

NABUCCO

PARTE QUARTA

L'IDOLO INFRANTO
APPARTAMENTO NELLA REGGIA COME NELLA PARTE SECONDA
PRELUDIO, SCENA ED ARIA
NABUCCO

Allegro

Giuseppe Verdi

Flauto

Ottavino

Oboi

Clarineti
in Sib

Fagotti

in Fa

Corni

in Lab

Trombe
in Mib

Tromboni

Cimbasso

Timpani
& Cassa

Nabucco

Coro

Allegro

I.

Violini

II.

Viola

Violoncelli

Contrabbassi

Fl. I. *p*

Ob. I. *p*

Cl. in Sib I. *p*

I. *p*

Obi

II. *p*

Vle *p*

Vc. *p*

Ob. *p*

Fl. *p*

Ob. I. *p*

Cl. in Sib I. *p*

Fag. *p*

I. *p*

Obi

II. *p*

Vle *p*

Vc. *p*

Ob. *p*

Fl.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Tr. b. in Mib

Tr. bn.

Cmb.

I. Vni

II. Vni

Vle

Vc.

Cb.

Andante

Fl. *p dolce*

Ob. *a2* I. *p dolce*

Cl. *in Si^b* *a2*

Fag. *in Fa*

Cox. *in La^b* III. *p*

Erb. *in Mi^b*

Trbn.

Cmbs.

Andante

I. *p dolce*

Vi. *arco*

II. *p*

Ve. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl. II°

Ob. I°

Cl. in Sib p

Fag.

in Fa

Cor. III°

in Lab

Corb. in Mib p

Corbn.

Ombs.

I°

Vni

II°

Vle

Vc.

Cb.

2] Marziale

Fl.

Ofl.

Ob. I.

Cl. in Sib

Fag.

in Fa

Cor

in Lab

III.

IV. p

Cor. in Mib

Trbn.

Cmb.

Detailed description of the first system: This system contains the staves for Flute (Fl.), Oboe (Ofl.), Oboe I (Ob. I.), Clarinet in Si b (Cl. in Sib), Bassoon (Fag.), Horn in F (in Fa), Horn in C (Cor), Horn in B b (in Lab), Horn III (III.), Horn IV (IV. p), Trumpet in B b (Cor. in Mib), Trombone (Trbn.), and Cymbal (Cmb.). The music is in 3/4 time with a key signature of two flats. The first measure of each staff features a melodic line with a slur and a fermata. The second and third measures continue the melodic development with various articulations like accents and slurs. Dynamics include piano (p) and accents (a2).

2] Marziale

I.

Oni

II.

Cl.

Tr.

Ob.

Detailed description of the second system: This system contains the staves for Oboe I (I.), Oboe II (Oni), Oboe II (II.), Clarinet (Cl.), Trumpet (Tr.), and Oboe (Ob.). The music continues from the first system. The Oboe I part has a melodic line with a slur and a fermata. The Oboe II parts have a rhythmic pattern of eighth notes with slurs. The Clarinet part has a melodic line with slurs. The Trumpet and Oboe parts have a simple rhythmic accompaniment. Dynamics include piano (p) and accents (a2).

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa

Cor. in Lab

Trb. in Mib

Trbn.

Cmbs.

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa

Cor. in Lab

Trb. in Mib

Trbn.

Cmbs.

Cb.

Quota Allegro

3 8. 8. 8.

Fl. *f*

Ott. *f*

Ob. *a2 f*

Cl. in Sib *I. f*

Fag. *f*

in Fa *a2 f*

Cor. in Lab *a2 f*

Trb. in Mib *f*

Trbn. *f*

Cmb. *f*

Quota Allegro uniti

3 arco

I. *f*

Viol. II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

Fl. *8.*

Ob. *8.*

Ob. *a2*

Cl. *I.*
in Sib

Flag.

in Fa
Cor.

in Lab
a2

Trb. *in Tib*

Trbn.

Cmb.

p *cresc.*

I. *Uni*

II.

Ple

Sc.

Cb.

p *cresc.*

Fl. *p cresc. ...* *f*

Ott. *p cresc.* *f*

Ob.

Cl. *I.* *p cresc.* *f*

in Sib

Fag.

in Fa

Cor.

in Lab

Trb. *p cresc.* *f*

in Mib

Trbn.

Cmb.

I. *f*

Vi

II. *f*

Vle

Vc.

Cb.

Fl. *ff*

OH. *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fag. *ff*

in Fa
Cor: *ff*
in Lab

Trb. *ff*
in Mib

Trbn. *ff*

Cmb. *ff*

I. *ff*

Violini *ff*

II. *ff*

Me *ff*

Vc. *ff*

Cb. *ff*

recit.

4

Fl.

Ob.

Ob.

Cl.
in Sib

Flag.

in Fa
Cor.

in Lab

Trb.
in Mib

Trbn.

Cmb.

svegliandosi ansante

Recit. 1^o

Tobacco

Son pur que ste mie membra!... Ah! fra le selve non scorrea a ne - lando quasi fie. ra in se.

recit.

4

I.
Vni

II.

Vle

Cl.

Ob.

f

al tempo

Recit.

Fl.
Ob.
Cl. in Sib
Fag.
in Fa
Cor.
in Lab
Trb. in Mib
Trbn.
Cmbs.

N. *-guia?* *Ah! so-ñoi fu... ter-ri-bil so-ño!*

al tempo

Recit.

Vni
Vle
Vc.
Cb.

Banda

N. *(applausi al di fuori)* *Recit^{vo}*
 Or ec-co, il gri-do di

5 All^o mod^{to} assai

recit.

I. *Vni*

II. *Vni*

Viol

Vc.

Cb.

N. guerra!... Oh la mia spa-da! Il mio de-strier, che alle bat-ta-glie a-

I. *Vni*

II. *Vni*

Viol

Vc.

Cb.

a tempo

Recit.

Viol. I
Viol. II
Viola
Vcllo
Cb.
Fl.
Ob.
Cl. Bb
Fag.
Trombe

N. *ne la co - me fanciulla a danze!* *Oh prodi miei!... Sion -*

a tempo

Recit.

