CD Sheet Music™

Puccini

Tosca

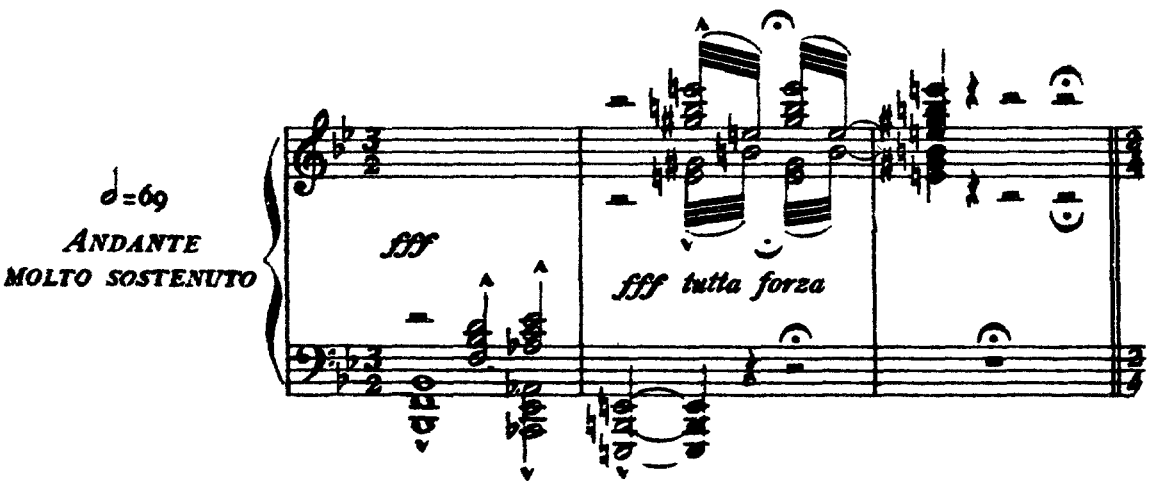
Act I
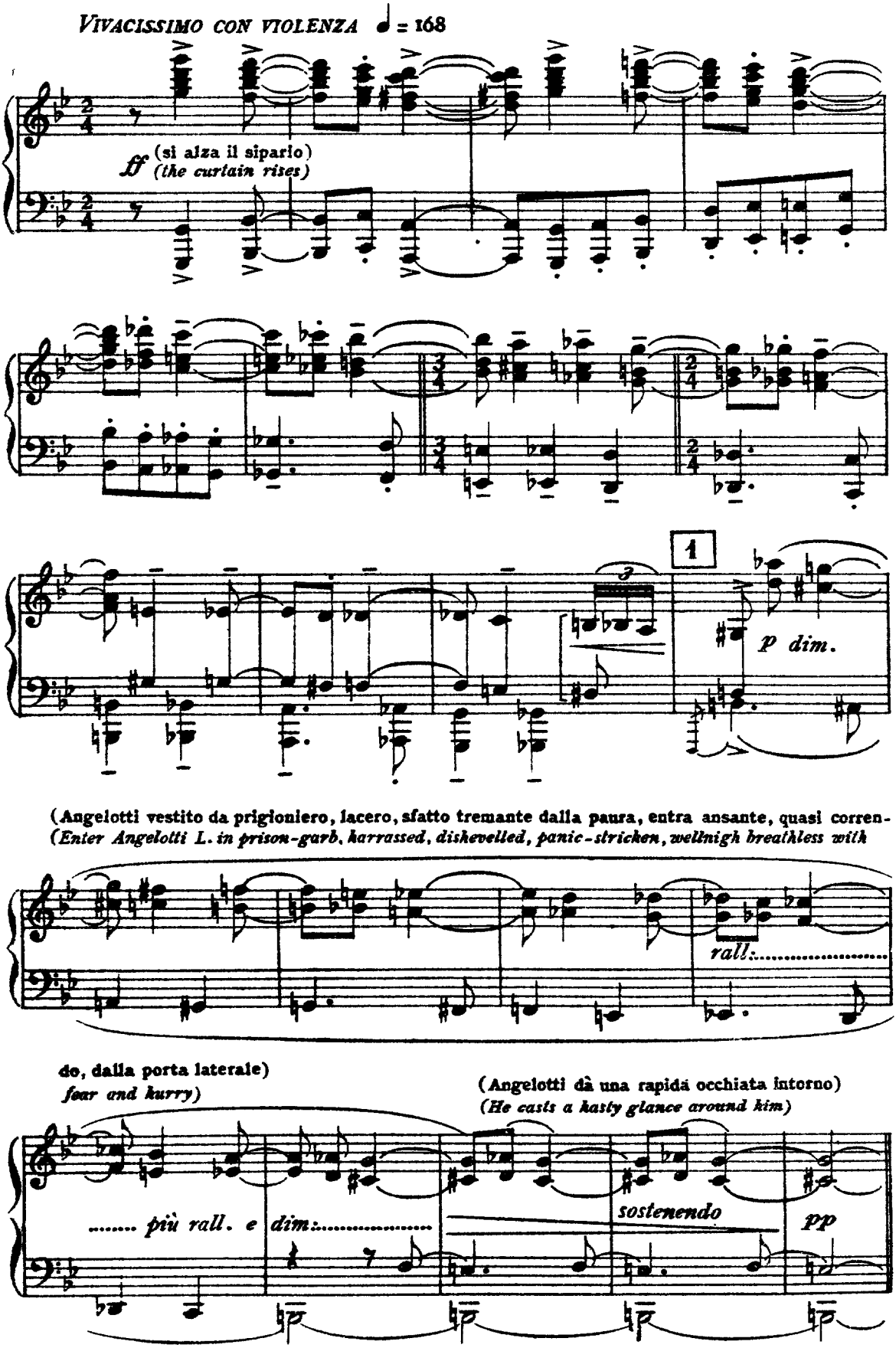
LA CHIESA DI SANT'ANDREA DELLA VALLE.

THE CHURCH OF SANT'ANDREA DELLA VALLE.

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

R. The Attavanti Chapel. L. Scaffolding, dais, easel supporting a large picture covered by a cloth. Accessories of the painting craft. A basket.




VIVACISSIMO CON VIOLENZA ♩ = 168
ff (si alza il sipario)
(the curtain rises)
1
p dim.
(Angelotti vestito da prigioniero, lacero, sfatto tremante dalla paura, entra ansante, quasi corren-
(Enter Angelotti L. in prison-garb, harrassed, dishevelled, panic-stricken, wellnigh breathless with
rall.
do, dalla porta laterale)
fear and hurry)
(Angelotti dà una rapida occhiata intorno)
(He casts a hasty glance around him)
più rall. e dim.
sostenendo
pp

QUASI LENTO

ANGELOTTI *a piacere*

Ah!... Fi-nal-men-te!... Nel terror mio stol-to ve-dea
Ah! I have baulked them!.. Dread i-ma-gi-na-tion Made me

QUASI LENTO

col canto.....

(ha un moto di spavento - poi torna a guardare attentamente intorno a sè con più calma a riconoscere il luogo)

(Shuddering, he again looks round him, curiously and somewhat more calmly than before)

VIVACE COME PRIMA

A. **cef - fi di bir-ro in o-gni vol-to.**
quake with uncalled-for pertur - ba-tion.

VIVACE COME PRIMA

2
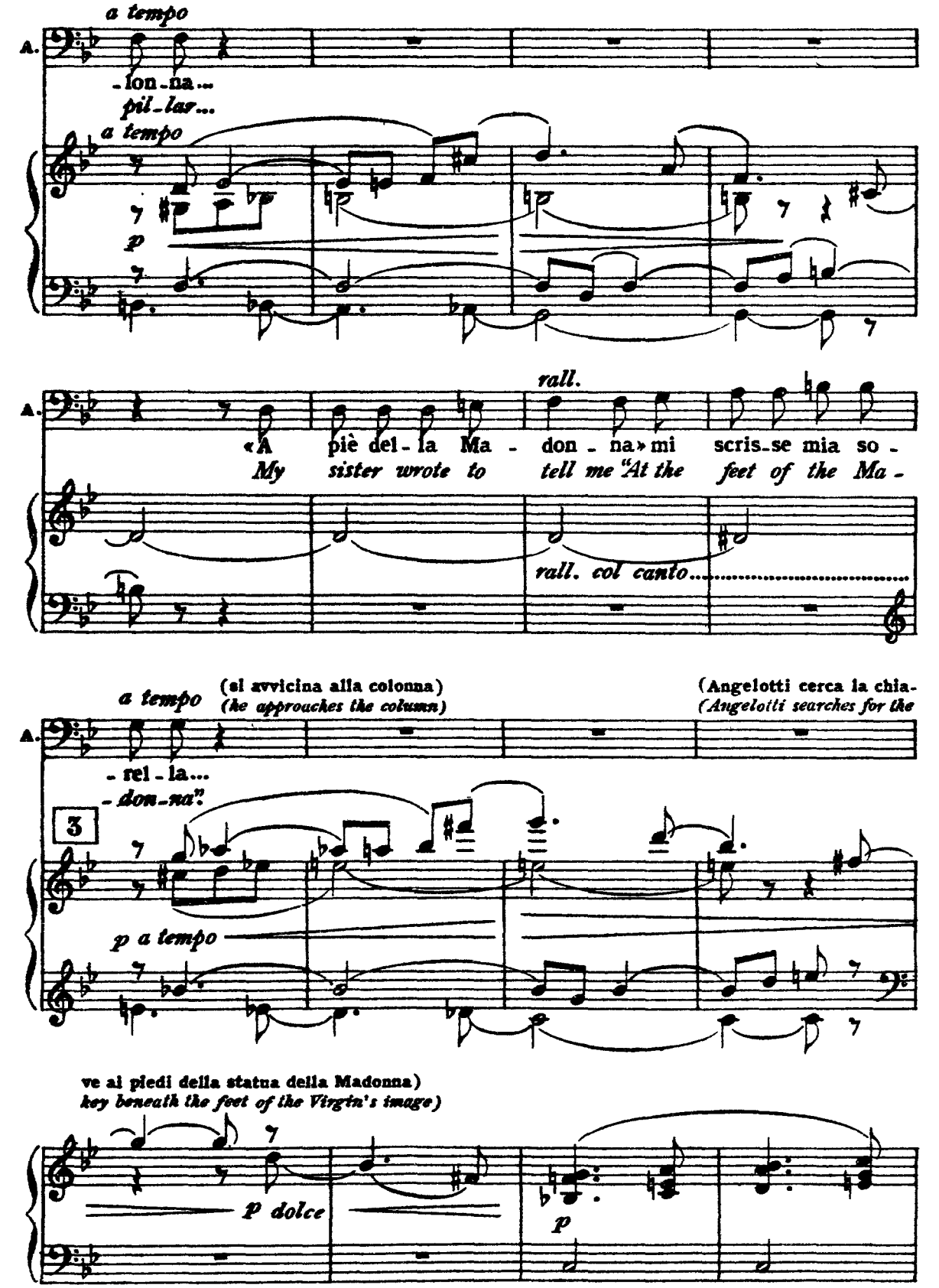
f *ff* *p*

(dà un sospiro di sollievo vedendo la colonna colla pila dell'acqua santa e la Madonna)
(He heaves a sigh of relief on recognising a pillar-shrine containing an image of the Virgin, and surmounting a receptacle for holy water) *a piacere*

A. **La pi - la... la co -**
The "pi - la"... And the
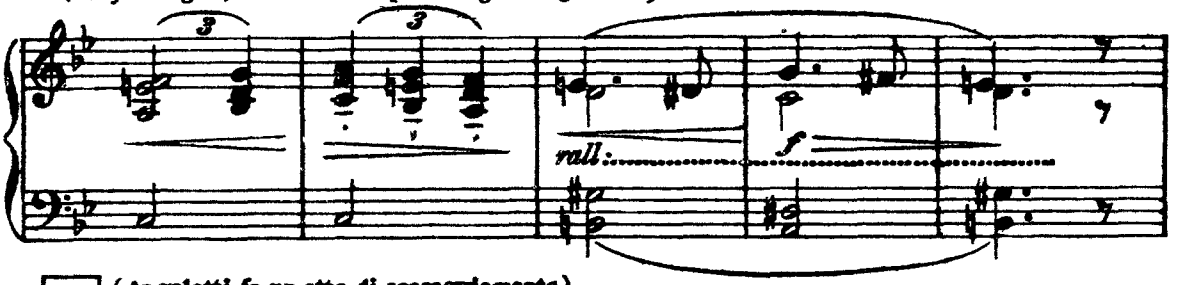
col canto.....

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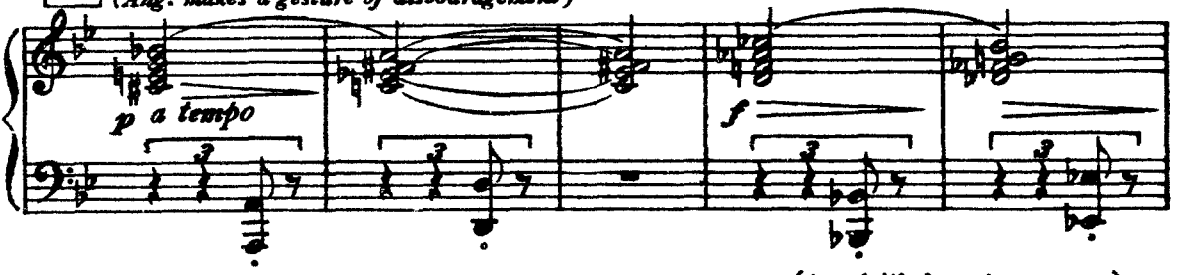


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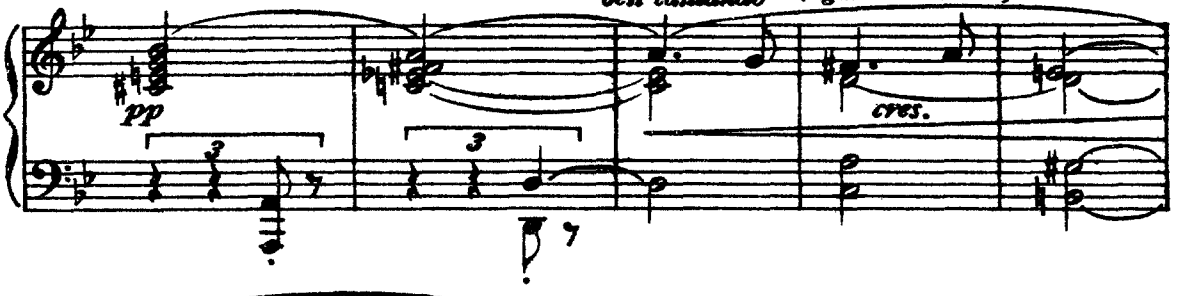
(non trova; agitatissimo cerca di nuovo)
(not finding it, he renews his quest in great agitation)

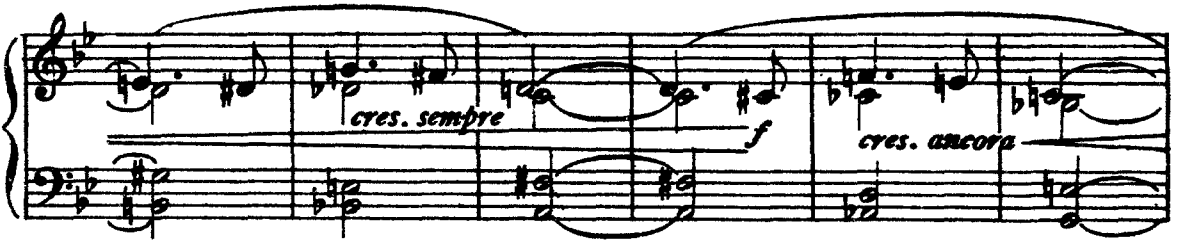


4 (Angelotti fa un atto di scoraggiamento)
(Ang. makes a gesture of discouragement)



(Angelotti riprende a cercare)
(again he searches)
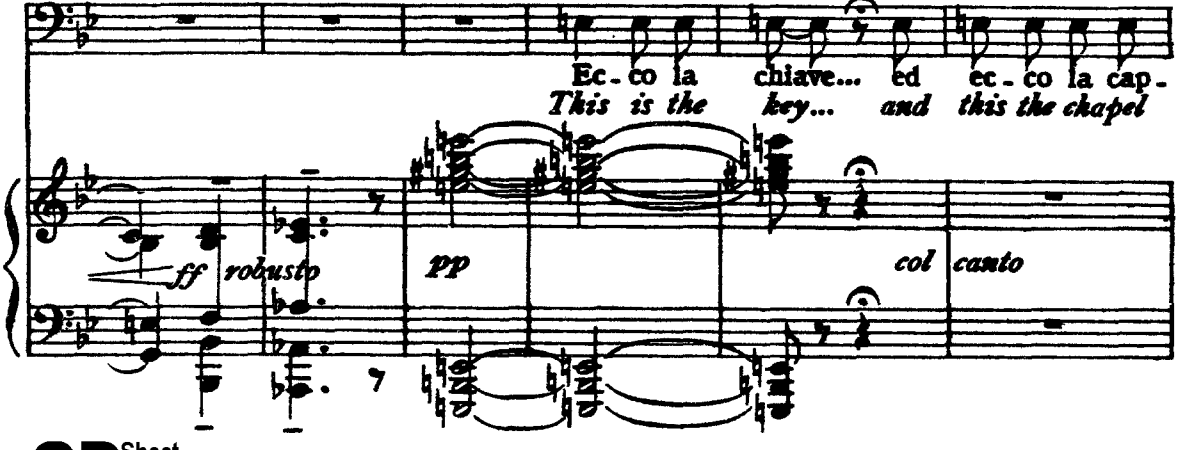




(finalmente, con un soffocato grido di gioia trova la chiave)
(at last, stifling a joyous exclamation, he finds the key)

(rapidamente additando la Cappella Attavanti)
(quickly passing his hand over the portals of the Attavanti Chapel)

ANGEL.

Ec - co la chiave... ed ec - co la cap -
This is the key... and this the chapel



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(preso da nuovo timore d'essere spiato, si guarda d'attorno, poi si dirige alla
(stricken anew with alarm by the notion that he has been tracked, he looks timo-

a tempo

A.

- pel-la !...

entrance

5

ff a tempo *p* *p*

Cappella, con gran precauzione introduce la chiave nella serratura, apre la cancellata e scompare, do-
rously about him, creeps up to the Chapel-gates, carefully inserts the key in the keyhole, opens the folding-

rall.

po aver rinchiuso il cancello)
doors, and disappears through them, closing them behind him)

MOLTO MENO
espressivo

6
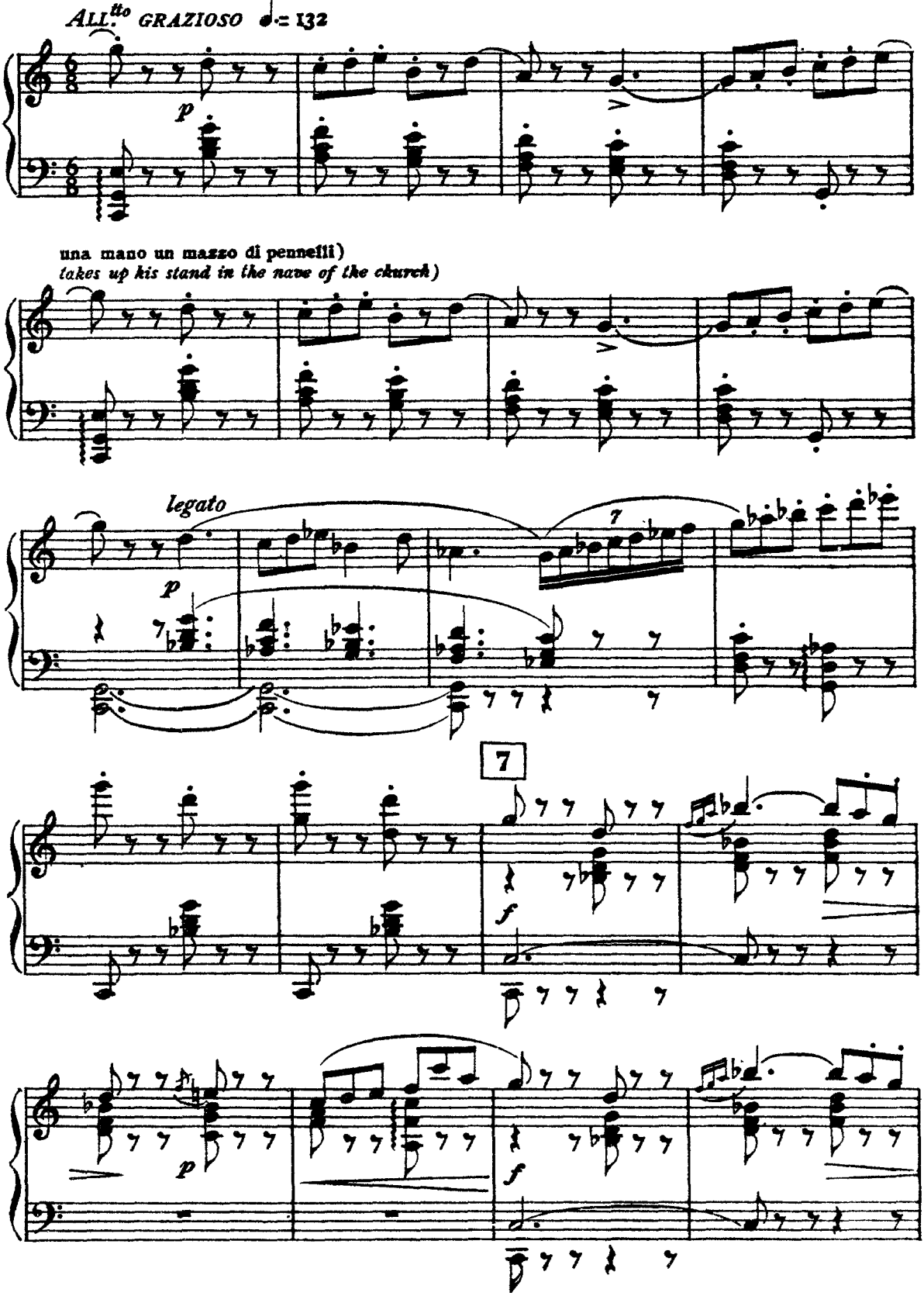
I.° TEMPO
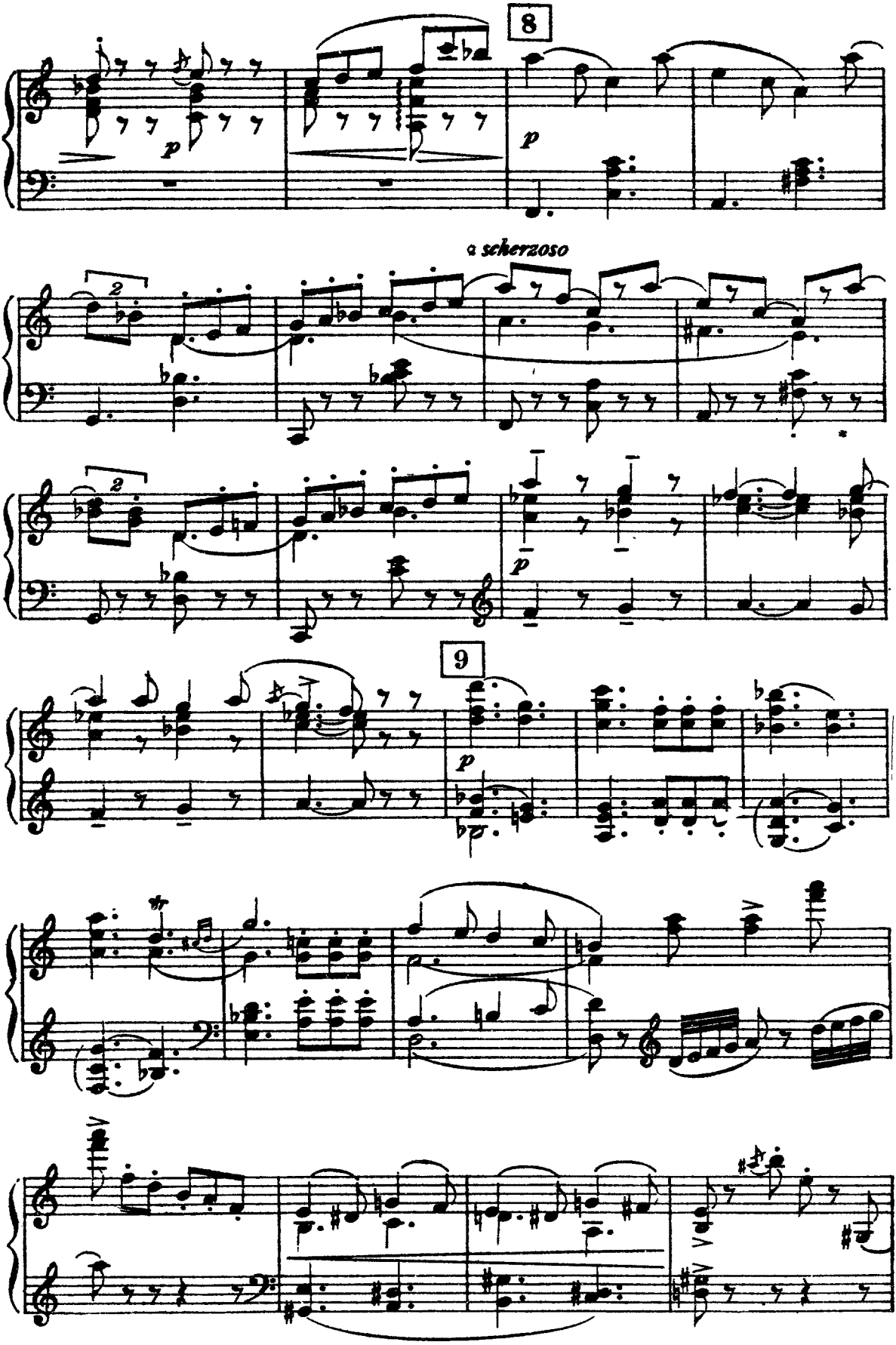
p

cres.

3

(Il Sagrestano appare dal fondo: va da destra a sinistra, accudendo al governo della chiesa: avrà in
(Enter Sacristan C. grasping in one hand a bundle of paint-brushes. He crosses from L. to R. and then





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(Il Sagrestano si avvicina all'impalcato, parlando ad alta voce come se rivolgesse la parola a qualcuno)
(The Sacristan walks towards the dais, talking loudly as though he were addressing some unseen person)

IL SAGRESTANO
THE SACRISTAN

10

E sem-pre
Vain - ly I

p

(tic nervoso segnato da un rapido movimento del collo e delle spalle)
(has a nervous trick of twitching his neck and shoulders)

SAGR. *SAC.*

la - - va!...
soak then!...

SAGR. *SAC.*
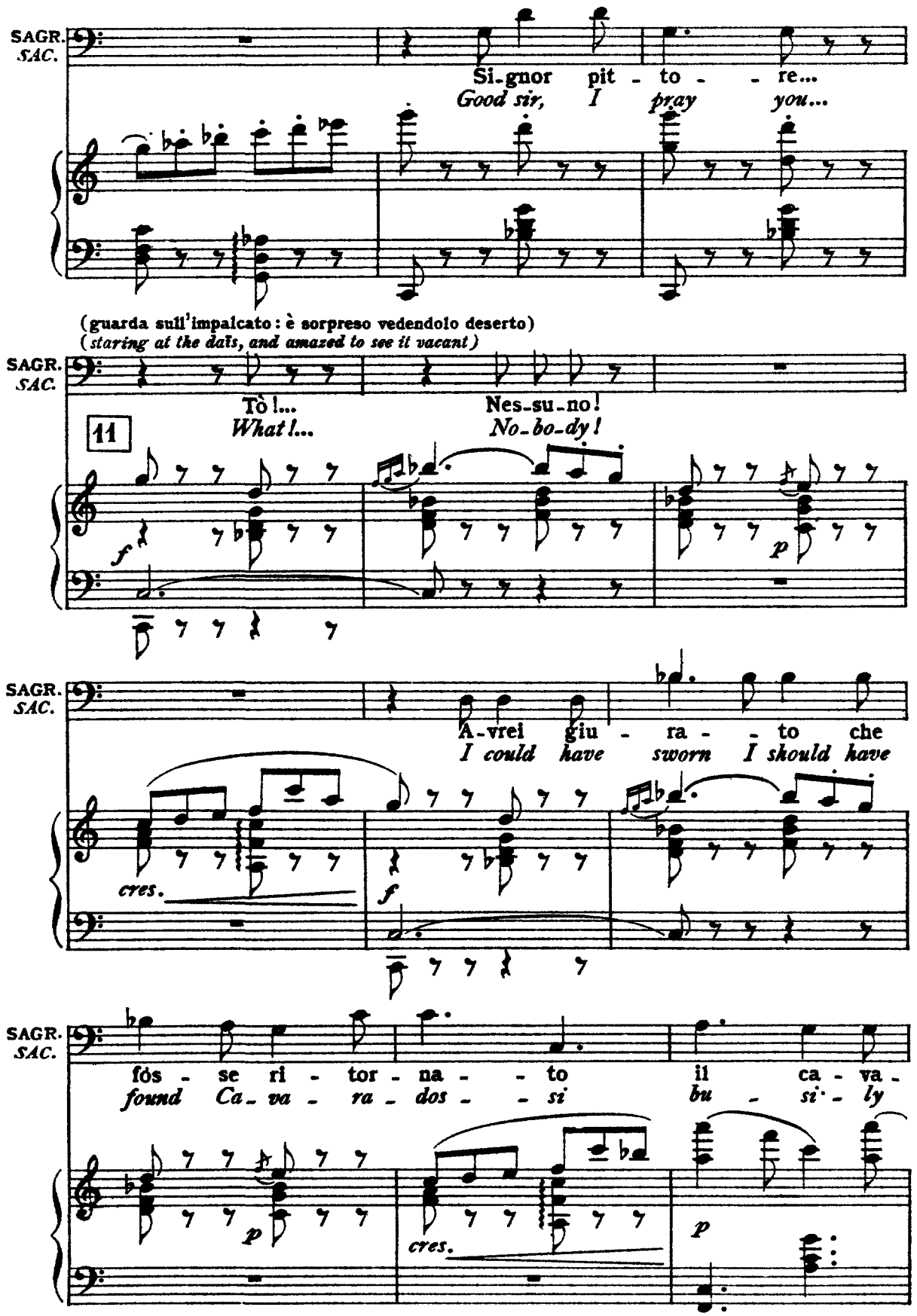
O-gni pennel - lo è soz - - zo peg-gio d'un col - la -
Dirty they are and stick - - y. Fouler than a - ny

SAGR. *SAC.*
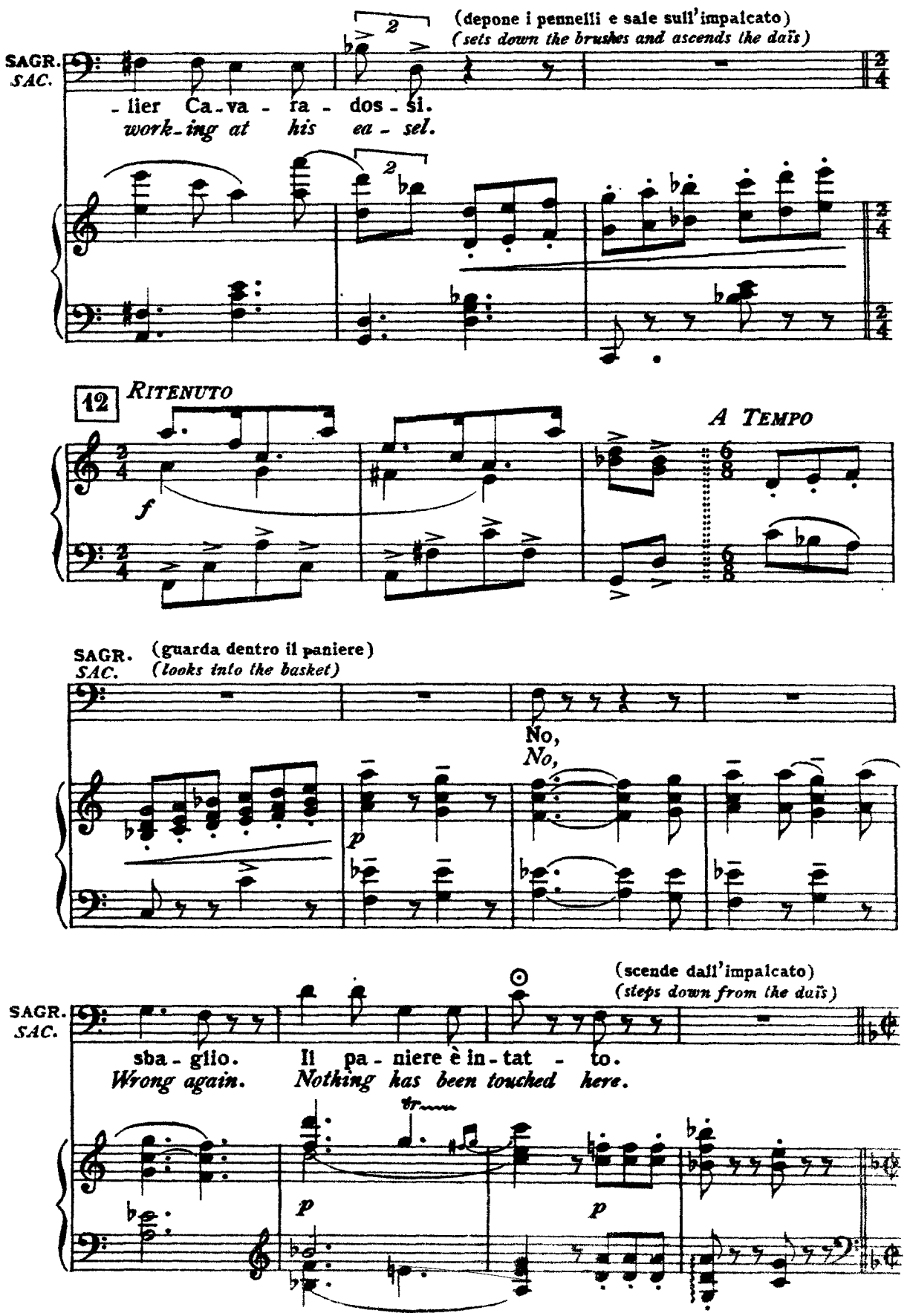
- rin d'u - - no sca - - gnoz - zo...
frow - - sy choir - boy's dick - y.

p
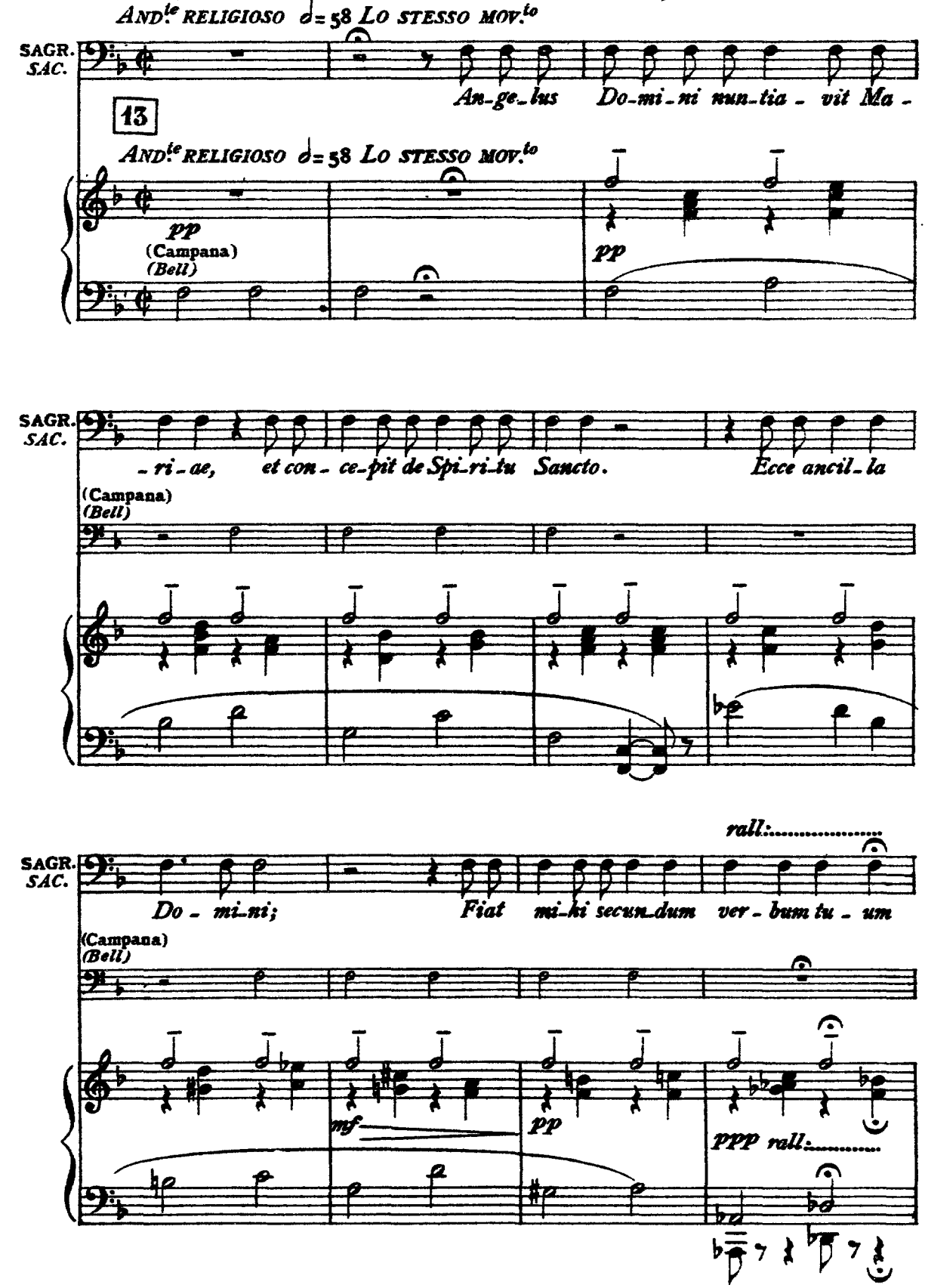
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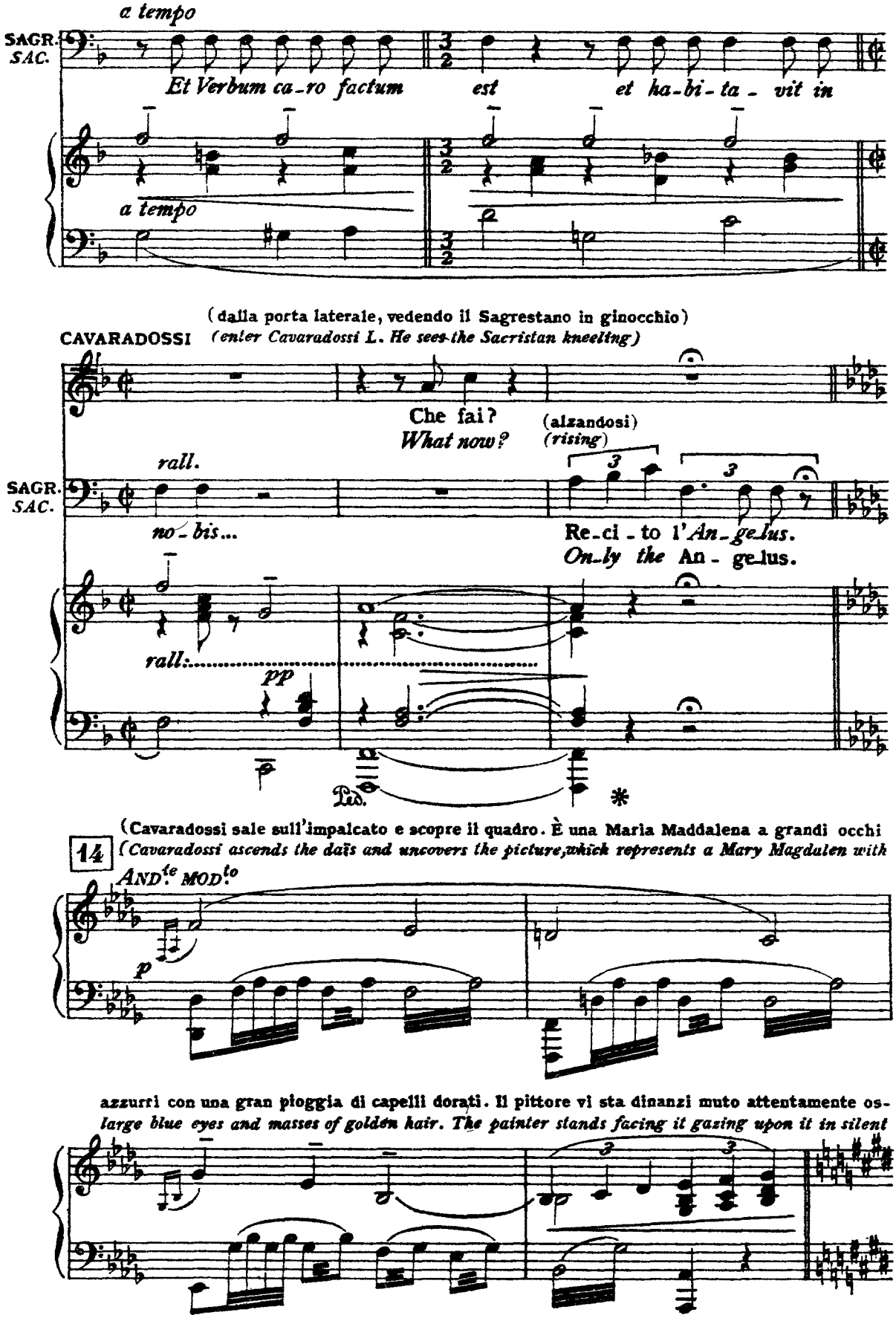


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(depone i pennelli e sale sull'impalcato)
(sets down the brushes and ascends the daïs)
SAGR.
SAC.
-lier Ca-va-ra-dos-si.
working at his ea-sel.
12
RITENUTO
A TEMPO
(guarda dentro il paniere)
(looks into the basket)
No,
No,
(scende dall'impalcato)
(steps down from the daïs)
sba-glio. Il pa-niere è in-tat-to.
Wrong again. Nothing has been touched here.

(suona l'*Angelus* - Il Sagrestano si inginocchia e prega sommesso:)
(*the Angelus is rung - The Sacristan kneels and intones the prayer*)




a tempo
SAGR.
SAC.
Et Verbum ca-ro factum est et ha-bi-ta-vit in
a tempo
(dalla porta laterale, vedendo il Sagrestano in ginocchio)
CAVARADOSSI
(enter Cavaradossi L. He sees the Sacristan kneeling)
Che fai?
What now?
(alzandosi)
(rising)
rall.
SAGR.
SAC.
no-bis...
Re-ci-to l'An-ge-lus.
On-ly the An-ge-lus.
rall.
pp
Ped.
*
(Cavaradossi sale sull'impalcato e scopre il quadro. È una Maria Maddalena a grandi occhi
(Cavaradossi ascends the dais and uncovers the picture, which represents a Mary Magdalen with
14
AND.te MOD.to
p
azzurri con una gran pioggia di capelli dorati. Il pittore vi sta dinanzi muto attentamente os-
large blue eyes and masses of golden hair. The painter stands facing it gazing upon it in silent

servando)
and intent contemplation)

cres.

p *cres.*

accelerando

15

ff

(volgendosi al Sagrestano)
(turning towards the Sacristan)

CAVAR.

UN POCO PIU

(volgendosi verso Cavaradossi per dirigergli la parola, vede il quadro scoperto ed esclama con grande meraviglia:)
(turning towards Cavaradossi to speak to him, the Sacristan catches sight of the uncovered picture, and exclaims in great amazement:)

Di chi?
Of whom?

SAGR.
SAC.

Sante ampoi-le!
Saints and Martyrs!

Il suo ri-trat-to!...
It is the portrait!...
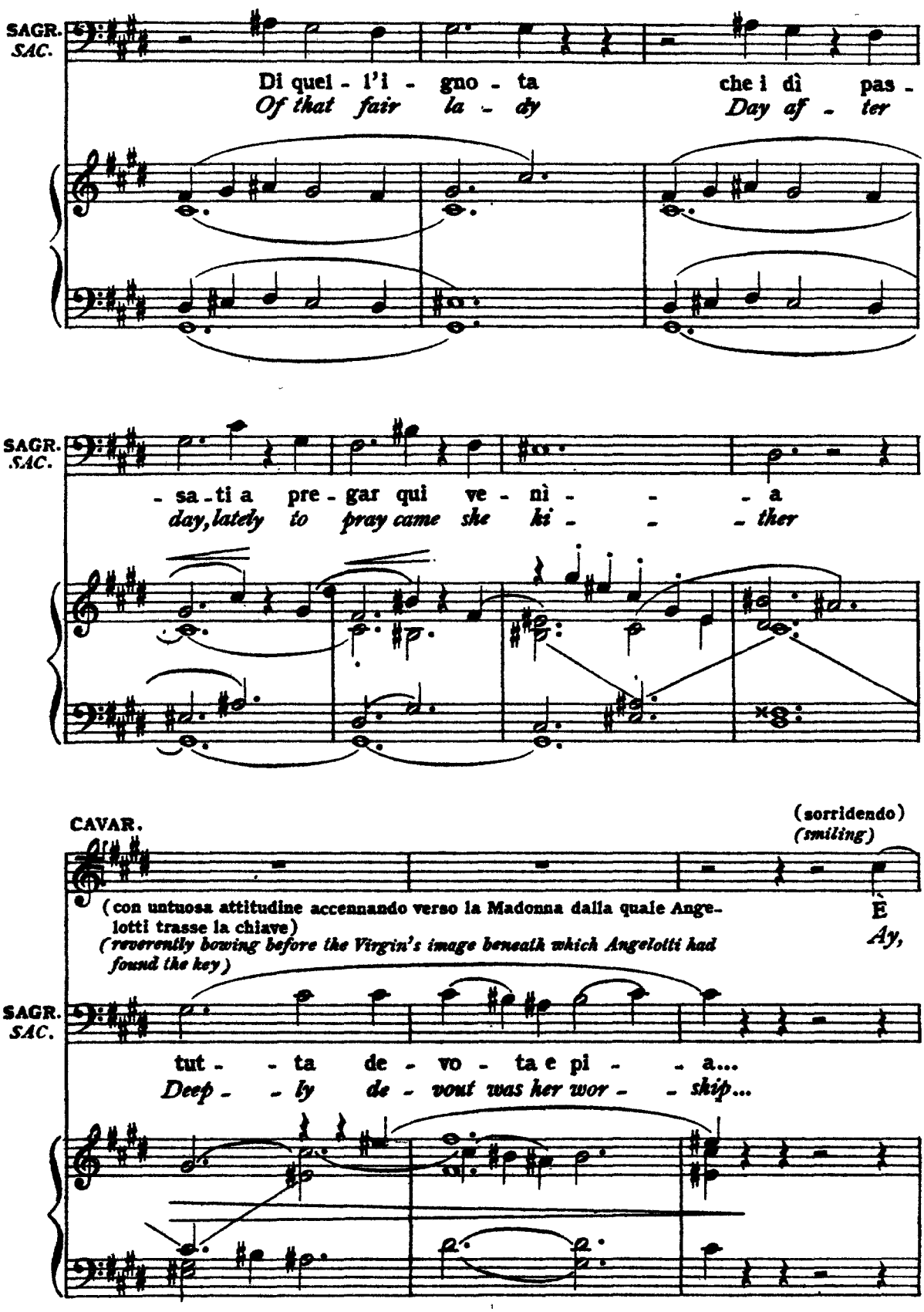
UN POCO PIÙ

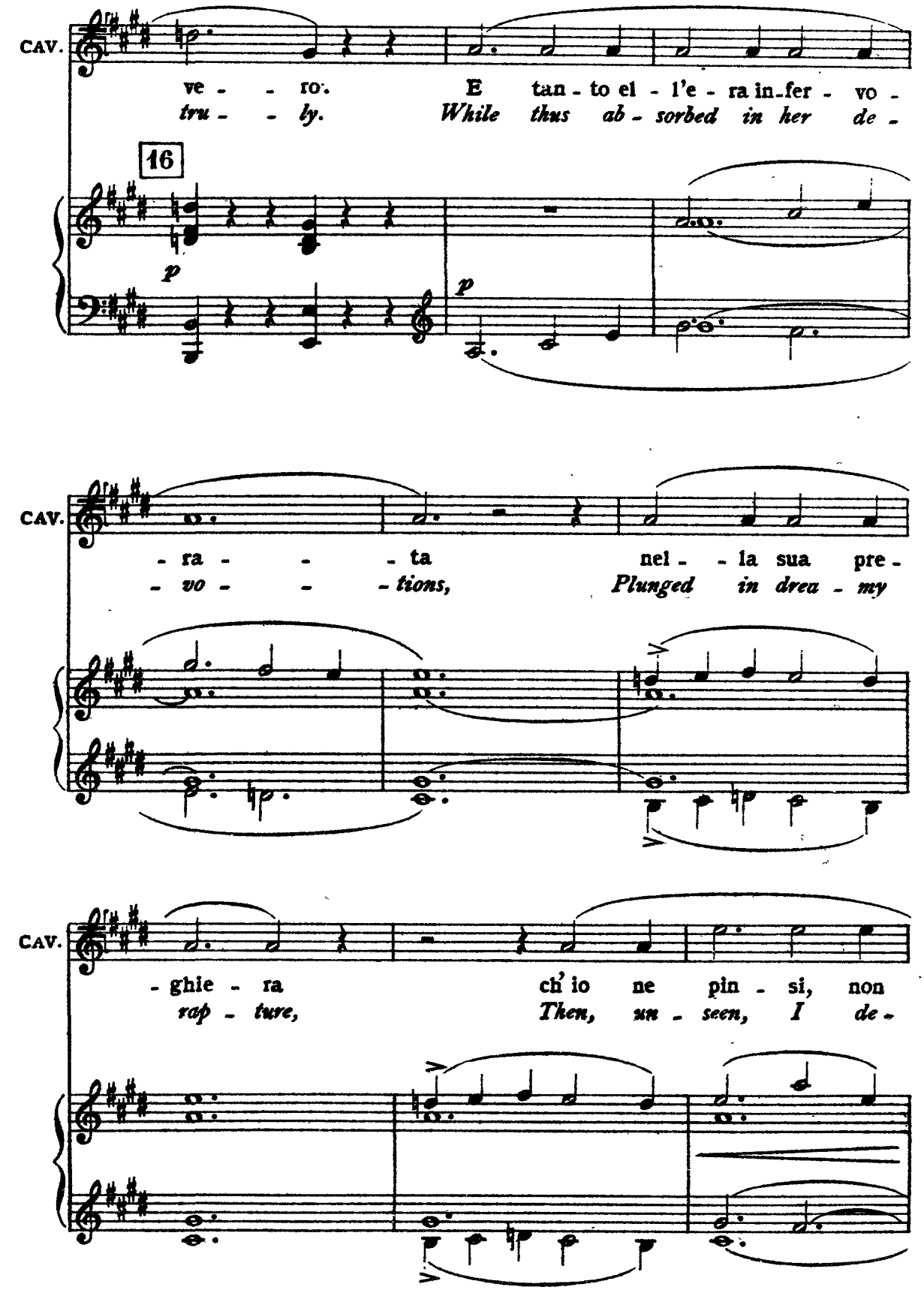
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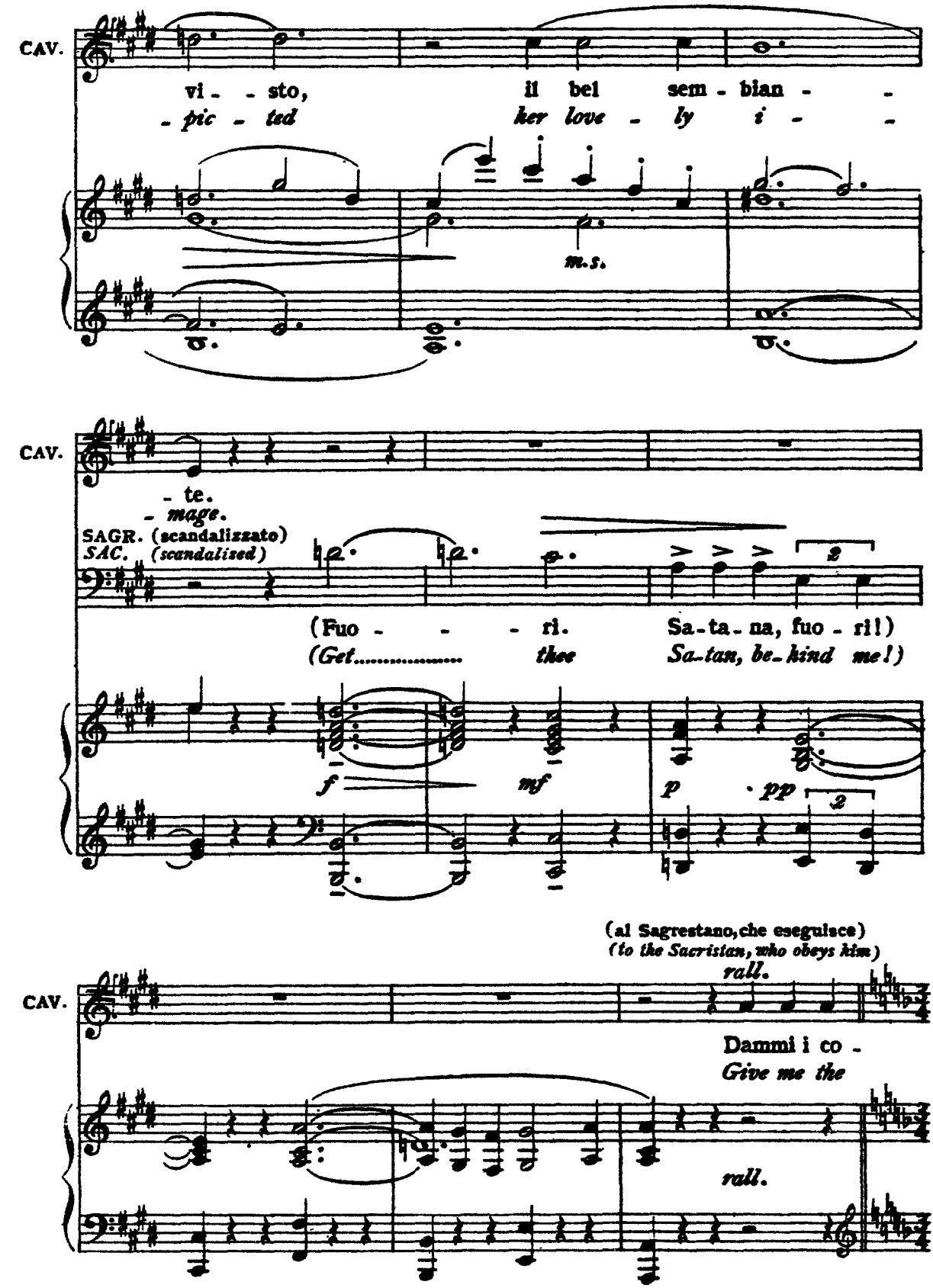
pp

fp

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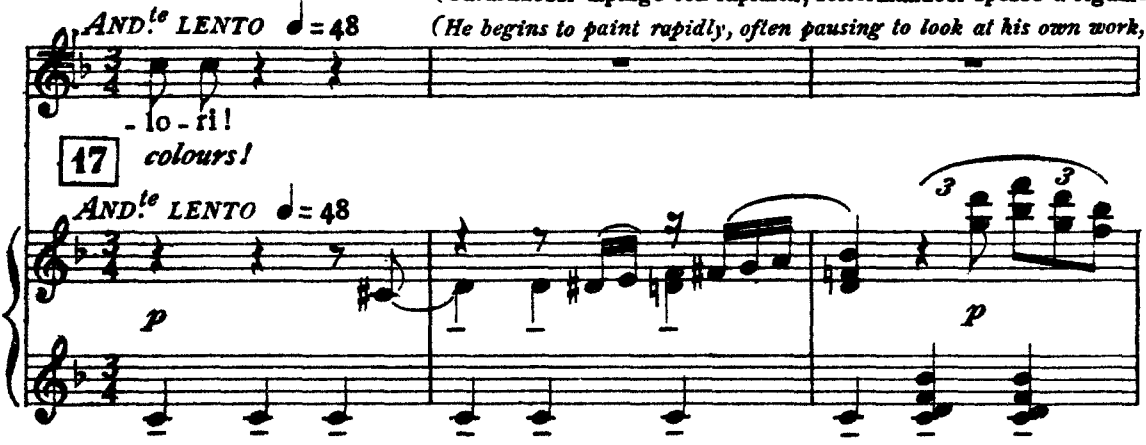

SAGR.
SAC.
Di quel - l'i - gno - ta
Of that fair la - dy
che i dì pas -
Day af - ter
SAGR.
SAC.
- sa - ti a pre - gar qui ve - nì - - - a
day, lately to pray came she ki - - - ther
CAVAR.
(sorridendo)
(smiling)
(con untuosa attitudine accennando verso la Madonna dalla quale Angelotti trasse la chiave)
(reverently bowing before the Virgin's image beneath which Angelotti had found the key)
È
Ay,
SAGR.
SAC.
tut - - ta de - vo - ta e pi - - a...
Deep - - ly de - vout was her wor - - ship...


CAV.
ve - - ro. E tan - to ei - l'e - ra in-fer - vo -
tru - - ly. While thus ab - sorbed in her de -
16
p
p
CAV.
- ra - - - ta nel - - la sua pre -
- vo - - - tions, Plunged in drea - my
CAV.
- ghie - ra ch' io ne pin - si, non
rap - ture, Then, un - seen, I de -


CAV.
vi - sto, il bel sem - bian - -
- pic - ted her love - ly i - -
m.s.
CAV.
- te.
- mage.
SAGR. (scandalizzato)
SAC. (scandalised)
(Fuo - - - ri. Sa-ta-na, fuo - ri!)
(Get..... thee Sa-tan, be-hind me!)
f mf p pp
(al Sagrestano, che eseguisce)
(to the Sacristan, who obeys him)
rall.
CAV.
Dammi i co -
Give me the
rall.
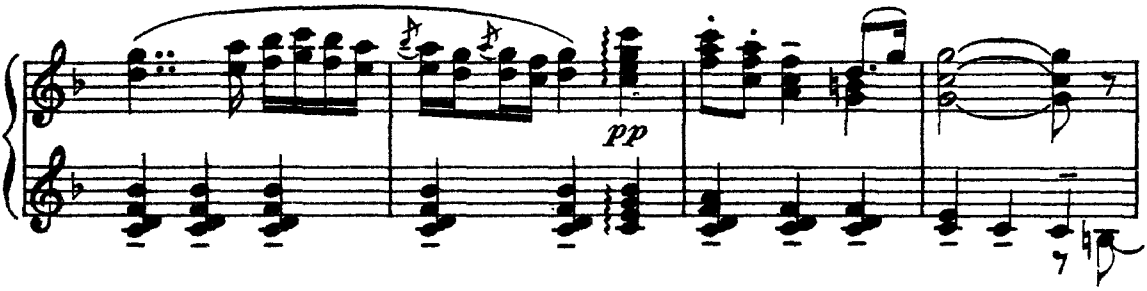
(Cavaradossi dipinge con rapidità, soffermandosi spesso a riguar-

(He begins to paint rapidly, often pausing to look at his own work,
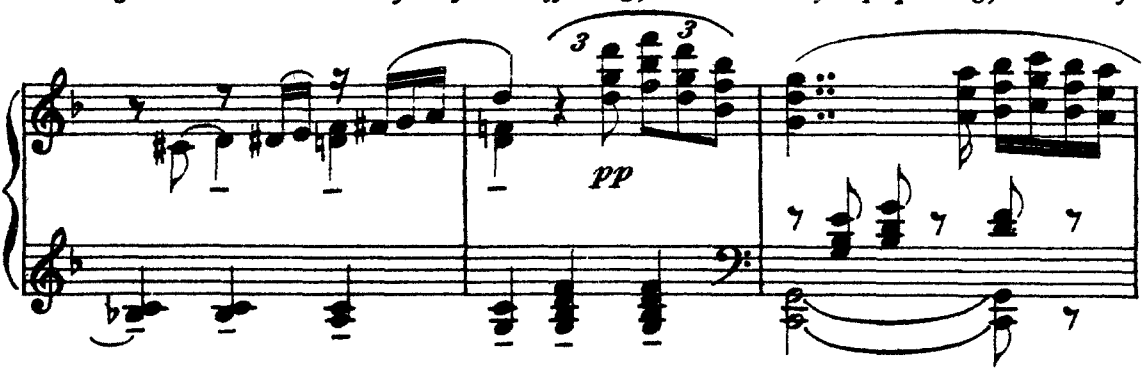


dare il proprio lavoro, mentre il Sagrestano va e viene, poi riprende i pennelli che lava in una ca-

while the Sacristan fidgets backwards and forwards, eventually picking up the brushes and dab-



tinella ai piedi dell'impalcato) (Cavaradossi ristà dal dipingere: leva di ta
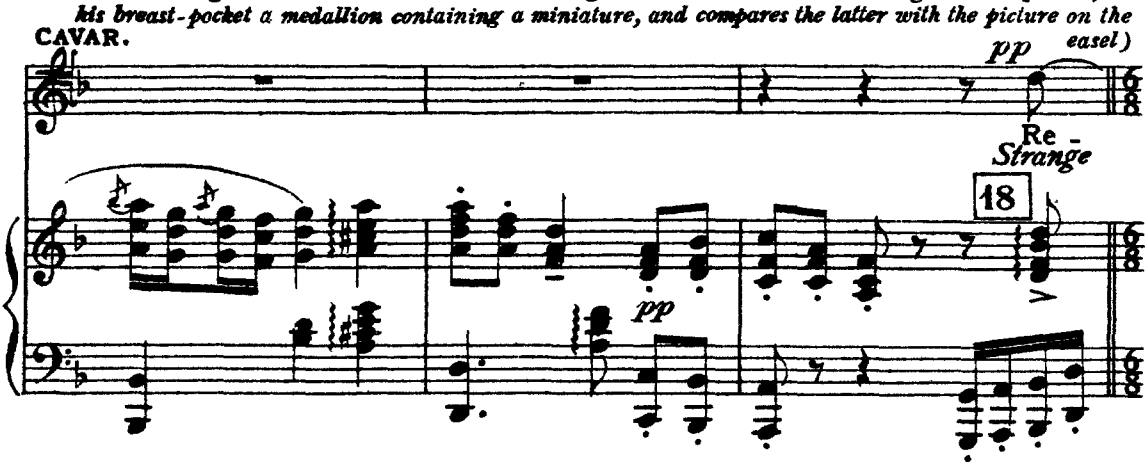
bing them in a bucket at the foot of the scaffolding) (Cav. suddenly stops painting, takes out of
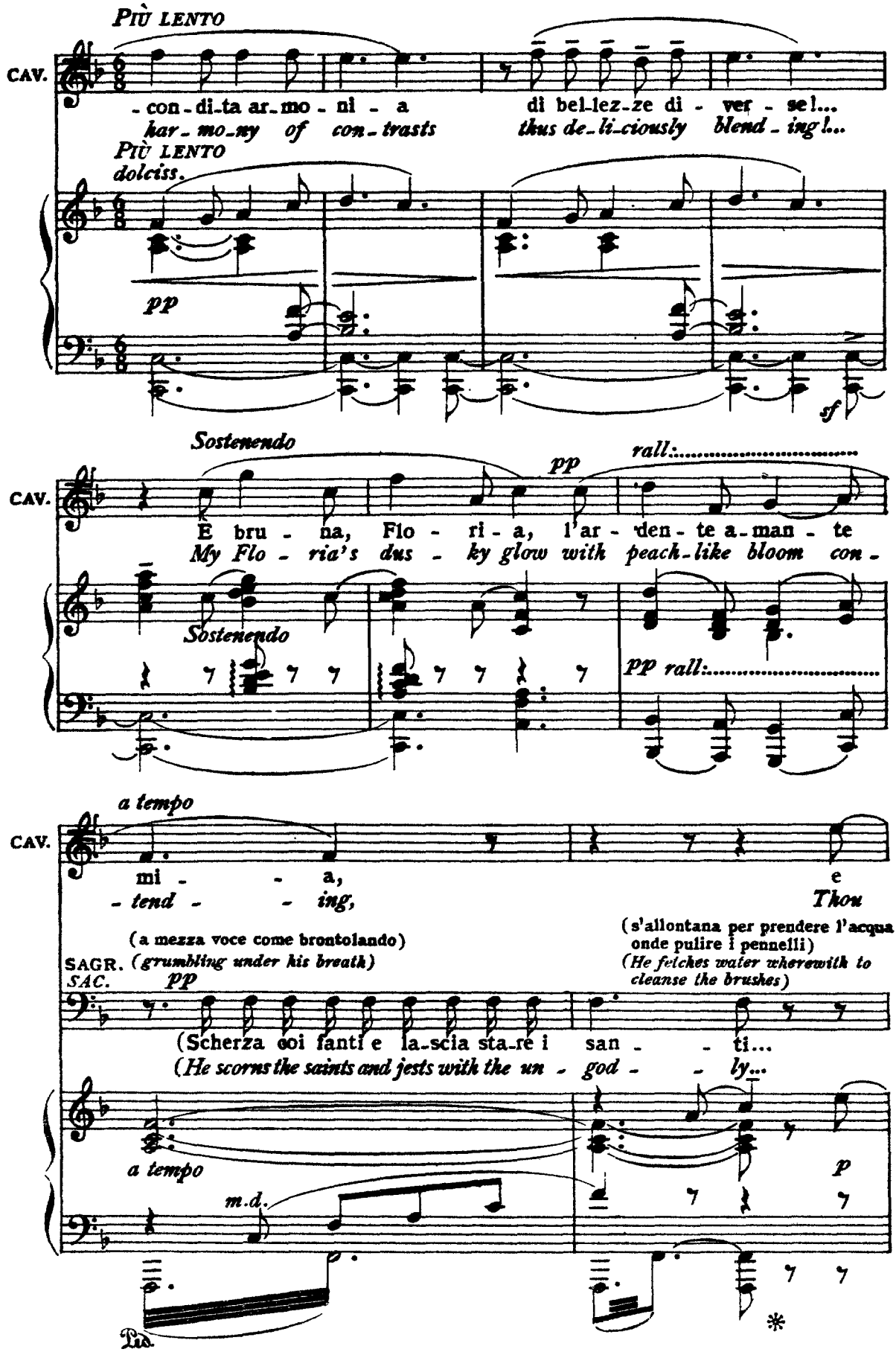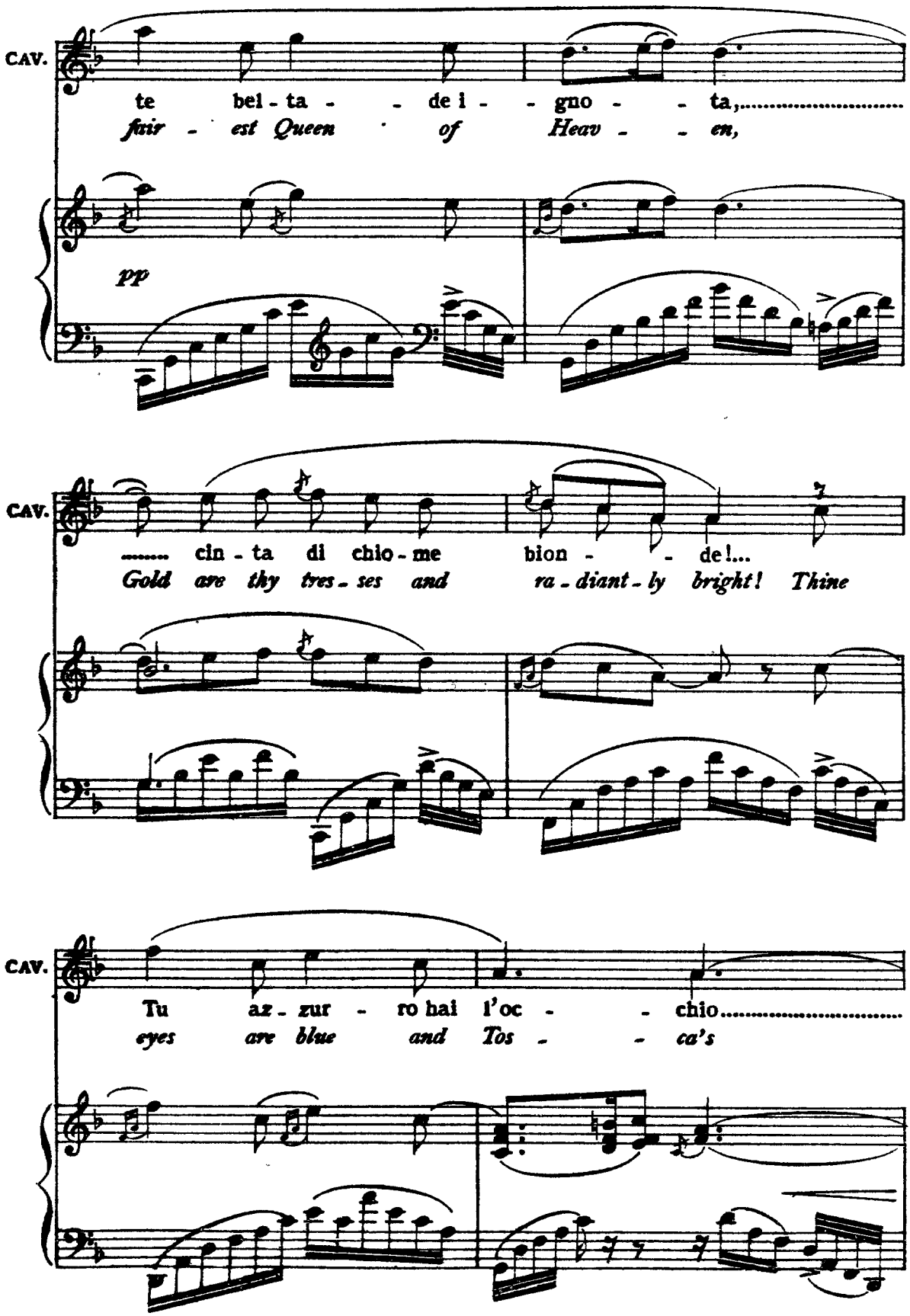


sca un medaglione contenente una miniatura e gli occhi suoi vanno dal medaglione al quadro)

his breast-pocket a medallion containing a miniature, and compares the latter with the picture on the
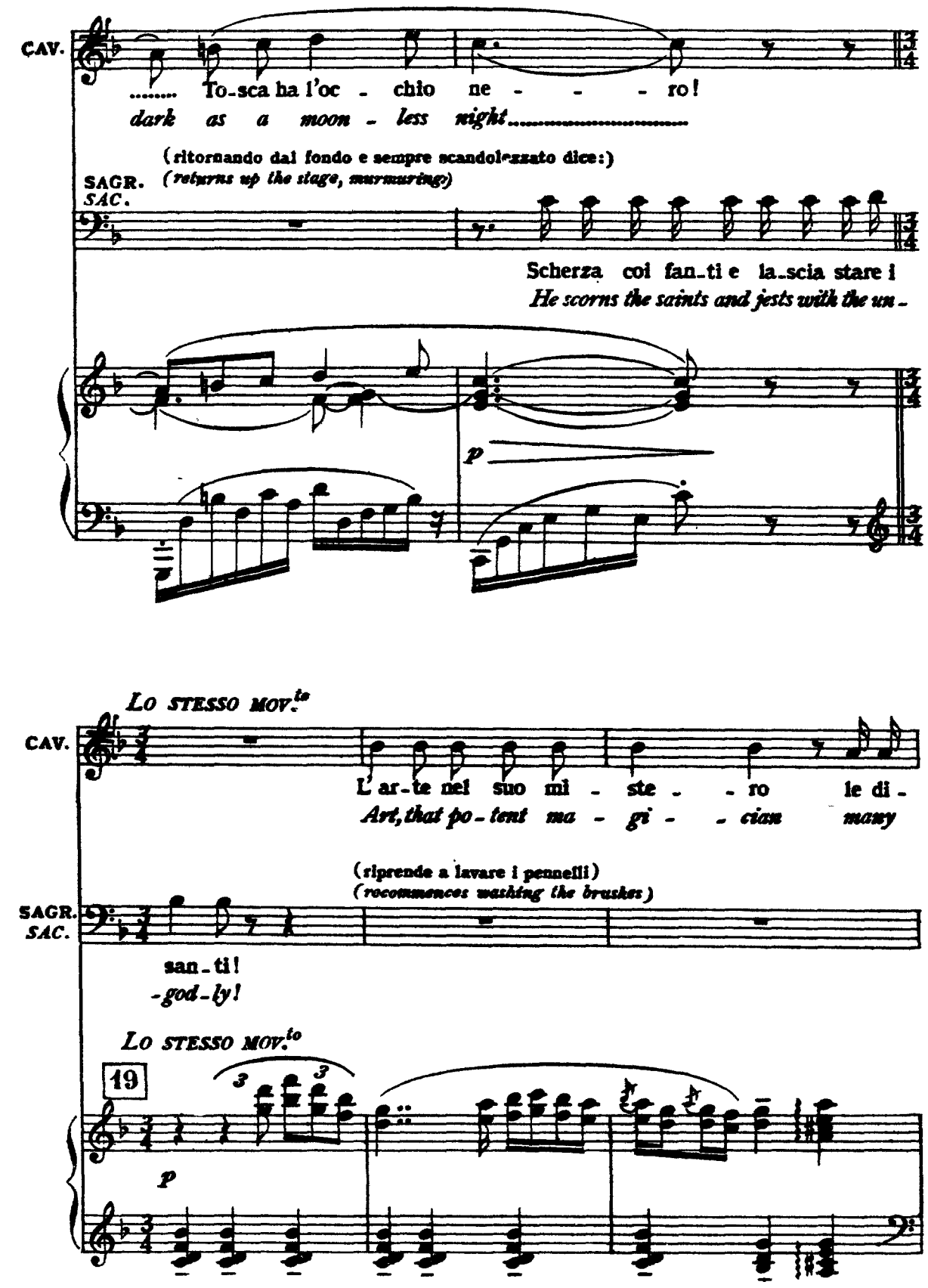
CAVAR.

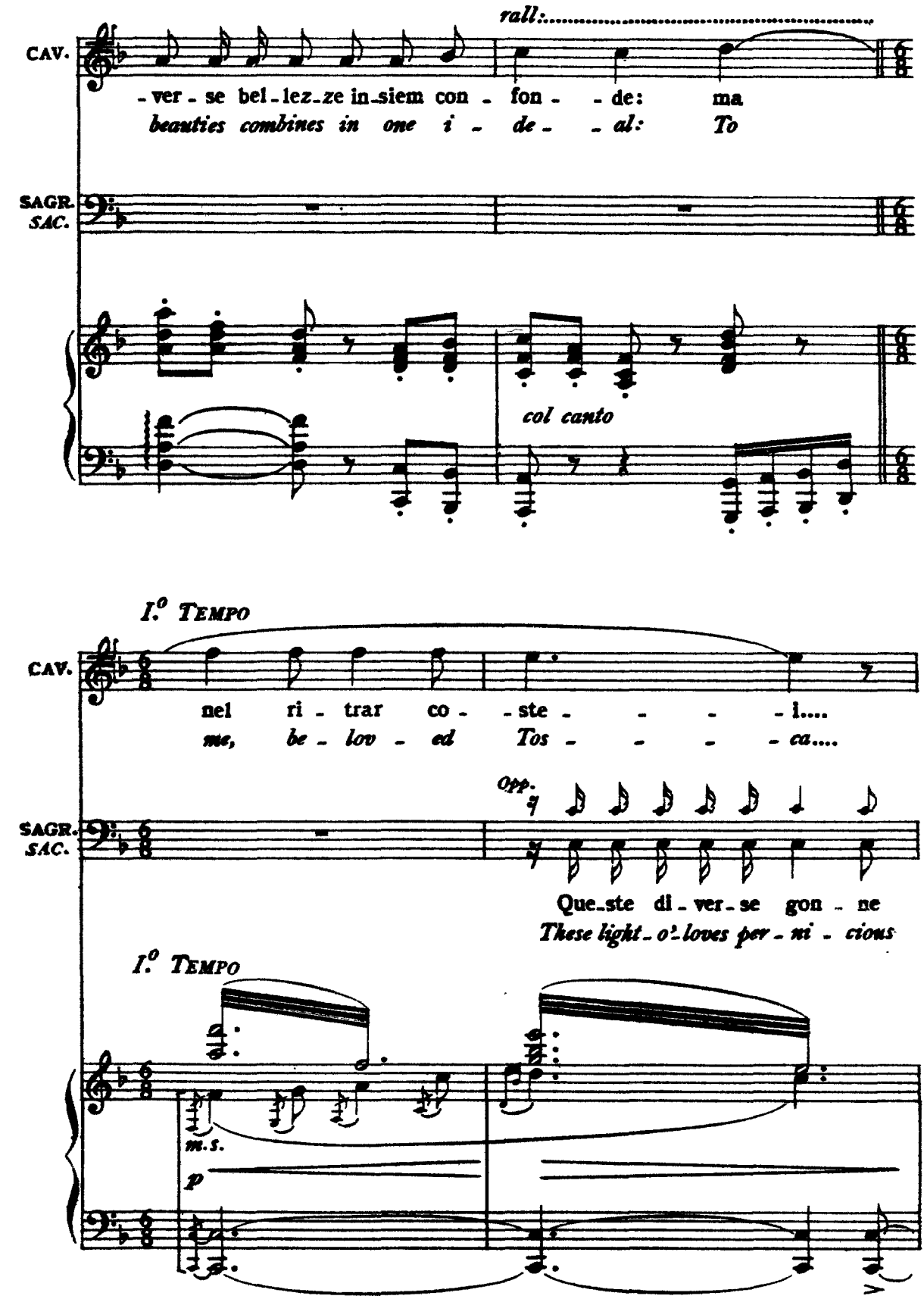


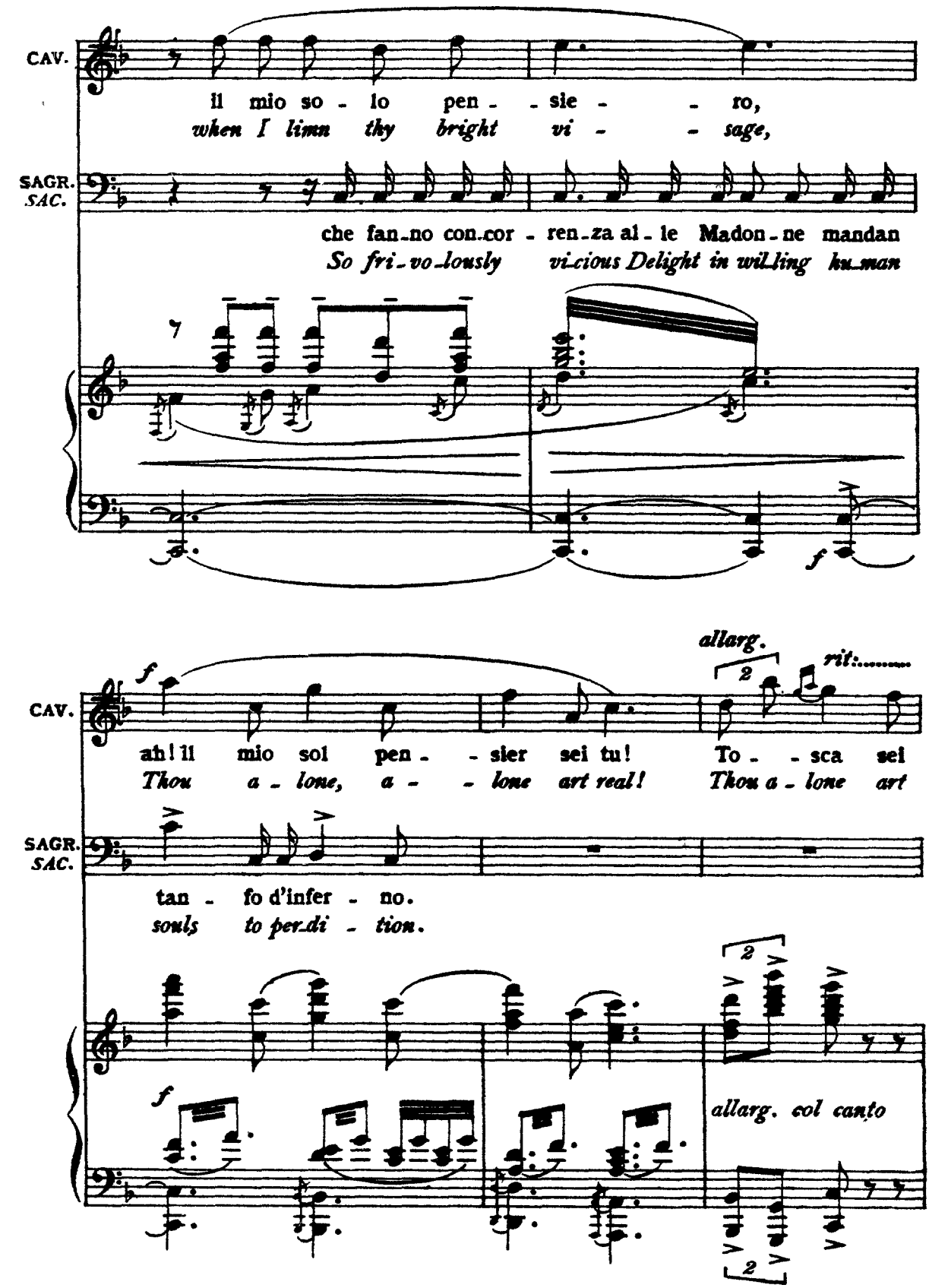

PIÙ LENTO
CAV.
- con - di - ta ar - mo - ni - a
di bel - lez - ze di - ver - se!...
kar - mo - ny of con - trasts
thus de - li - ciously blend - ing!...
PIÙ LENTO
dolciss.
pp
sf
Sostenendo
pp
rall.....
CAV.
È bru - na, Flo - ri - a, l'ar - den - te a - man - te
My Flo - ria's dus - ky glow with peach - like bloom con -
Sostenendo
pp rall.....
a tempo
CAV.
mi - a,
- tend - ing,
e
Thou
(a mezza voce come brontolando)
SAGR. (grumbling under his breath)
SAC. pp
(s'allontana per prendere l'acqua onde pulire i pennelli)
(He fetches water wherewith to cleanse the brushes)
(Scherza coi fanti e la - scia sta - re i san - ti...
(He scorns the saints and jests with the un - god - ly...
a tempo
m.d.
p
Ped.
*

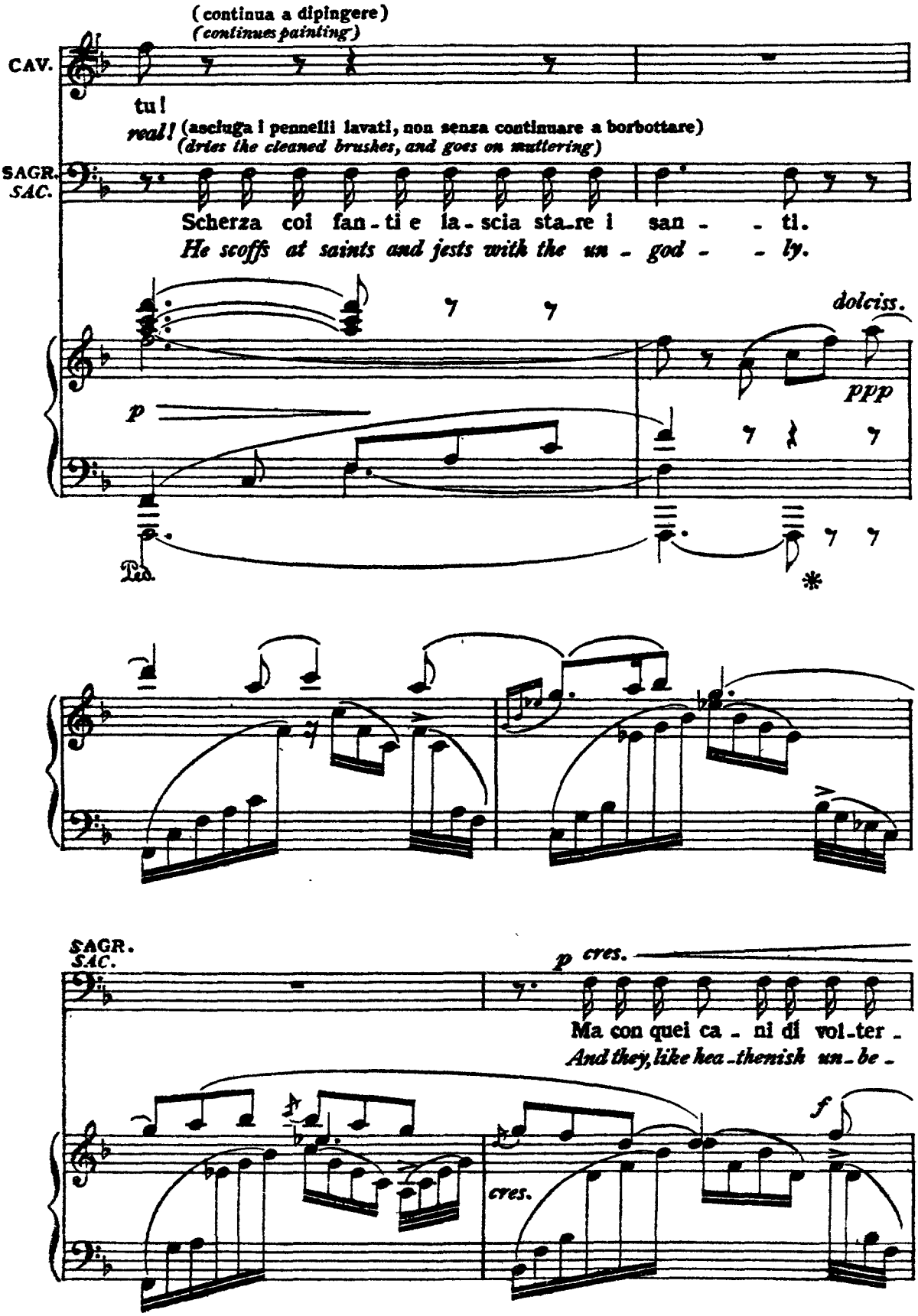


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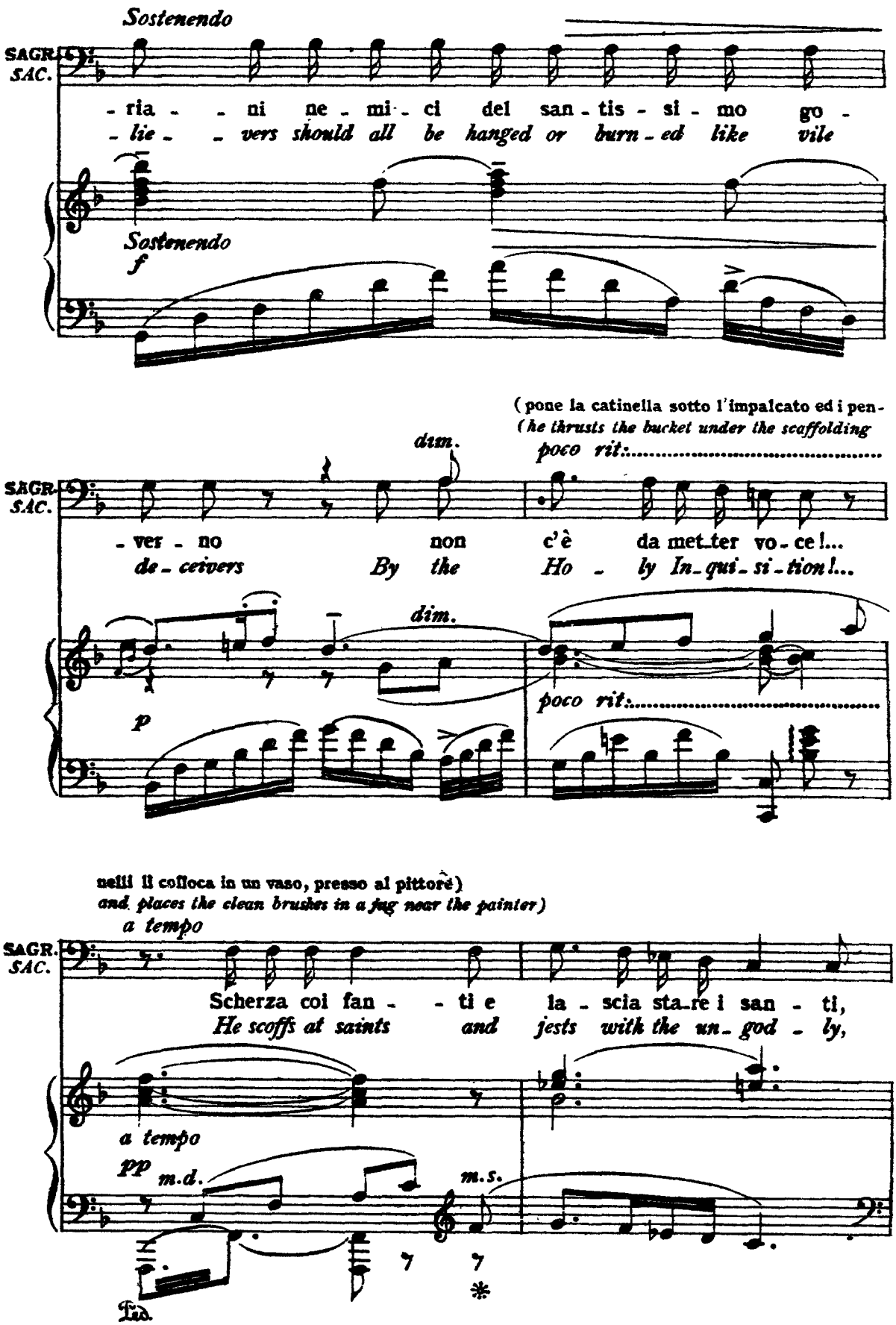

CAV.
..... To-sca ha l'oc - chio ne - - - ro!
dark as a moon - less night.....
(ritornando dal fondo e sempre scandolezzato dice:)
(returns up the stage, murmuring)
SAGR.
SAC.
Scherza coi fan-ti e la-scia stare i
He scorns the saints and jests with the un -
p
LO STESSO MOV.to
CAV.
L'ar-te nel suo mi - ste - - ro le di -
Art, that po-tent ma - gi - - cian many
(riprende a lavare i pennelli)
(recommences washing the brushes)
SAGR.
SAC.
san-ti!
-god-ly!
LO STESSO MOV.to
19
3
3
p


rall.
CAV.
- ver - se bel - lez - ze in - siem con - fon - - de: ma
beauties combines in one i - de - - al: To
SAGR. SAC.
col canto
I.° Tempo
CAV.
nel ri - trar co - - ste - - - - - i....
me, be - lov - ed Tos - - - - - ca....
opp.
SAGR. SAC.
Que - ste di - ver - se gon - ne
These light - o' - loves per - ni - cious
I.° Tempo
m.s.
p
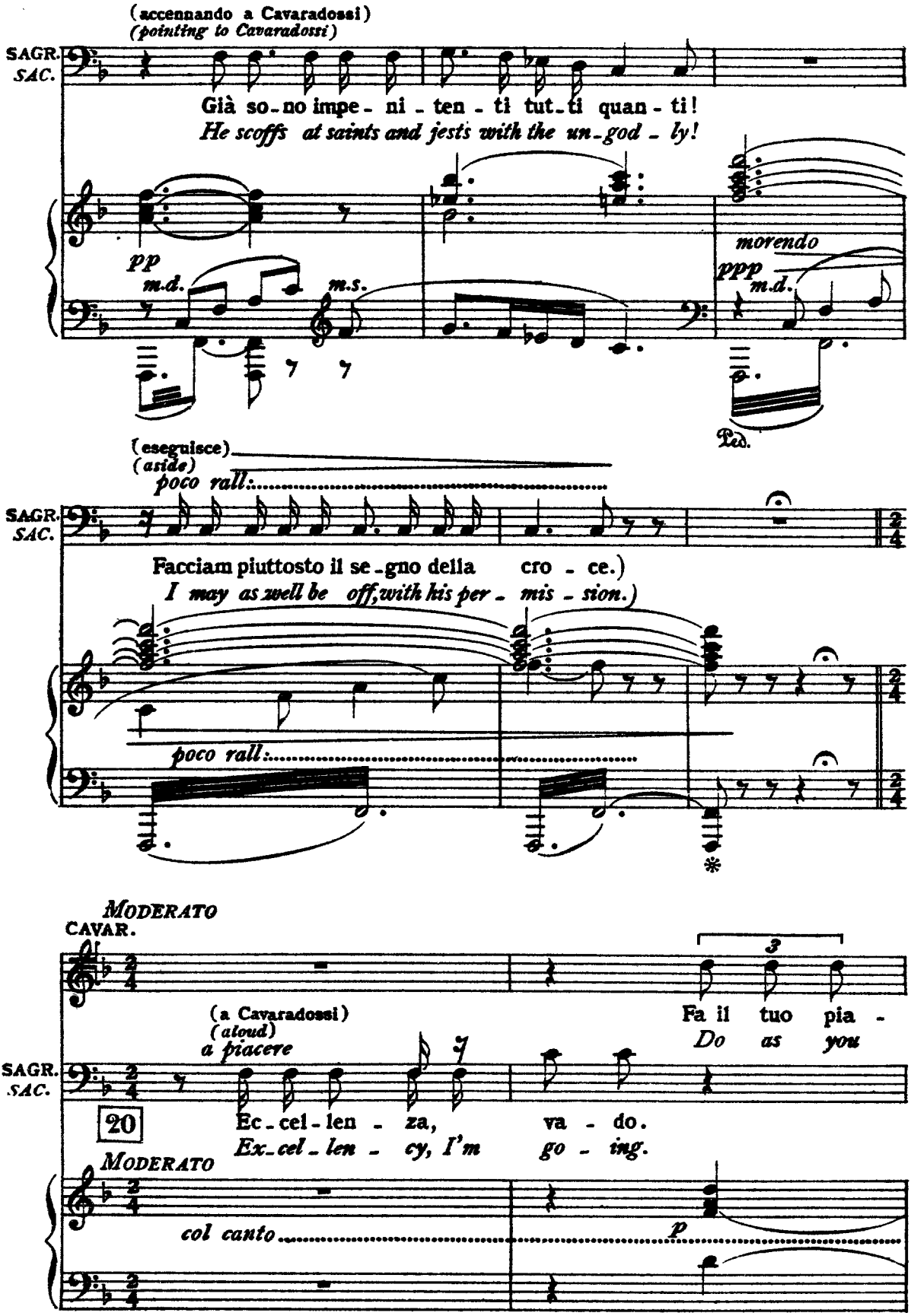

CAV.
il mio so - lo pen - - sie - - ro,
when I limn thy bright vi - - sage,
SAGR. SAC.
che fan-no con-cor - ren-za al - le Madon - ne mandan
So fri-vo-lously vi-cious Delight in will-ing hu-man
f
allarg.
rit:.....
CAV.
ah! il mio sol pen - - sier sei tu! To - - sca sei
Thou a - lone, a - - lone art real! Thou a - lone art
SAGR. SAC.
tan - fo d'infer - no.
souls to per-di - tion.
allarg. col canto
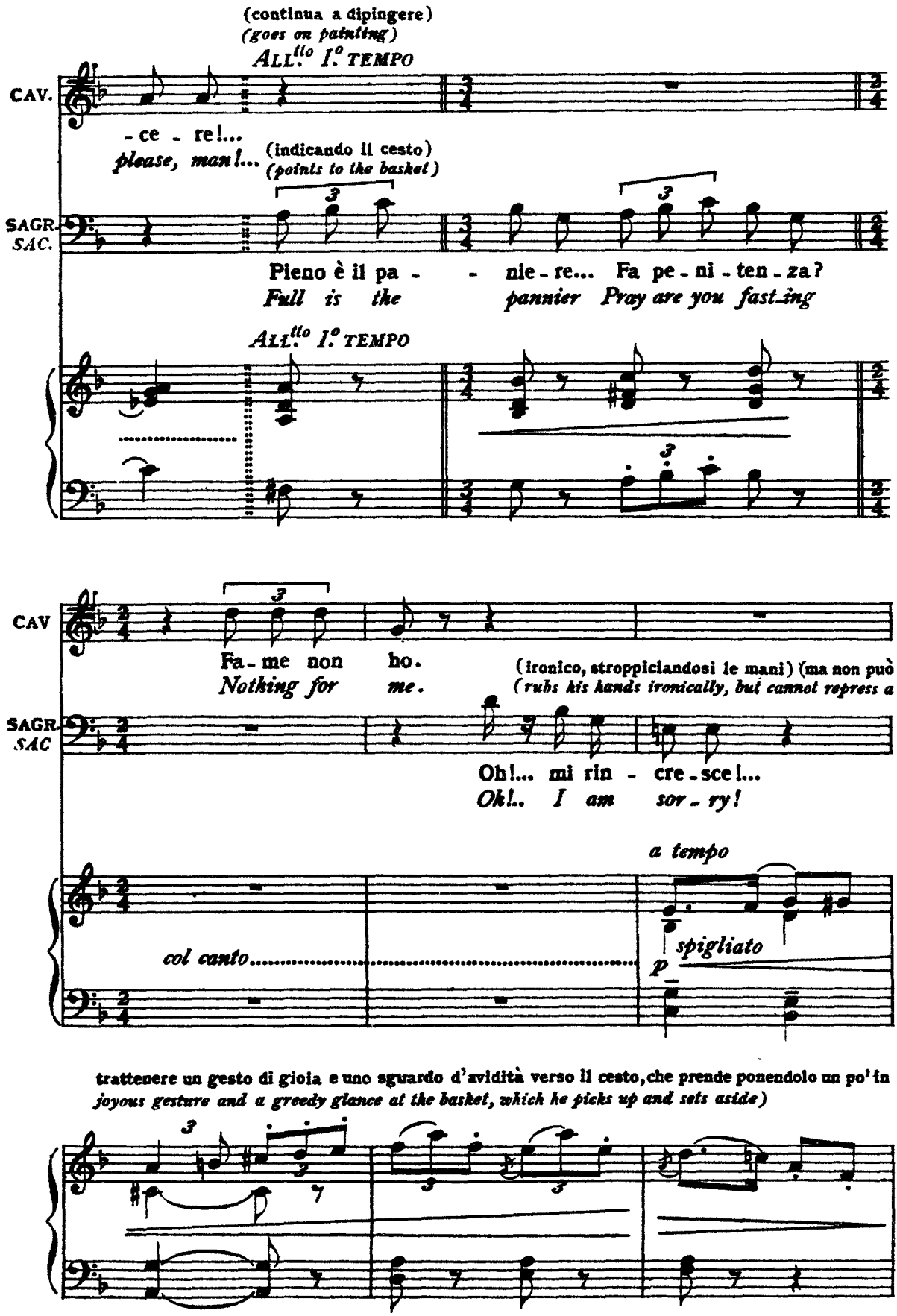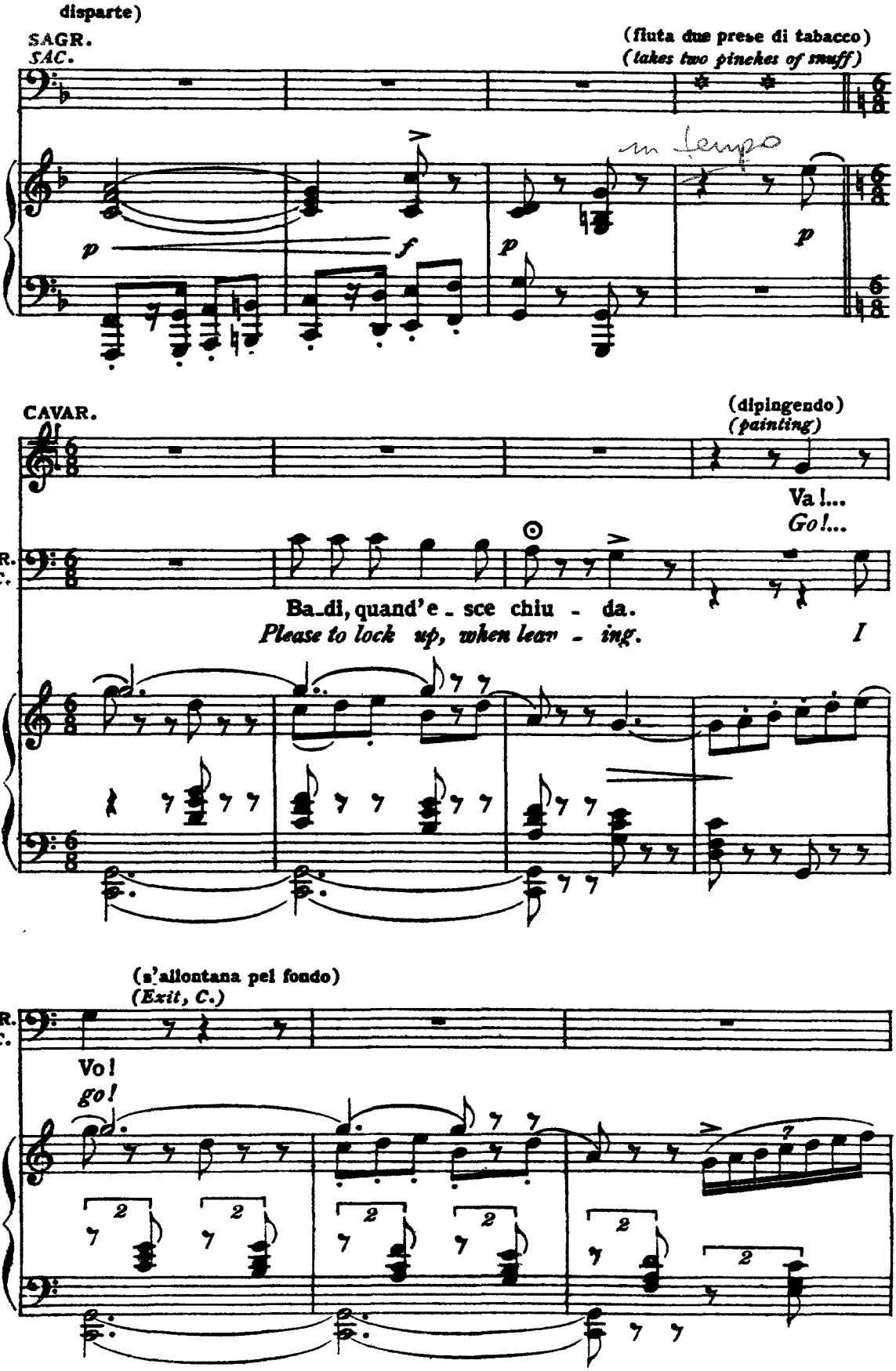


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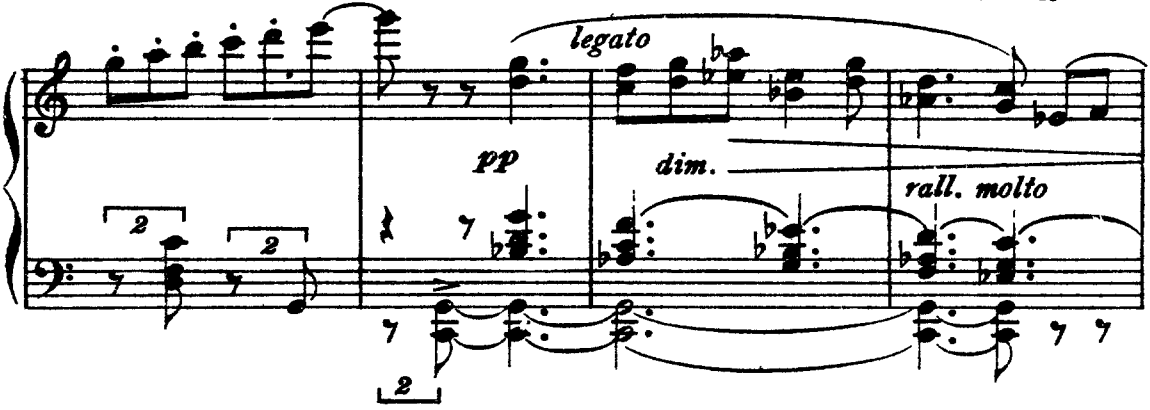
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(accennando a Cavaradossi)
(pointing to Cavaradossi)
SAGR.
SAC.
Già so-no impe-ni-ten-ti tut-ti quan-ti!
He scoffs at saints and jests with the un-god-ly!
pp
m.d.
m.s.
morendo
ppp
m.d.
Ped.
(eseguisce)
(aside)
poco rall.
SAGR.
SAC.
Facciam piuttosto il se-gno della cro-ce.)
I may as well be off, with his per-mis-sion.)
poco rall.
MODERATO
CAVAR.
(a Cavaradossi)
(aloud)
a piacere
Fa il tuo pia-
Do as you
SAGR.
SAC.
20
Ec-cel-len-za,
va-do.
Ex-cel-len-cy, I'm go-ing.
MODERATO
col canto
p


(continua a dipingere)
(goes on painting)
ALL.tto I.o TEMPO
CAV.
-ce - re!...
please, man!...
(indicando il cesto)
(points to the basket)
SAGR. SAC.
Pieno è il pa - - nie - re... Fa pe - ni - ten - za?
Full is the pannier Pray are you fast-ing
ALL.tto I.o TEMPO
CAV
Fa - me non ho.
Nothing for me.
(ironico, stroppiciandosi le mani) (ma non può
(rubs his hands ironically, but cannot repress a
SAGR. SAC
Oh!... mi rin - cre - sce!...
Oh!.. I am sor - ry!
a tempo
col canto
spigliato
p
trattenere un gesto di gioia e uno sguardo d'avidità verso il cesto, che prende ponendolo un po' in
joyous gesture and a greedy glance at the basket, which he picks up and sets aside)

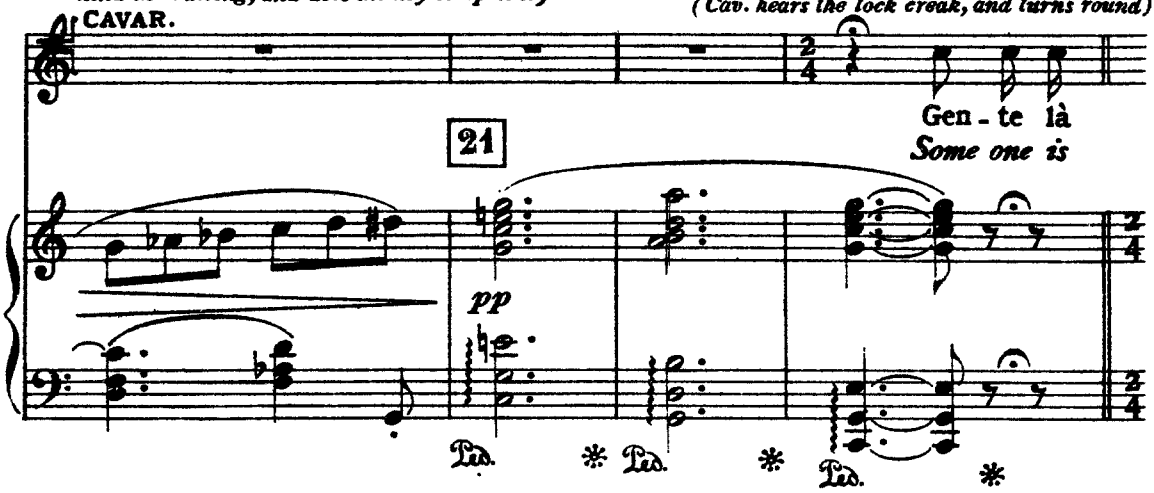

disparte)
SAGR.
SAC.
(fiuta due prese di tabacco)
(takes two pinches of snuff)
in tempo
p
f
p
p
CAVAR.
(dipingendo)
(painting)
Va!...
Go!...
SAGR.
SAC.
Ba_di, quand'e_sce chiu - da.
Please to lock up, when leav - ing.
I
(s'allontana pel fondo)
(Exit, C.)
SAGR.
SAC.
Vo!
go!

(Cavaradossi volgendo le spalle alla Cappella lavora. Angelotti, credendo deserta la chiesa, appa-
(Cav. continues to work, turning his back to the Chapel. Ang. believing the Church empty, appears be-
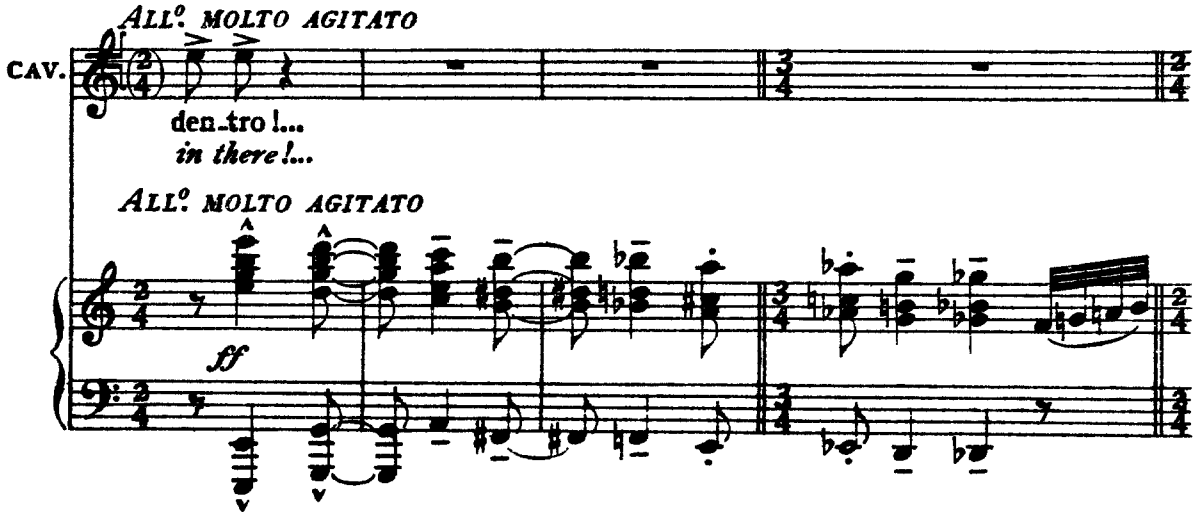


re dietro la cancellata e introduce la chiave per aprire)
hind the railing, and uses the key to open it)

(Cav. al cigolio della serratura si volta)
(Cav. hears the lock creak, and turns round)
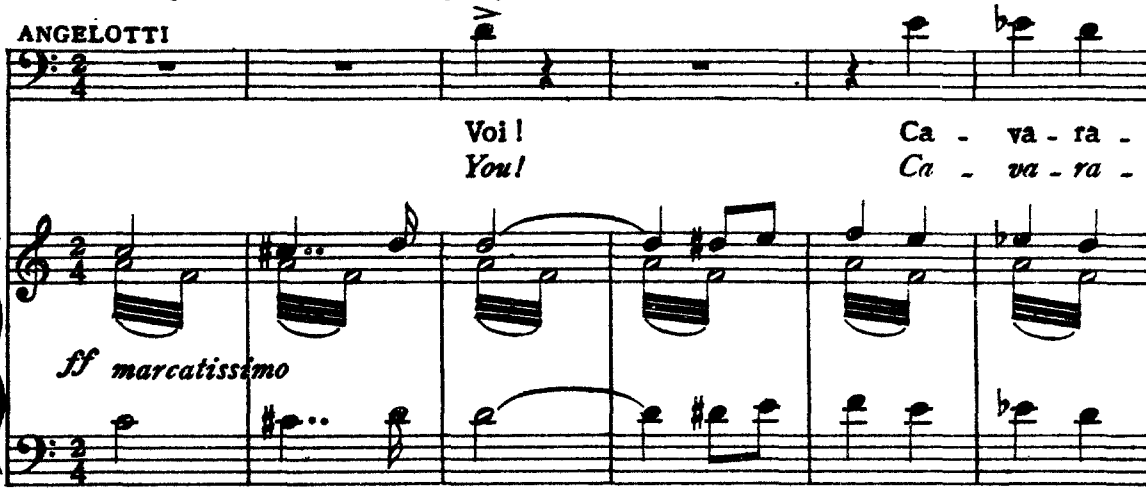


(al movimento fatto da Cavaradossi, Angelotti, atterrito, si arresta come per rifu-
giarsi ancora nella Cappella - ma - alzati gli occhi, un grido di gioia, che egli sof-
foca tosto tutto timoroso, erompe dal suo petto. Egli ha riconosciuto il pittore e gli

(Ang., alarmed by Cavaradossi's movement, is about to take refuge anew in the Chapel
but utters a half-stifled cry of gladness ... recognising the painter, towards whom he



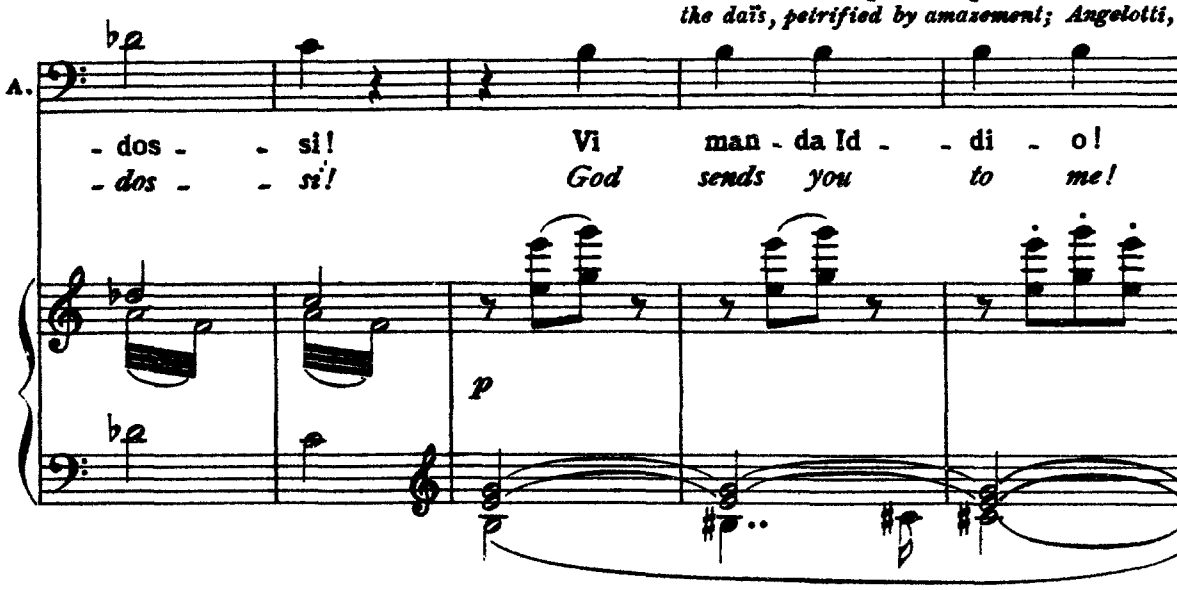
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stende le braccia come ad un aiuto ineperato)
advances open-armed, as to an unhoped-for rescuer)

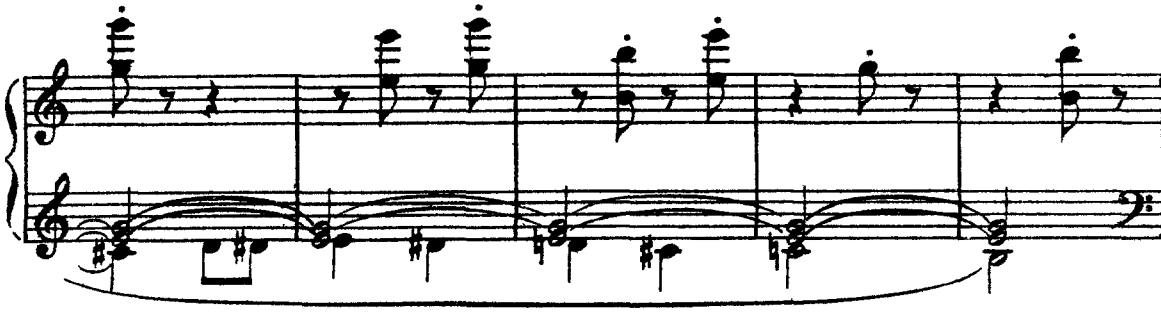


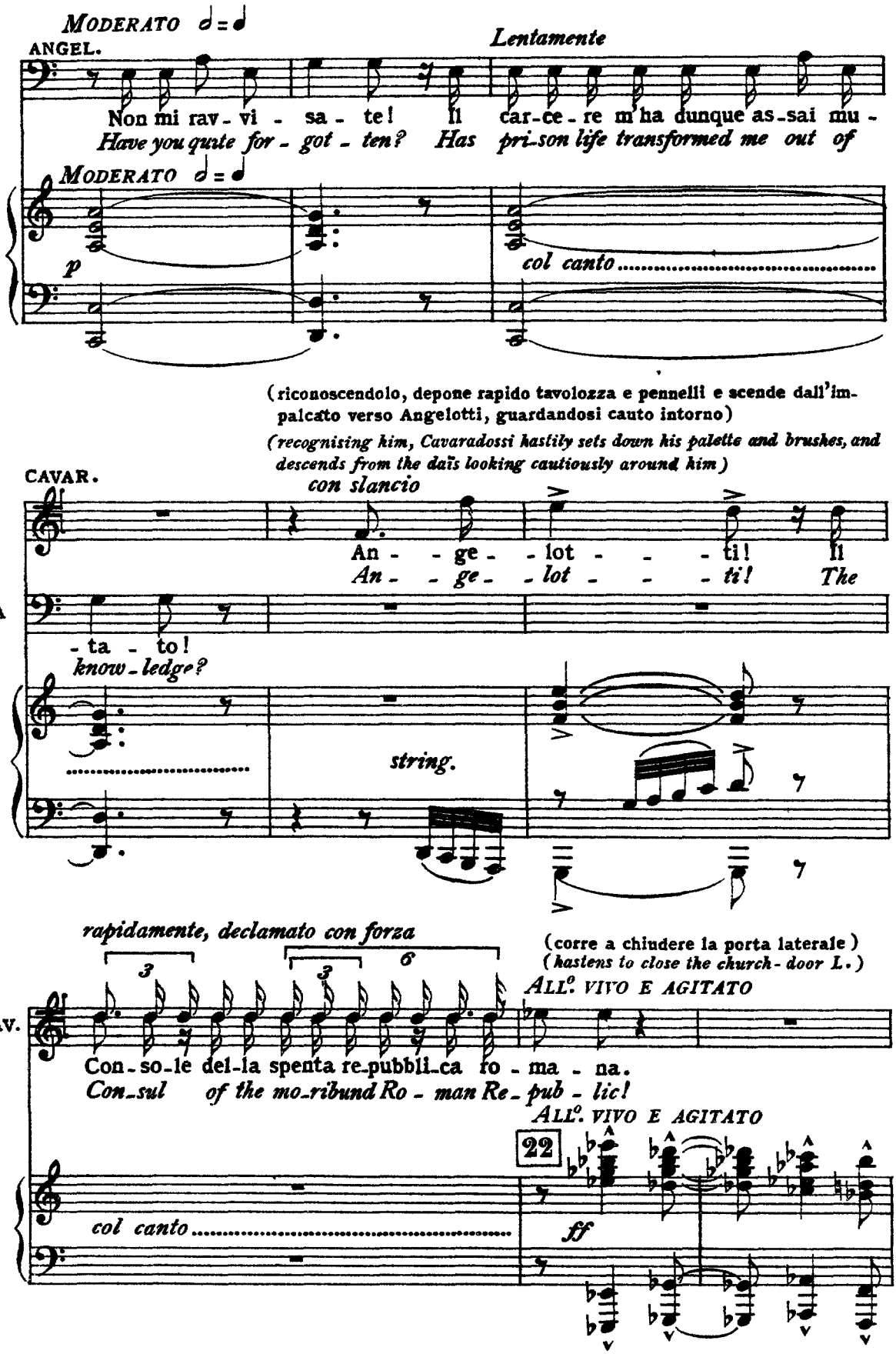
(Cavaradossi non riconosce Angelotti e rimane attonito sull'impalcato)
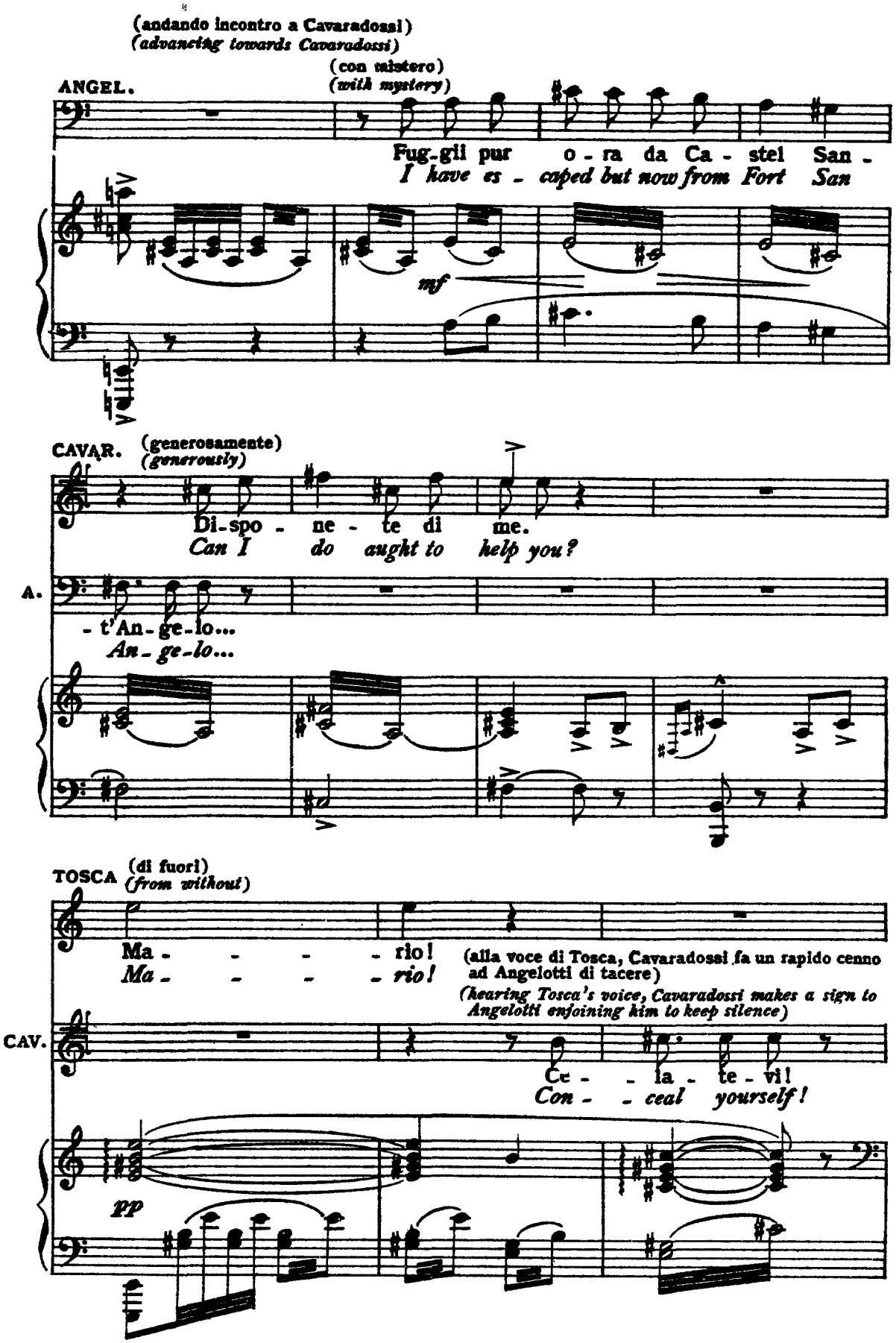
(Cav. does not recognise Ang. and remains on the daïs, petrified by amazement; Angelotti,
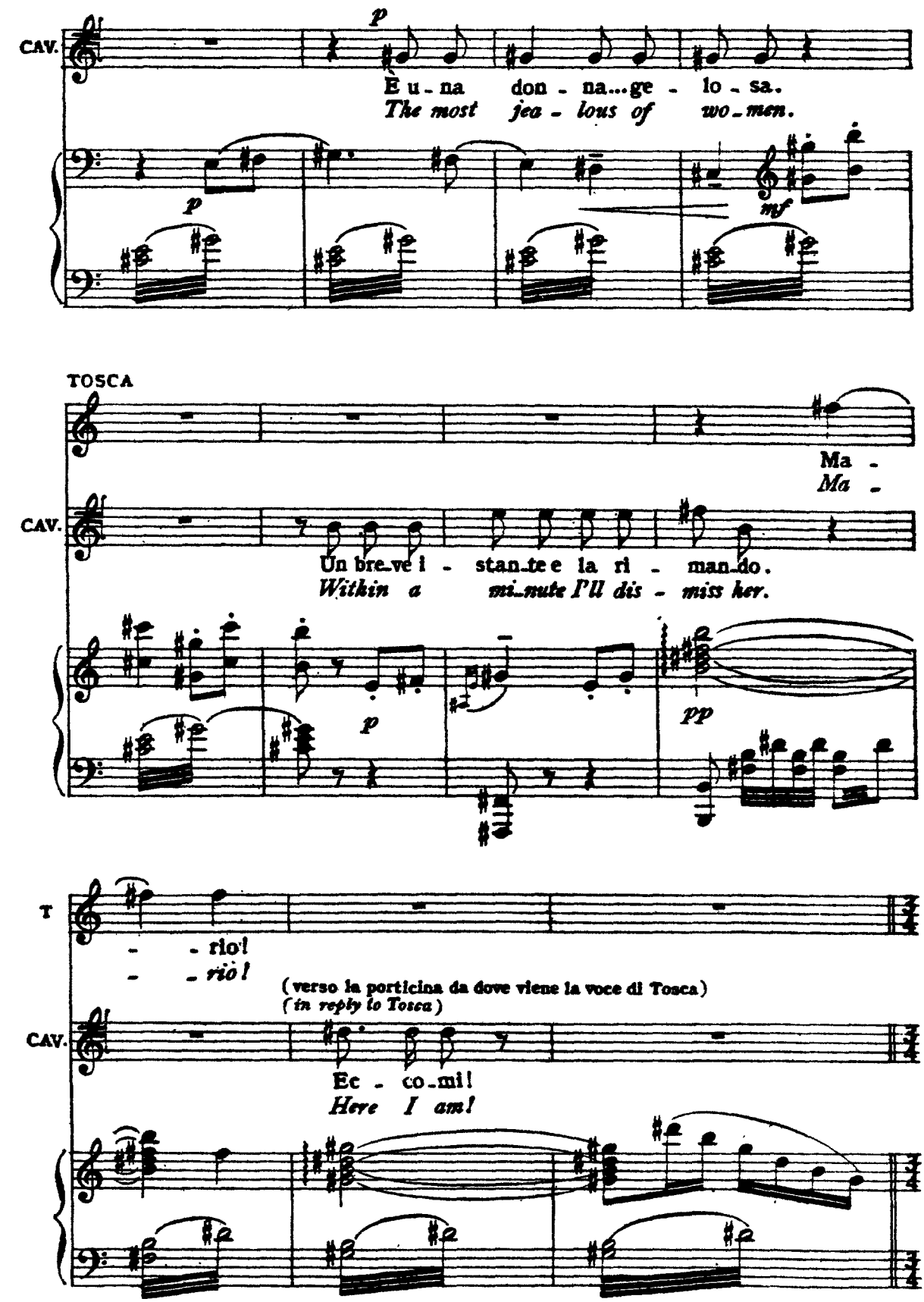


(Angelotti si avvicina di più onde farsi conoscere)
craving recognition, approaches him)




MODERATO
ANGEL.
Lentamente
Non mi rav - vi - sa - te! Il car-ce-re m'ha dunque as-sai mu -
Have you quite for - got - ten? Has pri-son life transformed me out of
MODERATO
p
col canto
(riconoscendolo, depone rapido tavolozza e pennelli e scende dall'im-palcato verso Angelotti, guardandosi cauto intorno)
(recognising him, Cavaradossi hastily sets down his palette and brushes, and descends from the daïs looking cautiously around him)
CAVAR.
con slancio
An - - ge - - lot - - - ti! Il
An - - ge - - lot - - - ti! The
A
- ta - to!
know - ledge?
string.
rapidamente, declamato con forza
(corre a chiudere la porta laterale)
(hastens to close the church-door L.)
ALL°. VIVO E AGITATO
CAV.
Con - so - le del - la spenta re-pubbli-ca ro - ma - na.
Con-sul of the mo-ribund Ro - man Re - pub - lic!
ALL°. VIVO E AGITATO
22
col canto
ff
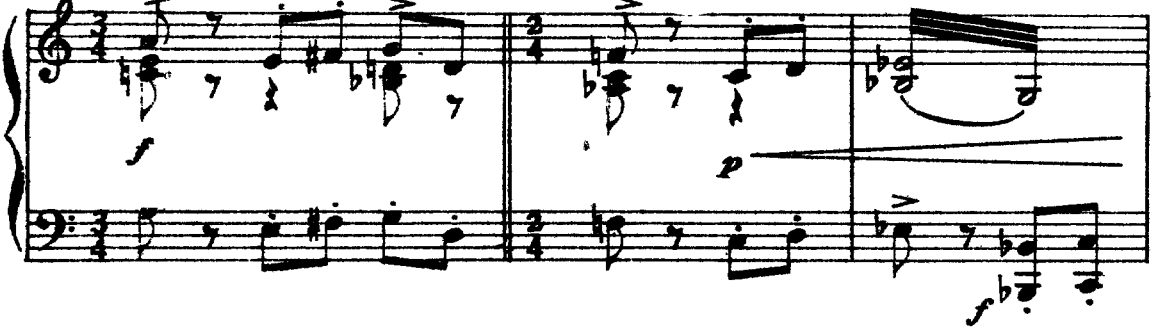


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23

(Angelotti, colto da un accesso di debolezza, si appoggia all'impalcato e di-
(Angelotti overcome by weakness, leans against the scaffolding)
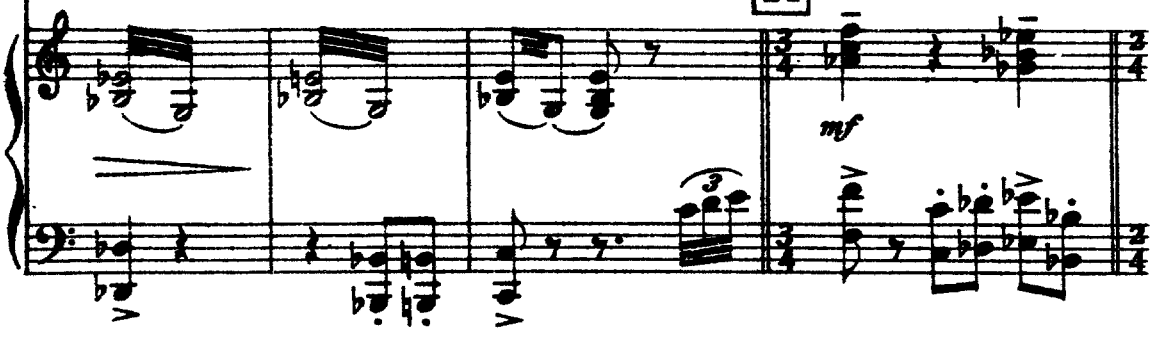


(Cavaradossi rapidissimo, sale sull'impalcato, ne discen-
(Cavaradossi produces the basket from beneath the scaffold-

ce dolorosamente:)

ANGEL.

So-no stre-mo di for-ze, più non reggo...
I am hun-gry and weary and ex - - hausted...
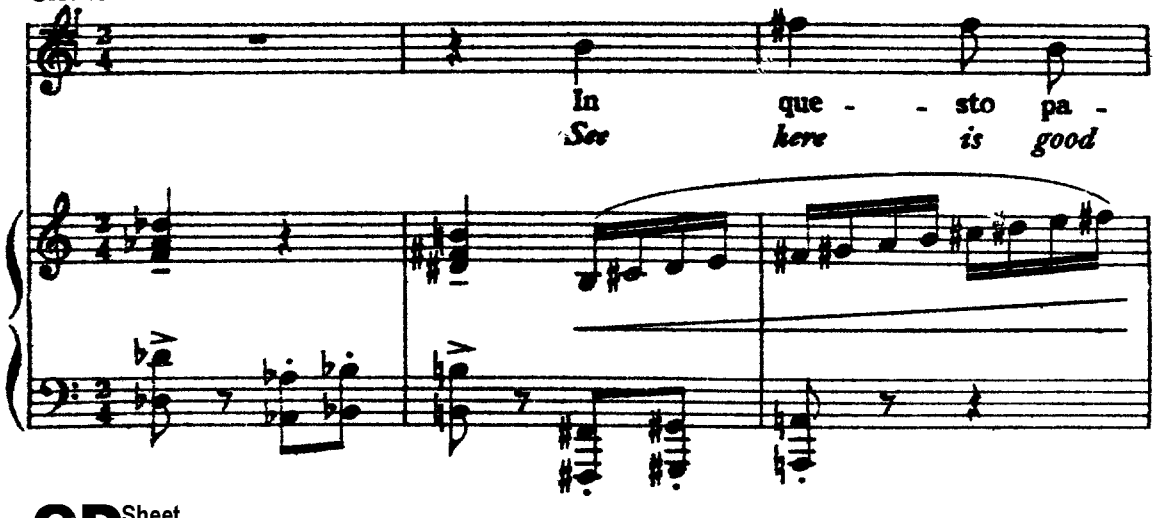
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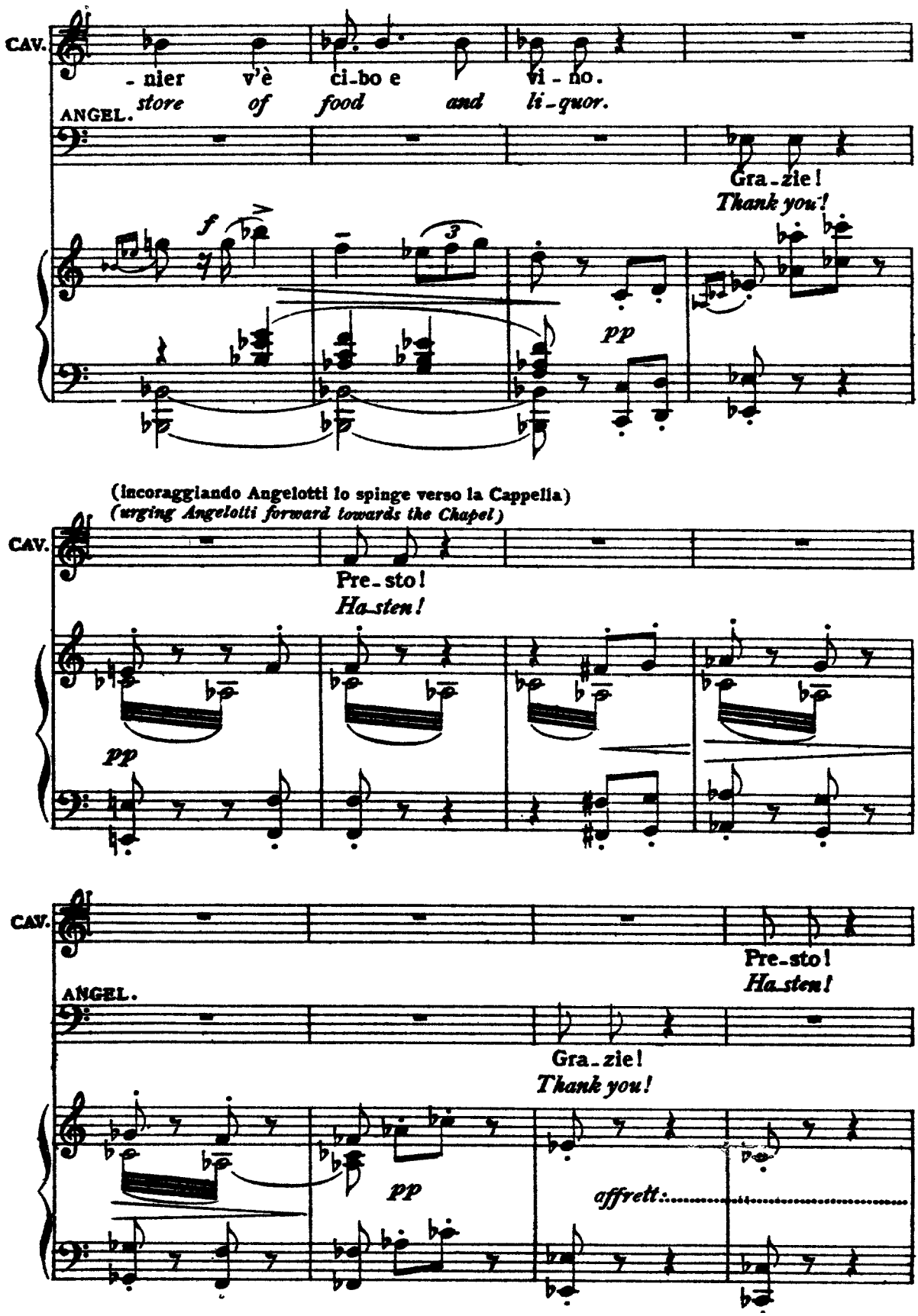


de col paniere e lo dà ad Angelotti)
ing and gives it to Angelotti)
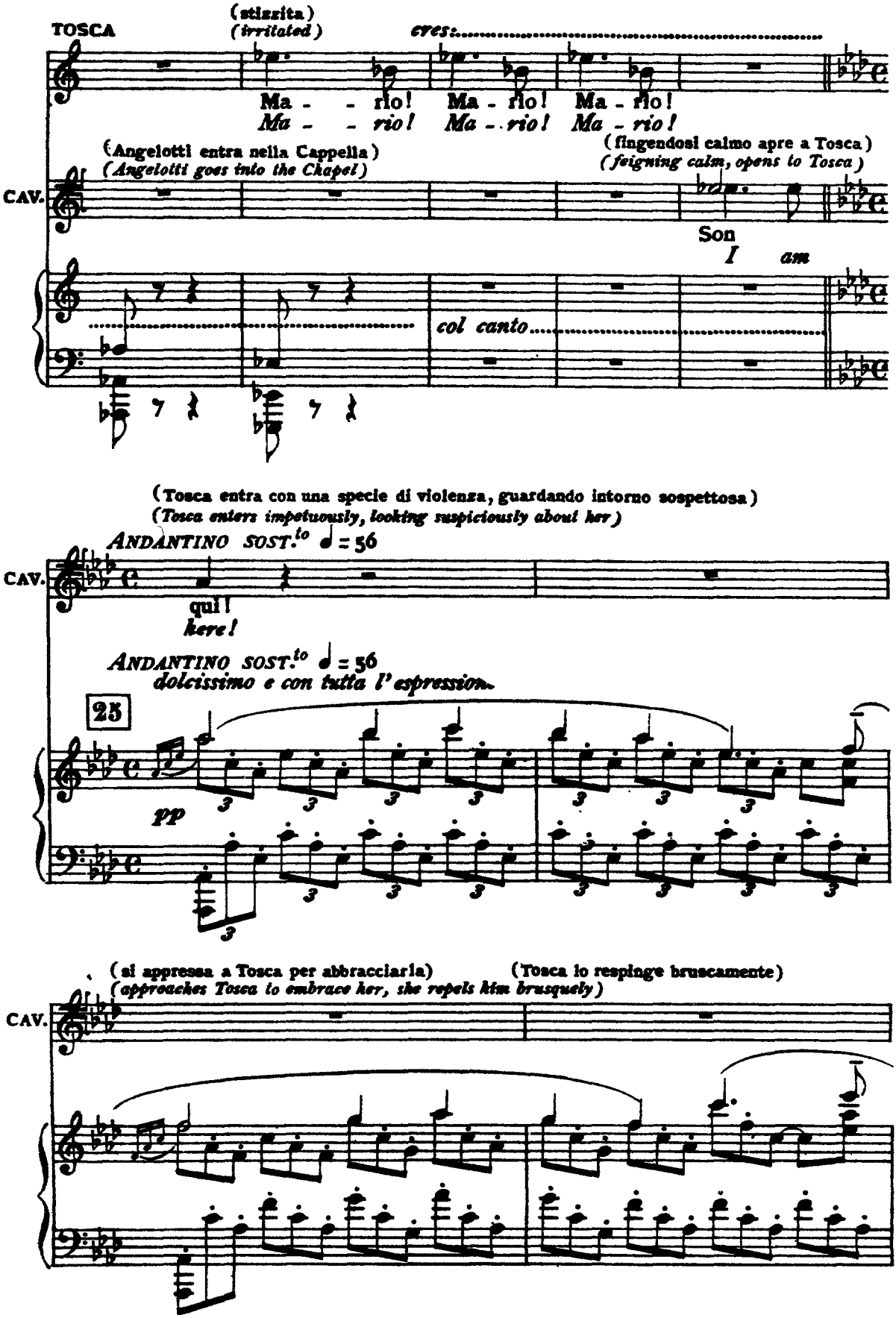
CAVAR.
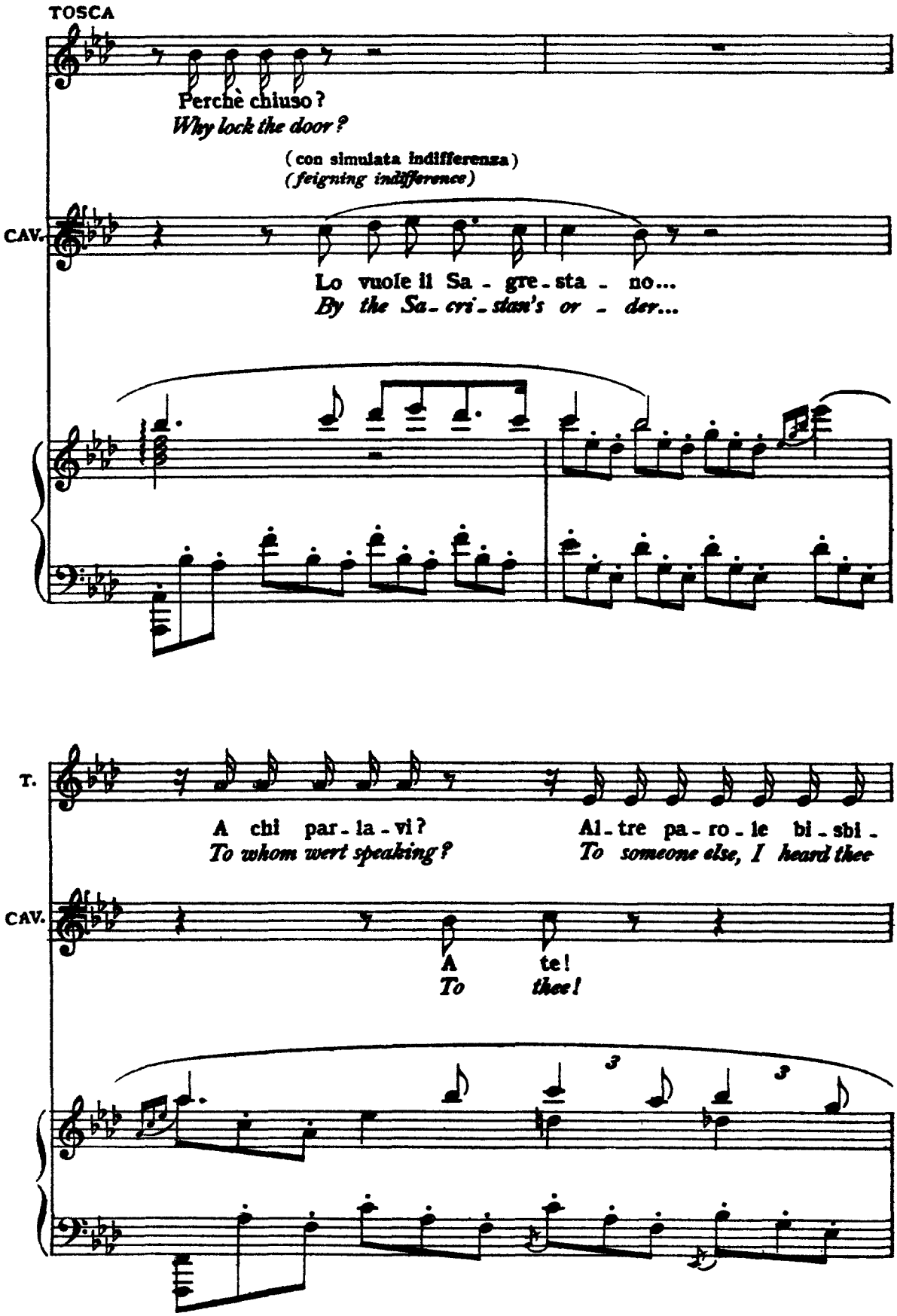
In que - - sto pa -
See here is good
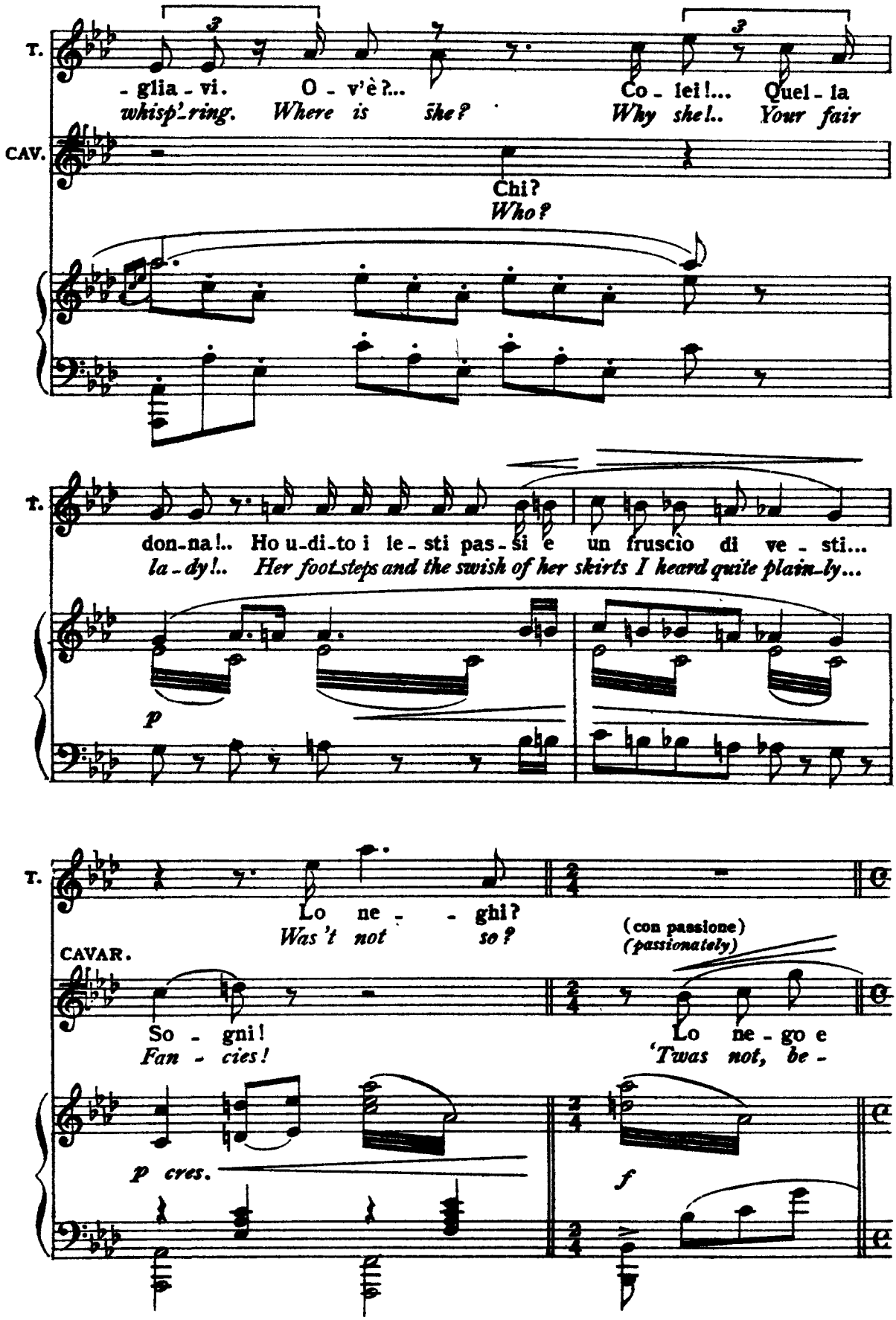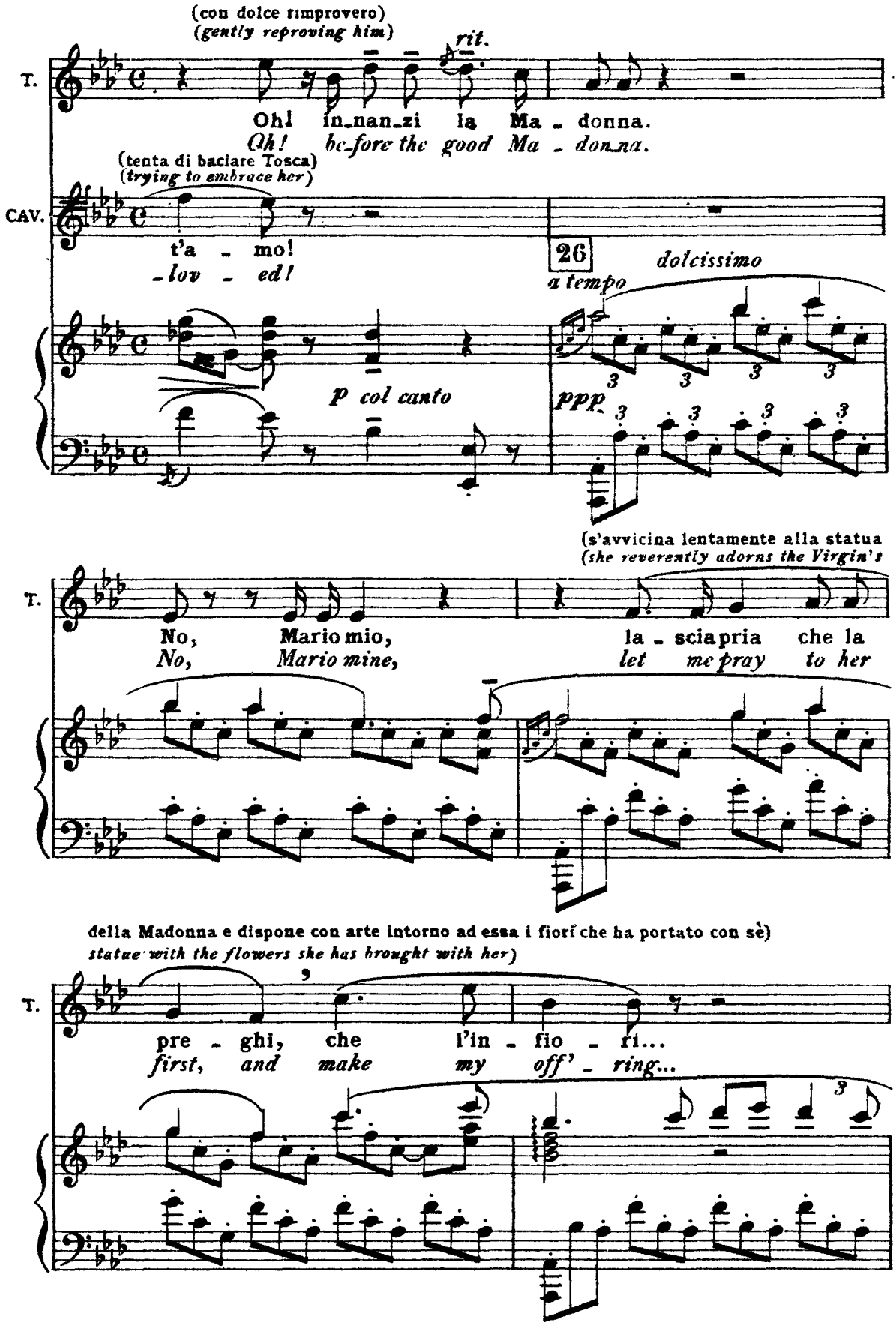




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TOSCA
(stizzita)
(irritated)
Ma - rio!
Ma - rio!
Ma - rio!
(Angelotti entra nella Cappella)
(Angelotti goes into the Chapel)
(fingendosi calmo apre a Tosca)
(feigning calm, opens to Tosca)
CAV.
Son
I am
col canto
(Tosca entra con una specie di violenza, guardando intorno sospettosa)
(Tosca enters impetuously, looking suspiciously about her)
ANDANTINO SOST.to ♩ = 56
qui!
here!
ANDANTINO SOST.to ♩ = 56
dolcissimo e con tutta l'espression
25
pp
(si appressa a Tosca per abbracciarla)
(approaches Tosca to embrace her)
(Tosca lo respinge bruscamente)
(she repels him brusquely)


TOSCA
Perchè chiuso?
Why lock the door?
(con simulata indifferenza)
(feigning indifference)
CAV.
Lo vuole il Sa - gre - sta - no...
By the Sa - cri - stan's or - der...
T.
A chi par - la - vi?
To whom wert speaking?
Al - tre pa - ro - le bi - sbi -
To someone else, I heard thee
CAV.
A te!
To thee!


T.
- glia - vi.
whisp'ring.
O - v'è?...
Where is she?
Co - lei!...
Why she!..
Quel - la
Your fair
CAV.
Chi?
Who?
T.
don-na!..
la - dy!..
Ho u-di-to i le - sti pas - si e un fruscio di ve - sti...
Her foot-steps and the swish of her skirts I heard quite plain-ly...
p
T.
Lo ne - - ghi?
Was 't not so?
CAVAR.
(con passione)
(passionately)
So - gni!
Fan - cies!
Lo ne - go e
'Twas not, be -
p cres.
f


(con dolce rimprovero)
(gently reproving him)
rit.
T.
Oh! in_nan_zi la Ma_donna.
Oh! be_fore the good Ma_don_na.
(tenta di baciare Tosca)
(trying to embrace her)
CAV.
t'a_mo!
_lov_ed!
26
a tempo
dolcissimo
p col canto
ppp
(s'avvicina lentamente alla statua
(she reverently adorns the Virgin's
T.
No, Mario mio, la_sciapria che la
No, Mario mine, let me pray to her
della Madonna e dispone con arte intorno ad essa i fiori che ha portato con sè)
statue with the flowers she has brought with her)
T.
pre_ghi, che l'in_fio_ri...
first, and make my off'_ring...

(s'inginocchia e prega con grande devozione)
(she kneels down, and prays devoutly)

T.

f

(segnandosi, si alza)
(crosses herself, and arises)

T.

mf 3 *dim.*

3 3 3

pp poco rit:.....

(a Cavaradossi, che intanto si è avviato per riprendere il lavoro)
(to Cavaradossi, who, meanwhile, has made preparations to resume work)

T

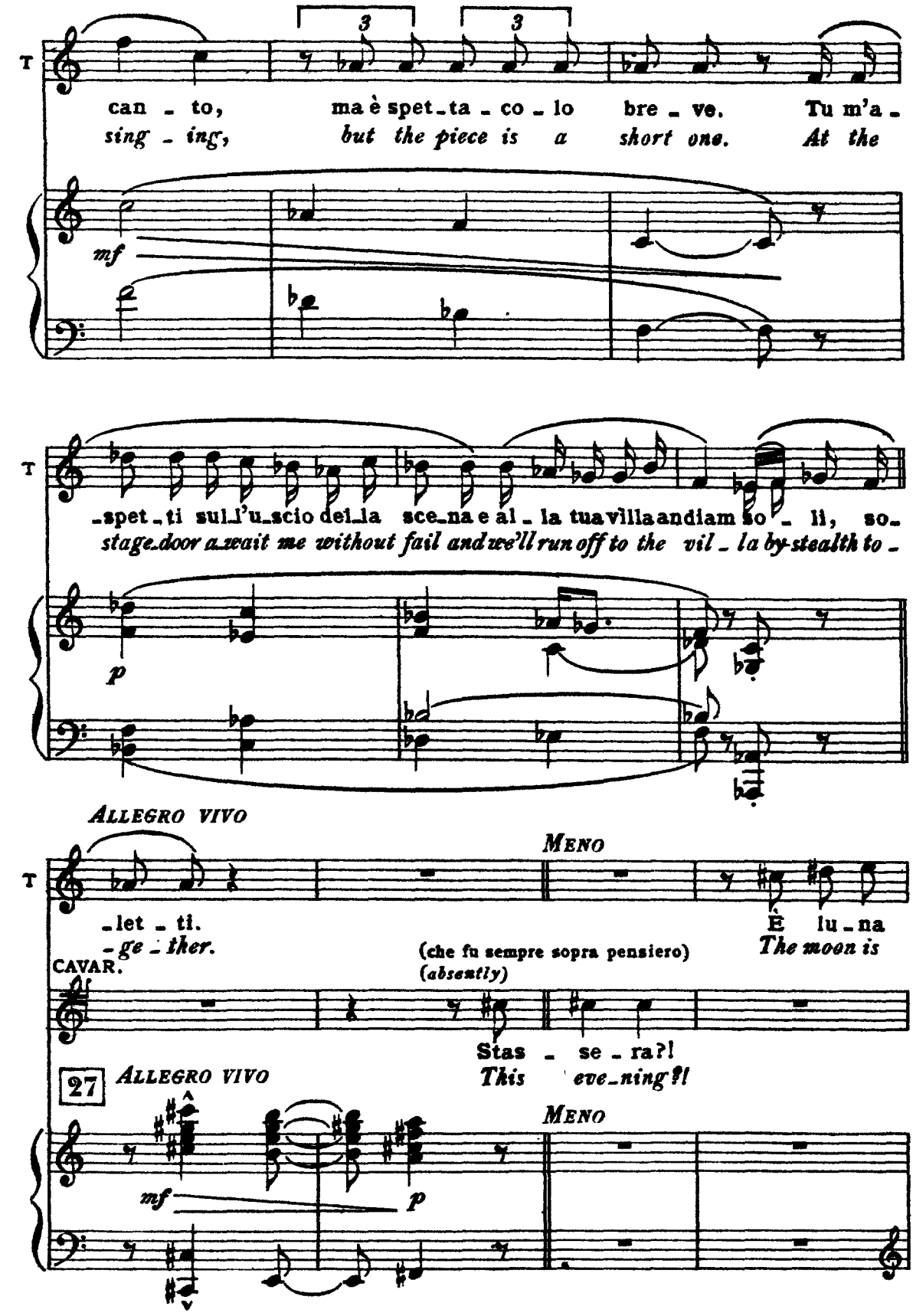
AND.te PIUTTOSTO LENTO

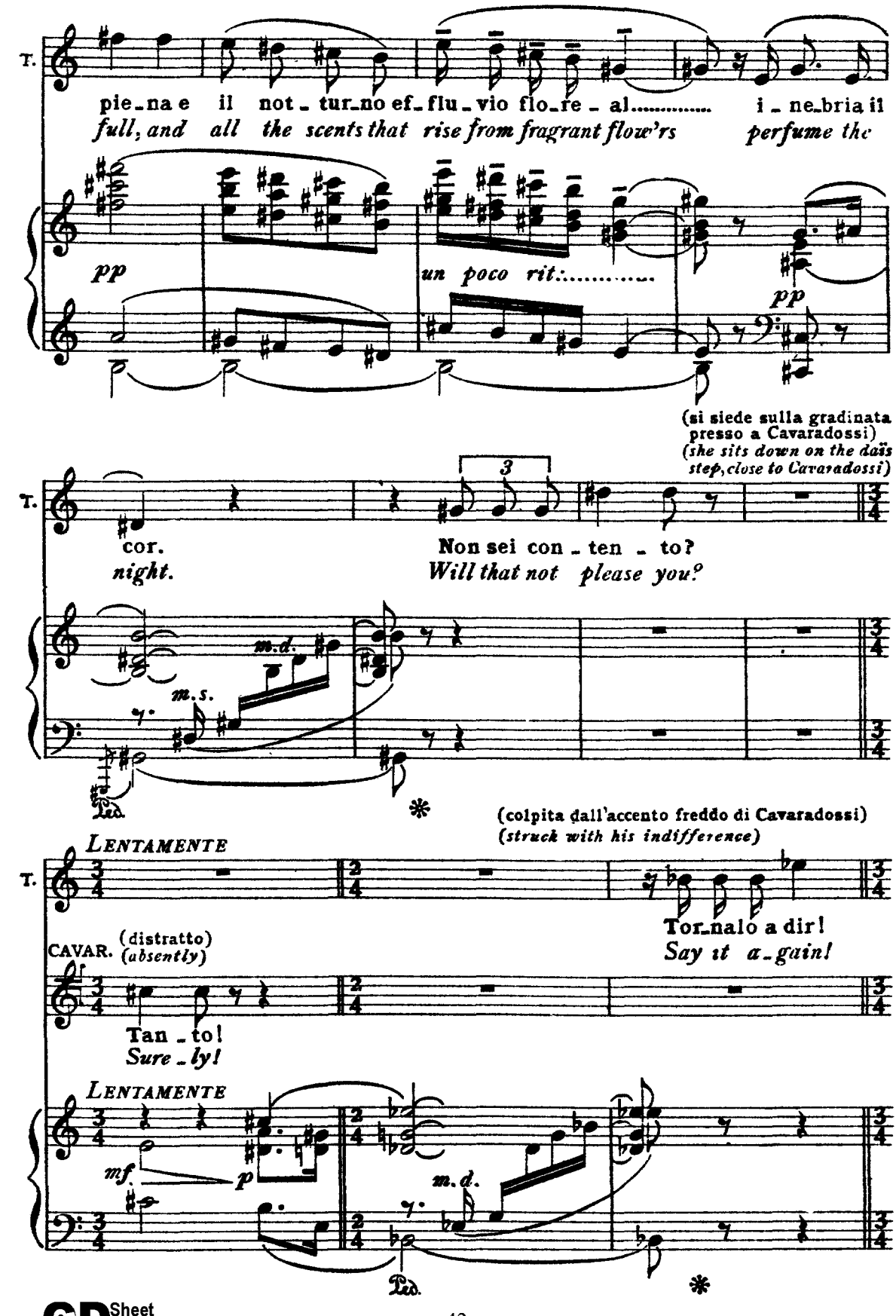
O - ra stammi a sentir... stasse - ra
And now lis - ten to me tonight I'm
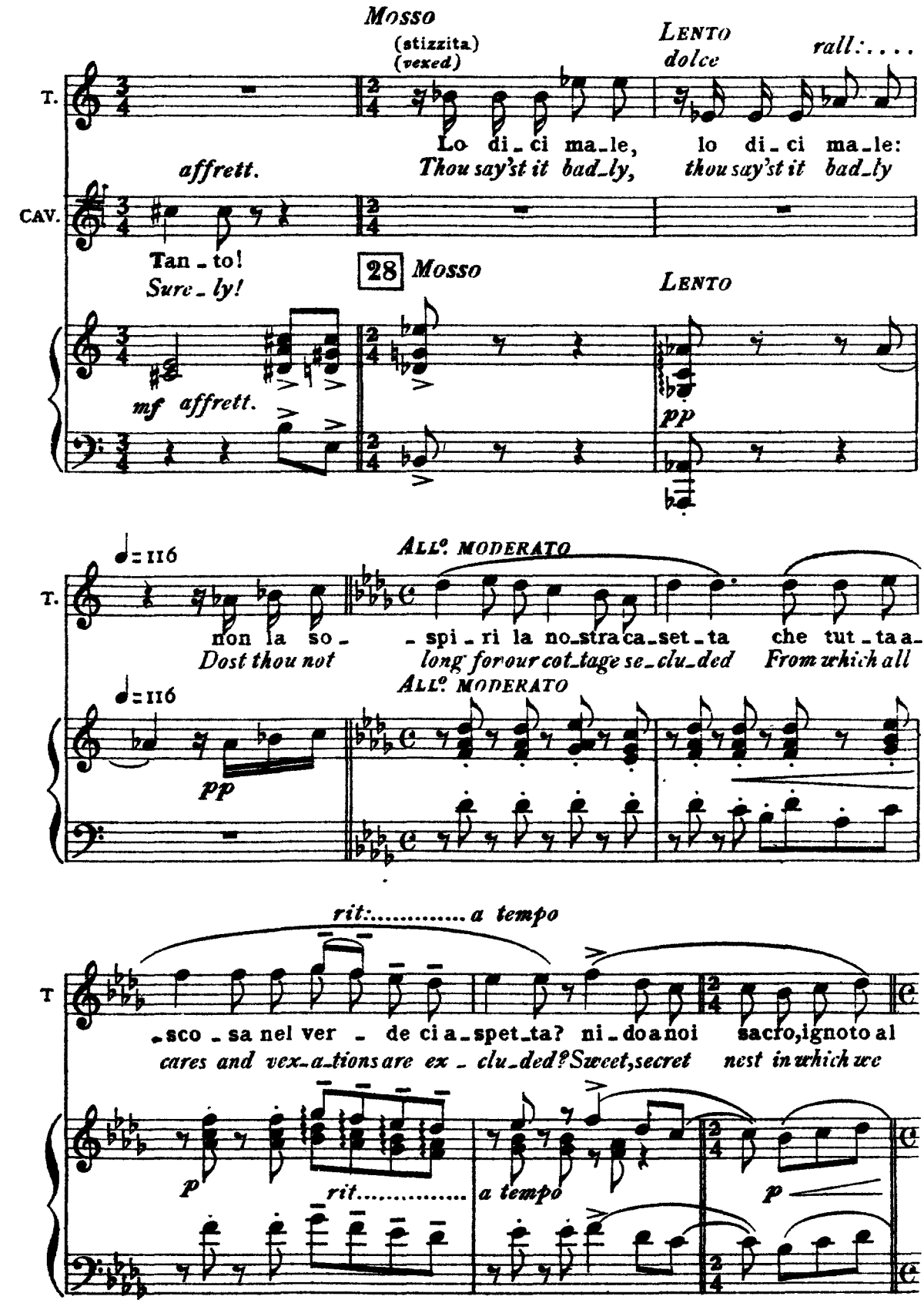
AND.te PIUTTOSTO LENTO
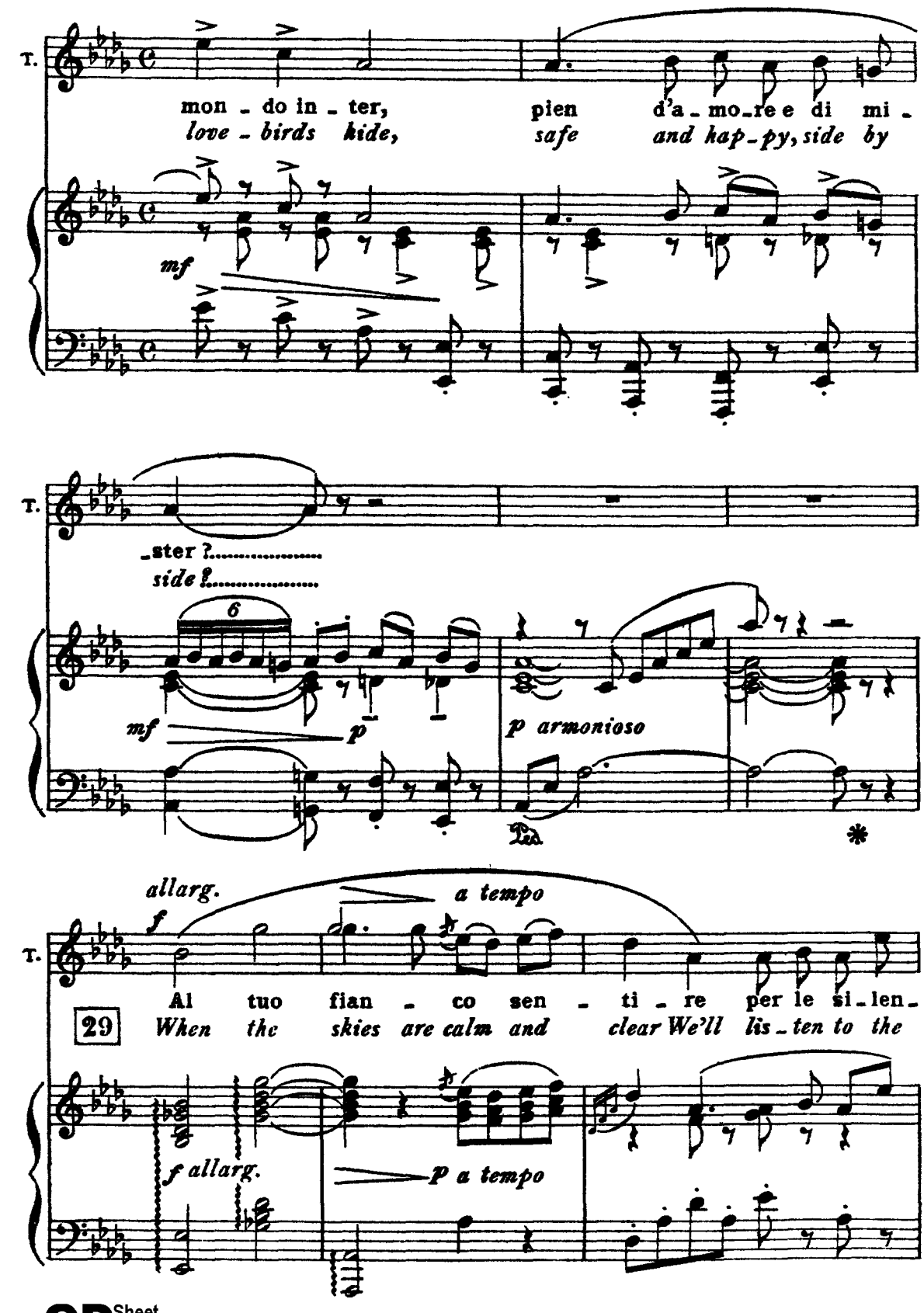
rall:.....

