L'EBREA

OPERA IN CINQUE ATTI

DI

F. HALÉVY

Rappresentata per la prima volta all'Accademia di Musica a Parigi il 23 febbraio 1835.

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DI

G. RICORDI & C.

EDITORI-STAMPATORI

MILANO — ROMA — NAPOLI — PALERMO — LONDRA

(PRINTED IN ITALY)

V. BIGNAMI
88.

FROMENTAL HALÉVY

QUESTO geniale e celebre compositore nacque a Parigi il 27 maggio 1799. Aveva solo dieci anni d'età allorchè fu ammesso nel Conservatorio di musica, dove, progressivamente, ebbe a maestri Cazot, Lambert, Berton, ed in fine lo stesso Cherubini per la composizione.

Scrisse circa una trentina d'opere teatrali, ma è noto che dopo il meraviglioso spartito *L'Ebrea,* che dettegli fama mondiale, sono oggi conosciute solamente *Il Lampo, La Valle d'Andorra,* la *Regina di Cipro* e il *Carlo VI,* quest'ultima senza dubbio superiore alle opere citate, ma sempre inferiore all'*Ebrea,* che è sotto tutti gli aspetti un vero capolavoro.

Un esame particolareggiato di quest'opera grandiosa occuperebbe uno spazio assai maggiore di quello destinato per la nostra modesta illustrazione; oltre che l'analisi dei pezzi che la compongono, sarebbe doveroso addentrarsi nella natura intima di cotesta musica vera e sublime, piena di sentimento, che nata nel 1835, segnando il nuovo indirizzo dato al melodramma dal *Guglielmo Tell,* si conserva ancora oggi, dopo circa sessanta anni, fresca e vegeta, interessante e convincente, più di altri lavori di recente data.

Non è quindi difficile caratterizzare l'*Ebrea* per un'opera di *genio,* perchè è il genio solo che non conta gli anni e vive eterno, anche se le forme che plasmarono il lavoro d'arte si cambiarono per l'evoluzione dei tempi, con altre ad esse molto diverse.

L'*Ebrea* è opera eminentemente melodica come concetto, ma non meno ricca di elaborata armonizzazione e di uno istrumentale vario, equilibrato, spesso magniloquente, sempre logico, fino, tecnicamente ammirevole. Avvi una *Sinfonia* ed un *Preludio*, ed è quest'ultimo che si eseguisce di solito, forse anche per ragione di brevità. Il principio dell'atto primo, i cori sacri e profani, i recitativi, la piccola ribellione verso la casa d'Eleazaro, dispongono subito l'animo dell'uditorio all'attenzione. Il primo pezzo degnissimo di nota è l'*Aria-preghiera* concertata del basso; è graziosissima la *Serenata* di Leopoldo, quindi troviamo un coro di *bevitori* veramente nuovo e brillante e di grande effetto. Sono buoni i *ballabili,* ma tutto in questo atto è squerato dal famoso finale, pagina magistrale, imponente, la cui conclusione, con quella frase del tenore: *O mia figlia diletta*, suscita sempre una grande, potente commozione, e strappa l'entusiasmo di qualunque pubblico. L'atto secondo, dove appunto tanto si parla del *gioiello* che Eleazaro vende alla principessa Eudossia, è un vero scrigno di giojelli: la prima scena, la benedizione delle *azzime,* è un capolavoro; il *terzetto* della collana non potrebbe essere stato

meglio reso dalla musica: in questo pezzo si comprende egregiamente il perchè dell'ingegnoso uso della voce di tenore pel vecchio Eleazaro, il timbro chiaro, scoperto e più proprio all'uomo d'età, e che caratterizza stupendamente il tipo di quell'ebreo usuraio. La romanza: *Ei dee venir*, se non avesse la tremenda rivale dell'atto quarto, potrebbesi stimare una delle più felici fra le esistenti; ottime cose sono nel successivo *duetto* ed è splendido il *terzetto finale* dell'atto. Nel terzo atto hanno grandissima parte i *ballabili*, tutti elegantissimi, geniali, interessanti per la istrumentazione. Il *sestetto* è condotto da grande maestro, con grande verità ed efficacia drammatica, ma lo supera la grande scena della maledizione concepita con idee e condotta con modi che oggi riterremmo nuovi, di modo che l'Halévy fu pure esso un precursore nello sviluppo del melodramma. Sonvi dei buoni particolari nel *duetto* delle due donne che apre il quarto atto, ma gli è molto superiore il successivo fra Eleazaro e il Cardinale Brogni; qui v'è tutta l'efficacia drammatica richiesta dalla bellissima situazione. Come esprimersi adesso in merito della celebre romanza: *Rachele, allor che Iddio*, ritenuta per la sorella gemella di quelle insuperabili della *Favorita* e dell'*Africana?* Si può dire che è una musica celestiale, esprimente tutto lo strazio di quel dolore, tutta la tristezza del pietoso caso; se Halévy non avesse scritto che questa sola romanza, sarebbe celebre per essa.

Nell'atto quinto la *Marcia funebre* è degna d'ammirazione e nella grande scena finale la musica colorisce potentemente l'orribile quadro fra lo svolgersi di varie passioni, con accenti toccanti ed efficacia drammatica spiccatissima.

Halévy, vera grande gloria dell'arte francese, morì in Nizza, in età non troppo avanzata, 63 anni, il 17 marzo 1862.

SOFFREDINI.

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L'EBREA

DI

F. HALÉVY

SINFONIA

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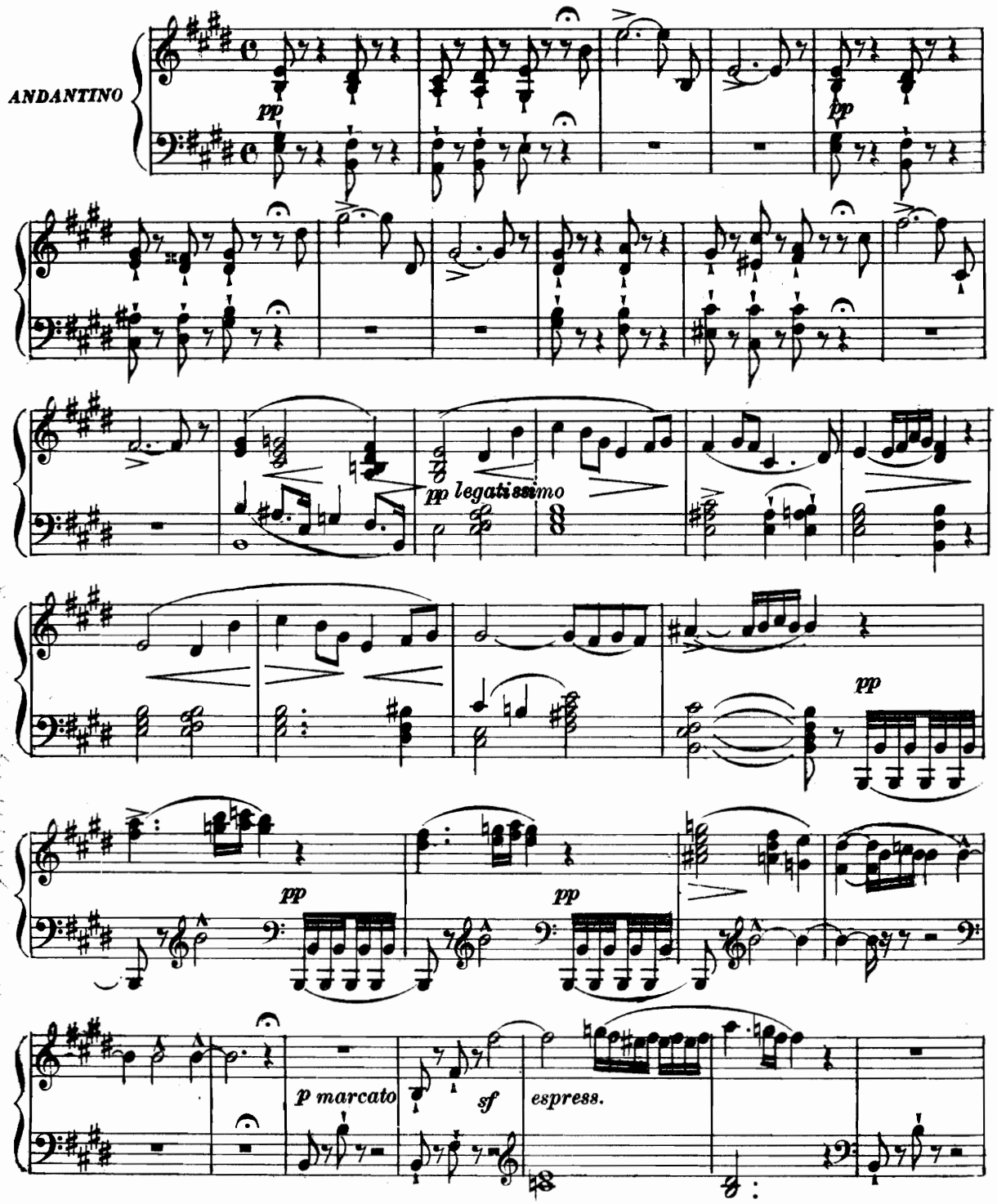

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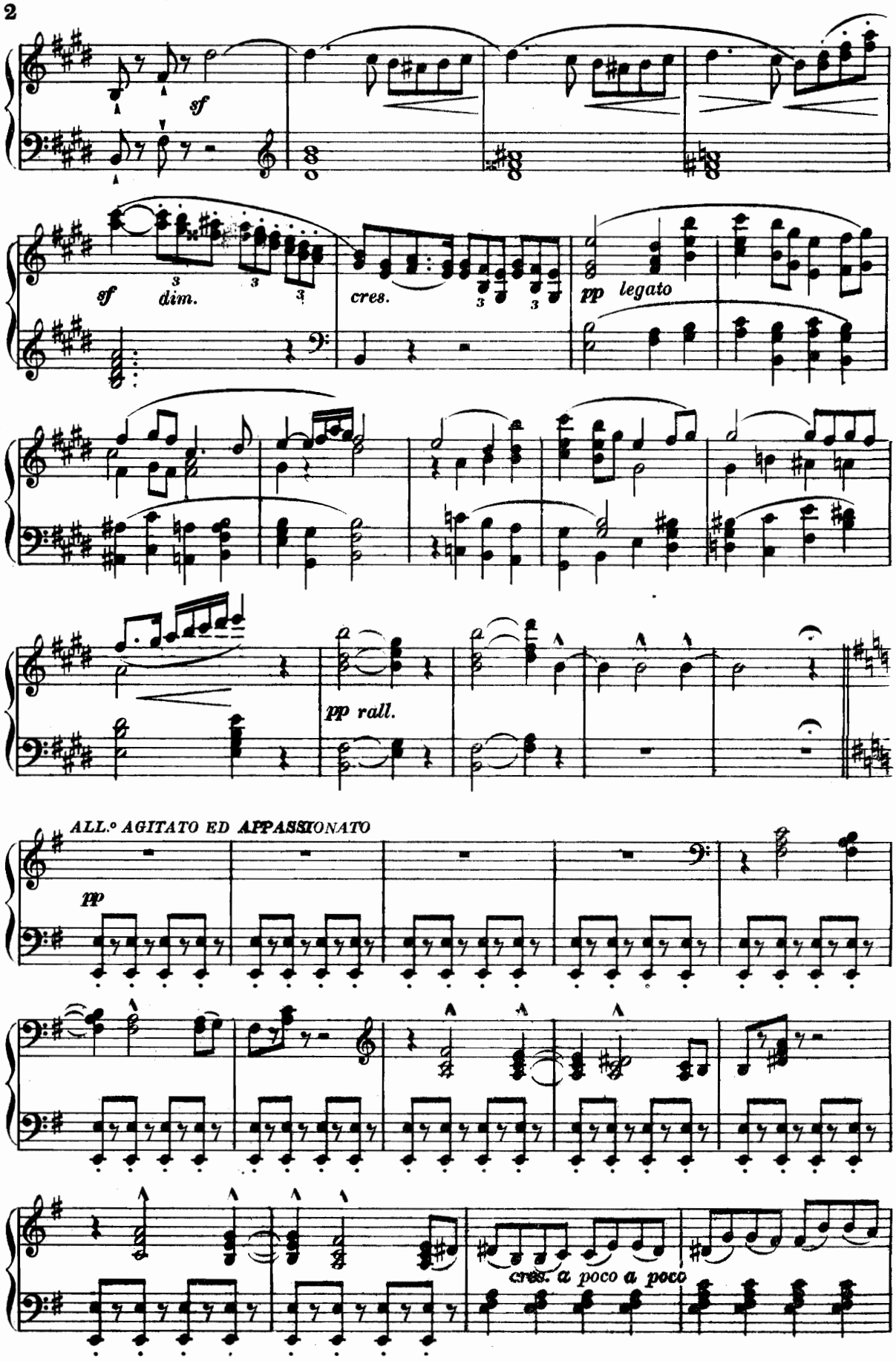
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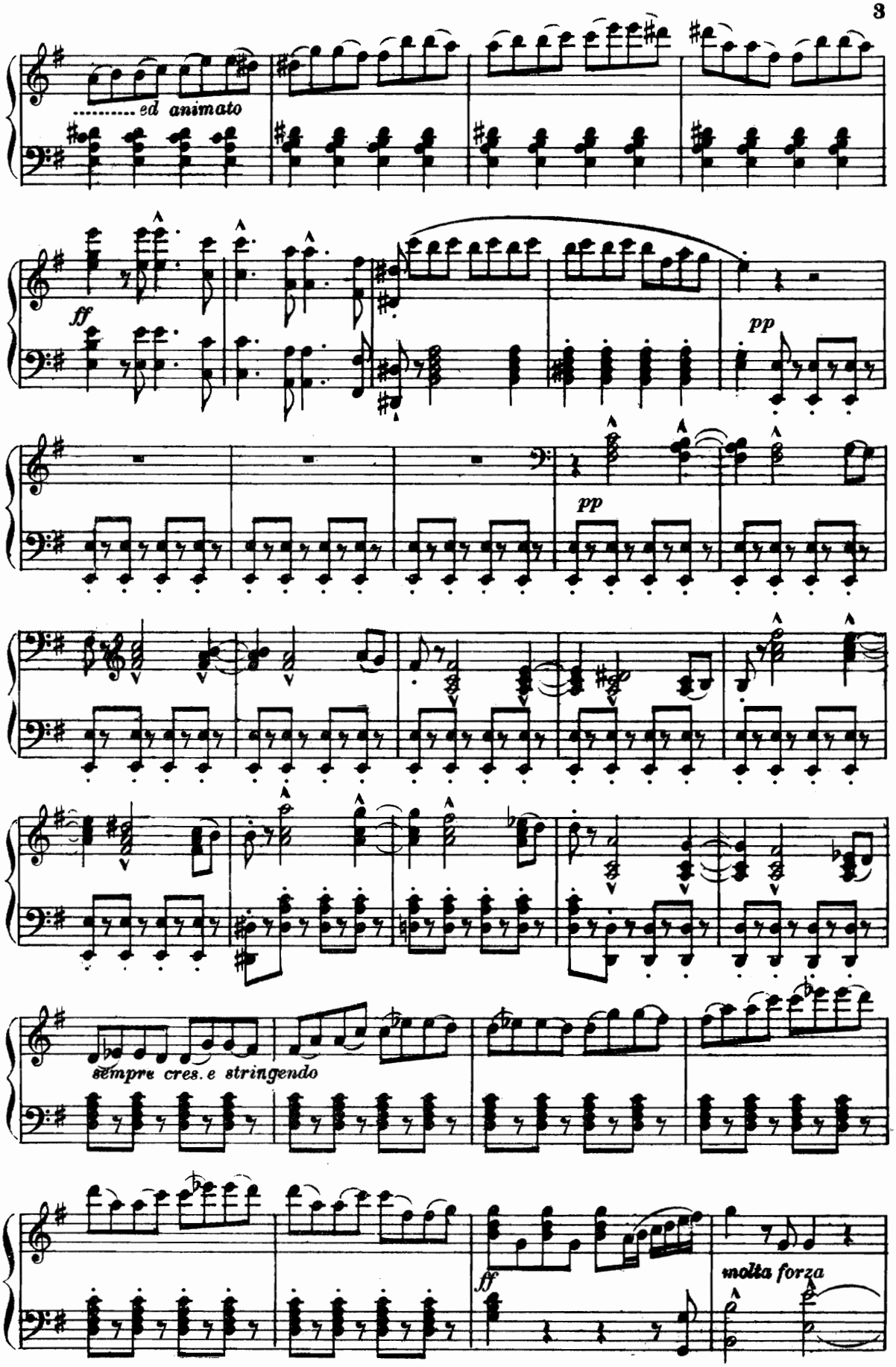
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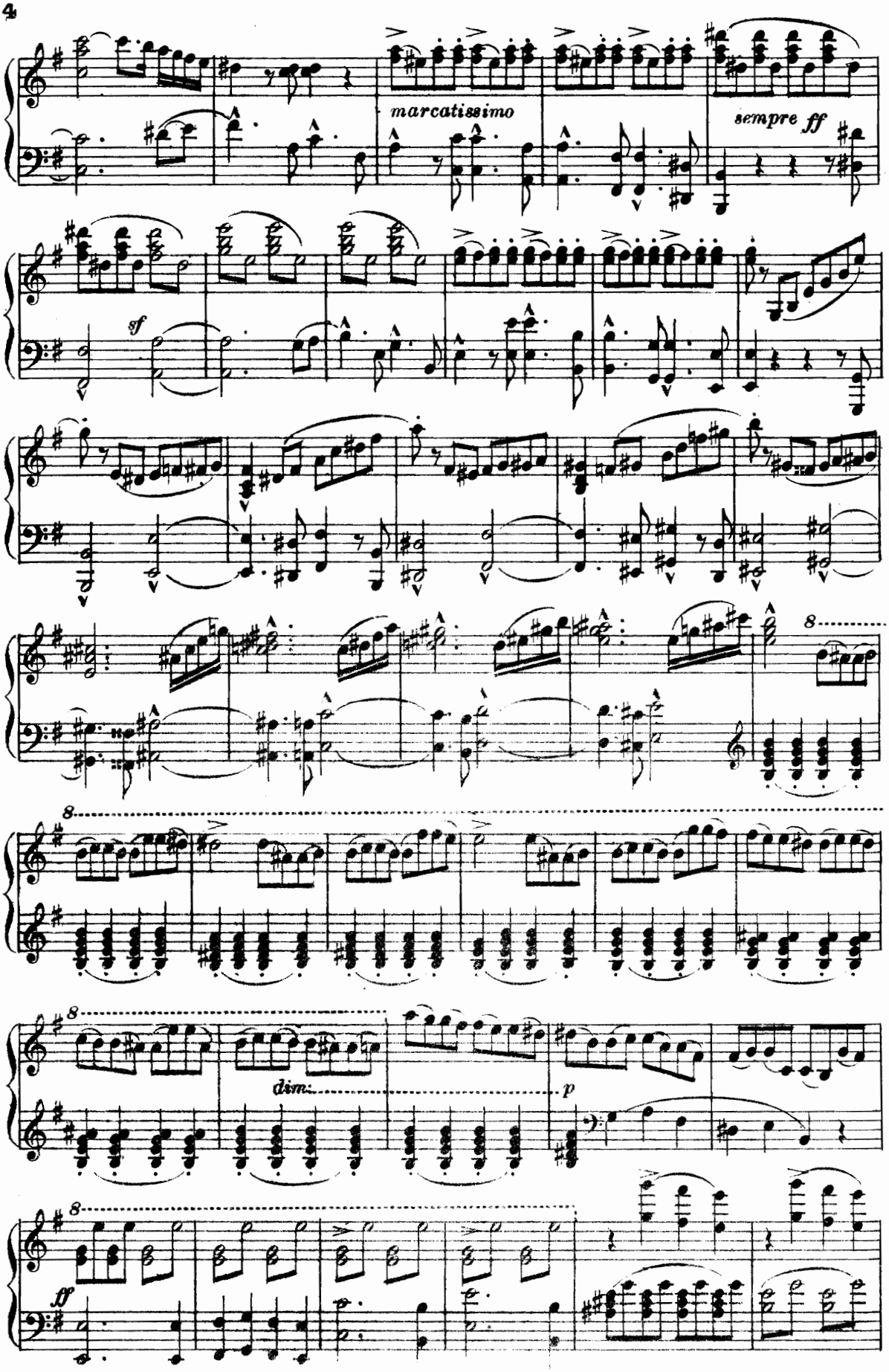
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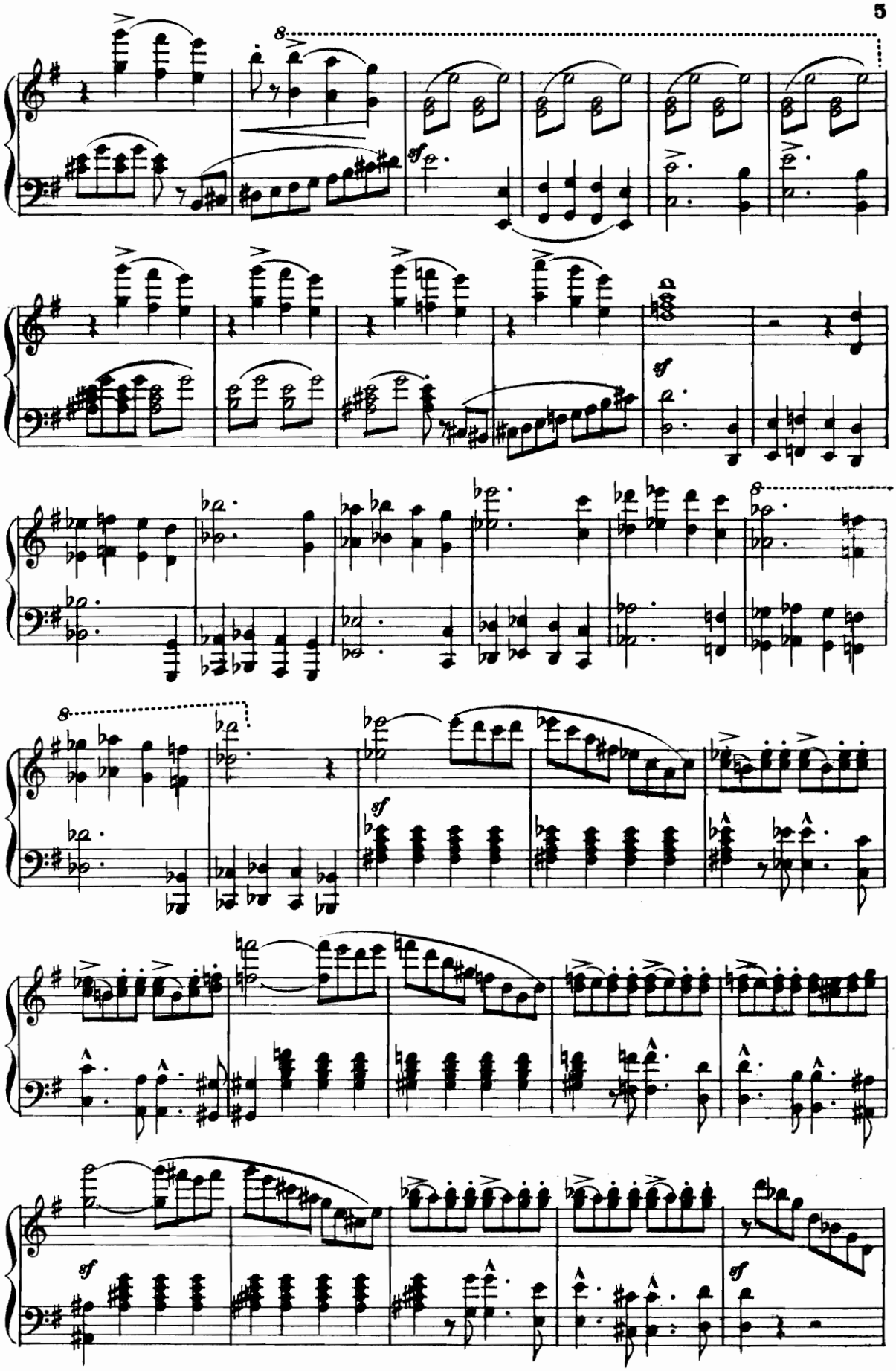
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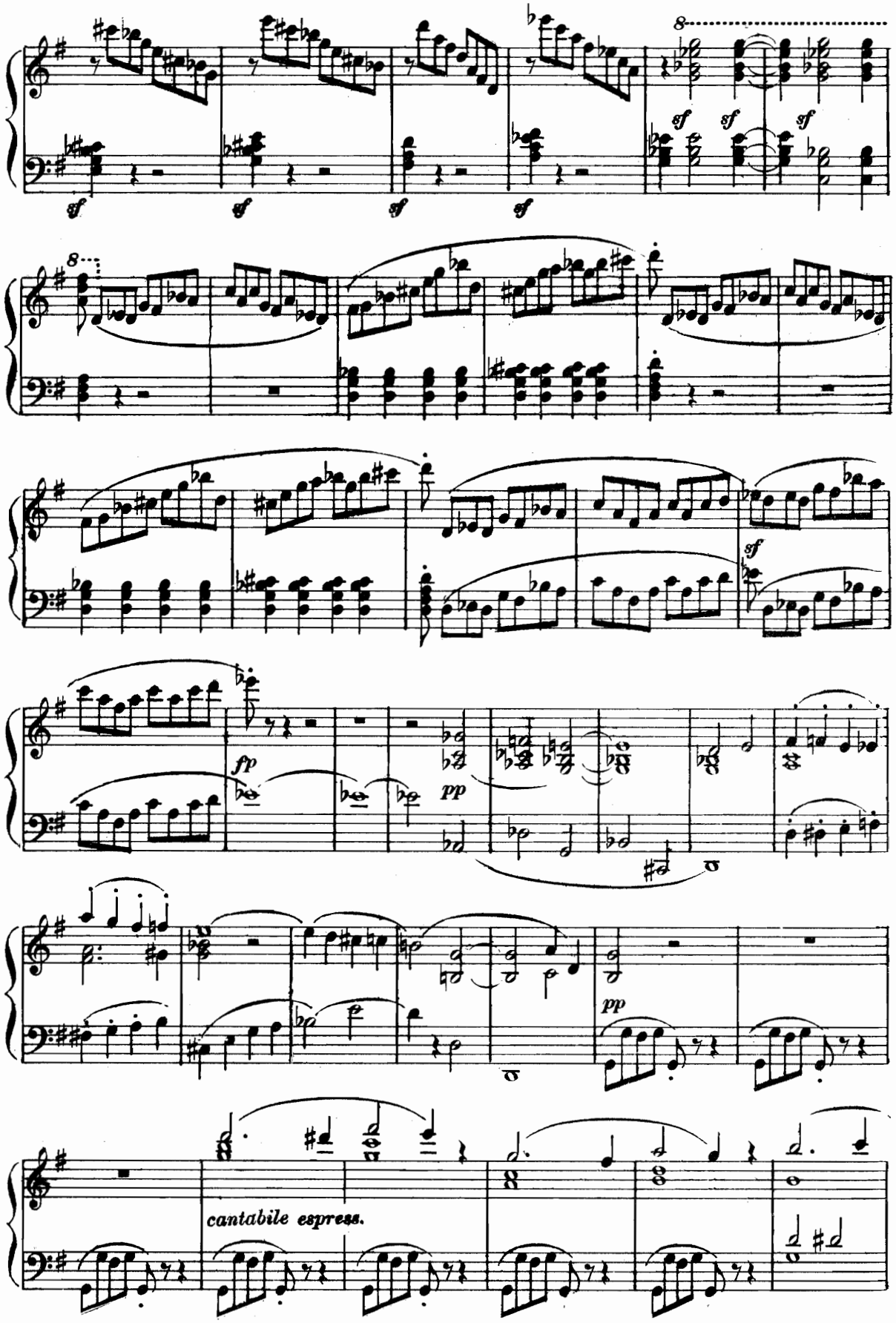
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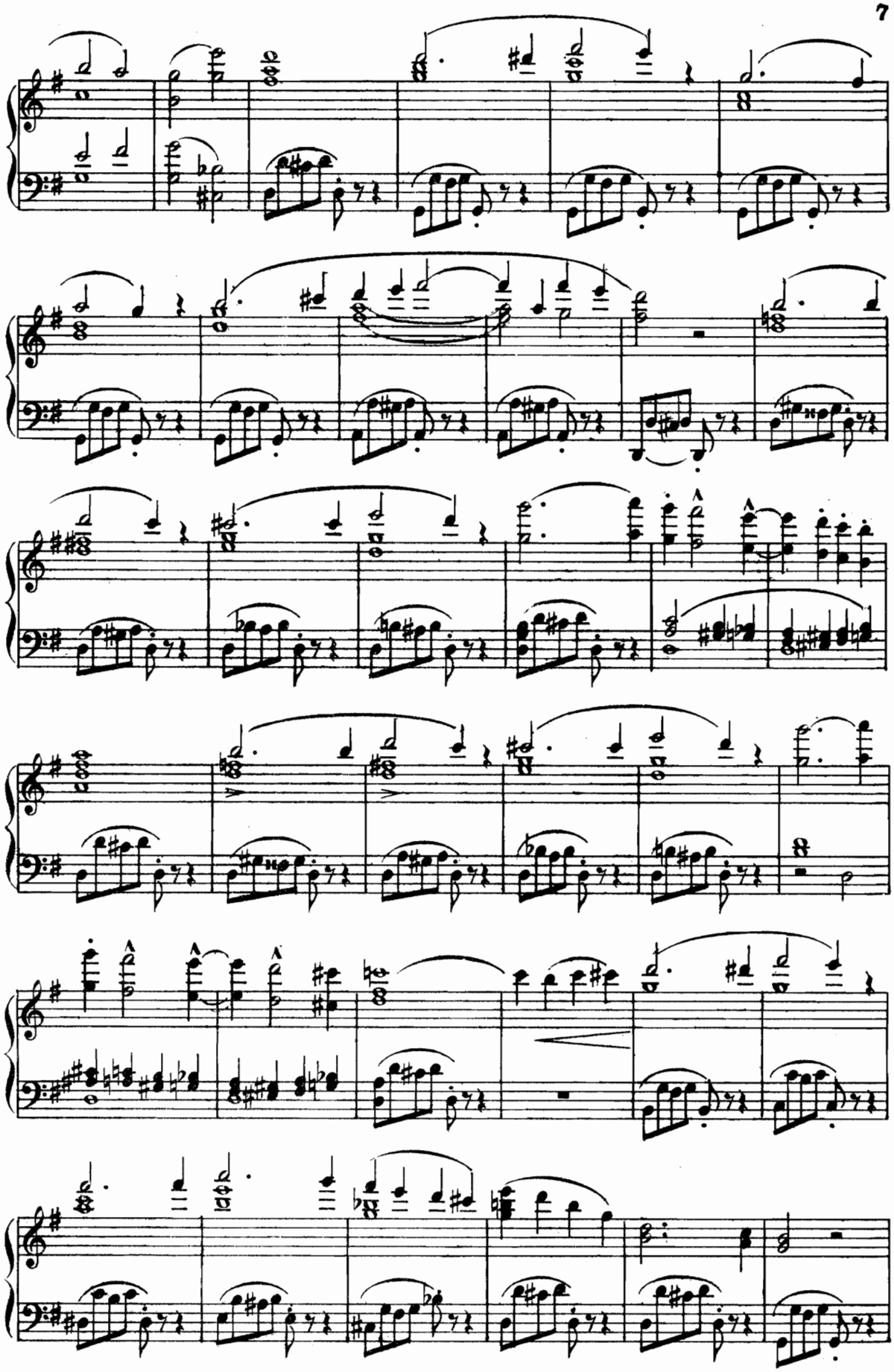

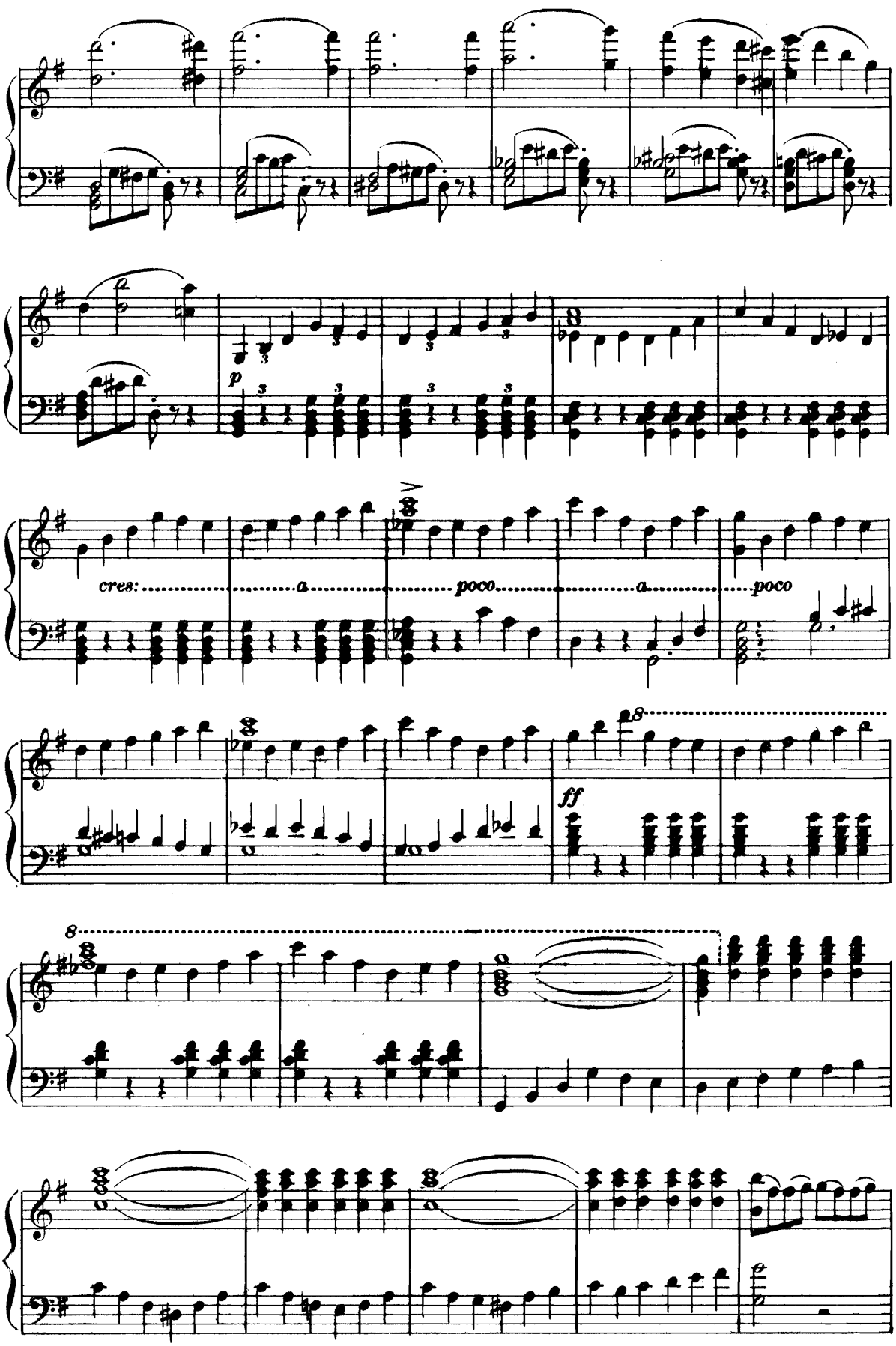
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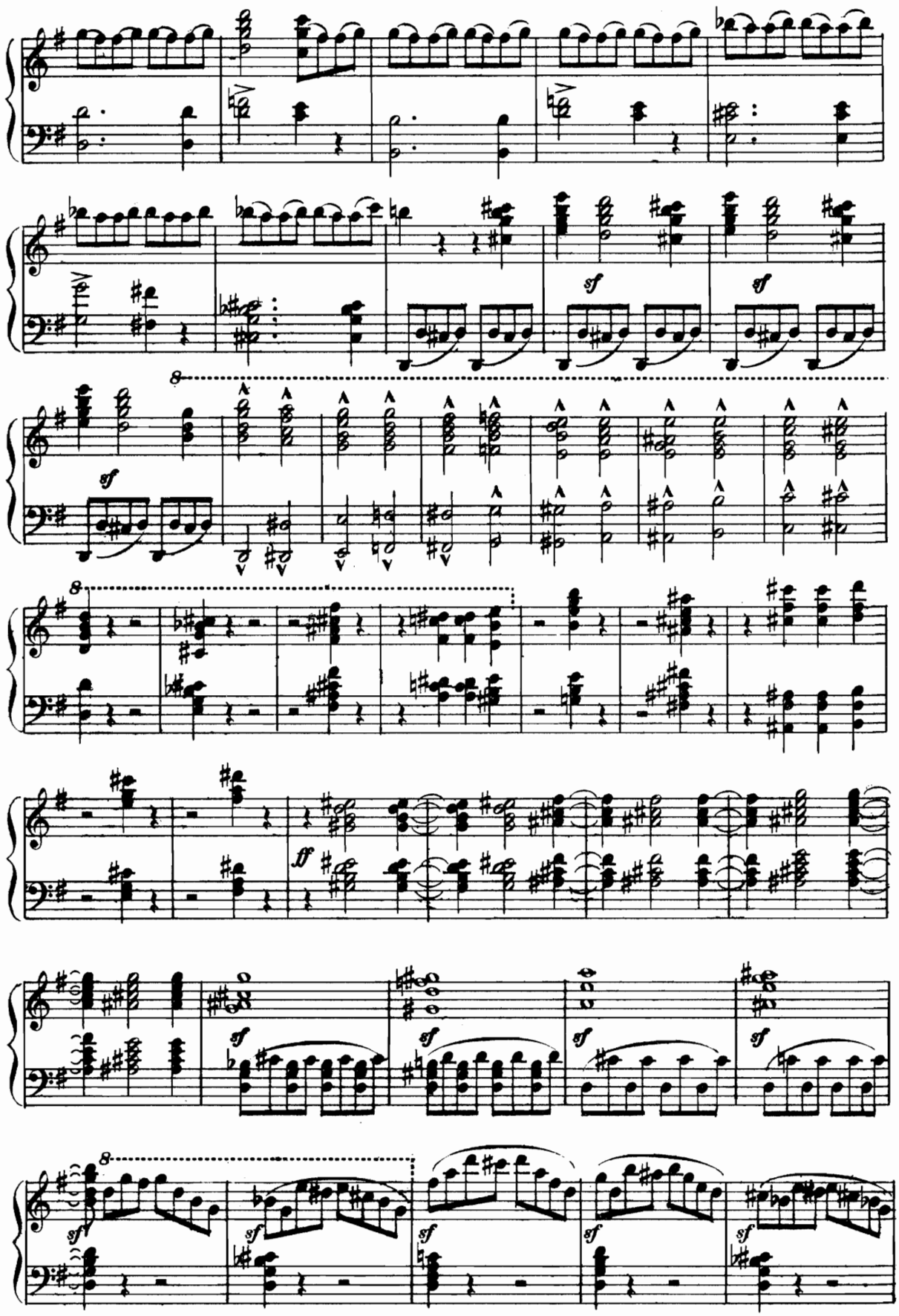
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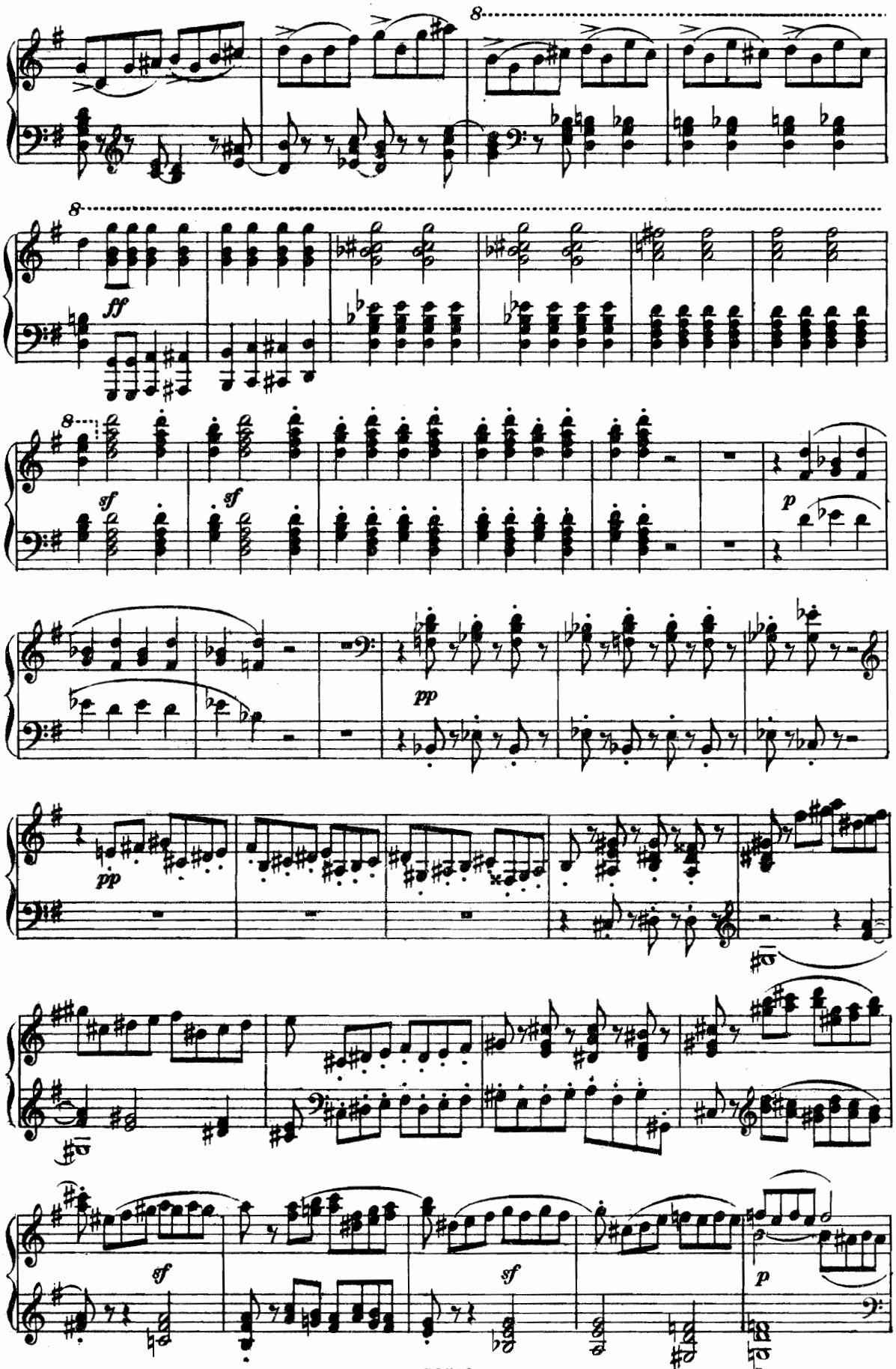
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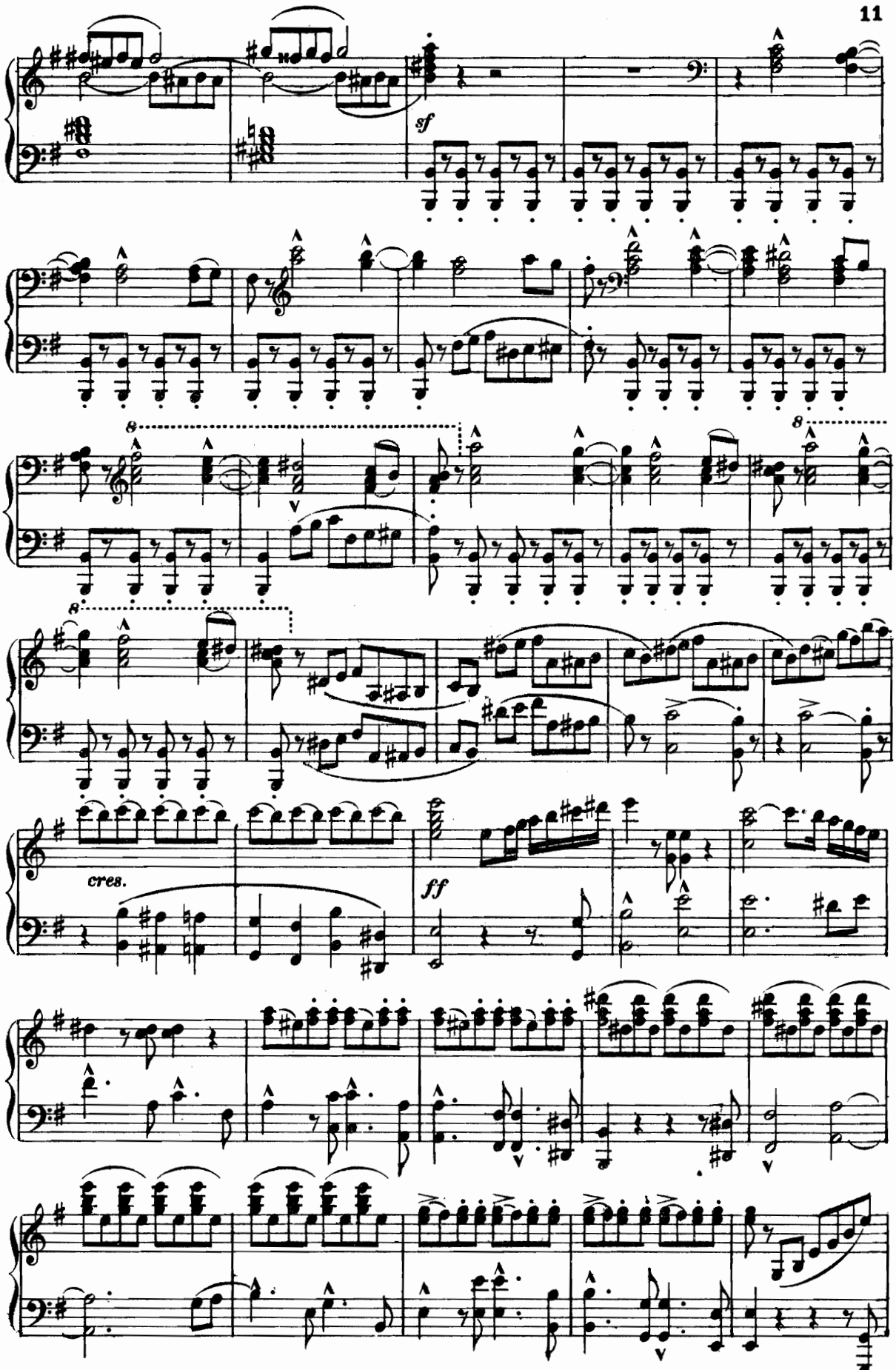
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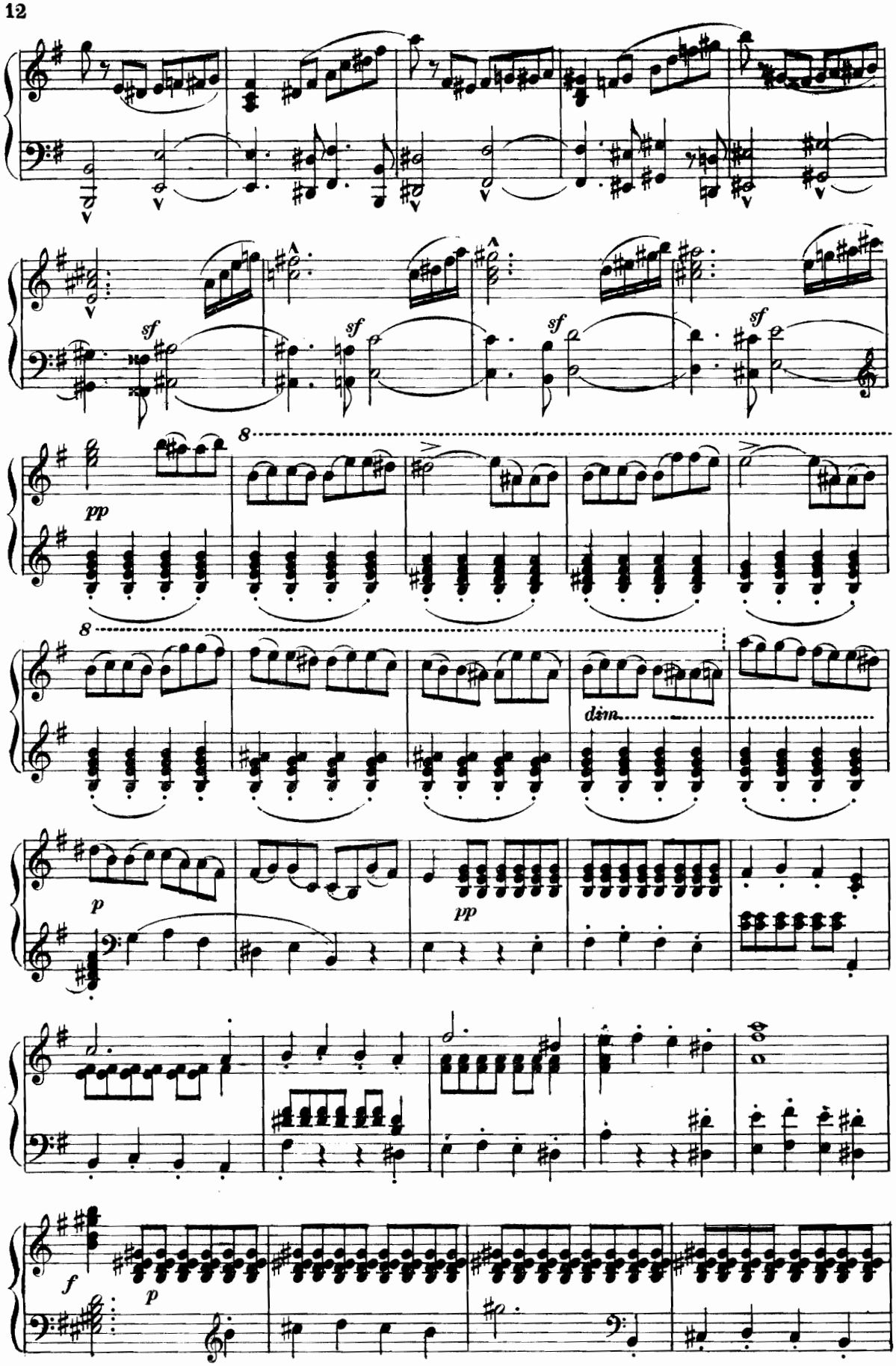
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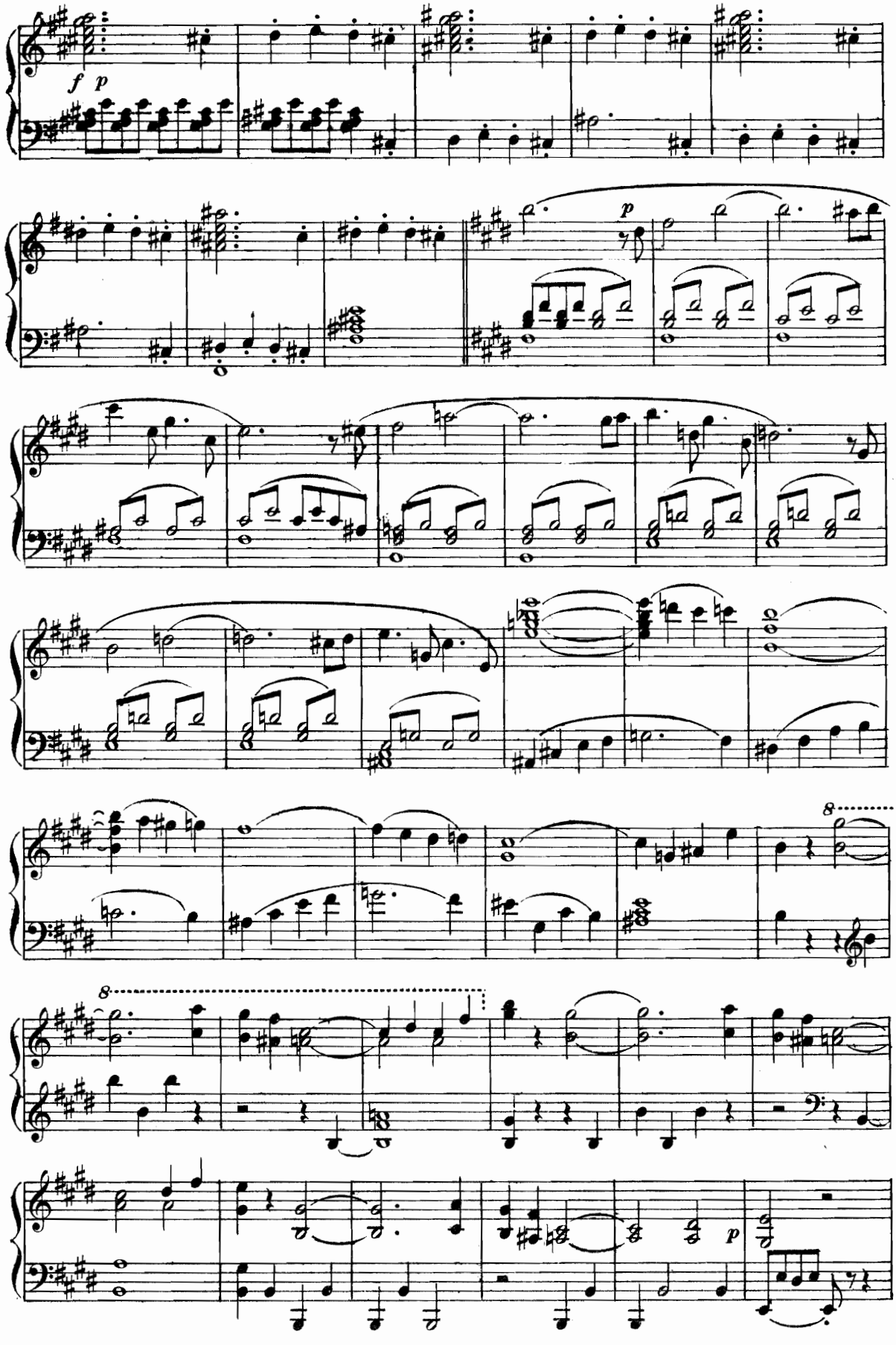
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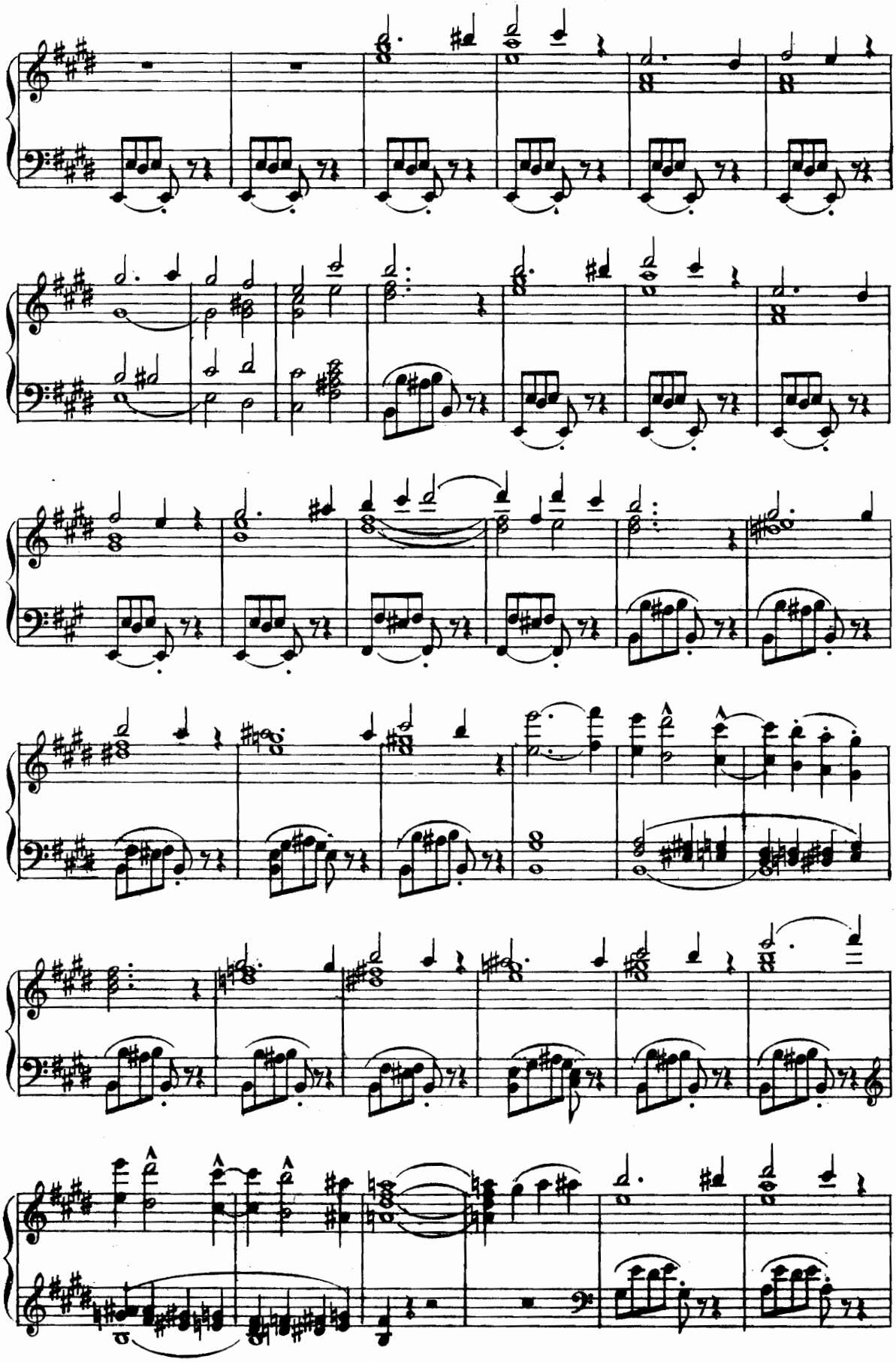

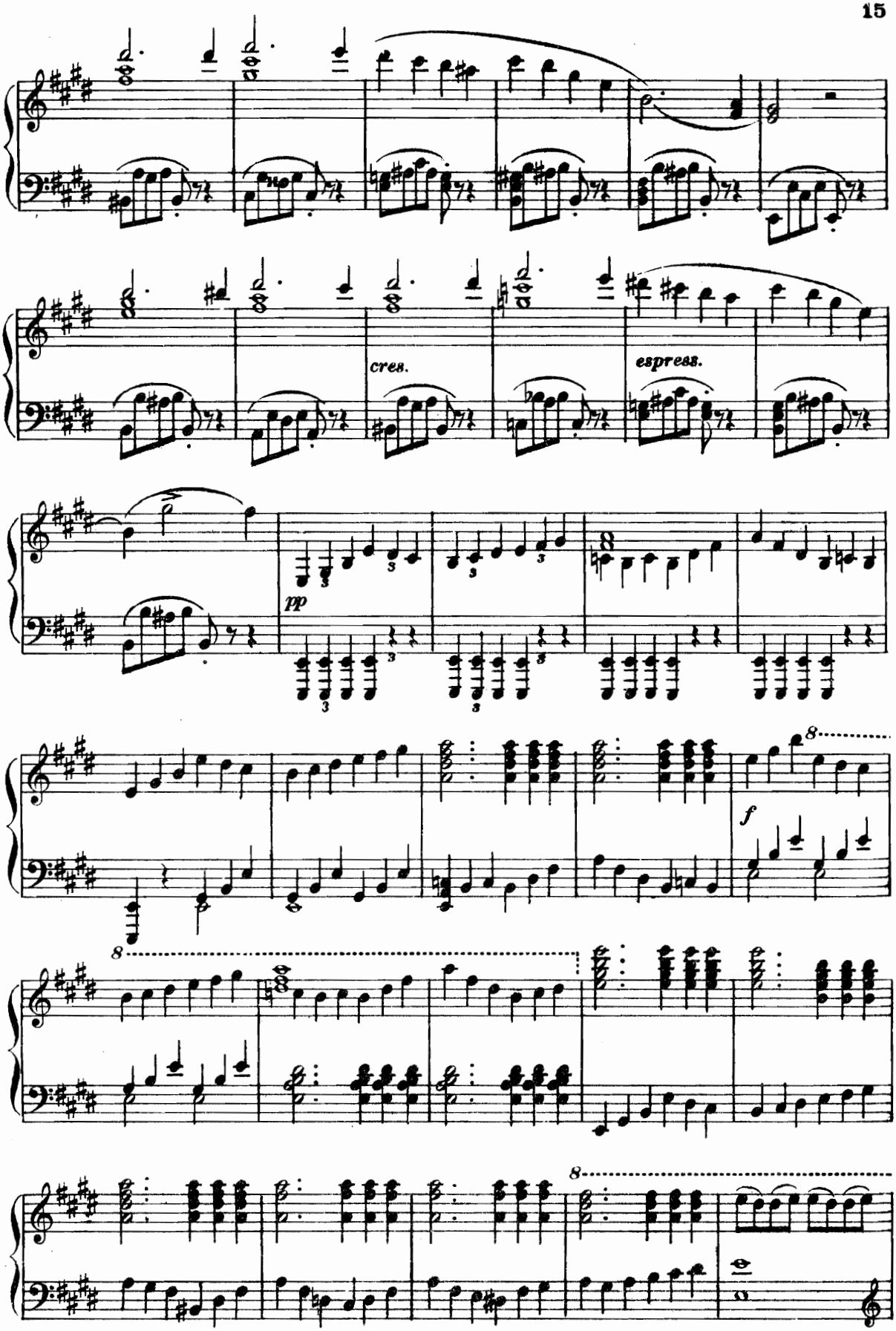
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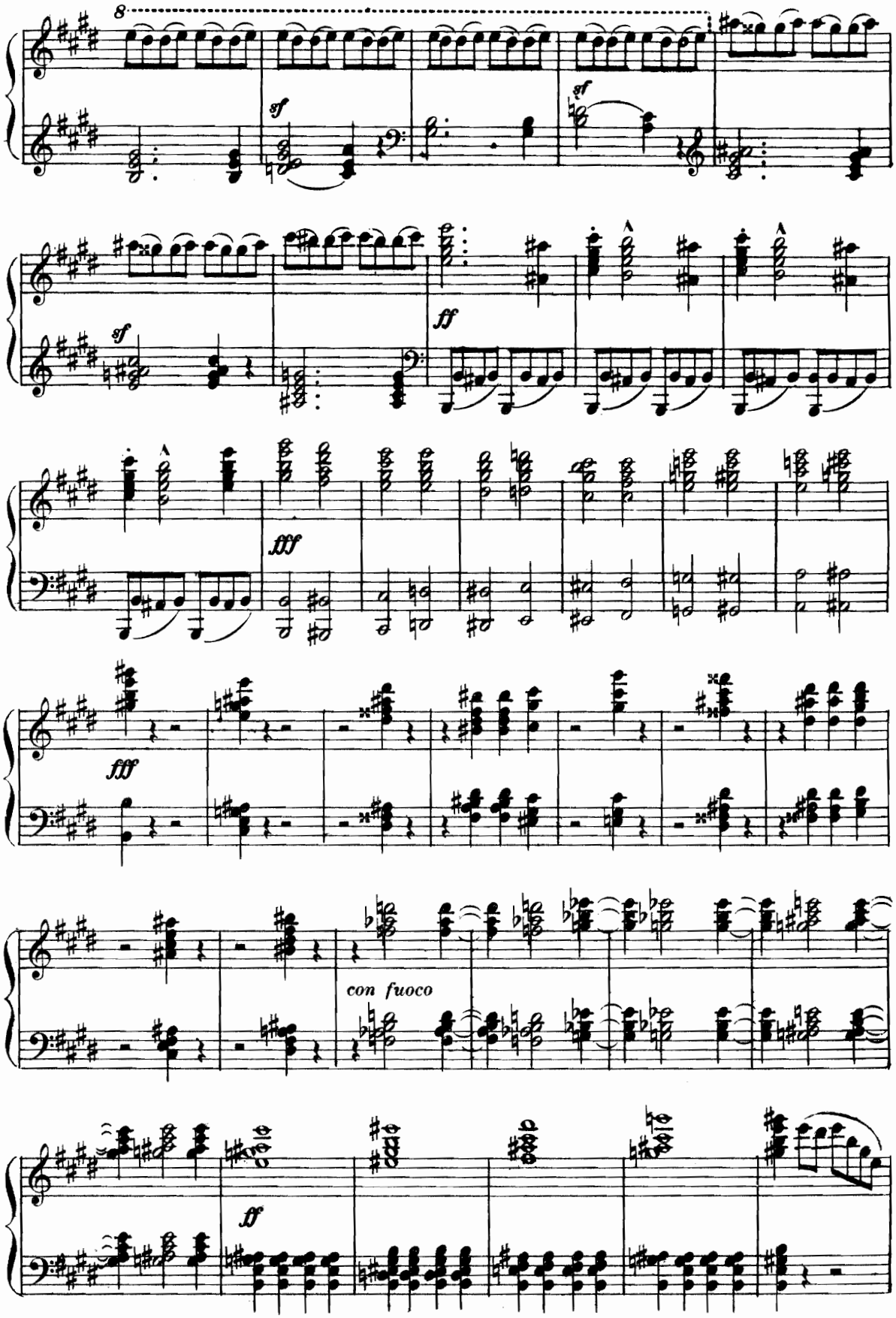
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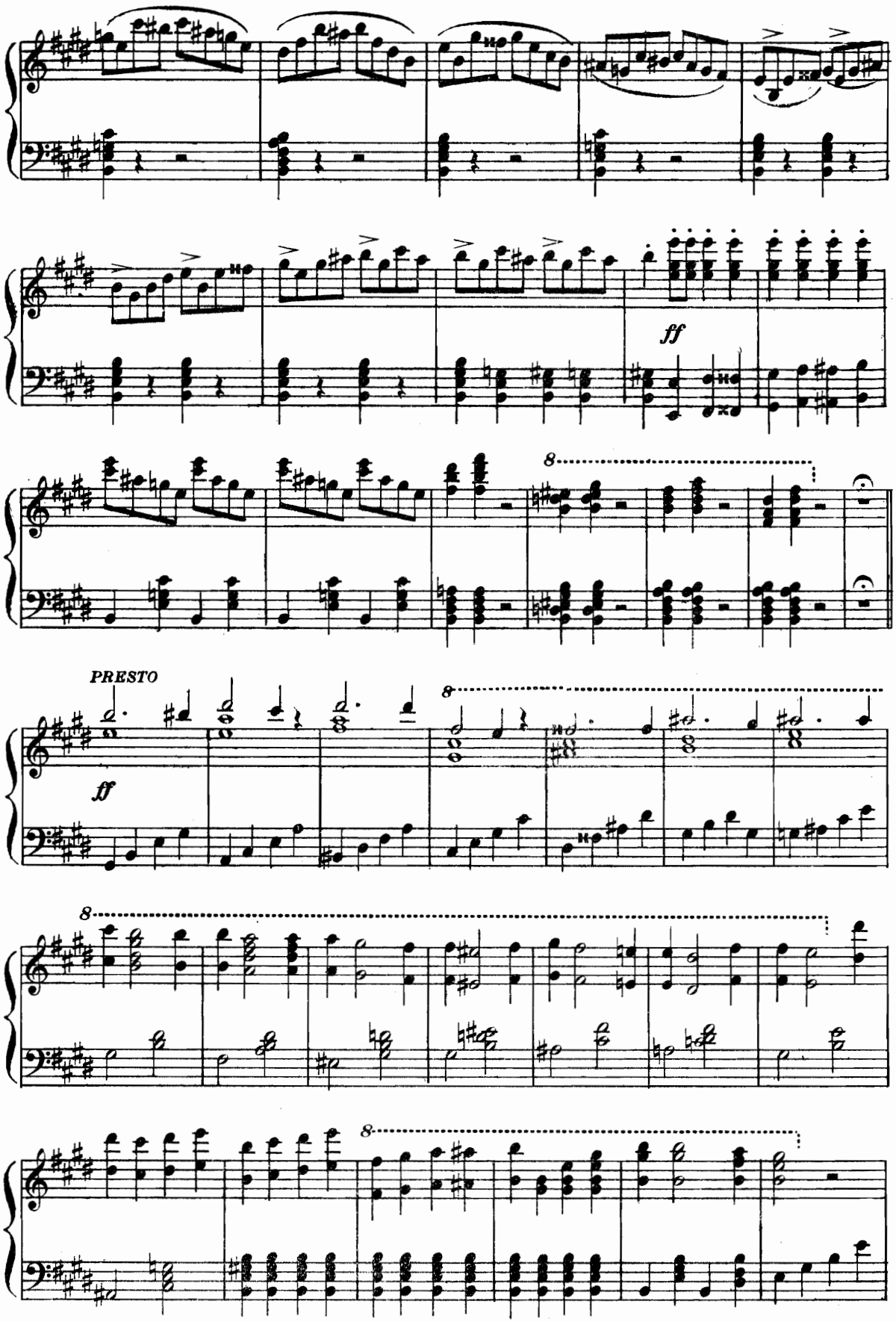
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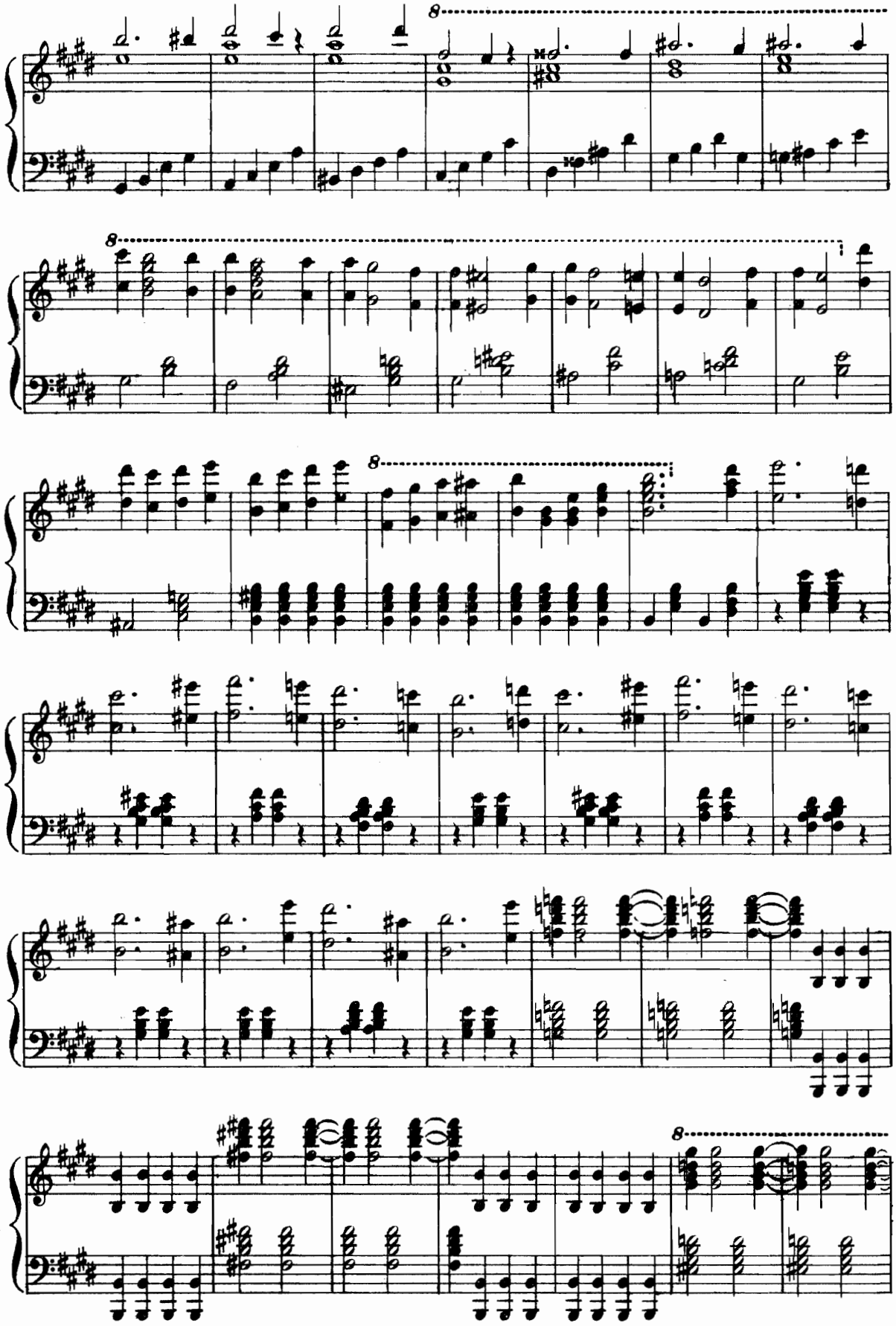

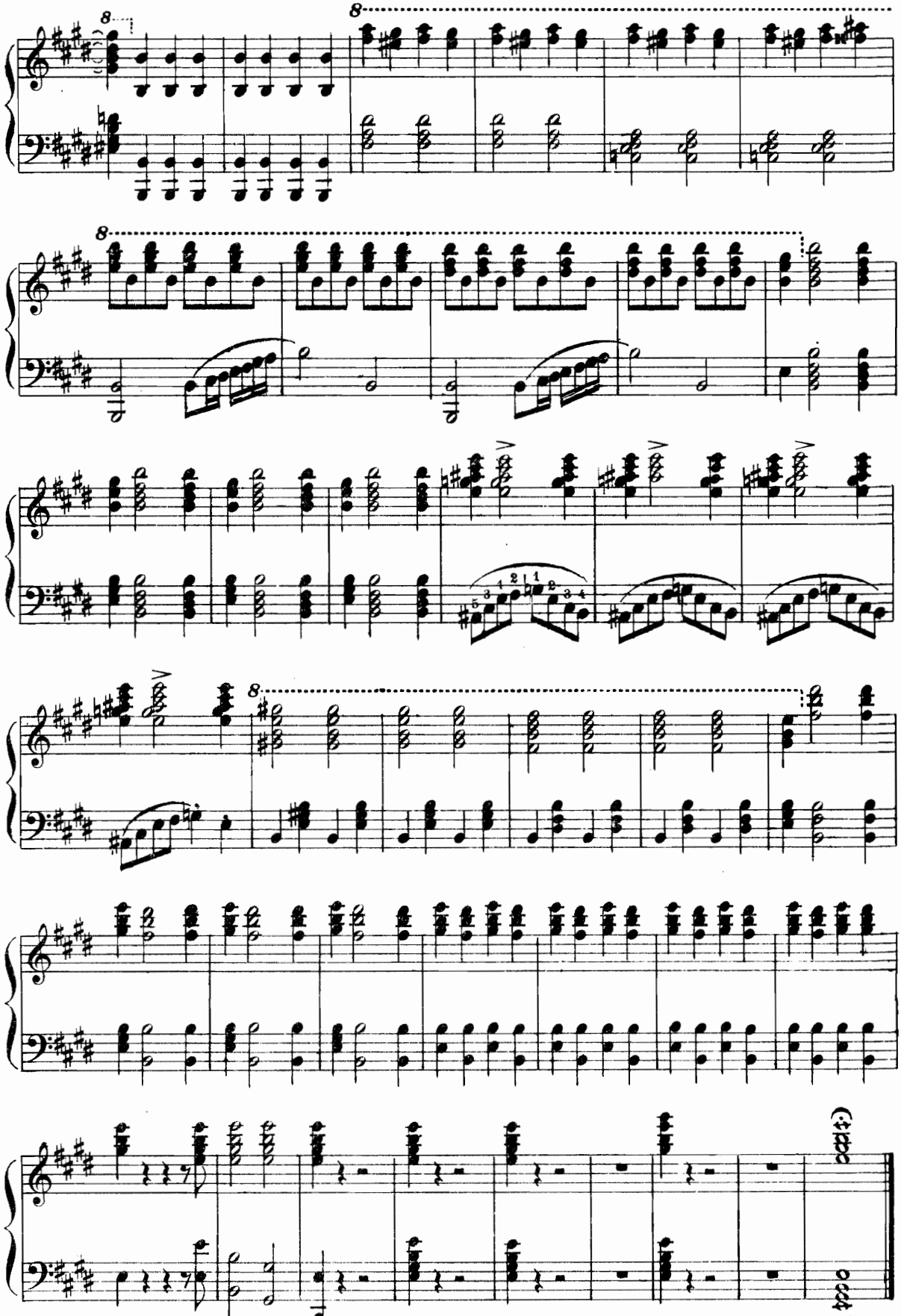

ATTO PRIMO

PRELUDIO ED INTRODUZIONE

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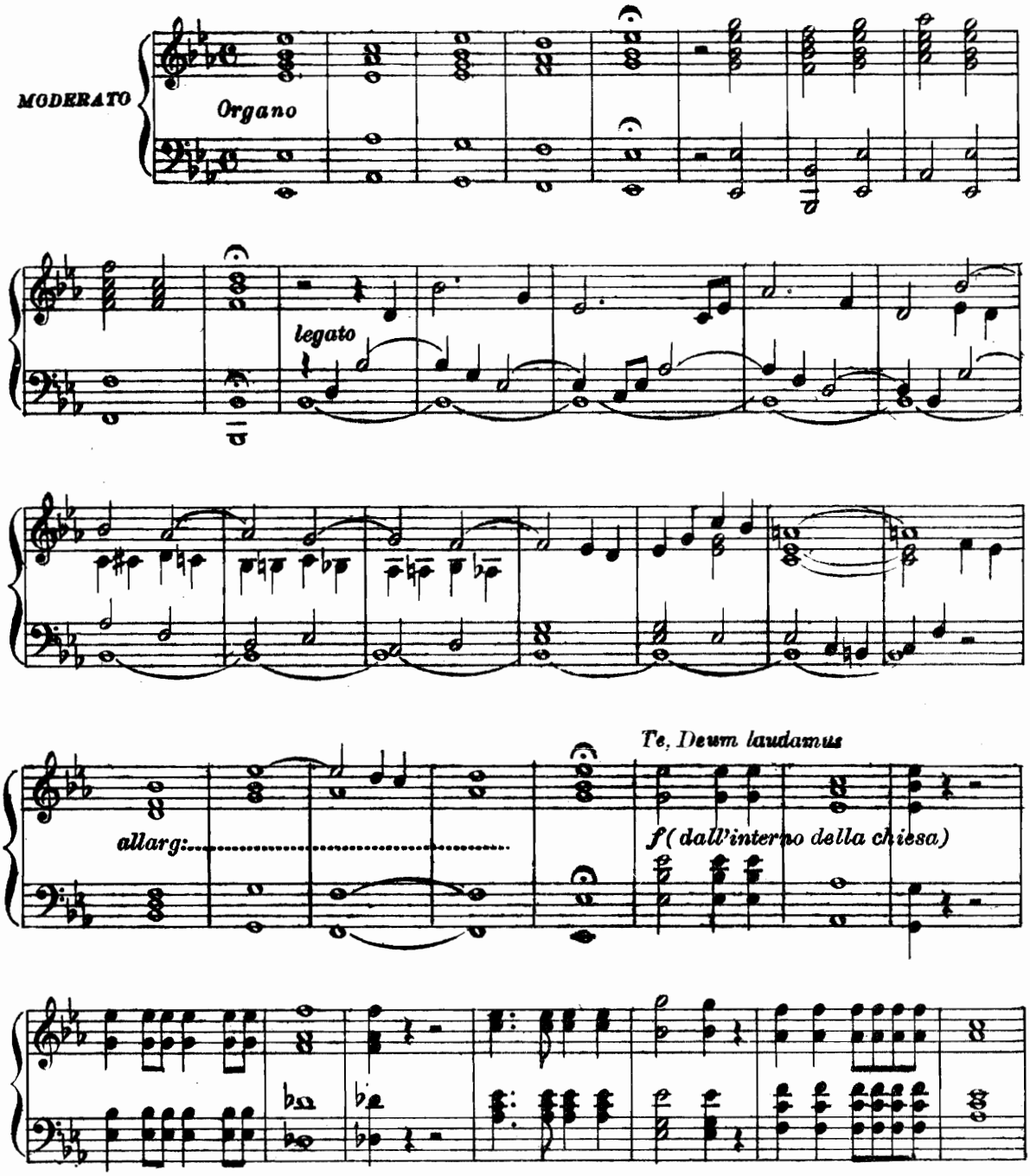

