

# ATTO UNICO.

## CORO D'INTRODUZIONE.

41

La scena rappresenta una piazza in un paese della Sicilia. Nel fondo, a destra, Chiesa con porta praticabile. A sinistra l'osteria e la casa di mamma Lucia. È il giorno di Pasqua.

(♩ = 476)  
*ALL. GIOCCOSO.*

(Campane interne dalla Chiesa)

SI ALZA LA TELA. La scena sul principio è vuota.

Albeggia. Paesani, contadini, contadine e ragazzi traversano la scena.

Si apre la chiesa e la folla vi entra.

Il movimento del popolo continua fino al Coro a pagina 43, punto in cui rimane la scena vuota.

*sempref* *ten.* *ten.*

*rall.* *a tempo*

*poco rit.* *PP subito*

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. A dynamic hairpin is visible at the beginning of the system.

Second system of piano accompaniment. It includes performance markings: *rit.* (ritardando) and *Prall.* (prallato). The right hand continues with a melodic line, and the left hand has a bass line with some rests.

Third system of piano accompaniment. It features dynamic markings: *cres. poco a poco* (crescendo poco a poco) and *cres. molto* (crescendo molto). The right hand has a melodic line with some slurs, and the left hand has a bass line.

Fourth system of piano accompaniment. It starts with a *ff* (fortissimo) dynamic marking. The right hand has a complex melodic line with many beamed notes and slurs. The left hand has a bass line with some rests.

Soprano vocal line (SOPRANI I. II.). The staff is mostly empty, with a *ff* dynamic marking and a melodic line starting in the second measure.

Contralto vocal line (CONTRALTI). It includes the instruction *(di dentro)* (from within). The staff is mostly empty, with a *ff* dynamic marking and a melodic line starting in the second measure.

Fifth system of piano accompaniment. The right hand has a melodic line with many slurs and ties. The left hand has a bass line with some rests.

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and melodic lines.

**TENORI I.II.** *ff*

**BASSI** *ff*

(di dentro) Ah!.....

Ah!.....

Vocal staves for Tenors I & II and Basses, marked *ff* (fortissimo). The Tenors have the lyrics "(di dentro) Ah!....." and the Basses have "Ah!.....".

Piano accompaniment for the second system, showing sustained chords in the treble and a rhythmic bass line.

Piano accompaniment for the third system, continuing the complex textures from the first system.

Piano accompaniment for the fourth system, ending with a *rall.* (rallentando) and *tempo* marking.

*poco rit.*

Violini con sordina

*pp a tempo*

*Rit.* \*

*rit.* *rall.*

*m.s.* *m.s.* *m.s.*  
*rall. e dim. molto*  
 7

*p a tempo*  
 6

*MENO* (♩ = 144)

SOP. I. II.

(di dentro) *Glia\_ran\_cio - lez\_sa\_no*

*MENO* (♩ = 144)

*pp*

*pp*

sui ver-di mar-gi-ni, can-tan-le al-lo-do-le trai mirti in fior

Gli a\_ran\_cio - lez - za - no

Gli a\_ran\_cio - lez - za - no

*legatis.*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'Gli a\_ran\_cio - lez - za - no' are written under both vocal staves. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'legatis.' instruction.

sui ver - di mar - gi - ni, can - tan leal - lo - do - le trai mir - ti in

sui ver - di mar - gi - ni, can - tan leal - lo - do - le trai mir - ti in

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment provides harmonic support. The lyrics 'sui ver - di mar - gi - ni, can - tan leal - lo - do - le trai mir - ti in' are written under both vocal staves.

fior;

fior;

E. 492 S.

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The vocal staves end with the word 'fior;'. The piano accompaniment concludes the piece. The lyrics 'fior;' are written under both vocal staves. At the bottom of the page, there is a small number '3' and the text 'E. 492 S.'.

LO STESSO TEMPO - (si può battere in due)

tem - po è si mor - mori da o - gnu - no il te - nero can -

tem - po è si mor - mori da o - gnu - no il te - nero can -

LO STESSO TEMPO  
(si può battere in due)

- to che i pal - pi - ti rad - - dop - pia al

- to che i pal - pi - ti rad - - dop - pia al

rit. assai

Sop. ♩ = 66

Contr. COR

Ten. COR

(Le donne entrano in scena)

Bassi (di dentro)

In mezzo al cam - po tra le spiche d'o - ro giun-

In mezzo al cam - po tra le spiche d'o - ro giun-

♩ = 66



- ge il rumo-re del-le vostre spo-le, noi stan-chi riposando dal la.

