Giacomo

PUCCINI

Tosca

Melodramma in tre atti

SC 91

Libretto

Luigi Illica, Giuseppe Giacosa

a cura di / herausgegeben von / edited by

Andreas Gies

Carus Opera

Urtext

Partitura d'orchestra / Partitur / Full score

Carus 56.201

Durata / Aufführungsdauer / Duration: ca. 120 min.

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Organico / Besetzung / Scoring

Ottavino I e Flauto III
Flauto I, II (e Ottavino II)
Oboe I, II
Corno inglese
Clarinetto I, II in Si♭, La
Clarinetto basso in Si♭
Fagotto I, II
Controfagotto

Corno I–IV in Fa
Tromba I–III in Fa
Trombone I–III
Trombone basso

Timpani
Piatti
Gran Cassa
Triangolo
Tam-Tam

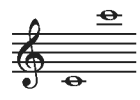
Glockenspiel
Celesta
Arpa

Violini I, II
Viole
Violoncelli
Contrabbassi

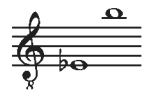
sulla scena
- Flauto
- Viola
- Arpa
- 4 Corni in Fa ad lib.
- 3 Tromboni ad lib.
- Campane
- Organo
- 2 Tamburi
- Fucili
- Cannone

Dramatis personae

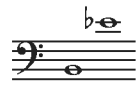
Floria Tosca (S)
Celebre cantante / Berühmte Sängerin
Celebrated Singer



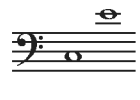
Mario Cavaradossi (T)
Pittore / Maler / Painter



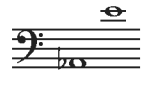
Il Barone Scarpia (Bar)
Capo della Polizia / Polizeichef
Chief of Police



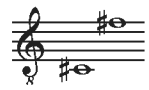
Cesare Angelotti (B)



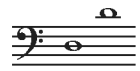
Il Sagrestano (Bar)
Mesner / Sacristan



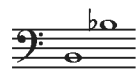
Spoletta (T)
Agente di Polizia / Polizeiagent / Police Agent



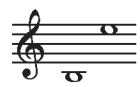
Sciarrone (B)
Gendarme / Gendarm / Policeman



Un Carceriere (B)
Ein Schließer / A Jailer



Un Pastore (Ragazzo / Knabe / Boy)
Ein Hirte / A Shepherd



Coro (SSATTBB) / Ragazzi, Donne, Chierici, Confratelli, Allievi e Cantori della Cappella, Soldati, Birri, Dame, Nobili, Borghesi, Popolo ecc.

Chor / Knaben, Frauen, Kleriker, Ordensbrüder, Schüler und Chorsänger der Kapelle, Soldaten, Polizeiagenten, Adlige Damen und Herren, Bürger, Volk etc.

Choir / Boys, Women, Clergy, Friars, Students, and Choir Members of the Chapel, Soldiers, Police Agents, Ladies, Nobles, Citizens, People, etc.

Un Cardinale, Il Giudice del Fisco, Roberti (Esecutore di Giustizia), Uno Scrivano, Un Ufficiale, Un Sergente

Ein Kardinal, Der Staatsprokurator, Roberti (Scharfrichter), Ein Schreiber, Ein Offizier, Ein Sergeant

A Cardinal, A Judge, Roberti (Executioner), A Scribe, An Officer, A Sergeant

Prefazione

La genesi

Poco prima della prima rappresentazione della sua seconda opera, *Edgar*, avvenuta il 21 aprile 1889 a Milano, Puccini assistette insieme all'amico e librettista Ferdinando Fontana, per ben due volte, al dramma *La Tosca* di Victorien Sardou, interpretato dalla celebre Sarah Bernhardt nel ruolo eponimo. La prima occasione fu una rappresentazione milanese nel febbraio 1889, quindi un'altra nel marzo dello stesso anno a Torino, da queste Puccini rimase evidentemente affascinato. Un primo riscontro scritto del suo desiderio di mettere in musica il soggetto di Sardou si trova infatti in una lettera del 7 maggio 1889 indirizzata a Giulio Ricordi[1], nella quale chiede al suo editore di procurargli i diritti necessari per la composizione. Mentre erano ancora in corso riflessioni sul futuro di *Edgar* e sull'opportunità di una sua profonda revisione, Puccini aveva dunque già iniziato la ricerca di un nuovo soggetto. Ricordi intraprese effettivamente i passi necessari per ottenere da Sardou l'autorizzazione, finché nel novembre 1891 il contratto poté essere firmato e, il 13 dicembre 1891, la *Gazzetta musicale di Milano*[2] annunciò la nuova opera tratta dal dramma, su libretto di Luigi Illica. Tuttavia, già in un numero precedente della *Gazzetta musicale* del giugno 1889[3] si era riferito che «la ditta G. Ricordi & C. ha inoltre dato commissione al Maestro Giacomo Puccini di comporre due opere», senza specificarne i titoli; con ogni probabilità si trattava di *Manon Lescaut*, l'opera che Puccini avrebbe effettivamente intrapreso subito dopo, e della *Tosca*.

Nonostante ciò passarono ancora diversi anni prima che Puccini iniziasse effettivamente a lavorare alla composizione e che *Tosca* potesse finalmente approdare sul palcoscenico. Tra le ragioni di tale ritardo si possono annoverare l'atteggiamento esitante di Sardou, probabilmente legato alla fama ancora modesta di Puccini in quel periodo. Curioso è infatti il parallelismo col collega di Puccini, Umberto Giordano (di pochi anni più giovane, nato nel 1867), anch'egli desiderava mettere in musica un soggetto di Sardou, *Fedora*, ma lo scrittore, diffidente per la scarsa notorietà del giovane compositore, gli rispose con un laconico «On verra plus tard». *Fedora* vide effettivamente la luce nel 1898, dopo che Giordano si era fatto apprezzare internazionalmente con l'*Andrea Chénier* (1896, con libretto di Luigi Illica). Un altro motivo fu il rapido orientamento di Puccini verso altri soggetti, come quello di *La Bohème*. Queste circostanze portarono infine, nel luglio 1894, alla cessione del libretto e del conseguente incarico di composizione al quasi coetaneo Alberto Franchetti (1860–1942). Quest'ultimo, già affermato grazie al successo delle sue prime opere *Asrael* e *Cristoforo Colombo* (commissionata dalla città di Genova in occasione del quarto centenario della scoperta dell'America), trovò però il testo di *Tosca* sempre più problematico ai fini di una messa in musica e decise di restituirlo a Ricordi. Da qui, nell'estate del 1895, esso tornò definitivamente a Puccini, presso il quale rimase fino alla realizzazione dell'opera.

Come risulta da alcune lettere, Luigi Illica (1857–1919) – che in quello stesso periodo lavorava anche ai libretti de *La Bohème* per Puccini, dell'*Andrea Chénier*[4] per Umberto Giordano e di *Iris*[5] per Pietro Mascagni – era inizialmente previsto come unico librettista. Dopo la rinuncia di Franchetti, alla fine del 1895, venne coinvolto anche Giuseppe Giacosa (1847–1906) che aveva già collaborato a *La Bohème* e al quale spettava principalmente la formulazione dei versi, mentre Illica rimaneva responsabile della struttura drammatica. Già l'anno precedente Puccini aveva ricevuto da Illica un primo abbozzo del libretto in tre atti, che aveva giudicato positivamente[6]. Lo si deduce dal fatto che Puccini assistette nuovamente a una rappresentazione de *La Tosca* con Sarah Bernhardt, svoltasi all'inizio di ottobre del 1894 a Firenze. Il compositore desiderava rivivere l'atmosfera del dramma che, cinque anni e mezzo prima, lo aveva tanto colpito; ma ne rimase deluso, come scrisse egli stesso a Illica: «Fui a Firenze alla Tosca che trovai molto ma molto al disotto della tua – l'elemento amore poetico (lirico) nella riduzione italiana abbonda e nella francese difetta – Sarah mi piacque poco – sarà stata la stanchezza? l'impressione fu poca anche pel publico […].»[7]

Nel 1896, una volta varata *La Bohème*, Puccini si concentrò su *Tosca*, iniziando ad abbozzarla probabilmente a luglio, come si evince da una lettera inviata all'amico e direttore d'orchestra Leopoldo Mugnone[8]: «comincicchio a preludiare a *Tosca*». Proprio in quelle settimane riceveva parti del libretto, nello specifico la versificazione del I atto con le correzioni, e chiedeva ad Eugenio Tornaghi[9] di copiarlo in maniera ordinata affinché ne potesse usufruire con più facilità. Puccini, dopo averlo letto e aver apposto proprie correzioni e commenti, lo rinvierà a Illica per un confronto, annunciandogli il 22 agosto di aver finalmente cominciato a scrivere la musica. Naturalmente vi saranno a più riprese problemi di intesa, specialmente con Giacosa che lamentava soluzioni drammaturgiche a suo dire inefficaci o assurde, per non dire del suo parere di inadeguatezza del dramma all'adattamento operistico; il poeta verrà prontamente ammansito dal *deus ex machina* Giulio Ricordi, vigile in ogni momento della creazione e in grado di reincanalare le energie del trio verso l'obbiettivo comune. Contrariamente alla

1 Lettera n. 131, in *Giacomo Puccini. Epistolario*, I: *1877–1896*, a cura di Gabriella Biagi Ravenni e Dieter Schickling, Olschki, Firenze, 2015, p. 101.

2 La storica rivista fondata dall'editore milanese Ricordi fu pubblicata dal 1842 al 1902 e cambiò nome più volte. Il numero citato è il 50 del 13.12.1891 p. 799 nel quale si legge che «Il maestro Giacomo Puccini avendo terminato gli impegni assunti colla Ditta stessa, ebbe da questa nuovo incarico di scrivere altre due opere, una della quali sarà LA TOSCA, su libretto di Luigi Illica.»

3 N. 23, 29.06.1889, p. 363.

4 Es. lettera n. 625, *Epistolario*, I, p. 468.

5 Le lettere di Puccini nei mesi estivi del 1896 (es. lettere nn. 736, 738, ivi, pp. 546, 548) indirizzate a Illica furono mandate a Mascagni a Pesaro perché in quel periodo Illica era ospitato da Mascagni per lavorare a stretto contatto sull'opera giapponese.

6 Per una dettagliata analisi della gestazione del libretto si veda il volume curato da Gabriella Biagi Ravenni, *Tosca, copia di lavoro del libretto*, Centro Studi Giacomo Puccini, «Testi e documenti», II, Olschki, Firenze, 2009.

7 Lettera del 01.10.1895 a Luigi Illica, n. 634, *Epistolario*, I, pp. 474–475.

8 Che sarà il direttore designato della prima ma in questo periodo non ancora stabilito; lettera del 15.07.1896, ivi, n. 733, p. 544. Leopoldo Mugnone (1858–1941) fu uno dei più apprezzati e importanti direttori d'orchestra del suo tempo, amato in particolar modo da Verdi e da Puccini, diresse, oltre alla prima assoluta di *Tosca*, anche quella di *Mese Mariano* (1910) di Umberto Giordano e di *Cavalleria rusticana* (1890) di Pietro Mascagni. Fu anche compositore di opere e operette di discreto successo.

9 1835–1915; dal 1855 impiegato presso Casa Ricordi, dal 1857 al 1911 procuratore.

sua affermazione di aver già iniziato a comporre, Puccini in realtà non aveva ancora steso il cosiddetto "abbozzo continuativo"[10] fino alla fine di settembre 1896: «di *Tosca* per ora non c'è nulla – voglio tutto il libro nelle mani: ho ragione o no?» scriveva ancora a Illica[11] mentre attendeva la versificazione di Giacosa che arriverà di lì a pochi giorni (il II atto).

L'inizio del lavoro di composizione è attestato da una lettera di poco successiva[12], contenente, in una forma ancora piuttosto rudimentale e non definitiva, l'inizio della sezione *Vivacissimo*, che segue i tre accordi introduttivi dell'opera ed è qui ancora indicata con *Allegro vivace con fuoco ed agitato* (Atto I, bb. 4–10; nella bozza della lettera seguono ancora sei battute, che tuttavia non rimarranno nella stesura dell'opera). Passano alcuni mesi e nel marzo del 1897 Puccini scrive ad un conoscente che per almeno un anno non potrà occuparsi d'altro che non di *Tosca*,[13] indizio che molto lavoro era ancora da fare, in effetti l'opera sarà ultimata almeno due anni più tardi. Puccini infatti in questo lungo periodo sarà sovente impegnato in viaggi all'estero per accompagnare la promozione de *La Bohème* nei teatri più importanti mentre *Tosca* in cantiere «riposa con (mio) dispiacere»[14]. Fra i vari spostamenti vi fu anche un soggiorno parigino nel quale ebbe l'occasione di un primo incontro con Sardou per discutere di alcuni dettagli drammaturgici di cui Puccini si dirà abbastanza soddisfatto[15] pur ritenendo necessari degli ulteriori aggiustamenti con la collaborazione perlomeno di Illica, dato che Giacosa era temporaneamente impegnato in questioni familiari. Il 15 settembre dello stesso anno Puccini confessa, sempre a Illica, di essere «al vero ristagno» e che il primo atto è ancora da fare, delle restanti parti addirittura non ha scritto nulla[16]. Nelle ultime settimane dell'anno dichiarerà in alcune lettere che l'opera «prende buon piede»[17] e che ci sta lavorando «come un mulo da mattina a sera» con «tremend[e] difficoltà»[18]. A marzo del 1898 scriverà ad Arturo Toscanini (1867–1957) dando quasi per scontato che dovrà essere lui a dirigere l'opera per primo[19]. A fine luglio anticiperà a Ricordi[20] di una imminente spedizione di alcune parti strumentate del I atto che aveva iniziato da pochi mesi.

Nell'agosto 1898 completerà la stesura orchestrale del *Te Deum*, uno dei brani più importanti dell'opera. Già alla fine del 1897 aveva fatto trascrivere dal suo amico, il sacerdote Don Pietro Panichelli,[21] il testo del *Te Deum* così come viene cantato a Roma; da Panichelli aveva inoltre già ottenuto indicazioni sull'esatta intonazione della campana di San Pietro e altre informazioni per la scena delle campane all'inizio del terzo atto. Quando, nell'agosto del 1898, si dedica al *Te Deum*, cerca versi liturgici adatti a fungere da mormorio corale prima del canto vero e proprio. In un primo momento pensa all'*Ecce sacerdos magnus*, un canto antifonico tradizionalmente eseguito per l'ingresso solenne di un vescovo. Per avere informazioni più precise a riguardo si rivolge a varie persone, tra cui il suo amico lucchese Guido Vandini[22] e nuovamente a Panichelli. Alla fine, tuttavia, sceglie da sé altri versi per quel punto, ossia le parole che introducono la benedizione sacerdotale alla fine della messa: *Adjutorium nostrum in nomine Domini* (atto primo, batt. 1263 e seguenti). Dal punto di vista liturgico non appartengono a quel momento, ma corrispondevano meglio all'idea sonora che aveva in mente Puccini. Per completare la partitura sarebbe stato necessario ancora quasi un anno, durante il quale Puccini fu più volte assalito dai ripensamenti e scoraggiato di fronte alla prospettiva di mettere in musica un tale particolare soggetto: «*Tosca* è di una difficoltà immensa e chi sa che ci levo le gambe.»[23]

Nel gennaio del 1899 sarà nuovamente a Parigi per un altro incontro con Sardou di cui riferirà a Ricordi[24] per parlare del finale dell'opera, nelle prime stesure del libretto infatti Tosca non doveva suicidarsi ma impazzire, mentre il commediografo francese voleva a tutti i costi il gesto estremo, come poi sarà effettivamente deciso. Allo stesso modo, Sardou non accettava di cambiare la prospettiva scenografica dell'atto finale, dove il Tevere era erroneamente disegnato tra Castel Sant'Angelo e la basilica di San Pietro. Puccini comincerà quindi a inviare a Ricordi la partitura strumentata in più riprese, spedendo nel marzo 1899[25] una parte del secondo atto, mentre restavano ancora da definire diversi passaggi del libretto del III, che Giacosa tardava a consegnargli nonostante le ripetute sollecitazioni di Ricordi e di suo figlio Tito.

Il duetto dell'ultimo atto era l'ultimo grosso scoglio da superare, sia dal punto di vista poetico che musicale. Giulio Ricordi indirà un incontro a Milano per fissare «colla musica in mano, tutte le indicazioni sceniche da mettersi sulla riduzione – e definire i versi del 1° duetto Tosca-Mario=che già riformai, e misi provvisoriamente sotto alle note […]»[26]. Nel primo duetto infatti, come ben testimonia il manoscritto autografo, diverse furono le parole cambiate e riscritte vicino a linee di cancellatura sotto i righi. Nel mese di giugno ormai il contratto per rappresentare l'opera con l'impresa del Costanzi era fissato e il termine della consegna non poteva che avvicinarsi incombente tuttavia, a detta dello stesso Puccini,[27] l'ultimo atto è ancora «da fare di pianta!». Giacosa ritardava trovandosi in difficoltà nelle solite richieste del compositore al quale risponderà non senza ragione: «Capirai che nulla è più difficile e faticoso del costringere un'idea drammatica ad entrare per forza in un ritmo bizzarro concepito dal musicista senza preoccupazione di forma poetica.»[28]

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10 Con questo termine si indica la stesura ininterrotta della musica dell'opera o di un atto, in particolare per i compositori di questo periodo storico, su due o tre righi (per segnare la struttura musicale da orchestrare successivamente) di pianoforte e i righi vocali.

11 Lettera n. 749, *Epistolario*, I, p. 557; la lettera, la cui data non è certa, vi è datata tra il 23 e il 29 settembre 1896.

12 Lettera del 15.10.1896 a Giulio Ricordi, ivi, n. 754, p. 560.

13 Lettera a Carlo Cordara del 19.03.1897, n. 19, in *Giacomo Puccini. Epistolario*, II: *1897–1901*, a cura di Gabriella Biagi Ravenni e Dieter Schickling, Olschki, Firenze, 2018, p.18.

14 Lettera ad Illica del 08.04.1897, ivi, n. 32, p. 26.

15 Lettere a Illica del 07/08.05. e del 14.05.1897, ivi, nn. 48 e 52, pp. 37–38, 42–43.

16 Lettera a Illica del 21.09.1897, ivi, n. 103, p. 77.

17 Lettera a Mugnone del 23.12.1897, ivi, n. 143, p. 112.

18 Lettera ad Alfredo Caselli del 26.12.1897, ivi, n. 144, p. 113.

19 Lettera a Toscanini dell'11.03.1898, ivi, n. 179, p. 138. Come già menzionato sopra, non fu Toscanini, bensì Mugnone a dirigere la prima esecuzione. Toscanini diresse tuttavia l'opera poco dopo, al Teatro alla Scala di Milano nel marzo 1900.

20 Lettera a Giulio Ricordi del 31.07.1898, ivi, n. 268, pp. 201–202.

21 Lettere di agosto e settembre 1898, ivi, n. 285 (p. 215), n. 291 (p. 219), n. 302 (p. 228).

22 Lettere a Guido Vandini della prima decade di agosto 1898, ivi, nn. 270, 272, pp. 203–204, 205–206.

23 Lettera a sua sorella Ramelde del dicembre 1898, ivi, n. 344, p. 259.

24 Lettera del 13.01.1899 a Giulio Ricordi, ivi, n. 363, pp. 272–273.

25 Lettera a Giulio Ricordi del 22.03.1899, ivi, n. 398, pp. 297–298.

26 Lettera di Giulio Ricordi a Puccini nel copialettere (Archivio Storico Ricordi) 1898/1899, n. 22, pp. 128–129.

27 Lettera ad Armando Seppilli del 15.06.1899, *Epistolario*, II, n. 424, p. 316. Seppilli (1860–1930) fu un direttore d'orchestra e compositore italiano che aveva studiato con Puccini e Mascagni al Conservatorio di Milano sotto Antonio Bazzini e Amilcare Ponchielli.

28 Lettera di Giacosa a Puccini del 16 giugno 1899, citato ivi come nota alla lettera n. 425 (risposta di Puccini a Giacosa del 17.06.1899), p. 317.

Nei mesi estivi Puccini continua, anche se non molto alacremente, l'ultimo atto, fra invii reciproci con Ricordi del testo definitivo (o quasi) del libretto con l'aggiunta delle didascalie da apporre poi allo spartito per canto e pianoforte curato da Carlo Carignani. Contemporaneamente iniziavano alcune prove coi protagonisti nella villa di Torre del Lago[29] a cui parteciperà anche Mugnone onde poter incominciare a saggiare l'opera. Terminata gran parte della stesura a fine settembre mancava ancora il preludio dell'ultimo atto con il canto del pastorello[30]. Una volta completato anche l'inizio dell'atto, il 17 ottobre[31], Puccini non disponeva ancora dei versi in dialetto romanesco che saranno perciò adattati su una linea vocale già scritta. A tal fine Puccini si era già rivolto, verso la fine di settembre, ad Alfredo Vandini, fratello di Guido,[32] richiedendo alcuni versi nel metro a lui utile e fornendo un suggerimento scritto. Grazie all'intermediazione di Vandini,[33] Puccini ricevette infine i versi dialettali dalla penna del poeta Luigi Zanazzo (1860–1911). Tuttavia, i versi non furono mai inseriti nell'autografo, poiché questo era già stato inviato nel frattempo a Ricordi, come pure i versi sotto le note del "a 2" a cappella che termina il duetto finale «Trionfal […]» (Atto III, bb. 394–407), in entrambi i casi, le parole saranno aggiunte nelle versioni a stampa.

Era intanto cominciata – in realtà già dal dicembre 1897 – l'estenuante ricerca delle campane necessarie, il cui utilizzo attraversa l'intera opera. A occuparsene in prima persona furono dapprima Giulio e Tito Ricordi, poi anche Leopoldo Mugnone, impegnati in ripetute visite presso diverse fonderie allo scopo di individuare un compromesso tra due esigenze opposte: da un lato, contenere i costi di produzione per non rendere proibitive le repliche nei teatri minori o le esecuzioni contemporanee; dall'altro, ottenere l'effetto acustico voluto senza ricorrere a campane vere e proprie, che avrebbero occupato eccessivamente lo spazio delle quinte. Fra le soluzioni discusse vi fu l'impiego di speciali *tam-tam* ideati dalla ditta Rosati, capaci di produrre un suono analogo e intonato anche nelle frequenze più gravi, oppure, in alternativa o complemento, di campane tubolari per le note più acute. Puccini, insieme a Mugnone, si recò personalmente presso un'altra fabbrica, la ditta Rafanelli di Pistoia.

L'11 ottobre 1899 però arriva inattesa una lunga lettera di Ricordi[34] che non si dice soddisfatto della resa complessiva del terzo atto da poco ricevuto e analizzato, comparandolo coi primi due, soprattutto riferendosi alla scarsa linearità lirico-melodica del duetto d'amore finale che giudica frammentato. Puccini risponderà[35] con altrettante argomentazioni di carattere drammaturgico e giustificandosi anche per l'utilizzo, ben ravvisato dall'editore, di un tema del IV atto soppresso dell'*Edgar* per i versi «amaro sol per te m'era il morire» (bb. 337 e sgg.) etc. Nel prosieguo della sua argomentazione Puccini richiama anche il giudizio di Mugnone: «Mugnone che più volte ha sentito questo 3° atto cantato da me ne è entusiasta da preferirlo al 4° di Bohème. Amici e quelli di casa mia ne hanno provato impressione ottima».

[29] Come si evince dalla lettera di Puccini inviata a Mugnone del 30.08.1899, ivi, n. 451, p. 335.

[30] Cfr. la descrizione della partitura autografa nel Commento critico, p. 439.

[31] Questa data è inserita nell'autografo all'inizio del terzo atto.

[32] Lettera del 27.09.1899, *Epistolario*, II, n. 456, pp. 337–338.

[33] Puccini rispose con una lettera databile fra il 22 e il 25 ottobre 1899, ivi, n. 472, pp. 349–350.

[34] Lettera di Giulio Ricordi a Puccini del 10 ottobre 1899 (Archivio Storico Ricordi, LLET014246, lettera riprodotta in *Carteggi pucciniani*, a cura di Eugenio Gara, Ricordi, Milano, 1958, pp. 176–178).

[35] Lettera a Ricordi dell'11.10.1899, *Epistolario*, II, n. 466, pp. 344–346.

Le prime esecuzioni e il giudizio del pubblico e della critica

L'opera, dopo diverse dilazioni, andrà in scena il 14 gennaio del 1900[36], non senza alcune criticità come la sospensione temporanea dello spettacolo a pochi minuti dall'inizio per paura di un attentato di cui era stato messo a parte Mugnone nel suo camerino, in realtà il trambusto era stato generato da numerosi ritardatari e conseguenti mormorii e scalpitii[37]. Tra il pubblico vi erano, oltre a diversi colleghi di Puccini, quali Pietro Mascagni (1863–1945), Giovanni Sgambati (1841–1914), e Francesco Cilea (1866–1950), anche diverse autorità politiche come Luigi Pelloux[38] e la regina[39] e numerose testate giornalistiche, romane, ma anche nazionali, ed estere. Il successo non mancò anche se con qualche riserva: ad esempio, il secondo atto fu accolto più freddamente, secondo quanto rilevato da alcune testate presenti. Sebbene i critici avessero espresso apprezzamenti per l'opera, la giudicarono con perplessità, se non addirittura con un parziale rifiuto. Ciò riguardava in particolare lo sviluppo drammaturgico inconsueto per i canoni operistici dell'epoca che non poteva che avere importanti conseguenze nella struttura musicale impedendone slanci lirici omogenei quali quelli attesi. In questo senso, la critica era diretta in primis contro la scelta del soggetto giudicato da molti non adatto al teatro lirico e che costringeva la musica a una forma frammentaria, poco cantabile e quindi prevalentemente effettistica. Che la struttura drammaturgica del soggetto non fosse adatta a una simile trasposizione era stata, del resto, anche l'opinione espressa dai librettisti Illica e Giacosa in diverse lettere durante il processo creativo.[40] Alcune delle critiche giornalistiche sono riportate qui di seguito.[41]

L'Avanti riporta in fondo alla descrizione della serata e dell'opera:

> in complesso successo pieno, entusiastico, successo di applausi quale v'era motivo di sperare non c'è stato. Puccini anche nel suo genere non è parso si sia superato. Il dramma nelle sue forti tinte ha messo certamente a dura prova la vena melodica del maestro, il quale rimarrà ancora l'autore della *Manon*, della *Bohème*, e di qualsiasi altra opera più adatta al suo temperamento che gli piacerà di comporre.

Nel *Messaggero*:

> Il maestro Puccini che possiede queste eminenti qualità ha saputo vincere la prova? Superare questi ostacoli? In questa *Tosca*, da cui prorompe così limpidamente la sua anima d'artista, c'è con la potenza del dramma, la dolce pieghevolezza degli accordi, la libera agilità del ritmo, la ricca armonia delle tinte opposte e sovrapposte; c'è la frase larga, sviluppata, compiuta che ci fa fremere d'amore o di odio, che ci strappa la lacrima o la maledizione: c'è la vigoria della strumentazione,

[36] Al teatro Costanzi di Roma (dal dopoguerra: teatro dell'opera) con il già citato Leopoldo Mugnone alla guida dell'orchestra. Il cast era formato da Hariclea Darclée (Tosca), Emilio de Marchi (Cavaradossi), Eugenio Giraldoni (Scarpia), Ruggero Galli (Angelotti), Ettore Borelli (Sagrestano), Enrico Giordani (Spoletta), Giuseppe Gironi (Sciarrone), Aristide Parasassi (Carceriere), Angelo Righi (Pastore) mentre le scene e i costumi erano firmati da Adolf (italianizzato in Adolfo) Hohenstein, celeberrimo illustratore Liberty che lavorava per Ricordi come direttore delle industrie grafiche, aveva realizzato anche il manifesto de *La Bohème* e di questa *Tosca*, e realizzerà anche quello della successiva *Madama Butterfly*. L'opera verrà replicata per un totale di 17 rappresentazioni fino al 15 febbraio.

[37] Vedi resoconto di Mosco Carner in *Giacomo Puccini. Biografia critica*, Il Saggiatore, Milano, 1981, pp. 168–169.

[38] 1839–1924; generale, politico e, per un certo periodo, presidente del Consiglio dei ministri.

[39] Margherita d'Italia (1851–1926); regina d'Italia dal 1878 al 1900 come consorte di Umberto I.

[40] Cfr. ad esempio la lettera di Giacosa a Ricordi del 23 agosto 1896, n. 169 in *Carteggi pucciniani*, pp. 150–151.

[41] Le recensioni giornalistiche risalgono al 15 o al 16 gennaio 1900 e sono riprodotte in *Carteggi pucciniani*, pp. 188–191.

la virtù del chiaroscuro: c'è soprattutto il suo stile che affascina e che conquide, ma non c'è l'intima fusione, la corrispondenza esatta tra l'azione e la musica e ciò ha impedito forse che il giudizio del pubblico non fosse così unanime ed entusiastico come avremmo desiderato.

Invece Alessandro Parisotti su *Il popolo romano* scrive:

Il Puccini ha sparso la sua partitura di una istrumentazione oltremodo variopinta e diversa. Il lavorio dell'orchestra è sempre, non dirò profondo, ma eccellentemente vario: talché ogni pezzo si presenta simpatico all'uditore. Gli intrecci dei vari gruppi della compagine orchestrale sono in continuo bel contrasto tra loro, e questo pregio è, secondo il mio avviso, il principale dell'opera. L'armonizzazione ardita, anche troppo qua e là, non perde di vista il gusto fine e ci fa assistere a procedimenti, i quali il più delle volte ci riescono ben accetti. […] Tosca è una lotta a ferri corti fra le situazioni eminentemente passionali e i colori della tavolozza melodica. Non sempre la Vittoria rimane alla tavolozza.

Eugenio Checchi nel *Nuovo Fanfulla*:

Ma seduzione e tirannia congiurati insieme hanno nuociuto, in alcune scene, alla musica; i fatti e gli episodi del dramma hanno voluto aver ragione della melodia, o anche soltanto della frase dello spunto melodico, e la parola del librettista, parafrasato sulla prosa francese, si è imposta, e ha costretto il maestro ad abbozzare qua e là, più che a scolpire, a dar pennellate di colore più che provarsi a un disegno lineare, a girare intorno al soggetto quasi timidamente, più che ad agguantarlo per il petto, e costringerlo a parlare il divino linguaggio della musica.

La Tribuna:

Esaminando la costruzione della *Tosca* di fronte alla *Bohème*, troviamo che la base melodica è assai allargata, la linea del pensiero è più ampia, lo stile più elevato, l'orchestra ancor più forbita, certi espedienti di non perfetta lega sono spariti il sentimento drammatico è più robusto. Per contro vi è una quantità di ispirazione minore, distribuzione degli effetti meno felici, i contrasti più bruschi la composizione in sé stessa e meno equilibrata.

Il *Corriere della sera*:

Qui invece il rivestimento musicale deve imporsi la massima proprietà, poiché il libretto non consente ornamenti convenzionali che in pochi punti. Le frasi, forzatamente frammentarie e brevi, devono invece adattarsi ad un dialogo rotto, lesto, concitato. Gli avvenimenti si succedono quasi tumultuariamente, (come ognuno sa, tutti i personaggi principali muoiono durante i tre atti) e la musica non può concedersi indugi.

Come si può notare, tutti questi passaggi non mancano di apprezzamenti ed elogi ma sono sempre accompagnati da elementi giudicati negativi che di fatto ruotano attorno alle medesime caratteristiche, quelle che solo una critica musicologica meno faziosa ha cercato di esaltare nel corso degli ultimi decenni[42].

Inoltre a poche settimane dalla prima vennero stampati alcuni saggi come quello di Michele Virgilio dal titolo «Della decadenza dell'opera in Italia (a proposito di *Tosca*)», curiosamente dalla tipografia Alessandro Gattinoni con sede in via Pasquirolo 12, accanto cioè alla sede della casa editrice rivale di Ricordi, Sonzogno. L'autore esordisce lamentando la mancanza di una vera critica musicale in Italia perché, a differenza della Germania, questa non è fatta da personalità illustri e competenti in materia e ciò ha permesso che autori mediocri divenissero celebri e onorati. Prosegue poi:

Oggi è invalsa nei nostri giovani maestri l'erronea persuasione che il dramma debba avere scene impressionanti e personaggi che sbraitino come ossessi senz'anima, per essere trasformabile in melodramma. Questo è il caso della *Tosca* di Giacomo Puccini. Dov'è l'elemento poetico, infatti, nei tre atti che la valentia di due eletti ingegni quali il Giacosa e L'Illica non sono stati capaci, anche in minima parte, di rendere meno volgari?

Virgilio si stupisce poi di come un valente compositore quale Puccini non si sia reso conto di quanto il soggetto di Sardou non fosse minimamente adatto a un'opera: «la *Tosca*, come forma e come contenuto, rappresenta un gran passo indietro nella evoluzione del melodramma. Guai se dovesse far scuola!» In questo caso il giudizio è alquanto negativo. Uno degli altri saggi apparsi in quel periodo è di Matteo Incagliati (del febbraio 1900, Tipografia Strambi) dal titolo «Giacomo Puccini e la *Tosca*» in cui l'autore si profonde in una introduzione storico-stilistica per poi descrivere l'opera non mancando di far notare come

indubbiamente, in questo secondo atto il Puccini ha rivelato qualità geniali, che sinora erano rimaste come soffocate dal predominio della poesia romantica e delicata, che, attraverso una trama finissima, si diffonde nella *Bohème* e nella *Manon*.

Nonostante ciò Incagliati non può non notare una

grande sproporzione tra la prima e l'ultima parte dell'atto. Parrebbe che, dopo la meravigliosa, mirabile concezione ond'è colorata, fra gli inauditi e opposti contrasti, la scena della tortura, il Puccini si sia sentito come stanco, sopraffatto dalla concentrazione di episodi a tinte troppo forti. Così la scena finale riesce manchevole d'ispirazione e povera di pensiero. A che tutta quella prolungata, interminabile azione mimica e quell'andare e venire? È mai presumibile che una donna, dopo aver ucciso un uomo, stia dinanzi al corpo esanime, pensi a lavarsi le mani imbrattate di sangue, ravviarsi dinanzi allo specchio i capelli, e a intrattenersi, infine, per deporre ai lati del cadavere due candele e un crocifisso?

Conclude infine:

Tale è la *Tosca*, ch'è una nuova, solenne affermazione del solido ingegno e delle attitudini varie, sebbene non molto molto ricche, di Giacomo Puccini. Attesa – e non si sa perché – come un capolavoro, senza ch'essa ne abbia mai mai avuto la pretensione, ha trionfato del pubblico e di una parte almeno della critica. Dinanzi all'evidenza significativa del fatto, a che vale abbandonarsi a vuote disquisizioni e di distillare una recondita sapienza musicale? La musica non è arte affatto nuova ed astrusa, e non può quindi la critica da sola, senza l'aiuto di un pubblico vario, decretare a un compositore la luce o l'oscurità.

Parole, queste ultime, che suonano profetiche a posteriori, considerato il favore ininterrotto del pubblico verso *Tosca* fino ai nostri giorni, ad onta della critica dell'epoca.

L'opera aveva infatti rapidamente conquistato il favore del pubblico nelle settimane e nei mesi successivi alla prima, iniziando un percorso trionfale nei palcoscenici italiani ed esteri: nel febbraio del 1900 debutta al Teatro Regio di Torino e alla Scala di Milano in marzo, direttore Arturo Toscanini, per proseguire a Verona e Genova. L'esordio all'estero comincia da Londra sotto la direzione di Luigi Mancinelli (il 12 luglio 1900) e nei mesi e negli anni successivi anche in teatri tedeschi (ad es. presso il Semperoper di Dresda nel 1902) e francesi (all'Opéra di Parigi nel 1903), nonché in tutto il mondo fino ad affermarsi come uno dei più solidi titoli del repertorio pucciniano e dell'opera italiana.

[42] A questo proposito si veda ad esempio Julian Budden, *Puccini. His life and Works,* Oxford University Press, Oxford, 2005; Alexandra Wilson, *The Puccini Problem. Opera, Nationalism, and Modernity*, Cambridge University Press, Cambridge, 2009; Michele Girardi, *Giacomo Puccini. L'arte di un musicista internazionale*, Marsilio, Venezia, 1997, e altri. Per una più esaustiva disamina delle critiche sull'opera cfr. la tesi di laurea di Elena Luporini (relatori Alessandro Checchi e Gabriella Ravenni) per l'università di Pisa (a. a. 2017/18) dal titolo *La fortuna della "Tosca" di Giacomo Puccini tra i suoi contemporanei*.

Dall'autografo all'ultima partitura a stampa

Come del resto accadeva spesso, Puccini, una volta consegnato il manoscritto all'editore, non aveva "messo il punto" alla sua realizzazione musicale fino ad almeno la prima rappresentazione. *Tosca* non fa eccezione e, sebbene alcuni studiosi abbiano sostenuto che si tratti dell'opera meno "ritoccata" dal compositore,[43] un'analisi puntuale e minuziosa mostra come tale affermazione sia soltanto superficiale. Dal momento in cui Ricordi registrò l'entrata del manoscritto presso la propria sede fu apportata una serie di piccoli tagli e modifiche di maggiore o minore entità. Essi riguardano anche aggiustamenti strumentali di dinamiche e articolazioni, ma anche la soppressione di alcuni brevi episodi come le 5 battute nel duetto d'amore del I atto che mettono in musica le parole «non è arte, è amore … sì, sì ti credo», porzione del manoscritto autografo mai confluita nelle fonti a stampa, neppure nelle primissime versioni dello spartito. Molti altri dettagli modificati, più o meno significativi, emergono solo da un confronto fra le successive fonti a stampa e l'autografo. Nell'epistolario, infatti, non se ne trova alcun riferimento esplicito; si può dunque supporre che Puccini abbia comunicato varie disposizioni verbalmente a Mugnone e a Carignani durante la preparazione dello spartito, oppure a Ricordi nel corso dei loro incontri.

Preparati poi i materiali per la prima esecuzione[44] (vedi **PO** nelle fonti) ci furono altri cambiamenti e tagli sicuramente fatti da Puccini e/o Mugnone durante le prove per la messa in scena. Tra le fonti c'è una copia della prima stampa dello spartito per canto e pianoforte, contenente numerose indicazioni di mano di Mugnone o dello stesso Puccini (fonte $\mathbf{SP_{1M}}$ nel Commento critico), utile alla comprensione di alcuni di questi cambiamenti. In questa fonte è infatti segnato, in lapis rosso, un taglio verso la fine del secondo atto confermato dalla successiva edizione dello spartito ($\mathbf{SP_2}$) e una modifica della linea all'unisono del coro poco prima della fine del primo atto[45].

Nello stesso periodo fu apportata un'altra serie di modifiche, che interessarono anche l'orchestrazione in diversi punti, come mostra un confronto tra la partitura autografa (**A**) e la prima edizione a stampa della partitura ($\mathbf{P_1}$), da un lato, e la seconda edizione della partitura ($\mathbf{P_2}$), dall'altro. Alcune di queste modifiche sono documentate da una fonte manoscritta (**M/A**, redatta da un copista della Casa Ricordi), nella quale sono registrate versioni modificate per un totale di 36 punti della partitura (scritte in rosso, a differenza delle sezioni non modificate annotate in nero). Tale fonte deve essere stata realizzata nei mesi successivi alla prima rappresentazione, ma prima della stampa di $\mathbf{P_2}$. Per quanto riguarda invece le versioni modificate che compaiono a partire da $\mathbf{P_2}$ nelle fonti a stampa, ma che non sono indicate in **M/A**, si può presumere che esse siano state dettate oralmente o trasmesse attraverso altri canali di comunicazione di cui non restano oggi testimonianze.

Esplicativa risulta così una lettera di Tito Ricordi a Puccini del 26 gennaio 1900, data della settima rappresentazione, nella quale gli chiede di venire a Milano per parlare con il padre Giulio «delle piccole varianti e dei tagli fatti onde si possa preparare l'edizione definitiva ed incidere partitura e fiati», si riferisce naturalmente alle parti d'orchestra della sezione fiati, le ultime ad essere incise come dimostra il numero di lastra. Come si può notare, la situazione è già alquanto caotica e non sempre facile da ricostruire: le fonti a stampa non costituiscono necessariamente, in ogni dettaglio, testimonianze precise dell'opera così come veniva rappresentata in quel periodo, per non parlare delle modifiche introdotte in fase interpretativa, quasi mai confluite nelle diverse edizioni a stampa. Talvolta, tuttavia, annotazioni manoscritte offrono uno sguardo su dettagli rimasti inediti; a questo proposito, è particolarmente significativa la già menzionata fonte $\mathbf{SP_{1M}}$. Ad esempio, nel secondo atto, poco prima del si bemolle acuto di «Vissi d'arte» – il culmine della romanza di Tosca – è segnato a matita un respiro prima del *Re4* (b. 835), insieme a una modifica nella distribuzione delle sillabe: «Si-» (di «Signor») è posticipato dal *Fa4* a questo *Re4* permettendo in questo punto un respiro senza dover così spezzare la parola. Questo accorgimento, tuttora largamente preferito da direttori e cantanti, non è mai stato riportato nelle fonti a stampa anche se verosimilmente era approvato dall'autore. Nella presente edizione, la versione di $\mathbf{SP_{1M}}$ viene riprodotta in piccolo sopra il rigo principale.

A complicare ulteriormente la ricostruzione vi sono i materiali d'orchestra, non sempre aggiornati alle modifiche che venivano fatte sulla partitura. Ad esempio, la modifica – riportata in **M/A** e presente a partire da $\mathbf{P_2}$ – dell'orchestrazione del passaggio precedente al numero 26 nell'atto III (bb. 358–359) entrerà nelle parti d'orchestra solo diversi anni più tardi e non trasversalmente a tutti i "set" che venivano noleggiati presso i teatri. Le condizioni economiche praticate da Ricordi a questi ultimi, infatti, non erano sempre le stesse ma variavano a seconda dell'importanza del teatro e delle possibilità economiche dell'impresa etc. Anche i materiali dati a nolo potevano essere di "scelte" diverse, continuando così a trasmettere in alcune città lezioni musicali già desuete.

Emblematiche sono le prime incisioni dell'opera – rispettivamente del 1918 e del 1919 ed entrambe dirette da Carlo Sabajno, ma con differenti interpreti – la cui qualità sonora non permette sempre di notare molti dettagli dell'orchestrazione, in alcuni casi invece ciò è possibile e l'ascolto rivela la presenza di alcune delle modifiche introdotte da **M/A** mentre altre sono chiaramente ineseguite. Ciò dimostra che non tutti i "set" dei materiali d'orchestra erano aggiornati in tutti i particolari. Ad esempio, neppure le incisioni appena successive alla morte di Puccini, rispettivamente del '29 (dir. L. Molajoli) e del '30 con lo stesso Sabajno, eseguono la quartina ascendente di pizzicati dei Violoncelli nella battuta che precede il numero 26 del III atto (b. 359), una modifica attestata da **M/A** e riportata nelle partiture fin da $\mathbf{P_2}$, ma effettivamente inserita nei materiali d'esecuzione probabilmente solo dopo gli anni '50.

Il "riordino" di questa caotica situazione, comune anche alle altre opere pucciniane prodotte prima di *Turandot*, si deve alla volontà del divenuto gerente della casa Ricordi Carlo Clausetti, amministratore insieme a Renzo Valcarenghi a partire dal 1919, anno nel quale Tito Ricordi, figlio di Giulio, lasciò la direzione dell'azienda. I due decisero di implementare la produzione delle edizioni delle partiture d'orchestra in formato 8° pensate anche per la vendita al dettaglio (cosa impensabile nell'ultimo decennio dell'Ottocento

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43 Ad esempio Roger Parker nella prefazione dello spartito canto e pianoforte di *Tosca*, Ricordi 1995, p. XVI: «*Tosca* resta l'opera meno toccata da revisioni successive alla prima esecuzione» o Cecil Hopkinson *A Bibliography of the Works of Giacomo Puccini, 1858-1924*, Broude Brothers, New York, 1968, p. 20: «[*Tosca* is] the one in which he made the fewest changes». Infine anche in Luciano Gherardi, «Appunti per una lettura delle varianti nelle opere di Giacomo Puccini», in *Studi musicali* 6 (1977), pp. 269–321: 292: «il problema delle varianti in *Tosca* è estremamente semplice.»

44 Tra cui quasi sicuramente una copia della partitura per la direzione della prima poi distrutta o andata perduta, infatti da una lettera del 19 luglio 1899 di Ricordi a Puccini (Copialettere) si legge «[…] Faccio preparare subito la copia e la Guida-riduzione pel M° Carignani […]», cit. in *Epistolario*, II, p. 328, nota 1.

45 Per ulteriori dettagli su $\mathbf{SP_{1M}}$, si veda la descrizione della fonte nel Commento critico; le singole note ("Critical Notes") menzionano anche i punti specifici in cui sono state inserite le modifiche presenti in questa fonte, che sono poi passate nelle fonti a stampa successive.

per la diversa struttura del mercato). Per fare ciò interpellarono l'autore in più fasi attraverso scambi epistolari e di bozze non sempre omogenei. Un primo progetto di questa iniziativa era già stato realizzato in precedenza con una nuova edizione della partitura di *Manon Lescaut.*[46] A questo proposito, Puccini si era rivolto a Toscanini già nel 1910, chiedendogli aiuto per la correzione delle bozze e l'inserimento di vari miglioramenti, come l'aggiunta di «tocchi di colore e legature d'effetto per gli archi, ecc.»[47]. La nuova edizione di *Manon* dovette essere nuovamente pubblicata con ulteriori modifiche quali emergono da alcune lettere dello stesso Puccini che, nel giugno 1923, mentre era nel pieno dei lavori per *Turandot*, scrisse a Clausetti: «ti rammento anche di far mettere in ordine la partitura di *Manon*»[48]; questo voleva dire, fra le altre cose, il reinserimento della celebre aria da lui stesso tagliata durante la preparazione dell'edizione del 1915 «Sola … perduta … abbandonata». Nella stessa lettera chiede inoltre di visionare la partitura di *Tosca* prima che sia ristampata. Al desiderio verrà dato seguito e Clausetti invierà una bozza di stampa sulla quale Puccini interverrà prima di rinviarla; non è tuttavia possibile sapere nel dettaglio quali correzioni abbia apportato né quali aspetti del testo musicale esse riguardassero. In una lettera dell'11 luglio 1923 di Clausetti a Puccini, egli scrive «caro Giacomo ti accludo alcune pagine di bozza partitura *Tosca* perché tu voglia darci dei chiarimenti […]»[49] alla quale Puccini risponde, il 14 luglio, «mi mandi delle bozze di *Tosca*. Le aggiunte in rosso saranno quelle della scala quando la diresse Toscanini? Vorrei saperlo». «Posso assicurarti che gli accomodi alla partitura *Tosca* son proprio quelli di Toscanini fatti all'epoca delle rappresentazioni al dal verme»,[50] replica nuovamente Clausetti il 28 dello stesso mese.

In ogni caso, se il 1° febbraio 1924 – a meno di un mese dal ricevimento della partitura[51] – Puccini consegnava già la bozza corretta («eccoti bozza stampa *Tosca* corretta», scrive a Clausetti), è lecito supporre che, preso anche da altri impegni quotidiani, tra cui il lavoro su *Turandot*, non abbia potuto dedicare particolare cura e attenzione alla revisione del testo. Ciò è provato in particolar modo dai diversi errori o mancanze che quest'ultima versione, stampata durante la vita di Puccini, possiede ancora oggi mentre le considerazioni e speculazioni più o meno supportate dalla conoscenza del contesto storico-interpretativo dell'epoca ci consegnano un quadro assai diverso da quello odierno (o almeno da una cinquantina d'anni a partire dalla morte di Puccini) in fatto di attenzione editoriale "filologica". Puccini era certamente un compositore attentissimo agli innumerevoli dettagli dell'orchestrazione, della dinamica e dell'articolazione, ma, quando si trattava di licenziare il testo musicale destinato alla pubblicazione e alla trasmissione ai posteri, non mostrava altrettanta attenzione nella revisione, lasciando molto agli addetti dello stabilimento grafico, persone che godevano peraltro della sua stima e alle quali egli si affidava.

In effetti, si può presumere che i tipografi di Casa Ricordi, nella realizzazione dell'edizione a stampa di *Tosca* del 1924, abbiano autonomamente integrato o modificato singoli dettagli,[52] secondo oramai mutate prassi editoriali rispetto a quelle dell'inizio del secolo; è inoltre assai probabile che l'autografo pucciniano non sia stato consultato in questa fase. D'altro canto bisogna riconoscere i limiti del testo scritto, per quanto accurato, come ben provano due lettere del 1903, precedenti alla prima parigina dell'opera. Nella prima[53], di Puccini a Illica, il compositore lamenta la mancata decisione di Ricordi di mandare il fido Mugnone a Parigi dal direttore designato per «una settimana e senza mettere il naso al teatro» col fine di «istruirlo di tutti i segreti delle malizie dettagli fiati effetti pratici della partitura». L'altra missiva è invece di Tito Ricordi allo stesso Puccini, dell'8 maggio e da Parigi[54], in quanto fu mandato dal padre al posto dell'auspicato Mugnone per compiere lo stesso incarico. Tito riporta di aver suonato l'opera dallo spartito con le indicazioni dell'autore e aggiunge «egli mi seguiva con la partitura colla quale ha già fatto molti scarabocchi che gli serviranno per le prove […] ho ben spiegato cosa intendi per sostenuto […] ho fatto marcare una grande quantità di espressioni, rallentando, movendo che non c'erano sulla partitura». Quest'ultima frase conferma quanto detto: manca tutta una serie di indicazioni interpretative e di queste la maggior parte non entrarono mai nelle fonti a stampa, lasciando quel "vuoto" che solo la sensibilità dell'interprete può nuovamente colmare.

Questa edizione si basa in maniera generale sull'ultima partitura stampata col benestare dell'autore nel 1924 (**P_{1924}** nel Commento critico), operando però tutti i confronti necessari per ripulirla da errori, alterazioni tipografiche, sviste, spesso ritornando alla lezione originale dell'autografo. Il manoscritto pucciniano è infatti, nonostante la presenza di numerose edizioni a stampa successive pubblicate vivente l'autore, ancora uno strumento imprescindibile per riscoprire il percorso delle varianti. Le divergenze riscontrate nelle fonti a stampa devono, in molti casi, essere interpretate o come fraintendimenti oppure come modifiche indipendenti, vale a dire non direttamente attribuibili a Giacomo Puccini e intervenute nel corso del processo di stampa, come emerge dal confronto con l'autografo.

In tal modo è possibile ripristinare i segni originari, tracciati con grande attenzione al dettaglio, riguardanti l'articolazione e la dinamica che Puccini considerava sempre di fondamentale importanza. Il Commento critico chiarirà quindi innumerevoli punti rimasti insoluti addirittura dalle prime versioni a stampa, incomprensioni o leggerezze di chi leggeva il pur caotico manoscritto pucciniano e passaggi mai veramente emendati.

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46 Oltre a *Manon Lescaut*, c'era un'altra opera di Puccini, *La Bohème*, per la quale era stata preparata un'edizione in formato ottavo già prima del 1919 (i lavori erano iniziati già nel 1915; l'edizione fu però pubblicata solo nel 1920). *Madama Butterfly* fu poi la prima opera per la quale dal 1919, sotto la nuova direzione, fu preparata un'edizione in questo formato (pubblicata nel 1920).

47 Lettera n. 564 da Puccini a Toscanini del 23 giugno 1910, in *Carteggi pucciniani*, p. 377.

48 Ivi, n. 868, lettera del 17 giugno 1923, p. 542; disponibile anche online all'indirizzo www.digitalarchivioricordi.com/it/letter/display/LLET000478 (ultimo accesso il 14 agosto 2026).

49 Questa e le successive missive sono inedite e conservate presso l'archivio Ricordi.

50 Clausetti sembra fare riferimento alla produzione diretta da Toscanini nell'ottobre del 1915 presso il teatro dal Verme di Milano (come documentato in «Toscanini's Performance Chronology», p. 82 [supplemento a Harvey Sachs, *Toscanini*, Liveright Publishing, New York, 2018], consultabile online all'indirizzo https://de.scribd.com/document/342450854/TOSCANINI-by-Harvey-Sachs-Supplementary-Chapters [ultimo accesso il 14 agosto 2026]). È possibile, tuttavia, che Clausetti abbia indicato erroneamente il teatro milanese e che intendesse in realtà la Scala, riferendosi dunque alla rappresentazione diretta da Toscanini nel 1900; in alternativa, potrebbe trattarsi di ulteriori "accomodi", di natura ed entità imprecisabili, dei quali non ci è rimasta alcuna traccia.

51 Una lettera di Clausetti a Puccini dell'8 gennaio 1924 descrive l'invio «ti abbiamo spedito le bozze della partitura della *Tosca* che vorrai rimandarci dopo eseguito il tuo controllo e le eventuali correzioni.» (Archivio Ricordi, CLET001721). A questa Puccini accusava ricevuta l'11 gennaio 1924 «Ho qui la partitura di *Tosca*, te la rimanderò da Tonio …» (n. 881 in *Carteggi pucciniani*, p. 547).

52 Cfr. anche la nota di Dieter Schickling nel suo catalogo delle opere relativa alla seconda edizione dello spartito per canto e pianoforte di *Tosca* (fonte **SP_2** nel Commento critico): «Ricordi still sold this edition for a long time after World War II, silently making some minor changes therein during Puccini's lifetime and for several years thereafter.» (*Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel 2003, p. 234).

53 N. 276 in *Giacomo Puccini. Epistolario*, III: *1902–1904*, a cura di Francesco Cesari e Matteo Giuggioli, Olschki, Firenze, 2022, pp. 188–189.

54 Ivi, cit. alla nota 8 alla medesima lettera.

Tra le numerose modifiche e aggiunte riguardanti l'articolazione presenti nelle edizioni a stampa e da considerarsi non autoriali, vi sono, ad esempio, le indiscriminate aggiunte di trattini sopra le note, fatte a più riprese fino a $\mathbf{P}_{1924}$ nella quale questi segni sono praticamente ovunque. In tal modo, tuttavia, è reso irriconoscibile l'uso differenziato che Puccini fa del medesimo segno; infatti, egli impiega il trattino non solo come segno grafico per il "tenuto" ma anche come una sorta di accento più debole rispetto a ">". In questo caso, il ritorno all'autografo consente di ripulire il testo e di renderlo più chiaro e comprensibile.

Anche nell'ambito delle dinamiche si riscontrano, nelle edizioni a stampa – in particolare in $\mathbf{P}_{1924}$ – numerose letture differenti rispetto all'autografo: alcune di queste risalgono probabilmente a Puccini stesso, mentre molte altre, soprattutto quelle che possono essere considerate "armonizzazioni" o uniformazioni, devono verosimilmente essere interpretate come modifiche non autoriali, sostituendosi così al rapporto che necessariamente un interprete deve avere col segno inteso dal compositore. Puccini era piuttosto attento nella differenziazione dinamica fra le sezioni e anche all'interno di una medesima sezione, tuttavia è impossibile rintracciare, nel complesso della partitura, un atteggiamento pienamente coerente e trasversale; in questo caso l'apporto del curatore è utile a definire i limiti degli stessi segni di Puccini offrendo al lettore delle soluzioni ragionate e coerenti. Infine l'autografo, con tutte le sue inesattezze e criticità, offre anche all'editore uno sguardo "psicologico" su ciascun passaggio e su ciascun segno, cosa che una partitura stampata non può fare, illustrando, fra le righe, come un errore o una variante possa essersi generata.

La presente edizione mira, attraverso questo minuzioso processo, a dare risposta ai numerosi dubbi su articolazioni, dinamiche e segni interpretativi di altro genere col fine di fornire all'interprete uno strumento quanto più valido e dettagliato possibile per guidarlo nello studio e nella preparazione di *Tosca*. È necessario sempre tenere a mente che la partitura non è l'opera d'arte ma un mero strumento con un proprio codice da decifrare per poter ridare vita all'opera ogni volta.

Desidero ringraziare il personale degli archivi da me consultati per la disponibilità mostrata durante le ricerche finalizzate alla preparazione di questa edizione: l'Archivio Storico Ricordi, la Bibliomediateca dell'Accademia Nazionale di Santa Cecilia, la Biblioteca dell'Università di Padova, l'Archivio del Centro Studi Giacomo Puccini di Lucca e la Biblioteca Andrea Della Corte di Torino. Un doveroso ringraziamento va inoltre a mia moglie, Marianna Friulla, che ha visto questo progetto nascere e l'ha accompagnato durante tutte le sue fasi con pazienza ed entusiasmo, ma anche qualche consiglio, mentre gli dedicavo tempo prezioso che avremmo potuto trascorrere insieme. Infine, desidero ringraziare la casa editrice Carus, in particolare il dott. Johannes Graulich e il dott. Uwe Wolf per aver creduto da subito in questo progetto e Sebastian Hammelsbeck, prezioso "avvocato del diavolo" di questa impresa e interlocutore attento a ogni minimo particolare. Le sue osservazioni, sempre puntuali e rigorose, mi hanno permesso di rifinire ogni dettaglio dell'edizione nel miglior modo possibile.

Torino, agosto 2026 Andreas Gies

Vorwort

Zur Entstehungsgeschichte

Kurz vor der Uraufführung seiner zweiten Oper, *Edgar*, am 21. April 1889 in Mailand besuchte Puccini zusammen mit einem Freund, dem Librettisten Ferdinando Fontana, zweimal eine Aufführung des Dramas *Tosca* von Victorien Sardou mit der berühmten Sarah Bernhardt in der Titelrolle. Die erste Aufführung fand im Februar 1889 in Mailand statt, die zweite im März desselben Jahres in Turin. Beide beeindruckten Puccini offensichtlich sehr. Einen ersten schriftlichen Hinweis auf seinen Wunsch, das Sujet Sardous in Musik zu setzen, finden wir in einem Brief an Giulio Ricordi vom 7. Mai 1889, in dem er den Verleger bittet, für ihn die Vertonungsrechte an dem Werk zu erwerben.[1] Noch während seiner Überlegungen zur Zukunft von *Edgar* und zu der Frage, ob gegebenenfalls eine grundlegende Revision dieser Oper nötig sei, hatte Puccini also schon begonnen, nach einem neuen Stoff zu suchen. Ricordi unternahm tatsächlich auch die notwendigen Schritte, um von Sardou die Rechte zu erhalten, worauf im November 1891 der Vertrag unterschrieben werden konnte. Am 13. Dezember 1891 kündigte die *Gazzetta musicale di Milano*[2] schließlich eine neue Oper nach diesem Drama auf ein Libretto von Luigi Illica an. Allerdings hatte die *Gazzetta musicale* bereits im Juni 1889[3] ohne Angabe von Titeln bekannt gegeben, dass „der Verlag Giulio Ricordi & C. dem Maestro Giacomo Puccini den Auftrag erteilt" habe, zwei neue Opern zu schreiben. Aller Wahrscheinlichkeit nach waren damit *Manon Lescaut,* die Oper, die Puccini gleich als nächste komponieren wollte, und *Tosca* gemeint.

Allerdings gingen noch mehrere Jahre ins Land, bis Puccini tatsächlich mit der Arbeit an *Tosca* begann und die Oper endlich auf die Bühne gebracht werden konnte. Die Gründe für diese Verspätung lagen u. a. im zögerlichen Verhalten von Sardou, das möglicherweise mit dem damals noch bescheidenen Ruhm Puccinis zu tun hatte. Kurios ist, dass auch Umberto Giordano, ein nur um wenige Jahre jüngerer Kollege Puccinis (er wurde 1867 geboren), praktisch zur selben Zeit ein anderes Sujet Sardous, *Fedora,* vertonen wollte und von dem Schriftsteller, der wegen der geringen Bekanntheit des jungen Komponisten misstrauisch war, mit einem lakonischen „On verra plus tard" (Wir werden später sehen) abgefertigt wurde. Und in der Tat erblickte *Fedora* das Licht der Bühne erst 1898, nachdem Giordano mit *Andrea Chénier* (1896, Libretto von Luigi Illica) bereits internationale Anerkennung gefunden hatte. Ein weiterer Grund war, dass Puccini sich sehr schnell auch noch anderen Stoffen zuwandte, so unter anderem dem Sujet von *La Bohème*. Diese Umstände führten im Juli 1894 letztlich dazu, dass das Libretto und der Kompositionsauftrag zu *Tosca* an den fast gleichaltrigen Alberto Franchetti (1860–1942) übergingen. Franchetti, der sich dank des Erfolgs seiner ersten Opern *Asrael* und *Cristoforo Colombo* (letztgenannte war von der Stadt Genua zur Vierhundertjahrfeier der Entdeckung Amerikas in Auftrag gegeben worden) bereits fest etabliert hatte, fand jedoch den Text von *Tosca* für eine Vertonung immer problematischer und entschloss sich, ihn Ricordi zurückzugeben. So kehrte er im Sommer 1895 endgültig zu Puccini zurück und blieb bei ihm bis zur Vollendung der Oper.

Wie aus einigen Briefen hervorgeht, war ursprünglich Luigi Illica (1857–1919), der zur selben Zeit für Puccini auch am Libretto zu *La Bohème,* für Umberto Giordano an dem zu *Andrea Chénier*[4] und für Pietro Mascagni an dem zu *Iris*[5] arbeitete, als alleiniger Librettist vorgesehen. Nach der Absage Franchettis Ende 1895 wurde Giuseppe Giacosa (1847–1906) hinzugezogen, der bereits an *La Bohème* mitgearbeitet hatte und der insbesondere für die Ausformulierung der Verse zuständig war, während Illica die dramatische Struktur verantwortete. Bereits ein Jahr zuvor hatte Puccini von Illica einen ersten Entwurf eines Librettos in drei Akten erhalten, der ihm gefiel.[6] Letzteres kann man aus dem Umstand herauslesen, dass Puccini Anfang Oktober 1894 in Florenz erneut eine Aufführung von *La Tosca* unter Mitwirkung von Sarah Bernhardt besuchte. Der Komponist wollte noch einmal die Atmosphäre jenes Dramas erleben, das ihn fünfeinhalb Jahre zuvor so tief beeindruckt hatte. Er wurde jedoch, wie er Illica mitteilte, enttäuscht: „Ich bin in Florenz bei der Tosca gewesen, die ich viel schlechter als Deine fand. Die dichterisch-lyrische Liebe [„amore poetico lirico"] gibt es in der italienischen Bearbeitung im Überfluss und in der französischen mangelt es an ihr. Sarah gefiel mir wenig – lag es an Müdigkeit? Auch das Publikum war wenig beeindruckt."[7]

1896, nach der Uraufführung von *La Bohème*, konzentrierte sich Puccini auf *Tosca* und begann wahrscheinlich im Juli, wie aus einem Brief an seinen Freund, den Dirigenten Leopoldo Mugnone[8] hervorgeht, erste Skizzen anzufertigen: „Ich fange ein ganz klein wenig an, mich mit *Tosca* zu beschäftigen." In eben jenen Wochen erhielt er Teile des Librettos, insbesondere den versifizierten ersten Akt mit Korrekturen, und bat daraufhin Eugenio Tornaghi,[9] den Text in geordneter Form abzuschreiben, um ihn besser bearbeiten zu können. Nachdem Puccini den Akt gelesen und mit seinen Korrekturen und Anmerkungen versehen hatte,

1 Brief Nr. 131, in: *Giacomo Puccini. Epistolario*, I: *1877–1896*, hrsg. von Gabriella Biagi Ravenni und Dieter Schickling, Olschki, Florenz 2015, S. 101.

2 Diese von Ricordi verlegte, historisch bedeutende Zeitschrift erschien zwischen 1842 und 1902. Sie wechselte mehrfach den Namen. Die zitierte Ausgabe ist die Nr. 50 vom 13.12.1891, S. 799. Dort ist zu lesen: „Der Maestro Giacomo Puccini hat seine früheren Verpflichtungen gegenüber dem Unternehmen erfüllt und von diesem nun den neuen Auftrag erhalten, weitere zwei Opern zu schreiben, von denen eine LA TOSCA auf ein Libretto von Luigi Illica sein wird."

3 Ausgabe Nr. 23 vom 29.06.1889, S. 363.

4 Zum Beispiel Brief Nr. 625, *Epistolario*, I, S. 468.

5 Die von Puccini an Illica gerichteten Briefe der Sommermonate 1896 (z. B. die Briefe Nr. 736, 738, ebd., S. 546, 548) wurden an Mascagni in Pesaro geschickt, weil der Librettist dort zu Gast war, um im engen Kontakt mit diesem an der genannten Oper mit japanischem Sujet zu arbeiten.

6 Für eine detaillierte Analyse der Entstehungsgeschichte des Librettos verweise ich auf den von Gabriella Biagi Ravenni herausgegebenen Band *Tosca, copia di lavoro del libretto*, Centro Studi Giacomo Puccini, Testi e documenti, II, Olschki, Florenz 2009.

7 Brief vom 01.10.1895 an Luigi Illica, Nr. 634, *Epistolario*, I, S. 474–475.

8 Er sollte der Dirigent der Uraufführung werden, war aber zum damaligen Zeitpunkt noch nicht dazu bestimmt worden. Brief Nr. 733, ebd., S. 544. Leopoldo Mugnone (1858–1941) war einer der angesehensten und bedeutendsten Dirigenten seiner Zeit, besonders geschätzt von Verdi und Puccini. Neben der Premiere von Tosca dirigierte er auch die Uraufführungen von Umberto Giordanos *Mese Mariano* (1910) und Pietro Mascagnis *Cavalleria rusticana* (1890). Er war zudem Komponist von Opern und Operetten, die recht erfolgreich waren.

9 1835–1915; ab 1855 bei Casa Ricordi angestellt, von 1857 bis 1911 mit Prokura.

schickte er ihn an Illica zum Abgleich zurück und teilte diesem am 22. August mit, dass er endlich mit dem Komponieren angefangen habe. Erwartungsgemäß kam es immer wieder zu Meinungsverschiedenheiten, vor allem mit Giacosa, der sich über dramaturgische Lösungen beschwerte, die seiner Meinung nach wirkungslos oder absurd waren. Außerdem sah er das Stück als für eine Opernbearbeitung ungeeignet an. Der *deus ex machina* Giulio Ricordi, der jeden Schritt im Entstehungsprozess des Werks überwachte, besänftigte ihn dann immer umgehend und war jedes Mal in der Lage, die Energien des Trios wieder auf den Weg zum gemeinsamen Ziel zu bringen. Entgegen seiner Behauptung, bereits mit dem Komponieren angefangen zu haben, hatte Puccini die so genannte „Verlaufsskizze" („abbozzo continuativo")[10] bis Ende September 1896 noch nicht angefertigt: „Von *Tosca* gibt es bisher noch nichts – ich will das vollständige Libretto in Händen halten: Hab ich da recht oder nicht?" schrieb er an Illica,[11] während er auf Giacosas Versifikation des zweiten Akts wartete, die die wenige Tage später dann tatsächlich eintreffen sollte.

Den Beginn der Kompositionsarbeit bezeugt ein wenig später verfasster Brief,[12] der in einer noch etwas rudimentären und noch nicht ganz der endgültigen Fassung entsprechenden Form den Anfang des *Vivacissimo*-Abschnittes enthält, der auf die drei einleitenden Akkorde der Oper folgt und hier noch mit *Allegro vivace con fuoco ed agitato* überschrieben ist (Akt I, T. 4–10; im Briefentwurf folgen noch sechs weitere Takte, die jedoch keinen Eingang in die spätere Fassung finden). Es vergingen einige Monate, dann schrieb Puccini im März 1897 an einen Bekannten, dass er sich mindestens ein Jahr lang um nichts anderes kümmern könne als um *Tosca*,[13] ein Indiz dafür, dass noch viel Arbeit zu leisten war. Und tatsächlich wurde die Oper erst gut zwei Jahre später vollendet. Puccini war während dieser Zeit mit häufigen Reisen ins Ausland und der Vermarktung von *La Bohème* an den wichtigsten Theatern beschäftigt. *Tosca* hingegen „schlummerte" zu seinem „Missfallen"[14] in der Werkstatt. Eine der Reisen führte ihn auch nach Paris, wo er zum ersten Mal die Gelegenheit hatte, Sardou zu treffen, um mit ihm einige dramaturgische Details zu besprechen. Puccini gab sich mit den Ergebnissen der Unterredung ganz zufrieden,[15] hielt es aber für notwendig, wenigstens mit der Unterstützung Illicas – Giacosa war vorübergehend mit familiären Angelegenheiten beschäftigt – weitere Anpassungen vorzunehmen. Am 15. September desselben Jahres gestand Puccini Illica, er befinde sich „in wahrem Stillstand", der erste Akt sei noch zu komponieren und von den anderen Teilen habe er sogar noch nichts geschrieben.[16] In den letzten Wochen des Jahres erklärte er dann, dass die Oper „auf gutem Weg" [17] sei und dass er an ihr unter „größten Mühen" „wie ein Maultier von morgens bis abends" arbeite.[18] Im März 1898 schrieb er an Arturo Toscanini (1867–1957) und hielt es fast für selbstverständlich, dass dieser die Oper als erster dirigiere.[19] Ende Juli kündigte er Ricordi[20] die bevorstehende Übersendung einiger bereits instrumentierter Teile des ersten Akts an, mit dem er sich erst wenige Monate zuvor zu beschäftigen begonnen hatte.

Im August 1898 vollendete er die Niederschrift des *Te Deum* mit Orchestersatz, einem der wichtigsten Teile des Werks. Bereits Ende 1897 hatte er sich von seinem Freund, dem Priester Don Pietro Panichelli, den Text des *Te Deum* in der in Rom gesungenen Fassung übermitteln lassen.[21] Von Panichelli hatte er ferner auch schon Hinweise zu der exakten Stimmung der Glocke von St. Peter und weitere Informationen zur Szene mit den Glocken am Beginn des dritten Akts erhalten. Als er sich im August 1898 mit dem *Te Deum* beschäftigte, suchte er nach liturgischen Versen, die als Chor-Gemurmel vor dem eigentlichen Gesang dienen konnten. In einem ersten Moment dachte er an das *Ecce sacerdos magnus*, einen polyphonischen Gesang der traditionell zum feierlichen Einzug eines Bischofs erklingt. Um dazu Genaueres in Erfahrung zu bringen, wandte er sich an verschiedene Personen, darunter seinen Luccheser Freund Guido Vandini[22] und erneut an Panichelli. Schließlich entschied er sich doch noch für andere Verse, und zwar die Worte, die am Ende der Messe die Segnung durch den Priester einleiten: *Adjutorium nostrum in nomine Domini* (Akt I, T. 1263ff.). Aus liturgischer Sicht gehören sie nicht an diese Stelle, sie entsprechen aber besser dem Klangbild, das Puccini im Sinn hatte. Bis zur Vollendung der Partitur sollte es nun noch ein knappes Jahr dauern – eine Zeit, in der Puccini immer wieder von Zweifeln geplagt und verzagt war angesichts der Aufgabe, einen solch außergewöhnlichen Stoff in Musik zu setzen: „*Tosca* ist eine immense Herausforderung, und wer weiß, ob ich der Sache gewachsen bin."[23]

Im Januar 1899 war er zu einer weiteren Unterredung, über die er Ricordi berichtete,[24] in Paris, um mit Sardou über das Finale der Oper zu sprechen. In den ersten Fassungen des Librettos sollte Tosca nicht Selbstmord begehen, sondern dem Wahnsinn verfallen, während Sardou auf der letzten Verzweiflungstat, wie sie dann auch beschlossen wurde, bestand. Ebenso wollte Sardou es nicht hinnehmen, dass die szenographische Perspektive des letzten Akts, wo der Tiber fälschlicherweise zwischen der Engelsburg und der Petersbasilika fließt, geändert würde. Danach begann Puccini die instrumentierte Partitur blockweise abzuschicken. So übersandte er einen Teil des zweiten Akts im März 1899.[25] Währenddessen fehlten aber weiter verschiedene Teile des dritten Akts, die im Libretto noch nicht Gestalt angenommen hatten. Puccini wartete darauf, weil Giacosa – trotz mehrfacher Mahnungen von Giulio Ricordi und dessen Sohn Tito – sich wie immer verspätete.

Das Duett des dritten Akts war tatsächlich die letzte große Klippe, die es in Text und Musik zu überwinden galt. Giulio Ricordi rief zu einer Unterredung in Mailand auf, um „mit der Musik in der Hand alle die Regieanweisungen zu bestimmen, die im Klavierauszug

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10 Dieser Begriff beschreibt die durchgehende Niederschrift der Musik der Oper oder eines Akts auf zwei oder drei Systemen (um die Struktur zu fixieren, die später zu instrumentieren war) für Klavier, mit den Systemen der Gesangspartien. Er wird insbesondere in Zusammenhang mit Komponisten jener Zeit verwendet.

11 Brief Nr. 749, *Epistolario*, I, S. 557; der zeitlich nicht sicher zu bestimmende Brief wird dort auf die Tage zwischen dem 23. und 29. September 1896 datiert.

12 Brief vom 15.10.1896 an Giulio Ricordi, ebd., Nr. 754, S. 560.

13 Brief an Carlo Cordara vom 19.03.1897, Nr. 19, in: *Giacomo Puccini. Epistolario*, II: *1897–1901*, hrsg. von Gabriella Biagi Ravenni und Dieter Schickling, Olschki, Florenz 2018, S. 18.

14 Brief an Illica vom 08.04.1897, ebd., Nr. 32, S. 26.

15 Briefe an Illica vom 07/08.05. und 14.05.1897, ebd., Nr. 48 und 52, S. 37–38, 42–43.

16 Brief an Illica vom 21.09.1897, ebd., Nr. 103, S. 77.

17 Brief an Mugnone vom 23.12.1897, ebd., Nr. 143, S. 112.

18 Brief an Alfredo Caselli vom 26.12.1897, ebd., Nr. 144, S. 113.

19 Brief an Toscanini vom 11.03.1898, ebd., Nr. 179, S. 138. Wie oben bereits erwähnt, war es nicht Toscanini, sondern Mugnone, der die Uraufführung dirigieren sollte. Toscanini dirigierte die Oper dann aber wenig später, bei ihrer ersten Aufführung an der Mailänder Scala im März 1900.

20 Brief an Giulio Ricordi vom 31.07.1898, ebd., Nr. 268, S. 201–202.

21 Briefe vom August und September 1898, ebd. Nr. 285 (S. 215), Nr. 291 (S. 219), Nr. 302 (S. 228).

22 Briefe an Guido Vandini aus der ersten Dekade des Monats August 1898, ebd., Nr. 270, 272, S. 203–204, 205–206.

23 Brief an seine Schwester Ramelde vom Dezember 1898, ebd., Nr. 344, S. 259.

24 Brief vom 13.01.1899 an Giulio Ricordi, ebd., Nr. 363, S. 272–273.

25 Brief an Giulio Ricordi vom 22.03.1899, ebd., Nr. 398, S. 297–298.

wiedergegeben werden sollen, und um die Verse des ersten Duetts Tosca-Mario festzulegen, die ich schon überarbeitet und provisorisch den Noten unterlegt habe […]."[26] In diesem ersten Duett wurden dann in der Tat, wie das Autograph zeigt, verschiedene Wörter ausgetauscht und neben Streichungen neu unter die Systeme geschrieben. Im Juni 1899 wurde mit dem Opernhaus Costanzi der Vertrag zur Aufführung der Oper geschlossen, und der Abgabetermin der Partitur rückte nun unweigerlich immer näher. Doch laut Puccinis eigenen Worten[27] war der dritte Akt noch „von Grund auf fertigzustellen". Giacosa verspätete sich, weil er mit den üblichen Wünschen des Komponisten zu kämpfen hatte. Nicht ohne Grund antwortete er diesem: „Du wirst verstehen, dass nichts schwieriger und mühsamer ist, als eine dramaturgische Idee in den bizarren Rhythmus zu zwingen, den sich ein Komponist ohne Rücksicht auf die dichterische Form ausgedacht hat."[28]

In den Sommermonaten setzte Puccini, wenn auch nicht sehr eifrig, die Arbeit am letzten Akt fort. Währenddessen wurde der endgültige (oder fast endgültige) Text des Librettos mit hinzugefügten Regieanweisungen, die in den Klavierauszug von Carlo Carignani aufgenommen werden sollten, zwischen ihm und Ricordi hin und her geschickt. Zugleich begannen in der Villa von Torre del Lago bereits einige Proben mit den Solisten.[29] An diesen nahm auch Mugnone teil, um sich von der Oper ein Bild zu machen. Auch wenn Ende September 1899 ein Großteil des Manuskripts fertiggestellt war, so fehlte immer noch das Vorspiel des letzten Akts mit dem Lied des Hirten.[30] Als Puccini diesen Aktanfang am 17. Oktober vollendete,[31] lagen ihm noch nicht die Verse im Römischen Dialekt vor, mit denen die Musik des Hirtenliedes unterlegt werden sollte. Die Gesangslinie stand also bereits fest, nur der passende Text musste noch gefunden werden. Dazu hatte sich Puccini bereits Ende September an Alfredo Vandini, den Bruder seines Luccheser Freundes Guido Vandini, gewandt[32], unter Angabe einiger Verse in dem benötigten Metrum. Über Alfredos Vermittlung[33] erhielt Puccini schließlich die für ihn passenden Dialektverse aus der Feder des Dichters Luigi Zanazzo (1860–1911). Allerdings wurden sie nie ins Autograph eingetragen, weil dieses schon Ricordi zugeschickt worden war. Gleiches gilt für die Verse „Trionfal di nova […]" unter den Noten des „a due" a cappella (Akt III, T. 394–407), mit dem das letzte Duett von Tosca und Cavaradossi endet. In beiden Fällen wurde der Text erst in den gedruckten Ausgaben zur Musik hinzugefügt.

Zwischenzeitlich, d.h. schon seit Dezember 1897, hatte die mühsame Suche nach den in der Oper benötigten Glocken begonnen, die das ganze Werk über immer wieder zum Einsatz kommen. Giulio und Tito Ricordi kümmerten sich zuerst persönlich darum, später auch Leopoldo Mugnone. Sie besuchten immer wieder verschiedene Glockengießereien, um den passenden Kompromiss zwischen zwei gegensätzlichen Anforderungen zu finden: Auf der einen Seite ging es darum, die Kosten so im Rahmen zu halten, dass sie nicht die geplanten Aufführungen und Wiederaufnahmen in kleineren Theatern unmöglich machten, auf der anderen Seite aber sollten Instrumente zur Verfügung stehen, mit denen sich der gewünschte akustische Effekt erzielen ließ, ohne auf echte Glocken zurückgreifen zu müssen, die in den Kulissen zu viel Platz beansprucht hätten. Als denkbare Lösungen wurden spezielle *Tam-tams* der Firma Rosati in Erwägung gezogen, die in der Lage waren, auch in den tieferen Frequenzen einen ähnlichen Klang zu produzieren, aber auch alternativ oder in Ergänzung Röhrenglocken für die höheren Töne. Puccini besuchte ferner auch persönlich mit Mugnone einen weiteren Betrieb, die Firma Rafanelli in Pistoia.

Am 11. Oktober 1899 traf jedoch unerwartet ein langer Brief von Ricordi ein.[34] Der Verleger war mit dem Gesamtergebnis des dritten Akts, den er kurz zuvor erhalten und genauer angeschaut hatte, im Vergleich zum ersten und zum zweiten nicht zufrieden. Er bemängelte dabei vor allem die fehlende lyrisch-melodische Linearität des abschließenden Liebesduetts und bezeichnete es als bruchstückhaft. Puccini antwortete ihm[35] mit entsprechenden dramaturgischen Argumenten und rechtfertigte auch die Verwendung eines von Ricordi richtig erkannten Motivs (auf die Verse „amaro sol per te m'era morire", T. 337ff.) aus dem gestrichenen vierten Akt von *Edgar*. Im weiteren Verlauf seiner Argumentation beruft sich Puccini auch auf Mugnones Urteil: „Mugnone, der diesen 3. Akt mehrmals von mir gesungen gehört hat, ist davon so begeistert, dass er ihn dem 4. Akt der Bohème vorzieht. Meine Freunde und die Leute bei mir zu Hause waren sehr beeindruckt."

Die ersten Aufführungen und Aufnahme bei Publikum und Kritik

Tosca erlebte nach mehrfachen Verzögerungen am 14. Januar 1900 ihre Premiere,[36] allerdings begleitet von ein paar kritischen Momenten. So gab es wenige Minuten nach Beginn der Aufführung eine kurze Unterbrechung, weil man ein Attentat befürchtete, worüber Mugnone in seiner Garderobe informiert worden war; tatsächlich handelte es sich aber lediglich um Lärm, den die zahlreichen verspäteten Opernbesucher mit Fußgetrappel und Stimmengewirr verursachten.[37] Unter dem Publikum waren neben verschiedenen Kollegen Puccinis, wie Pietro Mascagni (1863 bis 1945), Giovanni Sgambati (1841–1914) und Francesco Cilea (1866–1950), auch politische Größen, wie Luigi Pelloux[38] und die Königin[39] sowie zahlreiche römische, nationale

26 Brief von Giulio Ricordi an Puccini, in: Copialettere (Archivio Storico Ricordi) 1898/1899, Nr. 22, S. 128–129.

27 Brief an Armando Seppilli vom 15.06.1899, *Epistolario*, II, Nr. 424, S. 316. Seppilli (1860–1930) war ein italienischer Dirigent und Komponist, der am Mailänder Konservatorium zusammen mit Puccini und Mascagni bei Antonio Bazzini und Amilcare Ponchielli studiert hatte.

28 Brief von Giacosa an Puccini vom 16. Juni 1899, zitiert ebd. als Fußnote zu Brief Nr. 425 (Puccinis Antwort an Giacosa vom 17.06.1899), S. 317.

29 Wie man einem Brief von Puccini an Mugnone vom 30.08.1899 entnehmen kann, ebd., Nr. 451, S. 335.

30 Vgl. die Beschreibung der autographen Partitur im Kritischen Bericht, S. 439.

31 Dieses Datum ist im Autograph zu Beginn des dritten Aktes eingetragen.

32 Brief vom 27.09.1899, *Epistolario*, II, Nr. 456, S. 337–338.

33 Puccini antwortet per Brief zwischen dem 22. und 25. Oktober 1899, ebd., Nr. 472, S. 349–350.

34 Brief von Giulio Ricordi an Puccini vom 10. Oktober 1899 (Archivio Storico Ricordi, LLET014246, abgedruckt in *Carteggi pucciniani*, hrsg. von Eugenio Gara, Ricordi, Mailand 1958, S. 176–178).

35 Brief an Ricordi vom 11.10.1899, *Epistolario*, II, Nr. 466, S. 344–346.

36 Am Teatro Costanzi in Rom (seit der Nachkriegszeit: Teatro dell'Opera) mit dem bereits erwähnten Leopoldo Mugnone am Dirigentenpult. Das Ensemble bestand aus Hariclea Darclée (Tosca), Emilio de Marchi (Cavaradossi), Eugenio Giraldoni (Scarpia), Ruggero Galli (Angelotti), Ettore Borelli (Sagrestano), Enrico Giordani (Spoletta), Giuseppe Gironi (Sciarrone), Aristide Parasassi (Carceriere) und Angelo Righi (Pastore). Für Bühnenbild und Kostüme zeichnete Adolf (italianisiert Adolfo) Hohenstein verantwortlich, ein berühmter Illustrator des Liberty, der für Ricordi als Direktor der graphischen Anstalten arbeitete. Er hatte auch das Plakat für *La Bohème* und für diese *Tosca*-Produktion entworfen. Und er sollte dies auch für die nachfolgende *Madama Butterfly* tun. Nach der Uraufführung sollte die Oper bis zum 15. Februar noch 17 Aufführungen am Teatro Costanzi erleben.

37 Siehe den Bericht von Mosco Carner in *Giacomo Puccini. Biografia critica*, Il Saggiatore, Mailand 1981, S. 168–169.

38 1839–1924; General, Politiker und zeitweise Präsident des Ministerrates.

39 Margarethe von Italien (1851–1926); als Gemahlin Umbertos I. von 1878 bis 1900 Königin von Italien.

und internationale Zeitungen anwesend. Der Erfolg blieb nicht aus, wenngleich begleitet von einigen Vorbehalten. So wurde der zweite Akt, wie von einigen der anwesenden Zeitungskritikern festgestellt wurde, beim Publikum eher kühl aufgenommen. Die Kritik selbst fand für die Oper zwar durchaus einige lobende Worte, urteilte jedoch z. T. auch zurückhaltend, wenn nicht sogar ablehnend. Dies betraf insbesondere die dramatische Entwicklung der Handlung, die für Opernkonventionen jener Zeit ungewöhnlich war. Ein solcher Ansatz musste grundlegende Konsequenzen für die musikalische Struktur haben, weil auf diese Weise homogen gestaltete lyrische Aufschwünge, so wie man sie erwartete, unmöglich wurden. In diesem Sinne stürzten sich die Kritiker vor allem auf die Wahl des Stoffs, den viele als für die Opernbühne nicht geeignet ansahen. Er zwinge die Musik in eine fragmentierte Form, die wenig gesangsfreundlich („cantabile") sei und mache sie damit in erster Linie effekthascherisch, hieß es. Dass die dramaturgische Struktur des Stoffes für eine Opernadaption nicht geeignet sei, war im Übrigen auch schon die während des Schaffensprozesses in mehreren Briefen bekundete Meinung der Librettisten Illica und Giacosa gewesen.[40] Einige Stimmen der Zeitungskritik seien im Folgenden wiedergegeben.[41]

Die Zeitung *Avanti* kommt am Ende einer Beschreibung des Opernabends zu folgendem Fazit:

> Alles in allem hat es einen vollen Erfolg mit enthusiastischem Applaus, so, wie man ihn zu erhoffen Grund hatte, nicht gegeben. Puccini hat sich, so der Eindruck, auf seinem Feld nicht übertroffen. Das Drama hat mit seinen kräftigen Farben die melodische Inspiration des Maestro sicherlich auf eine harte Probe gestellt; fest steht jedenfalls, dass er der Schöpfer von *Manon*, *La Bohème* und jeder weiteren, besser zu seinem Temperament passenden Oper, die er noch zu schreiben vorhat, bleiben wird.

Il Messaggero schreibt:

> Hat der Maestro Puccini, der diese herausragenden Eigenschaften besitzt, die Probe bestanden? Hat er diese Hindernisse gemeistert? In dieser *Tosca*, aus der so klar seine künstlerische Seele hervorbricht, gibt es mit der Kraft des Dramas die süße Biegsamkeit der Akkorde, die freie Beweglichkeit des Rhythmus, die reiche Harmonie der gegensätzlichen und übereinander gelegten Farben; es gibt die lange, entwickelte und vollendete Phrase, die uns aus Liebe oder Hass erzittern lässt, die uns eine Träne oder einen Fluch entreißt; es gibt die Kraft der Instrumentierung, die Tugend des chiaroscuro; es gibt vor allem seinen Stil, der fasziniert und ergreift, aber es fehlt die innerste Verschmelzung, die genaue Übereinstimmung zwischen Aktion und Musik, und das hat vielleicht dazu geführt, dass das Urteil des Publikums nicht so einhellig und enthusiastisch war, wie wir uns es vielleicht erhofft hatten.

Alessandro Parisotti schrieb hingegen in *Il popolo romano*:

> Puccini hat über seine Partitur eine überaus bunte und abwechslungsreiche Instrumentierung ausgegossen. Das Treiben des Orchesters ist immer, ich will nicht sagen tiefgründig, aber herausragend vielseitig: Jedes Stück präsentiert sich dem Zuhörer als angenehm. Die Verflechtungen der verschiedenen Instrumentengruppen des Orchesters stehen in einem beständigen schönen Kontrast zueinander und das ist, meiner Meinung nach, die größte Qualität dieser Oper. Die kühne Harmonik, mit der es hier und da auch einmal übertrieben wird, verliert nicht den erlesenen Geschmack und lässt uns an Fortschreitungen teilhaben, die meist so gut gelingen, dass sie unser Wohlgefallen finden. […] Tosca ist ein Nahkampf zwischen leidenschaftsgeladenen Situationen und den Farben der melodischen Palette. Nicht immer gewinnt die Palette.

Im *Nuovo Fanfulla* kommt Eugenio Checchi zu folgendem Urteil:

> Aber die gemeinsame Verschwörung von Verführung und Tyrannei hat in einigen Szenen der Musik geschadet; die Geschehnisse und die Episoden des Dramas wollten die Melodie beherrschen, oder wenigstens die Phrase oder die musikalische Eingebung, und das Wort des Librettisten, eine Paraphrase der französischen Prosa, hat die Oberhand gewonnen und hat den Komponisten dazu gezwungen, hier und da etwas anzudeuten, statt es herauszuarbeiten, farbige Pinselstriche zu setzen, statt ein Bild zu zeichnen, sich schüchtern um den Stoff herum zu bewegen, statt ihn bei der Brust zu fassen und ihn dazu zu zwingen, in der göttlichen Sprache der Musik zu sprechen.

La Tribuna:

> Wenn man sich die Struktur der *Tosca* gegenüber der der *Bohème* anschaut, so stellt man fest, dass die melodische Basis sehr viel breiter, die Linie des Gedankens viel weiter gefasst, der Stil höher ist. Der Orchestersatz ist noch geschliffener, gewisse Elemente von minderwertiger Qualität sind verschwunden und das Gespür für das Dramatische ist robuster. Dem gegenüber stehen eine Menge Dinge von geringerer Inspiration und eine Verteilung weniger glücklicher Effekte. Die Kontraste sind schroffer und die Komposition ist in sich weniger ausgewogen.

Der *Corriere della sera*:

> Hier aber muss sich das musikalische Gewand die höchste Eigenständigkeit auferlegen, da das Libretto mit einigen Ausnahmen keine konventionellen Ornamente erlaubt. Die Phrasen, erzwungenermaßen bruchstückhaft und kurz, müssen sich an einen gebrochenen, schnellen, hastigen Dialog anpassen. Die Ereignisse folgen aufeinander fast tumultartig (wie jeder weiß, sterben während der drei Akte alle Hauptpersonen) und die Musik kann sich kein Zögern erlauben.

Alle diese Zitate verhehlen nicht eine gewisse Wertschätzung und ein gewisses Lob, lassen damit aber auch kritische Äußerungen einhergehen, die fast immer die gleichen Punkte betreffen – diejenigen, die erst in den letzten Jahrzehnten von einer weniger voreingenommenen Musikkritik lobend anerkannt wurden.[42]

Innerhalb weniger Wochen nach der Premiere erschienen auch einige Essays, wie z. B. der von Michele Virgilio mit dem Titel „Della decadenza dell'opera in Italia (a proposito di *Tosca*)" (Vom Niedergang der Oper in Italien [anlässlich von *Tosca*]). Kurioserweise wurde er von der Druckerei Alessandro Gattinoni gedruckt, die sich in der via Pasquirolo 12, neben dem Sitz des mit Ricordi rivalisierenden Verlagshauses Sonzogno befand. Der Autor beginnt mit einer Klage darüber, dass es in Italien, anders als in Deutschland, keine richtigen Musikkritiker gebe und dass diese keine illustren und in der Materie kompetenten Persönlichkeiten seien. Das habe dazu geführt, dass mittelmäßige Komponisten gerühmt und geehrt worden seien. Dann fährt er fort:

> Bei unseren heutigen jungen Maestri hat sich die falsche Überzeugung breitgemacht, dass ein Drama, um zu einer Oper adaptiert werden zu können, beeindruckende Szenen und Personen haben müsse, die ohne Seele brüllen. Das ist bei *Tosca* von Giacomo Puccini der Fall. Wo bleibt in den drei Akten, die selbst zwei fähige Autoren wie Giacosa und Illica nicht im Geringsten in der Lage waren, weniger vulgär zu gestalten, das Poetische?

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40 Siehe z. B. den Brief von Giacosa an Ricordi vom 23. August 1896, Nr. 169 in *Carteggi pucciniani*, S. 150–151.

41 Die Zeitungskritiken stammen vom 15. oder 16. Januar 1900 und sind wiedergegeben in *Carteggi pucciniani*, S. 188–191.

42 Dazu siehe z. B. Julian Budden, *Puccini. His life and Works,* Oxford University Press, Oxford 2005; Alexandra Wilson, *The Puccini Problem. Opera, Nationalism, and Modernity*, Cambridge University Press, Cambridge 2009; Michele Girardi, *Giacomo Puccini. L'arte di un musicista internazionale*, Marsilio, Venedig 1997 u. a. m. Für eine umfassende Betrachtung der Kritiken zu dieser Oper siehe die Tesi di laurea von Elena Luporini (Betreuer Alessandro Checchi und Gabriella Ravenni) an der Universität Pisa (Studienjahr 2017/18), mit dem Titel *La fortuna della "Tosca" di Giacomo Puccini tra i suoi contemporanei*.

Virgilio wundert sich dann darüber, dass ein begabter Komponist wie Puccini nicht habe bemerken können, dass der Stoff von Sardou nicht im Geringsten für eine Oper geeignet sei: „*Tosca* bedeutet in Form und Inhalt einen Rückschritt in der Entwicklung der Oper. Wehe, wenn dieses Werk Schule machen sollte." In diesem Fall ist das Urteil sehr negativ. Ein weiterer Aufsatz, der in jener Zeit erschien, wurde von Matteo Incagliati verfasst (Februar 1900, Druckerei Strambi). Er trägt den Titel „Giacomo Puccini e la *Tosca*" (Giacomo Puccini und die *Tosca*). Incagliati ergeht sich darin in einer ausführlichen historisch-stilistischen Einordnung, um dann das Werk selbst zu beschreiben und nicht zu versäumen festzustellen, dass

> Puccini in diesem zweiten Akt ohne Zweifel eine Genialität gezeigt hat, die bisher von der Vorherrschaft der romantischen und empfindsamen Dichtung, die in einer erlesenen Handlung *Bohème* und *Manon* durchzieht, wie erstickt worden war.

Dennoch kann Incagliati nicht umhin zu bemerken, dass

> zwischen dem ersten und dem letzten Teil des Akts ein Ungleichgewicht besteht. Man kann den Eindruck haben, dass nach der wunderbaren, großartigen farblichen Konzeption, den unerhörten Kontrasten der Tortur-Szene Puccini sich wie ermattet gefühlt habe, überwältigt von der Ballung von Episoden in zu starken Farben. So wird die Schlussszene mangelhaft in der Inspiration und schwach im Inhalt. Wozu all diese in die Länge gezogene, unendliche stumme Aktion und das beständige Kommen und Gehen? Ist es überhaupt plausibel, dass eine Frau, nachdem sie einen Mann getötet hat, vor dem entseelten Körper steht, sich ihre blutbefleckten Hände waschen will, vor einem Spiegel sich die Frisur richtet und schließlich sich damit beschäftigt, neben den Leichnam zwei Kerzen und ein Kreuz aufzustellen?

Und er schließt:

> Das ist *Tosca,* eine neue feierliche Bestätigung des soliden Einfallsreichtums und der vielfältigen, wenn auch nicht besonders reichen, Fähigkeiten Giacomo Puccinis. Erwartet wurde, man weiß nicht warum, ein Meisterwerk, ohne dass je dazu der Anspruch bestand. Es hat das Publikum und wenigstens einen Teil der Kritik erobert. Was nützt es, sich vor dieser Realität in leeren Abhandlungen zu verlieren und ein verborgenes musikalisches Wissen herauszufiltern? Die Musik ist keineswegs eine neue und schwer zugängliche Kunst, und deshalb kann die Kritik nicht alleine, ohne ein vielfältiges Publikum, für einen Komponisten das Licht oder die Dunkelheit entscheiden.

Im Nachhinein klingen diese Worte prophetisch, wenn man bedenkt, dass die Öffentlichkeit der *Tosca* bis heute ungebrochene Gunst entgegenbringt, trotz der damals geäußerten Kritik.

Die Oper hatte in den Wochen und Monaten nach der Uraufführung tatsächlich rasch große Popularität erlangt und trat einen Siegeszug durch italienische und ausländische Bühnen an: So kam es im Februar 1900 zu Aufführungen am Teatro Regio in Turin und im März an der Mailänder Scala, wo sie von Arturo Toscanini dirigiert wurde. Danach gelangte sie nach Verona und Genua, um dann am 12. Juli 1900 in London unter der Leitung von Luigi Mancinelli ihr Auslandsdebüt zu geben. In den darauffolgenden Monaten und Jahren schlossen sich auch die deutschen (z. B. Semperoper in Dresden 1902) und französischen Theater (Aufführung an der Opéra in Paris 1903) sowie Bühnen in aller Welt an und machten *Tosca* zu einem der am meisten gefeierten Werke im Schaffen Puccinis sowie des italienischen Opernrepertoires überhaupt.

Vom Autograph zur letzten gedruckten Partitur

Wie so oft hatte Puccini auch im Falle von *Tosca* mit der Übergabe des Manuskripts an den Verleger die Arbeit an der Musik noch nicht abgeschlossen, sondern sie bis zur Uraufführung (und darüber hinaus) fortgesetzt. *Tosca* bildet in dieser Hinsicht also keine Ausnahme, auch wenn einige Forscher behauptet haben, dass es sich um die am wenigsten nachbearbeitete Oper des Komponisten handle.[43] Bei genauerer Betrachtung stellt man fest, dass diese Einschätzung auf lediglich oberflächlichem Augenschein beruht. Von dem Moment an, in dem Ricordi den Eingang des Manuskripts in seinem Hause registriert hatte, wurde noch eine ganze Reihe kleinerer Striche und anderer mehr oder minder geringfügiger Veränderungen durchgeführt. Dabei ging es auch um Korrekturen der Instrumentalstimmen, der Dynamik und der Artikulation, aber auch um die Tilgung einiger kurzer Passagen wie z. B. der fünf Takte im Liebesduett des 1. Akts, die die Worte „non è arte, è amore … sì, sì ti credo" vertonen. Dieser Teil des Autographs wurde nie in die gedruckten Ausgaben aufgenommen, nicht einmal in die allerersten Fassungen des Klavierauszugs. Viele weitere mehr oder weniger bedeutsame Veränderungen werden erst erkennbar, wenn man das Autograph mit den nachfolgenden gedruckten Ausgaben vergleicht. Im Briefwechsel finden sich dazu keinerlei Spuren, weshalb man davon ausgehen kann, dass Puccini die entsprechenden Anweisungen mündlich weitergegeben hat – an Mugnone und Carignani während der Ausarbeitung des Klavierauszugs, an Ricordi anlässlich persönlicher Begegnungen.

Nachdem die Materialien für die Uraufführung hergestellt waren[44] (siehe **PO** unter den Quellen), gab es weitere Veränderungen und Striche, die von Puccini und/oder Mugnone während der Proben für die Inszenierung vorgenommen wurden. Unter den Quellen befindet sich ein Erstdruck-Exemplar des Auszugs für Gesang und Klavier, das zahlreiche handschriftliche Hinweise von Mugnone und Puccini selbst enthält (Quelle $\mathbf{SP}_{1M}$ im Kritischen Bericht). Es handelt sich ohne Zweifel um eine für das Verständnis einzelner dieser Änderungen hilfreiche Quelle. In ihr ist z. B. eine Kürzung gegen Ende des zweiten Akts mit rotem Stift eingetragen worden, die in der nachfolgenden Ausgabe des Klavierauszugs ($\mathbf{SP}_2$) dann übernommen wurde. Gleiches gilt für eine Modifikation der Gesangslinie im Unisono des Chores kurz vor dem Ende des ersten Akts.[45]

Eine weitere Reihe von Veränderungen aus jener Zeit betraf an verschiedenen Stellen auch den Orchestersatz, wie ein Vergleich der autographen Partitur (**A**) mit dem Erstdruck der Partitur ($\mathbf{P}_1$)

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43 So z. B. Roger Parker im Vorwort des Klavierauszugs von *Tosca*, Ricordi 1995, S. XVI: „*Tosca* resta l'opera meno toccata da revisioni successive alla prima esecuzione" (*Tosca* ist die Oper, die nach der Uraufführung am wenigsten von Revisionen betroffen war), oder Cecil Hopkinson *A Bibliography of the Works of Giacomo Puccini, 1858–1924*, Broude Brothers, New York 1968, S. 20: „[*Tosca* is] the one in which he made the fewest changes". Und schließlich auch bei Luciano Gherardi, „Appunti per una lettura delle varianti nelle opere di Giacomo Puccini", in *Studi musicali* 6 (1977), S. 269–321, hier S. 292: „il problema delle varianti in *Tosca* è estremamente semplice." (das Problem der Varianten ist in *Tosca* extrem einfach).

44 Darunter mit an Sicherheit grenzender Wahrscheinlichkeit auch ein Exemplar der Dirigierpartitur der Uraufführung, das vernichtet wurde oder verloren ging. In einem Brief Ricordis an Puccini vom 19. Juli 1899 (Copialettere) steht zu lesen: „[…] Faccio preparare subito la copia e la Guida-riduzione pel M° Carignani […]" (Ich lasse sogleich das Exemplar und den Auszug des Maestro Carignani vorbereiten), zit. in *Epistolario*, II, S. 328, Fußnote 1.

45 Für weitere Einzelheiten zu $\mathbf{SP}_{1M}$ verweise ich auf die Quellenbeschreibung im Kritischen Bericht. In den Einzelanmerkungen („Critical Notes") werden zudem die jeweiligen Stellen genannt, an denen in dieser Quelle Veränderungen vorgenommen wurden, die dann in die nachfolgenden gedruckten Ausgaben übergegangen sind.

auf der einen und der zweiten gedruckten Ausgabe der Partitur (**P_2**) auf der anderen Seite zeigt. Einige dieser Eingriffe sind in einer handschriftlichen Quelle dokumentiert (**M/A**, hergestellt von einem Kopisten des Hauses Ricordi). Es handelt sich um Änderungen, die 36 Stellen der Partitur betreffen (in rot geschrieben, im Gegensatz zu den unverändert gelassenen Abschnitten, die in schwarz notiert sind). Diese Quelle muss in den Monaten nach der Uraufführung entstanden sein, jedoch vor der Drucklegung von **P_2**. Was hingegen die Abweichungen anbelangt, die ab **P_2** in den gedruckten Quellen auftauchen, ohne in **M/A** enthalten zu sein, so kann man annehmen, dass diese mündlich diktiert oder über Kommunikationskanäle übermittelt wurden, die heute nicht mehr nachvollziehbar sind.

Aufschlussreich ist deshalb ein Brief Tito Ricordis an Puccini vom 26. Januar 1900, dem Datum der siebten Aufführung. Er bittet darin den Komponisten, nach Mailand zu kommen, um mit dem Vater Giulio über „die durchgeführten kleinen Varianten und Striche zu sprechen, damit die endgültige Partitur vorbereitet und Partitur und Bläserstimmen gestochen werden können." Tito meinte damit natürlich die Orchesterstimmen der Bläser, die, wie die Plattennummern zeigen, als letzte gestochen wurden. Die erkennbar recht chaotische Situation lässt sich nicht immer so einfach rekonstruieren, da die gedruckten Quellen nicht unbedingt in allen Details genau bezeugen, wie diese Oper damals aufgeführt wurde, ganz zu schweigen von den Änderungen, die während der Aufführungsserien angebracht und nie in die verschiedenen gedruckten Quellen übernommen wurden. Gelegentlich erlauben handschriftliche Notizen einen Blick auf bisher unbekannte Details, weshalb in diesem Zusammenhang die bereits erwähnte Quelle **SP_{1M}** von besonderer Bedeutung ist. So ist z. B. im zweiten Akt kurz vor dem hohen *b* von „Vissi d'arte", dem Höhepunkt der Arie von Tosca, mit Bleistift ein Atemzeichen vor dem d^2 (T. 835) eingetragen worden, inklusive einer Veränderung der Silbenverteilung: „Si-" (von „Signor") wird vom f^2 zu diesem d^2 verschoben, um an dieser Stelle ein Atemholen zu ermöglichen, ohne das Wort zu zerteilen. Dieser Kniff, der bis heute von den Dirigenten und Sängerinnen auf breiter Basis bevorzugt wird, wurde nie in die gedruckten Quellen übertragen, auch wenn er höchstwahrscheinlich vom Komponisten abgesegnet worden war. In der vorliegenden Edition wird die Version von **SP_{1M}** im Kleinstich über dem System vermerkt.

Erschwerend für die Rekonstruktion des Revisionsprozesses kommt hinzu, dass die Orchestermaterialien nicht immer gemäß den in der Partitur vorgenommenen Änderungen aktualisiert worden sind. So fand z. B. der Eingriff in den Orchestersatz vor der Nummer 26 im dritten Akt (T. 358f.), der in **M/A** vermerkt und ab **P_2** abgedruckt wurde, in den Orchesterstimmen erst einige Jahre später Berücksichtigung und dann auch nicht durchgehend in allen Stimmensätzen, die in den Leihverkehr mit den Theatern gingen. Die Konditionen, die Ricordi anbot, waren nicht immer gleich und variierten je nach Bedeutung des Theaters, den wirtschaftlichen Möglichkeiten des Unternehmens usw. Auch die Leihmaterialien konnten unterschiedlich zusammengestellt sein und deshalb an manchen Theatern noch Lesarten enthalten, die schon überholt waren.

In diesem Sinne beispielhaft sind die ersten Tonaufnahmen der Oper, die unter dem Dirigat von Carlo Sabajno in den Jahren 1918 und 1919 mit jeweils unterschiedlichen Interpreten gemacht wurden. Die klangliche Qualität erlaubt es nicht immer, Details im Orchestersatz wahrzunehmen. In einigen Fällen sind die Aufnahmen jedoch klar genug, um zu hören, dass einzelne auf **M/A** zurückgehende Änderungen realisiert, andere dagegen nicht berücksichtigt wurden. Das zeigt, dass nicht alle Stimmensätze des Orchestermaterials in allen Einzelheiten aktualisiert worden waren. Einen entsprechenden Befund bieten selbst noch spätere, nach dem Tod Puccinis entstandene Aufnahmen, wie die von 1929 (Dirigent L. Molajoli) und 1930 (wieder unter Sabajno). Dort wird die aufsteigende Pizzicato-Sechzehntelfigur der Celli vor Nr. 26 im dritten Akt (T. 359) nicht wiedergegeben. Sie war Teil der Änderungen, die in **M/A** vorgenommen worden und ab **P_2** in den gedruckten Partituren enthalten waren, ging aber in die Aufführungsmaterialien wahrscheinlich nicht vor den 1950er Jahren ein.

Die „Neuordnung" dieser chaotischen Situation, die auch allen anderen Opern Puccinis vor *Turandot* gemeinsam ist, verdanken wir der Initiative des neuen Managers des Verlagshauses Carlo Clausetti, der das Unternehmen ab 1919 gemeinsam mit Renzo Valcarenghi führte, dem Jahr, in dem Tito Ricordi, Giulios Sohn, sich von dessen Leitung zurückzog. Die beiden beschlossen die Produktion zu erweitern auf Orchesterpartituren im Oktavformat, die auch für den Einzelhandel gedacht waren – ein Vorhaben, das aufgrund der noch ganz anderen Marktgegebenheiten in den letzten Jahrzehnten des 19. Jahrhunderts undenkbar gewesen wäre. Zu diesem Zweck wandten sie sich in mehreren Phasen an den Komponisten in Form von Briefwechseln und Fahnen, die allerdings nicht immer übereinstimmten. Ein erstes Projekt dieser Initiative hatte es schon vorher mit einer Neuausgabe der Partitur von *Manon Lescaut* gegeben.[46] Puccini hatte sich dafür bereits 1910 an Toscanini gewandt mit der Bitte um Hilfe bei der Korrektur der Fahnen und der Einarbeitung verschiedener Verbesserungen wie die Hinzufügung von „Farbakzenten und wirkungsvollen Bindebögen für die Streicher etc."[47]. Doch auch diese 1915 erschienene Ausgabe sollte bald schon mit weiteren Änderungen neu herausgegeben werden, wie aus einigen Briefen Puccinis selbst hervorgeht, der im Juni 1923, während er mitten in den Arbeiten an *Turandot* steckte, an Clausetti schrieb: „Ich erinnere Dich auch daran, die Partitur von *Manon* in Ordnung zu bringen." [48] Das bedeutete u. a., dass die bekannte Arie „Sola … perduta … abbandonata", die er selbst bei der Vorbereitung der Ausgabe von 1915 gestrichen hatte, wieder eingesetzt werden sollte. Im selben Brief bittet er ferner darum, die Partitur von *Tosca* vor dem Nachdruck noch einmal in Augenschein nehmen zu können. Dem Wunsch wurde entsprochen, und Clausetti schickte ihm Fahnen, an die Puccini Hand anlegte, um sie dann wieder zurückzuschicken. Leider ist nicht bekannt, um welche Korrekturen es sich im Detail handelte und auf welcher Ebene des musikalischen Texts sie vorgenommen wurden. In einem Brief von Clausetti an Puccini vom 11. Juli 1923 heißt es: „Lieber Giacomo, ich lege Dir einige Fahnen der Partitur zu *Tosca* bei, auf dass Du uns Erläuterungen geben mögest […]."[49] Puccini antwortete am 14. Juli: „Du schickst mir Fahnen von *Tosca.* Die roten Anmerkungen werden

[46] Außer *Manon Lescaut* gab es mit *La Bohème* noch eine weitere Oper Puccinis, zu der bereits vor 1919 eine Ausgabe im Oktavformat vorbereitet wurde (die Arbeiten dazu begannen schon 1915; erschienen ist die Ausgabe allerdings erst 1920). *Madama Butterfly* war dann die erste Oper, zu der ab 1919, unter der neuen Führung, eine Ausgabe in diesem Format vorbereitet wurde (erschienen 1920).

[47] Puccini an Toscanini am 23. Juni 1910, Brief Nr. 564 in *Carteggi pucciniani*, S. 377.

[48] Brief vom 17. Juni 1923, ebd., Nr. 868, S. 542; auch online abrufbar unter: www.digitalarchivioricordi.com/it/letter/display/LLET000478 (letzter Zugriff am 14. August 2026).

