

G. FRANCESCO MALIPIERO.

L'ORFEIDE

II. SETTE CANZONI.

SETTE ESPRESSIONI DRAMMATICHE.

G. FRANCESCO MALIPIERO

(1918)

“ SETTE CANZONI „

SETTE ESPRESSIONI DRAMMATICHE

“ SEPT CHANSONS „

SEPT EXPRESSIONS DRAMATIQUES

adaptation française par Henry Prunières

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Réduction pour piano et chant 15/- net

J. & W. CHESTER.

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à G. Jean Aubry

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PERSONAGGI

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

PERSONNAGES

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

ERRATUM

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

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

LE TRADUCTEUR.

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

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

84 Voisins à l'aide! |

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

99 *de quoi l'étouffe humecter — |*
toujours elle en doit sucer —

102 *Engraisse un champ cultivé —*
quelle plaisir m'est réservé —

105 *L'âme tiendrait à ses dents —*
Mais n'en a plus de | longtemps —
Ses yeux à demi éteints —

107 *Qui découle dans son sein —*

Erratum :

105 *crie* : Ah! que tu me pèses!

108 *devanteau* lire *devantail*.

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

98 Sur ses os sa peau dessèche, souris dessus sa carcasse |

99 *Epuisée est sa gencive* tant lui faut mâcher de figues |
pour avoir de la salive de quoi mouiller sa filasse |
Elle en a toujours en bouche, *et du fil qu'elle tortille...*

102 *l'odeur qui en émane* | suffit à fumer les terres |
Or pensez quelle | est ma joie! |

103 *Ne la quille* | Me fait don de tant de char | mes!

106 Par ses dents ne retient l'âme, car en bouche n'en a | mie,
Ses deux yeux qui ne voient guère...

107 *qui* lui mouillent la poitrine.

108 *Sous ses voiles*. Tablier sa pance forme

109 *Ecumant comme* une mûle
près de moi elle s'empresse.



“ SETTE CANZONI ,”

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G. Francesco Malipiero
(1918)

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

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

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

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

Lento, non troppo

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

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

1

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

Tranquillo assai

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

molto rall.^o

Più mosso alquanto

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

Un poco più ritenuto

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

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

IL CANTASTORIE

LE CHANTEUR DE COMPLAINTES

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

- cio - - - ne:
- chai l'ar - - çon

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

tar - ga;
bou - clier.

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

pp

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

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

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

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

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

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

Un poco meno mosso

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

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

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

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

a tempo

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

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

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

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

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

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

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

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

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

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

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

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

viō - - - le.
let - - - tes.

pp

3

3

This system contains three staves. The top staff is a single bass clef line with a few notes. The middle staff is a single treble clef line with a long melodic line. The bottom staff is a grand staff (treble and bass clefs) with a complex accompaniment featuring triplets and slurs. The dynamic marking 'pp' is in the first measure of the bottom staff.

This system contains three staves. The top staff is a single bass clef line. The middle staff is a single treble clef line with a long melodic line. The bottom staff is a grand staff with a complex accompaniment featuring triplets and slurs.

3

3

3

This system contains three staves. The top staff is a single bass clef line. The middle staff is a single treble clef line with a long melodic line. The bottom staff is a grand staff with a complex accompaniment featuring triplets and slurs.

First system of musical notation, including a vocal line and piano accompaniment. The piano part features a sixteenth-note triplet and a fermata.

Egli suggestiona la donna col
Le jeune homme semble fasciner

Second system of musical notation, including vocal lines with the lyrics "Ah" and piano accompaniment. The piano part has a 3/4 time signature change.

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

Third system of musical notation, including a vocal line and piano accompaniment. The piano part features a piano (*p*) dynamic marking and a four-measure rest.

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

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, featuring a triplet of eighth notes marked with a '3' and a slur. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with the rhythmic pattern of eighth notes with slurs and ties.

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

The third system of the musical score consists of three staves. The top staff is a vocal line with a bass clef, containing the lyrics 'A - di - o - bel' and 'A - dieu - car'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes with slurs and ties, and a seventh chord marked with a '7'.

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

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

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

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

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

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

Il cieco
L'aveugle,

The second system continues the musical score. It features a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment continues with the same rhythmic pattern and slurs as in the first system.

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

The third system continues the musical score. It features a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment continues with the same rhythmic pattern and slurs as in the previous systems.



IL CIECO
L'AVEUGLE

Poi si leva, chiama la donna, intuisce,
Puis il se lève, appelle la femme, comprend,
(chiamando forte)

The first vocal entry is shown on a single staff with lyrics: "Mari-a! Ma-ri-a!". The piano accompaniment below features a *movendo* section with a forte (*f*) dynamic. It includes a sixteenth-note scale in the right hand and triplet figures in the left hand. The piece concludes with a *m.s.* (mezza sostenuto) section.

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

The piano accompaniment for the second vocal entry. It begins with a *m.s.* section. The right hand has a melodic line with slurs and accents, while the left hand features triplet patterns. The music is characterized by a steady, rhythmic accompaniment.

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

movendo

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of complex, multi-measure chords, some of which are grouped with a bracket and a '5' in a box. The lower staff is in bass clef and features a simple, steady accompaniment of quarter notes. The key signature has two flats, and the time signature is 4/4.

sono andati i due amanti.

les amants.

The second system continues the musical piece. It features similar complex chordal textures in the treble staff, with some notes marked with a '3' above them, indicating triplets. The bass staff continues with its steady accompaniment. The system concludes with a double bar line and a 4/4 time signature.

The third system shows a change in the musical texture. The treble staff has complex chords with triplets, while the bass staff has a more active accompaniment. A 'rall.' (rallentando) marking is placed in the middle of the system, indicating a change in tempo. The system ends with a double bar line and a 4/4 time signature.

