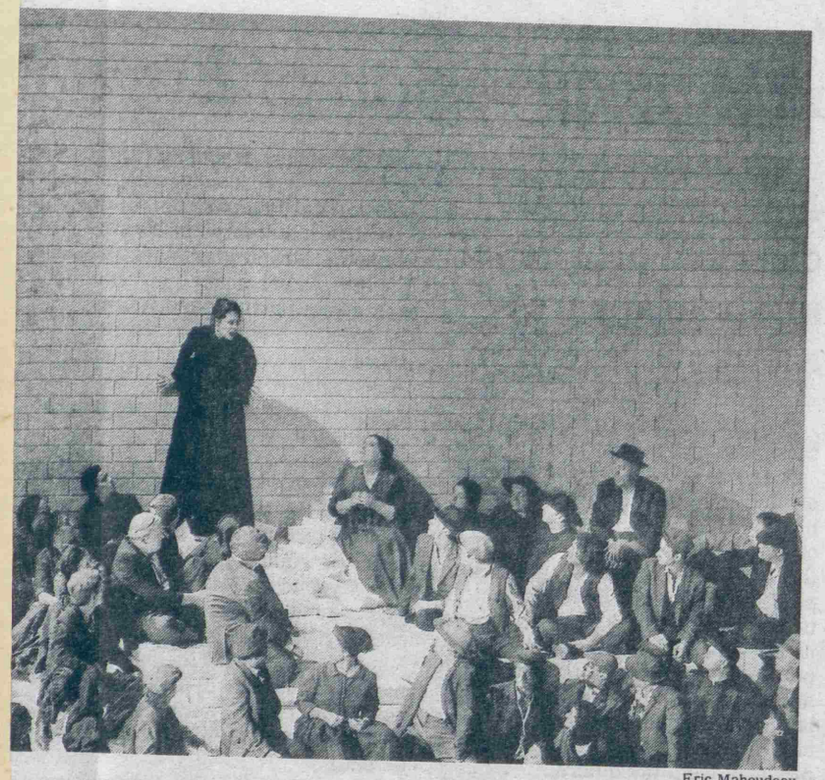
I VEPRI SICILIANI



Eric Mahoudeau

ector of the Paris Opera, "Les Vêpres Siciliennes" is now onstage.

A libretto written in French is more familiar in Italian.

the French gather unarmed for the wedding, they, along with Henri and Hélène, are slain by the Sicilians.

In accepting a commission from the Paris Opera, something of a rite of passage for 19th-century European composers, Verdi also accepted the prevailing rules for grand opera, notably a five-act spectacle that included a ballet interlude. But while the version being performed here omits the 30-minute ballet (it still runs 3 hours 10 minutes), Andrei Serban's modern dress production cannot disguise the dramatic weaknesses in the libretto.

The set, designed by Richard Hudson, is dominated by a large white wall riven in two, which presumably symbolizes the unhappy coexistence of the Sicilians and their French occupiers. But while the opera opens with choruses of French soldiers and Sicilian peasants, during much of the narrative there is little to link the masses with the parallel political and romantic drama involving Henri, Hélène, Procida and Montfort.

Musically, though, along with several luscious choruses, the opera also includes stirring solos, duets and quartets that are vintage Verdi. With the Paris Opera orchestra and chorus in fine form and Mr. Conlon clearly enjoying his first public encounter with "Les Vêpres Siciliennes," however, it soon became apparent that Verdi had his diva Sophie Cruvelli principally in mind when he wrote this opera.

In the Cruvelli role of Hélène, the American soprano Sondra Radvanovsky dominated the stage with her beautiful and dramatic voice, one large enough to fill the cavenerous Bastille Opera. She was well supported by the richly toned English baritone Anthony Michaels-Moore as Montfort and the powerful Ukrainian bass Vitalij Kowaljow as Procida. But as Henri, arguably the most difficult role, since he only reacts to events, the Italian tenor Marcello Giordani disappointed as he struggled with both high notes and volume.

Singling out Ms. Radvanovsky for specially warm applause, the first-night audience obligingly overlooked the detail that none of the lead singers in this rare French-language production were actually French. But the Bastille Opera's public is unforgiving of most modern directors, and when Mr. Serban and Mr. Hudson made their appearance, they were loudly booed. In response Mr. Serban smiled bravely and waved a small French flag used in the final scene. Perhaps he was consoled by thinking that the heckling was aimed at a man who was not onstage: Eugène Scribe.

H. BARON
Music and Books
36 CHATSWORTH ROAD,
ONDON, N.W.2, ENGLAND

Copy is in the French literature section of the Bokahr Archive

Another more sophisticated working of the theme should be mentioned – namely Casimir Delavigne's *Les Vêpres Siciliennes* first produced at the Théâtre del Odéon in 1819 and revived at the Théâtre Français in 1832 – as it seems to have provided Scribe with a pattern for his treatment of the French as well as with the surname of his baritone lead. Once again Procida returns from exile to set his country free; but this time it is his son Loredan who confuses the issue, having struck up a friendship with the young governor of Palermo, Roger de Montfort, a swashbuckling d'Artagnan-like character, hot-headed but generous. The friendship is shaken by the discovery that Roger aspires to the hand of Loredan's fiancee Amélie, sister of the executed Corradino. High words follow and Loredan joins the conspirators. Amélie, secretly in love with Roger, warns him that his life is in danger. Procida and Loredan are imprisoned, but Loredan to his chagrin is set free, since Roger is incapable of bearing a grudge. For the rest of the play Loredan oscillates between allegiance to his father's cause and to Roger. When the massacre occurs (described to Amélie by her confidante in the classical tradition) Roger is stabbed by Loredan in order to save Procida. Loredan then kills himself leaving Procida to close the play with:

O mon pays
Je t'ai rendu l'honneur, mais j'ai perdu mon fils,
Pardonne-moi ces pleurs qu'à peine je dévore.
Soyez prêts à combattre au retour de l'aurore!

Indeed Delavigne's Procida is not one to spare much thought for the fate of any individual. His programme had been made very clear to Loredan earlier:

Femmes, enfants, vieillards, tous ceux que l'aillance,
L'amitié, l'interêt asservit à la France,
Confondus avec eux, frappés des mêmes coups
Suivront dans le cercueil leurs ombres en courroux.

In the course of the opera we may have occasion to recall the lines with which Amélie repulses unwillingly the advances of Roger:

Une invincible obstacle à jamais nous sépare
L'ombre de Corradin, sanglant, percé de coups
Terrible vous repousse et se place entre nous.

It will be noted that in all the versions of the Sicilian Vespers legend so far mentioned, Procida, like Massaniello or William Tell, always has a private, family reason for action as well as a patriotic one. This was an essential feature of the nineteenth-century melodramatic tradition, without which the audience's sympathy could not be guaranteed. Scribe was evidently aware of this from the start and wrote to Duveyrier:

There's a point on which I'm still undecided; you can help me. According to history, Jean Procida, who was a doctor's son and a doctor himself, was dishonoured in the matter of his wife. We could suppose that his wife had been raped by Charles de Montfort, that she had a child by him, whom Procida accepted as his own in order to conceal his shame; but he knows perfectly well it [illegible] old friend Henri de Bruges whom he brings up to hate the French

STUCK, Johann Baptist 1680–1755

[111] Cantates françoises a voix seule, avec symphonies . . . Livre premier.

Cantates françoises a voix seule et basse-continue, avec et sans symphonies (Livre second).

Cantates françoises a I. II. voix et basse-continue, avec symphonies (Livre troisième).

Paris: Christophe Ballard, 1713, 1708, 1711.

3 vols in 1, short score, oblong folio. Printed from type, except the music of Vol.I which is engraved. 2ff.98pp.1f.; 2ff.70pp.1f.; 2ff.45,[1]pp. With a fine frontispiece to Vol. II, engraved by F.J. Spoëth after S. Le Clerc fils. 2 leaves of Vol.II in contemporary MS; otherwise a very fine set indeed. Quarter calf.

First editions of Vols II & III, third edition of Vol.I. *RISM* S 7027, 7033, 7035. *BUC* p.987 records only later editions of Vols I & II and 1 copy (Tenbury, but now sold) of the 1711 edition of Vol. III.

Stuck's importance derives from his cantatas, which, with Morin's, were the first to be published in France. His aim, expressed in the foreword to Book I, was to ally Italian musical taste with French words. "In book I the melodies are strongly Italianate, but in the later books he succeeded in his attempt to fuse Italian and French musical styles: the recitatives become ariosos and the fluent violin lines gradually lose their complexity" *(Grove6)*.

In view of the Ballards' refusal or inability to keep abreast of the advances in printing and engraving techniques, it is worth mentioning that the music-engraving of Volume I is exceptionally handsome; the engraver's name is not given.

$1200

THOMAS, Ambroise 1811–96

[112] Le songe d'une nuit d'été. Paris: Bureau Central [1850].

Piano-vocal score, engraved, 8vo. PN 1149. 2ff.272pp. Light foxing, 1 corner repaired just touching text. Contemporary half morocco.

First edition, the rare earliest issue (Rue Favart address). *Loewenberg* 881.

Opéra comique in 3 acts, libretto by J.B.Rosier and A. de Leuven, first performed on 20 April 1850 at the Opéra-Comique, Paris; a very successful piece, but not connected with *A midsummer night's dream*. "The characters include Falstaff, Shakespeare and Elizabeth I; Shakespeare becomes drunk in the presence of the disguised queen, who has him conveyed to Richmond Park where, taking advantage of his impressionable condition, she appears as his muse and rouses him to resume his poetic mission for the glory of the nation" *(Grove6)*.

$80

TURINI, Ferdinando/PASQUINI, Gianclaudio

[113] La deposizione dalla croce di Gesù Cristo Salvator Nostro. Azione sacra da cantarsi nell' oratorio de' RR. PP. di S. Filippo Neri di Venezia. Venezia: Simone Occhi, [c.1750?].

Libretto, 8vo, 16pp. Boards.

$50

VERDI, Giuseppe 1813–1901

[114] I due Foscari . . . Riduzione per canto e pianoforte di Luigi Truzzi. Milano: R. Stabilimento Naz. Tito di Gio. Ricordi [1845 plates].

Piano-vocal score, engraved, oblong folio. PN 16797–815. 187pp. Foxing, owner's stamp in 2 blank margins; generally a good copy. Nineteenth century red cloth.

First complete edition, issue of c.1853. *Hopkinson* 42B*(e)*, except that our titlepage is green, not blue. 16 corner-dates. *Loewenberg* 841.

Tragedia lirica in 3 acts, libretto by Piave after Byron, first performed on 3 November 1844 at the Argentina, Rome; the first Verdi opera to be written for Rome.

$185

VERDI, Giuseppe

[115] Giovanna de Guzman (I Vespri Siciliani). Milano: Tito di Gio. Ricordi [1856].

Piano-vocal score, engraved, oblong folio. Lithographed frontispiece by Focosi showing a scene from the opera + dedication-leaf + 482pp. PN 28116–50. Sporadic light foxing, occasional very faint stains, but generally an extremely good copy. Contemporary half calf restored.

First complete Italian edition. *Hopkinson* 56B*(a)*, *Chusid* p.171. *Loewenberg* 918.

Grand opéra in 5 acts, libretto by Scribe and Duveyrier, first performed as *Les Vêpres Siciliennes* on 15 June 1855 at the Paris Opéra. First performed in Italy, under the present title, on 26 December 1855, simultaneously at Parma and Turin.

$250

WAGNER, Richard 1813–83

[116] Parsifal. Mainz: B. Schott's Söhne [1882].

Piano-vocal score, folio. PN 23406. 2ff.261pp. Title a little browned, occasional marginal repairs. A very clean copy in contemporary quarter cloth.

First edition. Corresponding with *Fuld* p.445 except that our copy has no plate number on the title; ours may possibly be an earlier impression. *Loewenberg* 1097.

Bühnenweihfestspiel in 3 acts, libretto by the composer, first performed on 26 July 1882 at Bayreuth.

$450

Illustrated overleaf.

I VESPRI SICILIANI

GIOVANNA DE GUZMAN

Dramma in cinque atti

di

Scribe et Duveyrier

posta in musica

DA

G. VERDI

Ufficiale della Legion d'Onore

L'Opera completa per Can. D.ti 8. L'opera completa per P. F. D.ti 6.

Napoli presso i Fra.li P. e L. Clausetti

Malta presso G. Le Brun

Dep. al R. Conserv.

THE
ROKAHR FAMILY
LIBRARY

?1858. See 56 B(i) Hopkinson

p. 115

at Bottom

INDICE

2220 N.º 1. Sinfonia ---------- Pag.ª 5
2221 „ 2. **ATTO I.** Introd.e e Coro, *Al cielo natio* ---------- „ 16
2222 „ 3. Scena e Cavatina, *Deh! tu calma, o Dio possente* ---------- „ 22
2223 „ 4. Scena e Quartetto, *D'ira fremo all'aspetto tremendo* ---------- „ 33
2224 „ 5. Scena e Duetto-Finale I, *Qual è il tuo nome?* ---------- „ 36
2225 „ 6. **ATTO II.** Aria e Coro, *O patria, o cara patria, alfin ti veggo* ---------- „ 46
2226 „ 7. Duetto, *Quale, o prode, al tuo coraggio* ---------- „ 57
2227 „ 8. Tarantella nel Finale II, *Evviva la guerra, evviva l'amor* ---------- „ 62
2228 „ 9. Scena Coro e Barcarola Finale II, *Del piacer s'avanza l'ora* ---------- „ 72
2229 „ 10. **ATTO III.** Aria, *In braccio alle dovizie* ---------- „ 75
2230 „ 11. Duetto, *Quando al mio sen per te parlava* ---------- „ 81
2231 „ 12. **LE 4 STAGIONI.** Balletto N.º 1. *L'Inverno* ---------- „ 90
2232 „ 13. ——— ——— „ 2. *La Primavera* ---------- „ 99
2233 „ 14. ——— ——— „ 3. *L'Estate* ---------- „ 110
2234 „ 15. ——— ——— „ 4. *L'Autunno* ---------- „ 116
2235 „ 16. ——— ——— Coda del Balletto ---------- „ 126
2236 „ 17. Coro Scena e Stretta Finale III, *O splendide feste!* ---------- „ 132
2237 „ 18. **ATTO IV.** Preludio e Aria, *Giorno di pianto, di fier dolore* ---------- „ 148
2238 „ 19. Gran Duetto, *Volgi il guardo a me sereno* ---------- „ 155
2239 „ 20. Quartetto Finale IV, *Addio, mia terra, che ho tanto amato* ---------- „ 166
2240 „ 21. De profundis nel Quartetto e Stretta Finale IV, *O mia sorpresa! o giubilo* ---------- „ 168
2241 „ 22. **ATTO V.** Coro, *Si celebri alfine* ---------- „ 176
2242 „ 23. Bolero, *Il don m'è grato e pregio* ---------- „ 180
2243 „ 24. Melodia, *Scendono i zeffiretti a carezzarmi il viso* ---------- „ 186
2244 „ 25. Gran Terzetto e Scena Finale, *Sorte fatal! o fier cimento!* ---------- „ 189

GIOVANNA DE GUZMAN (I Vespri Siciliani)

SINFONIA

G.a 60.

(♩=52)

LARGO

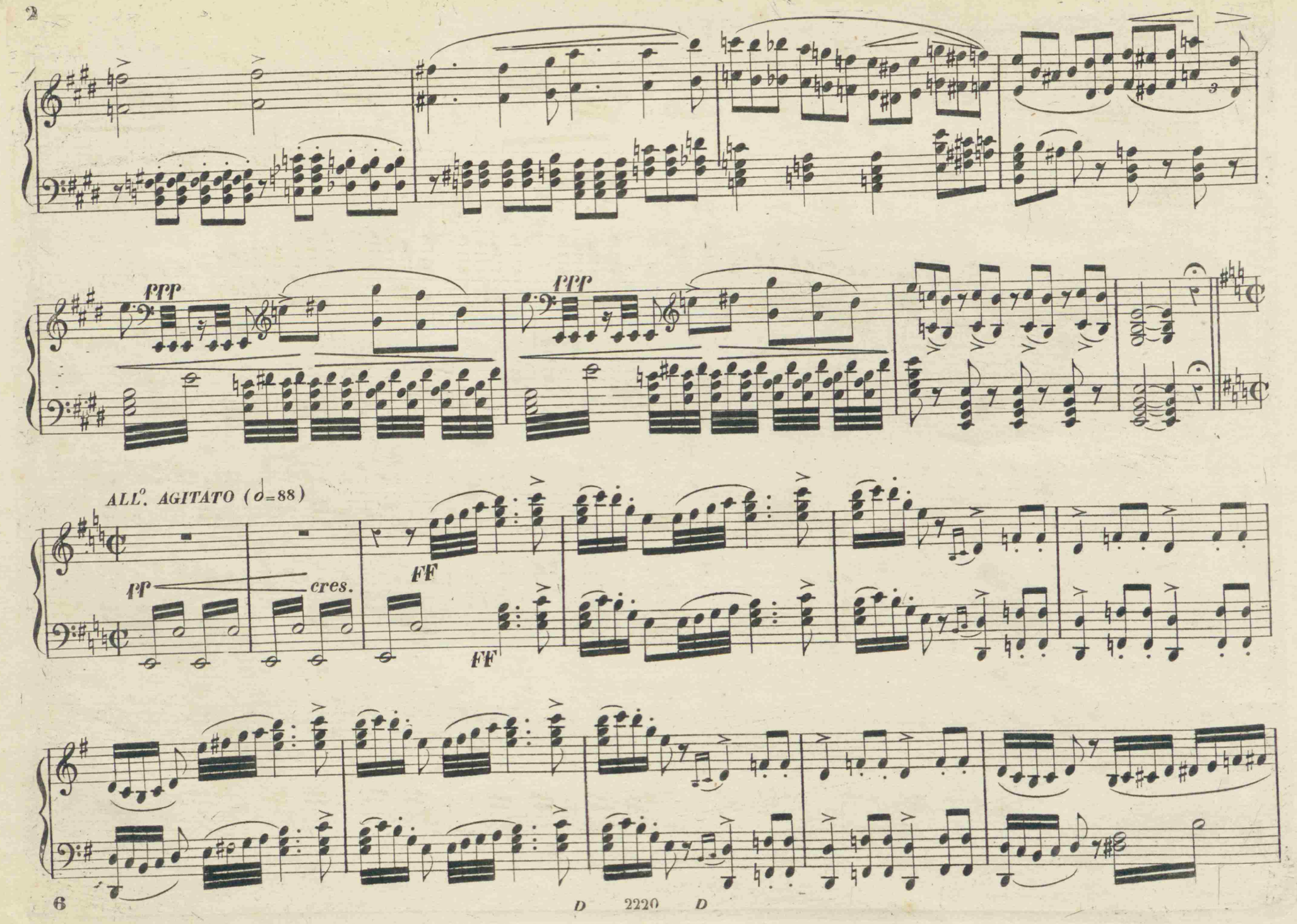
pp

pp

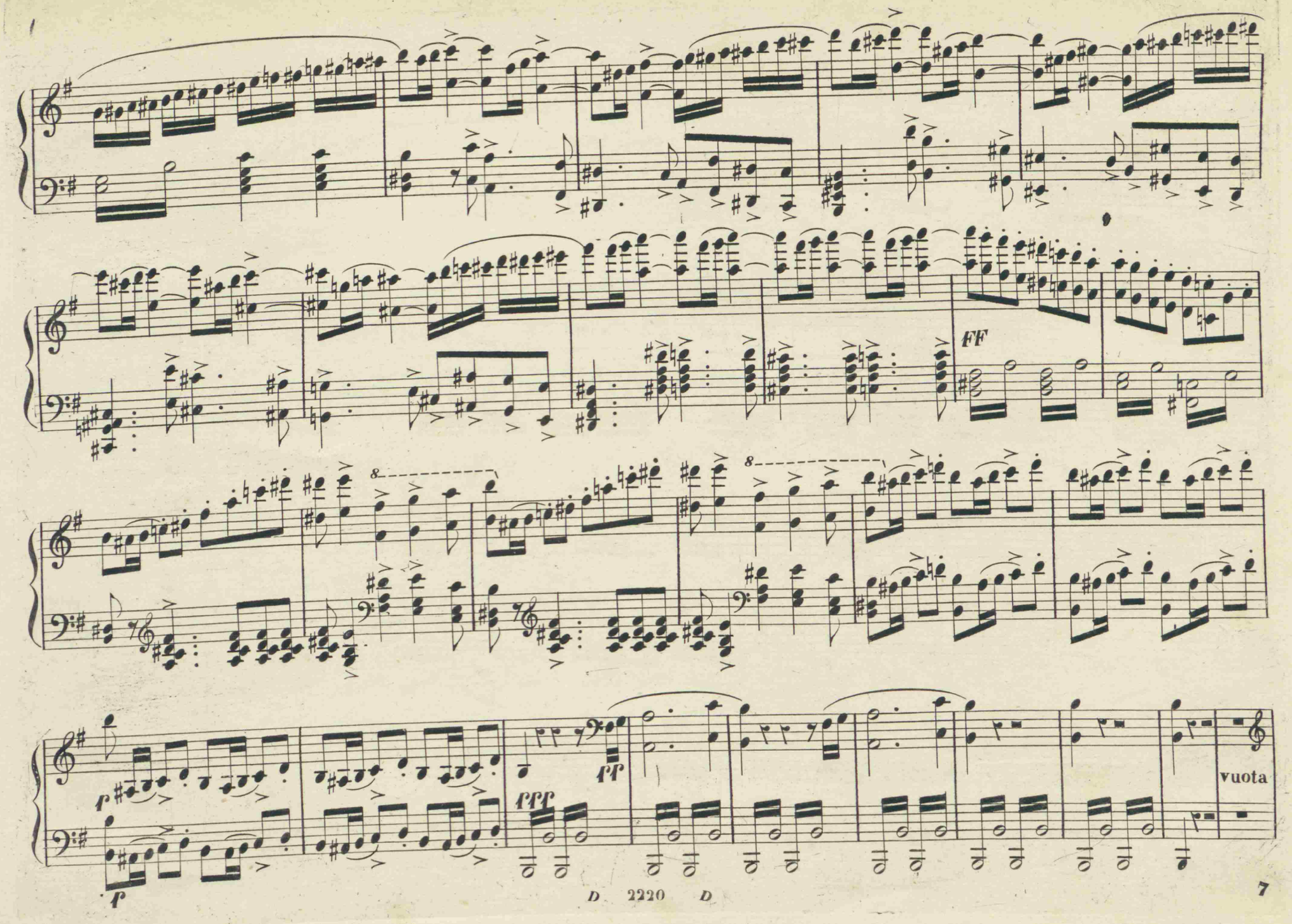
f

mf

dim.



D 2220 D


FF
8
8
p
p
ppp
pp
vuota

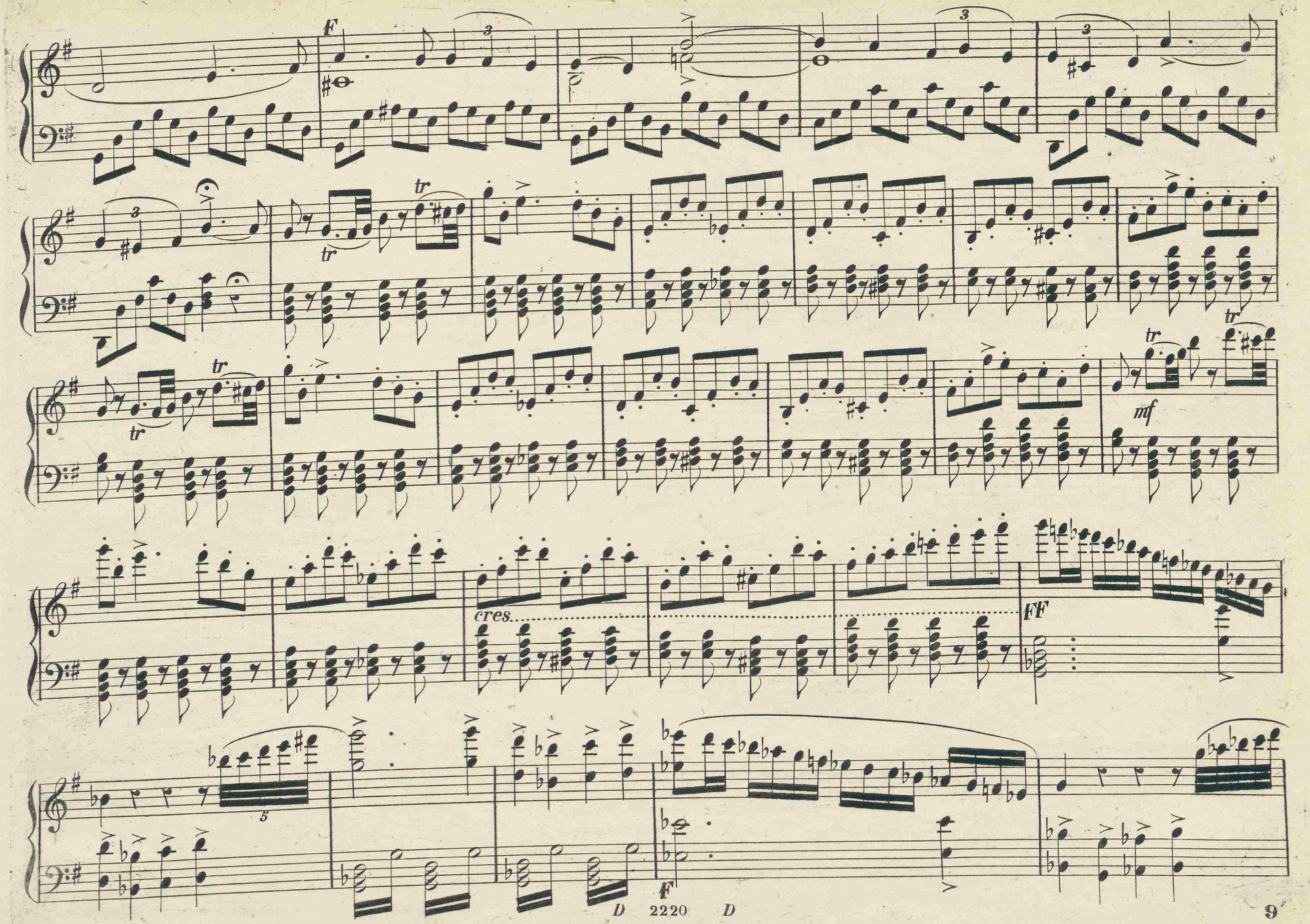
con espress.

F

dim.

p

dim.


F
tr
mf
cres.
FF
F

ppp

pp

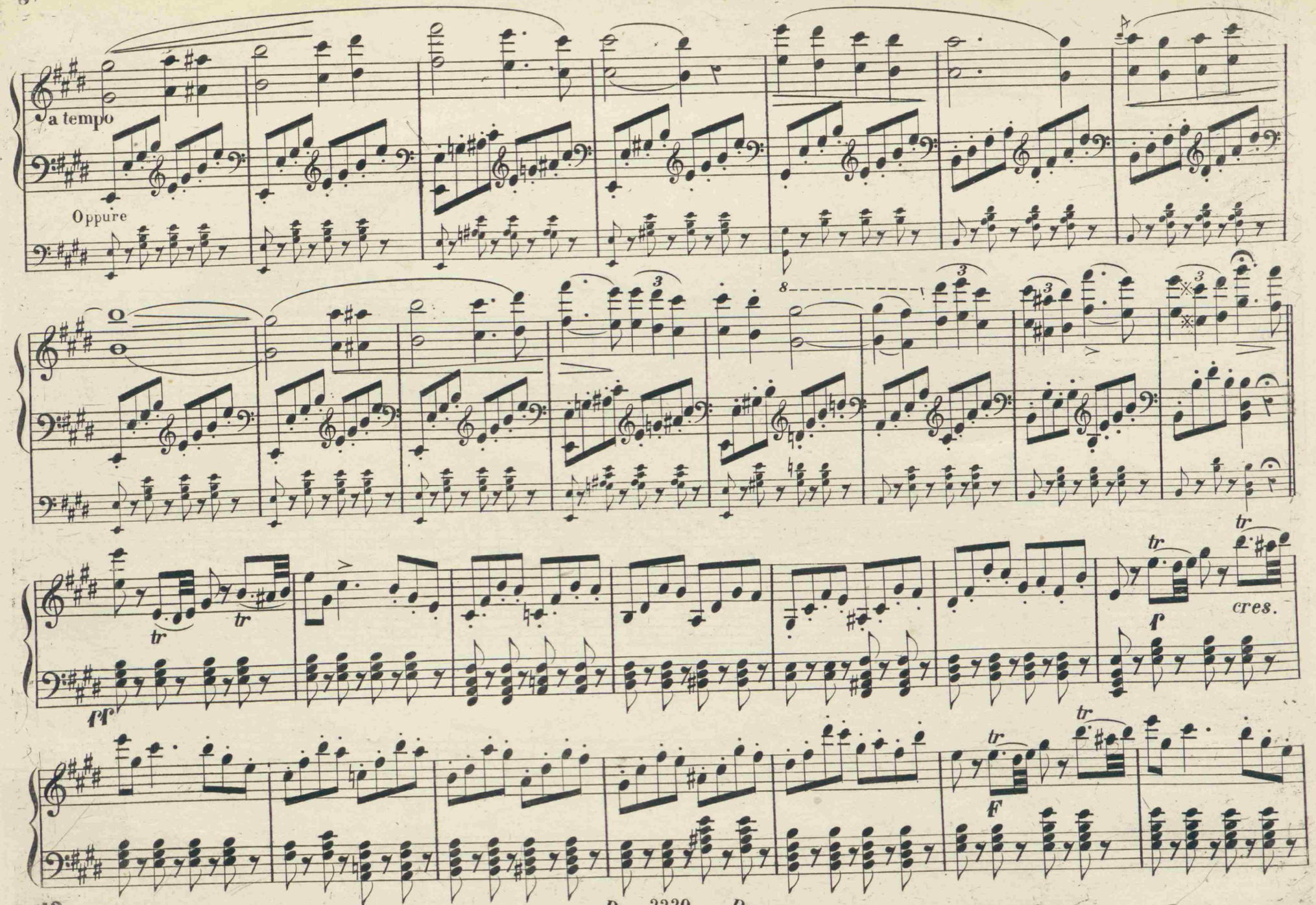
dim.