[49] Dieses und die nachfolgenden Schreiben wurden noch nicht ediert und befinden sich im Archiv von Ricordi.

wohl die von der Scala sein, als Toscanini dirigiert hat? Das würde ich gerne wissen." Und Clausetti antwortet am 28. des Monats: „Ich kann Dir versichern, dass die Verbesserungen an der Partitur von *Tosca* genau die von Toscanini sind, die er zur Zeit der Aufführungen am [Teatro] Dal Verme gemacht hat."[50]

Wie dem auch sei, wenn Puccini am 1. Februar 1924 und damit nach weniger als einem Monat, nachdem er die Partitur erhalten hatte[51], schon die korrigierten Fahnen ablieferte („hier die korrigierten Druckfahnen von *Tosca*"), dann kann man davon ausgehen, dass er, eingebunden wie er war in andere tägliche Verpflichtungen und die Arbeit an *Turandot*, der Revision des Notentextes nicht die notwendige Sorgfalt und Aufmerksamkeit widmen konnte. Das lässt sich insbesondere durch verschiedene Fehler oder Nachlässigkeiten belegen, die diese letzte zu Lebzeiten Puccinis gedruckte Version bis heute aufweist. Insgesamt zeichnen die vorliegenden Belege – zusammen mit Überlegungen und Hypothesen zu den historischen und aufführungspraktischen Gegebenheiten jener Zeit – ein Bild, das sich deutlich von dem unterscheidet, was nach modernen Maßstäben (oder zumindest nach denen der letzten rund fünfzig Jahre seit Puccinis Tod) unter „philologischer" editorischer Präzision verstanden wird. Puccini war zweifellos ein sehr gewissenhafter Komponist, der auf unzählige Details im Orchestersatz, der Dynamik, der Artikulation usw. achtete. Doch wenn es darum ging, einen Notentext freizugeben, der sowohl für den unmittelbaren Gebrauch als auch für die Nachwelt zu gebrauchen war, ließ er in seinen Revisionen weniger Sorgfalt walten. Vieles überließ er dann den Mitarbeitern der graphischen Anstalt von Ricordi, denen er im Übrigen Wertschätzung und Vertrauen entgegenbrachte.

Tatsächlich ist davon auszugehen, dass die Notensetzer von Ricordi bei der Erstellung der gedruckten Ausgabe von *Tosca* aus dem Jahr 1924 einzelne Details eigenständig ergänzt oder geändert haben,[52] gemäß den im Vergleich zum Jahrhundertbeginn inzwischen veränderten editorischen Gepflogenheiten; zudem ist es sehr wahrscheinlich, dass Puccinis Autograph in dieser Phase nicht herangezogen wurde. Auf der anderen Seite muss man aber auch die Grenzen eines auch noch so akkurat ausgearbeiteten Notentexts anerkennen, wie zwei Briefe aus dem Jahr 1903 belegen, die vor der Pariser Premiere der Oper verfasst wurden. In dem ersten,[53] von Puccini an Illica, beklagt der Komponist die von Ricordi verworfene Entscheidung, den vertrauenswürdigen Mugnone nach Paris zum dortigen Dirigenten zu schicken, um „eine Woche [lang] und ohne die Nase ins Theater zu stecken", ihn „über alle Geheimnisse, Tücken, Details der Bläser, praktische Effekte der Partitur" zu instruieren. Das andere Schreiben ist von Tito Ricordi an Puccini gerichtet, vom 8. Mai und aus Paris,[54] weil er vom Vater anstelle des eigentlich erhofften Mugnone mit der gleichen Aufgabe dorthin geschickt worden war. Tito berichtet, er habe die Oper aus der Partitur mit den Angaben des Komponisten vorgespielt, und fügt hinzu: „Er [der Dirigent] folgte mir mit der Partitur, in die er schon viele Notizen hineingekritzelt hatte, die ihm bei den Proben helfen werden. […] Ich habe ihm genau erklärt, was Du mit sostenuto meinst […], habe ihn eine große Zahl an Angaben zum Ausdruck, rallentando, movendo eintragen lassen, die nicht in der Partitur vorhanden waren." Dieser letzte Satz bestätigt, dass eine Reihe von Hinweisen zur Interpretation fehlen. Von diesen gelangten wiederum die meisten nicht in die gedruckten Ausgaben und ließen damit Leerstellen zurück, die nur durch das Einfühlungsvermögen des Interpreten wieder gefüllt werden können.

Die vorliegende Ausgabe stützt sich grundsätzlich auf die letzte mit Zustimmung des Komponisten erschienene Partitur von 1924 ($\mathbf{P}_{1924}$ im Kritischen Bericht), stellt aber alle notwendigen Vergleiche an, um die Partitur von Fehlern, typographischen Verfälschungen sowie Ungenauigkeiten zu bereinigen, wobei oft zu der Lesart des Autographs zurückgekehrt wurde. Dieses ist nämlich ungeachtet der vielen späteren gedruckten Ausgaben, die noch zu Lebzeiten des Komponisten erschienen sind, nach wie vor ein unersetzliches Hilfsmittel, um den Weg der Varianten wiederzuentdecken. Die in den gedruckten Quellen festgestellten Abweichungen sind in vielen Fällen entweder als Missverständnisse oder eigenständige Änderungen zu interpretieren, d. h. als solche, die nicht direkt Puccini zuzuschreiben und im Laufe des Druckprozesses entstanden sind, wie sich aus dem Vergleich mit dem Autograph ergibt.

So ist es möglich, die von Puccini mit großer Aufmerksamkeit für Details eingetragenen originalen Bezeichnungen wiederherzustellen, insbesondere die Angaben, die sich auf Artikulation und Dynamik beziehen – Parameter, denen er stets grundlegende Bedeutung beimaß. Der Kritische Bericht klärt daher zahlreiche Punkte, die selbst in den ersten gedruckten Ausgaben keine Antwort gefunden haben: Missverständnisse oder Unachtsamkeiten derjenigen, die mit dem oft chaotischen Autograph Puccinis konfrontiert waren, und Passagen, die nie wirklich korrigiert wurden.

Unter den vielen Modifizierungen und Ergänzungen in den gedruckten Ausgaben, die die Artikulation betreffen und als nicht vom Autor stammend anzusehen sind, gibt es z. B. willkürlich hinzugefügte Striche über den Noten, Ergänzungen, die in mehreren Anläufen bis zu $\mathbf{P}_{1924}$ angebracht wurden, wo sie fast überall zu finden sind. Dadurch wird aber Puccinis differenzierter Gebrauch dieses Zeichens unkenntlich gemacht. Er nutzt es nämlich nicht nur als graphisches Zeichen für „tenuto", sondern auch als eine Art schwächere Version eines Akzents gegenüber dem Zeichen „>". Die Rückbesinnung auf das Autograph ermöglicht es in diesem Fall, den Text zu reinigen und ihn auf diese Weise klarer und verständlicher zu machen.

Auch im Bereich der Dynamik findet man in den gedruckten Ausgaben und insbesondere in $\mathbf{P}_{1924}$ viele Lesarten, die vom Autograph abweichen. Einige von diesen gehen wahrscheinlich auf

50 Clausetti scheint sich auf die Aufführung zu beziehen, die Toscanini im Oktober 1915 am Teatro dal Verme in Mailand dirigierte (nachgewiesen in „Toscanini's Performance Chronology", S. 82 [Ergänzung zu Harvey Sachs, *Toscanini*, Liveright Publishing, New York 2018], online abrufbar unter https://de.scribd.com/document/342450854/TOSCANINI-by-Harvey-Sachs-Supplementary-Chapters [letzter Zugriff am 14. August 2026]). Möglicherweise hat Clausetti aber auch das falsche Mailänder Theater genannt, d. h. er meinte eigentlich die Mailänder Scala und damit die Aufführung unter Toscanini vom Jahr 1900. Oder es handelt sich um anderweitige „Änderungen" welcher Art und Größenordnung auch immer, von denen es keine Spuren mehr gibt.

51 In einem Brief von Clausetti an Puccini vom 8. Januar 1924 wird der Versand erwähnt: „Wir haben dir die Fahnen der Partitur von *Tosca* zugesandt, die du uns bitte zurückschicken möchtest, nachdem du sie geprüft und eventuelle Korrekturen vorgenommen hast." (Archivio Ricordi, CLET001721). Daraufhin bestätigte Puccini den Erhalt am 11. Januar 1924: „Ich habe die Partitur von Tosca hier, ich werde sie dir über Tonio zurückschicken …" (Nr. 881 in *Carteggi pucciniani*, S. 547).

52 Vgl. auch den Hinweis von Dieter Schickling in seinem Werkverzeichnis zur zweiten Ausgabe des Klavierauszugs von *Tosca* (Quelle $\mathbf{SP}_2$ im Kritischen Bericht): "Ricordi still sold this edition for a long time after World War II, silently making some minor changes therein during Puccini's lifetime and for several years thereafter." (*Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel 2003, p. 234).

53 Nr. 276 in: *Giacomo Puccini. Epistolario*, III: *1902–1904*, hrsg. von Francesco Cesari und Matteo Giuggioli, Olschki, Florenz 2022, S. 188–189.

54 Ebd., zitiert in Fußnote 8 zum Brief Nr. 276.

Puccini selbst zurück, während viele andere und vor allem jene, die man als Harmonisierungen und Angleichungen ansehen kann, als nicht autorisierte Modifizierungen gelten können und den Interpreten daran hindern, die vom Komponisten wirklich beabsichtigten Zeichen nachzuvollziehen. Puccini war in der Differenzierung der Dynamik sehr genau, sowohl in Bezug auf die Dynamik der Stimmen untereinander als auch innerhalb ein und derselben Stimme. Dennoch ist es über die gesamte Partitur hinweg gesehen unmöglich, eine kohärente und übergreifende Linie zu erkennen. In diesem Fall besteht der Beitrag des Herausgebers darin, die Grenzen von Puccinis eigener Notation aufzuzeigen und dem Leser durchdachte und kohärente Lösungen anzubieten. Zu guter Letzt gibt das Autograph mit allen seinen Ungenauigkeiten und kritischen Punkten dem Herausgeber auch die Möglichkeit, einen „psychologischen" Blick auf jede Passage, jedes Zeichen zu werfen und zwischen den Zeilen zu erkennen, wie ein Fehler oder eine Variante möglicherweise zustande kam. Das ist etwas, was eine gedruckte Partitur nicht bieten kann.

Die vorliegende Ausgabe zielt durch diesen sorgfältigen Prozess darauf ab, die vielen Zweifelsfälle hinsichtlich Artikulation, Dynamik und anderer interpretatorischer Hinweise zu klären, um dem Interpreten ein möglichst zuverlässiges und detailliertes Werkzeug an die Hand zu geben, das ihn sicher durch Studium und Vorbereitung der Oper führen kann. Letztlich ist aber immer zu bedenken, dass die Partitur nicht das Kunstwerk selbst ist, sondern nur ein Mittel mit einem eigenen Code, der entziffert werden muss, um das Werk immer wieder aufs Neue zum Leben zu erwecken.

Ich möchte mich bei den Mitarbeitern der von mir konsultierten Archive für ihre Hilfsbereitschaft während der Recherchen zur Vorbereitung dieser Ausgabe bedanken: beim Archivio Storico Ricordi, bei der Bibliomediateca der Accademia Nazionale di Santa Cecilia, bei der Bibliothek der Universität Padua, beim Archiv des Centro Studi Giacomo Puccini in Lucca und bei der Bibliothek Andrea Della Corte in Turin. Ein gebührender Dank gilt zudem meiner Frau, Marianna Friulla, die dieses Projekt von Anfang an miterlebt und es in all seinen Phasen mit Geduld und Begeisterung, aber auch mit einigen Ratschlägen begleitet hat, während ich ihm wertvolle Zeit widmete, die wir gemeinsam hätten verbringen können. Abschließend möchte ich dem Carus-Verlag danken, insbesondere Dr. Johannes Graulich und Dr. Uwe Wolf, die von Anfang an an dieses Projekt geglaubt haben, sowie Sebastian Hammelsbeck, dem wertvollen „Advocatus Diaboli" dieses Vorhabens und einem Gesprächspartner, der auf jede kleine Einzelheit geachtet hat. Seine stets präzisen und gründlichen Anmerkungen haben es mir ermöglicht, jedes Detail der Ausgabe bestmöglich zu optimieren.

Turin, im August 2026 Andreas Gies
Übersetzung: Daniel Brandenburg

Foreword

The genesis

Shortly before the premiere of his second opera, *Edgar*, on April 21 1889 in Milan, Puccini and his friend and librettist Ferdinando Fontana attended, on two occasions, the drama *La Tosca* by Victorien Sardou, with the renowned Sarah Bernhardt playing the title role. The first occasion was a performance in Milan in February 1889, the second in March of the same year in Turin; Puccini was clearly captivated. A first written confirmation of his desire to put Sardou's subject to music was in a letter to Giulio Ricordi dated May 7 1889,[1] in which he asks his publisher to obtain for him the necessary rights in order to compose it. While continuing to ponder the future of *Edgar* and the advisability of undertaking a thorough revision, Puccini had already begun the search for a new subject. Ricordi took the necessary steps to obtain authorization from Sardou. In November 1891 the contract was finally signed and on December 13 1891, the *Gazzetta musicale di Milano*[2] announced the new opera based on the drama, with a libretto by Luigi Illica. However, in a previous issue of the *Gazzetta musicale* from June 1889[3] it had been reported that "the company G. Ricordi & C. also commissioned Maestro Giacomo Puccini to compose two operas," without specifying the titles; it is likely that this was referring to *Manon Lescaut*, the work that Puccini would undertake immediately afterwards, and *Tosca*.

Nevertheless, several more years would pass before Puccini actually began composing the work and *Tosca* finally reached the stage. The delay was partly due to Sardou's hesitancy, likely linked to Puccini's still modest fame at that time. In fact, Puccini's younger colleague, Umberto Giordano (born in 1867), also sought permission to set Sardou's *Fedora* to music, but the writer, wary of the young composer's limited reputation, replied with the laconic "On verra plus tard" (We'll see). *Fedora* in fact reached the stage in 1898, after Giordano had won international acclaim with *Andrea Chénier* (1896, with a libretto by Luigi Illica). Another reason for the delay was Puccini's rapid shift towards other subjects, notably *La Bohème*. These circumstances ultimately led, in July 1894, to the transfer of the libretto and the corresponding commission for composition to Puccini's near contemporary Alberto Franchetti (1860–1942). However, Franchetti, already established thanks to the success of his early operas *Asrael* and *Christopher Columbus* (the latter commissioned by the city of Genoa on the occasion of the fourth centenary of the discovery of America), found the text of *Tosca* increasingly problematic to set to music and decided to return it to Ricordi. In the summer of 1895, it returned definitively to Puccini, with whom it remained until the work was completed.

As several letters attest, Luigi Illica (1857–1919) – who at the same time was also working on the libretti of *La Bohème* for Puccini, *Andrea Chénier*[4] for Umberto Giordano and *Iris*[5] for Pietro Mascagni – was initially expected to be the only librettist. After Franchetti withdrew from the project at the end of 1895, Giuseppe Giacosa (1847–1906) was also brought in. Giacosa, who had already collaborated on *La Bohème*, was chiefly responsible for shaping the verses, while Illica remained in charge of the dramatic structure. Already the year before, Illica had sent Puccini a first sketch of the libretto in three acts, which the composer approved.[6] This is suggested by the fact that Puccini again attended a performance of *La Tosca,* starring Sarah Bernhardt, at the beginning of October 1894 in Florence. The composer wished to relive the atmosphere of the drama that had so profoundly impressed him five and a half years earlier; yet he was disappointed, as he himself wrote to Illica: "I went to Florence to see La Tosca which I found far – very far – below yours – the element of poetic (lyrical) love abounds in the Italian version and is lacking in the French – Sarah pleased me little – was she tired? the impression on the public was also slight [...]."[7]

In 1896, after the premiere of *La Bohème*, Puccini turned his attention to *Tosca*, probably starting to sketch it in July, as suggested in a letter sent to his friend, the conductor Leopoldo Mugnone:[8] "I am beginning to make preparations for *Tosca*." During those weeks he received parts of the libretto, specifically the versified text of Act I with corrections, and asked Eugenio Tornaghi[9] to copy it out neatly so that he could use it more easily. After reading it and making his own corrections and comments, Puccini sent it back to Illica for discussion, informing him on August 22 that he had finally begun to write the music. Naturally, there were repeated difficulties and misunderstandings in the collaboration, especially with Giacosa who complained about what he considered ineffective, or even absurd, dramaturgical solutions, not to mention his view that the drama itself was ill-suited to operatic adaptation. His concerns were swiftly pacified by the *deus ex machina* Giulio Ricordi, who remained vigilant throughout the creative process and was able to re-direct the trio's energies toward their common goal. Contrary to his claim that he had already begun to compose, Puccini had in fact not yet drafted the so-called "continuity

1 Letter no. 131 in *Giacomo Puccini. Epistolario*, I: *1877–1896*, edited by Gabriella Biagi Ravenni and Dieter Schickling, Olschki, Florence, 2015, p. 101.

2 This historic journal of the Milanese publisher Ricordi, issued from 1842 to 1902 and subsequently published under various titles. The cited issue is no. 50 of December 13 1891, p. 799 where it is reported that: "The maestro Giacomo Puccini, having fulfilled his commitments to the Company, has received a new commission to write two further works, one of which will be TOSCA, to a libretto by Luigi Illica."

3 No. 23, June 29 1889, p. 363.

4 E. g. letter no. 625, *Epistolario*, I, p. 468.

5 Puccini's letters from the summer of 1896 (e. g. nos. 736, 738, ibid., pp. 546, 548) addressed to Illica were in fact sent to Mascagni in Pesaro, since during that period Illica was staying with Mascagni in order to collaborate closely on the Japanese opera.

6 For a detailed analysis of the genesis of the libretto, see the volume edited by Gabriella Biagi Ravenni, *Tosca, copia di lavoro del libretto*; Centro Studi Giacomo Puccini, "Testi e documenti", II, Olschki, Florence, 2009.

7 Letter dated October 1 1895 to Luigi Illica, no. 634, *Epistolario*, I, pp. 474–475.

8 He would later be appointed conductor of the premiere, although at this stage the appointment had not yet been finalized; ibid., letter of July 15 1896, no. 733, p. 544. Leopoldo Mugnone (1858–1941) was one of the most esteemed and influential conductors of his time, particularly admired by Verdi and Puccini. In addition to conducting the world premiere of *Tosca*, he also led the first performances of *Mese Mariano* (1910) by Umberto Giordano and *Cavalleria rusticana* (1890) by Pietro Mascagni. He was also a composer in his own right, producing operas and operettas that enjoyed a measure of success.

9 1835–1915; employed at Casa Ricordi from 1855, serving as procurator from 1857 to 1911.

draft"[10] by the end of September 1896: "for now there is nothing of *Tosca* – I want the whole book in my hands: am I right or not?" he wrote again to Illica[11] while awaiting Giacosa's versification that would arrive a few days later (Act II).

The beginning of the compositional work is attested by a letter written shortly thereafter,[12] which contains – still in a rather rudimentary and non-final form – the opening of the *Vivacissimo* section that follows the three introductory chords of the opera and is here still marked *Allegro vivace con fuoco ed agitato* (Act I, mm. 4–10; in the draft of the letter a further six measures follow, which, however, were not retained in the final version of the opera). Several months went by, and in March 1897 Puccini wrote to an acquaintance that for at least a year he would not be able to concern himself with anything other than *Tosca*,[13] an indication that much work remained to be done; in fact the opera would not be completed for at least two more years. Indeed, during this extended period Puccini was often engaged in travels abroad to oversee and support the promotion of *La Bohème* in the most prestigious theatres, while *Tosca,* still in progress, "rests to (my) displeasure."[14] Among these travels was also a stay in Paris, during which he had the opportunity to meet Sardou for the first time to discuss certain dramaturgical details. Puccini declared himself quite satisfied[15] with the encounter, though he considered further adjustments necessary, at least in collaboration with Illica since Giacosa was temporarily occupied with family matters. On September 15 of the same year, Puccini again confessed to Illica that he was "in real stagnation": the first act was still unfinished and he had written nothing of the remaining parts.[16] In the final weeks of the year, however, he declared in several letters that the opera was "beginning to take shape"[17] and that he was working on it "like a mule from morning till night" amid "tremendous difficulties."[18] In March 1898 he wrote to Arturo Toscanini (1867–1957), almost taking it for granted that he would conduct the opera's premiere.[19] At the end of July he alerted Ricordi[20] to the imminent dispatch of several orchestrated sections of Act I, which he had begun only a few months earlier.

In August 1898 he completed the orchestral draft of the *Te Deum*, one of the most important passages of the opera. As early as the end of 1897, Puccini had asked his friend, the priest Don Pietro Panichelli[21] to transcribe for him the text of the *Te Deum* as it is sung in Rome; he also obtained from Panichelli information concerning the exact pitch of the bells of St Peter's Basilica, as well as other details for the bell scene at the beginning of Act III. When, in August 1898, he turned his attention to the *Te Deum*, he sought suitable liturgical verses to serve as a choral murmur before the actual chant. At first he considered *Ecce sacerdos magnus*, an antiphon traditionally performed for the solemn entrance of a bishop. In order to obtain more precise information on the matter, he consulted various individuals, among them his friend from Lucca, Guido Vandini,[22] and once again Panichelli. In the end, however, he independently chose other verses for that passage, namely the words that introduce the priest's blessing at the end of the Mass: *Adjutorium nostrum in nomine Domini* (Act I, m. 1263 ff.). Liturgically speaking, they do not belong to that particular moment, however they corresponded more closely to the sound conception Puccini had in mind. To complete the score would require another year, during which Puccini was repeatedly beset by second thoughts and discouraged by the prospect of setting such a particular subject to music: "*Tosca* is of immense difficulty and who knows whether I will come through it."[23]

In January 1899, he returned to Paris for another meeting with Sardou, which he later reported to Ricordi,[24] to discuss the opera's ending. In the initial drafts of the libretto, Tosca was not meant to commit suicide but to go mad; the French playwright, however, insisted on the extreme gesture, which was eventually adopted. Similarly, Sardou refused to change the scenic perspective of the final act, in which the Tiber was erroneously depicted between Castel Sant'Angelo and St. Peter's Basilica. Puccini then began sending the orchestrated score in batches: part of Act II in March 1899,[25] while several parts of Act III were missing, still to be finalized in the libretto which he was awaiting – as always behind schedule – from Giacosa, who was repeatedly urged on by both Ricordi and his son Tito.

The duet in the final act was in fact the last major obstacle to overcome, from both a poetic and musical standpoint. Giulio Ricordi arranged a meeting in Milan to determine "with the music in hand, all the stage directions to be included in the reduction – and to finalize the verses of the first Tosca-Mario duet which I have already revised, and provisionally placed under the notes [...]."[26] In that first duet, as the autograph manuscript clearly shows, several words were changed and rewritten next to erasure lines beneath the staves. By June 1899, the contract for the Costanzi company to stage the opera had been finalized and the deadline for delivery was rapidly approaching; nevertheless, according to Puccini himself,[27] the final act was still "to be composed from scratch!" Giacosa was delayed, struggling with the composer's usual demands, to which he responded, quite reasonably: "You must understand that nothing is more difficult and exhausting than forcing a dramatic idea to fit, by sheer compulsion, a whimsical rhythm conceived by the musician, without concern for poetic form."[28]

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10 This term refers to the continuous drafting of the opera – or of an individual act – typically carried out, in composers of this period, on two or three piano staves (used to outline the musical structure to be orchestrated at a later stage), together with the vocal lines.

11 Letter no. 749, *Epistolario*, I, p. 557; the letter, whose date is uncertain, is assigned there to the period between September 23 and 29 1896.

12 Letter of October 15 1896 to Giulio Ricordi, ibid., no. 754, p. 560.

13 Letter to Carlo Cordara dated March 19 1897, no. 19, in *Giacomo Puccini. Epistolario*, II: *1897–1901*, edited by Gabriella Biagi Ravenni and Dieter Schickling, Olschki, Florence, 2018, p. 18.

14 Letter to Illica dated April 8 1897, ibid., no. 32, p. 26.

15 Letters to Illica of May 7–8 1897 and May 14 1897, ibid., nos. 48 and 52, pp. 37–38, 42–43.

16 Letter to Illica of September 21 1897, ibid., no. 103, p. 77.

17 Letter to Mugnone of December 23 1897, ibid., no. 143, p. 112.

18 Letter to Alfredo Caselli of December 26 1897, ibid., no. 144, p. 113.

19 Letter to Toscanini of March 11 1898, no. 179, ibid., p. 138. As noted above, it was not Toscanini but Mugnone who conducted the premiere. Toscanini, however, conducted the opera shortly thereafter at the Teatro alla Scala in March 1900.

20 Letter to Giulio Ricordi of July 31 1898, ibid., no. 268, pp. 201–202.

21 Letters of August and September 1898, ibid., no. 285 (p. 215), no. 291 (p. 219), no. 302 (p. 228).

22 Letters to Guido Vandini from the first ten days of August 1898, ibid., nos. 270, 272, pp. 203–204, 205–206.

23 Letter of December 1898 to his sister Ramelde, *Epistolario*, II, no. 344, p. 259.

24 Letter of January 13 1899 to Giulio Ricordi, ibid., no. 363, pp. 272–273.

25 Letter to Giulio Ricordi of March 22 1899, ibid., no. 398, pp. 297–298.

26 Letter from Giulio Ricordi to Puccini in Copialettere (Archivio Storico Ricordi) 1898/1899, no. 22, pp. 128–129.

27 Letter to Armando Seppilli of June 15 1899, *Epistolario*, II, no. 424, p. 316. Seppilli (1860–1930) was an Italian conductor and composer who studied with Puccini and Mascagni at the Conservatory of Milan under Antonio Bazzini and Amilcare Ponchielli.

28 Letter from Giacosa to Puccini of June 16 1899. Cited in the note to letter, ibid., no. 425 (Puccini's reply to Giacosa dated June 17 1899), p. 317.

During the summer months, Puccini continued working on the final act, albeit without great urgency, exchanging with Ricordi the (almost) definitive text of the libretto together with the stage directions to be later added to the voice-and-piano score prepared by Carlo Carignani. At the same time, rehearsals with the principal performers began at Puccini's villa in Torre del Lago,[29] in which Mugnone also took part, in order to begin testing the work. Even though most of the manuscript had been finalized by the end of September 1899, the prelude to the final act – together with the Shepherd's song – was still lacking.[30] When the opening of this act was completed on October 17,[31] Puccini still did not have the verses in Roman dialect, which were to be adapted to a vocal line that had already been composed. To this end, Puccini had already turned, toward the end of September, to Alfredo Vandini, brother of Guido,[32] requesting verses in a meter suitable to his needs and even providing a written suggestion. Through Vandini's mediation,[33] Puccini eventually received the dialect verses from the poet Luigi Zanazzo (1860–1911). These verses, however, were never entered into the autograph manuscript, as it had already been sent in the meantime to Ricordi – the verses "Trionfal di nova […]" beneath the notes of the "a due" a cappella (Act III, mm. 394–407), which concludes the final duet between Tosca and Cavaradossi, were likewise absent. In both cases the words were added only in the printed editions.

Meanwhile, the painstaking search for the necessary bells – whose use spans the entire opera – had begun; in fact, it had already started in December 1897. The task was initially undertaken personally by Giulio and Tito Ricordi, later joined by Leopoldo Mugnone, who paid repeated visits to various foundries in order to find a compromise between two opposing requirements: on the one hand, keeping production costs within reasonable limits so that performances in smaller theatres or simultaneous productions would not become prohibitively expensive; on the other, achieving the desired acoustic effect without resorting to real bells, which would have taken up too much space in the wings. Among the solutions considered was the use of special *tam-tams* designed by the Rosati company, capable of producing a similar sound even in the lowest frequencies, or alternatively – or in combination – tubular bells for the higher notes. Puccini, together with Mugnone, also personally visited another factory, Rafanelli in Pistoia.
On October 11 1899, however, an unexpected and lengthy letter from Ricordi[34] arrived, expressing dissatisfaction with the overall result of the recently received and reviewed third act, especially when compared with the first two. In particular, he criticized the final love duet for its lack of lyrical-melodic continuity, judging it to be overly fragmented. Puccini responded[35] with equally detailed dramaturgical arguments, also justifying, as the publisher had correctly noted, the use of a theme from the suppressed fourth act of *Edgar* in the lines "amaro sol per te m'era il morire" (mm. 337 ff.), among others. In the continuation of his argument, Puccini also cites Mugnone's opinion: "Mugnone, who has heard me sing this third act several times, is enthusiastic about it and prefers it to the fourth act of Bohème. Friends and members of my household have been very favorably impressed by it."

The first performances and reception by the public and critics

After several delays, the opera was finally premiered on January 14 1900,[36] not without incident. A few minutes after the performance had begun, it was briefly suspended due to fears of an assassination attempt, about which Mugnone had been warned in his dressing room; in reality, the commotion had been caused by numerous latecomers, whose arrival provoked murmurs and stamping of feet in the auditorium.[37] Among the audience there were, in addition to several of Puccini's colleagues such as Pietro Mascagni (1863–1945), Giovanni Sgambati (1841–1914) and Francesco Cilea (1866–1950), also various political dignitaries such as Luigi Pelloux[38] and the Queen,[39] as well as numerous newspapers, both from Rome and from across Italy and abroad. The premiere was a success, though not without some reservations, for example regarding the second act, which was received more coldly by the audience, as noted by some of the attending newspapers. Although the critics expressed appreciation for the opera, they judged it with reservations, if not partial rejection. This concerned in particular the unusual dramatic development compared with the operatic conventions of the time, which inevitably had significant consequences for the musical structure, preventing the kind of consistent lyrical momentum that was expected. In this sense, criticism was primarily directed at the choice of subject, which many considered unsuitable for the operatic stage and which forced the music into a fragmented, less singable, and therefore predominantly effect-driven form. The fact that the dramaturgical structure of the subject was not well suited to such an adaptation had, moreover, also been the opinion expressed by the librettists Illica and Giacosa in various letters during the creative process.[40] Some of the press reviews are reported below.[41]

The newspaper *Avanti!* concluded its account of the evening and the opera with the following remark:

> Overall, the success was full and enthusiastic; yet the kind of success marked by the applause that one might have expected did not occur. Puccini, even within his own genre, did not appear to surpass himself. The drama, with its strong colors, has certainly put the maestro's melodic vein to a severe test; he will nevertheless remain the composer of *Manon*, *Bohème*, and of whatever other operas better suited to his temperament he may choose to compose.

29 As can be seen from the letter sent to Mugnone on August 30 1899, ibid., no. 451, p. 335.

30 See the description of the autograph score in the Critical Report, p. 439.

31 This date is written in the autograph at the beginning of Act III.

32 Letter of September 27 1899, ibid., no. 456, pp. 337–338.

33 To which Puccini replied by letter between October 22 and 25 1899, ibid., no. 472, pp. 349–350.

34 Letter from Giulio Ricordi to Puccini dated October 10 1899 (Archivio Storico Ricordi, LLET014246, reproduced in *Carteggi pucciniani*, edited by Eugenio Gara, Ricordi, Milan, 1958, pp. 176–178).

35 Letter to Ricordi of October 11 1899, *Epistolario*, II, no. 466, pp. 344–346.

36 At the Teatro Costanzi in Rome (later the city's principal opera house) with Leopoldo Mugnone conducting. The cast included Hariclea Darclée (Tosca), Emilio de Marchi (Cavaradossi), Eugenio Giraldoni (Scarpia), Ruggero Galli (Angelotti), Ettore Borelli (Sagrestano), Enrico Giordani (Spoletta), Giuseppe Gironi (Sciarrone), Aristide Parasassi (Carceriere), Angelo Righi (Pastore). The sets and costumes were designed by Adolfo Hohenstein, the celebrated Art Nouveau artist who worked for Ricordi as director of its graphic arts department. He had previously created the poster for *La Bohème* as well as for *Tosca*, and would later design the poster for *Madama Butterfly*. The opera was performed a total of seventeen times, running until February 15.

37 See Mosco Carner's account in *Giacomo Puccini. Biografia critica*, Il Saggiatore, Milan, 1981, pp. 168–169.

38 1839–1924; a general, politician and, for a period, President of the Council of Ministers.

39 Margherita of Italy (1851–1926); Queen of Italy from 1878 to 1900 as the consort of Umberto I.

40 See, for example, Giacosa's letter to Ricordi of August 23 1896, no. 169 in *Carteggi pucciniani*, pp. 150–151.

41 The newspaper reviews date from January 15 or 16, 1900, and are reproduced in *Carteggi pucciniani*, pp. 188–191.

In *Il Messaggero*, the critic posed the question:

> Has Maestro Puccini, who possesses these eminent qualities, succeeded in meeting the challenge? In overcoming these obstacles? In this *Tosca*, from which his artist's soul bursts forth so clearly, there is, alongside the power of the drama, the gentle pliancy of the harmonies, the free agility of the rhythm, the rich interplay of contrasting and superimposed colors; there is the broad, fully developed musical phrase that makes us tremble with love or hate, that wrings from us a tear or a curse; there is the vigor of the orchestration, the mastery of chiaroscuro: above all, there is his style, which fascinates and captivates. Yet what is lacking is that intimate fusion, the exact correspondence between action and music, and this perhaps prevented the public's judgment from being as unanimous and enthusiastic as one might have wished.

Alessandro Parisotti, writing in *Il Popolo Romano*, offered the following assessment:

> Puccini has strewn his score with an orchestration of extraordinary variety and diversity. The work of the orchestra is always, I would not say profound, at least excellently varied, so that each number presents itself as pleasing to the listener. The interplay among the different sections of the orchestra stands in constant and agreeable contrast, and this, in my opinion, constitutes the principal merit of the opera. The bold harmonization, at times even excessive, does not lose sight of the refined taste and allows us to observe progressions that, for the most part, are highly pleasing. [...] *Tosca* is a close-quarters struggle between intensely passionate situations and the colors of the melodic palette. Victory does not always remain with the palette.

Eugenio Checchi in *Nuovo Fanfulla* observed:

> But seduction and tyranny, conspiring together, have in some scenes harmed the music: the events and episodes of the drama insisted on prevailing over the melody, or even merely over the melodic phrase, and the librettist's words, paraphrased from the French prose, imposed themselves, forcing the maestro to sketch here and there rather than sculpt, to lay down strokes of color rather than attempt a linear design, to circle timidly around the subject rather than seize it by the chest and compel it to speak the divine language of music.

La Tribuna wrote:

> Examining the construction of *Tosca* against that of *La Bohème*, we find that the melodic foundation is considerably broader, the line of thought more expansive, the style more elevated, the orchestra even more refined; certain devices of imperfect cohesion have disappeared, and the dramatic sentiment is stronger. On the other hand, there is a lesser degree of inspiration, a less felicitous distribution of effects, sharper contrasts, and the composition as a whole is less balanced.

Corriere della Sera observed:

> Here, on the other hand, the musical setting must observe the utmost propriety, since the libretto allows conventional ornamentation only in a few places. The phrases, necessarily brief and fragmentary, must adapt instead to a broken, rapid and agitated dialogue. The events follow each other almost tumultuously (as everyone knows, all the principal characters die over the course of the three acts), and the music cannot afford to linger.

As can be seen, all these passages contain certain elements of appreciation and praise, yet they are invariably accompanied by reservations, generally revolving around the same features – those that only a less partisan musicological criticism has sought to reassess and highlight in recent decades.[42]

Moreover, only a few weeks after the premiere, several essays appeared, among them that by Michele Virgilio entitled "Della decadenza dell'opera in Italia (a proposito di *Tosca*)" (On the Decline of Opera in Italy [with reference to *Tosca*]). It was curiously printed by the Tipografia Alessandro Gattinoni in Milan (Via Pasquirolo 12), located just next to the headquarters of Casa Sonzogno, principal rival to Ricordi. Virgilio begins by lamenting the absence of genuine music criticism in Italy, arguing that, unlike in Germany, it is not exercised by authoritative and competent specialists in the field. As a result, he claims, mediocre composers have been able to gain fame and recognition. He continues:

> Today, among our young composers, the mistaken belief has taken hold that a drama must contain striking scenes and characters who scream like soulless maniacs in order to be suitable for operatic treatment. This is the case with Giacomo Puccini's *Tosca*. Where, in fact, is the poetic element in these three acts, which the skill of two gifted minds such as Giacosa and Illica were unable, even in the slightest measure, to render less vulgar?

Virgilio then expresses astonishment that a composer of Puccini's talent did not recognize how entirely unsuitable Sardou's subject was for operatic adaptation: "*Tosca*, both in form and content, represents a great step backward in the evolution of melodrama. Woe if it were to set a precedent!" In this case, the judgment is decidedly negative. Another essay published during the same period was written by Matteo Incagliati (February 1900, Tipografia Strambi), entitled "Giacomo Puccini e la *Tosca*" (Giacomo Puccini and *Tosca*). In it the author offers a historical and stylistic introduction before turning to a discussion of the opera, observing that

> undoubtedly, in this second act Puccini revealed a genius for qualities that until now had seemed almost stifled by the predominance of the delicate, romantic poetry which, through an exquisitely refined dramatic texture, unfolds in *La Bohème* and *Manon*.

Nevertheless, Incagliati also noted a

> great disproportion between the first and the final sections of the act. It seems that, after the marvelous scene of torture – so richly colored and conceived through unprecedented and sharply contrasting effects – Puccini felt exhausted, overwhelmed by the concentration of episodes painted in such intense hues. Thus, the final scene comes across as lacking in inspiration and poor in substance. What is the purpose of all that prolonged, interminable mimed action and that constant coming and going? Is it really plausible that a woman, after having killed a man, would stand before his lifeless body, think of washing her blood-stained hands, arranging her hair in the mirror, and finally occupy herself with placing two candles and a crucifix beside the corpse?

He concludes:

> Such is *Tosca*, which stands as a new and solemn affirmation of the solid intellect and varied, albeit not very abundant, talents of Giacomo Puccini. Expected – though for reasons unknown – to be a master

[42] On this matter, see, for example, Julian Budden, *Puccini. His life and Works*, Oxford University Press, Oxford, 2005; Alexandra Wilson, *The Puccini Problem. Opera, Nationalism, and Modernity*, Cambridge University Press, Cambridge, 2009; Michele Girardi, *Giacomo Puccini. L'arte di un musicista internazionale*, Marsilio, Venezia, 1997, among others. For a more comprehensive examination of the opera's critical reception, see the thesis by Elena Luporini (supervisors Alessandro Checchi and Gabriella Biagi Ravenni) submitted to the University of Pisa (academic year 2017/18) entitled *La fortuna della "Tosca" di Giacomo Puccini tra i suoi contemporanei*.

> piece, without ever having laid claim to such a status, it nevertheless triumphed with the public and with at least some of the critics. In the face of the clear significance of this fact, what use is there in indulging in empty discussion and distilling some hidden musical wisdom? Music is by no means a new or abstruse art; therefore, criticism alone, without the support of a diverse public, cannot decree a composer's fame or obscurity.

These final words sound almost prophetic in retrospect, considering the uninterrupted favor that the public has shown to *Tosca* to this day, despite the criticisms voiced at the time.

The opera had in fact quickly gained popularity with the public in the weeks and months following its premiere, embarking on a triumphant journey across Italian and international stages: it would in fact appear at the Teatro Regio in Turin in February 1900 and at La Scala in Milan in March under the baton of Arturo Toscanini, followed by productions in Verona and Genoa. It soon reached the international stage with its London debut conducted by Luigi Mancinelli. In the months and years that followed, it was also staged in German theaters (for example, at the Dresden Semperoper in 1902) and in France (at the Paris Opéra in 1903), as well as around the world, eventually establishing itself as one of the most enduring works in Puccini's repertoire and the broader Italian operatic canon.

From the autograph to the final printed score

As often occurred with Puccini, once the manuscript had been delivered to the publisher, he did not consider the work definitively finished until at least the first performance had taken place. *Tosca* was no exception. Although some scholars have asserted that it is the opera least "retouched" by the composer,[43] a careful and detailed analysis shows that this claim is largely superficial. From the moment Ricordi recorded the arrival of the manuscript at his offices, a series of small cuts and other (more or less minor) changes were introduced. These include adjustments to instrumentation, dynamics and articulation, as well as the suppression of certain brief passages, such as the five measures in the Act I love duet that set the words "non è arte, è amore … sì, sì ti credo." This portion of the autograph manuscript did not pass into any of the printed sources, not even the earliest versions of the vocal score. Many other modified details, of greater or lesser significance, emerge only from a comparison between the successive printed sources and the autograph manuscript. In fact, no explicit reference to such revisions appears in the surviving correspondence. It may therefore be assumed that Puccini communicated these instructions verbally – either to Mugnone, to Carignani during the preparation of the vocal score, or directly to Ricordi during their meetings.

Once the materials for the first performance had been prepared[44] (see **PO** in the list of sources), further changes and cuts were introduced, almost certainly by Puccini and/or Mugnone during the rehearsals for the production. Among the sources there survives a copy of the first printed edition of the vocal score containing numerous annotations in the hand of Mugnone or of Puccini himself (source $\mathbf{SP}_{1M}$ in the Critical Report), a document that is particularly valuable for understanding some of these revisions. In this source, for example, a cut near the end of Act II marked in red pencil is indicated – later confirmed in the subsequent edition of the vocal score ($\mathbf{SP}_2$) – as well as a modification to the chorus's unison line shortly before the end of Act I.[45]

Another series of revisions took place during the same period and concerned the orchestration at various points in the score. These changes emerge from a comparison between the autograph score (**A**) and the first printed edition of the full score ($\mathbf{P}_1$), on the one hand, and the second edition of the score ($\mathbf{P}_2$), on the other. Some of these changes are documented in a manuscript source (**M/A**), prepared by a copyist at Casa Ricordi, in which revised versions are recorded for a total of 36 passages in the score. In this document, the revised material is written in red ink, in contrast to the unmodified sections, which appear in black. The source was most likely produced in the months following the first performance but prior to the printing of $\mathbf{P}_2$. As for the revised versions that appear in the printed sources starting with $\mathbf{P}_2$ but are not recorded in **M/A**, it may be assumed that they were communicated orally or transmitted through other channels for which no documentary evidence has survived.

Particularly illuminating in this regard is a letter from Tito Ricordi to Puccini dated January 26 1900 – the day of the seventh performance – in which Puccini is asked to come to Milan to speak with his father Giulio "about the small variants and cuts made, so that the definitive edition may be prepared and the score and wind parts engraved." The reference is, of course, to the orchestral parts for the wind section, which were the last to be engraved, as confirmed by the plate numbers. As is evident, the situation was already somewhat fluid and not always easy to reconstruct. The printed sources are not necessarily precise witnesses, in every detail, to the form in which the opera was performed at that time – quite apart from modifications introduced at the level of performance or interpretation, which almost never found their way into the various printed copies. Occasionally, however, handwritten annotations offer an insight in details that remained unpublished; in this respect, the source $\mathbf{SP}_{1M}$ mentioned above is particularly significant. For example, in Act II, shortly before the high B-flat of "Vissi d'arte" – the climax of Tosca's aria – a breath mark is added in pencil before the d^2 (m. 835), together with a redistribution of the syllables: "Si-" (from "Signor") is shifted from the f^2 to the d^2, thereby allowing a breath that would otherwise be impossible without breaking the word. This practical expedient, still widely adopted by conductors and singers, is not recorded in any of the printed sources, although it was probably approved by the com-

43 For example, Roger Parker in the preface to the vocal score of *Tosca*, Ricordi 1995, p. XVI, writes: "*Tosca* remains the work least touched by revisions after its first performance" or Cecil Hopkinson in *A Bibliography of the Works of Giacomo Puccini, 1858–1924*, Broude Brothers, New York, 1968, p. 20: "[*Tosca* is] the one in which he made the fewest changes." See also Luciano Gherardi, "Appunti per una lettura delle varianti nelle opere di Giacomo Puccini", in *Studi Musicali* 6 (1977), pp. 292–321, here p. 292: "the problem of variants in *Tosca* is extremely simple."

44 Among these was almost certainly a copy of the full score used for conducting the premiere, later lost or destroyed. Indeed, a letter dated July 19 1899 from Ricordi to Puccini (Copialettere) states: "[…] I will have the copy and the conducting reduction of Maestro Carignani prepared immediately […]," cited in *Epistolario*, II, p. 328, note 1.

45 For further details on $\mathbf{SP}_{1M}$, see the description of the source in the Critical Report; the Critical Notes also indicate the specific passages in which the changes documented in this source were introduced and subsequently transmitted to later printed sources.

poser. In this edition, the version found in **SP$_{1M}$** is reproduced in small type above the main stave.

Further complicating the reconstruction of the revision process are the orchestral materials, which were not always updated to reflect the changes introduced into the full score. For example, the revision to the orchestration of the passage preceding number 26 in Act III (mm. 358 to 359) – reported in **M/A** and present from **P$_2$** onward – was incorporated into the orchestral parts only several years later, and not consistently across all the "sets" rented to theaters. The financial arrangements adopted by Ricordi, in fact, varied according to the status of the theater and the financial resources of the company. As a result, the performance materials supplied on hire could differ in quality and currency, with some sets continuing to transmit readings that had already become obsolete elsewhere.

An emblematic case is provided by the earliest recordings of the opera, dating from 1918 and 1919, both conducted by Carlo Sabajno, though with different casts. The sound quality does not always permit a detailed assessment of the orchestration; in certain instances, however, it is sufficiently clear to reveal the presence of some of the revisions documented in **M/A**, while others are evidently absent. This confirms that not all "sets" of orchestral materials were updated in a consistent or comprehensive manner. Further evidence is offered by later recordings – made after Puccini's death – notably those from 1929 (conducted by Lorenzo Molajoli) and from 1930, again under Sabajno. In these performances, the ascending group of four pizzicato notes in the cellos in the measure preceding rehearsal number 26 of Act III (m. 359) is not executed. This revision, documented in **M/A** and present in the printed scores from **P$_2$** onward, appears to have been incorporated into the performance materials only much later, probably not before the 1950s.

The gradual "reordering" of this complex and often inconsistent situation – common also to the other Puccini operas composed before *Turandot* – was largely due to the initiative of Carlo Clausetti. Having assumed a leading role at Casa Ricordi, he managed the firm together with Renzo Valcarenghi from 1919 onward, following the withdrawal from management of Tito Ricordi, Giulio's son. The two decided to expand the production of orchestral scores in octavo format, intended not only for rental but for retail sale – an initiative that would have been unthinkable in the final decades of the 19th century, given the very different structure of the music market. To this end, they consulted the composer at several stages through exchanges of correspondence and proofs, which, however, were not always entirely consistent. A first draft of this initiative had already been carried out earlier with a new edition of the score of *Manon Lescaut*.[46] In this regard, Puccini had already turned to Toscanini in 1910, asking him for help in correcting the proofs and introducing various improvements, such as the addition of "touches of color and expressive slurring in the strings, etc." [47] But this new edition of *Manon* also had to be republished once again with further changes, as emerges from some of Puccini's letters, who in June 1923, while he was fully engaged in the work on *Turandot*, wrote to Clausetti: "I also remind you to put *Manon's* score in order,"[48] a request that, among other things, entailed the reinstatement of the well-known aria he himself had previously cut during the preparation of the 1915 edition, "Sola … perduta … abbandonata." In the same letter, Puccini also asked that the score of *Tosca* be reviewed prior to reprinting. This request was indeed followed up: Clausetti sent a set of proofs on which Puccini made revisions before returning them. Unfortunately, it is not possible to determine in detail the nature or extent of these corrections. In a letter dated July 11 1923, Clausetti wrote: "Dear Giacomo, I enclose a few pages of proofs of the score of *Tosca,* as you may wish to provide us with some clarifications [...]," [49] to which Puccini replied on July 14: "Send me *Tosca's* proofs. Are the additions in red those from La Scala when Toscanini conducted it? I should like to know." Clausetti responded on July 28: "I can assure you that the adjustments to the score of *Tosca* are precisely those made by Toscanini at the time of the Dal Verme performances."[50]

In any case, the fact that on February 1 1924 – less than a month after receiving the score[51] – Puccini was already returning the corrected proofs ("here is the corrected proof of *Tosca*," he wrote to Clausetti) suggests that, being occupied with numerous other commitments, including his work on *Turandot*, he was unable to devote sustained attention to the revision of the text. This is borne out in particular by the various errors and omissions that remain in this latest printed version during Puccini's lifetime. More broadly, the available evidence – together with considerations and hypotheses grounded, to varying degrees, in the historical and performative context of the time – presents a picture quite different from that suggested by modern expectations (or at least from that of roughly fifty years after Puccini's death) of "philological" editorial precision. Puccini was, without doubt, an exceptionally meticulous composer, attentive to innumerable details of orchestration, dynamics, articulation, and so forth. Yet when it came to authorizing the final form of the musical text – intended both for immediate use and for posterity – he appears to have exercised less care in its revision. Much was left to the staff of the Ricordi printing works, individuals in whom he placed considerable confidence and to whom he delegated responsibility for the final stages of production.

Indeed, it can be assumed that the typesetters at Casa Ricordi, in preparing the 1924 printed edition of Tosca, independently intro-

46 In addition to *Manon Lescaut*, there was another Puccini opera, *La Bohème*, for which an octavo-format edition had already been prepared before 1919 (work had begun as early as 1915; however the edition was only published in 1920). *Madama Butterfly* was then the first opera for which, from 1919 onward, under the new management, an edition in this format was prepared (published in 1920).

47 Letter no. 564 from Puccini to Toscanini of June 23 1910, in *Carteggi pucciniani*, p. 377.

48 Ibid., letter of June 17 1923, ibid., no. 868, p. 542; also available online at www.digitalarchivioricordi.com/it/letter/display/LLET000478 (last access on August 14 2026).

49 This and the subsequent letters are unpublished and preserved in the Archivio Storico Ricordi.

50 Clausetti appears to be referring to the production conducted by Toscanini in October 1915 at the Teatro dal Verme in Milan (documented in "Toscanini's Performance Chronology," p. 82 [supplement to Harvey Sachs, *Toscanini*, Liveright Publishing, New York, 2018], available online at https://de.scribd.com/document/342450854/TOSCANINI-by-Harvey-Sachs-Supplementary-Chapters [last access on August 14 2026]). It is possible, however, that Clausetti indicated the wrong Milan theater, and that he actually meant La Scala in Milan, and thus the performance conducted by Toscanini in 1900. Alternatively, they may represent further "adjustments" – of unknown nature and extent – of which no documentary trace has survived.

51 A letter from Clausetti to Puccini dated January 8 1924 describes the sending of the proofs: "We have sent you the proofs of the score of *Tosca*, which you will return to us after carrying out your review and any corrections." (Archivio Ricordi, CLET001721). Puccini acknowledged receipt of this on January 11 1924: "I have the score of *Tosca* here; I will send it back to you from Tonio …" (no. 881 in *Carteggi pucciniani*, p. 547).

duced or modified individual details[52] in line with editorial practices that had by then changed compared with those of the early part of the century. It is also highly likely that Puccini's autograph score was not consulted at this stage. At the same time, it is necessary to recognize the limitations of the written text, however accurate it may be. This is clearly illustrated by two letters from 1903, written prior to the opera's first performance in Paris. In the first,[53] from Puccini to Illica, the composer complains about Ricordi's decision not to send the trusted Mugnone to Paris to work with the conductor – for "a week and without setting foot in the theater" – in order to "instruct him in all the secrets of the subtleties, details of the winds and the practical effects of the score." The second letter is from Tito Ricordi to Puccini, dated May 8 and written from Paris.[54] Having been sent by his father in place of the much-desired Mugnone, Tito reports that he rehearsed the opera from the vocal score, following the composer's indications. He adds: "He followed me with the score, on which he has already made many scribbles that will serve him during the rehearsals [...] I explained clearly what you mean by sostenuto [...] I had a great number of expressions marked – rallentando, movendo – that were not present in the score." This final observation confirms what has been noted above: a substantial number of interpretative indications are missing, and most of them never found their way into the printed sources, thus leaving a "void" that can only be filled by the sensitivity of the performer.

This edition is based in general on the final printed score published in 1924 with the author's approval (**P_{1924}** in the Critical Report) while incorporating all necessary comparisons in order to eliminate errors, typographical distortions and omissions, frequently restoring the original readings of the autograph. The Puccini manuscript remains, in fact, an essential source for retracing the development of the variants, despite the numerous printed editions published during the composer's lifetime. The divergences found in the printed sources must in many cases be interpreted either as misunderstandings or as independent alterations – that is, not directly attributable to Puccini – introduced during the printing process, as becomes evident through comparison with the autograph.

Such a procedure makes it possible to restore the original markings, executed with meticulous care, particularly in regard to articulation and dynamics, parameters that Puccini consistently deemed of fundamental importance. The Critical Report therefore seeks to clarify numerous issues that remain unresolved even in the earliest printed editions: misunderstandings or oversights on the part of those confronted with Puccini's often chaotic manuscript, as well as passages that were never subsequently amended.

Among the numerous modifications and additions relating to articulation found in the printed editions – and which must be regarded as non-authorial – one may note, for example, the rather "indiscriminate" proliferation of dashes above the notes. These were introduced repeatedly up to **P_{1924}**, in which such markings are practically everywhere. This practice, however, obscures Puccini's more differentiated use of the same sign. In the autograph, the dash functions not only as a graphic indication of "tenuto" but also as a form of accent subtler than ">". A return to the autograph source thus allows the text to be cleared of these superfluous additions, restoring both clarity and comprehensibility.

In the domain of dynamics as well, the printed editions – particularly **P_{1924}** – frequently diverge from the readings of the autograph. Some of these variants may plausibly be traced back to Puccini himself; many others, however – especially those that take the form of "harmonizations" or standardizations – are more likely to represent non-authorial interventions. Such alterations risk obscuring the interpretative relationship that the performer is called upon to establish with the notational sign as originally conceived by the composer. Puccini was notably attentive to the differentiation of dynamics, both between sections and also within a single section. At the same time, it is not possible to discern, across the score as a whole, a fully consistent and systematic approach. In this respect, the role of the editor proves essential in defining the boundaries of Puccini's own markings and in proposing solutions that are both reasoned and coherent. The autograph, despite its inaccuracies and problematic aspects, also affords the editor a kind of "psychological" insight into each passage and each marking, an insight that no printed score can provide. It reveals, as it were between the lines, the processes by which certain errors or variants may have arisen.

The present edition, through this meticulous process, seeks to address the numerous uncertainties concerning articulation, dynamics and other interpretative indications, with the aim of providing performers with as reliable and detailed a tool as possible for the study and preparation of the opera. Ultimately, however, one must always bear in mind that the score is not the work of art itself, but rather a medium governed by its own code – a code that must be deciphered in order to bring the work to life anew in each performance.

I would like to thank the staff at the archives I consulted for their assistance during the research conducted in preparation for this edition: the Archivio Storico Ricordi, the Bibliomediateca of the Accademia Nazionale di Santa Cecilia, the University of Padua Library, the archives of the Centro Studi Giacomo Puccini in Lucca, and the Andrea Della Corte Library in Turin. Special thanks also go to my wife, Marianna Friulla, who has been part of this project from the very beginning and has supported it through every stage with patience and enthusiasm, as well as with some valuable advice, while I devoted precious time to it that we could have spent together. Finally, I would like to thank Carus-Verlag, in particular Dr. Johannes Graulich and Dr. Uwe Wolf for believing in this project from the very beginning, and Sebastian Hammelsbeck, the invaluable "devil's advocate" for this endeavor and a discussion partner who paid attention to every minute detail. His consistently precise and thorough comments enabled me to refine every detail of this edition to the best of my ability.

Turin, August 2026 Andreas Gies
Translation: Laura Massey

52 See also Dieter Schickling's note in his catalogue of works regarding the second edition of the vocal score of *Tosca* (source **SP2** in the Critical Report): "Ricordi still sold this edition for a long time after World War II, silently making some minor changes therein during Puccini's lifetime and for several years thereafter." (*Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel, 2003, p. 234).

53 No. 276 in *Giacomo Puccini. Epistolario*, III: *1902–1904*, edited by Francesco Cesari and Matteo Giuggioli, Olschki, Florence, 2022, pp. 188–189.

54 Ibid., cited in note 8 to the same letter.

ATTO I

Organico

Ottavino I e Flauto III
Flauto I, II
Oboe I, II
Corno inglese
Clarinetto I, II in Si♭, La
Clarinetto basso in Si♭
Fagotto I, II
Controfagotto

Corno I–IV in Fa
Tromba I–III in Fa
Trombone I–III
Trombone basso

Timpani
Piatti
Gran Cassa
Triangolo

Glockenspiel
Celesta
Arpa

Violini I, II
Viole
Violoncelli
Contrabbassi

sulla scena
- 4 Corni in Fa ad lib.
- 3 Tromboni ad lib.
- Campane
- Organo
- Cannone

Personaggi

Tosca
Cavaradossi
Scarpia
Angelotti
Il Sagrestano
Spoletta

Coro

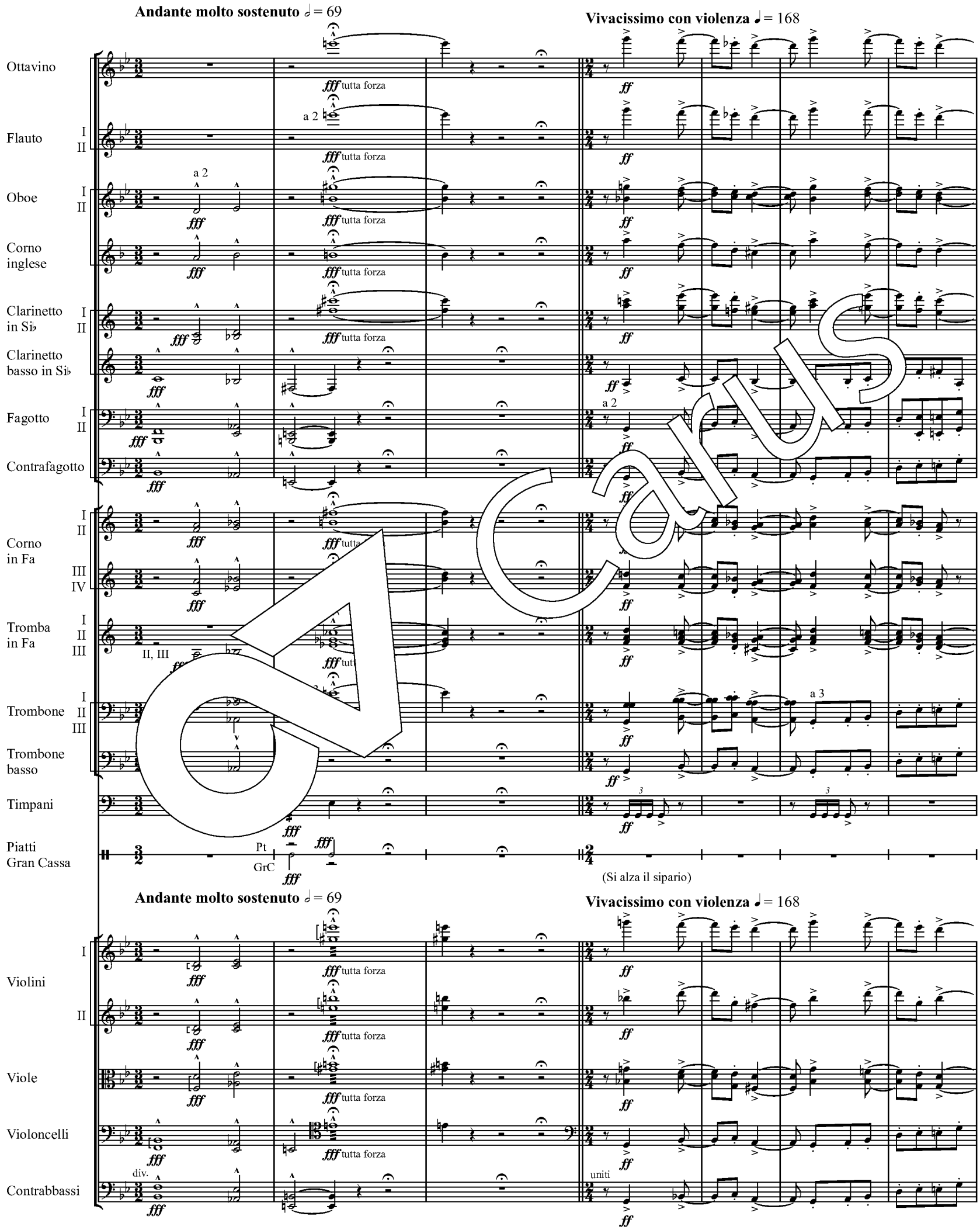
TOSCA

Atto primo

Giacomo Puccini
1858–1924

Libretto: Luigi Illica (1857–1919)
Giuseppe Giacosa (1847–1906)

La chiesa di Sant'Andrea della Valle
A destra la Cappella Attavanti. A sinistra un impalcato: su di esso un gran quadro coperto da tela. Attrezzi vari da pittore. Un paniere.



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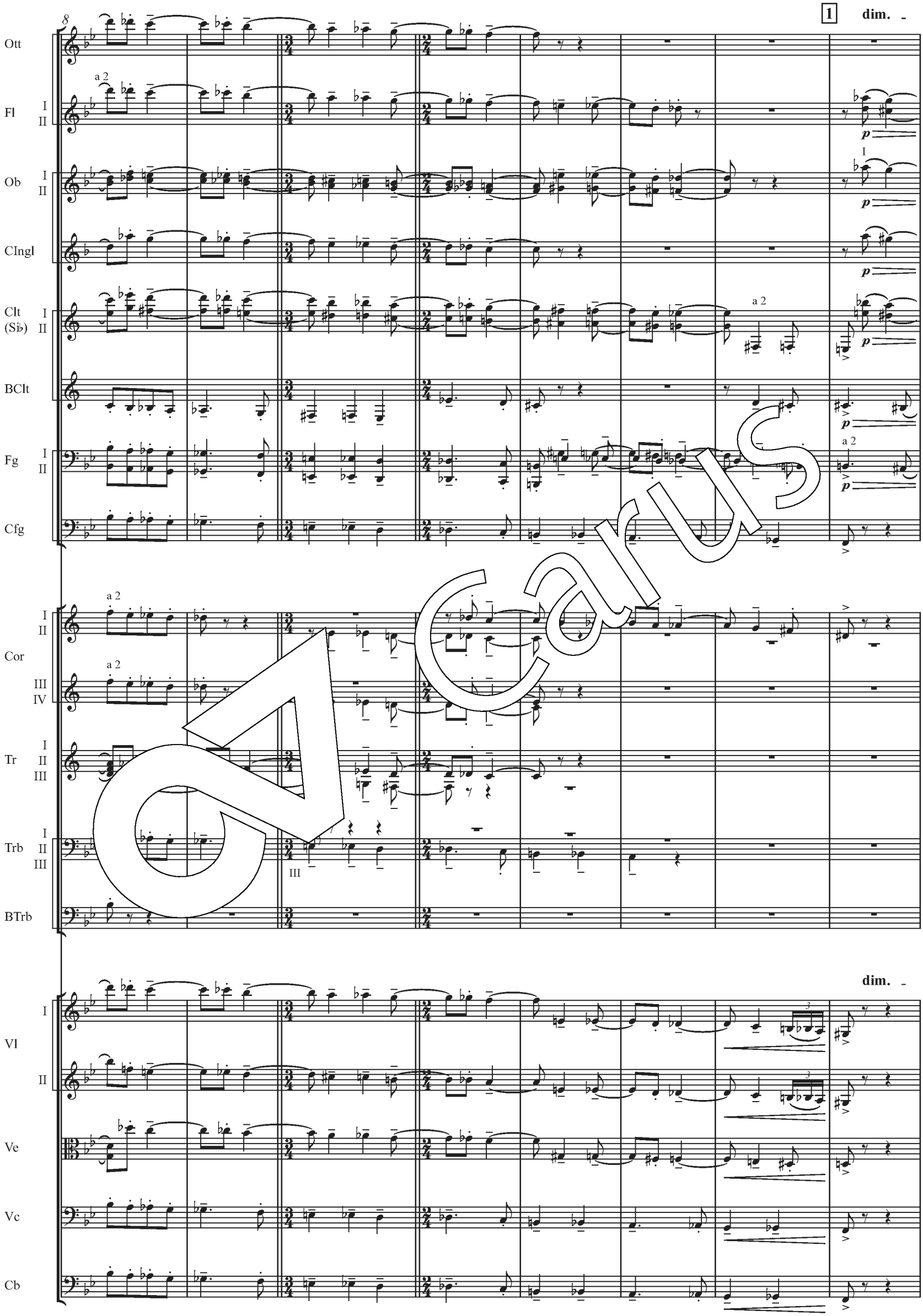
Urtext
edited by Andreas Gies


8
1
dim.
Ott
Fl
I
II
Ob
CIngl
Clt
(Si♭)
BClt
Fg
Cfg
Cor
III
IV
Tr
Trb
BTrb
a 2
p
dim.
Vl
Ve
Vc
Cb

16

rall. più rall. e dim.

Fl I II

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

a 2

ANGELOTTI

(vestito da prigioniero, lacero, sfatto, tremante dalla paura, entra ansante, quasi correndo, dalla porta laterale.)

ANG

rall. più rall. e dim.

Vl I II

Ve

p

Vc

Cb

23

sostenendo e stentando Quasi lento, col canto

Clt (Sib) I II

Fg I II

ppp

(dà una rapida occhiata intorno)

ad libitum

ANG

Ah!… Fi - nal - men - te!… Nel ter - ror mio stol - to ve - dea cef - fi di bir - ro in o - gni

sostenendo e stentando Quasi lento, col canto

Vl I II

Ve

ppp

Vc

Cb

Carus

30

2

Vivace come prima

col canto

a tempo

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

ANG

(ha un moto di spavento – poi torna a guardare attentamente intorno a sé con più calma e a riconoscere il luogo.
Dà un sospiro di sollievo vedendo la colonna colla pila dell'acqua santa e la Madonna)

ad libitum

vol - to. La pi - la… la co - lon - na…

Vivace come prima

col canto

a tempo

Vl I II

Ve

Vc

Cb

Carus

38

Fg I II

rall. col canto

Ang

rall.

"A piè del - la Ma - don - na" mi scris - se mia so -

rall. col canto

Vl I II

p dolce

Ve

Vc

Cb

45

3 a tempo

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

Cor I II

(si avvicina alla colonna, cerca la chiave ai piedi della statua della Madonna)

(non trova; agitatissimo cerca di nuovo)

Ang

-rel - la…

a tempo

Vl I II

p dolce

uniti

1ª sola

tutte

Ve

Vc

Cb

Carus

53

rall. 4 a tempo

Ob I II — I — p accentato

CIngl — p accentato

Clt (Si♭) I II — a 2 — p

Fg I II — p accentato

(fa un atto di scoraggiamento)

ANG

rall. a tempo

Vl I — f

Vl II — f

Ve — f — p lamentoso

Vc — f — p pizz.

Cb — p pizz.

61

cresc.

Ob I II — f — I — pp

CIngl — pp — ben cantando

Clt (Si♭) I II — pp

Fg I II — f — I — p

(riprende a cercare)

ANG

cresc.

Vl I — f — pp — ben cantando

Vl II — div. — f — pp — uniti

Ve — f — pp

Vc — f — pp — arco

Cb — f — pp

Carus

69

cresc. sempre — più cresc. ancora

Ott — pp

Fl I, II — pp

Ob I, II — I f; a 2 f robusto; I pp

CIngl — f robusto

Clt (Si♭) I, II — f; f robusto; pp

BClt — f; f robusto; pp

Fg I, II — a 2 f robusto; pp

Cfg — f robusto; pp

Cor I, II, III, IV — I mf; f robusto; III f robusto

Pt GrC — GrC pp

ANG — (finalmente, con un soffocato grido di gioia, trova la chiave)

cresc. sempre — più cresc. ancora

Vl I — f; ff robusto

Vl II — f; ff robusto

Ve — f; ff robusto

Vc — f; ff robusto; pp

Cb — arco ff robusto; div. pp

Carus

77

5

a tempo

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

Tr I II III

Trb I II

Timp

ANG

(rapidamente, additando la Cappella Attavanti)

Ec - co la chia - ve… ed ec - co la cap - pel - la!…

(preso da nuovo timore d'essere spiato, si guarda d'attorno, poi si dirige alla

a tempo

Vl I II

Ve

Vc

uniti

Cb

Carus

84

rall.

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

Cappella, con gran precauzione introduce la chiave nella serratura, apre la cancellata e scompare, dopo aver rinchiuso il cancello)

Ang

rall.

Vl I II

Ve

Vc

Cb

92

Molto meno

6

Tempo I cresc. e string.

(assoluto silenzio sulla scena)

Molto meno

Tempo I cresc. e string.

div.

espress.

div.

pizz.

Carus

99

Allegretto grazioso ♩. = 132

Fl I II — Ob I II — Clt (Si♭) I II — Fg I II — Arpa

a 2

(appare il Sagrestano dal fondo: va da destra a sinistra, accudendo al governo della chiesa: avrà in mano un mazzo di pennelli.)

Allegretto grazioso ♩. = 132

Vl I II — Ve — Vc — Cb

p sfiorando — pizz. — unite — uniti — pizz. — sfiorando

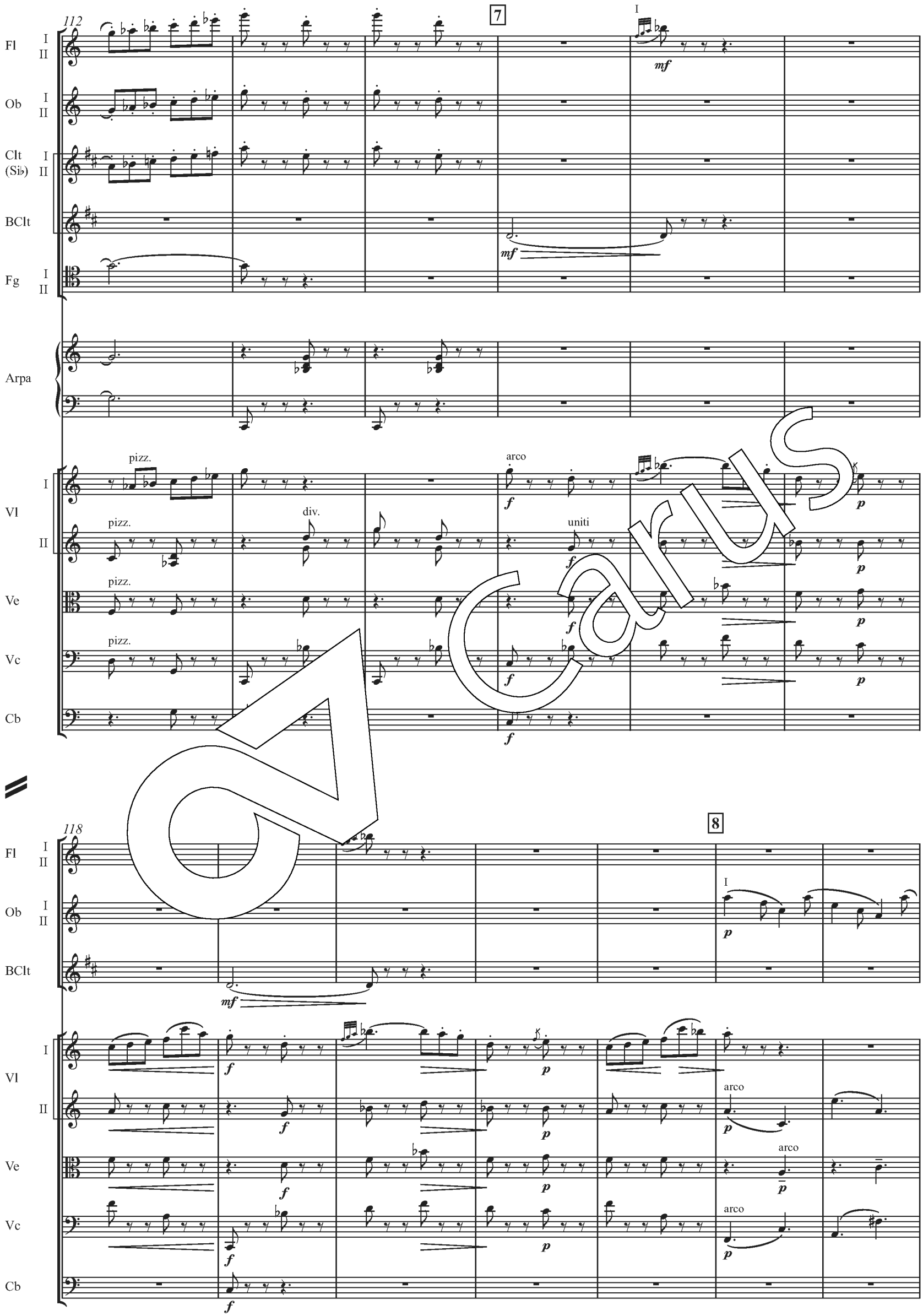
106

Ott — Fl I II — Ob I II — Clt (Si♭) I II — Fg I II — Arpa

p legato

sfiorando — arco

Carus


112
7
I
mf
Fl
Ob
Clt (Si♭)
BClt
Fg
Arpa
pizz.
div.
arco
uniti
f
p
Vl
Ve
Vc
Cb
118
8

Carus

125

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

Cor I II

Vl I

Vl II

Ve

Vc

Cb

pizz.

arco

scherzoso

legato

131

9

p legato

div.

arco

Carus

138

Fl I II

Ob I II

Clt (Sib) I II

Fg I II

f

Sagrestano

(si avvicina all'impalcato, parlando ad alta voce come se rivolgesse la parola a qualcuno)

Sagr

Vl I II

Ve

Vc

Cb

mf

uniti

unite

p

144

10

mf

p

sfiorando

pizz.

(pizz.)

Carus

150

Fl I II
Ob I II
Clt (Si♭) I II
Fg I II
Arpa
SAGR
Vl I II
Ve
Vc
Cb

I
I
I
I
mf
f lasciar vibrare

(tic nervoso segnato da un rapido movimento del collo e delle spalle)

tic

E sem - pre la - - va!…

arco
sfiorando
pizz.
O - gni pen - nel - lo è

pizz.
arco
arco
pizz.

155

Ott
Fl I II
Ob I II
Clt (Si♭) I II
BClt
Fg I II
Arpa
SAGR
Vl I II
Ve
Vc
Cb

p leg.
a 2
p legato
p legato
mf
p
p
f

tic
tic

soz - zo peg - gio d'un col - la - rin d'u - no sca - - gnoz - zo…

sfiorando
arco
pp
legato
legato
legato
pizz.
arco

Carus

160

11

Fl I II — Ob I II — Clt (Si♭) I II — BClt — Fg I II — Arpa — SAGR — Vl I II — Ve — Vc — Cb

(guarda sull'impalcato: è sorpreso vedendolo deserto)

Si - gnor pit - to - re… Tò!… Nes - su - no.

div. pizz. — pizz. — div. — uniti — arco — uniti — pizz. — pizz. — pizz.

166

Ott — Fl I II — Ob I II — Clt (Si♭) I II — BClt — Fg I II — SAGR — Vl I II — Ve — Vc — Cb

a 2

A - vrei giu - ra - to che fos - se ri - tor - na - to il ca - va -

arco — arco — arco — arco — (pizz.)

Carus

172

12 Ritenuto

Come prima

Ott

prende il Flauto

Fl I II

a 2

Ob I II

a 2

f marcato

CIngl

mf

f marcato

Clt (Si♭) I II

a 2

f marcato

BClt

f

Fg I II

mf

f

f

Cor I II

a 2

f marcato

I

Arpa

mf

SAGR

(depone i pennelli e sale sull'impalcato)

(guarda dentro al paniere)

-lier Ca - va - ra - dos - si.

Ritenuto

Come prima

Vl I II

f

f

pizz.

pizz.

Ve

f

pizz.

Vc

f

pizz.

f

Cb

f

Carus

179

Fl I II — Ob I II — Clt (Sib) I II — BClt — Fg I — SAGR

mutano in La

(scende dall'impalcato)

tic

No, sba - glio. Il pa - nie - re è in - tat - to

Vl I — Vl II — Ve — Vc — Cb

div. arco

div. arco

arco

arco

1º solo pizz.

13

186

Andante religioso ♩ = 58 **Lo stesso movimento**

Fl I II III — Arpa — Camp — SAGR

I, II

(suona l'Angelus – s'inginocchia e prega sommesso)

An - ge - lus Do - mi - ni nun - tia - vit Ma - ri - æ, et con - ce - pit de Spi - ri - tu San - cto.

Andante religioso ♩ = 58 **Lo stesso movimento**

Vl I — Vl II — Ve — Vc — Cb

1º solo con sord.

1º solo con sord.

1ª sola con sord.

(1º solo) arco

Carus

192

Fl I II III — I, II — ppp — rall. — I, II — III

Arpa

Camp — 1 2 3 4 5

SAGR — *Ec-ce an-cil-la Do-mi-ni; fi-at mi-hi se-cun-dum Ver-bum tu-um.*

Vl I — tutti, con sord. — mf — 1° solo — pp — rall. — tutti — ppp

Vl II — tutti, con sord. — mf — 1° solo — pp — tutti — pp

Ve — tutte, con sord. — mf — 1ª sola — pp — tutte — ppp

Vc — tutti — pp

Cb — 1° solo pizz. — pp

197

Fl I II III — a tempo — rall. — a 3

Arpa — (suoni naturali) — mf

Cav — (dalla porta laterale, vedendo il Sagrestano in ginocchio) — Che fai? — (alzandosi)

SAGR — *Et Ver-bum ca-ro fac-tum est et ha-bi-ta-vit in no-bis...* — Re-ci-to *l'An-ge-lus.*

Vl I — a tempo — 1° solo — rall. — tutti — pp

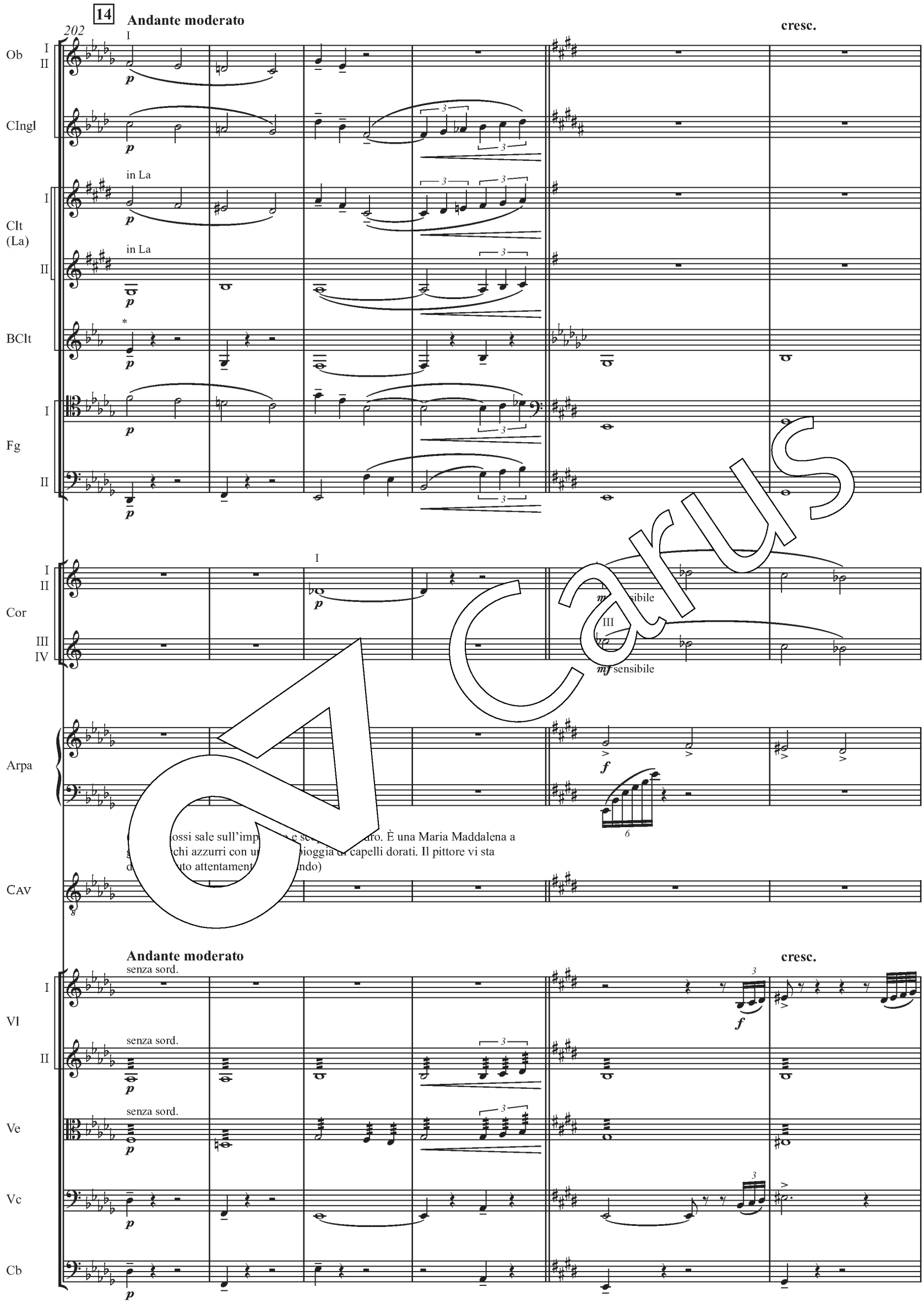
Vl II — 1° solo — tutti — pp

Ve — 1ª sola — tutte — pp

Vc — pp

Cb — tutti arco — pp

Carus



* In **P₁**, **P₂**, **P₁₉₂₄** BClt in La (bb./*mm.* 202–213).

208

cresc.

a 2

accel.

Fl I II

Fl III

Ob I

Ob II

CIngl

Clt (La) I

Clt (La) II

BClt

Fg I

Fg II

Cor I II

Cor III IV

Arpa

cresc.

accel.

Vl I

Vl II

Ve

div.

Vc

div.

pizz.

Cb

Carus

213

15

Un poco più

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Arpa

Cav

(volgendosi al Sagrestano)

(vo… verso Cavaradossi per dirigergli la parola vede …coperto ed esclama con grande meraviglia:)

Di chi?

Sagr

San - te am - pol - le! Il suo ri - trat - to! Di quel - l'i -

Un poco più

Vl I II

Ve

Vc

Cb

Carus

218

Clt (La) I II

SAGR

-gno - ta che i dì pas - sa - ti a pre - gar qui ve - ni - - - - a

Vl I II

Ve

Vc

Cb

224

16

Fl I II III

Ob I II

Clt (La) I II

Fg I II

CAV

(sorridendo)

È ve - - ro. E tan - to el - l'e - ra in - fer - vo -

pp con untuosa attitudine

SAGR

(accennando la Madonna dalla quale Angelotti trasse la chiave)

tut - ta de - vo - ta e pi - - a.

Vl I II

Ve

Vc

Cb

Carus

230

Fl I II III

Clt (La) I II

Fg I II

Cav

-ra - - - ta nel - la sua pre - ghie - ra ch'io ne pin - si, non

Vl I II

Ve

Vc

Cb

236

Fl I II III

Clt (La) I II

mutano in Si♭

Fg I II

f

Cor I II III IV

III

f

Cav

vi - sto, il bel sem - bian - - te.

(scandalizzato)

Sagr

(Fuo - - - ri, Sa - ta - na, fuo - ri!)

Vl I II

f mf p pp

Ve

pizz.

Vc

pizz.

Cb

Carus

242

Cor I II — pp

col canto — 17 Andante lento ♩ = 48

Cav — (al Sagrestano, che eseguisce) rall. — (dipinge con rapidità, soffermandosi

Dam - mi i co - lo - ri!

Vl I — col canto — Andante lento ♩ = 48 — con sord. — p

Vl II — con sord. — p

Ve — con sord. — arco con sord. — p

Vc — con sord. — p

Cb

247

Fl I II — pp

Fl III — pp

Ob I II — pp

Clt (Sib) I II — in Sib — pp

Fg I II

Arpa — ppp

spesso a riguardare il proprio lavoro, mentre il Sagrestano va e viene, poi riprende i pennelli che lava in una catinella ai piedi dell'impalcato)

Vl I

Vl II — div.

Ve

Vc

Cb

Carus

253

18 **Più lento**

Fl I II — Fl III — Ob I II — Clt (Si♭) I II — Fg I II

pp

Cor I II — Cor III IV

pp

Arpa

p dolce

pp — *p*

CAV

(ristà da re: leva di tasca u edagl nte una miniatura e gli occhi suoi vanno dal medaglione al quadro)

p

Re - con - di - ta ar - mo -

Più lento

Vl I — Vl II — Ve — Vc — Cb

pizz. — uniti pizz. — *pp* — arco — div.

pp e dolcissimo

Carus

259

Sostenendo

rall.

Fl I II

Fl III

Ob I II

Clt (Si♭) I II

Fg I II

Cor I II

Cor III IV

Timp

Arpa

Cav

-ni - di bel - lez - ze di - ver - se!.. è bru - na Flo - ri - a, l'ar - den - te a - man - te

Sostenendo

rall.

Vl I

Vl II

div.

uniti

Ve

div.

unite

Vc

uniti arco

Cb

Carus

265

a tempo

Fl I II III

Ob I II

Clt (Si♭) I II

Fg I II

Cor I II III IV

Timp

Arpa

Cav

mi a, e te, bel - ta - de_i - gno - - ta,

Sagr

(Sche ezza voce brontola sta-re_i san - ti…

(s'allontana per prendere l'acqua onde pulire i pennelli)

a tempo

Vl I II

Ve

Vc

Cb

p cantando dolcemente

p dolcemente

ppp

p

div.

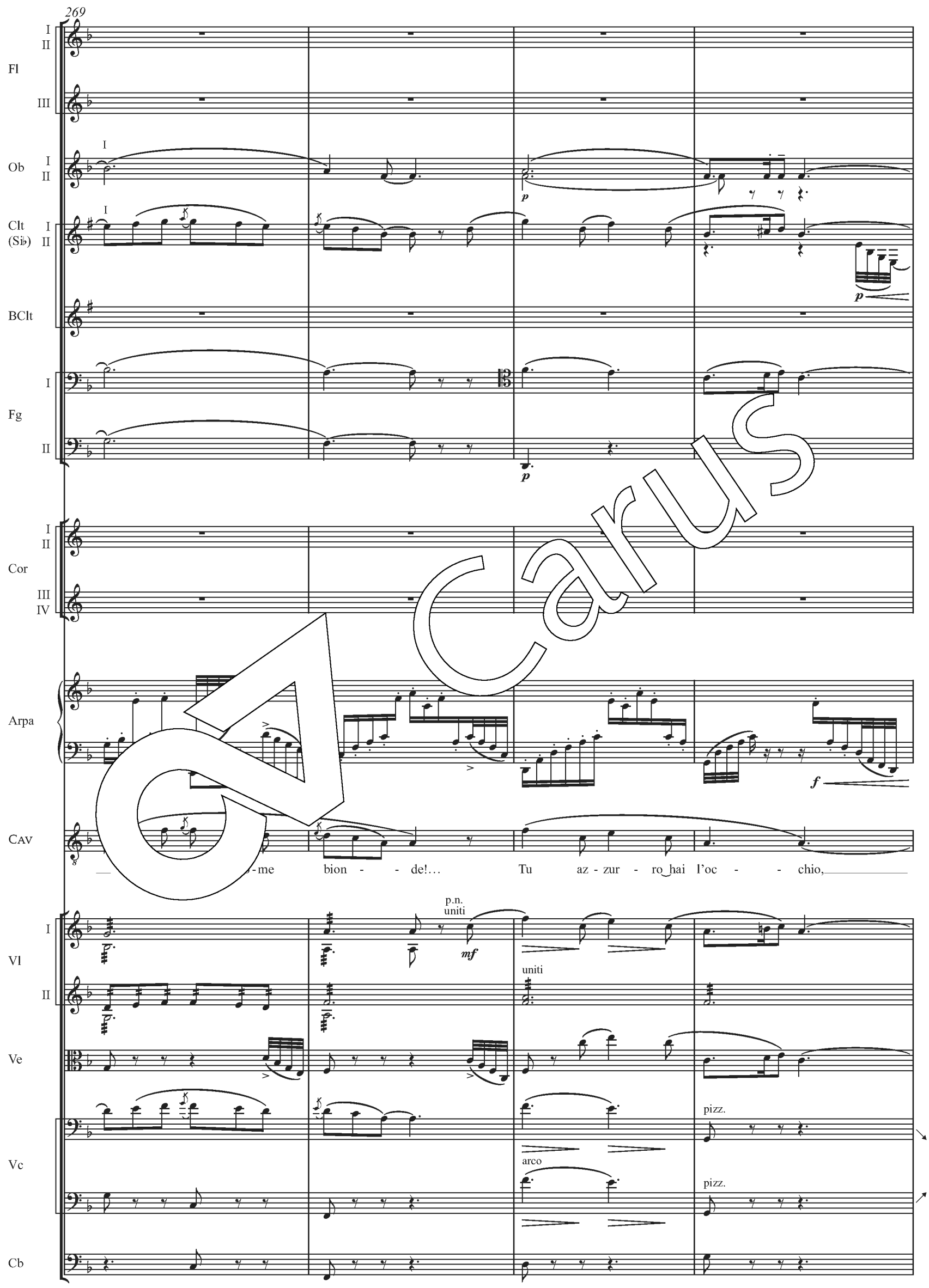
ppp sulla tastiera

1° solo

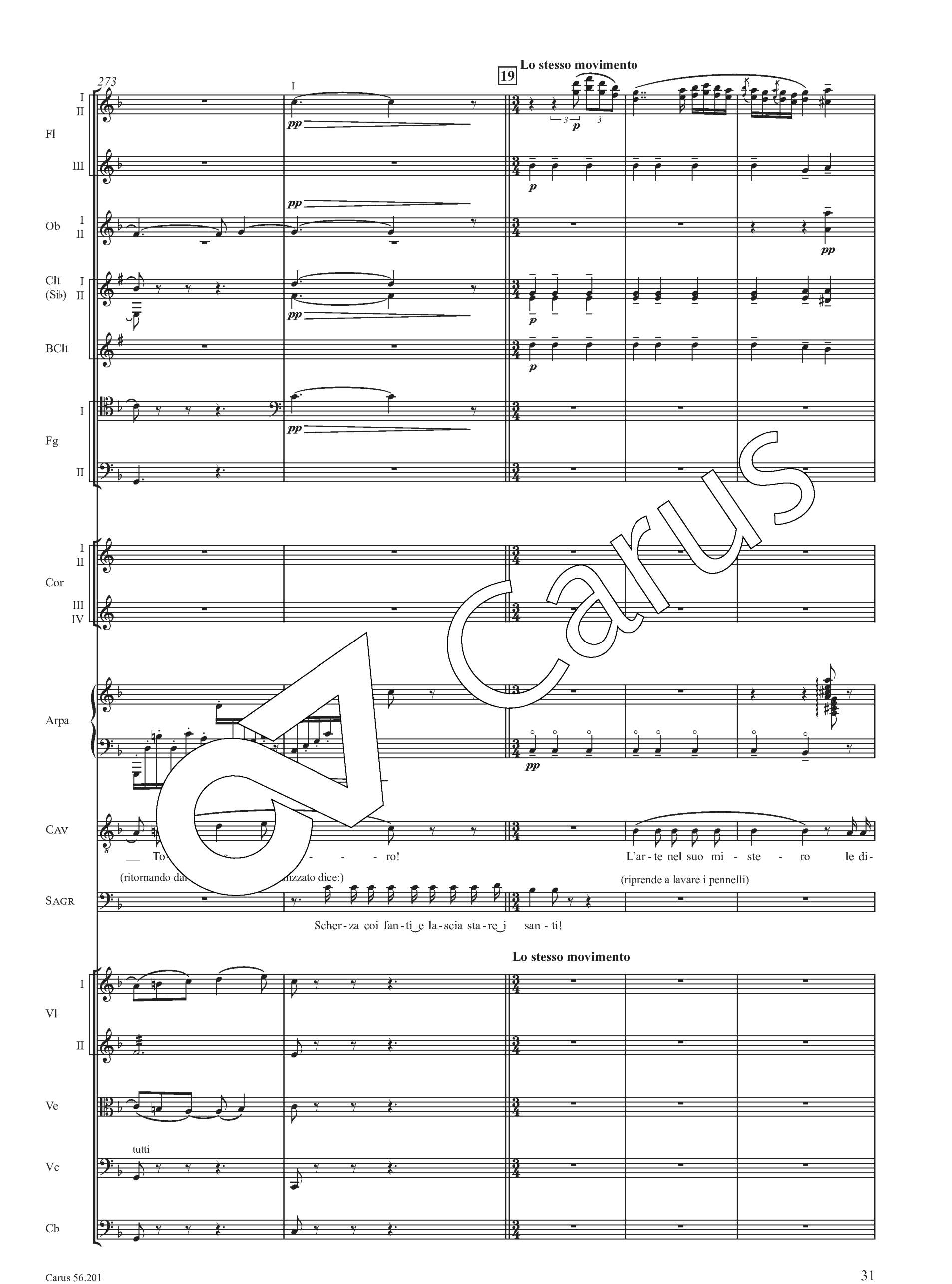
gli altri

pizz.

Carus


269
Fl
I
II
III
Ob
I
II
Clt
(Si♭)
I
II
BClt
Fg
I
II
Cor
I
II
III
IV
Arpa
Cav
-me bion - - de!… Tu az - zur - ro hai l'oc - - chio,
Vl
I
II
p.n.
uniti
uniti
Ve
Vc
pizz.
arco
pizz.
Cb

Carus


273
19
Lo stesso movimento
Fl
Ob
Clt (Sib)
BClt
Fg
Cor
Arpa
CAV
SAGR
To - - - - ro!
L'ar - te nel suo mi - ste - ro le di-
(ritornando dal
nizzato dice:)
(riprende a lavare i pennelli)
Scher - za coi fan - ti e la - scia sta - re i san - ti!
Lo stesso movimento
Vl
Ve
Vc
Cb
tutti

Carus

278

rall. col canto

Tempo I

Fl I II — a 2 — pp — f

Fl III — pp — f

Ob I II — mf — f

CIngl — mf — f

Clt (Si♭) I II — a 2 — pp — f

BClt — pp — f

Fg I II — pp

Cor I II — I — pp — f

Cor III IV — III — pp — f

Timp — 3 — pp

Arpa — p — f

Cav — rall. — -ve m con - fon - de: ma nel ri - trar co - ste - - - i…

Sagr — opp. — Que - ste di - ver - se gon - ne

Vl I — senza sord. — pizz. — pp

Vl II — senza sord. — pizz. — pp

Ve — senza sord. — pizz. — pp

Vc — senza sord. — pizz. — pp

Cb — pizz. — pp — div.

rall. col canto

Tempo I

arco — p — f

Carus

282

allarg. col canto

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Timp

Arpa

Cav

il - lo sie - - ro, ah! il mio sol pen - sier sei tu! To - sca sei

allarg. rit.

Sagr

che fan - no con - cor - ren - za al - le Ma - don - ne man - dan tan - fo d'in - fer - no.

allarg. col canto

Vl I II

Ve

Vc

uniti arco

Cb

Carus

287

a tempo

Fl I II — p — pp

Fl III — p — pp

Ob I II — p

CIngl — p

Clt (Si♭) I II — I — p

BClt — p — pp

Fg I II — a 2 — p

Cor I II — p

Cor III IV — III — p

Timp — ppp

Arpa — p appena sensibile

CAV — tu! (asciug[illegible]pennelli lavati, non senza continuare a borbottare)

SAGR — Scher-za coi fan-ti e la-scia sta-re i san - ti!

a tempo

Vl I — p — ppp dolcissimo

Vl II — p — div. pizz. — ppp

Ve — p — ppp

Vc — p — pizz. — ppp

Cb — p — pizz. — ppp

Carus

291

cresc. Sostenendo dim.

Fl I II, III — a 2

Ob I II — I

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II, III IV

Timp

Arpa

SAGR — (pone la catinella sotto l'impalcato

Ma con quei ca - ni di vol - ter - ria - ni ne - mi - ci del san - tis - si - mo go - ver - no, non

cresc. Sostenendo dim.

Vl I II — uniti arco

Ve

Vc — arco

Cb

Carus

295

poco rit. — a tempo — rall.

Fl I II III — a 3 — p — pp

Ob I II — pp — ppp

CIngl

Clt (Si♭) I II — pp — ppp

BClt — pp

Fg I II — pp — ppp

Cor I II — pp

Timp — ppp

Arpa — p — pp

SAGR — ed i[illegible] esso a[illegible] — (accennando a Cavaradossi)

da met-ter vo[illegible] Scher-za coi fan - ti e la-scia sta-re i san - ti, Già! So-no im-pe-ni-ten-ti tut-ti quan-ti!

p — a tempo — rall.

Vl I — con sord. — p — div. — pp

Vl II — con sord. — p — div. — pp

Ve — con sord. — p

Vc — ppp

Cb — arco — ppp — ppp

Carus

* Per la lettura concernente la legatura, si vedano le note critiche. / *Concerning the slur setting see the "Critical Notes."*

300

morendo poco rall.

20 Moderato – col canto

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II

Timp

Arpa

SAGR

(es

c-ciam piut-to-sto_il se-gno del-la cro - - ce!)

(a Cavaradossi) ad libitum

Ec-cel-len-za,

morendo poco rall.

Moderato – col canto

Vl I II

senza sord.

div.

Ve

senza sord.

Vc

Cb

Carus

305

Allegretto Tempo I

col canto

Ob I II

Fg I II

Cav

Fa il tuo pia - ce - re!…

Fa - me non ho.

(indicando il cesto)

nie - re…

Sagr

va - do?

Pie - no è il pa - nie - re… Fa pe - ni - ten - za?

(ironico, stropicciandosi le mani)

Oh!… mi rin -

Allegretto Tempo I

col canto

Vl I

Vl II

Ve

Vc

Cb

uniti

pizz.

unite

310

a tempo

Cor I II

Cor III IV

III

n può trattenere un gesto di gioia e uno sguardo d'avidità verso il cesto, che prende ponendolo un po' in disparte)

Sagr

-cre - sce!…

a tempo

arco

spigliato

pizz.

staccato

Carus

* La versione in terzina si trova nell'**A**. Si vedano le note critiche. / *The triplet version is found in* **A**. *See also the "Critical Notes."*

317

Ob I II
Clt (Si♭) I II
Fg I II
Arpa
Cav
Sagr
Vl I II
Ve
Vc
Cb

(fiuta due prese di tabacco)

(dipingendo)

Va!…

(s'allontana pel fondo)

tic

Ba - di, quan - d'e - sce chiu - da.

Vo!

div. pizz. uniti

pizz.

arco

323

Fl I II
Ob I II
Clt (Si♭) I II
Cor I II
Arpa
Vl I II
Ve
Vc
Cb

dim. e rall. molto

pp legato

(Cavaradossi, volgendo le spalle alla Cappella, lavora. Angelotti, credendo deserta la chiesa, appare dietro la cancellata e introduce la chiave per aprire)

arco

pizz.

più p

Carus

329

21

Allegro molto agitato

Fl I II — ppp — a 2 ff

Fl III — ff

Ob I II — ppp — ff

CIngl — ff

Clt (Si♭) I II — ppp — ff

BClt — ppp — ff

Fg I II — ppp — a 2 ff

Cfg — ff

Cor I II — a 2 ff

Cor III IV — a 2 ff

Tr I II III

Trb I II

Cav — (...igolío della serratura si volta)

Gen - te là den - tro!…

(al movimento fatto da Cavaradossi, Angelotti, atterrito, si arresta come per rifugiarsi ancora nella Cappella – ma – alzati gli occhi, un grido di gioia, che egli soffoca tosto tutto timoroso, erompe dal suo petto. Egli ha riconosciuto il pittore e gli stende le braccia come ad un aiuto insperato)

Ang

Allegro molto agitato

Vl I — ff

Vl II — ff

Ve — ff

Vc — ff

Cb — arco ff

Carus

337

Fl I II — *ff*

Fl III — *ff*

Ob I II — a 2 — *ff* marcatissimo

CIngl — *ff* marcatissimo

Clt (Si♭) I II — *ff*

BClt — *ff* marcatissimo

Fg I II — a 2 — *ff* marcatissimo

Cor I II — a 2 — *ff* marcatissimo

Cor III IV — a 2 — *ff* marcatissimo

Tr I II III — I *ff*

Trb I II — I *ff*

Cav

Ang — Voi! Ca - va - ra - dos - - si!

Vl I

Vl II

Ve — *ff* marcatissimo

Vc — *ff* marcatissimo

Cb

Carus

345

Fl I II III — a 3 — p — il Fl III riprende l'Ott

Ob I II — p

CIngl — p

Clt (Sib) I II — a 2 — p — mutano in La

BClt — p

Fg I II — p

Cor I II — pp — pp

Cav — (non riconosce Angelotti e rimane attonito sull'impalcato) — (si avvicina di più onde farsi conosce

Ang — Vi man - da Id - di - o!

Vl I — pizz. — f marcato

Vl II — pizz. — f marcato

Ve — f — pizz.

Vc — f marcato

Cb

353 — Moderato ♩ = ♩ — col canto — string.

Timp — f

Cav — (riconoscendolo, depone rapido tavolozza e pennelli e scende dall'impalcato verso Angelotti, guardandosi cauto intorno) — con slancio

Ang — (con tristezza) — Non mi rav - vi - sa - te? — Lentamente — Il car - ce - re m'ha dun - que as - sai mu - ta - to! — An - ge -

Moderato ♩ = ♩ — col canto — string.

Vl I — arco — p

Vl II — arco — p

Ve — p

Vc — arco — p — f

Cb — p — f

Carus

358

col canto

22

Allegro vivo e agitato

prende il Flauto

Ott

Fl I II

a 2

Ob I II

CIngl

in La

Clt (La) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Cav

(corre a chiudere la porta laterale)

-lot - - ti! Il Con-so-le del-la spen-ta re-pub-bli-ca ro - ma - na.

Ang

col canto

Allegro vivo e agitato

Vl I II

Ve

Vc

Cb

Carus

363

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

a 2

I

mf

f

Cor I II III IV

Timp

p

Arpa

Tosca

Cav

(generosamente)

Di - spo - ne - te di me.

(con mistero)

Ang

Fug - gii pur o - ra da Ca - stel San - t'An - ge - lo…

Vl I II

[sim.]

Ve

Vc

pizz.

Cb

Carus

370

Fl I II — pp

Ob I II — pp — mf

CIngl

Clt (La) I II — pp — a 2 — p

BClt — p

Fg I II

Cor I II III IV

Timp

Arpa — pp

Tosca — (di fuori) f — Ma - rio!

(La voce di Tosca, Cavaradossi fa un cenno ad Angelotti di tacere)

Cav — p — Ce - la - te - vi! È u - na don - na... ge - lo - sa.

Ang

Vl I — pp

Vl II — pp

Ve — pp

Vc — pp — f

Cb — pp

Carus

377

Fl I II, III

Ob I II

Clt (La) I II

BClt

Fg I II

Cor I II, III IV

Tr I II

Timp

Arpa

Tosca

Ma - - rio!

(verso la porticina di dove viene la voce di Tosca)

Cav

Un bre-ve i - stan-te e la ri - man-do. Ec - co-mi!

Ang

Vl I II

Ve

Vc

Cb

Carus

384

23

Fl I II

Ob I II — a 2 — *f*

Clt (La) I II — a 2

BClt

Fg I II — a 2 — *f*

Cor I II — *f*

Cor III IV — *f*

Tr I II

Timp

Arpa

Tosca

Cav

(colto da un accesso di debolezza si appoggia all'impalcato e dice dolorosamente:)

Ang

So - no stre - mo di for - ze, più non

Vl I — pizz. — *f* — arco — *p* — *f*

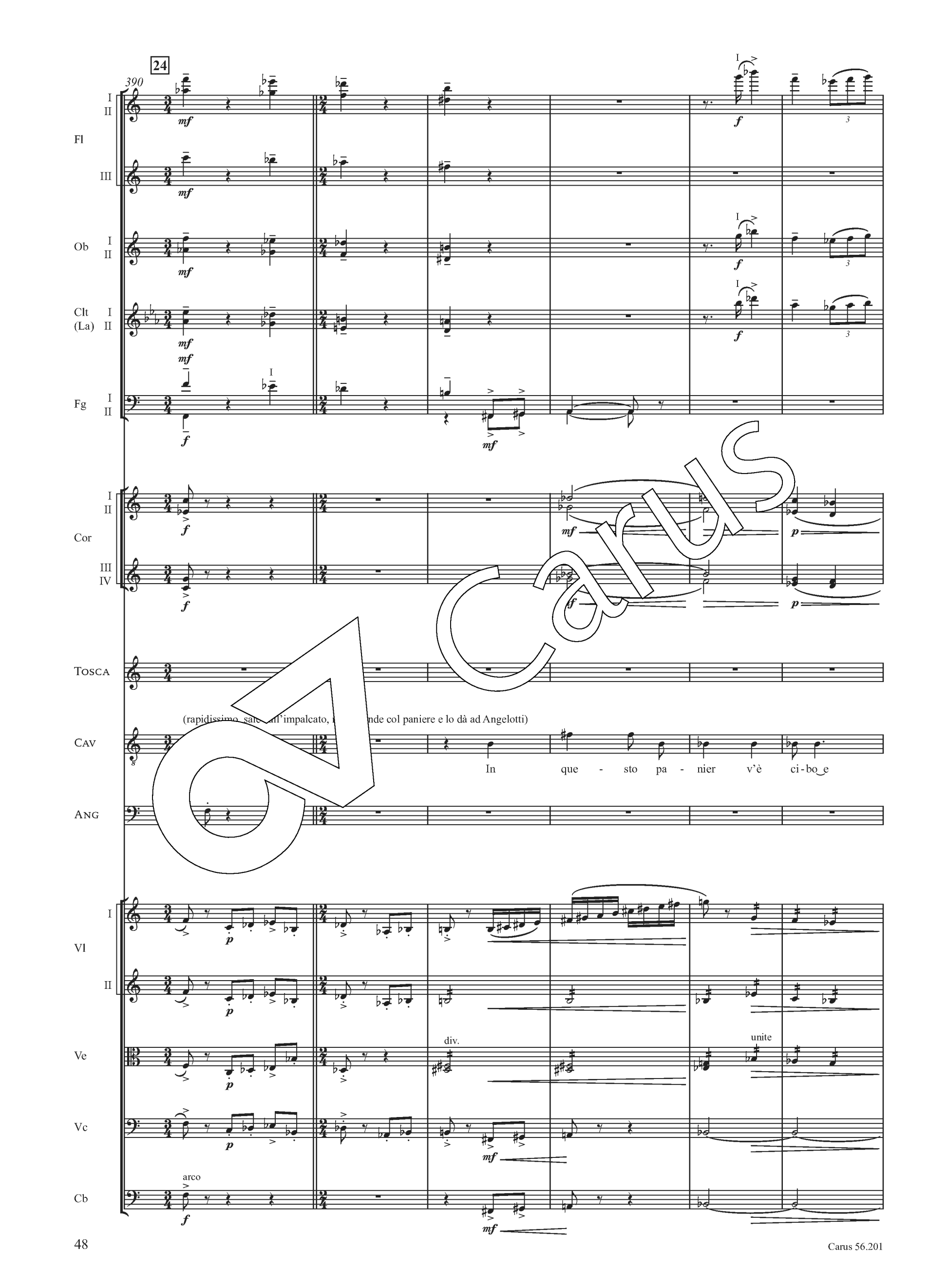
Vl II — *f*

Ve — *f*

Vc — *f* — arco — *f* — pizz. — *f* — arco — *f*

Cb — arco — *f* — pizz. — *f*

Carus


24
390
Fl
Ob
Clt (La)
Fg
Cor
Tosca
Cav
Ang
Vl
Ve
Vc
Cb
(rapidissimo, salendo all'impalcato, [illegible]nde col paniere e lo dà ad Angelotti)
In que - sto pa - nier v'è ci-bo e
div.
unite
arco

Carus

396

Fl I II

Ob I II

Clt (La) I II — mutano in Si♭

Fg I II

Cor I II III IV

Tosca

(incoraggiando Angelotti lo spinge verso la Cappella)

Cav — vi - no. — Pre - sto!

Ang — Gra - zie!

Vl I — pizz.

Vl II — pizz.

Ve — div.

Vc — pizz.

Cb — pizz.

404 **affret**

Tosca — (stizzita) — cresc. — Ma - - rio! Ma - rio! Ma - rio! — (fingendosi calmo, apre a Tosca)

Cav — (sottovoce) — Pre - sto! — Son

Ang — (sottovoce) — Gra - zie!

affrettando

Vl I

Vl II — unite pizz.

Ve

Vc

Cb

Carus

25 **Andantino sostenuto** ♩= 56

Solo dolcissimo

411

Fl I II — *ppp*

Fl III — *ppp*

Ob I II

CIngl

Clt (Si♭) I II — in Si♭ — *ppp*

BClt — *ppp*

Fg I — *ppp*

Fg II

Cel — *p*

Arpa — *ppp* — *pppp* — marcato il basso

Tosca — ...ato solame... — con una specie di ...lenza... ...torno sospettosa)

Cav — (si appressa a Tosca per abbracciarla) — qui!

Andantino sostenuto ♩= 56

Vl I — pizz. — *pppp*

Vl II — pizz. — *pppp*

Ve — pizz. — *pppp*

Vc — 1° solo arco — dolcissimo

Cb — 1° solo pizz. — *ppppp*

Carus

414

Fl I II

Fl III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I

Fg II

Cel

Arpa

Tosca

Cav

Vl I

Vl II

Ve

Vc

Cb

pp

ppp

dolce

idem

(ge bruscamente)

Per - ché chiu - so?

(con simulata indifferenza)

Lo vuo - le il Sa - gre - sta - no…

Carus

417

accel.

a 2

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Cel

Arpa

Tosca

A chi par-la-vi? Al-tre pa-ro-le bi-sbi-glia-vi. Ov' è?... Co-lei!... Quel-la don-na!... Ho u-di-to i le-sti pas-si e

Cav

A te! Chi?

accel.

al pont.

arco

Vl I II

Ve

Vc

tutti

pizz.

Cb

Carus

420

a tempo — dim. — col canto

Fl I II — Fl III — Ob I II — CIngl — Clt (Si♭) I II — BClt — Fg I II — Cfg — Cor I II — Cor III IV — Arpa — Tosca — Cav — Vl I — Vl II — Ve — Vc — Cb

espress. — con sord. — p.n. — arco — tutti arco — pizz.

(con dolce rimprovero) — rit.

un fru-sci - sti… Lo ne - ghi? Oh! in-nan-zi la Ma-

(con passione) — (tenta baciare Tosca)

So - gni! Lo ne-go e t'a - mo!

Carus

26 a tempo

424

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Arpa

Tosca

(s'avvicina lentamente alla statua della Madonna e dispone con arte intorno ad essa i fiori che ha portato con sè)

-do- No, Ma-rio mio, la-scia pria che la pre-ghi, che l'in-

a tempo

Vl I II

Ve

Vc

Cb

Carus

428

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Arpa

Tosca

(s'inginocchia e prega con grande devozione)

-fio -

Vl I II

senza sord.

senza sord.