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

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a basso continuo line (bass clef). The piano accompaniment features a *Ritenuto* marking and a *pp* dynamic. The vocal line includes a *p* dynamic and triplet markings. The basso continuo line has a series of chords.

Second system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a basso continuo line (bass clef). The piano accompaniment features a *m. s.* marking. The vocal line includes a *tr* marking. The basso continuo line has a series of chords.

Third system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a basso continuo line (bass clef). The piano accompaniment features a *tr* marking. The vocal line includes a *tr* marking. The basso continuo line has a series of chords.

6

m. s.

This system contains the first system of music. It features a treble clef staff with a melodic line including a quintuplet of eighth notes. The bass clef staff has a sustained chordal accompaniment. A box containing the number '6' is located in the first measure of the bass staff. The marking *m. s.* appears in the second measure of the bass staff.

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

m. s.
rall.

This system contains the third system of music. It includes a change in time signature from 3/4 to 2/4 in the final two measures. The marking *m. s. rall.* is present in the second measure of the bass staff.

Ritenu

p

3

3

This system contains the fourth system of music, starting with the tempo marking *Ritenu* and dynamic marking *p*. It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The system concludes with a double bar line and a common time signature.

7

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

Musical score for the second system, measures 9-12. The treble clef contains a complex melodic line with triplets and quintuplets. The bass clef contains a simple accompaniment of chords and single notes. The system includes dynamic markings *m.s.* and *m.d.*.

rall. *Più ritenuto*

Musical score for the third system, measures 13-16. The treble clef contains a complex melodic line with triplets and quintuplets. The bass clef contains a simple accompaniment of chords and single notes. The system includes dynamic markings *rall.* and *Più ritenuto*.

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

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

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

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

Un peu plus à droite, une porte close.

E' il tramonto.

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

C'est le crépuscule.

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

UNA VOCE SOLA

Une voix seule

Sanc - ta Ma - ri - a

4 VOCI ALL' UNISONO

4 voix

(sonnolento)

O - ra pro - no - bis

Entra una donna vestita a nero, s'inginocchia da-
Entre une femme vêtue de noir. Elle s'agenouille

San - cta De - i ge - ni - trix San - cta Vir - go

O - ra pro no - bis

The first system consists of three staves. The top staff is a bass clef vocal line with lyrics 'San - cta De - i ge - ni - trix' and 'San - cta Vir - go'. It features a triplet of eighth notes and a quintuplet of eighth notes. The middle staff is a bass clef vocal line with lyrics 'O - ra pro no - bis'. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment, showing chords and moving lines.

vanti all'immagine della Vergine e prega fervidamente. Un frate, facendo risuonare
devant l'image de la Vierge et prie avec ferveur. Un moine, faisant sonner un gros

Vir - gi - num Ma - ter Chri - sti

O - ra pro no - bis

8

p

The second system continues with three staves. The top staff is a bass clef vocal line with lyrics 'Vir - gi - num' and 'Ma - ter Chri - sti', featuring triplet markings. The middle staff is a bass clef vocal line with lyrics 'O - ra pro no - bis'. The bottom two staves are a grand staff for piano accompaniment. A boxed number '8' appears above the piano part, and a dynamic marking '*p*' is present. The piano part includes a long, sustained note in the bass register.

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

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

Ma - ter di - vi - nae gra - tie

O - ra pro no - bis

p

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

O - ra pro no - bis

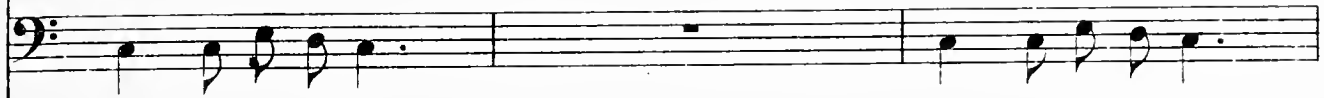
p

8^{va}.....

p



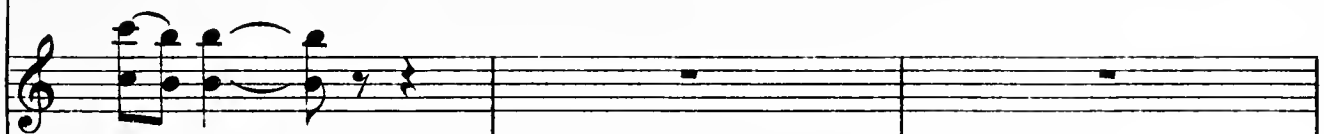
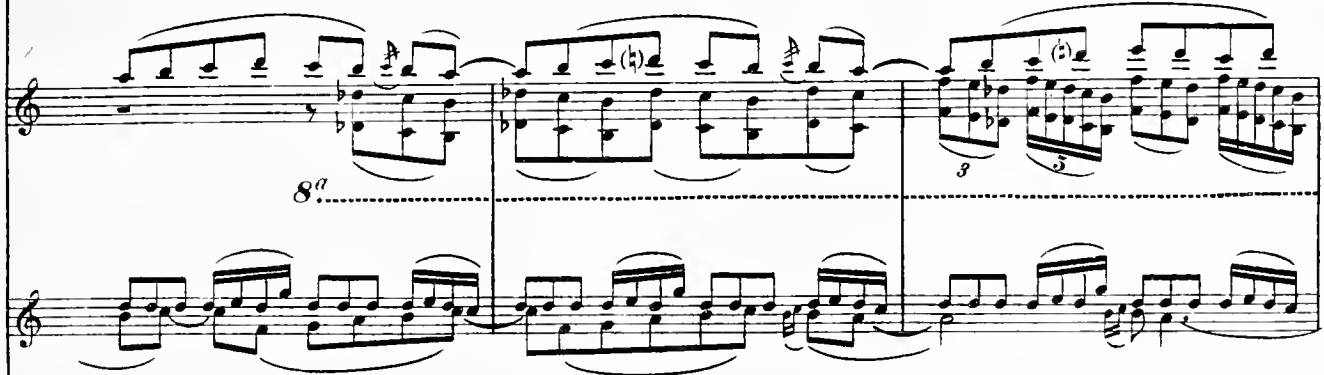
Ma . ter a_ma_bi_lis



