

# PROGRAMME

## CONCOURS DE RECRUTEMENT TÉNOR 2

LUNDI 30 JUIN 2025

ANGERS  
NANTES  
OPÉRA  
[www.angers-nantes-opera.com](http://www.angers-nantes-opera.com)

### 1<sup>er</sup> tour :

*Air Imposé :*

**Verdi, La Traviata, air d'Alfredo** : « Lunge da lei...De'miei bollenti spiriti »

&

Deux airs choisis par le candidat, **dont un en français.**

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### 2<sup>ème</sup> tour :

*Extraits de chœur imposés :*

**Rossini, Petite Messe Solennelle**  
« Cum Sancto Spiritu » Pages 91-112

**Verdi, Requiem:**  
“Libera me , Domine”

**Un déchiffrage accompagné au piano**, communique 10 minutes avant l'épreuve.

**Grande Vocalise de Rossini**



# ATTO SECONDO

77

CASA DI CAMPAGNA PRESSO PARIGI

Salotto terreno. Nel fondo, in faccia agli spettatori, è un camino, sopra il quale uno specchio ed un orologio, fra due porte chiuse da cristalli che mettono ad un giardino. Al primo panno due altre porte, una di fronte all'altra. - Sedie, tavolini, qualche libro, l'occorrente per iscrivere.

## SCENA ED ARIA

ALFREDO

Alfredo entra in costume da caccia.

$\text{♩} = 132$   
*ALL.<sup>o</sup> VIVACE*

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and contains a melodic line with eighth-note patterns and slurs. The bass clef part provides a rhythmic accompaniment with eighth-note chords and a steady eighth-note bass line.

The second system continues the piano accompaniment. The treble clef part has a melodic line with slurs and eighth-note patterns. The bass clef part continues with a rhythmic accompaniment of eighth-note chords and a steady eighth-note bass line.

The third system continues the piano accompaniment. The treble clef part has a melodic line with slurs and eighth-note patterns. The bass clef part continues with a rhythmic accompaniment of eighth-note chords and a steady eighth-note bass line.

ALFREDO

*REC.<sup>vo</sup>*

The fourth system shows the vocal line for Alfredo in the treble clef and the piano accompaniment in the bass clef. The vocal line begins with a rest, followed by the lyrics "Lun-ge da". The piano accompaniment features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef, marked with a forte (*f*) dynamic. The system concludes with a *REC.<sup>vo</sup>* marking.

(deponè il fucile)

A

le.i per me non v'ha di letto!.. Volaron già tre

*a tempo*

A

lu.ne dacchè la mia Vio.letta a gi per me la.scìò, dovizie, a .mori e le pompose

*p*

A

feste, ov'agli omaggi avvezza,vedea schiavo cia.scun di sua bel.lezza... Ed or con.

*ANDANTE*

*ANDANTE*

A

.tenta in questi ameni luoghi tutto scorda per me... Qui presso a lei io rina.scer mi

*Adagio*

*Adagio*

A

sento, e dal soffio d'amor rigene .ra.to scordo ne' gaudi suo.i tut . to il pas.

*ANDANTE* ♩ = 60

A *ff* - sa - - to.

*ANDANTE* ♩ = 60

*pp*

*p*

A De' miei bollen - ti spi - ri - ti il gio - vani - le ar -

A - do - re el - la temprò col pla - ci - do sor -

*stent.* *PPP*

A - riso dell'amor, del - l'a - mor!.. Dal di che disse:

*stent.*

A

vi - vere io vo - glio, io voglio ate fe - del,

A

del - l'u - niver - so imme - mo - re io vi - - vo, io vi - vo

A

*ppp*

qua - si, io vivo qua - si in ciel. Dal di che disse: vi - vere io voglio ate fe -