Ve

Vc

div. arco

Cb

Carus

432

poco rit. — rall. — Andante piuttosto lento

Fl I II — Ob I II — Clt (Si♭) I II — BClt — Cel — Arpa

(segnandosi, si alza)

(a Cavaradossi, che intanto si è avviato per riprendere il lavoro)

Tosca: O - ra stam - mi a sen - ti... ra can - to,

poco rit. — rall. — Andante piuttosto lento

Vl I II — Ve — Vc — Cb

pizz. — uniti — unite — 1° solo — gli altri

437

Fl I II — Clt (Si♭) I II

Tosca: ma è spet - ta - co - lo bre - ve. Tu m'a - spet - ti sul - l'u - scio del - la sce - na e al - la tua vil - la an -

Vl I II — Ve — Vc — Cb

arco — tutti

Carus

441

27

Allegro vivo

Meno

Fl I II

Fl III

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

a 2

Cor I II

Cor III IV

Cel

Arpa

Tosca

-diam li ti.

(che fu sempre sopra pensiero)

sostenendo

È lu - na pie - na e il not - tur - no ef -

Cav

Stas - se - ra?!

Allegro vivo

Meno

Vl I

Vl II

pizz.

Ve

pizz.

Vc

pizz.

Cb

uniti pizz.

Carus

* Per le varianti relative alla legatura, si vedano le note critiche. / *Concerning the slur setting see the "Critical Notes."*

448

un poco tratt.

vuota

Fl I II

Fl III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II

Cor III IV

Cel

Arpa

Tosca

(si siede sulla gradinata presso a Cavaradossi)

- i - ne - bria il cor. Non sei con - ten - to?

Cav

un poco tratt.

vuota

Vl I

Vl II

Ve

Vc

Cb

Carus

454

Lentamente — affrett. — 28 Mosso — Lento

Fl I II — Ob I II — Clt (Si♭) I II — BClt — Fg I II

Cor I II — Cor III IV (IV senza sord.)

Cel

Arpa

Tosca — (stizzita) — rall. — freddo di Cavaradossi)

Tor - na - lo a dir! — Lo di - ci ma - le, — lo di - ci ma - le:

Cav — (distra — Tan - to! — Tan - to!

Lentamente — affrett. — Mosso — Lento

Vl I — Vl II — Ve — Vc — Cb

pizz. — arco

Carus

460

Allegro moderato ♩= 116

rit. a tempo

Fl I II III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Cel

Arpa

Tosca

pp

mf

p

non la so - spi - ri la no - stra ca - set - ta… che tut - ta_a - sco - sa nel ver - de ci_a - spet - ta? ni - do_a noi

Allegro moderato ♩= 116

rit. a tempo

Vl I II

Ve

Vc

Cb

pizz.

pp

Carus

465

Fl I II III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

III senza so

Cel

Arpa

p armonioso

Tosca

Opp. (mi) - ster.

sa - cro, i - gno - to al mon - do in - ter, pien d'a - mo - re e di mi - ster.

Vl I II

arco pizz.

Ve

Vc

Cb

Carus

allargando - - - - - a tempo

29

470

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Cel

Arpa

Tosca

Al tuo fian - co sen - ti - re per le si - len - zio - se stel - la - te om - bre, sa -

allargando - - - - - a tempo

Vl I II

Ve

Vc

Cb

pizz.

arco

Carus

475

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Cel

Arpa

armonioso

TOSCA

-lir le vo - ci del - le co - - se!...

Vl I II

pizz.

arco

Ve

arco

Vc

Cb

pizz.

Carus

480

Fl I II, III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II, III IV

Cel

Arpa

Tosca

Vl I II

Ve

Vc

Cb

riten.

accentato

Dai bo - schi e dai ro - ve - ti, dal - l'ar - se er - be, dal - l'i - mo dei fran - ti se - pol -

riten.

pizz.

arco

pizz.

Carus

485

a tempo — col canto — stentando

Fl I II — BClt — Arpa

rall. — stentando (con intenzione)

Tosca: -cre - ti o-do-ro - si di ti - mo, la not-te e-scon bi - sbi-gli di mi-nu - sco-li a-mo - ri e per-fi-di con-

a tempo — col canto — stentando

Vl I II — Ve — Vc — Cb

489

30

Ob I II — Clt (Sib) I II — Fg I II — Cor I II III IV

Opp.

Tosca: -si - gli ch'am - mol-li - sco-no i cuo - ri… Fio -

con anima

Vl I II — Ve — Vc — Cb

pizz. — arco

Carus

493

poco rit. a tempo poco rit.

Fl I II III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Cel

Arpa

Tosca

-ri-te, o cam-pi im-men-si, pal-pi-ta-te au-re ma-ri-ne, au-re ma-ri-ne nel lu-na-re al-

rit.

poco rit. a tempo poco rit.

Vl I II

Ve

Vc

Cb

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

Carus

497

a tempo

Fl I II

Fl III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I

Fg II

Cor I II

Cor III IV

Cel

Arpa

Tosca

espress.

-bor! Ah pio-ve-te vo-lut-tà, vol-te stel-la-te! Ar-de in To-sca un fol-le a-

a tempo

espress.

Vl I

Vl II

Ve

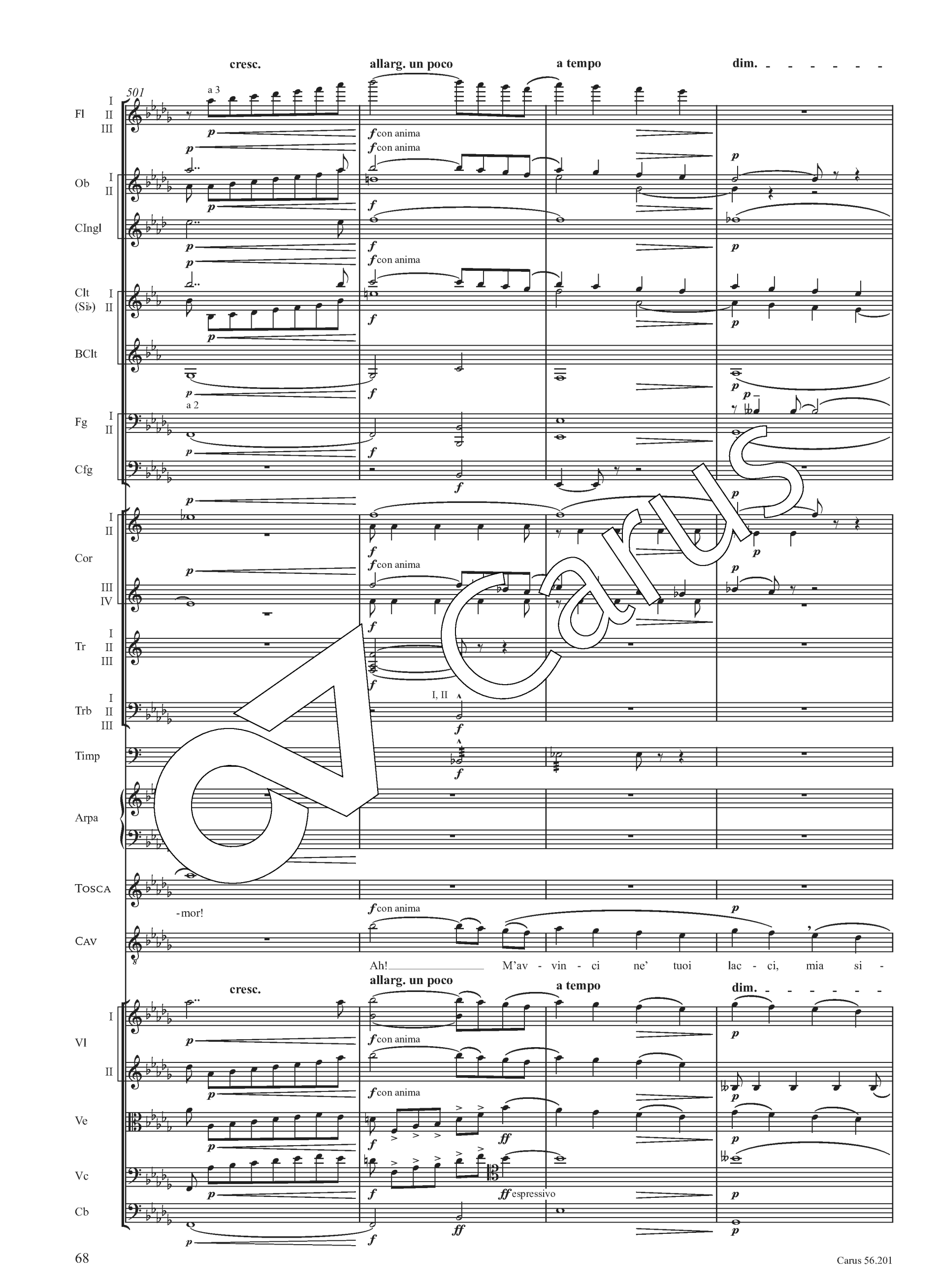
Vc

Cb

arco

pizz.

Carus


cresc.
allarg. un poco
a tempo
dim.
501
a 3
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Timp
Arpa
Tosca
Cav
Vl
Ve
Vc
Cb
con anima
espressivo
a 2
I, II
-mor!
Ah! M'av - vin - ci ne' tuoi lac - ci, mia si -

505

Fl I II III — I — II, III — pp

Ob I II

CIngl — pp

Clt (Si♭) I II — pp

BClt — pp

Fg I II — pp

Cfg

mutano in La

col canto

Cor I II III IV

Tr I II III

Trb I II III

Timp

Arpa — p — pp

(co[illegible]ono)

TOSCA — pp — Ar-de a To - sca nel san-gue il fol-le a - mor!… — rall. molto — pp dolcissimo — O mio a-mo - re!

CAV — -re - - na, — mia si - re - na, ver - rò!…

Vl I — pp — 1° solo — pp vellutato — tutti con sord. tranne il 1° — ppp — col canto — tutti senza sord. — f deciso

Vl II — pp — 1° solo — pp vellutato — tutti con sord. tranne il 1° — ppp

Ve — pp — 1ª sola — pp vellutato — tutte con sord. tranne la 1ª — ppp

Vc — 1° solo — pp vellutato — tutti pizz. — ppp

Cb — pizz. — ppp

Carus

509

31 **a tempo**

Fl I II III

Ob I II

I

f

Clt (La) I II

in La

p

BClt

Fg I II

f

p

Cfg

Cor I II III IV

f

f

Tr I II III

Trb I II III

Timp

Arpa

(reclinando la te[illegible] spa[illegible]avaradossi, che quasi subito si allontana un poco guarda[illegible] la parte donde uscì Angelotti)

Tosca

Cav

Or la-scia-mi al la - - vo - - ro.

a tempo

Vl I

6

pizz.

p

arco 6

p

Vl II

tutti senza sord. pizz.

f

p

arco

p

Ve

tutti senza sord. pizz.

f

p

arco

p

Vc

arco pizz.

f

p

arco

p

Cb

arco pizz.

f

Carus

513

Fl I II III

Ob I II

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp

Arpa

Tosca

(stizzita alzandosi)

Mi di - scac - ci?…

Va - do,

Cav

Ur - ge l'o - - pra, lo sai!

Vl I II

Ve

Vc

Cb

pizz.

arco

Carus

* In **P**$_1$, **P**$_2$, **P**$_{1924}$ BClt in La (bb./*mm.* 515–585).

519

rall. 32 a tempo

Fl I II III

Ob I II

CIngl

Clt (La) I II

p

BClt

p

Fg I II

I

p

Cor I II III IV

Tr I II III

Trb I II III

Timp

Tosca

dolce

va - do!..

(s'allontana da Cavaradossi, poi voltandosi per guardarlo, vede il quadro, ed agitatissima ritorna

Cav

rall. a tempo

Vl I II

arco

f

Ve

arco

f

Vc

arco

f

Cb

arco

f

Carus

525

Fl I II III — a 3 — *ff* giusto il valore

Ob I II — *ff* giusto il valore — *ff* — I *p*

CIngl — *ff* giusto il valore — *ff*

Clt (La) I II — *ff* giusto il valore — *ff* — I *p* dolce

BClt — *ff* giusto il valore — *ff*

Fg I II — a 2 — *ff* giusto il valore — *ff* — I *p*

Cor I II III IV — I — *ff* giusto il valore — *ff* — a 2 — III — *ff* giusto il valore — *ff* — III

Tr I II III — I, II — *ff* — *ff*

Trb I II III — *ff*

Timp — *f*

Tosca — (avaradossi) — Chi è quel - la don - na bion - da las - sù?

Cav — (calmo) — La Mad - da -

Vl I — *ff*

Vl II — div. — *ff* giusto il valore — uniti — *ff* — *p*

Ve — *ff* giusto il valore — *ff* — *p*

Vc — *ff* giusto il valore — *ff* — *p*

Cb — *ff*

Carus

531

Ob I II

Clt (La) I II

Fg I II

TOSCA: È trop - po bel - - la! (ridendo ed inchinandosi)

CAV: - le - - na. Ti pia - ce? Pre - zio - so e - lo - - gio.

Vl I II

Ve

Vc pizz.

Cb pizz.

536 col canto

33 a tempo

Fl I II III

Clt (La) I II

Fg I II

TOSCA: Ri - di? Que - gl'oc - chi ci - le - stri - ni già li vi - di…

CAV: (con indifferenza) Ce n'è tan - ti pel mon - do!…

col canto a tempo

Vl I II

Ve

Vc

Cb

* Per le varianti relative alla legatura, si vedano le note critiche. / *Concerning the slur setting see the "Critical Notes."*

541

Fl I II, III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II, III IV

Tr I II III

Trb I II III

Timp

Tosca

Cav

Vl I, II

Ve

Vc

Cb

dim.

I

pp

mf

a 2

f

arco

(sale sull'impalcato)

(trionfante)

A - spet - ta… a - spet - ta… È l'At - ta -

Carus

548

Lo stesso movimento ma agitando un poco

Fl I II, III

Ob I II — a 2

CIngl

Clt (La) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II, III IV

Tr I II III — I, II; I

Trb I II III

Timp

Tosca — (vinta dalla gelosia) La ve - di?___ T'a - ma? Tu l'a - mi? (piangendo) tu

Cav — (ridendo) Bra - va!… (procura di calmarla)

Lo stesso movimento ma agitando un poco

Vl I II — trem. fitto; trem. fitto

Ve

Vc

Cb

Carus

553

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp

Tosca

(non ascoltandolo, con ira gelosa)

I'a - mi? Quei pas - si? e quel bi - sbi - glio! Ah!

Cav

Fu pu - ro ca - so…

Vl I II

Ve

Vc

Cb

f con anima

fp

pizz.

arco

Carus

559

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Timp

Arpa

Tosca

Cav

Vl I II

Ve

Vc

Cb

a 3

ff

f

(minacciosa)

va pur o - ra! Ah! la ci - vet - ta! A me, a

Vien vi - a!

pizz.

arco

Carus

566

34

Fl I II III — a 3 — *f*

Ob I II — *f* — *p*

CIngl — *f*

Clt (La) I II — *f* — *p*

BClt — *f*

Fg I II — a 2 — *f* — I — *p*

Cfg — *f* — *p*

Cor I II III IV

Tr I II

Timp

Arpa

TOSCA — me!

CAV — (serio) — La vi - di ie - ri, ma fu pu - ro ca - so… A pre - gar qui ven - ne… non

Vl I II — *f* — *p* — *mf*

Ve — *f* — *mf*

Vc — *f* — *p*

Cb — *f* — *p*

Carus

573

Fl I II III — I — a 3

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II — I

Cfg

Cor I II III IV — con sord.

Timp

Arpa

Tosca — (sempre cogli occhi rivolti al quadro)

Giu - ra!! Co - me mi guar - da fi - so! Di

Cav — (serio) (spinge dolcemente Tosca a scendere la gradinata)

vi - sto la ri - tras - si… Giu - ro! Vien vi - a…

Vl I II

Ve

Vc

Cb

Carus

582

a 3

rall. 35

Fl I II III

Ob I II

CIngl

Clt (La) I II

mutano in Sib

BClt

Fg I II

I

Cfg

Cor I II III IV

Timp

Arpa

Tosca

(discende all'indietro tenendo alte le sue mani in quelle di Cavaradossi senza cessare di guardare il quadro)

rall.

(con dolce rimprovero)

me, far ri - de! Ah, que - gli oc - chi!

Cav

(tiene Tosca affettuosamente presso di sè, fissandola negli occhi)

Fol - li - a! Qua -

rall.

Vl I II

con sord.

p

Ve

Vc

Cb

pizz.

p

Carus

591

Andante sostenuto ♩. = 56

Fl I — *pp*

Fl II III — *pp* — a 2

Ob I II

CIngl

Clt (Si♭) I II — in Si♭ — *pp*

BClt — *pp*

Fg I II — *pp* — I

Cfg — *pp*

Cor I II — *pp* — *p*

Cor III IV

Timp

Arpa — armonioso

CAV — - l'oc - chio non - do può star di pa - ro al-l'ar - den - te oc - chio tuo ne - ro?

Andante sostenuto ♩. = 56

Vl I — senza sord. — div. — morbido — uniti

Vl II — senza sord. — div. — morbido — uniti

Ve — senza sord. — div. — morbido — unite

Vc — div. — morbido — uniti

Cb — morbido — arco — *p*

Carus

596

cresc.

col canto

Fl I II III

Ob I II

a 2

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Arpa

CAV

alore e cresc.

allarg.

È qui l'es - ser mio, che l'es - ser mi - o s'af - fi - sa* in - te - - ro

cresc.

col canto

div.

Vl I II

Ve

Vc

pizz.

Cb

Carus

* In **A**, **P₁**, **P₂**: "s'affida". Si vedano le note critiche. / *See the "Critical notes."*

600

Largamente, con anima

Fl I — *p*

Fl II III — a 2 — *p*

Ob I II — *p*

CIngl — *p* molto espress.

Clt (Si♭) I II — *p*

BClt — *p*

Fg I II — *p*

Cfg — *pp*

Cor I II — I — *p* molto espress.

Cor III IV — *p*

Timp

Arpa — *p*

CAV — Oc - chio al - l'a - mor so - a - ve, al - l'i - ra fie - - - - - ro qual al - tro al

Largamente, con anima

VI I — uniti — *p*

VI II — *p*

Ve — *p*

Vc — *p* molto espress.

Cb — *p*

Carus

604

poco rall. rit. a tempo

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

p dolcissimo

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Arpa

pp

CAV

p dolcissimo

mon - - do può star_ di pa - ro al - l'oc-chio tuo ne - - - - - - ro?_____

poco rall. rit. a tempo

VI I II

uniti

Ve

Vc

Cb

Carus

608

36

rall. - - - -

Lento

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

muta in La

in La

BClt

Fg I II

Cor I II III IV

Timp

Arpa

ta, appoggi ta sulla spalla di Cavaradossi)

ss.

TOSCA

(maliziosamente)

Oh, co-me la sai be - - ne l'ar - te di far-ti a-ma - - re!... Ma... fal - le gli oc-chi

dolce espress.

rall. - - - -

Lento

Vl I II

Ve

Vc

arco

pizz.

Cb

Carus

614

37

Andante moderato

Andante mosso ♩. = 60

Fl I, II, III — p

Ob I, II

CIngl

Clt (La) I, II — p dolce

BClt

Fg I, II — p dolce

Cor I, II, III, IV

Timp

Arpa — pp

Tosca — ne - (teneramente) Sì, lo

Cav — Mia ge - lo - - sa!

Andante moderato

Andante mosso ♩. = 60

Vl I, II — p, pp; pizz. pp

Ve — p, pp; pizz. pp

Vc — p, pp; pizz. pp; uniti

Cb — div. pp

Carus

618

Fl I

Fl II III — a 2

Ob I II — *p*

CIngl

Clt (La) I II — I

BClt

Fg I

Fg II

Cor I II — I — *p*

Cor III IV

Timp

Arpa — *mf*

Tosca

sen - - to, ti tor - men - - to sen - - za po - - - - sa.

Vl I

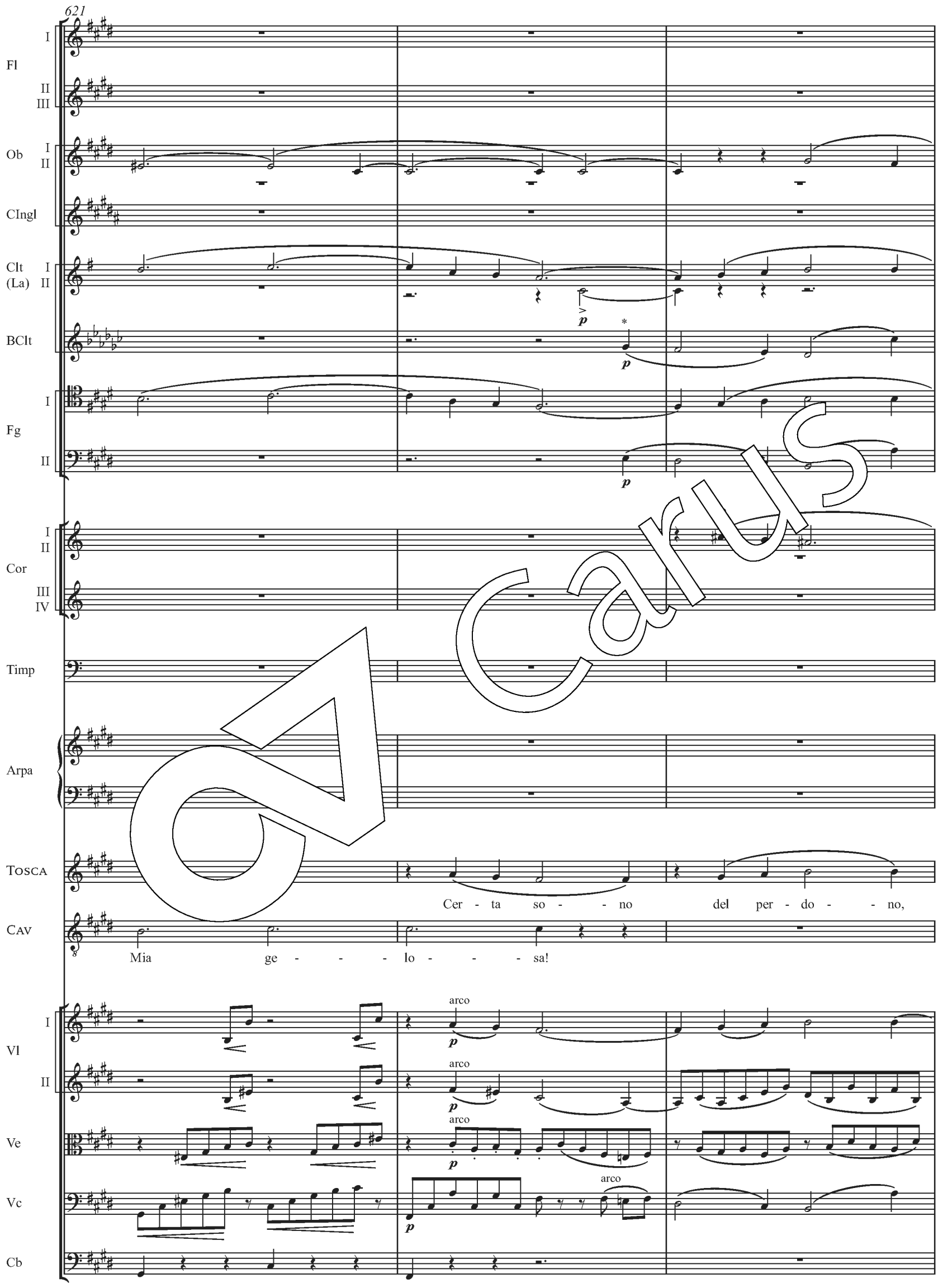
Vl II

Ve

Vc

Cb

Carus



* In **P₁**, **P₂**, **P₁₉₂₄** BClt in La (bb./*mm.* 622–666).

624

cresc. poco rall. a tempo

Fl I II III — a 3

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Timp

Arpa

Tosca — cer - - ta so - - no del per - do - - - no se tu

Cav — Mia ge - lo - - sa!

cresc. pizz. poco rall. arco a tempo

Vl I II

Ve

Vc

Cb

Carus

627

poco rit.

a tempo

I, II

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Timp

Arpa

Tosca

guar - mio do - lor!

Cav

Mia To - sca i - do - la - tra - ta, o - gni

poco rit.

a tempo

Vl I II

Ve

Vc

arco

pizz.

Cb

arco

pizz.

Carus

630

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

a 3

Timp

Arpa

mf

Tosca

Cer - - ta so - - no

Cav

co - - sa in te mi pia - - - ce; l'i - - - ra au - - -

Vl I II

Ve

Vc

arco

Cb

Carus

633

poco allargando — a tempo

poco rit.

a tempo sostenendo

dim. e rall.

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Arpa

Tosca

del per - don se tu guar - di al mio do - lor!

Cav

- da - - - ce e lo spa - - si - mo d'a - mor!

poco allargando — a tempo

poco rit.

a tempo sostenendo

dim. e rall.

Vl I II

trem. fitto

Ve

trem. fitto

Vc

Cb

Carus

636

più piano e sempre rall.

Fl I II, Fl III, Ob I II, CIngl, Clt (La) I II, BClt, Fg I, Fg II

a 2

Cor I II, Cor III IV, Tr I II III, Timp, Arpa

dolcissimo (accarezzando la testa di Mario)

TOSCA

Dil - la an - co - ra la pa - ro - la che con - so - la…

più piano e sempre rall.

Vl I, Vl II, Ve, Vc, Cb

div.

pizz.

arco

Carus

640

38

Andante passionale

Fl I II III — a 3 — pp

Ob I II

CIngl

Clt (La) I II — pp legato

BClt — pp legato

Fg I — pp legato

Fg II — pp legato

Cor I II III IV

Tr I II

Timp

Arpa

Tosca — dil ra! — con grande espressione

Cav — Mia vi - ta, a - man - te in - quie - ta, di - rò sem - pre: «Flo - ria, t'a - mo!»

Andante passionale

Vl I

Vl II

Ve

Vc — uniti — pp con la massima espressione

Cb

Carus

645

allarg. - - - - a tempo

rall.

Sostenendo

rall. sempre più - - - - -

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Tr I II

Timp

Arpa

(sciogliendosi da Cavaradossi)

TOSCA

Dio! quan - te pec - ca - ta! M'hai

CAV

cresc.

Ah! - quie - ta, sem - pre "t'a - mo!" ti___ di - rò!

allarg. - - - - a tempo

rall.

Sostenendo

rall. sempre più - - - - -

IV corda *

Vl I II

Ve

div.

Vc

div.

pizz.

arco

Cb

Carus

* Per l'indicazione "IV corda", si vedano le note critiche. / *For the indication "IV corda," see the "Critical Notes."*

650

col canto

Fl I II — pp

Fl III — pp

Clt (La) I II — I — pp

Tosca — quasi a piacere

tut - ta spet - ti - na - ta! Tu fi - no a stas - se - ra stai fer - mo al la - vo - ro. E mi pro - met - ti, sia ca - so o for-

Cav — Or va, las - cia - mi!

col canto

Vl I — con sord. div. — ppp

Vl II — con sord. div. — ppp

Ve — ppp

Vc — uniti — ppp

Cb

653

rall. più rall.

Fl I II

Fl III — riprende l'Ott

Clt (La) I II

Tosca — stentate

-tu - na, sia trec - cia bion - da o bru - na, a pre - gar non ver - rà, don - na nes - su - na?

Cav — Lo giu - ro, a - mo - re!

rall. più rall.

Vl I

Vl II

Ve

Vc

Cb

Carus

39 Più lento ancora

656

Arpa

p

Tosca

(cade nelle braccia di Cavaradossi e porgendogli la guancia) *

(accennando alla Madonna)
dolcissimo

Quan - to m'af - fret - ti! No, per - do - na!… È tan - to

Cav

(con dolce rimprovero)

(scherzoso)

Va! An - co - ra? Da - van - ti la Ma - don - na?

Più lento ancora

senza sord.

Vl I

ppp dolcissimo

senza sord.

Vl II

ppp dolcissimo

b

a

Ve

ppp

Vc

ppp

Cb

659

Ott

Fl I II

Clt (La) I II

pp

pp

pp

allargando

Lentamente

Tosca

(avviandosi a uscire e guardando ancora il quadro, maliziosamente gli dice:)

buo

(si baciano)

Ma fal - le gli oc - chi

Cav

allargando

Lentamente

Vl I

Vl II

f

f

Ve

f

Vc

f

Cb

Carus

* In **A**: "porgendogli le labbra a baciare" *(offering him her lips to kiss)*

663

Tempo I - Mosso

prende il Flauto

rall.

Sostenendo rall.

Ott

Fl I II — ppp — a 2 — pp — più p

Ob I II — pp — più p

CIngl — pp

Clt (La) I II — ppp — pp — più p — mutano in Si♭

BClt — ppp — pp — più p

Fg I II — pp — più p

Cfg — pp

Cor I II III IV — pp

Timp — ppp

Arpa — ppp — più p — ppp

(fugge rapidam

ne -

Tosca

(Cavaradossi rimane commosso e pensieroso)

Cav

Tempo I - Mosso

con sord. al pont., come un fruscìo

uniti — ppp

rall.

Sostenendo rall.

p.n. — ppp — più p — senza sord.

Vl I

con sord. al pont., come un fruscìo

uniti — ppp

p.n. div. — ppp — più p — senza sord.

Vl II

con sord. al pont., come un fruscìo

unite — ppp

p.n. — ppp — più p — senza sord.

Ve

Vc — pp — ppp — più p

Cb — pizz. — arco — ppp — più p — pppp

Carus

668

40 **Allegro agitato** *

Clt (Si♭) I II — in Si♭

Fg I II

(rammentandosi di Angelotti, sta ascoltando se Tosca s'è allontanata; socchiude la porticina e guarda fuori: visto tutto tranquillo corre alla Cappella: Angelotti appare dietro la cancellata)

Cav

Allegro agitato *

Vl I II — uniti

Ve — div. / unite

Vc

Cb

674

Fl I II

Clt (Si♭) I II

Fg I II — a 2

Cor I II III IV

(apre la cancellata ad Angelotti – e si stringono affettuosamente la mano)

Cav

Vl I II — div. / uniti

Ve — div. / unite

Vc — div.

Cb

* Per l'indicazione di tempo, si vedano le note critiche. / *For the tempo indication, see the "Critical Notes".*

679

a 2

Fl I II

Fl III

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

I

Cor I II

Cor III IV

III

senza sord.

Tr I II

(ad Angelotti che, naturalmente, ha dovuto udire il dialogo precedente)

CAV

È buo - na la mia

Vl I

Vl II

Ve

div.

unite

Vc

Cb

pizz.

Carus

686

Fl I II
Ob I II
CIngl
Clt (Si♭) I II
Fg I II
Cav
Vl I II
Ve
Vc
Cb

p dolce

To - sca, ma cre - den - te al con - fes - - sor nul - la tie - - ne ce -

692

41

(giusto il valore)

-la - to, on - d'io mi tac - qui. È co - - sa

pizz.

arco

Carus

698

CIngl

Fg I II

p

Cav

più pru - den - te. Sì. Qua -

Ang

Siam so - - li?

Vl I II

Ve

Vc

Cb

704

Fl I II

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

p

Cav

-l'è il vo - stro di - se - gno?

Ang

A nor - ma de - gli e - ven - - ti u - scir di

Vl I II

Ve

Vc

Cb

Carus

709

Ob I II

CIngl

Fg I II

Cor I II

ANG

Sta - to o star ce - la - to in Ro - ma… Mia so - rel - - - la…

Vl I II

Ve

Vc

Cb

arco

714 **42**

Clt (Si♭) I II

a 2

sibile e marcato

sibile e marcato

Fg I II

Cor I II

bile e marcato

Arpa

CAV

L'At - ta - van - ti?

ANG

Sì,… a - sco - se un mu -

trem. fitto

Vl I II

trem. fitto

Ve

trem. fitto

Vc

Cb

Carus

720

Ob I II
Clt (Si♭) I II
BClt
Fg I II
Cor I II
Tr I II
Ang
Vl I II
Ve
Vc
Cb

I
p sensibile e marcato
p
p
p
I
p sensibile e marcato

- lie - bre ab - bi - glia - men - - - to là sot - to l'al - ta - re…

f

726

a 2
I
p
(si guarda intorno con paura)

ve - sti, ve - lo, ven - ta - glio…

div.

Carus

43

731

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Ang

Vl I II

Ve

Vc

Cb

f *pp* misterioso

p

Ap - pe - - na im - pa - ni in - dos - se -

sensibile

736

Cav

Or com - pren - - - do!

-rò quei pan - - ni…

uniti

Carus

44 Lo stesso movimento (in 2)

741

Fl I II, Fl III, Ob I II, CIngl, Clt (Sib) I II, Arpa, CAv

Quel fa - - re cir - co - spet - - to e il te fer -

Lo stesso movimento (in 2)

Vl I, Vl II, Ve

pizz.

745

crescendo e incalzando

Fl I II, Fl III, Ob I II, CIngl, Clt (Sib) I II, Arpa, CAv

-vo - - re in gio - - vin don - na e bel - - la m'a - vean mes - so in so -

crescendo e incalzando

Vl I, Vl II, Ve

arco

Carus

749

più cresc.

45

a 2

cresc. e string.

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Tr I II III

Arpa

CAV

-s qual - che oc - cul - to a - - - mor! Or com - pren - do!

più cresc.

cresc. e string.

Vl I II

Ve

Vc

Cb

Carus

* In **P**$_{1924}$, in questo punto, con ***p***; si vedano le note critiche. / *In* **P**$_{1924}$, *here with* ***p***; *see the "Critical Notes."*

755

Fl I II, III — Ob I II — Clt (Sib) I II — BClt — Fg I II — Cfg

a 2 — col canto

Cor I II, III IV — Tr I II — Timp — GrC — Arpa

a 2 — I co[illegible] sord. — senza sord.

Cav — E - ra a - mor di so - rel - la!

Ang — Tut - to el - la ha o-

col canto

Vl I II — Ve — Vc — Cb

Carus

763

cresc.

a 3

46

Andante mosso

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

GrC

Arpa

Cav

Scar - pia? Bi - got - to

Ang

-sa - to on - de sot - trar - mi a Scar - pia scel - le - ra - to!

cresc.

Andante mosso

Vl I II

Ve

div.

Vc

div.

Cb

Carus

* Si vedano le note critiche. / *See the "Critical Notes."*

769

Fl I II III — a 3 — p — I, II — III

Ob I II — p

CIngl — p

Clt (Si♭) I II — p

BClt — p

Fg I II

Cfg

Cor I II III IV — I — mf

Tr I II III

Trb I II III

BTrb

Timp — ppp

GrC

Arpa — vd.

CAV — sa - ti - ro che af - fi - na col - le de - vo - te pra - ti - che la fo - ia li - ber - ti - na e stru - men - to al la - sci - vo ta - len - to

Vl I II

Ve

Vc

Cb — ppp — *

Carus

* Questa nota è presente solo in **A**. / *This note is only found in* **A**.

774

Allegro

a 3

col canto

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II

BTrb

Timp

GrC

Arpa

Opp.*

(con

Ne an-das-se del-la vi - ta

deciso con energia

rall.

CAV

fa il con-fes-so-re e il bo-ia! La vi-ta mi co-stas-se vi sal-ve - rò! Ma in-du-giar fi-no a

Allegro

col canto

Vl I II

unite

Ve

uniti

Vc

Cb

Carus

* Per le versioni di questo inciso, si vedano le note critiche. / *For the various versions of this passage, see the "Critical notes."*

780

Un poco meno del Tempo I

Ob I II

Cav

not - te è mal si - cu - ro…

(indicando)

La Cap - pel - la met - te a un

Ang

Te - mo del so - le!

Un poco meno del Tempo I

Vl I II

Ve

Vc

Cb

786

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

Cav

or - to mal chiu - so, poi c'è un can - ne - - to che va lun - gi pei

Vl I II

Ve

Vc

Cb

Carus

792

47

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cav

cam - pi_a_u - na mia vil - la… Ec - - co la chia - - ve…

Ang

M'è no - ta…

Vl I II

div.

Ve

Vc

Cb

797

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cor I II

Cav

in - nan - zi se - ra_io vi rag - giun - go; por - ta - - - te con vo - i le

Vl I II

Ve

Vc

Cb

Carus

802

Andante lento — rall.

Fl I II

Ob I II — I — p dolce

Clt (Si♭) I II

BClt

Fg I II — f

Cfg

Cor I II — f — pp

Cor III IV — f — pp

Timp

Arpa — p

Cav — ve sti fem - mi - - li.

Ang — (va a prendere le vesti nascoste da sua sorella)

Andante lento — rall.

Vl I — f robusto

Vl II — uniti — f — div.

Ve — f — div.

Vc — f

Cb — f

pp

Carus

807

Mosso come prima 48

Fl I II — a 2 — *p*

Ob I II — *p*

Clt (Si♭) I II — I — *p* — 6 — a 2 — *f*

BClt — *f*

Fg I II — I — *p* — *f*

Cfg — *f*

Cor I II — a 2 — *f*

Cor III IV — a 2 — *f*

Timp

Arpa

Cav — Per or non mon - ta; il sen -

Ang — Ch'io le in - dos - si?

Mosso come prima

Vl I — pizz. — *f* — arco — 6 — 6 — *f*

Vl II — uniti — pizz. — *f* — arco — 6 — 6 — *f*

Ve — unite — pizz. — *f* — arco — *f*

Vc — pizz. — *f* — arco — *f*

Cb — *f*

Carus

812

Clt (Sib) I II

BClt

Fg I II

Cfg

Cor I II III IV

Cav

-tie - - ro è de - ser - to.

Ang

(per uscire)

Vl I II

Ve

Vc

Cb

818

Fl I II III

Ob I II

Fg I II

Timp

Cel

Arpa

Cav

(accorrendo ancora verso Angelotti)

Se ur - ges - se il pe - ri - glio, cor - re - te al poz - zo del giar -

col canto

a piacere

Carus

822

a tempo — col canto

Fl I II III

Ob I II

Fg I II

Timp

Cel *pp*

Arpa *pp* — *mf*

Cav a piacere

-din. L'ac - qua è nel fon - do, ma a mez - zo del - la can - un - ciol var - co

a tempo — col canto

Cb *p*

826

a tempo — col canto

Fl I II III

Ob I II

Fg I II

Timp

Cel *pp*

Arpa *pp* — *mf*

Cann (sulla scena) *ff*

(odesi un colpo di cannone, i due si guardano agitatissimi)

Cav a piacere

gui - da ad un an - tro o - scu - ro, ri - fu - gio im - pe - ne - tra - bi - le e si - cu - ro!

a tempo — col canto

Cb *pppp*

Carus

49

Allegro vivo

831

Fl I II III — a 3 — ff

Ob I II — ff

CIngl — ff

Clt (Si♭) I II — ff

BClt — ff

Fg I II — a 2 — ff

Cfg — ff

Cor I II — ff

Cor III IV — ff

Tr I II III — ff

Trb I II III — a 3 — ff

BTrb — ff

Timp — f

Cav — Fu sco - per - ta la

Ang — Il can - non del ca - stel - lo!

Allegro vivo

Vl I — ff

Vl II — ff

Ve — ff

Vc — ff

Cb — ff

il Fl III riprende l'Ott

I, II

a 2

cresc.

p

Carus

837

cresc. e incalzando

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II III IV

Tr I II III — I

Trb I II III

BTrb

Timp

Cav — fu - Or Scar - pia i suoi sbir - ri sguin - za - glia!

Ang — Ad - di - o!

cresc. e incalzando

Vl I II

Ve

Vc

Cb

Carus

844

cresc. sempre

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Cav

(con entusiasmo)

Con voi ver - rò. Sta - re - mo al - l'er - ta! Se ci as - sal - gon, bat -

Ang

O - do qual - cun.

cresc. sempre

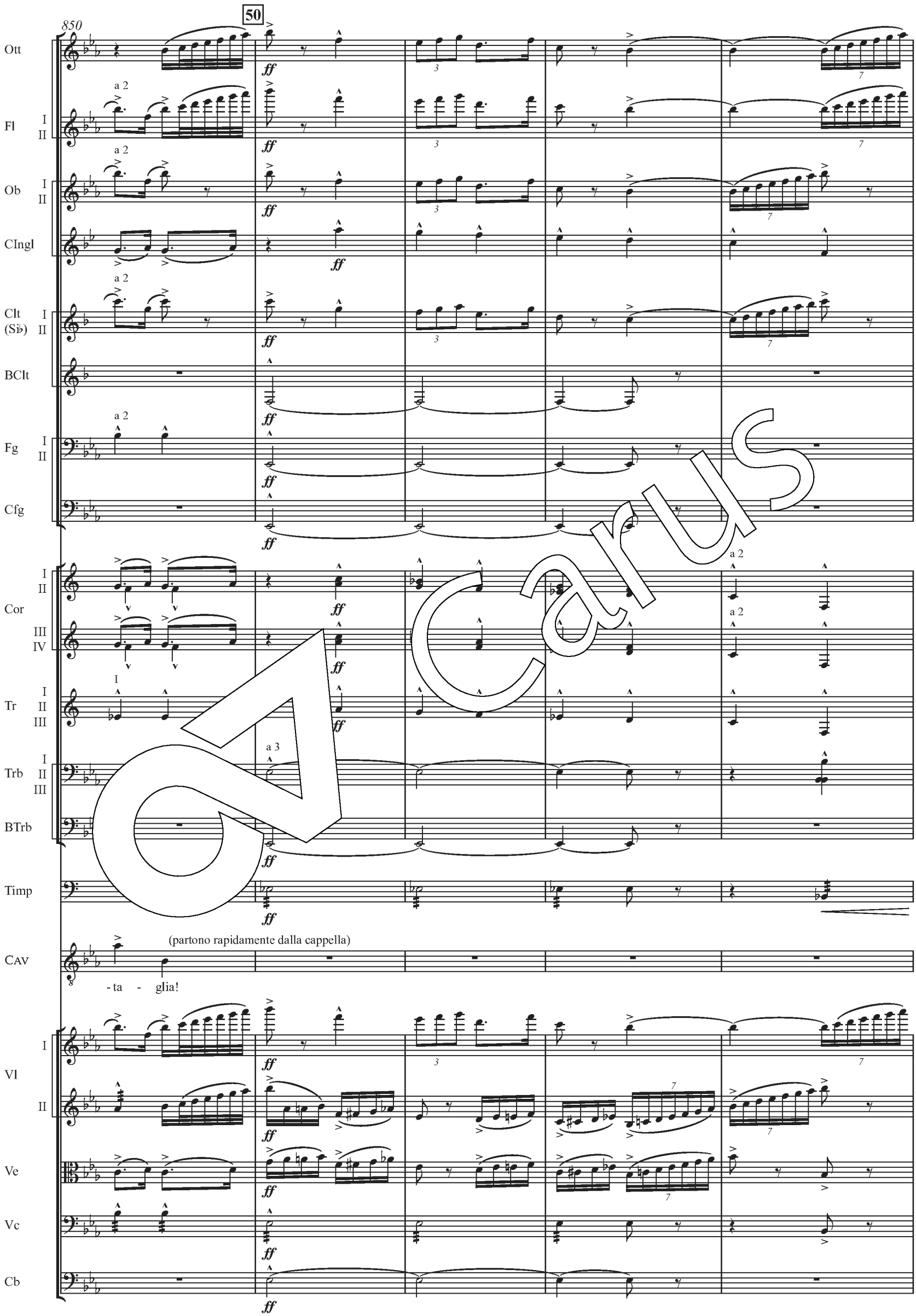
Vl I II

Ve

Vc

Cb

Carus


50
850
Ott
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Timp
Cav
Vl
Ve
Vc
Cb
a 2
a 3
ff
(partono rapidamente dalla cappella)
- ta - glia!

Carus

855

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Trg

SAGR

Vl I II

Ve

Vc

Cb

a 2

I, II

a 3

(entra correndo, tutto scalmanato)

(gridando)

Som - mo

pizz.

Carus

860

Meno **sempre rall.**

Ott

Fl I II — a 2 — I — I — p

Ob I II — I — I — p

CIngl — p

Clt (Si♭) I II — I — I — p

BClt — p

Fg I II — I

Cor I II III IV — III — pp

Tr I II III

Trb I II III

BTrb

Timp

Trg

(non vedendo neppure questa volta il pittore sull'impalcato rimane molto sorpreso)

SAGR

giu - bi - lo, Ec - cel - len - za! Non c'è più! Ne son do - len - te! Chi con - tri - sta un mi - scre-

Meno **sempre rall.**

Vl I II — arco — leggero — arco — p

Ve — arco — p

Vc — pizz. — p — arco — p

Cb — pizz. — p — arco — p

Carus

867

51

più rall. — Lento — rall. — deciso — Allegro con spirito ♩. = 132

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II — a 2

Fg I II

Cor I II III IV

Tr I II III — secca

Trb I II III

BTrb

Trg

Arpa

SAGR — (con fare untuoso) — - den - te si gua - da - gna_u - n'in - dul - gen - za!

più rall. — Lento — rall. — deciso — Allegro con spirito ♩. = 132

Vl I II — pizz. — arco

Ve — pizz.

Vc — pizz.

Cb — pizz.

Carus

873

Ott

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

Fg I II

Cor I II — a 2 — *f* secca

Cor III IV — a 2 — *f* s

Tr I II III — *f* ca

Trg

SAGR — t - ta qui la can - to - - ria! Pre - sto! In sa - gre -

RAG — (alcuni ndo tumultuosamente da ogni parte) — (colla massima confusione) — metà — Do - ve?

S — Coro Donne — Chierici, Confrate vi e Cantori della Cappella — metà — Do - ve?

T — Tenori — metà — Do - ve?

Vl I — *f*

Vl II — *f*

Ve — *f*

Vc — *f*

Cb

Carus

878

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II — a 2

Fg I II

Cor I II III IV

Tr I II III — I

Trg

(spingendoli verso la sagrestia)

SAGR — -sti-a.. Nol s - pe-te? Bo-na-par-te… scel-le-ra-to… Bo-na-par-te…

(si avvicinano al Sagrestano e lo attorniano, mentre accorrono altri che si uniscono ai primi)

RAG — Ma che av-ve

S — en - ne?

T — Ma che av-ven - ne?

Vl I II — pizz.

Ve — pizz.

Vc — pizz.

Cb

Carus

883

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II — a 2

Fg I II — a 2

Cor I II III IV

Tr I II III

Glsp

Arpa

SAGR — Fu spen - na - to, sfra - cel - la - to e piom - ba - to a Bel - ze -

RAG — tutti — Eb - ben? fu?

S — Eb - ben? che fu?

T — tutti — Eb - ben? che fu?

Vl I — arco

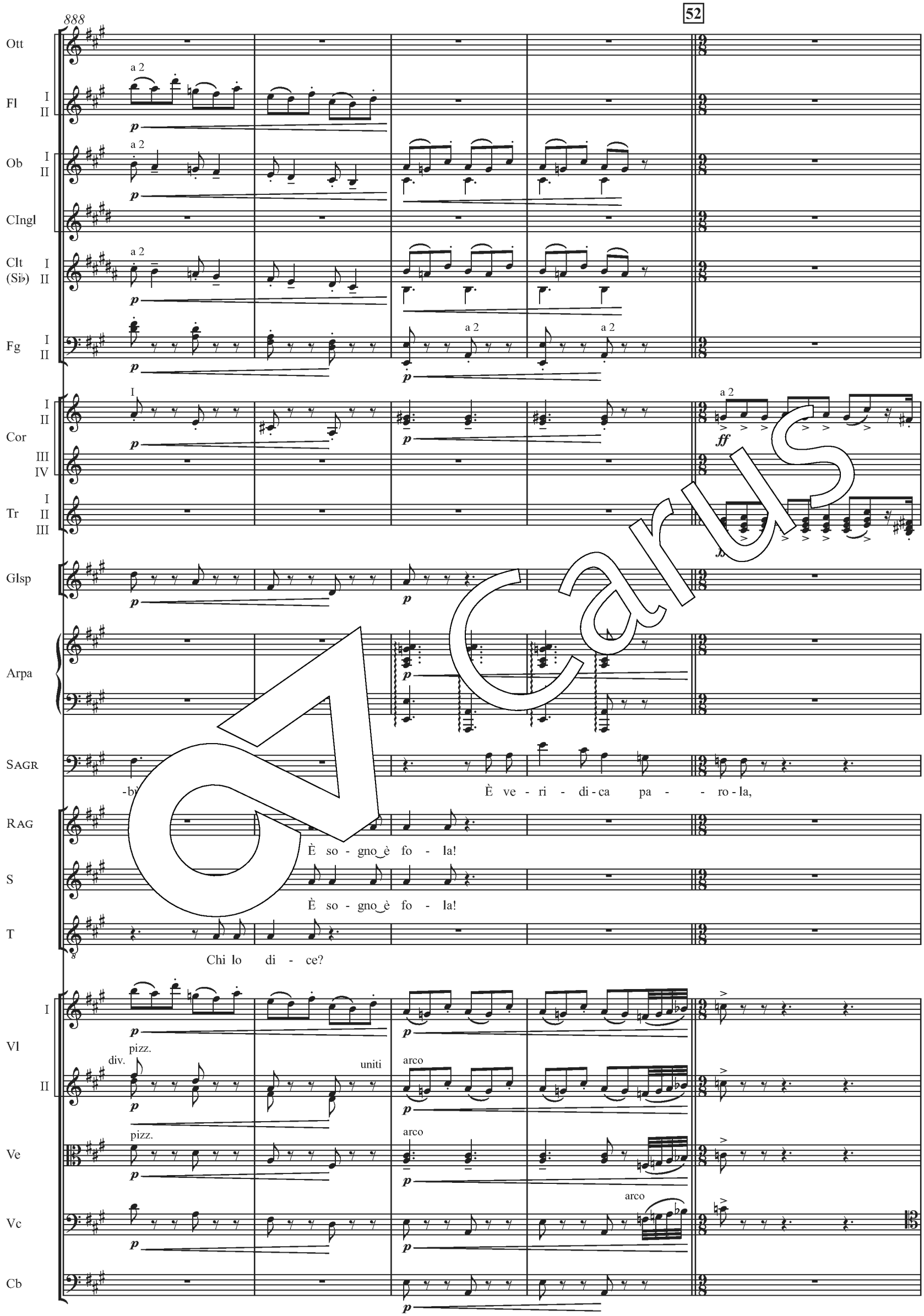
Vl II — div. pizz. — uniti arco

Ve — pizz. — arco

Vc — pizz.

Cb

Carus


888
52
Ott
Fl
Ob
CIngl
Clt (Si♭)
Fg
Cor
Tr
Glsp
Arpa
SAGR
RAG
S
T
Vl
Ve
Vc
Cb
a 2
-bi
È ve - ri - di - ca pa - - ro - la,
È so - gno è fo - la!
È so - gno è fo - la!
Chi lo di - ce?
pizz.
div.
uniti
arco

Carus

893

tratten. tornando a tempo

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

Cor I II — a 2

Cor III IV

Tr I II III

Timp

SAGR — se la n i-zia! E que-sta se - ra gran fiac-co-

RAG — Si fe - steg - gi la vit - to - ria!

S — Si fe - steg - gi la vit - to - ria!

T — Si fe - steg - gi la vit - to - ria!

tratten. tornando a tempo

Vl I — pizz. arco

Vl II — pizz. arco

Ve — pizz. arco

Vc — pizz. arco

Cb — arco

Carus

898

poco allarg. a tempo

Ott

Fl I II

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

a 2

Cor I II III IV

Tr I II

SAGR

-la - ga-la_a pa-laz-zo Far - ne - se, ed un' ap - po - si - ta nuo-va can -

poco allarg. a tempo

Vl I II

Ve

Vc

pizz. arco pizz.

Cb

pizz. arco pizz.

Carus

903

diminuendo

poco rall. 53 a tempo

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cor I II III IV

Tr I II

SAGR

ria To - sca! E nel - le chie - se in - ni al Si - gnor!

diminuendo

poco rall. a tempo

Vl I II

Ve

Vc

arco

Cb

arco

Carus

908

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II — a 2 — *f* secche

Cor III IV — a 2 — *f* secche

Tr I II — *f* secche

SAGR — (gridando) — ...es - tir - vi, non più cla - mor! Via,... via,... in sa - gre -

RAG — (sghignazzando) — Ah, ah, ah, ah, ah, ah, ah, ah, ah,

S — Ah, ah, ah, ah, ah, ah, ah, ah, ah,

T — Ah, ah, ah, ah, ah, ah, ah, ah, ah,

Vl I — *f*

Vl II — div. — *f*

Ve — *f*

Vc

Cb

Carus

54

911

cresc.

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II

Cfg

Cor I II — a 2

Cor III IV — a 2

Tr I II

Sagr

-stia mente badare al Sagrestano

e inutilmente a sagrestia)

Rag

Glo - ri - a! Vi - va il

S

ah! Dop - pio sol - do! Te De - um... Glo - ri - a! Vi - va il

T

ah! Dop - pio sol - do! Te De - um... Glo - ri - a! Vi - va il

cresc.

Vl I

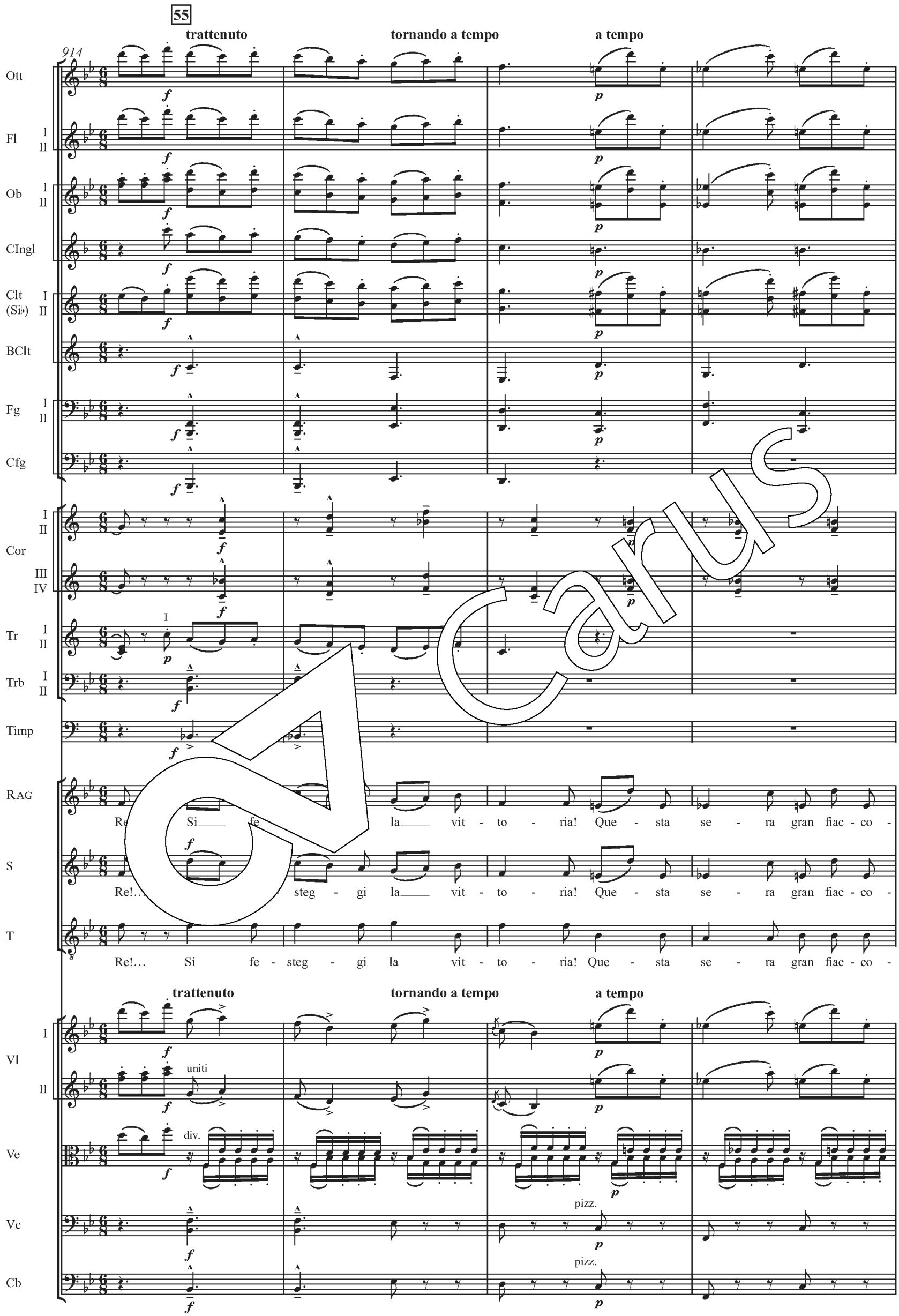
Vl II

Ve

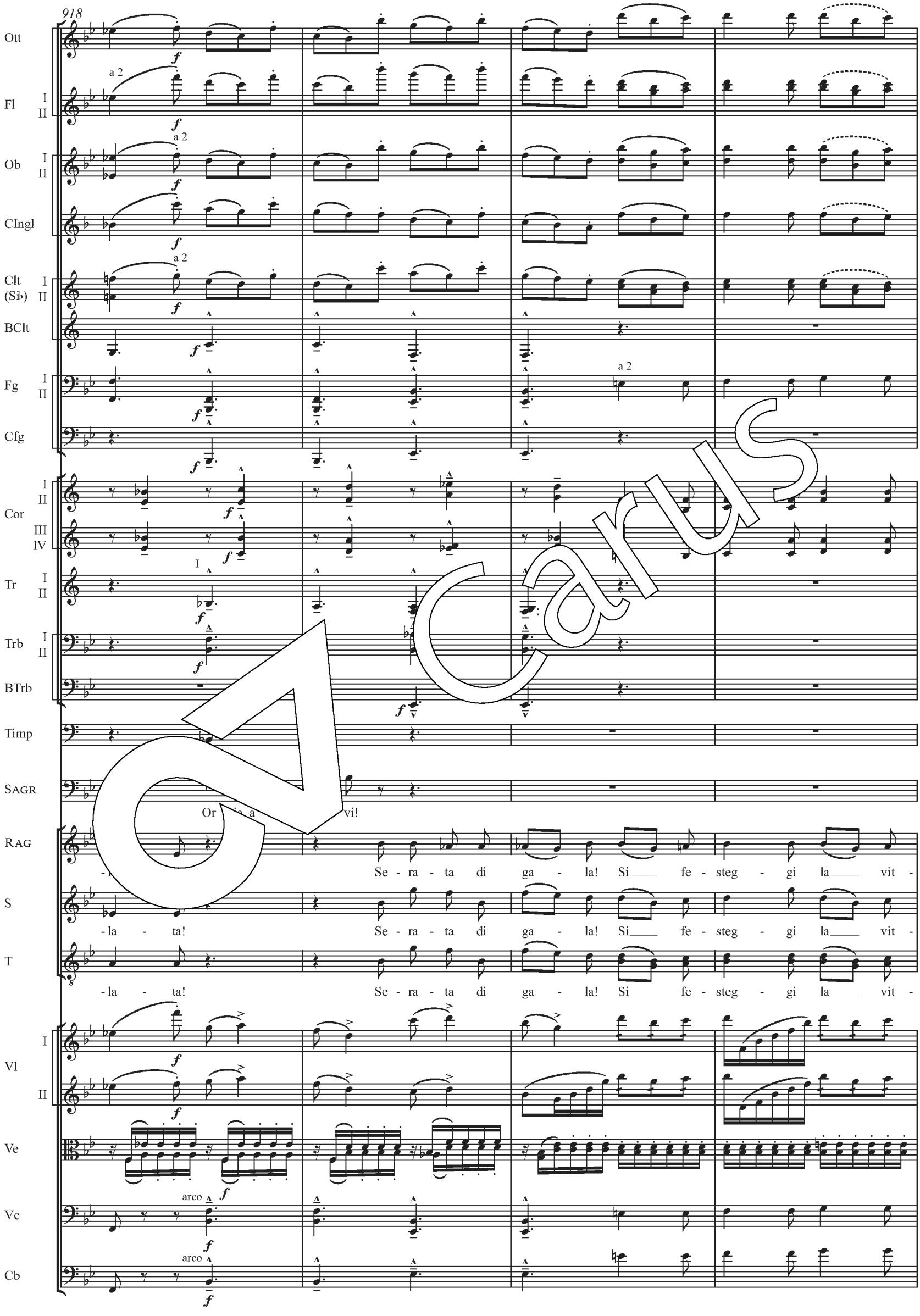
Vc

Cb

Carus


55
trattenuto
tornando a tempo
a tempo
914
Ott
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Timp
RAG
S
T
Re! Si fe steg - gi la vit - to - ria! Que - sta se - ra gran fiac - co -
Re!… Si fe - steg - gi la vit - to - ria! Que - sta se - ra gran fiac - co -
Vl
uniti
div.
Ve
pizz.
Vc
Cb

Carus


918
Ott
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Timp
SAGR
RAG
S
T
VI
Ve
Vc
Cb
a 2
arco
Or
vi!
Se - ra - ta di ga - la! Si fe - steg - gi la vit -
-la - ta!

Carus

922

cresc.

56

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb III

BTrb

RAG

S

T

-to si steg - gi la vit - to - ria! Vi - va il Re!

-to - ria, si fe - steg - gi la vit - to - ria! Vi - va il Re!

-to - ria, si fe - steg - gi la vit - to - ria! Vi - va il Re!

cresc.

Vl I II

Ve

Vc

Cb

ff

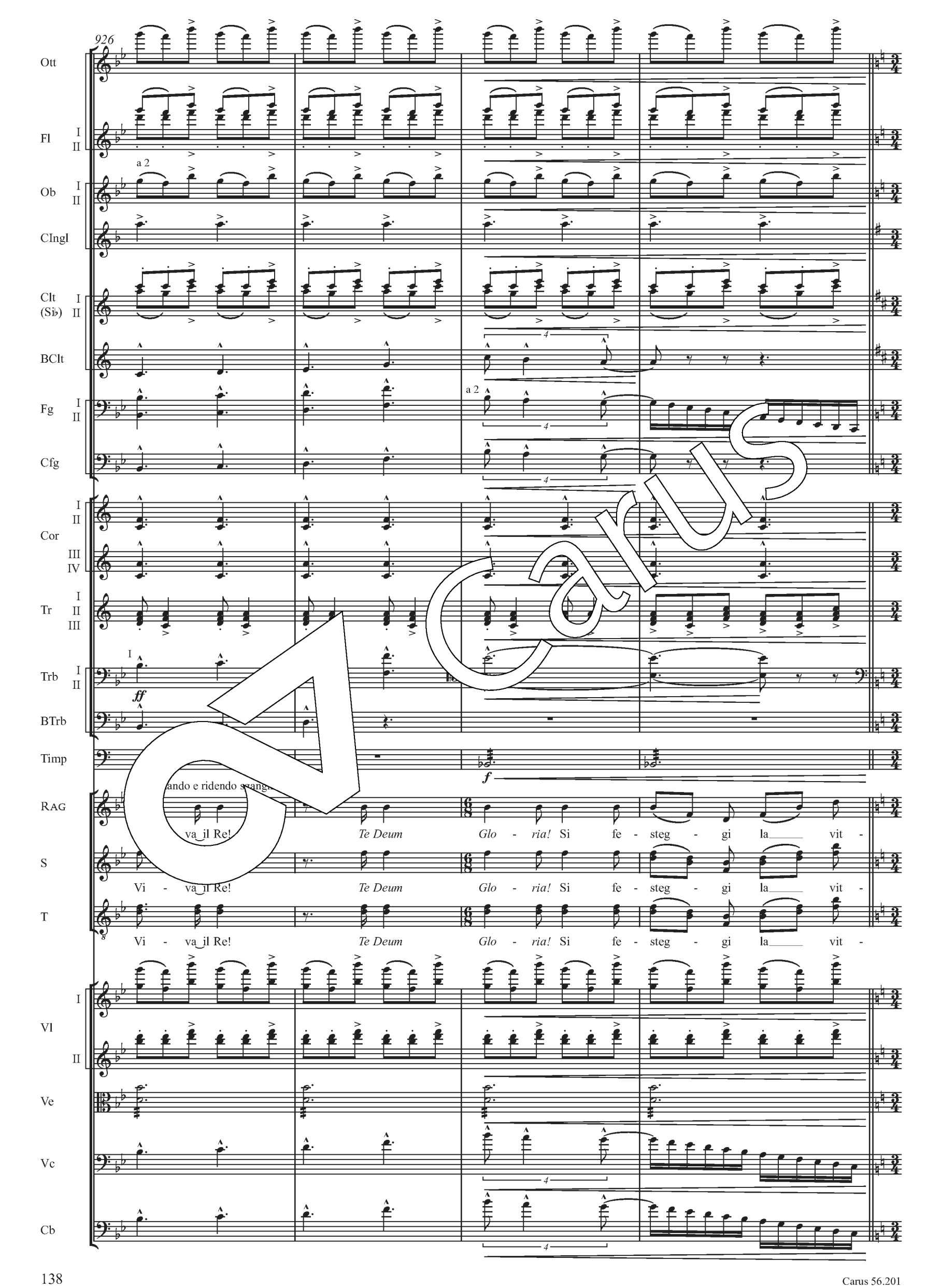
a 2

ff pesante

div.

unite

Carus


926
Ott
Fl I II
Ob I II
a 2
CIngl
Clt (Si♭) I II
BClt
Fg I II
a 2
Cfg
Cor I II III IV
Tr I II III
Trb I II
ff
BTrb
Timp
f
RAG
va il Re! Te Deum Glo - ria! Si fe - steg - gi la vit -
S
Vi - va il Re! Te Deum Glo - ria! Si fe - steg - gi la vit -
T
Vi - va il Re! Te Deum Glo - ria! Si fe - steg - gi la vit -
Vl I II
Ve
Vc
Cb

930

Andante sostenuto molto

col canto

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III — a 3

BTrb

Timp

Pt GrC

SCARPIA (appare… …rticina)

(con grande autorità) a piacere

SCAR — Un tal bac - ca - no in chie - sa! Bel ri -

SAGR

RAG — > (tro… -to… …vista di Scarpia tutti si arrestano allibiti come per incanto)

S — > (tronca) -to…

T — > (tronca) -to…

Andante sostenuto molto

col canto

Vl I — uniti

Vl II — uniti

Ve

Vc

Cb

Carus

933 **57** **Moderato mosso**

Ott

Fl I II — a 2 — *p*

Ob I II — I — *p*

CIngl — *p*

Clt (Si♭) I II — *p*

BClt — *p*

Fg I II — *p*

Cfg — *p*

Cor I II III IV

Timp — *p* — *ppp*

Arpa

(seg[illegible]a, Spoletta ed alcuni sbirri)

(mogi, mogi s'allontanano tutti e anche il Sagrestano fa per cavarsela, ma Scarpia bruscamente lo trattiene)

SCAR — -spet - to! (impaurito balbetta) — Ap - pre - sta - te per il *Te Deum.*

SAGR — Ec - cel - len - za,… il gran giu - bi - lo…

Moderato mosso

Vl I II — con sord. — *p*

Ve — con sord. — *p*

Vc — pizz. — *p*

Cb — div. pizz. — *p*

Carus

937

prende il Flauto

Ott

Fl I II — a 2

Ob I II — I

CIngl

Clt (Si♭) I II — I

BClt

Fg I II

Cfg

Cor I II III IV

Timp

GrC

Arpa

Spol

Scar — (a Spoletta)

Tu re - sta! E tu va, fru - ga o - gni an - go - lo, rac - co - gli o - gni

Sagr — (sommessamente impaurito)

Non mi muo - vo!

Vl I II

Ve

Vc — arco

Cb — div. arco

Carus

941

Lento

58

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

pp

Cfg

Cor I II III IV

a 2

pp

Trb I II III

pp

Timp

GrC

Arpa

SPOL

(fa cenni [illegible] birri [illegible] rlo)

SCAR

(ad altri birri che eseguiscono)

(al Sagrestano)

trac-cia!… Oc-chio al-le por - te, sen-za dar so - spet - ti! O - ra a te. Pe-sa le tue ri -

SAGR

Lento

Vl I II

Ve

Vc

Cb

Carus

945

Allegro moderato

Fl I II

Ob I II — a 2 — *f*

CIngl

Clt (Si♭) I II — *p*

BClt

Fg I II — I — *p*

Cfg — *p*

Cor I II — I — *f*

Cor III IV

Trb I II

GrC — *ppp*

SCAR — (energico)

-spo-ste. ...gro-nier di Sta-to fug-gì pur o-ra da Ca-stel San-t'An-ge-lo... s'è ri-fu-gia-to

Allegro moderato

Vl I — *f*

Vl II — senza sord. — *mf-p*

Ve — senza sord. — *mf-p*

Vc

Cb

Carus

949

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

mf pesante

Fg I II

I

f

Cfg

f

Cor I II III IV

p

III

p

Tr I II III

I

mf

Trb I II

GrC

SCAR

3

For-se c'è an-co-ra. Do-v'è la Cap-pel-la de-gli At-ta-van-ti?

(va al cancello e lo trova socchiuso)

SAGR

Mi-se-ri-cor-dia!

Ec-co-la!

Vl I II

Ve

Vc

mf pesante

uniti

Cb

mf pesante

Carus

953

tratten.

Fl I II — a 2 — *f*

Ob I II — *f*

CIngl — *f*

Clt (Si♭) I II — *f*

BClt — *f*

Fg I II — a 2 — *f*

Cfg — *f*

Cor I II — a 2 — *f* — *mf*

Cor III IV — *mf*

Tr I II III — I — *f*

Trb I II — I — *f*

GrC

SCAR — Buon in - di - zio…

SAGR — A - per - ta! Ar - can - ge - li! E… u-n'al - tra chia - ve!

tratten.

Vl I

Vl II

Ve

Vc — *f*

Cb — *f*

Carus

957

lunga — 59 Andante lento — legato

Fl I II III — a 3 — pp

Ob I II — pp

CIngl — p

Clt (Si♭) I II — pp

BClt — pp — sf

Fg I II — pp

Cfg

Cor I II — pp

Cor III IV — pp

Tr I II III — pp

Trb I II — pp

Timp

GrC

…a Cappella, poi ritornano: Scarpia, assai contrariato,
…mani un ventaglio chiuso che agita nervosamente)

SCAR — (fra sè)

En - tria - mo… Fu gra - ve sba - glio quel col - po di can - no - ne. Il ma - ri -

lunga — Andante lento — legato

Vl I — pp

Vl II — pp

Ve — div. — pp — p

Vc — div. — pp — p — sf

Cb — pp

Carus

962

cresc.

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

BTrb

Timp

GrC

(agitandolo in aria)

SCAR

- o - lo spic - ca - to ha il vo - lo, ma la - sciò u - na pre - da… pre - zio - sa… un ven -

cresc.

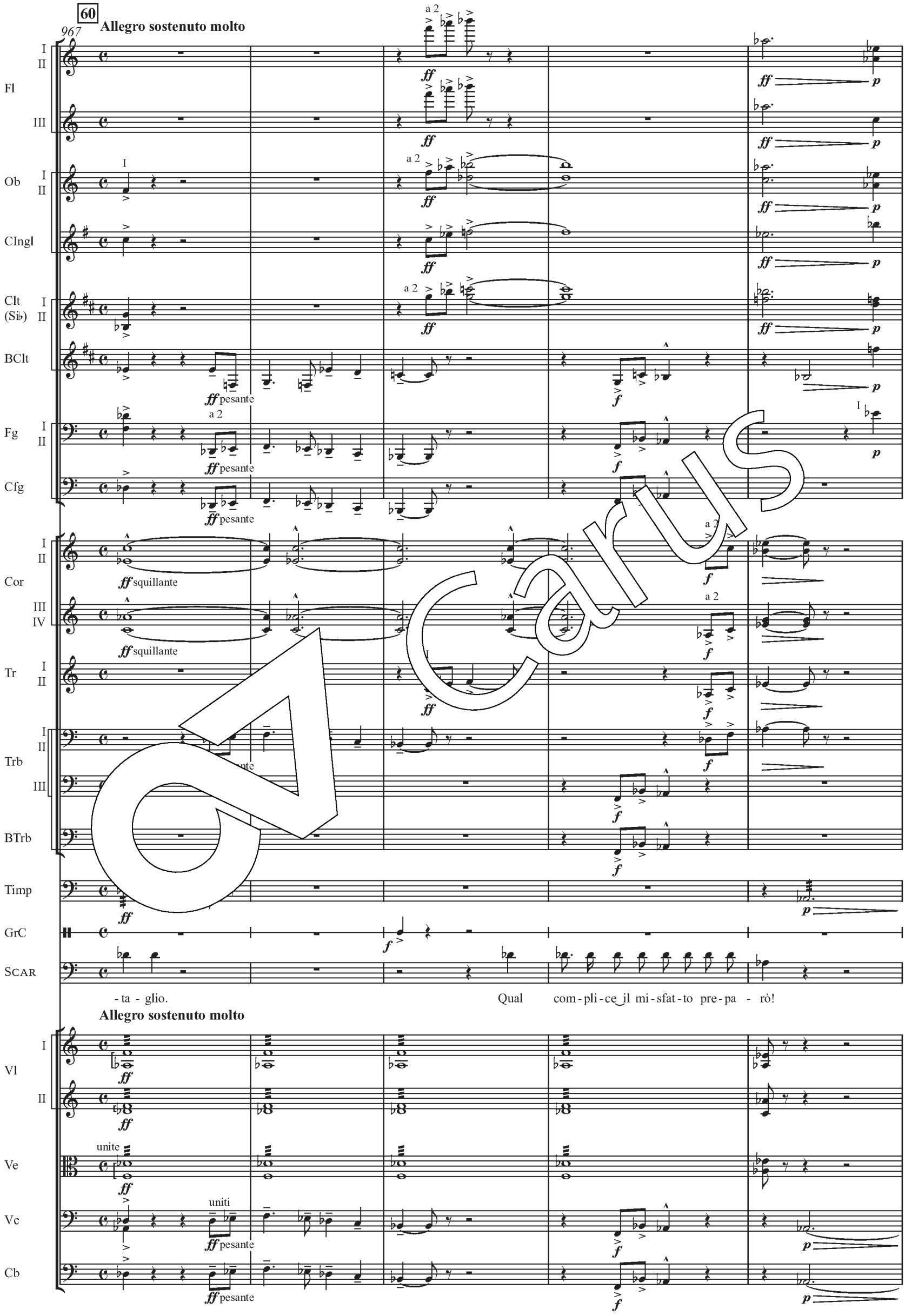
Vl I II

Ve

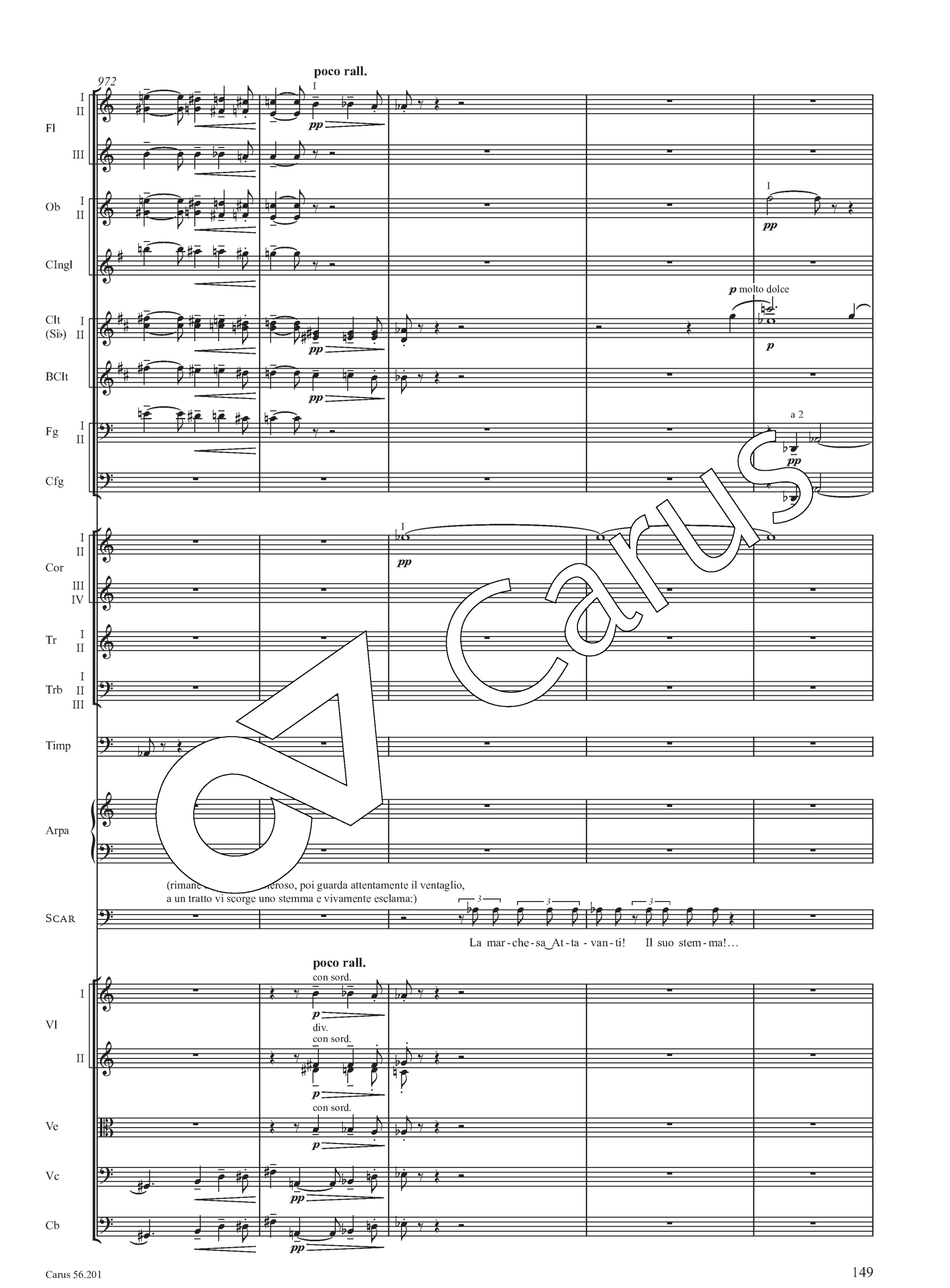
Vc

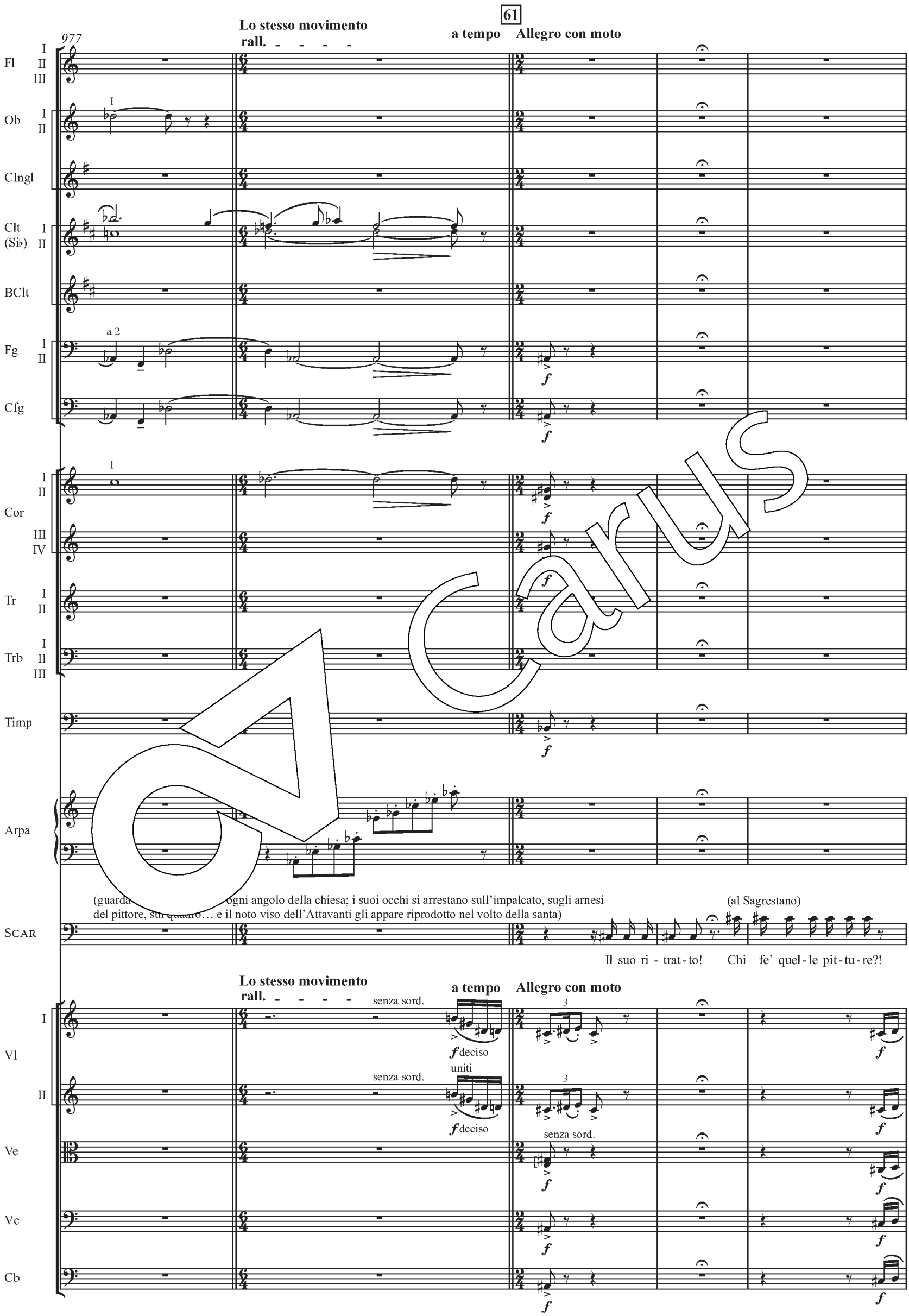
Cb

Carus


60
Allegro sostenuto molto
967
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Timp
GrC
SCAR
Vl
Ve
Vc
Cb
a 2
ff pesante
ff squillante
unite
uniti
-ta - glio.
Qual com-pli-ce il mi-sfat-to pre-pa - rò!
Allegro sostenuto molto

Carus


972
poco rall.
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
p molto dolce
a 2
Cor
Tr
Trb
Timp
Arpa
(rimane [illegible]eroso, poi guarda attentamente il ventaglio,
a un tratto vi scorge uno stemma e vivamente esclama:)
Scar
La mar-che-sa At-ta-van-ti! Il suo stem-ma!…
poco rall.
con sord.
div.
Vl
Ve
Vc
Cb


977
61
Lo stesso movimento
rall.
a tempo
Allegro con moto
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Timp
Arpa
(guarda 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)
(al Sagrestano)
SCAR
Il suo ri - trat - to!
Chi fe' quel - le pit - tu - re?!
Lo stesso movimento
rall.
a tempo
Allegro con moto
senza sord.
deciso
uniti
Vl
Ve
Vc
Cb

982

Sostenendo

a 3

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

Tr I II

I con sord.

senza sord.

Trb I II III

Timp

Scar

Lui!

(and

Sagr

Il ca - va - lier Ca - va - ra - dos - si.

Sostenendo

Vl I II

Ve

pizz.

arco

Vc

pizz.

arco

Cb

Carus

62 a tempo

988

Fl I II III — a 3 — ff

Ob I II — a 2 — ff

CIngl

Clt (Si♭) I II — a 2 — ff

BClt — ff

Fg I II — f fp — a 2

Cfg

Cor I II III IV

Tr I II — I — f

Trb I II III

Timp

SCAR — (seguitando le sue impressioni) — Lui! L'a - man - te di

SAGR — (Si ne esce dalla Cappella con il paniere in mano) — Nu - mi! Il pa - nie - re!

a tempo

Vl I II — f — fp

Ve — f — fp

Vc — f < fp

Cb — f < fp

Carus

994

crescendo

il Fl III riprende l'Ott

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cor I II III IV

Tr I II

Trb I II III

Timp

SCAR

To om so - spet - to! Un vol - ter - rian!

SAGR

(che avrà esaminato il paniere, con sorpresa esclama:)

Vuo - to?

crescendo

Vl I II

Ve

Vc

Cb

Carus

1000

Fl I II

Ob I II — a 2 — *p*

CIngl

Clt (Si♭) I II — a 2 — *p*

BClt

Fg I II — *p*

Cor I II — I — più *f* — a 2 — *ff* — *p*

Cor III IV — III — più *f* — a 2 — *ff* — a 2 — *p*

Tr I II — I — *p*

Trb I II III — *p*

Timp

GrC — *pp*

(prende il birro col paniere)

SCAR — Che hai det-to? Che fu?

(prende al birro il paniere)

SAGR — Vuo-to! — Si ri-tro-vò nel-la Cap-pel-la que-sto pa-

Vl I — più *f* — *fp* — *ff* — *p*

Vl II — *ff* — *p*

Ve — *p* — *p*

Vc — *p* — *p*

Cb — *p*

Carus

Più mosso

1006

Fl I II

Ob I II

Clt (Si♭) I II

BClt

Fg I II

a 2

Cor I II III IV

Scar

Tu no - sci?

Sagr

(balbettando pauroso)

- nier. Cer - to! È il ce - sto del pit - tor… ma…

Più mosso

Vl I II

Ve

div.

Vc

Cb

Carus

1012

poco accel.

Fl I II

Clt (Si♭) I II — a 2

BClt

Fg I II

Cor I II

SCAR — (con forza, quasi parlato) Spu - ta quel - lo che sai.

SAGR — non - di - me - no… (sempre più impaurito e quasi piangendo, gli mostra il paniere vuoto) Io… lo la - sciai ri -

poco accel.

Vl I II

Ve — unite

Vc

Cb

1017

poco rall. — a tempo

Fl I II

Ob I II

Clt (Si♭) I II

Fg I II

SAGR — -pie - no di ci - bo pre - li - ba - - - to… il pran - zo del pit -

poco rall. — a tempo

Vl I II

Ve

Vc

Cb

Carus

64

1022

Ott

prende il Flauto

pp

Fl I II

a 2

pp

I

p legato

Ob I II

I

p legato

CIngl

p legato

Clt (Si♭) I II

Fg I II

p

p legato

Cor I II

I

p

pp

Scar

(con intenzione, inquirendo per sc

A - v za - to!…

Sagr

(facendo cenno di no colla mano)

-tor!… Nel - la cap - pel - la? Non ne a - ve - a la chia - ve, nè con -

Vl I II

Ve

p

Vc

pp

Cb

pp

Carus

1028

poco rit. a tempo

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

SAGR

-ta - va pran - zar… dis - se e - gli stes - so. On - d'io l'a - vea già mes - so..

poco rit. a tempo

Vl I II

Ve

div.

Vc

Cb

1033

Clt (Si♭) I II

BClt

Fg I II

Arpa

(mostra dove aveva riposto il paniere e ve lo lascia)

(impressionato dal severo e silente contegno di Scarpia)

pp (fra sè)

SAGR

al ri - pa - ro.

(Li - be - ra me Do - mi - ne!)

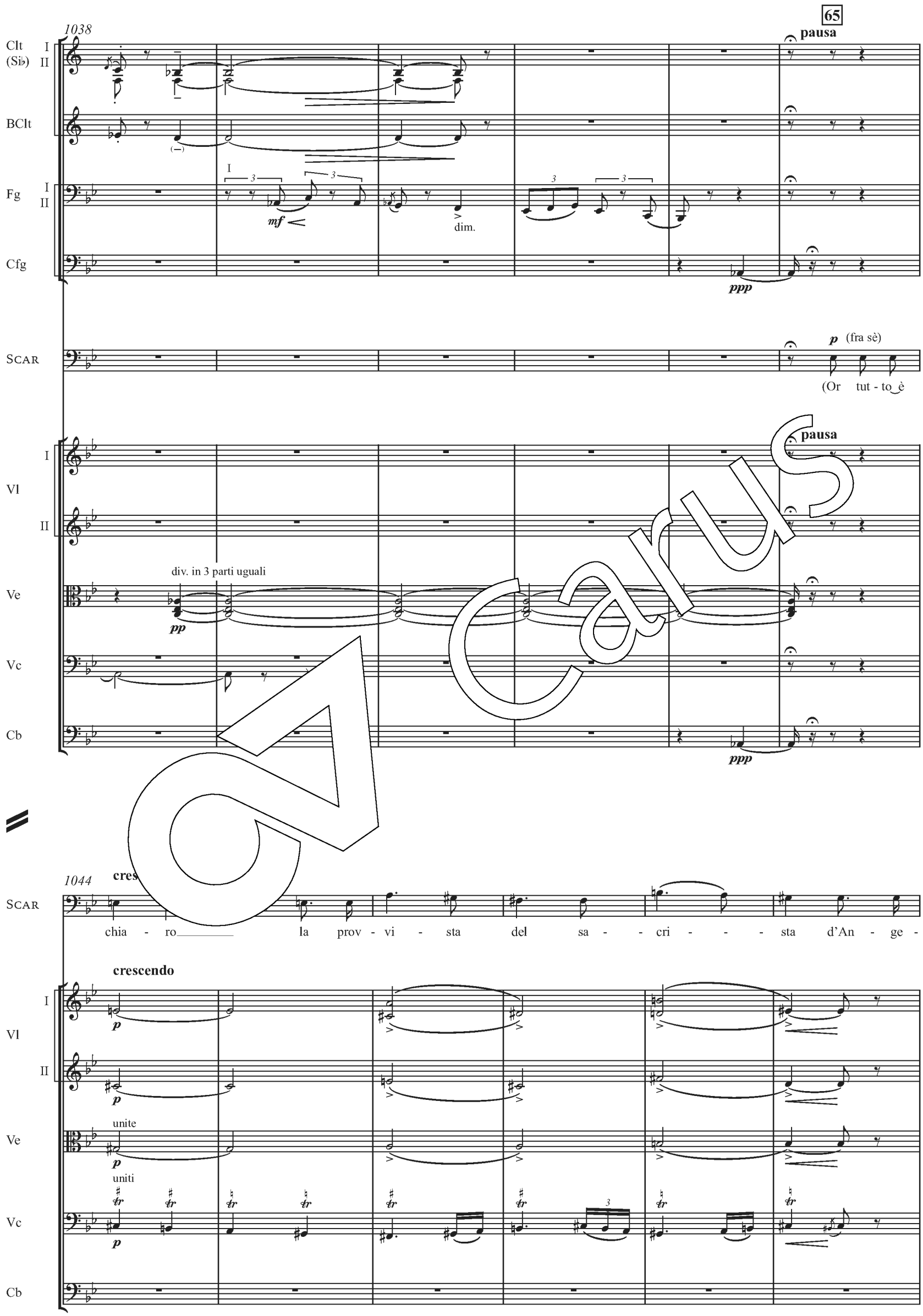
Vl I II

Ve

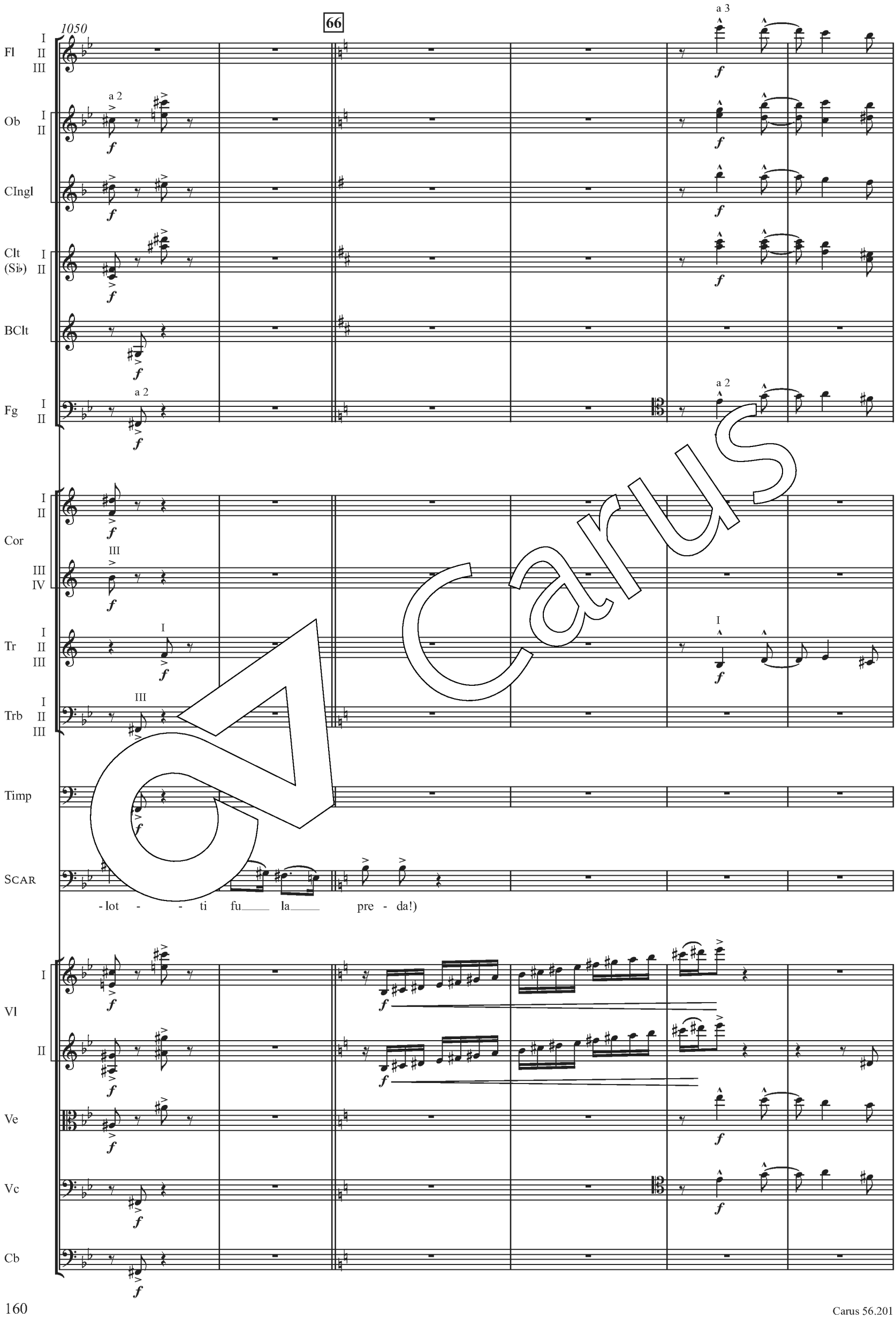
Vc

Cb

Carus


65
1038
Clt (Sib) I II
BClt
Fg I II
Cfg
Scar
Vl I II
Ve
Vc
Cb
pausa
mf
dim.
ppp
p (fra sè)
(Or tut - to è
div. in 3 parti uguali
pp
1044
cres
chia - ro la prov - vi - sta del sa - cri - sta d'An - ge -
crescendo
unite
uniti
tr

Carus


1050
66
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cor
Tr
Trb
Timp
SCAR
Vl
Ve
Vc
Cb
a 2
a 3
-lot - - ti fu____ la____ pre - da!)

Carus

1056

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Tr I II III

Trb I II III

Tosca

Scar

Vl I II

Ve

Vc

Cb

a 2

div.

unite

cresc.

(Tos , ed è nervosissima: va dritta all'impalcato, ma non trovandovi Cavaradossi, sempre in grande agita a a cercarlo nella navata centrale della chiesa: Scarpia appena vista entrare Tosca, si è abilmente nasc ro la colonna ov'è la pila dell'acqua benedetta, facendo imperioso cenno di rimanere al Sagrestano, il qua ante, imbarazzato, si reca vicino al palco del pittore.)

To - sca? Che non mi ve - da. (Per ri - dur - re un ge -

Carus

* Per la dinamica, si vedano le note critiche. / *Regarding the dynamics, see the "Critical Notes."*

1062

a 3

poco allarg.

67 Allegro

Fl I II III

il Fl III riprende l'Ott

Ob I II

a 2

CIngl

Clt (Si♭) I II

a 2

BClt

Fg I II

a 2

Cor I II III IV

Tr I II III

I

p mf

Trb I II III

Timp

p

SCAR

-lo - so al-lo sba - ra - glio Ja - go eb-be un faz-zo - let-to... ed io un ven - ta-glio!)

poco allarg.

Allegro

Vl I II

uniti

fp

fp

Ve

fp

Vc

Cb

1067

Fl I II — a 2 — f p

Ob I II — I — f p

CIngl — f p

Clt (Si♭) I II — I — f p

BClt

Fg I II

Cor I II III IV

Tr I II III

Trb I II III

(rito[illegible] l'impalca[illegible] n i[illegible]nza ad alta voce)

Tosca — Ma - ri[illegible] Ma - rio?!

(avvicinandosi a Tosca)

Sagr — Il pit - tor Ca - va - ra - dos - si? Chi

Vl I — ff — div. fp

Vl II — ff — fp

Ve — ff — fp

Vc

Cb

Carus

1073

Fl I II — a 2

Ob I II — I — mf

CIngl — mf

Clt (Si♭) I II — I

BClt — mf

Fg I II — I — p — a 2 — mf

Cor I II — I — p — mf

SAGR — (se la svigna)

sa do - ve sia? Sva - nì, sgat - ta - io - lò per sua stre - pe - ne

Vl I II — mf

Ve — mf

Vc — pizz. — pizz. — p — mf

Cb — p — mf

1078

68

Ob I II

CIngl

BClt

Fg I II

Cor I II

TOSCA

In - gan - na - - ta? No… no… tra - dir - mi

Vl I II

Ve

Vc

Cb

carus

1084

Andante mosso ♩ = 100

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

p

Cfg

Cor I II

I

f

Cor III IV

III

p

Timp

p

Camp

(quasi piangendo)

Tosca

e - gli non può, tra - dir - mi e - gli non può!

Andante mosso ♩ = 100

Vl I

pizz.

p

Vl II

pizz.

p

Ve

pizz.

p

Vc

p

f

Cb

div.

p

Carus

1089

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Arpa

Camp

SCAR

To - sca di - vi - na, la ma - no mia la vo - stra a - spet - ta, pic - co - la ma - ni - na, non per ga - lan - te -

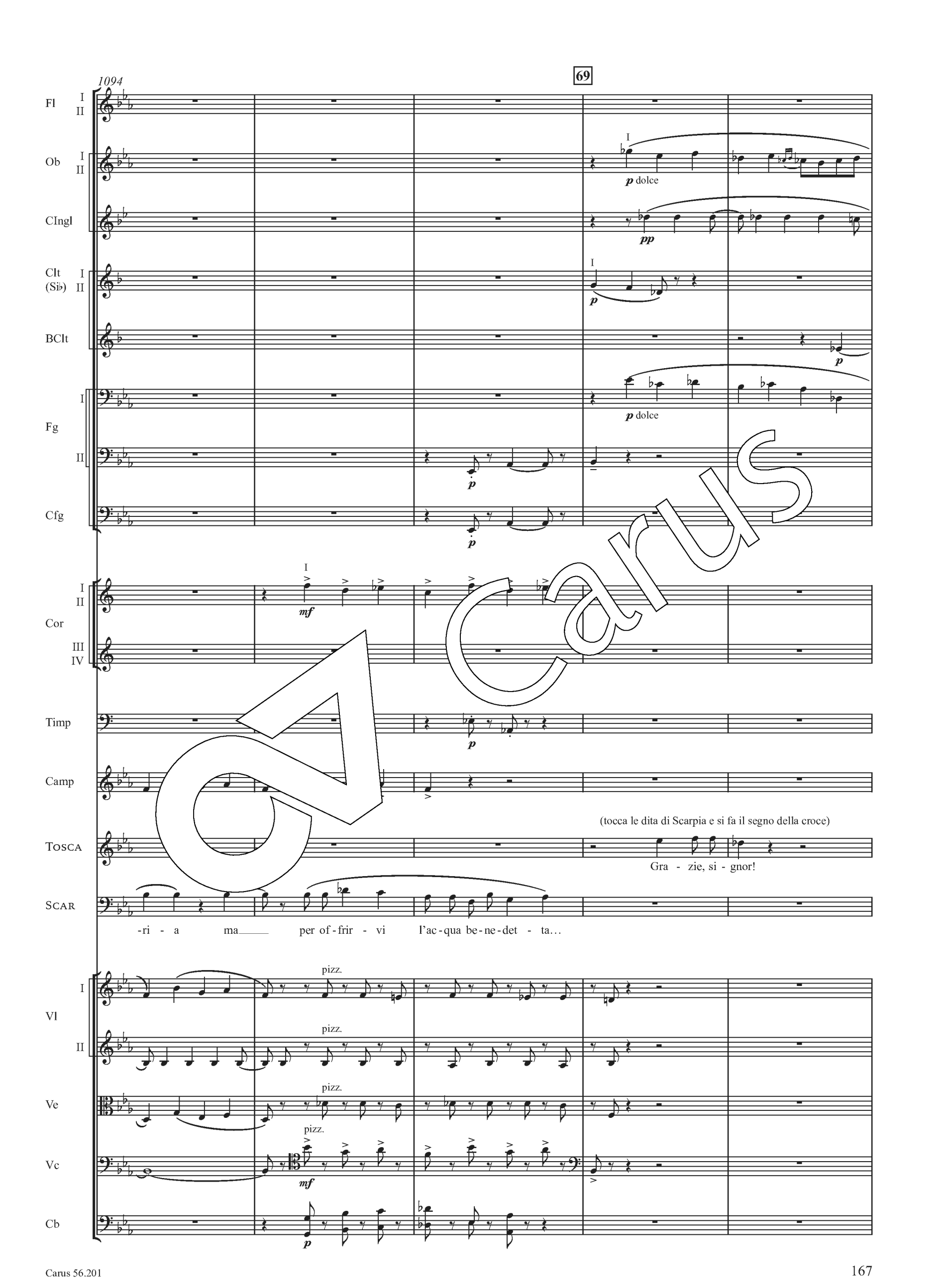
Vl I II

Ve

Vc

Cb

Carus


1094
69
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Timp
Camp
Tosca
Scar
Vl
Ve
Vc
Cb
p dolce
pp
p
mf
pizz.
(tocca le dita di Scarpia e si fa il segno della croce)
Gra - zie, si - gnor!
-ri - a ma per of - frir - vi l'ac - qua be - ne - det - ta…

1099

rall. a tempo

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

p sensibile e dolce

BClt

Fg I II

Cfg

Cor I II III IV

Arpa

SCAR

Un no - bi - le e - sem - pio è il vo - - stro. Al cie - lo pie - na di san - to ze - lo at - tin - ge - te del -

rall. a tempo

Vl I II

arco

div.

Ve

Vc

Cb

uniti

Carus

1104

Ott

Fl I II — a 2 — *p*

Ob I II — *pp*

CIngl

Clt (Si♭) I II

BClt — *pp*

Fg I II — I — *pp*

Cfg

Cor I II III IV — I — *pp*

Arpa

Tosca — (distratta e pensosa) (cominciano ad entrare in chiesa ed a recarsi verso il fondo alcuni popolani)

Scar — *p* — Bon - tà vo - stra.

-l'ar - te il ma - gi - ste - ro che la fe - de rav - vi - va! Le pie don - ne son ra - re... Voi cal - ca - te la

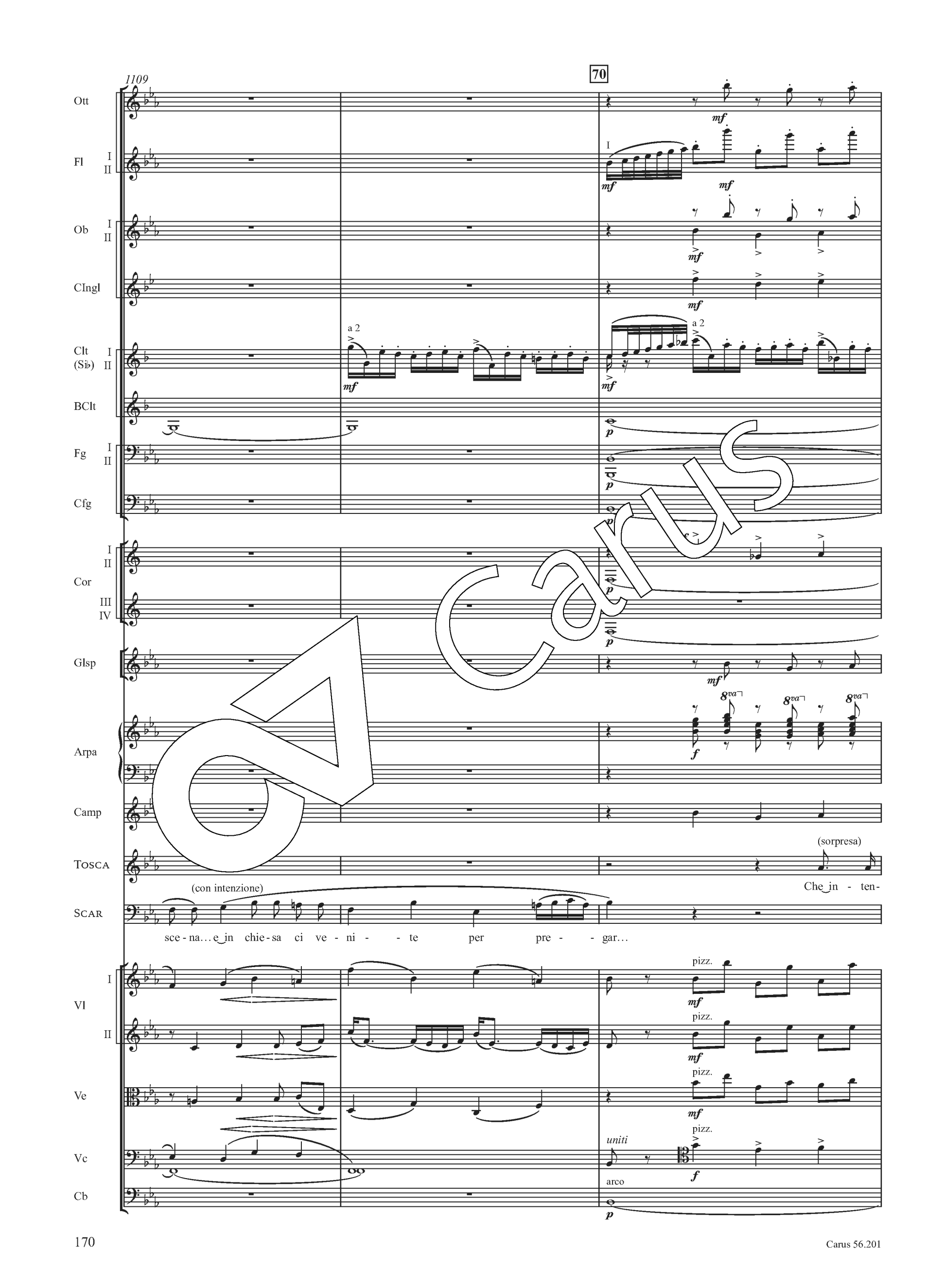
Vl I II — *pp* — uniti

Ve — *pp*

Vc — div.

Cb

Carus


1109
70
Ott
Fl
I
II
Ob
CIngl
Clt
(Si♭)
a 2
BClt
Fg
Cfg
Cor
III
IV
Glsp
Arpa
Camp
Tosca
(sorpresa)
Che in - ten-
Scar
(con intenzione)
sce - na… e in chie - sa ci ve - ni - - te per pre - - gar…
Vl
pizz.
Ve
Vc
uniti
arco
Cb

Carus

1112

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt — pp

Fg I II — pp

Cfg

Cor I II III IV

Tr I II — p

Glsp

Arpa — 8va

Camp

TOSCA — -de - te?

SCAR — E non fa - te co - me cer - te sfron - ta - te che han di Mad - da - le - na vi - so e co- (indica il ritratto)

Vl I II — arco p

Ve — arco p

Vc — mf

Cb

Carus

1115

deciso — poco rall. - - - — 71 Allegro moderato

Fl I II — a 2 — *f*

Ob I II — a 2 — *f*

CIngl — *f*

Clt (Si♭) I II — a 2 — *f*

BClt — *f*

Fg I II — a 2 — *f*

Cfg — *f*

Cor I II — *f*

Cor III IV — *f*

Tr I II

Timp — *f*

TOSCA — (scattando) — Che? D'a - mo - re? Le pro - ve! le

SCAR — (con intenzione marcata) — -stu - mi… e vi tre - scan d'a - mo - re!

deciso — poco rall. - - - — Allegro moderato

Vl I — *f*

Vl II — *f*

Ve — *f*

Vc — arco — *f*

Cb — arco — *f*

Carus

1120

Tosca: pro - ve!

(mostrandole il ventaglio)

Scar: È ar - ne - se di pit - to - re que - sto?

Vl I, Vl II: sf p

Ve: sf p

Vc: f p

Cb: f p

1124

Fl I, II: a 2 f p

Ob I, II: f p

CIngl: f

Clt (Si♭) I, II: f p

Fg I, II: a 2 p

Cor I, II: sf p

Cor III, IV: sf p

Tosca: Un ven - ta - glio? Do - ve sta - va?

(entrano alcuni contadini)

Scar: Là su quel pal - co.

