

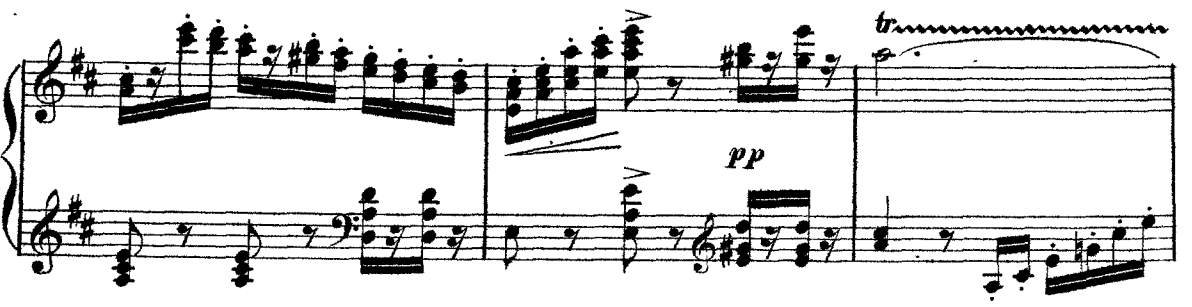
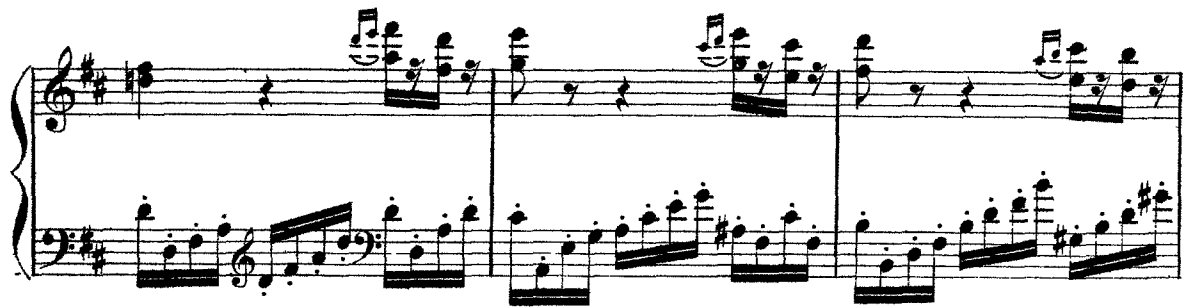
Verdi
Alzira
Overture

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ANDANTE MOSSO
QUASI ALLEGRETTO

Timpani

p *pp* *p* *pp* *ppp* *cres.* *p*



The image displays a musical score for the Overture of Verdi's opera Alzira. The score is written for piano and strings, consisting of five systems of staves. The key signature is D major (two sharps). The first system includes a trill (tr) in the piano part and a piano (p) dynamic marking. The second system features a piano (p) dynamic marking. The third system is marked *leggerissime*. The fourth system continues the piano and string parts. The fifth system concludes the page with a double bar line. The score includes various musical notations such as trills, slurs, and dynamic markings.

PRESTISSIMO

This musical score is for the Overture of Verdi's opera Alzira, marked *PRESTISSIMO*. It consists of seven systems of piano accompaniment, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The first system includes the instruction *vuota* in both staves. The second system begins with *ff* *tutta forza* in the bass staff, followed by *vuota* in the treble staff. The subsequent systems continue the complex harmonic and rhythmic patterns, featuring many beamed sixteenth and thirty-second notes, and various dynamic markings like accents and slurs. The final system concludes with a series of chords and moving lines in both hands.

mf *ff* *mf* *ff* *dim.* *espress: ed allarg: poco a poco dolciss: e legato*

pp

allarg. e morendo

ALL? BRILLANTE

p *assai vivo*

più marcato

pp

cres.

cres.

The musical score is for the Overture of Verdi's opera Alzira. It is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is D major (two sharps) and the time signature is 2/4. The score includes various musical notations and dynamic markings:

- System 1:** Treble staff has triplets of eighth notes. Bass staff has chords and eighth notes. Dynamics: *ff* (first two measures), *p* (third measure).
- System 2:** Treble staff has eighth notes and triplets. Bass staff has eighth notes and chords. Dynamics: *ff* (second measure).
- System 3:** Treble staff has eighth notes and triplets. Bass staff has eighth notes and chords. Dynamics: *p* (first measure), *ff* (third measure).
- System 4:** Treble staff has sixteenth notes and triplets. Bass staff has chords. Dynamics: *ff* (third measure).
- System 5:** Treble staff has eighth notes and triplets. Bass staff has chords. Dynamics: *ff* (third measure).
- System 6:** Treble staff has eighth notes and triplets, ending with a trill (*tr*). Bass staff has eighth notes and chords. Dynamics: *brillante p* (third measure).