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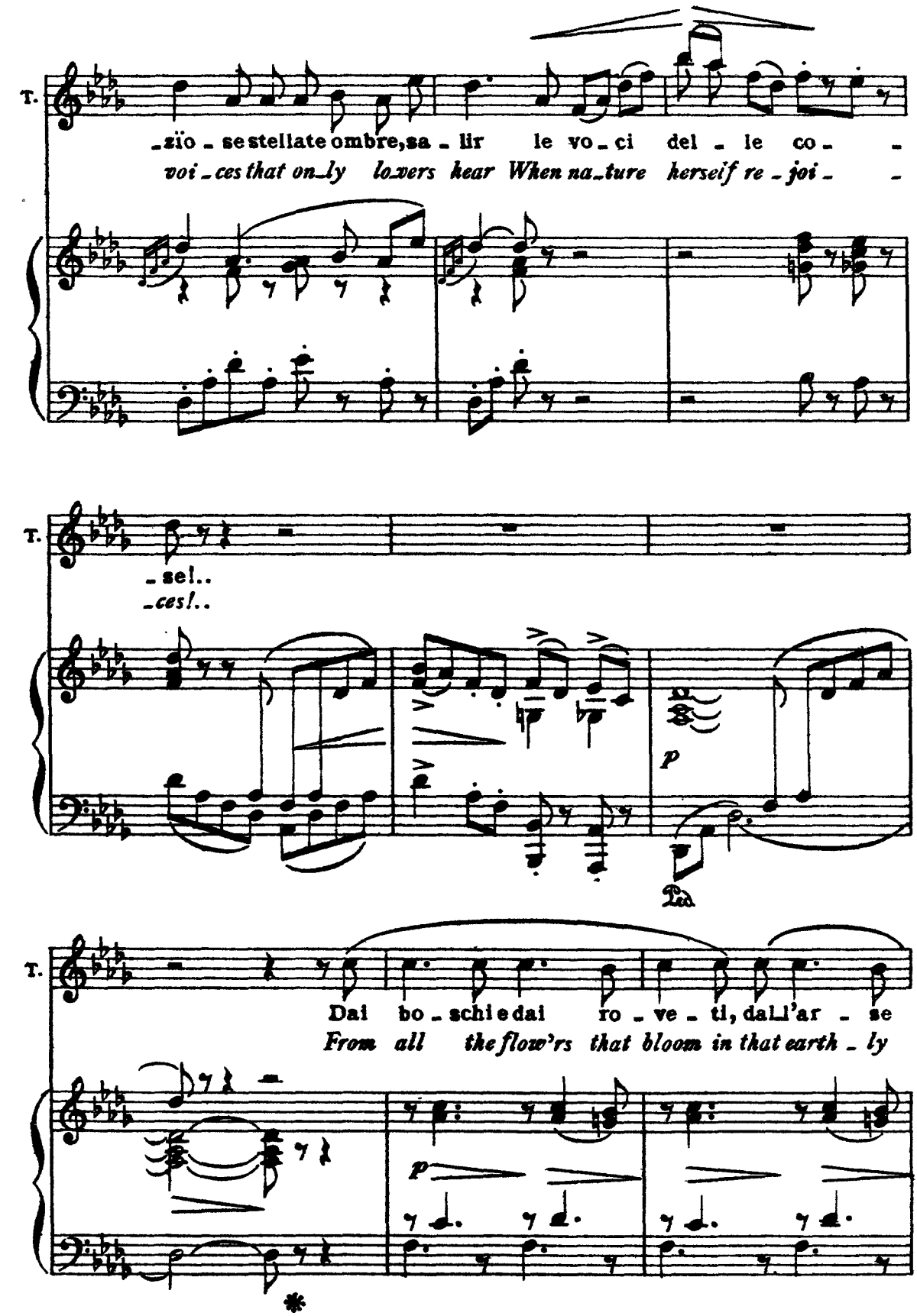

T
3
3
can - to,
sing - ing,
ma è spet - ta - co - lo
but the piece is a
bre - ve.
short one.
Tu m'a -
At the
mf
T
- spet - ti sul l'u - scio del la sce - na e al - la tua villa andiam so - li, so -
stage door a wait me without fail and we'll run off to the vil - la by stealth to -
p
ALLEGRO VIVO
MENO
T
- let - ti.
- ge - ther.
È lu - na
The moon is
CAVAR.
(che fu sempre sopra pensiero)
(absently)
Stas - se - ra?!
This eve - ning?!
27
ALLEGRO VIVO
MENO
mf
p


T.
pie_na e il not_tur_no ef_flu_vio flo_re_al..... i_ne_bria il
full, and all the scents that rise from fragrant flow'rs perfume the
pp
un poco rit:.....
pp
(si siede sulla gradinata presso a Cavaradossi)
(she sits down on the daïs step, close to Cavaradossi)
T.
cor.
night.
Non sei con_ten_to?
Will that not please you?
m.d.
m.s.
Ped.
(colpita dall'accento freddo di Cavaradossi)
(struck with his indifference)
LENTAMENTE
T.
Tor_nalo a dir!
Say it a_gain!
CAVAR. (distratto) (absently)
Tan_to!
Sure_ly!
LENTAMENTE
mf
p
m.d.
Ped.
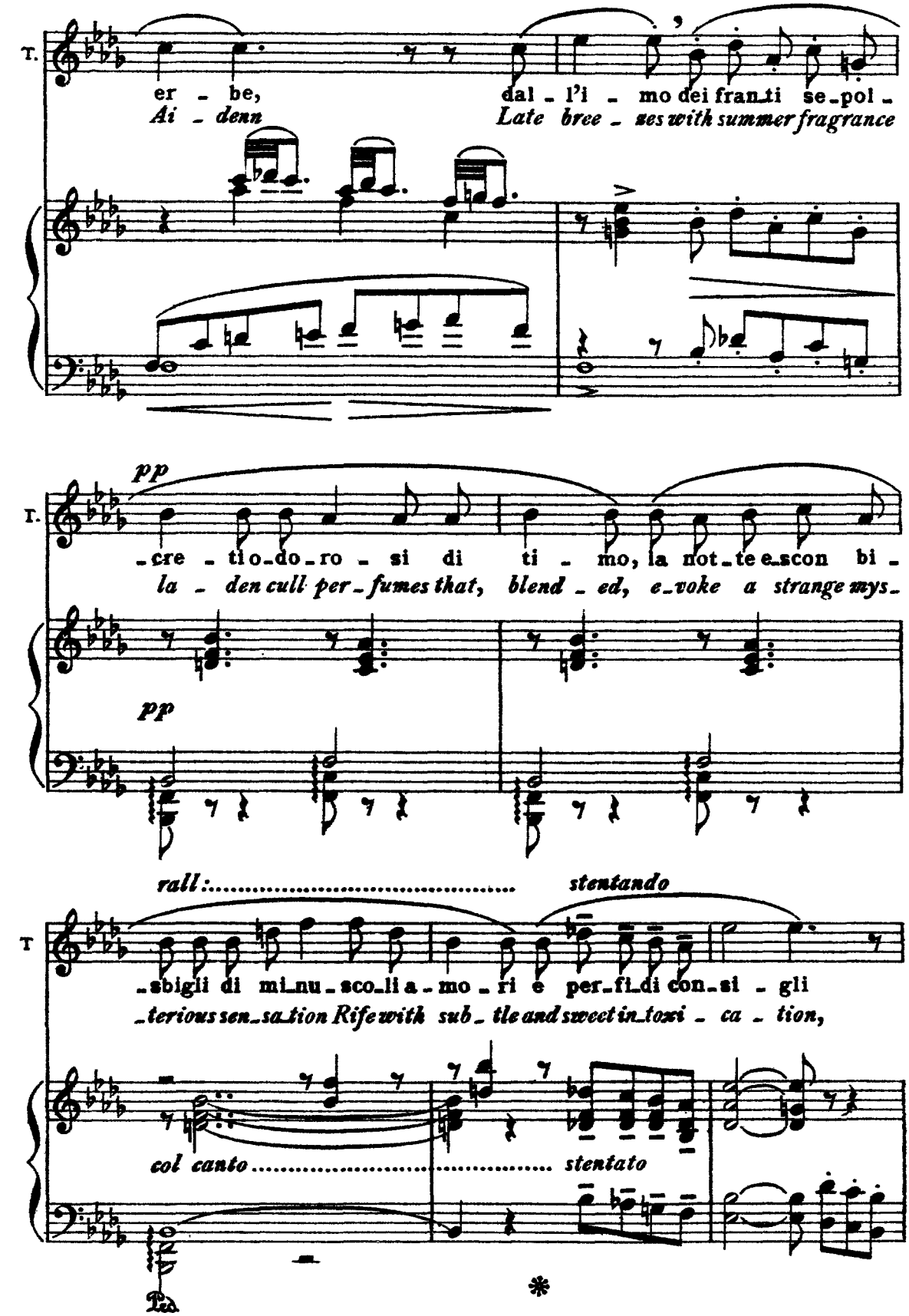

Mosso
(stizzita)
(vexed)
Lento
dolce
rall:....
T.
Lo di-ci ma-le, lo di-ci ma-le:
Thou say'st it bad-ly, thou say'st it bad-ly
affrett.
CAV.
Tan-to!
Sure-ly!
28 Mosso
Lento
mf affrett.
pp
♩= 116
All° moderato
non la so- - spi-ri la no-stra ca-set-ta che tut-ta a-
Dost thou not long for our cot-tage se-clu-ded From which all
pp
rit:..... a tempo
-sco-sa nel ver-de ci a-spet-ta? ni-do a noi sacro, ignoto al
cares and vex-a-tions are ex-clu-ded? Sweet, secret nest in which we
p
rit.....
a tempo
p



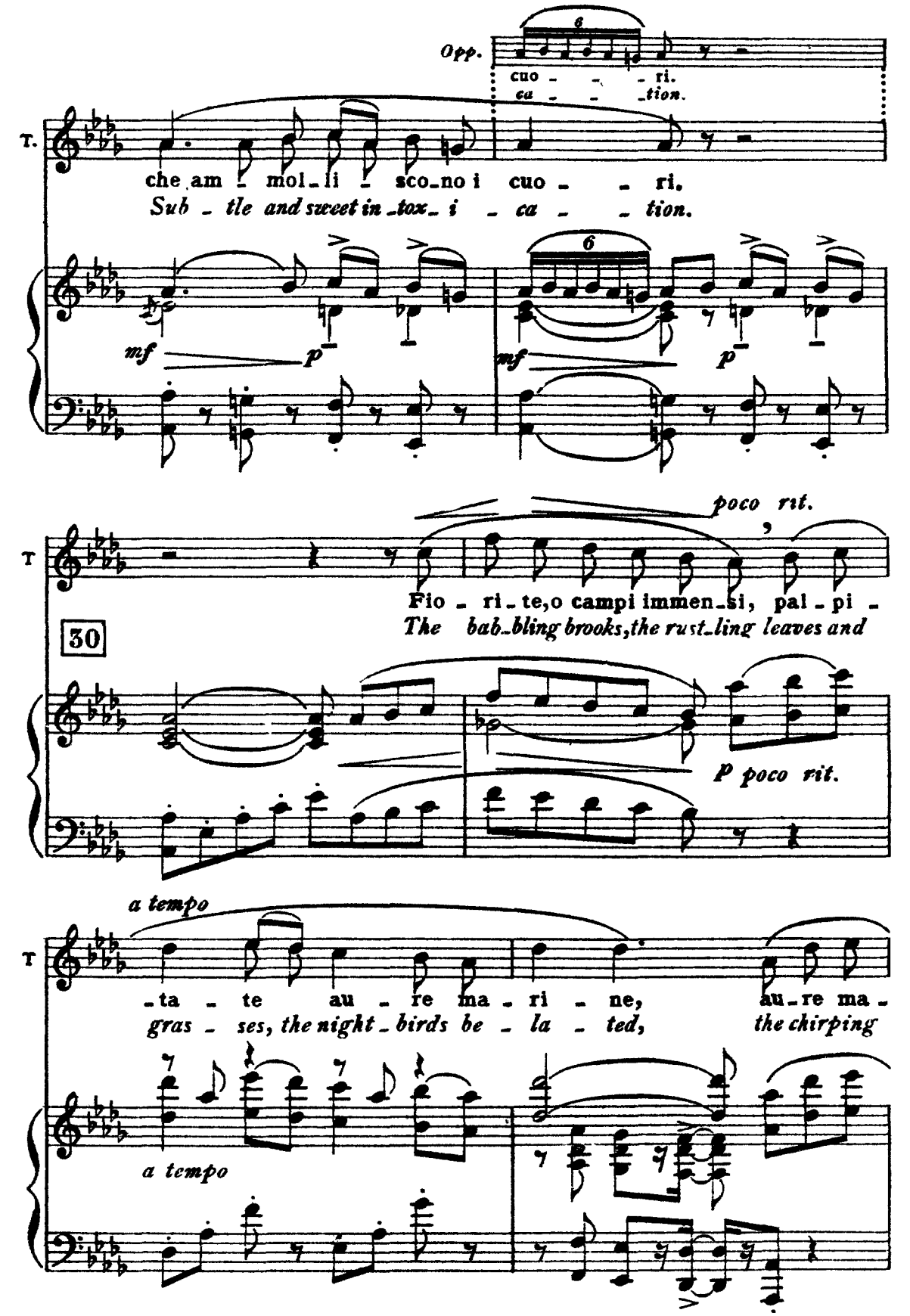
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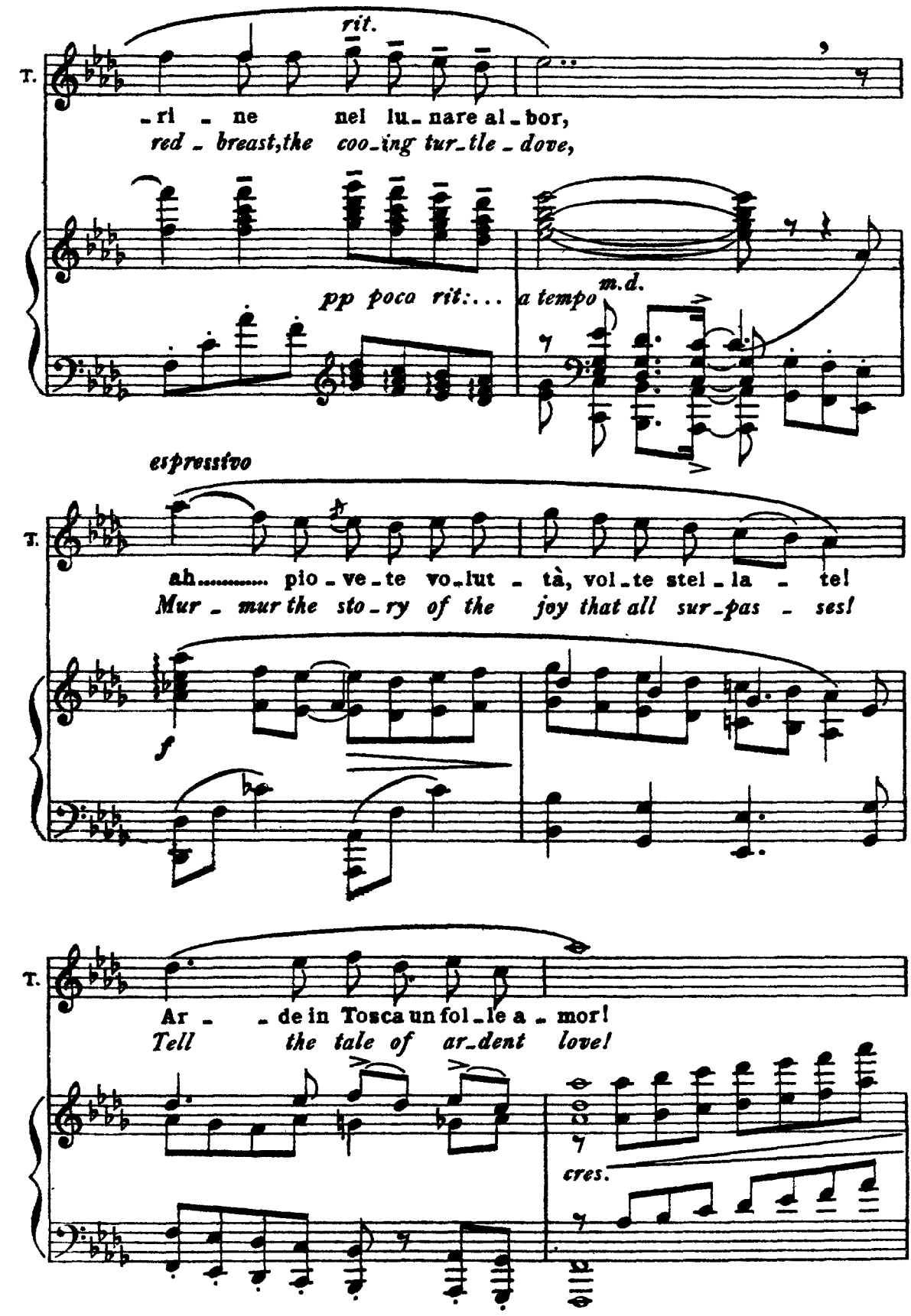


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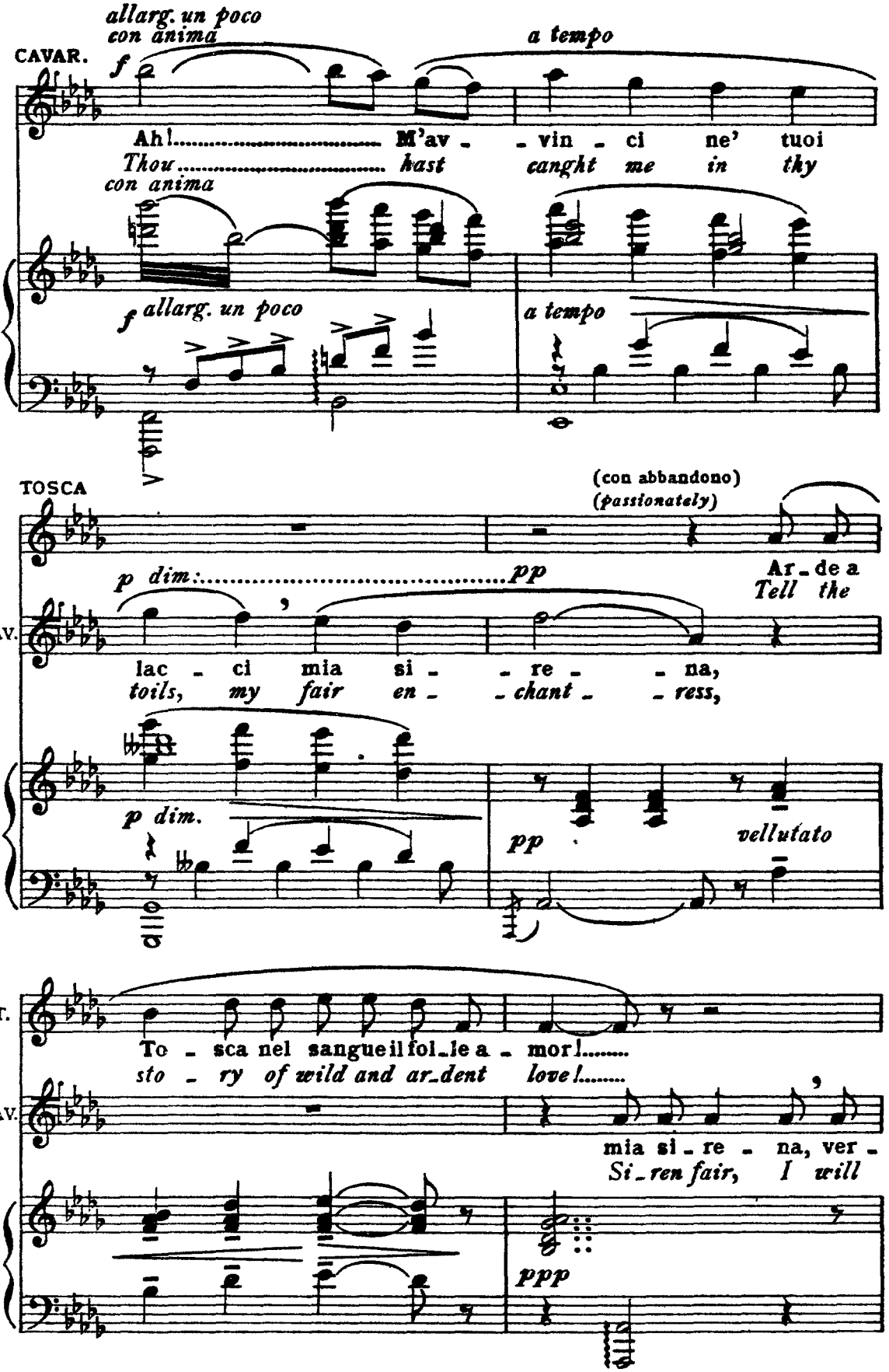


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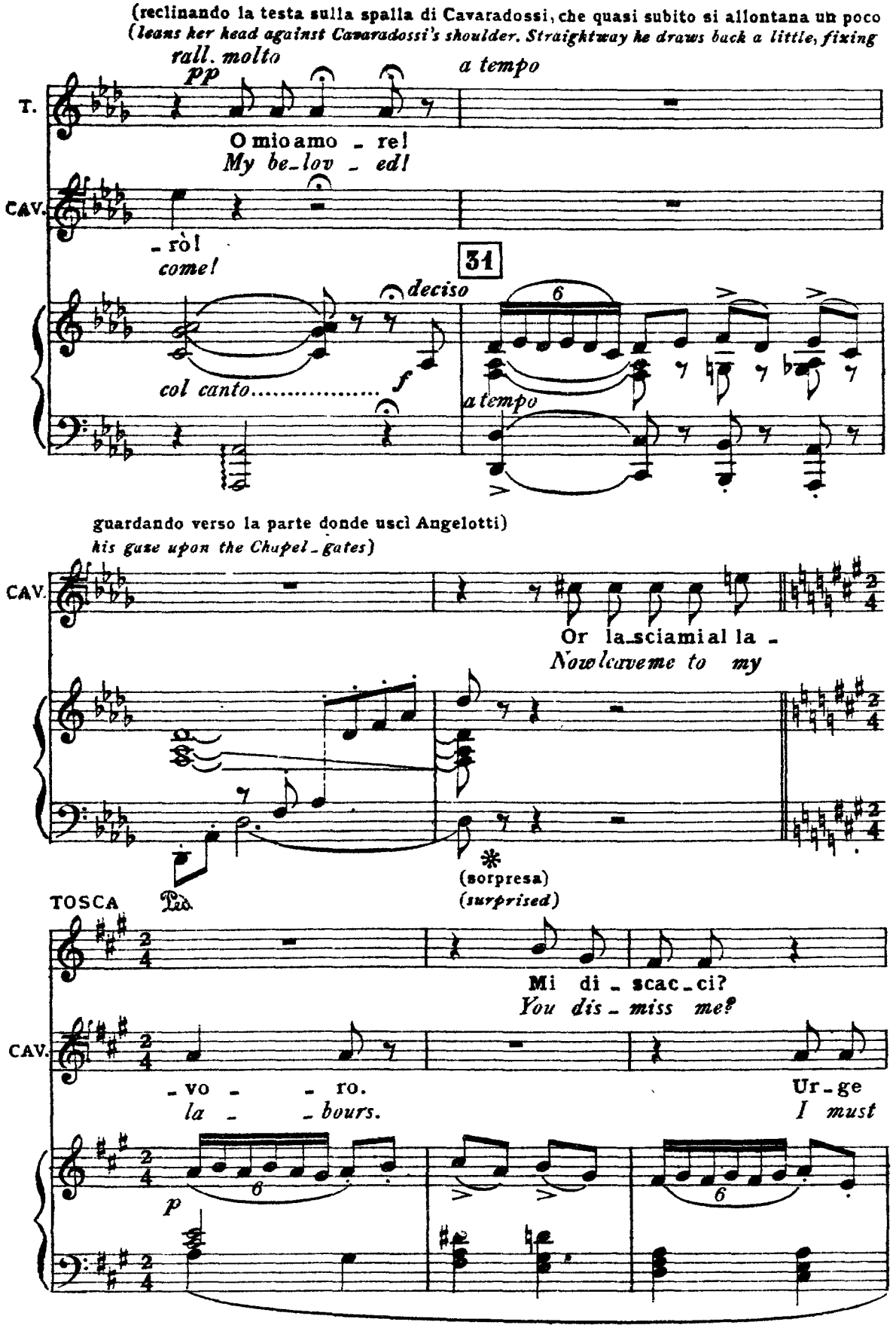

Opp.
cuo - - - ri.
ca - - - tion.
T.
che am - mol - li - sco - no i cuo - - ri,
Sub - tle and sweet in - tox - i - ca - - tion.
mf
p
mf
p
poco rit.
T
Fio - ri - te, o campi immen - si, pal - pi -
The bab - bling brooks, the rust - ling leaves and
30
p poco rit.
a tempo
T
- ta - te au - re ma - ri - ne, au - re ma -
gras - ses, the night - birds be - la - ted, the chirping
a tempo
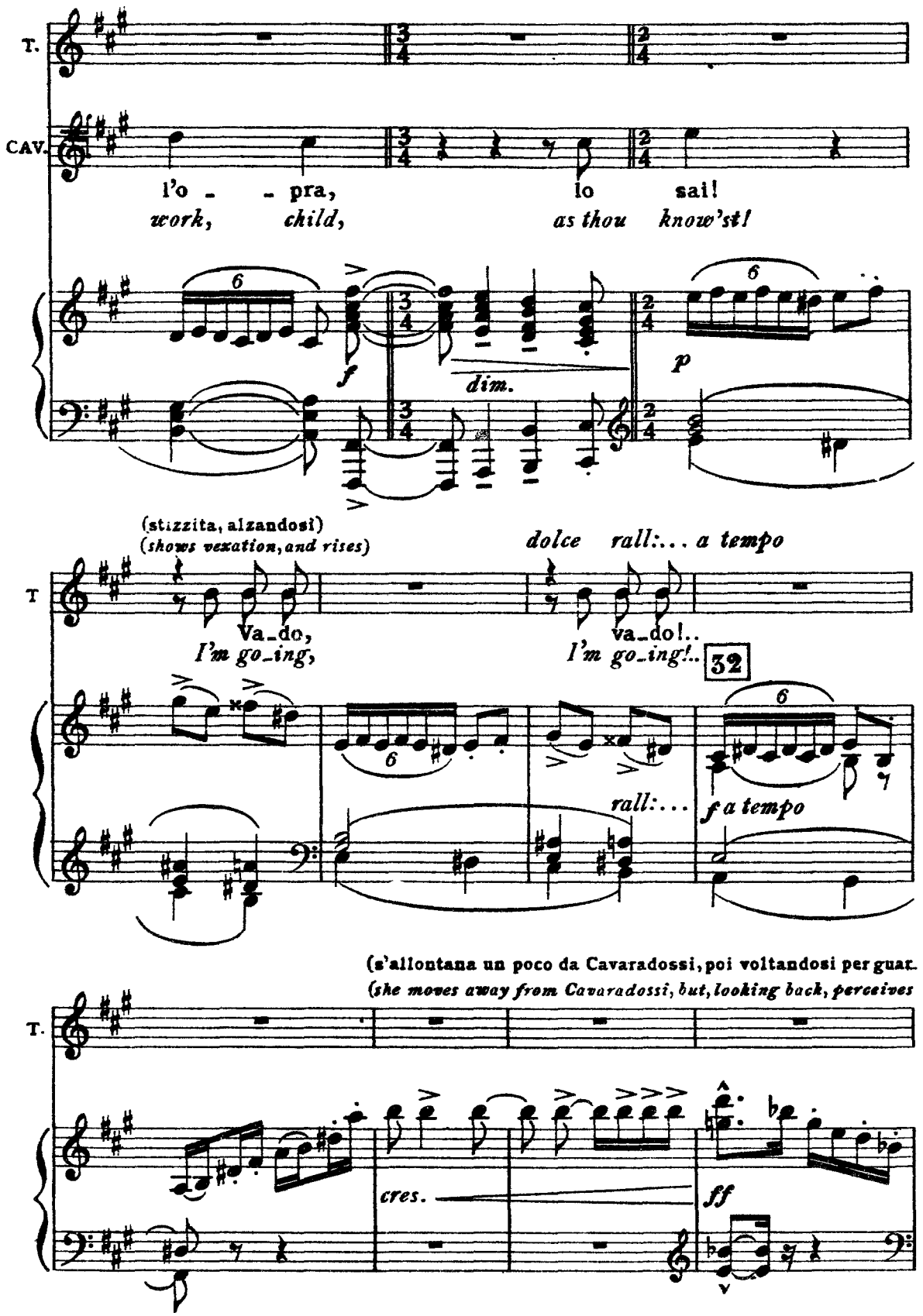


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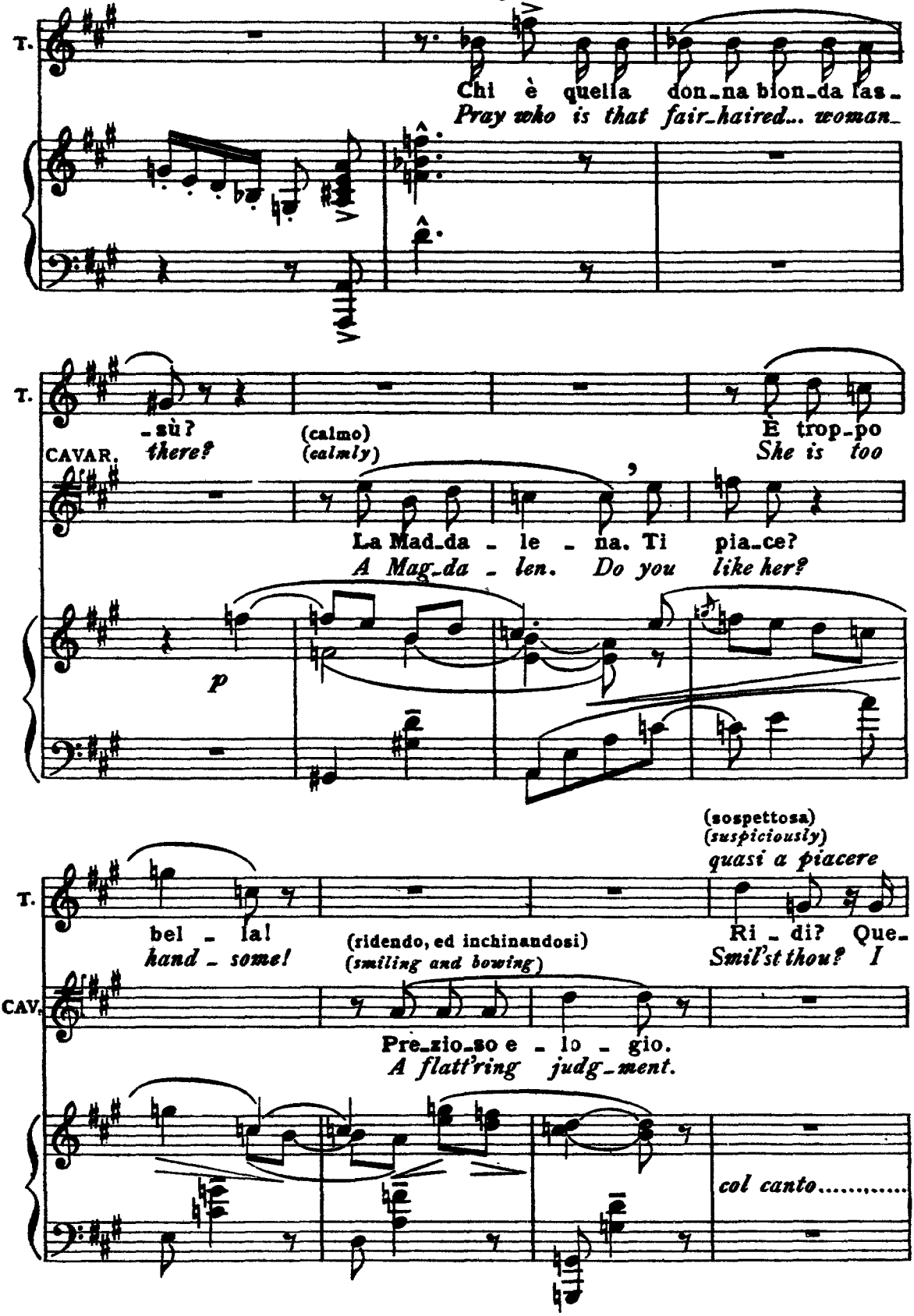


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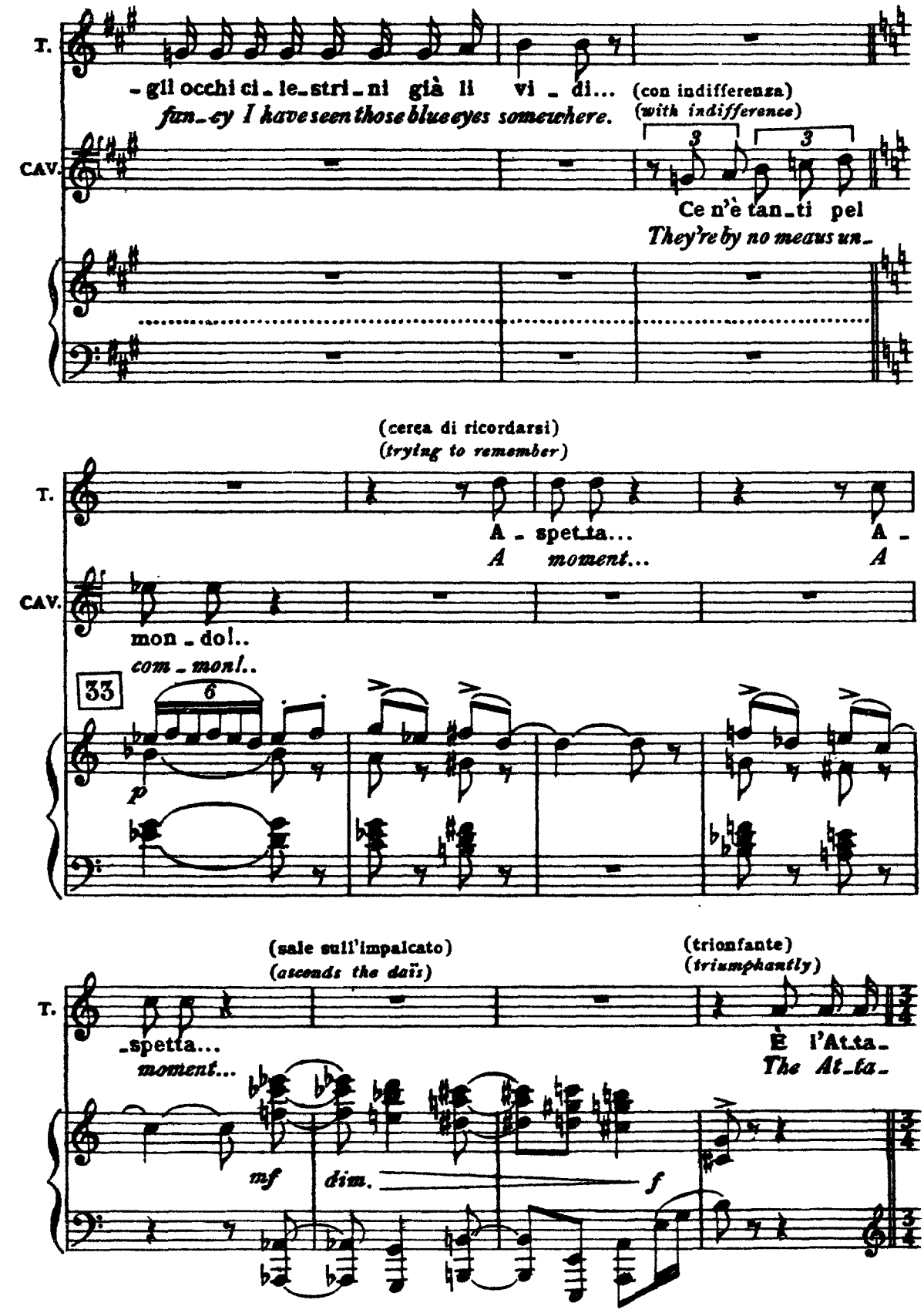

(reclinando la testa sulla spalla di Cavaradossi, che quasi subito si allontana un poco
(leans her head against Cavaradossi's shoulder. Straightway he draws back a little, fixing
rall. molto
pp
a tempo
T.
O mio amo - re!
My be-lov - ed!
CAV.
- rò!
come!
31
deciso
6
col canto..... f
a tempo
guardando verso la parte donde uscì Angelotti)
his gaze upon the Chapel-gates)
CAV.
Or la-sciami al la -
Now leave me to my
(sorpresa)
(surprised)
TOSCA
Mi di - scac-ci?
You dis - miss me?
CAV.
- vo - - ro.
la - - bours.
Ur-ge
I must
6
p
6
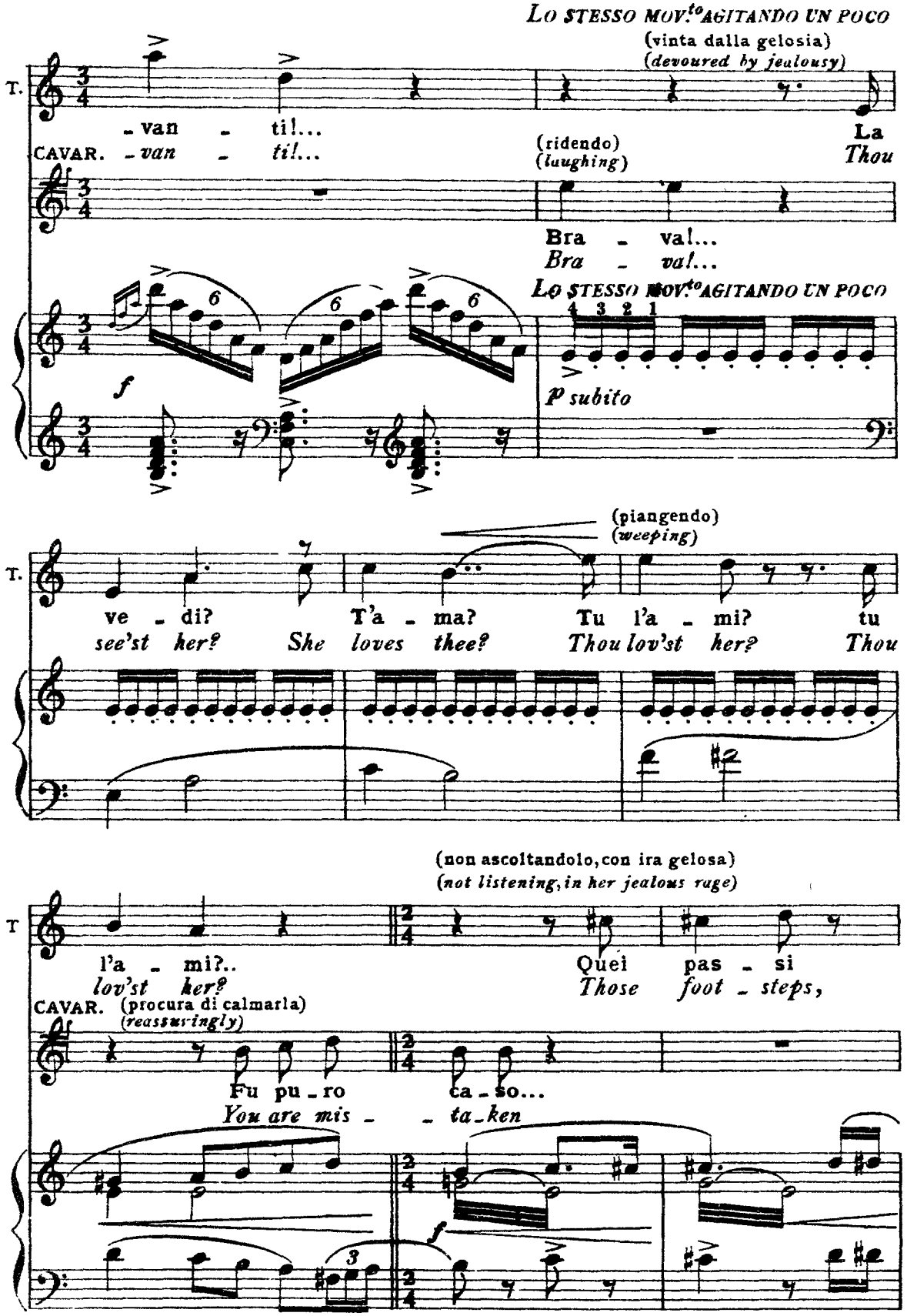


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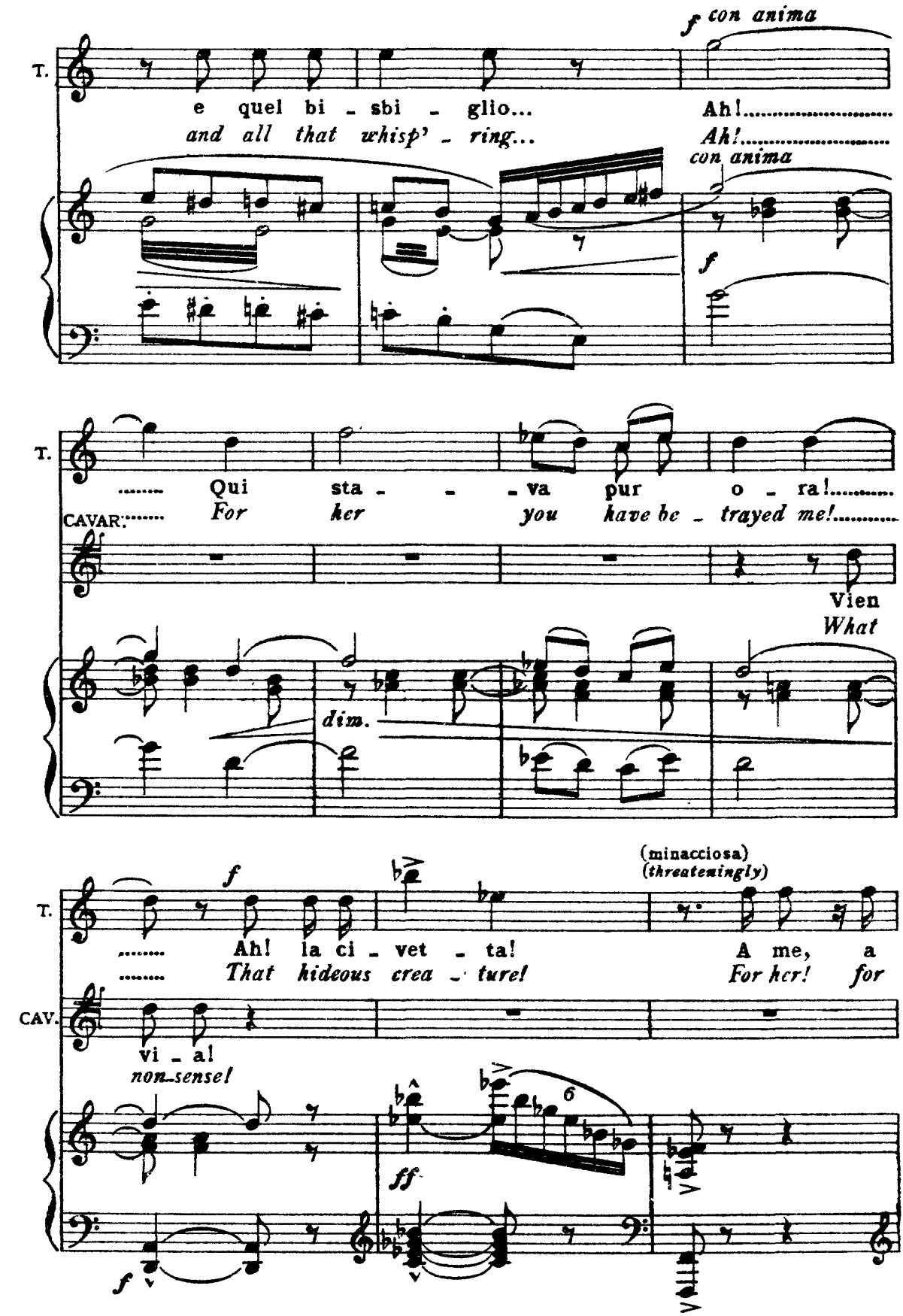
darlo, vede il quadro, ed agitatissima ritorna presso Cavaradossi)
the picture, and returns to Cavaradossi much agitated)

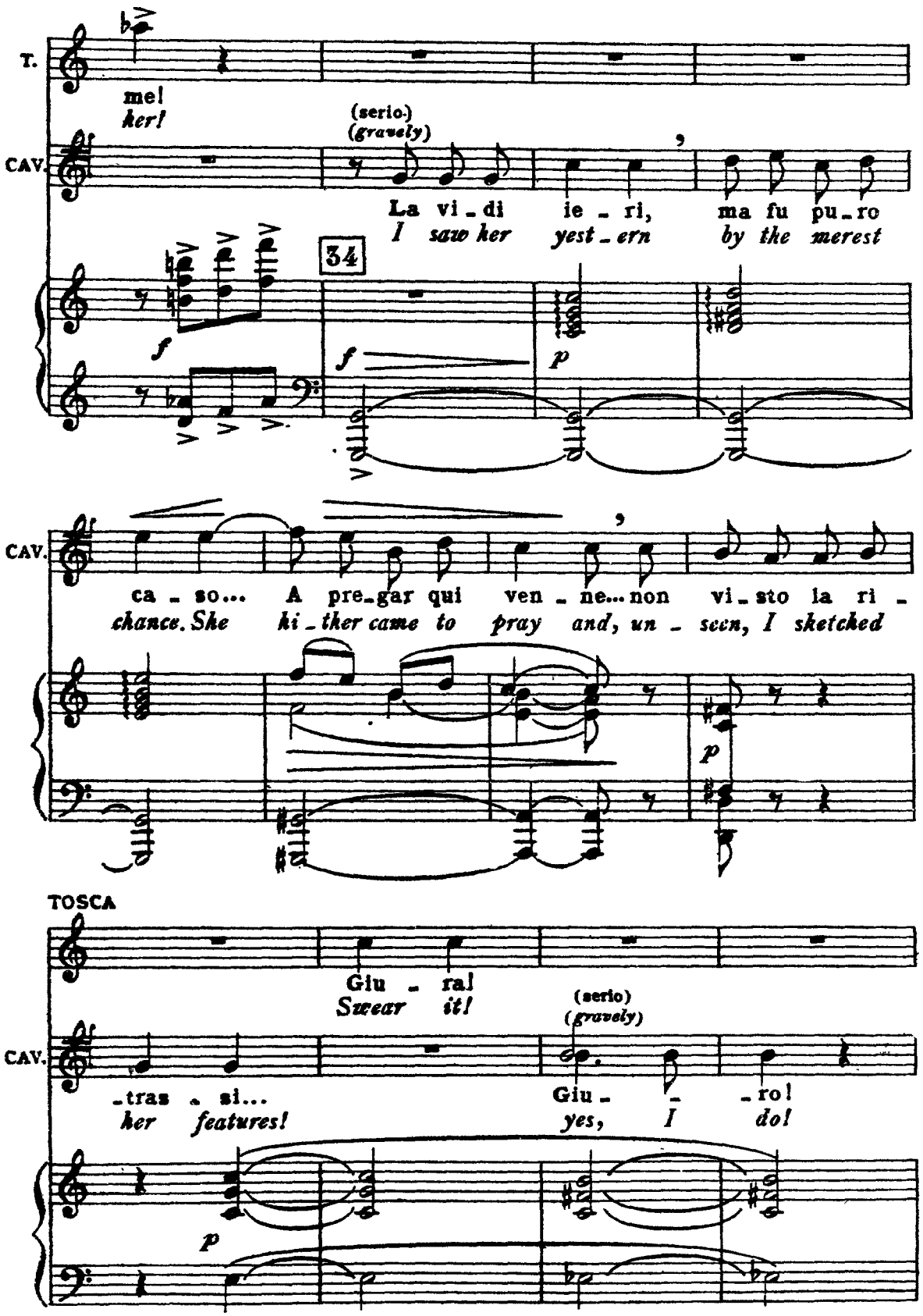


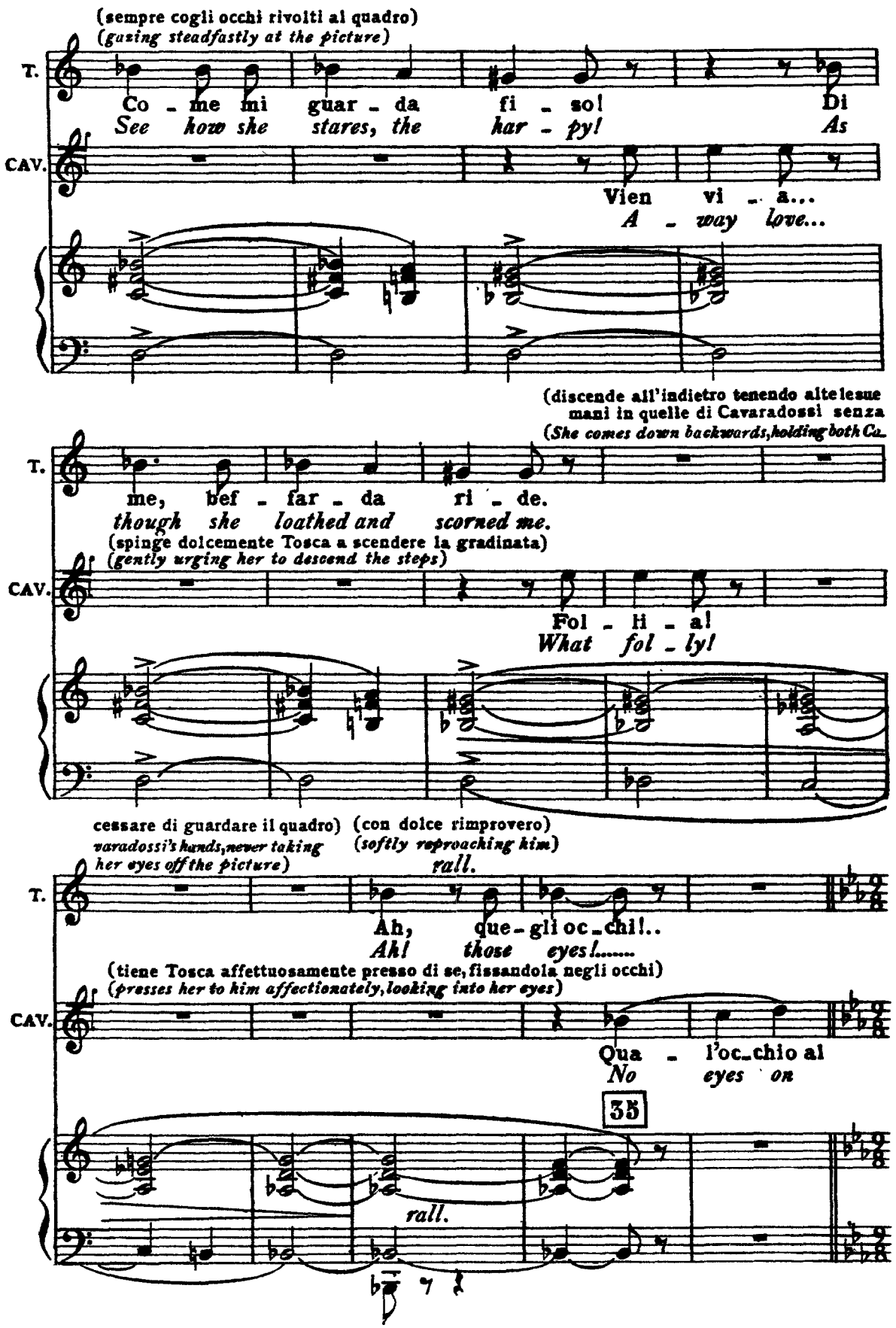

T.
-gli occhi ci-le-stri-ni già li vi-di...
(con indifferenza)
(with indifference)
fun-cy I have seen those blue eyes somewhere.
CAV.
Ce n'è tan-ti pel
They're by no meaus un-
(cerca di ricordarsi)
(trying to remember)
T.
A-spet-ta...
A moment...
A-
CAV.
mon-do!..
com-mon!..
33
6
p
(sale sull'impalcato)
(ascends the daïs)
(trionfante)
(triumphantly)
T.
-spetta...
moment...
È l'At-ta-
The At-ta-
mf
dim.
f
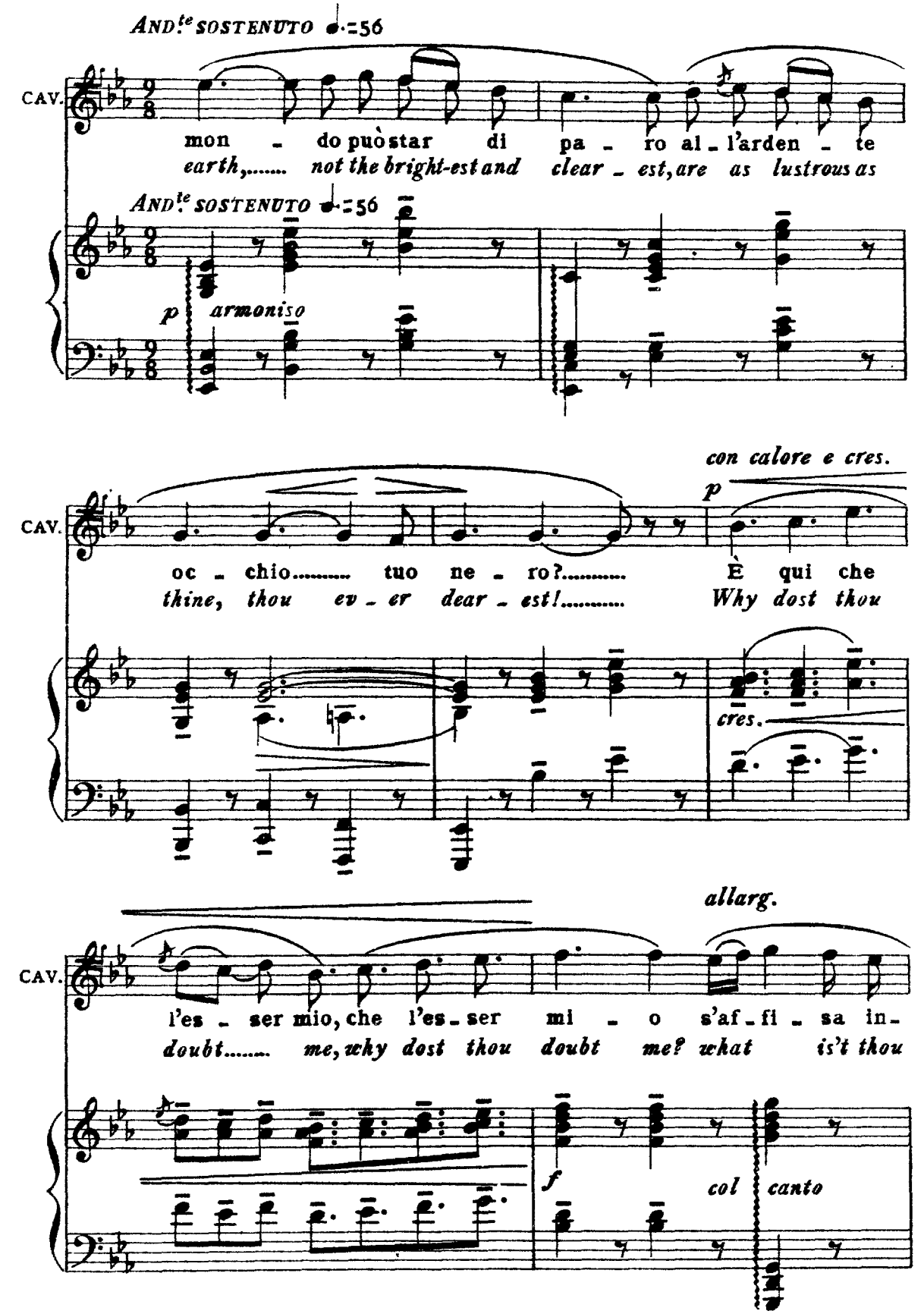


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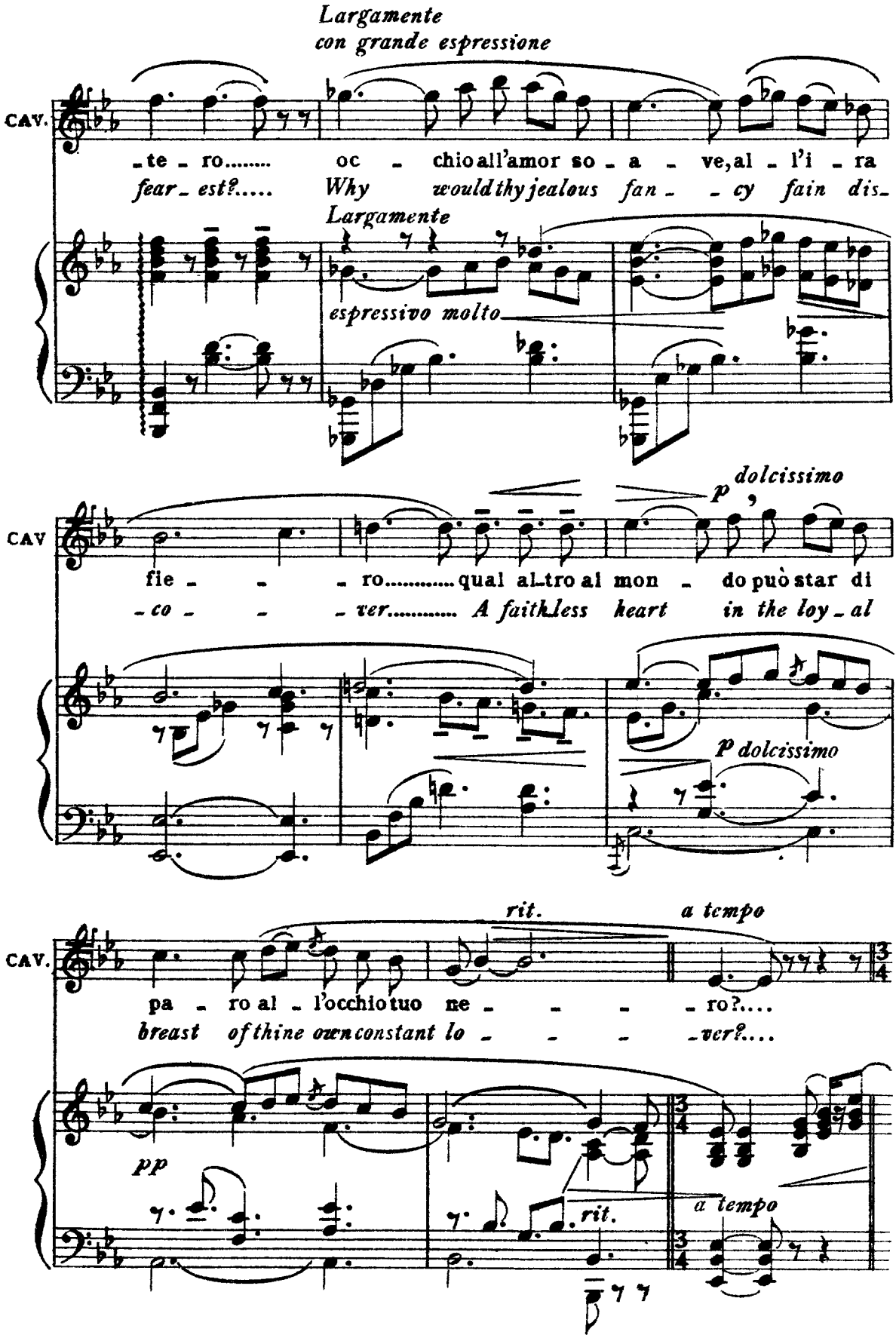

T.
e quel bi - sbi - glio...
and all that whisp' - ring...
Ah!.....
Ah!.....
f con anima
con anima
f
T.
..... Qui sta - - - va pur o - ra!.....
CAVAR: ..... For her you have be - trayed me!.....
Vien
What
dim.
T.
..... Ah! la ci - vet - ta!
..... That hideous crea - ture!
(minacciosa)
(threateningly)
A me, a
For her! for
CAV.
vi - a!
non-sense!
ff
f
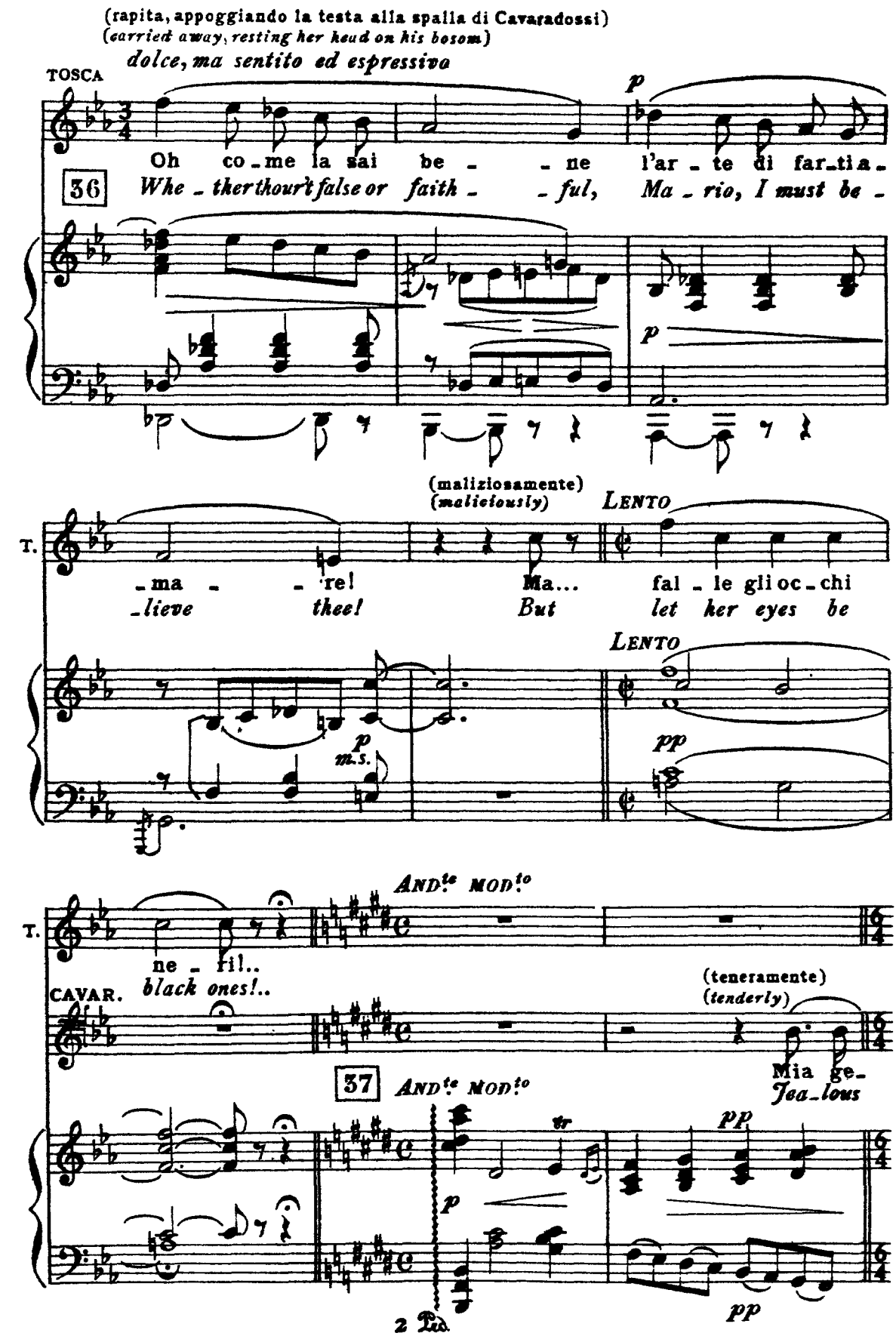

T.
mel
her!
(serio.)
(gravely)
CAV.
La vi - di ie - ri, ma fu pu - ro
I saw her yest - ern by the merest
34
f
f
p
CAV.
ca - so... A pre - gar qui ven - ne... non vi - sto la ri -
chance. She hi - ther came to pray and, un - seen, I sketched
p
TOSCA
Giu - ra!
Swear it!
(serio)
(gravely)
CAV.
- tras - si...
her features!
Giu - - ro!
yes, I do!
p
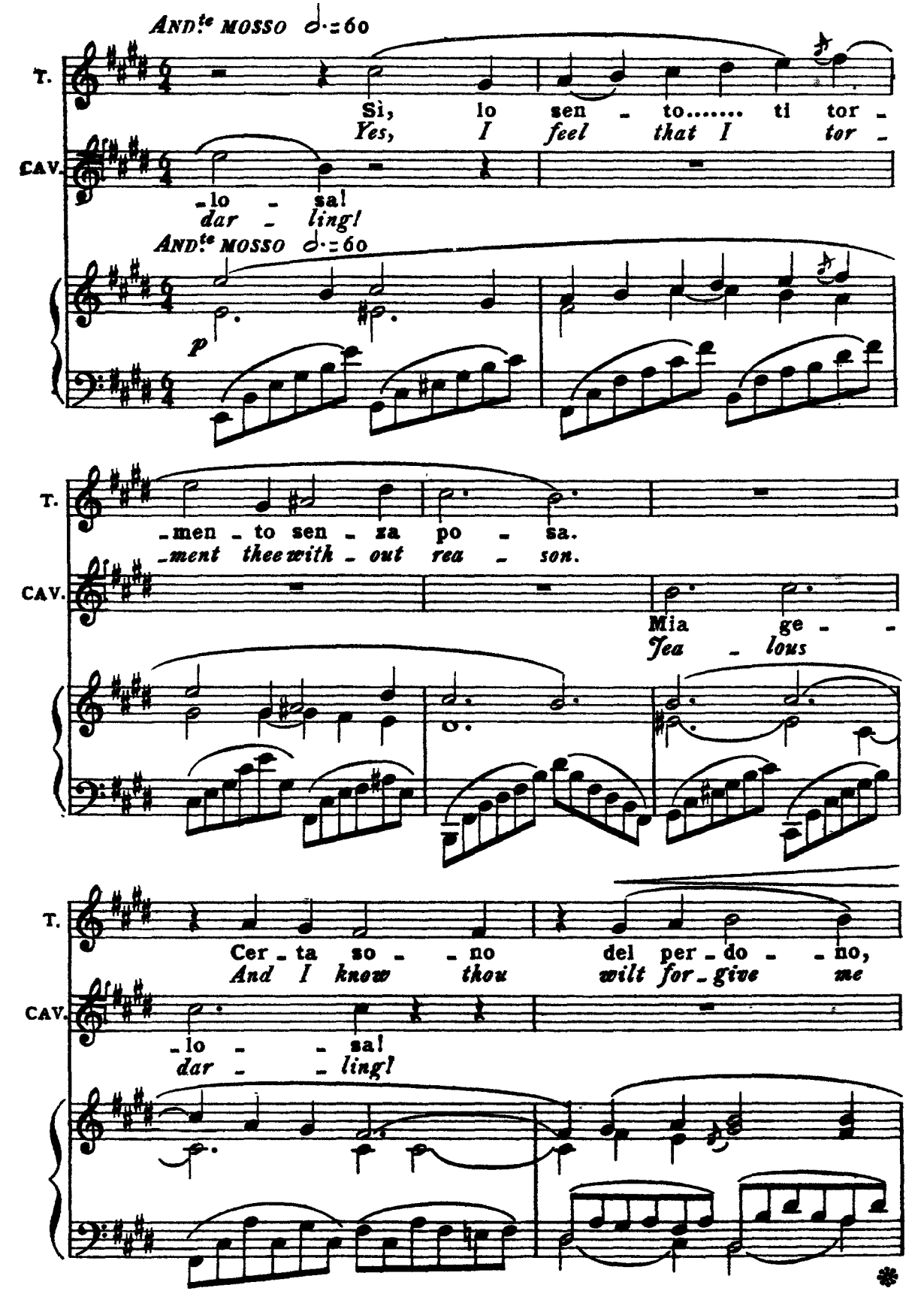

(sempre cogli occhi rivolti al quadro)
(gazing steadfastly at the picture)
T.
Co - me mi guar - da fi - so! Di
See how she stares, the har - py! As
CAV.
Vien vi - a...
A - way love...
(discende all'indietro tenendo alte le sue mani in quelle di Cavaradossi senza
(She comes down backwards, holding both Ca-
T.
me, bef - far - da ri - de.
though she loathed and scorned me.
(spinge dolcemente Tosca a scendere la gradinata)
(gently urging her to descend the steps)
CAV.
Fol - li - a!
What fol - ly!
cessare di guardare il quadro)
varadossi's hands, never taking her eyes off the picture)
(con dolce rimprovero)
(softly reproaching him)
rall.
T.
Ah, que - gli oc - chi!..
Ah! those eyes!.....
(tiene Tosca affettuosamente presso di se, fissandola negli occhi)
(presses her to him affectionately, looking into her eyes)
CAV.
Qua - l'oc - chio al
No eyes on
35
rall.
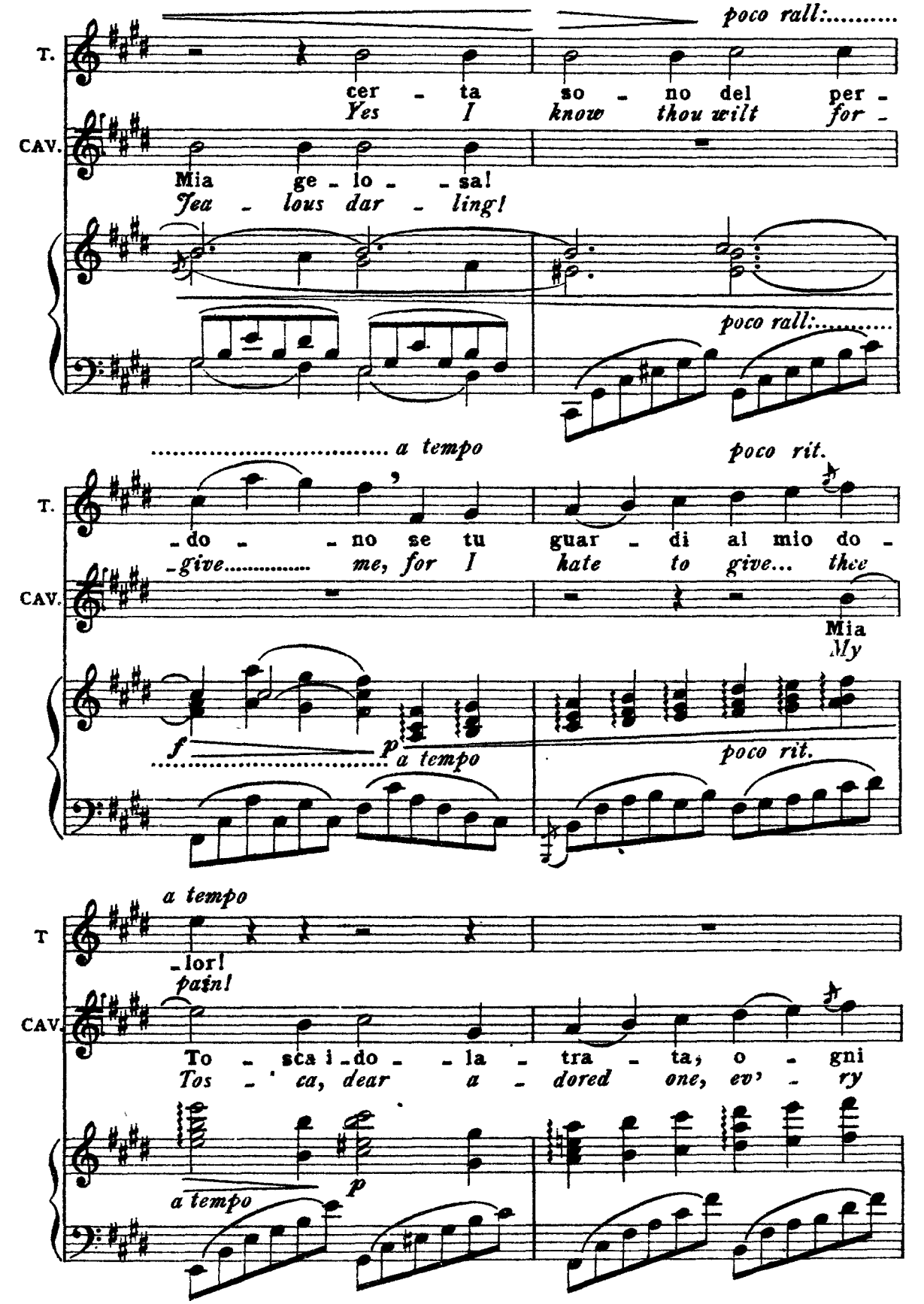


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Largamente
con grande espressione
CAV.
-te - ro..... oc - chio all'amor so - a - ve, al - l'i - ra
fear - est?..... Why would thy jealous fan - - cy fain dis-
Largamente
espressivo molto
p dolcissimo
CAV
fie - - - ro..... qual al-tro al mon - do può star di
- co - - - ver..... A faithless heart in the loy - al
p dolcissimo
rit.
a tempo
CAV.
pa - ro al - l'occhio tuo ne - - - - ro?....
breast of thine own constant lo - - - - ver?....
pp
rit.
a tempo
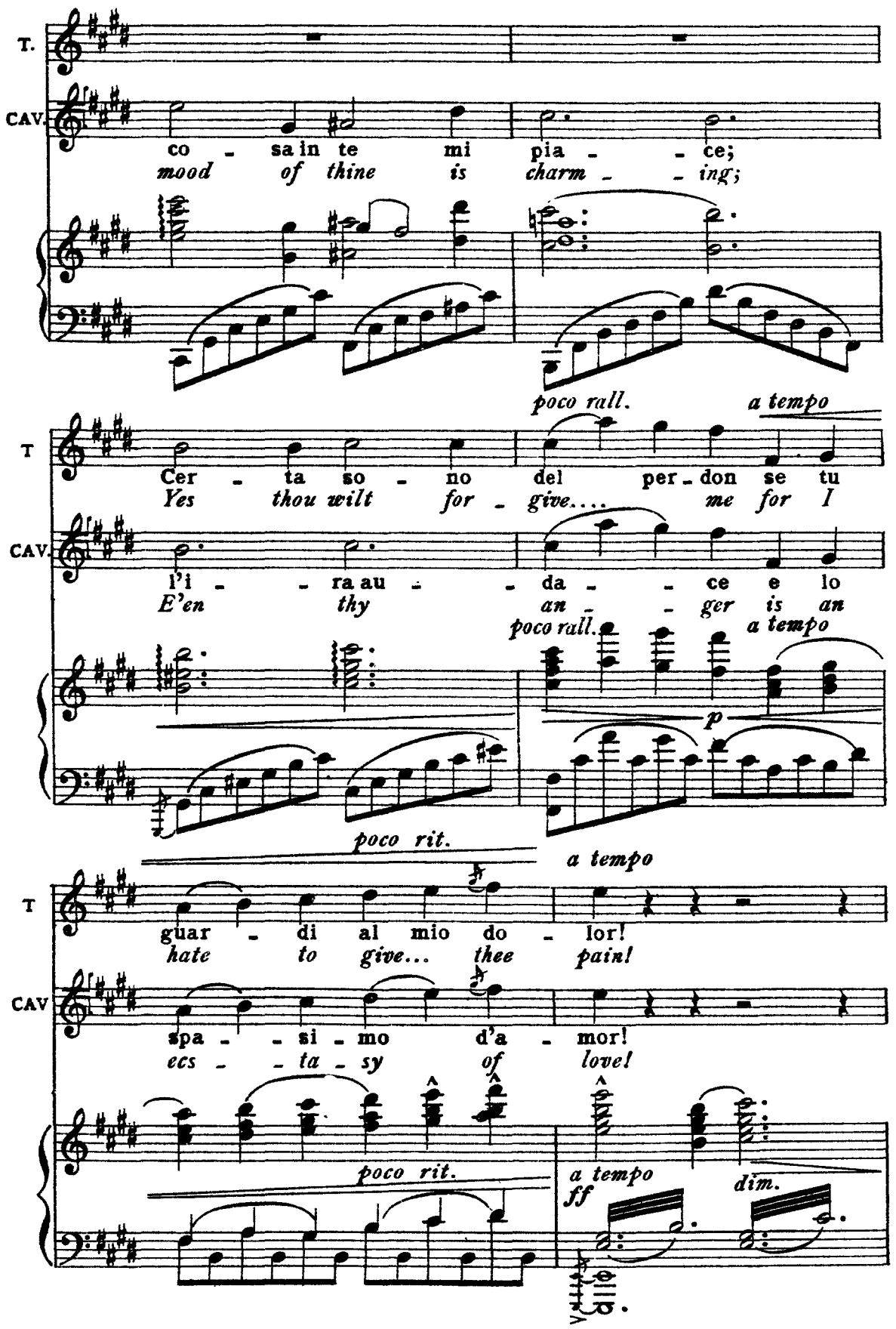

(rapita, appoggiando la testa alla spalla di Cavaradossi)
(carried away, resting her head on his bosom)
dolce, ma sentito ed espressivo
TOSCA
p
Oh co - me la sai be - - ne l'ar - te di far - ti a -
36
Whe - ther thou'rt false or faith - - ful, Ma - rio, I must be -
p
(maliziosamente)
(maliciously)
LENTO
T.
- ma - - re! Ma... fal - le gli oc - chi
- lieve thee! But let her eyes be
LENTO
p
m.s.
pp
AND.te MOD.to
T.
ne - ri!..
CAVAR.
black ones!..
(teneramente)
(tenderly)
37
AND.te MOD.to
Mia ge -
Jea - lous
tr
pp
p
2 Ped.
pp
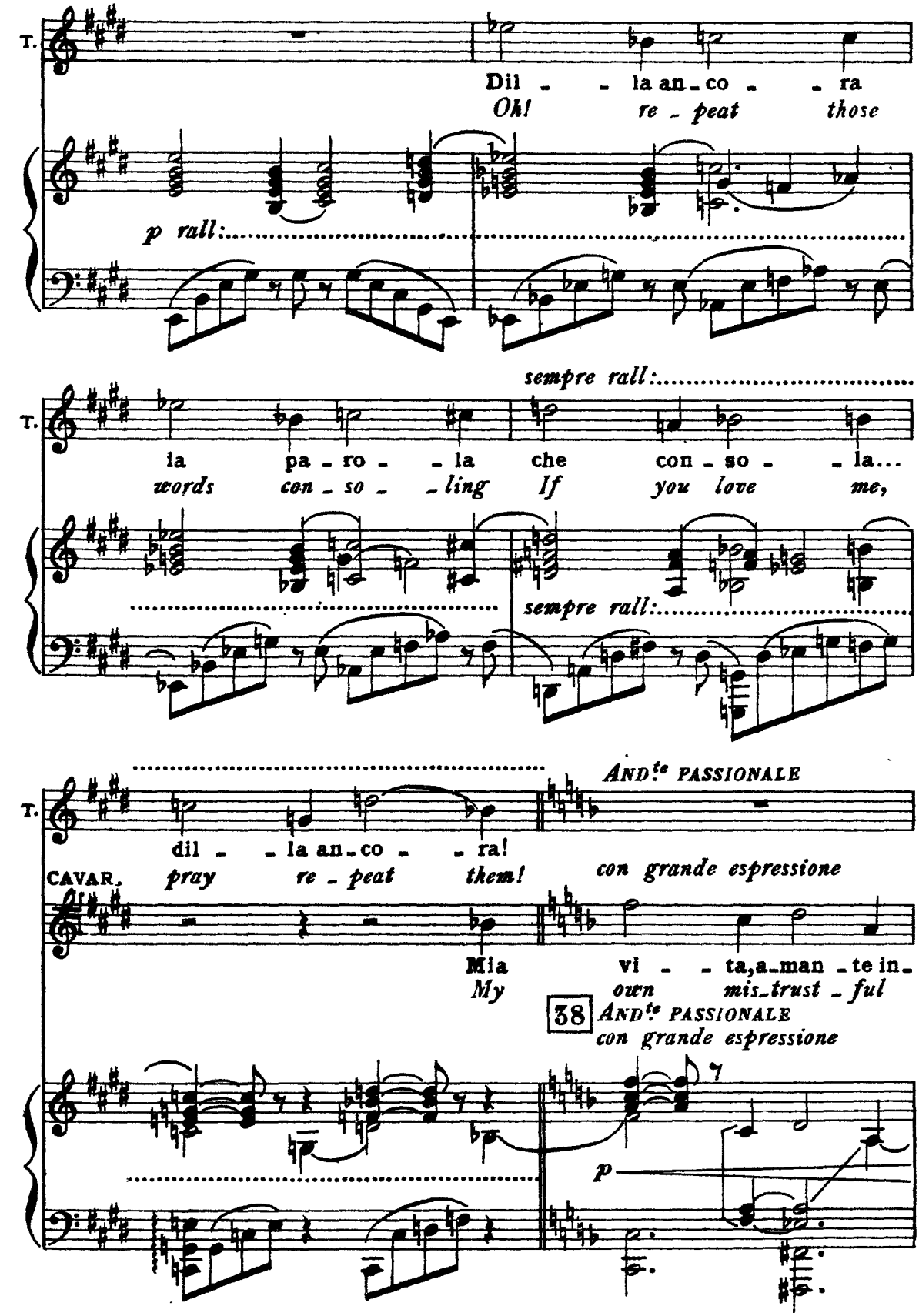


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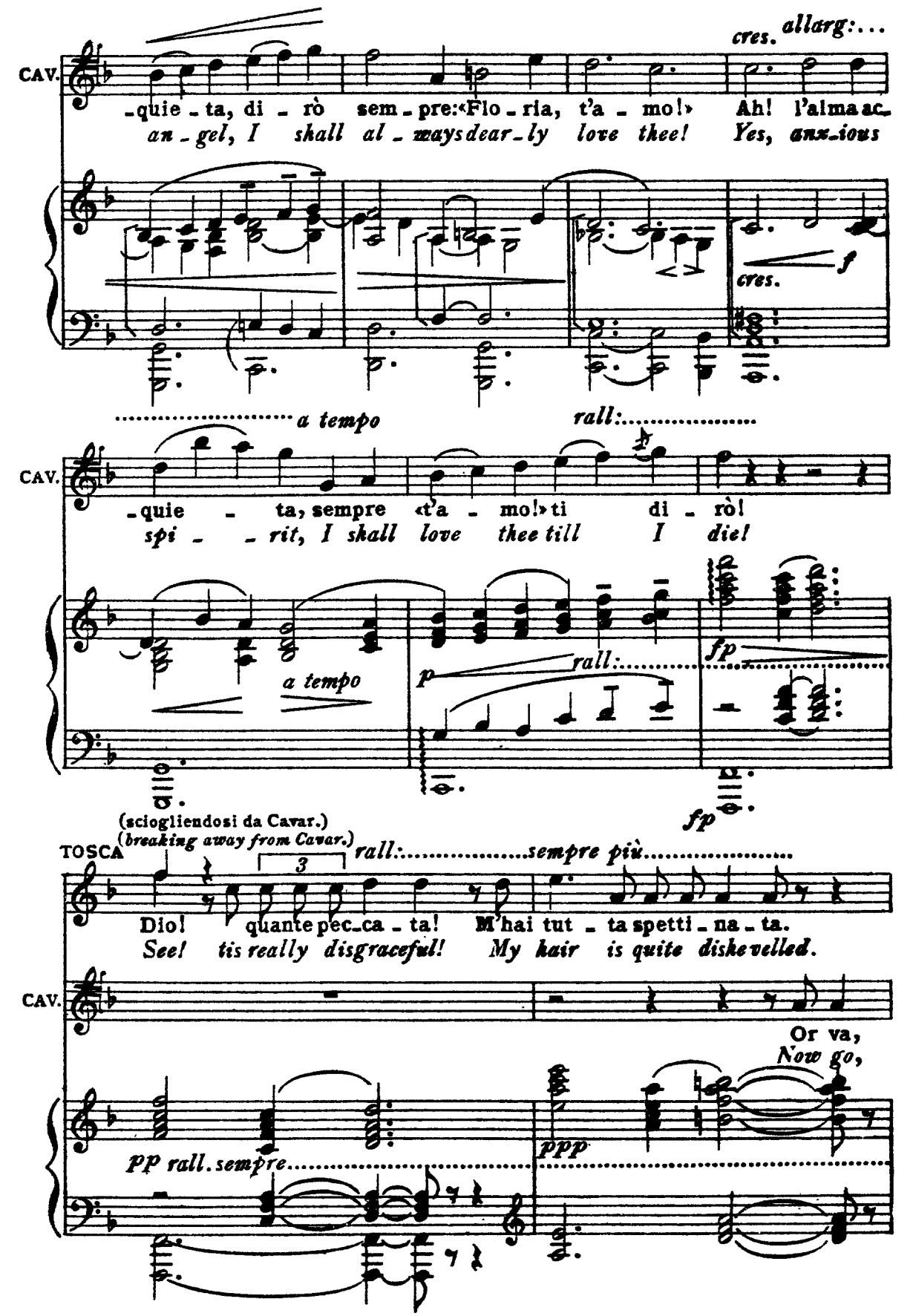
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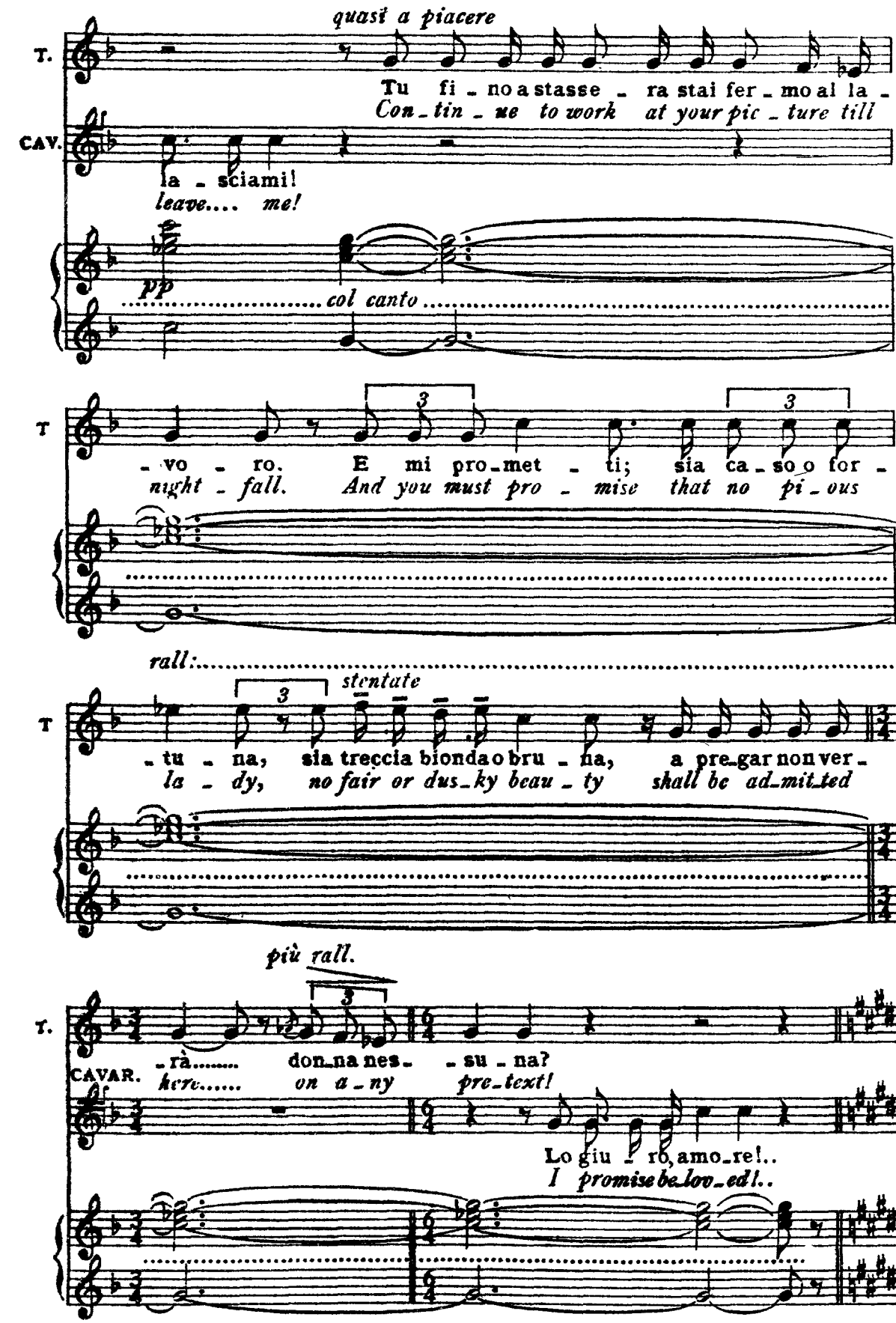


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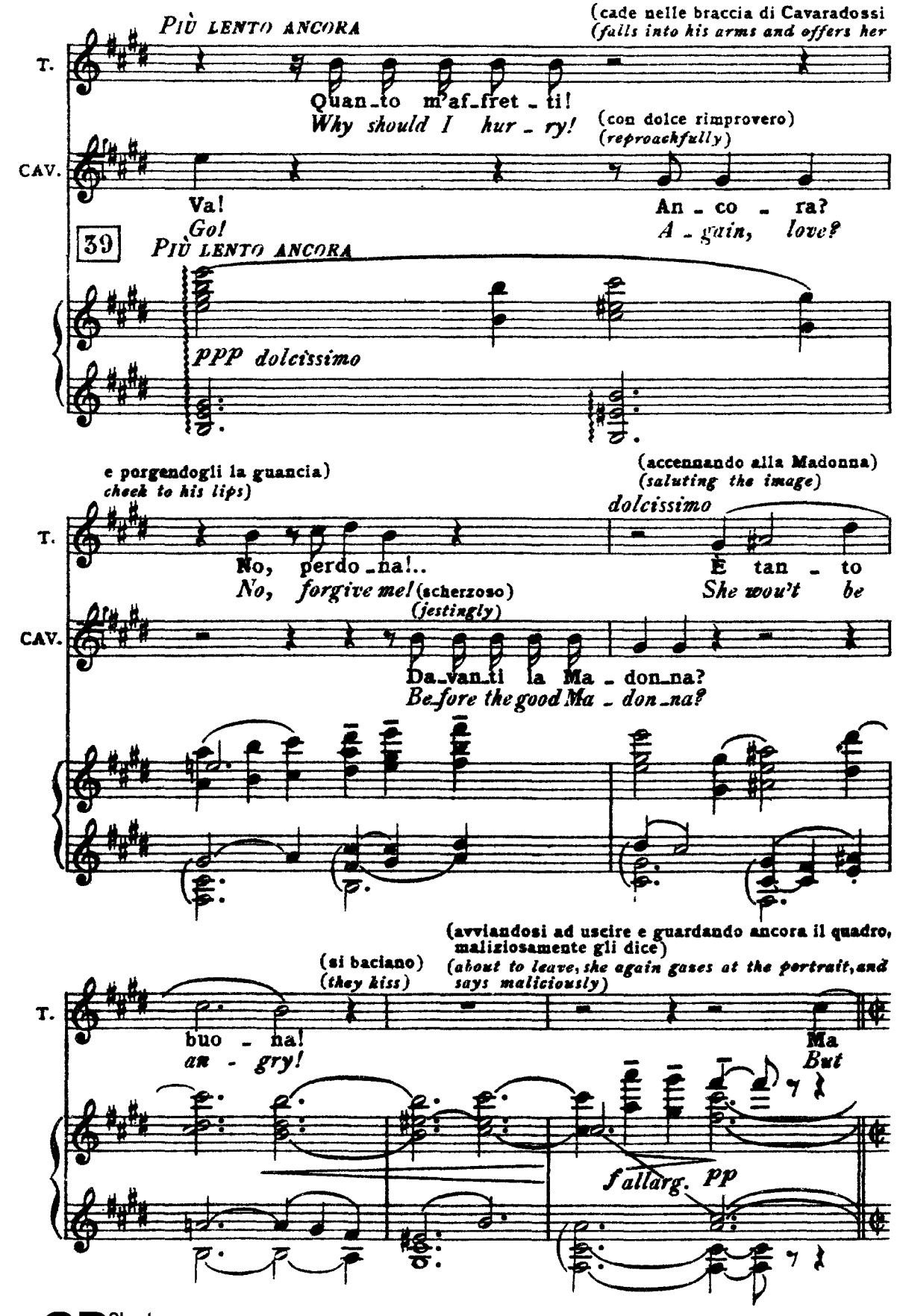


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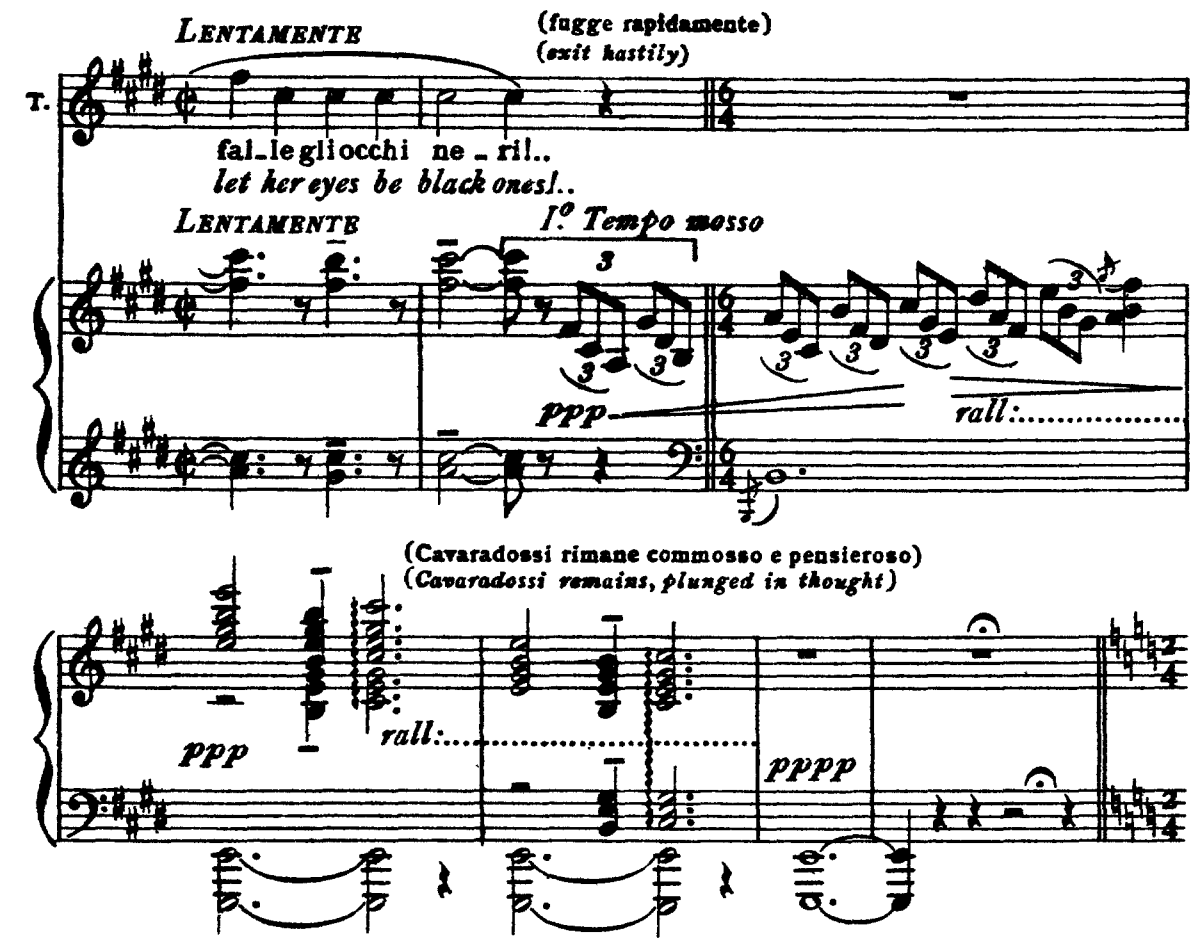


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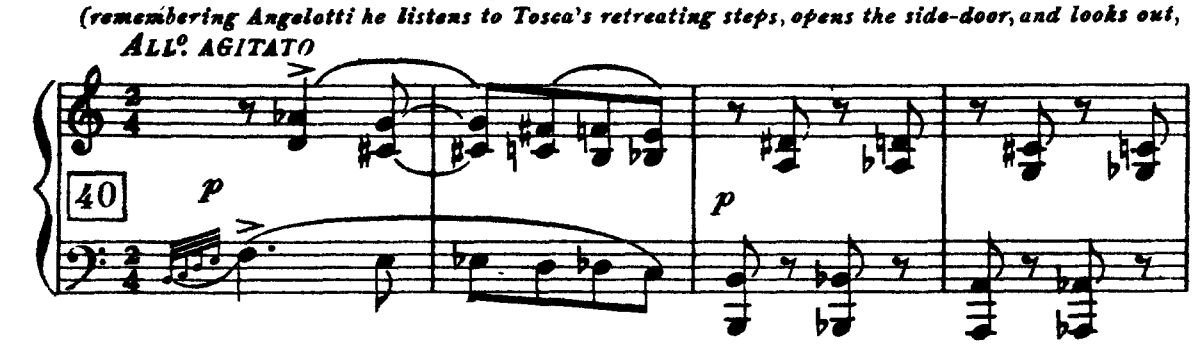

quasi a piacere
T.
Tu fi - no a stasse - ra stai fer - mo al la -
Con - tin - ue to work at your pic - ture till
CAV.
la - sciami!
leave.... me!
pp
col canto
T
- vo - ro. E mi pro - met - ti; sia ca - so o for -
night - fall. And you must pro - mise that no pi - ous
rall:
stentate
T
- tu - na, sia treccia bionda o bru - na, a pre - gar non ver -
la - dy, no fair or dus - ky beau - ty shall be ad - mit - ted
più rall.
T.
- rà..... don - na nes - - su - na?
CAVAR. here..... on a - ny pre - text!
Lo giu - ro, amo - re!..
I promise be - lov - ed!..
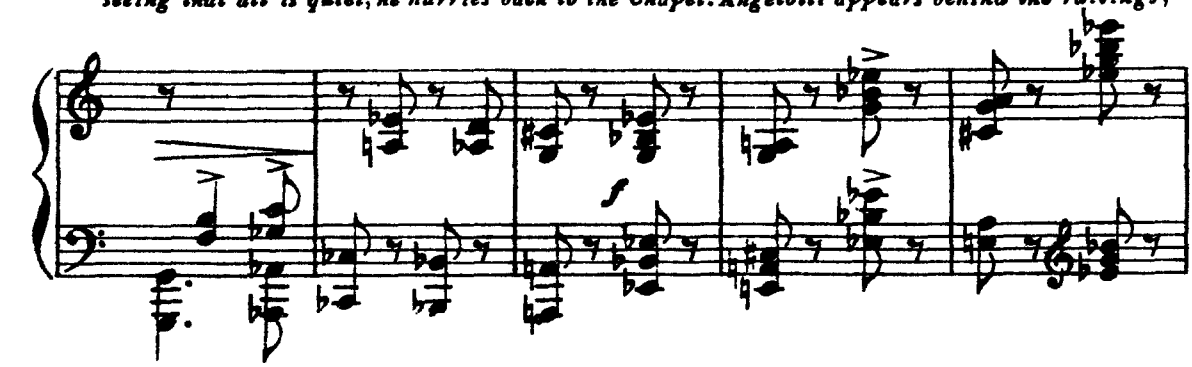


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(Cavaradossi rammentandosi di Angelotti, sta ascoltando se Tosca s'è allontanata; socchiude la
(remembering Angelotti he listens to Tosca's retreating steps, opens the side-door, and looks out,



porticina e guarda fuori: visto tutto tranquillo corre alla Cappella: Angelotti appare dietro la can_
seeing that all is quiet, he hurries back to the Chapel. Angelotti appears behind the railings,



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cellata). Cavaradossi apre la cancellata ad Angelotti e si stringono affettuosamente la mano).
which Cavaradossi opens, letting Angelotti out of the Chapel. They shake hands affectionately).

ff

(ad Angelotti che, naturalmente, ha dovuto udire il dialogo precedente)
(to Angelotti who, of course has heard the preceding conversation)

CAVAR.

p

E buona la mia
My Tosca is true

CAV.
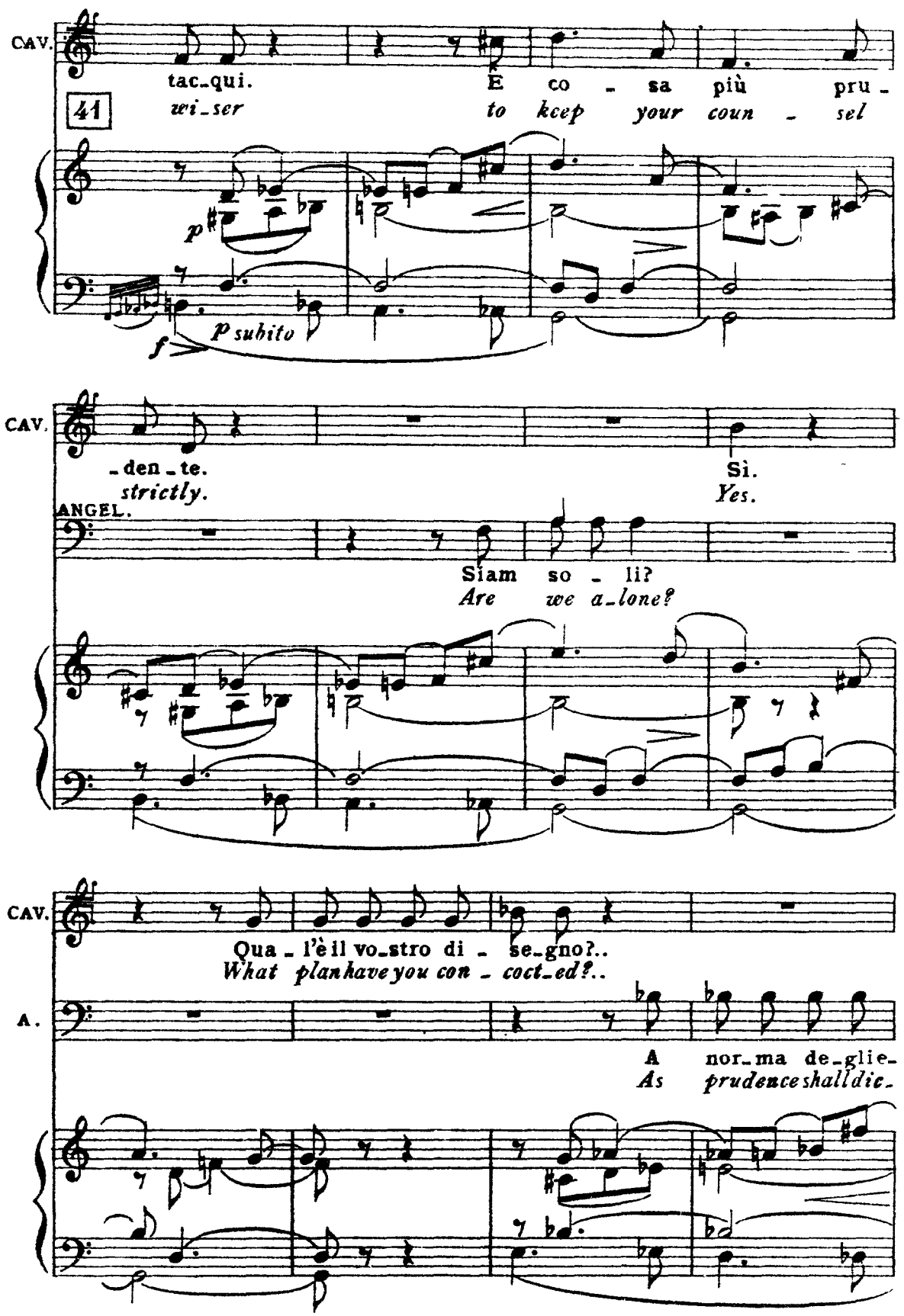
To - sca, ma cre - den - te al con - fes - sor nul - la
heart-ed but in - dis - creet, she can-not keep a se - cret from
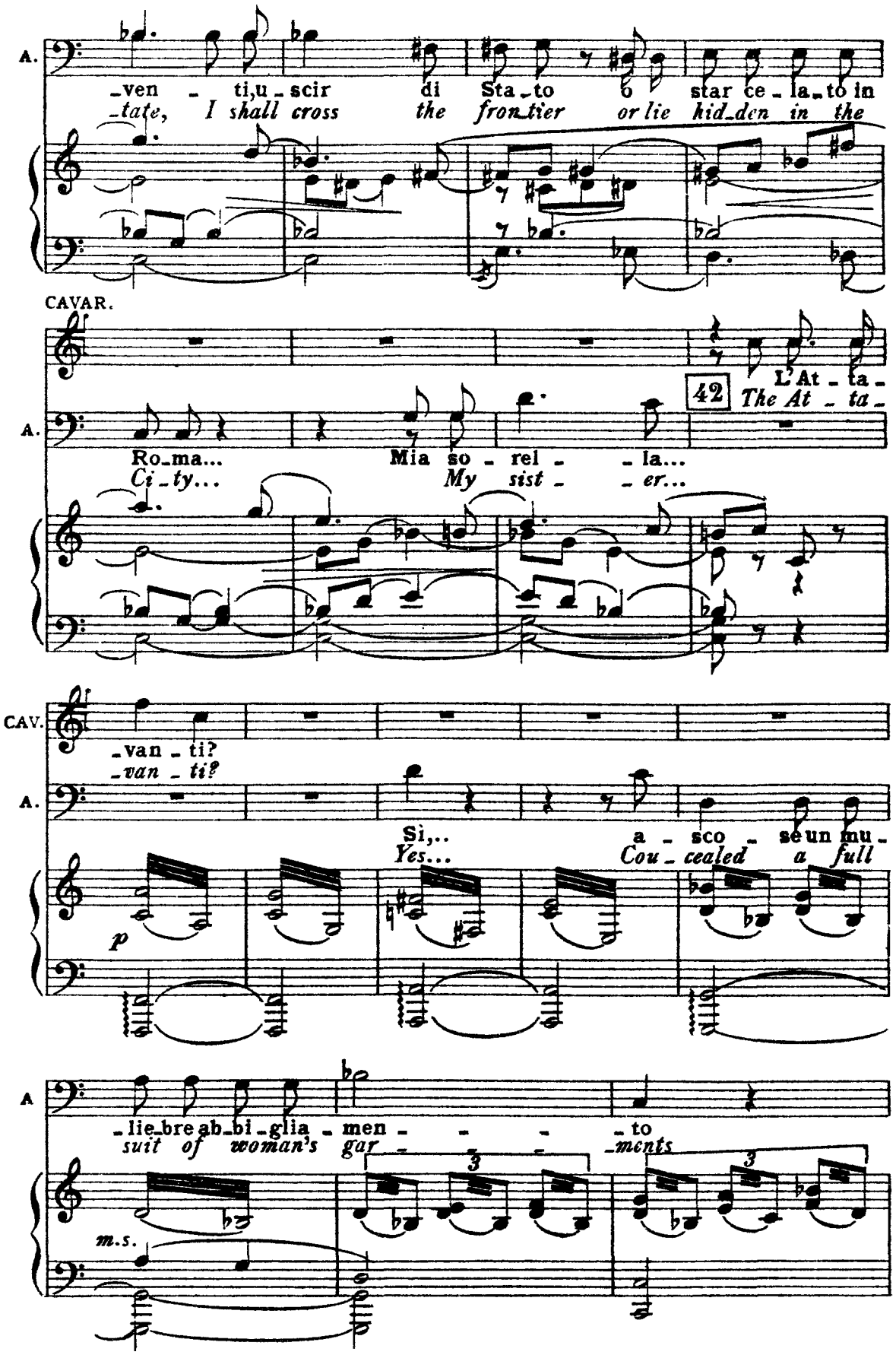
pp dolce e legato

CAV.
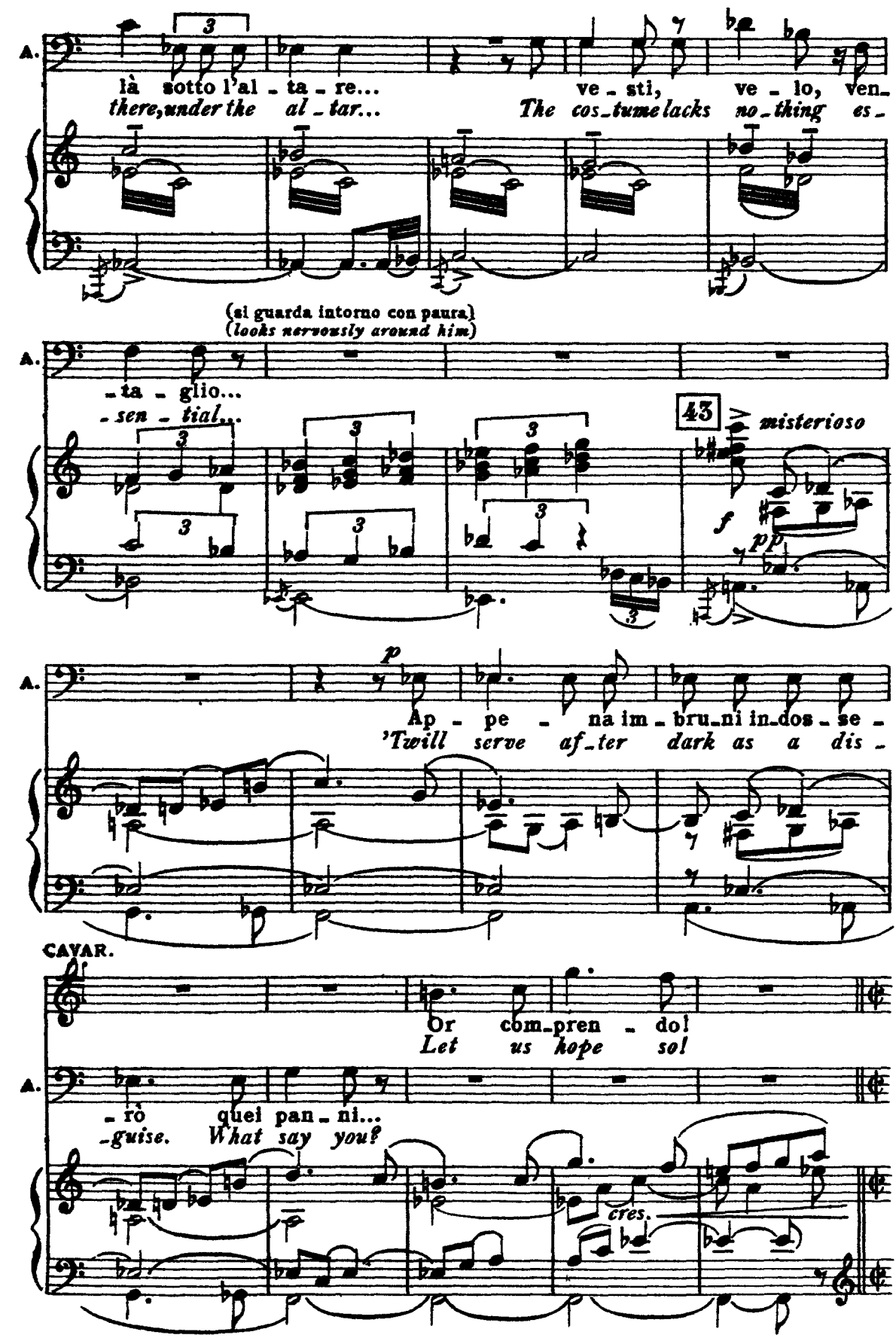
tie - ne ce - la - to, on - d'io mi
her old con - fes - sor; So I thought 'twere

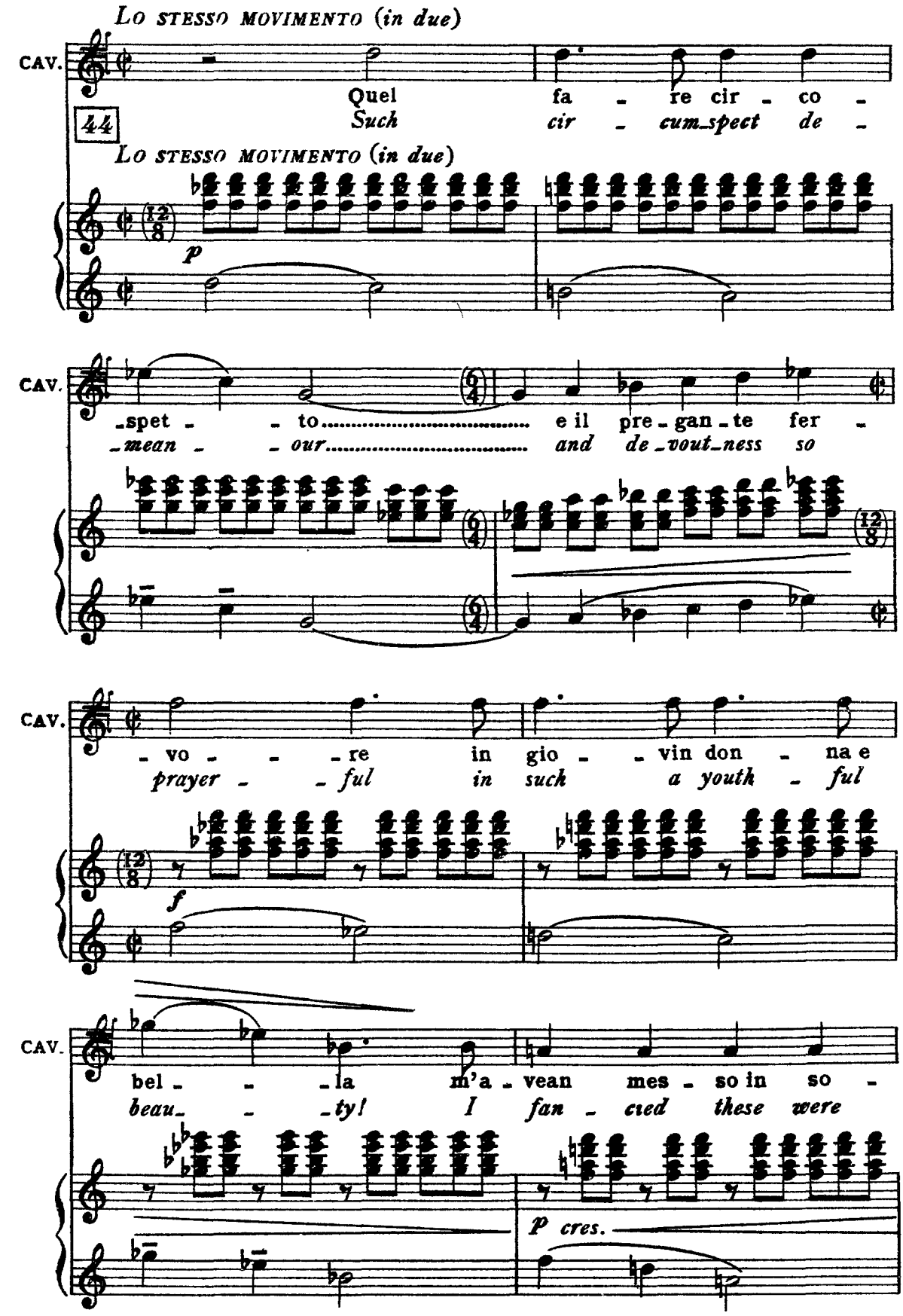
pp


CAV.
tac_qui.
wi_ser
E co_sa più pru_
to kcep your coun_sel
41
p
f
P subito
CAV.
_den_te.
strictly.
Sì.
Yes.
ANGEL.
Siam so_li?
Are we a_lone?
CAV.
Qua_l'è il vo_stro di_se_gno?..
What plan have you con_coct_ed?..
A.
A nor_ma de_glie_
As prudence shall dic_
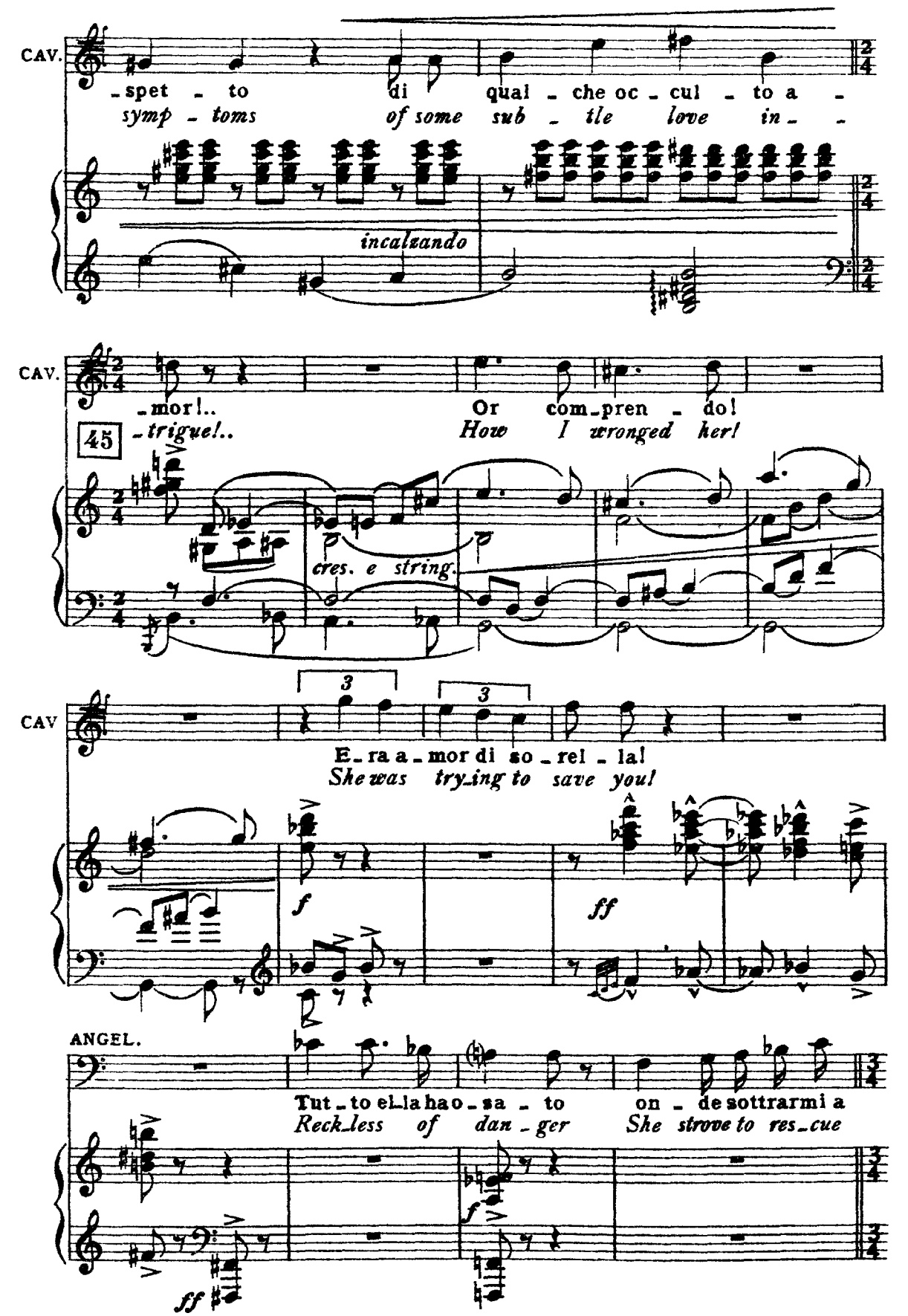


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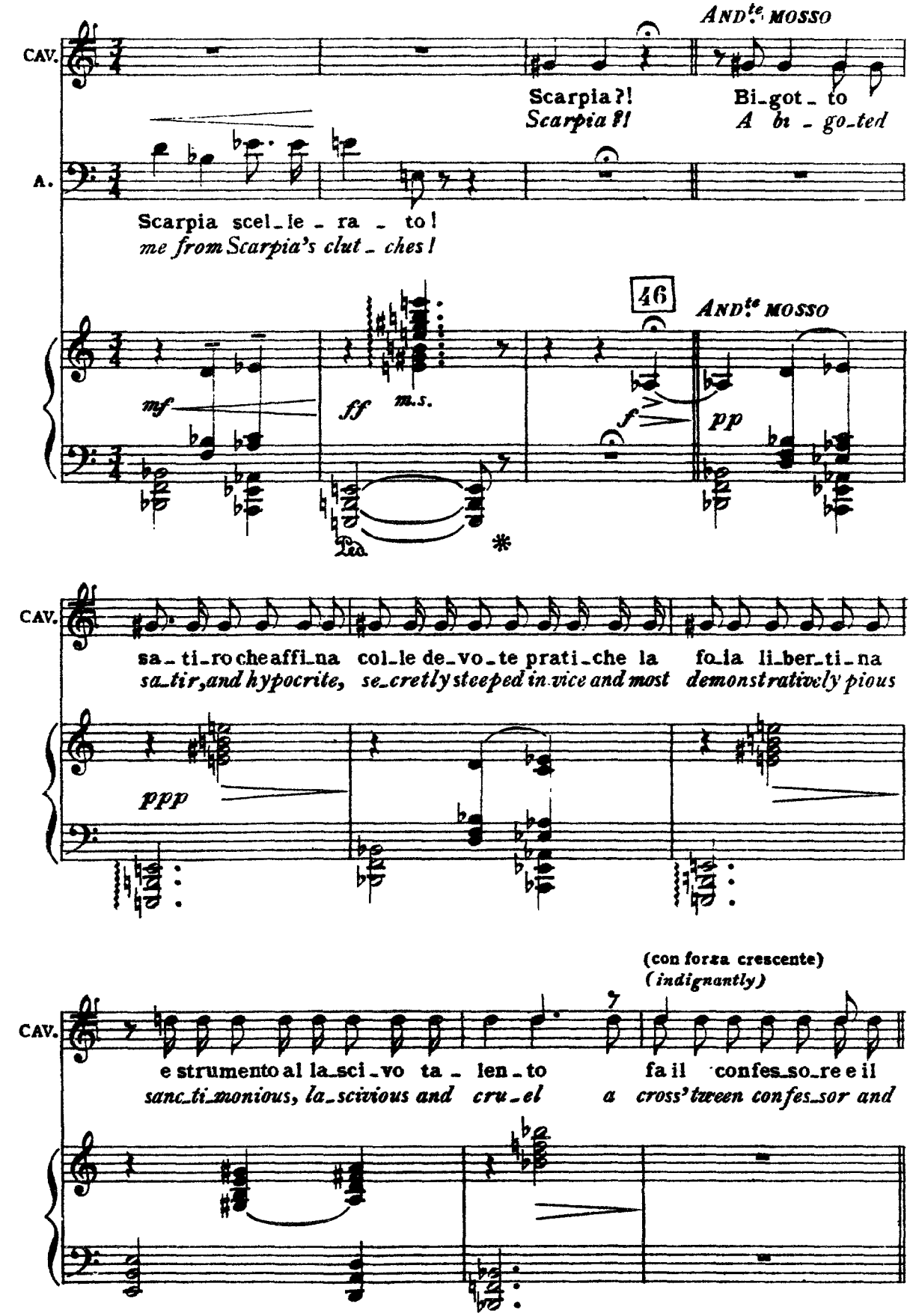

A.
là sotto l'al - ta - re...
there, under the al - tar...
ve - sti, ve - lo, ven -
The cos - tume lacks no - thing es -
(si guarda intorno con paura)
(looks nervously around him)
- ta - glio...
- sen - tial...
43
misterioso
Ap - pe - na im - bru - ni in - dos - se -
'Twill serve af - ter dark as a dis -
CAVAR.
Or com - pren - do!
Let us hope so!
- rò quei pan - ni...
- guise. What say you?
cres.

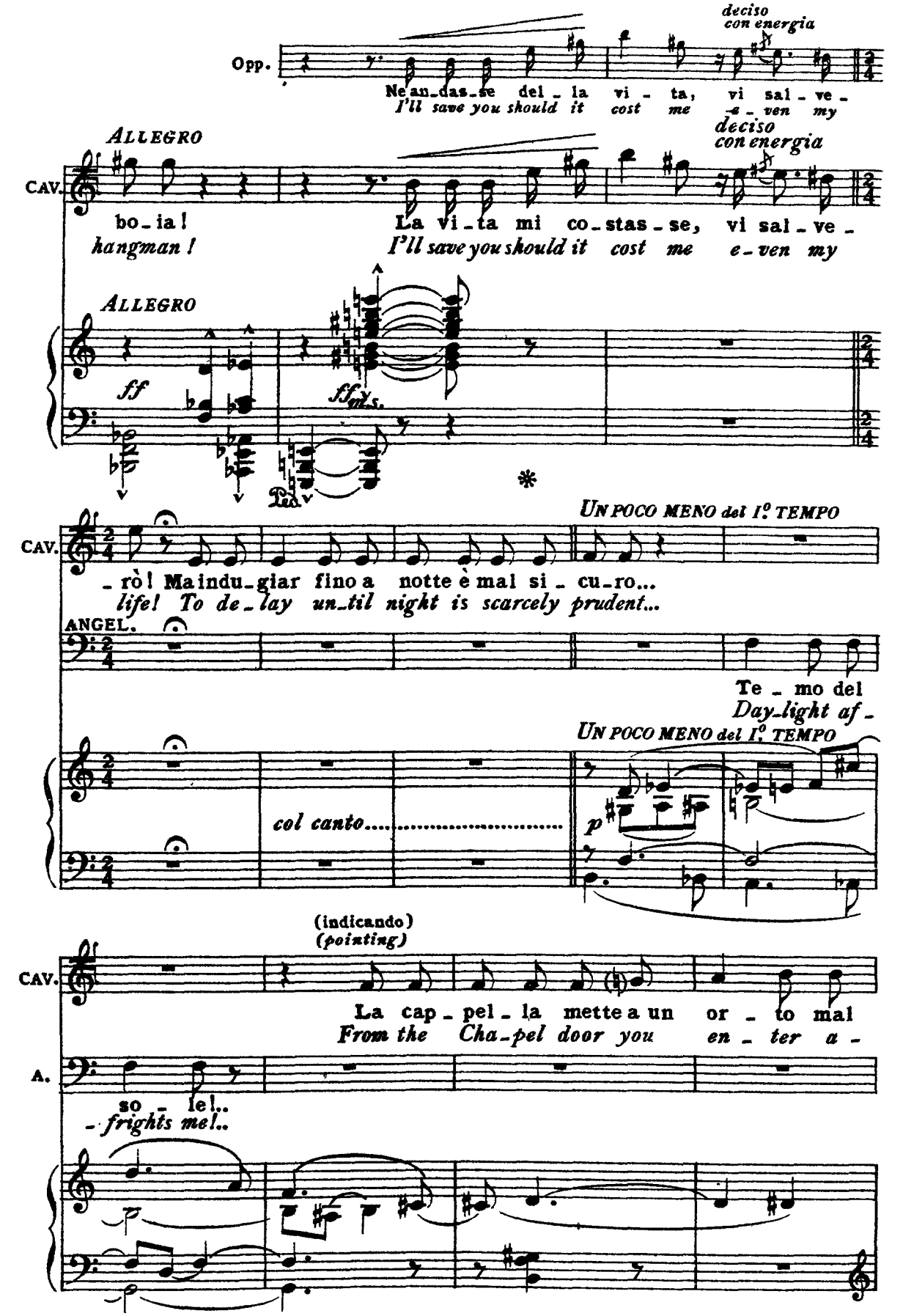


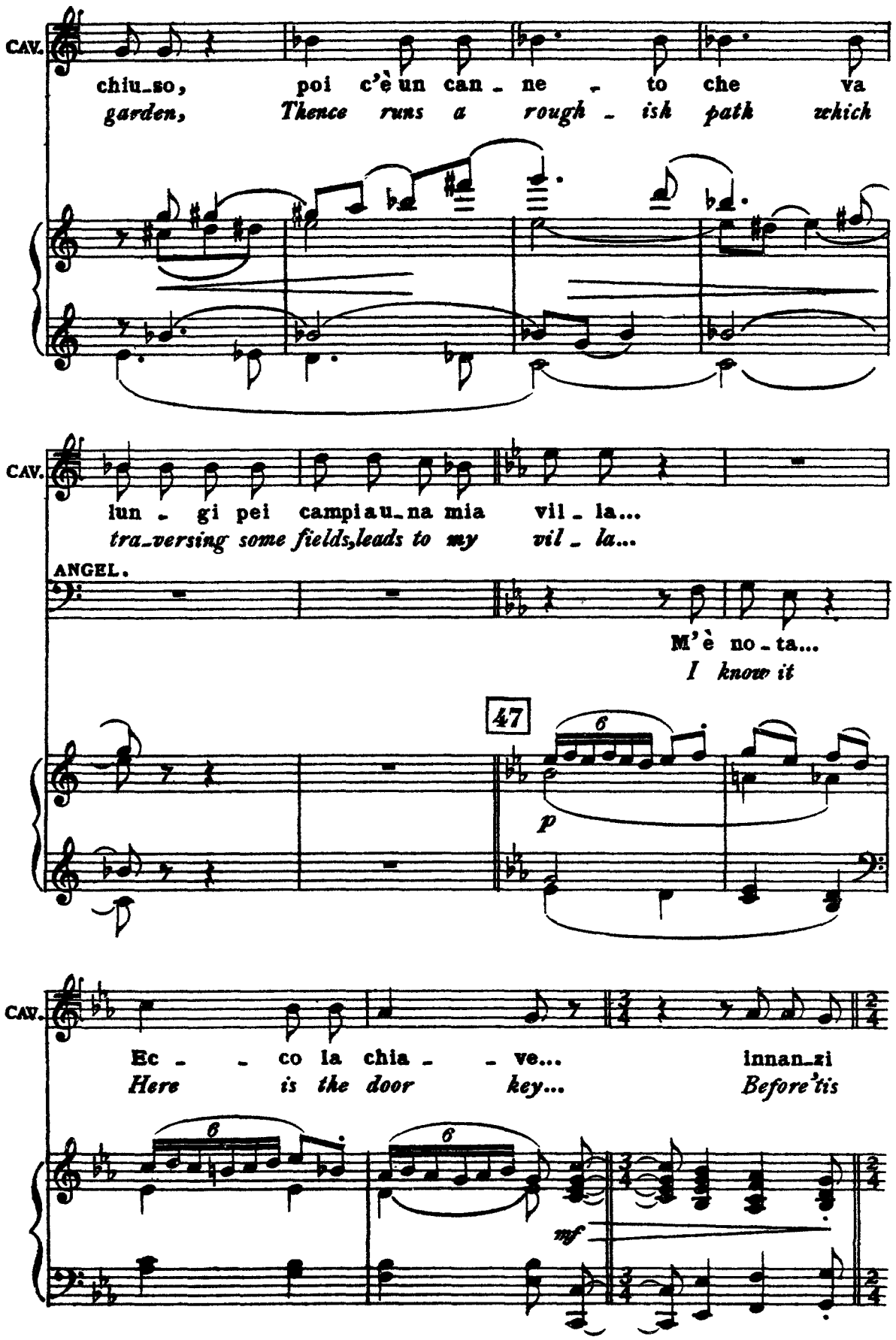
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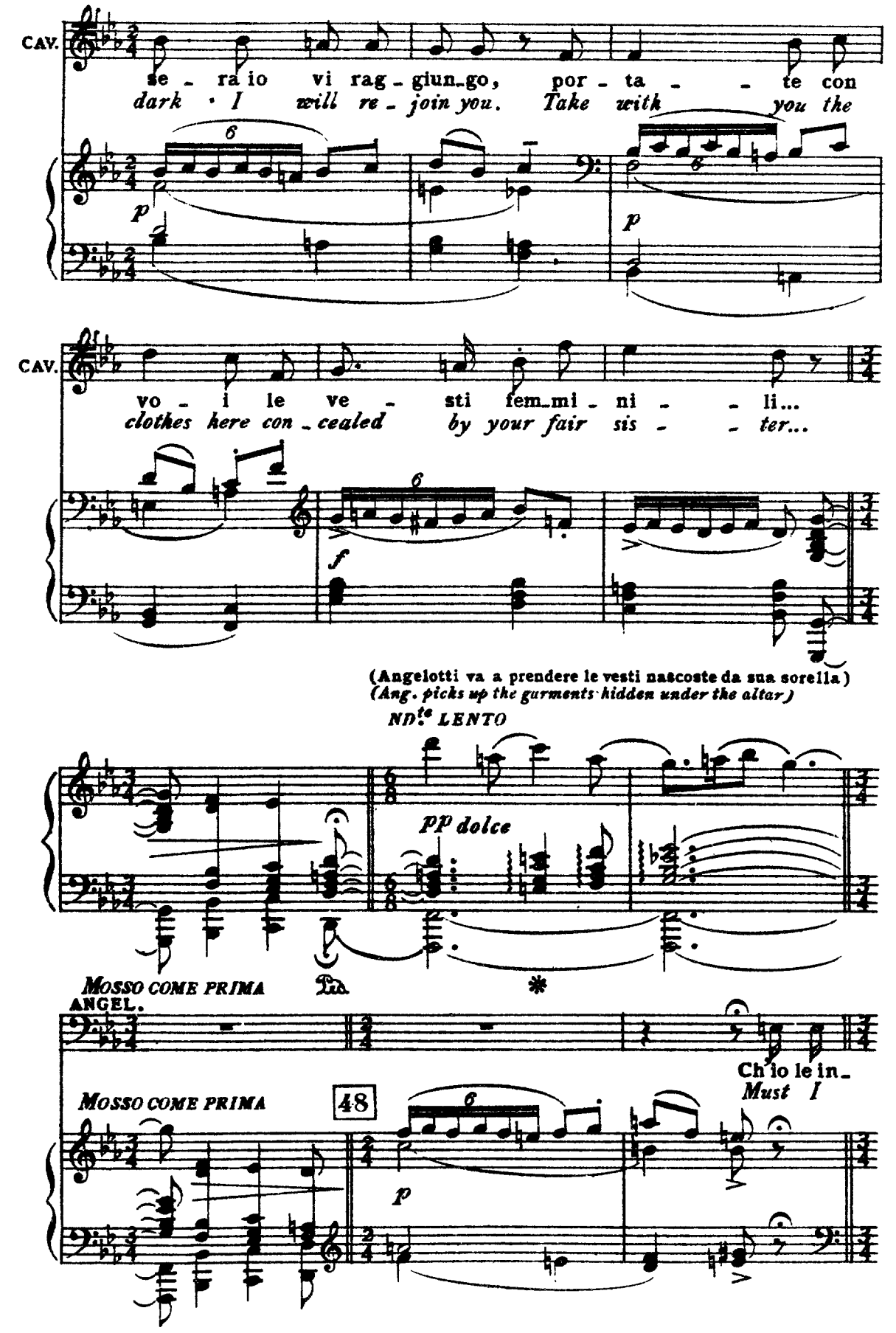


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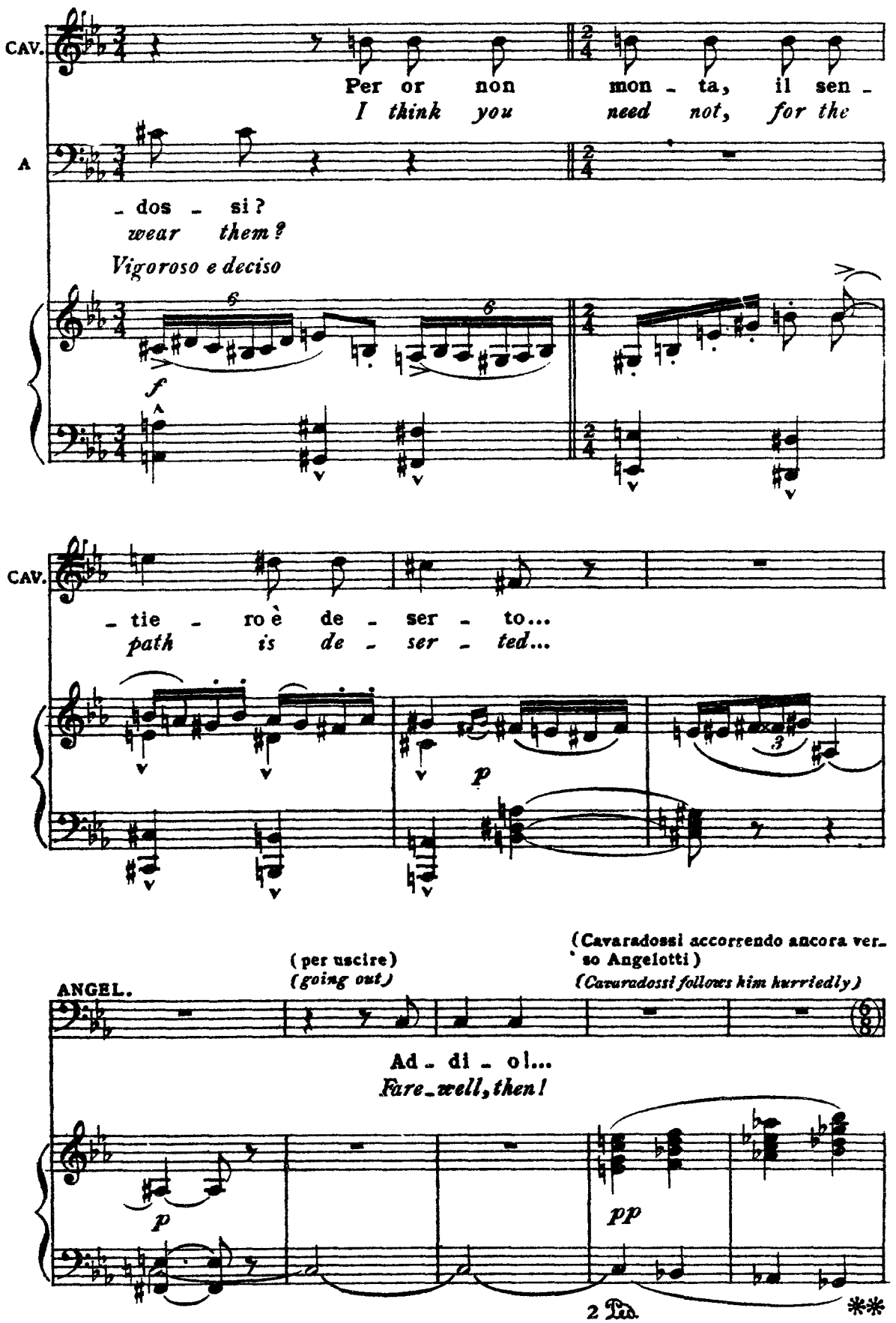

CAV.
A.
AND.te MOSSO
Scarpia?!
Scarpia?!
Bi_got_to
A bi_go_ted
Scarpia scel_le_ra_to!
me from Scarpia's clut_ches!
46
AND.te MOSSO
mf
ff
m.s.
f
pp
Ped.
*
CAV.
sa_ti_ro che affi_na col_le de_vo_te prati_che la fo_ia li_ber_ti_na
sa_tir, and hypocrite, se_cretly steeped in vice and most demonstratively pious
ppp
(con forza crescente)
(indignantly)
CAV.
e strumento al la_sci_vo ta_len_to fa il confes_so_re e il
sanc_ti_monious, la_scivious and cru_el a cross'tween confes_sor and
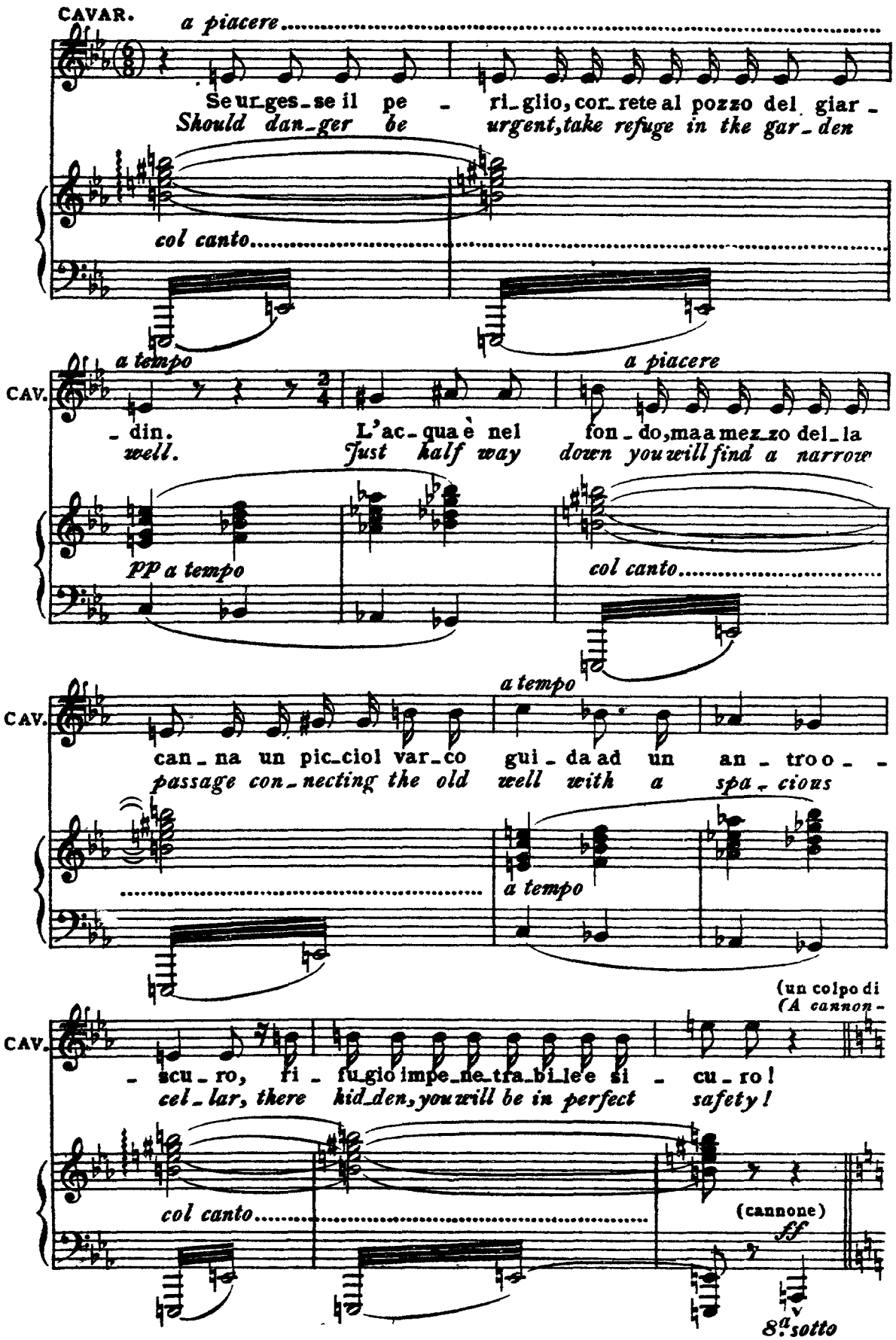

Opp.
deciso
con energia
Ne an_das_se del_la vi_ta, vi sal_ve_
I'll save you should it cost me e_ven my
ALLEGRO
CAV.
bo_ia!
hangman!
La vi_ta mi co_stas_se, vi sal_ve_
I'll save you should it cost me e_ven my
deciso
con energia
ALLEGRO
ff
ff m.s.
Ped.
UN POCO MENO del I.° TEMPO
CAV.
_rò! Ma indu_giar fino a notte è mal si_cu_ro...
life! To de_lay un_til night is scarcely prudent...
ANGEL.
Te_mo del
Day_light af_
UN POCO MENO del I.° TEMPO
col canto.....
p
(indicando)
(pointing)
CAV.
La cap_pel_la mette a un or_to mal
From the Cha_pel door you en_ter a_
A.
so_le!..
_frights me!..


CAV.
chiu_so, poi c'è un can_ne_to che va
garden, Thence runs a rough_ish path which
CAV.
lun_gi pei campi au_na mia vil_la...
tra_versing some fields, leads to my vil_la...
ANGEL.
M'è no_ta...
I know it
47
p
CAV.
Ec_co la chia_ve... innan_zi
Here is the door key... Before 'tis
mf



CD Sheet Music


CAV.
Per or non mon - ta, il sen -
I think you need not, for the
A
- dos - si?
wear them?
Vigoroso e deciso
f
CAV.
- tie - ro è de - ser - to...
path is de - ser - ted...
p
(per uscire)
(going out)
(Cavaradossi accorrendo ancora verso Angelotti)
(Cavaradossi follows him hurriedly)
ANGEL.
Ad - di - o!...
Fare-well, then!
p
pp
2 Ped.
***



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cannone; i due si guardano agitatissimi)
shot; they exchange glances of alarm)

ALL.º VIVO

A.

Il can - non del ca -
The can - non of the

49 *ALL.º VIVO*

ff

CAVAR.

Fu sco - per - ta la fu - ga!
Your es - cape is dis - covered!

A.

- stel - lo!..
fortress!
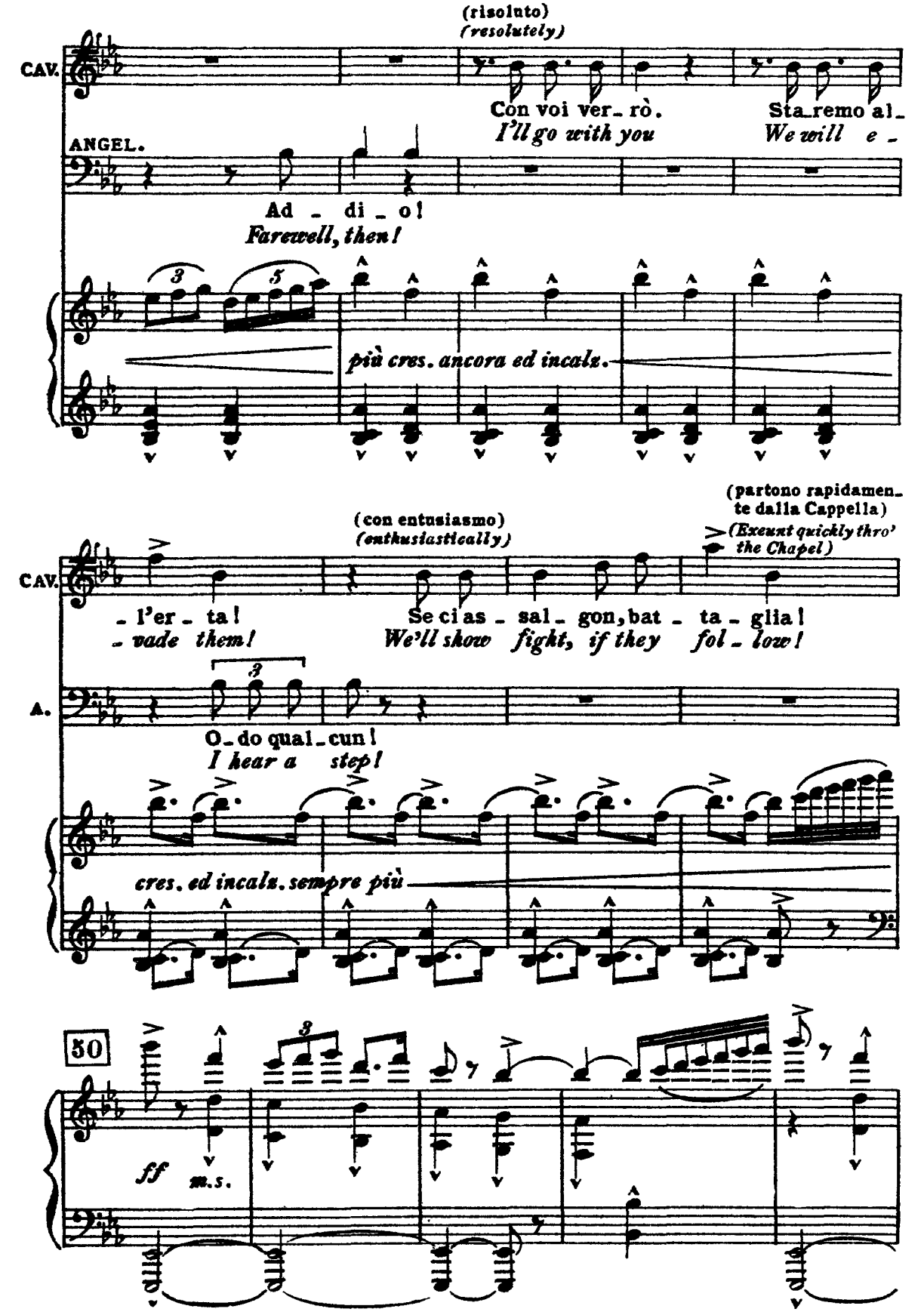
P cres.

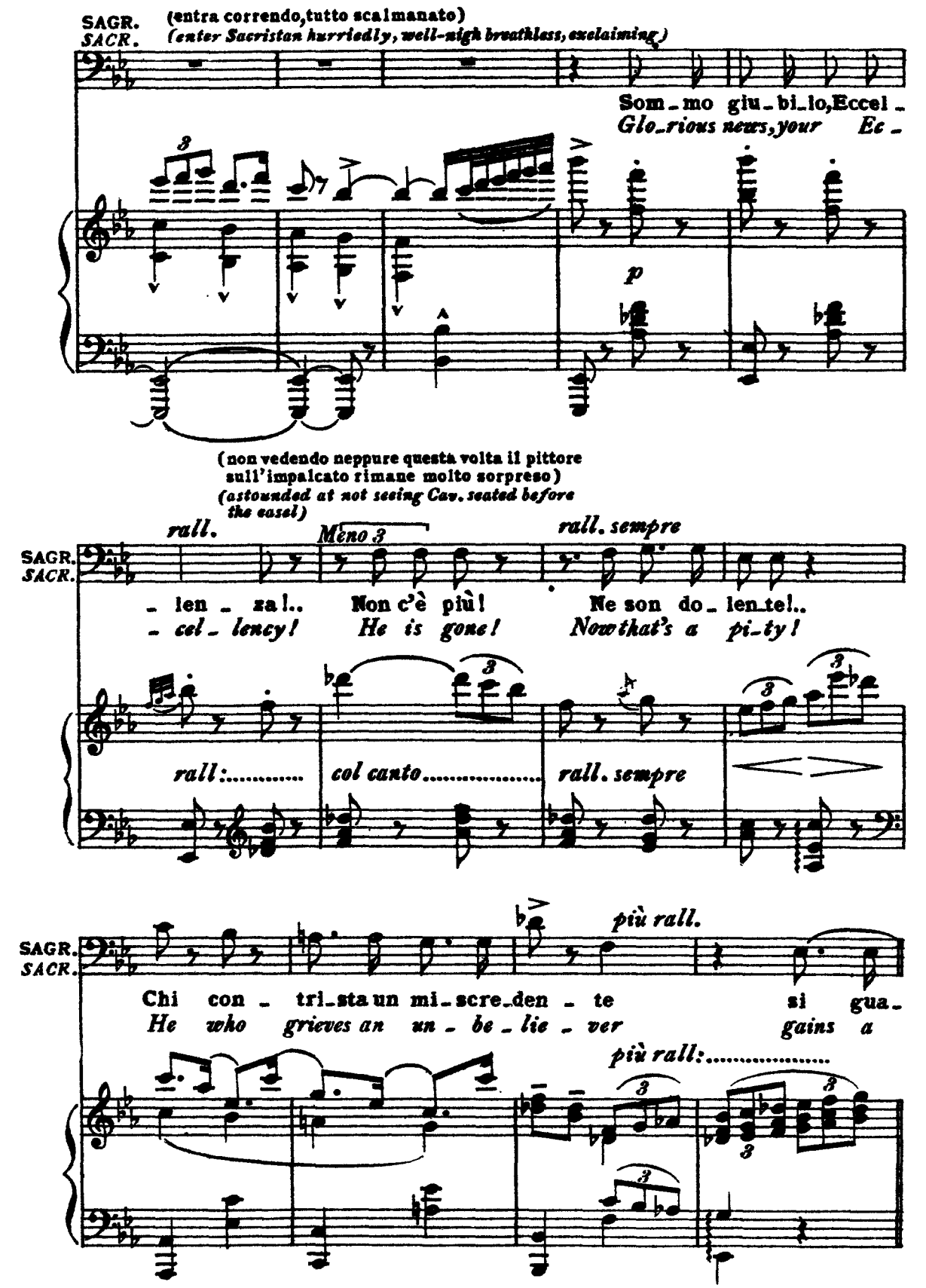
più cres. ancora ed incalz.
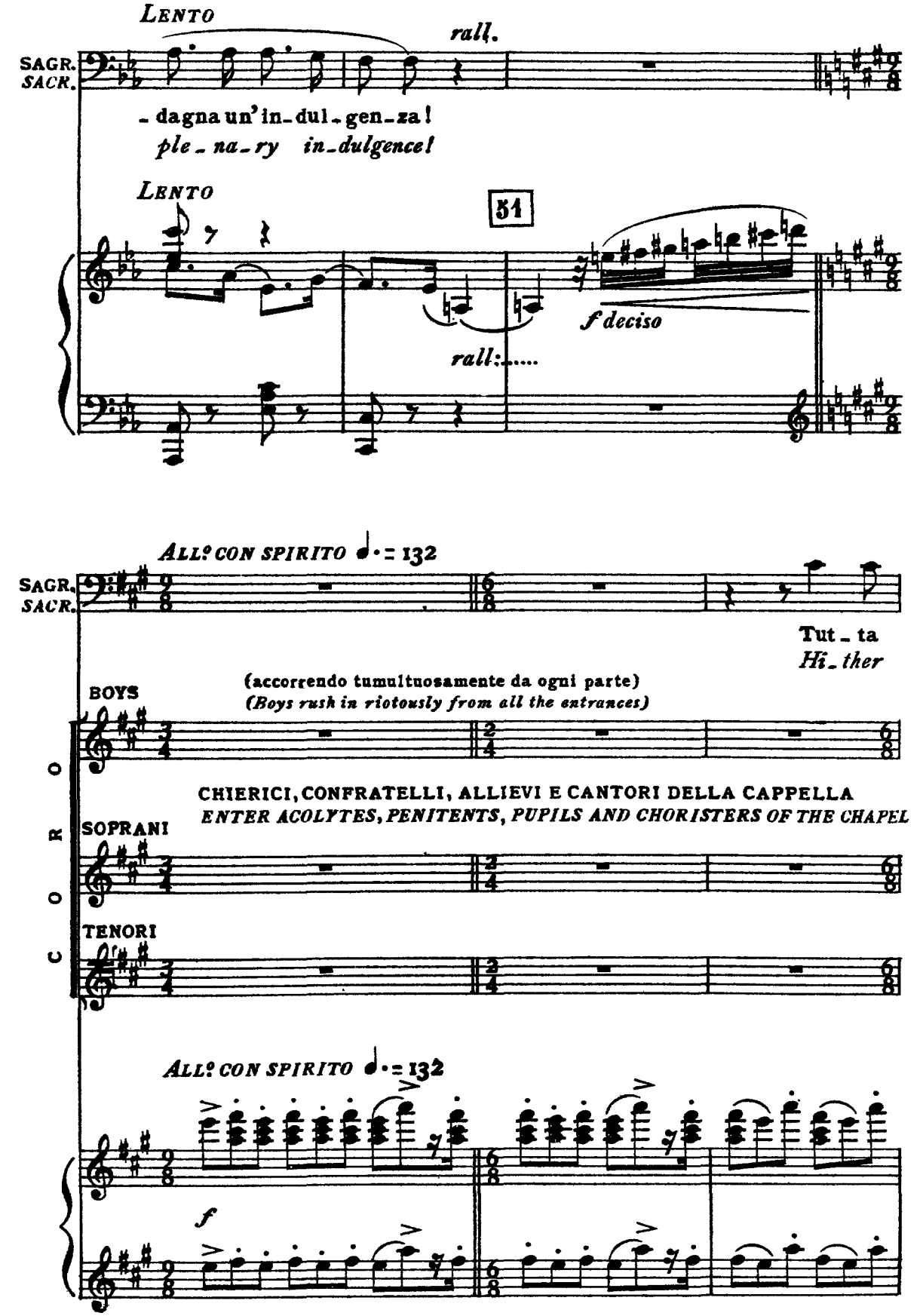
CAV.

Or Scarpia i suoi sbir - ri sguin - za - glia!
Now Scar - pia his hounds is un - lea - shing!
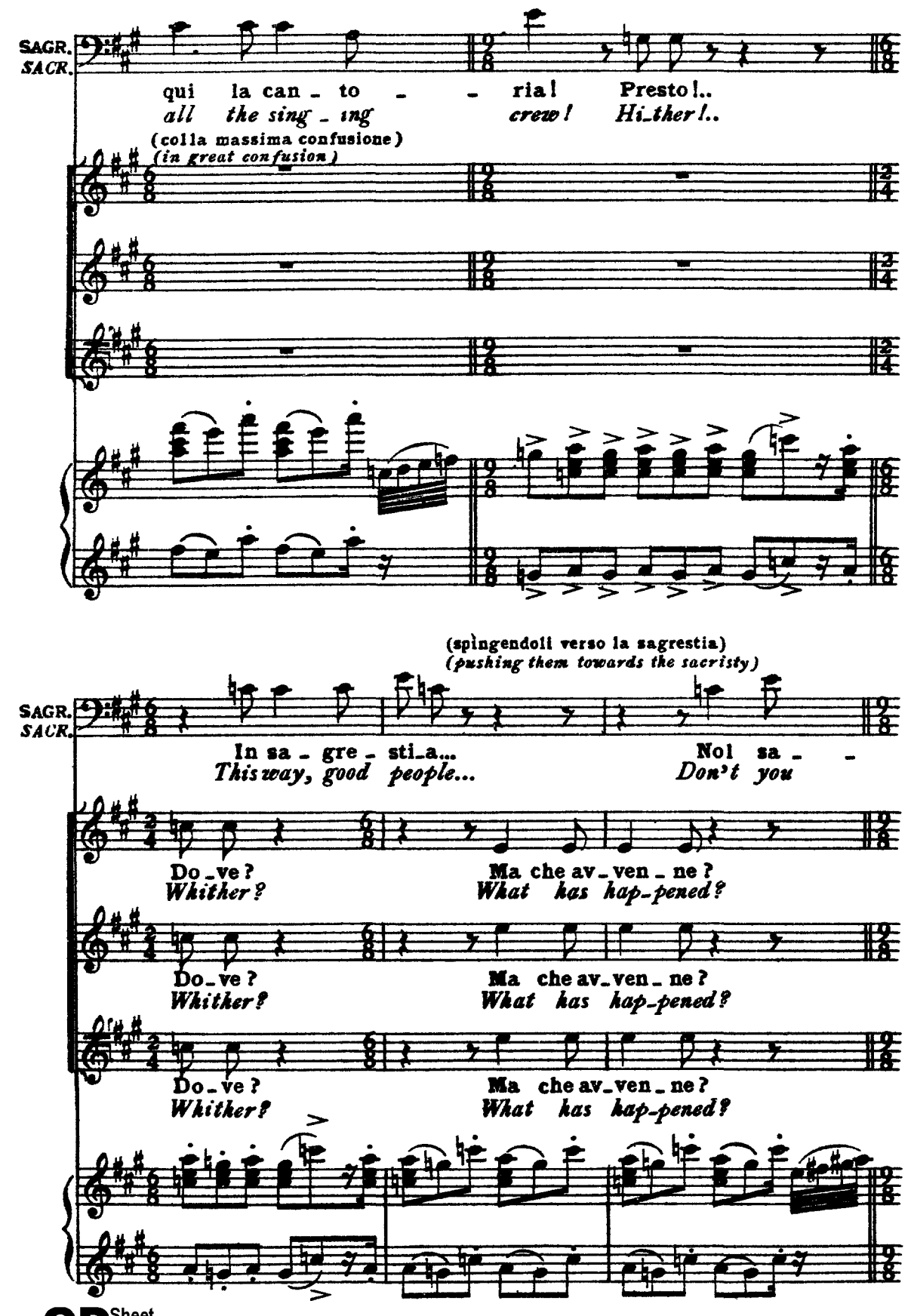
CD Sheet Music


(risoluto)
(resolutely)
CAV.
Con voi ver_rò.
I'll go with you
Sta_remo al_
We will e_
ANGEL.
Ad _ di _ o!
Farewell, then!
più cres. ancora ed incalz.
(con entusiasmo)
(enthusiastically)
(partono rapidamen_te dalla Cappella)
(Exeunt quickly thro' the Chapel)
CAV.
_l'er _ ta!
_vade them!
Se ci as _ sal _ gon, bat _ ta _ glia!
We'll show fight, if they fol _ low!
A.
O_do qual_cun!
I hear a step!
cres. ed incalz. sempre più
50
ff
m.s.