*pp*

A

- del, sì, sì, del - l'u - niver - so imme - mo - re io

*ff* *ppp* *morendo*

A *vi - - vo, vi - vo qua - si, io vivo qua - si in ciel, io*

*dolcissimo*

A *vi - - vo in ciel, dell'u - - niverso immemore*

*dim.* *dolcissimo*

A *io vivo quasi in ciel,....ah si, io vivo quasi in cielo, io vivo quasi in ciel.*

*ALLEGRO*  $\text{♩} = 80$

A *ALLEGRO*  $\text{♩} = 80$

*p*





- - - - - men A - - - - -

Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -

- - - - - men A - - - - -

- - - - - men A - - - - -

Cum Sancto Spi-ri-tu in Glo-ri-a De-i

①

①

Detailed description: This page of a musical score for tenor and piano. It features two systems of vocal lines and piano accompaniment. The first system contains the lyrics 'men A' and 'Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -'. The second system contains 'men A - - - - -', 'men A - - - - -', and 'Cum Sancto Spi-ri-tu in Glo-ri-a De-i'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. There are two first endings marked with circled '1's. The score is written in a key with one flat (B-flat) and a common time signature.

Three vocal staves with lyrics: - men A - - - - -  
- men A - - - - -  
Pa - tris A - - - - - men ..... A - - - - -

Piano accompaniment for the first system, featuring a treble and bass clef with circled '3' indicating a triplet.

Four vocal staves with lyrics: - men A - - - - - men A - - - - -  
- men A - - - - - men A - - - - -  
- men A - - - - - men A - - - - -  
Cum Sanc - to Spi - ri - tu in Glo - ri - a De - i Pa - tris A - -

Piano accompaniment for the second system, featuring a treble and bass clef with circled '3' indicating a triplet.

men A - - -  
men  
men A - men .....  
men ..... A - - - - men

⑥ *f*  $\flat$

men A - - - - men A - -  
A - - - - men A - - - - men  
..... A - - - - men A - - - - men A - men  
A - - - - men A - - - - - men

$\flat$  *f*  $\flat$  *f*  $\flat$

$\flat$  *fz* *ff* *f*  $\flat$

men A - - - - - men A -  
A - - - - - men A - - - - - men A -  
..... A - - - - - men A - - - - - men A -  
A - - - - - men A - - - - - men A - men .....

*fz* *ff* *f*

3

3

- - - - - men A -  
- - - - - men A -  
- - - - - men A -  
..... A - - - - - men A - men .....

3

3

The musical score is arranged in systems. The first system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics: "men", "men", "men", and "A - men A - men". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamic markings include *f* in the piano part. The second system continues the vocal and piano parts, with lyrics "A - men" and "A - men". The piano part features a circled **G** chord and dynamic markings *ff*. The third system shows further vocal and piano development, with lyrics "A - men" and "A - men". The piano part continues with *ff* dynamics and rhythmic patterns.

A - - - men A - - -

- - - - - men A - - - - -

..... A - - - men ..... A - - - - -

*ff* *ff* *ff*

*ff*

Detailed description: This is a page of a musical score, page 96, featuring a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics 'A - - - men A - - -'. The second staff has '- - - - - men A - - - - -'. The third staff has '..... A - - - men ..... A - - - - -'. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings *ff* (fortissimo) under the bass line. The second system includes a dynamic marking *ff* at the beginning. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

men  
men Cum Sancto Spi - ritu in Glo - ri - a De - i  
men A - - - -  
men ① ③ ⑥ ③  
mf  
mf  
A - - - - men A - - - -  
Pa - tris A - - - - men ..... A - - - -  
- men A - - - - - men .....

The musical score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It features three vocal staves and two piano accompaniment systems. The piano accompaniment includes a grand staff (treble and bass clefs) and a single bass clef staff. The lyrics are: "men", "men Cum Sancto Spi - ritu in Glo - ri - a De - i", "men A - - - -", "men ① ③ ⑥ ③", "mf", "mf", "A - - - - men A - - - -", "Pa - tris A - - - - men ..... A - - - -", and "- men A - - - - - men .....". The piano part includes dynamic markings of *mf* and circled numbers 1, 3, 6, and 3. The score concludes with a double bar line.