FF

FF

F

dim. rall.


a tempo
Oppure
tr
cres.
f
F

PRESTISSIMO (♩= 152)

cres

FF

mf

cres.

F

FF

FF

mf

cres.

F

FF

f

FF

FF

D 2220 D

f

p

FF

8

8

Nº 2. ATTO I. INTROD.e E CORO.

(♩=100)
ALLEGRO VIVO

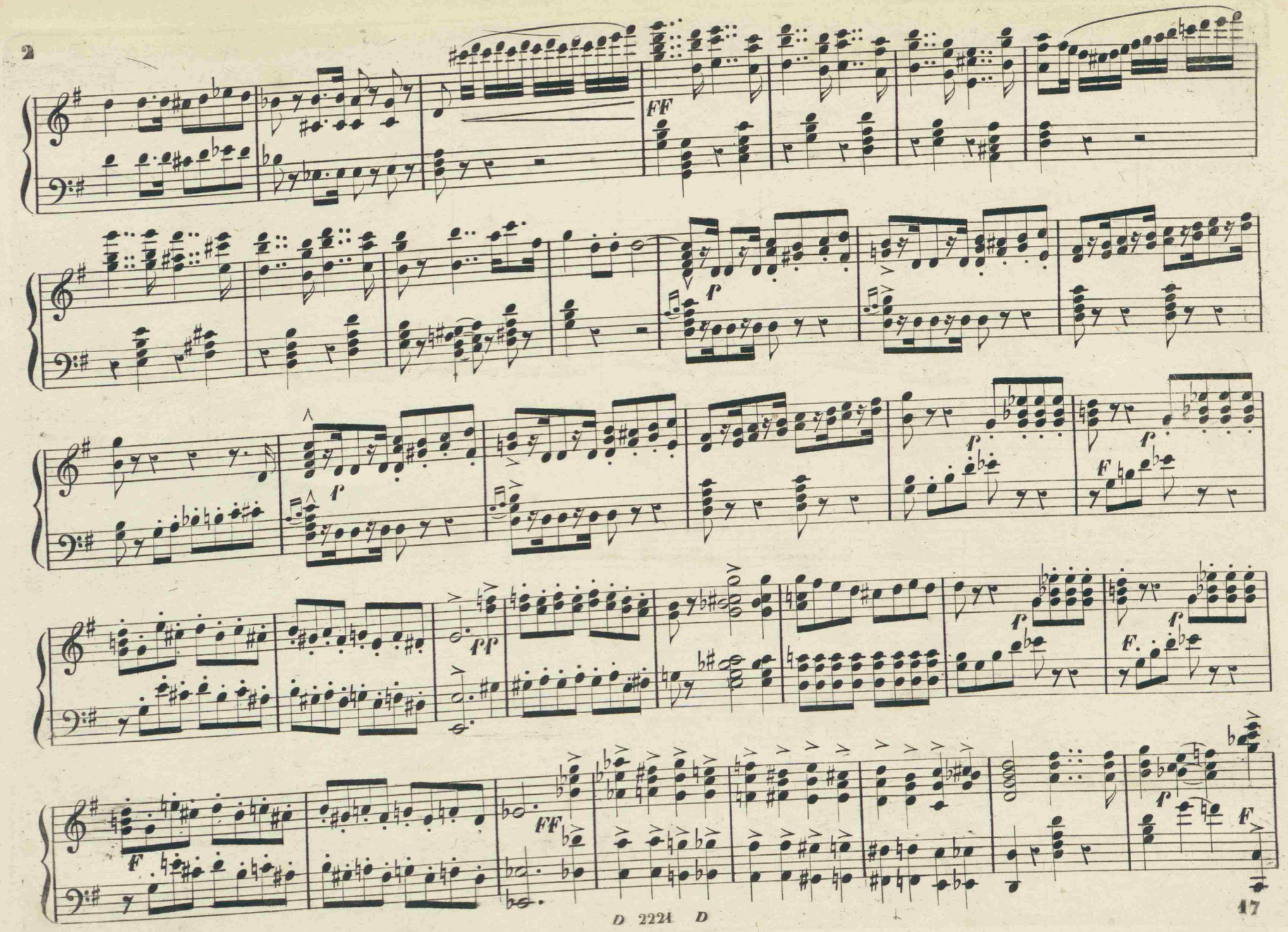
PPP

cres.

cres. *scen.* *do*

FF

f


FF
p
p
p
F
p
pp
p
F
p
F
FF
p
F

tr tr tr tr

ad libitum

1.° tempo FF

sempre più forte

FF FF

f

FF

f

N.o 3. SCENA E CAVATINA *Deh! tu calma o Dio possente*

(♩=100)
ALLEGRO
VIVO

p

ALL.o MODERATO (♩=88)

pp

f

tr

f

p

F

cres.

F

F

(♩=100)

lunga molto

f 1.° Tempo

tr

tr

Non più s'indu_gi,o_là! Solda_to,e tanto ardisci?

F>

ANDANTE (♩=72)

pp

In al _ to ma _ ree battutò dai ven _ ti

M.S.

p

F

F

F

F

dimin.

p

7 · ppp

Ah!

Facilitato

cantabile

ppp

espres. il canto

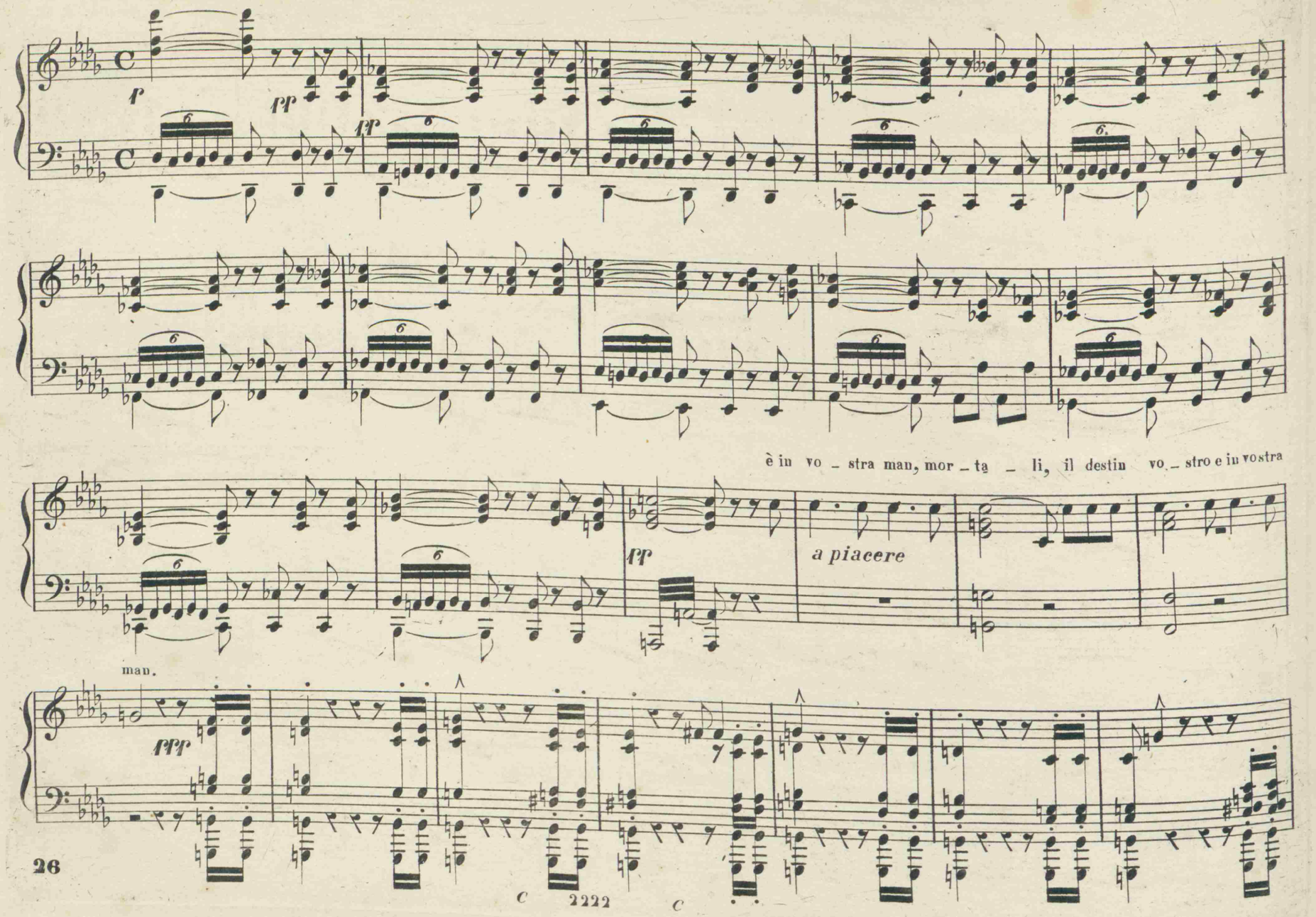
(♩=52)

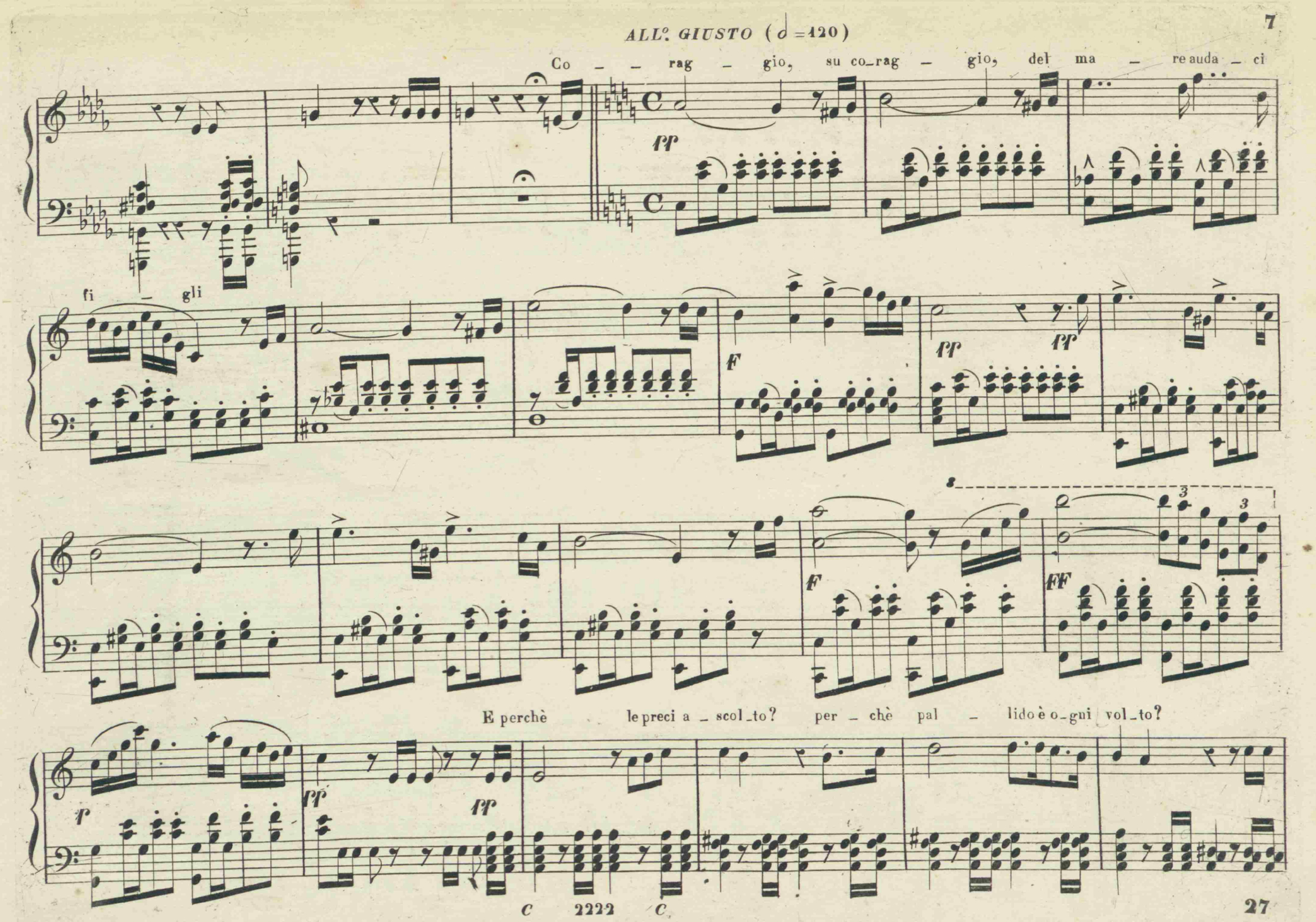
LARGO

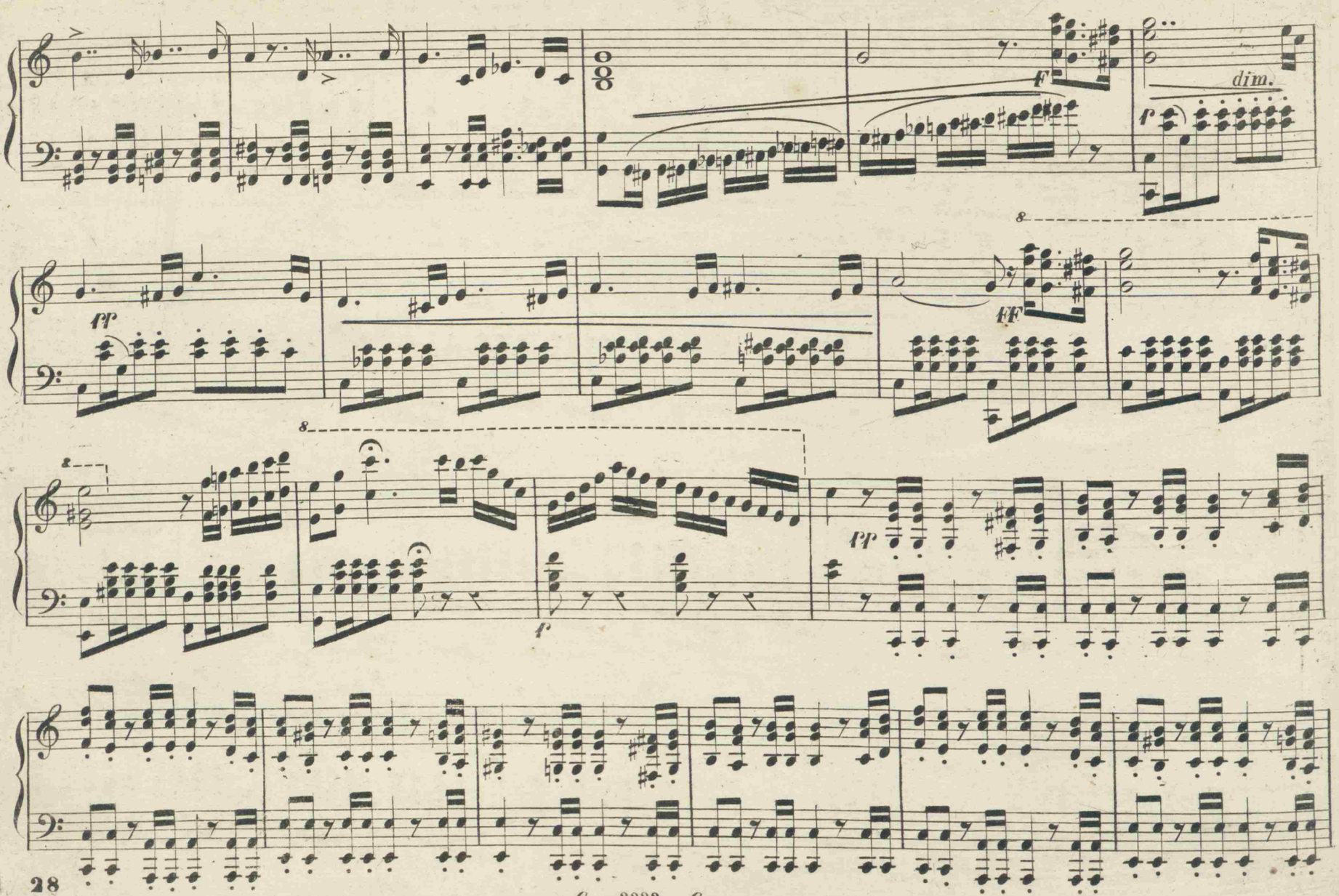
Deh, tu cal _ ma _ o Dio pos _ sen _ te

C 2222 C

ALL.° MODERATO (♩=96)




ALL°. GIUSTO (𝅗𝅥 = 120)
Co – rag – gio, su co_rag – gio, del ma – re auda – ci
fi – gli
E perchè le preci a – scol_to? per – chè pal – lido è o_gni vol_to?



C 2222 C

cres.

FF

allarg.

FF a tempo

FF

P

sf

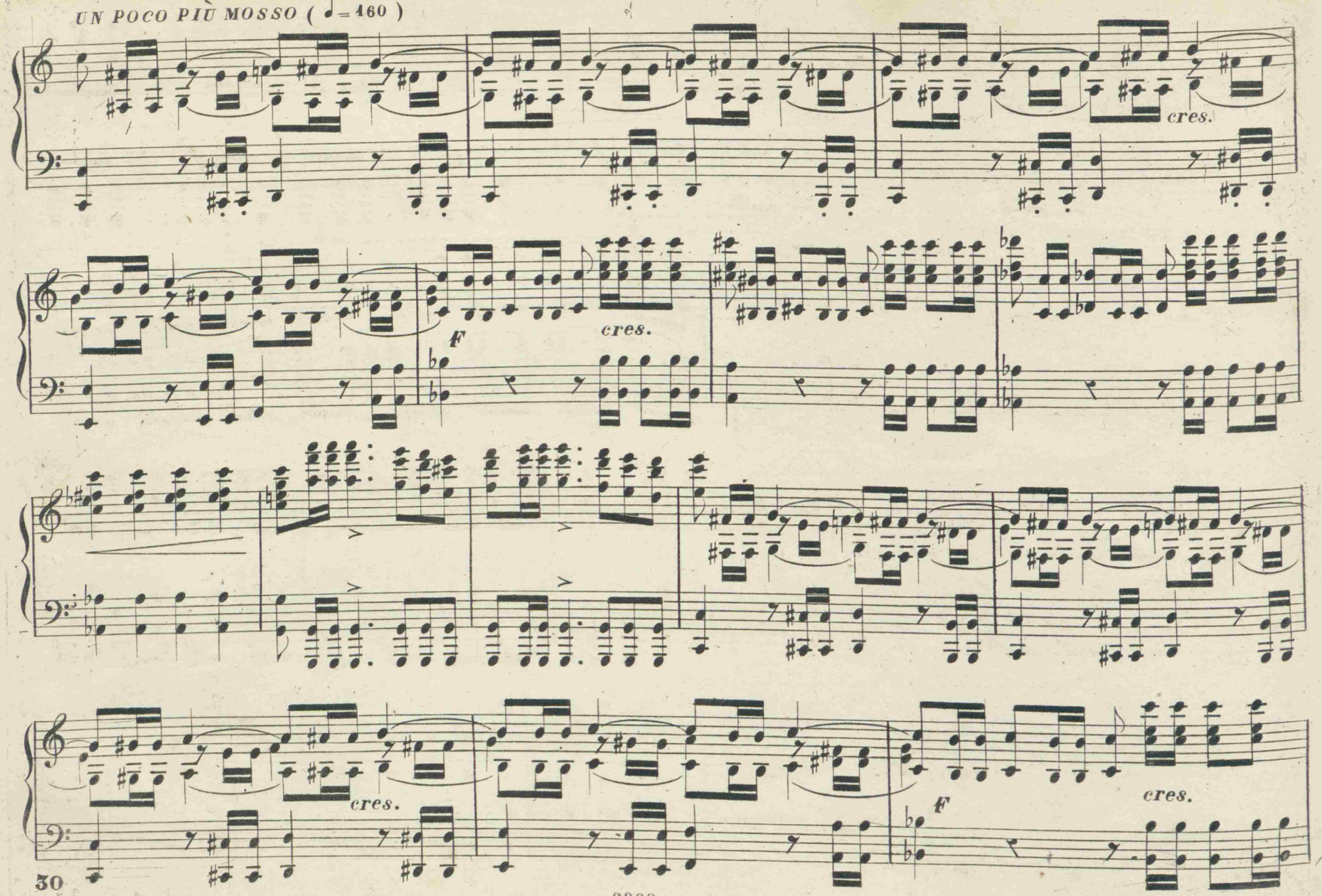
sf

PP

F

FF

C 2222 C


UN POCO PIÙ MOSSO (♩ = 160)
cres.
F
cres.
cres.
F
cres.
30

ANCORA PIÙ MOSSO (♩ = 184)

8

8

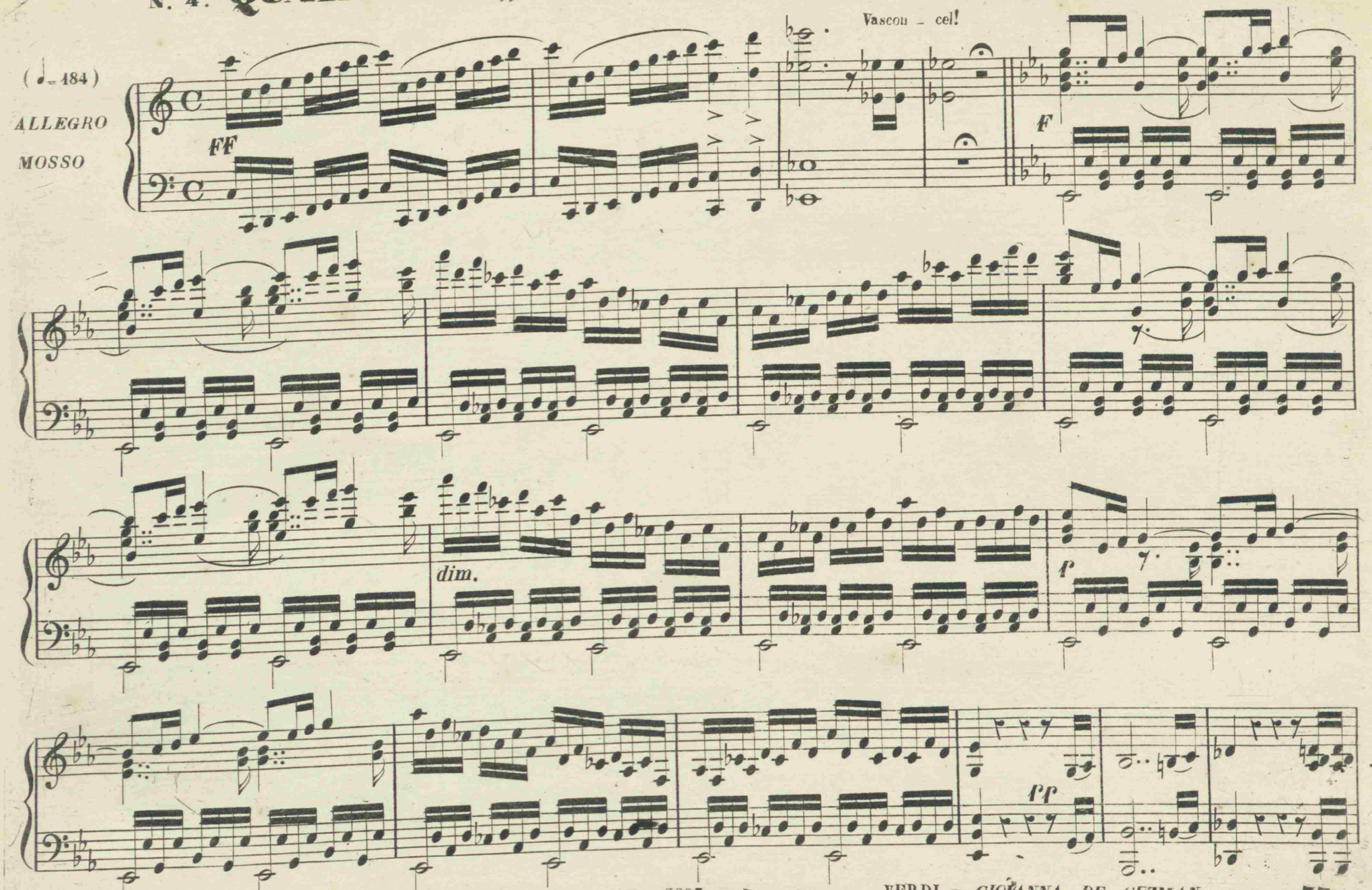
FF

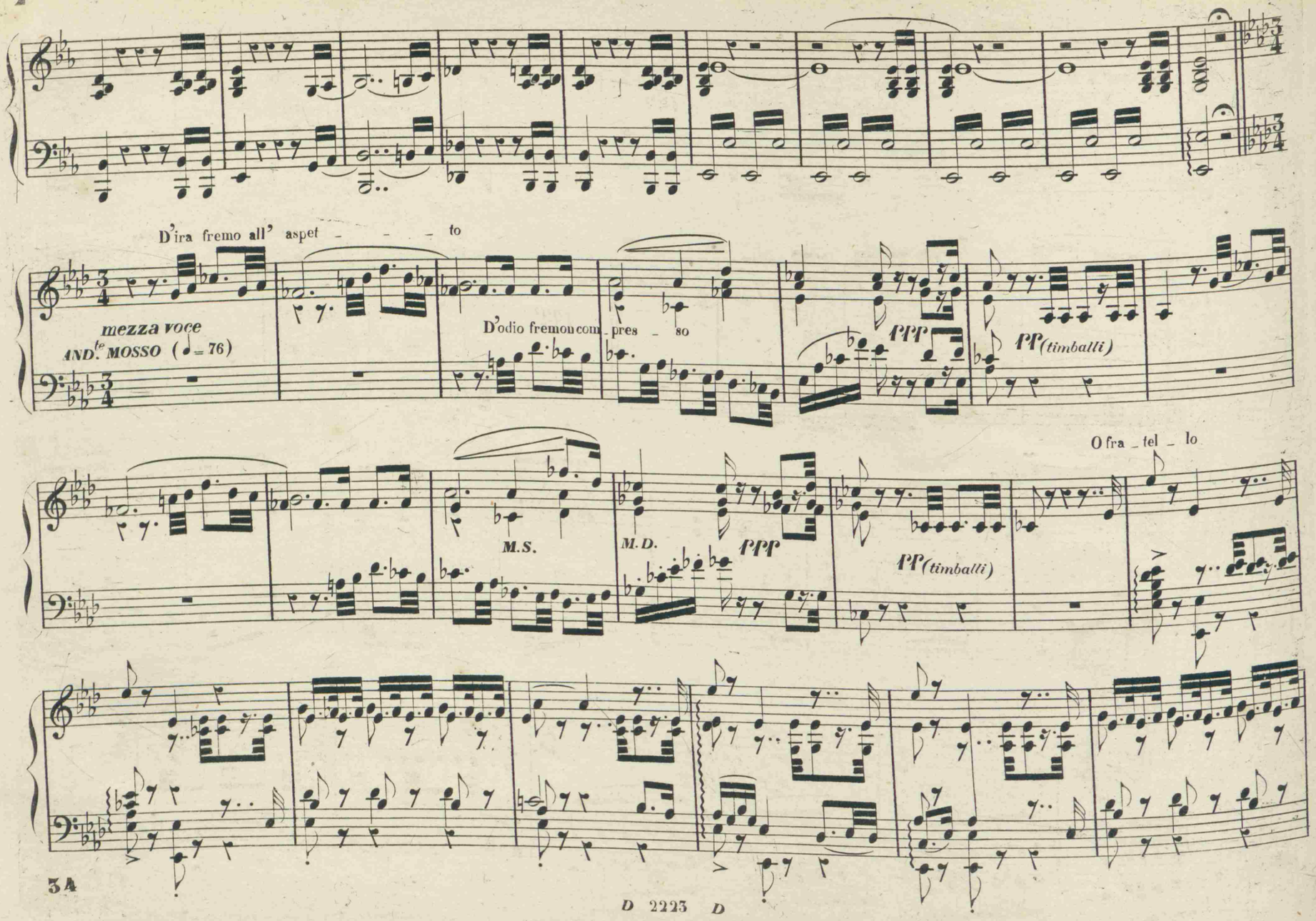
C 2222 C

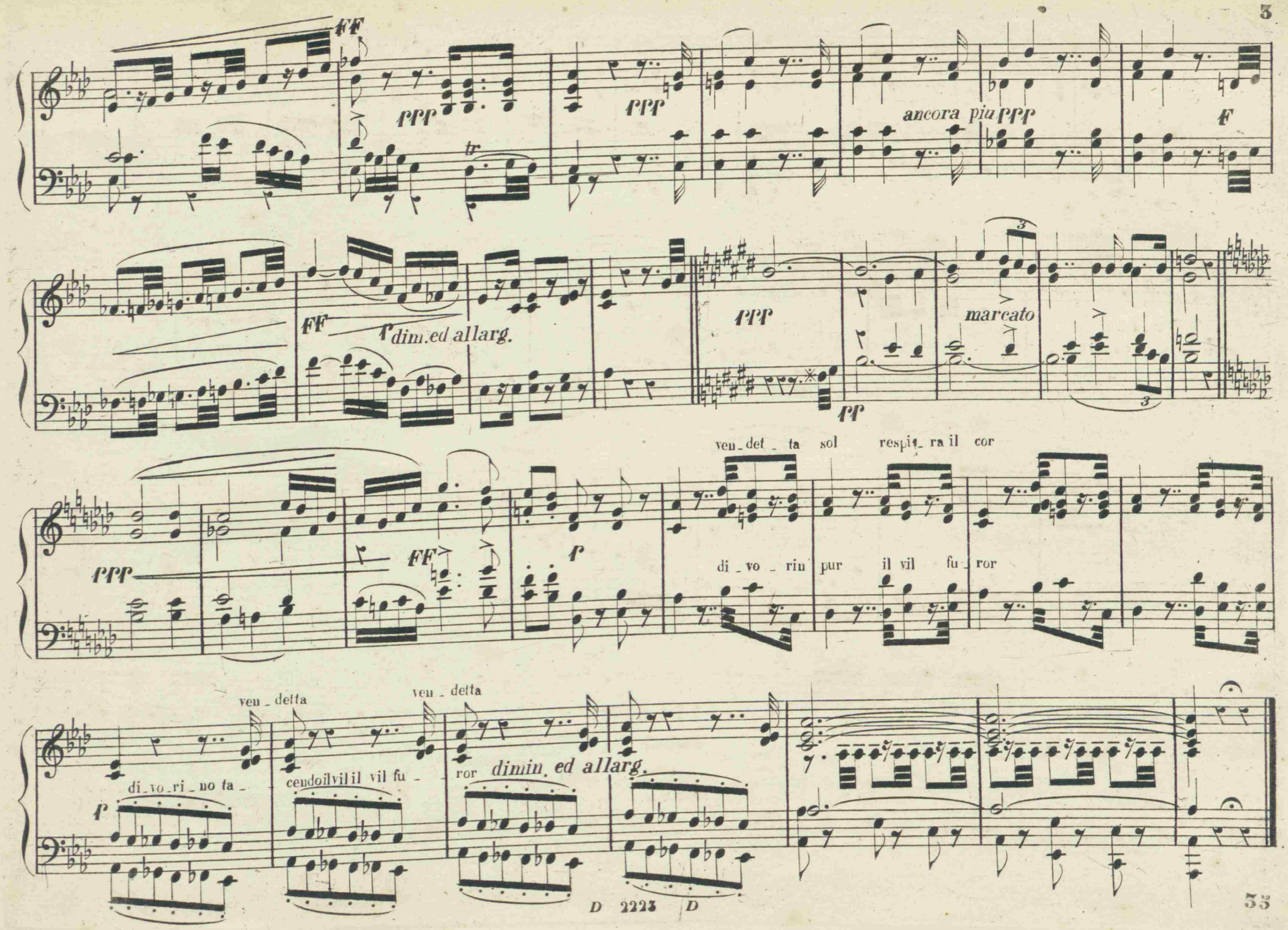
N.B. Eseguendo l'opera di seguito si ommetteranno queste quattro battute