Vl I, Vl II: sf p

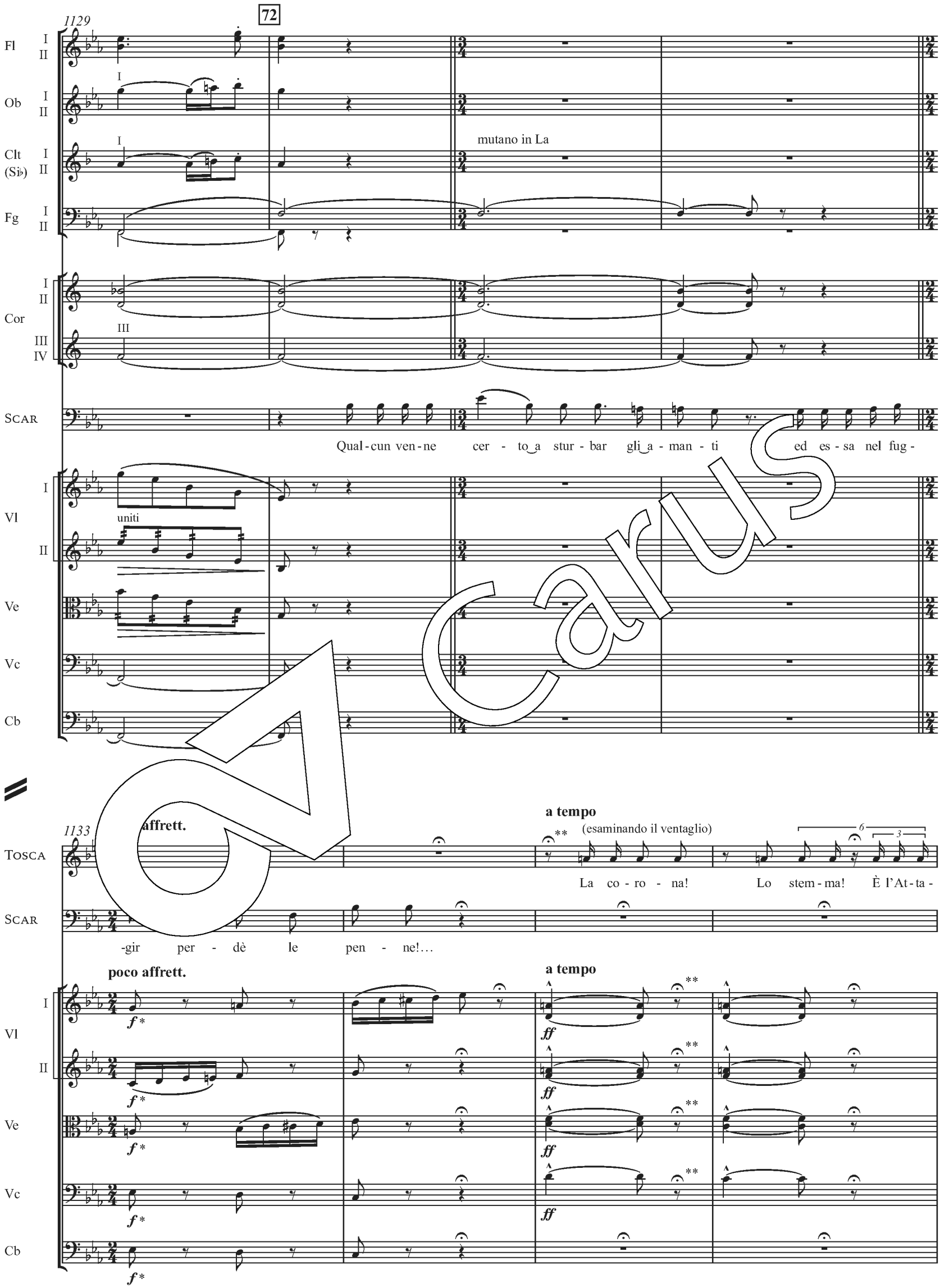
Ve: sf p

Vc: p

Cb: p

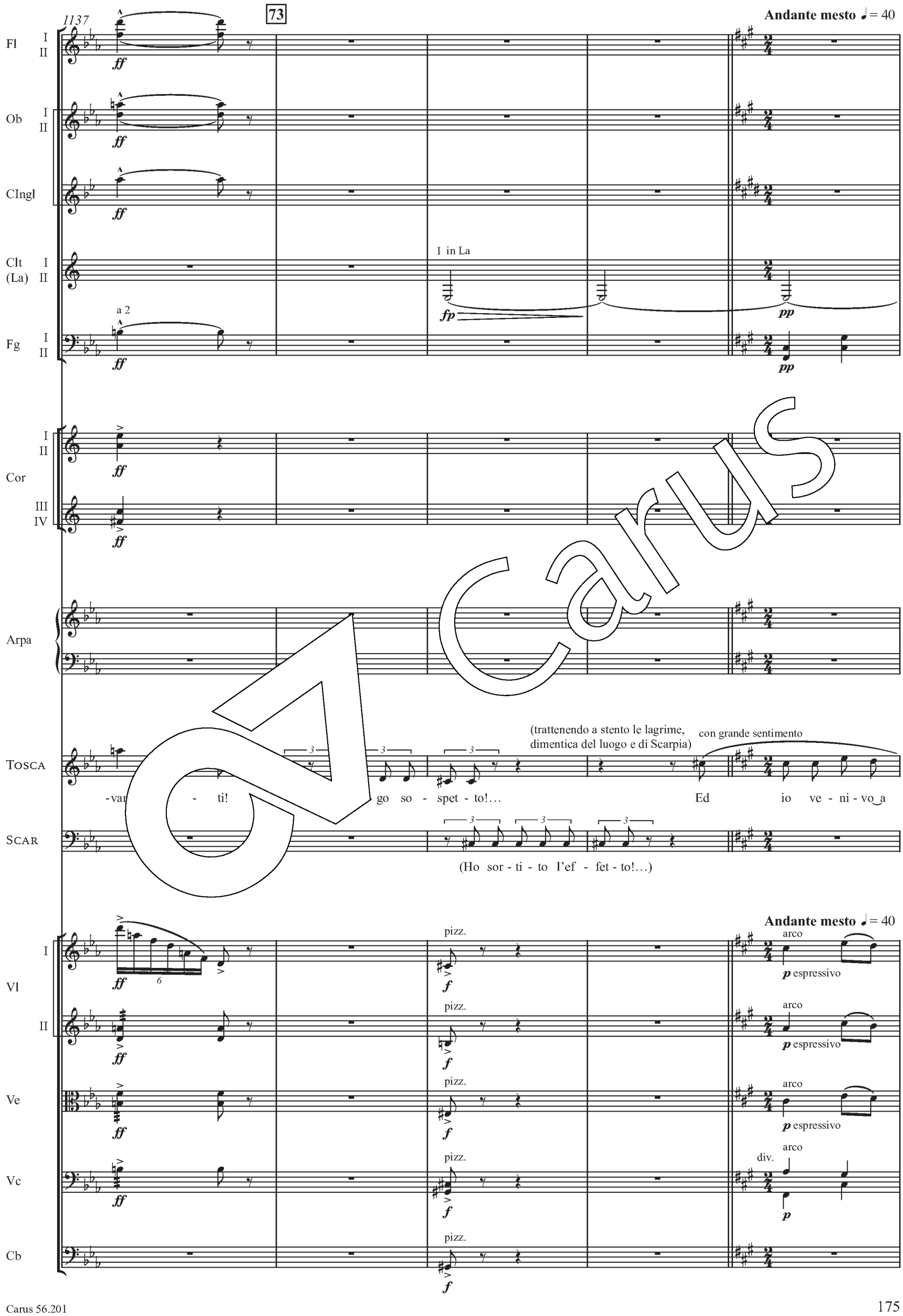
div.

Carus



* **A, SP**: ***p***. – Si vedano anche le note critiche. / *See also the "Critical Notes."*

** **A, SP**: Senza corona; si vedano anche le note critiche. / *Without the fermata; see also the "Critical Notes."*


1137
73
Andante mesto ♩= 40
Fl
Ob
CIngl
Clt (La)
I in La
Fg
a 2
Cor
Arpa
Tosca
(trattenendo a stento le lagrime, dimentica del luogo e di Scarpia)
con grande sentimento
-var - ti! go so - spet - to!… Ed io ve - ni - vo a
Scar
(Ho sor - ti - to l'ef - fet - to!…)
Andante mesto ♩= 40
Vl
pizz.
arco
p espressivo
Ve
Vc
div.
Cb

Carus

1142

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

BTrb

Arpa

Tosca

lui tut - ta do - glio - - sa per dir - gli: in - van stas - se - ra il ciel s'in -

Vl I II

div. uniti div.

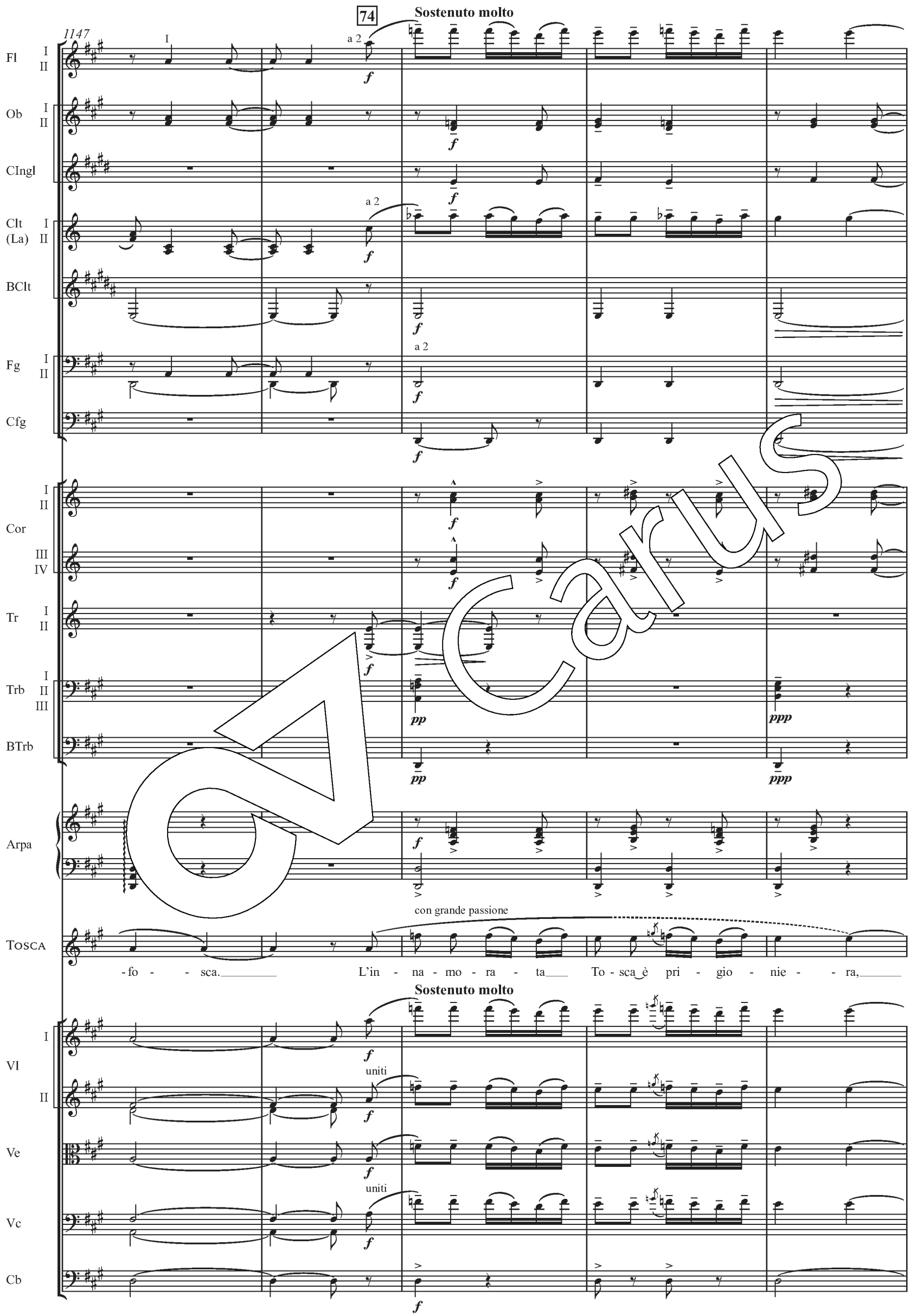
Ve

Vc

Cb arco

Carus

* In **P**$_1$, **P**$_2$, **P**$_{1924}$ BClt in La (bb./*mm*. 1145–1159).


74
Sostenuto molto
1147
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Arpa
Tosca
con grande passione
-fo - - sca. L'in - na - mo - ra - ta To - sca è pri - gio - nie - - ra,
Sostenuto molto
Vl
uniti
Ve
uniti
Vc
Cb

Carus

1152

cresc.

Fl I II

Ob I II

a 2

CIngl

p

Clt (La) I II

a 2

I

p

BClt

p

p

Fg I II

a 2

p

p

Cfg

p

Cor I II III IV

III

Timp

Camp

Tosca

dei re - ga - - li tri - pu - di, pri - gio -

Scar

(Già il ve - le - no l'ha ro - sa…)

cresc.

Vl I II

pp

p

pp

Ve

p

pp

Vc

pp

pp

Cb

p

pp

Carus

1157

poco rit.

75

Tempo I

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Camp

Tosca

Scar

(gruppo di pastori e di ciociare)

(mellifluo)

(Già il ve - le - no l'ha ro - sa!..)

O che v'of -

poco rit.

Tempo I

Vl I II

div.

pizz.

uniti

Ve

Vc

Cb

Carus

1162

Fl I II

Ob I II

Clt (La) I II

mutano in Si♭

Fg I II

Cor I II IV

Camp

SCAR

-fen - de, dol - ce si - gno - ra?…

U - na ri - bel - le la - gri - ma scen - de s[illegible]ra le bel - le guan - ce e le ir-

Vl I II

arco

Ve

Vc

Cb

1166

all. molto col canto

a tempo

Fl I II

Clt (Si♭) I II

I in Si♭

Cor IV

SCAR

-ro - ra; dol - ce si - gno - ra, che mai v'ac - co - ra?…

rall. molto col canto

a tempo

Vl I II

Ve

Vc

Cb

Carus

1169 **76** **Andante lento** ♩ = ♩ — **rall.** — **Meno**

Clt (Si♭) I II — BClt — Fg I II

(vari nobili signori accompagnano alcune donne) — (non ascoltando Scarpia)

TOSCA: Nul - la! — Io qui mi

(con marcata intenzione)

SCAR: Da - rei la vi - ta per a - sciu - gar quel pian - to!

Andante lento ♩ = ♩ — **rall.** — **Meno**

Vl I II — Ve — Vc — Cb

1175

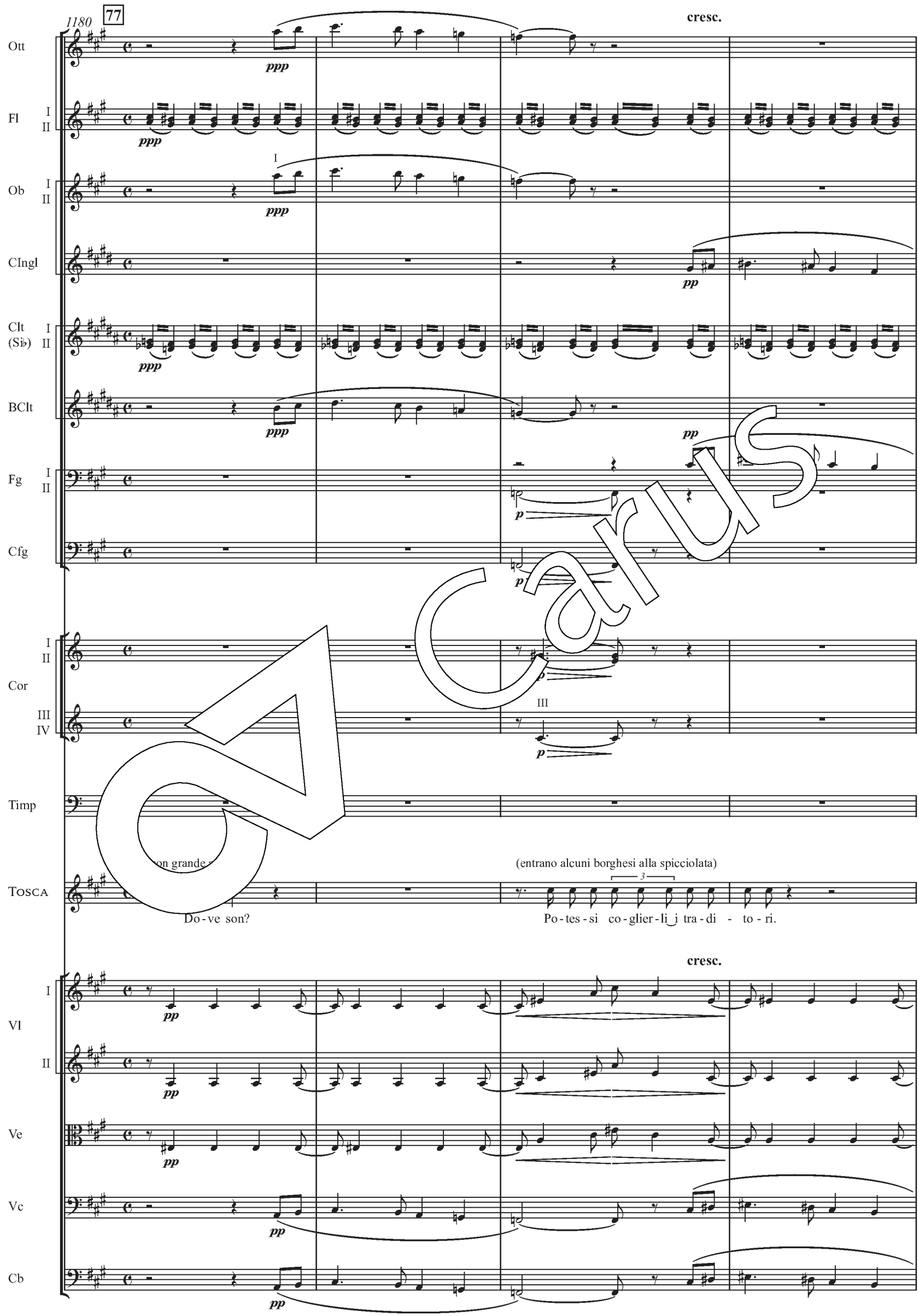
Ob I II — CIngl

TOSCA: strug - go e in - tan - to d'al - tra in brac - cio le mie sma - nie de - ri - de.

SCAR: (Mor - de il ve - le - no!...)

Vl I II — Ve — Vc — Cb

Carus


1180
77
cresc.
Ott
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Timp
Tosca
Vl
Ve
Vc
Cb
ppp
pp
p
(entrano alcuni borghesi alla spicciolata)
Do - ve son?
Po - tes - si co - glier - li i tra - di - to - ri.

Carus

1184

sempre cresc.

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Tosca

Oh qual so - spet - to!

re più cruc

con forza crescente

Ai dop - pi_a - mo - ri_è la vil - la ri - cet - to.

sempre cresc.

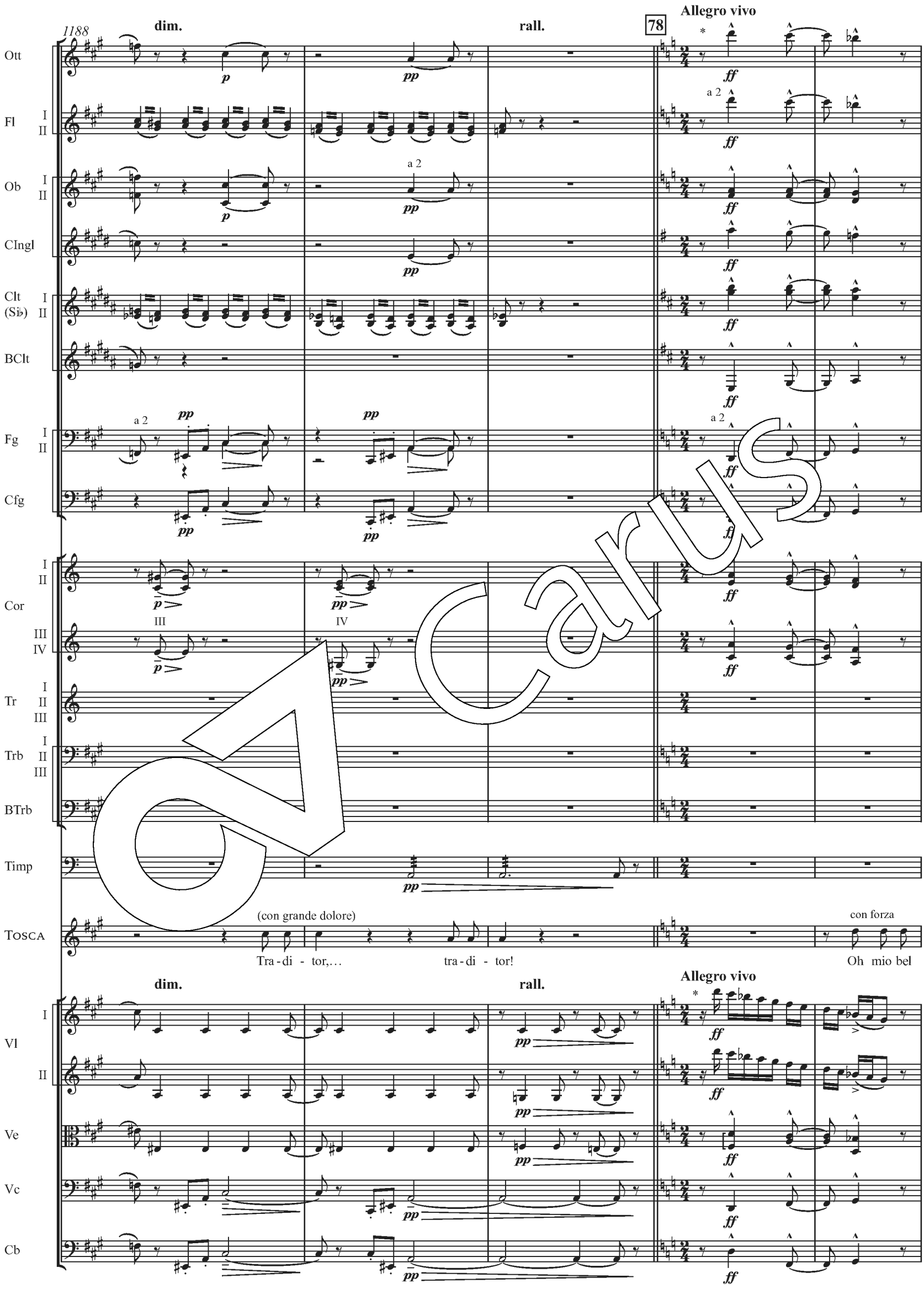
Vl I II

Ve

Vc

Cb

Carus



* Per l'articolazione dei Fiati e degli Archi nelle bb. 1191–1200, si vedano le note critiche. / *For the articulation of the woodwinds and strings in mm. 1191–1200, see the "Critical Notes."*

1193

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II — a 2

Cfg

Cor I II III IV

Tr I II III

Trb I II III — a 3

BTrb

Timp

TOSCA — (con pronta risoluzione)

ni-do in-soz-za-to di fan-go! Vi piom-be-rò in-at-te-sa!

Vl I II

Ve — div.

Vc

Cb

Carus

1199

prende il Flauto

Lento

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II — a 2

Cfg

pp

Cor I II III IV

Tr I II III — I, II

Trb I II III — I, II

BTrb

Timp

Arpa

Tosca

(si rivolge minacciosa al quadro)

Tu non l'a-vrai stas - se - ra. Giu-ro!

(grido acuto, disperato)

(piangente)

Dio mi per - do - na…

Scar

(scandolezzato, quasi rimproverandola)

In chie-sa!

Lento

Vl I II

unite

pp

Ve

Vc

Cb

Carus

* Se si vuole raggiungere il *la bemolle* di b. 1200 con un'arcata «in giù», la legatura fra i due si bemolli non deve essere considerata; si vedano le note critiche. /
If the a flat[1] *in m. 1200 is to be achieved with a down-bow stroke, this slur should be omitted; cf. the "Critical Notes."*

1206

Più lento — rall. — col canto — 79 Andante sostenuto

Fl I II III — Ob I II — CIngl — Clt (Si♭) I II — BClt — Fg I II — Cfg

Cor I II III IV — Tr I II III — Trb I II III — BTrb — Timp — Arpa

Tosca

con grande espress. — ten. — (piange dirottamente)

E - gli ve - de ch'io pian - go!

Più lento — rall. — col canto — IV corda — Andante sostenuto

Vl I II — Ve — Vc — Cb

div. — uniti

Carus

1210

Fl I II III — a 3

Ob I II — a 2

CIngl

Clt (Si♭) I II

BClt — p

Fg I II — p

Cfg

Cor I II — p; III IV — p

Tr I II III — pp

Trb I II III — pp

BTrb

Timp

GrC

Arpa

(Scarpia sorregge Tosca accompagnandola all'uscita, fingendo di rassicurarla)

Vl I — div.; II — uniti — p

Ve — p

Vc

Cb — p

Carus

1215

Fl I II III

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

GrC

Arpa

(appena escita Tosca, la chiesa poco a poco va sempre più popolandosi)

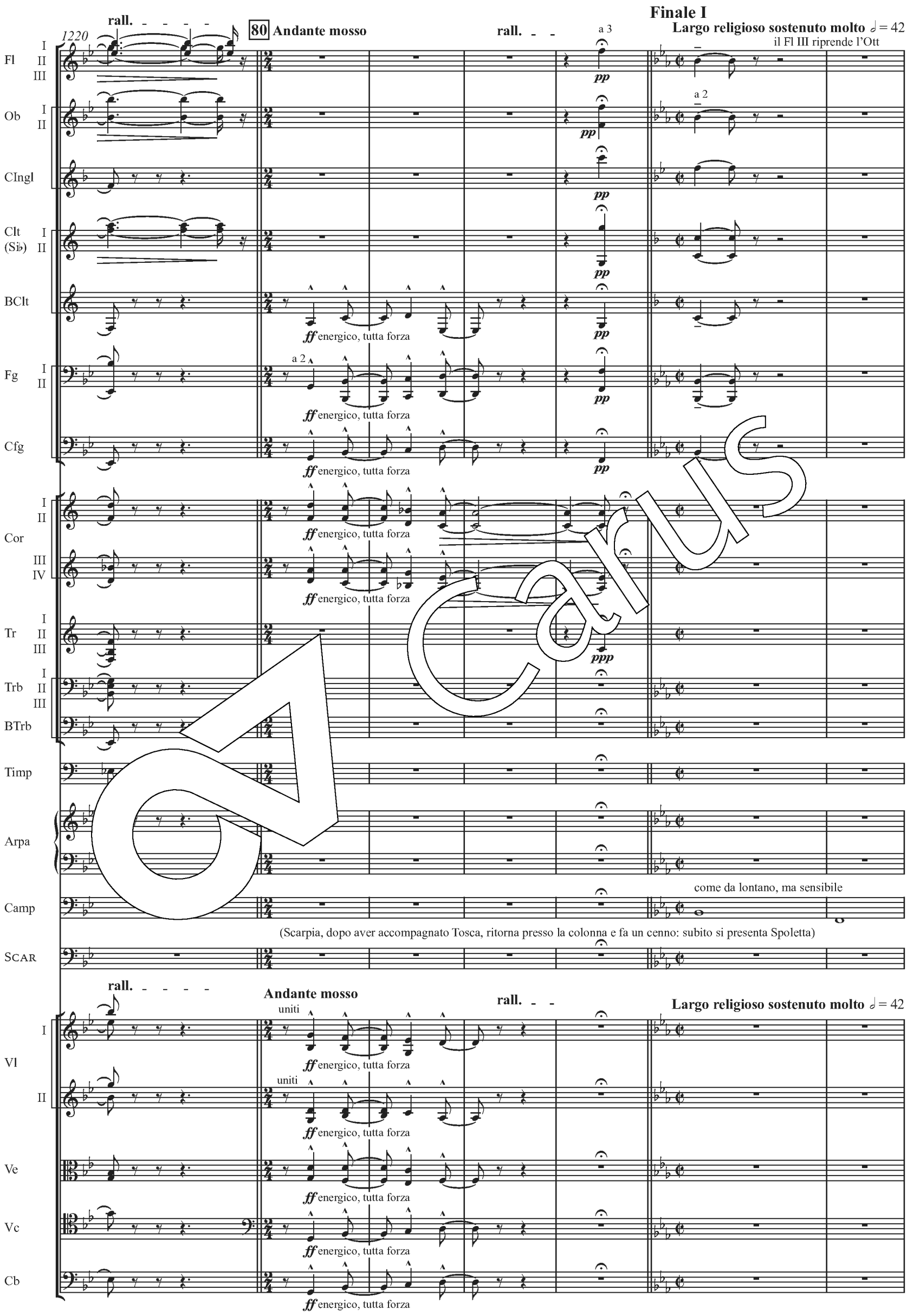
Vl I II

Ve

Vc

Cb

Carus


Finale I
Largo religioso sostenuto molto ♩ = 42
1220
rall.
80 Andante mosso
rall.
a 3
il Fl III riprende l'Ott
a 2
Fl I II III
Ob I II
CIngl
Clt (Si♭) I II
BClt
Fg I II
Cfg
Cor I II III IV
Tr I II III
Trb I II III
BTrb
Timp
Arpa
Camp
SCAR
ff energico, tutta forza
pp
ppp
come da lontano, ma sensibile
(Scarpia, dopo aver accompagnato Tosca, ritorna presso la colonna e fa un cenno: subito si presenta Spoletta)
Andante mosso
uniti
Vl I II
Ve
Vc
Cb

Carus

1227

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

ppp

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Arpa

p

Camp

(la folla si aggruppa nel fondo in attesa del Cardinale; alcuni inginocchiati pregano)

SCAR

cupo

Tre sbir - ri… U - na car - roz - za… Pre - sto… se - gui - la do - vun - que va - da… non vi - sto… prov-

Vl I II

Ve

pp cupo, legato

ben sostenute le terzine

Vc

pp cupo legato

ben sostenute le terzine

Cb

Carus

1232

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Arpa

sim.

Camp

SPOL

(esce frettoloso)

Sta be - ne. Il con - ve - gno?

SCAR

-ve - di! Pa - laz - zo Far - ne - se!

Vl I II

Ve

Vc

Cb

Carus

1237

Fl I II — a 2 — p — I

Ob I II — I — pp — p

CIngl — p

Clt (Sib) I — p

Clt (Sib) II — p

BClt — p

Fg I II — p

Cfg

Cor I II — p — I — pp

Cor III IV — III — p

Tr I II III

Trb I II III — pppp

Arpa

Camp

(con un sorriso sardonico)

SCAR — p

Va, To - sca! Nel tuo cuor s'an-ni - da Scar - pia…

Vl I — p

Vl II — p

Ve — p

Vc — p

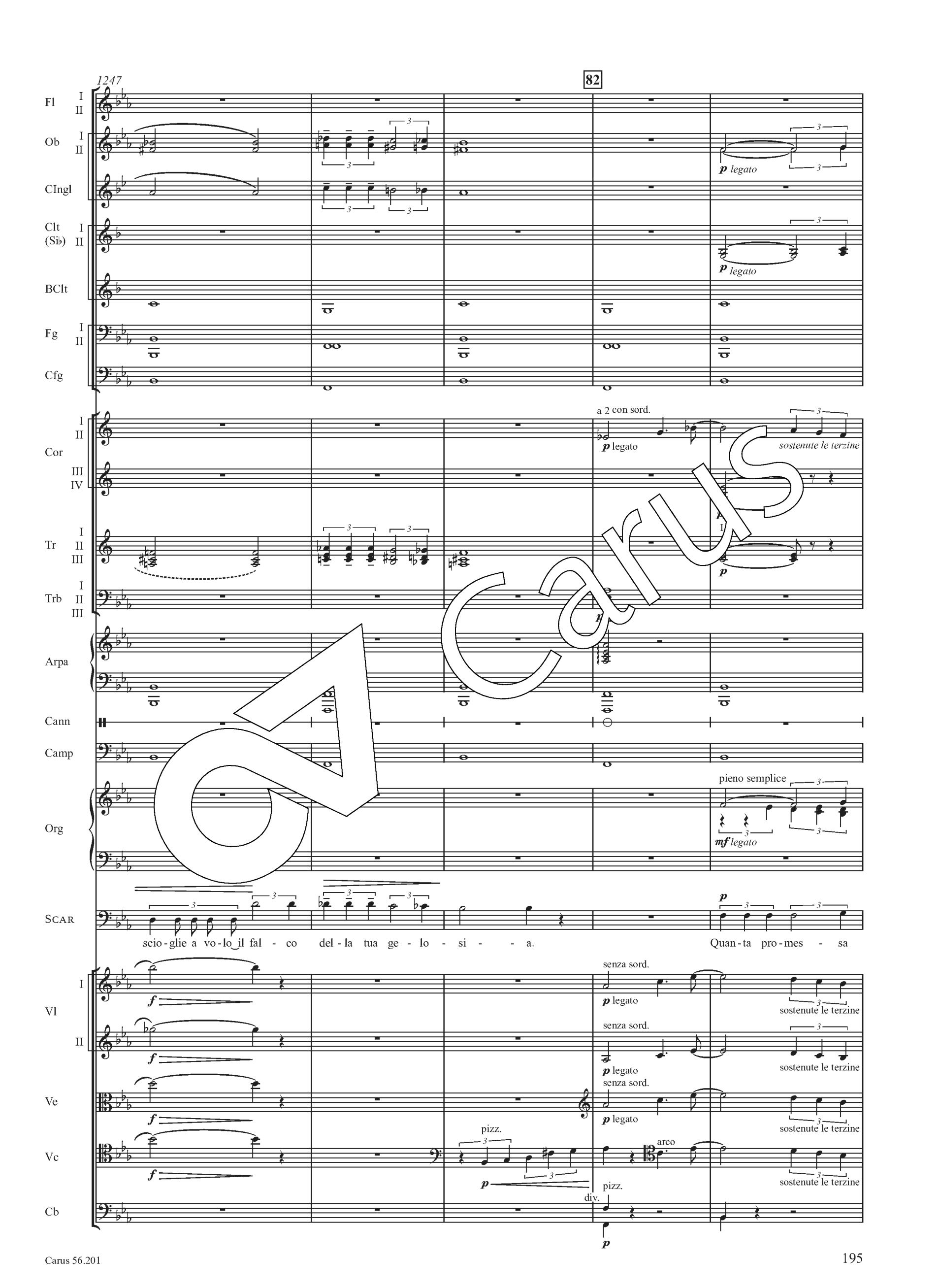
Cb

Carus

1242 **81**

Fl I II
Ob I II
CIngl
Clt (Si♭) I II
BClt
più *p*
Fg I II
Cfg
più *p*
Cor I II III IV
Tr I II III
Trb I II III
Arpa
Cann
colpo di Cannone da lontano
Camp
Org
(esc… accompagna il Cardinale all'altare maggiore: i soldati svizzeri fanno far largo alla folla, che si dispone su due ali)
(ironico)
SCAR
Va, To - sca! È Scar - pia che
Vl I II
con sord.
strisciando
Ve
Vc
Cb
pizz.

Carus


1247
82
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Arpa
Cann
Camp
Org
SCAR
Vl
Ve
Vc
Cb
p legato
a 2 con sord.
sostenute le terzine
pieno semplice
mf legato
scio-glie a vo-lo il fal - co del-la tua ge-lo-si - - a.
Quan-ta pro-mes - sa
senza sord.
pizz.
arco
div.

1252

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

a 2

Cor I II III IV

Tr I II

Trb I II III

Arpa

Cann

Camp

Org

senza Ped.

SCAR

nel tuo pron - to so - spet - to! Nel tuo cuor s'an - ni - da

Vl I II

Ve

Vc

Cb

Carus

1257

83

prende il Flauto

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

Arpa

Cann

Camp

Org

m.s.

SCAR

(ironico)

(s'inchina e prega al passaggio del Cardinale)

Scar - pia…

Va,

Tos - ca!

Vl I II

Ve

Vc

Cb

Carus

1262

Fl I II — *p* legato

Ob I II — *p* legato — I — *p*

CIngl

Clt (Si♭) I II — *p* legato — *p*

BClt

Fg I II — *p*

Cfg — più *p*

Cor I II III IV — con sord. — *p* — senza sord.

Trb I II III

GrC

Arpa — più *p*

Camp

Solo, pieno semplice

Org — *mf*

RAG — *p* con voce parlata — *Qui fe - cit coe - lum et ter - ram.*

T — *p* con voce parlata — *Qui fe - cit coe - lum et ter - ram.*

B — Bassi — *p* con voce parlata — *Qui fe - cit coe - lum et ter - ram.*

Capitolo – 12 Bassi — *p* con voce parlata — *Ad - ju - to - rium no - strum in no - mi - ne Do - mi - ni.*

Vl I II

Ve — *p*

Vc — *p* — uniti

Cb — più *p*

Carus

84

1266

appena animando

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

GrC

Arpa

Camp

Org

SCAR

RAG

T

B

Vl I II

Ve

Vc

Cb

a 2

I senza sord.

III

I

a 3

(riprende c

p con fero

A dop - pia - - - ra ten - - - do il vo - ler,

Et hoc nunc_ et us-que in sae-cu-lum.

Et hoc nunc_ us-que in sae-cu-lum.

Et hoc nunc_ et us-que in sae-cu-lum.

Sit no-men Do - mi-ni be-ne - di-ctum

appena animando

IV corda

IV corda

arco

Carus

1270

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

GrC

Arpa

Cann

Camp

Org

SCAR

né il ca - po del ri - bel - - - le è la più pre - zio - - sa

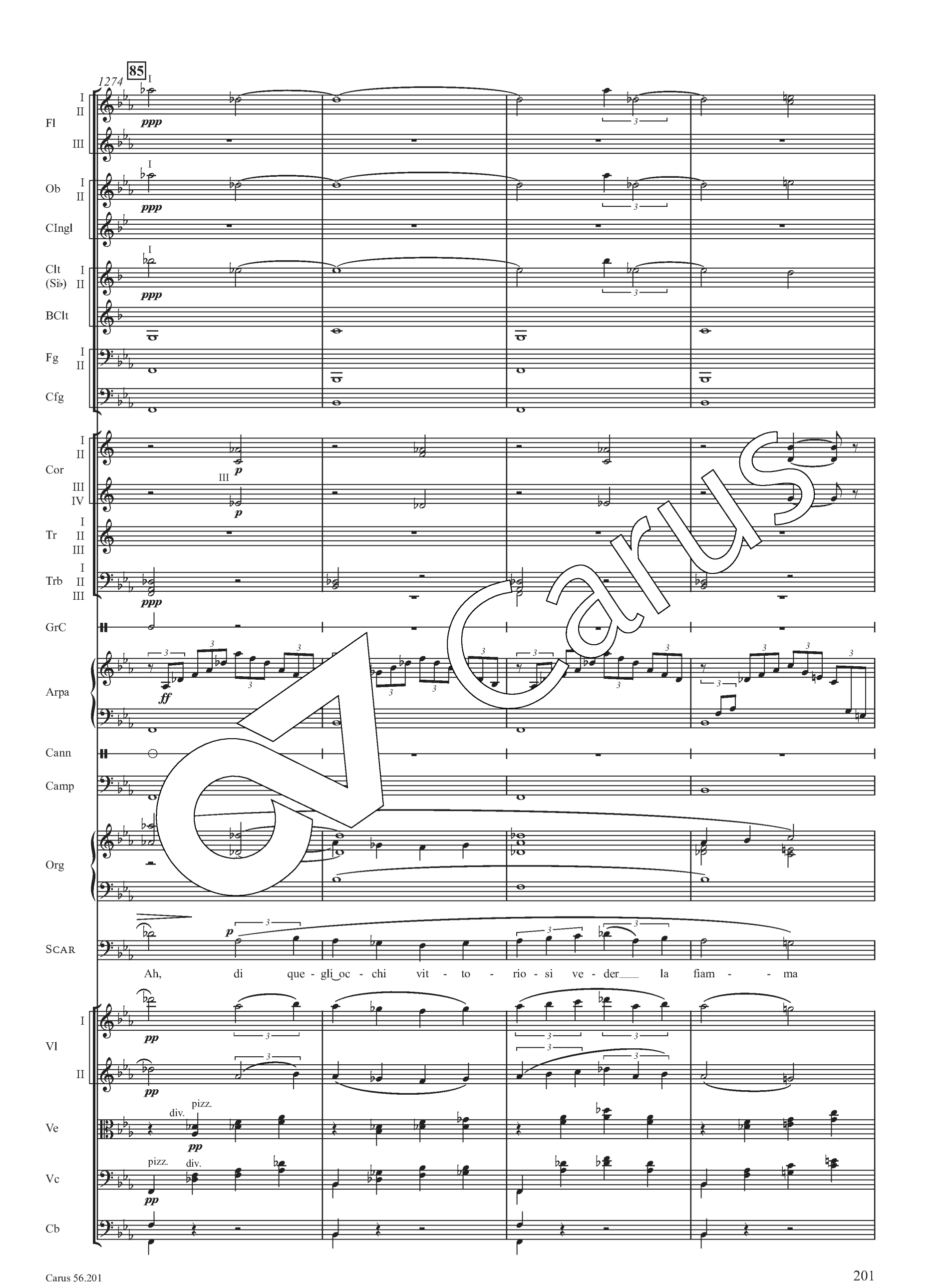
Vl I II

Ve

Vc

Cb div. pizz.

Carus


85
1274
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
GrC
Arpa
Cann
Camp
Org
SCAR
Ah, di que - gli_oc - chi vit - to - rio - si ve - der___ la fiam - - ma
Vl
Ve
Vc
Cb
div.
pizz.

Sostenendo, ritornando al Tempo I cresc.

1278

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Arpa

Cann

Camp

Org

(co

SCAR

il - - - - - lan - - gui - dir con spa - si - mo d'a -

Sostenendo, ritornando al Tempo I cresc.

Vl I II

Ve

Vc

Cb

Carus

1281

86

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

a 3

Arpa

Cann

Camp

Org

SCAR

-mor, fra le mie brac - cia il - lan - gui - dir d'a - mor!

Vl I II

div.

unite

Ve

Vc

pizz.

pizz.

Cb

Carus

1286

87

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Cann

Camp

Org

SCAR

S

T

B

Vl I II

Ve

Vc

Cb

a 2

a 3

ff emergendo

(vicine)

e - emente)

(resta immobile guardando nel vuoto)

L' e - - stro, l'al - tra fra le mie brac - - cia…

(tutta la folla è rivolta verso l'altar maggiore; alcuni s'inginocchiano)

Te Deum

arco

div. arco

Carus

1291

Fl I II III — I, II — III — I, II — il Fl III riprende l'Ott

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Cann

Camp

Org

SCAR

S — la - - u - - da - - - - mus: te Do - - mi - num

T — la - - u - - da - - - - mus: te Do - - mi - num

B — la - - u - - da - - - - mus: te Do - - mi - num

Vl I II

Ve

Vc

Cb

Carus

1296

cresc. poco a poco

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II — a 2

Cfg

Cor I II III IV — a 2 — *f*

Tr I II III — a 3

Trb I II III — a 3 — I, II — III — *f*

BTrb

Timp — *p*

Cann

Camp

Org

(riavendosi come da un sogno) — con forza

SCAR — To - sca! mi fai di-men-ti-ca-re Id-di - o

S — *con - fi - te - mur!*

T — *con - fi - te - mur!*

B — *con - fi - te - mur!*

cresc. poco a poco

Vl I II

Ve

Vc — *uniti*

Cb

Carus

88 allargando tutta forza Grandioso

1301

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

GrC

4 Cor

3 Trb

Cann

Camp

Org

SCAR

S

T

B

Te_ae - - - ter - - - - - num Pa - - - trem

allargando tutta forza Grandioso

Vl I II

Ve

Vc

Cb

Carus

89 **Andante mosso – tutta forza**

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Pt GrC

4 Cor (sulla scena (ad lib.))

3 Trb

Cann

SCAR

S

T

B

o - mnis ter - ra__ ve - ne - ra - - - tur!

Andante mosso – tutta forza

Vl I II

Ve

Vc

Cb

allarg. sempre allarg.

1313

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Pt GrC

Cann

(Cala rapidamente il sipario)

allarg. sempre allarg.

Vl I II

Ve

Vc

Cb

Fine dell'Atto primo

Carus

Carus

ATTO II

Organico

Ottavino I e Flauto III
Flauto I, II
Oboe I, II
Corno inglese
Clarinetto I, II in Si♭, La
Clarinetto basso in Si♭
Fagotto I, II
Controfagotto

Corno I–IV in Fa
Tromba I–III in F
Trombone I–I
Trombone basso

Timpani
Piatti
Gran Cassa
Tam-tam

Celesta
Arpa

Violini I, II
Viole
Violoncelli
Contrabbassi

sulla scena
Flauto
Viola
Arpa
Tromba

Personaggi

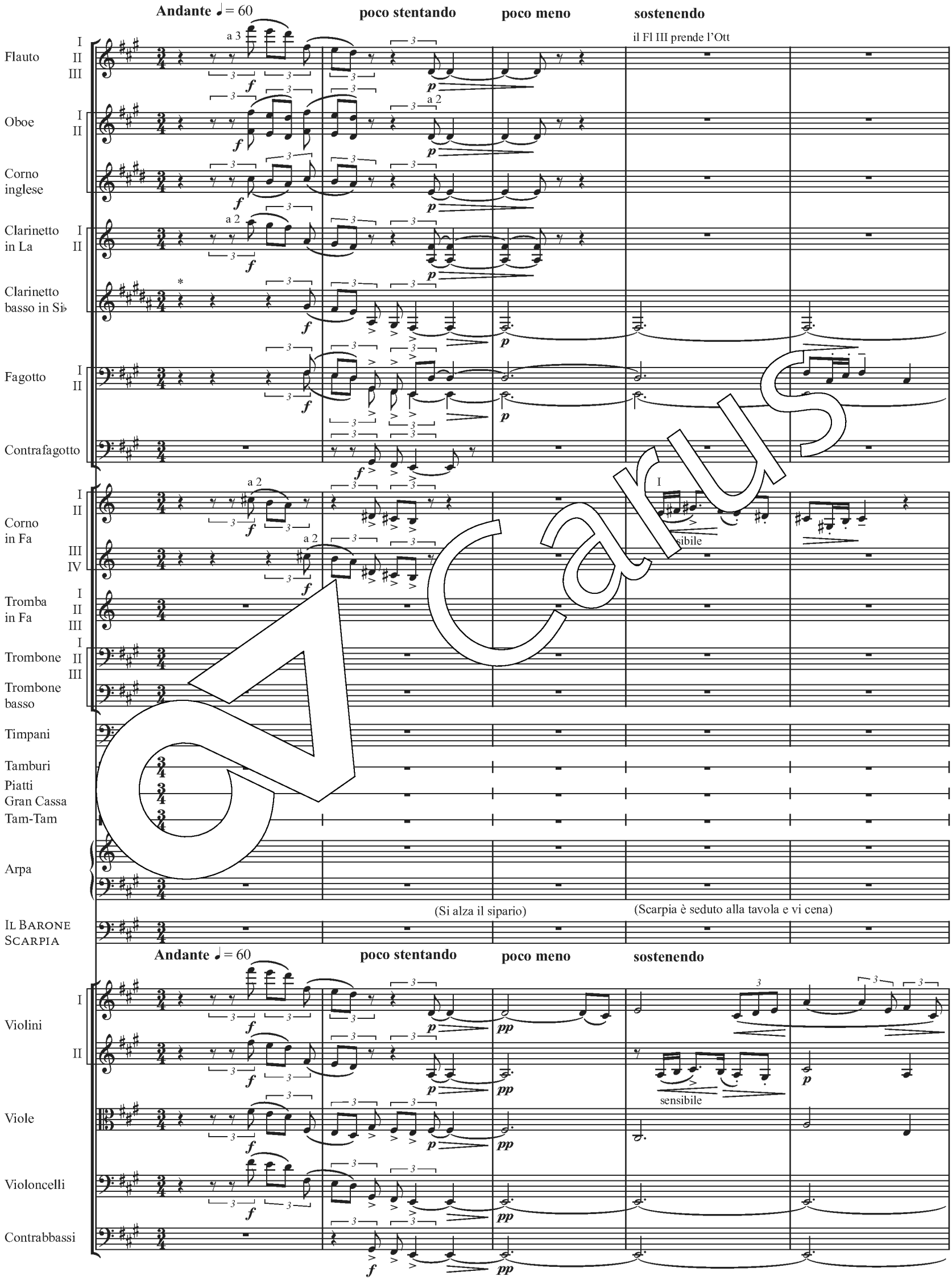
Tosca
Cavaradossi
Scarpia
Spoletta

Coro (dietro la scena)

Zarus

Atto secondo

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



* In **P**$_1$, **P**$_2$, **P**$_{1924}$ BClt in La (bb./*mm*. 1–65)

6

poco stent.

Ott

Fl I II

a 2

Ob I II

CIngl

Clt (La) I II

p dolce sostenendo

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Arpa

(Interrompe a tratti la cena per riflettere. Trae di tasca l'orologio e nell'atteggiamento e nella irrequietezza tradisce un'ansia febbrile)

SCAR

To - sca è un buon

poco stent.

Vl I II

Ve

Vc

Cb

Carus

11

1

Ott

Fl I II — a 2 — pp

Ob I II — mf — pp

CIngl

Clt (La) I II — mf — pp

BClt

Fg I II — mf — p

Cfg

Cor I II III IV — pp

Tr I II III — pp

Trb I II III — pp

BTrb — pp

Timp

SCAR — 3 3 3

fal - co! Cer - to a que - st'o - ra i miei se - gu - gi le due pre - de az - zan - na - no! Do - man sul

Vl I II — div. — pp

Ve — pp

Vc — pp

Cb — pp

Carus

15

Allegro energico

Tempo I

Ott

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

SCAR

pal - co ve - drà l'au - ro - ra An - ge - lot - ti e il bel Ma - rio al lac - cio ap - pen - de - re.

Allegro energico

uniti

Tempo I

Vl I II

Ve

Vc

Cb

Carus

19

Fl I II — a 2 — poco stent. — col canto

Ob I II — I

Clt (La) I II

BClt

Fg I II

Scar — (suona il campanello, Sciarrone compare) — To - sca è a pa - laz - zo?

Sciar — Sciarrone — a piacere — Un ciam - bel - lan ne u - scìa pur o - ra in

Ve — poco stent. — col canto

Vc

Cb

23 — 2 — Mosso — Tempo I — poco stent.

Ott

Fl I II — a 2

Ob I II — I

Clt (La) I II — I

BClt

Fg I II — I — a 2

Scar — (a Sciarrone accennando alla finestra) — A - pri.

Sciar — trac - cia…

Mosso — Tempo I — poco stent.

Vl I II

Ve

Vc

Cb

28 **3** **Tempo di gavotta molto moderato** — **poco rall.**

Clt I (La) II

Fl — Va — Ar (sul palco (interni))

p — *p* — *pp*

(dal piano inferiore, ove la Regina dà una festa in onore di Melas, si ode il suonare di un'orchestra)

SCAR

Tar - da è la not - te.

Tempo di gavotta molto moderato — **poco rall.**

Vl I II — Ve — Vc — Cb

Carus

35 **a tempo** — **poco rall.** — **a tempo**

Fl — Va — Ar (sul palco (interni))

tr

SCAR

p (fra sè)

Al - la can - ta - ta an - cor man - ca la Di - va, e strim - pel - lan ga - vot - te.

a tempo — **poco rall.** — **a tempo**

Vl I II — Ve — Vc — Cb

41

4

Fl

Va

sul palco (interni)

Ar

pp

(a Sciarrone)

SCAR

Tu_at-ten-de-rai la To-sca_in sul-l'en-tra - ta; le di-rai ch'io l'a-spet-to fi-ni-ta la can-

Vl I

Vl II

Ve

Vc

Cb

47

poco rit.

rall.

(Sciarrone fa per andarsene)

(richiamandolo)

(si alza, va ad una scrivania e scrive in fretta un biglietto)

- ta - ta…

o me-glio…

pizz.
con sord.

ppppp

Carus

5 a tempo rall. Andante lento

53

Ott — ppp

Fl I II — a 2 — p

CIngl — p

Clt (La) I II — I ppp — p

BClt — p

Fg I II — I ppp — p

Cfg

Cor I II — I p

Cor III IV

Fl

Va

Ar

sul palco (interni)

SCAR — (consegnandolo a Sciarrone, che esce) — le da-rai que-sto bi - - gliet-to. — p (fra sè) — El-la ver-rà…

a tempo rall. Andante lento

Vl I — senza sord. p

Vl II — senza sord. p

Ve — senza sord. p

Vc — arco pp — senza sord. pizz. p — arco p

Cb — pizz. p — arco p

Carus

59

Sostenendo

poco rall.

Ott

Fl I II — a 2

Ob I II — I — p

CIngl

Clt (La) I II

BClt

Fg I II — I — pp

Cfg

Cor I II — I — pp

III IV — III

GrC

Arpa — p

SCAR — (torna alla [illegible] da bere dice:) …per a-mor del suo Ma-rio! Per a-mor del suo

Sostenendo

poco rall.

Vl I — con sord. arco — p

Vl II — con sord. arco — p

Ve — arco — p

Vc

Cb

Carus

64

affrett.

poco rall. col canto

prende il Flauto

Ott

Fl I II

Ob I II

a 2

CIngl

Clt (La) I II

mutano in Si♭

BClt

Fg I II

I

Cfg

Cor I II III IV

GrC

Arpa

SCAR

p e cupo

Ma-rio… al pia-cer mio s'ar-ren-de - rà.

Tal dei pro-fon-di_a-mo-ri è la pro-fon-da mi-se-ria.

affrett.

poco rall. col canto

Vl I II

pizz.

senza sord.

Ve

Vc

arco

Cb

Carus

69

6 **Andante un po' agitato** ♩= 104 — **poco rit.**

Fl I II — Ob I II — Clt (Si♭) I II (in Si♭ a 2) — Fg I II — Cor I II — SCAR

Ha più for - te sa - po - re la con-qui-sta vio - len - ta che il mel - li - fluo con - sen - so... Io di so -

Andante un po' agitato ♩= 104 — **poco rit.**

Vl I II — Ve (div. arco) — Vc (div.) — Cb

73

Clt (Si♭) I II — BClt — Fg I II — Cor I II — SCAR

deciso

-spi - ri e di lat - ti - gi - no - se al - be lu - na - ri po - co m'ap - pa - go... Non so

a tempo — **deciso**

Vl I II — Ve (unite pizz. / arco) — Vc (uniti) — Cb (pizz. / arco / div.)

Carus

76

sostenendo molto

Fl I II III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp

Arpa

SCAR

(sdegnosamente)

trar - re ac-cor-di di chi - tar-ra né o-ro-sco-po di fior, né far l'oc-chio di

sostenendo molto

Vl I II

Ve

Vc

Cb

Carus

80

rall. col canto 7 cresc. e stringendo

Fl I II III — a 3 — f

Ob I II — a 2 — f

Clt (Si♭) I II — a 2 — f

BClt — p — f

Fg I II — a 2 — f — f

Cfg — f

Cor I II — p

Cor III IV — p — f

Tr I II III — I — f

Trb I II III — p — a 3 — f

BTrb

Timp — f

(s'alza, ma non s'allontana dalla tavola)

SCAR — 3 — pe - sce, o tu-bar co-me tor - to-ra!

rall. col canto cresc. e stringendo

Vl I — uniti

Vl II — uniti

Ve — unite — f

Vc — uniti — f

Cb — f

Carus

Allegro moderato ♩= 120

83

il Fl III riprende l'Ott

Fl I II III — Ob I II — CIngl — Clt (Si♭) I II — BClt — Fg I II — Cfg — Cor I II — Cor III IV — Tr I II III — Trb I II III — BTrb — Timp — SCAR

a 2

Bra - - mo… La co - sa bra - ma - ta per - se - guo, me ne sa - zio e via la get - to… vol - to a nuo - va

Allegro moderato ♩= 120

trem. fitto

Vl I — Vl II — Ve — Vc — Cb

Carus

89

8

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

SCAR

Vl I II

Ve

Vc

Cb

a 2

III

a 3

pizz.

div.

arco

e - sca. Dio cre - ò di - ver - se bel - tà, vi - ni di - ver - si... Io vo' gu-

Carus

* Per le dinamiche nelle bb. 90–91, si vedano le note critiche. / *For the dynamics in mm. 90–91, see the "Critical Notes."*

96

cresc. ed allarg. - - - - - - - - strepitoso pesante e stent.

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

prende il Flauto

a 2

a 3

uniti

div.

(beve)

SCAR -star quan-to più pos-so del-l'o-pra di - - vi-na!

SCIAR (entrando) Spo-let-ta è

cresc. ed allarg. - - - - - - - - strepitoso pesante e stent.

Vl I II

Ve

Vc

Cb

Carus

101

9

string. e cresc.

rapidamente

Fl I II III

Ob I II

a 2

ff

CIngl

Clt (Si♭) I II

ff

BClt

Fg I II

a 2

ff

Cfg

Timp

Scar

(eccitatissimo ... ede)

un-to.

Sciar

(esce per chiamare Spoletta, che accompagna nella sala, rimanendo poi presso la porta del fondo)

to.

string. e cresc.

rapidamente

Vl I II

ff

Ve

ff

Vc

uniti

ff

Cb

Carus

108

Allegro moderato

Clt (Sib) I II — accentato — meno *f* — *p* — *pp* — mutano in La

Fg I II

Spol — (avanzandosi un poco ed impaurito) — *p* (fra sè) — (San - t'I - gna - zio m'a - iu - ta!)

Scar — (si siede e tutt'occupato a cenare, interroga Spoletta senza guardarlo) — O ga - lan - tuo - mo, co - m'an - dò la cac - cia?

Allegro moderato

Vl I — meno *f* — *p* — *pp*

Vl II — meno *f* — *p* — *pp*

Ve — meno *f* — *p*

Vc — meno *f* — *p* — *pp*

Cb

112

Fg I II — *pp*

Spol — Del - la si - gno - ra se - guim - mo la trac - cia. Giun - ti ad u - n'er - ma vil - let - ta tra le frat - te per - du - ta…

Vl I

Vl II — *p*

Ve — *p*

Vc — div. — *p*

Cb

Carus

117

10

Lo stesso movimento

Ob I II — brillante — mf

CIngl — mf

Clt (La) I II — in La — brillante — mf

Fg I II — I — brillante — mf

Cor I II — mf

SPOL — brillante

el - la v'en - trò… N'e - scì so - la ben pre - sto. Al - lor sca - val - co le - sto il

Lo stesso movimento

Vl I II

Ve

uniti

Vc

Cb

122

Ob I II — mf

Clt (La) I II — I — mf — a 2 — f

Fg I II — a 2 — f

Cor I II — p — III — p

III IV

SPOL

mu - ro del giar - din coi miei ca - gnot - ti e piom - bo in ca - sa…

Vl I II

Ve

Vc

Cb

Carus

127

Ob I II
Clt (La) I II
Fg I II
Cor I II III IV
Spol
Scar

a 2
f
a 2
f
ff secca
I
f
ff secca
ff secca
(esitando)
Fiu - to!
Quel bra - vo Spo - let - ta!

Vl I
Vl II
Ve
Vc
Cb

6
f
ff secca
f ben stacc. e marcato
ff secca
f ben stacc. e marcato
pizz.
ff
pizz.
ff
ff secca
ff secca

132

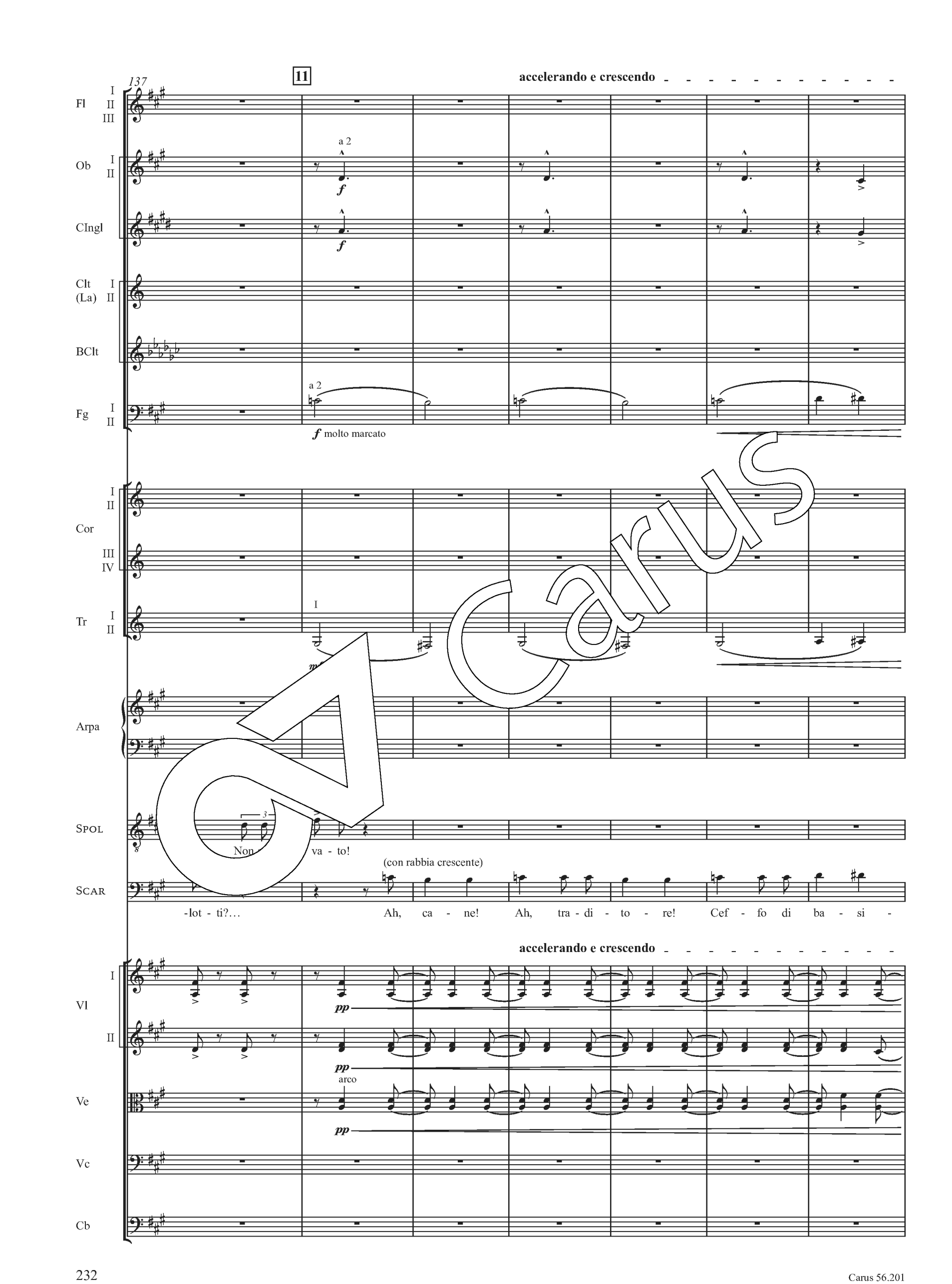
Ob I II
Clt (La) I II
Fg I II
Cor I II
Arpa
Spol
Scar

f
f
f
f
raz - zo - lo!
fru - go!…
(si avvede dell'indecisione di Spoletta e si leva ritto, pallido d'ira, le ciglia corrugate)
Ahi, l'An - ge -

Vl I
Vl II
Ve
Vc
Cb

pizz.
f

Carus


137
11
accelerando e crescendo
Fl
Ob
CIngl
Clt (La)
BClt
Fg
a 2
f molto marcato
Cor
Tr
Arpa
Spol
Scar
Non va - to!
(con rabbia crescente)
-lot - ti?… Ah, ca - ne! Ah, tra - di - to - re! Cef - fo di ba - si -
accelerando e crescendo
Vl
Ve
Vc
Cb
pp
arco

144

tornando a tempo

Fl I II III — a 3 — *f*

Ob I II — *f* — I *p*

CIngl

Clt (La) I II — a 2 — *f* — *p*

BClt — * *pp*

Fg I II — I — *ff* — *p* — *pp*

Cor I II — a 2 — *ff*

Cor III IV — a 2 — *ff*

Tr I II — *ff*

Arpa — *p*

Spol — (timidamente)

Scar — (gridando) — Ge - sù! — C'e - ra il pit -

- li - sco, ar - re for - che!

tornando a tempo

Vl I — *ff* — *p*

Vl II — *ff* — *p*

Ve — *ff* — pizz. *f* — arco *p*

Vc — pizz. *f* — arco *p* — pizz. *p*

Cb — *p*

Carus

* In **P**$_1$, **P**$_2$, **P**$_{1924}$ BClt in La (bb./*mm.* 148–333).

151

12

Clt (La) I II

Fg I II

Timp

Spol

(accennando di sì col capo aggiungendo subito)

-tor… Ei sa do-ve l'al-tro s'a-scon-de… O-gni suo

(interrompendolo)

Scar

Ca-va-ra-dos-si?

Vl I II

Ve

Vc

arco

Cb

158

CIngl

Clt (La) I II

BClt

Fg I II

Spol

ge-sto, o-gni ac-cen-to, tra-dia tal bef-far-da i-ro-ni-a, ch'io lo tras-si in ar-

Vl I II

Ve

pizz.

Vc

Cb

Carus

13 Un poco meno

164

Fl I, II

p sensibile

Andante sostenuto ♩ = 56

Spol -re - sto…

(accennando all'anticamera)

E - gli è là.

Scar (come sollevato da un peso) quasi parlato

Me - no ma - le!

(passeggia meditando: ad un tratto si arresta – dall'aperta finestra odesi la Cantata eseguita dai Cori nella sala della Regina.

S Soprani

Sa - - le a - - -

p

Sa - - le a - - -

C Contralti

p

Sa - - le a - - -

Un poco meno

Andante sostenuto ♩ = 56

Vl I, II

Ve p

Vc pp

Cb pizz. pp

170 Dunque l… lui…gli balena un'idea e subito dice a Spoletta:)

(Spoletta esce)

Scar -scen - de l'u - man can - - - - ti - co, In - tro - du - ce - te il Ca - va - lier. var - - ca

S -scen - de l'u - man can - - - - ti - co, var - - - - - ca

C -scen - de l'u - man can - - - - ti - co, var - - - - - ca

Ve

Vc

Cb

Carus

178

14

Fl I II III — a 3 — sensibile

(a Sciarrone) — (siede ancora a tavola) — (Spoletta e tre birri introducono Mario Cavaradossi: poi Roberti, esecutore di giustizia, il Giudice del Fisco con uno scrivano e Sciarrone)

Scar — A me Ro - ber - ti e il Giu - di - ce del Fi - sco.

S — spa - - - zi, var - - - - ca ce - - li

C — spa - - - zi, var - - - - ca ce - - li per i - - -

Ve — *p*

Vc

Cb

186

senza rall.

Fl I II III

(altero, avanzandosi con impeto)

Cav — Tal vio - len - za!

(con studiata cortesia)

Scar — Ca - va -

S — per i - gno - ti em - pi - re - i, pro - - fe - -

per i - - - gno - ti so - - li em - pi - re - i, pro - - fe - -

C — -gno - - ti so - - li em - - - pi - re - i, pro - - fe - -

Ve

Vc — *

Cb — *

* Nelle partiture a stampa, ***f*** è indicato alla b. 191 (in **P**$_{1924}$ anche sopra i rigo di Cav) e ***p*** alla b. 192 (in **P**$_{1924}$ anche sopra i rigo di Scar, nella battuta successiva); si vedano anche le note critiche.

In the printed full scores, ***f*** *is indicated in m. 191 (in* **P**$_{1924}$ *also above the stave of Cav) and* ***p*** *in m. 192 (in* **P**$_{1924}$ *also above the stave of Scar, in the following measure); see also the "Critical Notes."*

194

poco rall.

Fl I II III

Cav

deciso con forza

Vo' sa - per…

(rifiutando)

A - spet - to.

Scar

(accennando una sedia al lato opposto della tavola)

-lier, vi piac - cia ac - co - mo - dar - vi…

Se - de - te…

E

S

- ta - - ti

- ta - - ti dai Van - ge - - li, a te giun - ge, o re dei

re de - i

C

- ta - - - - ti dai Van - - ge - li, a te giun - ge, o re dei

Ve

poco rall.

Vc

f *p*

Cb

f *p*

15 a tempo

202

Fl I II III

a 3

p sensibile

senza rall.

Scar

(gua rima di arlo)

sia!

V'è

S

re!

C

re!

T

mf

vo - - li a

B

mf

Que - - sto can - to vo - li a

a tempo

Ve

p

Vc

Cb

Carus

210

Cav: (udendo la voce di Tosca, esclama commosso)

La sua vo - ce!

Scar: (all'udire la voce di Tosca che prende parte alla Cantata si interrompe)

no - to che un pri - gio - ne,..

(riprendendo)

V'è

Tosca: (interno) *mf*

A te, que - st'in - no di glo - ria vo - li a te…

S: *p*

A te que - st'in - no vo - li, som -

C: *p*

A te que - st'in - no vo - li,

T: te.

B: te.

Vc

Cb

218

16

Cav: I -

Scar: n to che un p ne og - gi è fug - gi - to da Ca - stel San - t'An - ge - lo?

Tosca: *f* Or vo - li a te!

f Som - mo Id-

S: - mo Id - dio del - la vit - to - ria.

f Que - st'in -

C: *f* som - mo Id - di - o.

Que -

T: *f* Que - st'in - no a te!

B: *pp* *f* Dio che fo - sti in - nan - zi ai se - co - li,

Vc

Cb

Carus

226

Cav: -gno - ro.

Scar: Ep - pur si pre - ten - - - de che vo - - - i l'ab - bia - te ac - col - to in San - t'An - drea, prov -

Tosca: - - - li que-st'u - man in - no di glo - - - - - - ria

Tosca: - di - - - o al - - - - - - le can - - - ti - -

S: - - - no di glo - - - - - ria al - - - le

C: -st'in - - no a te. Som - - - mo Id -

T: Som - - - mo Id -

B: al - - - - le can - - - ti - - che de - - - gli an - - - - - - -

Vc

Cb

234

Fg I II

Cor I II

Cav: (risoluto) Men - zo - gna! (continuando a mantenersi calmo)

Scar: - vi - sto - bo ve e gui - da - to ad un vo - stro po - de - re su - bur -

Tosca: a te!

Tosca: -che - gli an - - - - - - - ge - li, que - st'in - - no

S: can - ti - che de - gli an - - - - ge - li s'u - ni - - sca e

C: -dio del - la vit - to - - - - - ria! s'u - ni - - sca e

C: vit - to - - - - - - - - - - - ria!

T: -dio del - la vit - to - - - - - ria! Que - st'in - - no a

B: - li que - - - st'in - - - - - no di glo - - - - -

Vc

Cb

Carus

242

Fl I II III

Clt (La) I II

Fg I II

Cav

Ne - go. Le pro - ve? Al fat - to. Chi m'ac - cu - sa?

Scar

(mellifluo)

-ba - no… Un sud - di - to fe - de - le…

Tosca

A que -

Que - st'in - no di glo - ria, a

S

vo - li a te! om - mo Id - io! Que - st'in - no di

C

te! - no di glo - ria que - st'in - no di

T

A

B

vo - li a te, or vo - li a

Vl I II

Ve

Vc

Cb

250

rall. - - - - - 17 a tempo

Fl I II III — a 3 — p sensibile — senza rall.

Clt (La) I II — I — p sensibile — senza rall.

Fg I II — p

Cav — (ironico) — I vo-stri bir-ri-jn-van fru-gar la vil-la. So-spet - ti di

Scar — Se-gno che è ben ce - la-to.

Tosca — p — -st'in - - no di glo - - - - ria!

S — te, p — glo - - - - ria, a te!

C — p — glo - - - vo - li a te!

T — p — te, te!

B — te, a te!

rall. - - - - - a tempo

Vl I II

Ve — 3 — p

Vc — pp

Cb — pp

Carus

258

Fl I II III — a 3

Clt (La) I II — I

Fg I II

Cav — spi - a!

Spol — (offeso, interviene) — Al - le no - stre ri - cer - che e - gli ri -

Scar

Tosca — *f* — Sa - - - le a - - - scen - de l'u n can - - - - - ti - -

S — *tutti* *f* — Sa - - - le a - scen - l'u man can - - - - - ti - -

C — *f* — Sa - le a - - scen - de l'u - man can - - - - - ti - -

T — *f* — - - le a - scen - de l'u - man can - - - - - ti - -

B — A - - - - - scen - - de l'u - man can - - - - - ti - -

Vl I — *pp*

Vl II — *pp*

Ve — 3 — *pp*

Vc

Cb

Carus

264

Fl I II III

Clt (La) I II

Fg I II

Cav (irritato)

E ri - do an - cor… e ri - do an - cor.

Spol

-de - va…

Scar (terribile, alzatosi)

Que - è luo - di

Tosca

-co, var - - - - ca spa - - zi,

S

-co, var - - - ca spa - - - zi,

C

p

-co, var - - - - - - ca spa - - - zi,

T

-co, - - - - - - ca spa - - - zi,

B

-co.

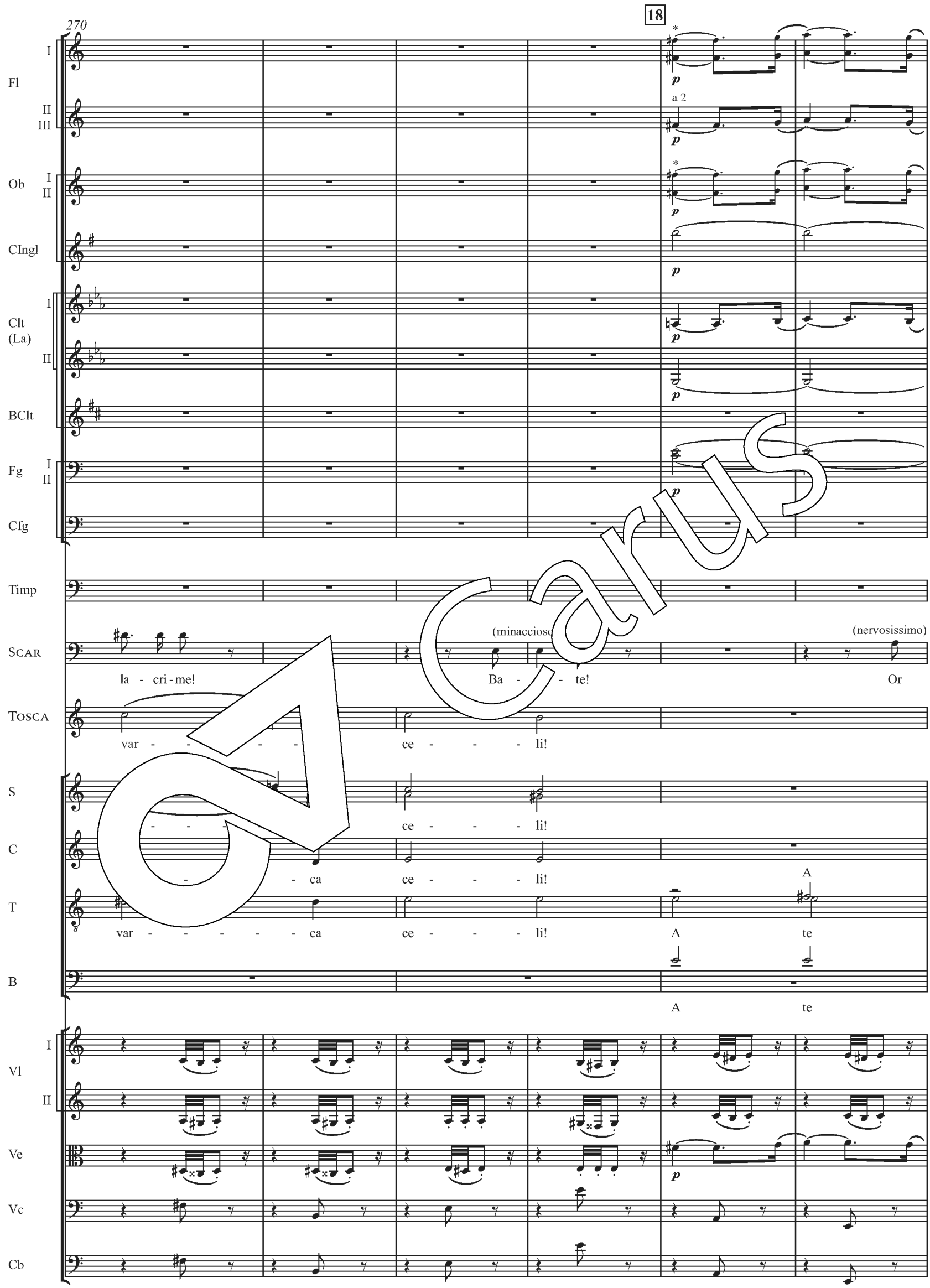
Vl I II

Ve

Vc

Cb

Carus



* In caratteri piccoli è riportata la lezione di **A**; si vedano le note critiche. / *The small-print notes indicate the reading in* **A***; see the "Critical Notes."*

276

poco allargando

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Timp

Scar

ba - sta! Ri - spon - de!

(irritato e disturbato dal canto sempre più vicino va a chiudere la finestra)

Tosca

A te, o re dei

A te, o

S

te giun - - - ge o re dei

C

A te giun - - ge a te, o re dei

te, o re dei re,

T

giun - - o re dei re, o re dei

B

giun - - - ge o re dei re, o re dei

poco allargando

Vl I II

Ve

Vc

arco

Cb

arco

Carus

19 a tempo

284

Ob I II — a 2 — ff

CIngl — ff

Clt (La) I II — ff

BClt — ff

Fg I II — ff

Cfg — ff

Cor I II III IV — ff

Cav — f

(precisamente all'asterisco, chiudere con gran violenza la finestra)

Scar — ff (imperioso) — Do[illegible] An-ge-lot[illegible]? — n lo — Ne-ga-te d'a-ver-gli da-to

Tosca — re!

S

C

T — re!

B — re!

a tempo

Vl I II — ff

Ve — f — ff

Vc — f — ff

Cb — ff

Carus

290

20

deciso

a 2

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

Cav

(con forza)

Ne - go, ne - go!

Scar

ci - b i? E a - si - lo nel - la vil - la? E che là sia na - sco - sto?

deciso

Vl I II

Ve

Vc

Cb

Carus

297

un poco meno

poco allargando

Ob I II

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

SCAR

(quasi paternamente, ritornando calmo)

Via, Ca-va-lie-re, ri-flet - te - te: sag-gia non è co - te-sta o-sti-na-tez-za vo-stra. An-go-scia

un poco meno

poco allargando

Vl I II

Ve

Vc

Cb

al pont.

p sub.

303

allarg.

rit.

Clt (La) I II

Fg I II

Cor I II

Tr I II III

SCAR

gran-de pron-ta con-fes - sio-ne e - vi - te - rà! Io vi con-si-glio, di-te:

allarg.

rit.

Vl I II

Ve

Vc

Cb

I con sord.

senza sord.

f molto espressivo lamentoso

Carus

309

21 come prima

a 2

Ob I II

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

BTrb

Arpa

Cav

Non lo so. Nol so!

Scar

do-v'è dun-que An-ge-lot-ti? An-cor, l'ul-ti-ma vol-ta. Do-v'è?

come prima

Vl I II

Ve

Vc

Cb

Carus

315

deciso

Andante

Ob I II

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

BTrb

Timp

Arpa

Tosca

Spol

Scar

Vl I 1 2

Vl II 1 2

Ve

Vc

Cb

ff a 2 *p* dolce *p* *pp* di

(entra affannosa; vede Cavaradossi e corre ad abbracciarlo)

(O bei trat - ti di cor - da!)

(vedendo Tosca)

(Ec - co - la!)

Carus

319

Molto sostenuto, col canto

Ob I II

Clt (La) I II

a 2

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

BTrb

Timp

Arpa

Tosca

Ma - rio

(so[illegible] d'av[illegible] preso)

Cav

[illegible] quan - to là ve - de - sti, ta - ci, o m'uc - ci - di!)

Scar

con forza e sostenuto

Ma - rio Ca - va - ra -

Molto sostenuto, col canto

Vl I 1 2

Vl II 1 2

Ve

Vc

Cb

Carus

322

22 **marcatissimo e sost.**

Fl I II III

Ob I II — a 2 — *ff* sostenuto il suono

CIngl — *ff* sostenuto il suono

Clt (La) I II — a 2 — *ff*

BClt — *ff*

Fg I II — a 2 — *ff* pesante e sostenuto — *ff*

Cfg — *ff* pesante e sostenuto — *ff*

Cor I II — a 2 — *ff* — *ff* sostenuto il suono

Cor III IV — a 2 — *ff* — *ff* sostenuto il suono

Tr I II III — I, II — *ff* — *ff* sostenuto il suono

Trb I II III — a 3 — *ff* pesante e — II, III — *ff*

BTrb — *ff* pesante e sostenuto — *ff*

GrC — *mf*

Arpa

SCAR — (fa cenno a Sciarrone di aprire l'uscio che dà alla Camera della tortura)

-dos - si, qual te - sti - mo - ne il Giu - di - ce v'a - spet - ta.

marcatissimo e sost.

Vl I — molto — *ff*

Vl II — molto — *ff*

Ve — molto — *ff*

Vc — molto — *ff*

Cb — *ff* pesante e sostenuto — *ff*

Carus

327

col canto

Lento

a 3

Fl I II III

Ob I II

CIngl

Clt (La) I II

mutano in Si♭

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

I

I, II

Trb I II III

BTrb

GrC

Arpa

Scar

(rivolgendosi a Roberti)

a piacere

Pria le for-me or-di - na - rie… In - di… ai miei cen-ni…

col canto

Lento

Vl I II

Ve

Vc

Cb

Carus

334

rall. e dim. 23 Lento *

cresc.

Clt (Si♭) I II — in Si♭ I — p ma sensibile — f

BClt — p — f

Fg I II — I ** — p — f

(il Giudice entra nella camera della tortura: gli altri lo seguono, rimanendo Tosca e Scarpia – Spoletta si ritira presso alla porta in fondo alla sala)

rall. e dim. Lento * cresc.

Vl I II — IV c. — p

Ve — p

Vc — p — f

Cb

342

sostenuto

pp dolcissimo espressivo

Clt (Si♭) I II

Cor I II III IV — pp

Trb III

Arpa — f

(Sciarrone chiude l'uscio – Tosca fa un atto di grande sorpresa:

sostenuto

Vl I II — p — div. — passionale — uniti — pp

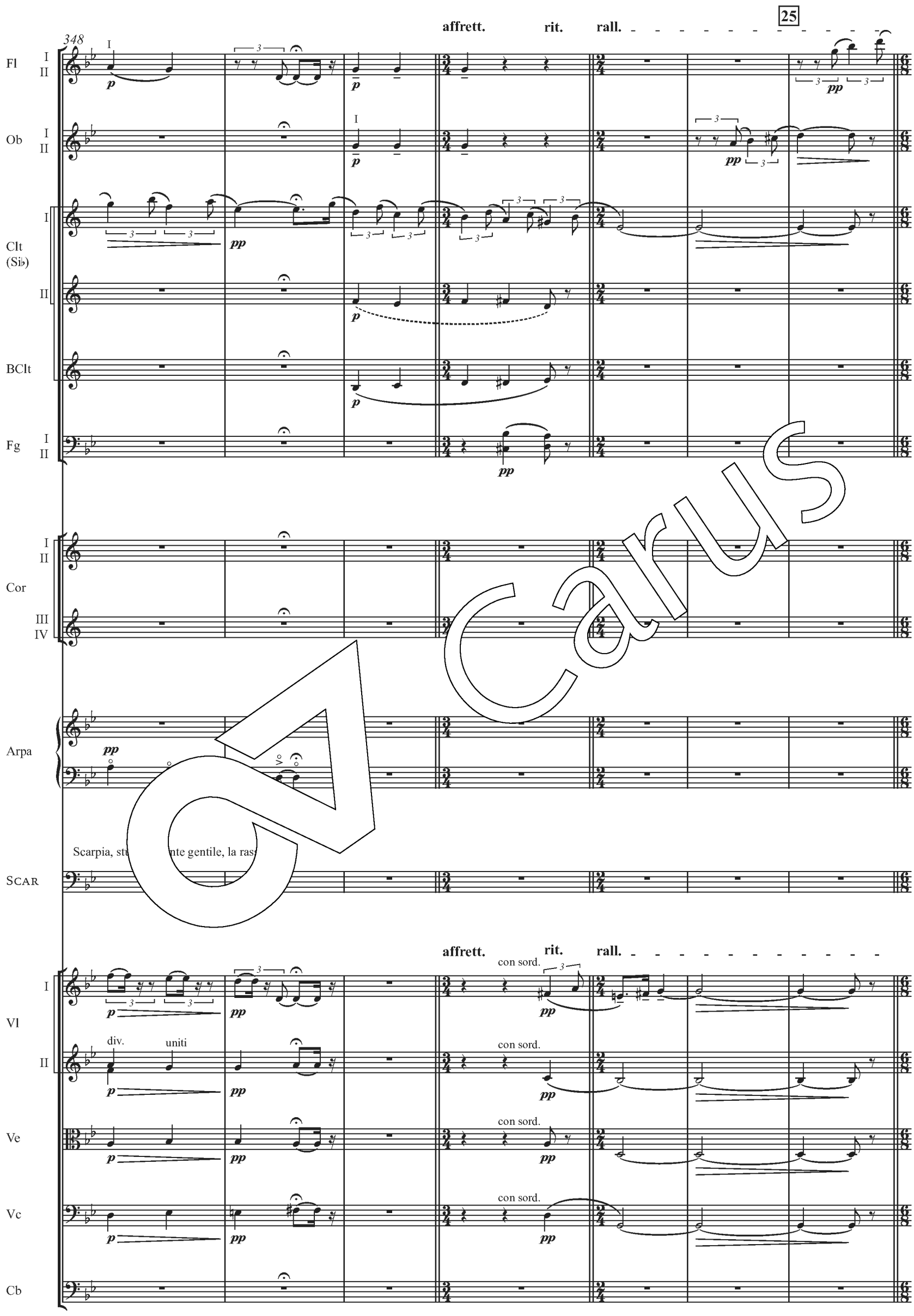
Ve — p — f

Vc — p — pp

Cb — p

* In **A**, **SP₁**: „Lentissimo".

** Per la distribuzione delle voci, si vedano le note critiche. / *For the distribution of the parts, see the "Critical Notes."*


348
25
affrett.
rit.
rall.
Fl
Ob
Clt (Sib)
BClt
Fg
Cor
Arpa
Scarpia, st nte gentile, la ras
SCAR
Vl
div.
uniti
Ve
Vc
Cb
con sord.

Carus

Andantino moderato ♩. = 58

355

Fl I II — a 2 — *p*

Ob I II — I — *p*

Clt (Si♭) I II — *p*

BClt — *pp* — *p*

Fg I II — I — *pp* — *p*

Cor I II — III IV

Arpa — marcato — marcato

Tosca — (siede con calma studiata) — Sgo-

Scar — (con g[illegible]a e galanteria) *p* — or fra noi par - liam da buo - ni a - mi - ci. Via quel - l'a - ria sgo - men - ta - ta…

Andantino moderato ♩. = 58

Vl I — *p* dolciss.

Vl II — *p* dolciss.

Ve — *p* dolciss.

Vc — *pp* — *p*

Cb — *pp* — *p*

Carus

362

Fl I II — a 2

Ob I II — I

Clt (Sib) I II

BClt — *p*

Fg I II — I — *p*

Cor I II III IV

Arpa — marcato — vdt.

Tosca — (con simulata indifferenza)

-men cun non ho…

(ad Tosca di sedersi)

Fu scio-ca ge-lo-si-a…

Scar — (passa dietro al canapè e vi si appoggia)

La sto-ria del ven-ta-glio?

L'At-ta-

Vl I II

Ve

Vc

Cb

Carus

369

poco rit.

a tempo

26

Fl I II

Fl III

Ob I II

Clt (Si♭) I II

BClt

Fg I II

a 2

Cor I II

con sord.

Cor III IV

III con sord.

Arpa

Tosca

No: e - gli e - ra so - lo.

Scar

(indagando con malizia)

-van - ti non e - ra dun - que al - la vil - la? So - lo? Ne sie - te ben si -

poco rit.

a tempo

Vl I

div.

pizz.

Vl II

div.

pizz.

Ve

Vc

pizz.

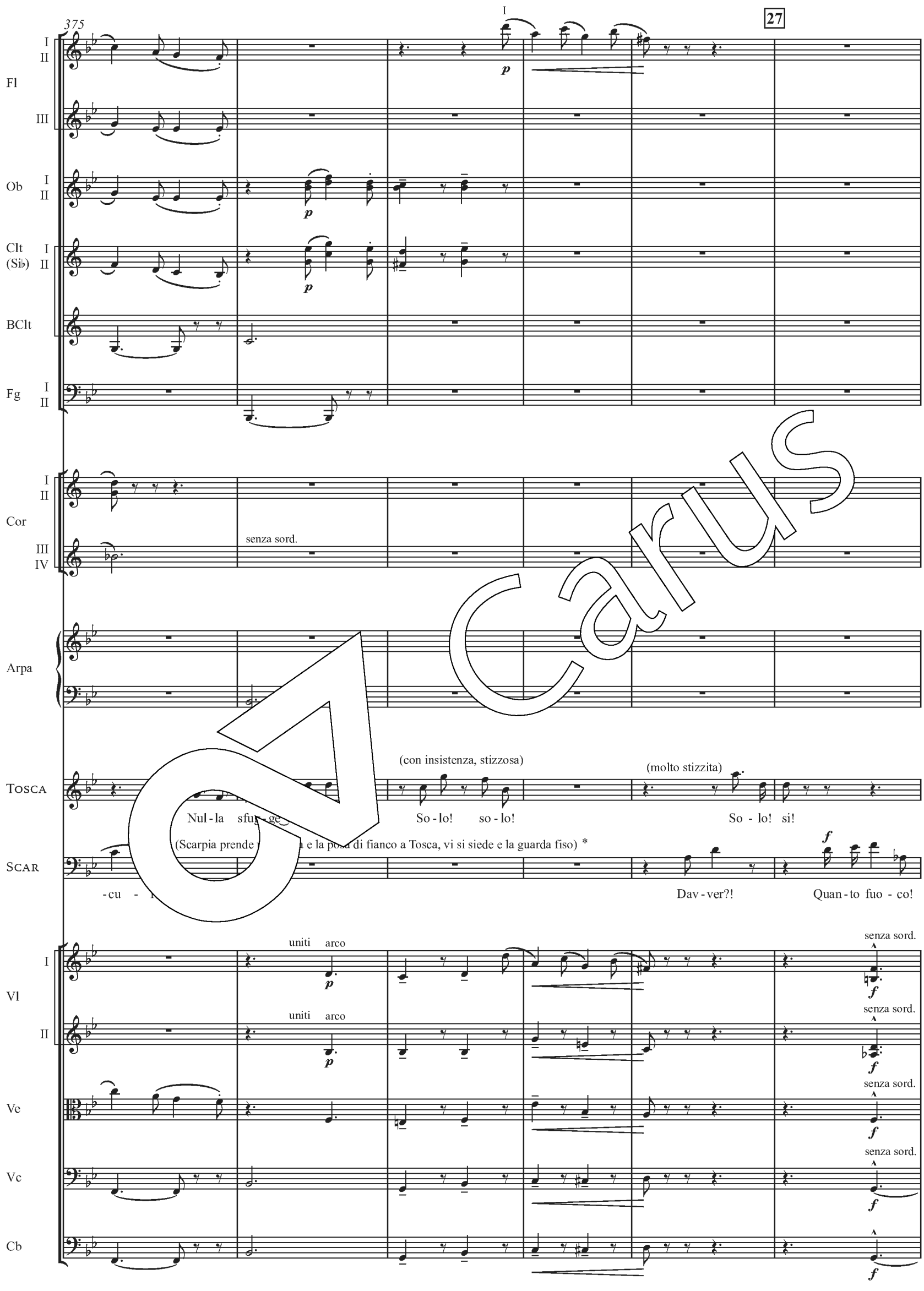
arco

Cb

pizz.

arco

Carus



Carus

* Secondo **A**. / *According to* **A**. – La formulazione nelle fonti stampate è invece: / *Wording in the printed sources:*
"Scarpia prende una sedia e la porta di fronte a Tosca, vi si siede e la guarda fiso". – Si vedano le note critiche. / *See also the "Critical Notes."*

381

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tosca

Scar

Sciar

Vl I II

Ve

Vc

Cb

a 2

a 2

pp

pp

I

p

f

f

f

f

f

f

(rivolgendosi verso l'uscio della camera della tortura chiamando:)

e ab - bia - te - ra di tra - dir - vi! Sciar - ro - ne: che di - ce il Ca - va - lier?

(apparisce sul limitare)

Ne - ga!

div. a 3

p

div.

p

p

p

f

unite

f

uniti

f

f

Carus

386

rall. col canto

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

senza sord.

senza sord.

Tosca

(lentamente, con sorriso ironico)

rit.

Dun - que per com - pia - cer - vi si do - vreb - be men -

Scar

(serissimo: s'alza e passeggia)

Lo ve - dre - mo, si - gno - ra.

Sciar

rall. col canto

Vl I II

Ve

div.

Vc

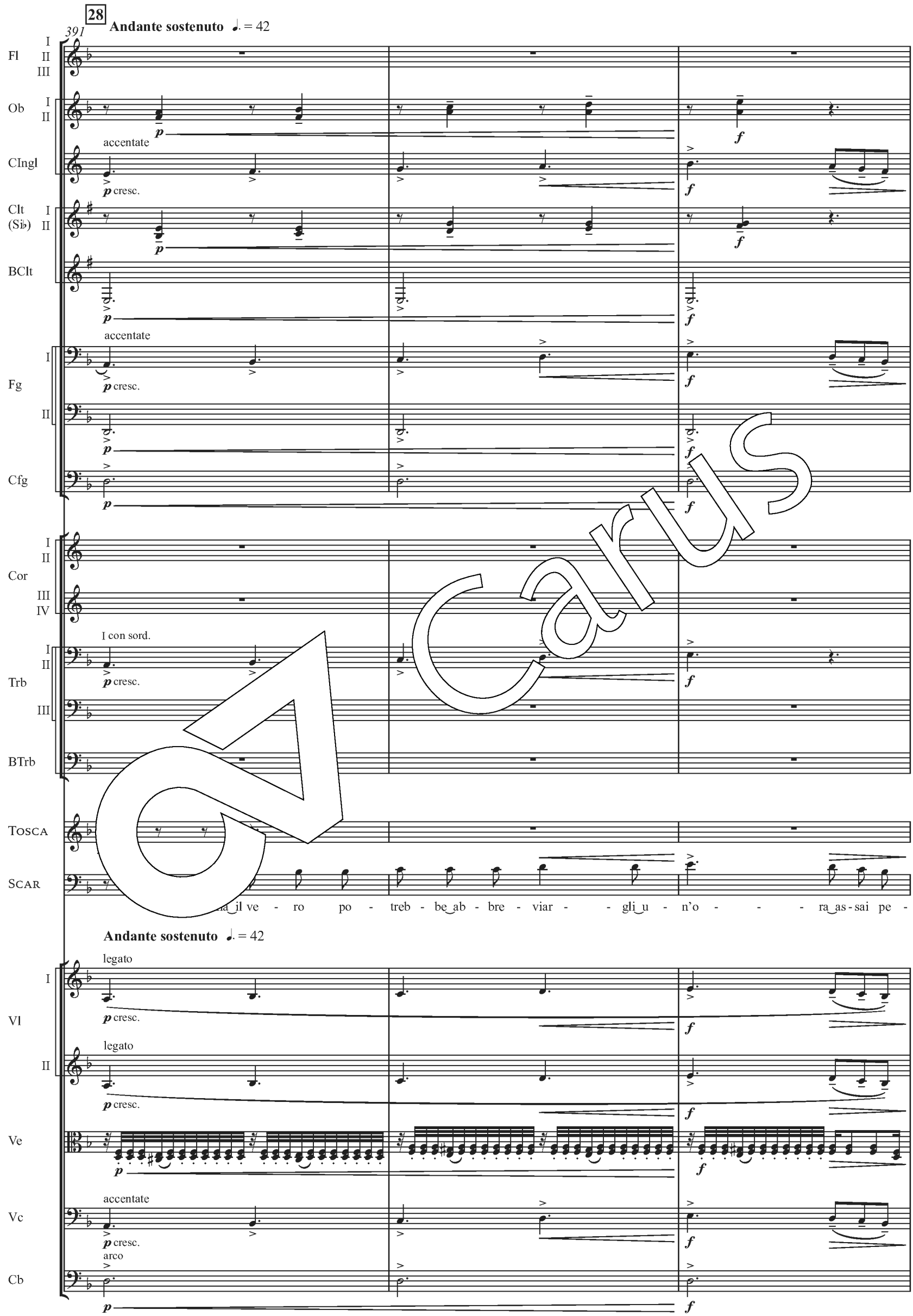
div.

uniti

Cb

pizz.

* Per la legatura, si vedano le note critiche. / *For the slur, see the "Critical Notes."*


28
391
Andante sostenuto ♩. = 42
Fl
Ob
accentate
CIngl
p cresc.
Clt (Si♭)
BClt
accentate
Fg
p cresc.
Cfg
Cor
I con sord.
Trb
p cresc.
BTrb
Tosca
Scar
il ve - ro po - treb - be ab - bre - viar - - gli u - n'o - - - ra as - sai pe -
Andante sostenuto ♩. = 42
legato
Vl
p cresc.
legato
Ve
accentate
Vc
p cresc.
arco
Cb

394

Fl I II III

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV — marcato

Trb I II III

BTrb

Tosca — parlato * (sorpresa)

U - n'o - ra pe - no - sa? Che vuol dir? Che av - vie - ne in quel - la

Scar

-no - - - sa.

Vl I II

Ve — unite

Vc

Cb

* Secondo **SP1M**. / *According to* **SP1M**.

Carus

397

col canto

29 a tempo - cresc. molto

Fl I II III — a 3 — martellate con forza

Ob I II — a 2 — p — martellate con forza

CIngl — p

Clt (Si♭) I II — a 2 — martellate con forza

BClt — p

Fg I II — a 2 — p

Cfg

Cor I II — p — f

Cor III IV — f

Tr I II — pp

Trb I II III

BTrb — p

Timp — p

GrC

Tosca — cresc.

stan - za

Oh! Dio! che av - vien, che av - vien, che av -

Scar — f — rall. — 3

È for - za che s'a - dem - pia la leg - ge.

Le -

col canto

a tempo - cresc. molto

Vl I — martellate con forza

Vl II — martellate con forza

Ve

Vc — p

Cb — marcato il basso

Carus

400

cresc. dim.

Fl I II III — p accentando — f

Ob I II — p accentando — f

CIngl — p accentando — f

Clt (Sib) I II — p accentando — f — a 2

BClt — p accentando — f

Fg I II — p accentando — f

Cfg — p accentando — f

Cor I II — p accentando — f

Cor III IV — f con sord.

Tr I II — a 2 con sord. — f

Trb I II III — pp accentando — f

BTrb

Timp — pp — f

GrC — ppp — f

Tosca — - vien?!

(con espressione di ferocia e con forza crescente)

Scar — -ga - to ma-ni e piè, il vo-stro a-man - te ha un cer-chio un - ci - na - - - to al - le

cresc. dim.

Vl I — pp accentando — f

Vl II — pp accentando — f

Ve — div. pp — unite — div. f

Vc — pp — f

Cb — f accentando — pp

Carus

403

Fl I II III — I, II — deciso — a 3

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II III IV

Tr I II III — senza sord. — a 2 — senza sord.

Trb I II III — a 2

BTrb

Timp

GrC

Tosca — Non è ver, non è ver!

Scar — tem - pia, che ad o - gni nie - go ne spriz - za san - gue sen - za mer - cè!

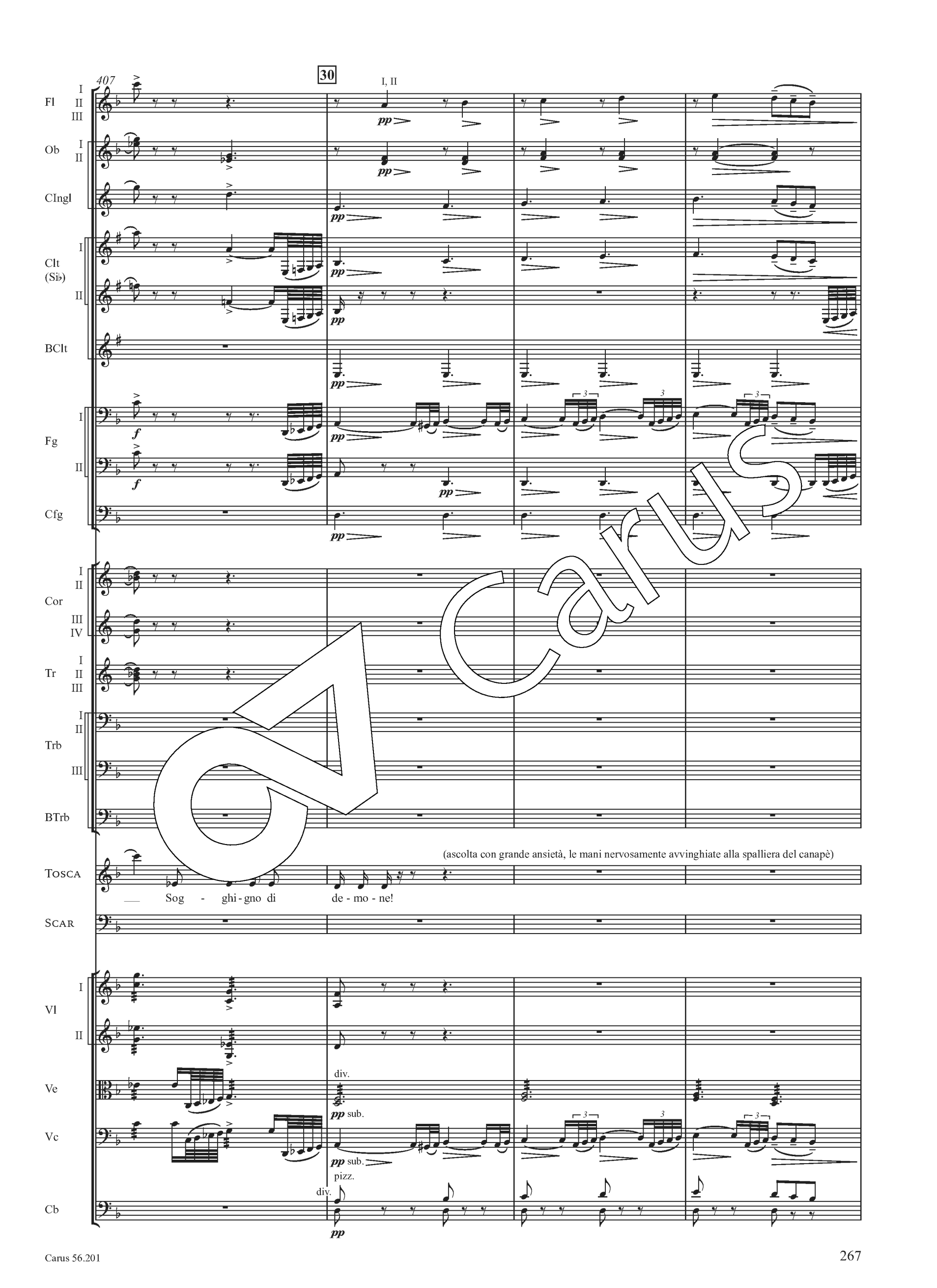
Vl I II — –IV c. — deciso

Ve — unite

Vc

Cb

Carus


407
30
I, II
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Tosca
Scar
Vl
Ve
Vc
Cb
pp
f
(ascolta con grande ansietà, le mani nervosamente avvinghiate alla spalliera del canapè)
Sog - ghi - gno di de - mo - ne!
div.
pp sub.
pizz.

Carus

411

rall. affrettando a tempo

Fl I II — a 2 — I — p

Ob I II — pp

CIngl — molto espressivo

Clt (Si♭) I II — pp

BClt — p *

Fg I II

Cfg

Cor I II — I — p *

Cor III IV

Tosca — quasi parlato — Un ge-mi-to? Pie-tà, Pie-tà! Eb-

Cav — mito pr[illegible]o) — Ahi - mè!

Scar — Sta in voi sal-var - lo…

rall. affrettando a tempo

Vl I — con sord. — p

Vl II — con sord. — p — div. — uniti

Ve — unite — div. — unite

Vc — molto espressivo

Cb — uniti arco

Carus

* Per le dinamiche, si vedano le note critiche. / *For the dynamics, see the "Critical Notes."*

416

poco allarg.

Fl I II

Ob I II — a 2 — *f* — *ff*

CIngl

Clt (Si♭) I II — *f* — *ff*

BClt

Fg I II — *p*

Cfg

Cor I II III IV — *ff*

Tosca — -ben… — -sa-te!

Scar — cinandosi all'uscio e aprendolo) — Sciar-ro-ne, scio-glie-te. — Tut-to.

Sciar — (apparendo sul limitare) — (rientra nella camera della tortura chiudendo l'uscio) — Tut-to?

poco allarg.

Vl I — *f* — *ff*

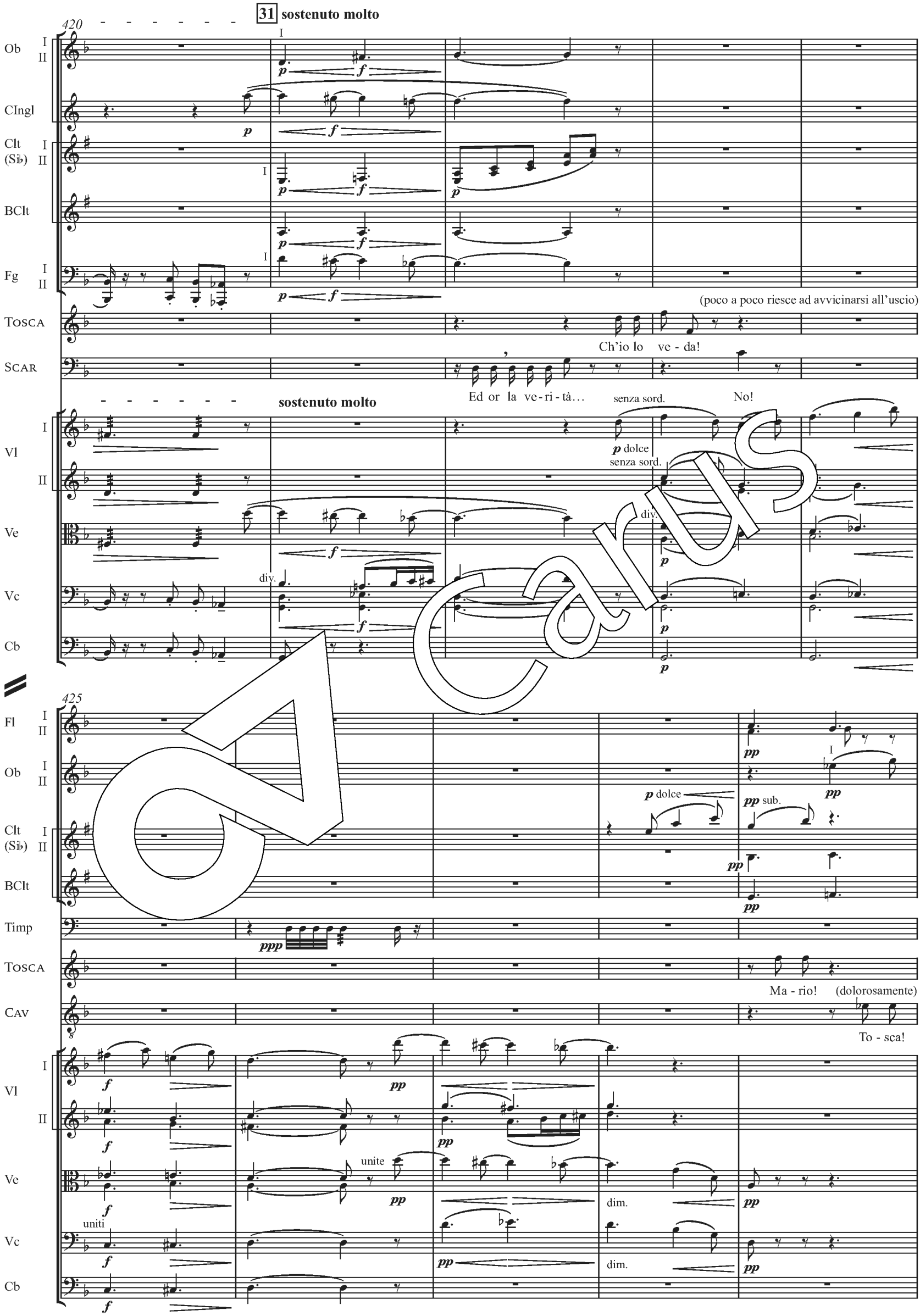
Vl II — *f* — *ff*

Ve — *f* — *ff*

Vc — pizz. — *p* — *f* — arco — *p*

Cb — pizz. — *p* — *f* — arco — *p*

Carus


31 sostenuto molto
420
Ob
CIngl
Clt (Si♭)
BClt
Fg
Tosca
Scar
(poco a poco riesce ad avvicinarsi all'uscio)
Ch'io lo ve - da!
Ed or la ve - ri - tà…
senza sord.
No!
p dolce
senza sord.
sostenuto molto
Vl
Ve
Vc
Cb
div.
425
Fl
Timp
p dolce
pp sub.
ppp
Ma - rio!
(dolorosamente)
To - sca!
Cav
unite
uniti
dim.

430

rall. col canto — affrett. un poco — rall. col canto — rall. — stentato

Fl I II
Ob I II
Clt (Si♭) I II
BClt

Tosca: rall. (3) — Ti stra-zia-no an-co-ra?

Cav: rit. — rall. (4) — No – Co-rag-gio – Ta-ci, ta-ci! Sprez-zo il do-lor!

rall. col canto — affrett. un poco — rall. col canto — rall. — stentato

Vl I II
Ve: *ppp* — arco *pp*
Vc: pizz. *pp* — arco *pp*
Cb: pizz. *pp*

436 **32** **Lento grave** ♩ = 56

Fg I II: a 2 *f*
Cfg: *f*
Cor I II III IV: *f*

Tosca: (rinfrancata) — Non so nul-la!

Scar: (avvicinandosi a Tosca) — Or-sù, To-sca, par-la-te. Non va-le quel-la

Lento grave ♩ = 56

Vl I: *p* — *pp* — *f*
Vl II: uniti *p* — *pp* — *f*
Ve: *p* — *pp* — *f*
Vc: uniti *p* — *pp* — *f*
Cb: arco *p* — *pp* — *f*

Carus

440

Più mosso

33 Allegro moderato agitando

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

BTrb

Tosca

(si frappone fra l' Scarpia e impedire che dia l'ordine)

(contro Scarpia)

No! fer-ma-te! No! no! Ah! mo - stro, lo

Scar

pro-va? Ro-ber-ti, ri-pi-glia-mo! * Voi par-le - re-te?