- men A -

- men A - - - - - men A - - - - - men A - - - - -

Cum Sancto Spi - ritu in Glo - ri - a De - i Pa - tris A - -

①

①

- - - - - men

- - - - - men A - - - - - men A - - - - -

- - - - - men ..... A - - - - - men A - - - - -

Cum Sancto



Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - men .....  
 - - - men ..... Cum Sancto Spi - ritu in  
 - - - men A - - - men A - - - men  
 ..... A - - - men A - - - men

Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -  
- - - - - men A - - - - -  
- - - - - men A - - - - -  
A - - - - -

3  
3

- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men ..... A - - - - - men A - - - - -

*f* *fz*  
*fz*  
*fz*  
*pp*

men A men A

men ..... A men A

men A men A

men A men ..... A men A

*ff* *f* *fz*

*ff* *f* *fz*

men A

men A

men A

men A men ..... A

*ff* *f* *fz*

*ff* *f*

This musical score is for the hymn "Amen". It consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system includes four vocal staves and a grand staff for piano accompaniment. The lyrics "men A" are written under the vocal lines. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. There are several dynamic markings, including *f* (forte) and *fz* (forzando), and articulation marks like accents and slurs. A circled number "3" appears above a note in the piano part, likely indicating a triplet. The score concludes with a final cadence in the piano part.

*smorzando*

- - - - - men

- - - - - men

- - - - - men .....

- - - - - men .....

*smorzando*

*smorzando*

*p*

*pppp*

*pppp*

*p*

A - - - - - men A - - - - -

A - - - - - men A - - - - -

A - - - - - men A - - - - - men

A - - - - - men A - - - - - men

*pppp*

*pppp*

This musical score page, numbered 104, contains two systems of music. Each system includes vocal parts and piano accompaniment. The vocal parts consist of a soprano line, an alto line, and a bass line, all in a key with one flat (B-flat major or D minor). The lyrics for the vocal parts are "men A" repeated across the systems. The piano accompaniment features a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. Dynamic markings include *pp* (pianissimo) and *A* (accents). The score is written in a standard musical notation style with treble and bass clefs.

The musical score is arranged in three systems. Each system contains four staves: two for the voice (treble and bass clefs) and two for the piano (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are two circled '4' markings in the piano part, likely indicating a fourth measure rest or a specific rhythmic count. The score concludes with the instruction 'res.' at the bottom right.

The musical score consists of several systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with *cres.* (crescendo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a circled '3'.

The third system is the vocal entry for the words "men Cum Sanc-to". The lyrics are: "men Cum Sanc-to", "men A - men", "men A - men A -", and "men". The vocal lines are marked with *f* (forte). The piano accompaniment includes a circled '3' and a circled 'G'.

The fourth system continues the vocal and piano parts. The piano accompaniment includes a circled '3' and a circled 'G'. The piano part concludes with a *stacc.* (staccato) marking.



Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A - -  
 A - - men Cum Sancto  
 - men A - - men  
 A - -  
 - men A - - men A - -  
 Spi - ri - to in Glo - ri - a De - i Pa - tris A - men A - -  
 A - - men Cum Sancto  
 - men A - - men

*ff*  
*ff*  
*ff*

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are in Latin and are distributed across the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamic markings such as *fz* and *f*.

**System 1:**

- Vocal 1: - men A - - men
- Vocal 2: - men A - -
- Vocal 3: Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -
- Vocal 4: A - - - - men Cum Sancto
- Piano RH: *fz*
- Piano LH: *fz*

**System 2:**

- Vocal 1: A - - - - men A - men.....
- Vocal 2: - men A - - men
- Vocal 3: - - - - - men A - -
- Vocal 4: Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men
- Piano RH: *fz*, *f*
- Piano LH: *fz*, *f*

..... A - - men A - - men A - men.....