N.º 4. QUARTETTO,, *D'ira fremo all'aspetto tremendo,,*

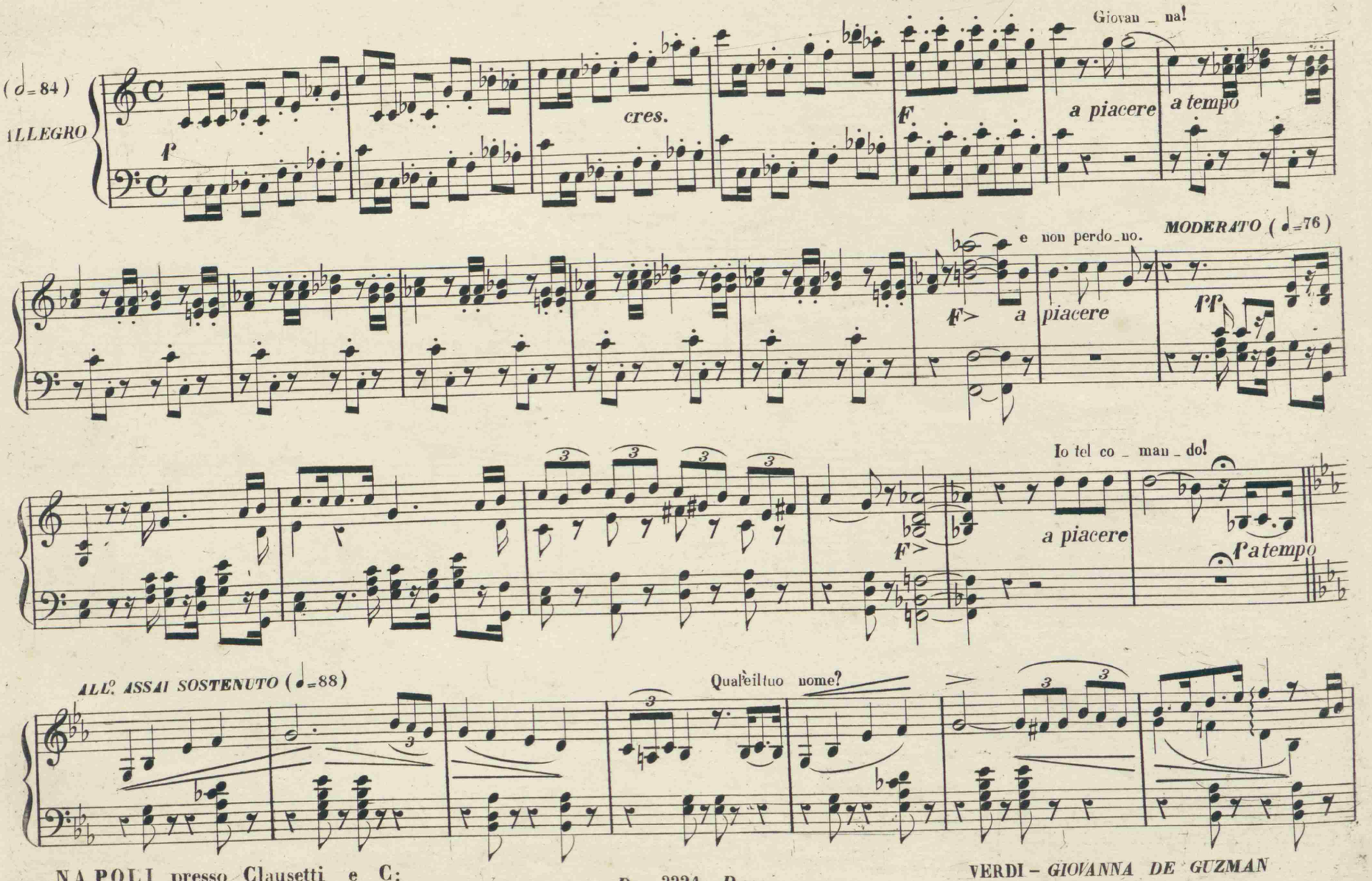
G.ª 20.




D'ira fremo all' aspet - - - to
mezza voce
AND.te MOSSO (♩= 76)
D'odio fremo com - pres - so
PPP
PP (timballi)
M.S.
M.D.
PPP
PP (timballi)
O fra - tel - lo


FF
ppp
tr
ppp
ancora piu ppp
F
FF
f dim. ed allarg.
ppp
pp
marcato
ppp
FF
f
ven_det_ta sol respi_ra il cor
di_vo_rin pur il vil fu_ror
ven_detta
ven_detta
di_vo_ri_no ta_cendo il vil il vil fu_ror dimin. ed allarg.
f

N.° 5. DUETTO-FINALE I.° „ *Qual è il tuo nome?* „ *G.ª 50.*



cres.

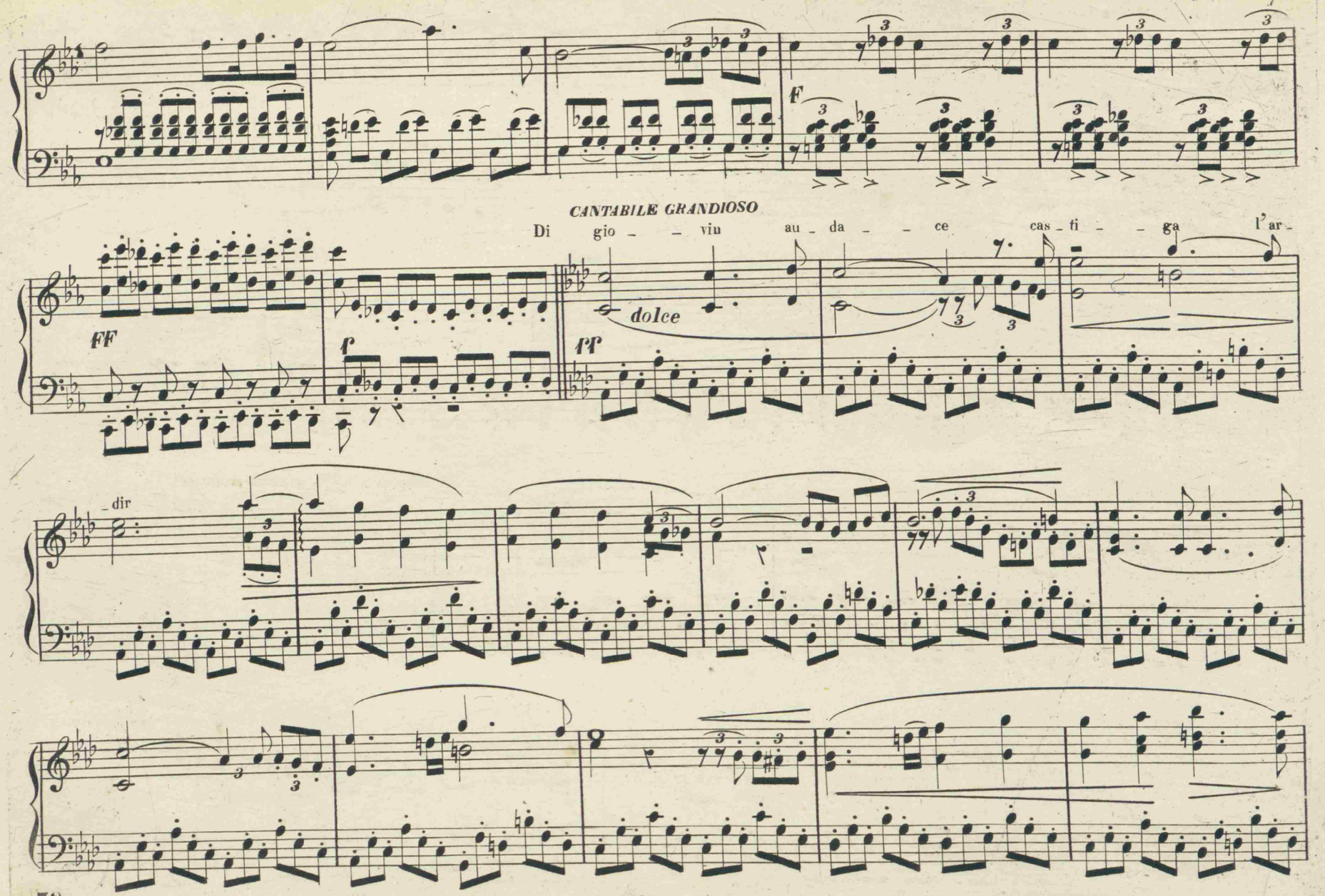
f

si miei sor_reg ge_re e_gli de_guò qual pa dre

UN POCO PIÙ MOSSO (♩=120) i pas

f

D 2224 D


F
CANTABILE GRANDIOSO
Di gio - - viu au - da - - ce cas - ti - - ga l'ar -
FF
dolce
P
PP
- dir

D 2224 D

A

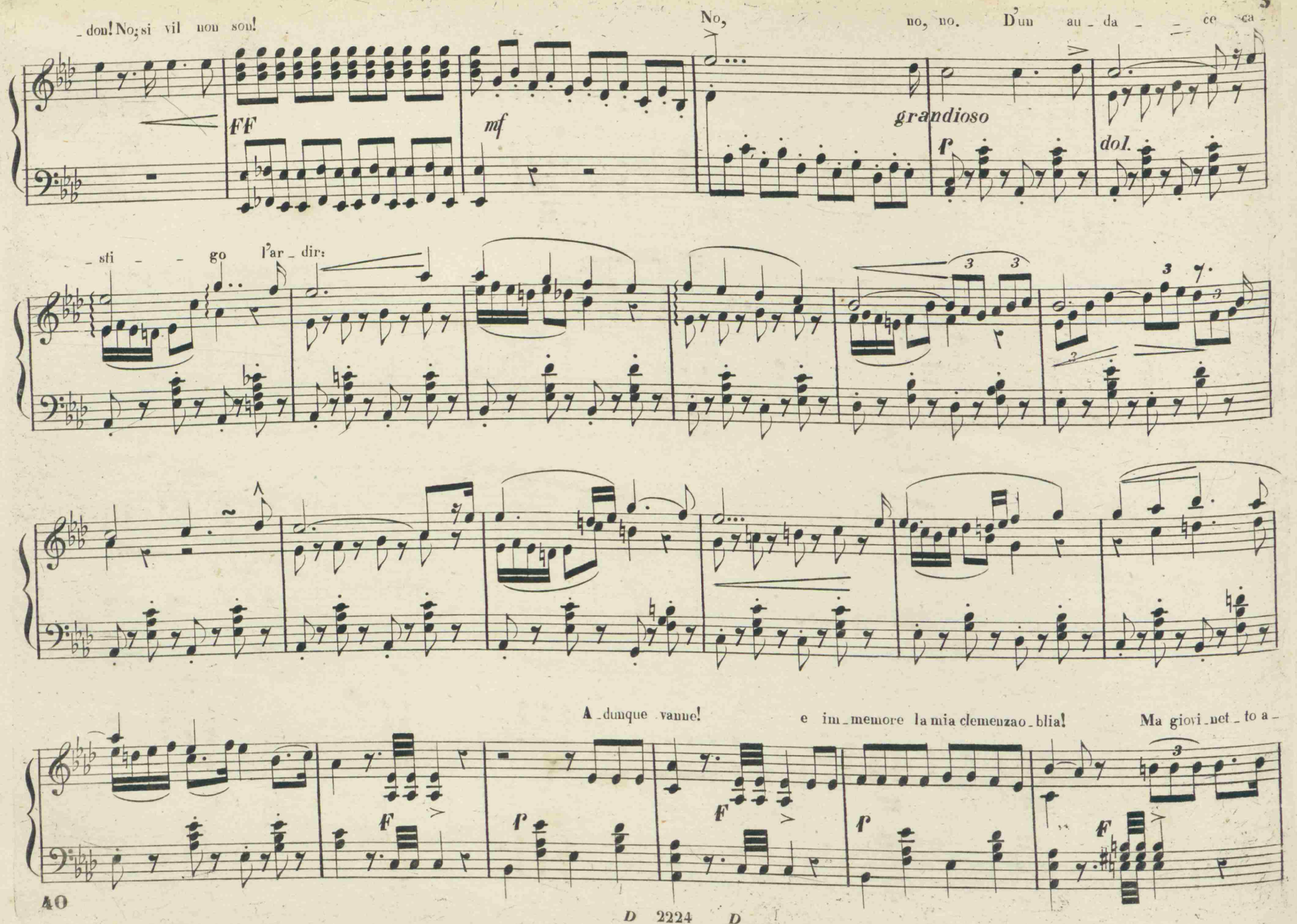
E vo', per te sal - va - - - - - re, of - fri - - - - - re al tuo va - lo - - - re

Al sol pensier di gloria in sen tremar tu dei!

a piacere

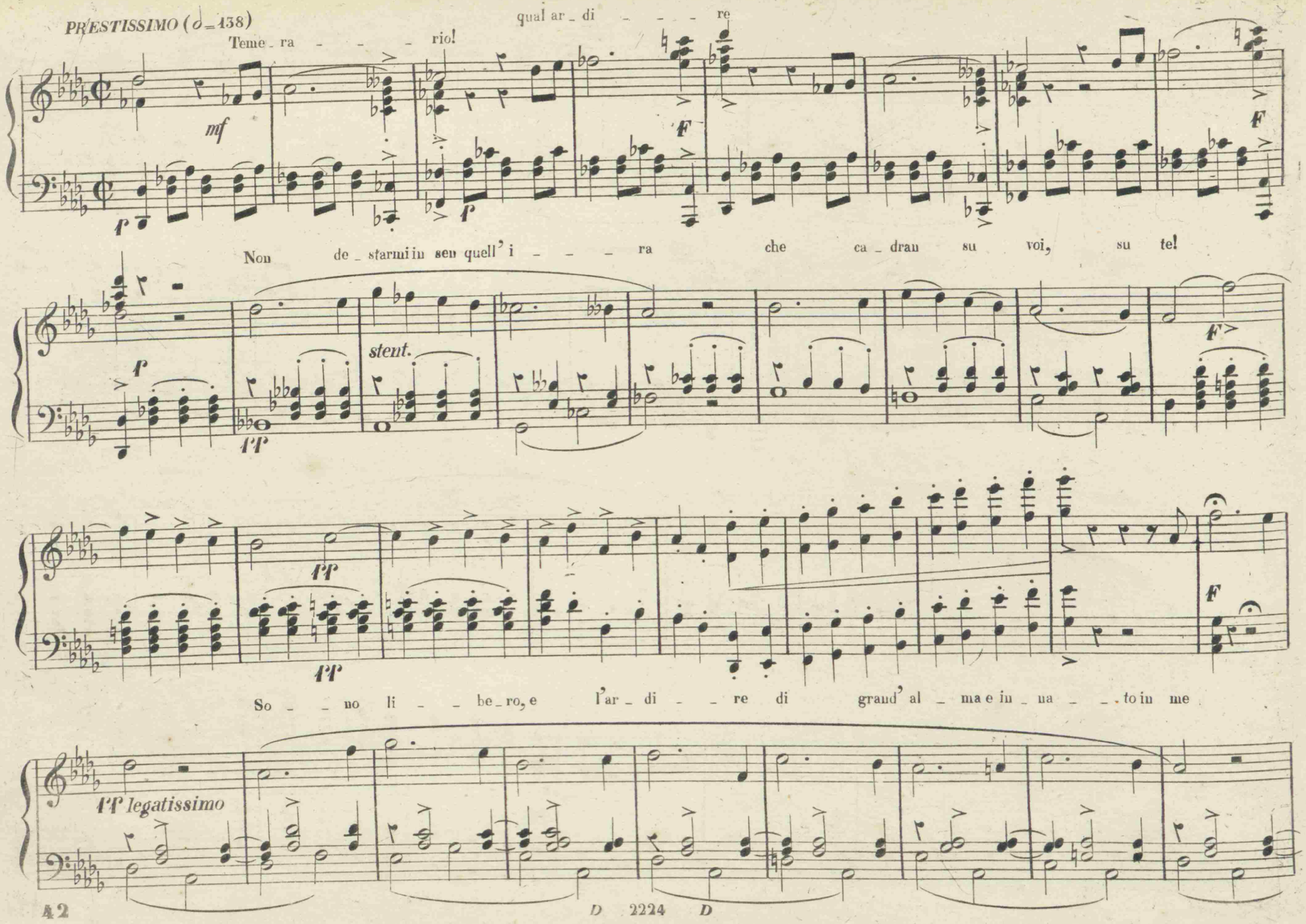
a tempo

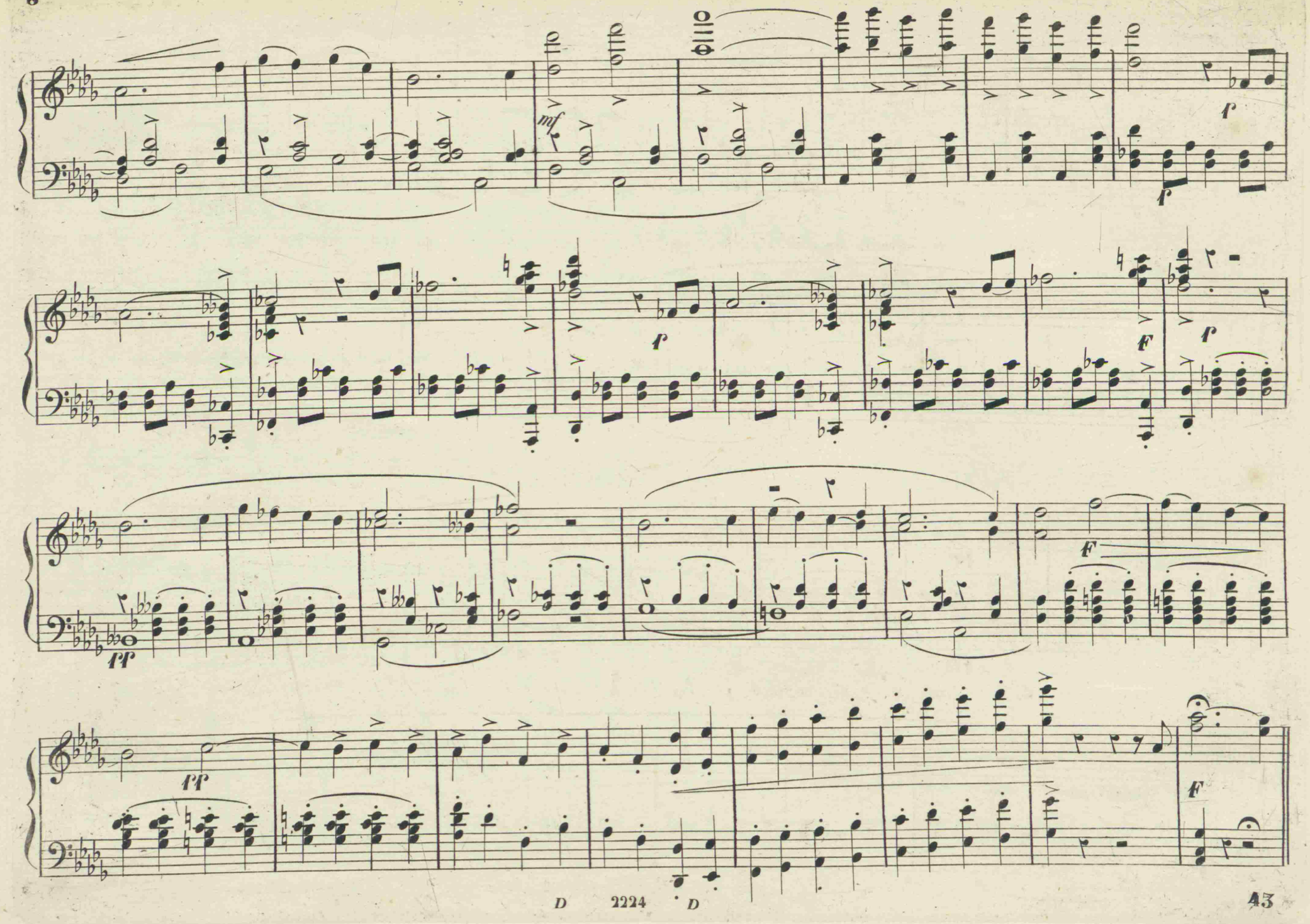
t'affida al mio per -


_don! No; si vil non son!
FF
mf
No,
no, no. D'un au _ da _ _ ce ca _
grandioso
f
dol.
_sti _ _ go l'ar _ dir:
A _ dunque vanne!
e im _ memore la mia clemenza o _ blia!
Ma giovi _ net _ to a _
F
f
F
f
F

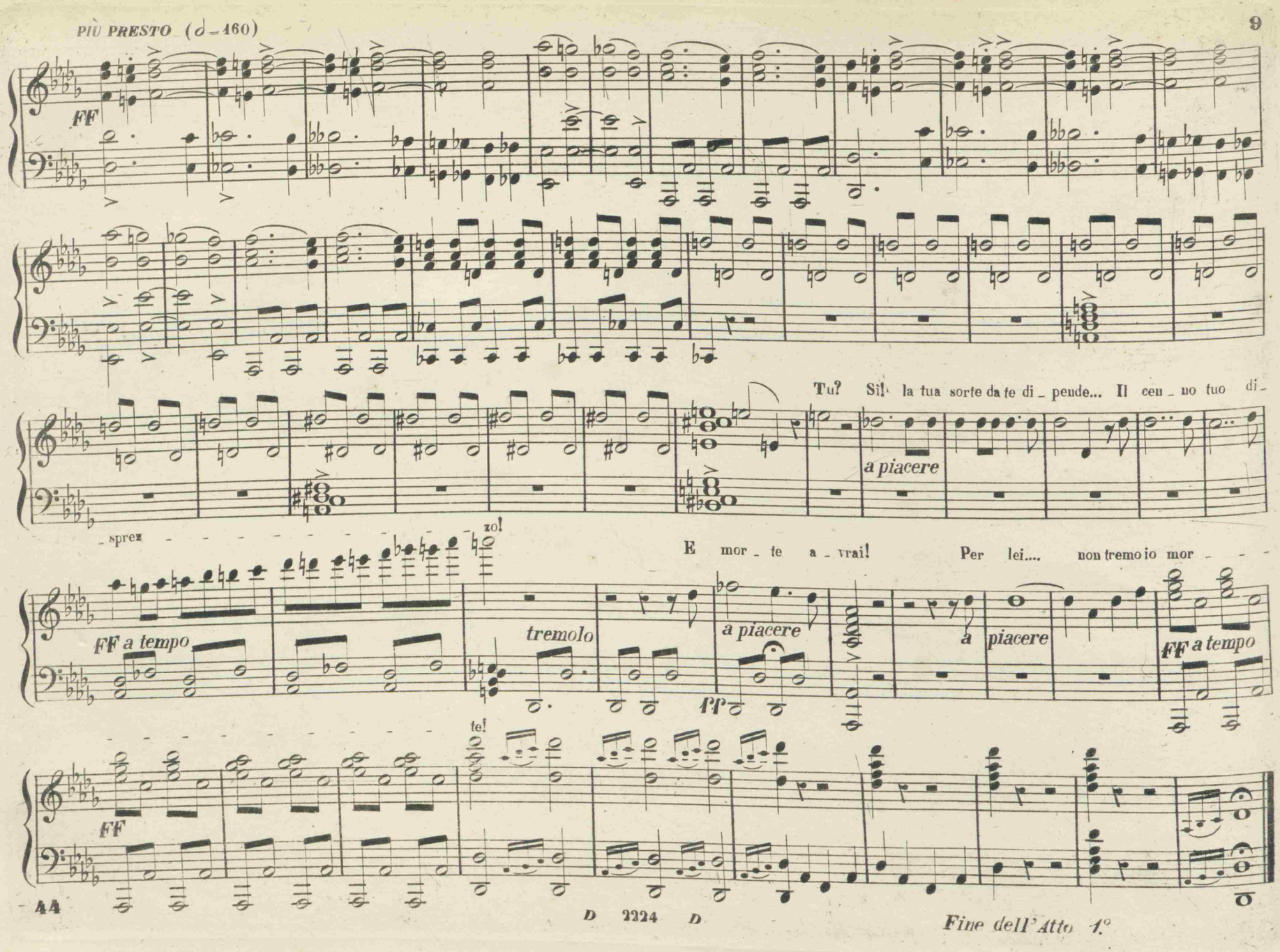
_ scol_tami: odiunconsi_glioin pria!

Ah fug_gi!


