

A NEW ENDING FOR *TOSCA*
in Full Score
Act III, continued
Libretto by Patricia Herzog
based on libretto by Luigi Illica and Giuseppe Giacosa
Music by Giacomo Puccini
arranged by Patricia Herzog and Matthew Ricketts
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Performance materials available upon request

List of Characters:

Floria Tosca, a celebrated singer	Soprano
Voice of Mario Cavaradossi, a painter	Tenor
Spoletta, a police agent	Tenor
Sciarrone, a police agent	Bass
Townspeople	SATB

Orchestra:

3 Flutes: 2., 3., doubling piccolo (*Flauto: 2., 3., Flauto e Ottavino*)
2 Oboes (*Oboi*)
Cor Anglais (*Corno Inglese*)
2 Clarinets in B \flat (*Clarinetti*)
Bass Clarinet (*Clarinetto Basso*)
2 Bassoons (*Fagotti*)
Contrabassoon (*Controfagotto*)

4 Horns (*Corni*)
3 Trumpets (*Trombe*)
3 Trombones (*Tromboni*)
Bass Trombone (*Trombone Basso*)

Timpani (*Timpani*)
Cymbals (*Piatti*)
Tam-tam (*Tam-tam*)
Bass Drum (*Gran Cassa*)

Harp (*Arpa*)

Onstage, offstage (*Sul palco, interno*):

Fife or piccolo (*Piffero o ottavino*)
Military drum (*Tamburo militare*)

Violin I (*Violini I*)
Violin II (*Violini II*)
Viola (*Viole*)
Violoncello (*Violoncelli*)
Contrabass (*Contrabbassi*)

TOSCA

ATTO III, continua

39) **Agitato** ♩ = 160 **accel.**

1. II. a 2

Flauto

Oboi

Corno Inglese

Clarinetti in Sib

Clarinetto Basso in Sib

Fagotti

Controfagotto

Corni in Fa

Trombe

Tromboni

Trombone Basso

Timpani

G. Cassa

Violini

Viole

Violoncelli

Contrabbassi

p *mf* *cresc.* *pppp*

♩ = 180

40 Subito meno mosso

♩ = 140

Ott. *f* *molto* *ff*

Fl. *a 2* *f* *molto* *ff*

Ob. *f* *molto* *ff*

C. Ingl. *f* *molto* *ff*

Cl. *f* *molto* *ff*

Cl. b. *f* *molto* *ff*

Fag. *f* *molto* *ff*

C. Fag. *f* *molto* *ff*

Corni in F *f* *molto* *ff*

Trbe. *f* *molto* *ff*

Tm. *f* *molto* *ff*

Trne. b. *f* *molto* *ff*

Timp. *f* *cresc.* *ff*

G.C. *f* *cresc.* *ff*

TOSCA

SPOLETTA

SCIARRONE *f* È lei!

Pif. *f* (interno)

T.M. *f* (interno)

Coro (POPOLO) *f* (interno) Vi - va la li - ber tà! Vi -

Viol. *f* *molto* *ff* *pp*

Vle. *f* *molto* *ff* *pp*

Vc. *f* *molto* *ff*

Cb. *f* *molto* *ff*

40

(Spoletta apparisce dalla scala, mentre Sciarrone dietro a lui gli grida additando Tosca.)

(Una folla di popolo, che festeggia la vittoria di Bonaparte, canta la canzone dei rivoluzionari francesi, "La Carmagnola". Il pubblico li sente ma non li vede.)

sul pubblico (interna)

Fl.

Ob.

C. Ingl.

Cl.

Cl. b.

Fag.

C. Fag.

Corni in F

Trbe.

Trni.

Trnc. b.

(Spoletta fa per gettarsi su Tosca ma essa balzando in piedi lo respinge così violentemente da farlo quasi cadere
 riverso nella botola della scala. Essa corre al parapetto e si gira per affrontare spavalamente i suoi inseguitori.)

TOSCA

SPOLETTA

SCIARRONE

f
Fur - fan - ti!..... Mas - cal - zo - ni!

f disgustato
Si fe - steg - gia!

(a Spoletta)
As - col - ta!

Pif.

T.M.

Coro

va la li - ber tà! Dan - ziam la Car - mag - no - la! Ev - vi - va il suon del can - non!

Viol.

Vle.

Vc.

Cb.

Fl. *a 2*

Ob.

C. Ingl.

Cl.

Cl. b.

Fag.

C. Fag.

Corni in F

Trbe.

p *f*

I. II. *a 2* 3

IV. 3

I. 1. II.

III. 3

(Colpito dalla sua spavalderia, Spoletta esita. Tosca corre al parapetto da dove, guardando giù, vede la folla sottostante.)

TOSCA

SPOLETTA

SCIARRONE

Ah, de - mo - nio!... ti man - de - rò a rag - giun - ge - re il tuo a -

Pif.

T.M.