A - - men A - - men

- - men A - - men A - -

A - - - men A - - - men

*sf sf ff f*

*sf sf ff f*

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are "..... A - - men A - - men A - men.....". The piano accompaniment includes dynamic markings such as *sf*, *ff*, and *f*. The piano part consists of chords and moving lines in both hands.

..... A - men A - - men A - -

A - - - men A - - - men A - -

- men A - - men A - -

A - - - men A - - - men

*sf sf ff*

*sf sf ff*

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts from the first system. The lyrics are "..... A - men A - - men A - -". The piano accompaniment continues with dynamic markings *sf*, *ff*, and *f*. The piano part features complex chordal textures and rhythmic patterns.

-men A - - men A - - men A - - men A -

-men A - - men A - - men A - - men A -

-men A - - men A - - men A - - men

-men A - - men A - - men A - - men A -

- - - - -men A - - - - men A -

- - - - -men A - - - - men A -

A - - - -men A - - - - men

- - - - -men A - - - - men A -

- - - - -men A - - - - men A -

- - - - -men A - - - - men A -

- - - - -men A - - - - men A -

- - - - -men A - - - - men A -

- - - - -men A - - - - men A -

- men..... A -

- men A - men A - men...

A - men A -

- men A -

- men A -

- men A -

- men A -

*FFF*

- men..... A - men..... A -

..... A - men..... A - men..... A - men *FFF*

- men *FFF*

- men A -

*FFF*

*FFF*

This musical score page, numbered 112, contains vocal and piano parts. The vocal section at the top consists of four staves, each with a vocal line and the lyrics "- men A - - - men". The piano accompaniment is divided into two systems. The first system includes a grand staff (treble and bass clefs) and a four-staff vocal line. The second system also includes a grand staff and a four-staff vocal line. The piano part features complex textures with many beamed notes and rests, and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). A large bracket on the right side of the page indicates a section that is repeated or continues on another page.



**Moderato**  
*a tempo*

*ff*

- men - da; quan - do cœ - li mo - ven - di sunt et

*a tempo*  
**Moderato**

*ff*

*f*

**All.<sup>o</sup> risoluto**  $\text{♩} = 116$

ter - - - - - ra.

