eighth notes marked with a '3' and a slur. A dynamic marking of *ff* is present in the second measure.

System 5: The treble staff contains chords with accents. The bass staff features a series of chords. Dynamic markings of *ff* are present in the first and second measures. The system concludes with a final chord in the treble staff.

ATTO PRIMO

All.^o molto ritenuto.

The musical score is written for piano and voice. It consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'All.^o molto ritenuto.' and the dynamics include 'pp', 'p', and 'cres. assai.'. The score features complex piano accompaniment with many sixteenth and thirty-second notes, and vocal lines with various ornaments and phrasing. The first system shows the piano playing a rhythmic pattern in the bass while the voice has a melodic line. The second system continues the piano's rhythmic accompaniment with the voice entering. The third system shows the piano playing a more active role with sixteenth-note patterns. The fourth system concludes with a crescendo in the piano and a final vocal phrase.

All.^o molto rit.

f

Ca - - vo - li! Un - - guen - ti per gua - rir la scab - - bia!...

Sost?

f p *p* *pp*

All.^o molto rit.

B



BRIGH.

(sempre di dentro)

f

E a chi ce l'ab - bia (fem - mine atten - te: è

Sostenuto.*rit.***And.^{no} con moto.**

(entrando)

B

vo - stra!) An - che la rab - bia!

Ho l'acqua dei fi -

PANT.

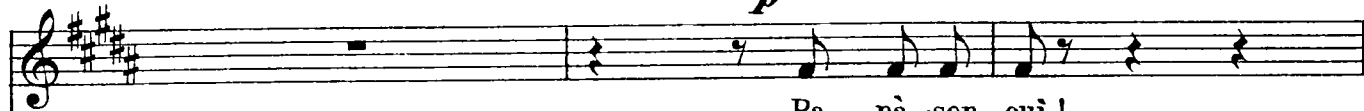
(chiamando)

Ro - sa - - u - ra!

Ro -

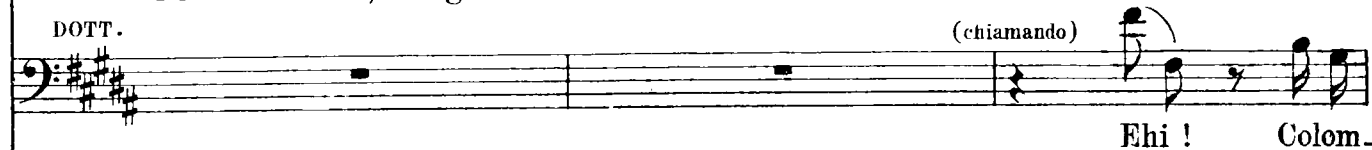
And.^{no} con moto.

ROS.

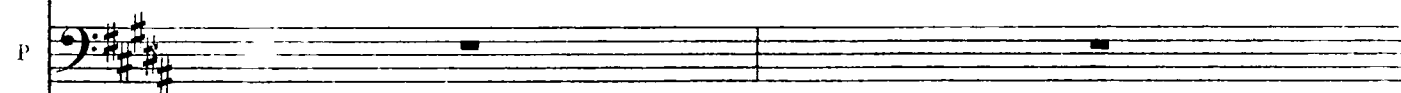
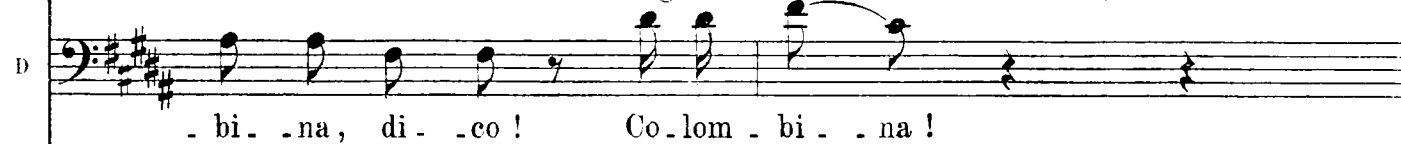
p

DOTT.

(chiamando)



COL.

f

ROS.

SÌ !
 c'è ?
 - chione ,) par - la a tra-ver-so e a
 At -
 Man - da Tartaglia a far la spe - sa !
p un poco rit.
p a tempo
 drit - to, e sen - za po - sa, d'o - gni co - sa, e
 - tenta alla bilan - cia di Bri - ghella !
 Mi rac - co - mando un po' d'e - co - no -

COL.

COL.

Lasci farea me!