Più mosso

Allegro moderato agitando

Vl I II

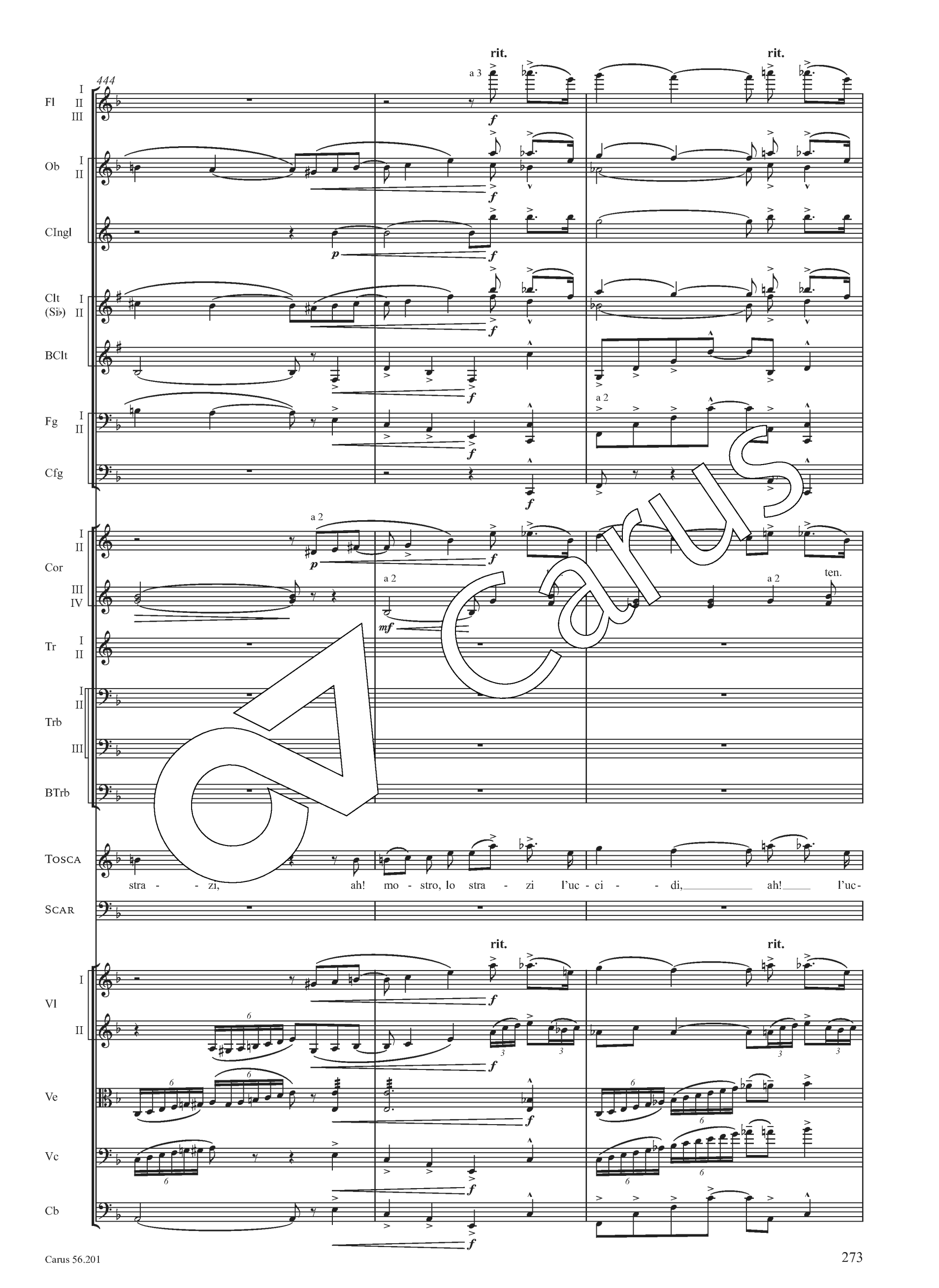
Ve

Vc

Cb

Carus

* **P₁**, **P₂**, **P₁₉₂₄**: „Allora ripigliamo!“ – Si vedano le note critiche. / *See also the "Critical Notes."*


444
Fl
Ob
CIngl
Clt (Sib)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Tosca
Scar
Vl
Ve
Vc
Cb
rit.
a 3
a 2
ten.
stra - - zi, ah! mo - stro, lo stra - zi l'uc - ci - - di, ah! l'uc-

447

Fl I II III — a 3 — rit. — rit.

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II — a 2

Cfg

Cor I II — a 2 — ten. — ten.

Cor III IV — a 2

Tr I II — I — mf — p — mf

Trb I II III — mf — p — mf

BTrb

Tosca — -cl

Scar — Lo stra - zia quel vo - stro si - len - - zio as - sai

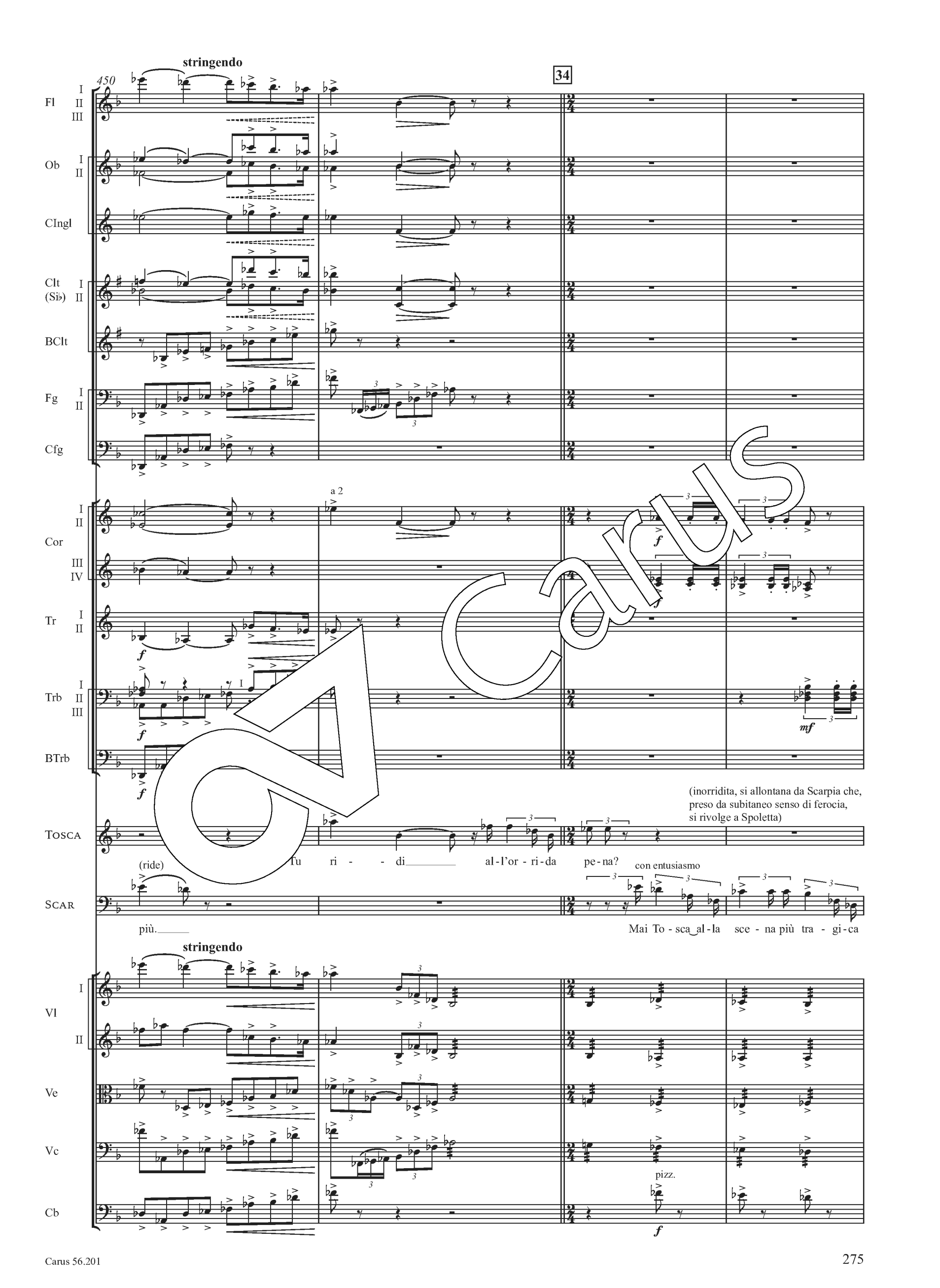
Vl I II — rit. — rit.

Ve

Vc

Cb

Carus


stringendo
450
34
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
a 2
Tr
Trb
BTrb
Tosca
(ride)
Tu ri - - di al-l'or - ri-da pe-na?
(inorridita, si allontana da Scarpia che, preso da subitaneo senso di ferocia, si rivolge a Spoletta)
con entusiasmo
Scar
più.
Mai To - sca al-la sce - na più tra - gi-ca
stringendo
Vl
Ve
Vc
pizz.
Cb

454

cresc. ed accel.

Fl I II III — a 3 — mf *

Ob I II — a 2 — f — p

CIngl

Clt (Si♭) I II — a 2 — f — p

BClt

Fg I II — a 2 — p

Cfg

Cor I II — a 2 — p

Cor III IV — a 2 — p

Tr I II — mf * — mf *

Trb I II III — p sub.

BTrb

Timp

SCAR — fu!

cresc. ed accel.

Vl I — f — p

Vl II — p

Ve — p

Vc — p

Cb — arco — p

Carus

* Per la dinamica, si vedano le note critiche. / *For the dynamics, see the "Critical Notes."*

459

Mosso vibratissimo

il Fl III riprende l'Ott

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

GrC

Cav

(quasi senza intonazione)

(interno)

Vi sfi - - do!

(Spoletta apre l'uscio, ponendovisi ritto innanzi)

Scar

A - pri - te le por - te che n'o - da_i la - men - ti!

Mosso vibratissimo

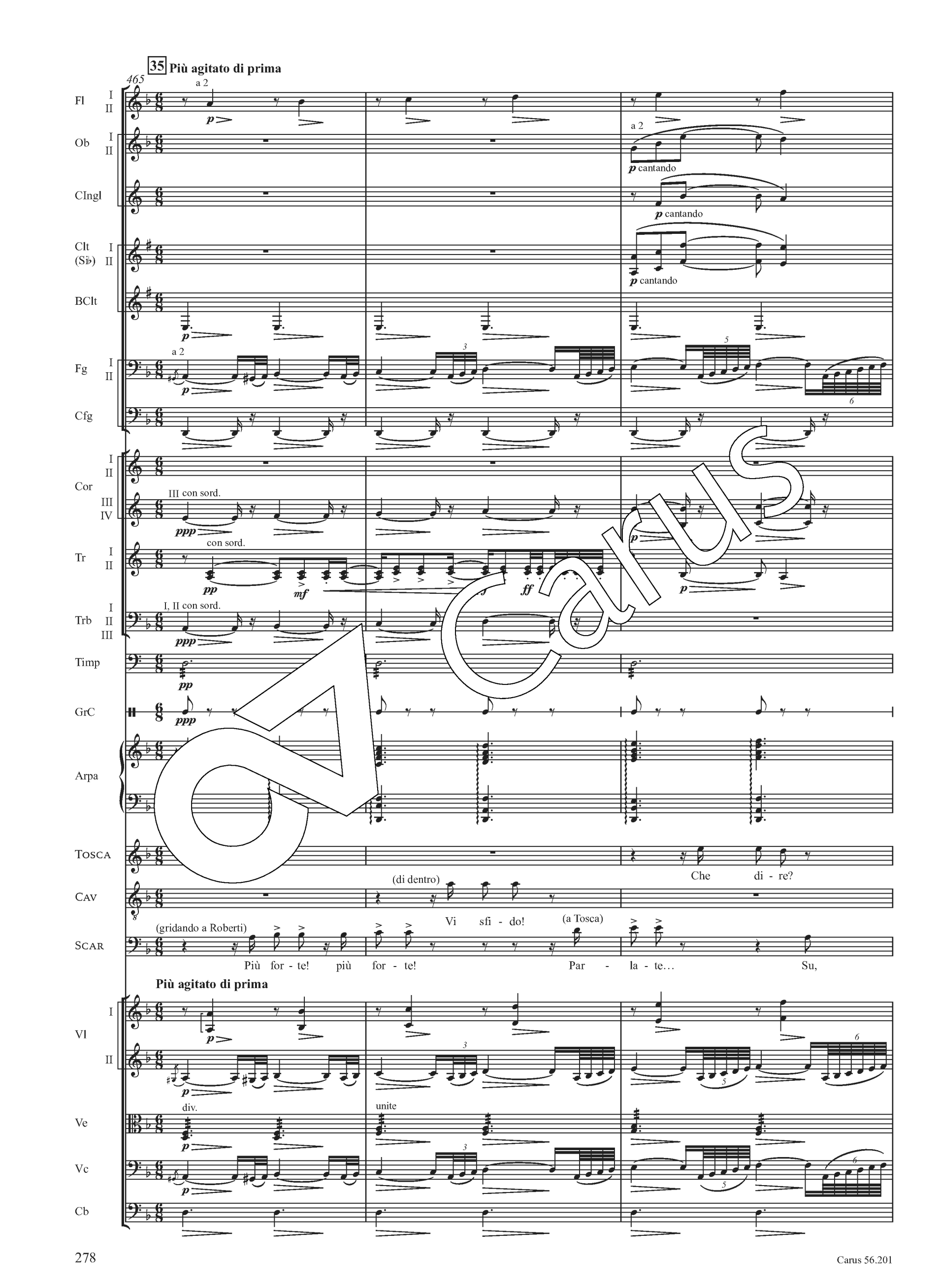
Vl I II

Ve

Vc

Cb

Carus


35 Più agitato di prima
465
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Timp
GrC
Arpa
Tosca
Cav
Scar
Vl
Ve
Vc
Cb
a 2
p cantando
III con sord.
con sord.
I, II con sord.
(di dentro)
Che di - re?
Vi sfi - do!
(a Tosca)
(gridando a Roberti)
Più for - te! più for - te!
Par - la - te…
Su,
Più agitato di prima
div.
unite

468

cresc. a poco a poco ed incalzando

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

a 2

BClt

Fg I II

Cfg

Cor I II III IV

a 2

p

a 2

Tr I II III

con sord.

p

Trb I II III

pp

Timp

GrC

Arpa

Tosca

(disperata)

Ah! non so_ nul-la! Ah!_____ do-vrei men-tir?

Scar

vi-a…

(insistendo)

Di-te do-v'è An-ge - lot-ti?

cresc. a poco a poco ed incalzando

Vl I II

Ve

Vc

Cb

Carus

471

sempre cresc. ed allargando

Ott

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II — a 2; Cor III IV — a 2

Tr I II — a 2; Tr III

Trb I II III — I, II

Timp

GrC

Arpa — glissando

Tosca — No! No! ah! ah,

Scar (incalzando Tosca) — Di - te do - v'è An - ge - lot - ti? par - la - te, su, vi - a, do - ve ce - la - to

sempre cresc. ed allargando

Vl I II

Ve

Vc

Cb

Carus

36 ♪ = ♩ sostenendo

473

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III (a 3)

BTrb

Timp

GrC

Arpa

TOSCA: ah! Più non pos - so! Ah! che or - ror! Ah! ces - sa - te il mar -

SCAR: sta? su, via, par - - - la - te, o - - - v'è?

sostenendo ♪ = ♩

Vl I II

Ve

Vc

Cb

Carus

476

rit. dim. rit.

Ott

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II — a 2 — con sord.

Cor III IV

Tr I II III — senza sord.

Trb I II — a 2 — senza sord.

Trb III

BTrb

Timp

GrC

Arpa

Tosca — (si rivolge supplichevole a Scarpia, il quale fa cenno a Spoletta

- tir! è trop - po sof - frir! Ah, non pos - so più, ah! non pos - so più!

Cav — (lamento forte) Ahi - mè!

rit. dim. rit.

Vl I — div. con sord.

Vl II — div. con sord.

Ve — molto espress.

Vc — molto espress.

Cb

Carus

481 **37**

calando **calando sempre**

Ott

Fl I II — a 2 — *pp* lamentoso

Ob I II

CIngl — *pp* lamentoso

Clt (Si♭) I II — *pp*

BClt — *pp*

Fg I II — *pp*

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp

GrC — *pppppp* — più *p* ancora

Arpa — *pp*

di lasciare
l'uscio ap
scena, si
Cavaradossi)
so la porta della c
osamente

Tosca — Ma ti ch'io par-li? A-scol-ta, non pos-so più…

Cav — (con voce spezzata) No! No! Stol-ta, che

Scar — (irritatissimo per le parole di Cavaradossi, e temendo che da queste Tosca sia ancora incoraggiata

calando **calando sempre**

Vl I — uniti — *pp*

Vl II — uniti — *pp*

Ve — *pp*

Vc — *pp* lamentoso ma sensibile

Cb — *pp*

Carus

486

calando sempre più sino alla fine

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp

GrC

Arpa

Tosca — Che v'ho fat - to in vi - ta

Cav — sai?… … puoi dir?

(entra nella camera della tortura, e n'esce poco dopo, mentre Tosca, vinta dalla terribile commozione, cade prostrata sul canapè e con voce singhiozzante si rivolge a Scarpia che sta impassibile e silenzioso)

Spol

Scar — a tacere, grida terribile a Spoletta:) Ma fa - te - lo ta - ce - re!

calando sempre più sino alla fine

Vl I II

Ve

Vc

Cb

Carus

491

38

più piano ancora

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II

Trb I II III

Timp

GrC

Arpa

Tosca

(scoppia in singhiozzi strazianti, mormorando:)

mia?! Son i - o, che co - sì tor - tu - ra - te! Tor - tu - ra - te l'a - ni - ma… sì,

Spol

(brontolando in attitudine di preghiera)

Ju - dex er - go cum se - de - bit Quid - quid la - tet ap - pa -

più piano ancora

Vl I II

Ve

div.

Vc

pizz.

Cb

Carus

495

rall. col canto — dim. e rall.

Ott

Fl I II — a 2 — pp

Ob I II

Clt (Si♭) I II — pp

BClt — pp

Fg I II — I — pp

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp — pppp

GrC — appena sentito

Arpa — p — vd

Tosca — ni - ma mi tor - tu - ra - - - te! — (straziante grido acuto e prolungato)

Cav — Ah!

Spol — rall. molto — pp — -re - bit Nil in - ul - tum re - ma - ne - bit. — Nil in - ul - tum re - ma - ne - bit.

Scar — (Scarpia, approfittando dell'accasciamento di Tosca, va presso la camera della tortura e fa cenno di ricominciare il supplizio)

rall. col canto — dim. e rall.

Vl I II

Ve

Vc — arco

Cb — pppp

Carus

39 **Allegro vivace, violento**

498

prende il Flauto

Ott — *fff* secche

Fl I, II — a 2 — *fff* secche

Ob I, II — *fff* secche

Clt (Si♭) I, II — *fff* secche

BClt — *fff* secche

Fg I, II — a 2 — *fff* secche

Cfg — *fff* secche

Cor I, II — senza sord. — *fff* secche

Cor III, IV — senza sord. — *fff* secche

Tr I, II, III — *fff* secche

Trb I, II, III — a 3 — *fff* secche

BTrb — *fff* secche

Timp — *f*

Tosca — (al g… varadossi T… a di scatto e subito con v… te a Scarpia:) — Nel poz - zo… nel giar - di - no… — (soffocato) Sì!…

Scar — Là è l'An - ge - lot - ti?…

Allegro vivace, violento

Vl I — senza sord. — *fff* secche

Vl II — senza sord. — *fff* secche

Ve — unite — *fff* secche

Vc — *fff* secche

Cb — *fff* secche

Carus

506

dim. sempre

Fl I II — a 2 — *p*

Ob I II — *p*

Clt (Si♭) I II — *p*

BClt — *p*

Fg I II — a 2 — *p*

Timp

SCAR — (forte, verso la camera della tortura)

Ba - sta, Ro - ber - ti.

dim. sempre

Ve

Vc

Cb

514

Fl I II — a 2 — *pp*

Ob I II

Clt (Si♭) I II

BClt

Fg I II — *pp*

Timp — Soli — *pp*

TOSCA — (a Scarpia)

As - sas - si - no! Vo - glio ve - der - lo…

SCIAR — (apparendo sulla porta)

È sve - nu - to!…

Ve — *pp*

Vc

Cb

Carus

521

rall.

Fl I II

Ob I II

Clt (Si♭) I II

BClt

Fg I II

I

pp

p

Timp

(a Sciarrone)

Scar

Por - ta - te - lo qui…

rall.

Ve

Vc

pp

Cb

pp

40

528

Andante sostenuto ♩= 58

Fl I II

p

Ob I II

p

Clt (Si♭) I II

BClt

Fg I

p doloroso

(appare Cavaradossi svenuto portato dai birri e vien deposto sul canapè –
Tosca corre a lui, ma è presa da orrore alla vista di Cavaradossi tutto insanguinato, e s'arresta coprendosi gli occhi colle mani)

Tosca

Andante sostenuto ♩= 58

Vl I II

Ve

p

Vc

pizz.

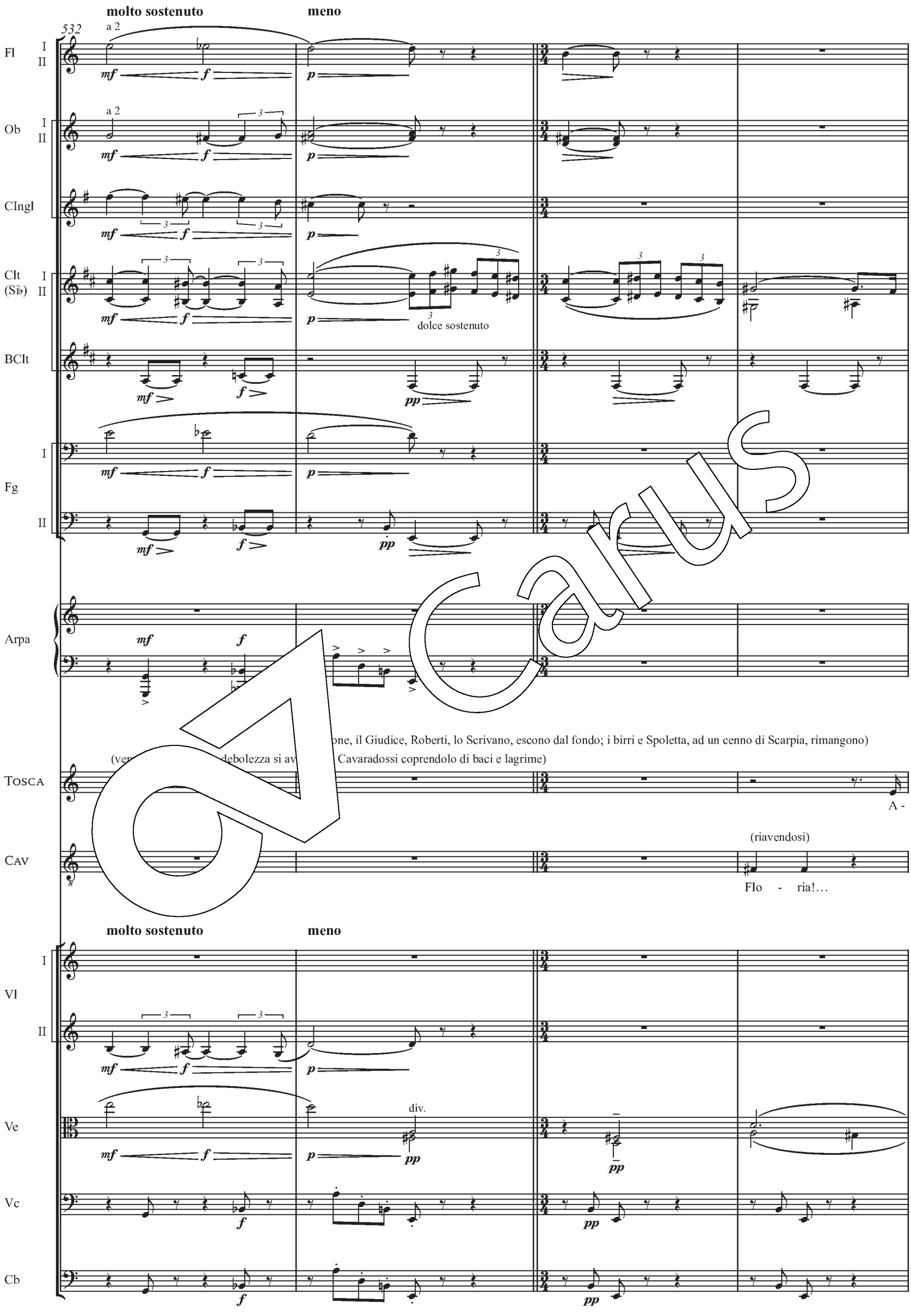
pp

Cb

pizz.

pp

Carus


molto sostenuto
meno
532
a 2
Fl
I
II
Ob
CIngl
Clt
(Si♭)
dolce sostenuto
BClt
Fg
Arpa
one, il Giudice, Roberti, lo Scrivano, escono dal fondo; i birri e Spoletta, ad un cenno di Scarpia, rimangono)
(ver debolezza si av Cavaradossi coprendolo di baci e lagrime)
Tosca
A -
Cav
(riavendosi)
Flo - ria!…
Vl
Ve
div.
Vc
Cb

536

sostenuto

a 2

Fl I II

Ob I II

CIngl

espressivo

Clt (Si♭) I II

BClt

Fg I II

Arpa

(caldamente sostenuto)

Tosca

-mo - to hai pe - na - - to, a-ni-ma mia!... ma il giu-sto Id-di-o lo pu-ni-

dolcissimo

Cav

Sei tu?

sostenuto

Vl I II

unite dolce

Ve

div. unite

1º solo arco

gli altri

Vc

arco

pizz.

Cb

Carus

540

rit. - - - rall. molto

Fl I II, III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

riprende l'Ott

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Arpa

TOSCA — No, a - mor… No!

CAV — To - sca, hai par - la - to? Dav - ve - ro?

SCAR — (a Spoletta con autorità) Nel poz - zo del giar - di - no – va Spo-

rit. - - - rall. molto

Vl I II

smorz.

Ve

Vc

tutti div.

pp smorz.

1° solo ppp

1° solo arco

Cb

gli altri ppp

Carus

41 Allegro violento

544

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Tosca

Cav

Scar

Vl I II

Ve

Vc

Cb

string.

a 2

I, II

II, III

III

tutti

(abbracciandosi stretta a Cavaradossi)

Ma - rio!

(si lascia cadere, affranto)

M'hai tra - di - to!..

(Spoletta esce)

-let - ta!

Carus

552

Fl I II — a 2

Ob I II — a 2 legato — sf — p

CIngl

Clt (Si♭) I II — legato — sf — p

BClt

Fg I II — a 2 legato — sf — p

Cfg

Cor I II — f

Cor III IV — f

Tr I II III

Trb I II III — f

BTrb

Timp

Tosca — (ce espingerla) — Ma - rio!

Cav — Ma - ta!

Scar — (sorpreso) — Che vuol dir quel - l'a - ria af -

Sciar — (erompendo affannoso) — Ec - cel - len - za qua - li nuo - ve!..

Vl I — sf — p

Vl II — sf — p

Ve — sf — p

Vc — sf — p

Cb — sf — p

Carus

559

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

(impazientito gridando)

SCAR

-flit - ta? Che scon - fit - ta? Co - me? Do - ve? Tar - ta - ru - ga!

SCIAR

Un mes - sag - gio di scon - fit - ta… A Ma - ren - go… Bo - na -

Vl I II

Ve

Vc

Cb

Carus

566

42

Ott

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

SCAR — Me - las…

SCIAR — -par-te è vin-ci - tor… No! Me - las è in fu - ga!…

Vl I II

Ve

Vc

Cb

Carus

Lo stesso movimento ma più sostenuto – tutta forza

573

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

a 2

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

(con le parole di Sciarrone, e nel proprio entusiasmo trova la forza di alzarsi minaccioso in faccia a Scarpia)

Cav

Lo stesso movimento ma più sostenuto – tutta forza

Vl I II

div.

Ve

Vc

Cb

fff

Carus

578

43

♩ = 144 **Allegro concitato**

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

CAV

Vl I II

Ve

Vc

Cb

col canto

a 2

a 3

uniti

unite

div.

(con grande entusiasmo)

allarg. molto

Vit - to - ria! Vit - to - ria!!_ L'al - ba

Carus

* In **A**, **P₁** in bb. / *mm.* 582, 584, 586, 591, 593: ***p***. – Si vedano le note critiche. / *See also the "Critical Notes."*

583

cresc. allarg.

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cfg

Cor I II III IV

a 2

Tr I II III

Trb I II III

BTrb

Timp

3

CAV

vin - di - ce_ap - par che fa gli_em - pi tre - mar! Li - ber - tà sor - ge,_ crol - lan ti -

cresc. allarg.

Vl I II

uniti div. uniti div. uniti

Ve

Vc

Cb

Carus

589

Fl I II — a 2 — mf — f mf

Ob I II — mf — f mf

CIngl — f

Clt (Si♭) I II — a 2 — f — mf — f mf

BClt — f — mf — f — mf

Fg I II — a 2 — f — mf — a 2 — a 2 — f — mf — a 2 — f

Cfg — f

Cor I II — a 2 — f — f mf — f mf

Cor III IV — a 2 — f — f mf — f mf

Tr I II III

Trb I II III — f

BTrb — f

Timp — 3 — 3 — f

Tosca — mf (disperata, avvingh[illegible] Cav[illegible]si, cercando calmarlo)

, ta - ci, pie - tà di me! pie - tà!

Cav — -ran - ni - di! Del sof - fer - to mar - tir me ve - drai qui gio - ir…

Scar — (sorride sarcasticamente)

Bra - veg - gia, ur - la!

Vl I — mf — f mf

Vl II — f — mf — div. — f mf — uniti

Ve — f — mf — f mf

Vc — f — mf — f — mf — f

Cb — f — mf — f — mf — f

Carus

595

allarg. - - -

601

cresc. . . . . e . . . string. . . . .

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II — a 2

Cfg

Cor I II — a 2

Cor III IV — a 2

Tr I II III

Trb I II III — a 3

BTrb

Timp

TOSCA — pie - tà di me! Ma - rio con te… (cercando opporsi con tutte le forze) No, no!

CAV — car - ne - fi - ce!

SCAR — (irritato dalle parole di Cavaradossi, grida agli sbirri:) -spet - ta! Va, va! Por - ta - te - me - lo via! (Sciarrone e gli sbirri s'impossessano di Cavaradossi e lo trascinano verso la porta) Va, mo - ri - bon - do! Va, va!

cresc. . . . . e . . . string. . . . .

Vl I II

Ve

Vc

Cb

Carus

44 **Largamente – tutta forza stentato** **poco tratt.** **incominciando ad affrettare un poco**

608

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV — a 2

Tr I II III — a 3 — I, II

Trb I II III

BTrb

Timp

Tosca — (avvinghiandosi a Mario e sempre più opponendosi agli sbirri)

Ah! Ma - rio! Ma - rio!

Largamente – tutta forza stentato **poco tratt.** **incominciando ad affrettare un poco**

Vl I II

Ve

Vc

Cb

Carus

612

Più mosso — calando — rall.

Ott

Fl I II — a 2

Ob I II — a 2 — I

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV — *f*

Tr I II — I — *f*

Trb I II III

BTrb

Tosca — ndo forzare il p rato da Scarpia) — con te!

(respingendo Tosca e chiudendo la porta)

Scar — Voi no!

Più mosso — calando — rall.

Vl I II

Ve

Vc

Cb

Carus

618

Andante

poco stentando

prende il Flauto

Ott

Fl I II

a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Arpa

Tosca

(in gemito)

Sal - va - te - lo!

(si avvicina alla tavola, vede la sua cena interrotta e ritorna calmo e sorridente)

rit.

Scar

Io?… Voi!

La po - ve - ra mia ce - na fu in - ter-

Andante

IV c.

poco stentando

Vl I II

div.

unite

Ve

Vc

Cb

Carus

623

rall.

Fl I II

Ob I II

Clt (Si♭) I II

mutano in La

BClt

Fg I II

I

Cor I II III IV

Arpa

(vedendo [illegible] bile, ancora presso la porta)

p galantemente

Scar

Co - sì ac - ca - scia - ta? Via, mia bel - la si - gno - ra, se - de - te

rall.

Vl I II

Ve

Vc

Cb

Carus

45 **Andantino sostenuto**

628

Fl I II — *p* dolce

Ob I II — I — *p* dolce

Clt (La) I II — in La — *p* dolce

BClt — *p*

Fg I II — I — *p* dolce

Cor I II — *p*

Cor III IV — III

Arpa — *p*

SCAR — (si siede, accennando in pari tempo di sedere a Tosca)

- te che cer - chia - mo in - sie - me il mo - do di sal - var - lo? E al - lor… se - de - te

Andantino sostenuto

Vl I — div. — *p* — uniti — *p*

Vl II — div. — *p* — uniti

Ve — div. — *p* — unite

Vc — *pp*

Cb — pizz. — *pp* — arco

Carus

634

col canto

a tempo, ma molto sostenuto

Fl I II

Ob I II

Clt (La) I II

BClt

Fg I II

Arpa

marcato il basso

(forbisce un bicchiere col tovagliolo, quindi lo guarda a tra[illegible]o la luce del can[illegible]abro)

poco rit.

p dolce

SCAR

e fa - vel - lia - mo. E in - tan - to un sor - so. È vi[illegible] di Spa - gna…

col canto

a tempo, ma molto sostenuto

Vl I II

Ve

Vc

Cb

640

Allegro vivace

Fg I II

(appoggiando i gomiti sul tavolo, colle mani si sorregge il viso, e coll'accento del più profondo disprezzo chiede a Scarpia)

(siede in faccia a Scarpia, guardandolo fissamente)

(quasi parlato)

TOSCA

Quan - to? Il

(mescendo)

(con gentilezza)

(imperturbabile e versandosi da bere)

SCAR

Un sor - so per rin - co - rar - vi.

Allegro vivace

Quan - to?

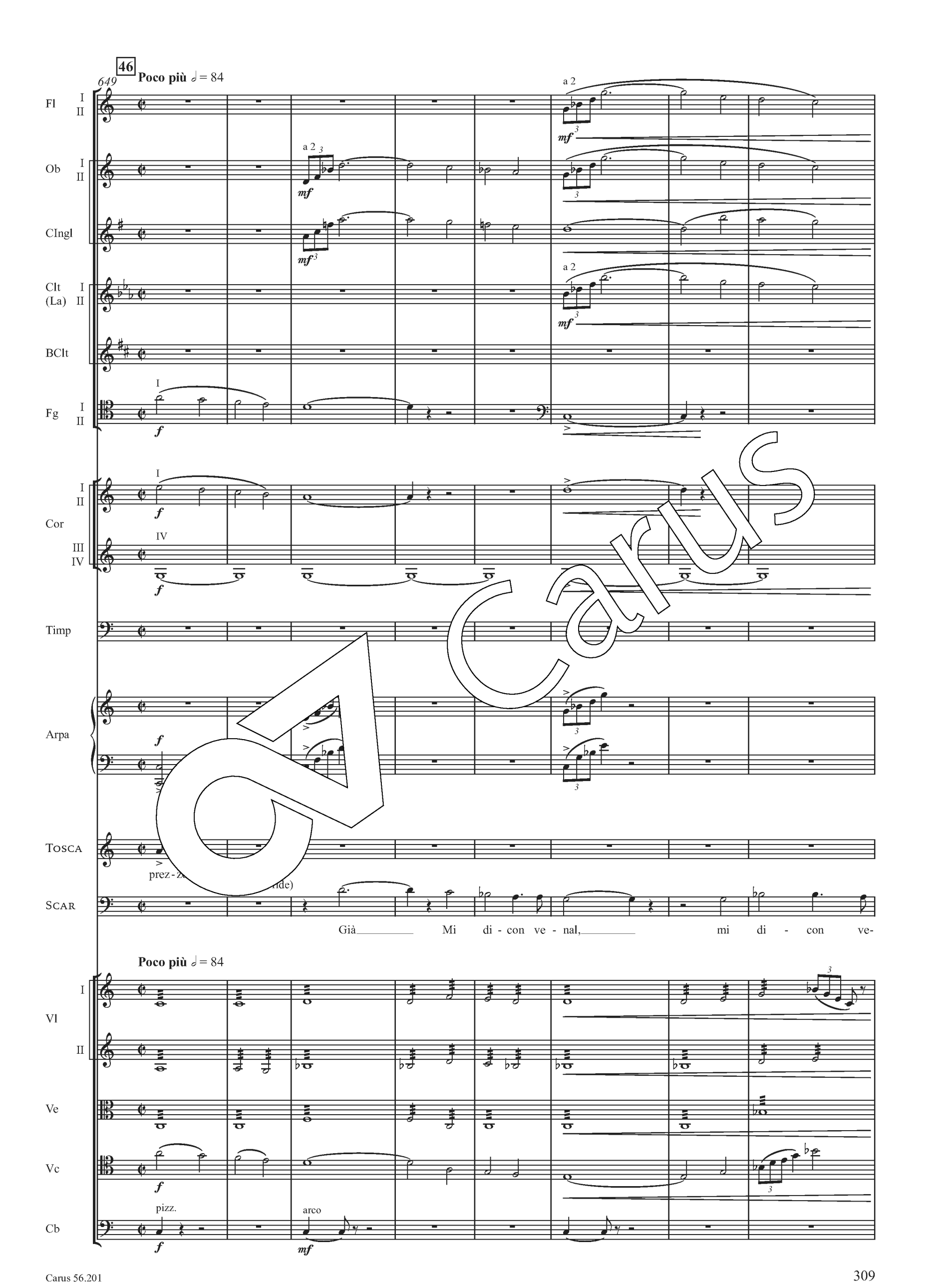
Vl I II

Ve

Vc

Cb

arco


46
Poco più ♩ = 84
649
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cor
Timp
Arpa
Tosca
Scar
Già Mi di - con ve - nal, mi di - con ve-
Vl
Ve
Vc
Cb
pizz.
arco

657

Fl I II — a 2 — *f*

Ob I II — a 2 — *f*

CIngl — *f*

Clt (La) I II — *f*

BClt — *f*

Fg I II — *f*

Cor I II — *f*

Cor III IV — *f*

Timp — *mf*

Arpa

SCAR

-nal, ma a don - na bel - la non mi ven - - - do a prez - zo di mo-

Vl I — *f*

Vl II — *f*

Ve — *f*

Vc — *f*

Cb — *f*

Carus

663

dim. affrett.

Fl I II

Ob I II

CIngl

Clt (La) I II — a 2

BClt — marcato

Fg I — marcato

Fg II — p

Cor I II — p

Cor III IV

Timp — pp

Arpa

SCAR — (insinuante e con intenzione) p

-ne - ta, no! no! A don - na bel - -

dim. affrett.

Vl I

Vl II

Ve

Vc

Cb — pizz.

Carus

671

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Timp

SCAR

-la io non mi ven - - - - - do a prez - zo di mo - ne - - ta.

Vl I II

Ve

Vc

Cb

Carus

678

47

col canto

♩ = ♩ Andante

Fl I II

Clt (La) I II

BClt

Fg I II

rall.

rit.

(con intenzione)

Scar

Se la giu-ra - ta fe - de deb-bo tra - dir, ne vo-glio al-tra mer-

col canto

♩ = ♩ Andante

Vl I II

Ve

Vc

Cb

683

I

a 2

col canto

Andante appassionato molto ♩ = 69

Fl I II

CIngl

Clt (La) I II

BClt

Fg I II

molto

molto rit.

p con molta espressione

Scar

- ce - de, ne vo-glio al-tra mer - ce - de. Que-st'o-ra jo l'at - ten - - de - va! Già mi strug -

IV corda

pizz.

col canto

Andante appassionato molto ♩ = 69

arco

div.

div. arco

Vl I II

Ve

Vc

Cb

Carus

687

rit. col canto a tempo

Fl I II III

Ob I II

CIngl

mf

Clt (La) I II

mordente rapido

I

cantando

BClt

pp

Fg I II

mf

cantando

Cor I II III IV

mf

I

pp

GrC

pppp

Arpa

armonioso

f

SCAR

poco rit. lusing. poco affrett.

-gea l'a - mor del - la di - va!.. Ma po - c'an - zi ti mi - - ra - - i qual non ti vi - di

rit. col canto a tempo

Vl I II

Ve

unite

Vc

uniti

div.

Cb

Carus

693

Fl I II III — a 3 — p — f

Ob I II — I — p — a 2 — f

CIngl — p — f

Clt (La) I II — p — f

BClt — p

Fg I II — p — f

Cor I II III IV — I — p — f

GrC

Arpa

SCAR — (eccitatissimo si alza) — dim.

ma - - i! Quel tuo pian - to e - ra la - va ai sen - si mie - - i

Vl I II — div. — p — f

Ve — p — f

Vc — p — f

Cb — p — f

Carus

699

Fl I II III — a 3 — lusingando col canto — a tempo — affrett.

Ob I II — I

CIngl

Clt (La) I II — I mordente — cantando

BClt — pp

Fg I II — pp

Cor I II — pp — I

Cor III IV — III — pp

Tr I II III

Trb I II III

Timp — pp

GrC — pppp

Arpa — armonioso — f

SCAR — lusing. — e il tuo sguar-do che o-dio in me dar-deg - - gia - - va, mie bra-me in-fe-ro-ci - - va!

Vl I II — lusingando col canto — uniti — a tempo — espressivo — affrett. — div.

Ve — div. — unite

Vc

Cb

Carus

704

a tempo — poco allarg. — Sostenuto

Fl I II III — a 3

Ob I II — a 2

CIngl

Clt (La) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV — a 2

Tr I II III

Trb I II III

Timp

Arpa — glissando

(si av[illegible] [illegible]ure si alza sgomenta)

SCAR

A - gil qual le - o - par - - do t'av - vin - ghia - sti_al - l'a - man - - te Ah! In quel - l'i -

a tempo — poco allarg. — Sostenuto

Vl I — div. uniti div.

Vl II — uniti div. uniti — tremolo fitto

Ve — tremolo fitto

Vc — uniti

Cb

Carus

709

Fl I II III — a 3 — poco affrett. — affrett.

Ob I II — a 2

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II — a 2

Cor III IV — a 2

Tr I II III

Trb I II III — p

Timp

Arpa

(si avvicina a Tosca, stendendo le braccia: Tosca che aveva ascoltato immobile, impietrita, le lascive parole di Scarpia, s'alza di scatto e si rifugia dietro il canapè)

SCAR — sempre più incalzando

-stan - - - te t'ho giu-ra - ta mia! Mia!

poco affrett. — affrett.

Vl I II

Ve

Vc

Cb

Carus

712

cresc.

a 2

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Timp

ridita corre alla

Tosca

Ah!

Ah!

(quasi inseguendola)

Scar

Sì, t'a - vrò!

Sì, t'a - vrò!

cresc.

Vl I II

Ve

Vc

Cb

Carus

48

714

Largo – tutta forza

sostenendo

Mosso

Fl I II

Fl III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II

Cor III IV

Tr I II III

Trb I II III

BTrb

Timp

GrC

Tosca

(accennando alla finestra)

Ah! Piut-to-sto giù m'av-ven - - to! Ah! mi - se-

Scar

(freddamente)

In pe-gno il Ma-rio tuo mi re - - sta!

Largo – tutta forza

sostenendo

Mosso

Vl I

Vl II

Ve

Vc

Cb

Carus

717

dim. e rall. Tempo I dim.

Fl I II III — a 3

Ob I II — a 2 — mf sensibile

CIngl — mf

Clt (La) I II — a 2 — mf sensibile

BClt — p

Fg I II — a 2 — p

Cfg

Cor I II III IV — mf — p

Tr I II III — mf

Trb I II III

GrC

Arpa — mf

(le balena l'idea di recarsi presso la Regina e corre verso la porta)

Tosca — - ra - bi - ri - bil mer - ca - to!

(che ne indovina il pensiero, si tira in disparte) poco rall.

Scar — Vio - len - za non ti fa - rò. Sei

dim. e rall. Tempo I dim.

Vl I II — p

Ve — mf

Vc — mf

Cb — p

Carus

721

Meno

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

GrC

Arpa

(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)

Tosca

(Tosca con un grido di gioia fa per uscire: Scarpia con un gesto e ridendo ironicamente la trattiene)

Scar

li - be-ra. Va pu - re. Ma è fal-la-ce spe-ran - za: la Re - gi - na fa-reb-be gra-zia ad un ca -

Meno

Vl I II

Ve div.

Vc div.

Cb

Carus

49 Sostenendo

Ott

Fl I II III

il Fl III riprende l'Ott

I, II

Ob I II

a 2

CIngl

Clt (La) I II

a 2

BClt

Fg I II

I

Cfg

Cor I II III IV

a 2

ff marcatissimo

Tr I II III

Trb I II III

I

III

BTrb

Timp

GrC

Arpa

Tosca

(con tutto l'odio e il disprezzo)

(esasperata)

Ah! Dio

Non toc-

Scar

(con accento convinto e con compiacenza)

(avvicinandosele)

-da - ve - re! Co - me tu m'o - dii! Co - sì co - sì ti vo - glio!

Sostenendo

Vl I II

unite

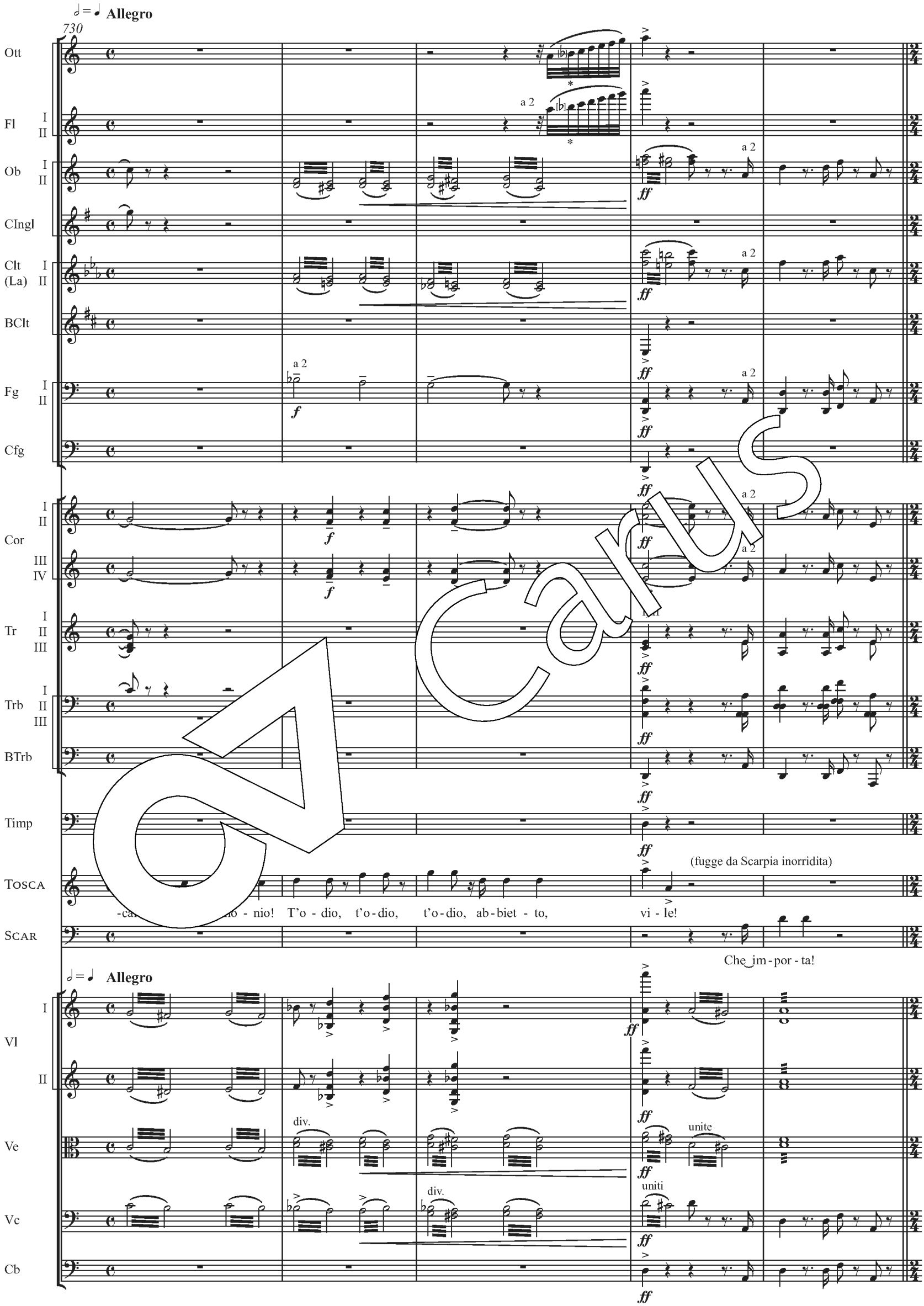
Ve

uniti

Vc

Cb

Carus



* Per questa nota, si vedano le note critiche. / *See the "Critical Notes" for this note.*

735

cresc. molto

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV — I, II

Tr I II III — mf

Trb I II III

BTrb

Timp

Tosca — (si ripara dietro la tavola)

Vi - le! Vi - le!

Scar — (avvicinandosele ancor più) (cerca di afferrarla)

Spa - si - mi d'i - ra… spa - si - mi d'a - mo - re! Mi - a! Mi - a!

cresc. molto

Vl I II — ff

Ve — ff

Vc — ff

Cb

Carus

744

50 Largo sostenendo rit.

Ott

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (La) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II

Cor III IV — a 2

Tr I II III

Trb I II III

BTrb

Timp

GrC

Tosca — (rincorrendo Tosca) A - - - iu - to! (gridato) A - iu - to! (urlato) A -

Scar — Mi - a! Mi - a!

Largo sostenendo rit.

Vl I II

Ve

Vc

Cb

Carus

Allegro ♩ = 132

748

prende il Flauto

Ott — secca

Fl I, II — secca

Ob I, II — a 2 — secca

CIngl — secca

Clt (La) I, II — a 2 — secca — *pp*

BClt — secca

Fg I, II — secca — *p*

Cfg — secca

Cor I, II — secca

Cor III, IV — secca

Tr I, II, III — secca

Trb I, II, III — secca

BTrb — secca

Timp

Tamb — (avvicinandosi a [illegible] co) — *pp* — (avvicinandosi)

GrC — secca

(al suono lontano dei tamburi si arrestano)

Tosca — - iu - to!

(declamato)

Scar — O - di? È il tam - bu - ro. S'av - vi - a. Gui - da la scor - ta

Allegro ♩ = 132

Vl I — secca

Vl II — secca

Ve — secca

Vc — secca — pizz. *p*

Cb — secca — pizz. *p*

Carus

758

Ob I II — a 2 — mf — come un lamento

CIngl — mf — come un lamento

Clt (La) I II — p — pp

Fg I II — mf — dim.

Tamb — (avvicinandosi sempre)

(Tosca, dopo aver ascoltato con ansia terribile, si allontana dalla finestra e si appoggia estenuata al canapè)

TOSCA

SCAR — ul - ti-ma ai con - dan - na - ti. Il tem - po pas-sa! Sai qua-le o-scu-ra

Vl I II

Ve

Vc

Cb

768

Clt (La) I II — a 2 — p

BClt

Fg I II — me un lamento — pp — (più vicino ancora) — f

Tamb — f

SCAR — o - pra lag - giù si com-pia? Là si driz - za un pa - ti - bo-lo.

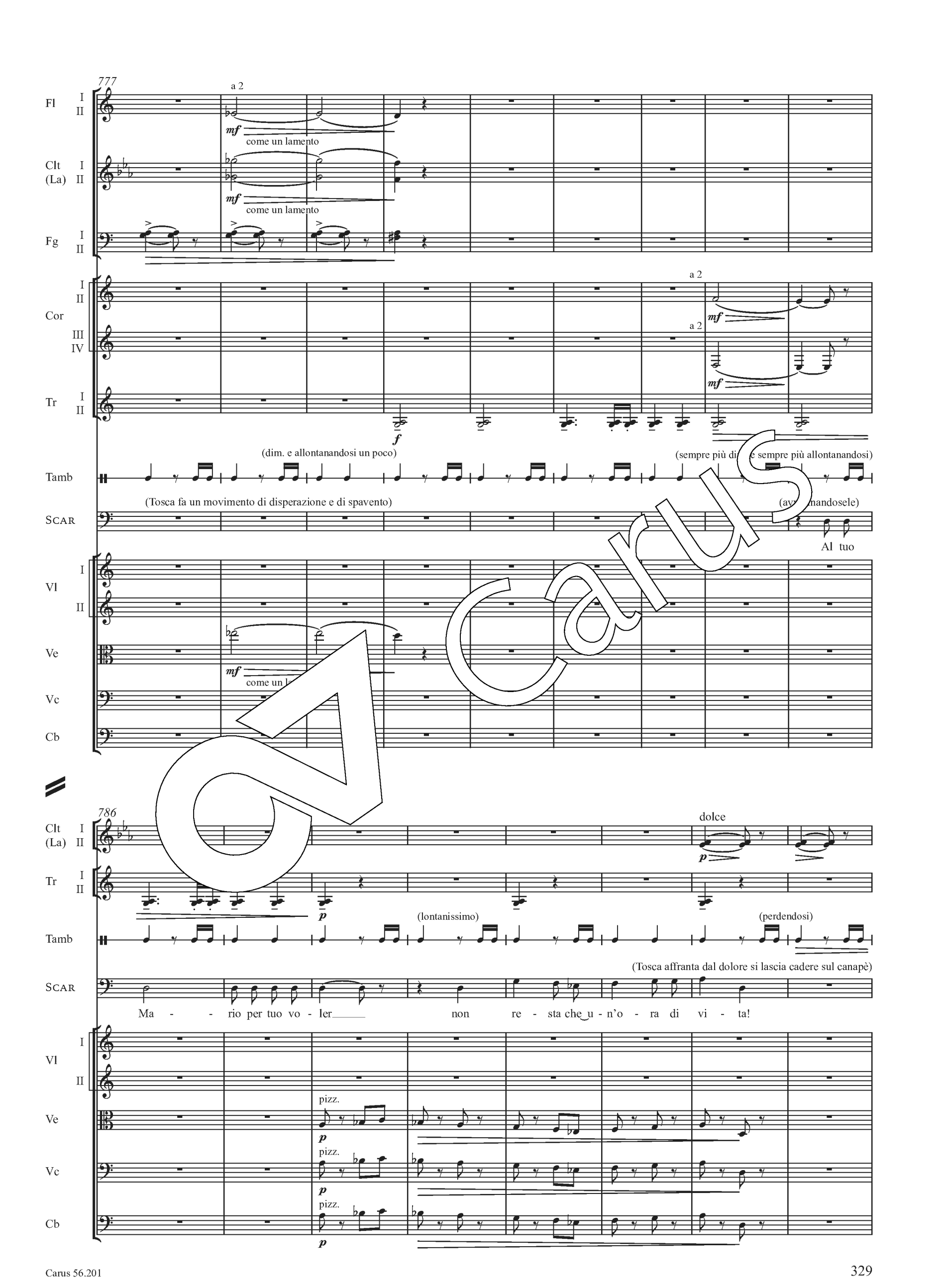
Vl I II — f staccato

Ve — f staccato

Vc — p — f staccato

Cb — p — f staccato

Carus


777
Fl I II
a 2
mf
come un lamento
Clt (La) I II
mf
come un lamento
Fg I II
Cor I II III IV
a 2
mf
a 2
mf
Tr I II
f
Tamb
(dim. e allontanandosi un poco)
(sempre più di e sempre più allontanandosi)
SCAR
(Tosca fa un movimento di disperazione e di spavento)
(av nandosele)
Al tuo
Vl I II
Ve
mf
come un l
Vc
Cb
786
Clt (La) I II
dolce
p
Tr I II
p
Tamb
(lontanissimo)
(perdendosi)
SCAR
(Tosca affranta dal dolore si lascia cadere sul canapè)
Ma - - rio per tuo vo - ler non re - sta che u - n'o - ra di vi - ta!
Vl I II
Ve
pizz.
p
Vc
pizz.
p
Cb
pizz.
p

794

Clt (La) I II

rall. e dim.

mutano in Si♭

ppp

Tamb

(freddamente Scarpia va ad appoggiarsi ad un angolo della tavola, si versa il caffè e lo assorbe mentre continua a guardare Tosca)

rall. e dim.

Vl I II

Ve

Vc

Cb

804

51 **Andante lento appassionato** ♩= 40

p dolcissimo con grande sentimento

Tosca

Vis - si d'ar - te, vis - si d'a - mo - re, non fe - ce mai ma - le ad a - ni - ma vi - va!..

Andante lento appassionato ♩= 40

Vl I II

pp con molta dolcezza

p

ppp

pp con molta dolcezza

ppp

Ve

arco

pp con molta dolcezza

pp

ppp

Vc

arco

pp

ppp

Cb

811

poco allarg. con anima

poco rall.

Tosca

Con man fur - ti - va quan - te mi - se - rie co - nob - bi, a - iu - ta - i…

poco allarg. con anima

poco rall.

Vl I II

rinforz.

f

pp

Ve

rinforz.

f

pp

Vc

pp

*[♪♪]

Cb

pizz.

pp

* P_2, P_{1924}.

Carus

52 a tempo

817

Fl I II — dolcissimo con grande sentimento

Fl III

Ob I II — pp

CIngl

Clt (Si♭) I II — in Si♭ — pp

BClt — pp

Fg I II

Cor I II

Cor III IV

Arpa — p

Tosca — p con grande sentimento

Sem - pre con fe' sin - ce - ra la mia pre - ghie - ra ai san - ti ta - ber-

a tempo

Vl I

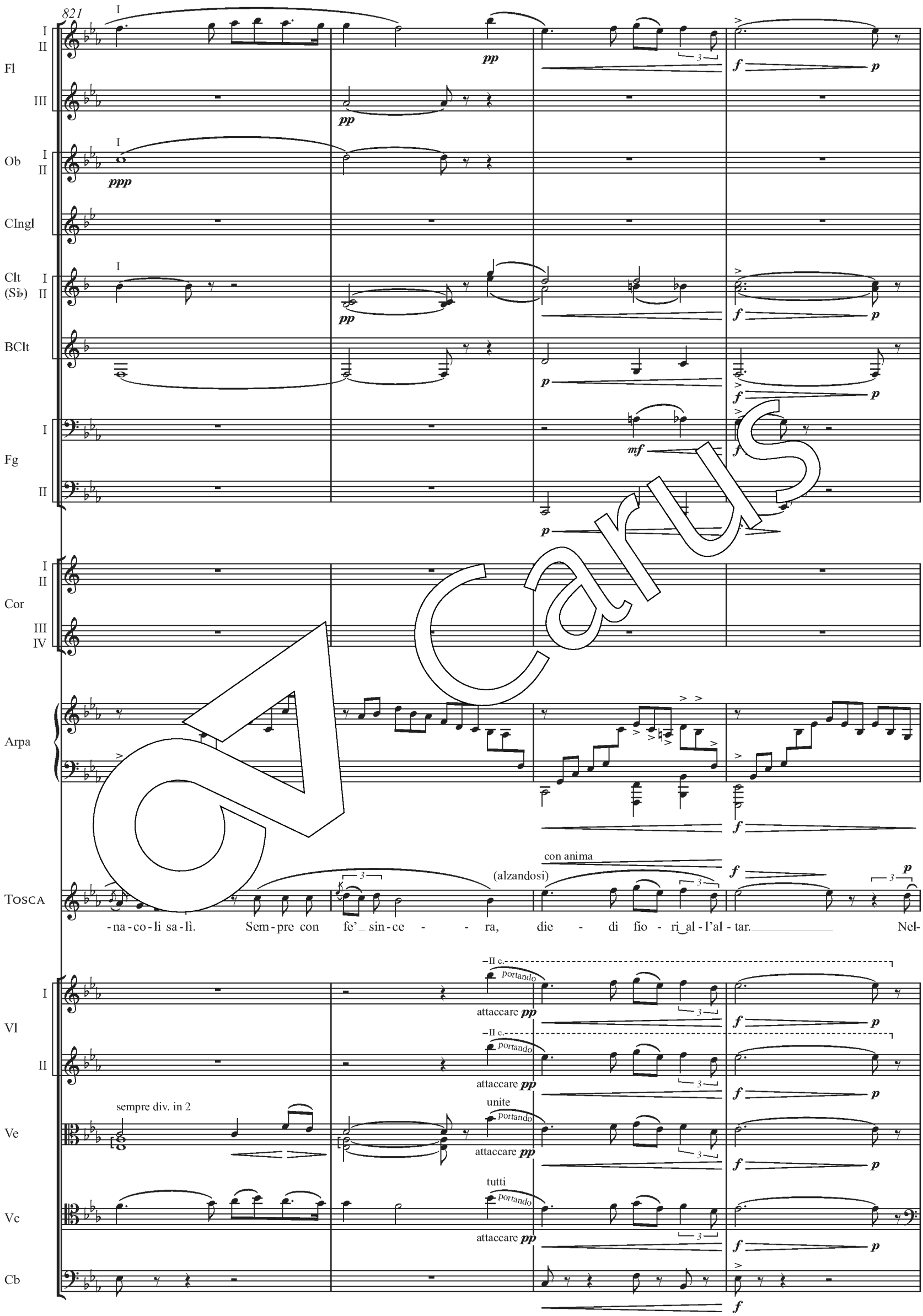
Vl II

Ve — div. — pp

Vc — 1° solo con sord. — con grande sentimento

Cb

Carus


821
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cor
Arpa
Tosca
Vl
Ve
Vc
Cb
con anima
(alzandosi)
-na-co-li sa-lì. Sem-pre con fe'_ sin-ce - - ra, die - di fio - ri_al-l'al-tar. Nel-
portando
attaccare
sempre div. in 2
unite
tutti

Carus

825

Fl I II — pp — a 2

Fl III — pp

Ob I II — I — pp

CIngl

Clt (Si♭) I II — I — p legato — pp — mf — pp

BClt

Fg I — p legato — pp

Fg II

Cor I II

Cor III IV

Arpa — pp

Tosca

-l'o - ra del do-lo - re per-ché per-ché Si-gno - re, per-ché me ne ri-mu - ne-ri co - sì?

Vl I — con sord. — p

Vl II — con sord. — p

Ve — 1ª sola — p espressivo — tutte — p espressivo

Vc — Il 1° Vc leva la sord. — p — arco

Cb — pp

Carus

829

Fl I II

Fl III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I

Fg II

Cor I II

Cor III IV

Arpa

Tosca

Die - di gio - iel - li del - la Ma - don - na al man - to, e die - di il can - to a - gli a - stri al ciel, che

Vl I

Vl II

Ve

Vc

Cb

Carus

833

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cor I II III IV

Arpa

Tosca

ne ri - dean più bel - li Nel - l'o - ra del do - lor per - ché, per - ché Si -

per - ché Si -

Vl I II

Ve

Vc

Cb

a 2

pp

f

portando

arco

uniti

molto

arco

* Questa versione è stata inserita a mano in **SP$_{IM}$**. Si vedano le note critiche. / *This version is entered by hand in* **SP$_{IM}$**. *See the "Critical Notes."*

836

molto allargando - - - - - - - - - - - - - - rall. col canto

53 a tempo, ma sostenuto

Fl I II

Fl III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I

Fg II

Cfg

Cor I II

Cor III IV

Timp

Arpa

Tosca

(singhiozzando)

-gne ah, per-ché me ne ri-mu - ne-ri co - sì?

Scar

(a Tosca)

molto allargando - - - - - - - - - - - - - - rall. col canto a tempo, ma sostenuto Ri -

Vl I

Vl II

Ve

Vc

Cb

I con sord.

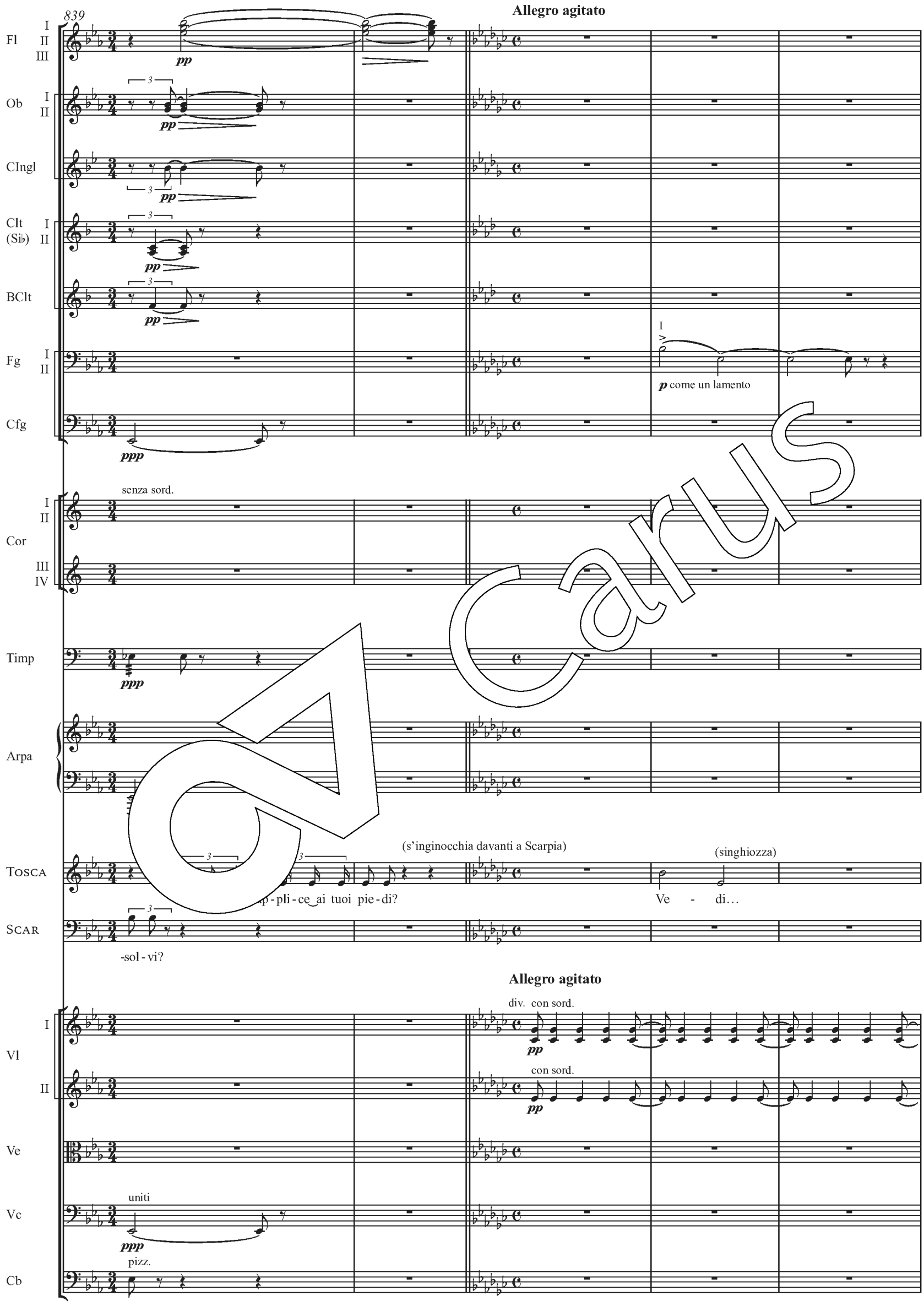
div.

uniti con sord.

pizz.

arco

Carus


839
Allegro agitato
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
p come un lamento
senza sord.
Cor
Timp
Arpa
Tosca
(s'inginocchia davanti a Scarpia)
(singhiozza)
-pli-ce ai tuoi pie-di?
Ve - di…
Scar
-sol-vi?
Allegro agitato
div. con sord.
con sord.
Vl
Ve
Vc
uniti
Cb
pizz.

844

Clt (Si♭) I II

BClt

Fg I II

Arpa

Tosca

le man giun - te io sten - do a te Ec - co,

(alzando le mani giunte)

Vl I II

unite

Ve

Vc

Cb

850

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

sostenendo

rall.

ve - di, e mer - cè d'un tuo det - to, vin - ta a - spet - to…

(con accento disperato)

(avvilita)

uniti

Carus

856

54 **Andante mosso** ♩ = 76

Fl I II III — a 3 — *p*

Ob I II — I — *p* — a 2

CIngl

Clt (Si♭) I II — *p*

BClt — *pp* — *p*

Fg I II — I — *p*

Cor I II III IV — *pp*

Timp — *mf*

GrC — *ppp*

Arpa

SCAR — *p* — Sei trop-po bel-la, To-sca, e trop-po a-man-te

Andante mosso ♩ = 76

Vl I — senza sord. — *p*

Vl II — senza sord. — *pp*

Ve — *pp*

Vc — *p* — *pp*

Cb

Carus

863

a 3

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Arpa

SCAR

appassionato

Ce - do. A mi - se - ro prez - zo tu a me u - na

Vl I II

Ve

Vc

arco

Cb

Carus

870

affrettando

Fl I II III

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Tosca

(alzandosi, con senso di gran disprezzo)

(bussano alla porta)

Va! va! Mi fai ri - brez - zo! Va! va!

Scar

p dolce

vi - ta, io, a te chieg - go un i - stan - te!

affrettando

Vl I II

Ve

Vc

pizz.

arco

Cb

Carus

55 **Allegro**

877

Fl I II III — a 3 — il Fl III riprende l'Ott

Ob I II — a 2

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II — a 2

Cor III IV — a 2

Tr I II III

Trb I II III

BTrb

Timp

SPOL — (entrando tutto frettoloso e trafelato) — Ec - cel - len - za, l'An - ge - lot - ti al no - stro giun - ge - re s'uc-

SCAR — Chi è là?

Allegro

Vl I

Vl II

Ve

Vc

Cb

Carus

885

deciso

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III — a 3

BTrb

Timp

SPOL — -ci - se!

SCAR — deciso — Eb - ben, lo si_ap - pen - da mor - to_al - le for - che!

Vl I II

Ve

Vc

Cb

Carus

892

Ob I II — a 2 — *f*

Clt (Si♭) I II — a 2 — *f*

Spol — in tempo

Scar — in tempo — E l'al - tro pri - gio - nier? — Il ca - va -

Vl I II

Ve

Vc

Cb

898

Clt (Si♭) I II — a 2 — *f* — col canto — a tempo — *mf*

BClt — *f*

Fg I II — *f* — *mf*

Cfg — *mf*

Cor I II III IV — *f*

Tosca — (fra sè) — (Dio m'as - si - sti!)

Spol — -lier Ca - va - ra - dos - si? — a piacere — È tut - to pron - to, Ec - cel - len - za!

col canto — a tempo

Vl I II — *f*

Ve — *f* — *mf*

Vc — *f* — *p*

Cb — *f* — *p*

Carus

904

poco rall.

Ott

Fl I II — a 2 pp

Clt (Si♭) I II — pp

BClt — pp

Fg I II — I

SCAR — (a Spoletta) A - spet - ta. pausa lento a piacere (piano a Tosca) Eb - be - ne?

poco rall.

Vl I II — p

Ve — p

Vc — p

Cb — Solo pp

912 **56** **Lento doloroso** — **Andante mosso**

Ob I II

CIngl

Clt (Si♭) I II — a 2 f

BClt

Fg I II — a 2 f

TOSCA — (col capo accenn… vergogna affonda la testa fra i cuscini del canapè) (interrompendo subito Scarpia) Ma li - be - ro al - l'i - stan - te lo vo - glio!

SCAR — (a Spoletta) O - di… (a Tosca) quasi a piacere Oc - cor - re si - mu -

Lento doloroso — **Andante mosso**

Vl I — 1° solo p — tutti f

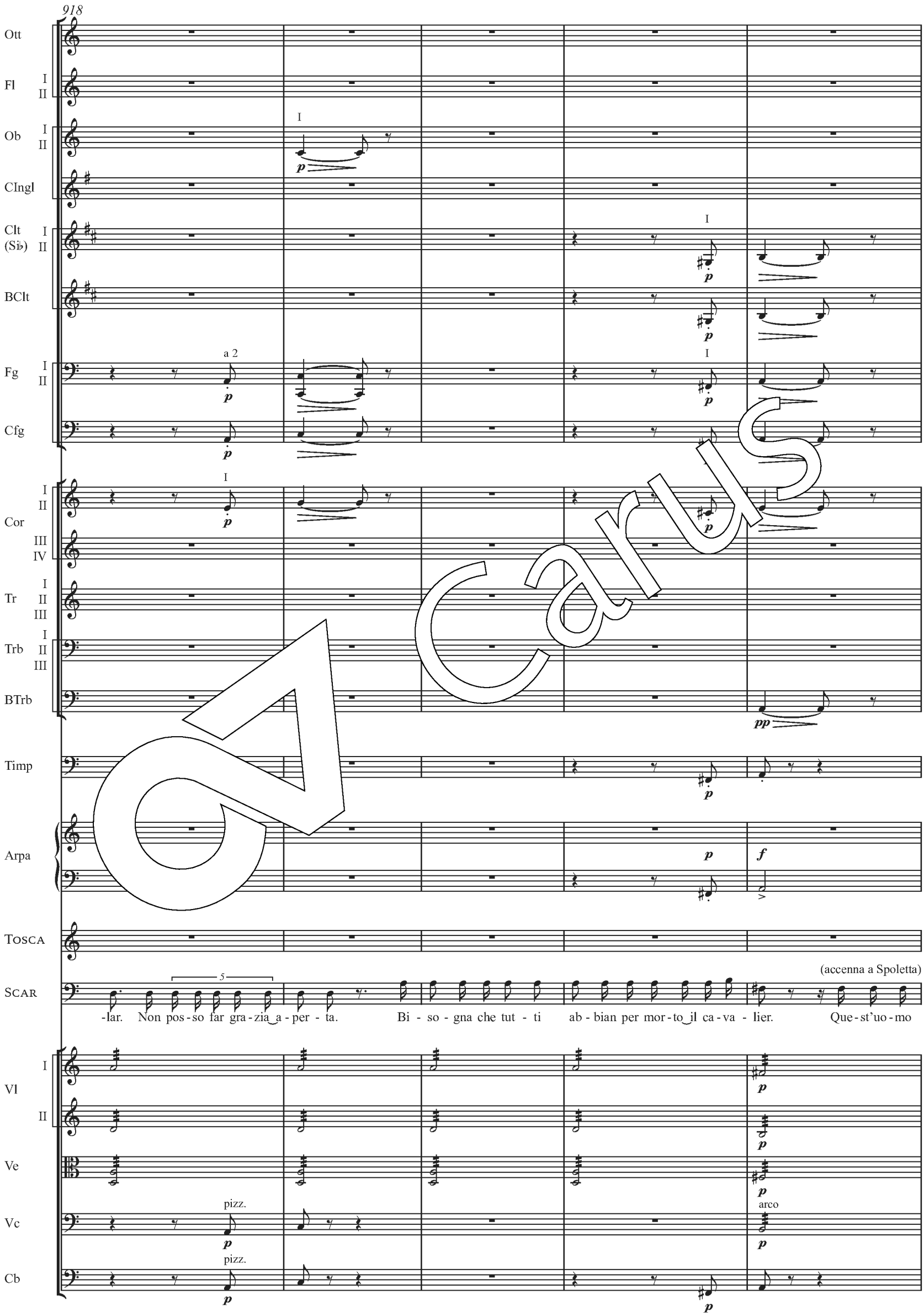
Vl II — 1° solo p — tutti f

Ve — 1ª sola p espress. — tutte f

Vc — 1° solo p — tutti f

Cb — tutti f

Carus


918
Ott
Fl I II
Ob I II
CIngl
Clt (Si♭) I II
BClt
Fg I II
Cfg
Cor I II III IV
Tr I II III
Trb I II III
BTrb
Timp
Arpa
Tosca
Scar
Vl I II
Ve
Vc
Cb
a 2
pizz.
arco
(accenna a Spoletta)
-lar. Non pos-so far gra-zia a-per-ta. Bi-so-gna che tut-ti ab-bian per mor-to il ca-va-lier. Que-st'uo-mo

Carus

923

Allegro

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Arpa

Tosca

Chi m'as-si - cu - ra?

Scar

fi-do prov-ve-de-rà.

L'or-din ch'io gli da-rò voi qui pre - sen - te.

(volgendosi a Spoletta)

Spo-let-ta: chiu-di!

Allegro

Vl I II

più piano

Ve

Vc

Cb

Carus

928

57 **Tempo I, ma sostenuto**

prende il Flauto

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

(Spoletta frettolosamente va a chiudere, poi ritorna presso Scarpia)

(fissa con intenzione Spoletta che accenna replicatamente col capo di indovinare il pensiero di Scarpia)

SCAR

Ho mu - ta - to d'av - vi - so....

Tempo I, ma sostenuto

Vl I II

Ve

Vc

Cb

935

Fl I II

Ob I II

CIngl

Clt (Si♭) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

SCAR — sostenendo — *p* cupo

Il pri - gio - nier sia fu - ci - la - to. At - ten - di… Co - me fa - cem - mo del con - te Pal-

Vl I II

Ve

Vc

Cb — pizz.

Carus

940

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Arpa

SPOL

Un' uc - ci - sio - ne…

(subito con marcata intenzione)

Ho ben com - pre - so.

SCAR

-mie - ri.. si - mu - la - ta! Co - me av - ven - ne del Pal - mie - ri! Hai ben com - pre - so? Va!

Vl I II

Ve

div.

Vc

Cb

Carus

944

dim. sempre

col canto

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

più p

Arpa

pp

(che ha a vidamente, inte

Tosca

Vo - glio o stes - sa!

Spol

rall. (con intenzione)

Sì. Co - me Pal-

Scar

(a Spoletta, indicando Tosca)

p (marcando intenzionalmente)

E sia. Le da - rai pas - so. Ba - da: al - l'o - ra quar - ta…

sul pont.

dim. sempre

col canto

Vl I II

Ve

Vc

uniti pizz.

Cb

Carus

950

58 **Tempo I, Allegro**

Fl I II

Clt (Si♭) I II — a 2 — *p*

Timp

Spol — (esce) — -mie - ri…

(Scarpia, ritto presso la porta, ascolta Spoletta allontanarsi, poi trasformato nel viso e nei gesti si avvicina con grande passione a Tosca)

Scar

Tempo I, Allegro

Vl I — pizz. — *p*

Vl II — pizz. — div. — *p*

Ve — p.n. — *p* — pizz. — *p*

Vc — *mf*

Cb

956

Andante

Tosca — (arrestando) — quasi a piacere — Non an - co - ra. Vo - glio un sal - va con - dot - to on - de fug - gir dal - lo Sta - to con

Scar — (cercando abbracciarla) — Io ten - ni la pro - mes - sa…

Andante — **col canto**

Vl I

Vl II

Ve

Vc

Cb — arco — *pppp*

961

a tempo

p dolce

col canto

tratt.

Fl I II

Fl III

Ob I II

Clt (Si♭) I

Clt (Si♭) II

muta in La

muta in La

BClt

Fg I

Fg II

Tosca

lui.

(c nto convinto)

, per sem - pre!

Scar

ce (con g

ar - tir du o - le - te?

rall.

(va allo scrittoio, si mette a scrivere)

Si a - dem - pia il vo - ler vo - stro.

a tempo

col canto

tratt.

Vl I

con sord. arco

Vl II

uniti

con sord. arco

Ve

con sord.

arco

p dolce

Vc

arco

Cb

Carus

968

59

Andante sostenuto ♩= 52

Ob I II

CIngl

Clt (La) I II

in La a 2

BClt

Fg I II

Cor I II

con sord.

Andante sostenuto ♩= 52

IV corda

Vl I II

Ve

Vc

Cb

972

Fl I II III

a 3

rit. a tempo

Clt (La) I II

BClt

Fg I

Cor I II

Tosca

(interrompendosi per domandare a Tosca:)

La più bre-ve!

Sì.

Scar

E qual via sce-glie-te?

Ci-vi-ta-vec-chia?

rit. a tempo

Vl I II

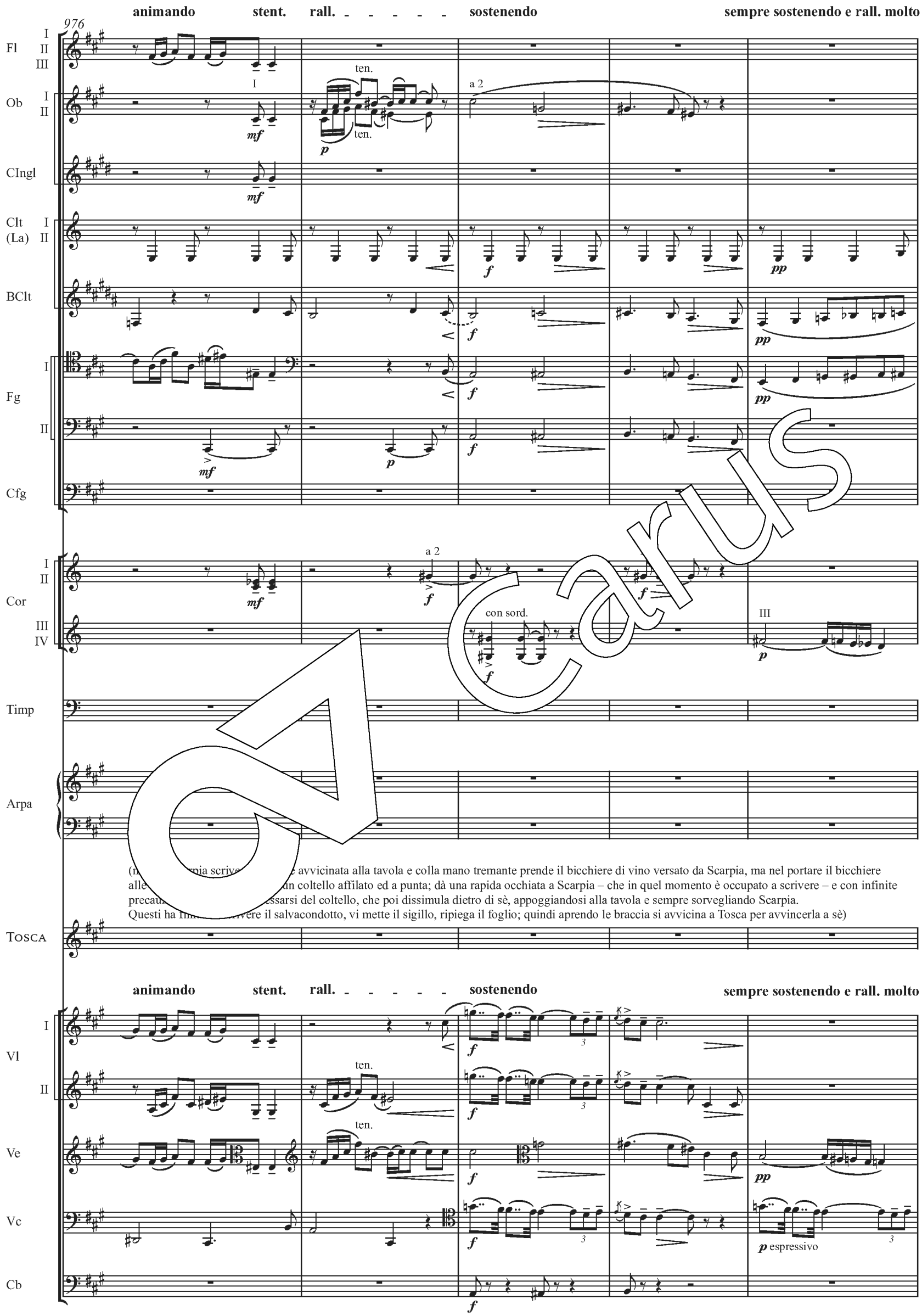
al pont.

Ve

Vc

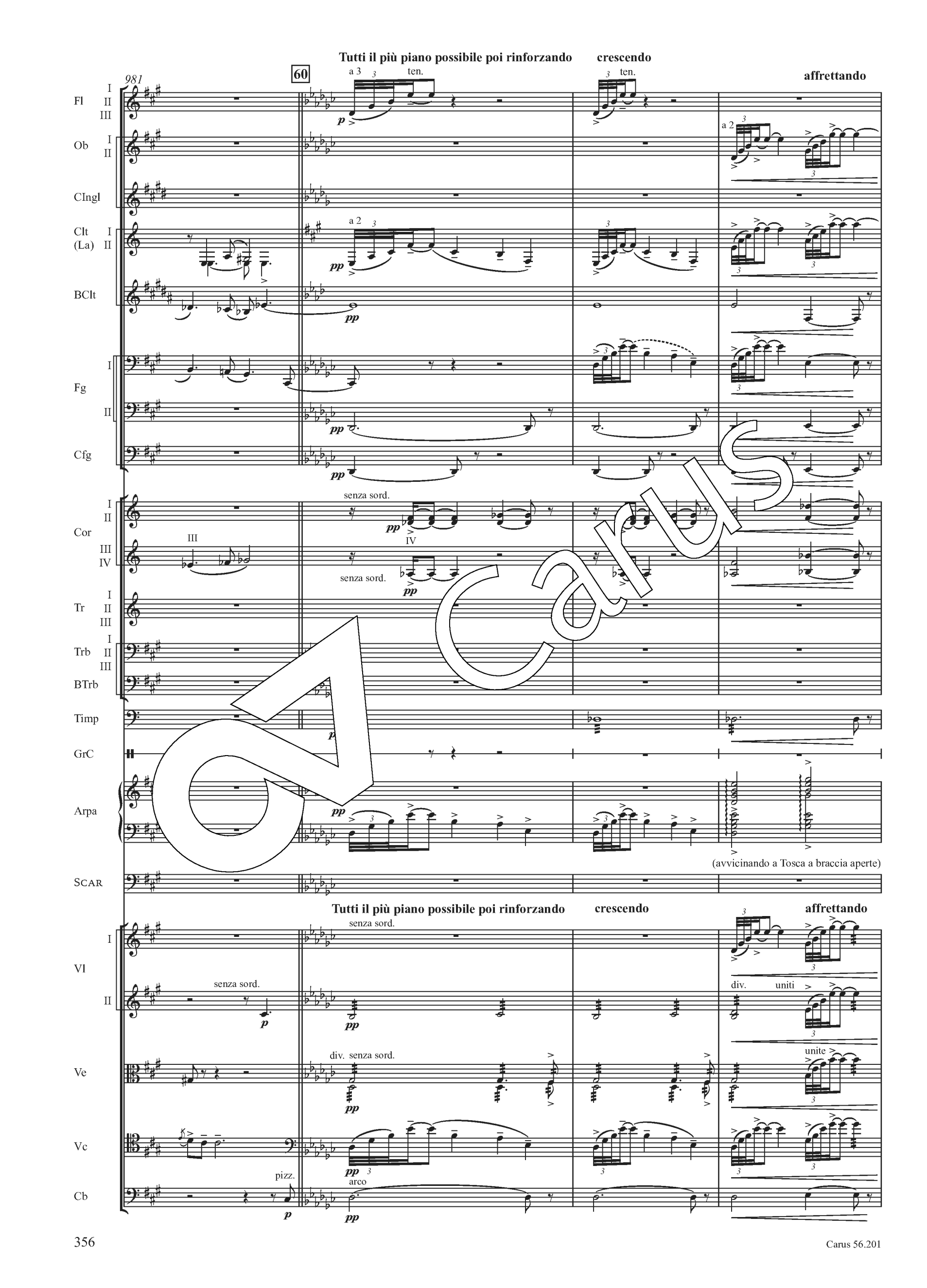
Cb

Carus



(n[illegible]rpia scrive[illegible]e avvicinata alla tavola e colla mano tremante prende il bicchiere di vino versato da Scarpia, ma nel portare il bicchiere alle[illegible]un coltello affilato ed a punta; dà una rapida occhiata a Scarpia – che in quel momento è occupato a scrivere – e con infinite precau[illegible]ssarsi del coltello, che poi dissimula dietro di sè, appoggiandosi alla tavola e sempre sorvegliando Scarpia.
Questi ha fi[illegible]vere il salvacondotto, vi mette il sigillo, ripiega il foglio; quindi aprendo le braccia si avvicina a Tosca per avvincerla a sè)

Carus


981
60
Tutti il più piano possibile poi rinforzando
crescendo
affrettando
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Timp
GrC
Arpa
SCAR
Vl
Ve
Vc
Cb
a 3
ten.
a 2
senza sord.
div. senza sord.
pizz.
arco
div.
uniti
unite
(avvicinando a Tosca a braccia aperte)

985

Allegro non troppo, ma con violenza ♩ = 160

col canto

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

GrC

SCAR

riprende l'Ott

a 2

a 2

ff

pp

(ma l'accento voluttuoso si cambia in un grido terribile –
Tosca lo ha colpito in pieno petto) *

(gridando)

To - sca - nza intonazione) - te mia!_ Ma - le-

Allegro non troppo, ma con violenza ♩ = 160

col canto

Vl I II

Ve

Vc

Cb

ruvido

* In **A**: "Tosca immerge il coltello nel petto di Scarpia, troncandone la parola" *(Tosca stabs Scarpia in the chest with a knife, thus cutting him off)*

991

Ott

Fl I II

Ob I II — a 2

CIngl

Clt (La) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II — a 2

Cor III IV — a 2

Tr I II III — I, II — *ff* — *f*

Trb I II III — *f*

BTrb — *f*

Timp — *f*

GrC

Tosca — (gridando) — Que-sto è il ba - cio di To-sca!

Scar — *f* (con voce strozzata) — (barcollando cerca d'aggrapparsi a Tosca che indietreggia terrorizzata) *f* — -det - ta! A - iu-to! Muo-io! Soc - cor - so!

Vl I II

Ve

Vc

Cb

Carus

1000

61

Ott

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Pt

TOSCA

SCAR

Vl I II

Ve

Vc

Cb

a 2

(con odio a Scarpia)

Ti sof - fo - ca il san - gue? (soffocato) Ti

più *f*

Muo - io! Ah! Soc - cor - so!

Carus

1008

prende il Flauto

Ott

Fl I II

Ob I II — a 2

CIngl

Clt (La) I II — a 2

BClt

Fg I II — a 2

Cfg

Cor I II — a 2

Cor III IV

Tr I II III — a 3

Trb I II III

BTrb

Timp

Tosca

sof - fo - ca il san - gue? Ah! E uc - ci - so da u - na

(si dibatte inutilmente e cerca di rialzarsi aggrappandosi al canapè)

Scar

A - iu - to!... Muo - io! Muo - io!

Vl I II

Ve — div.

Vc — div.

Cb

Carus

1016

a 2

dim. sempre

dim. sempre più

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Tosca

don - na M'hai as - sai tor - tu - ra - ta!… O - di tu an - co - ra?

(affievolendosi)

(fa un ultimo sforzo, poi cade riverso)

Scar

A - iu - to! Soc - cor - so! Muo - io!

dim. sempre

dim. sempre più

Vl I II

Ve

Vc

Cb

Carus

1025

poco rall. - - - - - **62** **Andante tetro (lo stesso mov.to)**

Fl I II — a 2 — pp

Ob I II — pp

CIngl — pp

Clt (La) I II — I — pp

BClt — pp

Fg I II — pp

Cfg

Cor I II — con sord. — p

Cor III IV — III con sord. — p

Tr I II III

Trb I II III — ppp

BTrb — ppp

Timp

GrC — pp

Arpa — vibrato

Tosca — Par-la!.. Guar-da-mi!…Son To-sca… o Scar-pia! — p (soffocato) — Ti sof-fo-ca il san-gue? (rantolando)

Scar — Soc-cor-so a - iu-to! — Muo-io!

poco rall. - - - - - **Andante tetro (lo stesso mov.to)**

Vl I II — con sord. — pp

Ve — pp — poco — pp

Vc — pp — poco — pp — pizz.

Cb — pp — poco — pp

Carus

1031

Fl I II — a 2 — pp

Ob I II — pp

CIngl — pp

Clt (La) I II — pp

BClt — pp

Fg I II — pp

Cfg — pp

Cor I II — senza sord. — p

III IV — III — senza sord. — p

Tr I II III

Trb I II — pp

III — p

BTrb — ppp

Timp — ppp

GrC — pp

Arpa — f vibrato

(p

Tosca — fe — con forza crescente

Muo - ri dan - na - to! Muo - ri, muo - ri! muo - ri! È mor - to!

Scar — (senza voce) (rimane rigido) Ah!

Vl I II — pp

Ve — unite — pp — poco

Vc — poco — pp

Cb — arco — poco — pizz. — pp

Carus

1039

63 **Andante sostenuto** ♩ = 52

Fl I II

Ob I II — a 2 — I — a 2

CIngl

Clt (La) I II — a 2

BClt

Fg I II

Cfg

Cor I II — a 2 — I — con sord.

Cor III IV — a 2 — I — con sord.

Tr I II III

Trb I II — a 2

Trb III

BTrb

Timp

rall.

(senza togliere lo sguardo dal cadavere di Scarpia, va al tavolo prende una bottiglia d'acqua e inzuppando un tovagliolo si lava le dita, poi si ravvia i capelli guardandosi allo specchio)

Tosca

Or gli per - - do - no!

Andante sostenuto ♩ = 52

Vl I

Vl II — senza sord.

Ve

Vc

Cb — arco — pizz.

Carus

1045

poco rit. — poco rit. — sostenendo

Fl I II — a 2 — pp

Ob I II — I — p — a 2 — f con passione

CIngl — p — f

Clt (La) I II — pp — p — f con passione

BClt — pp — f

Fg I II — pp — p — f

Cfg — pp

Cor I II — pp — mf — senza sordo — senza sord. f

Cor III IV — mf — senza sord. f

Tr I II III

Trb I II III

BTrb

Timp

(si sovviene del salvacondotto…lo cerca sullo scrittoio ma non lo trova; lo cerca ancora: finalmente vede il salvacondotto nella mano raggrinzita di Scarpia)

Tosca

poco rit. — poco rit. — sostenendo

Vl I — pp — f con passione

Vl II — pp — f con passione

Ve — pp — f con passione

Vc — pp — f espressivo

Cb — pp — arco — f

Carus

1050

sostenendo

col canto

Fl I II

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Tosca

(solleva il braccio di Scarpia, che poi lascia cadere inerte, rigido, dopo averne tolto il salvacondotto, che nasconde in petto)

E a-van-ti a lui tre-ma-va tut-ta Ro-ma!

Vl I II

Ve

Vc

Cb

a 2

I

con sord.

p

pp

sensibile

pizz.

Carus

64

1054

Clt (La) I II

Fg I

Trb I II III

Timp

GrC

rall.

trattenuto dolce

(Tosca si avvia per uscire, ma si pente, va a prendere le due candele che sono sulla mensola a sinistra e le accende al candelabro sulla tavola spegnendo poi questo)

Vl I II

Ve

Vc

Cb

1058

rit.

65 Lentamente

Fl I II III

Clt (La) I II

BClt

GrC

T-T

Arpa

(colloca una candela accesa a destra della testa di Scarpia, mette l'altra candela a sinistra,

Lentamente

più piano possibile

div.

arco

Carus

1064

rall.

rall.

molto rall. stentato più rall.

a 2

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

con sord.

Cor I II III IV

Tr I II

Trb I II III

BTrb

Tamb

GrC

T-T

Cel

Arpa

cerca di nuovo intorno e vedendo un crocifisso va a staccarlo dalla parete e portandolo religiosamente si inginocchia per posarlo sul petto di Scarpia)

Sipario rapido

(si alza e con grande precauzione esce, rinchiudendo l'uscio dietro di sè)

rall.

rall.

molto rall. stentato più rall.

Vl I II

Ve

Vc

Cb

pizz.

Fine dell'Atto secondo

ATTO III

Organico

Ottavino I e Flauto III
Ottavino II e Flauto II
Flauto I
Oboe I, II
Corno inglese
Clarinetto I, II in Si♭, La
Clarinetto basso in Si♭
Fagotto I, II
Controfagotto

Corno I–IV in F
Tromba I–III in Fa
Trombone I–III
Trombone basso

Timpani
Piatti
Gran Cassa
Triangolo

Celesta
Arpa

Violini I, II
Viole
Violoncelli
Contrabbassi

sulla scena
Campane
Fucili

Personaggi

Tosca
Cavaradossi
Spoletta
Un Carceriere
Un Pastore

Coro

Carus

Carus

Atto terzo

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

Andante sostenuto 𝅗𝅥 = 63

Ottavino I II
Flauto I
Oboe I II
Corno inglese
Clarinetto in La I II
Clarinetto basso in Si♭
Fagotto I II
Contrafagotto
Corno in Fa I II III IV — a 2 *ff*
Tromba in Fa I II III
Trombone I II III
Trombone basso
Timpani
Arpa

Andante sostenuto 𝅗𝅥 = 63

Violini I II
Viole
Violoncelli
Contrabbassi

Carus

9

Cor I II — a 2 — sostenendo — dim. — 1 — p

Cor III IV — a 2 — sostenendo — dim. — p

(Sipario)

Vl I II

Ve

Vc — con sord. — pp

Cb — div. con sord. — pp mis[illegible]o

17

Ott I II — pp — prendono il Flauto

Fl I — pp

Ob I II — sostenendo — p

Clt (La) I II — pp

Fg I II

Cor I II III IV

Arpa — 8va

Cielo sereno scintillante di stelle. È notte.

Vl I 1 — con sord. — pp — pizz. — sostenendo

Vl I 2 — con sord. — pp — pizz.

Vl I 3 — con sord. — pp — pizz.

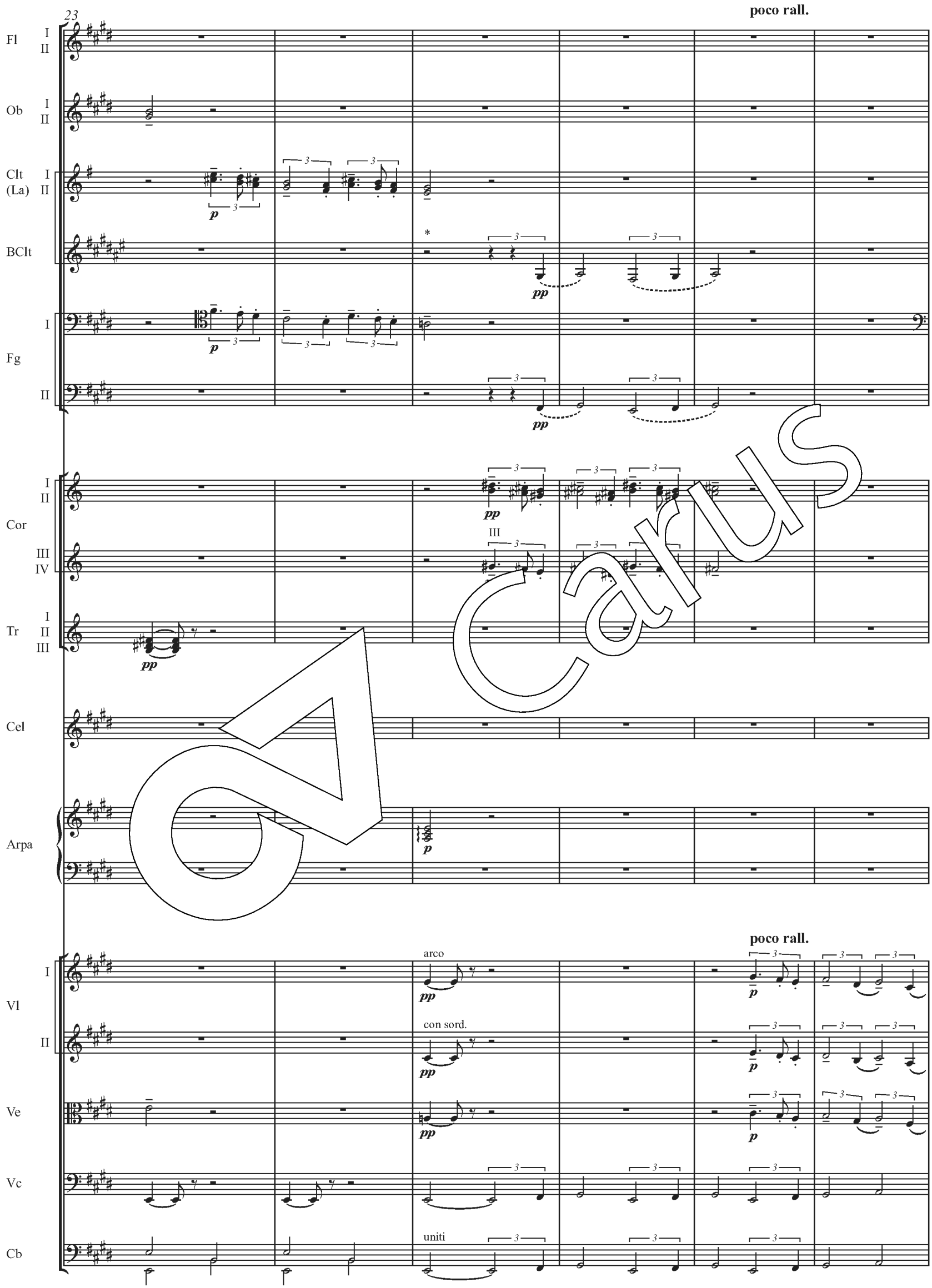
Vl II

Ve — con sord. — pp

Vc

Cb

Carus



* In $\mathbf{P_1}$, $\mathbf{P_2}$, $\mathbf{P_{1924}}$ BClt in La (bb./*mm.* 25–227).

29

a tempo

2

a 2

Fl I II

Ob I II

Clt (La) I II

BClt

Fg I II

Cor I II III IV

Tr I II III

GrC

Cel

Arpa

a tempo

pizz.

Vl I II

Ve

Vc

Cb

Carus

35

Fl I II — a 2 — tr — f — I — p

Ob I II — I — p

Clt (La) I II — a 2 — mf — I — p

BClt — p

Fg I II — p

Cor I II III IV

Tr I II III — ppp

GrC — ppppp

Cel — pp

Arpa — mf

Vl I II — arco — tr — mf — pizz. — f — p

Ve — pizz. — f — p

Vc — div. arco — p — uniti — div. — uniti — div. pizz.

Cb — pizz. — p — arco — pizz. — p — arco — pizz.

Carus

41

accelerando — vuota 3 Un poco meno

Fg I II

Timp — ppp

PAST — PASTORE (si odono, lontane, le campanelle d'un armento: di mano in mano vanno sempre più affievolendosi) — a voce spiegata, ma molto lontano

accelerando — vuota — Un poco meno

Io de' so -

Vl I, Vl II, Ve, Vc — uniti — arco — ppp — pizz. — pppp — arco — pppp

Cb 1, Cb 2

47

Fl I II III — ppp

Timp

Trg — pp

Arpa — f

(Campanelle più lontane, a oscillazioni distaccate, disuguali)

PAST

-sp — Te ne ri - man - no tan - ti

Vl I 1, 2, 3 — ppp

Vl II — div. arco — pp

Ve — div. arco — pp

Vc

Cb 1, Cb 2

Carus

53

Fl I II III

Fl II, III riprendono l'Ott

Ob I II

Clt (La) I II

Timp

Pt

Trg

Cel

Arpa

Past

qua - e fo - je

Ne smo - ve - no li

Vl I 1 2 3

Vl II

uniti pizz.

Ve

unite pizz.

Vc

pizz.

Cb 1 2

pizz.

Carus

59

Come prima ♩ = 63

prendono il Flauto

sostenendo

Ott I II

Fl I

Ob I II

Clt (La) I II

Fg I II

Cor I II III IV

solo con mazzuola

Pt

Trg

Cel

Arpa

(le oscillazioni delle campanelle dell'armento si estinguono in lontananza)

Past

- ti

Tu mme di - sprez - zi Io me ciac -

me prima ♩ =

pizz.

sostenendo

Vl I 1 2 3

arco

Vl II

Ve

Vc

Cb

Carus

65

sostenendo

Fl I

Ob I II

pp

Clt (La) I II

BClt

p

Fg I II

I

p

Cor I II III IV

p

III

p

Pt

Trg

Cel

Arpa

PAST

perdendosi

(La luce incerta e grigia che precede l'alba)

-co - ro, Lam-pe-na d'o - ro Me fai mo-rir!

sostenendo

arco

Vl I II

pp

Ve

pp

Vc

pp

Cb

pp

Carus

71

poco rall.

4 Lento ♩ = 40

Clt (La) I II

pp

BClt

Fg I II

I

Cor I II III IV

III

Camp

Le campane suonano mattutino

(a diverse distanze)

(lontanissima)

poco rall.

Lento ♩ = 40

Vl I

senza sord.

pp eco

Vl II

senza sord.

arco

pp eco

Ve

senza sord.

pp eco

Vc

ppp eco

Cb

ppp eco

ppp legatissimo

ppp legatissimo

pppp legatissimo

div.

pppp legatissimo

pppp legatissimo

78

Camp

(vicina)

(meno vicina)

Vl I

Vl II

div.

uniti

Ve

div.

unite

Vc

uniti

Cb

Carus

86

Fl I

Camp

(più vicina)

(lontana)

(lontana)

pp

(Un carceriere con una lanterna sale dalla scala, va alla casamatta e vi accende la lampada sospesa davanti al Crocifisso, poi

Vl I

Vl II

pp

Ve

pp

Vc

Cb

94

5

Fl I

Camp

(meno lontana)

quella sulla tavola – Poi va in fondo alla piattaforma e guarda giù nel c[illegible]e sottostante per vede[illegible] se [illegible]nge il p[illegible]etto dei soldati, col condannato – Si incontra

Vl I

Vl II

div.

Ve

Vc

Cb

102

Fl I

ppp

Camp

(più vicina)

con una sentinella che percorre tutt'all'intorno la piattaforma e scambiate colla stessa alcune parole, ritorna alla casamatta, siede ed aspetta mezzo assonnato)

Vl I

pp

uniti

div.

Vl II

pp

Ve

pp

sensibile

Vc

pp

pizz.

Cb

pp

Carus

110

6 (più lontane)

Camp

(vicinissima)

f

Vl I

Vl II

div.

uniti

dolce e espress.

uniti

Ve

div.

unite

Vc

Cb

pizz.

118

rall.

Fl I

Ob I

Ob II

I

pp

p

Clt (La) I

Clt (La) II

p

Fg I

Fg II

p

Arpa

p

Camp

(molto lontana)

ppp

rall.

Vl I

Vl II

Ve

Vc

pizz.

p

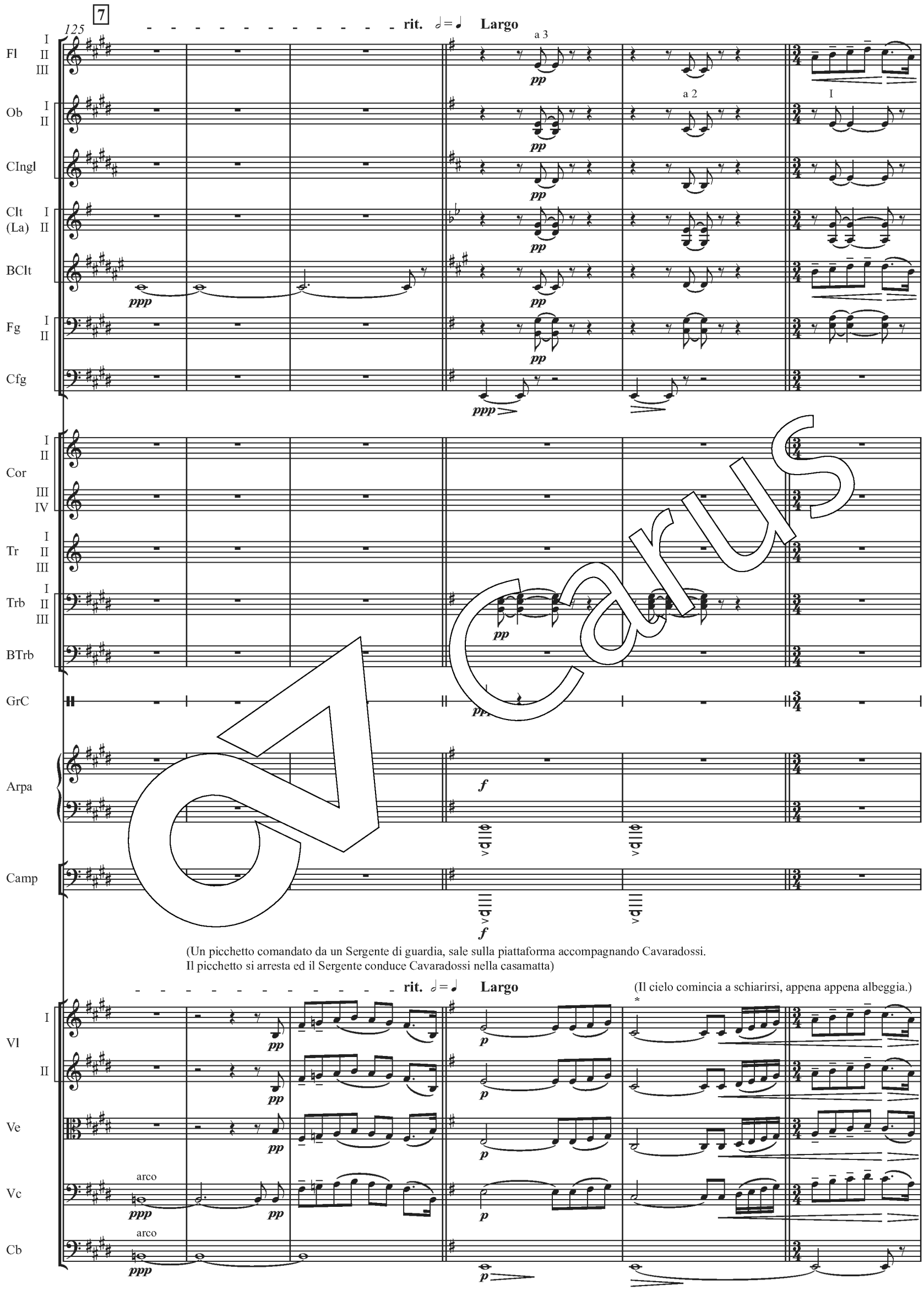
senza sord.

Cb

senza sord.

p

Carus



Carus

* Didascalia solo in **A**. / *Stage direction only in* **A**.

131

Fl I II III — a 3

Ob I II — I — a 2

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

con molta anima

Cor I II — a 2 con sord. — senza sord.