**CORO** *Cont.*

Li - be - ra me, Do - mi - ne, de

**All.<sup>o</sup> risoluto**  $\text{♩} = 116$

mor - te æ - ter - na,..... in di - e il - la tre - men - -

**G** *ff*

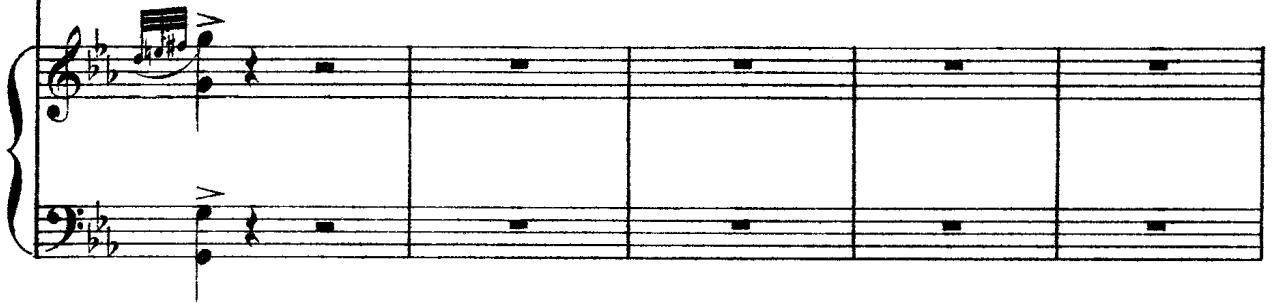


*Sop.*

Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na,..... in di - e



- da; quan - do quan - do cœ - li mo - ven - di



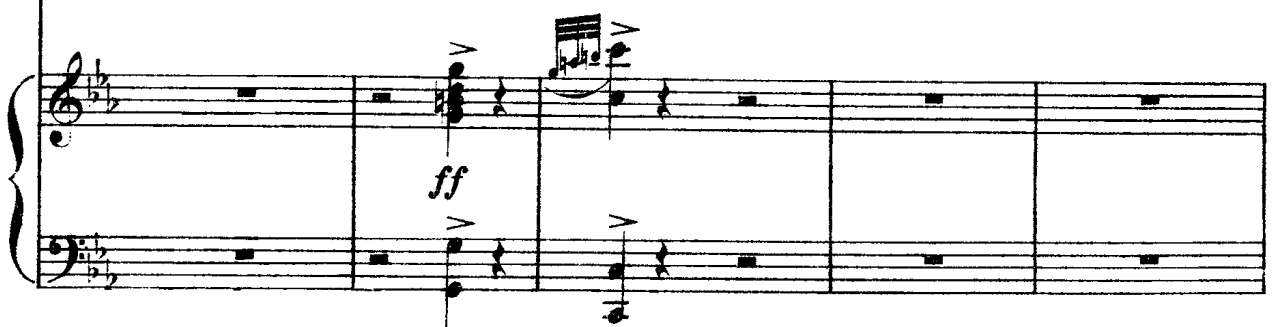
il - la tre - men - da; quan - do quan - do cœ -



sunt..... et ter - ra. Dum ve - ne - ris..... ju - di -

*Ten.**Bassi*

Li - be - ra me, Do - mi - ne, de mor - te æ -



- li mo - ven - di sunt..... et ter - - - - ra. Dum  
 - ca - - - - re sæ\_cu\_lumper i - - gnem.  
 Li - be - ra me,  
 - ter - na,..... in di\_e il - la tre\_men - - da; quan - do...

*f*

*ff*

ve\_ne\_ris..... ju - di - ca - - - - re sæ\_cu\_lumper  
 Dum..... ve - ne - ris ju - di - ca - - - re sæ\_cu -  
 Domi\_ne, de mor - te æ - ter - na,..... in di\_e il - la tre -  
 .....quan - do cœ - - li mo - ven - di sunt..... et

i - - - gnem. *f* Li - be-ra.....  
 lumperi - - gnem. *ff* Li - - be-ra me,..... Do - -  
 men - - - da. *ff* Li - - be-ra Li-be-ra  
 ter - ra. *f* Li - be-ra me, Do - mi - ne, de mor - te de  
 ..... me, Do - mi - ne, *f* Do - - mi -  
 - - mi - - ne, *f* Li-be-ra me..... Li-be-ra  
 me de mor - te æ - ter - na..... in di - e.....  
 mor - te æ - ter - - na, *ff* in di - - e in

ne Do - mi - ne, Li - be - ra me, Do - mi - ne, de  
 me..... de morte æ - ter - na  
 ..... il - la tre - men - da Li -  
 di - e tre - men - da

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) with a 12/8 time signature. The bottom two staves are piano accompaniment. The lyrics are: "ne Do - mi - ne, Li - be - ra me, Do - mi - ne, de me..... de morte æ - ter - na ..... il - la tre - men - da Li - di - e tre - men - da". A dynamic marking of *p* is present above the first vocal staff.

mor - te æ - ter - na, in  
 Li - be - ra me, Do - mi - ne, de mor - te æ - ter -  
 - be - ra me Li - be - ra me,  
 in di - e..... il - la tre - men - da;

The second system consists of four staves. The top two staves are vocal lines in G major (one sharp) with a 12/8 time signature. The bottom two staves are piano accompaniment. The lyrics are: "mor - te æ - ter - na, in Li - be - ra me, Do - mi - ne, de mor - te æ - ter - - be - ra me Li - be - ra me, in di - e..... il - la tre - men - da;".