B. li per li di . . vien cri . . ti . co fat.to. . Ho

D. Ba . da . te al pe . . . so!

P. . mi . . a!

B. l'ò . . lio che giu . . sti . . fi . ca l'e . scla . ma . . zion : ,, son

rit.

ROS.

A tempo

Sì, pa - pà!

COL.

Va be - ne!

B

frit - to i,,

Giannet - te pa - ga - de - bi - ti,

DOTT.

Brighella è un gran ga - gliof - fo!

PANT.

E - co - no - mi - a!

*A tempo**p subito*

B

Ce - ei,

ei -

P

Gua - da, che a - spet - to

gen - te d'im - por -

cres.

B
- pol - le, fi - chi sec - chi in sca - to - le!

P
- tan - - - za! Fa to - - - glie - re le fo - dere dai

cres.

ROS.

Chi

B
f Ho po - ma - te di se - no di Ca - stro - ne;
un poco rall.

P
mo - bi - li!

f *un poco rall.*

A tempo

R
vien, pa - - pa ?

B
..... e so - - no bo - - - ne

P
Più tar-di lo sa -

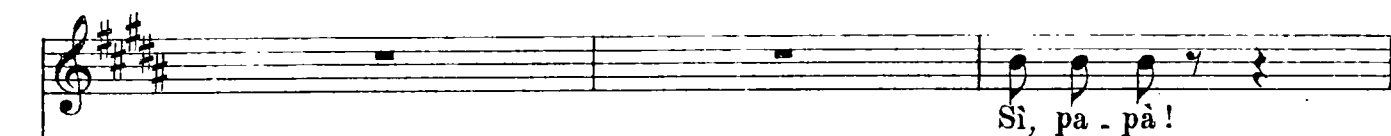
A Tempo

pp dolce

f sostenendo

B
per cre - pa - - tu - - re . Quì ho l'au - to - dot -

P
- pra - - i !



COL.



DOTT.

*A tempo*

COL.

Non ru-be-rà !

zi ni, e la-me per ta-gliar-le !

ru-ba !

E-co-no-mi-a !

un poco rit. legatiss.

ROS.

Sì, pa-pà !

Libro com-ple-to del-le gon-fia-tu-re e mo-di

Io va-do .

a tempo

p dolce

cres.

C
Fe - li - ci - tà !

B
per sgonfiar - le ! Ven - ti con - si - gli
DOTT. (sternuta)

cres. poco a poco

B
ra - ri per far da - na - ri, che dò per -
un poco anim. *cres.*

B
nien - te, os - sia ne fac - cio do - no ...
cres. e animando molto

Sost.

f

So - - - no, o non so - - -

f *Sost.* *f*

A tempo

fp *p senza rall.* *p*

- no?!

rall. molto rit.

p *p* *p* *p delicato*

And.^{no} assai rit.^o

B

SOPRANI I.

SOPRANI I.

SOPRANI II.

SOPRANI II.

CONTRALTI I.

CONTRALTI I.

CONTRALTI II.

CONTRALTI II.

Donne

Ci.

Quanto la scorza - nera?

A me del sedano!

And.^{no} assai rit.^o

p

p

B

coria!

Erbe aro - ma_tiche!

Sal - crau_ti!

Ti_mo!

Sca - lo_gno!

Presto, rape -

p dolce

B

Pazienza e giù le ma - ni ! Niuna tocchi ! Due ba -

Quanto la scorza - ne - ra ?

- ronkoli !

cres.

calando subito
p

a tempo

B

- jocchi !

Po - mi di terra !

Pepe - ro - ni !

a tempo

p un poco rit.

pp

p

B

Taccole!

Carciofo - li - ni !

A - spa - ra - gi sel - va - ti - ci !

Ci - pol - le !

Maggio -

rappresentando

B

Barba - bieto - le !

Fa - gio - li !

Verze !

Cavo - li !

Co -

ra - na !

pp subito

p

p

p

B

- come - ri !

Pi - sel - li freschi !

Al - lo - ro per il fe - ga - to !

Per - chè non vuoi ser -

p anim. *cres.*

don-ne! sì o no?

dim. e rall.

SOP. I.

SOP. I.

SOP. II.

SOP. II.

CONT. I.

CONT. I.

CONT. II.

CONT. II.

Erbe

rall. assai *p rit.* *a tempo* *p*

gras - se per cal - li !

Ra - pe !

opp.
Sal - via !

Aglia !

Cre - scione !

Chio - di di ga -

pp
p

Musical score for a vocal and piano piece. The vocal part consists of eight staves with lyrics in Italian. The piano part consists of two staves with musical notation and dynamics.