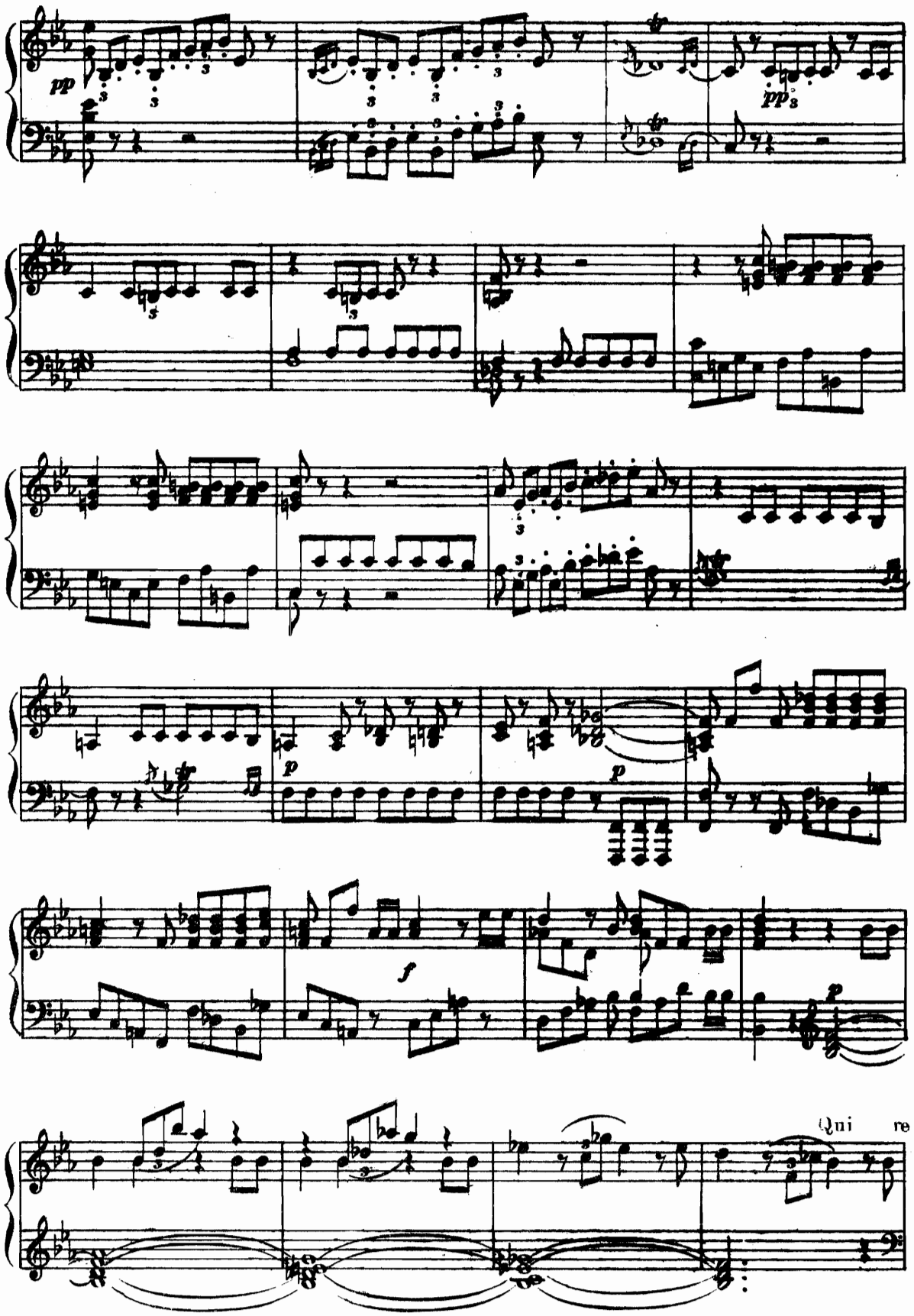
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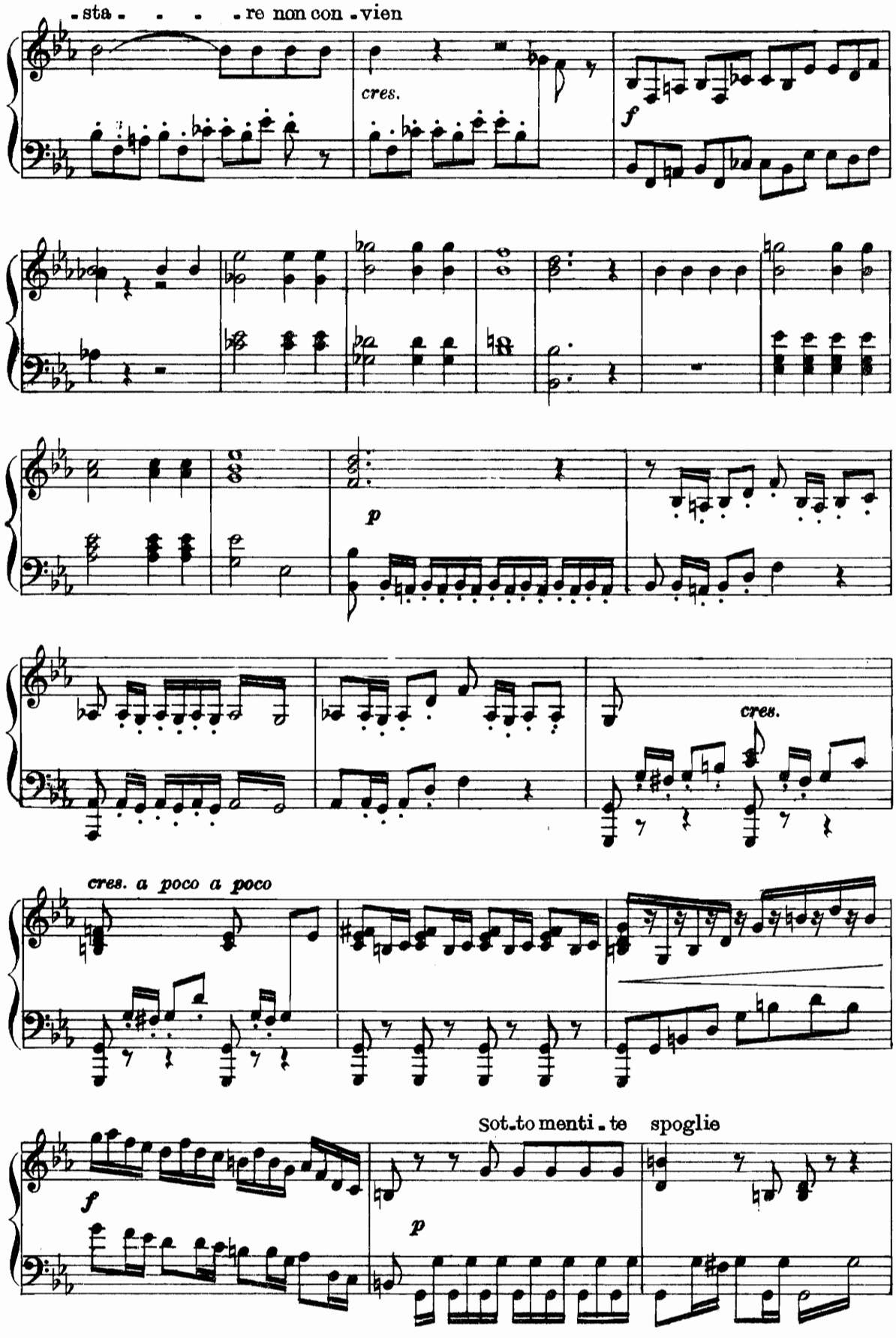
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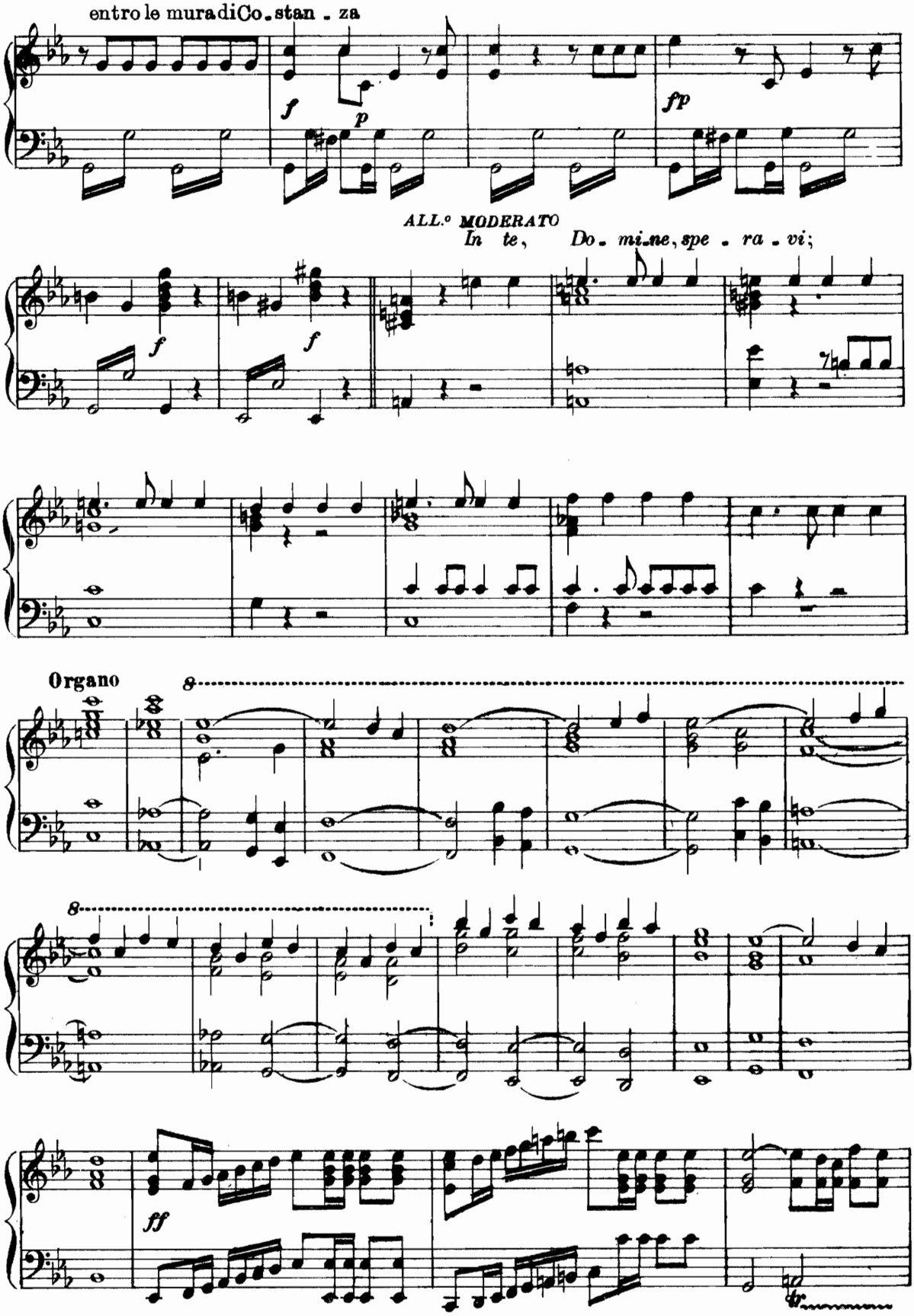
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ALL.º MODERATO
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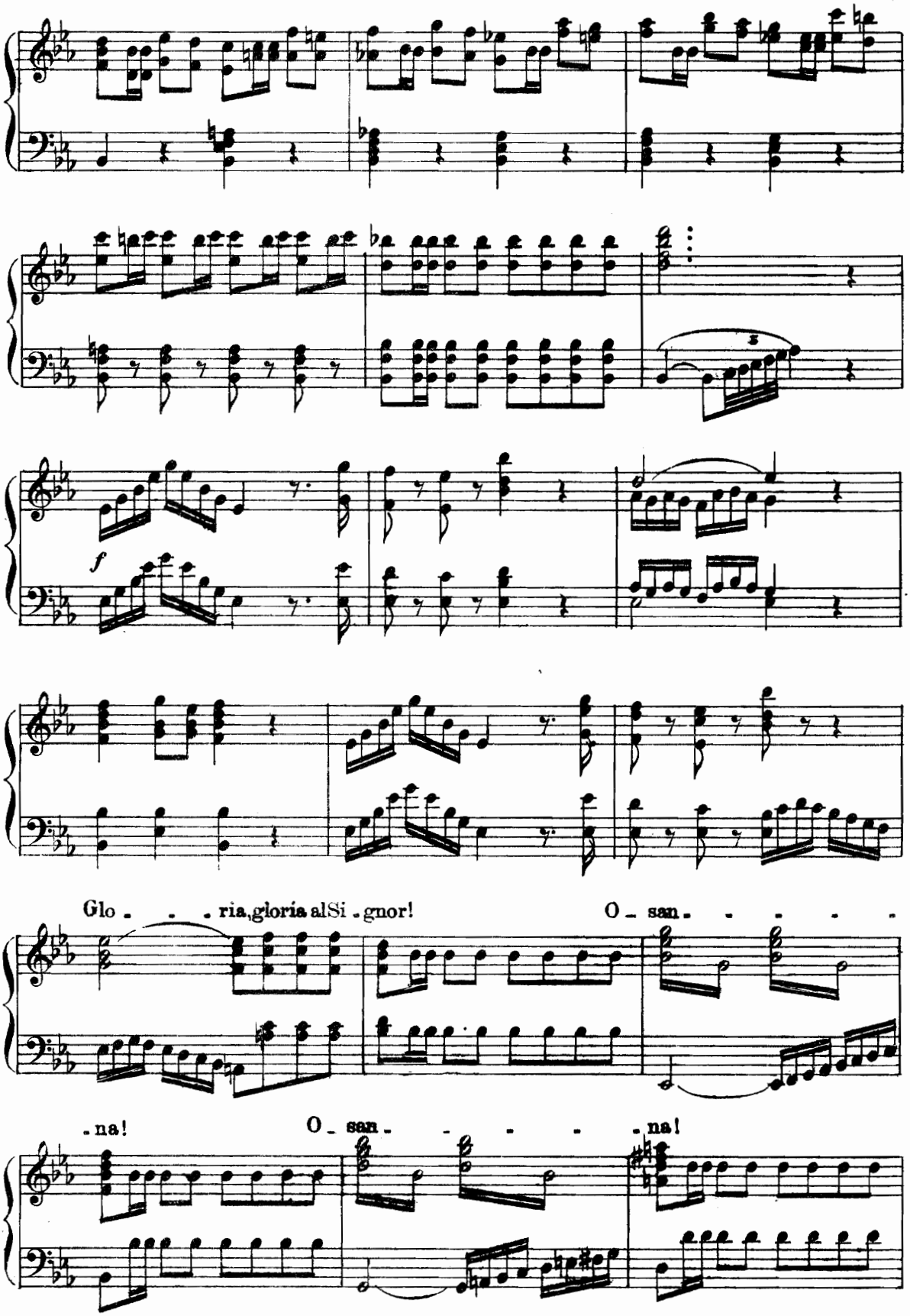
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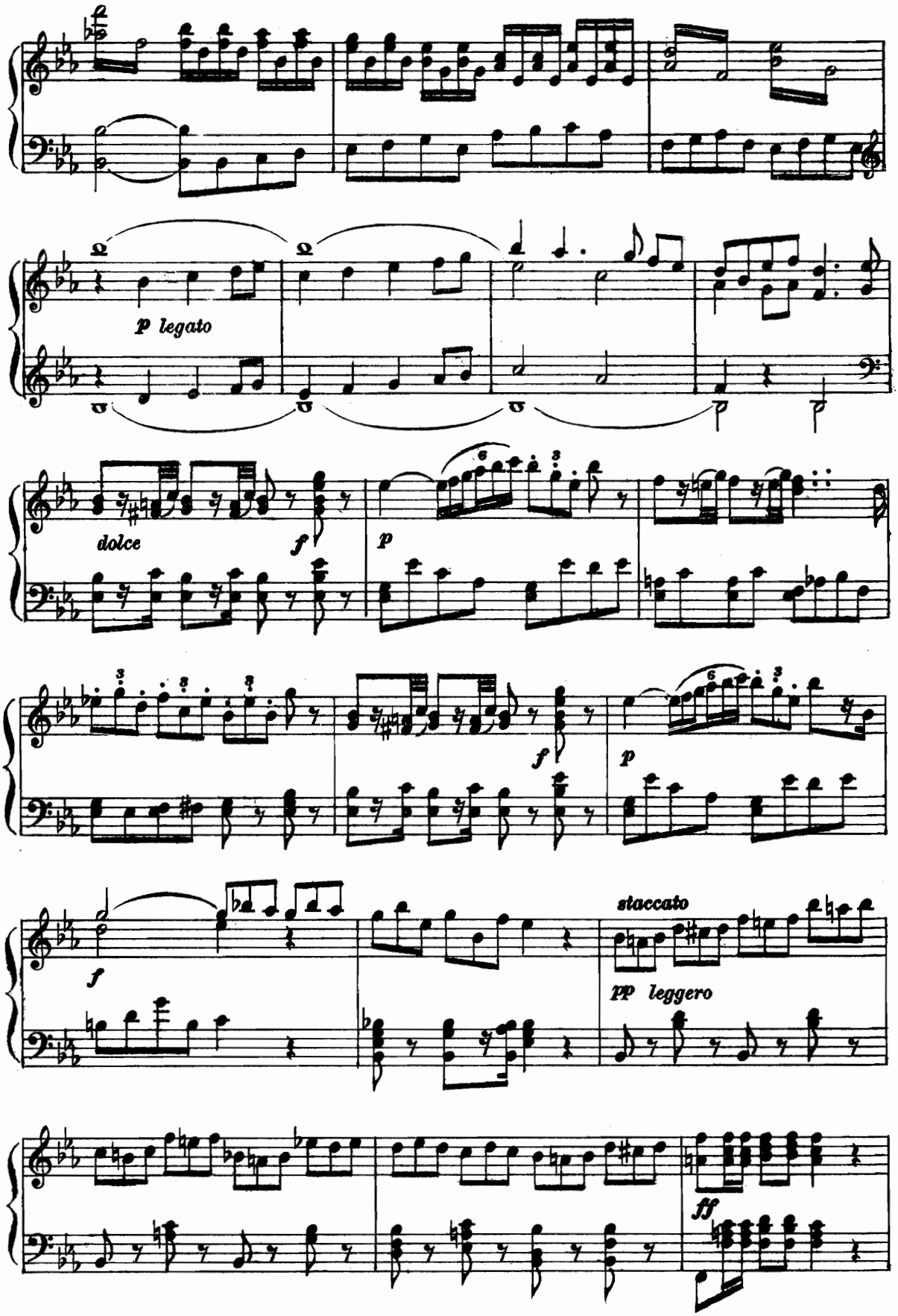
O - san - - - - - na!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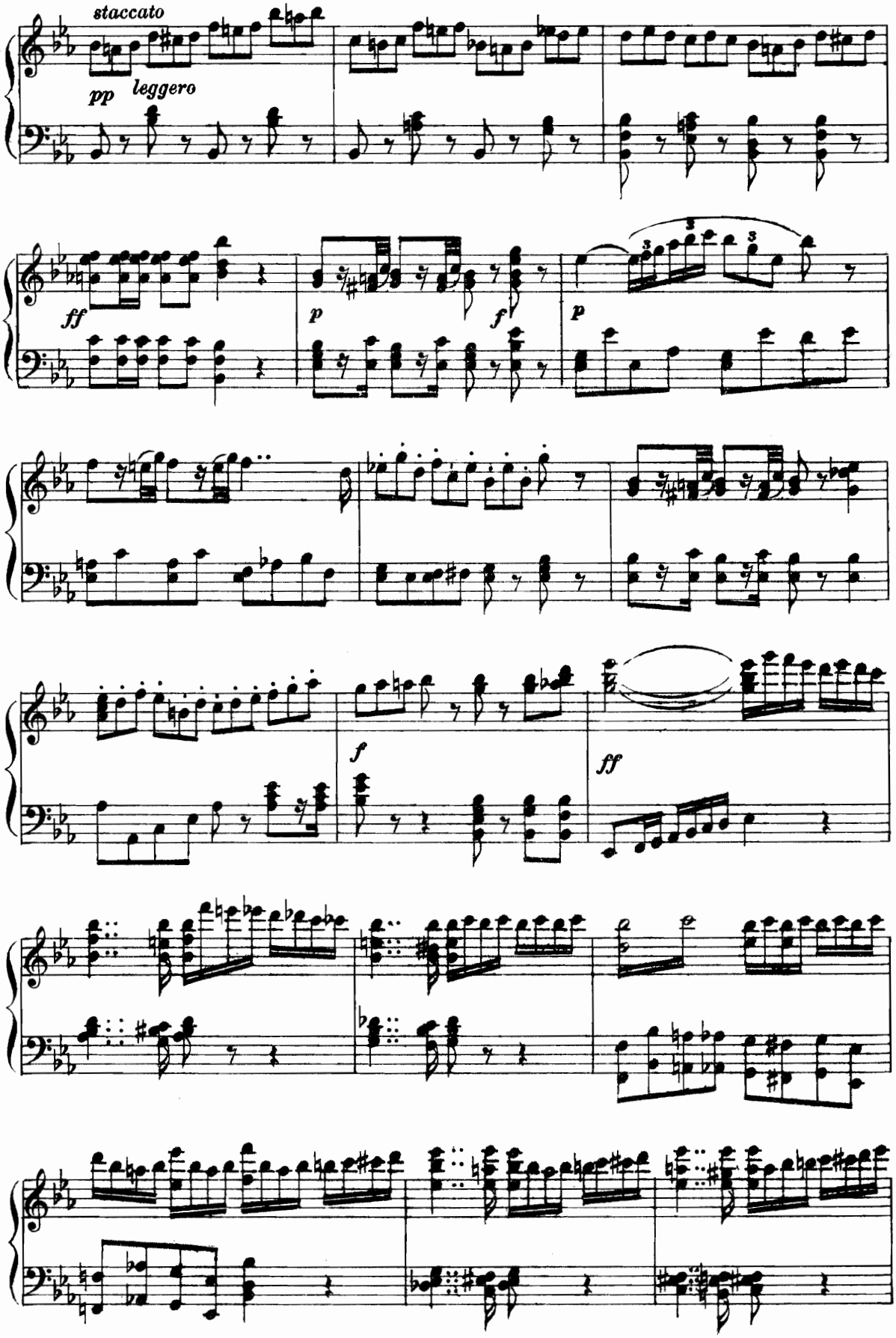
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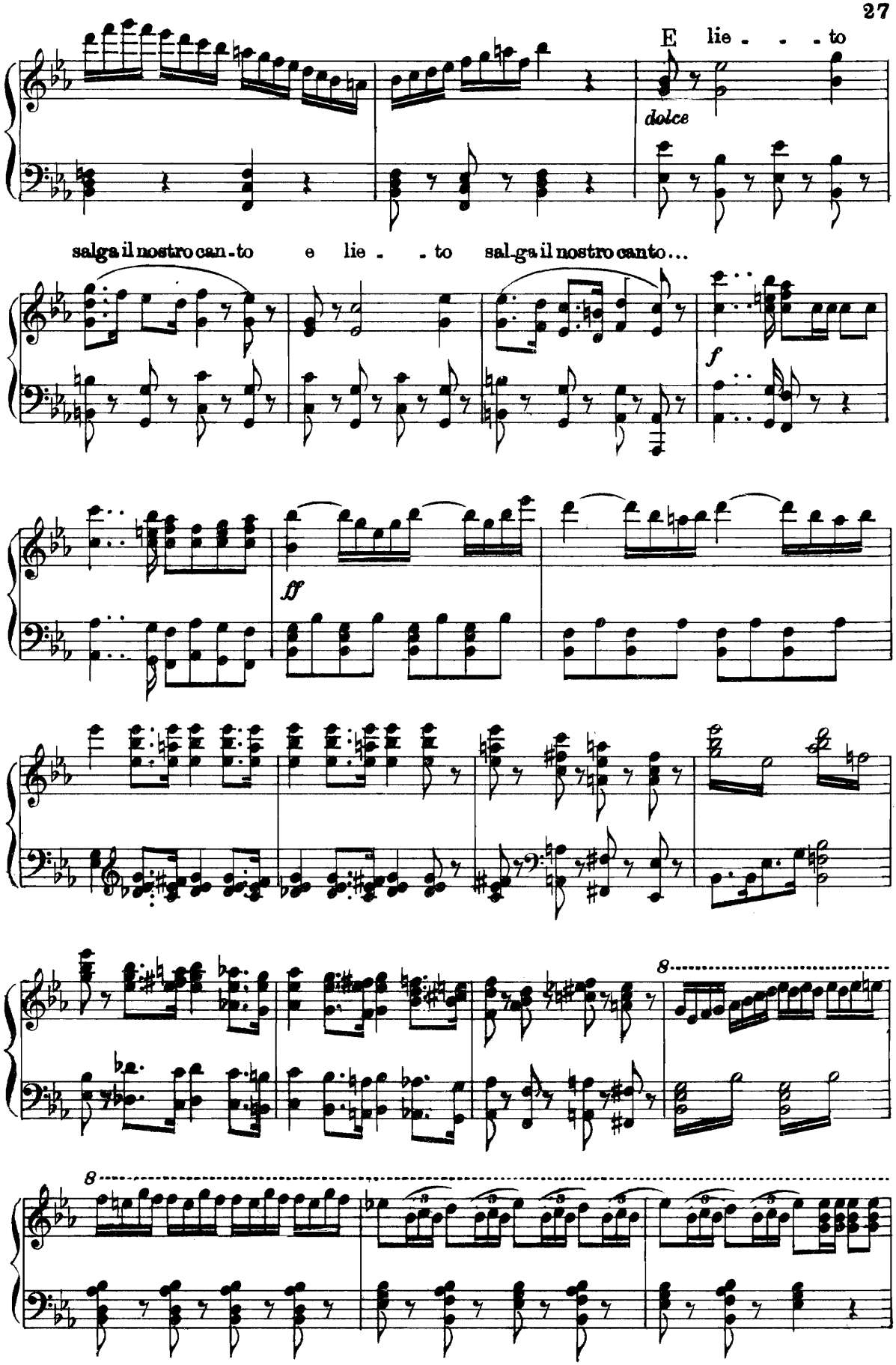
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salga il nostro can-to e lie - - to sal-ga il nostro canto...
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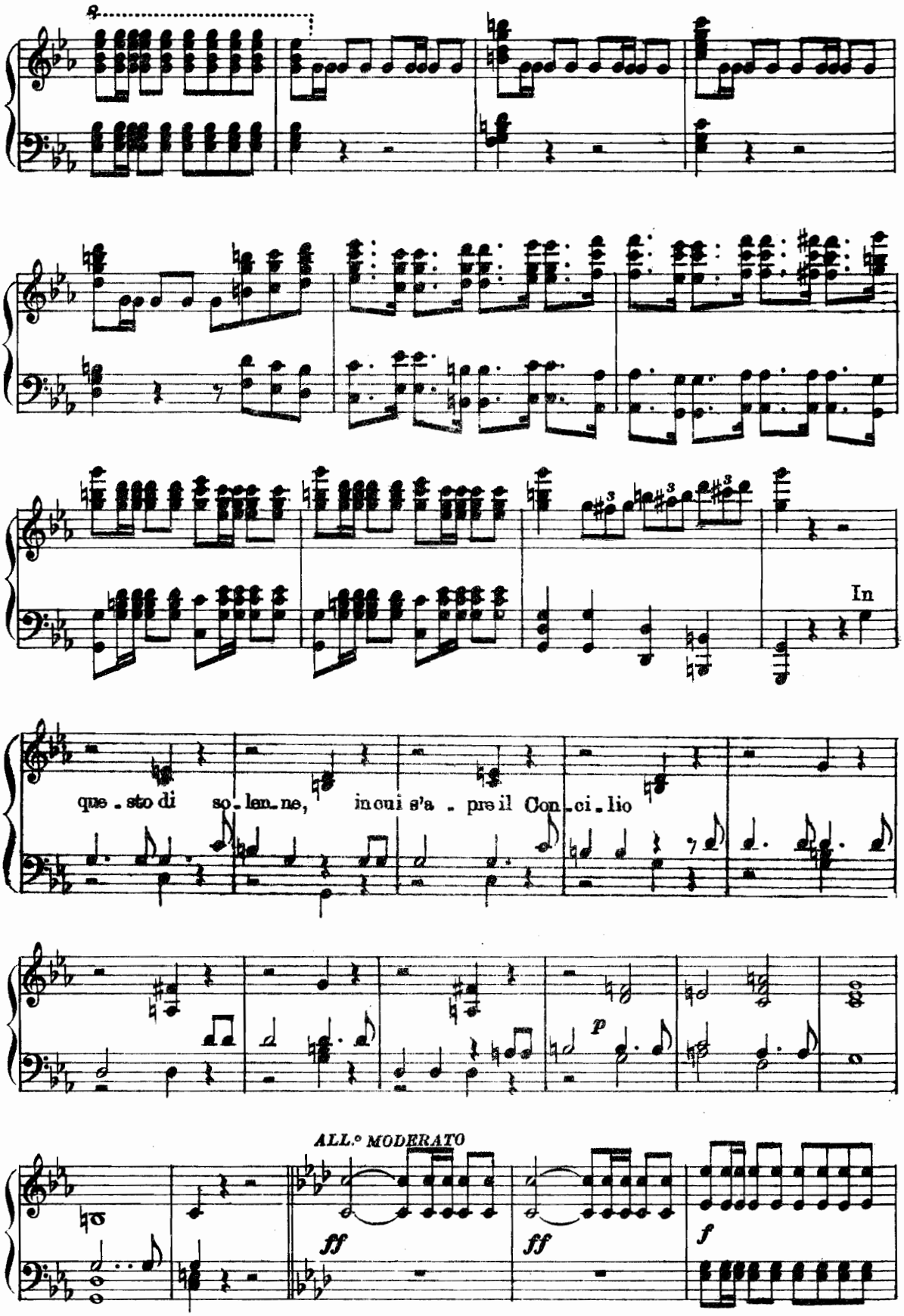
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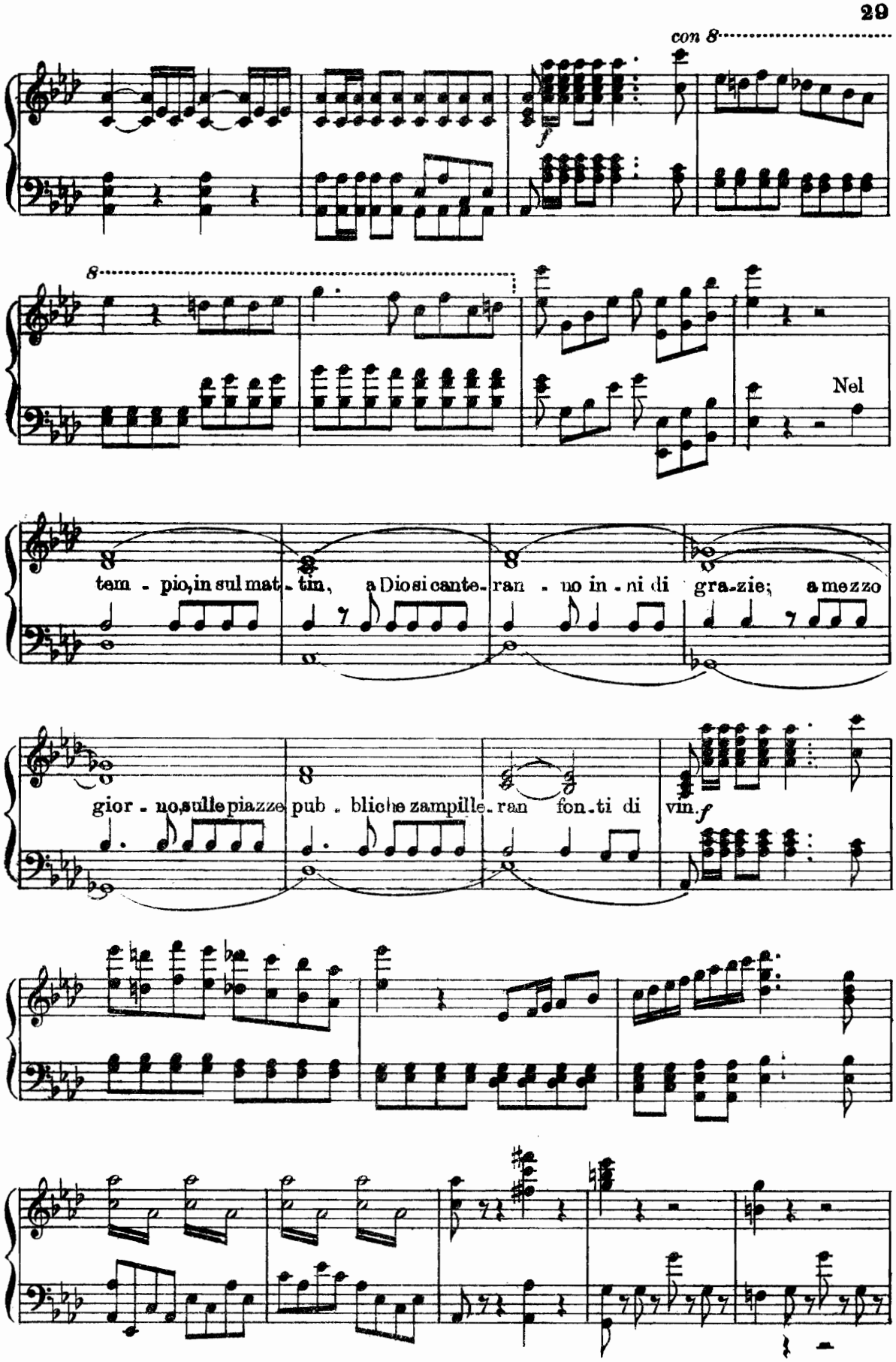
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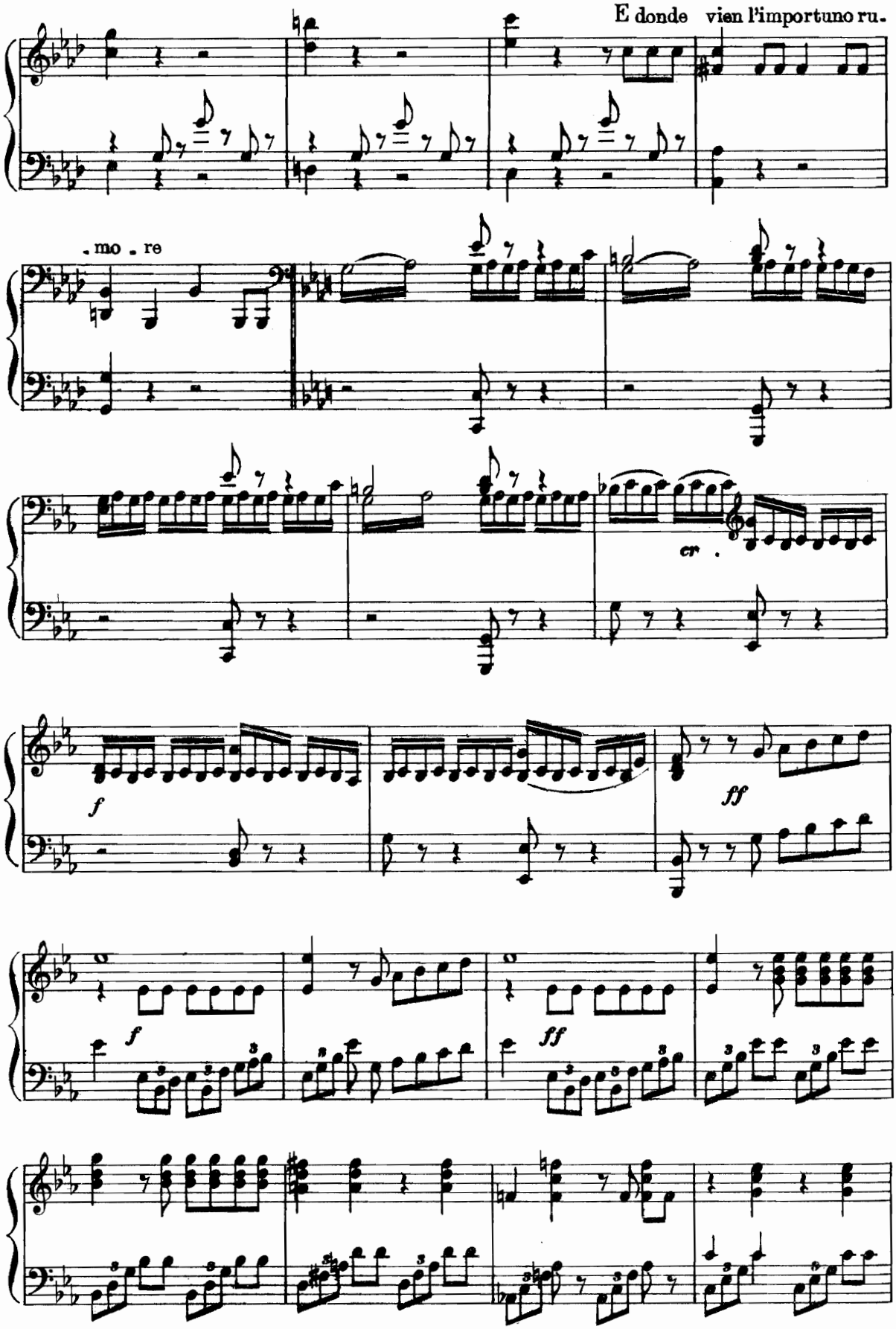
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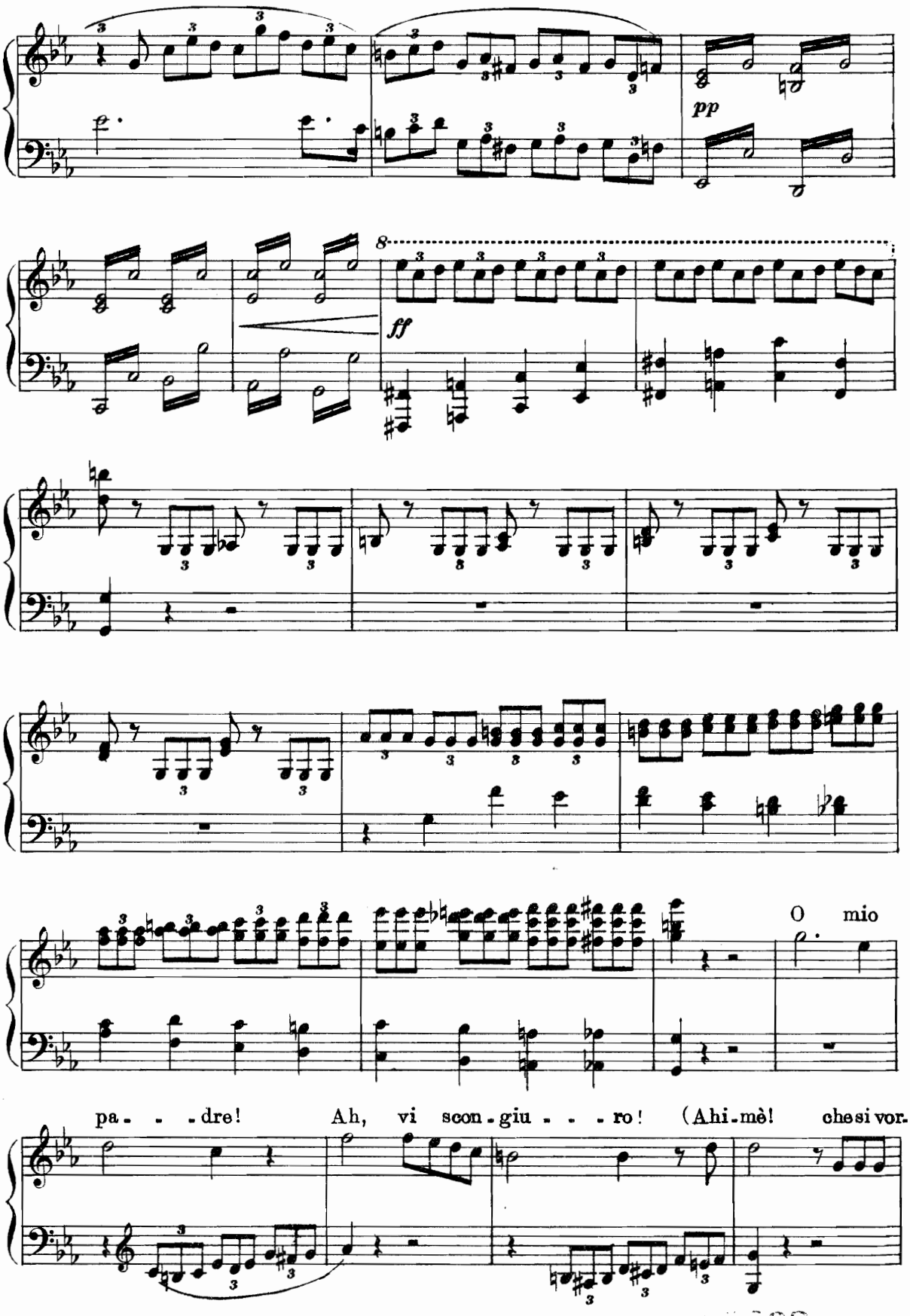
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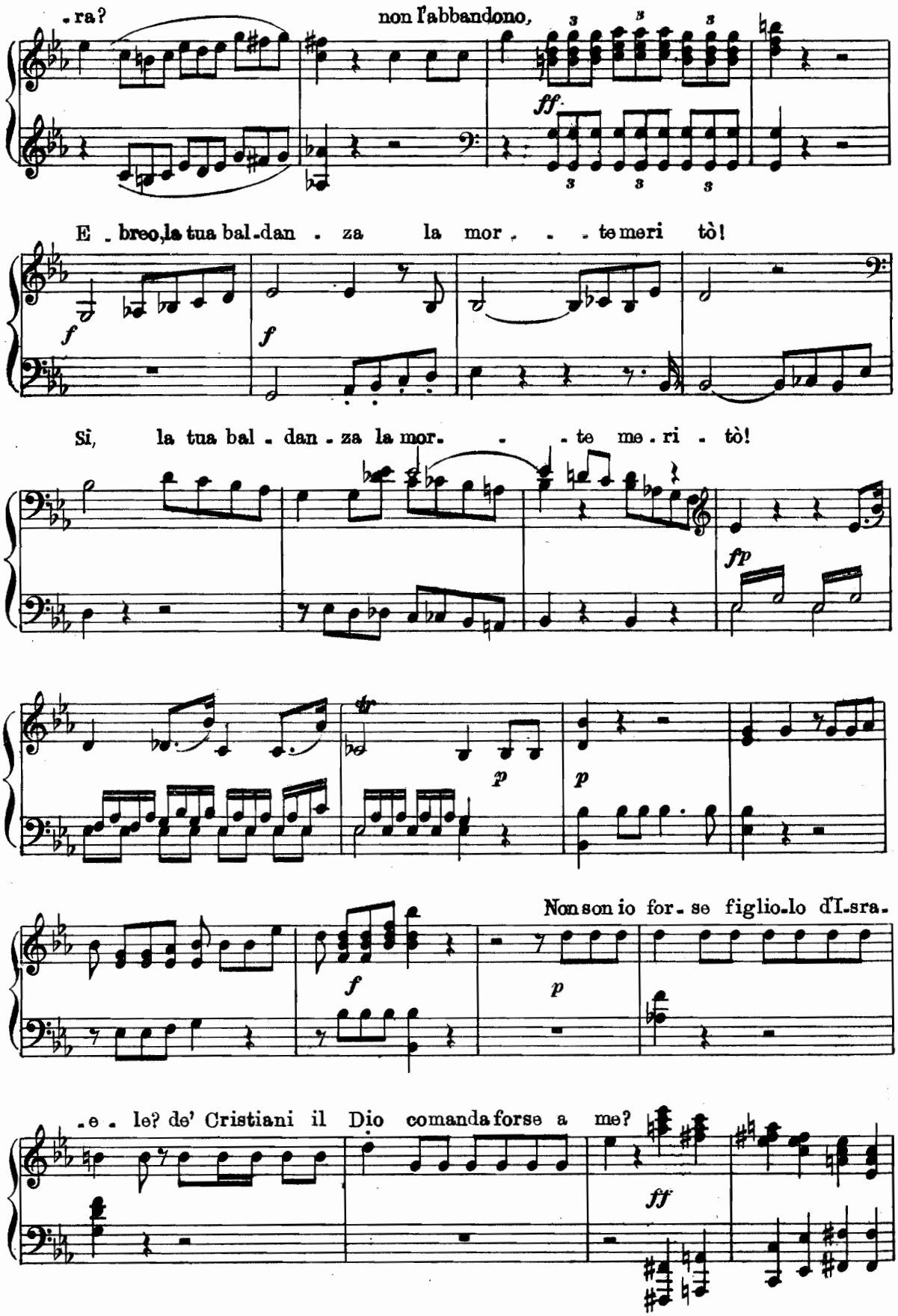
-ra? non l'abbandono,
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E - breo, la tua bal-dan - za la mor - - - te meri tò!
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Sì, la tua bal - dan - za la mor - - - te me - ri - tò!
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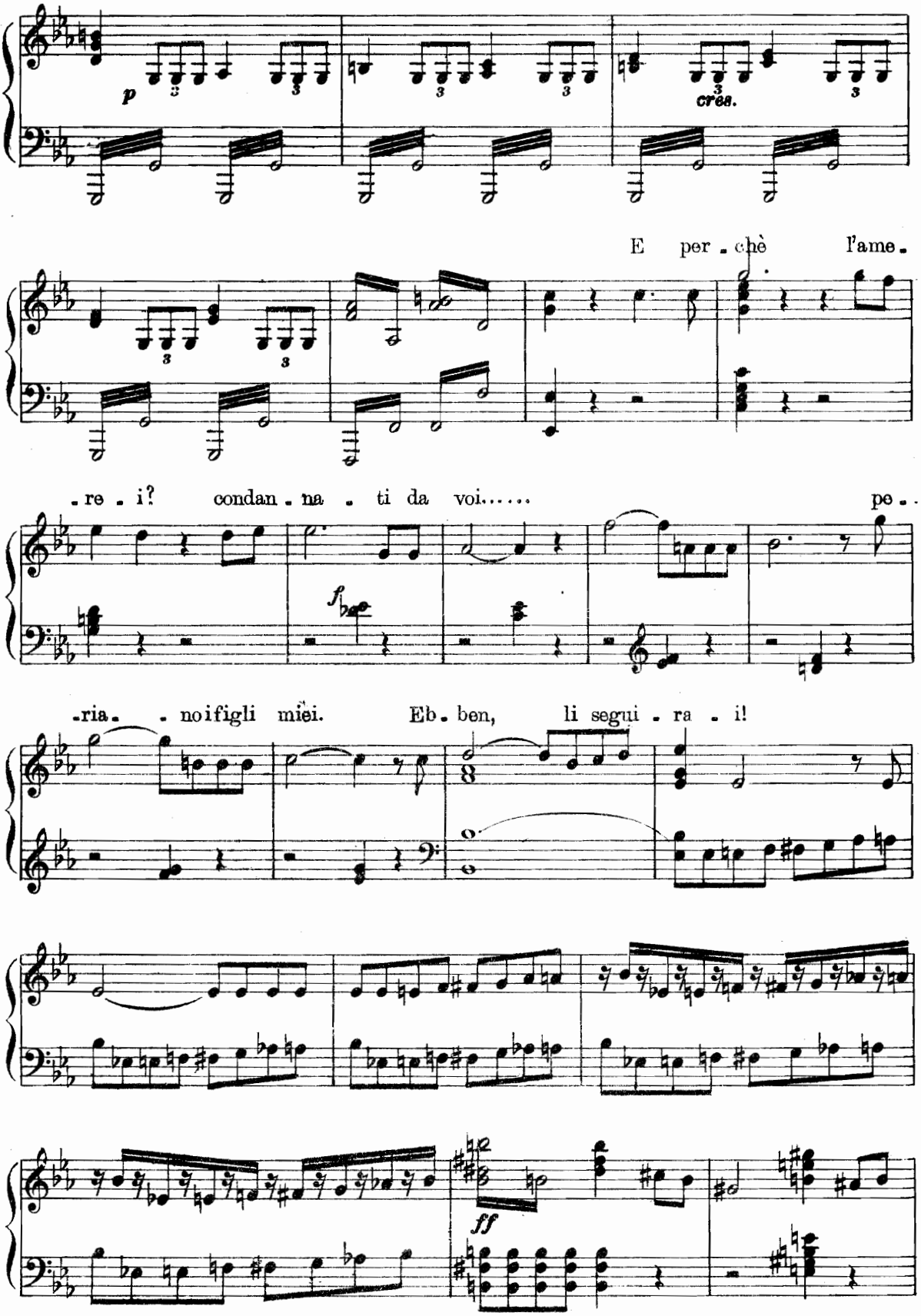
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E per - chè l'ame -
- re - i? condan - na - ti da voi.....
pe - -
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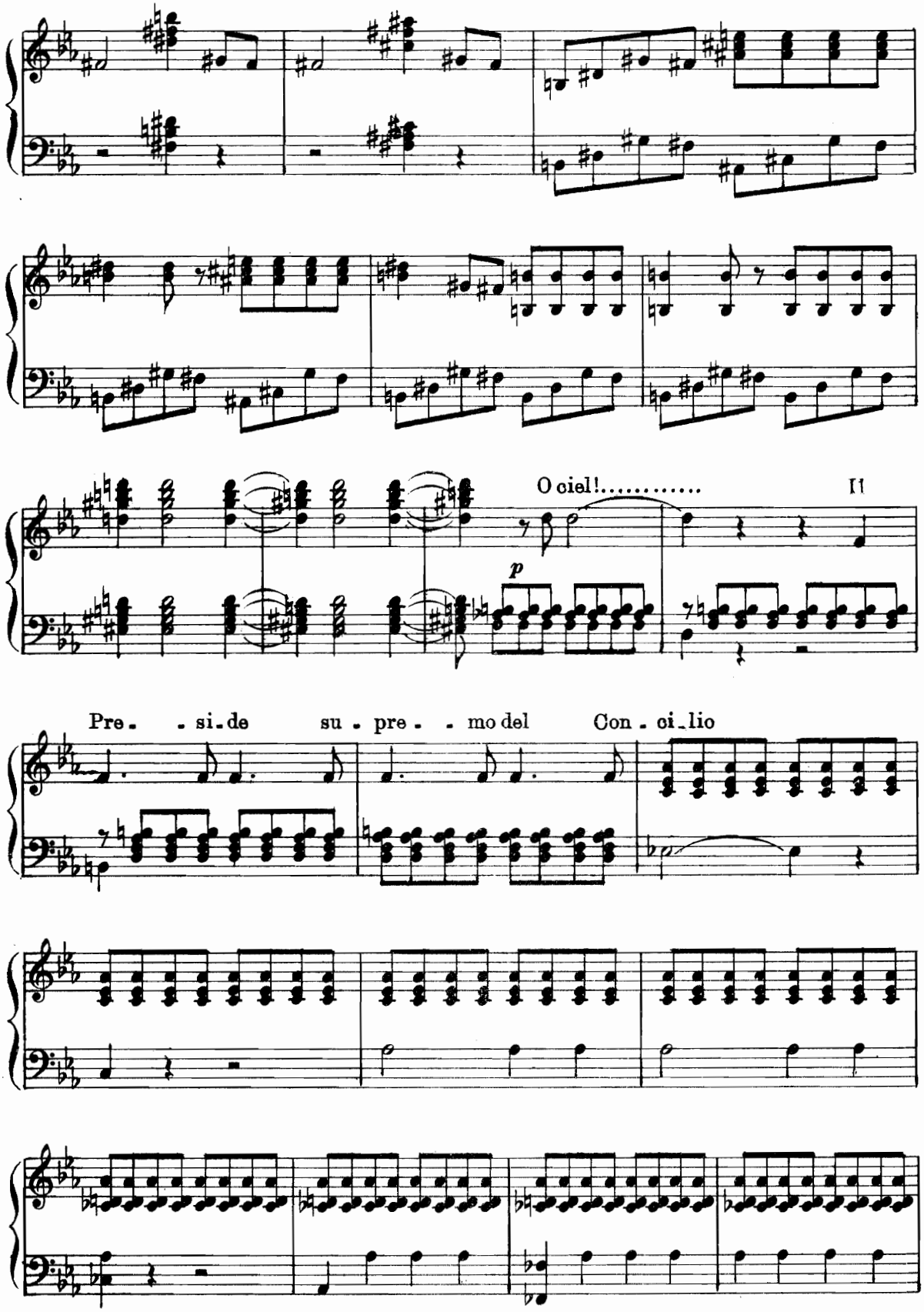
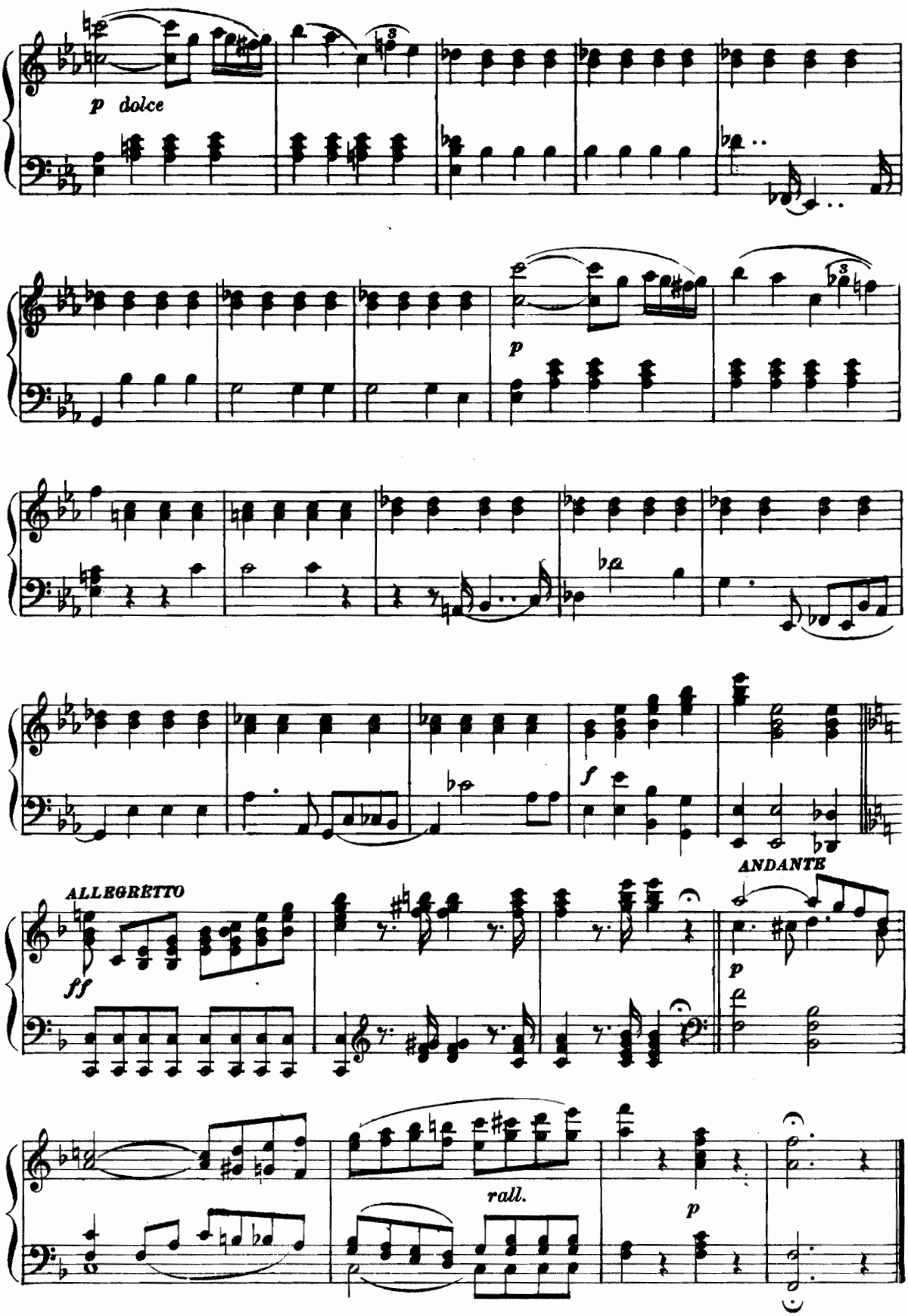
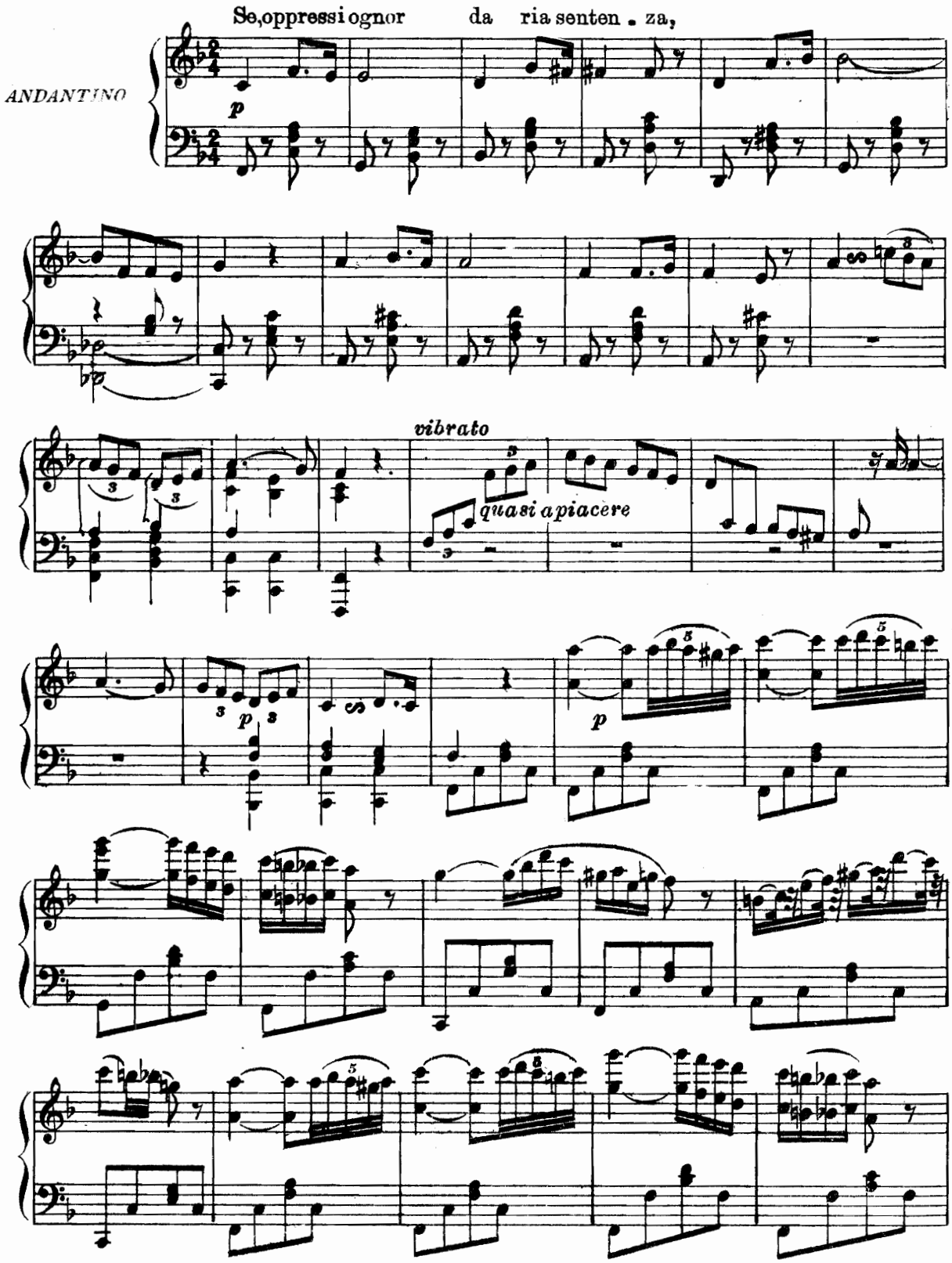
- ria - - noi figli miei.
Eb - ben, li segui - ra - i!
ff

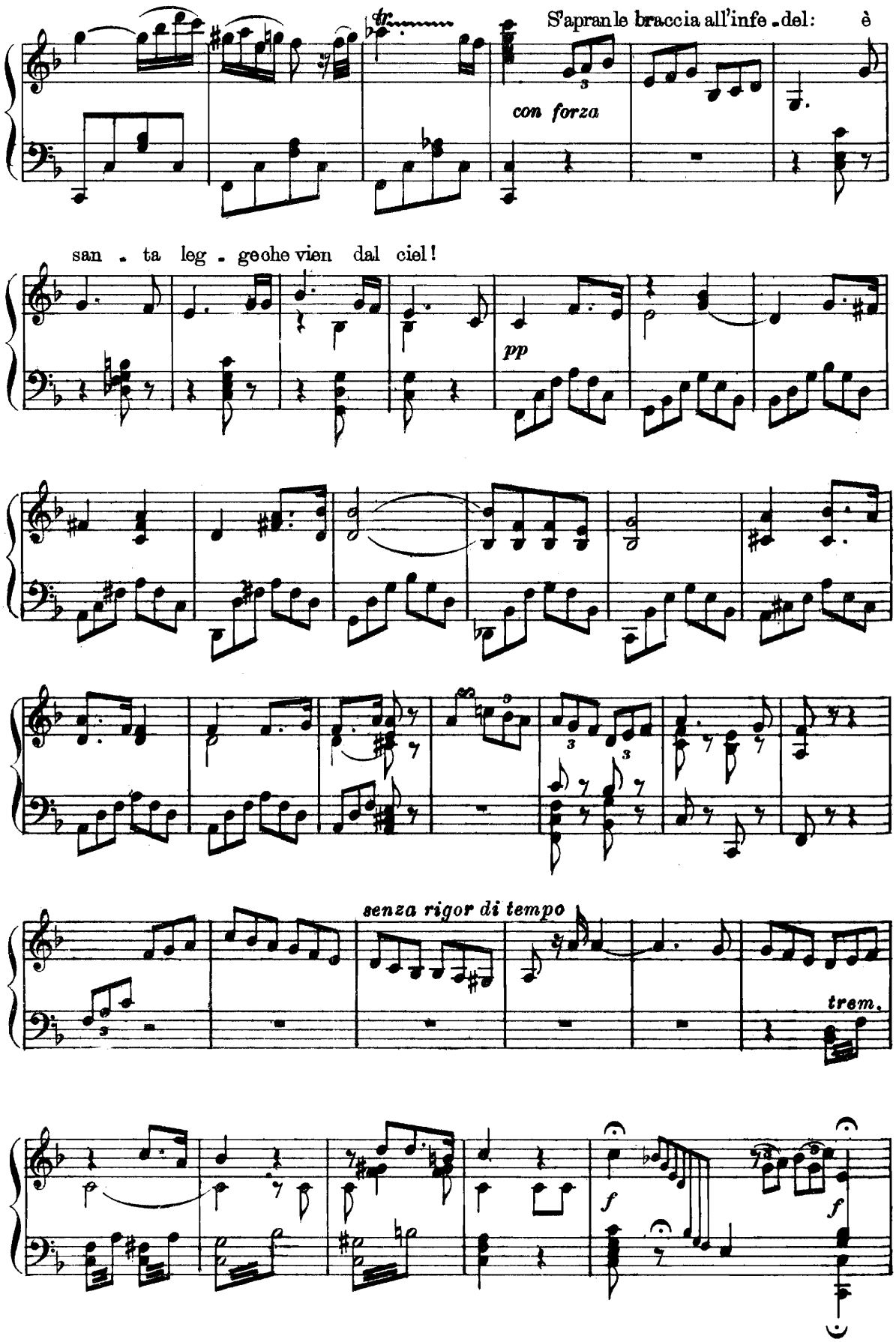

O ciel!.....
Il
p
Pre - si - de su - pre - mo del Con - ci - lio

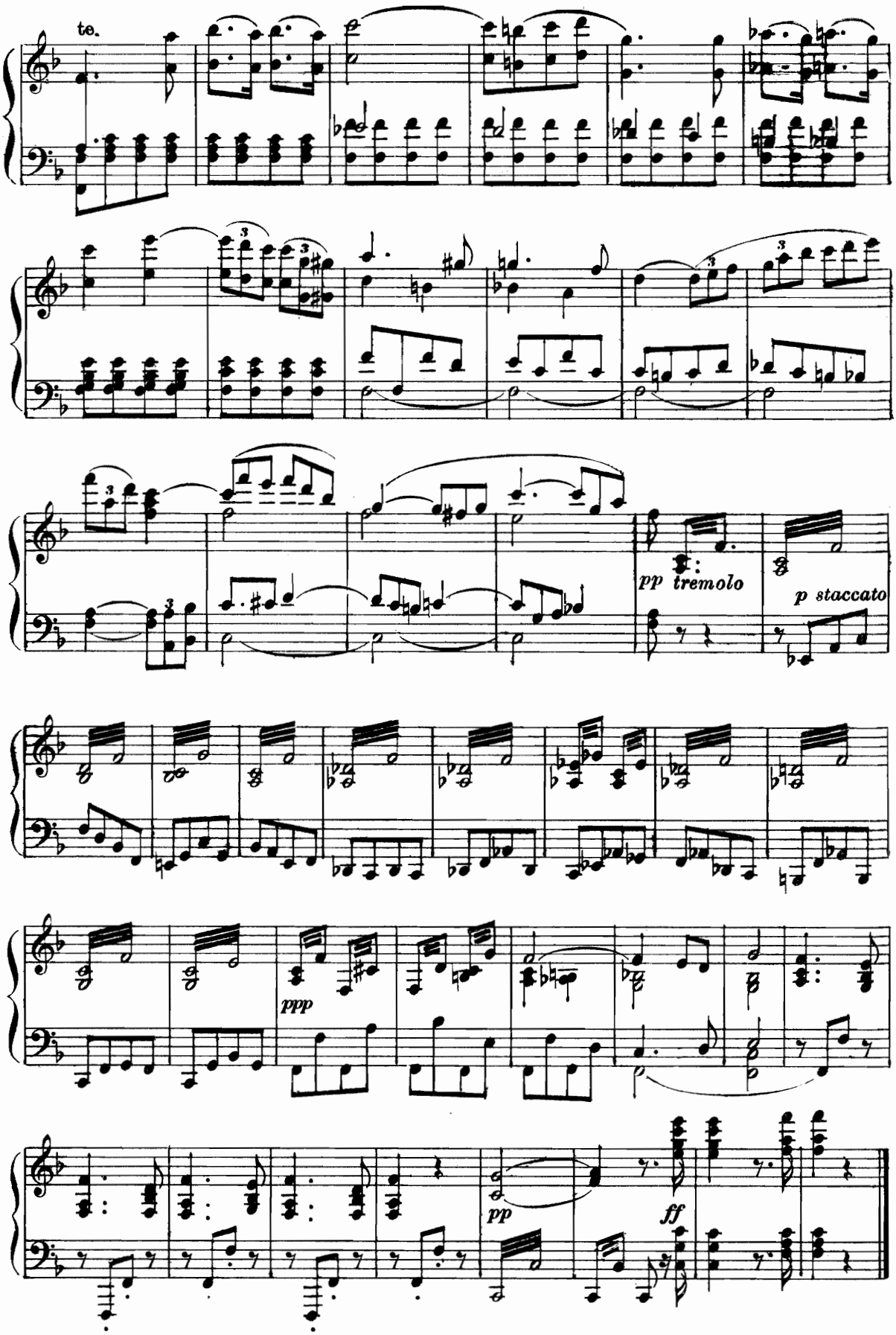

p dolce
p
f
ALLEGRETTO
ff
ANDANTE
p
rall.
p

CAVATINA

«Sé, oppressi ognor da ria sentenza»

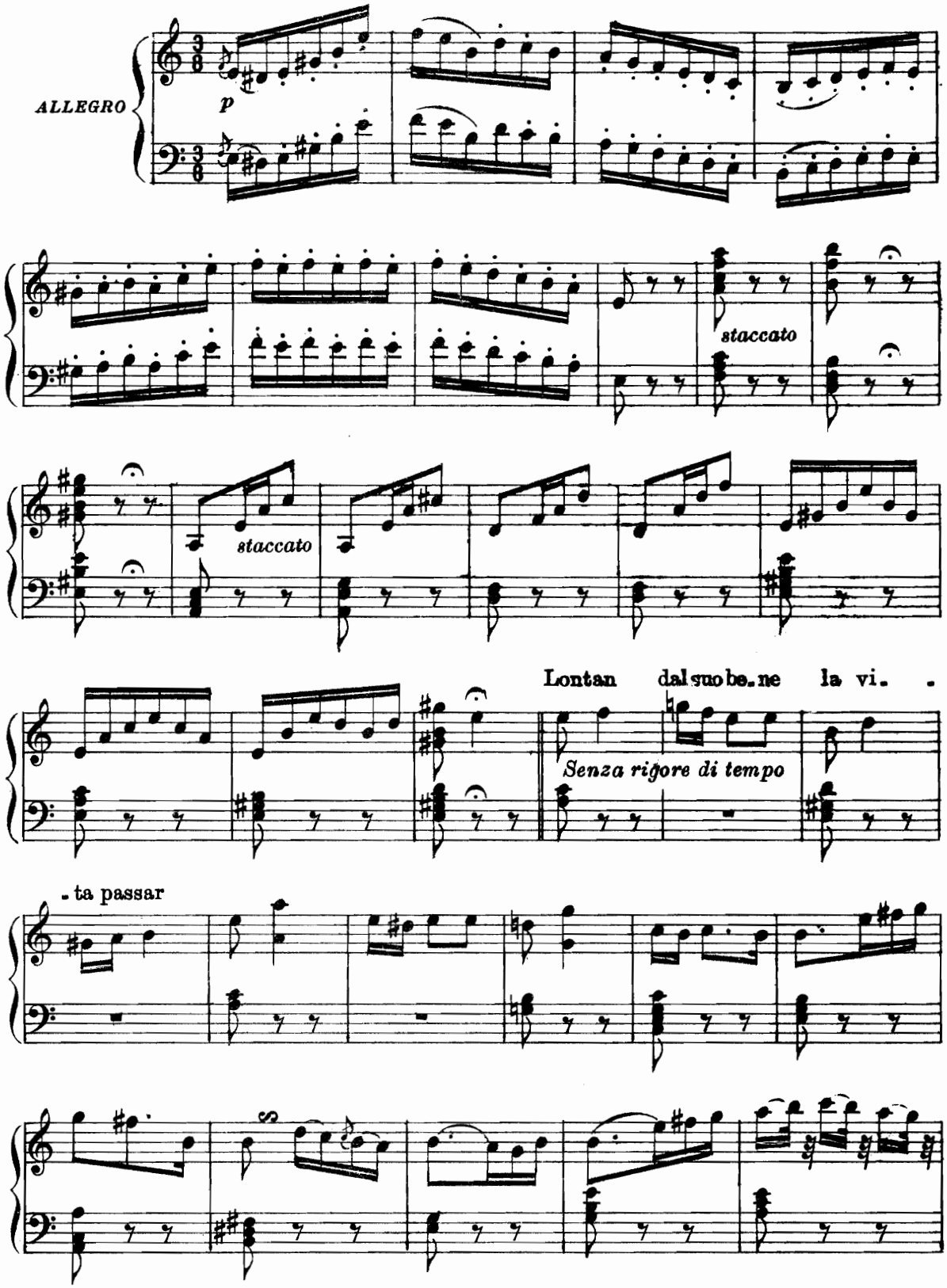


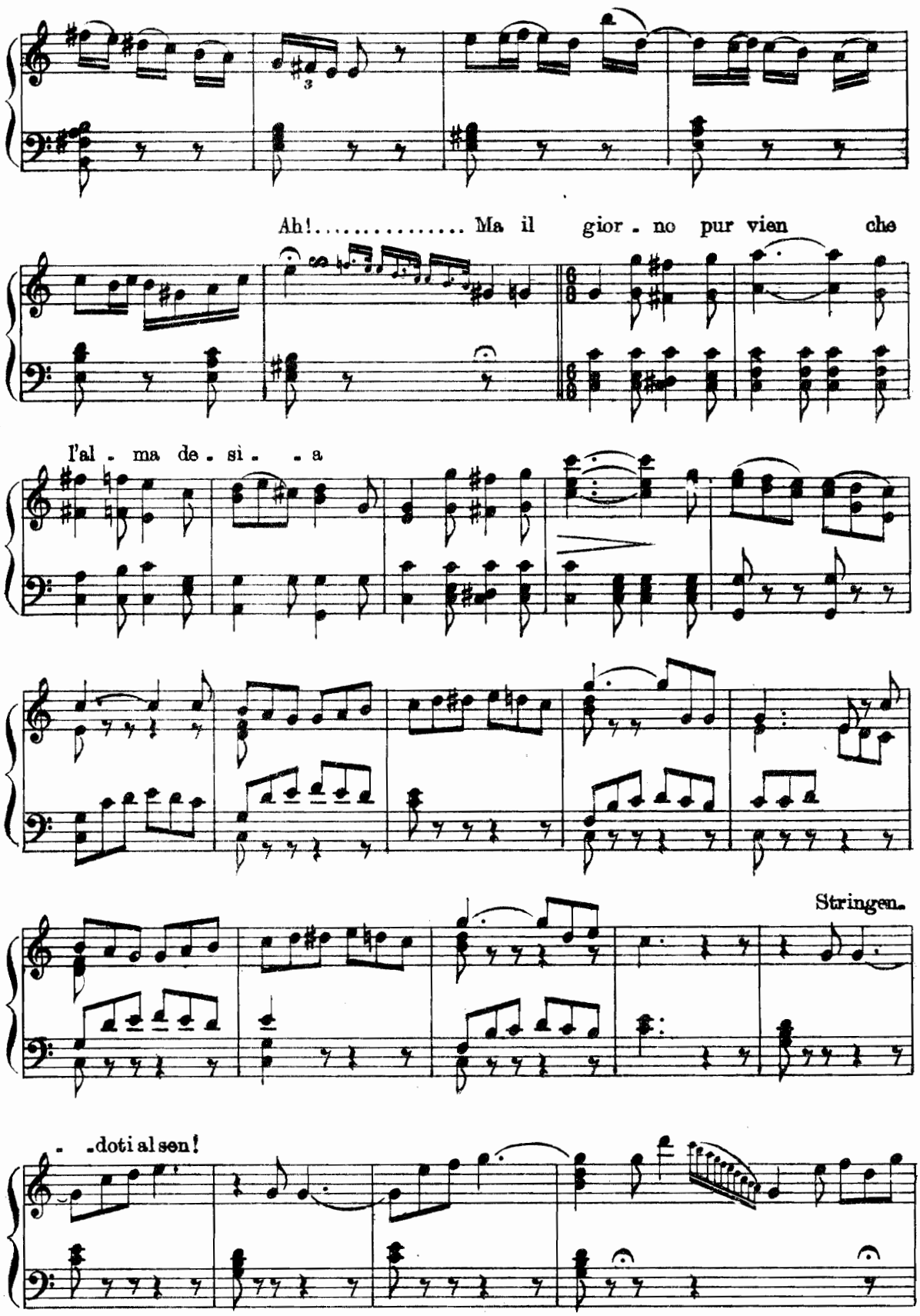

S'apran le braccia all'infe - del: è
con forza
san - ta leg - ge che vien dal ciel!
pp
senza rigor di tempo
trem.
f
f

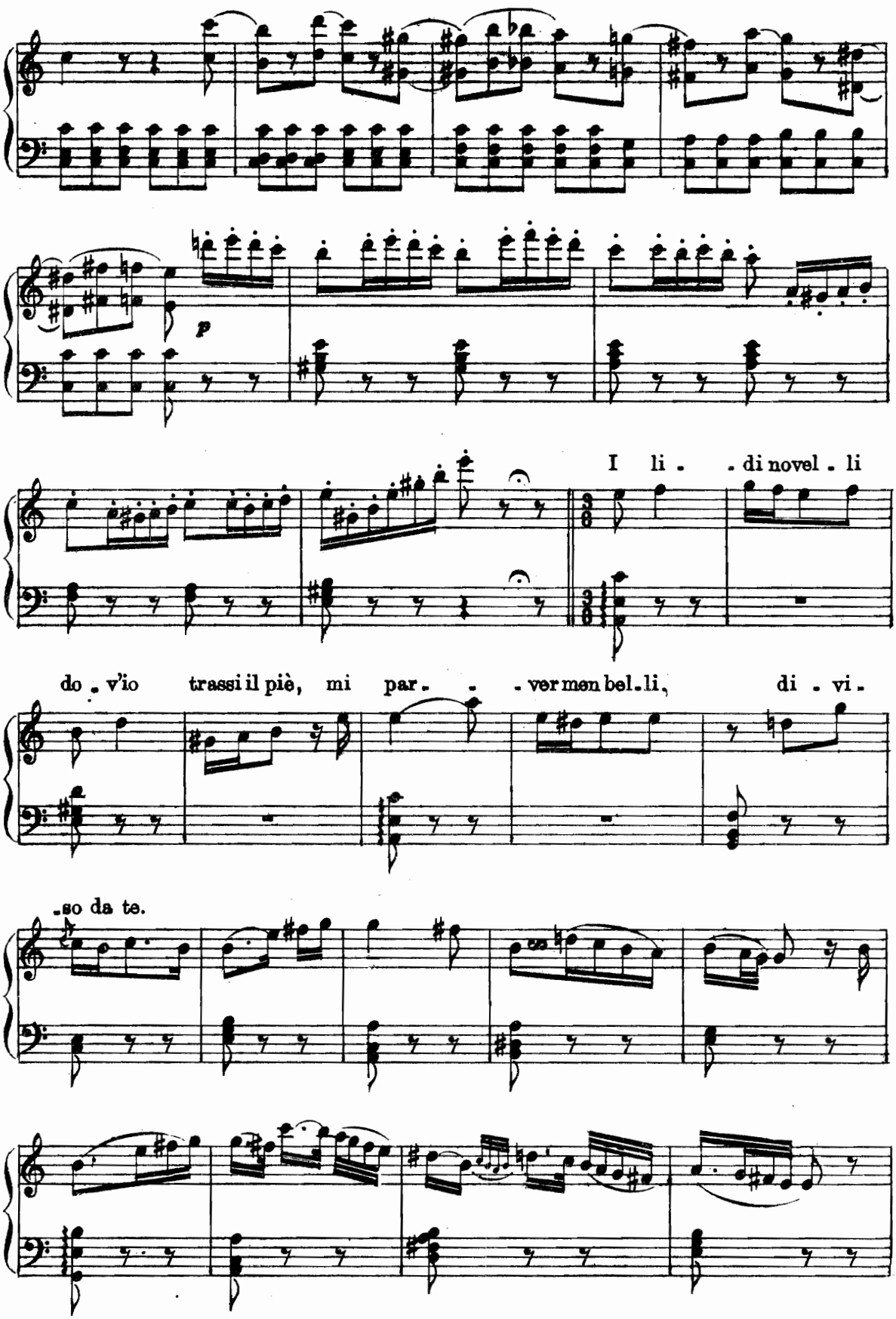

te.
pp tremolo
p staccato
ppp
pp
ff

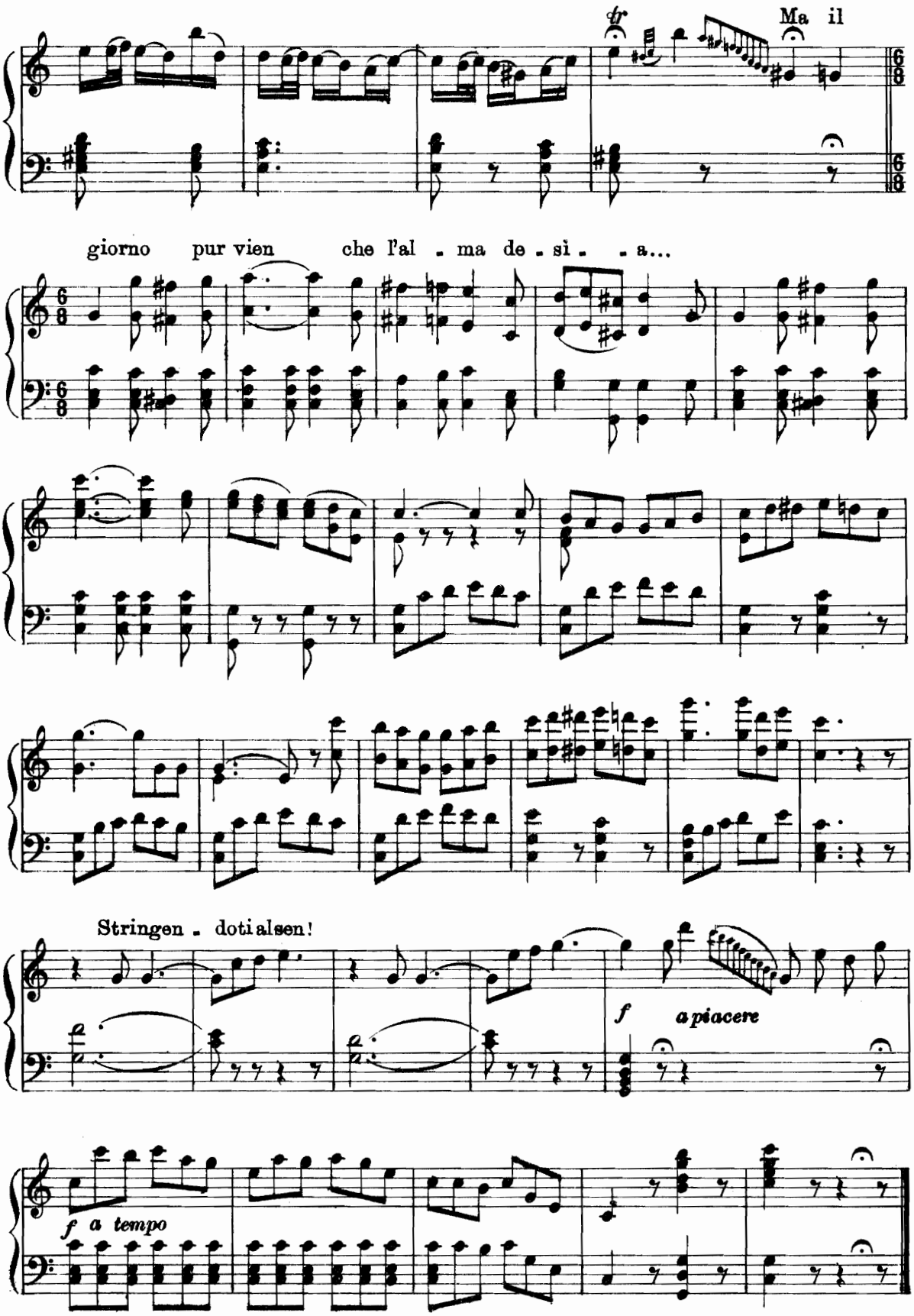
SERENATA

«Lontan dal suo bene»



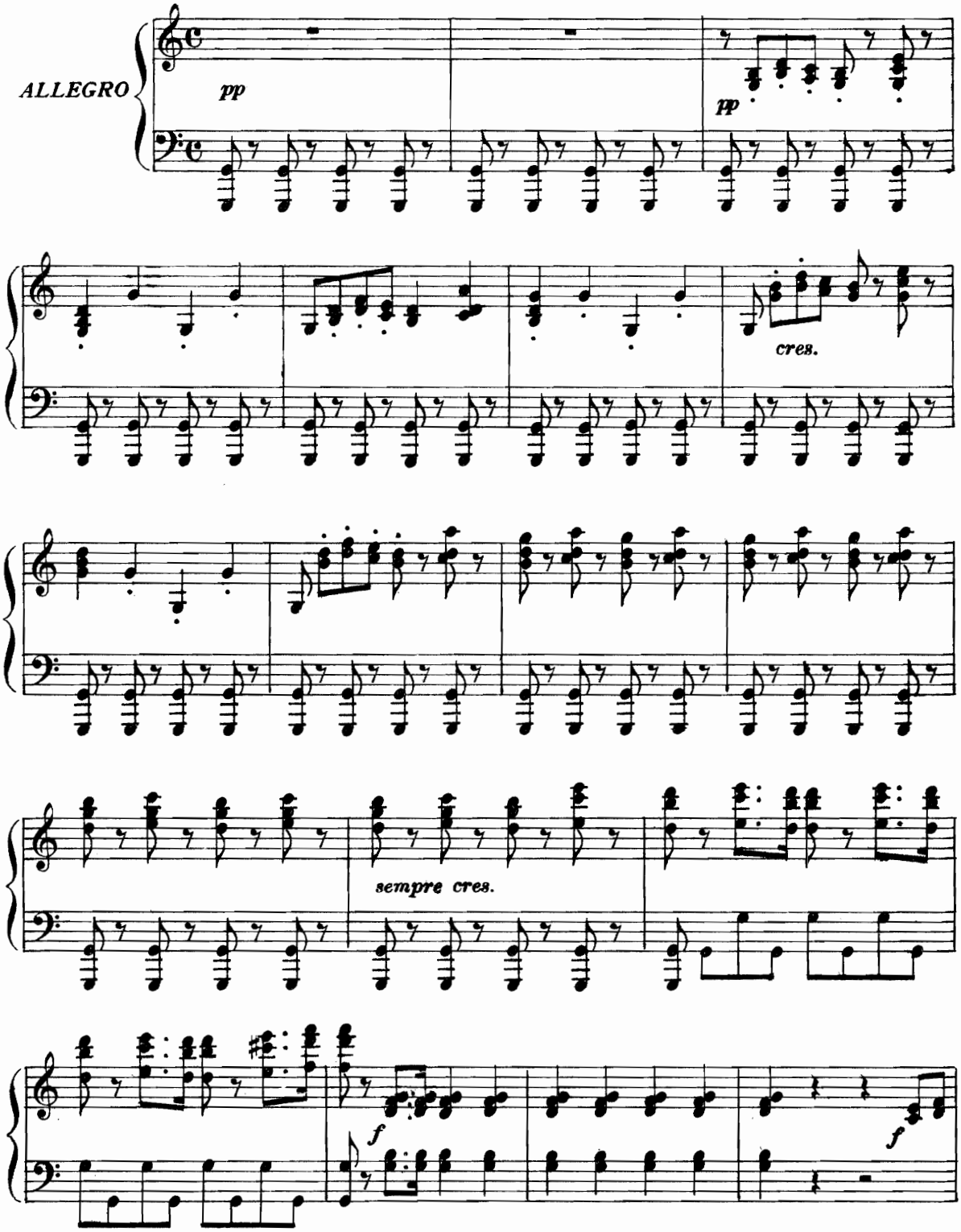

Ah!..... Ma il gior - no pur vien che
l'al - ma de - sì - - a
Stringen.
- - doti al sen!

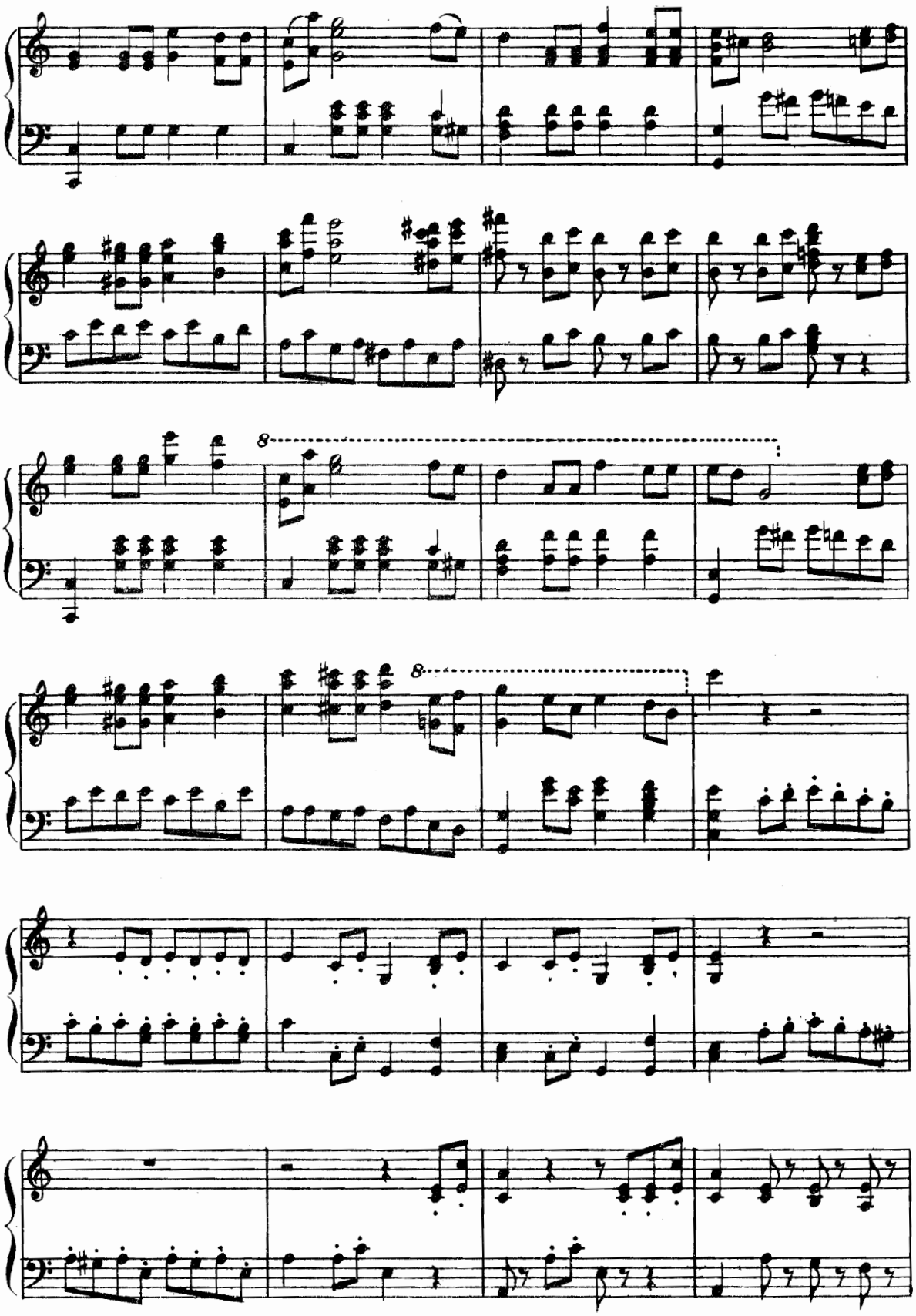

p
I li - - di novel - li
do - v'io trassi il piè, mi par - - - ver men bel - li, di - vi -
- so da te.

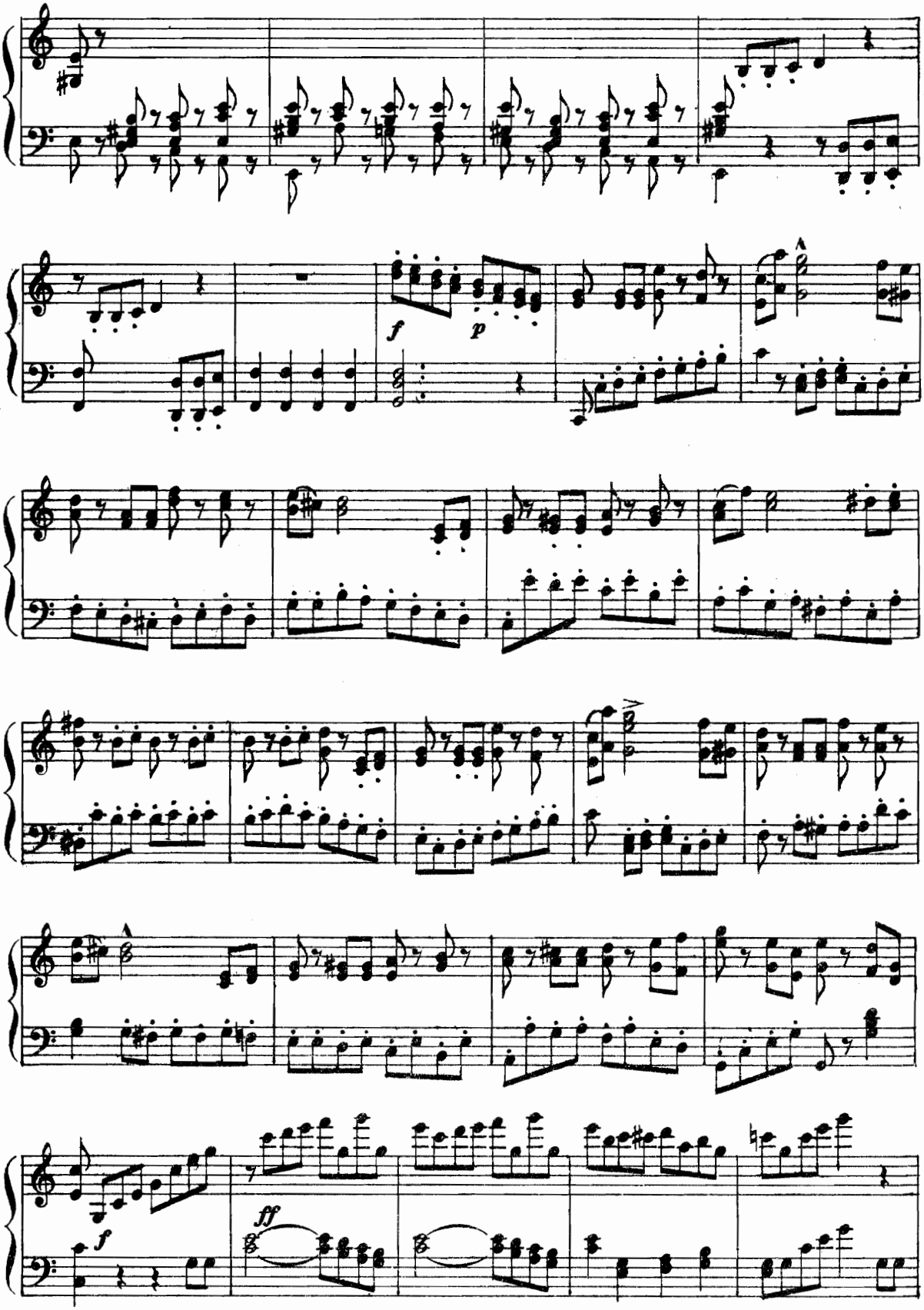

tr
Ma il
giorno pur vien che l'al - ma de - sì - - a...
Stringen - doti alsen!
f a piacere
f a tempo

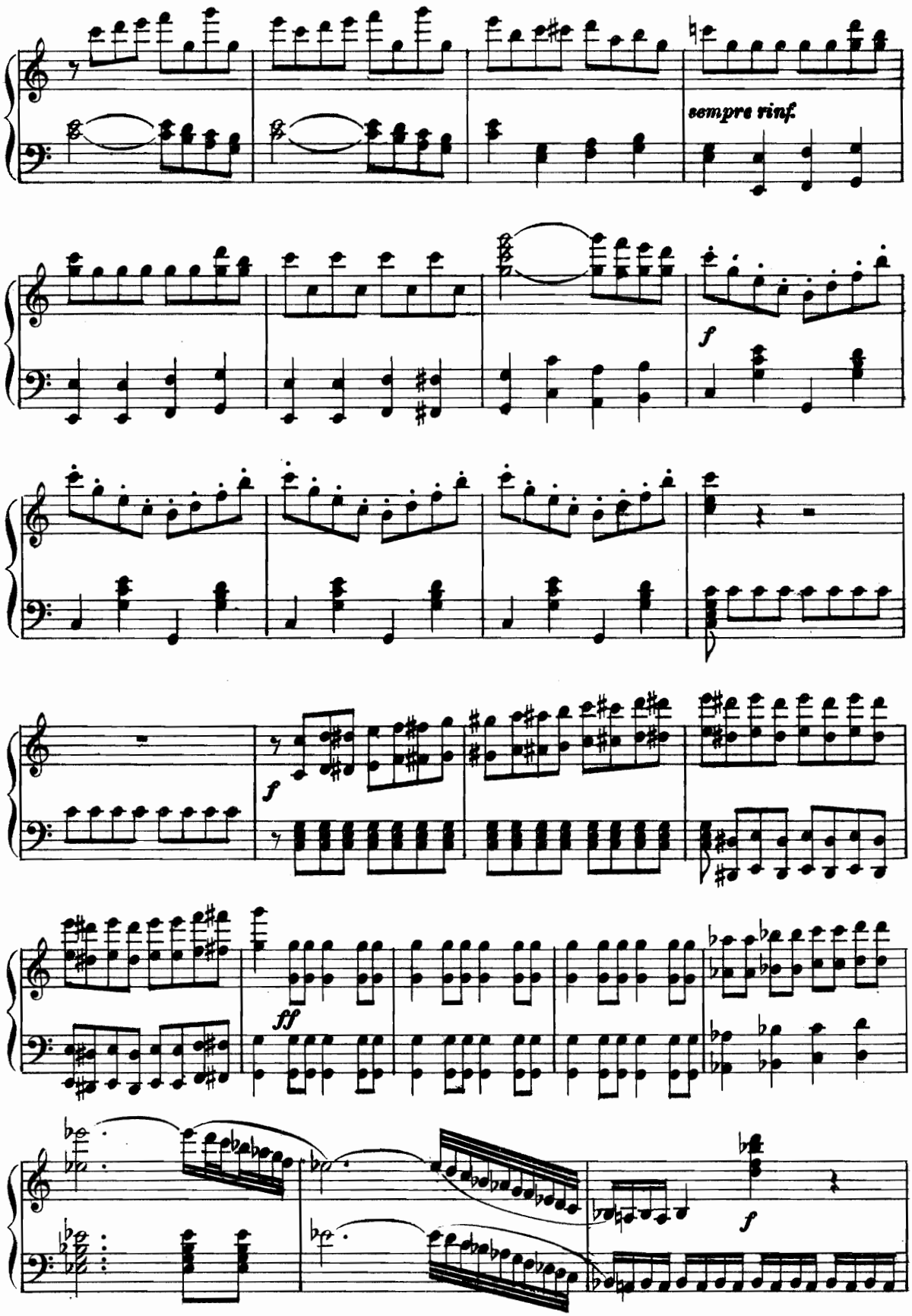
CORO

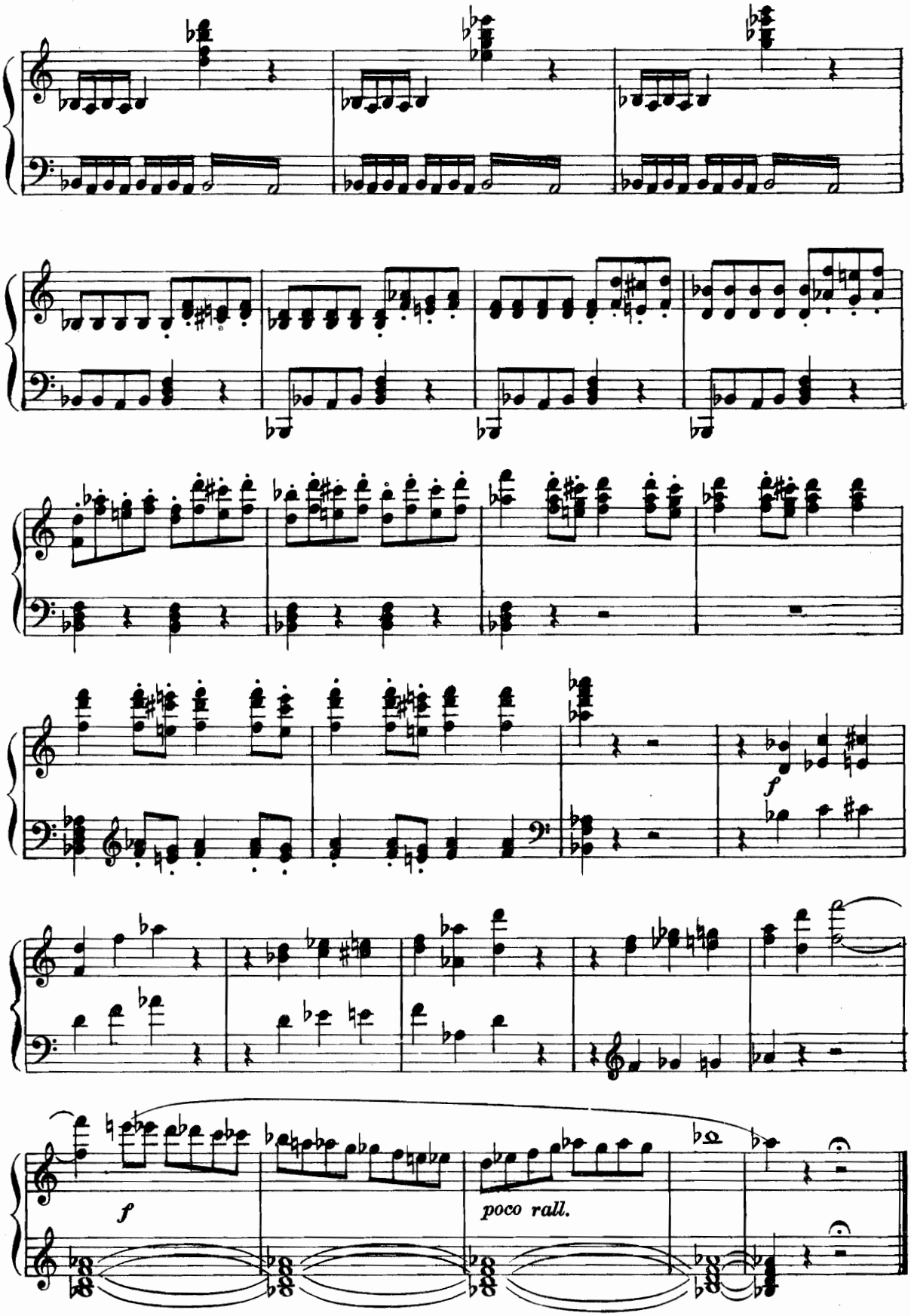
«Affrettiam, chè già l'ora s'avanza»



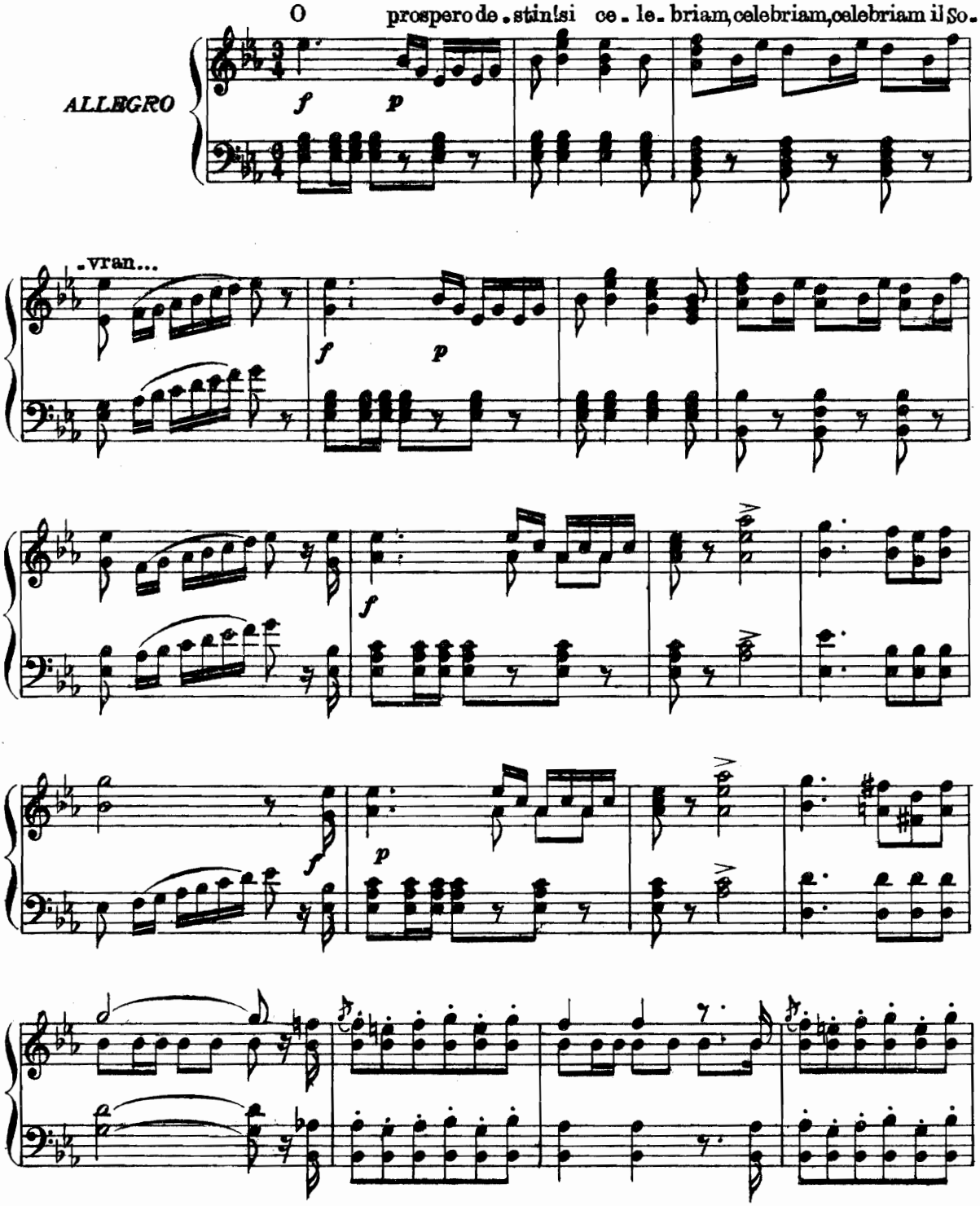


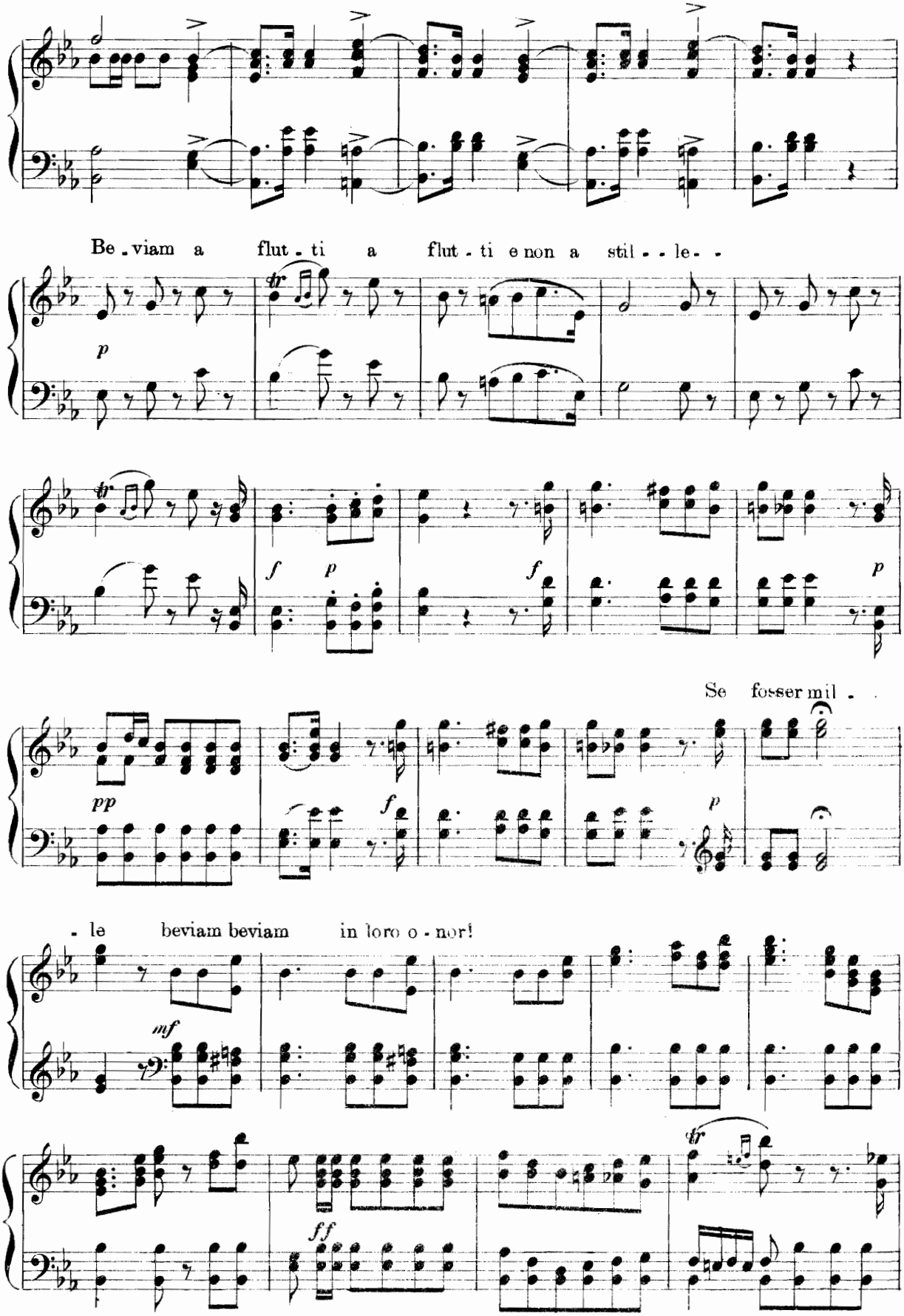

f
p
f
ff
f

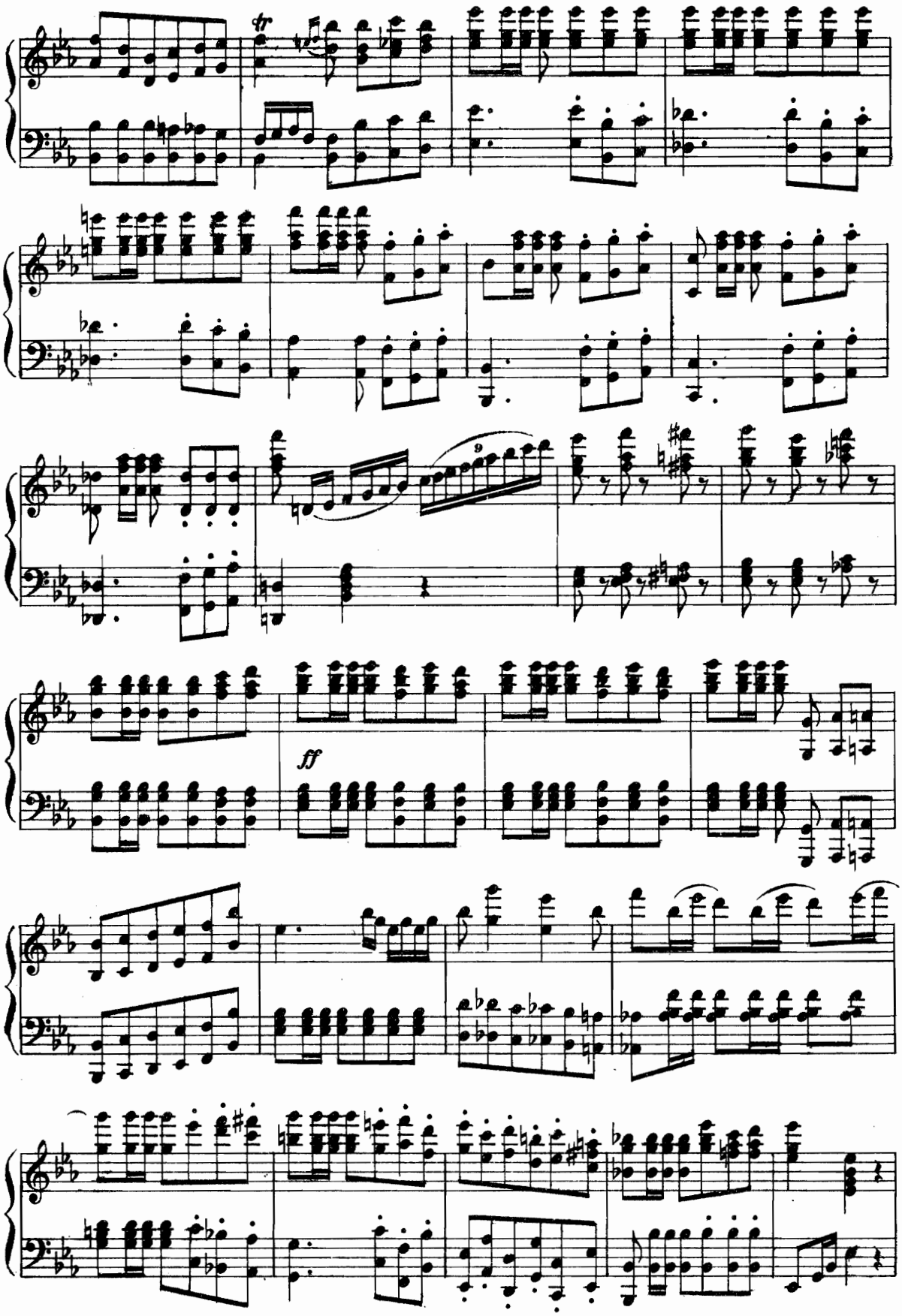

sempre rinf.
f
f
ff
f

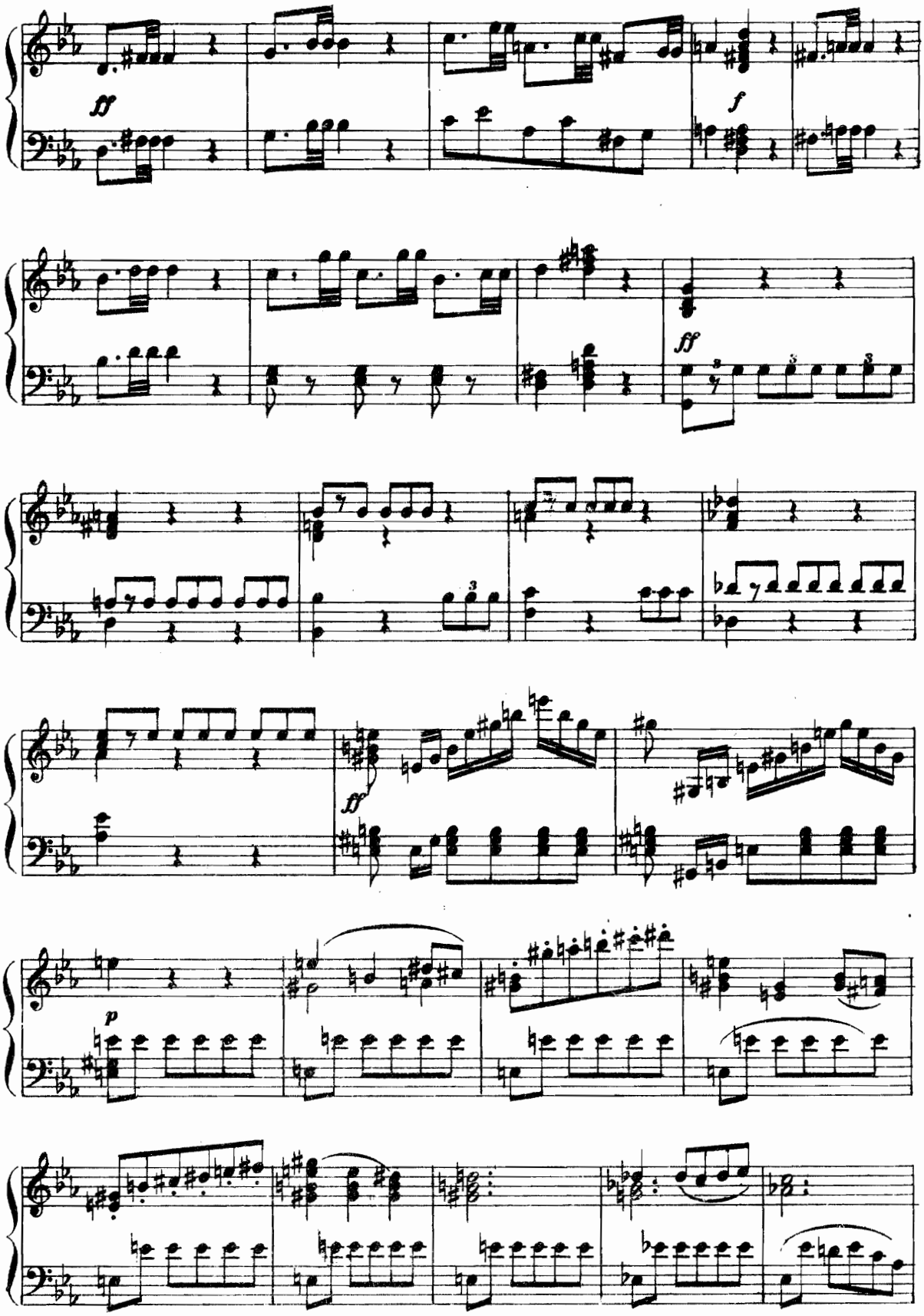

f
f
poco rall.