PRESTISSIMO (♩=138)
Teme_ra _ _ _ rio!
qual ar_di _ _ _ re
mf
f
F
Non de_starmi in sen quell' i _ _ _ ra che ca_dran su voi, su te!
stent.
pp
So _ _ no li _ _ be_ro, e l'ar_di _ _ re di grand' al_ma e in_ua _ _ to in me
pp legatissimo
42
D 2224 D


mf
f
f
f
F
f
pp
F
pp
F

PIÙ PRESTO (♩=160)

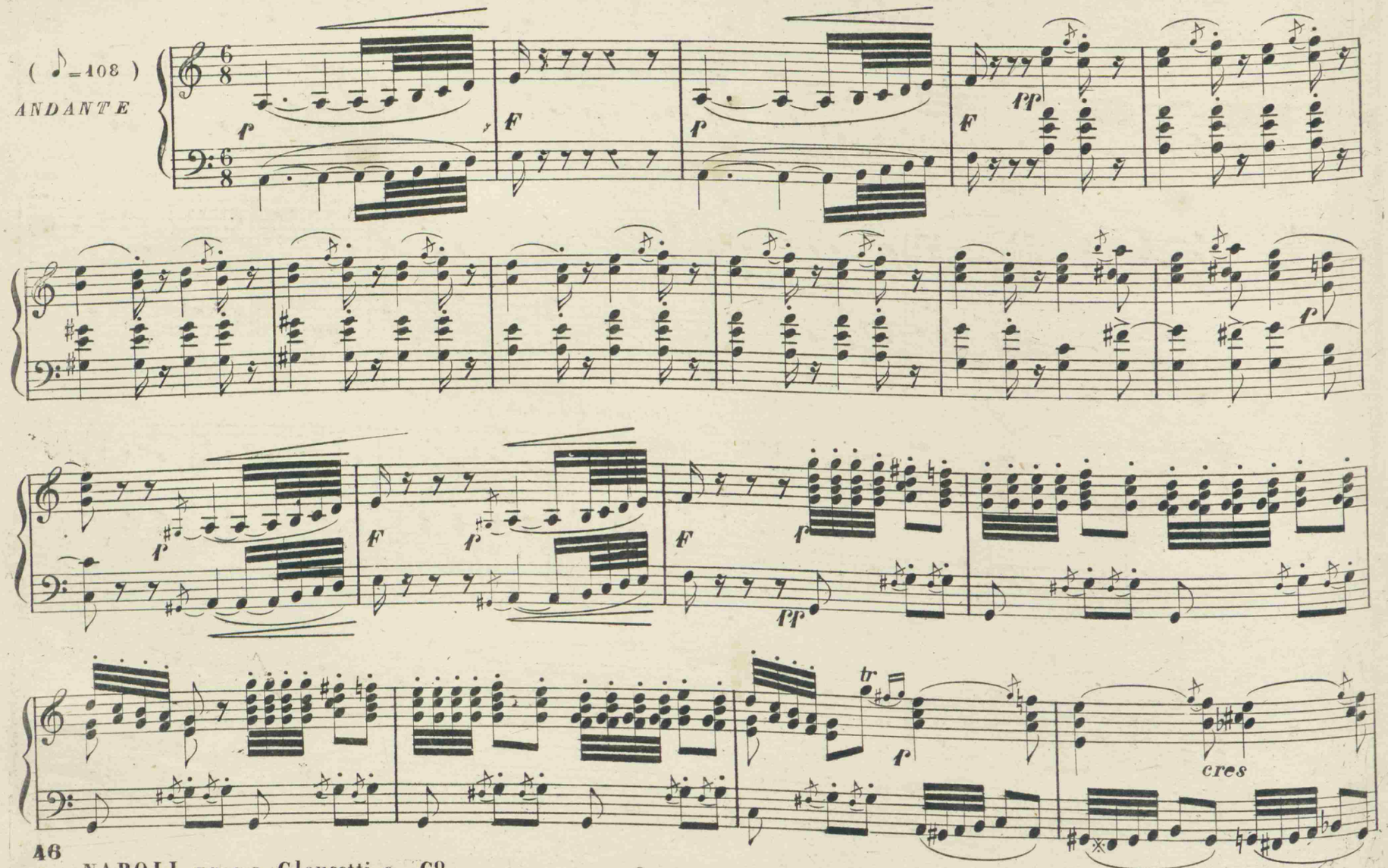


Nº 6. ATTO SECONDO. **ARIA E CORO** *„O patria, o cara patria, alfin ti veggo!„*

Gª 55

(♪=108)

ANDANTE



NAPOLI presso Clausetti e Cº

C 2225 C

pp

O pa_ tria o cara

pp allarg. morendo

Recit.

Andante (♩ = 108)

patria, alfin alfin ti veggo

f

pp

reco il mio voto a te

Recit.

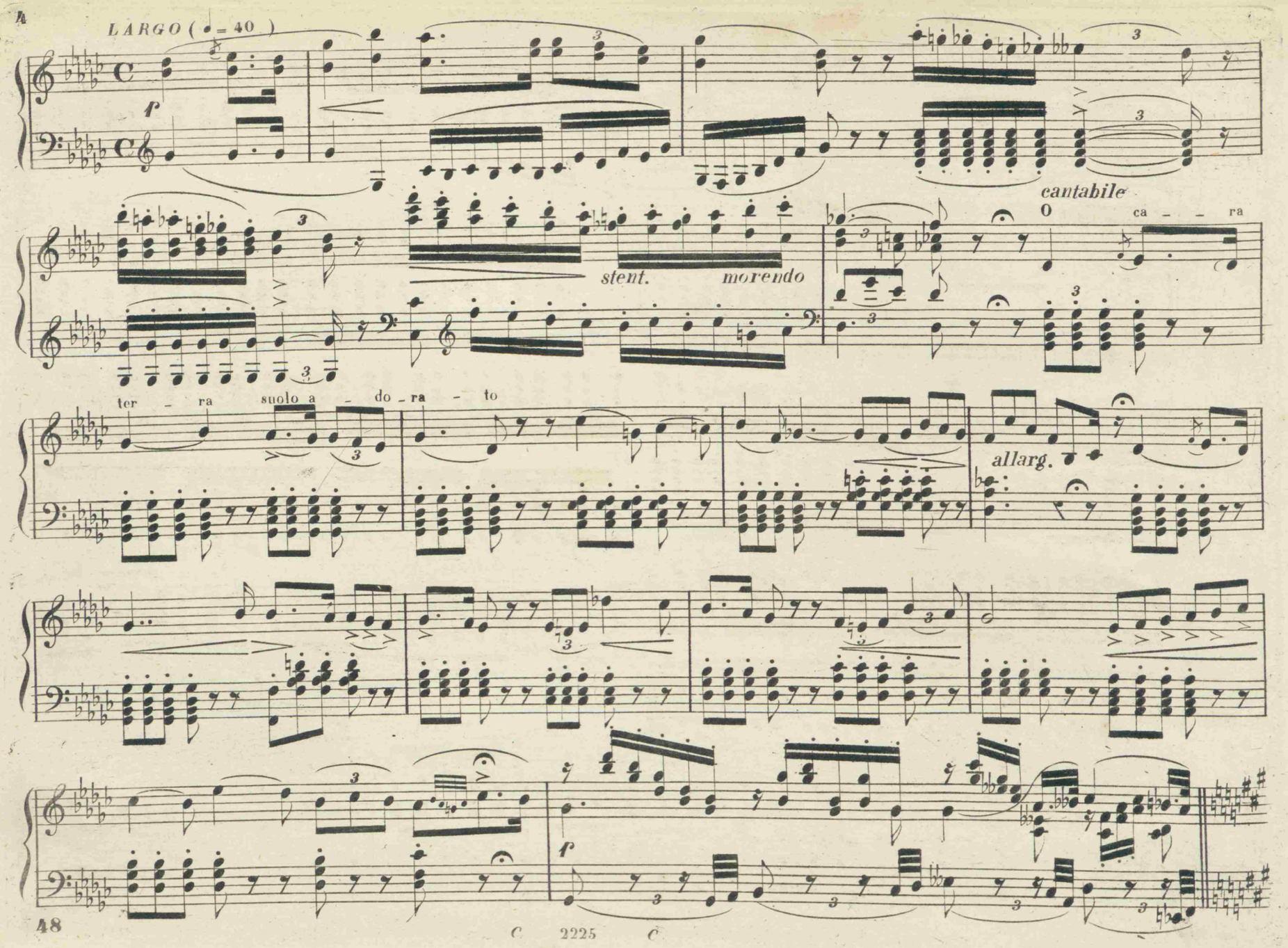
f

Andante

F

FF

Ped.


LARGO (♩= 40)
f
stent.
morendo
cantabile
O ca - - ra
ter - ra suolo a - do - ra - to
allarg.
f

ff

cres.

F.

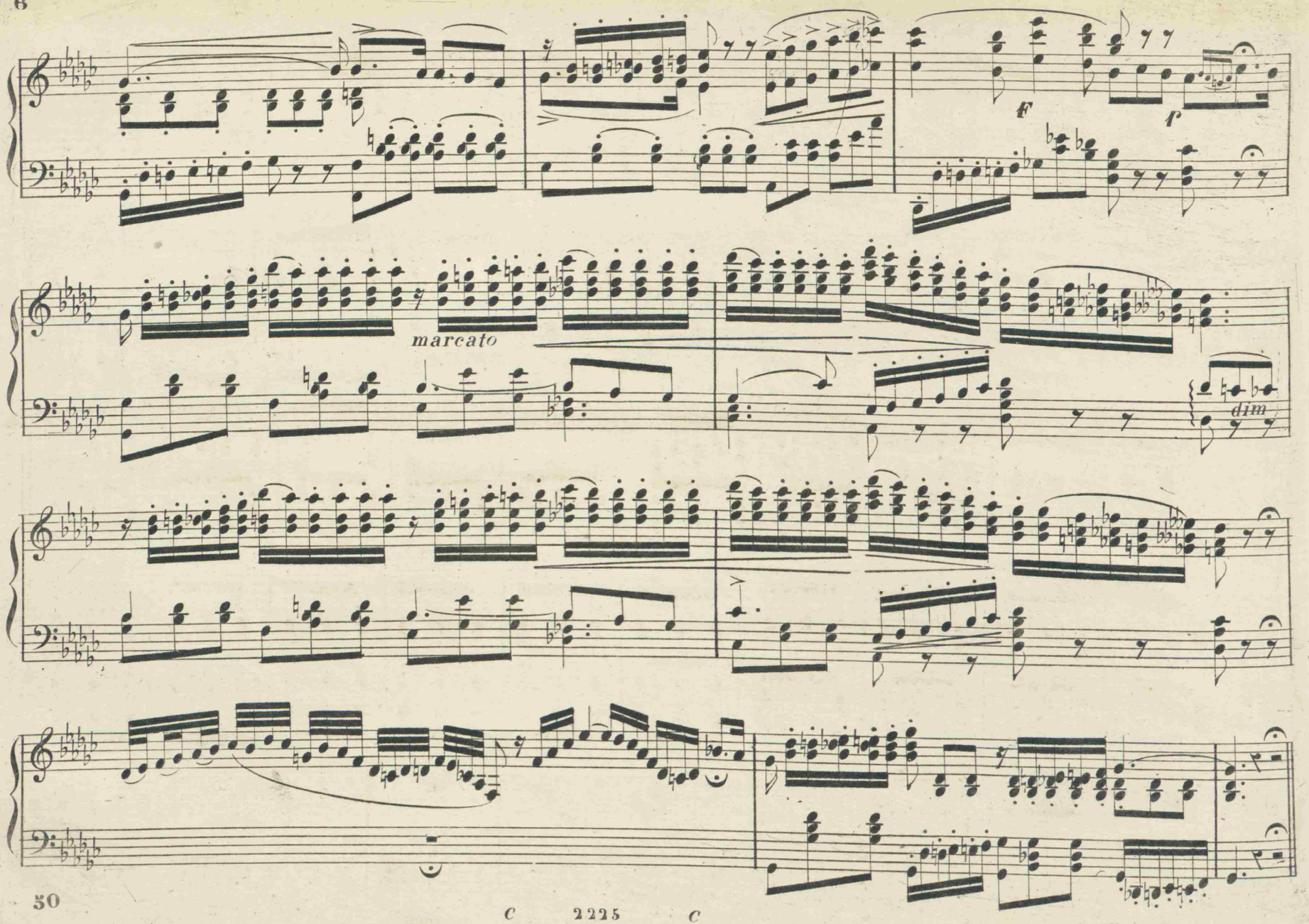
cres.

FF

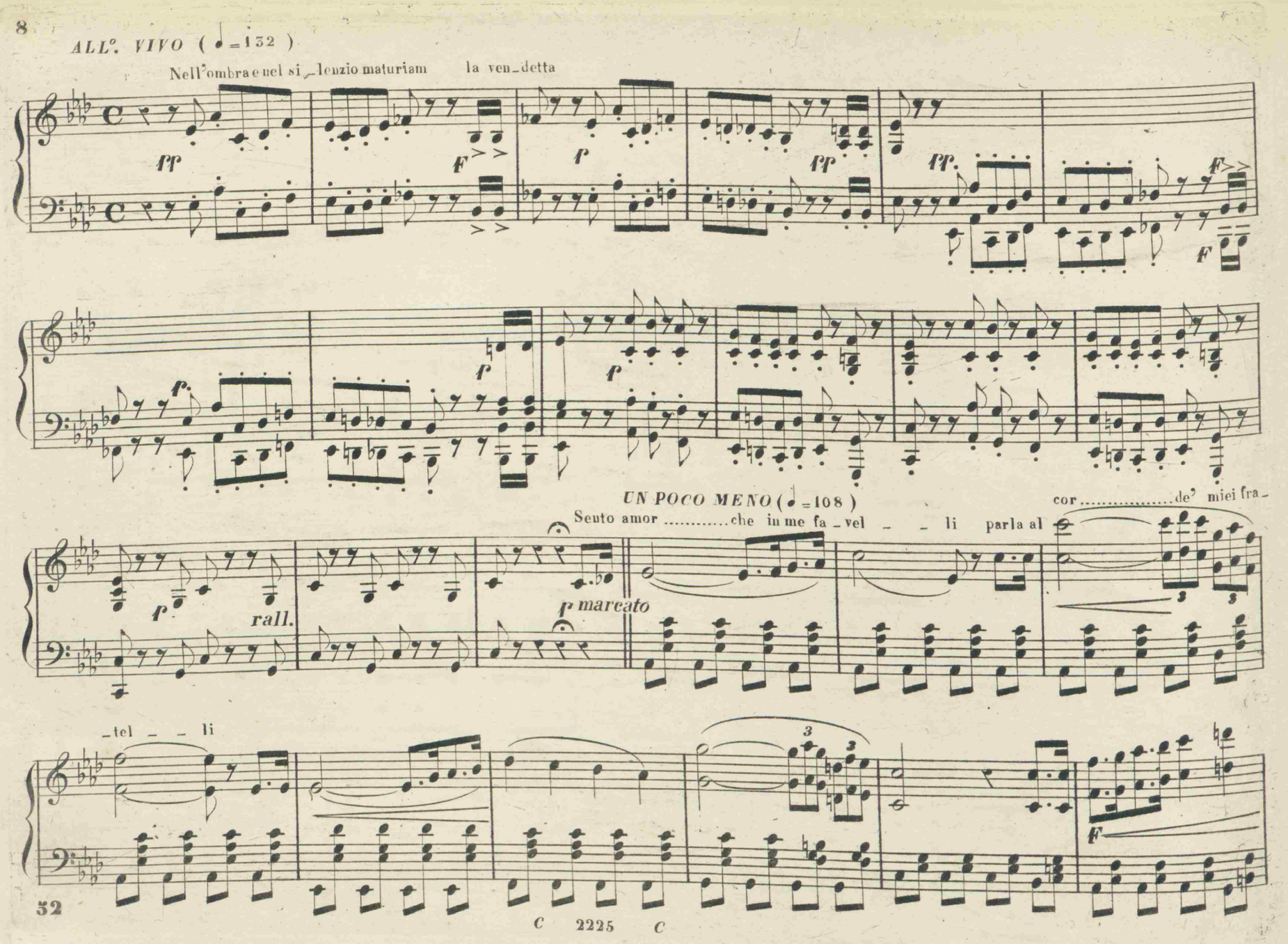
dolciss.

ff

allarg


F
P
marcato
dim

ALLEGRO (♩=72)


ALL°. VIVO (♩=132)
Nell'ombra e nel si_lenzio maturiam la ven_detta

rall.
UN POCO MENO (♩=108)
Sento amor .....che in me fa_vel _ _ li parla al cor.....de' miei fra_

marcato
_tel _ _ li

con forza

ff

F>

Più Mosso

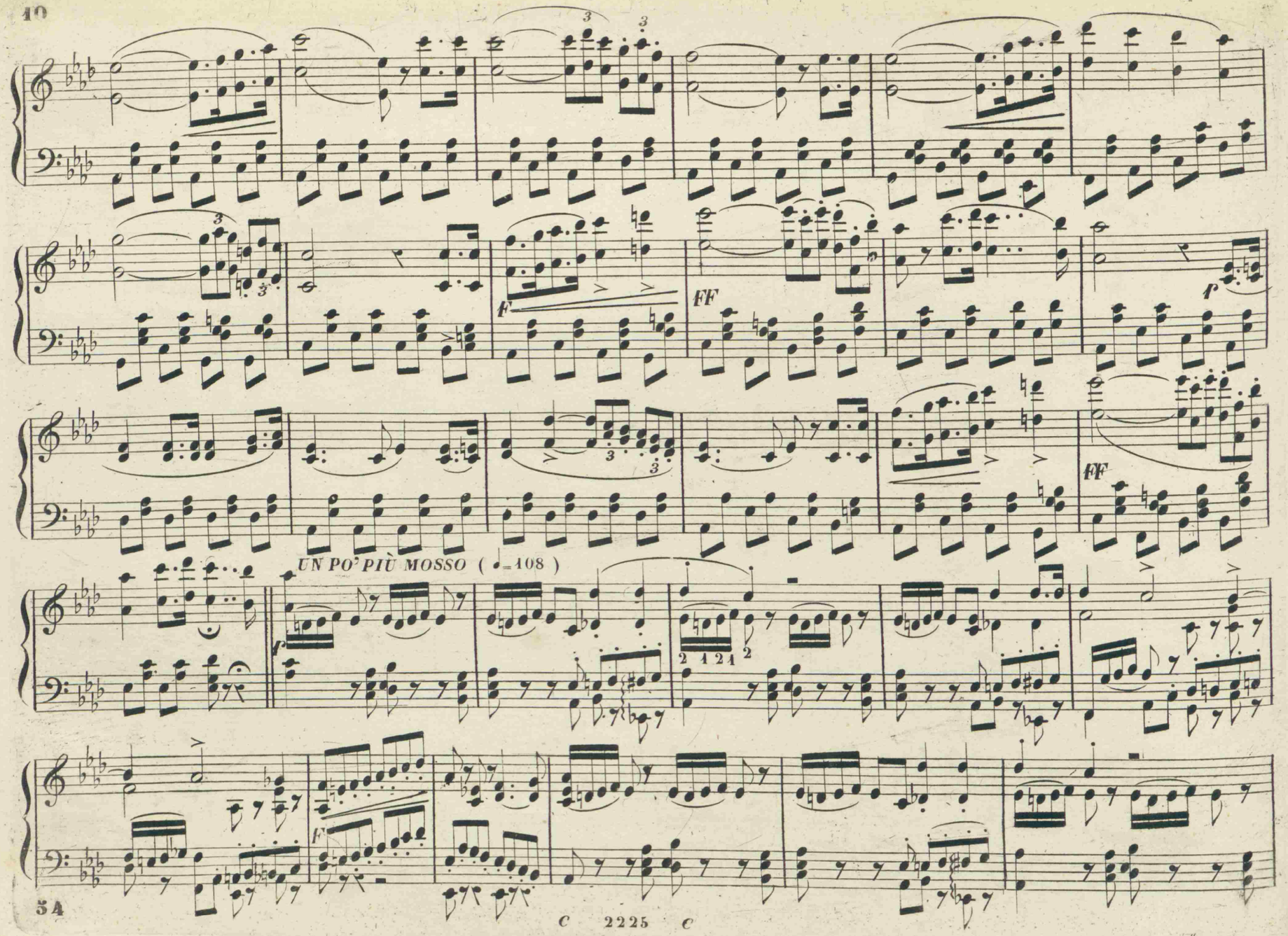
F

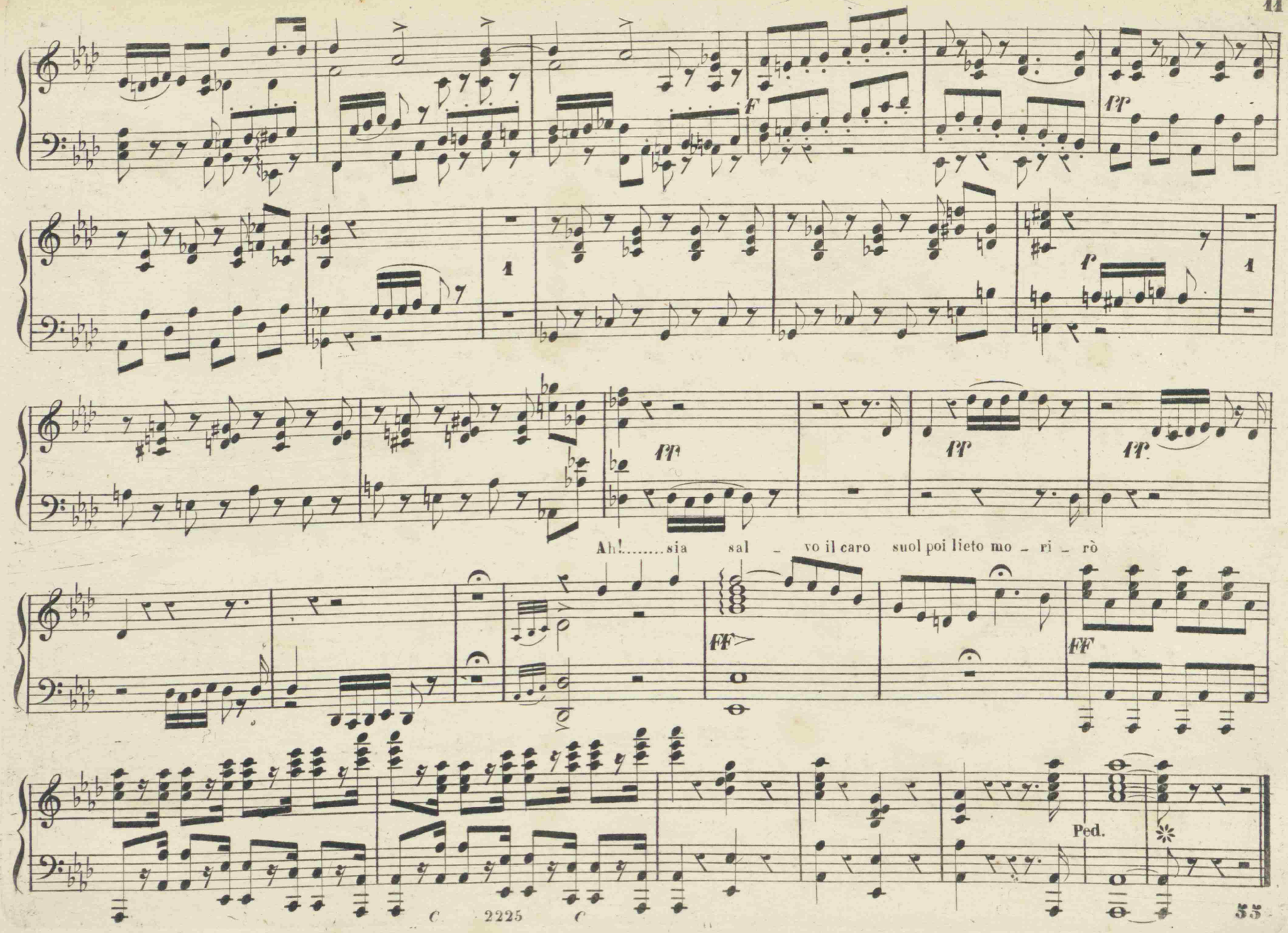
F

rall. e dim.

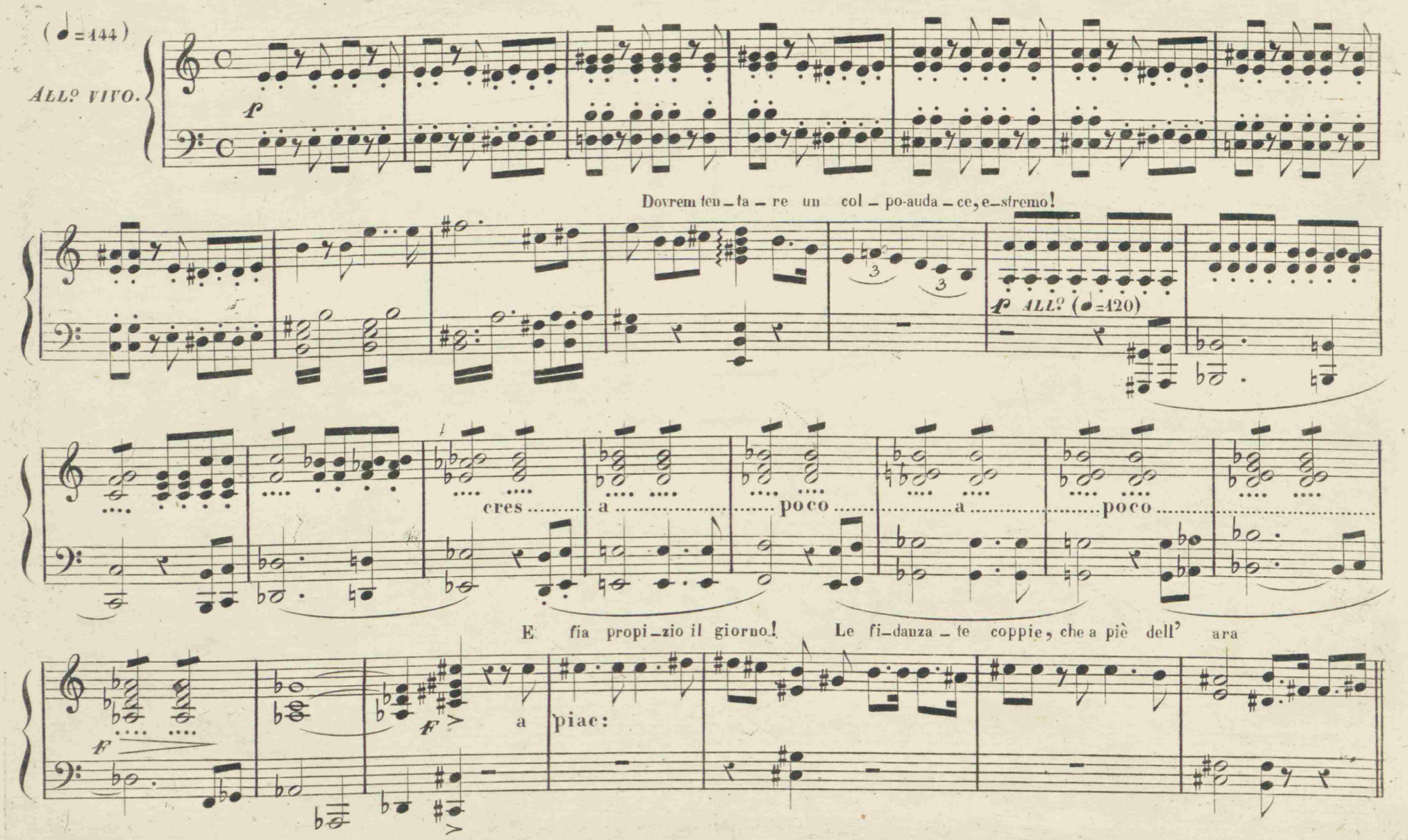
mf

1.° Tempo


UN PO' PIÙ MOSSO (♩=108)


Ah!.....sia sal - vo il caro suol poi lieto mo - ri - rò
Ped.

Nº 7. SCENA E DUETTO « Quale, o prode, al tuo coraggio « G.ª 30.



È forte in mas - - sa: e il po-po-lare ar-do - re

ALL? GIUSTO (♩=116)

chiedo un cor e un brac-cio. E qual? Il tuo! Dispo - - - ui

ALL? AGITATO (♩=100)

Qua - - le, o pro-de, al tuo co - rag-gio

tremo e tremo o don - na innan - zi a te!