di - - e il - la..... il - la tre - men - da  
 - - na, in di - e..... il - la tre - men - da;.....quando  
 Do - mi - ne, de mor - te æ - ter - na; quan - do cœ - - li mo -  
 quan - do cœ - li mo - ven - di sunt

*ff*  
 Li - bera me..... Li - bera  
 cœ - li..... mo - ven - di sunt..... quan - do cœ - li.....  
 - ven - - di sunt et ter - ra..... quan - do cœ - li.....  
 quan - do cœ - li mo - ven - di sunt..... quan - do cœ - li.....  
*ff*  
*ped.* *ped.*

me..... Li - be-ra me..... Li - be-ra me Do-mi-ne de

.....quan - do cœ - li..... mo-ven-di sunt

.....quan - do cœ-li..... mo-ven-di sunt

.....quan - do cœ - li..... mo-ven-di sunt quan - do

mor - te æ - ter - na..... in di - e il - la tre-men - -

quan-do cœ - li mo-ven-disunt et ter - -

mo-ven-di sunt ..... mo - ven-disunt et ter - -

cœ - - li mo - ven - di sunt..... et ter - -

*p*

*sf*

- da. ju - di-ca-re

- ra. ju - di-ca-re ju-di-ca-re sæ-cu-lum....

- ra. Dum ve - - ne-ris.....

- ra. Dum ve-ne-ris ju-di-ca-re sæ-culum per i - gnem

sæ-culum per i - gnem ..... ju - di-ca-re

..... per i - - gnem per i - gnem ju - di-ca-re sæ-cu-lum per

ju - di-ca-re sæ-cu-lum per i - gnem

ju-di-ca-re sæ-culum per i - - gnem

sæ-cu-lum per i-gnem..... Do-mi-ne Do-mi-ne.....  
 i-gnem. Li-bera me..... Li-bera me  
 ju-di-ca-re sæ-cu-lum per i-gnem Do-mi-ne Do-  
 ju-di-ca-re sæ-cu-lum per i-

SOP.

*espress.*

Li - be - ra..... me.....  
 ..... Li - be - ra me *ppp* Li - be - ra.....  
*ppp* Do - mi - ne Li - - - be - ra me.....  
*ppp* - - mi - ne Li - - - -  
*ppp* - - gnem Li - - - be - - - ra

*ppp dolciss.*



Li - be - ra ..... me ..... Do - mi -

me Li - be - ra ..... me

..... de mor - - - - -

- - be - ra me ..... de

me ..... Do - - - mi - ne .....

ne de mor - - - te de mor - te æ - ter - -

Li - be - ra ..... me

- - - - - te æ - ter - - - - -

mor - - - - - te æ - ter - -

..... de ..... mor - te æ - ter - -

Ad.

- na Li-be-ra me Li-be-ra me  
 in di-e il - - la in di-e il - la tre-men-da quando  
 - na in di-e il - - la in di-e il - la tre-men-da quando  
 - na in di-e il - - la in di-e il - la tre-men-da quando  
 - na Li-be-ra me Li-be-ra me

Li-be-ra me Li-be-ra me.....  
 coe - - li mo-ven-di sunt et ter - ra Li-be-ra me.....  
 coe - - li mo-ven-di sunt et ter - ra *f* quan -  
 coe - - li mo-ven-di sunt et ter - ra Li - - be -  
 Li-be-ra me de mor - te æ-ter - na in di - -