Cor III IV

Tr I II III — I

Trb I II III — a 3

BTrb

GrC

Arpa

Camp

CARC — (alla vista del Sergente, il Carceriere s'alza,

Vl I II

Ve

Vc

Cb

Carus

137

8

rall. molto

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Trb I II III

BTrb

Timp

GrC

Arpa

Camp

salutandolo; il Sergente consegna un foglio al Carceriere –
questi lo esamina, poi siede alla tavola, apre il registro e vi scrive mentre interroga)

CARC

Ma - rio Ca - va - ra-

Vl I II

Ve

Vc

Cb

Carus

142

rall.

BClt

Fg I

Trb I II III

(Cavaradossi china il capo assentendo)

Cav

(porgendo la penna al Sergente; questi firma il registro, poi scende dalla scaletta, seguito dal picchetto di soldati)

(a Cavaradossi)

p lentamente

Carc

-dos-si? A voi. Vi re-sta_u-n'o-ra… Un sa-cer-do-te i vo-stri cen-ni_at-ten-de.

rall.

Vl I II

Ve

Vc

Cb

149 **9** **Andante lento**

Clt I (La) II

BClt

pp

p

rall.

Fg I II

con sentimento

Cav

Ma_u-n'ul gra-zia io vi ri-chie-do… Io la-scio_al mon-do u-na per-so-na ca-ra.

Carc

Se pos-so…

Andante lento

rall.

1° solo

Vc

p dolce sostenuto e legato

154

Cav

Con-sen-ti-te ch'io le scri-va_un sol mot-to.

1°

2°

Vc

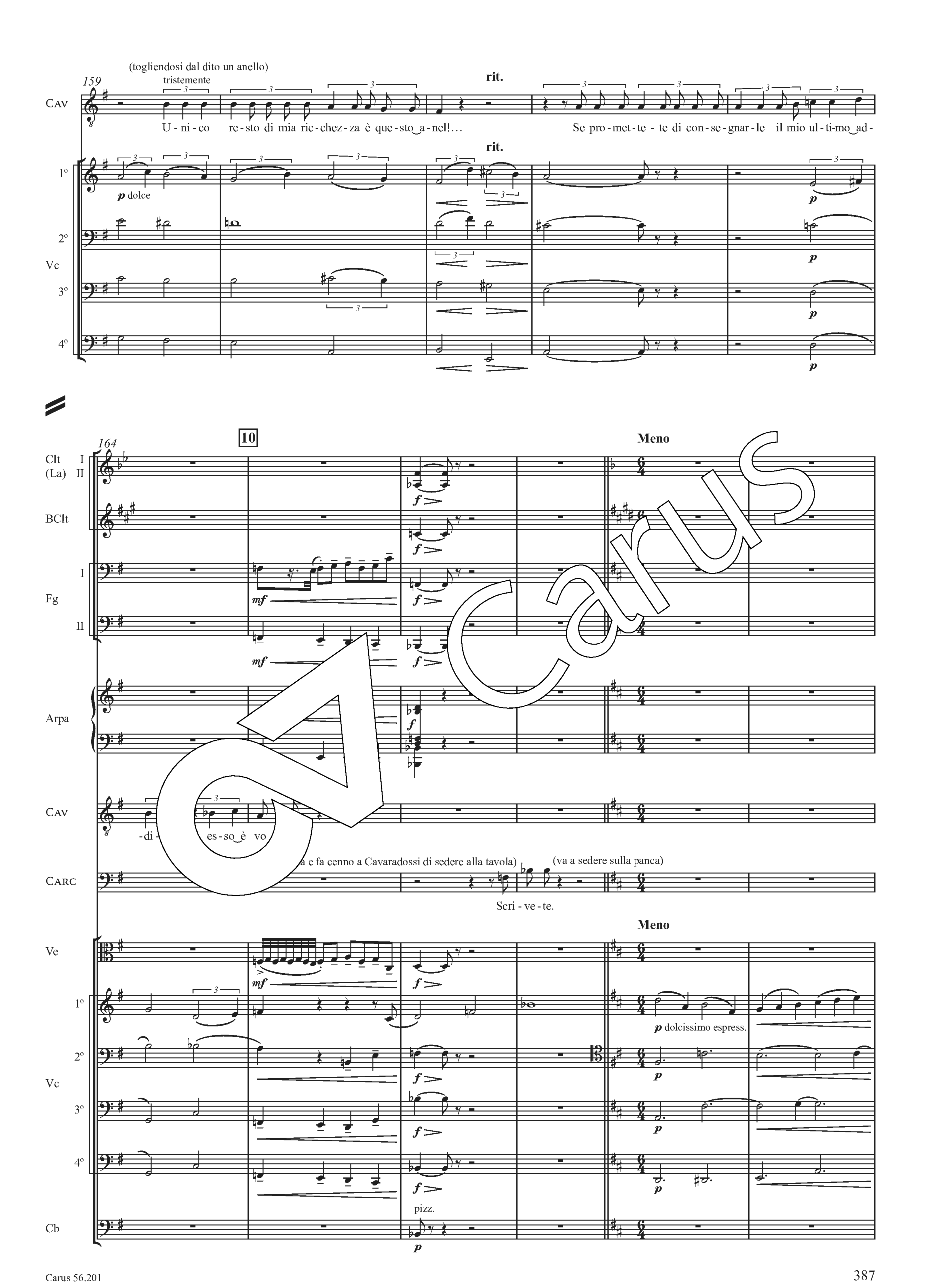
3°

4°

pp legato

ppp

p


(togliendosi dal dito un anello)
tristemente
159
Cav
U - ni - co re - sto di mia ric - chez - za è que - sto_a - nel!...
Se pro - met - te - te di con - se - gnar - le il mio ul - ti - mo_ad -
rit.
1º
p dolce
2º
Vc
3º
4º
p
164
10
Meno
Clt (La) I II
BClt
Fg I II
mf
f
Arpa
Cav
- di -
es - so_è vo
Carc
a e fa cenno a Cavaradossi di sedere alla tavola)
(va a sedere sulla panca)
Scri - ve - te.
Ve
1º
2º
Vc
3º
4º
Cb
p dolcissimo espress.
pizz.

170

cresc. allarg. allarg.

BClt

Arpa

(rimane alquanto pensieroso, quindi si mette a scrivere)

Cav

cresc. allarg. allarg.

Ve

1º

2º

Vc

3º

4º

Cb

pizz.

176

rit. accel.

rall. e dim.

11

rubando rit.

Clt (La) I II

p dolciss. vagamente

Arpa

(dopo tracciate alcune linee è invaso dalle rimembranze e si arresta dallo scrivere)

Cav

rit. accel. rall. e dim.

Ve

1º

2º

Vc

3º

4º

Cb

Carus

182

Andante lento appassionato molto

rit. rubando rit.

Fl I

Clt (La) I

BClt

sostenendo

p

Arpa

p sonoro

f

Cav

(pensando) p

E lu-ce-van le stel-le…

Andante lento appassionato molto

rit. rubando rit.

Vl I

con sord.

pp

div.

uniti

Vl II

con sord.

pp

Ve

tutte

pp

Vc

Cb

187

a tempo

Fl I

Clt (La) I

stentate

mf

p

BClt

Fg I

pp

Arpa

Cav

e lo-lez-za-va la ter-ra, stri-dea l'u-scio del-l'or-to… e un pas-so sfio-ra-va la re-na…

a tempo

Vl I

Vl II

Ve

Vc

Cb

Carus

192

Fl I II — a 2 — p

Clt (La) I II — I — vagamente — mf

BClt — p

Cor I II — I — p — con sord. — mf

Arpa — f — p

Cav — En - tra - va el - la, fra - gran - te, — mi ca - dea fra le brac - cia…

sostenendo — affrett. — rit. — 12 — rall.

Vl I II — f

Ve — tutti div. — ppp — pizz. — uniti pizz. — mf — pp — f

Vc — p — mf

Cb — p — mf

196

Clt (La) I II — rit.

BClt — rit.

Fg I II — pp — pp

Cor I II

Arpa — marcato

Cav — con grande sentimento — vagamente — rit. — Oh! dol - ci ba - ci, o lan - gui - de ca - rez - ze, men - tr'io fre - men - te le bel - le for - me di - scio - gliea dai

Vl I — vagamente — pp con grande sentimento — rit.

Vl II — vagamente — pp con grande sentimento

Ve — div. — p

Vc — arco — vagamente — pp con grande sentimento

Cb

Carus

200

rit. rit.

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

sc a sord.

Arpa

Cav

ve - li! Sva - nì per sem - pre il so - gno mio d'a - mo - re... l'o - ra è fug - gi - ta

rit. rit.

Vl I II

Ve

Vc

Cb

Carus

204

stentando un poco

affrett.

13

sostenuto e cresc. con slancio

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Timp

GrC

Arpa

CAV

e muo-io di-spe-ra-to!.. e muo-io di-spe-ra-to! E non ho a-ma-to mai tan-to la

stentando un poco

affrett.

sostenuto e cresc. con slancio

Vl I II

Ve

Vc

Cb

Carus

209

rit. col canto lento

rall.

Fl I II

Fl III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

a 2

Cfg

Cor I II

Cor III IV

Trb I II III

Timp

Arpa

CAV

(scoppia in pianto coprendosi il volto colle mani)

vi - ta, tan - to la vi - ta!...

rit. col canto lento

rall.

Vl I

Vl II

senza sord.

senza sord.

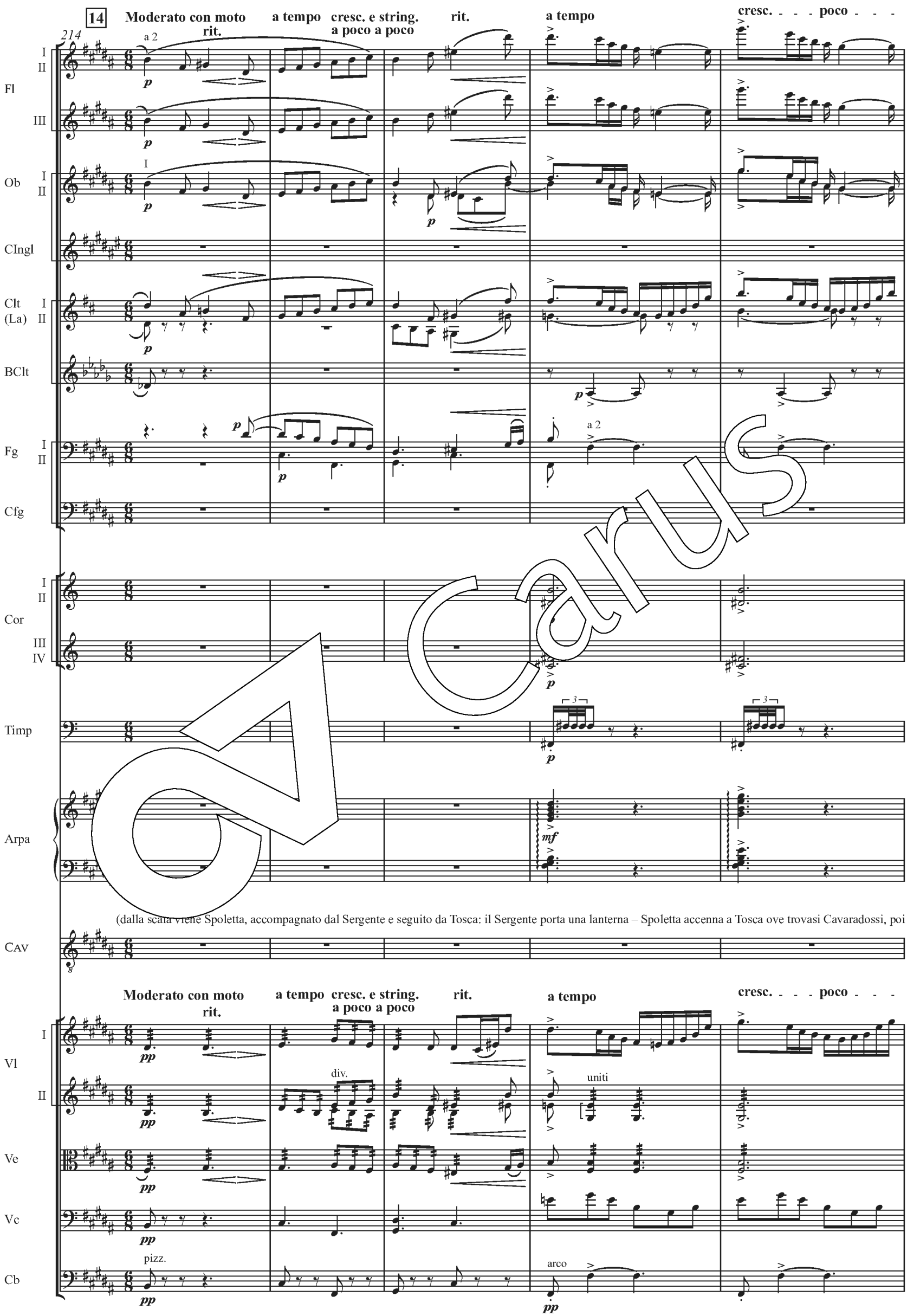
Ve

Vc

Cb

arco

Carus



(dalla scala viene Spoletta, accompagnato dal Sergente e seguito da Tosca: il Sergente porta una lanterna – Spoletta accenna a Tosca ove trovasi Cavaradossi, poi

Carus

219

a poco e incalzando cresc. e allarg.

Fl I II III — a 3

Ob I II

CIngl

Clt (La) I II — *f*

BClt

Fg I II

Cfg

Cor I II III IV

Timp

Arpa

chiama [illegible] sti e col sergente ridiscende, non senza avere prima dato ad una sentinella, che sta in fondo, l'ordine di sorvegliare il prigioniero)

CAV

a poco e incalzando cresc. e allarg.

Vl I II

Ve

Vc

Cb

Carus

223

tutta forza — cresc. e incalzando — allarg.

Fl I II III — a 3 — ff — p

Ob I II — a 2 — ff — p

CIngl — p

Clt (La) I II — a 2 — ff — p

BClt — ff — p

Fg I II — a 2 — ff — p

Cfg — ff — p

Cor I II — ff — p

Cor III IV — ff — p

Tr I II III — ff — I p

Trb I II III — ff — I p — II, III — II, III

BTrb

Timp — ff

Pt — ff

Arpa — fff — 16

(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)

tutta forza — cresc. e incalzando — allarg.

Vl I — p

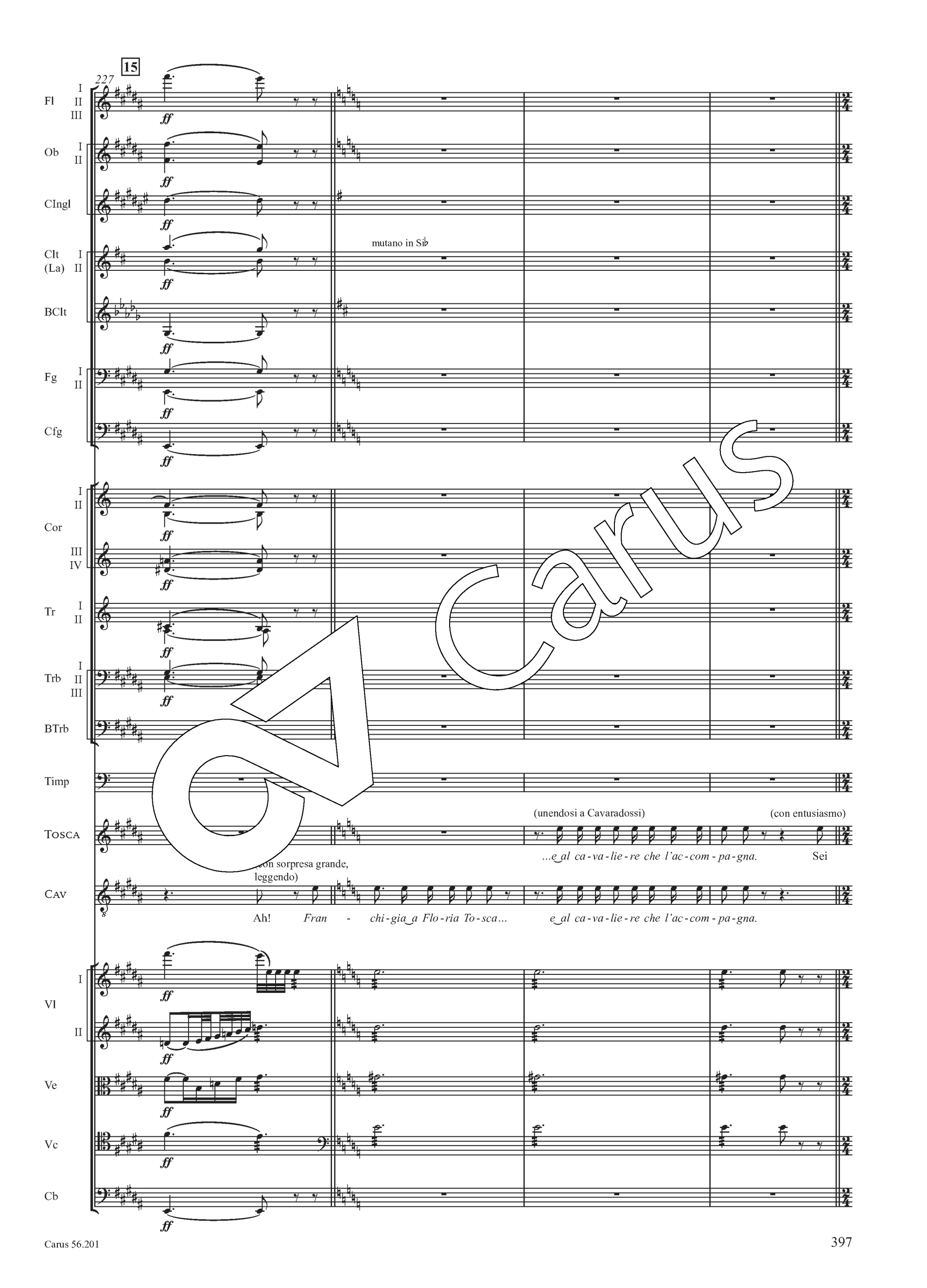
Vl II — p staccato e marcato

Ve — p

Vc — p

Cb — p

Carus


15
227
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Timp
Tosca
Cav
Vl
Ve
Vc
Cb
ff
mutano in Si♭
(unendosi a Cavaradossi)
(con entusiasmo)
...e al ca-va-lie-re che l'ac-com-pa-gna.
Sei
(con sorpresa grande, leggendo)
Ah! Fran - chi-gia a Flo-ria To-sca...
e al ca-va-lie-re che l'ac-com-pa-gna.

Carus

231

Fl I II

Fl III

Ob I II — a 2

CIngl

Clt (Si♭) I II — in Si♭ — I

BClt

Fg I II

Cfg

Cor I II

Cor III IV

Tr I II

Trb I II III

Timp

Tosca — (riprende il salvacondotto e lo ripone in una borsa)

Cav — (guarda il foglio e ne legge la firma) — (guardando Tosca con intenzione)

Scar-pia!… Scar-pia che ce-de? La pri-ma sua gra-zia è que-sta… E l'ul-ti-ma! Che di-ci?..

Vl I

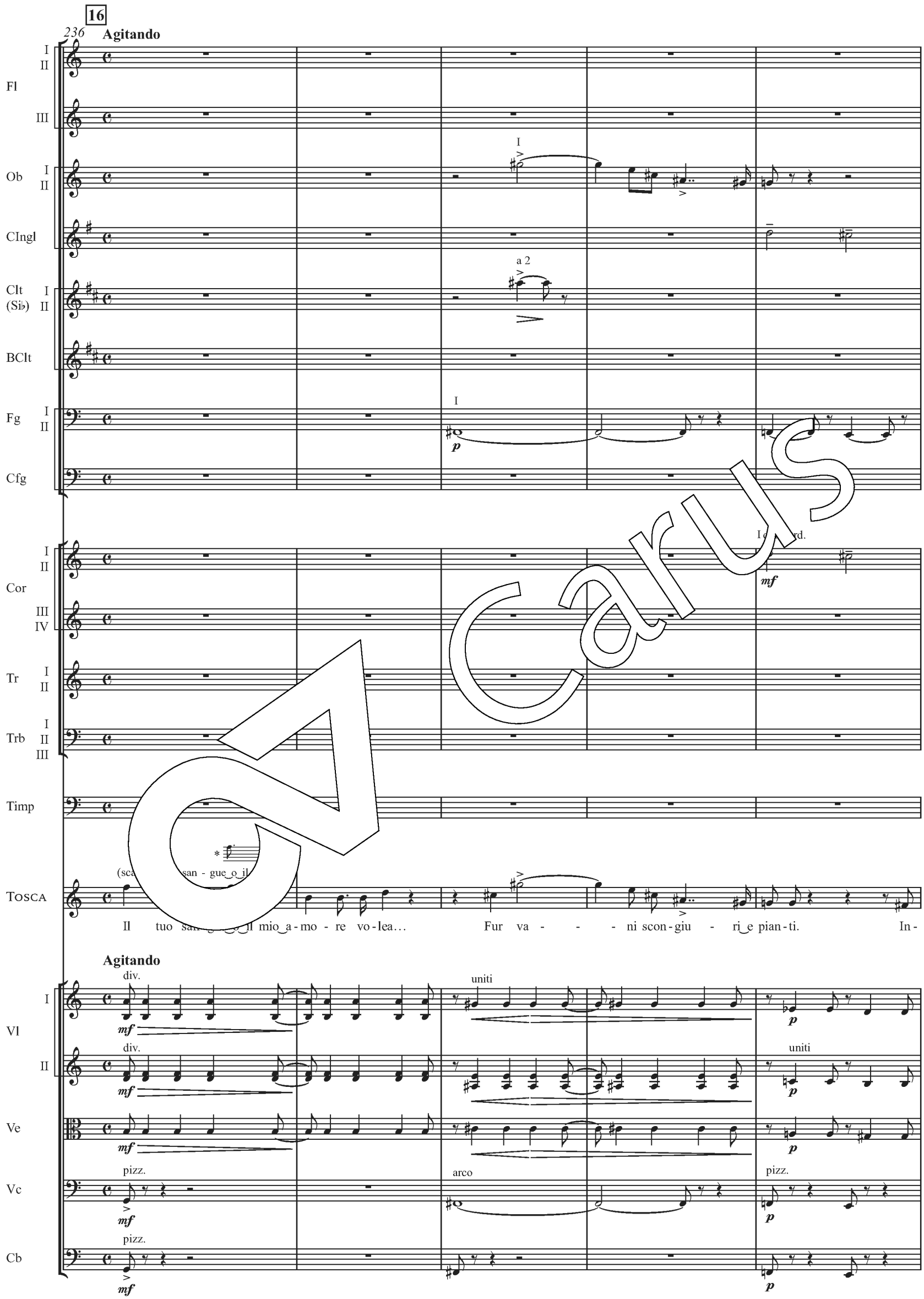
Vl II

Ve

Vc — div. — uniti

Cb

Carus



* Lezione di **A**; si vedano le note critiche. / *Reading of* **A***; see the "Critical Notes."*

241

Fl I II, III — a 2 — p

Ob I II — I — a 2 — p

CIngl

Clt (Si♭) I II — p

BClt — p

Fg I II — I — a 2 — p

Cfg

Cor I II, III IV — I — senza sord. — p — III — p

Tr I II — I — mf

Trb I II III — I — mf

Tosca

-van paz-za d'or-ror al-la Ma-don-na mi vol-si e ai san-ti…

Vl I — div. — p — uniti

Vl II — IV c.

Ve

Vc — arco

Cb — div.

Carus

246

cresc.

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II

Tosca

L'em - pio mo - stro di - ce - a: Già nei cie - li il pa - ti - bol le brac - cia

Vl I II

Ve

Vc 1 2

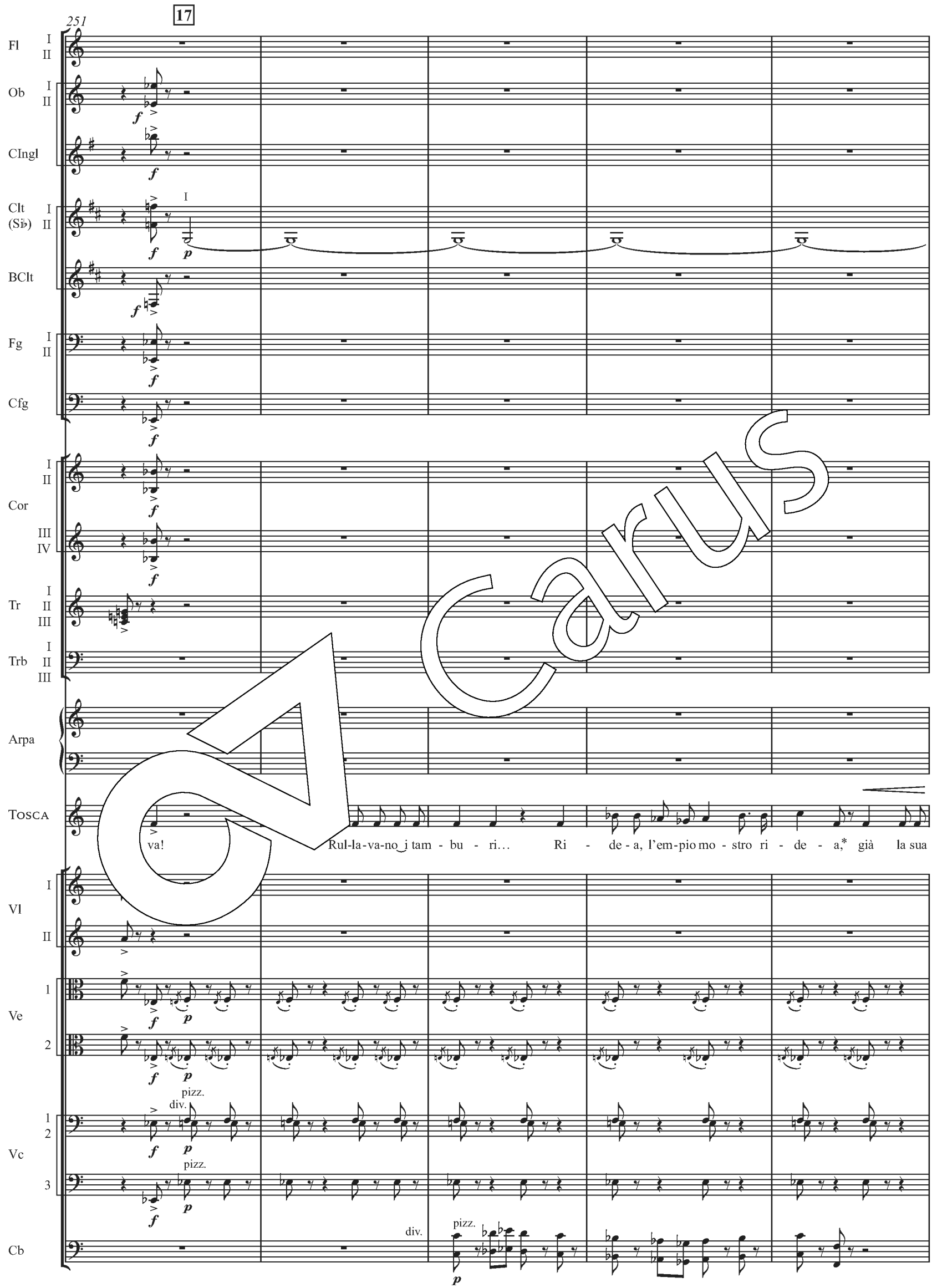
Cb

ben tenute

a 2

uniti

Carus



* **L**, **SP**$_1$, **SP**$_2$, **P**$_{1924}$,: "Rideva, l'empio mostro rideva"

256

stringendo

Fl I II

Ob I II

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

Arpa

Tosca

pre - ron - to

"Sei mi - - a!"

stringendo

Vl I II

Ve 1 2

Vc 1 2 3

Cb

a 2

I

uniti arco

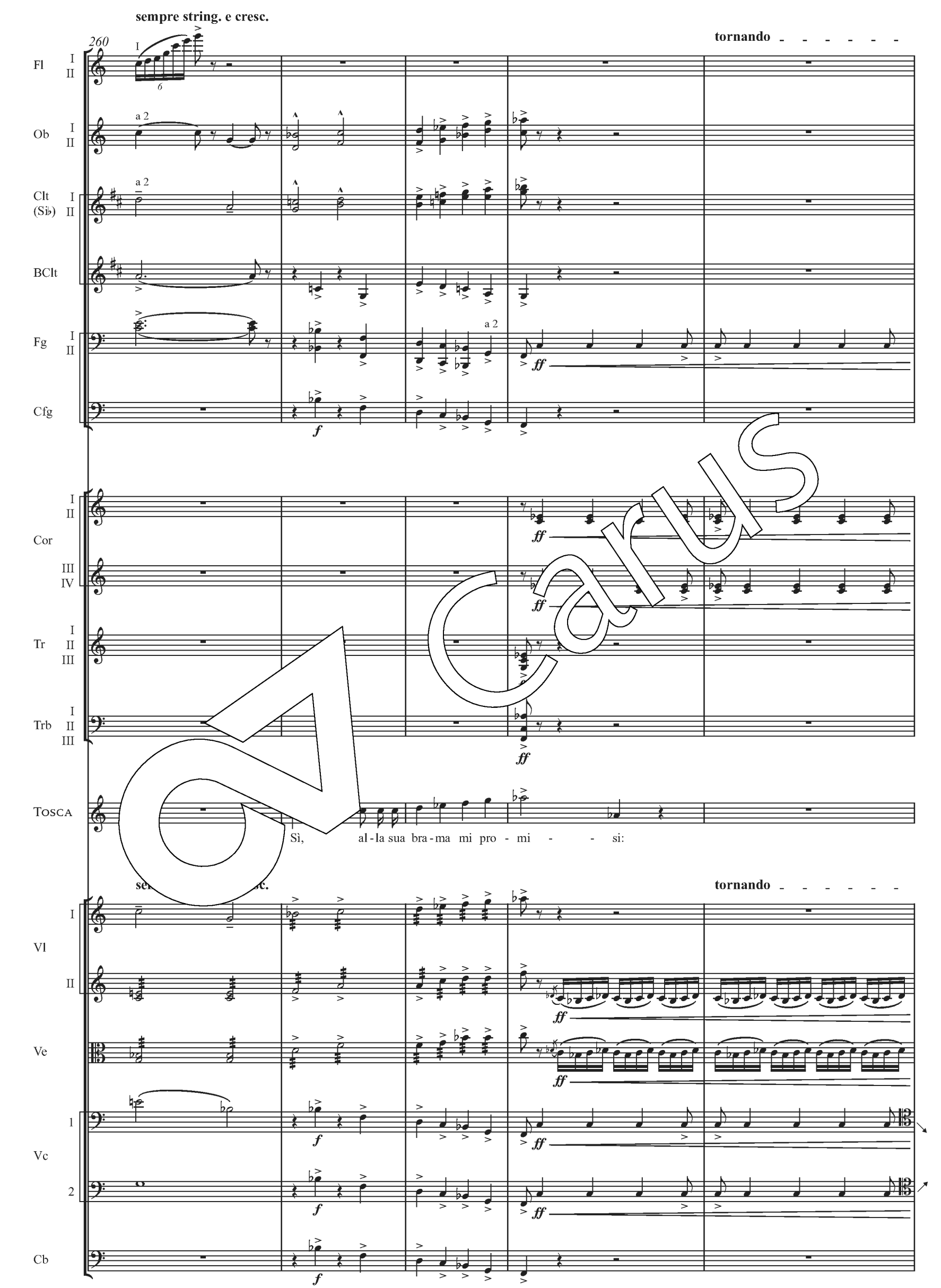
arco

uniti arco

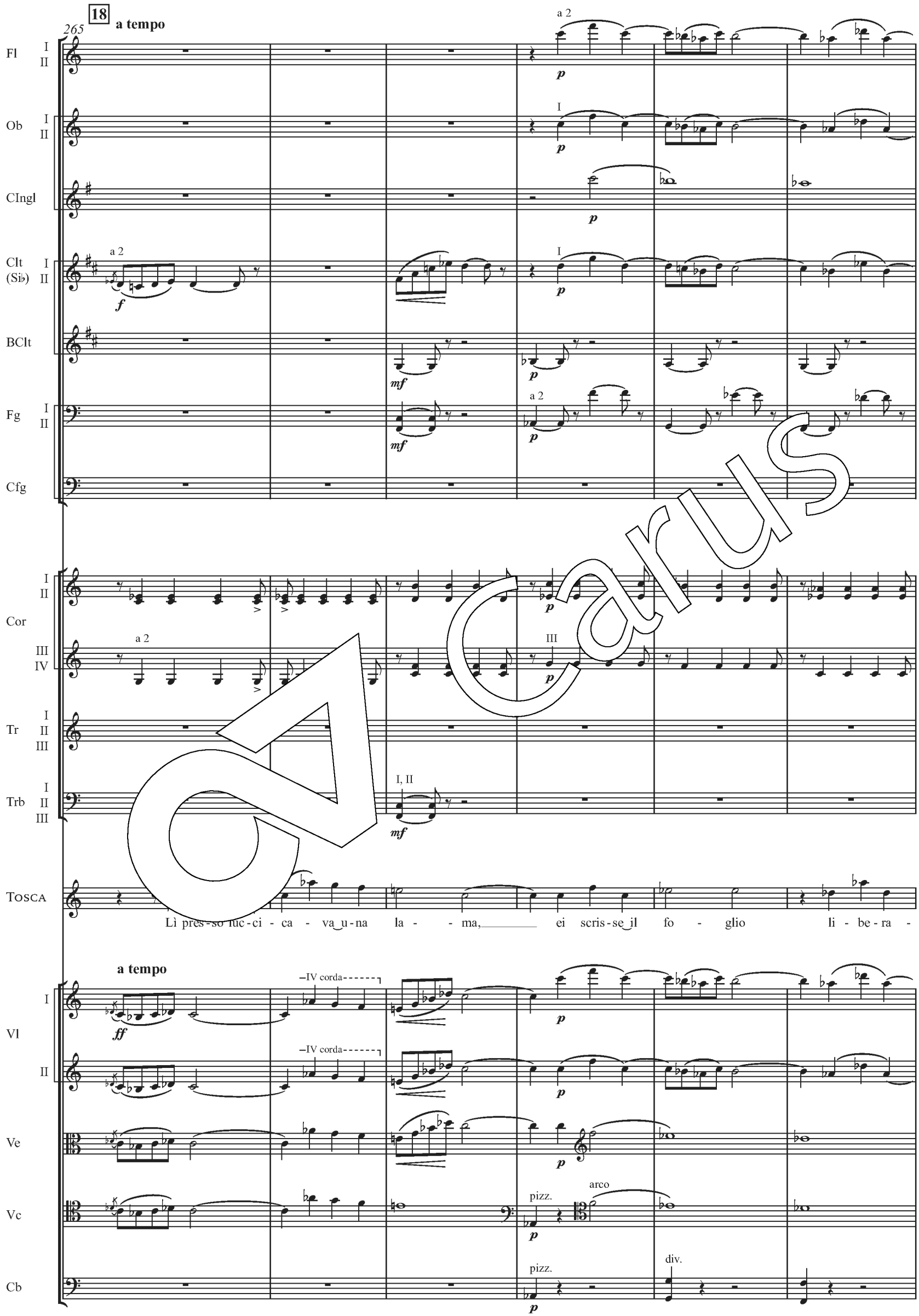
*

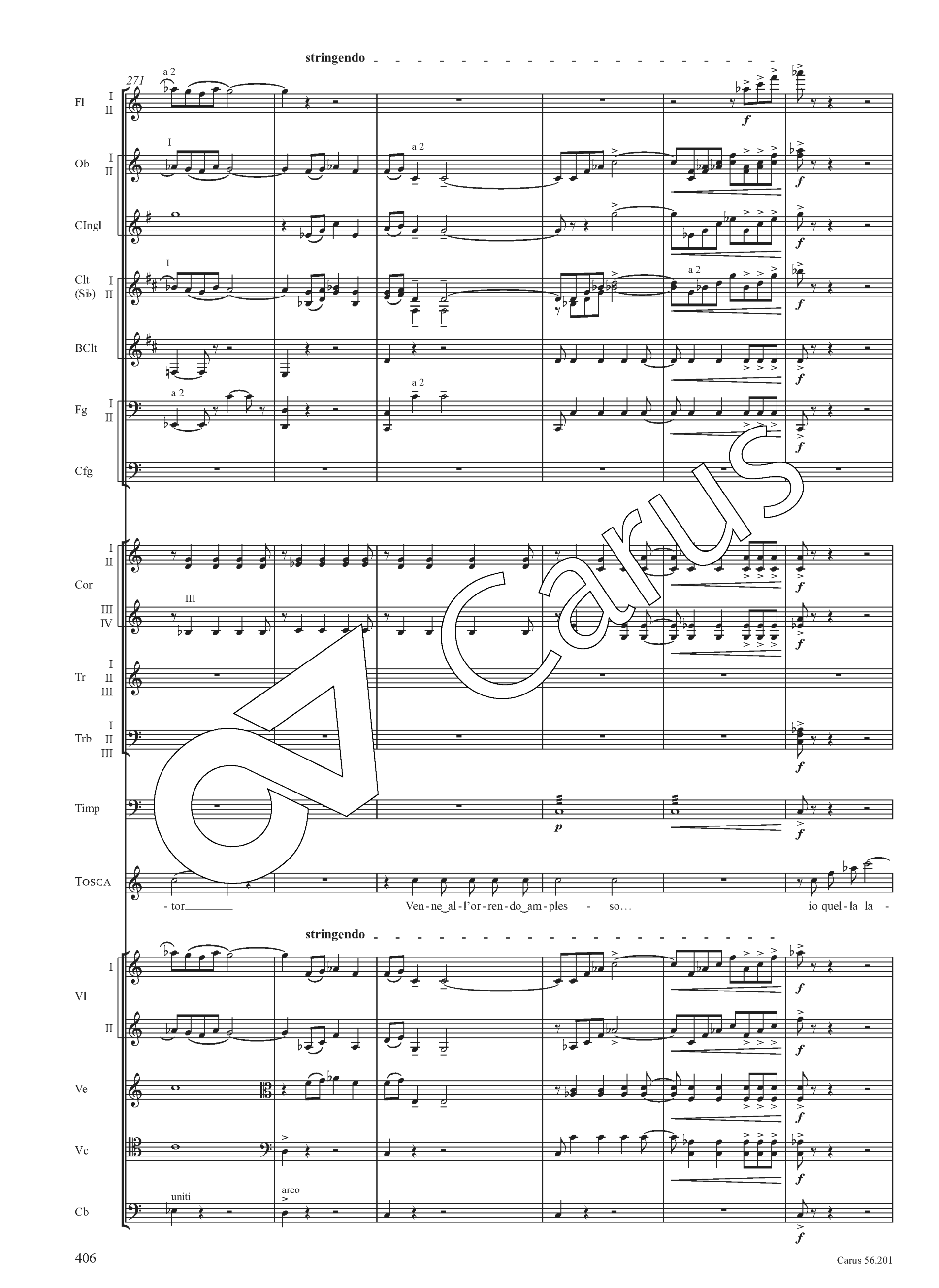
Carus

* Per la divisione della sezione Violoncelli, si vedano le note critiche. / *For the division of the cello group, see the "Critical Notes."*


sempre string. e cresc.
tornando
260
Fl
Ob
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Tosca
Sì, al-la sua bra-ma mi pro-mi - - si:
Vl
Ve
Vc
Cb

Carus


18
a tempo
265
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Tosca
Lì pres-so luc-ci-ca-va u-na la-ma, ei scris-se il fo-glio li-be-ra-
a tempo
Vl
Ve
Vc
Cb
–IV corda
pizz.
arco
div.


stringendo
271
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
Timp
Tosca
- tor
Ven - ne al - l'or - ren - do am - ples - so…
io quel - la la -
stringendo
Vl
Ve
Vc
Cb
uniti
arco
a 2
Carus

277

col canto — 19 Molto meno — rall. — rall.

Clt (Sib) I II — BClt — Fg I II — Cor I II III IV

rall.

Tosca: - ma gli pian-tai nel cor!

Cav: Tu?! Di tua man l'uc-ci - de-sti?! Tu pia, tu be-ni-gna e per me!

Tosca: N'eb-bi le man tut-te lor-de di

col canto — Molto meno — rall. — rall.

Vl I II — Ve — Vc

on sord.

281

Andantino sostenuto — a 2 — col canto

Fl I II — Ob I II — Clt (Sib) I II — Fg I II — Cor I II — Arpa

Tosca: san-gue!

(prendendo amorosamente fra le sue le mani di Tosca)

Cav: p teneramente — O dol-ci ma - ni man-su-e-te e pu - re, o ma-ni e-let - te a bel-l'o-pre e pie-to - se, a ca-rez-

dolciss. poco rit.

Andantino sostenuto — col canto

Vl I — div. con sord. — uniti

Vl II — con sord.

Ve — Vc — pizz.

Carus

286

a tempo — allarg. col canto - - - - - - - 20 a tempo

Fl I II

Ob I II — I — p dolce — f

CIngl — p — f

secondando ben la parte

Clt (Si♭) I II — I — p espress. — p — f

BClt — f

Fg I II — p — p — f

Cfg

Cor I II — p — f

Cor III IV — p

Trb I II

Timp

Arpa — f

CAV — ten. — p — f

-zar fan-ciul-li, a_co-glier ro - se, a pre-gar giun-te per le sven-tu - re; dun-que in voi, fat-te dal-l'a-mor se-cu - re, Giu-

a tempo — allarg. col canto - - - - - - - a tempo

Vl I II — p — p — f

Ve — p sensibile — f

Vc — arco — f

Cb — pizz. — p — mf

Carus

292

21

Fl I II

Ob I II

CIngl

Clt (Sib) I II

BClt

Fg I II

Cfg

Cor I II III IV

Trb I II

Timp

Arpa

Cav

-sti - zia le sue sa - cre ar - mi de - po - se?

Voi de - ste mor - te, o

Vl I II

Ve

Vc

Cb

a 2

arco

pizz.

div. arco

Carus

298

rit. col canto — Tempo I — rit. — rall. molto

Fl I II — Ob I II — CIngl — Clt (Si♭) I II — BClt — Fg I II

a 2

Cor I II III IV

CAV

p dolcissimo

man_ vit - to - rio - se! O dol - ci ma - ni man - su - e te e p - re!

rit. col canto — Tempo I — rit. — rall. molto

Vl I II — Ve — Vc — Cb

uniti pizz.

pp

302

Andantino moderatamente mosso

Ob I II — Clt (Si♭) I II — Arpa

(svincolando le mani)

p a piacere

(mostrando la borsa)

TOSCA

Sen - ti, l'o - ra è vi - ci - na; io già rac - col - si o - ro e gio - iel - li, u - na vet - tu - ra è pron - ta. Ma

Andantino moderatamente mosso

Vl I II — Ve — Vc — Cb

Carus

307

Fl I II — I — a 2 — I — a 2

Clt (Si♭) I II

BClt

Arpa

Tosca

pri - ma… ri - di a - mor! Pri - ma sa - rai fu - ci - la - to… per fin - ta… ad ar - mi

Vl I II

Ve

Vc — pizz. — pizz.

Cb

312

Clt (Si♭) I II

BClt

Fg I II

Cor I II

Arpa

Tosca

sca - ri - che… Si - mu - la - to sup - pli - zio. Al col - po… ca - di. I sol - da - ti sen van - no… e noi siam

Un poco meno — col canto — mutano in La — allarg.

Vl I II

Ve

Vc

Cb

Un poco meno — senza sord. — col canto — pizz.

Carus

317

rall.

BClt

Fg I II — a 2

Cor I II III IV

Timp

TOSCA — quasi a piacere

sal - - vi, e noi siam sal - - vi! Po-scia a Ci-vi-ta-vec-chia u-na tar - ta - na… e via pel

Vl I II — arco

Ve — arco

Vc — arco

Cb — arco

rall.

23 **Andantino sostenuto**

321

Fl I II — a 2

Clt (La) I II — in La

BClt

Arpa

TOSCA

mar!… Li-be-ri, Chi si duo-le in ter-ra più?

CAV

Li-be-ri! Via pel mar!

Andantino sostenuto

Vl I II

Ve

Vc

Cb

* In **P₁**, **P₂**, **P₁₉₂₄** BClt in La (bb./*mm*. 321–328).

329

Sostenendo — a tempo — rall. e dim.

Fl I II — Ob I II — Clt (La) I II — Fg I II

pp — p — mutano in Si♭ — pp — p

Arpa — ppp

Tosca — p dolce

Sen - ti ef - flu - vi di ro - se? Non ti par che le co - se a - spet - tan tut - te in - na - mo -

Sostenendo — a tempo — rall. e dim.

Vl I II — Ve — Vc — Cb

p — div. — uniti — div. — uniti — pp — p — arco

col canto — 24 — Andante ♩ = 56

335

Fl I II III — Clt (Si♭) I II — BClt — Fg I II

Si♭ — pp

Arpa — ppp

Tosca

- ra - te il so - le?

(colla più tenera commozione)

Cav

dolcissimo

A - ma - ro sol per te m'e - ra il mo - ri - re, da te la vi - ta pren - de o - gni splen -

col canto — Andante amoroso ♩ = 56

Vl I II — Ve — Vc

Carus

340

a 2

Fl I II

Fl III

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I

Fg II

Cfg

Cor I II

Cor III IV

Arpa

CAV

-do - re, al-l'es - ser mio la gio-ia ed il de - si - re na-scon di te, co-me di fiam-ma ar-do - re.

dolce

Vl I

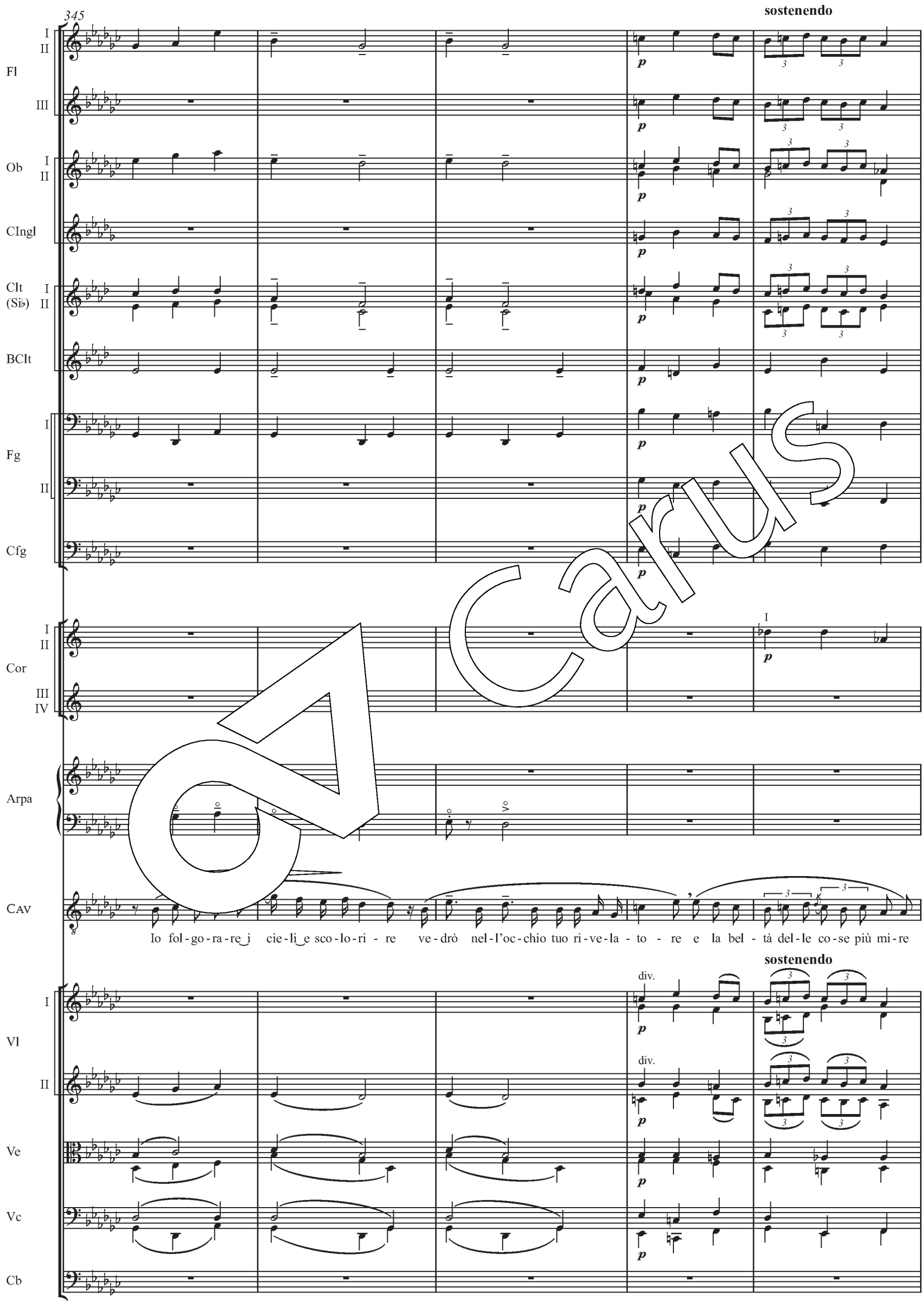
Vl II

Ve

Vc

Cb

Carus


345
sostenendo
Fl
I
II
III
Ob
I
II
CIngl
Clt
(Si♭)
I
II
BClt
Fg
I
II
Cfg
Cor
I
II
III
IV
Arpa
CAV
Io fol-go-ra-re i cie-li e sco-lo-ri - re ve-drò nel-l'oc-chio tuo ri-ve-la - to - re e la bel - tà del-le co-se più mi-re
div.
sostenendo
Vl
I
II
Ve
Vc
Cb

Carus

350

allarg. e cresc. — rit. — 25 [a tempo]

Fl I II — a 2 — ten. — p — pp

Fl III — ten. — p — pp

Ob I II — ten. — a 2 — I — p — pp

CIngl — ten. — p

Clt (Si♭) I II — ten. — p — pp

BClt — ten. — p — pp

Fg I — ten. — p — pp

Fg II — ten. — p — pp

Cfg — p

Cor I II — ten. — mf — a 2 — p

Cor III IV — III — ten. — mf — III — p

Arpa — ff

Tosca — con anima — A - mor,___ che sep - pe_a te vi - ta ser - ba - re ci sa - rà gui - da_in ter - ra

Cav — te — a - vrà___ sol___ da te_____ vo - ce_e co - lo - re.

allarg. e cresc. — rit. — [a tempo]

Vl I — ten. — p

Vl II — ten. — p

Ve — ten. — unite — p

Vc — ten. — uniti — p con anima

Cb — pizz. — p — arco — p — pizz. — pp

Carus

355

Ott

Fl I II

Fl III

il Fl III riprende subito l'Ott

prende il Flauto

a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Trg

Cel

Arpa

Tosca

e in mar noc-chier, e va-go fa-rà il mon-do ri-guar-da-re

Vl I II

Ve

Vc

Cb

IV c.

uniti

div.

pizz.

div. a 3

arco

Carus

360 **26** **Sostenendo** **rall.** **a tempo**

Fl I II III

Clt (Si♭) I II

Arpa

pp dolcissimo

Tosca

(fissando, cantando come una visione)

Fin-chè con-giun-ti al-le ce-le-sti sfe - re, di - le-gue-rem, sic-co-me al - te sul ma - re A sol ca-den-te

Sostenendo **rall.** **a tempo**

Vl I II

uniti arco *p*

uniti *p*

pp dolcissimo

Ve

unite *p*

div. *pp*

Vc

arco *p*

div. *pp*

365 **e morendo** **dim. ancora**

Fl I II III

ppp

Clt (Si♭) I II

mutano in La

Arpa

pp *ppp*

Tosca

più *p* *pp* morendo

nu-vo-le leg-ge - re, nu-vo-le leg-ge - re, nu-vo-le leg-ge - re…

dim. e morendo **dim. ancora**

Vl I II

Ve

unite

Metà, cioè la 1ª d'ogni leggio

ppp

Vc

Metà, cioè il 2º d'ogni leggio

ppp

Carus

27

370 **Andantino mosso**

Fl I II

(chiamata dalla realtà delle cose, Tosca si guarda attorno, inquieta) (a Cavaradossi con premurosa tenerezza)

Tosca

E non giun - go - no,… Ba - da!.. Al col - po e - gli è me - stie - re che tu su - bi - to

Andantino mosso

Vl I — con sord. *pp*

Vl II — con sord. *pp*

Ve

Vc — tutti con sord. *pp*

Cb

375

BClt — * *p*

Fg I — *p*

Fg II — *p*

Cor I II — I con sord. *p*

Arpa

Tosca — (insistendo)

ca - da…

Cav — (triste)

Non te - me - re, che ca - drò sul mo - men - to e al na - tu - ra - le.

Ma stam - mi at-

Vl I

Vl II

Ve — tutte con sord. *p*

Vc

Cb — pizz. *p*

* In **P₁**, **P₂**, **P₁₉₂₄** BClt in La (bb./*mm.* 379–468).

380

rall.

in La

Clt (La) I II

BClt

Fg I II

Cor I II

senza sord.

Tosca

rit.

-ten - to di non far - ti ma - le Con sce - ni - ca scien - za, io sa - prei la mo - ven - za…

(la interrompe attirandola a sé)

Cav

Par - la - mi an -

Vl I II

senza sord.

Ve

Vc

pizz.

Cb

384

Molto meno

col canto

a tempo, ma sostenendo

cresc. poco a poco

Clt (La) I II

BClt

Fg I II

Cfg

(si abbandona quasi estasiata, poi accalorandosi poco a poco)

Tosca

U - ni - ti ed e - su - lan - ti dif - fon - de-

allarg.

Cav

-cor co - me dian - zi par - la - vi è co - sì dol - ce il suon del - la tua vo - ce…

Molto meno

col canto

a tempo, ma sostenendo

cresc. poco a poco

trem. fitto

Vl I II

Ve

Vc

arco

Cb

389

molto allargando

secca

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Tosca

-rem pel m[illegible] a-mo-ri ar-mo-nie di co-lo - ri, ar-mo-ni-e di can-ti dif-fon-de - rem…

Cav

(esaltandosi)

Ar-mo-ni-e di can-ti dif-fon-de - rem…

molto allargando

secca

Vl I II

Ve

div.

Vc

uniti

Cb

Carus

29 **Andante sostenuto**

394 (con entusiasmo crescente)

Tosca: Tri - on - fal di no - va spe - me l'a - ni - ma fre - me in ce - le - stial cre - scen - te ar-

Cav (con entusiasmo crescente): Tri - on - fal di no - va spe - me l'a - ni - ma fre - me in ce - le - stial cre - scen - te ar-

400 *p* calando — poco rall.

Tosca: -dor Ed in ar - - mo - ni - co vol già l'a - ni - ma va

Cav: -dor Ed in ar - - mo - ni - co vol già l'a - ni - ma va

406 rit. — lentamente, con delicatezza affettuosa

Tosca: al - l'e - sta - si d'a - mor. Gli oc - chi ti chiu - de - rò con mil - le ba - ci e mil - le ti di -

Cav: al - l'e - sta - si d'a - mor.

col canto — **Meno - rall. sino alla fine**

Vl I: *p* — *pp* legato

Vl II: *p* — *pp* legato

Ve: *p* — *pp* legato

Vc: *p*

Cb: *p*

410 **rall.** - - - - - - - - - - **rall. molto** — **30 col canto**

Arpa: (ioso)

Camp: (4 del mattino) — Lentamente — rit. *pp*

Tosca: -rò no - mi d'a - mor.

Cav: (si avvicina a Cavaradossi, togliendosi il berretto, poi, preso il registro dei condannati, scende per la scaletta) — Son

Carc: L'o - ra!

rall. - - - - - - - - - - **rall. molto** — **col canto**

Vl I: *ppp*

Vl II: *ppp* — div.

Ve: *ppp*

Vc

Cb

*A: "con sord.".

415

Andantino sostenuto

Fl I II — pp

Clt (La) I II — I — ppp

Fg I II — I — ppp

Arpa — pp appena toccato

Tosca — pp (sottovoce a Cavaradossi e ridendo di soppiatto)

Tie-ni a men - te… al pri-mo col-po, giù… Nè rial-

Cav — pron - to! — pp (sottovoce, ridendo esso pure) — Giù.

Andantino sostenuto

Vl I II

Ve

Vc

Cb

420

Fl I II

BClt — pp

Fg I II — sempre pp

Arpa

Tosca — (vedendo sorridere Cavaradossi)

-zar - ti in-nan-zi c'hio ti chia - mi. E ca - di be - ne (sorridendo) Non

Cav — No, a - mo - re! Co-me la To-sca in te-a-tro.

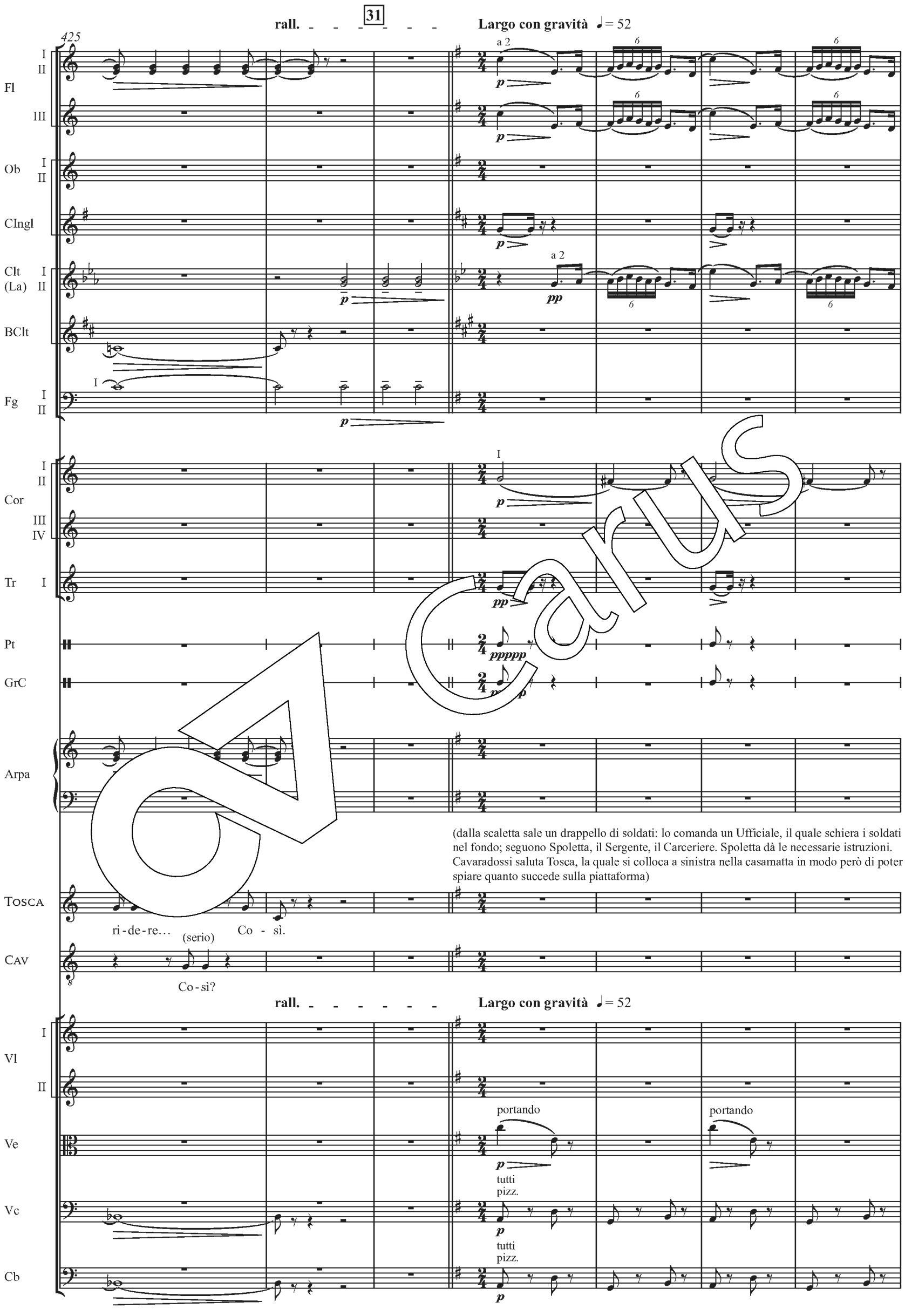
Vl I II

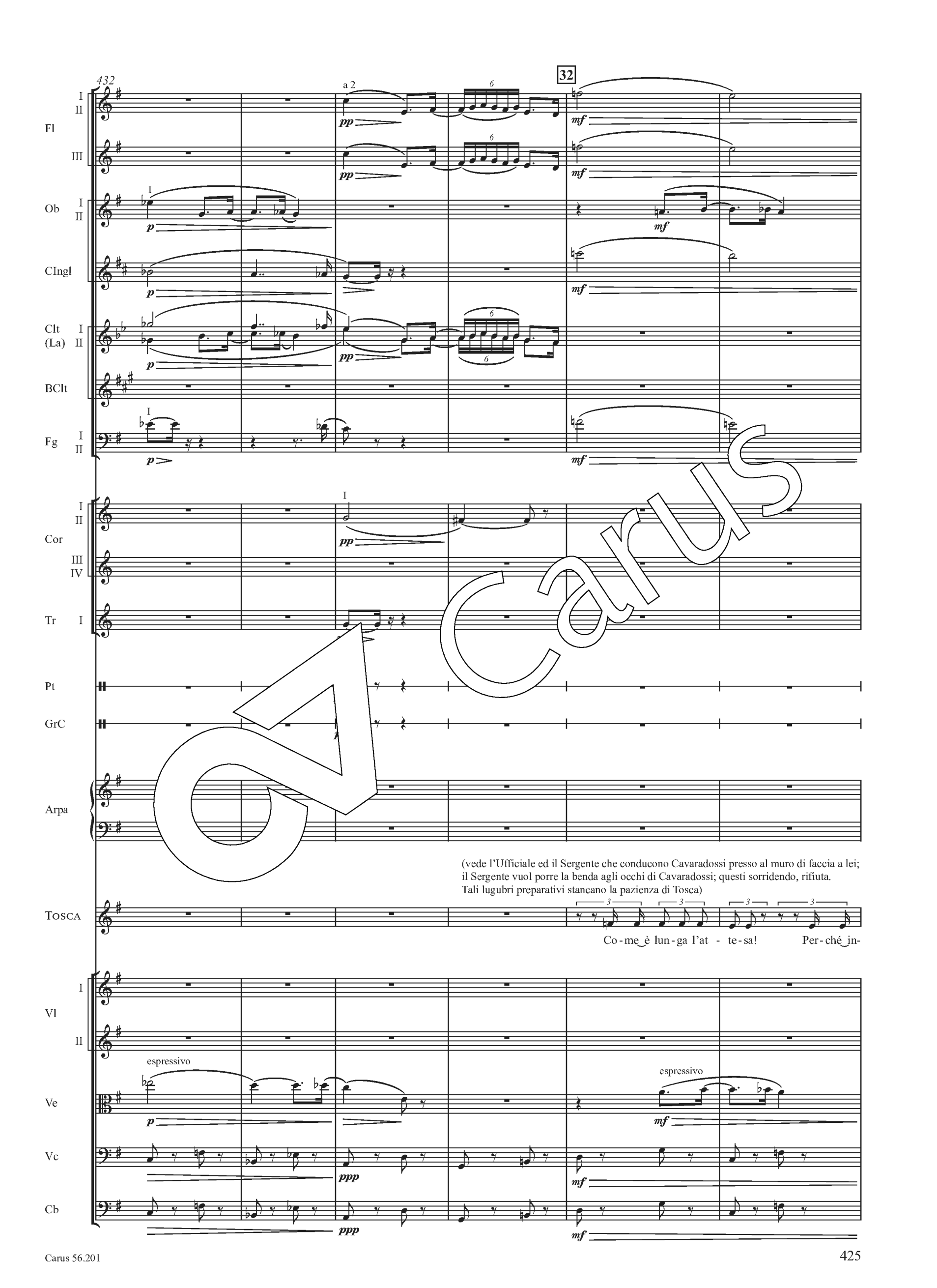
Ve

Vc — 1° solo pizz. — pp — 2° solo pp arco — 1°, 2° soli pizz. — pp arco

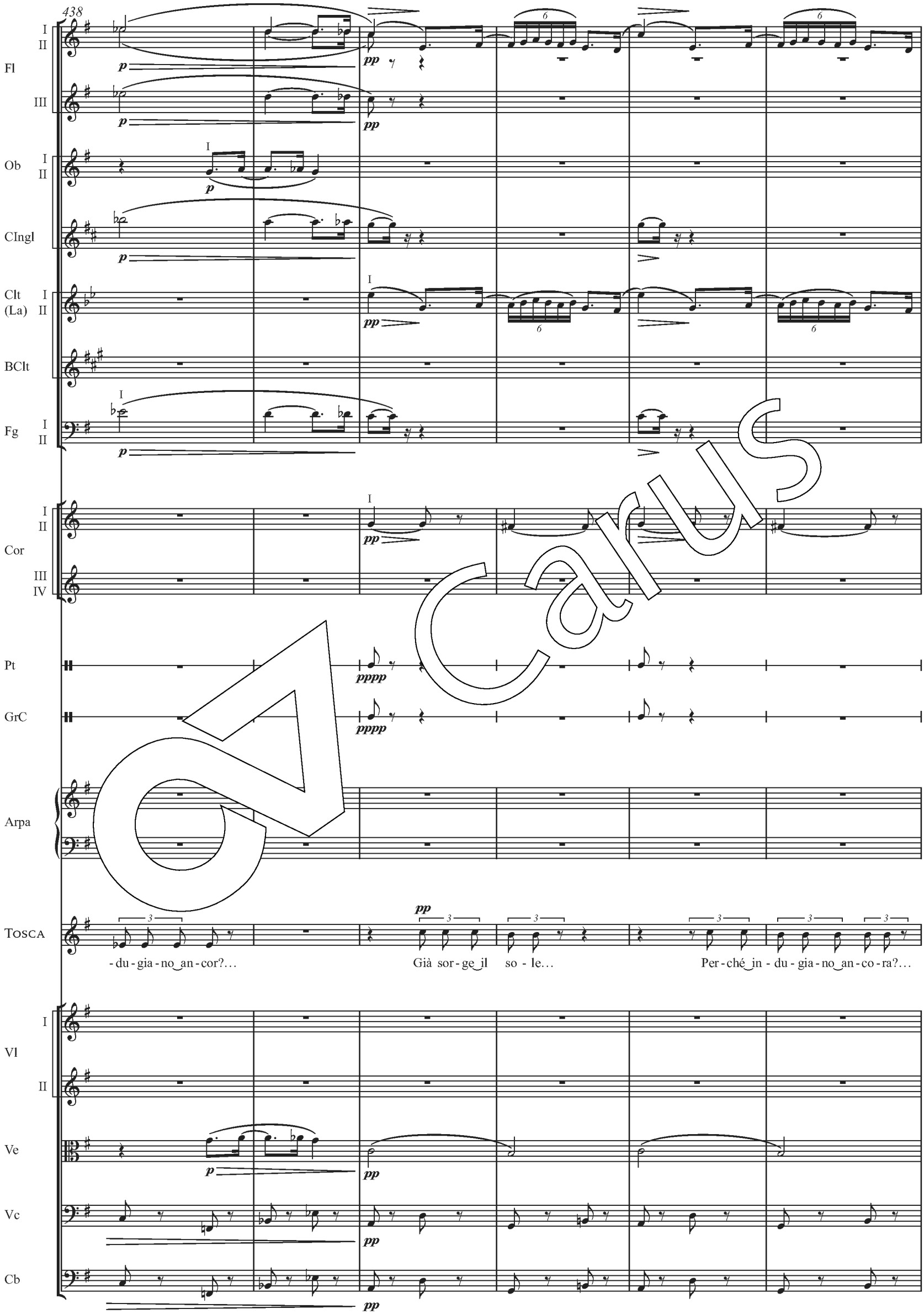
Cb

Carus

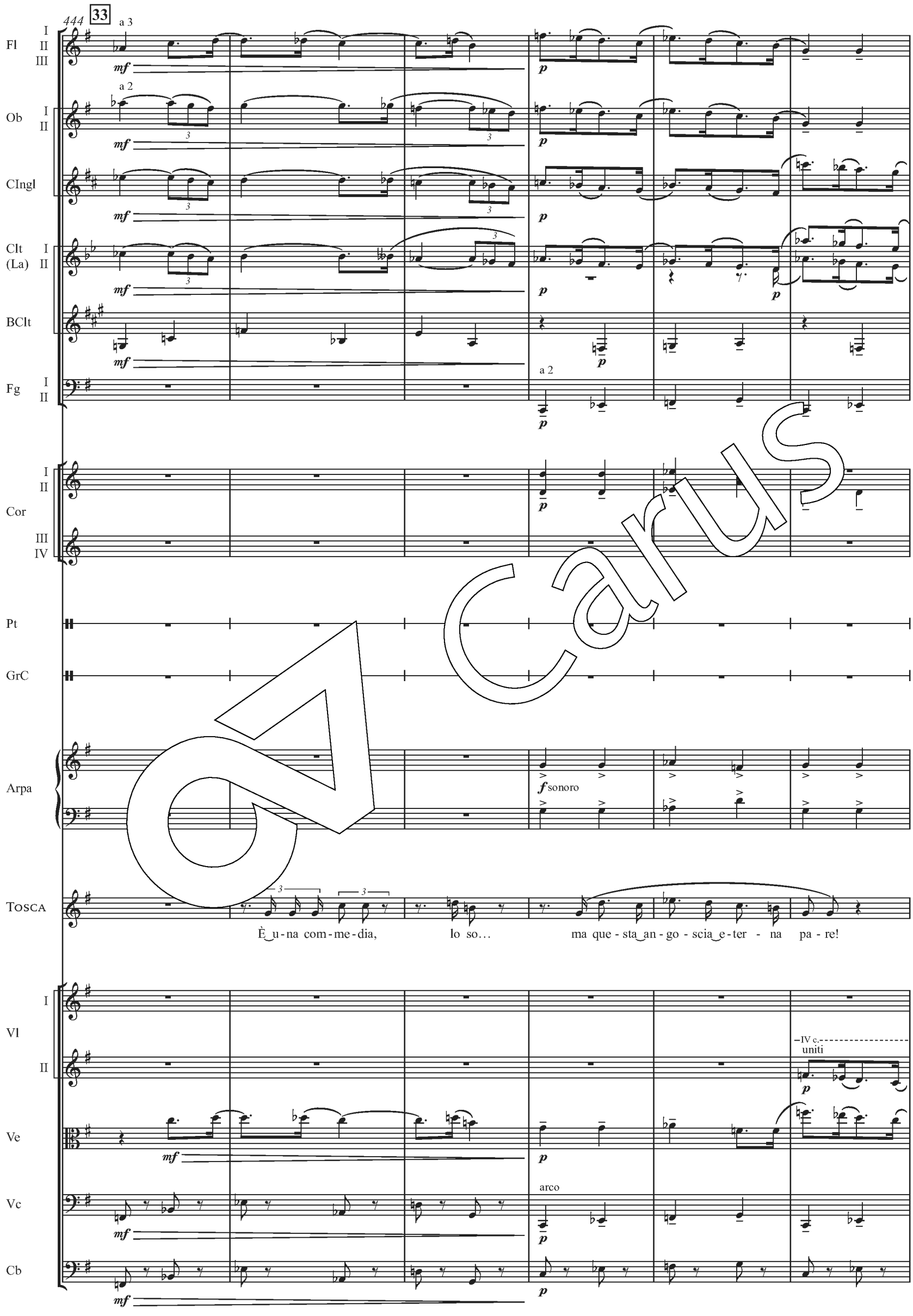

425
rall.
31
Largo con gravità ♩= 52
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cor
Tr
Pt
GrC
Arpa
(dalla scaletta sale un drappello di soldati: lo comanda un Ufficiale, il quale schiera i soldati nel fondo; seguono Spoletta, il Sergente, il Carceriere. Spoletta dà le necessarie istruzioni. Cavaradossi saluta Tosca, la quale si colloca a sinistra nella casamatta in modo però di poter spiare quanto succede sulla piattaforma)
Tosca
ri-de-re… (serio) Co - sì.
Cav
Co-sì?
rall.
Largo con gravità ♩= 52
Vl
Ve
Vc
Cb
portando
tutti pizz.


432
32
a 2
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cor
Tr
Pt
GrC
Arpa
Tosca
Vl
Ve
Vc
Cb
espressivo
(vede l'Ufficiale ed il Sergente che conducono Cavaradossi presso al muro di faccia a lei; il Sergente vuol porre la benda agli occhi di Cavaradossi; questi sorridendo, rifiuta. Tali lugubri preparativi stancano la pazienza di Tosca)
Co-me è lun-ga l'at - te-sa! Per-ché in-

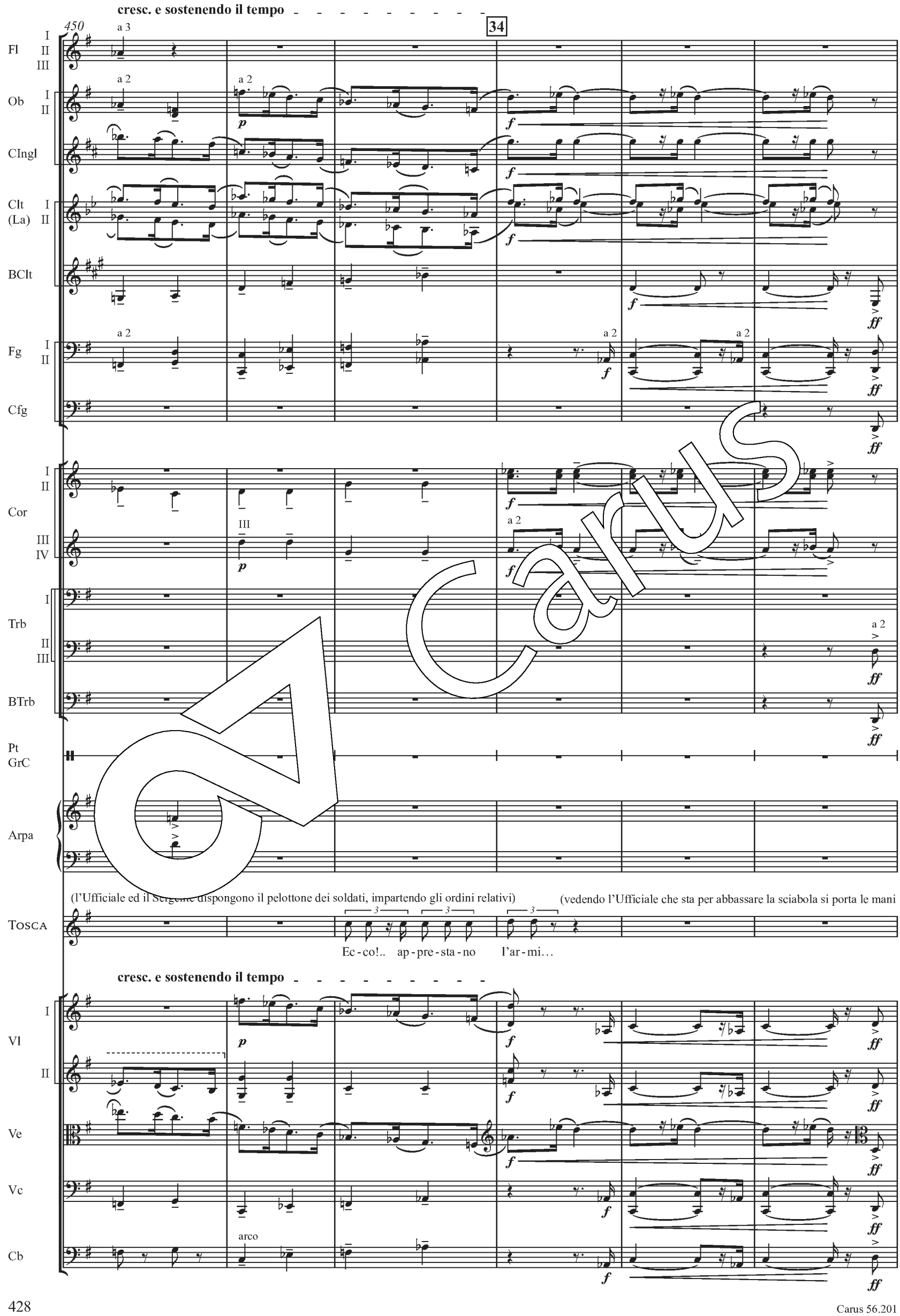
Carus


438
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cor
Pt
GrC
Arpa
Tosca
Vl
Ve
Vc
Cb
- du - gia - no an - cor?…
Già sor - ge il so - le…
Per - ché in - du - gia - no an - co - ra?…

Carus


444
33
Fl
I
II
III
a 3
mf
p
Ob
a 2
CIngl
Clt
(La)
BClt
Fg
Cor
IV
Pt
GrC
Arpa
f sonoro
Tosca
È u-na com-me-dia, lo so… ma que-sta an-go-scia e-ter-na pa-re!
Vl
IV c.
uniti
Ve
Vc
arco
Cb

Carus


cresc. e sostenendo il tempo
450
34
Fl
Ob
CIngl
Clt (La)
BClt
Fg
Cfg
Cor
Trb
BTrb
Pt GrC
Arpa
(l'Ufficiale ed il Sergente dispongono il pelottone dei soldati, impartendo gli ordini relativi)
(vedendo l'Ufficiale che sta per abbassare la sciabola si porta le mani
Tosca
Ec - co!.. ap - pre - sta - no l'ar - mi…
cresc. e sostenendo il tempo
Vl
Ve
Vc
Cb
arco

456

cresc. stentato 35 Tempo I

Fl I II III

Ob I II

CIngl

Clt (La) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Pt GrC

Fucili

TOSCA

(i soldati i fucili)

agli orecchi ne, poi fa

cenno colla te adere, dicendo:)

GrC

(scarica)

non risolve che dopo la parola della battuta successiva

(un piatto solo percosso con la mazzuola)

non risolve che dopo la parola della battuta successiva

(vedendo Cavaradossi a terra gli invia colle mani un bacio)

quasi parlato

Co-me è bel-lo il mio Ma-rio!... Là! muo-ri! Ec-co un ar - ti-sta!

cresc. stentato Tempo I

Vl I II

Ve

Vc

Cb

div.

uniti

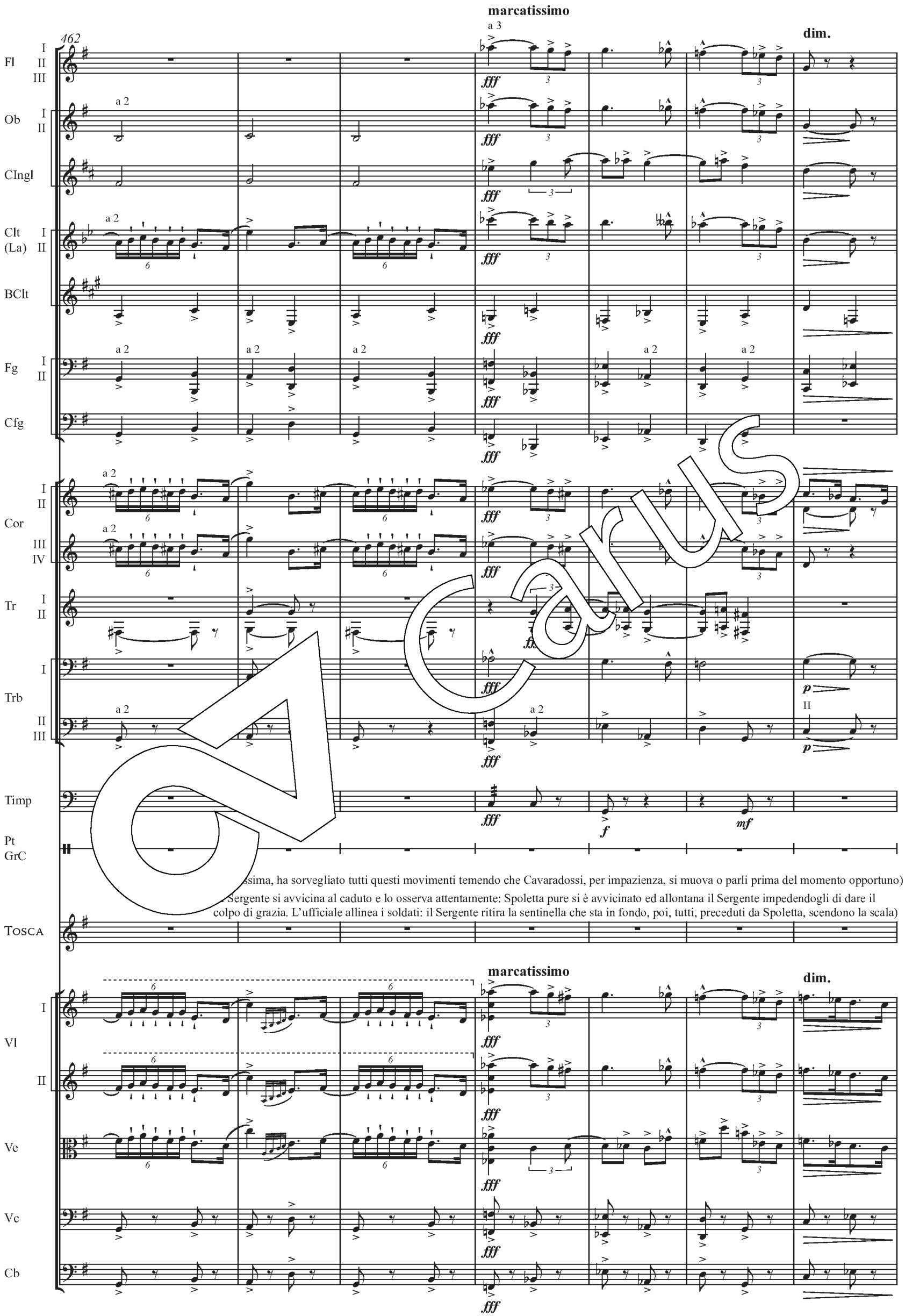
subito dopo la parola della battuta successiva

IV c.

non risolve che dopo la parola della battuta successiva

non risolve che dopo la parola della battuta successiva

Carus



ssima, ha sorvegliato tutti questi movimenti temendo che Cavaradossi, per impazienza, si muova o parli prima del momento opportuno)

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)

Carus

469

Fl I II — a 2 — p

Ob I II — a 2 — pp

CIngl — p — pp

Clt (La) I II — a 2 — p — pp

Fg I II — a 2 — p — pp

Cor I II — I — p

Tr I II — I — p — pp

Pt GrC — GrC — ppp

Tosca — pp con voce repressa, quasi parlato — (vista deserta la piattaforma,

O Ma - rio, non ti muo - ve - re — s'av - vi - a - no… — ta - ci!

Vl I II

Ve — p — pizz. — pp

Vc — p — pizz.

Cb — p

474

Fl I II — a 2 — pp

Ob I II

CIngl

Clt (La) I II

Fg I II — I — ppp

Cor I II — I — pp

Pt GrC — ppppp appena sentito

Tosca — va ad ascoltare verso l'imbocco della scaletta, trepidante, affannosa) — (parendole che i soldati ritornino sulla piattaforma, si rivolge di nuovo a Cavaradossi)

scen - do - no, — scen - do - no! — An - co - ra non ti muo - ve - re!

Vl I II

Ve — ppp

Vc

Cb

Carus

479

perdendosi

a 2

a piacere - Mosso

Fl I II

Clt (La) I II

mutano in Si♭

Cor I II

ppp

Timp

pppp

Tosca

(corre al parapetto e, cautamente sporgendosi, osserva di sotto)

(mentre si avvicina a Cavaradossi)

p quasi parlato

Pre - sto, su! Ma - rio!

perdendosi

a piacere - Mosso

Ve

Vc

Cb

486

7 Allegro moderato

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

in Si♭

Cor I II III IV

a 2

Tr I II III

con sord.

Trb I II III

BTrb

Tosca

(toccandolo turbata)

(scuoprendolo)

(grido)

(con disperazione)

Ma - rio! Su, pre - sto! An - diam! Su, su! Ma - rio! Ma - rio! Ah! Mor - to!

Allegro moderato

Vl I II

Ve

arco

Vc

arco

Cb

Carus

492

il Fl III riprende l'Ott

Fl I II III

Ob I II

CIngl

Clt (Si♭) I II

Fg I II

Cor I II III IV

Tr I II III

Trb I II III

BTrb

fff secca

fff secca

piatto solo co

Pt GrC

GrC *f*

Tosca

(fra sospiri e singhiozzi)

(gettandosi sul corpo di Cavaradossi)

mor - to! mor - - to! O Ma - rio… Mor - to? tu? co - sì? Fi - ni - re co - sì? fi - ni - re co -

Vl I II

Ve

Vc

secca

Cb

secca

Carus

38

498 Agitato ♩. = 116

string. e cresc. poco a poco

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

a 2

Cor I II III IV

Tr I II III

I, II senza sord.

Timp

Pt GrC

Tosca

(abbracci... lma di Cavarados...)

-sì! ...no mor-to!

(piangendo)

Ma-rio, po-ve-ra Flo-ria

Spol

(dal di sotto) (grida prolungate, lontane)

f (gridando)

Scar-pia? Ah!

Sciar

(di sotto) (grida prolungate, lontane)

Vi di-co pu-gna-la-to! Scar-pia!

T

(grida prolungate, lontane)

f (gridando)

Ah! Scar-pia? Ah!

B

(grida prolungate, lontane)

f (gridando)

Ah! Scar-pia? Ah!

Agitato ♩. = 116

string. e cresc. poco a poco

Vl I II

div.

Ve

Vc

ben legati i bassi

Cb

504

Fl I II

Ob I II — *ff* — a 2 — *mf*

CIngl — *ff* — *mf*

Clt (Si♭) I II — *ff* — *mf*

BClt — *mf*

Fg I II — *mf*

Cor I II — a 2 — *f*

Cor III IV — a 2 — *mf*

Tr I II III

Timp

Pt GrC — GrC *ppp*

(si ab[illegible]dona, piangend[illegible]isperatamente, sul corpo di Cavaradossi)

Tosca — tu - a! — Ma - rio!

Spol — (più vicino) At - ten - ti_a - gli sboc - chi del - le sca - le! — (vicinissimo) At - ten - ti_a - gli

Sciar — (più vicino) Che non sfug - ga! At - ten - ti_a - gli sboc - chi del - le sca - le! — (vicinissimo) At - ten - ti_a - gli

T — Che non sfug - ga! — (vicinissimi) At - ten - ti_a - gli

B — Che non sfug - ga! — (vicinissimi) At - ten - ti_a - gli

Vl I — unite

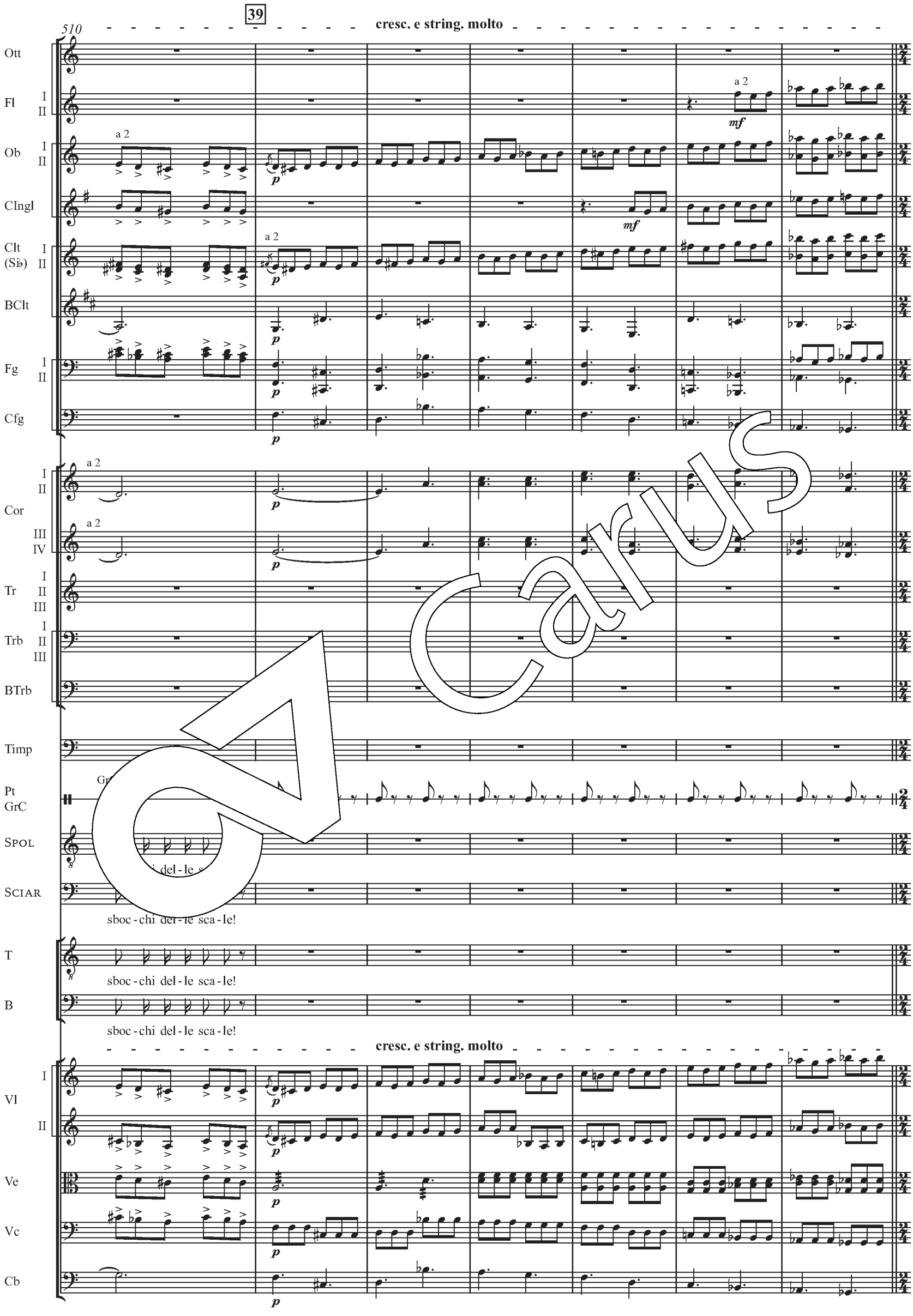
Vl II

Ve

Vc

Cb

Carus


39
510
cresc. e string. molto
Ott
Fl
Ob
CIngl
Clt (Si♭)
BClt
Fg
Cfg
Cor
Tr
Trb
BTrb
Timp
Pt GrC
SPOL
SCIAR
T
B
Vl
Ve
Vc
Cb
a 2
mf
p
sboc - chi del - le sca - le!

Carus

517

40

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Pt GrC

GrC

piatto solo colla mazzuola

SPOL

(Spoletta fa per gettarsi su Tosca)

(gridando) Ah! To - sca, pa - ghe -

SCIAR

(additando Tosca a Spoletta)

È lei!

Vl I II

Ve

Vc

Cb

Carus

525

Ott

Fl I II — a 2

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II — a 2 — *ff*

Cor III IV

Tr I II — *f*

Trb I II III

BTrb

Timp

Pt GrC

(balzando in piedi respingendo violentemente Spoletta che quasi cade riverso nella botola della scala, poi corre al parapetto e dall'alto grida:)

Tosca — Col - la mia! O

Spol — -rai ben ca - ra la sua vi - ta!

Vl I

Vl II — div.

Ve

Vc

Cb

Carus

532

41

Andante mosso, tutta forza con grande slancio sostenendo

Ott

Fl I II

Ob I II

CIngl

Clt (Si♭) I II

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III

Trb I II III

BTrb

Timp

Pt GrC

a 2 a 3 uniti Pt GrC

fff

(si getta nel vuoto – Sciarrone ed alcuni soldati, saliti confusamente corrono al parapetto e guardano giù – Spoletta rimane esterrefatto, allibito)

TOSCA

Scar - pia, a - van - ti a Dio!

Andante mosso, tutta forza con grande slancio sostenendo

Vl I II

Ve

Vc

Cb

Carus

537

a tempo

allargando

Ott

Fl I II — a 2

Ob I II — a 2

CIngl

Clt (Sib) I II — a 2

BClt

Fg I II

Cfg

Cor I II III IV

Tr I II III — a 3

Trb I II III

BTrb

Timp

Pt GrC — Pt, GrC

a tempo

allargando

Vl I II

Ve

Vc

Cb

Fine dell'Opera

Critical Report

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I. The Sources

A (SC: 69.B.1)[1]: Autograph score. Archivio Ricordi, Milan. This source is also available as a facsimile edition, published by Ricordi, Milan, 2004, which was used for the present edition.

The manuscript consists of three volumes, one volume per act. Two types of paper were used: one with 27 staves and the other with 30 staves, each supplemented by two single-line staves for the percussion instruments. Both types of paper bear the names of the instruments printed in front of the staves; they are also marked with stamped page numbers, each located at the top right margin. The rehearsal numbers, as they were later adopted in the printed editions (and in the present edition), are already included, having been added later by another hand.

Act I: Leaves 1–116. On the first page, which contains the first three measures of the opera, Puccini's signature and date appear in the upper right corner: "GPuccini | gennaio | '98" (the date on which Puccini began working on the score). In the upper left corner, in Puccini's hand: "La Tosca Atto I°." On the right hand side, in the empty staves between the percussion instruments and the strings, there is the customary endorsement from the Prefecture of Milan, indicating that the work was registered there on 20 January 1900 (just under a week after the premiere). On leaves 1–50, Puccini repeated the printed page number by hand in the lower right corner. Starting on leaf 51 (= from rehearsal number 37), he began anew with "1," now entered in the upper right corner, and continued the count up to "56" (= printed leaf numbers 51–107). Puccini used the entire front of page 108r for the following entry: "Tosca | Finale | primo atto | Giacomo Puccini | Monsagrati (Lucca) | 18 August '98"; page 108v is blank. The paper used up to this point was the 27-staff paper; Puccini then notated the finale (= mm. 1226ff.) on the 30-staff paper. Here, once more, he began his own leaf numbering: "A" through "G" (= printed leaf numbers 109–116), again entered in the upper right corner. On the last page, below the music, is the autograph annotation: "Fine dell'atto I° | GPuccini."

Act II: Leaves 117–214. The start and end dates are indicated on the first and last pages in the following autograph entries: "La Tosca | Atto 2° | GPuccini | Torre del Lago | 23.2.99" (page 117r, utilizing the entire page; Puccini repeated this notation once more on p. 117v, top right above the music) and "GPuccini | Torre del Lago | 16 luglio | 1899" (page 214r, on the right hand side after the music; page 214v is blank). Leaves 117r–159r with Puccini's own numbering: "1" through "83bis", this time as page numbers, not leaf numbers. On leaf 159r, top right, the autograph notation "Seguito atto 2° Tosca"; on this page (= from rehearsal number 39), Puccini at the same time began a new personal numbering through leaf 170r: "1" through "11bis" (here returning to leaf numbering). Page 170r marks the start of a new leaf numbering by Puccini: "A," continuing through "Z" on page 192, then continuing on leaves 193 and 194 with "AA" and "BB." On page 195r, an autograph note reads "Seguito e fine | atto 2° | Tosca"; from here on, there is no longer a separate leaf numbering by Puccini.

Act III: Leaves 215–264. Above the music on the first page, which contains the first seven measures of the act, Puccini wrote in large letters in red pen: "Atto 3° | Tosca | GPuccini," and below the music: "Torre del Lago | 17 Oct: | 99." Leaves 215r–226r with Puccini's own page numbering: "1" to "23," though the numbering is not continuous in one place: page "3" with mm. 15–22 is immediately followed by page "6" with mm. 35–40, then pages "4" through "5" with mm. 23–34, followed by page "7" ff. with mm. 41ff. The reason for this was possibly an error on Puccini's part, which he may have made while writing out the music, even before he subsequently paginated the pages by hand: it would appear that, after writing out measures 15–22 on leaf 216r and intending to continue on the next page, he accidentally left the reverse side (216v) blank and continued directly on leaf 217r with m. 23, before noticing the error upon reaching the end of leaf 217v and notating the continuation (= mm. 35–40) on the blank leaf 216v, subsequently adjusting the sequence of the page numbers accordingly when paginating the pages.[2] Leaf 226v is blank; leaf 227r features Puccini's new page numbering (= starting with rehearsal number 9), with "1" entered in blue pen in the upper right corner, continuing through "52" (= page 252v). In the upper right corner of leaf 227r, written in the same blue pen: "La Tosca | atto III° | GPuccini" and to the left of it "Manca il preludio." This comment can be explained by the fact that the prelude with the "bell scene" was orchestrated later than the rest of Act III and was therefore only sent to Ricordi by Puccini after the rest of the act. For this reason, the prelude and the subsequent sections (starting with rehearsal number 9) each have their own respective page numbers. On the last page of music (page 262r) the endorsement from the Prefecture of Milan dated 20 January 1900 is repeated.

1 Here and throughout the text, source abbreviations from Schickling's catalog of works are given in parentheses, provided the source is listed there (SC = Dieter Schickling, *Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel, 2003, pp. 230ff.).

2 SC, p. 233, and Roger Parker in his edition of the piano score for *Tosca*, Ricordi, Milan 1995, p. XLVII, apparently did not take Puccini's handwritten pagination into account. In any event, the described exchange of the pages led both of them to erroneously assume that, in the printed sources after m. 22, the score had been shortened by six (Schickling) or five bars (Parker) compared to the autograph.

M/A (SC: 69.C.2), "Modificazioni e accomodi": Manuscript by a Ricordi copyist in which changes made by Puccini are recorded; Archivio Ricordi, Milan.
Eight leaves; title "Modificazioni e accomodi | fatti dall'autore | e da riportare | sulla partitura e parti d'orchestra | per i grandi teatri | N.B. Gli accomodi e modificazioni | sono scritti tutti in rosso" (Changes and adjustments made by the author, to be transcribed into the score and orchestral parts for the major theaters. N.B.: All the changes and adaptations are written in red). It contains 36 alterations (or blocks of alterations), with the unchanged passages written in black and the added or corrected passages in red. The document itself bears no date; the Archivio Ricordi indicates "1900." Dieter Schickling incorrectly dated the document to the year 1924, i. e., to the preparatory phase for the new edition of the orchestral score in 8° format.[3] However, the alterations listed are already contained in the second edition of the printed score published in 1900 (**P2**), albeit with some oversights, misunderstandings, or even deliberate deviations; furthermore, the comment "for the major theaters" already indicates that these corrections are not applicable to all loaned performance materials (see Foreword, p. XXVI). The "Critical Notes" mentions every passage noted in this document and discusses it within the overall context of the respective source material.

SP$_1$ (SC: 69.E.1): First edition of the piano score ("Spartito"). Ricordi, Milan, published probably in November 1899.[4] Plate number *103050*.
310 pages. Title: "Tosca | Melodramma in tre atti | di | V. Sardou – L. Illica – G. Giacosa | Musica di | G. Puccini | Riduzione per canto e pianoforte | di | Carlo Carignani."
SP$_1$ differs from **A** in a few instances, as Puccini had already made a number of cuts and changes after the manuscript was handed over.
Copy used: Philip Gossett Collection (Juilliard School, Lila Acheson Wallace Library), shelf mark *45 P961to Ric 1899* (available online at http://library.juilliard.edu/record=b1213554 [last access on August 14 2026]).

SP$_{1M}$: Copy of **SP$_1$**, with handwritten notes by Leopoldo Mugnone and Puccini. Accademia Nazionale di Santa Cecilia in Rome, Archivio musicale (Fondo Bellezza).
This was a gift from Puccini to Leopoldo Mugnone, conductor of the world premiere of *Tosca* and a close friend of the composer, with a dedication dated 9 January 1900 (shortly before the premiere). It contains numerous handwritten entries in red and blue pencil, undoubtedly made by Mugnone or Puccini himself.
Mugnone donated the copy, along with other musical sources, to a foundation bearing his name, which was later incorporated into the Bellezza Collection of the Accademia Nazionale di Santa Cecilia in Rome.

SP$_2$ (SC: 69.E.2): Second edition of the piano score. Ricordi, Milan, published in 1900, presumably a few weeks after the premiere.[5] Plate number *103050*.
Title identical to that of **SP$_1$**, apart from the following addition in the line below the composer's name: "Prima rappresentazione: Roma – Teatro Costanzi, 14 Gennaio 1900." Plate number and number of pages are also the same as in **SP$_1$**; however, **SP$_2$** exhibits several significant differences in the musical text compared to the previous edition, such as cuts, relocations, and additions.
Copy used: Eastman School of Music, Sibley Music Library, Rochester, shelf mark *M1503.P977T7 1899b*.

P$_1$: First printed edition of the full score ("Partitura"). Ricordi, Milan, published in 1900, presumably shortly after the premiere (see Foreword, p. XXV). Plate number *103378*.
Before each act, a title page with the following inscription: "Tosca | di | Giacomo Puccini | Partitura | Atto primo" (correspondingly, "Atto secondo" and "Atto terzo" on the other two title pages). 300 pages divided as follows: Act I pp. 1–131, Act II pp. 132–243, Act III pp. 244–300. On the first music page of each act, the heading "Tosca | Atto primo" (or "secondo" or "terzo") is centered, with "G. Puccini" on the right hand side.
Copy used: Conservatorio di Santa Cecilia, Rome (probably from an old copyright archive), shelf mark: *G.23.G.6*.

P$_2$ (SC: 69.E.2A): Second edition of the printed full score. Ricordi, Milan, presumably published in the first months of 1900.[6]
Plate number, page numbers, page layout, and titles or headings are the same as in the first edition of the score **P$_1$**, but with significant changes, additions, and modifications to the musical text. These also include the changes made in **M/A** (see the relevant source description above).

P$_{1924}$ (SC: 69.E.2G): New edition of the printed full score. Ricordi, Milan, published in 1924, presumably in March of that year.[7] Plate number *119160*.
436 pages, divided as follows: Act I pp. 1–190, Act II pp. 191–356, Act III pp. 357–436.
The foundation for **P$_{1924}$** was **P$_2$**; however – since **P$_{1924}$** was part of Ricordi's series of scores which were newly published in octavo format, intended for distribution through retail channels as well – it received a fundamentally new layout. This was probably accompanied by changes and additions of performance instructions made independently by the music engravers, in accordance with editorial conventions that had changed since the beginning of the century (see Foreword, pp. XXVIf.).

PO: First edition of the orchestral and choral parts ("Parti d'orchestra"). Ricordi, Milan 1899/1900.
The five string parts were prepared and printed first: plate numbers *103056* through *103059*, i. e., completed immediately after **SP$_1$**, probably as early as December 1899. The wind instruments and all other parts then followed with plate number *103365* (i. e., a number close to the plate number of **P$_1$**), to which a continuous Roman numbering system – preceded by a hyphen – was then added to identify the individual parts. The parts for the off-stage instruments and the chorus, on the other hand, are all designated by the uniform plate number *103065*.

L: First printed edition of the libretto. Ricordi, Milan, presumably published in early 1900, around the time of the premiere. Plate number *103052*.
59 pages. Title page: "Tosca | Mellodramma in tre atti | di | V. Sardou – L. Illica – G. Giacosa | Musica di | G. Puccini | Roma – Teatro Costanzi | Stagione 1899–1900 | Impresa Eredi Costanzi." **L** contains a text version that is in part older than the version contained in **A** or **SP$_1$**.

3 SC, p. 232.
4 According to the earliest known accession stamps, e. g., in the copy at the Conservatorio di Santa Cecilia, Rome; cf. SC, p. 233.
5 The earliest known accession stamps date from April 1900; see SC, p. 234.
6 See SC, p. 235.
7 See SC, p. 238.

II. The Edition

1. Source evaluation[8]

The basis for the present edition is the 1924 score (**P_{1924}**), which appeared a few months before Puccini's death and represents the last edition of his opera published with his approval. However, when reviewing the proofs, the composer did not exercise the necessary diligence in critically scrutinizing the many changes that Ricordi's music engravers had made to the **P_2** score in accordance with editorial principles that had since been revised. Overall, many details in **P_{1924}** are of dubious authorship. For the present edition, therefore, all necessary comparisons were implemented in order to correct errors, typographical distortions, and inaccuracies in the score. The autograph (**A**) played a central role in this process. Comparison with it revealed that the deviations found in **P_{1924}**, as well as in the earlier scores **P_1** and **P_2**, are in many cases to be interpreted either as misunderstandings or as independent changes made by the music engravers – that is, as readings that cannot be directly attributed to Puccini and which arose during the printing process. Particularly with regard to dynamics and articulation, this frequently led to the obliteration of Puccini's deliberately nuanced markings (more detailed explanations of these two parameters can be found below, where the editorial principles are presented in detail).

Against this background, the readings from **A** have been restored in the present edition in many instances. All such restorations are documented in the "Critical Notes" and explained in more detail where necessary. In doing so, earlier printed sources – in particular **P_1** and **P_2** , but also **SP_1** and **SP_2** – are frequently consulted to take the processes of change into account.

In some places, the autograph in fact represents an earlier version of the opera when compared to the printed editions, since Puccini, immediately after sending it to Ricordi, made more or less extensive changes, such as a number of corrections in the libretto, changes in the instrumental parts, the deletion of some short passages, etc. These earlier versions are mentioned in the "Critical Notes" only in specific cases, when they can help clarify a point that is currently being discussed.

Other sources relevant to this edition were **SP_{1M}** and **M/A**. A few readings were adopted from **SP_{1M}**, such as some breathing marks or dynamic markings, all of which are documented in the "Critical Notes." All changes contained in **M/A** are already included in the printed editions starting with **P_2**, albeit in some cases with minor deviations, and are mentioned in the "Critical Notes" and discussed in more detail where necessary.

The orchestral and choral parts (**PO**), into which some of the changes made during the printing process were incorporated only several years later, were consulted only sporadically when they could help clarify cases of inconclusiveness.

For the first printed edition of the libretto (**L**), see "Lyrics and stage directions" in the following section.

8 See also the discussion of the various sources in the Foreword, in the section "From the autograph to the final printed score," pp. XXVff.

2. The editorial principles in detail

Dynamics

Many dynamic markings underwent changes in the printed sources – in some cases in several stages on the way from **P_1** through **P_2** to **P_{1924}** – compared to their original form in **A**. Quite a few of these changes are questionable and can often not be conclusively attributed to a change of intention on the part of the composer. Despite the "chaos" of his handwriting and the deletions and overwriting typical of his manuscripts (the autograph of *Tosca* is certainly no exception), Puccini paid great attention to dynamic details in order to achieve varied and nuanced overall orchestral effects. Although the intention behind dynamic markings is occasionally unclear for some reason, or such markings are entirely absent, they are for the most part notated in the various parts with great skill and a sense of nuance. In the printed sources, many of these original, vertically layered dynamic markings were standardized into "monolithic" blocks. In many cases, the dynamics for certain instruments or groups of instruments were also intensified, for example, by changing the original ***pp*** in the horns to ***p*** or ***mf***, or a five- or six-fold ***p*** in the percussion to merely a three- or four-fold ***p***, etc. Some of these changes make a barely audible difference in practice, but in many cases they result in volume balance issues during rehearsals. Especially when compared to the printed sources, it becomes clear how meticulously Puccini placed the dynamic markings in the autograph with a view to orchestral "balance."

On the one hand, all these changes – implemented with great expertise by Mugnone or Toscanini – reflect the performance conditions and "aesthetic" ideals of that era. These differ in some respects from our present-day aesthetics. For instance, the instruments had a different sonorous weight within the orchestral structure than they do today, and the singers' vocal richness was also different, and so on. The dynamic markings originally notated by Puccini, on the other hand, remain rather "ideal" and thus theoretical, and can therefore be better adapted to any era, depending on the conductor's abilities. On the other hand, there are problems in certain densely scored passages regarding volume and balance between the instrumental sections or between the orchestra and the singers in every performance of this work – problems that are often attributable precisely to the changes in the printed sources (and which the editor therefore largely considers inauthentic). It becomes evident that when returning to the specifications originally prescribed by the composer, everything is simpler and fewer interventions on the part of the conductor are required to restore the "colors" of the brass, percussion, etc., to balance. One example among many is the grand climax of the torture scene in Act II (at rehearsal number 36), which always presents the problem that Tosca and Scarpia are almost completely drowned out by the massed orchestral sound. In the printed scores, ***ff*** is indicated throughout this passage. Puccini, however, explicitly excludes the trombones and timpani in **A** by prescribing ***f*** for these two instruments, as he was already aware of the problem this passage would pose. Even if this difference alone does not solve the volume balance problem, it nevertheless illustrates the importance that should be attached to the dynamic markings in **A** as opposed to those in the printed sources. For this reason, the present edition frequently adopts the original dynamic markings from **A**, documented by their respective discussion in the "Critical Notes" in the context of the printed variants.

Articulation

The same principles apply to articulation as to dynamics: in the printed sources, a vertical alignment was often achieved by applying the same articulation to all voices involved without much consideration, thereby frequently obscuring Puccini's meticulous work and rendering it ineffective. A skillful use of so-called "combined phrasing" is characteristic of Puccini's approach in this aspect: a melodic line performed by several instruments is not necessarily articulated in the same way by all of them; instead, legato slurs and tenuto marks, for example, can coexist in different parts at the same point. Each voice often has its own specific articulation and thereby contributes to a particular overall effect. It is precisely this nuanced shaping and the resulting effects, however, that are compromised by the standardizations in the printed sources, particularly in **P_2** and **P_{1924}**. Also worth mentioning in this context is the enormous number of tenuto marks added in the latter two sources; it is highly unlikely that they – in such large numbers and with such uniform placement – could be attributed to Puccini himself. In the present edition, the score has therefore been relieved of such obfuscating and frequently superfluous markings, which would obscure Puccini's subtle and richly varied orchestral work. The aim is to make the true essence of Puccini's music visible once again to the performing artist of today's postmodern era, as a starting point for their own interpretation.
All significant differences between the sources regarding articulation and the related decisions in our edition are noted in the "Critical Notes" and, where necessary, explained in greater detail.

Slurs over triplets

As was customary at the time, triplets in the sources are generally indicated by a slur over the three triplet notes, in addition to the number *3*; this applies in particular to eighth-note triplets, but also occurs, for example, with quarter-note triplets. However, it is not always clear whether the slurs might instead (or also) be understood as legato or phrasing slurs. Puccini sometimes notated triplets without any slurs at all, giving the impression of an intended non-legato; sometimes he placed the slur, for example, over only two notes of the triplet, which then does indeed seem to indicate an articulation slur. Sometimes he used a square bracket instead of a slur; in these cases, the notation unambiguously indicates only the rhythmic pattern. It should also be noted that **A** and the printed scores do not always correspond exactly regarding the notation of triplets.
In cases where the interpretation of these symbols raises questions, the matter is discussed in the "Critical Notes."