O . ra pro no_bis

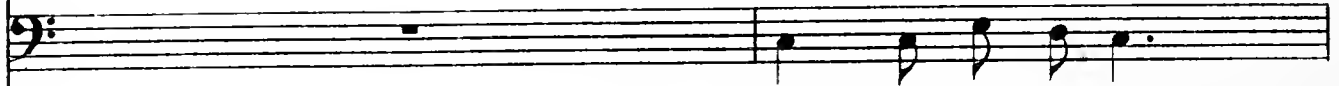
O . ra pro no_bis

8^a.....





Ma — ter crea to ris



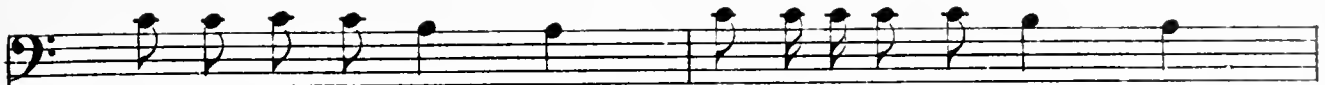
O ra pro no bis

8^a

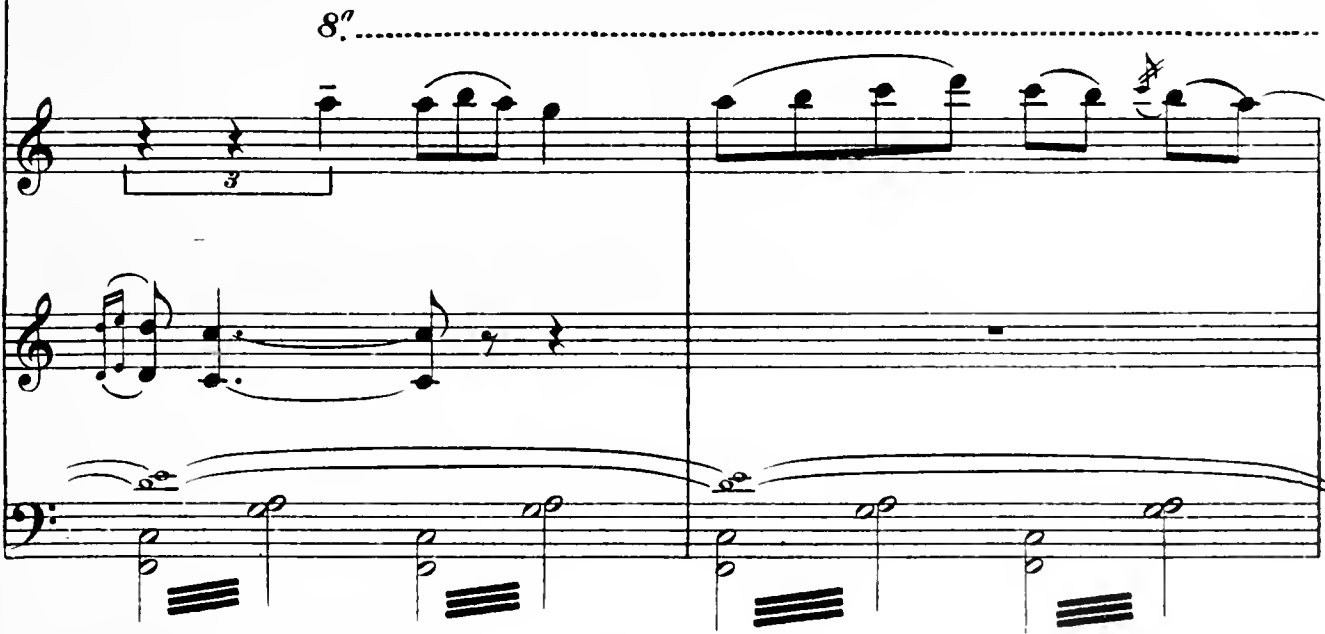
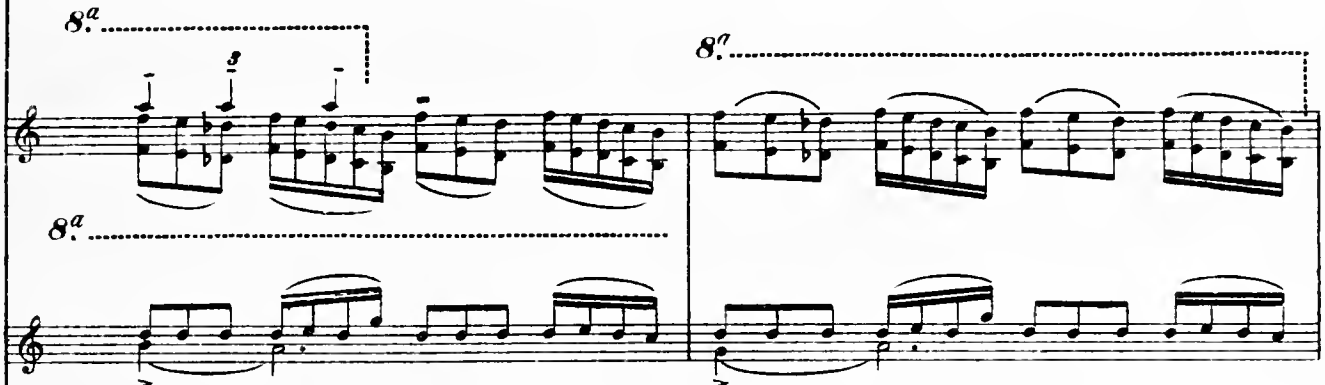
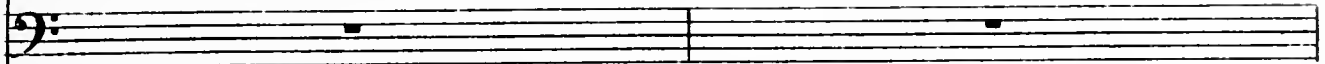