ALL°GIUSTO (♩=96)

Che sen - to! Ma le tue lu - ci an - ge - - - liche

p cantabile con passione

cres:

Ped.

ff

Che dirgli ? che dirgli ?

pp *pp*

ANDANTINO. (♩=84)

Presso alla tom_ba ch' a _pre _ si

pp legato

con passione

cantabile

pp

f

Ped.

pp

pp cres: f dimin: dolciss: ppp

p cres: f dimin: dolciss: ppp

Il mio fratel deh ven _ di _ ca, e tu sarai per me

declamato

ff

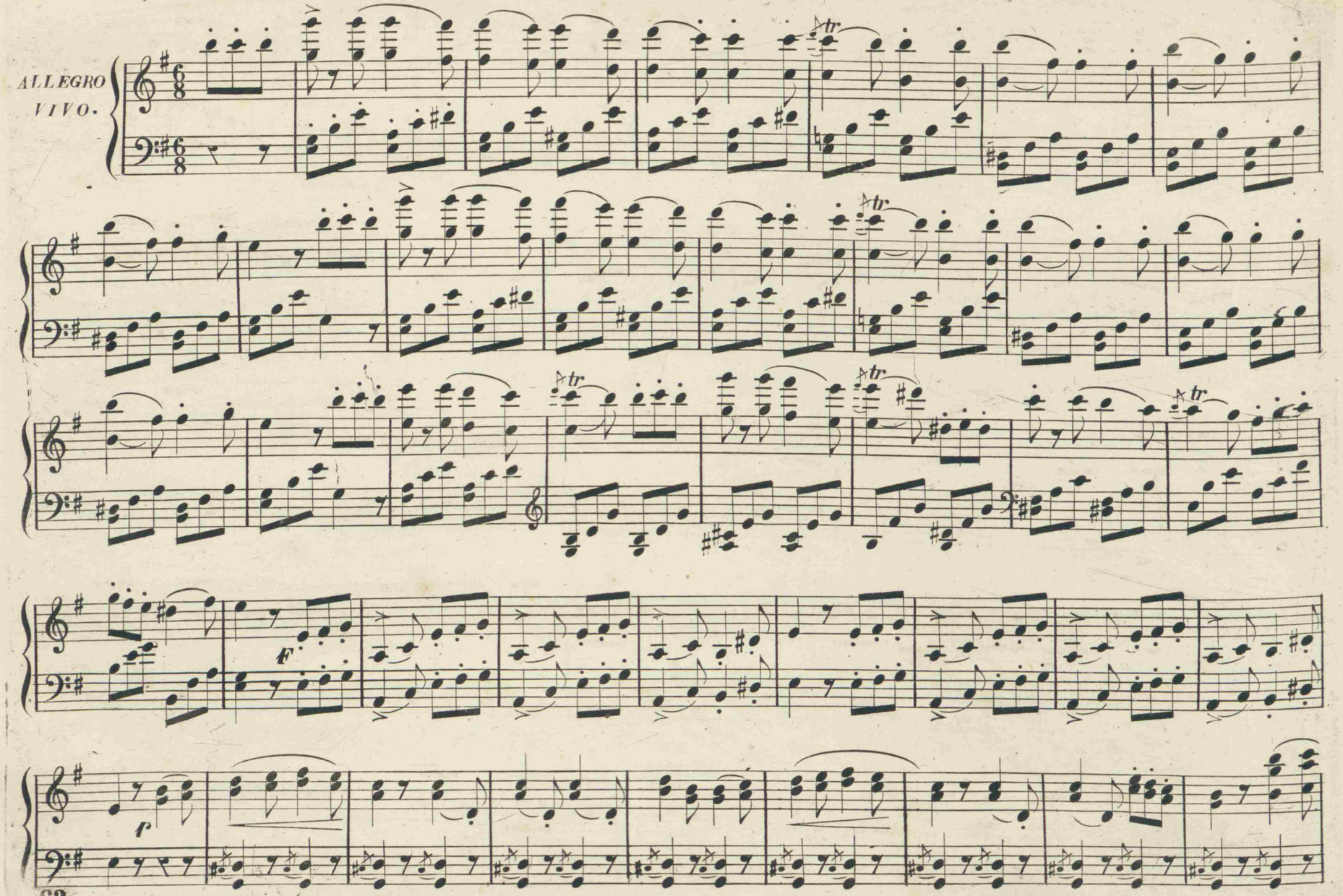
f M.S. p

allarg:

tr

ff

Nº 8. TARANTELLA NEL FINALE II „Evviva la guerra, evviva l'amor„ G.a 55

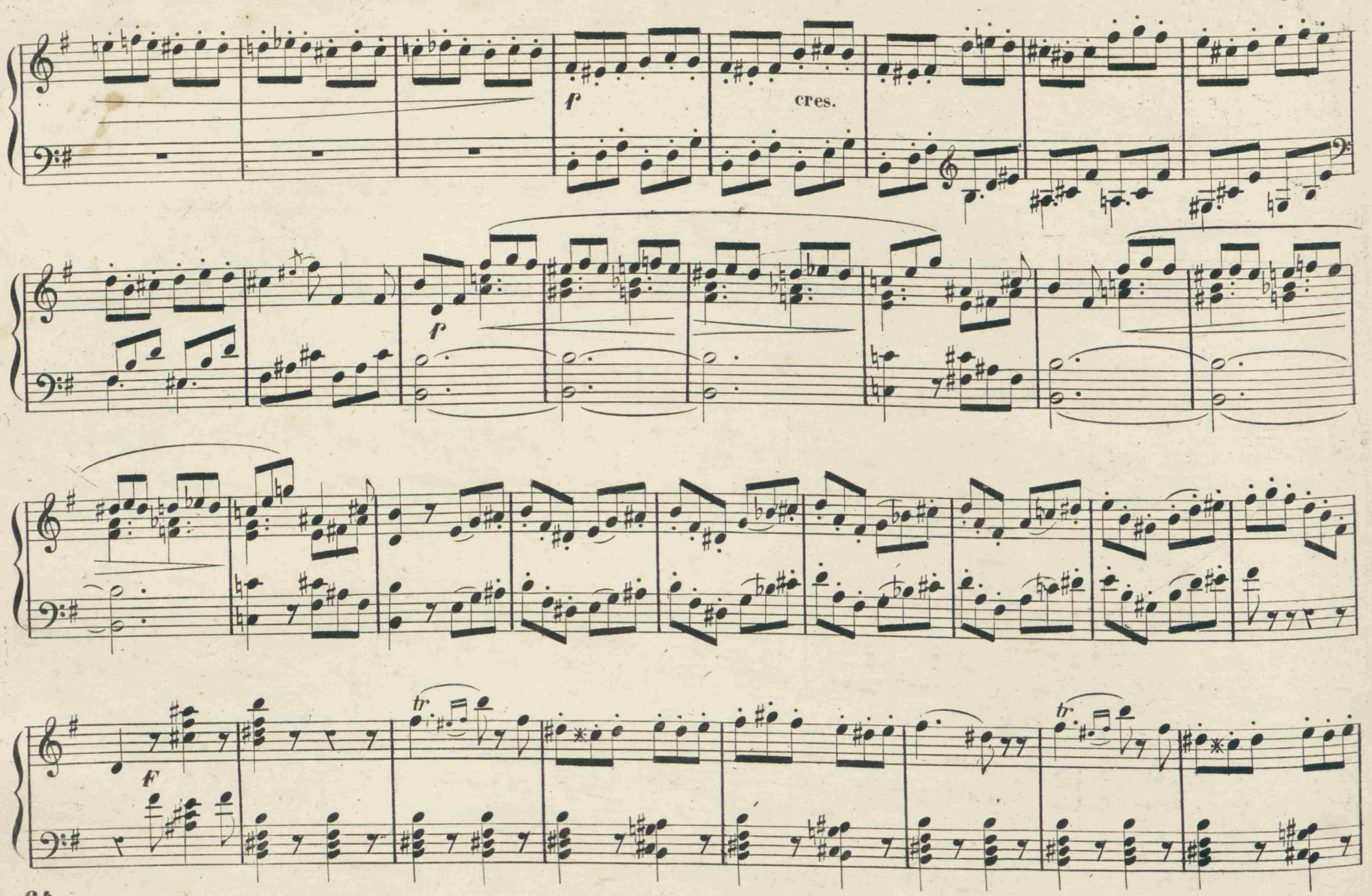


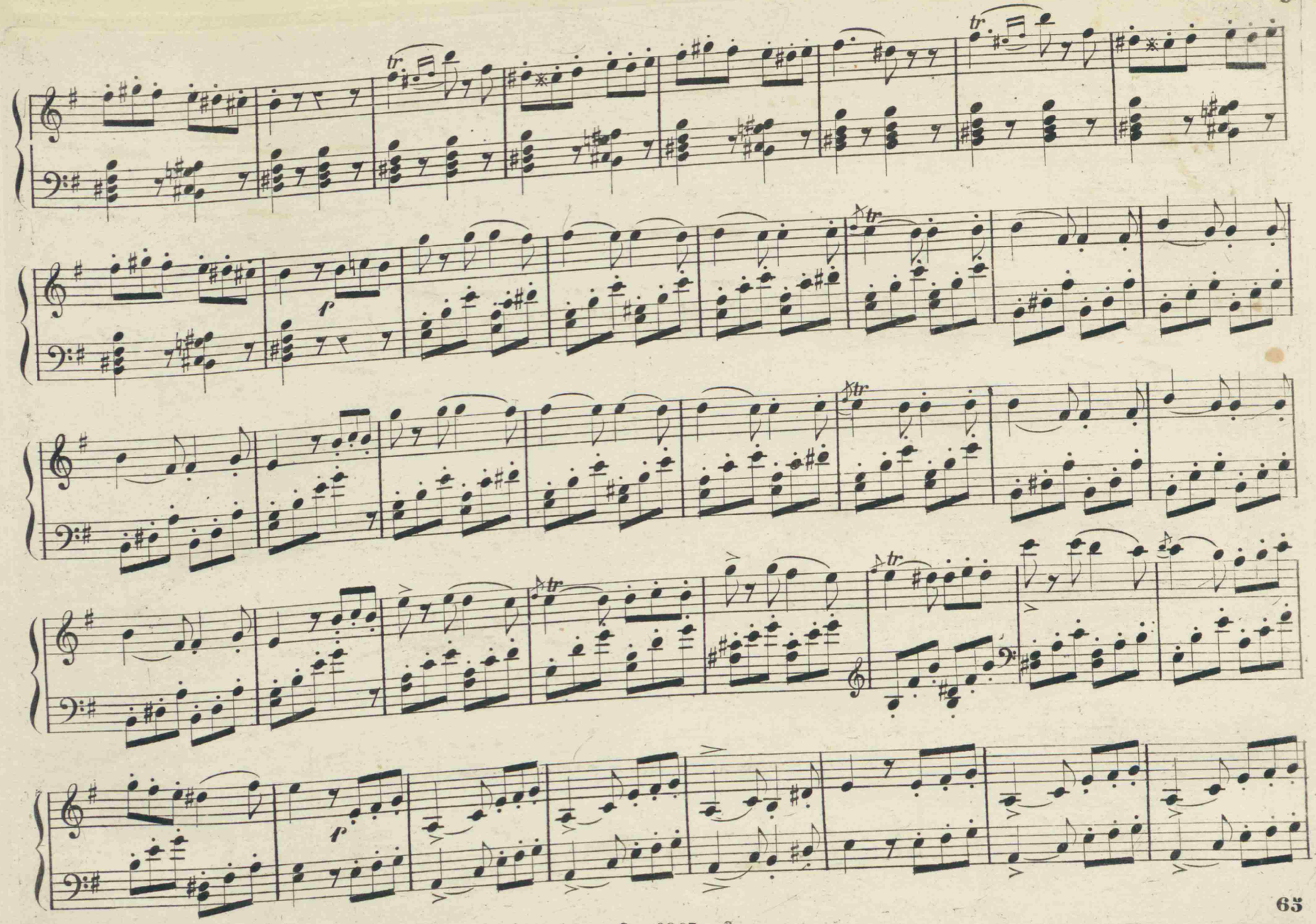
S 2227 S

mf

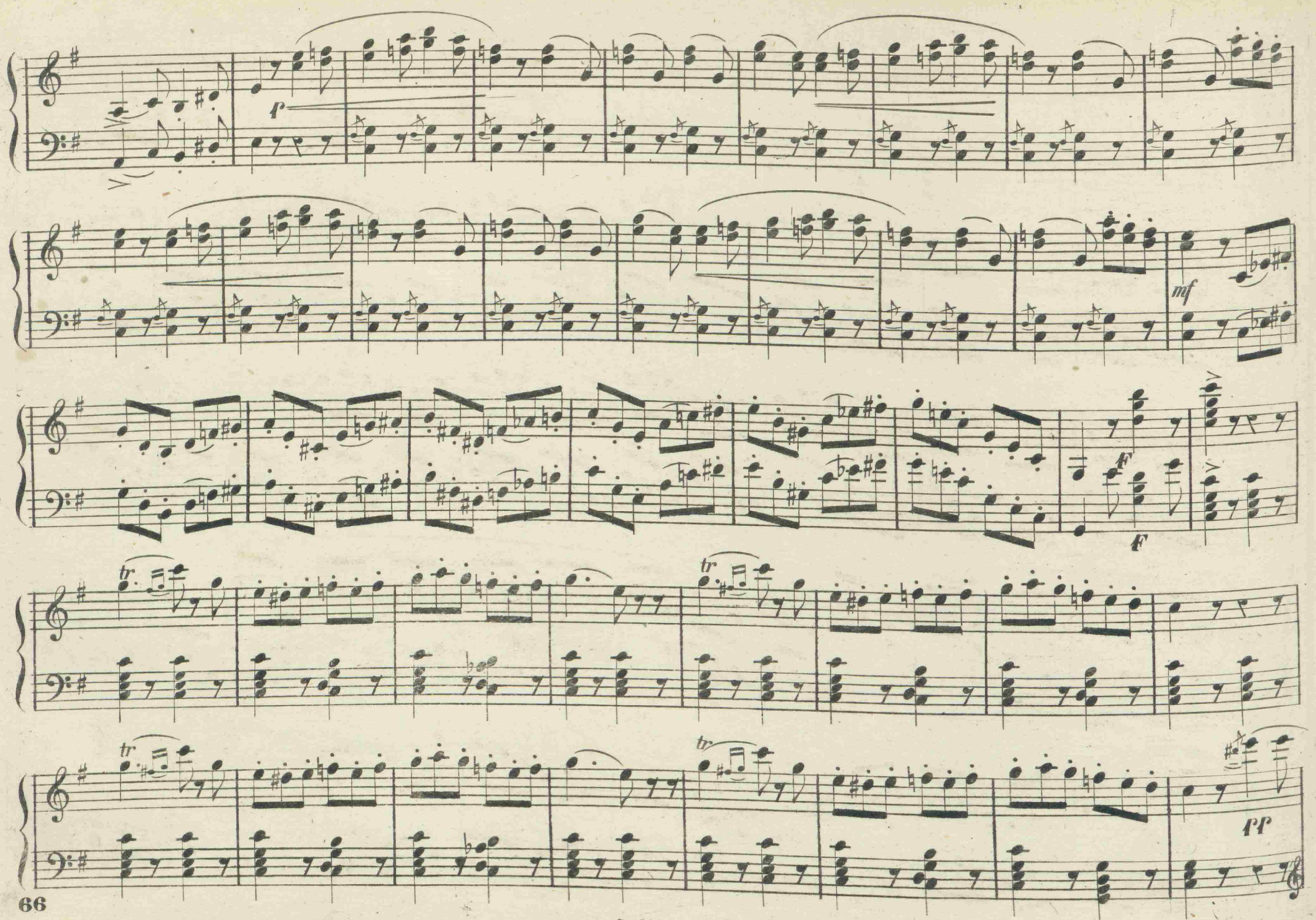
f *cres.*

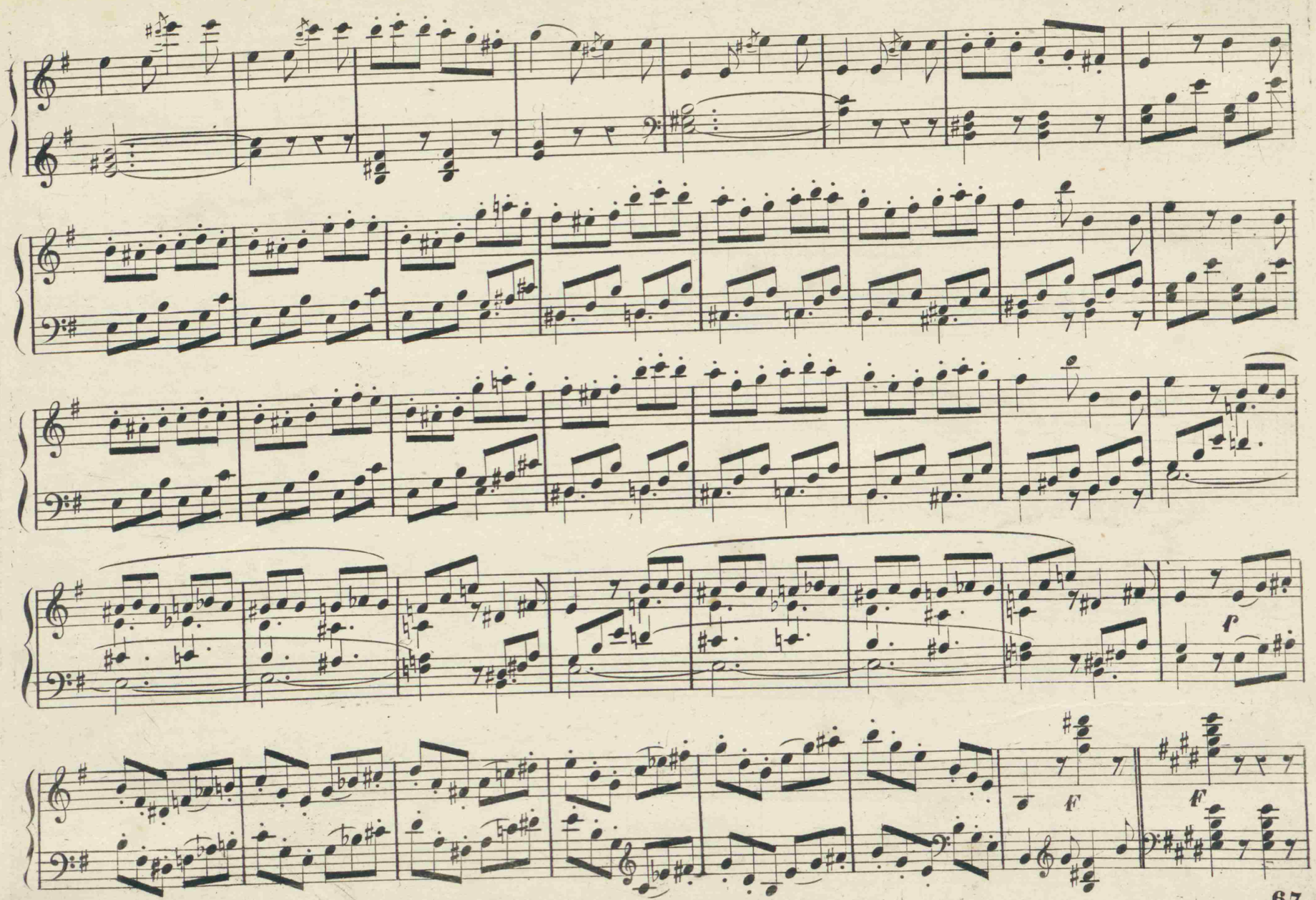
f *cres.*

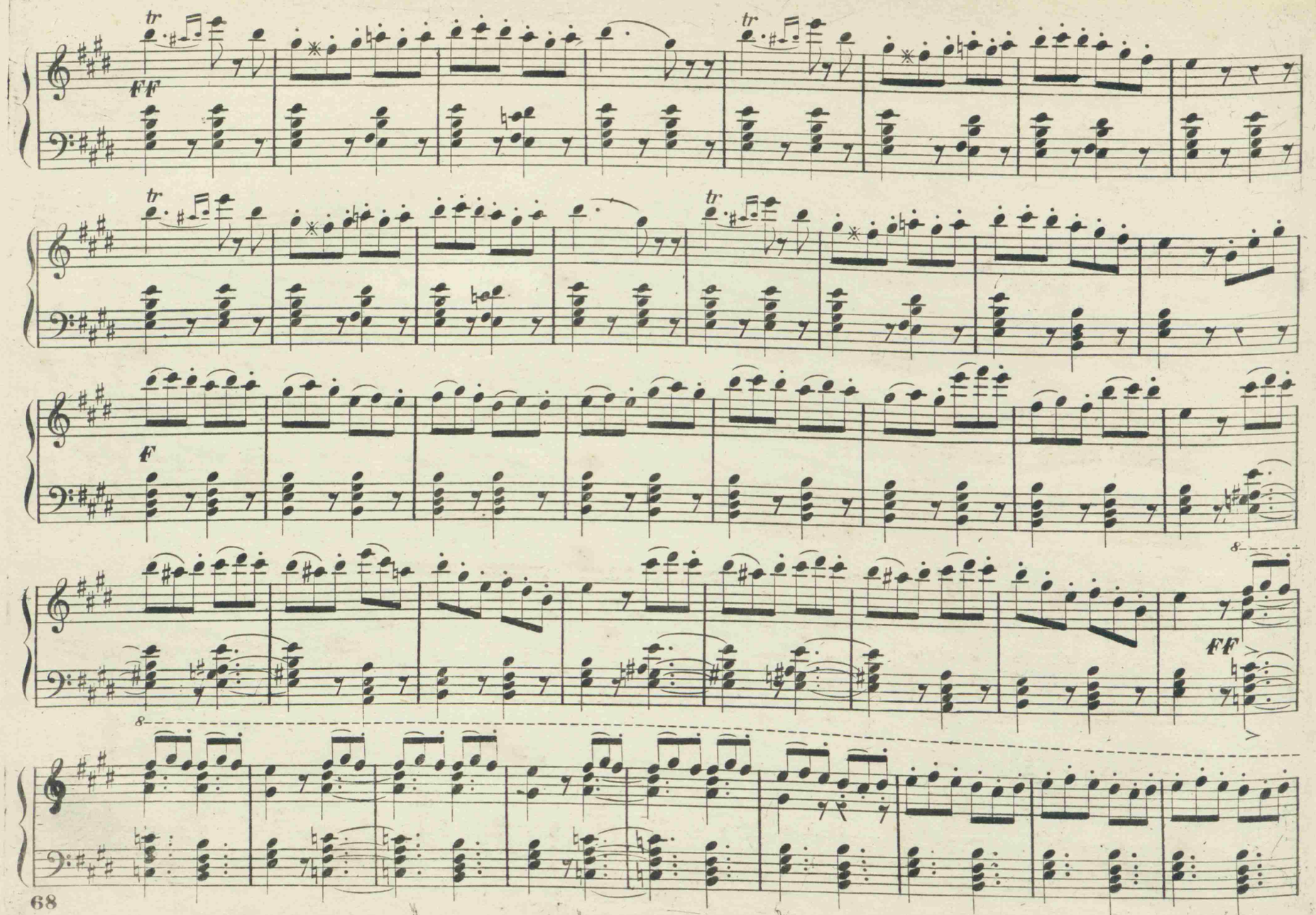

f
cres.
f
F
tr
tr

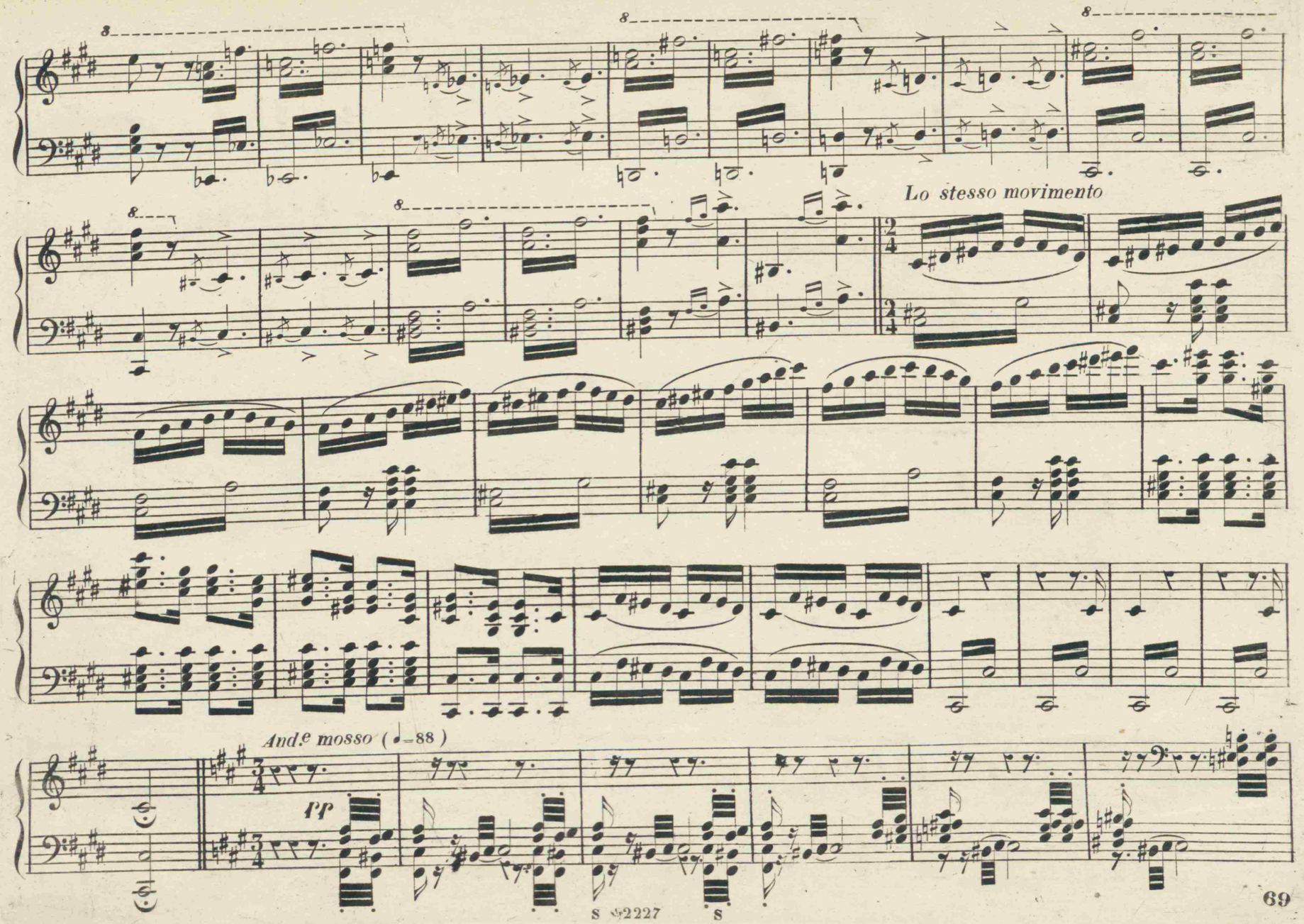


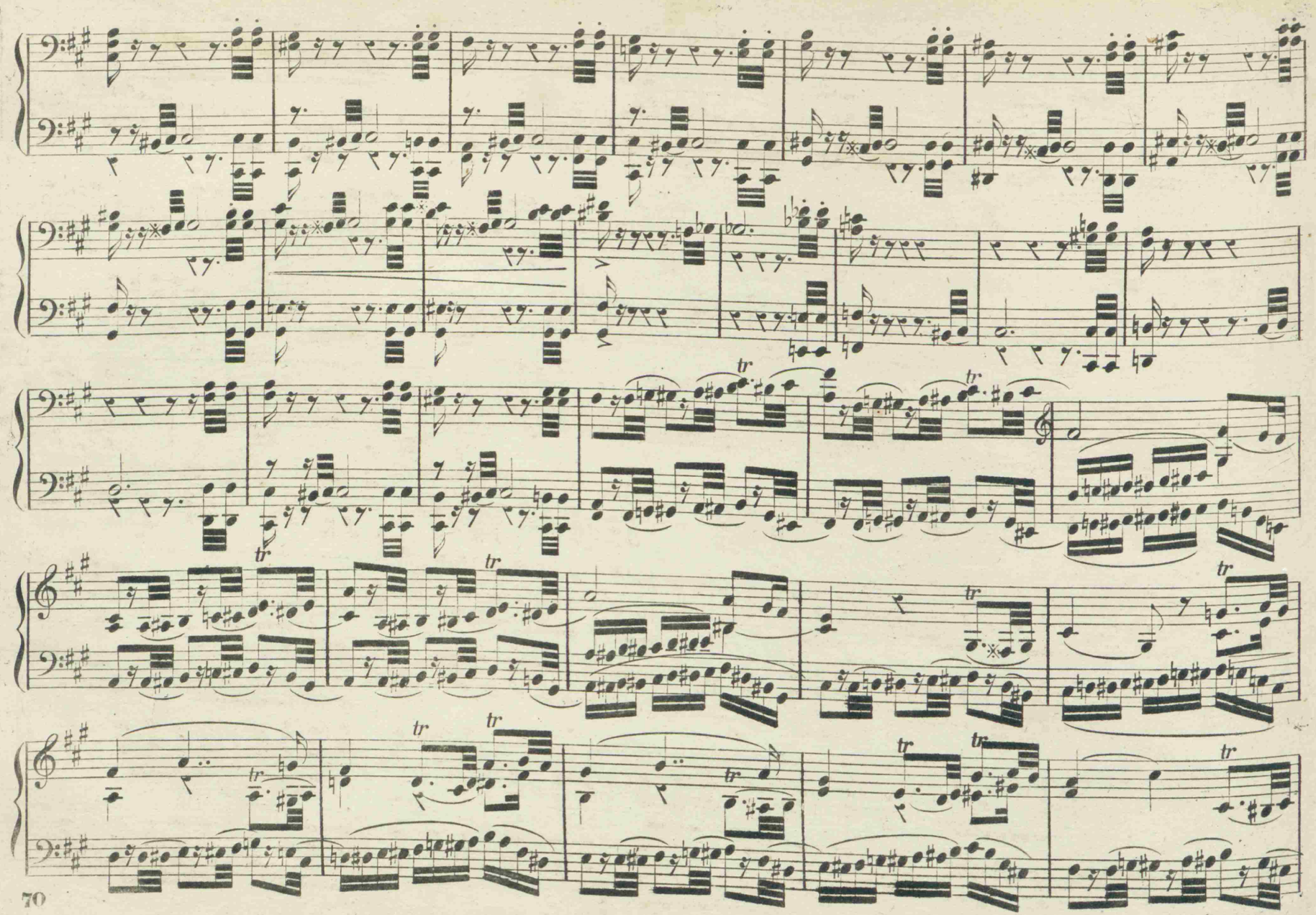
8 2227 8

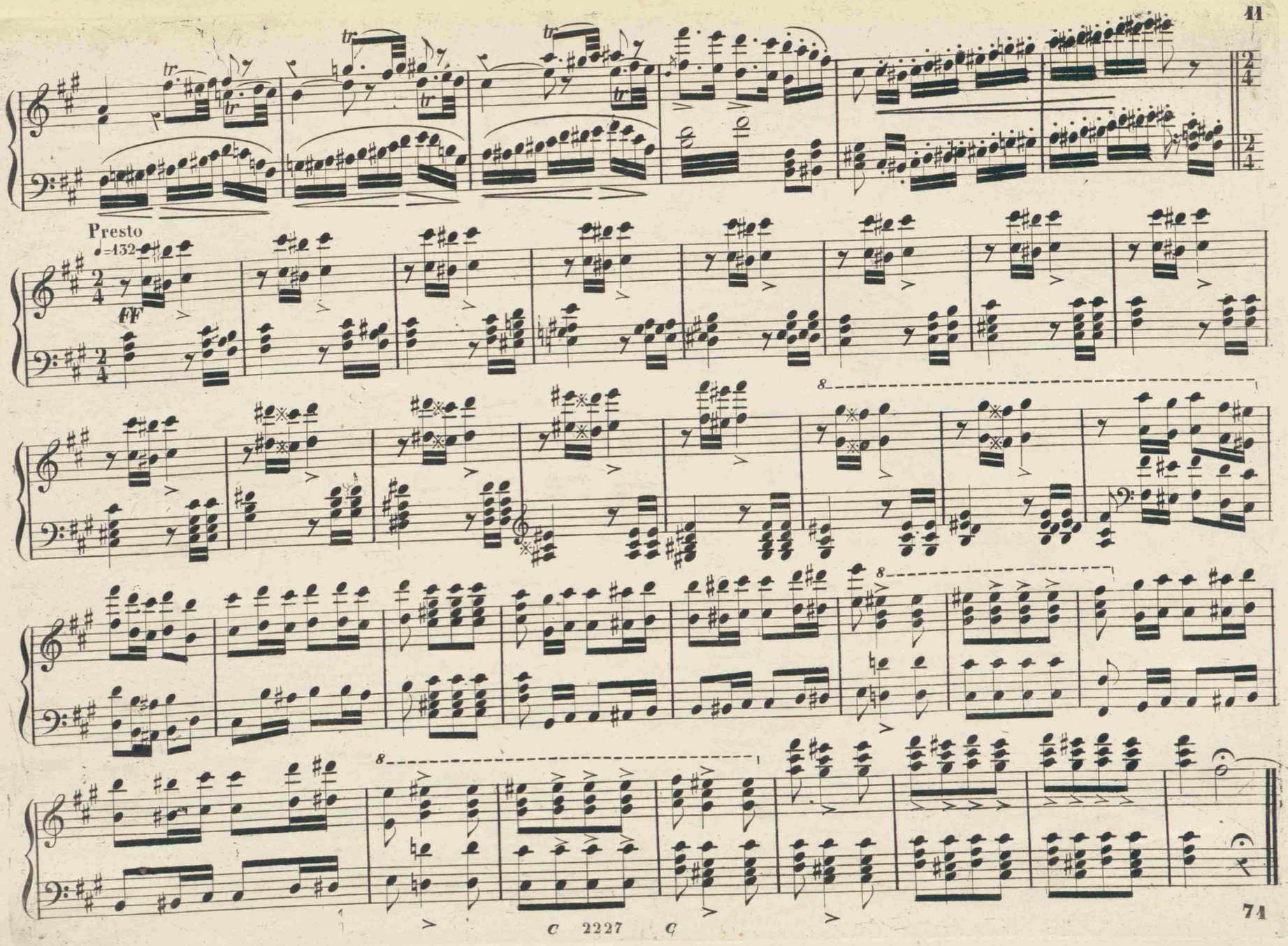

f
mf
F
F
tr
tr
tr
pp


f
f
f


tr
FF
tr
tr
tr
F
8
FF
8


Lo stesso movimento
And.e mosso (♩=88)
pp




Presto
♩=132
FF

Nº 9. BARCAROLA NEL FINALE II. *Del piacer s'avanza l'ora,,*

G.a 20.