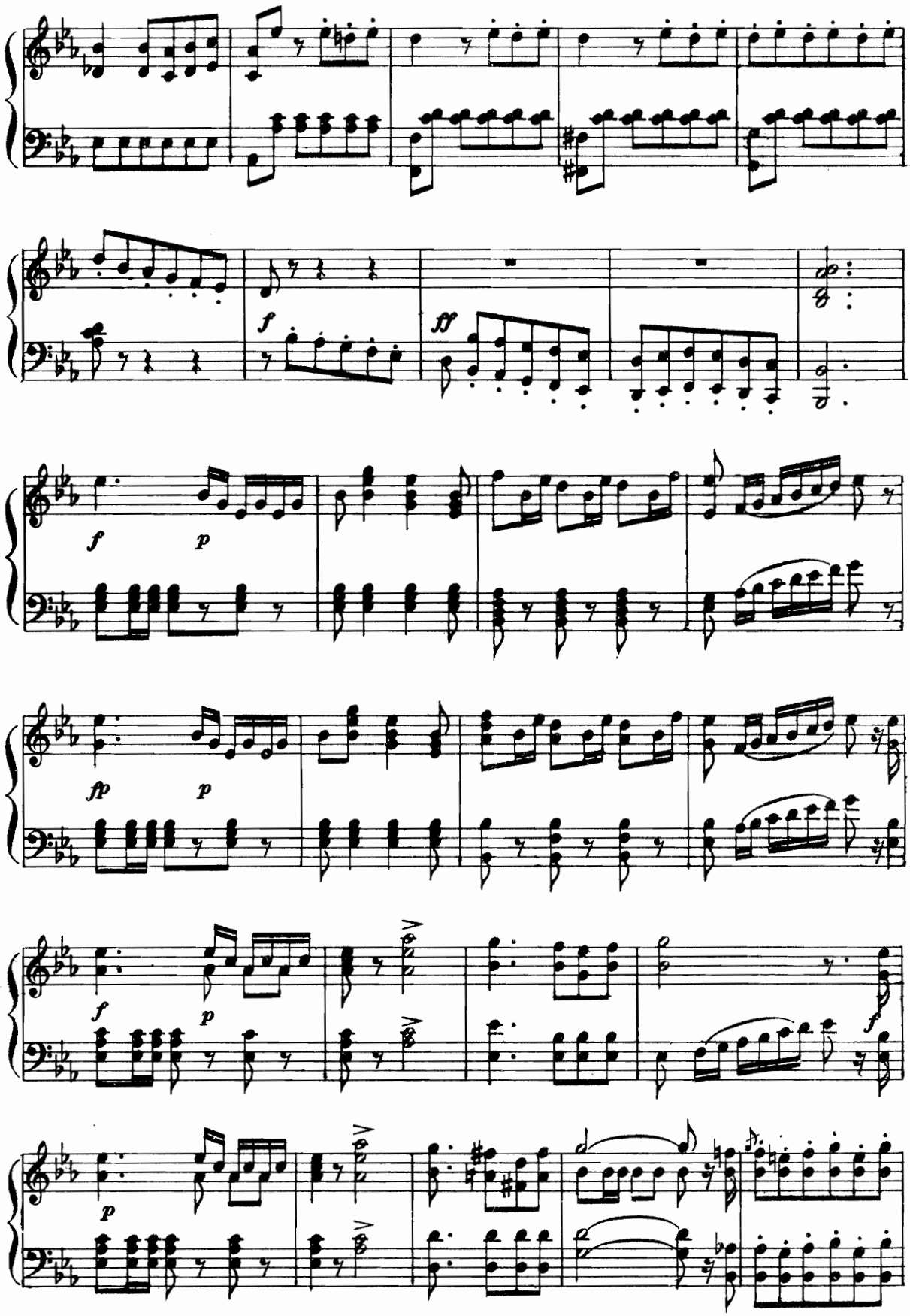
CORO DI BEVITORI

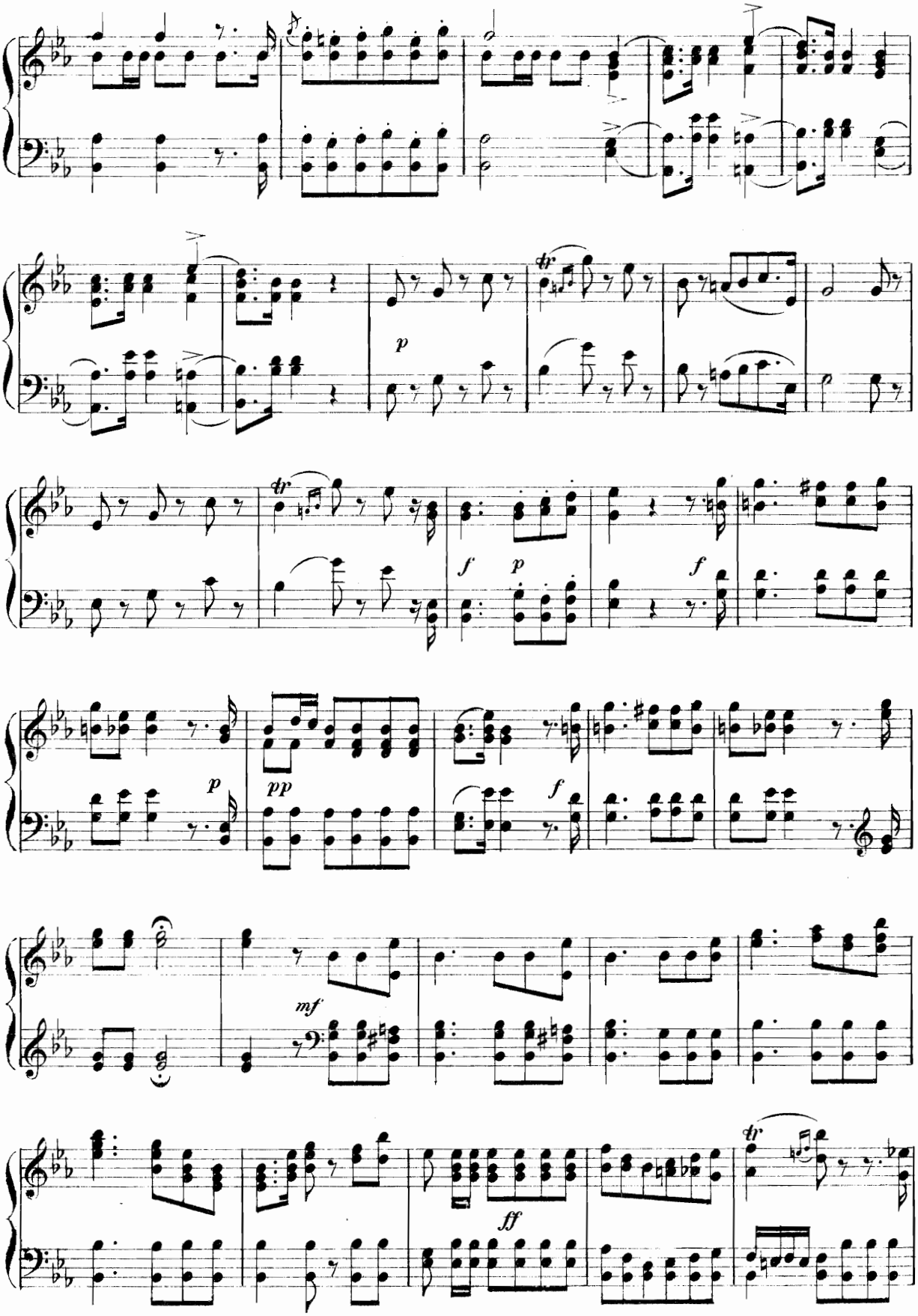


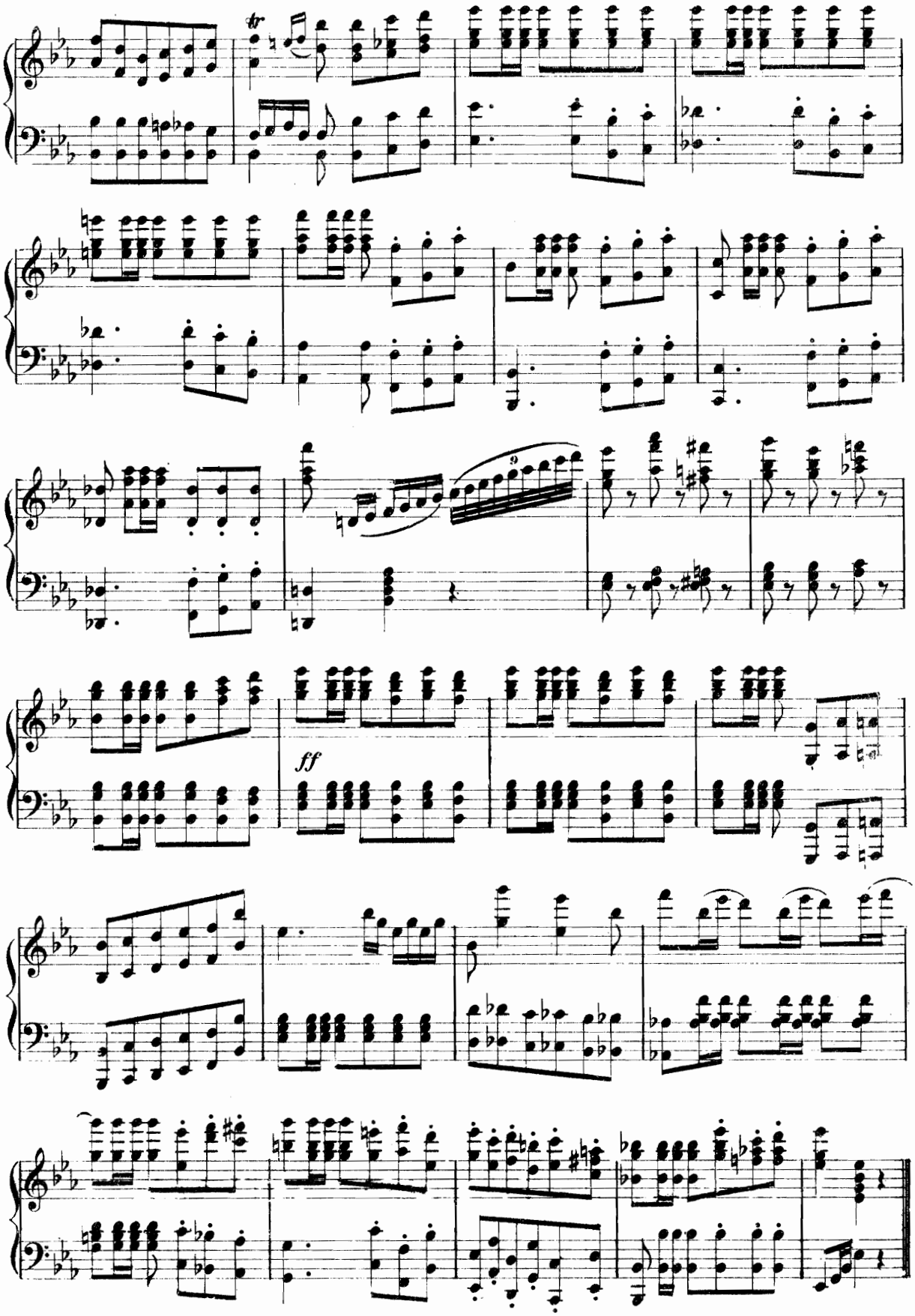

Be - viam a flut - ti a flut - ti e non a stil - - le - -
Se fosser mil -
- le beviam beviam in loro o - nor!

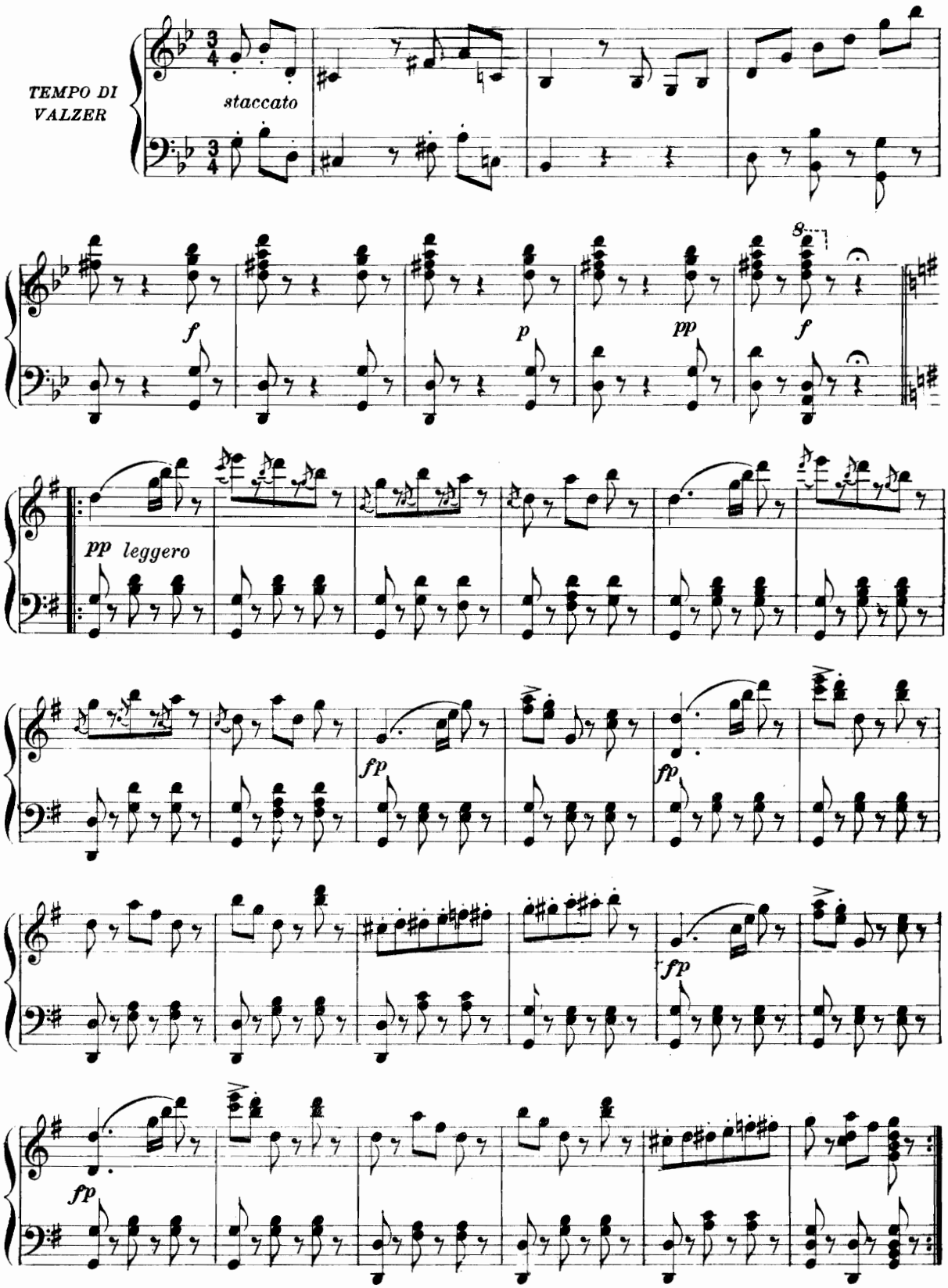

ff

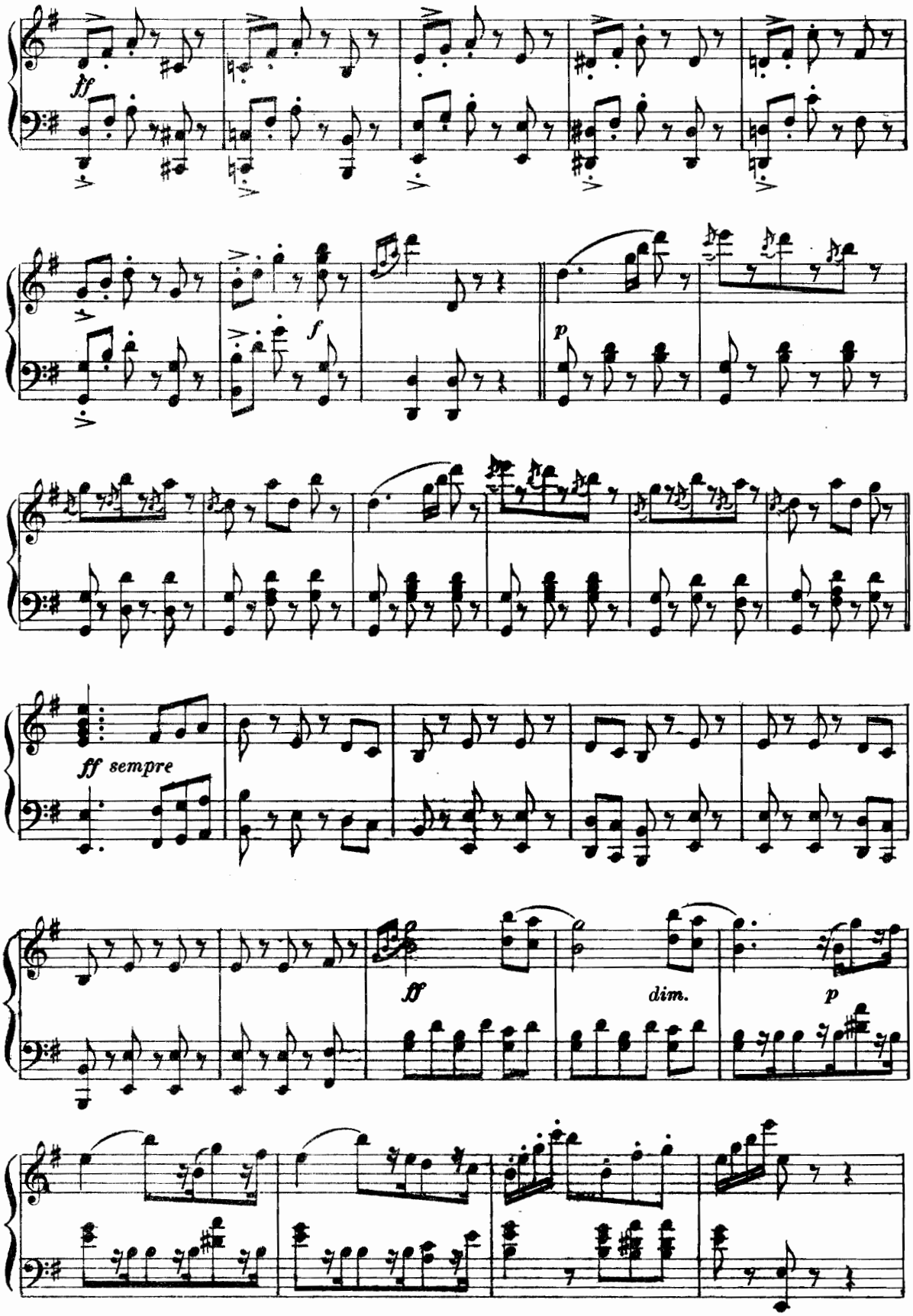

ff
f
ff
ff
p

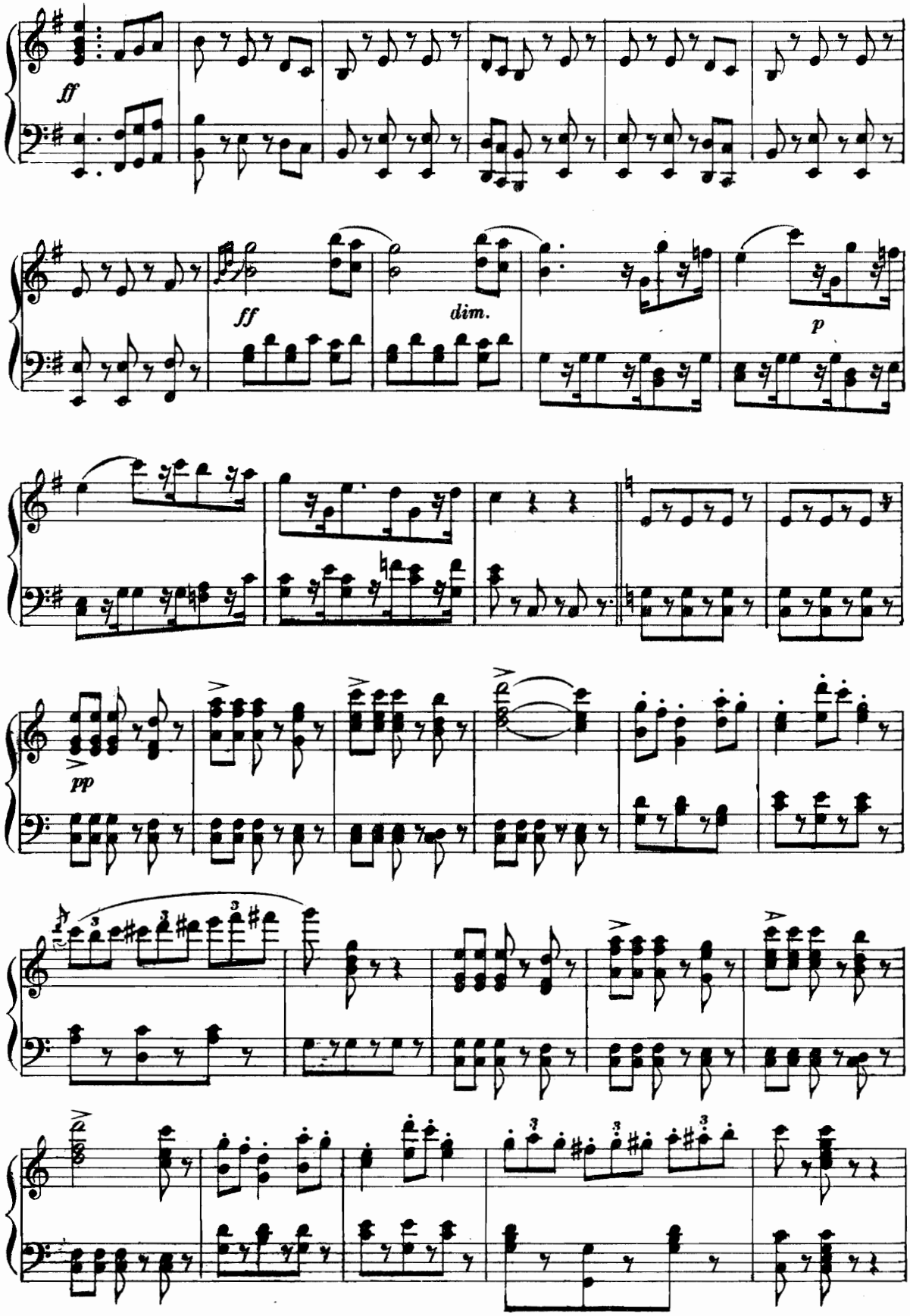

f
fff
f
p
ffp
p
f
p
f
p

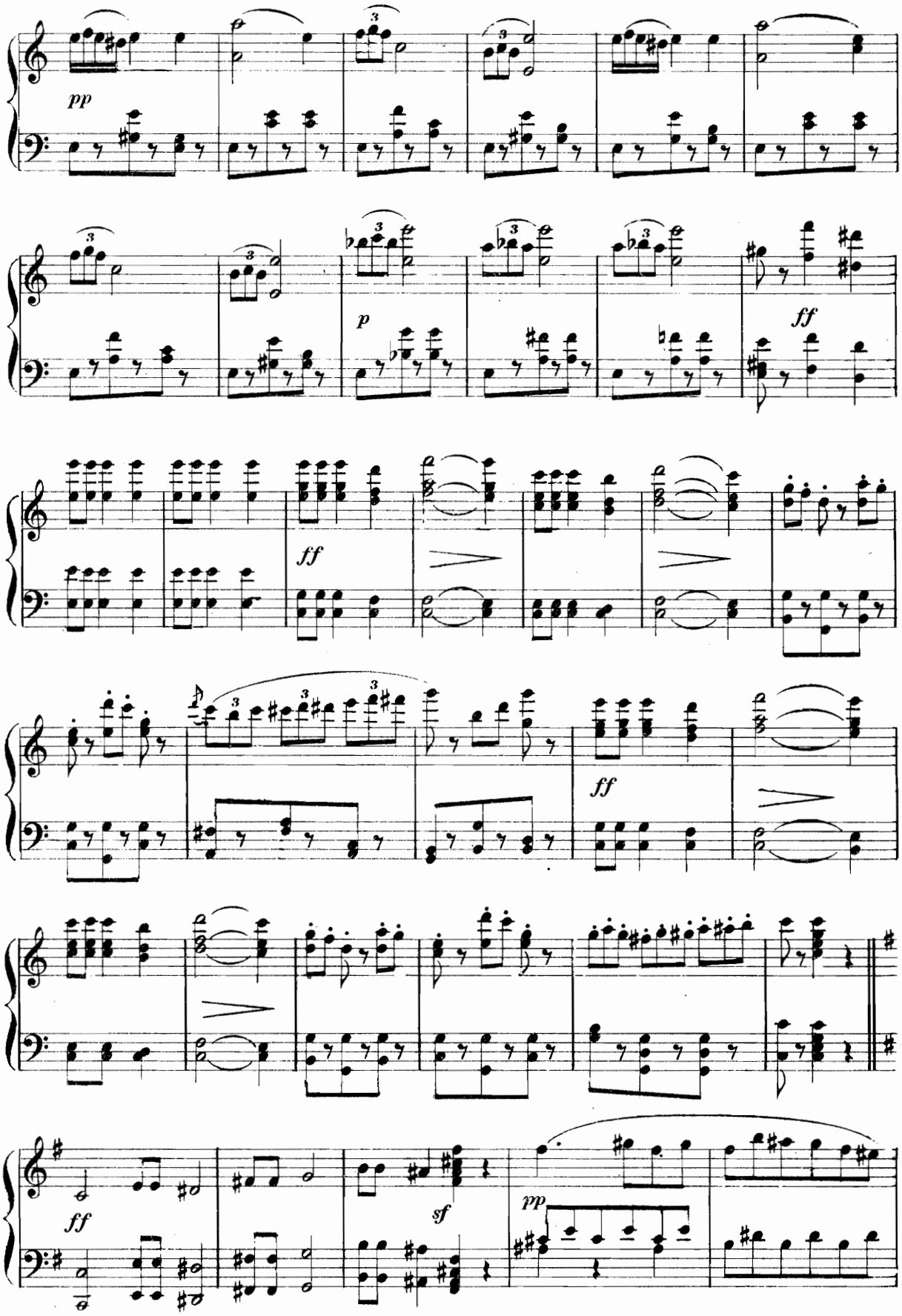

p
f
p
f
p
pp
f
mf
ff

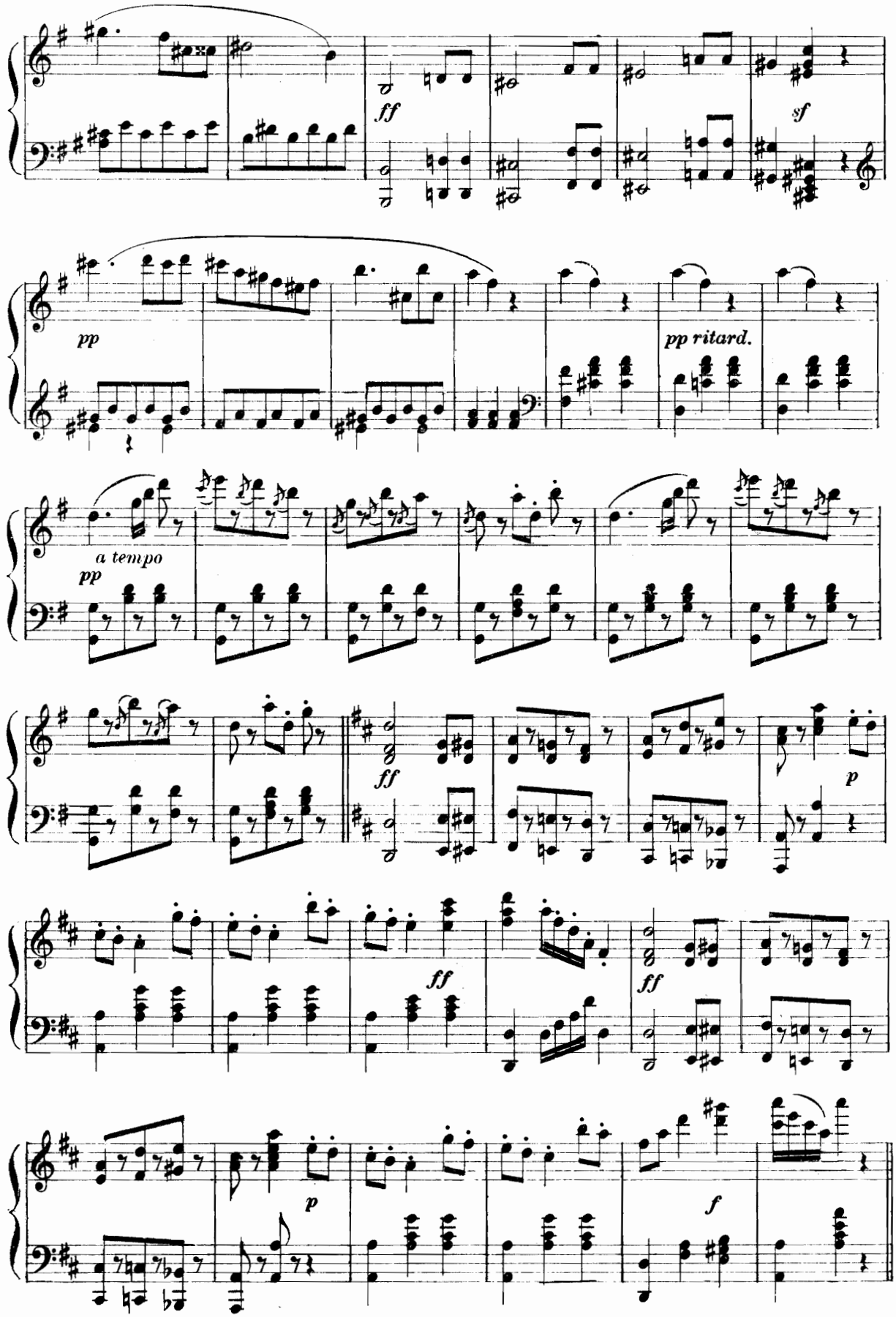

tr
ff

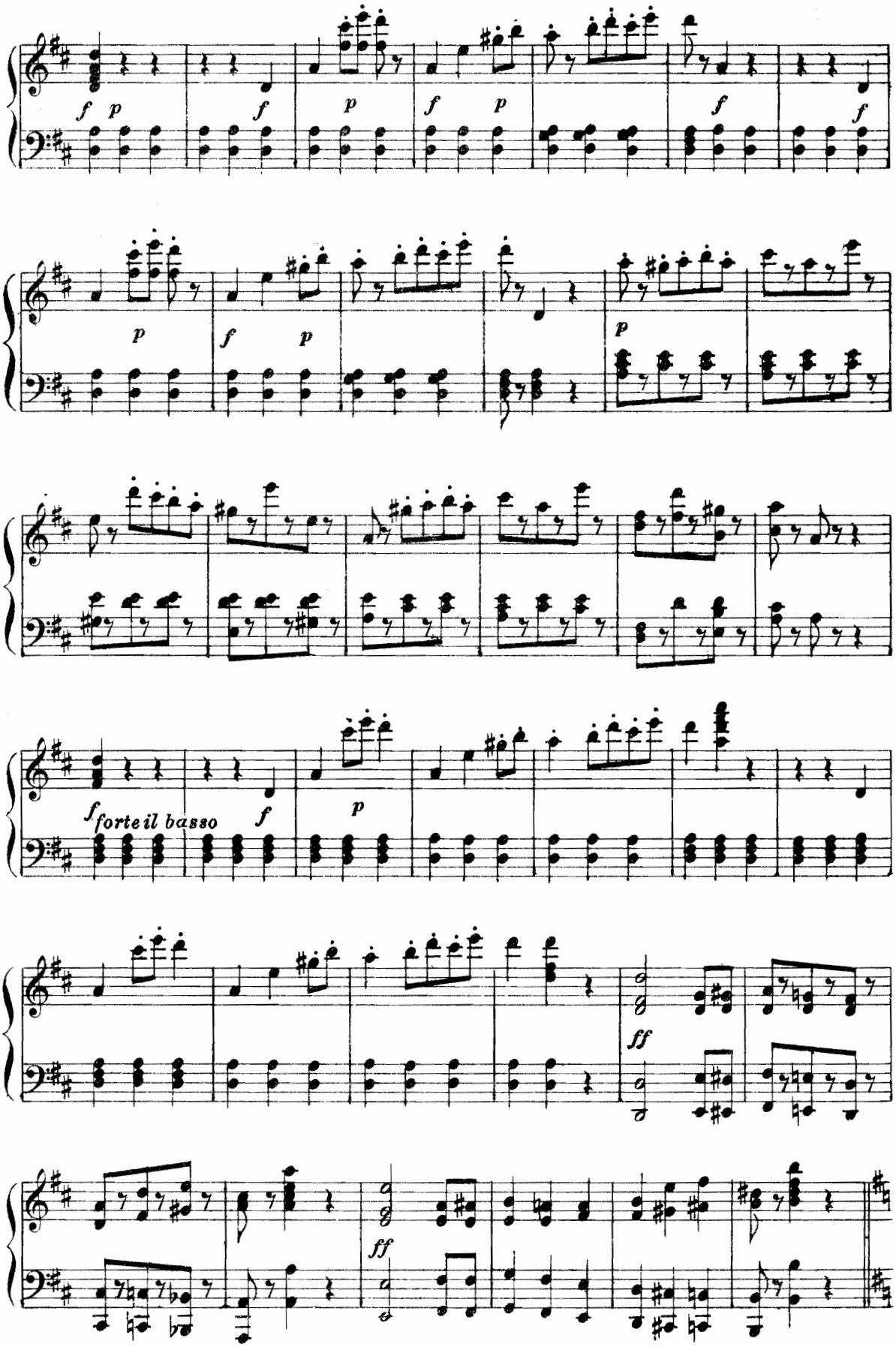

TEMPO DI VALZER
staccato
f
p
pp
f
pp leggero
fp
fp
fp
fp

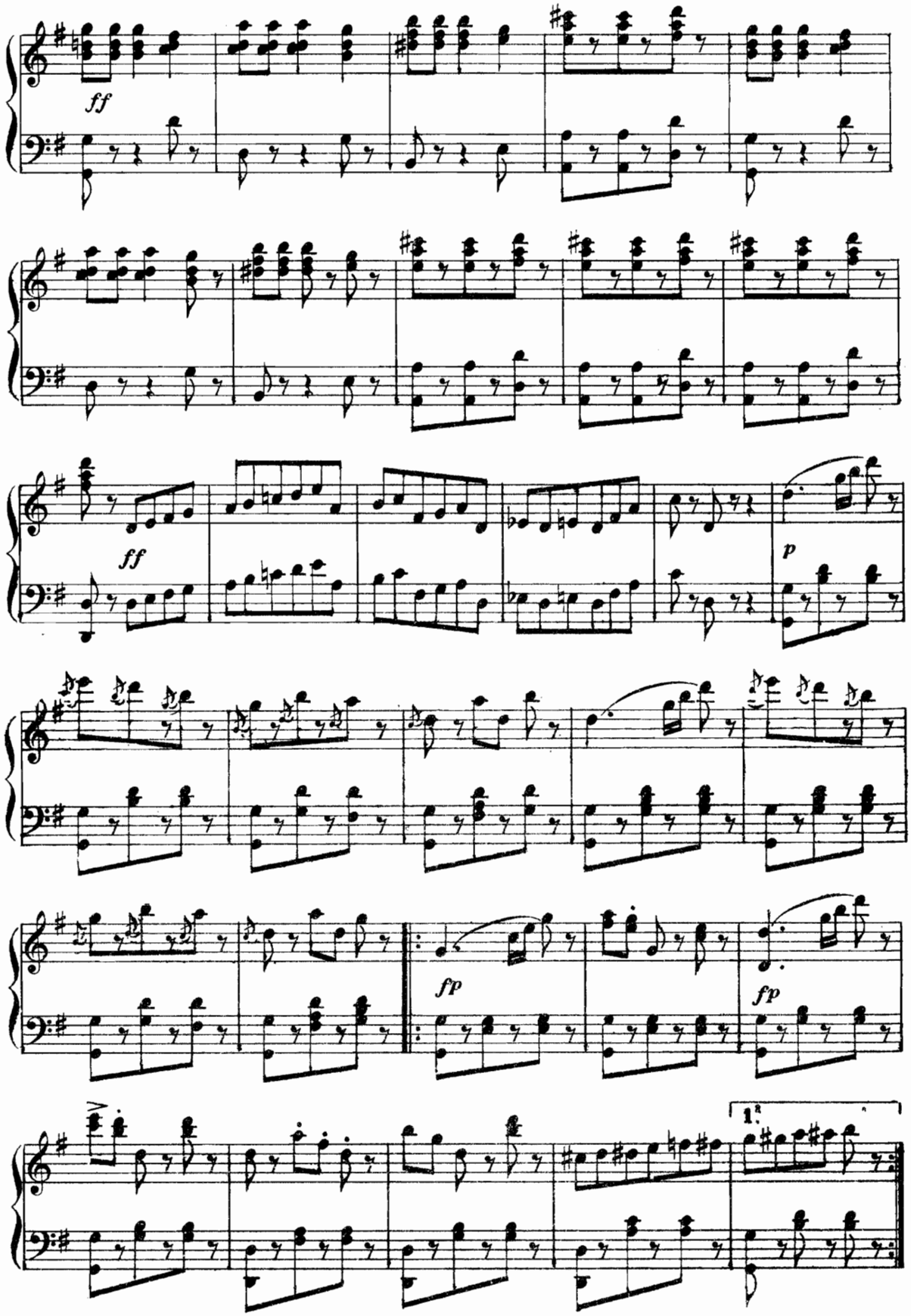

ff
f
p
ff sempre
ff
dim.
p

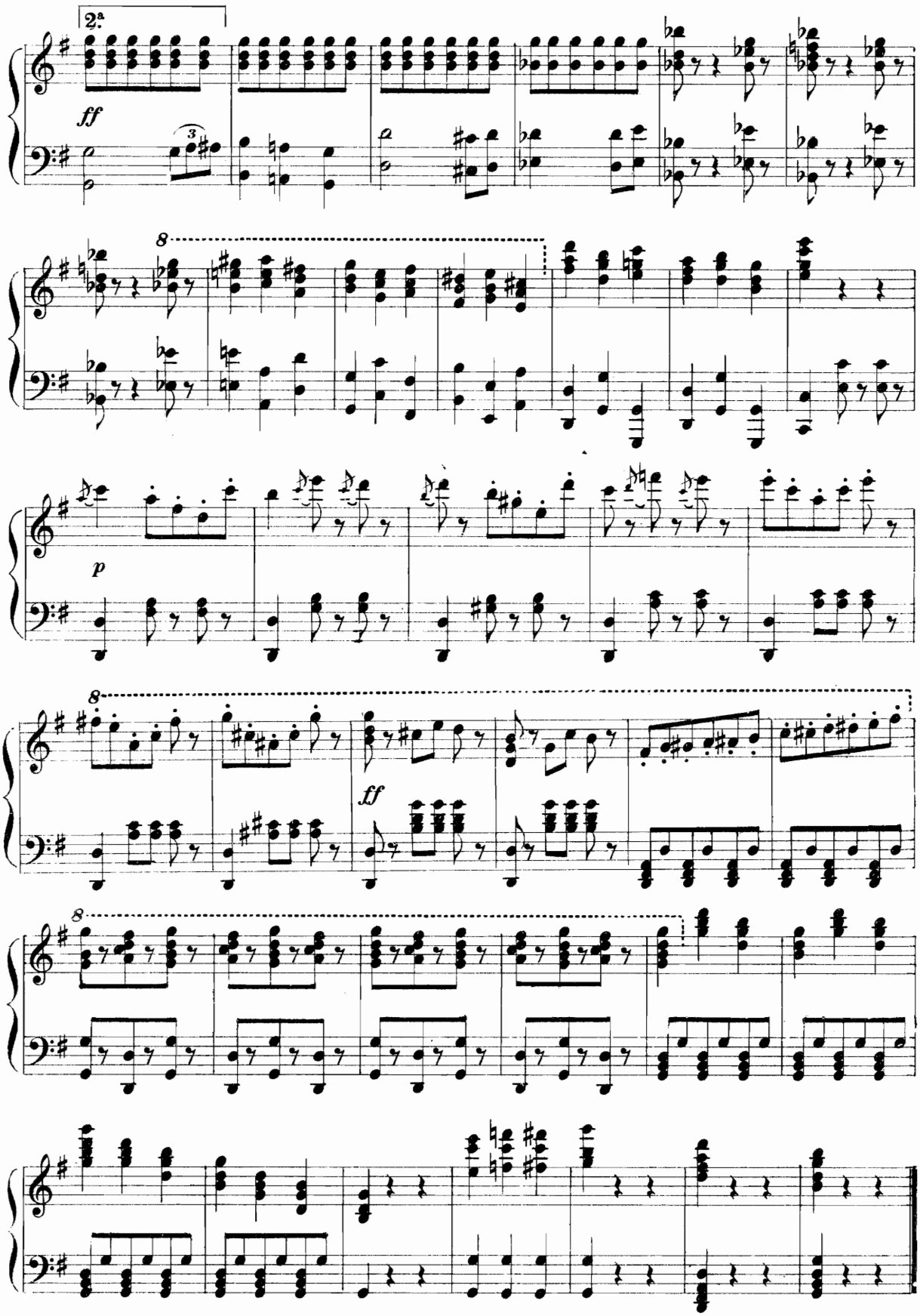

ff
ff
dim.
p
pp


pp
p
ff
ff
ff
ff
sf
pp

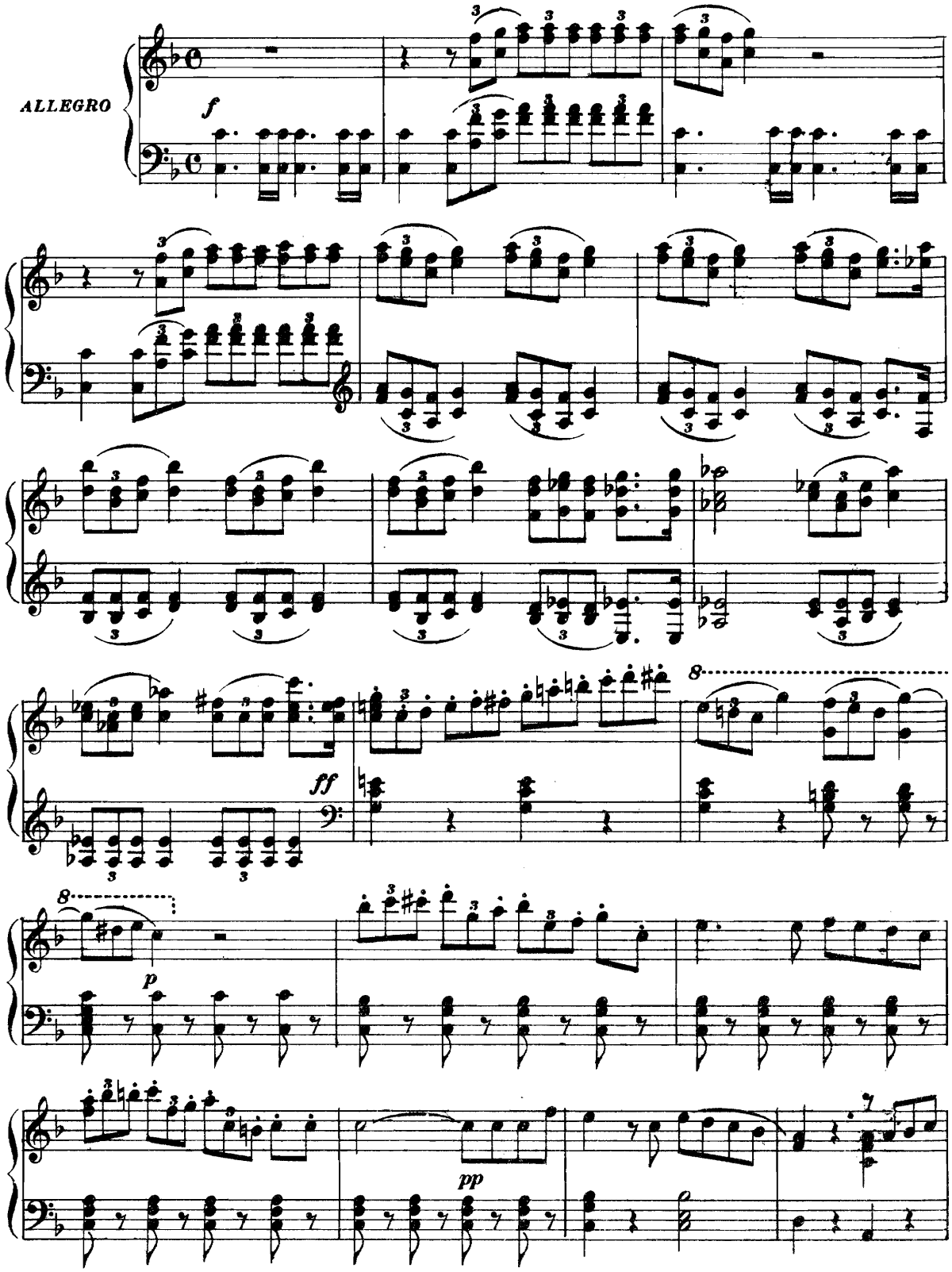

ff
sf
pp
pp ritard.
a tempo
pp
ff
p
ff
ff
p
f

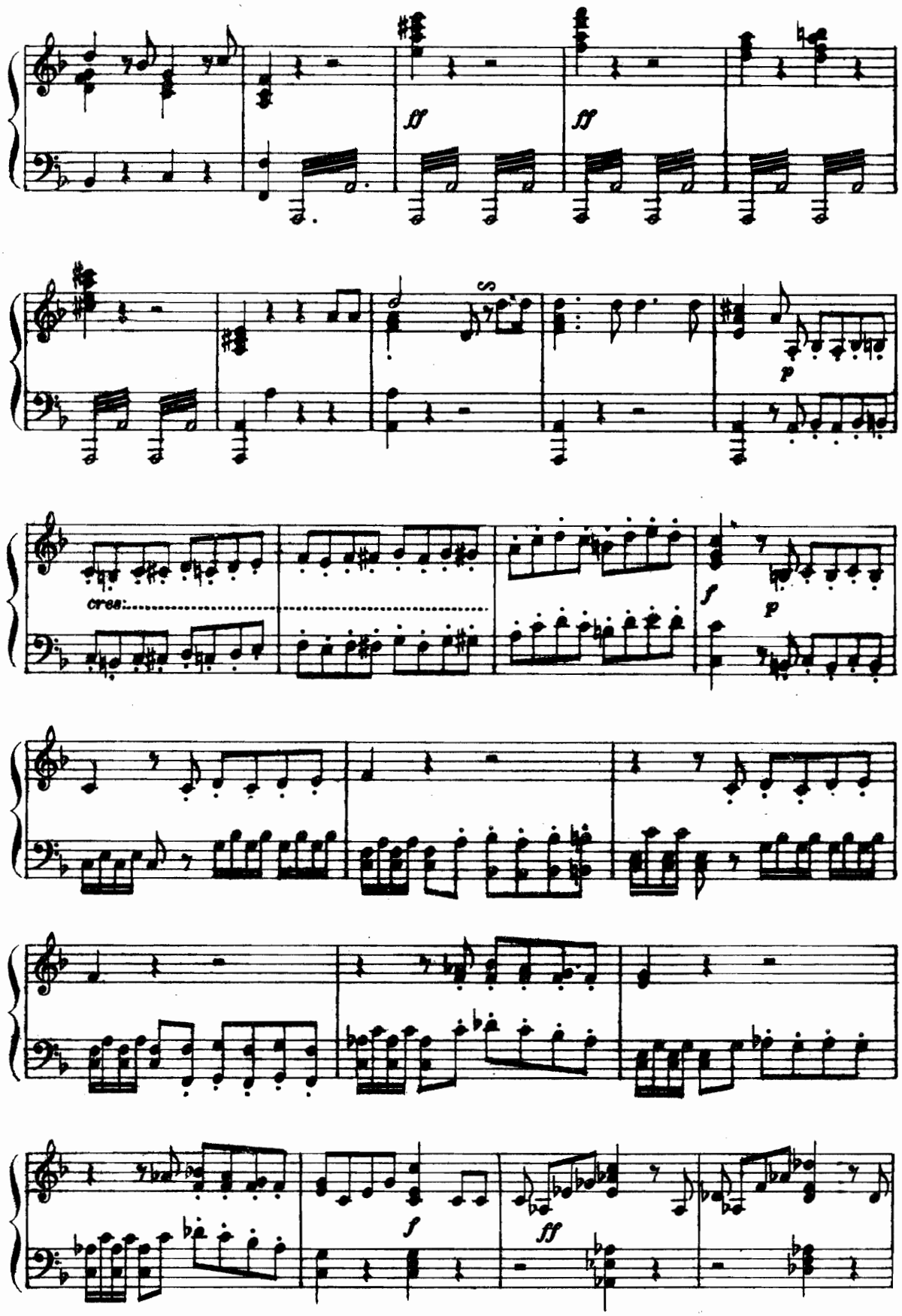

f p
f
p
f p
f
f
p
f p
p
f forte il basso
f
p
ff
ff

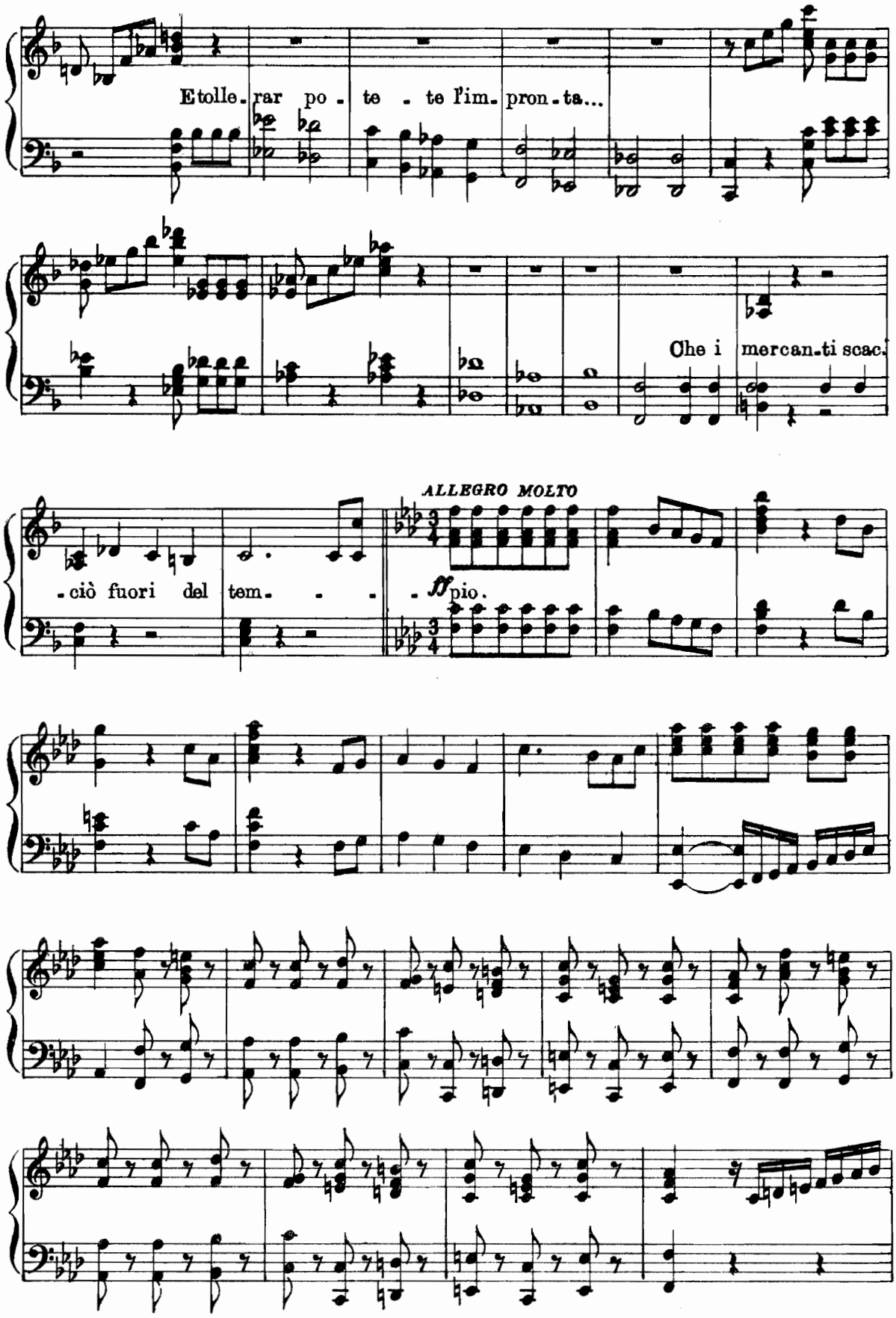

ff
ff
p
fp
fp
1.

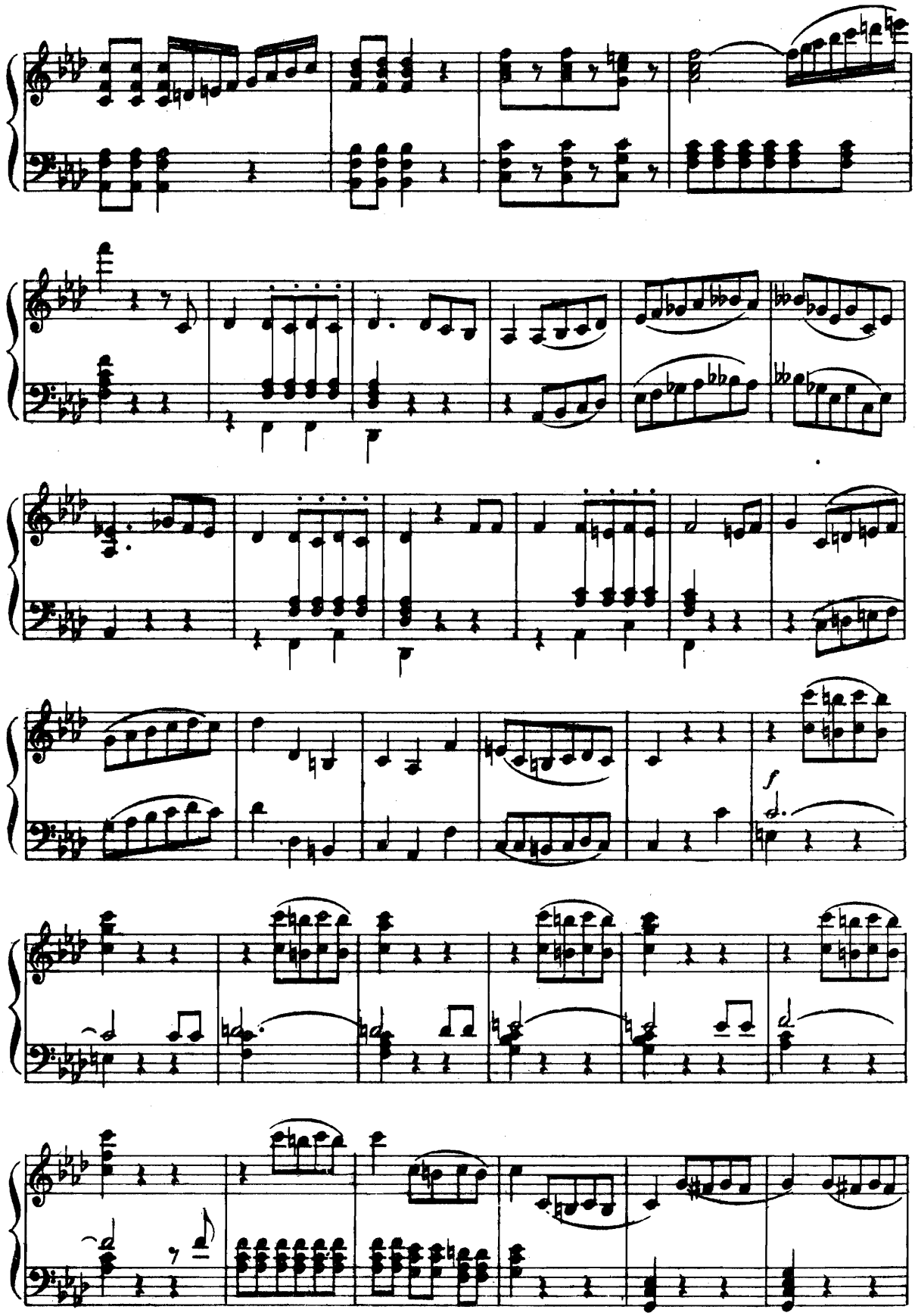

2.ª
ff
8
p
8
ff
8

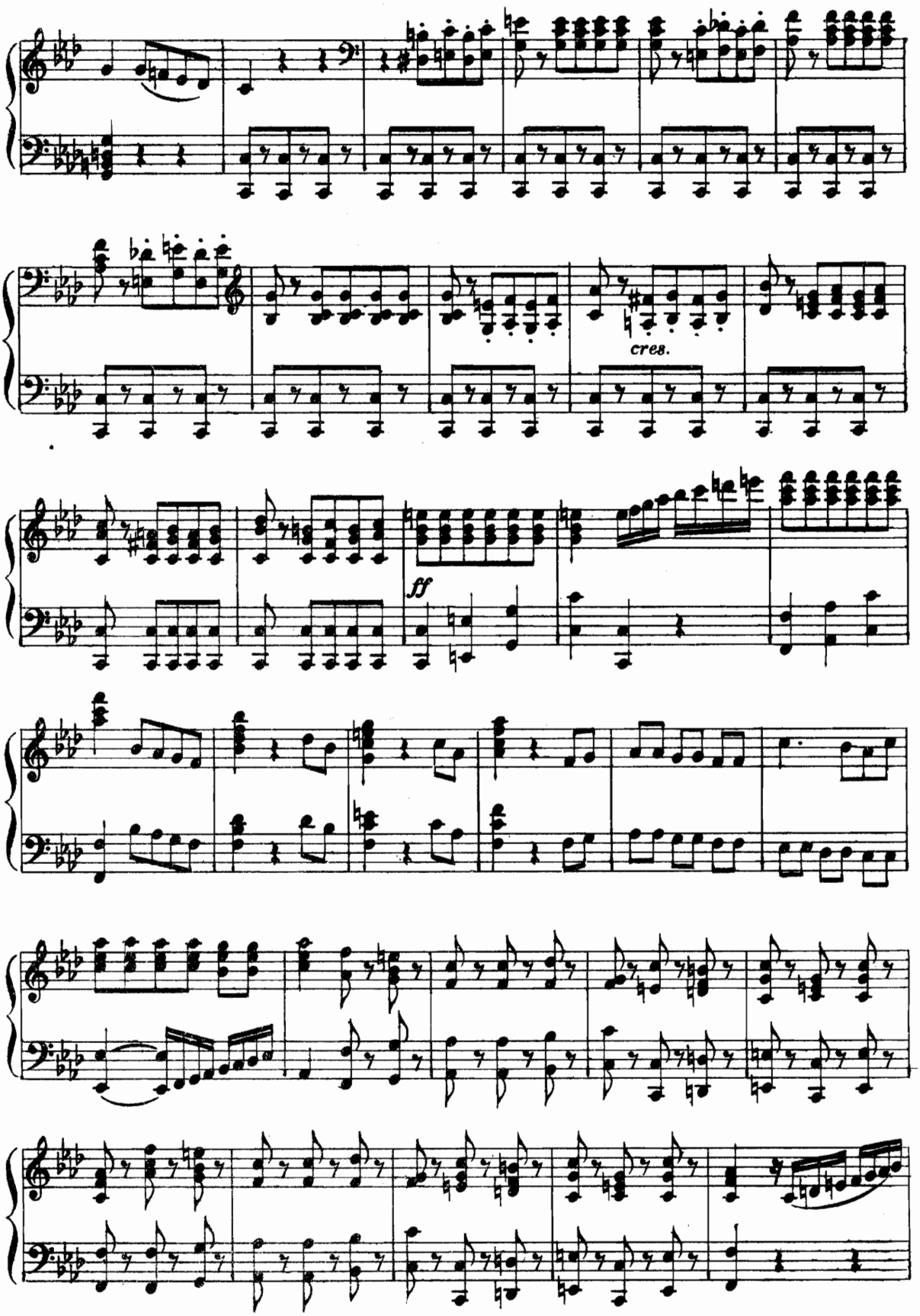
FINALE PRIMO

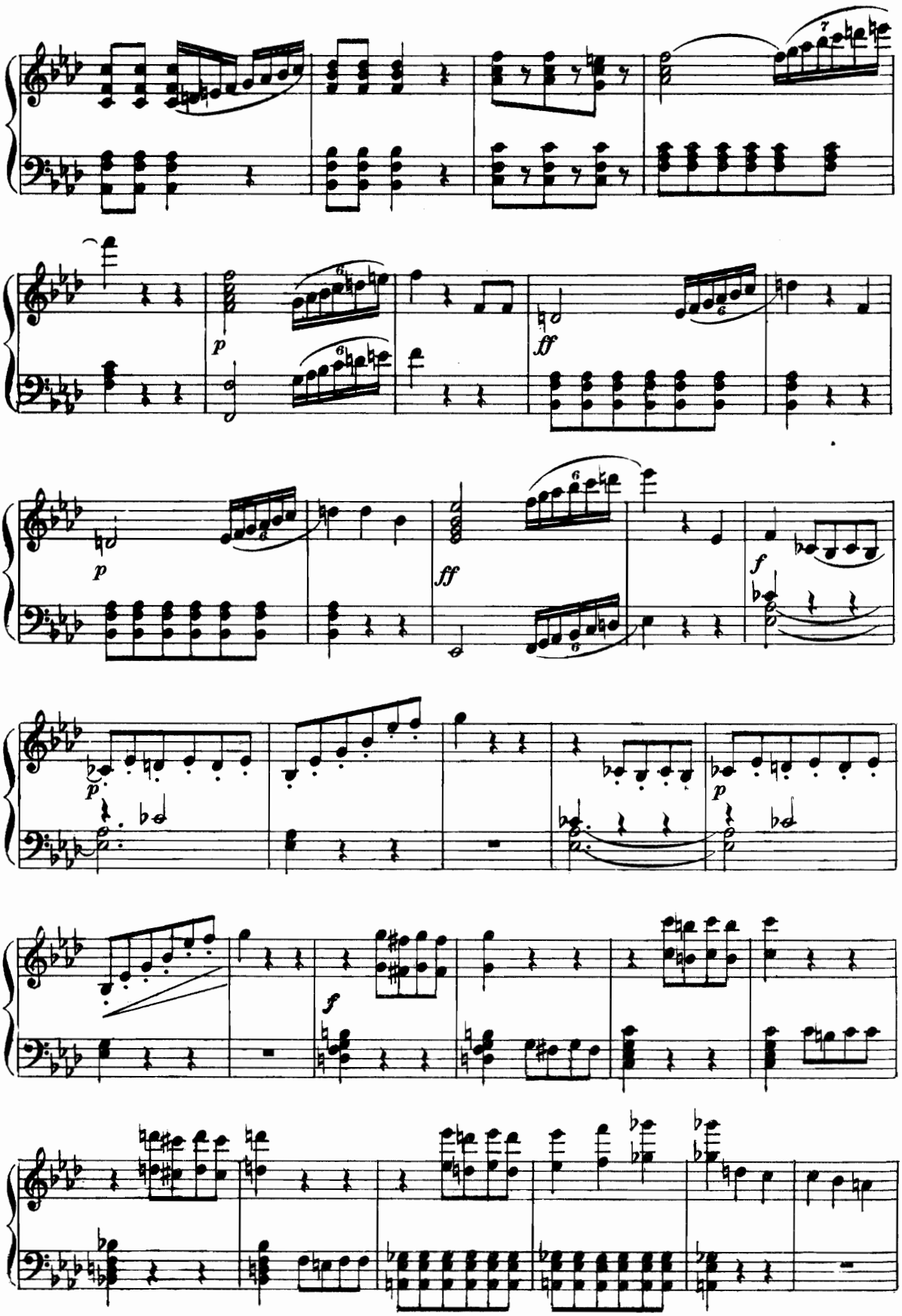


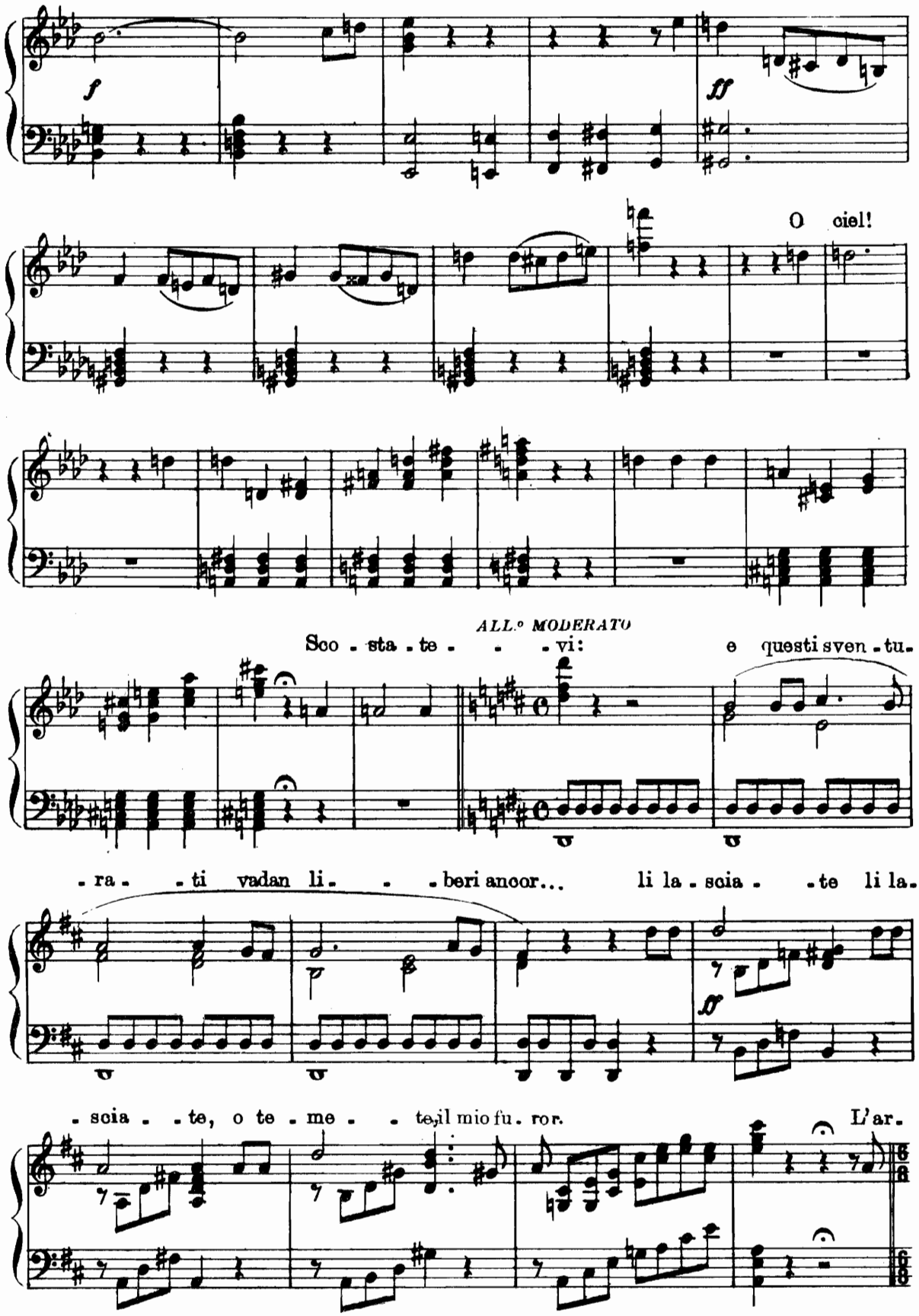

ff
ff
p
cres:
f
p
f
ff

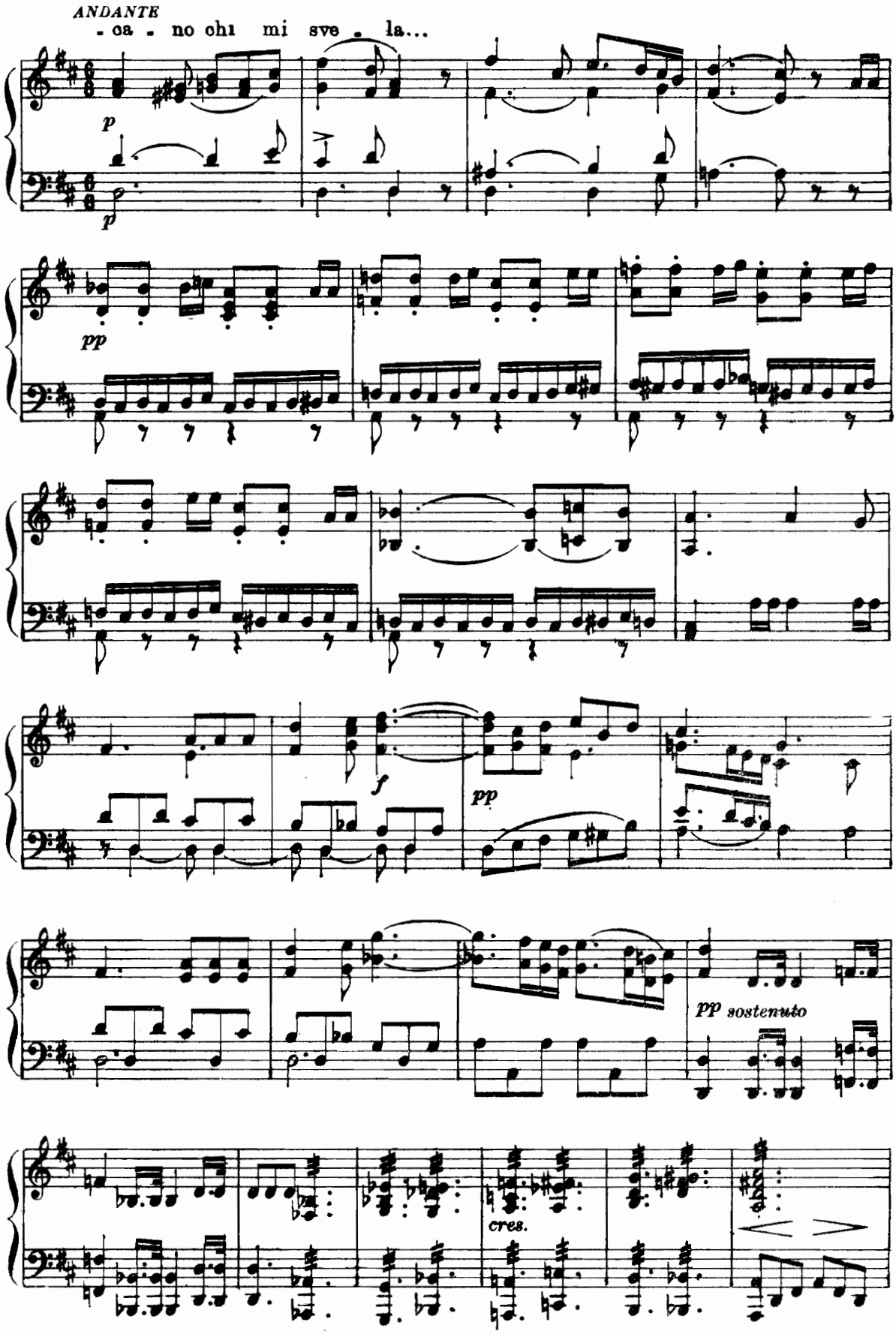

Etolle-rar po-te-te l'im-pron-ta...
Che i mercan-ti scac-
ALLEGRO MOLTO
-ciò fuori del tem-
ff
pio.

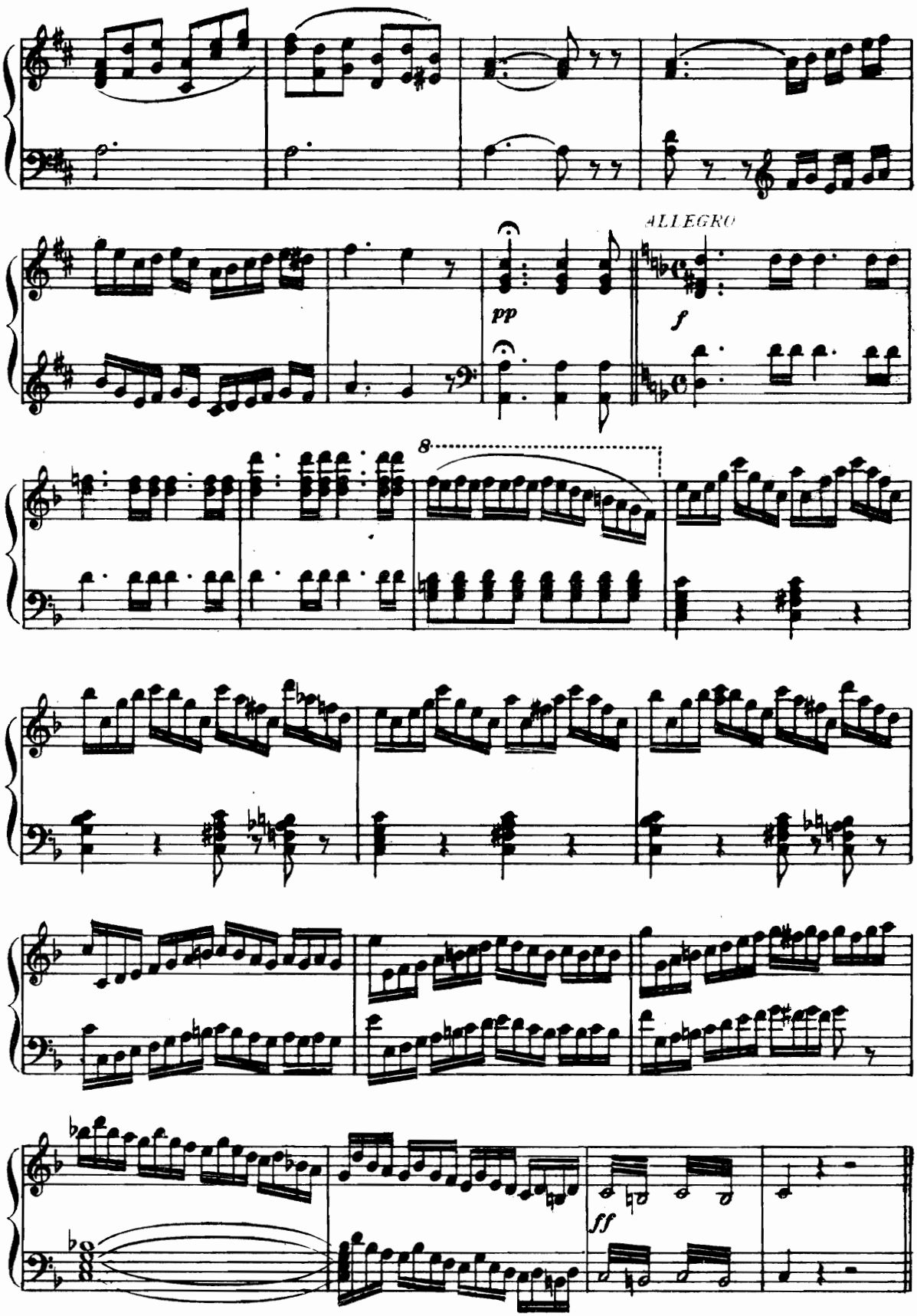

f

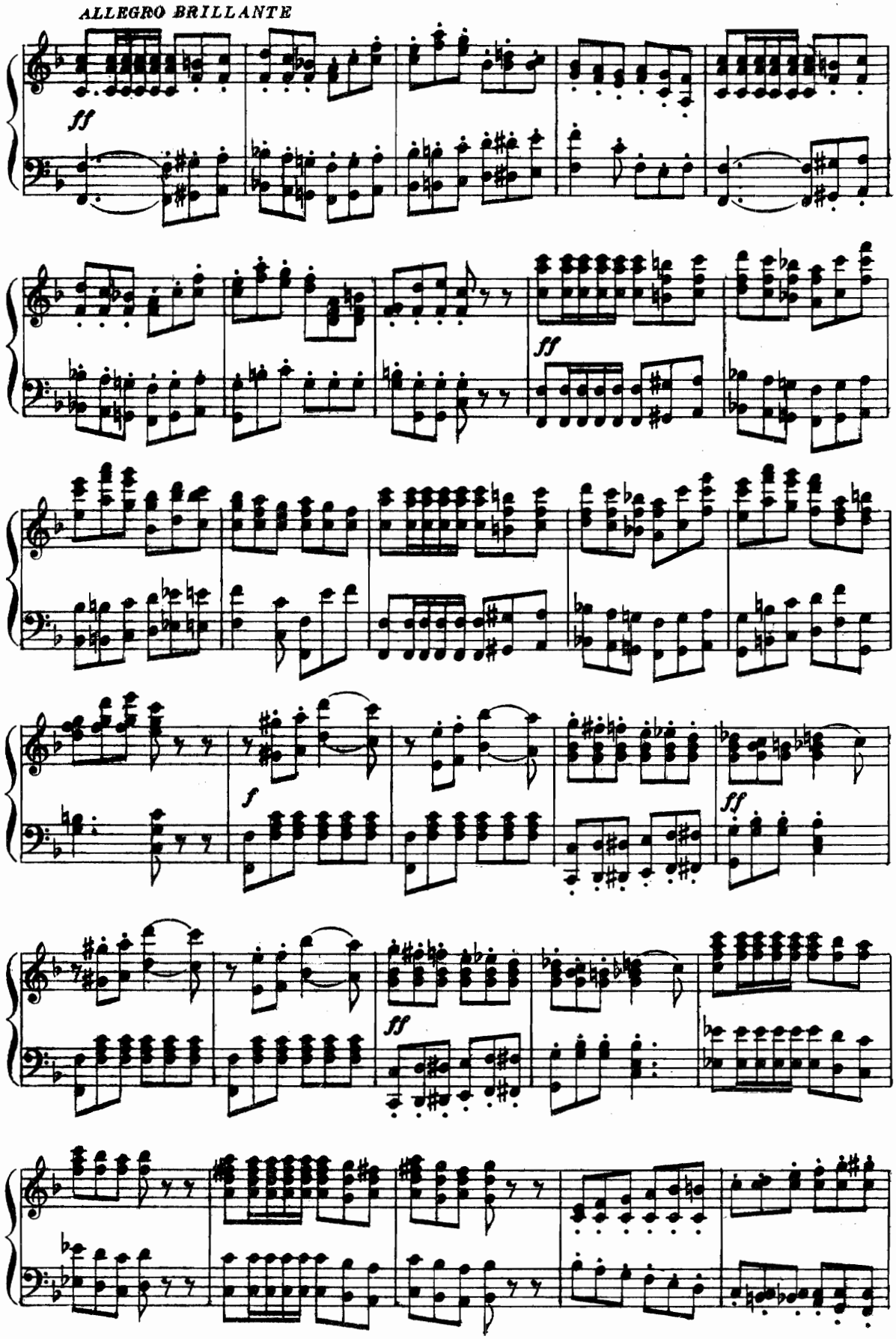

cres.
ff

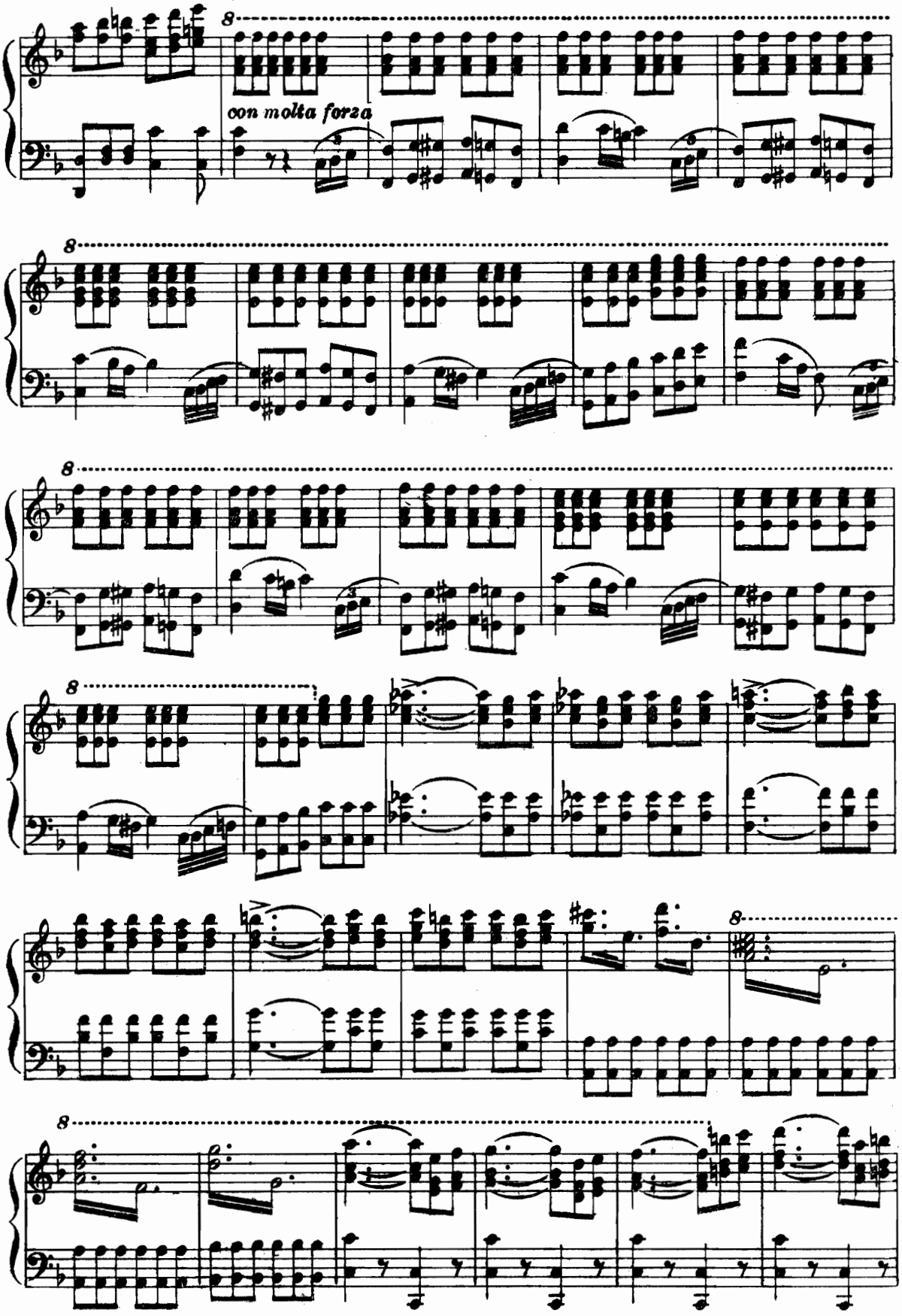

p
ff
p
ff
f
p
p
f

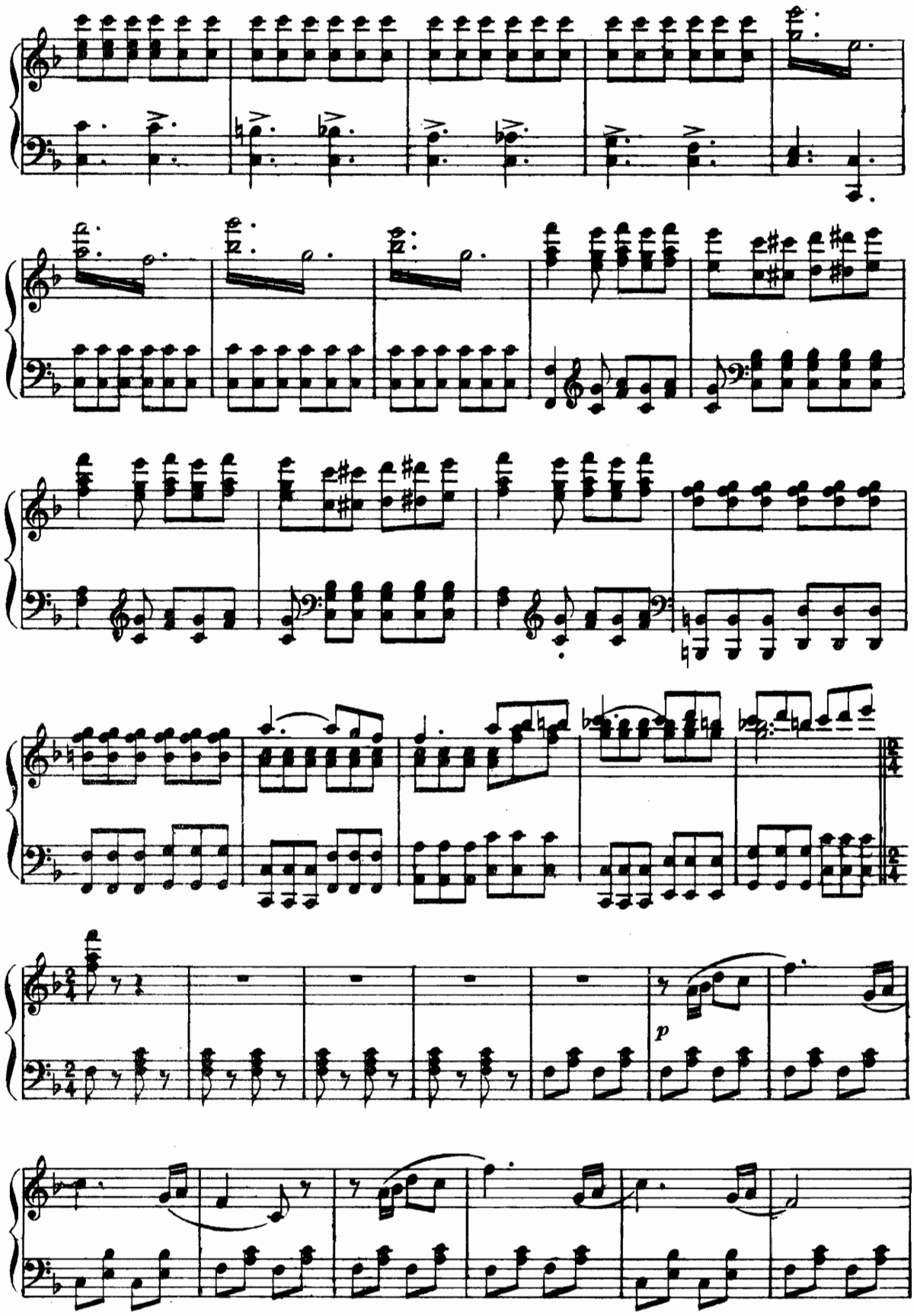

f
ff
O ciel!
ALL.° MODERATO
Sco - sta - te - - - vi: e questi sven - tu.
- ra - - ti vadan li - - - beri ancor... li la - scia - - te li la.
ff
- scia - - te, o te - me - - te, il mio fu - ror.
L'ar.

