

(con gentilezza)  
(amicably)

SCAR. Un sor-so per rin-co-rar-vi.  
Pray taste it, 'twill raise your spi-rits.

(siede in faccia a Scarpia, guardandolo fissamente)

(seats herself opposite Scarpia looking him steadfastly in the face)

TOSCA

**ALL<sup>o</sup> VIVACE**

(appoggiando i gomiti sul tavolo, colle mani si sorregge il viso, e coll'accento del più profondo disprezzo chiede a Scarpia:)

(leaning her elbows on the table and shading her face, she contemptuously asks Scarpia:)

Quan-to?...  
How much?...

SCAR. Quan-to?  
How much?

**ALL<sup>o</sup> VIVACE**

quasi parlato

Poco più  $\text{♩} = 84$

T. Il prez-zo!...  
Your price, man?

Poco più  $\text{♩} = 84$

(Scarpia ride)  
(Scarpia laughs)

46

SCAR.

Già..... Mi di - - con ve -  
 Ve - - - nal my en - - e - mies

This system contains the first three measures of the musical score. The vocal line (bass clef) begins with a half note G4, followed by quarter notes F4, E4, and D4, and ends with a half note C4. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mf* is present.

SCAR.

- nal,..... mi di - - con ve -  
 call me, Yes, ve - - nal they

*cres.*

This system contains measures 4 through 6. The vocal line continues with a half note G4, followed by quarter notes F4, E4, and D4, and ends with a half note C4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *cres.* (crescendo) is indicated above the piano part.

SCAR.

- nal, ma..... a don - na bel - la non mi  
 call me, But..... to la - dies fair I do not

This system contains measures 7 through 9. The vocal line continues with a half note G4, followed by quarter notes F4, E4, and D4, and ends with a half note C4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present.

SCAR

ven - - do..... a prez - zo di mo -  
 sell my-self..... for pal - try sums of

The first system of the musical score shows the vocal line for Scar in a bass clef. The lyrics are "ven - - do..... a prez - zo di mo -" and "sell my-self..... for pal - try sums of". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. There are some markings like "3" and "2" above the vocal line, possibly indicating fingerings or breath marks.

SCAR

- ne - - ta..... no!.....  
 mo - - ney..... Nol.....

*diminuendo*

The second system continues the vocal line for Scar. The lyrics are "- ne - - ta..... no!....." and "mo - - ney..... Nol.....". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking "*diminuendo*" is placed above the piano part. There are also some markings like "3" and "7" above the vocal line.

SCAR

no!..... A don - na  
 Nol..... To beau-teous

(insinuante e con intenzione)  
 (insinuatingly)

*marcato*

The third system shows the vocal line for Scar with the lyrics "no!..... A don - na" and "Nol..... To beau-teous". The piano accompaniment features a dynamic marking "*marcato*". Above the piano part, there is a performance instruction: "(insinuante e con intenzione) (insinuatingly)". The piano part has a more active bass line with eighth notes.

SCAR. *bel - - - la* *io non mi ven - - -*  
*la - - - diet* *I do not sell*

SCAR. *- - do a prez-zo di mo - ne - - ta.....*  
*myself for pal-try sums of mo - - ney.....*

SCAR. *Se la giu-ra-ta fe-de deb.bo tra -*  
*No, if my plighted feal-ty I must be -*

47

*col canto.....*

(con intenzione)  
(*emphatically*)

ANDANTE  $\text{♩} = \text{♩}$

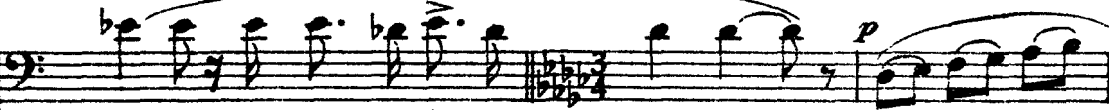
SCAR. 

- dir, ne voglio altra mer - ce - de, ne vo - gli - o al - tra mer -  
- tray I'll choose some o - ther pay - ment, I'll choose some other

ANDANTE  $\text{♩} = \text{♩}$

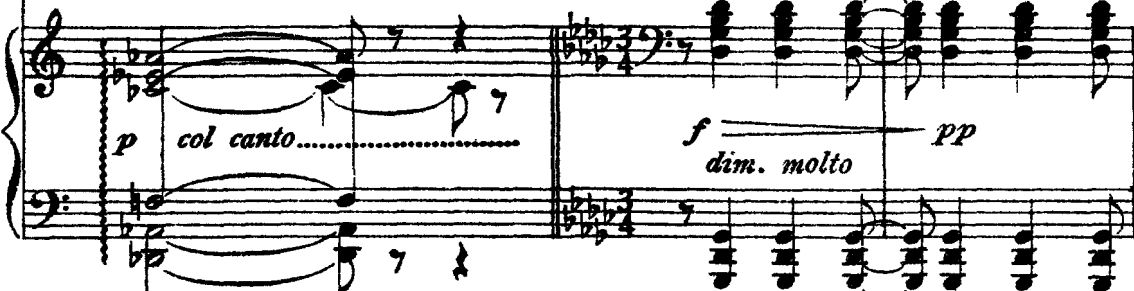


*molto rit.*AND.<sup>te</sup> APPASSIONATO MOLTO  $\text{♩} = 69$ 

SCAR. 

- ce - de. Quest' o - ra io l'atten - - de - va!..... Già mi strug -  
- payment. This hour I've long a - - wait - ed!..... God - dess of

AND.<sup>te</sup> APPASSIONATO MOLTO  $\text{♩} = 69$



SCAR. 

- gea l'a - - mor del - - la di - va!... Ma po -  
song, You have scorned me and braved me, 'Twas your



*poco affrett. a tempo*

SCAR.

- c'an - zi ti mi - ra - i qual non ti vi - di  
*beauty that made me love you'tis your ha - tred that has en -*

col canto..... a tempo

(eccitissimo, si alza)  
 (rising excitedly)

SCAR.

ma - - i!  
*- slaved me!*

Quel tuo pian - to e - ra  
*When I saw your cheeks be -*

*p*

*cres.*

SCAR.

la - - va ai sen - si mie - - i  
*- dewed with tears of con - ster - na - - tion,*

*f*

*dim.*

*lusingando*

SCAR.

e il tuo sguar.do che odio in me dardeg - gia - - va, mie  
 shed by lu-strous eyes that fierce-ly spark - - led with

*col canto* ..... *a tempo*

SCAR.

bra - me in - fe - ro - ci - - va!  
 scorn and de - tes - ta - - tion!

*affrett.*

*a tempo*

SCAR.

A - gil qual le - o - par - - do t'av - vinghia - sti al l'a -  
 When you cling to your lov - - er like an a - mo - rous

*a tempo*

*poco allarg.***SOSTENUTO**

SCAR.

- man - te  
ti - - gressAh! In quel - l'i -  
Ah! 'Twas at that**SOSTENUTO***poco allarg.*(si avvicina a Tosca, stendendo le braccia: To-  
(He approaches Tosca with open arms; she who

SCAR.

- stan - te t'ho giu - fa - ta mia!.....  
mo - - ment I vowed thou shouldst be mine!.....*poco affrett.*

TOSCA

Ah!.....

Ah!.....

sca che aveva ascoltato immobile, impietrita le lascive parole di Scarpia, s'alza di scatto e si ri-  
until then had listened to him without stirring, rises suddenly, horrified by his lascivious proposals;

SCAR.

Mia!  
Mine!Sì, t'avrò!.....  
Whol by mine!.....*affrett.**e cres.*