(♩=69)
ANDANTE MOSSO

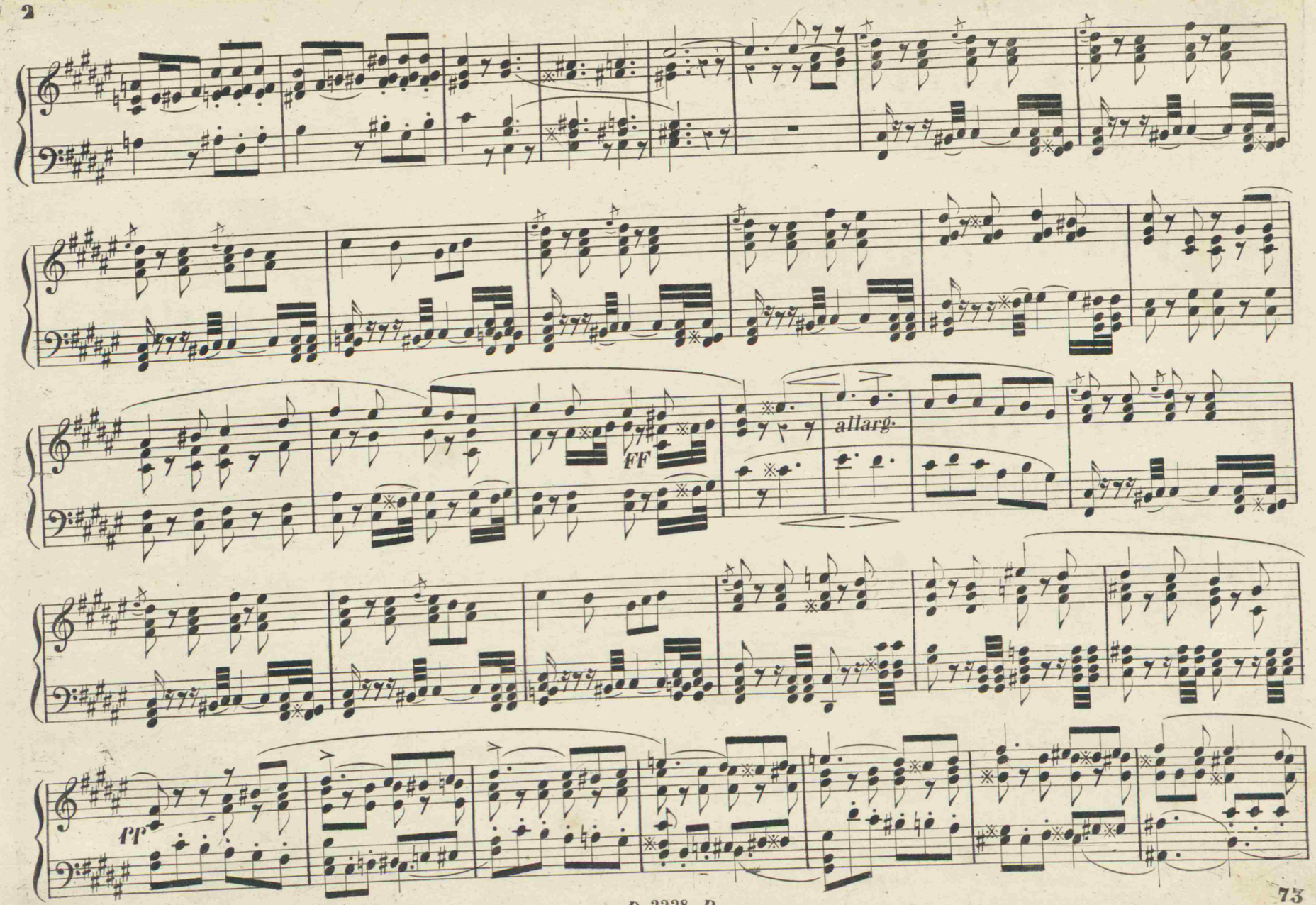
pp

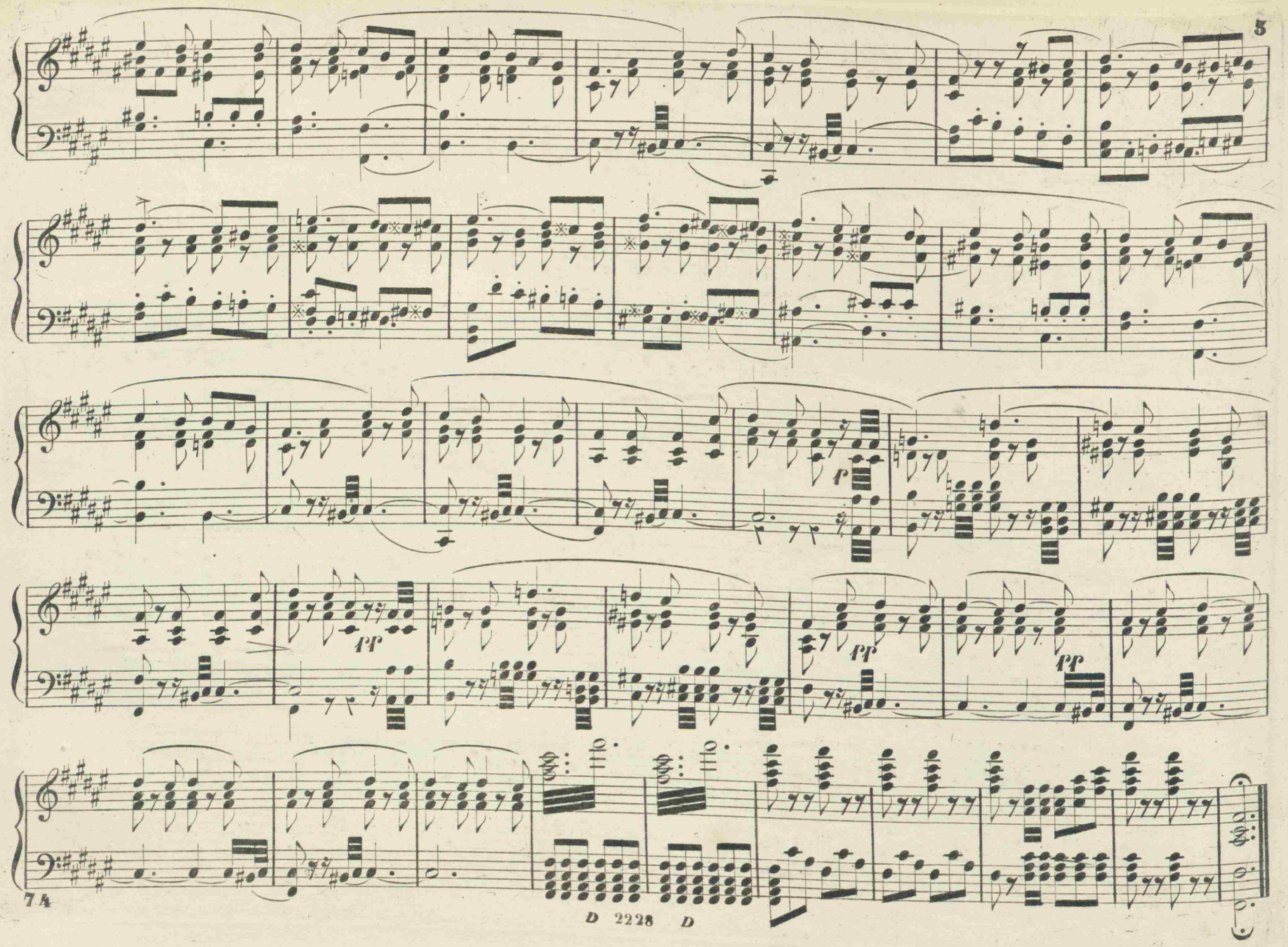
p

f

NAPOLI presso Clausetti e C:

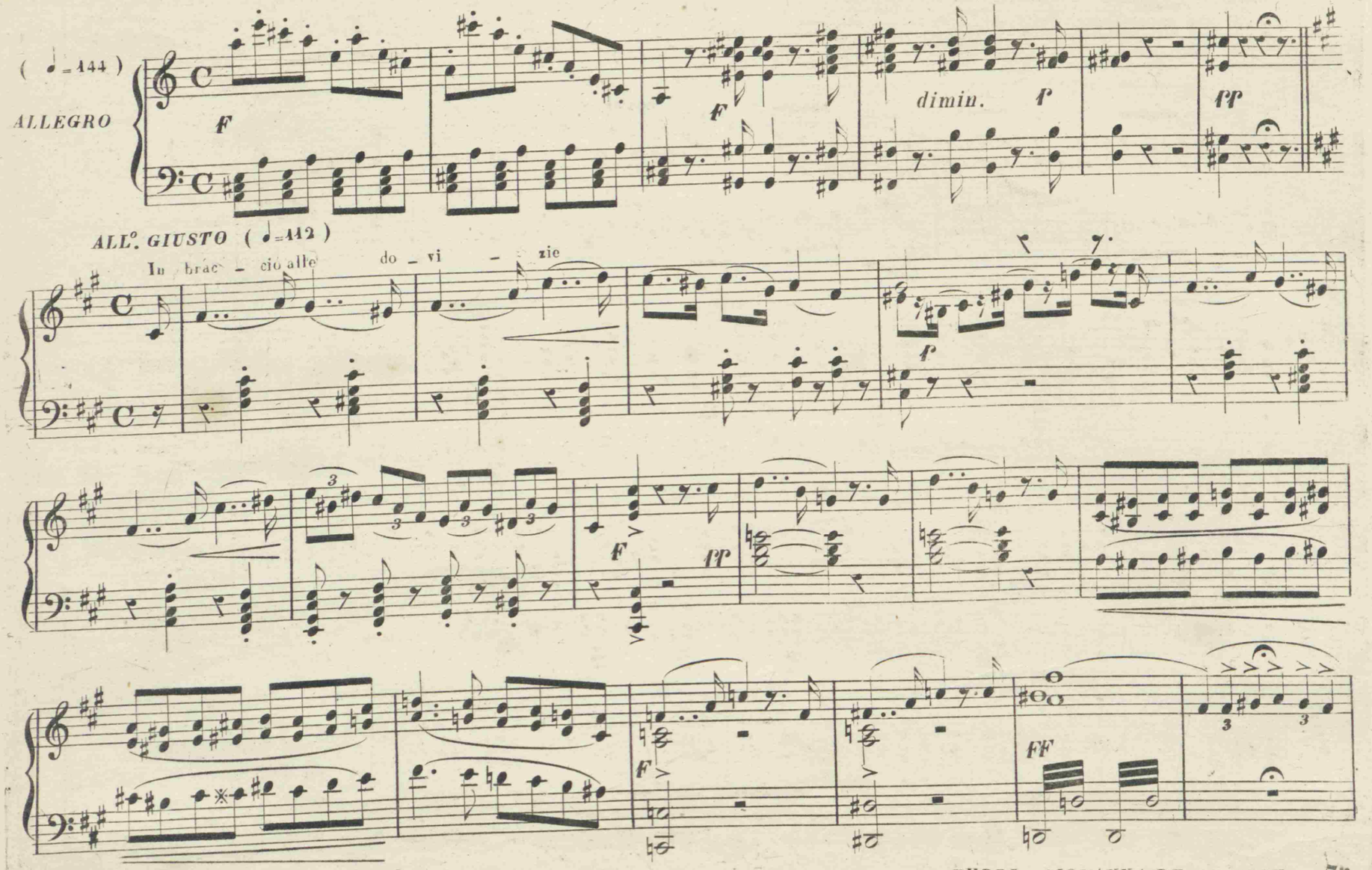
D 2228 D

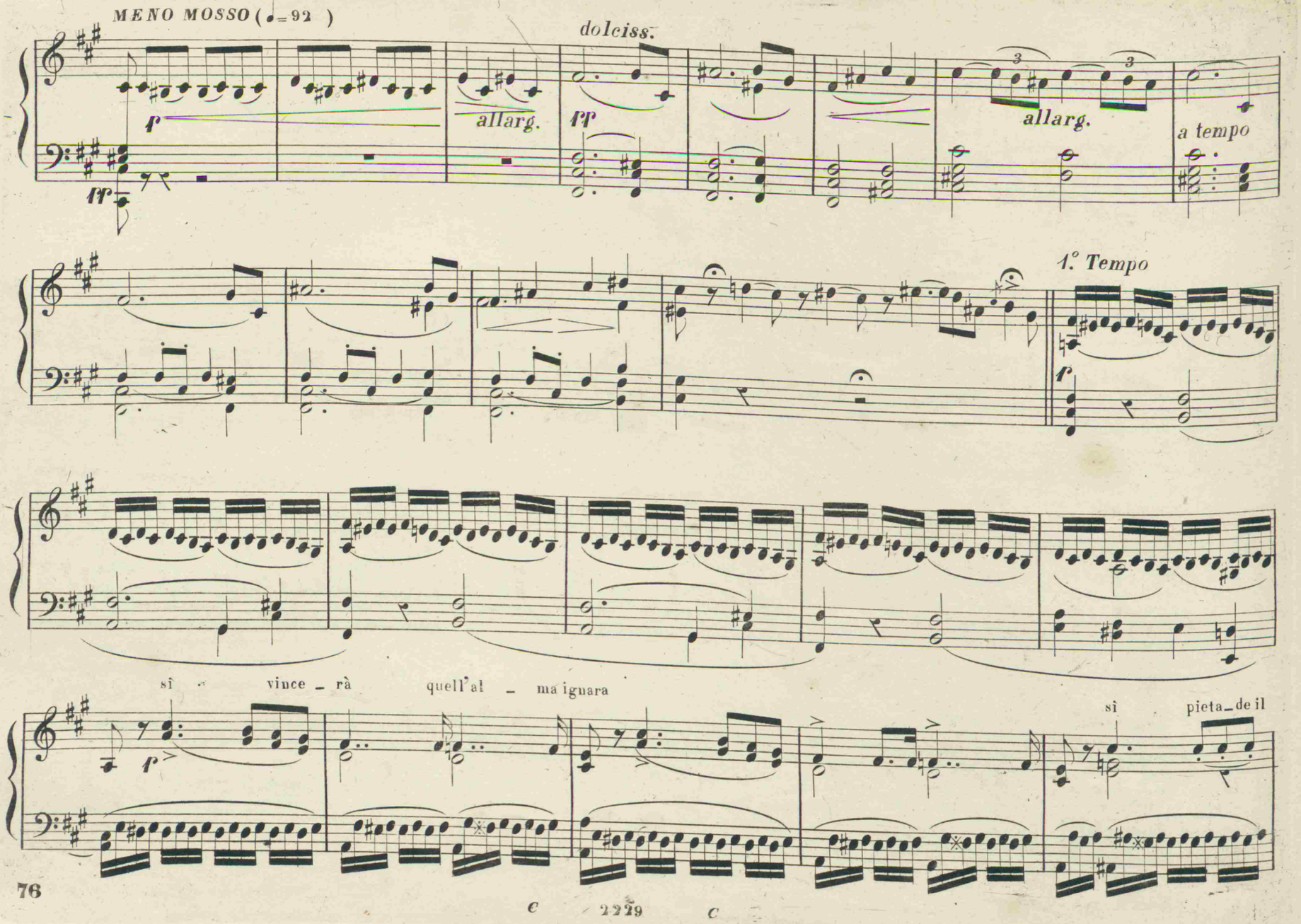

FF
allarg.
pp

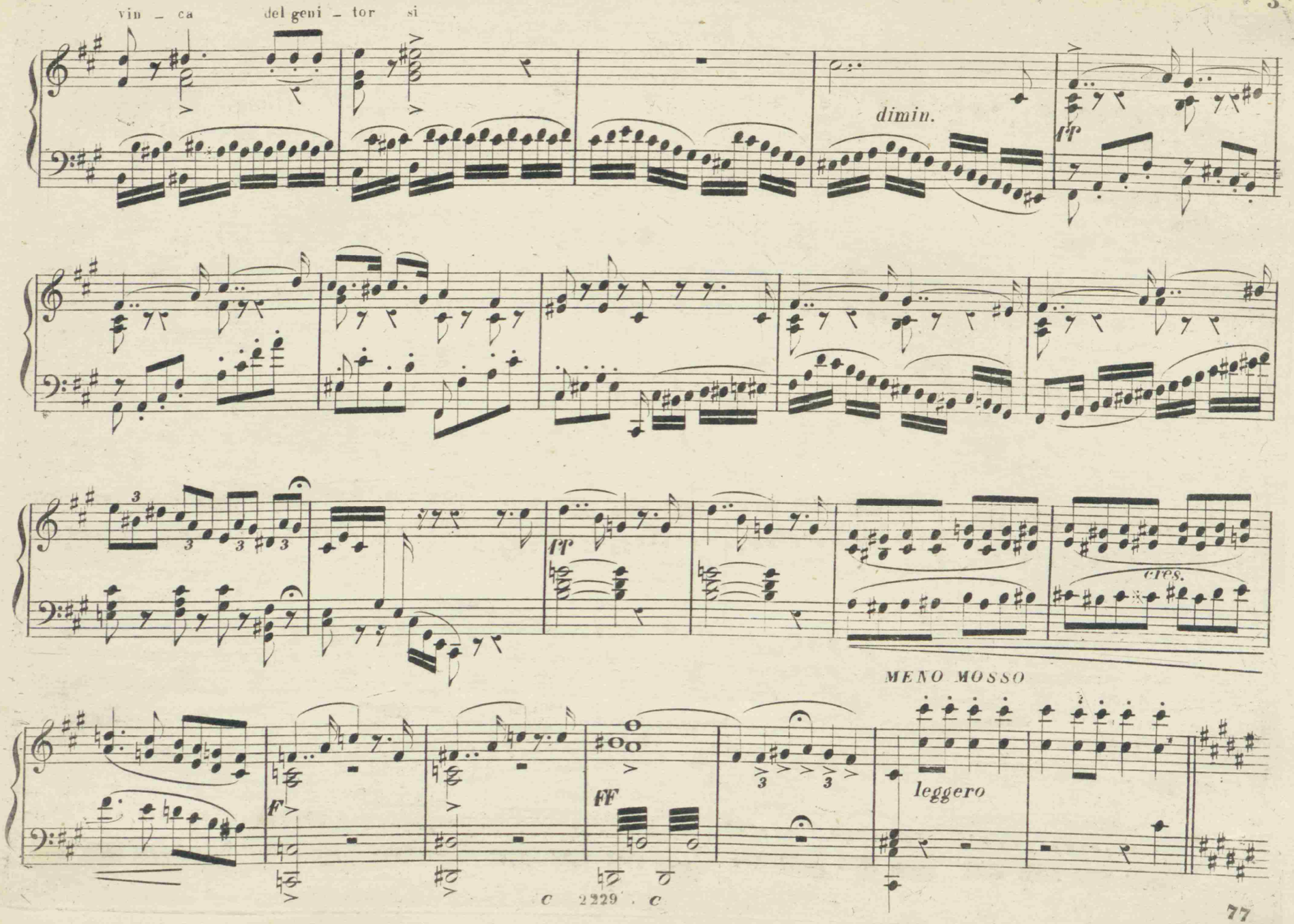

p
pp
pp
pp

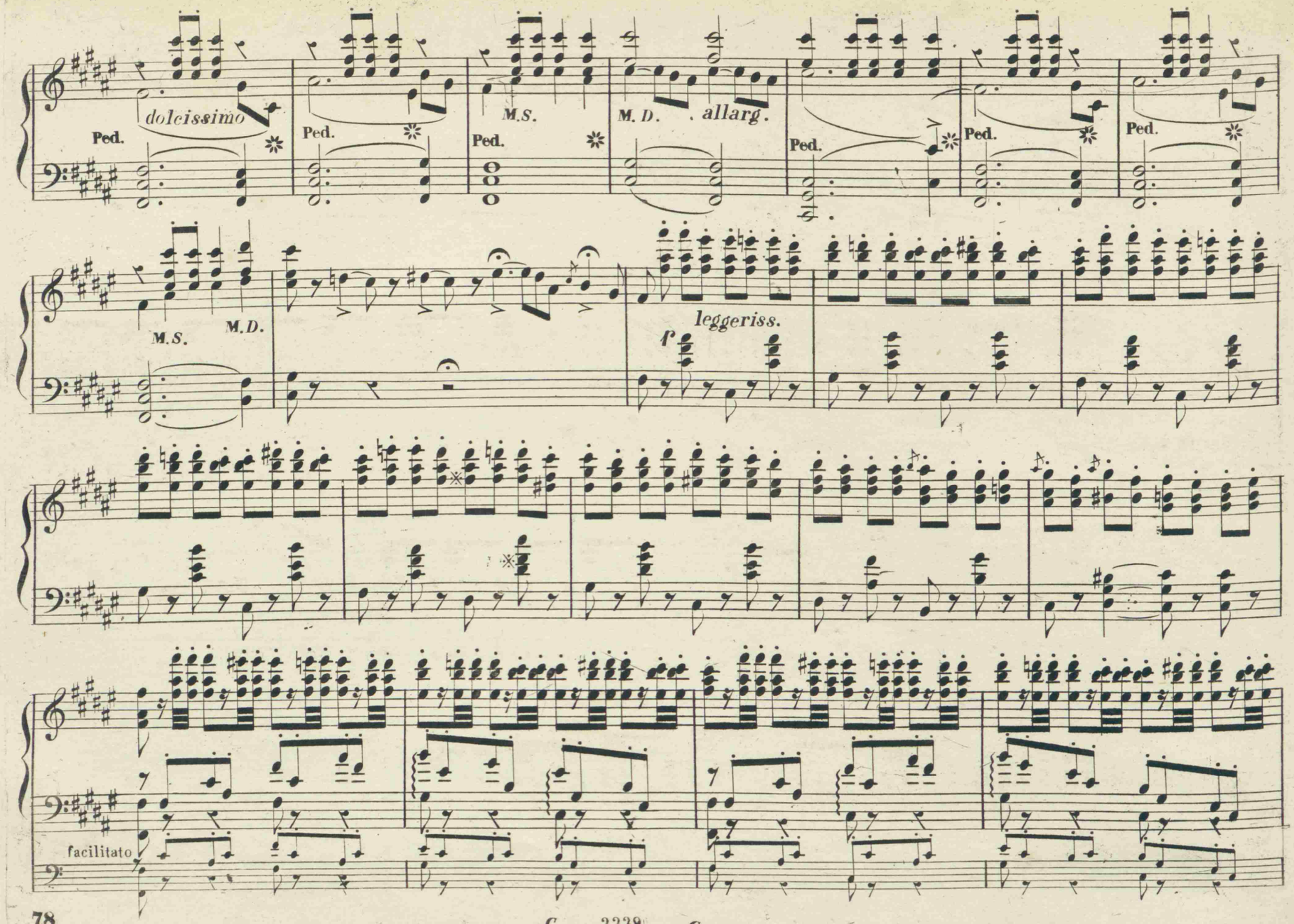
Nº 10 ATTO TERZO **ARIA** *„In braccio alle dovizie„*

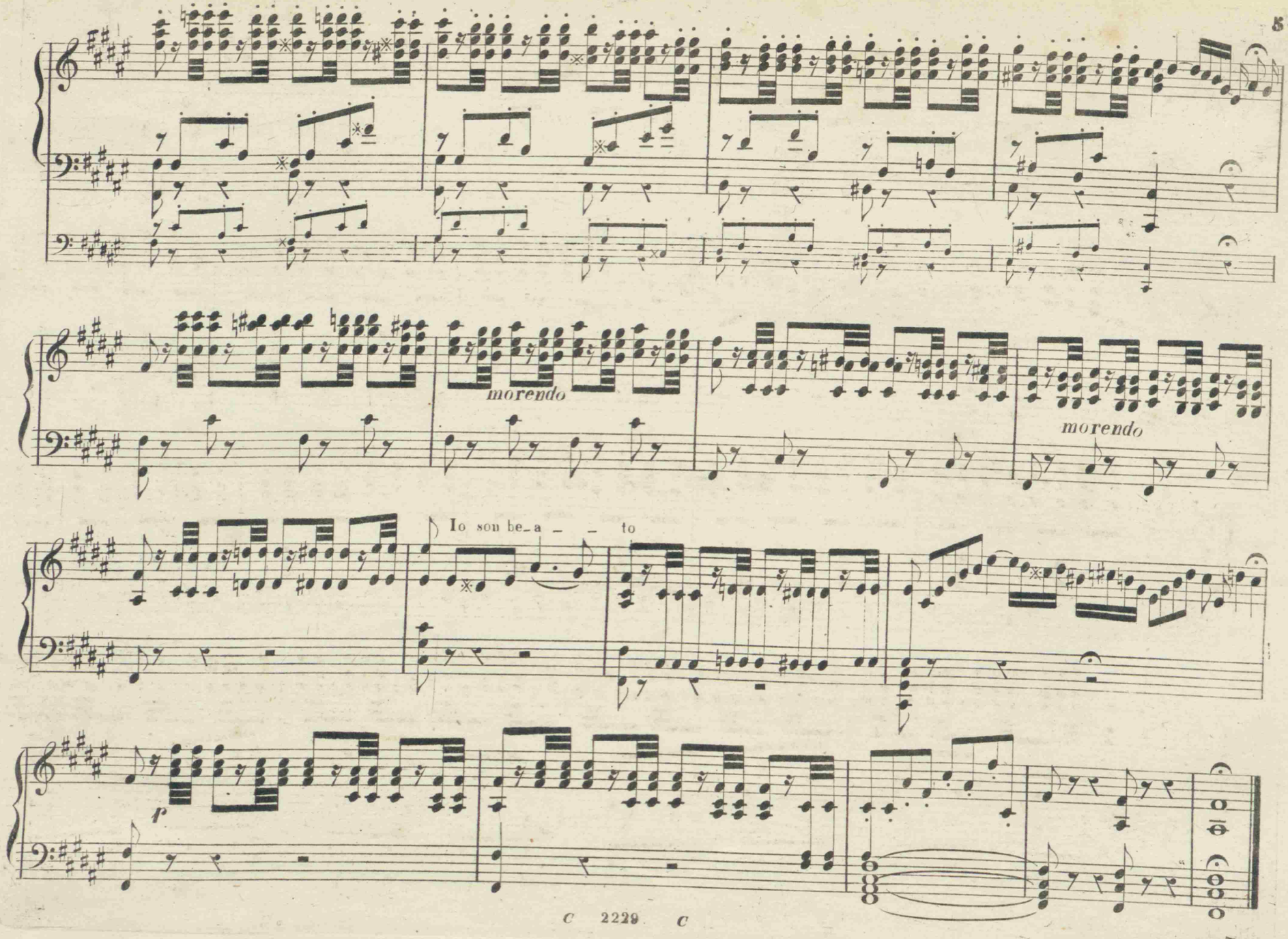
Gª 30.