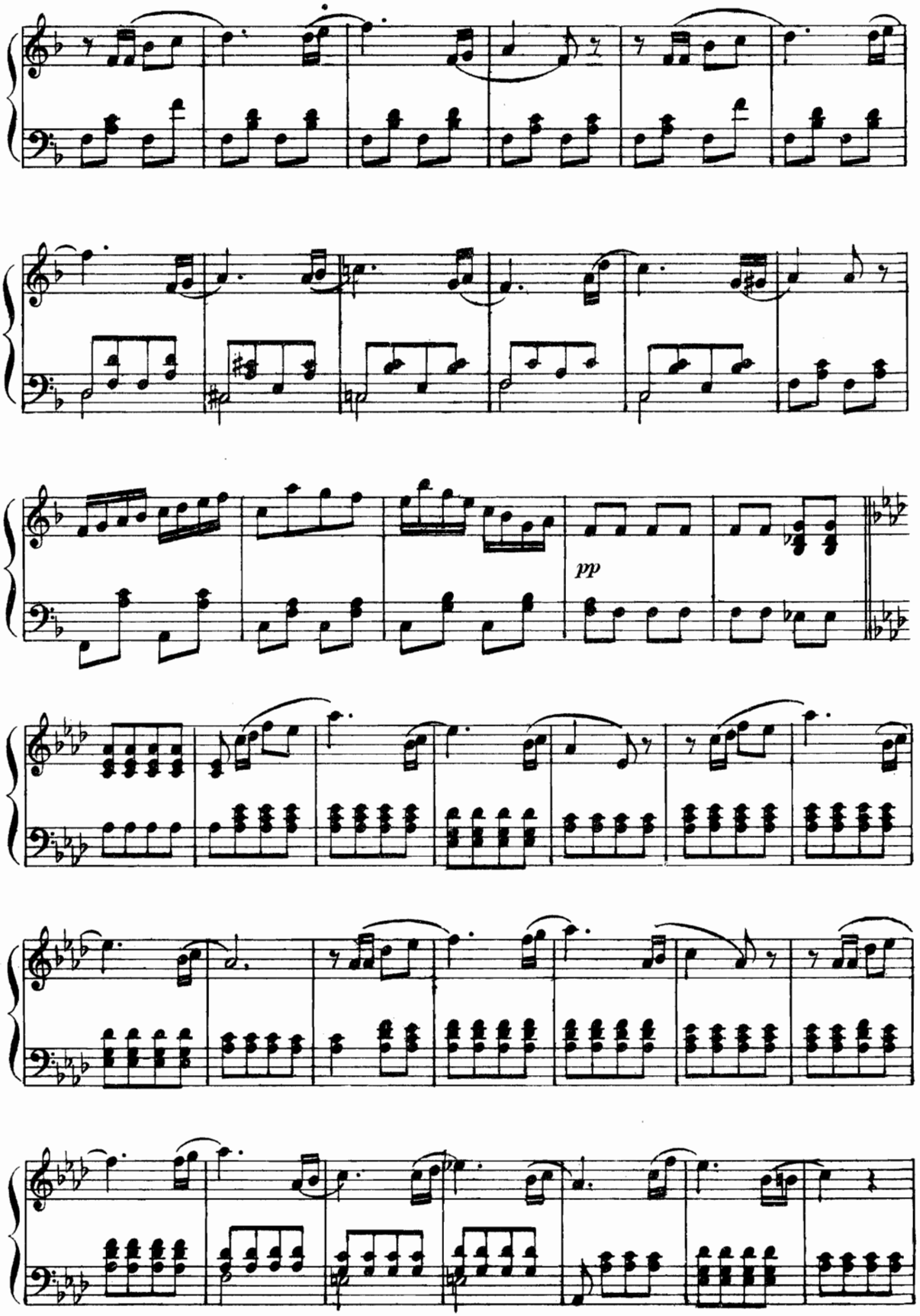

ANDANTE
- ca - no chi mi sve - la...
p
p
pp
f
pp
pp sostenuto
cres.

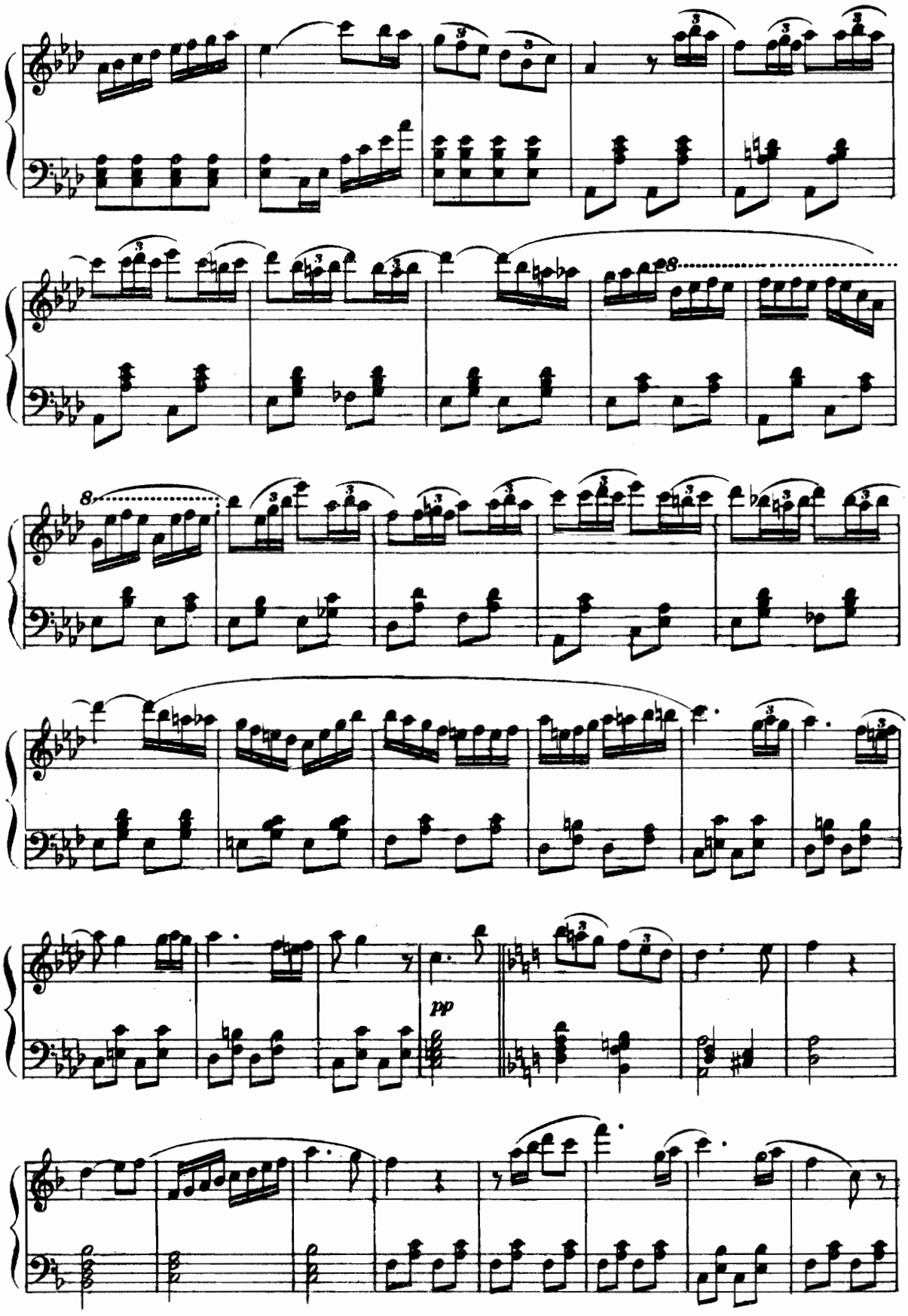

ALLEGRO
pp
f
8
ff

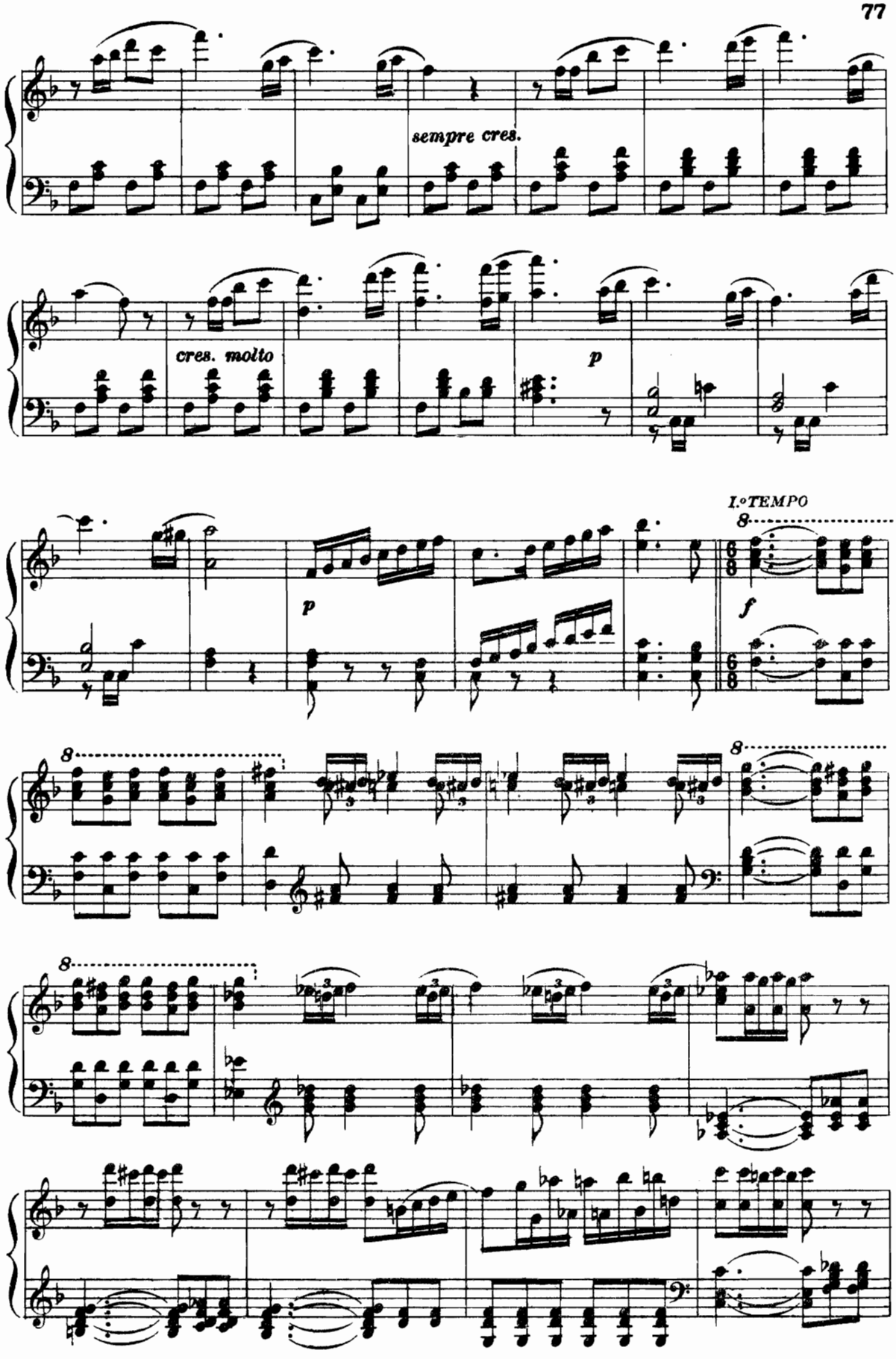

ALLEGRO BRILLANTE
ff
ff
f
ff
ff

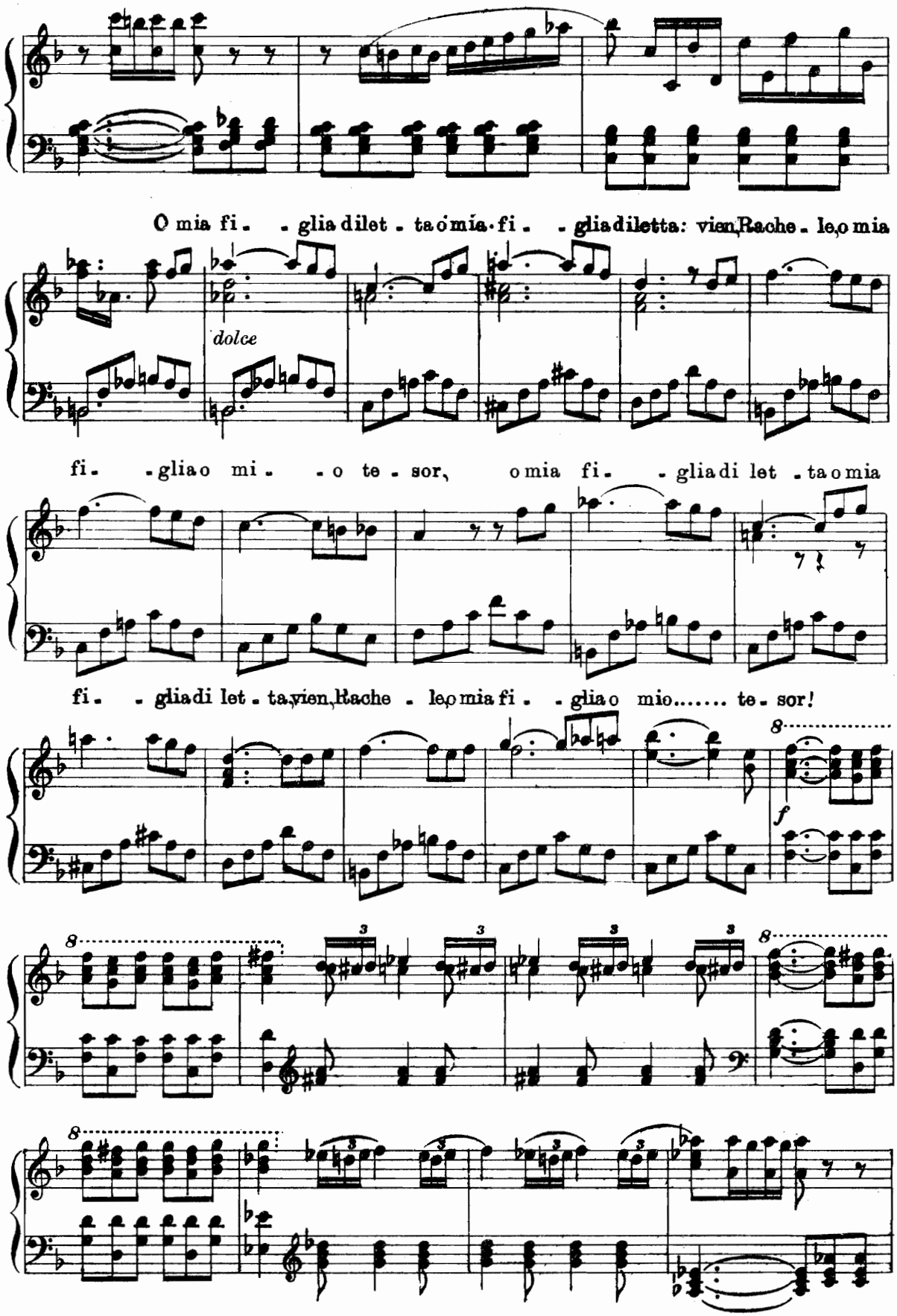

con molta forza

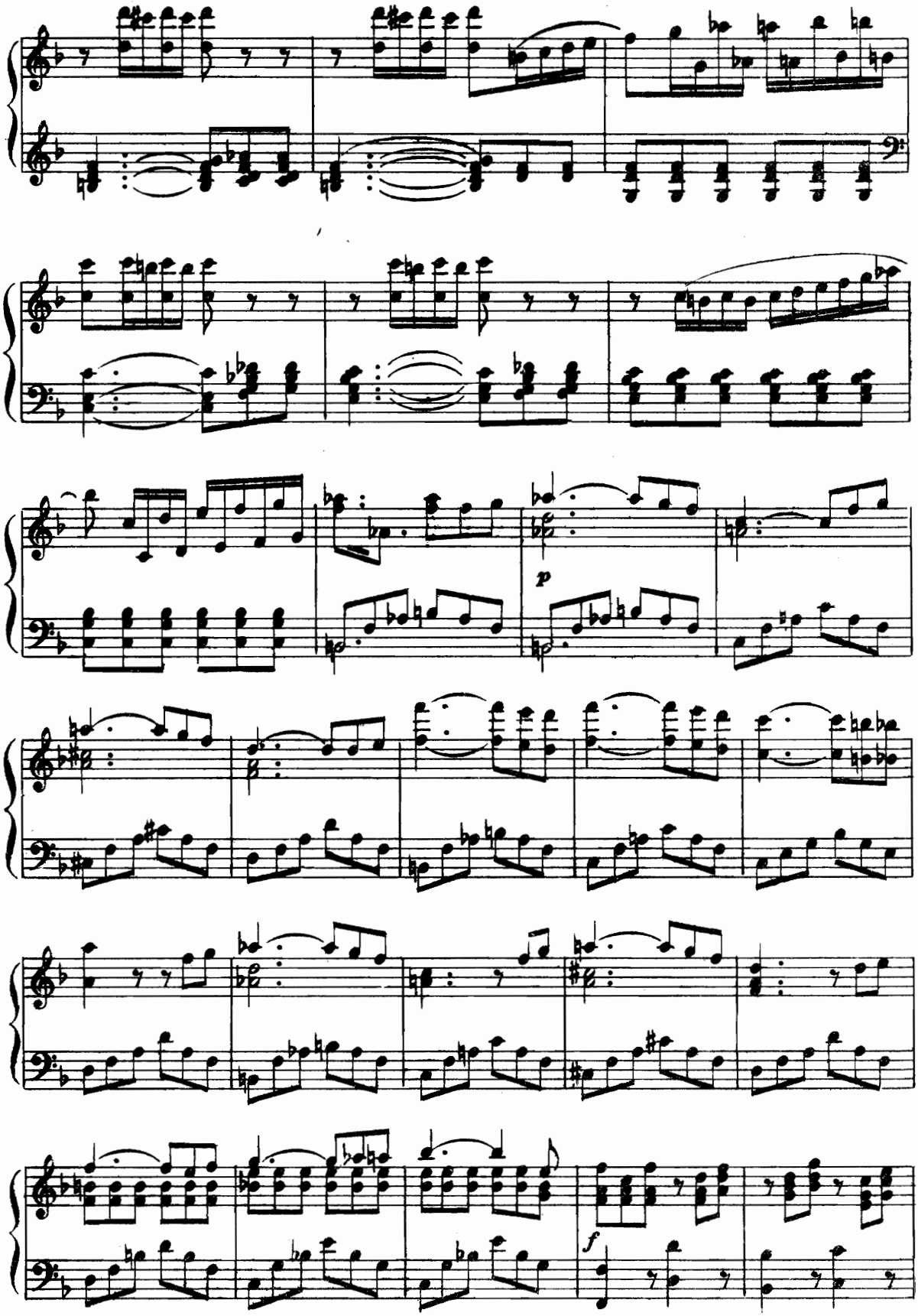

p

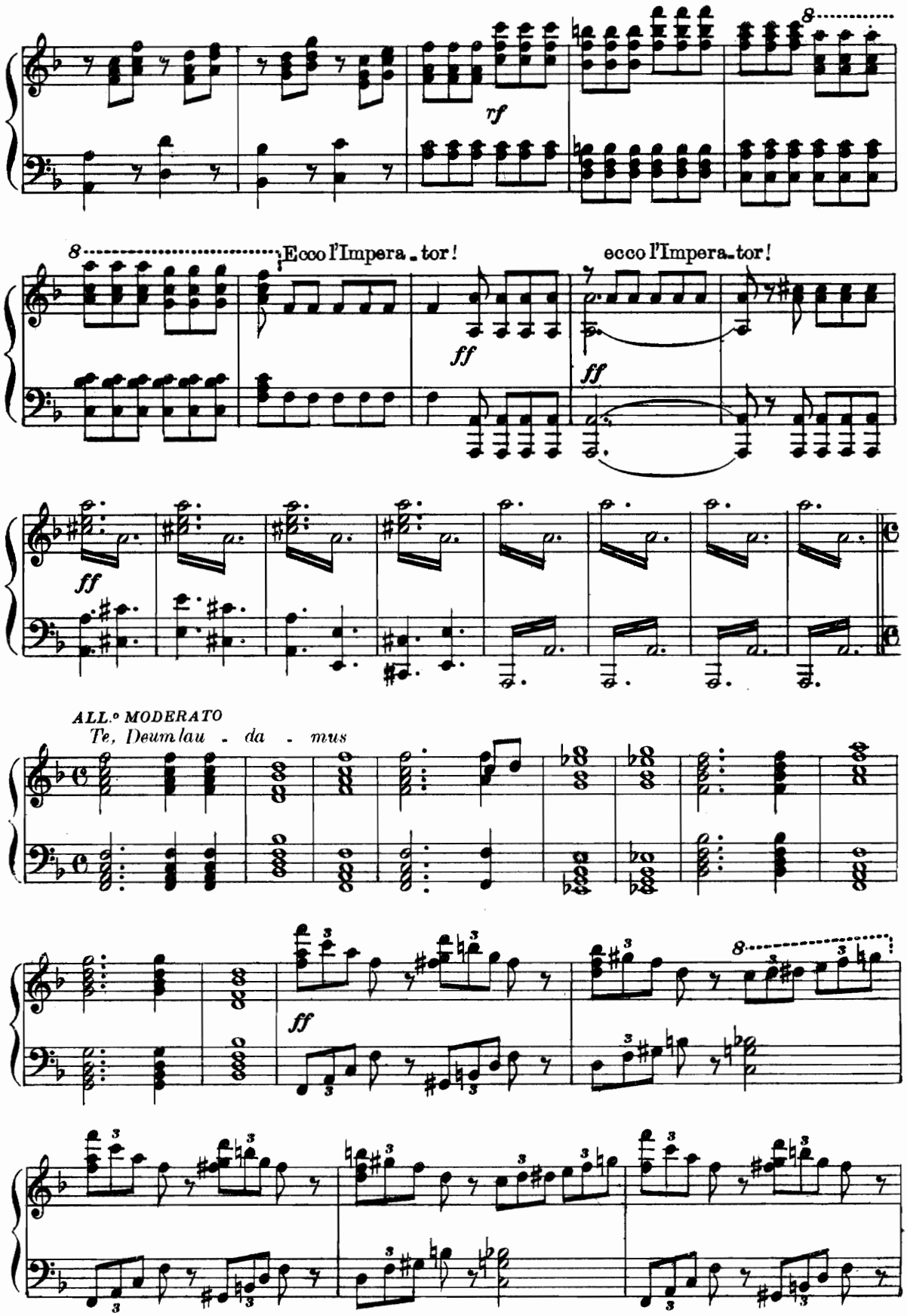

pp

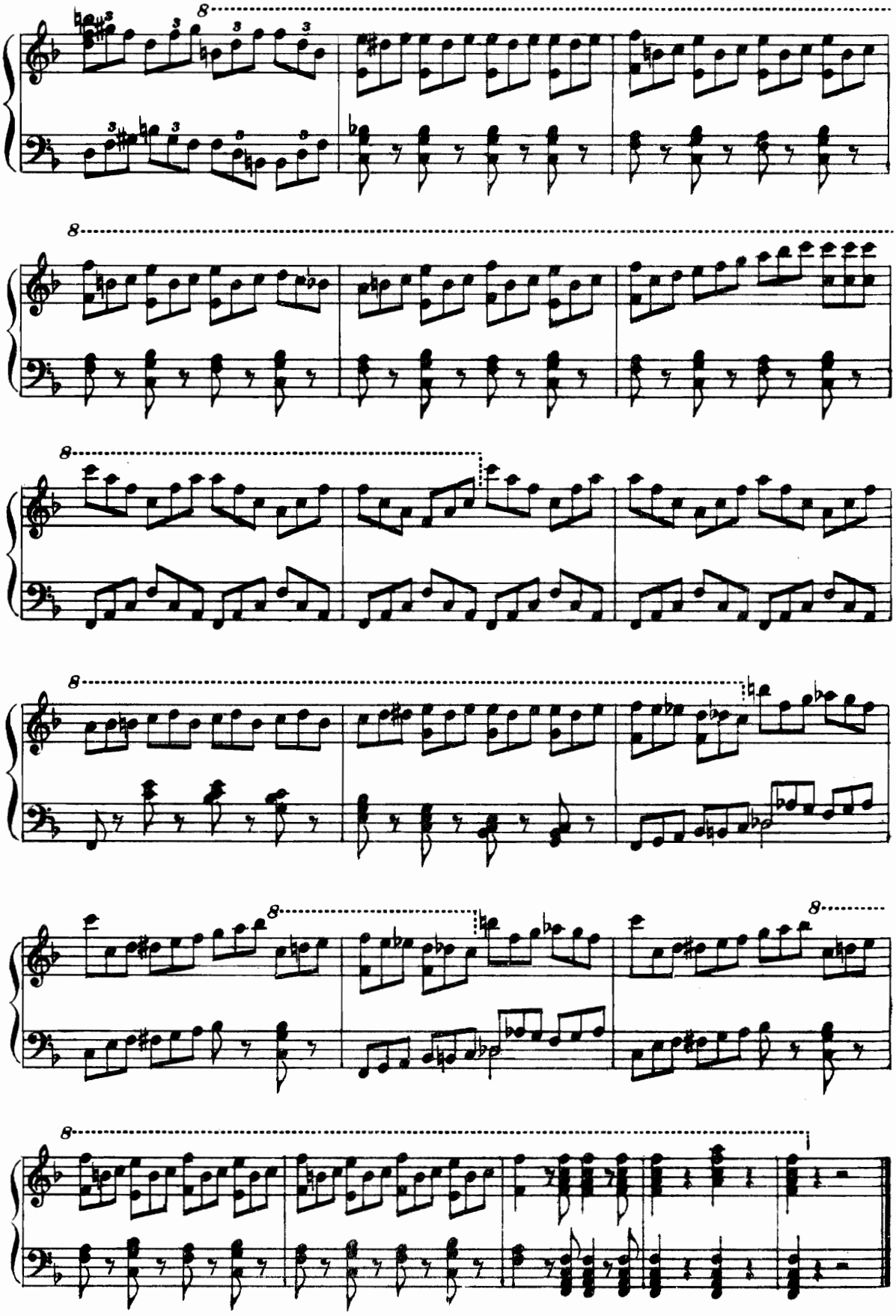

8
8
pp


sempre cres.
cres. molto
p
p
I.o TEMPO
f
8
8
8
8


O mia fi - - glia dilet - ta o mia fi - - glia diletta: vien, Rache - le, o mia
dolce
fi - - glia o mi - - o te - sor, o mia fi - - glia di let - ta o mia
fi - - glia di let - ta, vien, Rache - le, o mia fi - - glia o mio..... te - sor!
f


p
f


rf
Ecco l'Impera - tor!
ecco l'Impera - tor!
ff
ff
ff
ff
ALL.o MODERATO
Te, Deum lau - da - mus

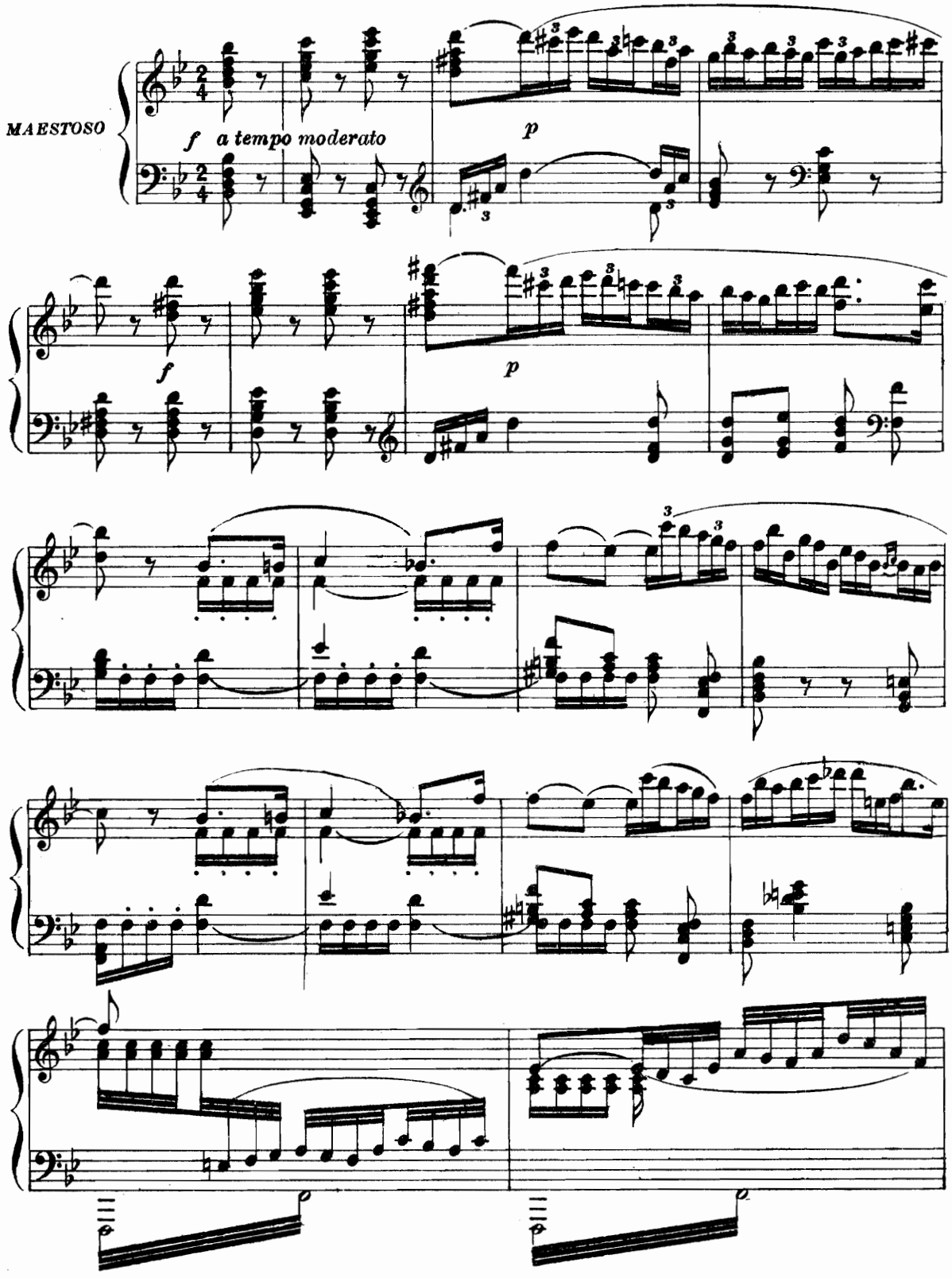


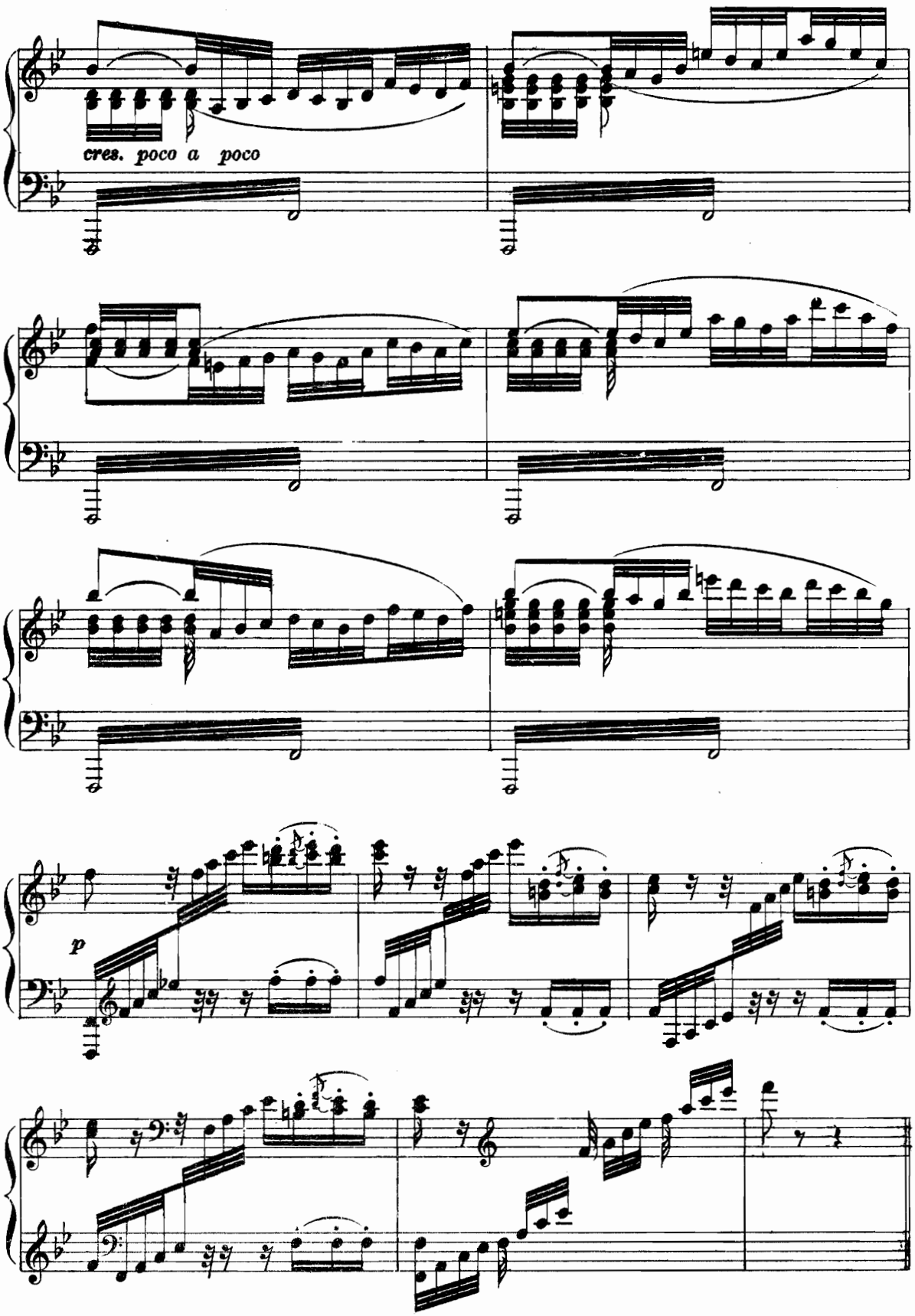
Fine dell'Atto primo

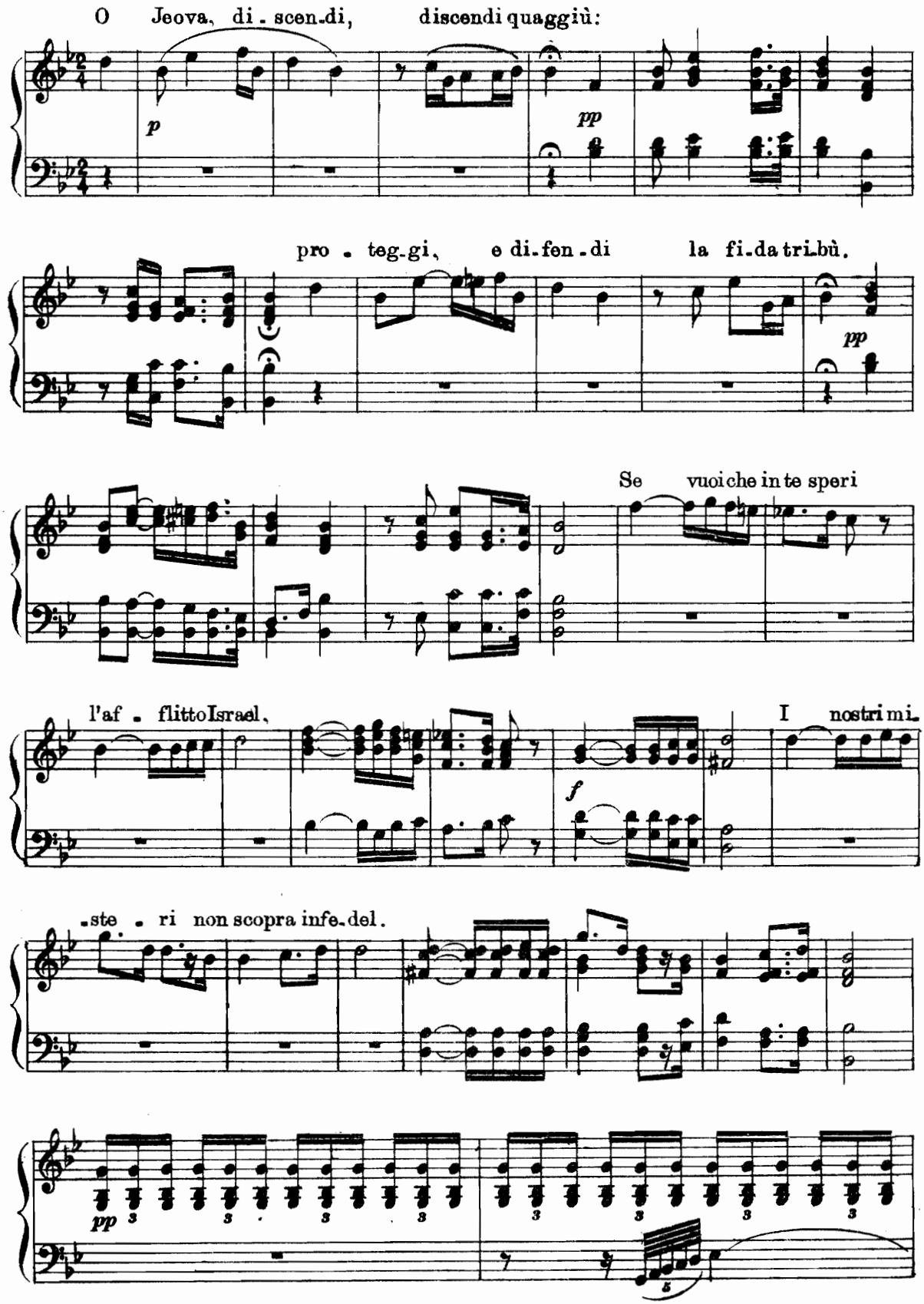
ATTO SECONDO

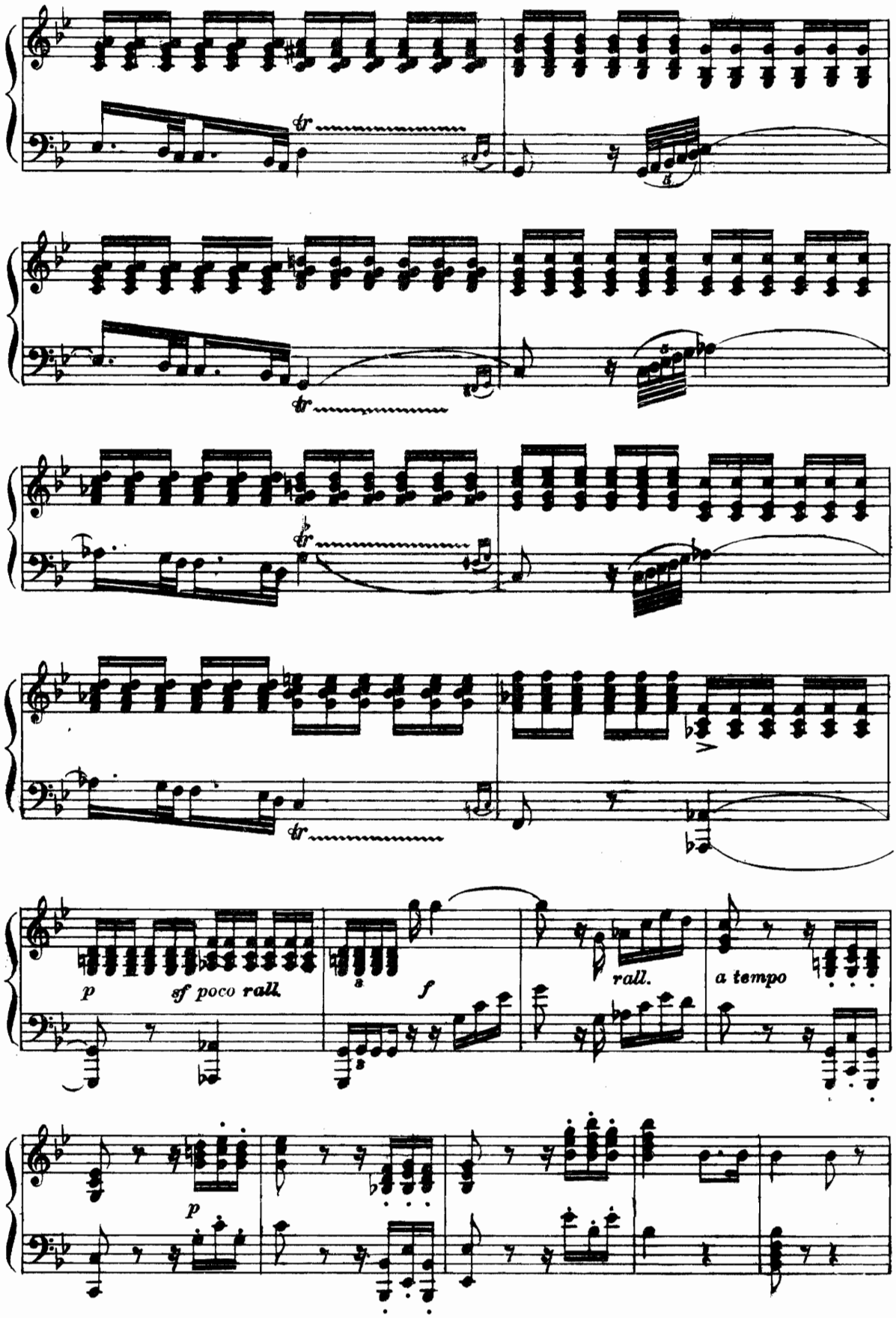
PRELUDIO E PREGHIERA

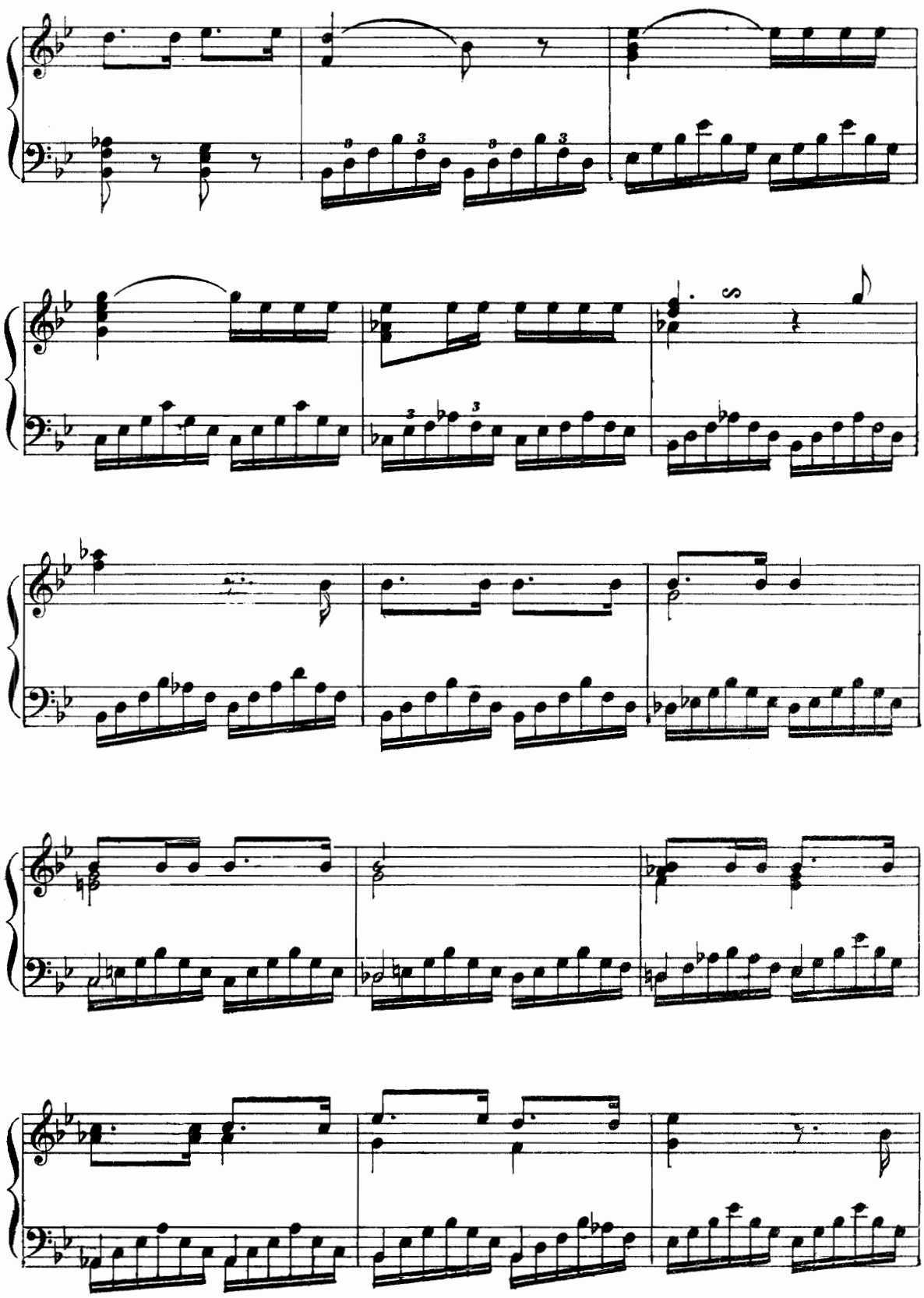
« O Jeova, discendi »

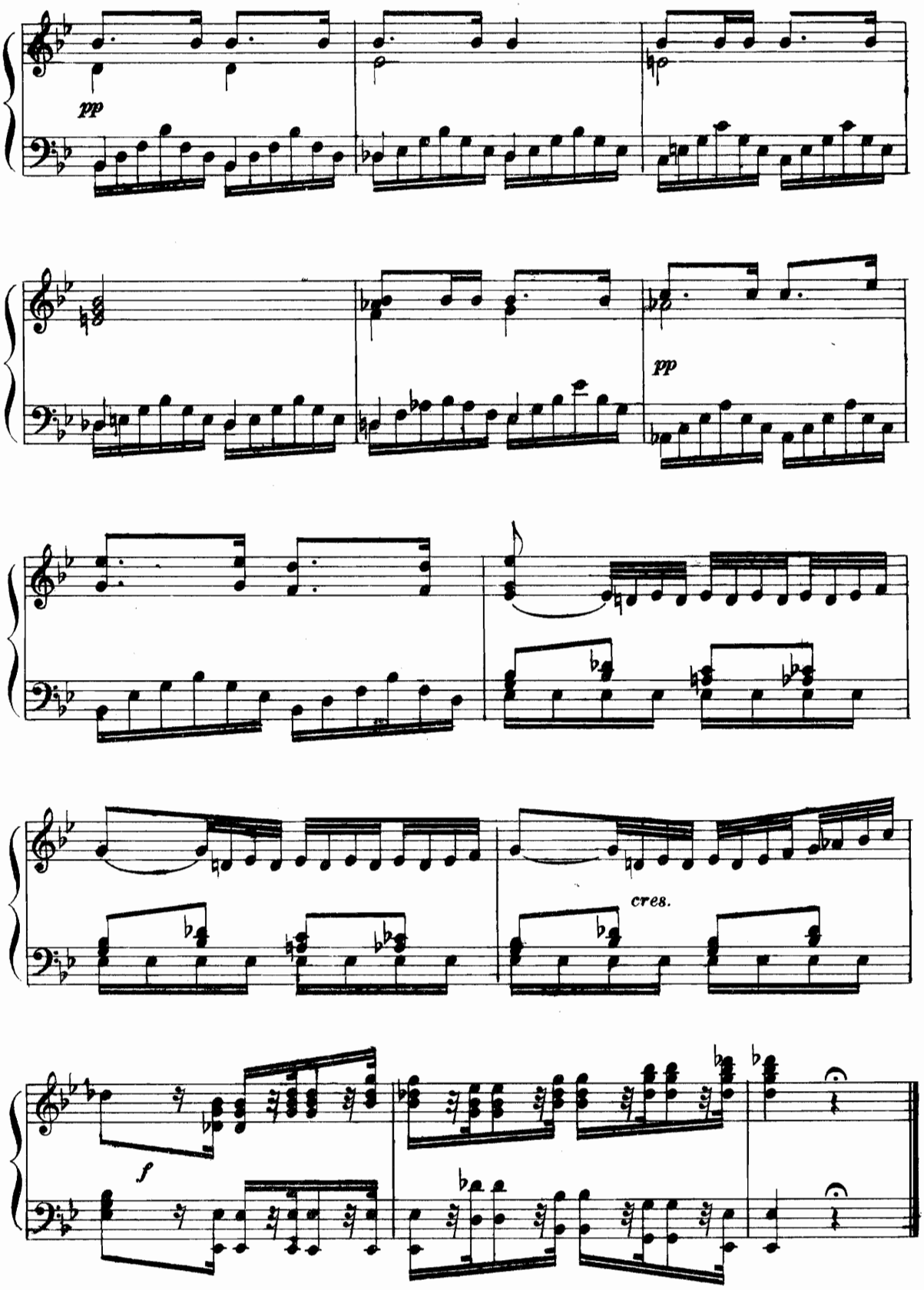



cres. poco a poco
p


O Jeova, di - scen - di, discendi quaggiù:
p
pp
pro - teg - gi, e di - fen - di la fi - da tri - bù.
pp
Se vuoi che in te speri
l'af - flitto Israel,
I nostri mi -
f
- ste - ri non scopra infe - del.
pp
3
3
3
3
3
3
3
3
3
5

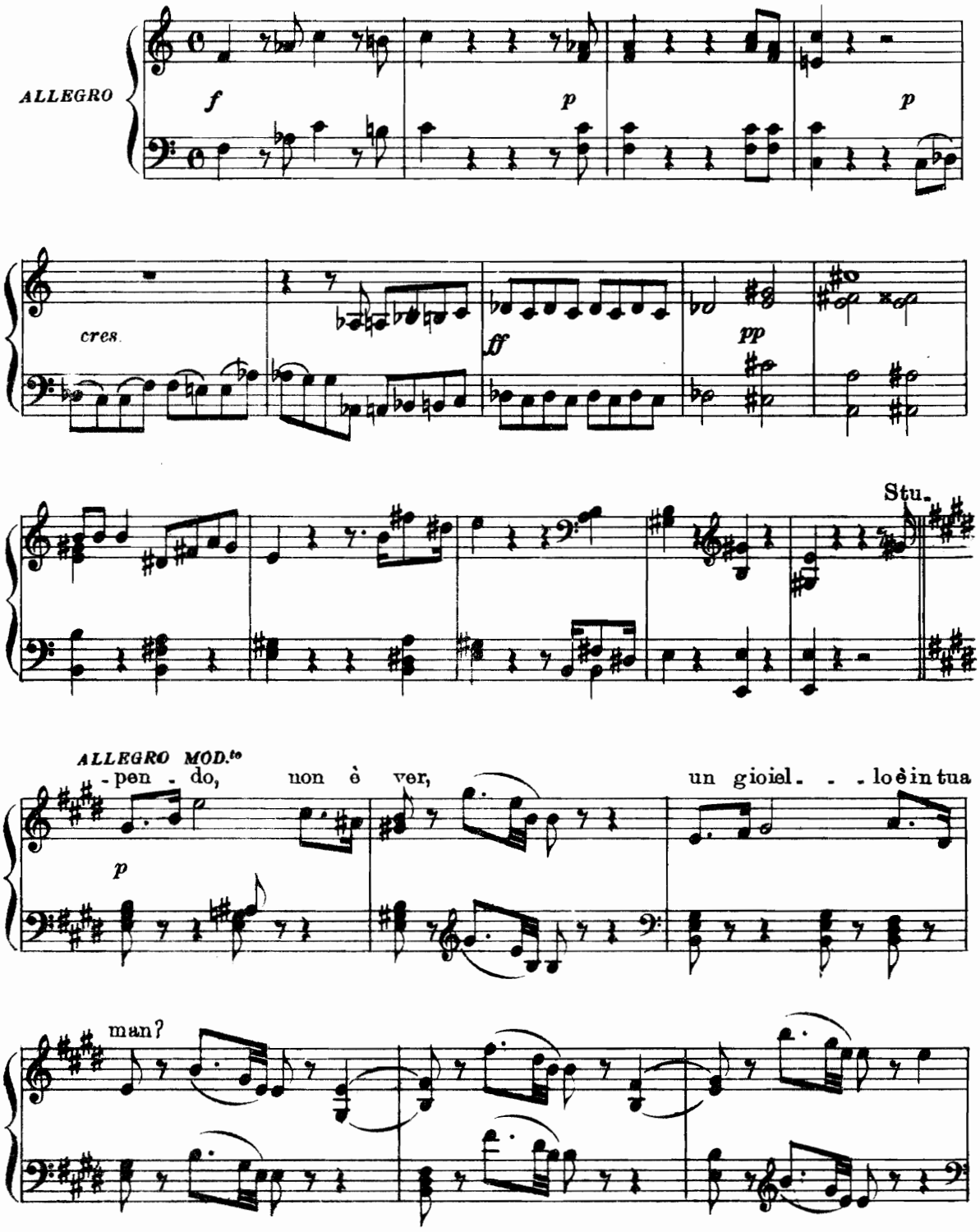

tr
tr
tr
tr
p
sf poco rall.
f
rall.
a tempo
p

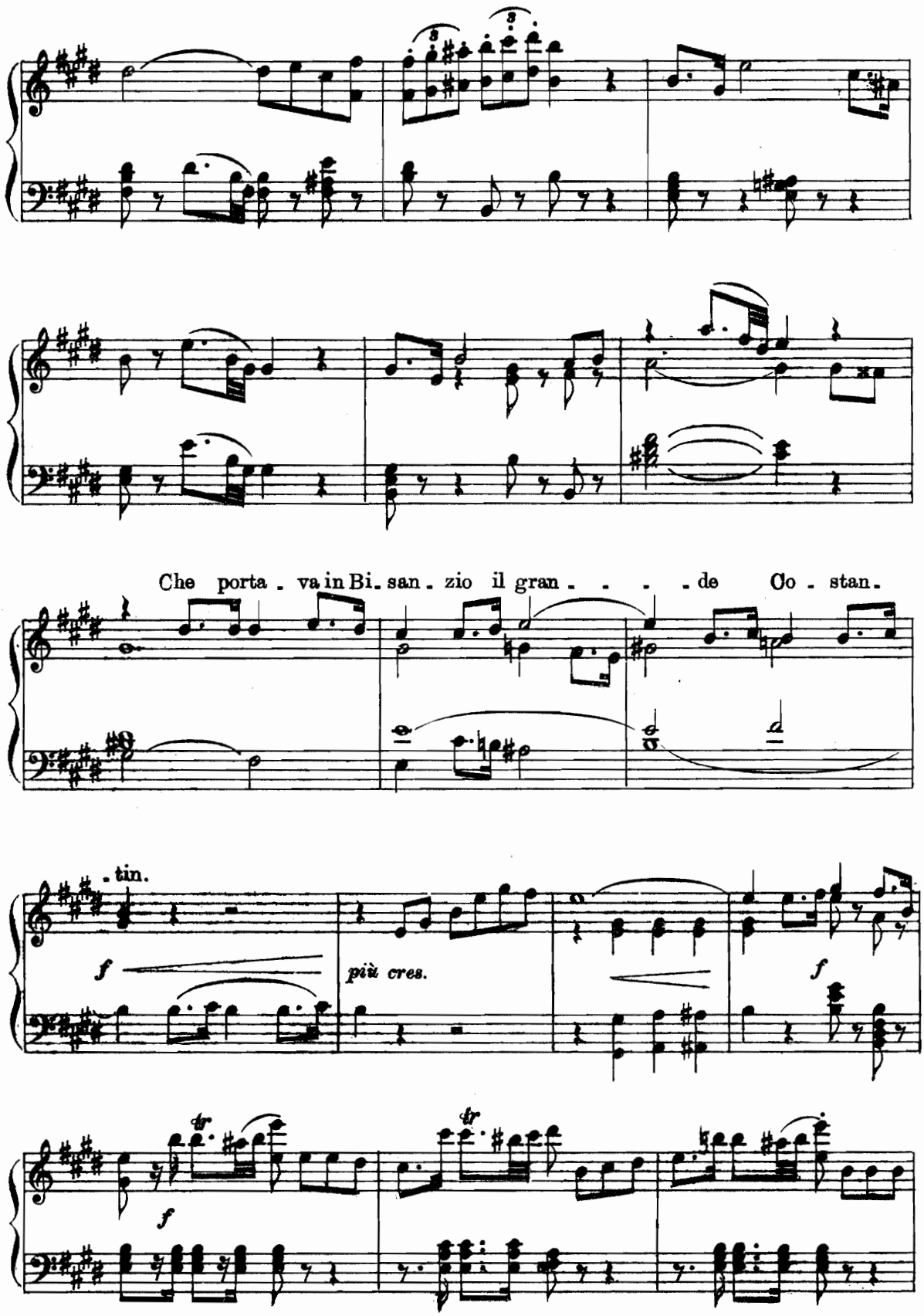


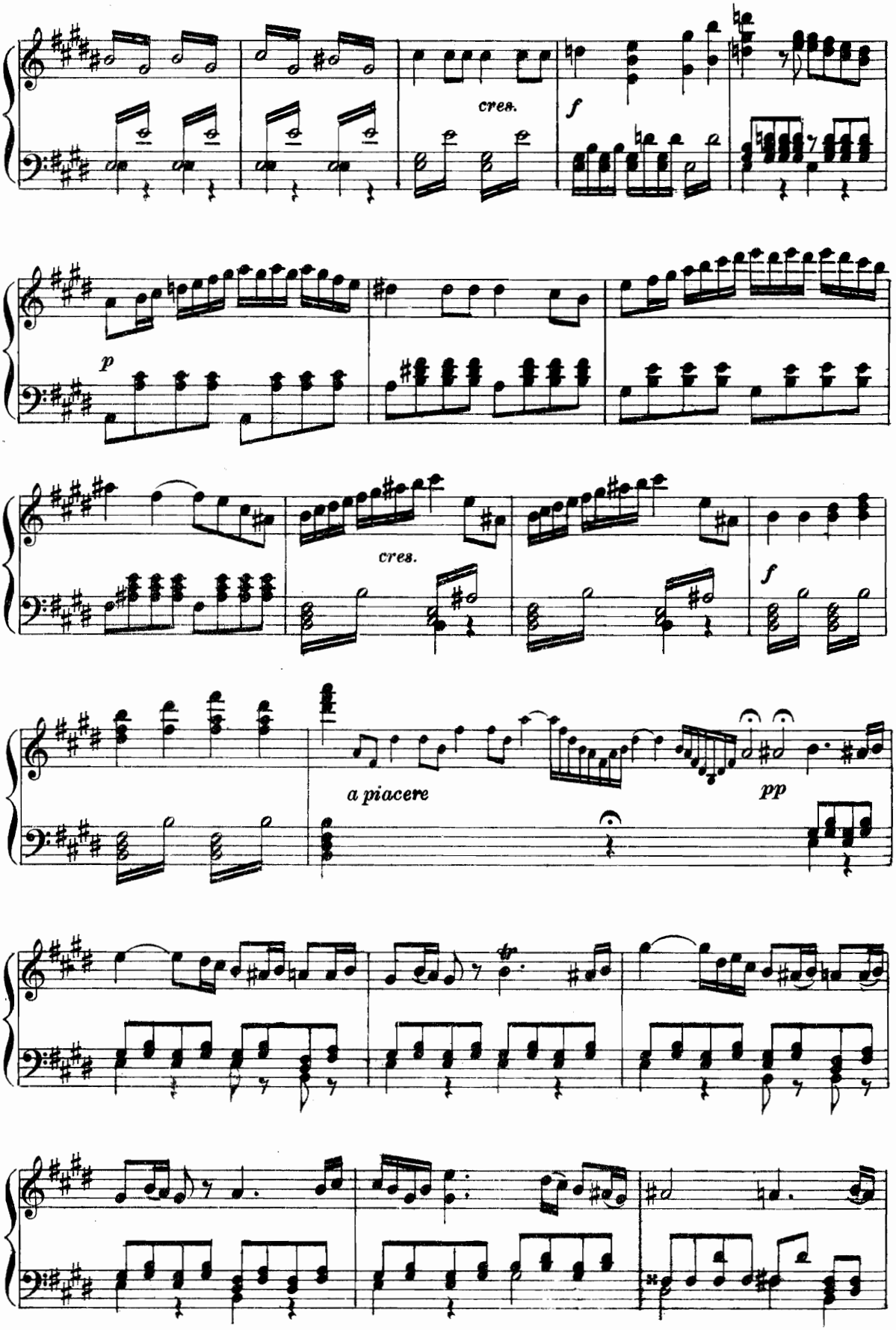

pp
pp
cres.
f

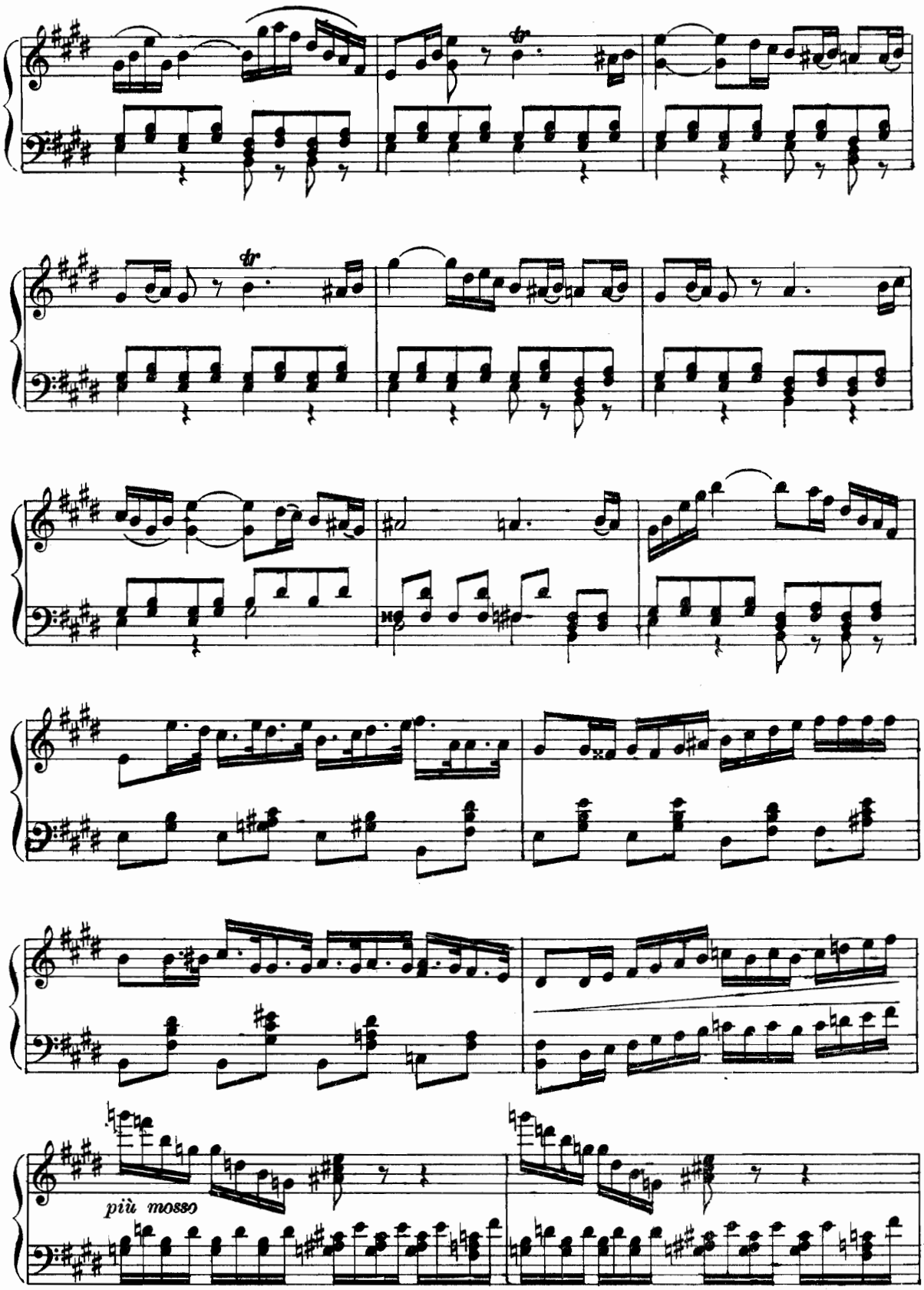
TERZETTO

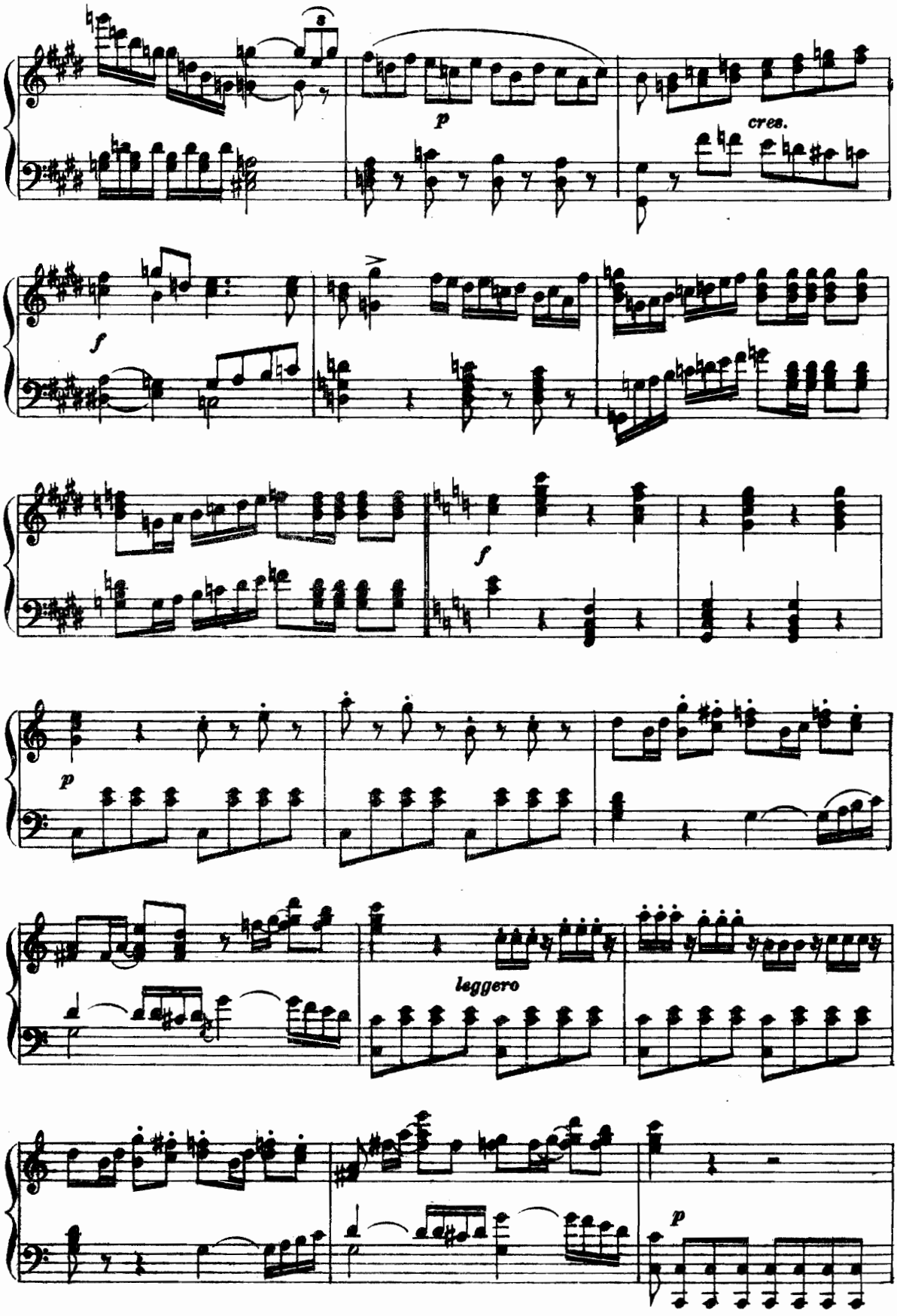
«Stupendo, non è ver»

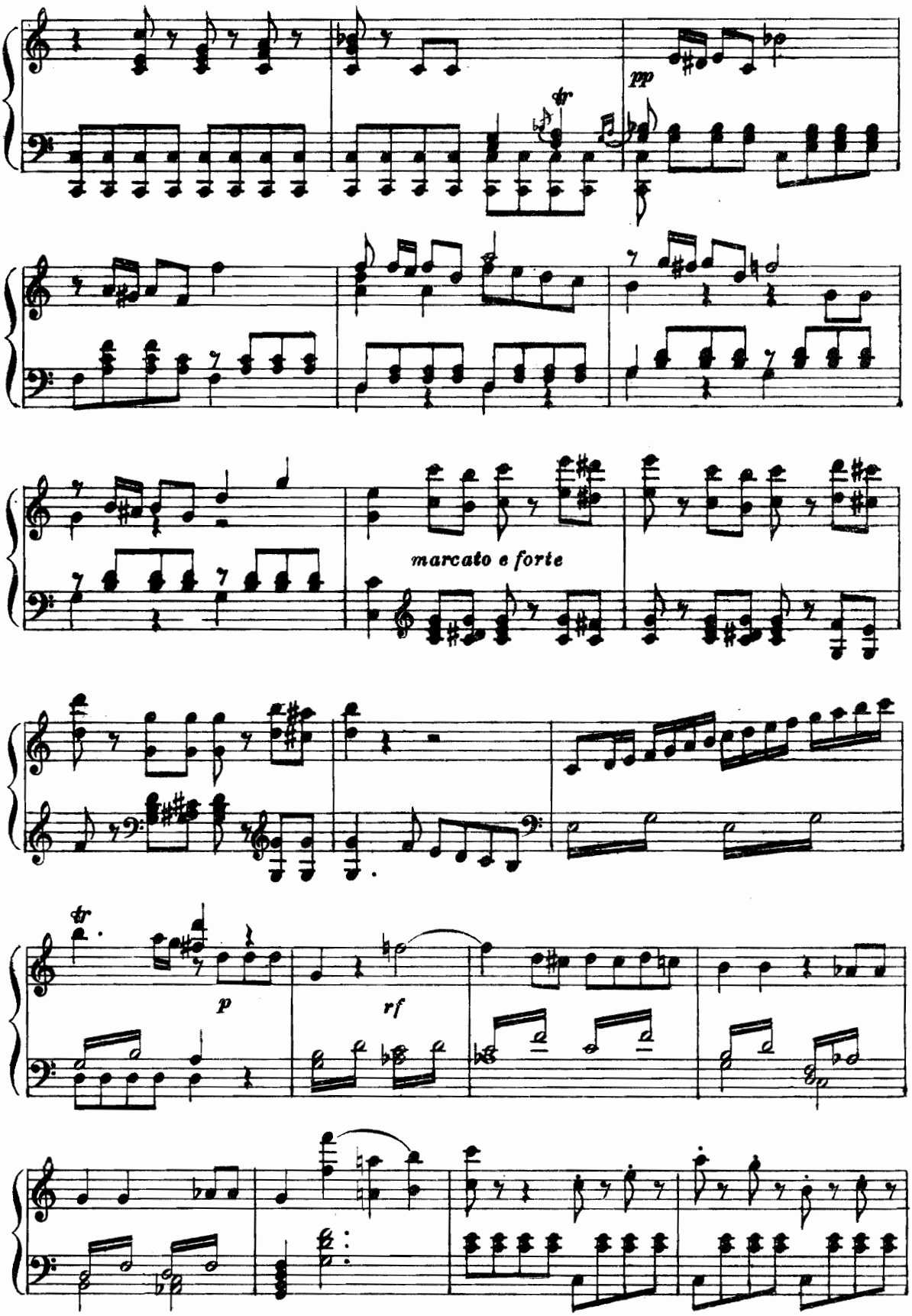


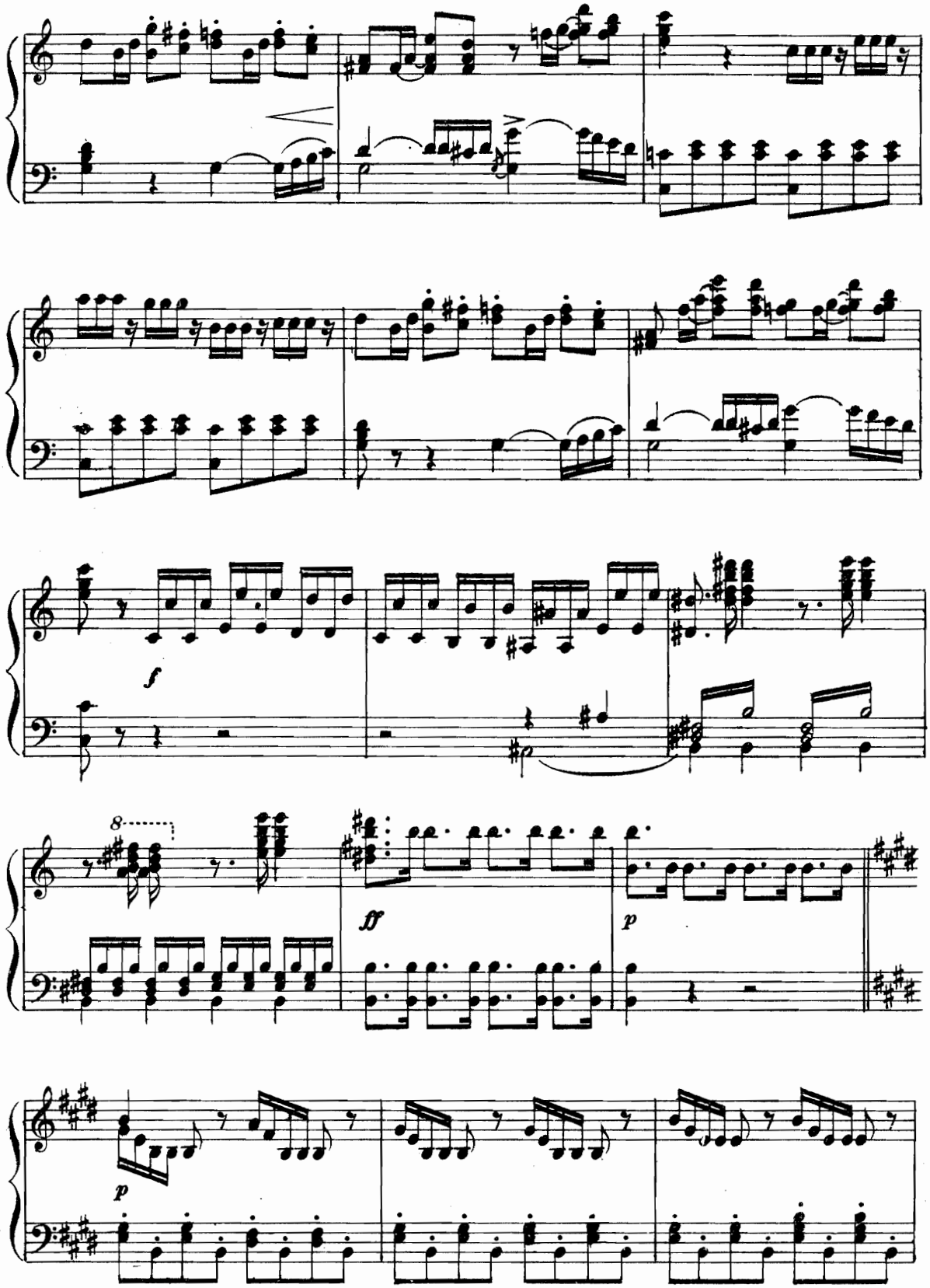

Che porta . va in Bi. san . zio il gran . . . . de Co . stan .
. tin.
f
più cres.
f
tr
f
tr

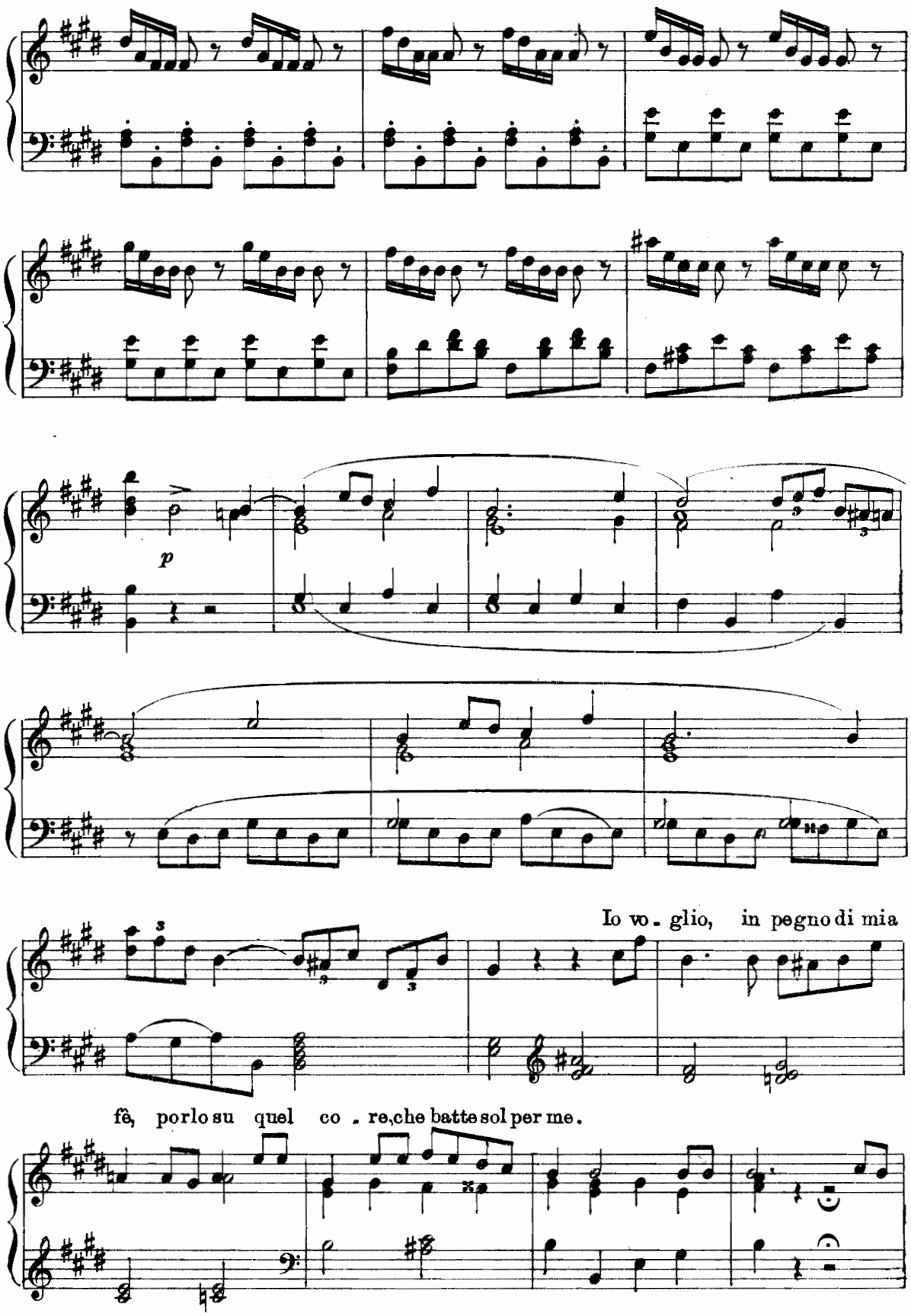

cres.
f
p
cres.
f
a piacere
pp
tr

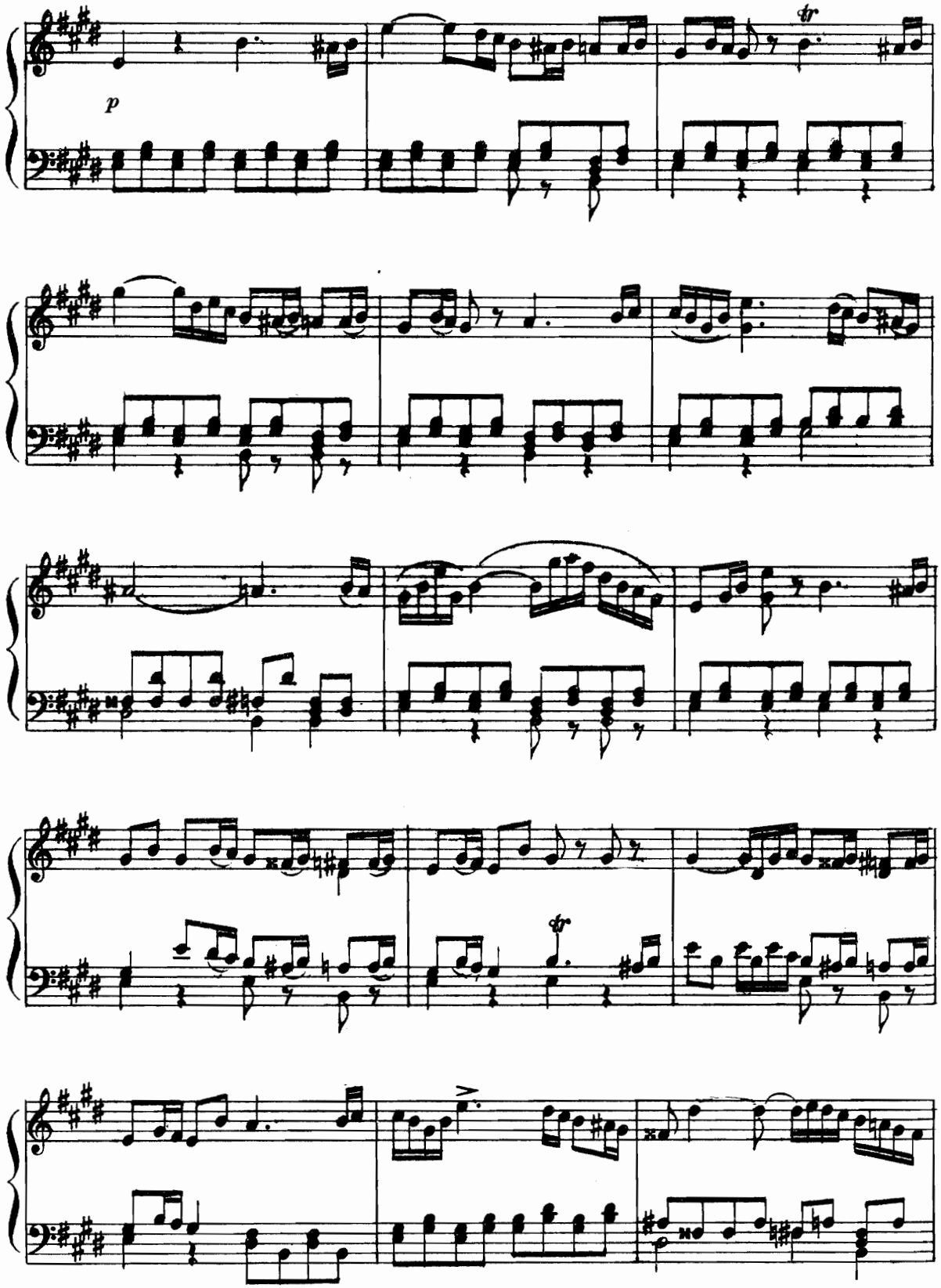

più mosso

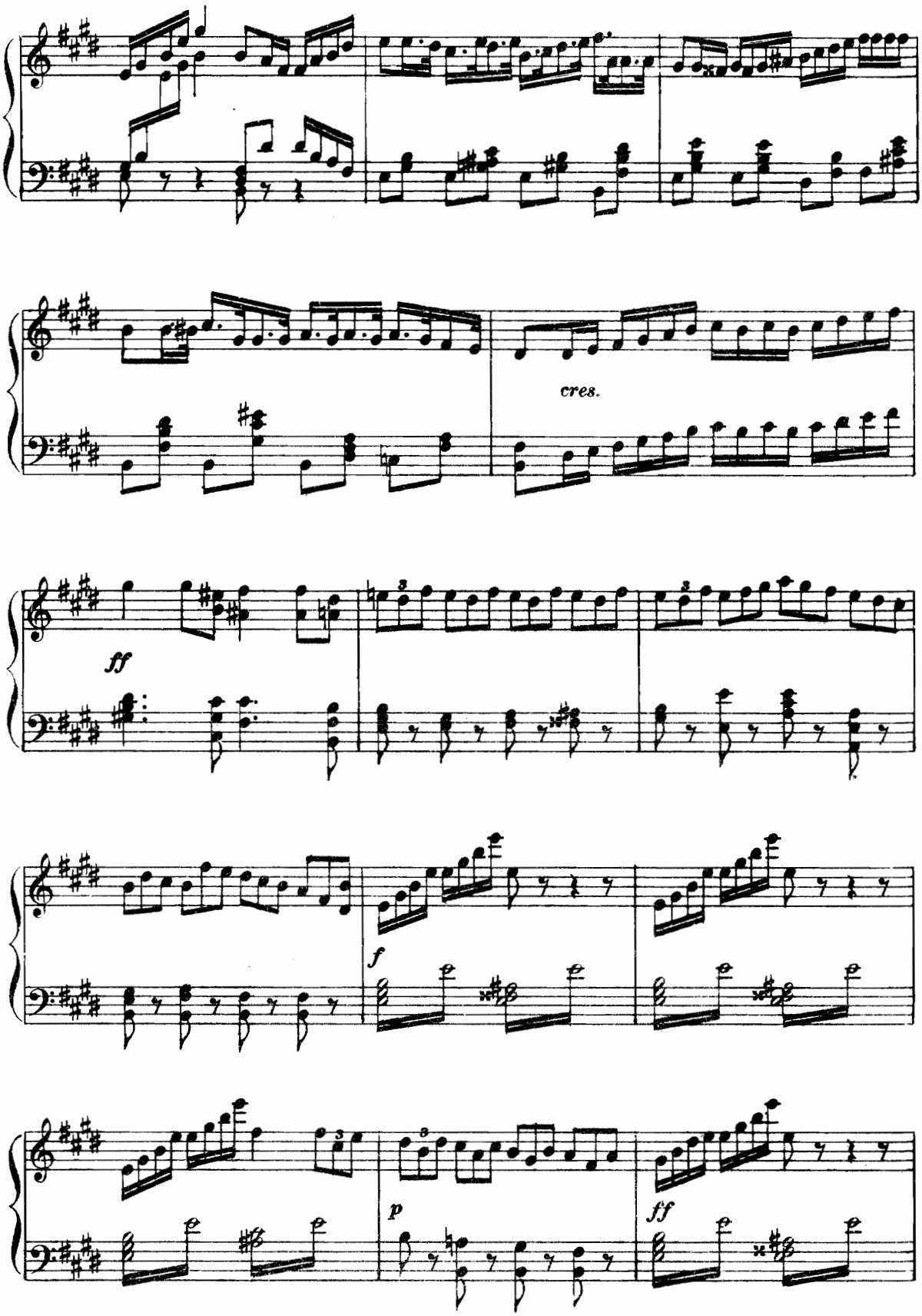

3
p
cres.
f
f
p
leggero
p

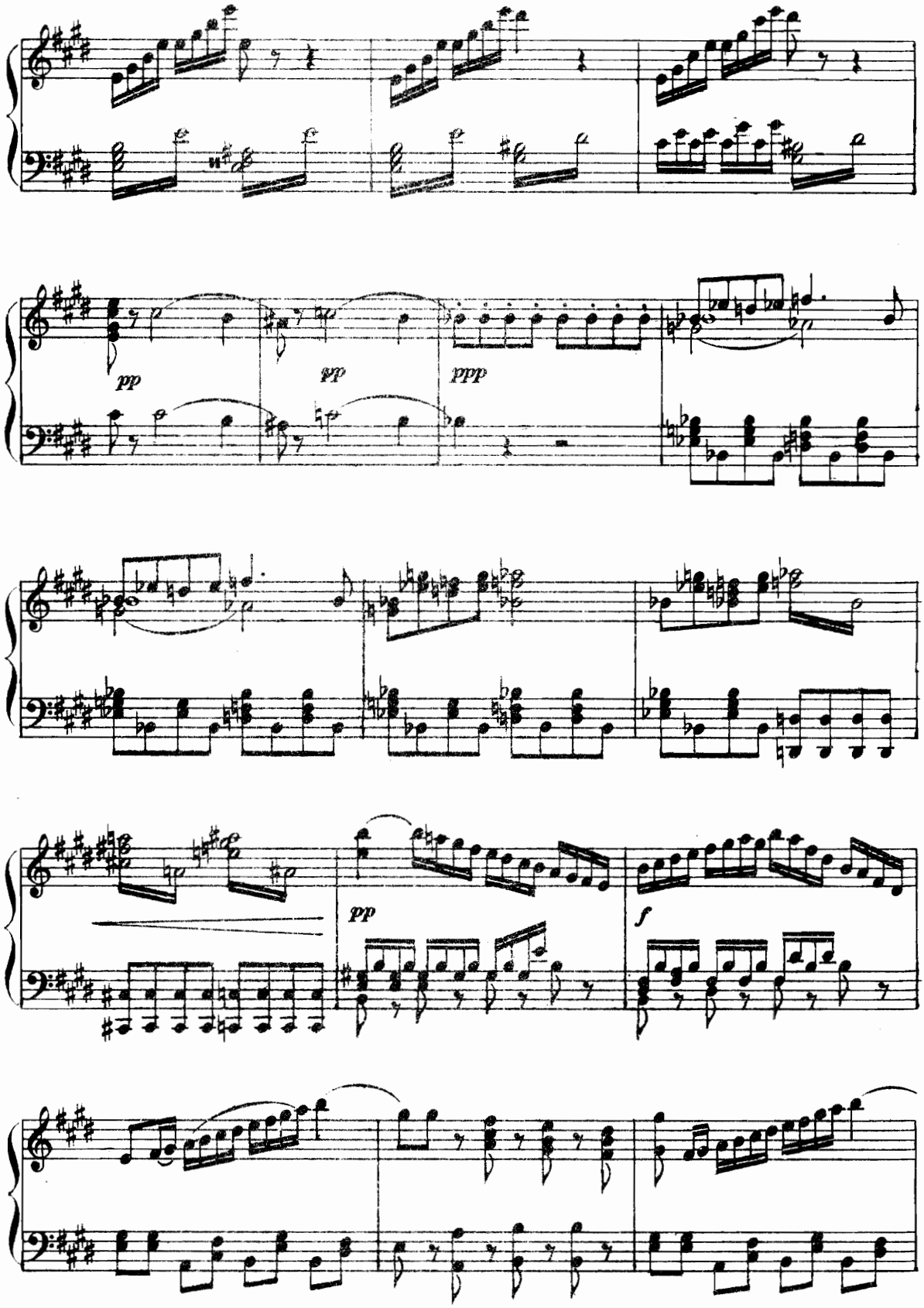

pp
tr
marcato e forte
tr
p
rf

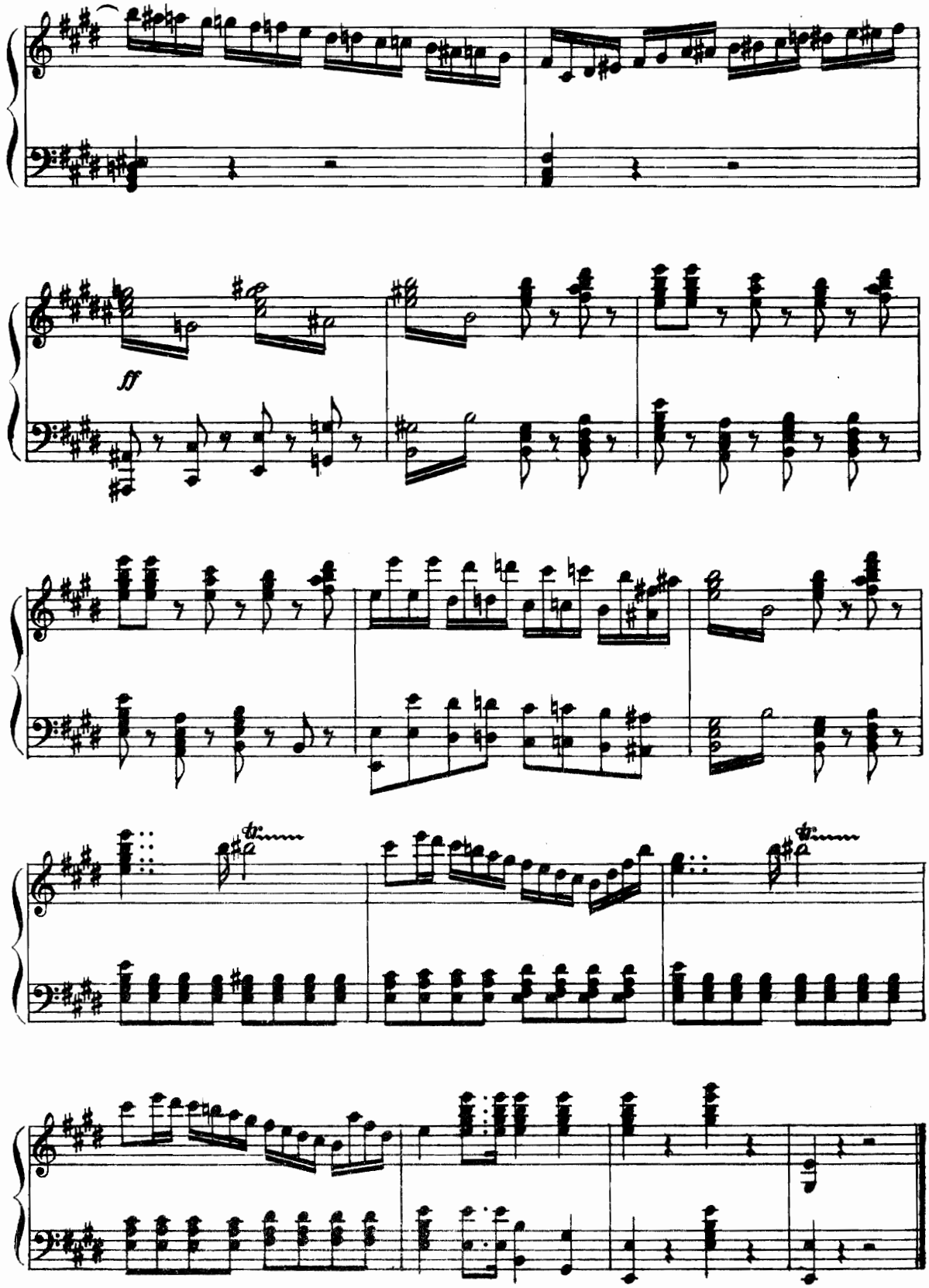

f
8
ff
p
p


p
Io vo - glio, in pegno di mia
fè, porlo su quel co - re, che batte sol per me.