8^a





Ma . ter in . vio . la . ta Ma . ter in . te . me . ra . ta



Ma - ter Sal - va - to - ris

O - ra pro no - bis

8^{va}

p

3

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

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

O - ra pro no - bis

p

3

9

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line in bass clef with the lyrics 'Ma - ter a - dmi - ra - bi - lis'. The fourth system has a vocal line in bass clef with the lyrics 'O - ra pro no - bis'. The piano accompaniment continues with the right-hand part in treble clef and the left-hand part in bass clef. The right-hand part includes a triplet of eighth notes and a measure with a circled number '9'. The left-hand part continues with sustained notes and triplets.

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

Ma - ter Bo - ni con - si - lii

O - ra prono - bis

The first system of music consists of three staves. The top staff is a bass clef vocal line with a triplet of eighth notes. The middle staff is another bass clef vocal line. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a triplet of eighth notes in the bass line and a melody in the treble line. The piano part includes a *pp* dynamic marking.

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

Vir - go Cle - mens

O - ra prono - bis

O - ra pro - no - bis

The second system of music consists of three staves. The top staff is a bass clef vocal line with a triplet of eighth notes. The middle staff is another bass clef vocal line. The bottom staff is a grand staff for piano accompaniment, featuring a triplet of eighth notes in the bass line and a melody in the treble line. The piano part includes a *p* dynamic marking.

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

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

O . ra pro no . bis

settimo cero.

grince. Il éteint le septième cierge.

Oscurità .
Obscurité .

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

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

O . ra pro no . bis

“ Il ritorno „
“ Le retour „

Un poco più mosso

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music begins with a forte (f) dynamic. The upper staff contains several measures with triplets and slurs. The lower staff features a mezzo-forte (mf) dynamic and includes the marking "m. s." (mezza sostenuto). The system concludes with a repeat sign.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. The music is marked "tranquillo". The upper staff contains several measures with slurs and accents. The lower staff features a mezzo-forte (mf) dynamic and includes the marking "m. s.". The system concludes with a repeat sign.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. The music is marked mezzo-forte (mf). The upper staff contains several measures with triplets and slurs. The lower staff features a mezzo-forte (mf) dynamic and includes the marking "m. s.". A box containing the number "10" is placed above the first measure of the upper staff. The system concludes with a repeat sign.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. The music begins with a forte (f) dynamic. The upper staff contains several measures with slurs and accents. The lower staff features a mezzo-forte (mf) dynamic and includes the marking "m. s.". The system concludes with a repeat sign.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation, featuring treble and bass staves. The tempo/mood is marked *tranquillo assai*. Dynamic markings include *pp* and *(marcato)*.

Third system of musical notation, featuring treble and bass staves with dense chordal textures.

Fourth system of musical notation, featuring treble and bass staves. It includes a triplet in the bass line and a change in time signature to 3/4.

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

L'interno di una stanza.

Una finestra e una porta, chiuse.

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

(*Le rideau s'ouvre*)

Jour pluvieux d'automne.

L'intérieur d'une chambre.

Une fenêtre et une porte, fermées toutes deux.

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

f Più mosso un poco *rall.*

il figlio perduto:

perdu:

LA MADRE

LA MÈRE

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

p Molto ritenuto

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

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

Un poco meno ritenuto

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

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

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

rall. *pp molto calmo* *pp*

8^a 8^a

Dol - ce son_no dal cie - lo scendi e vie - ni, vie - ni a ca - val - lo e non ve -
 O doux sommeil, de - scends des cieux bien vi - te, prends un che - val pour nous ren -

8^a 8^a

11

- ni - re a pie - di: vie - ni a ca - val - lo in un ca - val - lo
 - dre vi - si - te. Viens nous voir sur un che - val tout blanc, jo -

8^a 8^a

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

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

un poco più mosso

- sù bam - bi - no.
 - vin En - fant.

molto rall.

Falla, la nanna, ne li dolci sonni! Mammati canta et tu piccino dor -
 Do do, en dors-toi en des rêves roses, ma mante chante et toi, petit, re-po -

a tempo

8^a

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

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

Un poco più mosso

8^a

sf *mf*

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

sf *mf*

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

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

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

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

Gaio, giocoso

giuocare col suo bambino:
joner avec l'enfant:

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

12

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

p

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

p

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

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a 3/4 time signature. The second staff is the piano accompaniment for the right hand, also in treble clef, featuring a dense texture of chords and arpeggios. The third and fourth staves are the piano accompaniment for the left hand, written in bass clef, with a simpler melodic line. The lyrics are written below the vocal staff, with the French translation in italics.

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

The second system of the musical score continues the composition. It features the same four-staff structure as the first system. The vocal line includes a triplet of eighth notes marked with a 'p' (piano) dynamic. The piano accompaniment continues with similar textures. The lyrics are written below the vocal staff, with the French translation in italics.

mf

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

Ancora più angosciata riprende il lamento:

Plus angoussée encore, elle recommence ses lamentations.

rall. *f*

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

sf *mf*

Un poco meno mosso

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

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

Un poco piu mosso

p

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

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

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

13

f **Un poco più rit.** *pp*

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

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

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

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

suo-na.
 qu'on bat.

Molto più mosso

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

verso la madre.
Il se précipite.

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

Un poco meno mosso

Musical score for the first system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings like "m.d." and "m.d. m.s.".

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

Musical score for the second system, continuing the grand staff notation with a tempo change to "Più mosso".