This musical score is for the Overture of Verdi's opera *Alzira*. It is written for piano and violin. The key signature is D major (two sharps) and the time signature is 2/4. The score consists of six systems of music.

The first system shows the piano part with a complex, rhythmic accompaniment. The violin part enters in the second measure with a series of eighth notes.

The second system continues the piano accompaniment, with the violin part playing a series of eighth notes.

The third system features a piano part with a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The violin part plays a series of eighth notes.

The fourth system features a piano part with a *sempre... più* (always... more) marking. The violin part plays a series of eighth notes.

The fifth system features a piano part with a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. The violin part plays a series of eighth notes.

The sixth system features a piano part with a *sempre... più* (always... more) marking. The violin part plays a series of eighth notes.

This musical score is for the Overture of Verdi's opera *Alzira*. It is written for piano and strings. The key signature is D major (two sharps) and the time signature is 3/4. The score consists of six systems of music.

The first system begins with a piano (*pp*) dynamic. The piano part features a melodic line with triplets in the right hand and a harmonic accompaniment in the left hand. The string part provides a steady accompaniment.

The second system continues the melodic development in the piano part, with triplets and various intervals. The string part remains consistent.

The third system shows further melodic elaboration, including a triplet in the piano's right hand. The string part continues its accompaniment.

The fourth system introduces a crescendo (*cres.*) in the piano part, indicated by a dotted line. The string part continues its accompaniment.

The fifth system is marked with a repeat sign and a first ending bracket. The piano part has a melodic line with triplets. The string part is marked with a first ending bracket and a second ending bracket. The instruction *string. a poco a poco sino alla fine* is written below the string part.

The sixth system continues the melodic development in the piano part, with triplets and various intervals. The string part continues its accompaniment.

The image displays a musical score for the Overture of Verdi's opera Alzira. It consists of seven systems of music, each featuring a piano (piano) part and a string part. The piano part is written in treble and bass staves, while the string part is written in a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various performance markings and dynamics:

- System 1:** The piano part begins with a triplet of eighth notes. The string part provides a harmonic accompaniment.
- System 2:** The piano part continues with a triplet. The string part is marked *stringendo* (becoming more urgent). The piano part is marked *stringendo sempre* (becoming more urgent throughout).
- System 3:** The piano part continues with a triplet. The string part is marked *ancora più stringendo* (even more urgent).
- System 4:** The piano part continues with a triplet. The string part features a prominent circular bowing or vibrato mark.
- System 5:** The piano part continues with a triplet. The string part features a prominent circular bowing or vibrato mark.
- System 6:** The piano part continues with a triplet. The string part features a prominent circular bowing or vibrato mark.
- System 7:** The piano part continues with a triplet. The string part features a prominent circular bowing or vibrato mark.

PROLOGO



VASTA PIANURA, IRRIGATA DAL RIMA.

L'oriente è ingombro di maestose nubi, imporporate dai raggi del sole nascente.

INTRODUZIONE

ALLEGRO

ppp

ppp

(Otumbo, a capo d'una
cres......)

tribù d'Americani, trascinando Alvaro fra catene)

sempre.....

sino.

al.....

OTUMBO (alcuni di essi annodano Alvaro ad un tronco)
TUTTI con accento ferocissimo

CORO di SELVAGGI

Tenori Muo - ia, muo - ia co-ver - to d'in-sul - ti, i mar -

Bassi Muo - ia, muo - ia co-ver - to d'in-sul - ti, i mar -

Muo - ia, muo - ia co-ver - to d'in-sul - ti, i mar -

ff

- ti - ri sien cru - di, ma len - ti, strap - pi ad es - so co.

- ti - ri sien cru - di, ma len - ti, strap - pi ad es - so co.

- ti - ri sien cru - di, ma len - ti, strap - pi ad es - so co.

stacc.

- dar - di sin - gul - ti il tor - men-to di mil le tor.