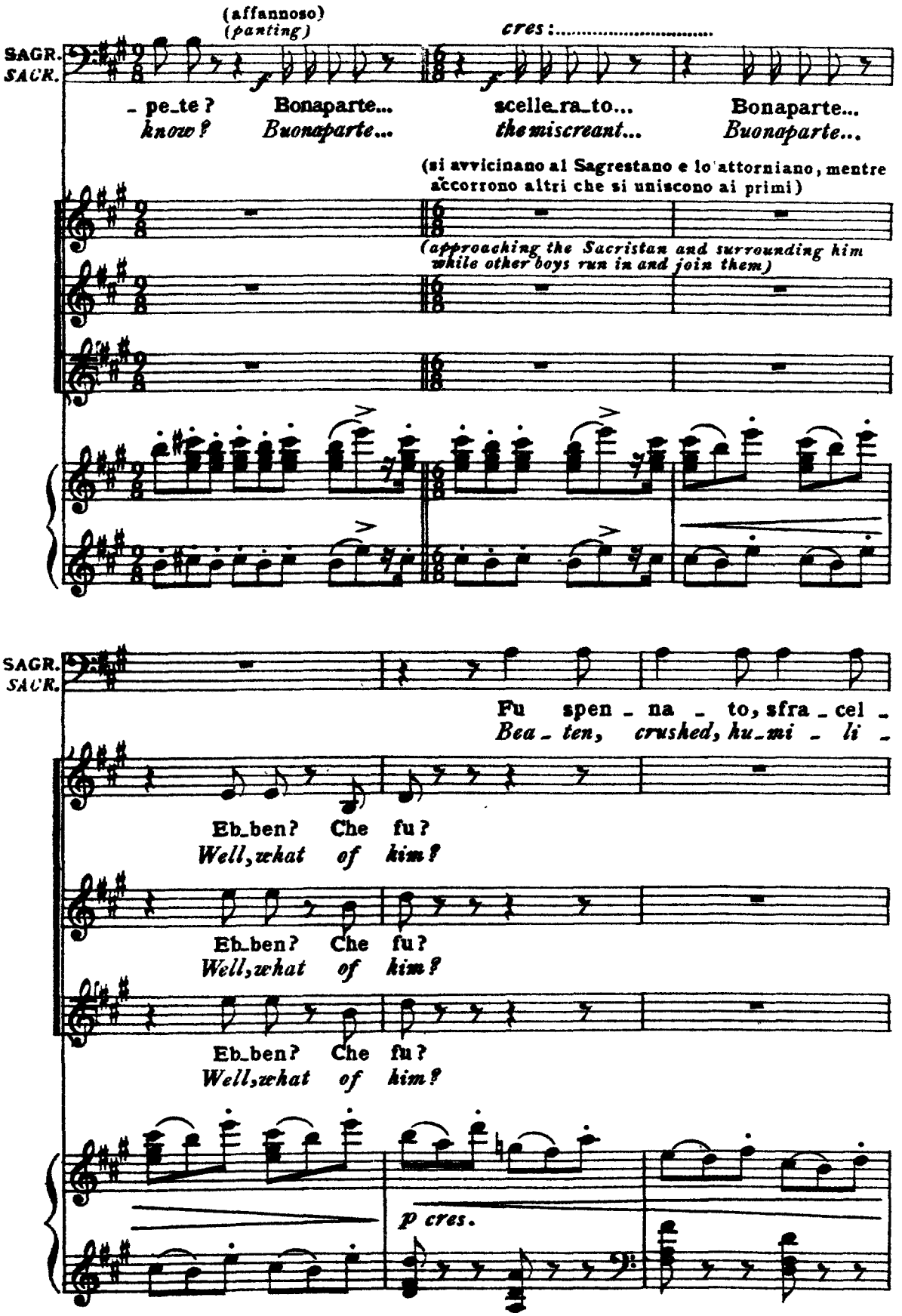

SAGR.
SACR.
(entra correndo,tutto scalmanato)
(enter Sacristan hurriedly, well-nigh breathless, exclaiming)
Som_mo giu_bi_lo,Eccel_
Glo_rious news,your Ec_
p
(non vedendo neppure questa volta il pittore sull'impalcato rimane molto sorpreso)
(astounded at not seeing Cav. seated before the easel)
rall.
Meno 3
rall. sempre
SAGR.
SACR.
_ len _ za!.. Non c'è più! Ne son do_ len_te!..
_ cel_ lency! He is gone! Now that's a pi_ty!
rall:.....
col canto.....
rall. sempre
più rall.
SAGR.
SACR.
Chi con _ tri_sta un mi_scre_den _ te si gua_
He who grieves an un _ be _ lie _ ver gains a
più rall:.....
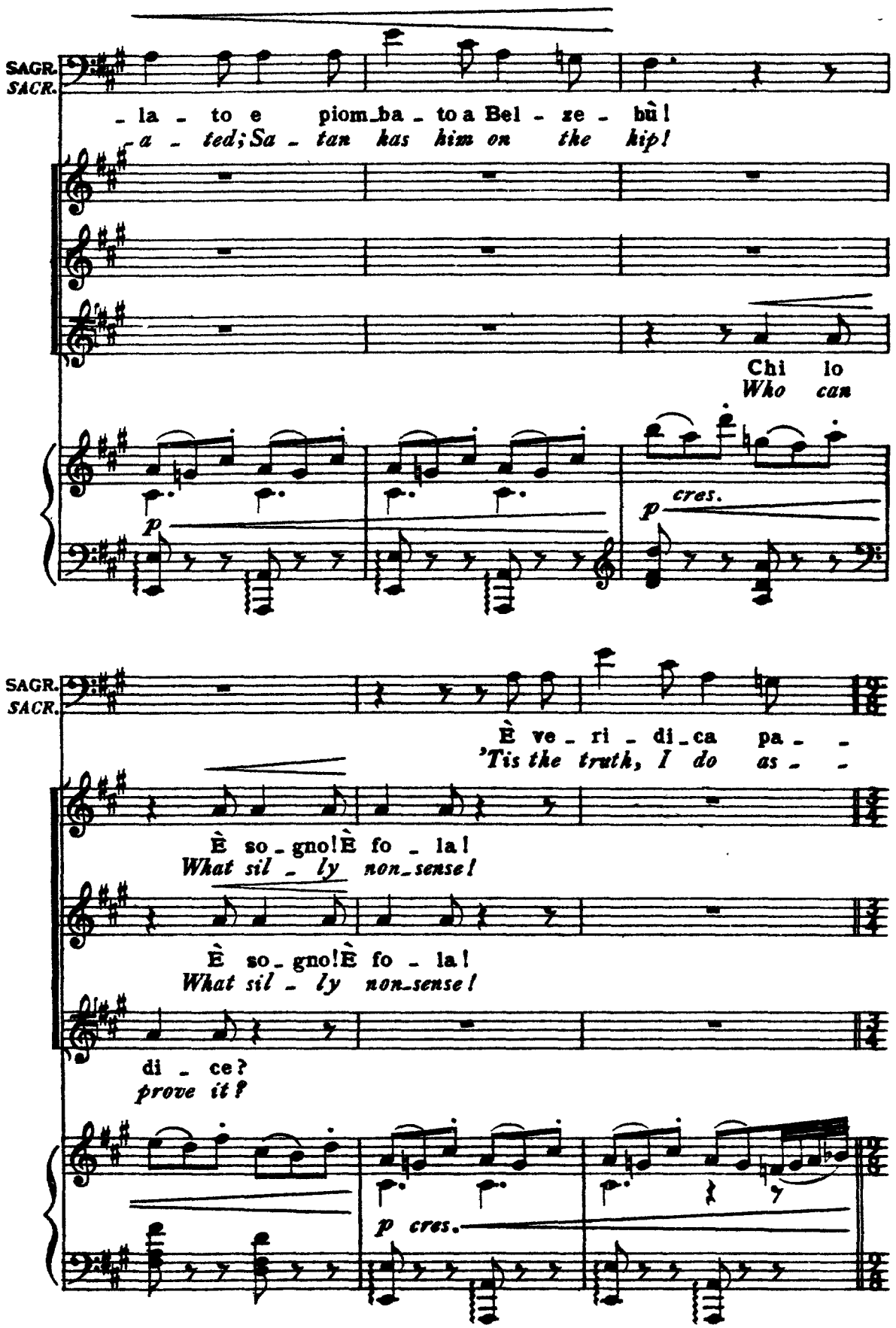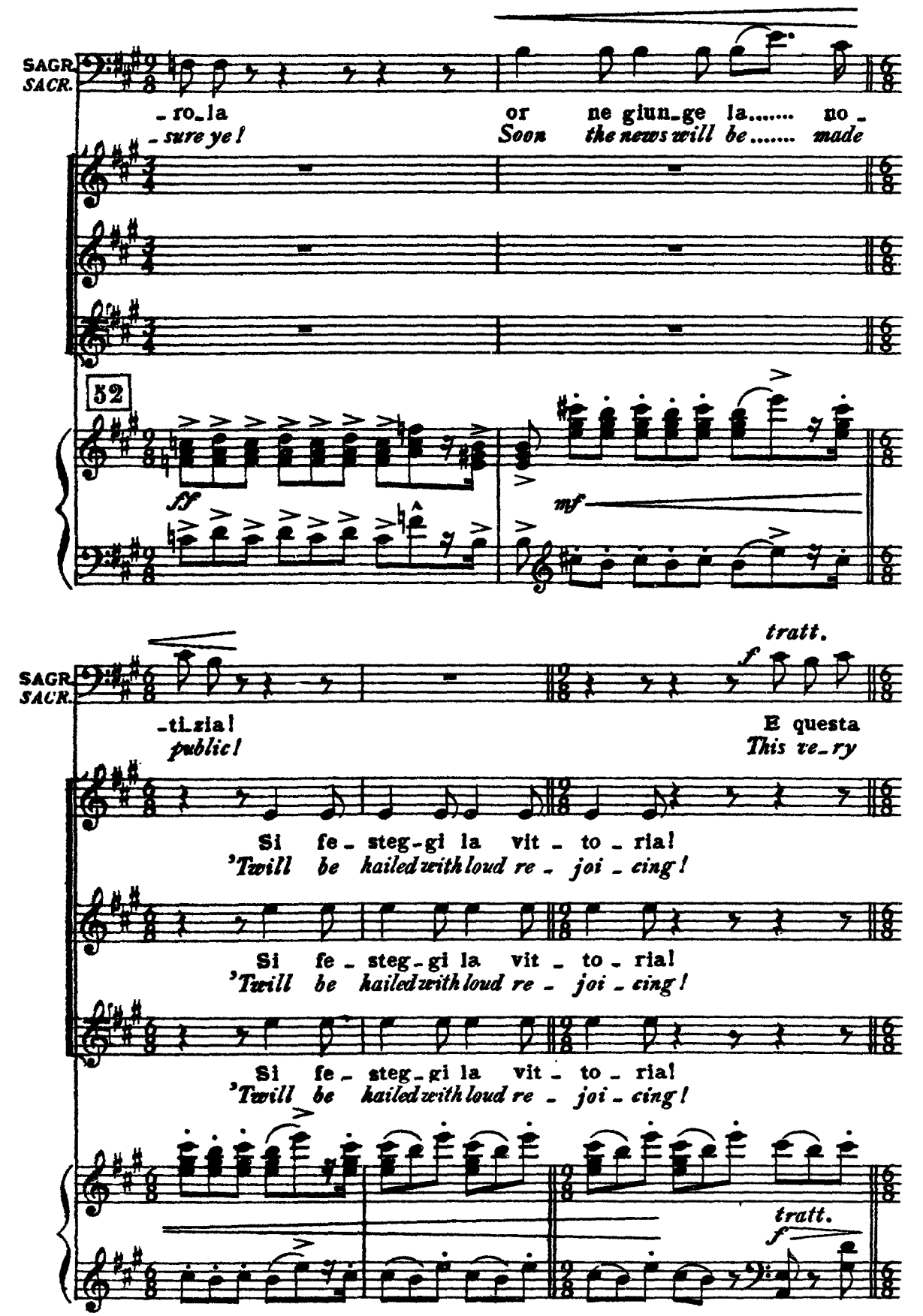


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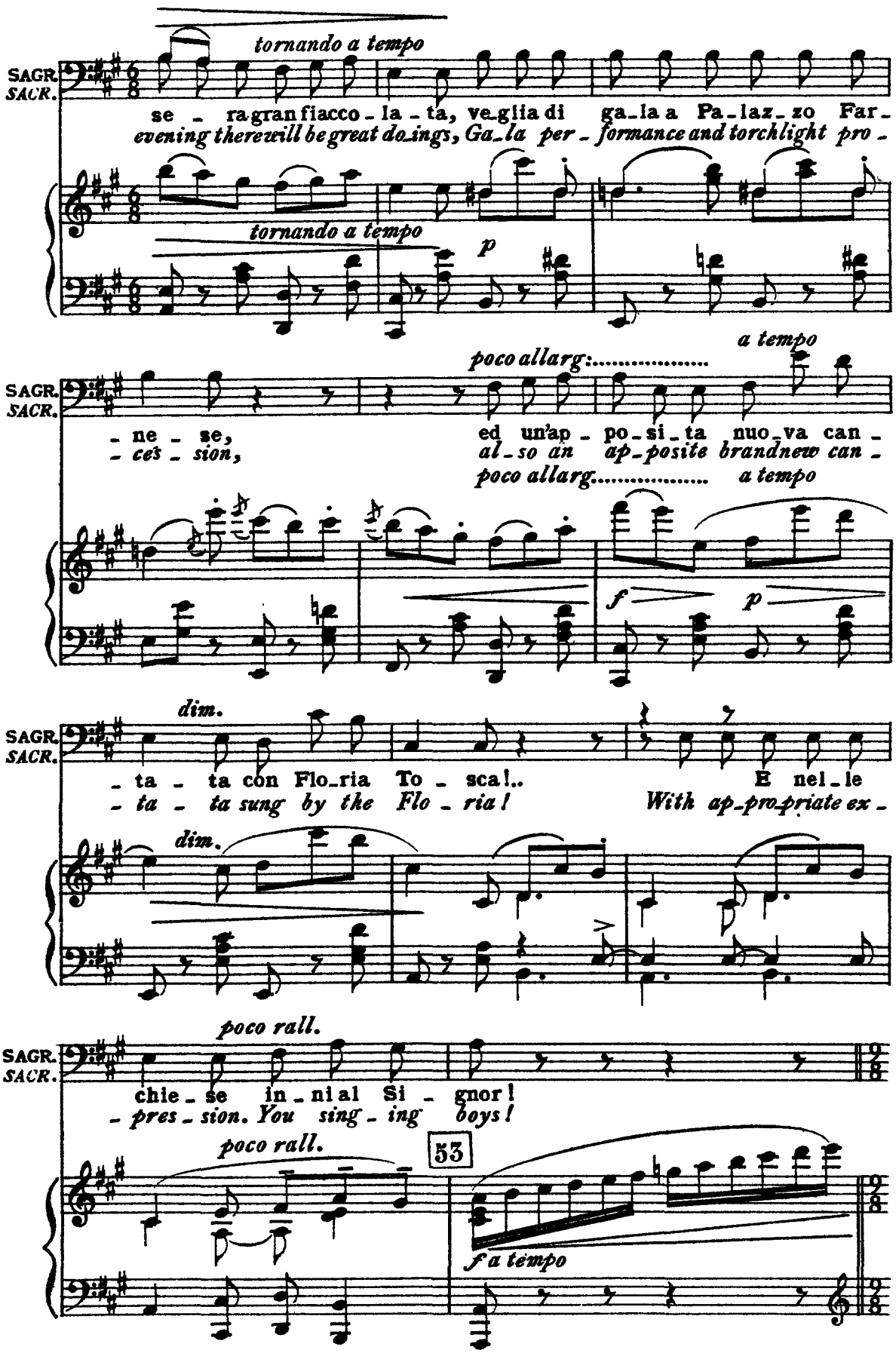


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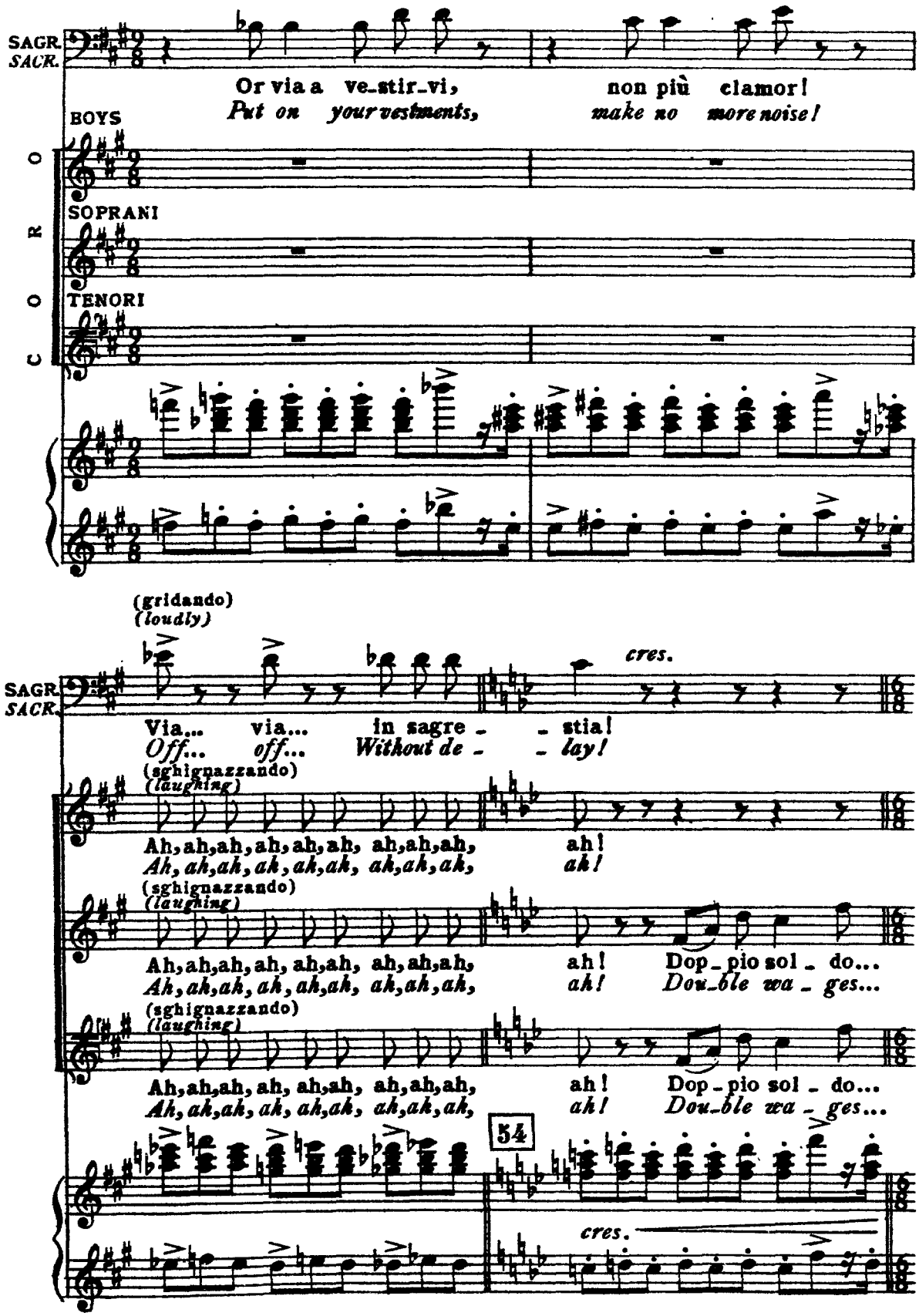

(affannoso)
(panting)
cres:.....
SAGR.
SACR.
- pe_te? Bonaparte... scelle_ra_to... Bonaparte...
know? Buonaparte... the miscreant... Buonaparte...
(si avvicinano al Sagrestano e lo attorniano, mentre accorrono altri che si uniscono ai primi)
(approaching the Sacristan and surrounding him while other boys run in and join them)
SAGR.
SACR.
Fu spen_na_to, sfra_cel_
Bea_ten, crushed, hu_mi_li_
Eb_ben? Che fu?
Well, what of him?
Eb_ben? Che fu?
Well, what of him?
Eb_ben? Che fu?
Well, what of him?
p cres.
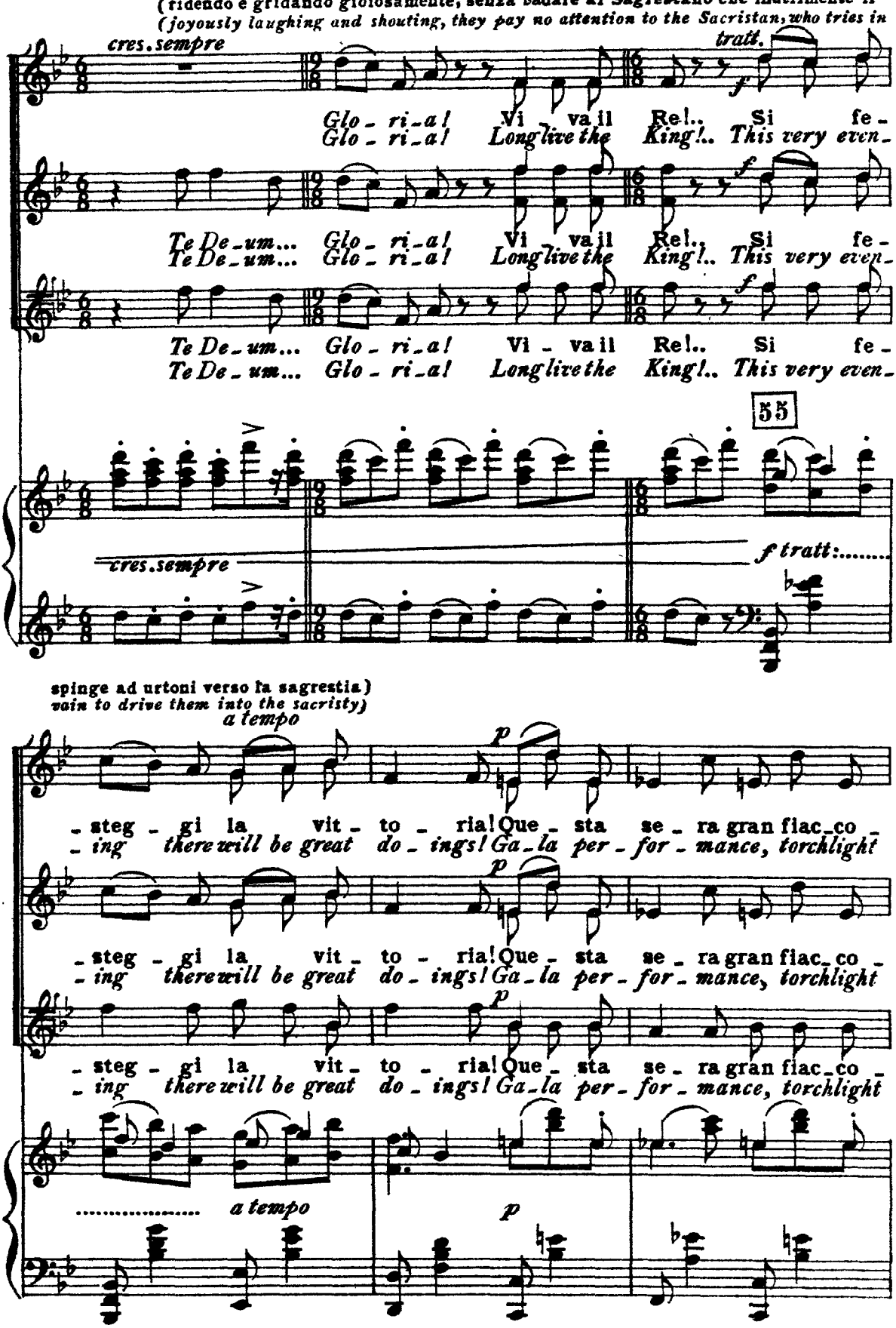

SAGR.
SACR.
- la - to e piom_ba - to a Bel - ze - bù!
- a - ted; Sa - tan has him on the hip!
Chi lo
Who can
p
cres.
p
SAGR.
SACR.
È ve - ri - di_ca pa - -
'Tis the truth, I do as - -
È so - gno! È fo - la!
What sil - ly non_sense!
È so - gno! È fo - la!
What sil - ly non_sense!
di - ce?
prove it?
p cres.
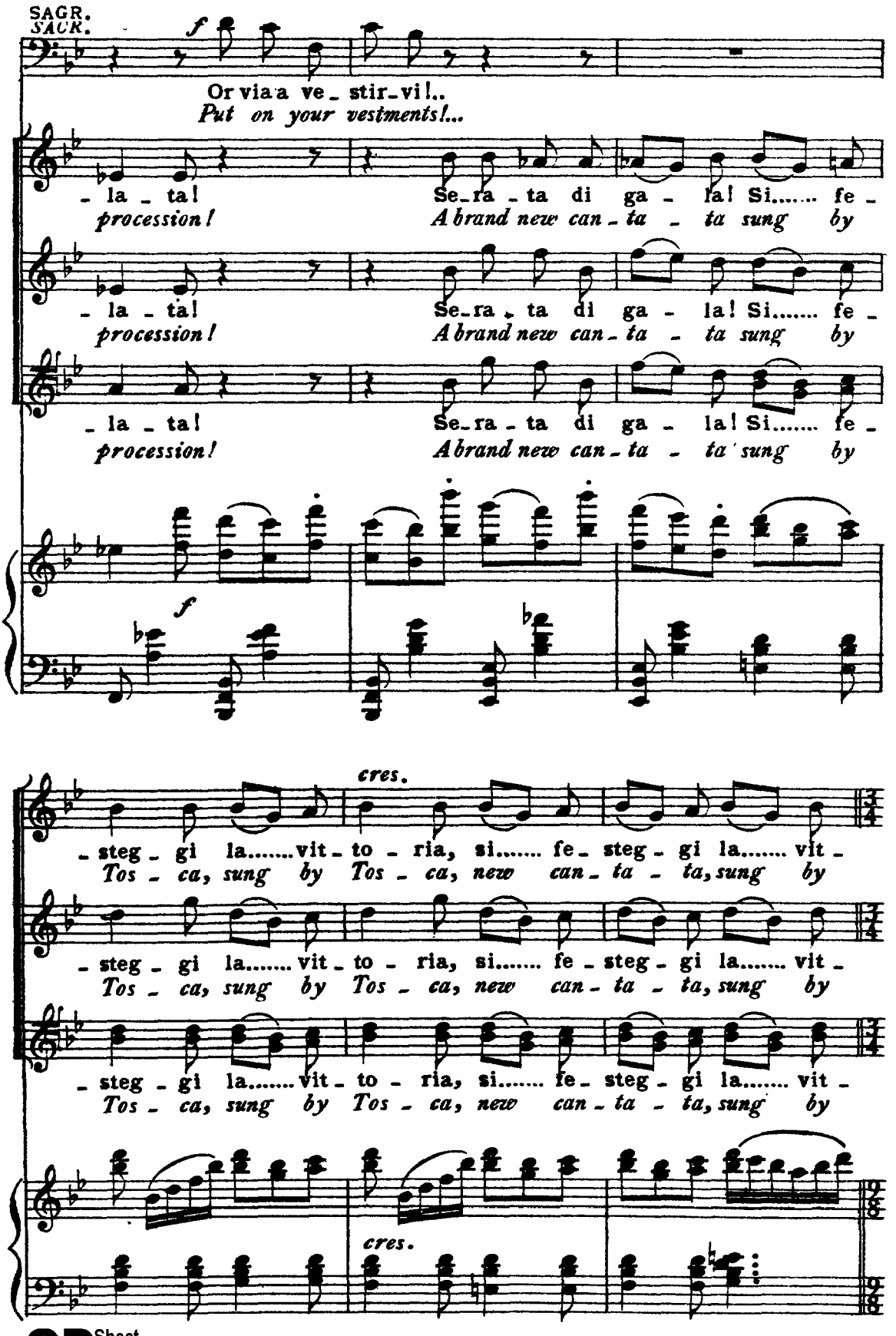


CD Sheet Music


tornando a tempo
SAGR. SACR.
se - ra gran fiacco - la - ta, ve - glia di ga - la a Pa - laz - zo Far -
evening there will be great do - ings, Ga - la per - formance and torchlight pro -
tornando a tempo
p
poco allarg:.....
a tempo
- ne - se,
- ces - sion,
ed un'ap - po - si - ta nuo - va can -
al - so an ap - posite brand new can -
poco allarg..... a tempo
f
p
dim.
- ta - ta con Flo - ria To - sca!..
- ta - ta sung by the Flo - ria!
E nel - le
With ap - pro - priate ex -
dim.
poco rall.
chie - se in - ni al Si - gnor!
- pres - sion. You sing - ing boys!
poco rall.
53
f a tempo
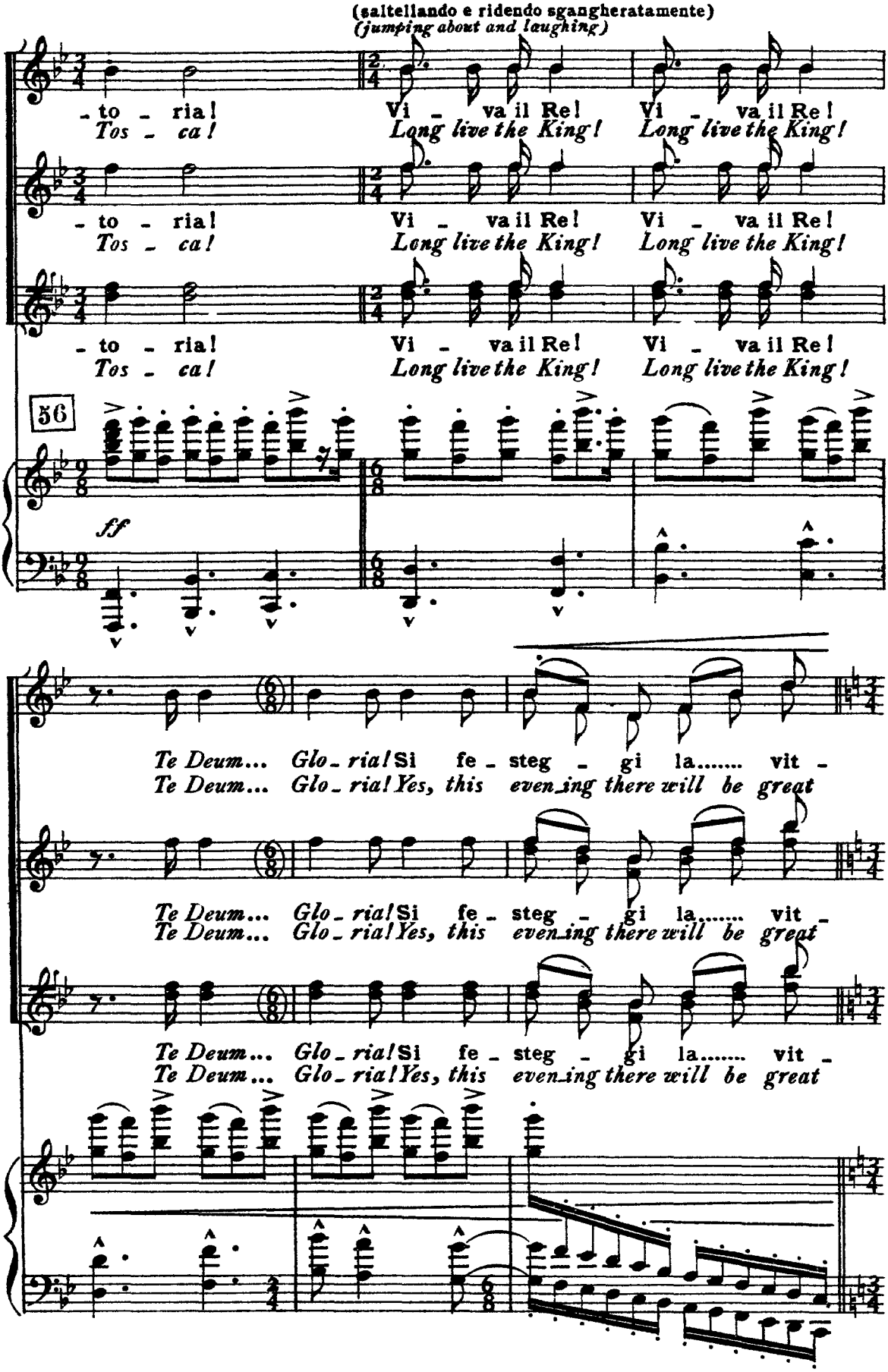

SAGR. SACR.
Or via a ve-stir-vi, non più clamor!
Put on your vestments, make no more noise!
BOYS
CORO
SOPRANI
TENORI
(gridando)
(loudly)
cres.
Via... via... in sagre - - stia!
Off... off... Without de - - lay!
(sghignazzando)
(laughing)
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! Dop-pio sol - do...
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! Dou-ble wa - ges...
54
cres.

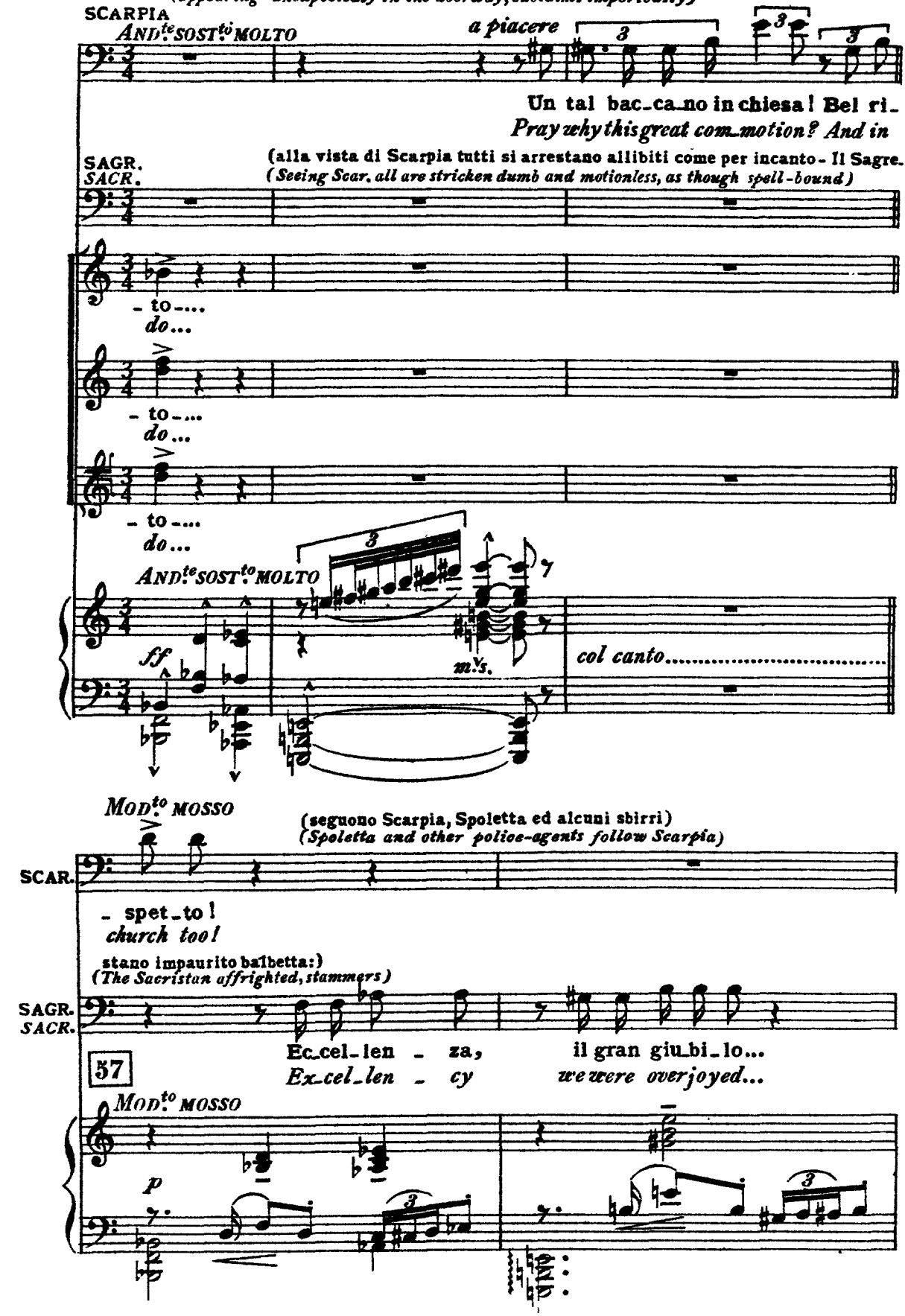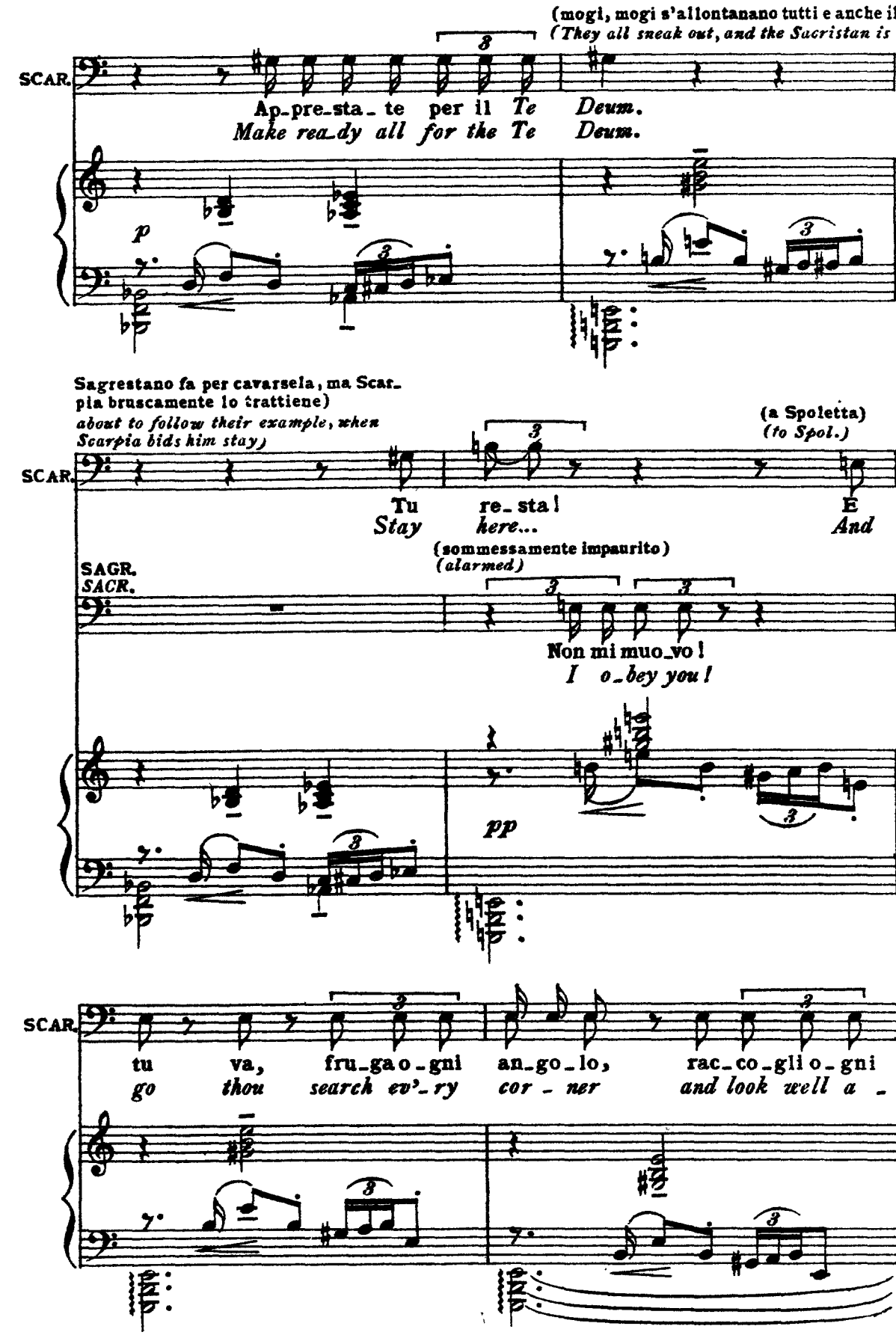


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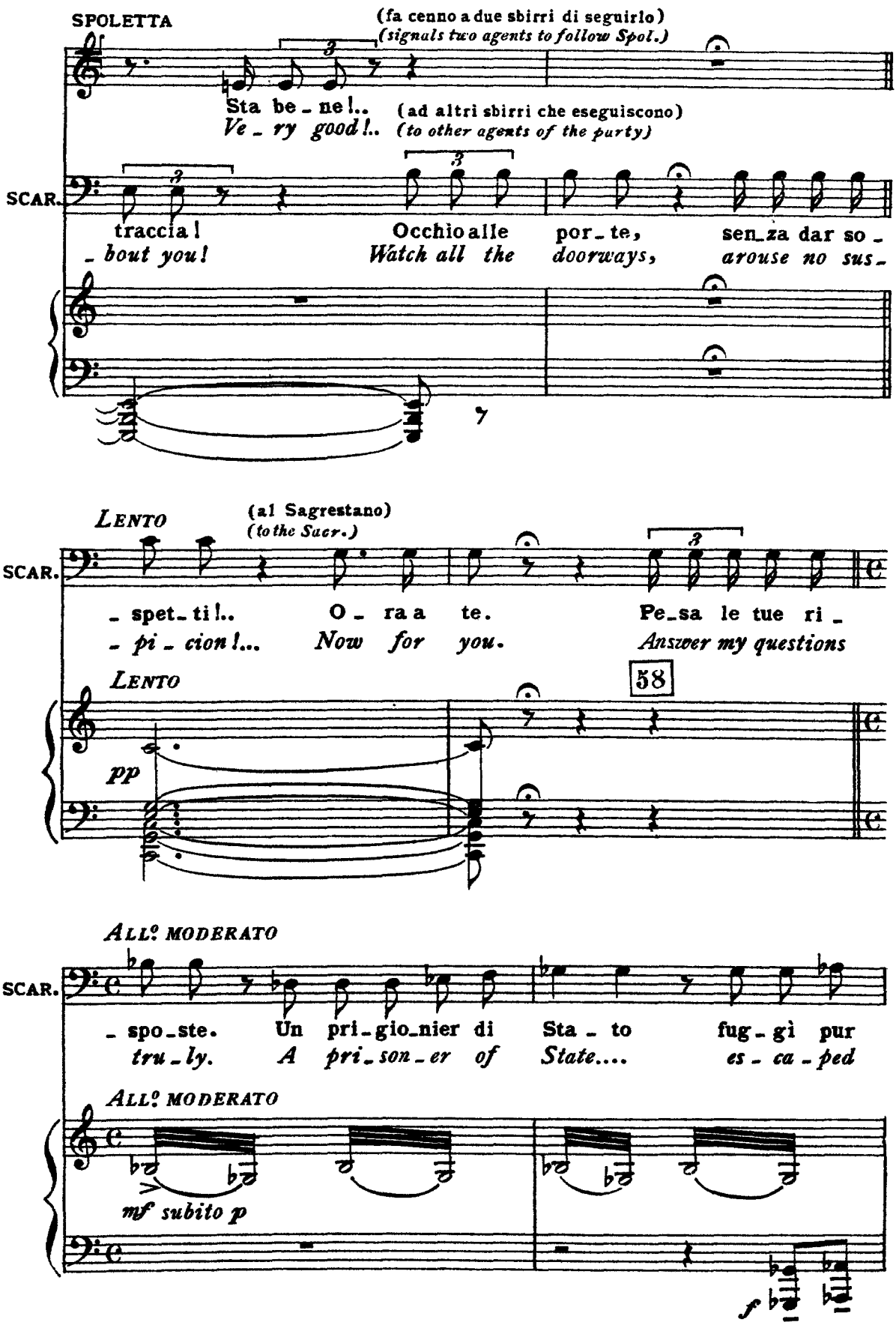


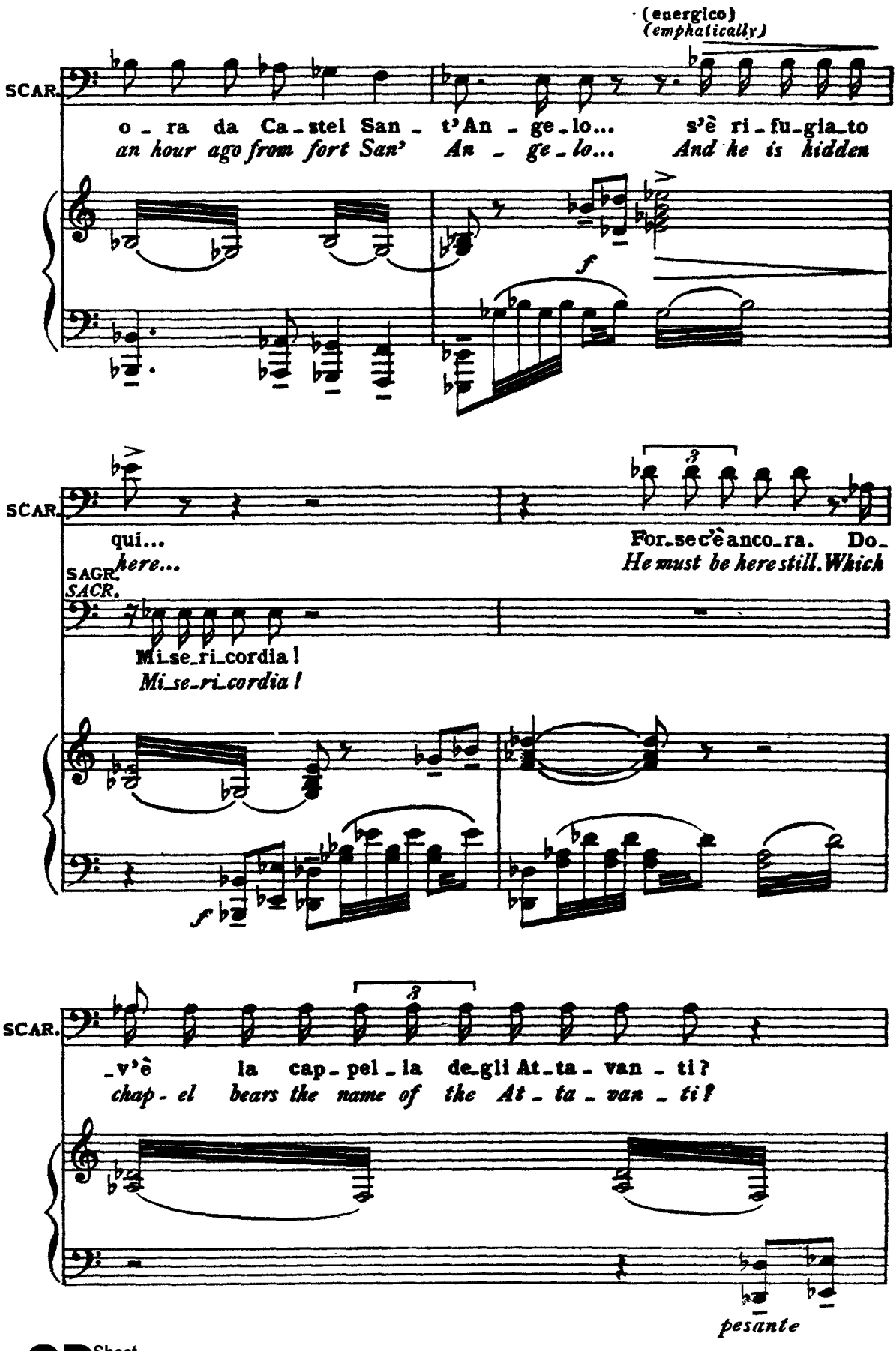
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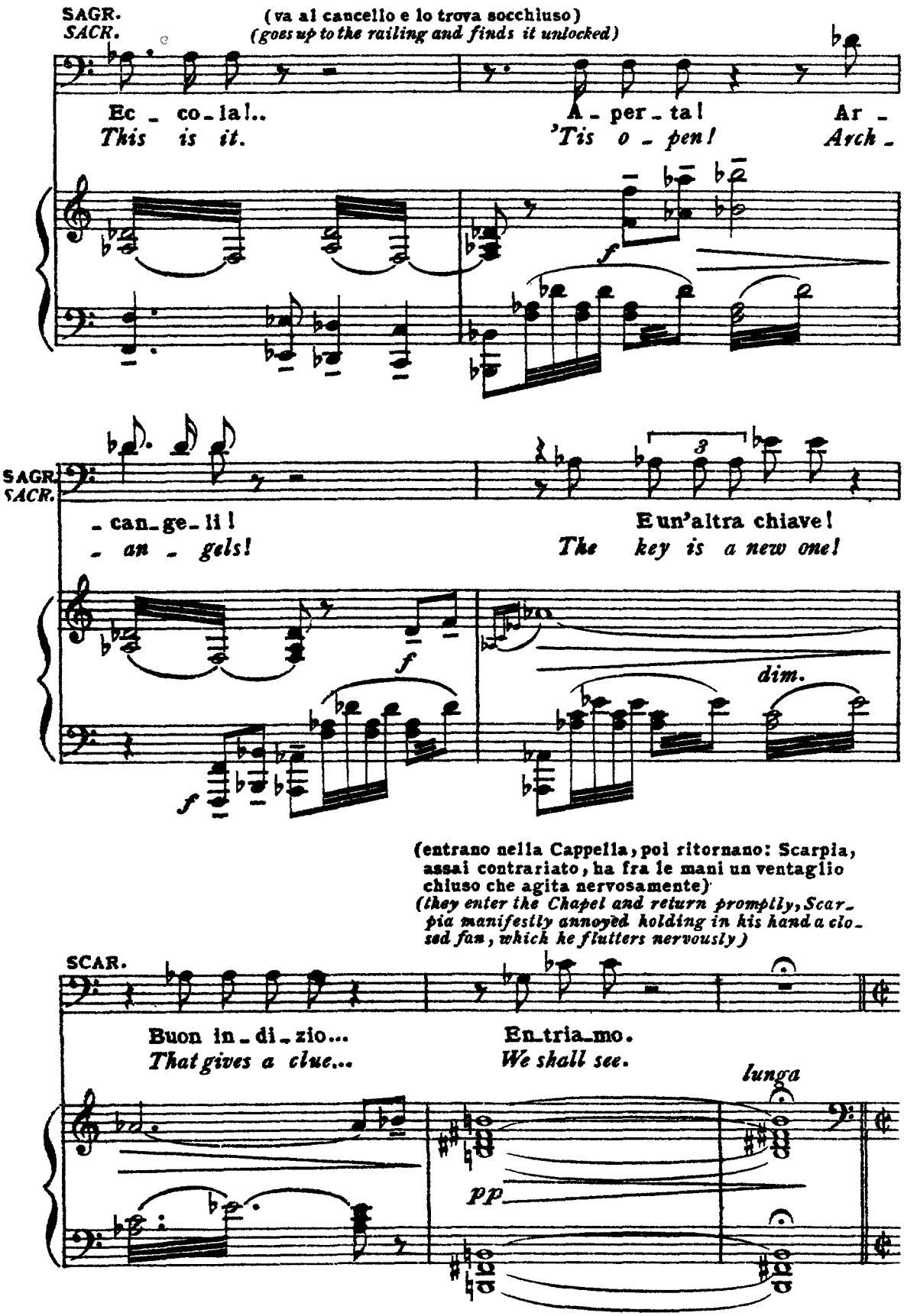

(saltellando e ridendo sgangheratamente)
(jumping about and laughing)
- to - ria!
Tos - ca!
Vi - va il Re!
Long live the King!
Vi - va il Re!
Long live the King!
56
ff
Te Deum... Glo - ria! Si fe - steg - gi la..... vit -
Te Deum... Glo - ria! Yes, this even-ing there will be great

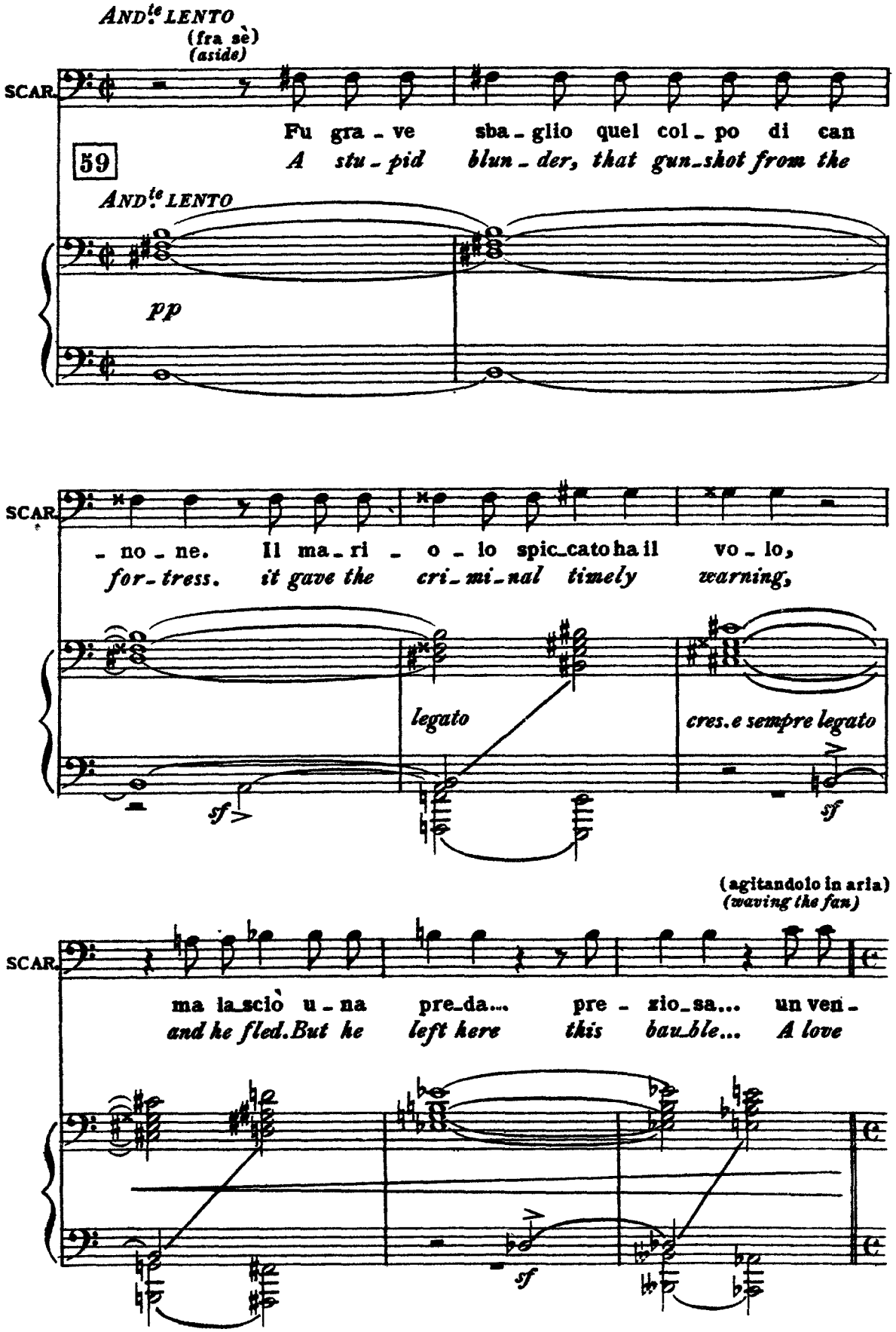

(apparendo improvvisamente dalla porticina)(con grande autorità)
(appearing unexpectedly in the doorway, exclaims imperiously)
SCARPIA
AND.te SOST.to MOLTO
a piacere
Un tal bac_ca_no in chiesa! Bel ri_
Pray why this great com_motion? And in
SAGR.
SACR.
(alla vista di Scarpia tutti si arrestano allibiti come per incanto - Il Sagre.
(Seeing Scar. all are stricken dumb and motionless, as though spell-bound)
- to-...
do...
- to-...
do...
- to-...
do...
AND.te SOST.to MOLTO
ff
m.s.
col canto.....
MOD.to MOSSO
(seguono Scarpia, Spoletta ed alcuni sbirri)
(Spoletta and other police-agents follow Scarpia)
SCAR.
- spet_to!
church too!
stano impaurito balbetta:)
(The Sacristan affrighted, stammers)
SAGR.
SACR.
Ec_cel_len - za, il gran giu_bi_lo...
Ex_cel_len - cy we were over joyed...
57
MOD.to MOSSO
p


(mogi, mogi s'allontanano tutti e anche il
(They all sneak out, and the Sacristan is
SCAR.
Ap-pre-sta-te per il Te Deum.
Make rea-dy all for the Te Deum.
p
Sagrestano fa per cavarsela, ma Scar-
pia bruscamente lo trattiene)
about to follow their example, when
Scarpia bids him stay)
(a Spoletta)
(to Spol.)
SCAR.
Tu re-sta! E
Stay here... And
(sommessamente impaurito)
(alarmed)
SAGR.
SACR.
Non mi muo-vo!
I o-bey you!
pp
SCAR.
tu va, fru-ga o-gni an-go-lo, rac-co-gli o-gni
go thou search ev'-ry cor-ner and look well a-

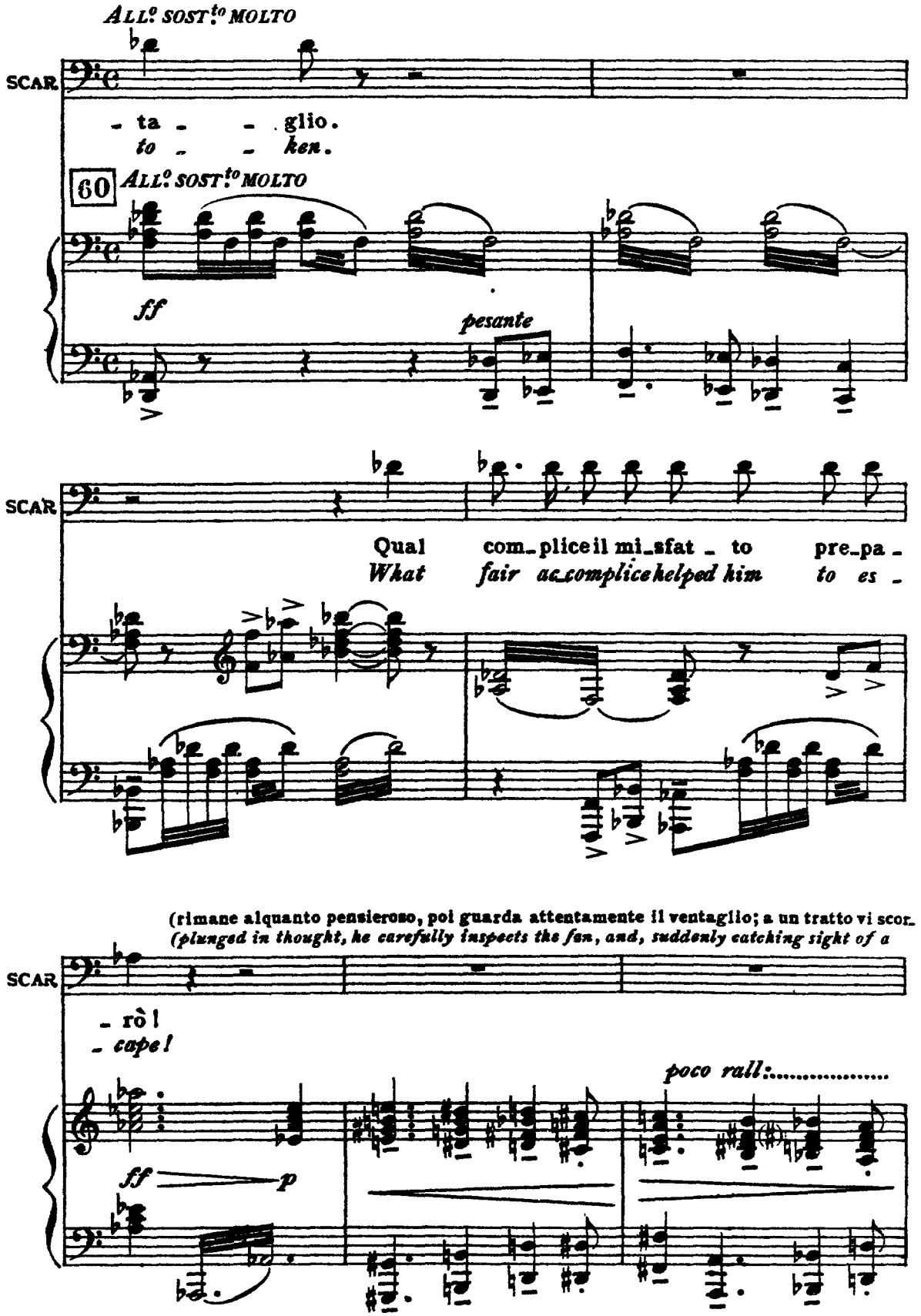

SPOLETTA
(fa cenno a due sbirri di seguirlo)
(signals two agents to follow Spol.)
Sta be_ne!..
Ve_ry good!..
(ad altri sbirri che eseguiscono)
(to other agents of the party)
SCAR.
traccia!
_bout you!
Occhio alle
Watch all the
por_te,
doorways,
sen_za dar so_
arouse no sus_
LENTO
(al Sagrestano)
(to the Sacr.)
SCAR.
_spet_ti!..
_pi_cion!...
O_ra a te.
Now for you.
Pe_sa le tue ri_
Answer my questions
LENTO
58
pp
ALL° MODERATO
SCAR.
_spo_ste.
tru_ly.
Un pri_gio_nier di
A pri_son_er of
Sta_to
State....
fug_gì pur
es_ca_ped
ALL° MODERATO
mf subito p
f


(energico)
(emphatically)
SCAR.
o - ra da Ca - stel San - t'An - ge - lo... s'è ri - fu - gia - to
an hour ago from fort San' An - ge - lo... And he is hidden
f
SCAR.
qui...
here...
For - se c'è anco - ra. Do -
He must be here still. Which
SAGR.
SACR.
Mi - se - ri - cordia!
Mi - se - ri - cordia!
f
SCAR.
- v'è la cap - pel - la de - gli At - ta - van - ti?
chap - el bears the name of the At - ta - van - ti?
pesante


SAGR.
SACR.
(va al cancello e lo trova socchiuso)
(goes up to the railing and finds it unlocked)
Ec_co_la!..
This is it.
A_per_ta!
'Tis o_pen!
Ar_
Arch_
f
SAGR.
SACR.
_can_ge_li!
_an_gels!
E un'altra chiave!
The key is a new one!
3
f
f
dim.
(entrano nella Cappella, poi ritornano: Scarpia, assai contrariato, ha fra le mani un ventaglio chiuso che agita nervosamente)
(they enter the Chapel and return promptly, Scarpia manifestly annoyed holding in his hand a closed fan, which he flutters nervously)
SCAR.
Buon in_di_zio...
That gives a clue...
En_tria_mo.
We shall see.
lunga
pp



CD Sheet Music



CD Sheet Music

ge uno stemma e vivamente esclama:)
coat-of-arms, exclaims:)

(guarda intorno, scrutan-
(looks around, exami-

SCAR.

La marchesa Atta-van-ti!.. Il suo stemma...
'Twas the fair At-ta-van-ti!...These are her arms...

molto dolce

p *pp*

do ogni angolo della chiesa: i suoi occhi si arrestano sull'impalcato, sugli arnesi del pittore, sul quadro.....e il noto viso dell' Attavanti gli appare riprodotto nel volto della santa)
ning every corner of the church. His attention is caught by the scaffolding, the painter's easel and the picture, in which the well-known face of the Attavanti is reproduced in that of Mary Magdalen)

SCAR.

LO STESSO MOVIMENTO

deciso

rall: *f a tempo*

(al Sagrestano)
(to the Sacr.)

ALL.° CON FUOCO
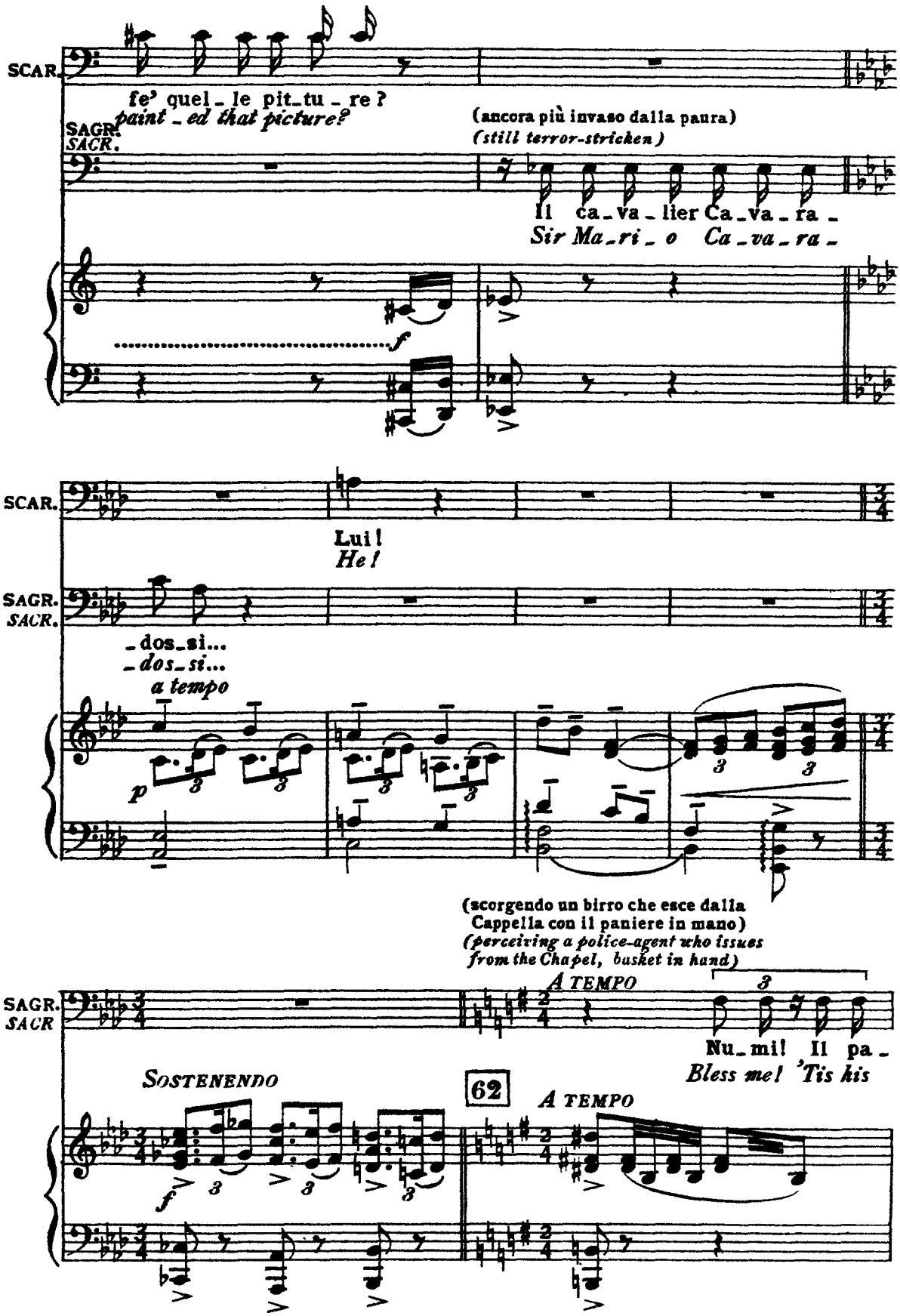
SCAR.

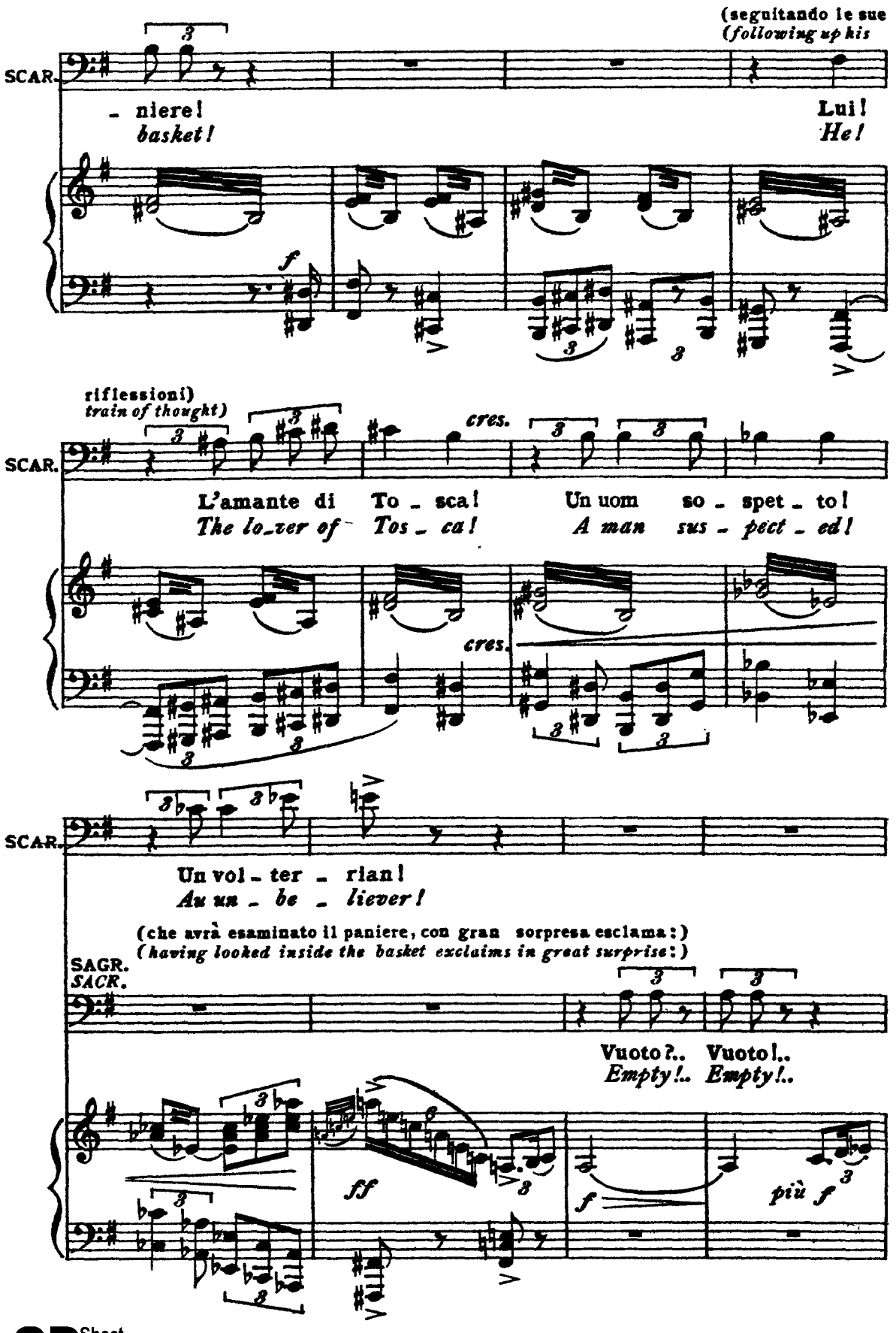
Il suo ri-trat-to! Chi
It is her port-rait! Who

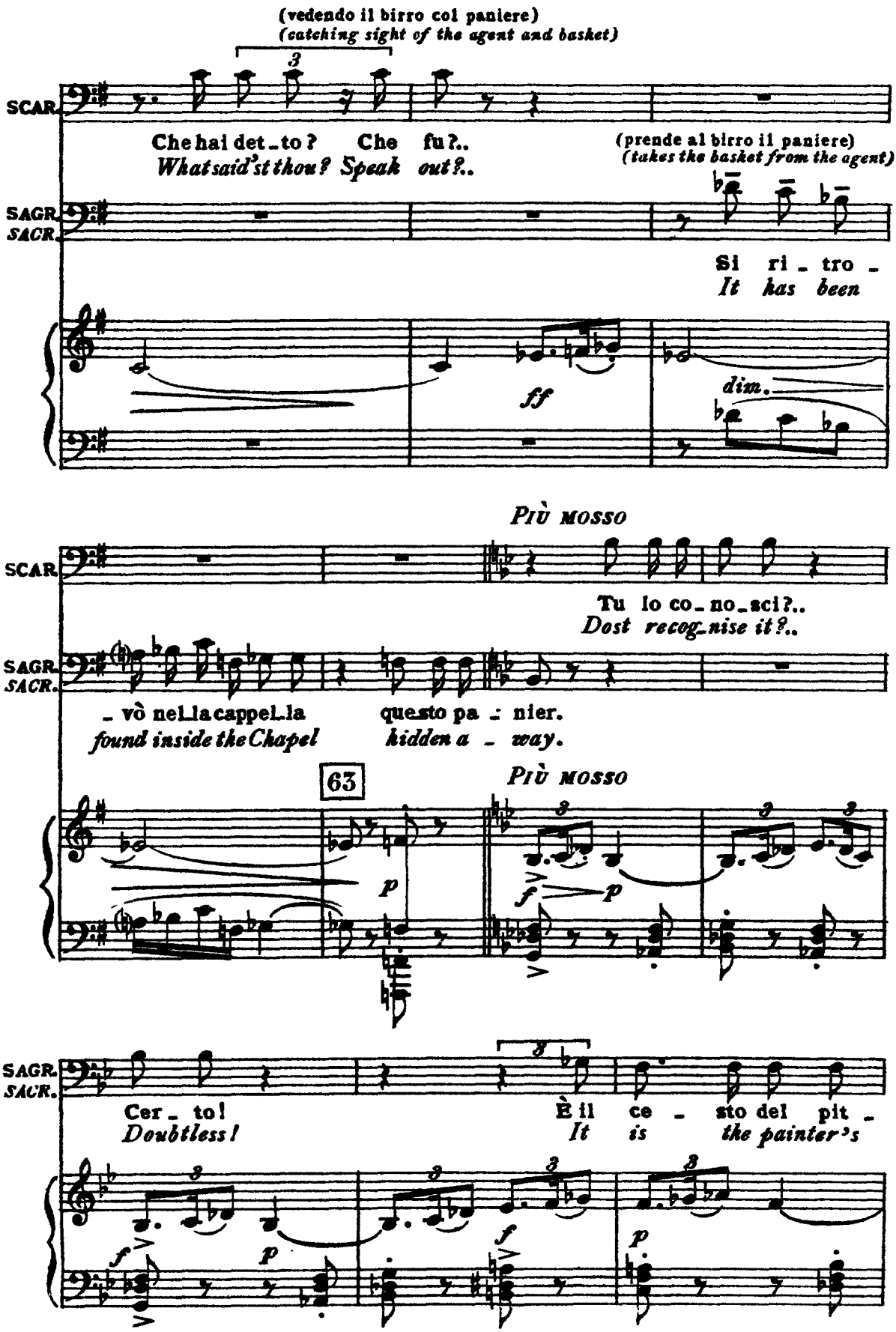
61 *ALL.° CON FUOCO*
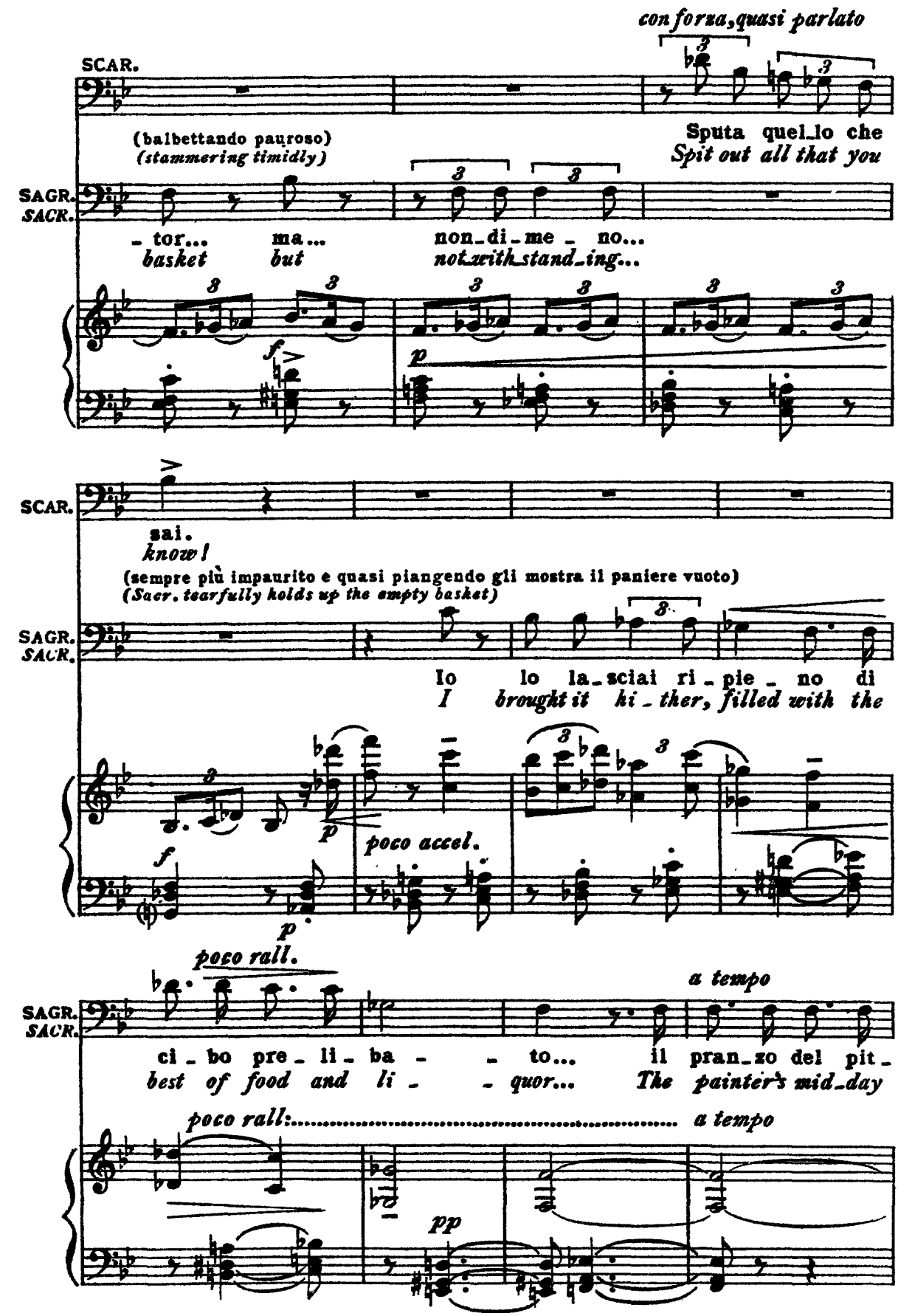
col canto

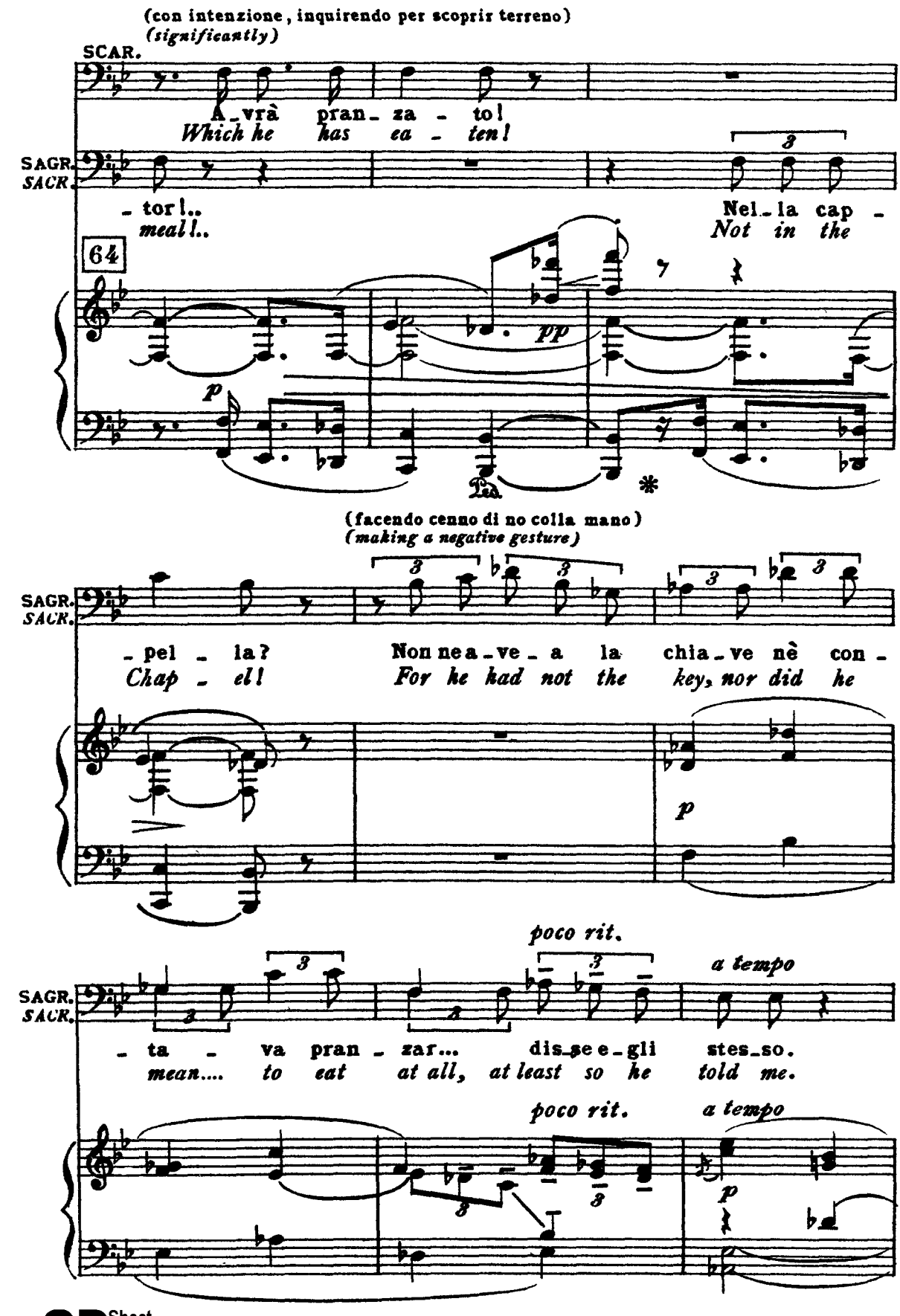
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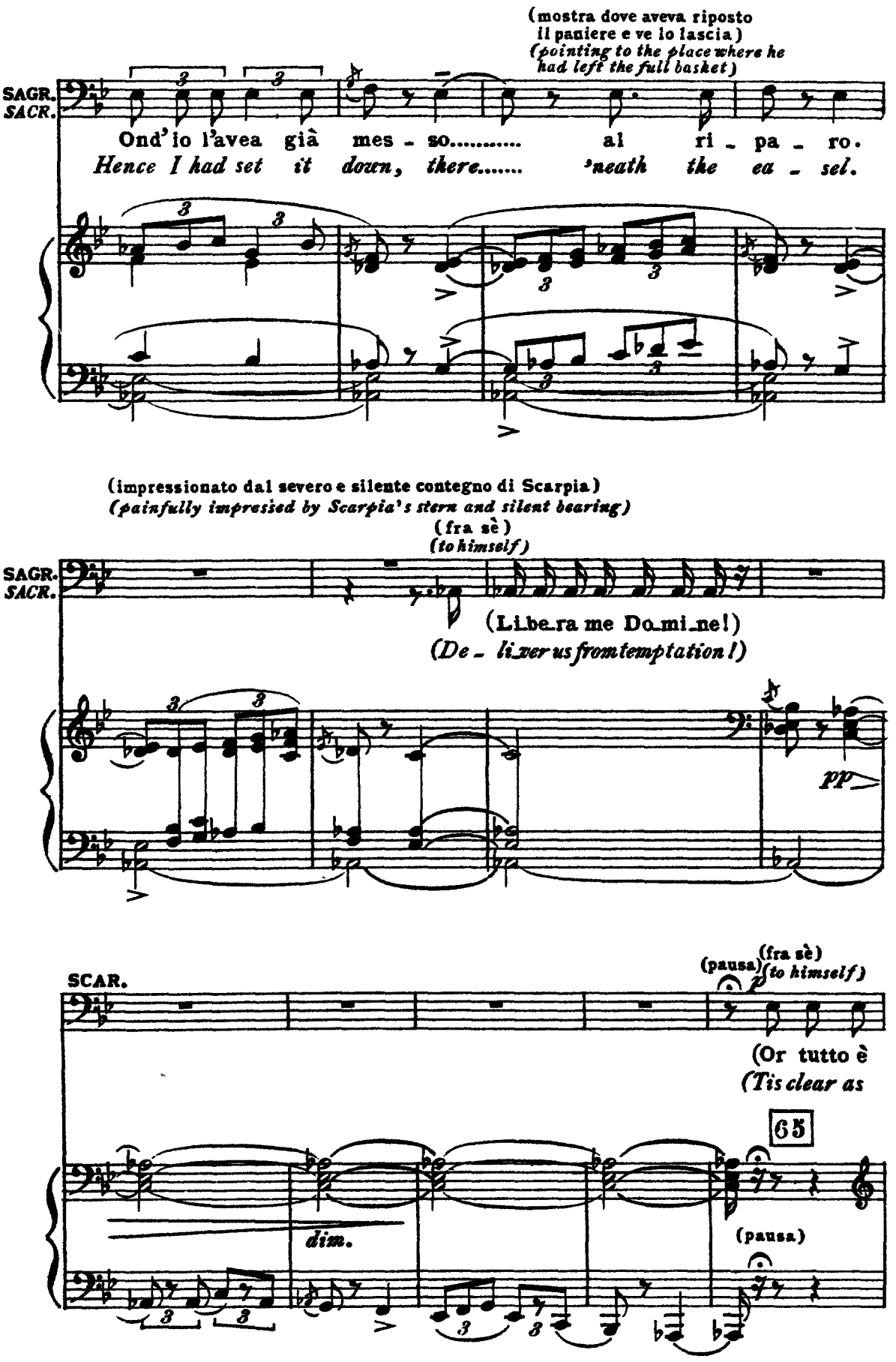

SCAR.
fe' quel - le pit - tu - re ?
paint - ed that picture?
SAGR.
SACR.
(ancora più invaso dalla paura)
(still terror-stricken)
Il ca - va - lier Ca - va - ra -
Sir Ma - ri - o Ca - va - ra -
f
SCAR.
Lui!
He!
SAGR.
SACR.
- dos - si...
- dos - si...
a tempo
p
(scorgendo un birro che esce dalla Cappella con il paniere in mano)
(perceiving a police-agent who issues from the Chapel, basket in hand)
SAGR.
SACR
A TEMPO
Nu - mi! Il pa -
Bless me! 'Tis his
SOSTENENDO
f
62
A TEMPO


(seguitando le sue
(following up his
SCAR.
- niere!
basket!
Lui!
He!
riflessioni)
train of thought)
cres.
L'amante di To - sca!
The lo_ver of Tos - ca!
Un uom so - spet - to!
A man sus - pect - ed!
Un vol - ter - rian!
Au un - be - liever!
(che avrà esaminato il paniere, con gran sorpresa esclama:)
(having looked inside the basket exclaims in great surprise:)
SAGR.
SACR.
Vuoto?.. Vuoto!..
Empty!.. Empty!..
ff
più f

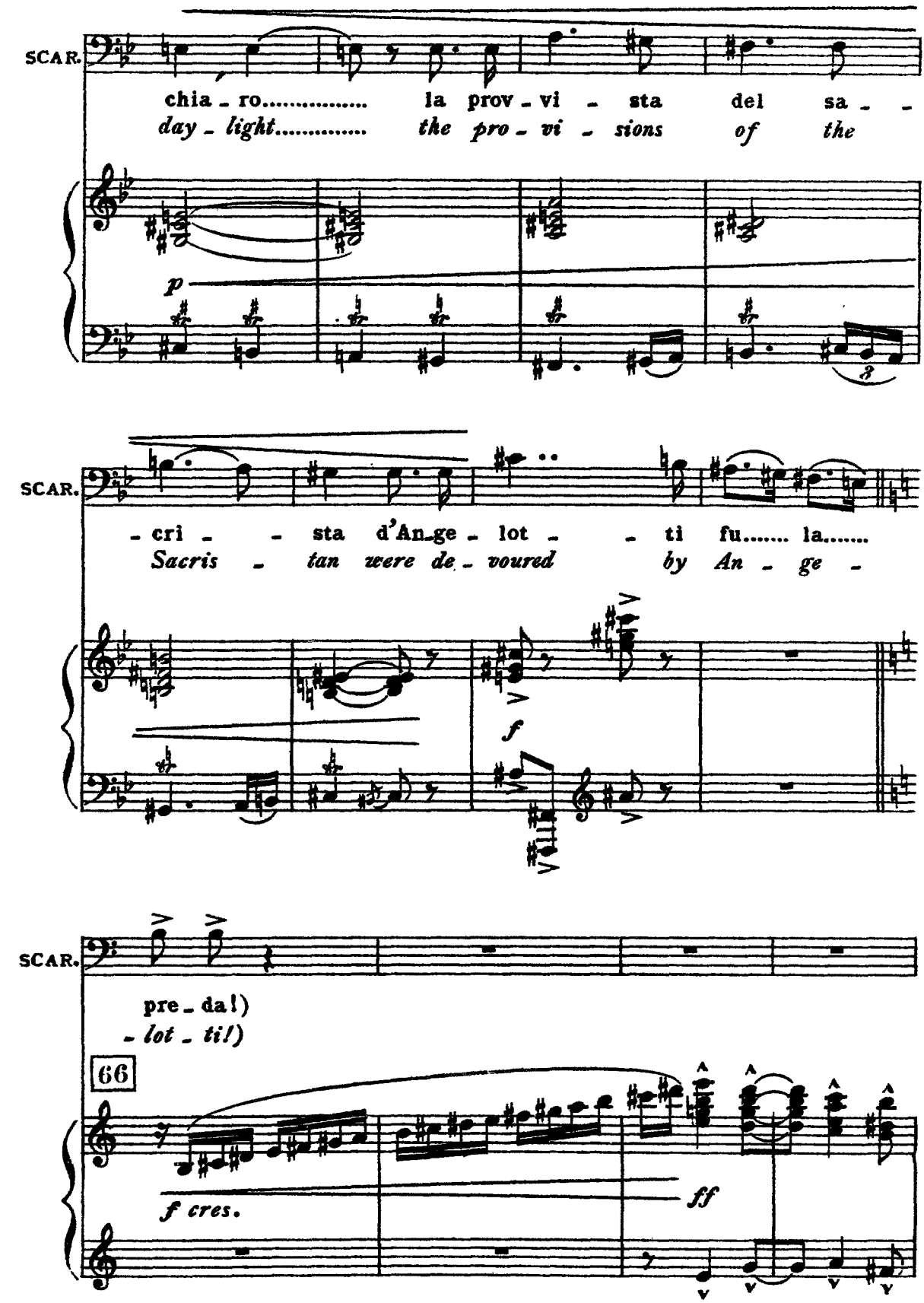

(vedendo il birro col paniere)
(catching sight of the agent and basket)
SCAR.
Che hai det_to? Che fu?..
What said'st thou? Speak out?..
(prende al birro il paniere)
(takes the basket from the agent)
SAGR. SACR.
Si ri_tro_
It has been
ff
dim.
PIÙ MOSSO
SCAR.
Tu lo co_no_sci?..
Dost recog_nise it?..
SAGR. SACR.
_ vò nel_la cappel_la
found inside the Chapel
que_sto pa_nier.
hidden a_way.
63
PIÙ MOSSO
p
f
p
SAGR. SACR.
Cer_to!
Doubtless!
È il ce_sto del pit_
It is the painter's
f
p
f
p


con forza, quasi parlato
SCAR.
(balbettando pauroso)
(stammering timidly)
Sputa quel_lo che
Spit out all that you
SAGR.
SACR.
- tor... ma...
basket but
non_di_me - no...
not_with_stand_ing...
SCAR.
sai.
know!
(sempre più impaurito e quasi piangendo gli mostra il paniere vuoto)
(Sacr. tearfully holds up the empty basket)
SAGR.
SACR.
Io lo la_sciai ri_pie_no di
I brought it hi_ther, filled with the
poco accel.
poco rall.
a tempo
SAGR.
SACR.
ci_bo pre_li_ba - - to... il pran_zo del pit_
best of food and li_ - quor... The painter's mid_day
poco rall:
a tempo
pp


(con intenzione, inquirendo per scoprir terreno)
(significantly)
SCAR.
A_vrà pran_za_to!
Which he has ea_ten!
SAGR.
SACR.
_tor!..
meal!..
Nel_la cap_
Not in the
64
pp
p
Ped.
*
(facendo cenno di no colla mano)
(making a negative gesture)
_pel_la?
Chap_el!
Non nea_ve_a la chia_ve nè con_
For he had not the key, nor did he
p
poco rit.
a tempo
_ta_va pran_zar... dis_se e_gli stes_so.
mean.... to eat at all, at least so he told me.
poco rit.
a tempo
p
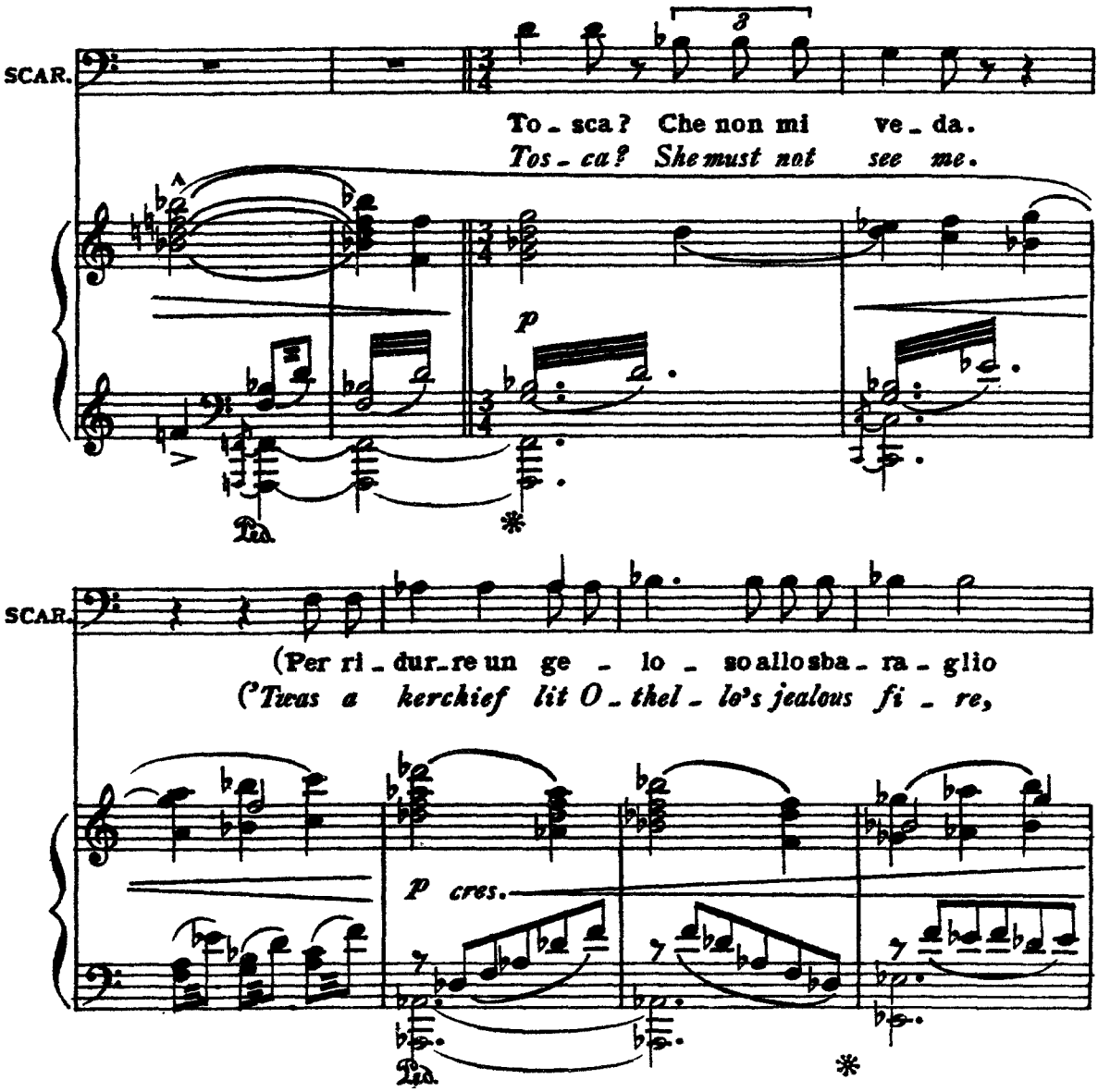


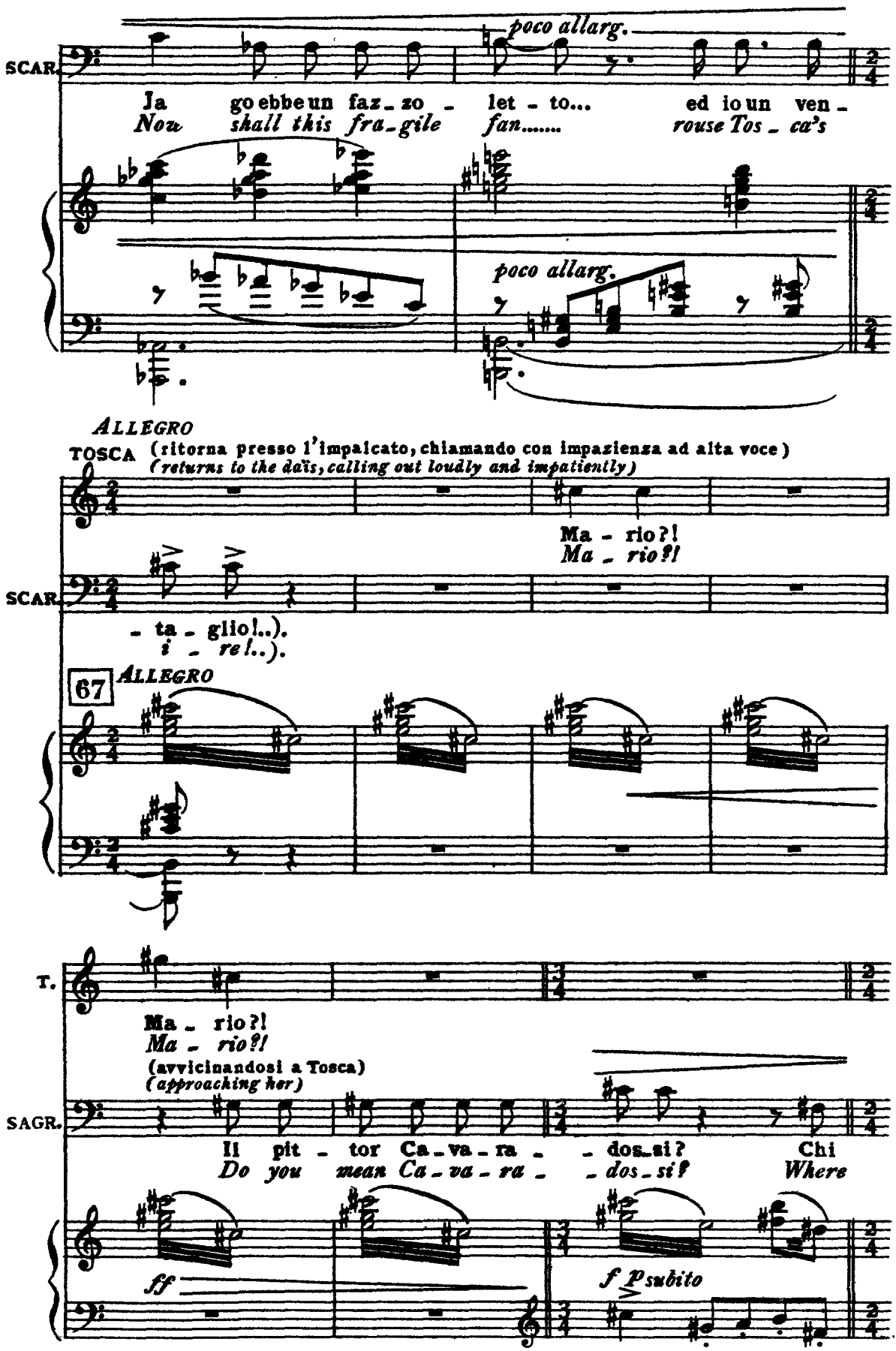
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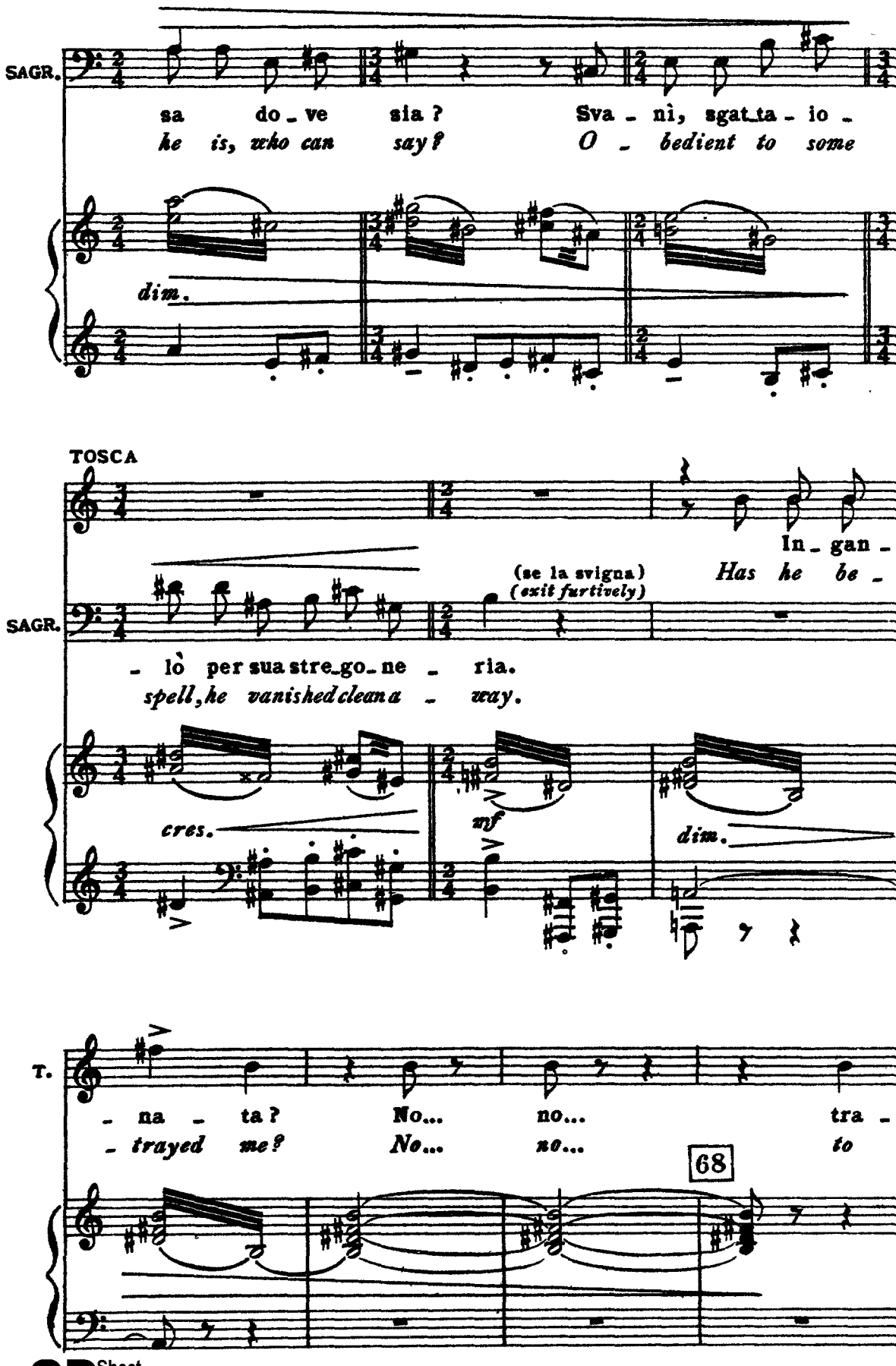

SCAR.
chia - ro..... la prov - vi - sta del sa - -
day - light..... the pro - vi - sions of the
p
SCAR.
- cri - - sta d'An-ge - lot - - ti fu..... la.....
Sacris - tan were de - voured by An - ge -
f
SCAR.
pre - da!)
- lot - ti!)
66
f cres.
ff

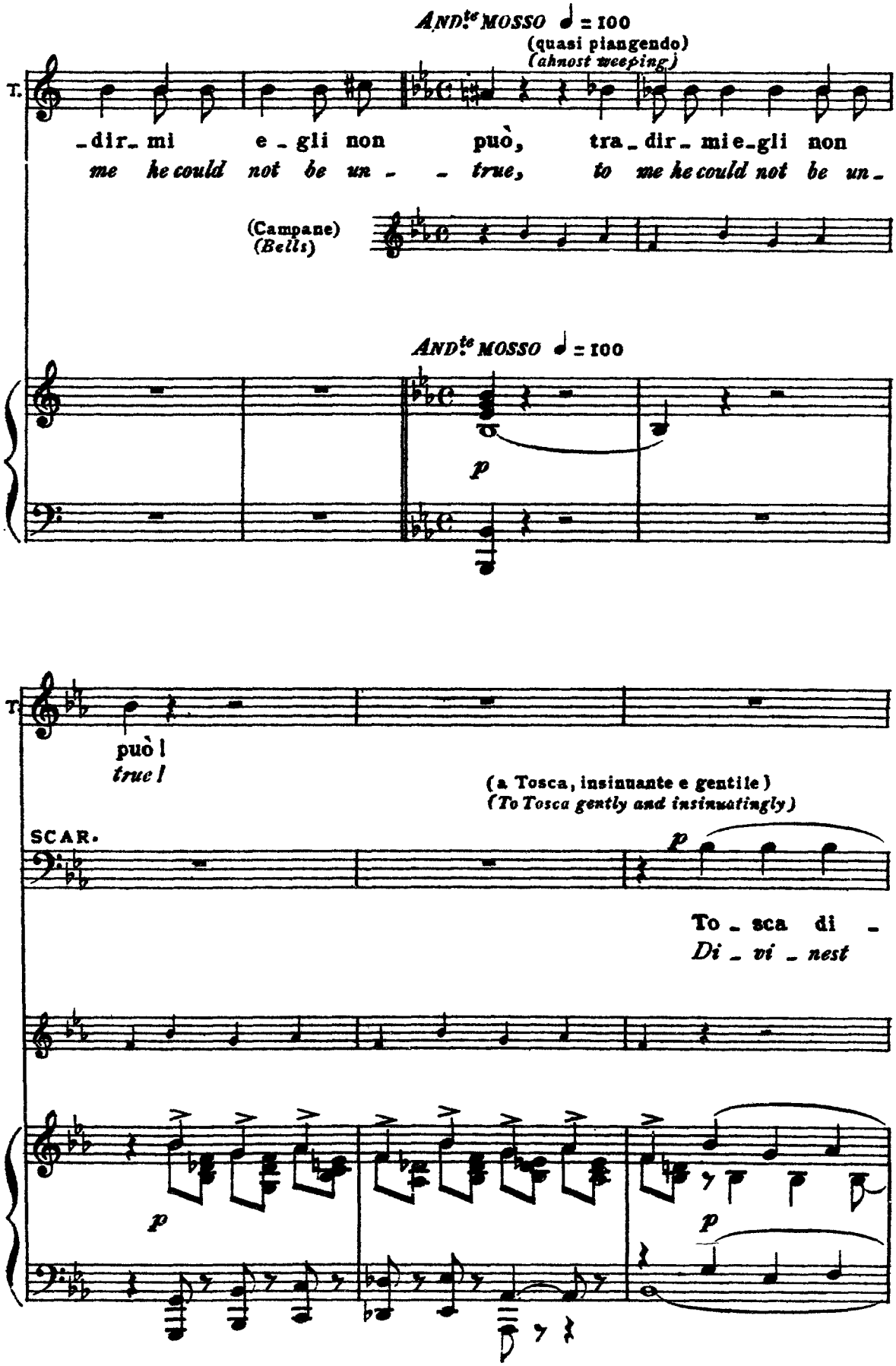
(Tosca entra, ed è nervosissima: va dritta all' impalcato, ma non trovandovi Cavaradossi, sempre in grande agitazione va a cercarlo nella navata centrale della chiesa: Scarpia appena vista entrare Tosca, si è abilmente nascosto dietro la colonna ov'è la pila dell'acqua benedetta, facendo imperioso cenno di rimanere al sagrestano; il quale, tremante, imbarazzato, si reca vicino al palco del pittore)
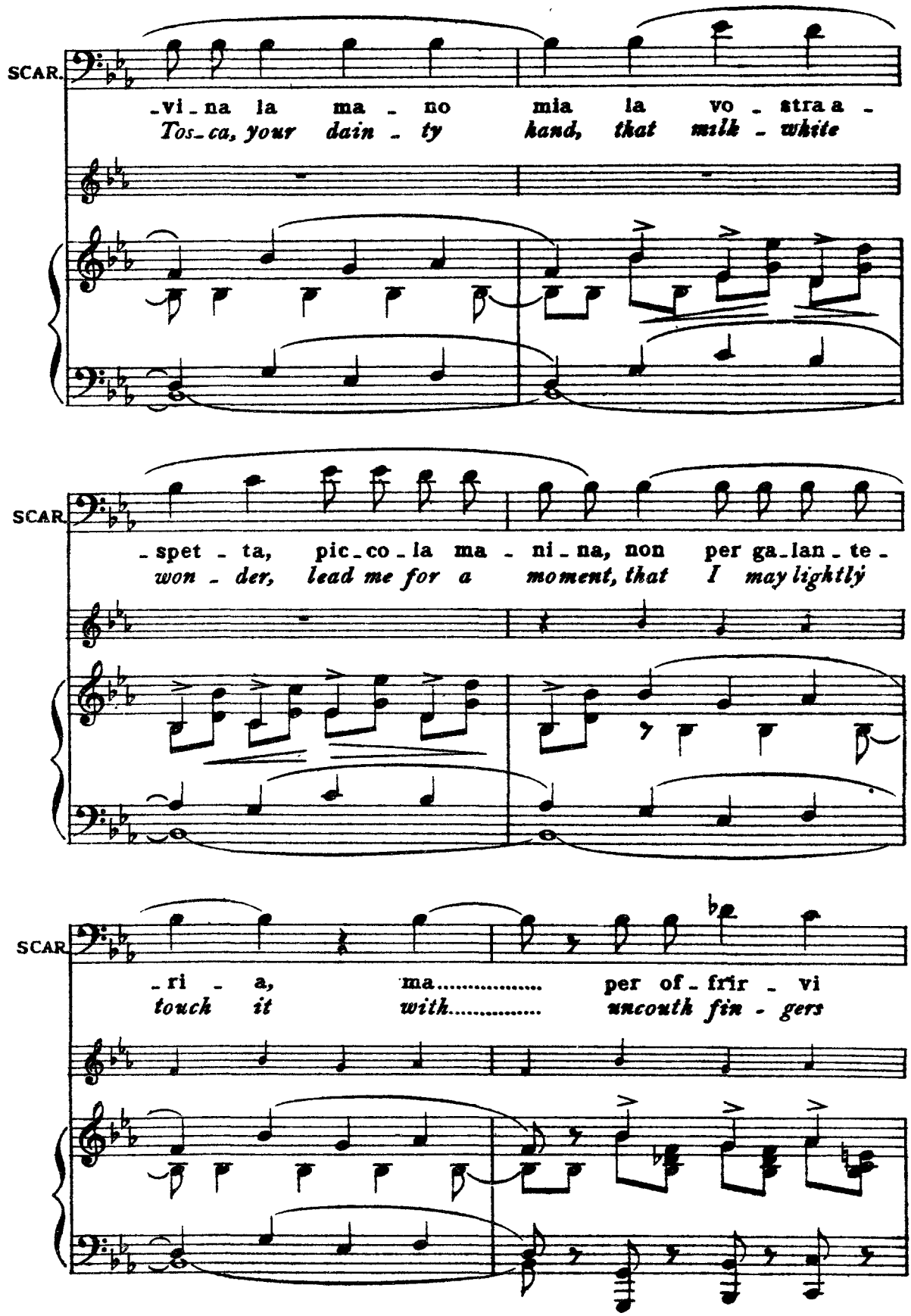
(Tosca enters nervously; she walks straight up to the scaffolding. Not finding Cavaradossi there, in great agitation, she searches for him in the central nave of the church. Scarpia as soon as he sees her come in hides behind the pillar to which the holy-water trough is affixed, imperatively signalling the Sacristan to stay where he is. The Sacristan trembling with confusion, stands near the painter's daïs.)
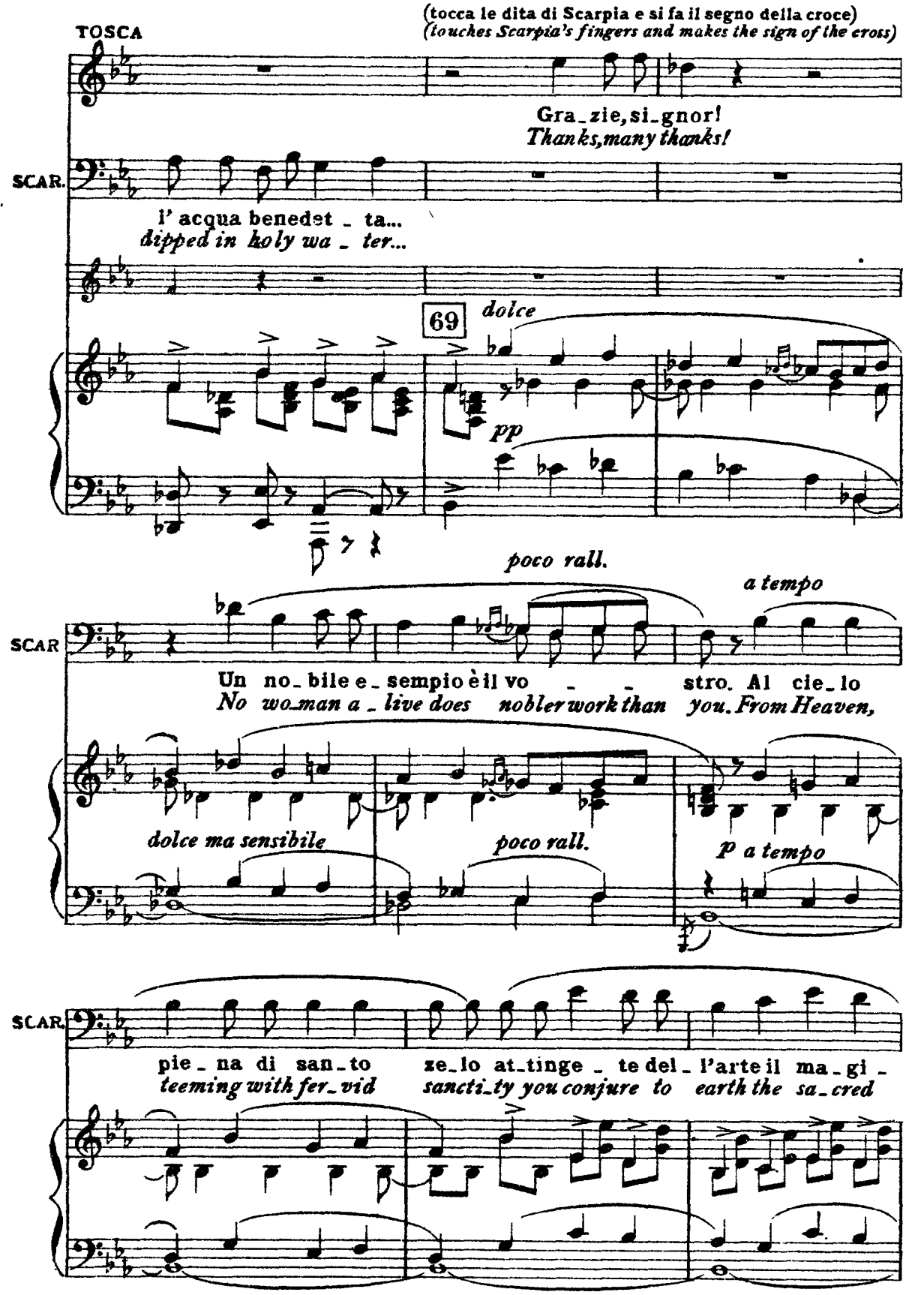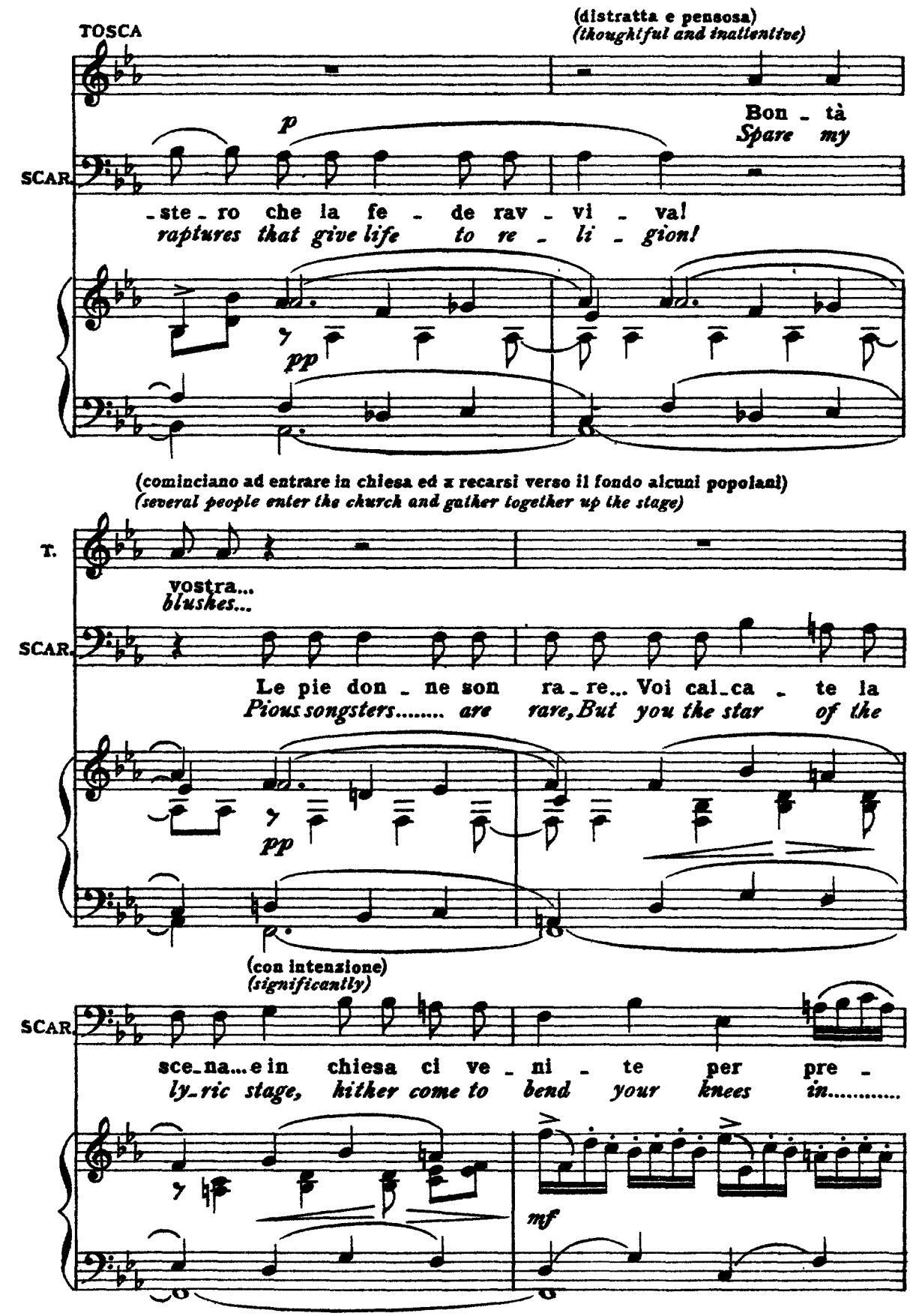



poco allarg.
SCAR.
Ja go ebbe un faz_zo_let_to... ed io un ven_
Now shall this fra_gile fan..... rouse Tos_ca's
poco allarg.
ALLEGRO
TOSCA (ritorna presso l'impalcato, chiamando con impazienza ad alta voce)
(returns to the dais, calling out loudly and impatiently)
Ma_rio?!
Ma_rio?!
SCAR.
_ta_glio!..).
_i_re!..).
67
ALLEGRO
T.
Ma_rio?!
Ma_rio?!
(avvicinandosi a Tosca)
(approaching her)
SAGR.
Il pit_tor Ca_va_ra_ _dos_si? Chi
Do you mean Ca_va_ra_ _dos_si? Where
ff
f p subito
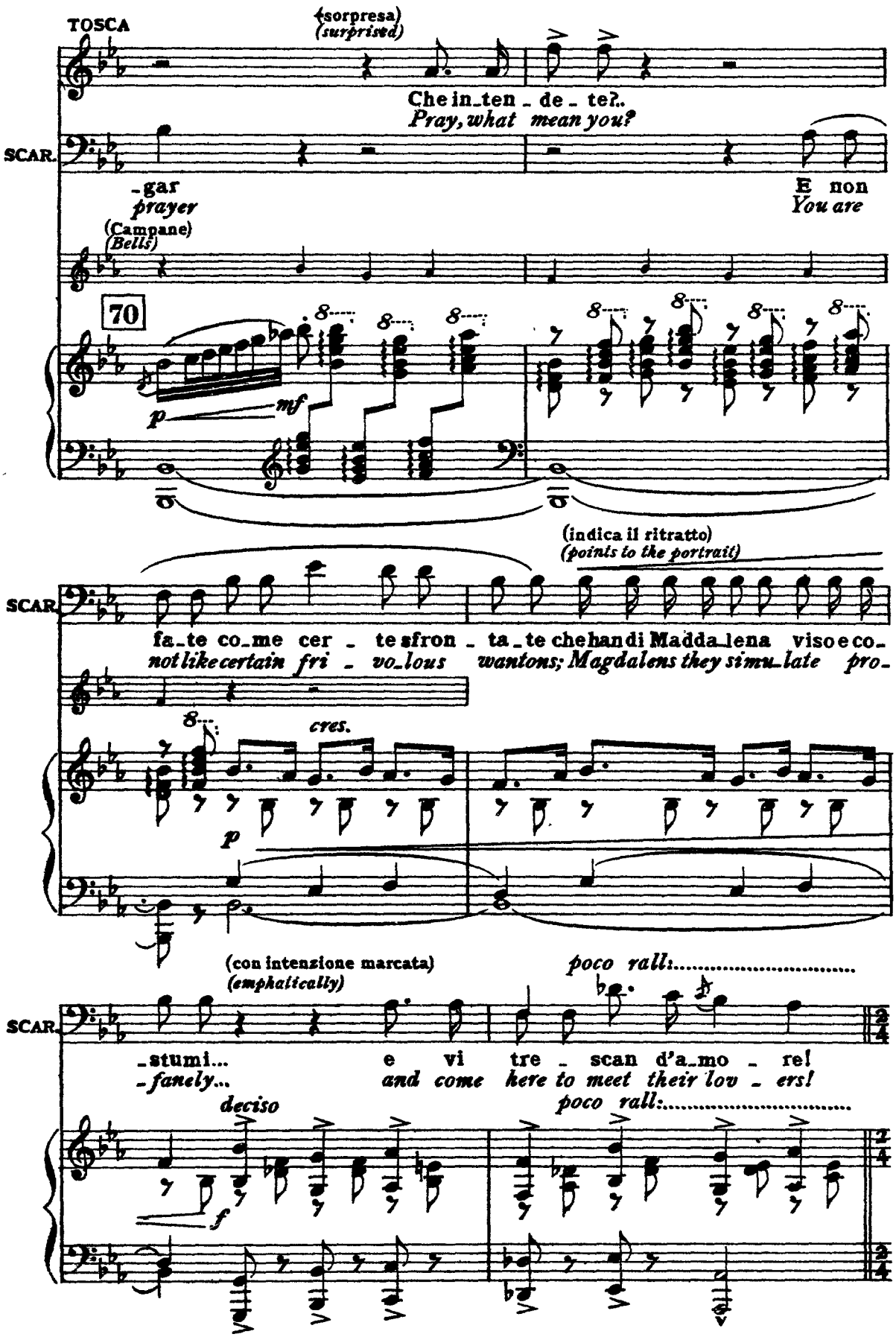

SAGR.
sa do_ve sia ?
he is, who can say?
Sva_ni, sgat_ta_io_
O_bedient to some
dim.
TOSCA
In_gan_
(se la svigna)
(exit furtively)
Has he be_
SAGR.
_ lò per sua stre_go_ne _ ria.
spell, he vanished clean a _ way.
cres.
mf
dim.
T.
_ na _ ta ?
_ trayed me?
No... no...
No... no...
tra_
to
68

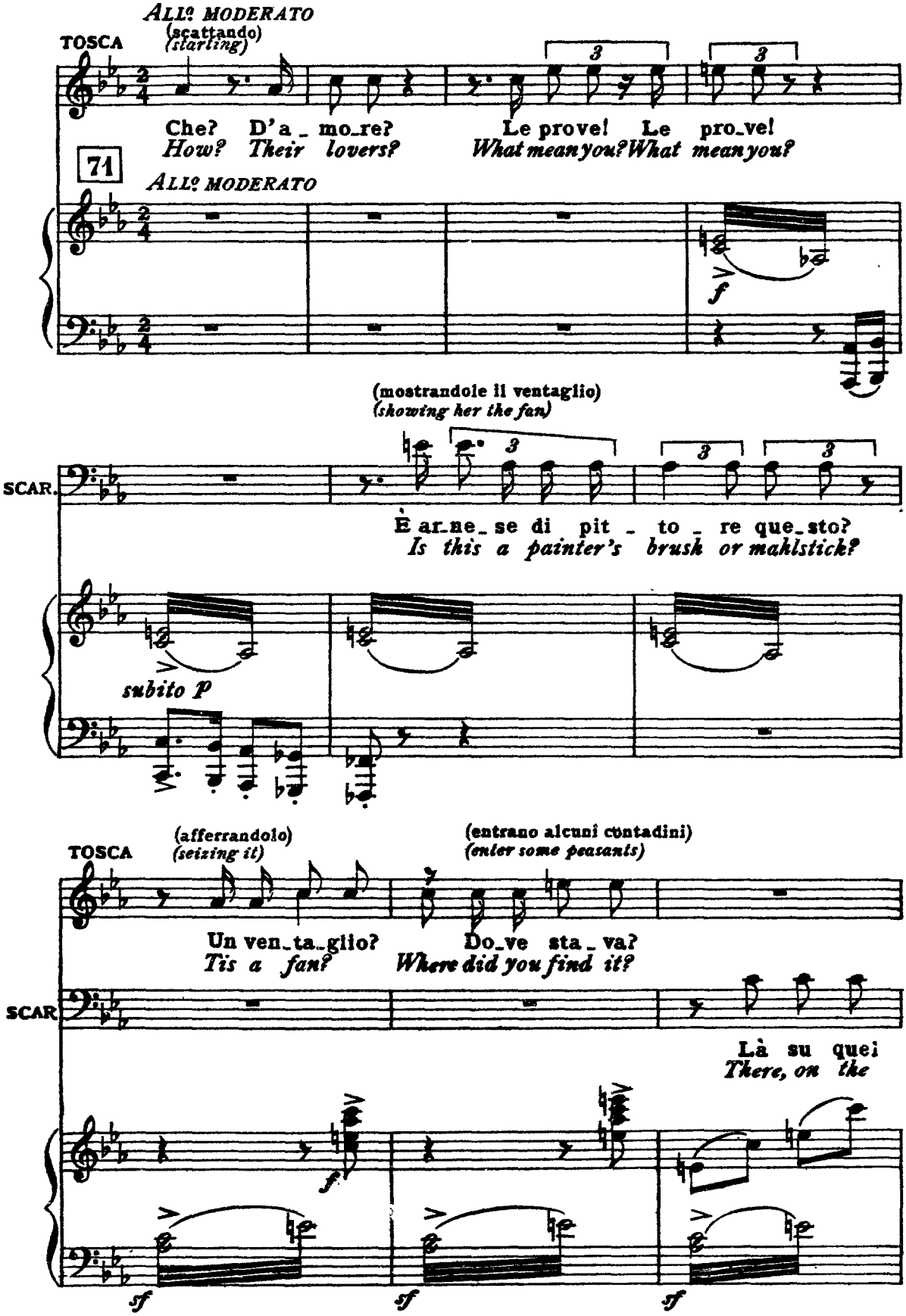

ANDte MOSSO ♩ = 100
(quasi piangendo)
(almost weeping)
T.
-dir- mi e - gli non può, tra - dir - mi e - gli non
me he could not be un - - true, to me he could not be un -
(Campane)
(Bells)
ANDte MOSSO ♩ = 100
p
T.
può !
true !
(a Tosca, insinuante e gentile)
(To Tosca gently and insinuatingly)
SCAR.
p
To - sca di -
Di - vi - nest
p
p


SCAR.
-vi-na la ma-no mia la vo-stra a-
Tos-ca, your dain-ty hand, that milk-white
SCAR.
-spet-ta, pic-co-la ma-ni-na, non per ga-lan-te-
won-der, lead me for a moment, that I may lightly
SCAR
-ri-a, ma..... per of-frir-vi
touch it with..... uncouth fin-gers

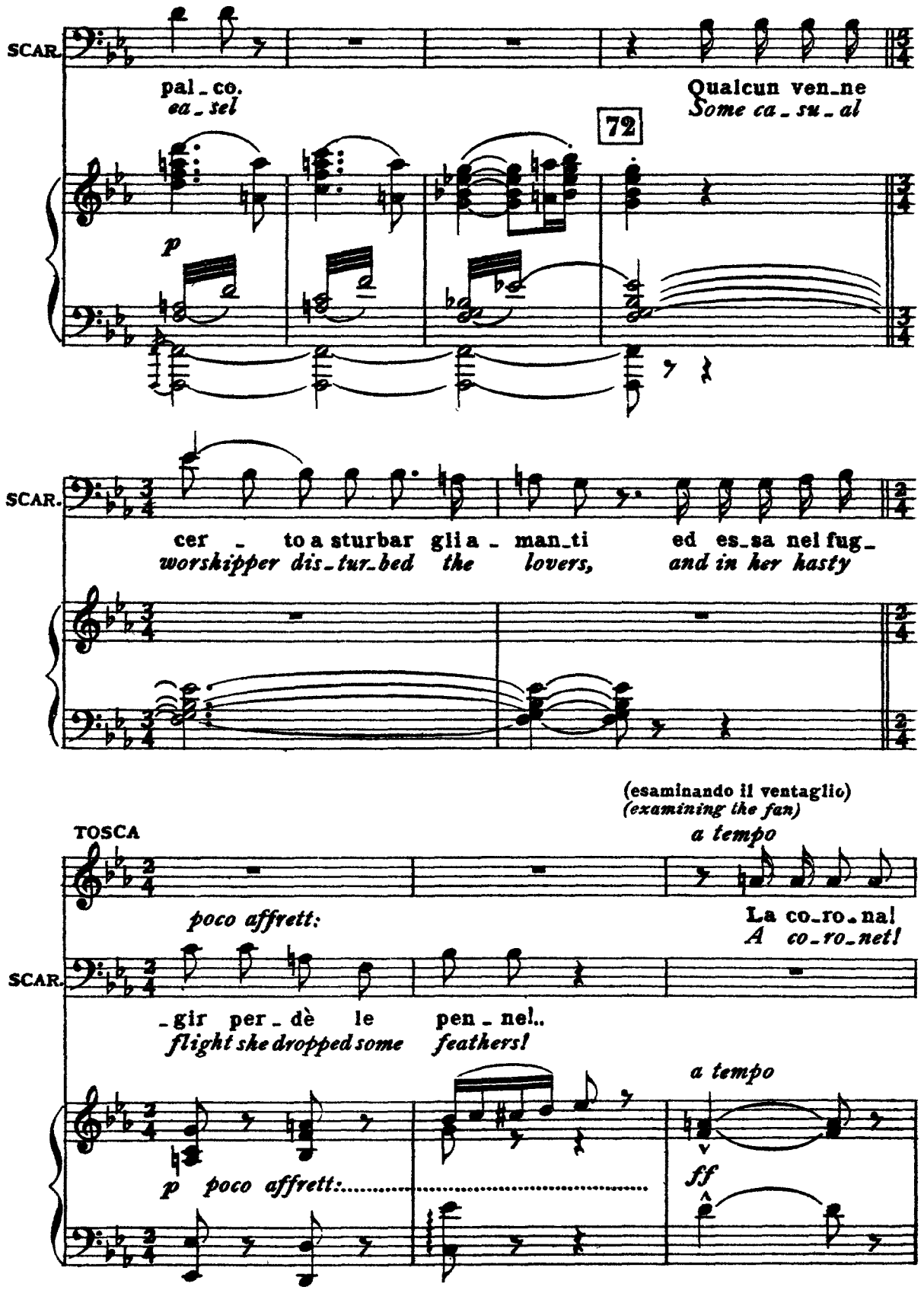

(tocca le dita di Scarpia e si fa il segno della croce)
(touches Scarpia's fingers and makes the sign of the cross)
TOSCA
Gra_zie, si_gnor!
Thanks, many thanks!
SCAR.
l' acqua benedet _ ta...
dipped in holy wa _ ter...
69
dolce
pp
poco rall.
a tempo
SCAR
Un no_bile e_sempio è il vo _ _ stro. Al cie_lo
No wo_man a_live does nobler work than you. From Heaven,
dolce ma sensibile
poco rall.
p a tempo
SCAR.
pie_na di san_to ze_lo at_tinge _ te del_l'arte il ma_gi_
teeming with fer_vid sancti_ty you conjure to earth the sa_cred

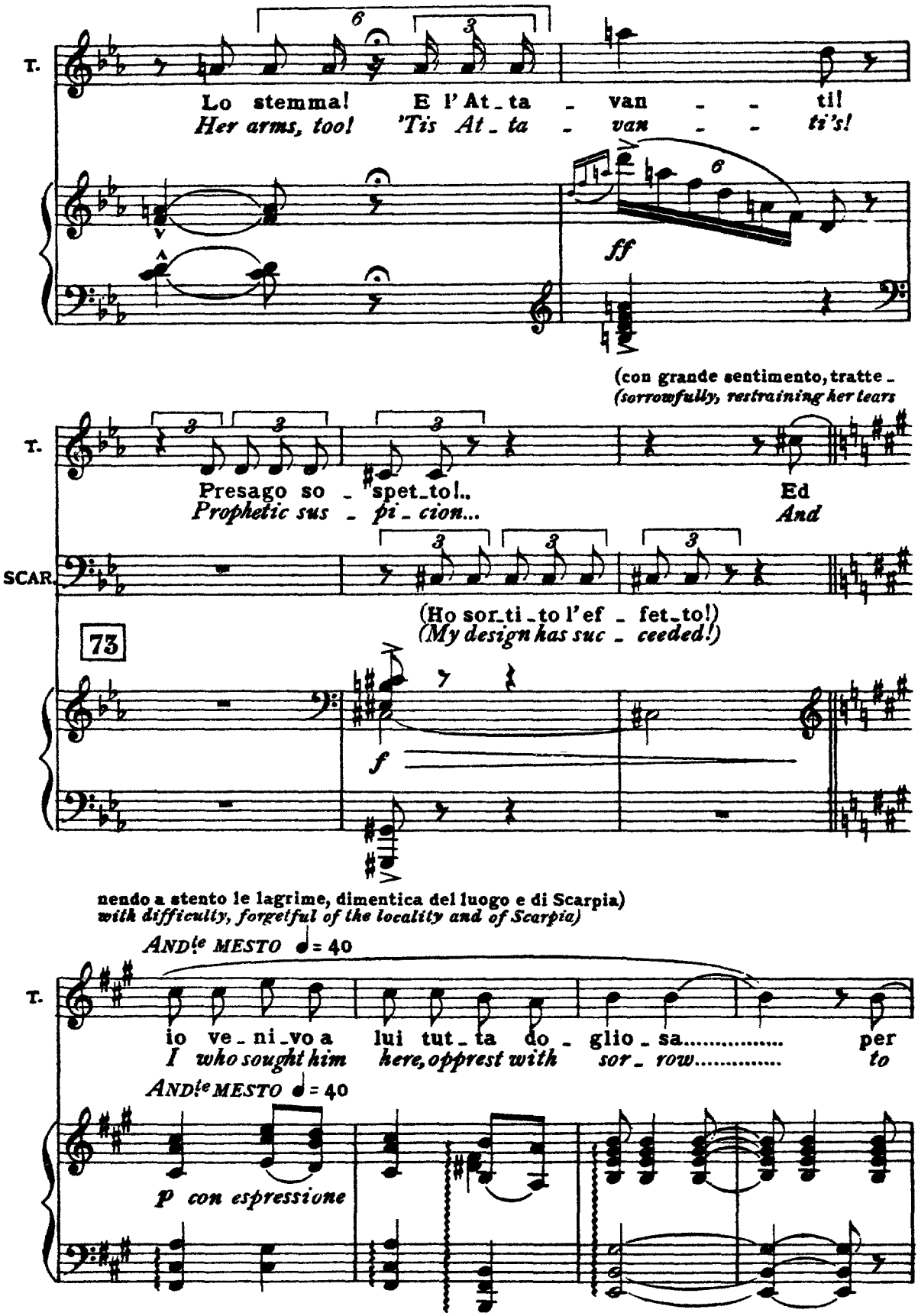

TOSCA
(distratta e pensosa)
(thoughtful and inattentive)
Bon - tà
Spare my
SCAR.
-ste-ro che la fe - de rav - vi - va!
raptures that give life to re - li - gion!
p
pp
(cominciano ad entrare in chiesa ed a recarsi verso il fondo alcuni popolani)
(several people enter the church and gather together up the stage)
T.
vostra...
blushes...
SCAR.
Le pie don - ne son ra - re... Voi cal-ca - te la
Pious songsters..... are rare, But you the star of the
pp
(con intenzione)
(significantly)
SCAR.
sce-na... e in chiesa ci ve - ni - te per pre -
ly-ric stage, hither come to bend your knees in.....
mf
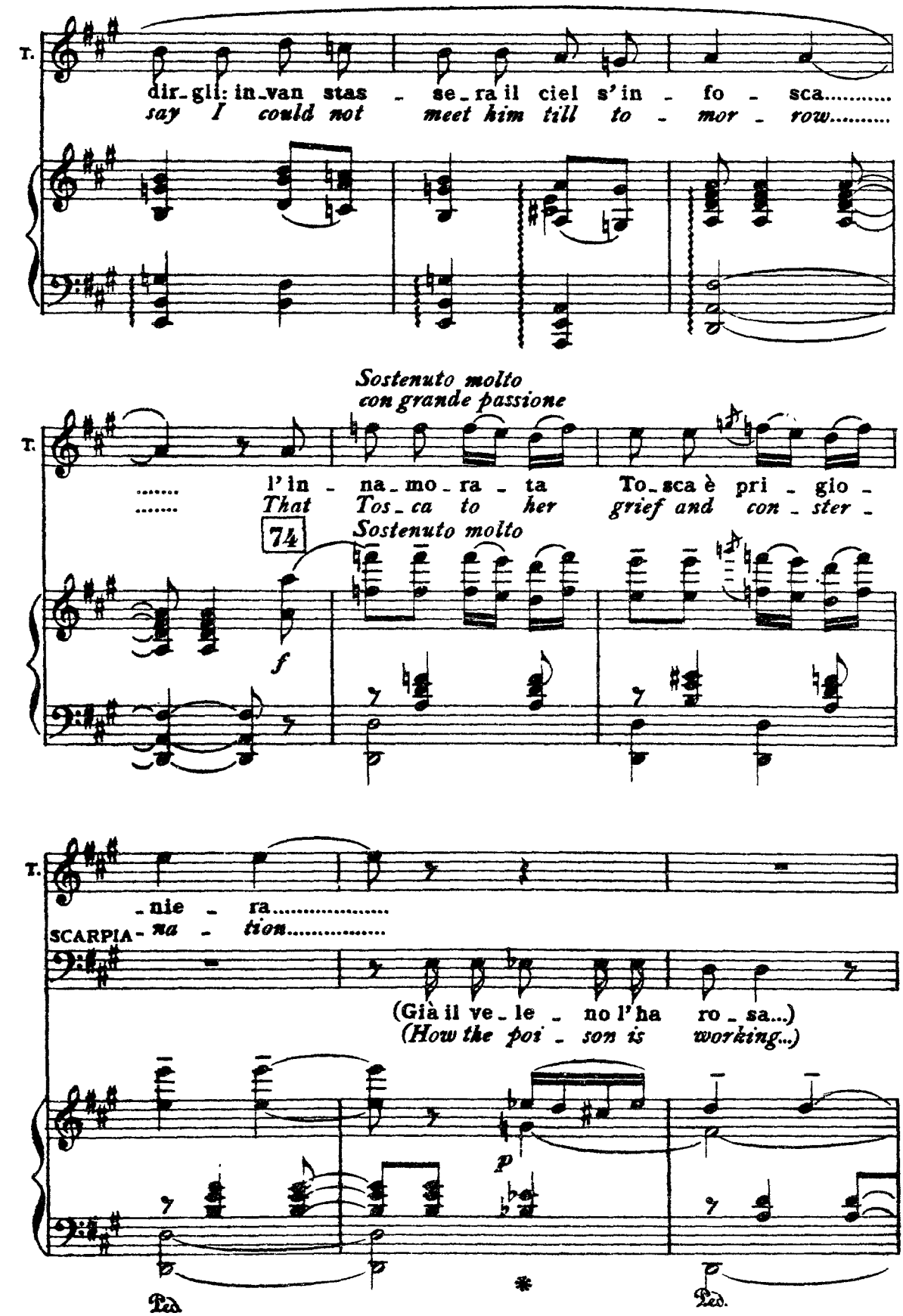

TOSCA
(sorpresa)
(surprised)
Che in_ten - de - te?..
Pray, what mean you?
SCAR.
-gar
prayer
E non
You are
(Campane)
(Bells)
70
p
mf
(indica il ritratto)
(points to the portrait)
SCAR.
fa_te co_me cer - te sfron - ta_te che han di Madda_lena viso e co_
not like certain fri - vo_lous wantons; Magdalens they simu_late pro_
cres.
p
(con intenzione marcata)
(emphatically)
poco rall:.....
SCAR.
-stumi... e vi tre - scan d'a_mo - re!
-fanely... and come here to meet their lov - ers!
deciso
poco rall:.....
f
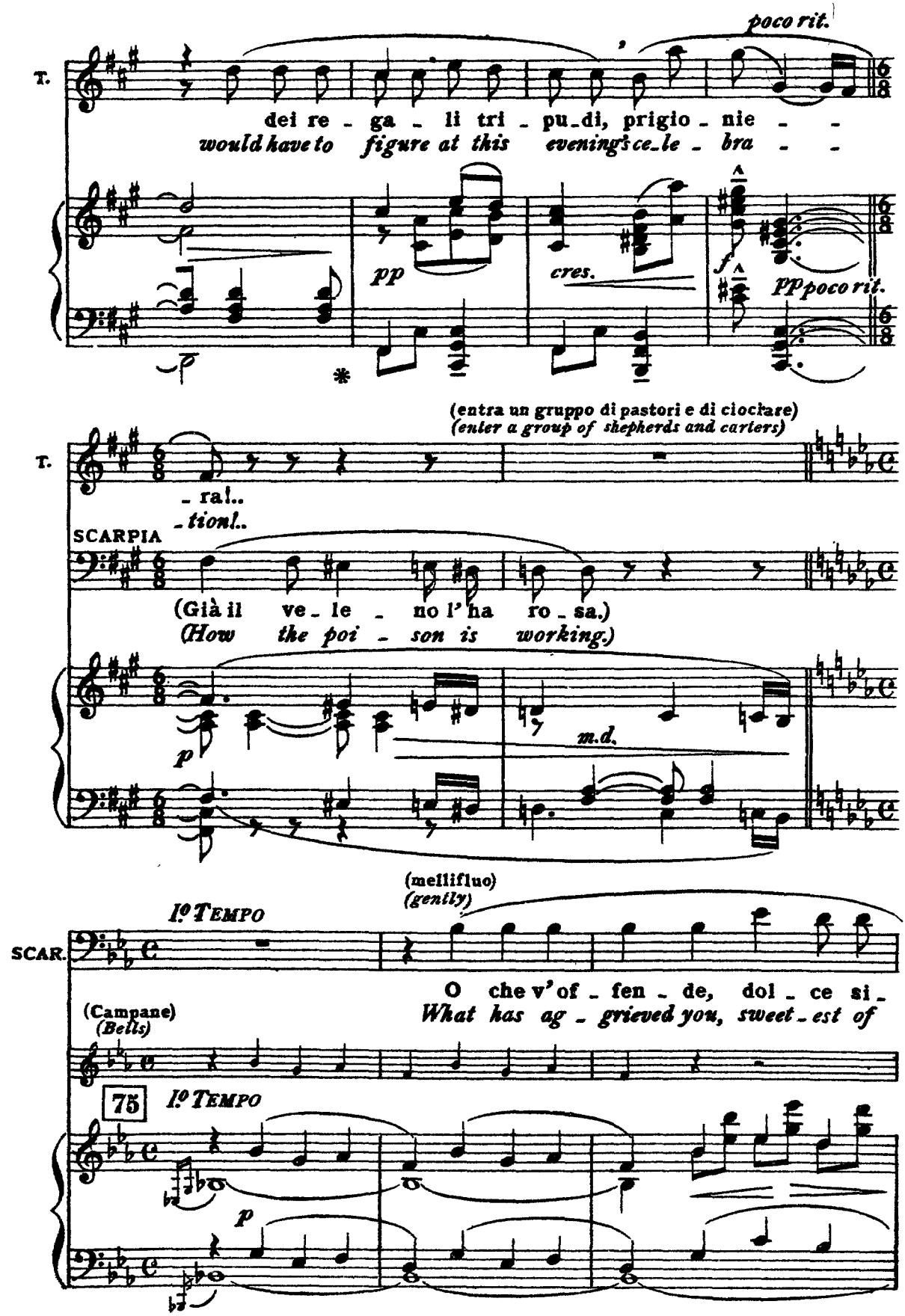


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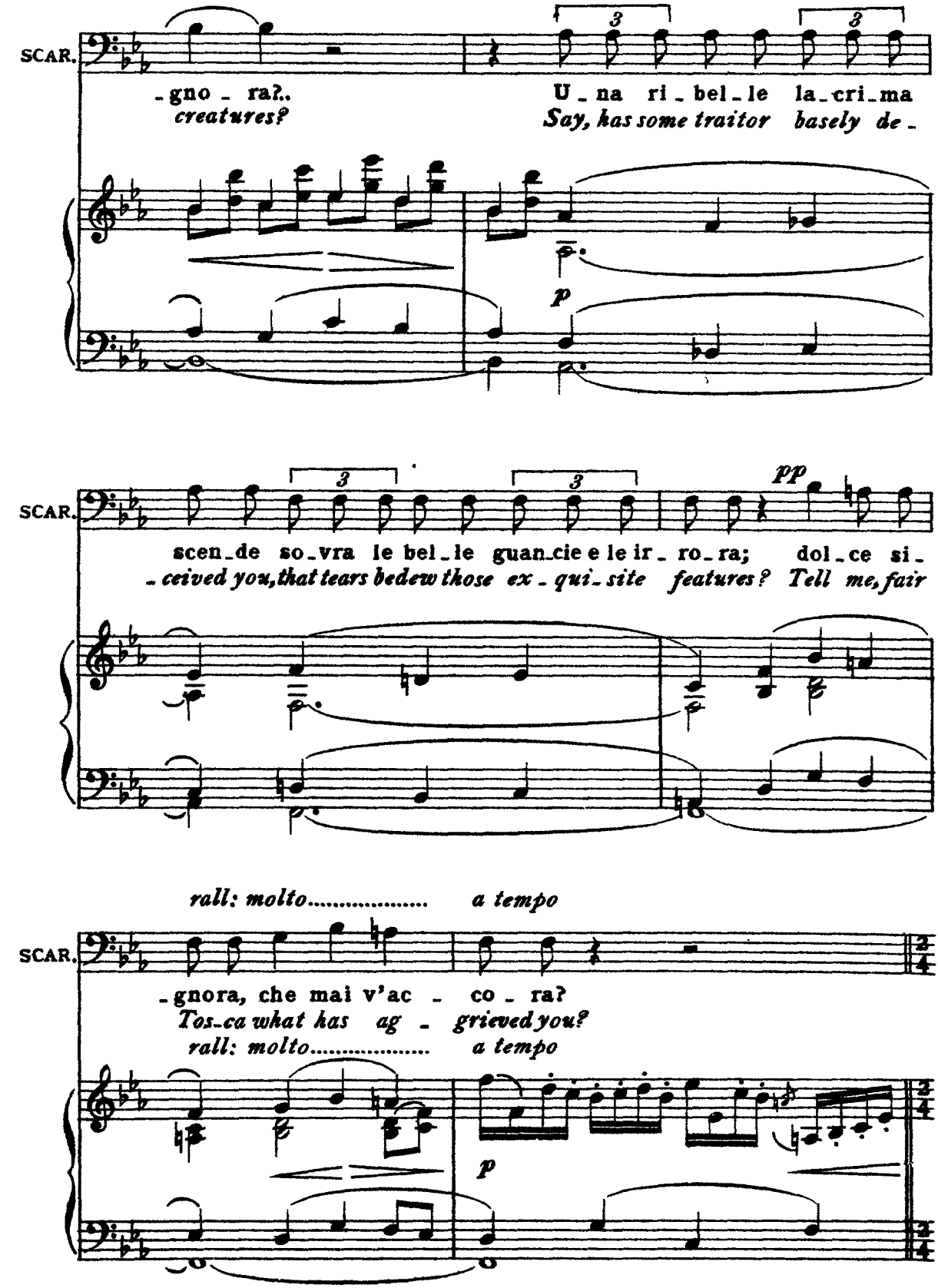

SCAR.
pal_co.
ea_sel
Qualcun ven_ne
Some ca_su_al
72
p
SCAR.
cer_to a sturbar gli a_man_ti ed es_sa nel fug_
worshipper dis_tur_bed the lovers, and in her hasty
(esaminando il ventaglio)
(examining the fan)
TOSCA
a tempo
poco affrett:
La co_ro_na!
A co_ro_net!
SCAR.
_gir per_dè le pen_nel..
flight she dropped some feathers!
a tempo
p poco affrett:.....
ff
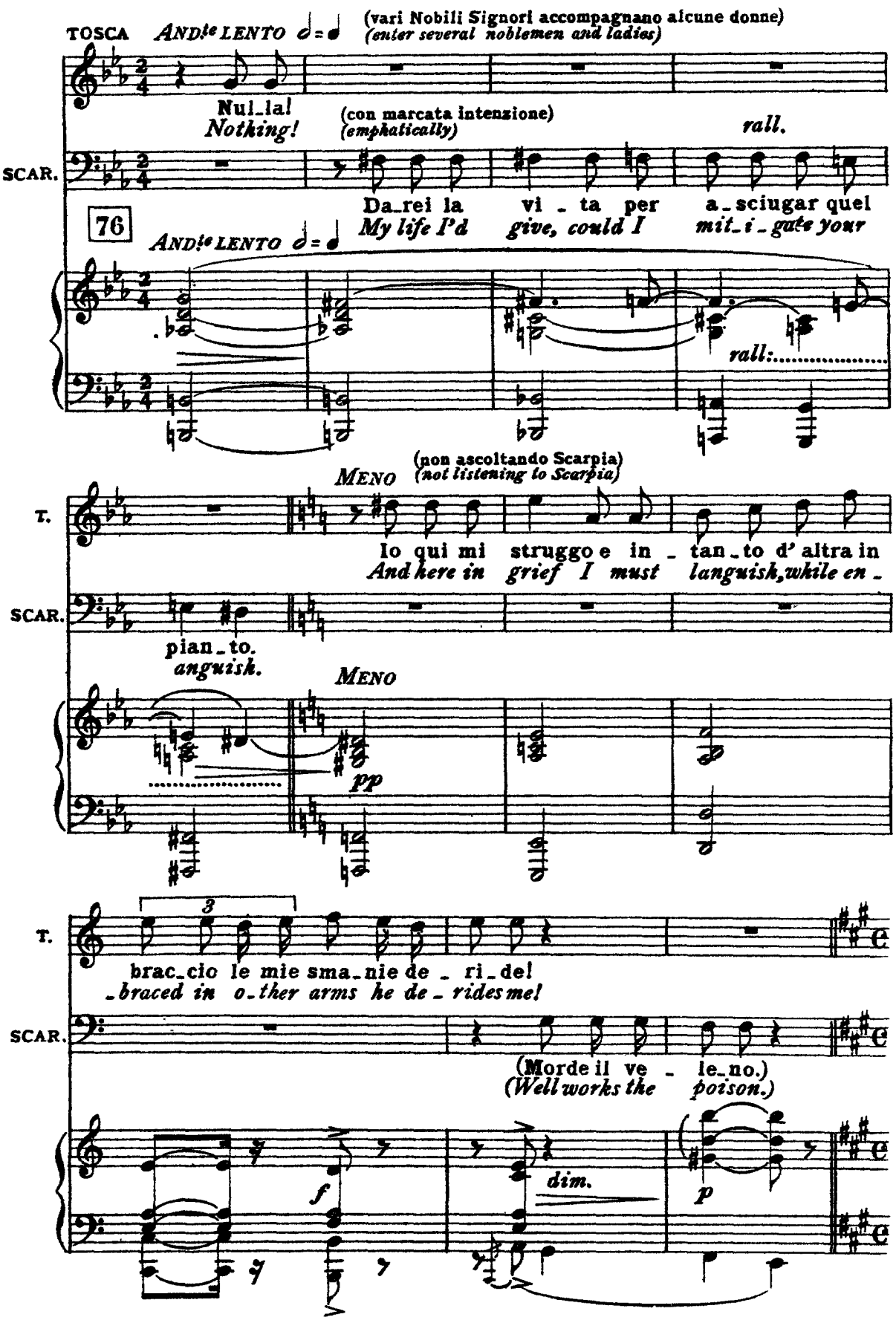

T.
Lo stemma! E l'At_ta_van_ti!
Her arms, too! 'Tis At_ta_van_ti's!
ff
(con grande sentimento, tratte_
(sorrowfully, restraining her tears
T.
Presago so_spet_to!.. Ed
Prophetic sus_pi_cion... And
SCAR.
(Ho sor_ti_to l'ef_fet_to!)
(My design has suc_ceeded!)
73
f
nendo a stento le lagrime, dimentica del luogo e di Scarpia)
with difficulty, forgetful of the locality and of Scarpia)
ANDte MESTO ♩= 40
T.
io ve_ni_vo a lui tut_ta do_glio_sa..... per
I who sought him here, opprest with sor_row..... to
ANDte MESTO ♩= 40
p con espressione
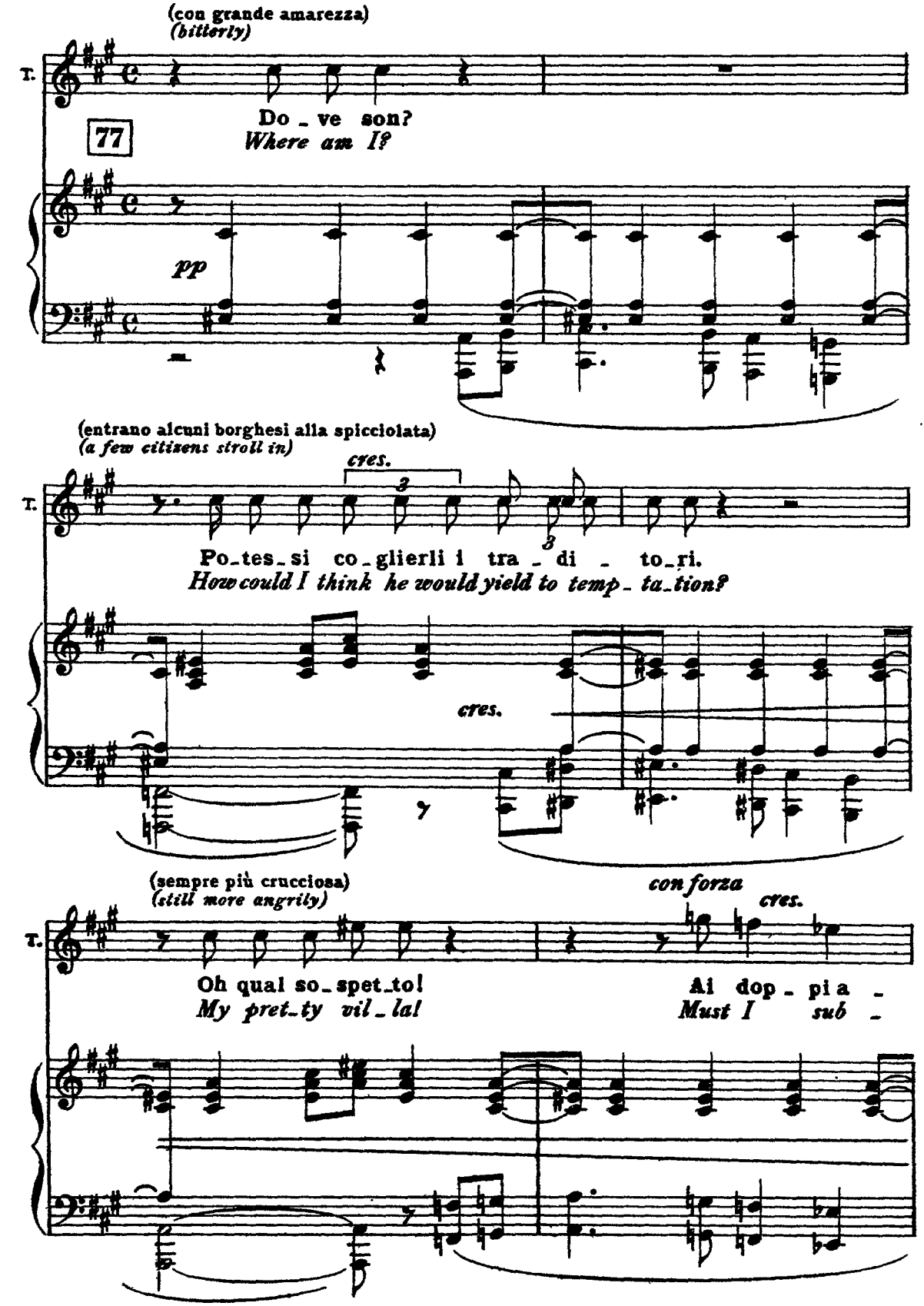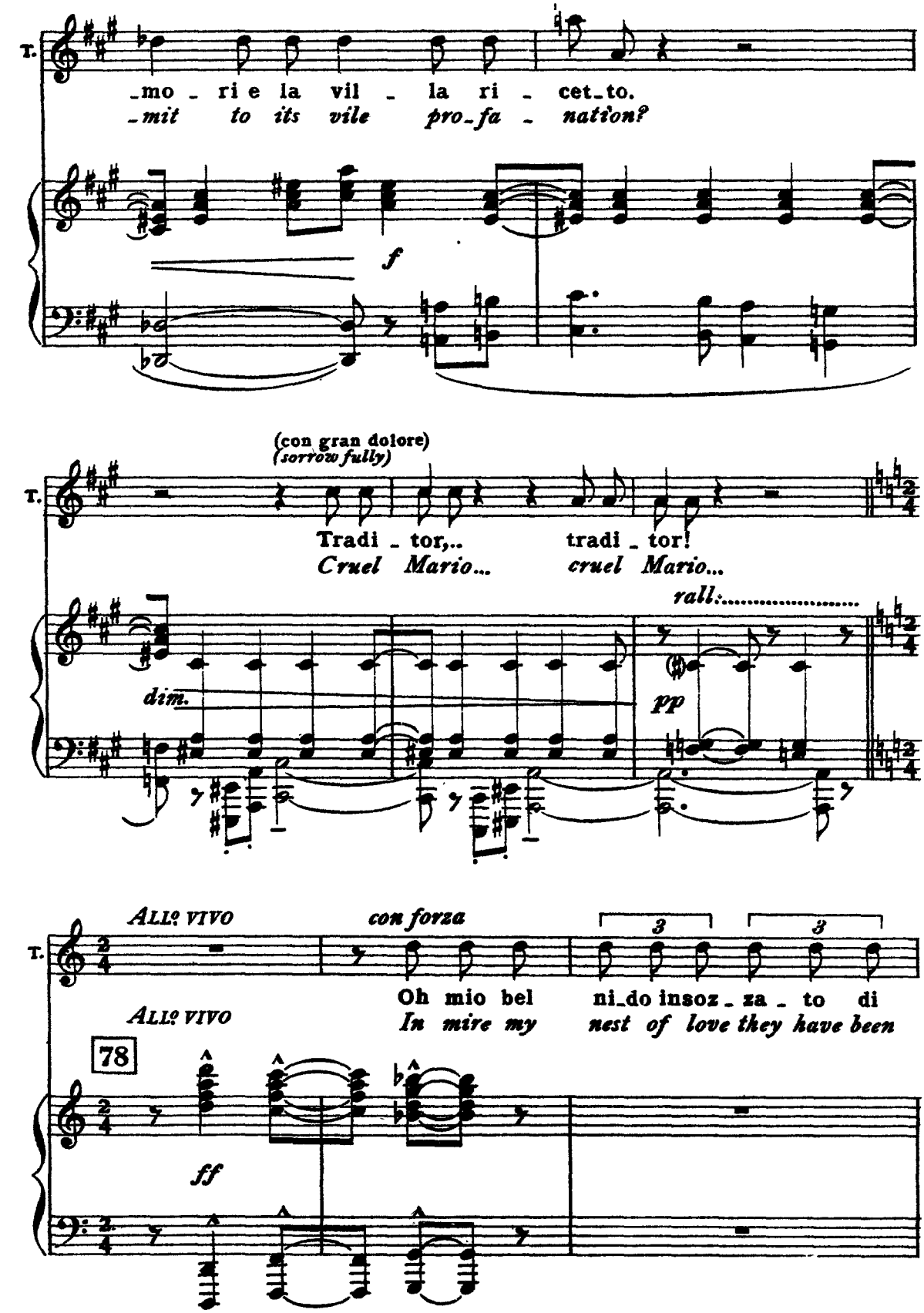


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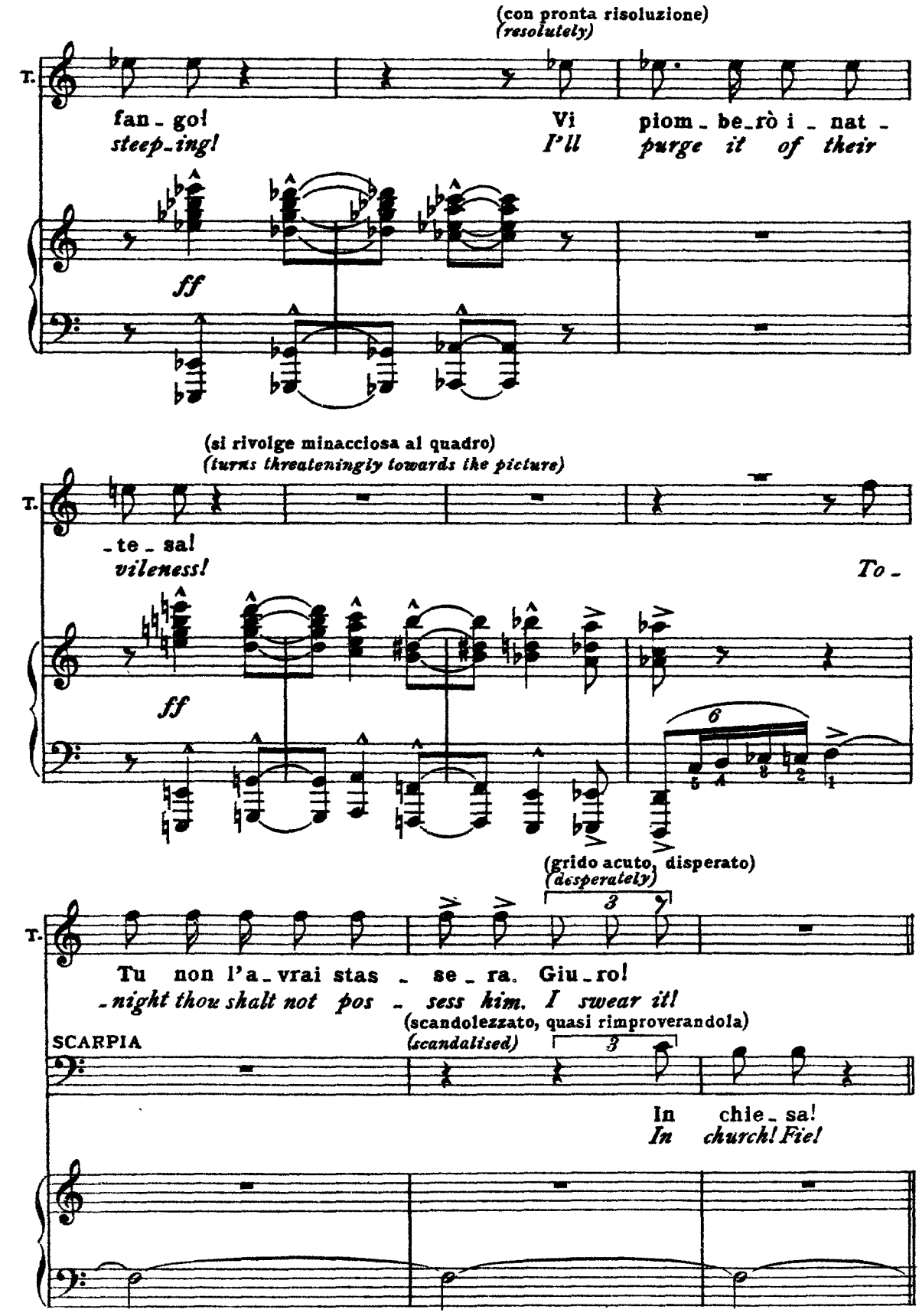

poco rit.
T.
dei re - ga - li tri - pu-di, prigio - nie - -
would have to figure at this evening's ce-le - bra - -
pp
cres.
f
PP poco rit.
(entra un gruppo di pastori e di ciocìare)
(enter a group of shepherds and carters)
T.
- ra!..
- tion!..
SCARPIA
(Già il ve - le - no l'ha ro - sa.)
(How the poi - son is working.)
p
m.d.
(mellifluo)
(gently)
I° TEMPO
SCAR.
O che v'of - fen - de, dol - ce si -
What has ag - grieved you, sweet - est of
(Campane)
(Bells)
75
I° TEMPO
p

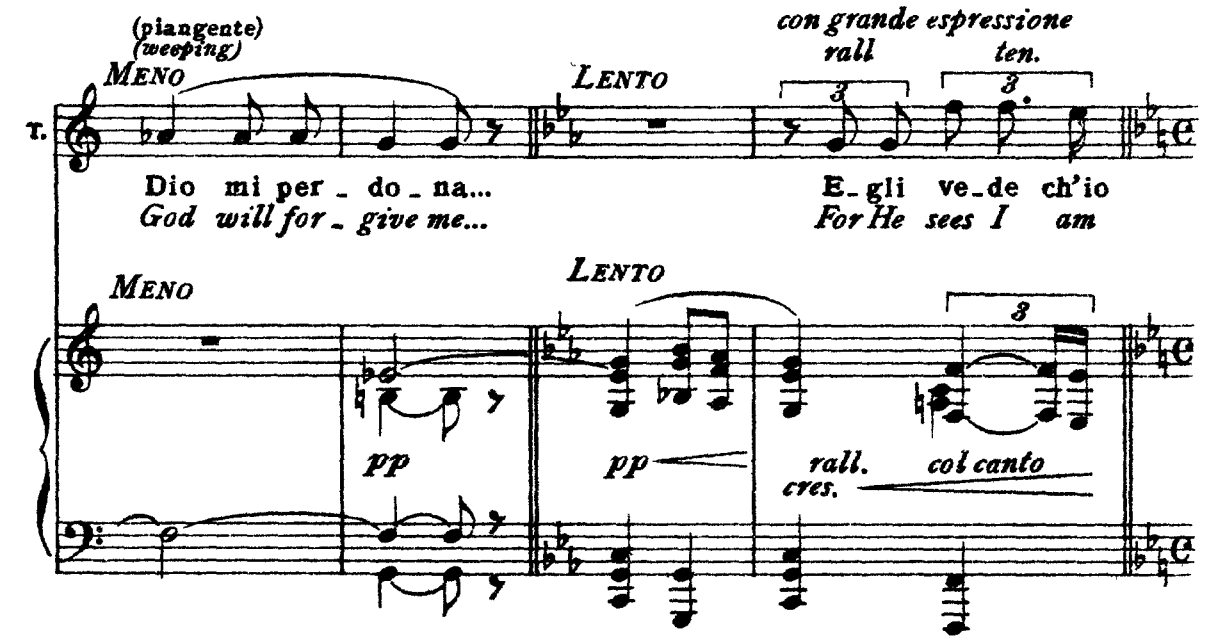

SCAR.
-gno - ra?..
creatures?
U - na ri - bel - le la - cri - ma
Say, has some traitor basely de -
p
SCAR.
scen - de so - vra le bel - le guan - cie e le ir - ro - ra; dol - ce si -
- ceived you, that tears bedew those ex - qui - site features? Tell me, fair
pp
rall: molto..... a tempo
SCAR.
-gnora, che mai v'ac - co - ra?
Tos - ca what has ag - grieved you?
rall: molto..... a tempo
p

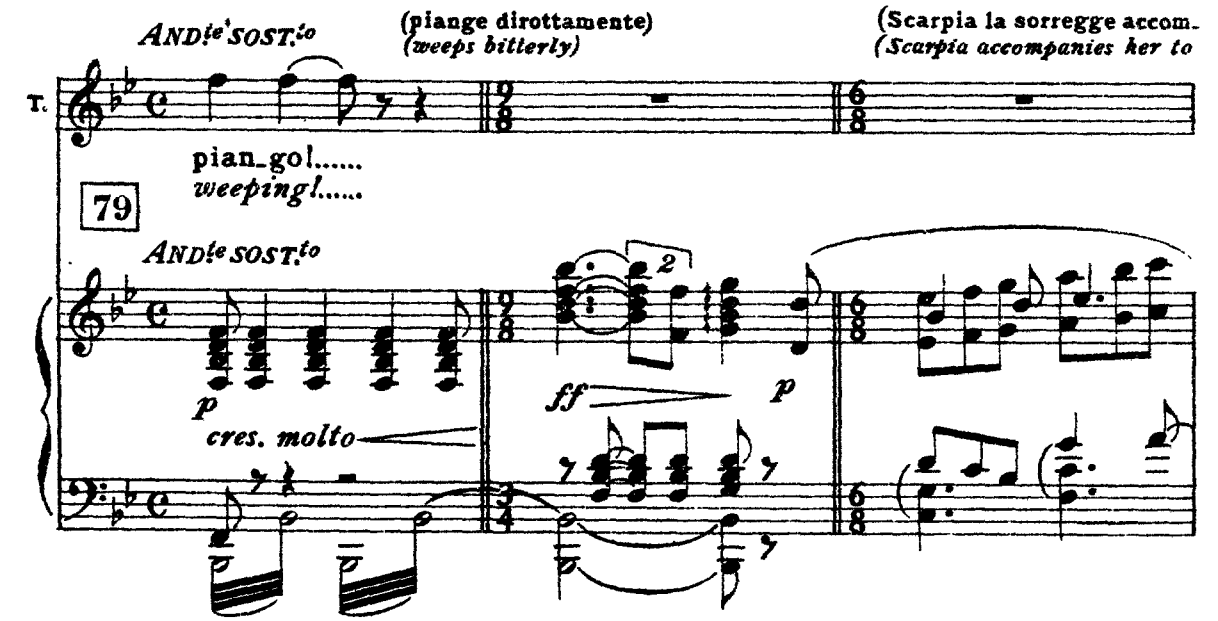

TOSCA
ANDte LENTO
(vari Nobili Signori accompagnano alcune donne)
(enter several noblemen and ladies)
Nul_la!
Nothing!
(con marcata intenzione)
(emphatically)
rall.
SCAR.
Da_rei la vi_ta per a_sciugar quel
My life I'd give, could I mit_i_gate your
76
ANDte LENTO
rall:
MENO
(non ascoltando Scarpia)
(not listening to Scarpia)
T.
Io qui mi strugge e in _ tan_to d' altra in
And here in grief I must languish, while en_
SCAR.
pian_to.
anguish.
MENO
pp
T.
brac_cio le mie sma_nie de _ ri_de!
_braced in o_ther arms he de_rides me!
SCAR.
(Morde il ve _ le_no.)
(Well works the poison.)
f
dim.
p
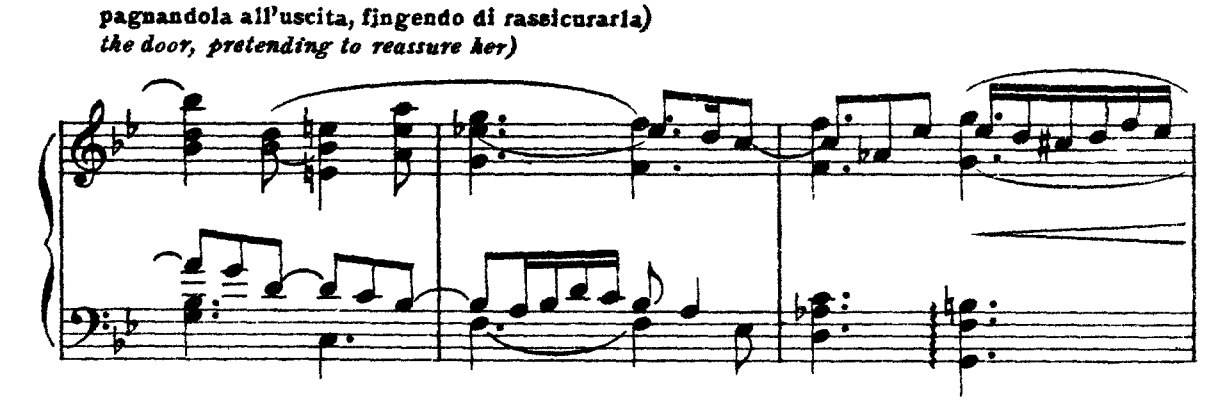

(con grande amarezza)
(bitterly)
T.
77
Do_ve son?
Where am I?
pp
(entrano alcuni borghesi alla spicciolata)
(a few citizens stroll in)
cres.
3
3
T.
Po_tes_si co_glierli i tra_di_to_ri.
How could I think he would yield to temp_ta_tion?
cres.
(sempre più crucciosa)
(still more angrily)
con forza
cres.
T.
Oh qual so_spet_to!
My pret_ty vil_la!
Ai dop_pi a_
Must I sub_

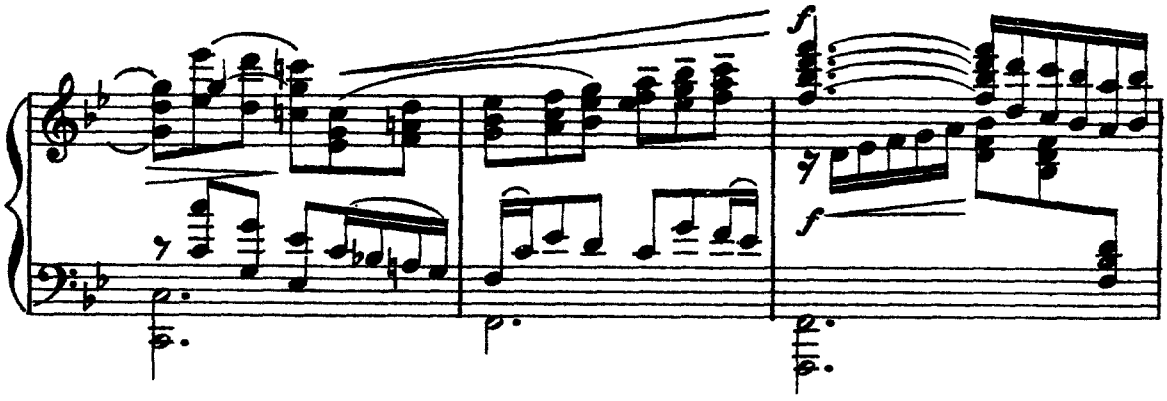

T.
_mo _ ri e la vil _ la ri _ cet_to.
_mit to its vile pro_fa _ nation?
f
(con gran dolore)
(sorrow fully)
T.
Tradi _ tor,.. tradi _ tor!
Cruel Mario... cruel Mario...
rall:.....
dim.
pp
ALLº VIVO
con forza
3
3
T.
Oh mio bel ni_do insoz _ za _ to di
In mire my nest of love they have been
ALLº VIVO
78
ff


(con pronta risoluzione)
(resolutely)
T.
fan_go!
steep_ing!
Vi
I'll
piom_be_rò i_nat_
purge it of their
ff
(si rivolge minacciosa al quadro)
(turns threateningly towards the picture)
T.
_te_sa!
vileness!
To_
ff
6
5 4 3 2 1
(grido acuto, disperato)
(desperately)
3
T.
Tu non l'a_vrai stas_se_ra. Giu_ro!
_night thou shalt not pos_sess him. I swear it!
(scandolezzato, quasi rimproverandola)
(scandalised)
SCARPIA
3
In chie_sa!
In church! Fie!
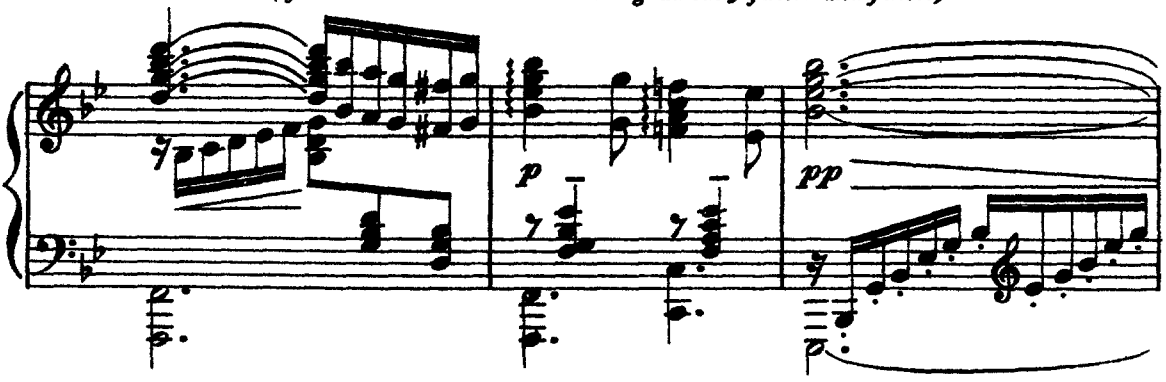

(piangente)
(weeping)
MENO
LENTO
con grande espressione
rall
ten.
T.
Dio mi per - do - na...
God will for - give me...
E - gli ve - de ch'io
For He sees I am
MENO
LENTO
pp
pp
rall.
col canto
cres.