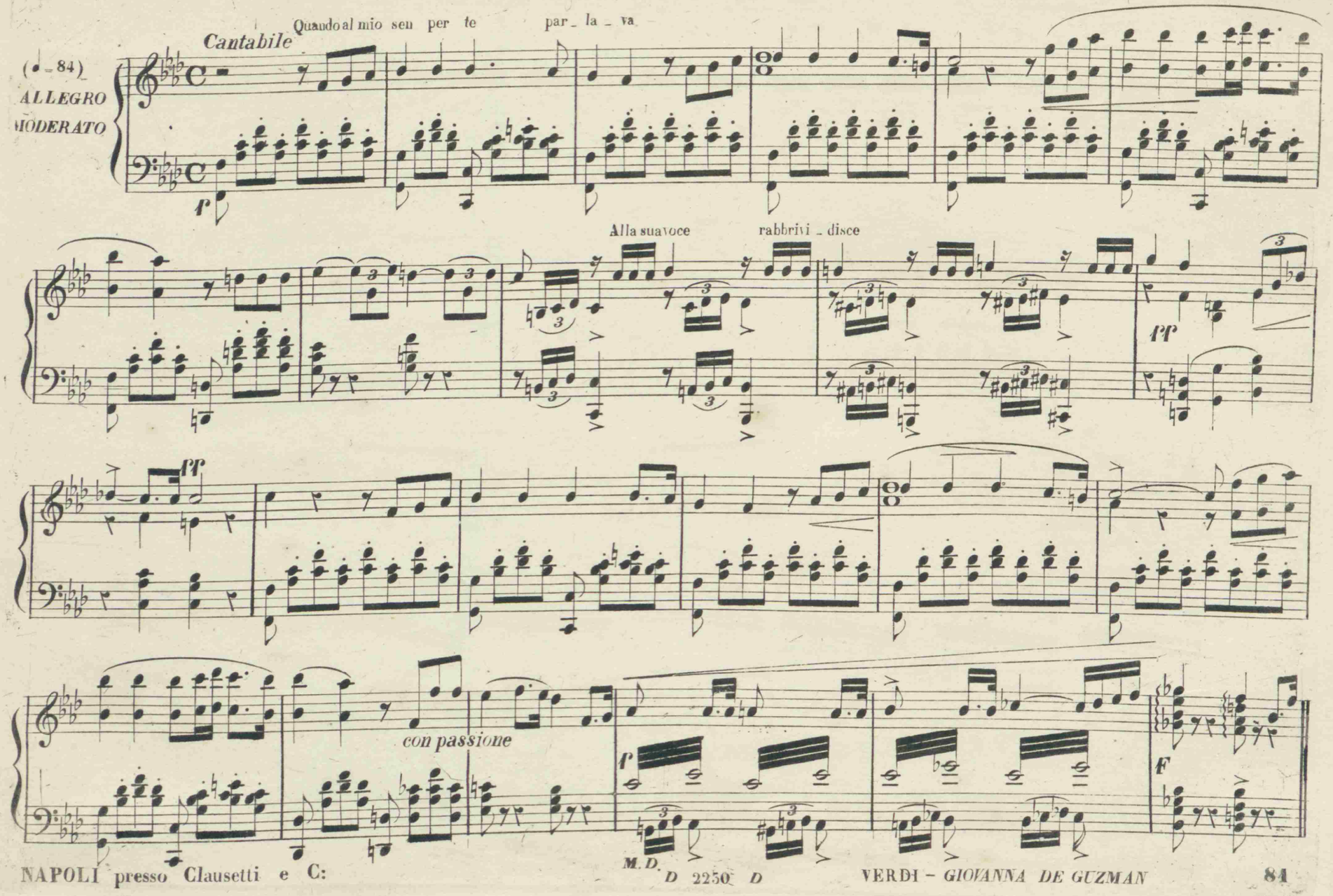

MENO MOSSO (♩=92)
dolciss.
allarg.
allarg.
a tempo
1.° Tempo
sì vince_rà quell'al_ma ignara
sì pieta_de il

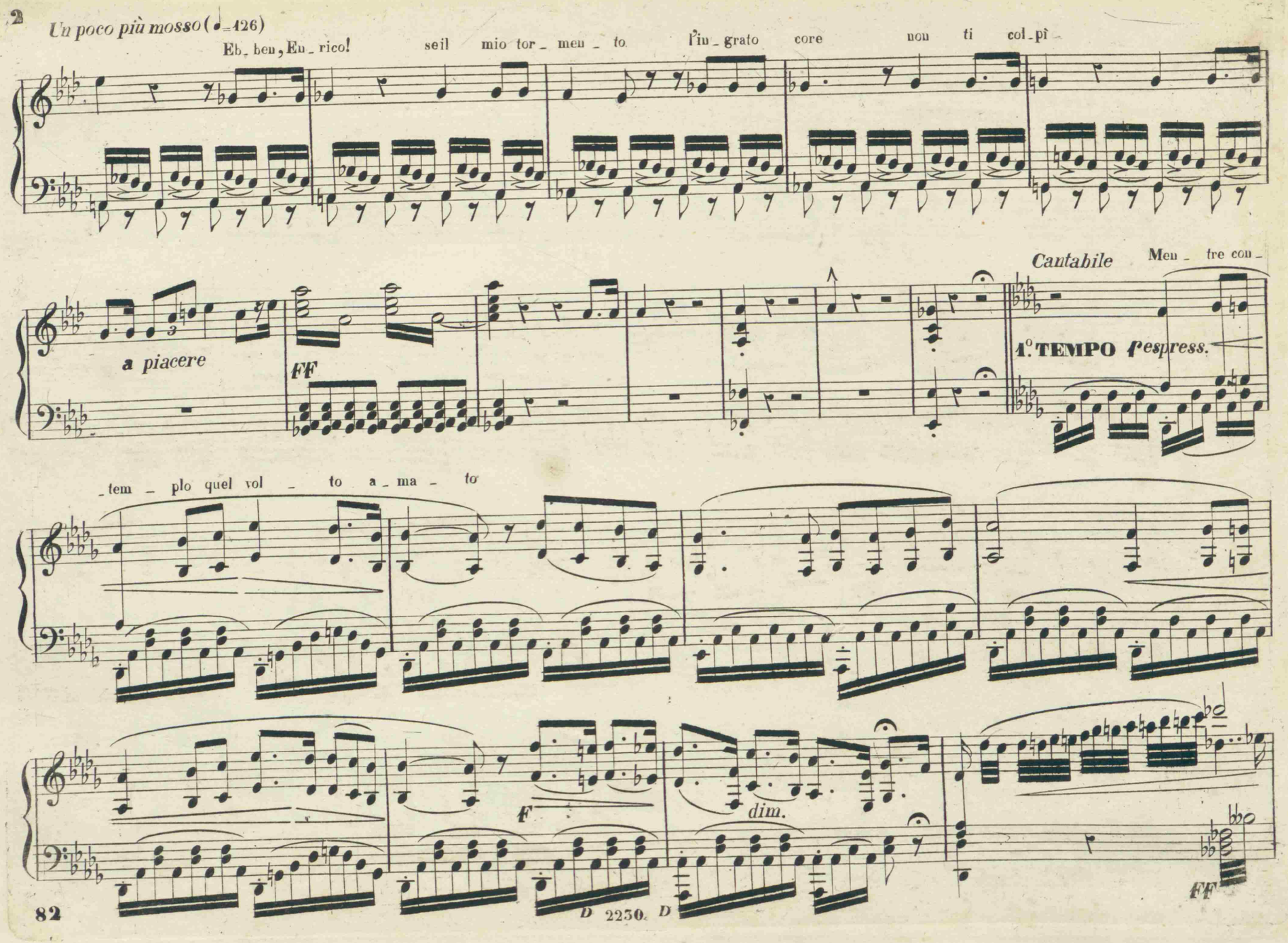

vin - ca del geni - tor si
dimin.
ff
ff
cres.
MENO MOSSO
F
FF
leggero


dolcissimo
Ped.
M.S.
M.D.
allarg.
leggeriss.
f
facilitato

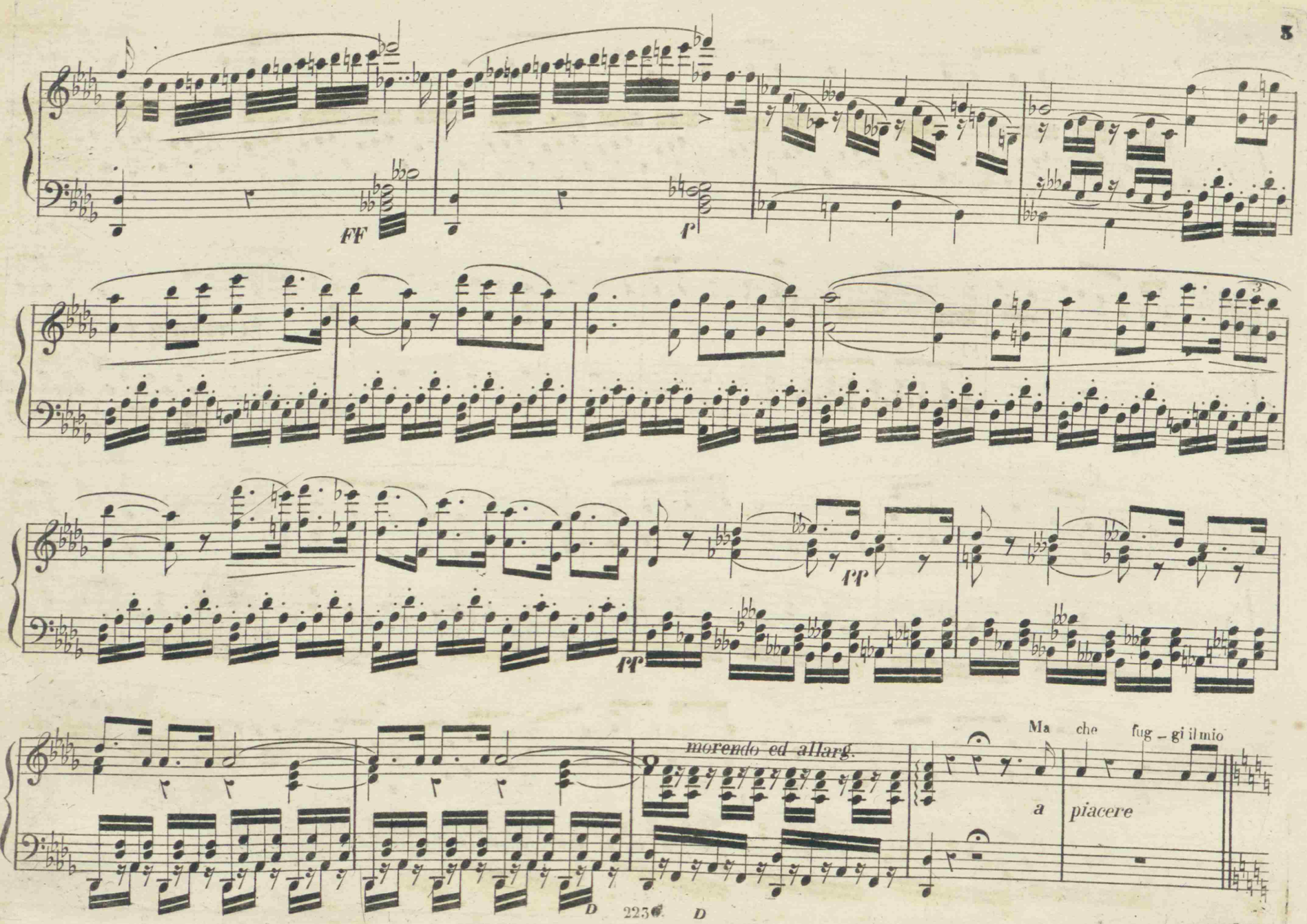

morendo
morendo
Io son be_a _ _ to
p

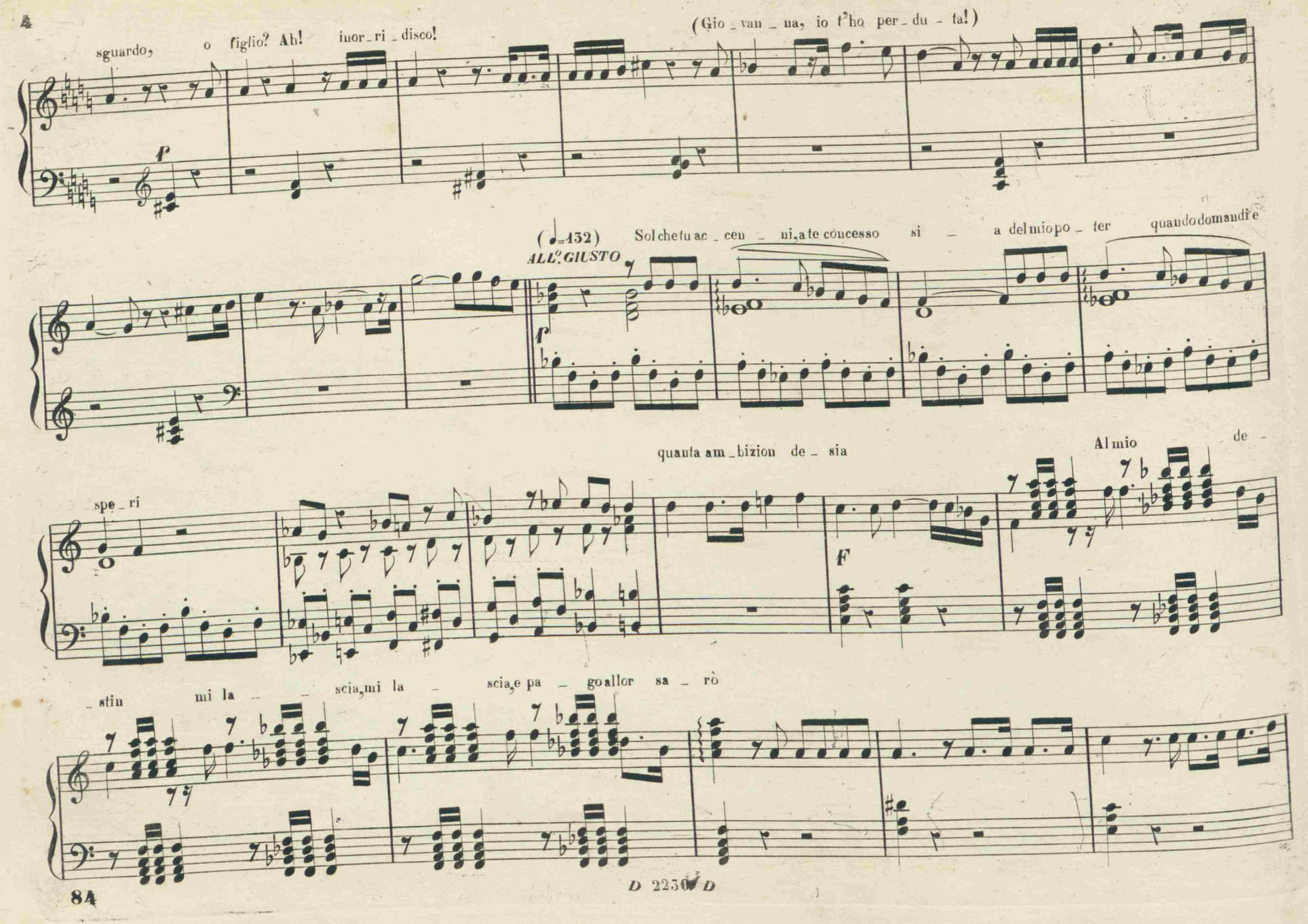
N.° 11. **DUETTO**,, *Quando al mio sen per te parlava*,,

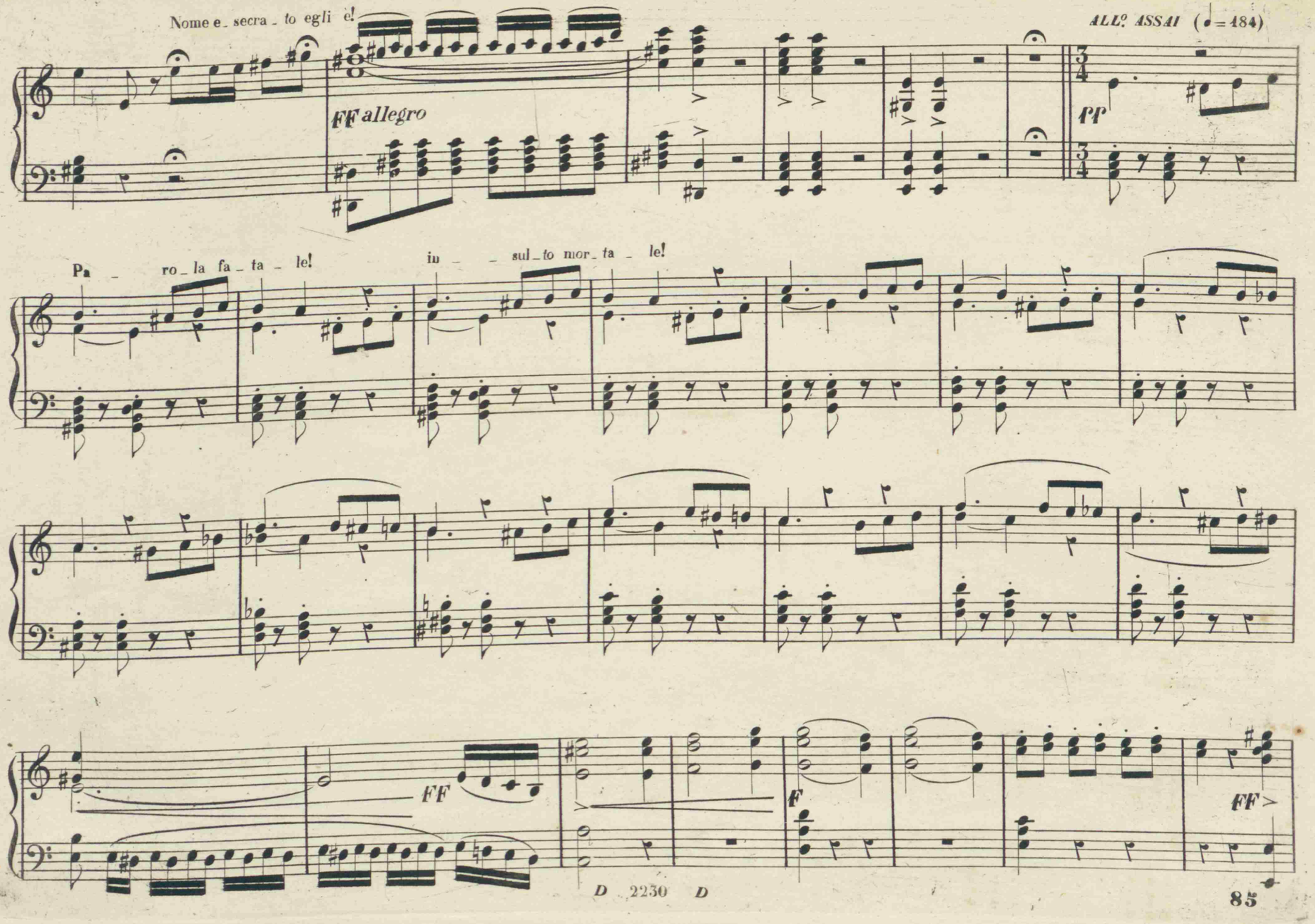


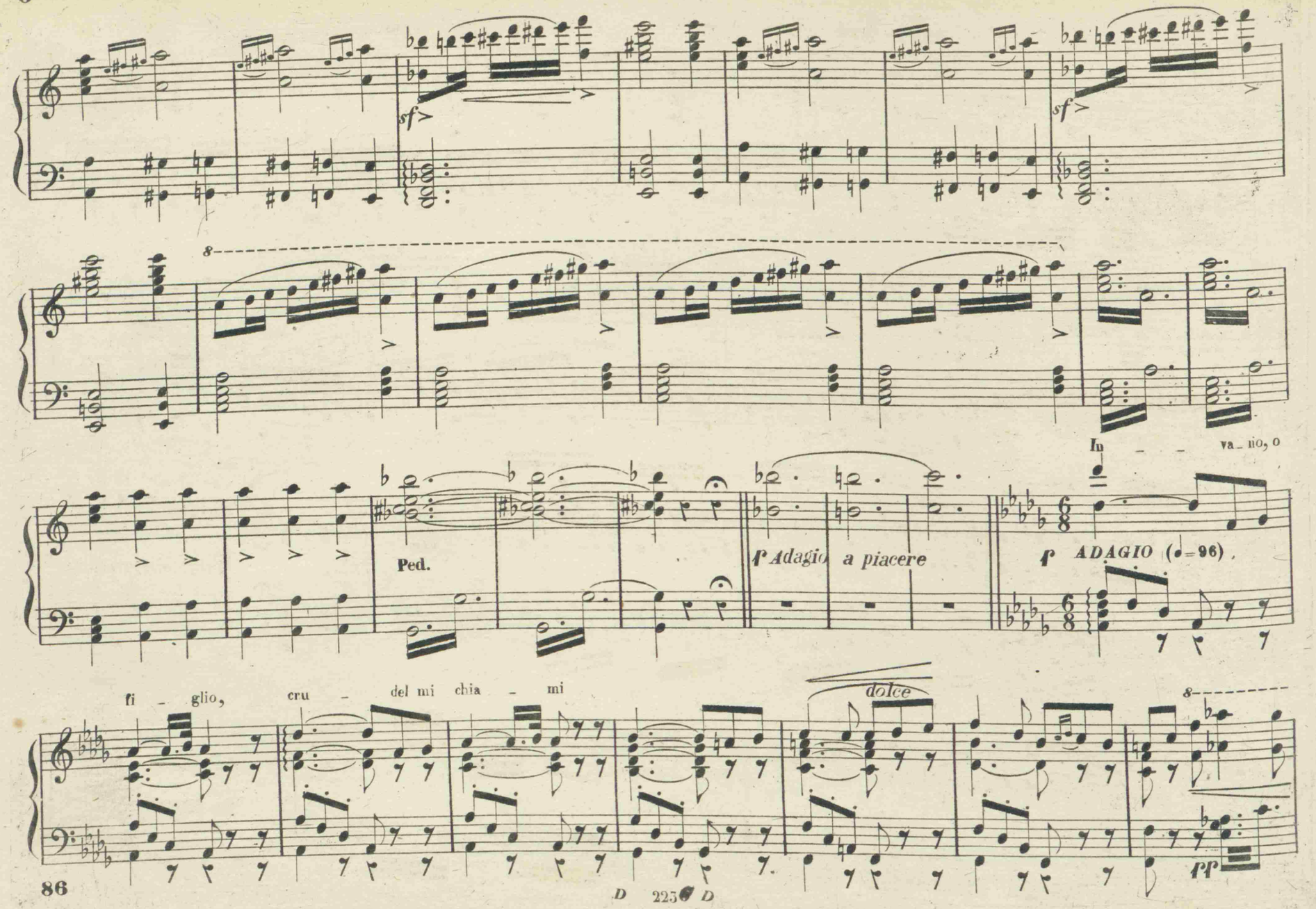

Un poco più mosso (♩=426)
Eb_ben, En_rico! seil mio tor_men_to l'in_grato core non ti col_pì
a piacere
FF
Cantabile
Men_tre con_
1.° TEMPO l'espress.
_tem_plo quel vol_to a_ma_to
F
dim.
FF

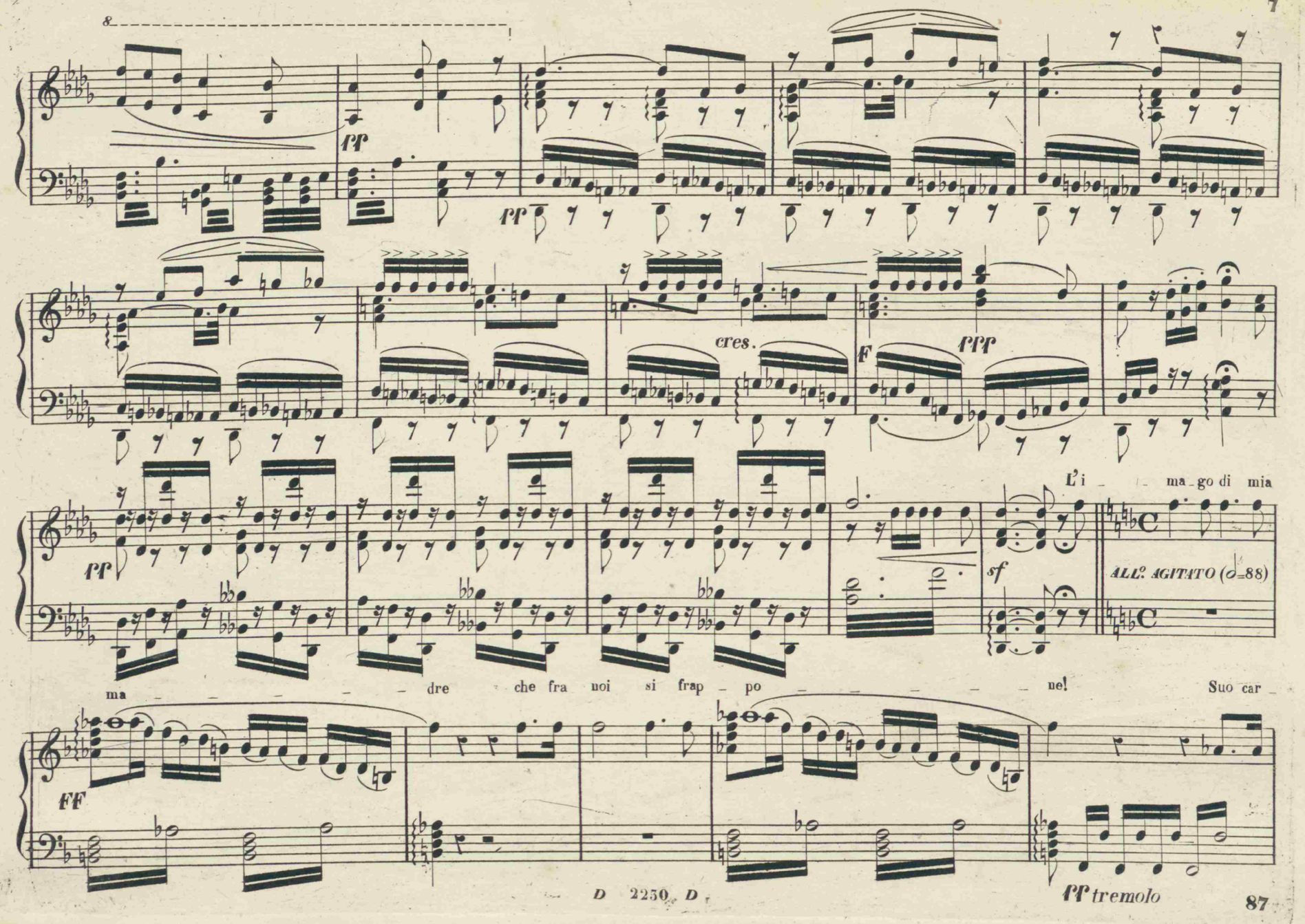
D 2230 D

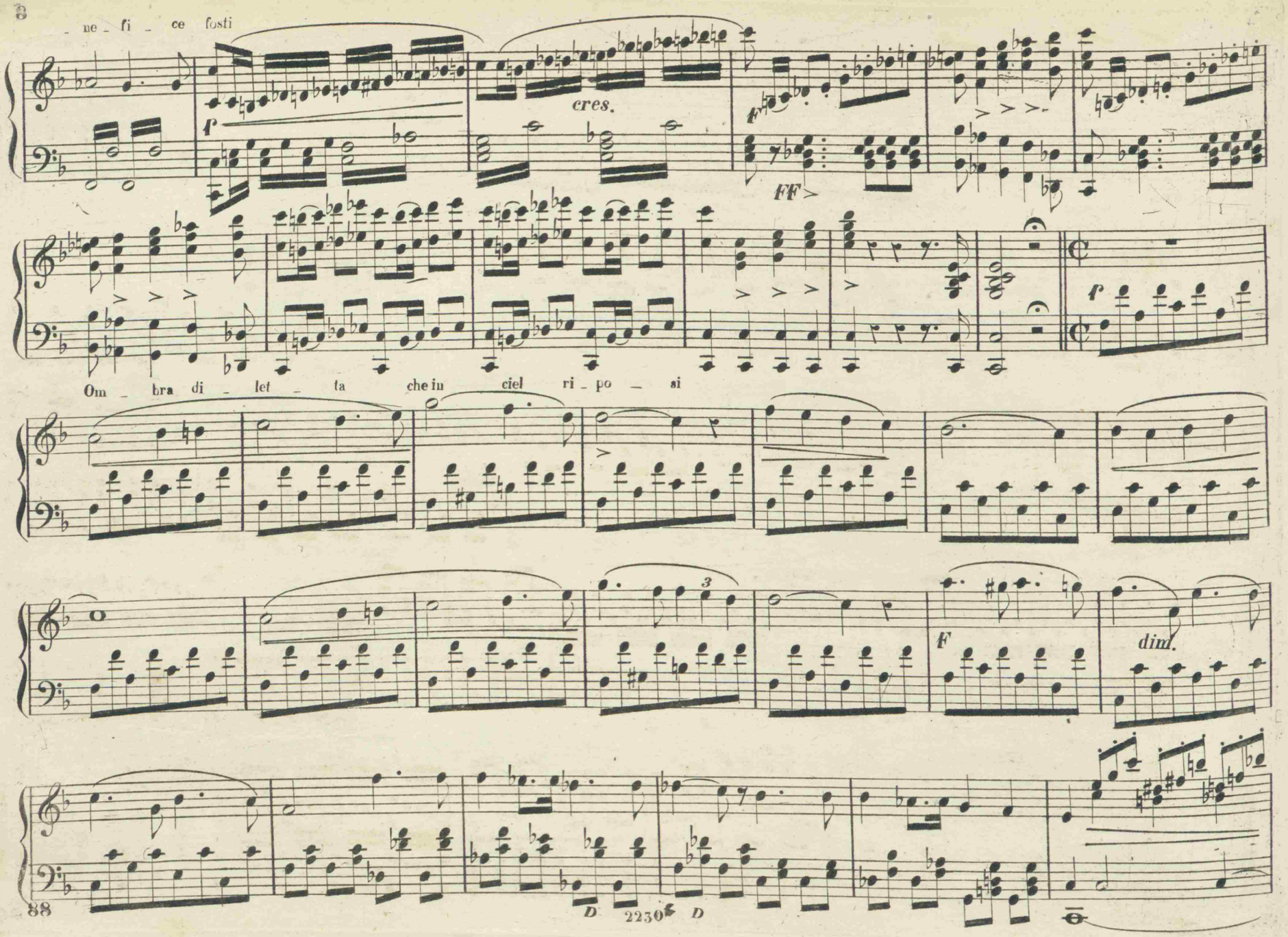

FF
P
PP
FF
morendo ed allarg.
Ma che fug – gi il mio
a piacere
D
D


sguardo, o figlio? Ah! inor_ri_disco!
(Gio_van_na, io t'ho per_du_ta!)
(♩=132) Sol che tu ac_cen_ni, a te concesso si_a del mio po_ter quando domandre
ALL.º GIUSTO
quanta am_bizion de_sia
Al mio de_
spe_ri
F
_stin mi la_scia, mi la_scia, e pa_go allor sa_rò
84
D 2230 D