- dar - di sin - gul - ti il tor - men-to di mil - le tor.

- dar - di sin - gul - ti il tor - men-to di mil - le tor.

men - ti. Muo - ia co - ver - to d'in -

men - ti. Muo - ia co - ver - to d'in -

men - ti. Muo - ia co - ver - to d'in -

sulti, muo - ia co - ver - to d'in - sulti,

sulti, muo - ia co - ver - to d'in - sulti,

sulti, muo - ia co - ver - to d'in - sulti,

muo - ia muo - ia muo - ia. Ah!

muo - ia muo - ia muo - ia. Ah!

muo - ia muo - ia muo - ia. Ah!

strisciato

tutta forza

O fra - tel - li, ca - du - ti pu - gnan - do, dal - le

O fra - tel - li, ca - du - ti pu - gnan - do, dal - le

O fra - tel - li, ca - du - ti pu - gnan - do, dal - le

mf

p

tom - be sor - ge - te u - lu - lan - do... l'in - no in - siem del tri -

tom - be sor - ge - te u - lu - lan - do... l'in - no in - siem del tri -

tom - be sor - ge - te u - lu - lan - do... l'in - no in - siem del tri -

- on - fo s'in - tuo - ni, men - tre ei spar - ge l'e - stre - mo re -

- on - fo s'in - tuo - ni, men - tre ei spar - ge l'e - stre - mo re -

- on - fo s'in - tuo - ni, men - tre ei spar - ge l'e - stre - mo re -

-spir, ah! men - tre ei spar - ge l'e - stre - mo re - spir, ah!
 -spir, ah! men - tre ei spar - ge l'e - stre - mo re - spir, ah!
 -spir, ah! men - tre ei spar - ge l'e - stre - mo re - spir, ah!

men - tre ei spar - ge l'e - stre - mo re - spir. Muo - ia muo -
 men - tre ei spar - ge l'e - stre - mo re - spir. Muo - ia muo -
 men - tre ei spar - ge l'e - stre - mo re - spir. Muo - ia muo -

-ia muo - ia muo - ia. O fra - tel - li, ca -
 -ia muo - ia muo - ia. O fra - tel - li, ca -
 -ia muo - ia muo - ia. O fra - tel - li, ca -

stacc.
stacc.
stacc.
stacc.

du - ti pu - gnan - do, dal - le tom - be sor - ge - te u - lu -

lan - do... l'in - no in - siem del tri - on - fo s'in - tuo - ni,

men - tre ei spar - ge l'e - stre - mo re - spir. Muo -

Harp

-ia, muo - ia co - ver - to d'in - sul - ti,
 -ia, muo - ia co - ver - to d'in - sul - ti,
 -ia, muo - ia co - ver - to d'in - sul - ti,

muo - ia muo - ia muo -
 muo - ia muo - ia muo -
 muo - ia muo - ia muo -

-ia muo - ia co - ver - to d'in - sul - ti,
 -ia muo - ia co - ver - to d'in - sul - ti,
 -ia muo - ia co - ver - to d'in - sul - ti,

Detailed description: This is a musical score for the Overture of Verdi's opera Alzira. It consists of three systems of music. Each system includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment with Treble and Bass clefs. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are in Italian. The first system features a vocal melody with lyrics '-ia, muo - ia co - ver - to d'in - sul - ti,'. The second system has a more rhythmic vocal part with lyrics 'muo - ia muo - ia muo -'. The third system repeats the vocal melody from the first system. The piano accompaniment provides harmonic support with various chordal and melodic figures.

This musical score is for the Overture of Verdi's opera *Alzira*. It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "muo - ia" are repeated throughout the piece.

The score is divided into three systems. The first system consists of four staves: Soprano, Alto, Tenor, and Bass. The piano accompaniment is on the bottom two staves. The second system also consists of four staves, with the vocal parts continuing the "muo - ia" motif. The piano accompaniment features a prominent bass line and chords. The third system continues the vocal and piano parts, with the piano part marked *ff* (fortissimo) in the final measure.

The lyrics "muo - ia" are written below the vocal staves. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings.

SCENA, CAVATINA E STRETTA DEL PROLOGO

ZAMORO

a piacere

ALVARO

(A co - sto - ro quel nu - me per - do - ni cui mi

MODERATO

col canto

ALLEGRO

AL. vol - go, già presso a mo - rir.) (gli Americani, alzando urli di frenetica gioia, si avventano sul prigioniero, alcuni con dardi, altri con picche e tizzi ardenti)

OTUM. Muo - - ia!