ANDte SOST.to
(piange dirottamente)
(weeps bitterly)
(Scarpia la sorregge accom-
(Scarpia accompanies her to
T.
pian - go!.....
weeping!.....
79
ANDte SOST.to
p
cres. molto
ff
p


pagnandola all'uscita, fingendo di rassicurarla)
the door, pretending to reassure her)
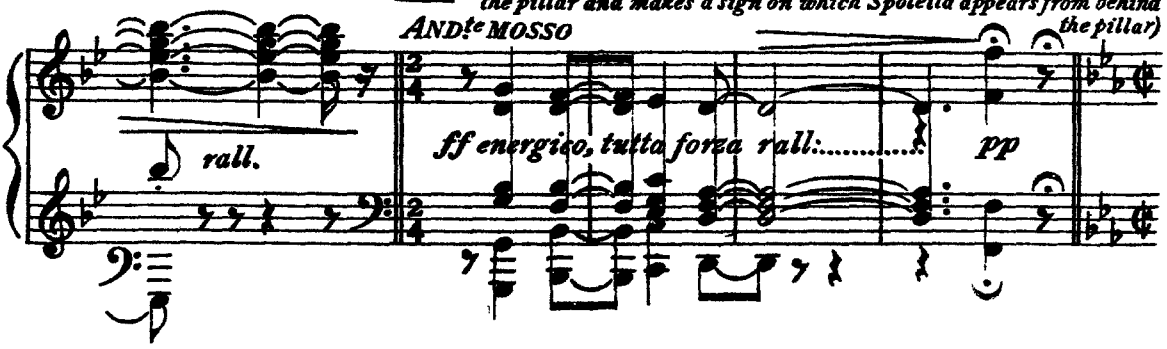


(appena escita Tosca, la chiesa poco a poco va sempre più popolandosi)
(after Tosca's exit the church becomes gradually fuller and fuller)
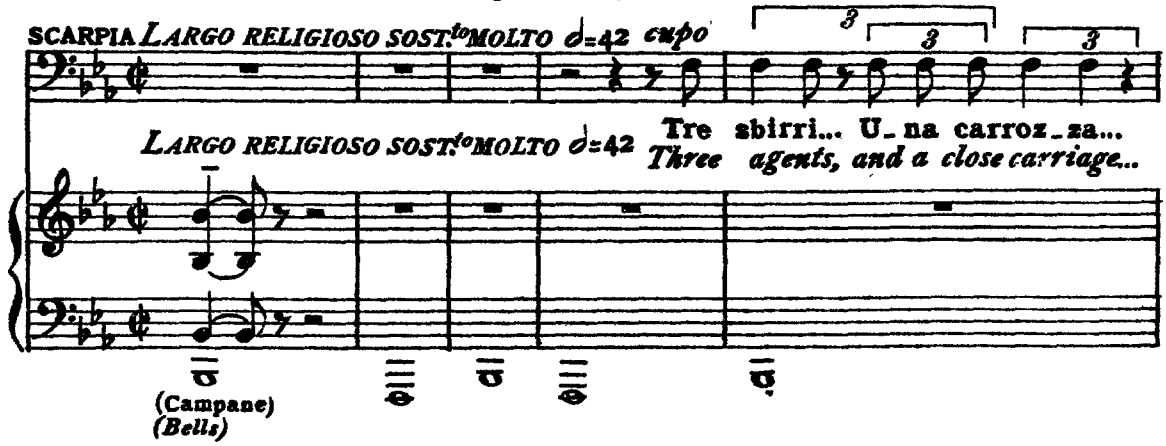


(Scarpia, dopo aver accompagnato Tosca, ritorna presso la colonna e fa un cenno: subito si presenta Spoletta)
(Having escorted Tosca to the church-door, Scarpia returns to the pillar and makes a sign on which Spoletta appears from behind the pillar)

80
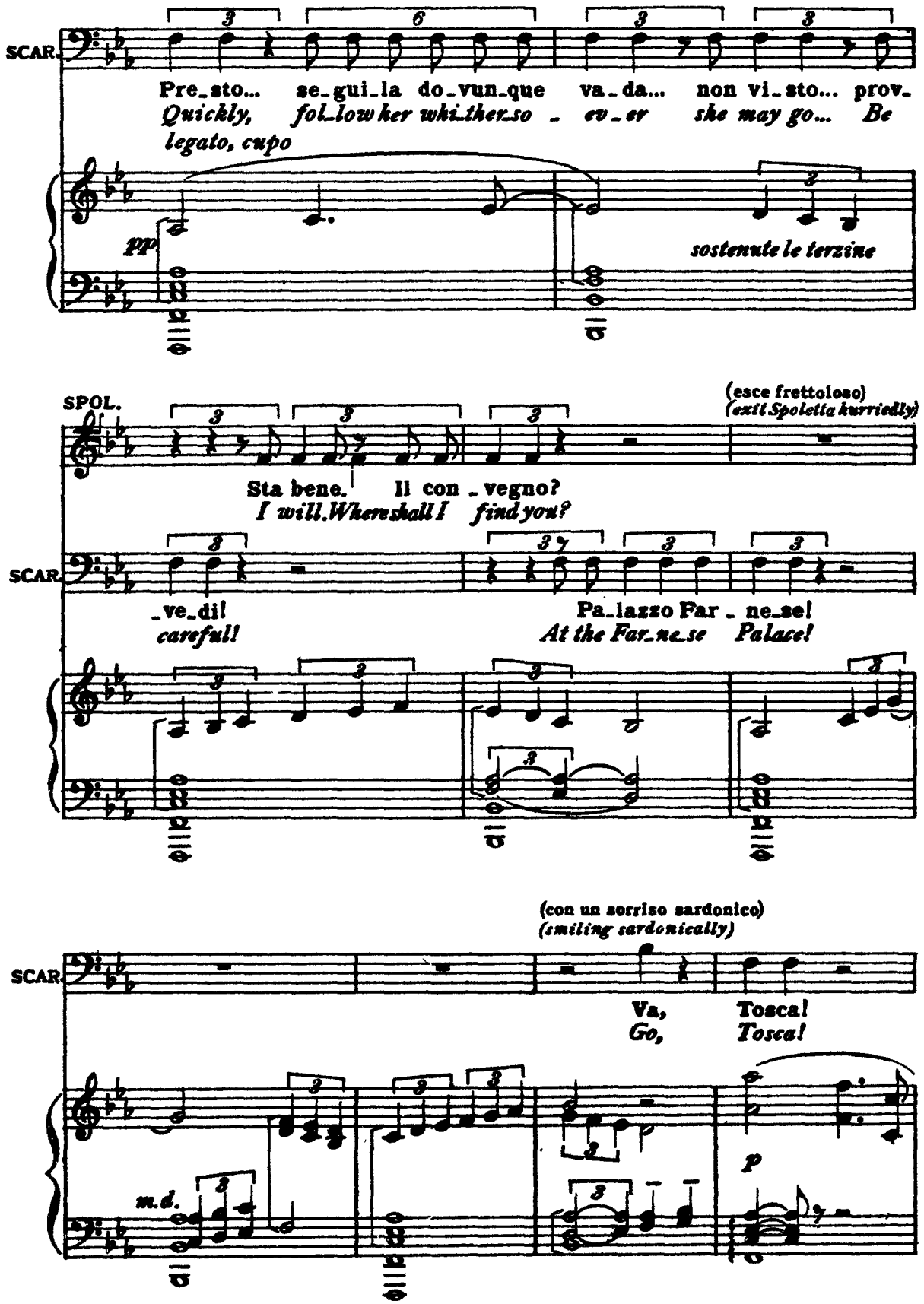


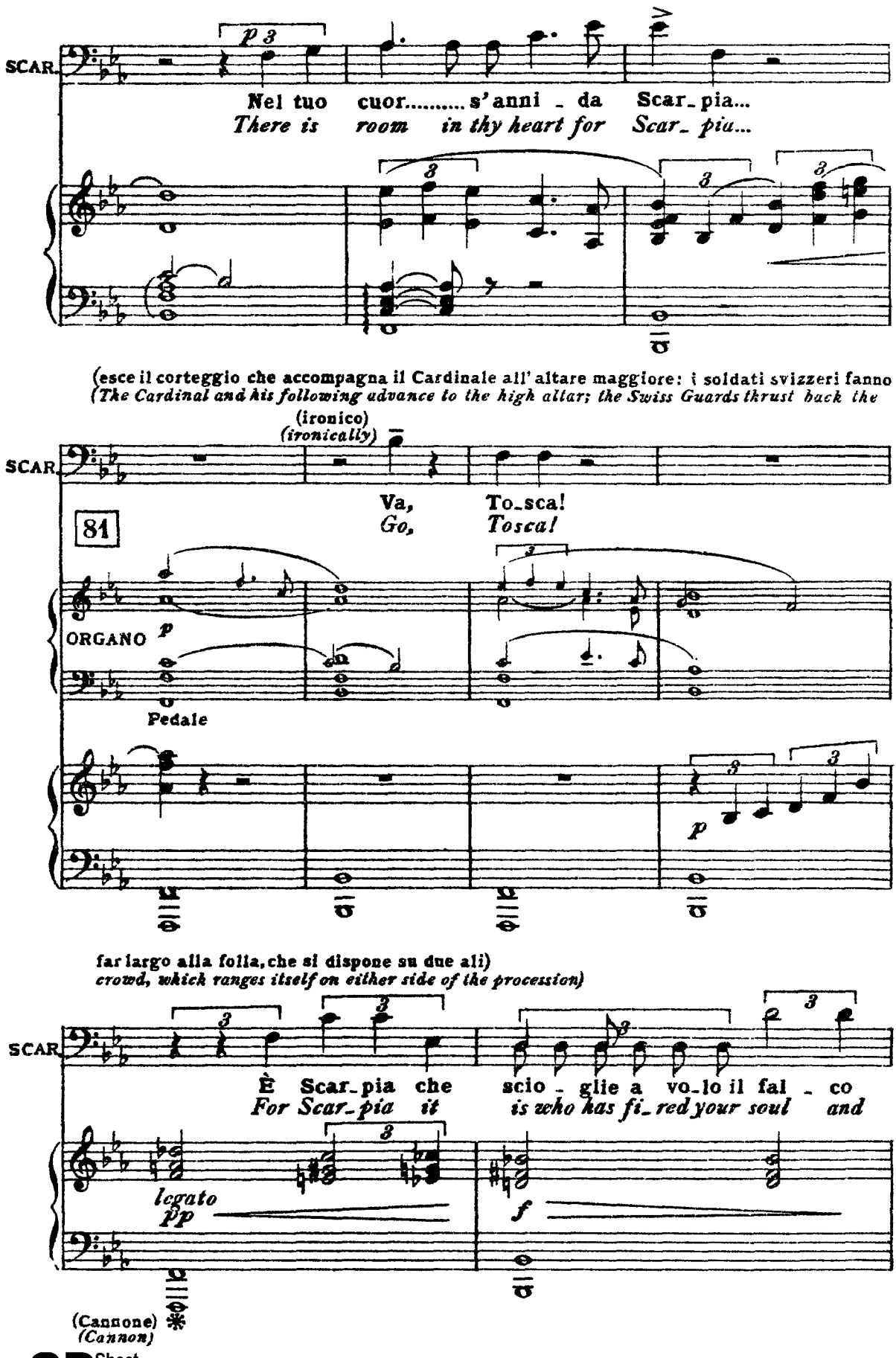
(la folla si aggruppa nel fondo, in attesa del Cardinale; alcuni inginocchiati pregano)
(the crowd withdraws to the back of stage, awaiting the Cardinal; some kneel down and pray)
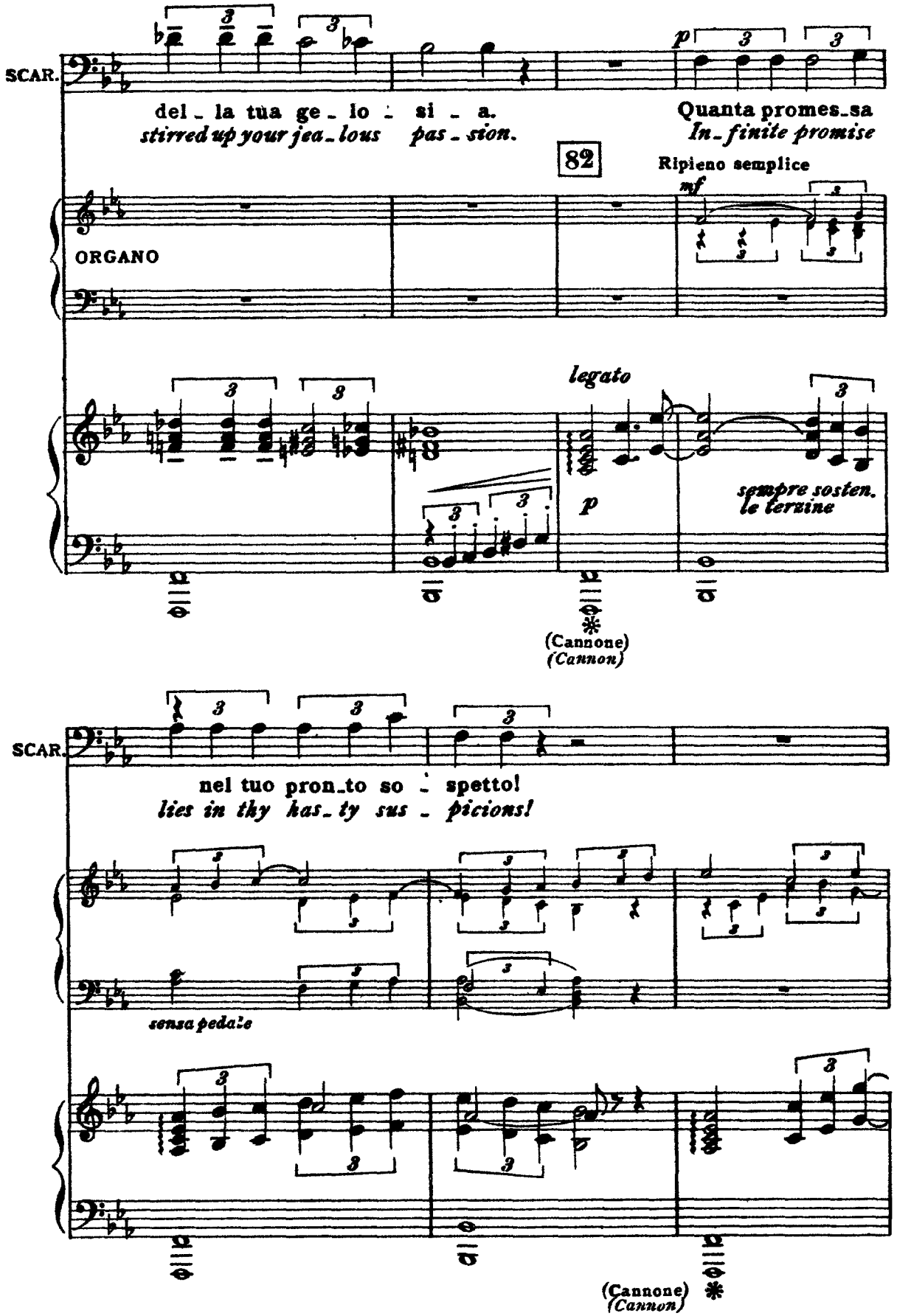


(Campane)
(Bells)

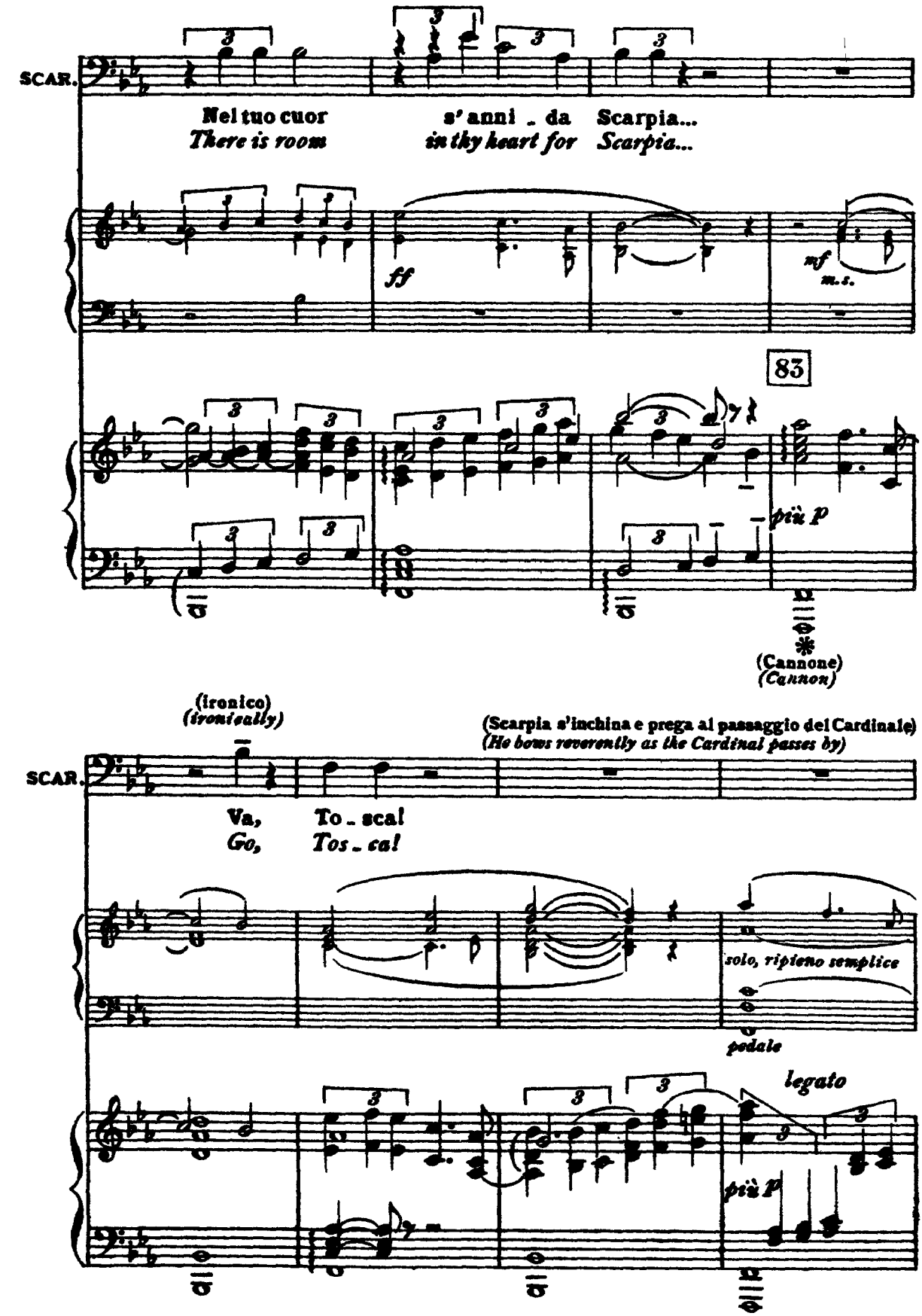
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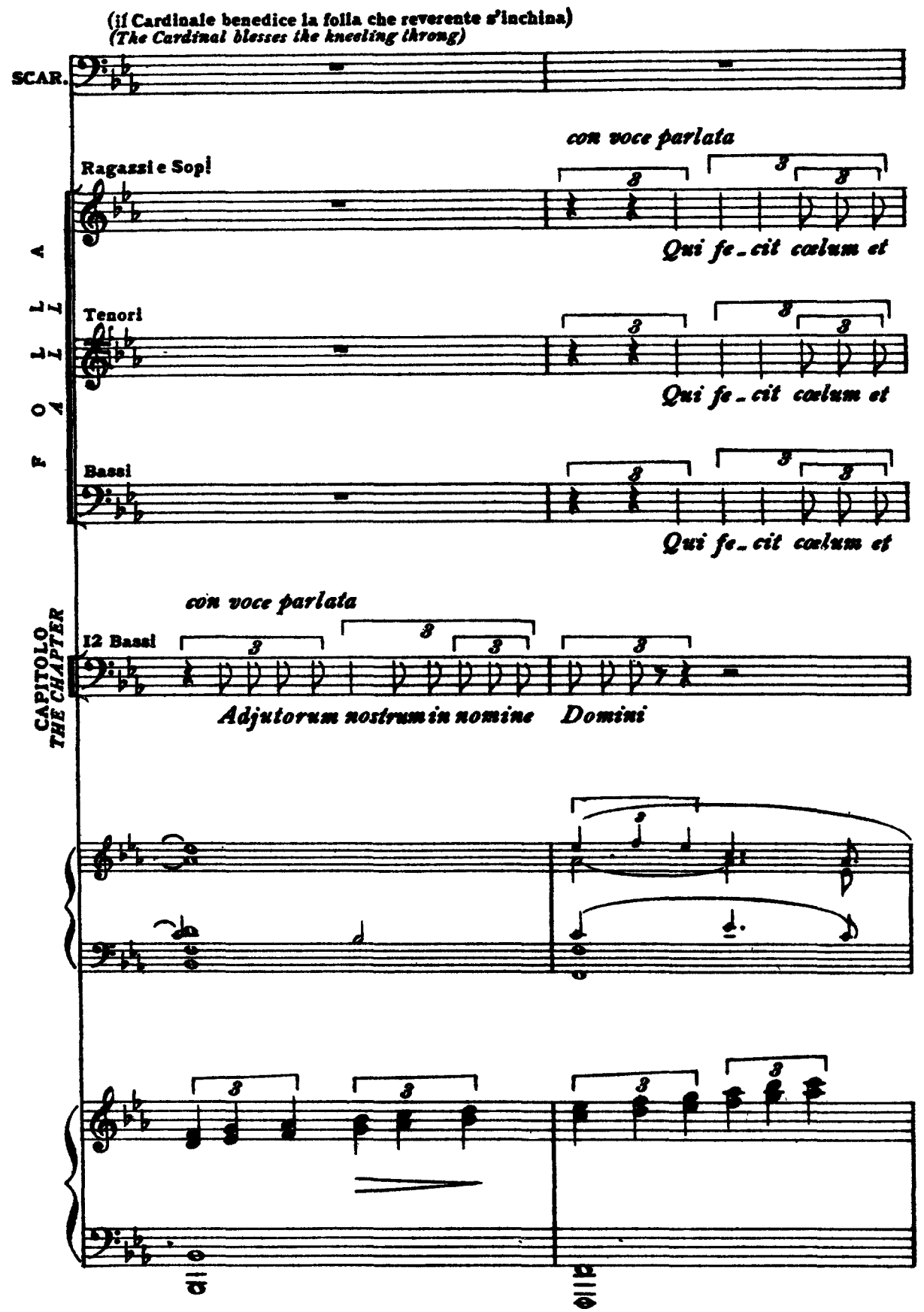

SCAR.
Pre_sto... se_gui_la do_vun_que va_da... non vi_sto... prov_
Quickly, fol_low her whi_ther_so _ ev_er she may go... Be
legato, cupo
pp
sostenute le terzine
SPOL.
(esce frettoloso)
(exit Spoletta hurriedly)
Sta bene. Il con _ vegno?
I will. Where shall I find you?
SCAR.
_ve_di!
carefull
Pa_lazzo Far _ ne_se!
At the Far_ne_se Palace!
(con un sorriso sardonico)
(smiling sardonically)
SCAR.
Va,
Go,
Tosca!
Tosca!
m.d.
p

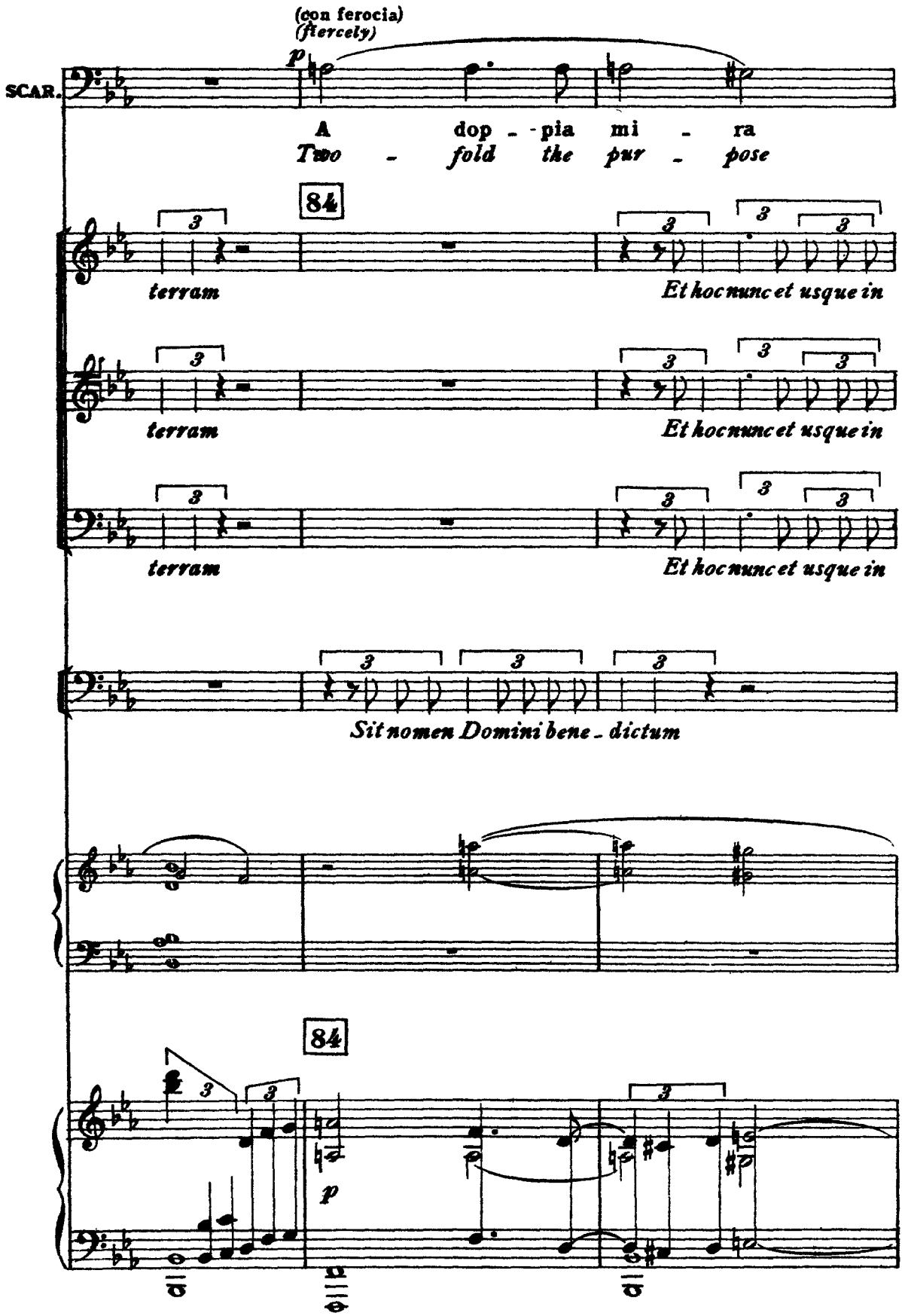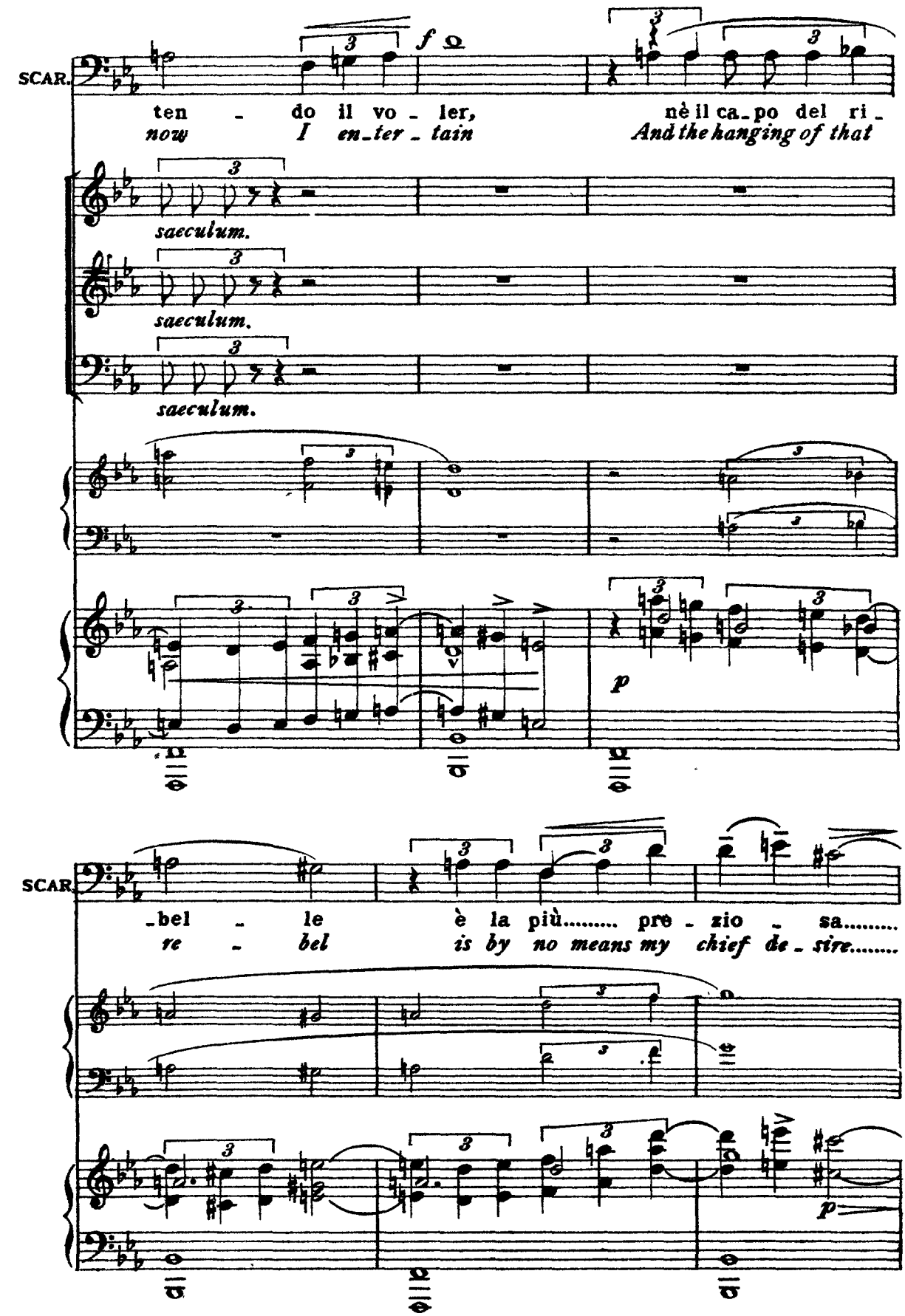


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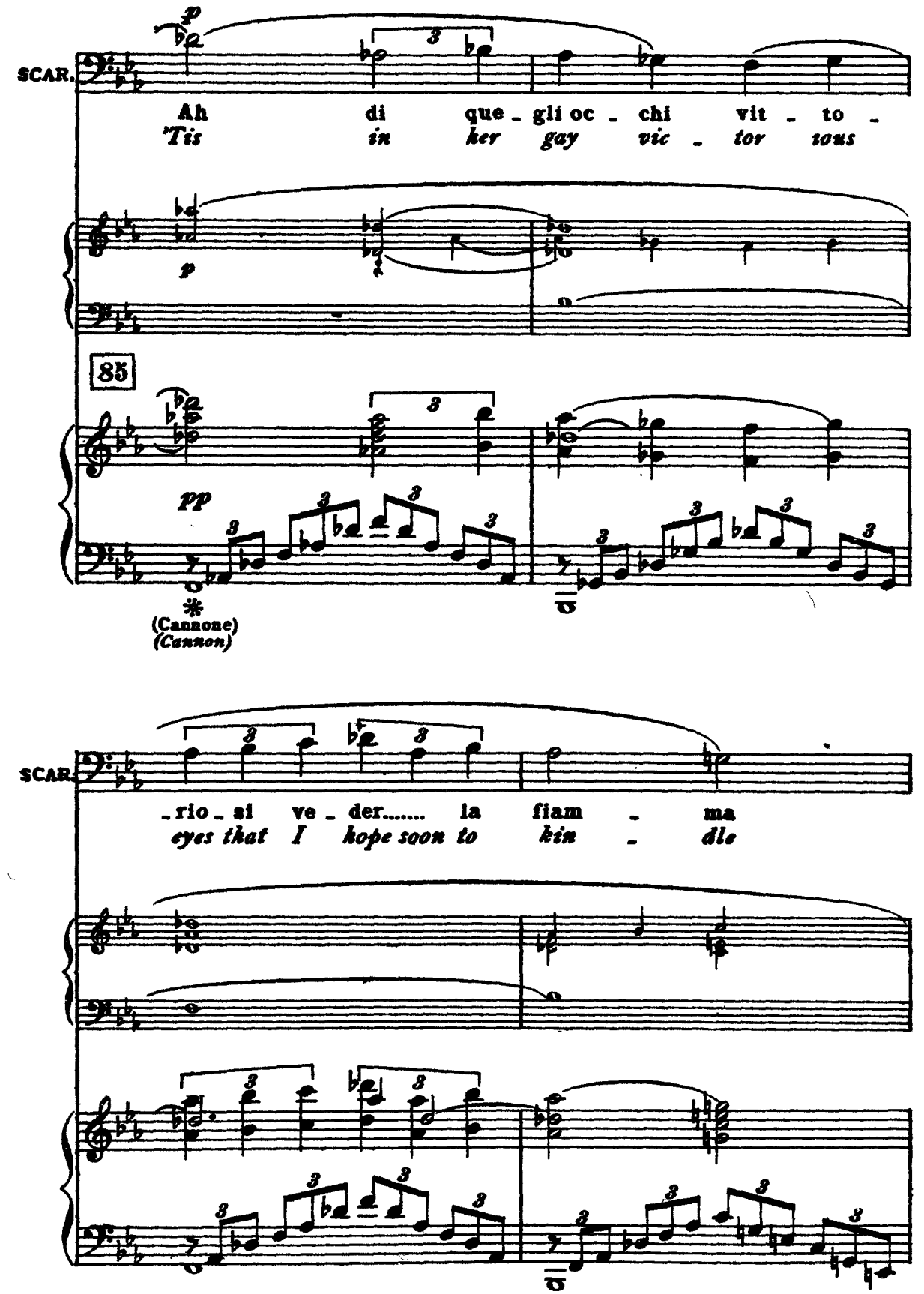

SCAR.
del - la tua ge - lo - si - a.
stirred up your jea - lous pas - sion.
Quanta promes - sa
In - finite promise
82
Ripieno semplice
mf
ORGANO
legato
p
sempre sosten.
le terzine
(Cannone)
(Cannon)
SCAR.
nel tuo pron - to so - spetto!
lies in thy has - ty sus - picions!
sensa pedale
(Cannone)
(Cannon)


SCAR.
Nel tuo cuor s' anni - da Scarpia...
There is room in thy heart for Scarpia...
ff
mf
m.s.
83
più p
(Cannone)
(Cannon)
(ironico)
(ironically)
(Scarpia s'inchina e prega al passaggio del Cardinale)
(He bows reverently as the Cardinal passes by)
SCAR.
Va, To - sca!
Go, Tos - ca!
solo, ripieno semplice
pedale
legato
più p

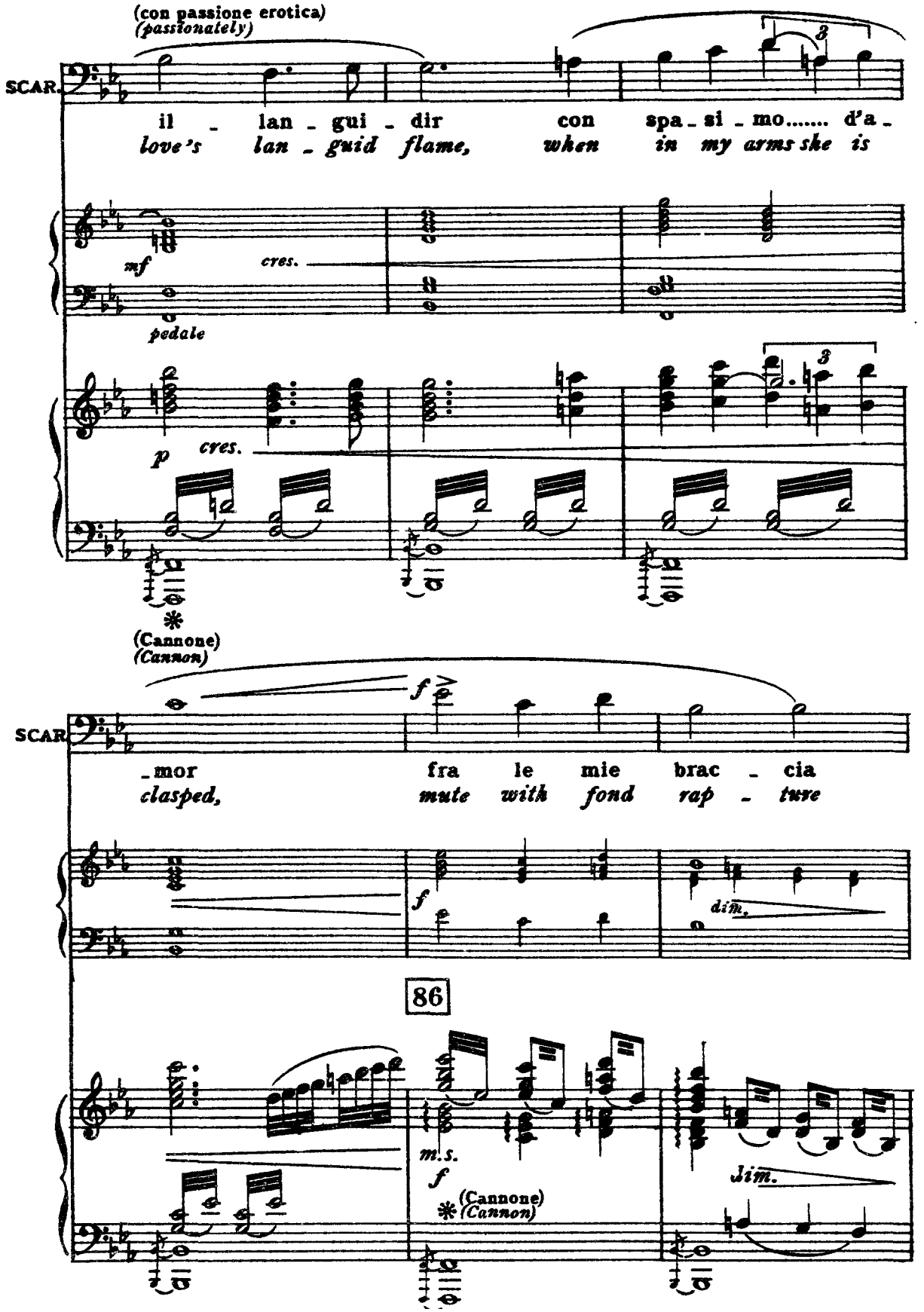

(il Cardinale benedice la folla che reverente s'inchina)
(The Cardinal blesses the kneeling throng)
SCAR.
con voce parlata
Ragazzi e Sopi
Qui fe_cit cœlum et
FOLLA
Tenori
Qui fe_cit cœlum et
Bassi
Qui fe_cit cœlum et
con voce parlata
CAPITOLO
THE CHAPTER
12 Bassi
Adjutorum nostrum in nomine Domini
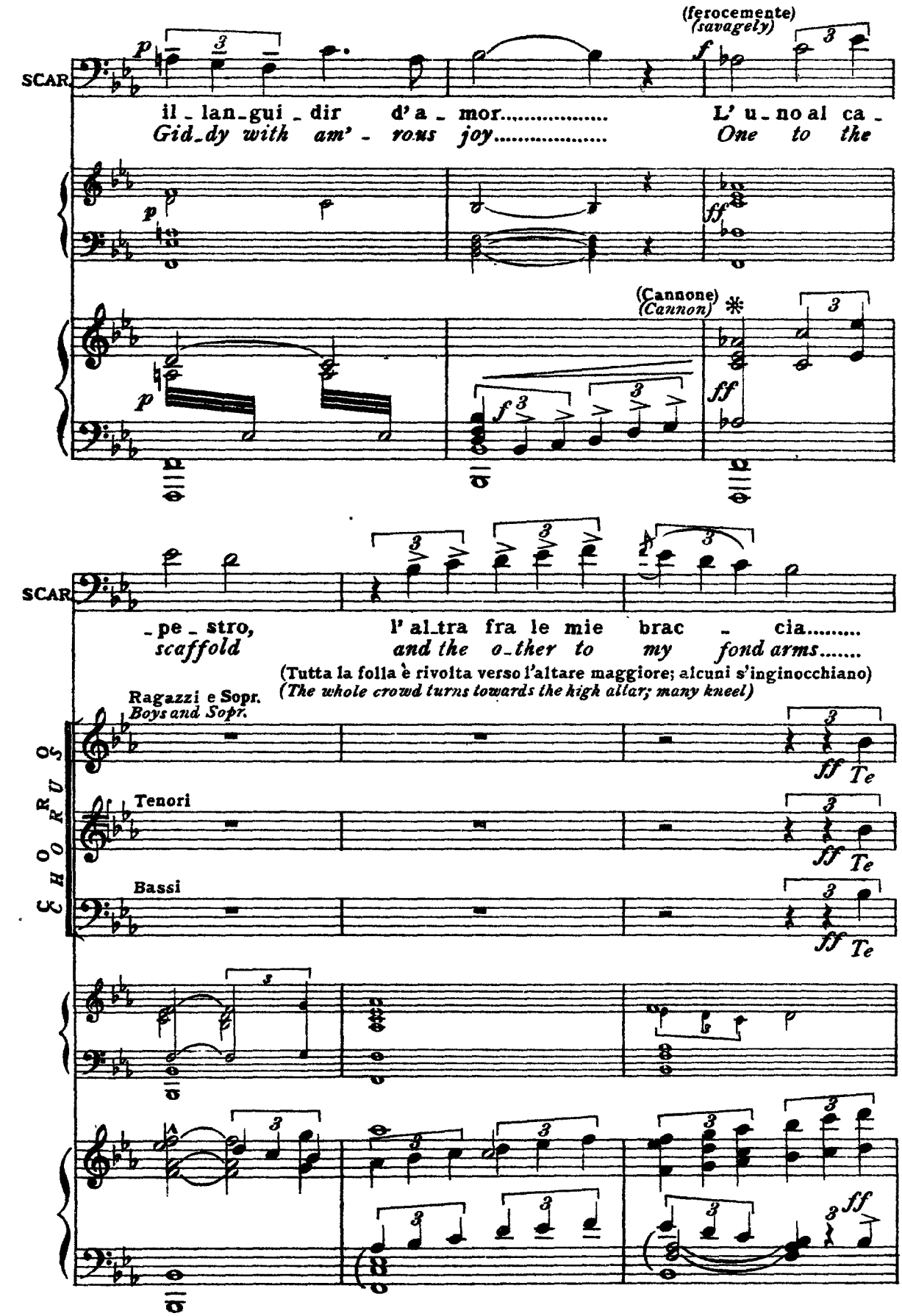

(con ferocia)
(fiercely)
SCAR.
A dop - pia mi - ra
Two - fold the pur - pose
84
terram
Et hoc nunc et usque in
terram
Et hoc nunc et usque in
terram
Et hoc nunc et usque in
Sit nomen Domini bene - dictum
84

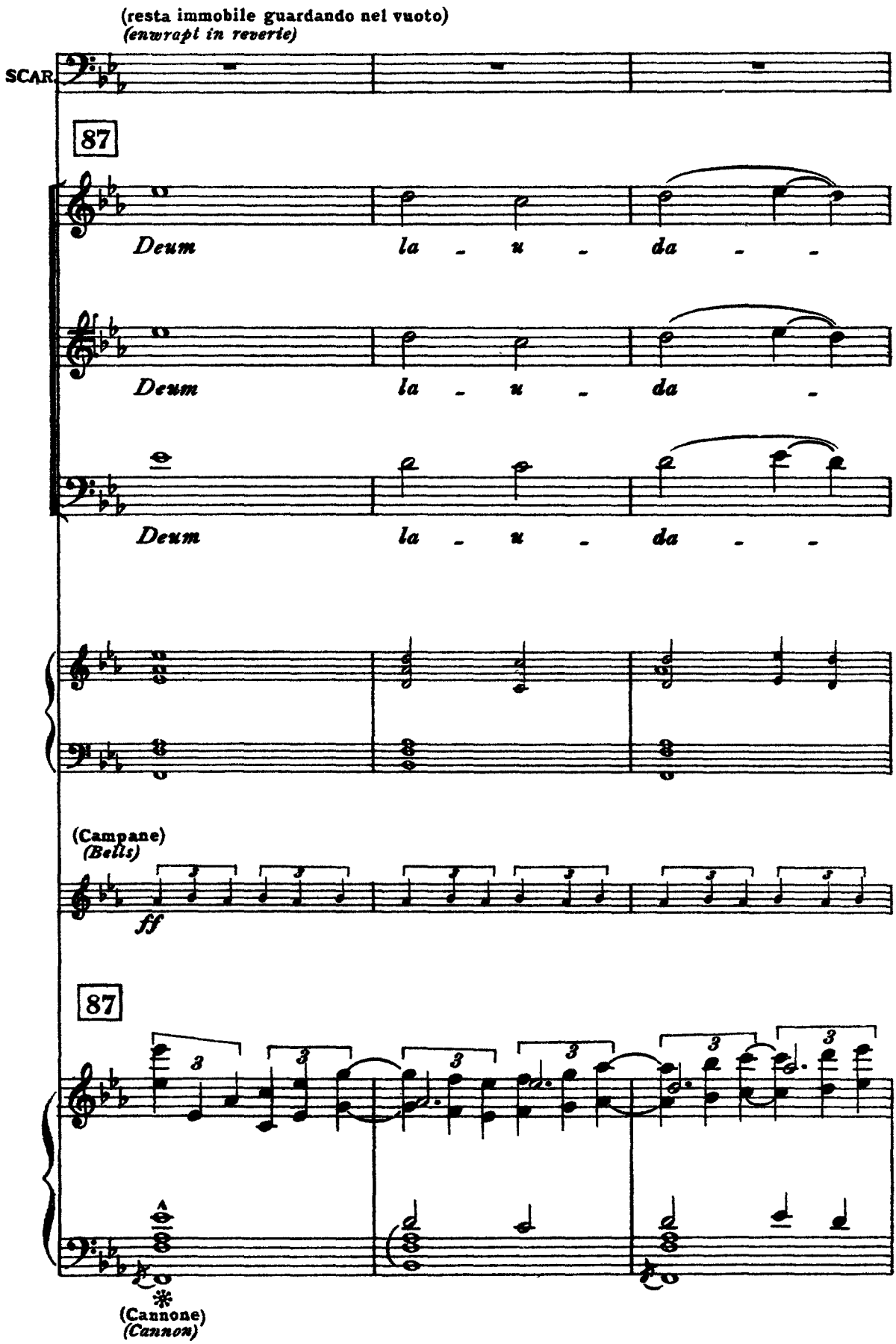

SCAR.
ten - do il vo - ler,
now I en-ter-tain
nè il ca-po del ri-
And the hanging of that
saeculum.
saeculum.
saeculum.
SCAR.
-bel - le è la più..... pre - zio - sa.....
re - bel is by no means my chief de-sire.....
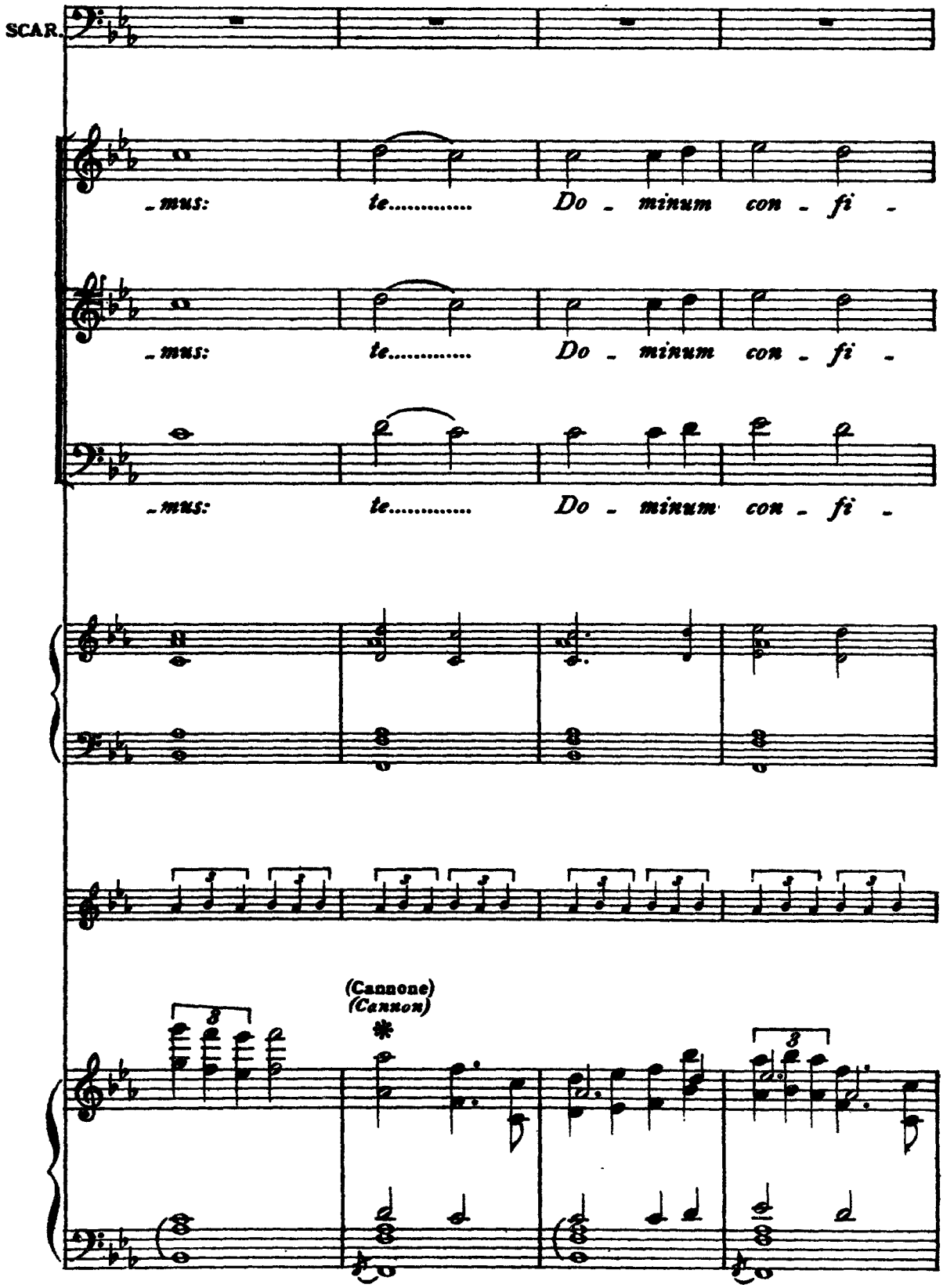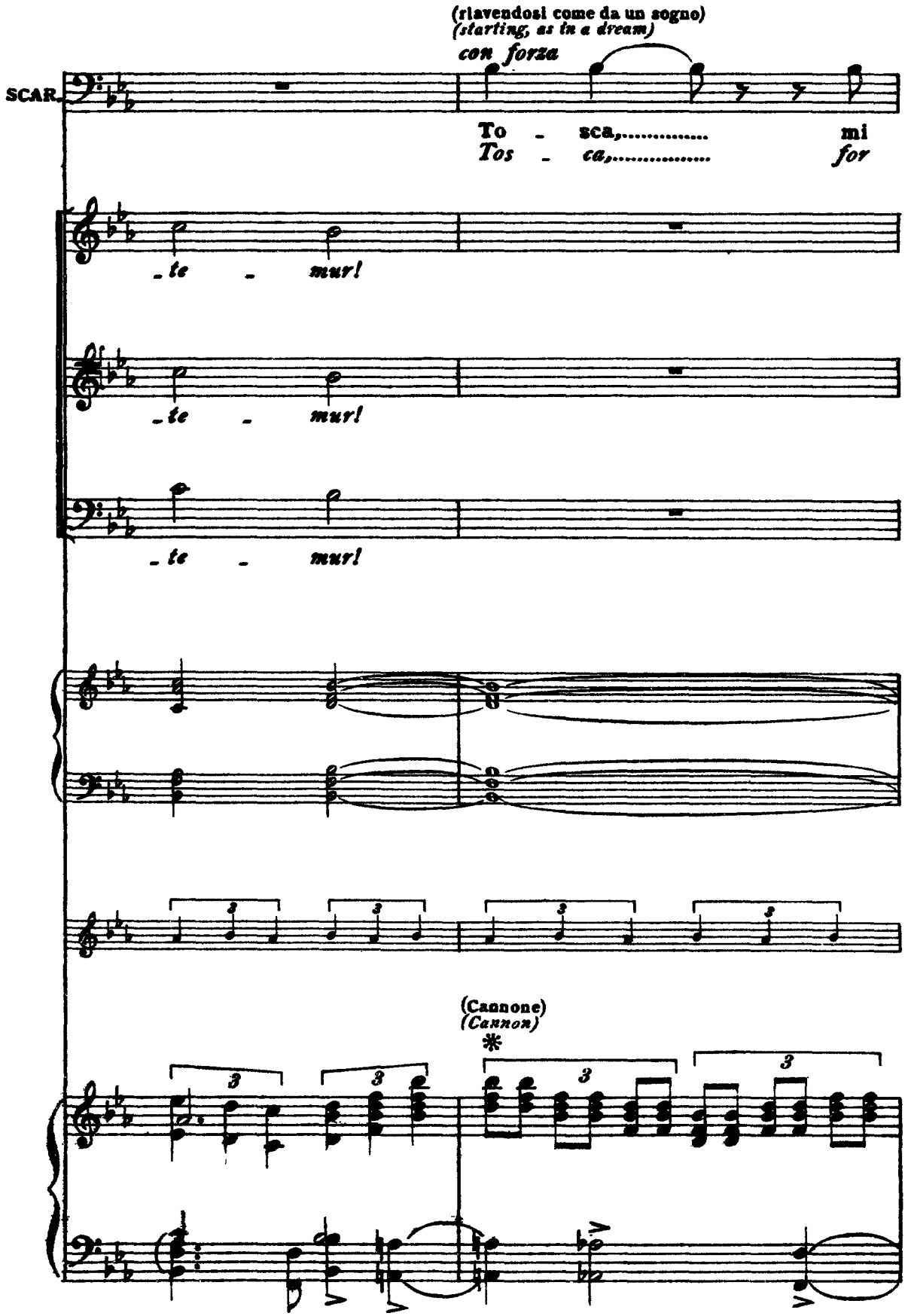


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(con passione erotica)
(passionately)
SCAR.
il - lan - gui - dir con spa - si - mo..... d'a -
love's lan - guid flame, when in my arms she is
mf
cres.
pedale
p
cres.
(Cannone)
(Cannon)
SCAR.
- mor fra le mie brac - cia
clasped, mute with fond rap - ture
f
dim.
86
m.s.
f
(Cannone)
(Cannon)
dim.
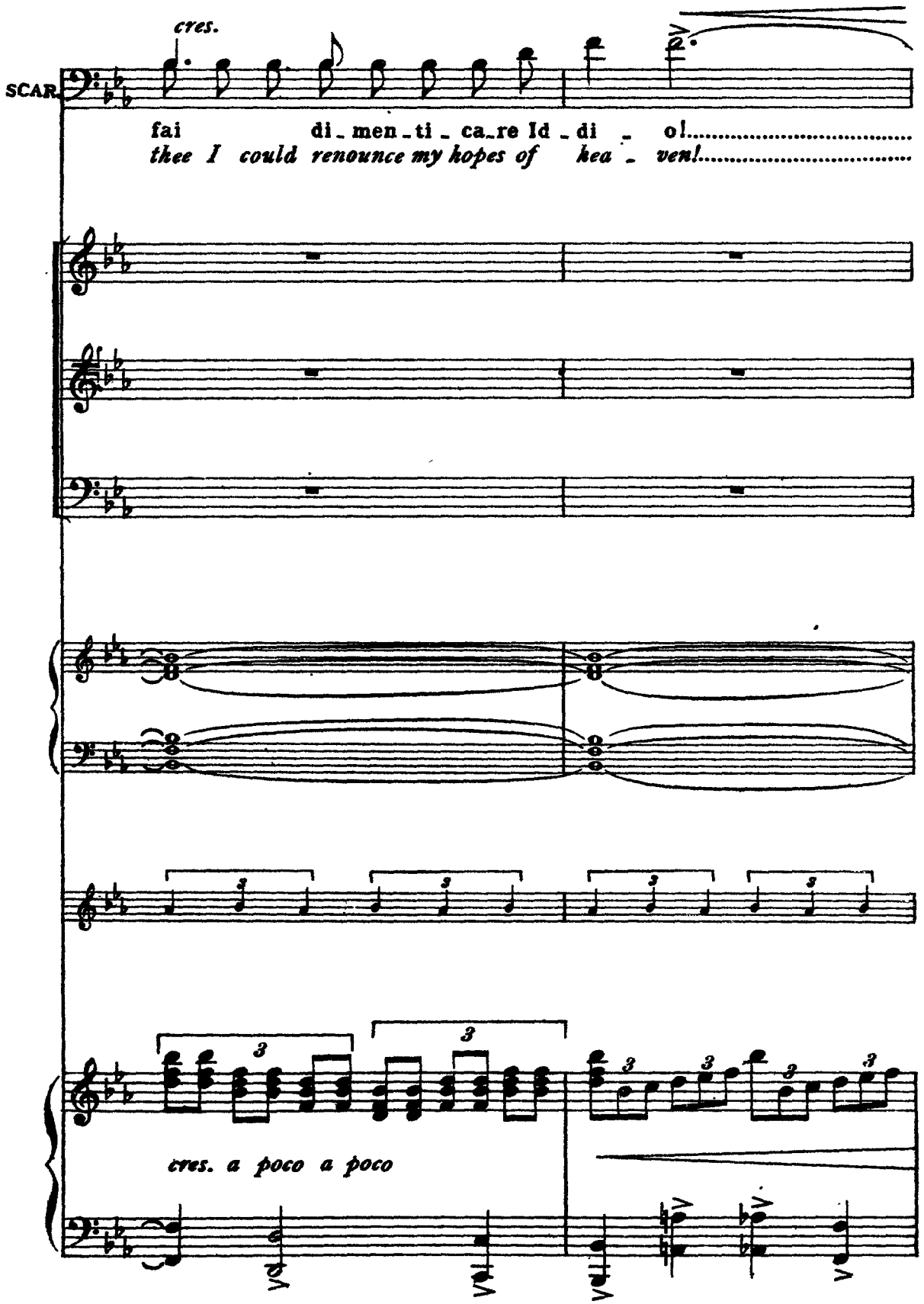

(ferocemente)
(savagely)
SCAR
il - lan - gui - dir d' a - mor.....
Gid - dy with am' - rous joy.....
L' u - no al ca -
One to the
(Cannone)
(Cannon)
SCAR
- pe - stro,
scaffold
l' al - tra fra le mie brac - cia.....
and the o - ther to my fond arms.....
(Tutta la folla è rivolta verso l'altare maggiore; alcuni s'inginocchiano)
(The whole crowd turns towards the high altar; many kneel)
Ragazzi e Sopr.
Boys and Sopr.
Tenori
Bassi
CORO
Te
Te
Te


(resta immobile guardando nel vuoto)
(enwrapt in reverie)
SCAR.
87
Deum la - u - da - -
Deum la - u - da -
Deum la - u - da - -
(Campane)
(Bells)
ff
87
(Cannone)
(Cannon)
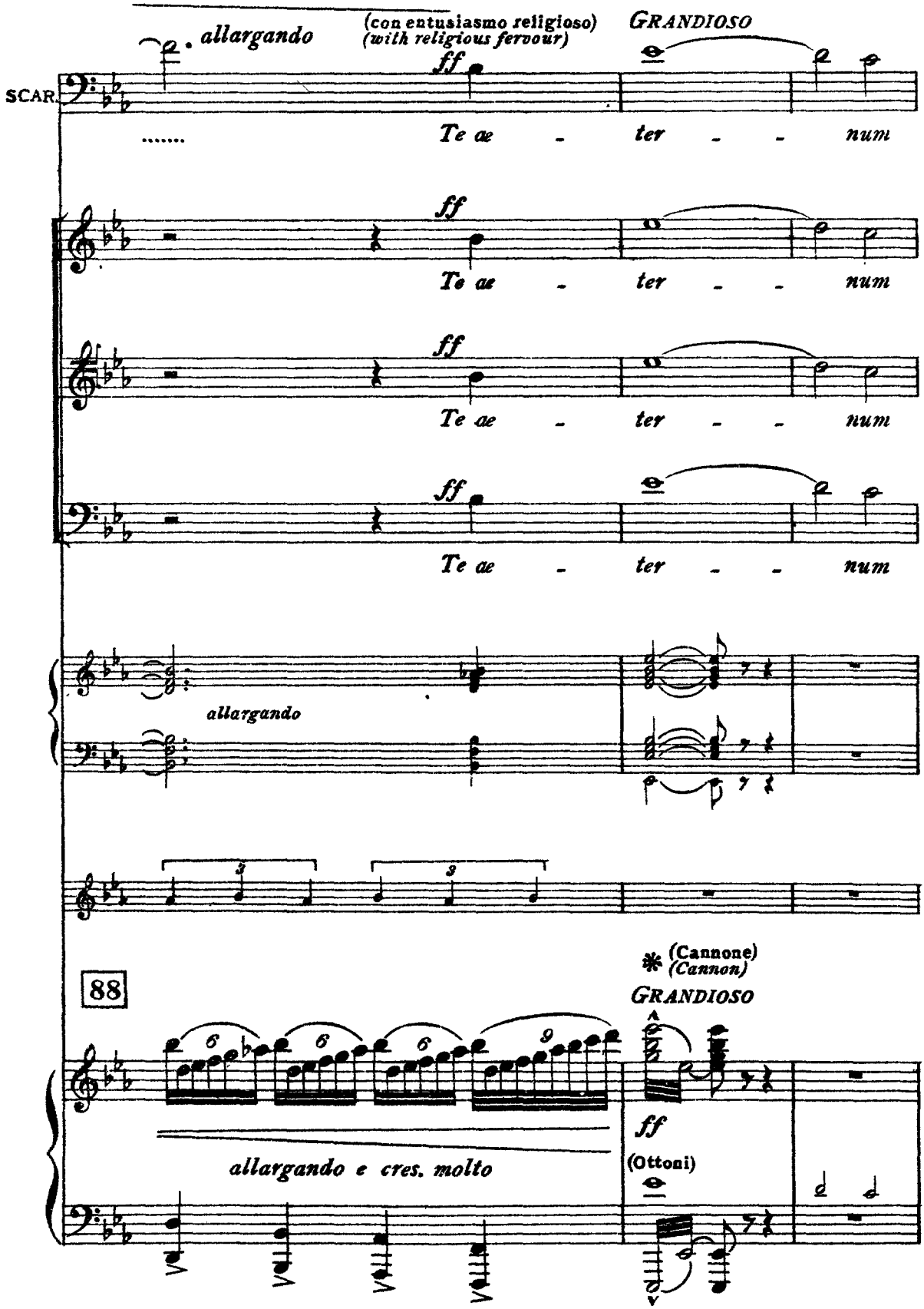

SCAR.
-mus: te..... Do - minum con - fi -
-mus: te..... Do - minum con - fi -
-mus: te..... Do - minum con - fi -
(Cannone)
(Cannon)
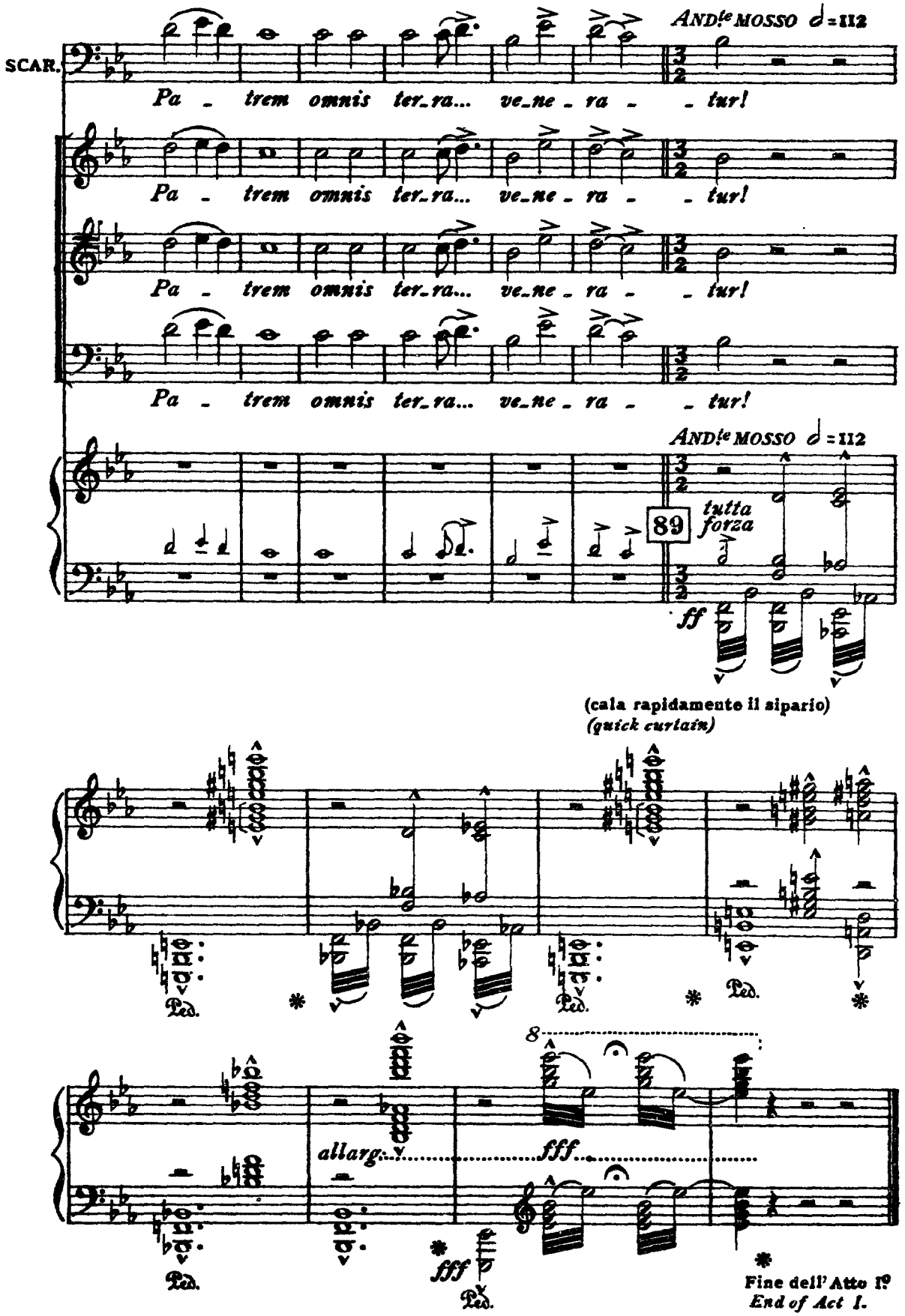


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allargando
(con entusiasmo religioso)
(with religious fervour)
GRANDIOSO
SCAR.
ff
Te ae - ter - - num
allargando
88
(Cannone)
(Cannon)
GRANDIOSO
allargando e cres. molto
(Ottoni)



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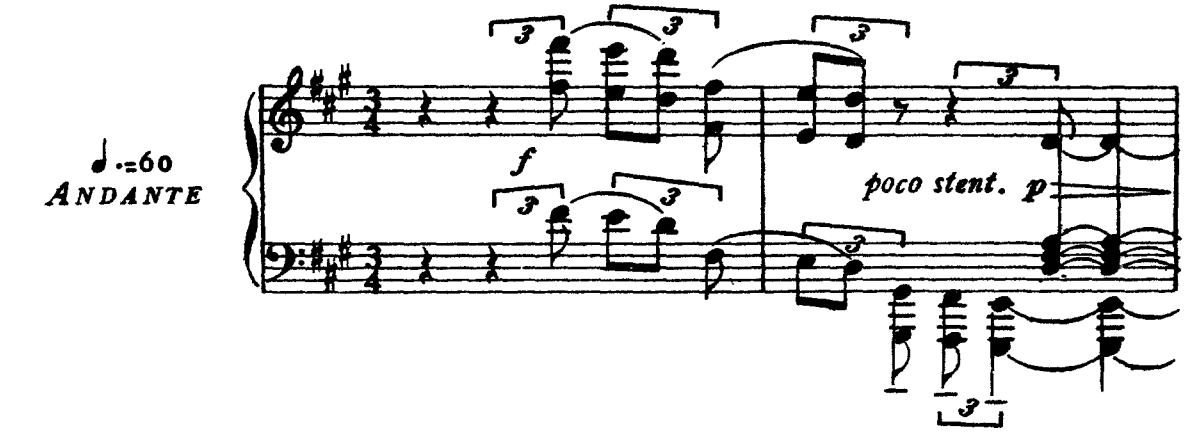
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Puccini
Tosca
Act II
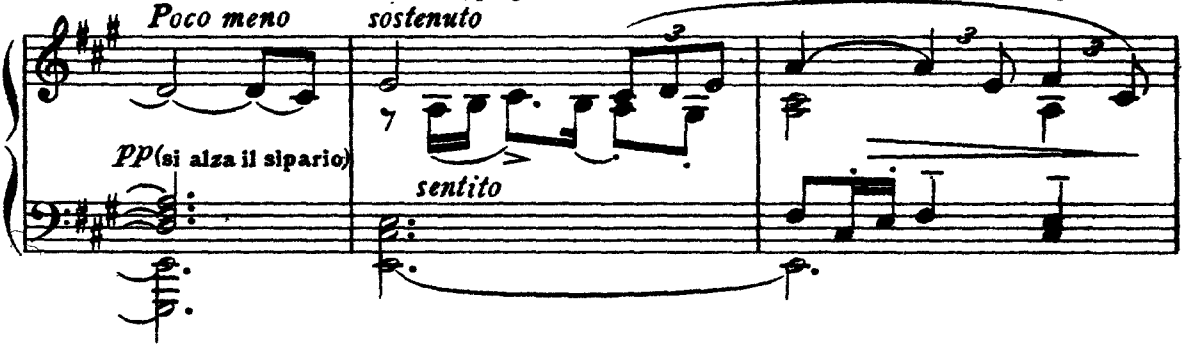
PALAZZO FARNESE.
THE FARNESE PALACE.

La camera di Scarpia al piano superiore. Tavola imbandita – Un'ampia finestra verso il cortile del palazzo. È notte.

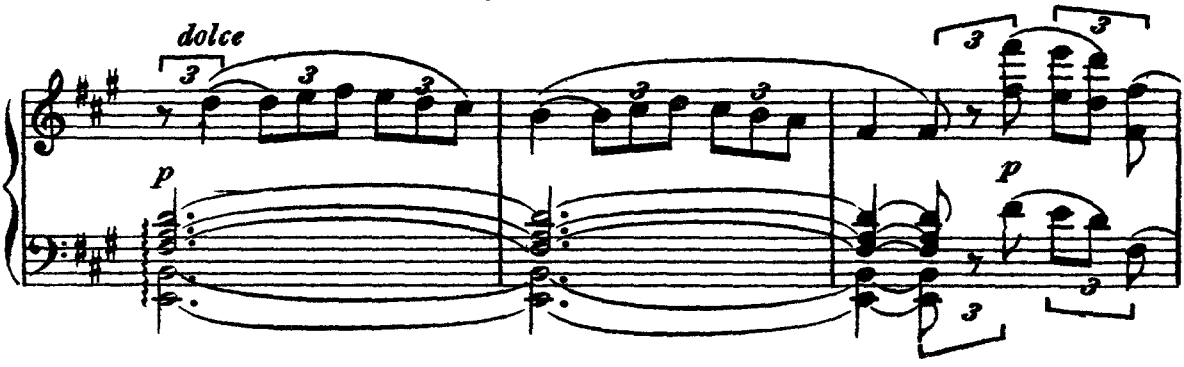
Scarpia's apartment, on an upper floor. The table laid. A large window overlooking the courtyard of the palace. Nightfall.

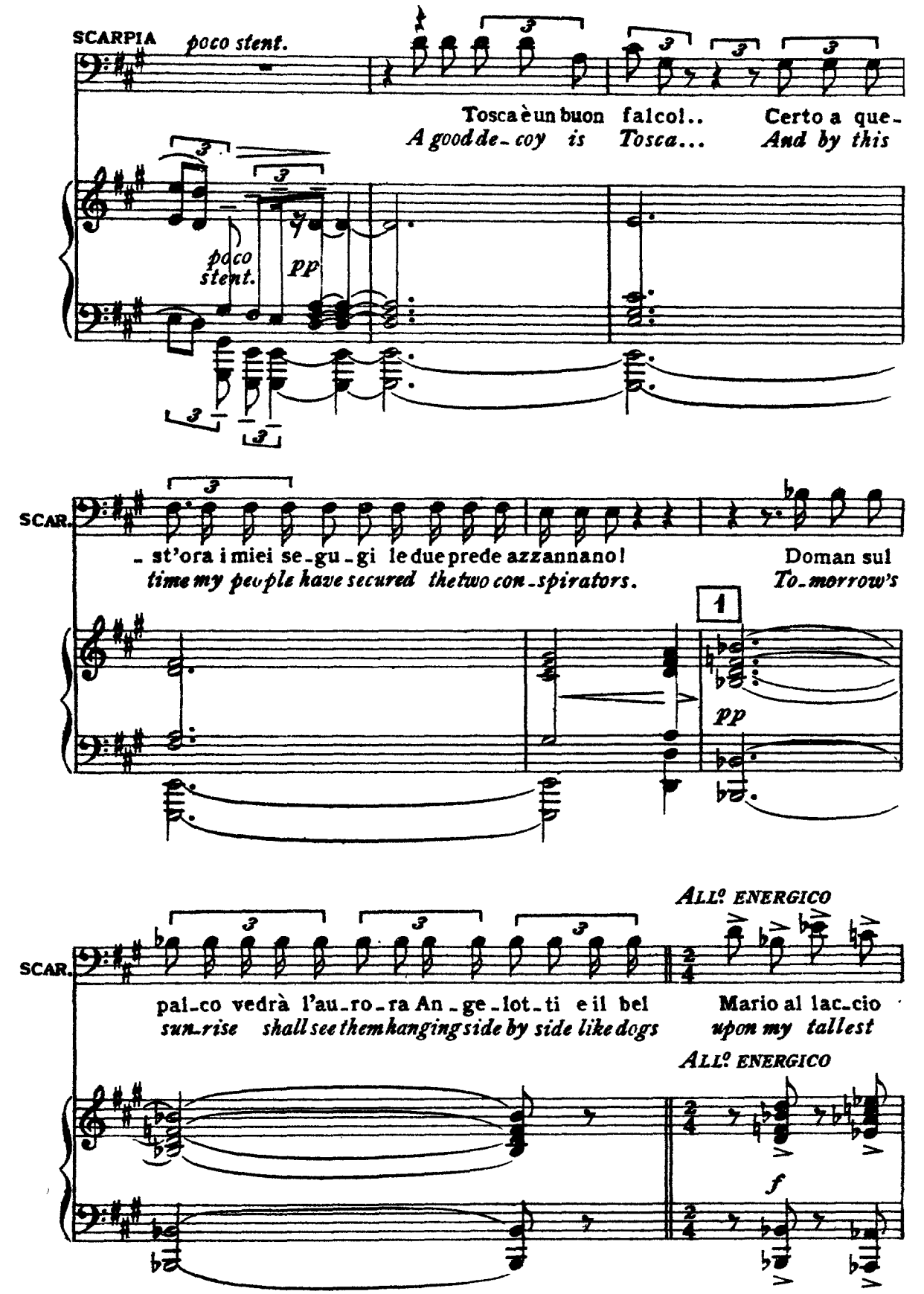


(Scarpia è seduto alla tavola e vi cena – Interrompe a tratti la cena per ri-
(Scar. is supping at the table, and breaking off at intervals to reflect. From

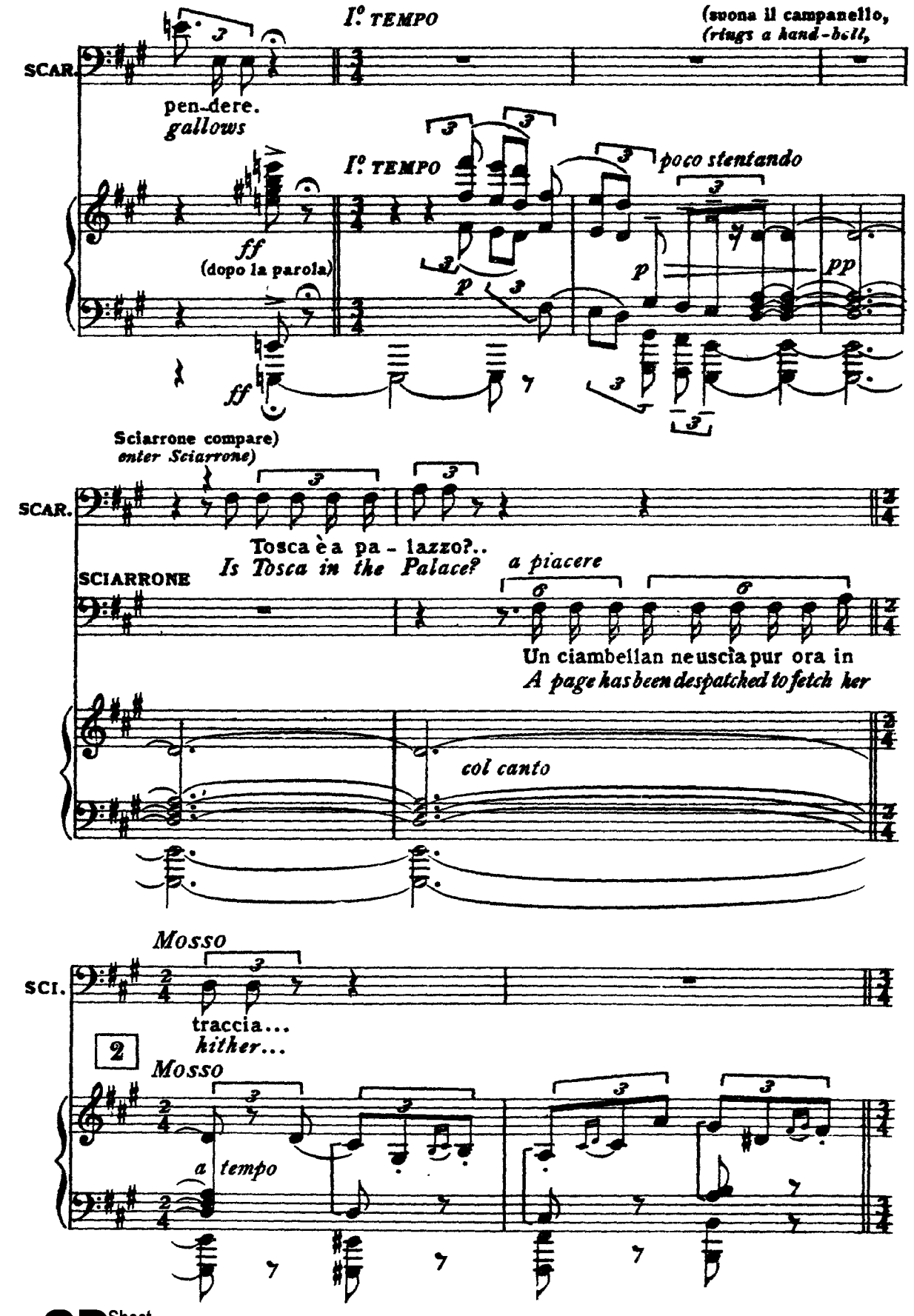


flettere – Trae di tasca l'orologio e nell'atteggiamento e nella irrequietezza tradisce un'ansia febbrile)
time to time he looks at his watch, manifesting agitation and disquietude)
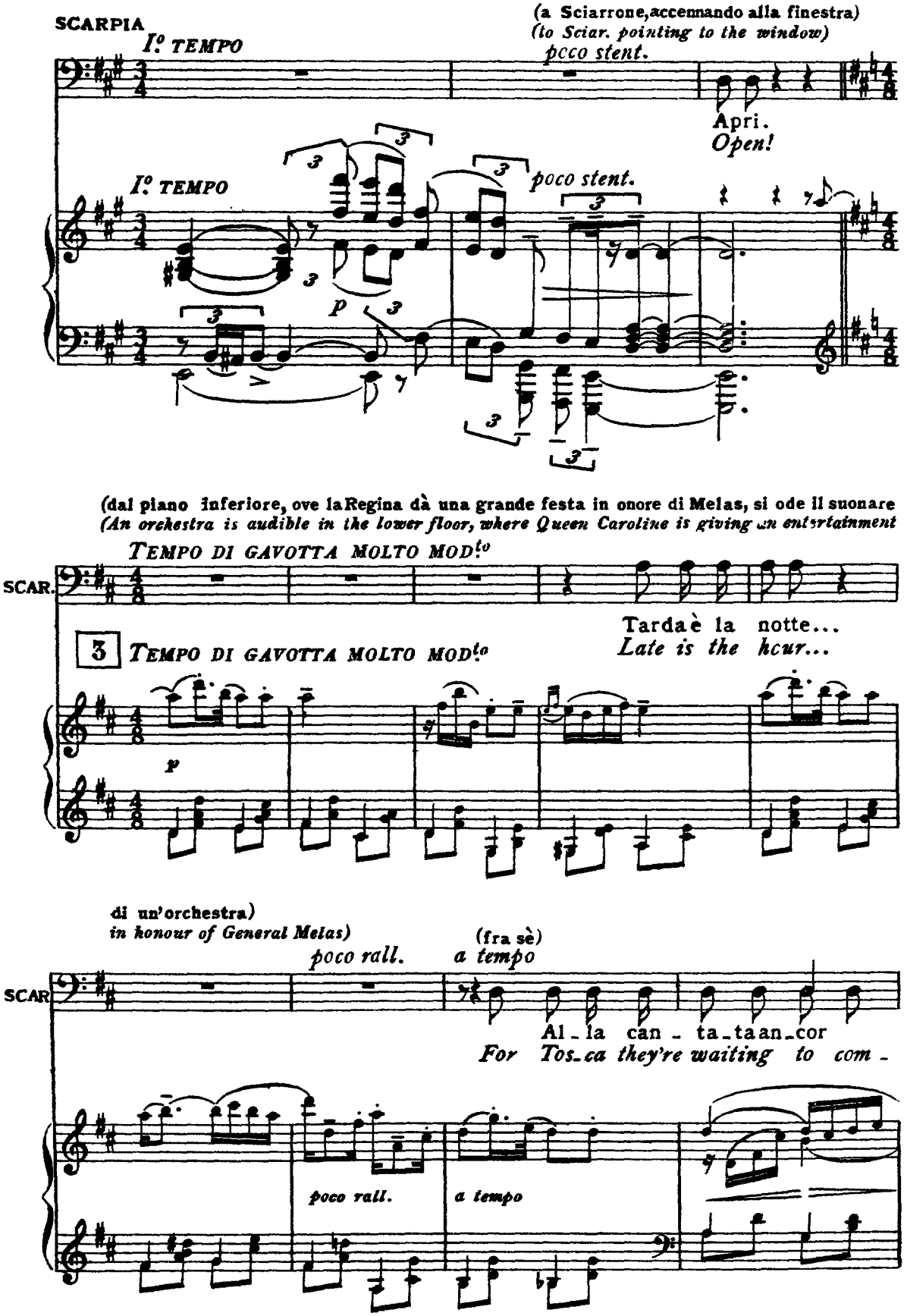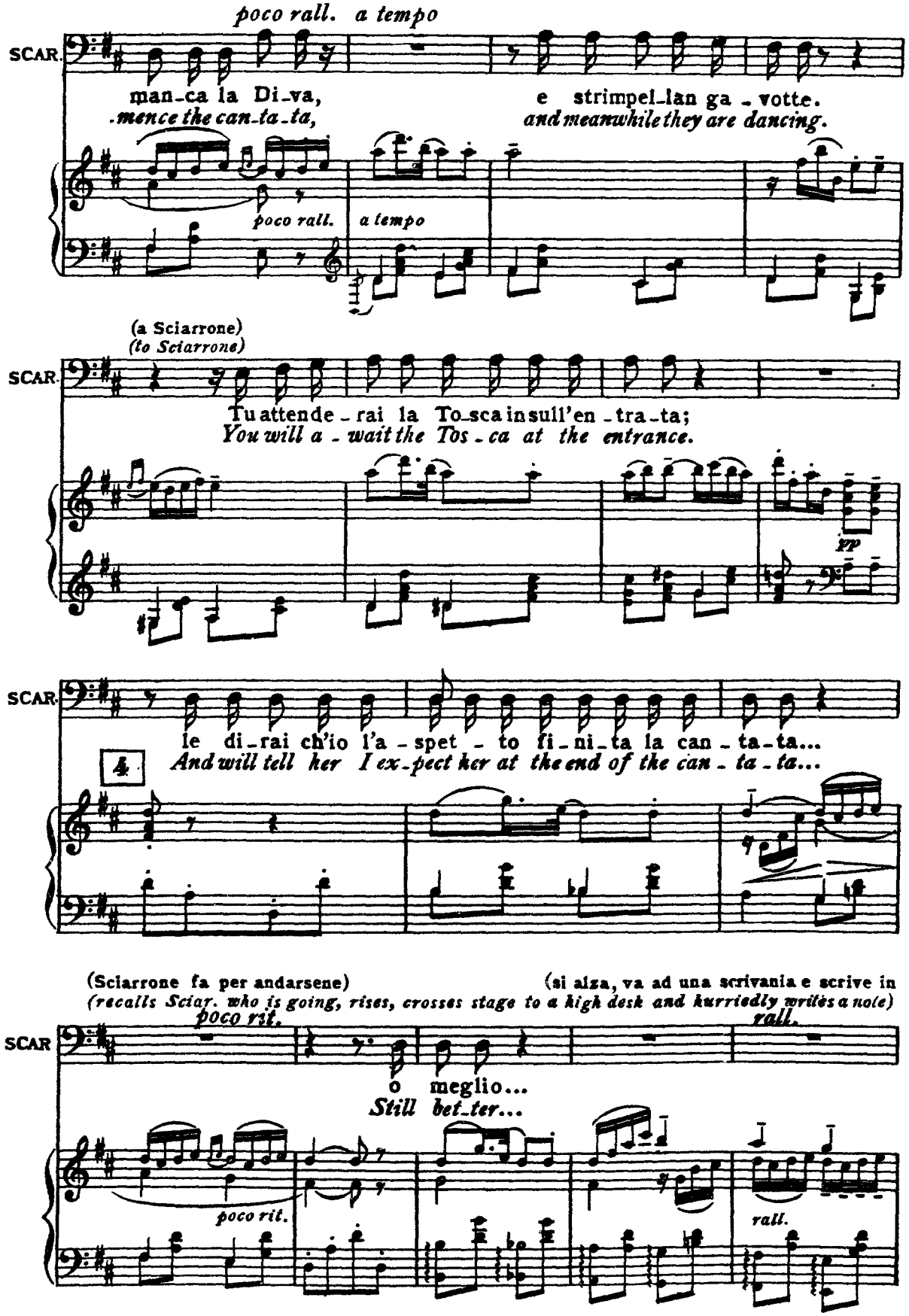




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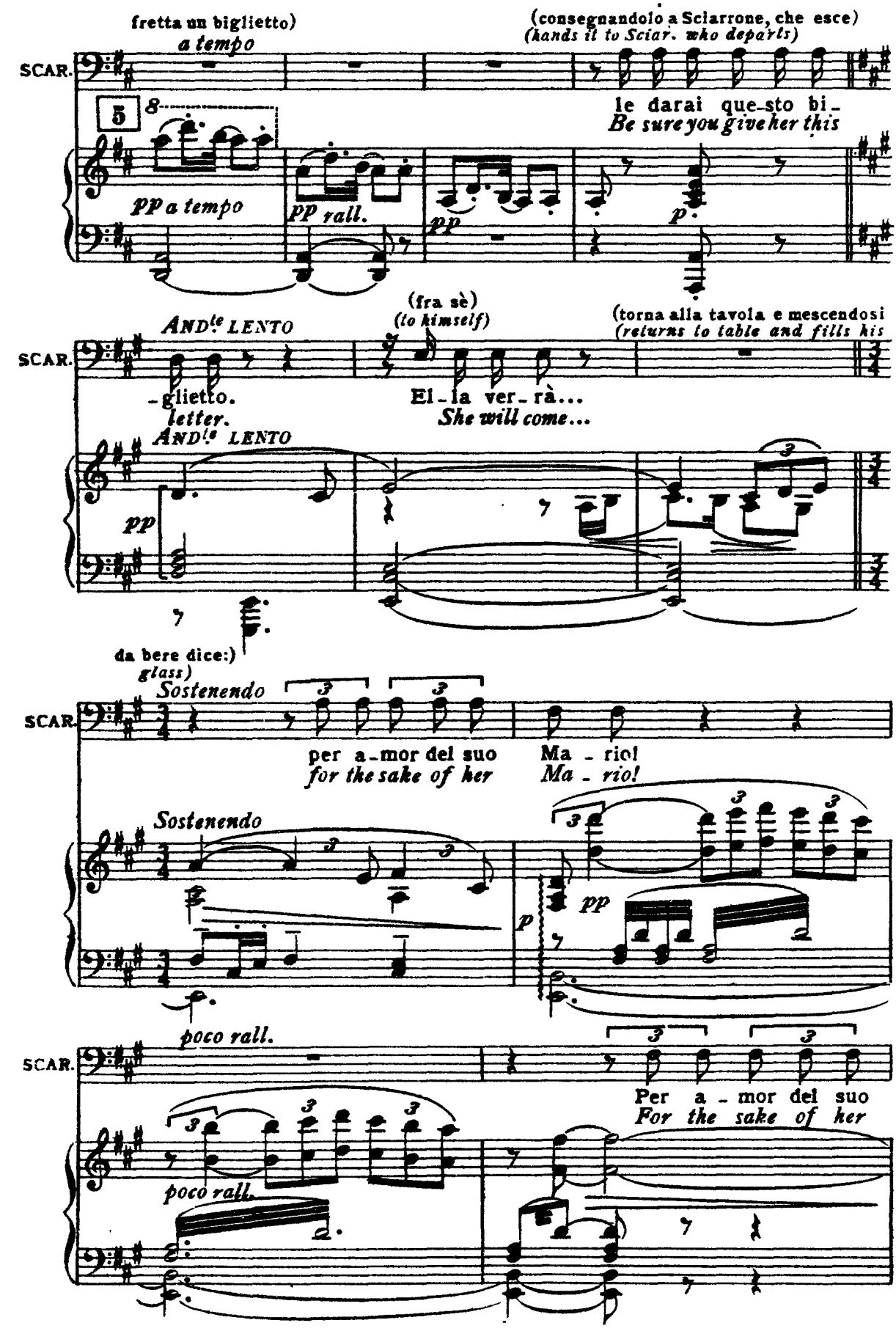


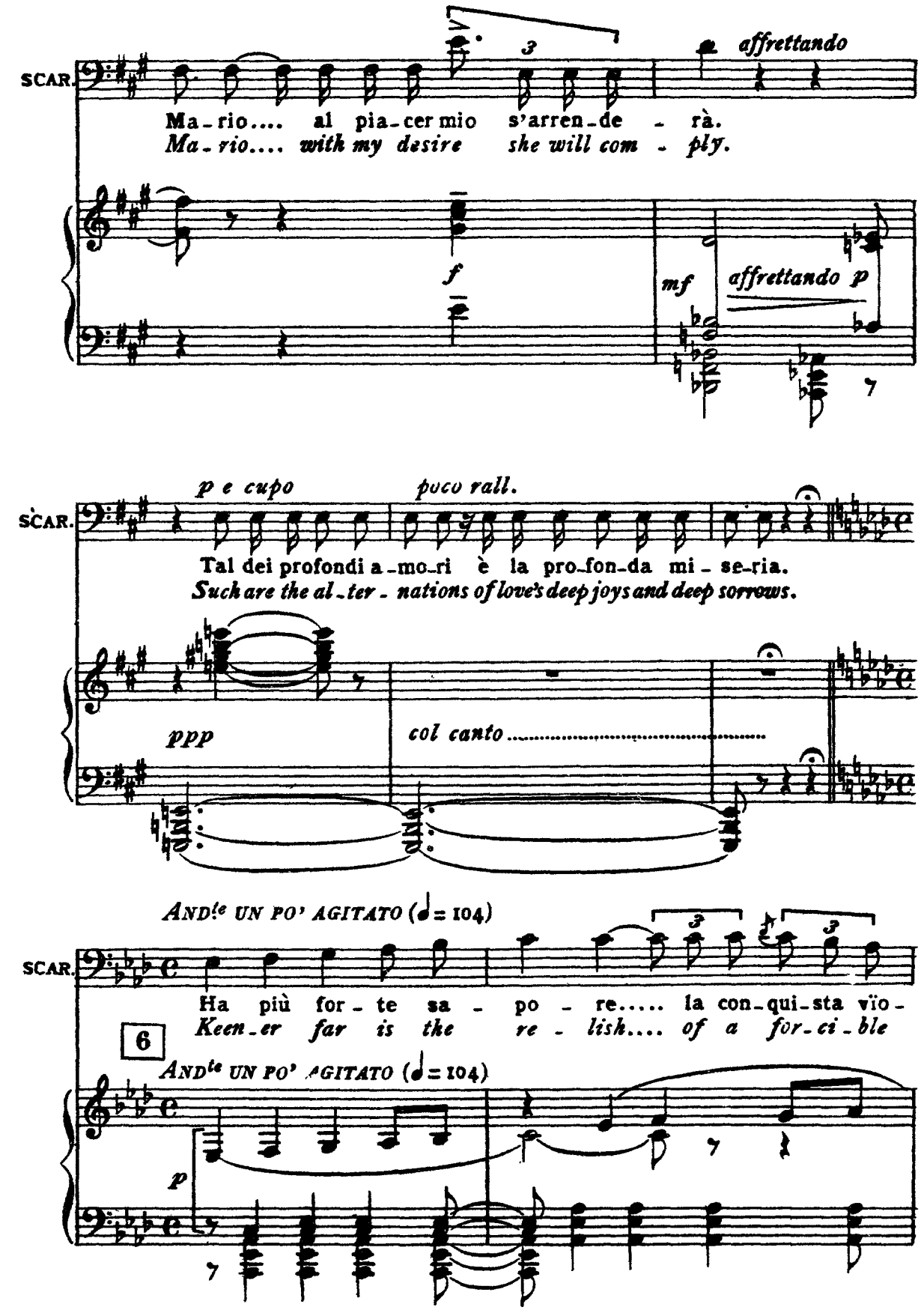
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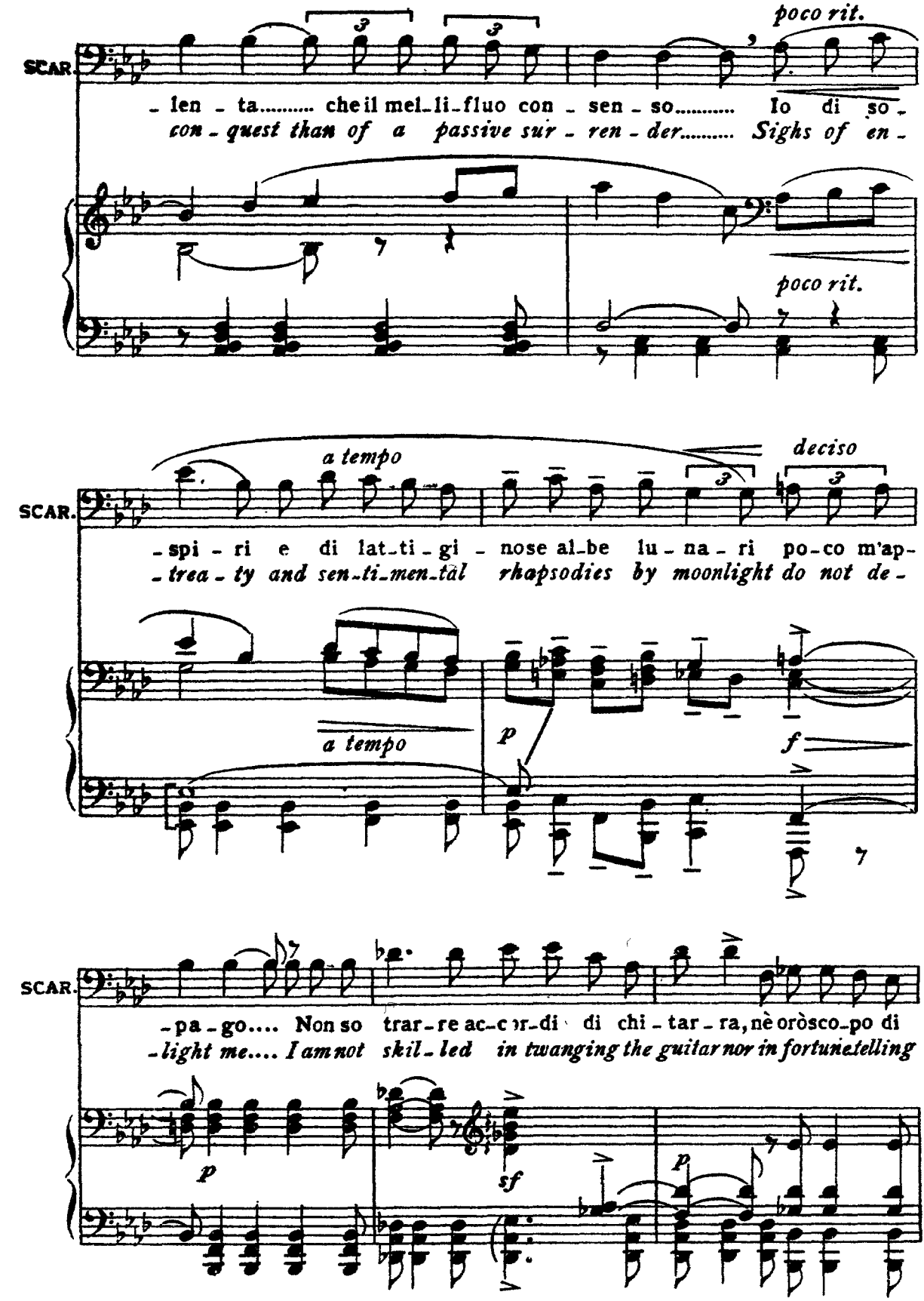


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poco rall. a tempo
SCAR.
man-ca la Di-va,
mence the can-ta-ta,
e strimpel-lan ga-votte.
and meanwhile they are dancing.
poco rall.
a tempo
(a Sciarrone)
(to Sciarrone)
SCAR.
Tu attende-rai la To-sca in sull'en-tra-ta;
You will a-wait the Tos-ca at the entrance.
pp
SCAR.
le di-rai ch'io l'a-spet-to fi-ni-ta la can-ta-ta...
And will tell her I ex-pect her at the end of the can-ta-ta...
4
(Sciarrone fa per andarsene)
(si alza, va ad una scrivania e scrive in fretta)
(recalls Sciar. who is going, rises, crosses stage to a high desk and hurriedly writes a note)
poco rit.
rall.
SCAR
o meglio...
Still bet-ter...
poco rit.
rall.
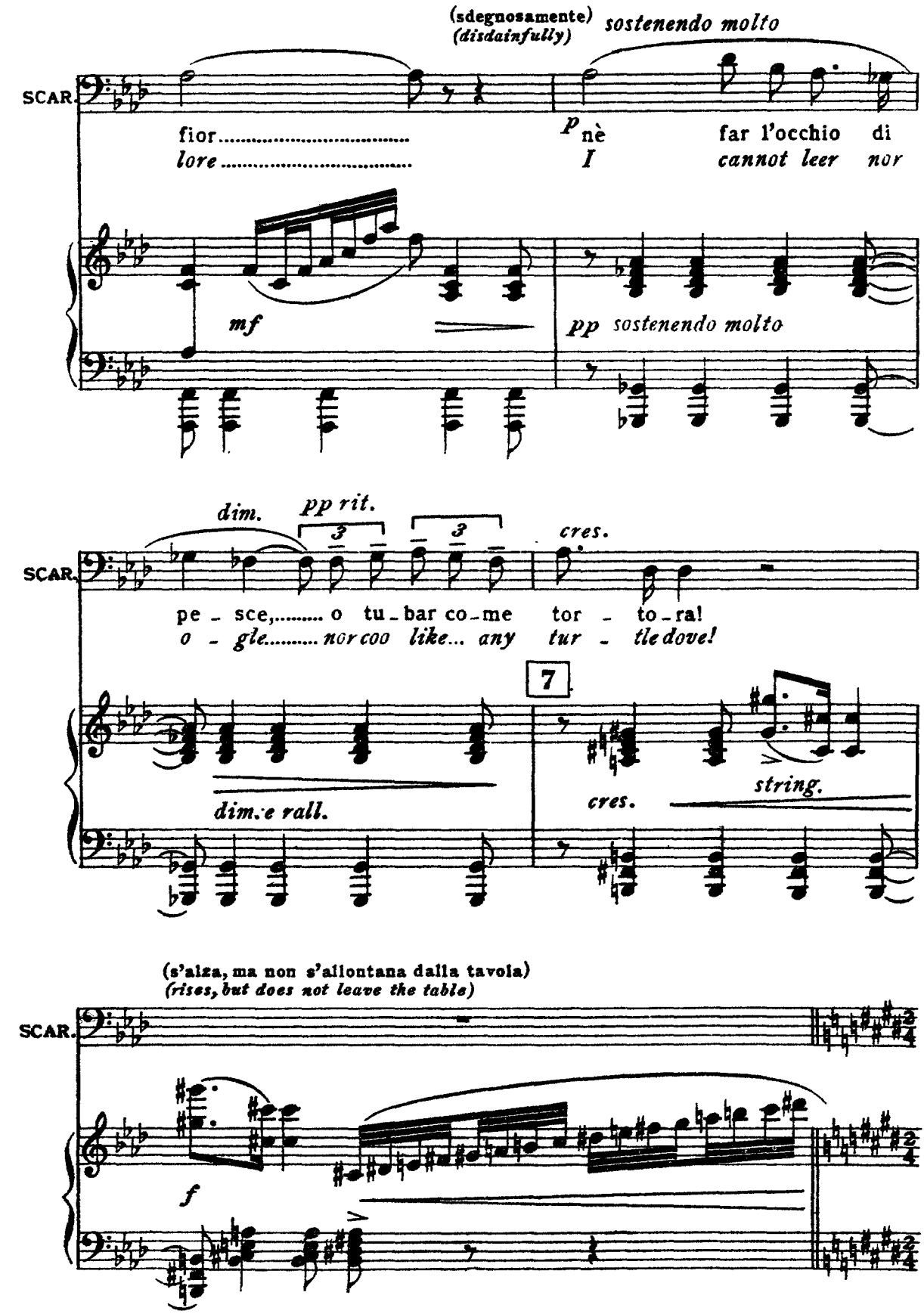

fretta un biglietto)
a tempo
(consegnandolo a Sciarrone, che esce)
(hands it to Sciar. who departs)
SCAR.
5
8
le darai que-sto bi-
Be sure you give her this
pp a tempo
pp rall.
pp
p
(fra sè)
(to himself)
(torna alla tavola e mescendosi
(returns to table and fills his
AND^te LENTO
-glietto.
letter.
El-la ver-rà...
She will come...
AND^te LENTO
pp
da bere dice:)
glass)
Sostenendo
per a-mor del suo
for the sake of her
Ma-rio!
Ma-rio!
Sostenendo
p
pp
poco rall.
Per a-mor del suo
For the sake of her
poco rall.
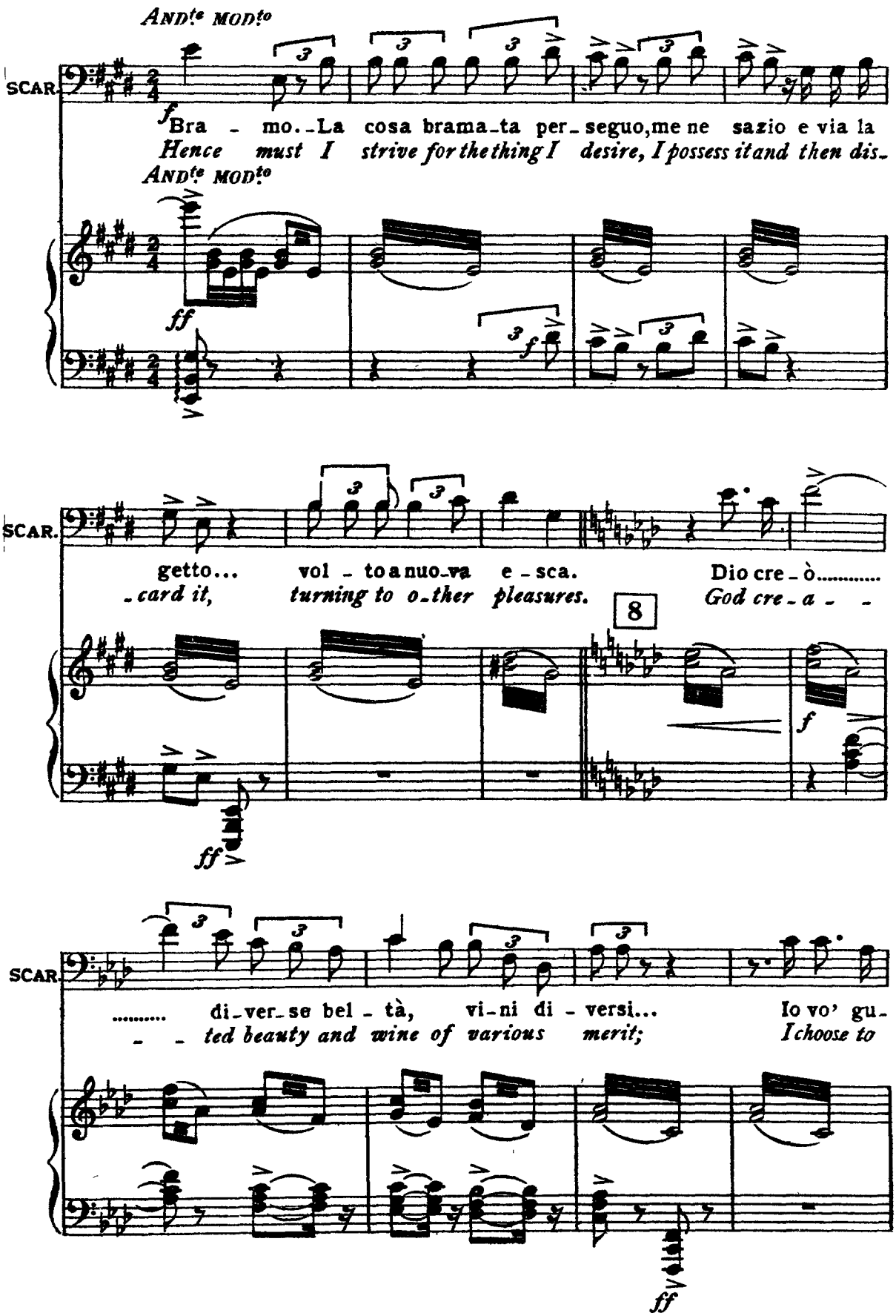


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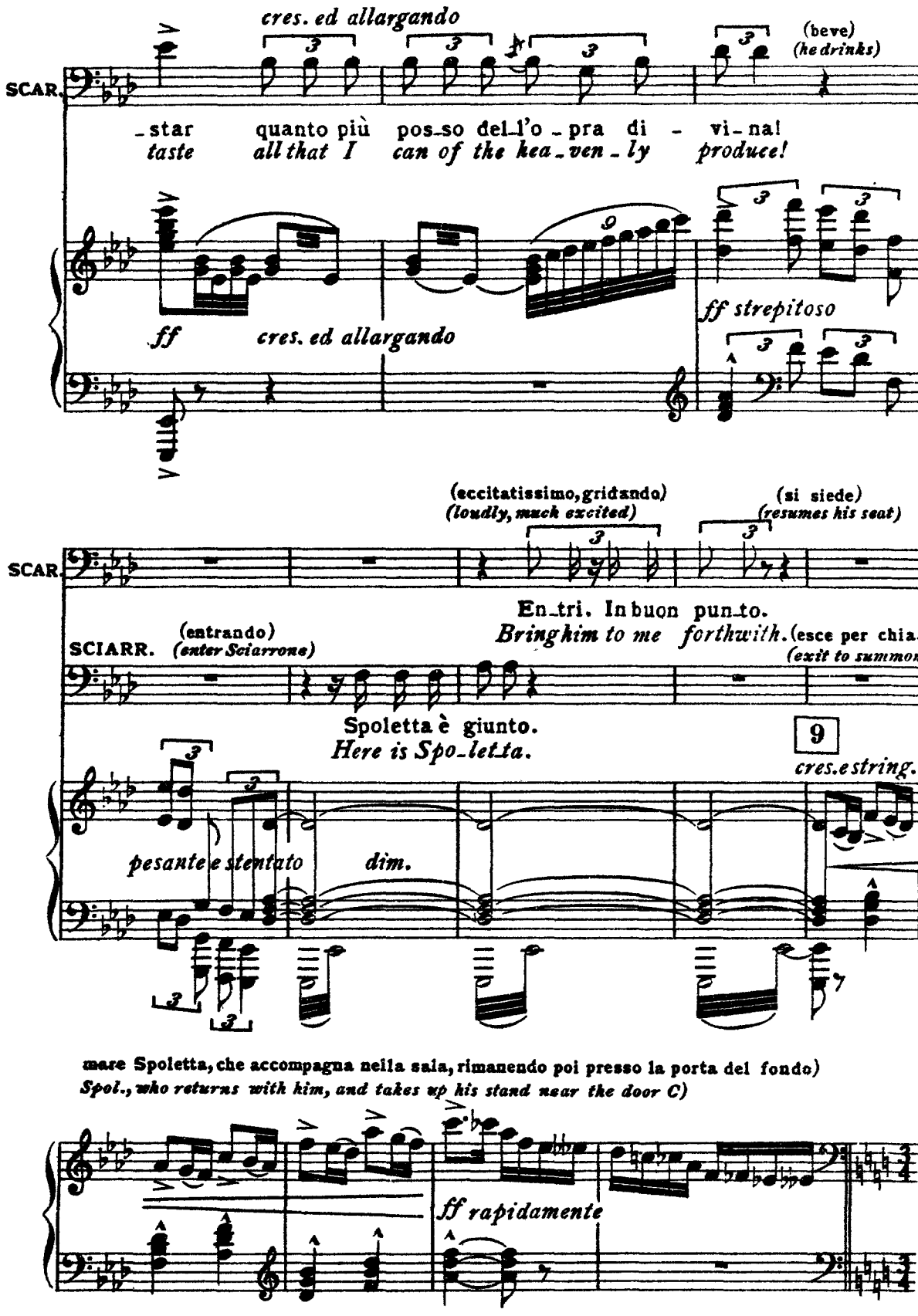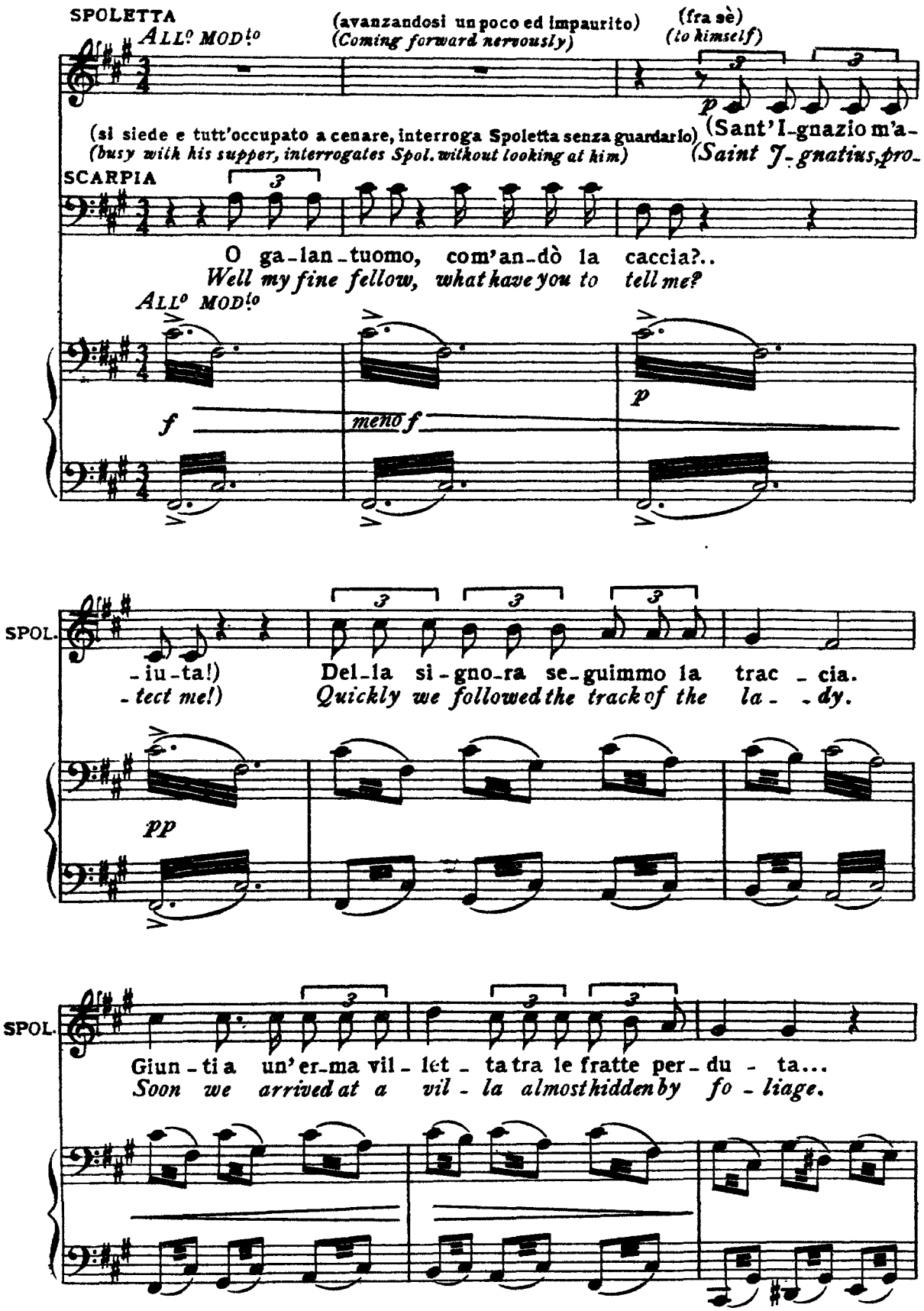


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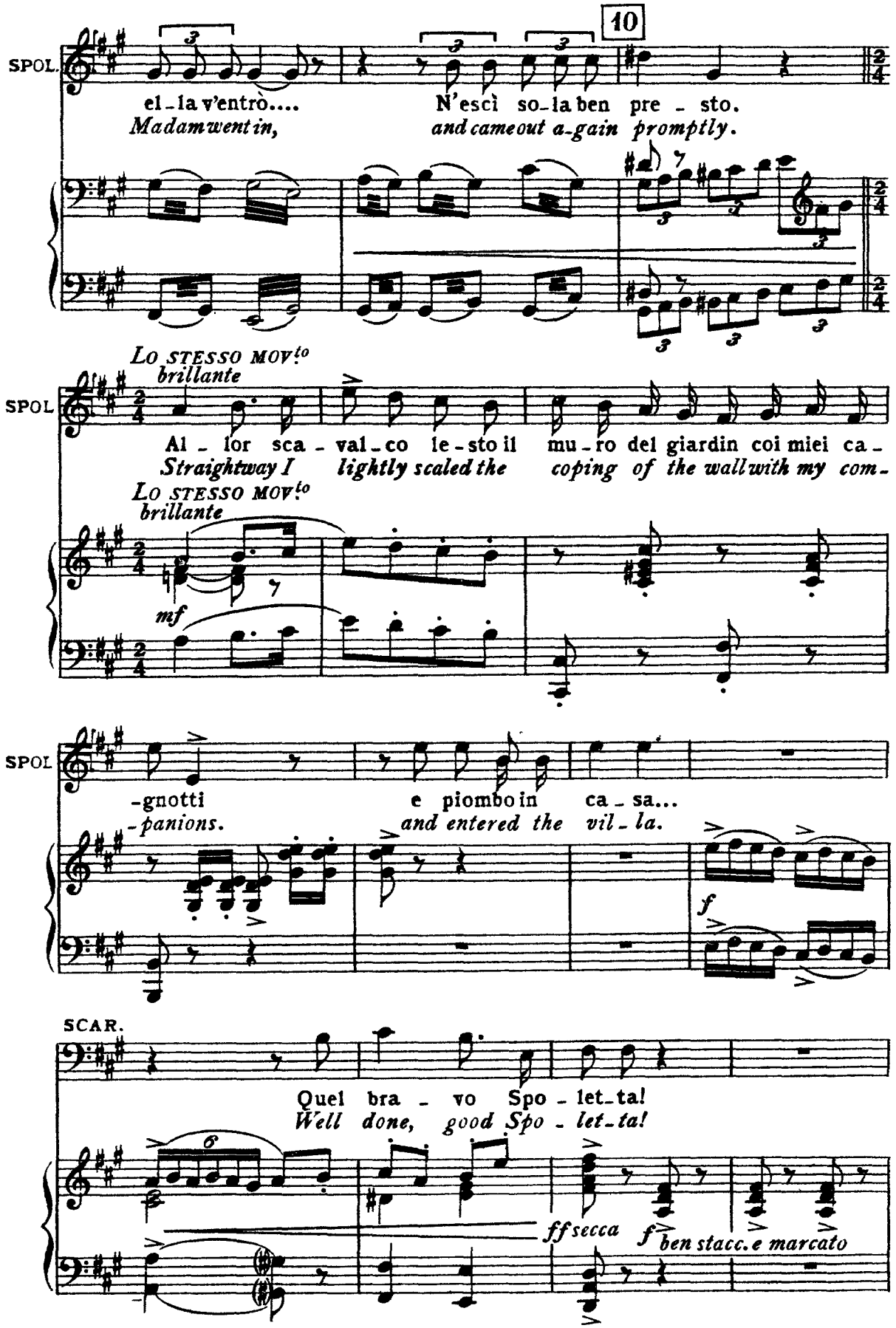

(sdegnosamente)
(disdainfully)
sostenendo molto
SCAR.
fior.....
lore.....
p nè far l'occhio di
I cannot leer nor
mf
pp sostenendo molto
dim.
pp rit.
cres.
SCAR.
pe - sce,..... o tu - bar co - me tor - to - ra!
o - gle..... nor coo like... any tur - tle dove!
7
dim.e rall.
cres.
string.
(s'alza, ma non s'allontana dalla tavola)
(rises, but does not leave the table)
SCAR.
f



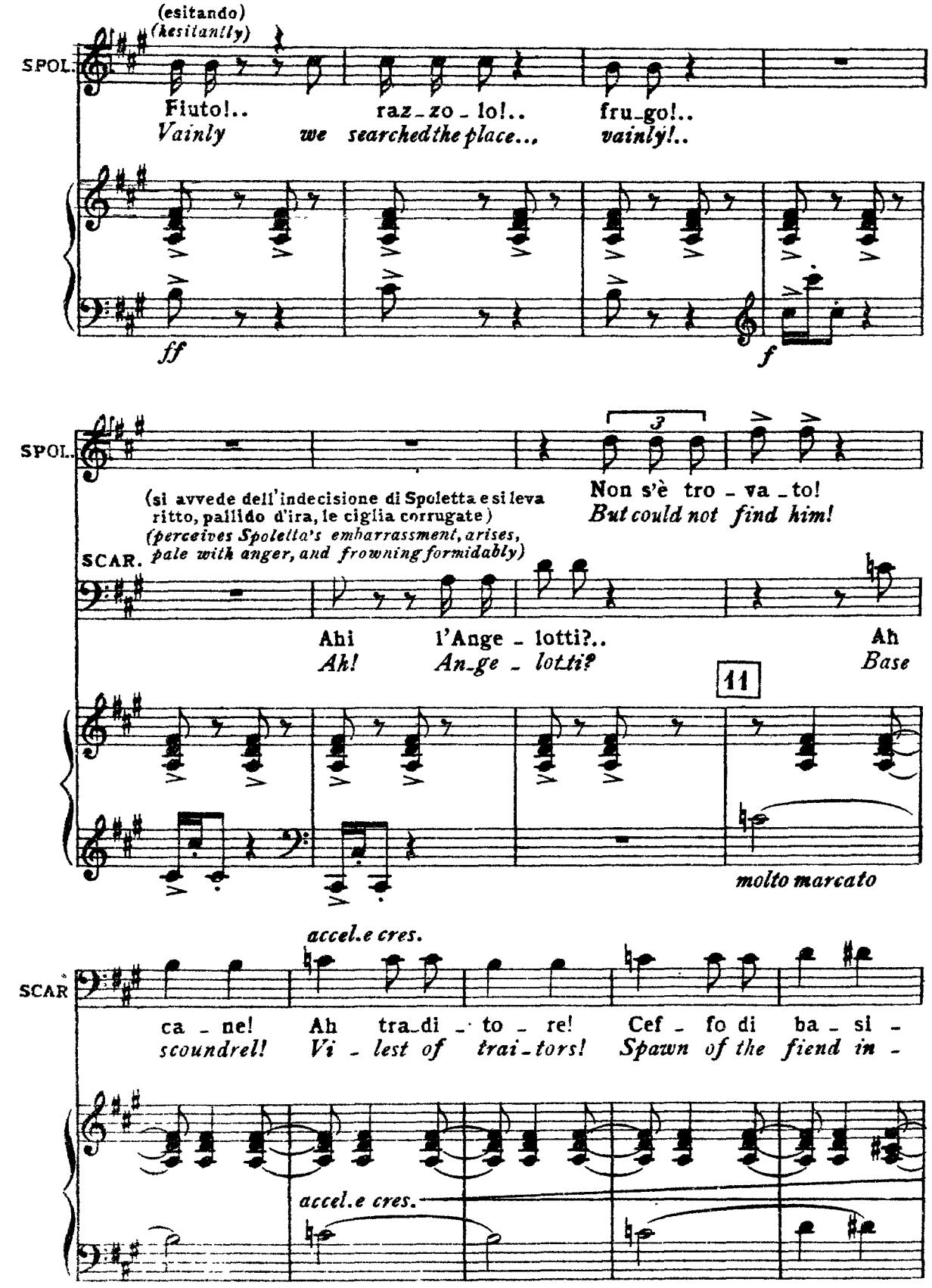
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cres. ed allargando
(beve)
(he drinks)
SCAR.
-star quanto più pos-so del-l'o-pra di-vi-na!
taste all that I can of the hea-ven-ly produce!
ff
cres. ed allargando
ff strepitoso
(eccitatissimo, gridando)
(loudly, much excited)
(si siede)
(resumes his seat)
SCAR.
En-tri. In buon pun-to.
Bring him to me forthwith.
(esce per chia-
(exit to summon
(entrando)
(enter Sciarrone)
SCIARR.
Spoletta è giunto.
Here is Spo-let-ta.
9
cres. e string.
pesante e stentato
dim.
mare Spoletta, che accompagna nella sala, rimanendo poi presso la porta del fondo)
Spol., who returns with him, and takes up his stand near the door C)
ff rapidamente
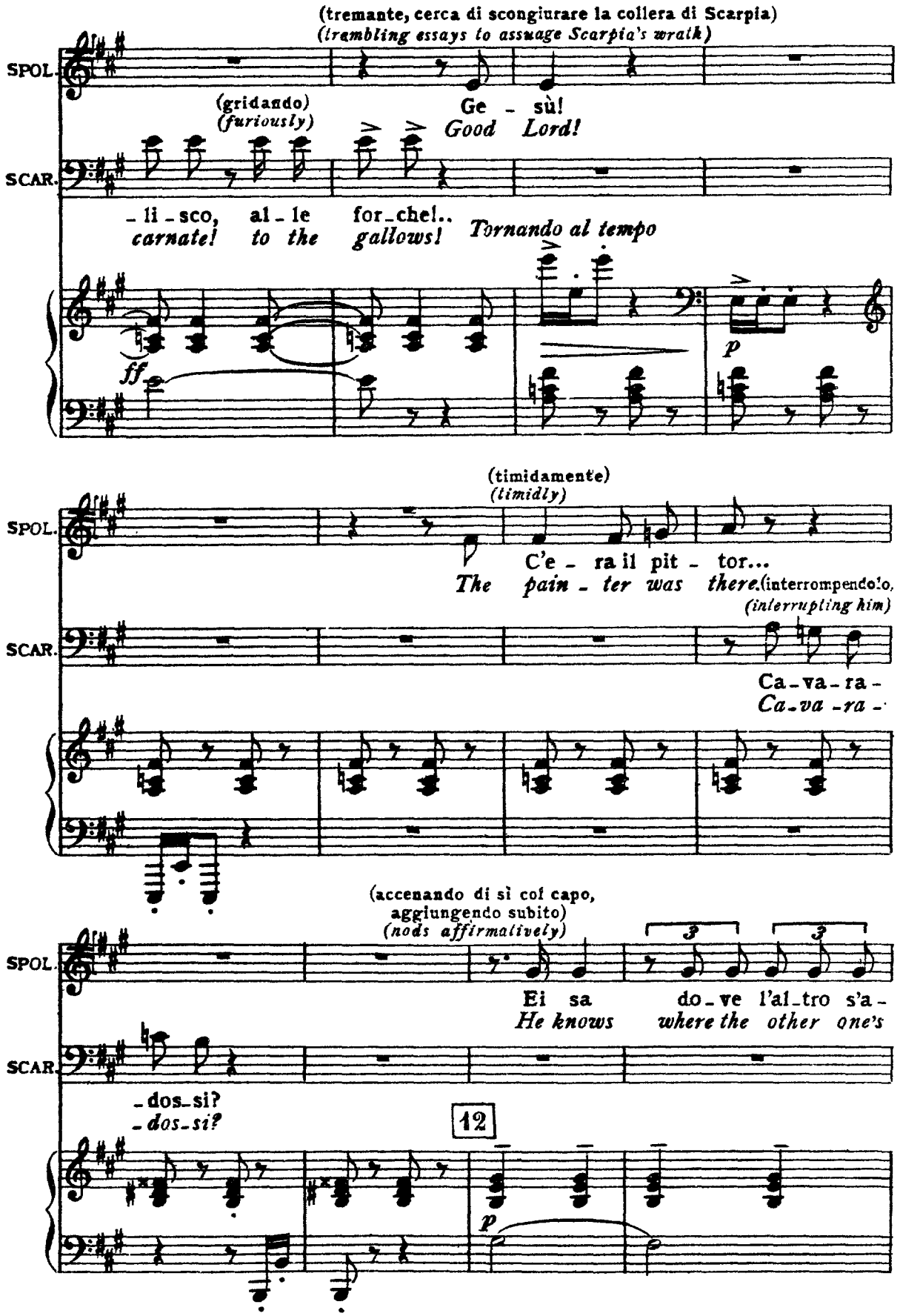

SPOLETTA
ALL° MOD!°
(avanzandosi un poco ed impaurito)
(Coming forward nervously)
(fra sè)
(to himself)
(si siede e tutt'occupato a cenare, interroga Spoletta senza guardarlo)
(busy with his supper, interrogates Spol. without looking at him)
(Sant'I-gnazio m'a-
(Saint I-gnatius, pro-
SCARPIA
O ga-lan-tuomo, com'an-dò la caccia?..
Well my fine fellow, what have you to tell me?
ALL° MOD!°
f
meno f
p
SPOL.
-iu-ta!)
-tect me!)
Del-la si-gno-ra se-guimmo la trac-cia.
Quickly we followed the track of the la--dy.
pp
SPOL.
Giun-ti a un'er-ma vil-let-ta tra le fratte per-du-ta...
Soon we arrived at a vil-la almost hidden by fo-liage.
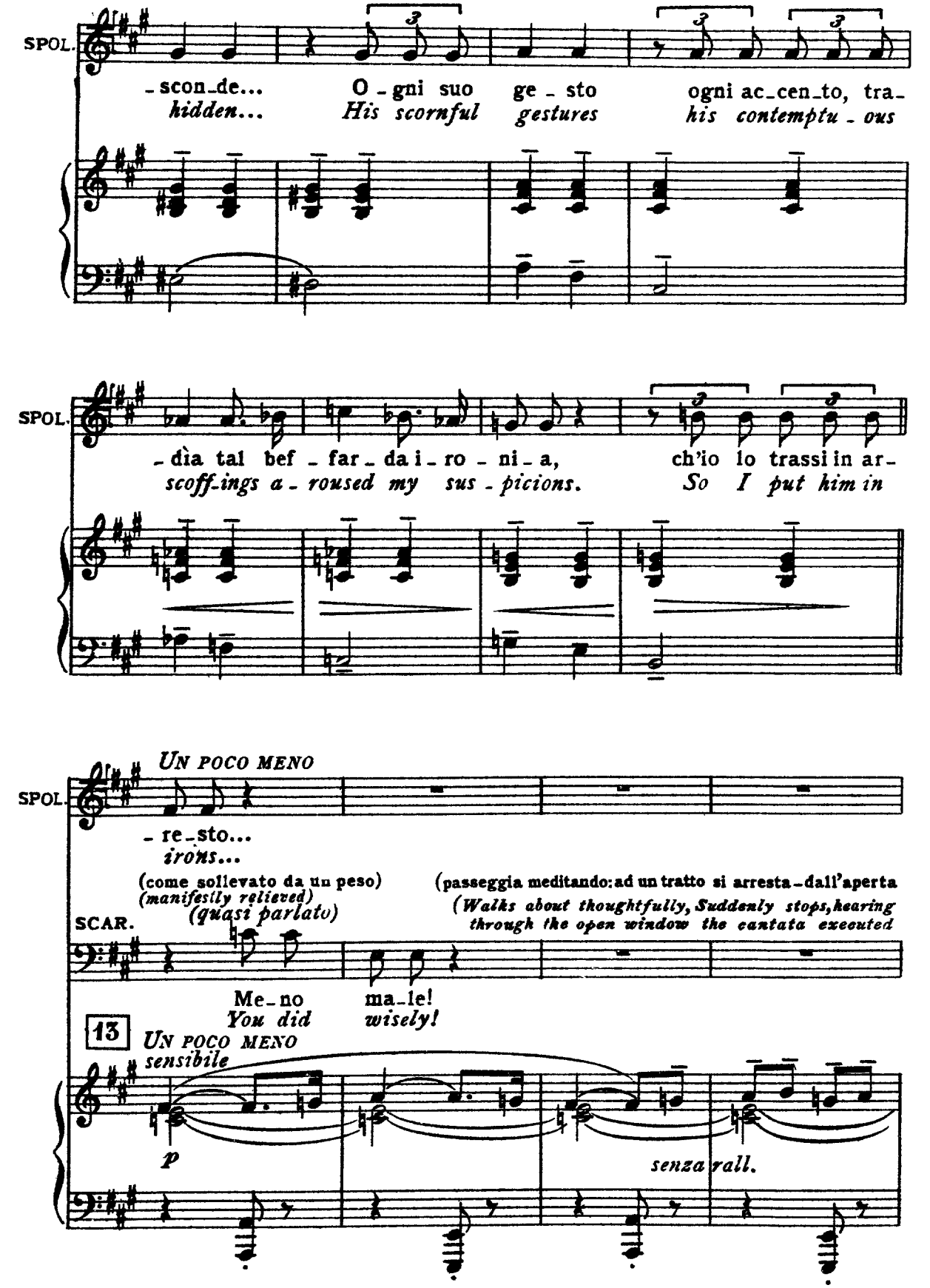


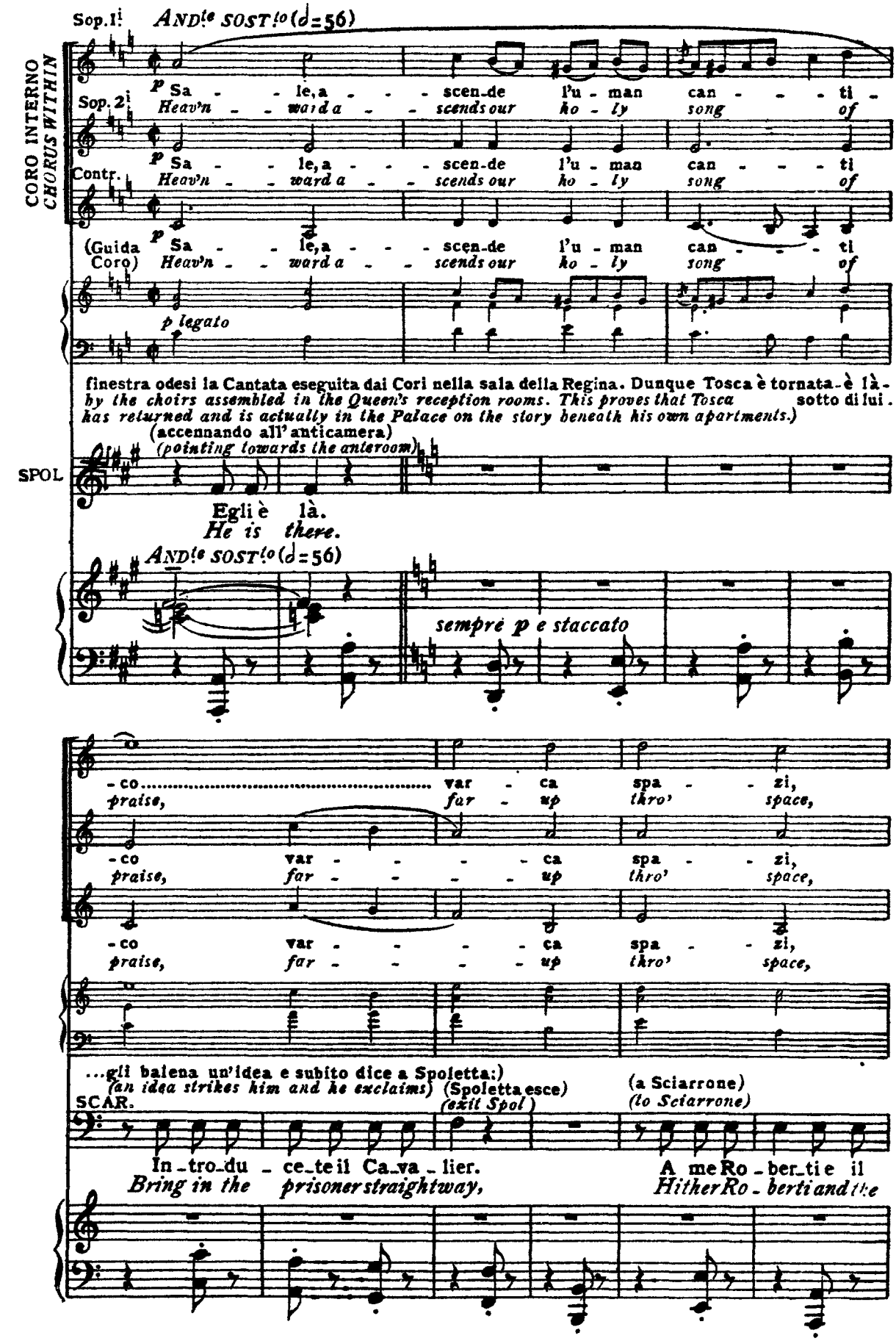
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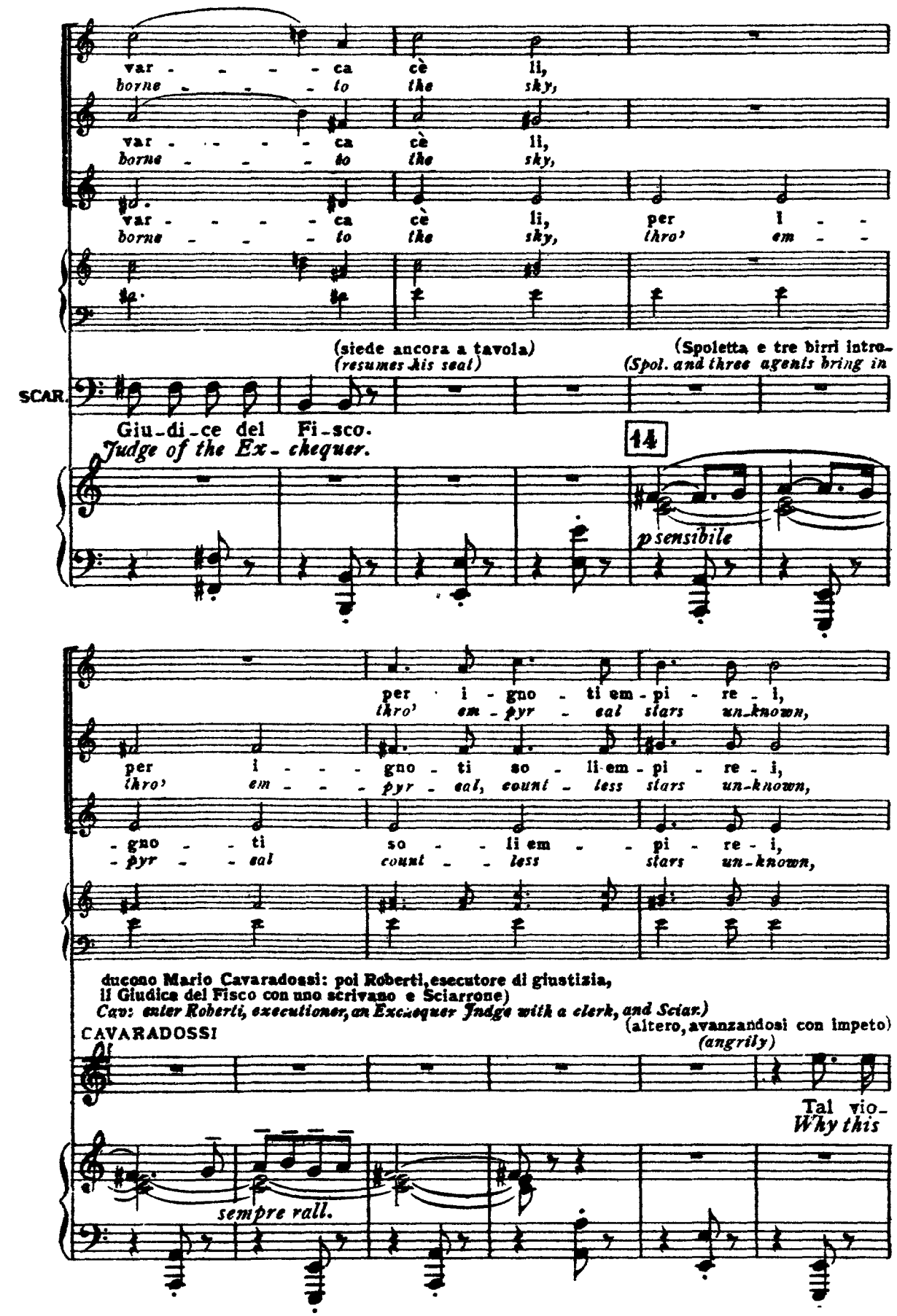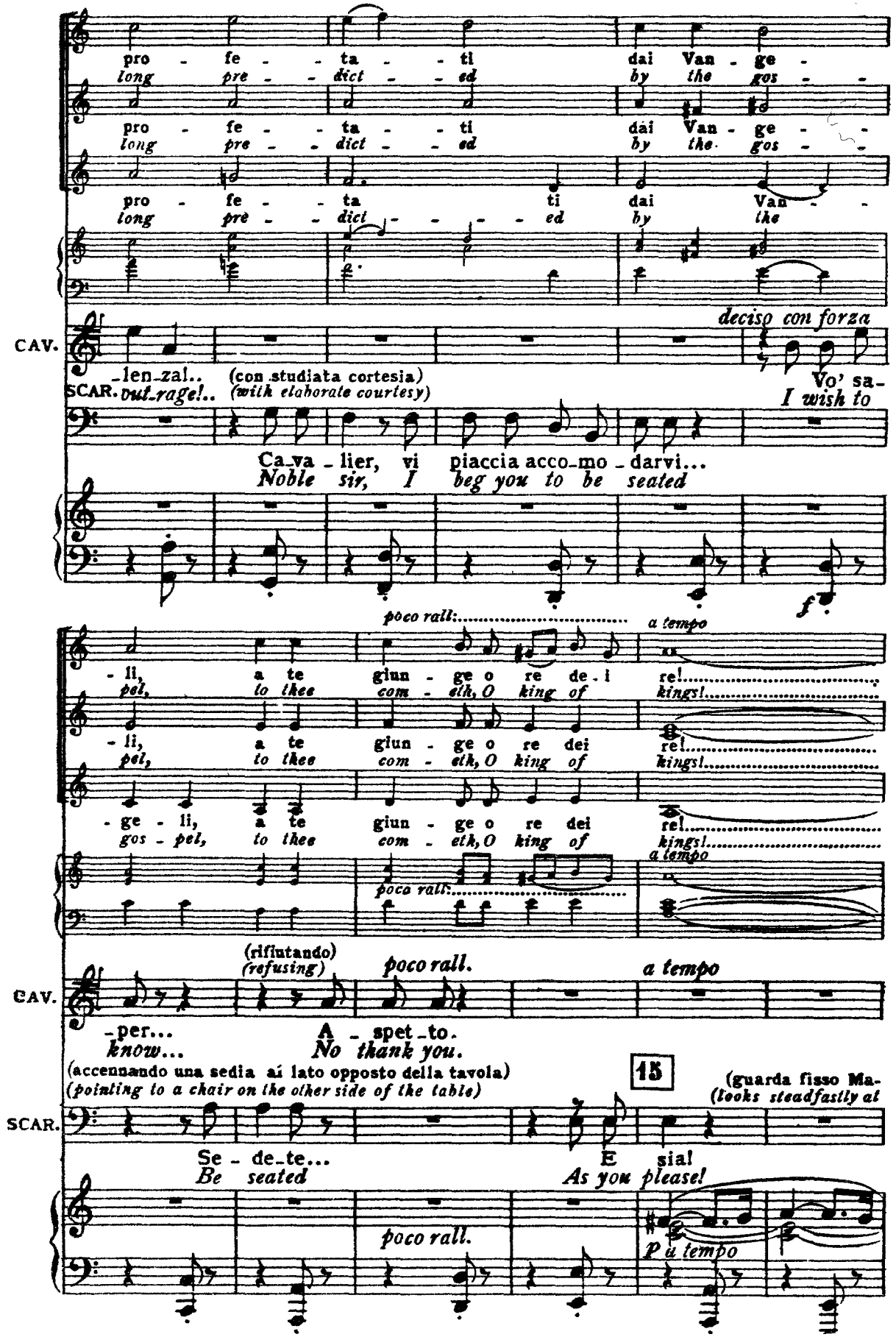


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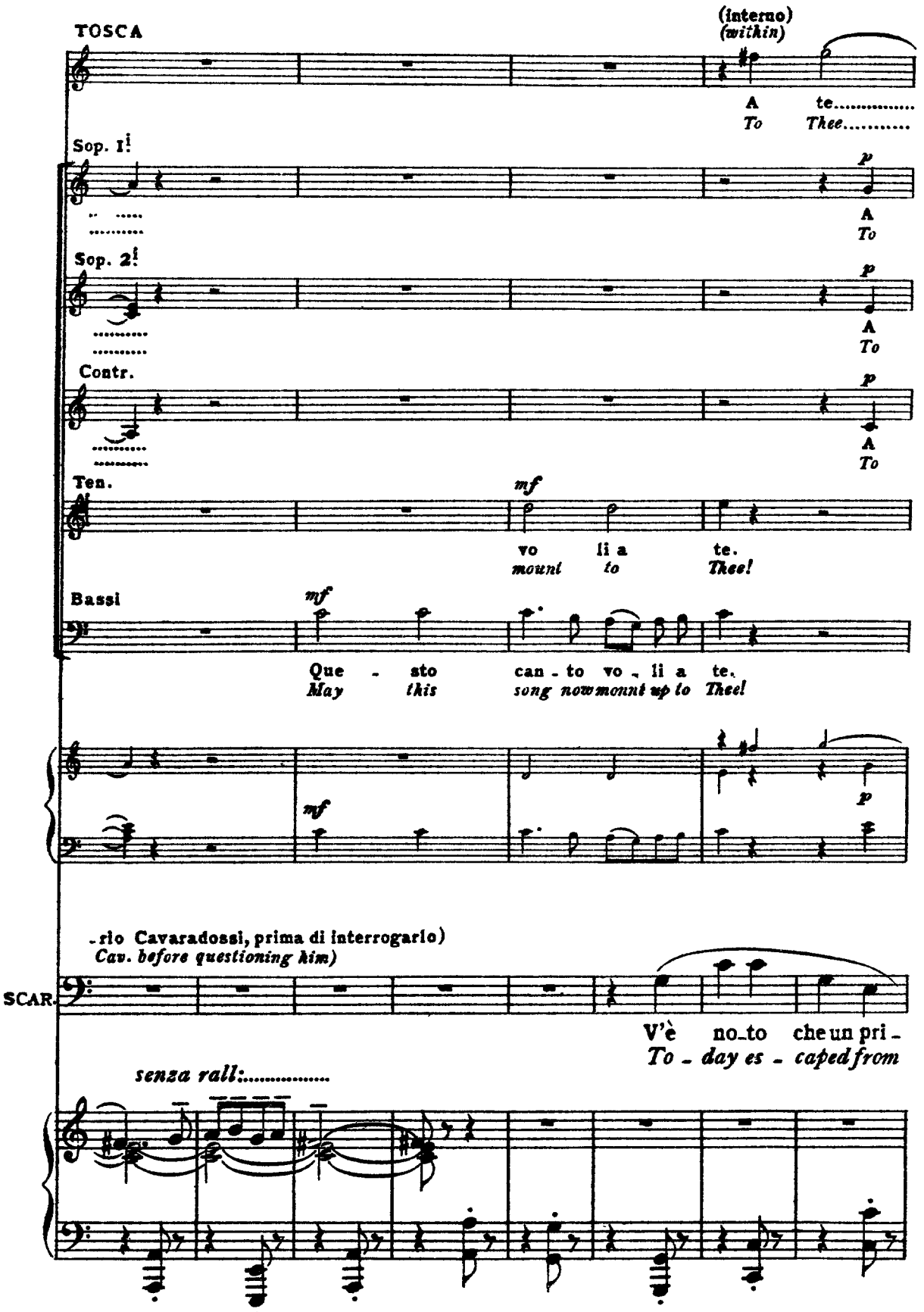

(tremante, cerca di scongiurare la collera di Scarpia)
(trembling essays to assuage Scarpia's wrath)
SPOL.
(gridando)
(furiously)
Ge - sù!
Good Lord!
SCAR.
- li - sco, al - le for - che!..
carnate! to the gallows!
Tornando al tempo
ff
p
(timidamente)
(timidly)
C'e - ra il pit - tor...
The pain - ter was there.
(interrompendo!o,
(interrupting him)
Ca - va - ra -
Ca - va - ra -
(accenando di sì col capo,
aggiungendo subito)
(nods affirmatively)
3
3
Ei sa do - ve l'al - tro s'a -
He knows where the other one's
- dos - si?
- dos - si?
12
p

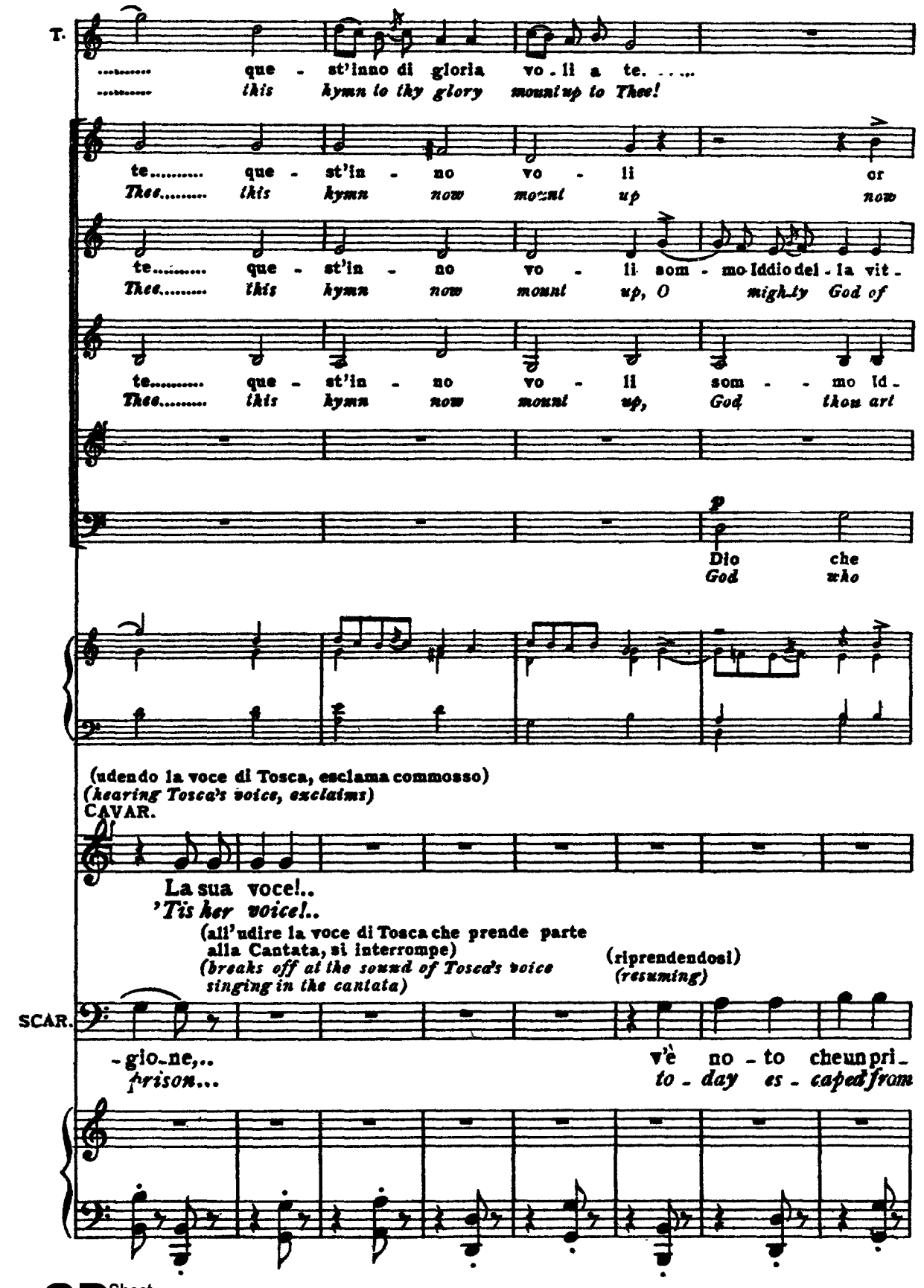

SPOL.
-scon-de... O-gni suo ge-sto ogni ac-cen-to, tra-
hidden... His scornful gestures his contemptu-ous
SPOL.
-dìa tal bef-far-da i-ro-ni-a, ch'io lo trassi in ar-
scoff-ings a-roused my sus-picions. So I put him in
UN POCO MENO
SPOL.
-re-sto...
irons...
(come sollevato da un peso)
(manifestly relieved)
(quasi parlato)
(passeggia meditando: ad un tratto si arresta - dall'aperta
(Walks about thoughtfully, Suddenly stops, hearing
through the open window the cantata executed
SCAR.
Me-no ma-le!
You did wisely!
13
UN POCO MENO
sensibile
p
senza rall.
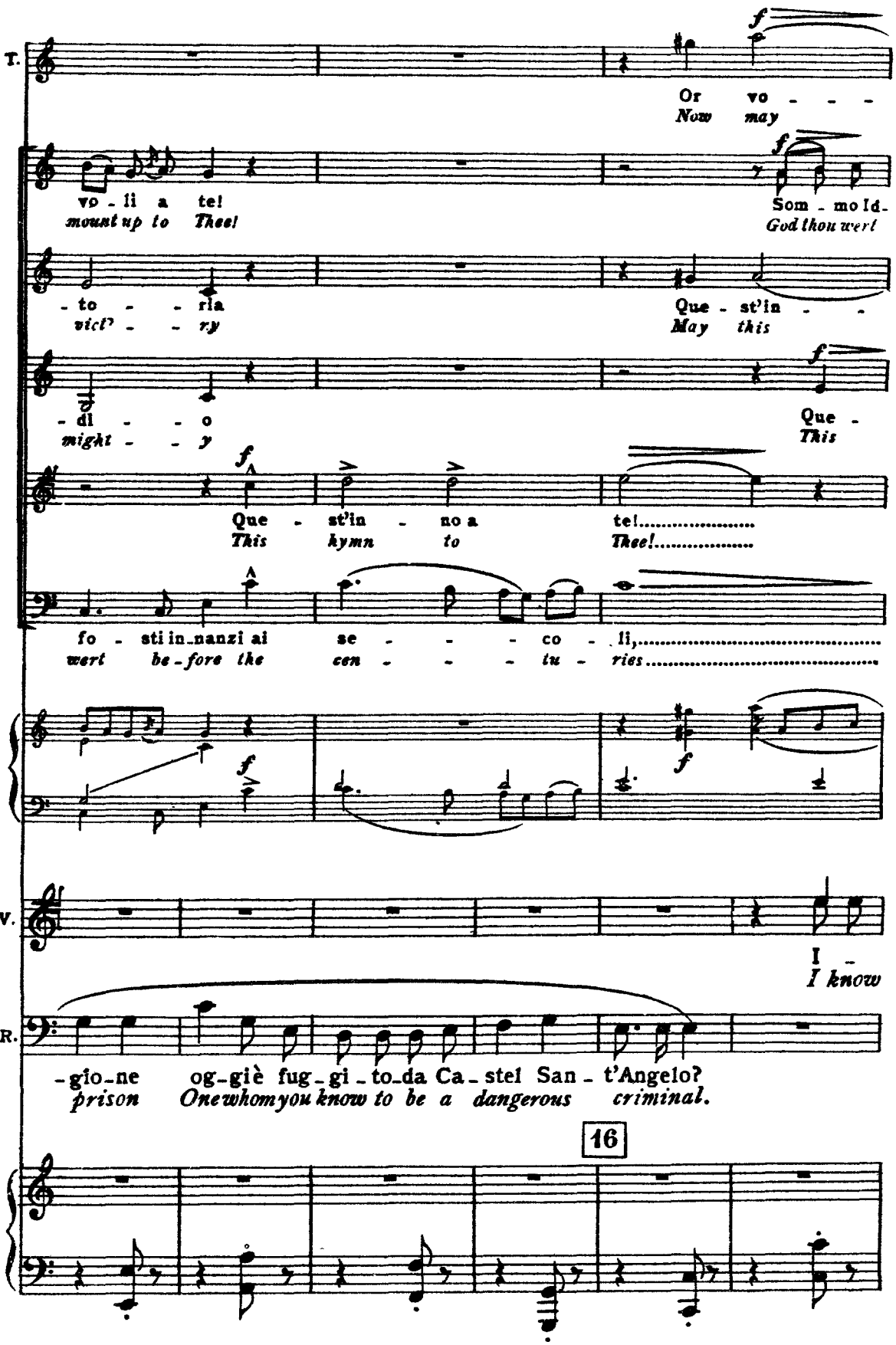

Sop. 1i
ANDte SOSTto (♩=56)
CORO INTERNO
CHORUS WITHIN
Sop. 2i
Contr.
(Guida Coro)
p Sa - le, a - scen-de l'u - man can - ti -
Heav'n - ward a - scends our ho - ly song of
p legato
finestra odesi la Cantata eseguita dai Cori nella sala della Regina. Dunque Tosca è tornata - è là -
by the choirs assembled in the Queen's reception rooms. This proves that Tosca sotto di lui.
has returned and is actually in the Palace on the story beneath his own apartments.)
(accennando all' anticamera)
(pointing towards the anteroom)
SPOL
Egli è là.
He is there.
ANDte SOSTto (♩=56)
sempre p e staccato
- co ..... var - ca spa - zi,
praise, far - up thro' space,
- co var - - - ca spa - zi,
praise, far - - - up thro' space,
- co var - - - ca spa - zi,
praise, far - - - up thro' space,
...gli balena un'idea e subito dice a Spoletta:)
(an idea strikes him and he exclaims)
(Spoletta esce)
(exit Spol)
(a Sciarrone)
(to Sciarrone)
SCAR.
In - tro - du - ce - te il Ca - va - lier.
Bring in the prisoner straightway,
A me Ro - ber - ti e il
Hither Ro - berti and the
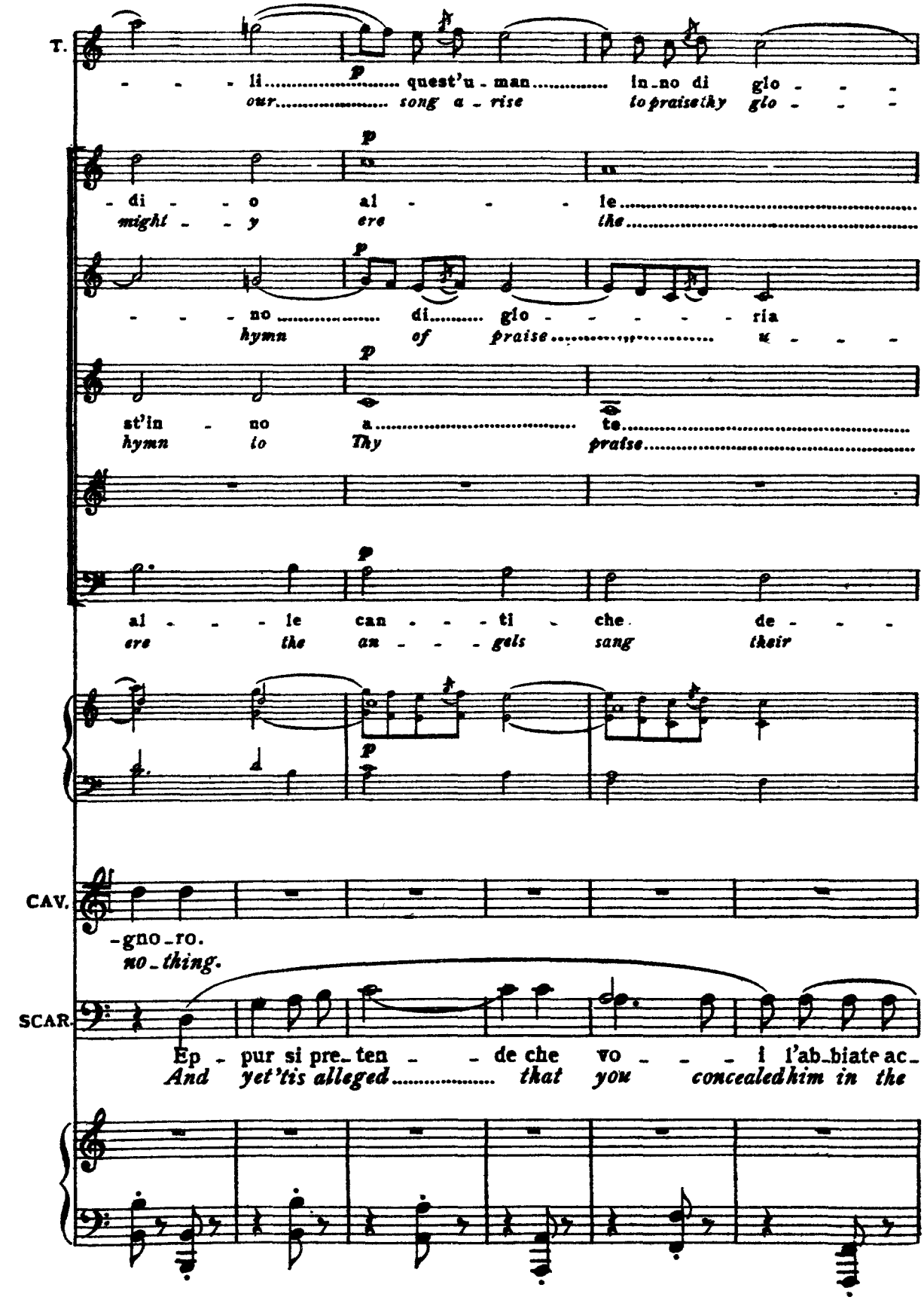

var - - - - - ca cè li,
borne - - - - - to the sky,
var - - - - - ca cè li,
borne - - - - - to the sky,
var - - - - - ca cè li, per i - -
borne - - - - - to the sky, thro' em - -
(siede ancora a tavola)
(resumes his seat)
(Spoletta e tre birri intro-
(Spol. and three agents bring in
SCAR.
Giu-di-ce del Fi-sco.
Judge of the Ex-chequer.
14
p sensibile
per i - gno - ti em - pi - re - i,
thro' em - pyr - eal stars un-known,
per i - - - gno - ti so - li em - pi - re - i,
thro' em - - - pyr - eal, count - less stars un-known,
- gno - - ti so - - li em - - pi - re - i,
- pyr - - eal count - - less stars un-known,
ducono Mario Cavaradossi: poi Roberti, esecutore di giustizia,
il Giudice del Fisco con uno scrivano e Sciarrone)
Cav: enter Roberti, executioner, an Exchequer Judge with a clerk, and Sciar.)
CAVARADOSSI
(altero, avanzandosi con impeto)
(angrily)
Tal vio-
Why this
sempre rall.


pro - fe - - ta - - ti dai Van - ge -
long pre - - dict - - ed by the gos - -
pro - fe - - ta - - ti dai Van - ge - -
long pre - - dict - - ed by the gos - -
pro - fe - - ta ti dai Van - -
long pre - - dict - - - - ed by the
deciso con forza
CAV. -len-za!.. (con studiata cortesia)
SCAR. out-rage!.. (with elaborate courtesy)
Vo' sa-
I wish to
Ca-va - lier, vi piaccia acco-mo - darvi...
Noble sir, I beg you to be seated
poco rall:..... a tempo
- li, a te giun - ge o re de - i re!.....
pel, to thee com - eth, O king of kings!.....
- li, a te giun - ge o re dei re!.....
pel, to thee com - eth, O king of kings!.....
- ge - li, a te giun - ge o re dei re!.....
gos - pel, to thee com - eth, O king of kings!.....
a tempo
poco rall:.....
(rifiutando)
(refusing)
poco rall.
a tempo
CAV. -per... A - spet-to.
know... No thank you.
(accennando una sedia al lato opposto della tavola)
(pointing to a chair on the other side of the table)
15
(guarda fisso Ma-
(looks steadfastly at
SCAR. Se - de-te... E sial
Be seated As you please!
poco rall.
P a tempo


TOSCA
(interno)
(within)
A te.....
To Thee.....
Sop. 1i
Sop. 2i
Contr.
Ten.
vo li a te.
mount to Thee!
Bassi
Que - sto can - to vo - li a te.
May this song now mount up to Thee!
-rio Cavaradossi, prima di interrogarlo)
Cav. before questioning him)
SCAR.
V'è no-to che un pri -
To - day es - caped from
senza rall:.....
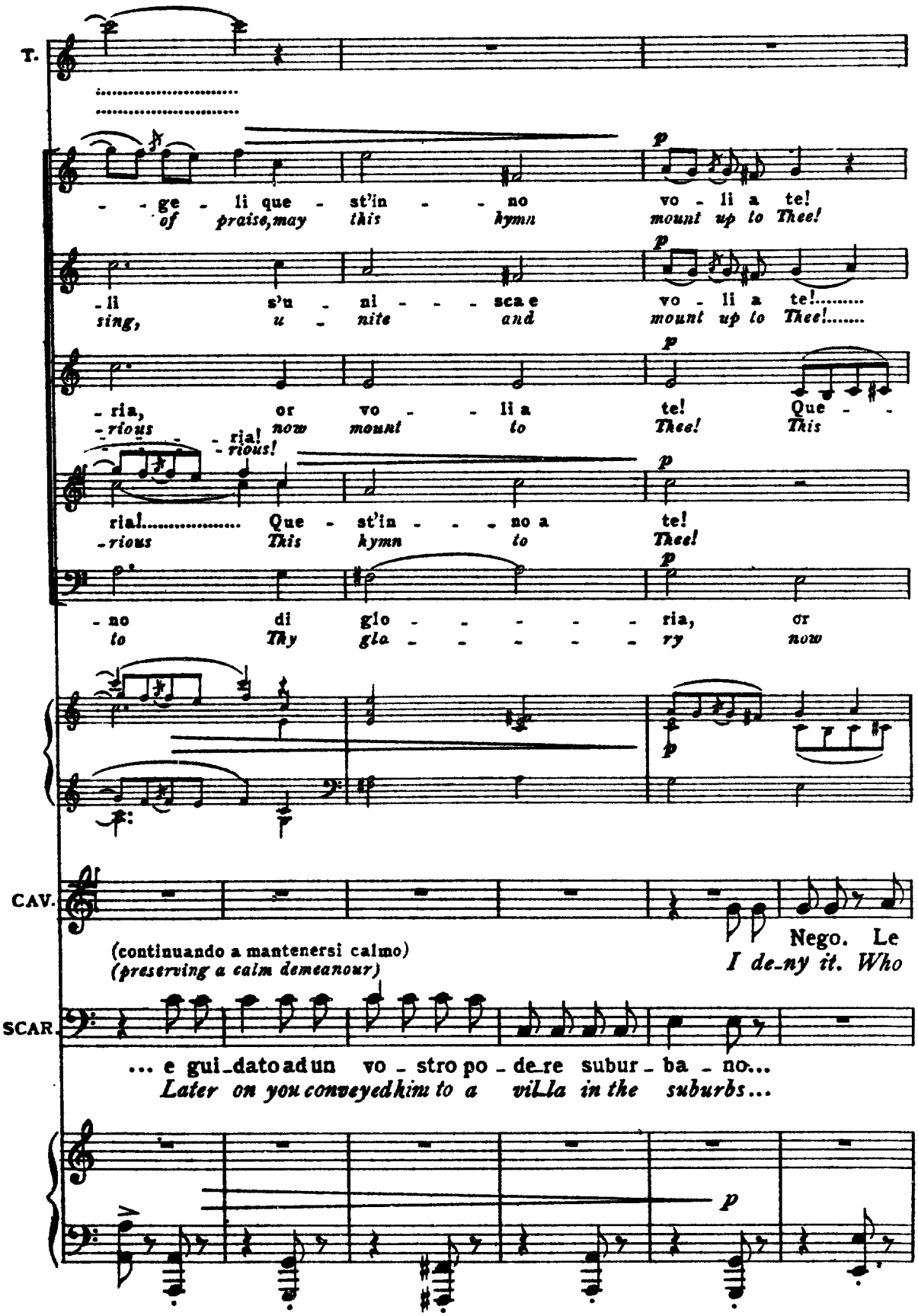

T.
que - st'inno di gloria vo - li a te.
this hymn to thy glory mount up to Thee!
te que - st'in - no vo - li or
Thee this hymn now mount up now
te que - st'in - no vo - li som - mo Iddio del - la vit -
Thee this hymn now mount up, O mighty God of
te que - st'in - no vo - li som - - mo Id -
Thee this hymn now mount up, God thou art
p
Dio che
God who
(udendo la voce di Tosca, esclama commosso)
(hearing Tosca's voice, exclaims)
CAVAR.
La sua voce!..
'Tis her voice!..
(all'udire la voce di Tosca che prende parte alla Cantata, si interrompe)
(breaks off at the sound of Tosca's voice singing in the cantata)
(riprendendosi)
(resuming)
SCAR.
- gio - ne,..
prison...
v'è no - to che un pri -
to - day es - caped from
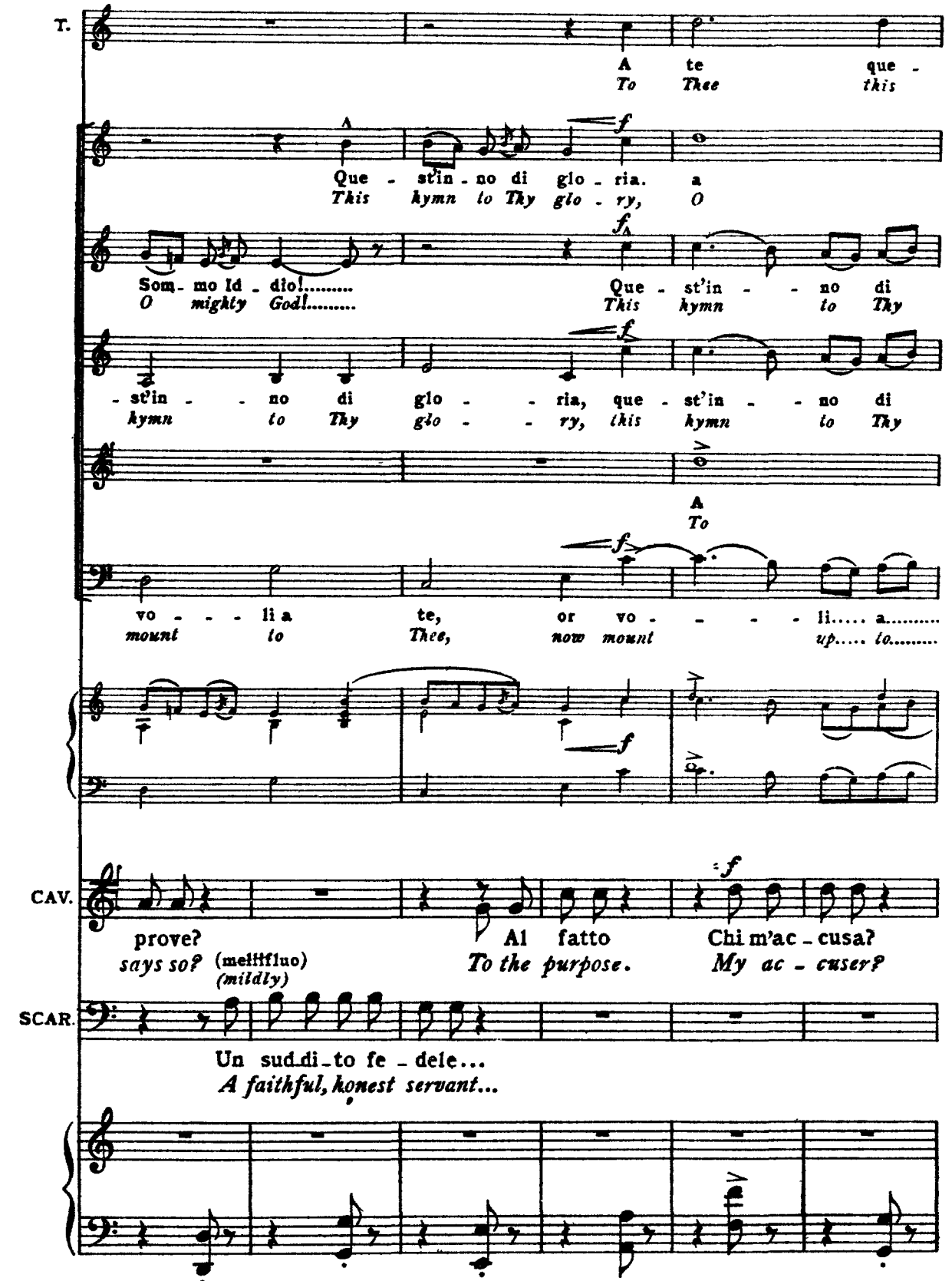

T.
Or vo - - -
Now may
vo - li a te!
mount up to Thee!
Som - mo Id-
God thou wert
- to - - ria
vict' - - ry
Que - st'in - -
May this
- di - - o
might - - y
Que -
This
Que - st'in - no a te!.....
This hymn to Thee!.....
fo - sti in_nanzi ai se - - - co - li,.....
wert be-fore the cen - - - tu - ries.....
CAV.
I -
I know
SCAR.
-gio-ne og-giè fug-gi-to-da Ca-stel San-t'Angelo?
prison One whom you know to be a dangerous criminal.
16

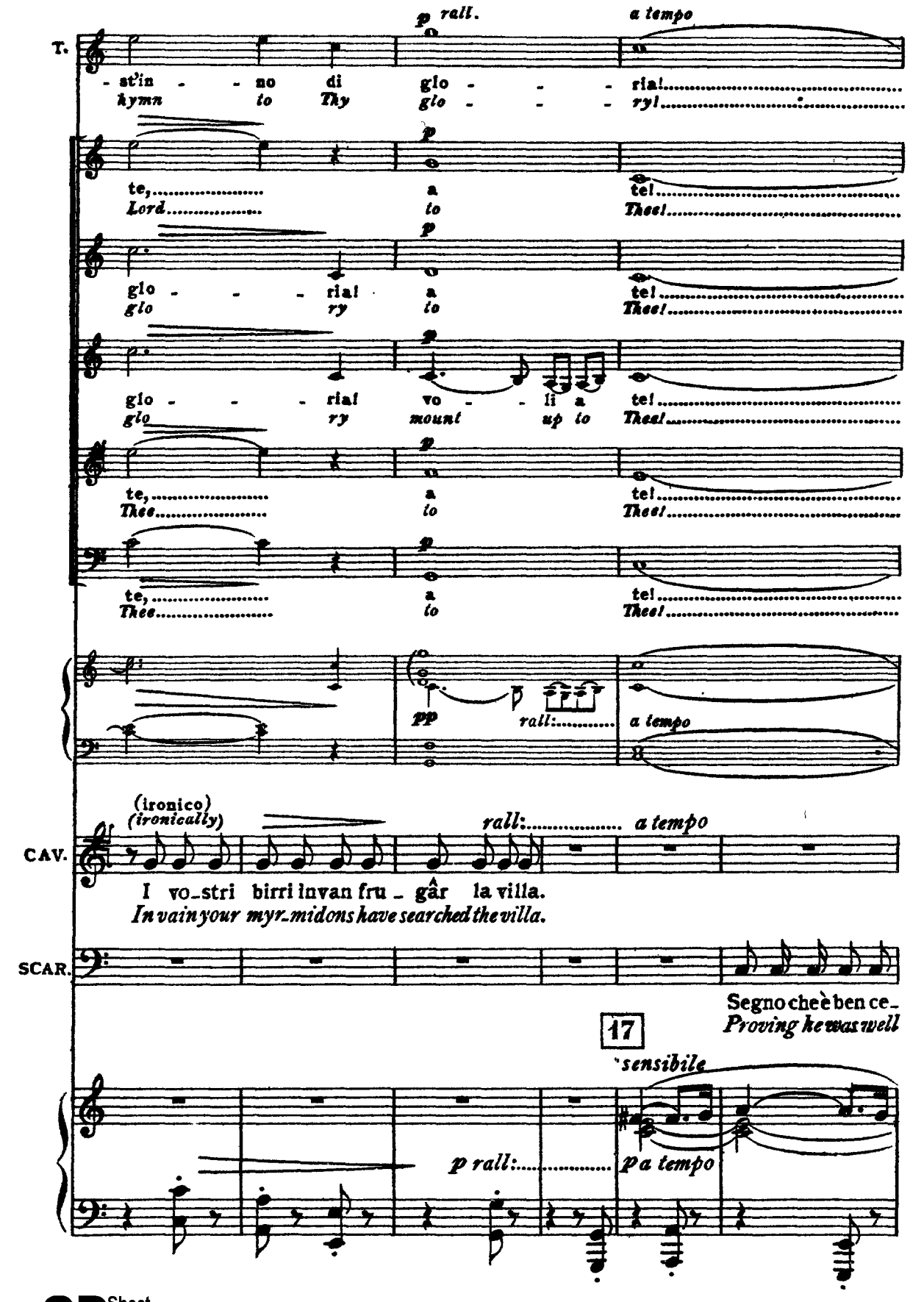


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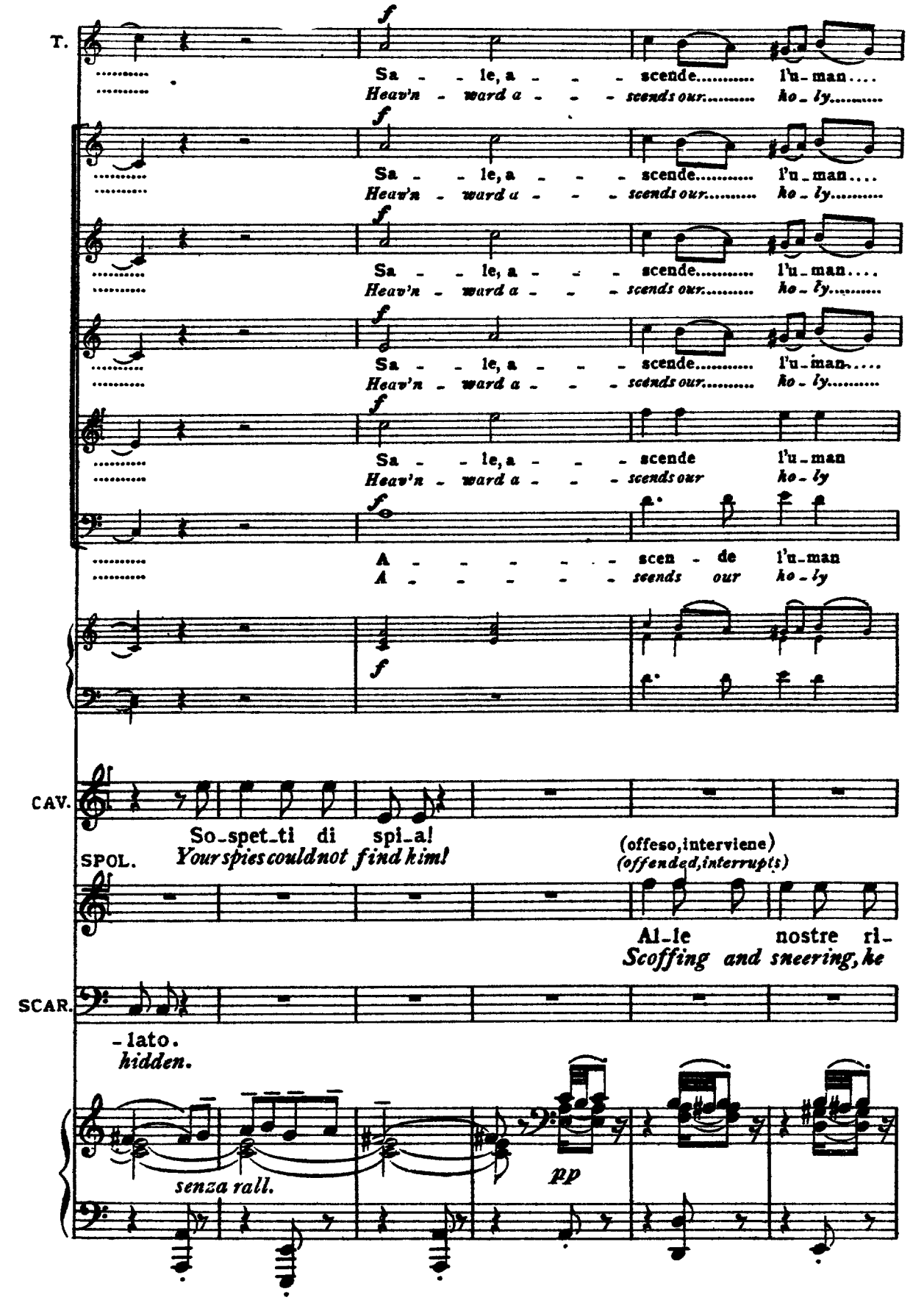
T.
p cres.
f
ria a te!
ry O Lord!
p cres.
f
can ti che de gli an
An gels sang their songs
p cres
al le can ti che de gli an ge-
nite with heav'n ly songs the an gels
p cres.
Som mo Id dio del la vit to
Thou migh ty God, supreme vic to
p cres
Som mo Id dio del la vit to
Thou migh ty God, supreme vic to
p
f
gli an ge li que st'in
songs of praise, this hymn
p cres.
f
(risoluto)
(resolutely)
CAV.
f
Men zo gna!
Mere falsehoods!
SCAR.
colto in Sant' Andrea, prov vi sto di ci bo e di vesti...
church of Sant' Andrea, and pro vided him with food and with raiment.
cres.
f
f


T.
- - ge - li que - st'in - - no vo - li a te!
of praise, may this hymn mount up to Thee!
- li s'u - ni - - - sca e vo - li a te!.....
sing, u - nite and mount up to Thee!.....
- ria, or vo - - li a te! Que - -
- rious now mount to Thee! This
- ria! - rious!
ria!..... Que - st'in - - - no a te!
- rious This hymn to Thee!
- no di glo - - - - - ria, or
to Thy glo - - - - - ry now
CAV.
(continuando a mantenersi calmo)
(preserving a calm demeanour)
Nego. Le
I de-ny it. Who
SCAR.
... e gui-dato ad un vo - stro po - de-re subur - ba - no...
Later on you conveyed him to a vil-la in the suburbs...
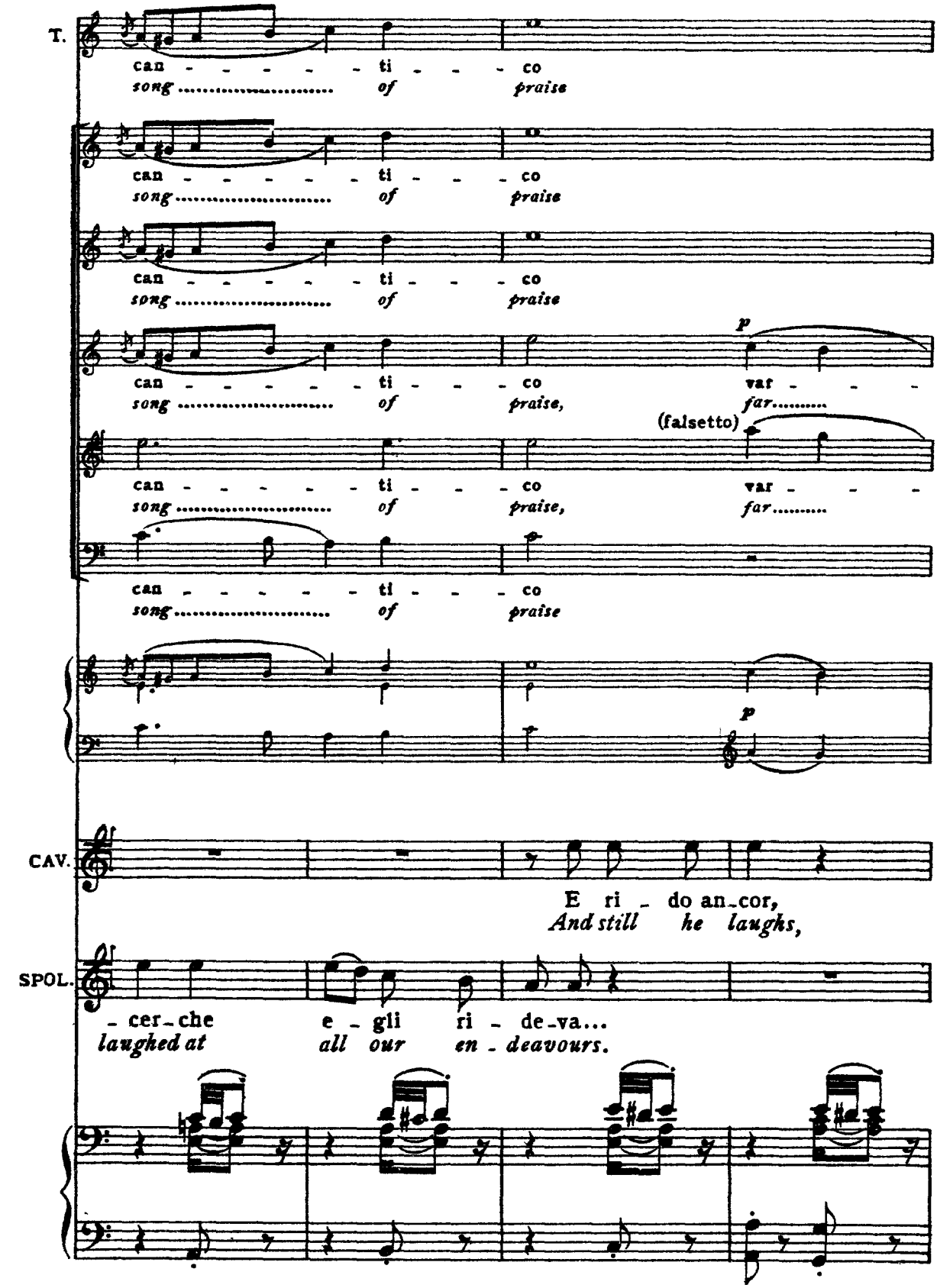

T.
A te que -
To Thee this
Que - st'in - no di glo - ria. a
This hymn to Thy glo - ry, O
Som - mo Id - dio!.....
O mighty God!.....
Que - st'in - - no di
This hymn to Thy
- st'in - - no di glo - - ria, que - st'in - - no di
hymn to Thy glo - - ry, this hymn to Thy
A
To
vo - - - li a te, or vo - - - li..... a.....
mount to Thee, now mount up..... to.....
CAV.
prove?
says so?
(mellifluo)
(mildly)
Al fatto
To the purpose.
Chi m'ac - cusa?
My ac - cuser?
SCAR.
Un sud.di - to fe - dele...
A faithful, honest servant...