I. Fl.
II. Fl.
Cl. Bb
Vcllo
Ob.

N. *ne, la su-per-ba cit-ta-de, ec-co tor-reggia ...* *sia no-stra, ca-da in*

I. *Vni*

II. *Vni*

III. *Ve*

IV. *Vc.*

V. *Ob.*

6 All^o mod^{to} assai-Marcia funebre

Banda

N. *ce - nere!*

Coro interno *ben*

Bassi *Fe - ne - - - na!*

Fe - ne - - - na!

6 Allegro mod^{to} assai-Marcia funebre

I. *Vni*

II. *Vni*

III. *Ve*

IV. *Vc.*

V. *Ob.*

Banda

N.
Oh sul le labbra de' miei fi. di il nome della fi. glia ri.

Vc.
Cb.

Banda

N.
_ suo-na! *(s'affaccia alla loggia)* Ec-co! El - la scorre tra le fi - le guer.

Vc.
Cb.

Banda

N.
_ riere! Oh me!... Ira - ve g - go?

Vc.
Cb.

Banda

N.

Per ch le mani di ca-te-ne-hacinte? _____ Pianto!...

Vc.

Cb.

Allegro

7

Fl.

Mt.

Ob.

Cl. in Sib

Fag.

Banda

Coro inter:

(Fe - ne - na a mor - te!)

(Fe - ne - na a mor - te!)

(il volto di Nabucco prende una nuova espressione; corre alle

Allegro

7

I. Vni

II. Vni

Vle

Vc.

Cb.

FL. *ff*
 Ofl. *ff*
 Ob. *ff*
 Cl. *ff*
 in Sib
 Flg. *ff*
 in Fa
 Cor. *ff*
 in Lab
 Trb. *ff*
 in Lib
 Trbn. *ff*
 Cmb. *ff*

porte, e trovatele chiuse, grida)

N. *ff*
 Ah, pri-gio.

I. *ff*
 Oni
 II. *ff*
 Vle *ff*
 Vc. *ff*
 Cb. *ff*

Fl.

Ob.

Ob.

Cl.
in Sib

Flag.

in Fa
Cor.

in Tab

Trb.
in Mib

Trbn.

Cmbs.

*(ritorna alla loggia, tiene lo sguardo fisso verso la pubblica
via, indi si tocca la fronte ed esclama)*

N.

-mie - ro io so - no!

I.

Chi

II.

Vle

Vc.

Cb.

Cl. *in Si*

Cor. *in Fa*

N.

I. *Vni*

II. *Vni*

Viol.

Vc.

Ob.

I. II.

p

p

Di - o de - gli E - brei, per - do

Fl.

N.

Re.

Ob.

8 Andante

Solo *tr*

- no!

solo

p

Fl.

Vc.

Ob.

9 Largo

(s'inginocchiata)

N. *e* Di - o di

I. *e*

Vi *e*

II. *p*

Ve *p*

Ve. *culti* *p*

Ob. *p*

N. *f* *da!...* *pa - ra,* *il tem - pio*

I. *b*

Vi *b*

II. *b*

Ve *b*

Ve. *b*

Ob. *b*

N. *a* *te* *sa - - cro,* *a te*

I. *b*

Vi *b*

II. *b*

Ve *b*

Ve. *b*

Ob. *b*

Fl. *p*

Ob. *p*

Cl. *p* I.

in Sib. I.

Fag. *p* I.

N. *opp.*

sa - cro, sor - ge - ran - no... deh - mi

I. *p*

Vni. II.

Me.

Vc.

Ob.

Fl. *p*

Ob. *p*

Cl. *p* I.

in Sib. I.

Fag. *p* I.

N. *allarg.*

to - gli, mi to - gli a tanto af - fan - no,

I. *col canto*

Vni. II.

Me.

Vc.

Ob.

Fl. *p*

Ob. *p*

Cl. *p* I.

in Sib. I.

Fag. *p* I.

N. *allarg.*

to - gli, mi to - gli a tanto af - fan - no,

I. *col canto*

Vni. II.

Me.

Vc.

Ob.

10 *a tempo*

Fl.

Cl. in Sib

Fag.

Cor. in Fa

N.

a tempo

deh mi to - gli a lan - to af - fan - no ei mie - i ri - tiei miei ri ti stra - gò ge -

lunga

10 *a tempo*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Cor. in Fa

N.

p

a2

sottovoce

-ro. Tu m'a scol - - - ti!... Già del -

I. Vni

II. Vni

Vle

Vc.

Cb.

p

Fl. *cresc.*

Mt.

Ob. I. *cresc.*

Cl. in Sib I. *cresc.*

Fag. *p cresc.*

in Fa a2 *cresc.*

Cor. in Lab *cresc.*

Trbn. I. *p cresc.*

Cmb.

N. *l'em - - pio ri - schia - ra - - fa el'e - gra*

I. *cresc.*

Vni II. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Ob. *cresc.*

Fl. *dim.* *p*

Ob. I. *dim.*

Cl. in Sib I. *dim.* *p*

Flg. *dim.* *p*

in Fa *dim.* *p*

Cor. *dim.*

in Lab *dim.*

Trbn.

Clubs.

N. *men - te! ah! Dio vera - ce, omni - pos -*

I. Vni *dim.* *p*

II. Vni *dim.* *p*

Vle *dim.* *p*

Vc. *p*

Cb. *p*

12 Allegro

Fl. *p*

Ob. *p*

Cl. in Sib *p*

Flag. *f*

Cor. in Fa I. II. *p*

Trbn. *f*

Cmb. *f*

(si alza e va ad aprire con violenza la porta) *f*

N. *p* -pro.

12 Allegro

I. Vni. *p*

II. Vni. *p*

Vi. *p*

Vc. *p*

Ob. *p*

Flag. *f*

Cor. in Fa I. II. *f*

Trbn. *f*

Cmb. *f*

Flag. *22.*

Cor. in Fa I. II. *22.*

Trbn. *b^b*

Cmb. *b^b*

N. *f*

Por - ta fa - tal, oh t'a - pri - ra - i!...