Li-be-ra me ..... Li-be-ra me ..... de mor - -

Li-be-ra me ..... Li-be-ra me ..... de mor - -

- - do coe - li ..... mo - ven - di sunt mo - -

- ra Li - - be-ra me de ..... morte æ - ter - na in

- e in di - - e tre - men - - da quando

- - te æ - ter - - na quan - - do

- - te æ - ter - - na quan - - do

- - ven-di sunt et ter - -

di - e ..... il-la tre - men - - da quan-do coe - -

coe - - li mo-ven-di sunt quan - do coe - -

*Rec.* *Rec.* *Rec.* *Rec.*

*f*

co - li mo\_vendi sunt..... mo\_vendi sunt.....  
 cœ - li mo\_vendi sunt..... mo\_vendi sunt.....  
 - ra mo\_vendi sunt..... mo\_vendi sunt.....  
 - li mo\_vendi sunt..... mo\_vendi sunt.....  
 - li quan\_do cœ - - li quan\_do cœ - - li mo\_ven\_di

*f*  
*Red.*

..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 ..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 ..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 ..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 sunt..... quan\_do cœ - - li mo - -

*ff*  
*Red.*

- ven - di sunt et ter - - - ra.....

- ven - di sunt et ter - - - ra.....

- ven - di sunt et ter - - - ra.....

- ven - di sunt et ter - - - ra.....

- ven sunt et ter - - - ra.....

*ppp*

Li - bera me Do.mi-ne de

Li - bera me Do.mi-ne de mor - te.....

Li - bera me Domi - ne de morte æ - ter-na in

Li - bera me Domi - ne de mor - te..... æ - ter - na in di\_e....

*p*

morte æ - ter - na in di - e..... il - la tre - menda

..... æ - ter - na in di - e..... il - la tre - men - da

di - e..... il - la tre - menda Li - bera me Do - mi - ne de

..... il - la tre - men - da Li - bera me

Li - bera me Do - mi - ne de mor - te..... æ - ter - na in di - e

Li - bera me Do - mi - ne de mor - te æ - ter - na in

mor - te..... in di - e il - la..... il - la tre - men - da

Do - mi - ne de mor - te æ - ter - na in di - e..... il - la tre -

SOP.

*espress.*

Li - be - ra ..... me  
 il - la tre - menda  
 di - e tre - menda quan - do cœ - li mo - ven - di  
 quan - do cœ - li mo - ven - di sunt mo - ven - di ..... sunt et  
 - men - da  
 Do - mine Li - be - ra ..... me Do - mine  
 quan - do cœ - li mo - ven - di sunt et ter - ra  
 sunt mo - ven - di ..... sunt et ter - ra Li - bera  
 ter - ra

(\*) Questo squarcio sempre *sotto voce*, ed eseguito da poche voci.  
 Nel coro basteranno 4 Soprani, 4 Contralti, 4 Tenori e 4 Bassi

de..... mor - te de..... mor - te æ - ter - na

*pp*  
Li - - be - ra Li - - be - ra Li - -

me..... Li - bera me..... Li - bera me..... Li - bera me

*ppppp*  
Li - - be - - ra me de mor - te

*ppppp*  
Li - - be - - ra me de mor - -

The first system consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a *pp* dynamic marking. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with a *ppppp* dynamic marking. The fifth staff is a piano accompaniment line with a *ppppp* dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

in di - e il - la..... tre - - - - men -

- be - - ra me Li - be - ra me Do -

Do - - mi - ne..... de mor - te æ - ter -

in di - e il - la il - - - la tre - men -

- - - te in di - - e tre - men -

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

The second system consists of five staves. The top staff is a vocal line with lyrics and a *ppp* dynamic marking. The second staff is a vocal line with lyrics and a *ppp* dynamic marking. The third staff is a vocal line with lyrics and a *ppp* dynamic marking. The fourth staff is a piano accompaniment line with a *ppp* dynamic marking. The fifth staff is a piano accompaniment line with a *pp* dynamic marking. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.



da Do-mi-ne Do-mi-

mi-ne.

na.

da.

da.

ne Li-be-ra-me..... de mor-

*pp*

## Vocalise de ROSSINI

Une fois *f*, une fois *p*

(ascendant et descendant 1/2 ton par 1/2 ton dans la tessiture propre à la Voix )