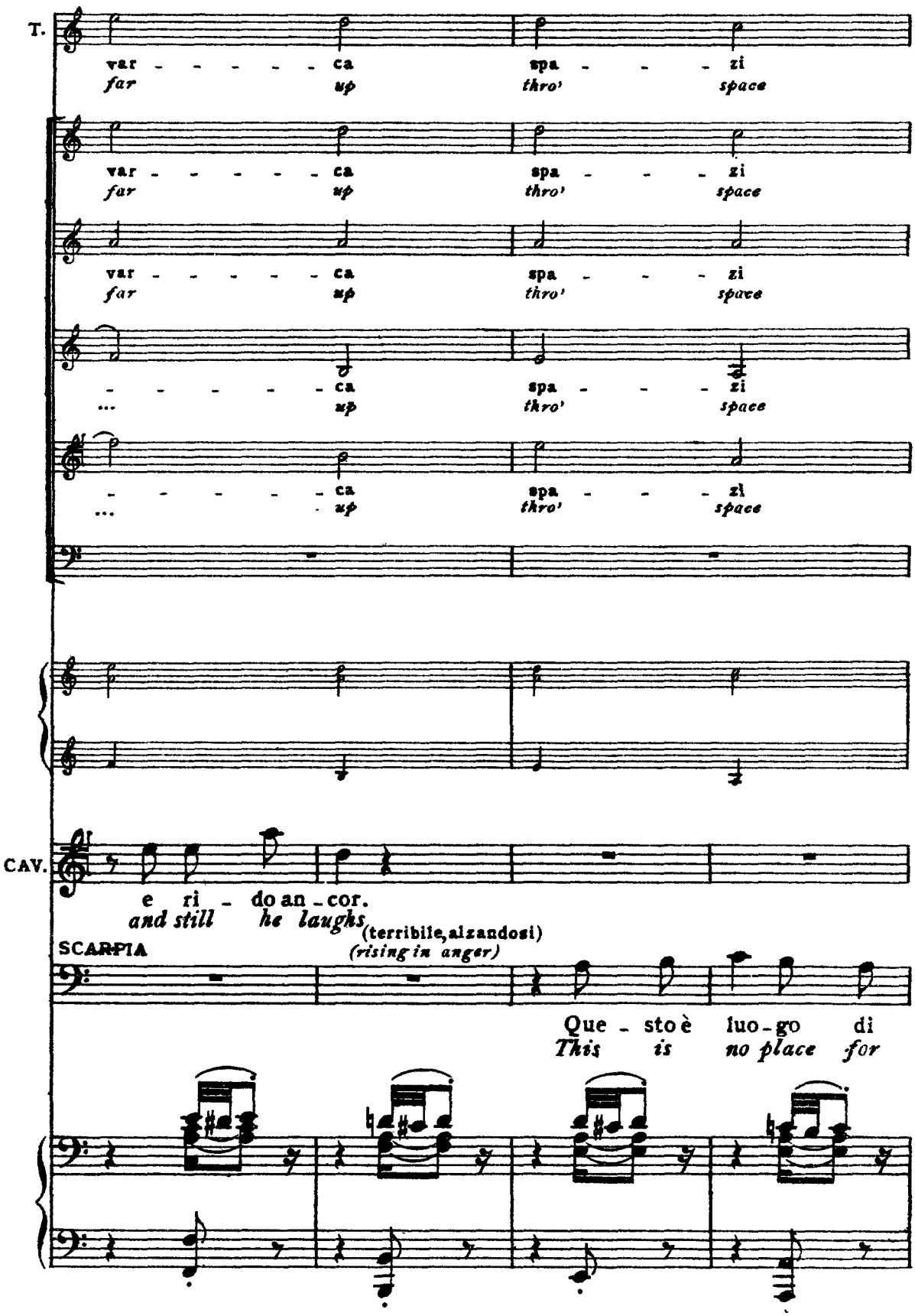


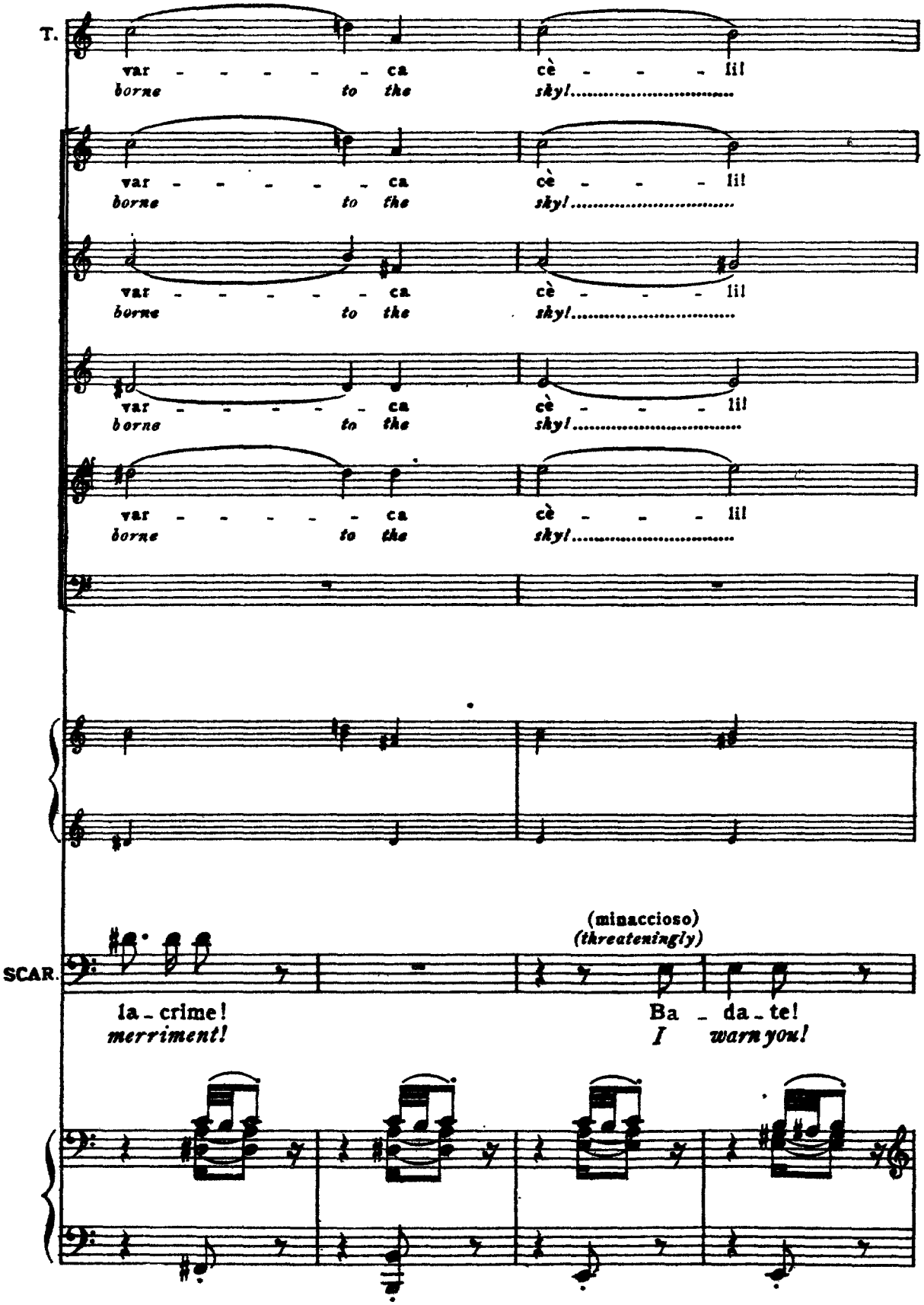
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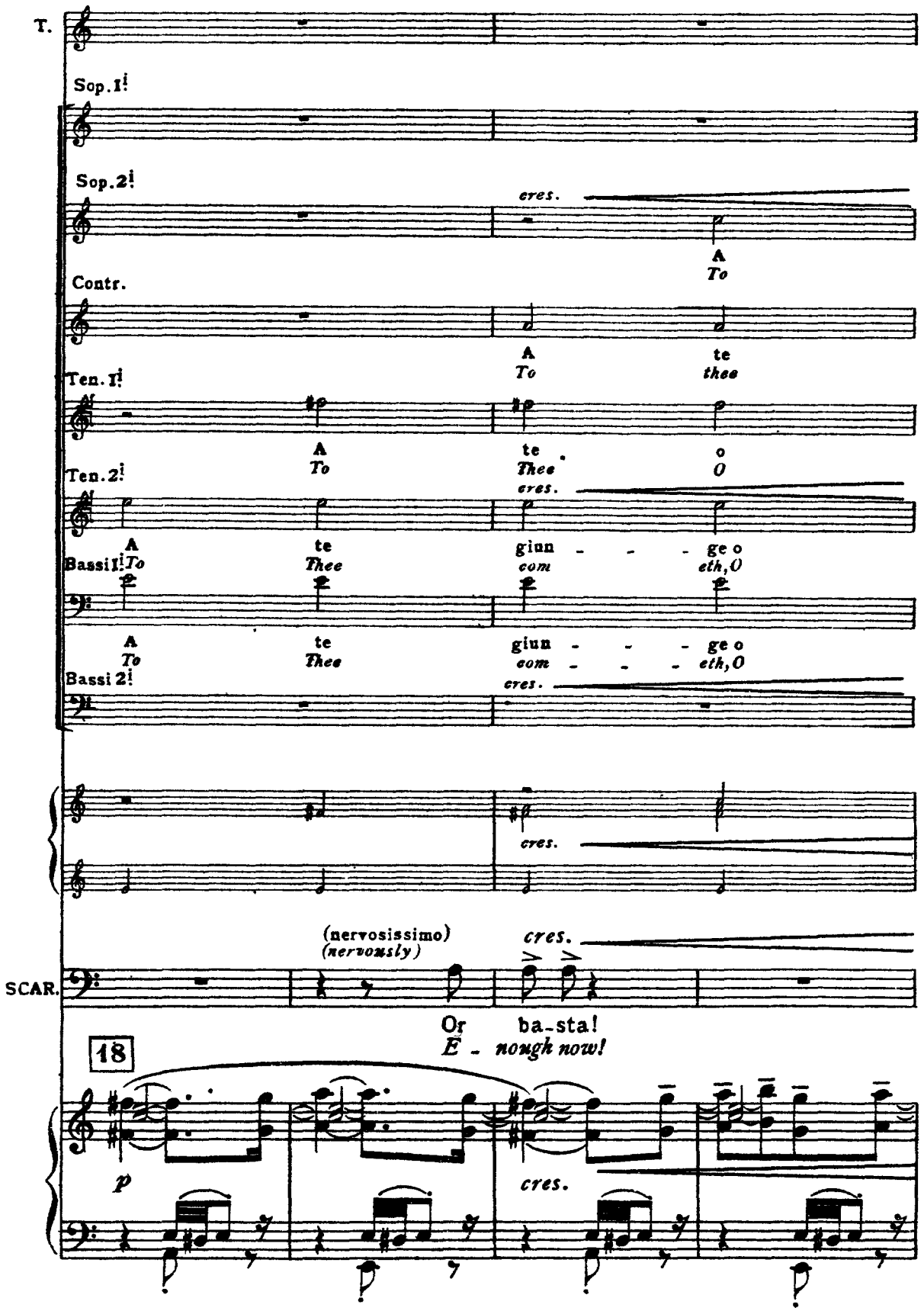
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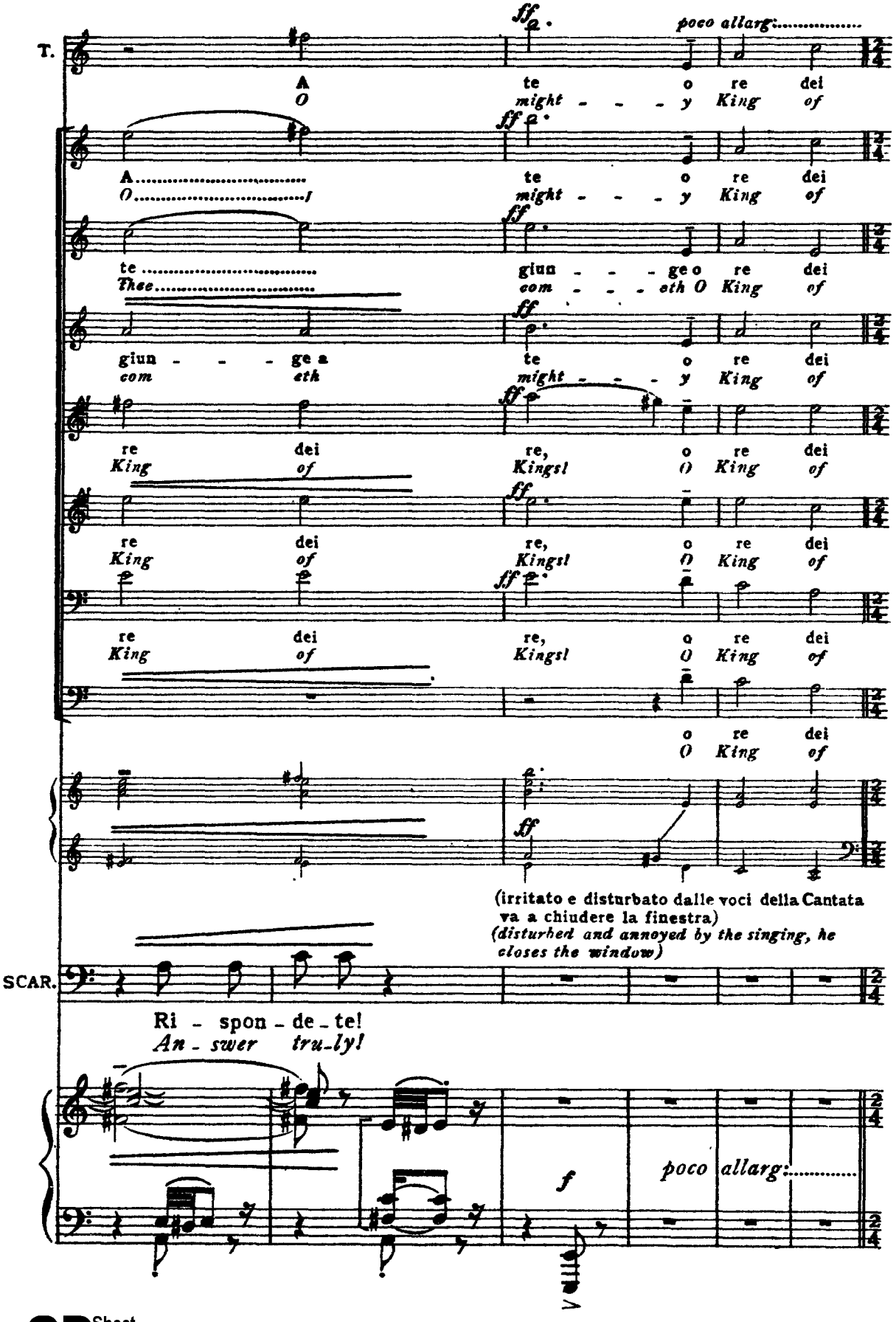

T.
can - - - - - ti - - - co
song ..... of praise
can - - - - - ti - - - co
song ..... of praise
can - - - - - ti - - - co
song ..... of praise
p
can - - - - - ti - - - co var - - -
song ..... of praise, far.....
(falsetto)
can - - - - - ti - - - co var - - -
song ..... of praise, far.....
can - - - - - ti - - - co
song ..... of praise
p
CAV.
E ri - do an-cor,
And still he laughs,
SPOL.
- cer-che e - gli ri - de-va...
laughed at all our en - deavours.


T.
var - - - - - - ca
far up
spa - - - zi
thro' space
var - - - - - - ca
far up
spa - - - zi
thro' space
var - - - - - - ca
far up
spa - - - zi
thro' space
- - - - - - - ca
... up
spa - - - - zi
thro' space
- - - - - - - ca
... up
spa - - - - zi
thro' space
CAV.
e ri - do an - cor.
and still he laughs
(terribile, alzandosi)
(rising in anger)
SCARPIA
Que - sto è luo - go di
This is no place for
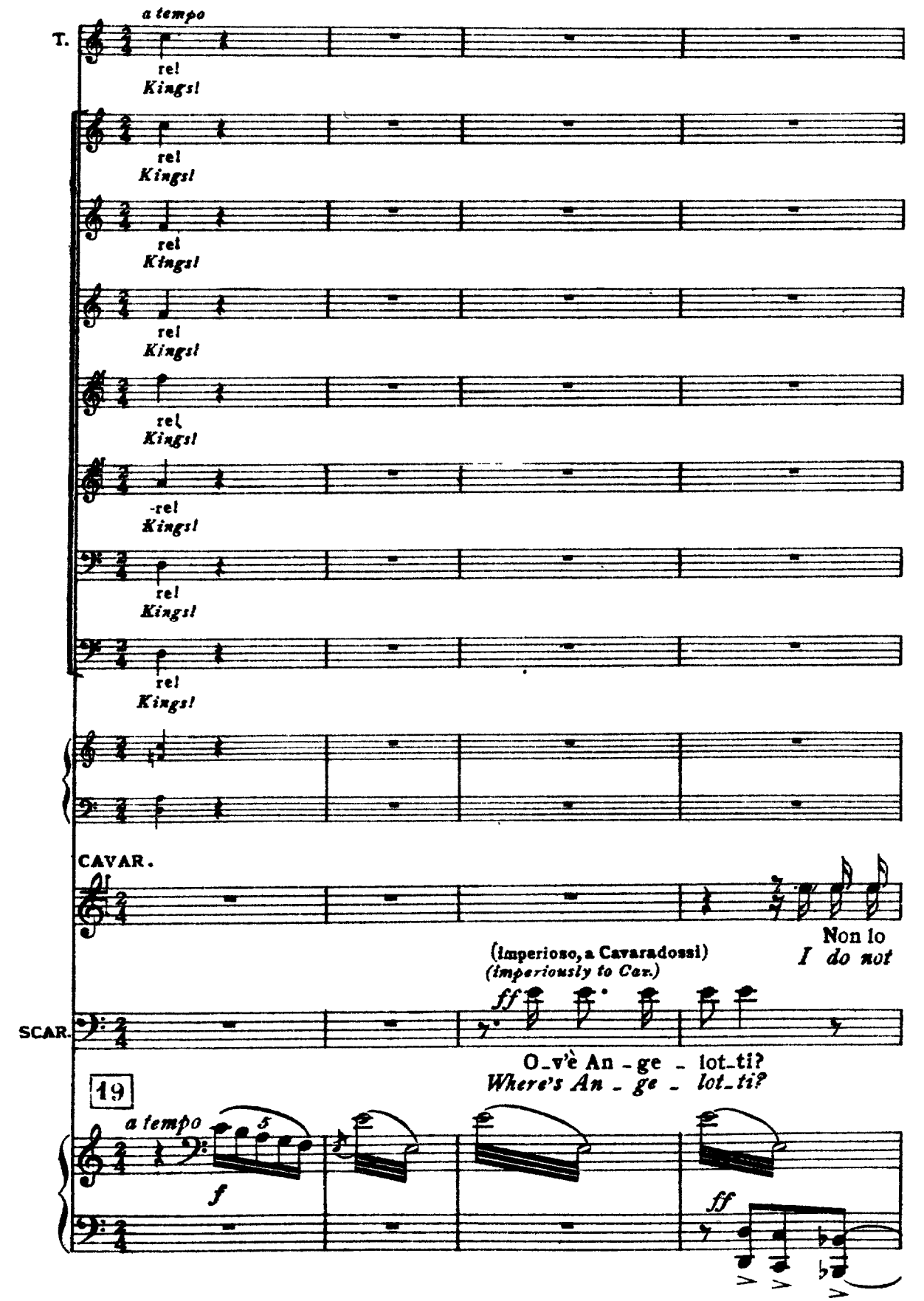


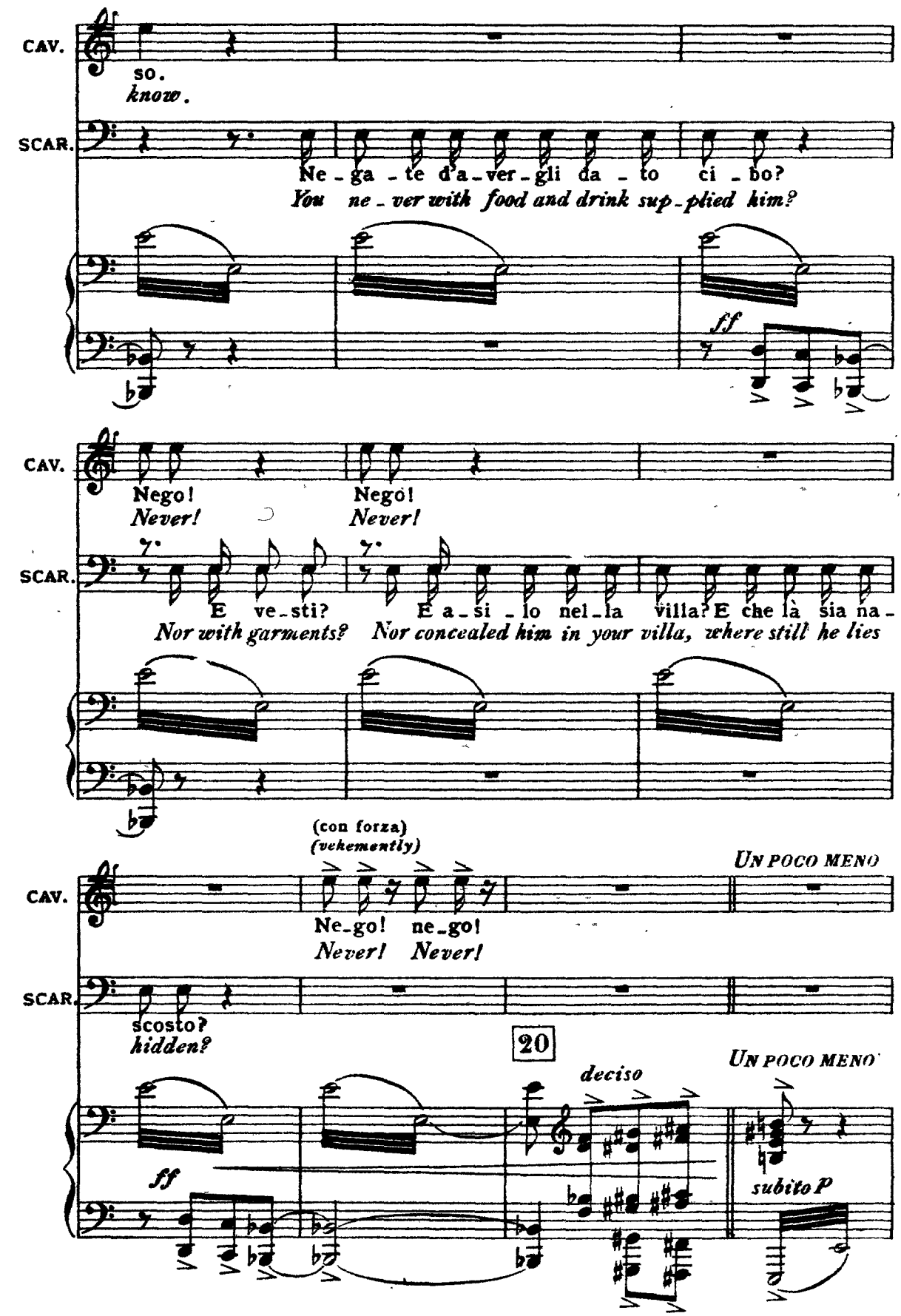
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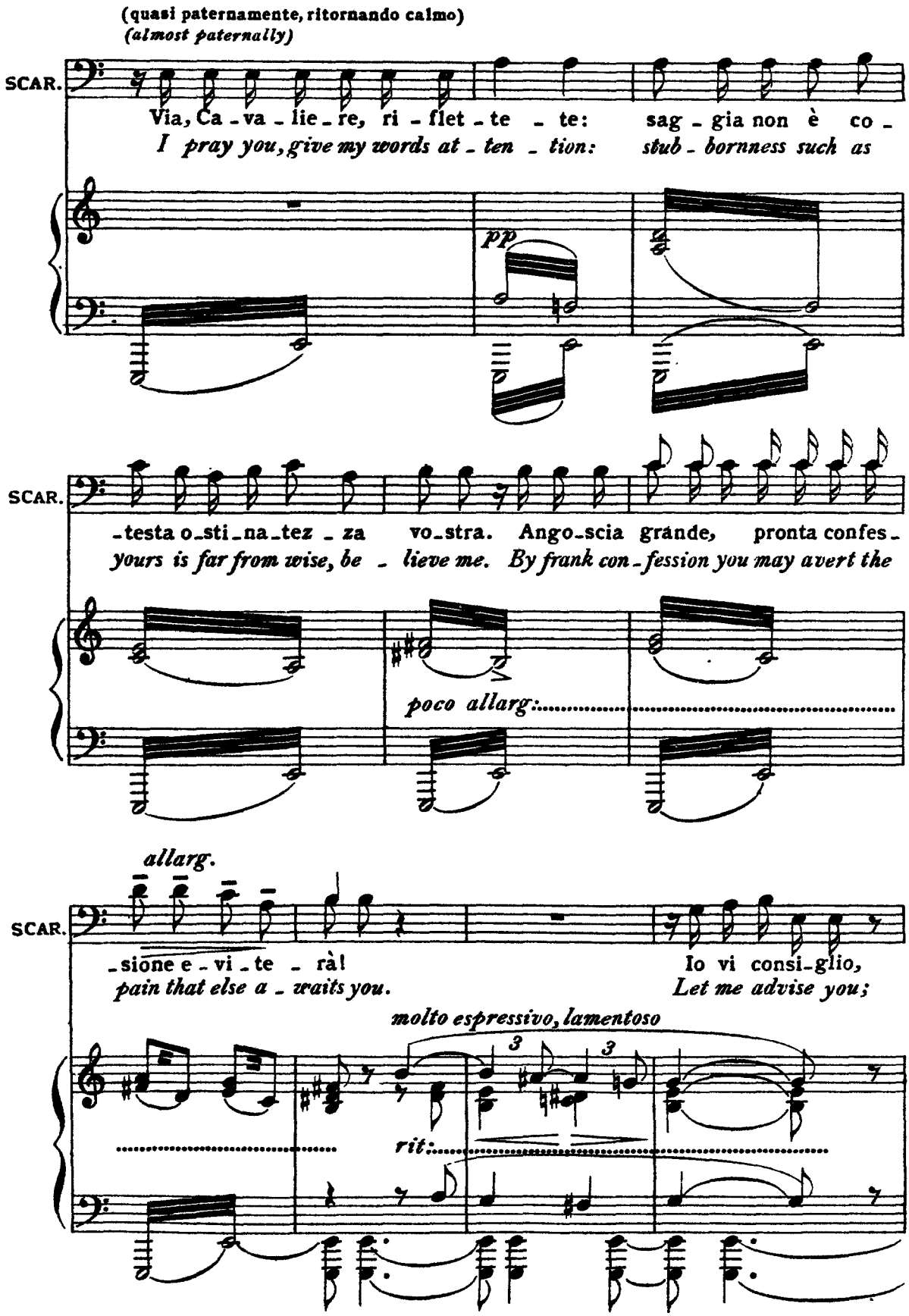

T.
Sop. 1i
Sop. 2i
cres.
A
To
Contr.
A
To
te
thee
Ten. 1i
A
To
te
Thee
o
O
Ten. 2i
cres.
A
To
te
Thee
giun - - - ge o
com - - - eth, O
Bassi 1i
A
To
te
Thee
giun - - - ge o
com - - - eth, O
Bassi 2i
cres.
cres.
(nervosissimo)
(nervously)
cres.
SCAR.
Or ba-sta!
E - nough now!
18
p
cres.
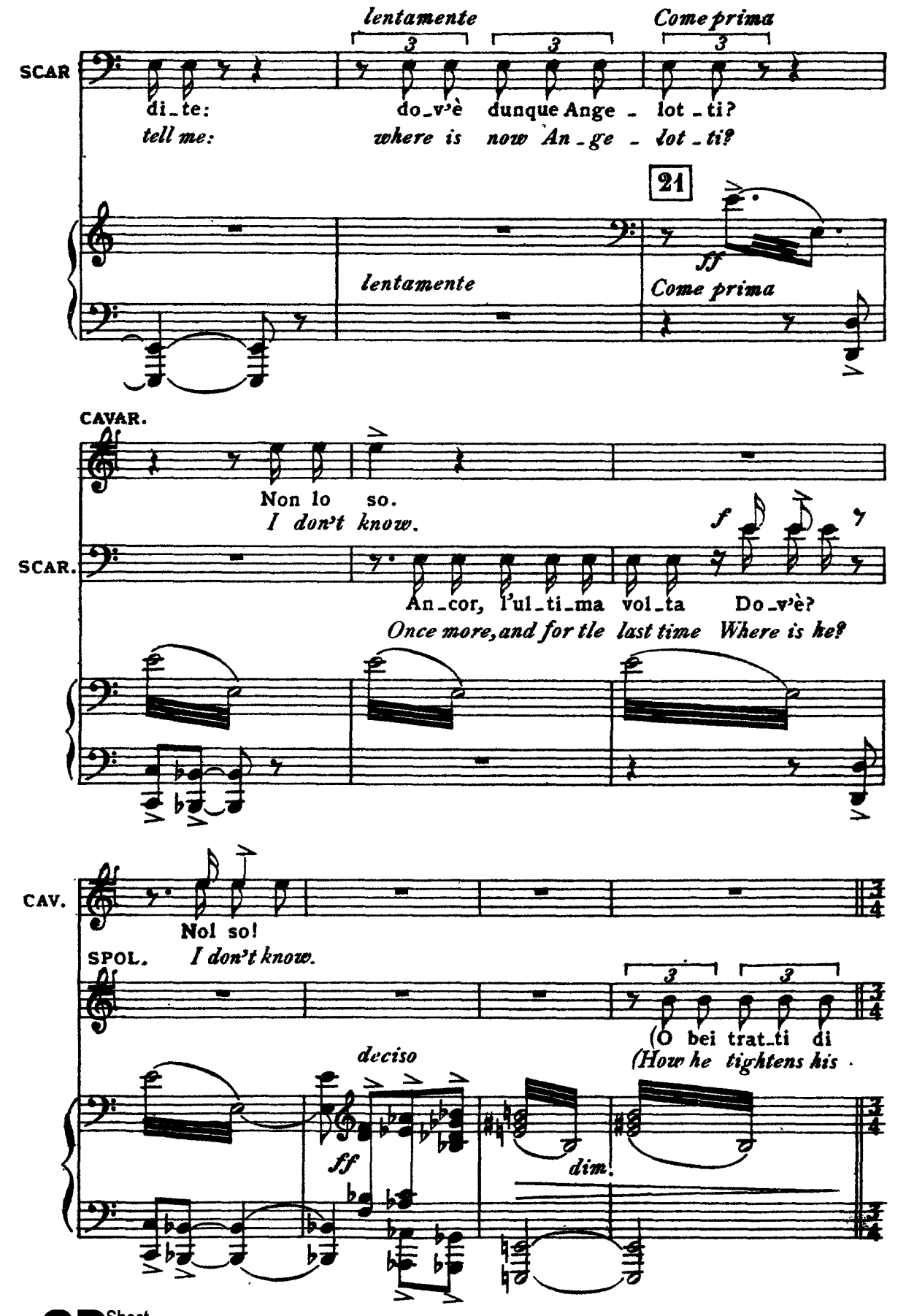


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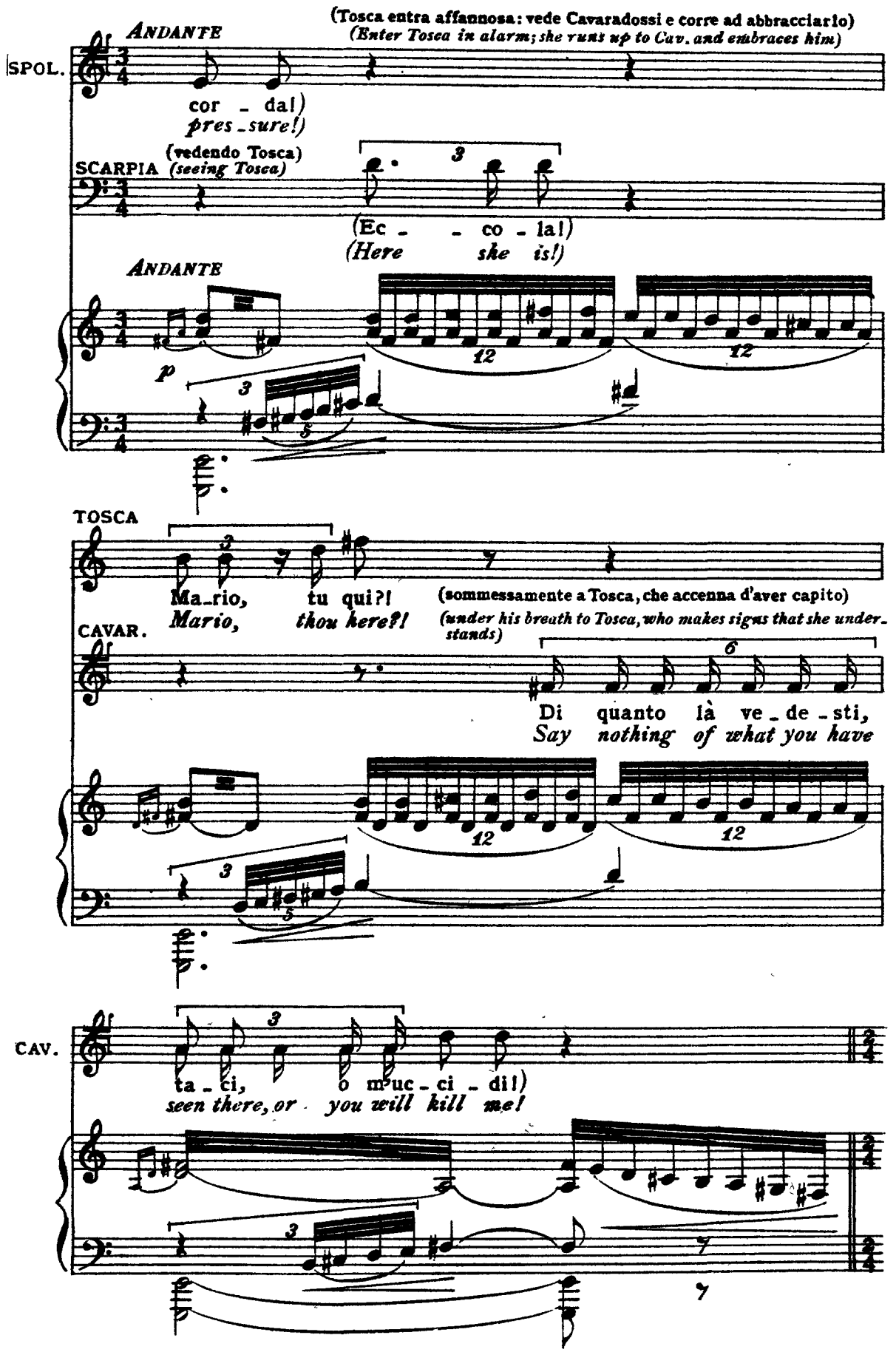

a tempo
T.
rel
Kings!
rel
Kings!
rel
Kings!
rel
Kings!
rel
Kings!
-rel
Kings!
rel
Kings!
rel
Kings!
CAVAR.
Non lo
I do not
(imperioso, a Cavaradossi)
(imperiously to Cav.)
ff
SCAR.
O_v'è An - ge - lot_ti?
Where's An - ge - lot_ti?
19
a tempo
5
f
ff

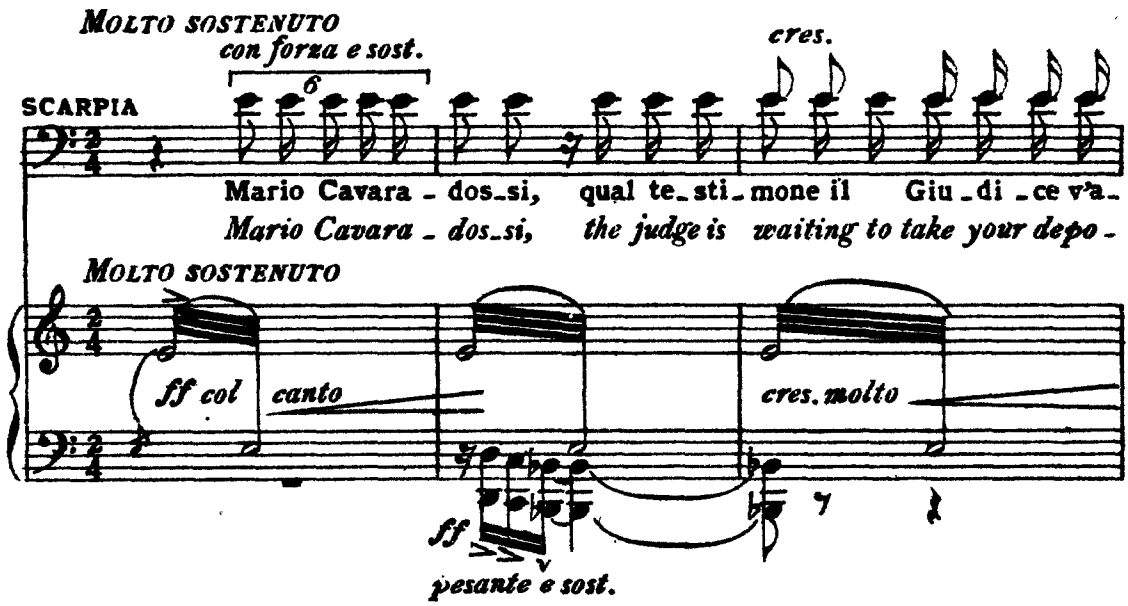

CAV.
so.
know.
SCAR.
Ne - ga - te d'a - ver - gli da - to ci - bo?
You ne - ver with food and drink sup - plied him?
ff
CAV.
Nego!
Never!
Nego!
Never!
SCAR.
E ve - sti?
E a - si - lo nel - la villa? E che là sia na -
Nor with garments?
Nor concealed him in your villa, where still he lies
(con forza)
(vehemently)
UN POCO MENO
CAV.
Ne - go! ne - go!
Never! Never!
SCAR.
scosto?
hidden?
20
deciso
UN POCO MENO
ff
subito P
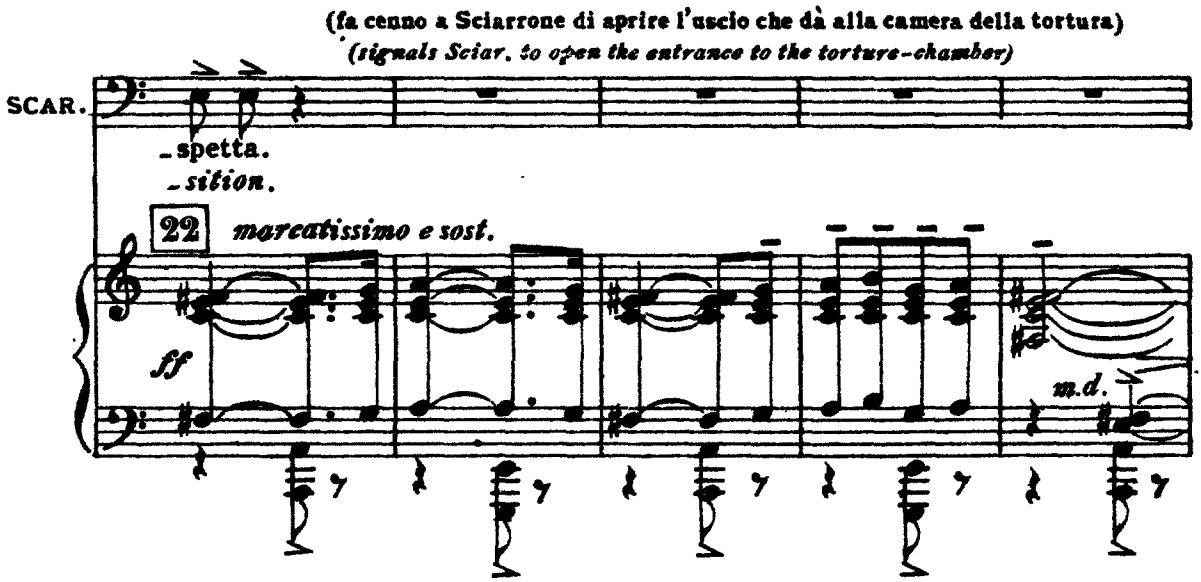


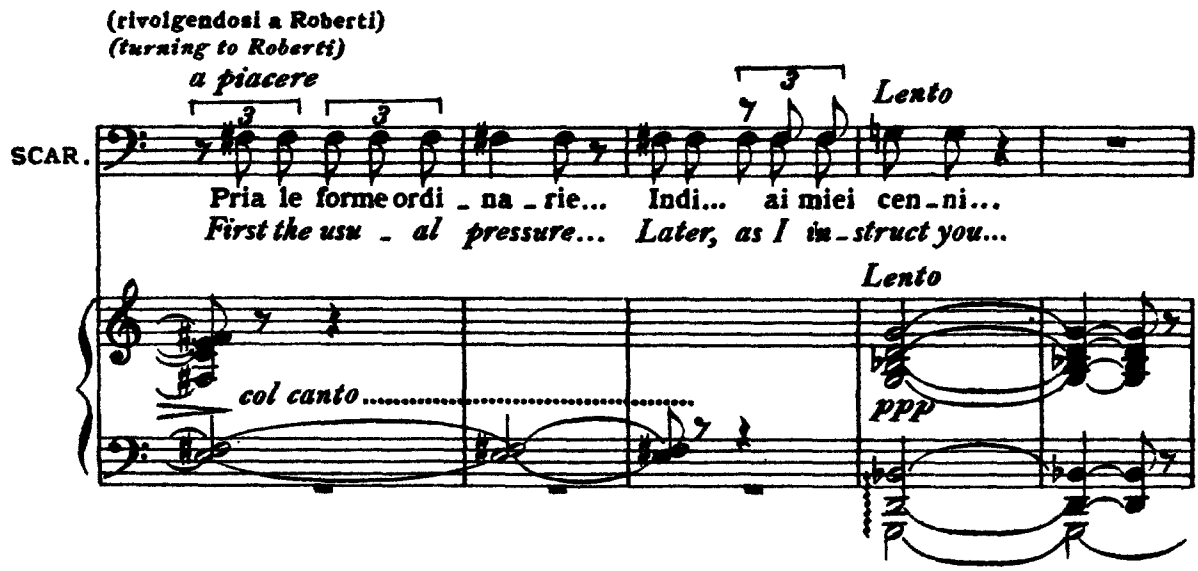
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lentamente
Come prima
SCAR
di_te:
do_v'è dunque Ange_lot_ti?
tell me:
where is now An_ge_lot_ti?
21
ff
lentamente
Come prima
CAVAR.
Non lo so.
I don't know.
f
SCAR.
An_cor, l'ul_ti_ma vol_ta Do_v'è?
Once more, and for tle last time Where is he?
CAV.
Nol so!
SPOL.
I don't know.
(O bei trat_ti di
(How he tightens his
deciso
ff
dim.
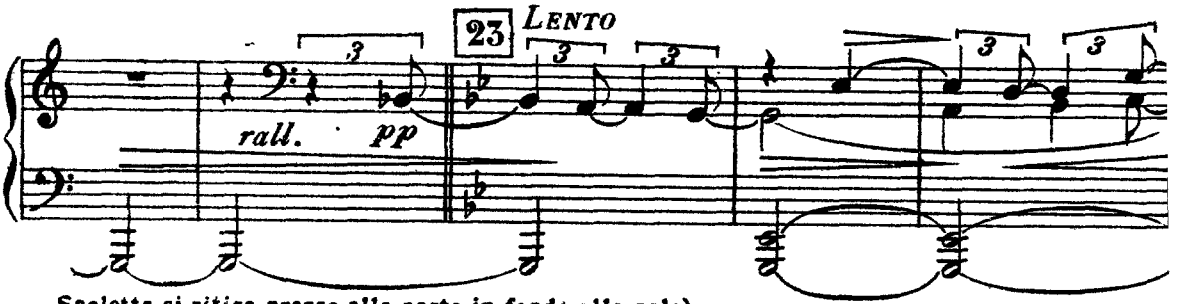

(Tosca entra affannosa: vede Cavaradossi e corre ad abbracciarlo)
(Enter Tosca in alarm; she runs up to Cav. and embraces him)
ANDANTE
SPOL.
cor - da!)
pres - sure!)
(vedendo Tosca)
SCARPIA (seeing Tosca)
(Ec - - co - la!)
(Here she is!)
ANDANTE
p
TOSCA
Ma - rio, tu qui?!
Mario, thou here?!
(sommessamente a Tosca, che accenna d'aver capito)
(under his breath to Tosca, who makes signs that she understands)
CAVAR.
Di quanto là ve - de - sti,
Say nothing of what you have
CAV.
ta - ci, o m'uc - ci - di!)
seen there, or you will kill me!


MOLTO SOSTENUTO
con forza e sost.
cres.
SCARPIA
Mario Cavara - dos-si, qual te-sti-mone il Giu-di-ce v'a-
Mario Cavara - dos-si, the judge is waiting to take your depo-
MOLTO SOSTENUTO
ff col canto
cres. molto
ff
pesante e sost.
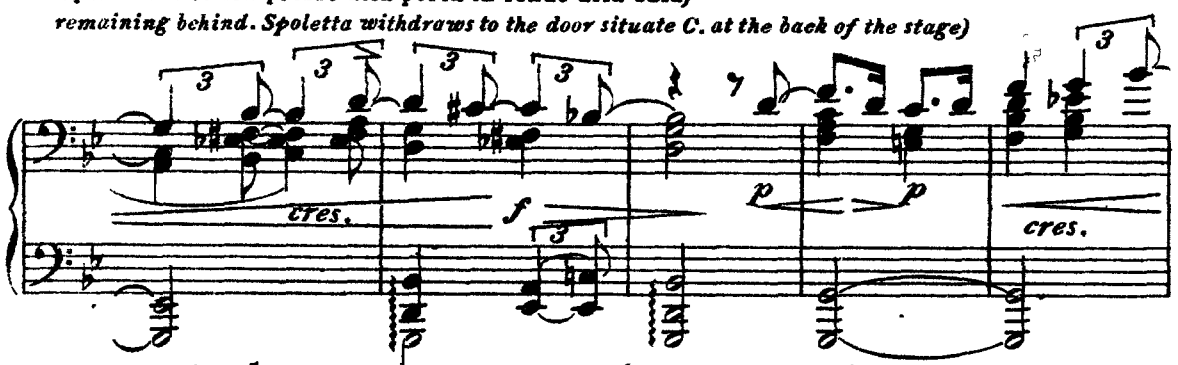

(fa cenno a Sciarrone di aprire l'uscio che dà alla camera della tortura)
(signals Sciar. to open the entrance to the torture-chamber)
SCAR.
-spetta.
-sition.
22
marcatissimo e sost.
ff
m.d.

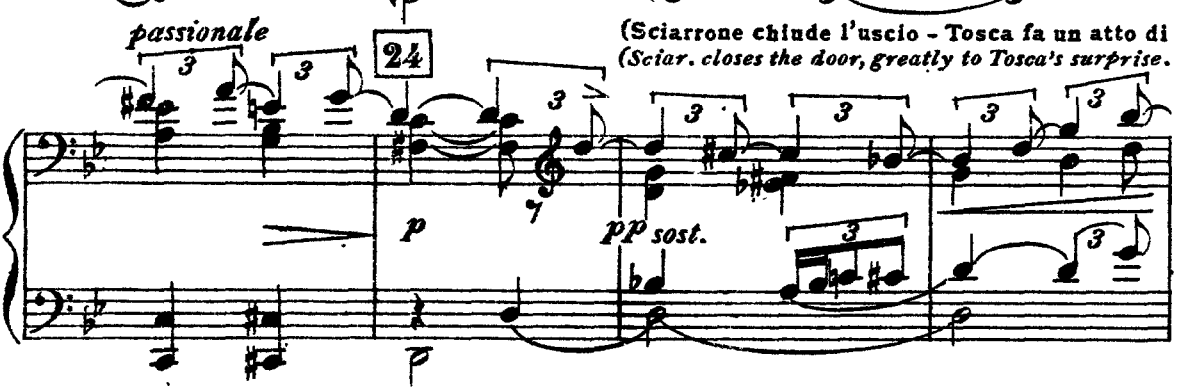

(rivolgendosi a Roberti)
(turning to Roberti)
a piacere
Lento
SCAR.
Pria le forme ordi-na-rie... Indi... ai miei cen-ni...
First the usu-al pressure... Later, as I in-struct you...
Lento
col canto
ppp

(Il Giudice entra nella camera della tortura: gli altri lo seguono, rimanendo Tosca e Scarpia.
(The judge passes into the torture-chamber and the others follow him, only Tosca and Scarpia



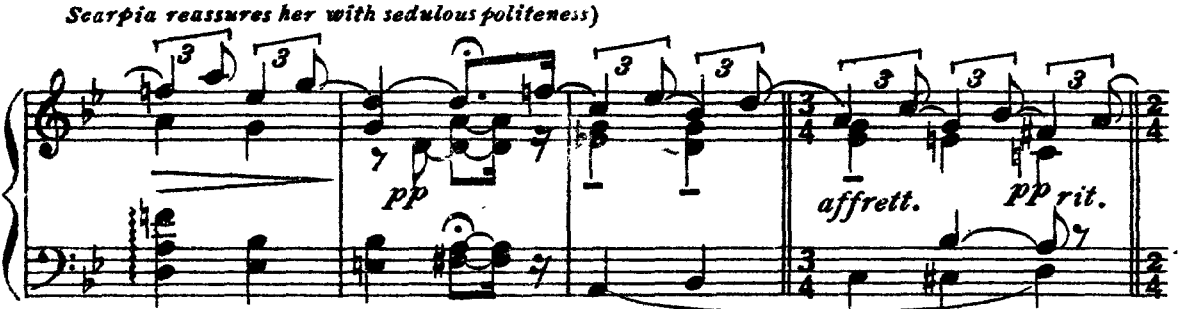
Spoletta si ritira presso alla porta in fondo alla sala)
remaining behind. Spoletta withdraws to the door situate C. at the back of the stage)
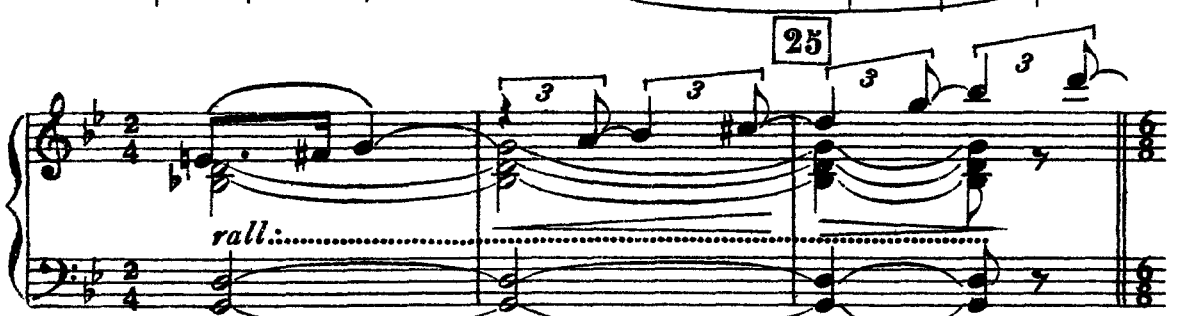


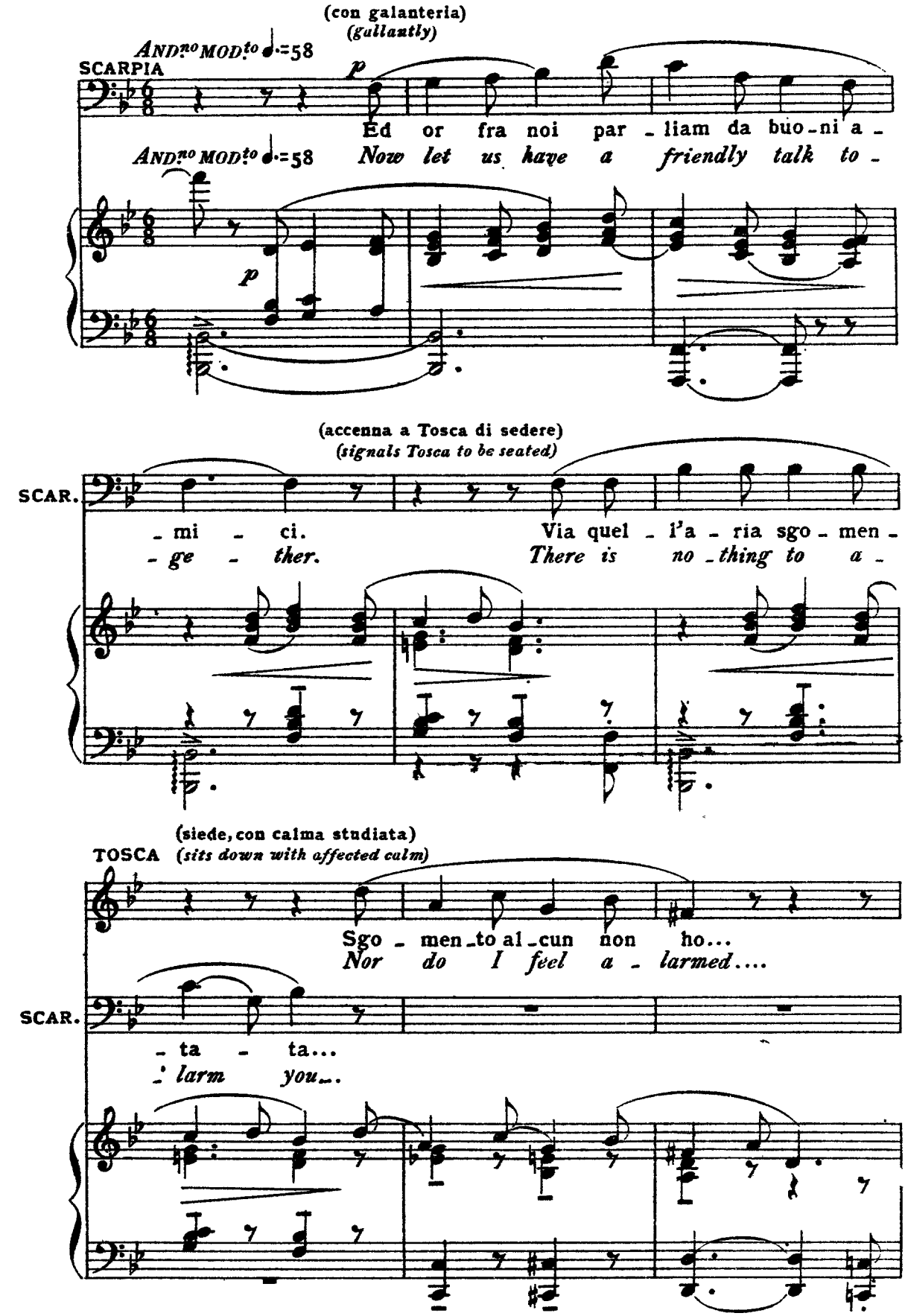


(Sciarrone chiude l'uscio - Tosca fa un atto di
(Sciar. closes the door, greatly to Tosca's surprise.
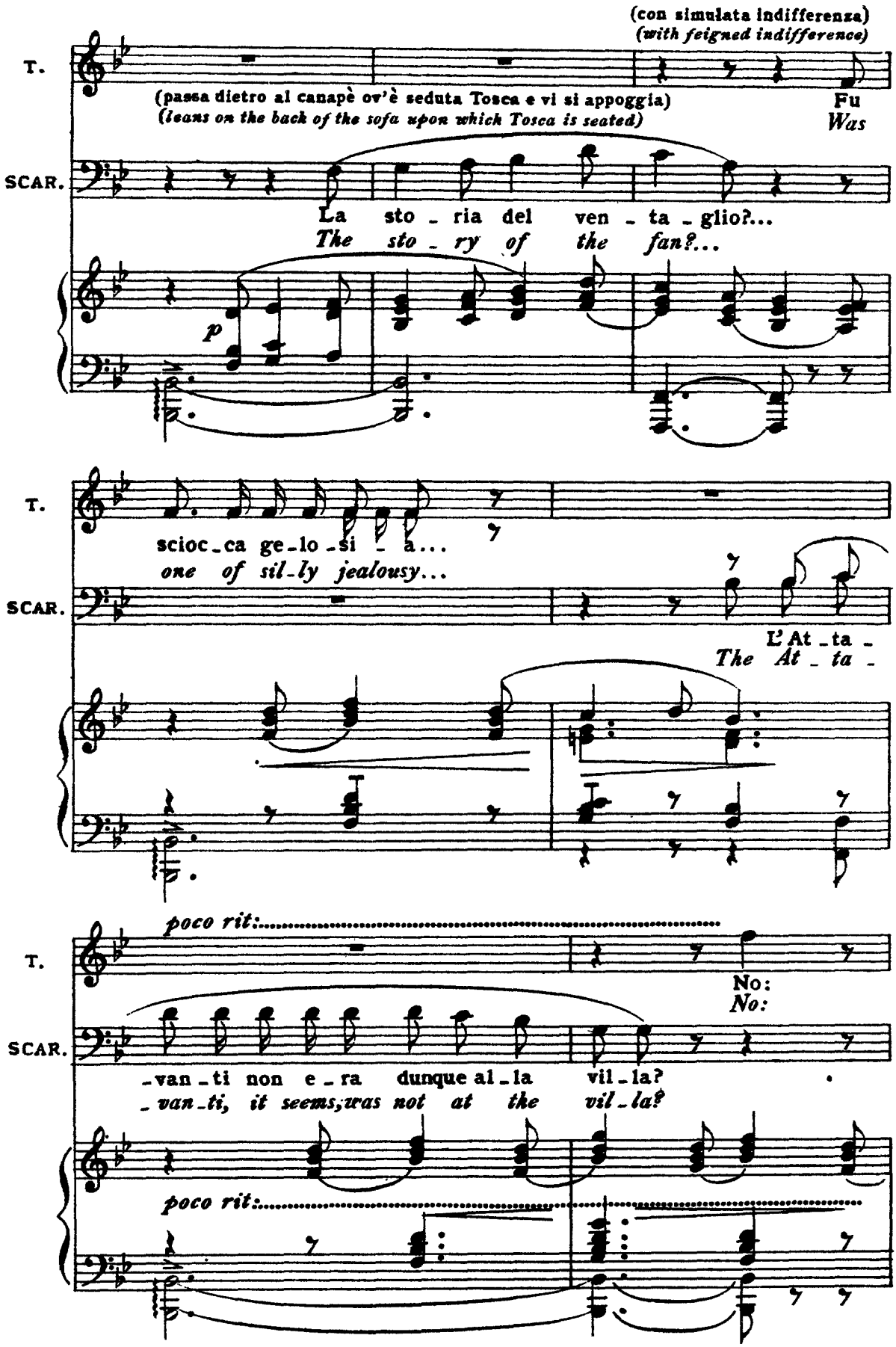
grande sorpresa: Scarpia, studiatamente gentile, la rassicura)
Scarpia reassures her with sedulous politeness)

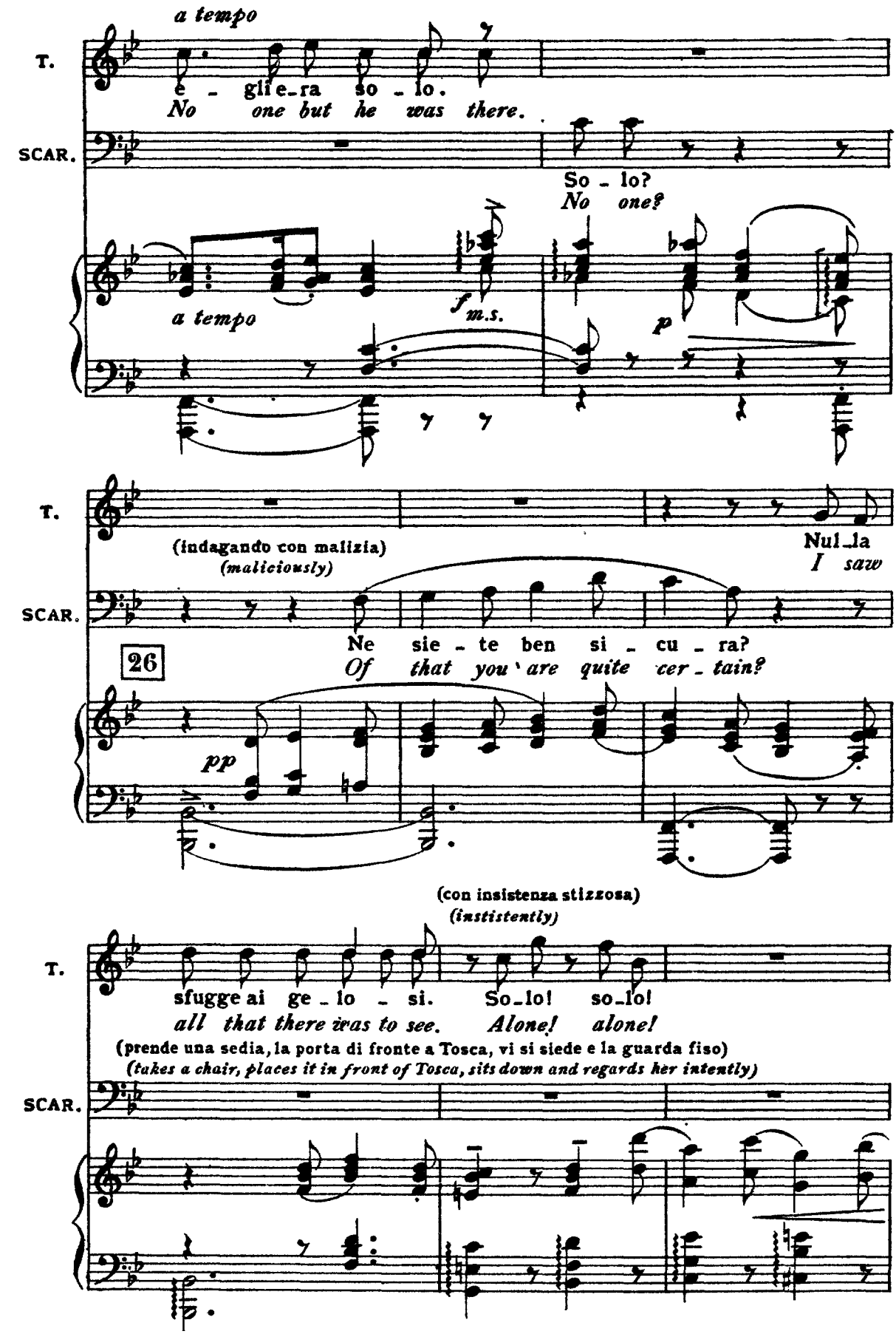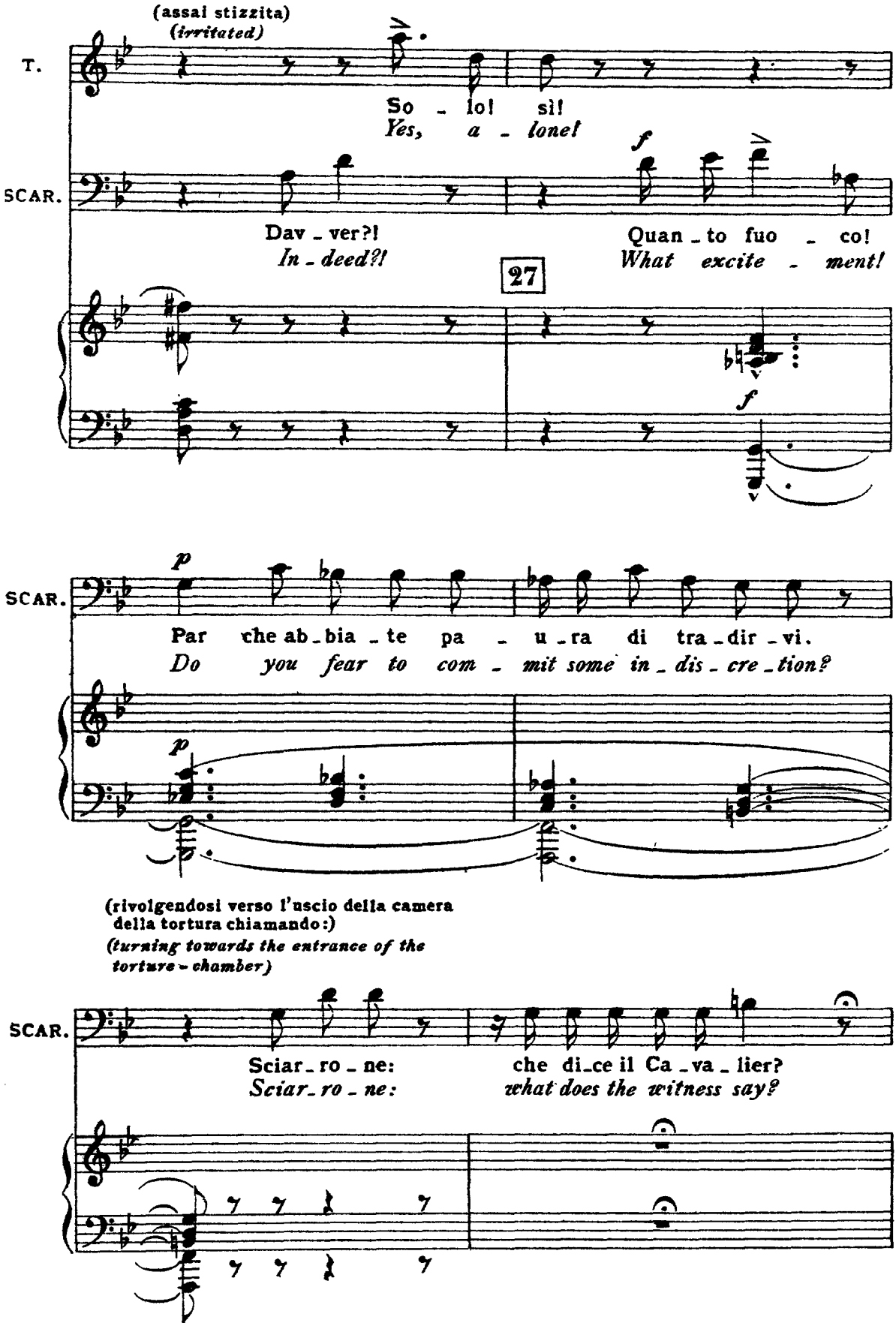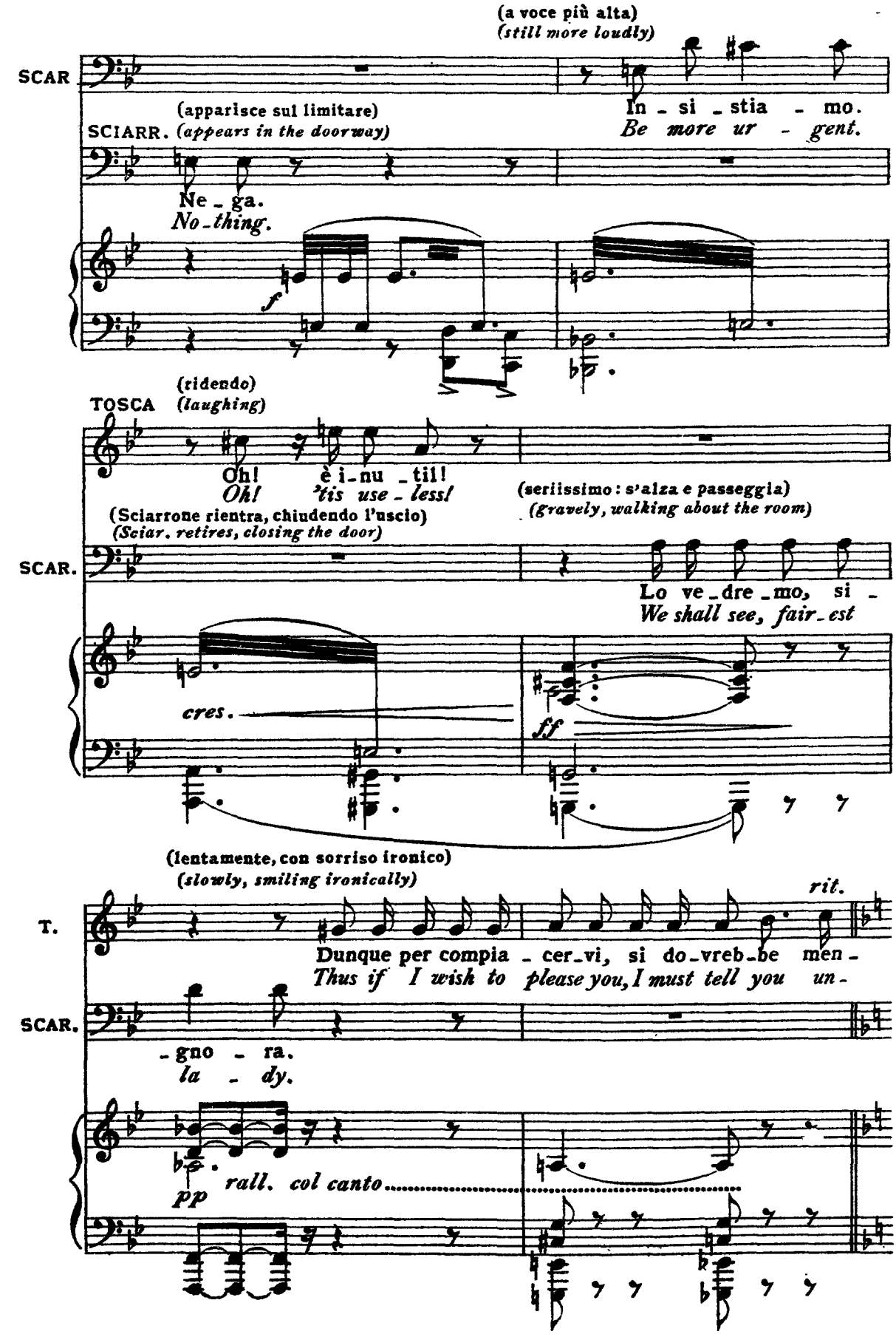






CD Sheet Music


(con simulata indifferenza)
(with feigned indifference)
T.
(passa dietro al canapè ov'è seduta Tosca e vi si appoggia)
(leans on the back of the sofa upon which Tosca is seated)
Fu
Was
SCAR.
La sto - ria del ven - ta - glio?...
The sto - ry of the fan?...
p
T.
scioc - ca ge - lo - si - a...
one of sil - ly jealousy...
SCAR.
L'At - ta -
The At - ta -
poco rit:
T.
No:
No:
SCAR.
- van - ti non e - ra dunque al - la vil - la?
- van - ti, it seems, was not at the vil - la?
poco rit:

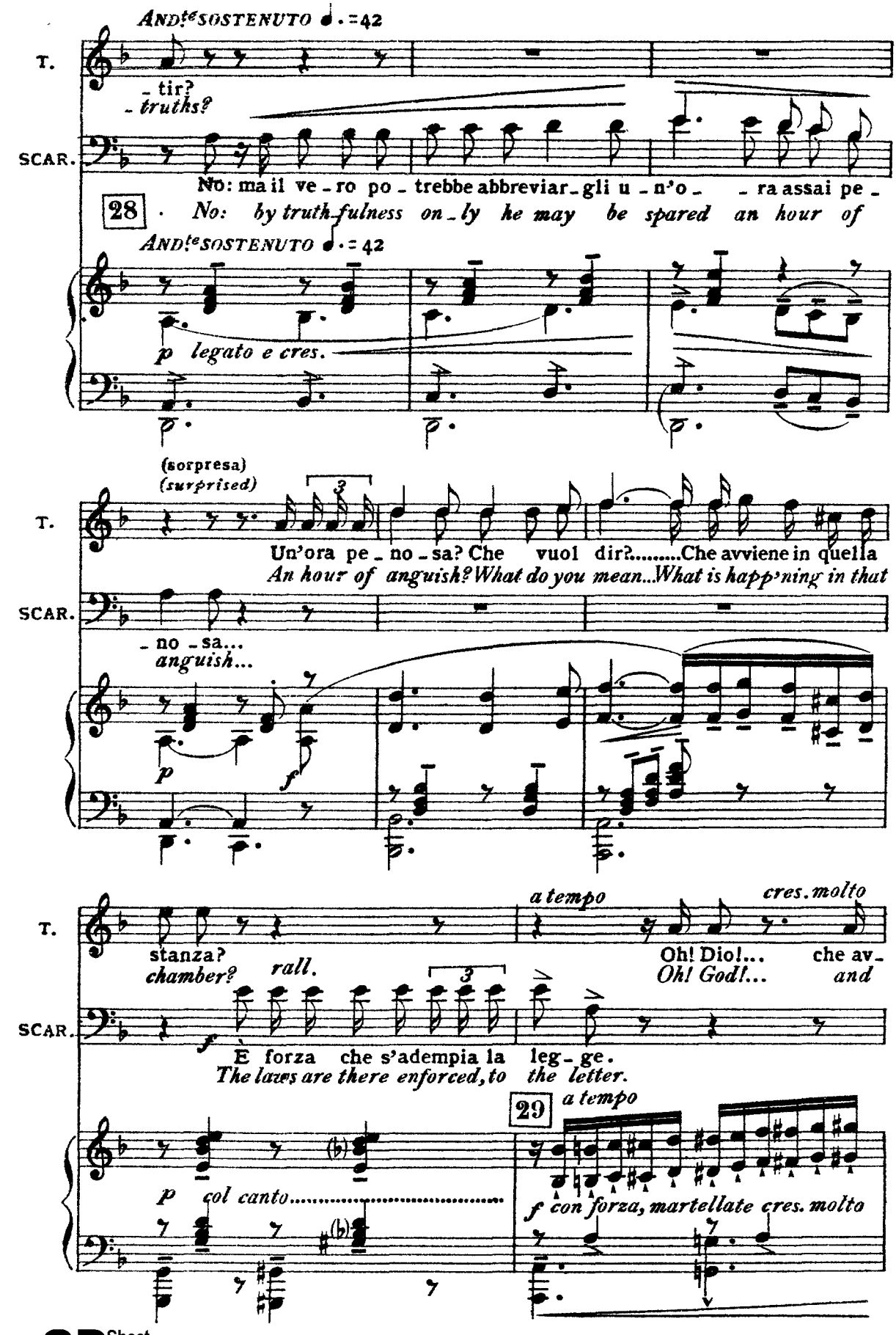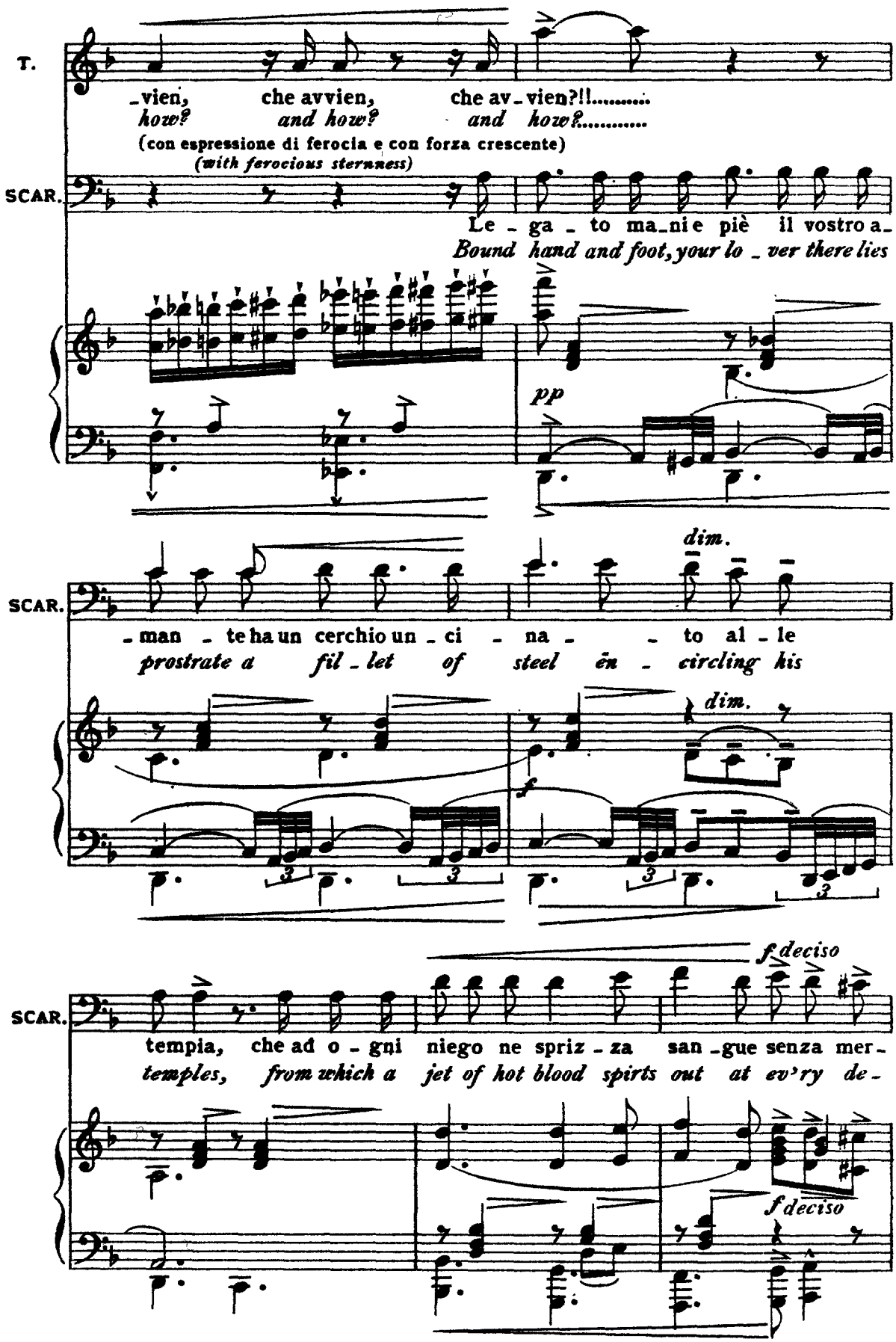


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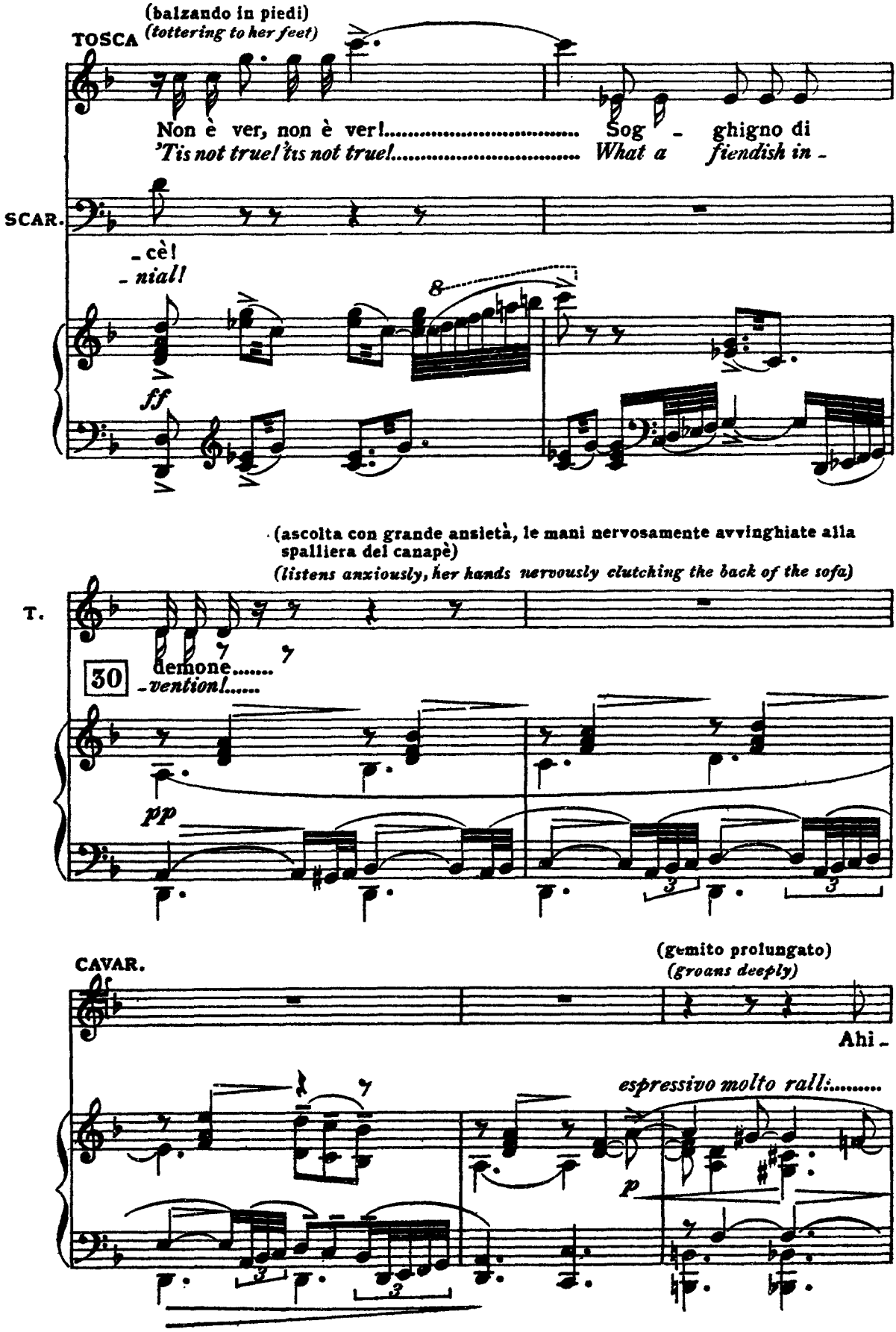

(assai stizzita)
(irritated)
T.
So - lo! sì!
Yes, a - lone!
SCAR.
Dav - ver?!
In - deed?!
Quan - to fuo - co!
What excite - ment!
27
SCAR.
Par che ab - bia - te pa - u - ra di tra - dir - vi.
Do you fear to com - mit some in - dis - cre - tion?
(rivolgendosi verso l'uscio della camera della tortura chiamando:)
(turning towards the entrance of the torture-chamber)
SCAR.
Sciar - ro - ne: che di - ce il Ca - va - lier?
Sciar - ro - ne: what does the witness say?
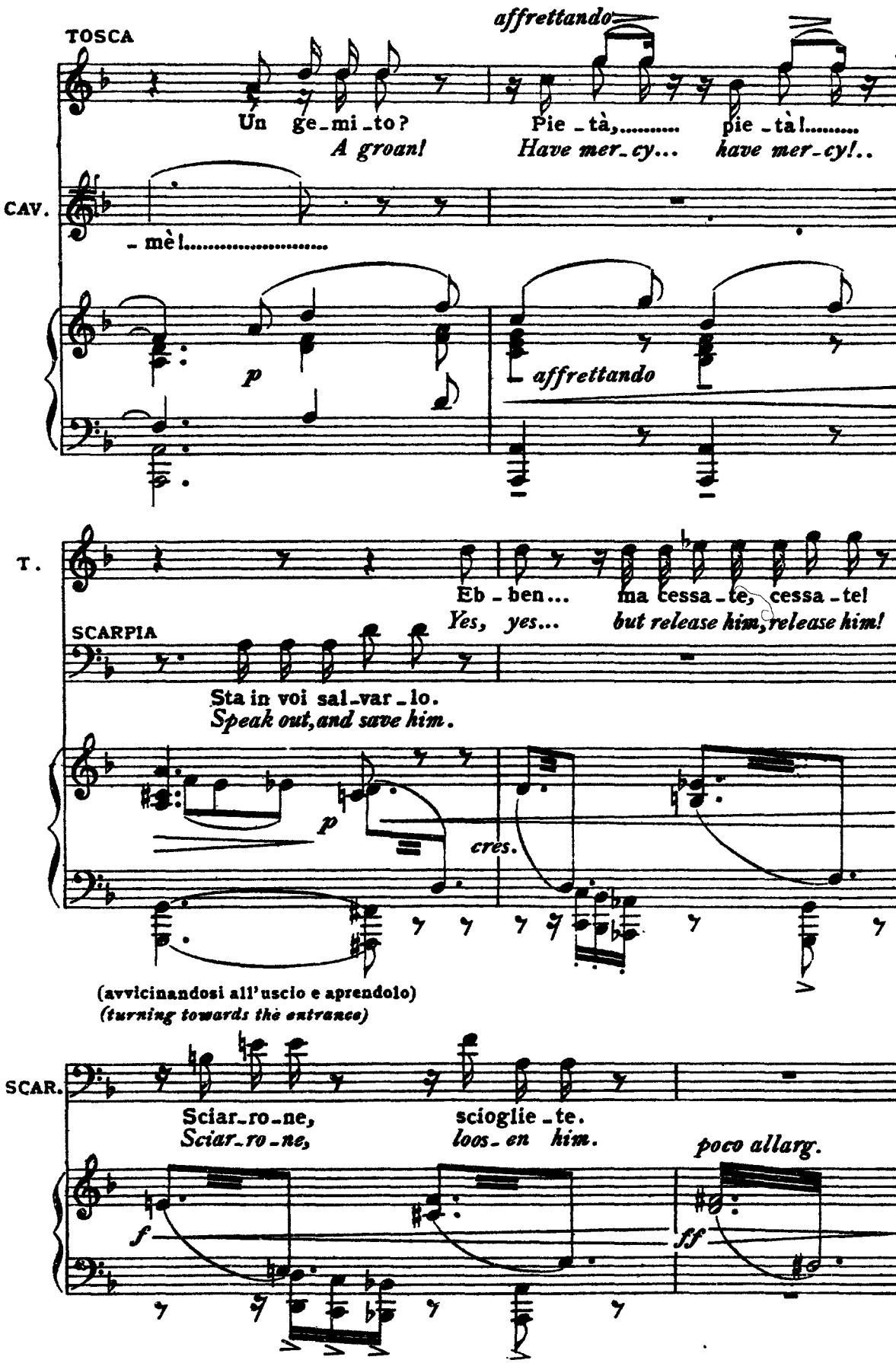


CD Sheet Music


ANDte SOSTENUTO ♩. = 42
T.
- tir?
- truths?
SCAR.
No: ma il ve - ro po - trebbe abbreviar - gli u - n'o - - ra assai pe -
28
No: by truth - fulness on - ly he may be spared an hour of
ANDte SOSTENUTO ♩. = 42
p legato e cres.
(sorpresa)
(surprised)
T.
Un'ora pe - no - sa? Che vuol dir?.....Che avviene in quella
An hour of anguish? What do you mean...What is happ'ning in that
SCAR.
- no - sa...
anguish...
p
f
T.
stanza?
chamber?
rall.
a tempo
cres. molto
Oh! Dio!... che av -
Oh! God!... and
SCAR.
f
È forza che s'adempia la leg - ge.
The laws are there enforced, to the letter.
29
a tempo
p col canto.....
f con forza, martellate cres. molto
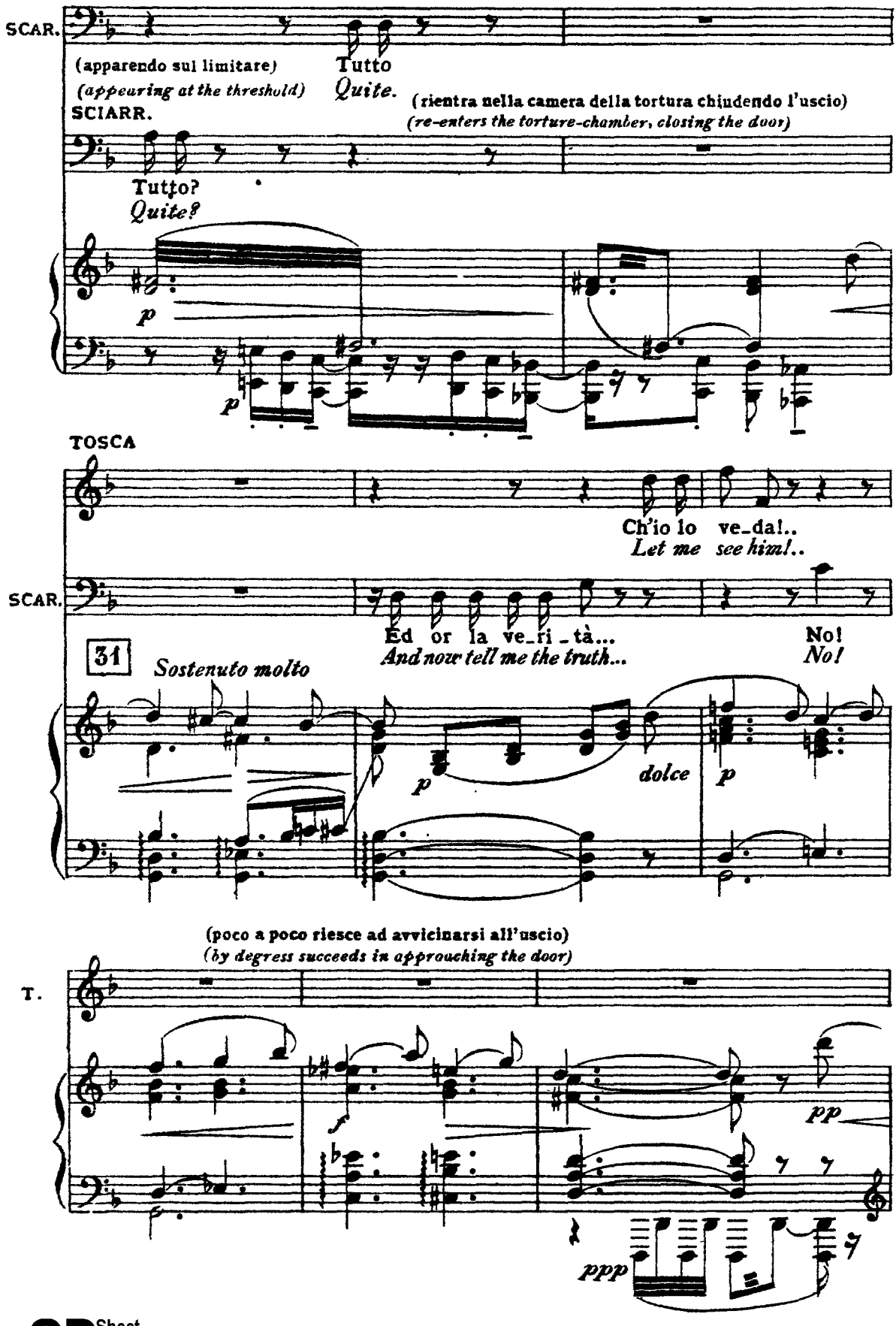

T.
_vien, che avvien, che av_vien?!!.....
how? and how? and how?.....
(con espressione di ferocia e con forza crescente)
(with ferocious sternness)
SCAR.
Le _ ga _ to ma_ni e piè il vostro a_
Bound hand and foot, your lo _ ver there lies
pp
dim.
SCAR.
_man _ te ha un cerchio un _ ci _ na _ _ to al _ le
prostrate a fil _ let of steel en _ circling his
dim.
f
SCAR.
f deciso
tempia, che ad o _ gni niego ne spriz _ za san _gue senza mer_
temples, from which a jet of hot blood spirts out at ev'ry de_
f deciso
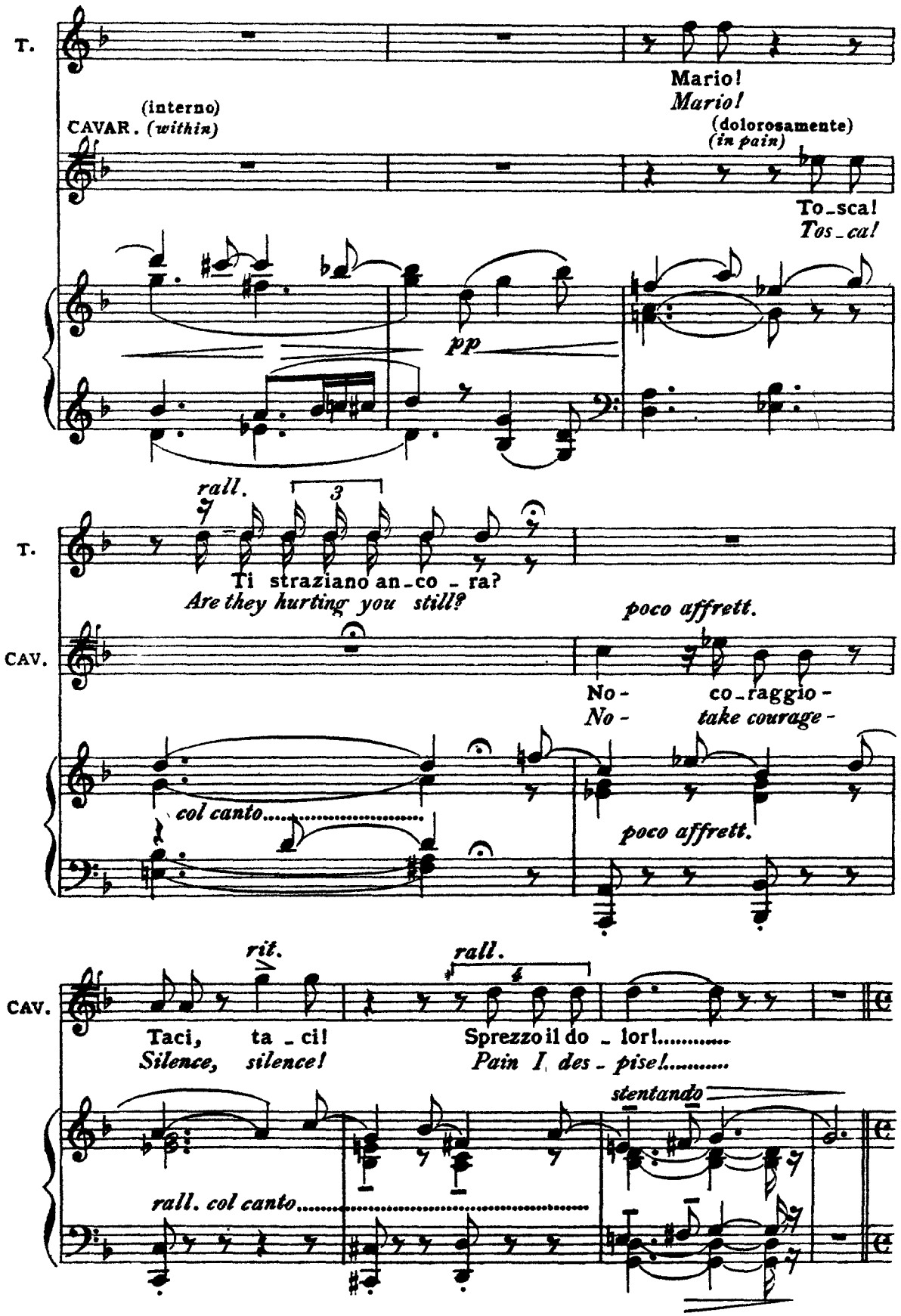


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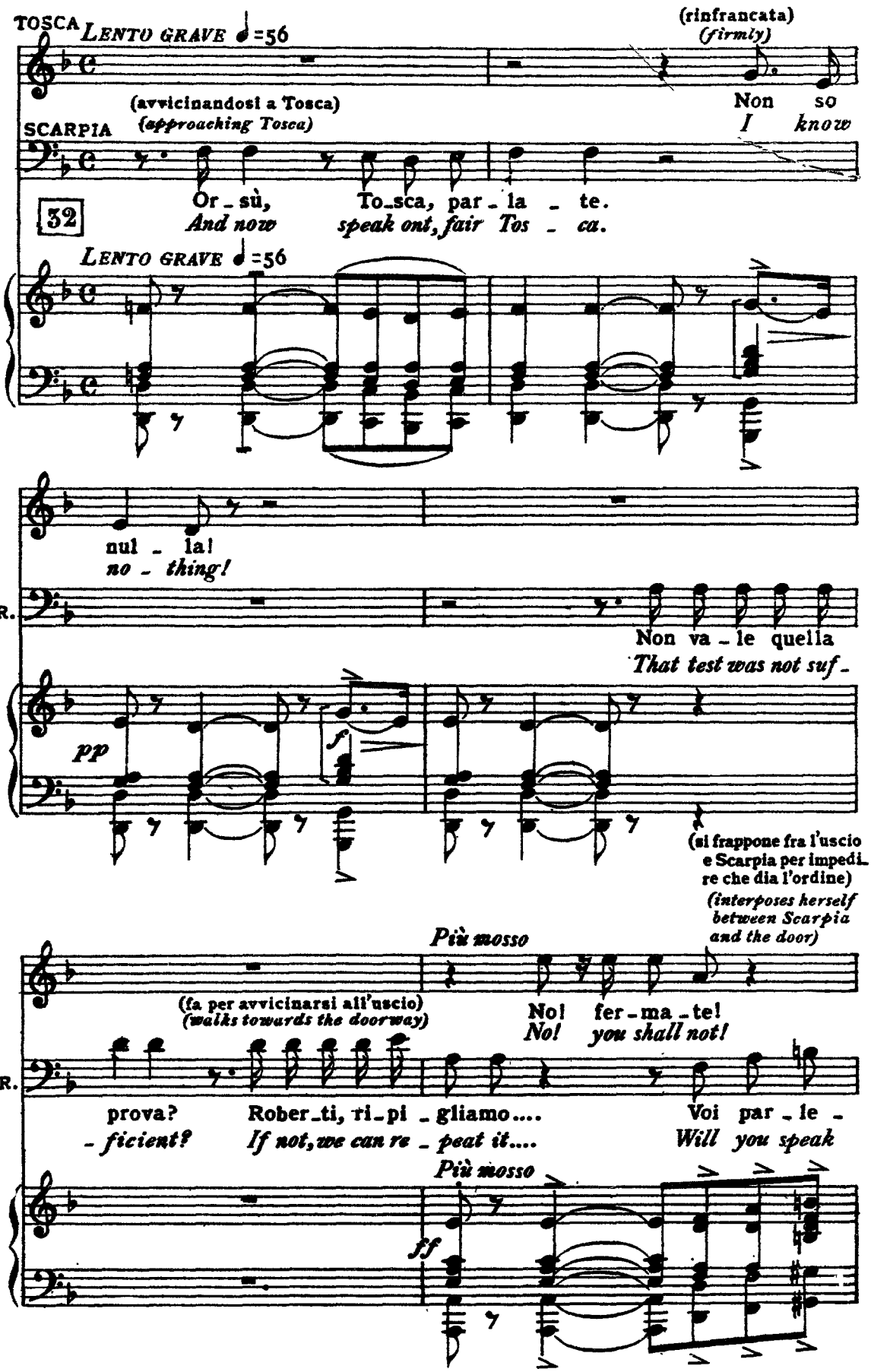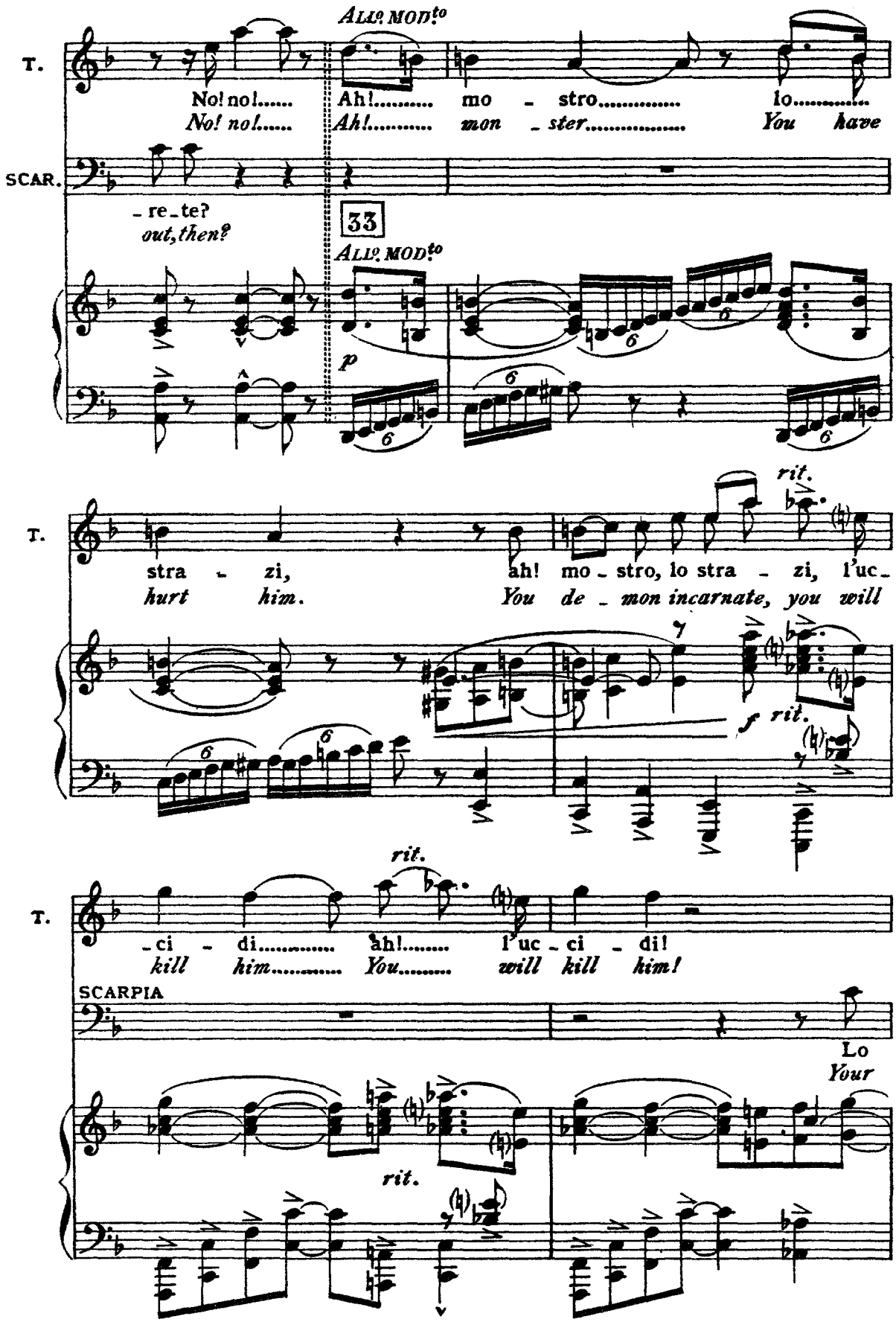


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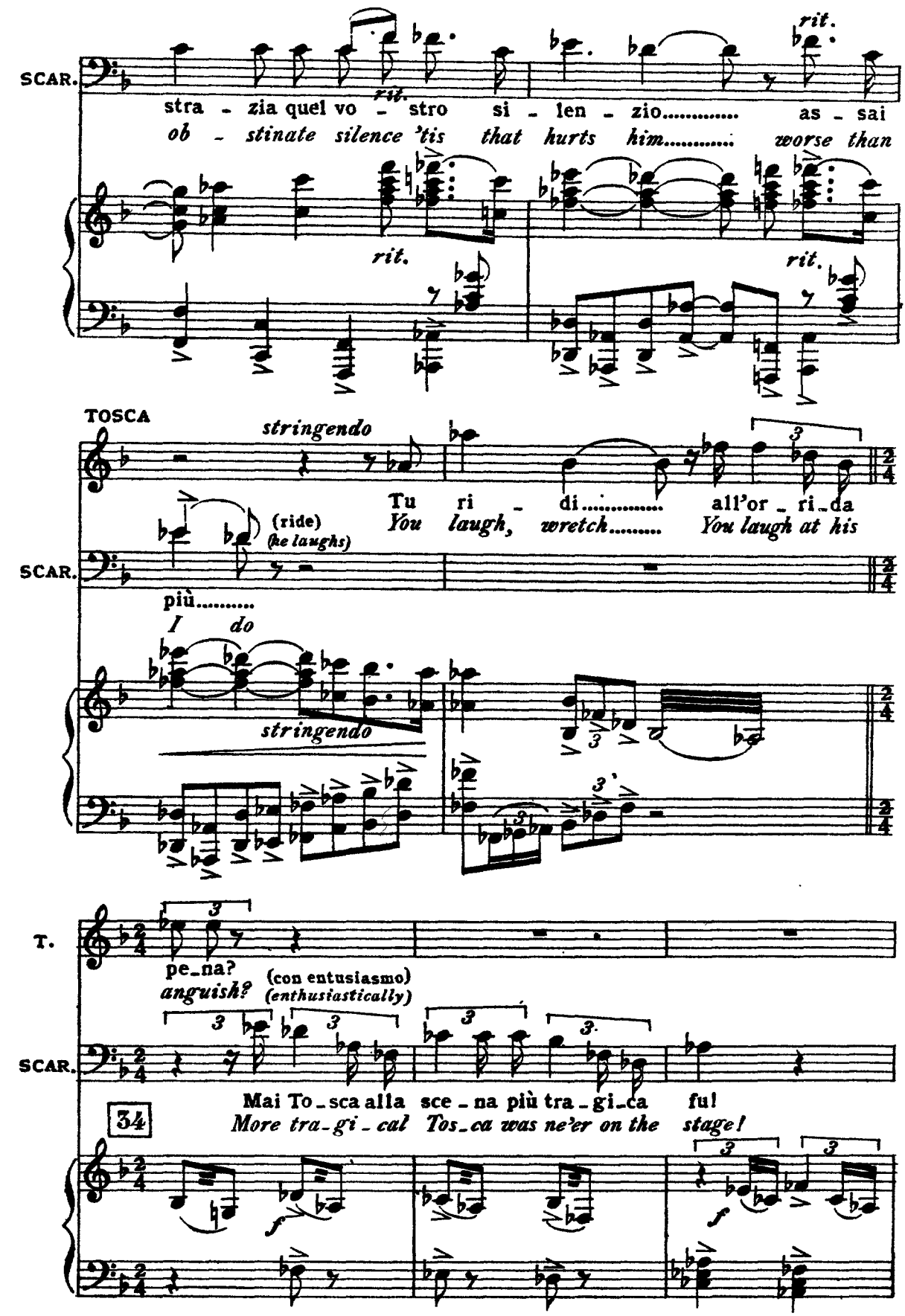

SCAR.
(apparendo sul limitare)
(appearing at the threshold)
Tutto
Quite.
(rientra nella camera della tortura chiudendo l'uscio)
(re-enters the torture-chamber, closing the door)
SCIARR.
Tutto?
Quite?
p
p
TOSCA
Ch'io lo ve-da!..
Let me see him!..
SCAR.
Ed or la ve-ri-tà...
And now tell me the truth...
No!
No!
31
Sostenuto molto
p
dolce
p
(poco a poco riesce ad avvicinarsi all'uscio)
(by degress succeeds in approaching the door)
T.
f
pp
ppp
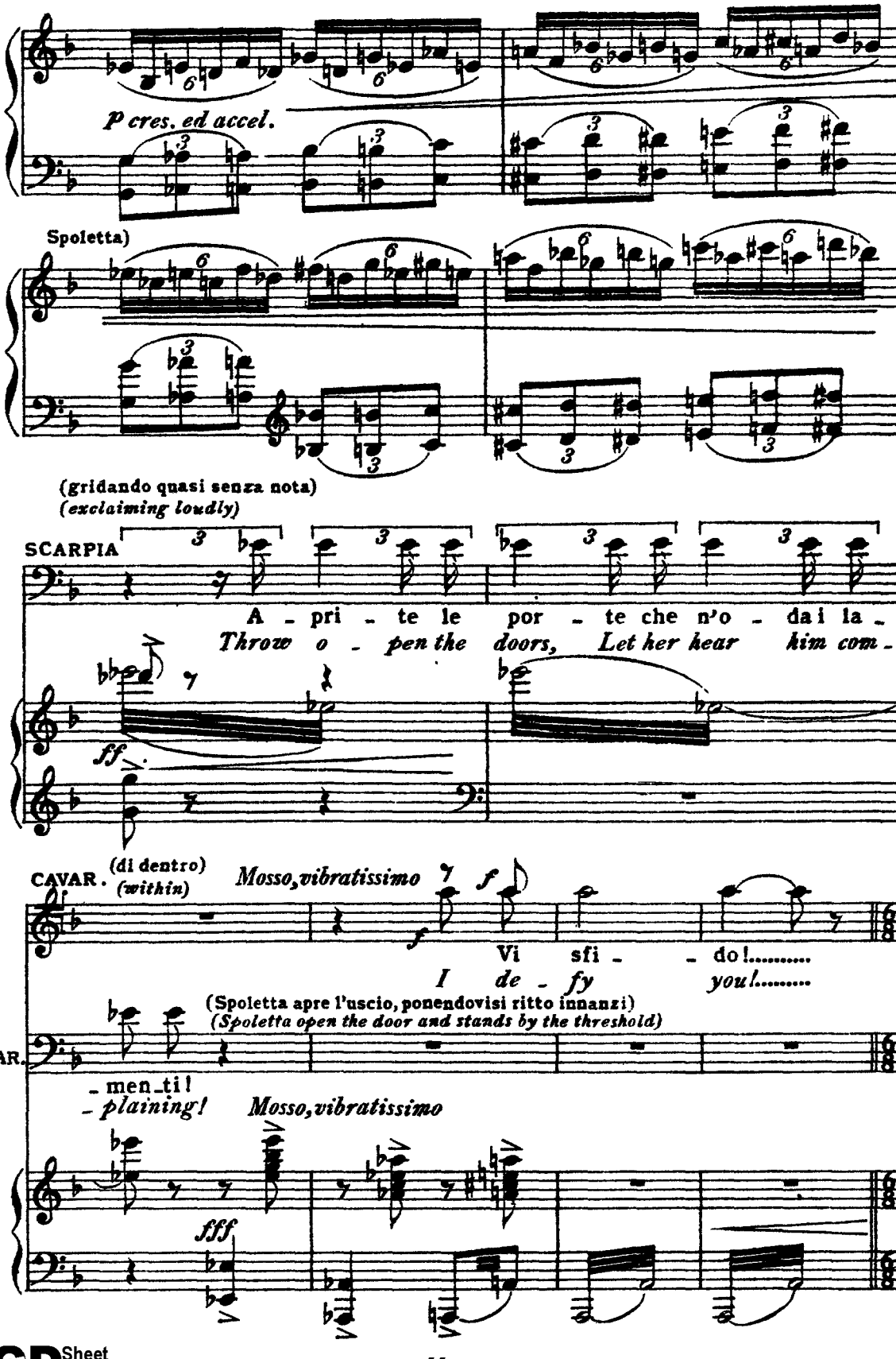


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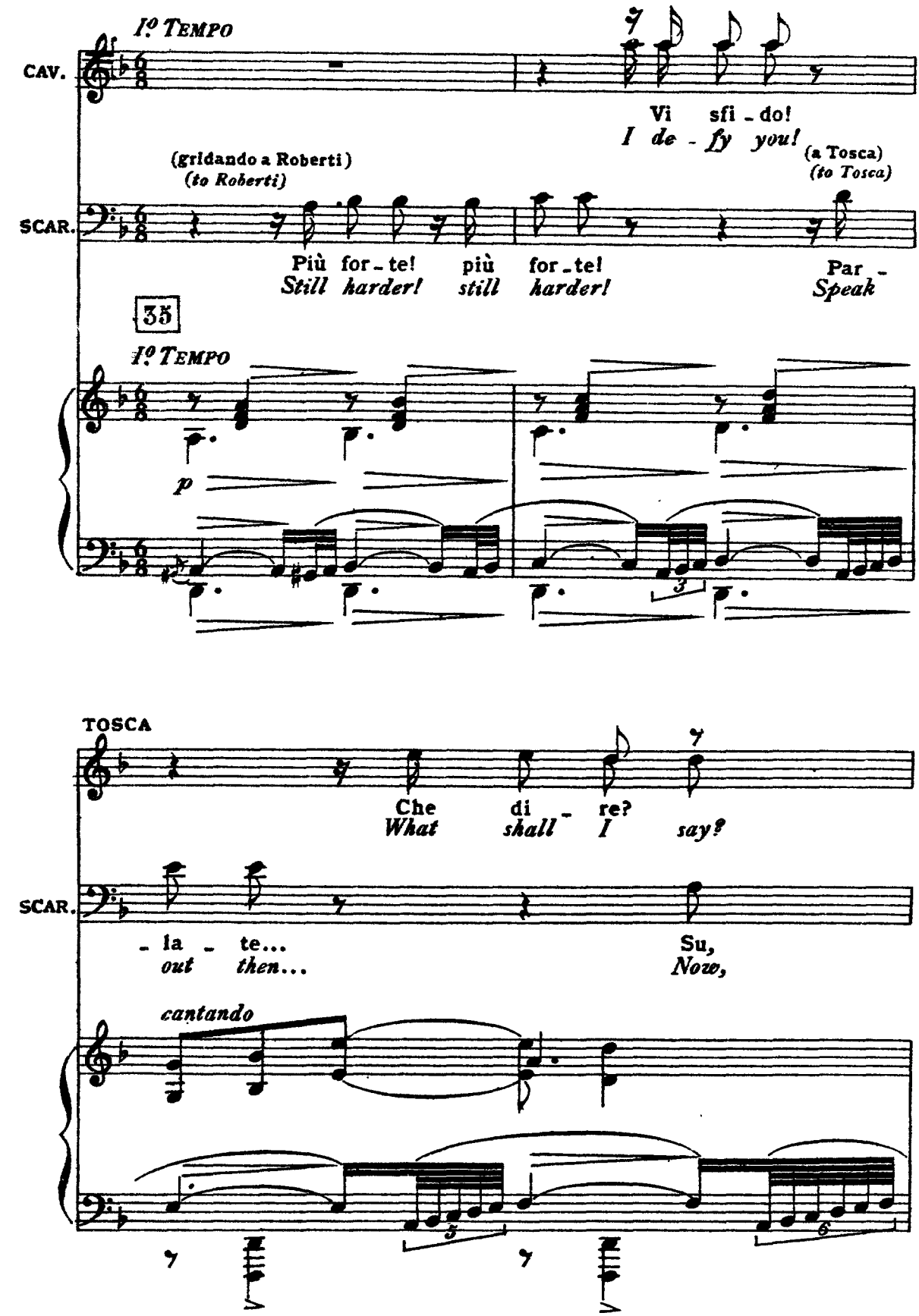

TOSCA
LENTO GRAVE ♩=56
(rinfrancata)
(firmly)
(avvicinandosi a Tosca)
(approaching Tosca)
SCARPIA
Non so
I know
Or_sù, To_sca, par_la_te.
And now speak out, fair Tos_ca.
32
LENTO GRAVE ♩=56
T.
nul_la!
no_thing!
SCAR.
Non va_le quella
That test was not suf_
pp
f
(si frappone fra l'uscio e Scarpia per impedi_re che dia l'ordine)
(interposes herself between Scarpia and the door)
Più mosso
T.
(fa per avvicinarsi all'uscio)
(walks towards the doorway)
No! fer_ma_te!
No! you shall not!
SCAR.
prova? Rober_ti, ri_pi_gliamo.... Voi par_le_
_ficient? If not, we can re_peat it.... Will you speak
Più mosso
ff
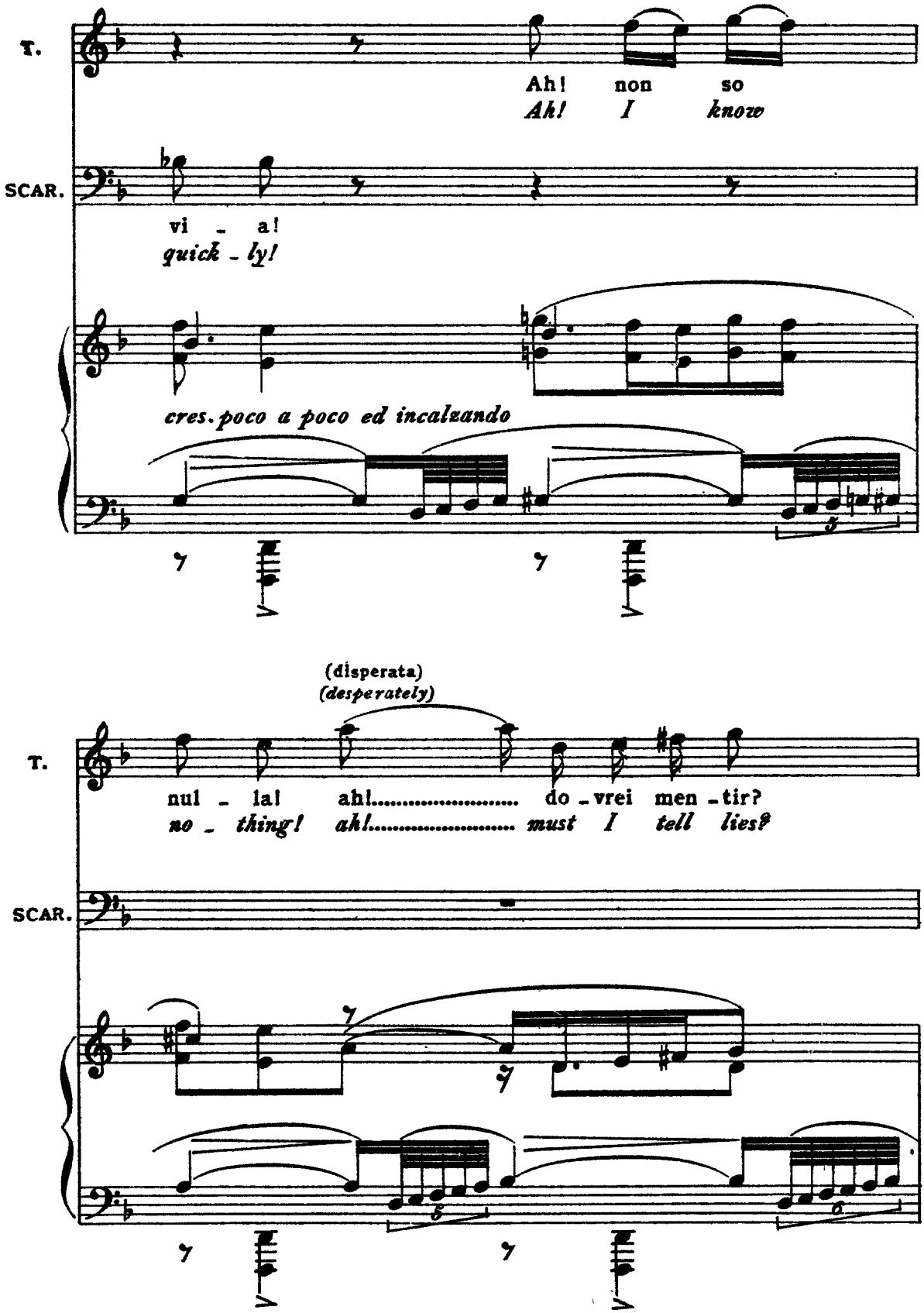

ALLO MONTO
T.
No! no!.....
Ah!..... mo - stro..... lo.....
No! no!.....
Ah!..... mon - ster..... You have
SCAR.
- re - te?
out, then?
33
ALLO MODTO
p
T.
stra - zi,
ah! mo - stro, lo stra - zi, l'uc -
hurt him.
You de - mon incarnate, you will
rit.
f rit.
T.
- ci - di.....
ah!.....
l'uc - ci - di!
kill him.....
You.....
will kill him!
SCARPIA
Lo
Your
rit.


SCAR.
stra - zia quel vo - stro si - len - zio..... as - sai
ob - stinate silence 'tis that hurts him..... worse than
rit.
rit.
rit.
TOSCA
stringendo
Tu ri - di..... all'or - ri - da
You laugh, wretch..... You laugh at his
(ride)
(he laughs)
SCAR.
più.....
I do
stringendo
T.
pe - na?
anguish?
(con entusiasmo)
(enthusiastically)
SCAR.
Mai To - sca alla sce - na più tra - gi - ca fu!
More tra - gi - cal Tos - ca was ne'er on the stage!
34
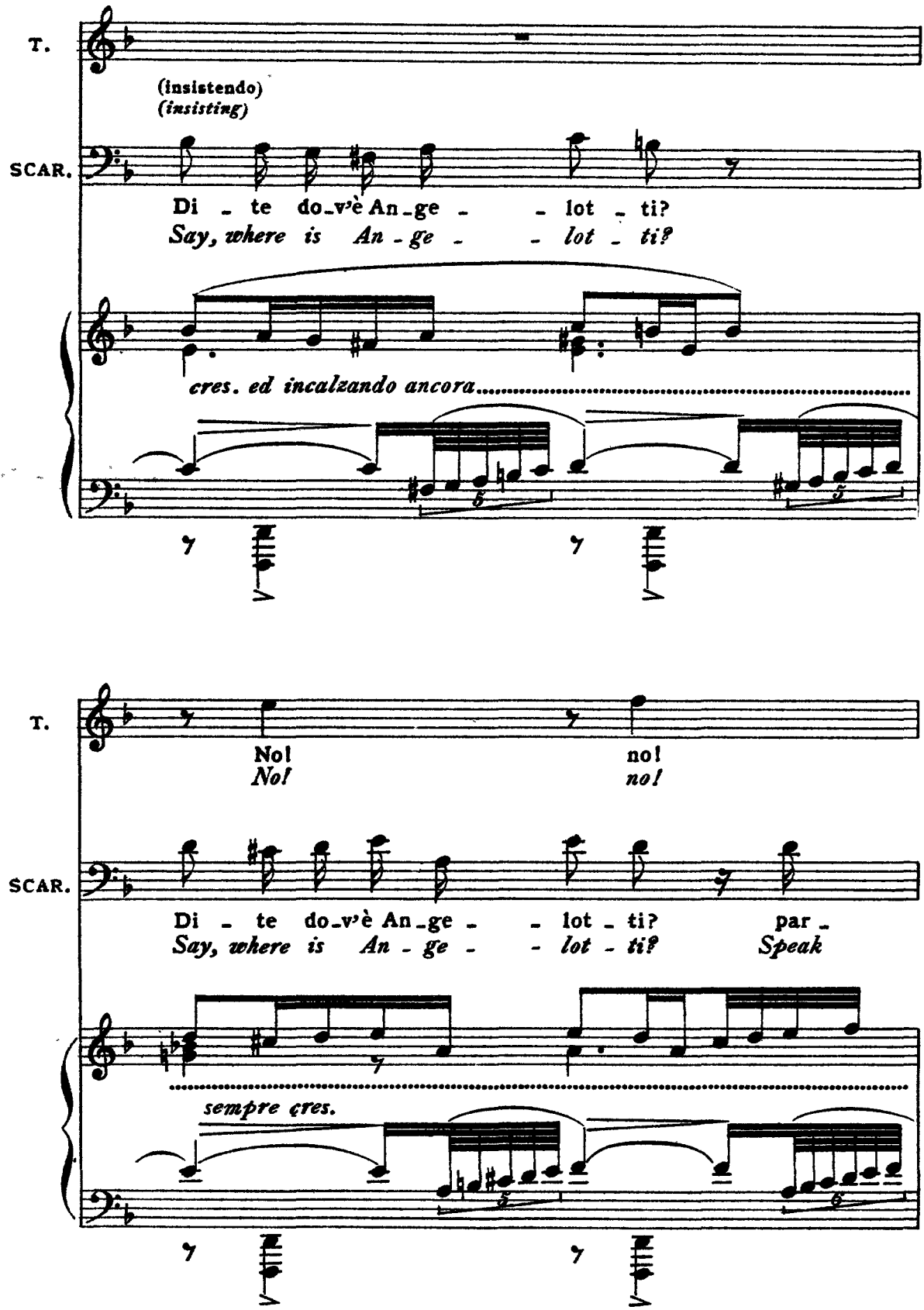
(Tosca, inorridita, si allontana da Scarpia che, preso da subitaneo senso di ferocia, si rivolge a
(Tosca withdraws in terror Scar. who turns towards Spoletta in a transport of ferocity)



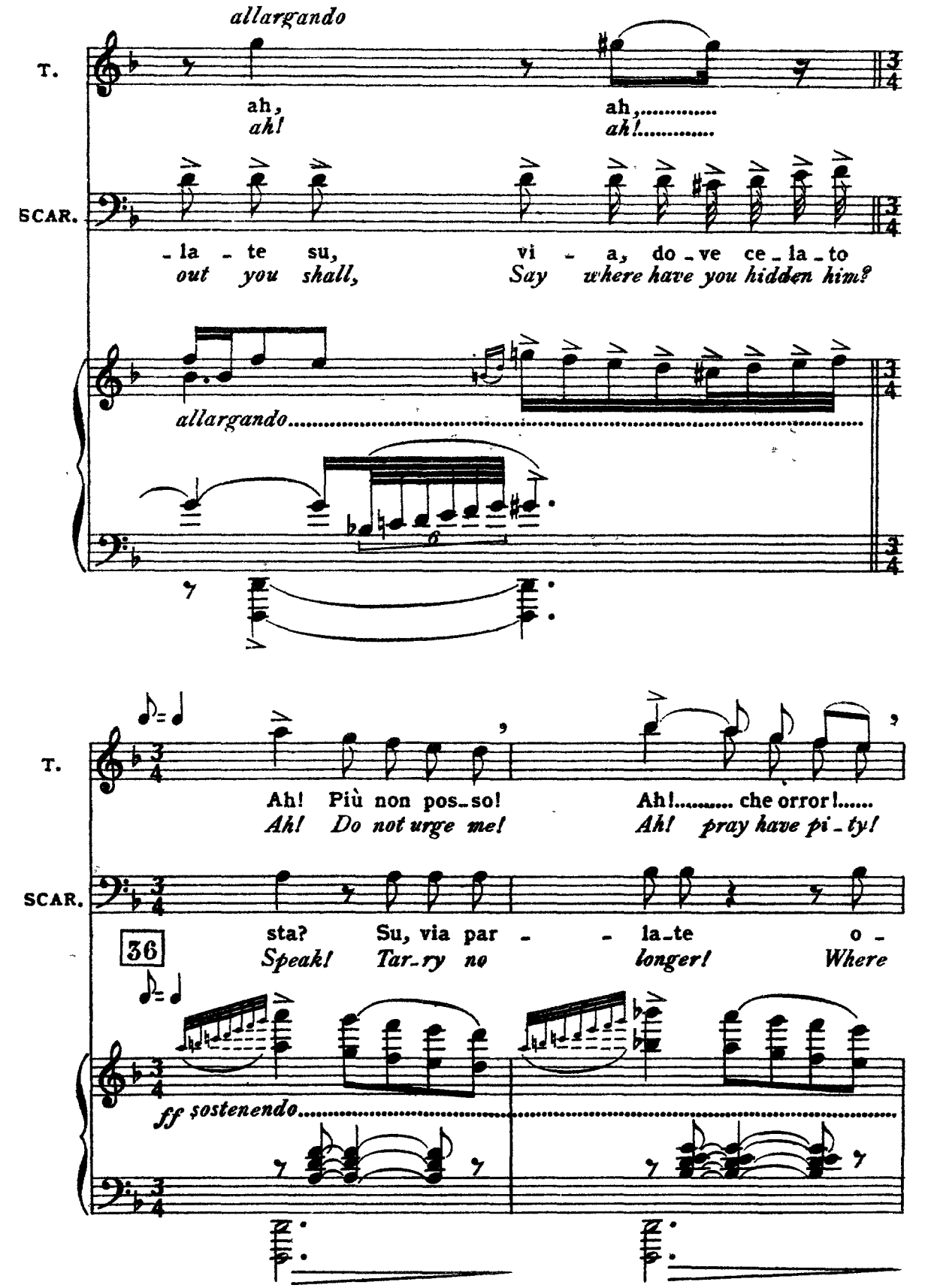

I° TEMPO
CAV.
Vi sfi - do!
I de - fy you!
(a Tosca)
(to Tosca)
(gridando a Roberti)
(to Roberti)
SCAR.
Più for - te! più for - te!
Still harder! still harder!
Par -
Speak
35
I° TEMPO
p
3
TOSCA
Che di - re?
What shall I say?
SCAR.
- la - te...
out then...
Su,
Now,
cantando
5
6
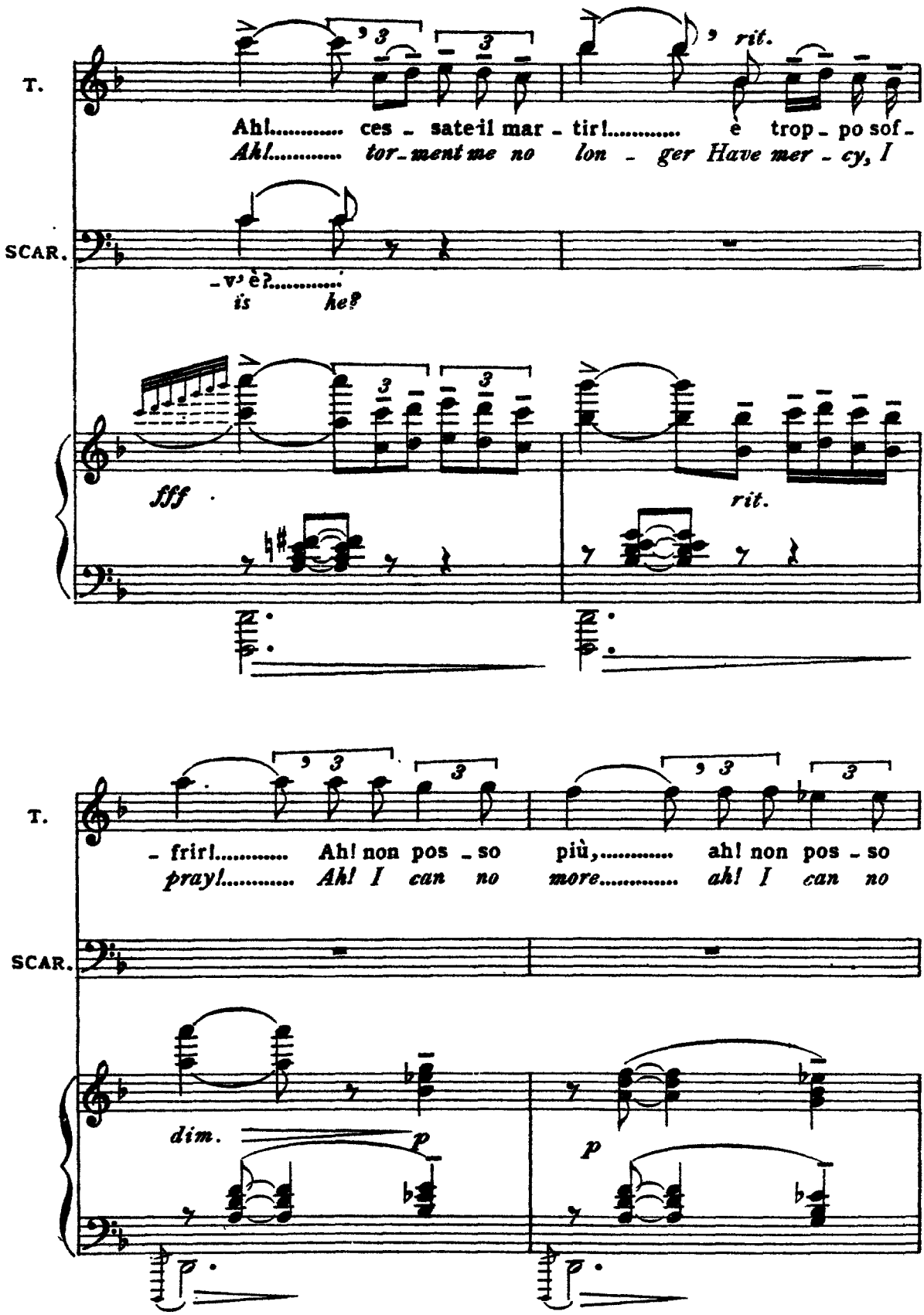


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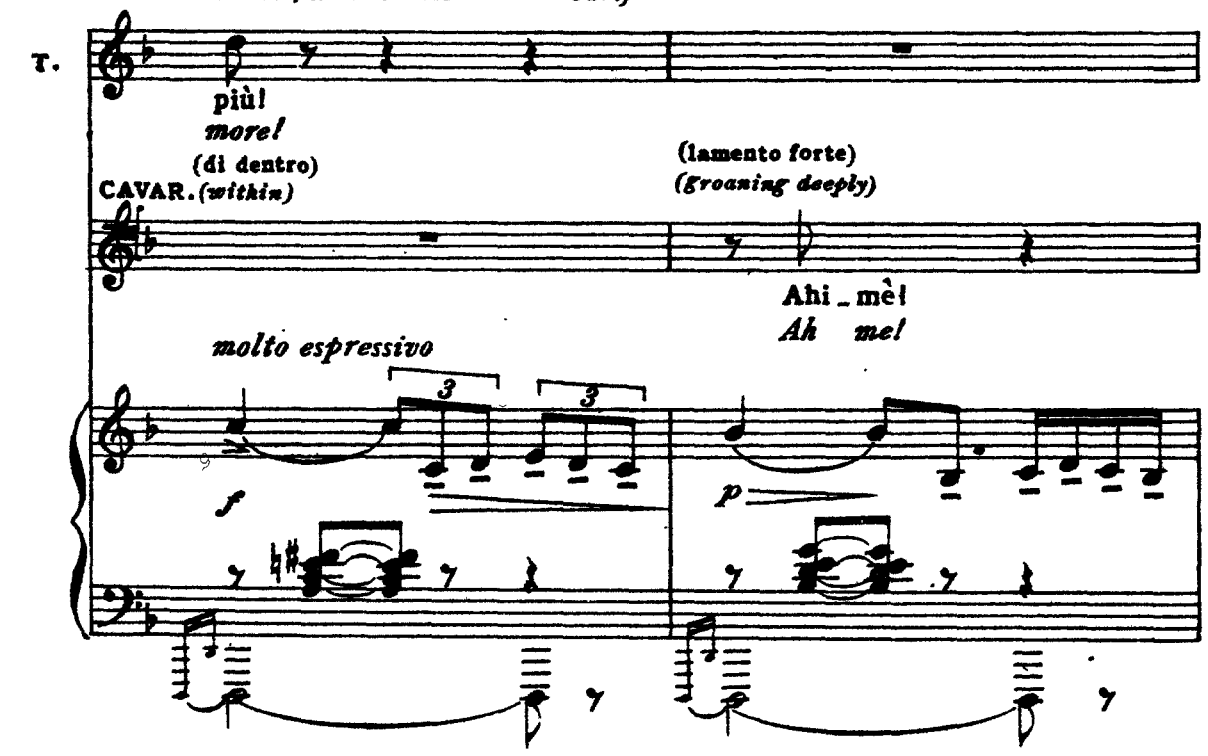


CD Sheet Music


allargando
T.
ah,
ah!
ah,.....
ah!.....
SCAR.
-la - te su,
out you shall,
vi - a, do - ve ce - la - to
Say where have you hidden him?
allargando.....
T.
Ah! Più non pos-so!
Ah! Do not urge me!
Ah!..... che orror!.....
Ah! pray have pi-ty!
SCAR.
sta?
Speak!
Su, via par - - la-te o -
Tar-ry no longer! Where
36
ff sostenendo.....


T.
Ah!..... ces - sate il mar - tir!..... è trop - po sof -
Ah!..... tor - ment me no lon - ger Have mer - cy, I
rit.
SCAR.
- v' è?.....
is he?
fff
rit.
T.
- frir!..... Ah! non pos - so più,..... ah! non pos - so
pray!..... Ah! I can no more..... ah! I can no
SCAR.
dim.
p
p

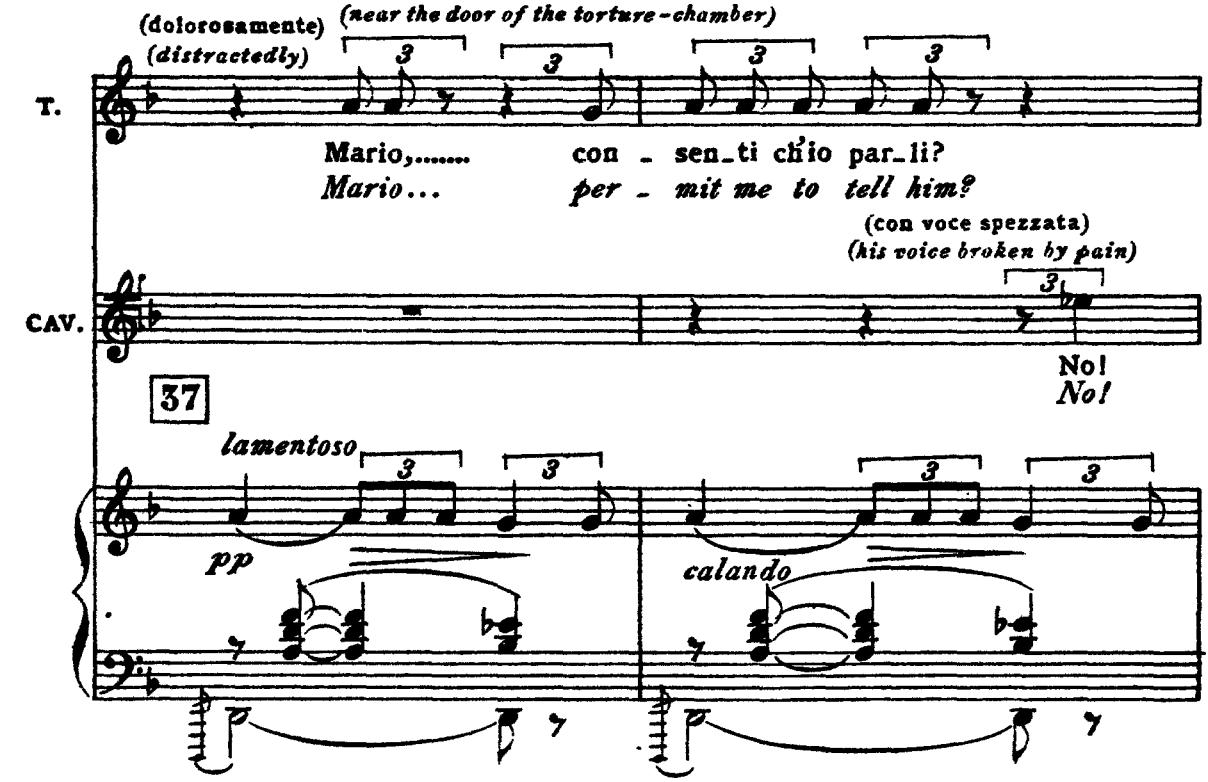
(si rivolge supplichevole a Scarpia, il quale fa cenno a Spoletta di lasciare avvicinare Tosca: questa va presso l'uscio aperto, ed esterrefatta alla vista dell'orribile scena, si rivolge a Cavaradossi)
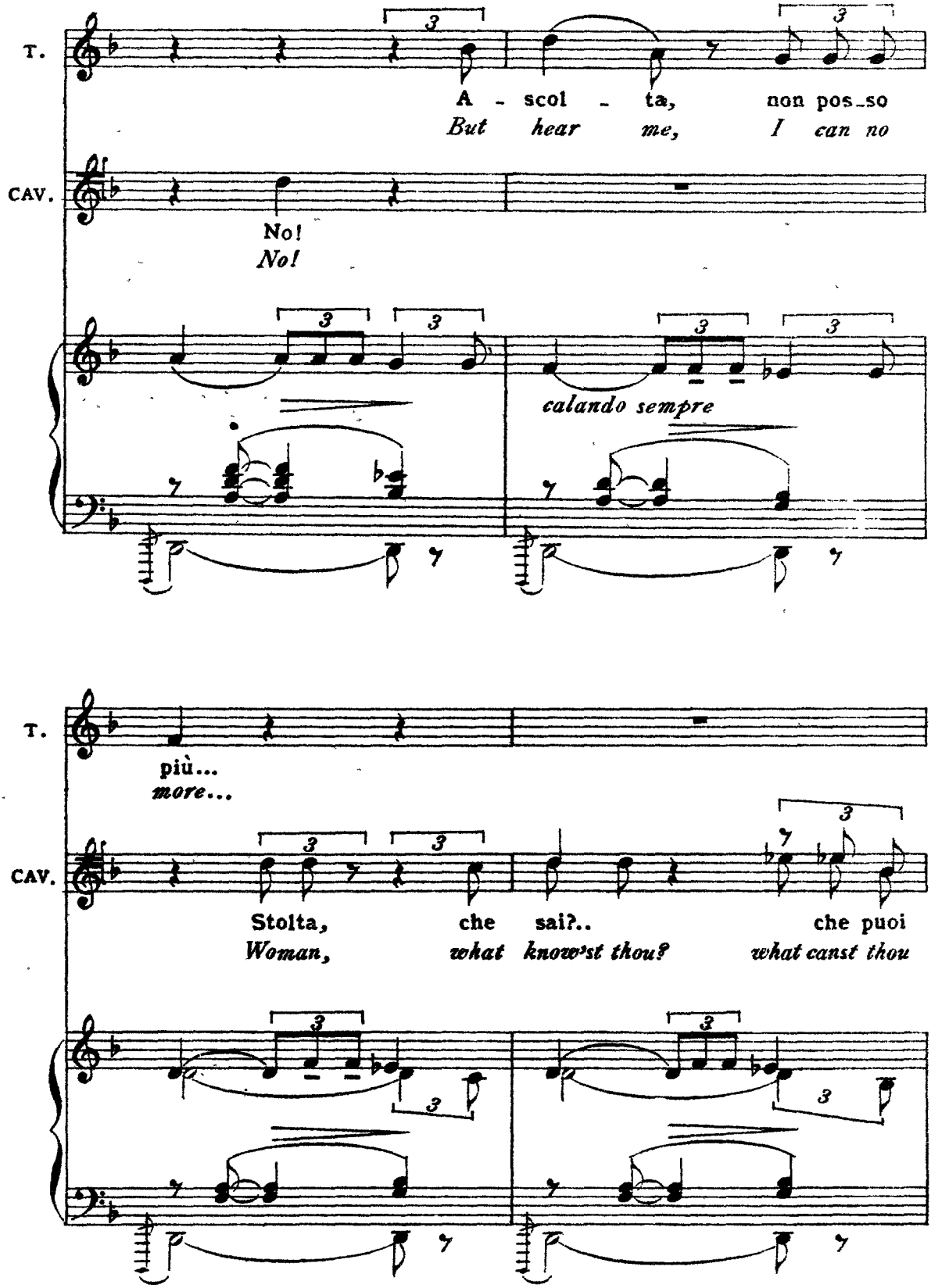
(At a sign from Scar., Spol. allows Tosca to approach the open door. Horror-stricken by what she sees, she advances towards Cav.)



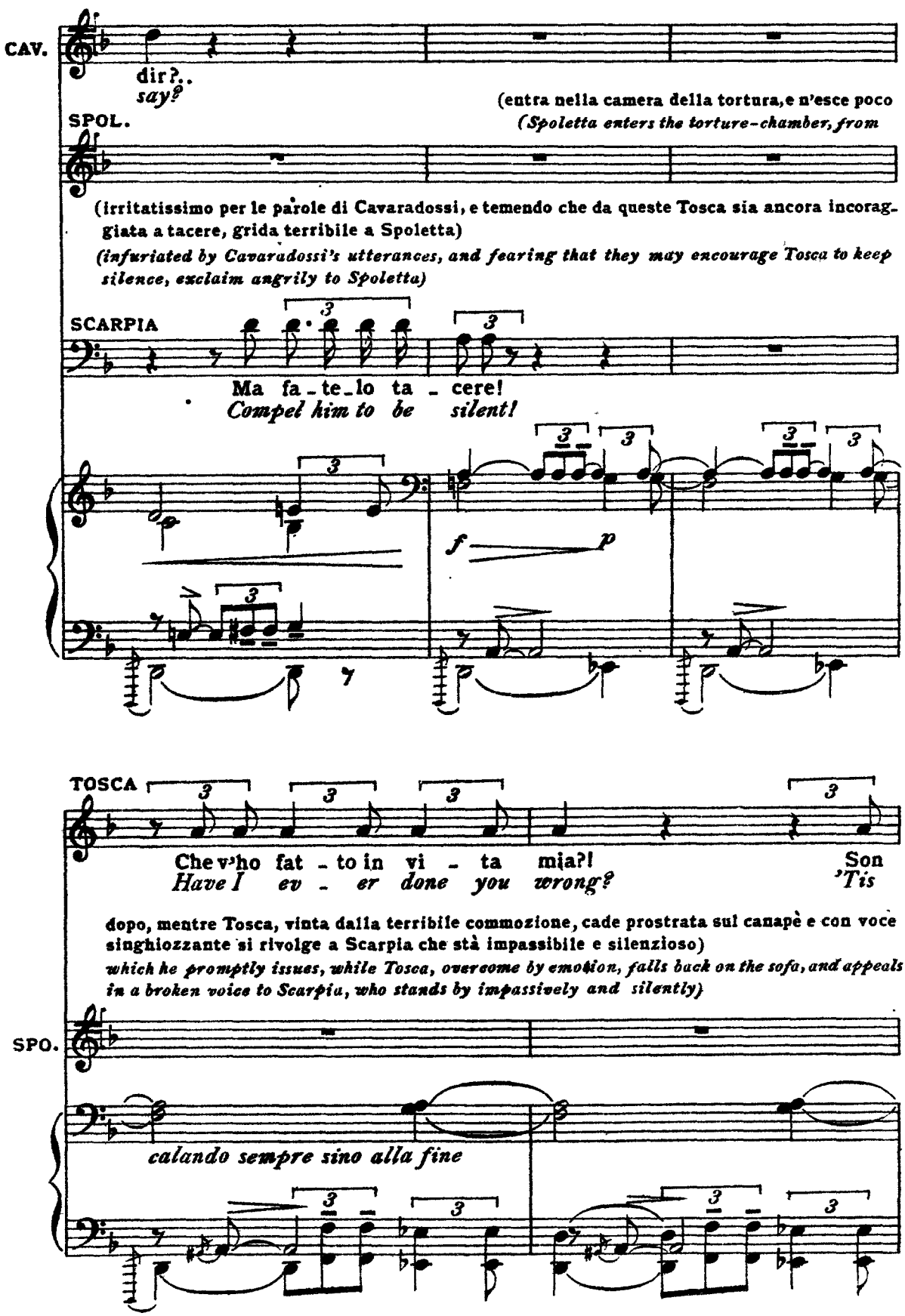
(presso la porta della camera della tortura)

(near the door of the torture-chamber)

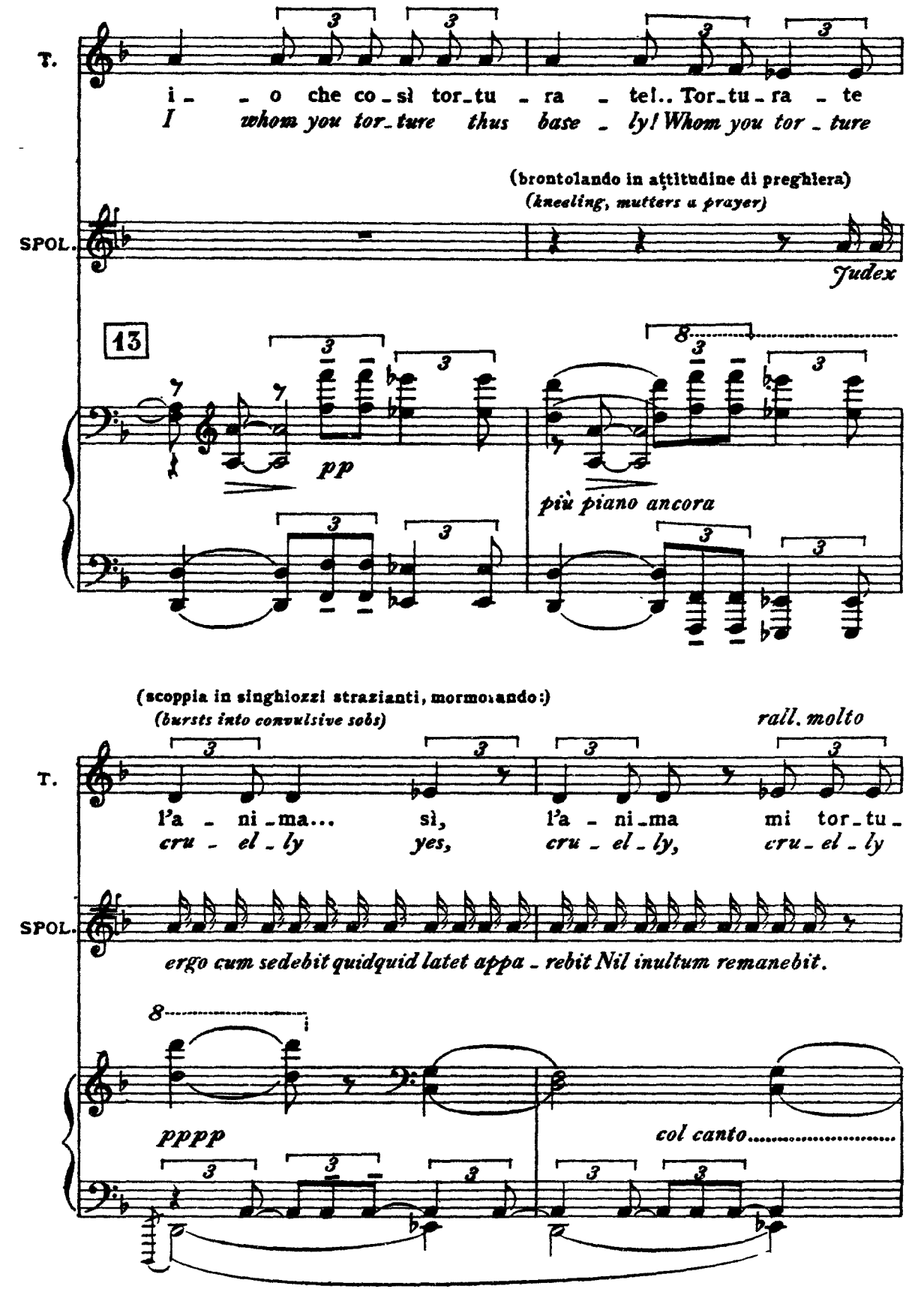




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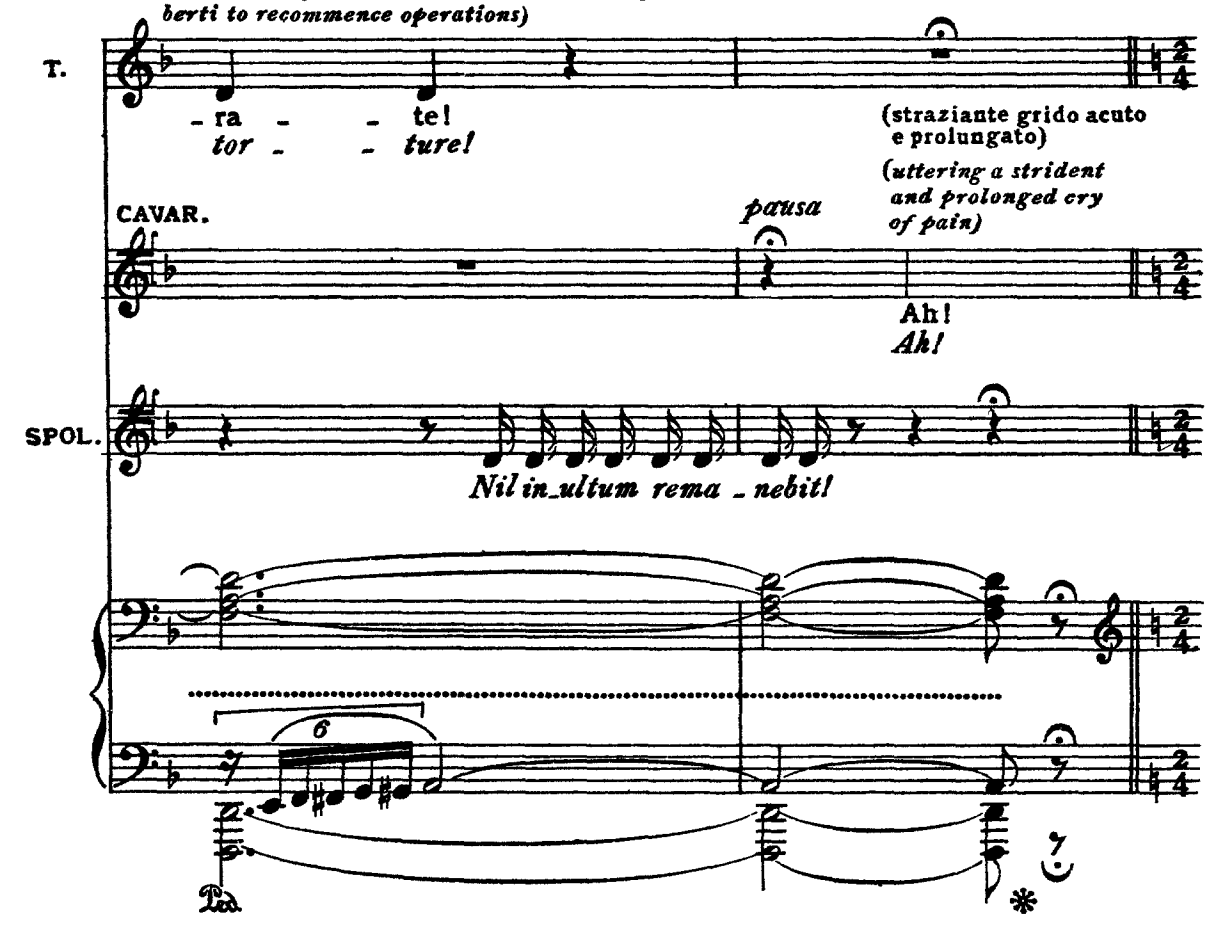


CD Sheet Music


T.
i_ _ o che co_sì tor_tu _ ra _ te!.. Tor_tu_ra _ te
I whom you tor_ture thus base _ ly! Whom you tor _ ture
(brontolando in attitudine di preghiera)
(kneeling, mutters a prayer)
SPOL.
Judex
13
pp
più piano ancora
(scoppia in singhiozzi strazianti, mormorando:)
(bursts into convulsive sobs)
rall. molto
T.
l'a _ ni_ma... sì, l'a _ ni_ma mi tor_tu_
cru _ el _ ly yes, cru _ el _ ly, cru _ el _ ly
SPOL.
ergo cum sedebit quidquid latet appa _ rebit Nil inultum remanebit.
pppp
col canto

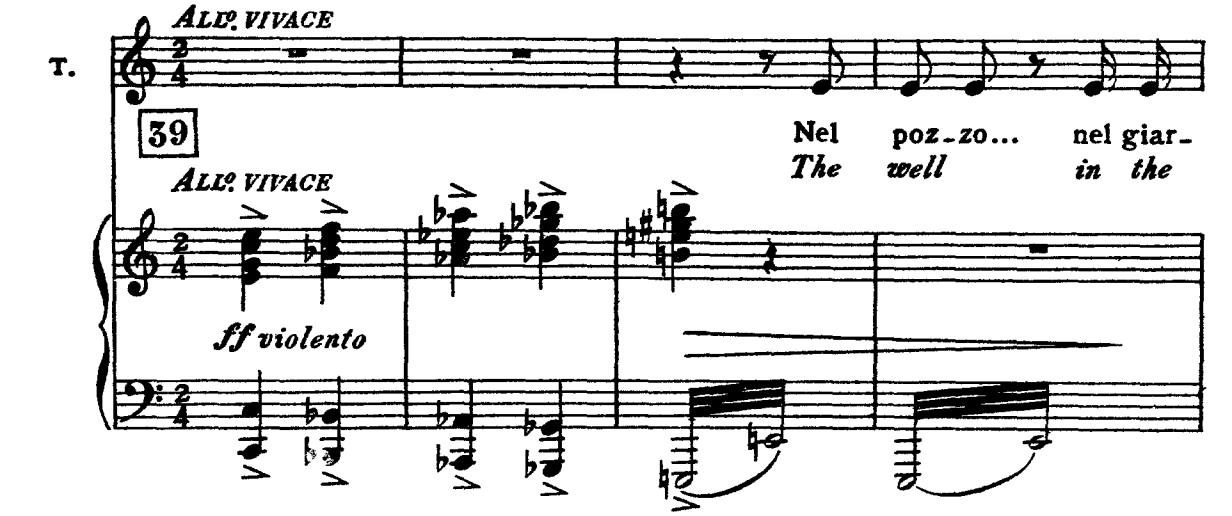
(Scarpia, approfittando dell'accasciamento di Tosca, va presso la camera della tortura e fa cenno di ri-cominciare il supplizio)

(Scarpia, profiting by Tosca's prostration, goes up to the door of the torture-chamber and signals Roberti to recommence operations)

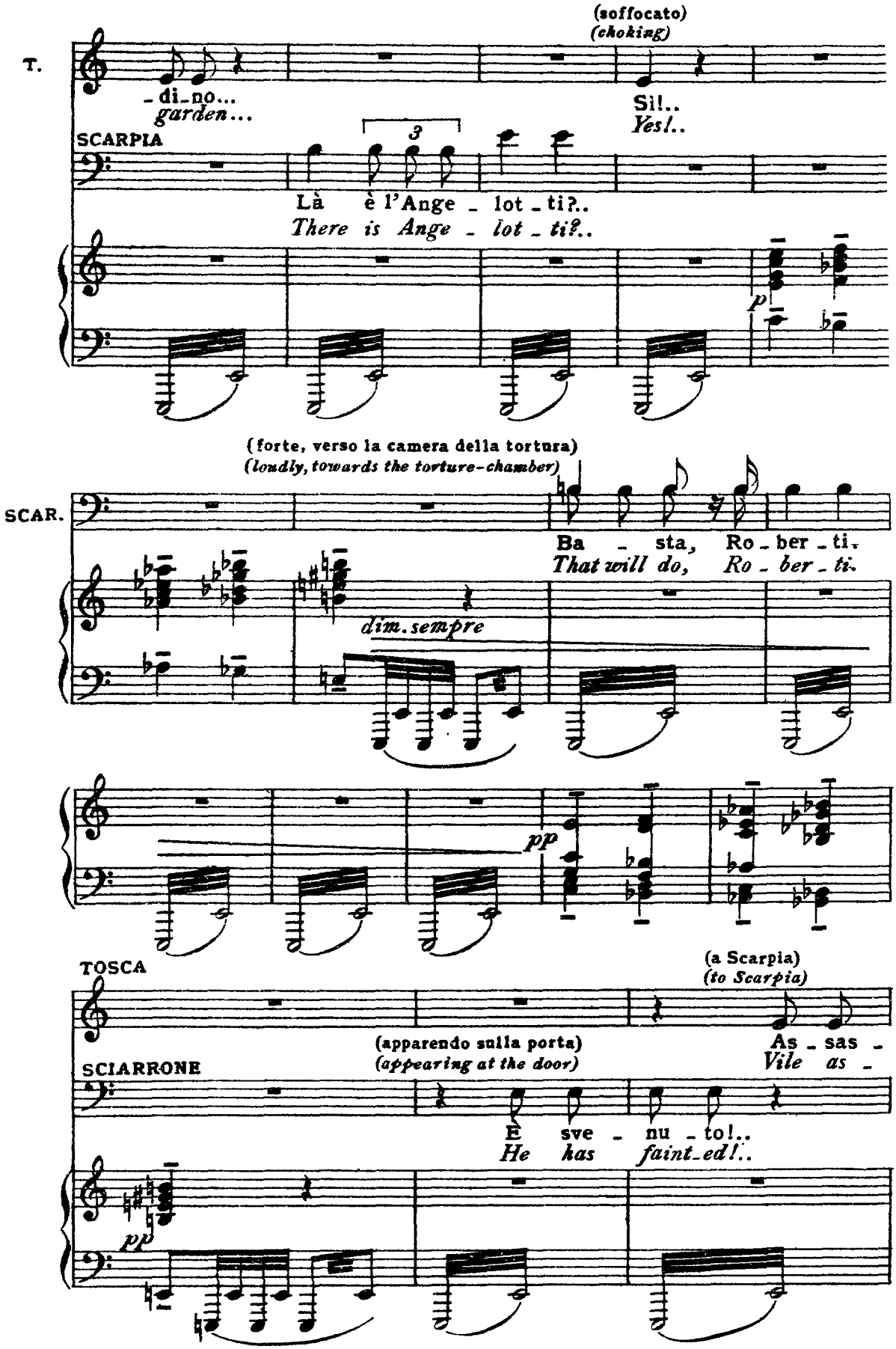


(al grido di Cavaradossi, Tosca si alza di scatto e subito, con voce soffocata, dice rapidamente a Scarpia:)

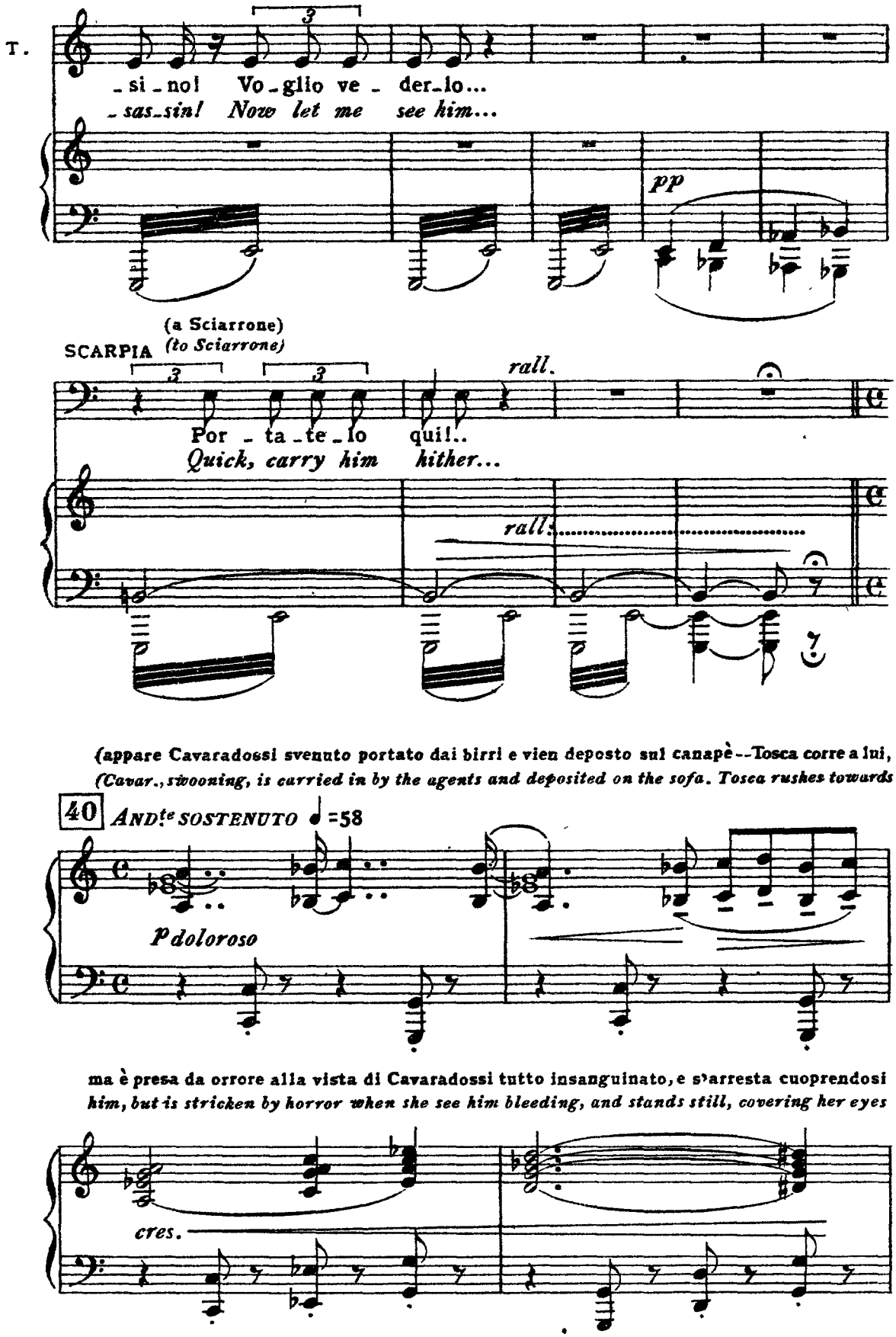
(when Cav. cries aloud, Tosca rises from the sofa, and in a stifled voice says hurriedly to Scarpia:)



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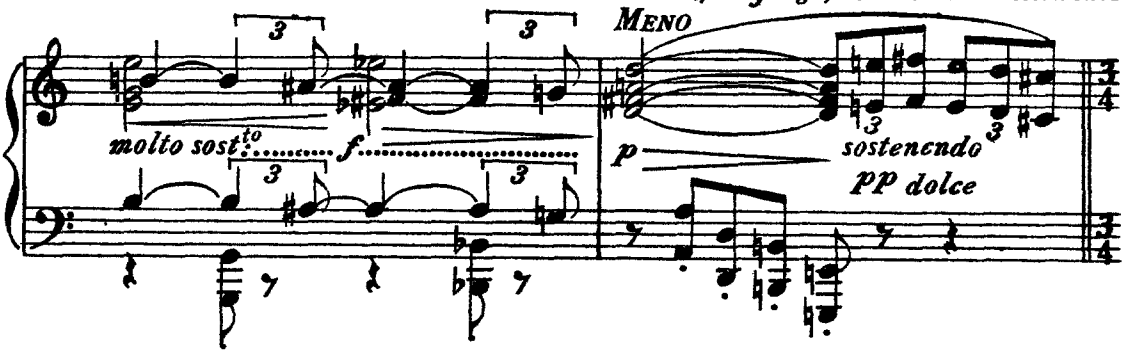


CD Sheet Music



CD Sheet Music

gli occhi colle mani) (vergognosa della sua debolezza si avvicina
with her hands. Then, ashamed of her weakness she kneels down by Cav. lavishing kisses and
(Sciarrone, il Giudice, Roberti, lo Scrivano,
(Sciarr., the Judge, Roberti and the clerk exe-



a Cavaradossi cuoprendolo di baci e lagrime)
tears upon him)
escono dal fondo; i birri e Spoletta ad un cenno di Scarpia, rimangono)
unt C. Spol. and the agents remain behind in obedience to a sign made by Scar.)