I. Vni. *p*

II. Vni. *p*

Vi. *p*

Vc. *p*

Ob. *p*

8^a

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Trb. in Sib

Trbn.

Cmb.

cresc.

ff

a2

cresc.

a2

ff

ff

ff

ff

ff

ff

Abd.

Signo re, ove

I.

Vi

II.

Vle

Vc.

Cb.

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

A. corri? Uscir tu brami per ch  s'in-sul-ti alla tu-a men-te of.

N. Mi la - scia ...

Vc.

Cb.

a2 *cambia in Mib*

in Fa *f*

Cor. in Lab *f*

Cor. b. in Mib *f*

Cor. b. *f*

A. - fe. sa?

N. (ad Abdallo) Che par li

Coro di guerrieri Oh noi lut - ti qui sia - mo in tua di - fe - sa!

Oh noi lut - ti qui sia - mo in tua di - fe - sa!

Vc.

Cb.

N. tu?... Lamente orpiu non   smar-ri-la... Abdallo, il brando, il bran-do

I. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *ff*

OH. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

inMib Cor. *ff*

inLab *ff*

Trb. inMib *ff*

Trbn. *ff*

Cmb. *ff*

Abd. (sorpreso e con gioia)

Per acquista-re il so-glio ec-co lo, ore!..

N.

mi - o...

Salvar Fene-naio vo-glio.

I. Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

13 Allegro

Fl. *8* *8*

Ob. *f*

Ob. *f*

Cl. in Sib *f*

Fag. *f*

in Lib. *f*

Cor. in Lib. *f*

Trb. in Lib. *f*

Trbn. *f* *a3*

Cmb. *f*

13 Allegro

I. *f*

Vni. II. *f*

Vle. *f*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

Fl.

Ott.

Ob.

Cl.
in Sib

Fag.

in Mib
Cor.

in Lab

Trb.
in Mib

Trbn.
a3

Cmb.

Ep.
Lab-Mib

Abd.

f

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mb
Cor

in Lab

Trb. in Mb

Trbn. ^{a3}

Cmb.

Trp.

A.

This section of the score includes parts for Flute, Oboe, Bassoon, Clarinet in B-flat, Bassoon in C, Horns in E-flat, Trumpets in B-flat, Trombones in B-flat, and Trombones in C. The woodwinds play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The Trombone in C part includes a 'tr' (trill) marking.

I. Vni

II. Vni

Vle

Vc.

Cb.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violins play melodic lines with various articulations and dynamics. The Viola, Violoncello, and Contrabass provide harmonic support with sustained notes and rhythmic patterns. The Violoncello and Contrabass parts include 'arco' markings.

14

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}
in Sib

Fag.

in Mb
Cor.

in Lab

Trb.
in Mb

Trbn.

Cmb.

Trp.

G.C.

Abd. coi Genori

Coro di Guerrieri

Ca-dran, ————— ca-dranno i perfi-di co-me lo-

Ca-dran, ————— ca-dranno i perfi-di co-me lo-

14

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Ob. ^{a2}

Cl. ^{a2}
in Sib

Fag.

in Lib
Cor.

in Lab

Trb. ^{a2}
in Lib

Trbn.

Cmb.

Trp.

G.C.

-cu - ste, lo-cu-ste al suo - lo! per te - - - - - ve-drem ri -

-cu - ste, lo-cu-ste al suo - lo! per te - - - - - ve-drem ri -

I.

Viol.

II.

Vle

Vc.

Cb.

15

Fl.

Off.

Ob.

Cl. in Sib

Fag. I.

in Mib
Cor.

in Lab

Trb. in Mib I.

Trbn.

Tmbs

Trp.

N.

prodi miei, se - gui - te - mi, s'a - pre alla men - te il

15

I. Vni

II.

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. in Sib.
Fag.
in Mib.
Cor.
in Lab.
Torb. in Mib.
Torb.
Cmbs.
Trp.

N.
gior - no; ar - do di fiam - ma in so - li - ta,

I.
Vni
II.
Vle
Vc.
Cb.

Fl. *f*

Ott. *f*

Ob. *I.*

Cl. *in Sib* *I.*

Fag. *8* *a 2.*

in Mi♭
Cor.

in Lab

Trb. in Mi♭

Trbn. *8* *p* *I.*

Cmb.

Trp.

N. *f*

re ————— dell'Assiria io tor - no! di que - sto brandea l

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Fag. a2.

in Mib

Cor. in Lab

Trb. in Mib

Trbn. I.

Cmb.

Trp.

N.

fulmine cadranno gli em - pi, cadranno al suo - lo;

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Fag.

in Mi♭
Cor.

in La♭

Trb. in Mi♭

Trbn.

Cmb.

Tp.

N.

tut - to ——— ve - drem ri - fal - ge - re di - mia co - ro - na co - ro - naal

I. Qui

II.

Vle

Vc.

Cb.

16

Fl. *pp*

Ob. *I.*

Cl. *I.*
in Sib

Fag. *22.*

in Mib
Cor

in Lab

Trb. *I.*
in Mib

Trbn. *I.*

Cmb.

Top.

G.C.

N.

sol,
Abd. coi Genari

vedrem ri - fulge - re di

Coro di guerrieri

Per te ve - drem, vedrem ri - fulge - re,

Per te ve - drem, vedrem ri - fulge - re,

16

f

I.
Vni

II.

Vle

Vc. *arco*

Vb. *arco*

Fl. *ffov*

Ott. *ffov*

Ob. *v*

Cl. *in Sib* *ov*

Fag. *ov* *a2*

in Mib *Cor.*

in Lab *p*

in Mib *Cor. b.* *v*

in Mib *Cor. br.* *ov*

p *Cmb.*

p *Trp.*

G.C.

N. *ffov*
 mi - a corona al sol, ve.drem tutto ri - ful.ge - re di mia co-ro-na al

I. *Viol.* *p*

II. *p*

Viol. *p*

Vi. *p*

Cb. *p*

Fl. *p*

Ott. *p*

Ob. *p*

Cl. in Sib *p*

Fag. *a2*

in Mib

Cor. in Lab *p*

Erb. in Mib *I. Solo* *p*

Orbn. *I. Solo* *p*

Cmb. *p*

N. *p*
 sol, di mi a co..ro.na, coro..na al sol, vedrem tutto ri -

Coro
 Abd. coi Cen. per te, per te, per te,
 per te, per te, per te,

I. *p*

Vni II.