Bowings for string instruments

In **P_{1924}** (and in some instances also in **P_1** and **P_2**) one frequently finds slurs in the string parts that were quite obviously added for technical reasons related to bowing; in some places, down-bow and up-bow marks have also been inserted. These additions most probably originated from various individuals (members of the premiere orchestra or other orchestras, conductors, etc.), and were further supplemented by the engravers during the preparation of the 1924 score. As in other instances, Puccini left the placement of these marks to the expertise of the instrumentalists, as a letter from the composer to Mugnone in the weeks before the premiere clearly demonstrates:[9] "Dear Popi, here are the famous 4 cellos [the solo for the four cellos, mm. 153 ff. in Act III, which introduces Cavaradossi's aria "E lucevan le stelle"]. It is the entire solo part; if you show it to a professor, have him insert the necessary slurs as well." Against this background, additions made in the printed scores were not adopted, with the exception of a few isolated cases, which are noted in the "Critical Notes." Consequently, this edition contains only those relevant indications that Puccini had already noted in **A**. In this way, the score remains free of external additions, even if these might represent options worth considering (and are therefore also described in the "Critical Notes"), so that performers are granted the opportunity of arriving at their own solutions.

Portamento, legato, and phrasing slurs on tied notes

For passages under a slur which begin and/or end with two tied notes, we distinguish between "short" and "long" slurs: if the passage in question involves a portamento slur (two-note slur), it begins as a "short slur" only at the second of the tied notes or ends at the first of two tied notes. If, on the other hand, it is a legato or phrasing slur, then – as a "long slur" – it encompasses all notes from the first to the last.
Both in **A** and in the printed sources, the latter notation is usually found without distinction, regardless of the type of slur in question.

The notation of tremolo notes

In the sources, notes with tremolo marks are often connected by slurs; in some instances, non-tremolo notes are slurred to preceding tremolo notes (usually eighth or quarter notes). This applies primarily to the timpani and other percussion instruments, as well as the strings. This notation style, which was widespread at the time *Tosca* was composed (though almost never consistent within a single work), was merely a notational habit that had no influence on the performance. The slurs in question have been omitted in this edition in accordance with modern notation conventions.
Furthermore, the sources indicate rhythmically free tremolos inconsistently, sometimes with three, sometimes with four slashes. In this edition, the variant with three slashes is used consistently, in contrast to the notation with two slashes, which indicates a rhythmically precise tremolo (performed in sixteenth notes).

Staccato dots in pizzicato passages

In **A**, the string parts frequently display additional staccato dots in pizzicato passages. In many cases, these were omitted from the printed scores, though not consistently (for example, in **A**, Act I, mm. 58–63, Vc/Cb, there are staccato marks that are no longer present in any of the three printed scores; in m. 178, Vl I/II, Ve, however, the staccato marks notated in **A** were omitted only in **P_{1924}**, while they are still present in **P_1** and **P_2**). The present edition continues this approach, which was already partially followed in the printed scores, and consistently omits the staccato dots notated in **A** for pizzicato passages – which can be considered a superfluous duplication – without indicating each instance in the "Critical Notes."

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9 Letter No. 520 in *Giacomo Puccini. Epistolario*, II: *1897–1901*, ed. by Gabriella Biagi Ravenni and Dieter Schickling, Olschki, Florence, 2018, pp. 380f.

The indications "pizz." and "arco"

A is not always entirely precise in the assignment of the indications "pizz." and "arco"; the printed sources are sometimes a little clearer in this regard. All instances of dubious readings are discussed in the "Critical Notes."

The indications "divisi" and "uniti"

In **A,** the indication to return to unison is repeatedly missing after "divisi" markings (although, as a rule, the context itself makes this clear). The present edition follows $\mathbf{P}_{1924}$ in this regard, where the relevant instructions are specified more precisely; in doing so, the feminine form "unite," which is used there for the violas is adopted (instead of the form "uniti" used otherwise).

Beaming

There are some differences between **A** and the printed sources regarding the beaming of eighth and sixteenth notes. For example, in the opening *Vivacissimo* section (mm. 4ff.), the eighth notes tied over bar lines are always beamed together – across the bar line – in the printed editions. Since Puccini himself did not use this notation in **A** at any point, and since it has no practical implications for performance, we follow the original notation in **A**, which also conforms to modern notation practice.

Bass clarinet

Puccini specifies not only a B-flat instrument for the bass clarinet but also makes extensive use of the bass clarinet in A. However, the transitions between the B-flat and A instruments are not always harmonically coherent; furthermore, regarding the use of the A bass clarinet, Puccini – probably on the advice of musicians – changed his mind in some places between the autograph and the printed editions. Today, the bass clarinet in A is used only very rarely, especially since the use of two instruments is often hardly feasible due to space constraints (in many theaters, space is already limited simply because of the large number of musicians required for *Tosca*). Against this background, the bass clarinet part in this edition is rendered exclusively in B-flat. However, footnotes below the musical text indicate the passages in which the printed scores $\mathbf{P}_1$, $\mathbf{P}_2$, and $\mathbf{P}_{1924}$ specify the use of the bass clarinet in A. (Some of these changes are also found in the autograph, while others are not; this is not documented individually.) In addition, the corresponding bass clarinet part for the present edition is printed twice: first, in B-flat notation throughout, and second, in a version that incorporates the alternating notation between B-flat and A in accordance with the original printed scores. In this way, the relevant passages can also be performed on a bass clarinet in A.
The bass clarinet part in the present edition is notated in treble clef, as is generally the practice today. This corresponds to the notation of the autograph, whereas in the printed score sources the bass clarinet is generally notated in bass clef and only switches to treble clef in higher passages.

Tuning of the horns

In *La Bohème*, Puccini used F horns exclusively for the first time in his scores, regardless of the (often rapidly changing) tonal and harmonic context. This corresponds to the practice of many other composers during this period of change and technical advancement in wind instruments. In *Tosca*, however, Puccini returned to his previous practice at one point, for a limited number of measures: For the beginning of Act III (mm. 1–73), he specified horns in E without there being a specific reason in terms of sonority. Given the changing environment of that time and the adjustments made sooner or later to accommodate instrumental improvements, we have omitted the change to horn in E in favor of the standard F tuning, which is almost exclusively used today.

Key signatures for harp, celesta, and timpani

In the present edition, the harp and celesta parts are notated with general key signatures. The timpani part, however, is notated without; instead, accidentals are placed before the relevant notes. This notation corresponds to that found in the sources in all three cases.

Instrument names

Instrument names no longer in common use today have been modernized, such as "Celesta" (instead of "Celeste"), or "Glockenspiel" (instead of "Campanelli").

Indications of instrument changes

In **A**, the transposing instruments often lack indications of a change of instrument; sometimes the relevant notations in **A** differ from those in later printed sources. In this regard, the present edition follows the printed sources as a rule. In accordance with these sources, a distinction has been made between a change to an instrument in a *different tuning* ("muta in …" or "mutano in …" for the clarinets) and a change to a *different instrument* ("prende il Flauto", "riprende l'Ottavino" [the sources consistently use only "prende," or sometimes even the infinitive "prendere"]).

Cautionary accidentals

Cautionary accidentals were set according to modern-day practice. Accordingly, there were both additions and omissions with respect to the sources in this regard, although the relevant deviations from the sources have neither been differentiated typographically nor documented in the "Critical Notes." To avoid redundancies, cautionary accidentals occurring particularly in $\mathbf{P}_{1924}$, where they were used excessively, were frequently omitted.

Enharmonic notation

For the sake of better readability and harmonic coherence, some passages were rendered in enharmonically altered notation compared to the sources, without typographical differentiation or documentation in the "Critical Notes".

Clefs

With regard to clefs and clef changes (which occur frequently, particularly in the parts for violas, cellos, and bassoons), the present edition largely reproduces the notation found in the sources. A deviation was made from the source material only in isolated cases, when improved legibility warranted it.

Double bar lines

In contrast to **A**, where economic principles generally guided the notation, $\mathbf{P}_{1924}$ (and likewise $\mathbf{P}_1$ and $\mathbf{P}_2$) typically used double bar lines for both key and time signature changes. The present edition also follows this principle in order to make the relevant changes more visible.

Rests in compound time signatures

The printed scores make extensive use of subdivided rests, such as, in a 6/8 or 9/8 time signature, the notation of quarter and eighth rests instead of a dotted quarter rest, etc.; corresponding notations are also frequently found in **A**. For reasons of clarity and to highlight the overall movement of a measure, these compound rests have generally been combined into a single rest symbol.

Lyrics and stage directions

The libretto in **A** cannot be used as the basis for the opera's final text, as many verses and stage directions were added or altered, with the assistance of Giulio Ricordi, during the editing phases.[10] The libretto in $\mathbf{P}_{1924}$ therefore served as the reference for this edition; it was compared with $\mathbf{P}_1$ and $\mathbf{P}_2$ as well as the printed libretto of the premiere (**L**), and adjusted accordingly where necessary. This is documented in the "Critical Notes" in each case.

Rehearsal and measure numbers

The rehearsal numbers were carried over from the sources into the present edition. In addition, measure numbers have been added in the latter.

Diacritical markings

Unless otherwise noted here or in the "Critical Notes," additions by the editor are marked with diacritical symbols in the musical text: dynamic markings such as *p*, *f*, etc., in small print; slurs and dynamic hairpins with a dashed line; accents with parentheses; note and rest symbols, as well as tempo markings and other indications, by square brackets.

Translation: Gudrun and David Kosviner

[10] The character of the Sagrestano, for example, is still consistently referred to as "Scaccino" in **A**.

III. Critical Notes

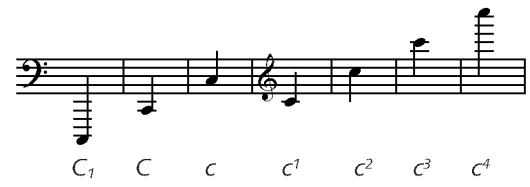
The present volume contains the Critical Notes most relevant to the edition. The Critical Report including the complete number of the Critical Notes is available in digital form[11].

Abbreviations

Ang	Angelotti
BClt	Clarinetto basso
BTrb	Trombone basso
Camp	Campane
Cann	Cannone
Carc	Carceriere
Cav	Cavaradossi
Cb	Contrabbasso
Cel	Celesta
Cfg	Controfagotto
CIngl	Corno inglese
Clt	Clarinetto
Cor	Corno
Fg	Fagotto
Fl	Flauto
GrC	Gran cassa
Ob	Oboe
Org	Organo
Ott	Ottavino
Sagr	Sagrestano
Scar	Scarpia
Sciar	Sciarrone
Spol	Spoletta
Tamb	Tamburo
Timp	Timpani
Trg	Triangolo
T-T	Tamtam
Tr	Tromba
Trb	Trombone
Vc	Violoncello
Ve	Viole
Vl	Violino

Citation format: measure – part and symbol in the measure (notes, including grace notes and rests[12]) – annotation. In notes that refer generally to the source **SP**, the content applies to both $\mathbf{SP}_1$ and $\mathbf{SP}_2$.

Pitches are cited using the following system:



Act I

(pp. 3–209)

1	Tutti	Metronome marking in **A**, $\mathbf{P}_1$, $\mathbf{P}_2$ ♩ = 69 instead of 𝅗𝅥.
4–7	Fiati, Archi	Articulation of the homorhythmic passage taken from **A**, since $\mathbf{P}_1$, $\mathbf{P}_2$, $\mathbf{P}_{1924}$ show inconsistencies in this respect (partly *marcato* accent instead of normal accent; normal accent instead of staccato dots), which are probably the result of a misunderstanding of the original manuscript; the latter is, however, very clear on this point. **SP**, on the other hand, rightly adheres to **A**. See also the note below on mm. 30–31.
8–14	Tutti	In **A** completely without the articulation, which however can already be found from $\mathbf{P}_1$, $\mathbf{SP}_1$ onwards.
21–24	Ve	With regard to the articulation, we follow the reading found in all printed full scores, i. e. already from $\mathbf{P}_1$ onwards. It is not entirely clear whether this reading is to be regarded as authorized or – even better – as intended in relation to the different reading in **A**: There without the tenuto lines on the dotted quarter notes; instead, slurs between *f* and *e* in each case. $\mathbf{SP}_1$ also essentially reflects this reading, which was possibly altered during the rehearsals for the first per-

[11] Carus 56.201/98-010-000.

[12] The counting is independent of the semantic meaning, i. e., if, for example, two notes together form a single musical unit, then both are counted (for instance, if a quarter note is notated with a tied eighth note – equivalent to a dotted quarter note, and thus a single musical unit – both notes are still counted).

formance in order to make the passage more concise.

23–24 Clt, Fg — In all printed full scores, diminuendo hairpin until the end of m. 24, final dynamic ***ppp*** only after the double bar line. It is unclear why the reading of **A** was retained in Ve, very probably a mistake.

25 Ang 4–5 — In **A** twice *g* for the syllables "Fi-nal-"; this reading has not been adopted in any of the printed sources.

30–31 Tutti — This syncopated motif, which characterizes the entire first act (and also appears a few times in the second act), is found in different articulations at various moments of its appearance and in different lengths. Basically, two different manifestations of the motif can be distinguished: a simple form consisting of three notes and an extended form in which three syncopated notes are followed by a "commentary" consisting of two eighth notes. With regard to the placement of the accents with which the syncopated motifs are each marked, there seems to be an approach in **A** which, although not always completely consistent, is nevertheless stringent on the whole: thus the simple form of the syncopated motif appears mainly in conjunction with three normal accents, cf. e. g. mm. 30–31; 80–81. *Marcato* accents in connection with the syncopated motif, on the other hand, are used in **A** only from Angelotti's second appearance (after rehearsal mark 21), particularly in the extended form of the syncopated motif, in that they are assigned to the three syncopated notes, while the two final eighth notes are marked with two normal accents (cf. e. g. mm. 360–362). In contrast to this, the printed sources appear less stringent in that there is no longer a distinction between simple and extended syncopated motif concerning the placement of accents. For example, the *marcato* accent is used right from the beginning, e. g. in mm. 30–31 (first and second syncopated note with *marcato* accent, third note with normal accent) and mm. 80–81 (all three notes with *marcato* accent). Accordance between printed sources and **A** in this respect can only be verified later, after the love duet of Tosca and Cavaradossi, for example in mm. 759–761 and 831–833. It should also be noted that the placement of accents up to this moment does not always correspond between the printed sources themselves, so that these also appear more inconsistent than **A** from this point of view. For this reason, the edition adheres more closely to **A** with regard to the placement of accents in connection with the syncopation motif, the differences in this respect in the various sources not being documented in the "Critical Notes" in each individual case.

37 Vl II — In all printed full scores "dolce" also already here, but Puccini clearly only associates it with the following upper melodic line in Vl I; therefore certainly to be regarded as a spurious addition.

51–54 Vc — All printed sources inexplicably lack the ties at the four half notes *c*, which are clearly visible in **A** and are restored here.

58–60 Ob — All the printed full scores concur with the instruction "a due" for these two notes, but it is not included in **A**; moreover, the chord with the rest of the woodwinds would then be unbalanced. In **A**, Puccini does indeed explicitly write "solo" in m. 63, which leads us to assume that the printed editions misunderstood the manuscript.

61–62 Ob, CIngl, Clt, Fg, Ve — In $\mathbf{P}_{1924}$ two successive diminuendo hairpins instead of a continuous one. This is also the case for the winds in $\mathbf{P}_1$ and $\mathbf{P}_2$; in Ve there is no hairpin in $\mathbf{P}_1$ and a continuous hairpin in $\mathbf{P}_2$. **A** agrees with $\mathbf{P}_1$ with regard to the diminuendo hairpins (barwise hairpins in the winds, no hairpin in Ve), but has a different musical text in the winds: in m. 61 a quarter note + tied eighth note + eighth-note rest; accordingly, no legato slurs to m. 62. The dynamics have not been adjusted in the change to half note in m. 61 and legato tie to m. 62 in $\mathbf{P}_1$; the fact that a continuous diminuendo hairpin is added to Ve in $\mathbf{P}_2$ shows, however, that the dynamics in the winds also need to be adjusted accordingly. Thus, the edition has continuous diminuendo hairpins in all voices.

64–73 Vl I — Legato slurs in $\mathbf{P}_{1924}$ in each case without including the tied notes, i. e. in each case only from the eighth-note upbeat up to the second note of the following measure. We follow **A**, where in Vl I the slurring in the various woodwinds doubling Vl I is retraced in a coherent manner. $\mathbf{P}_1$, $\mathbf{P}_2$ largely correspond to **A** (deviations only in mm. 65–67).

71–72 Ob I, Cor I — In the printed full scores with a small crescendo hairpin, as in Vl I; however, this complete homogenization of the dynamics without consideration of the context distorts the plausible reading in **A**, which the edition follows. Thus, the Vl I are already playing, contributing to the general crescendo and reaching the *forte* in m. 72 together with the rest of the string group. In contrast, there is no need for a crescendo hairpin in Ob I and Cor I, as they only enter at a dynamic level that has already been reached. If Puccini lets Cor I enter at a lower dynamic level (***mf***, the same in all printed full scores and **A**), this makes sense in the interest of a better adaptation of this instrument to the general sound context.

80–81 Fiati, Archi — In the printed full scores *marcato* accents instead of normal accents, in **A** without accents. The edition derives the articulation from comparable cases, see note to mm. 30–31. In the printed full score sources, the diminuendo hairpin is positioned in a standardized way from m. 81.2 up to the end of the measure; Tr I–III and Trb I/II without diminuendo hairpin. In **A**, length and positioning of the hairpin varies (partly to the entire m. 81, partly already beginning on the last note of m. 80, partly only to m. 81.2 up to the end of the measure). The edition standardizes to a whole-measure diminuendo hairpin in m. 81 and adopts the hairpin for Tr I–III and Trb I/II from **A**.

88 BClt — Inexplicably in all printed full scores whole-note rest, i. e. without the eighth note that connects the passage from BClt with the entering Fg part; the edition restores this connection by adopting the reading of **A** (see also the similar passage m. 19).

100–101 Fl I, Ob I, Clt I, Vl II, Ve, Vc, Cb — Vl II, Ve, Vc, Cb in **A** without ***p***, in Ob I and Clt I with ***p***, but strangely only in m. 101.1 (Fl I without ***p***); the edition follows the printed full scores (there ***p*** in Vc and Cb only once between the staves).

104–105 Vl I — Crescendo hairpin adopted from **A** and $\mathbf{P}_2$. It is missing in $\mathbf{P}_1$, surely because in **A** it is hidden in the stage direction notated here by Puccini and is therefore easy to overlook. Strangely enough, the hairpin is reinserted in the following $\mathbf{P}_2$ before it is missing again in $\mathbf{P}_{1924}$.

104, 108, 112, 152, 156, 160 Fl I/II, Ob I, Clt I 1 — The articulation of the tied g^1 on beat 1 of the relevant measures is questionable, i. e. it is unclear whether the note should be cut or not. The printed sources (full scores and piano reductions) do not show a consistent pattern in this respect in the various repetitions of the passage, whereby the differences are particularly apparent between the relevant measures in the instrumental introduction, which precedes the singing of the Sacristan (mm. 104, 108, 112), and the corresponding measures in the recapitulation, after the entry of the Sacristan (mm. 152, 156, 160). This inconsistency partly reflects the inconsistency in **A** itself: while Puccini notates (albeit slightly dislocated from the notes) four staccato dots (for the four middle eighth notes of mm. 104 and 108) resp. five staccato dots (mm. 112.2–6) in the first section, he seems to tend to add a staccato dot on the first eighth note in the recapitulation. Thus, at least in Fl I, mm. 152.1 and 156.1, a staccato dot is clearly recognizable, whereby the slur above the fast 16th-note scale (which is merely an ornamentation of the melodically simple version of Ob and Clt) ends before the bar line. This reading is also still found in $\mathbf{P}_1$, while from $\mathbf{P}_2$ the slur extends to g^2 of the following measure. The edition adopts the staccato dot in these measures and places it systematically in all repetitions of the passage, in accordance with the general articulation of this entire musical section.

111 Clt I 2 — In all printed full scores with accent; in **A**, however, previously notated accent explicitly deleted, showing the clear desire to keep the melodic line "sober" (an accent is only provided for the instruments that begin their passage at this moment).

111 Fg I 2 — In all printed full scores with ***f***, though the meaning of this addition remains unclear. The edition follows **A**, where there is no dynamic indication and therefore the ***mf*** in m. 107 is to be regarded as being still valid.

117, 121, 165, 169 Vl I 1, 5 — In $\mathbf{P}_2$ and $\mathbf{P}_{1924}$ with staccato dots in each case; this is also the case in m. 112 in $\mathbf{P}_1$; the edition follows **A**.

125–126 Cor I — In **A**, $\mathbf{P}_1$, $\mathbf{P}_2$ *b flat* (sounding pitch), of the printed full scores only $\mathbf{P}_{1924}$ has d^1. $\mathbf{SP}_1$, however, already clearly reproduces the held-out note d^1 (which can only originate from the horn, as it is not doubled), and in the Roman copy of $\mathbf{P}_1$, *b flat* is corrected in pencil to d^1, a change which was obviously only adopted in the printed full scores from 1924 onwards.

125, 129 Ob I, Vl I/II 2 — In all printed sources without accent, but clearly recognizable in **A**; probably inadvertently not adopted from **A** in the printed editions.

131–134, 179–182 Legni — The two parallel sections do not have a homogeneous articulation in the printed full scores. Thus, in these sources in mm. 181 and 182 – in contrast to the parallel passage in mm. 133 and 134 – tenuto marks are also found in the melody-leading instruments, i. e.

		in Fl I and Clt I (on the quarter notes and the dotted quarter notes). In addition, the sources also differ from one another. Thus, in **P₂** and **P₁₉₂₄**, there are also legato slurs in Ob II, Clt II and Fg I mm. 132.3–133.1, as well as in BClt mm. 180.3–181.1; these slurs are not yet present in **P₁**. The readings mentioned are probably not original. The edition follows **A**, where a clear intention can be discerned to treat melodic and harmonic parts differently in terms of articulation (no tenuto marks in the former mm. 133f. and 181f.; no legato slurs in the latter mm. 132f. and 180f.). An additional slur in mm. 134.1–2 in Fl I and Clt I, which is found in **A** and all printed full scores, and an additional slur in mm. 181.4–182.1 in Fl I and Clt I, which is included in **A**, have not been adopted.
163	Vc, Cb 1	In all printed full scores without accent; probably inadvertently not adopted from **A**.
173–174	Fl I/II, CIngl, Clt I/II, Fg I, Arpa	In **A** without all dynamic indications; however, the crescendo hairpin already appears from **P₁**, and from **P₂** onwards the dynamics are further elaborated: in **P₂** the indication ***p*** is added for Arpa at the beginning of the ascending scale, in **P₁₉₂₄** then, as rendered in the edition, CIngl, Fg I and Arpa each with indication ***mf***.
178	Vc 4	In the printed full scores without the accent; the edition follows **A**.
187	Tutti	Tempo indication "Lo stesso movimento" in **A** at the beginning of m. 186 as an additional indication to "Andante religioso", in the printed full scores instead at the beginning of the next measure, but in **SP₁** sensibly, as reproduced in the edition, in the middle of m. 187, so that the upbeat beginning of the phrase of the Sacristan can be taken into account.
188–198	Fl	In **A**, **P₁**, **P₂** without the tenuto marks above the quarter notes; first added in **P₁₉₂₄**, but this seems to be a deliberate intervention by the composer.
194, 197	Vl I/II, Ve	In all printed full scores, the diminuendo hairpin in m. 194 begins incorrectly at the beginning of the measure; in the edition, the reading of **A** is restored. The same applies to the crescendo hairpin in m. 197.
199	Arpa	Dynamic indication ***mf*** only in **A**; presumably overlooked in the printed full scores.
202–208	Fg II, Vc, Cb	The tenuto marks above the quarter notes first added in **P₁₉₂₄** (see the comparable note to mm. 188–198).
206	Arpa	With ***f***, the edition reproduces the original dynamics according to **A**. In **P₁** inadvertently without dynamics; in **P₂** and subsequently in **P₁₉₂₄** then with ***mf*** in accordance with the general dynamics valid here.
210	Vl II, Ve, Vc	In all printed full scores ***p*** erroneously placed not until 2.
213	Ob I, Clt I/II, Fg I, Vl I/II, Ve, Vc 4–7	The notes forming the ascending pizzicato chord in Vl II and Ve change from **A** via **P₁** and **P₂** until, in **P₁₉₂₄**, the version is finally reached where the notes of Clt I/II are completely doubled; the edition follows this reading. With regard to the articulation in Vl I/II, Ve and Vc, however, we follow **A**; in the printed sources the accents are missing, having certainly not been taken over from **A** in **P₁** by mistake. With regard to the articulation in Ob I, Clt I/II and Fg I, on the other hand, we follow **P₂** and **P₁₉₂₄**. In **A** there are staccato dots throughout, in **P₁** the articulation is missing completely (including the staccato dot at 3). The change to tenuto marks in **P₂** was obviously made to prevent the danger of an overly abrupt accelerando.
214	Sagr	In all printed full scores without ***f***; probably inadvertently not adopted from **A**.
222–223	Vl I	In **P₁**, **P₂**, **P₁₉₂₄**, the slur already begins at m. 222,1. However, the phraseological meaning is more convincingly expressed in the original reading of **A**, which the edition adopts.
224–226	Vl I/II, Ve, Vc	In **P₁**, **P₂**, **P₁₉₂₄** the phrasing is generalized by placing the whole passage under one single slur (in **P₁** Vc without slur); the edition prefers the more differentiated phrasing in **A**.
227	Archi	In all printed sources the staccato dots placed by Puccini in **A** are missing (perhaps accidentally); since they correspond entirely to the spirit of Cavaradossi's phrase, they are adopted by the edition.
233	Cav 2	In **A** without augmentation dot, though also without subsequent quarter-note rest. All printed sources retain the half note and consistently add a quarter-note rest. It is possible, however, that Puccini simply omitted the augmentation dot by mistake; the edition assumes this and corrects to a dotted half note.
234	Fl I, Clt I 1	In **P₁**, **P₂**, **P₁₉₂₄** the accent is missing. However, it is present in **A** and in the various piano reductions (corresponding to the parallel passage in m. 232). One of the many examples of details that were carelessly overlooked in the editorial process.
239–241	Sagr	In all printed full scores without the accent in m. 239.2 and the following diminuendo hairpin; probably inadvertently not adopted from **A**.
239–241	Archi	In the printed sources with diminuendo hairpin mm. 239f., beginning directly after the ***f***, in alignment with the dynamics of Fg, Cor; in the full scores furthermore without ***p*** m. 241.1 (present in **SP₁**). However, these changes to the reading in **A**, which the edition follows, are to be regarded as a misinterpretation. For it is clear from **A** that a different dynamic is intended for the Archi than for Fg and Cor: The latter are supposed to decrease in volume on the note mm. 239f., which is why no tenuto marks are notated here (in **P₂**, tenuto marks have been added here, while **P₁₉₂₄** has the original reading without tenuto marks again). The Archi, however, whose chord tones are each designated with tenuto marks, are intended to maintain the dynamic until the next chord, which is explicitly marked ***mf***. And in the following, Puccini continues with a detailed dynamic gradation in which the ***pp*** is reached via the intermediate station ***p*** m. 241.1. This is also why we omit the pleonastic diminuendo hairpin, which Puccini in **A** placed just once, as a general indication, above the string staves.
241	Vc, Cb	The instruction "pizz." is only found in **A** and fits perfectly into a Puccinian musical gesture at this place. In all printed full scores without "pizz."; presumably an oversight which could have been supported by the fact that the later indication "arco" is missing in **A** at Vc m. 245.
242–244	Vl I, Ve, Cor I	In **P₂** and **P₁₉₂₄**, the legato slur in Vl I and Ve is divided into two sections (in **P₁** still like **A**): first slur up to m. 243.3, second slur m. 243.4–5; the last note of the phrase (m. 244.1) thus remains uncovered. This change in slurring was undoubtedly made in order to adapt to the technical requirements of bowing in the string instruments concerned. The edition restores the original reading of **A**. Apart from this, in **P₁**, tenuto marks have been inserted as an effect on the last two notes (a^1) of Cor (and from there also in **P₂** and **P₁₉₂₄**). Here too, the edition follows the reading without tenuto marks in order to return to the more organic original version of **A**.
245	Tutti	The metronome marking is taken from **SP**; not present in any of the other sources, including **A**.
247	Fl	In **P₁**, the original ***pp*** was changed to ***p***; this reading then also in the subsequent printed full scores. This change makes no sense, since at the same time the ***pp*** in m. 253 is retained, despite the more massive orchestration there compared to m. 247. The edition restores the valid reading of **A**.
249, 255, 277	Fl, Clt	With regard to the articulation in these measures, the sources reveal ambiguous findings. In all printed sources, for example, the repeat of the passage in m. 277 is treated differently than in the respective measures before, in so far as even the quarter note on beat 2 is notated here with a tenuto mark; in addition, in the printed full scores the slur in m. 277 is extended to the last quarter note, whereas in **SP** it ends at the end of the first half of the measure, i.e. on the last 16th note. In **A** there is only in a first, crossed-out draft of mm. 247ff. a tenuto mark also on the first quarter note of m. 249 (and another on the first note of m. 248), whereas in the valid version written below it is omitted, as it is in the two later repetitions of the passage. In these, however, the slur is either shortened or not notated at all. In the edition, in keeping with the phraseological sense of this passage, the slur is led uniformly up to the quarter note on beat 2 and the tenuto mark on the first quarter note is omitted each time, also in order to preserve the different character of the following, last quarter note.
256	Fl III 1–3	From **P₁** in the printed full scores $a^2 - f^2 - d^2$, i.e. as Fl I. However, this doubling of the notes disturbs the perfect tonal balance between the woodwinds, as is characteristic of the original reading in **A** restored by the edition (each voice is heard here in doubling by exactly two instruments).
256	Arpa 3	From **P₁** in the printed full scores with arpeggio; we assume, however, that Puccini deliberately did not set it here, and we therefore follow **A**.
261–263	Tutti	There are several differences between **A** and the later printed full scores in terms of dynamics and articulation, but these are hardly justified. For example, the printed editions standardize the dynamics between Fg and Vc in m. 261 (***sf*** also in Fg) and shift the legato slur in Clt I in m. 262 by one position to match the articulation of Ob I, without understanding the meaning of Puccini's diversification, etc. The edition reproduces the original reading of **A**, with two exceptions concerning Ob I: one is the dynamic differentiation in m. 262.1 (***mf*** instead of the original ***f***), which goes back to **P₂** and **P₁₉₂₄**, and the other is the reading quarter note instead of dotted quarter note c^2 in m. 263.3, which goes back to the sensible elimination of the

		augmentation dot in P_{1924} handed down by **A**, P_1, P_2.
264	Ve 2	In **A** c^1 instead of *b flat*. The edition follows the uniform finding in all the printed sources (including **SP**), where the tonal function of this first half of the measure is not altered, but it is only left to Vc/Cb to give the B flat major triad an unstable character by shifting the fundamental.
266	Cav	In the printed full scores, the indication "dolcemente" is not notated to Cavaradossi's vocal line, but to Arpa; the edition follows **A**.
268	Vc (Solo)	In all printed full scores long legato slur only up to 3 (dotted quarter note d^1 not included); the edition follows **A**.
272	Ob I 1–3	Articulation only from P_2 as in the edition, instead of the previous slur (in **A** and P_1) along the three notes.
272	Arpa	In all printed full scores, first legato slur only up to 4 (16th note c^1 not included) and without the crescendo hairpin in the second half of the measure; the edition follows **A**.
273	Vl I, Ve	P_{1924}: First legato slur in Vl I only from 2. This is also the case in Ve; here, moreover, without the second legato slur.
276–277	Cav	In all printed editions without the slur notated in **A** by Puccini.
279	Cav	In all printed sources without the breath mark, which, however, is logical and whose absence is certainly due to an oversight; the edition therefore follows **A**. With regard to the positioning of the instruction "rall.", however, the edition follows the printed sources; in **A** it is only placed on beat 3 (whereby the general instructions for the instrumental parts moreover do not have the addition "col canto"); however, it could be that the instruction was in fact later deliberately moved by Puccini (or upon his indication) to the position at the beginning of the measure.
280–283	Arpa	In P_{1924} mm. 280 and 282 each without accents, the same applies to m. 281.1, surely by mistake; m. 283.1 without arpeggio sign.
282	Cav	In all printed sources without the tenuto marks; the edition restores the reading of **A** and thus the conceptual analogy to Vl, where this articulation finds an equivalent.
283	Tutti	In all printed scores, the ***f*** is already repeated at the beginning of m. 283 (before it is set for a second time in m. 284.1). The edition follows **A** and SP_1, where the ***f*** is only repeated once, i.e. when the climax is reached in the next measure, respectively at the end of m. 283 (Vc, Cb).
291–292	Ve, Vc	Different and contradictory slurring in the printed sources. The edition follows the original reading in **A**, with the addition of a plausible slur for Ve in m. 292, which Puccini may have inadvertently omitted (in **A**, the beginning of a slur in m. 291.4, which is not continued in m. 292 after page change).
294–295	BClt, Fg II, Vc	In all printed full scores with legato slur mm. 294.1 to 295.1; the edition follows **A**, where this slur does not appear for good reason.
295–296	CIngl, Fg I, Vl II, Ve	In **A** without the legato slurs. However, they are present in the printed full scores, from P_1 onwards. The edition adopts this reading, even if it cannot be said with certainty whether it was Puccini's own wish. In any case, it is conceivable that the slurs were suggested during the rehearsals for the first performance as an articulation sign for the two string instruments (by whomsoever) and then extended to the two wind instruments. In P_{1924} a further change was made compared to the previous sources: The ***pp*** in Fg I in m. 294 does not appear in this print until the second eighth note in the measure, i.e. at the beginning of the melodic part of the passage. Although it cannot be ruled out, it is questionable whether this small detail is due to Puccini's explicit wish for a change. Therefore, in this case the edition follows the reading documented concordantly by **A**, P_1 and P_2.
300–301	Ob I, Clt I/II, BClt, Fg I, Cor I, Timp, Arpa, Archi	In **A** without the initial dynamics before the diminuendo hairpin, except for the timpani, which have an extreme ***pppp***. P_1 shows essentially the same finding, except that the dynamics are changed to ***ppp*** for the timpani. In P_2, the initial dynamics then also appear in almost all the other instruments, though Clt II is marked ***pp*** instead of ***ppp***. Only Clt I and Ob I remain unmarked here before in P_{1924} a ***ppp*** is inserted here as well and additionally the dynamics for Clt II are changed to ***ppp***. In this way, the previous heterogeneous and incomplete designation is completed and homogenized here. The edition follows this reading; only the "morendo" is placed as a general indication above the top stave and above the string group (in P_{1924}, the morendo indications are placed in the staves of the individual instruments).
307	Sagr 1–2	The triplet version, which is reproduced in the edition above the stave in small print, originates from **A**. It remains unclear who made the change to the version with two eighth notes and for what reason; it makes the phrase more pedantic and less natural in the context, however, it is found in all printed sources.
309	Sagr 2	In **A** text "Ah!" instead of "Oh!".
311–312	Vl I	In all printed sources the crescendo hairpin begins as early as m. 310.1; the edition follows the original reading in **A**.
311–312	Vl I	In all printed full scores there are only the staccato dots m. 311.3–5. The edition follows **A**, but with the last staccato dot in m. 312 shifted to the last eighth note (in **A** it is placed on the penultimate eighth note instead).
322–332	Archi, Arpa, Cav	In all printed full scores in this passage with several changes of time signature, so that there is no uniform time signature for all parts, but instead a simultaneity of 6/8 and 2/4 meters. This also applies to **A**, even if the time signature changes here are limited to Vl I/II and Ve. The edition prefers the more modern notation to be found in SP_1 without time signature changes, using duplets instead (as is already the case with Puccini in **A**, but only to rudimentary degrees).
326	Clt I/II, Vl I/II, Ve	In P_1 and P_2 without ***pp*** (only the diminuendo hairpin is present). P_{1924} adds a generic ***p*** to Clt I/II, but not to the strings. The edition follows the very clear reading of **A**, which shows that the dynamic level Puccini intended is indeed ***pp***, prescribing it for both Clt I/II and Vl I/II, Ve.
328–332	Clt I	In all printed full scores there is only one continuous slur mm. 328.3–332. However, it is difficult to realize such a long slur, apart from the fact that in this case the accuracy of the ensemble playing with the other instruments, which have slurs from m. 330 onwards, would be impaired. The edition therefore follows the reading in **A**, which is also confirmed by **SP**.
332	Legni	In all printed sources without fermata (only the fermata above the rest is present). The edition follows **A**, where the first note is also clearly marked with a fermata.
353–354	Ang	Text in **SP**, P_1, P_2, and P_{1924}: "Non mi ravvisate!" (i.e., with exclamation point instead of question mark); the edition follows **A** and **L**.
358	Archi	In P_{1924} this measure unexpectedly without accents; also with a down-bow sign at Vl I/II, Ve on the first note and a legato slur leading up to the eighth note. The edition follows P_1, P_2, the reading of which in turn goes back to **A**. There, however, it is not entirely clear where the legato slurs should end (most of them seem to go up to the accented eighth note). In any case, the reading of P_1, P_2 offers the most obvious version if the accents intended by the author are taken into account.
362	Vl I/II, Ve	The ***p*** first appears in P_{1924}; taken from there in the edition.
367	Cav 4	In **A**, P_1, P_2 and SP_1 e^1 instead of *f sharp*^{1}; definitely wrong and corrected in SP_2 and P_{1924}.
375–376	Vl I/II, Ve	In P_{1924}, the crescendo hairpins are incomprehensibly eliminated, leaving only those for Clt and BClt. Their hairpins were not even present in **A**, but only added from P_1 onwards. The edition restores the reading of P_1 (and P_2) with their complete dynamic marking.
382	Cav	In all printed sources without the dynamic (***f***) indicated by Puccini in **A**, which has a precise dramaturgical meaning; certainly missing by mistake.
384	Tutti	In all printed full scores general ***ff*** (i.e. in all parts). However, this dynamic, which is contradictory to **A** and **SP**, would be exaggerated in this context and most probably does not represent a change by Puccini. In **A** ***f*** instead of ***ff***, and this only in Vl I and Cor, which is certainly not an accidental restriction (Vl I has "pizz." at this passage before returning to "arco" playing and ***p***-dynamics; Vl II and Ve instead have "arco" and ***p***-dynamics throughout). The edition accordingly sticks to **A** and at the same time makes the only conceivable, sensible extension of the ***f***-dynamics in this passage, namely to Vc as well as Ob and Fg doubling it.
385–387	Tutti	The dynamics of these two measures are ambiguous in the sources. The aim of **A** is clear in principle, but an unintentional element (in Fg, there is a crescendo hairpin over the first three eighth notes and a diminuendo hairpin over the following three eighth notes; certainly a mistake by Puccini in accidentally copying the hairpins of Vl and Ve instead of Vc) has probably led to misunderstandings regarding the intended orchestral effect. Thus, in the printed scores, Ob and Fg, mm. 385.3–386.1, with crescendo hairpin followed by a diminuendo hairpin (up to mm. 387.1); moreover, in P_2 and P_{1924}, there is a diminuendo hairpin at Clt and Cor, mm. 386–387.1. The printed sources are also

		inconsistent with regard to the accents on the eighth notes of Fg and Vc (sometimes they are omitted for no reason, sometimes in exchange for staccato dots). The edition follows the reading of **A** (with correction of the aforementioned incorrect dynamics in Fg).
386	Ob, Clt	In all printed full scores with verbal indication "accentuato", which is superfluous in view of the accent mark, moreover, it is not present in **A**.
388–389	Ob, Clt, Cor	In $\mathbf{P_1}$, the accents in m. 388 (notated by Puccini in **A**) are dropped, only to reappear in $\mathbf{P_2}$ before being dropped again in $\mathbf{P_{1924}}$. In all printed full scores furthermore with diminuendo hairpins mm. 388–389.1 (in $\mathbf{P_1}$ only at Ob and Clt). The edition follows the original reading in **A**.
389–390	Vl I/II, Ve, Vc	In **A**, $\mathbf{P_1}$ and $\mathbf{P_2}$, the slur comprises only the triplet in order to avoid the inclusion of the eighth note due to the accent there. Because of the extreme speed, however, the extension of the slur up to m. 390.1 remains the only possibility for performing this passage; the edition therefore adopts the reading of $\mathbf{P_{1924}}$.
392–394	Vl I	In all printed sources one continuous legato slur; the edition follows **A**.
407–408	Tosca	In $\mathbf{P_{1924}}$ there is a strange and meaningless "rall." in m. 408.1, three measures before Tosca's appearance on stage. The indication "cresc.", on the other hand, which has a more dramaturgical significance, is missing (as in $\mathbf{P_1}$ and $\mathbf{P_2}$). The edition follows **A**.
411	Cav	In **A** text "(Son) qua" instead of "qui".
411	Tutti	The metronome marking is not included in **A** and appears in printed scores only in $\mathbf{P_{1924}}$. However, it was already present in **SP**.
411	Fl solo, Vc Solo, Archi	In $\mathbf{P_{1924}}$, there appears for the first time *p* as a uniform dynamic for Fl solo and Vc solo. The edition maintains the reading without explicit dynamic marking of the two solo parts, as found in **A**, $\mathbf{P_1}$ and $\mathbf{P_2}$. The pizzicati of Vl I/II and Ve are each marked in **A** with sixfold *p*, those of Cb even with sevenfold *p*. The edition here follows the more realistic dynamics found consistently in all printed full scores.
411, 413, 415	Arpa 1	In the printed scores in the lower stave in each case with dynamic sign *f* and inscription "ben marcato il basso"; in the upper stave after the dynamic sign in each case the inscription "le note della m. d.", besides, in $\mathbf{P_1}$ and $\mathbf{P_2}$ in m. 415 dynamic sign *pp* instead of *ppp*, in $\mathbf{P_{1924}}$ in all three measures uniformly *pp*. Instead of these arbitrary versions, the edition restores the original reading of **A**.
411–418	Fl II/III, Clt I/II, BClt, Fg I/II	In **A** and $\mathbf{P_1}$ Fl III, Clt I/II, and Fg I/II in another version, notably without the long sustained notes. The edition adopts the version as first indicated in **M/A** and subsequently adopted by $\mathbf{P_2}$ and $\mathbf{P_{1924}}$; nevertheless these last sources also add some arbitrary signs: Thus, in **A**, there are tenuto marks in Fl II (and, in the original version represented by **A**, also in Fl III) even on the full-measure notes in mm. 413 and 415. The printed full scores go beyond this from $\mathbf{P_1}$ onwards and add tenuto marks in some of the other woodwinds as well. However, while the articulation of the upbeat eighth notes is derived from that in the melody (Fl I, Vc), the tenuto marks on the full-measure "extended" quarter notes are not necessary; they have therefore not been adopted by the edition. From $\mathbf{P_2}$ onwards there is a legato slur in Clt I in m. 416 which connects a^1 (sounding g^1) with *e flat*^{2} (sounding *d flat*^{2}). The a^1 was not yet present in **A** and was only added in **M/A**; however, a legato slur is not to be found there and it also makes no sense in phraseological respect, since with the added a_1 the *e flat*^{2} introduces a new half-phrase (cf. also Fl I and Vc); it is therefore not adopted by the edition. Fg II has in m. 416.1 in **M/A**, $\mathbf{P_2}$, $\mathbf{P_{1924}}$ an *a flat*, which, however, can be ruled out for harmonic reasons and is certainly an error; changed to *g* in the edition. The quarter note c^1 (sounding *B flat*) in BClt m. 417.4 is not present in **A**, $\mathbf{P_1}$ and **M/A**; the edition follows $\mathbf{P_2}$, $\mathbf{P_{1924}}$. In $\mathbf{P_1}$, $\mathbf{P_2}$, $\mathbf{P_{1924}}$ at Fl II with tenuto marks on the quarter notes m. 417.2–3; these are neither present in **A** (here, moreover, without the legato slur to the following measure) nor in **M/A** and are not adopted by the edition; the same applies to the tenuto marks present in $\mathbf{P_2}$, $\mathbf{P_{1924}}$ at BClt mm. 417.4–5, here connected with the splitting of the legato slur into two slurs mm. 417, beat 4–5, and 417.5–418.1.
411–418	Vl I/II, Ve	Ve in **A**, $\mathbf{P_1}$, **M/A** mm. 411.1–413.6 and 414.10 to 418.10 an octave lower. The edition follows $\mathbf{P_2}$, $\mathbf{P_{1924}}$. In **A** and $\mathbf{P_1}$ Vl I/II, Ve mm. 413.7–414.9 still with another version; the edition follows **M/A**, $\mathbf{P_2}$, $\mathbf{P_{1924}}$. Vl II m. 417.11 in all sources, including **A**, f_1 instead of *e flat*^{1}; certainly a mistake.
418, 421	Tosca	In all printed sources probably inadvertently without the accent in each case; the edition follows **A**.
419–420	Fl I/II, Tosca, Vl I, Ve, Vc	In the printed full scores, the crescendo hairpins in m. 419 in Fl I/II, Tosca, Vl I, Ve erroneously begin earlier, even at inconsistent places in the individual parts; furthermore, in m. 420 the diminuendo hairpins in these parts as well as in Vc are extended to the end of the measure. The edition follows **A**, which offers a very clear idea of the dynamic leading of the parts in these two measures.
419–420	Fl III, Clt I, Fg I	In all printed scores, the original dynamics are inconsistently and illogically changed to *mf* in m. 419 and to *pp* in m. 420. The reading in **A**, which is preferable in comparison and clearly indicated there, has been restored in the edition.
429–432	Vl I, Vc	In all printed scores, contrary to the original dynamic differentiation in **A**, the crescendo hairpin ends at the end of m. 429, followed by a long diminuendo hairpin mm. 430–432.2, even adding a *f* not intended by Puccini at the beginning of m. 430. In contrast to this, the composer is so clearly and distinctly aware of the "fade in/out" effect in these measures that one can only speak of a flattening with regard to the change made in the printed full scores. The edition therefore restores the original reading of **A**.
432	Vl II, Ve	In all printed scores, the diminuendo hairpins in Vl I and Vc extend to m. 432.2, while the diminuendo hairpins in Vl II and Ve, as well as the *p* signs, are missing in m. 432. This is a misinterpretation of the reading in **A**, which has been restored in the edition: the smaller diminuendo hairpins were mistakenly transformed into a continuation of the decreasing melodic lines of Vl I and Vc, whereas Puccini set a deliberate compositional effect with the twofold placement of the diminuendo. In **A** in Vl I/II, Ve on beat 3 *ppp* instead of *pp*; here the edition follows the printed scores.
434	Tutti	In **A** tempo indication "Moderato piuttosto lento".
436–438	Clt	Longer legato slur in all printed scores, beginning as early as m. 436. However, the reading in **A**, which the edition follows, offers a more coherent and specific articulation of this passage.
442–443	Legni	In **A** without *marcato* accent and tenuto mark; both signs were only added in the printed sources (in **SP** and $\mathbf{P_1}$, however, only the accent, not yet the tenuto mark). Instead, the legato slur has been omitted in all printed sources; it is not possible to say for certain whether this is an oversight or a deliberate decision on Puccini's part. However, as the slur lends the passage an expressive nuance that is appropriate to the musical situation at this moment, it has been taken over from **A** in the edition. In all printed full scores, the decrescendo hairpin only begins on the syncopated note (= m. 442.3; in $\mathbf{P_1}$, $\mathbf{P_2}$, however, a "dim." precedes in Ob/ ClngI and Fg), but the marking in **A** (as well as in **SP**), which the edition adopts, is very clear.
446–447	Tosca	In $\mathbf{P_1}$, $\mathbf{P_2}$, $\mathbf{P_{1924}}$ syllabic underlay "pie - na ed I il ...", i.e. conjunction "ed" in sinalefe with the last syllable of the word "piena" under the note m. 446.2. In **SP**, too, the conjunction is located at this position, but in the form "e" (without "d"). In $\mathbf{SP_{1M}}$ the conjunction is crossed out in pencil, probably as an error correction in view of a restoration of the reading in **A**, which the edition follows.
448	Vc	In $\mathbf{P_1}$ inadvertently without the dynamic indication *mf*, then also in $\mathbf{P_2}$; in $\mathbf{P_{1924}}$ a *pp* was finally inserted in adaptation to the general dynamics in the surrounding measures. The edition follows the clear indication in **A**.
459	Tosca	In all printed sources without the legato slur entered by Puccini in **A**, which in fact fits well with the underlying text; the edition adopts the original reading.
462–463	Tosca	The crescendo hairpin and the following *p* are neither found in **A** nor in the printed sources, but appear as a handwritten addition in blue pencil in $\mathbf{SP_{1M}}$ (see above the relevant source description under "I. The Sources"); from there they are taken over into the edition.
462–463	Archi	In all printed full scores, the dynamics are standardized in that the Archi are completely marked with crescendo hairpins and in m. 463.2 all parts are marked with *p*. However, it is very clear from **A**, which the edition follows, that the crescendo hairpin refers only to the Vc part, which is shaped in the manner of a counter-voice, just as the subsequent *pp* refers only to Vc, intended here to return to the initial dynamic.
463	Fl I	In $\mathbf{P_1}$ without *pp*, from $\mathbf{P_2}$ the blank space is filled by inserting a *p* (while *pp* remains in Fl II/III); the edition follows the original reading in **A**.
466	Vl I, II, Ve, Vc	Puccini's articulatory and dynamic concept is unnecessarily distorted in all printed full scores: Also Vl II, Ve were marked in these sources, in orientation to Vl I, Vc, with *mf* and accents were also placed on their first

		two eighth notes; from **P**$_2$ onwards, Vl I/II, Ve, Vc were besides provided with whole-measure diminuendo hairpins. The edition follows the original reading in **A**, which reveals a clear intention.
468	Tosca	The ossia version is present in **A**, **P**$_1$, **P**$_2$, but is strangely omitted in **SP** and **P**$_{1924}$.
473, 475	Tosca	The breath marks are taken from **SP**$_{1M}$, where they were entered by hand in blue pencil.
473–477	Tosca	In **A** originally with long legato slur mm. 473.3–475.2, crossed out. It is curious that this idea, which Puccini apparently discarded immediately in **A** (probably in order to create a stronger contrast to the preceding half-phrase), was taken up and even optimized and extended in the printed sources by inserting the following longer legato slurs: mm. 473.3–474.2, 474.3–475.1, 475.2–476.4 (in addition to the two-note slurs) and 476.5–477.1. In the edition, these measures are rendered according to the first, original version in **A**. In this way, the performer has the composer's actual articulatory intention in view and can thus grasp the correct full context of the vocal part from m. 471 onwards.
478	Clt II, Ve 2–3	In all printed scores with accents on the quarter notes, which seem to be an arbitrary adaptation to the accents in Clt I and Vl II; the edition retains the original reading of **A**.
482, 486, 488	Tosca	The breath marks are taken from **SP**$_{1M}$ in each case, where they were entered by hand in pencil.
485–486	Tosca	In all printed full scores and **SP**$_1$, the first slur ends on 2 (on "-ti o-") and the next one accordingly begins on 3. In **A**, there is a correction concerning the slur in these measures; however, the valid version that Puccini then noted is clearly recognizable; the edition follows this reading.
490	Ob I 2	In **P**$_1$ without articulation sign, in **P**$_2$ and **P**$_{1924}$ tenuto mark, which, however, is completely inappropriate to the nature of the phrase as Puccini conceived it. The edition therefore follows the original reading of **A**.
490	Tosca 1	Text in all sources "che am-"; to simplify the pronunciation of the sinalefe, in **SP**$_{1M}$ the vowel "e" was crossed out in blue pencil and "ch'ammolli" was written above the stave; the edition follows this reading.
491	Tosca	The ossia version is present in all sources since **A**.
493	Vl I/II, Ve	In **P**$_1$, analogous to Fg, also in Ve with *f* before the diminuendo hairpin. This is also the case in **P**$_2$ and **P**$_{1924}$, but here additionally with *f* at Vl I/II (in **P**$_2$ at the second eighth note, in **P**$_{1924}$ at the first). The edition considers this extension of the *f* dynamics to be unnecessary and unfounded and restores the original reading of **A** with *f* dynamics at Fg I alone.
494–496	Archi	In **A** Ve in mm. 494.2, 4 without tenuto marks. In **A** and **P**$_1$ in m. 495 all archi "pizz." instead of "arco" and without the legato slurs 2–3. The edition follows **P**$_2$, **P**$_{1924}$. In all printed scores in mm. 496.5–8 Vl I/II, Ve, Vc with tenuto marks, which however contradicts the playing technique used at this point (pizz.); the edition therefore sticks to **A** and does not adopt the tenuto marks.
497	Tosca	In all printed sources without the crescendo hairpin, certainly not taken over from **A** by oversight; in **SP**$_{1M}$ it has been re-entered in blue pencil.
497–498	Vl I	In all printed scores inadvertently without the crescendo hairpin leading to *f*, which Puccini had indicated in **A**.
498	Vl I 1–3	In **P**$_{1924}$ without the legato slur and with tenuto marks on the two eighth notes.
498–499	Ob I, Clt I	Puccini notated the legato slur in **A** significantly beyond the end of m. 498, but did not continue it in the following measure after page change. In **P**$_1$, the slur is only placed over the last three eighth notes of m. 498. From **P**$_2$ onwards, the originally intended reading was partially restored by also placing a slur over the entire measure 499, but without connecting it to the preceding slur. The edition follows the reading originally envisaged in **A**.
500	Vl II 6	In all printed scores with an accent that can only be explained as a misunderstanding with regard to a crossed-out line above this note in **A**.
501	Tutti	The designation with *p* of the two vertically stacked elements of this measure is as follows: In **A**, in the case of the one element, the ascending eighth-note scale, the *p* is only set for Fl, but can certainly also be assumed to be valid for Ob II and Clt II. Accordingly, *p* indications are actually present there in the printed full scores, as well as in Vl II, Ve, Vc. In contrast, there is no *p* in the printed full scores for the second element, the long sustained note, with the exception of Cor I/III and Vl I, although in each case only in **P**$_{1924}$. In **A**, a *p* is set for Ob I and CIngl, which can also be regarded as a valid dynamic for the other corresponding parts, for which it has thus been added in the edition.
501	Tosca	The *p* and the following crescendo hairpin are not present either in **A** or in the printed sources, but were entered in blue pencil in **SP**$_{1M}$; the edition follows this reading.
501–504	Fl, Ob, Clt, Vl I/II, Ve, Vc	In **P**$_{1924}$ in m. 501 with tenuto marks for the first eighth note and all eighth notes of the following ascending scale, in m. 502 with tenuto marks for the last three eighth notes of Vl I/II and the parallel Legni; in this context all legato slurs have been removed at the transition mm. 502/503, but new legato slurs are added on the first two quarter notes of m. 503, furthermore the following legato slurs of Vl I/II and Ve mm. 503–504 are extended to the quarter notes of Fl I–III, Ob I and Clt I/II. The edition follows the original reading as it is preserved in **A** and the printed full scores **P**$_1$ and **P**$_2$.
502	Fg, Cor II–IV, Vc	In the printed full scores, the indication "con anima" appears randomly even for the instruments mentioned; from **A**, however, it is clear that the intention is to link it only to the upper melodic line (although in **A** the indication is explicitly only indicated for Cav and Vl I/II, and not also for Fl, Ob I, Clt I and Cor I). Furthermore, in the printed full scores the indication "espressivo" is extended to the entire string section, whereas in **A** it clearly refers only to Vc. The edition restores the original reading in both cases.
505	Vl I/II, Ve 2–3	In **P**$_{1924}$ with tenuto marks, the edition follows **A**, **P**$_1$, **P**$_2$.
505	Cb	In **P**$_{1924}$ indication "pizz." only in m. 507.2; the edition follows **A**, **P**$_1$, **P**$_2$.
506	Tosca	In all printed sources inadvertently without the tenuto mark and the subsequent dynamic hairpins; the edition follows **A**.
510	Clt, Fg, Vl I/II, Ve, Vc	The diminuendo hairpins are not found in **A**, nor is there a verbal diminuendo indication. However, as they are present in all printed sources, they are included in the edition (although in the sources they take up the whole measure in the string parts). It should also be noted that the musical text in **A** is different in that the arpeggio in the string parts consists of more eighth notes (Vc has 5 eighth notes instead of 3, Ve and Vl I/II each have 3 instead of 2) and thus the parts overlap, i.e. some tones sound simultaneously. The change to the version found in the sources from **P**$_1$ onwards was evidently intended to lighten the sound, which is probably also the reason for the addition of the diminuendo.
518, 520	Tosca	The two diminuendo hairpins are not present either in **A** or in the printed sources, but were entered in blue pencil in **SP**$_{1M}$; the edition follows this reading.
525–526	Vl I	In **P**$_{1924}$ staccato dots are added on the 16th notes for the first time, which however change the character of this passage in an inappropriate manner.
526	Timp	Puccini skillfully graduates the dynamics of Timp in relation to the orchestra. However, this detail has already been lost in the printed editions, in that the dynamic marking for Timp is initially omitted (as in **P**$_1$ and **P**$_2$) and then, in **P**$_{1924}$, the dynamics are explicitly standardized by the insertion of *ff* for Timp. The edition follows the original reading in **A**.
531–532	Ve	In **P**$_{1924}$ the A minor arpeggio in Ve is marked with two slurs: mm. 531.2–532.1 and 532.2–3. In **A** and **P**$_1$, **P**$_2$, just as in **PO**, there is no slur at all, but strangely enough in **SP** there is a legato slur that extends over the whole passage and probably means to bind it together phraseologically. The two separate slurs in **P**$_{1924}$ could (but not necessarily) be an indication of the practical realization of the passage in terms of bowing, with the authorship of this reading remaining open. Against this background, the edition prefers to make the global phraseological intention clear, corresponding to the reading in **SP**, which each interpreter can then realize with the most suitable bowing.
541, 543	Clt, Fg I	In **P**$_1$ probably inadvertently without the staccato dots notated in **A** (corresponding to the effect of the pizzicato of Vc), from **P**$_2$ onwards the notes are then indicated with completely senseless tenuto marks; if Puccini had wanted the notes to be sustained, he would have notated them as in Ob II instead. The edition restores the original reading of **A**.
548	Legni e Ottoni	In all printed scores, pleonastic and undoubtedly not authentic tenuto marks on every note.
549	Tr I 1	In all printed full scores with a strange *ff*; presumably because this *b* (sounding e_1) was originally intended to be reinforced by Cor I–IV (this can be seen in **A**, where this reading is still found). After the change of this original version and in view of the preceding *f*, however, the *ff* seems arbitrary and unnecessary.
550	Tosca	In **SP**$_{1M}$ there is a sign in blue pencil after the a^1, which looks almost like a separation sign between the note and the following eighth-note rest. The meaning is not

entirely clear, but it probably indicates that the note should be cut off and the rest should be observed in order to avoid a conjunction with the following c^2.

550, 552 Clt, Ve, Ob 1 — From **P₂** onwards in each case with ***p***. The lack of such a dynamic indication in **A** (and **P₁**), however, indicates the author's wish to retain the previous dynamic level for this melodic line (***f***) and to have only the violins, which provide a sound carpet with their pedal tone e_1, playing in ***p***.

553–555 Legni, Archi — Partly already in **P₁**, then to a greater extent in **P₂** and **P₁₉₂₄**, crescendo hairpins are arbitrarily added or anticipated; a generic ***mf*** is even inserted at the entry of Fg and Vc in m. 553. De facto, the skillfully differentiated effect intended by Puccini is thus removed; the edition restores the original reading of **A**.

554 Cor — Already from **P₁** the dynamic level of this chord is ***ff*** instead of ***f***; however, this seems exaggerated in the context and is unlikely to be original, so that the reading of **A** has been restored in the edition.

557 Fl, Vl I — In the sources, the rapidly ascending scale does not have a uniform rhythmical shape: In **A**, both groups consist of seven notes each (in Vl I there is only one g^1 at the beginning), which are marked as septuplets, preceded by an eighth-note rest on beat 2; in **SP** there is also a group of seven notes, but no septuplet, instead the first note g^1 is a 16th note (on beat 2), followed by 6 32nd notes. The edition follows the reading of **P₁**, **P₂**, **P₁₉₂₄**.

557 Vl II 2 — In all printed scores 16th note + 16th-note rest instead of eighth note. The reason for this halving of the note value is unclear. With regard to the duration of this e^1, which is doubled by Cor I, the edition retains the reading of **A**.

559 Tosca — The breath mark is taken from **SP₁M**, where it was entered by hand in gray pencil.

559–563 Tosca — In all printed scores with crescendo hairpin above mm. 559–560 and diminuendo hairpin above mm. 561–562, which imitates the dynamics of the Archi, but does not occur in either **A** or **SP**. They were therefore not taken over into the edition.

562 Vl I — In the printed scores, the sustained d^2 (doubled an octave lower by Vc) is not represented as a half note, but by two tied quarter notes, with a tenuto mark on the second quarter note; an articulation that is apparently intended to imitate Tosca's part. The edition retains the original reading of **A**.

563 Fg 1–2 — In all printed scores with a diminuendo hairpin, which, however, makes no sense given the speed of the passage and is not present in **A**.

563, 564 Tosca — In **SP₁M**, in m. 563 a vertical line has been inserted in red pencil between 3 ("Ah!") and 4 ("la"); probably intended as a separating sign to make Tosca's contribution more striking. Furthermore, in m. 564 a horizontal line has been drawn across both notes of the measure in blue pencil, probably indicating that the high note should be held somewhat.

564 Ob I 2 — In all printed scores, *e flat*³ instead of *b flat*²; surely an error that can be attributed to a hasty reading of this passage in **A**: Puccini initially wanted the sextuplet from Fl and Clt to be played by Ob I as well, but then changed his mind and crossed out the relevant notes, without, however, notating a clearly recognizable alternative. In the edition, the most obvious and logical reading is considered to be for the Ob I to remain on *b flat*² for the same duration as Ob II and CIngl, which together form a complete minor triad.

564 Tr I — In **P₁₉₂₄** ***ff*** instead of ***f***, which means, however, that the graduated dynamics that Puccini intended here no longer come to the fore; the edition follows **A** and **P₁**, **P₂**.

568–569 Vl I, Vc, Cb — In all printed full scores, Vc and Cb with diminuendo hairpin for these two measures. It was probably added in alignment with BClt and Cfg, which, however, pause in **A** in this section and only join the other parts from **P₁** onwards. The edition considers the hairpin unnecessary and therefore does not include it. Vl I in **A** in m. 568 with ***pp***; this reading also changed from **P₁** onwards, with this perhaps too weak dynamic being changed to ***p***; in this case, the edition follows the reading of the printed full scores.

571–572 Vl II, Ve, Vc, Cb — In **A** and **P₁** without diminuendo hairpin for Vc and Cb; the edition follows **P₂**, **P₁₉₂₄**. The indication ***mf*** for Vl II and Ve in m. 571 has been taken from **A** in the edition; in **P₁** there is no indication, in **P₂**, **P₁₉₂₄** a generic ***p*** was then inserted, possibly without rereading the autograph.

583–584 Tosca — In **SP₁M**, a vertical line was drawn in blue pencil between the syllables "-da" and "ri-", probably to indicate that the words separated by commas should also be separated musically.

589 Cb 1 — In **A** ***pp***, in **P₁**, **P₂** without any dynamic indication, in **P₁₉₂₄** then ***p***; the edition follows this reading.

590–591 Cav — In **A** "Quale occhio", in **P₁₉₂₄** "Qual occhio", not respecting the necessary sinalefe as well as the legato applying here. The edition follows **SP** and **P₁**, **P₂**.

594 Cor I 1 — In the printed scores from **P₁** onwards, in adaptation to the Legni, ***pp*** instead of ***p***. However, the clear ***p*** in **A** reveals Puccini's intention to slightly emphasize Cor I dynamically in this passage; the edition therefore restores the original reading.

598 Cav — Text in **A**, **P₁**, and **P₂** "s'affida," in **L**, **SP**, and **P₁₉₂₄** "s'affisa" instead, which fits better within the context of these verses, in which Cavaradossi speaks of Tosca's eyes, and has therefore been adopted in the edition. – **L** presents an even earlier version of the entire passage (mm. 590–607) with differences in wording, which was still retained in the libretto prints decades after the premiere.

599 Arpa — In contrast to **A**, all printed scores also feature accents on this second chord; in the edition, this addition is considered inauthentic and has therefore not been adopted. The arpeggio sign for this chord is also an addition in the printed sources. It is not clear whether Puccini deliberately avoided it in **A** or simply forgot it when writing; in this case, the edition follows the printed scores.

600 Fg I/II, Cfg — In **A** Cfg without dynamic marking. In **P₁₉₂₄** Fg with solitary ***pp***, though possibly also applicable to Cfg, in whose stave itself no dynamic is indicated. The edition follows **P₁** and **P₂**, where Fg I/II have ***p***, while ***pp*** is sensibly assigned only to Cfg.

604–605 Clt I — In all printed sources, first legato slur up to m. 605.2, second legato slur from 605.3 onwards. This change compared to **A** can probably be explained by the phrasing in the similarly proceeding part of Cav, but as here, Puccini also distinguishes in many other cases between the articulation of the vocal part and the orchestral instruments accompanying it colla parte. The edition therefore follows the original reading of **A**.

604 Cav — **P₁₉₂₄** between 3 ("-do") and 4 ("può") with a questionable breath mark.

605 Archi — In **P₁**, **P₂** with diminuendo hairpin also for Vc, in **P₁₉₂₄** then diminuendo hairpins for all Archi. The edition follows **A**, where there is only one diminuendo hairpin above the Vl I stave, together with the ***pp***, almost certainly referring exclusively to Vl I. Indeed, here a ***f*** and a subsequent diminuendo hairpin precede while Vl II and Ve already have a ***p*** in the previous measure.

605 Cav 6–8 — In all printed sources, the tenuto marks noted by Puccini in **A** are inadvertently omitted.

608–610 Archi — In **P₁** and **P₂**, the dynamics for Vl II, Ve in mm. 608–609 are the same as for the other strings (i.e., one continuous diminuendo hairpin across both measures); the edition follows **P₁₉₂₄**. Otherwise, the printed full scores agree with regard to dynamics, and the edition adopts their reading (in **P₁₉₂₄**, the dynamic signs under the Cb stave have been omitted, but the signs under the Vc stave could possibly be intended to apply to Cb as well). The dynamics in **A** differ in part from those reproduced here, with the musical text itself also showing some significant differences from that of the printed full scores resp. the edition at this point.

615–616 Archi — All printed full scores accidentally without the dynamic hairpins for Vl II and without the ***pp*** written inside the diminuendo for all strings; the edition follows **A**.

616 Vc 5–8 — In all printed sources, the slur is divided into two parts (corresponding to the articulation of the first four eighth notes of the measure), presumably with the intention of achieving a good bowing technique: In this case, the phrase in m. 615 would begin with an up-bow, so that the bow is directed towards the frog just before the pizzicato in m. 617 (with the hand already near to the string for plucking). In **A**, however, the phrase is clearly articulated in a different way, and the edition follows this original intention of the author. For an adequate performance of the passage, it is sufficient to begin in m. 615 with a down-bow instead, in the middle of the bow.

618–620 Clt I, Fg I — In all printed full scores, there is only one slur spanning all three measures; the edition follows Puccini's phrasing in A, which clearly shows the two-part structure of his theme.

624–625 Tutti — The graphic representation of the collective crescendo is rather unclear in the sources: in **A**, in connection with a page change between the two measures, the hairpins are divided into two parts, i.e., there is one per measure, and, viewed vertically, they are only partially assigned to the individual voices; above Clt I/II in m. 625, there is an additional "cresc." In **P₁**, **P₂**, the bar-separated hairpins were each converted into unbroken lines and completed vertically, while

		at the same time the additional indication "cresc.", which was only noted once in **A**, was extended to the other parts by placing it in m. 624 partly above the respective staves and partly before the crescendo hairpins. In $\mathbf{P}_{1924}$, these individual crescendo indications were replaced by a global indication above the first stave and above the strings, while the hairpins were retained, so that the overall picture remains quite chaotic. For this reason, the edition omits all crescendo hairpins, which, in their sometimes varying extensions, only lead to misunderstandings, and to adopt only the global verbal crescendo indication from $\mathbf{P}_{1924}$.
625	Cor II 1	In all printed full scores, certainly due to an error in the reading of **A**, *d sharp*[1] (sounding *g sharp*) instead of the original (and reproduced in the edition) *b sharp* (sounding *e sharp*).
626	Fiati, Archi	The dynamics of this measure are not clear in the sources: in all printed full scores, Clt I/II, Fg I, Cor I, as in the edition, are marked with ***f*** on 1, but additionally with ***ff*** for the subsequent melodic line 2–4; the same applies to Vl I/II. **A** only contains the ***f*** dynamics, mostly notated as "fte" at the beginning of some of the staves. Not present in **A** are the diminuendo hairpins, with the exception of a small one positioned approximately above 3–4 above the Clt I/II stave. The edition follows **A** with regard to the dynamic level and merely adds the following diminuendo hairpins to all parts, which appear in all printed full scores and of which there is at least already a trace in **A**. The reading of the edition thus corresponds to **SP**, where there is also a restriction to ***f***, combined with a following diminuendo hairpin.
626–627	Tutti	In the printed full scores, the renewed crescendo begins for Fl, Clt, Arpa, and Vc after page change only in m. 627.1; this is also the case in **A**, clearly at least for Vc, but apparently tending to be the case also for the other instruments mentioned. The crescendo hairpin for Ve begins in both **A** and the printed full scores only in m. 627.2. In the edition with a uniform beginning of the hairpins in m. 626, analogous to the parallel passage mm. 633–634, where the crescendo in all sources in all parts already begins on beat 5 of m. 633.
627	BClt, Fg II, Cor IV, Timp	The crescendo hairpins entered in **A** most likely refer only to the parts with ascending melody lines, with the exception of Timp, where Puccini explicitly notates a crescendo hairpin. In all printed full scores, however, dynamic hairpins also appear in the parts with sustained notes: BClt and Fg II each with a crescendo hairpin (as in $\mathbf{P}_1$, $\mathbf{P}_2$; in $\mathbf{P}_{1924}$ this only applies to Fg II, BClt without a hairpin, although the crescendo hairpin above it under the Clt I/II system could possibly also apply to BClt), Cor IV and Timp with swell hairpins. In the edition, the reading of the printed full scores is considered inauthentic and therefore the original one (**A**) is restored.
627	Tosca	The breath mark is taken from $\mathbf{SP}_{1M}$, where it was entered by hand in blue pencil.
628–631	Ob I/II, CIngl, Fg I, Cor I, Vc	The legato slurs for these instruments are inconsistent in the sources. Puccini adds only a few, especially in the Legni, $\mathbf{P}_1$, $\mathbf{P}_2$ add some that seem arbitrary, and finally $\mathbf{P}_{1924}$ makes further additions of dubious value. The edition reproduces only the slurs present in **A**; the additions/suggestions of some slurs in mm. 629 to 630 were made to harmonize some of the parts. Vc, mm. 630.1–2 with slur in **A**; however, since it is irrelevant due to the accent on 2, it has been omitted in the edition (in accordance with the findings in the printed sources).
628–635	Tosca, Cav	In all printed sources without the long phrasing slurs that Puccini had entered in **A**; the reason for this may have been the difference in the vocal text in this section between the first draft in **A** and the printed sources. However, Puccini's original phrasing is more musical in nature than text-related, which is why the edition adopts it.
635	Fl I–III, Ob I/II, CInl, Clt I/II, Cor I–IV, Tr I–III, Vl I 2–3	Already in $\mathbf{P}_1$, unnecessary tenuto marks were arbitrarily inserted here, accompanied by legato slurs in Fl I–III, CIngl, Clt I/II, Cor II/IV, and Vl I. The edition restores the original reading of **A**.
636–640	Fl I–III, Ob I/II, CIngl, Clt I/II, Fg I, Cor I, Vl I/II	The distribution of the small slurs, each comprising two notes, in the middle of the measures and at the measure transitions is inconsistent in the sources: In **A**, only in some of these places are slurs to be found; in $\mathbf{P}_1$ and $\mathbf{P}_2$, a number of additional slurs were added, and in $\mathbf{P}_{1924}$ they were finally placed consistently in all the relevant places, presumably with the aim of systematically compensating for the differences in slur placement in **A**, both in vertical and horizontal regard. The edition essentially follows the reading of **A**, with slurs added solely at those points where one could speak of discrepancies in **A**. Thus, the following slurs were added (always in agreement with $\mathbf{P}_2$ and $\mathbf{P}_{1924}$, and in most cases also with $\mathbf{P}_1$): Clt II, Fg I m. 637.2–3; Cor I m. 637.4–5; Fl I–III, Ob I, Clt I m. 638.2–3; Vl I mm. 639.4–640.1.
637	Ob II, Cor III, Ve	The slur in Ob II begins in **A** and in the printed full scores only at 2; the edition extends it in keeping with the slur in Clt I. Ve in **A** and $\mathbf{P}_1$, $\mathbf{P}_2$ without a slur at all. In $\mathbf{P}_{1924}$ with slur, however, only from 2 onwards. The edition adopts the slur from there and aligns it with the (extended) slur of the colla parte with Ve playing Ob II. Cor III in **A** and $\mathbf{P}_1$, $\mathbf{P}_2$ without the legato slur 3–5; the edition follows $\mathbf{P}_{1924}$.
637	Tosca	In all printed sources, inadvertently without the indications of expressive character and stage direction; the edition reintroduces them in accordance with Puccini's original indications in **A**.
639	Arpa	In all printed scores with arpeggio sign across both staves; possibly due to an incorrect interpretation of the accidentals in **A** as an arpeggio line.
640	BClt, Fg II, Cb	In all printed full scores, also these instruments have diminuendo hairpins under the tied notes (as with the other woodwinds and Vl I/II). However, this is a misunderstanding, possibly caused by the fact that there were originally diminuendo hairpins also in **A** for BClt and Fg II. But Puccini then explicitly crossed them out, a change of mind that was certainly intended to prevent the harmonic support provided by the bass from being weakened too much. Below the Cb, there are no diminuendo hairpins in **A** at all, i. e., no crossed-out ones either; this suggests that Puccini wrote down the archi after the aforementioned deletions and had not intended any dynamics for the Cb from the outset. In **A** without the diminuendo hairpin at Ve; the edition follows the printed full scores.
640–644	Cav	In all printed sources without the long legato slurs; the edition reinserts them according to **A**, where they were clearly notated.
641	Ob I	In all printed full scores, quarter note + tied eighth note *a*[1] on beats 1–2 (doubling the part of Fl III). This reading is probably due to an error in $\mathbf{P}_1$ when reading **A**, in which the part of Fl III, which is notated there in its own system, was accidentally also applied to Ob I. The edition follows **A**.
642	Vc 1–3	Legato slur in all printed full scores only 1–2. The edition follows the reading in **A**, which reflects the true phraseological nature of this passage rather than a possible practical realization with the bow.
645	Vl I/II	In all printed full scores, the indication "IV corda" has an extension line up to the end of m. 648 and is additionally explicitly prescribed also for Vl II. However, neither of both can be found in **A** or **PO**. For Vl II, playing on the IVth string is in any case indispensable at least until the penultimate note of m. 646, and thus a corresponding indication is superfluous. For Vl I, on the other hand, this playing technique is too extreme if extended up to the *g*[2] of m. 647. The edition therefore leaves it up to the performer to determine the best point for the string change; the only requirement is that tonal uniformity be maintained as far as possible.
645–648	Cav	In all printed full scores without the two long phrasing slurs, which, however, are clearly marked in **A**. The edition follows the reading in **A**, but makes the second slur begin one note earlier than there, so that it coincides with the beginning of the word "sempre" (in **A**, there is a different, earlier text here). In addition, the edition adopts the slur m. 646.1–3 from the printed full scores, which is not present in **A**.
646–649	Vl I/II, Ve, Vc	In the printed full scores, the (additional) long phrasing slurs in mm. 646–647 are omitted throughout, but they are present in **A** and have been reinserted in this edition. In mm. 648.2–3 and 649.2–4 in the printed full scores, with tenuto marks in all string parts involved. In **A**, tenuto marks are found only for the sustained notes of Vl II and Ve in m. 648.2–3, but only as a remnant of an earlier version in which Puccini had intended an articulation with slur and tenuto marks for these two instruments, but then crossed out the slur and notated a tie instead, accidentally leaving the tenuto marks in place. In light of this source finding, the tenuto marks have been omitted throughout in the edition. With regard to the dynamic indications, the edition consistently follows the complete and logical reading of **A**; in the printed sources, there are seemingly arbitrary deviations compared to this in the positioning of the ***p*** and the dynamic hairpins, which results in a rather confusing picture.
648	Legni, Cor, Arpa, Archi	In all printed full scores with the arbitrary and seemmingly meaningless dynamic marking ***fp*** on the first note of the measure (i. e., in the case of Cor, even in

the middle of the measure; even Arpa is marked with ***fp***, where it makes no sense at all, since it plays only a single chord). The edition follows the clearly recognizable reading of **A**.

650 Tosca 1–2 In all printed sources, inadvertently without the small portamento slur; the edition follows **A**.

656 Arpa In all printed full scores, ***ppp*** instead of ***p***, arbitrary adjustment to the dynamics of the Archi; the edition follows **A**.

658–659 Tosca, Vl I, Ve In all printed sources (except **SP**), the original phrasing slur of Tosca has been omitted, as has the portamento slur on the word "tanto" (absent in all printed sources) which is reinstated here. In $\mathbf{P}_{1924}$, the slur for Vl I has been shortened so that it ends before the long *b*[2] in m. 659. In $\mathbf{P}_2$ and $\mathbf{P}_{1924}$, there is a slur for Ve m. 659.3–4.

661 Vl I/II In $\mathbf{P}_1$ and $\mathbf{P}_2$, the ***f*** for Vl I is only placed at the next quarter note (below *a*[3]/*a*[2]). This also applies to $\mathbf{P}_{1924}$, although in this case Vl II is also included, as here the dynamics for Vl I/II are only given once between the two staves. The edition follows **A**, where the ***f*** clearly appears at the beginning of the measure for all four strings.

664 Tutti In all printed scores, the end of the crescendo hairpin and the beginning of the diminuendo hairpin are placed one beat earlier and "rall." is incorrectly placed on the last beat of the measure. The edition follows **A**, **SP**. In all printed scores, in addition, the two diminuendo hairpins for Vl I/II are combined into one hairpin, which, however, contradicts the author's intention; the edition follows **A**.

665 Fg I 3 In all printed full scores, half note *c sharp*[1] + quarter-note rest instead of dotted half note, an obvious error that has persisted over time: without the dot, the *c sharp*[1] would have only a minimal duration, but it is doubled in the same octave by Cor II, and there is no reason why it should be different for Fg I. In fact, the reading with dotted half note is found in **A**, which is reproduced in the edition.

665–666 Cor I/III, Vl I/II, Ve In all printed full scores, the tenuto marks in Vl II have been extended to Vl I and Ve and, at the same time, added to all three strings in m. 666. In contrast, there are no tenuto marks in Cor I/III in the printed full scores. The edition follows the clear finding in **A**, where the tenuto marks are added only to the harmony-giving parts Cor I/III and Ve in m. 665.

666 Tutti The printed full scores (not **SP**) have an unnecessary global "dim." almost on the last beat of the measure; it would only affect Cb, which, however, has its own dynamics. Regarding the latter, the edition follows the fourfold ***p*** marking in **A**; in $\mathbf{P}_1$ with fivefold, in $\mathbf{P}_2$, $\mathbf{P}_{1924}$ with threefold ***p***.

669 Tutti The tempo indication "Allegro agitato" is taken from **SP**. In $\mathbf{P}_1$, $\mathbf{P}_2$, $\mathbf{P}_{1924}$, only "Allegro" appears. In **A**, there is no tempo indication at all, a deficiency that certainly did not go unnoticed, as can still be seen today in the annotation written by another hand (most likely by Giulio Ricordi) in **A**: "niente in chiave? e il movimento?" (No key? And the tempo indication?)

669 Tutti Originally (in **A**), the rhythm in Clt I/II and Vl I/II at the beginning of this passage was different (eighth note + quarter note, without syncopation), as were the dynamics overall (***p***; as still in **SP**). From $\mathbf{P}_1$ onwards, the changed version can be found, which is reproduced in the edition (the accents for Vl I/II, which had already been forgotten in **A** and are therefore also missing in the printed scores, are added here). The changes were certainly made before $\mathbf{SP}_1$ went to press and thus before the rehearsals began. It is not clear whether the changes were intended by Puccini himself or perhaps suggested by Mugnone. In any case, if the change in rhythmic form were attributed to Puccini, it would have been an unusual decision for him, since this alone reversed the original character of this section. Compare this with the slightly later passage at m. 695, where the rhythmic and dynamic structure that was originally intended for m. 669 appears, and where the interaction of the different parts is not flattened by the insertion of a syncopation.

680 Tr I In all printed full scores, ***ff*** instead of ***f*** in generalization of the dynamics of the Legni; the edition restores the original ***f***.

680 Vl I/II, Ve, Vc 1–3 In the printed sources, the slur breaks off before the eighth note (*g*), although in **A** the intention to emphasize the first note (*e*) of the group of three is clearly recognizable; the edition follows the reading there.

682 Cb 1 In all printed full scores with eighth note + eighth-note rest; the edition prefers the original reading in **A**.

684–688 Cav In all printed sources without the slurs above the half-phrases; the edition follows **A**. In **A**, there is still a different text in mm. 687–688: "fervente" instead of "credente."

696–701 Cav, Ang In all printed full scores (but not in **SP**) with two strange slurs, one across the entire phrase of Cav and one across the following three notes of Ang. It is hardly conceivable that the composer himself intended this, considering the breathless dialogue and the absence of further similar slurs in the following measures.

705–708 Ob, Clt, BClt, Fg In all printed full scores with extended dynamic hairpins: crescendo hairpin for Clt, BClt, Fg already from the beginning of m. 705 and directly following diminuendo hairpin in m. 707; for Ob II, beginning of the diminuendo hairpin in m. 707.2. The edition restores the original reading of **A**, which is essentially also contained in **SP**.

712 Fg, Cor, Archi In all printed full scores, longer diminuendo hairpin: In Ve, Vc, Cb, it already starts at the beginning of m. 711, in Vl I at m. 711.2 (Vl II in the printed full scores without its own dynamics); in all instruments involved, it extends to m. 714.1 resp. 714.3 (Vl I). The edition follows **A** and $\mathbf{SP}_1$.

715–718 Vl I/II, Ve The accents were added starting from $\mathbf{P}_1$, probably at Mugnone's suggestion, to make the melody of Clt, Fg I, and Cor I more effective. This addition is somewhat questionable, but we have included it nonetheless.

717 Arpa In all printed scores, the chord in the right hand includes the additional chord tone *a* between *f sharp* and *c*[1]; certainly an error.

726 Ob, Clt, BClt, Fg, Vl I/II, Ve, Vc In all printed full scores, the crescendo hairpin in Vl I/II starts at the beginning of the measure and is furthermore supplemented as a whole-bar hairpin in the participating Legni as well as in Ve and Vc; an incomprehensible extension, since it is clear from **A**, whose reading the edition follows, that the crescendo only refers to the fast upbeat of Vl I/II.

728–730 Cor I In all printed scores, the legato slur is incomprehensibly divided into two slurs, across m. 728 and across mm. 729–730. The edition restores the reading of **A**.

732–735 Ve In all printed scores without the diminuendo hairpin m. 734; in addition, the two slurs are united into a single one (which is no longer the case, however, in the immediately following measures). The edition follows **A**.

739 Vl II The implied ***p*** is added in $\mathbf{P}_{1924}$, the reading followed by the edition.

740–741 Clt II, Ve In $\mathbf{P}_{1924}$ with slur m. 740.2–3; however, as can be seen from **A**, Puccini actually wanted to connect the *e flat*[2] m. 740.3 melodically with the *d*[2] m. 741.1 in Ve. However, this context was no longer apparent in the printed full scores, as, probably due to an oversight, the relevant slur at the measure transition had not been carried over from **A**, so that an incorrect slur could have been inserted in $\mathbf{P}_{1924}$. The edition restores the original reading from **A**.

741–750 Fl, Ob, Clt The notation in **A** and in the printed sources differs: in the latter, *Alla breve* is also indicated as the general time signature at the beginning of m. 741, but with additional time signatures in brackets. This allows triplet notation to be avoided. Thus, for mm. 741–743 and 745–750, a 12/8 time signature is indicated in brackets, and for m. 744, a 6/4 time signature is indicated, with a grouping of two eighth notes under one beam. The edition is based on the notation in **A**. However, there, in mm. 741–742 and 745–746, one sextuplet is notated per half measure instead of two triplets in each case.

744–745 Tutti In $\mathbf{P}_1$, $\mathbf{P}_2$ for Fl, Ob, Clt in m. 745 ***mf*** instead of ***f***. The same applies to $\mathbf{P}_{1924}$, where, however, the overall dynamic is changed to ***mf*** by also specifying ***mf*** as the dynamic indication for the Archi (only in Clngl and Arpa is the ***f*** retained). In **A** without the crescendo hairpin in m. 744, and in m. 745, the only dynamic indication is ***f*** for Arpa. In the edition, this indication is regarded as the general dynamic idea for this passage, which is also supported by the findings in **SP**, where ***f*** is actually specified as the dynamic (in the piano part, just as the crescendo hairpin in m. 744 is also to be found there). Therefore, the ***f*** dynamic for the Archi is taken from $\mathbf{P}_1$, $\mathbf{P}_2$ and this dynamic is also used for Fl, Ob, and Clt.

747 Tutti In **A** without the diminuendo hairpin; the edition follows the printed sources.

750 Cor In all printed full scores with crescendo hairpin derived from the general context at this point. However, since Puccini already indicates the "final" dynamic at the beginning of the note, no further crescendo is necessary in such a short time, which would only impair the tonal balance.

751–757 Fiati, Archi In the printed full scores without the ***f*** in m. 751, the

same applies in **P₁** to m. 757, with the exception of Cor; from **P₂** in this measure then also in the other instruments with *f*. In **P₁₉₂₄**, in m. 751, a sudden *p* was added on beat 1+ for Ob, Clt, BClt, Fg, Cor I/II, Vl II, Ve, Vc, Cb, in order to build up the gradual crescendo to the general *f* in m. 757. These additions may seem sensible, however, they were probably not intended by the composer himself, but made by the editors at Casa Ricordi. In view of the general *f* in m. 757, which had been introduced in the previous edition (**P₂**), they may have felt that a *p* was necessary at the beginning of the crescendo. In **A**, there are no dynamics in m. 757, with the exception of a *f* for Cor I/II. This suggests that Puccini did not yet consider the crescendo to have reached its goal in this measure, but already had the *ff* in m. 759 in mind; the explicit *f* for Cor I/II was intended to ensure that their notes did not drown out the other parts. The edition follows **A** in m. 751, adopts the *mf* for the flute in m. 754 from **P₁₉₂₄**, and follows **P₂** and **P₁₉₂₄** in m. 757.

754–755 Fl — In all printed scores, the slurring is adapted to that of Ob and Vl, but in **A**, which the edition follows, the desire for diversification is clearly evident.

756–757 Vl I/II, Ve — In the printed full scores, there were certain misunderstandings regarding the articulation at this point when reading **A**: The slur in Vl I/II already ends in m. 756.2, and in m. 757.1 an accent not intended by Puccini is added, while at the same time the slur in Ve is extended to m. 757.1 and the accent noted there in **A** is omitted. In addition, the crescendo hairpins in Vl I/II and Ve have been omitted.

759 Vl I/II, Ve — In **A**, as well as in **P₁**, **P₂**, the slur is only placed over the fast triplet, additionally without the bowing mark. The edition follows **P₁₉₂₄**, as here the only possible solution is offered for placing the accent on the eighth note in such a fast passage.

766 Arpa — In **A**, a whole rest is noted in the right hand; the chord on beat 2 is added in **P₁** and taken over from there in **P₂** and **P₁₉₂₄**. Already in **P₁** with the arpeggio sign, which is also reproduced in the edition, even though it raises some questions in the sonorous context. The *ff* is likewise not yet present in **A**, nor in **P₁**, **P₂**, having been added in **P₁₉₂₄**.

768 Ve, Vc — In **P₁**, the original dynamic level has been changed into a questionable *pp*; thus also in **P₂**, **P₁₉₂₄**. The edition restores the reading of **A**.

769, 771, 773 Timp, Arpa — In the printed full scores, these measures contain nonsensical full-bar diminuendo hairpins; in addition, an even more abstruse accent was added to the first entry of Timp in m. 769.

773 Arpa — In all printed full scores with an incoherent *F* in the middle of the *B flat* octave; most likely an error.

773 Cb — The note is only present in **A**; all printed full scores have a whole rest here, but there is no apparent reason for a possible intentional omission.

776 GrC — In all printed full scores without the accent.

776–777 Cav — The two versions, with their different texts, appear in exactly the same way in the printed full scores as well as in **SP₂**. The version with the text "Ne andasse della vita" is also found in **A** and **SP₁**. There, too, an alternative version marked "oppure" is noted, but this does not offer a different text, rather a different melodic version avoiding the high b^2: Following the same rhythmic pattern, the text "Ne andasse della vita" is sung only on the note e^2; the subsequent word "vi" follows directly with an eighth note *f sharp*^{2} (instead of a sixteenth note e^2 preceded by a sixteenth-note rest). This melodic version is no longer found in any prints following **A** and **SP₁**; instead, the alternative text offered under "Opp." in **SP₂** and in the printed full scores probably serves to make it possible to sing the high b^1 on a different vowel.

777 Cav 6 — The accent has been accidentally omitted in all printed sources.

787–790 CIngl, Clt I, Fg I — The dynamic hairpins are included in **A**, but are missing in **P₁** and then again in **P₁₉₂₄**. They are present in **P₂**, where, however, the crescendo hairpins for CIngl and Clt I extend to the beginning of m. 789. The edition reproduces the findings according to **A**.

793–796 Ob I/II, BClt, Fg I/II — In all printed full scores with slurs mm. 793.1–794.2 (in this sense also **SP**). In **P₂**, **P₁₉₂₄**, additionally with two-note slurs mm. 795 and 796 for BClt and Fg I/II; in Ob I with tenuto marks m. 795.1–2 and slurs m. 796.1–2. However, it is very likely that Puccini wanted to leave the instruments in question in these measures without articulation in order to distinguish them from the following passage mm. 798–801; the edition therefore retains the reading of **A**.

796 Archi — In all printed scores with *f* instead of *mf*. However, the dynamic indicated in **A**, which also appears in **SP**, is *mf*; moreover, Puccini's intention is clear to reach *f* only in m. 802. The edition therefore follows the originally notated dynamic.

796–797, 803–804, 807 Fg, Cor, Archi — The tenuto marks on the syncopations are not present in **A**; in **P₁** they were added in mm. 796–797, and in **P₂**, **P₁₉₂₄** they are also to be found at the other indicated places.

806 Ob I — In all printed sources with a legato slur from the 16th note a^2 to the tied g^2; however, this slur is not present in **A** and is also foreign to the nature of the thematic material; therefore, it has not been included in the edition.

810–813 Clt, BClt, Fg, Cfg, Cor, Archi — In the printed full scores, all quarter notes of BClt, Fg, Cfg, Ve, Vc, Cb mm. 810–813.1 have marked accents instead of normal accents, as a kind of extension of the accents of Clt and Cor; in addition, Vl I/II m. 813.1 has a marked accent. In **A**, mm. 810–812, Ve, Vc, and Cb have no accents, with the exception of the accents in Ve, m. 812.1–4. In m. 813, after page change, there are no accents in any voice. The edition provides Ve, Vc, Cb mm. 810–812 with accents in accordance with the printed scores, but with normal accents instead of marked ones. In T m. 812, the edition adopts the differentiated accentuation from **A** for the fiati (although BClt and Cfg are not notated there) and extends it to m. 813.1. In Vl I/II m. 813.1, the edition retains the reading from **A** (no accent); the (marked) accent in the printed full scores is probably not authentic; it is not necessary and would rather cause problems in the execution of the following *p*.

820–822 Cav — In all printed sources, these measures are notated in 6/8 time, thus without triplet notation. The edition retains the notation of **A**.

831 Vl I 2 — In all printed scores, inexplicably without the c^2 (i. e., only the g^2 following the a^2 is played together with c^2); the edition follows the original reading of **A**.

833 Ang — In all printed sources, this measure is notated in 6/8 time, thus without triplet notation. The edition retains the notation of **A**.

834–842 Fl, Ob, Clt, Vl I — In all printed full scores, these measures are notated in 6/8 time, thus no triplet notation, among other things. The edition retains the notation of **A**.

835–857 Cor — In **A**, the horn pairs are arranged differently: Cor III is Cor II here, Cor II is Cor IV, i. e., the two horns in the upper system together play the melody line g^1 – a^1 – *b flat*^{1} – a^1 (sounding c^1 – d^1 – *e flat*^{1} –d^1), while the two horns in the lower system together play f^1 – f^1 – f^1 etc. (sounding *b flat*). The second quarter note of mm. 836, 840, 842, 844, and 846 in **A** reads a^1 in each case instead of c^1 (sounding d^1 instead of f^1). In mm. 851–852 and 855–857, the second voice in thirds is not present in **A**, i. e., all four horns play – together with Tr I/II – the upper voice c^2 – *b flat*^{1} – a^1 etc. (sounding f^1 – *e flat*^{1} – d^1). The changes made in the orchestration compared to **A** can be found from **P₁** onwards and are probably part of the decisions made before the premiere.

836–843 Vl I — In **P₁₉₂₄**, for reasons of bowing, the slur across the quintuplets extends to the eighth note of the following measure in each case (in m. 834, however, before page change, it extends, as in the edition, only to the last note of the quintuplet).

839, 846 Tutti — The dynamics/agogics indicated in the printed sources are: "cresc. ancora ed incalz." (m. 839) and "cresc. e incalz. sempre più" (m. 846); the edition follows **A**.

841 Cav 1 — In all printed sources without the accent.

850 Ott, Fl, Vl I/II — In **P₁**, **P₂** with crescendo hairpin at the ascending scale; this reading is also found in **P₁₉₂₄** for Vl I/II. Furthermore, in **P₁**, **P₂**, **P₁₉₂₄** with generic *f* for Ott at the beginning of the scale, below the *b flat*^{1}. The edition omits these dynamic markings in accordance with **A**, as they are considered irrelevant and, in the case of the crescendo hairpins, the general verbal crescendo indication is sufficient. The legato slur in Ott begins in **P₁**, **P₂** only one note later, at c^2, certainly due to an incorrect reading of **A**; the edition follows **A** and **P₁₉₂₄**.

850–851, 854–855, 858–859 Ott, Fl, Ob, Clt, Vl I/II, Ve — Inexplicably, in **P₁₉₂₄** several changes were made with regard to the slurring of the ascending scale, which are obvious mistakes: the legato slurs for Vl I/II each extend one note further, i. e., to the accented *b flat*^{3} resp. *b flat*^{2}. The legato slurs for Ott, Fl, Ob, Clt in mm. 854 and 858 each begin one note later, i. e., on c^2 resp. c^1 (apparently in adaptation to Vl I). The edition follows **A** and **P₁**, **P₂**. In all printed full scores, the accents are missing in Vl II in mm. 851.5 and 855.5 and in Ve in mm. 851.1+5 and 855.1+5; the edition follows the clear reading of **A**.

855 Vl II 1 — All printed full scores have *b flat*^{2} instead of g_1; however, in the edition, it is assumed that Puccini deliberately wanted to lead Vl II exactly parallel to Ve in this measure, in contrast to m. 851; therefore, we follow **A**.

862	Vl I 3–4	In **P**$_2$, **P**$_{1924}$ with slur and tenuto marks on the last two triplet eighth notes. The edition restores the original reading from **A**.
865	Vl I	In all printed sources without the indication "leggero".
875, 879	Legni, Archi	These two measures raise the question of the value of the notes in the short scale: in **A**, they are clearly 32nd notes (albeit still with a simple time signature), while in all printed sources they are 64th notes. We follow the latter, as Puccini obviously intended the scale to cover the value of the 16th-note rest left by the woodwinds (m. 875) and then by the strings (m. 879). This is also confirmed by m. 891, which contains 32nd notes that make up the note value of an eighth note.
904	Vl I 2	In all printed full scores without the *p*; the edition restores the original reading from **A**.
906	Sagr 3–5	In all printed sources without the tenuto marks; the edition reintroduces them after **A** (cf. also the corresponding articulation of Vl I).
906	Vl I 2	In all printed full scores without the *p*; the edition restores the original reading from **A**.
914	Tutti	In all printed scores, the *f* appears in all parts (with the exception of CIngl) only on beat 2; however, the position of the *f* in **A** and the placement of the *f* in CIngl precisely at its point of entry indicate that Puccini intended the *f* dynamic to be played already on the third eighth note of the measure; the edition follows this original reading.
915	Tutti	In all printed sources without the agogic indication; the edition follows **A**.
920	Vl II 1–5	In all printed scores without the legato slur; the edition follows **A**.
924–929	Ott, Fl, Ob, Clt, Vl I/II	The slurs in mm. 924.7–8 and 925.4–5 are found in **A** only for Fl I/II; from **P**$_1$ onwards, they are also present for all other relevant instruments; the edition follows this reading. The articulation of the repeated groups of three notes in mm. 926–929 is inconsistent in the sources. In **A** and **P**$_1$ in Ott, Fl, and Clt, there is a staccato dot on 3 and 6, while in **P**$_2$ and **P**$_{1924}$ there is an accent (as in Vl I/II); the edition follows this reading.
926–929	Fiati, Archi	In the printed sources, the crescendo hairpin already starts at the beginning of m. 927. In **A**, however, Puccini noted "crescendo" in m. 928, roughly in the middle of the page, with a subsequent crescendo hairpin in m. 929 (another crescendo hairpin in this measure appears under the stave of Cb); the edition follows this reading, but instead of the verbal "crescendo," one continuous hairpin is set for mm. 928–929.
930	Coro	In **A** whole-note rest, i.e. in the first version of the opera without the notes on beat 1. However, a question mark can be seen in **A** at this point, probably added by Giulio Ricordi, whereupon this chord was apparently added, underlaid by the penultimate syllable of the word "vittoria". The edition follows this reading, which can be found in all printed sources.
933	CIngl, Cfg	In **P**$_{1924}$ without *p*; the edition follows **A** and **P**$_1$, **P**$_2$ for Cfg, and **P**$_1$, **P**$_2$ for CIngl (CIngl is not notated in **A**).
933	Scar 1	In **P**$_{1924}$, the accent has inexplicably been omitted; the edition follows **A**, **SP**, **P**$_1$, and **P**$_2$.
933–937	BClt, Fg, Cfg	In all printed full scores, pleonastic tenuto marks were added to the notes of these instruments; the edition follows **A**, where tenuto marks are only indicated for the upper voices.
933–940	Ob, Clt, Fg, Vl II, Ve	In **P**$_{1924}$, the slur across the triplet always extends to the following staccato eighth note.
934, 936, 938–941	Timp, Arpa, Vc, Cb	In the printed full scores m. 934.1 with accent for Timp; Vc and Cb, on the other hand, without accents. However, neither reflects the composer's intention, as can be seen from **A**. There, Timp quite deliberately has no accent, while an accent is notated for Cb and is surely only accidentally missing for Vc and for Vc, Cb in m. 936; for it is clear that the pizzicato of the two low string instruments is intended to duplicate the corresponding chords of the Arpa exactly. In the printed full scores, accents also appear for Arpa in mm. 938–940; in **A**, however, none were placed here because the previously intended effect has already ended at this point.
948	Ob I/II, Cor I 4	In **P**$_{1924}$, the tenuto mark on the half note was replaced by an accent; however, the reading in **A** as well as in **P**$_1$, **P**$_2$, which the edition follows, clearly reveals a different intention. Compare also Fl, Ob, CIngl, Clt in m. 953, where the tenuto mark was also retained in **P**$_{1924}$.
948	Scar 6–10	In all printed sources with a diminuendo hairpin above these five 16th notes; in **A**, the hairpin is not present, and it is in fact a nonsensical addition, retained until **P**$_{1924}$ in the printed sources, which stands in striking contrast to the intended "energico" character at this point.
948	Clt	In all printed full scores, a diminuendo hairpin appears for Clt in analogy to Ob; in **P**$_{1924}$, the *f* of the Ob is also transferred to the Clt. In **A**, however, there are no dynamics apart from the accent; the edition follows this original reading.
951	Vc, Cb	In all printed full scores, the *mf* is accidentally omitted; the edition restores Puccini's original reading in **A**.
952	Cor	In all printed full scores, *f* instead of *p*, a dynamic which, however, seems to be taken out of context. The edition follows **A**.
955–956	Cor, Tr I, Vl I/II, Ve, Vc	In **A**, dynamic indications are found only for Tr I, with *mf* at the beginning of m. 955 and a diminuendo hairpin that extends only to about the middle of the same measure, but is accompanied by the verbal indication "diminuendo." In the printed full scores, the dynamic indications are extended to Cor, with the diminuendo hairpin reaching to the beginning of m. 956; the indication *mf* is found in **P**$_1$, **P**$_2$ only below the stave for Cor III/IV, and in **P**$_{1924}$ the *mf* is missing entirely (here there is only one diminuendo hairpin between the staves for Cor I/II and Cor III/IV). In **P**$_{1924}$, there are also diminuendo hairpins for Vl I/II, Ve, and Vc. The edition adopts the latter reading from **P**$_{1924}$, while following **P**$_1$, **P**$_2$ with regard to the *mf* marking for the brass instruments (with the addition of *mf* also for Cor I/II) in order to restore their dynamic level; in addition, the diminuendo hairpins are extended to the end of m. 956 in accordance with **SP**.
958	Tutti	In all printed sources, the diminuendo hairpin already starts at the beginning of the previous measure. The edition follows **A**. In **A** and all printed full scores with the additional verbal instruction "diminuendo" in m. 958; however, given the diminuendo hairpins below each individual stave, this instruction is redundant and has not been included, in accordance with **SP**, where its omission was certainly not accidental.
967	Scar 2	In all printed sources, eighth note instead of quarter note. However, it is clear from **A** that Puccini changed his mind and replaced the originally intended eighth note with a quarter note.
969	Ob I/II, CIngl, Clt I/II 4	In all printed full scores, eighth note followed by rests (as in Fl I–III) instead of tied half note, with Ob I/II and Clt I/II playing *b flat*^{2} in unison. In **A**, however, there is a clear continuation with tied half notes to the next measure, as reproduced in the edition. The possibility of an intentional change cannot be ruled out, but we assume that the version of the printed full scores is based on an error in reading **A** during the editorial process. Even in **SP**, at least a longer chord is indicated (quarter notes with tied eighth notes on beats 3+4 of the measure). It should also be noted that Tr I and Cor I–IV double the chord in question. After all, there is no obvious reason why the chord of these three woodwinds should be interrupted only to be resumed in the next measure.
971	Cor, Tr, Trb 1	In all printed scores with *ff*. However, this addition, obviously made by analogy with the Legni, is nonsensical in the case of this shorter chord played by the brass instruments in question. It stands in clear contrast to **A**, where the dynamics for these instruments are sensibly reduced to *f*, beginning with the preceding eighth notes. The edition follows this reading.
971–972	Vc, Cb	In the printed full scores, there is no *p* in m. 971 and no tie at the measure transition. In **A**, however, both the *p* (analogous to Timp) and the tie are clearly marked. In **P**$_2$ at the beginning of m. 972 with *p*, which has already been omitted in **P**$_{1924}$. In all printed scores, the beginning of the crescendo hairpin is already m. 972.1. The edition assumes that the printed full scores contain incorrect interpretations of **A** and follows the original readings there.
971–974	Legni, Archi	The slur at the transition between mm. 971–972 in Vc and Cb is only found in **A**, whereas all other articulation marks for the woodwinds and strings in these measures are not present in **A**. In **P**$_1$, **P**$_2$, they are partially present (especially in the Archi, very sporadically in the Legni); they are then found in full in **P**$_{1924}$ and were taken from there into the edition, with the exception of the tenuto mark, which is found in **P**$_{1924}$ on the upbeat note to m. 972 (last quarter of m. 971) in the Legni. The reading of **P**$_{1924}$ is confirmed by **SP**, whose articulation corresponds to that of **P**$_{1924}$, apart from the upbeat note to m. 972 (here, as in the edition, no tenuto marking) and the eighth note m. 973.1 (no staccato dot).
976	Clt II	In all printed full scores with *pp* instead of *p*, analogous to the dynamics of Ob, Fg, Cfg. In **A**, however, *p* is expressly noted for Clt II, making it clear that Clt II is intended to follow the dynamics of Clt I. The edition follows this reading.
978	Arpa	In all printed full scores with a diminuendo hairpin above the eighth notes, in line with the diminuendo of

the wind instruments. However, the finding in **A** (no hairpin), which the edition follows, is unambiguous.

979 Vl I/II 4 — In all printed sources without the accent.

983–986 Tutti — A comparison of the various sources from **A** to $\mathbf{P_{1924}}$ shows that there were some changes and additions in the orchestral parts. For example, the *d flat*[1] of Ob II in mm. 985–986 only appears from $\mathbf{P_2}$ onwards. Only in $\mathbf{P_{1924}}$ is the note of Ve in m. 984 *e flat*, previously it was *c*. From $\mathbf{P_2}$ onwards, there are also minor changes in the musical text and rhythm of Vl I/II in mm. 985–986. All of these changes have been incorporated into the edition. The crescendo hairpin for Ob and Tr begins in **A** and $\mathbf{P_1}$ already in m. 985.3. In contrast, the diminuendo hairpin in m. 985 is not present in either source. In $\mathbf{P_2}$, both Ob I and Ob II were given their own diminuendo hairpins, and Tr also received a diminuendo hairpin. The edition follows this reading (in $\mathbf{P_{1924}}$, only one diminuendo hairpin remained, under the Ob stave). From $\mathbf{P_1}$ onwards, crescendo hairpins were also added to the Archi from the middle of m. 985 to the end of m. 986; however, these were not included in the edition, as it is clear from **A** that the crescendo only refers to the ascending melody line of Ob I and Tr I.

989 Sagr 1–2 — In all printed sources without the accents; the edition follows **A**.

989–990 Tutti — In the printed full scores, ***f*** instead of ***ff*** for Fl and Ob; the edition follows **A**. In **A**, without ***ff*** for Clt and BClt (with BClt having rest measures in **A**), ***f*** instead of ***ff*** in the printed full scores; the edition changes in analogy to the dynamics for Fl and Ob. In **A**, without the ***fp*** markings in the Archi; these are found from $\mathbf{P_1}$ onwards in the printed full scores and are taken over by the edition, even though it cannot be said with certainty whether they go back to Puccini (in **SP**, no ***fp*** markings are included).

998 Tutti — In **A** without ***f*** in the wind parts and Timp; in the printed scores, ***f*** was then added to all these parts. The edition only adopts the ***f*** indication for Timp, newly entering here, but dispenses with the pleonastic ***f*** indications in the other parts. In the printed scores, Ve, Vc, Cb with ***ff*** instead of ***f*** in adaptation to the dynamics of Vl I/II. However, the dynamic differentiation intended by Puccini is clearly evident in **A**; the edition follows this reading.

999, 1001 Cor — The dynamic markings have been changed in an incomprehensible manner in the printed scores: in m. 999 in $\mathbf{P_1}$, $\mathbf{P_2}$ ***fp*** instead of ***f*** and accent, in $\mathbf{P_{1924}}$ with accent, but without any further dynamic marking; in m. 1001 in $\mathbf{P_1}$, $\mathbf{P_2}$ at the front with additional indication ***fp***, in $\mathbf{P_{1924}}$ ***fp*** instead of **più *f***. The edition follows the clear indications in **A**.

1003–1004 Clt, Sagr, Ve, Vc — In **A** without the tenuto marks m. 1003.2–4. They are to be found from $\mathbf{P_1}$ onwards in all printed sources (including **SP**) and have been taken from there into the edition. Similarly, the edition adopts the slur for Scarp from there (not present in **A**). In the printed scores, the slur for Clt extends to the *a flat*, and there is only one slur each for Ve and Vc, extending to the *g flat*. Here, the edition follows the findings in **A** (where the slur for Clt is newly set after page change in m. 1004, but is clearly noted as a continuation slur in m. 1003). In **A** without the accent for Clt in m. 1004.5; the edition follows the printed full scores.

1006 Scar 2–4 — Inexplicably, in all printed sources, the triplet rhythm was eliminated by omitting the triplet figure 3 including the bracket. The edition follows **A**.

1016 Sagr 1–3 — In all printed sources, the text "lo la-" has two eighth notes *b flat* instead of a triplet with an eighth-note rest in the middle, probably an error in reading **A**. The edition follows the original reading contained therein, which is more in keeping with the musical character of Sagr as portrayed by Puccini and better expresses his barely concealed fear of Scar at this point.

1017–1018 Fl, Clt — In all printed full scores, the crescendo and diminuendo dynamic is extended to these instruments as well; in **A**, however, it is clearly limited to Vl II, Ve, and Vc. Moreover, in the printed scores, the three strings have a crescendo hairpin instead of a diminuendo one in measure 1018. The edition follows **A**.

1022–1025 Ve, Vc, Cb — In all printed full scores, the slur across *f – e flat*[1] is missing in Ve; in Vc and Cb, there is only one slur across all notes. The edition follows the articulation notated by Puccini in **A**, which corresponds to the one immediately preceding it in Fg.

1029 CIngl, Fg — In all printed full scores with a meaningless tenuto mark on the quarter note on beat 2, not supported by the context.

1034 Sagr 1 — In all printed sources the grace note is certainly inadvertently omitted.

1030–1036 Clt, Fg I — In **A** at Clt mm. 1030–1032, two slurs instead of one: first slur mm. 1030.1–2, second slur mm. 1031.1 to 1033.2; the edition follows the printed sources. The slurs for Clt and Fg from m. 1033 onwards extend in the printed full scores (and correspondingly in **SP**) to the eighth note of the following measure, each without a staccato dot; in addition, m. 1036.4 without accent. In **A** Clt in mm. 1035.2–1036 as reproduced in the edition; the edition transfers this articulation for both instruments to mm. 1033ff. (in **A** mm. 1033 to 1034.2 Clt and Fg I without any articulation, likewise Fg I in m. 1036).