- ge il rumo-re del-le vostre spo-le, noi stan-chi riposando dal la.

*legatiss.*

- vo-ro a voi pensiamo, o belle occhi-di-so-le.

- vo-ro a voi pensiamo, o belle occhi-di-so-le.

bel-le oc-chi-di-so-le, a voi cor-ria

bel-le oc-chi-di-so-le, a voi cor-ria

- mo, co-me vo-la l au-gel - - lo.....

- mo, co-me vo-la l au-gel - - lo.....

al suo ri- chia - - mo.....

*1.<sup>o</sup> TEMPO*

al suo ri- chia - - mo.....

(Gli uomini entrano in iscena)

*1.<sup>o</sup> TEMPO*

*rall.* *tempo*

The first system of music consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes, creating a dense and rhythmic accompaniment.

The second system of music continues the piano accompaniment. It begins with a *pp* (pianissimo) dynamic marking. The texture remains dense with intricate rhythmic patterns in both hands.

The third system of music includes a vocal line for Soprano 4 (Sop. 4) and piano accompaniment. The vocal line is marked "5. Sop. 4: sol1" and contains the lyrics "Ces - sin le ru - sti - che o - - - pre: la". The piano accompaniment continues with its characteristic dense texture.

The fourth system of music includes a vocal line and piano accompaniment. The vocal line contains the lyrics "Ver - gi - ne se - re - - - na al - lie - ta - si del Sal - va -". The piano accompaniment continues with its characteristic dense texture.

- tor;

*pp rall.*

*rall.*

*a tempo*

Sop.  
tom - po è si mor - - mori da o - - gnu - no it

Contr.  
tom - po è si mor - - mori da o - - gnu - no il

te - ne - ro can - - - to che i pal - pi - ti .....

te - ne - ro can - - - to che i pal - pi - ti .....

*rall.*

rad - - dop - pia al cor

(♩ = 66)

rad - - dop - pia al cor

Ten. rad - - dop - pia al cor

Bassi

(Allontanandosi)

In mezzo al cam - potra le spiche

In mezzo al cam - potra le spiche

tempo

(♩ = 66)

(Allontanandosi)

(♩ = 66)

Gli a - ranci o - lezza - no sui verdi margi - ni,

Gli a - ranci o - lezza - no sui verdi margi - ni,

d'o - - ro giun - ge il rumo - re del - le vo - stre

d'o - - ro giun - ge il rumo - re del - le vo - stre

(♩ = 66)

cant<sup>3</sup>an le al. lo.do.le trai mirti in fior.....

spo - - le,..... noi stan - chi riposando dalla.

Gli a.ranci o - lez.za.no sui ver.di mar-gi-ni... Ah!.....

- vo - - ro a voipensiamo, o belle occhi-di-

*Maestoso*

(♩ = 54)

tem - po è si mor - mori da o - gnu.no il

tem - po è si mor - mori da o - gnu.no il

(♩ = 54)

- so - le ..... 0 bel - le occhi-di - so - le, a voi cor - ria - -

- so - le ..... 0 bel - le occhi-di - so - le, a voi cor - ria - -

(♩ = 54)

*ff Maestoso*

*rall. molto*

te - ne - ro can - - to che i pal - pi - ti ..... rad - doppia al

te - ne - ro can - - to che i pal - pi - ti ..... rad - doppia al

- mo, come vo - la l'au - gel - lo ..... al suo richia -

- mo, come vo - la l'au - gel - lo ..... al suo richia -

(♩ = 54)

*rall.* *rall. molto*

(da lontano)

Two vocal staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff is labeled "COR....." and the second "COR.....". Both have "Ah!" written below them. Below the vocal staves is a piano accompaniment staff with a treble clef and a bass clef. The piano part includes the text "- mo." and "- mo." below the notes.

Piano accompaniment in treble and bass clefs. The key signature is two sharps and the time signature is 4/4. The tempo instruction is "a tempo un poco meno" and the dynamic instruction is "sempre rall. e dim.". Below the piano part, there are several measures marked with a double asterisk and the word "Rit." (Ritardando), with the instruction "(perdersi)" in parentheses.

Two vocal staves in treble clef. The first staff has "Ah!" written below. The second staff has "(da lontano)" written above and "Ah!" below. Below these are two more vocal staves, one in treble clef and one in bass clef, both with "Ah!" written below. The piano accompaniment continues with "Rit." markings.

Piano accompaniment in treble and bass clefs. The key signature is two sharps and the time signature is 4/4. The piano part features a "pp" (pianissimo) marking. The piano accompaniment concludes with a final chord.