Me

Co.

Cb.

Detailed description: This page of a musical score (page 45) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in Si Basso (Cl. in Sib), Bassoon (Fag.), and English Horn (Erb. in Mib). The string section includes Violin II (Vni II), Viola (Me), Violoncello (Co.), and Contrabasso (Cb.). The vocal parts consist of a Soloist (N.) and a Chorus (Coro). The Soloist part includes the lyrics: "sol, di mi a co..ro.na, coro..na al sol, vedrem tutto ri -". The Chorus part includes the lyrics: "Abd. coi Cen. per te, per te, per te, per te, per te, per te,". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Dynamics such as *p* (piano) and *a2* (second octave) are indicated throughout. First endings are marked with "I." and "I. Solo".

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Mib
Cor.

in Lab

Corb. in Mib

Corb.

Cmb.

N.

per te, per te,
per te, per te,

I. Chi

II.

Viol.

Vc.

Ob.

Detailed description of the musical score: The score is for page 46 and includes parts for Flute, Oboe, Clarinet in Si b, Bassoon, Cor Anglais (Mib and Lab), Horns (Mib and Bb), Cymbals, Trombones (Mib and Bb), and a Chorus. The vocal part (N.) has lyrics: "_fulge-re di mia co-ro-na al sol, di mi-a co-ro-na, co-ro-na al per te, per te, per te, per te,". The Chorus parts (I. Chi and II.) are also present. The score is written in a key signature of three flats and a 4/4 time signature.

17

Fl. *ff*

Ott. *ff*

Ob. *ff* a2

Cl. in Sib *ff* a2

Fag. *ff*

inMib
Cor *ff*

inLab *ff*

Trb. inMib *ff* a2

Trbn *ff*

Cmb. *ff*

Op. *ff*

G.C. *ff*

N.

sol, ah! ————— dimia co - ro - na al sol, an -

per te ve - drem, vie - ni,

per te ve - drem, vie - ni,

17

I. *ff*

II. *ff*

Vla *ff*

Cl. *ff*

Cb. *ff*

Fl. *tr*

Ob. *tr*

Ob. *tr*

Cl. *in Sib*

Fag. *tr*

in Mib
Cor.

in Lab

Trb. *in Mib*

Trbn.

Cmb.

Trp.

G.C.

N.

- diam, vedrem ri-ful - gere di mia coro - na al

vie - ni, vedrem ri-ful - gere so - vra l'Assi - ria il

vie - ni, vedrem ri-ful - gere so - vra l'Assi - ria il

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Fl. *3*

Ott. *3*

Ob. *3*

Cl. *3*
in Sib

Fag. *3*

in Mib
Cor.

in Lab

Trb. *3*
in Mib

Trbn.

Cmb.

Trp.

G.C.

N.

sol, an-diam, ve-drem ri-ful - ge-re di

sol, vie - ni, vie - ni, vedrem ri-ful - ge-re

sol, vie - ni, vie - ni, vedrem ri-ful - ge-re

I. *3*
Vni

II. *3*

Vle *3*

Vc. *3*

Cb. *3*

Fl.

Oh.

Ob.

Cl.
in Sib

Fag.

in Mib
Cor:

in Lab

Trb.
in Mib

Trbn.

Cmb.

Trp.

C.C.

N.

mia co-ro - na al sol, an - - - - - diam.

so - vra l'Assi - ria il sol, an - diam, an - diam, an - diam, an - diam.

so - vra l'Assi - ria il sol, an - diam, an - diam, an - diam, an - diam.

I.
Vni

II.

Vle

Vc.

Cb.

Musical score for woodwinds and strings. The score is divided into two systems. The first system includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib.), Bassoon (Fag.), Cor Anglais (in Lib.), Horn in B-flat (in Lib.), Trumpet in B-flat (Trb. in Lib.), Trombone (Trbn.), Cymbals (Cmbs.), Snare Drum (Trp.), and Gong/Cymbal (G.C.). The second system includes: Flute I (I. Fl.), Flute II (II. Fl.), Piccolo (Pic.), Viola (Vc.), and Cello (Cb.). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and articulation marks.

Fl.

Ott.

Ob.

Cl.
in Sib

Fag.

in Mib
Cor.

in Lab

Trb.
in Mib

Trbn.

Cmb.

Trp.

G.C.

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mib
Cor.

in Lab

Tr. b. in Mib

Trbn.

Cmbs.

Op.

G.C.

This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute, Oboe, Clarinet in Si b, Bassoon, Horn in Mib, Horn in Lab, Trumpet in Mib, Trombone, Cymbals, and Organ. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is three flats (B-flat, E-flat, A-flat).

I. Vni

II. Vni

Vle

Vc.

Cb.

This block contains the musical notation for the string section, including Violin I, Violin II, Viola, Violoncello, and Contrabass. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is three flats (B-flat, E-flat, A-flat).

MARCIA FUNEBRE E PREGHIERA

FENENA

Allegro assai moderato

Flauto

Ottavino

Oboe

Clarinetti in Do

Fagotti

Corni *in Fa*

Corni *in Do*

Trombe in Do

Tromboni

Cimbasso

Timpani

G. Cassa

Banda

Anna e Fenena

Ismaele e Adballo

Nabucco

Zaccaria e Sacerdote

Coro

tutto 8^a sotto

Solistrumenti di metallo senza G. Cassa

Il Sacerdote di Belo è sotto il peristilio del tempio presso di un'ara respiratoria, a' lati della quale stanno in piedi due sacrificatori armati di asce.

Una musica cupa e lugubre annuncia l'arrivo di Fenena e degli Ebrei condannati a morte; giunta Fenena nel mezzo della scena si ferma e s'inginocchia davanti a Zaccaria.

Allegro assai moderato

I.

Violini

II.

Viole

Violoncelli

Contrabbassi

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 
Vc. 
Cb. 