1037 Sagr — In all printed sources without ***pp***; the edition follows **A**.

1038 Clt, BClt — In all printed full scores, incorrectly quarter note instead of eighth note + eighth-note rest on beat 1; moreover, in $\mathbf{P_1}$, $\mathbf{P_2}$ Clt without tenuto mark on the second note, in BClt completely without articulation, in $\mathbf{P_{1924}}$ both instruments completely without articulation. The edition follows **A** (with the addition of a tenuto mark in BClt, which is also missing in **A**).

1039 Fg — In all printed full scores, ***f*** instead of ***mf*** (most likely due to an error in reading **A**), and in $\mathbf{P_{1924}}$ also without the slur. The edition follows **A**.

1040 Fg 4 — In all printed full scores, incorrectly eighth note + eighth-note rest instead of quarter note, moreover, in $\mathbf{P_{1924}}$ without "dim."; the edition follows **A**.

1041 Fg — In all printed sources, the slur extends to the first eighth note of the second triplet. The edition follows **A**.

1046–1049 Vl I/II, Ve — In **A** without the accents, but present in all printed full scores. The edition follows this reading, as it was most likely deliberately set by the author or suggested by Mugnone during the rehearsals.

1054–1056 Tutti — In the printed sources, accents appear on all notes in all parts (*marcato* accent up to m. 1055.2, normal accent in m. 1055.3; marked accent in m. 1056 for Fl, Ob, CIngl, Clt, Vl I, normal accents for the other instruments from 1056.1 onwards). In **A**, on the other hand, unlike similar repetitions of this syncopated section, accents are used much more sparingly: apart from the first two notes in m. 1054, accents are only found on the low *F* of Vc, Cb in m. 1056 and on the harmonizing horns and Vl II, Ve in the same rhythmic position. The edition follows this reading, based on the assumption that Puccini wanted to achieve a greater surprise effect with a sudden accent in the middle of m. 1056, without preparation by a preceding accent (very well suited to the dramatic situation).

1056–1057 Tutti — In $\mathbf{P_{1924}}$, partly with shortened diminuendo hairpins (for Fg, Cor, Ve, Vc, Cb, fork only up to the beginning of m. 1057), while the hairpin for Fg already begins in m. 1056.1 (as also in $\mathbf{P_1}$). The edition follows $\mathbf{P_2}$, where the dynamic marking is completed compared to **A** and the existing hairpins are extended in a meaningful way (in **A**, there are only diminuendo hairpins for Cor and Vl I in m. 1057 and for Vc, Cb in m. 1056.2 until the beginning of m. 1057).

1056–1058 Clt — In all printed full scores, the slur from m. 1058 already begins with the upbeat in m. 1057.2. In **A**, the slurring is not entirely clear due to an extensive correction in mm. 1058–1059, which Puccini made in **A** with a piece of paper stuck to the page: In Clt II, a slur is notated from m. 1057.2 to the end of the measure, which is not continued in m. 1058, and above the staff, in addition to the ties, another slur is placed that spans mm. 1056–1057. The edition considers this slur, which corresponds to Vl I, to be binding and adopts it for Clt I/II.

1058–1060 Ob, Clt, Cor — In all printed sources, these three measures are inconsistently marked with one large slur for each of the specified instruments (for Cor I from m. 1058.4). However, it is clear from **A** that the entire section (up to m. 1064) is to be articulated measure by measure in all instruments.

1059–1060 Tutti — It cannot be said with certainty whether the crescendo hairpins are due to Puccini's own intention or to a reading error. They are not present in **A**; only in m. 1060 does a small crescendo hairpin seem to be above the staff of Vl I, but on closer inspection it seems to be more a double slur (one slur across m. 1060.1–3, another from m. 1060.1 to the end of the measure, intended as a slur to m. 1061.1). In both interpretations (hairpin or slur), one sign would be missing: in the first case, it would be the slur, in which case the hairpin would only refer to this one measure of Vl I; in the second hypothesis, the progressive dynamics would be omitted. The edition follows the consistent reading of all printed sources.

1075 Vc — All printed full scores incorrectly indicate a tenuto mark (as in Fg), which makes no sense given the technique specified at this point (pizzicato). The edition follows **A**.

1083–1084	Tosca	In **A** in m. 1082, there is a superfluous note (the quarter-note rest is followed by two quarter notes b^1), and in m. 1084, there are only two quarter notes (b^1 – *c sharp*^{2}); the underlay of the text syllables is unclear, there could possibly be a sinalefe between "-mi" and "e-". It is possible that this unclear reading was misinterpreted in the earliest printed sources and then never corrected in the subsequent prints, but this cannot be said with certainty. In any case, the edition follows the consistent reading in all printed sources.
1085	Vl II 1	In all printed scores with octave *b flat*^{1}/*b flat*. This is certainly not a deliberate change of the reading in **A**, but rather an error. The edition restores the original reading.
1091	Arpa	No dynamics in $\mathbf{P_1}$; in $\mathbf{P_2}$, $\mathbf{P_{1924}}$ ***p*** instead of ***mf***. The edition follows **A**.
1095	Cor, Vc	In all printed full scores, ***p*** instead of ***mf*** (in $\mathbf{P_1}$ for Cor without dynamics) and without the accents for Vc; a sign of the lack of editorial care that can also be seen at other places. The edition restores the original reading of **A**.
1100–1101	Vl I/II, Ve, Vc	In all printed scores, Vl I in m. 1101 strangely has ***pp*** instead of ***p***, unlike Vl II, Ve, and Vc (cf. also Fl I, Clt I); the edition follows **A**. However, the preceding diminuendo hairpins in Vl II, Ve, and Vc are not found in **A**; there, only the diminuendo hairpin in BClt, Fg is present (it appears only once above the BClt system, but should also apply to Fg). In the printed scores, the diminuendo was also extended to the aforementioned strings, but consistently, i. e., to Vl II, Ve, Vc, only in $\mathbf{P_2}$, whose reading the edition follows (in $\mathbf{P_1}$ and then again in $\mathbf{P_{1924}}$, perhaps for reasons of space, only for Vl II).
1101	Cor I/III	In all printed full scores, inexplicably ***p*** instead of ***pp***; the edition follows **A**.
1103–1104	Ob, Clt, Vl I/II, Ve	The dynamic hairpins are missing in all printed full scores. However, in **A** they are clearly noted, analogous to mm. 1091–1092, albeit not quite complete. In addition, in **A**, the dynamic hairpins for Ob are still placed at Fl I, to which the passage in question was originally assigned before Puccini crossed it out and notated it in the Ob part, but forgot to transfer the dynamic hairpins as well. The edition follows **A** and supplements or corrects accordingly.
1107–1111	Scar	In all printed sources without the long legato slurs; only the slur 1110.4–7 is present; the edition follows **A**.
1109–1111	Vl I	In the printed full scores, the slur beginning in m. 1109.2 extends to m. 1110.1. In $\mathbf{P_1}$ and $\mathbf{P_2}$, it overlaps with the slur m. 1110.1–2, whereas in $\mathbf{P_{1924}}$, the following slur only begins at m. 1110.2 and extends to m. 1111.1, probably for reasons of bowing. However, this results in inconsistent articulation with regard to Ve; the edition follows **A**.
1111	Cor I, Arpa, Camp, Vc	In $\mathbf{P_1}$, ***mf*** replaces the ***f*** in Vc, as is also the case in $\mathbf{P_2}$, $\mathbf{P_{1924}}$, where this generic ***mf*** furthermore replaces the original ***f*** in Cor I and Arpa and is also arbitrarily added to Camp (originally no dynamics there). The edition restores the dynamic marking intended by Puccini in **A**.
1113	BClt, Fg	In all printed full scores without ***pp***; the edition follows **A**.
1113–1114	Vc	With all printed full scores without the accents; the edition follows **A**.
1120	Tosca 1–2	In all printed sources without the accents; the edition follows **A**.
1126	Scar	In all printed sources without the tenuto marks; the edition follows **A**.
1129	Ob I, Clt I	In $\mathbf{P_2}$, $\mathbf{P_{1924}}$, the legato slur extends to the last eighth note of the measure. However, the slurring indicated in the edition, corresponding to the articulation of Fl, is clearly evident in **A** and can also be found in $\mathbf{P_1}$ and **SP**.
1129	Vl I	In all printed scores with diminuendo hairpin in analogy to Vl II and Ve, but without also adopting the preceding crescendo hairpin. In **A** it is clear that the *messa di voce* refers only to the tremolos of Vl II and Ve; the edition follows this reading.
1130	Fl, Ob, Clt 1	In all printed sources with a staccato dot, which, however, is not found in **A** and has no justification: if Puccini had wanted a short concluding note, he would have written an eighth note (as he does for Fg and the Archi).
1133–1134	Archi	In $\mathbf{P_{1924}}$, the slurs across the groups of four 16th notes extend to the following eighth notes in each case (Vl II, Ve, Vl I), a change that certainly cannot be attributed to Puccini himself, which is why the original reading of **A**, $\mathbf{P_1}$, $\mathbf{P_2}$ has been restored in the edition. The change in dynamics from the original ***p*** to ***f***, on the other hand, can already be found in $\mathbf{P_1}$ and was therefore most likely Puccini's own wish. The edition therefore adopts this reading, even though the musical "description" of Scarpia's words with the originally intended dynamic ***p*** might have had a greater effect.
1135	Tosca, Archi	The question of whether the fermata above the eighth-note rest can be attributed to Puccini himself is controversial: in **A**, there is no fermata notated in this measure, neither for Tosca nor for the Archi (although it is in the next measure), nor is it included in **SP**, but it appears in all printed full scores and is taken from there into the edition. Nevertheless, Puccini's original intention was certainly sensible, as the two details mentioned by Tosca are stated one after the other without requiring a longer pause in between, whereas such a pause fits well in the following measure, as a moment of reflection by the protagonist with regard to the owner of the fan ("l'Attavanti").
1137	Vl I	In $\mathbf{P_1}$, $\mathbf{P_2}$, and **SP**, without the accent on the eighth note d^1; similarly in $\mathbf{P_{1924}}$, where the slur, moreover, extends to this note. The edition restores the more logical and effective reading from A.
1139	Clt I	In all printed full scores, only ***f*** instead of ***fp***. In **A**, ***f*** is written to the left of the note, and ***p*** to its upper right; the edition brings together both signs.
1142	Cb	In all printed sources without the quarter note (rest measure), the Cb does not enter until the following measure. This was certainly not a conscious decision on Puccini's part, since three measures later, at the parallel passage set a tone lower, the quarter note upbeat is retained. The edition follows **A**.
1148–1151	Tosca	The phrasing slur is only included in **A**; in m. 1150, it extends well beyond the bar line, but is not continued in the following measure after page change. The edition completes it on the assumption that the slur would have extended to the last note of the phrase.
1149	Ob, CIngl 3	In all printed full scores with a staccato dot, which makes no sense at this point; the edition follows **A**.
1155–1156	Tutti	In $\mathbf{P_1}$ and $\mathbf{P_2}$, there is a crescendo hairpin at the very top above the flute staff as well as above the Vl I staff as a general dynamic indication (also already present in **A** above Vl I). To avoid a duplication of crescendo hairpins in the second half of m. 1156, the edition replaces the superior-level hairpin with the verbal indication "cresc.". In $\mathbf{P_{1924}}$, a crescendo marking is missing entirely in m. 1155.
1157	Ob, CIngl, Clt	In all printed full scores, ***f*** instead of ***ff***; the edition follows the clearly recognizable, differentiated reading in **A**.
1157–1158	Archi	In $\mathbf{P_{1924}}$, in Vl I/II and Ve, without the slurs across the bar line. In $\mathbf{P_1}$, $\mathbf{P_2}$, the crescendo hairpin in mm. 1155–1156 (see the relevant note above) above the Vl I system is followed by a general diminuendo hairpin in m. 1157; in $\mathbf{P_{1924}}$, instead, there is a diminuendo hairpin in this measure in each string part, directly after the ***pp***. The edition considers this reading questionable and follows the original version without diminuendo in **A**.
1158–1160	Fg I, Ve	In all printed full scores, there is one large slur for Fg I mm. 1158.1–1160.1. In addition, the second slur of Ve ends already in m. 1159.4, followed by a sudden (and meaningless) "pizz." in m. 1160.1. It is unlikely that Puccini intentionally changed these two details; the edition follows the clearly recognizable readings in **A**.
1165	Scar	In the printed sources "guancie" instead of "guance"; the edition follows **A**.
1182, 1184, 1186	Vl I/II, Ve	In all printed full scores, in each case without the *messa di voce* hairpins intended by Puccini within the general crescendo; the edition follows **A**.
1186	Ott, BClt, Fg	In all printed full scores, Ott has ***mf*** instead of ***pp***, and in $\mathbf{P_{1924}}$ there is even further smoothing of the dynamics, with BClt and Fg also receiving a generic ***mf*** (instead of ***f***). The edition follows Puccini's differentiation of dynamic levels in **A**.
1190	Vl I/II, Ve 2–3	In all printed sources, including **SP**, with tie. Considering the context of this passage (see the following tied eighth notes), it is quite conceivable that an error occurred in the first printed sources, which was then repeated in the subsequent printings. The edition follows **A**.
1191–1200	Fiati, Archi	The articulation in these measures raises some critical questions with regard to the analysis of the sources and the formulation of a reliable hypothesis. In **A**, there are almost no accents, only the last two resp. three in the wind instruments and in Ve, Vc, Cb (m. 1199, beat 2+, and m. 1200, beats 1 and 2+), as well as the accents in Vl I/II in m. 1192 and 1195. With regard to the *marcato* accents on the syncopations, the edition follows the printed sources, in which these are already included from the beginning (from $\mathbf{P_1}$, $\mathbf{SP_1}$). However, the edition takes a different approach with Vl I/II: here, in the printed full scores,

in addition to the accents mentioned above, further (normal) accents can be found wherever the other parts playing syncopations have accents themselves, i.e. on beats 1+ and 2+ in each case. However, it is not certain that Puccini had the accents for the syncopations in mind from the outset, so that he would have wanted to apply them consistently to the scales of Vl I/II (it should also be noted that in **A**, these measures still reflect a version that differs in part from the later printed version; thus, in **A**, the descending scale was still an octave lower, and furthermore, Puccini seems to have envisaged a slur encompassing the entire scale, but after notating it for the first scale in mm. 1191–1192, he immediately crossed it out again); rather, it seems to be a technical device added later in the printed full scores to ensure greater rhythmic cohesion. Against this background, the edition follows the placement of accents in **A** for Vl I/II and merely adds the accent in m. 1200.1 according to $\mathbf{P}_{1924}$. Furthermore, in mm. 1198–1199, the question of proper slurring arises. In **A**, where there is only the slur in m. 1199.4–5, it is impossible to reach the final *a flat*[1] in m. 1200.1 with a down-bow stroke (which is highly advisable). The edition follows the printed full scores here, which, analogous to the slur in Ve at the bar line transition, add two slurs in Vl I/II both at the bar line transition (in $\mathbf{P}_1$, $\mathbf{P}_2$ additionally with a staccato dot on the eighth note *b flat*[2] m. 1199.1) and m. 1199.2–3. However, even according to this version, the *a flat*[1] in m. 1200.1 is not reached with a down-bow stroke; to achieve this, the slur in m. 1199.2–3 would have to be omitted. The eighth note *d* in Cb m. 1200 is missing in $\mathbf{P}_{1924}$ after page change (instead there is a whole-note rest); another example of the lack of care in many details in this source.

1194, 1197 — Tosca 1–2 — In all printed sources without accents; the edition follows **A**.

1200 — Ve, Vc — In all printed sources, with legato slur 1–5. This is undoubtedly a misinterpretation of **A**. For, it is clear that the symbol there functions as a bracket enclosing the irregular group of notes (marked as a sextuplet in the sources, as a triplet in the edition). The only plausible way to insert a legato slur here that allows both accents (on 1 and on 6) to be realized is the one shown in the edition.

1206 — Archi — In $\mathbf{P}_1$, $\mathbf{P}_2$ *pp* also in Ve. In $\mathbf{P}_{1924}$ Vl I, Ve, Vc, Cb uniformly with *p* (while in Vl II in m. 1206 before page change the *pp* remains). The edition follows **A** (there in Ve probably originally also *pp*, but overwritten with *p*).

1206–1207 — Ob, CIngl, Clt, Fg — In all printed full scores without crescendo hairpins, in **A** only above the staff of CIngl is a hairpin explicitly notated, but pointlessly only in m. 1207; extended in the edition.

1207 — Tosca 4–5 — In all printed sources without the accents; the edition follows **A**.

1209 — Tutti — The positioning of the *p* for the Legni, as well as for Vl I and Vc in the last eighth note of the measure, most likely goes back to a decision by Mugnone, which was approved by Puccini himself. The sources support this: in $\mathbf{SP}_1$ (as in **A**), the *p* for these instruments is still located on the quarter note (*g*) preceding this eighth note. In $\mathbf{P}_2$ and $\mathbf{SP}_2$ (and subsequently also in $\mathbf{P}_{1924}$), however, it is found in the current position reproduced in the edition. In the last third of the measure, there is (another) diminuendo hairpin in $\mathbf{P}_2$ for the harmony-providing instruments Cor, Trb I–III, Vl II, and Ve, combined with a prolonged note duration until the end of the measure for Cor I/II, IV, Trb I–III (as also in $\mathbf{P}_1$ and $\mathbf{P}_{1924}$). Here, the edition follows the reading in **A**, where the shorter note duration sensibly leaves the upbeat of the melody-bearing instruments "free", additionally the edition follows the findings in **A** with regard to the dynamics in Cor, Trb I–III, Vl II, and Ve (*p* instead of diminuendo hairpins). (In $\mathbf{P}_1$ and $\mathbf{P}_{1924}$, there are diminuendo hairpins not only for these instruments, but also for all others in the last third of the measure, combined in $\mathbf{P}_1$ with the omission of almost all *p* marks). In **A** without the indication "ten."; it can be found from $\mathbf{P}_1$ onwards in the printed full scores, but without distinction for all instruments. Here, too, a differentiation is appropriate, as this instruction only makes sense for the melody lines; accordingly, in the edition it was only added to the relevant instruments.

1210–1217 — Tutti — The assignment of phrasing slurs, accents, and tenuto marks, as well as crescendo and diminuendo hairpins in these measures, raises questions. **A** contains no dynamic hairpins except for a general crescendo hairpin marked after page change in mm. 1214 to 1215. An elaborate dynamic can already be found in $\mathbf{P}_1$, which was then further refined in $\mathbf{P}_2$, $\mathbf{SP}_2$, and $\mathbf{P}_{1924}$. The edition follows this reading, correcting a few minor inconsistencies in the sources (for example, the crescendo hairpin at Cor m. 1213, possibly for reasons of space, only begins in the middle of the measure, and the transition from the diminuendo to the crescendo hairpins in m. 1214 is not entirely consistent). In terms of articulation, there were a number of additions and changes in the printed full scores (again sporadically in $\mathbf{P}_1$, more extensively in $\mathbf{P}_2$ and $\mathbf{P}_{1924}$) for the wind instruments. The edition adopted from these the articulation for Ob II, Clt II, Fg I, Cor III, and Ve m. 1212.2–5 (in **A** without the accents, but – except for Vl II – with a slur over the four 16th notes) as well as the slurring for the same instruments and Vl II mm. 1213.4–1214.1 (in **A**, slur before page change only over m. 1213.6–9, in Cor III, the slur is missing entirely). The following further changes to the articulation in the printed sources have not been adopted in the edition: continuous slur from m. 1210 (with upbeat) to 1211.1 in Ob I and Clt I, and slurs in m. 1212.3–4 in Ob I, Clt I, and Cor II. In $\mathbf{P}_2$ and $\mathbf{P}_{1924}$, tenuto marks were pedantically placed on all 16th and eighth notes in mm. 1215 and 1216; this reading was also not reproduced in the edition. Some slurs missing in **A** were added by analogy with the other parts (and in accordance with $\mathbf{P}_2$, $\mathbf{P}_{1924}$): Fg I m. 1210.1–4; Clt I/II m. 1211.2–1212.1 (resp. 1211.4); Ob II, Clt II m. 1214.2–4.

1217 — Vl II — The tremolo strokes are missing in all printed scores, but are clearly marked in **A**.

1224 — Tr I — In **A** *pp* instead of *ppp*; the edition follows the printed full scores.

1235–1236 — Clt, Fg I — From $\mathbf{P}_2$ with slur across the entire phrase of the Clt and across m. 1235 in Fg I. In **A** (as well as in **M/A**, where changes have been made to the musical text compared to the preceding sources), however, without slur; the edition follows this reading.

1239–1241 — Scar — In $\mathbf{P}_{1924}$ a questionable slur was added across the phrase of Scar, which does not appear in any other source.

1241 — Vl I/II, Ve, Vc — In **A** and $\mathbf{P}_1$ without *p*, in $\mathbf{P}_2$ *mf* for Vl I/II; in $\mathbf{P}_{1924}$ then *p* for all four strings; the edition follows this reading. In $\mathbf{P}_{1924}$, however, the small crescendo hairpin for Vl I/II, Ve has been omitted; in this respect, the edition follows **A**, $\mathbf{P}_1$, $\mathbf{P}_2$.

1242 — Org — In **A** and $\mathbf{P}_1$ *p* instead of *mf*; the edition follows $\mathbf{P}_2$, $\mathbf{P}_{1924}$.

1245–1246 — Vl I/II, Ve, Vc — In all printed full scores, the instruction "con sordini" was accidentally omitted; the edition follows **A**.

1246, 1250, 1254, 1258 — Cann — In **A**, the shots of Cann are marked on a percussion line with an asterisk and 4 dots. In the printed scores, a circular symbol is used instead (notated in $\mathbf{P}_1$, $\mathbf{P}_2$ in a complete stave, then in $\mathbf{P}_{1924}$ on a single percussion line), which differs from a note head and correctly has an undefined rhythmic value. The edition is based on this representation.

1246–1248 — Ob, CIngl, Tr, Scar — In all printed scores, the dynamic hairpins were arbitrarily extended also to Ob, CIngl, and Tr. In addition, Ob, CIngl in m. 1246 with indication "legato". Furthermore, in $\mathbf{P}_{1924}$, tenuto marks are also found in the second half of m. 1248 for these instruments. In all printed sources, the dynamic markings are absent for Scar. The edition follows the respective readings in **A**.

1250–1255 — Ob, CIngl, Clt, Cor I/II, Org, Vl I/II, Ve, Vc — In these measures, which in **A** and $\mathbf{P}_1$ partly still have a different musical text, a series of additions were made in $\mathbf{P}_2$ and $\mathbf{P}_{1924}$ that most likely cannot be attributed to Puccini and were therefore not included in the edition. Thus, in m. 1250, pleonastic slurs were added to Vl I/II, Ve, and Vc, despite the verbal indication "legato", which is sufficient for any performer to find the correct bowing solution. The addition of slurs was also extended to the other instruments: to Ob, CIngl, Clt and Cor I/II, which are all provided with several longer slurs, and to Org, which plays colla parte, even with a single long slur above its top system in mm. 1251–1255. Vl I/II, Ve, and Vc are treated somewhat differently from m. 1251 onwards: instead of long slurs, there is a slur above each triplet (in addition to the triplet bracket), connected by tenuto marks above each note (except in m. 1254, where there is a slur over the first two quarter notes of the triplet, without tenuto marks).

1256 — Scar — In all printed sources the *f* has been omitted.

1263 — Coro (Bassi) — In all printed sources, incorrectly "Adjutorum" instead of "Adjutorium". **A** is illegible in this detail, but it is likely that Puccini himself also made this mistake.

1270–1271 — Scar — In $\mathbf{P}_1$, $\mathbf{P}_2$, the legato slur has been omitted; in $\mathbf{P}_{1924}$ it has been reinserted, albeit only up to m. 1271.1, which runs counter to simple musical logic. The edition follows **A** and **SP**.

1272	Fl I/II, Ob, CIngl, Clt	The accent has been omitted in all printed sources; the edition follows **A**.
1274	Cor	In all printed full scores, *mf* instead of *p*; the edition follows **A**.
1274	Scar	In all printed full scores, the slur begins only at m. 1275.1, so that the first two syllables of the phrase are incorrectly not included. In **SP**, on the other hand, the slur begins already at m. 1274.1. The edition follows **A**.
1278	Fl, Ob, CIngl, Clt, Trb, BTrb, Archi	The printed full scores present a heterogeneous picture with regard to dynamics. Fl, Ob, CIngl: in $\mathbf{P_1}$ without dynamics, in $\mathbf{P_2}$ only *p* below Fl III, in $\mathbf{P_{1924}}$ *mf* instead of *p*. Clt: In $\mathbf{P_1}$ *p*, in $\mathbf{P_2}$ *f* instead of *mf*. Trb, BTrb: In $\mathbf{P_1}$ *pp* instead of *p*. Archi: In all printed scores *mf* instead of *p*. The edition follows **A**, with the subsequent adjustments: For Clt *mf* after $\mathbf{P_{1924}}$ (in **A** no dynamics here, curiously the only stave to be left without dynamics in the woodwind section); for Trb, BTrb *p* after $\mathbf{P_2}$ and $\mathbf{P_{1924}}$ (in **A** Trb, BTrb are not notated).
1278–1281	Tutti	In all printed scores, several crescendo hairpins are distributed between the staves, which leads to a rather chaotic result. We follow **A**, which instead prescribes only a single general textual indication and dispenses with crescendo hairpins.
1281–1283	Scar	In all printed sources with a legato slur across the three measures and a pleonastic accent in m. 1282.1. The edition follows **A**. The breath mark at the end of m. 1281 was taken from $\mathbf{SP_{1M}}$, where it was entered by hand in red pencil.
1282–1283	Fiati, Arpa, Org	In all printed full scores, the arpeggio signs for Arpa mm. 1282–1283 have been omitted. In $\mathbf{P_{1924}}$, tenuto marks have been added instead to the quarter notes of the Arpa and similarly to those of all Fiati and Org (mm. 1282.2–1283.1, except Cor III/IV, mm. 1283.1). The edition follows **A**.
1299–1300	Tutti	In all printed sources, the crescendo indication (followed here by crescendo hairpins) appears at least two beats earlier. The edition follows the reading in **A**, which is more correct in that it avoids the baritone's words being drowned out too early by the large sound mass.
1310	Cor I–IV 1	In **A** without the first note, a reading that is related to the earlier version of the preceding choral passage contained in **A** (see previous note). In the context of the amended version, a normal accent was added to the first note in the printed full scores instead of a *marcato* accent. However, there is no reason to make such a distinction here; therefore, in accordance with the other parts, a *marcato* accent is set in the edition.

Act II

(pp. 212–368)

2–3	BClt, Fg	Fg without *p* in **A**. In $\mathbf{P_1}$, both Fg and BClt without *p*; in $\mathbf{P_2}$, $\mathbf{P_{1924}}$ BClt also without *p*, while for Fg the *p* is already placed in m. 2 before the diminuendo hairpin. The edition adopts the reading for BClt from **A** and adds the *p* for Fg by analogy.
4	Cor I, Vl II	In all printed sources without the crescendo hairpin; in $\mathbf{P_{1924}}$, moreover, without the subsequent diminuendo hairpin for Vl II. The edition follows **A**.
4	Vl II	In **A** and all printed full scores with the indication "sentito" instead of "sensibile"; the edition aligns with the indication for Cor I.
5	Fg I, Cor I, Vl II, Ve	In all printed full scores Fg I and Cor I with staccato dot also m. 5.1; the edition follows **A**, where the eighth note is clearly unmarked. In $\mathbf{P_{1924}}$ a diminuendo hairpin also appears under Ve, approximately from beat 2+ to the end of the measure; accordingly, the diminuendo under Vl I is apparently regarded in $\mathbf{P_{1924}}$ as generally valid for Vl I, Vl II, and Ve. In **A**, however, it clearly refers only to Vl I (both hairpins in mm. 4 and 5 are placed above the Vl I stave here); the edition follows this reading.
9–10, 19–20, 26–27	Fl, Fg, Archi	The sources present inconsistent findings regarding dynamics. In the following, the findings of mm. 9–10 are described (the parallel passages mm. 19–20 and 26–27 essentially correspond to this): In all printed full scores Fl and Vl I/II with diminuendo hairpin for the tied note m. 9, up to the beginning of m. 10. In these sources, the diminuendo hairpin is also placed at the corresponding position for Fg, i.e., it appears shifted to the right there. The latter also applies in $\mathbf{P_{1924}}$ to the diminuendo hairpins at Ve, Vc, Cb (originally the same at the parallel passage in m. 19 in **A** as well, but crossed out and revised as in the edition). In $\mathbf{P_1}$ and $\mathbf{P_2}$ the starting point of these hairpins is as in the edition, but they are extended to the beginning of m. 10. Furthermore, in $\mathbf{P_{1924}}$ the *pp* dynamics have been standardized: Thus, *pp* was inserted there before the aforementioned diminuendo hairpin at Fl and Fg, as well as before the right-shifted diminuendo hairpins at Ve, Vc, and Cb (with the *p* retained at the beginning of the measure). In **A**, the diminuendo marking is unambiguous: in m. 9, a diminuendo hairpin is notated under the lower Fg system as well as under the Cb system, referring to Fg I and II, respectively Ve, Vc, and Cb; Fl and Vl I/II, on the other hand, are clearly without a diminuendo marking. The edition follows this reading. Before the diminuendo hairpins for Fg and the low Archi, there is no *p* in **A**; the edition adds it in analogy to the parallel passage m. 19.
47, 51	Arpa	In $\mathbf{P_1}$ and $\mathbf{P_{1924}}$, with slur in m. 47.2–4; in $\mathbf{P_2}$ with slur m. 51.2–4. However, it can be assumed that Puccini deliberately omitted slurs in order to contrast the legato of Ve in m. 47 with a non-legato of the harp; in m.51, the pizzicati of Vl and Ve then reinforce this timbre. The edition therefore follows **A**.
50	Vc 1–4	In $\mathbf{P_{1924}}$ the eighth notes and eighth rests have been accidentally reversed, causing Vc to play the counterrhythm of Vl and Ve. $\mathbf{P_1}$ and $\mathbf{P_2}$ reflect the correct version, as notated by Puccini in **A**.
58	Scar	In all printed sources without *p*; the edition follows **A**.
58–59	Fl, Clt I, Fg I, Cor I	In all printed full scores there is only one slur from the upbeat to m. 59 through m. 59.4 for Clt I, Fg I, and Cor I, resulting in a fundamentally different articulation compared to Puccini's notation in **A**, as well as to the first appearance of the motif in m. 4. Furthermore, in the printed full scores Fl with slur over the triplet. The edition follows **A** in both cases.
60	Scar	In all printed sources without the tenuto marks; the edition follows **A**.
65	Vc, Cb 2–3	In $\mathbf{P_{1924}}$ first the eighth-note rest, then the pizzicato note, in adaptation to Vl and Ve. The edition retains the original version of **A**, $\mathbf{P_1}$, $\mathbf{P_2}$.
73	Scar 1–2	In all printed full scores without the portamento slur; the edition follows **A** and **SP**.
80	Scar	In $\mathbf{P_{1924}}$, without the tenuto marks; however, they are present in all other printed sources as well as in **A**.
80	Vc 5	In all printed full scores without the *d flat*. Puccini had cancelled the upper voice in mm. 79–80 in **A** with a stronger horizontal line, accompanied by an unclear textual annotation. However, as all printed full scores attest, he later changed his mind again. Therefore, there is no reason to deliberately cancel only the last of the notes, which Puccini had originally notated in **A**.
84–86	Scar	In all printed sources with accents mm. 84.3–85.2 and 86.1–2, adopted from the accents in the instrumental parts. The edition retains the reading of **A**.
90–91	Vl I/II, Ve	The dynamic hairpins and the *f* do not appear in **A**, but only in the printed sources. They were likely added by Mugnone. However, the *f* seems out of context as the culmination of a crescendo, since the measures in question continue the tremolo of the preceding ones, and the dynamics essentially remain at *ff* throughout. It is also possible that the intention behind the added dynamic markings was not entirely accurately conveyed. They were nevertheless included in the edition, since they are, after all, found in all printed sources, both in the full scores and in **SP**.
91	Scar	In $\mathbf{P_{1924}}$ without the accent.
109	Clt, Archi	In the printed full scores without the *fp*. It is likely that the "meno *f*" led to a misinterpretation of Puccini's dynamics, in that the *fp* already indicated in m. 108 was not repeated here, as however clearly apparent from the notation in **A**; the edition restores the original reading.
120–121	Ob I, Clt, Fg I	In all printed sources, the slur begins as early as m. 120.1. The reading in **A** is much more characteristic and effective than this rather unspecific articulation, and has been restored in the edition.
137	Scar 1–2	In $\mathbf{P_{1924}}$ with arbitrarily added accents.
138	Fg, Tr I	In the printed full scores, there are no dynamic markings; furthermore, the indication "marcato" is used uniformly for both instruments; the edition follows the detailed designation in **A**.
144	Scar 1–2	In all printed sources without the accents; the edition follows **A**.
146	Vl I/II, Ve	In all printed scores the diminuendo hairpin begins already at the beginning of m. 145. The edition follows the clear indication in **A** (as well as in **SP**).
160–163	CIngl, BClt, Fg I, Archi	In all printed full scores without the *messa di voce* hairpins for the Archi in mm. 160–161. Instead, BClt and Fg I are marked with *messa di voce* hairpins once again in mm. 162–163. Furthermore, the dynamics of CIngl are aligned with those of BClt and Fg, as two *messa di voce* hairpins also follow one another here in mm. 160–161 and 162–163. The edition adheres to the reading in **A**, where the composer's intention is clearly expressed to musically emphasize Spo-

		letta's words "tal beffarda ironia," but not the following words. In addition, it is clear from **A** that for the sustained notes of CIngl in mm. 160 and 162, in accordance with the dynamics in m. 158, only a diminuendo is to be applied.
164	Ve	In all printed full scores with ***pp*** instead of ***p***, in alignment with the dynamics of Vc, Cb. However, the desired distinction is clearly evident in **A**; the edition follows this reading.
164–166, 184–186, 202–204, 254–256, 274–276	Fl, Clt I	In **P₂**, **P₁₉₂₄** this motif always appears with a long slur from the first *f sharp*[1] to the *f sharp*[1] of the third measure in each case. The edition follows **A**, where the version with the long slur is notated only the first time (mm. 164–166), while there appears in all subsequent passages the version reproduced here (as does **P₁**, except for mm. 184–186 and 254–256, where no slurs are marked at all in this source). See also the similar passage in Fg I, mm. 528–529, where the version with the two short slurs is found consistently in all sources.
191–193	Cav, Scar, Vc, Cb	In **P₂** and **P₁₉₂₄** with ***f*** in m. 191 and ***p*** in m. 192 for Vc, Cb (the ***f*** in m. 191 also appears in **P₁**). In **P₁₉₂₄** additionally with ***f*** for Scar in m. 191 and ***p*** for Cav in m. 193. Neither **A** nor **SP** includes any of these dynamic specifications. They were likely added during the rehearsals; however, they diminish the impact of the similar effect Puccini intended shortly thereafter, at the point where Cavaradossi begins to lose patience (mm. 197–198). The edition therefore retains the original reading without dynamic markings in mm.191–193.
210	Tosca	In all printed sources without the ***mf***; the edition follows **A**.
217–224	Scar	In **P₁₉₂₄** and **SP**, there is only one continuous slur (in **P₁** and **P₂** the slur inadvertently begins at m. 222 after page change). However, the division into two sections is clearly evident from the notation in **A**; the edition follows this reading.
227–228	Tosca	In **SP₁M** a diminuendo hairpin was added in pencil above the half note *g*[2], the following ***p*** changed to ***pp***, and a breath mark inserted after the eighth note *f*[2].
243	Soprani II	In **P₁₉₂₄** accidentally without the final note of the measure (*a*[1]), which serves as a connection note; restored in the edition in accordance with **A**, **P₁**, **P₂**, and **SP**.
264	Cav	Stage direction taken from **A**; it is not included in the other sources.
274–279	Fl, Ob	In **A**, Fl I is assigned the upper octave, and both oboes are included in these measures. This original orchestration was never published. There is no satisfactory explanation as to why it was not included in the printed editions. In any case, Puccini likely intended to use it to highlight the theme within the new sonic context created at this point by the choir's ascending line, and therefore it does indeed seem more than justified. It is therefore reproduced in small print in the edition.
290–292	Scar, Cav	In all printed sources without the accents.
300	Vl I	In **P₁₉₂₄**, ***pp*** also in Vl I, in keeping with the dynamics of Vl II and Ve. The dynamic differentiation is still found in the sources up to **P₂**; the edition follows this reading.
305	Vc, Cb	In all printed full scores without the dynamic indications (***f*** and ***pp***); the edition follows **A**.
309	Scar	In all printed sources without the ***p***; the edition follows **A**. The indication "lentamente" is not in parentheses in **SP**, apparently understood as a musical instruction, not as a stage direction.
320	Ve 3–6	In all printed scores, in line with the two preceding measures, a crescendo hairpin is also added to this section of the ascending scale. However, it is not notated in **A**; the edition follows this version without dynamic marking.
324–327	Vl, Ve, Vc	In the printed full scores the slurs do not include the eighth notes in each case. Furthermore, in **P₂** and **P₁₉₂₄**, up-bow markings are added above the first note of each group of 32nd notes, and down-bow markings above the eighth notes. The edition omits these interpretive interventions and restores the original articulation of **A**.
332	Arpa	In **A** and **P₁**, **P₂**, no dynamic marking; in *P₁₉₂₄*, an arbitrary ***pp***; in the edition, a ***ppp*** has been added instead, in accordance with the generally valid dynamics at this point.
334–342	Clt I, BClt, Fg, Archi	In the printed sources, especially the full scores, the dynamic markings, particularly the hairpins, were rendered inaccurately or misleadingly in these measures. A careful examination of **A** reveals what is presented in the edition. Furthermore, the following should be noted: Clt I at the entry in m. 338 without accent in the printed full scores; the edition follows **A**. Additionally, in the printed full scores, a triplet consisting of a quarter rest and an eighth note is notated on beat 2 of this measure (i.e., the *g* [sounding] appears here not as a quarter note but as a triplet eighth). However, this is an error, possibly due to the fact that Puccini had initially notated two eighth rests in **A** before the entry of Clt I. However, he then crossed these out and clearly notated a quarter note (without corrections, which suggests that the deletion occurred immediately beforehand), analogous to the entry of the Ve one measure earlier.
337	Fg	In **P₁** without scoring information, in **P₂** and **P₁₉₂₄** "a due" instead of "I." In **A**, however, there is a clear assignment to Fg I through the indication "Solo." In **P₁**, this indication was presumably omitted by mistake, which may then have led to **P₂**, **P₁₉₂₄** filling the gap with "a 2." The edition restores the original reading of **A**.
345	Ve 4	In **P₁** and **P₂** without dynamic marking and without the accent; also in **P₁₉₂₄** without the accent, but here with the dynamic marking "***p*** sensibile." The edition follows **A**. With the accent and the ***f***, the interpretation of this soloistic passage changes fundamentally from that suggested by **P₁₉₂₄**. Thus, it was certainly Puccini's intention to make the passage sound not elegiac, but rather like a muffled scream (brought about by the soft sound of the viola).
346–349	Tutti	In the printed full scores these four measures are marked with a bracket and the notation "taglio facoltativo." This optional cut was not yet included in **A** and **SP** and was not carried over into the edition.
347–349	Clt I	In **P₁**, **P₂** without any dynamic or interpretative indications in these measures; the same applies to **P₁₉₂₄**, with the exception of a generic ***p*** in m. 347.2 (instead of ***pp***). The edition follows **A**.
350–351	Clt II, BClt, Fg	In all printed full scores Clt II and BClt with two slurs: first slur mm. 350.1–351.1, second m. 351.2–3. The edition follows for BClt the reading of **A** and **SP** (thus, in **A**, an additional slur m. 351.2–3 is noted), and adds the slur for Clt II analogously (in **A** and **SP** Clt II without slur). Furthermore, in all printed sources ***p*** instead of ***pp*** for Fg; the edition follows **A**.
370	Arpa	In all printed full scores the chord is mistakenly notated in the lower stave instead of the upper one, where it then wrongly appears in the bass clef as a B-flat major chord instead of a G minor chord. The edition corrects according to **A**.
375ff.	Scar	In **P₁₉₂₄** without the stage direction; in **L**, **SP**, **P₁**, and **P₂**, it reads "Scarpia prende una sedia e la porta di fronte a Tosca, vi si siede e la guarda fiso". The edition follows **A**, since "di fianco" (beside) makes more sense from a scenic point of view than "di fronte" (opposite), as both sing simultaneously. If they were sitting opposite each other, they would not be facing the audience, or one of them would even have to sing towards the back wall of the stage.
379–380	Tosca, Scar	In all printed sources with accents m. 379.4 (Tosca) and m. 380.4 (Scar). The edition retains the reading of **A**, where there are no accents on these already high, exposed notes.
381–382	Scar	In all printed sources without the slur; the edition follows **A**.
383	Scar 2–4	In all printed sources without the accents; the edition follows **A**.
387	Vc, Cb 1–2	In **A** without the slur. It appears, however, in all printed full scores, where it was most likely added for reasons of bowing. From there, it was carried over into the edition, even though the bowing choices may differ.
388–390	Clt	In **P₁₉₂₄**, certainly by mistake, with indication "a 2"; the assignment of this passage to Clt I is clearly evident from **A**, **P₁**, and **P₂**; the edition follows this reading.
389	CIngl, Clt I, BClt, Fg I	In the printed full scores, the dynamics are standardized based on Ob: CIngl and Clt I with ***ppp*** (instead of ***pp***), as well as Fg I in **P₁₉₂₄** (Fg I in **P₁**, **P₂** without dynamics; BClt in all three printed full scores without dynamics). The edition restores the more differentiated dynamics of **A**.
390	Tosca	The breath mark is taken from **SP₁M**.
391–392	Tutti	In **P₂** and **P₁₉₂₄** (and partly also in **P₁**) the dynamics have been standardized. Thus, the crescendo hairpins in all parts extend completely across mm. 391–392, and the diminuendo hairpins across the entire m. 393. The edition follows the more differentiated indications of **A**.
394–395	Tosca	The notation "parlato" and the breath mark in measure 395 are handwritten entries in **SP₁M** that were included in the edition.
397	Scar	In **P₁₉₂₄** without the notation "rall."; however, present in all other printed sources as well as in **A**.
402	Scar	In all printed sources with tenuto marks on the three eighth notes; in **P₁₉₂₄**, moreover, without the accent.

		The edition follows **A**.
404–405	Scar	In **SP** and $\mathbf{P}_{1924}$ with crescendo hairpin mm. 404.1–404.3, there with *f*. Also in $\mathbf{P}_1$ and $\mathbf{P}_2$ with crescendo hairpin, though not in m. 404, but only in m. 405 as a continuation slur after page change. In all printed sources m. 405.1 without the accent. The edition follows **A**.
408–410	Tutti	In the printed scores with general crescendo for mm. 408–409 and diminuendo for m. 410, in each case in addition to the long accents. However, there is no basis for this in either **A** or **SP**; therefore, it has not been included in the edition. Fg I and Vc each without the long accents from m. 408 through the first half of m. 410; the edition follows **A**.
415	BClt, Fg I, Cor I, Vl, Ve	In **A** and $\mathbf{P}_1$, $\mathbf{P}_2$ BClt, Fg I, and Cor I without the *p*; the edition follows $\mathbf{P}_{1924}$, though with a change from the *pp* indicated there for Cor I to *p*. These additions in $\mathbf{P}_{1924}$ were undoubtedly made by the typesetter, but they are useful in that they can serve as a guide for the instruments in question that enter anew in this measure; they were therefore included in the edition. In the printed full scores, there is a *p* for Vl and Ve at the end of the diminuendo hairpin; however, it is not notated in **A** and has not been included in the edition.
417	Scar 3, 4, 7	In all printed sources without the accents; the edition follows **A**.
429–430	Fl, Clt II, BClt	In all printed scores with seemingly arbitrary slurs in mm. 429.1–2 and 430.1–2; the edition follows **A**.
430	Tosca	In $\mathbf{P}_{1924}$ without the "rall."
440–441	Scar	In all printed full scores the vocal text reads "Allora ripigliamo" instead of "Roberti, ripigliamo." The latter reading, which the edition follows, was corrected in pencil in $\mathbf{SP}_{1M}$ and then carried over to $\mathbf{SP}_2$, but not to $\mathbf{P}_1$, $\mathbf{P}_2$, or $\mathbf{P}_{1924}$.
444–450	Tutti	In **A**, with a few exceptions, only the two accents on beats 3+ and 4 are notated for Fl, Ob, CIngl, BClt, Cor III/IV, Tr, Trb, and Vl I. The other accents were added in the edition in accordance with the printed full scores.
445	BClt, Fg, Vc, Cb	In the printed full scores the *f* appears only below the last quarter note of the measure. The edition places it below the third quarter note, in accordance with **A**. However, in **A** the *f* is missing for BClt and Fg; it has been added in the edition by analogy with Vc and Cb.
445	Cor III/IV	In the printed scores without the *mf*; in $\mathbf{P}_{1924}$ also without the following crescendo hairpin. In $\mathbf{P}_1$ and $\mathbf{P}_2$ with *f* after the crescendo hairpin (below the quarter note g^1). In $\mathbf{P}_2$, $\mathbf{P}_{1924}$ with accent on 3. The edition follows **A**.
445	Tosca	In all printed sources without the first accent; the edition follows **A**.
445–446, 448–449	Vl II	Beat 4 in **A**, $\mathbf{P}_1$, $\mathbf{P}_2$ in mm. 448–449 is notated as dotted eighth note (instead of simple eighth note), followed by three 16th notes without triplet figure, which instead appears midway between the eighth note and the group of 16th notes, thus referring to the entire figure; the slur already begins at the dotted eighth note. M. 445, in contrast, is as in the edition; m. 446, with dotted eighth note e^2 and 16th note c^2 instead of the 16th-note triplet. The edition follows the simpler notation in $\mathbf{P}_{1924}$ (though here, m. 449 incorrectly with dotted instead of simple eighth note).
449	Scar	In all printed sources without the second accent; in **SP** also without the first accent; the edition follows **A**.
451	Tosca 1	In all printed sources without the accent; the edition follows **A**.
452–454	Scar	In all printed sources without the accents; the edition follows **A**.
457	Fl, Tr, Trb I	The *mf* appears only in $\mathbf{P}_{1924}$. It indicates approximately the theoretical volume level reached at this point of the crescendo and was included in the edition as a guideline.
461	Scar 1–2	In all printed sources without the accents; the edition follows **A**.
465	Tutti	In **A** and **SP** "I° Tempo" instead of "Più agitato di prima"; the edition follows the printed full scores.
465	Cfg, Cor III/IV, Tr, Trb, Timp, Arpa	The *pp* and *ppp* markings in the edition follow those in **A**. In $\mathbf{P}_2$ and $\mathbf{P}_{1924}$ they were uniformly replaced with *p* (as was also done in $\mathbf{P}_1$ for Tr). Since, in the sonic context at this point, voices can easily be drowned out, a lower volume level is certainly more appropriate here, which is why the edition restores the reading from **A**.
465–467	Scar	In all printed sources without the accents; the edition follows **A**.
473	Trb, BTrb, Timp	All printed scores alter the differentiated dynamics of **A** by applying the *ff* dynamic to the specified instruments as well. Puccini, however, had conceived the dynamics in such a way that the already rich sonority would not be overburdened and the vocal soloists would not be drowned out. The edition restores the original reading.
473–474	Tutti	In **A** and $\mathbf{P}_1$, $\mathbf{P}_2$ without the indication "sostenendo." In $\mathbf{P}_{1924}$, however, this indication is present, which is confirmed by its presence as early as $\mathbf{SP}_2$, where furthermore the subsequent dotted line appears, indicating its validity for mm. 473–474 (this line is absent in $\mathbf{P}_{1924}$); the edition follows this reading in $\mathbf{SP}_2$.
473–474	Ob, CIngl, Clt, Cor I/II	In $\mathbf{P}_2$ and $\mathbf{P}_{1924}$ with seemingly arbitrary slurs over the notes before the 64th-note ascending passage (Ob, Clt) or over the entire measure (CIngl [m. 473; in m. 474 with a slur over 2–3], Cor I/II). Already in $\mathbf{P}_1$ some of the instruments have two-note slurs. The edition follows **A**.
475–476	Tutti	In $\mathbf{P}_{1924}$, and to a large extent also in $\mathbf{P}_2$ with accents on almost all instruments on beat 1 or 1+, respectively. However, this overstates the tonal texture in a simplifying manner; the edition restores the reading found in **A** and $\mathbf{P}_1$.
479–480	BClt, Cor, Archi	In the printed scores in m. 479, Cor II–IV have *sf* instead of *f*, and Ve, Vc *ff* instead of *sf*, probably because the relevant markings in **A** were misread. The edition restores the reading actually intended in **A**. In m. 479 in **A** and $\mathbf{P}_1$, $\mathbf{P}_2$, Vl I/II without dynamic markings before the diminuendo hairpin; in $\mathbf{P}_{1924}$, *mf* was added. The edition proposes *f* instead, by analogy with Cor II–IV, which double the parts of Vl I/II. BClt in mm. 479 and 480 follows **A** with regard to the accent (which is absent in the printed sources) and $\mathbf{P}_2$ with regard to dynamics (**A** has no dynamic marking; in $\mathbf{P}_1$ and $\mathbf{P}_{1924}$, similar to $\mathbf{P}_2$, with *mf* and *p*, but without the respective following diminuendo hairpins).
483	Cav 2–3	In the printed full scores, a simple quarter note is used, without the triplet notation – a detail that is more theoretical than practical, but which nonetheless gives some sense of Puccini's notation style.
493, 496	Ott, Fl, BClt, Fg, Cfg, Cb	In all printed full scores the dynamics in m. 493 are changed from *pppp* to *pp* (Ott, Fl) or *ppp* (Cfg), and in m. 496 to a uniform *ppp*; the edition restores the differentiated reading of **A**.
537	Ve, Vc	In $\mathbf{P}_1$ and $\mathbf{P}_2$ without dynamics; in $\mathbf{P}_{1924}$ *p* instead of *pp*; furthermore, in all printed scores without the "dolce" for Ve. The edition follows **A**.
540	Vl I	$\mathbf{P}_2$ and $\mathbf{P}_{1924}$ with tenuto marks on 1–2 and a slur over 3–4; in $\mathbf{P}_{1924}$, there is also a slur over 1–2. The edition retains the original reading without specific articulation of **A** and $\mathbf{P}_1$.
543	Scar	In all printed sources without *f*; the edition follows **A**.
554	Tosca 1	In all printed sources without the accent; the edition follows **A**.
555	Ob, Clt, Fg, Archi	In all printed scores, *f* instead of *sf*; incorrect interpretation of the notated signs in **A**. Corrected accordingly in the edition.
579–580	Tutti	In $\mathbf{P}_2$ and $\mathbf{P}_{1924}$, m. 579, with *marcato* accents on the half notes of BClt, Fg, Cfg, Trb, BTrb, Vc, and Cb; in $\mathbf{P}_1$, $\mathbf{P}_2$, and $\mathbf{P}_{1924}$, m. 580.1, with normal accents in all parts. The edition follows **A**, where the accents reproduced in the edition are the only ones.
582, 584, 586, 591, 593	Fl, Ob, Clt, BClt, Fg, Cor, Archi	In **A** and $\mathbf{P}_1$ (and in some measures also in **SP**), *p* instead of *mf* on beat 2. The change to *mf* was first made in **M/A** (as part of several changes noted in this source for mm. 582–593) and was carried over from there to $\mathbf{P}_2$, $\mathbf{P}_{1924}$. Since it is thus authorized by the composer himself, the edition follows this reading and not the earlier version in **A**. Also following **M/A** respectively $\mathbf{P}_2$, $\mathbf{P}_{1924}$, the *f* signs on beat 1 have been added (in **A**, apart from the accent, there is in most cases no dynamic marking here). In the printed scores, there is sometimes a second *f* following the *f* for the grace notes of Clt, BClt, Fg, Ve, Vc, Cb on the subsequent beat 1; this double marking has not been included in the edition. – The fact that the sound level is to be reduced after the accented, forte-played beat 1 in each case shows that Puccini was aware from the outset of the difficulty of achieving dynamic balance in these measures. The change in **M/A** also still reflects this awareness, even if the reduction of sound volume is somewhat more moderate here. In any case, it is important for the performer in these measures to reduce the dynamics after the *forte* accent to a greater or lesser extent, depending on the circumstances.
595	Fl, Ob, BClt, Cor I–IV, Vl I/II, Ve 1	In $\mathbf{P}_{1924}$ with *f*.
598, 600	Ob II, CIngl, Clt II, BClt, Fg, Cor, Ve, Vc	In the printed full scores with accents under the slur on the last three eighth notes of the measure in each case (for Cor, slurs were added in all three scores). Puccini would certainly never have notated such an articulation; the edition follows the original version of **A**.
608		In all printed full scores and $\mathbf{SP}_1$ without the indication "Largamente", in $\mathbf{SP}_2$ "Largo" instead; the edition

		follows **A**.
608–611	Tutti	In all printed full scores with *marcato* accents on the tied and on the dotted half notes; in **P₂** and **P₁₉₂₄** also with normal accents on beat 1 of each measure. The edition follows the clear notation in **A**.
610	Ott	In **A** with a whole-measure rest here. The edition follows the printed full scores; nevertheless, it cannot be determined with certainty whether the addition of the quarter note is authentic or not.
618–621	CIngl, Fg I, Vl I/II, Ve, Vc	In **P₂**, **P₁₉₂₄** (and partly also in **P₁**) with slurs that have been arbitrarily added, lengthened, or shortened, e. g., Vl I, mm. 618 and 619, each with a slur across the entire measure, or Fg I, Vl II without the staccato dot on the last eighth note in m. 619, but with a slur from there to the first note in m. 620; the edition follows **A**, also in line with the articulation found already at the beginning of the act (cf. m. 4).
625	Scar	In all printed sources without the dynamic and expression indication; the edition follows **A**.
625	Archi	In all printed full scores with ***p*** instead of ***pp***; the edition follows **A**.
632	Fg I, Cor 2	The slurs indicating "lasciar vibrare" are not present in the printed full scores; the edition reproduces them according to **A**.
638–639	Vl I/II, Ve	In **A** without all slurs, in **P₁**, there is only one slur, i. e., for Vl I, mm. 638.2–639.3. The edition follows **P₂** (**P₁₉₂₄** like **P₂**, with the exception of Vl I, m. 639, where the slur only begins at 5).
649–650	Vc	In all printed full scores, there is only one slur across both measures, in accordance with Fg I and Cor I; the edition follows A, where the desire for differentiation is clearly expressed.
651–653, 657–662	Fl, Ob, CIngl, Vc	In **P₂**, **P₁₉₂₄** for Ob and CIngl, there is a three-measure slur in each of the following measures: 651.1–653.2, 657.1–659.2, 660.1–662.2; for the measures starting at 657, this also applies to Fl I. Additionally, Vc with a slur mm. 652.2–653.2. The passages in question thus receive the same articulation as mm. 654–656 and 673–678 (Fl I), which makes the entire section sound more uniform and flat. The edition follows the differentiated version that Puccini had notated in **A** and which is still preserved in **P₁**.
676	Fl I, Ob, Clt I, BClt, Fg I, Cor	In all printed full scores with ***pp*** for the Legni (instead of ***p*** or instead of no dynamic marking) and with ***ppp*** for Cor (instead of ***pp***); the edition follows **A**.
682	Fg I	In all printed full scores with ***p*** instead of ***pp***, in line with the dynamics of the other Legni; the edition retains the differentiating reading of **A**.
684	Scar	In all printed full scores, the slur accidentally only begins at the following dotted eighth note; the edition follows **A**.
687–689	CIngl, Fg I, Cor, Archi	In all printed full scores without any accents for Cor and without the diminuendo hairpins for the Archi; in **P₁₉₂₄** with slurs for CIngl and Fg I, mm. 687.1–2 as well as m. 688.1–2 (CIngl) or mm. 688.1–689.2 (Fg I). The edition follows **A**.
690–691, 699–700	Ve, Vc, Cb	In all printed full scores in each case with slurs at the measure transition, in accordance with Vl I/II. In **A**, however, Puccini notated only the slurs he actually intended; the edition follows that original reading.
691, 700	Clt, BClt, Fg, Cor, GrC, Arpa, Archi	In all printed full scores Clt, BClt, Fg, Cor, GrC, Archi with ***sfp*** in each case (instead of the dynamic symbol reproduced in the edition, or instead of no dynamic indication); sometimes the subsequent diminuendo hairpins are missing. Arpa: In m. 691 in **P₁**, **P₂** without dynamic indication, in **P₁₉₂₄** with ***p*** instead of ***f***; in m. 700 in **P₁**, **P₂** with ***f*** (as in the edition), in **P₁₉₂₄** without dynamic indication. The edition restores the reading of **A** in each case.
693	Scar 2	In all printed sources eighth note + eighth-note rest instead of quarter note; the edition follows **A**.
699	Scar, Tutti	In all printed sources, the instrumental parts are indicated only by "col canto," placed at the beginning of the measure; the edition follows **A**. Similarly, the "lusingando" for Scar already appears at the beginning of the measure in the printed sources, and here too, the edition follows **A**, where Puccini further clarified the placement of this indication by adding lines that frame the relevant section of the measure.
699	Scar 7–9	In all printed sources with tenuto marks also on the triplet 16th notes; the edition follows **A**.
701–702	Vl II, Ve, Vc, Cb	In all printed full scores with dynamic hairpins similar to those of Vl I. However, it is clear from **A** that Puccini intended them only for the melody line played by Vl I; the edition follows this reading.
708–709	Cor, Tr	In all printed full scores Cor in each case with normal accents on 2 instead of *marcato* accents, and with tenuto marks on 3–5 instead of *marcato* accents; Tr in each case with tenuto marks on 2–4 and staccato dot on 5. The edition restores the articulation clearly notated by Puccini in **A**.
708–709	Vl I, Vc 4	In all printed full scores with accent instead of tenuto mark in each case, in alignment with Fl, Ob, Clt, Fg I. The edition restores the differentiated reading of **A**.
708–709	Vl II, Ve	In **A** and all printed full scores, as with the other instruments, there is an ***f*** at the beginning of the measure; then follows the indication "tremolo fitto ***ff***." In the edition, it is assumed that after notating the ***f*** for Vl II and Ve, Puccini specified the dynamics for these two instruments, in the sense of distinguishing them from the other strings, and that he forgot to delete the previous dynamic marking. Accordingly, in the edition, the ***ff*** is placed right at the beginning of the measure.
709	Scar	In **P₁₉₂₄** accidentally without the breath mark; it is included in all other sources.
710–713	Fl, Ob, Clt 4	In all printed full scores, this note also has an accent; a reading that certainly does not go back to Puccini. The edition follows **A**.
712	Scar 4	In all printed sources without the accent; the edition follows **A**.
714	Tutti	The tempo/agogic indication in the printed sources is not, as reproduced in the edition according to **A**, "Largo" at the beginning of the measure and "sostenendo" in its second half. Instead one finds, at the beginning of the measure, in **SP₁** "Largo sostenuto", and from **SP₂** onward in the printed sources "Più sostenuto" (with reference to the "Sostenuto" in m. 708). However, this is certainly a misunderstanding; Puccini's actual intention is clearly evident from **A**.
714	Cb 2–3	In the printed full scores 32nd-note triplet (corresponding to Timp) instead of two 32nd notes. Apparently a change made in conjunction with other alterations made at this point along the path from **A** to **P₁** concerning the tonal texture of the brass section (as is also the case in many other passages in the work). However, the change in the Cb part was certainly an error that persisted through **P₁₉₂₄**, as evidenced by the fact that the two 32nd notes remained in the following measure. The edition therefore retains the version of **A** for Cb.
718–720	Tutti	In all printed sources, there is only the indication "dim." in m. 718, followed by the indication "poco rall." at the beginning of m. 719, extending the relevant indication for Scar to the entire orchestra. However, as is evident from **A**, the rallentando for the orchestra begins as early as m. 718; the edition follows this reading. In addition, the printed full scores include two diminuendo hairpins accompanying the textual indication "dim." – one spanning the entire m. 719 and a second spanning the entire m. 720. Here, too, the edition follows **A** in retaining only the single diminuendo hairpin at the end of m. 719.
720–721	Cor I/II	In **P₁** without dynamics, in **P₂**, **P₁₉₂₄** with ***p*** instead of ***mf***; the edition follows **A**.
725	Fl, Clt, BClt, Fg, Cfg	In **P₁₉₂₄** dynamics unified to ***pp***; levelling of the dynamics so skillfully graded by Puccini in **A**, which had been preserved through **P₂** inclusive.
725	Scar 3	In **P₁₉₂₄** mistakenly an eighth note (without subsequent eighth-note rest) instead of quarter note.
726	Scar 3–5	In all printed sources without the tenuto marks; the edition follows **A**.
729	Ott, Fl, Clt	In all printed scores, the slur extends to the eighth note; in return, the accent on this note is omitted. The edition restores the original reading.
731–733	Fl, Ob, Clt, Archi	In the printed full scores, the crescendo hairpin for Ve and Vc already begins in the middle of m. 730; in addition, Vl I/II also have a crescendo hairpin there, also running from the middle of m. 730 to the end of m. 732. The edition follows the reading of **A**. For Ob and Clt, no crescendo hairpins are notated in **A**; the edition adopts them from **P₂**, **P₁₉₂₄**, where, though, they begin already at the start of the measure (in **P₁**, there are no crescendo hairpins for Ob and Clt). In all printed full scores, Ott and Fl in m.732 with ***f*** before the 32nd-note scale and in m. 733 with ***ff***; in **P₂**, there is also a connecting crescendo hairpin in m. 732 between the two markings. The edition retains the significantly more restrained notation of **A**.
732	Ott, Fl 5	In **A** and **P₁**, **P₂** without ♭, thus b^2; in **SP** also b^2, but here additionally indicated with ♮. In **P₁₉₂₄**, on the other hand, with ♭, thus *b flat*², which – given the G minor chord that runs through the measure – seems at least theoretically more correct. However, this chord is difficult to pin down, as it constantly alternates with a triad of the same structure that lies a semitone lower (F-sharp minor), and the D minor hinted at by Puccini in the following measures could, at least initially, be interpreted as dorian.
745	Ott, Fl, Vl I	In all printed full scores, the slur begins only at the first 32nd note, furthermore with accent on every rhythmic eighth value (i. e., on 2, 3, and 7). The edition follows **A**.

746–747	Tutti 1	In all printed sources in m. 746 with a pleonastic *ff* as well as a "tutta forza" indication, and in mm. 746 and 747, each with a *marcato* accent in almost all parts. The edition adheres to Puccini's restrained notation in **A**, indicating that he apparently did not want to overburden and make it unnecessarily bombastic.
748	Tutti	In **A** and **SP₁**, the metronome marking is quarter note = 120 instead of 132; the edition follows **SP₂** as well as **P₁**, **P₂**, and **P₁₉₂₄**.
775–779	Fg	In all printed full scores without the accents; the edition follows **A**.
808	Vc	In all printed full scores, the indication "con molta dolcezza" is repeated again for Vc, while in **A** it is only noted in m. 804, referring to Vl I/II, Ve; the edition follows this reading.
815–816	Archi	In all printed full scores, "poco rall." appears already at the beginning of the measure. However, it is clear from **A** (and confirmed by **SP**) that this indication, as presented in the edition, only applies from the triplet onwards. Furthermore, in **P₁₉₂₄** (and **SP**) with legato slur mm. 815.2–816.2. Puccini, however, certainly intended to articulate the end of this phrase differently than in mm. 809–810; the edition therefore follows **A** as well as **P₁**, **P₂**.
816	Vc 2	In **P₂** and **P₁₉₂₄**, eighth note + eighth rest instead of quarter note. It cannot be said with certainty who is responsible for this change and why an adjustment to the other instruments was made here; after all, the quarter note that Puccini notated in **A** (and which is reproduced not only in **P₁** but also in **SP**) creates a connection between the E-flat minor section and the following E-flat major section.
817	Vc	The bowing signs are exceptionally found in **A** and were taken from there into the edition. They are not included in the printed full scores.
822–823	Tosca	In **P₁₉₂₄**, the stage direction "alzandosi" is mistakenly presented as a musical instruction.
823	BClt, Fg II 2–3	In all printed full scores with slurs for BClt, in **P₁₉₂₄** also for Fg II; an adaptation to Clt II and Fg I, which is certainly not authentic. The edition follows **A**.
824	Tosca 1	In all printed full scores without the *f*; the edition follows **A** and **SP**.
834–835	Vl I/II, Ve, Vc	The bowing signs were already notated by Puccini in **A** and were subsequently incorporated into the printed full scores.
835	Tosca	The *ossia* version, presented in small print in the edition, shows the syllable underlay from the so-called "tradition," which allows breathing before the high note – and thus at a more suitable point than in the printed version. This practice, which arose in connection with the premiere, is marked in pencil in **SP₁M** and was therefore certainly approved by the composer.
836	Fg II 2	In all printed full scores, on beats 3–4 with eighth note *F*, eighth-note rest, quarter-note rest; an addition that makes no sense. For in **A**, where Fg I and II are notated on the same stave, the half note *G* of the first half of the measure is followed only by a half note *F*, marked "Solo," meaning that from this point onward, in order to lighten the sound texture, only Fg I is intended to play. The edition follows this reading.
836–837	Archi	In all printed full scores without the *ppp* in m. 837. In **P₂**, **P₁₉₂₄** with *p* in the middle of m. 836 (at the half note), in alignment with the dynamics of the Legni. The edition follows the original reading in **A**, which, in our opinion, more clearly expresses Puccini's intentions.
837	Tutti	In all printed sources, the indication "rall. col canto" is already placed at the beginning of the measure. In **A**, however, the indication is given as it appears in the edition – a positioning that also takes into account the preceding agogic indication for Tosca (tenuto marks; see also the note on m. 837, Tosca).
837	Tosca 3–7	In all printed full scores without the tenuto marks on the sextuplet notes and without the diminuendo hairpin at the end of the measure. The tenuto marks are included not only in **A** but also in **SP**, while the diminuendo hairpin is missing there as well and was adopted solely from **A**.
842, 850	Tosca 1–2	In **P₁₉₂₄** with slur in each case, as a simplified representation of the emotional expression required here (according to the stage direction, Tosca "sobs" = "singhiozza").
853	Fg, Vl I/II, Ve, Vc	In the printed sources inaccurate renderings of the dynamics. The *p* for Vl I/II, Ve, Vc is placed only below the next quarter note, and the diminuendo hairpin for Vc only appears in the second half of the measure, following the *p*. The edition presents the reading of **A**. The dynamics in Fg are not entirely consistent in **A** either; see the relevant addition in the edition. In **P₁₉₂₄**, Fg with a crescendo hairpin after the *p* instead of the diminuendo hairpin.
859–874	Tutti	In the printed scores, several important changes and additions regarding dynamics and articulation were made in this section compared to **A** and **SP**: the addition of *sf* markings or accents on the respective high notes of the Legni and the long notes of the Ottoni and Archi in mm. 859, 862, 865, 868, 871, and 873; the addition of *messa di voce* hairpins between these measures; the addition of some legato slurs in the Legni (mm. 866–867, 868–869). The original reading in **A**, on the other hand, shows a significantly more controlled and effective pursuit of musical effects. Thus, the climaxes are clearly defined: firstly, the double climax in mm. 864 ff. with its general *f*-dynamics, and secondly, a further climax at the end of the passage, immediately before the following *Allegro* section. The constant back and forth resulting from the additions in the printed scores comes at the expense of this clarity, which is why the aforementioned changes can hardly be attributed to Puccini himself.
875	Tosca 1–2	In all printed sources without the accent; the edition follows **A**.
885	Spol	In all printed sources without the accents; the edition follows **A**.
888–890	Scar	In all printed sources without the accents in these three measures; the edition follows **A**.
892	Vl I/II, Ve	In **P₂** and **P₁₉₂₄** with an explicit *p*; however, Puccini certainly did not omit it without reason. The edition follows the original reading of **A** and **P₁**.
897	Archi	In **P₂**, **P₁₉₂₄** and **SP** with *f*. In **A** (as well as in **P₁**), however, it is not present, which leaves the performer the choice of the most suitable dynamics for this accented note. It does not necessarily have to be a *f*, especially since this would weaken the effect of surprise provided by the *f* indicated by Puccini himself in m. 899.
903	Fg I 2	In all printed full scores without the accent; the edition follows **A**.
907	Archi	In all printed full scores without the diminuendo hairpin; the edition follows **A**.
908	Cb	In **P₁**, **P₂**, the dynamic indication has been omitted, possibly for space reasons. In **P₁₉₂₄**, a dynamic indication has been added again, but *pp* instead of *ppp*. The edition follows **A**.
912–913	Vc	In all printed full scores Vc also with slur at the measure transition. However, Puccini certainly deliberately omitted the slur here; the edition follows this original reading.
921	Vc	In all printed full scores, Vc like Cb, i. e., with (pizzicato) eighth note *F sharp*. This reading, however, is nonsensical, since Vc would then, firstly, be placed in the awkward situation of having to switch directly from pizzicato to arco in m. 922, and secondly, three measures later, in m. 924, it can no longer play together with Cb anyway. The edition therefore restores the sensible reading of **A**.
922, 925	Arpa	In all printed full scores, nonsensically with diminuendo hairpin instead of accent. The edition restores the reading in **A**, where the accent is clearly recognizable as such.
929–932	Tutti	In **P₁₉₂₄**, the dynamics are changed: the crescendo hairpin only extends to the end of m. 930 (with Vl I/II having *mf* instead of *p* in m. 929), in all parts *ff* in m. 931 and *fff* in m. 932 (the latter reading is also found in **P₁**, **P₂**, and **SP**). This seemingly pointless change is unlikely to be Puccini's; therefore, the edition restores the original reading of **A**.
933	Scar	In all printed sources without *f*; the edition follows **A**.
934–935	Cb	The printed scores contain no notes for Cb, but rather two whole-measure rests. This change, however, makes no sense and can only be considered an accidental reading in **P₁**, which survived up to and including **P₁₉₂₄**. The edition follows **A** (and **SP**).
940	Arpa	In all printed full scores without the lower octave in the stave for the left hand; the edition follows **A**.
948–950	BClt, Fg I, Cor I, Timp, Arpa, Vc, Cb	In the printed full scores, changes have been made regarding the dynamic markings, for the sake of standardization: In **P₁₉₂₄** with *pp* throughout (without the subsequent diminuendo hairpin for Timp), in **P₁** and **P₂** with *pp* for BClt and Fg, and *ppp* for all other instruments (Cor I, Timp, Arpa, Vc, Cb). The edition retains the differentiated reading of **A**.
961	Tutti	In all printed scores without the indication "a tempo"; the edition follows **A** and **SP**.
961–962	Fl III	In all printed full scores, the half note a^1 in m. 961 is extended with a tie to m. 962, giving it the same rhythmic value as Fl II. However, this adjustment was made erroneously, as the a^1 in measure 962.1 harmonically clashes with the b^1 of Fl I. The edition therefore restores the reading of **A**, where m. 961 is clearly notated as a whole-measure rest for Fl III.
967	Tutti	In **P₁₉₂₄**, the "tratt." appears as a general indication further to the left in the measure; however, it refers

		specifically to the upbeat to the following "Andante". The edition follows **A** as well as **P₁**, **P₂**.
968	Vl I, Ve	In all printed full scores *ppp* instead of *pppp*; the edition follows **A**.
972–974	Tosca, Scar	In **A**, only the instrumental parts are notated, not the two vocal parts. The edition takes them from the printed sources, which are essentially identical, with the *pp* for Tosca in m. 974 coming from **SP**; no dynamic indication is given here in the printed full scores.
977	Vl I	In all printed scores whole-measure rest, i. e., the upbeat note *c sharp*[2] is not present – a reading which, however, makes no sense and can only be considered an error (cf. also the similar passage 1048–1049, where the upbeat note is present in all sources). The edition follows **A**.
984	Arpa	In $\mathbf{P}_{1924}$ in the lower system on beat 3, the bass note is mistakenly E flat instead of G flat; the edition follows **A** and $\mathbf{P}_1$, $\mathbf{P}_2$.
986	Vc, Cb	In all printed full scores without the tremolo marking, certainly by mistake. It is present in **A** and even in **PO**.
986–988	Tutti	In all printed full scores, Ve also has a *marcato* accent in mm. 987 and 988. In **A**, m. 986 of Ve is fully notated (with the accent), m. 987 is only notated as abbreviation, and m. 988 is fully notated again after page change, this time without accent. The edition assumes that the reading without accent is already intended for m. 987 as well, i. e. that the accent is only meant to apply to m. 986. In $\mathbf{P}_{1924}$, there is also a *marcato* accent for all instruments on beat 1. However, it is clear from **A** that, apart from the tremolo notes for Ve, Vc, and Cb, only Tr is intended to have a *marcato* accent to ensure that, entering only on a weak beat, it emerges from the overall sound. The edition follows this original reading of **A** and $\mathbf{P}_1$, $\mathbf{P}_2$.
1001–1002	Ott, Fl, Cor, Tr	In all printed full scores, the *ff* for Ott and Fl appears only in m. 1002; in $\mathbf{P}_{1924}$, moreover, with *f* in m. 1001. Furthermore, in all printed full scores without the *fff* for Cor and Tr in m. 1002. In **A**, the *ff* for Ott and Fl appears twice, both in m. 1001 and in m. 1002. However, it should be noted that in **A** (and $\mathbf{SP}_1$), there are still 14 measures between these two measures in which the preceding musical sequence continues with modulation, having been cut during the rehearsals for the premiere. This is indicated by corresponding markings in red in $\mathbf{SP}_{1M}$ (the cut was then already implemented in $\mathbf{SP}_2$ and $\mathbf{P}_1$). As a result of this cut, only the *ff* in m. 1002 was included in $\mathbf{SP}_1$, $\mathbf{P}_1$, and the subsequent printings. However, since it was already notated by Puccini in **A** in m. 1001, it is reproduced at that point in the edition and omitted in m. 1002, which now follows directly after the cut. The *fff*, which was inadvertently omitted in the printed full scores for Cor and Tr (presumably also due to the cut), is added in the edition according to **A**.
1006, 1013	Scar	In all printed sources without the *f* in m. 1006, as in $\mathbf{P}_{1924}$ also in m. 1013. The edition follows **A**.
1012–1013	Cor III/IV	In the printed full scores an octave lower, notated in bass clef; however, in **A** and even in **PO** as reproduced in the edition.
1016	Scar	In all printed sources, this measure, too, in triplet notation (like mm. 1006 and 1010), probably erroneously; the edition follows **A**.
1025–1028	Vl II, Ve, Vc 1	In all printed full scores, the slur for Ve and Vc already ends in m. 1027. Furthermore, inexplicably, Vl II and Vc, upper part, m. 1028.1 with eighth note instead of quarter note. In both cases, the edition follows **A**.
1030–1031	Clt I, Ve	In $\mathbf{P}_1$, $\mathbf{P}_2$, the legato slur for Ve begins as early as m. 1030.1; in $\mathbf{P}_{1924}$, there are two slurs: mm.1030.1–2 and 1031.1–2. The edition follows **A**. Clt I in **A** without a legato slur, whereas in the printed scores it begins as early as m. 1030.1. In the edition the slur is adopted from there, but its beginning is moved to m. 1030.2, in accordance with Ve.
1030, 1034	Cor	In all printed full scores with *pp* instead of *p* in each case; the edition restores the differentiating reading of **A**.
1041	Tosca 1–2	In **A**, $\mathbf{SP}_1$, $\mathbf{P}_1$ and $\mathbf{P}_2$ *f sharp*[1]. The change to *c sharp*[1] is documented in $\mathbf{SP}_2$ and $\mathbf{P}_{1924}$.
1041, 1045–1046	Vl I/II, Ve, Vc	In $\mathbf{P}_2$, $\mathbf{P}_{1924}$ in m. 1041 with tenuto marks on the four 16th notes. Furthermore, in m. 1045 Ve and Vc with slur over the four 16th notes and in m. 1046 with tenuto marks on the four 16th notes, so that the articulation is unified. The edition restores the original, differentiated reading of **A** and $\mathbf{P}_1$.
1045	BClt	In $\mathbf{P}_{1924}$, *E* is incorrectly notated instead of *G sharp* (sounding); the edition follows **A** as well as $\mathbf{P}_1$, $\mathbf{P}_2$.
1047	Vl I/II	In **A** and $\mathbf{P}_1$ without dynamics, in $\mathbf{P}_2$ and $\mathbf{P}_{1924}$ with a generic *p*.
1049	Vc	In $\mathbf{P}_1$, $\mathbf{P}_2$ "con passione espressivo", in $\mathbf{P}_{1924}$ "con passione" instead of "espressivo"; the edition follows **A**.
1051	Fl, Vc	In all printed full scores without the long legato slur for Fl; instead, here and for Vc with short slurs 1–2 and 3–4; the edition follows **A**.
1051	Vc	In $\mathbf{P}_1$, $\mathbf{P}_2$ "con anima", in $\mathbf{P}_{1924}$ "*mf* con anima" instead of "sensibile"; the edition follows **A**.
1052	Vl II, Ve	In **A** without the accents, but included in all three printed full scores. They are taken from there into the edition because a structural change took place after this measure: Originally, m. 1052 was directly followed by the instrumental section, which is now in mm. 1054–1058, then came Tosca's famous last words in Act II (sung on *d*[1] instead of *c sharp*[1] and comprising 2 measures), before mm. 1059ff. followed.
1054–1055	Ve 1–2	In all printed full scores without the slur; the edition follows **A**.
1058	BClt	In **A** *pp* instead of the accent and the *sf*. The latter signs are included in the printed full scores, evidently as a result of the changes mentioned in the note to m. 1052. The edition follows their reading.
1060ff.	Tosca	The stage direction in **A**, entered by Puccini himself, reads: "Tosca accende due candele e poi spenge i candelabri, prende il cristo e lo mette sul petto di Scarpia e i due candelieri al lati del cadavere." The edition follows the version in the three printed full scores.
1068	Tutti	In **A**, there are no fermatas; Puccini apparently considered the "molto rall." and the subsequent "stentato" sufficient. They were added in the printed sources, possibly for practical reasons, to ensure that conductors did not allow the measure to flow too continuously. Thus, this addition of fermatas in the printed sources provides a good example of how much such additions and changes, and many others, can depend on the performance context of the time and must be viewed critically today and, if necessary, "revised."
1069	Tutti	In all printed full scores, Tr and Trb with *ppp* instead of *pppp*. The edition follows **A** with regard to Tr and also applies this dynamic to Trb, which are not yet notated in **A** at this point, but were added during the rehearsals for the premiere and appear for the first time in $\mathbf{P}_1$. Furthermore, in $\mathbf{P}_{1924}$ with diminuendo hairpin in all parts.

Act III

(pp. 371–440)

13–14	Cor	In all printed sources without the small diminuendo hairpin in m. 13; the edition adopts it from **A**. In **A**, there is a further, long diminuendo hairpin spanning both measures; this is also found in the printed sources. In the edition, it is replaced by the textual indication "dim."
15	Cb	In all printed full scores without the indication "misterioso"; the edition follows **A**.
25–27	BClt, Fg II	In **A**, $\mathbf{P}_1$, $\mathbf{P}_2$ no slurs, in $\mathbf{P}_{1924}$ with one slur across the entire passage in each case. In the edition, two slurs are suggested in each case, analogous to mm. 69–71.
31–34	Fl, Ob, Clt, Fg, Vl I/II, Ve, Vc	Regarding dynamics: In **A** and $\mathbf{P}_1$ in mm. 31.1 and 33.1, *mf* instead of *ff* for the Archi. In **M/A**, Puccini changed to *ff* in both measures; this reading was then adopted by $\mathbf{P}_2$ and $\mathbf{P}_{1924}$ and accordingly also in the edition. In all printed full scores, the Legni have *ff* throughout in m. 31.1. In **A**, however, Fl with *f* at this point, while Ob and Clt have *mf*. The change to *ff* in the Fl is also found in **M/A**, but there is no corresponding change in dynamics for the other Legni. This suggests that Puccini did not want an *ff* dynamic for these harmonic parts, otherwise he would have entered it accordingly in **M/A**. For this reason, the edition returns to the reading of **A** in m. 31.1 for Ob, Fl, and Fg, while adopting the reading of the printed full scores (confirmed by **M/A**) for Fl. The dynamics intended by Puccini for the Legni in m. 33.1 remain somewhat unclear. The printed full scores repeat the *ff*, whereas in **A**, Fl is marked with *f* and the other Legni have no (renewed) dynamic indication. Since no definitive answer can be given here, the edition keeps the original reading of **A**, with *f* suggested for Ob and Clt in m. 34, analogous to Fl. Regarding articulation: In all printed full scores, the staccato dot is missing for Fl in mm. 31.3 and 32.3. In $\mathbf{P}_2$, $\mathbf{P}_{1924}$, there is a presumably incorrect accent for Ob, Vc, and Fg in mm. 31.1 and 33.1.
35	Vl I	In **A** and $\mathbf{P}_1$ *p*, changed to *mp* in **M/A**. However, this change found no equivalent in $\mathbf{P}_2$ and $\mathbf{P}_{1924}$, where *mf* appears instead. The reading *mp* is probably an oversight on the part of the transcriber, as this dynamic is never used elsewhere in the work. The edition therefore follows the reading of $\mathbf{P}_2$, $\mathbf{P}_{1924}$.
36, 38	Vl I/II, Ve	In all printed full scores and $\mathbf{SP}_2$ *p* instead of *f* (in

m. 38 without repetition of the sign); however, Puccini notes the effect of a dynamic distinction between the high (*f*) and low strings (*p*) so precisely in **A** that a change of opinion is unlikely; the edition therefore follows **A**.

44	Vc, Cb	In all printed full scores without the diminuendo hairpin for Vc and *ppp* instead of *pppp* for Cb; the edition follows **A**.
49, 53	Fl	In all printed full scores in each case without diminuendo hairpin.
58	Vc 1–2	All printed full scores have a peculiar reading: instead of half note rest + quarter note rest, a quarter note *E* is notated on beat 1, followed by a quarter note rest on beat 2 and another quarter note *E* on beat 3, directly preceding the pizzicato note. It is unlikely that Puccini, who clearly notated rests for the first three beats of the measure in **A**, would have consciously made or approved this change.
68	Vl I, Ve 1	In all printed full scores without staccato.
69–71	BClt, Fg I	In all printed scores, there is a long slur across the entire passage, with the first small slur (from m. 69 to 70) additionally present in $\mathbf{P_1}$ and $\mathbf{P_2}$ (but omitted in $\mathbf{P_{1924}}$). See also the note on mm. 25–27.
83	Vl I	In all printed sources, the termination notes of the trill are written as sixteenth notes. However, the original eighth note notation in **A** – together with the tenuto marks – indicates that it was obviously Puccini's deliberate decision to emphasize the two notes. The edition therefore returns to the reading of **A**.
84, 86, 90–93, 98, 99, 101, 102, 109, 111–113, 117, 119	Fl, Ob, Vl I, Vl II, Ve	In these measures, slurs are added in the printed scores (increasingly from $\mathbf{P_1}$ to $\mathbf{P_{1924}}$). For example, two quarter notes are slurred before a half note (e. g., Vl I, m. 84.1–2; Vl II, m. 90.1–2) or two or more notes in figures with consecutive quarter notes (e. g., Vl II, m. 91.2–3; Vl I, m. 99.2–4) or even two half notes (Vl I, m. 101.1–2). In the edition, these slurs are considered non-authentic additions and are not reproduced, with the exception of the slur in Vl I, m. 107.1–2, which is necessary for the portamento occurring from $\mathbf{P_1}$ onwards.
128	Legni	In **A** Fl without dynamics (Fl mm. 128f., however, with an earlier version here), otherwise, as in the edition, *pp* or *ppp* (Cfg). In $\mathbf{P_1}$ in some parts, in $\mathbf{P_2}$ then in all parts *p* instead, while $\mathbf{P_{1924}}$ again has *pp* throughout (with the exception of Cfg, which is marked there with *p*). The edition follows $\mathbf{P_{1924}}$ for Fl, **A** and $\mathbf{P_{1924}}$ for Ob, CIngl, Clt, BClt and Fg as well as **A** for Cfg.
128–129, 131, 133–134, 141	Cb	In all printed scores without *p* in m. 128, instead there and in m. 129 *sf*, in m. 131.1 *f*. The diminuendo hairpins in mm. 133, 134, and 141 were all omitted (although Puccini consistently notated them in **A**). If this had been a change by the composer himself, it would certainly have been extended to all corresponding measures, since the diminuendo effect is combined with the strokes of the low bell (however, it is also possible that the diminuendo marks in question were omitted in the printed scores simply due to lack of space). The edition follows **A**.
135	Tr 2–3	In all printed full scores without the highest note (sounding a^1). In $\mathbf{P_1}$ and $\mathbf{P_2}$, the two remaining notes are assigned to Tr II and III (as indicated at the front of the stave) and in $\mathbf{P_{1924}}$ they are assigned to Tr I and II (as indicated directly above the notes). The edition presumes an error in the printed full scores and follows **A**.
137	Fg I 4	In all printed full scores *f sharp* instead of *a*; the edition follows **A**.
137–138	Legni, Cor, Trb	In **A** in the Legni with repetition of the *p* at the beginning of m. 138. The same applies for $\mathbf{P_2}$ and, in part, also for $\mathbf{P_1}$ and $\mathbf{P_{1924}}$, in part in the latter two sources *p* only in m. 138. In m. 137, the edition consistently indicates *p*, but omits its repetition in m. 138. Cor in $\mathbf{P_1}$ without dynamic marking m. 138.2, likewise Trb m. 138.1; in $\mathbf{P_2}$ and $\mathbf{P_{1924}}$, *p* instead of *pp* for Cor and Trb. The edition follows **A**.
138–139	Timp	The crescendo hairpin begins in **A** and $\mathbf{P_1}$ only in m. 139, in $\mathbf{P_2}$ and $\mathbf{P_{1924}}$ in m. 138 crescendo hairpin, in m. 139 diminuendo hairpin. The edition follows **A** and $\mathbf{P_1}$, however, the beginning of the crescendo hairpin is moved forward to m. 138. This is based on the fact that in **M/A** in this measure the original general diminuendo was changed to a crescendo (see the following annotation) and it is likely that Timp, together with the rest of the orchestra, is supposed to begin the crescendo already here, even if it is not explicitly notated in **M/A**.
138–141	Legni, Cor, Archi	In **M/A**, significant changes were made to the dynamic progression in this passage compared to the original version: In **A** and $\mathbf{P_1}$ in m. 138, diminuendo hairpin in all parts (with the exception of Timp; for this, see the note on mm. 138–139). In **M/A** this was changed to crescendo hairpins, similarly then in $\mathbf{P_2}$, $\mathbf{P_{1924}}$; the edition follows this reading. BClt, Fg II, Cfg and Arpa in m. 139 in **A** and $\mathbf{P_1}$ without *f*; added in **M/A** and then also in $\mathbf{P_2}$ and $\mathbf{P_{1924}}$ (in the latter print, however, the *f* is missing in Arpa, as is the accent); the edition follows this reading. Cb in m. 139 in **A** without *f*, all printed full scores without accent and without any dynamic indication. The *f* sign was added in **M/A** and adopted in the edition from there; with regard to the accent and the crescendo hairpin it follows **A**. In **A**, mm. 140/141 show a diminuendo dynamic leading to *pp*: m. 140, second to third beat, in all parts with diminuendo hairpin, in the Archi *pp* follows on beat 3, m. 141 without dynamic markings. BClt, Fg II, Trb, GrC m. 141 in **A** with *ppp* instead of *ff*, in Trb without subsequent diminuendo hairpin; Arpa in m. 141 without dynamics and accent (Camp in **A** not notated). $\mathbf{P_1}$ largely corresponds to **A**, but the Archi in m. 140 without diminuendo hairpins, instead Vl I/II on beat 4 with swell hairpins. In **M/A**, the diminuendo dynamic in this passage (mm. 140–141) is changed to a crescendo dynamic, as reproduced in the edition. In $\mathbf{P_2}$, $\mathbf{P_{1924}}$, the change from **M/A** was taken into account, but not implemented consistently. Thus, the former diminuendo hairpins for Legni and Cor in m. 140 were retained. Although these parts are not specifically notated in **M/A** (the change in dynamics is explicitly indicated in **M/A** only for the Archi, as well as for BClt, Fg I, and Trb in m. 141), the intended crescendo dynamic is clear from the context; therefore, the aforementioned diminuendo marks in $\mathbf{P_2}$, $\mathbf{P_{1924}}$ were not adopted in the edition. In the latter two sources, BClt, Fg I, Trb have *pp* instead of *p* at the end of m. 141; the edition corrects this in accordance with **M/A**.
139	BClt, Fg II, Cfg	In the printed full scores without the crescendo hairpin; the edition follows **A**.
139	Cor I–IV 2	In $\mathbf{P_1}$ without dynamic marking, in $\mathbf{P_2}$, $\mathbf{P_{1924}}$ *f* instead of *mf*; the edition follows **A**. In the latter two sources a diminuendo hairpin is found instead of the crescendo hairpin; the edition follows **A** and $\mathbf{P_1}$.
141	Carc	In all printed full scores without dynamic markings.
185	Cav	Without *p* in all printed sources; the edition follows **A**.
192–193	Vc, Cb	In $\mathbf{P_1}$ without dynamics, in $\mathbf{P_2}$ once between both systems *p* in m. 192 (also in $\mathbf{P_{1924}}$) and *mf* in m. 193 (in $\mathbf{P_{1924}}$ here without dynamics). The edition follows in m. 192 the reading of **A**, where Vc and Cb are explicitly distinguished in their dynamic markings. M. 193 in **A** without dynamic markings; here the edition follows $\mathbf{P_2}$.
201–202	Cav	In the printed sources, the articulation of the phrase is reproduced incompletely or inadequately, in that in m. 201 both the tenuto marks on 3–4 and the additional slur on 5–8 are omitted; in $\mathbf{P_{1924}}$, the latter is replaced by a dubious slur from the last sixteenth note of m. 201 to the first eighth note of m. 202. The edition restores the original reading from **A**.
208	Tutti	In **A**, $\mathbf{P_1}$, and **SP** without the fermata, additionally in Fl, Ob, Clt, Fg, Vl, Ve, Vc slur on 5–6 (eighth notes *g – a*). The fermata is inserted in **M/A** and then also appears in $\mathbf{P_2}$ and $\mathbf{P_{1924}}$; at the same time, the aforementioned slur is omitted. In **M/A** and $\mathbf{P_2}$, however, the fermata is already on beat 1; in $\mathbf{P_{1924}}$, it was sensibly moved to the eighth note rest (after all, the note in Cor I–IV already ends before the general fermata, unlike in CIngl and BClt); the edition follows this reading.
209	BClt, Fg, Cb	In all printed full scores, BClt and Fg in m. 209 without accent; this is also the case for Cb in $\mathbf{P_{1924}}$. In all three printings a diminuendo hairpin replaces the accent for BClt and Fg until the end of m. 209, and for Cb, the diminuendo hairpin already starts at the beginning of m. 209. The latter also applies in all three printings to the diminuendo hairpin for Vl I/II and Ve, with the small diminuendo hairpins at the end of m. 209 retained. The edition follows **A**.
224–226	Tutti	In **A** with three large crescendo hairpins, one above the upper stave (Fl), one above the Archi, and another in the middle (below the stave of BTrb). The latter is accompanied by the indication "*p* cresc. e legato," but it is not clear which parts this instruction refers to exactly and how it should be realized; the decision is left to the performer.
224–226	Vl II	In all printed full scores with simple staccato dots instead of the notation indicated in **A** and reproduced in the edition, which indicates the specific playing technique also required in the textual indication ("staccato e marcato").
226	Clt II 4–5	In all printed full scores quarter note b^1 instead of eighth notes $b^1 – a^1$; the edition follows **A**.
227	Cav	The stage direction has been taken from **A** into the

edition; it is not found in the printed sources.

234 Cav — In all printed full scores without the *mf* indication, **SP** with *f*; the edition follows **A**.

236 Tosca 4–5 — In **A** dotted eighth note + sixteenth note instead of two eighth notes, as found in all printed sources. It cannot be said with certainty whether the rhythm was deliberately changed; therefore, both versions are reproduced in the edition.

244 Tosca — In all printed sources, "e" is linked as sinalefe with the preceding syllable "-si" instead of "ai"; however, this does not correspond to what is written in **A** and would also have an unnatural effect on pronunciation.

249–251 Cor I–IV, Tr I–III — In all printed full scores the slur for Tr extends up to m. 251.1; in **A**, it is notated beyond the end of m. 250, however, without being continued in m. 251 after page change. Presumably, the intention here is indeed not to place the accented eighth note under the slur, as it would otherwise be too weak in comparison to the shrill accents of the other parts following on the next beat. Therefore, the edition orientates itself towards **A** here. The accents for Cor m. 251.2 are missing in **A**; the edition adds them in analogy to the other parts and in accordance with all printed scores.

253–255 Tosca — Text in **L**, **SP**, $\mathbf{P_{1924}}$ "Rideva, l'empio mostro rideva" instead of "Ridea, l'empio mostro ridea"; the edition follows **A** as well as $\mathbf{P_1}$ and $\mathbf{P_2}$.

257–260 BClt, Fg, Vc, Cb — Inconsistent accent placement in the sources: m. 258 in BClt and Fg in the printed full scores without accent, in mm. 259 and 260 in **A** without accent in each case; the edition assumes intentional continuous use of accents in these three measures and adds them accordingly after **A** (m. 258) or the printed full scores (mm. 259f.). Furthermore, in the printed full scores, Vc and Cb in mm. 257.1 and 259.1 each have an accent, whereas in **A** these two instruments consistently have no accents; the edition follows this reading.

258, 260 Vc — In the printed full scores, both parts of Vc are notated in the upper system in mm. 258 and 260, while there is a whole rest in the lower system in each case. It is therefore assumed here that there are still three parts, as is made explicit in $\mathbf{P_1}$ and $\mathbf{P_2}$ by the indications "1.ª e 2.ª parte suddiv." (m. 258), "1.ª e 2.ª parte uniti" (m. 259) and again "1.ª e 2.ª parte suddiv." (m. 260) being added to the upper system. At first glance, the notation of mm. 258 and 260 in **A** might indeed suggest this division: although Vc is only notated in one stave from m. 257 after page change, a three-part setting seems to be indicated in mm. 258 and 260 by the fact that there is a whole rest below the notes of the two playing parts. However, it is not unlikely that Puccini made a mistake here; it is possible, for example, that he first entered the rests into the stave and then filled it with notes without thinking to remove the rests again. This interpretation is also supported by the fact that Puccini notated the three Vc parts actually playing in mm. 251–256 in two staves (and not on the usual place for Vc, but above the Archi group), while, as mentioned above, on the following page he notated mm. 257ff. in a single stave (again on the usual place), which suggests that from here on, the three-part division is suspended and all instruments of the Vc group are distributed equally on only two parts. Above all, however, from a musical-practical perspective, it would also be difficult to understand why some of the Vc group should pause here and why the potential of all available instruments should not be exploited for this passage, which is in fact only two-part. The edition therefore changes in this sense.

263 Tosca 1 — All printed full scores without accents. The edition follows **A** and **SP**.

263–264, 266 Fg I, Cor, Vc — In all printed full scores, Vc in mm. 263–264 with *marcato* accents on the syncopated quarter notes, likewise in $\mathbf{P_2}$ for Fg I and Cor; in $\mathbf{P_{1924}}$, the accents similarly appear for Cor, while in this print they are again omitted for Fg I. In addition, in the printed full scores, all three instruments with normal accent on the last eighth note of mm. 264 and 266 in each case. Overall, this accentuation appears schematic and is unlikely to be authentic; the edition therefore retains the reading of **A**.

266–267 Vl I, II — In $\mathbf{P_{1924}}$, the dotted line for the IV-corda instruction extends to m. 267.1, correspondingly followed by the indication "p[osizione] n[aturale]." In **A**, the line extends beyond the measure line, but it is not entirely clear whether m. 267.1 is still included; in $\mathbf{P_1}$, $\mathbf{P_2}$, the line ends beforehand. In fact, due to the slur in m. 267.1–4, it is unlikely that the instruction is meant to apply to the first note of this measure; therefore, the edition follows the reading in $\mathbf{P_1}$, $\mathbf{P_2}$.

272 Vc, Cb 1 — In all printed full scores without accent; in **A** with accent at Cb. The edition follows this reading and adds an accent for Vc by analogy.

275 Tutti — In all printed sources, the crescendo hairpin already starts at the beginning of m. 274. The edition follows **A**; since there the crescendo only begins after Tosca has stopped singing and lasts only a short measure, this creates an effect that is lost in the printed scores.

275 Fl — In $\mathbf{P_1}$, $\mathbf{P_2}$ with general crescendo hairpin also for Fl (like the other hairpins already beginning in m. 274), *f* only in m. 276. In $\mathbf{P_{1924}}$, *mf* instead of *f* in m. 275 and subsequent crescendo hairpin, then *f* in m. 276 as well. However, it is clear from **A** that, unlike the other parts, which only reach *f* after crescendo in m. 276, Fl already begins with *f* in m. 275; the edition follows this reading.

279 Clt, Fg, Vc 2–3 — In all printed full scores with crescendo hairpin, obviously in alignment with the dynamic in Cor; the edition retains the original reading in **A**.

282 Vl I/II, Ve, Vc — In **A** and $\mathbf{P_1}$ without *pp* indication, from $\mathbf{P_2}$ onwards included in the printed scores (also with *pp* in **SP**); the edition follows this reading.

291–293 BClt, Fg — In $\mathbf{P_{1924}}$, in an arbitrary extension of the articulation to these bass lines, with tenuto marks on all notes of the three measures (tenuto marks for these instruments already appear in $\mathbf{P_1}$ on the upbeat eighth note m. 291.4); the edition restores the reading of **A** (and $\mathbf{P_2}$), where BClt and Fg are clearly omitted from the tenuto marking.

300 Tutti — In **A**, **SP**, and $\mathbf{P_1}$ without the indication *rit.* on the third beat; the edition follows $\mathbf{P_2}$ and $\mathbf{P_{1924}}$. This reading is also handed down by performance practice as confirmed by Luigi Ricci in his book "Puccini interprete di se stesso" (Milan, Ricordi, 1954, reprint 2003, p. 113).

309–310 Tosca — In all printed sources without the long phrasing slur; the edition follows **A**.

310–311 Tosca — In all printed sources, an arbitrary-seeming phrasing slur has been added to the upward movement in mm. 310.6–311.3; the edition restores the reading of the autograph.

315–316 Tosca — In all printed sources without the phrasing slur. The edition adopts it from **A**, where, however, it is missing in m. 315 and is only noted in m. 316 as a continuation slur after page change.

316–317 Tosca — In all printed sources without the long phrasing slur; the edition follows **A**.

323 Tosca 1–3 — In all printed full scores without the slur; the edition follows **A**.

324 Fl I/II, Clt I/II 2 — In **A** with inconsistent articulation, noting an accent for Fl and a tenuto mark for Clt. In $\mathbf{P_1}$ and $\mathbf{P_2}$ both instruments with double marking each: accent above the staff and tenuto mark below the staff. In $\mathbf{P_{1924}}$ both instruments with tenuto mark. The edition instead unifies towards accent, in accordance with the articulation in **SP**.

326–327 Tosca — In all printed sources without the diminuendo hairpin; the edition follows **A**.

327–328 Vl I/II, Ve, Vc — In all printed full scores Vl I/II, Ve without the tenuto mark m. 327.1; Vc in both measures with slur 1–2 in each case, apparently in (arbitrary) continuation of the articulation of the preceding measures; the edition restores the reading of **A**.

329–330 Tosca — In $\mathbf{P_1}$, $\mathbf{P_2}$ without the phrasing slur. In **SP** with a shorter slur, beginning only on the last sixteenth note of m. 329. This rather pointless reading is found again in $\mathbf{P_{1924}}$; the edition follows the original reading of **A**.

339 Cav — In all printed sources without the short slur 1–2; in **SP** in addition without accent and tenuto mark on 1, in the full scores only without the accent (tenuto mark present). The edition follows **A**.

336–347 Legni, Archi — In $\mathbf{P_{1924}}$ the articulation of mm. 336f. is continued, i. e., it contains a uniform designation with tenuto marks and full-measure slurs. However, the original, more economical notation is certainly not due to carelessness. Rather, it must be seen as a conscious decision by Puccini to vary the articulation in these measures. The differentiation of expression achieved in this way, with the special effect this produces, is a compositional device that Puccini generally liked to use and mastered with great skill. The standardization of this passage in $\mathbf{P_{1924}}$ represents, by contrast, a flattening. The edition therefore retains the reading of **A** (as well as $\mathbf{P_1}$ and $\mathbf{P_2}$).

340–342 Fl, Clt, BClt, Fg — None of the printed full scores contain the complete dynamic markings; however, all hairpins are clearly notated in **A**, as reproduced in the edition.

348–350 Tutti — In $\mathbf{P_{1924}}$ (and partly already in $\mathbf{P_1}$, $\mathbf{P_2}$), there are a number of small articulation slurs, e. g., slurs in the Legni, Vl I, and Vc in m. 348.1–2, or in the same measure in

		Vl II and Ve 2–3. None of these slurs are found in **A** and are not reproduced in the edition.
351	Tutti	In all printed sources, the notation "rit." is only noted on beat 3. The edition follows **A**.
351	Vc 4–5	Different rhythm in all printed full scores: eighth note rest + eighth note instead of dotted eighth note rest + sixteenth note. In fact, the upbeat note is also written as an eighth note in **A**, but this is certainly an oversight on Puccini's part, as he has notated the preceding rest as a dotted eighth note rest, and the upbeat in Vc is certainly supposed to match the rhythm of Ve, Tosca, etc. The edition corrects accordingly.
352, 356	Arpa 1	In $\mathbf{P_2}$ in m. 356 and in $\mathbf{P_{1924}}$ in both mm. 352 and 356 with *f* instead of *ff*; the edition follows **A** and $\mathbf{P_1}$.
352–357	Tutti	In these measures, too, a number of articulation marks were added in $\mathbf{P_{1924}}$ (and partly already in $\mathbf{P_2}$) with a view to standardization, so that, for example, Fl, Clt, Fg, Vl, Cb received continuous articulation with measure-by-measure phrasing slurs and, at the same time, added tenuto marks. The edition retains the more economical and differentiated articulation of **A** (and $\mathbf{P_1}$); cf. the annotation to mm. 336–347.
358	Tosca 1–2	In all printed sources without the portamento slur; the edition follows **A**.
358–359	Cel, Archi	In $\mathbf{P_1}$ without any dynamics, Cb in m. 358.1 without accent. $\mathbf{P_2}$ and $\mathbf{P_{1924}}$ show the same findings, except that in m. 358.1 Cel and all Archi are marked with *p*, in the latter case instead of the *p* in m. 359. This is unlikely to be a deliberate change in dynamics, as all other parts remain unchanged; rather, it can be assumed that a careless dynamic marking in $\mathbf{P_1}$ led to the deviations from the original reading of **A** in the subsequent printings; the edition restores the original reading. Furthermore, in all three printed full scores, Cel m. 358.5 has a *marcato* accent instead of a normal accent; here too, the edition follows **A**.
362	Tosca 6–9	In all printed sources without the tenuto marks; the edition follows **A**.
365–367	Arpa	In all printed full scores without the staccato dot on 1 in each case, additionally in $\mathbf{P_1}$ and $\mathbf{P_{1924}}$ without the tenuto mark in the right hand m. 365.3; the edition follows **A**. Furthermore, in $\mathbf{P_{1924}}$, the arpeggio of the preceding measures is continued without exception in these three measures; however, this playing technique is incompatible with the articulation desired by Puccini and cannot be attributed to him; for this reason, the edition follows **A** in this respect as well.
367	Tosca	In all printed full scores "*ppp* morendo" instead of "*pp* morendo"; the edition follows **A** and **SP**.
372–374	Tosca	In **SP** and $\mathbf{P_{1924}}$, only one slur mm. 372.5–374.2; however, the division into two slurs was probably deliberately made by Puccini in order to ensure an adequate structure of this textual phrase; the edition therefore follows **A** and $\mathbf{P_1}$, $\mathbf{P_2}$.
379–381	Tosca	In all printed sources without the slur; the edition follows **A**.
381, 383	Vc	In **A**, the indication "senza sordini" is only noted before the entry of Vl and Ve in m. 383; it is missing for Vc. This is certainly an oversight on Puccini's part, which has obviously led to a misinterpretation in the printed full scores, in that here too the "senza sord." is omitted for Vc before m. 383, but in return a release of the mute for Vc is already provided from m. 381, indicated by the notation "via sordina." However, removing the mute at this point, where Vc continues to play pizzicato in *pp*, makes no sense. Therefore, in the edition, the "senza sord." indication is added for the Vc before m. 383.
387	Cav 1–2	In all printed sources without the portamento slur; the edition follows **A**.
390–391	Tosca, Cav	In all printed sources without the accents; the edition follows **A**.
392	BClt, Fg, Cor	In **A** and $\mathbf{P_1}$, $\mathbf{P_2}$ without the accents. Furthermore, in **A** *p* instead of *f* for Cor, in $\mathbf{P_1}$, $\mathbf{P_2}$ without dynamic indication. The accents are found in $\mathbf{P_{1924}}$, but are also already present in **SP**. Against this background, the edition adopts the accents from these sources and, in this context, also changes the mentioned original dynamic indication *p* for Cor to the indication *f* found in $\mathbf{P_{1924}}$.
394.1–407.1	Tosca, Cav	In **A** without text underlay (see Foreword, p. XXIII), in $\mathbf{SP_1}$ and **L** mm. 394–399.1 with different text: "Sparve il duol la sitibonda anima inonda celestïal." The edition follows the printed scores and $\mathbf{SP_2}$. Stage direction in m. 394 in all printed sources "con grande entusiasmo" instead of "con entusiasmo crescente"; the edition follows **A**.
401–402	Tosca, Cav	In all printed sources without the slur; the edition follows **A**.
410	Tosca	In all printed sources without the diminuendo hairpin and without the tenuto marks; the edition follows **A**.
410, 412	Tutti	In all printed full scores, due to carelessness, tempo indication only present in m. 410, namely "rall." for Tosca and "rall. molto" for the strings, with no further indication in m. 412; the edition follows **A**.
428–431, 434–435, 440–443	Fl, Clt	In all printed scores, the slur above the sextuplet extends to the following dotted eighth note in each case. In addition, in m. 428, there is a tenuto mark on the dotted eighth note; in $\mathbf{P_{1924}}$, this marking was extended to mm. 430, 434, 440, and 442. The edition follows **A**.
440	Tosca, Vc, Cb	In all printed sources without the dynamic indication *pp* for Tosca; likewise in $\mathbf{P_{1924}}$ for Vc, Cb; the edition follows **A**.
450	Tutti	In all printed scores, the indication "cresc. e sostenendo il tempo" appears only in the next measure; the edition follows **A**.
455	Cor 4	In $\mathbf{P_1}$, $\mathbf{P_2}$ without the accent, in $\mathbf{P_{1924}}$ in Cor III/IV also without accent, in Cor I/II with tenuto mark instead of accent. The edition follows **A**.
460	Tosca 1	In all printed sources without the accent; the edition follows **A**.
465	Tutti	In all printed scores *ff* instead of *fff*; the edition follows **A** as well as **SP**.
465–467	Tutti	In **A** accents are used rather sparingly in the Fiati, with none at all in m. 465 and only for CIngl, Clt, Cor (and Timp) in mm. 466f. In the edition, the other accents were added, mainly based on the Archi. In many cases, this corresponds to the accents that were added in the printed sources in comparison to **A**, but not in all cases. For example, in the printed sources, *marcato* accents were added to Fl and Vl in m. 466.1, or *marcato* accents are found instead of normal accents, or vice versa.
479–482	Tutti	In all printed full scores with the instruction "dim." instead of "perdendosi." The edition follows the more expressive reading in **A**, which is also found approximately in **SP**: although the indication "dim." also appears there in m. 479, "perdendosi" then appears in m. 480, with prolongation dots until m. 482.
489	Tosca 3	In all printed sources without accent; the edition follows **A**.
498–506	Vl II, Ve, Vc	In all printed full scores without the tremolo signs mm. 498–501 (Vl II, Ve) or, respectively, mm. 498 to 506 (Vc). The edition follows **A**, where they have certainly been deliberately notated to emphasize the effect of confusion in this dramatic moment.
507–509	GrC	In all printed full scores only the first beat per measure is indicated in mm. 507–508, with rests following; the edition corresponds to **A**. Furthermore, in $\mathbf{P_{1924}}$ in m. 507 *p* instead of *ppp*, and *p* again in m. 509.
509	Cor	In $\mathbf{P_2}$, $\mathbf{P_{1924}}$ *mf* instead of *f*.
521	Sciar	In all printed sources without the indication "gridando"; the edition adopts it from **A**.
522, 528	Spol, Tosca	In all printed sources, the stage direction for Spol m. 522 is directly linked to that for Tosca m. 528 ("fa per gettarsi su Tosca, ma essa balzando in piedi …"); the edition follows **A**.
527	Spol 1–2	In all printed sources without the accents; the edition follows **A**.
528	Tosca 1	In all printed sources probably erroneously eighth note + eighth note rest instead of quarter note; the edition follows **A**.
534	Tutti 9	In all printed sources without the accent on the dotted eighth note; the edition follows **A**.
535–539	Tutti	Tempo indication in $\mathbf{SP_1}$ and $\mathbf{P_1}$ "Andante sostenuto" instead of "Andante Mosso." In all printed full scores and $\mathbf{SP_2}$ with repetition of the indication "sostenendo" in the middle of m. 536; in the edition the continued validity of this instruction is instead indicated by prolongation lines (the reading in **A** and $\mathbf{SP_1}$ cannot be used here, as there are seven measures between mm. 535 and 538 in these sources that represent an earlier version not included in the following printed sources). Furthermore, in all printed full scores and $\mathbf{SP_2}$ without the indications "a tempo" in m. 538 and "allargando" in m. 539; the edition follows **A** and $\mathbf{SP_1}$.
539	Ob I, Clt I/II 11	In all printed full scores the last note is f^2 instead of *e flat*^{2}. This is likely to be an error, as a change from *e flat*^{2} to f^2 on the last two notes of the measure is not plausible from a harmonic/melodic point of view; the edition follows **A**.