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

Musical score for the third system, including a "morendo" marking and a triplet of notes.

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

Il figlio la guarda, immobile.

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

Musical score for the fourth system, starting with a measure number "14" in a box and a "Largo, Maestoso" tempo marking.

Musical score for the first system, featuring a piano accompaniment. The right hand has a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

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

p *rull.*

Musical score for the second system, including vocal lines and piano accompaniment. The piano part is marked *p* *rull.* (rullando). The vocal lines are in the upper staves.

“ L’ubriaco ,,
“ L’ivrogne ,,

Piu mosso assai

8^a

Musical score for the third system, featuring piano accompaniment. It includes a first ending bracket labeled 8^a. The piano part is marked *f* and *p*. The vocal line is marked *p* *m.s.*

8^a

Musical score for the fourth system, featuring piano accompaniment. It includes a first ending bracket labeled 8^a. The piano part is marked *m.s.* and *p*. The vocal line is marked *m.s.*

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

Ritenuito

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

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

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

p

The first system of music consists of a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a more complex passage with slurs and accents. The bass staff provides a steady accompaniment with chords and single notes.

15

Più mosso assai

8^a

The second system continues the piece with a tempo change to *Più mosso assai*. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

8^a

Un poco meno mosso

The third system shows a tempo change to *Un poco meno mosso*. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment.

enfatico

First system of musical notation. The treble clef staff contains a complex texture of chords and arpeggios, with a slur over the first two measures and a fermata over the last two. The bass clef staff features a simple accompaniment with a few notes and rests. A '3' is written below the first two measures of the treble staff, and a '4' is written below the last two measures of the bass staff.

Second system of musical notation. The treble clef staff continues the complex texture with a slur over the first two measures and a fermata over the last two. The bass clef staff has a simple accompaniment with a slur over the first two measures and a fermata over the last two.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff has a simple accompaniment with slurs and accents. A 'V' is written above the first measure of the treble staff, and another 'V' is written above the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff has a simple accompaniment with slurs and accents. The bass clef staff has a simple accompaniment with slurs and accents. A '4' is written above the first measure of the treble staff, and another '4' is written above the first measure of the bass staff.

(Si apre il velario.) —

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

(Le rideau s'ouvre)

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

piuttosto basso, una finestra. Notte.
Alla finestra una donna in attesa.
assez bas, une fenêtre. C'est la nuit.
A la fenêtre, une femme attend.

Poco dopo appare un giovane che si
Peu après apparaît un jeune homme

ferma e le parla sommessamente, aiutandosi coi gesti.
qui s'arrête et parle à voix basse en s'aidant du geste.

16

The first system of the musical score consists of two staves. The upper staff is in a treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in a bass clef and contains a harmonic accompaniment with similar rhythmic patterns. The key signature has one sharp (F#), and the time signature is common time (C). There are dynamic markings like *p* and *f* throughout the system.

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

The second system continues the musical piece. It features the same two-staff structure. The melodic line in the treble clef continues with similar rhythmic motifs. The bass clef accompaniment provides a steady harmonic foundation. A measure rest of 4 is indicated in the lower staff. The dynamic markings and key signature remain consistent with the previous system.

The third system introduces a change in dynamics and accompaniment. The upper staff continues with a melodic line, but the lower staff features a more sustained accompaniment with longer note values and a *p* (piano) dynamic marking. The key signature and time signature are maintained.

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

The fourth system concludes the musical piece. It features the same two-staff structure as the previous systems. The accompaniment in the bass clef is particularly prominent, with long, sustained notes. The melodic line in the treble clef continues with similar rhythmic patterns. The key signature and time signature are consistent.

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

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

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

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

- lo.
 - lo.

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata, followed by a rest. The piano accompaniment continues with its rhythmic pattern. The system concludes with a double bar line.

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

The third system shows the piano accompaniment for the final section. It features a complex rhythmic pattern with many beamed notes in both hands, leading to a final cadence. The system ends with a double bar line and a 3/4 time signature.

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

Più mosso

17

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

L' UBBRIACO
L' IVROGNE

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

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

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

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

18

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

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

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

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

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

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

Un poco più ritenuto

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

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

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

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

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

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

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

Più mosso ma non molto

mf *f*

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

p

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

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

19

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

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

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

8^a

p

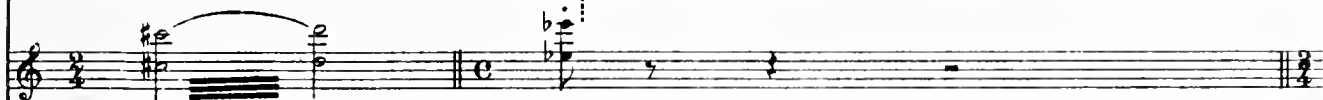
p *crescendo*

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

(a squarciagola)



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

8^a**Ritenu**

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



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

Molto più mosso

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

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

20

Musical score for the second system, including a treble clef with a complex rhythmic pattern and a bass clef with notes and rests.

rall..... *ostentatamente.....*

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

Musical score for the third system, featuring a treble clef with a complex rhythmic pattern and a bass clef with notes and rests.

Ritenuito

fff

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

Musical score for the first system, featuring piano accompaniment. The right hand contains several triplet figures. The left hand provides a steady accompaniment. A dynamic marking of *p* is present at the beginning.

“ La serenata „
“ La sérénade „

Musical score for the second system, marked *Lento, triste*. The right hand features a melodic line with a fermata. The left hand has a simple accompaniment. A dynamic marking of *pp* is present.

Musical score for the third system, continuing the piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a simple accompaniment.

Musical score for the fourth system, marked *dim*. The right hand features a melodic line with a fermata. The left hand has a simple accompaniment.