TOSCA

CAVAR. (riavendosi) *(coming to himself)*

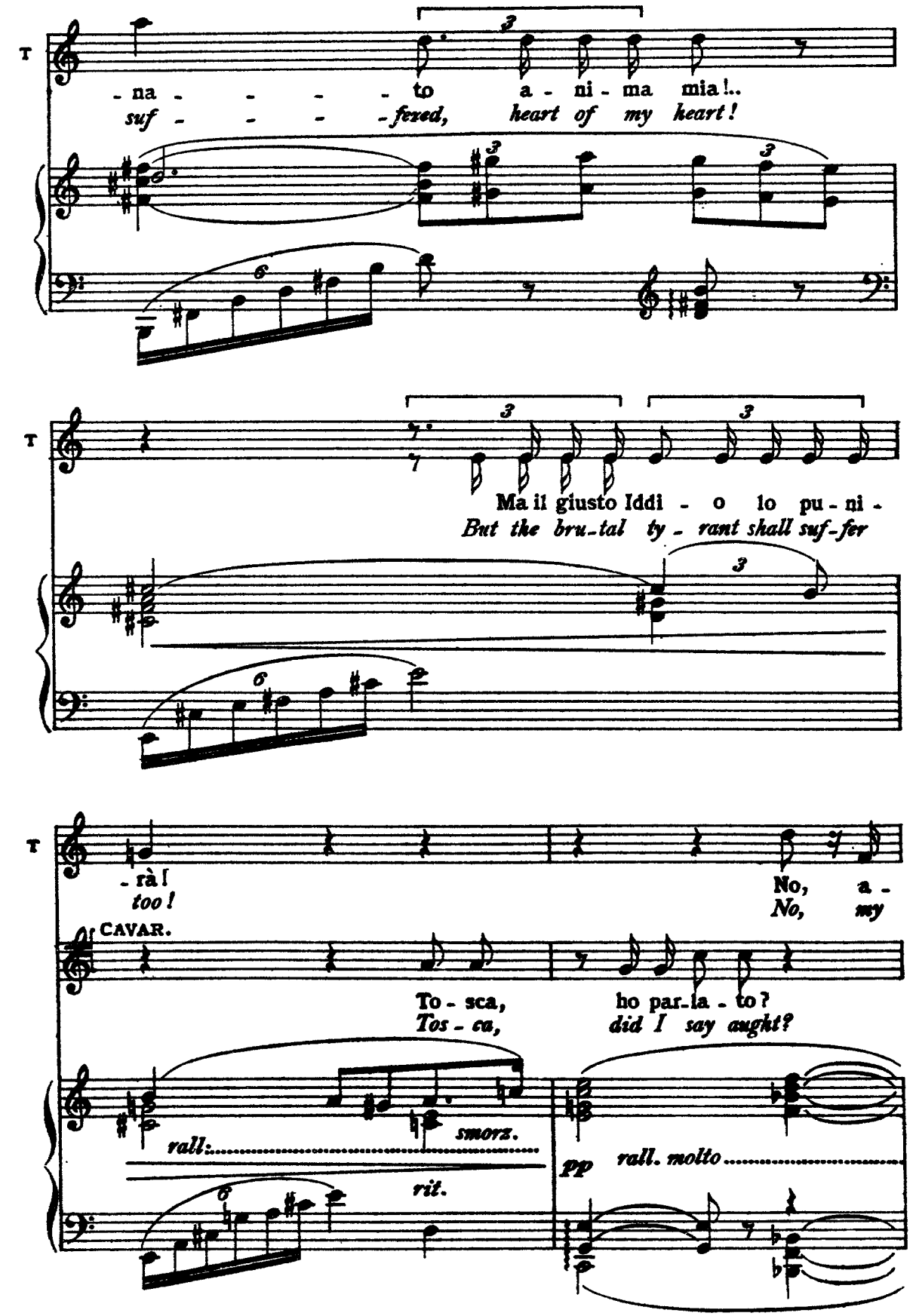
A - Be -
Flo - ria!..
Flo - ria!
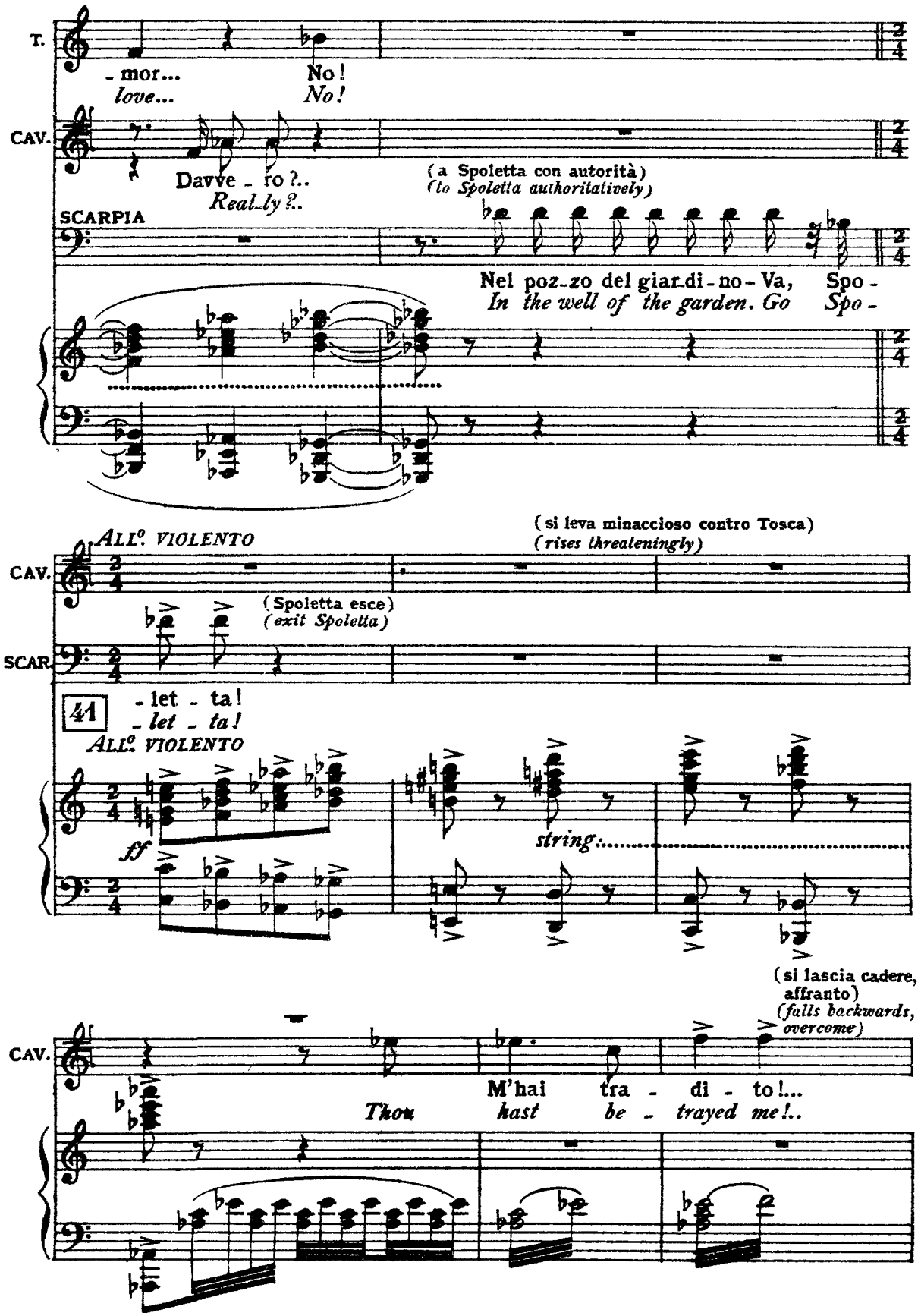
(caldamente) *(warmly)*
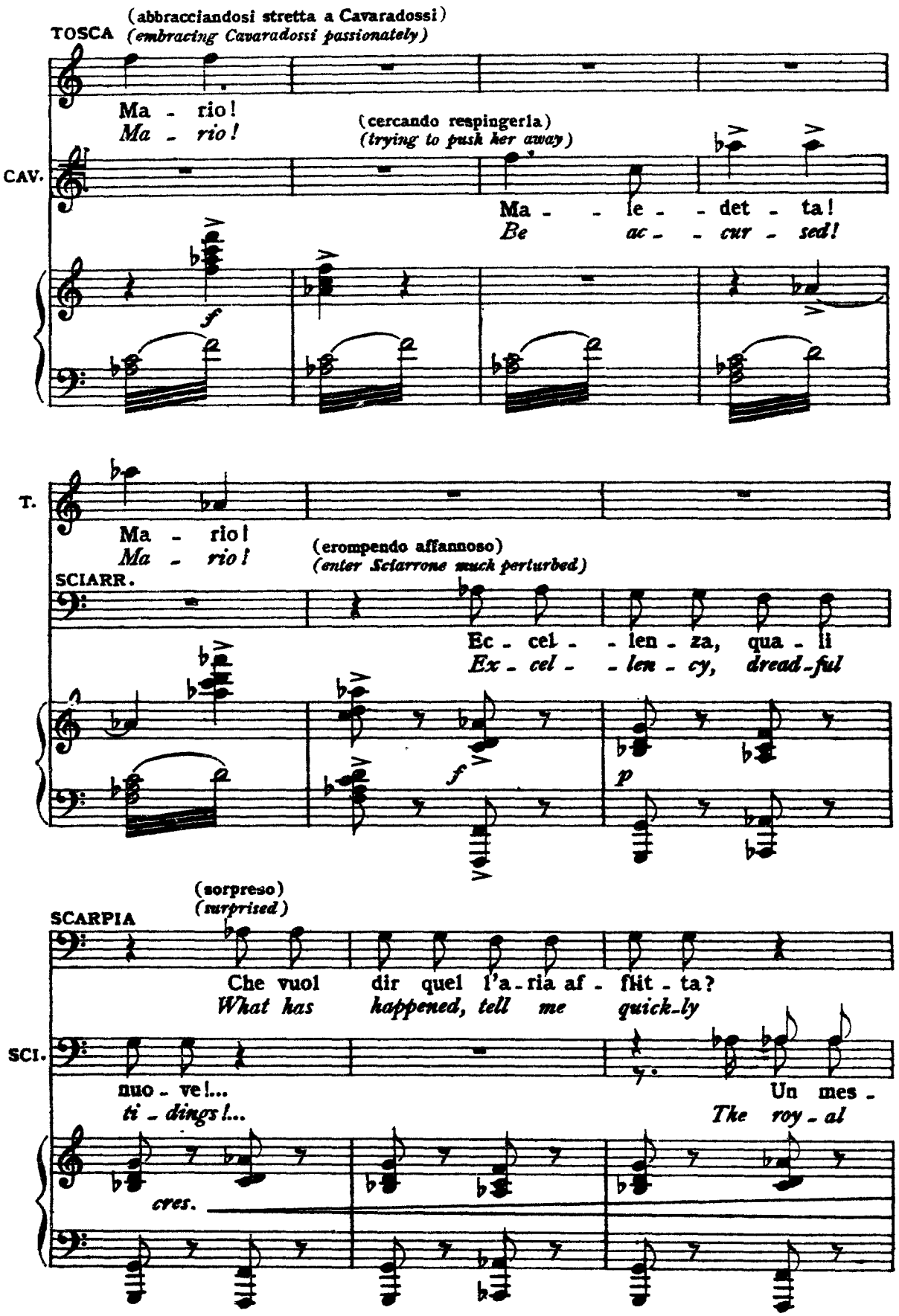
T. - mo - re... *sostenuto* Quanto hai pe -
- lov - ed... dolcissimo How thou hast

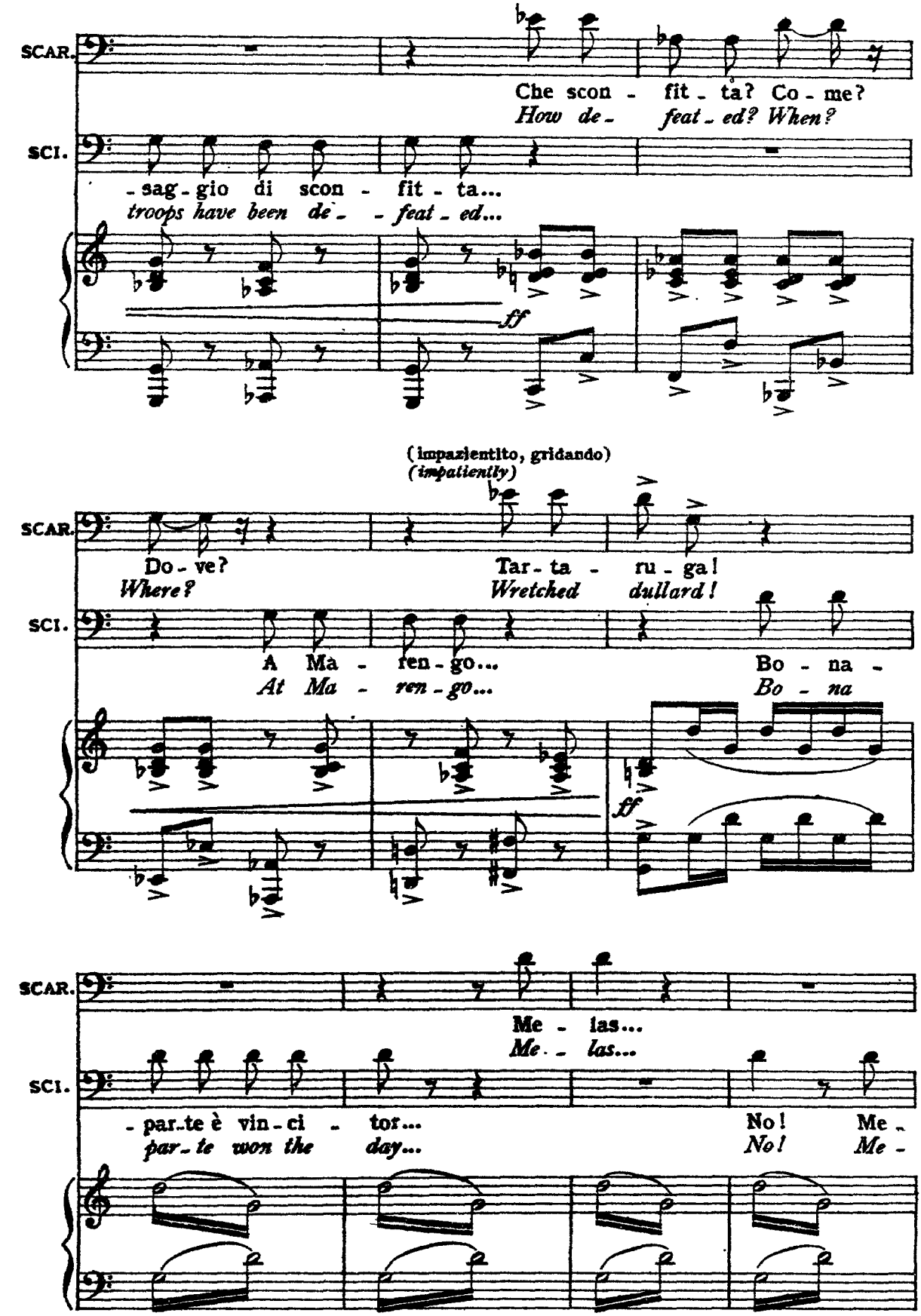
CAV. Sei tu?..
'Tis she?..
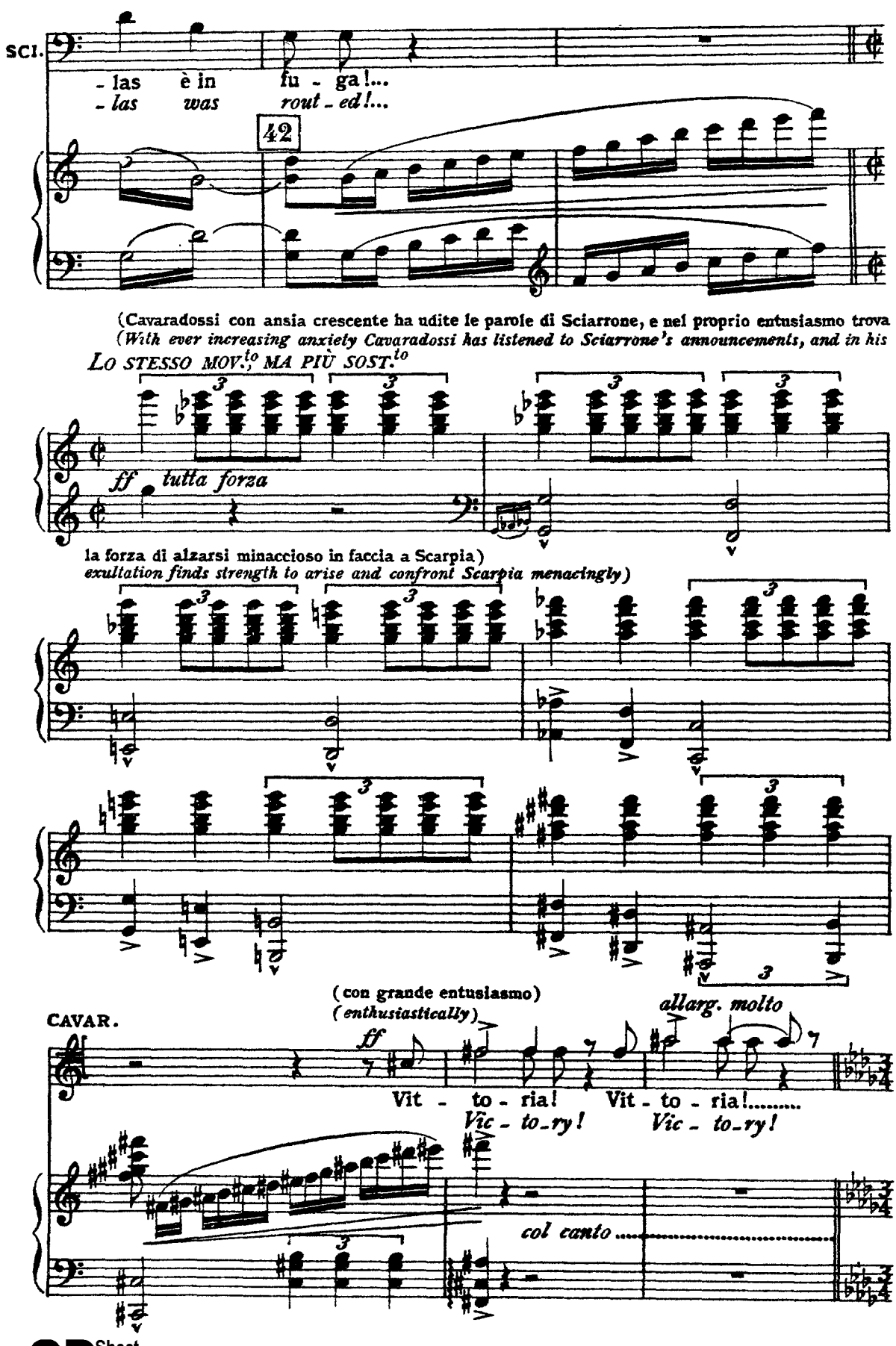
espressivo *sostenuto* *pp*


T
- na - - - - to a - ni - ma mia!..
suf - - - - fered, heart of my heart!
T
Ma il giusto Iddi - o lo pu - ni -
But the bru-tal ty - rant shall suf-fer
T
- rà!
too!
No, a -
No, my
CAVAR.
To - sca,
Tos - ca,
ho par-la - to?
did I say aught?
rall.
smorz.
rit.
pp
rall. molto


T.
- mor...
love...
No!
No!
CAV.
Davve - ro?..
Real_ly?..
(a Spoletta con autorità)
(to Spoletta authoritatively)
SCARPIA
Nel poz_zo del giar_di - no - Va, Spo -
In the well of the garden. Go Spo -
ALL° VIOLENTO
(si leva minaccioso contro Tosca)
(rises threateningly)
CAV.
(Spoletta esce)
(exit Spoletta)
SCAR.
41
- let - ta!
- let - ta!
ALL° VIOLENTO
ff
string.
(si lascia cadere, affranto)
(falls backwards, overcome)
CAV.
M'hai tra - di - to!...
Thou hast be - trayed me!..


(abbracciandosi stretta a Cavaradossi)
(embracing Cavaradossi passionately)
TOSCA
Ma - rio!
Ma - rio!
(cercando respingerla)
(trying to push her away)
CAV.
Ma - le - det - ta!
Be ac - cur - sed!
f
T.
Ma - rio!
Ma - rio!
(erompendo affannoso)
(enter Sciarrone much perturbed)
SCIARR.
Ec - cel - len - za, qua - li
Ex - cel - len - cy, dread-ful
f
p
(sorpreso)
(surprised)
SCARPIA
Che vuol dir quel l'a - ria af - flit - ta?
What has happened, tell me quick-ly
SCI.
nuo - ve!...
ti - dings!...
Un mes -
The roy - al
cres.


SCAR.
Che scon - fit - ta? Co - me?
How de - feat - ed? When?
SCI.
- sag - gio di scon - fit - ta...
troops have been de - - feat - ed...
ff
(impazientito, gridando)
(impatiently)
SCAR.
Do - ve?
Where?
Tar - ta - ru - ga!
Wretched dullard!
SCI.
A Ma - ren - go...
At Ma - ren - go...
Bo - na -
Bo - na
ff
SCAR.
Me - las...
Me - las...
SCI.
- par - te è vin - ci - tor...
par - te won the day...
No! Me -
No! Me -



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ALL°. CONCITATO ♩ = 144

CAV. L' al - ba vin - di - ce appar che fa
Thou spi - rit of ven - geance awake! Let ty - rants and

(fissa cinicamente Cavaradossi)
SCARPIA *(regarding Cavaradossi cynically)*

43 ALL°. CONCITATO ♩ = 144

f *f*

CAV. gli em - pi tre - mar! Li - ber - tà sor - ge,
myr - mi - dons quake! Free - dom! brandish thy glaive and

f *p* *cres.*

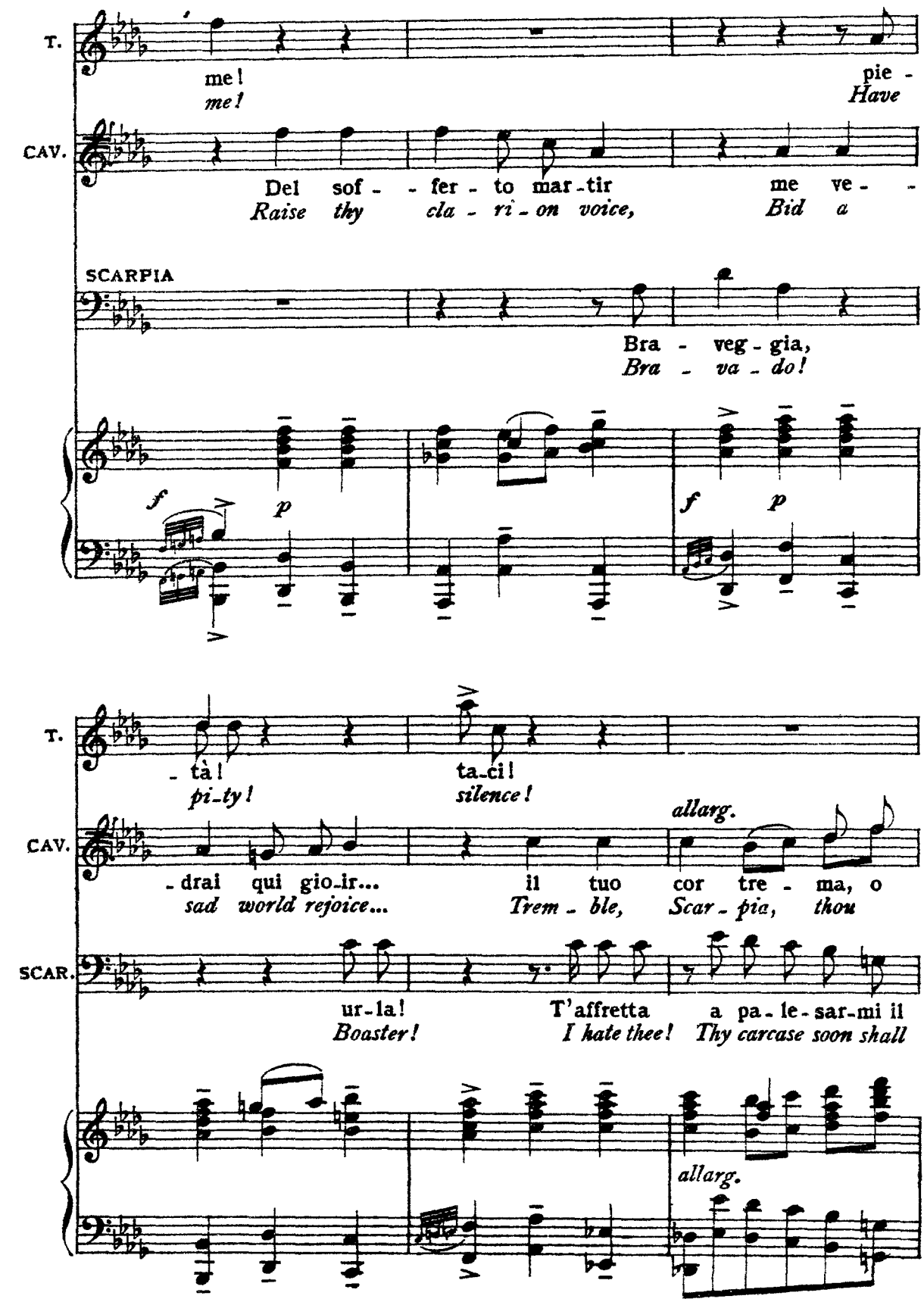
(disperata, avvinghiandosi a Cavaradossi cercando calmarlo)
TOSCA *(in despair, endeavouring to quiet Cavaradossi)*

Ma - rio, ta - ci, pie - tà di
Ma - rio, si - lence, in pi - ty to
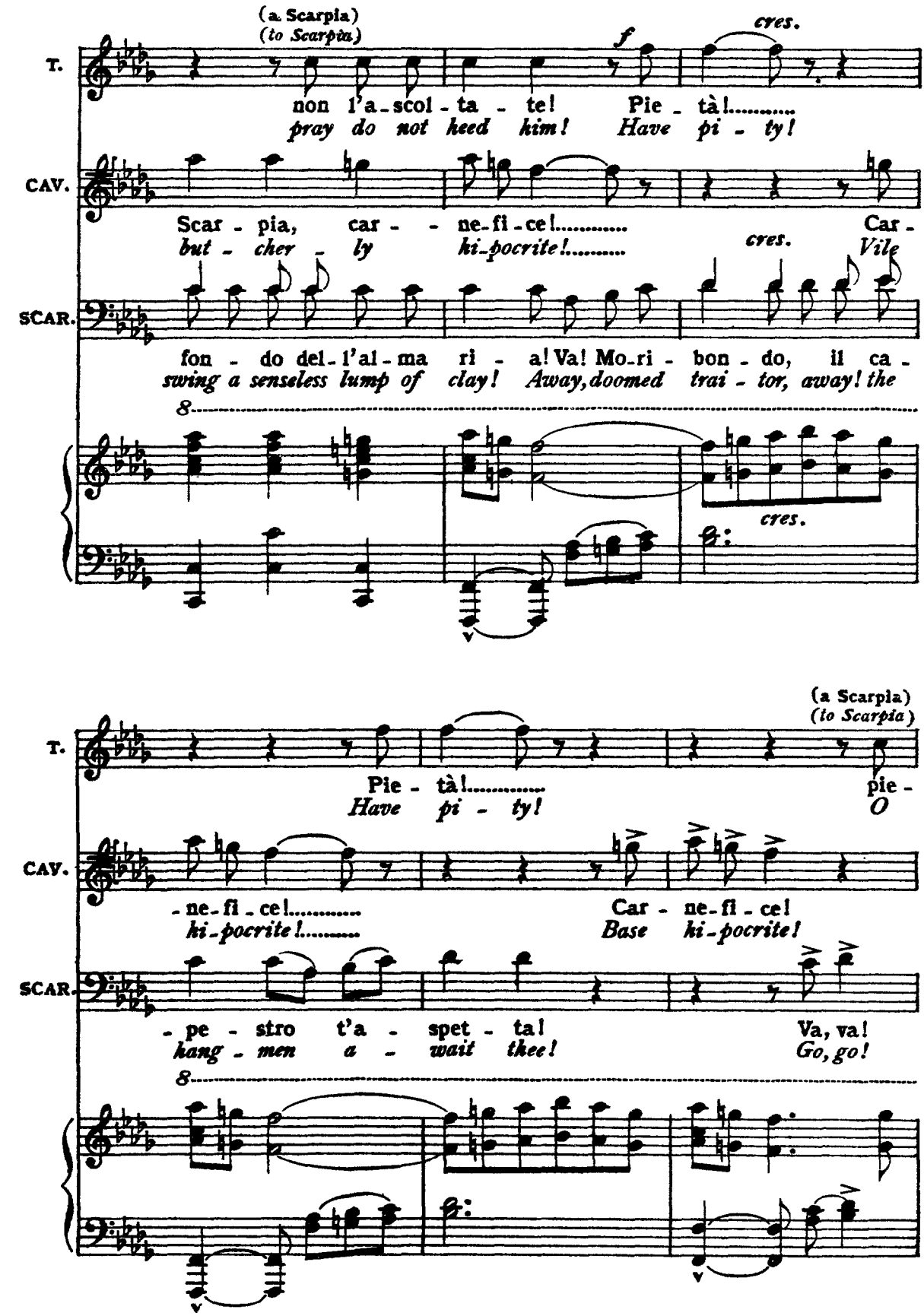
allarg.

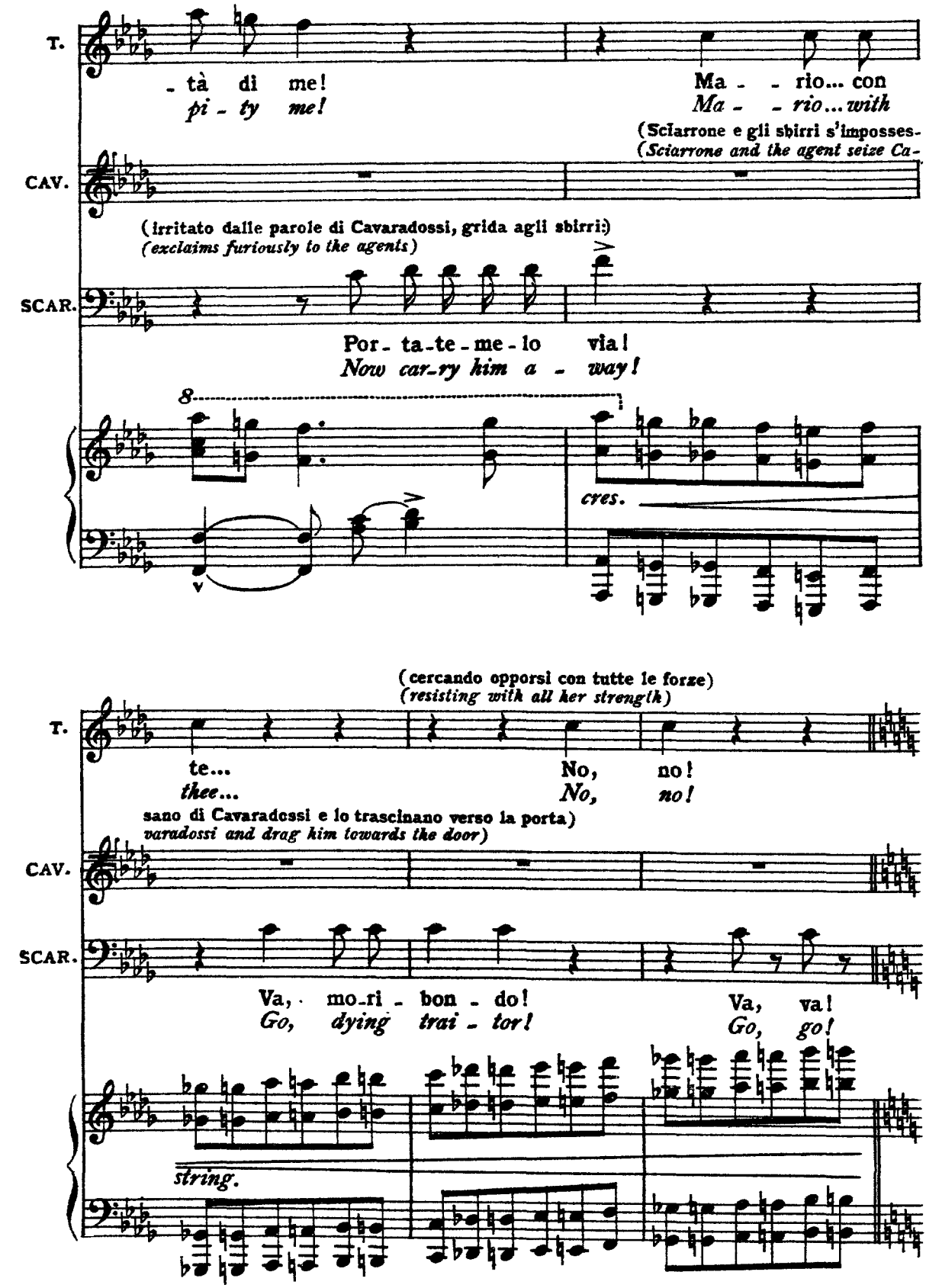
CAV. crol - lan ti - ran - ni - di!.....
strike down thy en - e - mies!.....

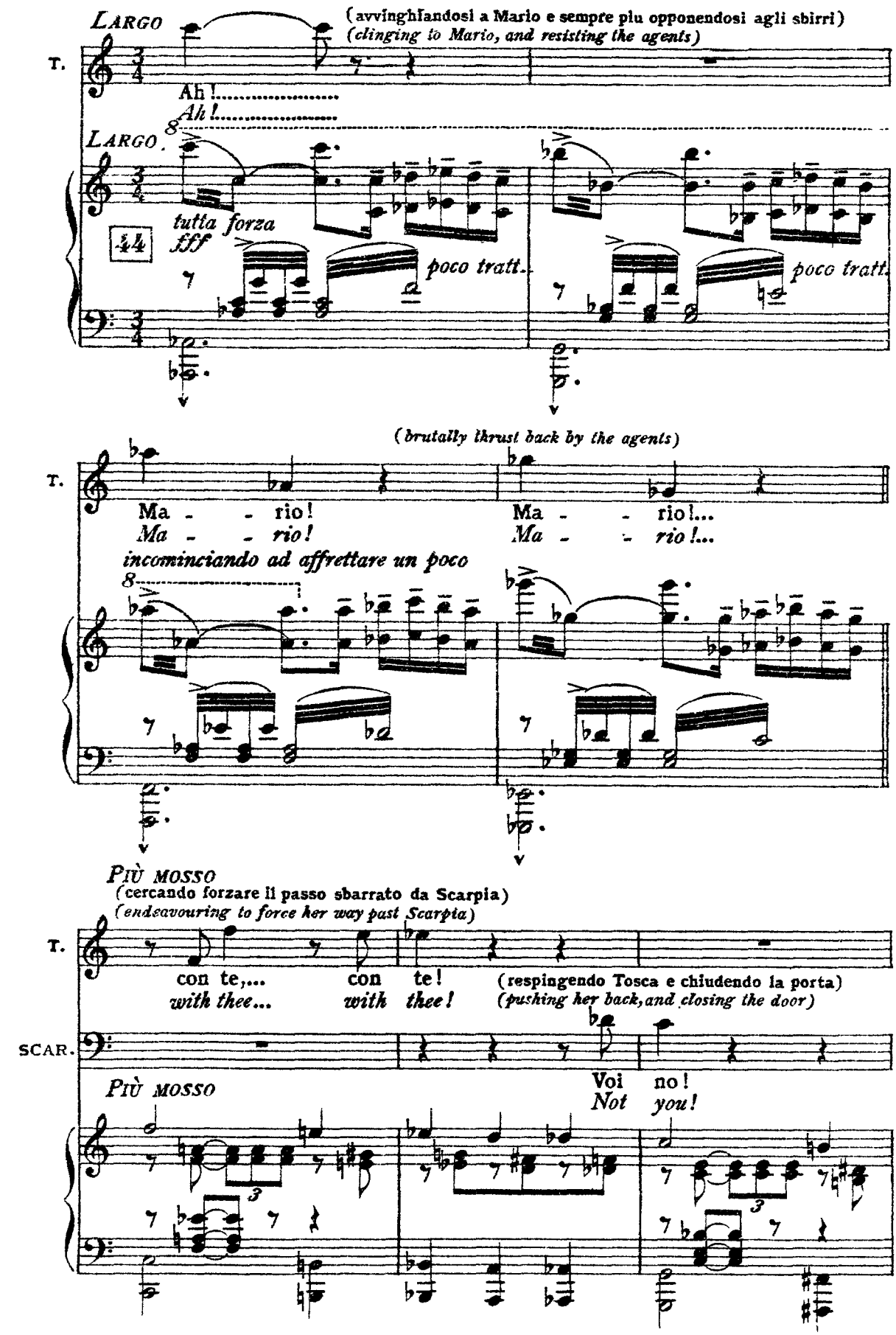
allarg.
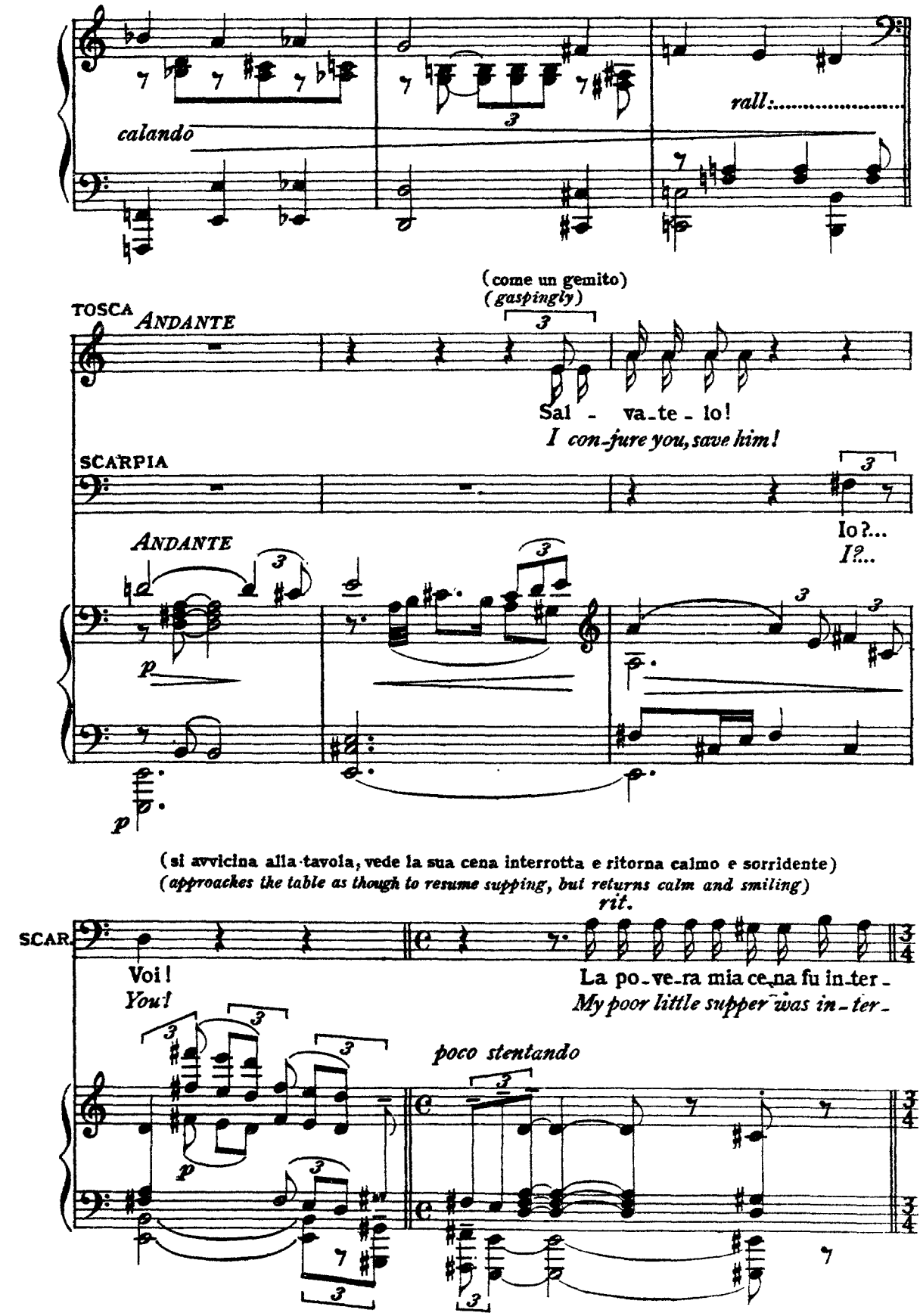


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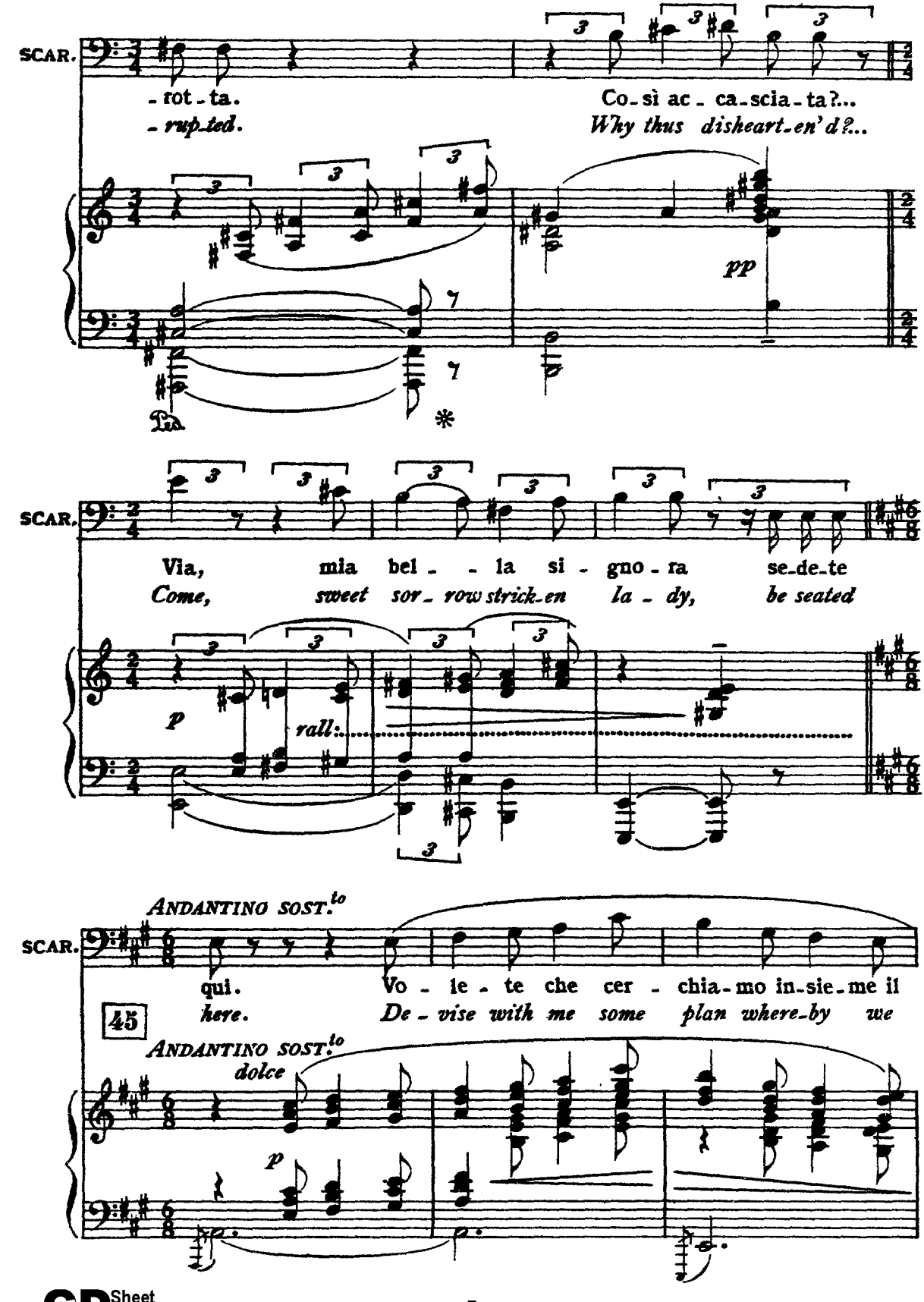

(a Scarpia)
(to Scarpia)
T.
non l'a-scol-ta-te! Pie-tà!.....
pray do not heed him! Have pi-ty!
CAV.
Scar-pia, car-ne-fi-ce!..... Car-
but-cher-ly hi-pocrite!..... cres. Vile
SCAR.
fon-do del-l'al-ma ri-a! Va! Mo-ri-bon-do, il ca-
swing a senseless lump of clay! Away, doomed trai-tor, away! the
8
cres.
(a Scarpia)
(to Scarpia)
T.
Pie-tà!..... pie-
Have pi-ty! O
CAV.
-ne-fi-ce!..... Car-ne-fi-ce!
hi-pocrite!..... Base hi-pocrite!
SCAR.
-pe-stro t'a-spet-ta! Va, va!
hang-men a-wait thee! Go, go!
8
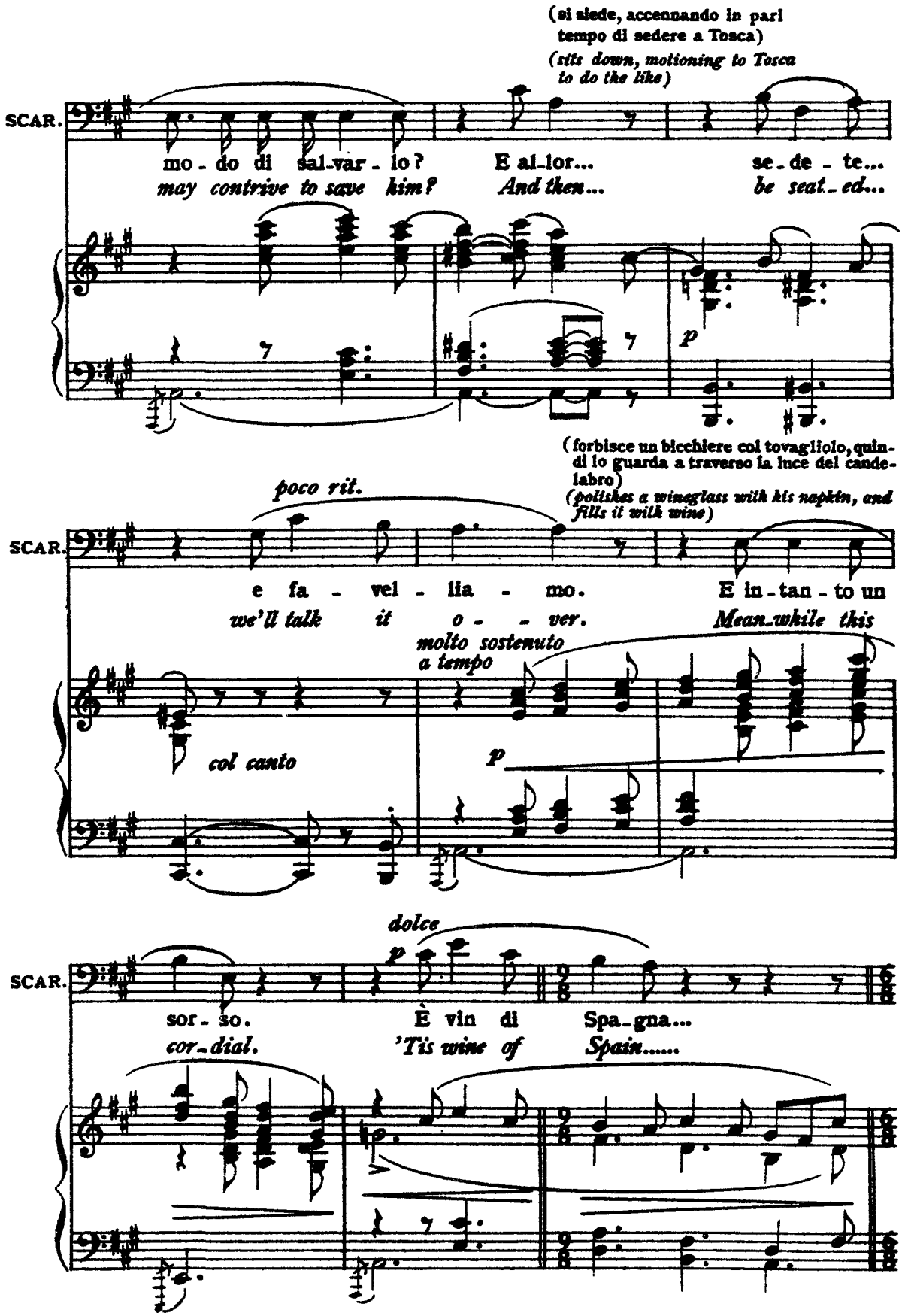

T.
- tà di me!
pi - ty me!
Ma - - rio... con
Ma - - rio... with
(Sciarrone e gli sbirri s'impossess-
(Sciarrone and the agent seize Ca-
CAV.
(irritato dalle parole di Cavaradossi, grida agli sbirri:)
(exclaims furiously to the agents)
SCAR.
Por - ta-te - me - lo via!
Now car-ry him a - way!
8
cres.
(cercando opporsi con tutte le forze)
(resisting with all her strength)
T.
te...
thee...
No, no!
No, no!
sano di Cavaradossi e lo trascinano verso la porta)
varadossi and drag him towards the door)
CAV.
SCAR.
Va, mo-ri - bon - do!
Go, dying trai - tor!
Va, va!
Go, go!
string.

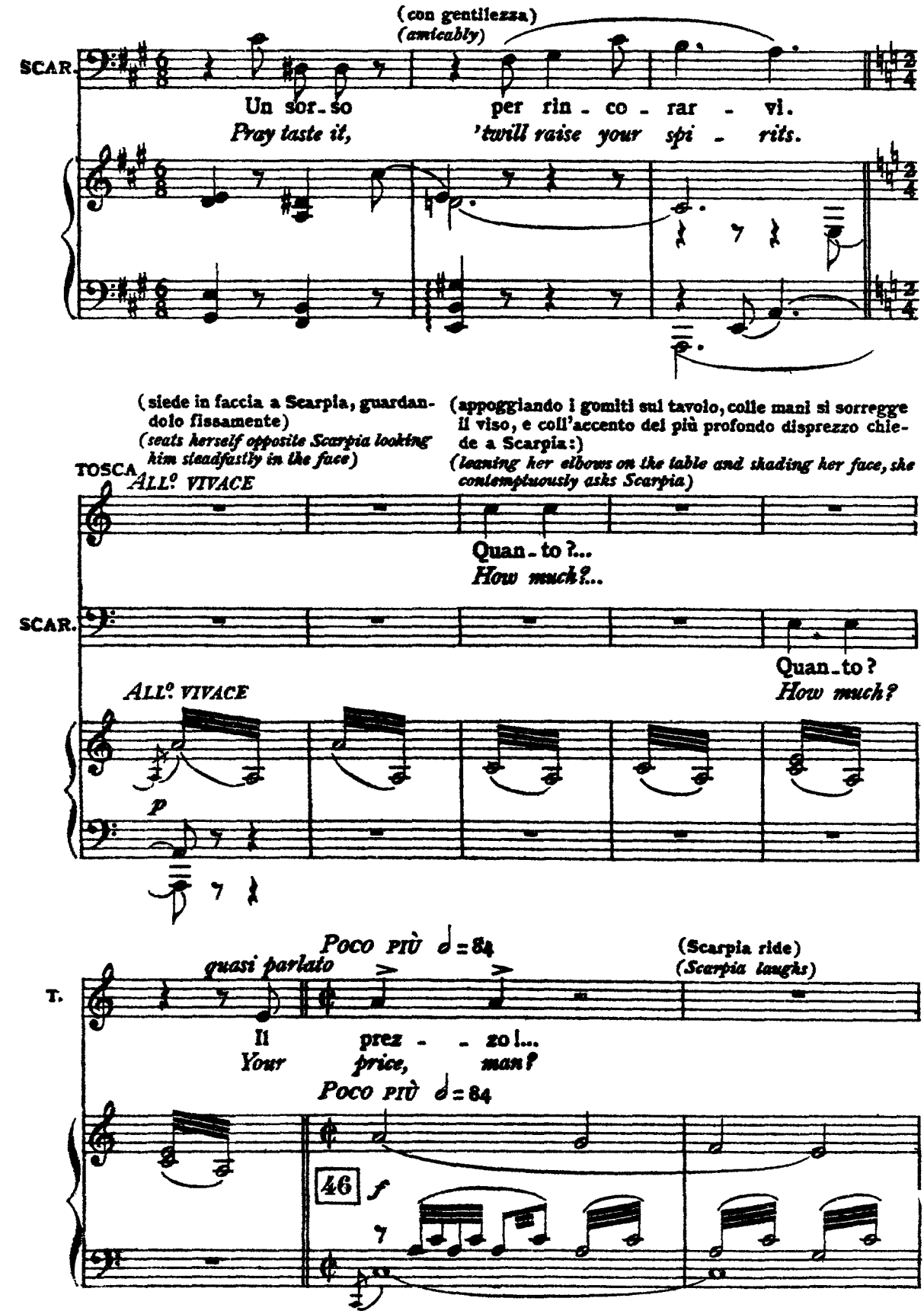

LARGO
(avvinghiandosi a Mario e sempre più opponendosi agli sbirri)
(clinging to Mario, and resisting the agents)
T.
Ah!.....
Ah!.....
LARGO
tutta forza
fff
poco tratt.
poco tratt.
(brutally thrust back by the agents)
Ma - - rio!
Ma - - rio!...
Ma - - rio!
Ma - - rio!...
incominciando ad affrettare un poco
PIÙ MOSSO
(cercando forzare il passo sbarrato da Scarpia)
(endeavouring to force her way past Scarpia)
con te,... con te!
with thee... with thee!
(respingendo Tosca e chiudendo la porta)
(pushing her back, and closing the door)
SCAR.
Voi no!
Not you!
PIÙ MOSSO

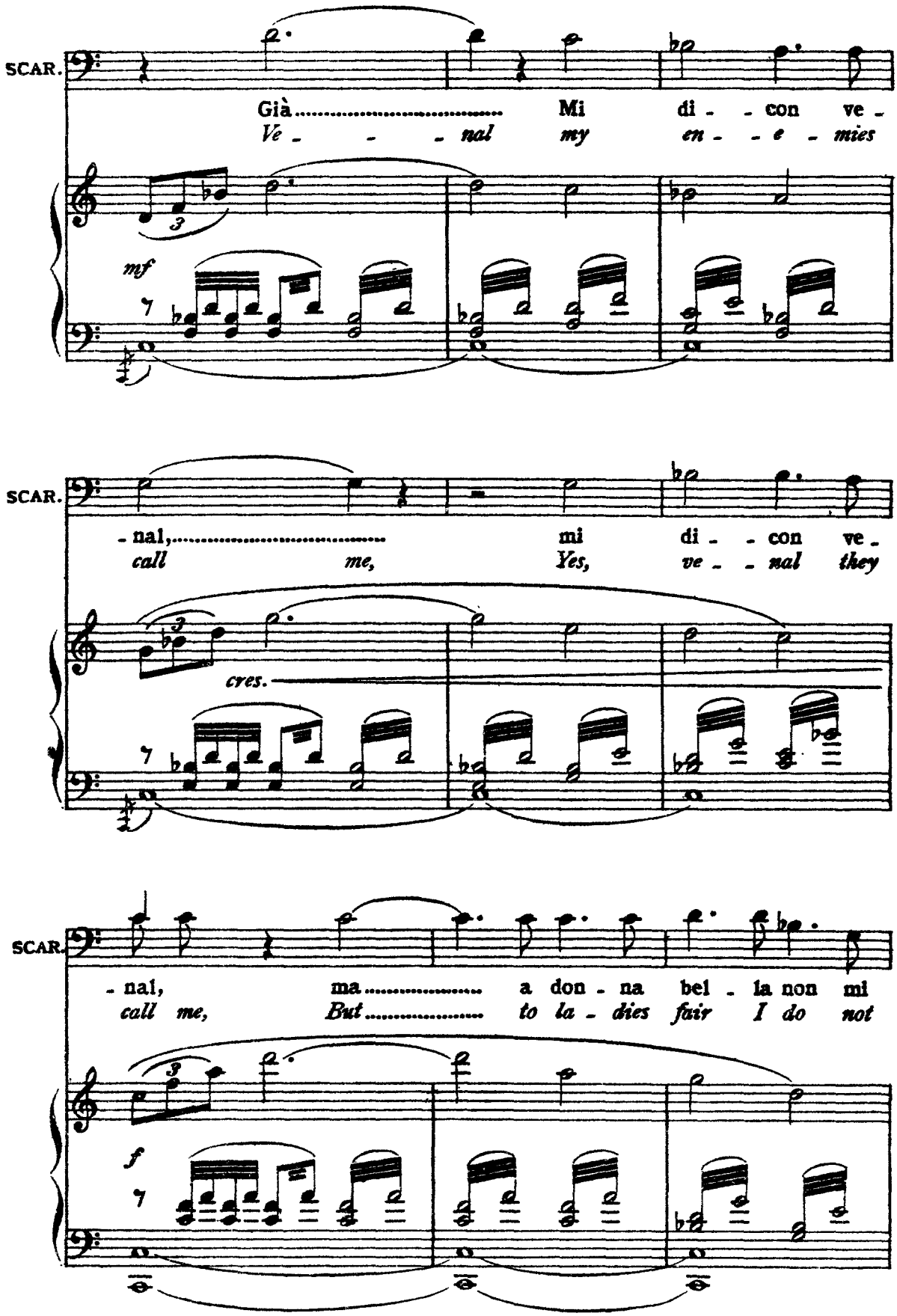

calando
rall:
(come un gemito)
(gaspingly)
TOSCA
ANDANTE
Sal - va-te - lo!
I con-jure you, save him!
SCARPIA
Io?...
I?...
ANDANTE
p
p
(si avvicina alla tavola, vede la sua cena interrotta e ritorna calmo e sorridente)
(approaches the table as though to resume supping, but returns calm and smiling)
rit.
SCAR.
Voi!
You!
La po-ve-ra mia ce-na fu in-ter-
My poor little supper was in-ter-
poco stentando
p

(vedendo Tosca abbattuta, immobile, ancora presso la porta)
(seeing Tosca downcast and motionless, still near the door)

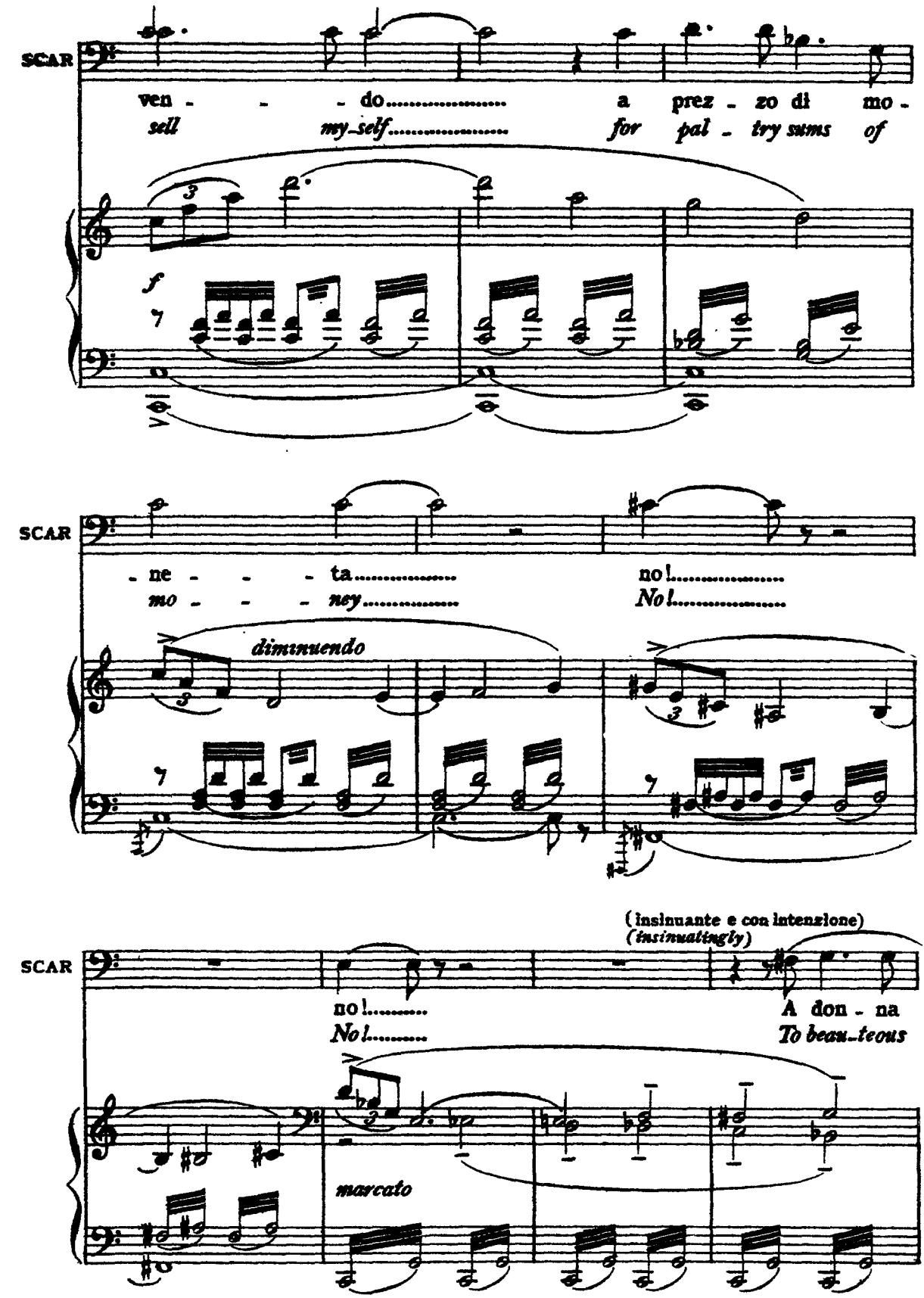


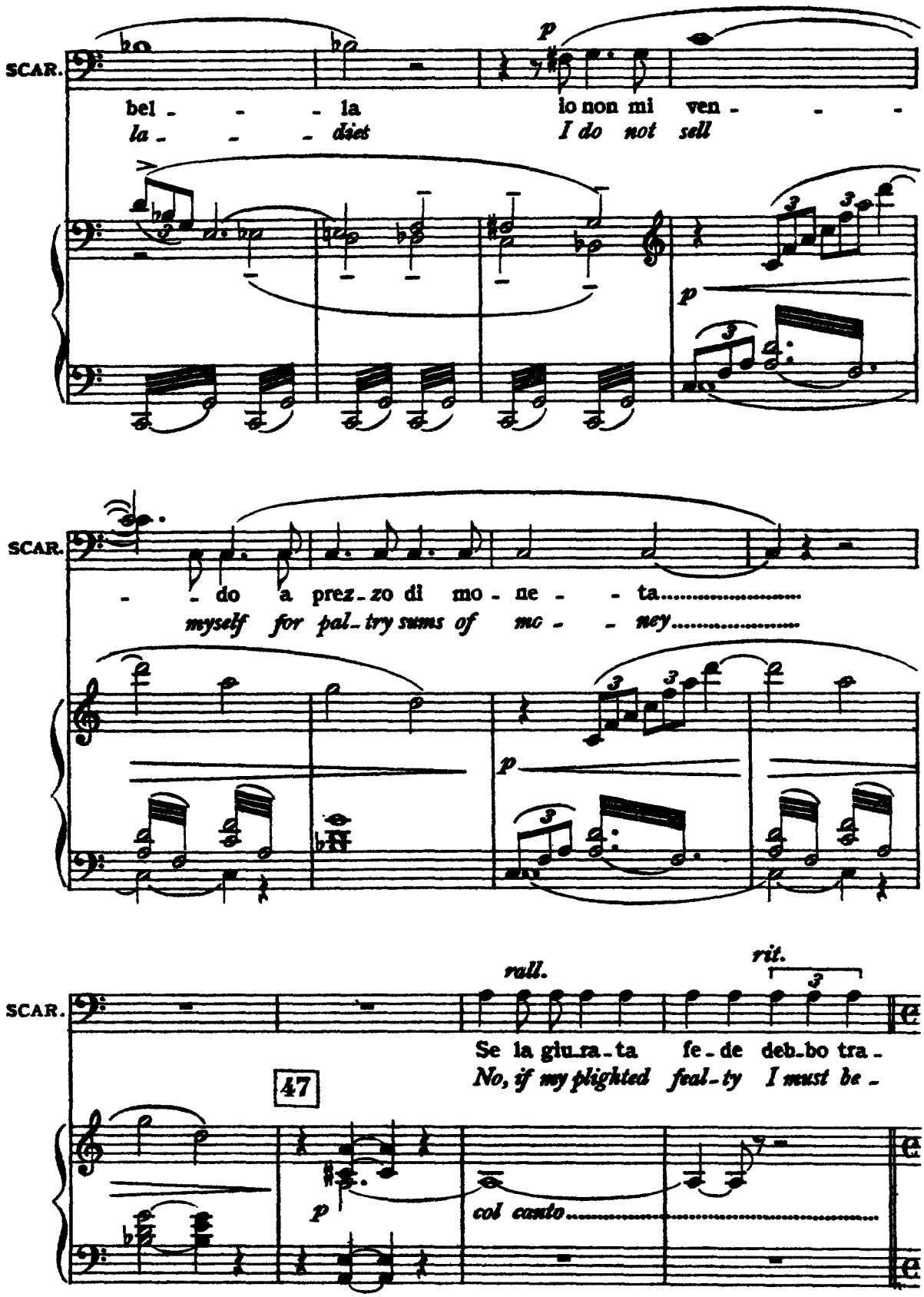

(si siede, accennando in pari tempo di sedere a Tosca)
(sits down, motioning to Tosca to do the like)
SCAR.
mo - do di sal-var - lo? E al-lor... se - de - te...
may contrive to save him? And then... be seat-ed...
p
(forbisce un bicchiere col tovagliolo, quindi lo guarda a traverso la luce del candelabro)
(polishes a wineglass with his napkin, and fills it with wine)
poco rit.
SCAR.
e fa - vel - lia - mo. E in - tan - to un
we'll talk it o - - ver. Mean-while this
molto sostenuto
a tempo
col canto
p
dolce
p
SCAR.
sor - so. È vin di Spa-gna...
cor-dial. 'Tis wine of Spain.....
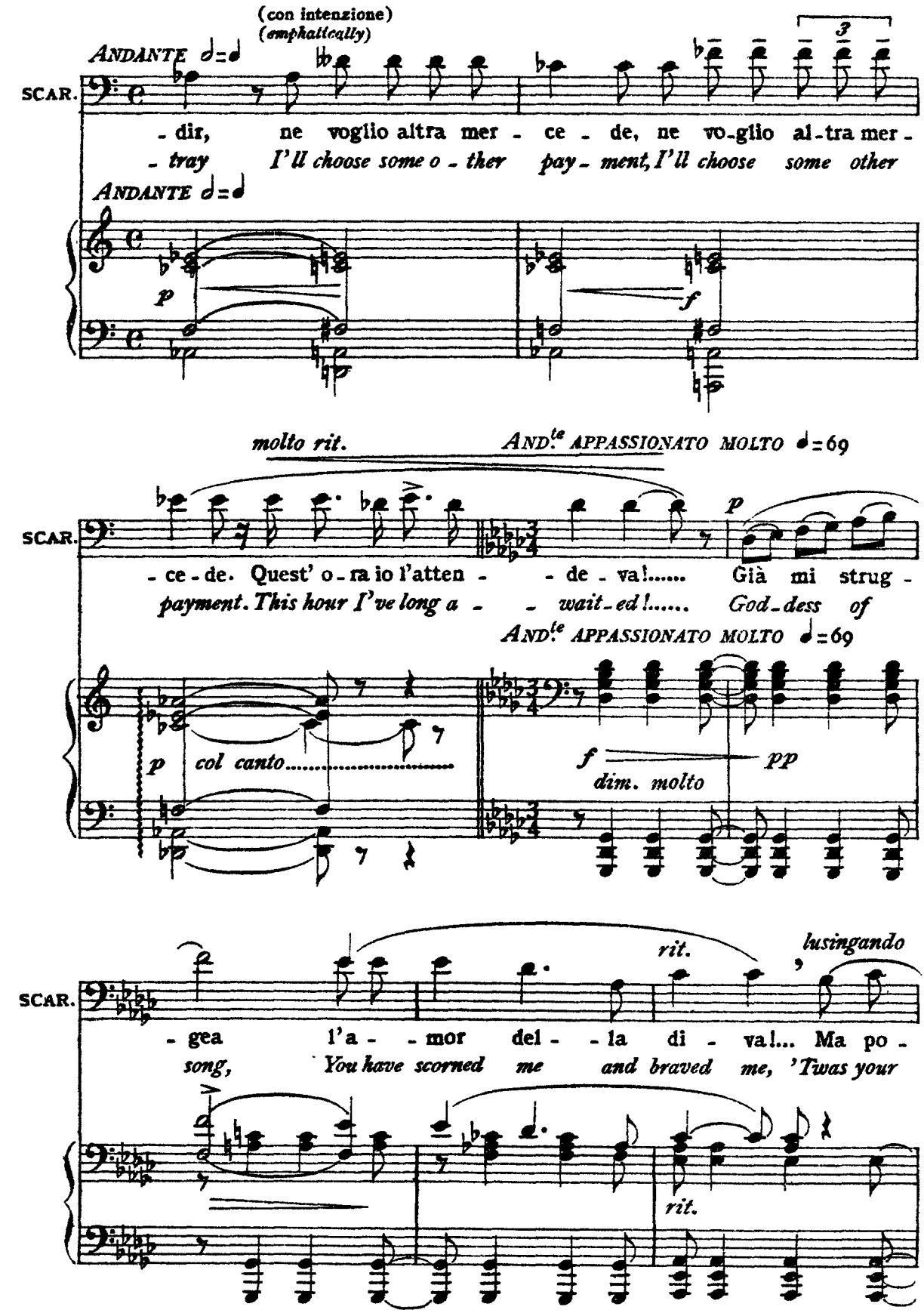

(con gentilezza)
(amicably)
SCAR.
Un sor - so per rin - co - rar - vi.
Pray taste it, 'twill raise your spi - rits.
(siede in faccia a Scarpia, guardandolo fissamente)
(seats herself opposite Scarpia looking him steadfastly in the face)
(appoggiando i gomiti sul tavolo, colle mani si sorregge il viso, e coll'accento del più profondo disprezzo chiede a Scarpia:)
(leaning her elbows on the table and shading her face, she contemptuously asks Scarpia)
TOSCA
ALL.o VIVACE
Quan - to?...
How much?...
SCAR.
Quan - to?
How much?
ALL.o VIVACE
p
Poco più ♩ = 84
quasi parlato
(Scarpia ride)
(Scarpia laughs)
T.
Il prez - - zo!...
Your price, man?
Poco più ♩ = 84
46
f
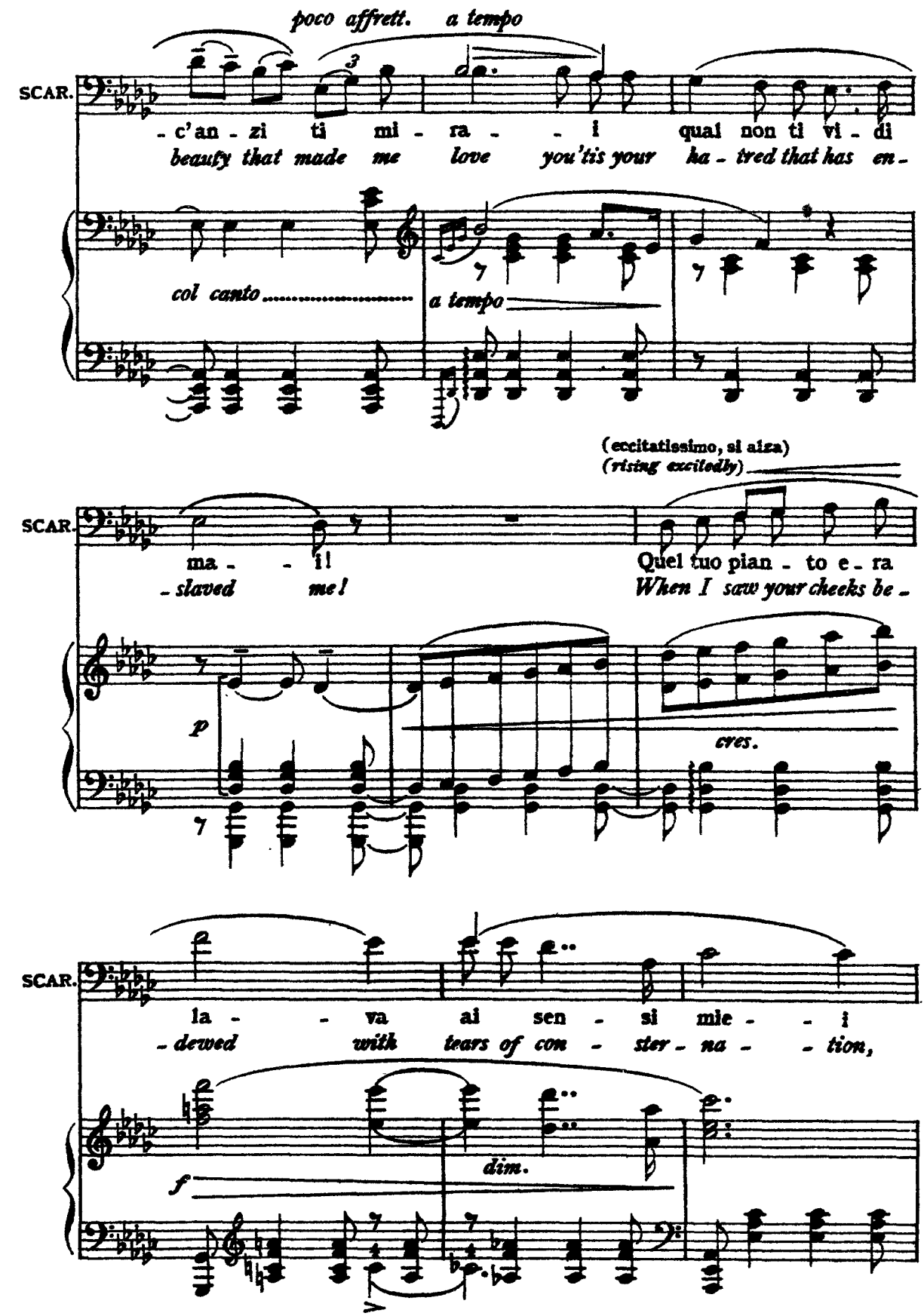


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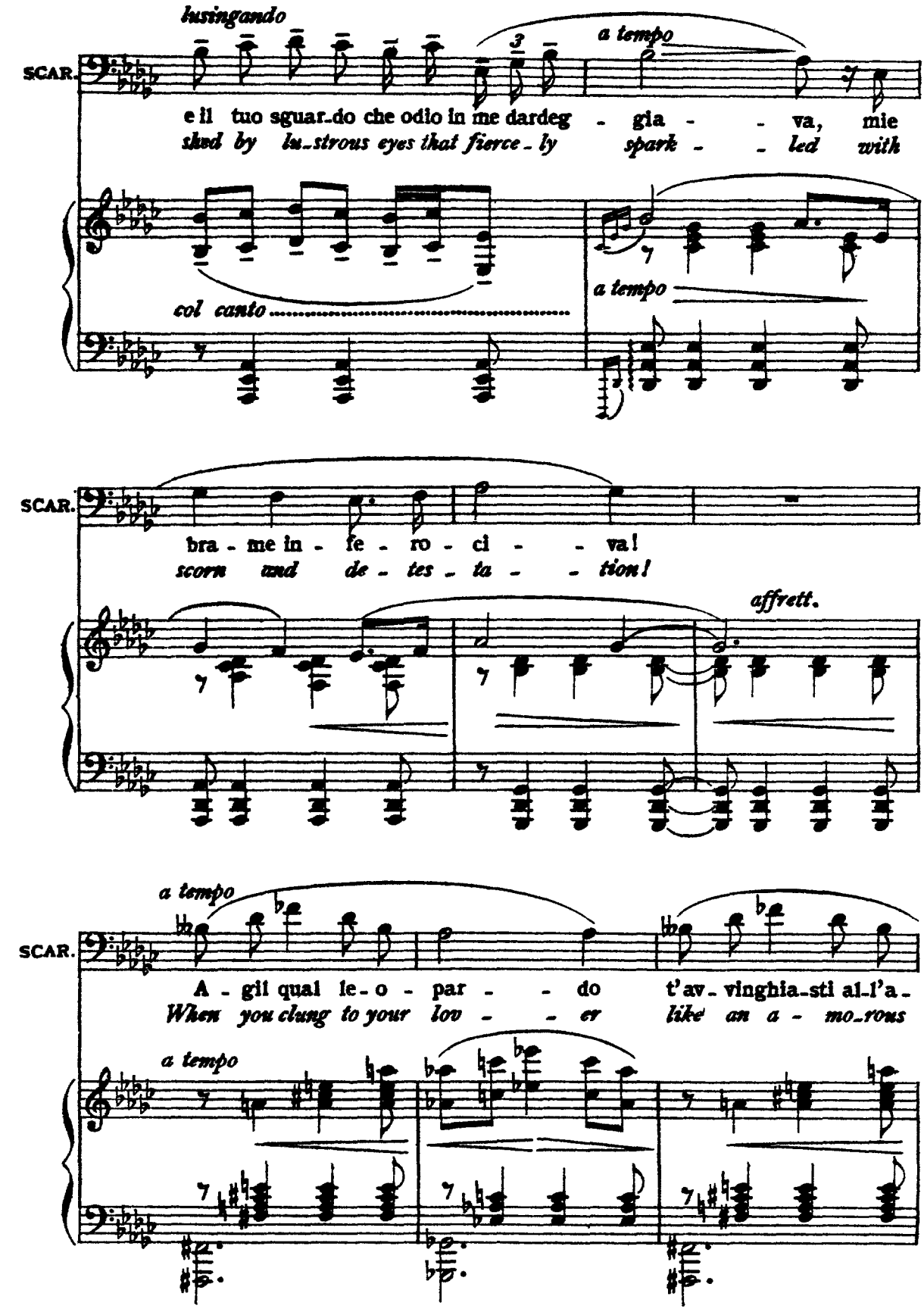

SCAR
ven - - - do..... a prez - zo di mo -
sell my-self..... for pal - try sums of
f
SCAR
- ne - - - ta..... no!.....
mo - - - ney..... No!.....
diminuendo
(insinuante e con intenzione)
(insinuatingly)
SCAR
no!.....
No!.....
A don - na
To beau-teous
marcato


SCAR.
bel - - - la
la - - - dies
io non mi ven - - -
I do not sell
p
SCAR.
- - do a prez - zo di mo - ne - - ta.....
myself for pal - try sums of mo - - ney.....
p
SCAR.
rall.
rit.
Se la giu - ra - ta fe - de deb - bo tra -
No, if my plighted feal - ty I must be -
47
p
col canto.....
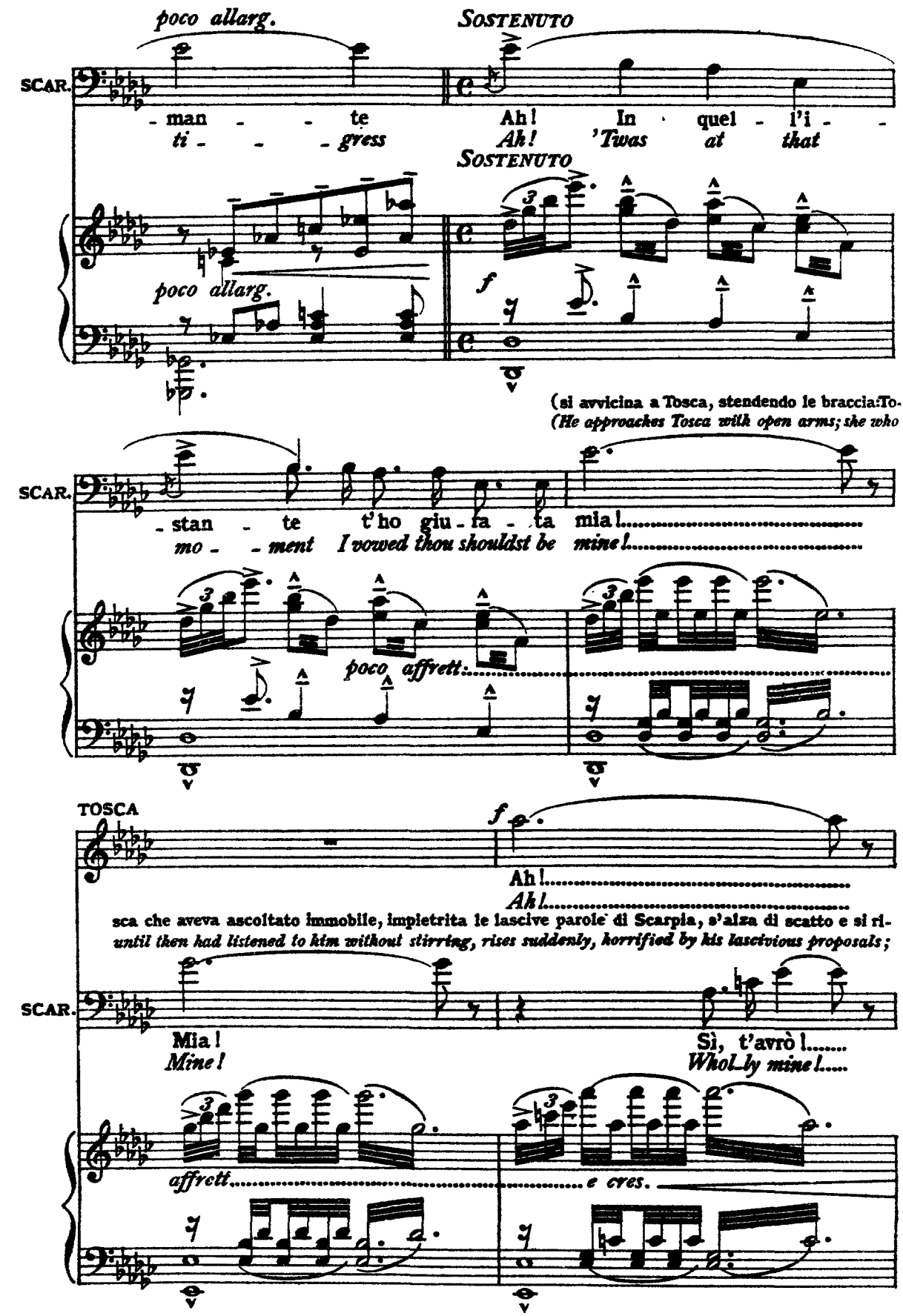

(con intenzione)
(emphatically)
ANDANTE ♩=♩
SCAR.
- dir, ne voglio altra mer - ce - de, ne vo-glio al-tra mer -
- tray I'll choose some o - ther pay - ment, I'll choose some other
ANDANTE ♩=♩
p
f
molto rit.
AND.te APPASSIONATO MOLTO ♩=69
SCAR.
- ce - de. Quest' o - ra io l'atten - - de - va!..... Già mi strug -
payment. This hour I've long a - - wait - ed!..... God - dess of
AND.te APPASSIONATO MOLTO ♩=69
p col canto.....
f pp
dim. molto
rit.
lusingando
SCAR.
- gea l'a - - mor del - - la di - va!... Ma po -
song, You have scorned me and braved me, 'Twas your
rit.
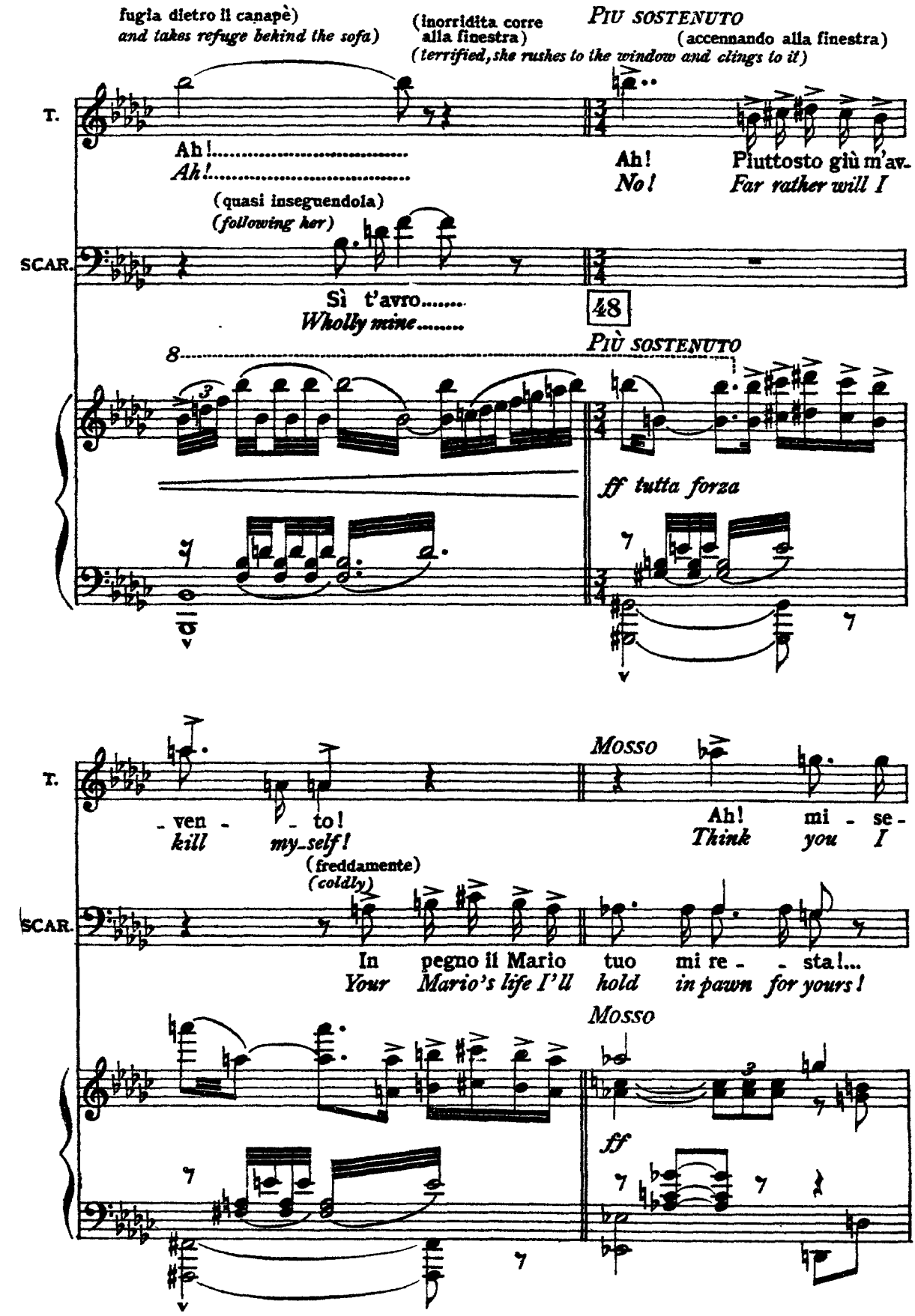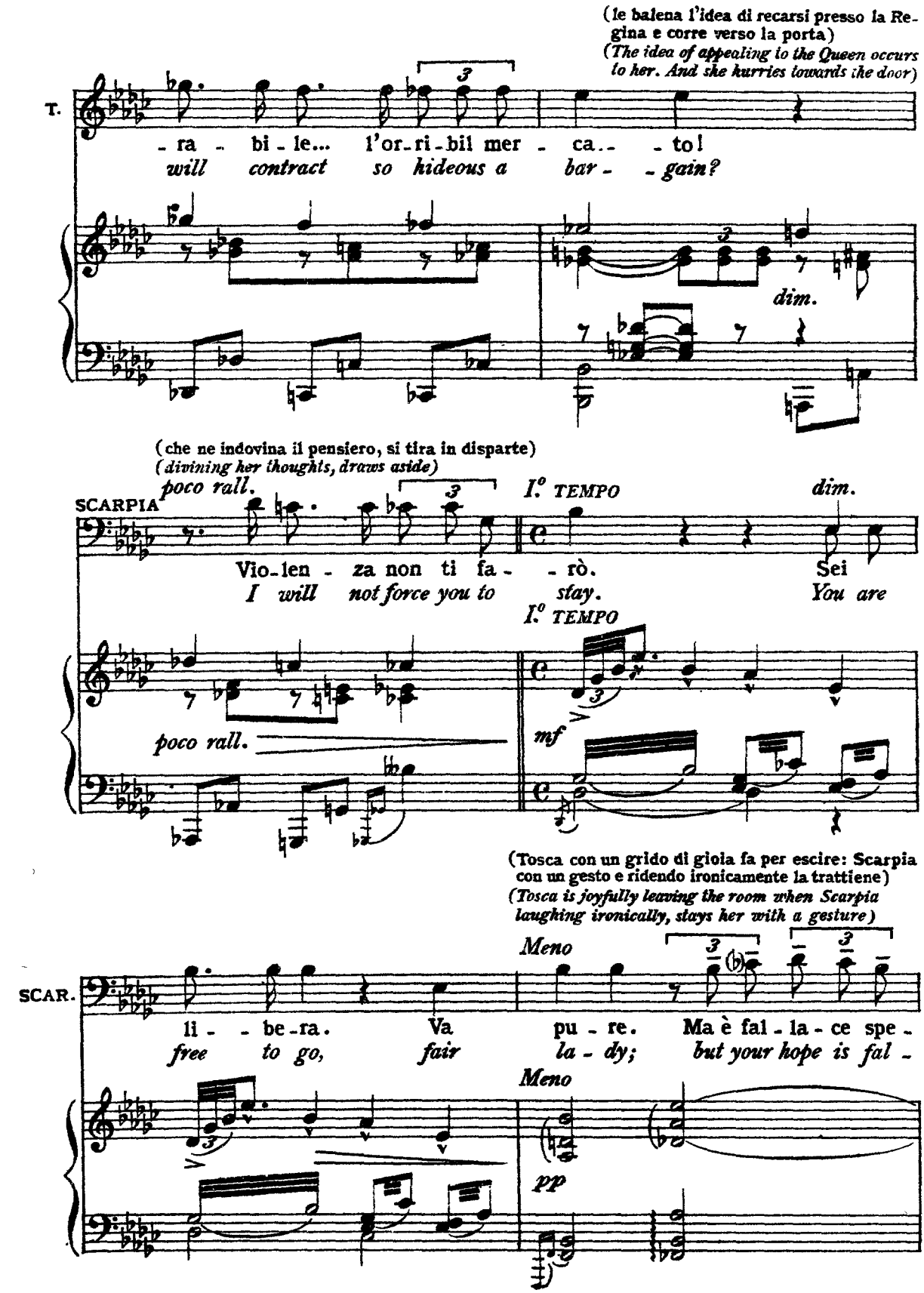


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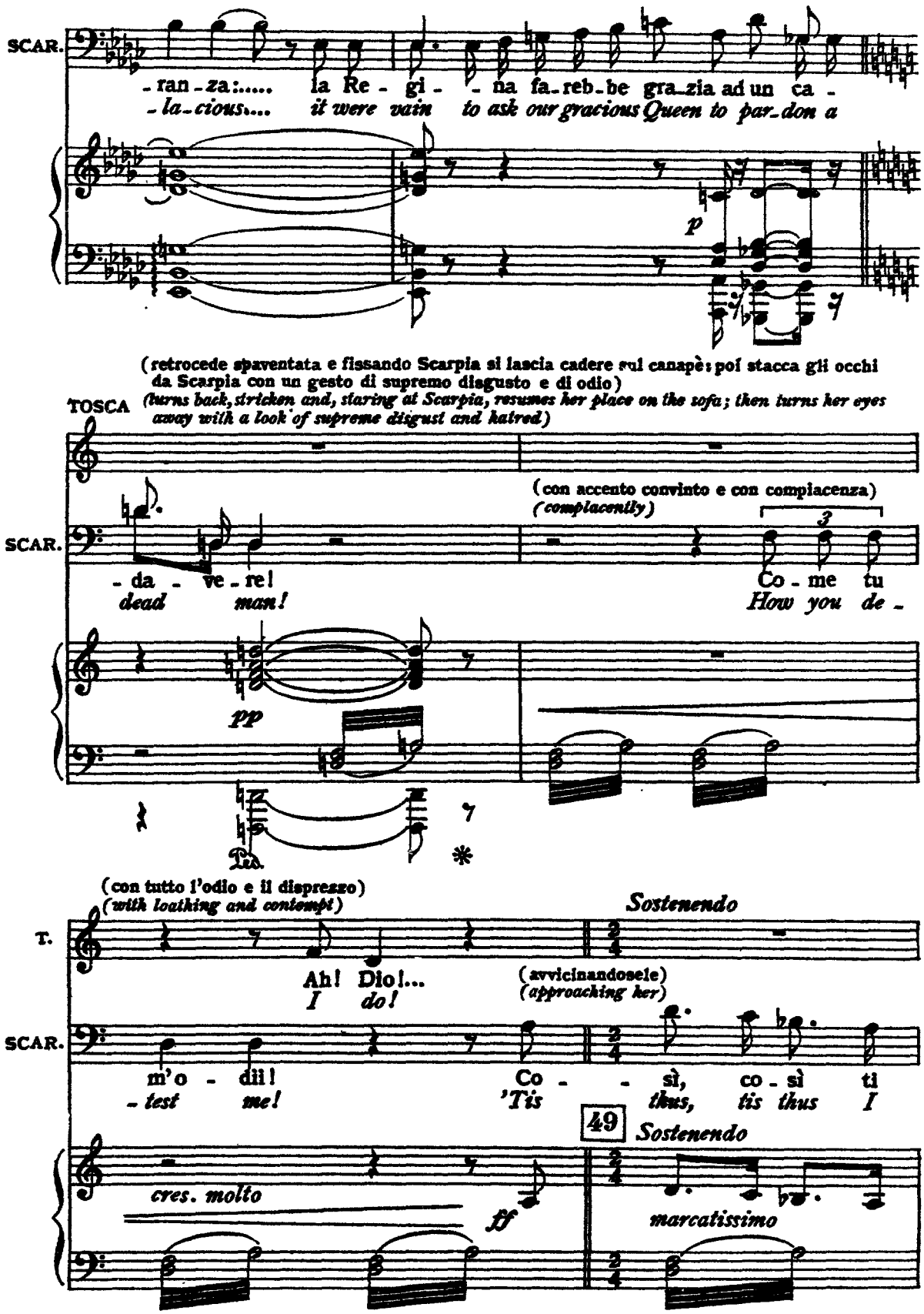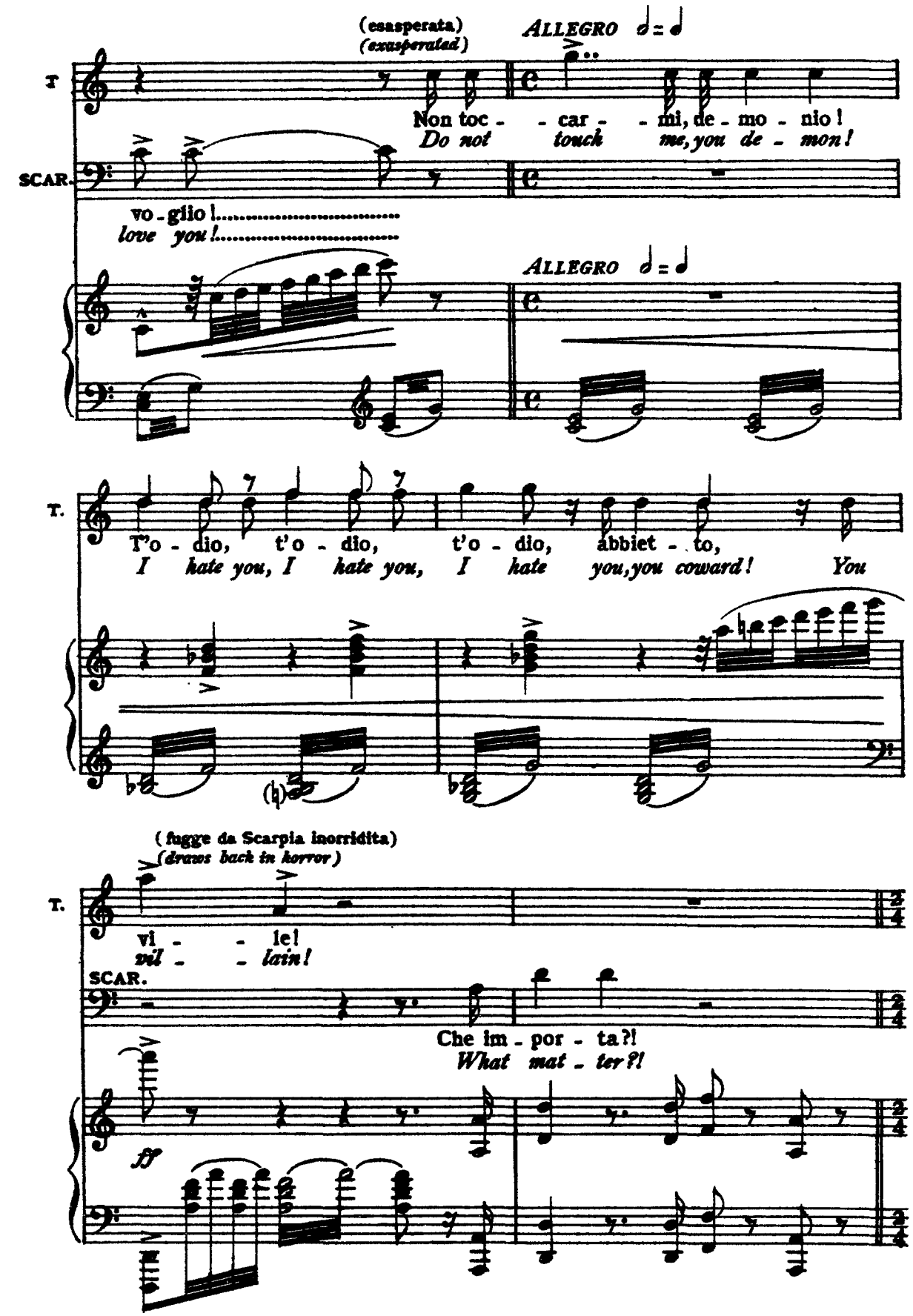


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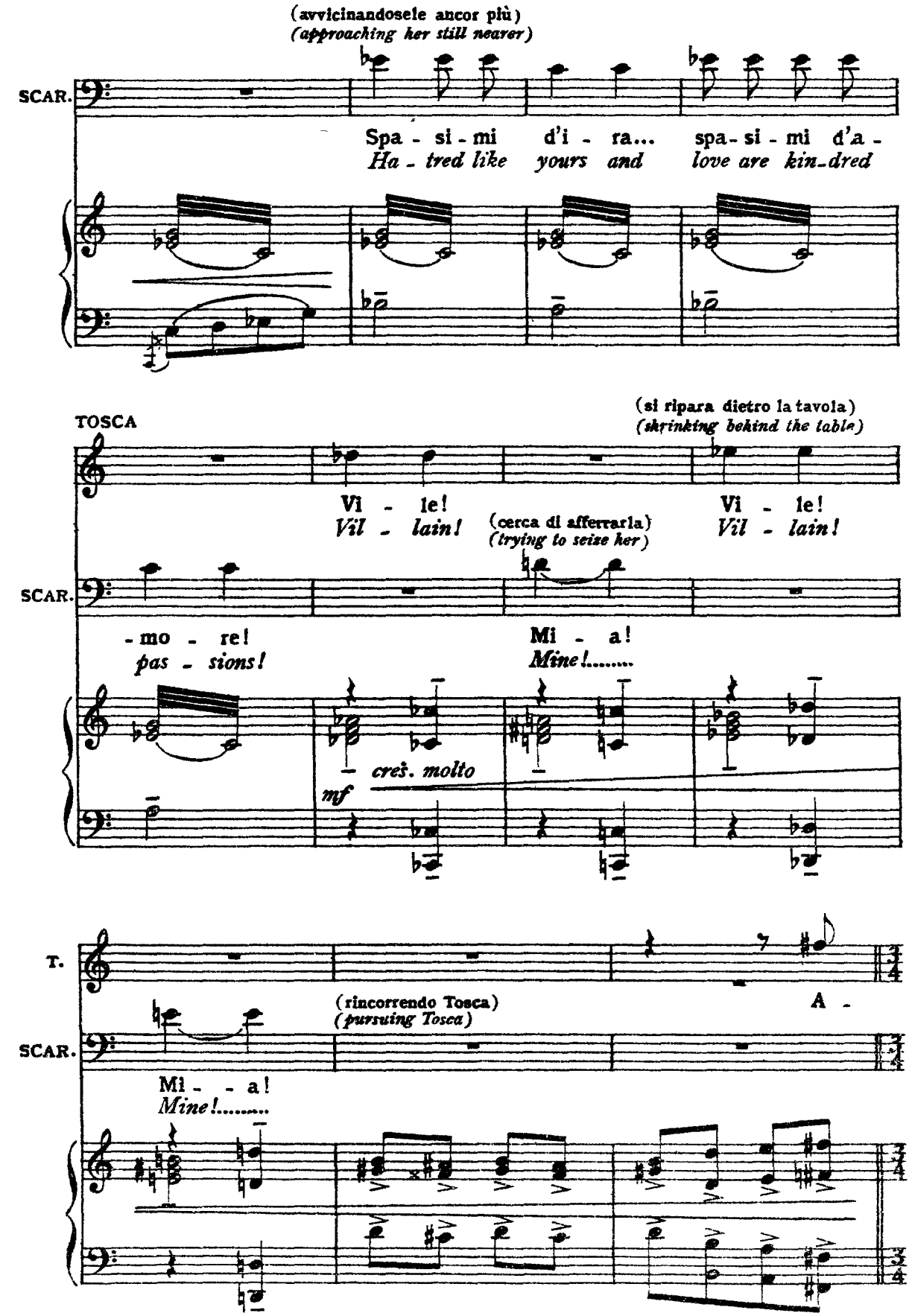

poco allarg.
SOSTENUTO
SCAR.
- man - - te
Ah! In quel - l'i - -
ti - - - gress
Ah! 'Twas at that
SOSTENUTO
poco allarg.
f
(si avvicina a Tosca, stendendo le braccia:To-
(He approaches Tosca with open arms; she who
SCAR.
- stan - te t'ho giu - ra - ta mia!
mo - - ment I vowed thou shouldst be mine!
poco affrett.
TOSCA
f
Ah!
Ah!
sca che aveva ascoltato immobile, impietrita le lascive parole di Scarpia, s'alza di scatto e si ri-
until then had listened to him without stirring, rises suddenly, horrified by his lascivious proposals;
SCAR.
Mia!
Mine!
Sì, t'avrò!
Whol_ly mine!
affrett.
e cres.

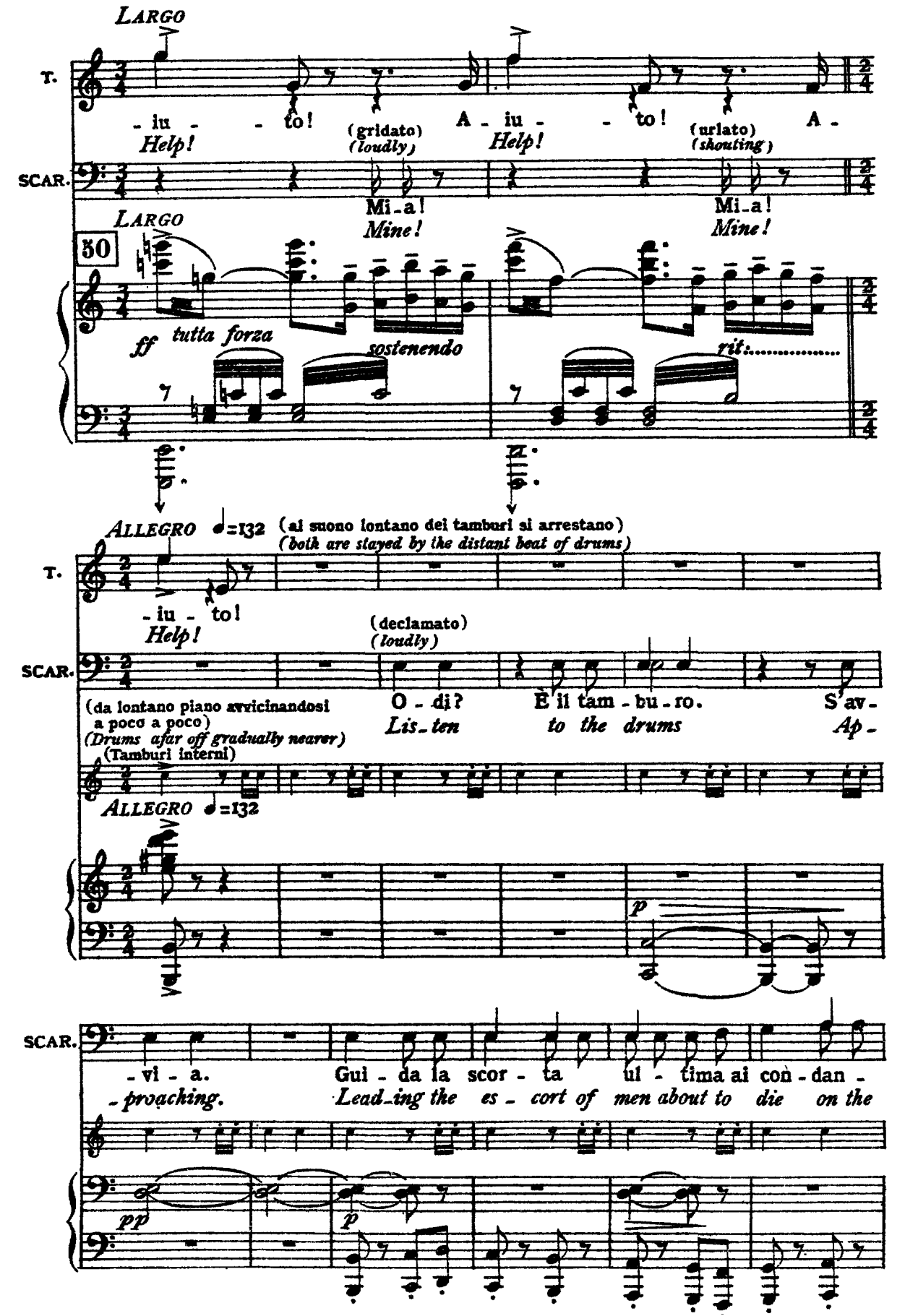

fugia dietro il canapè)
and takes refuge behind the sofa)
(inorridita corre alla finestra)
(terrified, she rushes to the window and clings to it)
PIU SOSTENUTO
(accennando alla finestra)
T.
Ah!
Ah!
Ah!
No!
Piuttosto giù m'av-
Far rather will I
(quasi inseguendola)
(following her)
SCAR.
Sì t'avro.....
Wholly mine.....
48
PIÙ SOSTENUTO
ff tutta forza
Mosso
T.
- ven - - to!
kill my-self!
Ah! mi - se-
Think you I
(freddamente)
(coldly)
SCAR.
In pegno il Mario tuo mi re - - sta!...
Your Mario's life I'll hold in pawn for yours!
Mosso
ff
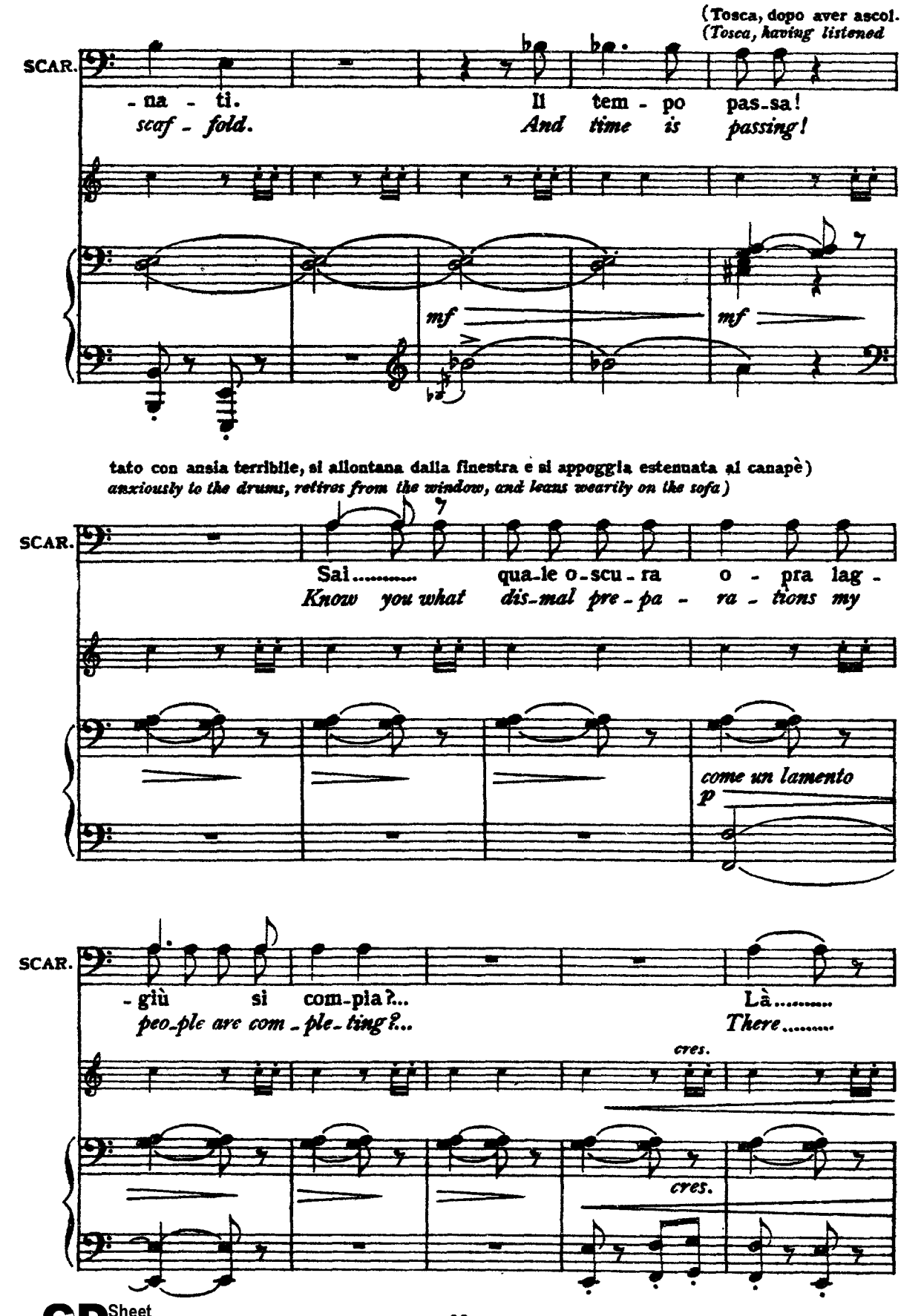

(le balena l'idea di recarsi presso la Regina e corre verso la porta)
(The idea of appealing to the Queen occurs to her. And she hurries towards the door)
T.
- ra - bi - le... l'or - ri - bil mer - ca.. - to!
will contract so hideous a bar - - gain?
dim.
(che ne indovina il pensiero, si tira in disparte)
(divining her thoughts, draws aside)
poco rall.
I.° TEMPO
dim.
SCARPIA
Vio - len - za non ti fa - - rò. Sei
I will not force you to stay. You are
I.° TEMPO
poco rall.
mf
(Tosca con un grido di gioia fa per escire: Scarpia con un gesto e ridendo ironicamente la trattiene)
(Tosca is joyfully leaving the room when Scarpia laughing ironically, stays her with a gesture)
Meno
SCAR.
li - - be - ra. Va pu - re. Ma è fal - la - ce spe -
free to go, fair la - dy; but your hope is fal -
Meno
pp


SCAR.
-ran-za:.....
la Re-gi-na fa-reb-be gra-zia ad un ca-
-la-cious....
it were vain to ask our gracious Queen to par-don a
p
(retrocede spaventata e fissando Scarpia si lascia cadere sul canapè: poi stacca gli occhi da Scarpia con un gesto di supremo disgusto e di odio)
(turns back, stricken and, staring at Scarpia, resumes her place on the sofa; then turns her eyes away with a look of supreme disgust and hatred)
TOSCA
(con accento convinto e con compiacenza)
(complacently)
SCAR.
-da-ve-re!
dead man!
Co-me tu
How you de-
pp
Ped.
(con tutto l'odio e il disprezzo)
(with loathing and contempt)
Sostenendo
T.
Ah! Dio!...
I do!
(avvicinandosele)
(approaching her)
SCAR.
m'o-dii!
-test me!
Co-sì, co-sì ti
'Tis thus, tis thus I
49
Sostenendo
cres. molto
ff
marcatissimo
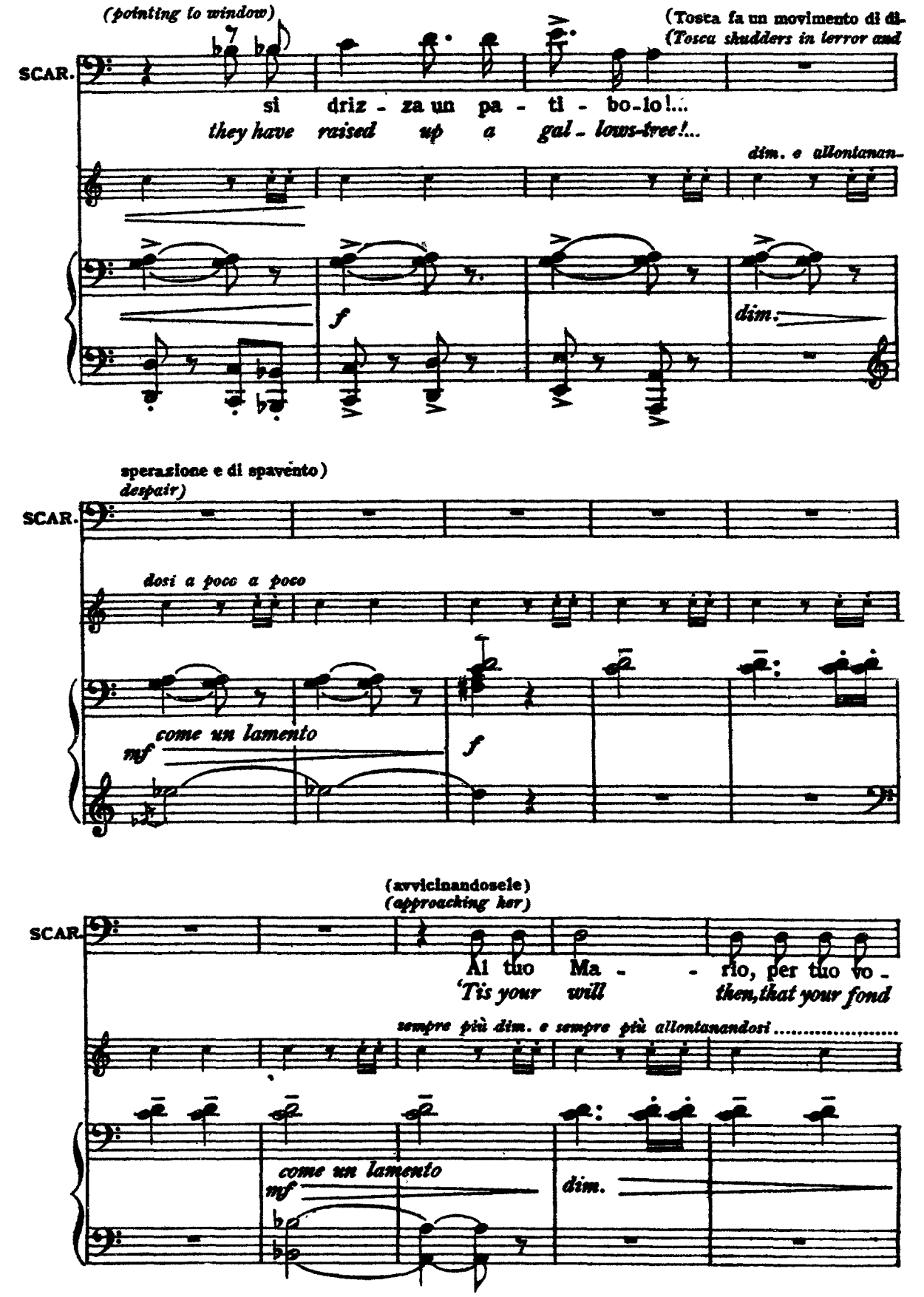

(esasperata)
(exasperated)
ALLEGRO
T
Non toc - car - mi, de - mo - nio!
Do not touch me, you de - mon!
SCAR.
vo - glio!
love you!
ALLEGRO
T.
T'o - dio, t'o - dio, t'o - dio, abbiet - to,
I hate you, I hate you, I hate you, you coward! You
(fugge da Scarpia inorridita)
(draws back in horror)
T.
vi - le!
vil - lain!
SCAR.
Che im - por - ta?!
What mat - ter?!
ff
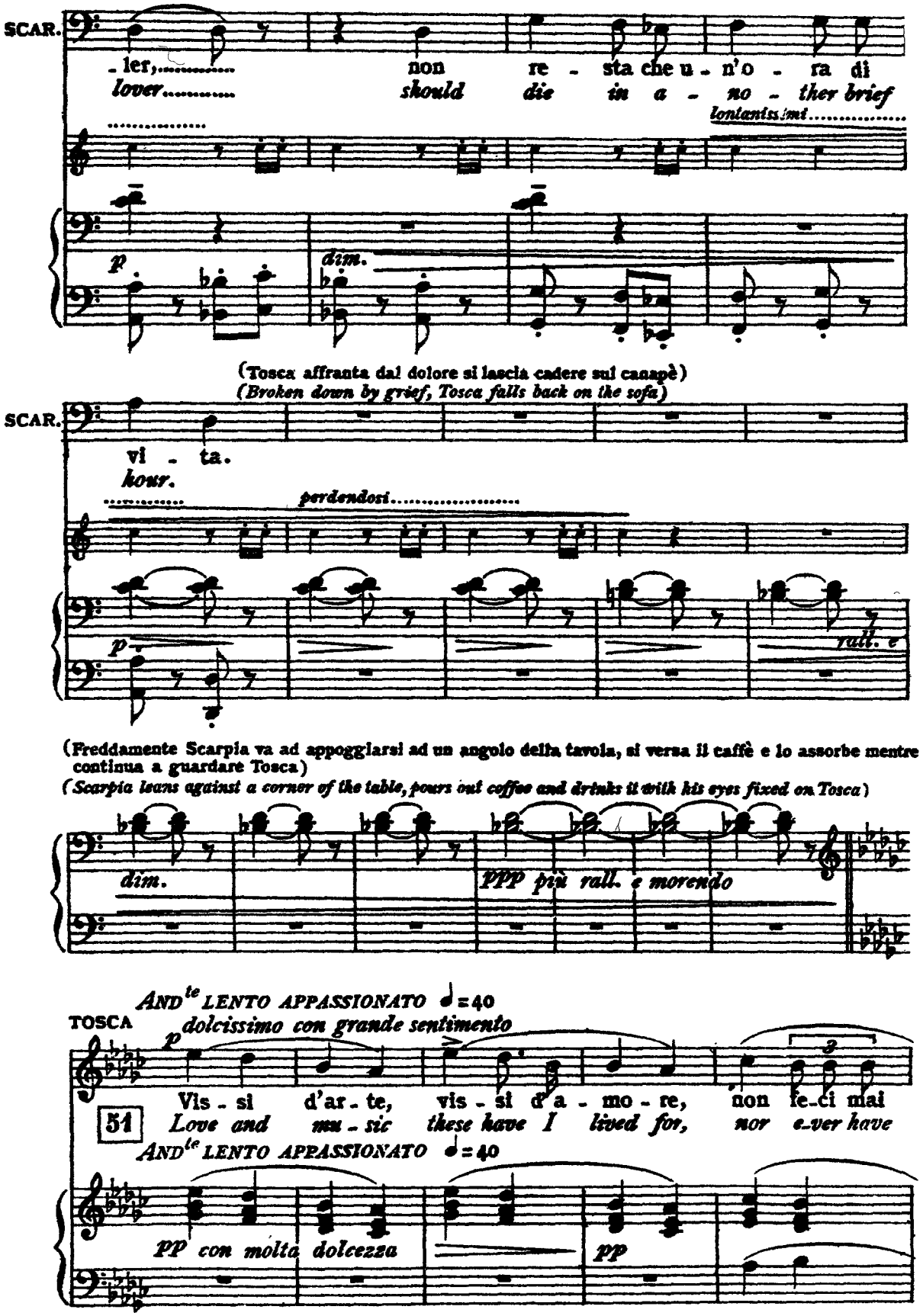

(avvicinandosele ancor più)
(approaching her still nearer)
SCAR.
Spa - si - mi d'i - ra... spa - si - mi d'a -
Ha - tred like yours and love are kin - dred
TOSCA
(si ripara dietro la tavola)
(shrinking behind the table)
Vi - le!
Vil - lain!
(cerca di afferrarla)
(trying to seize her)
Vi - le!
Vil - lain!
SCAR.
- mo - re!
pas - sions!
Mi - a!
Mine!.....
cresc. molto
mf
T.
(rincorrendo Tosca)
(pursuing Tosca)
A -
SCAR.
Mi - - a!
Mine!.....
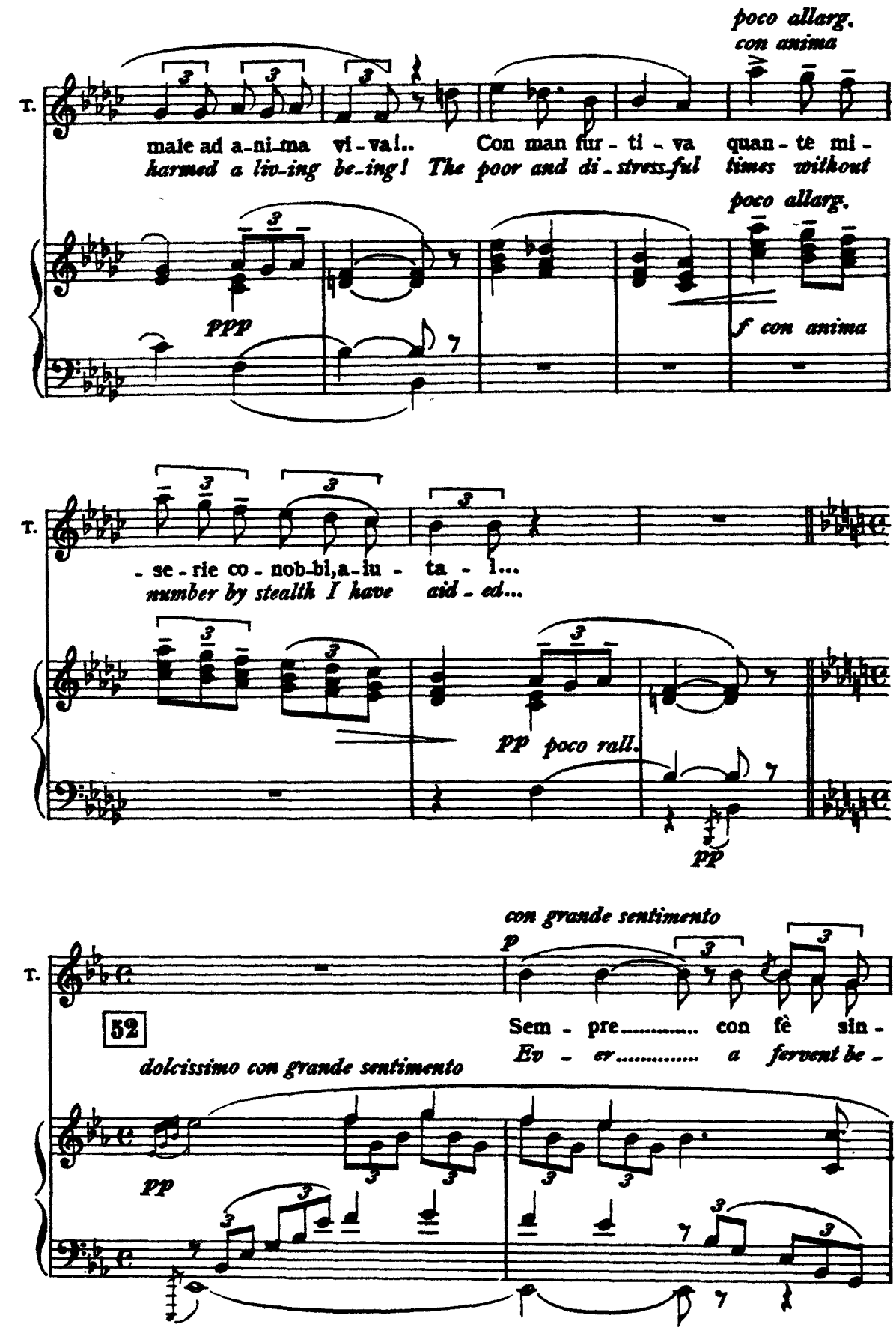

LARGO
T.
- iu - to! A - iu - to! A -
Help! (gridato) (loudly) Help! (urlato) (shouting)
SCAR.
Mi-a! Mi-a!
Mine! Mine!
LARGO
50
ff tutta forza sostenendo rit.
ALLEGRO ♩=132 (ai suono lontano dei tamburi si arrestano)
(both are stayed by the distant beat of drums)
T.
- iu - to!
Help!
(declamato)
(loudly)
SCAR.
(da lontano piano avvicinandosi a poco a poco)
(Drums afar off gradually nearer)
O - di? È il tam - bu - ro. S'av -
Lis-ten to the drums Ap -
(Tamburi interni)
ALLEGRO ♩=132
p
SCAR.
- vi - a. Gui - da la scor - ta ul - tima ai con - dan -
- proaching. Lead-ing the es - cort of men about to die on the
pp
p

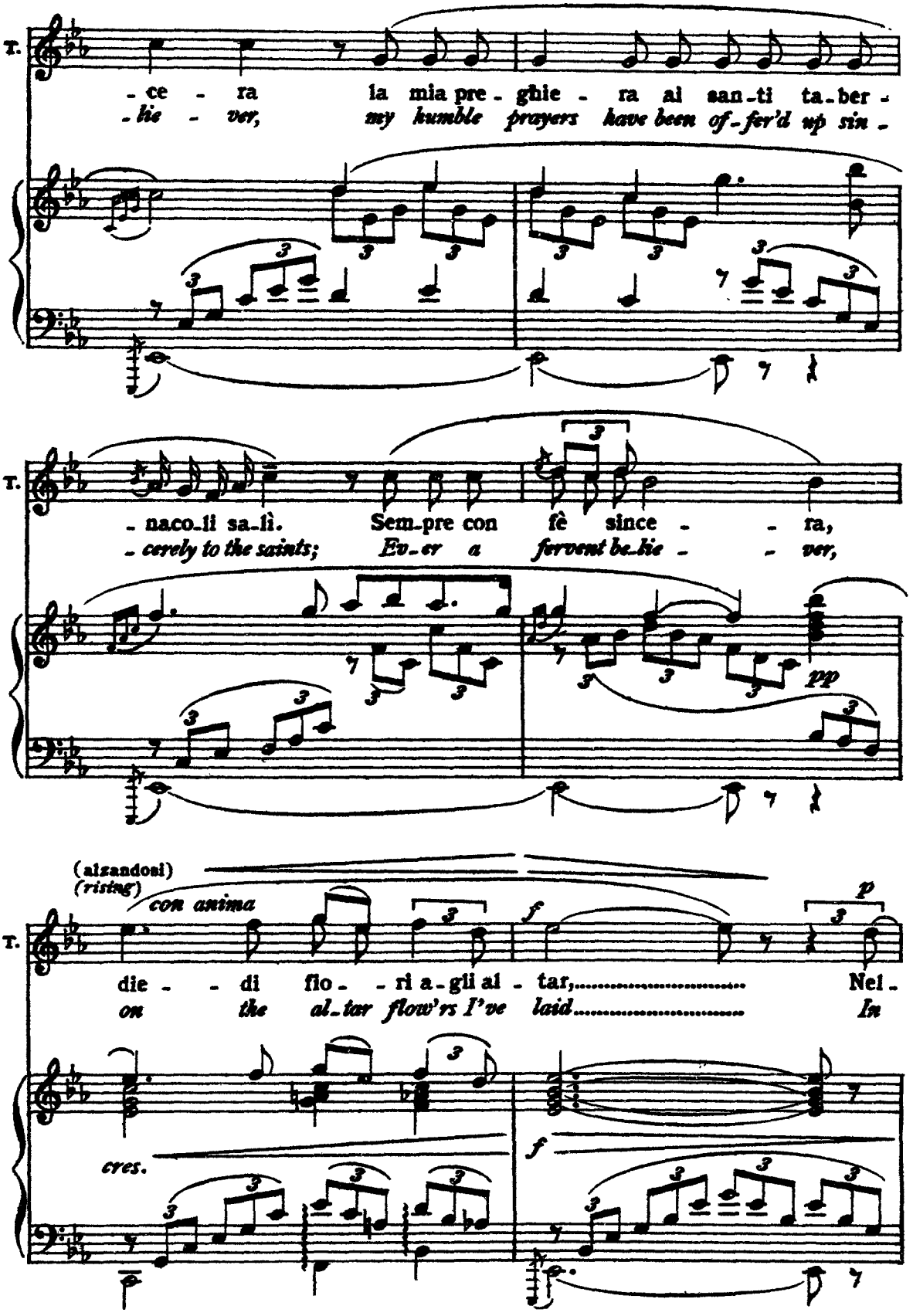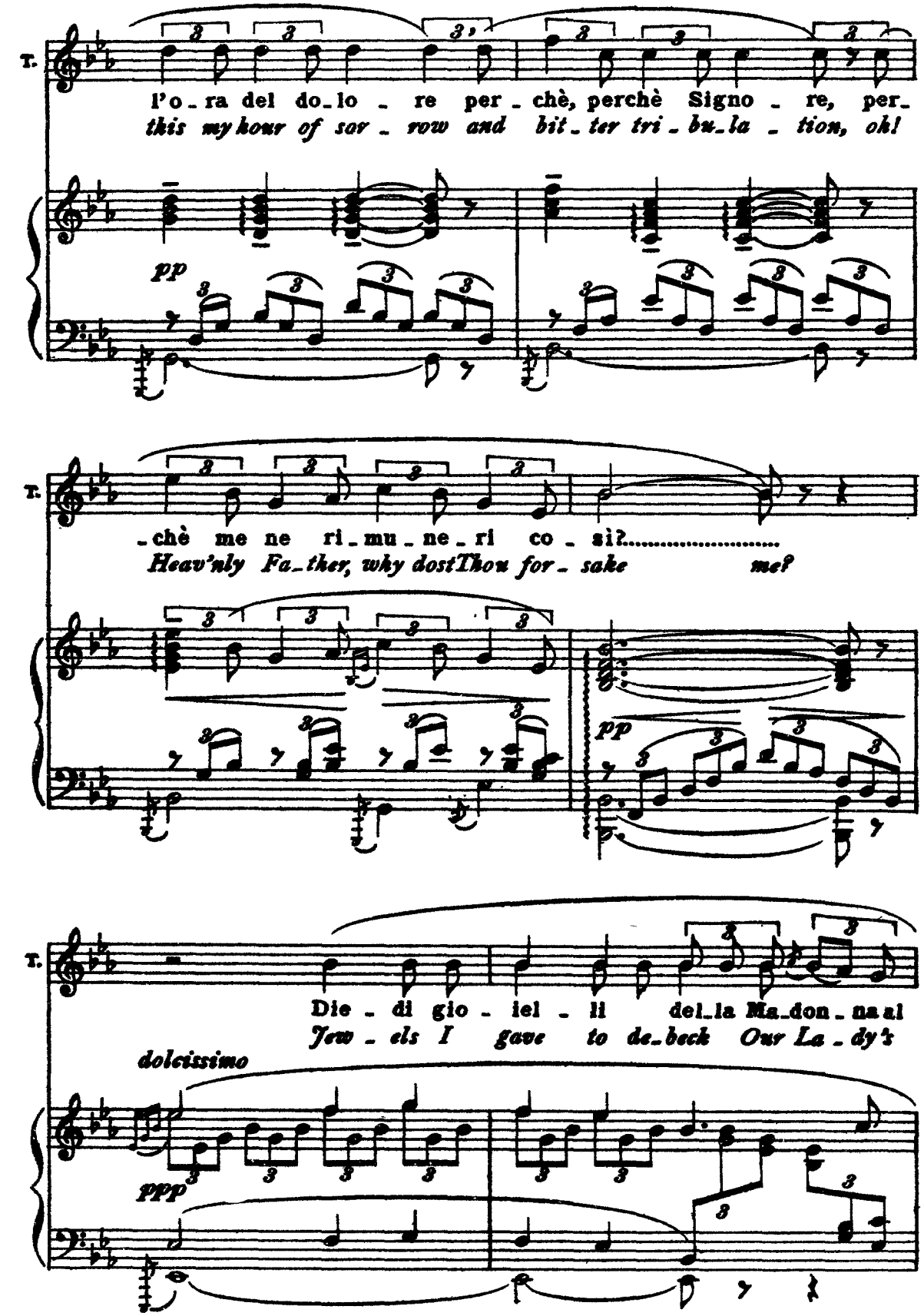


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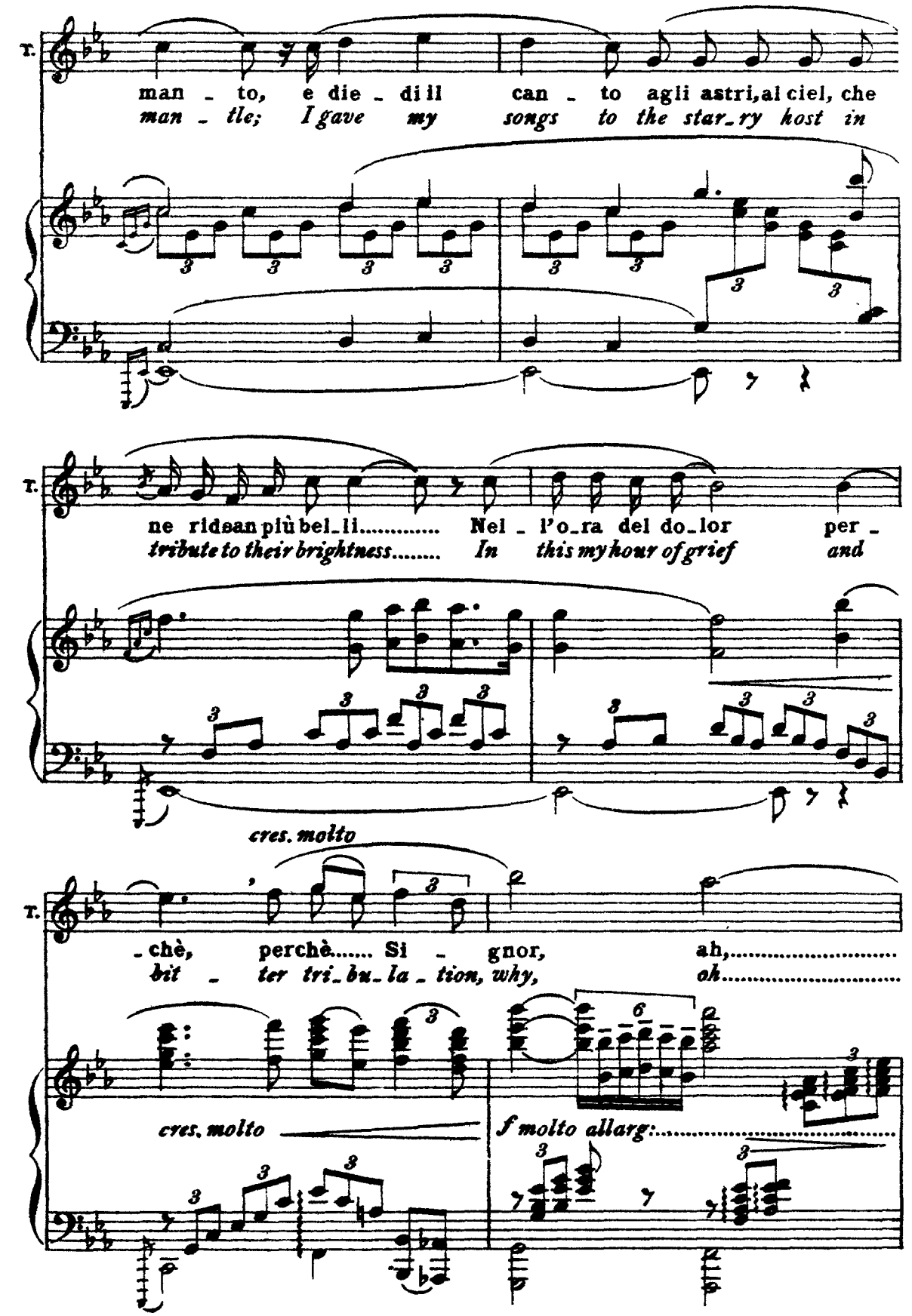

(pointing to window)
(Tosca fa un movimento di di-
(Tosca shudders in terror and
SCAR.
si driz - za un pa - ti - bo-lo!...
they have raised up a gal - lows-tree!...
dim. e allontanan-
f
dim.
sperazione e di spavento)
despair)
SCAR.
dosi a poco a poco
come un lamento
mf
f
(avvicinandosele)
(approaching her)
SCAR.
Al tuo Ma - - rio, per tuo vo -
'Tis your will then, that your fond
sempre più dim. e sempre più allontanandosi .....
come un lamento
mf
dim.
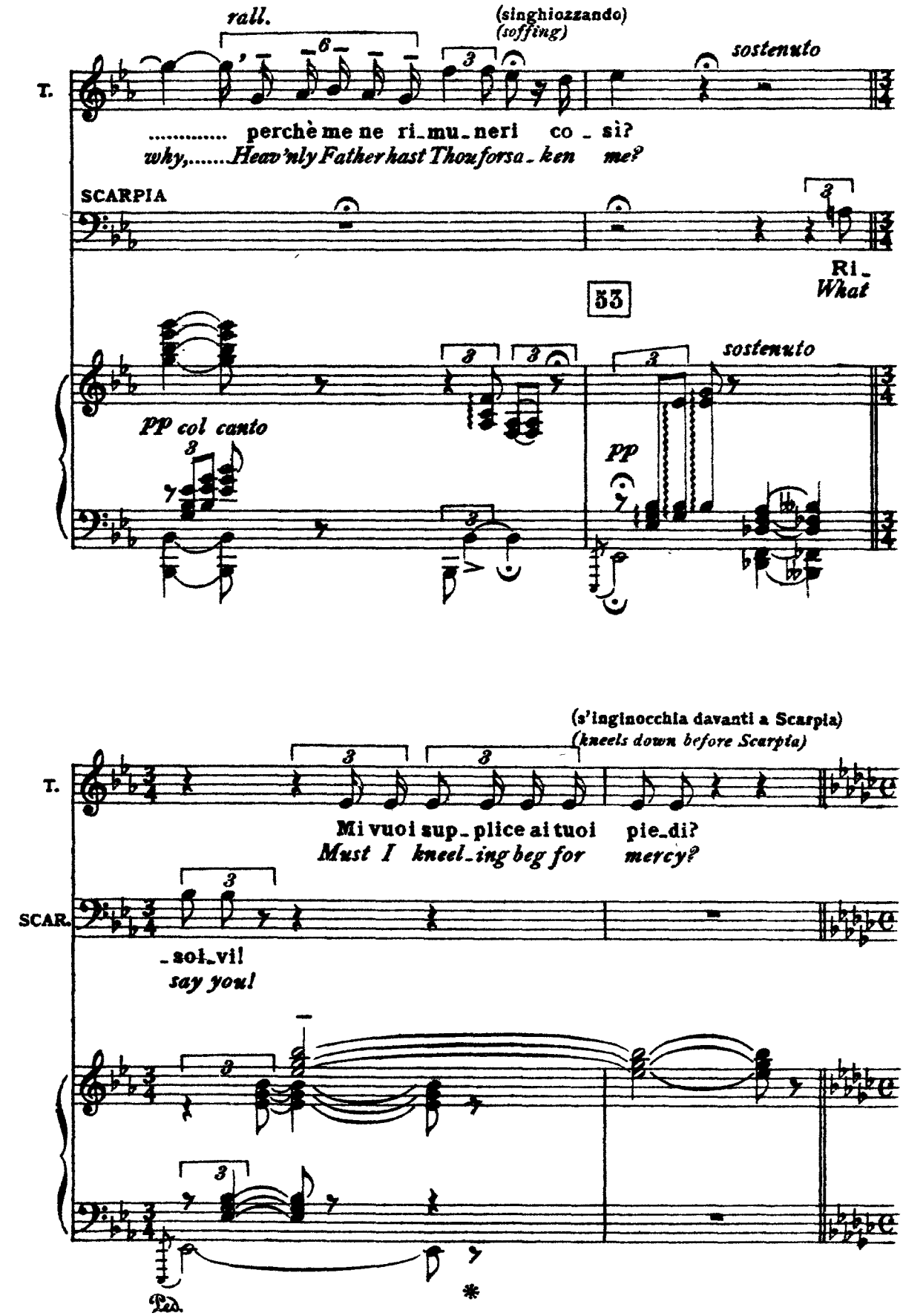

SCAR.
- ler,..... non re - sta che u - n'o - ra di
lover..... should die in a - no - ther brief
lontanissimi.....
p
dim.
(Tosca affranta dal dolore si lascia cadere sul canapè)
(Broken down by grief, Tosca falls back on the sofa)
SCAR.
vi - ta.
hour.
perdendosi.....
p
rall. e
(Freddamente Scarpia va ad appoggiarsi ad un angolo della tavola, si versa il caffè e lo assorbe mentre continua a guardare Tosca)
(Scarpia leans against a corner of the table, pours out coffee and drinks it with his eyes fixed on Tosca)
dim.
ppp più rall. e morendo
AND^te LENTO APPASSIONATO ♩=40
TOSCA
dolcissimo con grande sentimento
p
Vis - si d'ar - te, vis - si d'a - mo - re, non fe-ci mai
51
Love and mu - sic these have I lived for, nor e-ver have
AND^te LENTO APPASSIONATO ♩=40
pp con molta dolcezza
pp
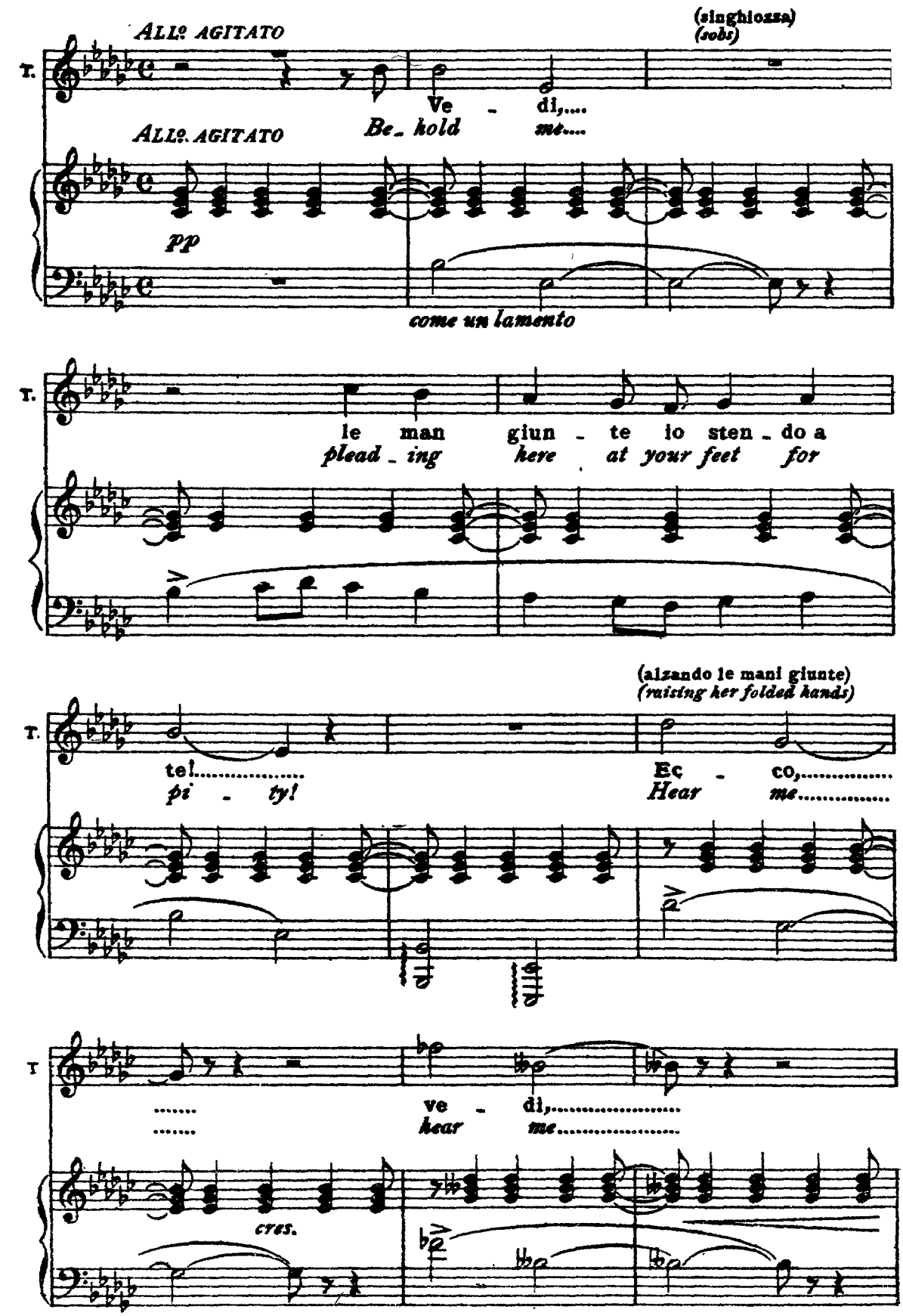

poco allarg.
con anima
T.
male ad a-ni-ma vi-va!.. Con man fur-ti-va quan-te mi-
harmed a liv-ing be-ing! The poor and di-stress-ful times without
poco allarg.
ppp
f con anima
T.
-se-rie co-nob-bi,a-iu-ta-l...
number by stealth I have aid-ed...
pp poco rall.
pp
con grande sentimento
p
T.
52
Sem-pre..... con fè sin-
Ev-er..... a fervent be-
dolcissimo con grande sentimento
pp


T.
- ce - ra la mia pre - ghie - ra ai san - ti ta - ber -
- lie - ver, my humble prayers have been of - fer'd up sin -
T.
- naco - li sa - lì. Sem - pre con fè since - - ra,
- cerely to the saints; Ev - er a fervent be - lie - - ver,
pp
(alzandosi)
(rising)
con anima
T.
die - - di flo - - ri a - gli al - tar,..... Nel -
on the al - tar flow'rs I've laid..... In
f
p
cres.
f
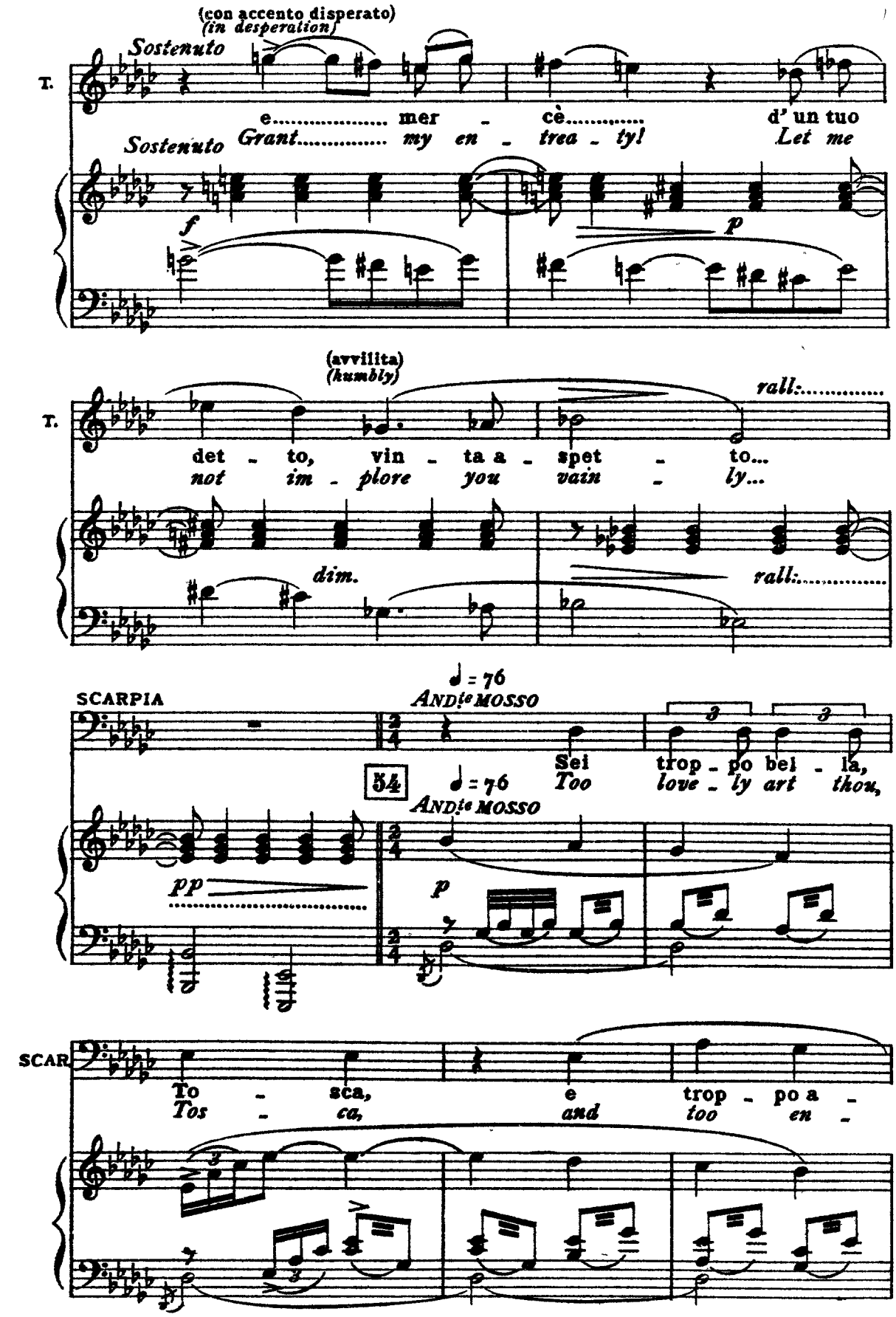

T.
l'o_ra del do_lo_re per_chè, perchè Signo_re, per_
this my hour of sor_row and bit_ter tri_bu_la_tion, oh!
pp
T.
_chè me ne ri_mu_ne_ri co_sì?.....
Heav'nly Fa_ther, why dostThou for_sake me?
pp
T.
Die_di gio_iel_li del_la Ma_don_na al
Jew_els I gave to de_beck Our La_dy's
dolcissimo
ppp
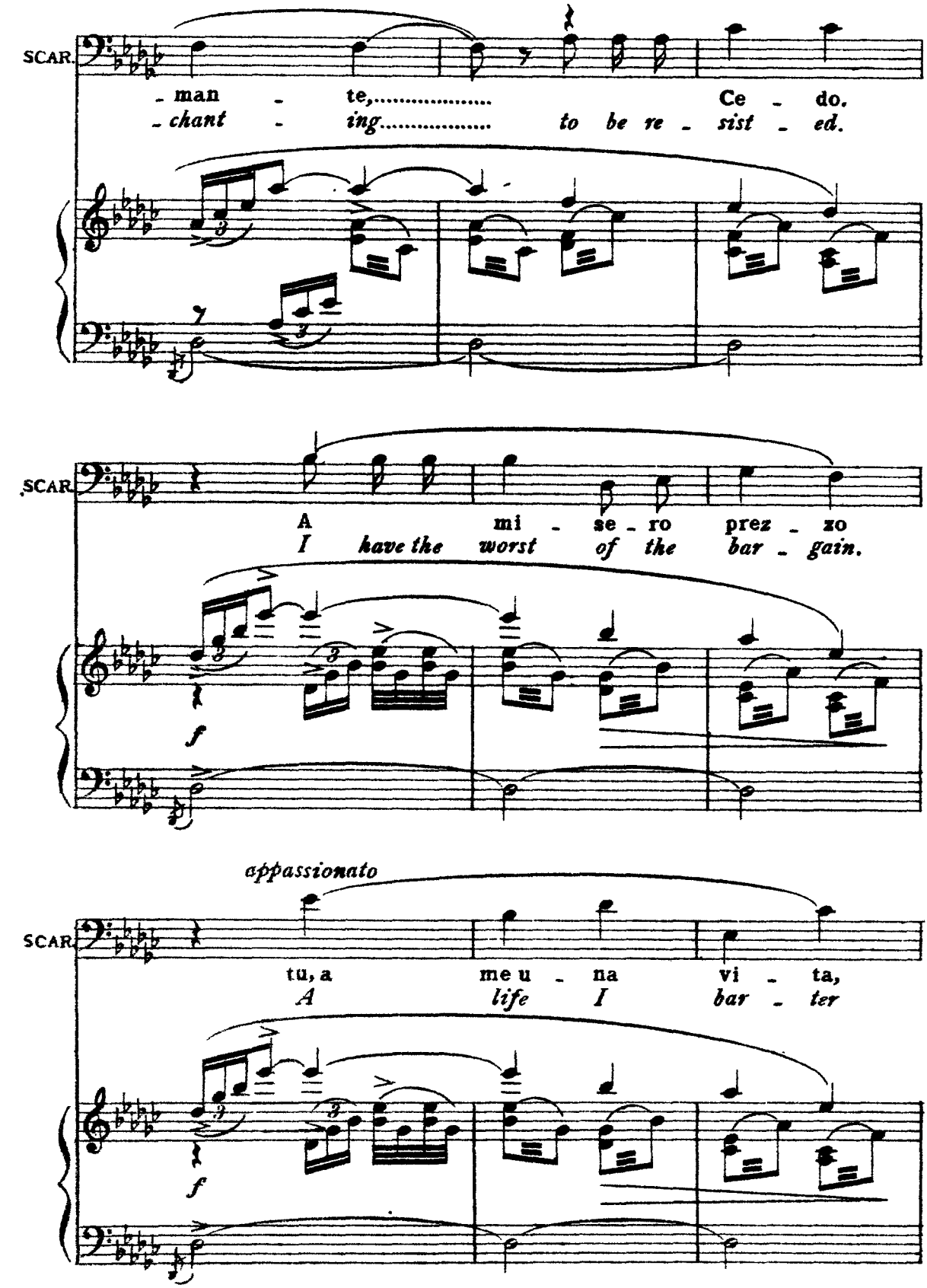

T.
man - to, e die - di il can - to agli astri, al ciel, che
man - tle; I gave my songs to the star - ry host in
T.
ne ridan più bel - li..... Nel - l'o - ra del do - lor per -
tribute to their brightness..... In this my hour of grief and
cres. molto
T.
- chè, perchè..... Si - gnor, ah,.....
bit - ter tri - bu - la - tion, why, oh.....
cres. molto
f molto allarg:.....


rall.
(singhiozzando)
(soffing)
sostenuto
T.
..... perchè me ne ri_mu_neri co _ sì?
why,.....Heav'nly Father hast Thou forsa_ken me?
SCARPIA
Ri_
What
53
sostenuto
pp col canto
pp
(s'inginocchia davanti a Scarpia)
(kneels down before Scarpia)
T.
Mi vuoi sup_plice ai tuoi pie_di?
Must I kneel_ing beg for mercy?
SCAR.
_sol_vil
say you!
Ped.
*
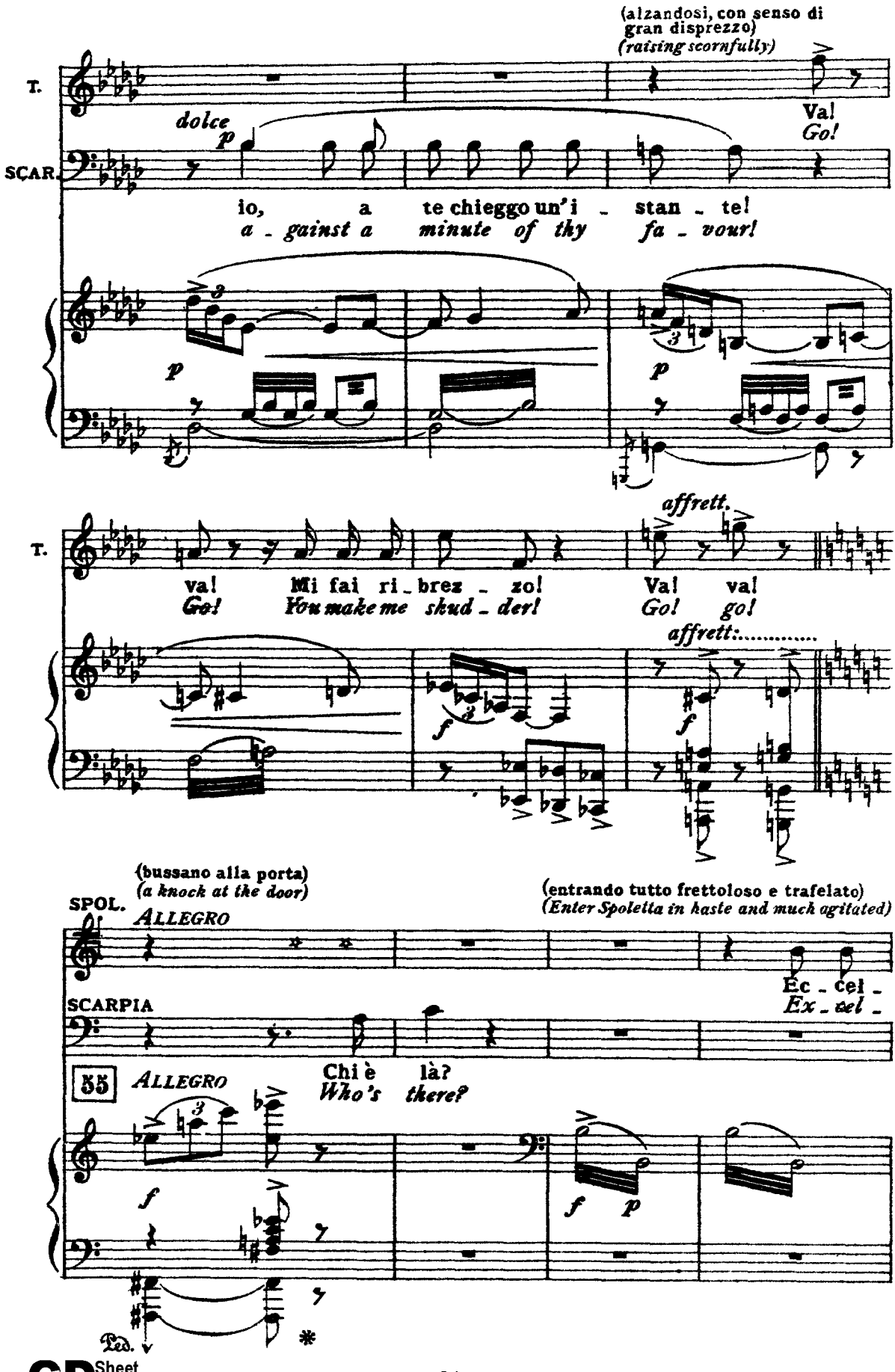


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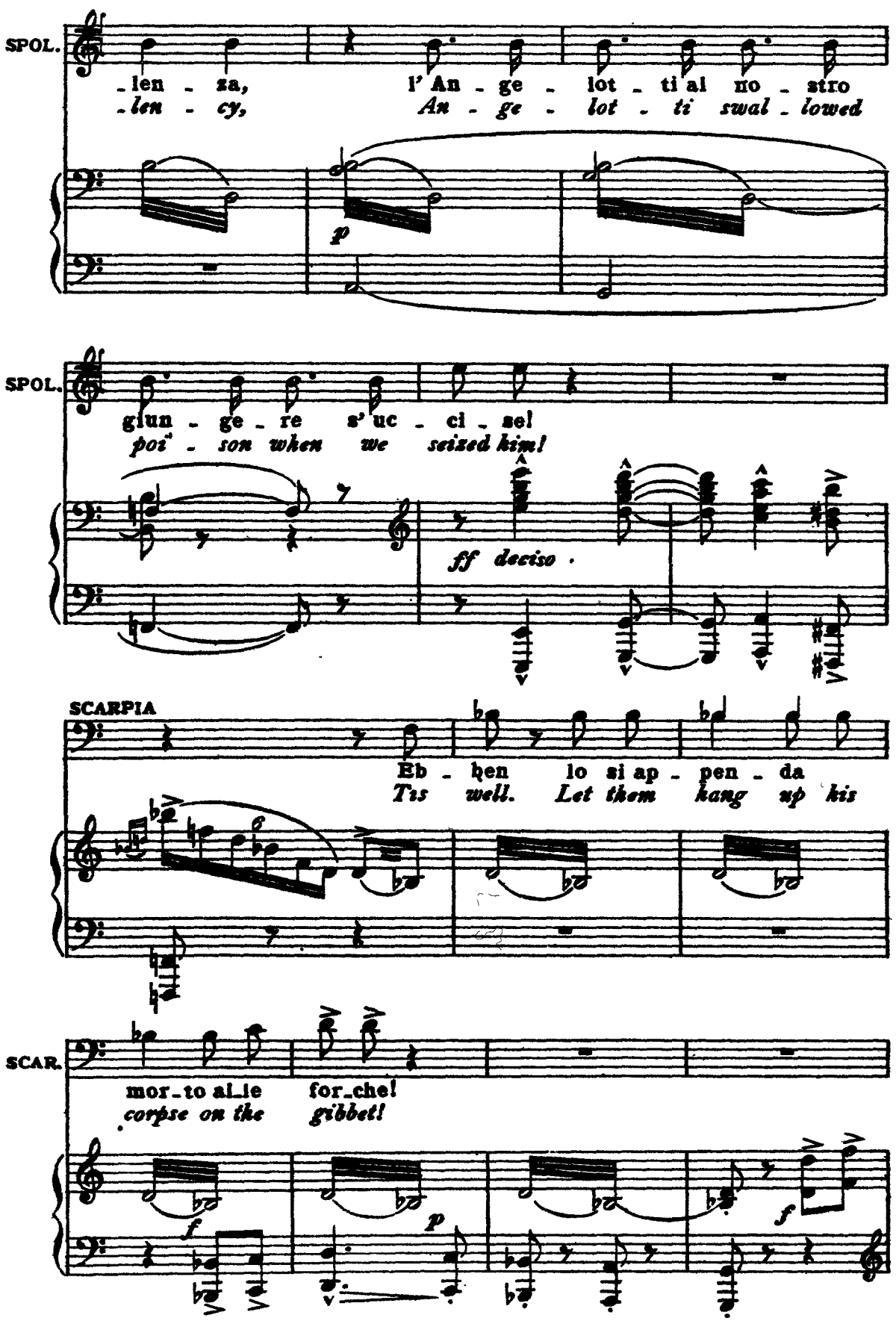

(con accento disperato)
(in desperation)
Sostenuto
T.
e..... mer - cè..... d' un tuo
Sostenuto Grant..... my en - trea - ty! Let me
f
p
(avvilita)
(humbly)
rall:.....
T.
det - to, vin - ta a - spet - to...
not im - plore you vain - ly...
dim.
rall:.....
SCARPIA
♩ = 76
ANDte MOSSO
Sei trop - po bel - la,
Too love - ly art thou,
54
♩ = 76
ANDte MOSSO
pp
p
SCAR
To - sca, e trop - po a -
Tos - ca, and too en -

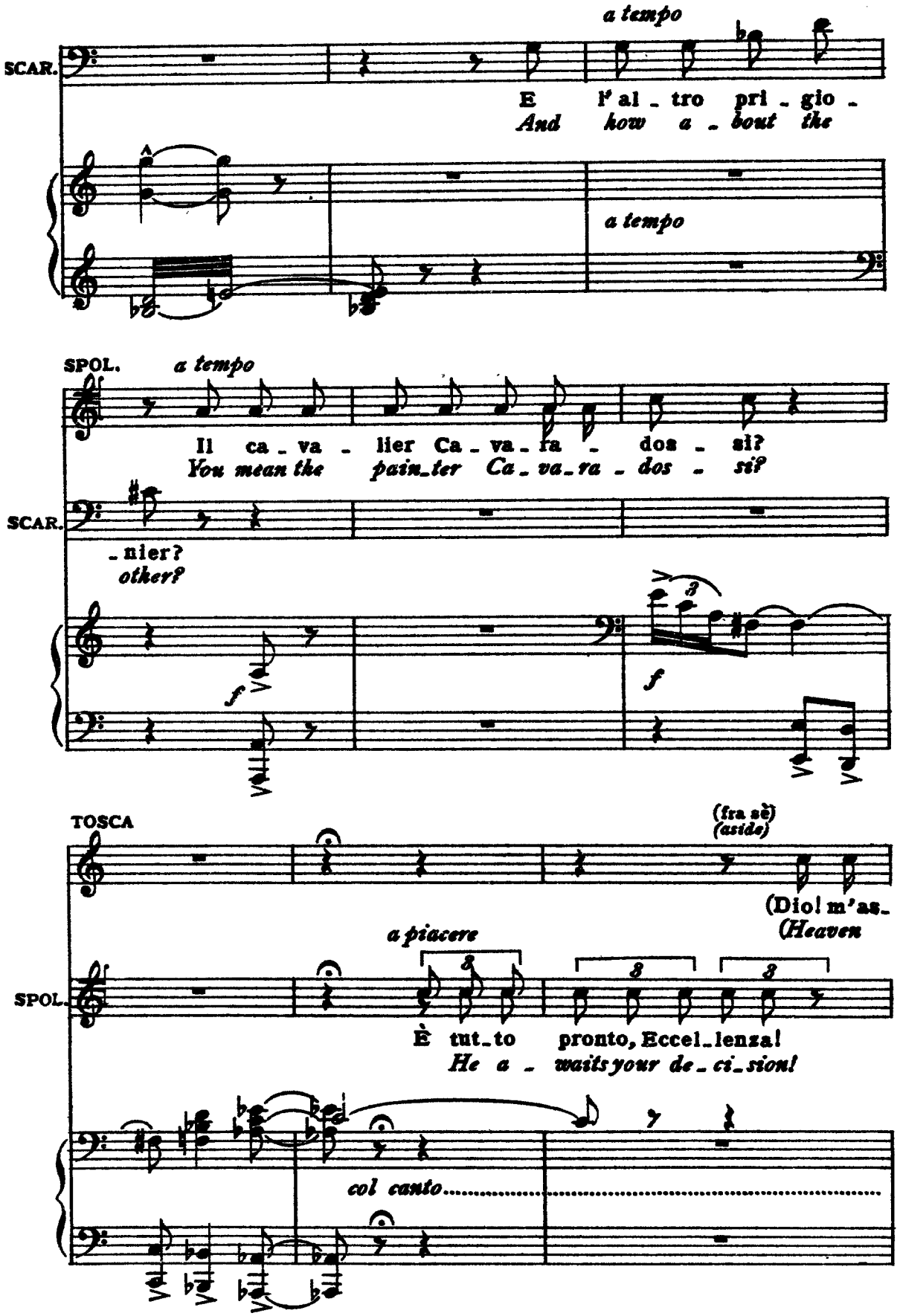


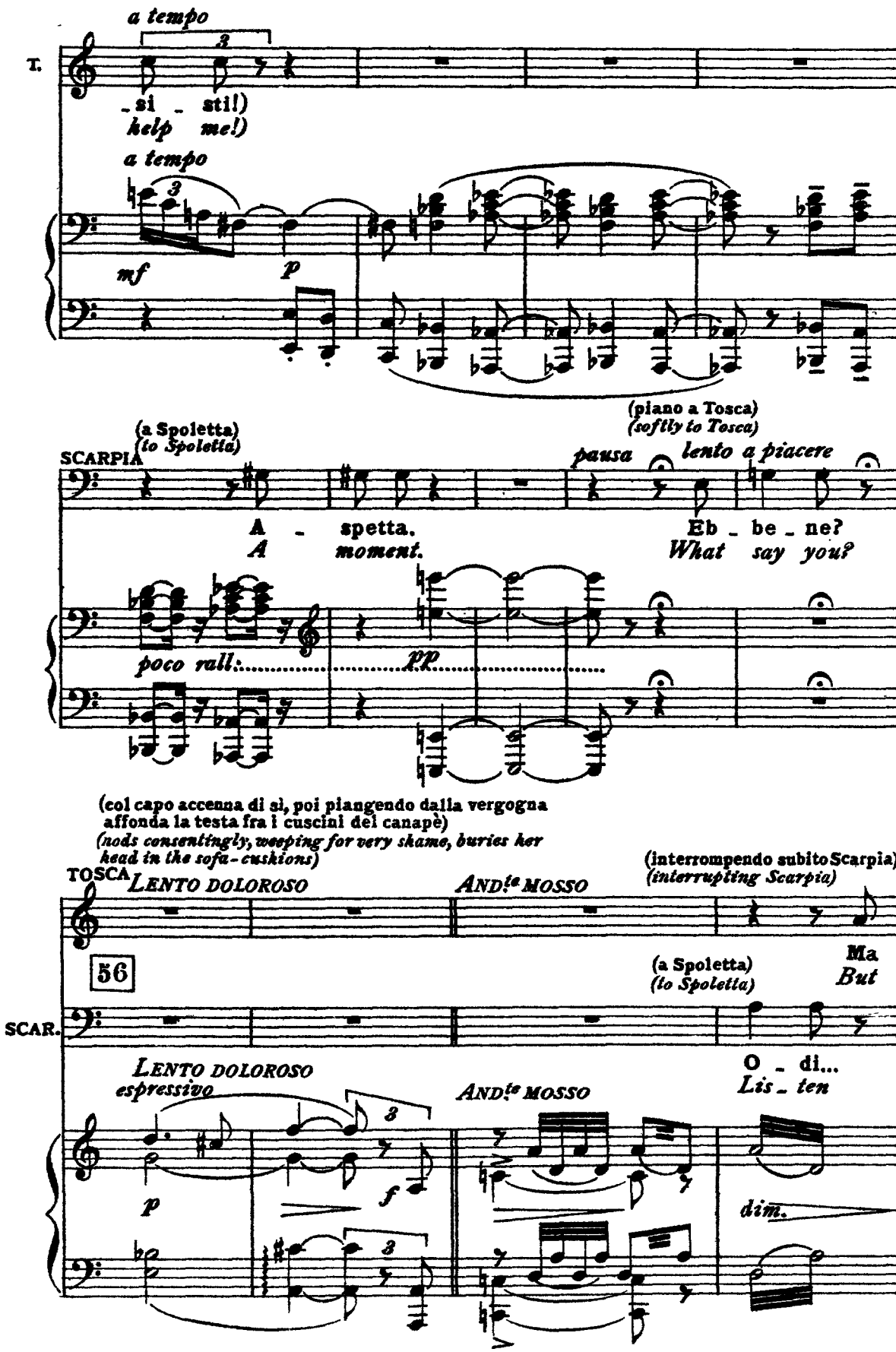
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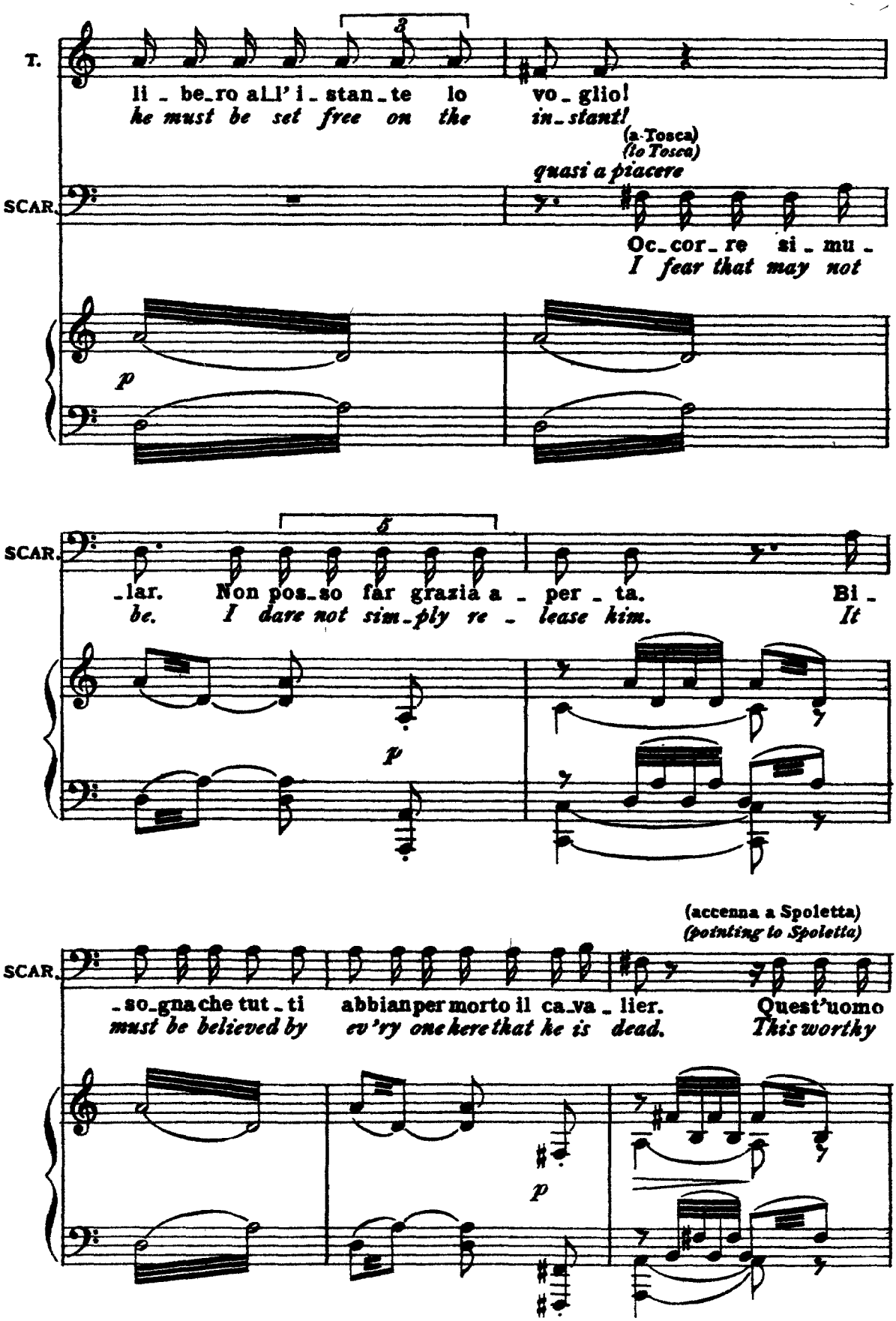
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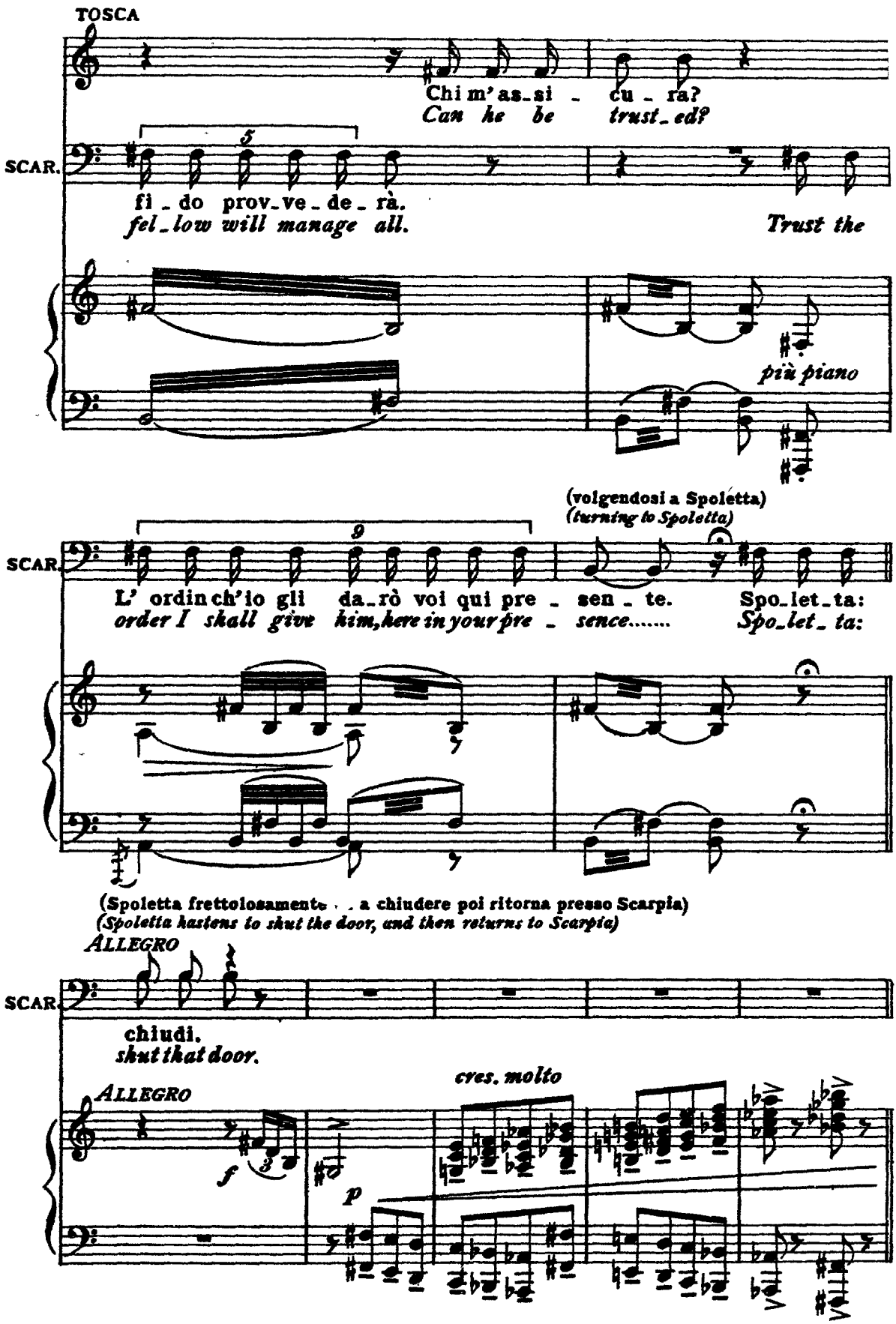

SPOL.
-len - za,
l' An - ge - lot - ti al no - stro
-len - cy,
An - ge - lot - ti swal - lowed
p
SPOL.
giun - ge - re s' uc - ci - sel
poi - son when we seized him!
ff deciso
SCARPIA
Eb - ben lo si ap - pen - da
Tis well. Let them hang up his
SCAR.
mor - to al - le for - che!
corpse on the gibbet!
f
p
f


a tempo
SCAR.
E l' al_tro pri_gio_
And how a_bout the
a tempo
SPOL.
a tempo
Il ca_va_lier Ca_va_ra_ dos_si?
You mean the pain_ter Ca_va_ra_dos_si?
SCAR.
_nier?
other?
f
f
TOSCA
(fra sè)
(aside)
(Dio! m'as_
(Heaven
a piacere
SPOL.
È tut_to pronto, Eccel_lenza!
He a_ waits your de_ci_sion!
col canto



CD Sheet Music


T.
li - be_ro al_l' i - stan_te lo vo_glio!
he must be set free on the in_stant!
(a Tosca)
(to Tosca)
quasi a piacere
SCAR.
Oc_cor_re si_mu_
I fear that may not
p
SCAR.
_lar. Non pos_so far grazia a - per - ta. Bi -
be. I dare not sim_ply re - lease him. It
p
(accenna a Spoletta)
(pointing to Spoletta)
SCAR.
_so_gna che tut_ti abbian per morto il ca_va_lier. Quest'uomo
must be believed by ev'ry one here that he is dead. This worthy
p


TOSCA
Chi m'as_si _ cu _ ra?
Can he be trust_ed?
SCAR.
5
fi _ do prov_ve _ de _ rà.
fel_low will manage all.
Trust the
più piano
(volgendosi a Spoletta)
(turning to Spoletta)
SCAR.
9
L' ordin ch'io gli da_rò voi qui pre _ sen _ te.
order I shall give him, here in your pre _ sence.....
Spo_let_ta:
Spo_let_ta:
(Spoletta frettolosamente . . . a chiudere poi ritorna presso Scarpia)
(Spoletta hastens to shut the door, and then returns to Scarpia)
ALLEGRO
SCAR.
chiudi.
shut that door.
ALLEGRO
cres. molto
f
3
p

(fissa con intenzione Spoletta che accenna replicatamente
(looking fixedly at Spoletta who repeatedly indicates, by nods,

I.º TEMPO MA SOST.to

SCAR.