p
tr
tr

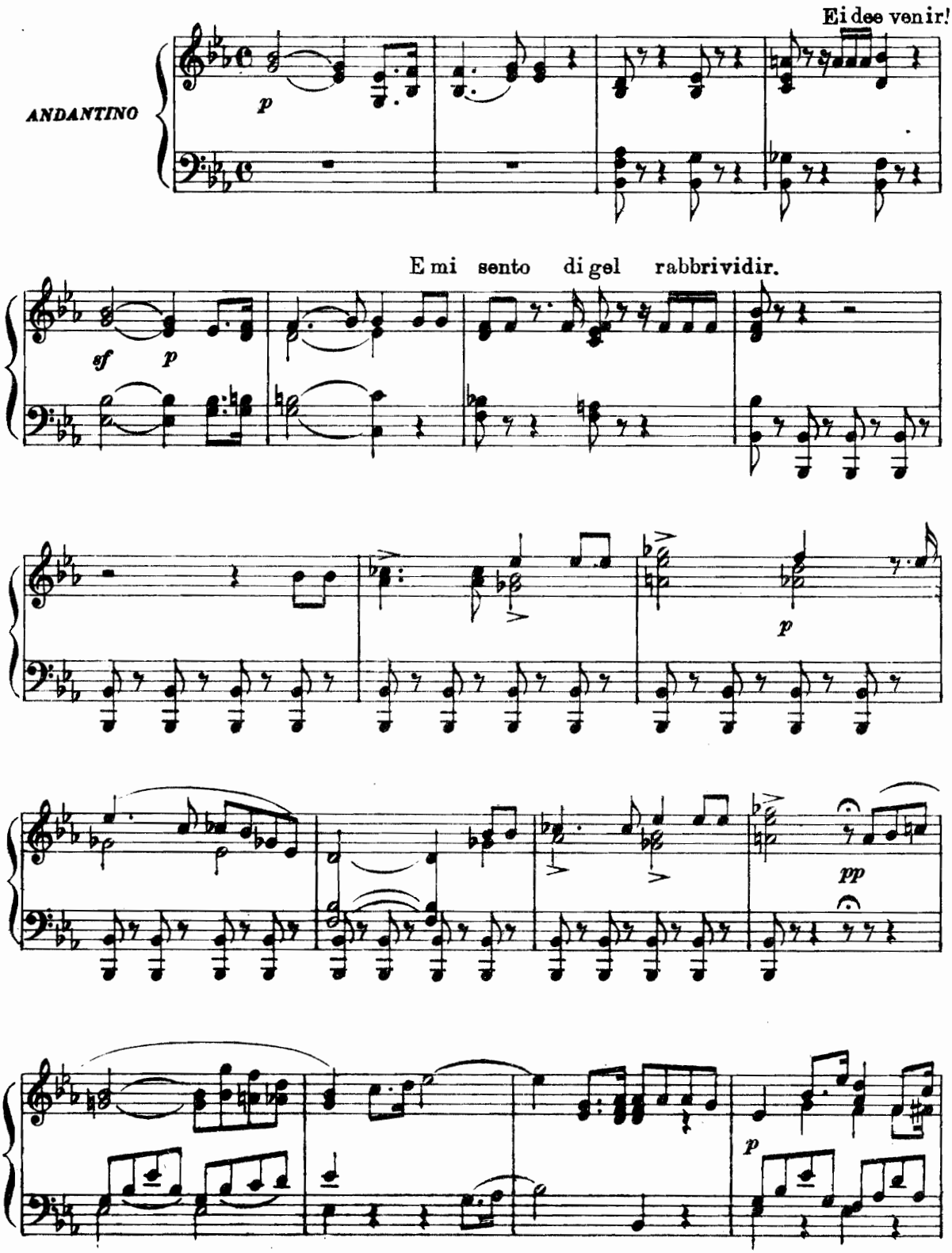

cres.
ff
f
p
ff

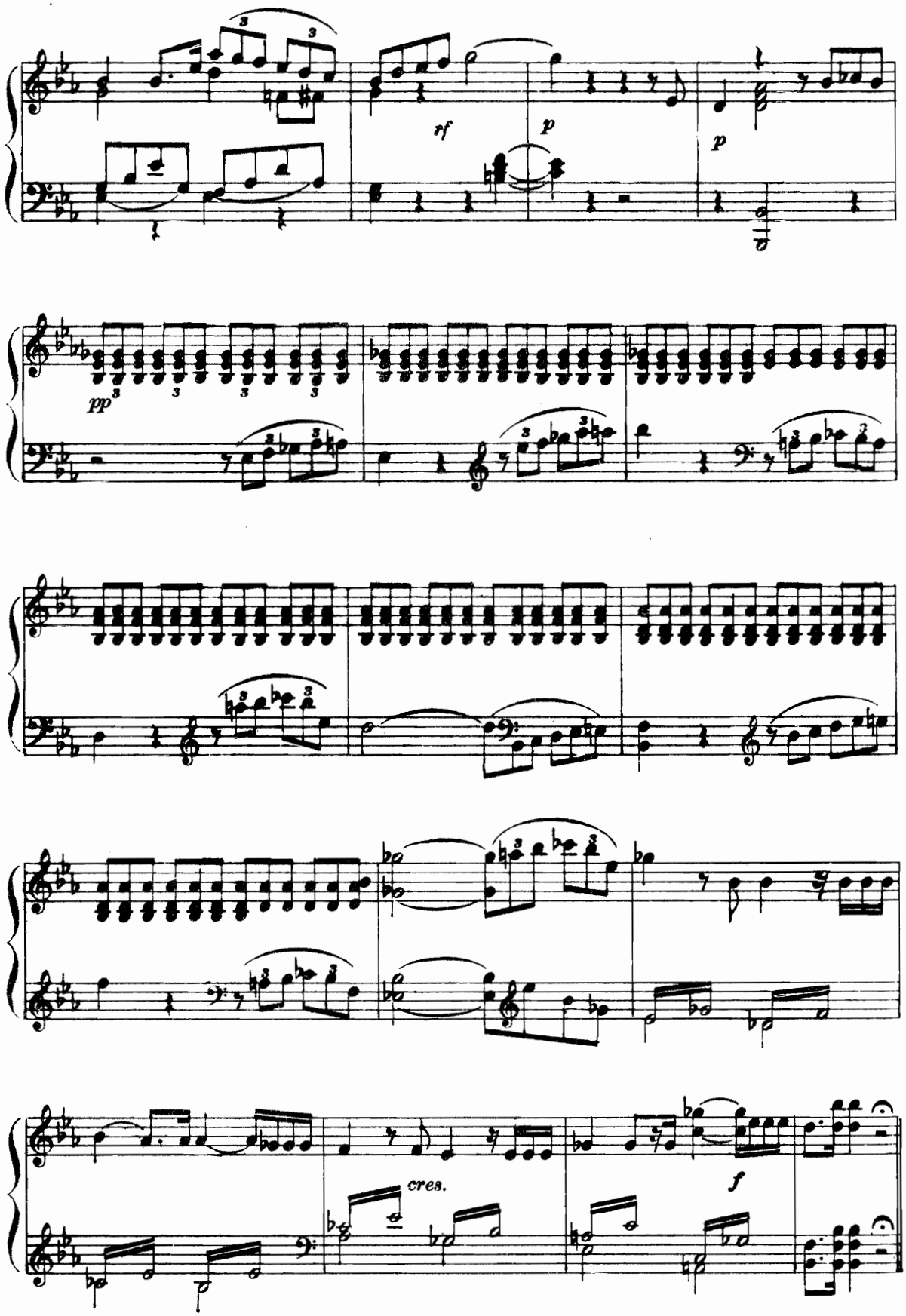

pp
pp
ppp
pp
f

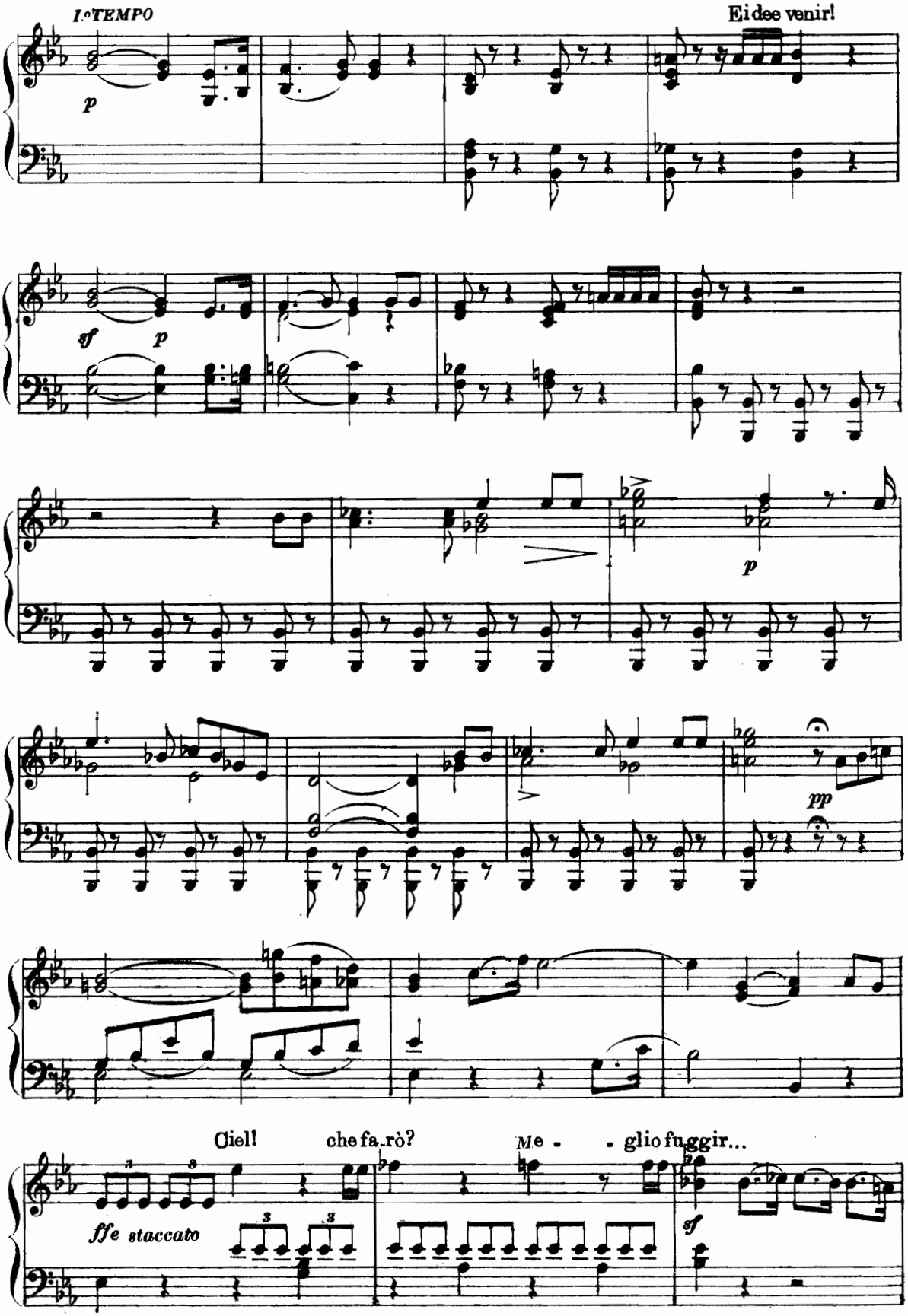

ff

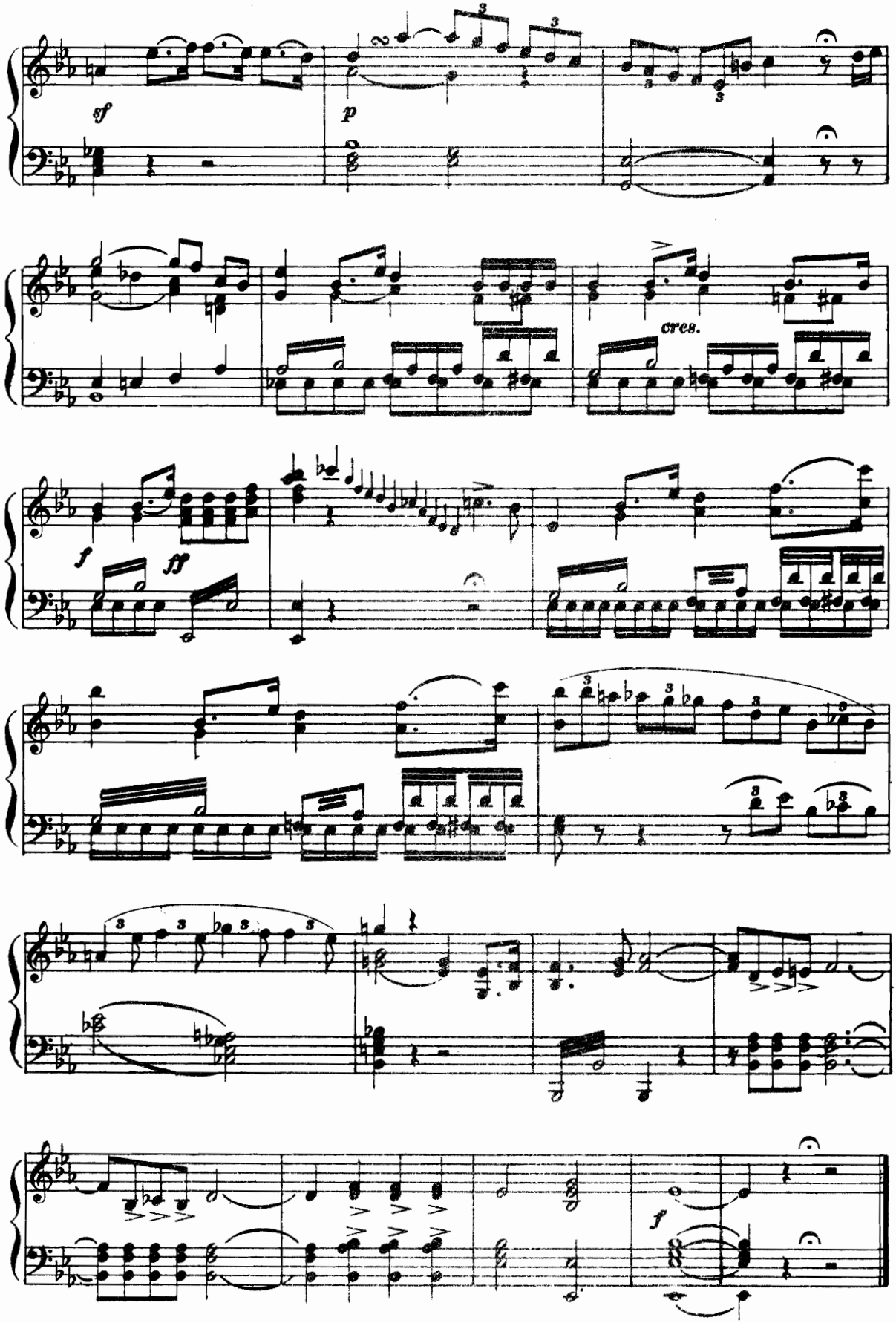
ROMANZA

«Ei dee venir»



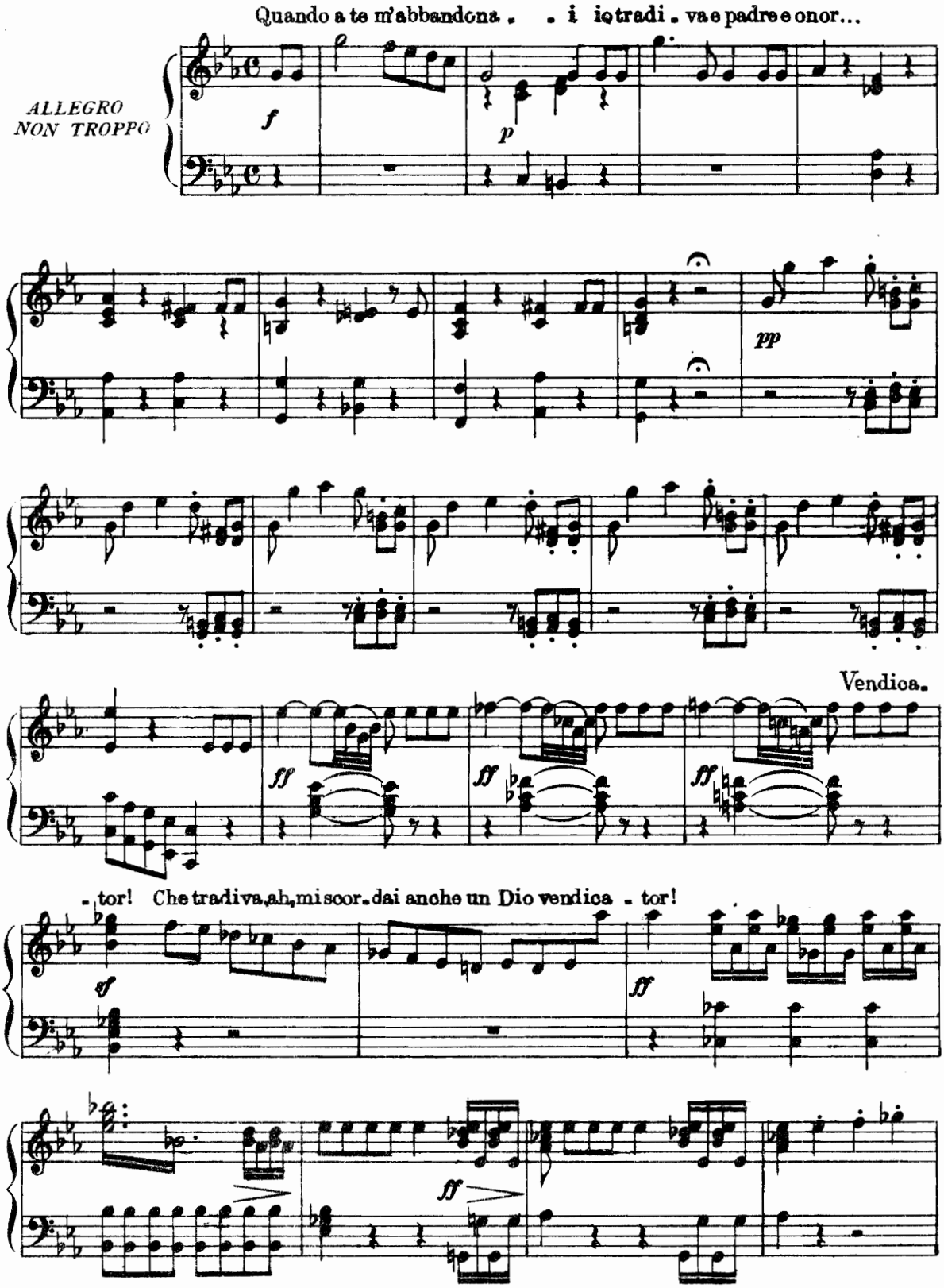

rf
p
p
pp
cres.
f

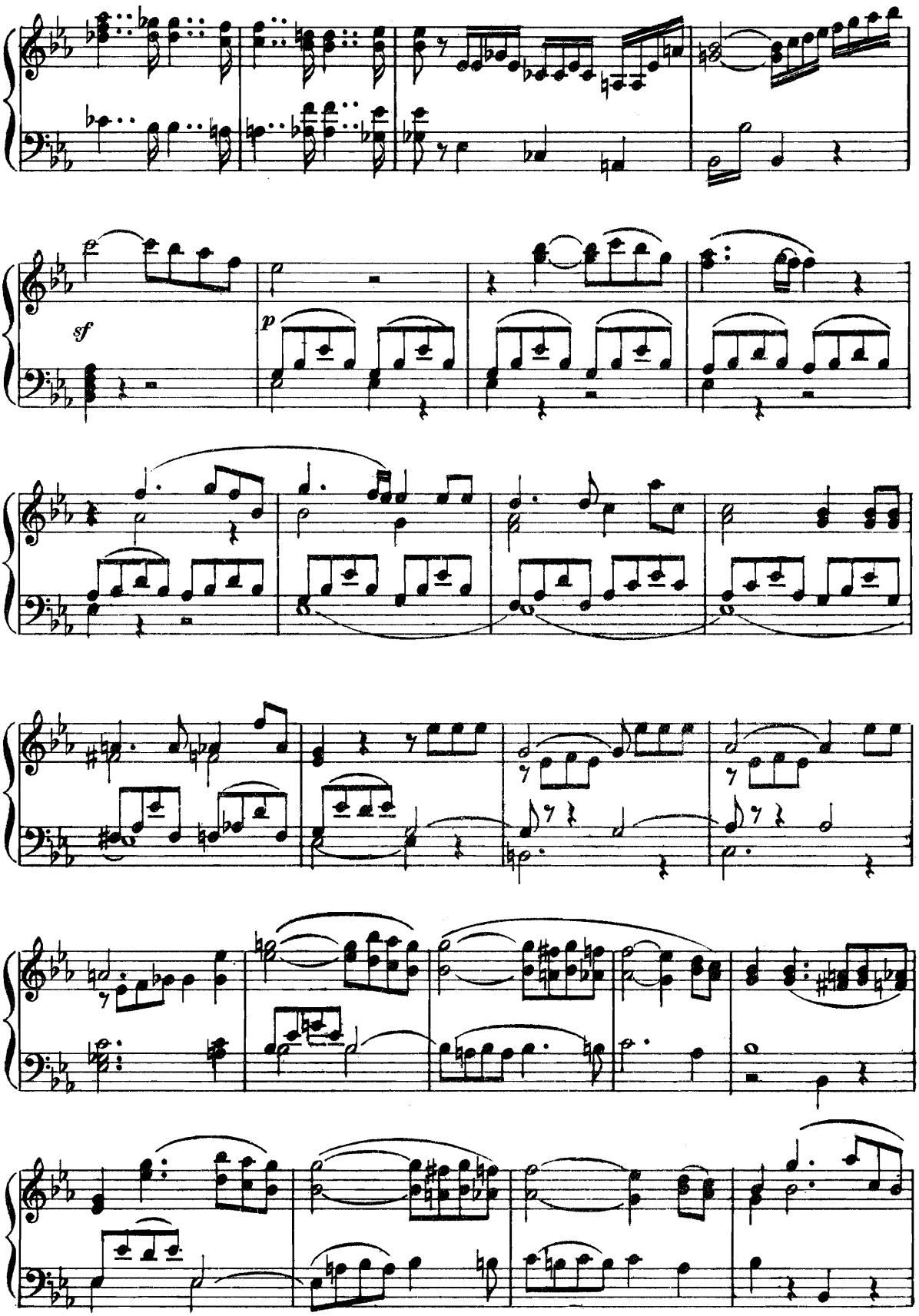

I.o TEMPO
Ei dee venir!
p
sf
p
p
pp
Ciel! che fa.rò? Me - - glio fu.ggir...
ffe staccato
sf

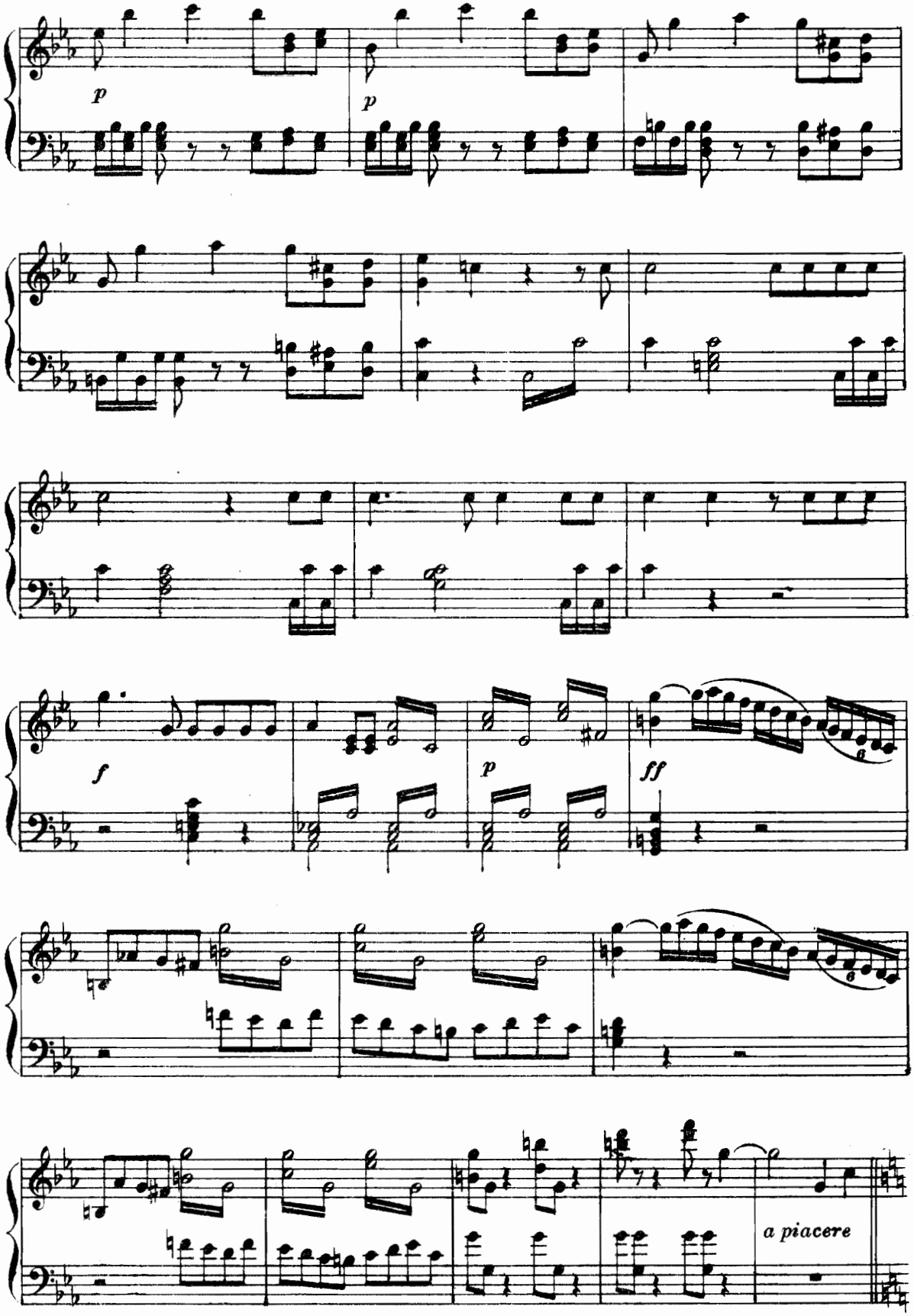

sf
p
cres.
f
ff
f

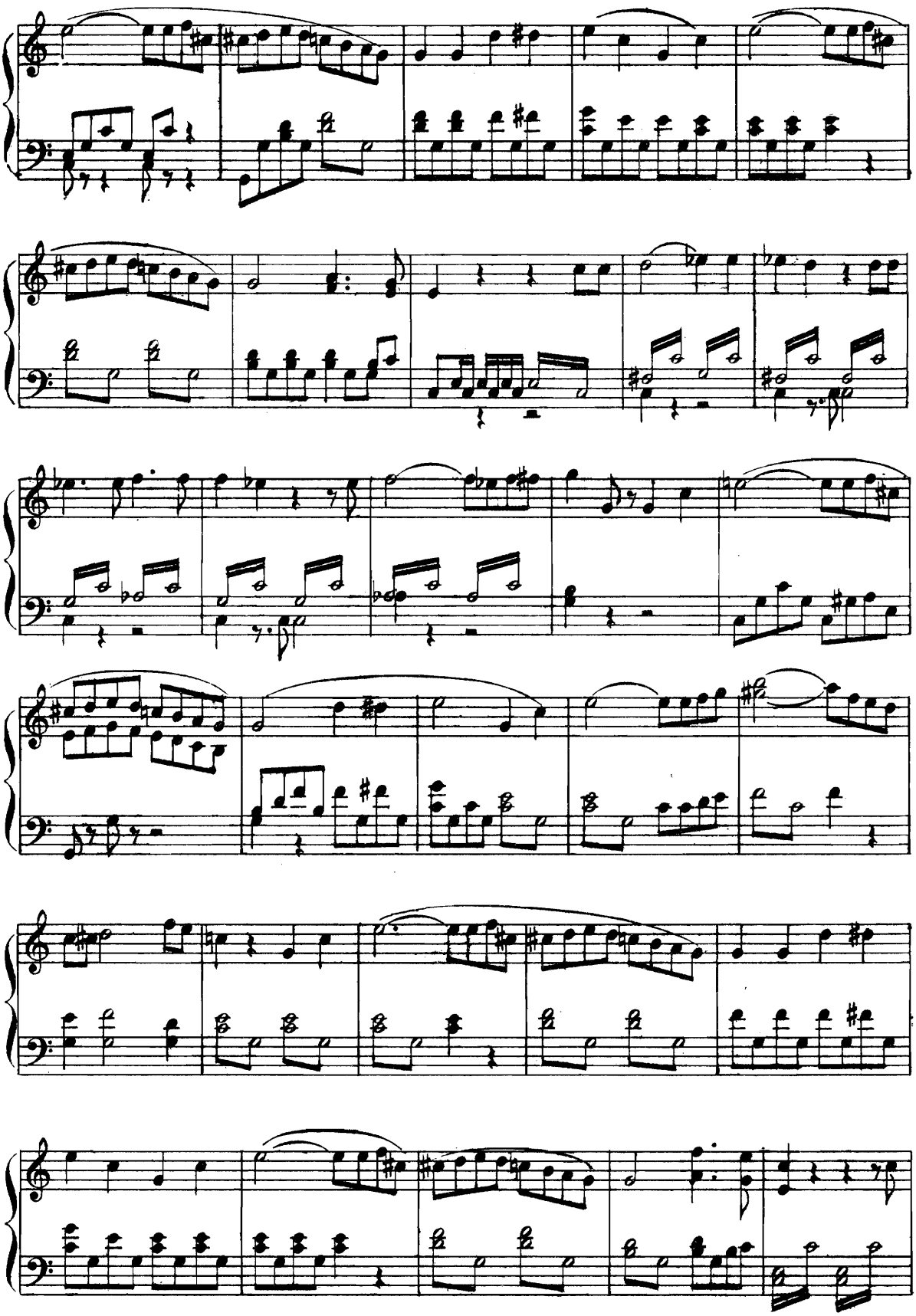
DUETTO

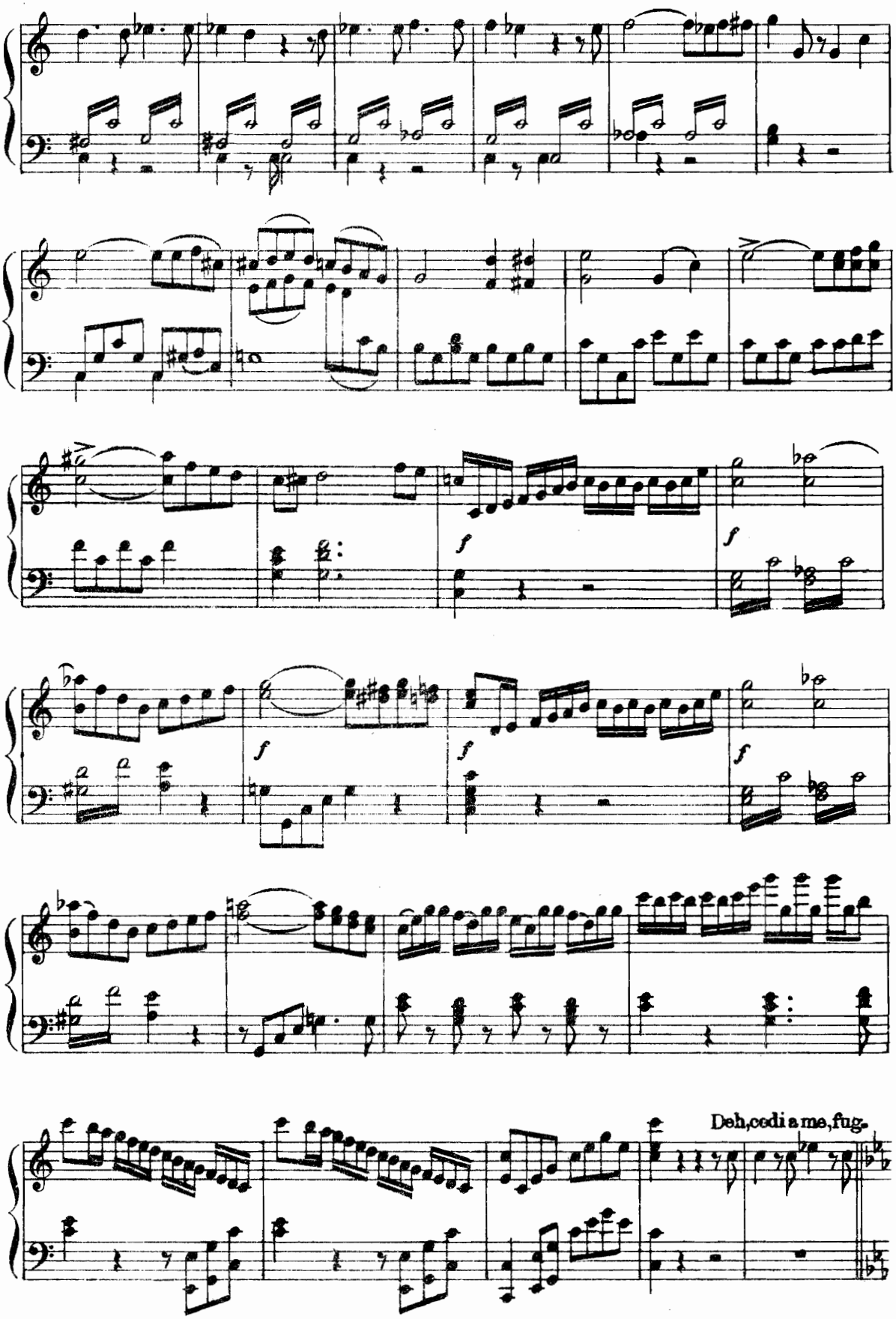
«Quando a te m'abbandonai»

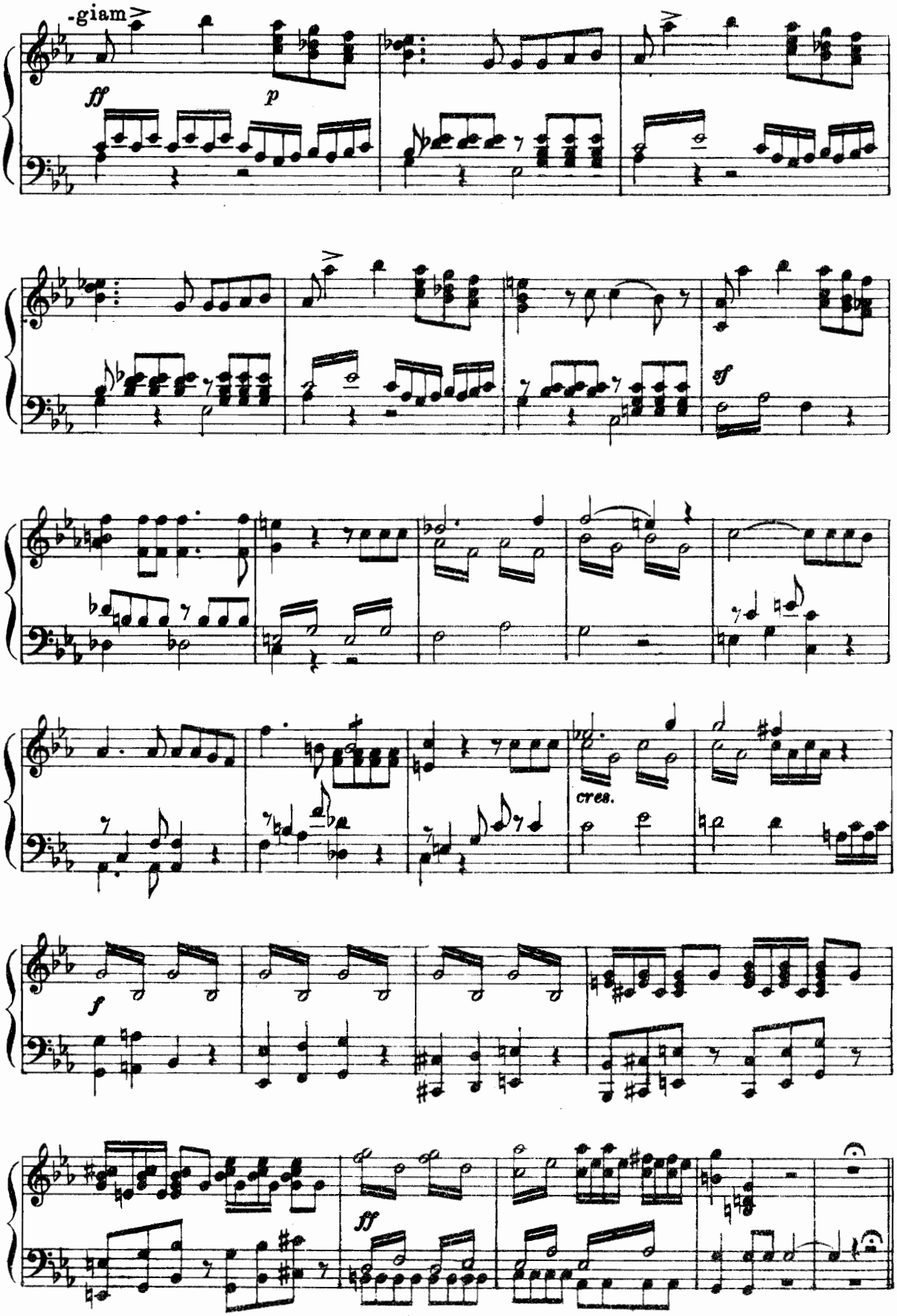


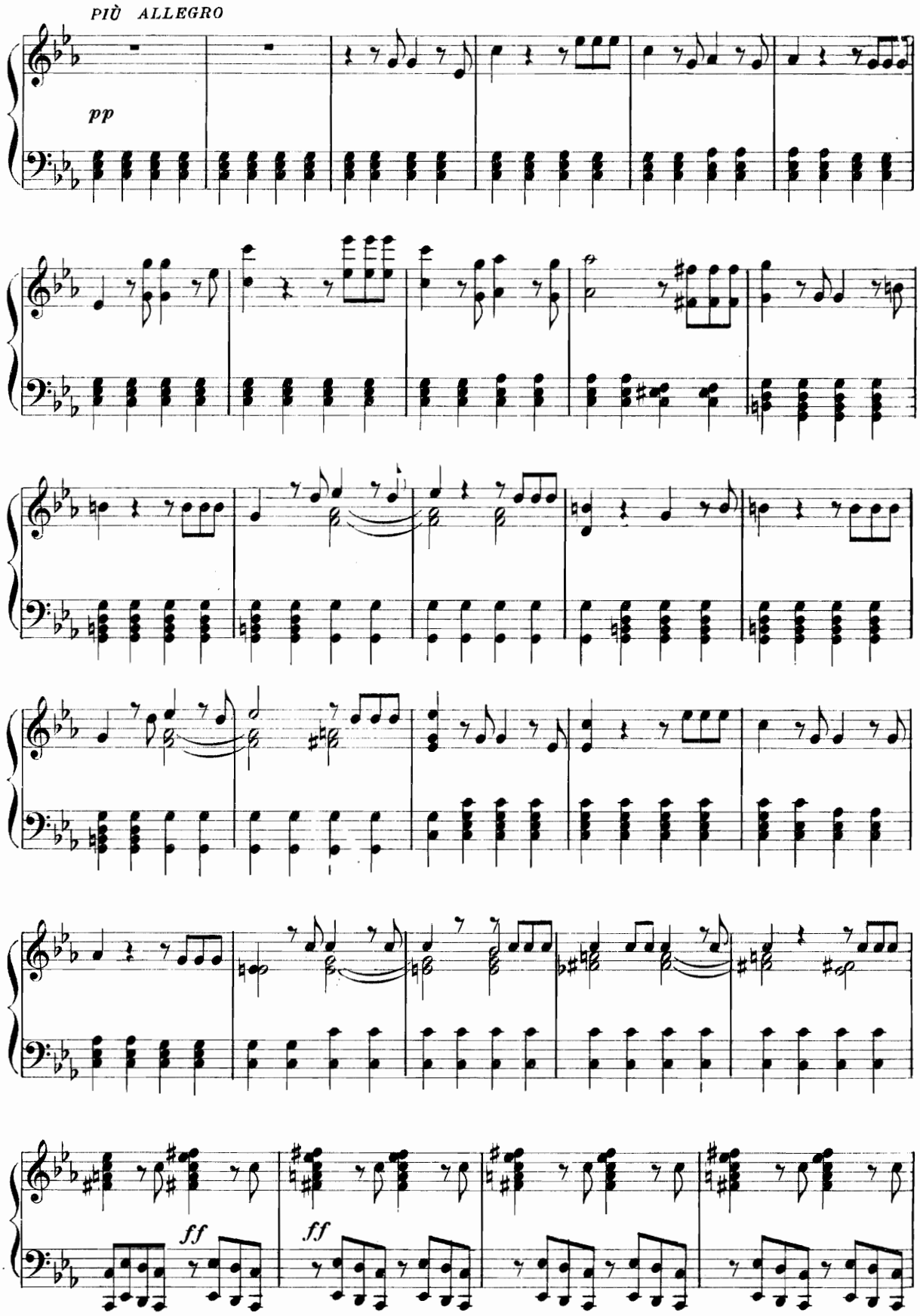

sf
p

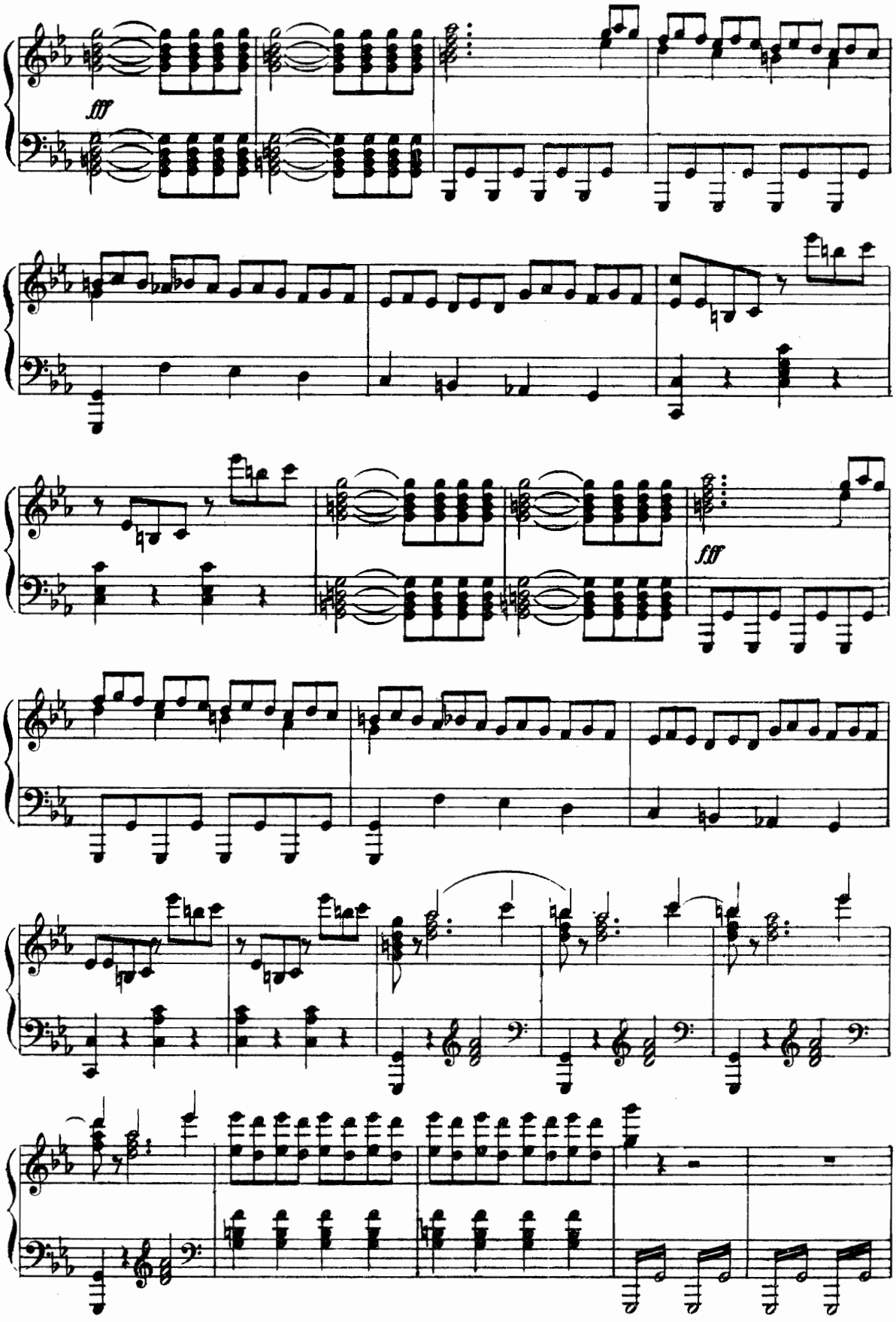

p
p
f
p
ff
a piacere

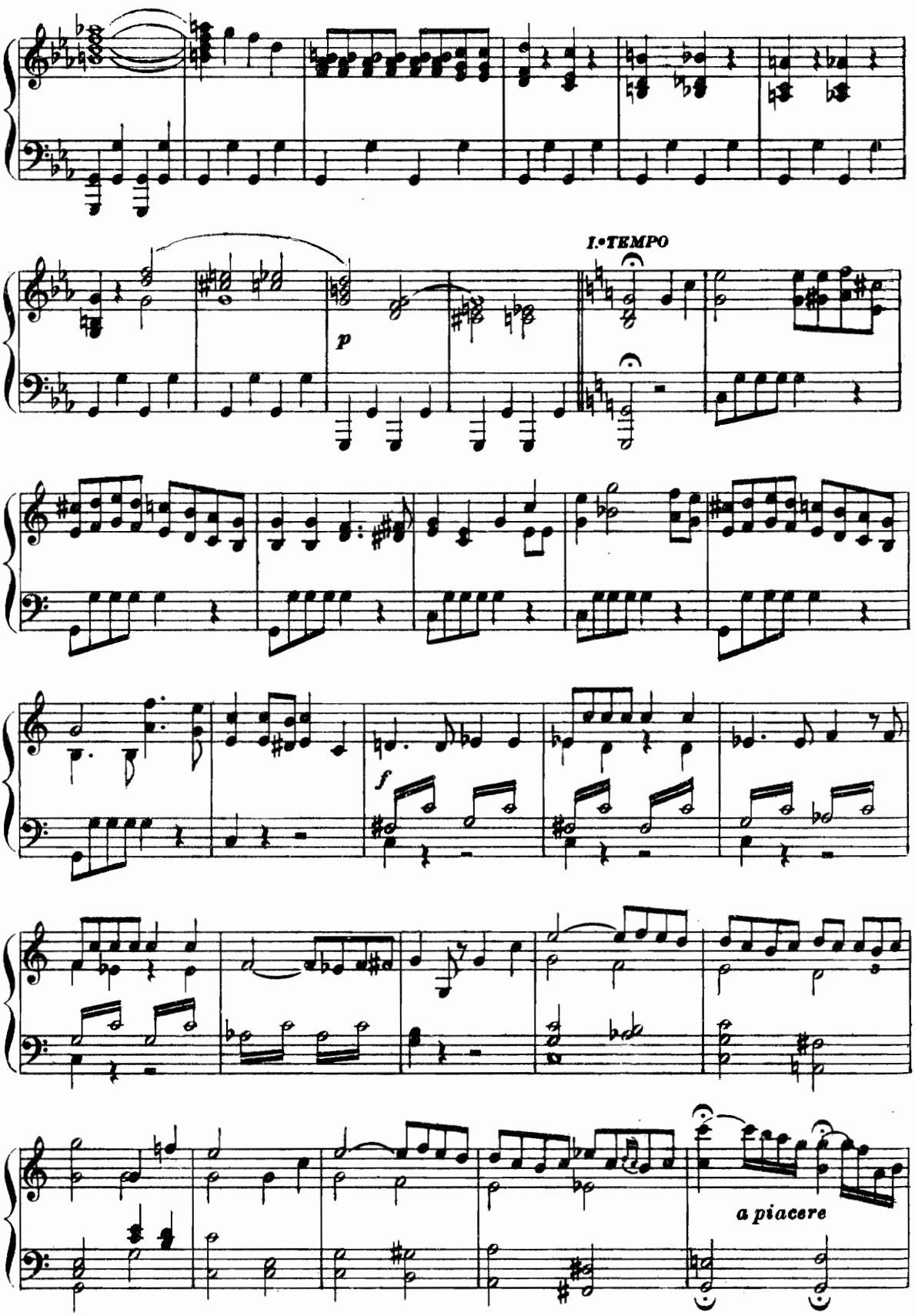


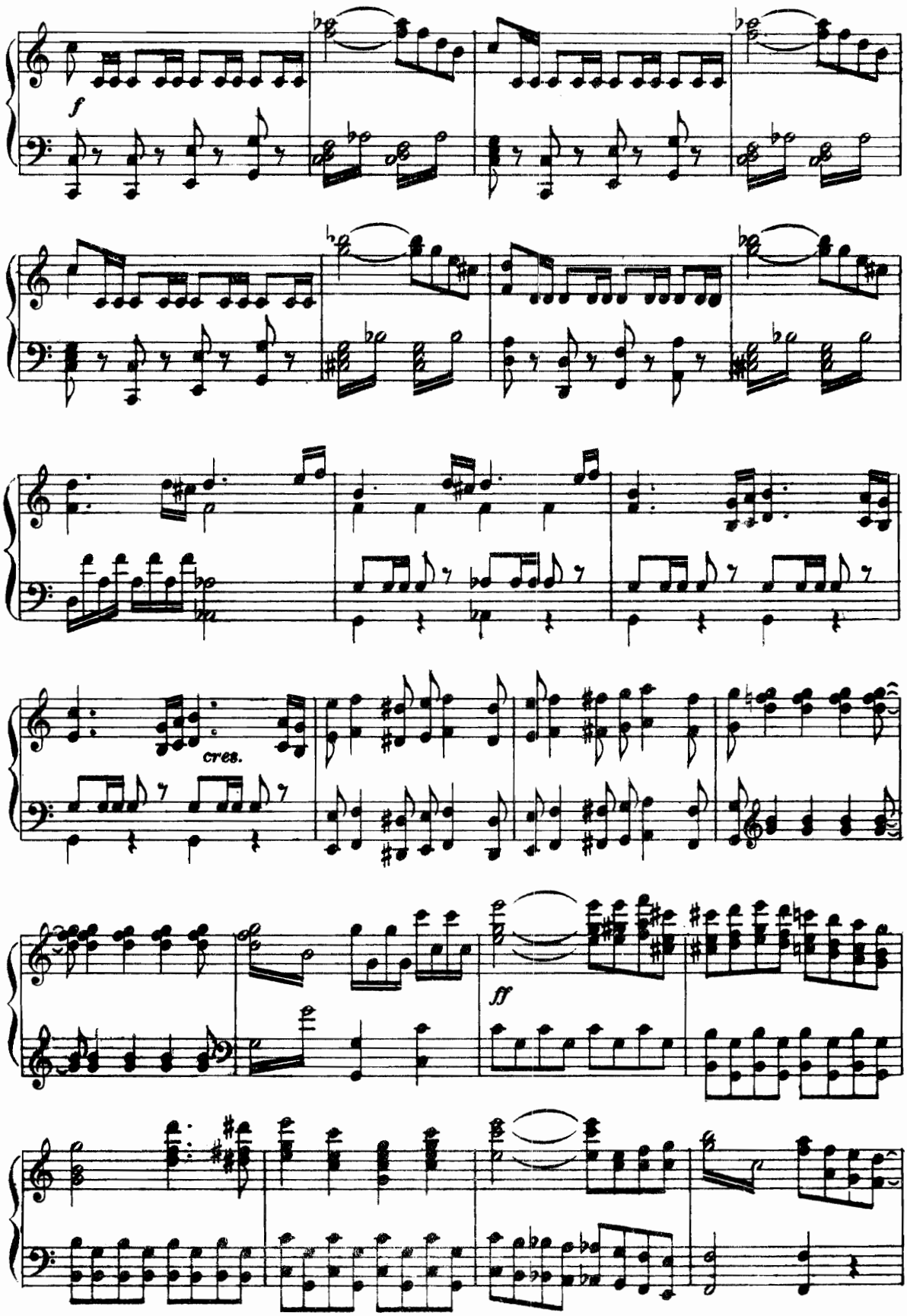

f
f
f
f
f
Deh, cedi a me, fug-

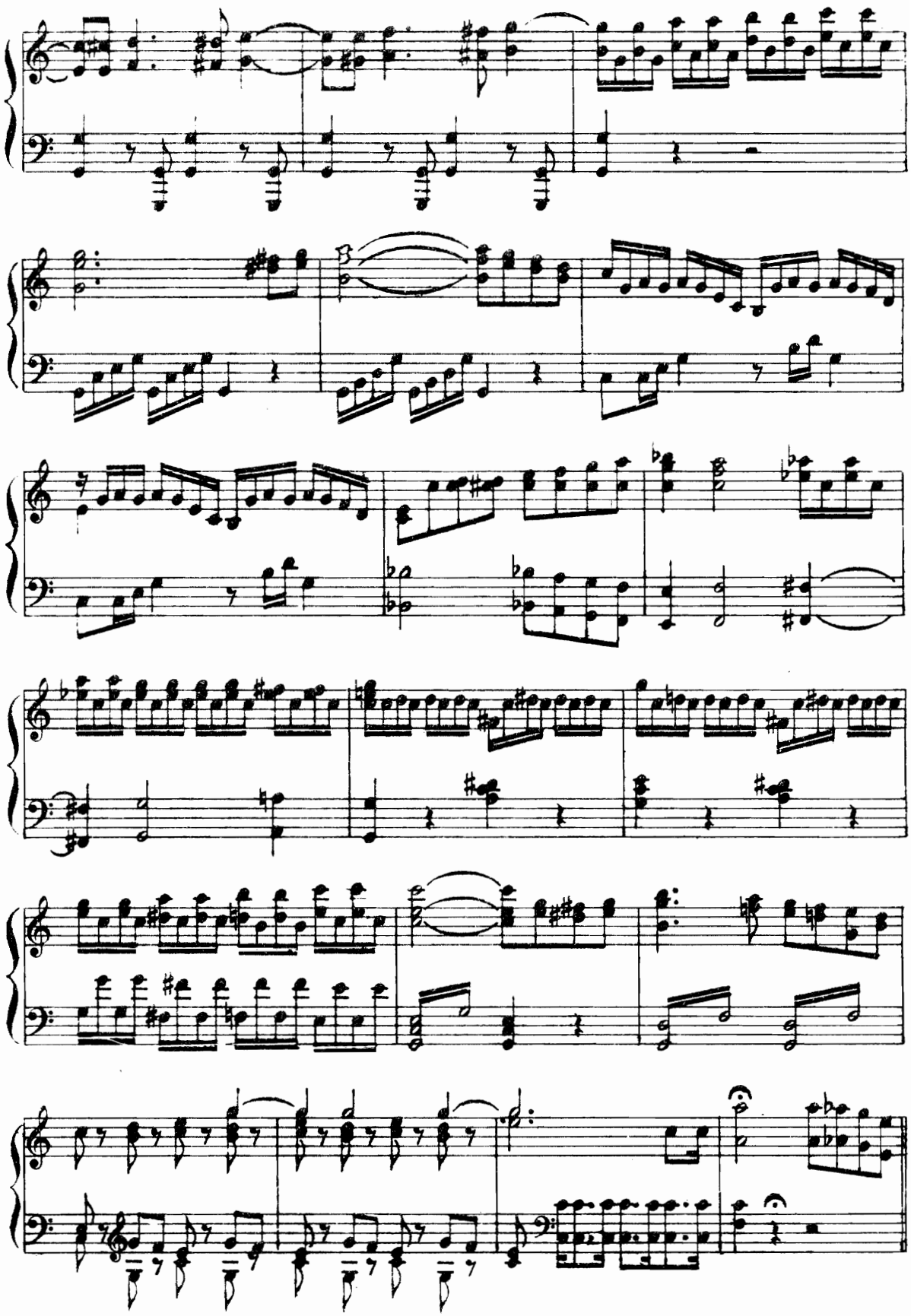

-giam
ff
p
sf
cres.
f
ff

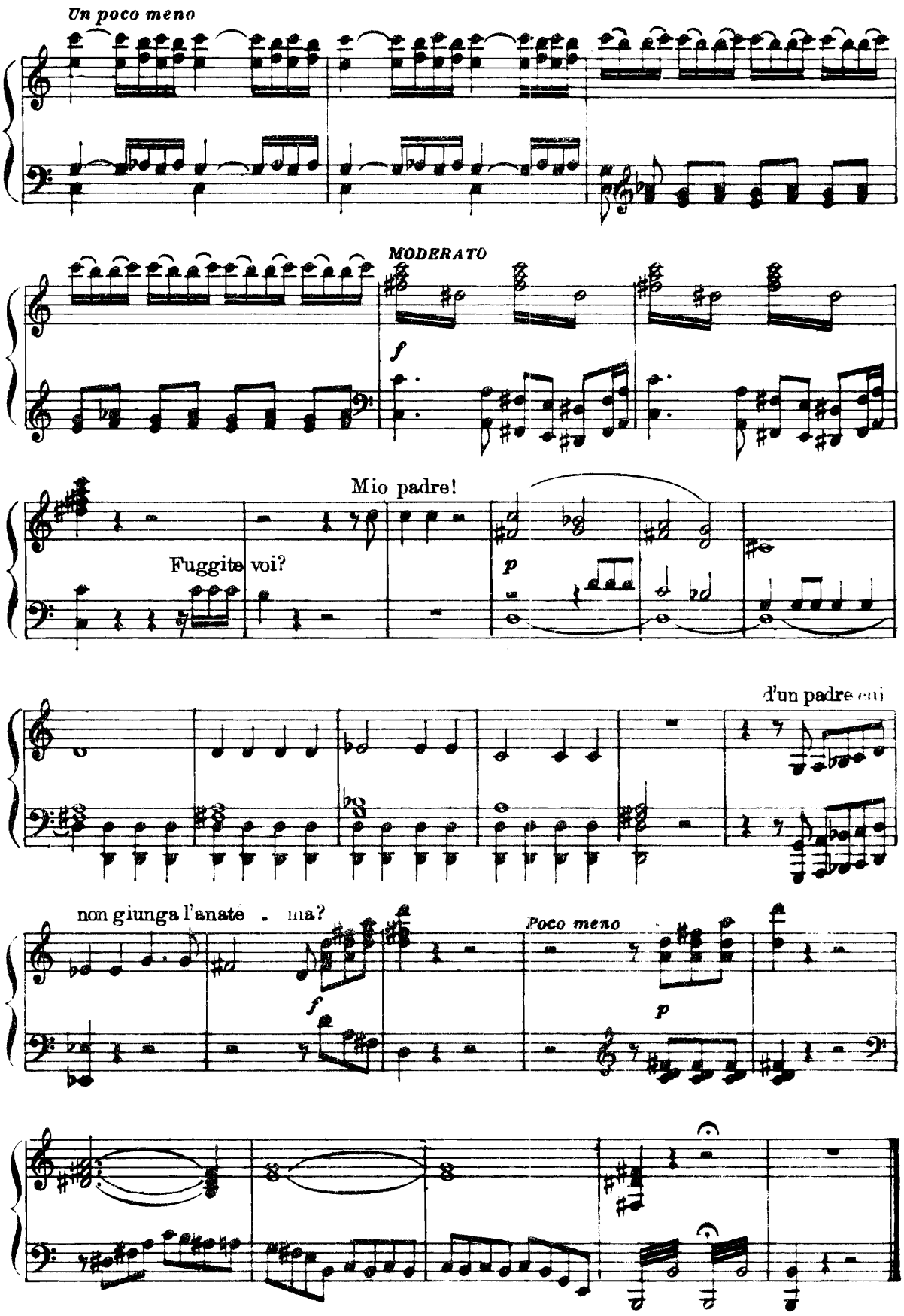

PIÙ ALLEGRO
pp
ff
ff


fff
fff


I. TEMPO
p
f
a piacere

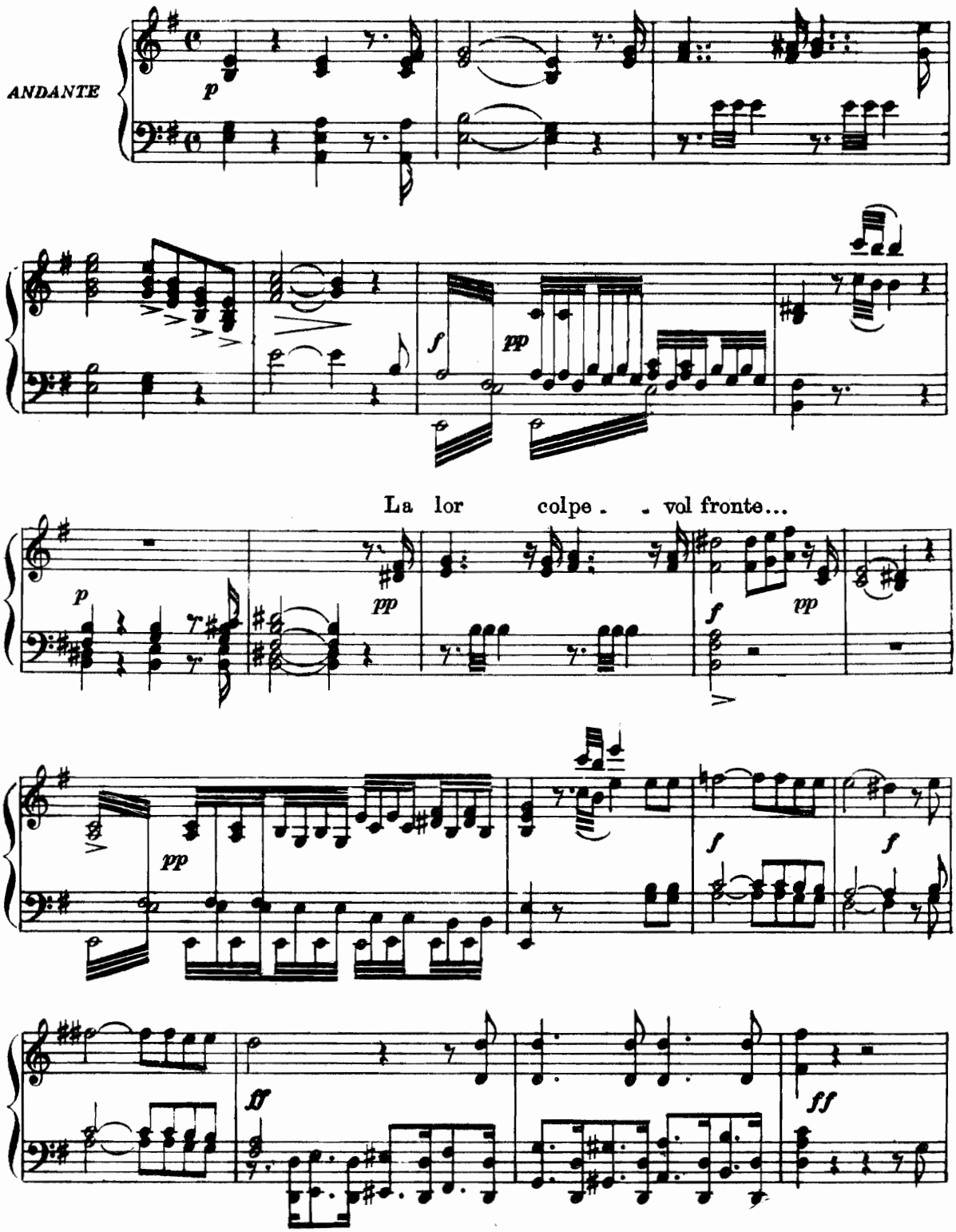

f
cres.
ff

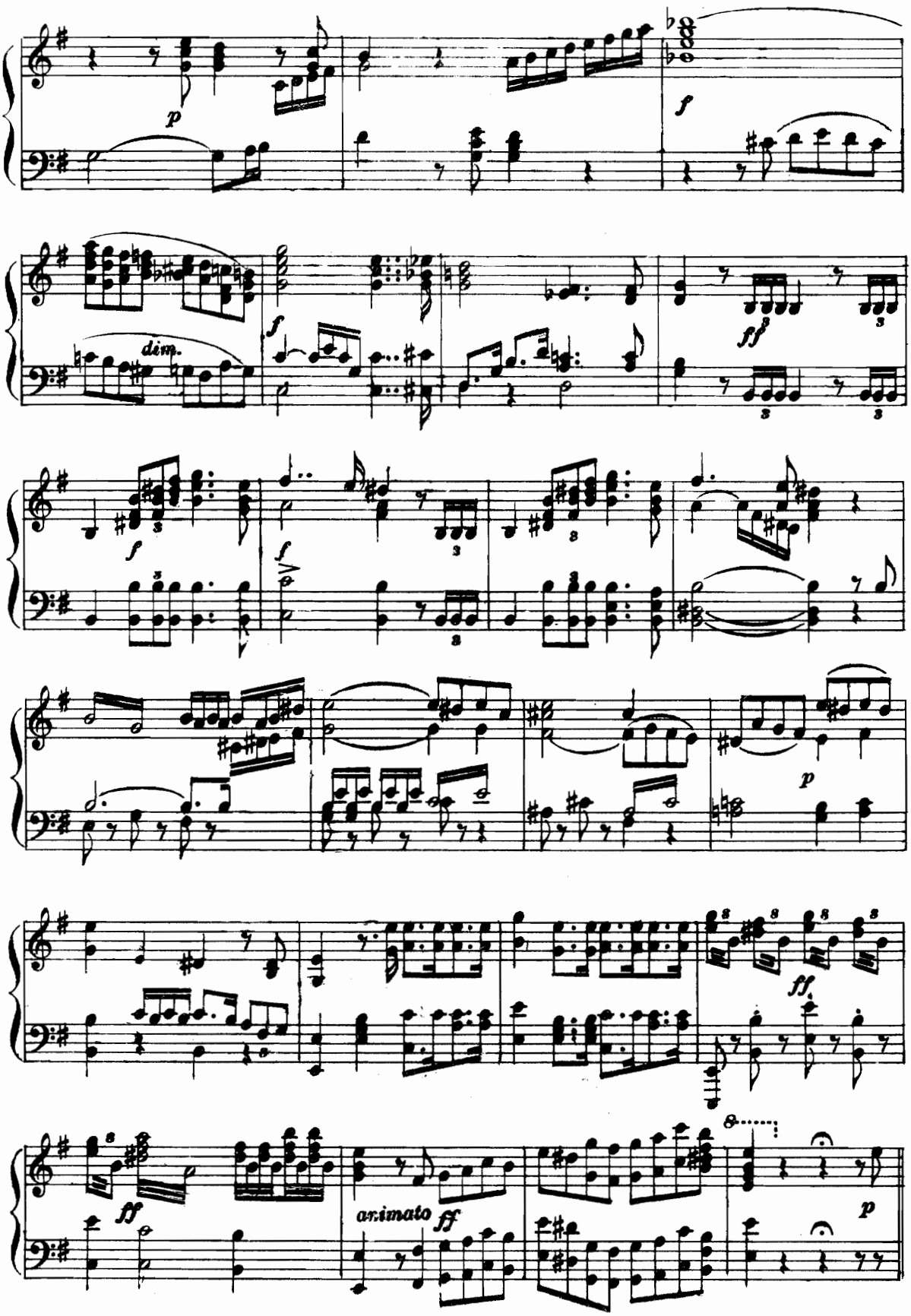


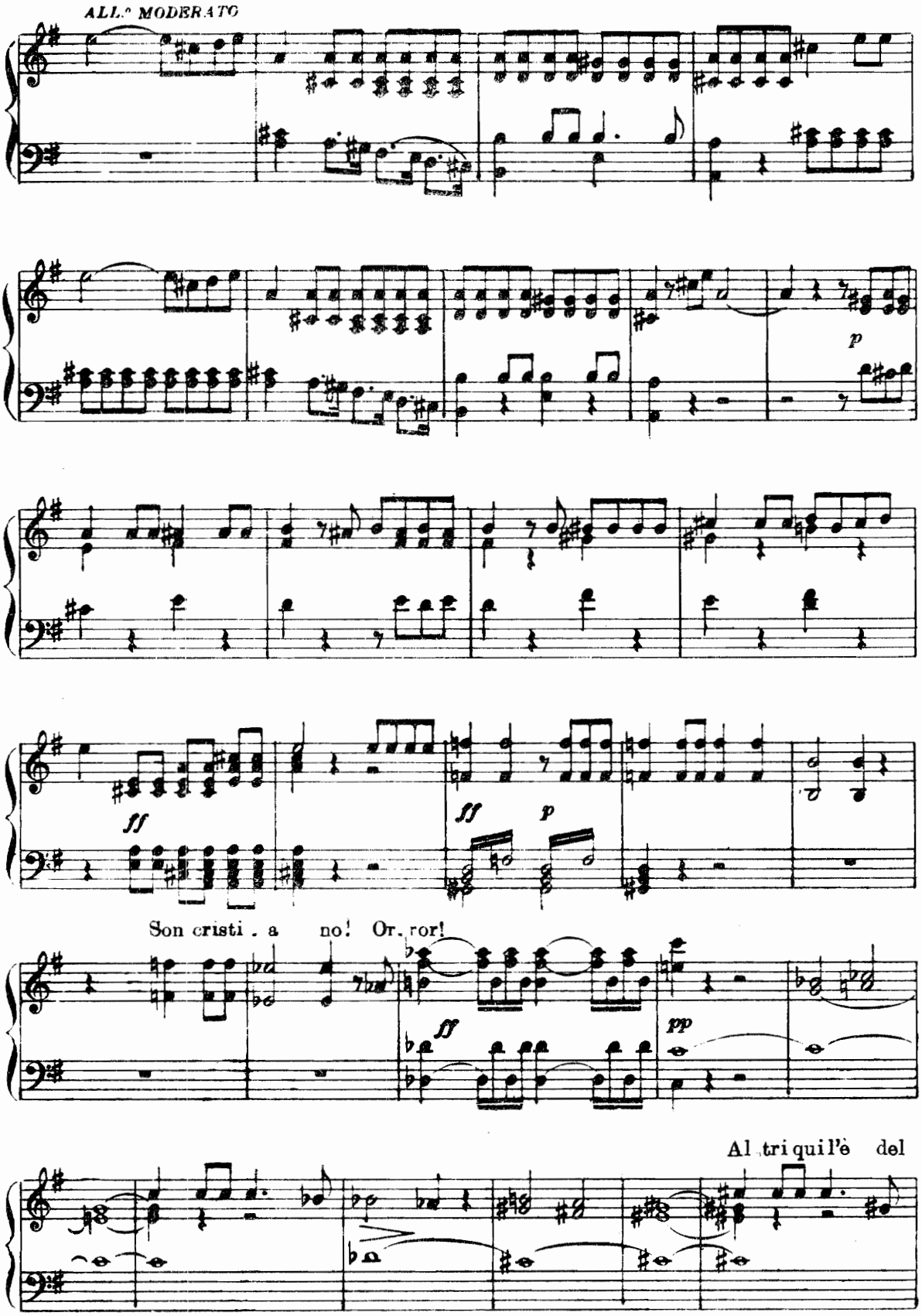

Un poco meno
MODERATO
f
Mio padre!
Fuggite voi?
p
d'un padre cui
non giunga l'anate . ma?
f
Poco meno
p

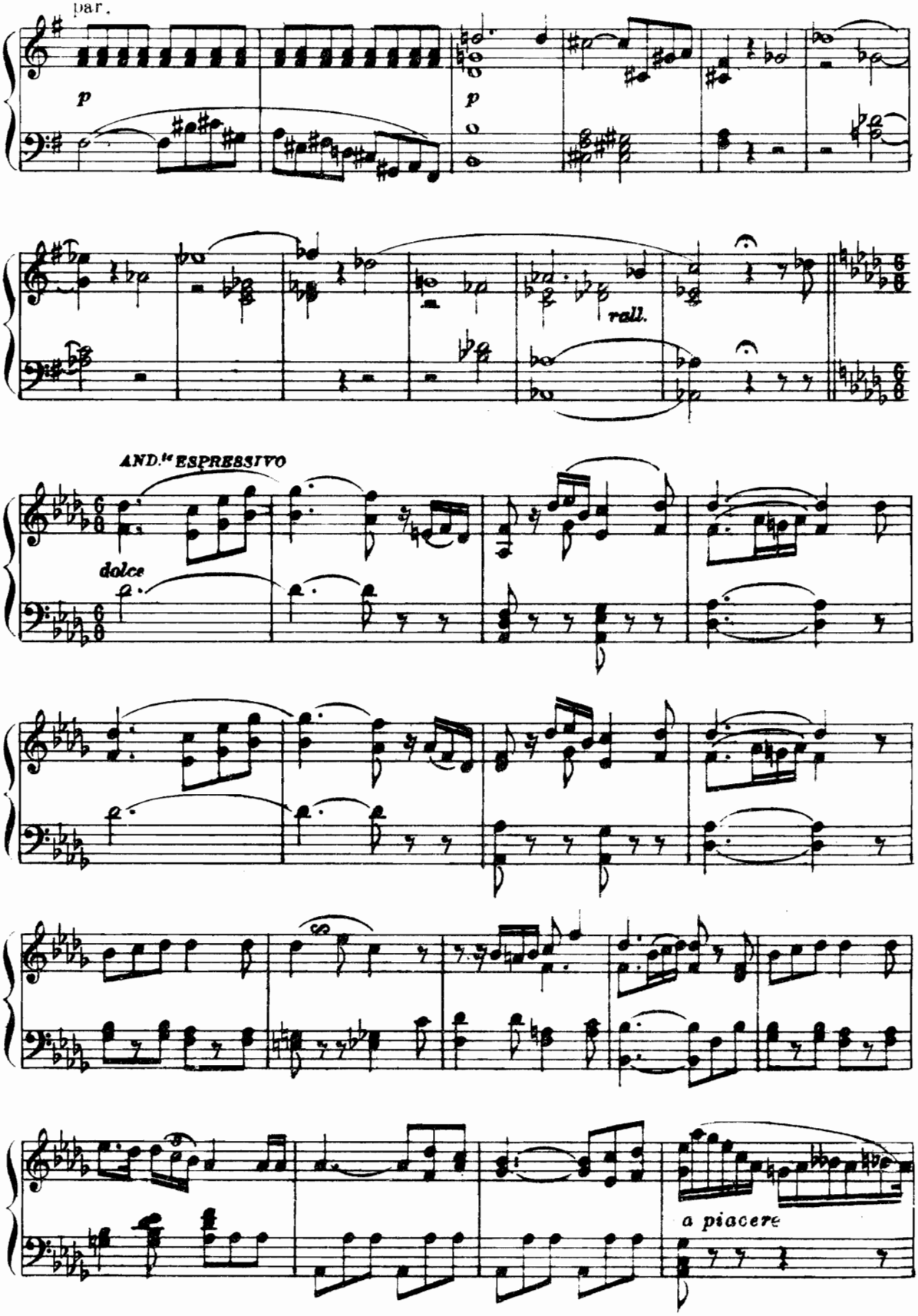
TERZETTO-FINALE II.

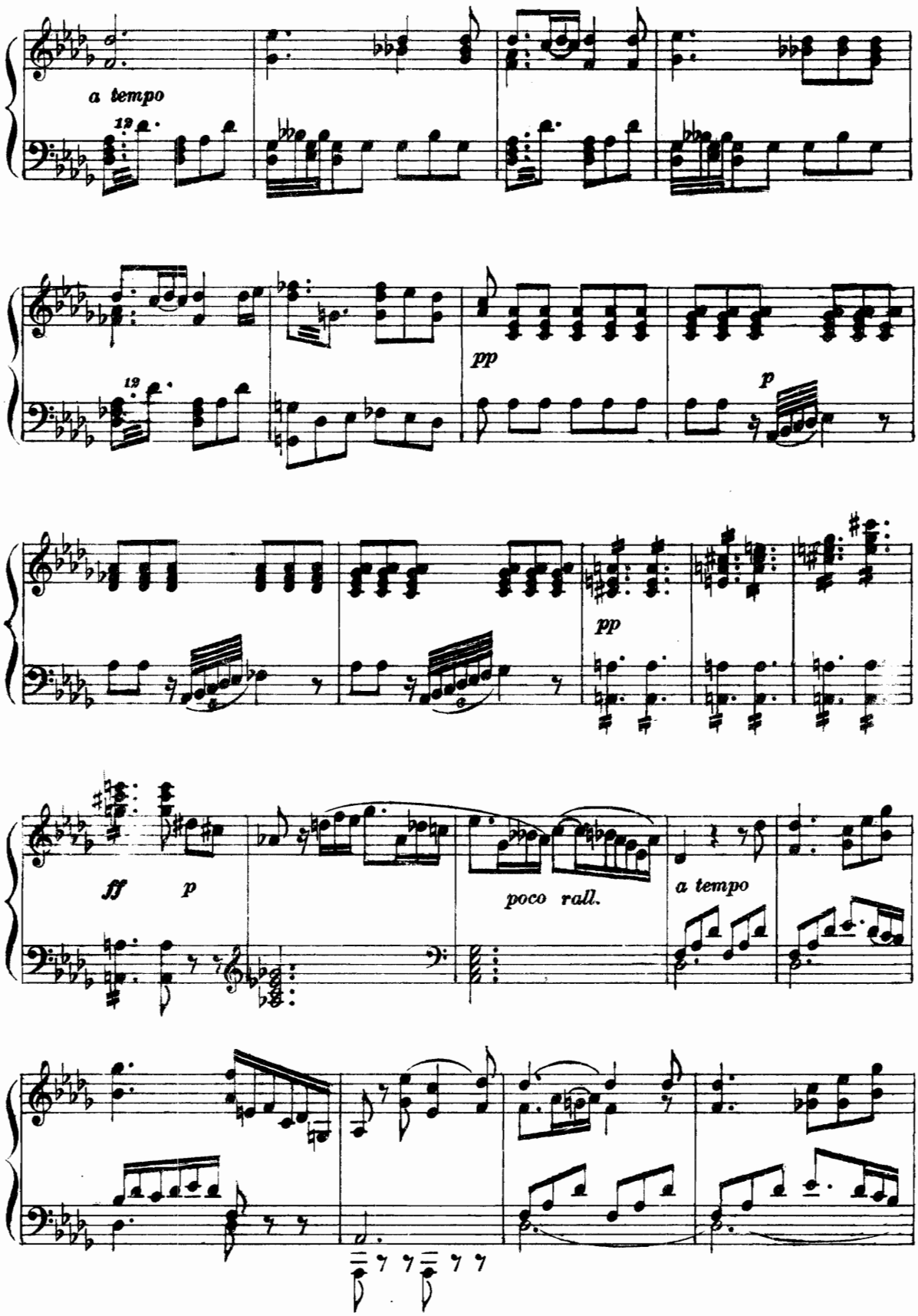
«La lor colpevol fronte»

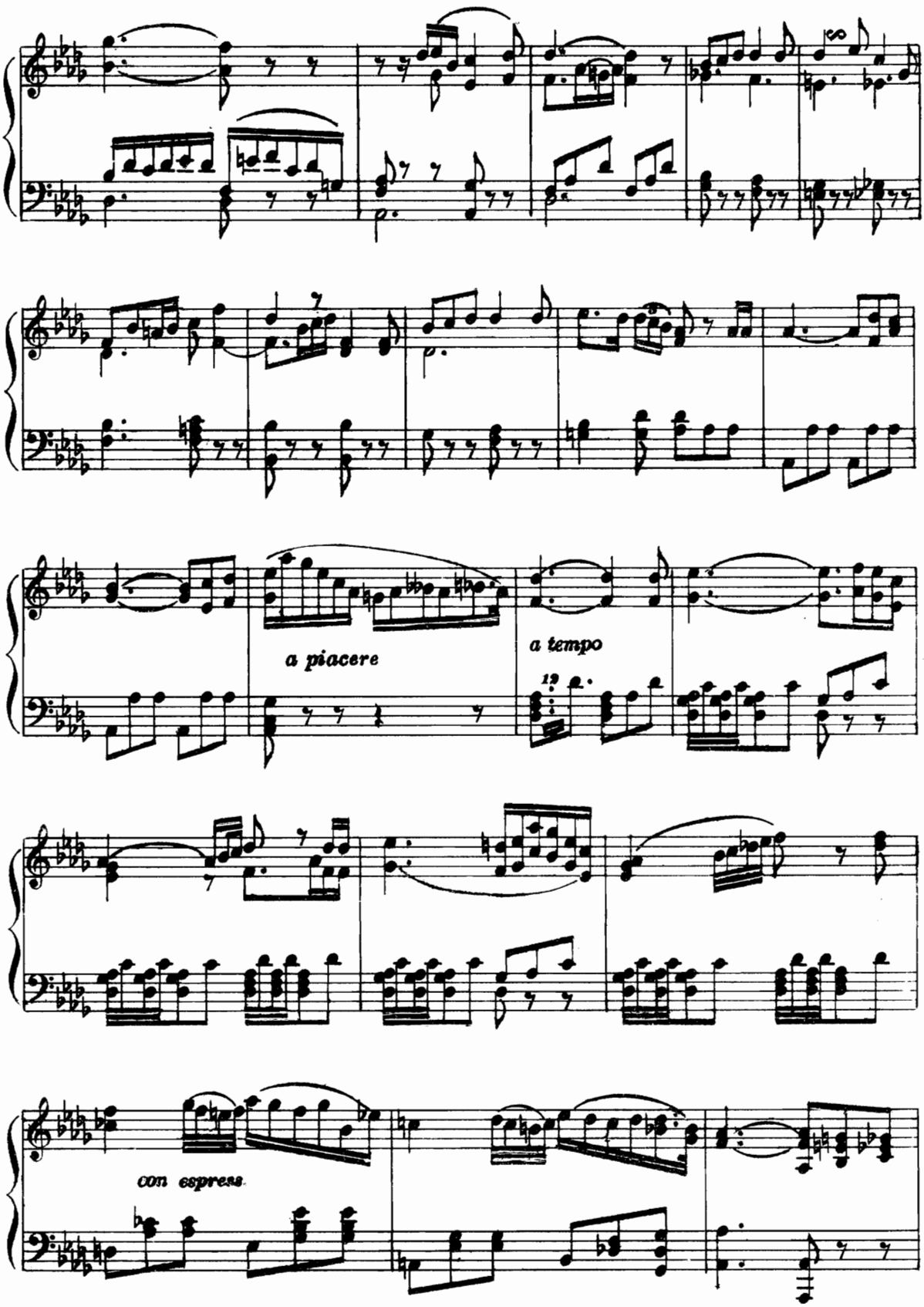


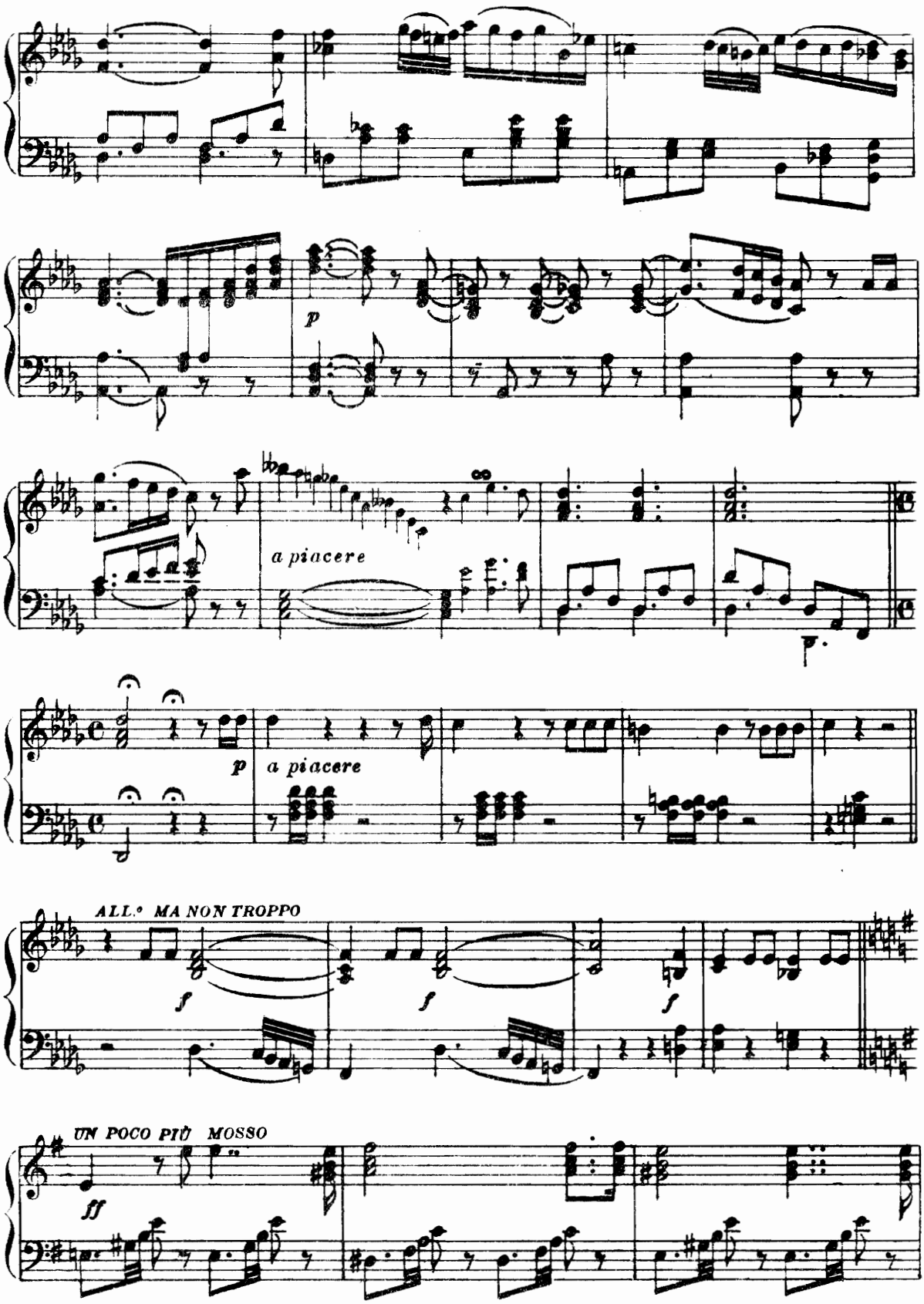

p
f
dim.
f
ff
f
f
p
ff
ff
animato
ff
p

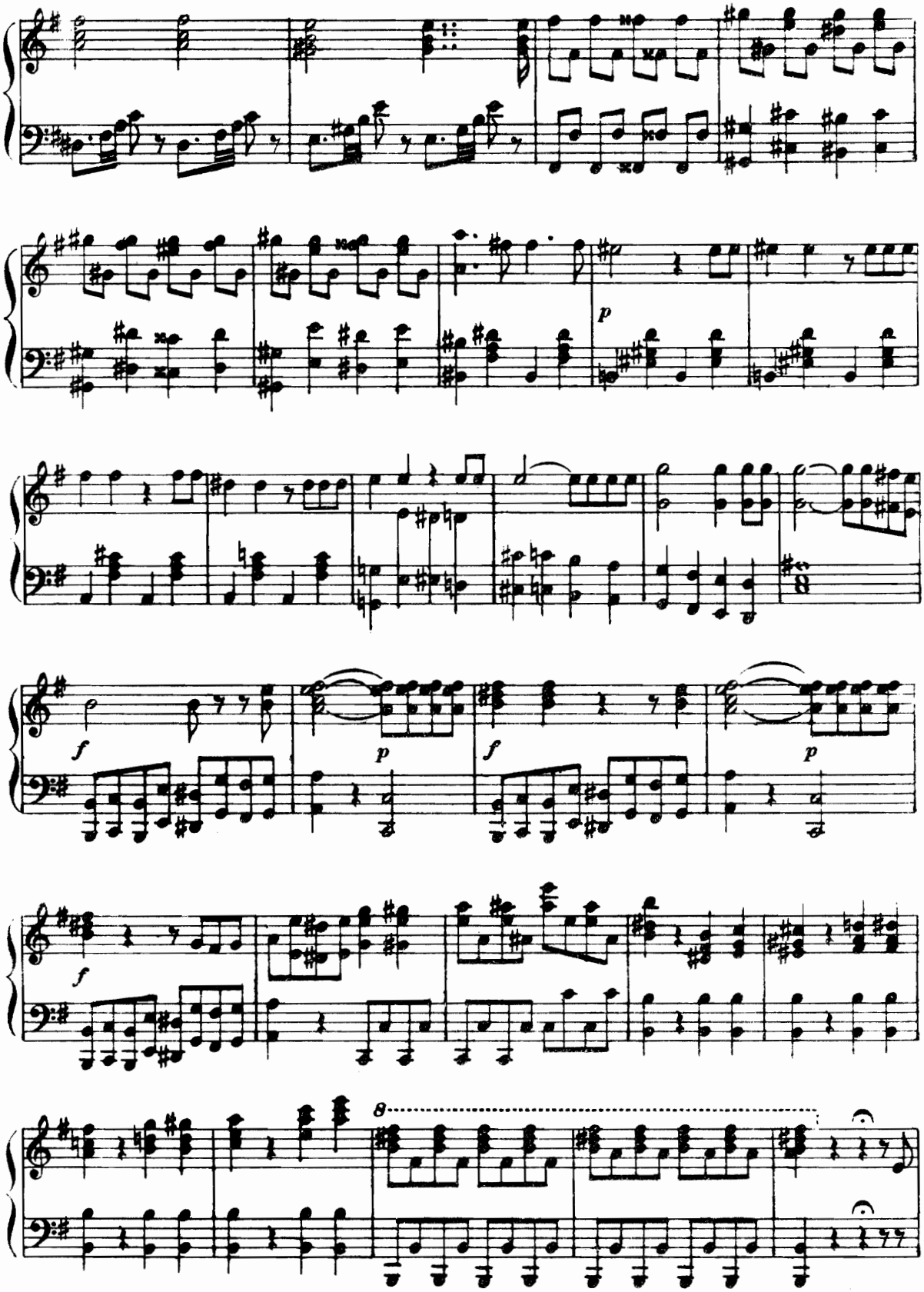

ALL.° MODERATO
p
ff
ff
p
Son cristi . a no! Or, ror!
ff
pp
Al tri qui l'è del

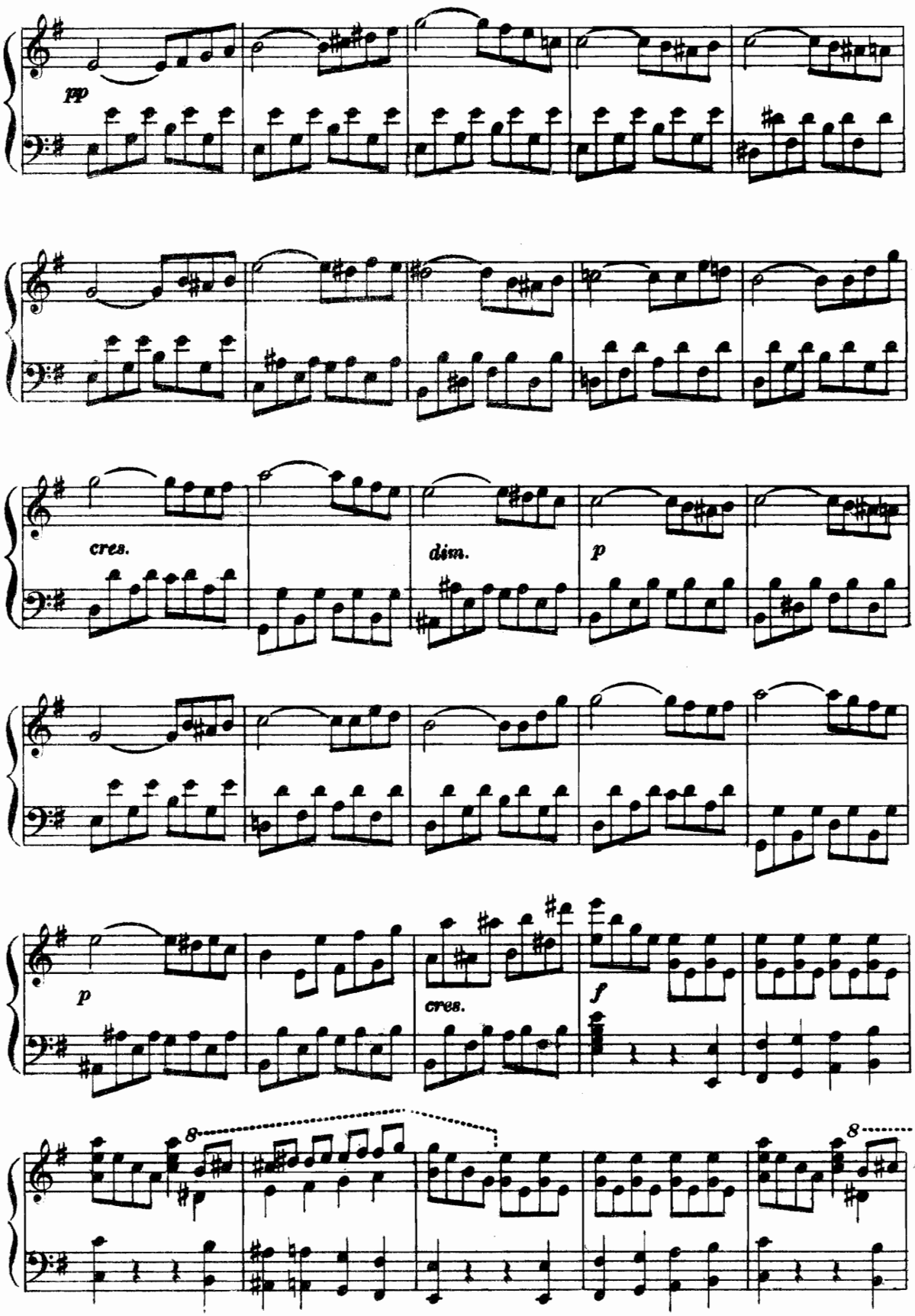

par.
p
p
rall.
AND.te ESPRESSIVO
dolce
a piacere

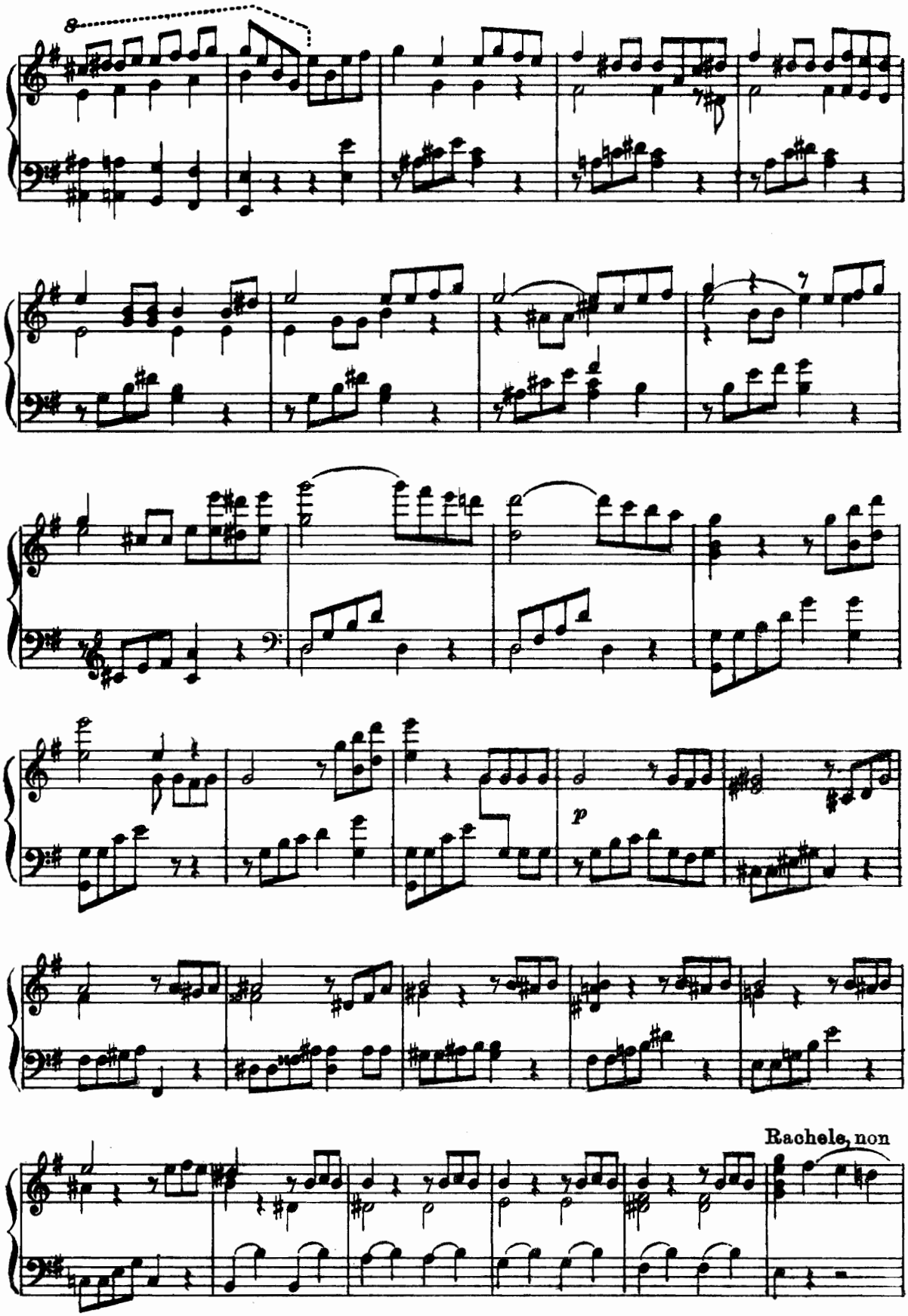

a tempo
12
12
pp
p
pp
ff
p
poco rall.
a tempo

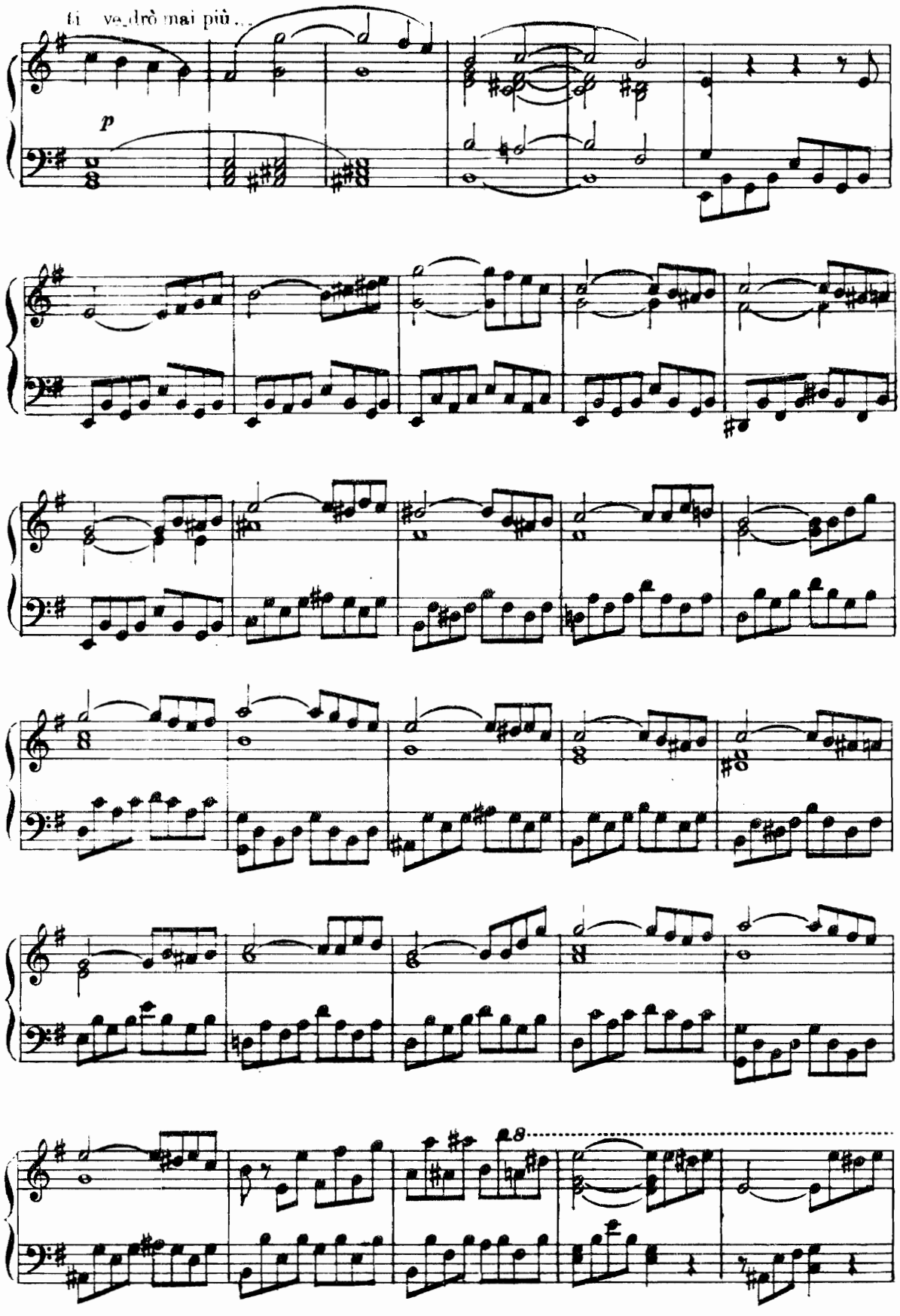

a piacere
a tempo
12
con espress.