Ten. Muo - - ia!

CORO Bassi Muo - - ia!

ALLEGRO

ff *pp*

(un Americano discende da una canoa.)

Chi giunge?..

Chi giunge?..

Chi giunge?..

cres. *ff.*

0

Tu!... (il Coro ed Otumbo gettansi a' piedi di Zamoro)

(riconoscendo Zamoro)

Ah!..... Fia

Ah!..... Fia

ZAMORO (inoltrandosi) (guardando Alvaro) *pausa lunga*

Sor - ge - te. Un prigio_niero!.. Del

ve - ro!...

ve - ro!...

ff *Recit.º* *ff*

z pri-mo rie - der mi - o non vo' la gio - ia mi-sta col sangue. A

p

(sciogliendo i legami d'Alvaro)

Z. me costui si lasci. Vi - vi. (come trasognato) Fra' tuoi ri - torna, o

OTUM. Ab - bilo. Giu - sto ciell...

Ten. Ab - bilo.

CORO Bassi Ab - bilo.

ff *p* *Tr.*

Z. vecchio, ed a co - lor, che noi chiaman sel - vaggi, narra che ti do -

AND^{te} MOSSO ALV. (abbracciando Zamoro)

Z. - nò la vi - ta un sel - vaggio. Ti di - ca il pian - to

AND^{te} MOSSO *p*

(ad un cenno di Zamoro, Alvaro parte, scortato da alcuno della tribù)

AL. mi - o quel che non può l'ac - cen - to.

OTUM.

Ah! qua - le Id - dio ser - bò, Zamoro, i gior - ni

ZAM.

tuo - i? Qui spen - to ognun ti pianse! Ed ai ne - mici an -

-co - ra tal sembrai, ne' tor - menti che apprestar mi fa - ce - a l'em - pio Gu -

ALLEGRO

-smano... Ah! sento a que - sto no - me ri - bollir mi le

ff ALLEGRO

ve - ne, al - zar le chio - me!

ff lunga pausa

ZAM. AND^{te} SOSTENUTO *declamato*

AND^{te} SOSTENUTO *p*

Un

In - ca... ec - ces - so or - ri - bi - le! fu

da - to, a' cen - ni suo - i, in

man - di rei car - ne fi - ci! E i

bar - bari siam no - i! Parve inquel - fe - ro

pp sottovoce

The musical score is written for voice and piano. The vocal part is in a high register, with lyrics in Italian. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked 'AND^{te} SOSTENUTO' and the dynamics range from 'p' (piano) to 'pp' (pianissimo). The score is divided into five systems, each with a vocal line and a piano line. The lyrics are: 'Un In - ca... ec - ces - so or - ri - bi - le! fu da - to, a' cen - ni suo - i, in man - di rei car - ne fi - ci! E i bar - bari siam no - i! Parve inquel - fe - ro'. The final system includes the instruction 'pp sottovoce' (pianissimo sotto voce) for the vocal part.

stra - zio la lu - ce a me a me ra -

- pi - ta; ma un sof - fio in pet - to, un a li - to mi rima -

- nea rimanea di vi - ta... sì, vi - vo anco - ra, o

per - fi - do; pa - ven - ta il mi - o fu -

- ror!.. Le braccia tue ri - a - primi, Al -

z - zi - - ra, io vi - vo an - cor. Gusman, pa -

ff

(con entusiasmo)

z - ven - ta il mio fu - ror! Le braccia tu - e ri -

z - a - pri - mi, Al - zira, io vi - vo ancor, vivo an - cor, vivo ancor, Alzira, io vi - vo an -

cres. *ff*

ALLEGRO

z - cor.

OTUM. - cor.

Col ge - nitor la mi - sera in Li - ma è pri - gio -

f ALLEGRO

8

ZAM.

O niera. Che intesi, oh ciell... Ma to - glierti alla possanza i.

ff

OTUM. - be - ra, spo - sa, io m'af - fi - do.

Ten. Ah! sve - la - ne...

Bassi Ah! sve - la - ne...

Ah! sve - la - ne...

U - di - te.

O On - de la spe - me?

On - de la spe - me?

On - de la spe - me?

ALLEGRO

sottovoce

E quin - di?