The vocal part includes the following lyrics:

Ra -
 . rofa - no !
 In - sa - la - ti - na , pre - sto !
 A me len - tic - chie !...

The piano part includes the following dynamics:

cres. assai
p

- di - ci !
 Frutta secca !
 A me prez - ze - mo - lo !
 Brighella, ho fu - ria ! Un pò più svelto, or -

cres.
cres. e animando

Brighel-la, ho

Brighel-la, ho

Brighel-la, ho

sù!

Brighel-la, ho

Bri-ghella, ho fu-ria! un pò più svelto, or - sù! Brighel-la, ho

Bri-ghella, ho fu-ria! un pò più svelto, or - sù! Brighel-la, ho

Bri-ghella, ho fu-ria! un pò più svelto, or - sù!

bri-ghella, ho fu-ria! un pò più svelto, or - sù!

SOPRANI I.

SOPRANI II.

CONTRALTI.

f

Brighel-la, ho

cres.

più f

TUTTE LE DONNE DEL CORO

[illegible]

BRIG.

f

Dai giorno - - - li ! Io non ne ho più !

All.^o Rit.^o

ff

rall.

f *dim.* *p rall.*

ROS.

I.^o Tempo *3* *a tempo*

pp un poco rit. *pp* *p*

Tar - taglia !

R

TART.

c'è Brighel - la ! Ha fat - to segno !

Qui - quindi, qua -

dim. *rall.*

Rec.^o Andante.

R
Sì ... Cer - to !

T
qua - qualche bi - bi - gnet - to . Già - già - già me - metto

opp.
qual - che bi - bi -

Rec.^o Andante.

p

R
Va buon Tar - ta - glia , va !

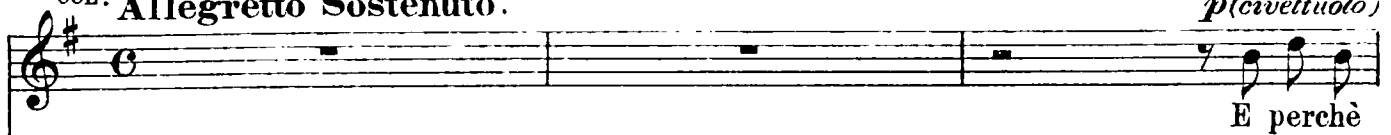
T
pe - gno ! M'a - m'a -

mf

T
- m'a - m'af - fret - to !

f *rall.* *p* *rall. molto*

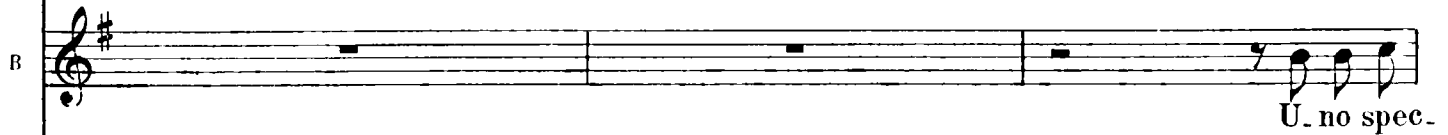
COL. Allegretto Sostenuto.

p(civettuolo)

BRIGH.

p grazioso

Allegretto Sostenuto.



B

rall. rall. a tempo

vo - i...c'in - ten - de - remo po - i !

rall. p rit. appena a tempo

B

p Sostenuto.

Un ba - cio !...

SOPRANI

f

Perdu - to !...

CONTRALTI

f

Per - du - to !...

Sostenuto. p

B

A - spet - to !...

All.^o Moderato.

TARTAGLIA *Recit.^o*

(Co - co - me so - so - sono in ca - ca - lo - re! In - pu - pub - bli - co schia -

p

T *schiaschia - schia - schia - schiaffi - af - fi d'a - mo - re!)*

p rit.

BRIGH. *And.^{no}* *p*

Ca - so strano! Strano ca - so! Al - tra ma - no sul mio

And.^{no} *p*

Lo stesso tempo.

B na - so! Quar - tot - to? scap - pel - lot - to! Trenta -

Lo stesso tempo.

cres.