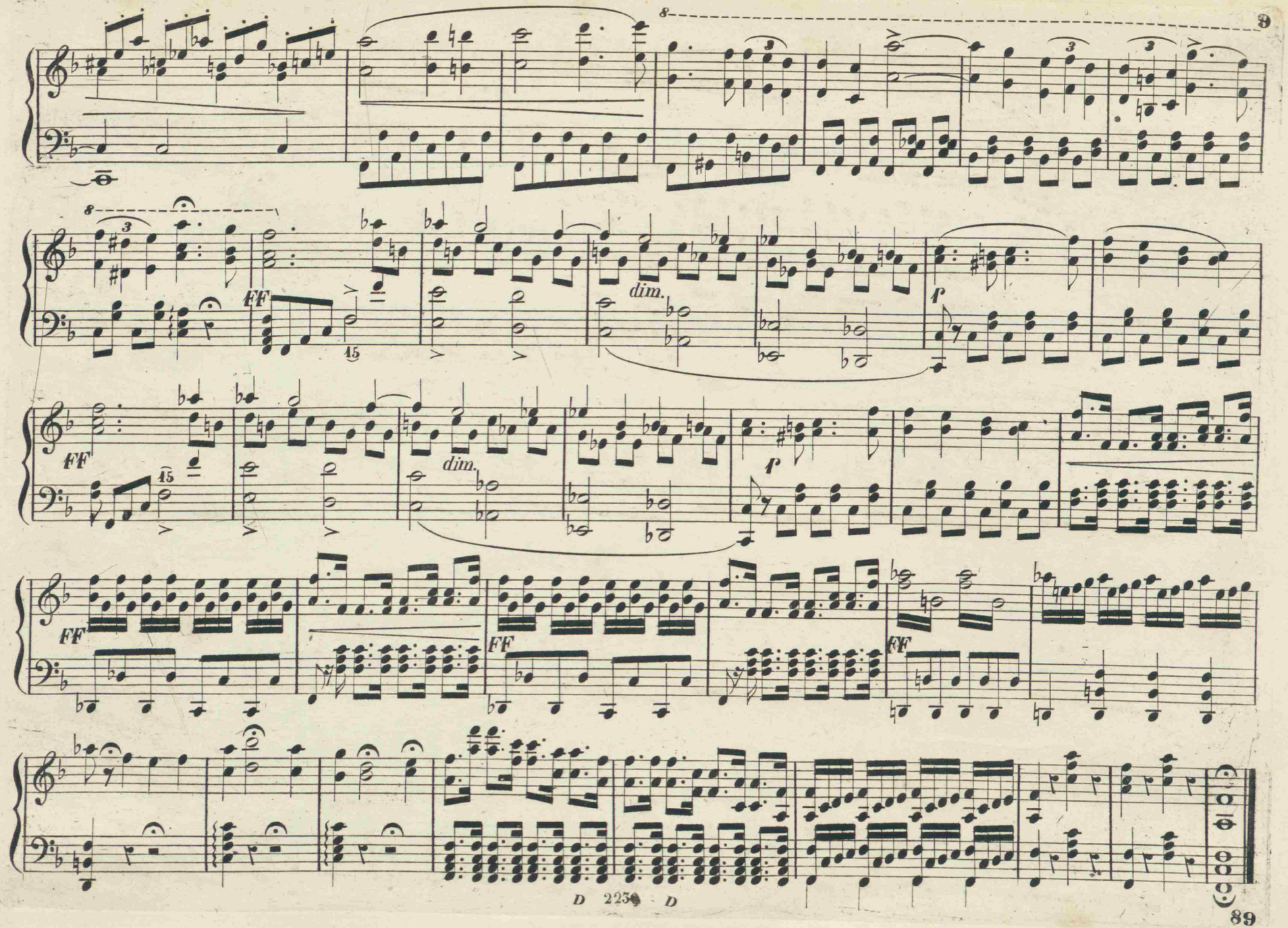

Nome e_ secra_to egli è!
FF allegro
ALL.º ASSAI (♩= 484)
PP
Pa_ro_la fa_ta_le!
in_sul_to mor_ta_le!
FF
F
FF>


sf
sf
8
In va_ nio, o
Ped.
P Adagio a piacere
P ADAGIO (♩=96)
fi _ glio, cru _ del mi chia _ mi
dolce
8
PP


8
pp
pp
cres.
F
ppp
pp
L'i _ _ ma_go di mia
sf
ALL.º AGITATO (𝅗𝅥=88)
ma _ _ _ _ _ dre che fra noi si frap _ po _ _ _ _ _ ne! Suo car _
FF
pp tremolo


_ ne _ fi _ ce fosti

Om _ bra di _ let _ ta che in ciel ri _ po _ si


8
FF
15
dim.
f
FF
15
dim.
f
FF
FF
FF

Nº 17 *(del Canto)*
Nº 12 *(del Pianoforte)*

LE QUATTRO STAGIONI. BALLETTO. Nº 1. L' INVERNO. DANZATO DALLA Sª LEGRAIN

G.ª 50

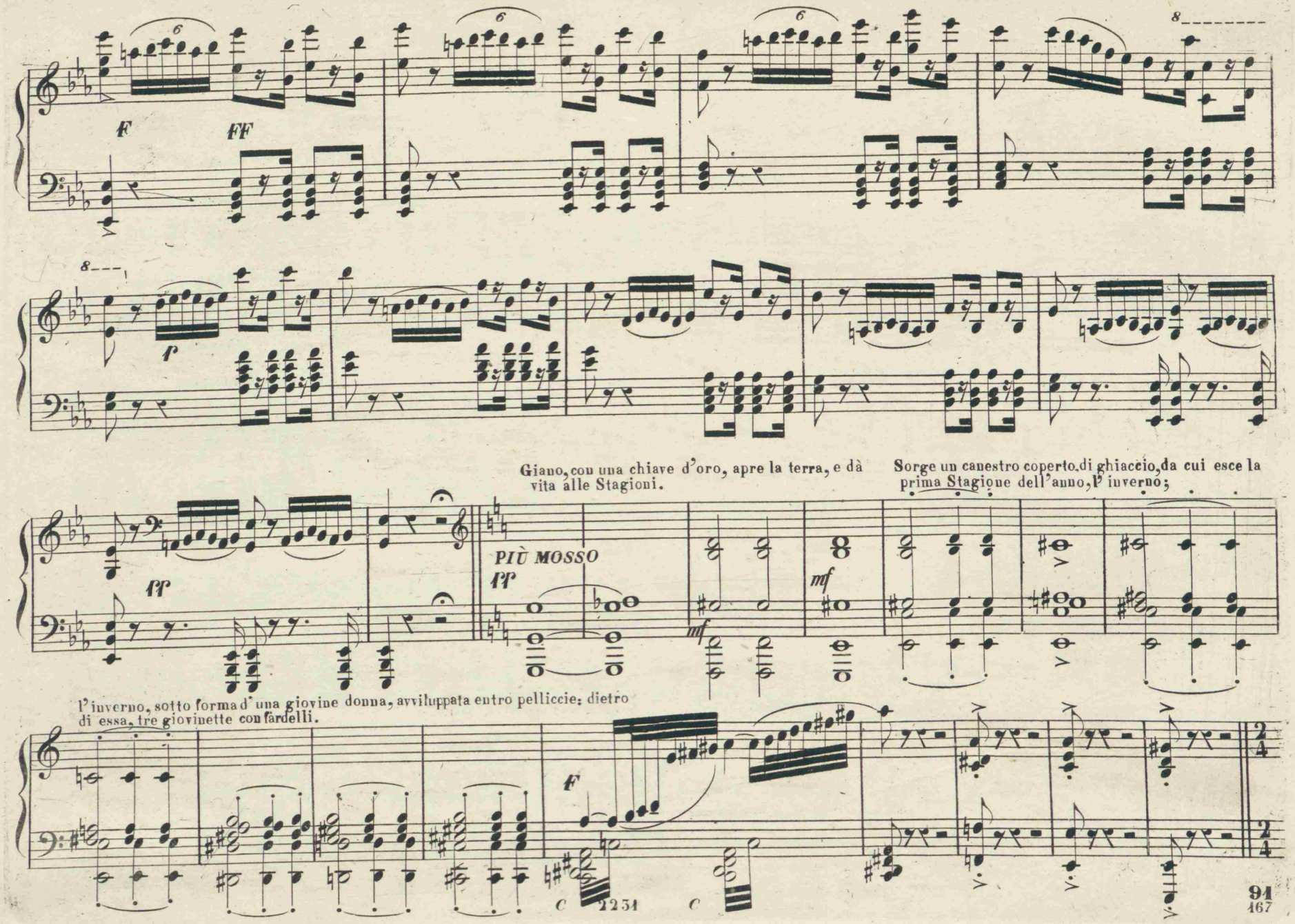
ALL.º ASSAI MODERATO (♩ = 88)

ALLEGRO MODERATO

Entrata del Dio Giano, che presiede all' anno

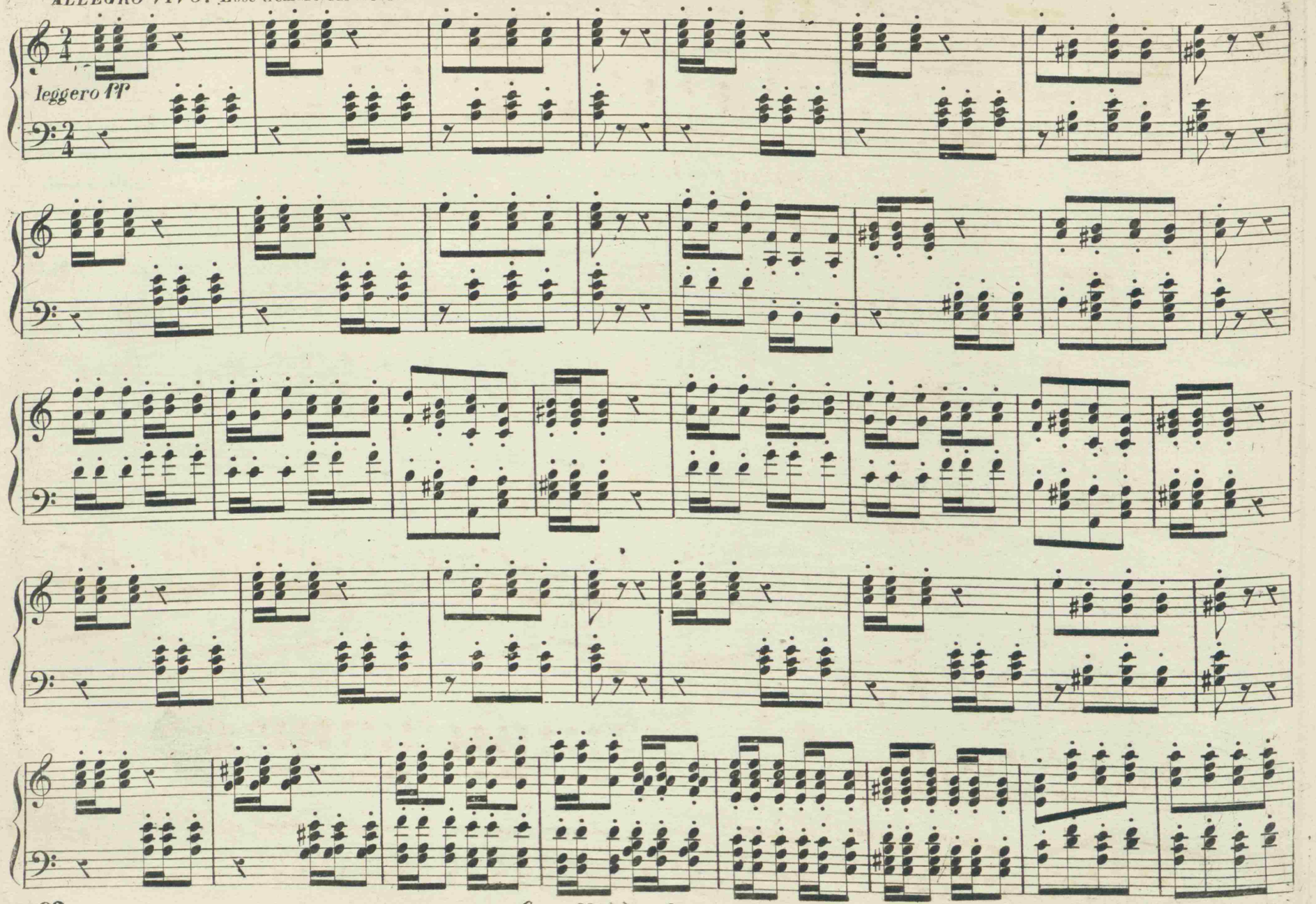
FF *PP* *F* *F* *f* *PP* *F*

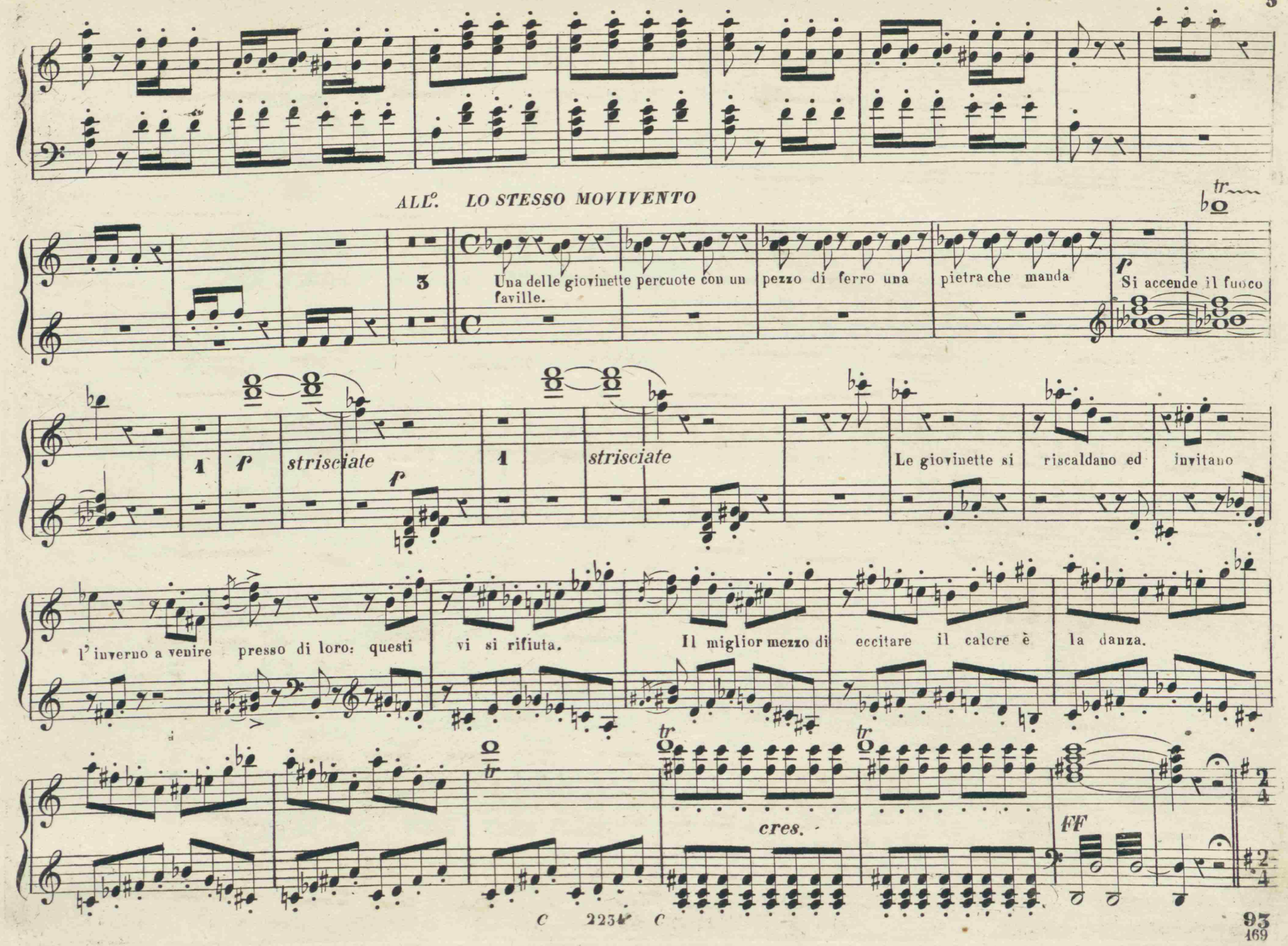
NAPOLI presso Clausetti e C.º

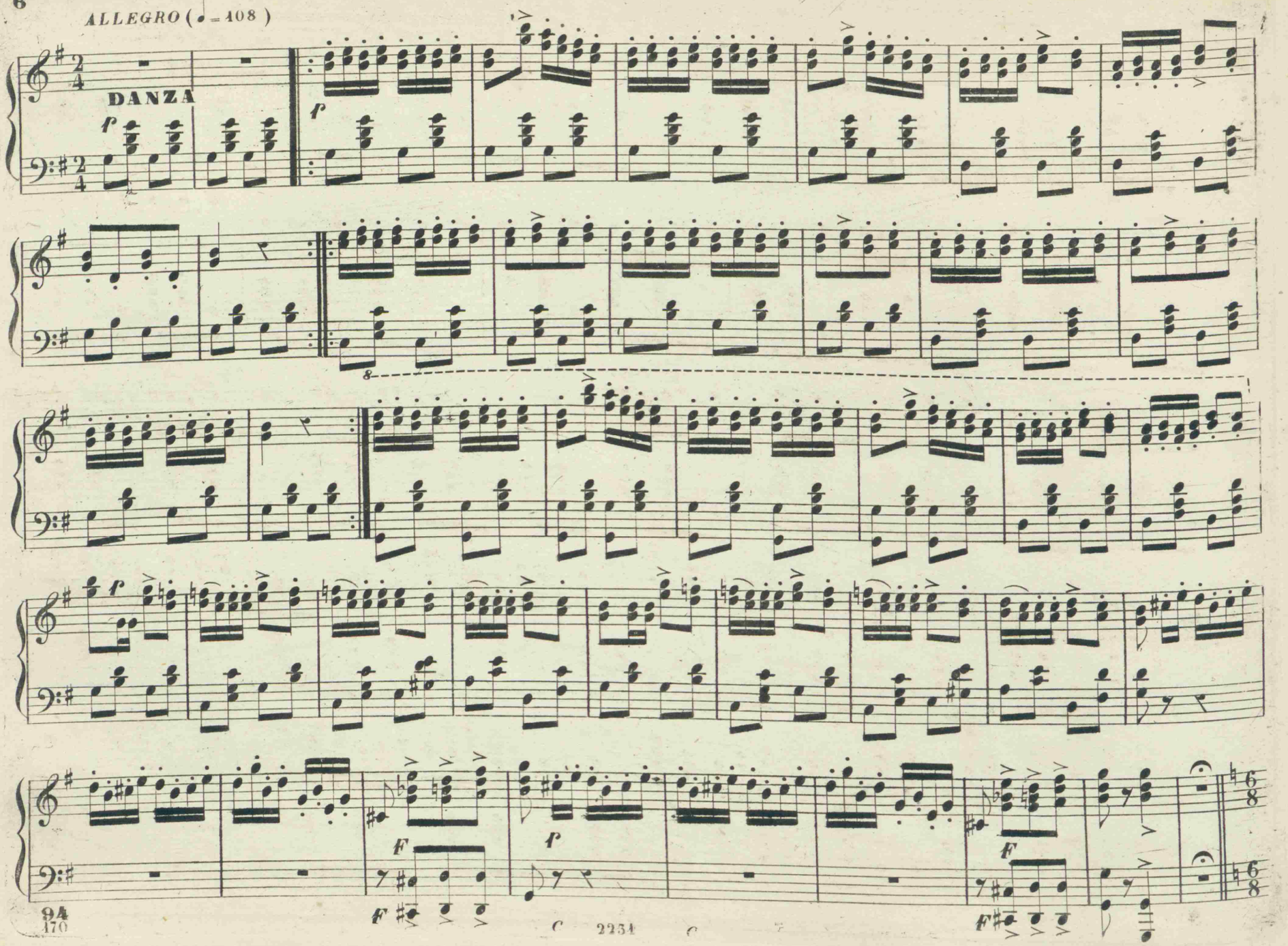

F
FF
P
Giano, con una chiave d'oro, apre la terra, e dà vita alle Stagioni.
Sorge un canestro coperto di ghiaccio, da cui esce la prima Stagione dell'anno, l'inverno;
PP
PIÙ MOSSO
PP
mf
mf
l'inverno, sotto forma d'una giovine donna, avviluppata entro pelliccie; dietro di essa, tre giovinette con fardelli.
F
C 2234 C
2/4
2/4

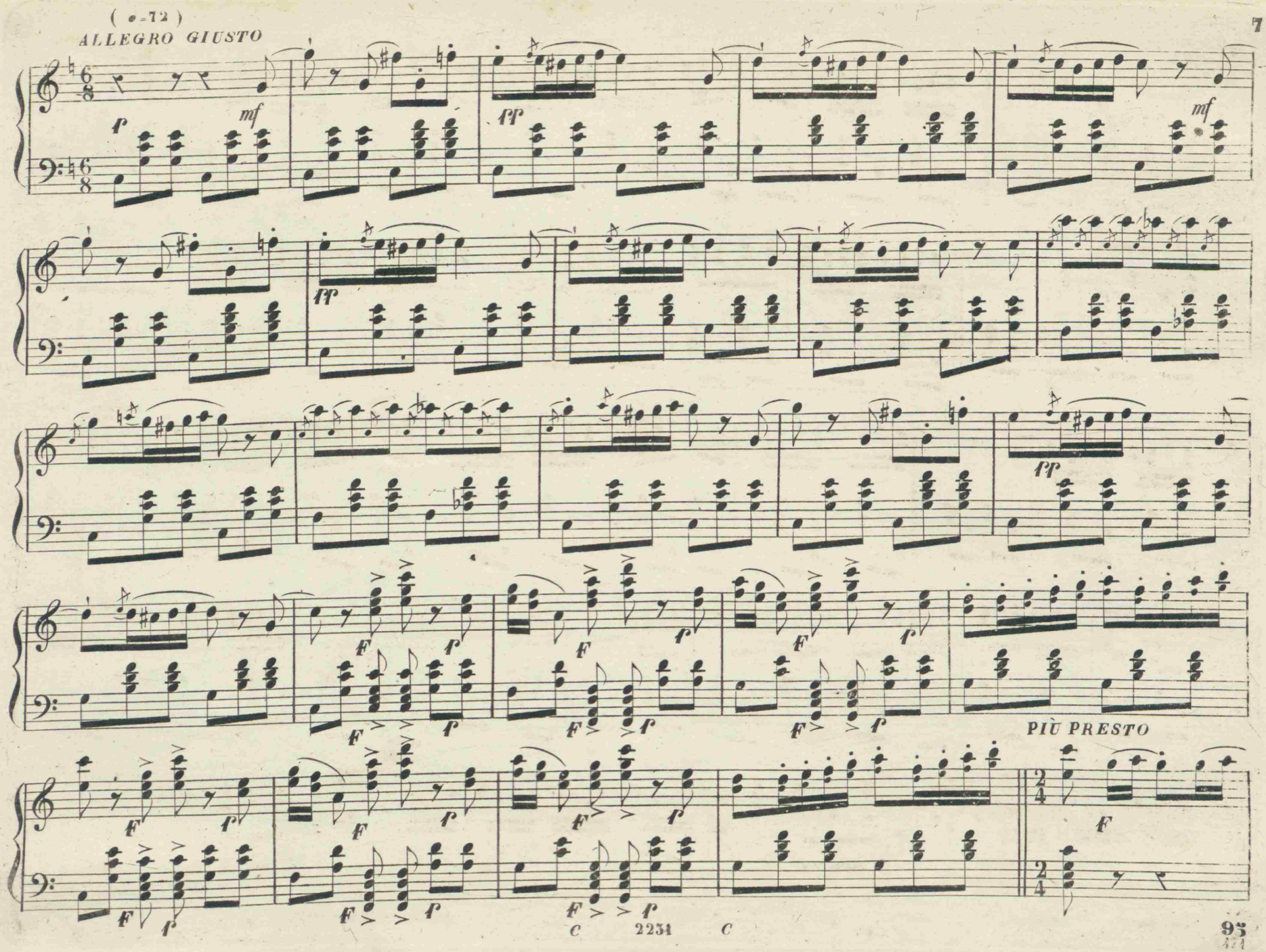
(♩ = 126)

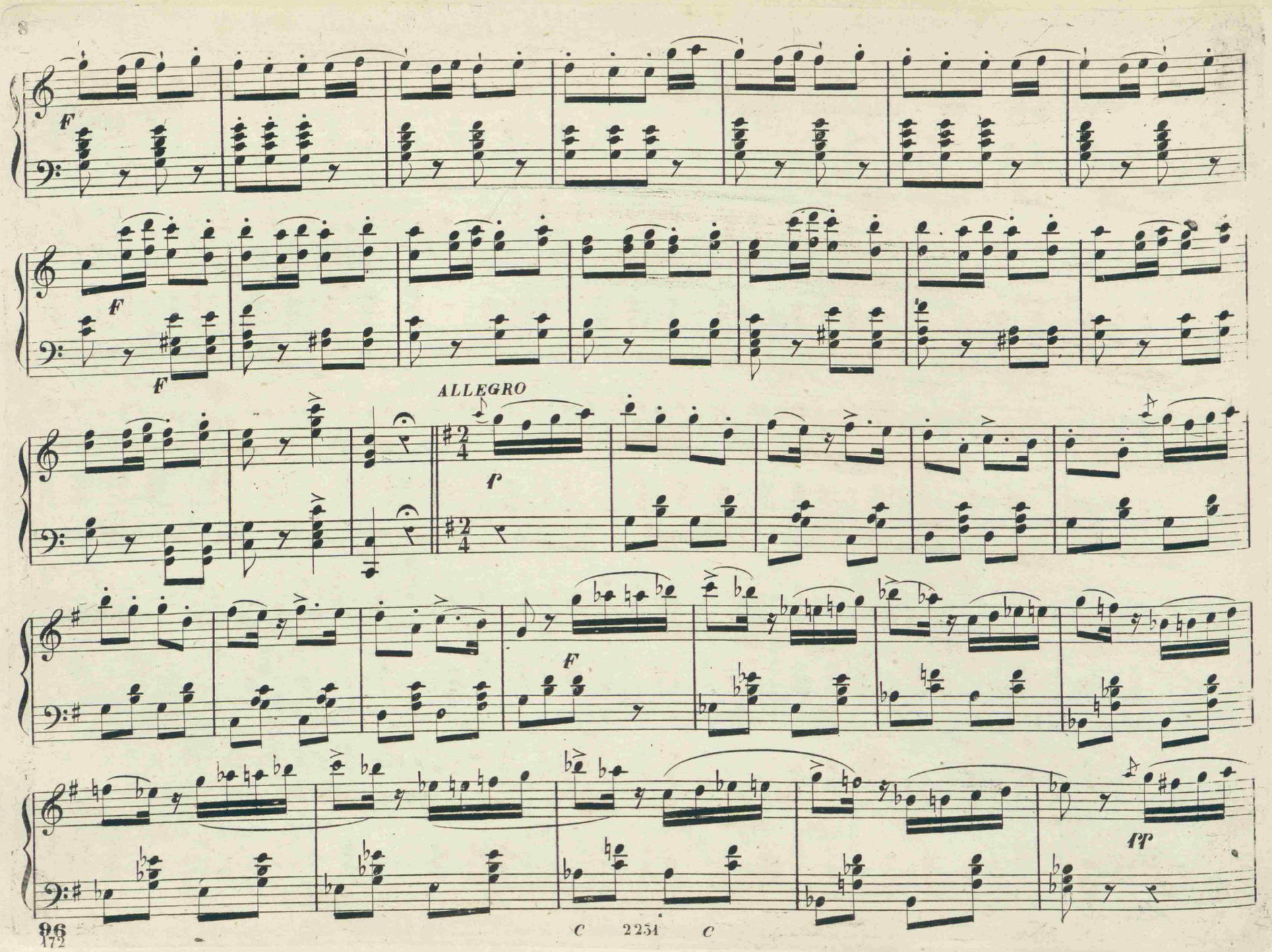
ALLEGRO VIVO. Esse tremano dal freddo.




ALL°. LO STESSO MOVIVENTO
Una delle giovinette percuote con un pezzo di ferro una pietra che manda faville.
Si accende il fuoco
strisciate
strisciate
Le giovinette si riscaldano ed invitano
l'inverno a venire presso di loro: questi vi si rifiuta.
Il miglior mezzo di eccitare il calore è la danza.
cres.
FF


ALLEGRO (♩= 108)
DANZA


(♩=72)
ALLEGRO GIUSTO
PIÙ PRESTO



C 2251 C