Ho mu_ta_to d' av_vi_so.....
I have altered my purpose.....

57

I.º TEMPO MA SOST.to

fff

col capo di indovinare il pensiero di Scarpia)
that he understands Scarpia's meaning)

SCAR.

Il pri_gio_nier sia fu_ci_la_to.
Ca_va_ra_dos_si will be shot!.....

Sostenendo
Pe cupo

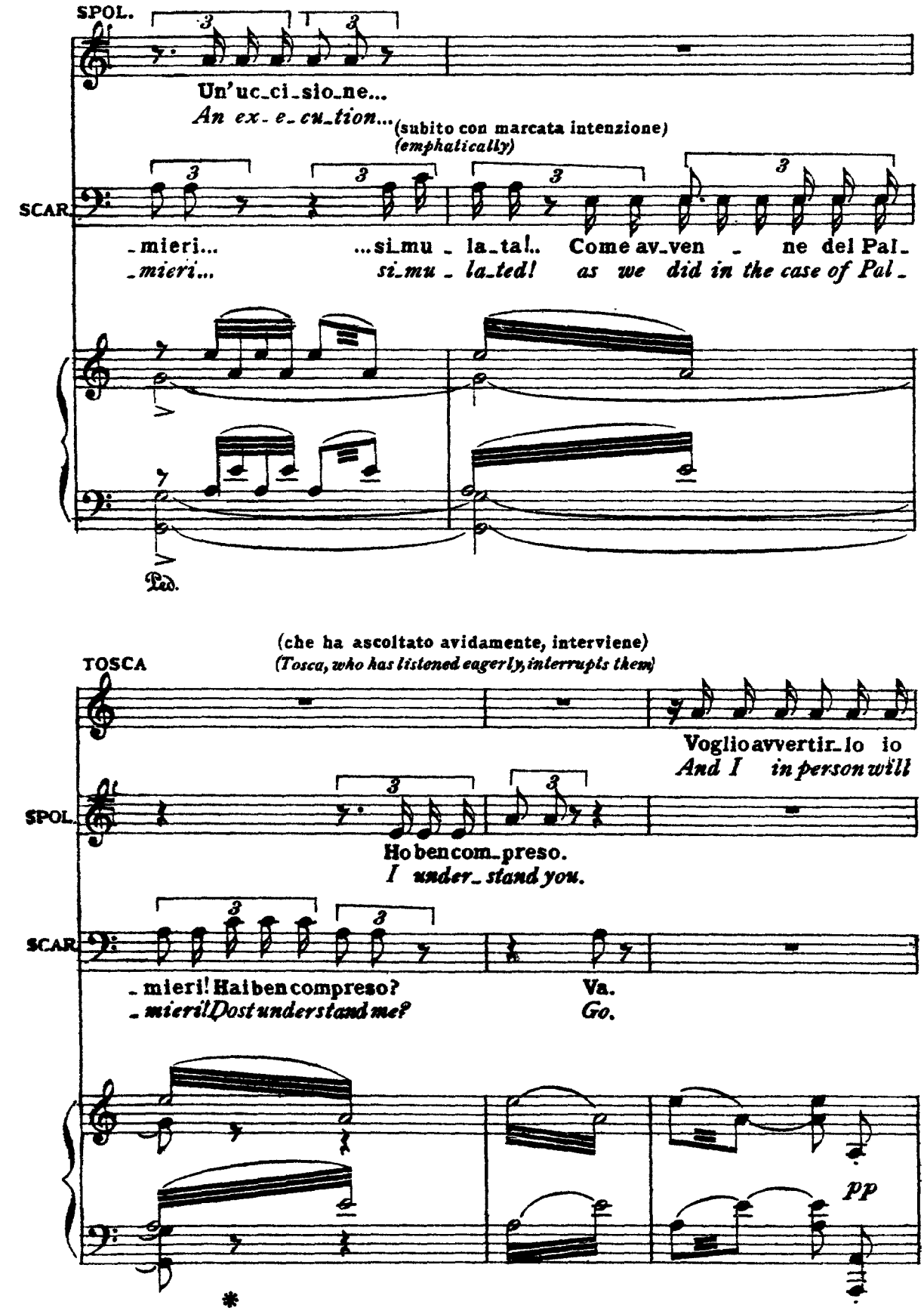
SCAR.
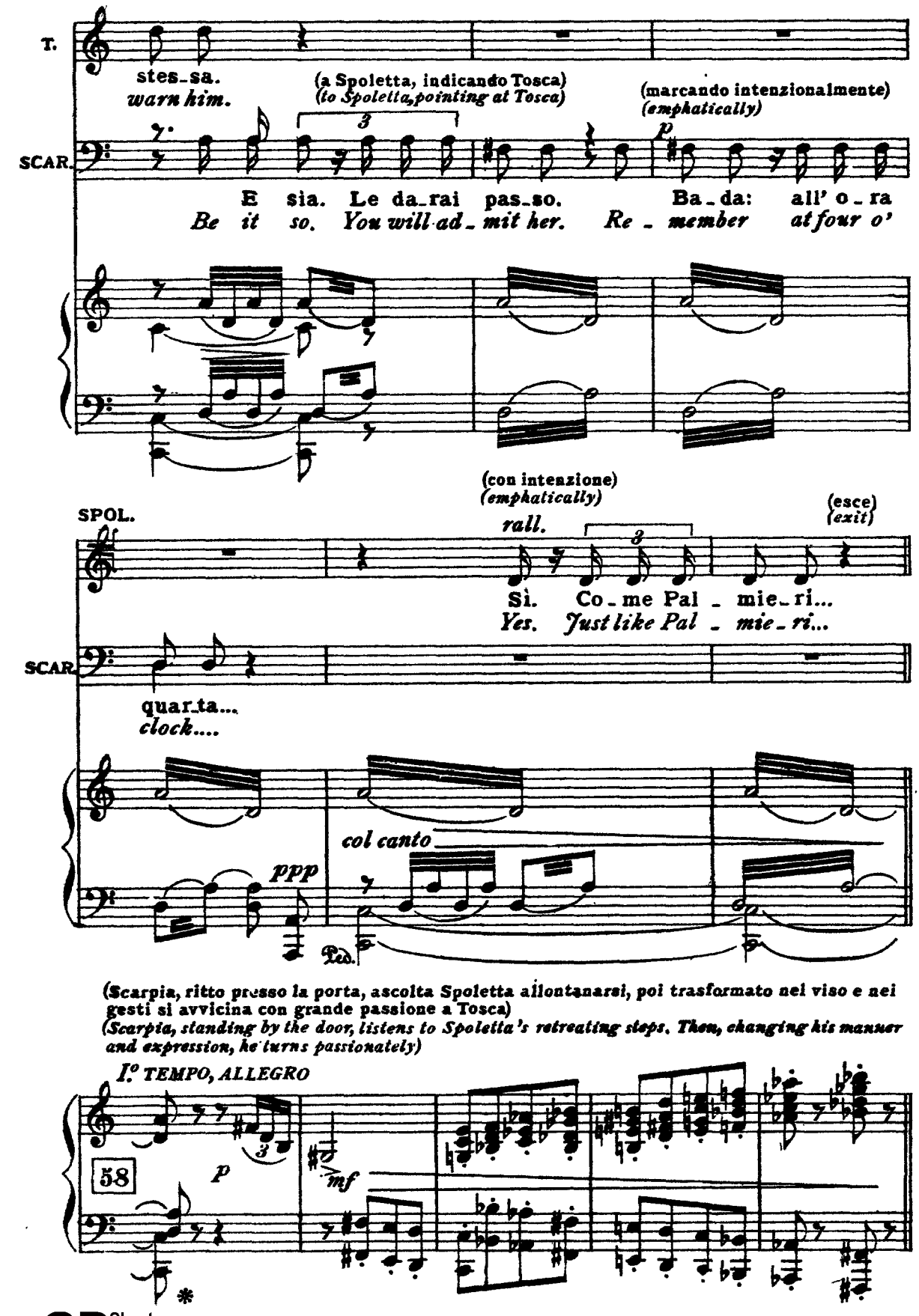
At_tendi.....
Pay attention

Co_me fa_cemmo del con_te Pal_
*just as we did in the case of Pal_*

dim:.....

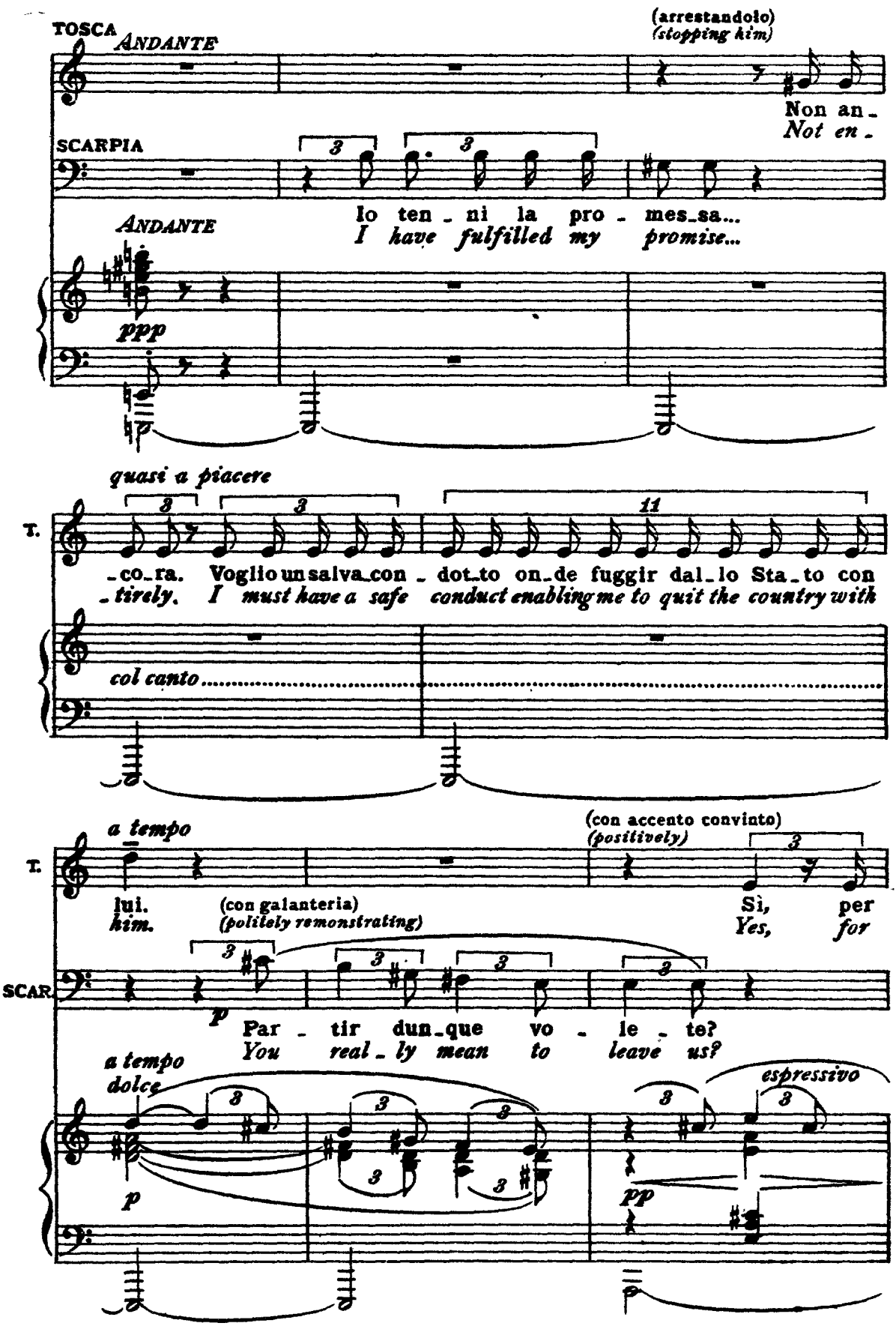
p *pp*
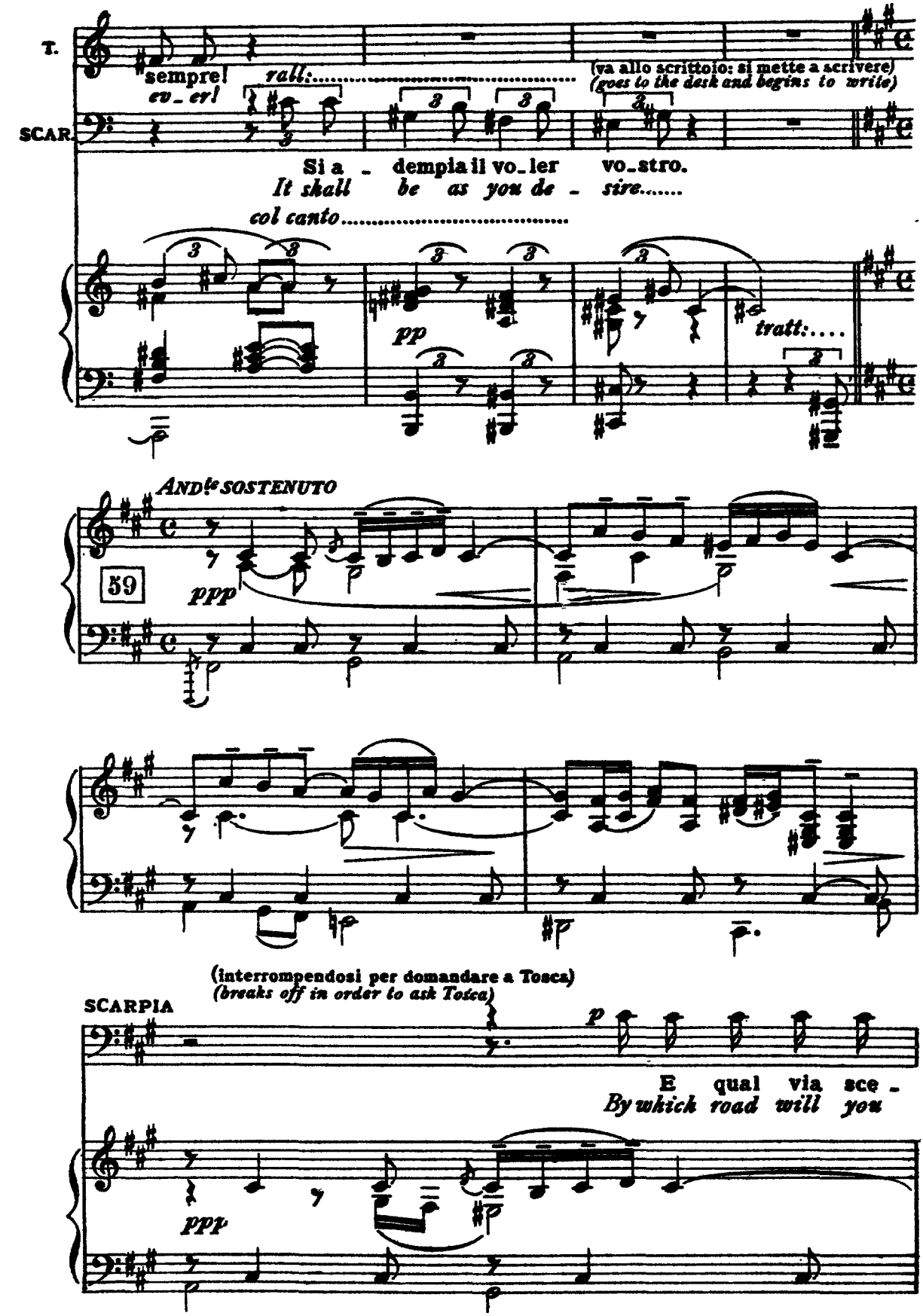

SPOL.
Un'uc_ci_sio_ne...
An ex_e_cu_tion...
(subito con marcata intenzione)
(emphatically)
SCAR.
_mieri...
...si_mu_la_ta!..
Come av_ven_ne del Pal_
_mieri...
si_mu_la_ted!
as we did in the case of Pal_
Ped.
(che ha ascoltato avidamente, interviene)
(Tosca, who has listened eagerly, interrupts them)
TOSCA
Voglio avvertir_lo io
And I in person will
SPOL.
Ho ben com_preso.
I under_stand you.
SCAR.
_mieri! Hai ben compreso?
_mieri! Dost understand me?
Va.
Go.
pp
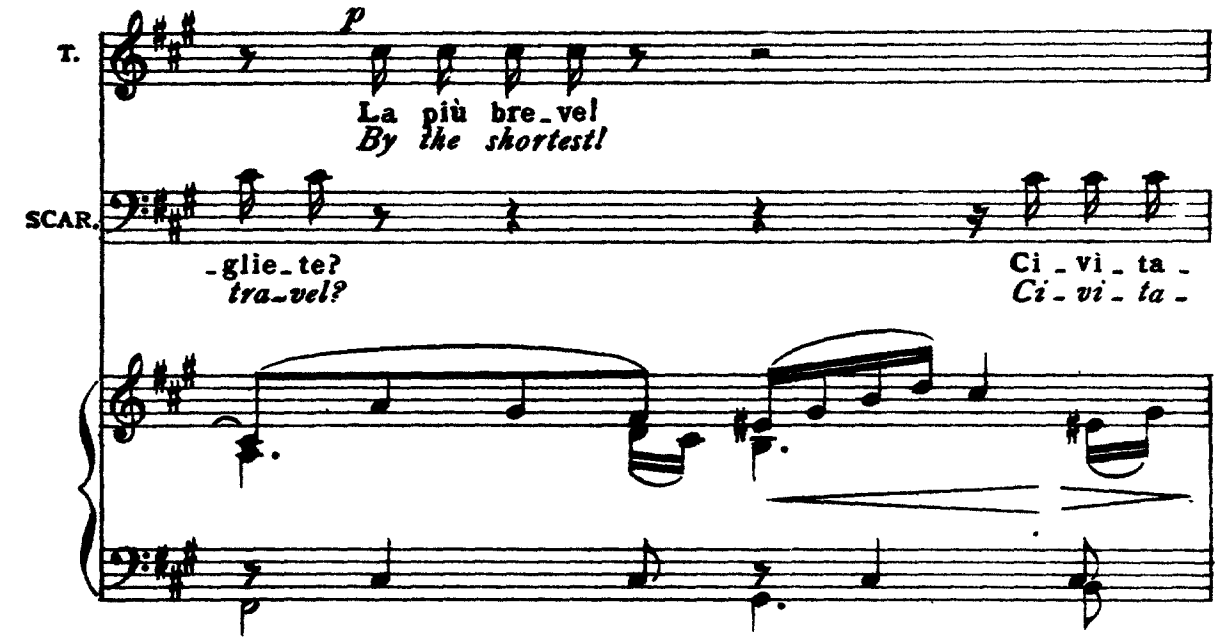


(Scarpia, ritto presso la porta, ascolta Spoletta allontanarsi, poi trasformato nel viso e nei gesti si avvicina con grande passione a Tosca)
(Scarpia, standing by the door, listens to Spoletta's retreating steps. Then, changing his manner and expression, he turns passionately)

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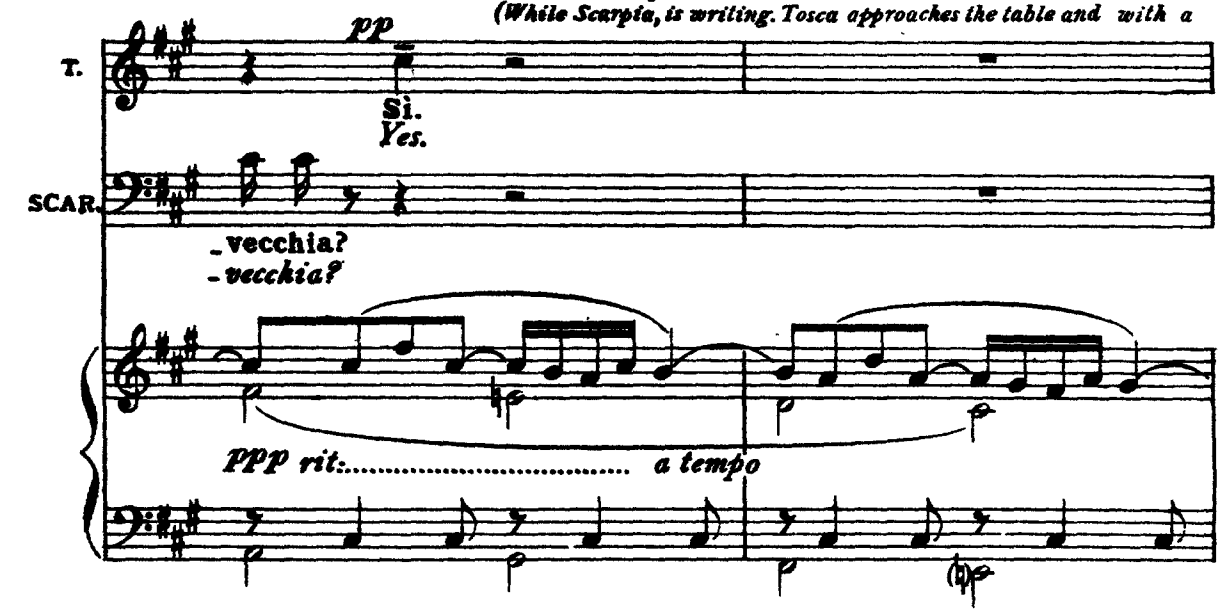

TOSCA
ANDANTE
(arrestandolo)
(stopping him)
Non an-
Not en-
SCARPIA
lo ten - ni la pro - mes-sa...
I have fulfilled my promise...
ANDANTE
ppp
quasi a piacere
T.
-co-ra. Voglio un salva-con - dot-to on-de fuggir dal-lo Sta-to con
-tirely. I must have a safe conduct enabling me to quit the country with
col canto
a tempo
(con accento convinto)
(positively)
T.
lui.
him.
(con galanteria)
(politely remonstrating)
Sì, per
Yes, for
SCAR
p
Par - tir dun-que vo - le - te?
You real-ly mean to leave us?
a tempo
dolce
espressivo
p
pp
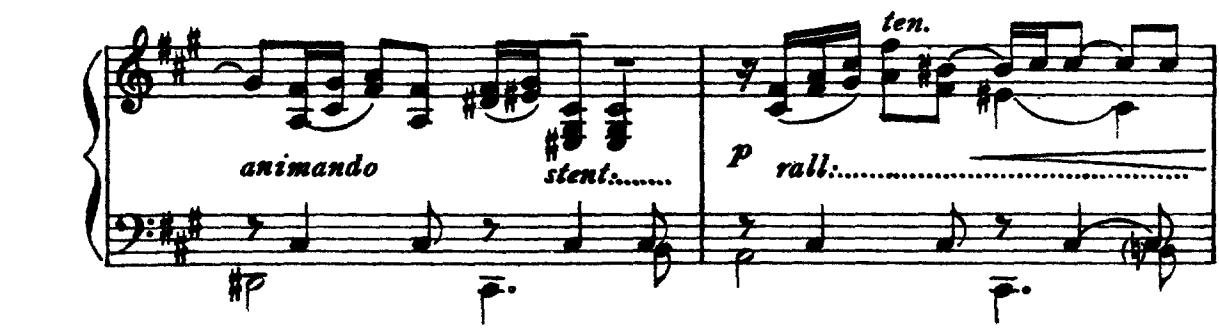


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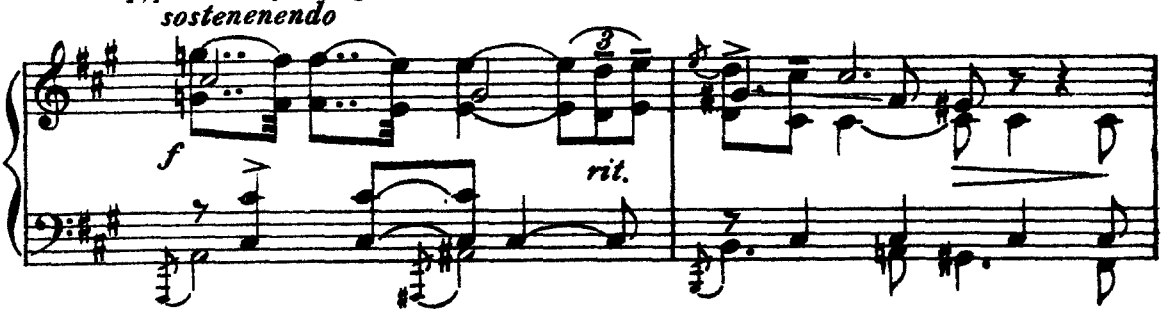


(mentre Scarpia scrive, Tosca si è avvicinata alla tavola e col_
(While Scarpia, is writing. Tosca approaches the table and with a



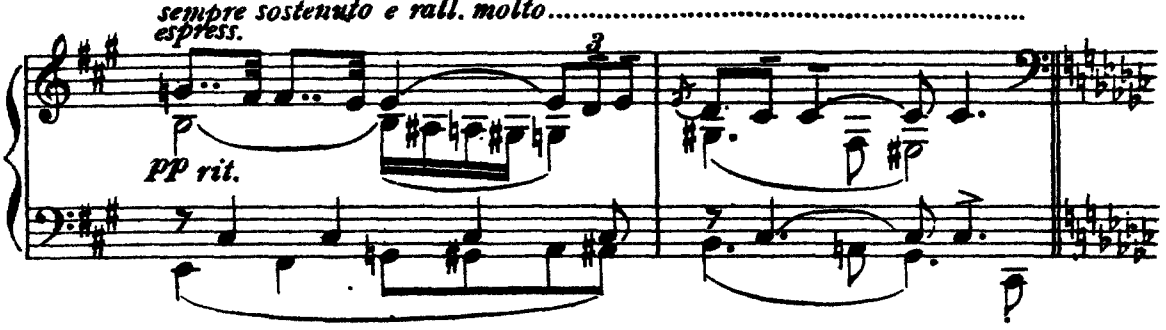
la mano tremante prende il bicchiere di vino versato da Scarpia, ma nel portare il bicchiere
trembling hand takes up the glass filled with wine by Scarpia, and, as she raises it to her lips, perceives
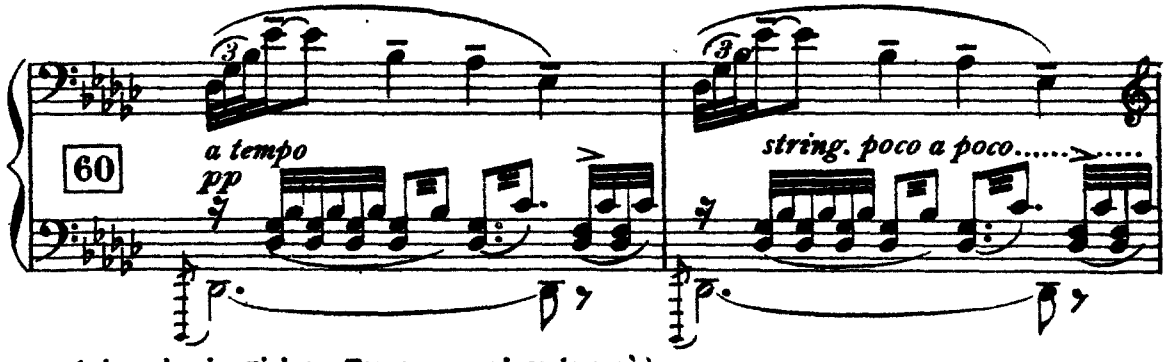


alle labbra, scorge sulla tavola un coltello affilato ed a punta; dà una rapida occhiata a Scarpia, che in quel momento è occupato a scrivere - e con infinite precauzioni cerca d'impossessarsi del
a sharp, pointed knife eying on the table-cloth. She casts a rapid glance at Scarpia still occupied at the



coltello, che poi dissimula dietro di sè, appoggiandosi alla tavola e sempre sorvegliando Scarpia.
desk, and with infinite caution takes possession of the knife, which she hides behind her, leaning on the ta-



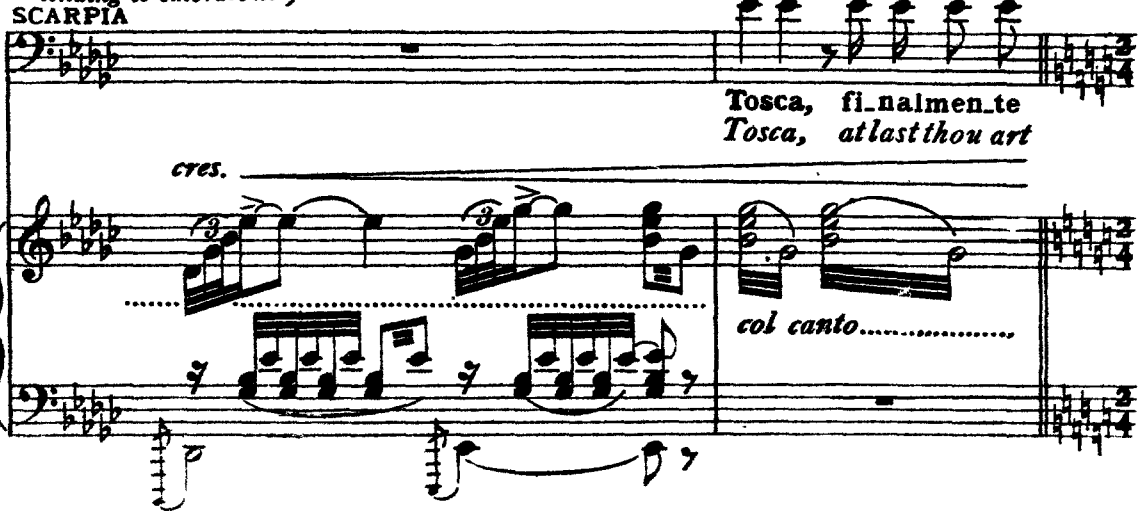
Questi ha finito di scrivere il salvacondotto, vi mette il sigillo, ripiega il foglio; quindi aprendo
ble and carefully watching Scarpia, who, having finished writing the passport, affixes his seal to it, folds
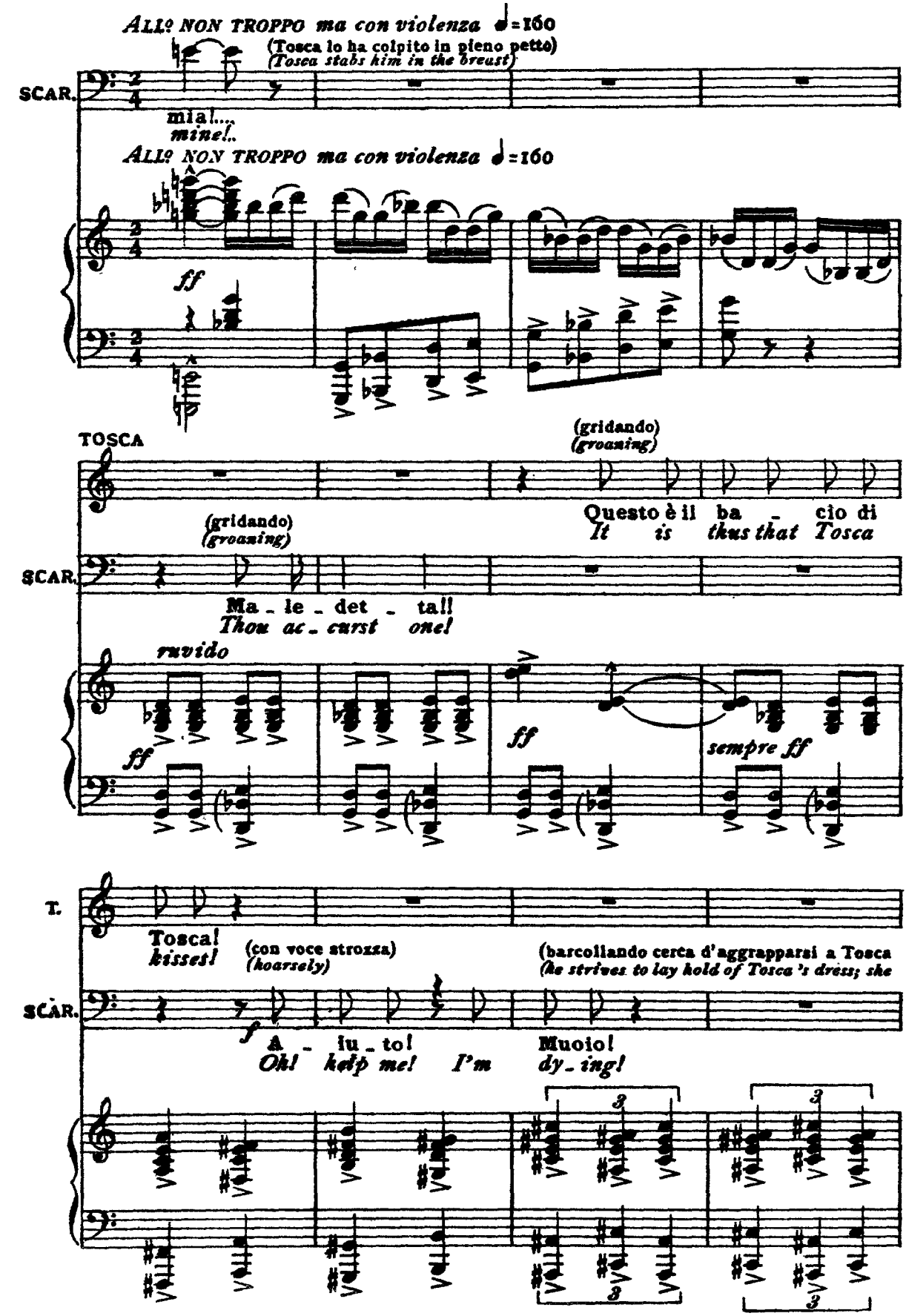


le braccia si avvicina a Tosca per avvincerla a sè.)
it up, and advances towards Tosca with open arm, intending to embrace her)
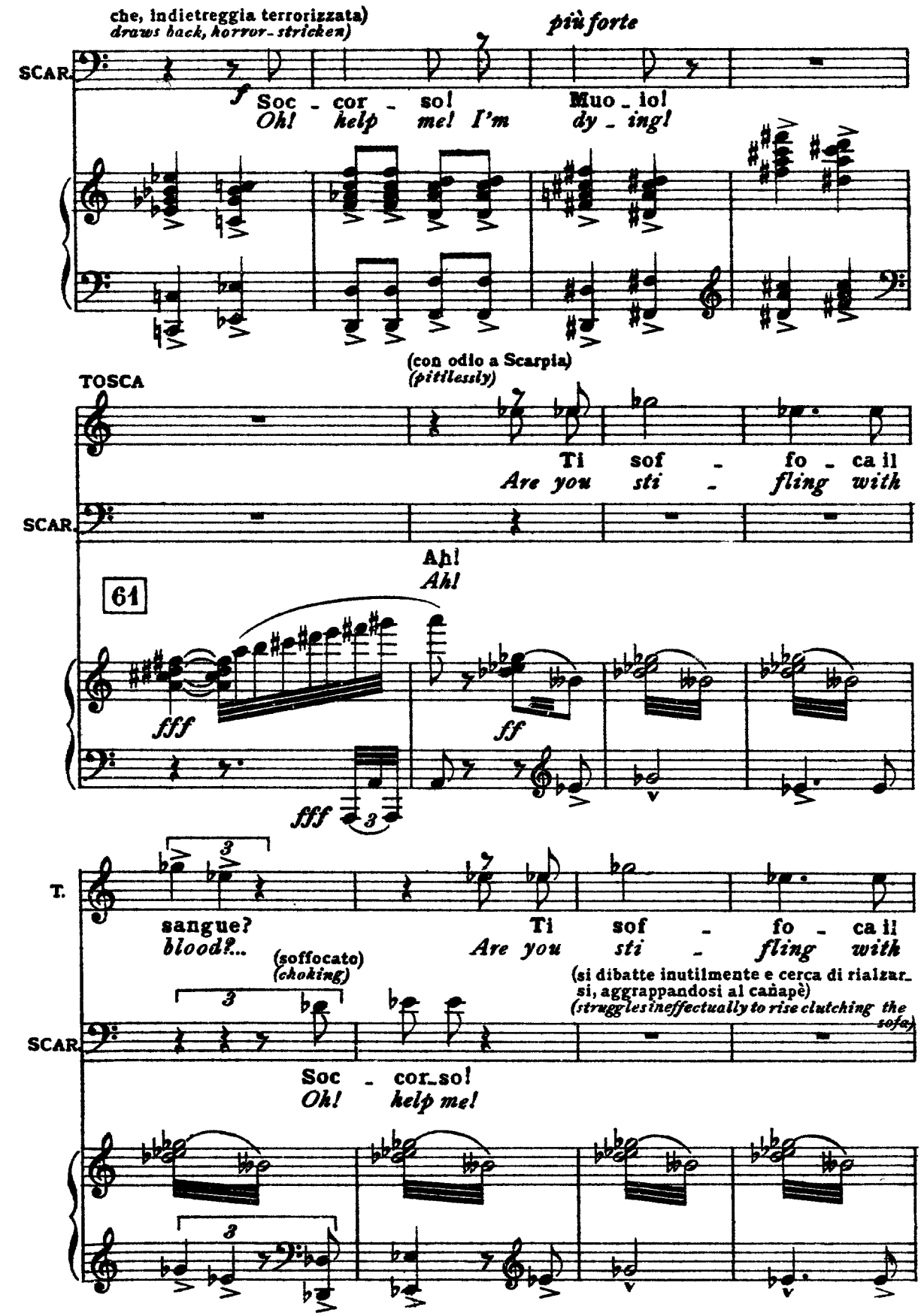
(quasi senza intonazione)

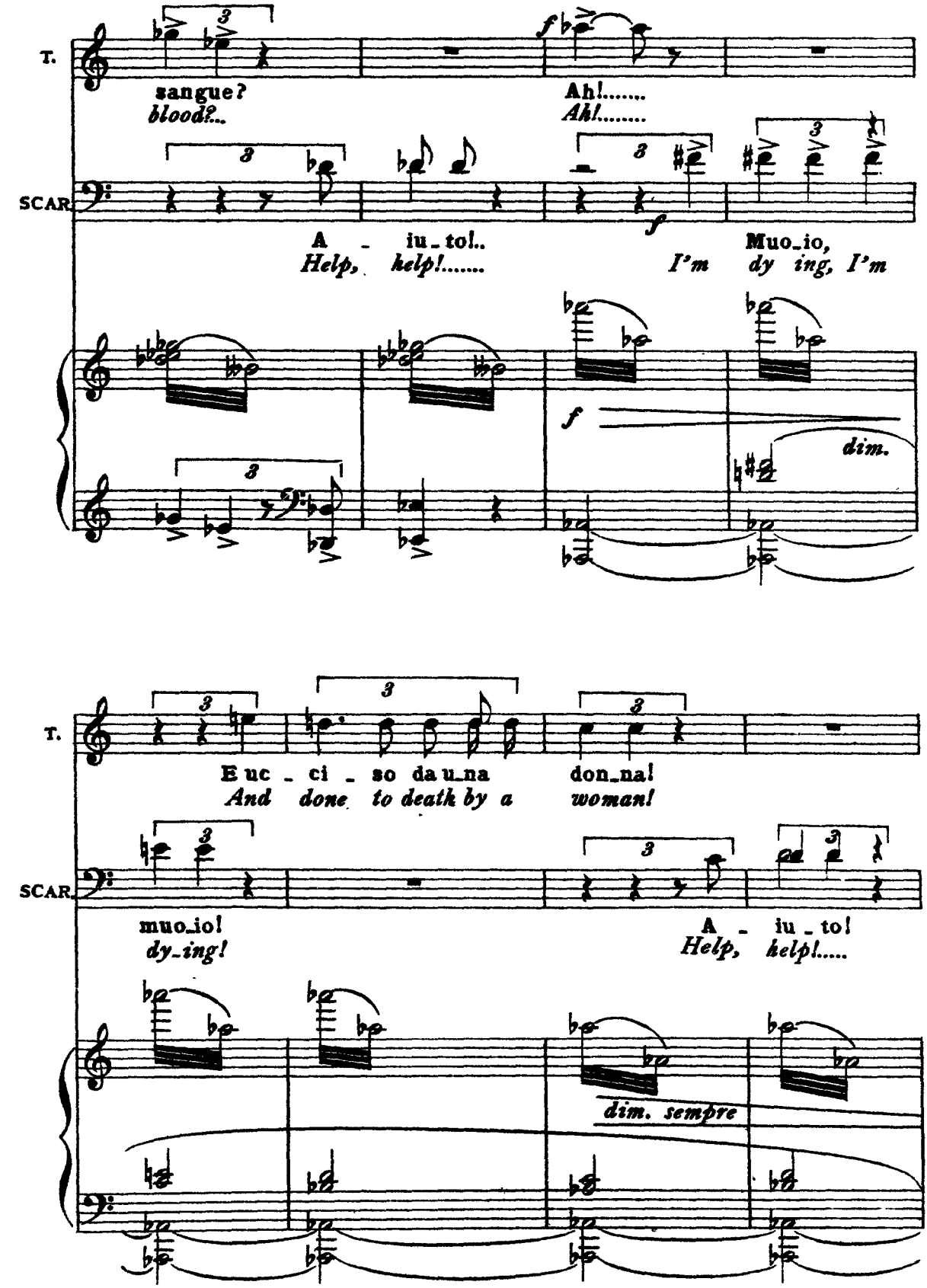
SCARPIA
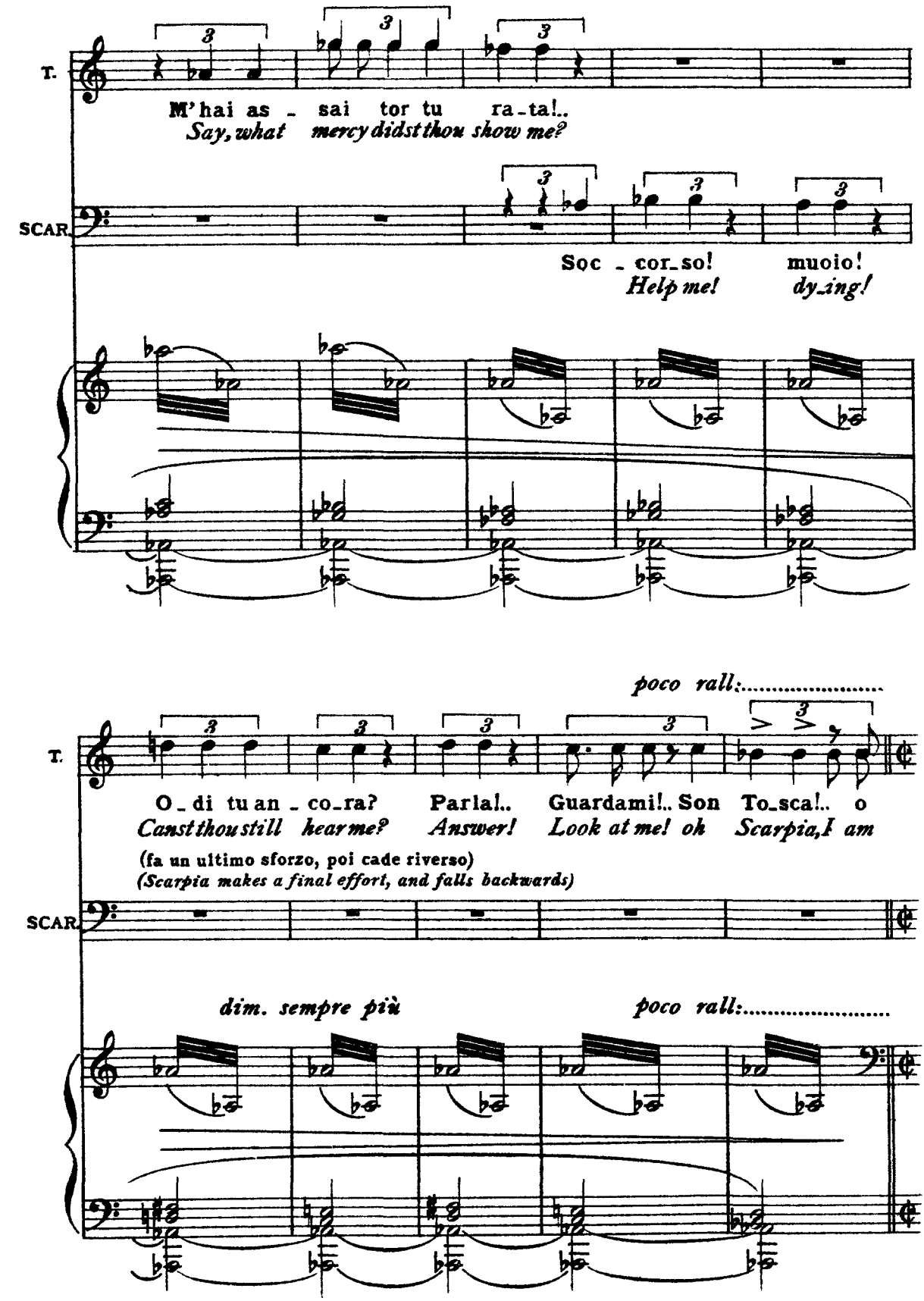


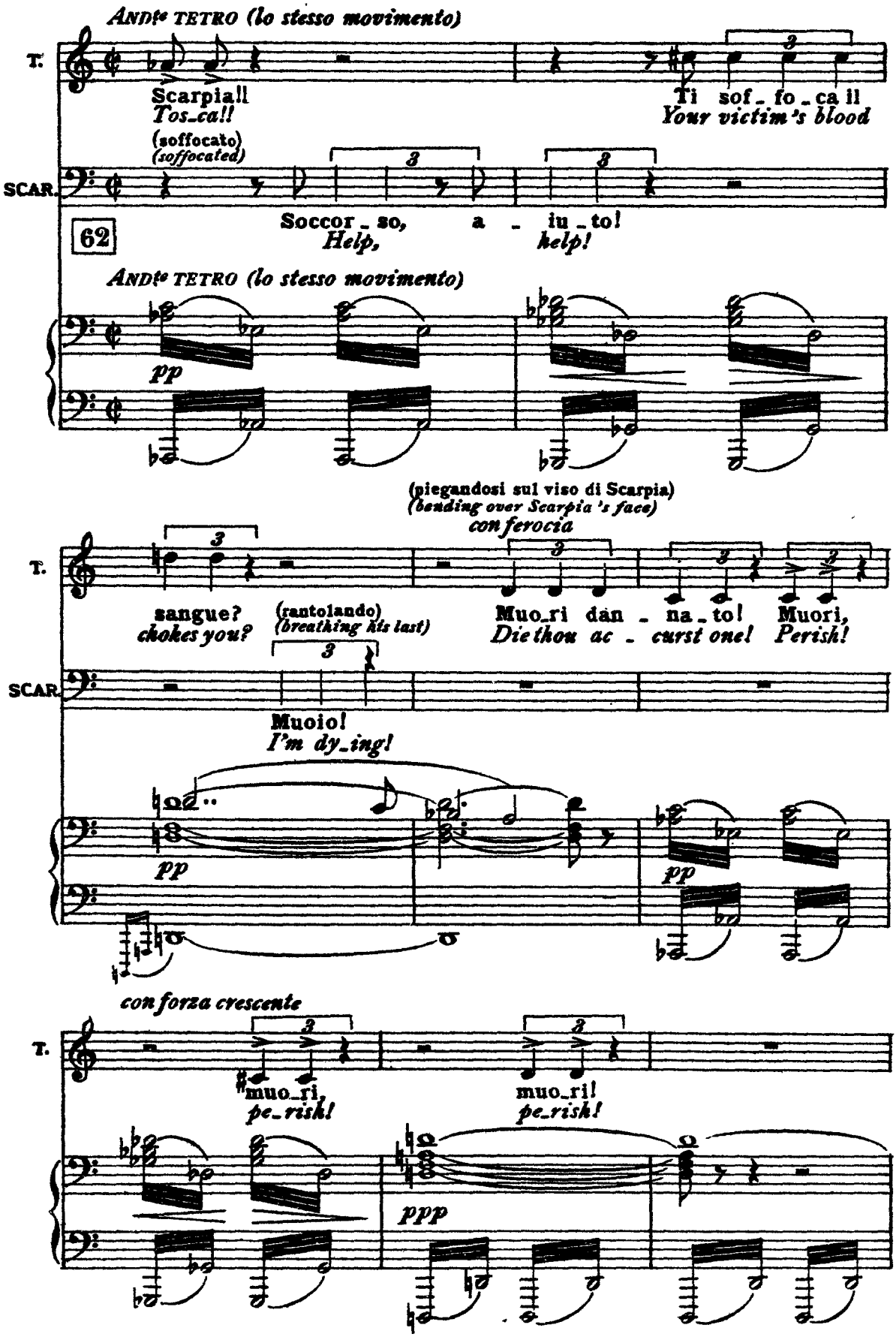
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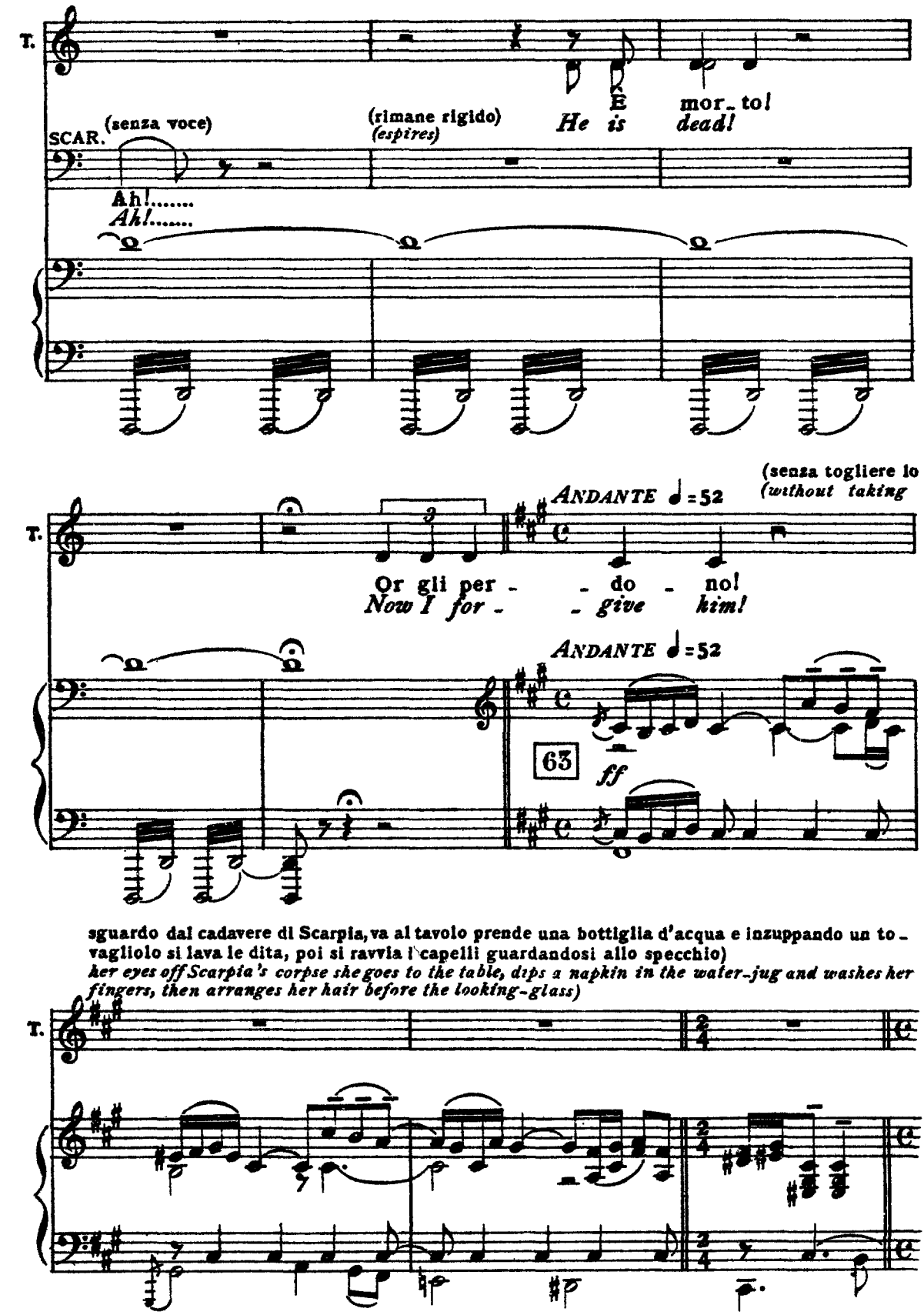

ALLº NON TROPPO ma con violenza ♩=160
(Tosca lo ha colpito in pieno petto)
(Tosca stabs him in the breast)
SCAR.
mia!...
mine!..
ALLº NON TROPPO ma con violenza ♩=160
ff
TOSCA
(gridando)
(groaning)
Questo è il ba - cio di
It is thus that Tosca
(gridando)
(groaning)
SCAR.
Ma - le - det - ta!!
Thou ac - curst one!
ruvido
ff
ff
sempre ff
T.
Tosca!
kisses!
(con voce strozza)
(hoarsely)
(barcollando cerca d'aggrapparsi a Tosca
(he strives to lay hold of Tosca 's dress; she
SCAR.
f
A - iu - to!
Oh! help me!
I'm
Muoio!
dy - ing!
3
3
3
3


che, indietreggia terrorizzata)
(draws back, horror-stricken)
più forte
SCAR.
f Soc - cor - so! Muo - io!
Oh! help me! I'm dy - ing!
(con odio a Scarpia)
(pitilessly)
TOSCA
Ti sof - fo - ca il
Are you sti - fling with
SCAR.
Ah!
Ah!
61
fff
ff
fff
T.
sangue?
blood?...
Ti sof - fo - ca il
Are you sti - fling with
(soffocato)
(choking)
(si dibatte inutilmente e cerca di rialzar-
si, aggrappandosi al canapè)
(struggles ineffectually to rise clutching the sofa)
SCAR.
Soc - cor-so!
Oh! help me!
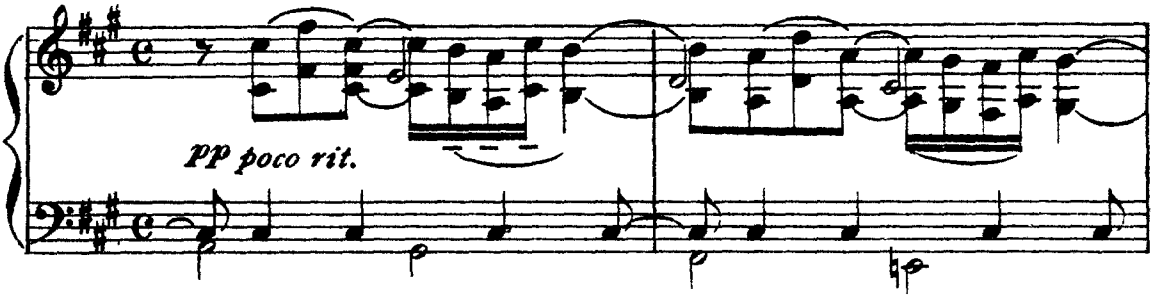

T.
sangue?
blood?...
Ah!.....
Ah!.....
SCAR.
A - iu - to!..
Help, help!.....
Muo_io,
I'm dy ing, I'm
f
dim.
T.
E uc - ci - so da u_na
And done to death by a
don_na!
woman!
SCAR.
muo_io!
dy_ing!
A - iu - to!
Help, help!.....
dim. sempre


T.
M'hai as - sai tor tu ra-ta!..
Say, what mercy didst thou show me?
SCAR.
Soc - cor-so! muoio!
Help me! dy-ing!
poco rall:.....
T.
O-di tu an-co-ra? Parla!.. Guardami!.. Son To-sca!.. o
Canst thou still hear me? Answer! Look at me! oh Scarpia, I am
(fa un ultimo sforzo, poi cade riverso)
(Scarpia makes a final effort, and falls backwards)
SCAR.
dim. sempre più
poco rall:.....
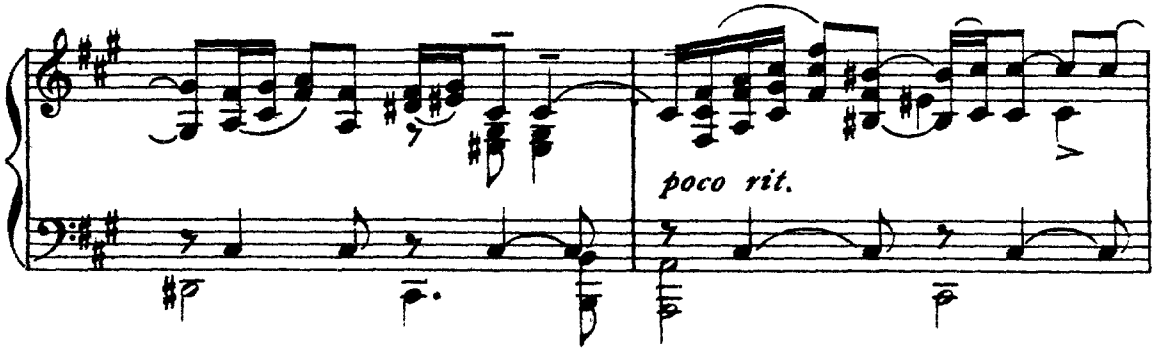

ANDte TETRO (lo stesso movimento)
T.
Scarpia!!
Tos_ca!!
Ti sof_fo_ca il
Your victim's blood
(soffocato)
(soffocated)
SCAR.
62
Soccor_so, a_iu_to!
Help, help!
ANDte TETRO (lo stesso movimento)
pp
(piegandosi sul viso di Scarpia)
(bending over Scarpia's face)
con ferocia
T.
sangue?
chokes you?
(rantolando)
(breathing his last)
Muo_ri dan_na_to! Muori,
Die thou ac_curst one! Perish!
SCAR.
Muoio!
I'm dy_ing!
pp
pp
con forza crescente
T.
muo_ri,
pe_rish!
muo_ri!
pe_rish!
ppp
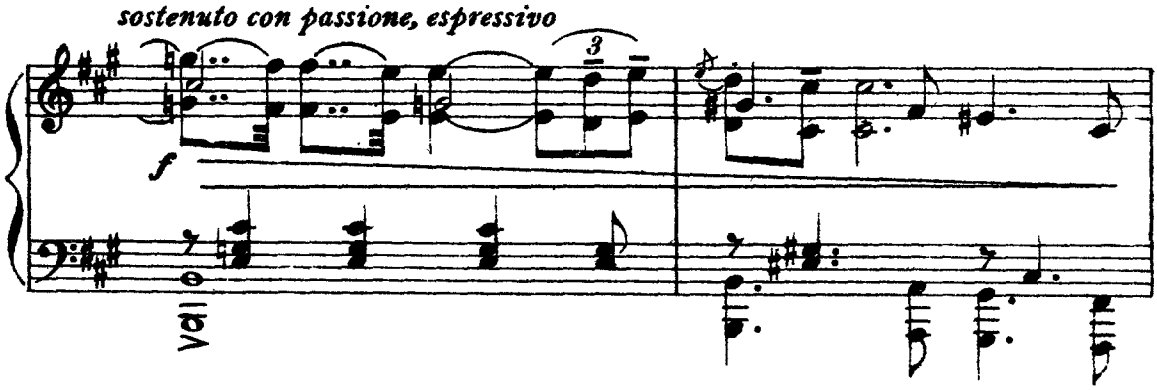


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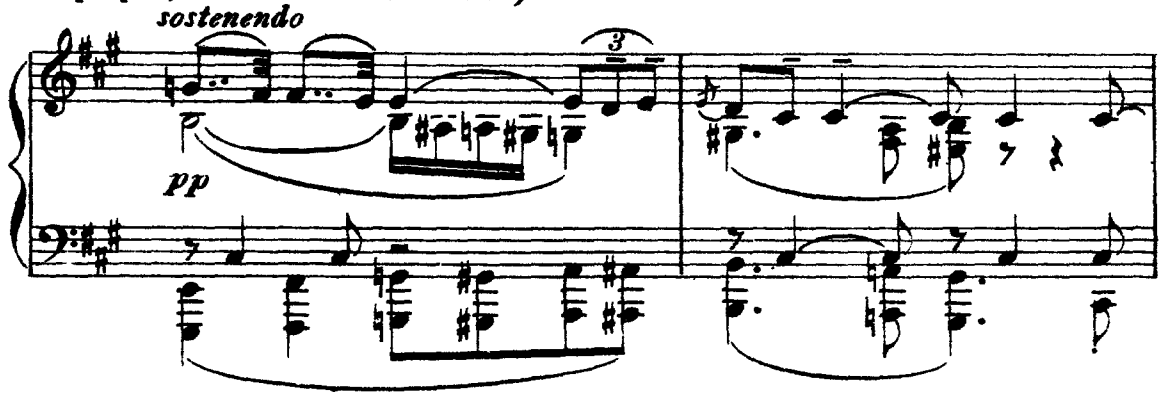
(si sovviene del salvacondotto... lo cerca sullo scrittoio ma non lo trova;
(remembering the passport, she looks for it on the desk and, not finding it,
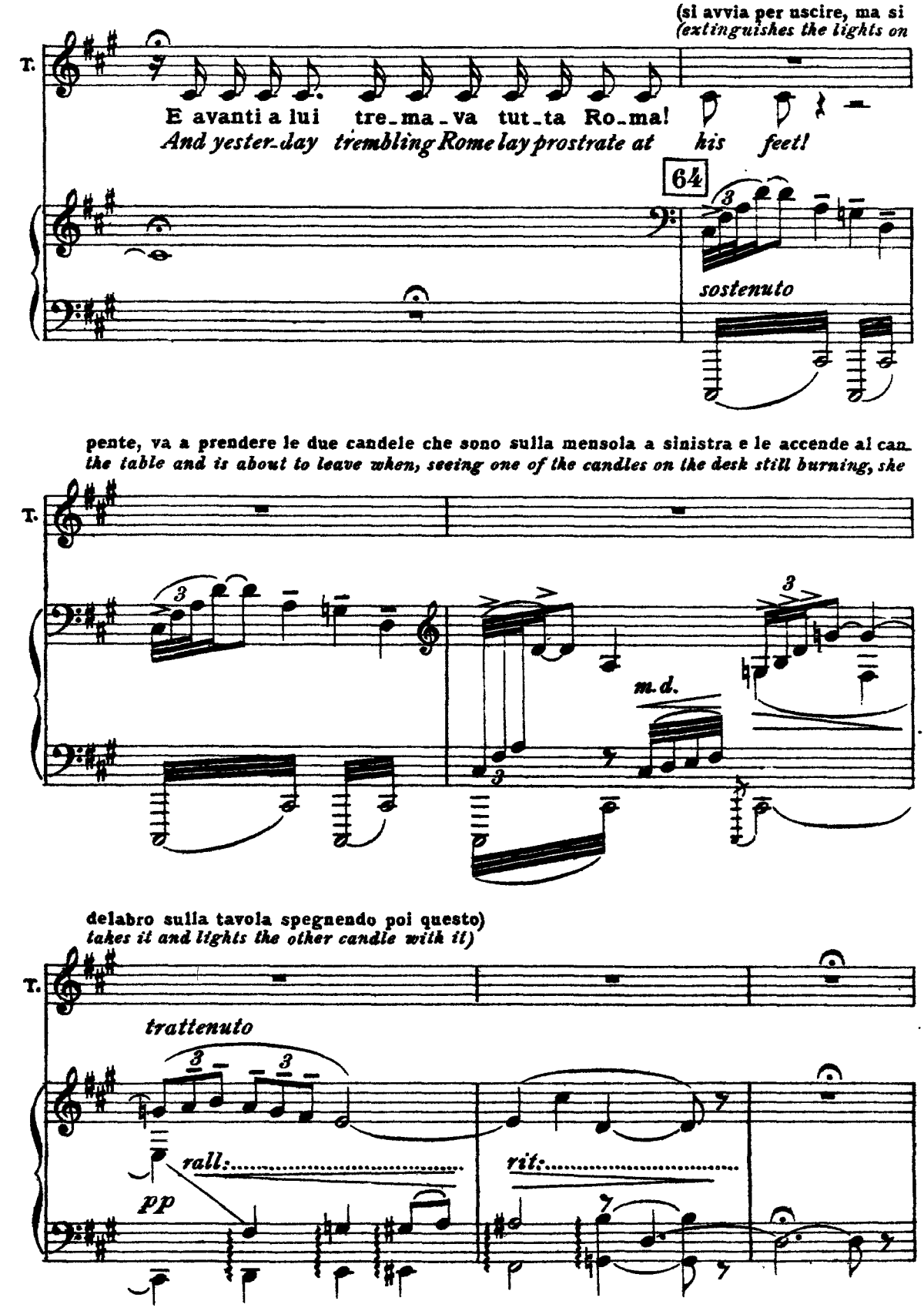


lo cerca ancora, finalmente vede il salvacondotto nella mano raggrinzata di Scarpia)
searches elsewhere; at last she perceives it, clutched in the clenched fingers of Scarpia)



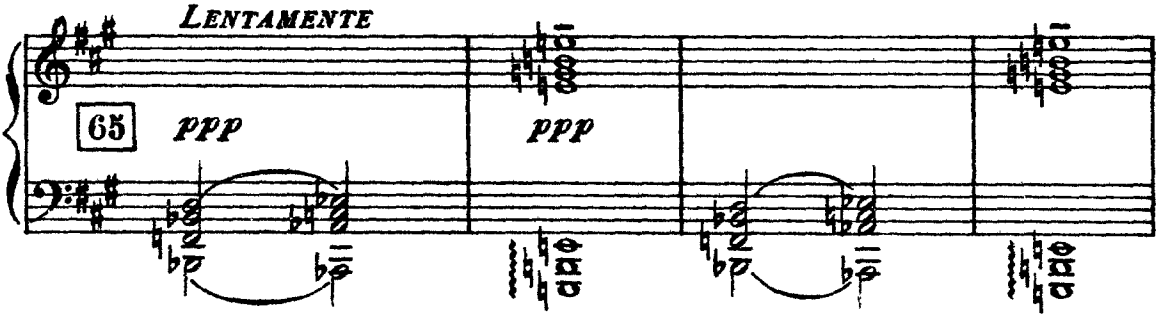
(solleva il braccio di Scarpia, che poi lascia cadere inerte, dopo aver tolto il salvacondotto, che nasconde in petto)
(lifts Scarpia's arm, which she lets fall, stiff and inert, when she has possessed herself of the passport, which she hides in her bosom)



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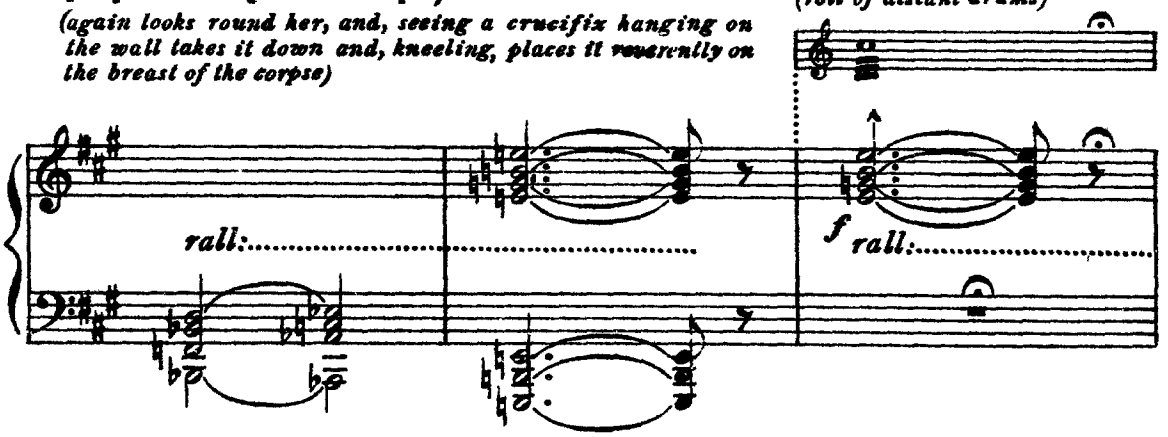

(si avvia per uscire, ma si
(extinguishes the lights on
T.
E avanti a lui tre_ma_va tut_ta Ro_ma!
And yester_day trembling Rome lay prostrate at his feet!
64
sostenuto
pente, va a prendere le due candele che sono sulla mensola a sinistra e le accende al can_
the table and is about to leave when, seeing one of the candles on the desk still burning, she
T.
m.d.
delabro sulla tavola spegnendo poi questo)
takes it and lights the other candle with it)
T.
trattenuto
rall.
rit.
pp

(colloca una candela accesa a destra della testa di Scarpia) (mette l'altra candela a sinistra)
(places one candle to the right of Scarpia's head, and the other to the left)
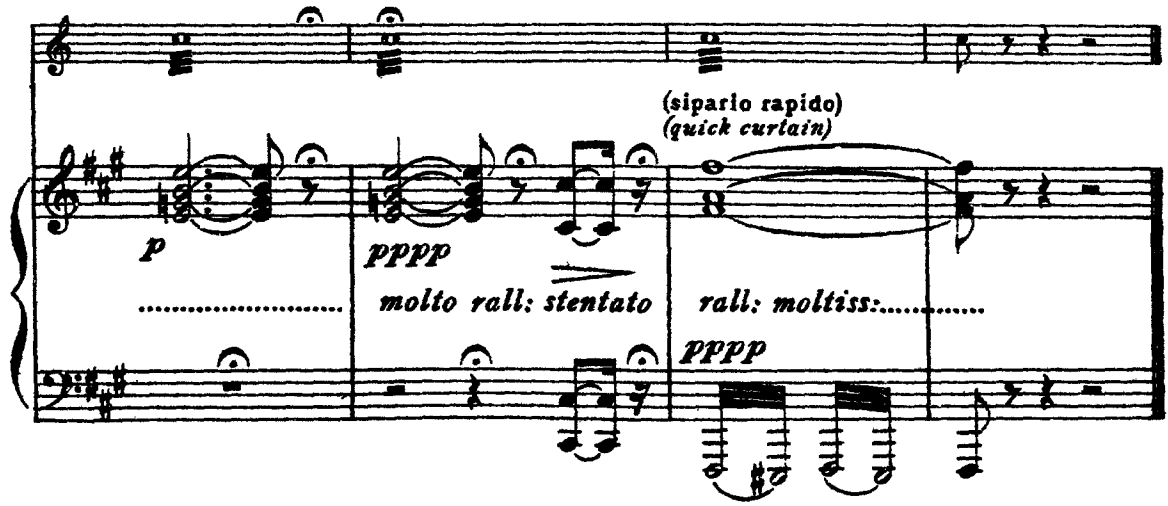


(cerca di nuovo intorno e vedendo un crocifisso va a staccar-
lo dalla parete e portandolo religiosamente si inginocchia
per posarlo sul petto di Scarpia)
(again looks round her, and, seeing a crucifix hanging on the wall takes it down and, kneeling, places it reverently on the breast of the corpse)

(Tamburi lontanissimi)
(roll of distant drums)



(si alza e con grande precauzione esce, rinchiudendo dietro a sè la porta)
(rises and departs cautiously, closing the door after her)

(sipario rapido)
(quick curtain)



Fine dell'Atto IIº
End of Act IIº

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Puccini

Tosca
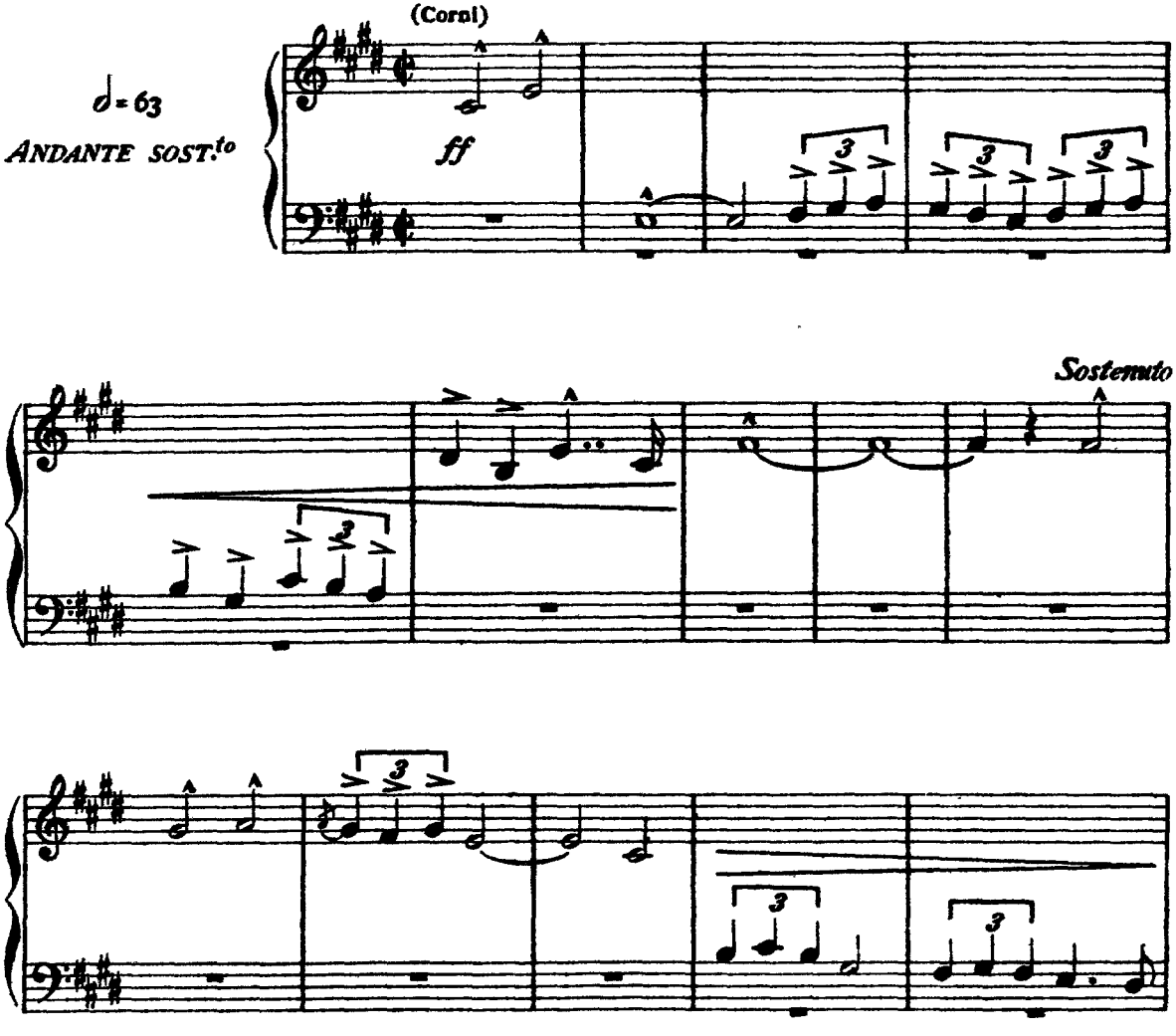
Act III
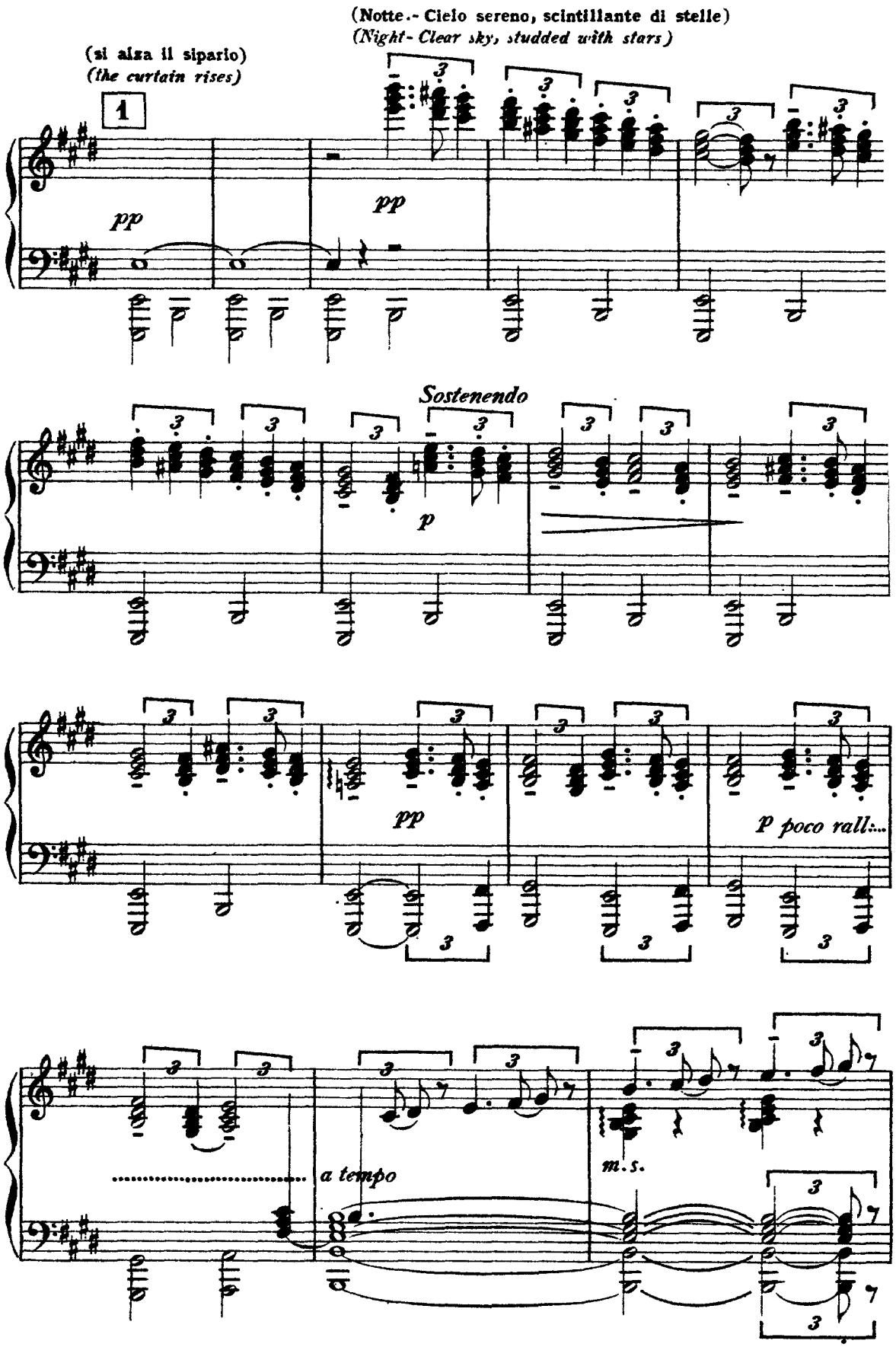
LA PIATTAFORMA DI CASTEL SANT' ANGELO

A PLATFORM OF CASTLE SANT'ANGELO
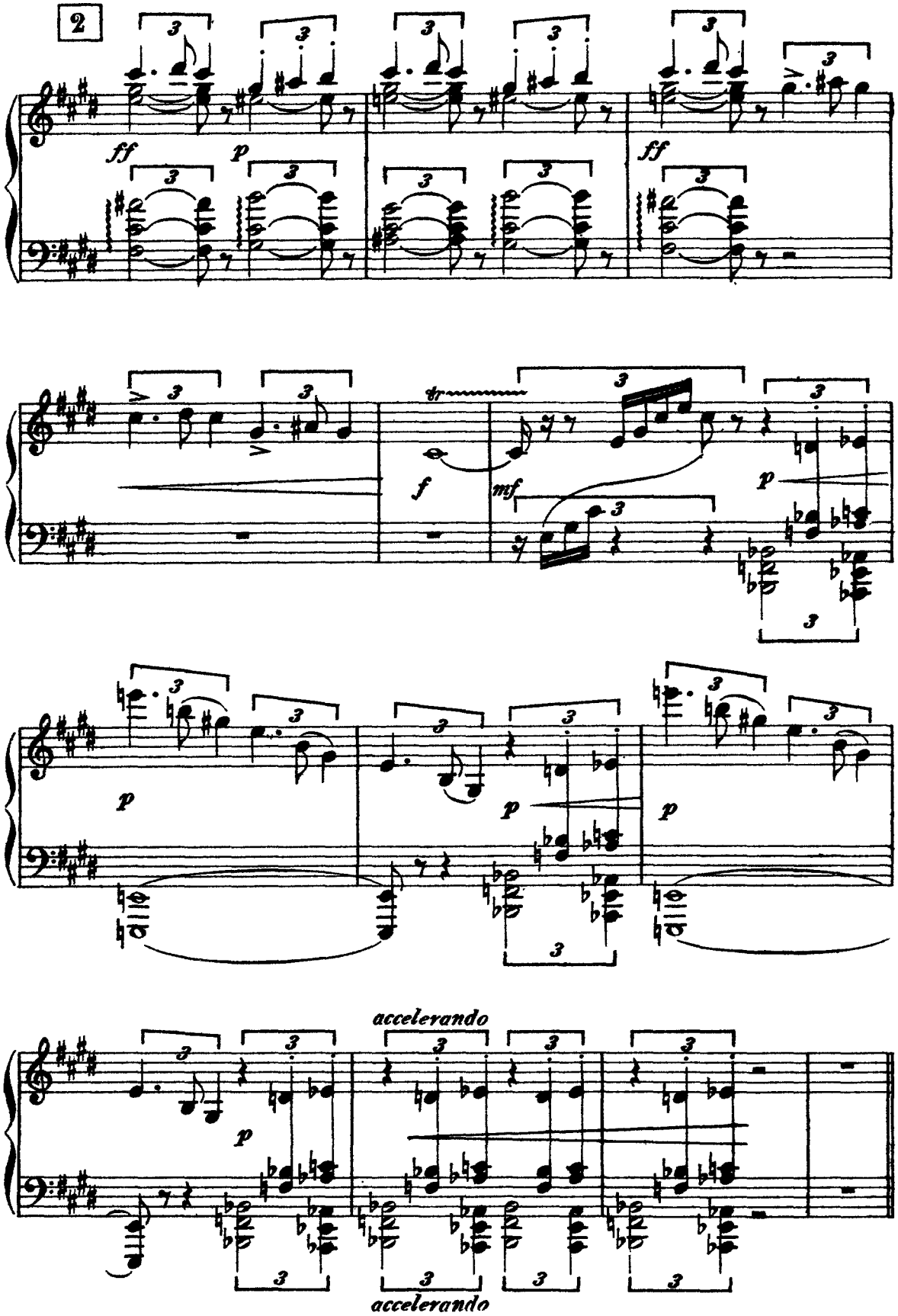
A sinistra, una casamatta: vi è collocata una tavola, sulla quale stanno una lampada, un grosso regi. stro e l'occorrente per scrivere: una panca, una sedia. Su di una parete della casamatta un crocifisso: davanti a questo è appesa un lampada. A destra, l'apertura di una piccola scala per la quale si ascende alla piattaforma. Nel fondo il Vaticano e San Pietro.

L. a casemate, furnished with a table (on which stand a lantern, a huge register-book, and writing materials) a bench and a stool. On one of the walls a crucifix and votive lamp. R. a trapdoor, opening on a flight of steps leading from below to the platform. Vatican and S[t] Peter's painted on back-cloth)
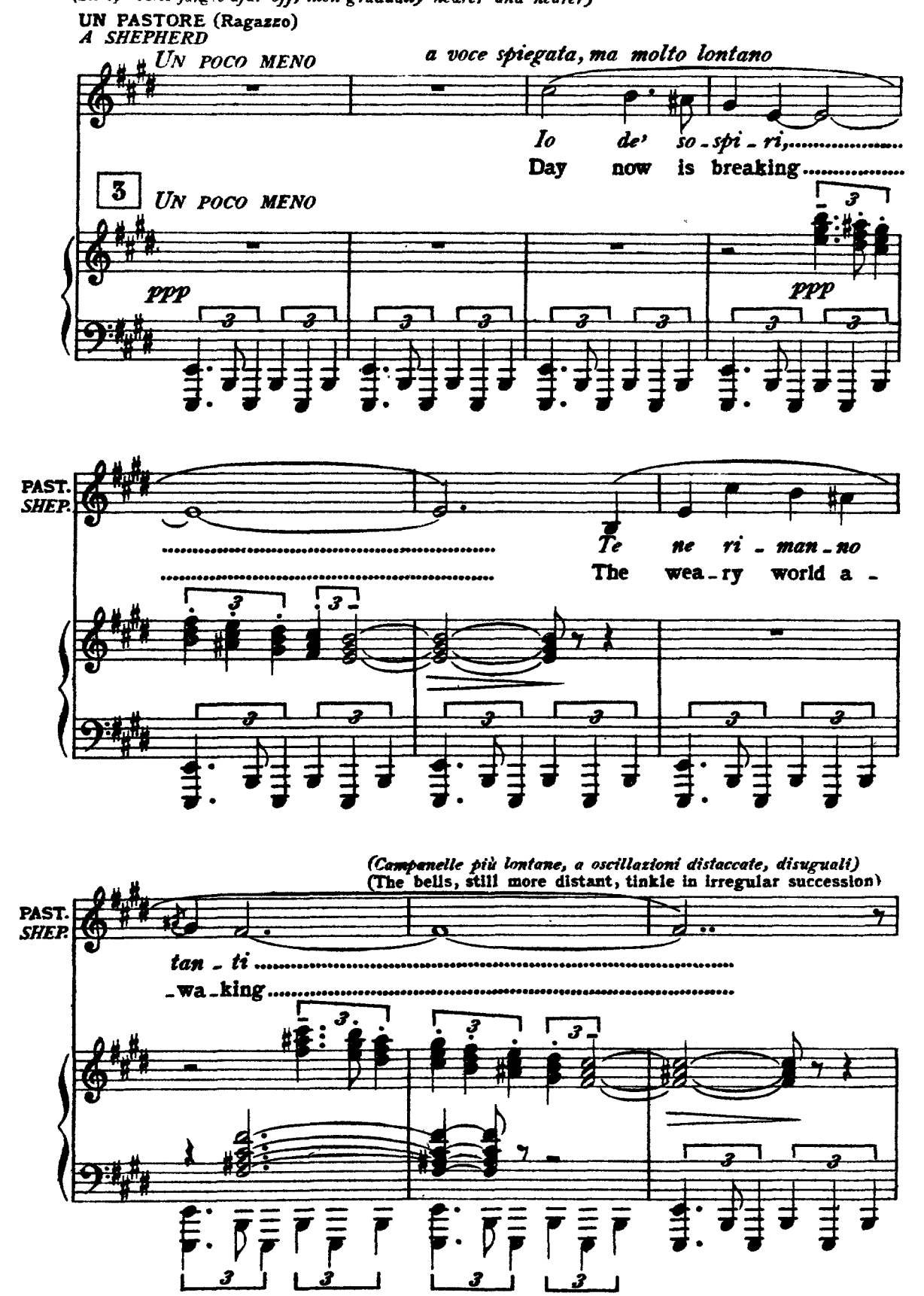




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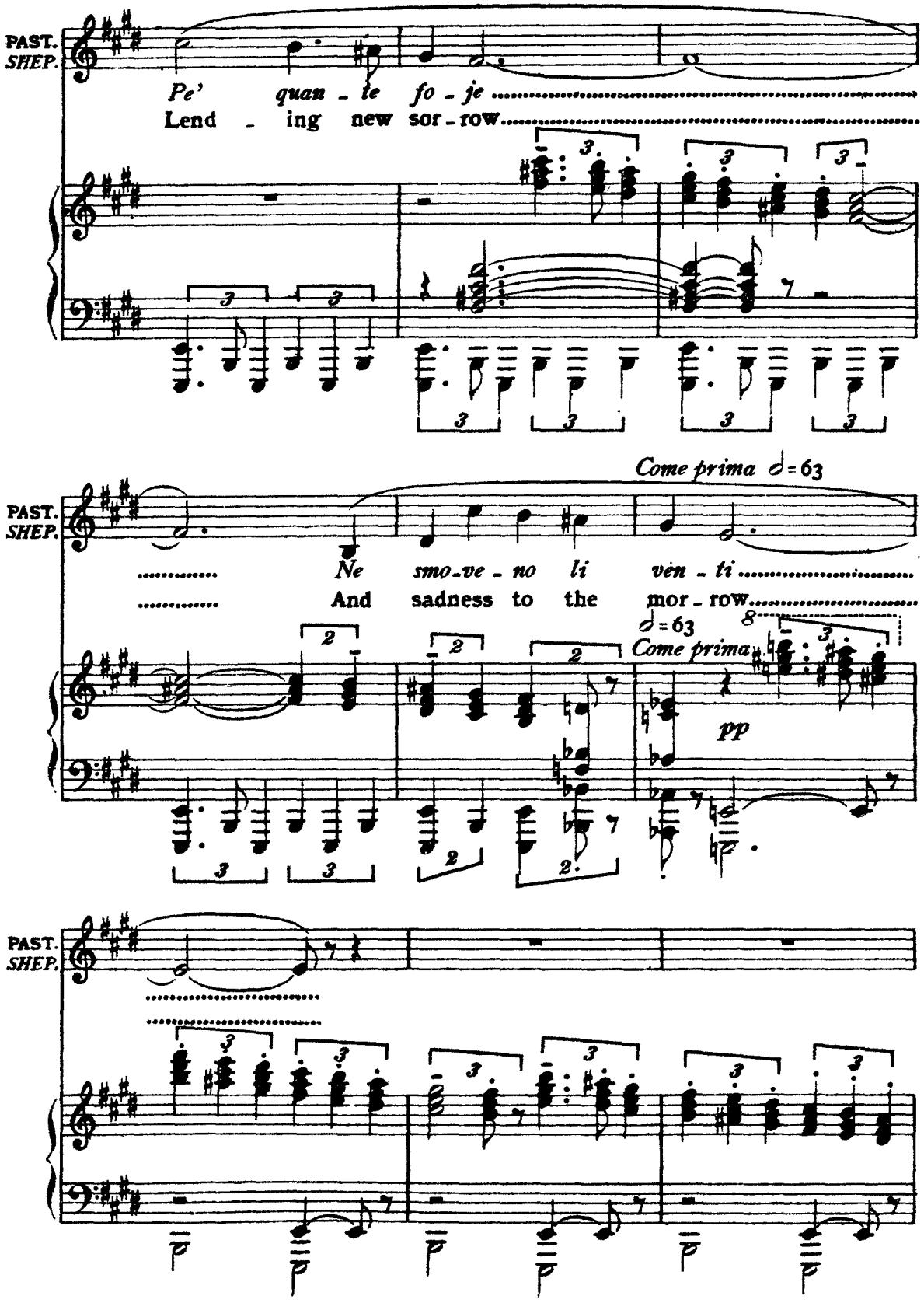


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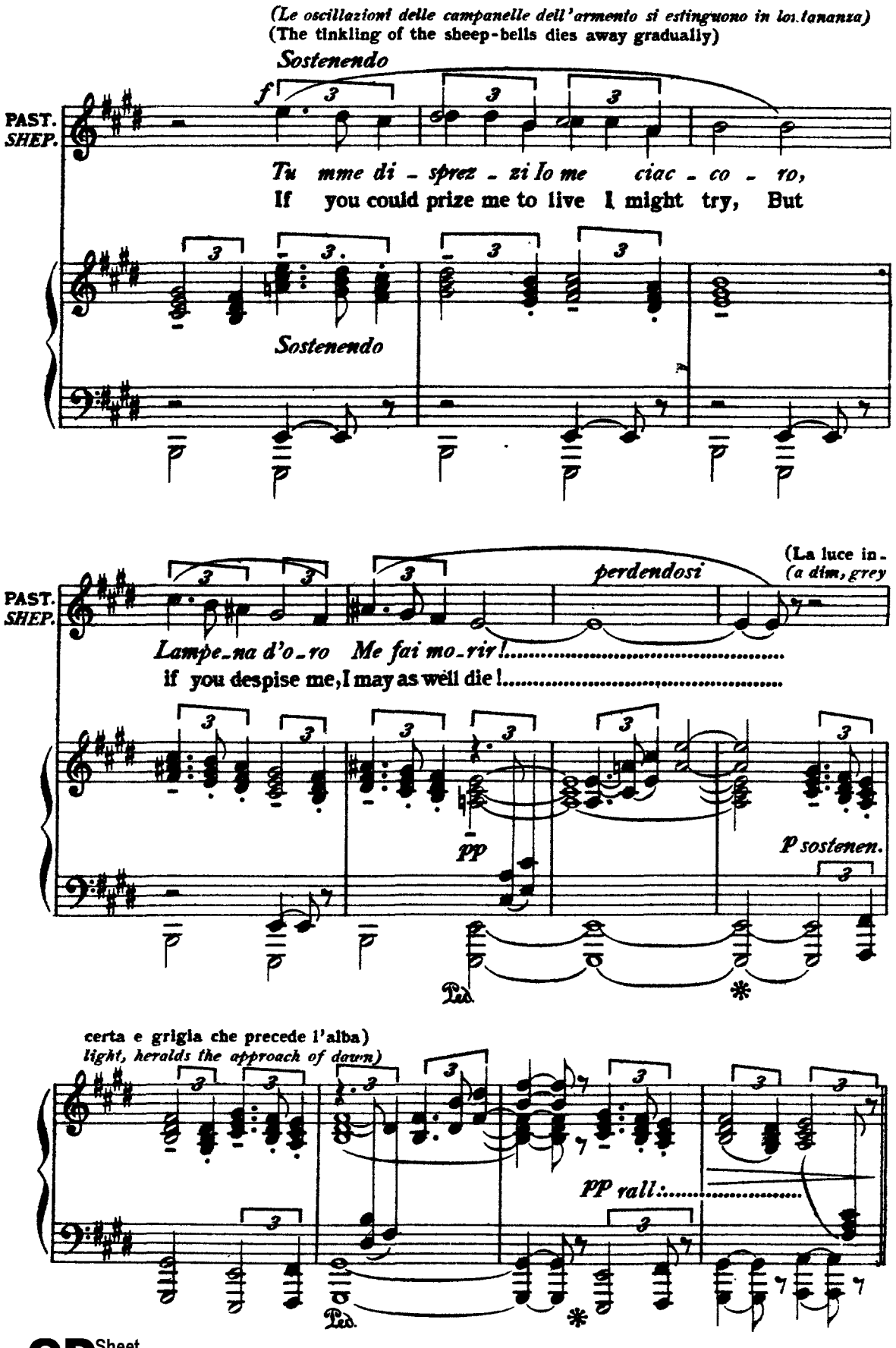
(Si odono, lontane, le campanelle d'un armento: di mano in mano vanno sempre più affievolendosi)
(Sheep-bells jangle afar off, then gradually nearer and nearer)
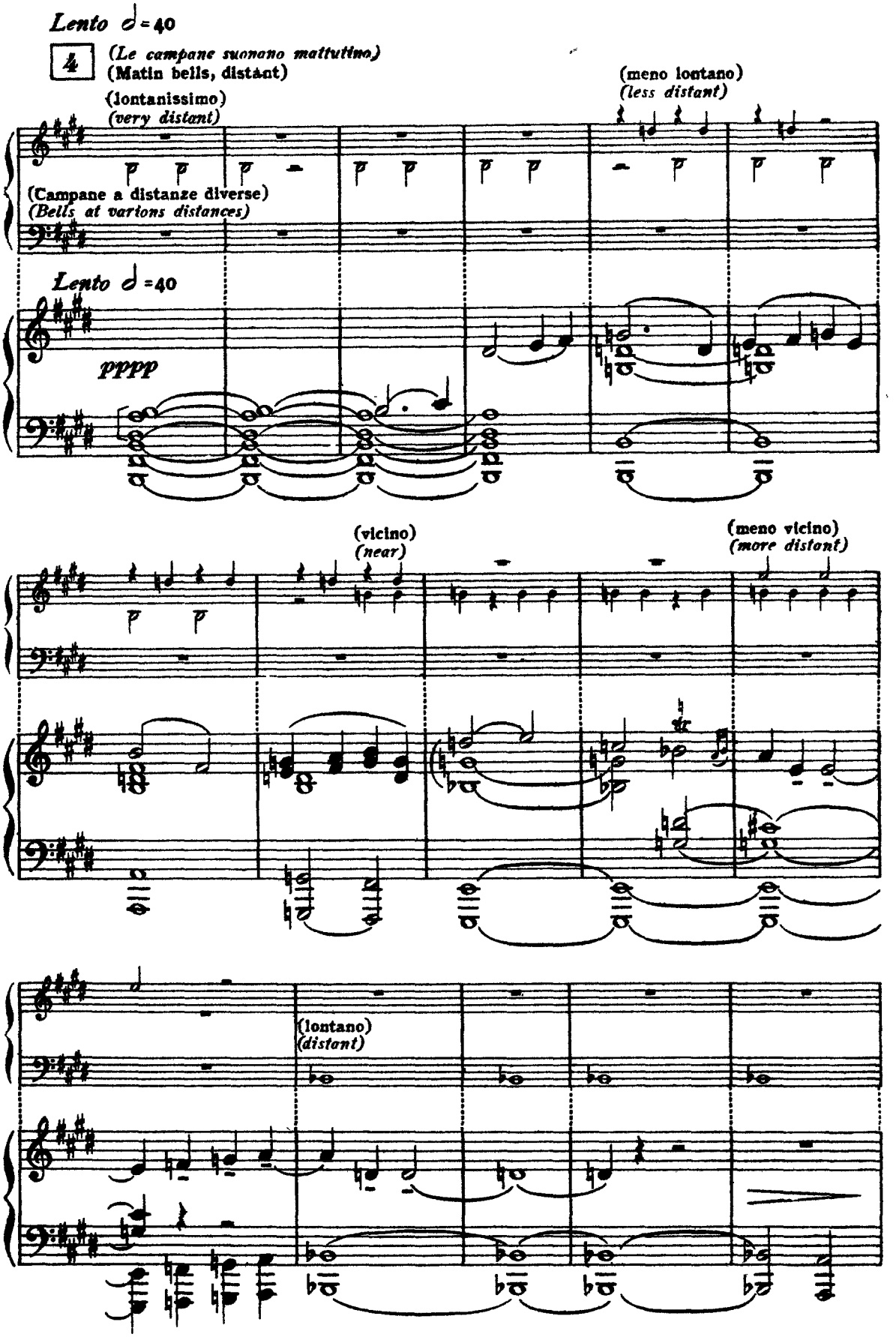


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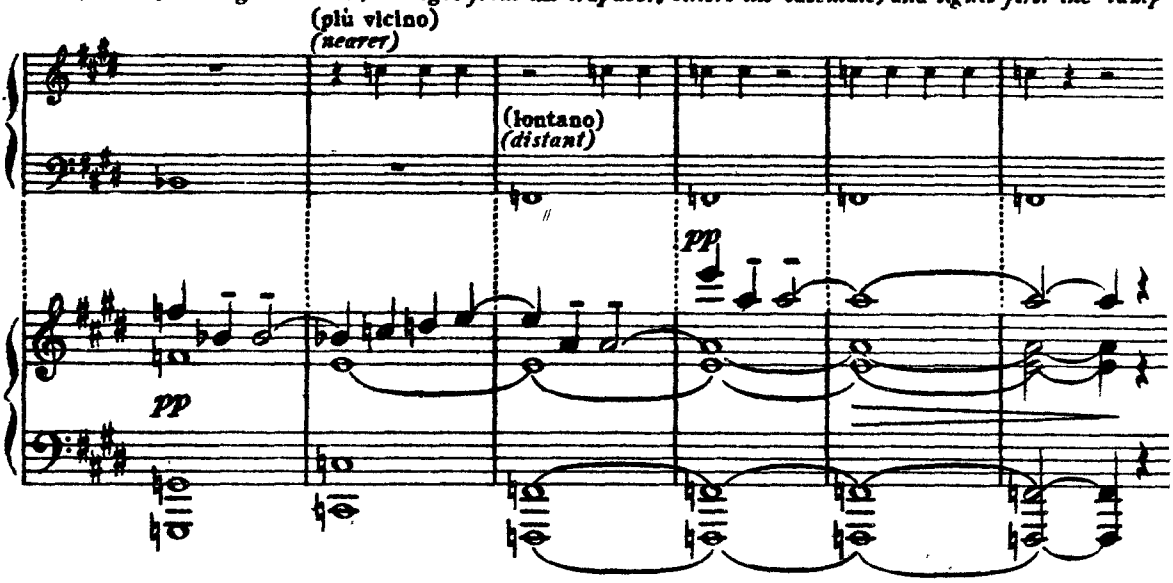


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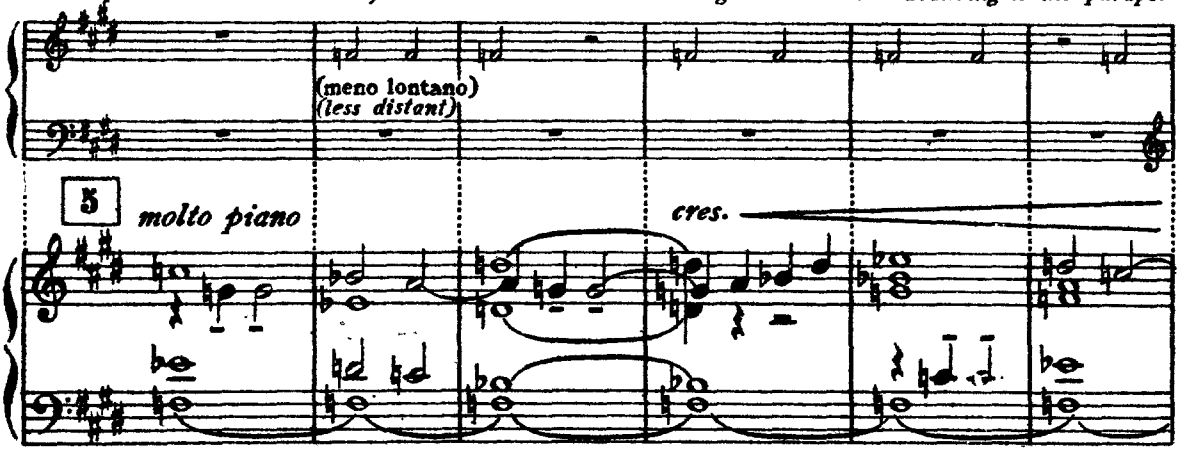


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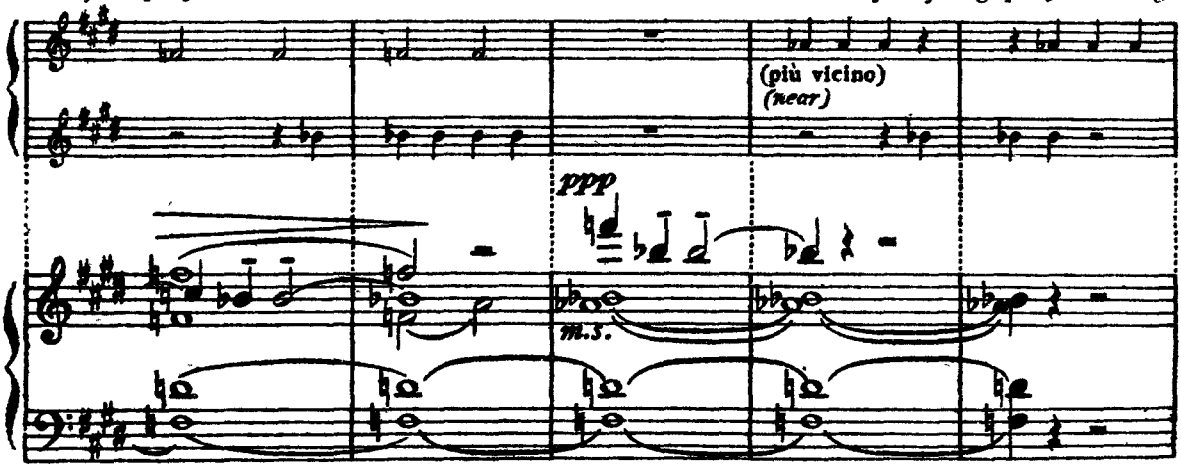
(Un carceriere con una lanterna sale dalla scala, va alla casamatta e vi accende la lampada sosp
(Gaoler, bearing a lantern, emerges from the trapdoor, enters the casemate, and lights first the lamp



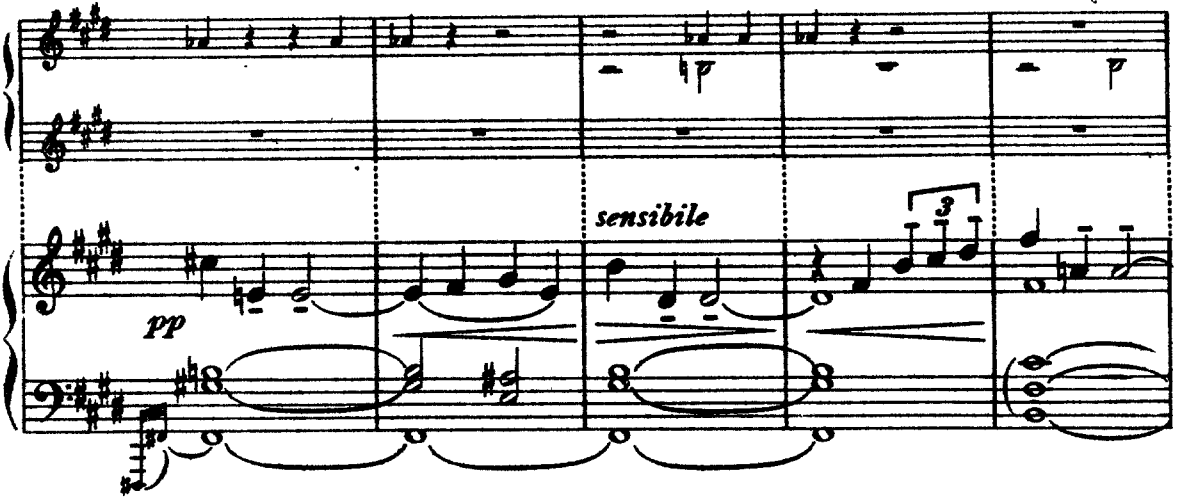
sa davanti al Crocifisso, poi quella sulla tavola - Poi va in fondo alla piattaforma e guarda giù nel
suspended beneath the crucifix and then the lantern standing on the table. Advancing to the parapet



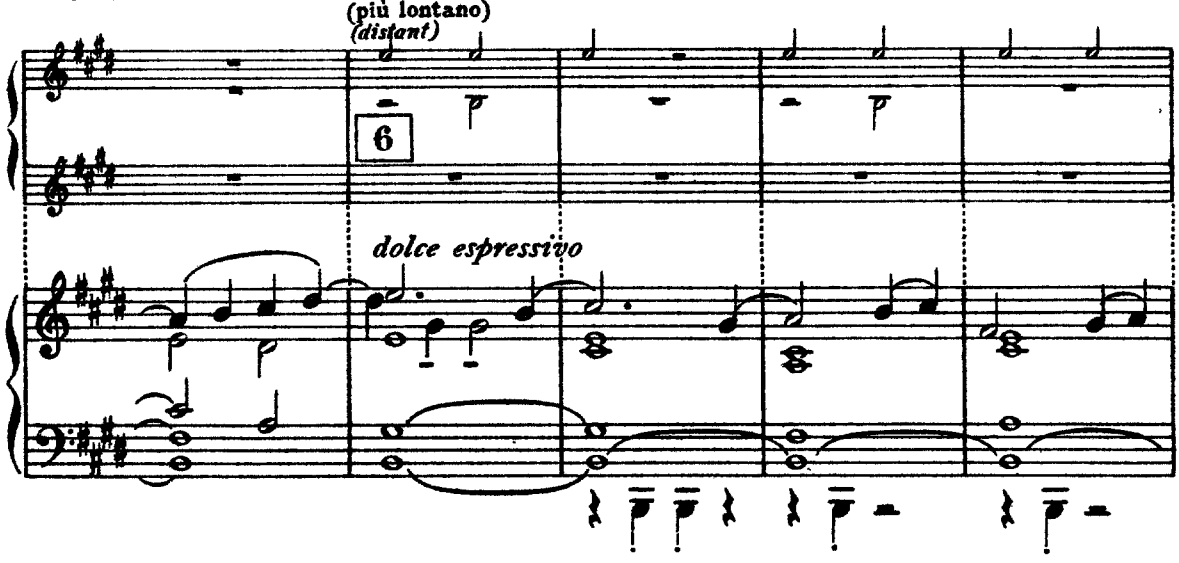
cortile sottostante per vedere se giunge il picchetto dei soldati, col condannato - Si incontra con una
of the platform, he leans over it and looks down into the courtyard to see if the firing-party escorting



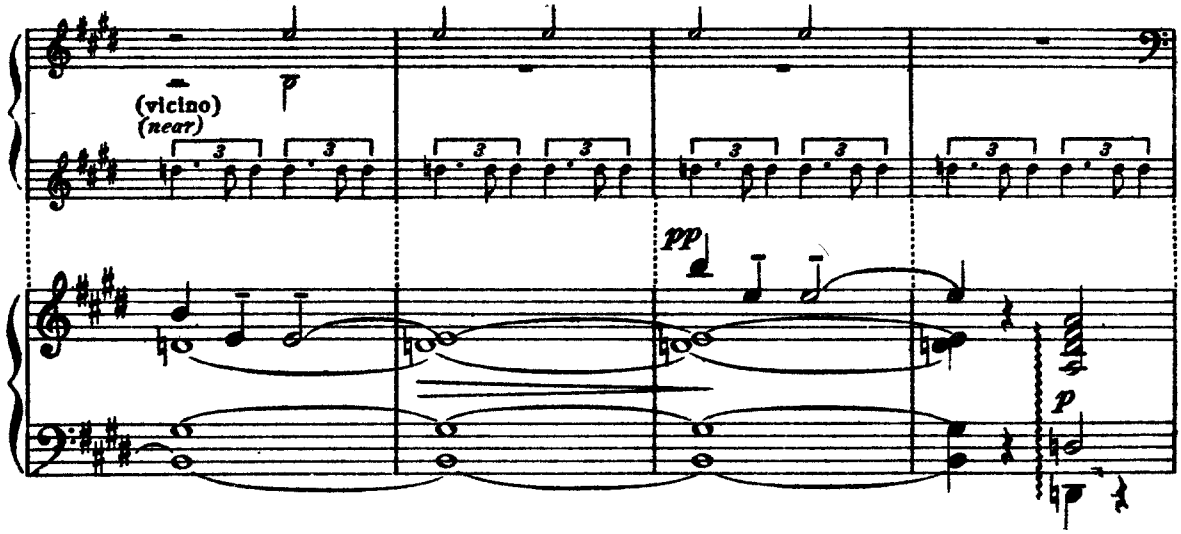
sentinella che percorre tutt'all'intorno la piattaforma e scambiate colla stessa alcune parole, ri-
the condemned man has arrived. Meeting a sentinel who is on guard within the precincts of the



torna alla casamatta, siede ed aspetta mezzo assonnato)
platform, and having exchanged a few words with him, returns to the casemate where he sits down
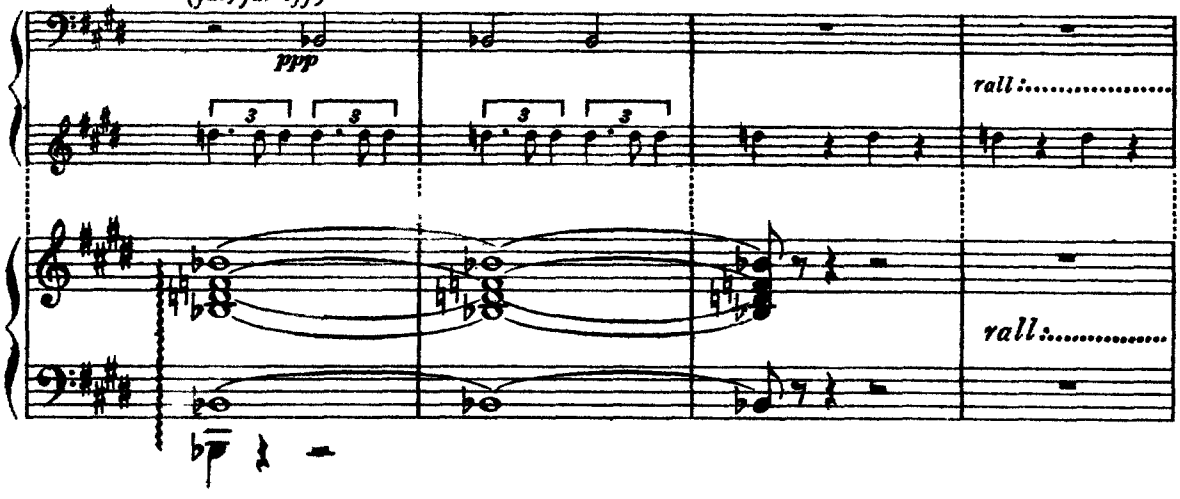


and waits, half asleep.

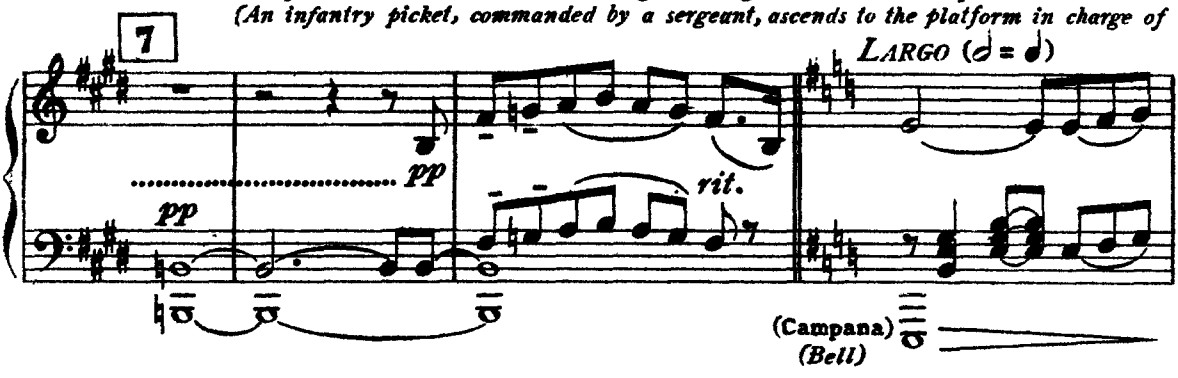


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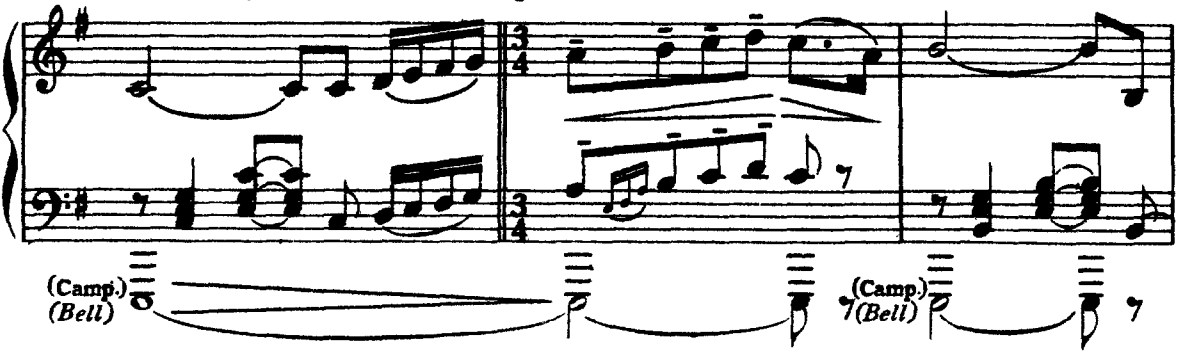
(molto lontana)
(far, far off)



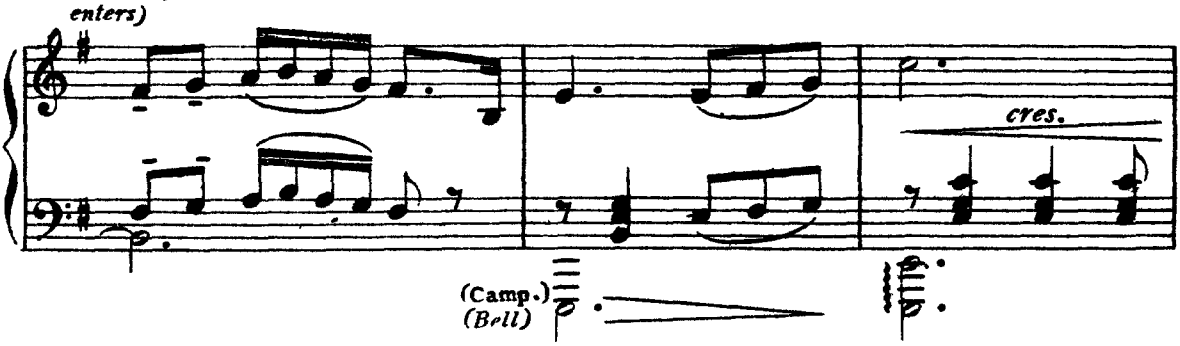
(Un picchetto, comandato da un Sergente di guardia, sale sulla piattaforma accom-
(An infantry picket, commanded by a sergeant, ascends to the platform in charge of



pagnando Cavaradossi. Il picchetto si arresta ed il Sergente conduce Cavaradossi nella ca-
Cavaradossi. They are halted, and the sergeant conducts Cavaradossi to the casemate, which he



samatta)
enters)



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(alla vista del Sergente, il Carceriere s'alza, salutandolo; il Sergente consegna un foglio al
(seeing the sergeant, the gaoler rises and salute., whereupon the sergeant hands him a paper, which

f con molta anima

p

Carceriere - questi lo esamina, poi siede alla tavola, apre il registro e vi scrive mentre interroga)
the gaoler examines; then, seating himself at the table, he opens the register-book, and writes in it

8

f

ten.

rall. molto

ten.

(porgendo la penna al Sergente; questi firma il registro, poi scende dalla scaletta, seguito dal picchetto di soldati)
(the gaoler hands the pen to the sergeant, who signs the register ond descends the steps, followed by the picket)

(Cavaradossi china il capo assentendo)
(Cavaradossi nods affirmatively)

while interrogating Cav.)

CARCERIERE
GAOLER

3

Mario Cavara - dossi? A voi.
Mario Cavara - dossi? Pray sign this.

rall:.....

ppp

Ped.
(Campana)
(Bell)

(a Cavaradossi)
(to Cavaradossi)
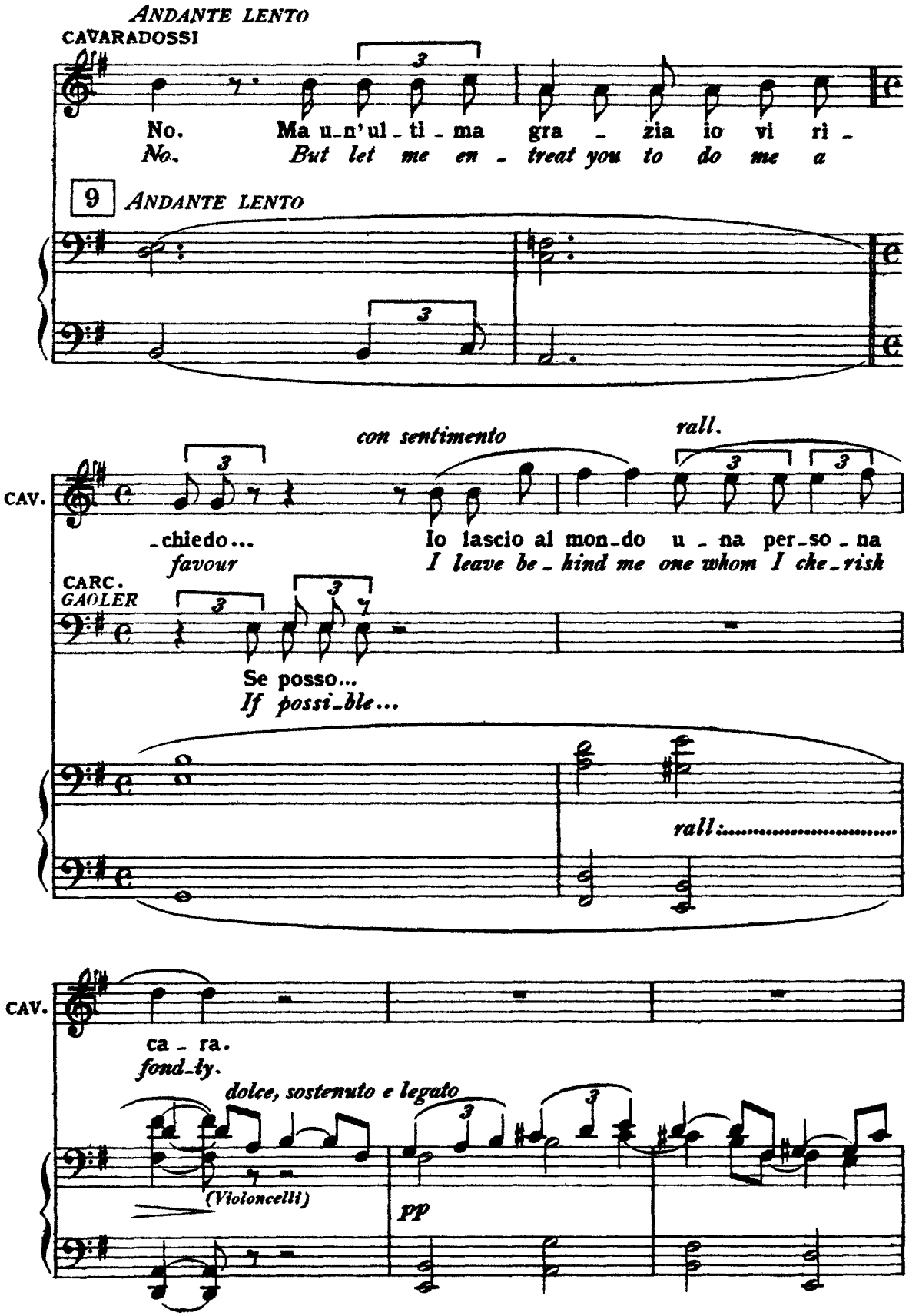
CARC.
GAOL.
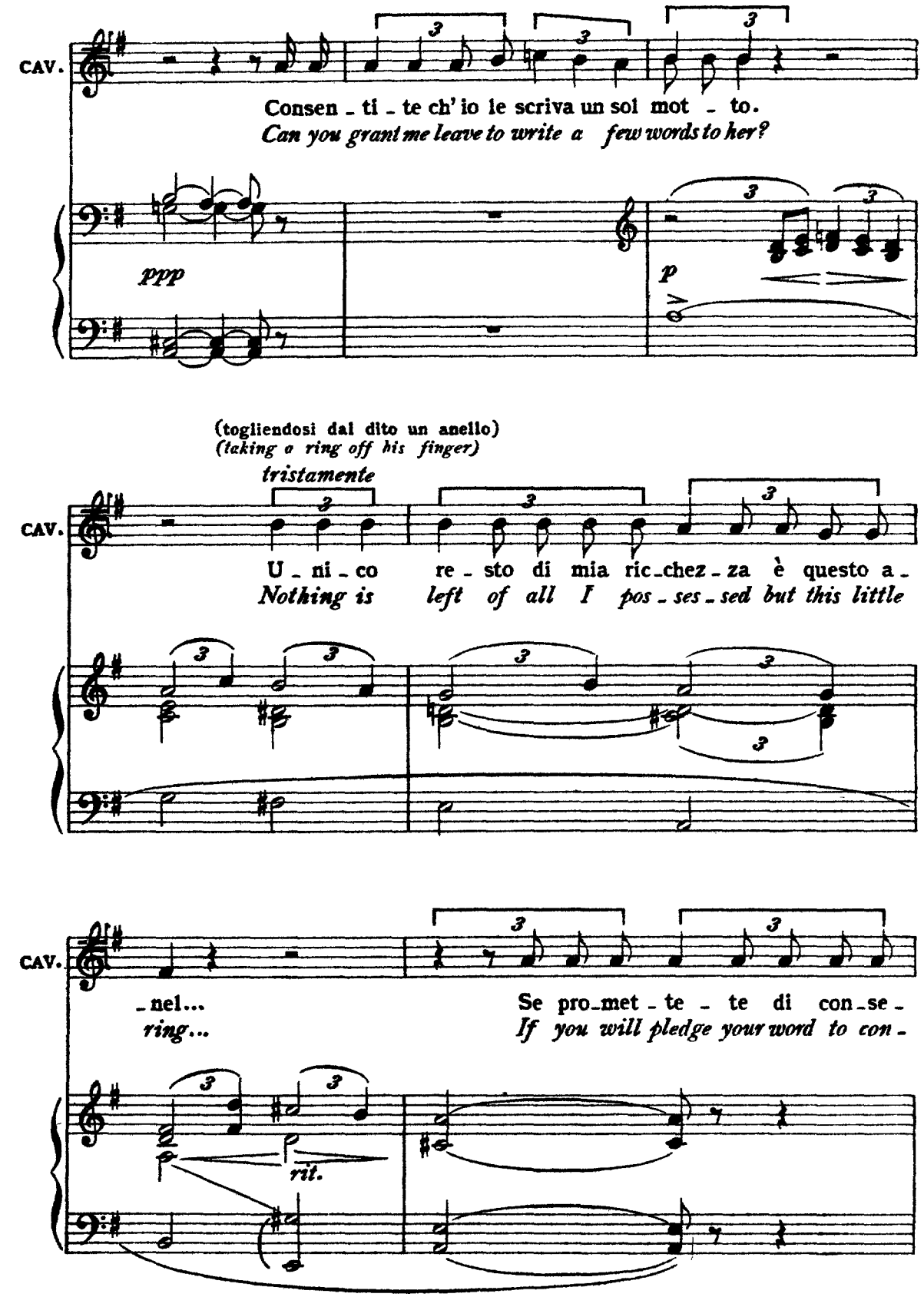
P lentamente

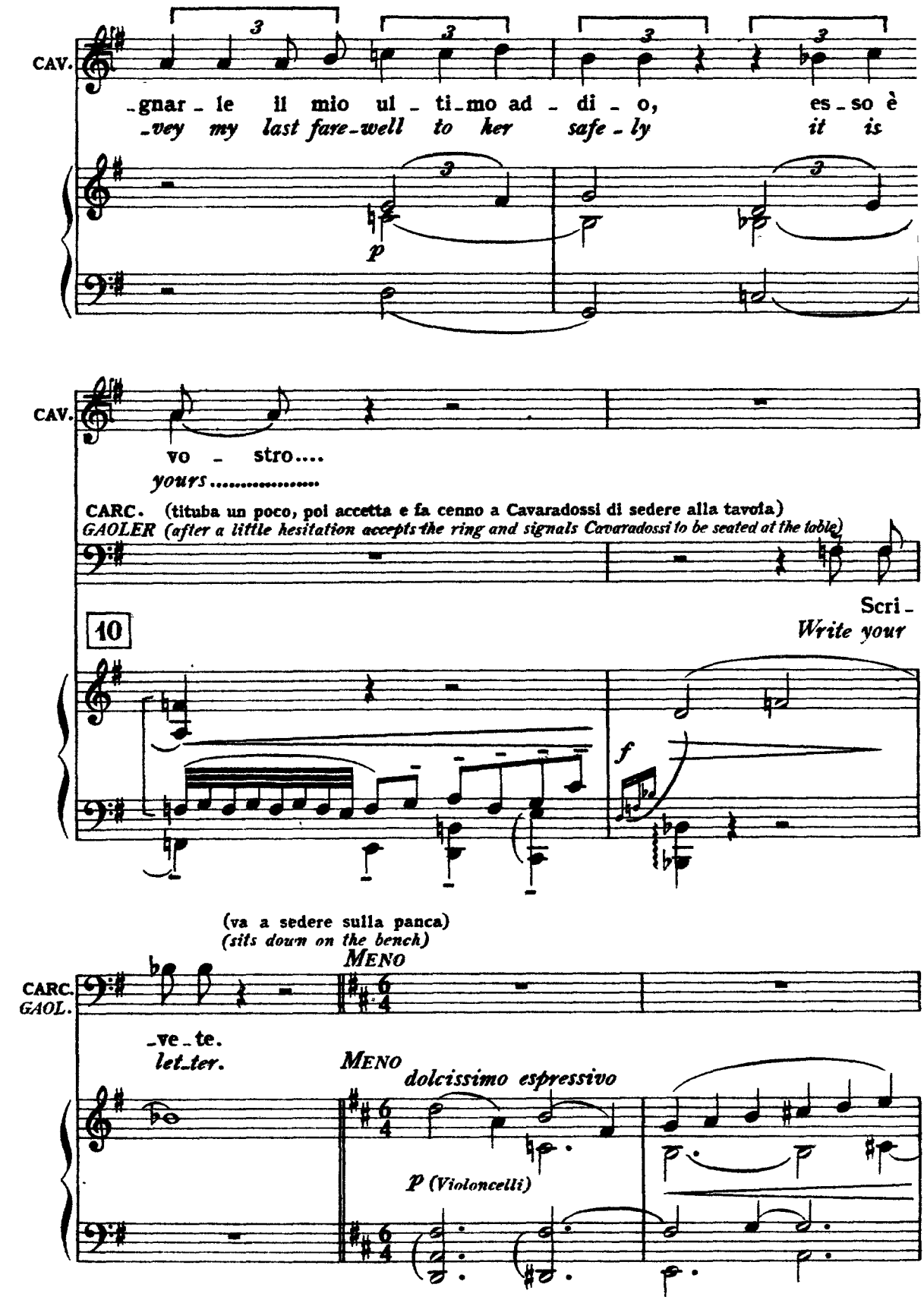
Vi resta u_n'ora... Un sacer_do_te i vo_stri cenni at_tende.
You have an hour... A holy father is nigh, at your di_sposal.

col canto
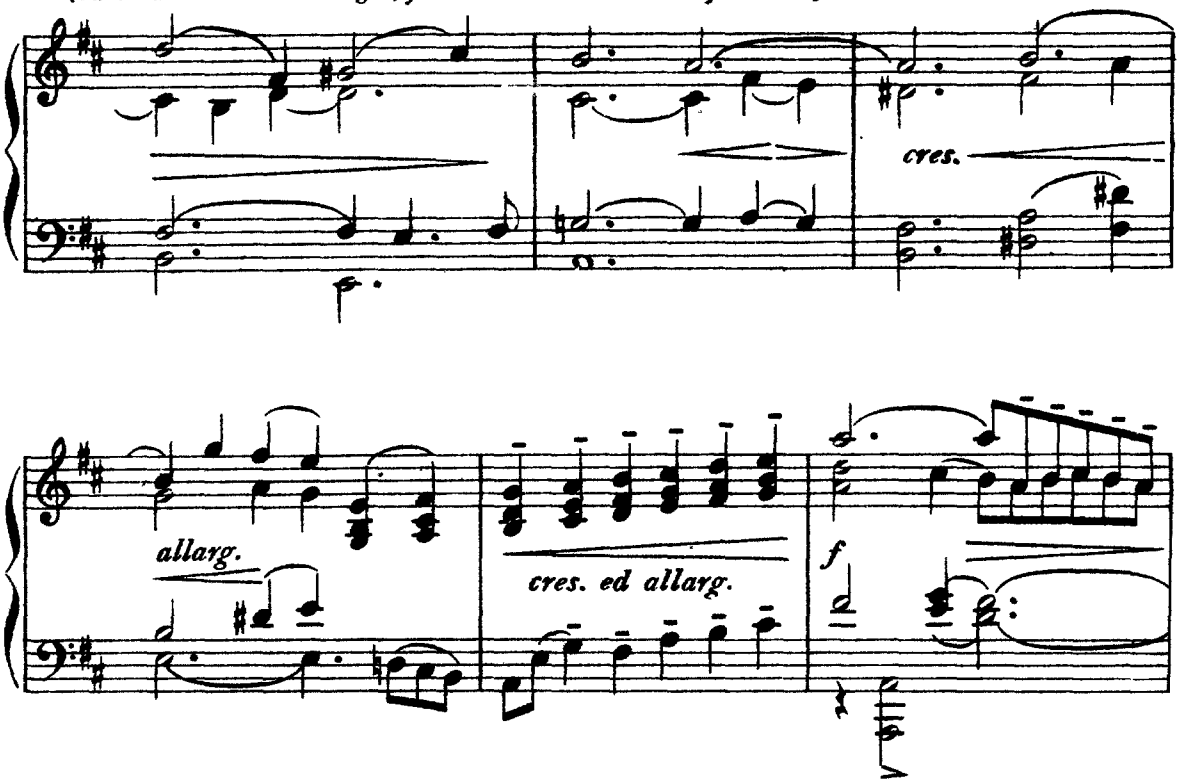
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ANDANTE LENTO
CAVARADOSSI
No. Ma u-n'ul-ti-ma gra-zia io vi ri-
No. But let me en-treat you to do me a
9
ANDANTE LENTO
con sentimento
rall.
CAV.
-chiedo...
favour
Io lascio al mon-do u-na per-so-na
I leave be-hind me one whom I che-rish
CARC.
GAOLER
Se posso...
If possi-ble...
rall.
CAV.
ca-ra.
fond-ly.
dolce, sostenuto e legato
(Violoncelli)
pp

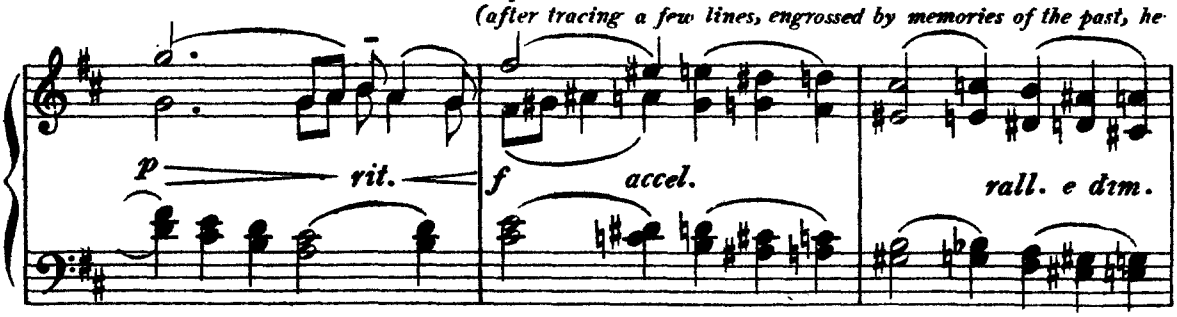

CAV.
Consen - ti - te ch' io le scriva un sol mot - to.
Can you grant me leave to write a few words to her?
ppp
p
(togliendosi dal dito un anello)
(taking a ring off his finger)
tristamente
CAV.
U - ni - co re - sto di mia ric-chez - za è questo a -
Nothing is left of all I pos - ses - sed but this little
CAV.
- nel...
ring...
Se pro-met - te - te di con-se -
If you will pledge your word to con -
rit.


CAV.
-gnar - le il mio ul - ti-mo ad - di - o, es - so è
-vey my last fare-well to her safe - ly it is
p
CAV.
vo - stro....
yours.....
CARC. (tituba un poco, poi accetta e fa cenno a Cavaradossi di sedere alla tavola)
GAOLER (after a little hesitation accepts the ring and signals Cavaradossi to be seated at the table)
10
Scri -
Write your
f
(va a sedere sulla panca)
(sits down on the bench)
MENO
CARC.
GAOL.
-ve - te.
let-ter.
MENO
dolcissimo espressivo
p (Violoncelli)

(Cavaradossi rimane alquanto pensieroso, quindi si mette a scrivere)
(Cavaradossi is lost in thought, from which he rouses himself to write)

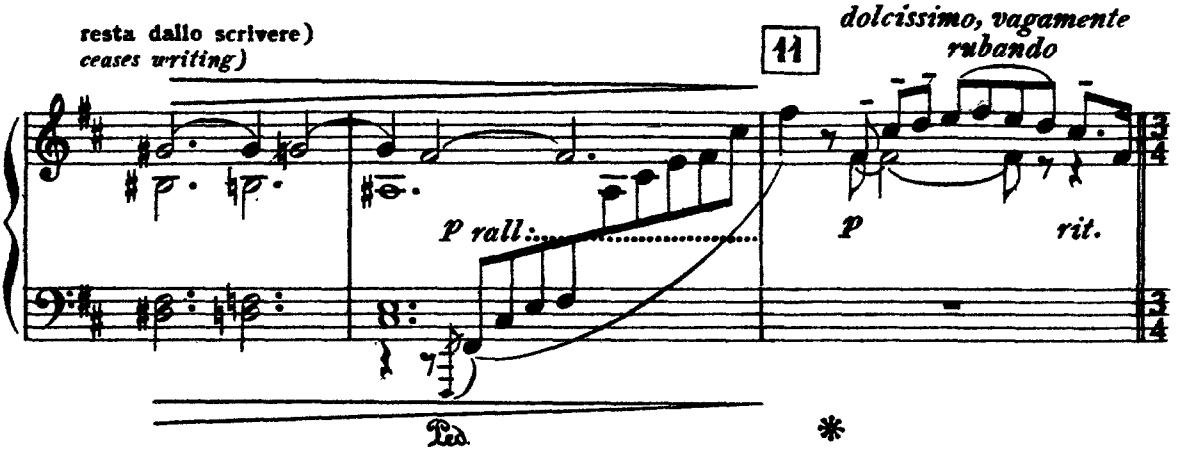


(dopo tracciate alcune linee è invaso dalle rimembranze e si ar.
(after tracing a few lines, engrossed by memories of the past, he
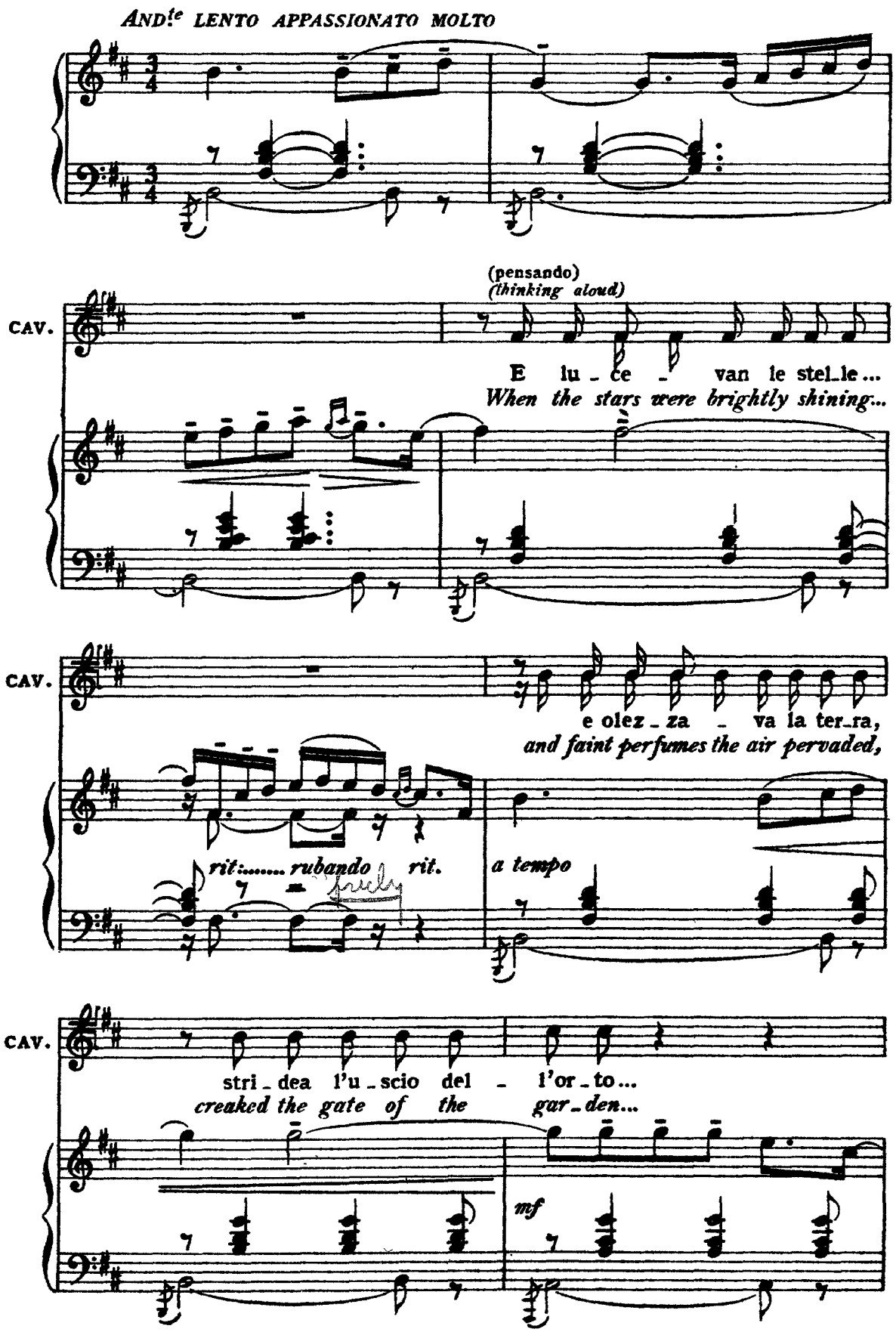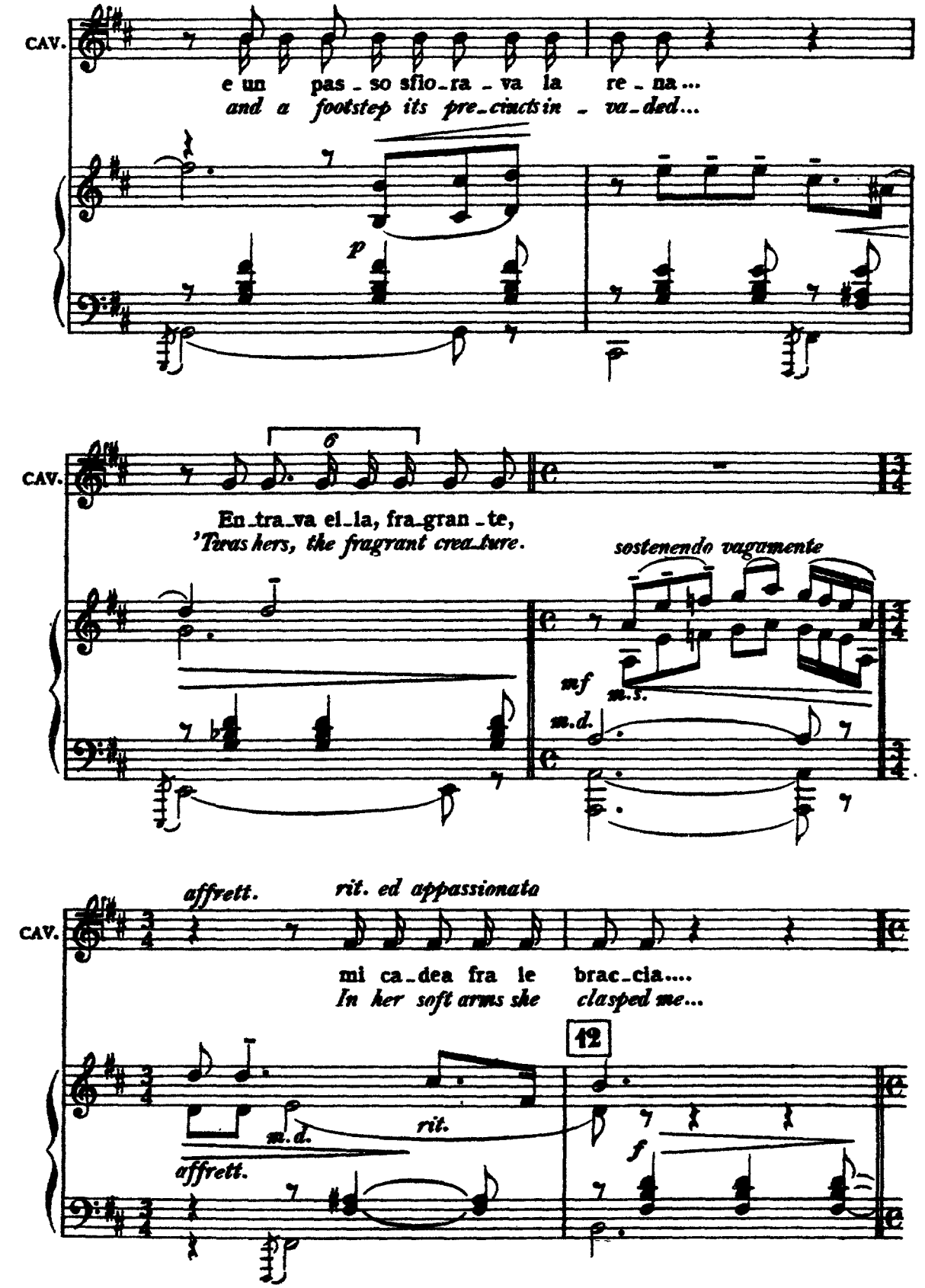


resta dallo scrivere)
ceases writing)
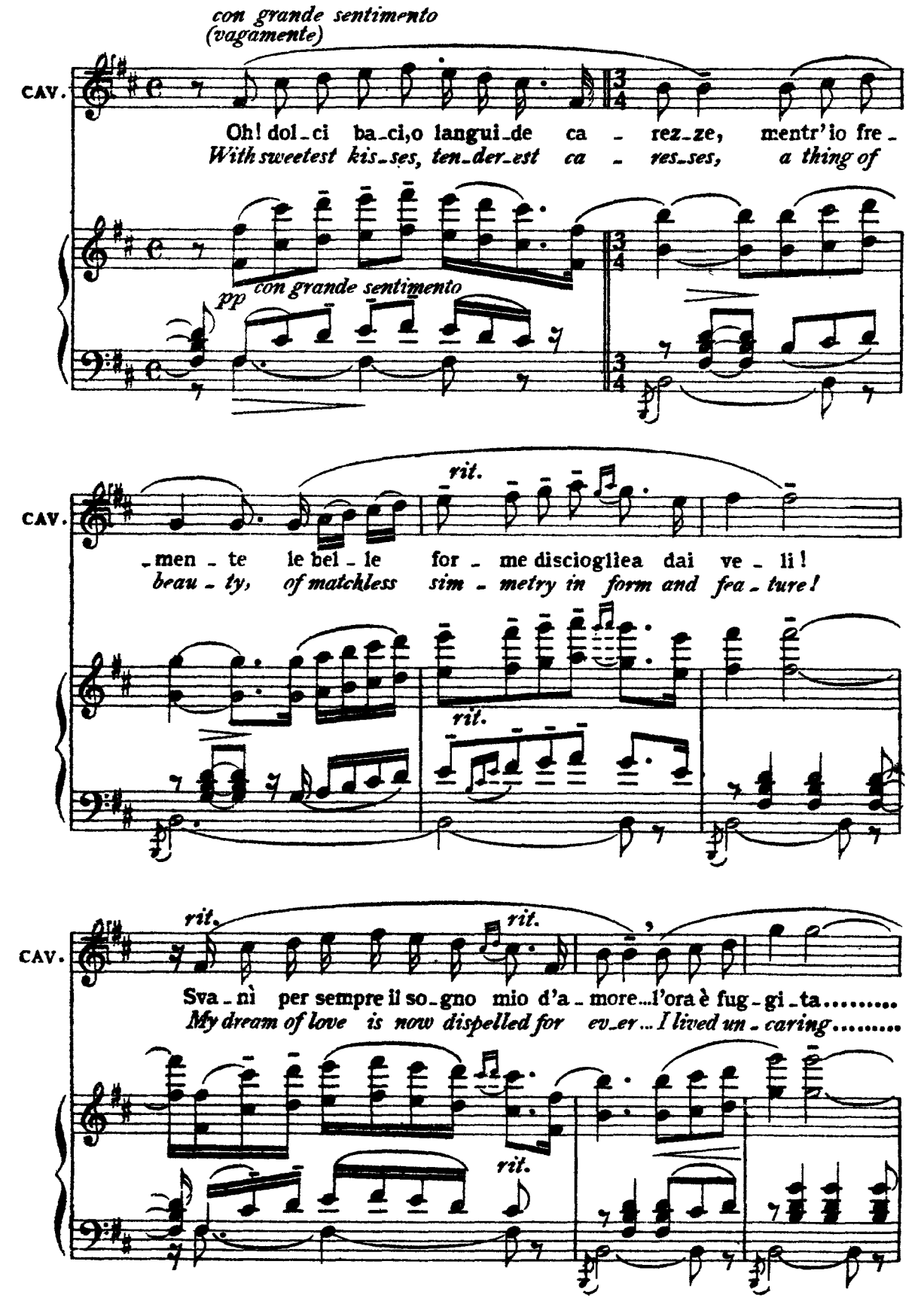
dolcissimo, vagamente rubando

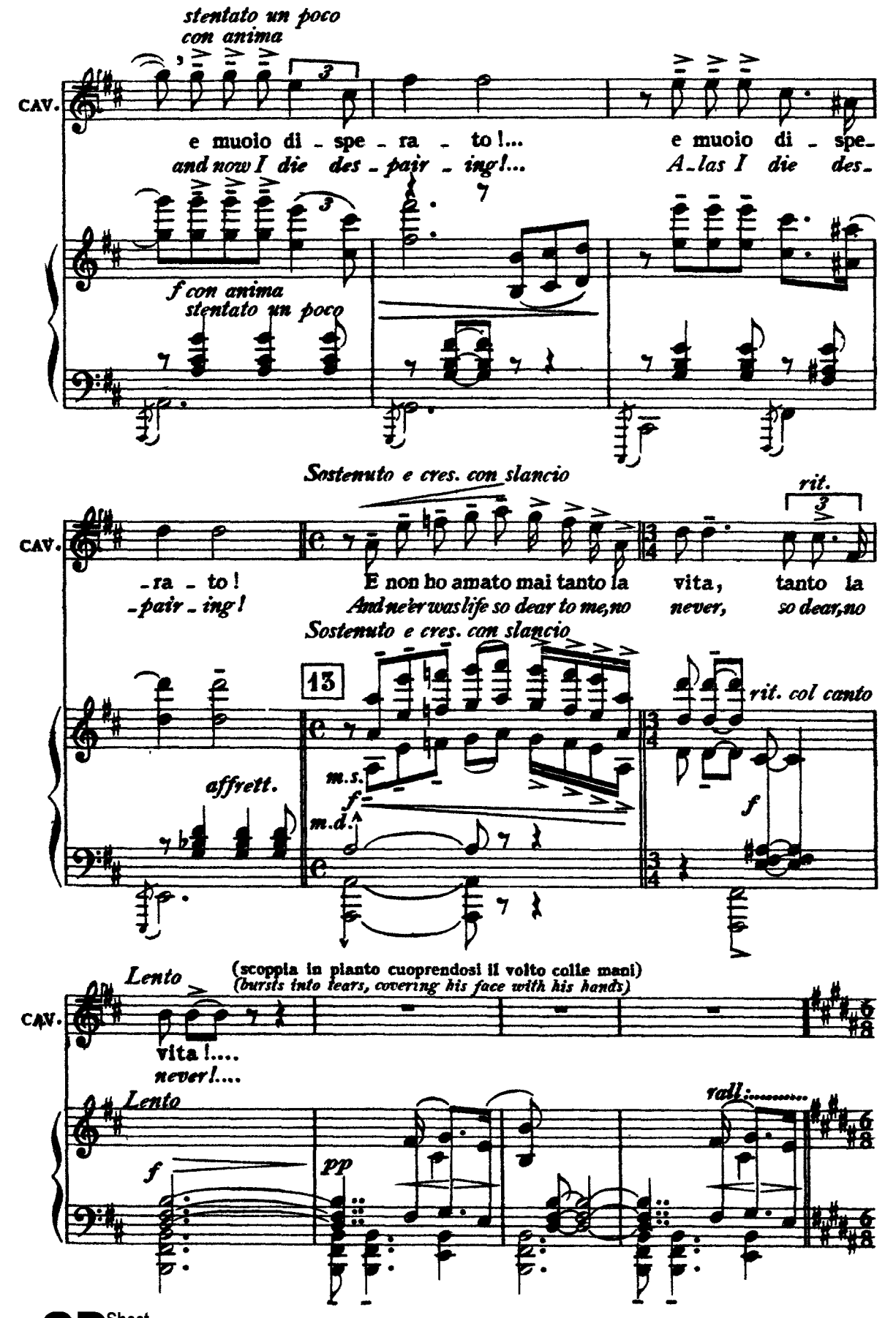


CD Sheet Music


ANDte LENTO APPASSIONATO MOLTO
(pensando)
(thinking aloud)
CAV.
E lu - ce - van le stel-le...
When the stars were brightly shining...
CAV.
e olez - za - va la ter-ra,
and faint perfumes the air pervaded,
rit:..... rubando rit.
a tempo
CAV.
stri - dea l'u - scio del - l'or - to...
creaked the gate of the gar-den...
mf
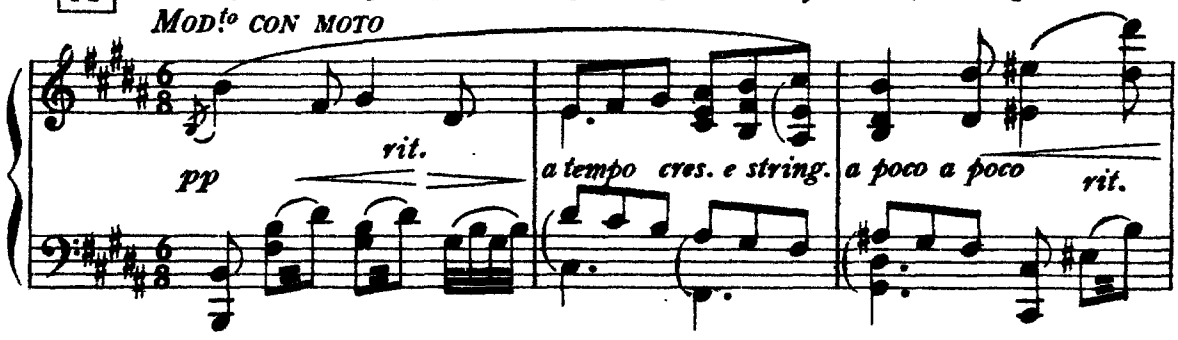

CAV.
e un pas - so sfio - ra - va la re - na...
and a footstep its pre-cincts in - va-ded...
p
CAV.
6
En-tra-va el-la, fra-gran - te,
'Twas hers, the fragrant crea-ture.
sostenendo vagamente
mf
m.s.
m.d.
CAV.
affrett.
rit. ed appassionato
mi ca-dea fra le brac-cia....
In her soft arms she clasped me...
12
m.d.
rit.
affrett.
f


con grande sentimento
(vagamente)
CAV.
Oh! dol-ci ba-ci,o langui-de ca - rez-ze, mentr'io fre-
With sweetest kis-ses, ten-der-est ca - res-ses, a thing of
pp con grande sentimento
rit.
CAV.
-men - te le bel - le for - me discioglie a dai ve - li!
beau - ty, of matchless sim - metry in form and fea - ture!
rit.
rit.
rit.
CAV.
Sva - nì per sempre il so-gno mio d'a - more...l'ora è fug - gi - ta.....
My dream of love is now dispelled for ev-er... I lived un - caring.....
rit.

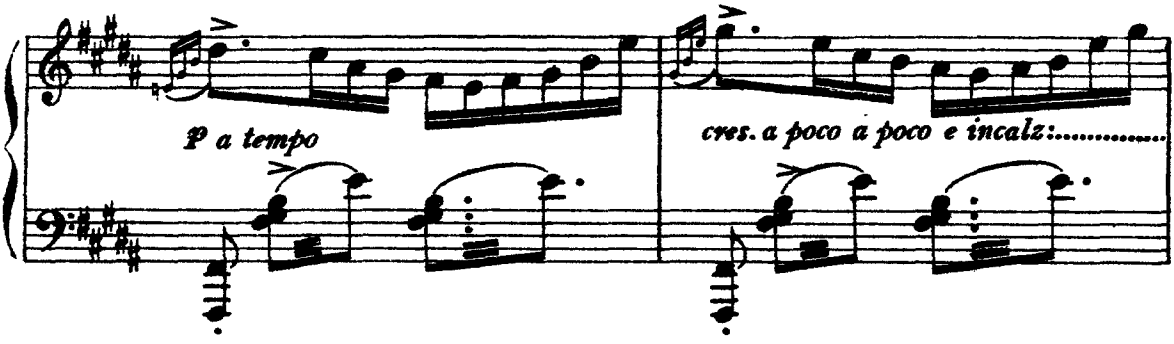

stentato un poco
con anima
CAV.
e muoio di - spe - ra - to!...
and now I die des - pair - ing!...
e muoio di - spe-
A-las I die des-
f con anima
stentato un poco
Sostenuto e cres. con slancio
rit.
CAV.
-ra - to!
-pair - ing!
E non ho amato mai tanto la vita, tanto la
And ne'er was life so dear to me, no never, so dear, no
Sostenuto e cres. con slancio
13
rit. col canto
affrett.
m.s.
f
m.d.
f
Lento
(scoppia in pianto cuoprendosi il volto colle mani)
(bursts into tears, covering his face with his hands)
CAV.
vita!....
never!....
Lento
rall.....
f
pp

14
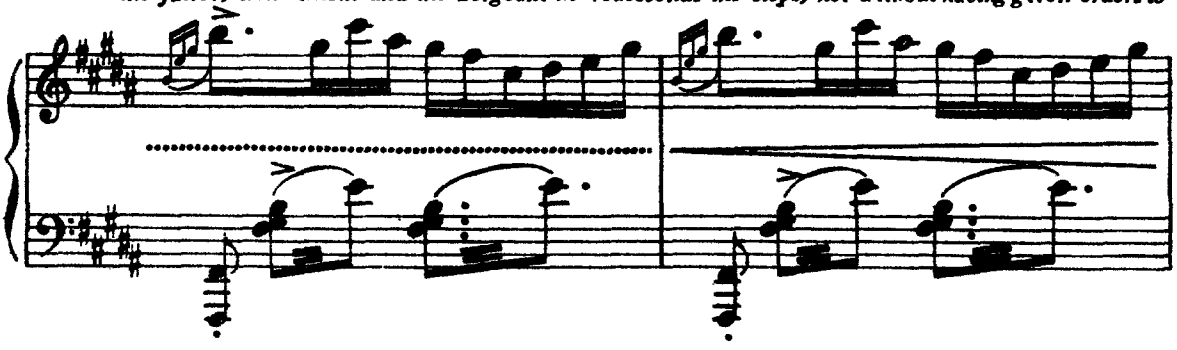
(Dalla scala viene Spoletta, accompagnato dal Sergente e seguito da Tosca: il Sergente pot-
(Enter Spoletta through trapdoor, accompanied by Tosca, and followed by the Sergeant, who car-
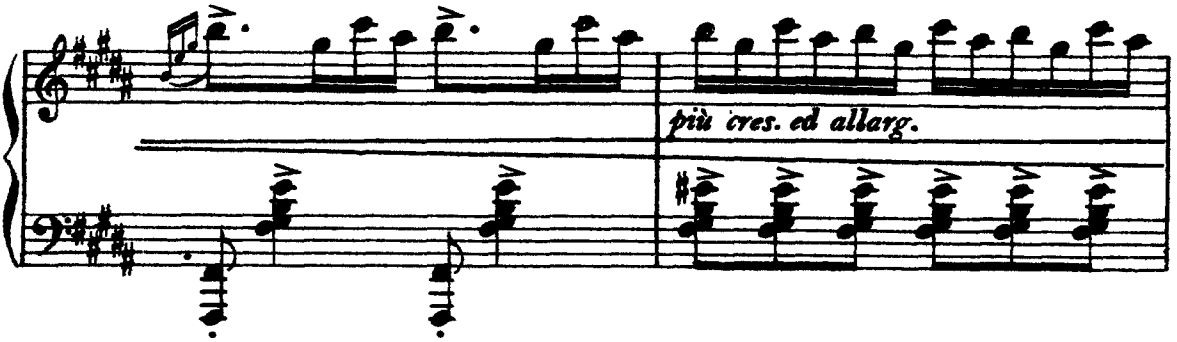


ta una lanterna - Spoletta accenna a Tosca ove trovasi Cavaradossi, poi chiama a sè il Car-
ries a lantern. Spoletta points out to Tosca where she will find Cavaradossi and then beckons to
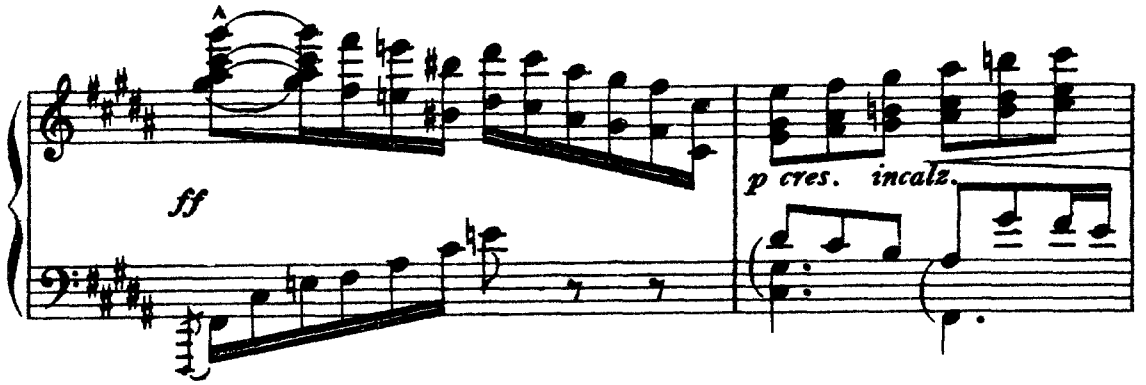


ceriere: con questi e col Sergente ridiscende, non senza avere prima dato ad una sentinella,
the jailer, with whom and the Sergeant he redescends the steps, not without having given orders to



che sta in fondo, l'ordine di sorvegliare il prigioniero)
a sentry on guard at the back of the stage, to keep close watch over the prisoner)



CD Sheet Music



(Tosca, che in questo frattempo è rimasta agitatissima, vede Cavaradossi che piange: si slancia presso a lui, e non potendo parlare per la grande emozione, gli solleva colle due mani la testa, presentandogli in pari tempo il salvacondotto: Cavaradossi, alla vista di Tosca, balza in piedi sorpreso, poi legge il foglio che gli presenta Tosca)

(Tosca who meanwhile has been manifestly in a state of violent agitation, sees Cavaradossi weeping, rushes up to him, and unable to speak for sheer emotion, lifts his head with both hands, showing him the safe-conduct. On perceiving her he starts to his feet, surprised, and then reads the document which she has handed to him)

CAVAR.