Two thick black bars indicating a section break.

B. 
Vc. 
Cb. 

Two thick black bars indicating a section break.

B. 
Vc. 
Cb. 

Two thick black bars indicating a section break.

B. 
Vc. 
Cb. 

19 *Recitativo*

Trbn.

Cmb.

B.

Zaccaria

Va: *la pal - ma del mar - ti - rio, va, con - qui - sta, ogio - vi -*

19 *Recitativo*

Vc.

Cb.

Trbn.

Cmb.

Z. *- nel - ta; trop - po lun - go fa - le - si - glio; è tua pa - tri - a il*

Vc.

Cb.

Trbn.

Cmb.

Z. *ciel!... taf - fret - - - - ta!*

Vc.

Cb.

Andante

Fg. *p*

Cor. Fa *p*

Cor. Do

Fenena

cantabile

Andante

Oh di-schiu - so è il fir-ma-

I. *pizz. p*

II. *pizz. p*

Vle *p*

Vc *pizz.*

Cb. *pizz.*

Fg.

Cor. Fa

Cor. Do

F. -men - - to! Al Si-gnor lo spir - to a - ne - la... Ei m'ar-

Vni I

Vni II

Vle

Vc.

Cb.

First system of the musical score, measures 1-3. The score includes parts for Flute (Fg), Cor Anglais (Fa, Do), Violin (Vni I, II), Viola (Vle), Violoncello (Vc), and Contrabasso (Cb). The vocal line (F) has lyrics: *-ri - - de, cen - to e cen - - to gau - die - fer - - nia me di-*

Second system of the musical score, measures 4-6. The score includes parts for Flute (Fg), Cor Anglais (Fa, Do), Violin (Vni I, II), Viola (Vle), Violoncello (Vc), and Contrabasso (Cb). The vocal line (F) has lyrics: *-sve - - ta! O splendor - - degl'a - stri, ad di - o! Me di*. A double bar line with a repeat sign is at the beginning of the system. A first ending bracket is above the Flute part in measure 4, and a second ending bracket is above the Flute part in measure 6.

First system of the musical score. It includes a Bassoon (Fg.) part with a long note, a Flute (Fa.) part with a first ending (I.), and a Chorus (Cor.) with parts for Soprano (Do) and Alto (Fa.). The vocal line (F.) has the lyrics: *con enfasi* lu - ce ir - ra - dia Id - di - o! Già dal. The instrumental parts include Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.).



Second system of the musical score. It continues the vocal parts and instrumental accompaniment. The vocal line (F.) has the lyrics: *fra!* che qui ne im - piom - ba, fug - ge tal - ma, fug - ge. The instrumental parts include Bassoon (Fg.), Flute (Fa.) with a first ending (I.), Chorus (Cor.) with parts for Soprano (Do) and Alto (Fa.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.).

First system of musical notation, measures 1-3. The score includes parts for Fagot (Fg.), Corneaux (Cor.) in two parts (Fa and Do), Flûte (F.), Violoncelle (Vcl.), Violon (Vni) in two parts (I and II), Violoncelle (Vle.), and Contrebasse (Cb.). The vocal line (F.) has the lyrics: *l'at - mae vo - laal ciel! fug-ge l'at-mae vo-laal ciel!* with a fermata over the final note. The woodwinds and strings provide accompaniment.



Second system of musical notation, measures 4-6. The score includes parts for Fagot (Fg.), Corneaux (Cor.) in two parts (Fa and Do), Flûte (F.), Violoncelle (Vcl.), Violon (Vni) in two parts (I and II), Violoncelle (Vle.), and Contrebasse (Cb.). The vocal line (F.) has the lyrics: *vo - lae vo - laal ciel! fugge l'at-mae vo-laal ciel!* with a fermata over the final note. The woodwinds and strings provide accompaniment.

FINALE QUARTO

Allegro

Woodwind and string section score. Instruments include Flutes I & II, Oboe, Clarinet in D, Bassoon, Cor Anglais (Corno), Trumpets, Trombones, and Cymbals. The score features complex rhythmic patterns with frequent accents and dynamic markings of *ff* (fortissimo).

Vocal score for Anna-Fenena and the Chorus. The vocal line includes the lyrics: "ciel! Qual gri - do è". The chorus part includes the instruction "(Di dentro)" and the lyrics: "Vi - vo No - bu - co. Qual gri - do è".

Allegro

String section score for Violins I & II, Viola, Violoncello, and Contrabasso. The score features a driving rhythmic pattern with dynamic markings of *ff* (fortissimo).

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cimb.
Tp.
N.
Z.
I Vni
II Vni
Vle
Vc.
Cb.

(Mib) Sib
ff
(Nobucco accorrendo con spada sguainata seguito da guerrieri e da Abdallo)
ri . . . to!

Detailed description: This page of a musical score, numbered 64, features a large orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Do), and Trumpet (Trb. Do). The brass section consists of Trombone (Trbn.), Trumpet (Tp.), and Trombones (N.). Percussion includes Cymbals (Cimb.) and Zymbals (Z.). The string section is represented by Violin I (I Vni), Violin II (II Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score is in a key with one flat (B-flat) and a common time signature. The woodwinds and strings play complex rhythmic patterns, while the brass section provides a strong harmonic foundation. A vocal soloist (N.) enters with a melodic line. The score includes dynamic markings such as *ff* and performance instructions in Italian, including *(Nobucco accorrendo con spada sguainata seguito da guerrieri e da Abdallo)* and *ri . . . to!*.

Fl.
Ofl.
Ob.
Cl.
Do
Fag.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cimb.
Tp.

N.
Em - pi fer - ma - te! Li - - dol fu - ne - sto, guerrier, frange - te qual polve al

I.
Vni.
Vle.
Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Fa.
 Cor. Do
 Trb. Do
 Trbn. Cimb.
 Tp.
 R. F.
 I.
 N.
 Z.
 O.
 R.
 O.
 C.
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

Cambia in Ia
Cambia in Re
Cambia in Ia
Cambia in Re

Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -

(l'idolo cade infranto da se')
 suol.