Coro

sul palco (interni)

Viol.

Vcl.

Vc.

Cb.

mp *mf*

41 Vivacissimo con violenza
Poco piu mosso $\text{♩} = 168$

Orchestra score for Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C. Fag.).

Dynamic markings: *f*, *ff*, *ff*, *ff*, *ff*. Performance instructions: *a 2*, *3*.

Orchestra score for Horns in F (Corni in F), Trumpets (Trbe.), and Trombones (Tme. b.).

Dynamic markings: *ff*, *ff*, *ff*, *ff*, *ff*. Performance instructions: *3*, *1.*, *a 3*.

Orchestra score for Timpani (Timp.) and Gong/Cymbal (G.C.).

Dynamic markings: *ppp*, *ff*.

Vocal score for Tosca, Spoletta, and Sciarrone.

(Tosca si volta a guardare Spoletta e Sciarrone chi si stanno avvicinando, e poi guarda ancora la folla sottostante.)

(Si getta oltre il parapetto. Si sentono urla e grida dalla folla.)

TOSCA: O Ma - rio! Ven - go da te!

SPOLETTA: man - te!

SCIARRONE: (Silent)

Orchestra score for the Chorus (Coro).

41

Orchestra score for Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings: *f*, *ff*, *ff*, *ff*, *ff*.

This page of a musical score contains the following parts and staves:

- Ott.** (Oboe): Rests throughout the page.
- Fl.** (Flute): Active in the first system, then rests.
- Ob.** (Oboe): Rests throughout the page.
- C. Ingl.** (Clarinet in G): Rests throughout the page.
- Cl.** (Clarinet in Bb): Active throughout the page.
- Cl. b.** (Clarinet in Bb): Active throughout the page.
- Fag.** (Bassoon): Active throughout the page.
- C. Fag.** (Contrabassoon): Active throughout the page.
- Corni in F** (Cornets in F): Two staves, active throughout the page.
- Trbe.** (Trumpet): Rests throughout the page.
- Tmri.** (Trombone): Active throughout the page.
- Trme. b.** (Trombone): Rests throughout the page.
- Timp.** (Timpani): Rests throughout the page.
- TOSCA** (Vocal part): Rests throughout the page.
- Coro** (Chorus): Rests throughout the page.
- Viol.** (Violin): Active throughout the page.
- Vle.** (Viola): Active throughout the page.
- Vc.** (Violoncello): Active throughout the page.
- Cb.** (Contrabasso): Active throughout the page.

The score includes various musical notations such as rests, notes, and articulation marks (e.g., *a 2*, *a 3*, *3*).

Cl. b. *sub. p* *ppp*

Fag. *sub. p* *ppp*

C. Fag. *sub. p* *ppp*

Corni in F

Timp.

G.C. *ppp*

TOSCA

Coro
FOLLA (solo)
(Una voce grida)
Guar - da - te! È Flo - ri - a Tos - ca!

Viol.

Vle.

Ve.

Cb. *ppp*



Cl. b. *perendosi*

Fag. *perendosi*

C. Fag. *perendosi*

Corni in F

Trbe.

Trni.

Trne. b.

Timp.

G.C. *pppp quasi niente*

TOSCA

Coro

Cb. *perendosi*

42 Andante lento appassionato $\text{♩} = 40$

(gradualmente riprendendo i sensi)

pp

TOSCA
Vis - si d'ar - te, vis - si d'a - mo - re. Non fe - ci mai

Viol.
con sord. *ppp con molta dolcezza* div. a 3

Vle.
con sord. *ppp con molta dolcezza* div. a 3

Vc.
con sord. *ppp con molta dolcezza* div. a 2

acc.

TOSCA
male ad a - ni - ma vi - va. Vis - si d'a... -

La Voce di CAVARADOSSI
LA VOCE DI CAVARADOSSI
(echi della sua voce che solo Tosca può udire) *f* (interno)

Vit - to - ria! - Vit - to - ria!...

Viol.
colla voce *ppp con molta dolcezza* div. a 3

Vle.
colla voce *ppp con molta dolcezza* div. a 3

Vc.
colla voce *ppp con molta dolcezza* div. a 2

A tempo $\text{♩} = 40$

I. SOLO

Ob.
p dolce 3

(guarda intorno a lei, riavendosi a poco a poco)

TOSCA
Or - a per ven - - di - car - lo viv - rò!

Viol.
f con anima 3

Vle.
f con anima 3

Vc.
f con anima 3

Cb.
ppp pizz.

poco rall.

I. II.

Fl. *pp*

III. *pp*

Ob. *pp*

C. Ingl.

Cl. *pp*

Cl. b. *pp*

Fag. *pp*

C. Fag.

Corni in F

Trbe.

Trml.

Trne. b.

Timp.

G.C.

Arpa *pp*

naturali

armonici

TOSCA *pp* *piu f* *rall.*

La Voce di CAVARADOSSI

T.M.