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

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

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

Musical score system 4, measures 13-16. The system consists of three staves. The Treble staff has a melodic line with slurs. The Bass staff has a melodic line with slurs. The lower Bass staff has a melodic line with slurs. The dynamic marking *pp* is present in the thirteenth measure, and *mp* is present in the fifteenth measure. The dynamic marking *sf p* is present in the fifteenth measure. A box containing the number 21 is located above the Treble staff in the thirteenth measure. The time signature is 3/4.

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

p

pp

Molto tranquillo

pp

p

un poco rall......

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

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

L'intérieur d'une chambre. Il fait nuit. Au centre, une fenêtre ouverte par laquelle entre la clarté de la lune. Un peu plus à droite, une porte fermée. A gauche, un lit, sur lequel repose un mort. Devant le lit, deux cierges allumés. Une jeune fille agenouillée et penchée sur le lit, prie et pleure. De la chambre voisine, arrive, monotone, le murmure des femmes qui marmotent à voix basse la prière des morts.

LE DONNE (dietro la scena)

LES FEMMES (derrière la scène)

(come una monotona recitazione) 22

(5 SOPRANI e
5 CONTRALTI)

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

pp Alquanto ritenuto

19

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

18

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

16

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

15

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

23

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

pp

18

I_srael in Do_mi_no Quia a_pud Do_mi_num mi_se_ri_cor_dia

20

et co_pio_sa a_pud eo re_demptio. Et ip_se re_di_met Israel,

12

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

rall.

19

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

pp
Non troppo ritenuto

6 6

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

L' INNAMORATO
 L' AMOUREUX

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

pp

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

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

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

(La fanciulla senza ascoltare intensifica la sua orazione.)

(La jeune fille sans vouloir écouter redouble ses prières)

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

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

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

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

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

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

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

22

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

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

9

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "voi, bel - - - - la, ve" on the first line and "- fin, bel - - - - le, jus -" on the second line. The piano accompaniment consists of two staves: the upper staff is for the right hand and the lower for the left hand. Both hands play a series of chords, primarily triads, with a melodic line in the right hand. The music is marked with a fermata over the first measure and a slur over the first two measures of the piano accompaniment.

ni - - - - re.
qu'à vous.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "ni - - - - re." on the first line and "qu'à vous." on the second line. The piano accompaniment consists of two staves: the upper staff is for the right hand and the lower for the left hand. Both hands play a series of chords, primarily triads, with a melodic line in the right hand. The music is marked with a fermata over the first measure and a slur over the first two measures of the piano accompaniment.

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is for the right hand and the lower for the left hand. Both hands play a series of chords, primarily triads, with a melodic line in the right hand. The music is marked with a fermata over the first measure and a slur over the first two measures of the piano accompaniment.

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

Silenzio, interrotto soltanto dalla preghiera che giunge a ondate.

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

LE DONNE
LES FEMMES

Musical score for the second system, including vocal and piano parts. The vocal line is marked with a fermata and the number '22'. The piano accompaniment includes a section marked 'Un poco più ritenuto' and 'pp'. The lyrics are: "De profundis clama-vit ad te Domine, Domine exaude vocem meam."

Musical score for the third system, including vocal and piano parts. The vocal line is marked with a fermata and the number '19'. The piano accompaniment includes a section marked 'p'. The lyrics are: "Fiant aures tue in-ten-den-tes in vocem de-pre-ca -tio-nis me-ae."

18

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

23

10 9

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

3 3 3

25

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

L' INNAMORATO
L' AMOUREUX

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

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

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

p
Un poco più mosso

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

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

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

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

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

Silenzio. Le donne pregano sempre.

Silence. Les femmes prient toujours.

LE DONNE
 LES FEMMES

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

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

Dalla finestra entrano molti fiori lanciati dal cantore notturno.

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

18

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

Un poco più ritenuto

22

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

21

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

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

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

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

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

movendo *un*

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

poco

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

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

L' INNAMORATO
L' AMOUREUX

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

Più mosso, ma non troppo

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

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

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#). It contains the lyrics 'suo sten - dar - do, che ha mes - so a fuo - co e fiam - ma lo' on the first line and 'sant l'o riflam - me. Il a de - dans mon coeur bou - té' on the second line. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and some moving lines. The bottom staff is the bass line, also in a grand staff, providing harmonic support with chords and a steady bass line.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing from the first system. It contains the lyrics 'cor mi - o, du - bi - to che l'a - ju - to non' on the first line and 'la flam - me. Ah! por - tez lui le se - cours' on the second line. The middle staff is a grand staff with piano accompaniment. The bottom staff is the bass line. There are triplet markings (indicated by a '3' in a circle) over some notes in the vocal line.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, continuing from the second system. It contains the lyrics 'si - a tar - do, sen - to - mi consu - ma - re, ohi -' on the first line and 'qu'il ré - cia - me! Ah! je me sens bru - ler, hé -' on the second line. The middle staff is a grand staff with piano accompaniment. The bottom staff is the bass line. There is a quintuplet marking (indicated by a '5' in a circle) over a group of notes in the vocal line.

mè, oh Di - o!
las! Mon Dieu ;

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

25

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

Breve silenzio.

Court silence.

LE DONNE

LES FEMMES

22



De profundis clama.vit ad te Do.mi.ne, Do.mi.ne exaude vocem meam.

Meno Mosso

19



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

18



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

22

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

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

13

Sustinuit anima mea in verbo ejus.....

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

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

pp Lento

pp

guarda, comprende e s'inginocchia.

La fanciulla raccoglie

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

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains ten measures of music, with the first five measures being a single note (G) and the last five measures being a melodic phrase. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

da terra i fiori e li sparge sul letto.

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

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains ten measures of music, with the first five measures being a single note (G) and the last five measures being a melodic phrase. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A box containing the number '26' is placed above the vocal line in the sixth measure. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(Si chiude il velario.)