23
 23

col canto

Fg.
 A. - di-gio!
 F. - di-gio!
 I. - di-gio!
 N. *largo a piacere*
 Ah tor-na! srael - lo, tor-na al - le gio-ie, al - le gio-ie del pa-tri-o
 Z. - di-gio!

C O R O
 - di-gio!
 - di-gio!
 - di-gio!

col canto

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Re
Cor.
La
Trb.
Re
Trbn.
Cimb.
N.
I.
Vni
II.
Vle
Vc.
Cb.

In Re
In La
In Re

suol! Sor - ga al tuo nu - - me Tem - pio no -

Re
Cor.
La
Trb.
Re
Trbn.
Cimb.
N.
Vc.
Cb.

-vel - lo... Ei so - - lo è gran - de, è for - te, è for - te Ei

Fl. I. *f*

Ob. *f*

Cl. La *f*

Fg. *f*

N. *f*

24 *sol!* *Allegro* L'empio ti-ran - no E'fe' de-men - te, del re pen-ti - to diè pace al

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. I. *f*

Ob. *f*

Cl. La *f*

Fg. *f*

N. *f*

sen... d'Abi-ga - il - le turbò la men - te, sì che l'i - ni - qua bev-veil ve-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

25 *col canto*

Fl. *I*

Ob.

Cl. *La*

Fg. *3 2.*

Re

Cor. *La*

Trb. *Re*

Trbn.

Cimb.

25 largo a piacere

N. *col canto*

I Vni

II Vni

Vle

Vc.

Cb.

le - no! Ei so - lo è gran - de, è for - te Ei



Re

Cor. *La*

Trb. *Re*

Trbn.

Cimb.

N. *sol!* Fi - - glia, a - do - riam - - lo prostra - ti al

I Vni

II Vni

Vle

Vc.

Cb.

26 Allegro

I. *ff*
 Fl. *ff*
 II. *ff*
 Ob. *ff*
 Cl. La *ff*
 Fg. *ff*
 Re. *ff*
 Cor. La *ff*
 Trb. Re *ff*
 Trmb. *ff*
 Cimb. *ff*
 Tp. *ff* *Re-La*
 G.C. *f*
 N.

sol
26 Allegro

I. *ff*
 Vni. *ff*
 II. *ff*
 Vle. *ff*
 Vc. *ff*
 Cb. *ff*

21 Adagio

A. *ff* Im - men - so Je - o - vha, *ff* Chi non è pol - vere

F. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere

I. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere

A. *ff* Im - men - so Jo - o - vha, *ff* Chi non è pol - vere

N. *ff* Im - men - so Je - o - vha, *pp* Chi non ti sen - te? *ff* Chi non è pol - vere

Z. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere

G.S. *ff* Im - men - so Je - ovha, *ff* Chi non è pol - vere

ff Im - men - so Je - o - vha, *ff* Chi non è pol - vere

ff Im - men - so Je - o - vha, *ff* Chi non è pol - vere

ff Im - men - so Je - o - vha, *ff* Chi non è pol - vere

21 Adagio

I. *ff*

Vni

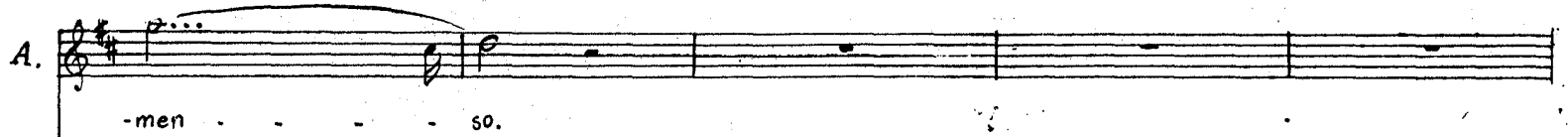
II. *ff*

Vle *ff*

Vc. *ff*

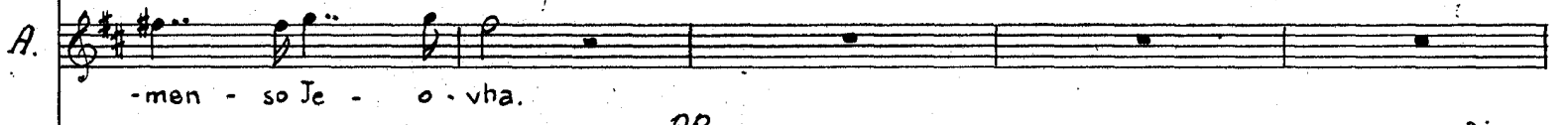
Cb. *ff*

A. Je-ovha, Je-ovha, ah! im-
 F. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! im-
 I. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! immenso, im-
 A. Je-ovha, Je-ovha, ah! im-
 N. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! immen-so, im-
 Z. *pp* in - nan-zia te? Immen-so Je-ovha, chi non ti sen-te? Chi non è polvere in-nanzia
 G.S. Je-ovha, Je-ovha, ah! im-
 Je-ovha, Je-ovha, ah! im-
 C O R O
 Je-ovha, Je-ovha, ah! im-
 Je-ovha, Je-ovha, ah! im-
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

A. 

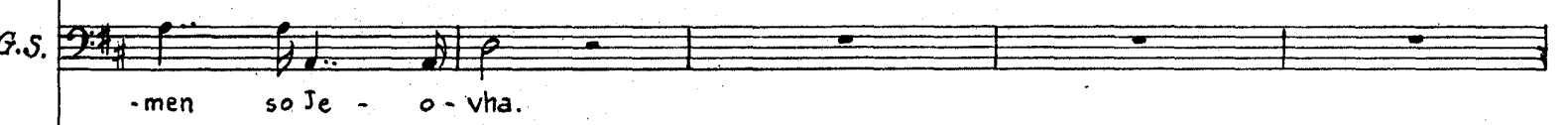
F. 