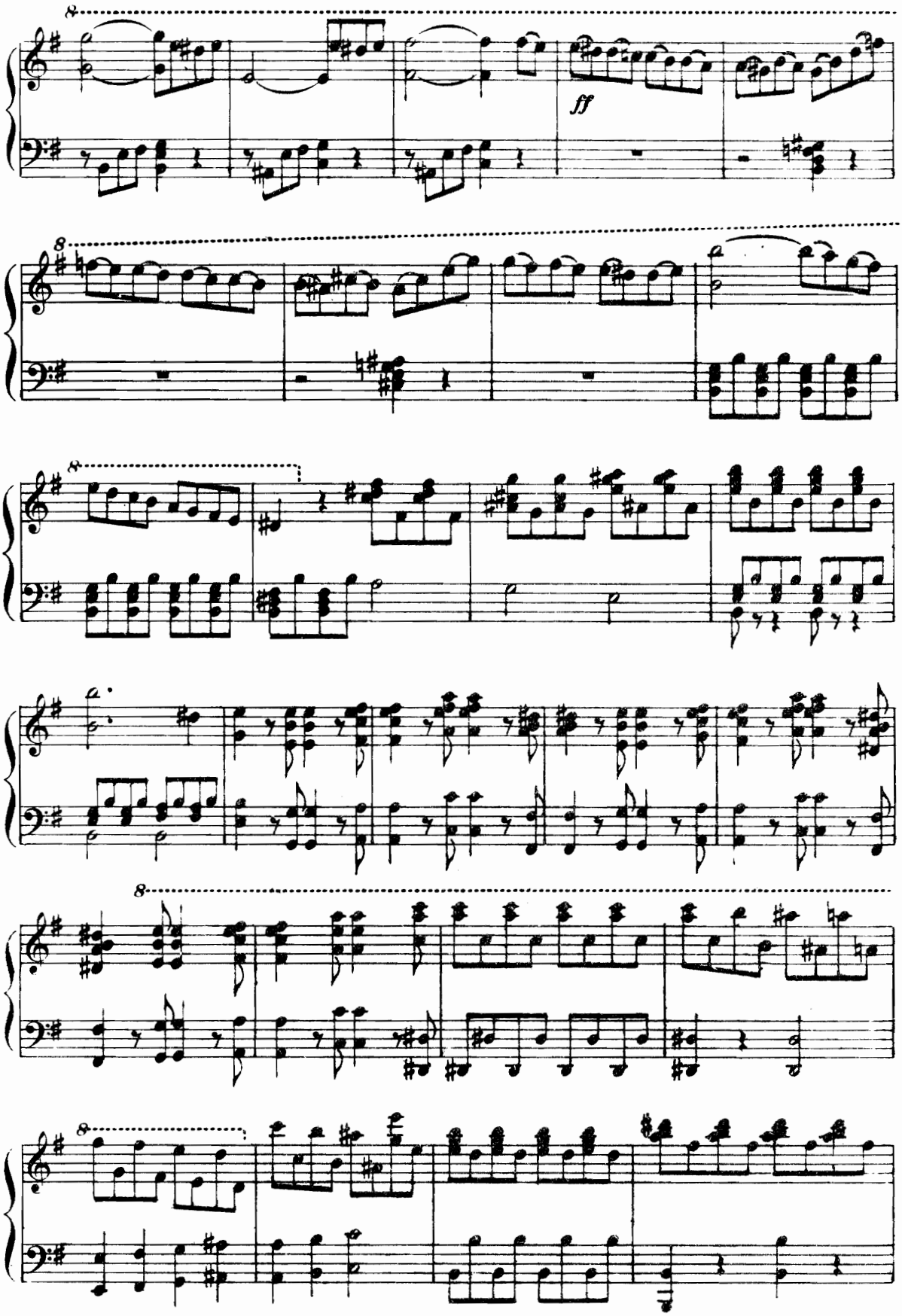

p
a piacere
p
a piacere
ALL.° MA NON TROPPO
f
f
f
UN POCO PIÙ MOSSO
ff

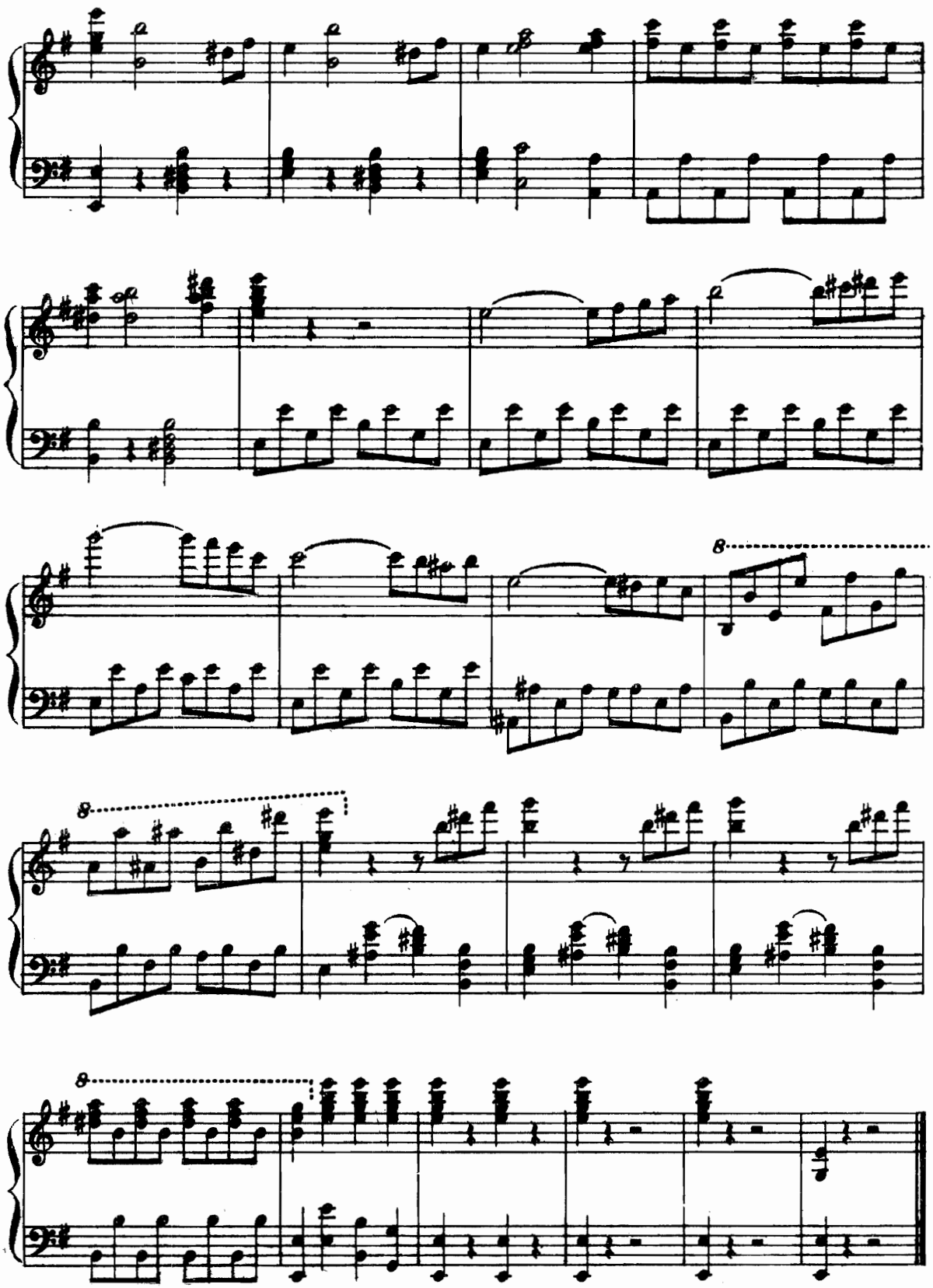

p
f
p
f
p
f
8


pp
cres.
dim.
p
p
cres.
f
8
8


p
Rachele, non


ti ve_drò mai più...
p
8


8
ff
8
8
8
8

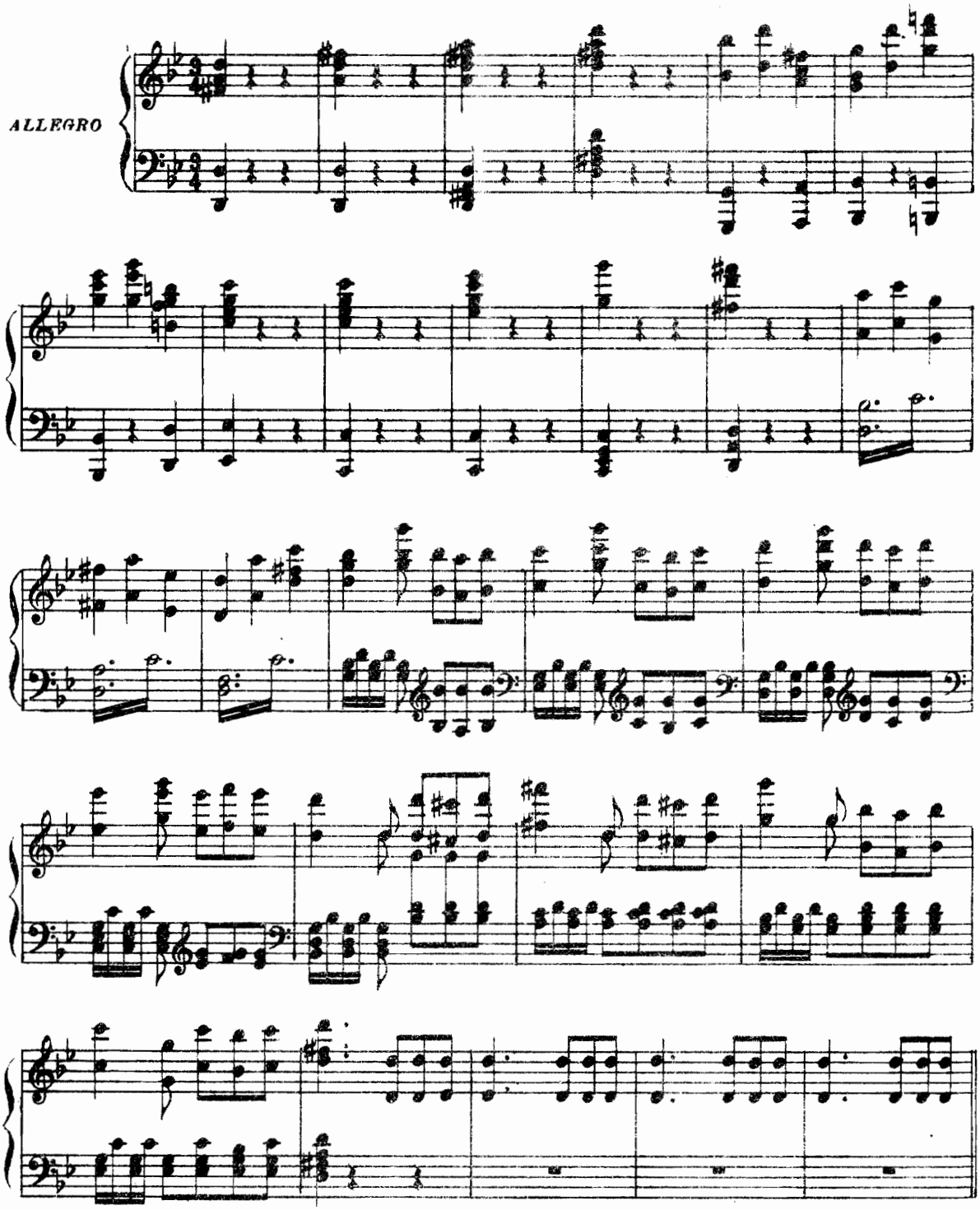


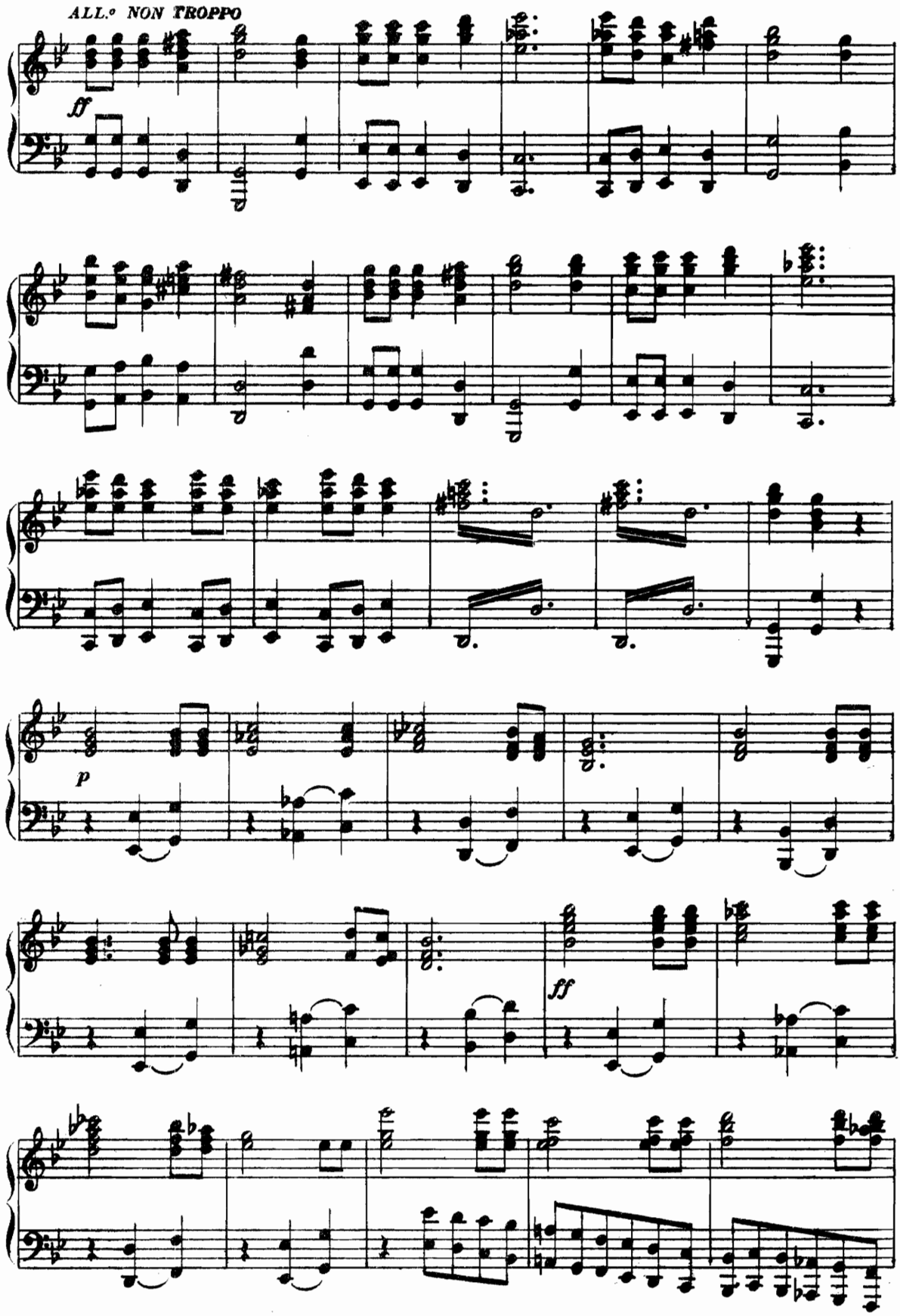
Fine dell' Atto secondo

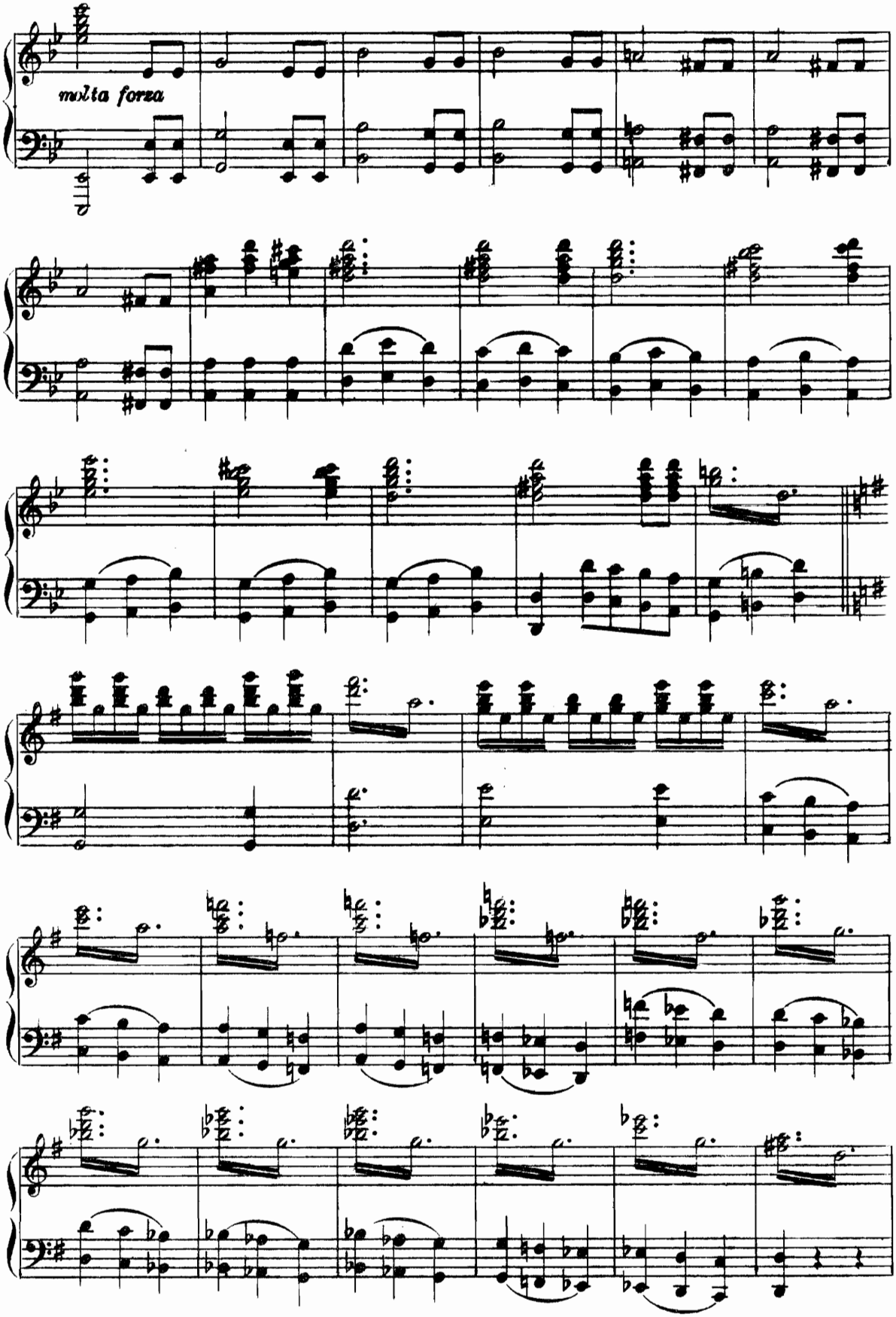
ATTO TERZO

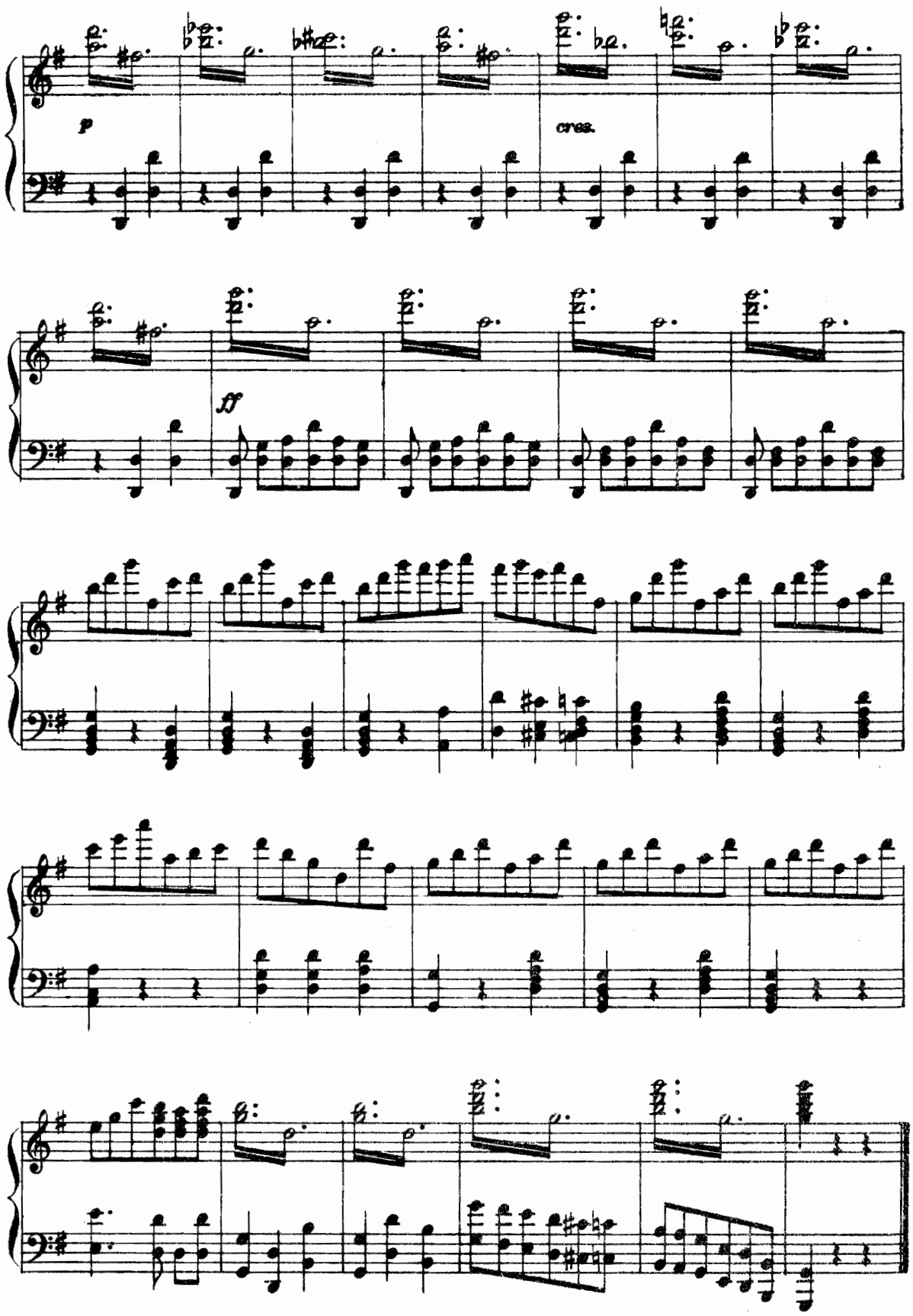
CORO

«Giorno memorabile»