B

se i? So no mie i! Ven tu ri na? Gio co d'u so! Co lom bi na? Sber la al mu so! Mel ha da ta Co lom bi na, è cef fa ta ventu ri na! È cef' SOPRANI: Gliel' ha da ta Colom bi na ... CONTRALTI: Gliel' ha da ta Colom bi na ...

cres. *legatiss.e sentito*

B

bi na? Sber la al mu so! Mel ha da ta Co lom bi na, è cef fa ta ventu ri na! È cef' SOPRANI: Gliel' ha da ta Colom bi na ... CONTRALTI: Gliel' ha da ta Colom bi na ...

rall. *f a tempo* *rall.* *p a tempo* *rall.* *a tempo* *f* *p*

B

fa ta ventu ri na! È cef' SOPRANI: Gliel' ha da ta Colom bi na ... CONTRALTI: Gliel' ha da ta Colom bi na ...

senza rall. *p*

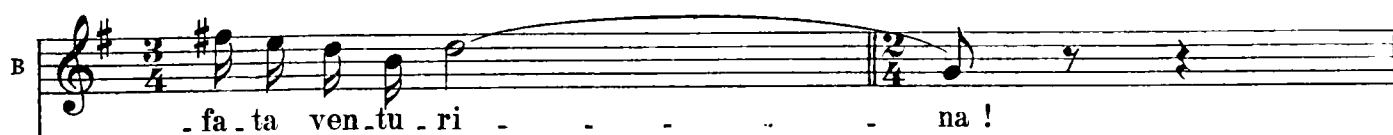
SOPRANI :

Gliel' ha da ta Colom bi na ...

CONTRALTI .

Gliel' ha da ta Colom bi na ...

senza rall. *p* *f* *rall.* *p*

All.^o Mod.^oAll.^o Mod.^o

Ritenuto.

BRIG.



Ritenuto.



I.^o Tempo.

(esce)

scabbia !.....

I.^o Tempo.

p

(di dentro)

... ed an-che la rab-bia!

TART.

(di dentro)

Per la ca-

I.^o Tempo.

p

sempre p

T
_ casa un me - me - schin ba - joe - co, per que - sta

pp leggero

T
ca - ca - ca - - - car - ta... la - fi -

un poco rit. legatiss.

T
- fi - - - - glia gi - gi - git - ta du - ca - ti !

più p
a tempo *p*

T
E lu - i di - di - ce :

pp leggero

T „ E - co - co - co - no - mi - a ! ”

pp

T Pa - dre scio - scio -

pp *ppp*

T - scio - scio - Pa - dre sc - sc - sc -

ppp *rall.* *perdendosi*

T sciocco !

Allegro. **And.^{no} con moto.**

ff *p espressivo*

E 1034 S

rall. *a tempo* *rall.*

Sole delle mie gior - nate ! Entra, o mio cuore, in queste

And.^{no} Sost.^o *rall.* *pp espress.*

cifre che più che con inchiostro sono vergate coi tuoi palpiti !

rit. *pp*

Ditele dunque, beatificandovi negli occhi suoi, che il nostro amore non rimar -

rall. *p* *a tempo*

R
rà più celato al lungo al barbaro padre cru- dele; dite che lo zio Prodocimo mi farà la cauzione onde... avrò

cres. *cres. e anim.*

R
studio, la dimanderò al crudel padre barbaro che non avrà più ragione di rifiuto, e che lo zio arriva in setti-

anim. sempre più *cres.*

R
- mana..... e che in- tanto... Io son co- lu- i che vi-ve di sua

cres. *f* *Sost?* *rall.*

R
bra- ma, Flo- rin- do io son, che l'a- ma!" Ah!.. Mio

mf *dim. e rall.* *p*

R

co - re tra - va - gli - a - to dal - l' a - mo - re, fi - ni il tuo

Molto Sost.^o

R

duol, sus - sul - ta tut - to quan - to ! Be - gli occhi

sostenendo

P sostenendo espress.

R

mie - i, fi - ni - to è il vo - stro pian - to !

R

È fi - ni - to, o mio vi - so, il tuo pal - lo - re !

rall.

p

Ri . . . de . mi A . . mo . re in . tor . no ed io lo

cres.

. sen . . to ; più ga . io è il Ciel; la

un poco rit. *con grande passione - sempre a tempo*

ter . ra è lie . . ta e bel . . . la ! O let . te . ra gen .

sostenendo *f rit.* *molto rall.*

. til, la tua no . . vel . la l'ha udi . ta il mar, la

ff *ff rit.* *rall. quasi corona*

ter . . ra, il fir . ma . . men . . to !

ff *f rall. quasi corona* *ff*

Sostenuto

mf ben sentito

dim.

dim. *p calando*

нар

cres e

anim.

cres. assai

rit.

f

rit.

rit.

ff