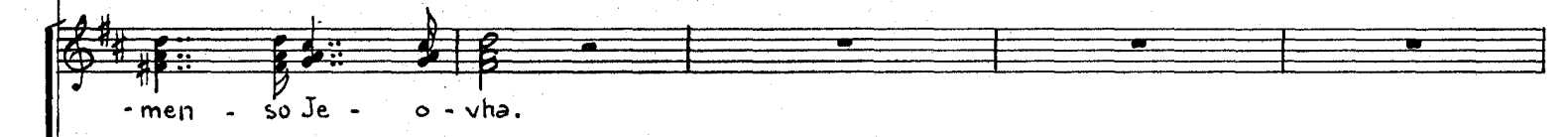
I. 

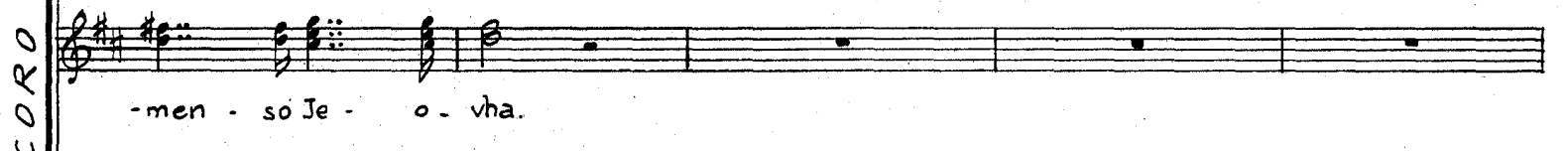
A. 

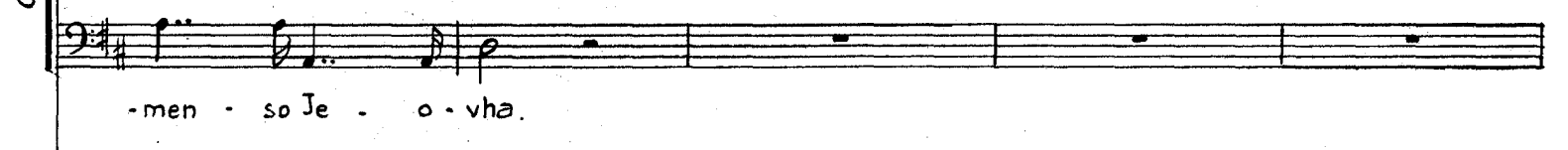
N. 

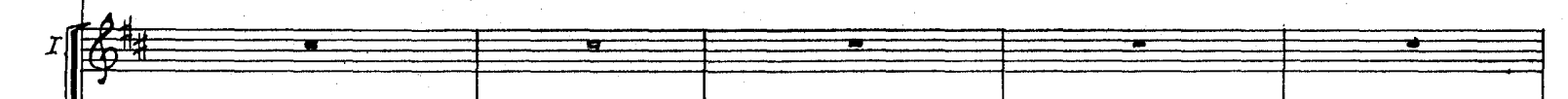
Z. 


G.S. 




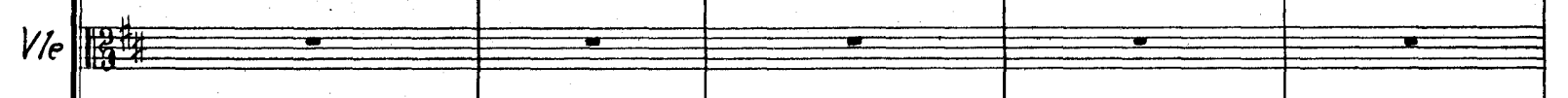
CORO 

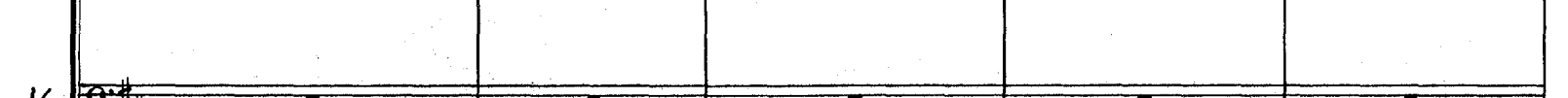


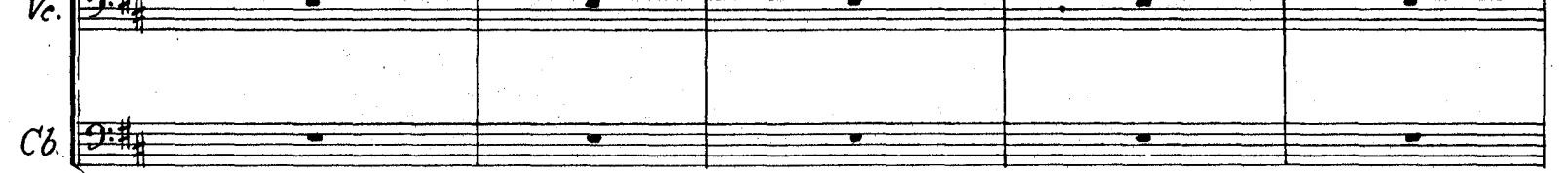
I. 

Vini 

II. 

Vle 

Vc. 

Cb. 

A. Tu vi - - briil ful - - mi-ne? l'uom piü non
 F. -den - - te. Tu vi - - briil ful - mi-ne? l'uom piü non
 I. -den - - te. Tu vi - - briil ful - - mi-ne? l'uom piü non
 A. Tu vi - briil ful - mine? l'uom piü non
 N. -den - te. Tu vi - briil ful - mi-ne? l'uom piü non
 Z. -den - te. Tu vi - briil ful - mine? l'uom piü non
 G.S. Tu vi - briil ful - mine? l'uom piü non
 C O R O
 Tu vi - briil ful - mine? l'uom piü non
 Tu vi - - briil ful - mine? l'uom piü non
 Tu vi - briil ful - mi-ne? l'uom piü non

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

A. *è. Je - ovha, Je - ovha, ah im-*

F. *è. Je - ovha, Je - ovha, ah im-*

I. *è. Je - ovha, Je - ovha, ah im-menso im-*

A. *è. Je - ovha, Je - ovha, ah im-*

N. *è. Je - ovha, Je - ovha, ah im-menso im-*

Z. *è. Immen-so Je - ovha, chinon ti sen - te? Chinon è pol - vere — in-nan-zia*

G.S. *è. Je - ovha, Je - ovha, ah im-*

CORO

è. Je - ovha, Je - ovha, ah im-

è. Je - ovha, Je - ovha, ah im-

è. Je - ovha, Je - ovha, ah im-

I. *Vni*

II. *Vni*

Vle *Vle*

Vc. *Vc.*

Cb. *Cb.*

Adagio

C.i. *a piacere* *p.* (entra Abigaille sorretta da due guerrieri)

N. Oh! . chi veg-gi-o?

I. *Adagio*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

C.i. *p.*

Fg. *p*

CORO

I. *pp* La mi - sera a che si trag - geor qui?

II. *pp* La mi - sera a che si trag - geor qui?

III. *pp* La mi - sera a che si trag - geor qui?

I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *p*

29 *Andante moderato* (secondando il canto)

C.F. *p*

Fg.