ALL.o NON TROPPO
ff
p
ff

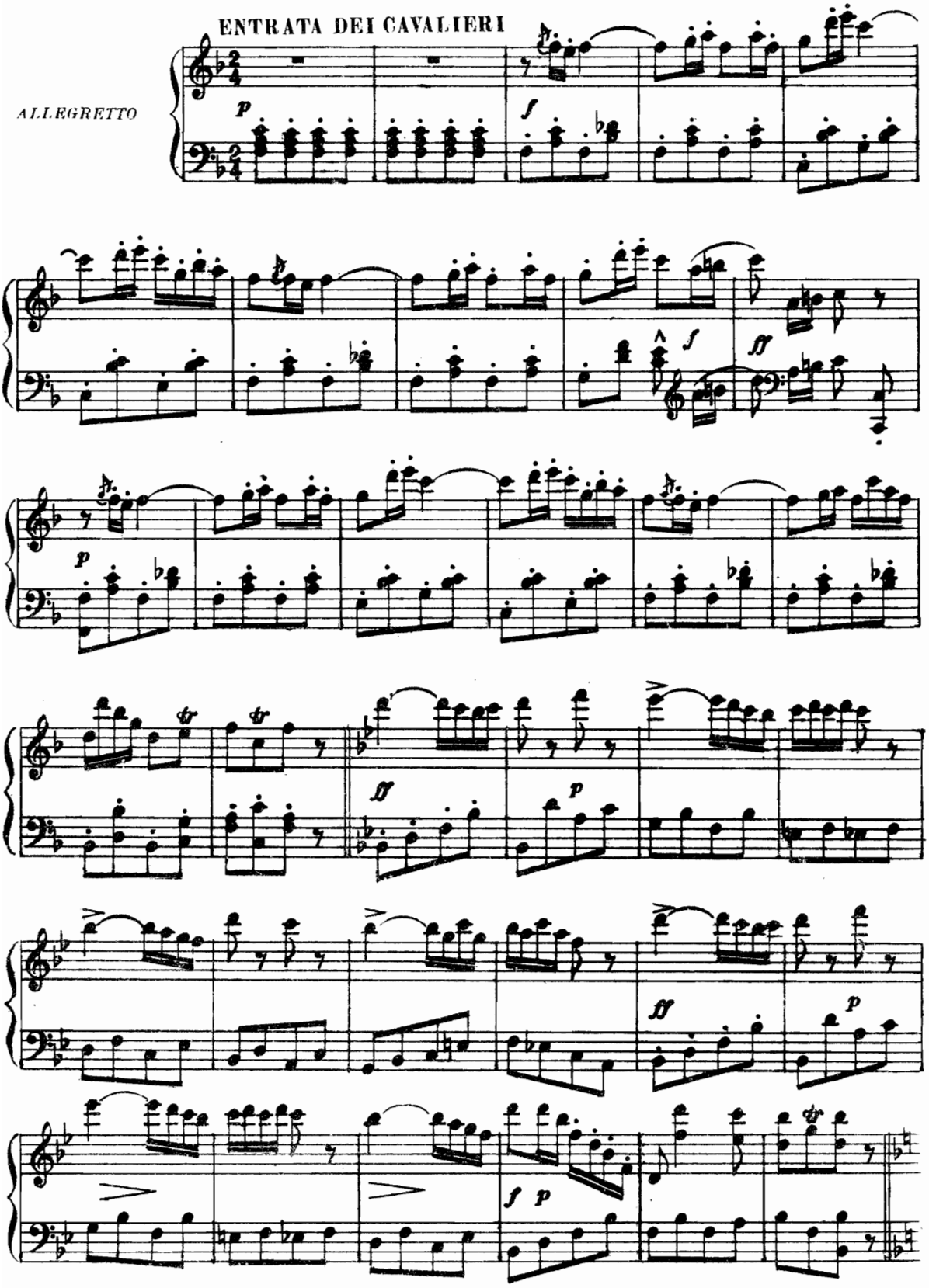

molta forza

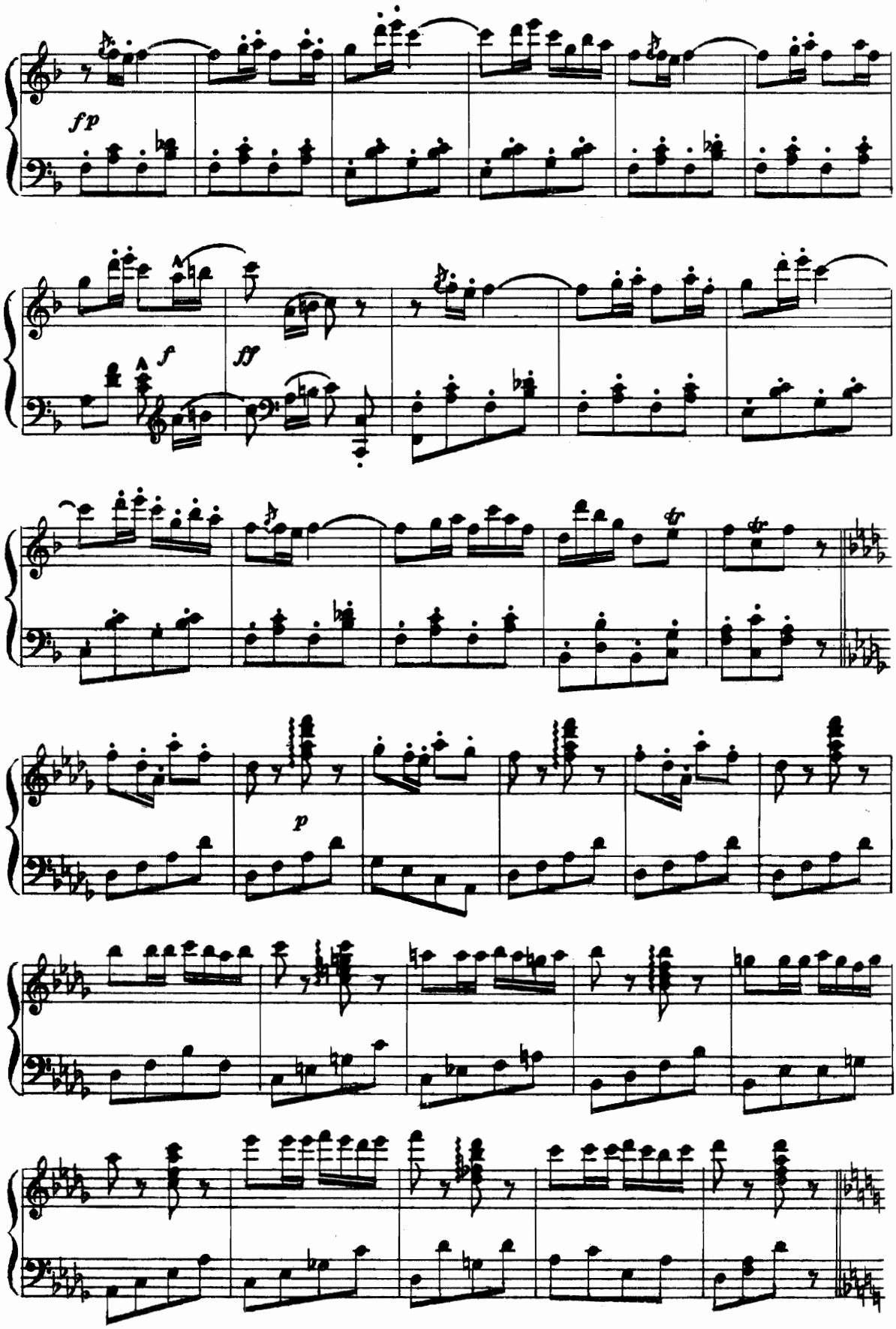

p
cres.
ff

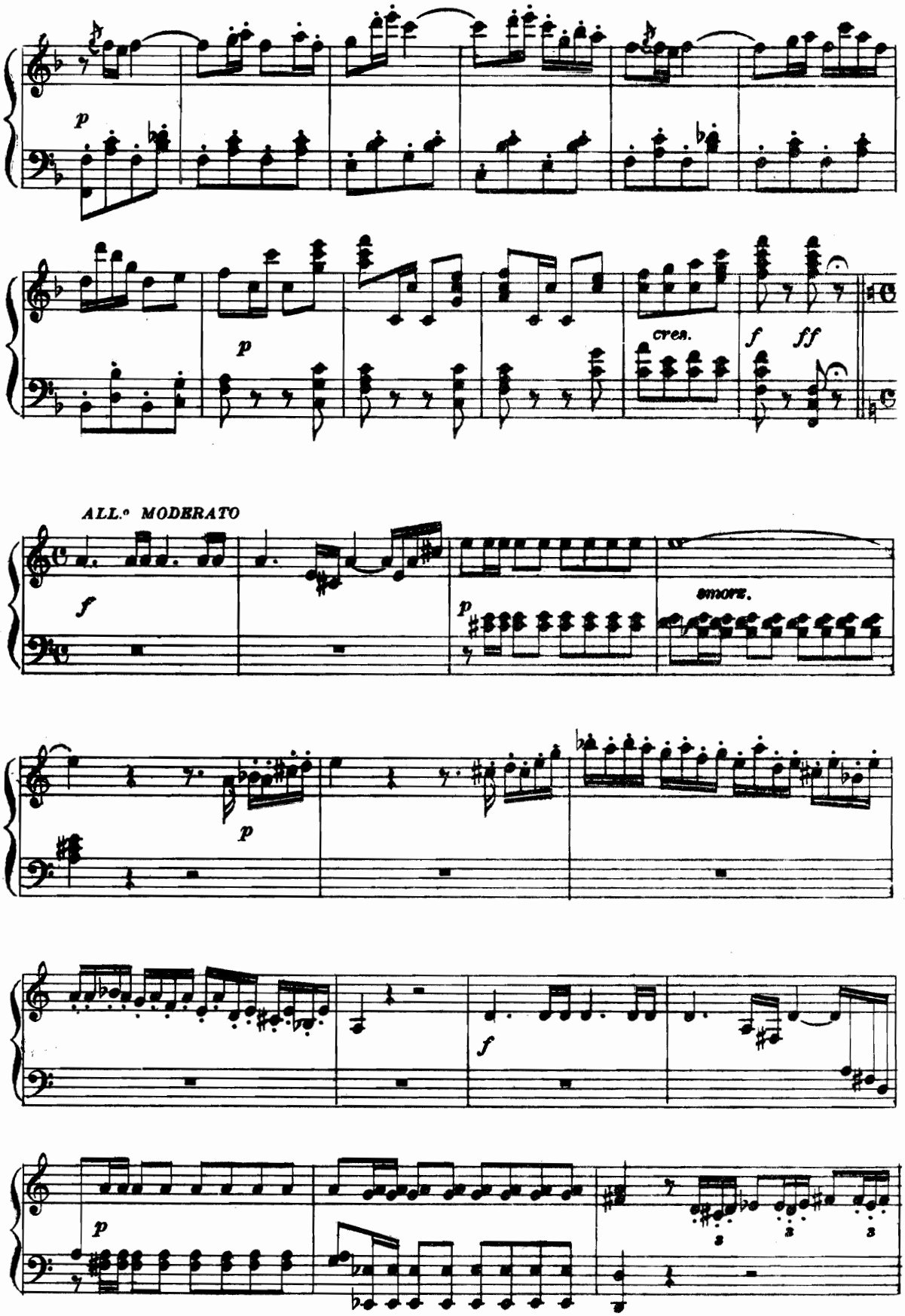
AZIONE MIMICA E BALLABILE

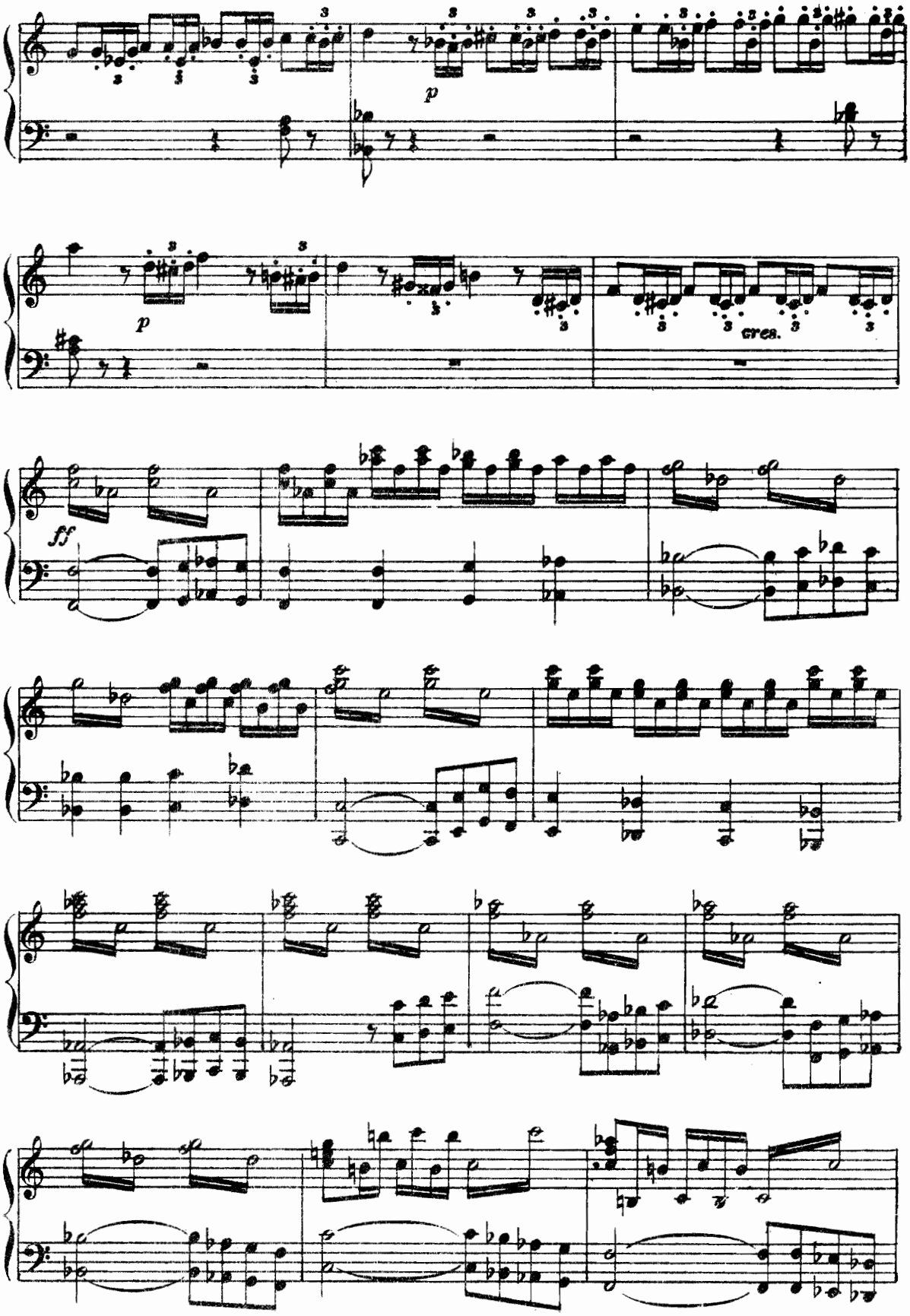
ENTRATA DEI CAVALIERI

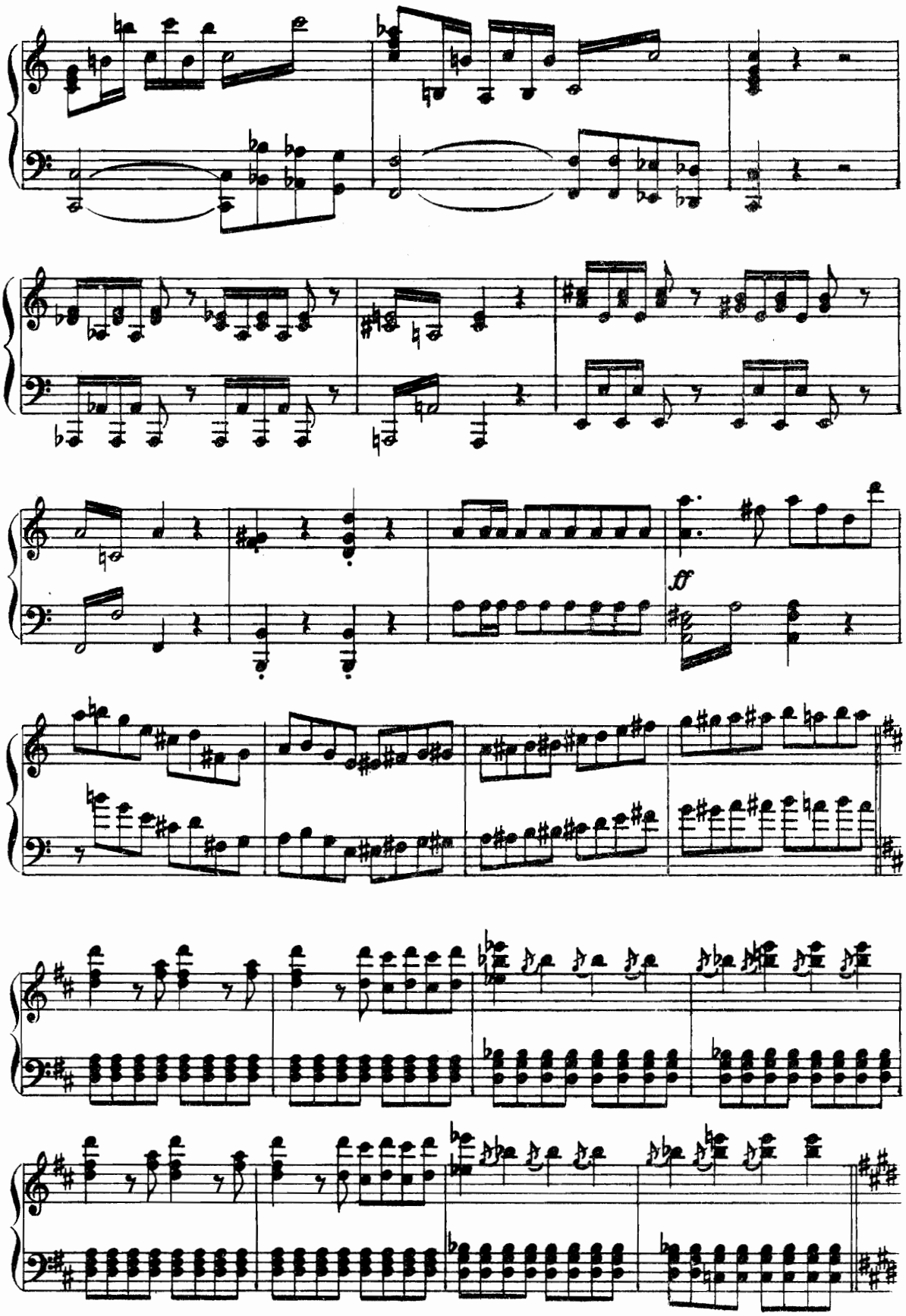
ALLEGRETTO

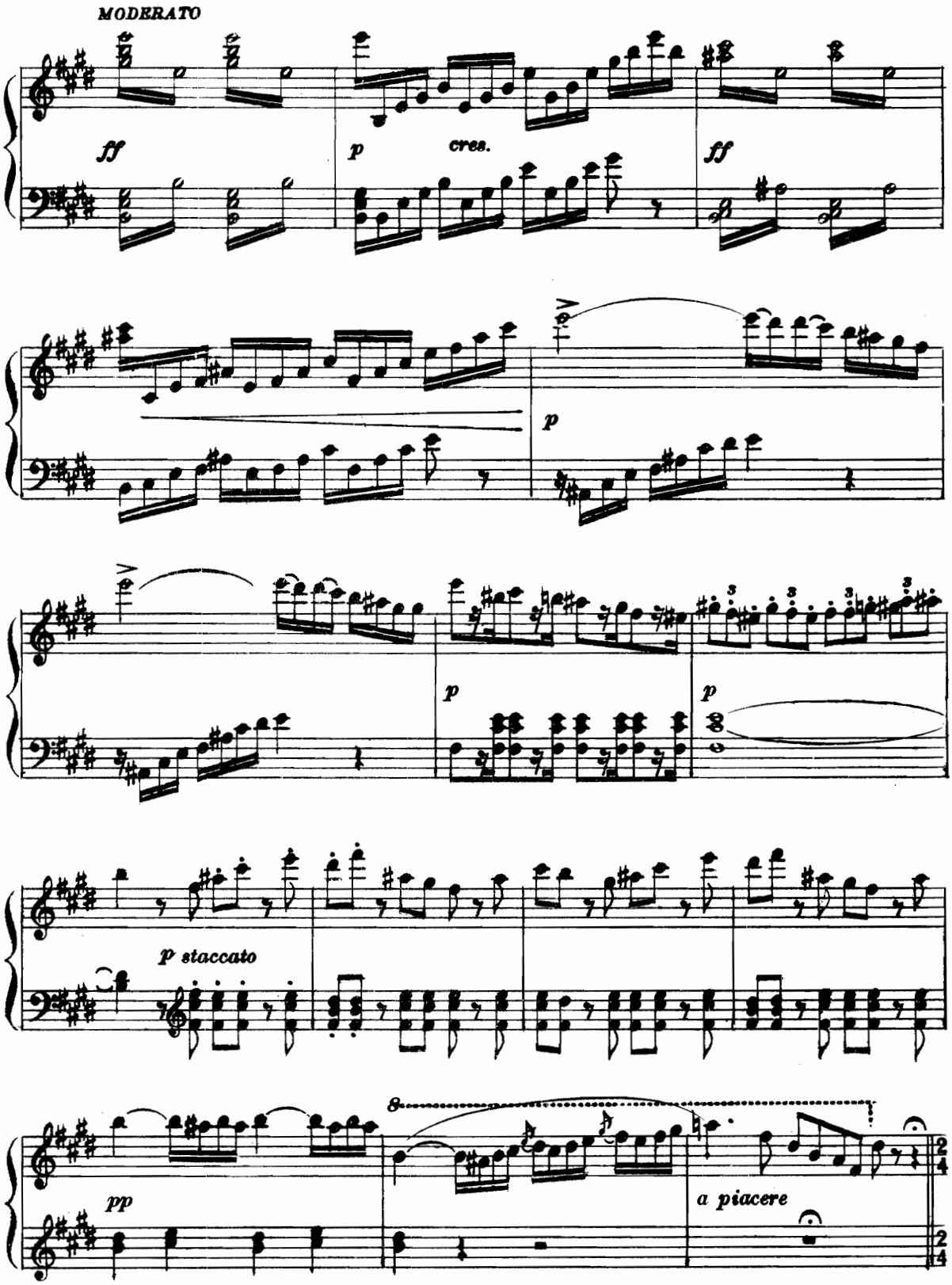


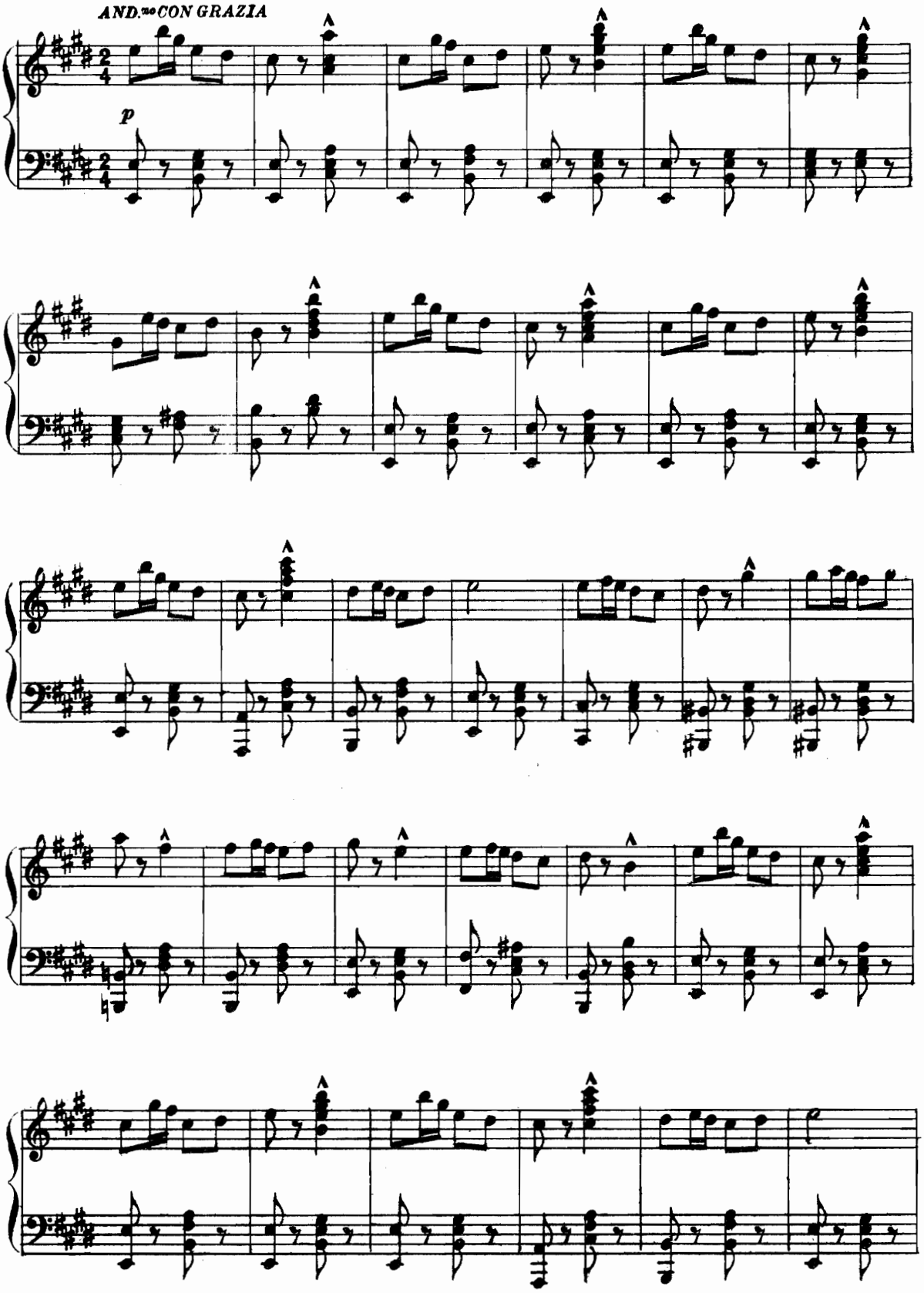

fp
f
ff
tr
tr
p

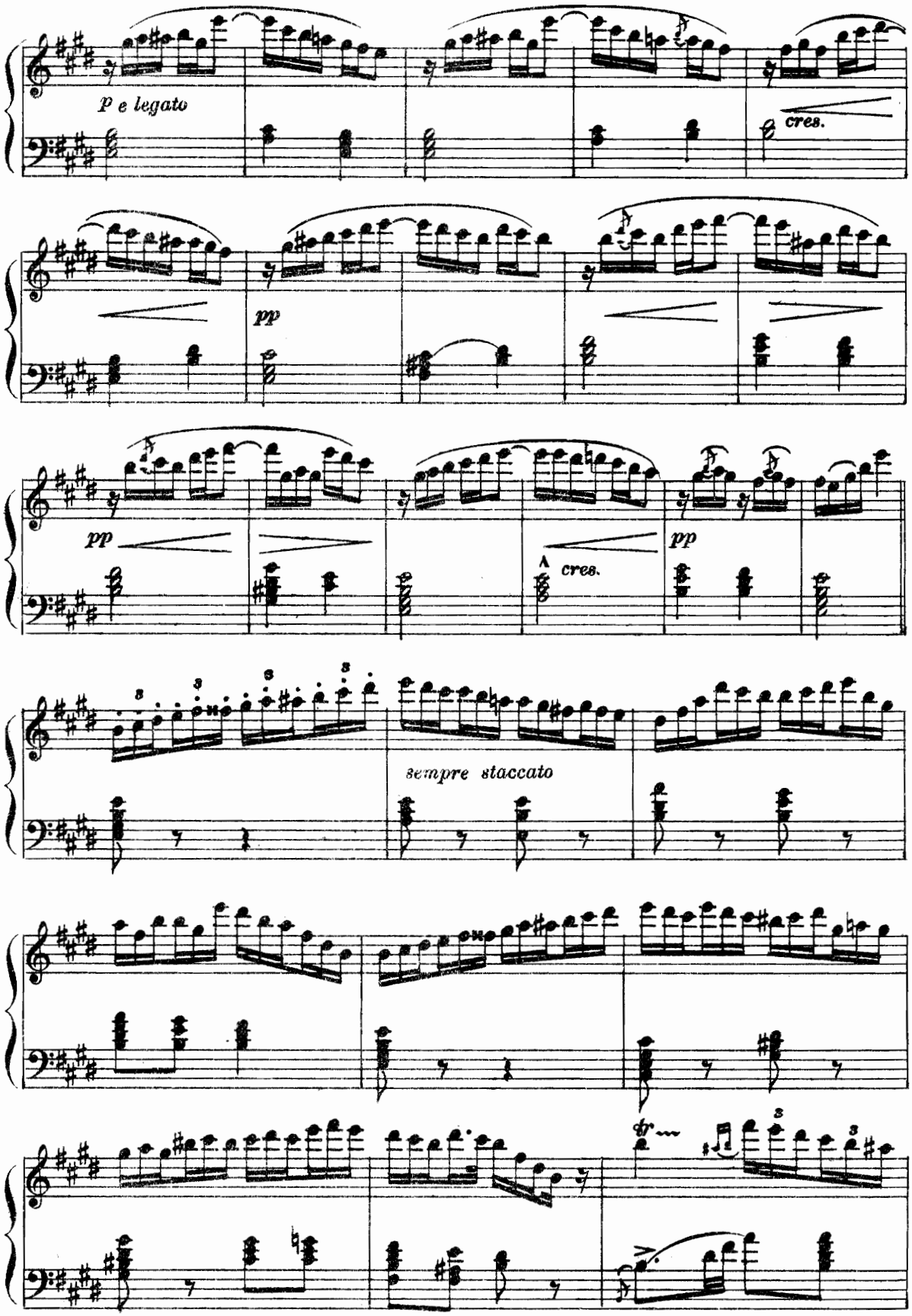

p
p
cres.
f
ff
ALL.o MODERATO
f
p
smorz.
p
f
p

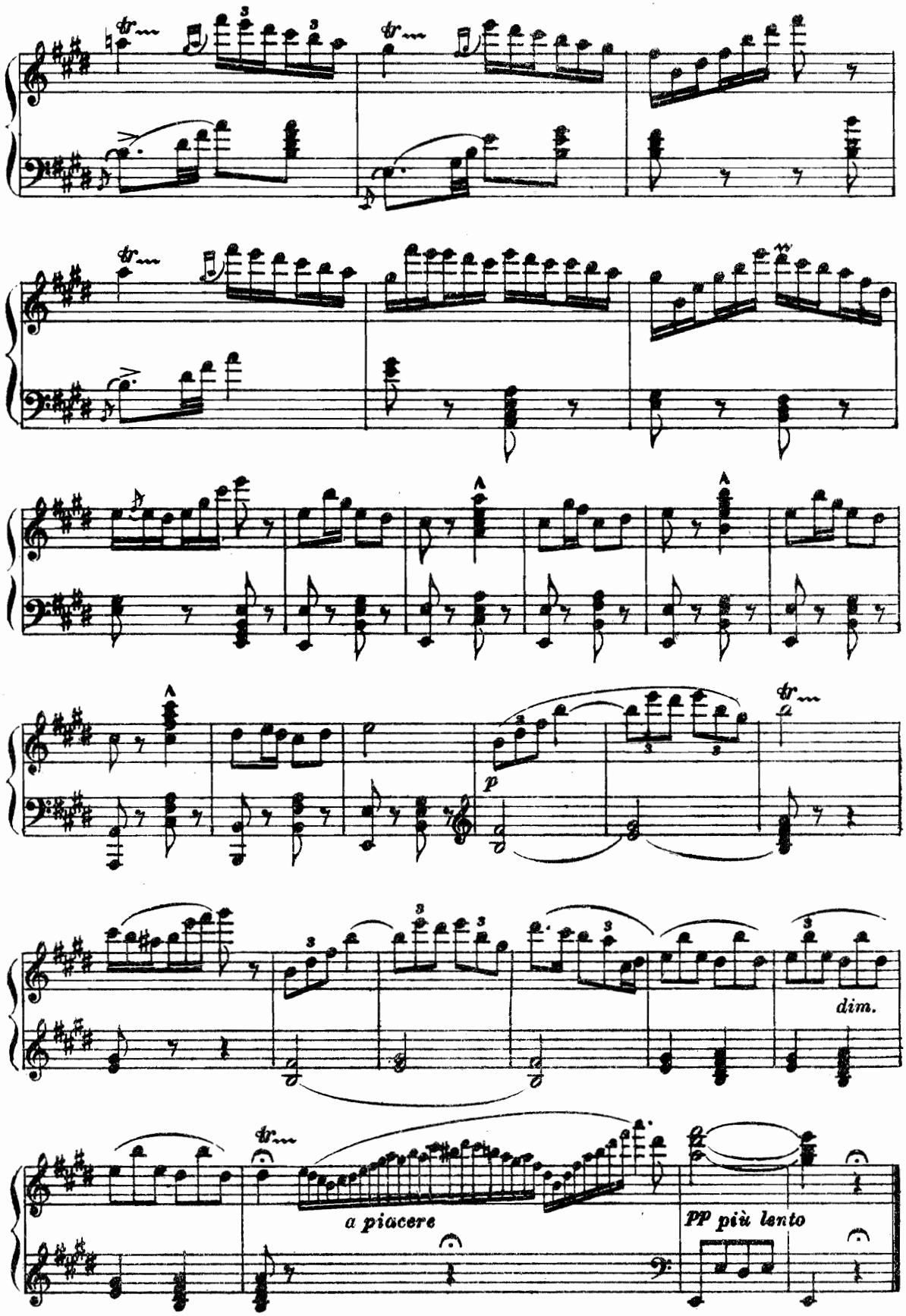

p
p
cres.
ff

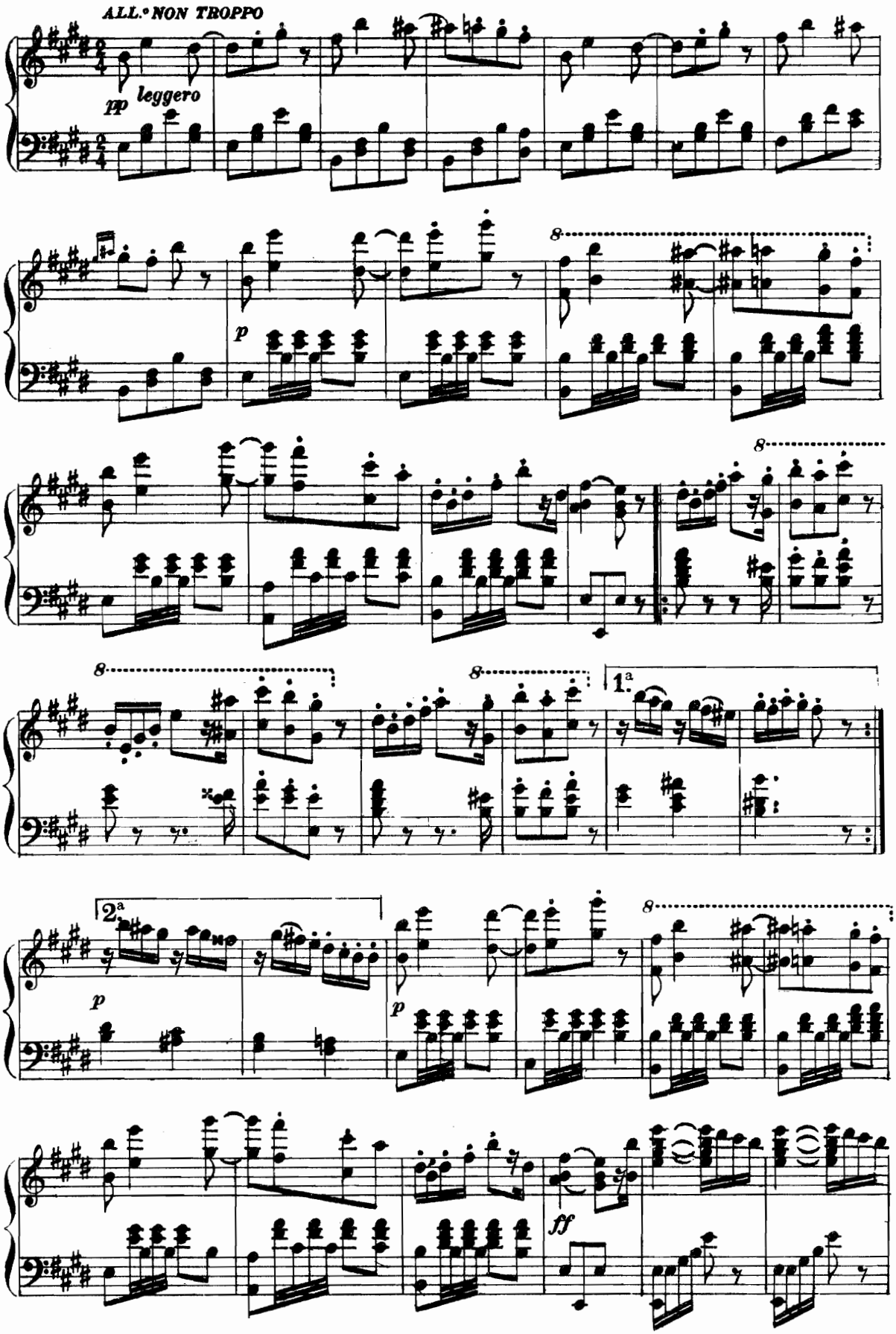

ff

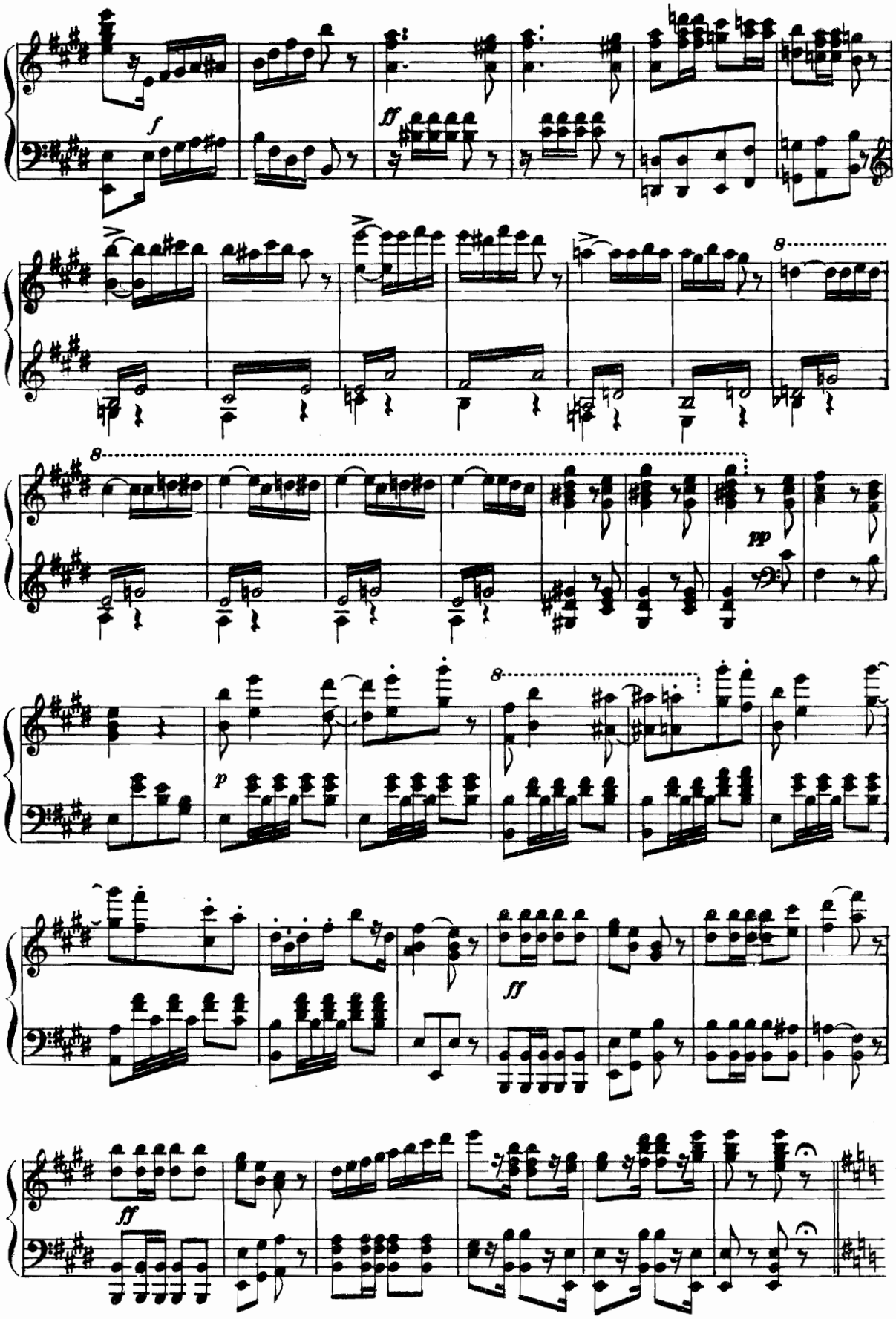

MODERATO
ff
p
cres.
ff
p
p
p
p staccato
8
pp
a piacere

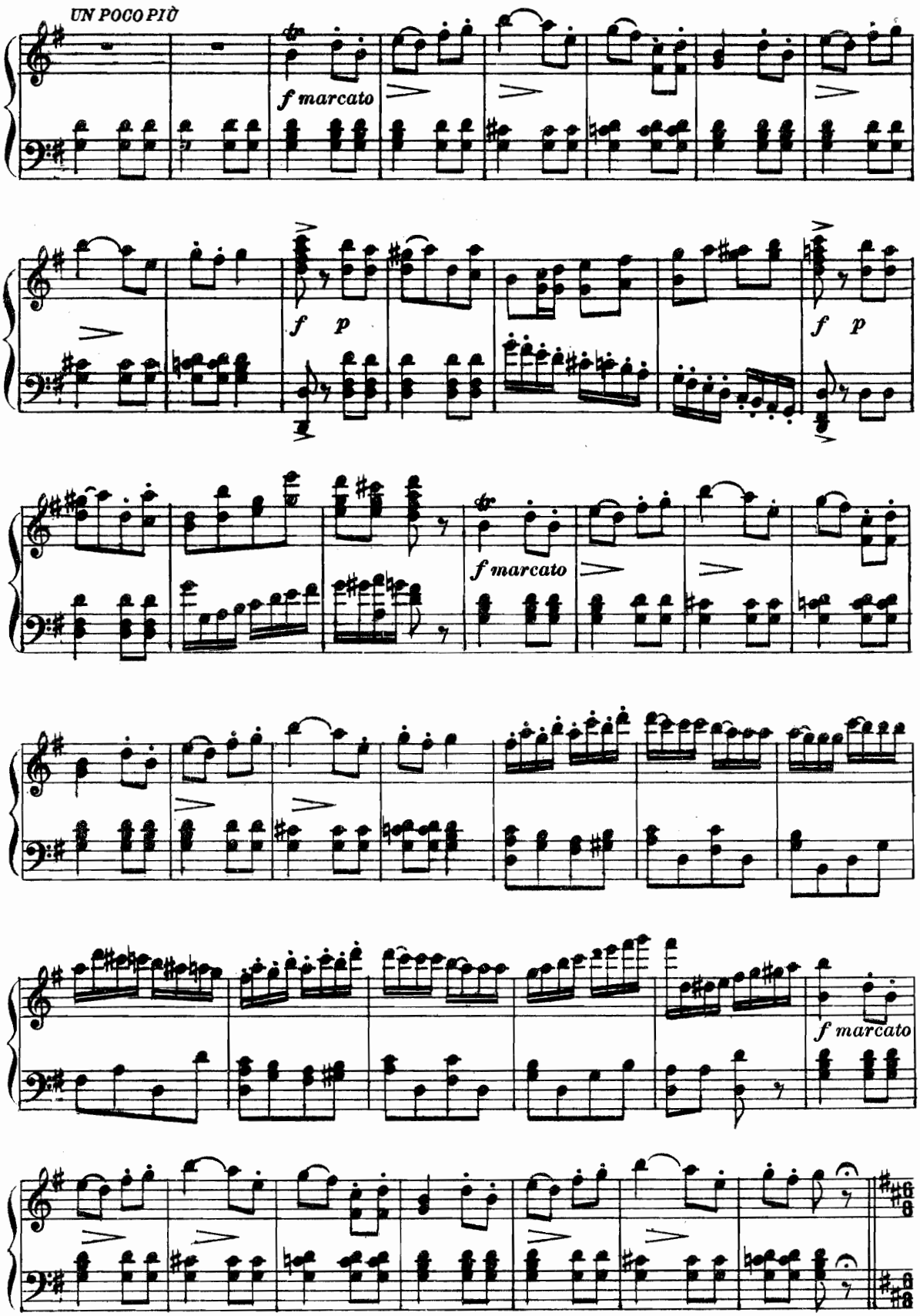

AND.^{mo} CON GRAZIA
p

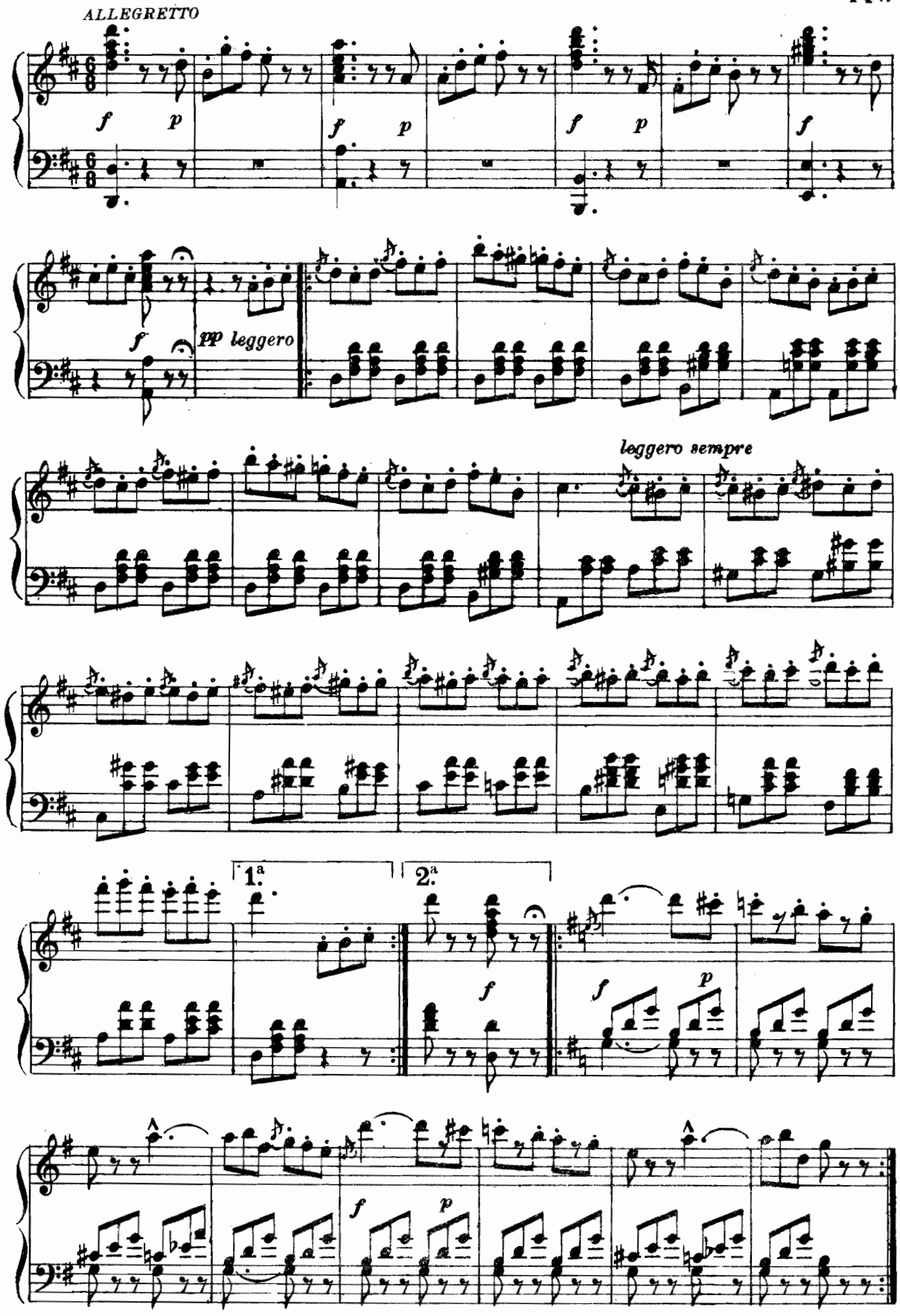

p e legato
cres.
pp
pp
cres.
pp
sempre staccato

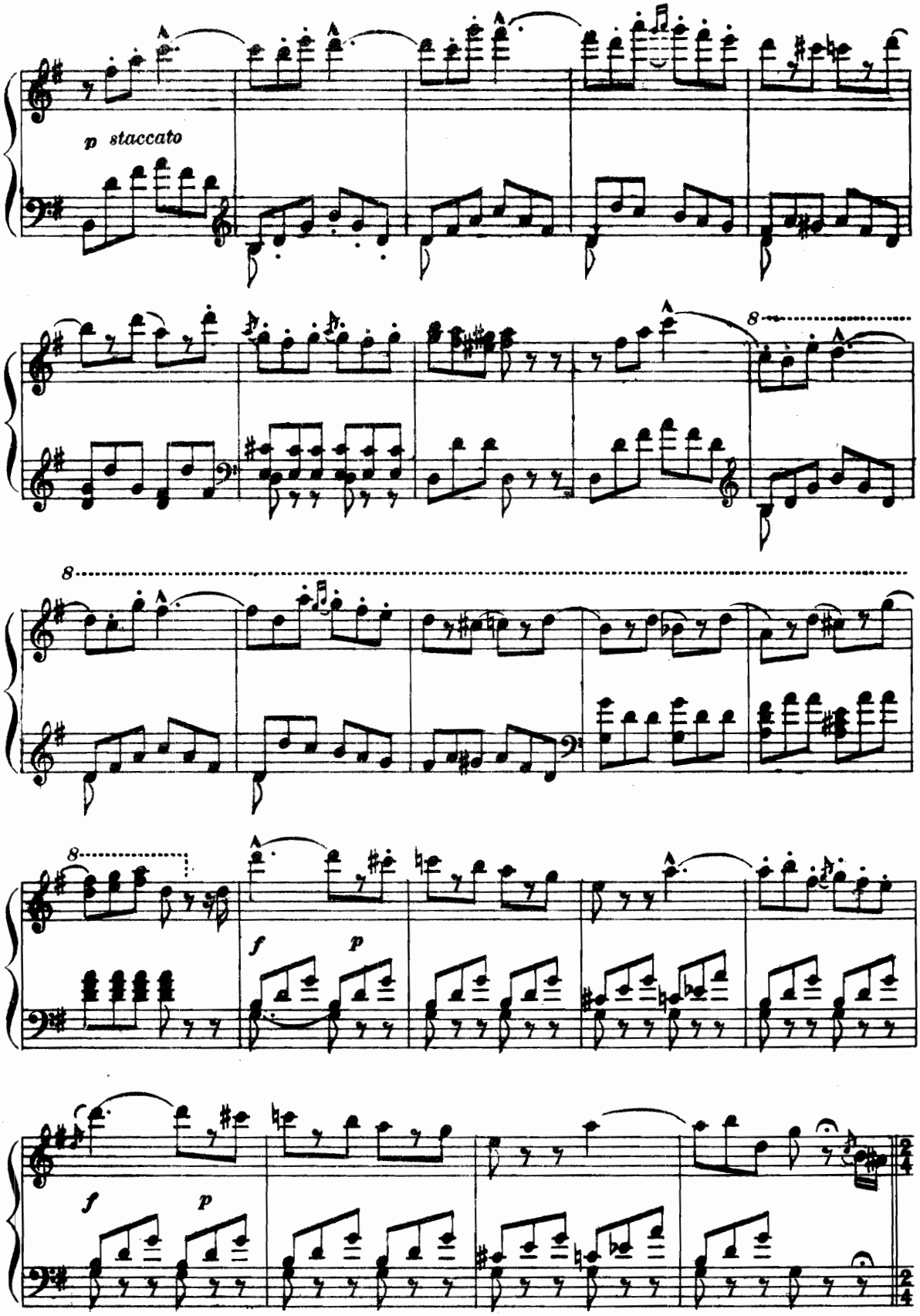

p
dim.
a piacere
PP più lento

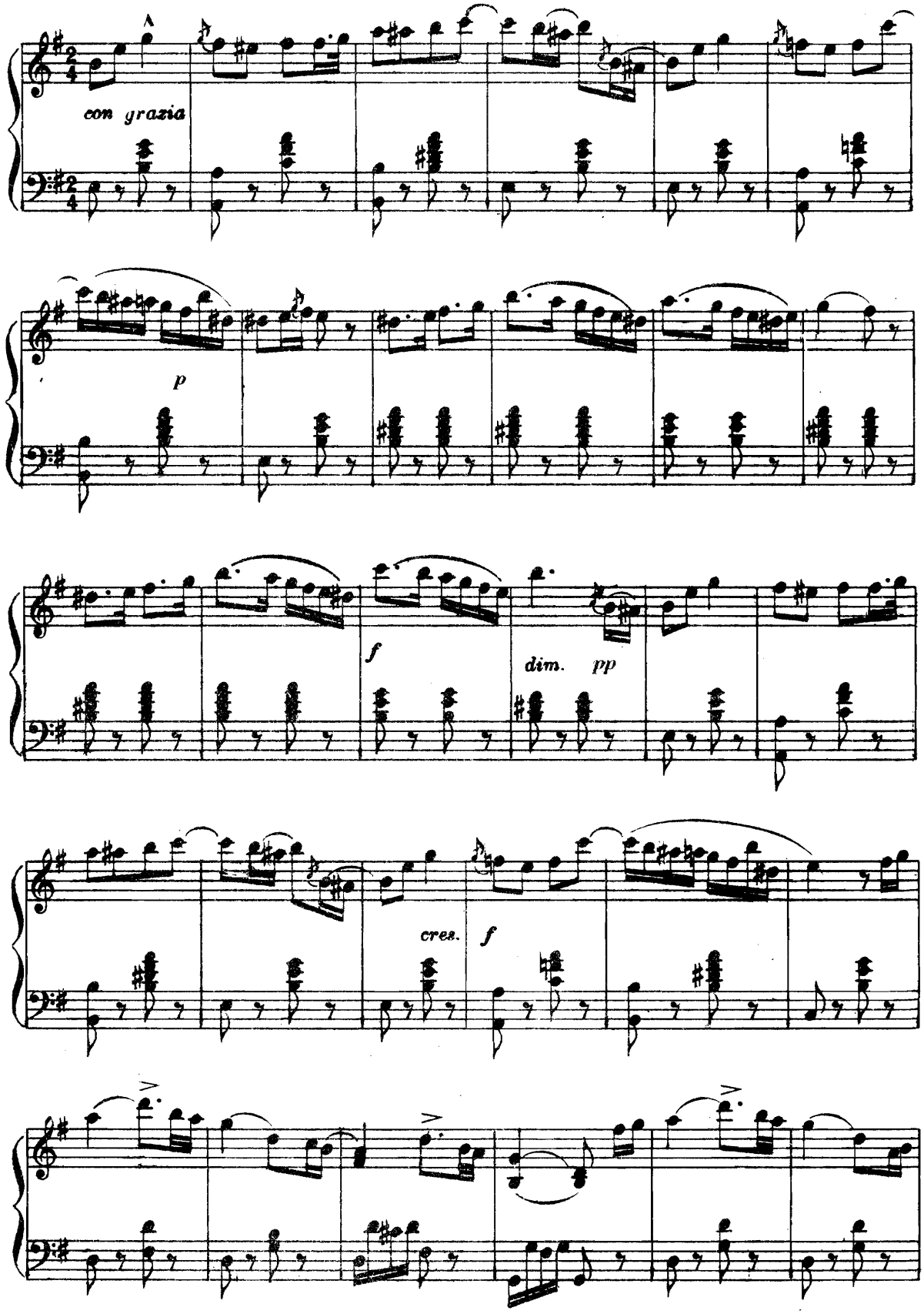

ALL.° NON TROPPO
pp leggero
p
8
8
8
8
8
1.ª
2.ª
p
p
8
ff

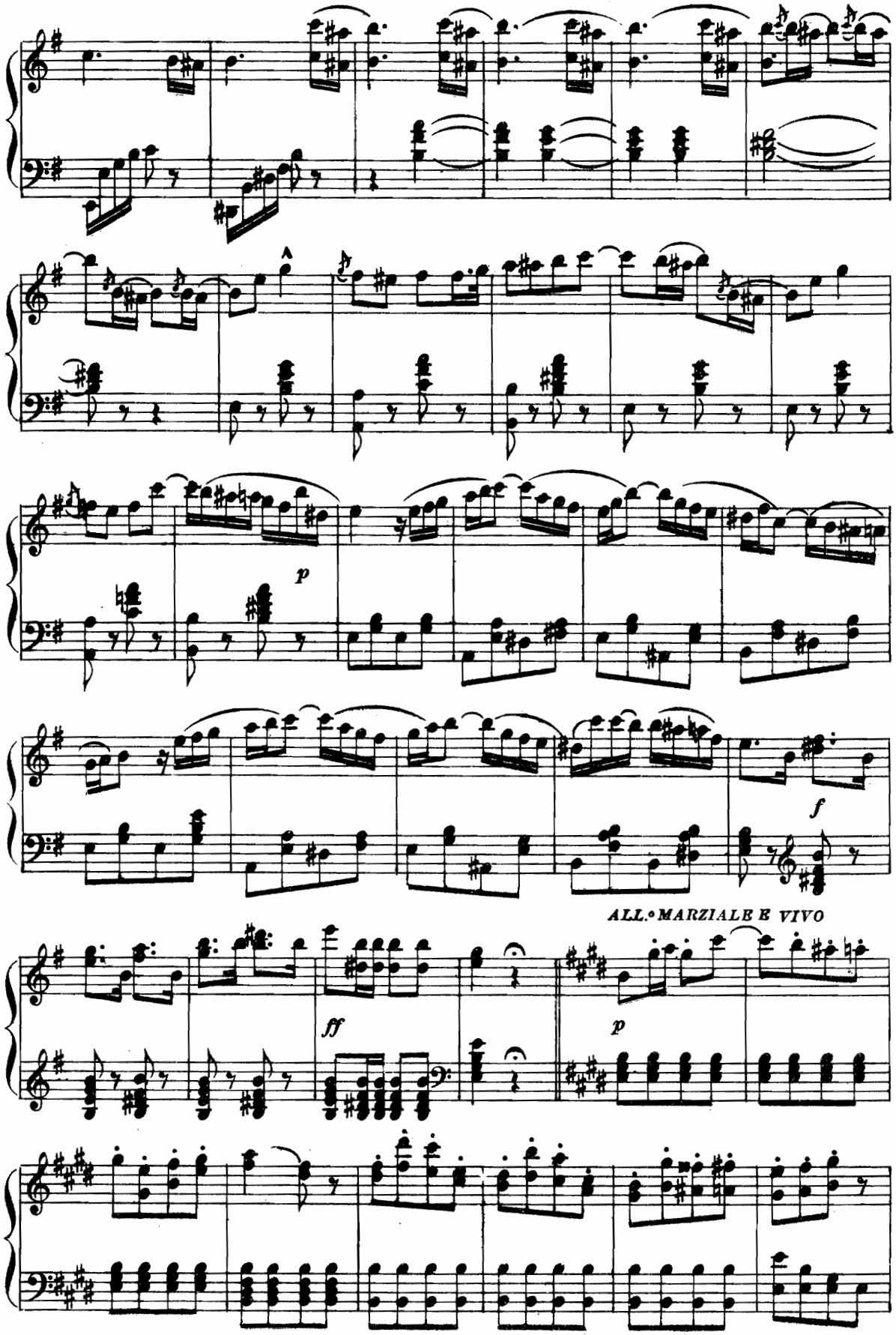

f
ff
8
pp
p
ff
ff

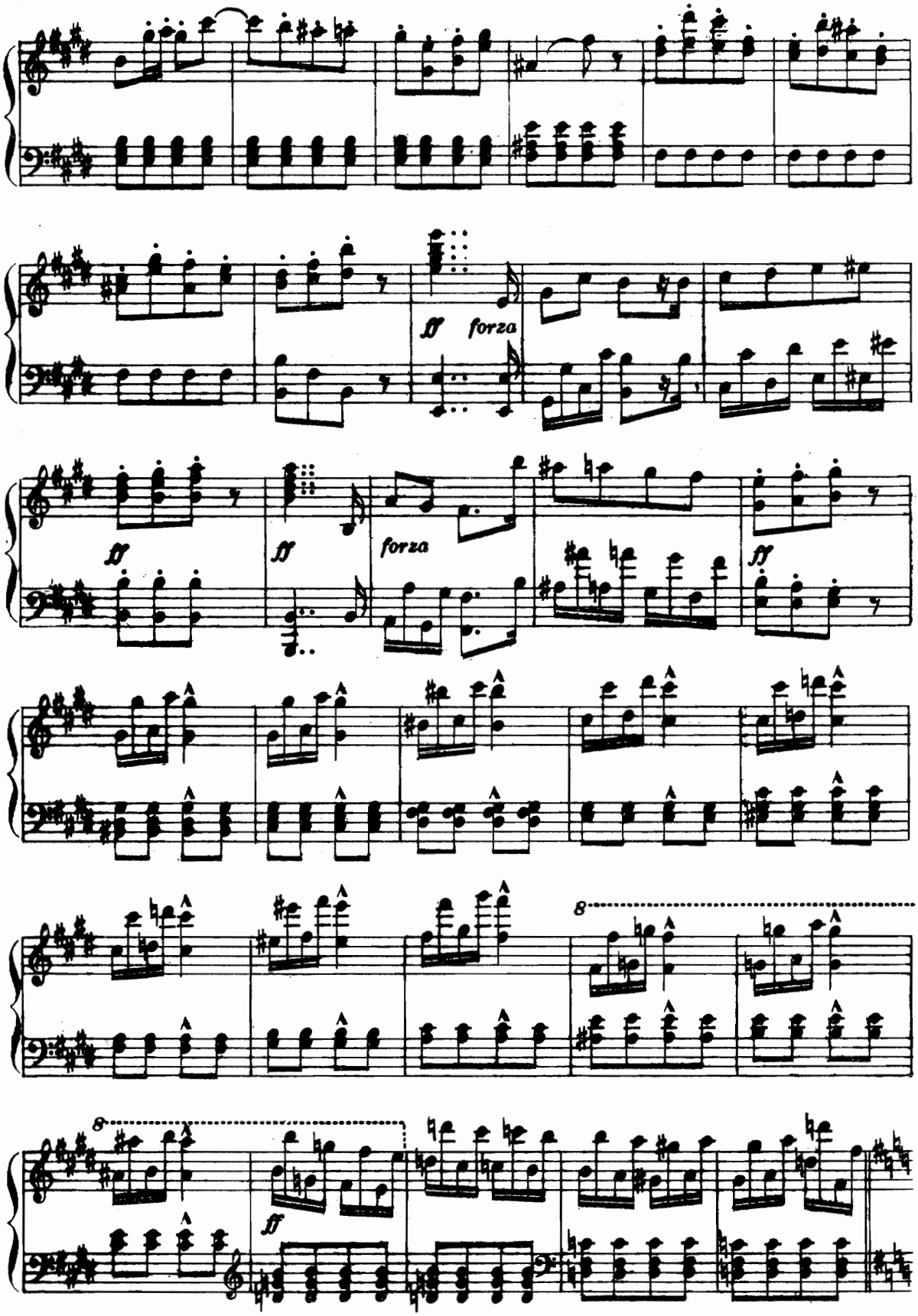

UN POCO PIÙ
f marcato
f p
f p
f marcato
f marcato

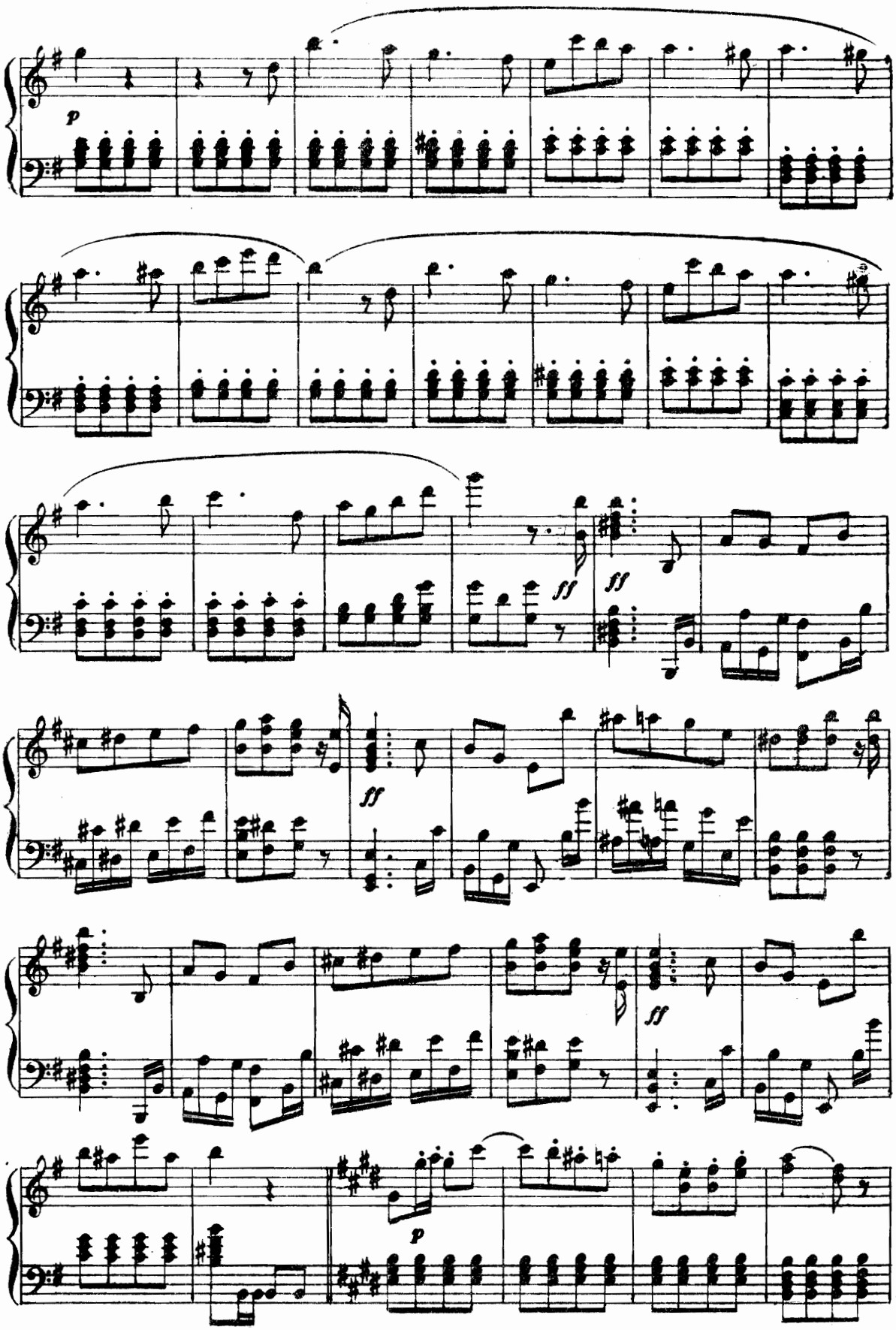

ALLEGRETTO
f
p
pp leggero
leggero sempre
1.ª
2.ª

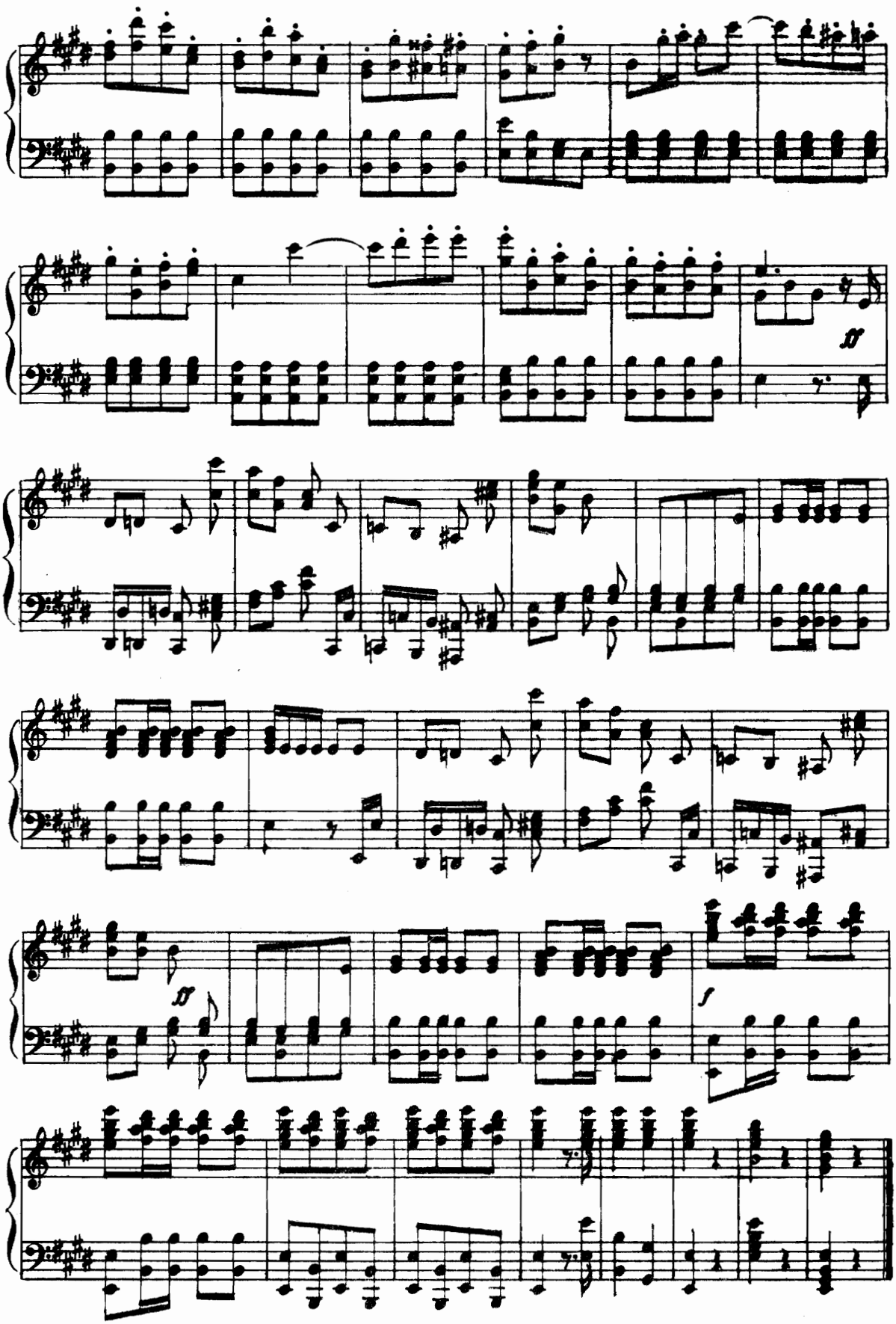

p staccato
8
8
8
f
p
f
p
2/4
2/4


con grazia
p
f
dim. pp
cres.
f

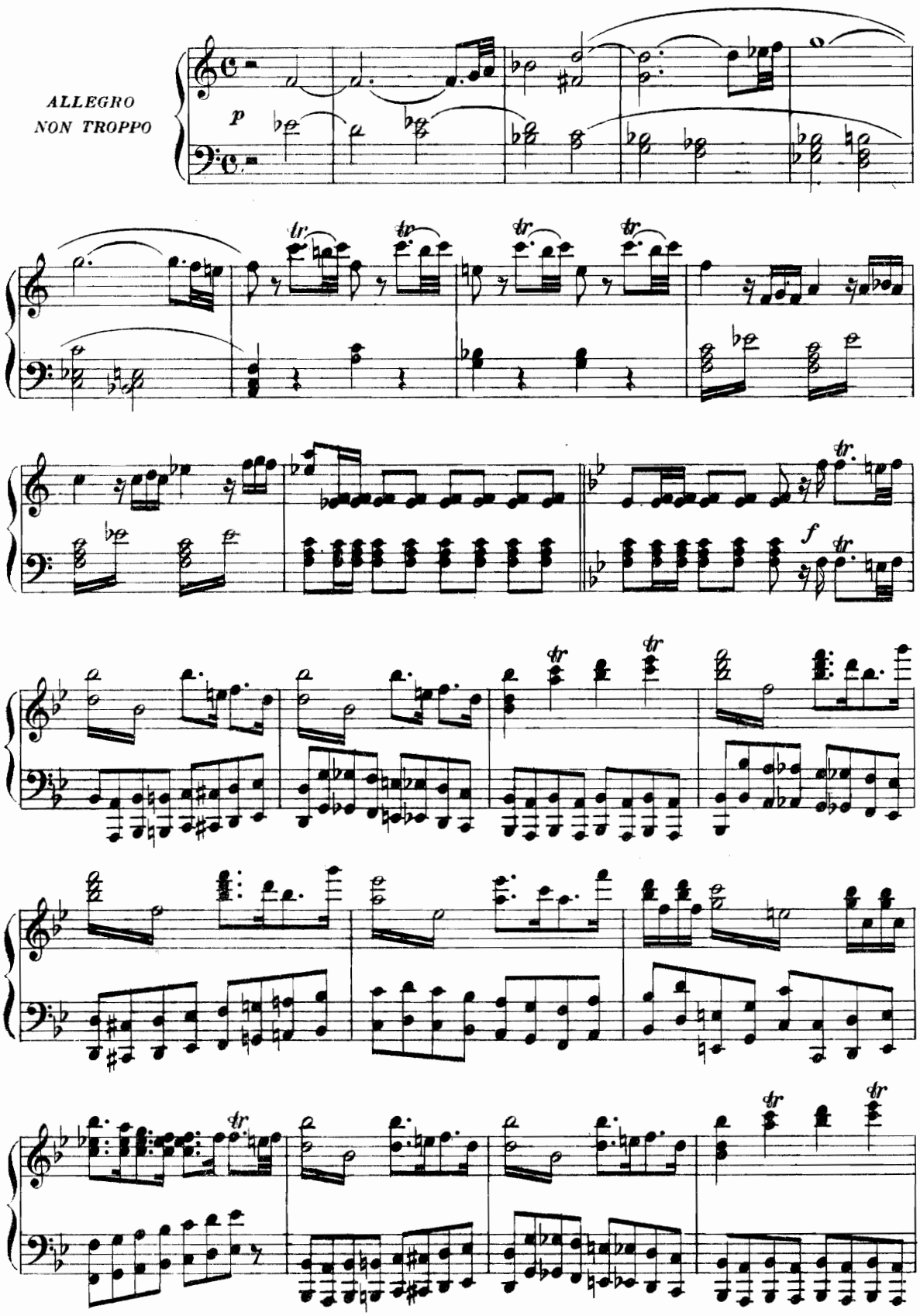

p
f
ALL.o MARZIALE E VIVO
ff
p

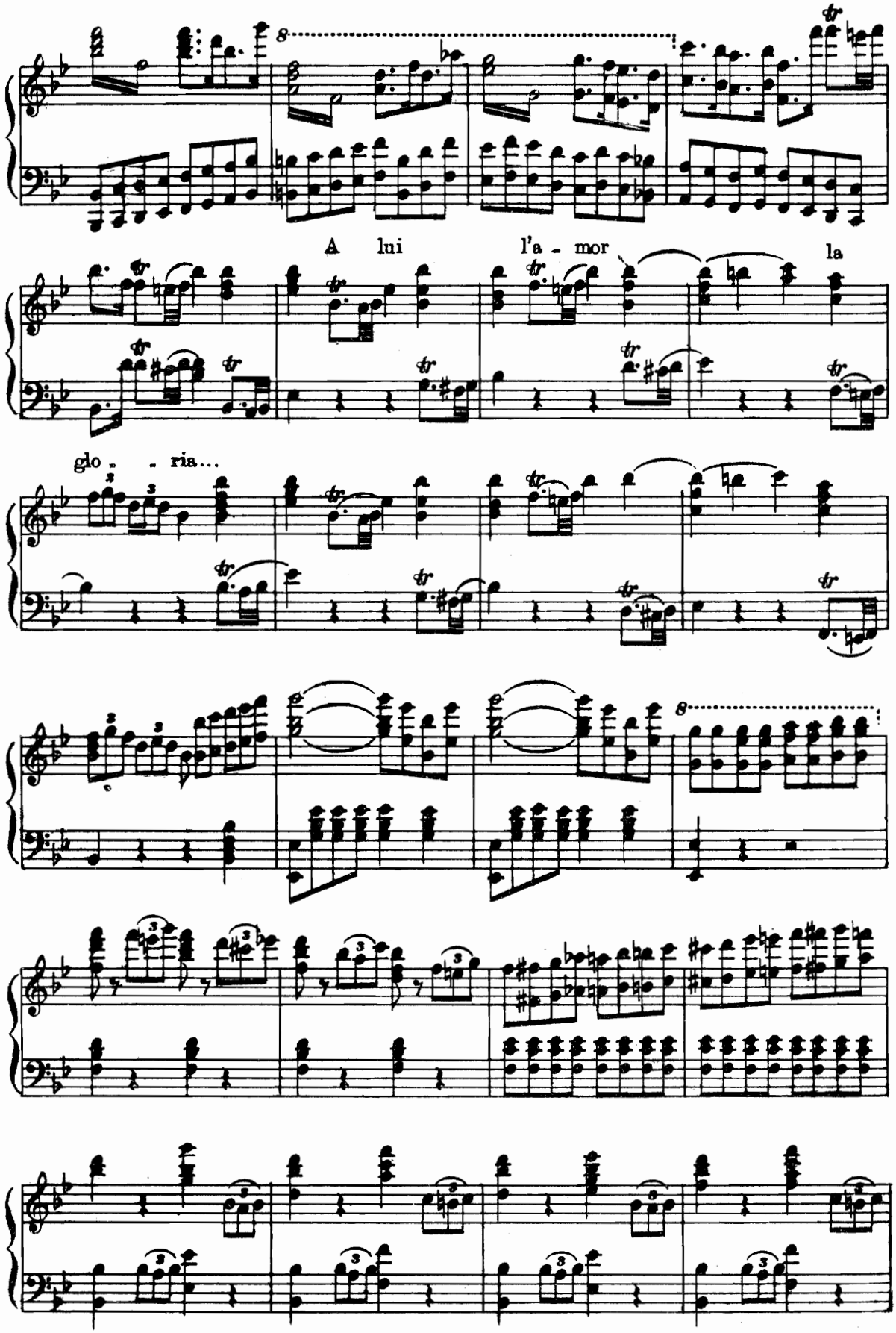

ff forza
ff
ff forza
ff
8
8
ff

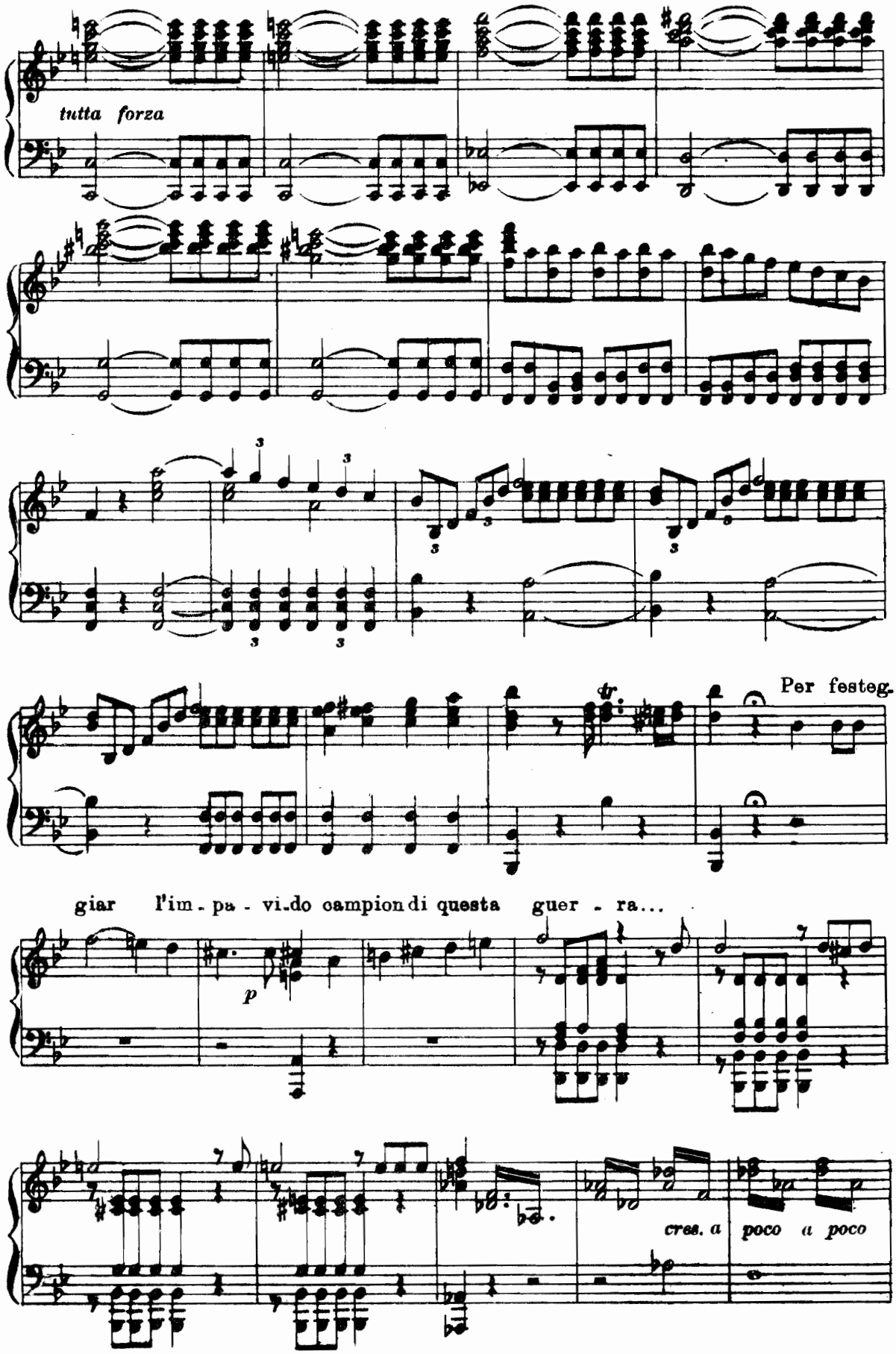

p
ff
ff
ff
ff
p

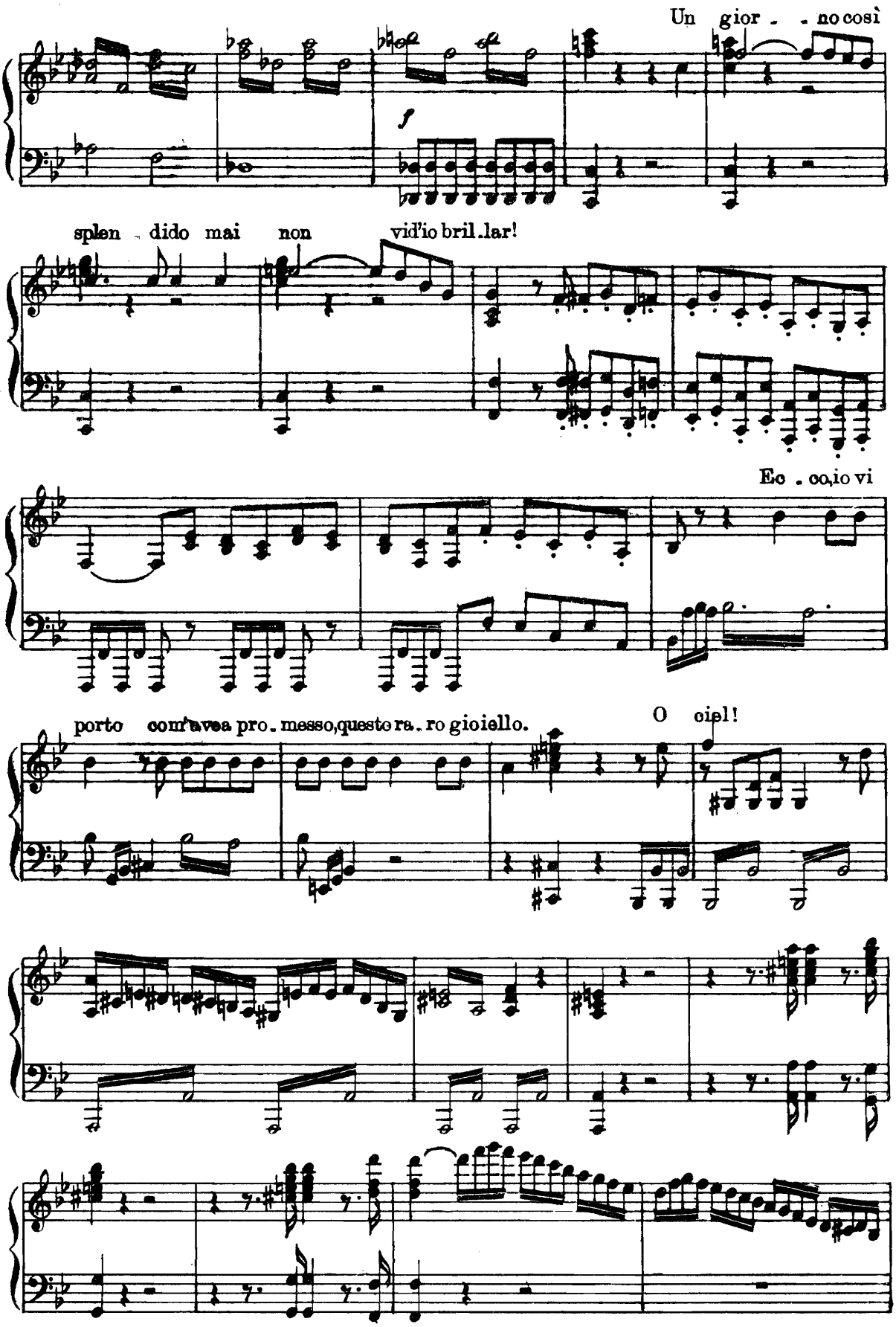

ff
ff
f

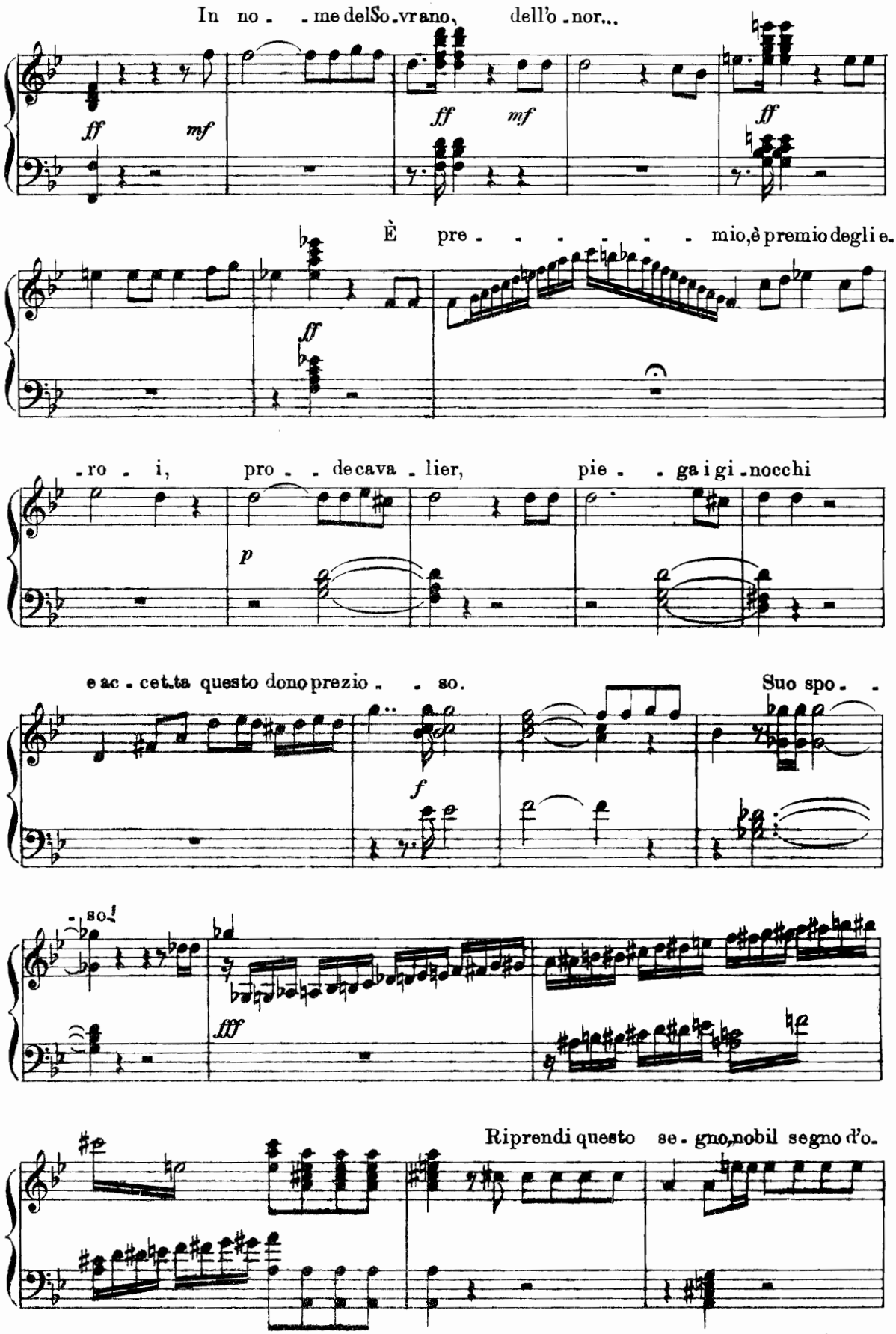
FINALE TERZO

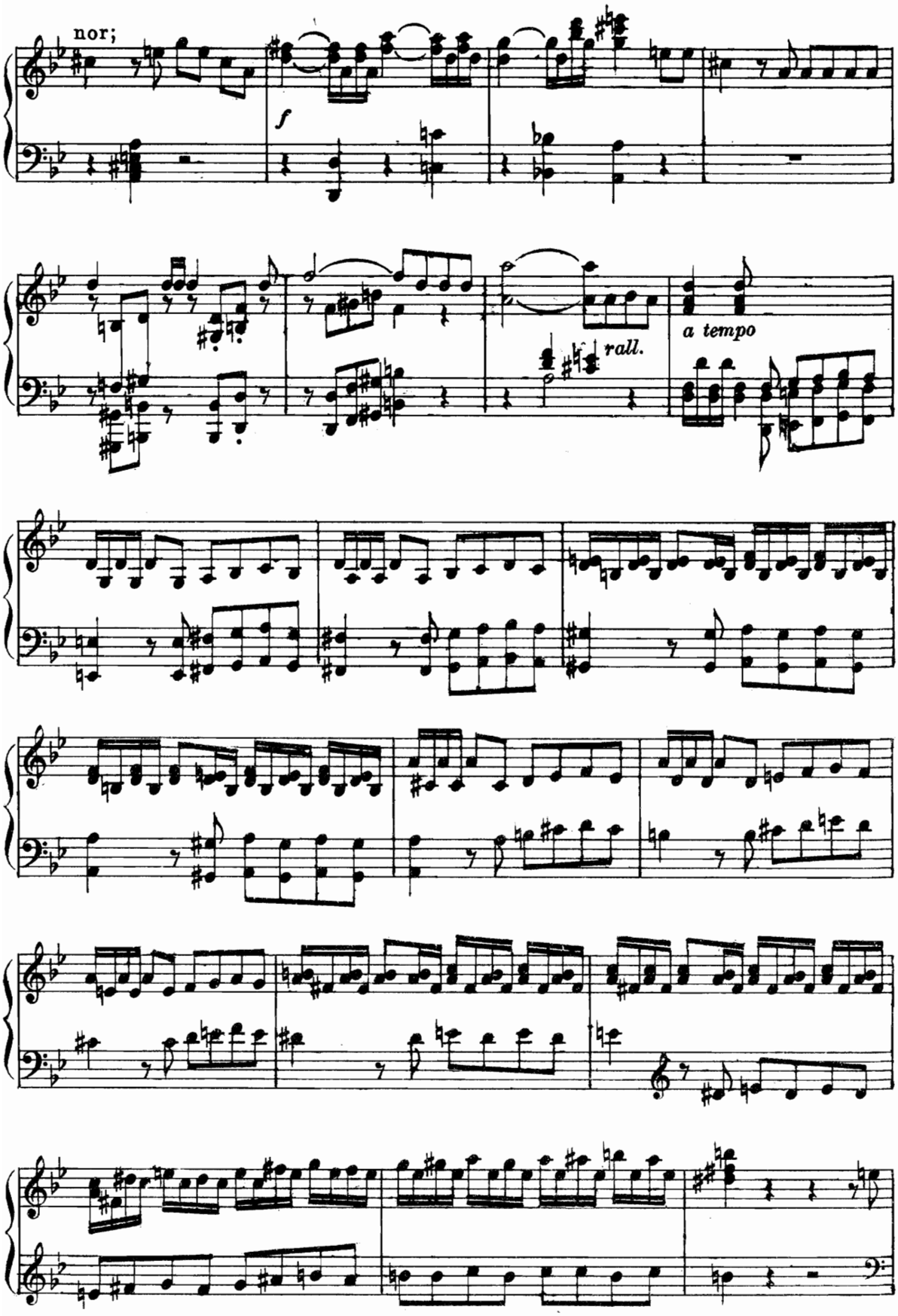


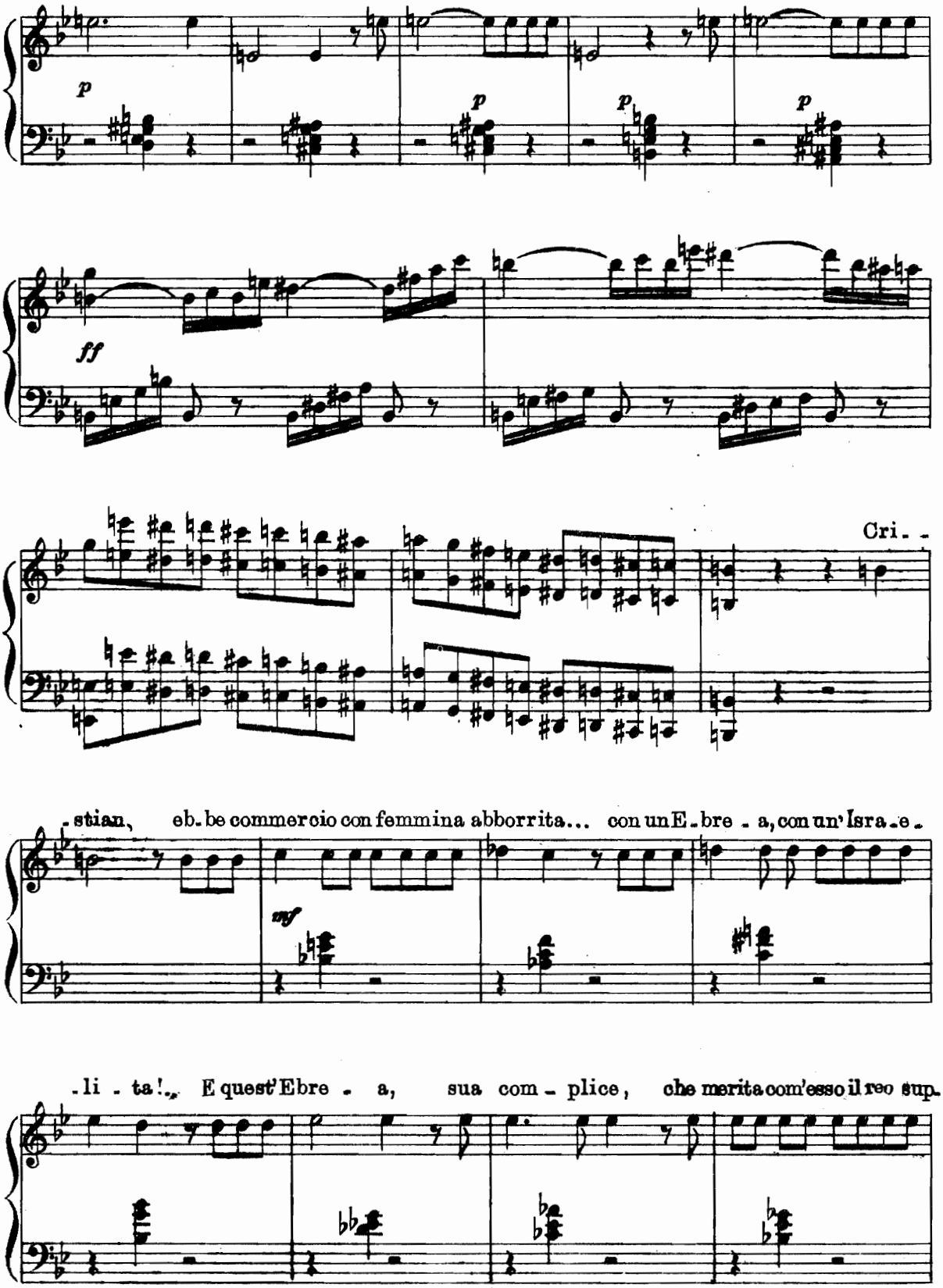

A lui l'a - mor la
glo - ria...

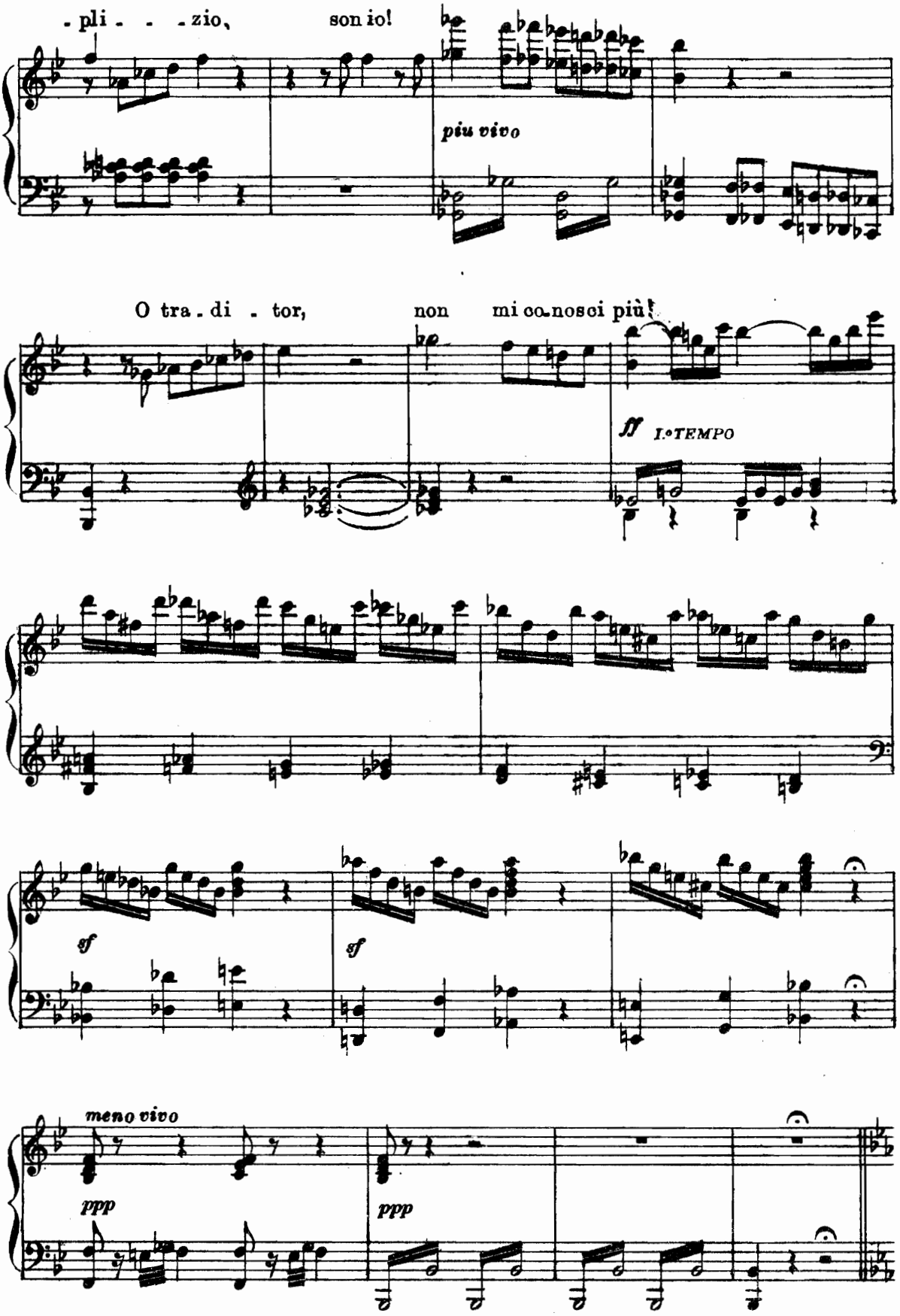

tutta forza
Per festeg.
giar l'im - pa - vi.do campion di questa guer - ra...
p
cres. a poco a poco

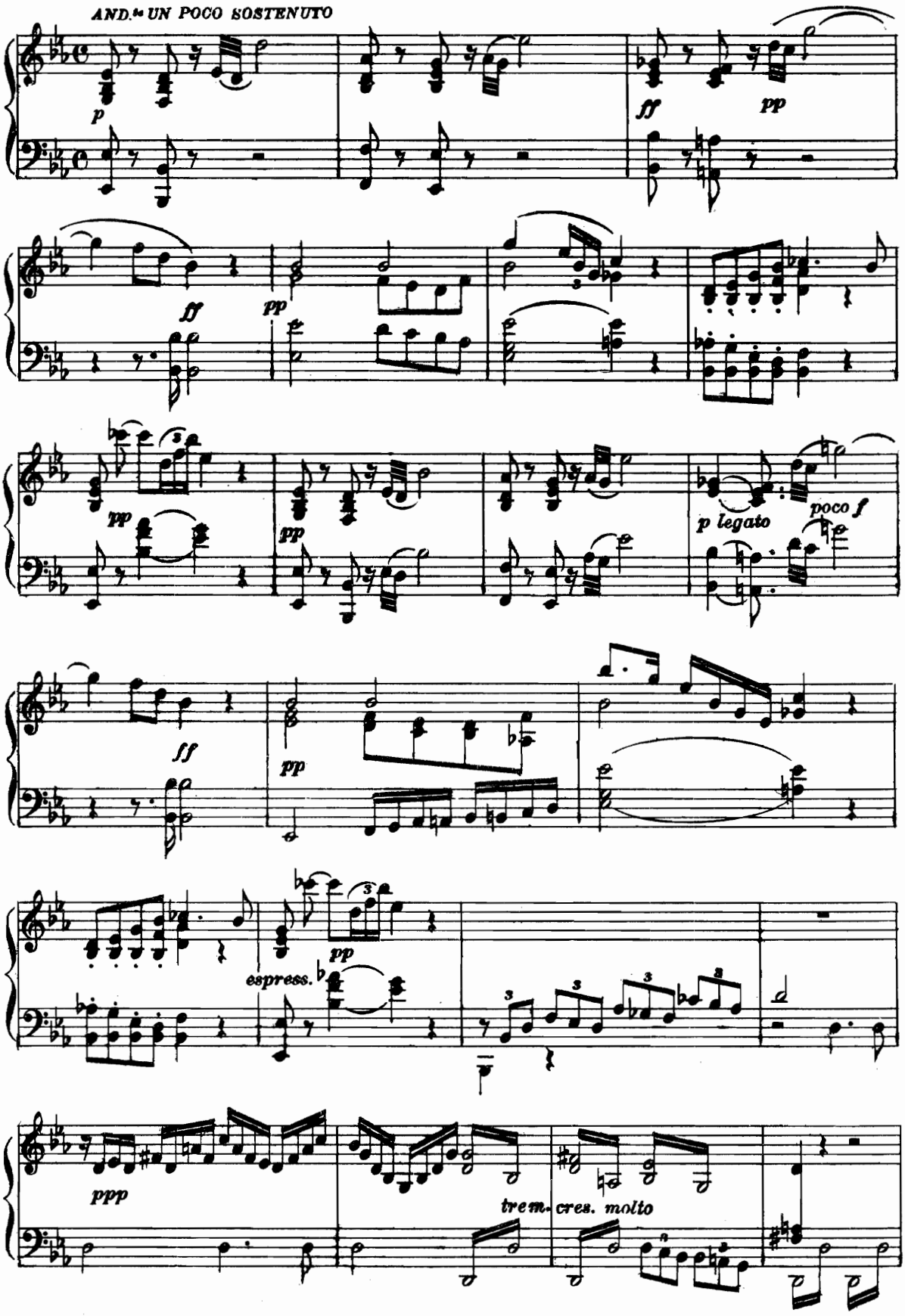

Un gior - - no così
f
splen - dido mai non vid'io bril - lar!
Ec - co,io vi
porto com'avea pro - messo,questo ra - ro gioiello.
O ciel!

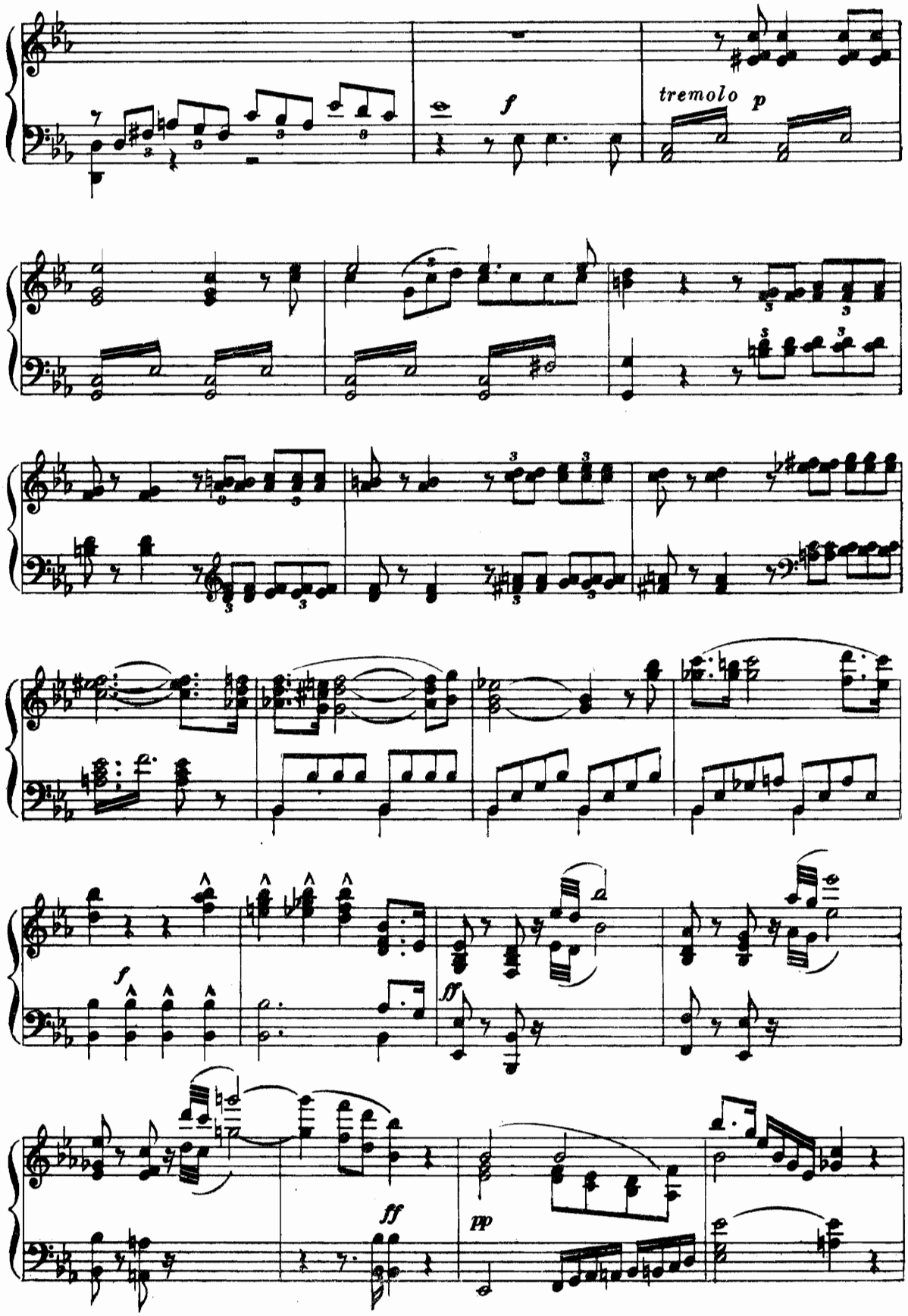

In no - - me del So - vra no, dell'o - nor...
ff
mf
ff
mf
ff
È pre - - - - - - - mio, è premio degli e -
ff
- ro - i, pro - - de cava - lier, pie - - ga i gi - nocchi
p
e ac - cet - ta questo dono prezio - - so.
Suo spo - - -
f
- so!
fff
Riprendi questo se - gno, nobil segno d'o -

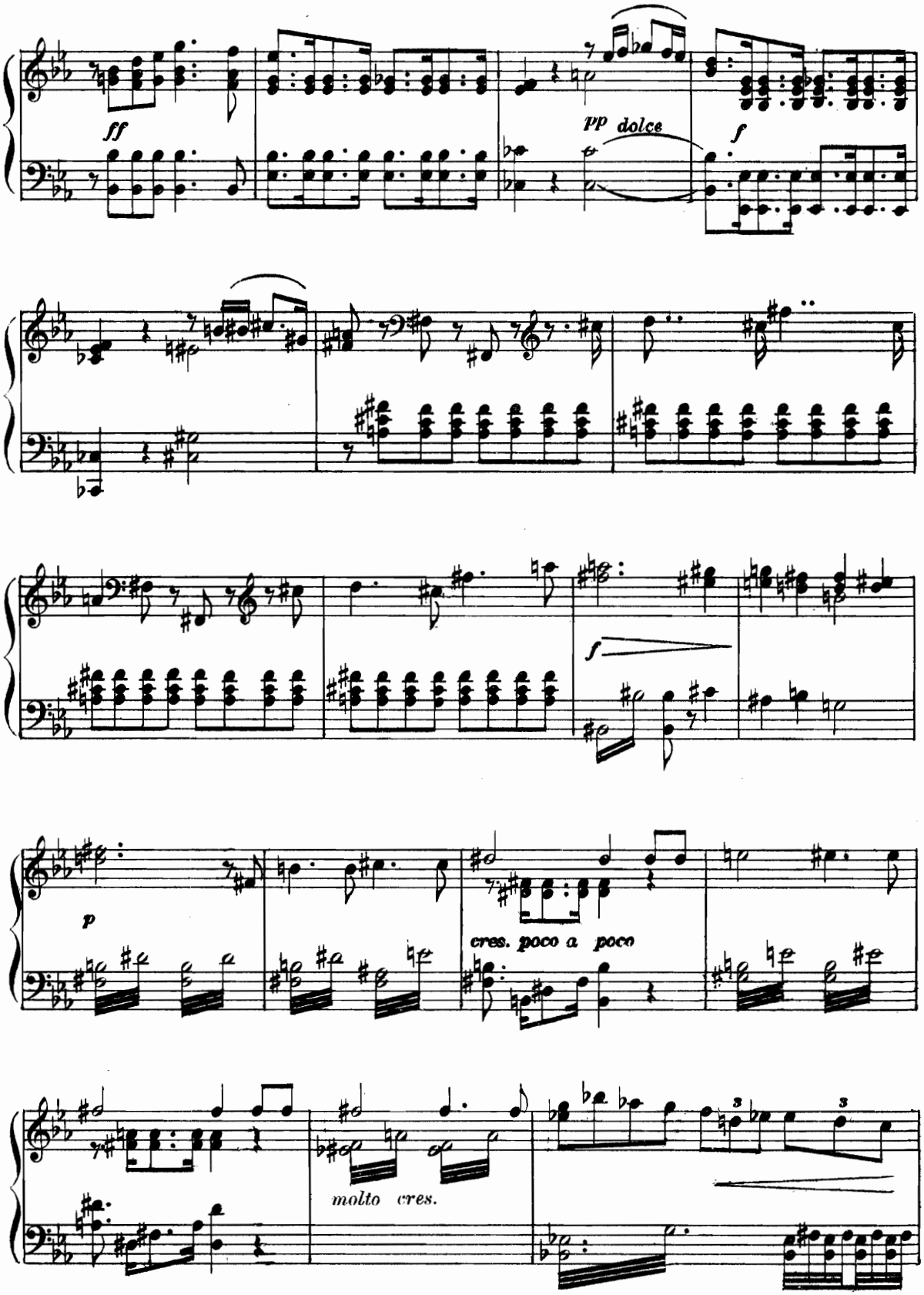

nor;
f
rall.
a tempo

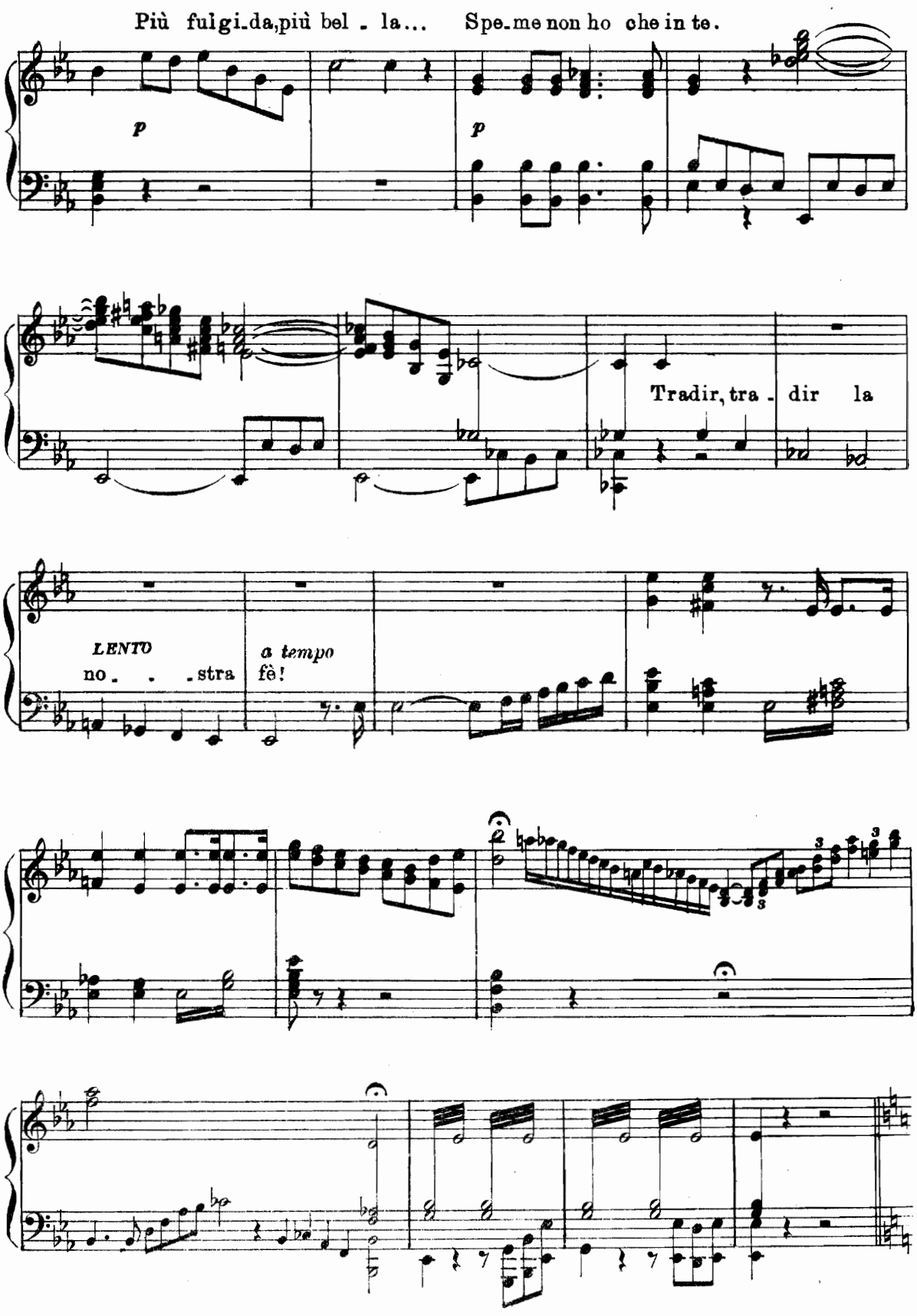

p
p
p
p
ff
Cri - -
- stian, eb - be commercio con femmina abborrita... con un E - bre - a, con un' Isra - e -
mf
- li - ta!... E quest' Ebre - a, sua com - plice, che merita com'esso il reo sup -

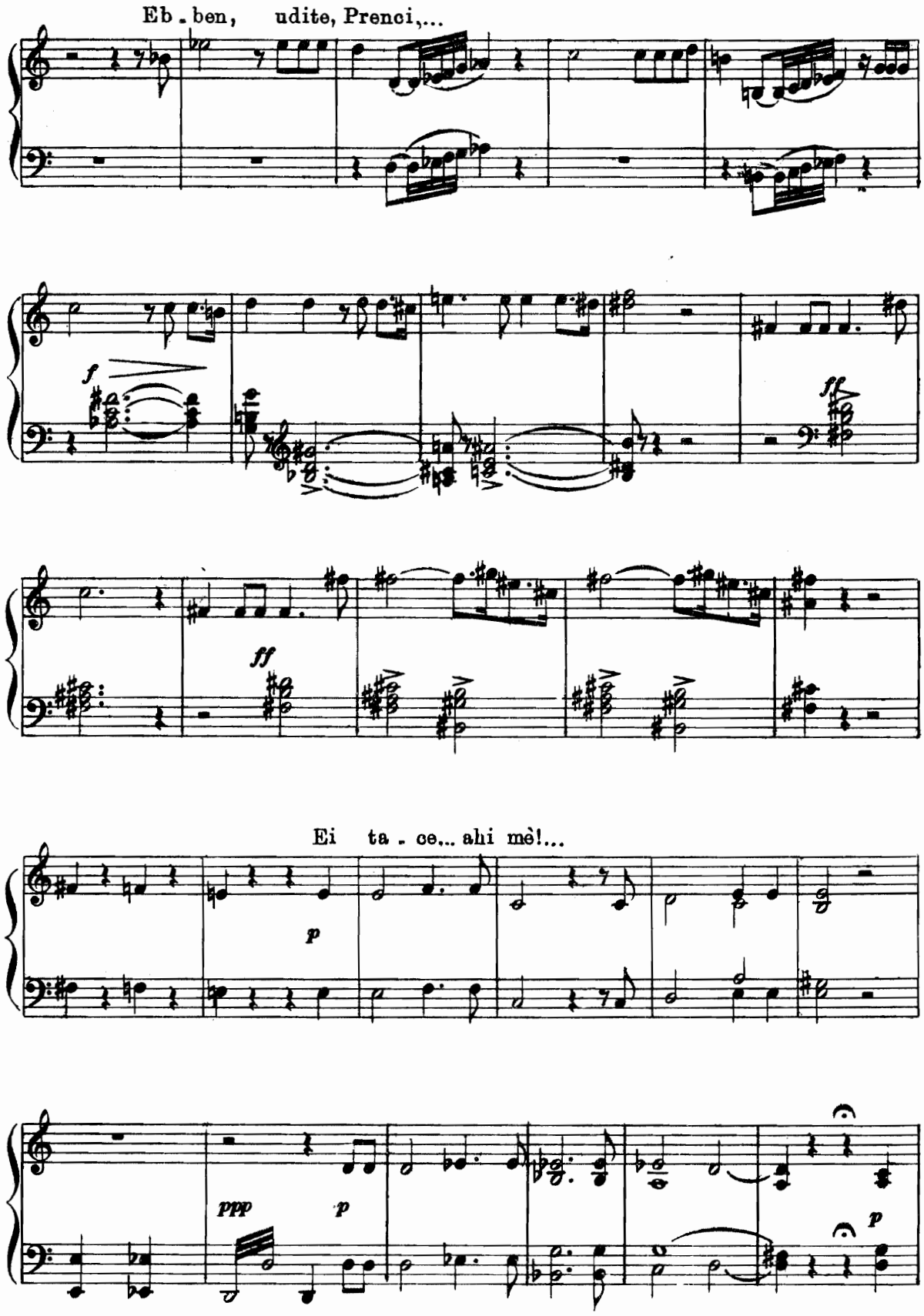

-pli - - -zio, son io!
più vivo
O tra - di - tor, non mi co-nosci più!
ff I.o TEMPO
sf
sf
meno vivo
ppp
ppp

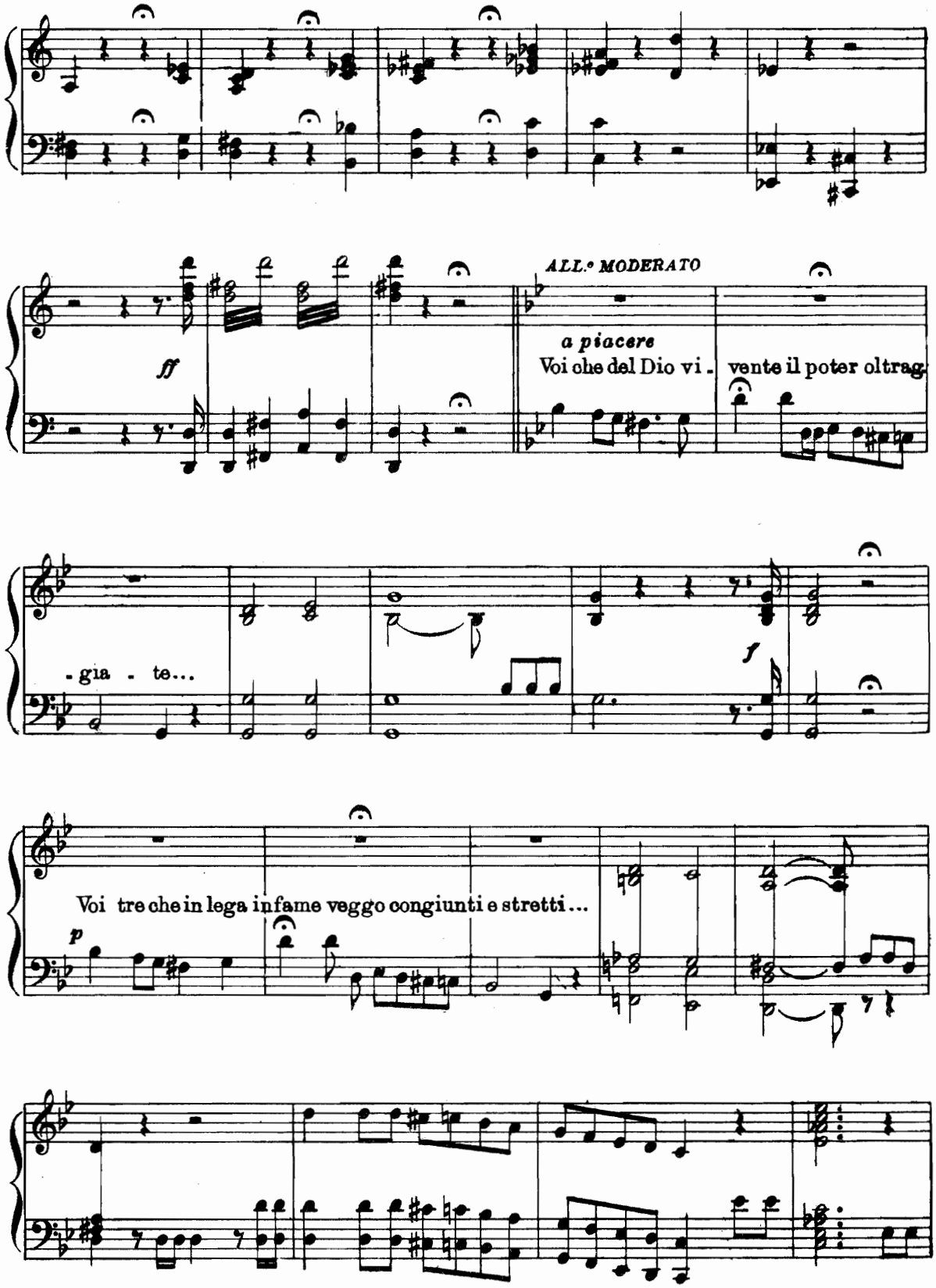

AND.te UN POCO SOSTENUTO
p
ff
pp
ff
pp
pp
pp
p legato
poco f
ff
pp
pp
espress.
ppp
trem.
cres. molto

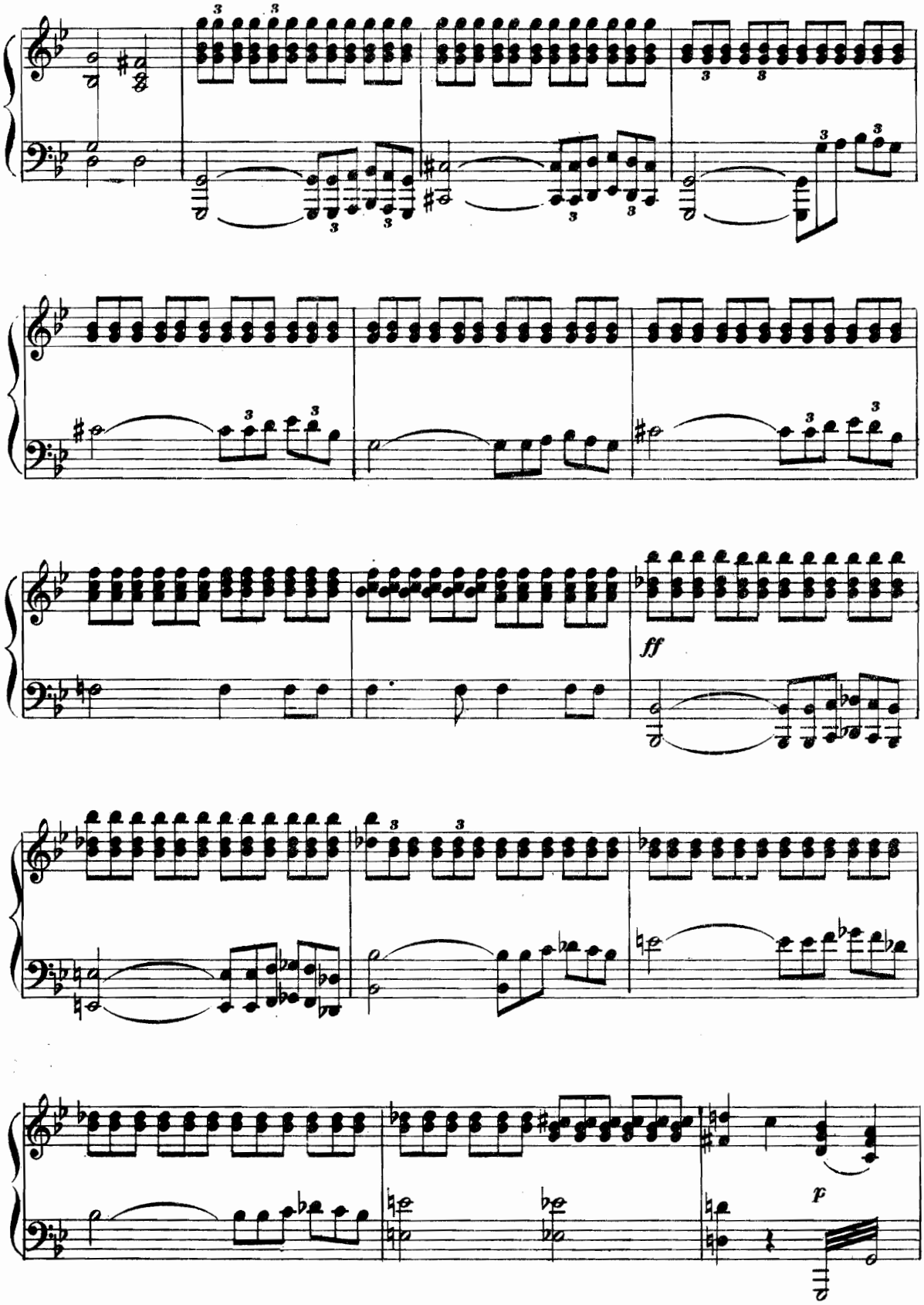

f
tremolo p
f
ff
ff
pp

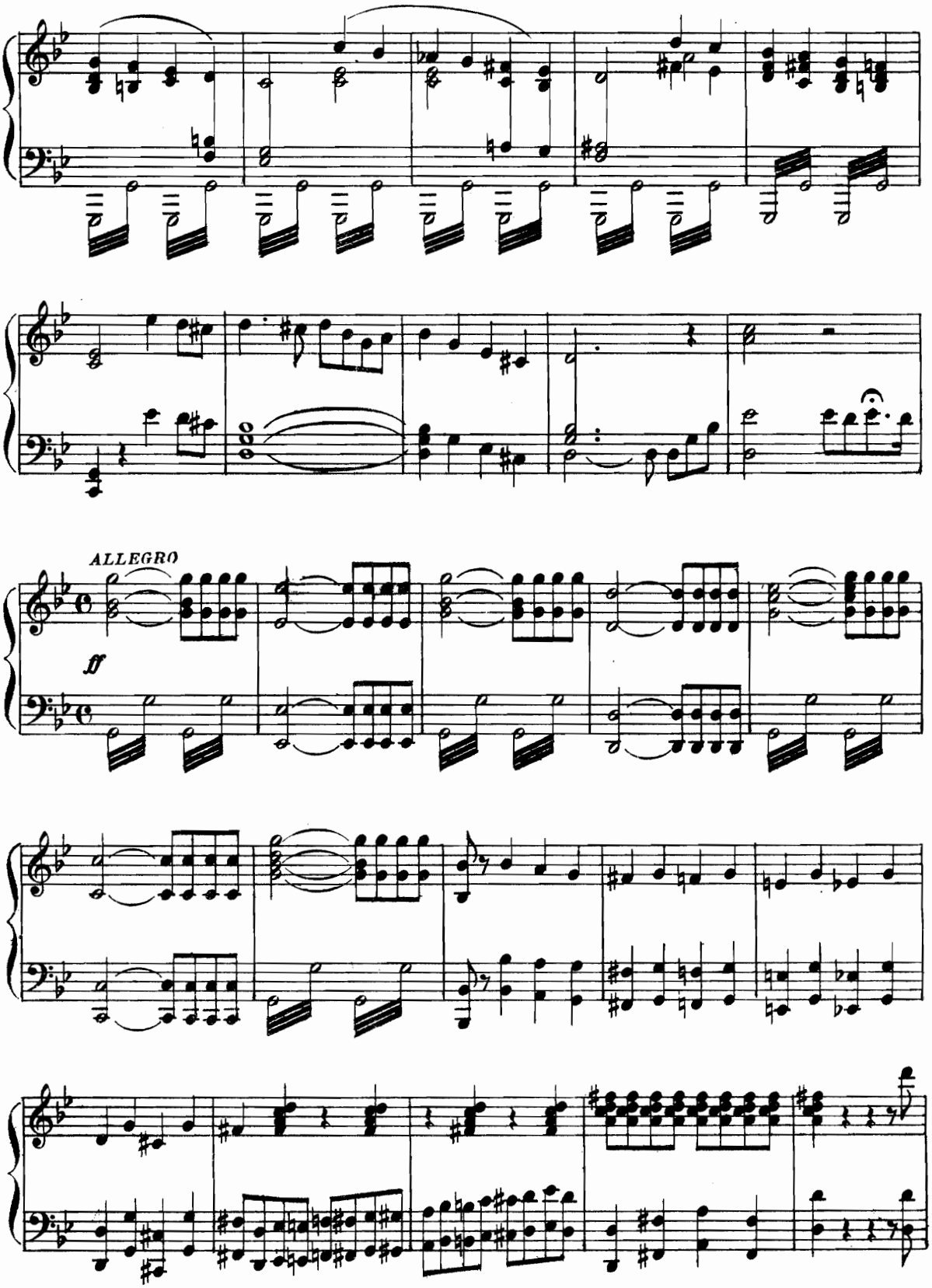

ff
pp dolce
f
f
p
cres. poco a poco
molto cres.

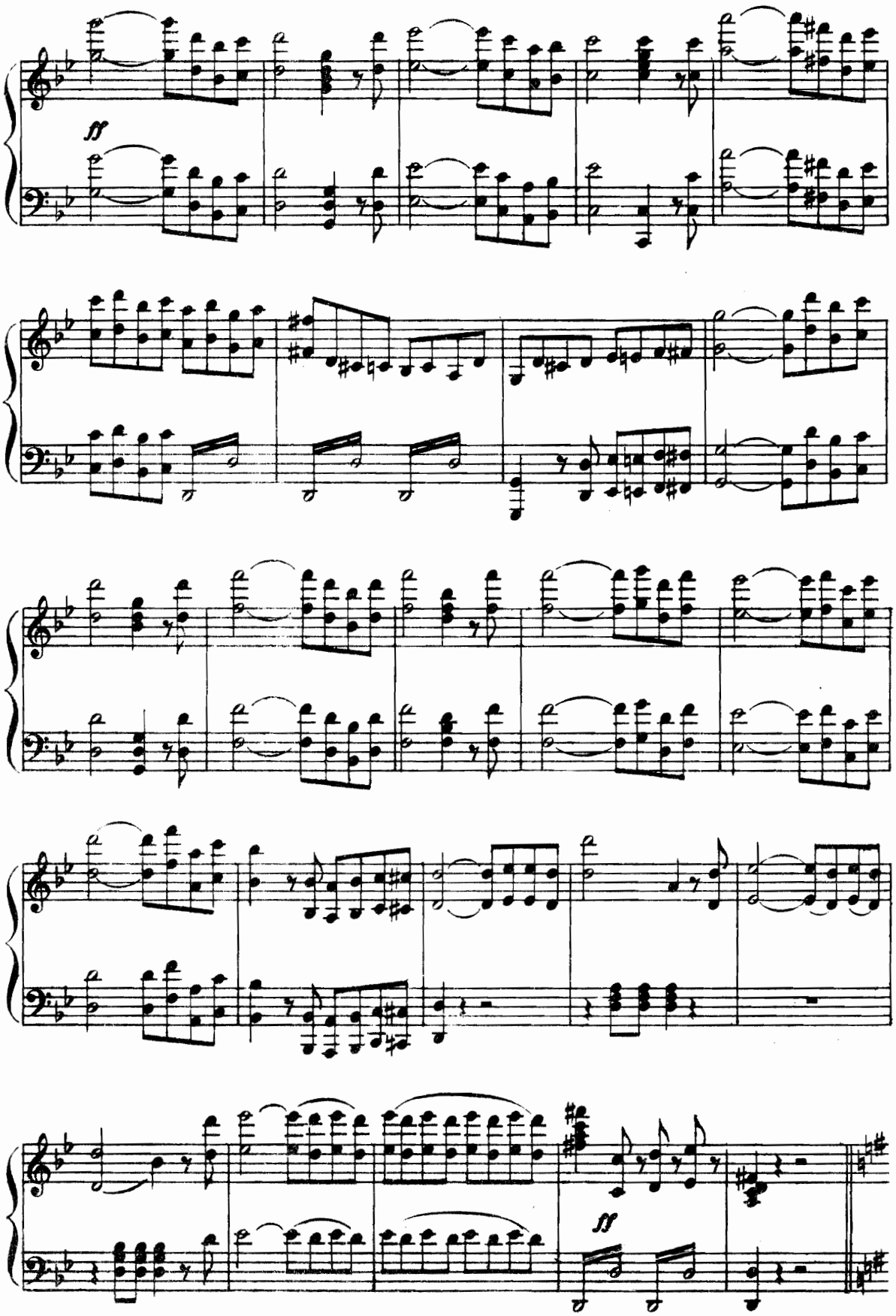

Più fulgi-da,più bel - la... Spe-me non ho che in te.
p
p
Tradir, tra - dir la
LENTO
no - - - stra
a tempo
fè!

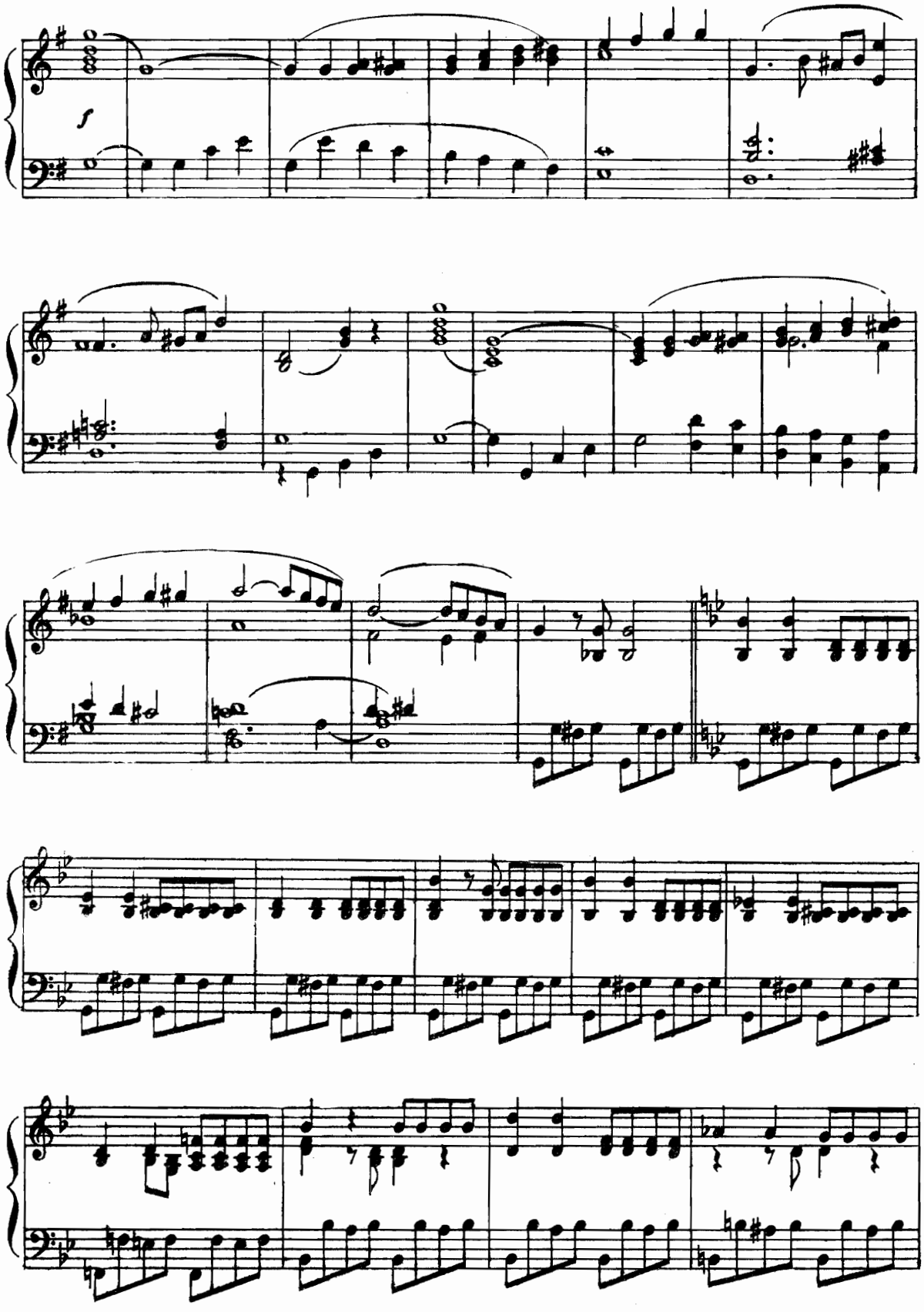

Eb - ben, udite, Prenci,...
f
ff
ff
Ei ta - ce... ahi mè!...
p
ppp
p
p

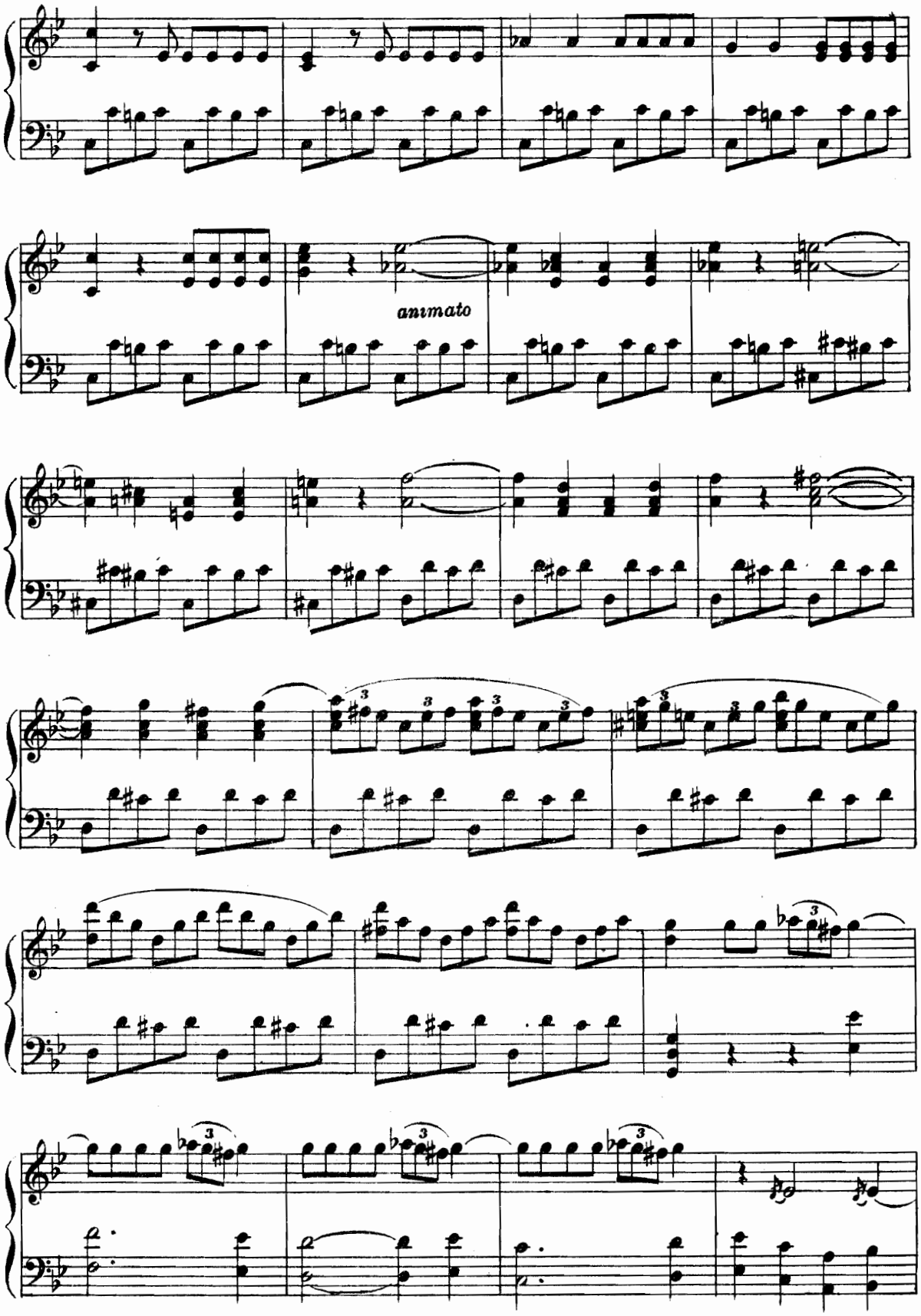

ff
ALL.o MODERATO
a piacere
Voi che del Dio vi - vente il poter oltrag
- gia - te...
f
Voi tre che in lega infame veggo congiunti e stretti...
p