15

Ah! *Fran-*
Ah! Safe-

allarg.

ff

(con entusiasmo)
(enthusiastically)

TOSCA

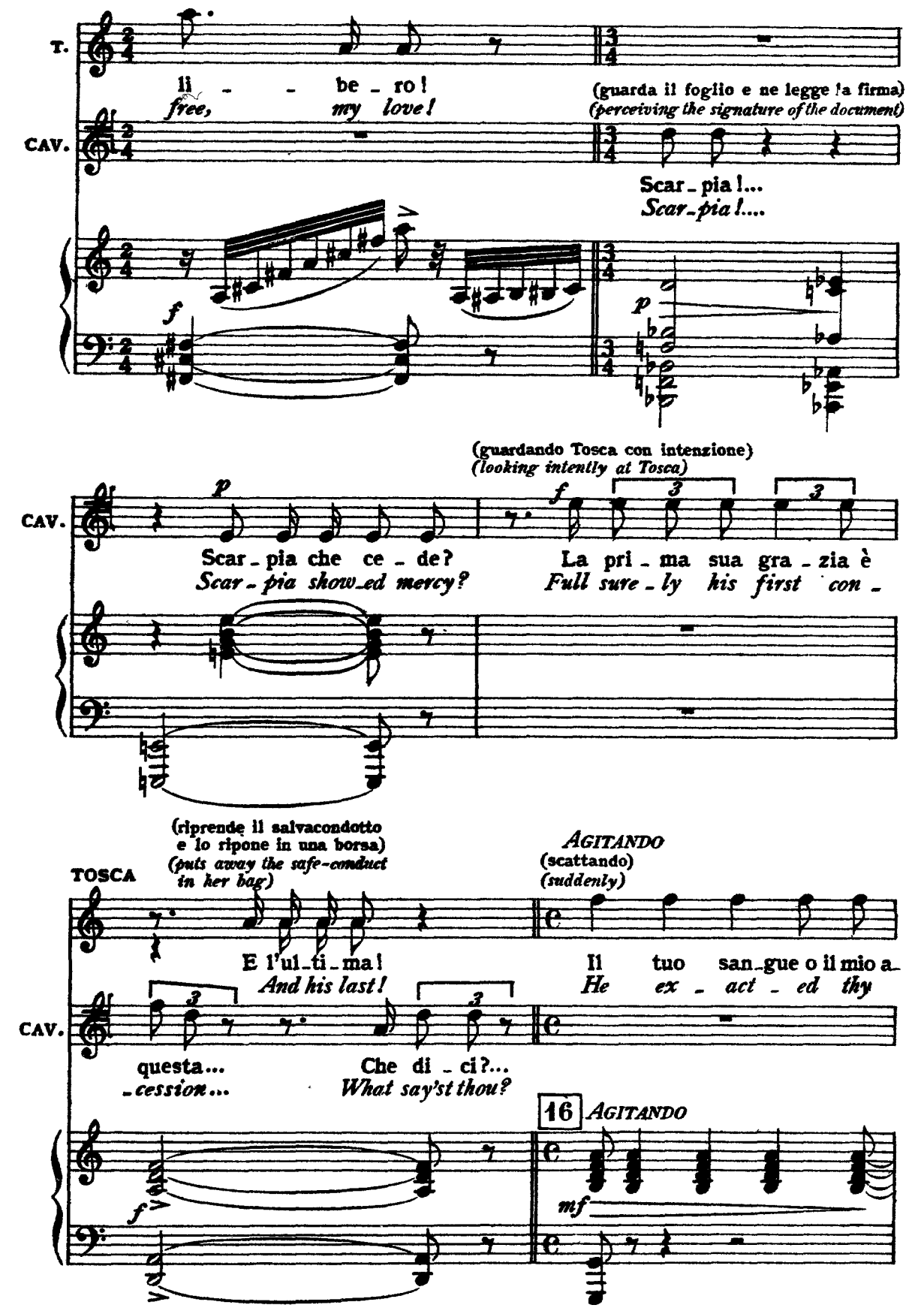
(unendosi a Cavaradossi)
(in unison with Cavaradossi)
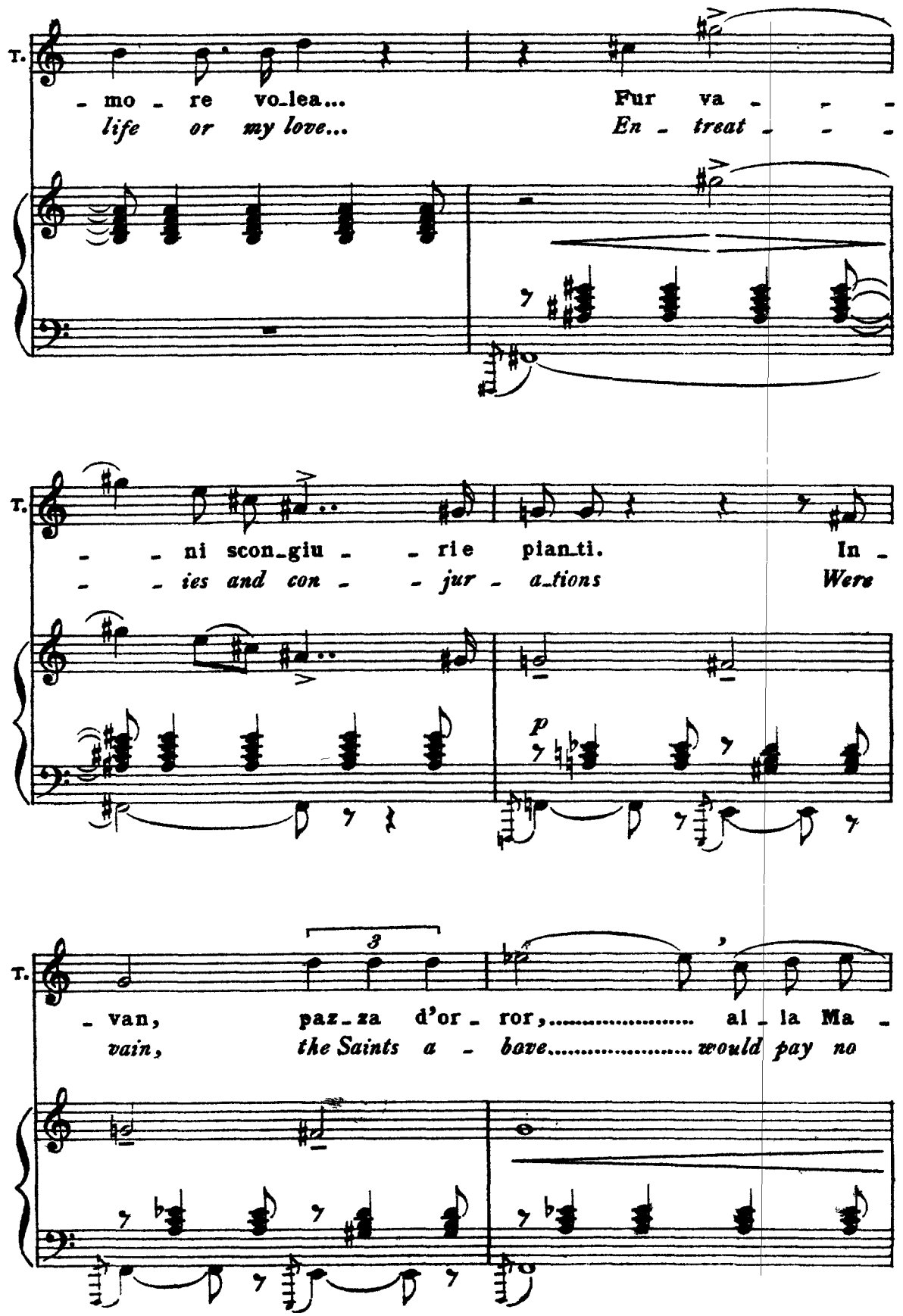
e al ca-va-lie-re che l'ac-com-pagna. Sei
and to the gentleman her com-panion. *Thou art*
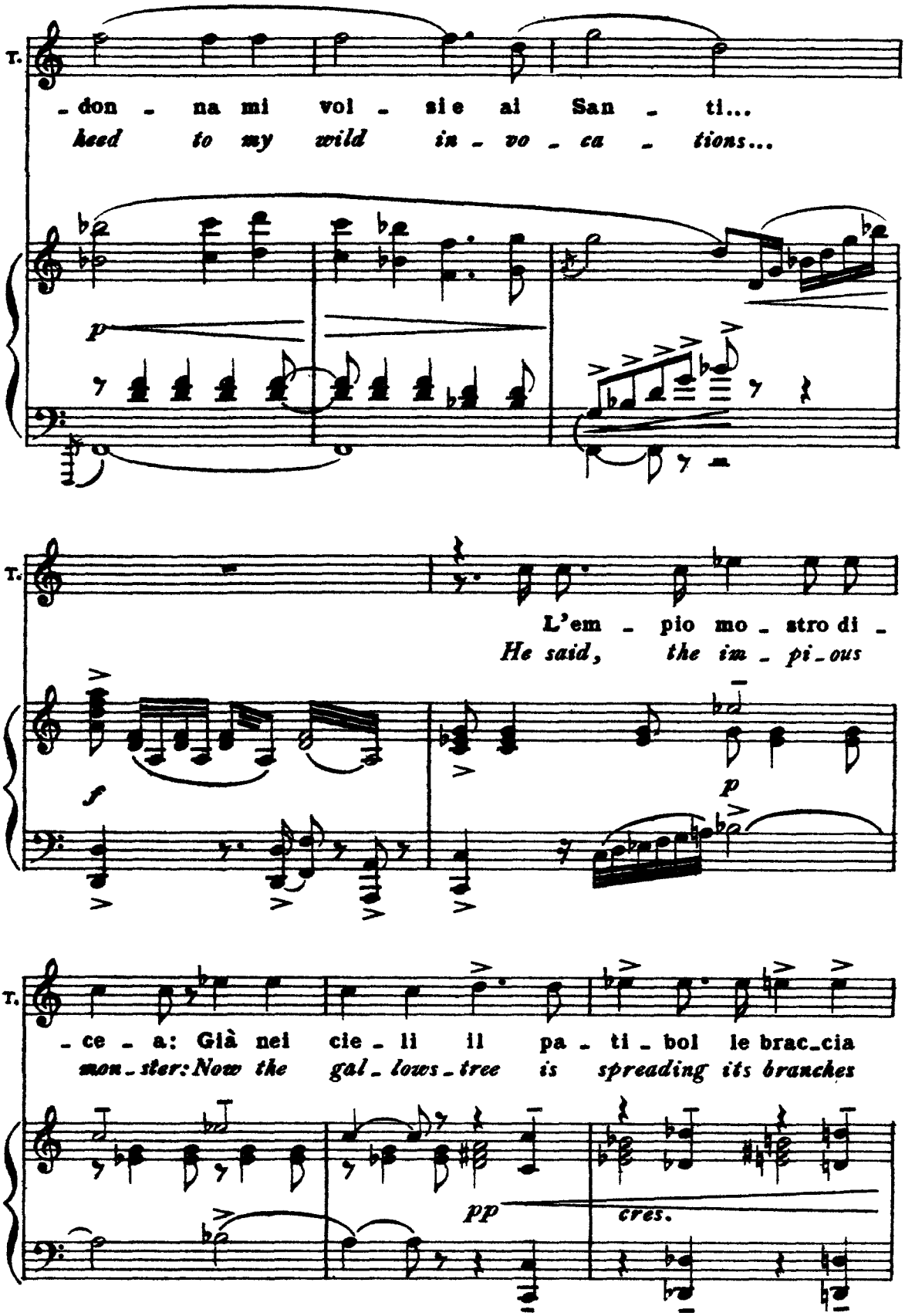
CAV.

-chi - gia a Floria Tosca... *e al ca-va-lie-re che l'ac-com-pagna.*
conduct to Floria Tosca... and to the gentleman her com-panion.
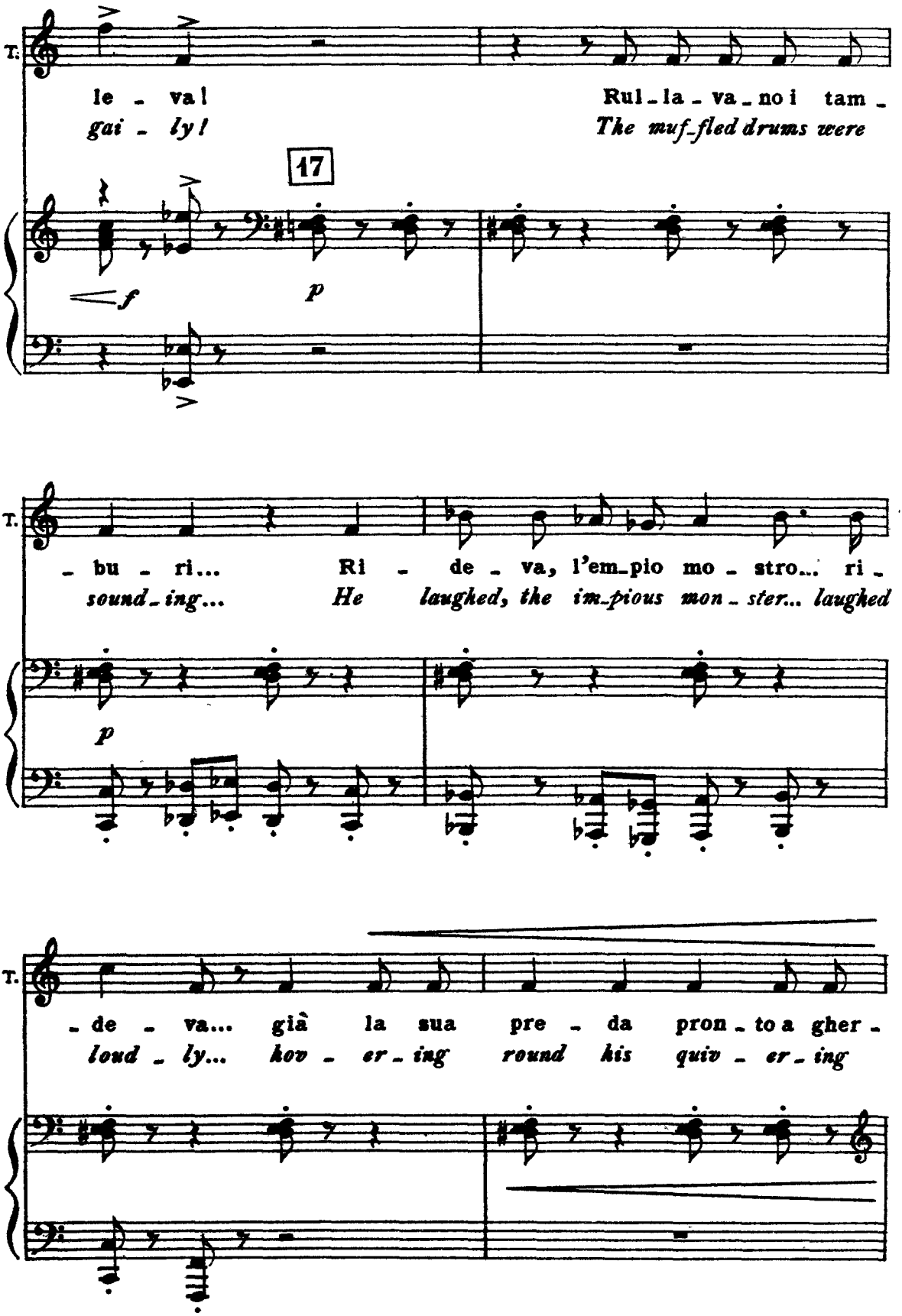
CD Sheet Music


T.
li - - be - ro!
free, my love!
(guarda il foglio e ne legge la firma)
(perceiving the signature of the document)
CAV.
Scar - pia!...
Scar - pia!...
f
p
(guardando Tosca con intenzione)
(looking intently at Tosca)
CAV.
Scar - pia che ce - de?
Scar - pia show_ed mercy?
La pri - ma sua gra - zia è
Full sure - ly his first con -
(riprende il salvacondotto e lo ripone in una borsa)
(puts away the safe-conduct in her bag)
TOSCA
AGITANDO
(scattando)
(suddenly)
E l'ul - ti - ma!
And his last!
Il tuo san - gue o il mio a -
He ex - act - ed thy
CAV.
questa...
- cession...
Che di - ci?...
What say'st thou?
16
AGITANDO
f
mf
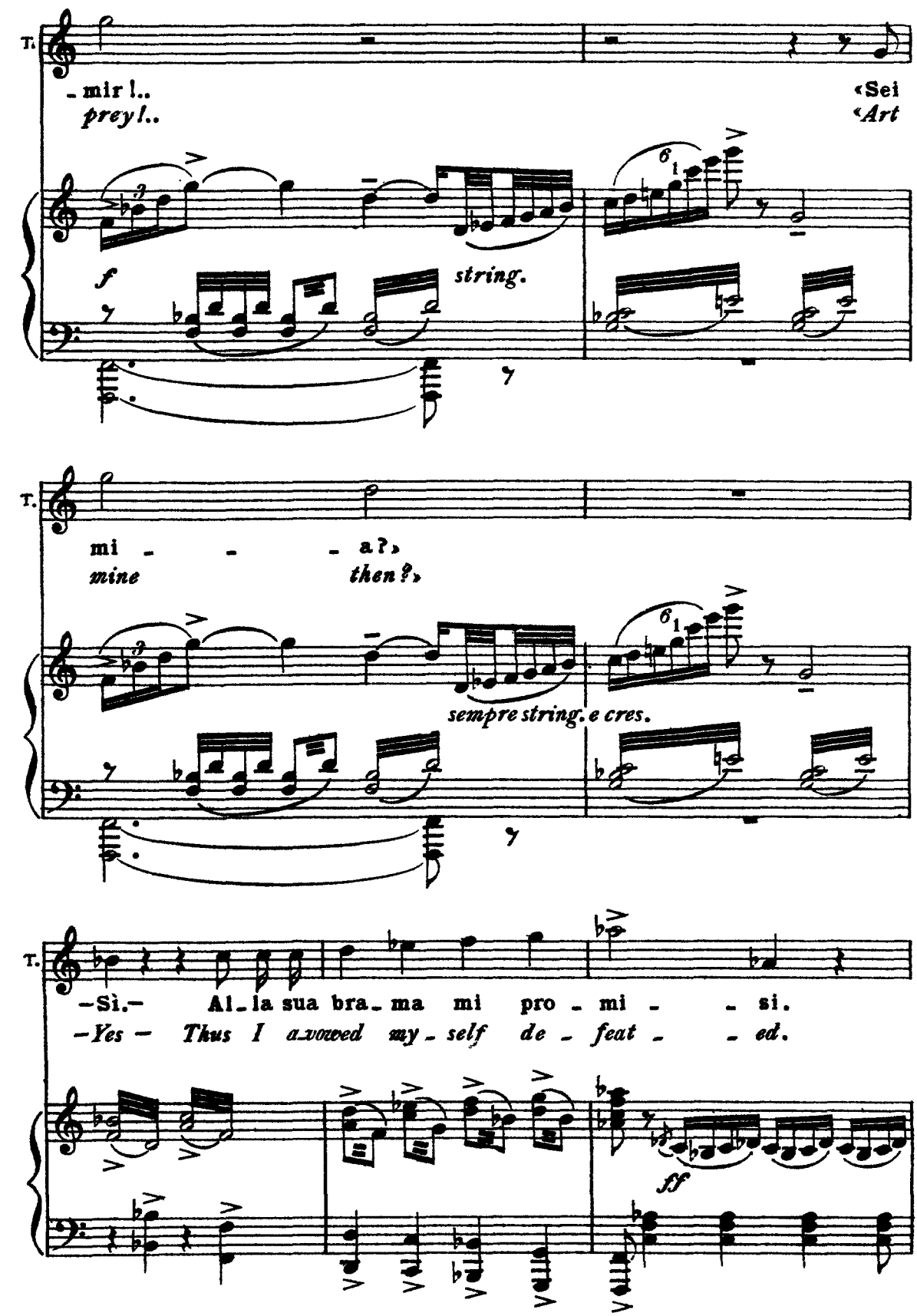

T.
- mo - re vo_lea... Fur va - - -
life or my love... En - treat - - -
T.
- - ni scon_giu - - rie pian_ti. In -
- - ies and con - - jur - a_tions Were
p
T.
- van, paz_za d'or_ror,..... al_la Ma -
vain, the Saints a - bave..... would pay no
3
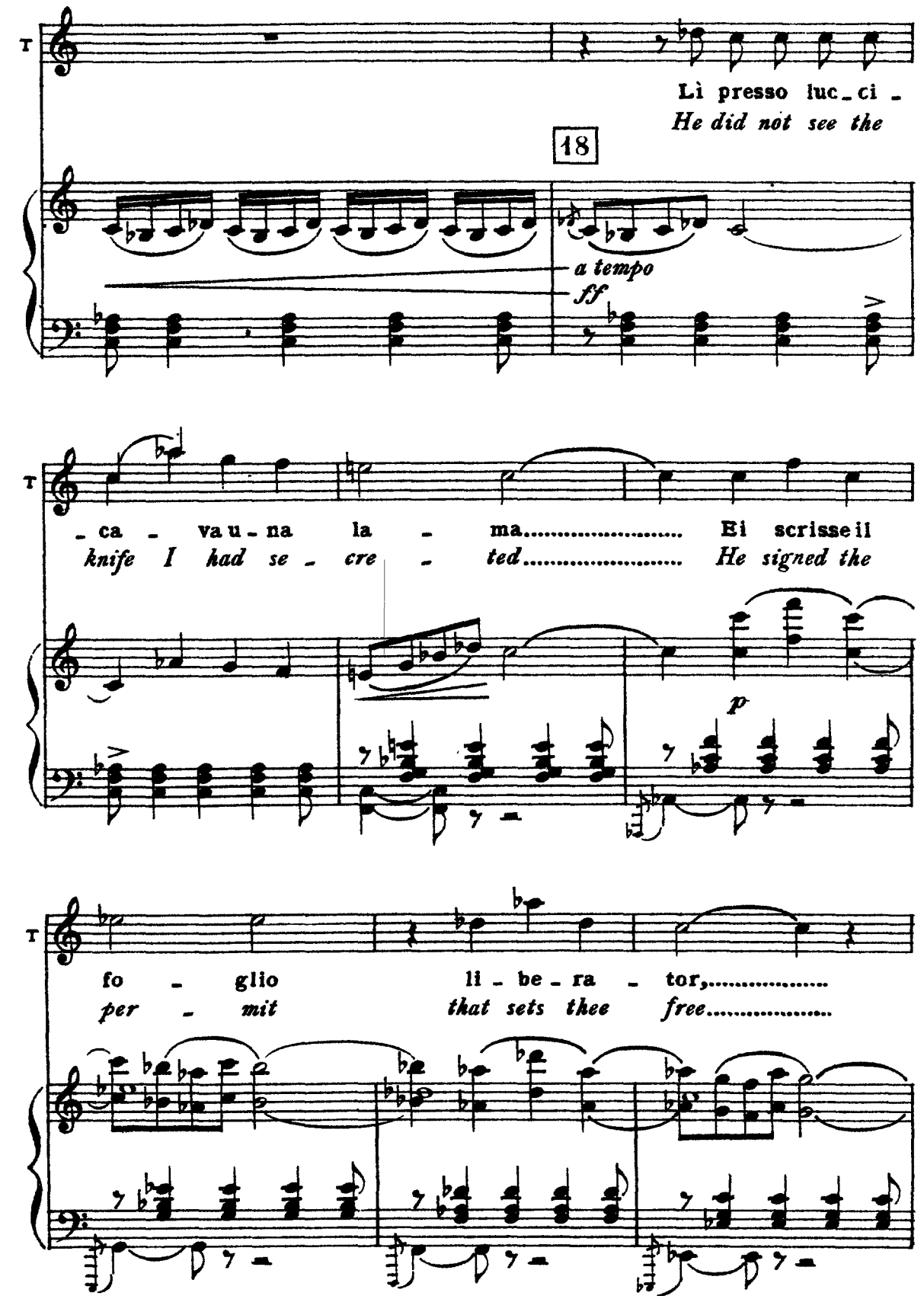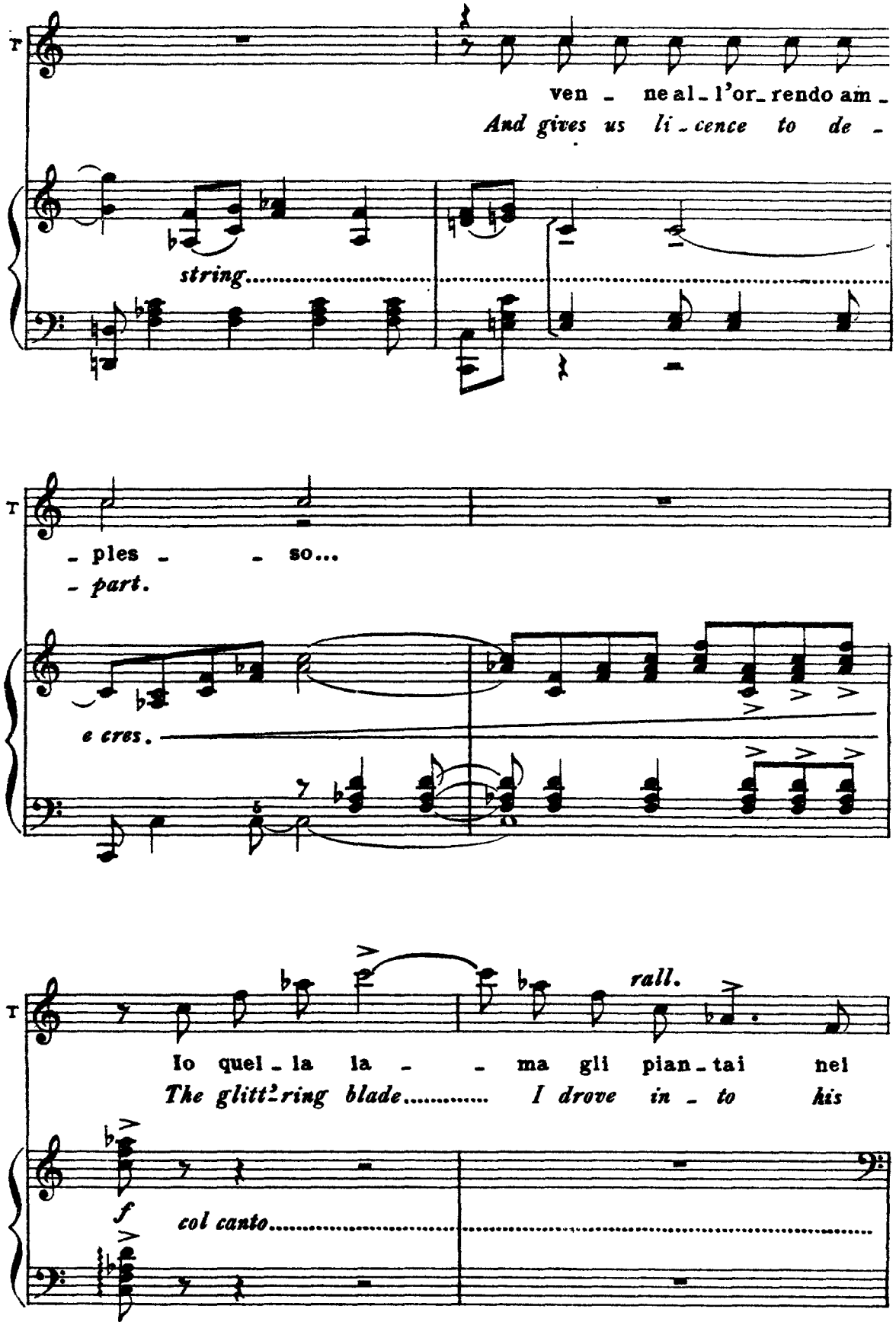


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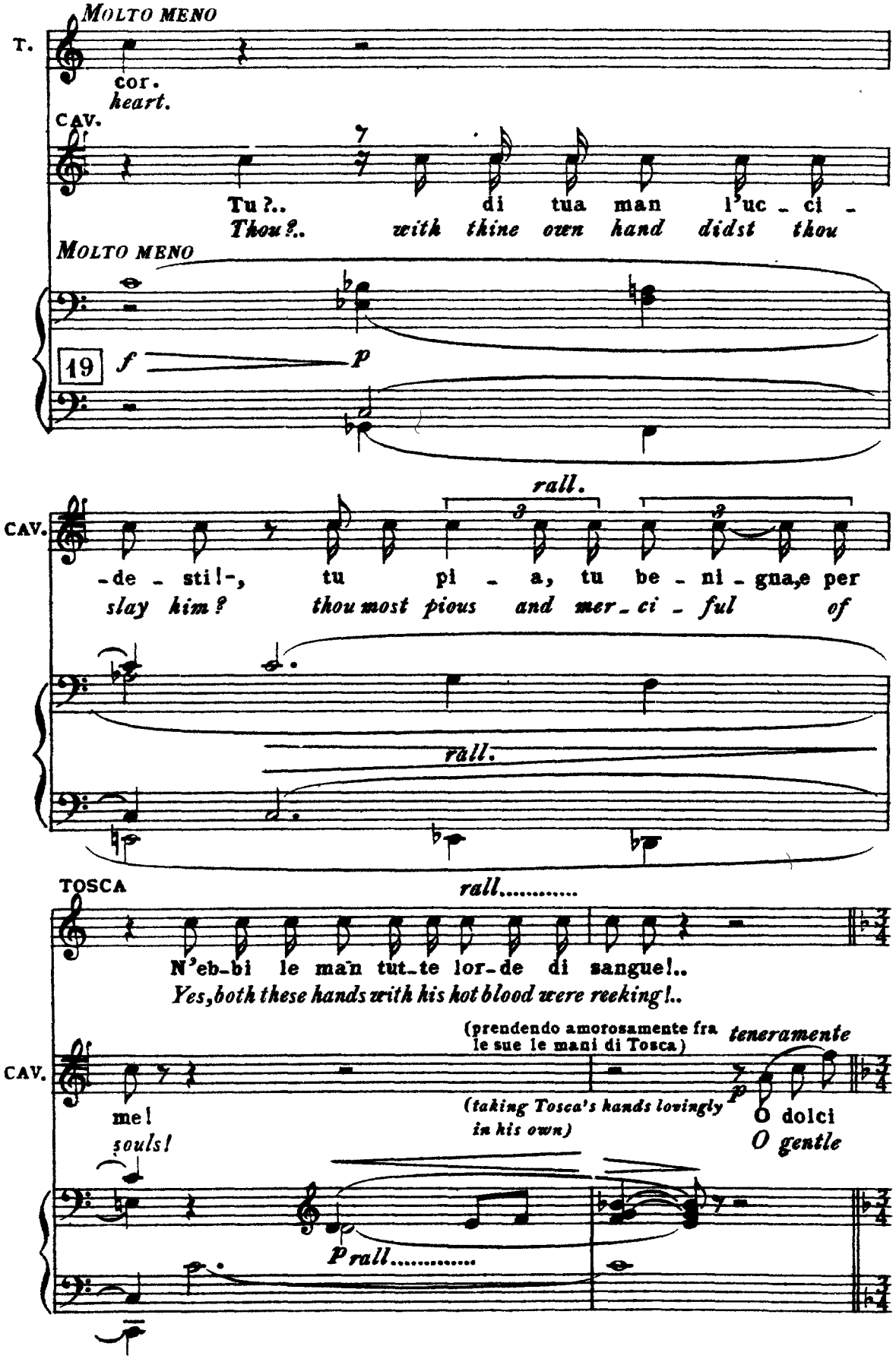


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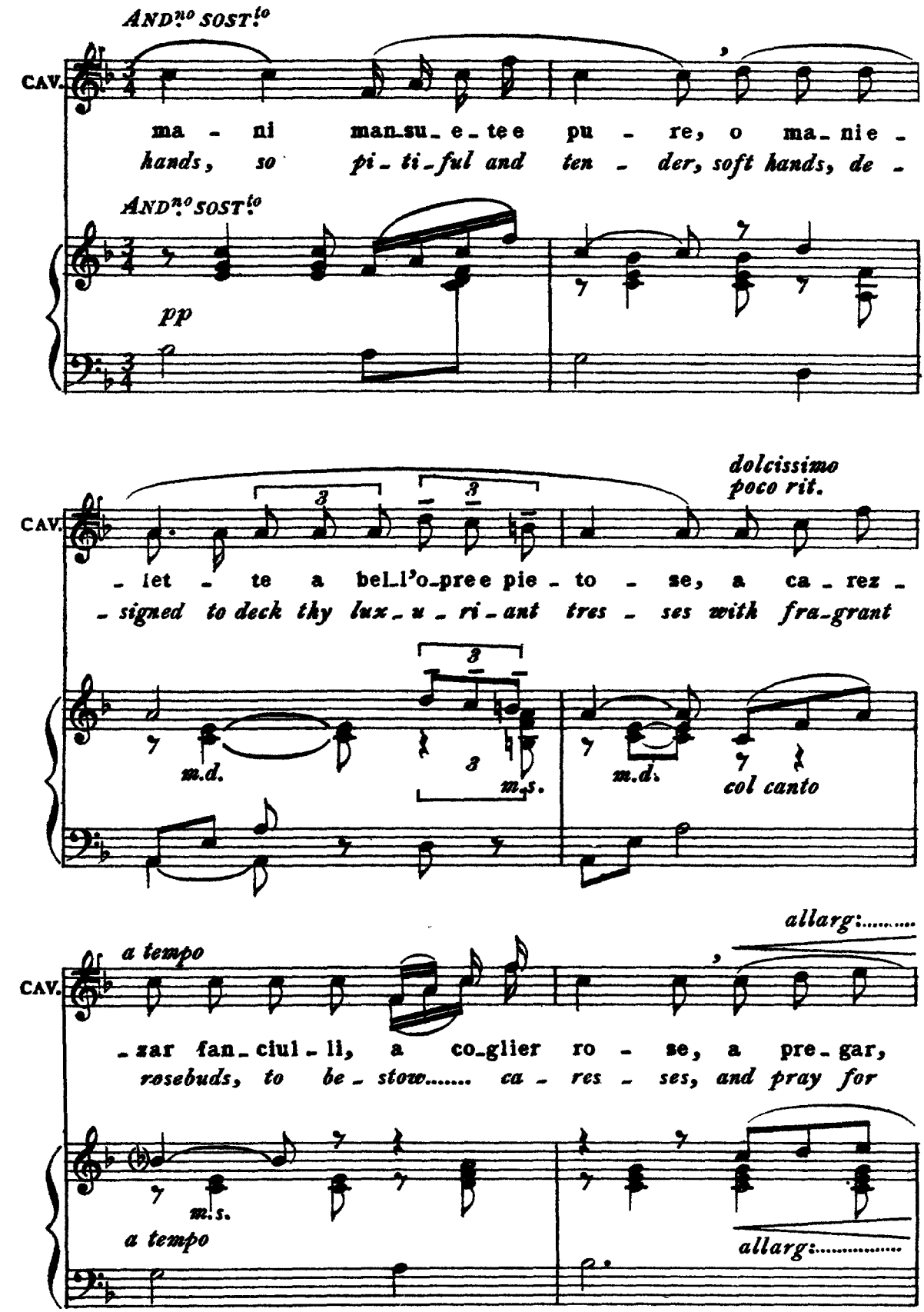

T.
- mir !..
prey !..
«Sei
«Art
f
string.
T.
mi - - - a?»
mine
then?»
sempre string. e cres.
T.
-Sì.- Al - la sua bra - ma mi pro - mi - - si.
-Yes - Thus I a-vowed my - self de - feat - - ed.
ff
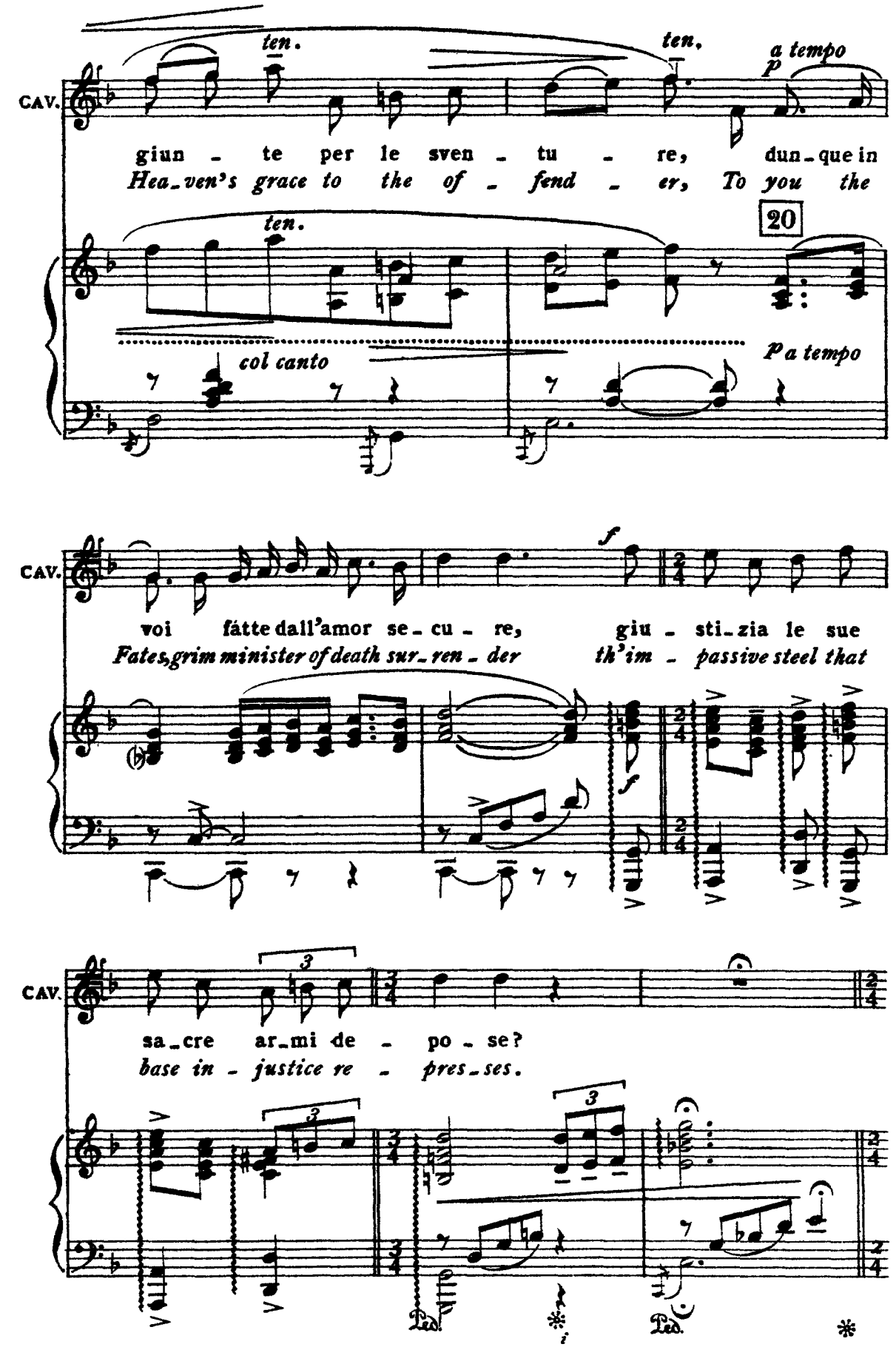

T
Lì presso luc_ci _
He did not see the
18
a tempo
ff
T
_ ca _ va u _ na la _ ma..... Ei scrisse il
knife I had se _ cre _ ted..... He signed the
p
T
fo _ glio li _ be _ ra _ tor,.....
per _ mit that sets thee free.....

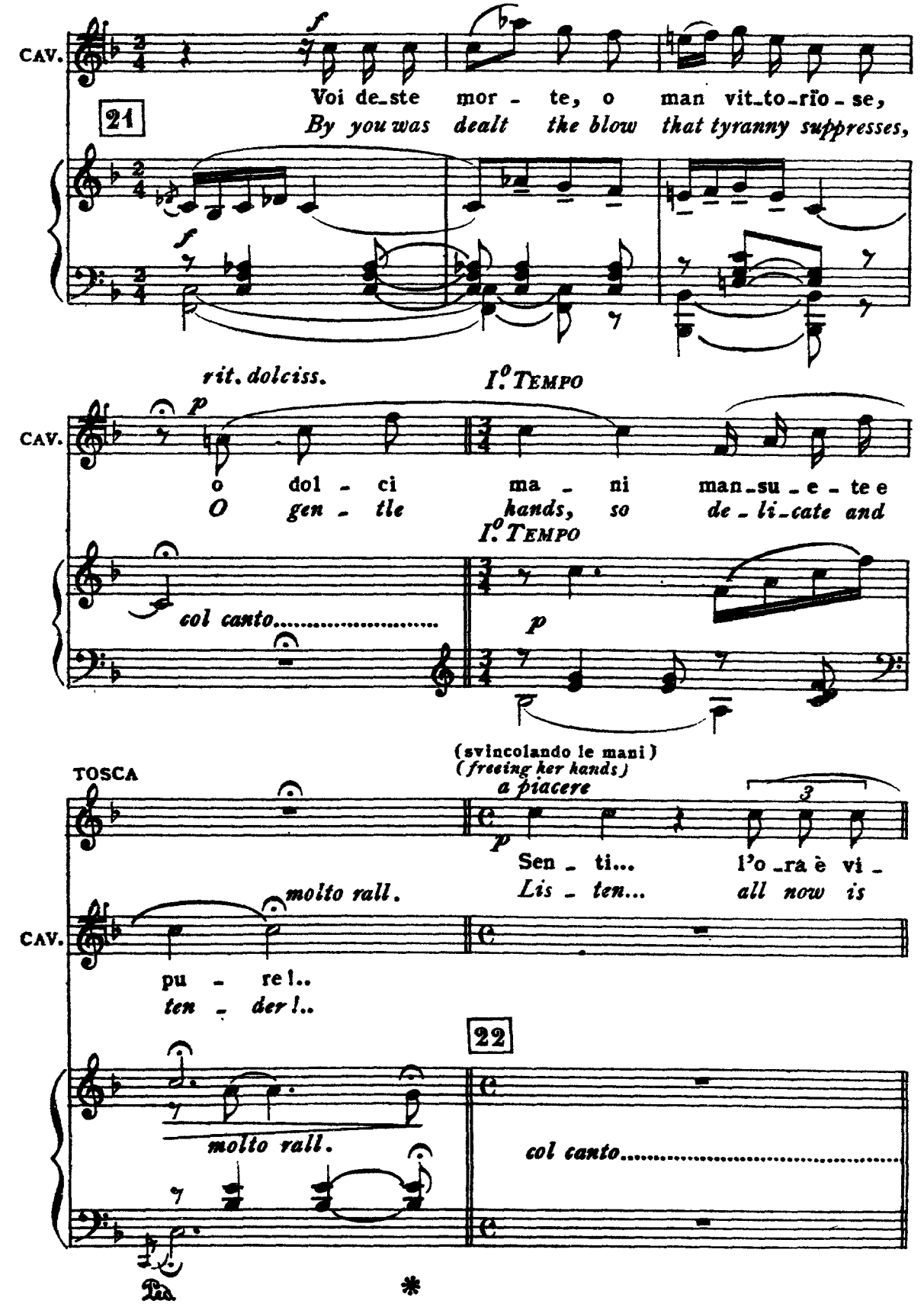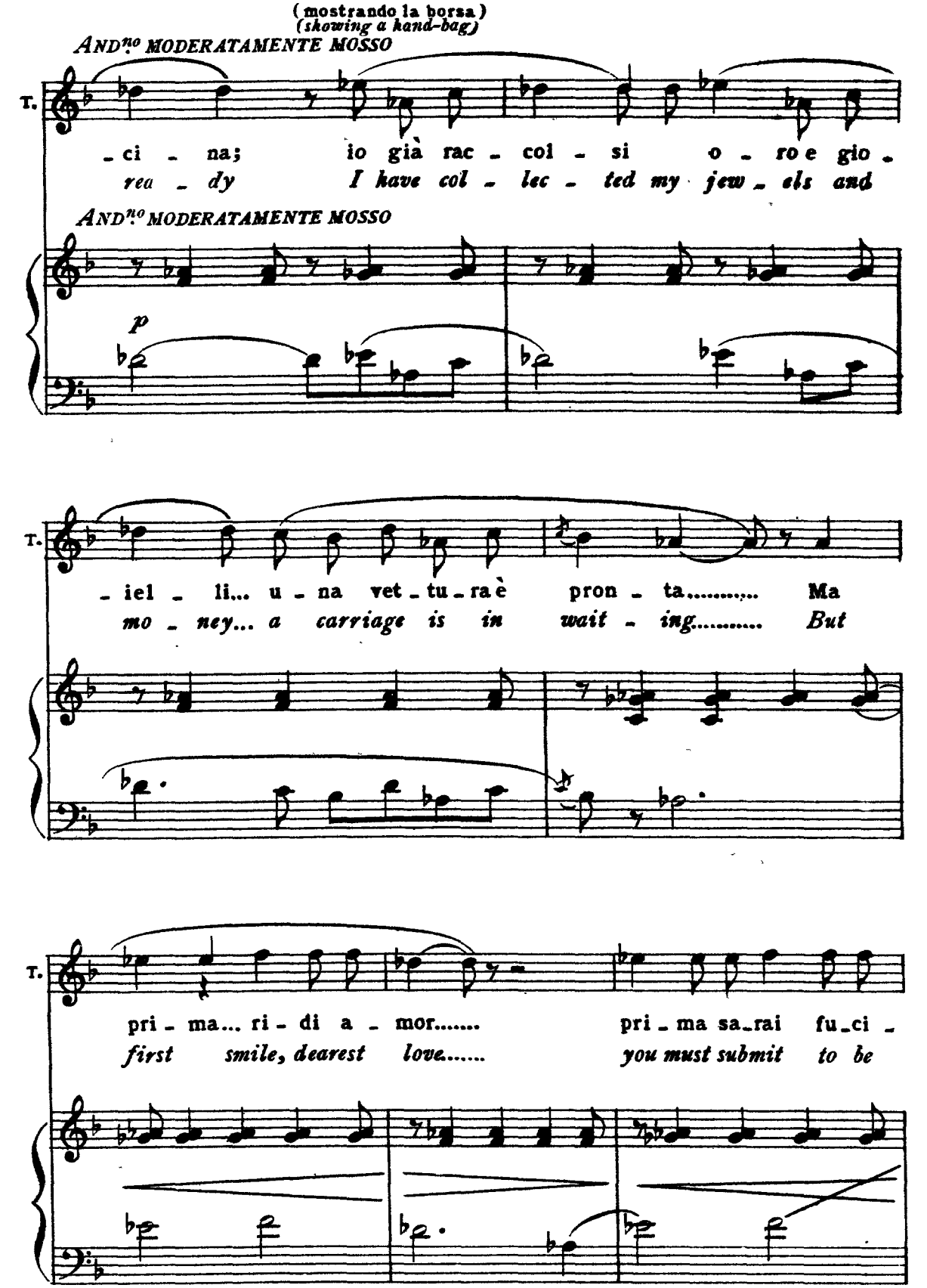


CD Sheet Music


MOLTO MENO
T.
cor.
heart.
CAV.
Tu?..
di tua man l'uc - ci -
Thou?..
with thine own hand didst thou
MOLTO MENO
19
f
p
rall.
CAV.
-de - sti!-,
tu pi - a, tu be - ni - gna,e per
slay him?
thou most pious and mer - ci - ful of
rall.
TOSCA
rall.....
N'eb-bi le man tut-te lor-de di sangue!..
Yes,both these hands with his hot blood were reeking!..
(prendendo amorosamente fra le sue le mani di Tosca)
teneramente
CAV.
me!
souls!
(taking Tosca's hands lovingly in his own)
O dolci
O gentle
P
rall.....
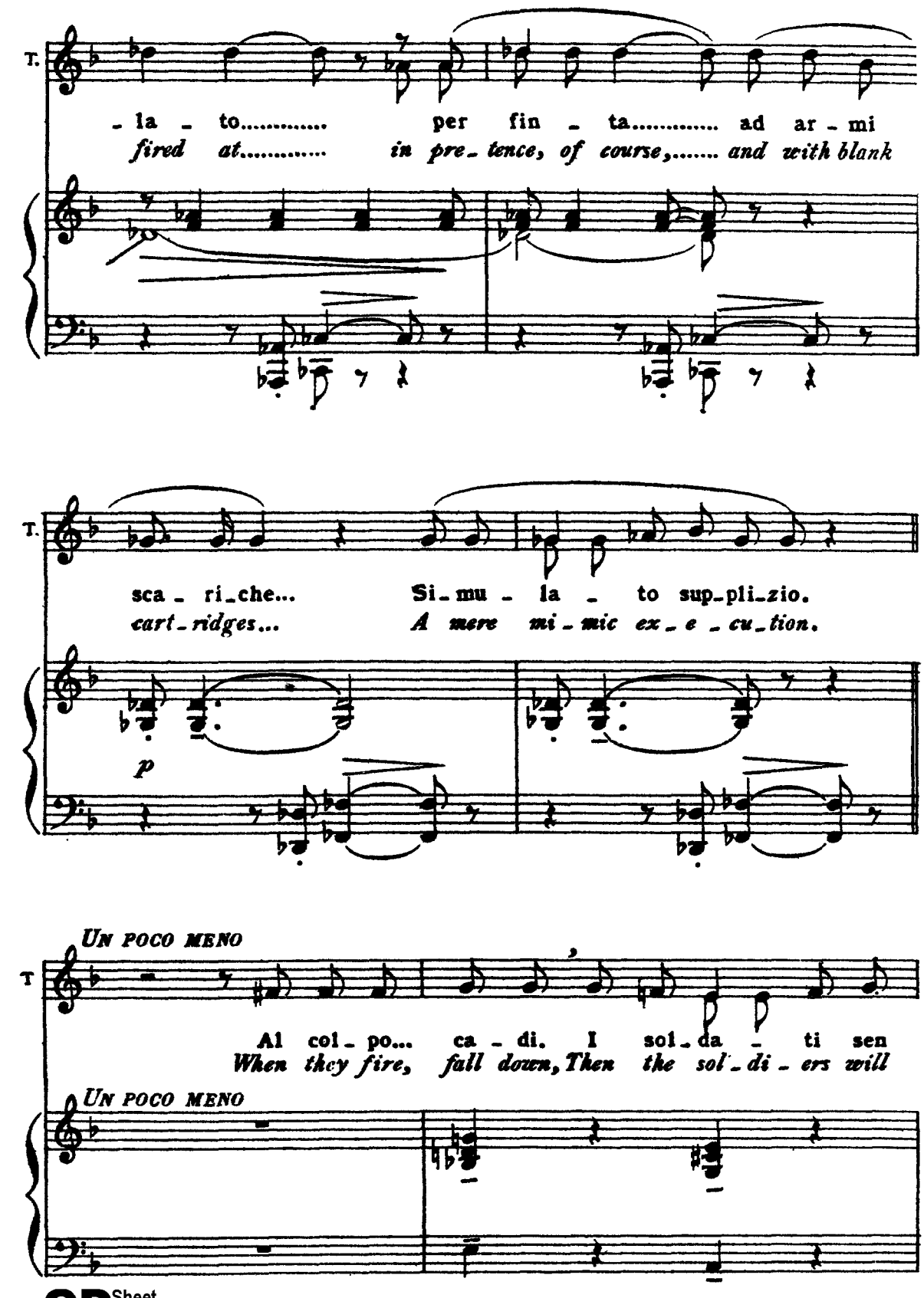

AND.no SOST.to
CAV.
ma - ni man-su-e-tee pu - re, o ma-nie -
hands, so pi-ti-ful and ten - der, soft hands, de -
AND.no SOST.to
pp
dolcissimo
poco rit.
CAV.
- let - te a bel-l'o-pree pie - to - se, a ca - rez -
- signed to deck thy lux-u-ri-ant tres - ses with fra-grant
m.d.
m.s.
m.d.
col canto
allarg:.....
a tempo
CAV.
- zar fan-ciul - li, a co-glier ro - se, a pre-gar,
rosebuds, to be-stow..... ca - res - ses, and pray for
m.s.
a tempo
allarg:.....


CAV.
ten.
ten.
a tempo
p
giun - te per le sven - tu - re, dun - que in
Hea - ven's grace to the of - fend - er, To you the
20
ten.
col canto
p a tempo
CAV.
f
voi fátte dall'amor se - cu - re, giu - sti - zia le sue
Fates, grim minister of death sur - ren - der th'im - passive steel that
f
CAV.
3
sa - cre ar - mi de - po - se?
base in - justice re - pres - ses.
3
3
Ped.
Ped.

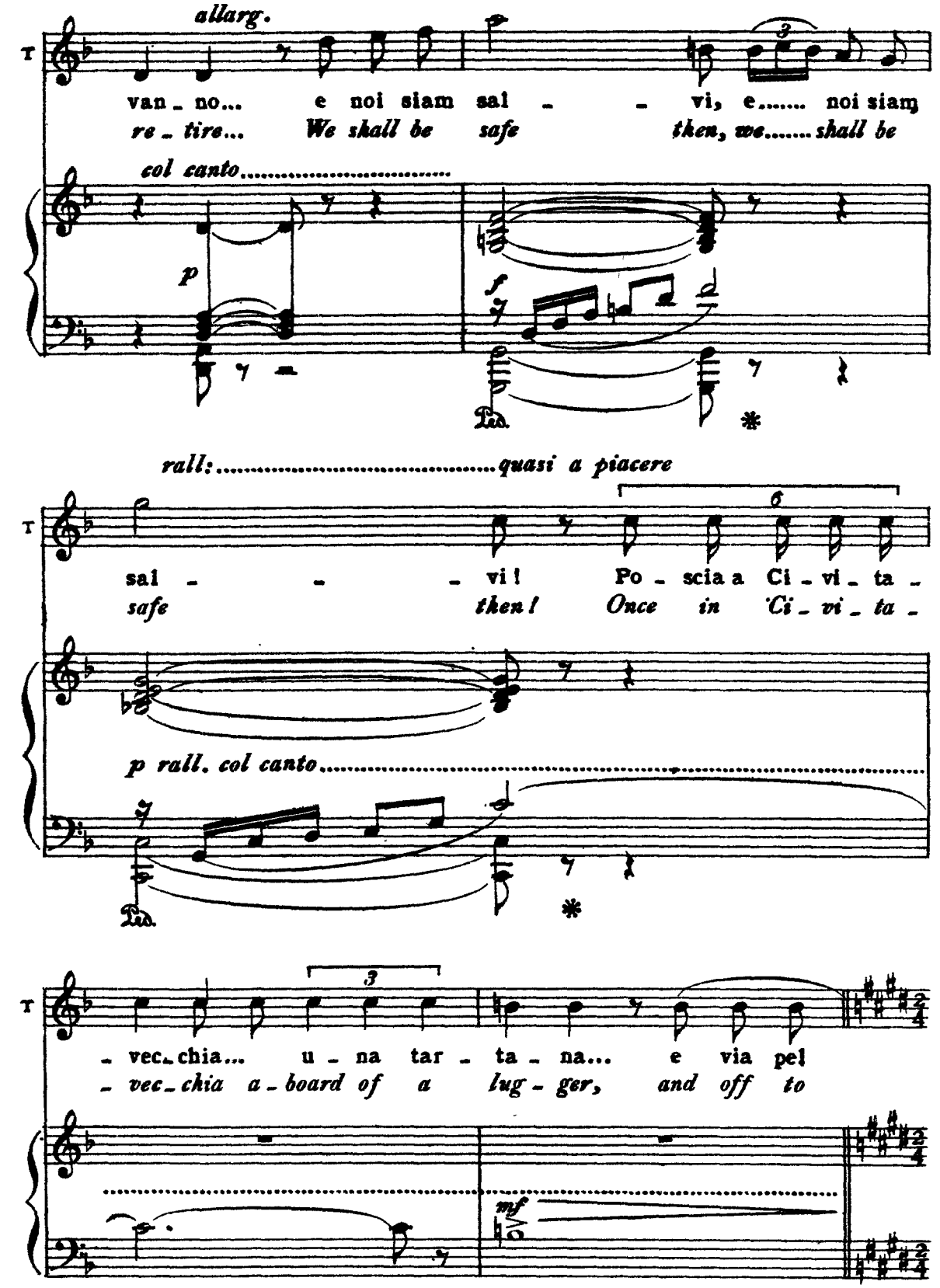

CAV.
21
Voi de_ste mor - te, o man vit_to_rïo - se,
By you was dealt the blow that tyranny suppresses,
rit. dolciss.
I.° Tempo
o dol - ci ma - ni man_su - e - te e
O gen - tle hands, so de - li_cate and
col canto.....
I.° Tempo
(svincolando le mani)
(freeing her hands)
TOSCA
a piacere
Sen - ti... l'o_ra è vi -
Lis - ten... all now is
molto rall.
pu - re!..
ten - der!..
22
molto rall.
col canto.....

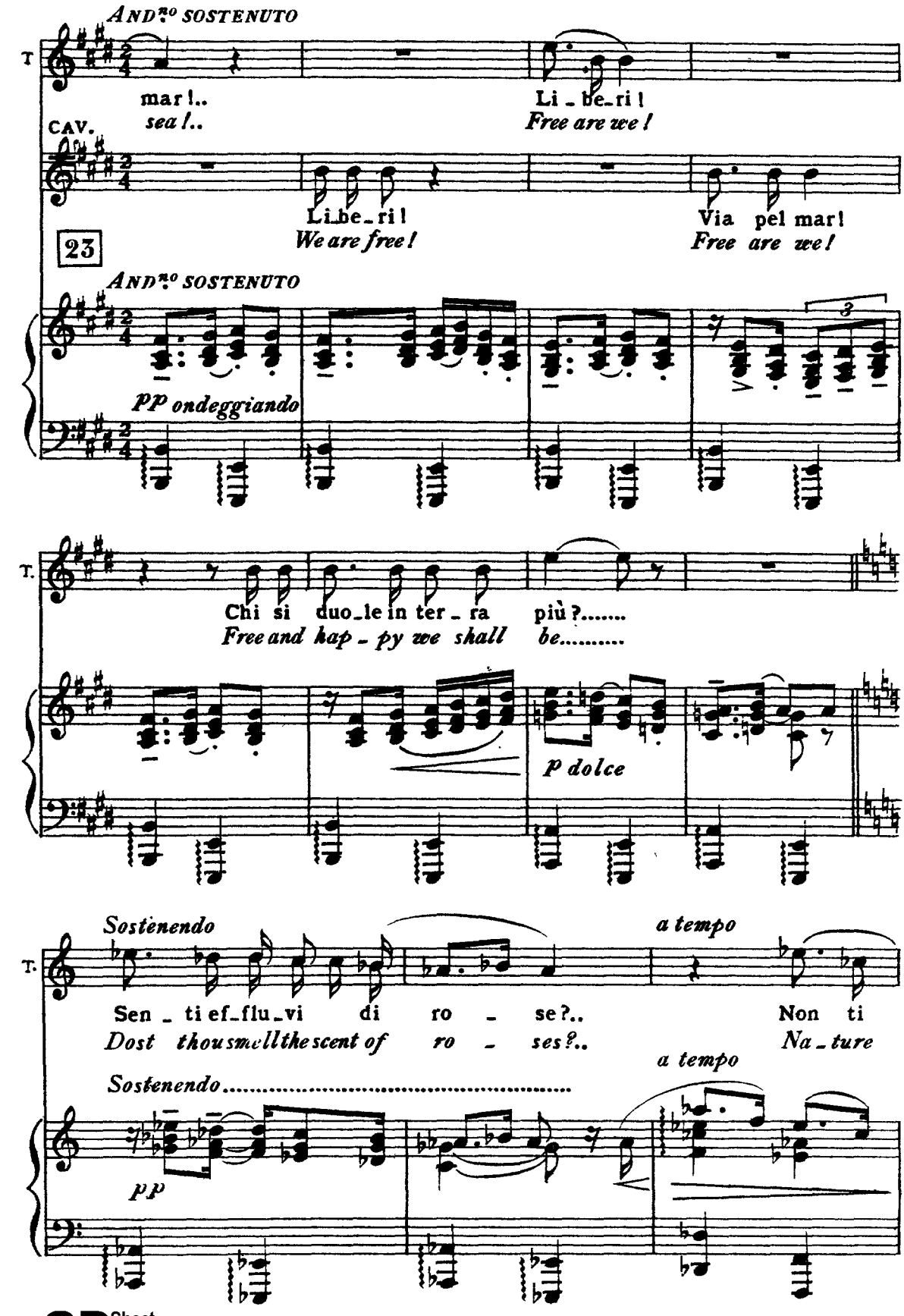


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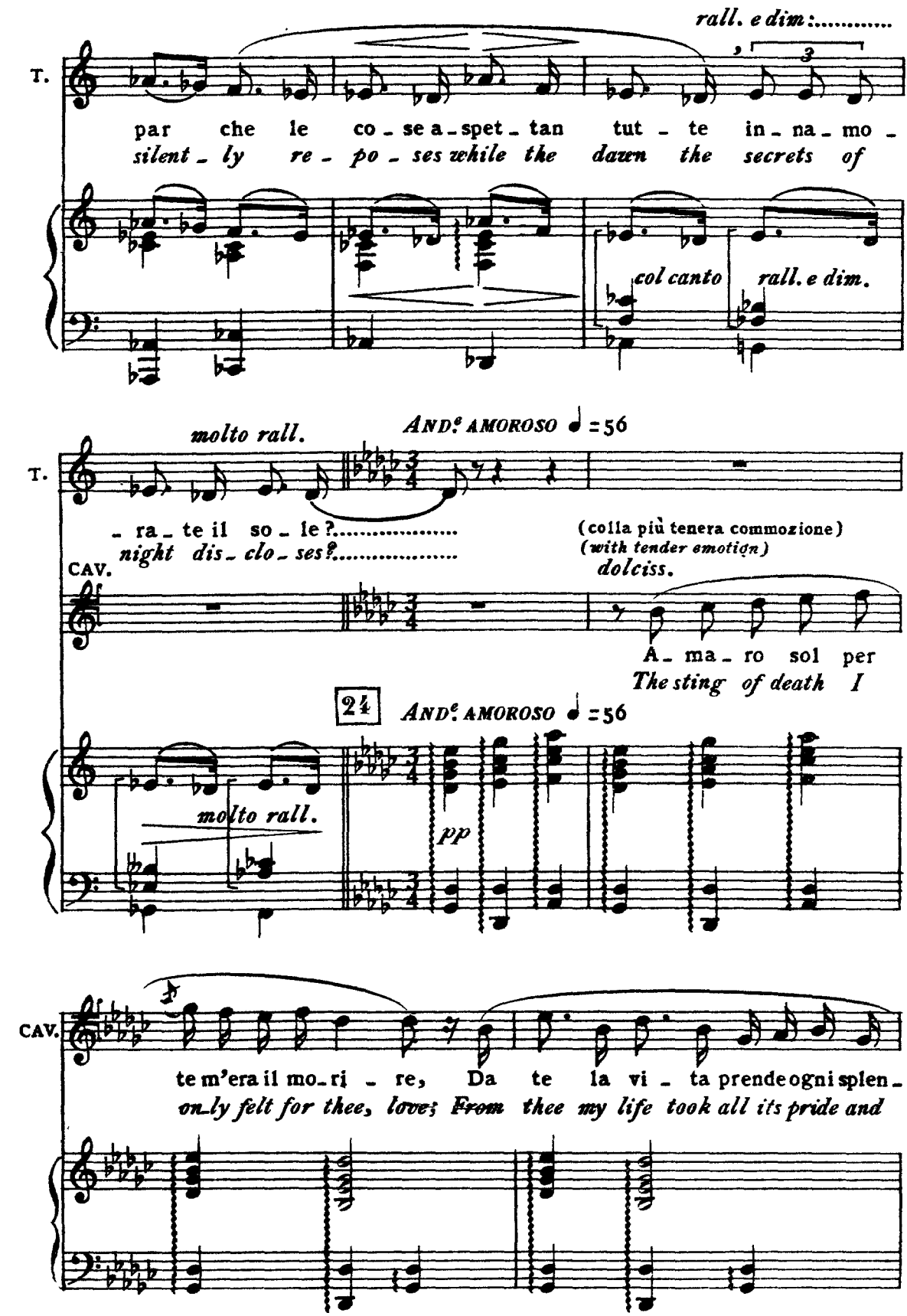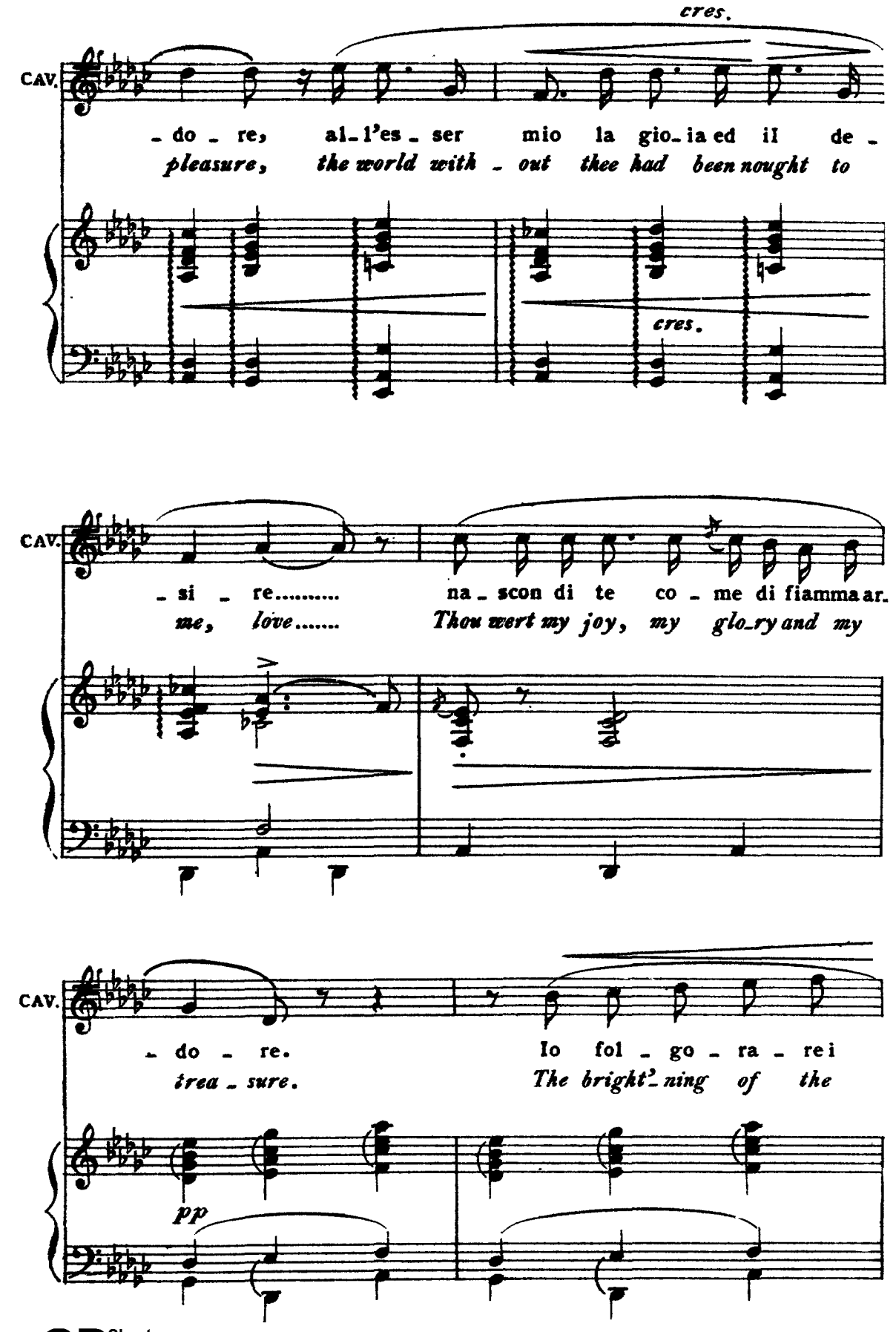


CD Sheet Music


allarg.
van_no... e noi siam sal_ _vi, e..... noi siam
re_tire... We shall be safe then, we..... shall be
col canto.....
p
f
Ped.
*
rall:..... quasi a piacere
sal_ _ _vi! Po_scia a Ci_vi_ta_
safe then! Once in Ci_vi_ta_
p rall. col canto.....
Ped.
*
3
_vec_chia... u_na tar_ta_na... e via pel
_vec_chia a_board of a lug_ger, and off to
mf
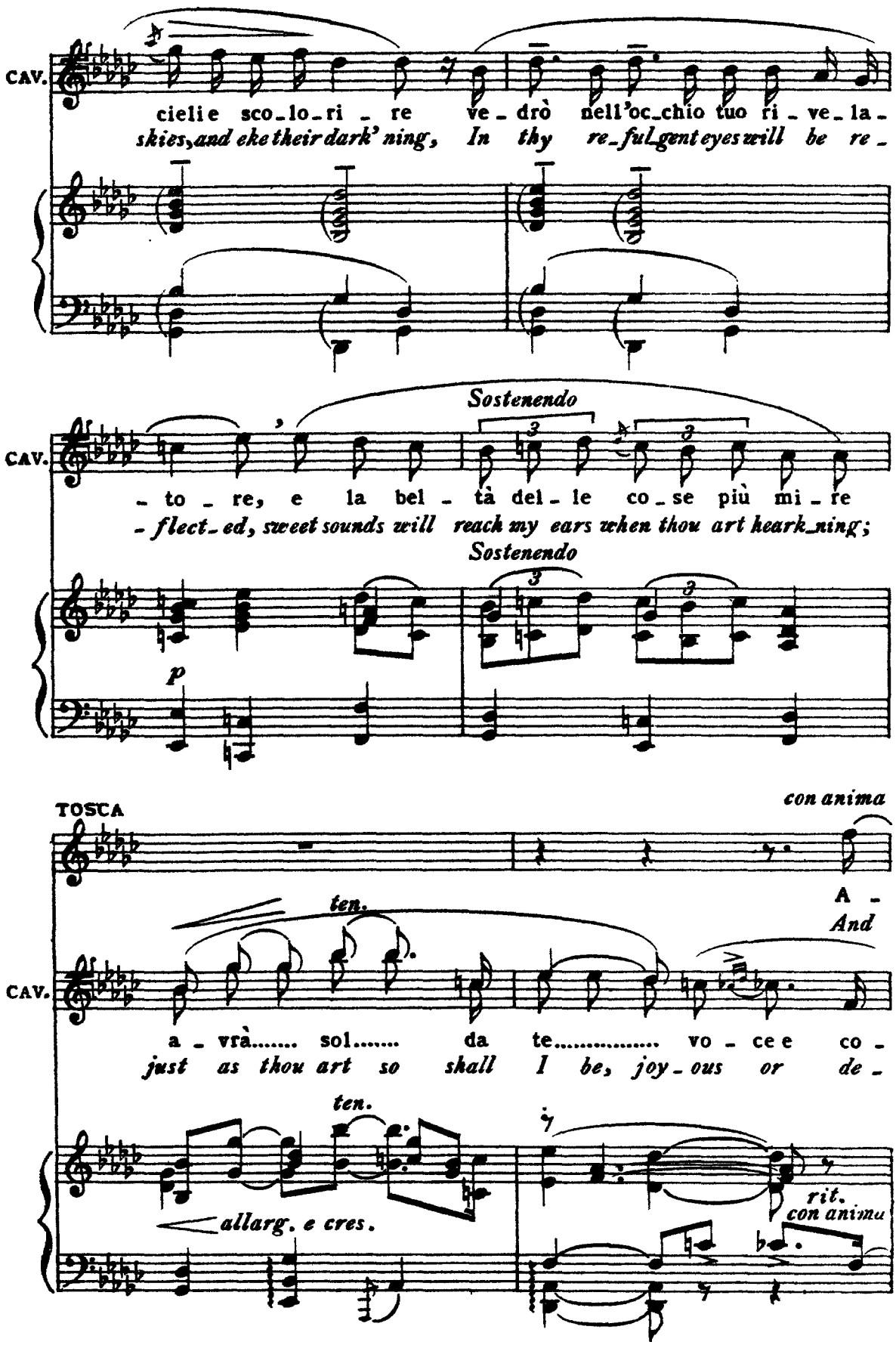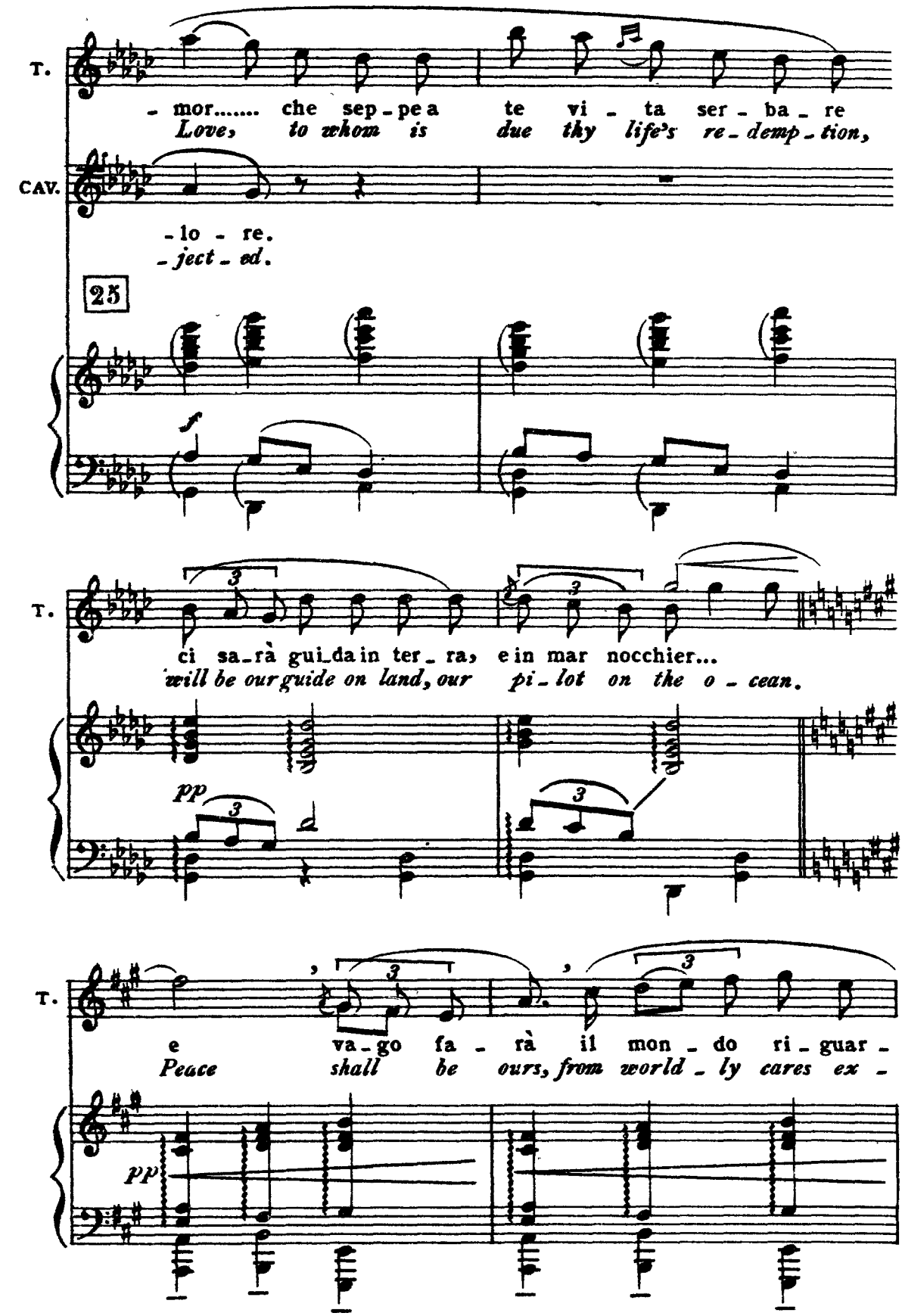


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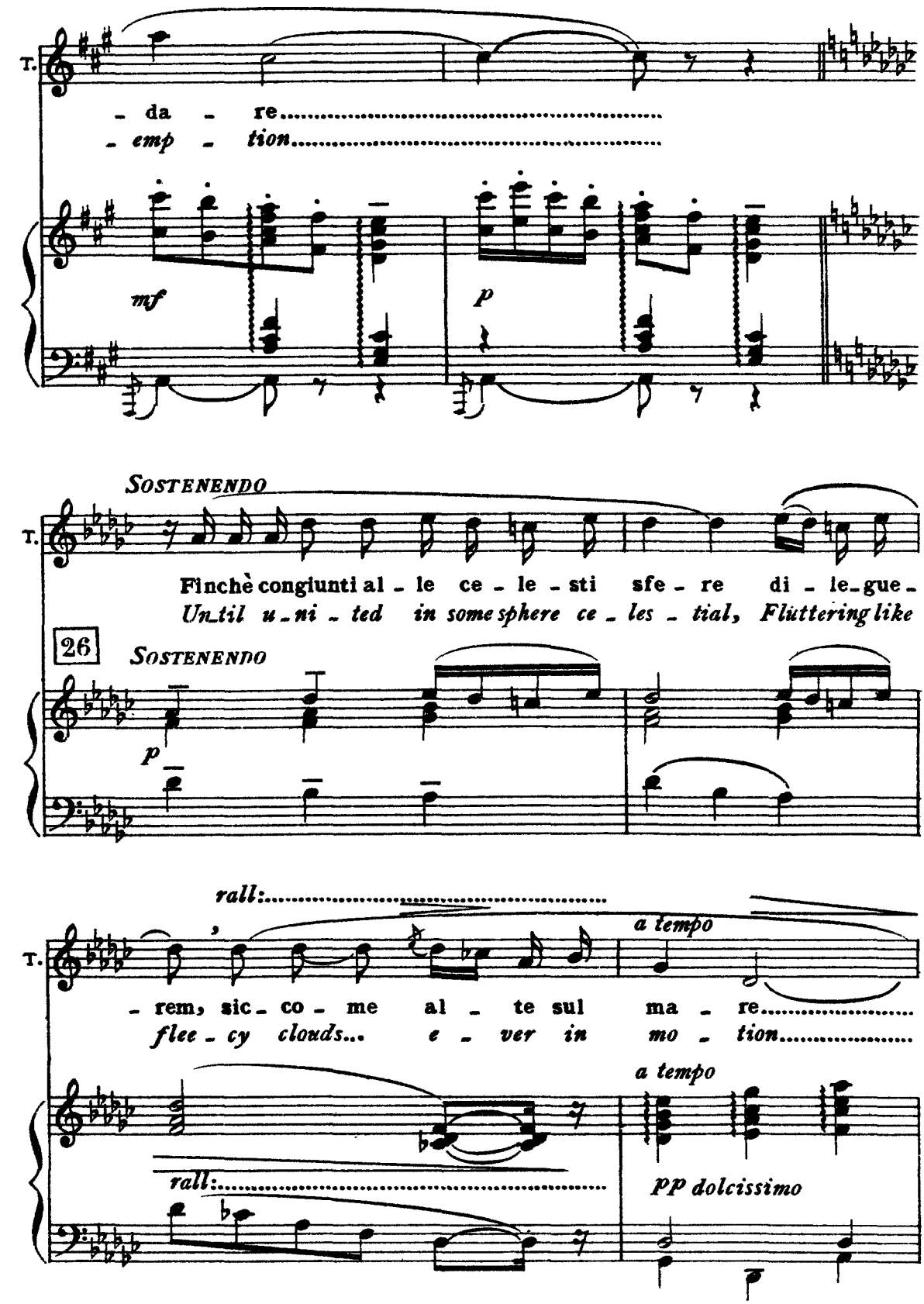

rall. e dim:.....
T.
par che le co_se a_spet_tan tut_te in_na_mo_
silent_ly re_po_ses while the dawn the secrets of
col canto
rall. e dim.
molto rall.
ANDe AMOROSO ♩=56
T.
_ra_te il so_le?.....
night dis_clo_ses?.....
(colla più tenera commozione)
(with tender emotion)
dolciss.
CAV.
A_ma_ro sol per
The sting of death I
24
ANDe AMOROSO ♩=56
molto rall.
pp
CAV.
te m'era il mo_ri_re, Da te la vi_ta prende ogni splen_
only felt for thee, love; From thee my life took all its pride and
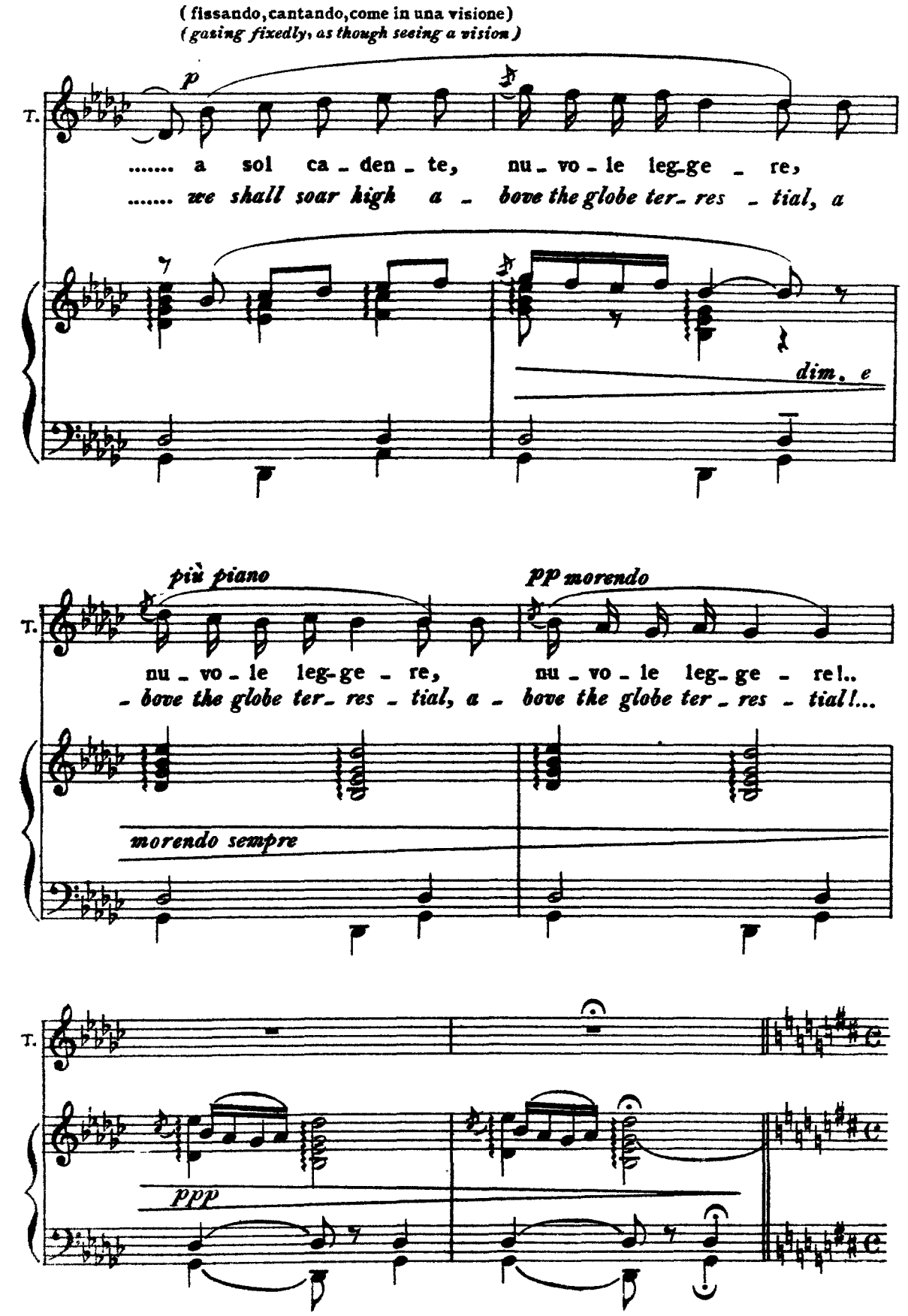


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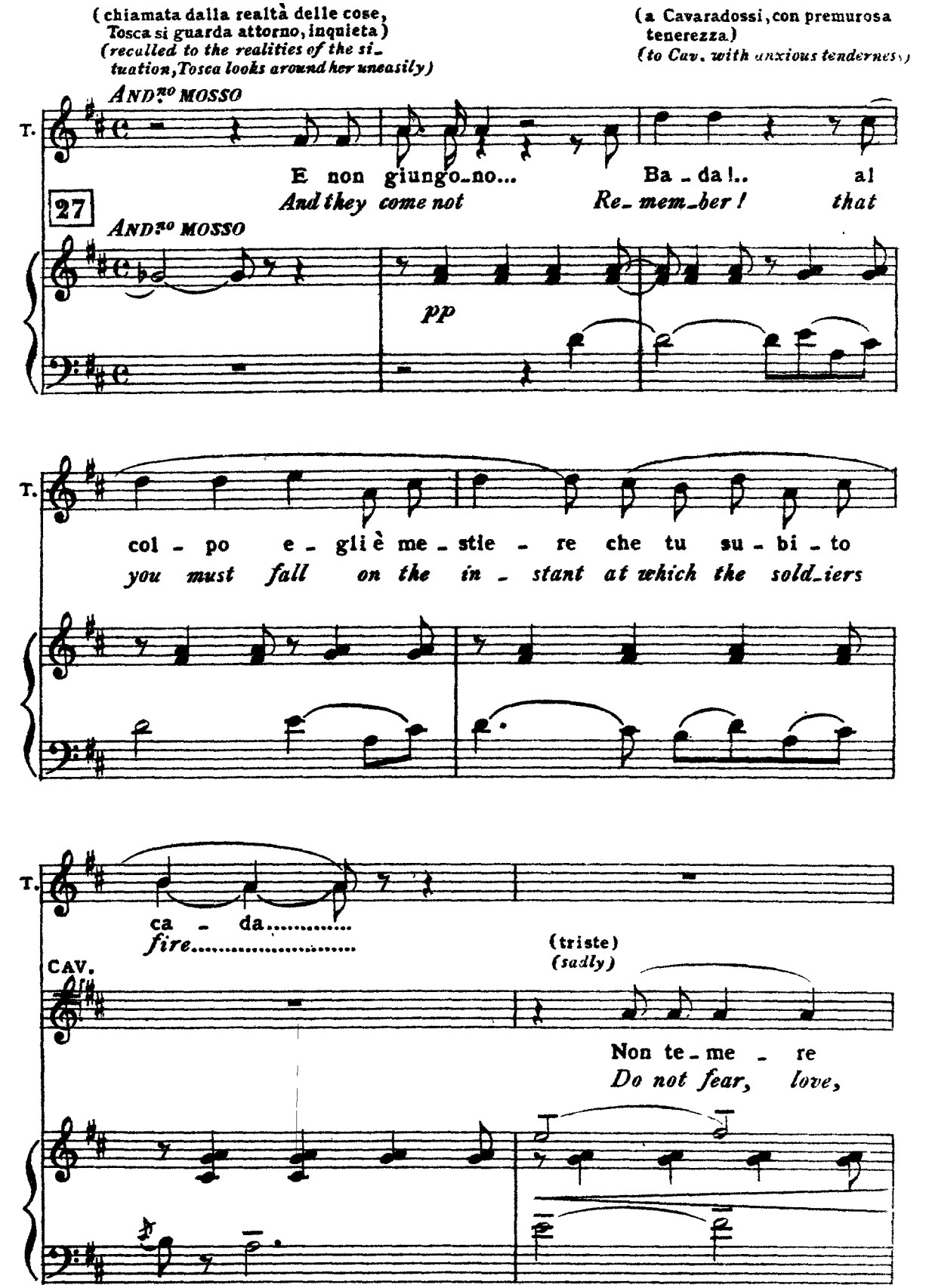

CAV.
cieli e sco_lo_ri _ re ve_drò nell'oc_chio tuo ri _ ve_la_
skies, and eke their dark' ning, In thy re_ful_gent eyes will be re_
Sostenendo
CAV.
_ to _ re, e la bel _ tà del _ le co_se più mi _ re
_ flect_ed, sweet sounds will reach my ears when thou art heark_ning;
Sostenendo
p
TOSCA
con anima
ten.
A _
And
CAV.
a _ vrà..... sol..... da te..... vo _ ce e co _
just as thou art so shall I be, joy_ous or de_
ten.
allarg. e cres.
rit.
con anima

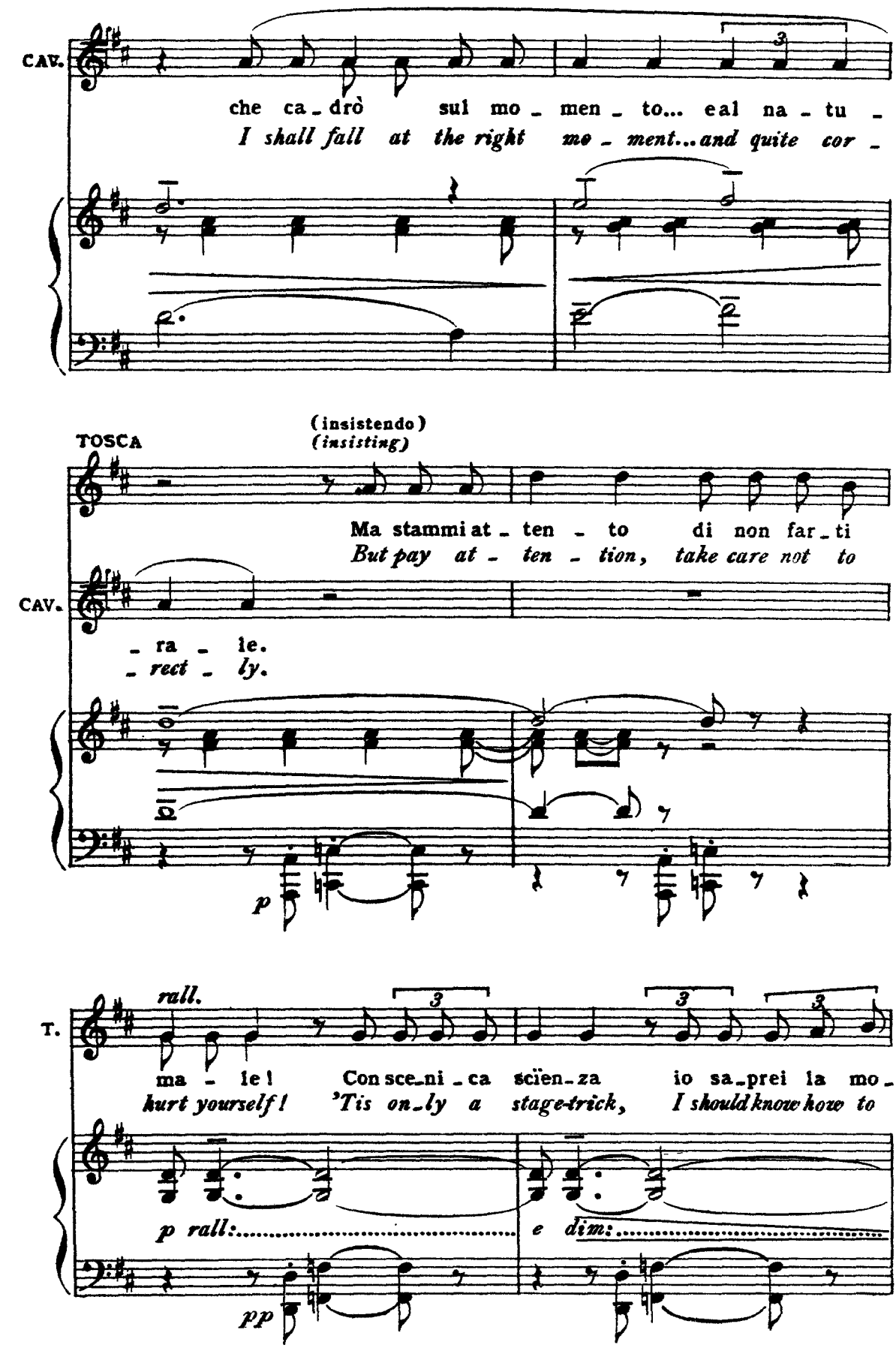

T.
- mor..... che sep - pe a te vi - ta ser - ba - re
Love, to whom is due thy life's re - demp - tion,
CAV.
- lo - re.
- ject - ed.
25
f
T.
ci sa - rà gui - da in ter - ra, e in mar nocchier...
will be our guide on land, our pi - lot on the o - cean.
pp
T.
e va - go fa - rà il mon - do ri - guar -
Peace shall be ours, from world - ly cares ex -
pp


T.
- da - re.....
- emp - tion.....
mf
p
SOSTENENDO
T.
Finchè congiunti al - le ce - le - sti sfe - re di - le - gue -
Un_til u - ni - ted in some sphere ce - les - tial, Fluttering like
26
SOSTENENDO
p
rall:.....
a tempo
T.
- rem, sic - co - me al - te sul ma - re.....
flee - cy clouds... e - ver in mo - tion.....
a tempo
rall:.....
pp dolcissimo
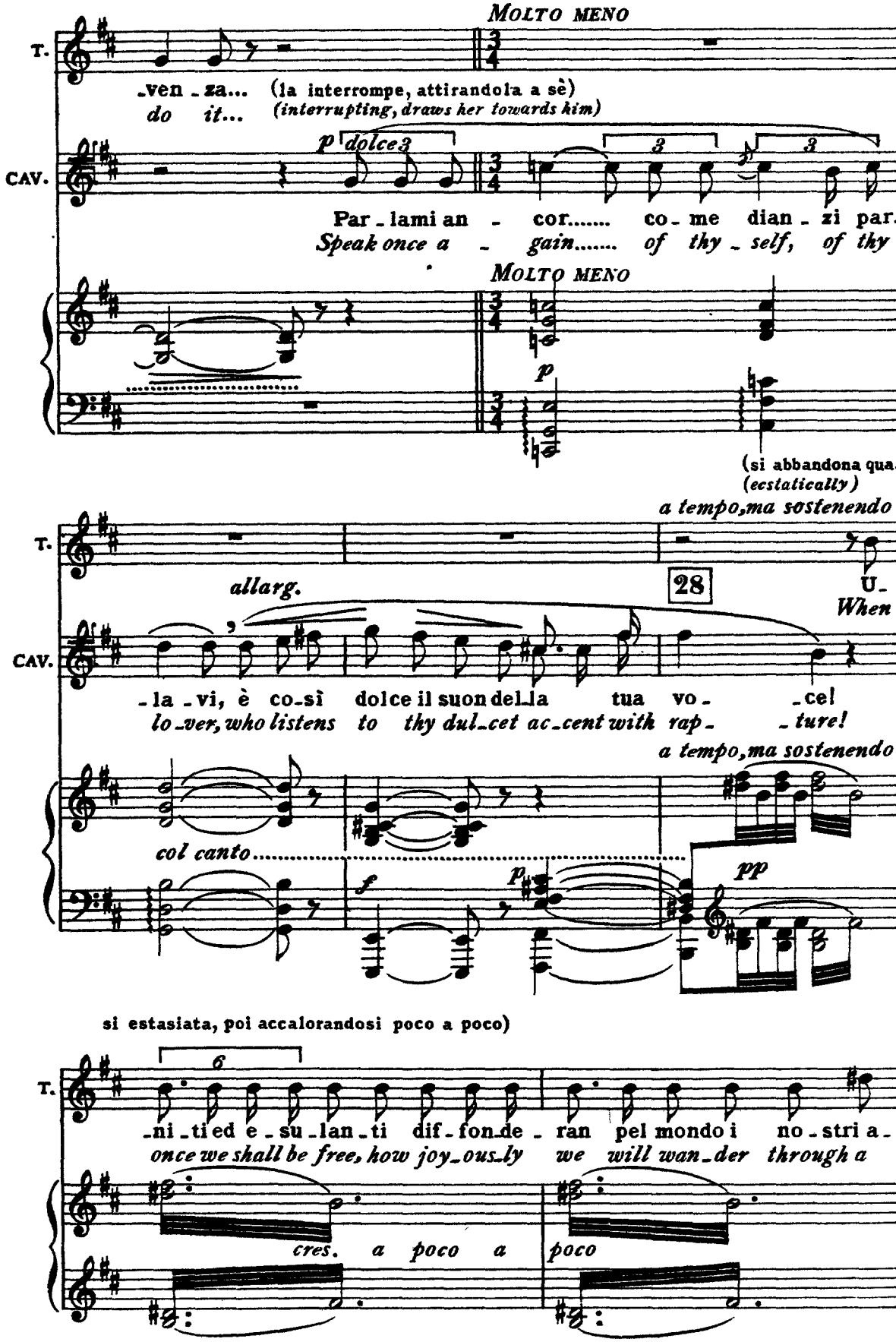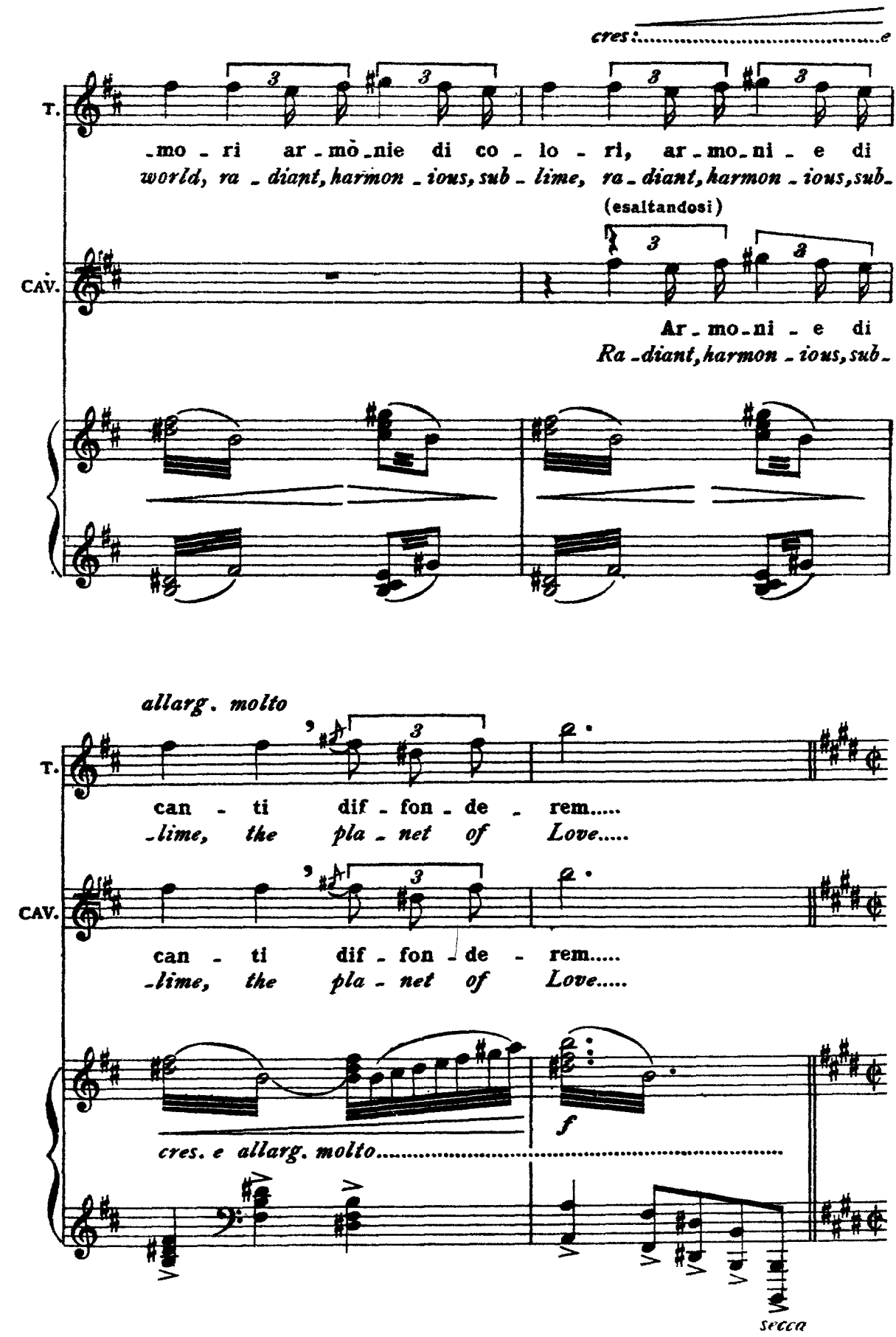


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(chiamata dalla realtà delle cose, Tosca si guarda attorno, inquieta)
(recalled to the realities of the situation, Tosca looks around her uneasily)
(a Cavaradossi, con premurosa tenerezza.)
(to Cav. with anxious tenderness)
ANDante MOSSO
T.
E non giungono... Ba - da!.. al
And they come not Re - mem - ber! that
27
ANDante MOSSO
pp
T.
col - po e - gli è me - stie - re che tu su - bi - to
you must fall on the in - stant at which the sold - iers
T.
ca - da.....
fire.....
CAV.
(triste)
(sadly)
Non te - me - re
Do not fear, love,



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MOLTO MENO
T.
-ven-za... (la interrompe, attirandola a sè)
do it... (interrupting, draws her towards him)
CAV.
p dolce
Par-lami an-cor..... co-me dian-zi par-
Speak once a-gain..... of thy-self, of thy
MOLTO MENO
p
(si abbandona qua-
(ecstatically)
a tempo, ma sostenendo
T.
allarg.
28
U-
When
CAV.
-la-vi, è co-sì dolce il suon del-la tua vo-ce!
lo-ver, who listens to thy dul-cet ac-cent with rap-ture!
a tempo, ma sostenendo
col canto
f
p
pp
si estasiata, poi accalorandosi poco a poco)
T.
-ni-ti ed e-su-lan-ti dif-fon-de-ran pel mondo i no-stri a-
once we shall be free, how joy-ous-ly we will wan-der through a
cres. a poco a poco


cres.
T.
-mo - ri ar - mò - nie di co - lo - ri, ar - mo - ni - e di
world, ra - diant, harmon - ious, sub - lime, ra - diant, harmon - ious, sub -
(esaltandosi)
CAV.
Ar - mo - ni - e di
Ra - diant, harmon - ious, sub -
allarg. molto
T.
can - ti dif - fon - de - rem.....
-lime, the pla - net of Love.....
CAV.
can - ti dif - fon - de - rem.....
-lime, the pla - net of Love.....
f
cres. e allarg. molto
secco

(Dalla scaletta sale un drappello di soldati: lo comanda un Ufficiale, il quale schiera i soldati
(Enter, through the trapdoor, a firing-party of soldiers commanded by an officer, who parades it

(con grande entusiasmo)
(enthusiastically)

AND.te SOSTENUTO

T. Tri - on - fal..... di no-va spe - me l'a-ni-ma
Fare-well, pain!..... E-ve-ry feel-ing Now is re-

CAV. Tri - on - fal..... di no-va spe - me l'a-ni-ma
Fare-well, pain!..... E-ve-ry feel-ing Now is re-

29

AND.te SOSTENUTO
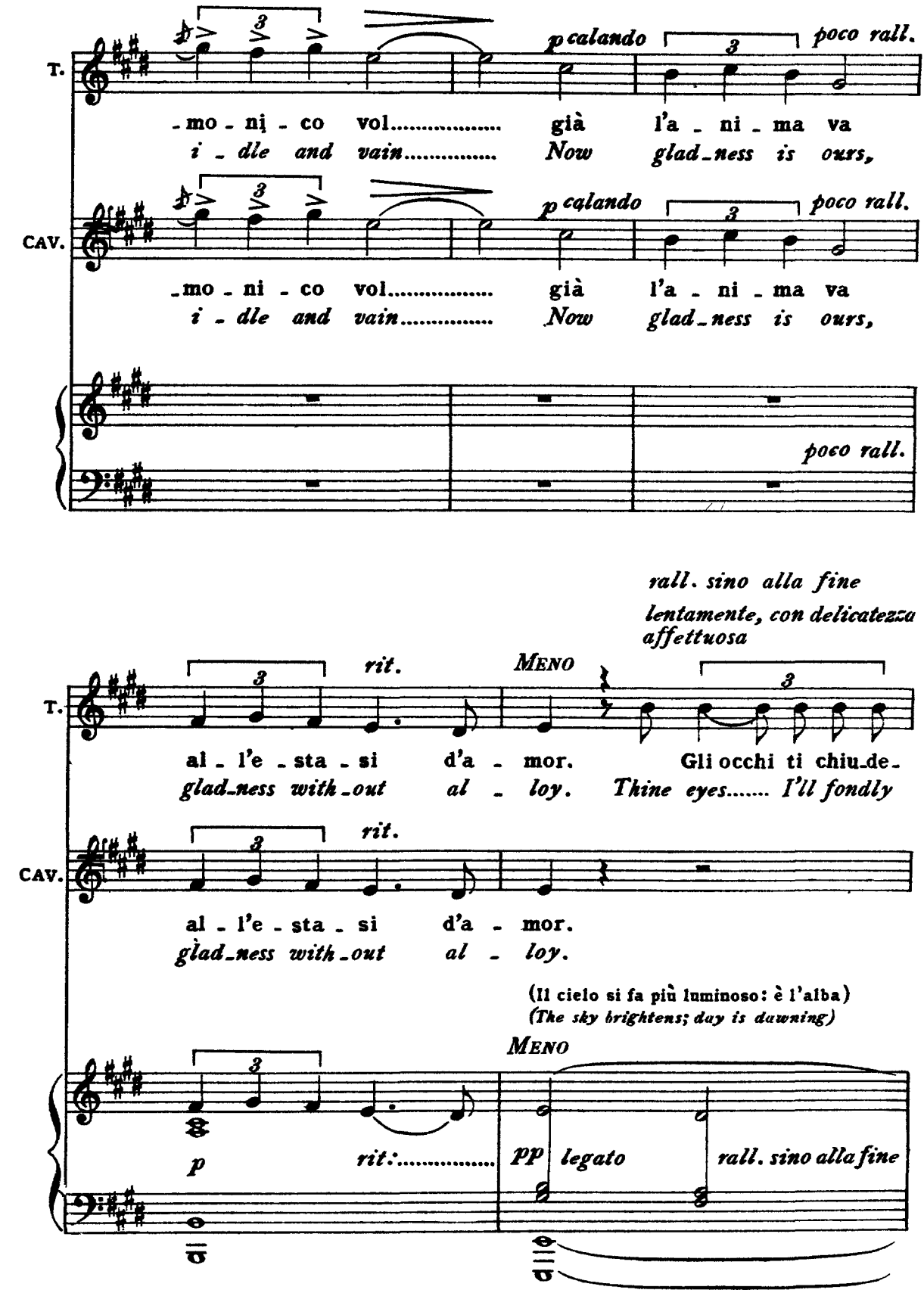
nel fondo; seguono Spoletta, il Sergente, il Carceriere. Spoletta dà le necessarie istruzioni)
at the back of the stage. Spoletta, the sergeant and the jailer follow him. Spoletta imparts the necessary instructions)

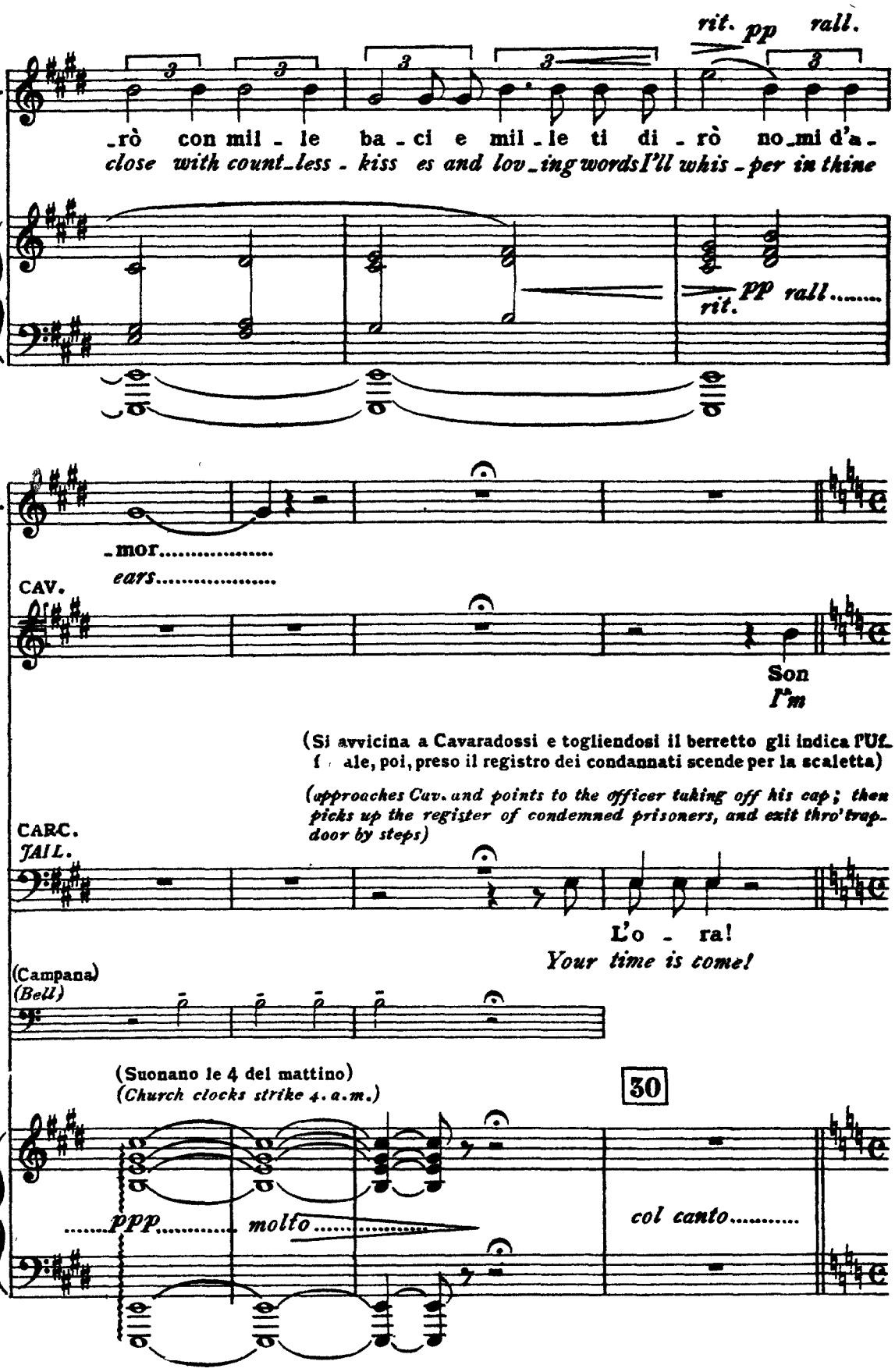
cres.

T. fre-me in ce-le-stial crescente ar-dor..... Ed in ar-
-veal-ing Heaven-ly bliss and per-fect joy..... Our cares were
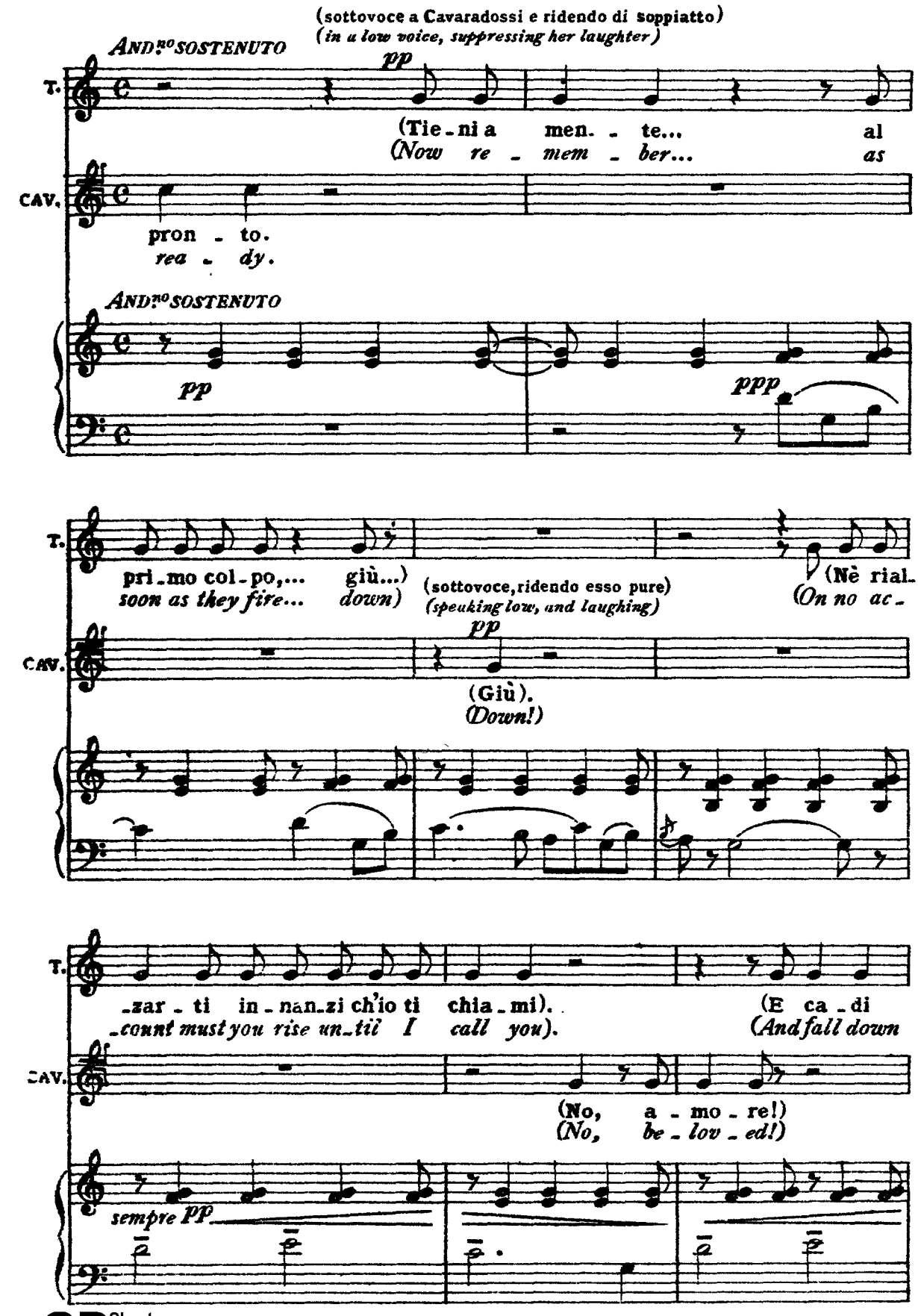
CAV. fre-me in ce-le-stial crescente ar-dor..... Ed in ar-
-veal-ing Heaven-ly bliss and per-fect joy..... Our cares were

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T.
-mo - ni - co vol..... già l'a - ni - ma va
i - dle and vain..... Now glad - ness is ours,
p calando
poco rall.
CAV.
-mo - ni - co vol..... già l'a - ni - ma va
i - dle and vain..... Now glad - ness is ours,
p calando
poco rall.
poco rall.
rall. sino alla fine
lentamente, con delicatezza
affettuosa
rit.
MENO
T.
al - l'e - sta - si d'a - mor. Gli occhi ti chiu - de -
glad - ness with - out al - loy. Thine eyes..... I'll fondly
rit.
CAV.
al - l'e - sta - si d'a - mor.
glad - ness with - out al - loy.
(Il cielo si fa più luminoso: è l'alba)
(The sky brightens; day is dawning)
MENO
p
rit.
pp legato
rall. sino alla fine



CD Sheet Music



CD Sheet Music

(vedendo sorridere Cavaradossi)
(seeing him smile)

T. be - ne). *light - ly).* (sorridendo) *(smiling)* (Non *You*

CAV. (Co - me la To - sca in te - a - tro). *(Just like the Tos-ca on the stage.....).*

rall.

T. ri - de - re...) *must not laugh* (serio) *(gravely)* (Co - si). *(Like this).*

CAV. (Co - si?). *(Like this?).*

31

rall.

(Cavaradossi segue l'Ufficiale dopo aver salutato Tosca, la quale si colloca a sinistra nella
(Cav. follows the officer after having taken leave of Tosca, who remains in the casemate, taking

LARGO CON GRAVITÀ ♩=52
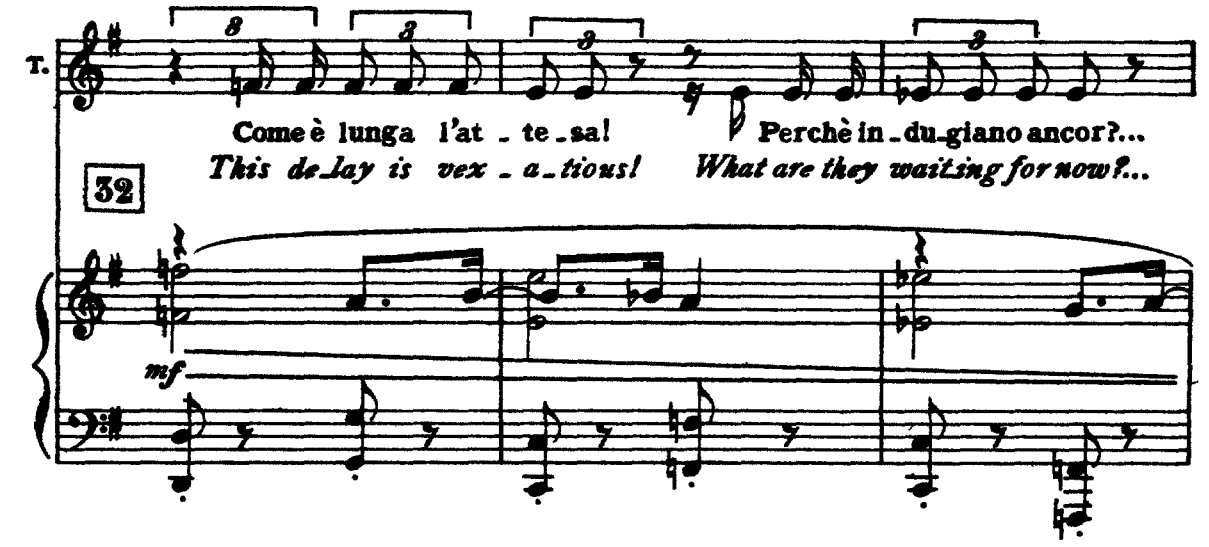
p

casamatta, in modo però di poter spiare quanto succede sulla piattaforma)
up a position L. from which she can see what takes place on the platform.)
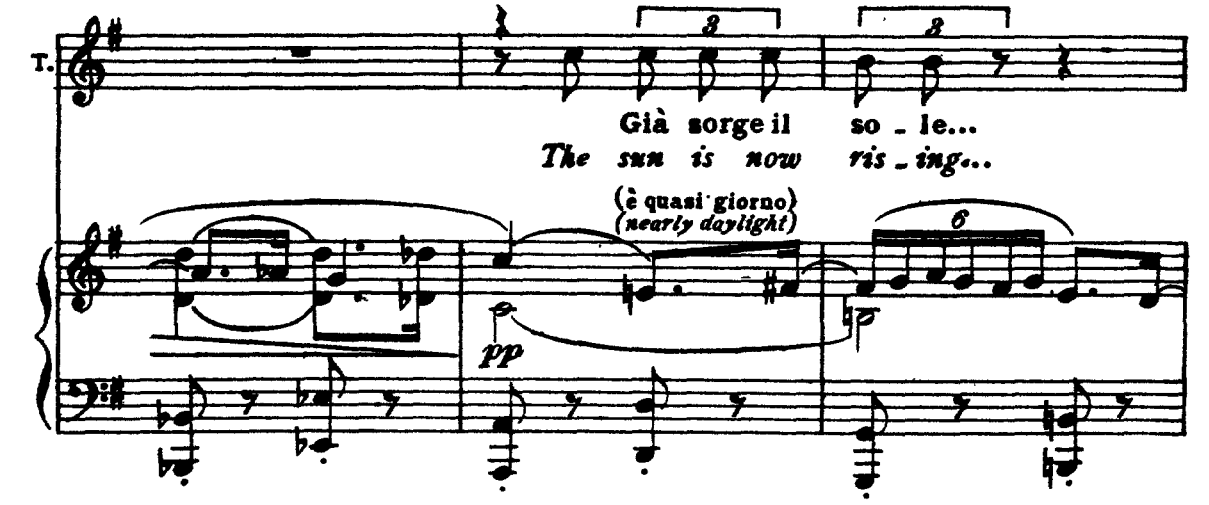
espressivo

p *pp*
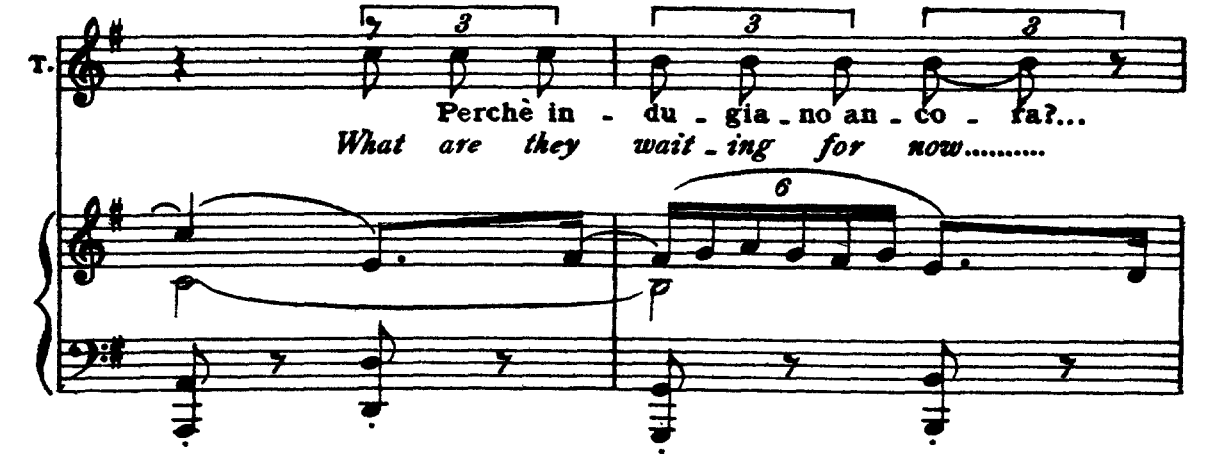
(vede l'Ufficiale ed il Sergente che conducono Cavaradossi presso al muro di faccia a lei: il Ser-
(watching the officer and sergeant, who lead Cav. up to the wall facing her: the Sergeant offers
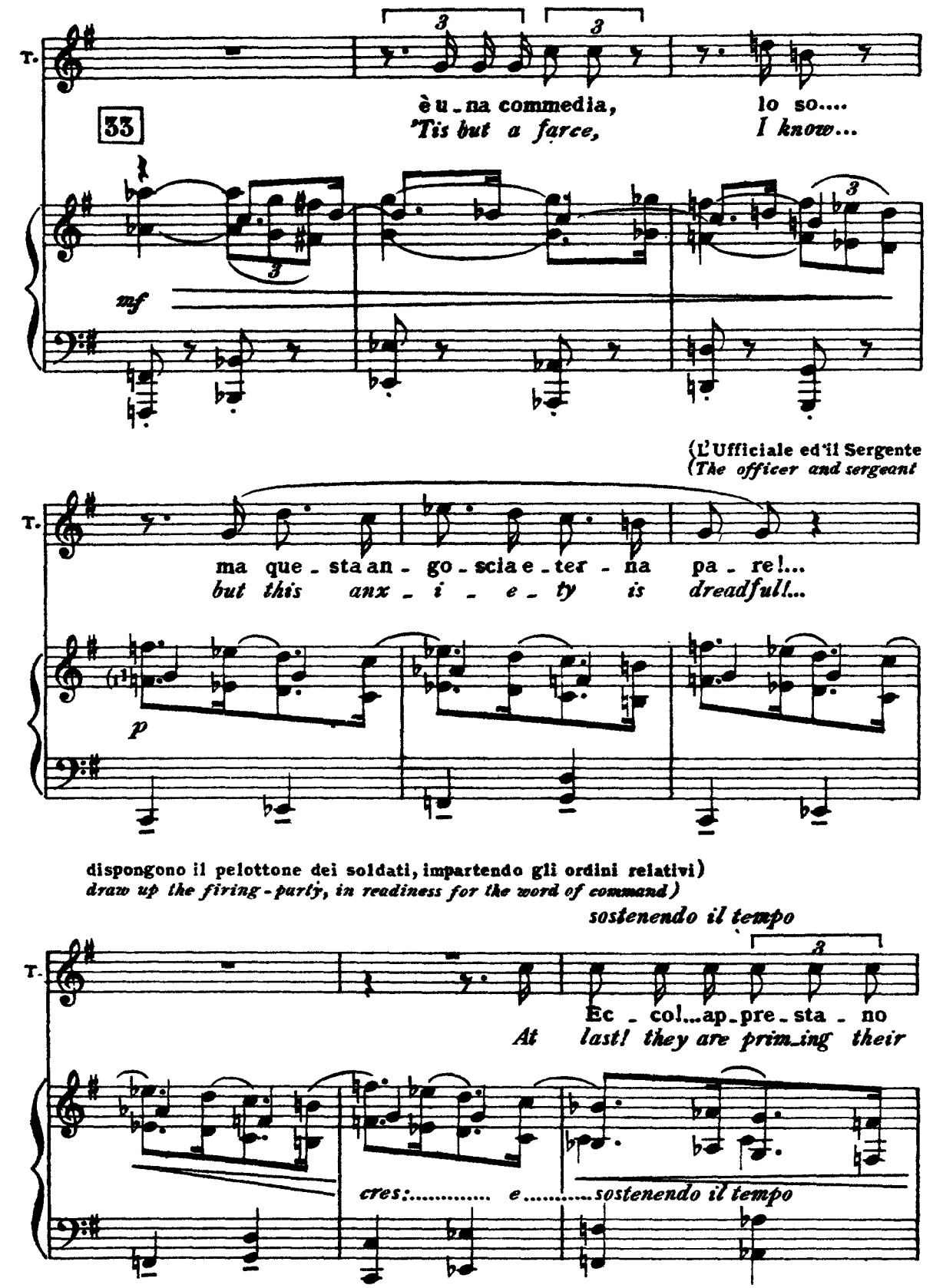


gente vuol porre la benda agli occhi di Cavaradossi: questi sorridendo, rifiuta. Tali lugubri
to bandage Cavaradossi's eyes, smiling Cav. declines. These lugubrious preliminaries weary

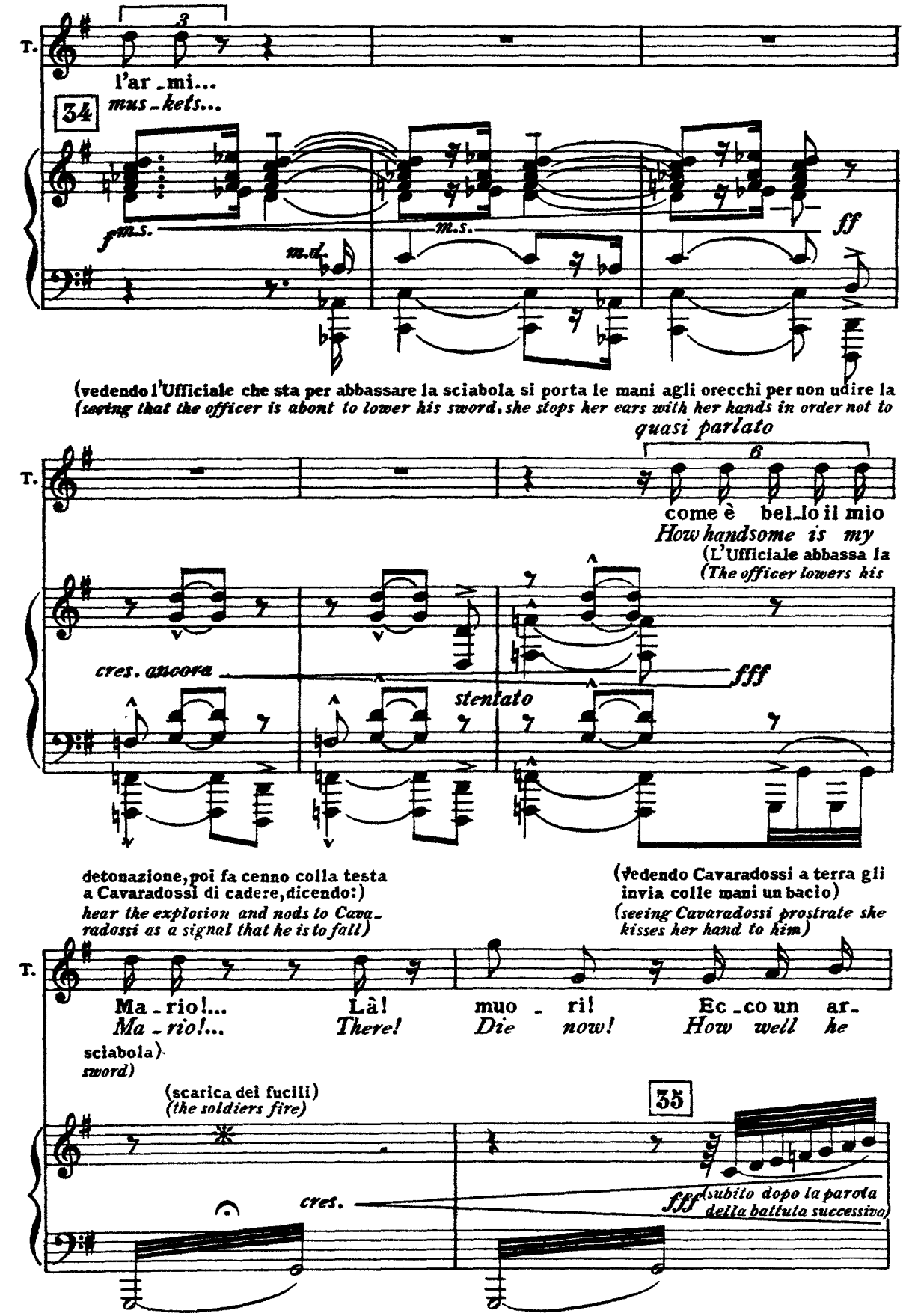


preparativi stancano la pazienza di Tosca)
Tosca's patience)
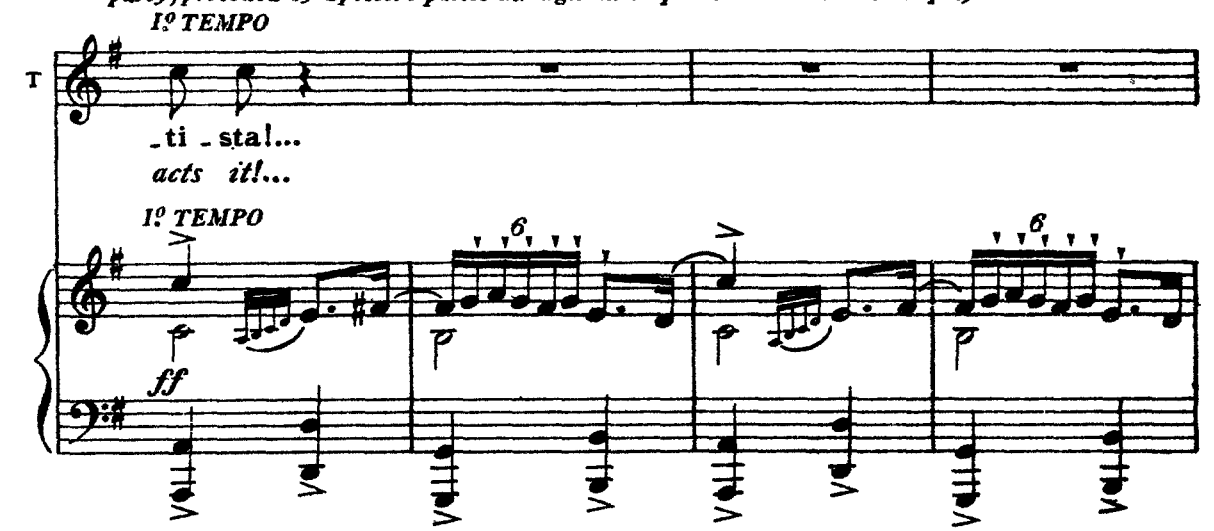


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T.
33
è u - na commedia, lo so....
'Tis but a farce, I know...
mf
(L'Ufficiale ed il Sergente
(The officer and sergeant
T.
ma que - sta an - go - scia e - ter - na pa - re!...
but this anx - i - e - ty is dreadful!...
p
dispongono il pelottone dei soldati, impartendo gli ordini relativi)
draw up the firing-party, in readiness for the word of command)
sostenendo il tempo
T.
Ec - co!...ap - pre - sta - no
At last! they are prim-ing their
cres:..... e.....sostenendo il tempo


T.
l'ar_mi...
mus_kets...
34
f m.s.
m.d.
m.s.
ff
(vedendo l'Ufficiale che sta per abbassare la sciabola si porta le mani agli orecchi per non udire la
(seeing that the officer is about to lower his sword, she stops her ears with her hands in order not to
quasi parlato
come è bel_lo il mio
How handsome is my
(L'Ufficiale abbassa la
(The officer lowers his
cres. ancora
fff
stentato
detonazione, poi fa cenno colla testa
a Cavaradossi di cadere, dicendo:)
hear the explosion and nods to Cava_
radossi as a signal that he is to fall)
(vedendo Cavaradossi a terra gli
invia colle mani un bacio)
(seeing Cavaradossi prostrate she
kisses her hand to him)
Ma_rio!... Là! muo_ri! Ec_co un ar_
Ma_rio!... There! Die now! How well he
sciabola)
sword)
(scarica dei fucili)
(the soldiers fire)
35
cres.
fff (subito dopo la parola
della battuta successiva)

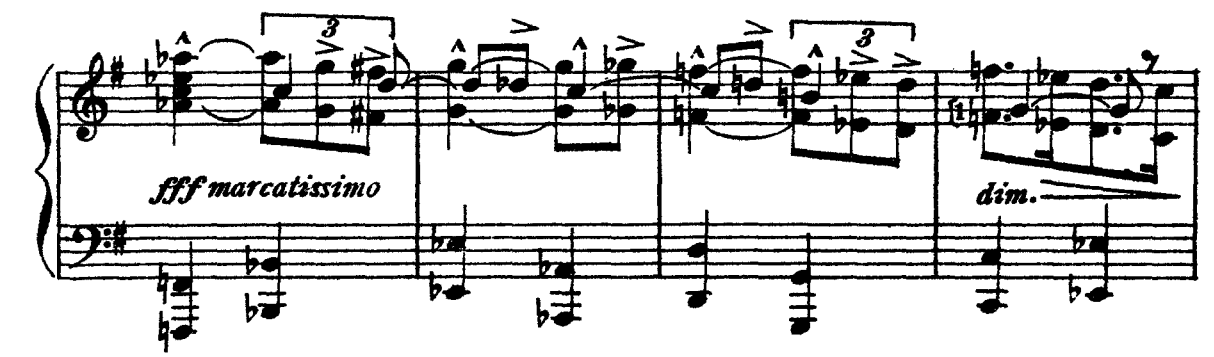
(Il Sergente si avvicina al caduto e lo osserva attentamente: Spoletta pure si è avvicinato ed allontana il Sergente impedendogli di dare il colpo di grazia. L'Ufficiale allinea i soldati: il Sergente ritira la sentinella che sta in fondo, poi tutti, preceduti da Spoletta, scendono la scala)
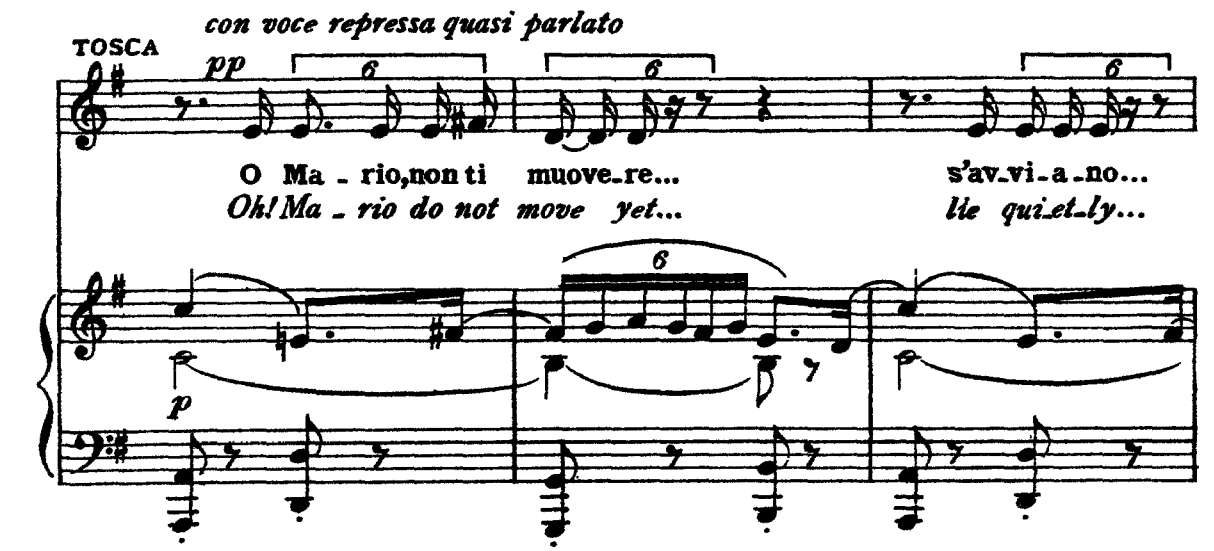
(The sergeant inspects the body carefully; Spoletta hinders him from giving the customary coup de grace. The officer ranges his men in single file, the sergeant retrieves the sentry C, and the whole party, preceded by Spoletta passes through the trap-door and down the steps.)
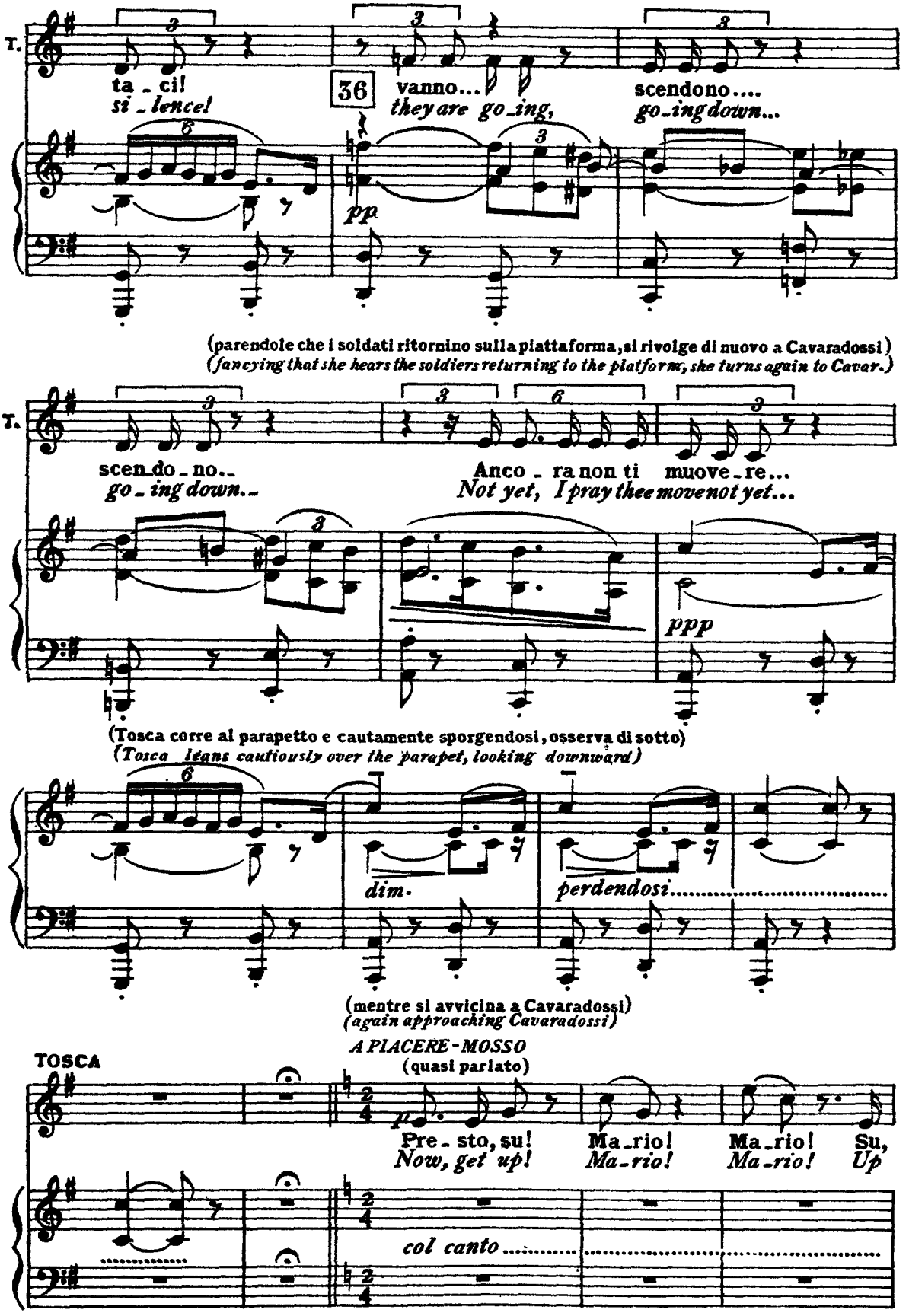


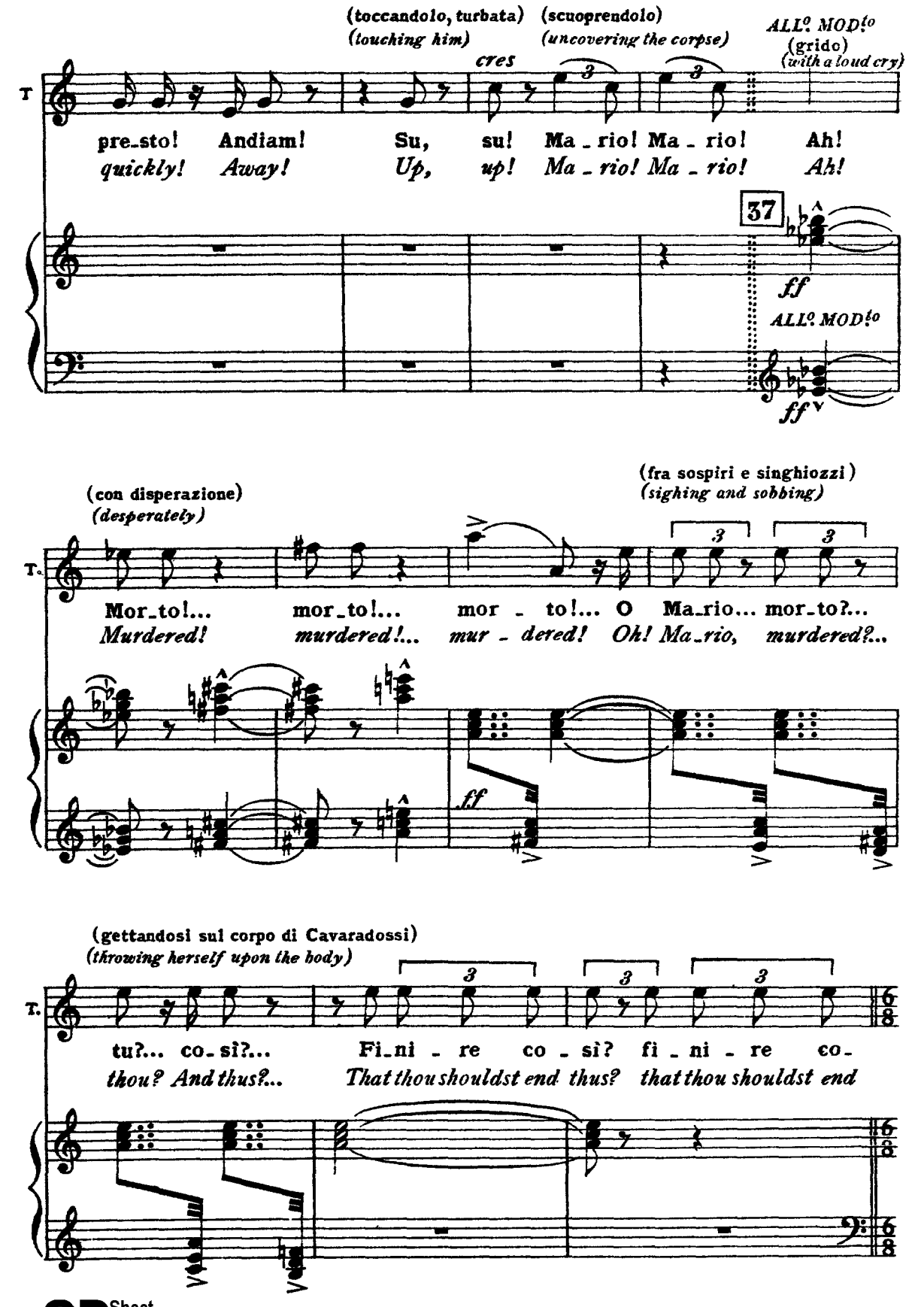
(Tosca agitatissima ha sorvegliato tutti questi movimenti temendo che Cavaradossi, per impazienza, si muova o parti prima del momento opportuno)

(Tosca has watched their every movement anxiously, fearing that Cavaradossi, losing patience, should move or speak prematurely)

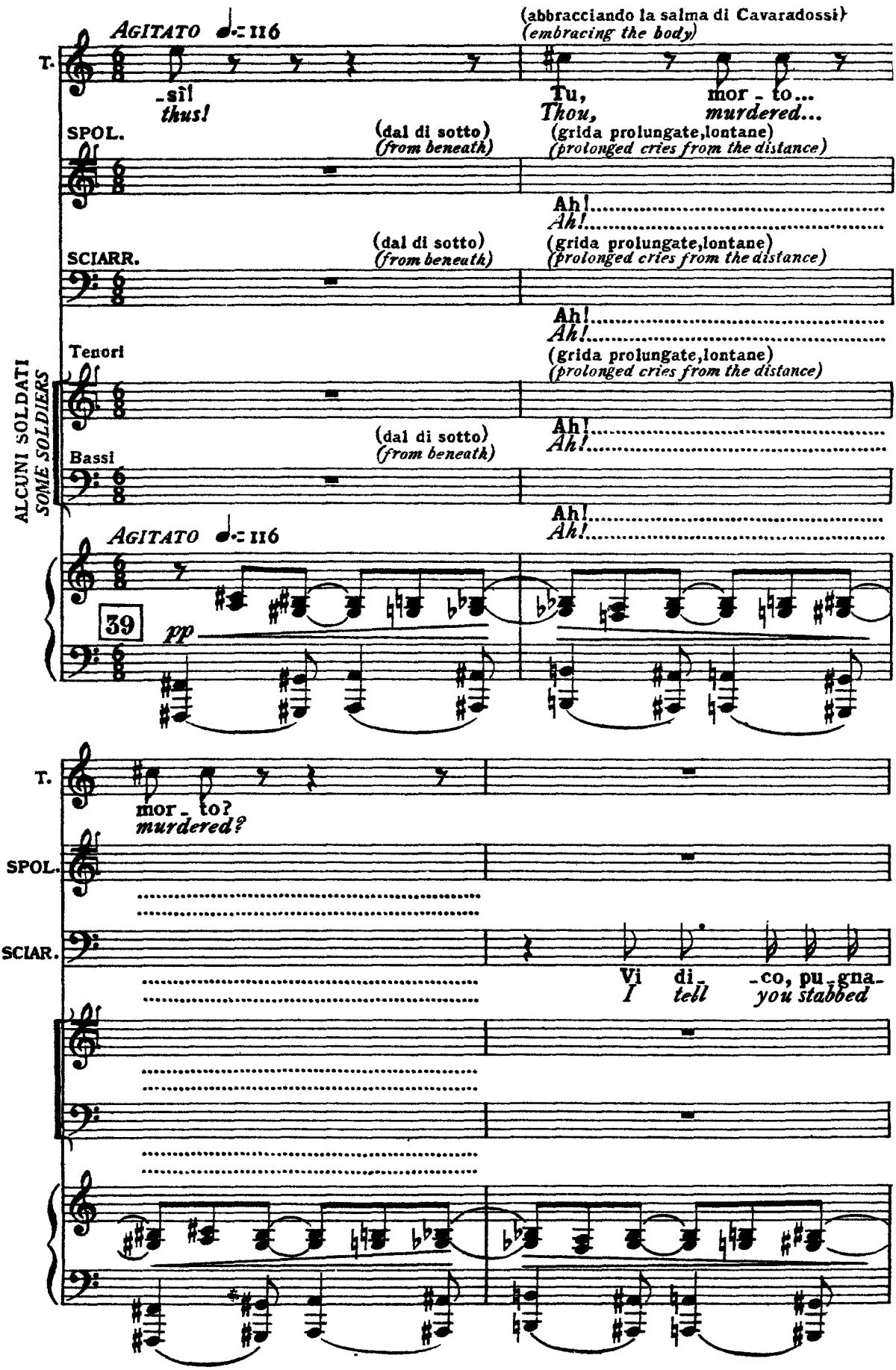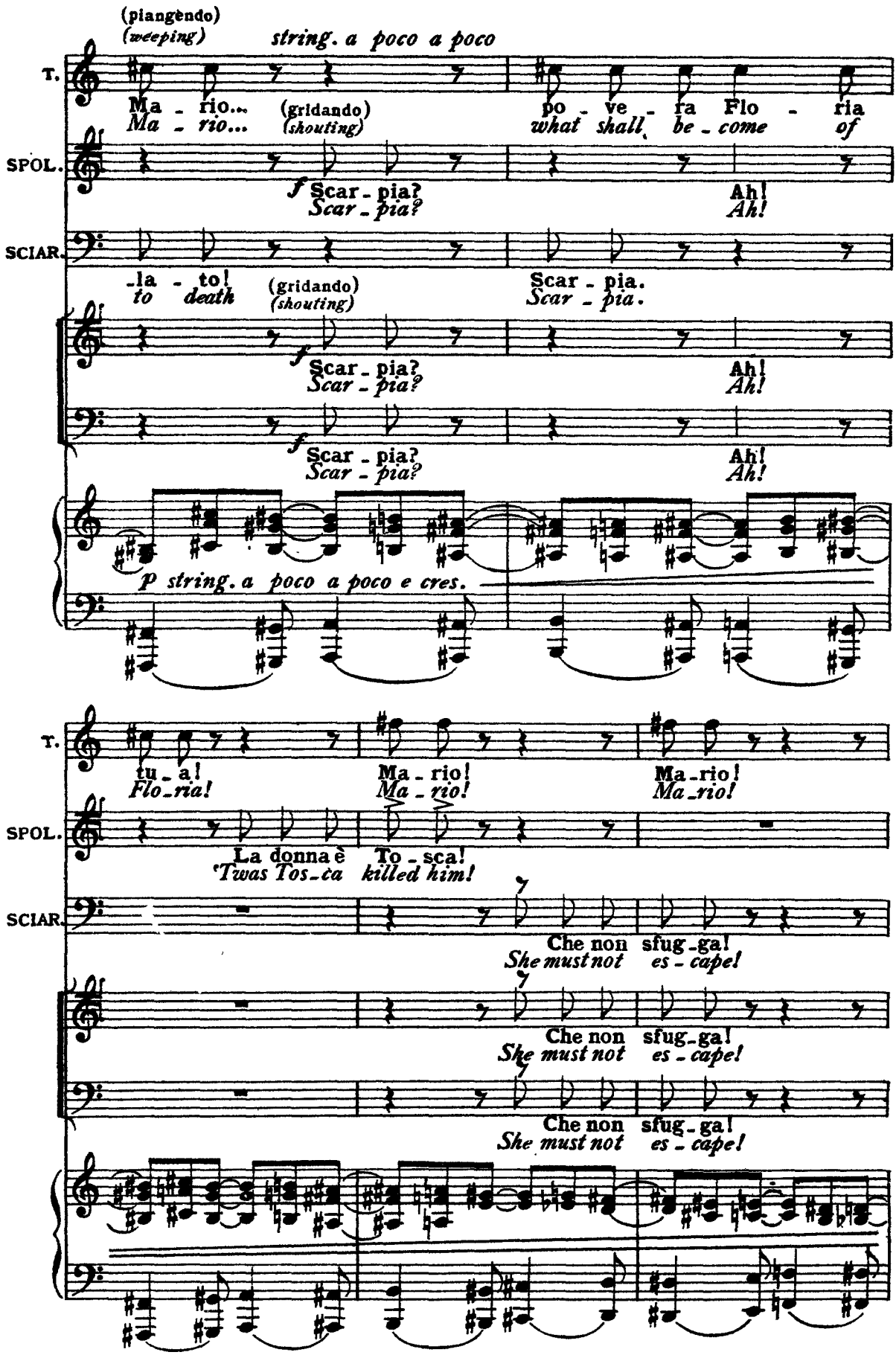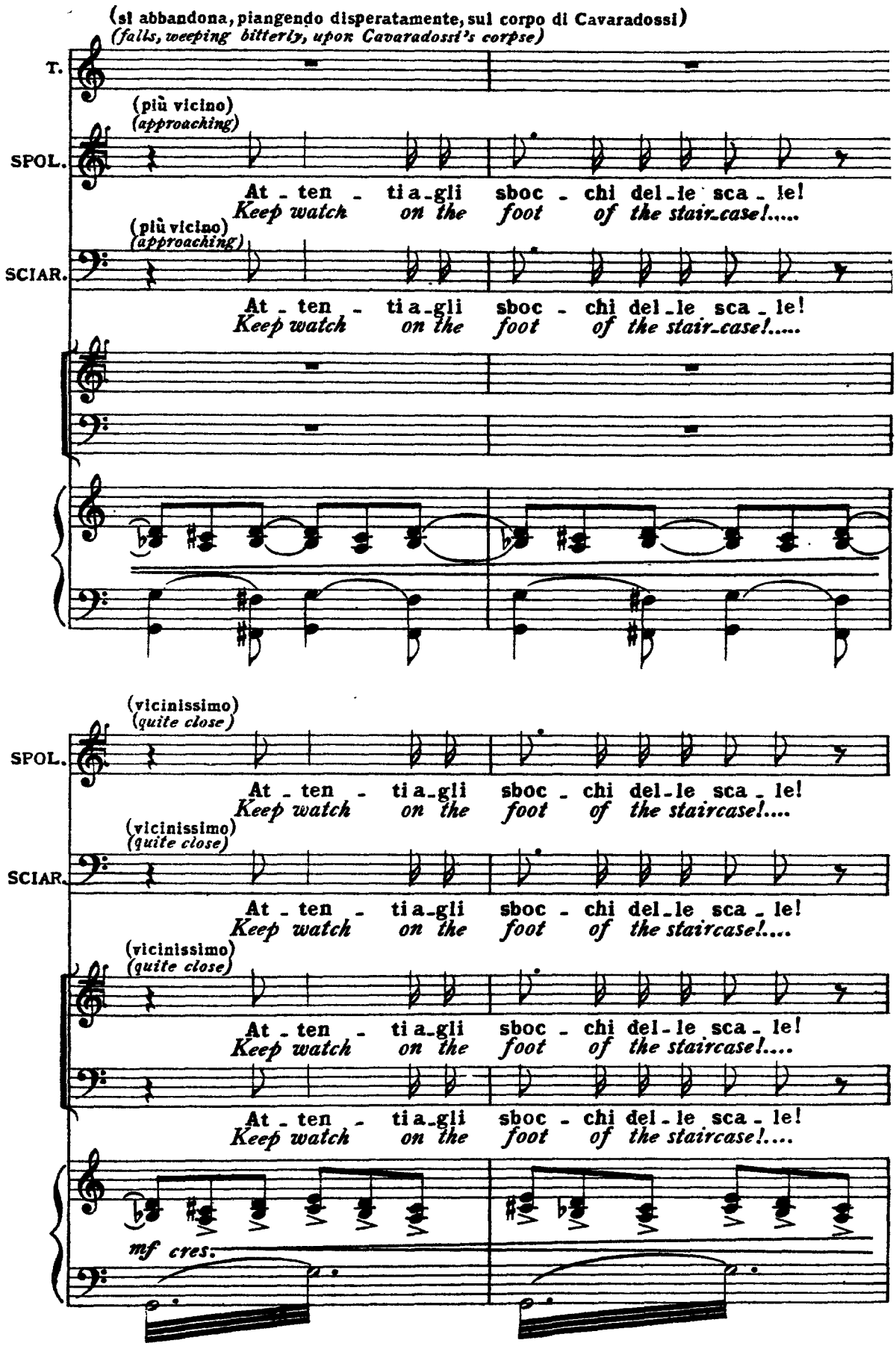





T.
ta - ci!
si - lence!
36
vanno...
they are go - ing,
scendono....
go - ing down...
pp
(parendole che i soldati ritornino sulla piattaforma, si rivolge di nuovo a Cavaradossi)
(fancying that she hears the soldiers returning to the platform, she turns again to Cavar.)
T.
scen - do - no..
go - ing down..
Anco - ra non ti muove - re...
Not yet, I pray thee move not yet...
ppp
(Tosca corre al parapetto e cautamente sporgendosi, osserva di sotto)
(Tosca leans cautiously over the parapet, looking downward)
dim.
perdendosi.....
(mentre si avvicina a Cavaradossi)
(again approaching Cavaradossi)
TOSCA
A PIACERE - MOSSO
(quasi parlato)
Pre - sto, su!
Now, get up!
Ma - rio!
Ma - rio!
Ma - rio!
Ma - rio!
Su,
Up
col canto .....
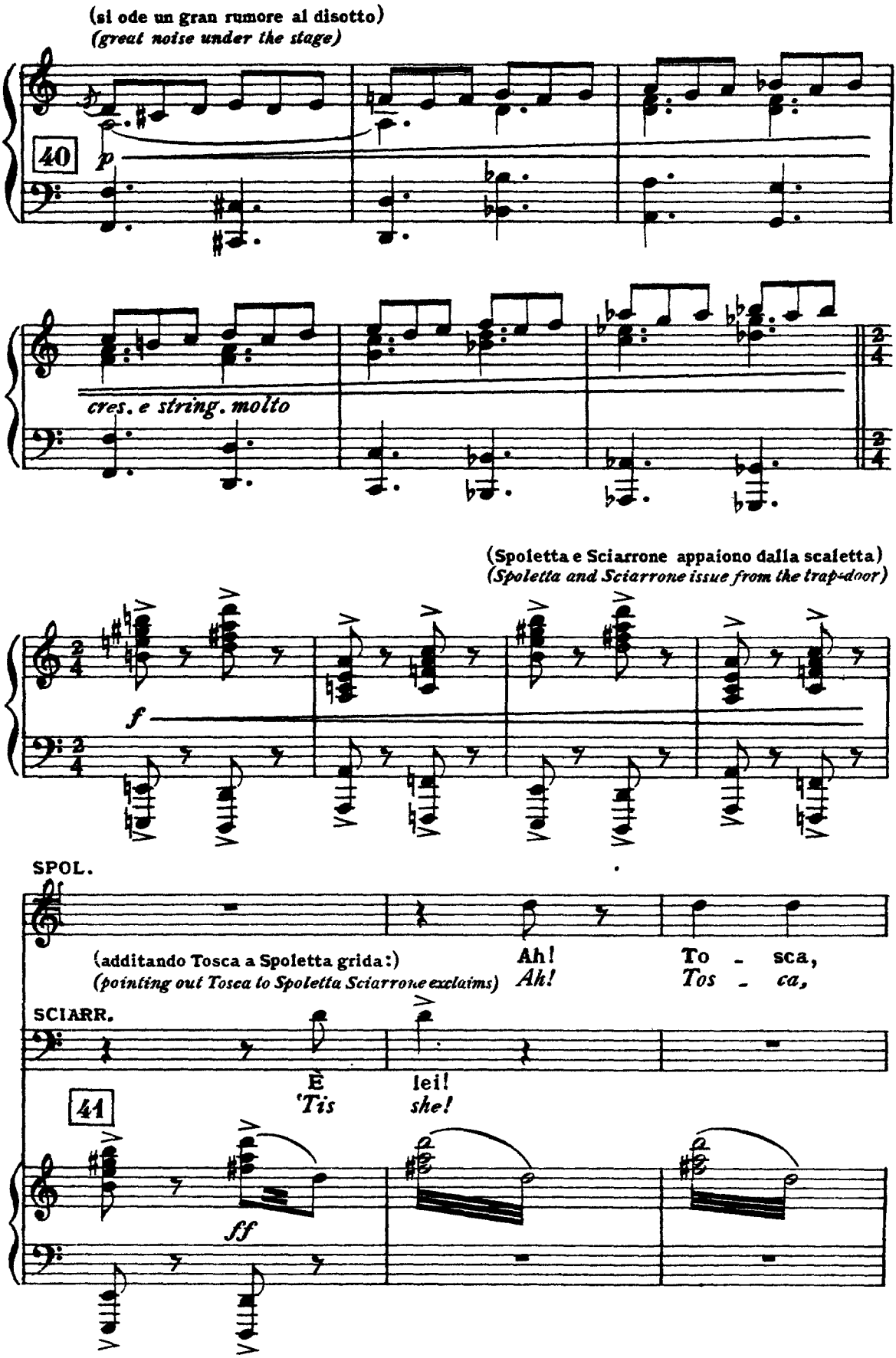


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AGITATO ♩.= 116
(abbracciando la salma di Cavaradossi)
(embracing the body)
T.
-sì!
thus!
Tu,
Thou,
mor - to...
murdered...
SPOL.
(dal di sotto)
(from beneath)
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!
Ah!
SCIARR.
(dal di sotto)
(from beneath)
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!
Ah!
Tenori
(grida prolungate,lontane)
(prolonged cries from the distance)
ALCUNI SOLDATI
SOME SOLDIERS
Bassi
(dal di sotto)
(from beneath)
Ah!
Ah!
AGITATO ♩.= 116
39
pp
T.
mor - to?
murdered?
SPOL.
SCIAR.
Vi di - -co, pu - gna -
I tell you stabbed

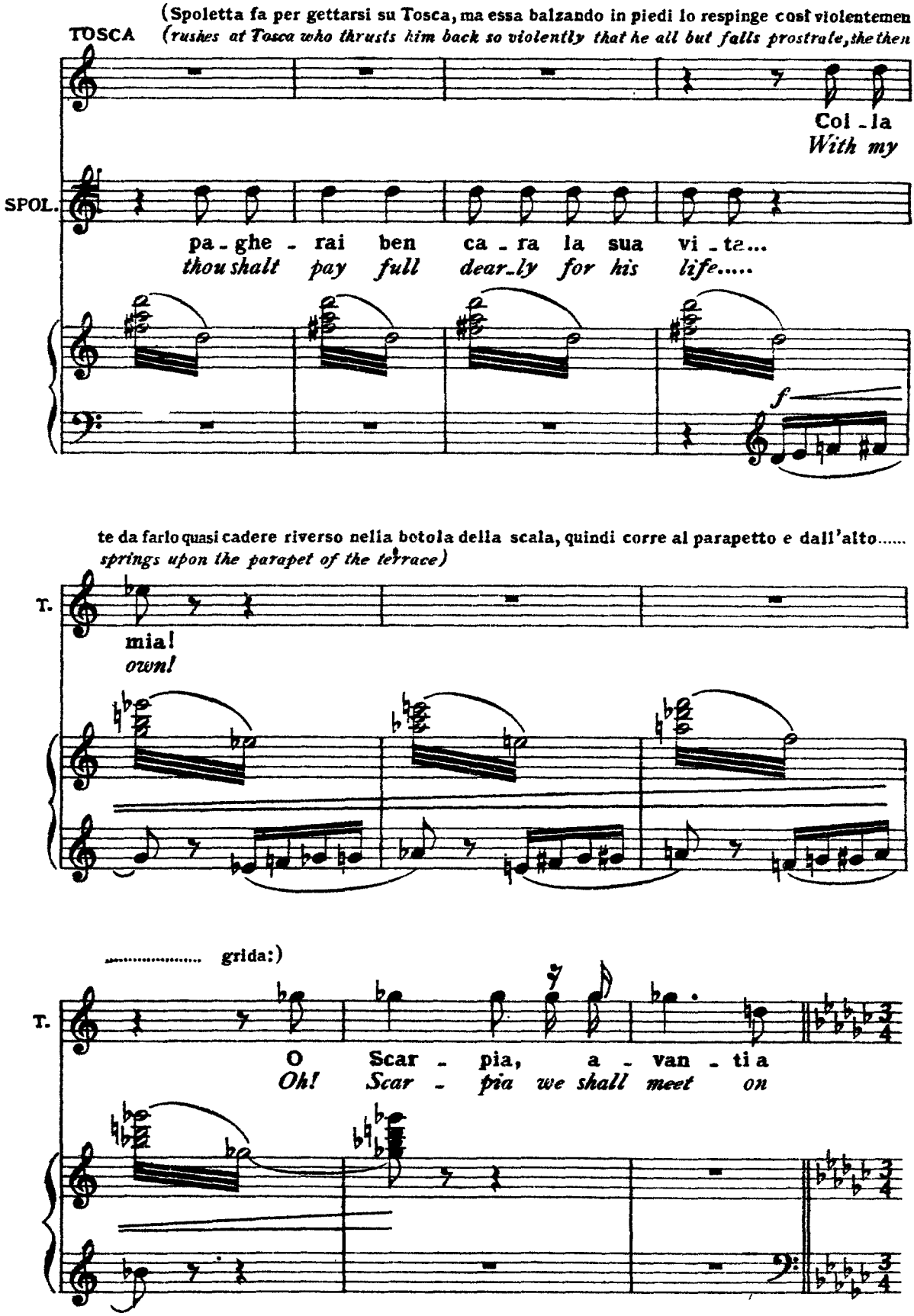

(piangendo)
(weeping)
string. a poco a poco
T.
Ma - rio...
Ma - rio...
(gridando)
(shouting)
po - ve - ra Flo - ria
what shall be - come of
SPOL.
f Scar - pia?
Scar - pia?
Ah!
Ah!
SCIAR.
-la - to!
to death
(gridando)
(shouting)
Scar - pia.
Scar - pia.
f Scar - pia?
Scar - pia?
Ah!
Ah!
f Scar - pia?
Scar - pia?
Ah!
Ah!
P string. a poco a poco e cres.
T.
tu - a!
Flo - ria!
Ma - rio!
Ma - rio!
Ma - rio!
Ma - rio!
SPOL.
La donna è
'Twas Tos - ca
To - sca!
killed him!
SCIAR.
Che non sfug - ga!
She must not es - cape!
Che non sfug - ga!
She must not es - cape!
Che non sfug - ga!
She must not es - cape!

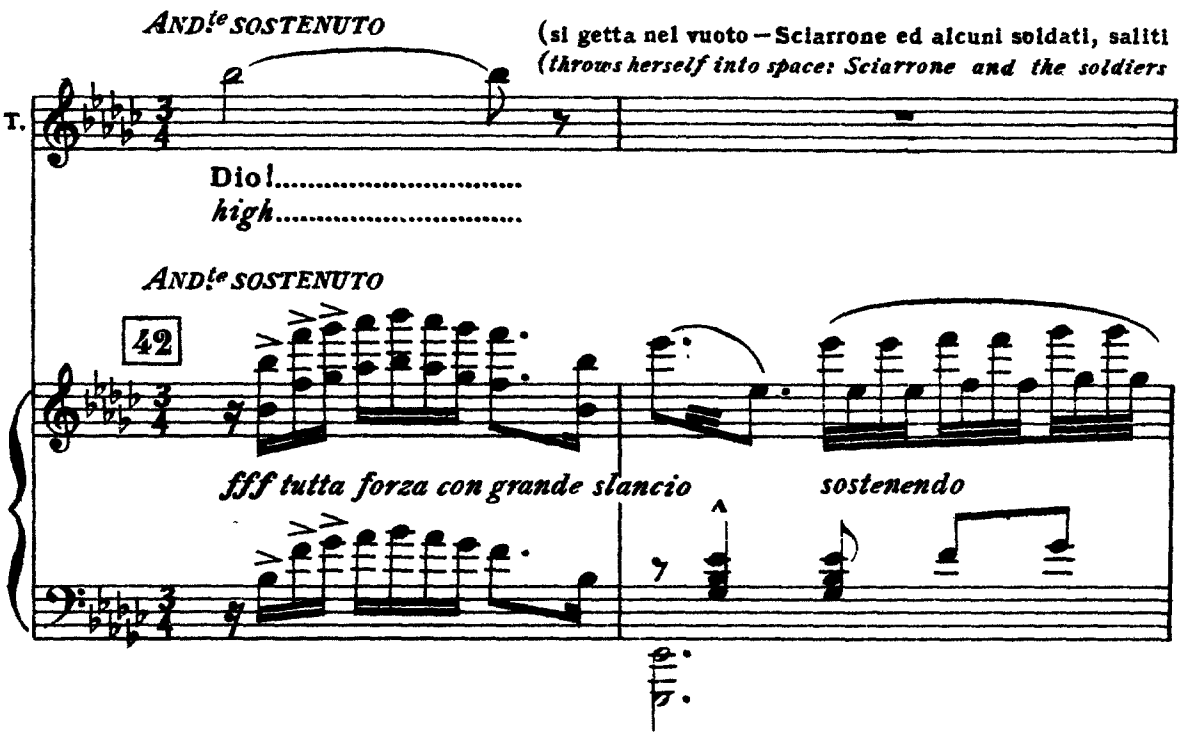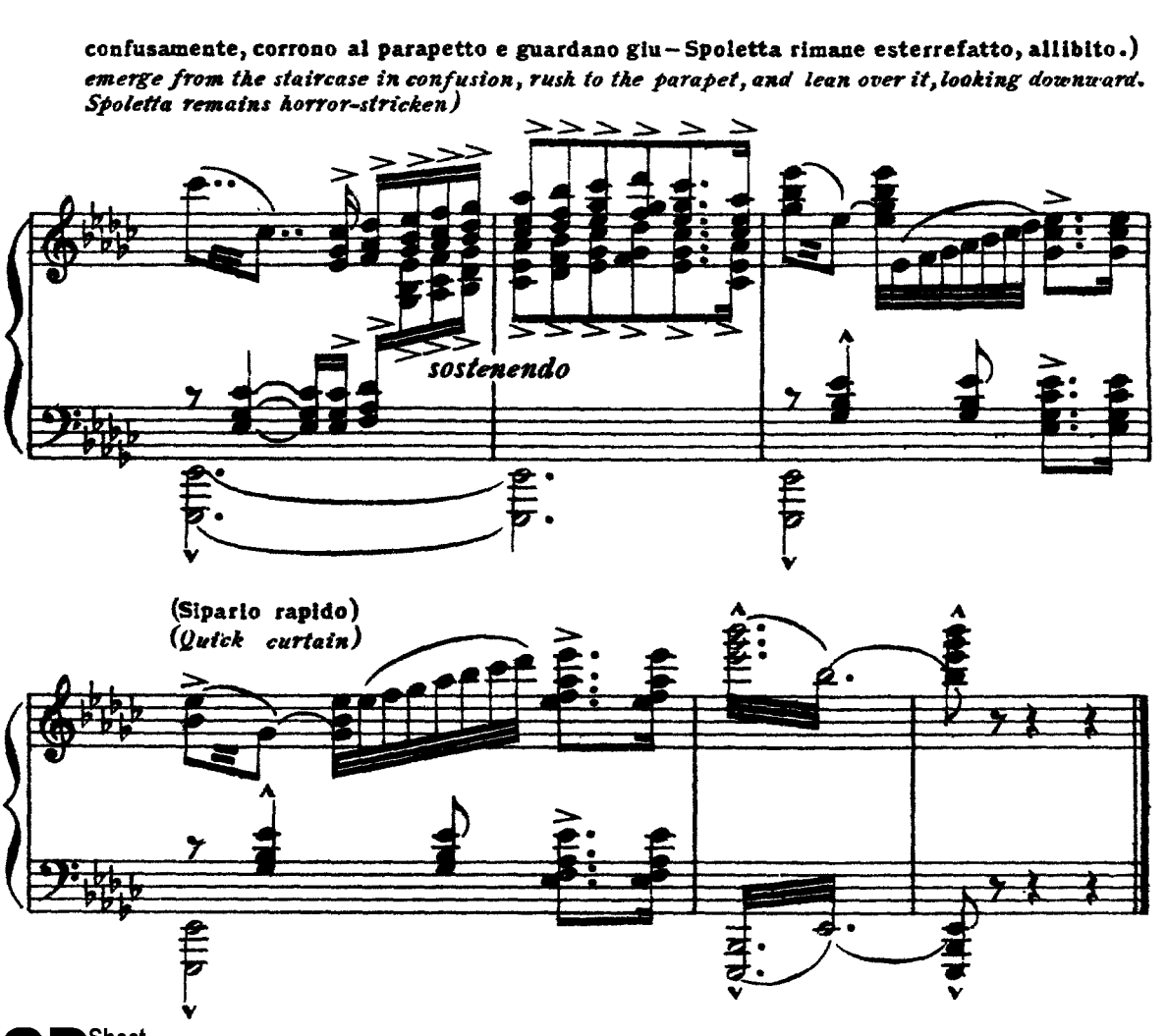


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(Spoletta fa per gettarsi su Tosca, ma essa balzando in piedi lo respinge così violentemen
TOSCA
(rushes at Tosca who thrusts him back so violently that he all but falls prostrate, she then
Col - la
With my
SPOL.
pa - ghe - rai ben ca - ra la sua vi - ta...
thou shalt pay full dear - ly for his life.....
f
te da farlo quasi cadere riverso nella botola della scala, quindi corre al parapetto e dall'alto.....
springs upon the parapet of the terrace)
T.
mia!
own!
..... grida:)
T.
O Scar - pia, a - van - ti a
Oh! Scar - pia we shall meet on


ANDte SOSTENUTO
(si getta nel vuoto – Sciarrone ed alcuni soldati, saliti
(throws herself into space: Sciarrone and the soldiers
T.
Dio!.....
high.....
ANDte SOSTENUTO
42
fff tutta forza con grande slancio
sostenendo


confusamente, corrono al parapetto e guardano giu – Spoletta rimane esterrefatto, allibito.)
emerge from the staircase in confusion, rush to the parapet, and lean over it, looking downward. Spoletta remains horror-stricken)
sostenendo
(Sipario rapido)
(Quick curtain)