(Le rideau se ferme)

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains ten measures of music, with the first five measures being a single note (G) and the last five measures being a melodic phrase. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

“ Il campanaro „
“ Le sonneur „

Ritenuato

Un poco agitato

The musical score is written for piano and consists of four systems of staves. The first system is marked "Ritenuato" and the second "Un poco agitato". The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two parts: "Il campanaro" and "Le sonneur".

Più mosso, quasi il doppio

First system of musical notation, measures 1-4. The score is in 6/4 time. The treble clef part begins with a series of chords and eighth notes. The bass clef part features a piano (p) dynamic marking and a series of eighth notes. The system concludes with a double bar line and a 6/4 time signature.

Second system of musical notation, measures 5-8. The score is in 6/4 time. The treble clef part has a rest in measure 5, followed by chords and eighth notes. The bass clef part features a mezzo-piano (mp) dynamic marking and a series of eighth notes. The system concludes with a double bar line and a 6/4 time signature.

Third system of musical notation, measures 9-12. The score is in 6/4 time. The treble clef part has a rest in measure 9, followed by chords and eighth notes. The bass clef part features a mezzo-forte (m.f.) dynamic marking and a series of eighth notes. The system concludes with a double bar line and a 6/4 time signature.

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

Second system of musical notation, consisting of two staves. The upper staff continues with sixteenth-note patterns. A box containing the number '28' is located above the right-hand measure. The lower staff features a more active accompaniment. The dynamic marking *f* is present in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff contains block chords and rests. The lower staff features a melodic line with a long, sweeping slur across several measures.

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

The first system consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together. The lower staff is in bass clef and contains a melodic line with some chords. There are several 'V' markings above the notes in both staves.

The second system consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together. The lower staff is in bass clef and contains a melodic line with some chords. There are several 'V' markings above the notes in both staves.

The third system consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together. The lower staff is in bass clef and contains a melodic line with some chords. There is a first ending bracket labeled '8^a' above the first two measures. A measure number '29' is enclosed in a box above the lower staff. The dynamic marking 'mp' is present. There are several 'V' markings above the notes in both staves.

The fourth system consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together. The lower staff is in bass clef and contains a melodic line with some chords. There are several 'V' markings above the notes in both staves.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature complex chordal textures with many notes beamed together. There are several trills marked with a 'V' and a fermata. A triplet of eighth notes is marked with a '3' in the first measure of the upper staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with dense chordal textures. A triplet of eighth notes is marked with a '3' in the first measure of the upper staff. The system concludes with a double bar line and a 3/4 time signature.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of eighth and sixteenth notes. Trills marked with a 'V' and a fermata are present. A triplet of eighth notes is marked with a '3' in the first measure of the upper staff.

30

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of eighth and sixteenth notes. Trills marked with a 'V' and a fermata are present. A triplet of eighth notes is marked with a '3' in the first measure of the upper staff.

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

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

Third system of musical notation. The treble staff contains a series of chords. The bass staff has a few notes, including a half note with a sharp sign. The text *molto più presto (quasi in uno)* is written across the system.

Fourth system of musical notation. The treble staff contains a series of chords. The bass staff has a few notes, including a half note with a sharp sign.

Fifth system of musical notation. The treble staff contains a series of chords. The bass staff has a few notes, including a half note with a sharp sign. The text *cre ... scendo ... e ... un* is written across the system.

poco *movendo*

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

3/4

mp *f*

31

(*Si apre il velario.*)

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

(*Le rideau s'ouvre*)

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

VOCI LONTANE MA SENSIBILI
Voix lointaines mais distinctes.

SOPRANI
CONTRALTI
TENORI
BASSI

ff Ah Ah Ah Ah Ah Ah

Un poco meno agitato

mp

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

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves in treble clef and one piano staff in bass clef. The vocal lines are marked with 'Ah' and feature melodic phrases with triplets and slurs. The piano accompaniment in the first system is divided into two parts: the upper part is in the right hand with chords and slurs, and the lower part is in the left hand with a rhythmic pattern of eighth notes. The second system continues the piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth notes and the left hand playing chords and slurs. The score concludes with a double bar line and a final chord.

8^a

Molto più ritenuto

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

The second system continues the vocal and piano parts from the first system. It features the same complex piano accompaniment and vocal line. A first ending bracket labeled *8^a* is present at the end of the system.

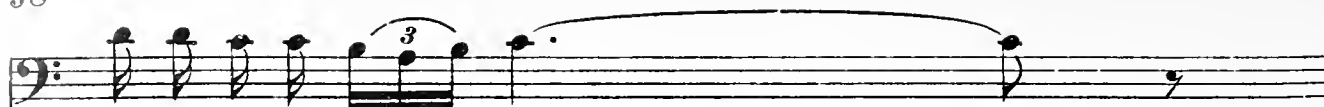
e intena una canzone molto contrastante con la scena che si svolge fuori dalla sua cella:
 et entonne une chanson dont le ton contraste singulièrement avec la scène qui se déroule au dehors:

IL CAMPANARO
 LE SONNEUR

U - na
 U - ne

32

The third system includes a bass line on a single staff and a piano accompaniment on two staves. The bass line has a few notes, including a half note G2. The piano accompaniment continues with its complex rhythmic pattern. A first ending bracket labeled *32* is present at the end of the system.



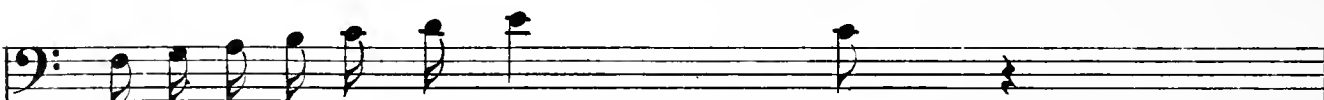
vecchia mi va.gheg - gia
vieil-le me cour-ti - - se,

p



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

p



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

p

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

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

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

8.