Coro

Viol. *ppp* arco

Viola *ppp* arco

Vcl. *ppp* arco

Vc. *ppp* arco

Cb. *pp* (pizz.) divisi

pizz. *pp* *col canto* arco *v*

1. II. a 2
 Fl. I, II. a 2
 III.
 Ob.
 C. Ingl.
 Cl. a 2
 Cl. b.
 Fag.
 C. Fag.
 I.
 Corni in F
 Trbe. con sord.
 Tm. con sord.
 Trne. b. con sord.
 Timp. 3
 G.C. p mf
 Arpa p f
 (Volgendosi verso il popolo) (Come se fosse in uno stato di trance, comincia a camminare davanti agli altri) (prendendo la bandiera, insieme con LA VOCE DI CAVARADOSSI)
 TOSCA mf
 non te - me - te del so - - le! O - ra, tre - ma - no gli em - - pi! L'al - ba vin - di -
 La Voce di CAVARADOSSI L'al - ba vin - di -
 T.M. 3 p mf
 (Silenziosamente e con attenzione rapita, il popolo cominciano a formare dei ranghi accanto a lei.) (Uno di loro le porge la bandiera della Repubblica.)
 Coro mf f
 Sor - ge li - ber - ta! tre - mi - no le ti - ran - ni - di
 Viol. p f con anima
 Vle. p tremolo fitto f
 Vc. p tremolo fitto f
 Cb. arco f
 uniti

Fl. I, II. *a 2* *col canto*

Fl. III. *prendere l'Ottavino*

Ob. *a 2*

C. Ingl. *2*

Cl. *a 2*

Cl. b. *2*

Fag. *a 2*

C. Fag. *2*

Corn. in F. *senza sord.* *a 2*

Trbe. *senza sord.* *a 3*

Tm. I, II. *senza sord.*

Trne. b. *senza sord.*

Timp. *3*

fff *p* *f* *mf* *f* *fff* *molto* *ppp*

(Come la figura allegorica di Marianne, immortalata nel 1830 quadro di Delacroix, "Libertà che guida il popolo,"
Tosca si mette trionfalmente alla testa di popolo ed esce dal palco scomparendo davanti a loro nella luce accecante del giorno.)

TOSCA
ce ap - par!

La Voce di CAVARADOSI
ce ap - par To - sca sei tu!

(uscendo dal palco nella luce accecante)

Coro
To - sca sei tu!

Viol. *col canto*

Vle. *2*

Vc. *2*

Cb. *2*

fff *p* *f* *mf* *fff*

Orchestral score for measures 45-50. The score includes parts for Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horns in F (Corni in F), Trumpets (Trbe.), Trombones (Trme. b.), Timpani (Timp.), Gong/Cymbal (G.C.), and Percussion (P.).

Measure 45: *f* dynamics for most instruments. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has a triplet and dynamic markings *ff*, *p*, *ff*, *f*, *ff*, *fp*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 46: *ff* dynamics for most instruments. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 47: *ff* dynamics for most instruments. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 48: *ff* dynamics for most instruments. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 49: *ff* dynamics for most instruments. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 50: *ff* dynamics for most instruments. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Continuation of the orchestral score for measures 51-54. The score includes parts for Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 51: *f* dynamics for Violin (Viol.), Viola (Vle.), and Violoncello (Vc.). Contrabass (Cb.) has *mf* dynamics. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 52: *f* dynamics for Violin (Viol.), Viola (Vle.), and Violoncello (Vc.). Contrabass (Cb.) has *mf* dynamics. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 53: *f* dynamics for Violin (Viol.), Viola (Vle.), and Violoncello (Vc.). Contrabass (Cb.) has *mf* dynamics. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

Measure 54: *f* dynamics for Violin (Viol.), Viola (Vle.), and Violoncello (Vc.). Contrabass (Cb.) has *mf* dynamics. Flute (Fl.) and Clarinet (Cl.) have first and second endings. Bassoon (Fag.) and Contrabassoon (C. Fag.) have triplets. Horns (Corni in F) have first and second endings. Trumpets (Trbe.) and Trombones (Trme. b.) have first and second endings. Timpani (Timp.) has dynamic markings *ff*, *f*, *ff*. Gong/Cymbal (G.C.) and Percussion (P.) have dynamic markings *ff* and *fff*.

This page of a musical score contains the following parts and staves:

- Woodwinds:** Oboe (Ob.), Clarinet in G (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Contrabassoon (C. Fag.).
- Brass:** Cornet in F (Corni in F), Trumpet (Trbe.), Trombone (Tromb.), and Bass Trombone (Tromb. b.).
- Percussion:** Timpani (Timp.), Gong/Cymbal (G.C.), and Piano (P.).
- Strings:** Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. Specific markings include 'a 2' above the Clarinet in G and 'div.' above the Violoncello. The page concludes with the instruction 'Fine dell' Opera' at the bottom right.