A *p*

A *(a Fenena)*
Su me moren-te e-sa - - nime.... di-

29 *Andante moderato*

Vni

Vc. *sottovoce*

Un solo Contrabbasso

Cb. *pizz. p*

C.i.

A

A -scen - da... il tuo per-do - no! Fe-ne-na! io fui col-

Vni

Vc.

Cb.

C.i.

A.

A.
 -pe - vole... pu - ni - ta or ben ne so - no!

Vni

Vc.

Cb.

II.

C.i.

Fg.

A.

A.
(ad Ismaele) Vie - ni! costor *(a Nabucco)* sa - ma - va - no *allarg.* fi - dan lor spe - - me in

Vni

Vc.

Cb.

Ci.
Cl. La
Fg.
Cor. Mi
A.
Ab.
Vni I
Vni II
Vle
Vc.
Cb.

Ft.
Cl. La
Fg.
Cor. Mi
Ab.
Vni I
Vni II
Vle
Vc.
Cb.

FL. I

Cl. La

Fg.

Cor. Mi

Trb. Mi

Ab.

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

Tutti

la - - - va Id - di - - - o, sol-
Sol-
Sol-
Sol-
pizz. arco
pizz. arco
pizz.
pizz.
pizz.

Fl. I
 Cl.
 Eb
 Fg.
 Mi
 Cor. Mi
 Trb. Mi
 Trbn.
 Cimb.
 Tp.
 Ab.
 COPO
 Vni I
 Vni II
 Vle
 Vc.
 Cb.

pp
p
f
arco
I Solo

-le - - - va Iddio l'af-flit - - - to. Te
 -le : - - - va Iddio l'af - flit - - - to.
 -le - - - - va Iddio l'af - flit - - - - to.
 -le - - - - va Iddio l'af-flit - - - - - to.

C.i.
Cor. Mi
A.
Ab.
Vc.
Cb.

Solo
pp

chia-mo... o Di - o... te ve - ne-ro non ma-le - di - re, non ma - le - di - rea

Ff.
C.i.
Cl. La
Fg.
Cor. Mi
Trb. Mi
Cimb.
A.
Ab.

Solo
p

allarg.

me non ma - le - di - re, non ma - le -

CORO
Solle - valddi - o.
Solle - valddi - o.
Solle - valddi - o.

Vni I
Vni II
Vle
Vc
Cb.

uniti
arco
Gutti
arco

Solo
pp
pp
pp

31 Allegro

I. Fl.
 II. Fl.
 Ob.
 Cl.
 Cl.
 Fg.
 Cor.
 Mi.
 Trb.
 Mi.
 Trbn.
 Cimb.
 Tp.
 G.C.
 A.
 Ab.
 Z.
 CORO

-di - re, non maledi - - rea me.
 Ser-
 Cad - de!
 Cad - de!
 Cad - de!

31 Allegro

Vni
 Vle
 Vc.
 Cb.

I. Fl.
 II. Fl.
 Ob.
 Cl. Ia
 Fg.
 Cor. Mi
 Trb. Mi
 Trbn.
 Cimb.
 Tp.
 G.C.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The woodwinds (Flutes I & II, Oboe, Clarinet in A, Bassoon, Cor Anglais, Trumpets in B-flat, Trombone, and Cymbals) play a melodic line with various articulations and dynamics. The brass instruments (Trumpets in B-flat, Trombone, and Cymbals) provide harmonic support with sustained notes and rhythmic patterns. The Cymbals play a steady rhythmic accompaniment.

Z.
 -ven . . - do a Je - ovha sa - rai de' re - . . - giil

Detailed description: This block shows the vocal line for the soloist. The lyrics are: "-ven . . - do a Je - ovha sa - rai de' re - . . - giil". The melody is simple and features a mix of quarter and eighth notes.

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Detailed description: This block contains the musical notation for the string section. The Violins I and II, Viola, Violoncello, and Contrabass play a rhythmic accompaniment consisting of eighth and sixteenth notes. The strings provide a steady harmonic and rhythmic foundation for the piece.

I. Fl. I

Fl. II

Ob. ^{a2}

Cl. La

Fg.

Mi. Cor. Mi.

Trb. Mi.

Trbn.

Cimb.

Trp.

G.C.

Z.

re!

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

1. Fl
II. Fl
Ob.
Cl. La
Fg.
Mi
Cor
Mi
Trb. Mi
Trbn.
Cimb.
Tp.
G.C.
Z.

This block contains the musical score for the woodwind, brass, and percussion sections. It consists of 13 staves. The woodwinds include two flutes (Fl I and II), oboe (Ob.), clarinet in B-flat (Cl. La), and bassoon (Fg.). The brass section includes trumpets (Mi), cornets (Cor), trombones (Trb. Mi and Trbn.), and tuba (Tp.). The percussion section includes cymbals (Cimb.), gong (G.C.), and triangle (Z.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The woodwinds and brass play melodic lines, while the percussion provides a rhythmic accompaniment.

I. Vni
II. Vni
Vle
Vc
Cb.

This block contains the musical score for the string section, consisting of five staves: Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc), and Contrabasso (Cb.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The strings play a rhythmic accompaniment, primarily using eighth and sixteenth notes, with some rests. The music is characterized by a steady, driving rhythm.

Fine dell'Opera