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

8^a

VOCI LONTANE
 Voix lointaines

SOPRANI *f* Ah Ah

CONTRALTI *f* Ah Ah

TENORI *f* Ah Ah Ah

BASSI *f* Ah Ah Ah

8^a

33

IL CAMPANARO
LE SONNEUR

3

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

Ah

Ah

Un poco meno ritenuto

8^a

8^a

mf

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

This system includes a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a grand staff. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has lyrics in Italian and French. There are three first endings marked with *8^a* and a dashed line.

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

This system includes a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a grand staff. The piano part continues with a steady eighth-note bass line and chords. The vocal line has lyrics in Italian and French. There are two first endings marked with *8^a* and a dashed line.

Più ritenuto, come prima

Tut.ta -
De son

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

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

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

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

V

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

(grazioso) p

V

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

V

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

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

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

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

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

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

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

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

vclp

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

vclp

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

vclp

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

m. d.
m. s.

V *Violoncello*

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

V *Violoncello*

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

8^a

pp *rall.*

campanile

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

Allegro vivace, marcato

mf *mf*

campanile

First system of a piano score. The right hand features a melodic line with some grace notes and rests, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

8^a

Second system of a piano score, starting with a first ending bracket labeled '8^a'. The right hand contains a triplet of eighth notes and other rhythmic patterns. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

Molto marcato il ritmo

Third system of a piano score, marked with a forte 'f' dynamic. The right hand has a rhythmic melody with accents, and the left hand plays a consistent eighth-note accompaniment. The system ends with a double bar line.

36

Fourth system of a piano score, marked with the number '36' in a box. The right hand features a melodic line with a crescendo hairpin. The left hand plays eighth-note accompaniment. The system ends with a double bar line.

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

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

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

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

First system of musical notation, consisting of two staves. The upper staff features a series of chords with a tremolo effect, while the lower staff has a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

37

Second system of musical notation, starting at measure 37. It features a dynamic marking of *f* (forte) and *mp* (mezzo-piano). The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with slurs and accents.

Più mosso un poco

Third system of musical notation, marked *Più mosso un poco*. It features a dynamic marking of *p* (piano). The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with slurs and accents.

Fourth system of musical notation, continuing the piece. It features a melodic line in the upper staff and a bass line in the lower staff, both with slurs and accents.

First system of musical notation. It consists of a grand staff with three staves: a treble clef staff at the top, and two bass clef staves below it. The music features a complex rhythmic pattern with many sixteenth notes. There are two triplet markings (the number '3' in a circle) over groups of notes in the upper staves. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the system. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and triplet markings. A dynamic marking of *mp* (mezzo-piano) is present. The key signature remains two sharps.

Third system of musical notation. It includes a *rall.* (rallentando) marking with a dotted line extending across the system, indicating a gradual decrease in tempo. The musical notation continues with complex rhythmic figures.

Fourth system of musical notation. It begins with the instruction *Un poco meno* (a little less) and a dynamic marking of *p* (piano). The music features a series of chords and rhythmic patterns, with some notes marked with accents.

diminuendo

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

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

Molto ritenuto

pp

gne alcuni fanali primitivi.
éteint quelques lanternes primitives.

IL LAMPIONAIO
L'ETEIGNEUR DE LANTERNES

(canticchiando quasi senza ritmo)

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



- cio - ne,
- chai l'arçon

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




tar - ga .
bou - clier

A di - - o
A - - dieu,

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

Tintinnano pettegole le campane della prima messa di quaresima .

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

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

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

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

39

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

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

(2 TENORI, 2 BARITONI, 2 BASSI)

Penitenza! Peni-
 Pénitence! Péni-

(2 TENORI, 2 BARITONI, 2 BASSI)

Penitenza! Penitenza!
 Pénitence! Pénitence!

rall.

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

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

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

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

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

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

crescendo a poco

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

crescendo a poco

The piano accompaniment continues with similar chordal and rhythmic patterns as in the first system.

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

a *poco*

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

a *poco*

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

I PAGLIACCI
 LES MASQUES

(20 TENORI, DIVISI)

Be be be be

Mosso alquanto

Be be be be

be be be

(Uniti)

be be

Un poco meno mosso

J. W. C. 9705

be be

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

(urlando)

be be be be be

movendo ff

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

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

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

Molto più mosso

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

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

(4 TENORI, 4 BARITONI, 4 BASSI.)

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

p Quasi solenne

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

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

40

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

p

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

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

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

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

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

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

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

- za !
 - ce !

Ritenu

p

sf p

gravi nell'incedere .

lentement .

(allontanandosi)

(en s' éloignant)

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

The first system of 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 has two phrases of lyrics. The piano accompaniment features a melody in the right hand with triplets and a bass line with sustained chords in the left hand.

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two phrases of lyrics. The piano accompaniment features a melody in the right hand with triplets and a bass line with sustained chords in the left hand. The right hand melody includes sixteenth-note passages.

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

(ancora più lontano)

(encore plus loin)

Peni - ten - - - za !
Péni - ten - - - ce !

8^a

m. d.
pp
m. s.
pp

41

pp

pp

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in bass clef with lyrics 'Peni - ten - - - za !' and 'Péni - ten - - - ce !'. An 8va bracket is placed above the vocal line. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Dynamics include *pp* (pianissimo) and *m. s.* (mezzo sostenuto). A box containing the number '41' is located in the first staff of the piano accompaniment.

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

Peni - ten - - - za !
Péni - ten - - - ce !

8^a

p

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line is in bass clef with lyrics 'Peni - ten - - - za !' and 'Péni - ten - - - ce !'. An 8va bracket is placed above the vocal line. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Dynamics include *p* (piano). The piano accompaniment features complex textures with multiple voices in the grand staff and a bass line.