E quin - di?

Z

mil-le tribù guer-rie-re... in bre-ve ne rag-giun-go-no le

Z

tutta forza

ra-dunate schie-re... cento vendette e cen-to fa-

Z

Ten. -re-mo fa-remo in un sol dì.

CORO

Bassi Otumbo coi *Imi* Tenori

Oh

8

Oh

gio-ia! il gran mo-men-to è pres-so a-

8

gio-ia! il gran mo-men-to è pres-so a-

ZAM.

Ah! si.

- dun - que? Oh gio -

- dun - que? Oh gio -

(Tutti s'abbracciano con occhi scintillanti di selvaggia esultanza)

- ia! oh gio - - ia!

- ia! oh gio - - ia!

- ia! oh gio - - ia!

ZAM. ALL.^o MOD.^{to} GRANDIOSO
tutta forza

Dio del - la guer - ra, i tuoi fu.

Dio del - la guer - ra, i tuoi fu.

Dio del - la guer - ra, i tuoi fu.

ALL.^o MOD.^{to} GRANDIOSO
tutta forza

-ro - ri spi - - ra, tra_sfon - di
 -ro - ri spi - - ra, tra_sfon - di
 -ro - ri spi - - ra, tra_sfon - di

ne' pet - ti no - stri. Que' cru - di
 ne' pet - ti no - stri.
 ne' pet - ti no - stri.

tre - mino, que - gli op - pres.so ril

Z *d'o - - - ro e di san - - gue a - vi - di mo -*
 -stri! tut - ti mor - ran - no
 Ten. di mor - ti or - ren - de, tut - ti mor -
 Otumbo coi 1ⁿⁱ Ten.
 CORO Tutti tut - ti mor - ran
 Bassi Tutti tut - ti mor - ran
 Z - ran - no di mor - ti or - ren - de,
 tut - ti tut - ti mor -
 tut - ti tut - ti mor -
 ff

The musical score is written for a vocal soloist (Z) and a piano accompaniment. It consists of five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in Italian. The piano part features a prominent triplet accompaniment in the left hand. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The vocal parts include a Tenor (Ten.) and a Chorus (CORO) with Basses (Bassi). The lyrics are: *d'o - - - ro e di san - - gue a - vi - di mo -*, *-stri! tut - ti mor - ran - no*, *Ten. di mor - ti or - ren - de, tut - ti mor -*, *Otumbo coi 1ⁿⁱ Ten.*, *CORO Tutti tut - ti mor - ran*, *Bassi Tutti tut - ti mor - ran*, *Z - ran - no di mor - ti or - ren - de,*, *tut - ti tut - ti mor -*, *tut - ti tut - ti mor -*, and *ff*.

nè tom - ba un so - lo, nè ro - go, nè ro - go a -
 - ran.
 - ran.
 - vrà!
 L' o - - dio, che a - tro - ce il cor ne ac -
 L' o - - dio, che a - tro - ce il cor ne ac -
 - cen - de, de' lor ca - da - veri
 - cen - de, de' lor ca - da - veri

ZAM.

p

L' o - dio, che atro - ce

si pa - sce - rà! Morran.

si pa - sce - rà! Morran.

p

pp

cres.

il cor ne accen - de, de' lor ca -

Morran.

Morran.

cres.

f

stent.

- da - - - veri, de' lor ca - da - veri si pa - - sce.

ff

col canto

POCO PIÙ ANIMATO

Ten. -rà! Morran morran di mor-ti or - ren - de

C O R O

Bassi Mor - ran mor - ran mor -

Mor - ran mor - ran mor -

f POCO PIÙ ANIMATO

morran morran di mor-ti or - ren - de mor -

- ran mor - ran mor - ran mor -

- ran mor - ran mor - ran mor -

- ran mor - ran no mor - ran mor - ran no mor - ran mor -

- ran mor - ran mor - ran mor - ran mor - ran mor -

- ran mor - ran mor - ran mor - ran mor -

ff *Rev.* * *Rev.* *

-ran mor - - ran mor - - ran mor - -
 -ran mor - - ran mor - - ran mor - -
 -ran mor - - ran mor - - ran mor - -

- - - - ran.....
 - - - - ran.....
 - - - - ran.....

(si avviano tumultuosi, agitando all'aura vivamente e dardi, e clavi, ed aste)

Fine del Prologo