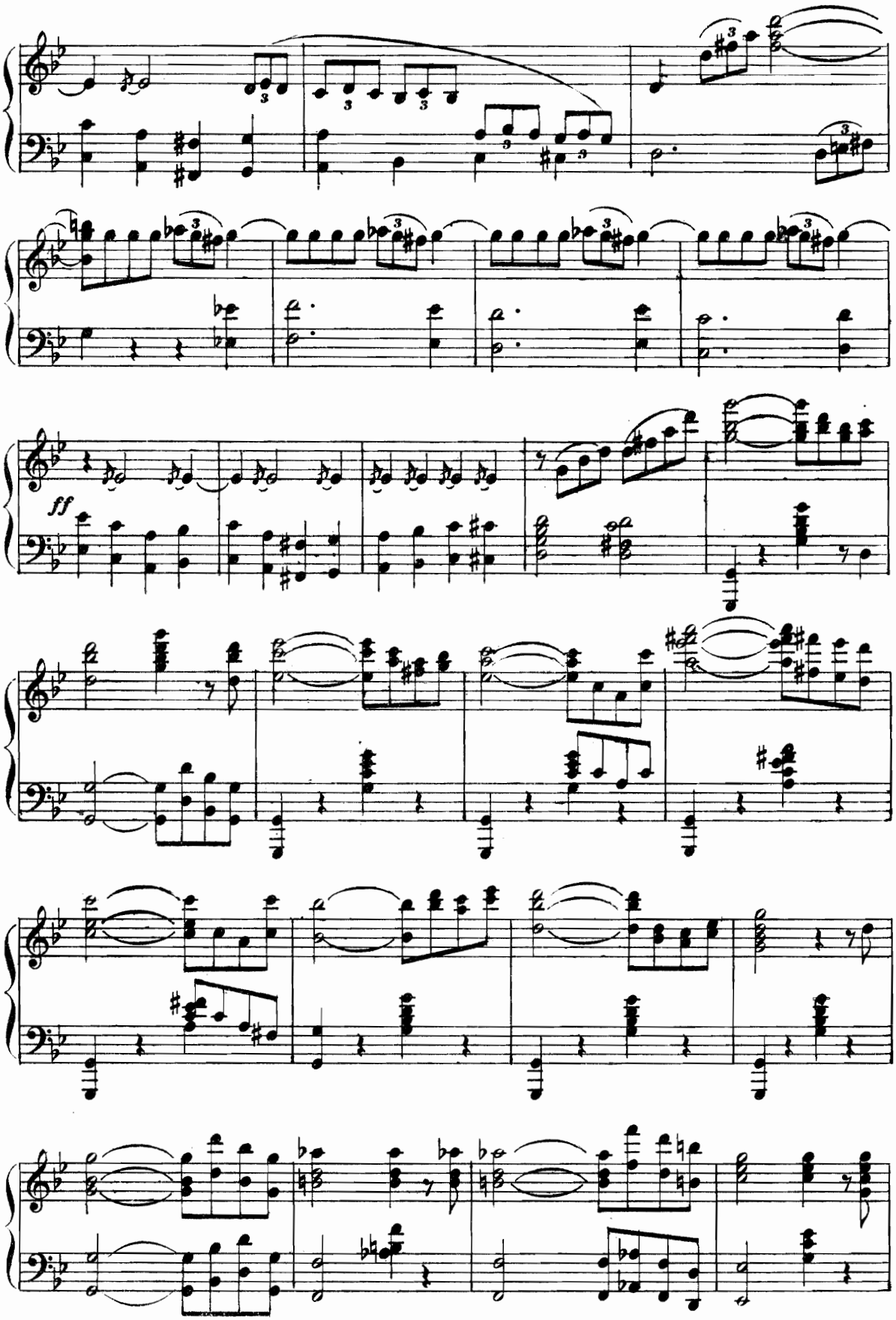

ff
p

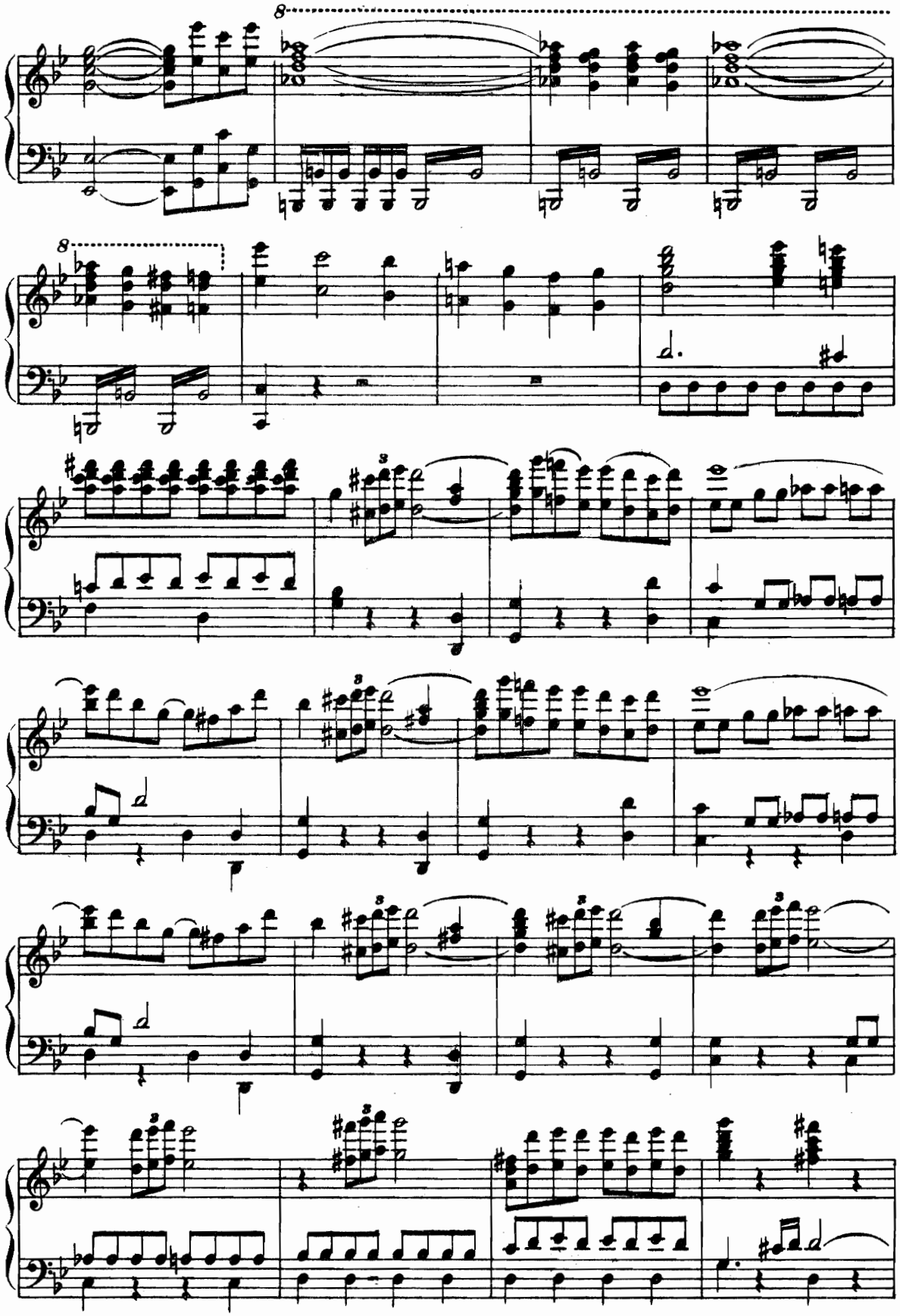

ALLEGRO
ff

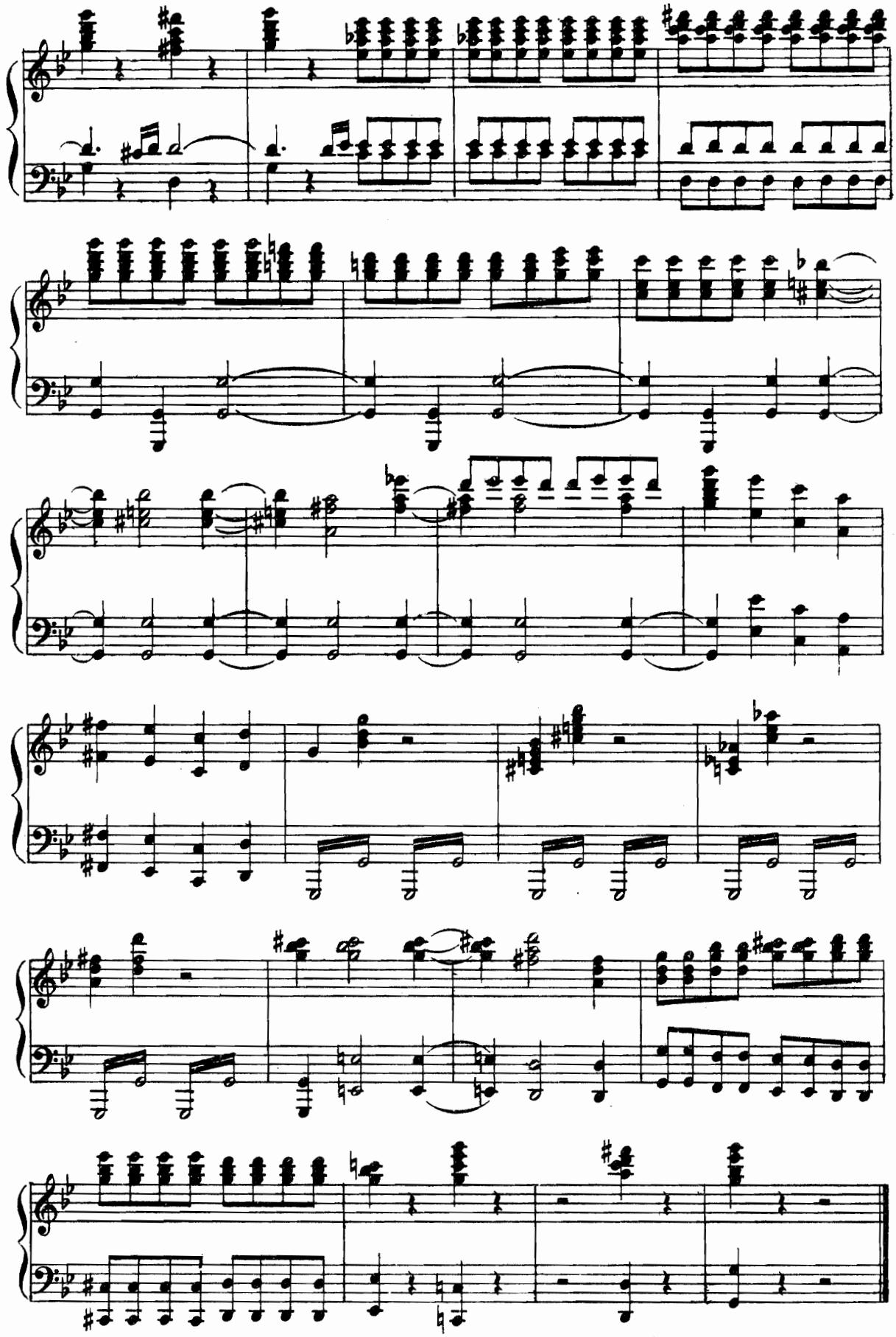

ff
ff


f


animato


ff



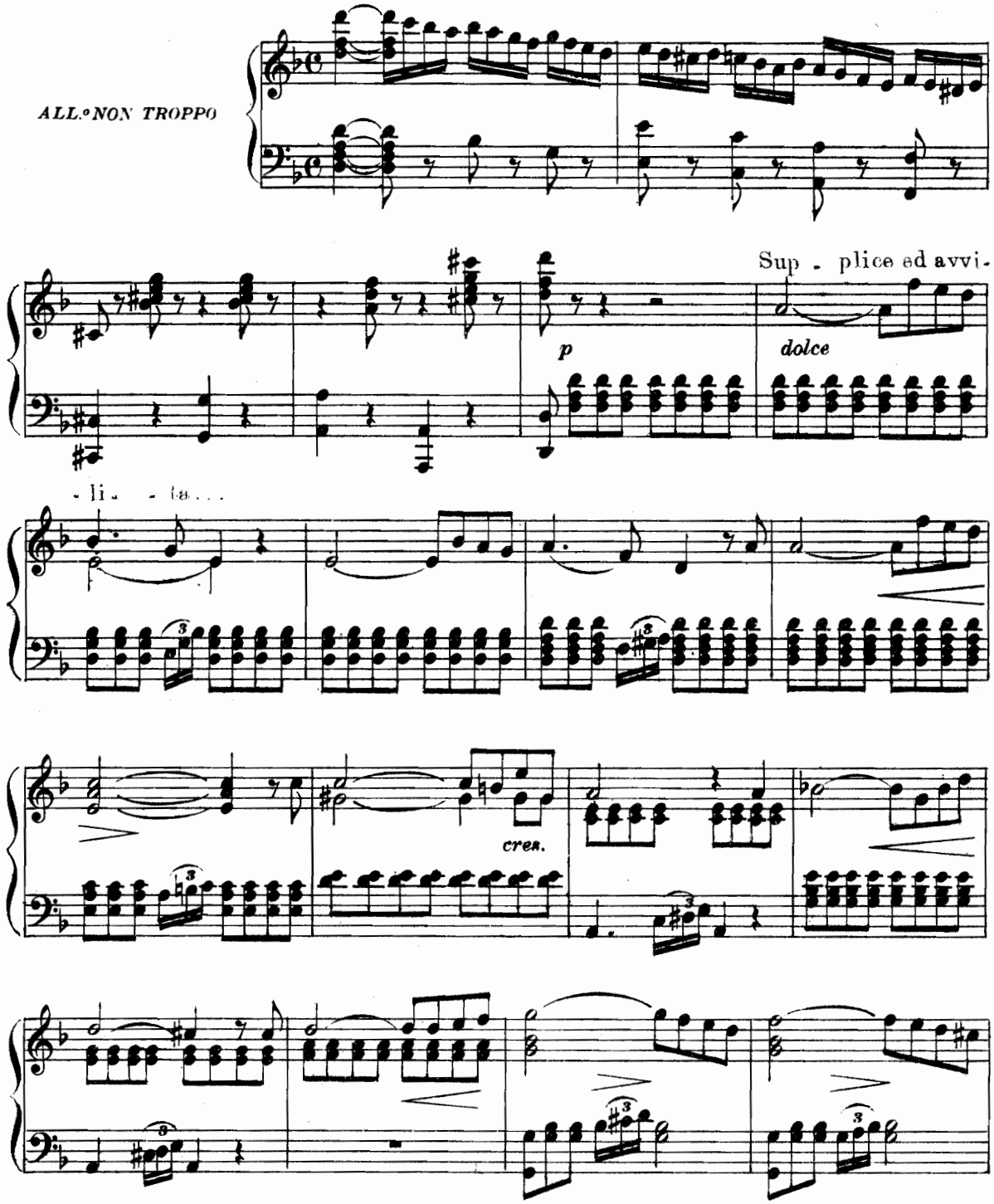


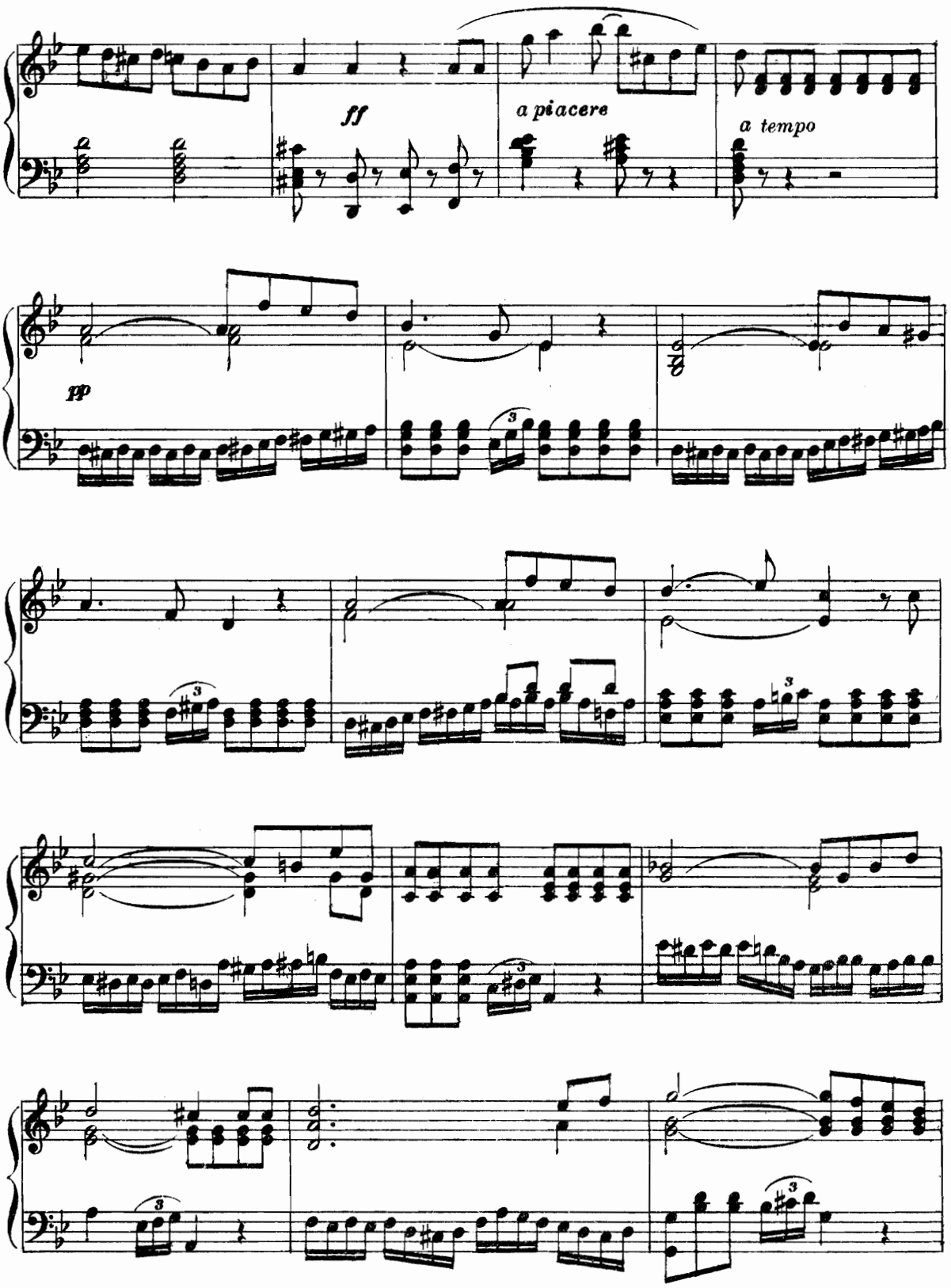
Fine dell'Atto terzo

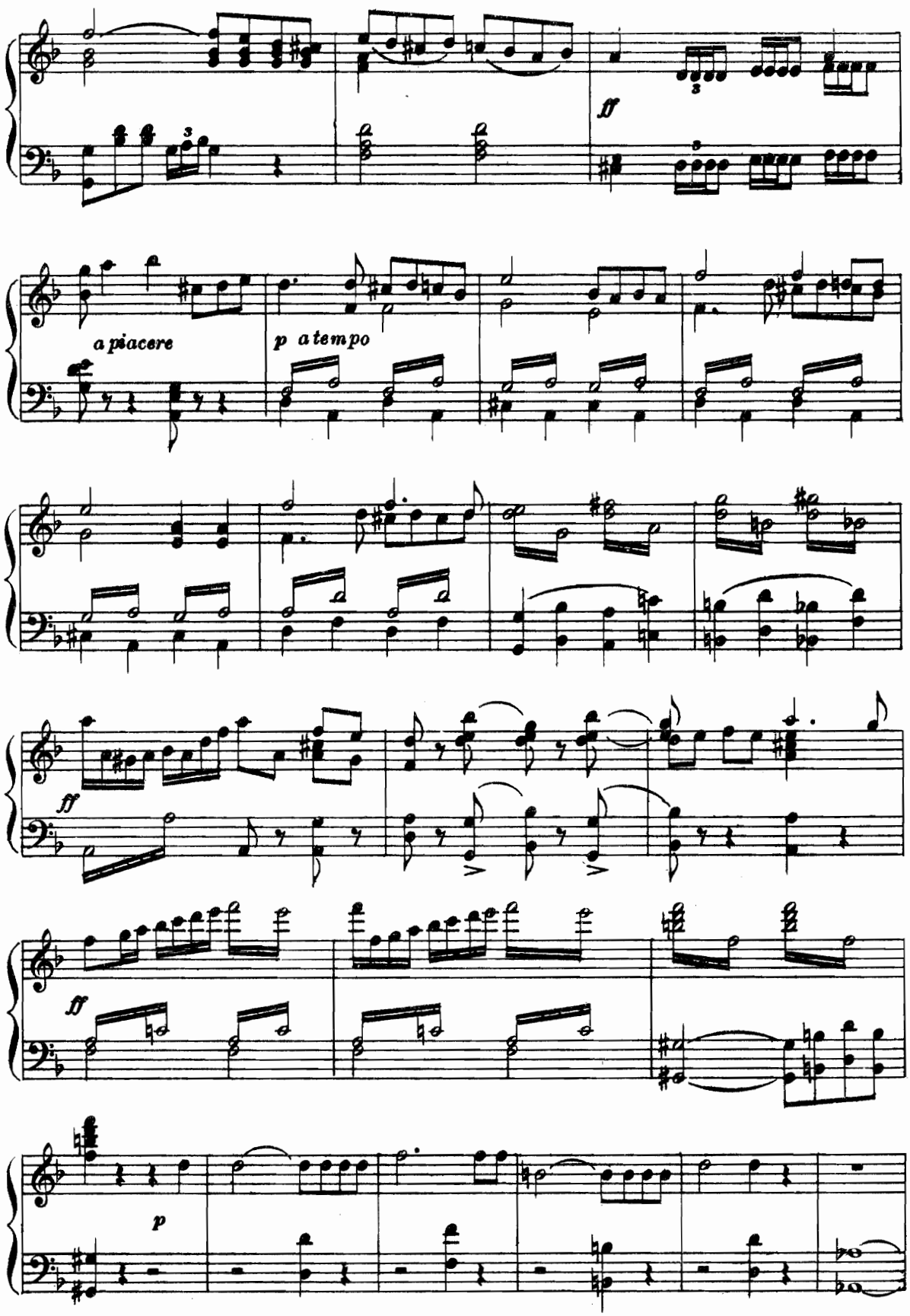
ATTO QUARTO

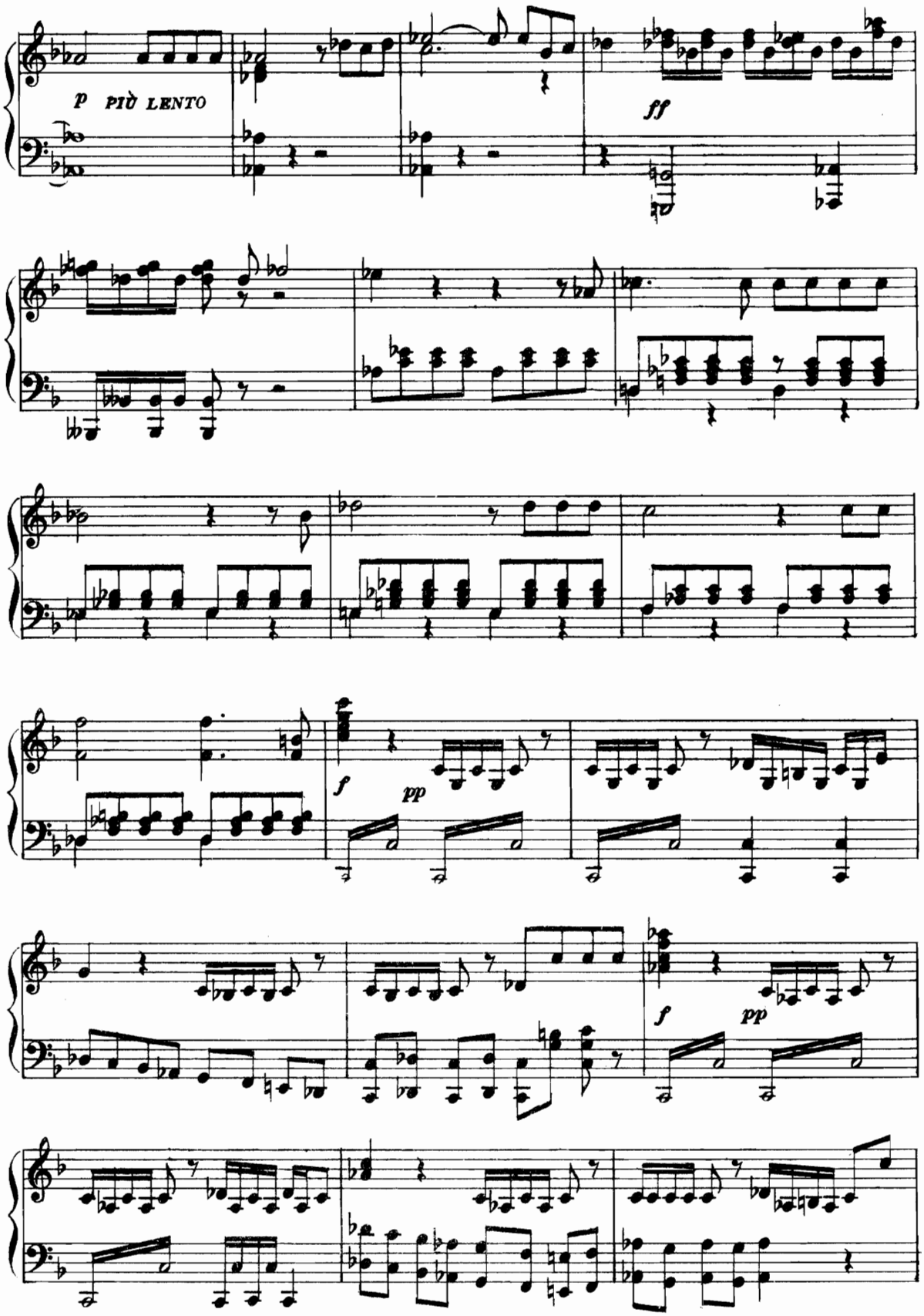
DUETTO

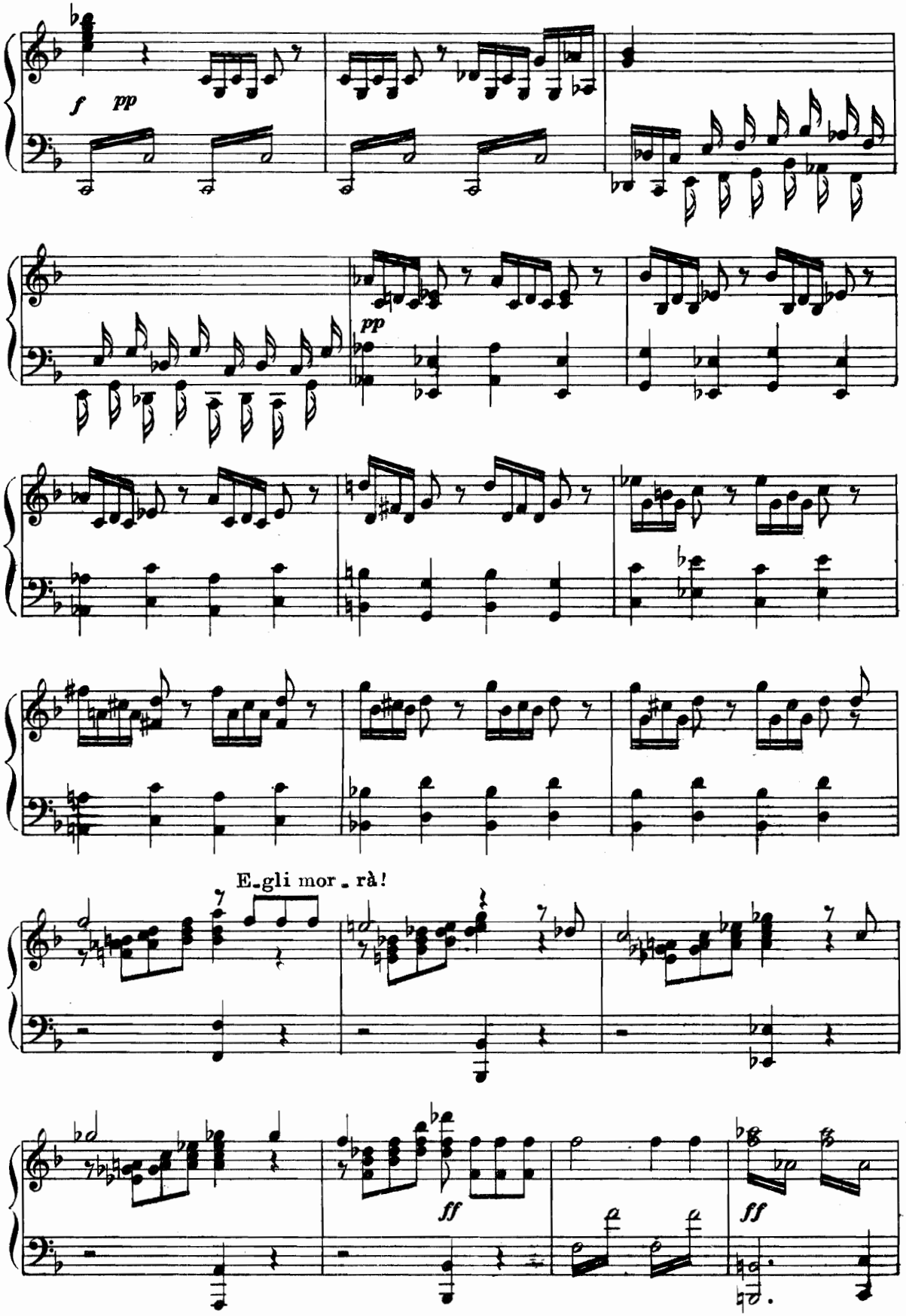
«Se per lui che m'ha tradita»

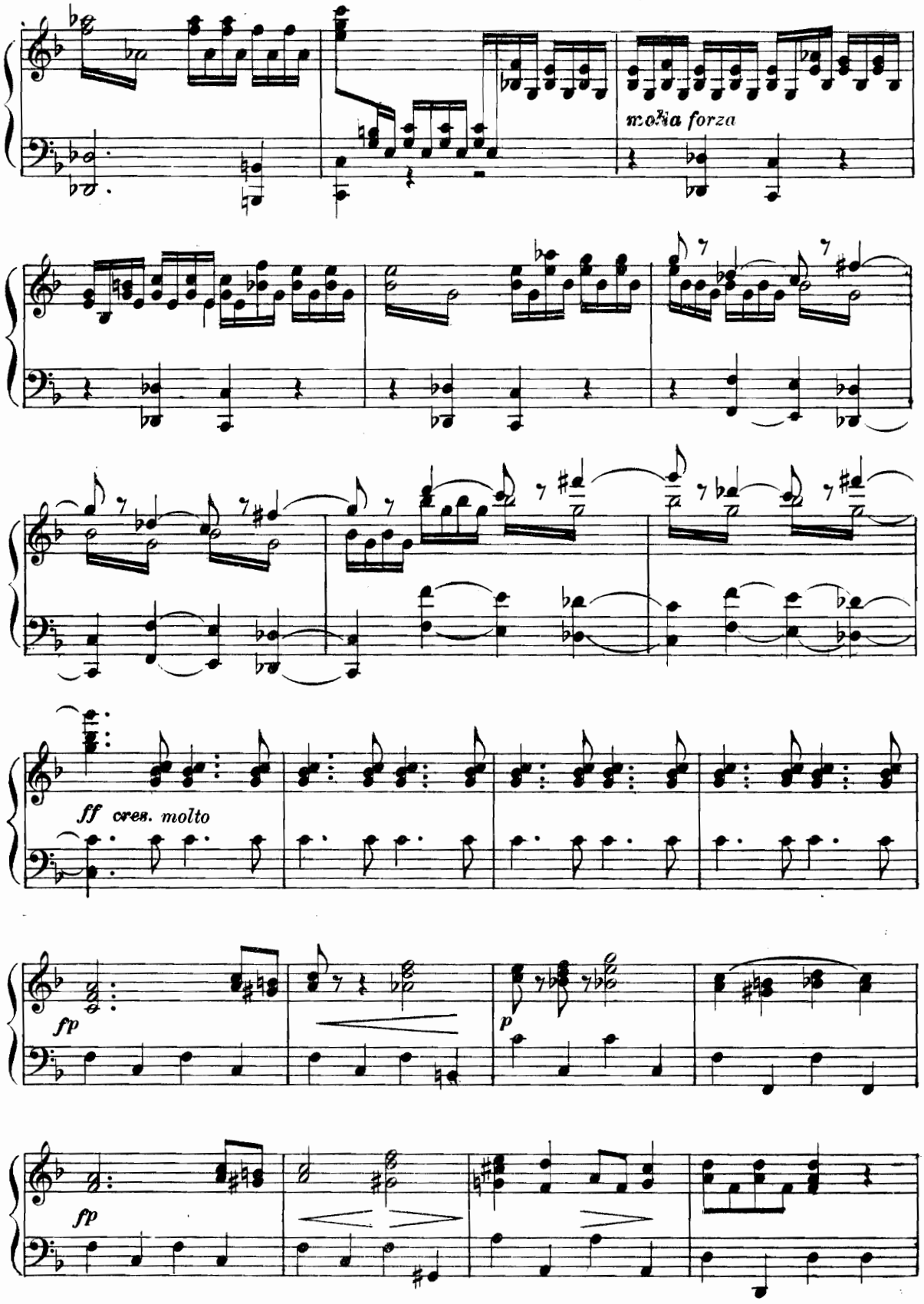


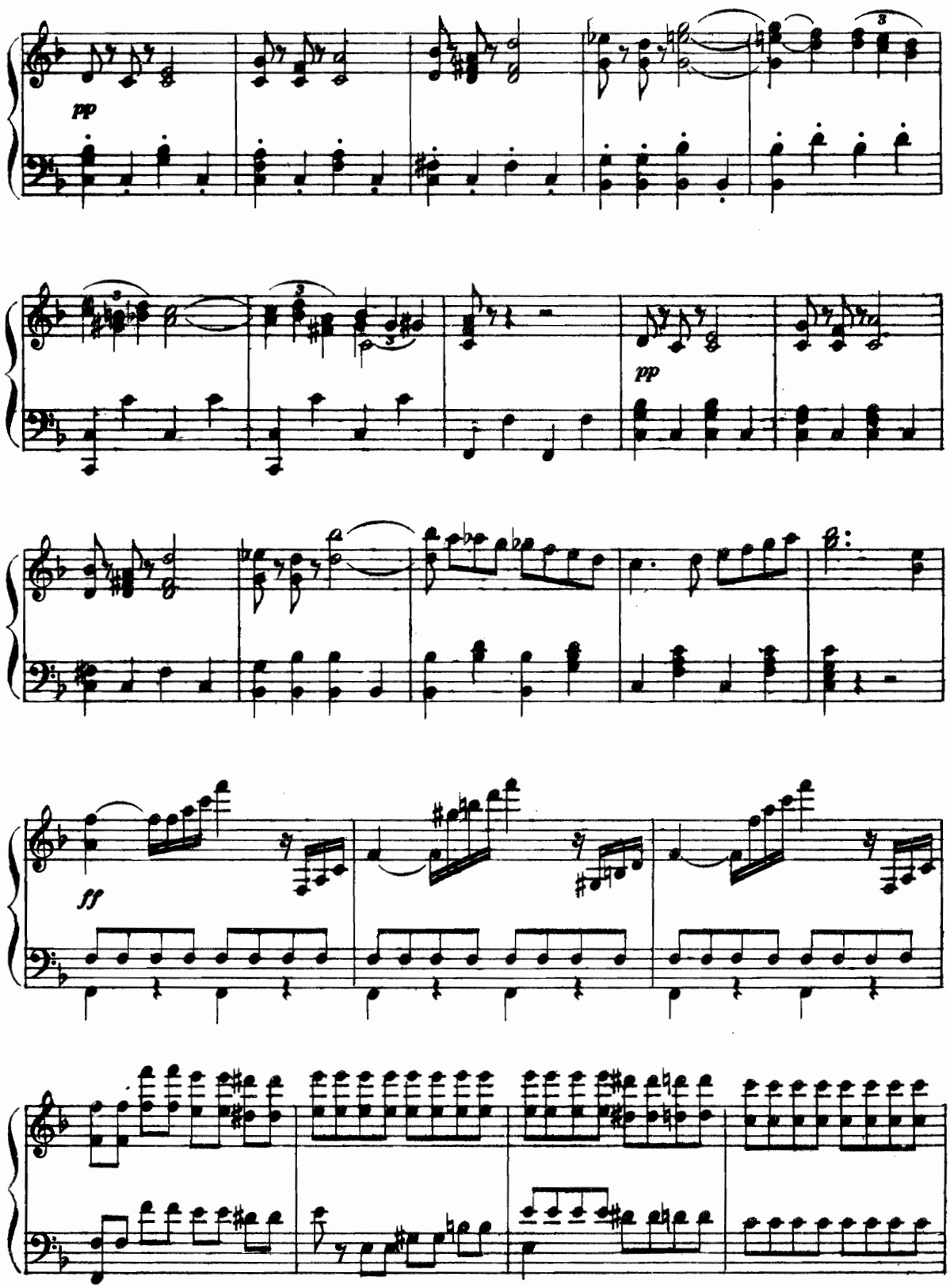

ff
a piacere
a tempo
pp

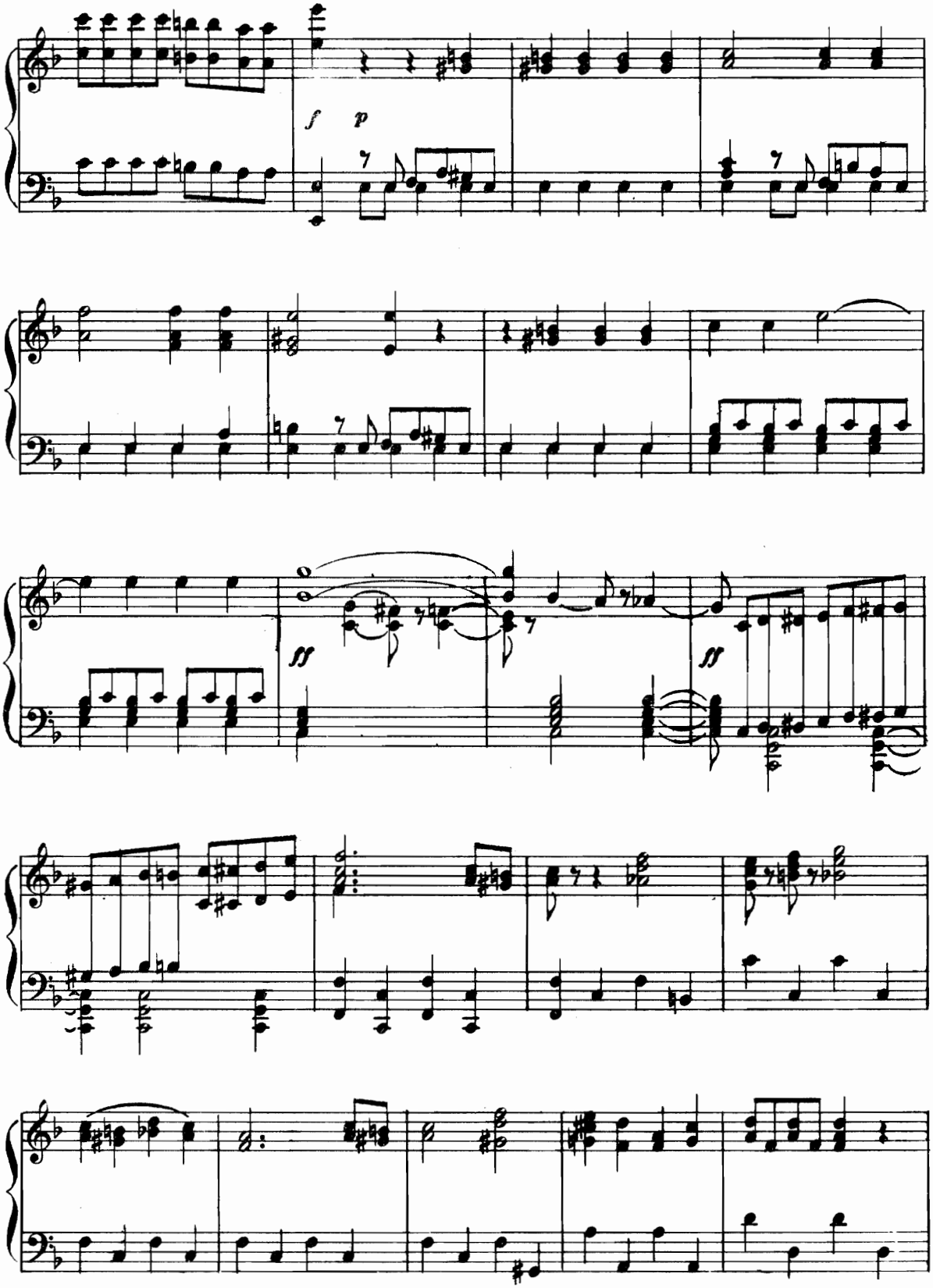

ff
a piacere
p a tempo
ff
ff
p

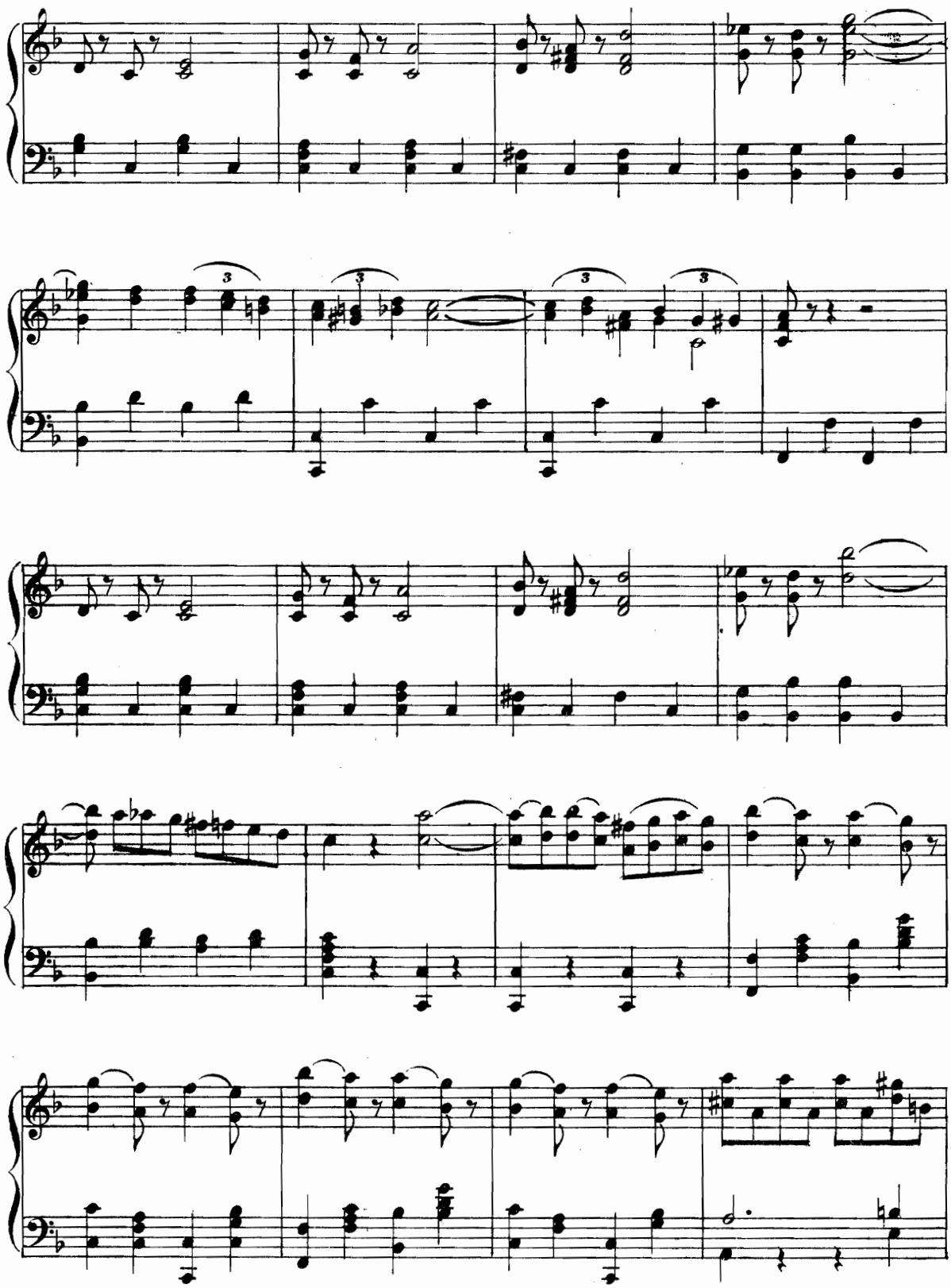

p PIÙ LENTO
ff
f
pp
f
pp

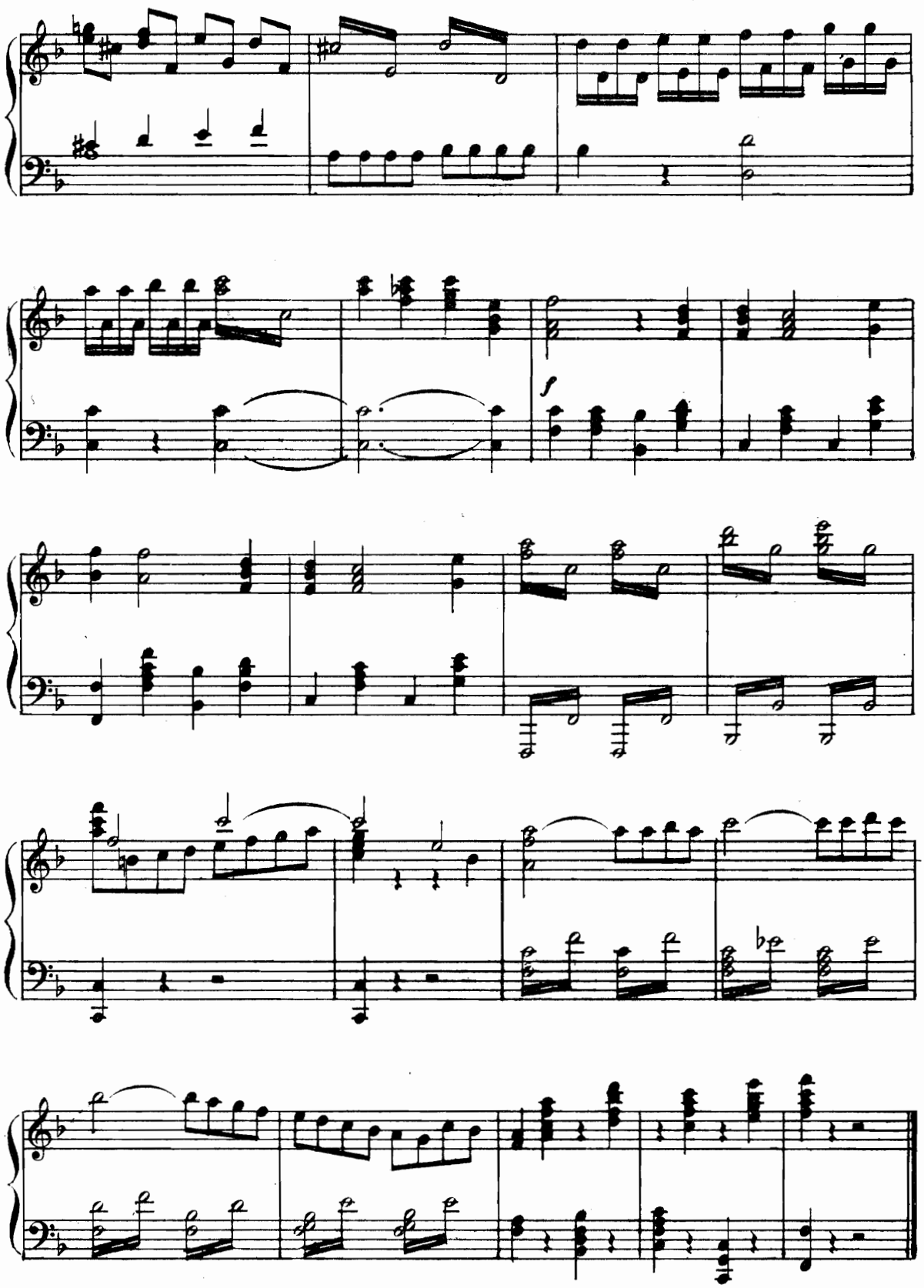

f
pp
pp
E-gli mor-rà!
ff
ff


molta forza
ff cres. molto
fp
p
fp


pp
pp
ff

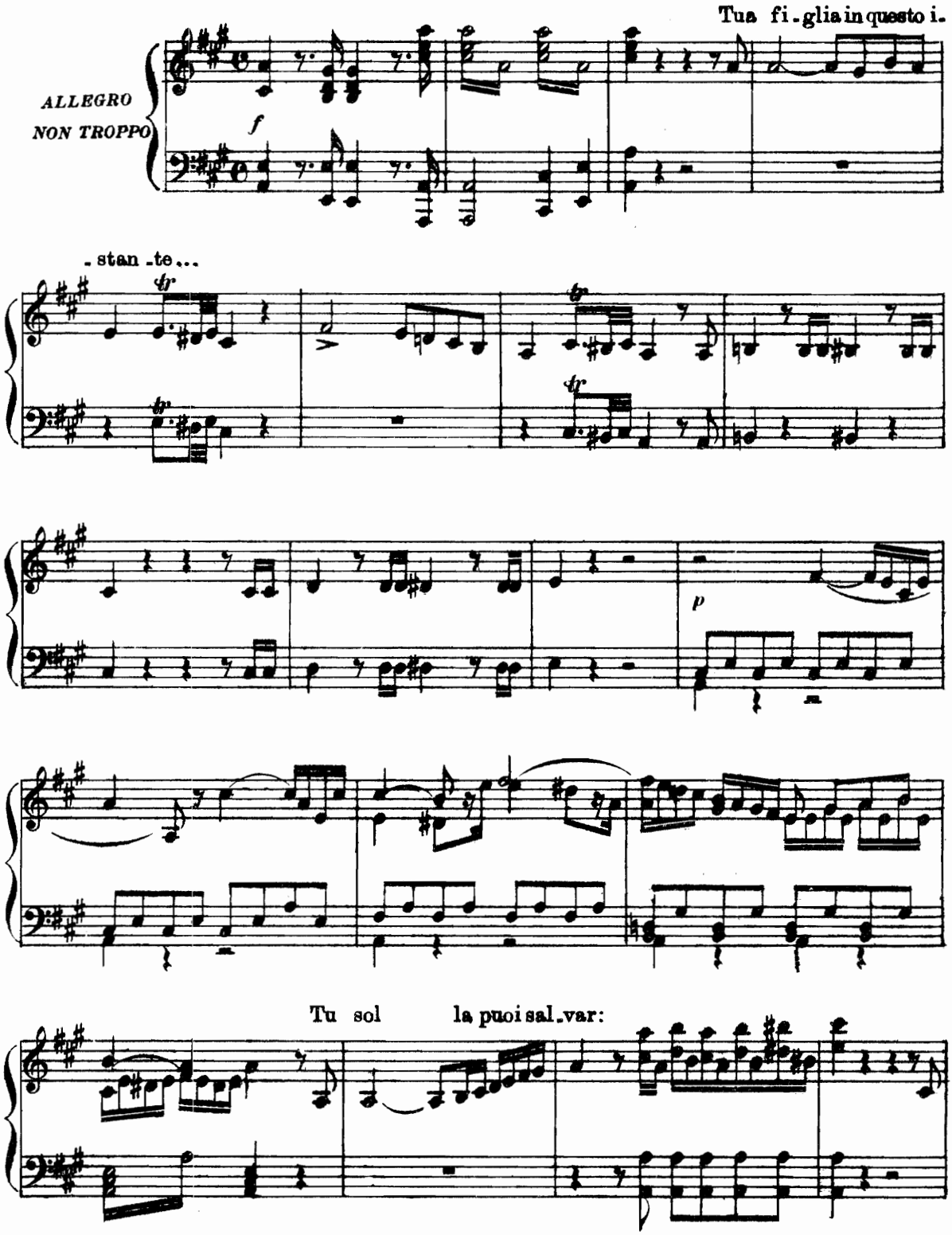

f
p
ff
ff

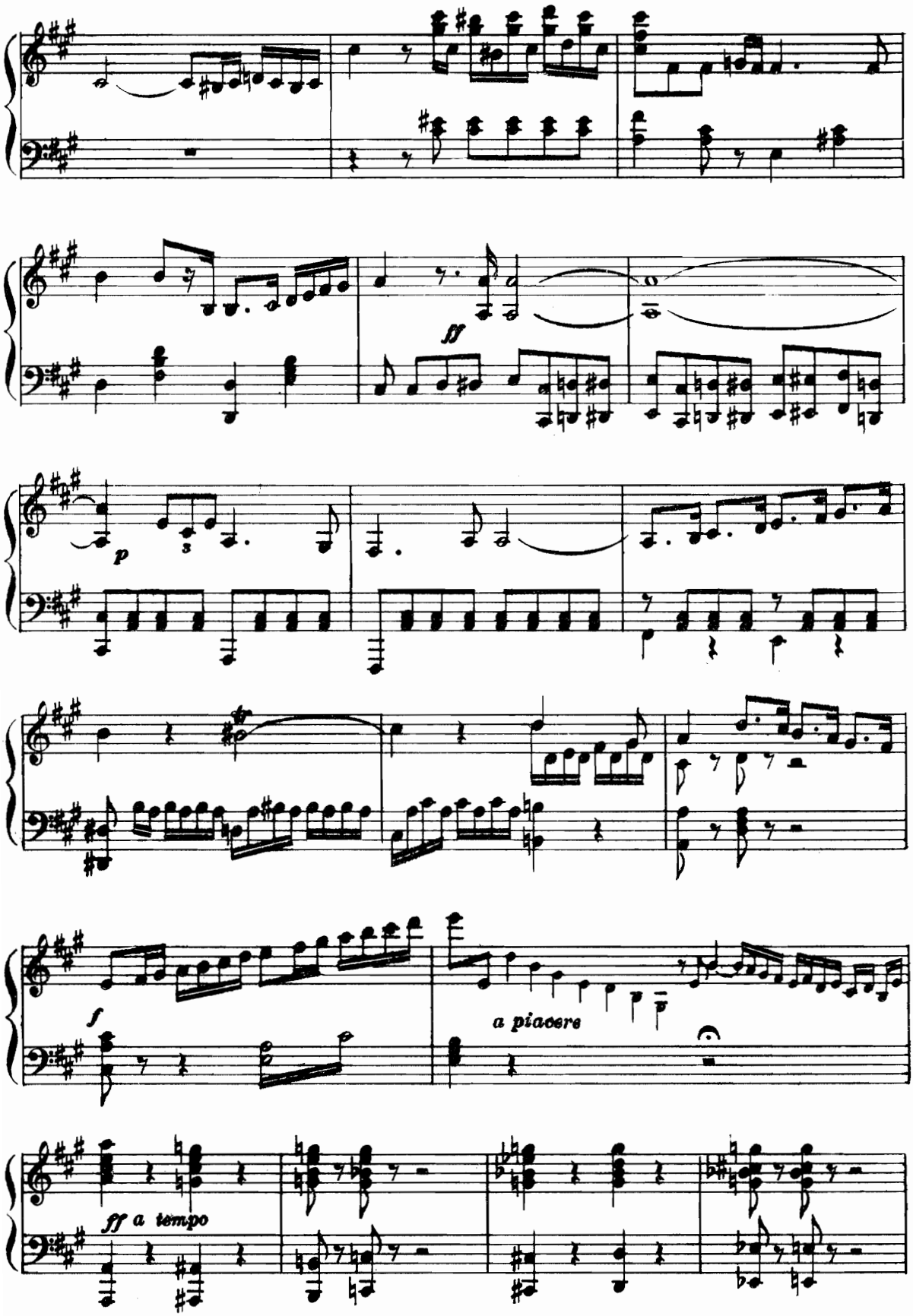


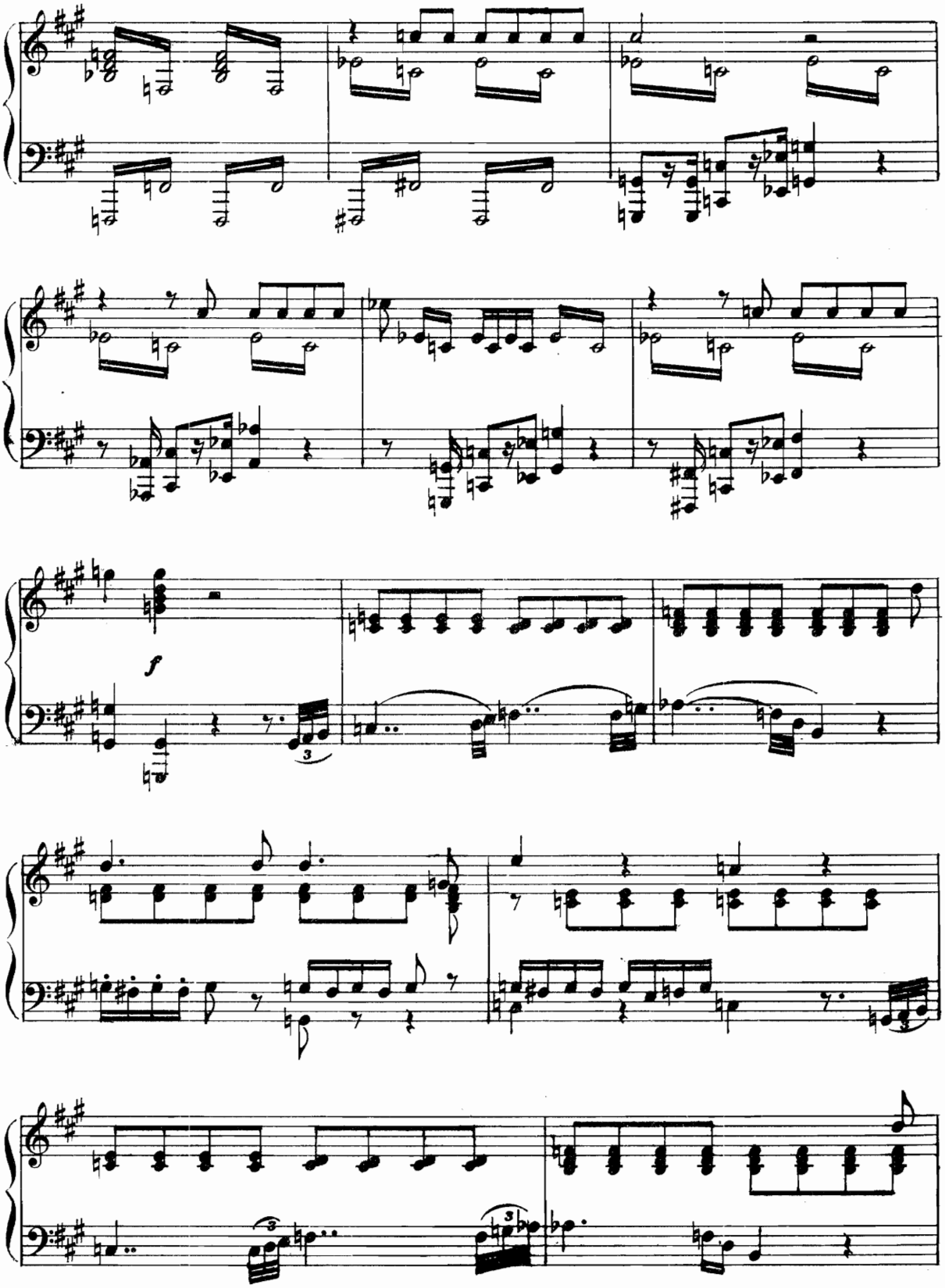

f

DUETTO

«Tua figlia in questo istante»




ff
p
3
f
a piacere
ff a tempo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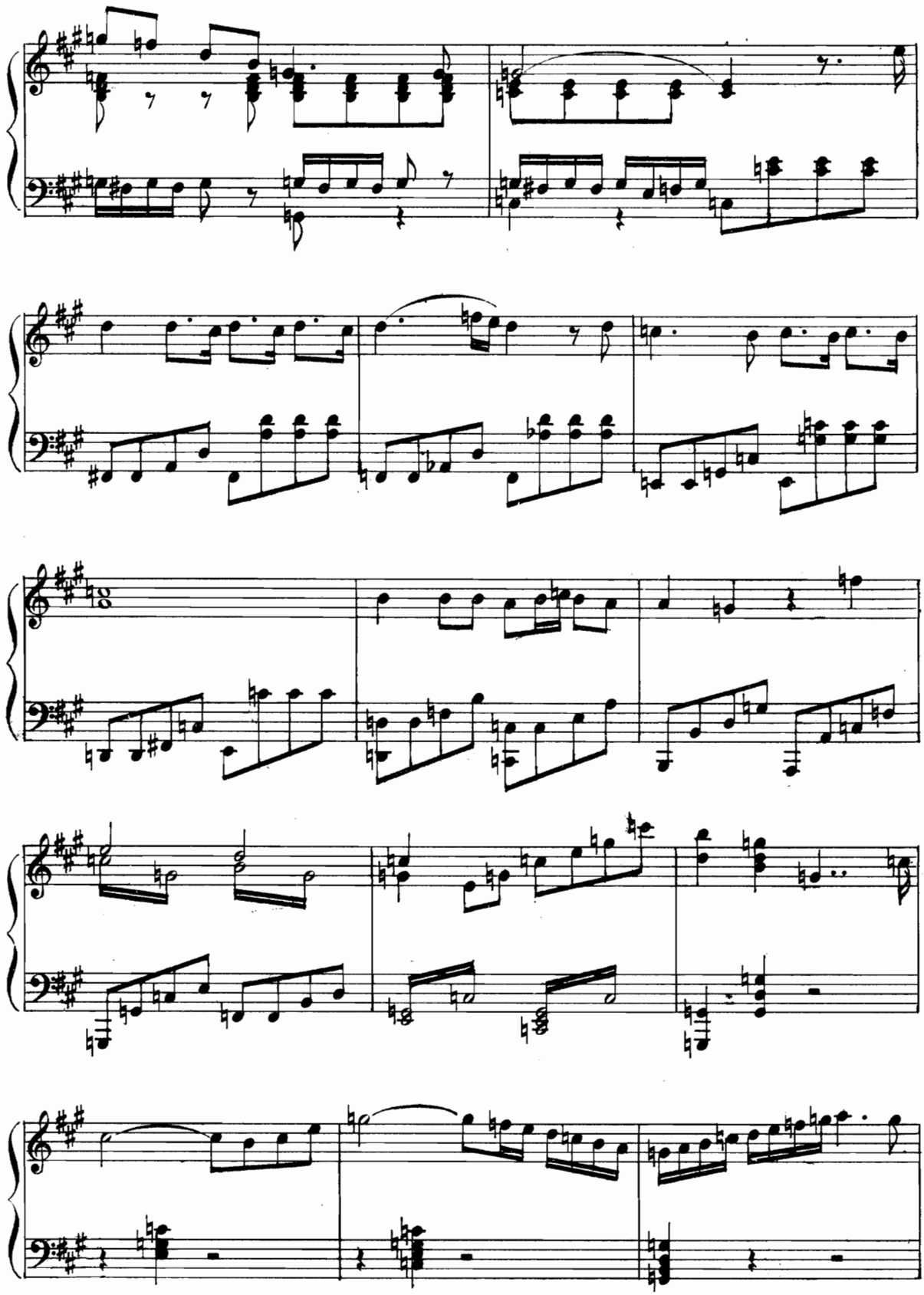
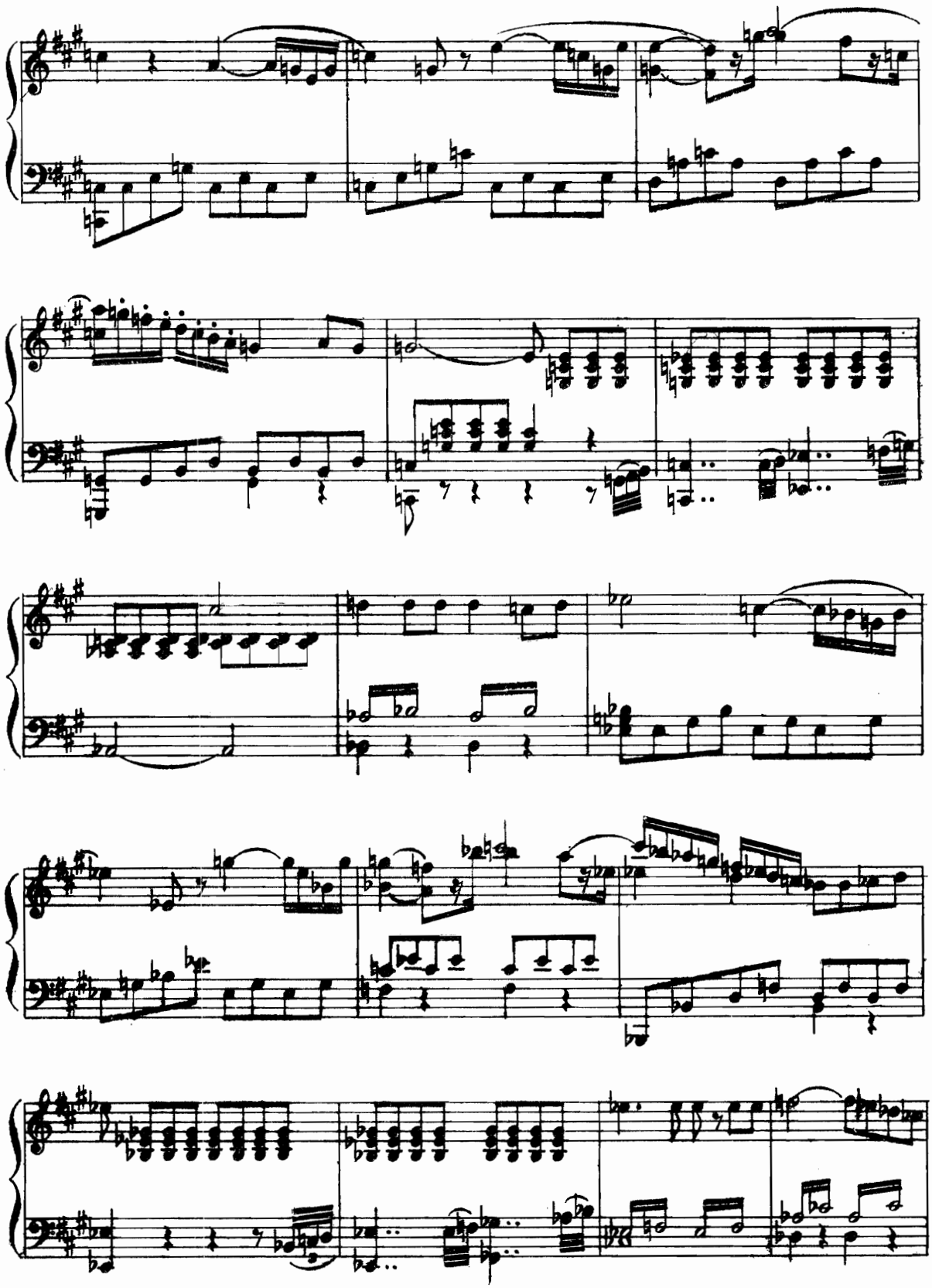
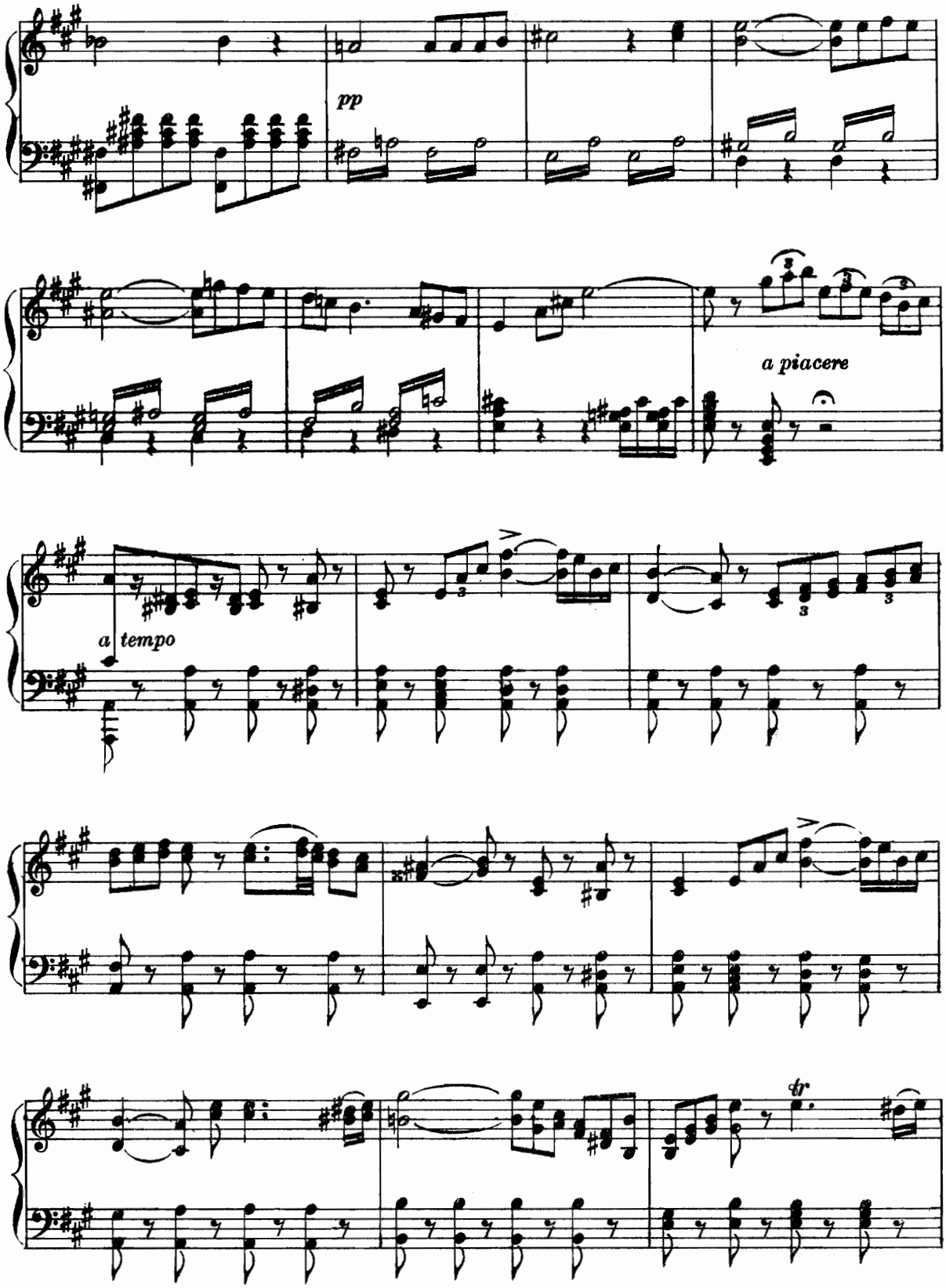
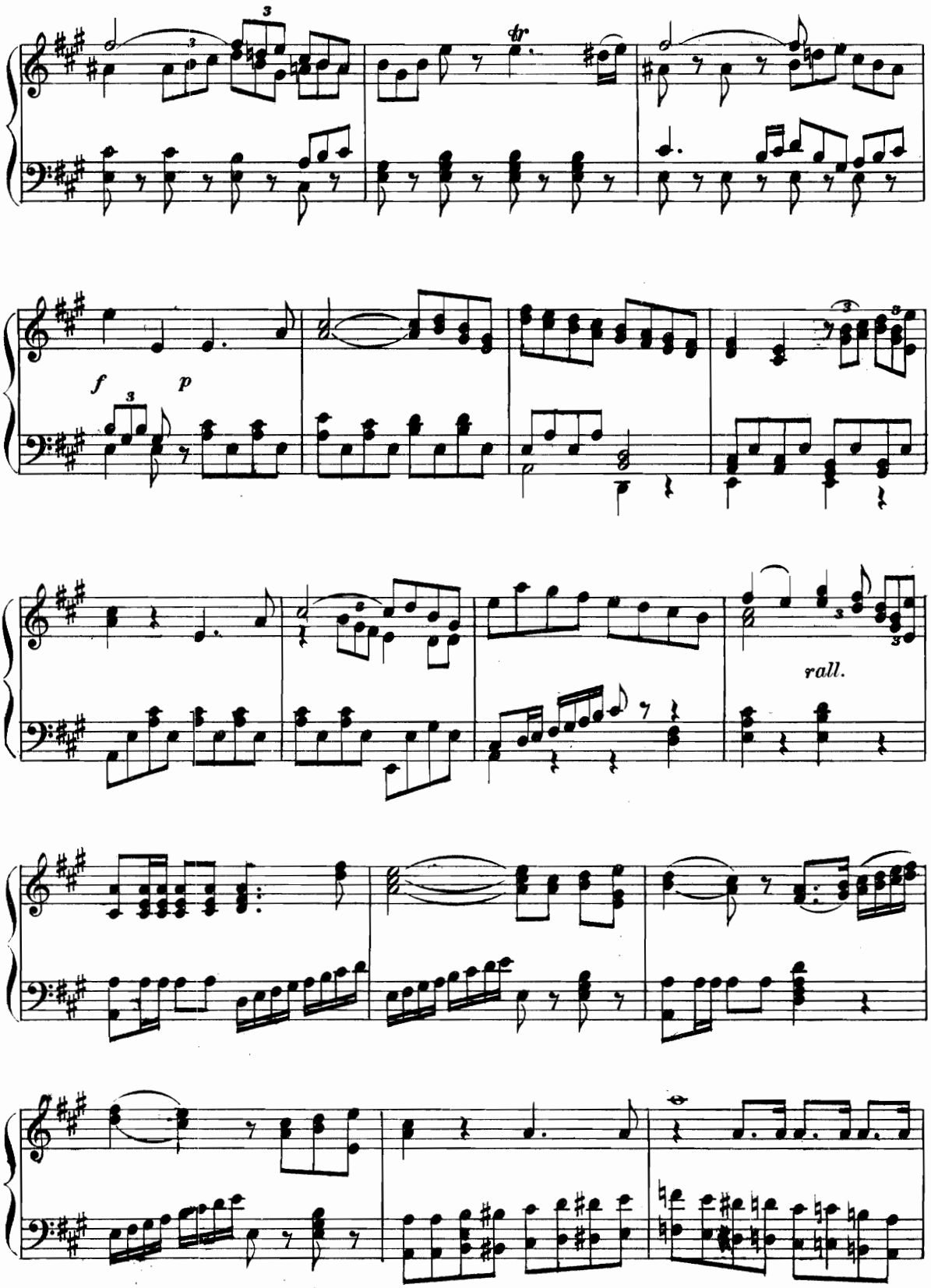
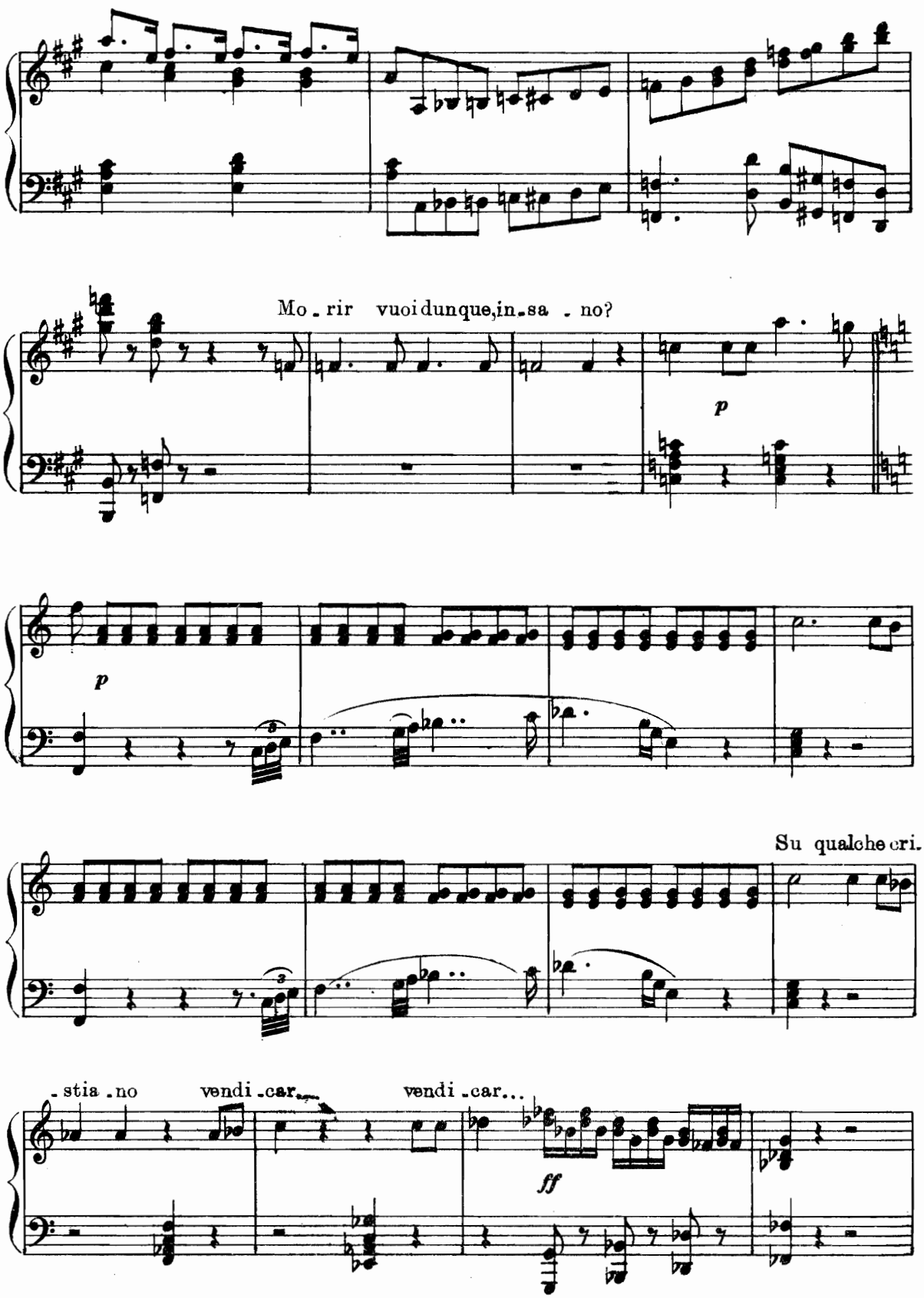
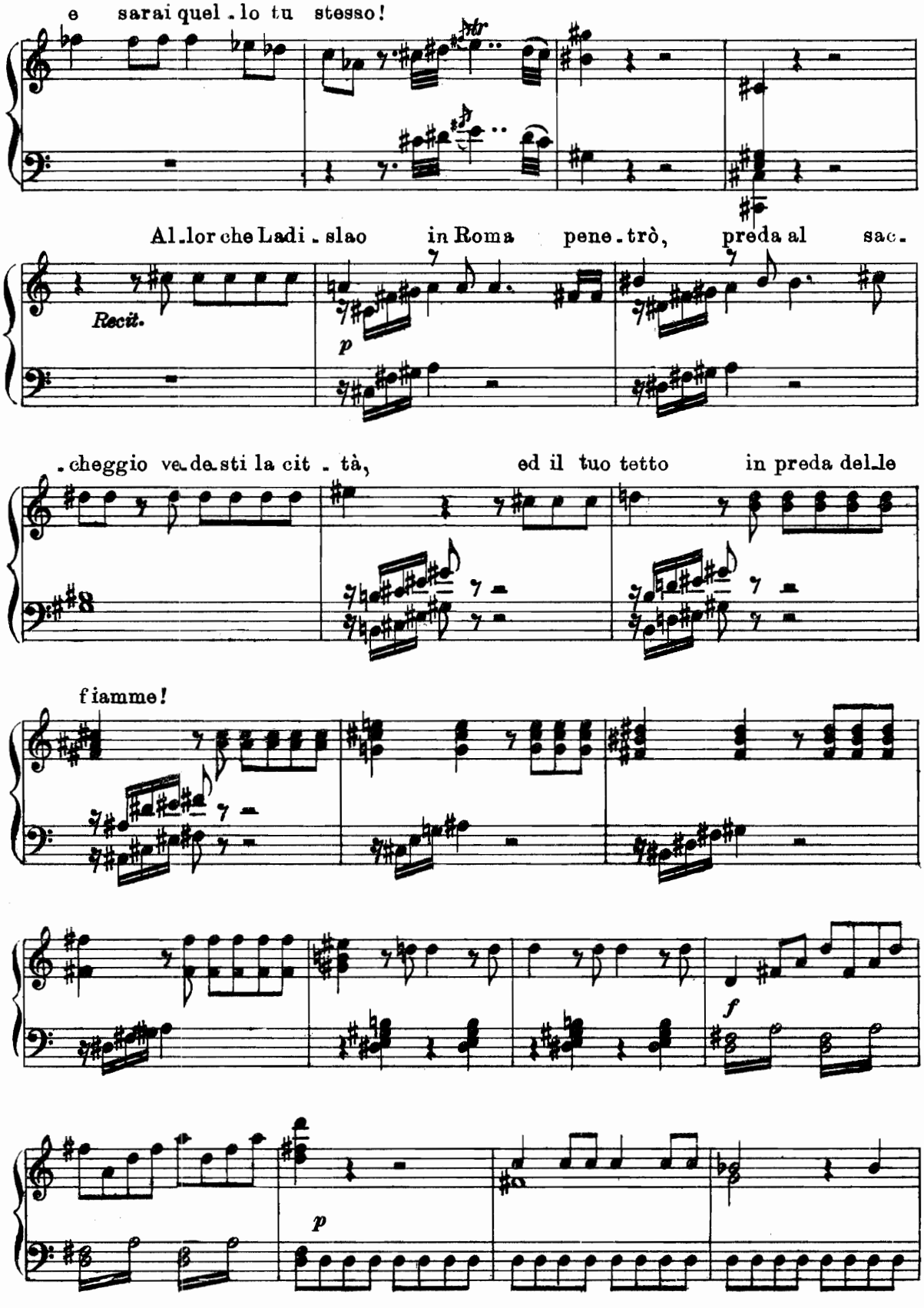


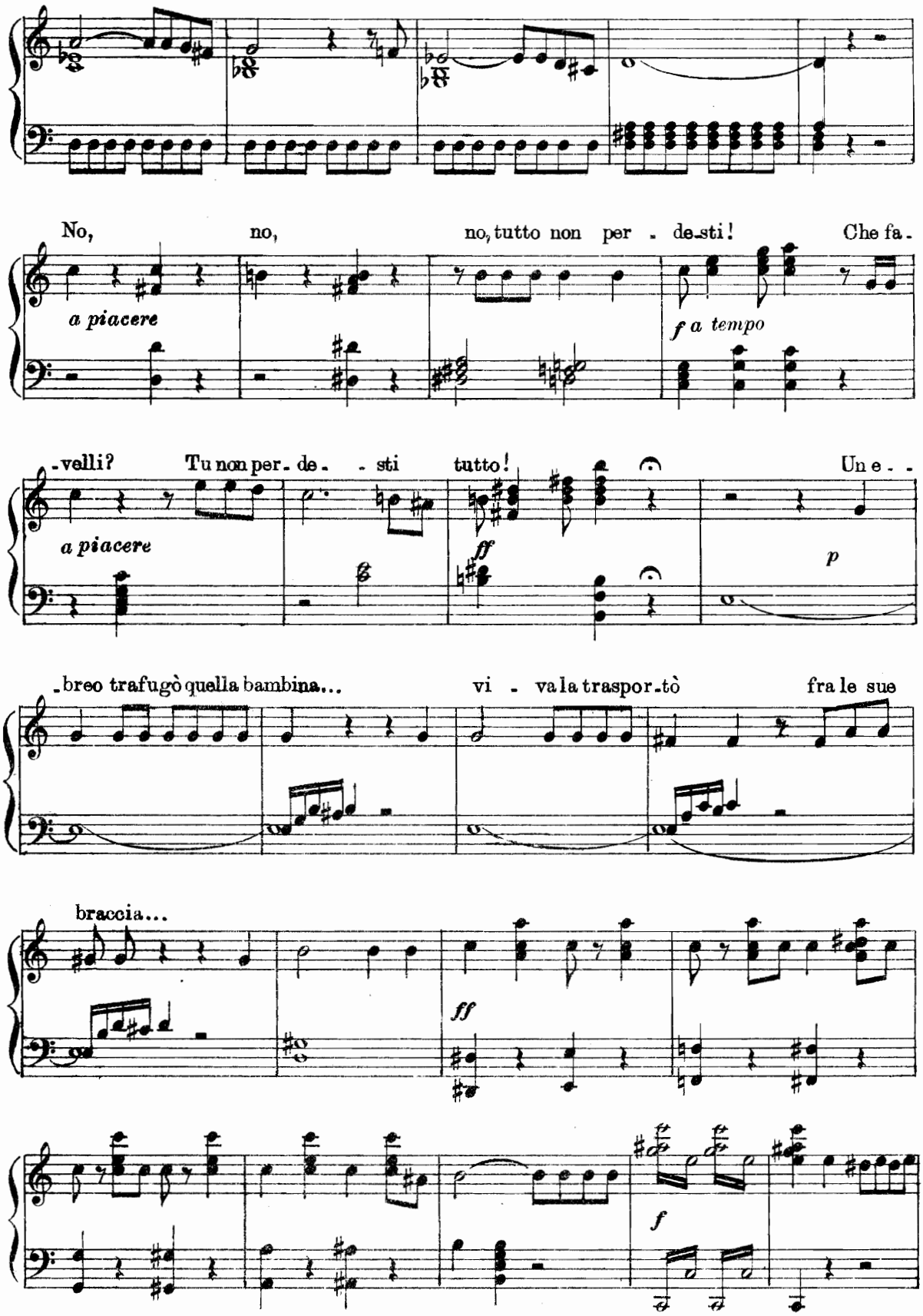


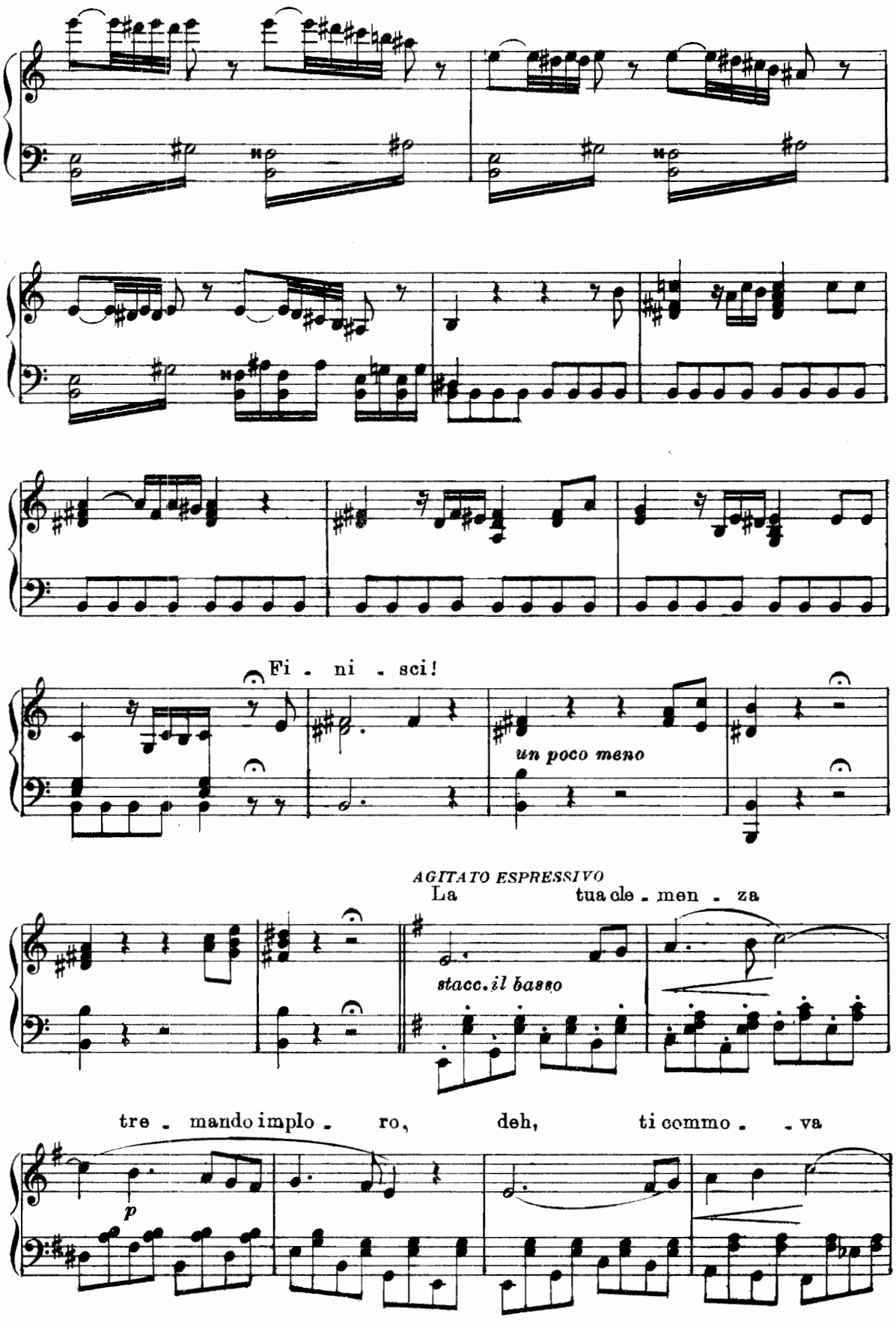

pp
a piacere
a tempo
tr

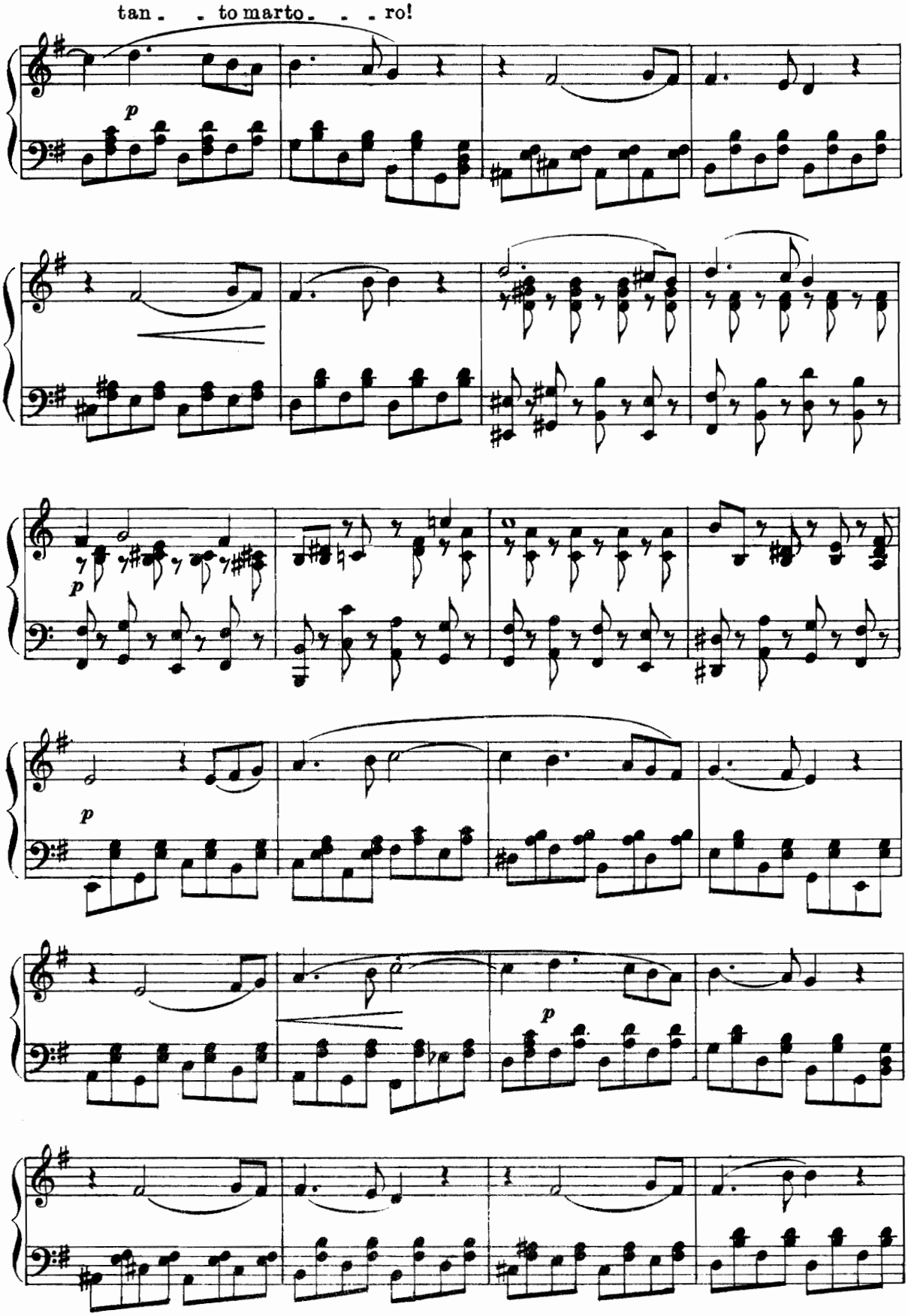

tr
f
p
rall.

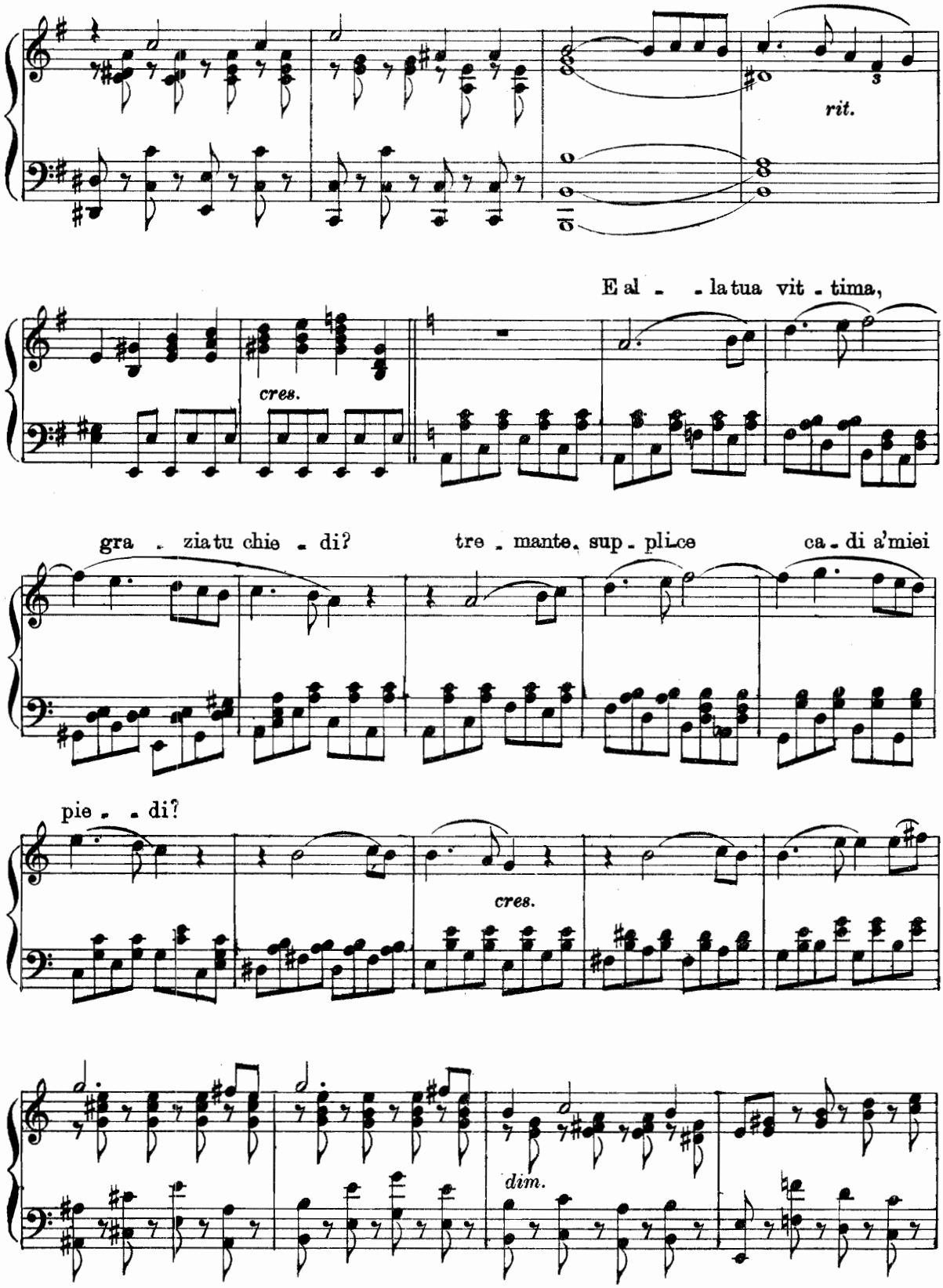

Mo - rir vuoi dunque, in - sa - no?
p
p
Su qualche cri.
- stia - no
vendi - car...
vendi - car...
ff

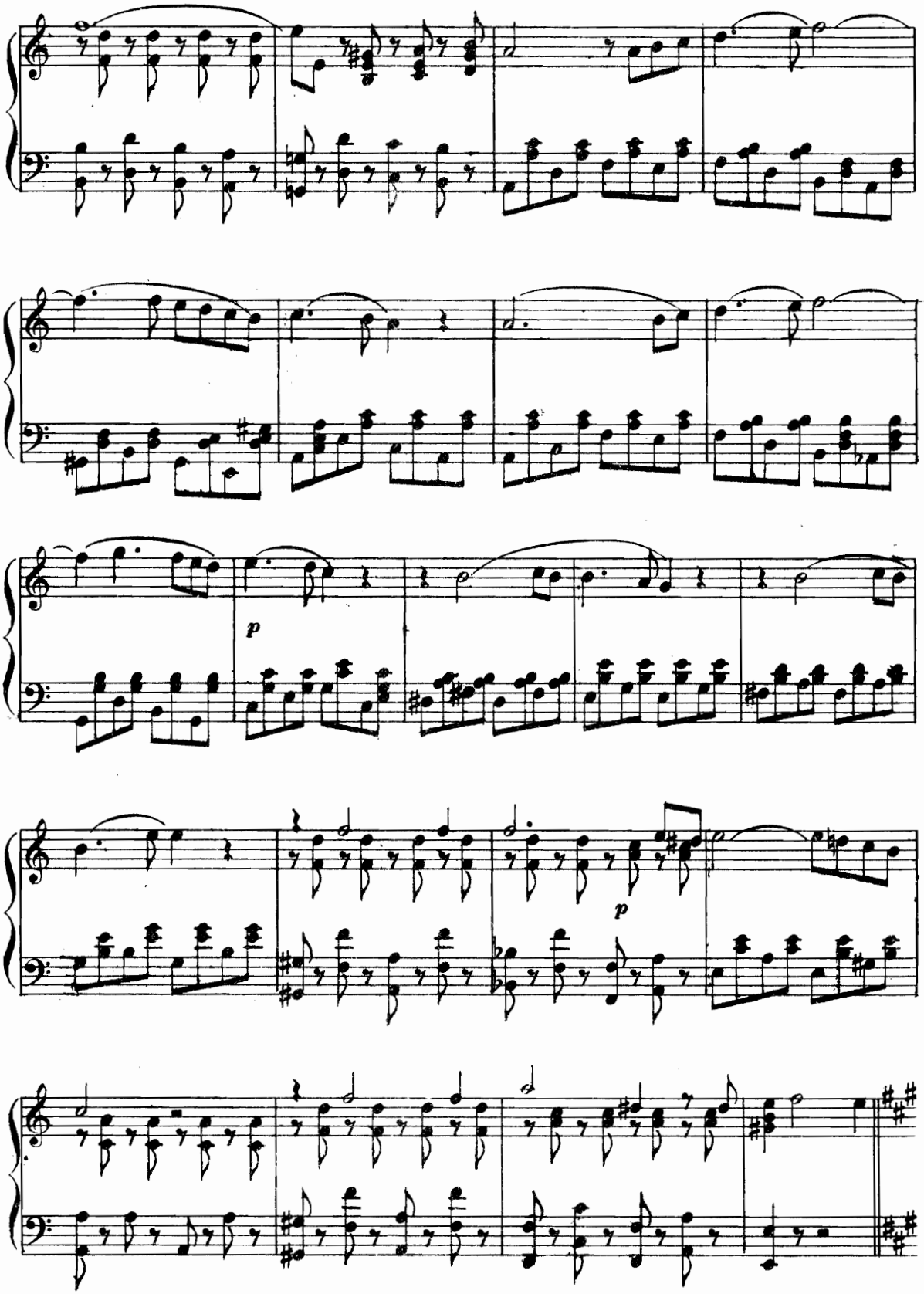

e sarai quel - lo tu stesso!
Al - lor che Ladi - slao in Roma pene - trò, preda al sac -
Recit.
p
- cheggio ve - de - sti la cit - tà, ed il tuo tetto in preda del - le
fiamme!
f
p

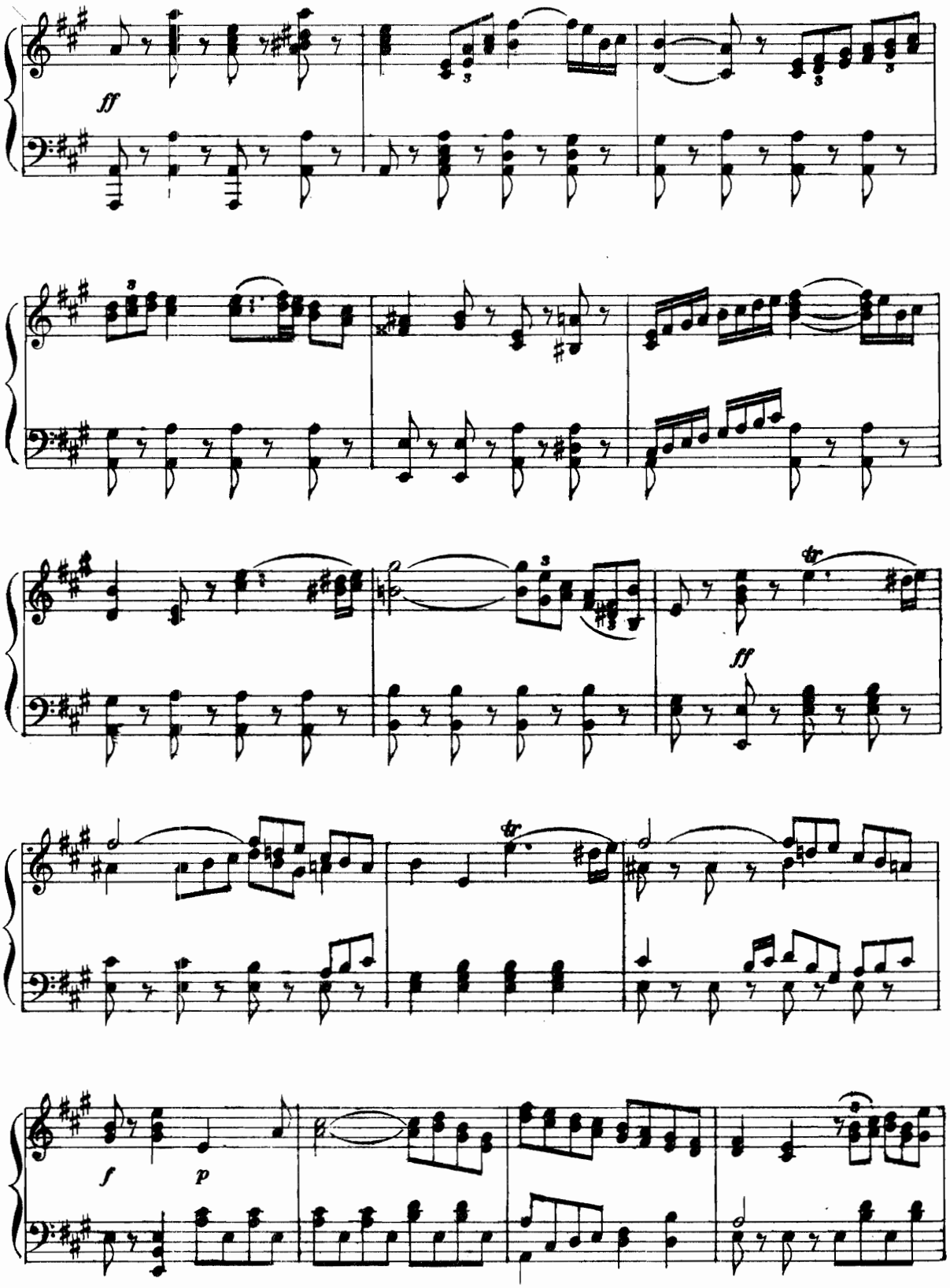

No, no, no, tutto non per - de-sti! Che fa-
a piacere
f a tempo
-velli? Tu non per- de- - sti tutto! Un e- -
a piacere
ff
p
-breo trafugò quella bambina... vi - va la traspor-tò fra le sue
braccia...
ff
f

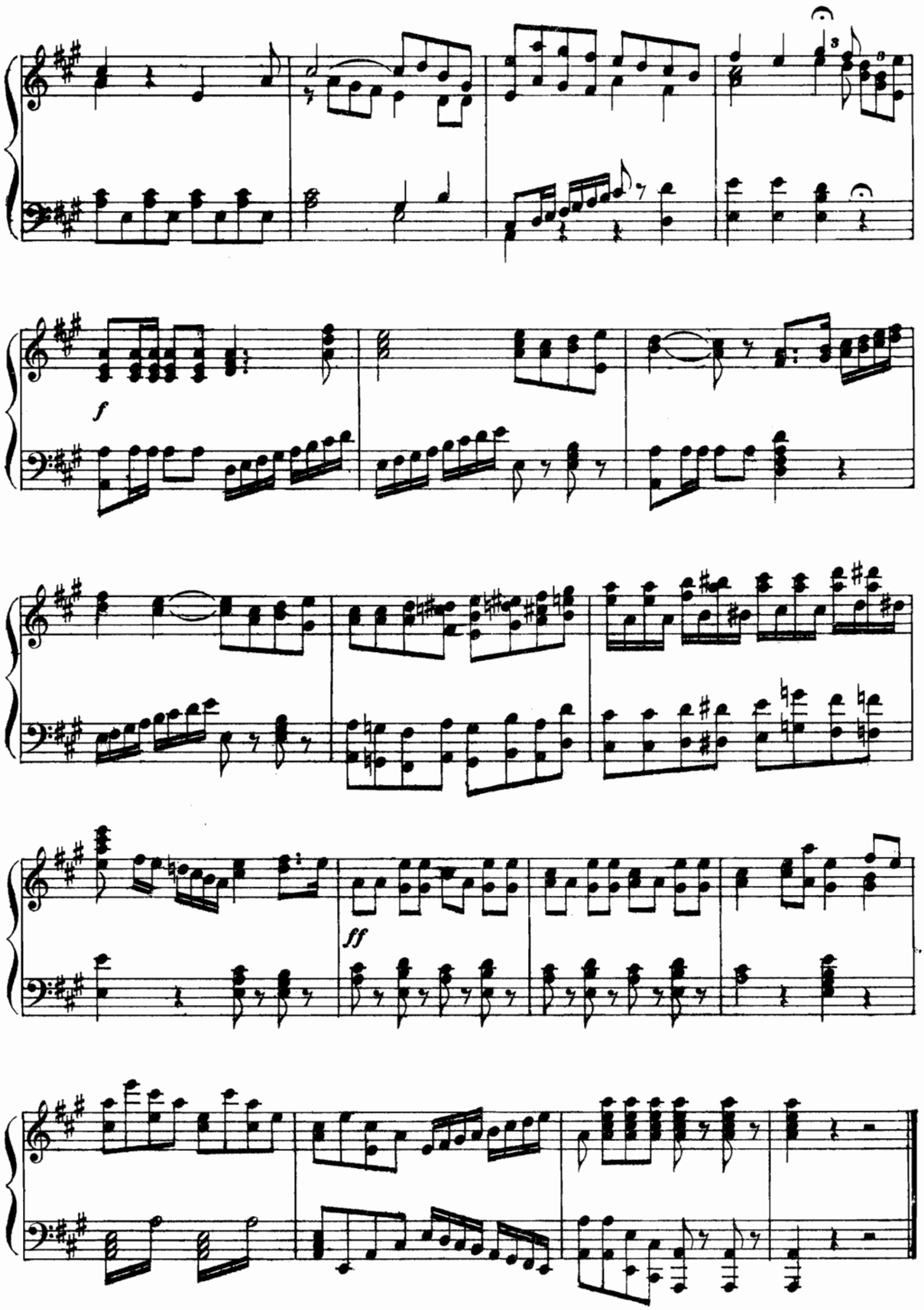

Fi - ni - sci!
un poco meno
AGITATO ESPRESSIVO
La tua cle - men - za
stacc. il basso
tre - mando implo - ro, deh, ti commo - va
p


tan - - to marto - - - ro!
p
p
p
p


rit.
E al - - la tua vit - tima,
cres.
gra - zia tu chie - di? tre - mante, sup - pli - ce ca - di a'miei
pie - - di?
cres.
dim.

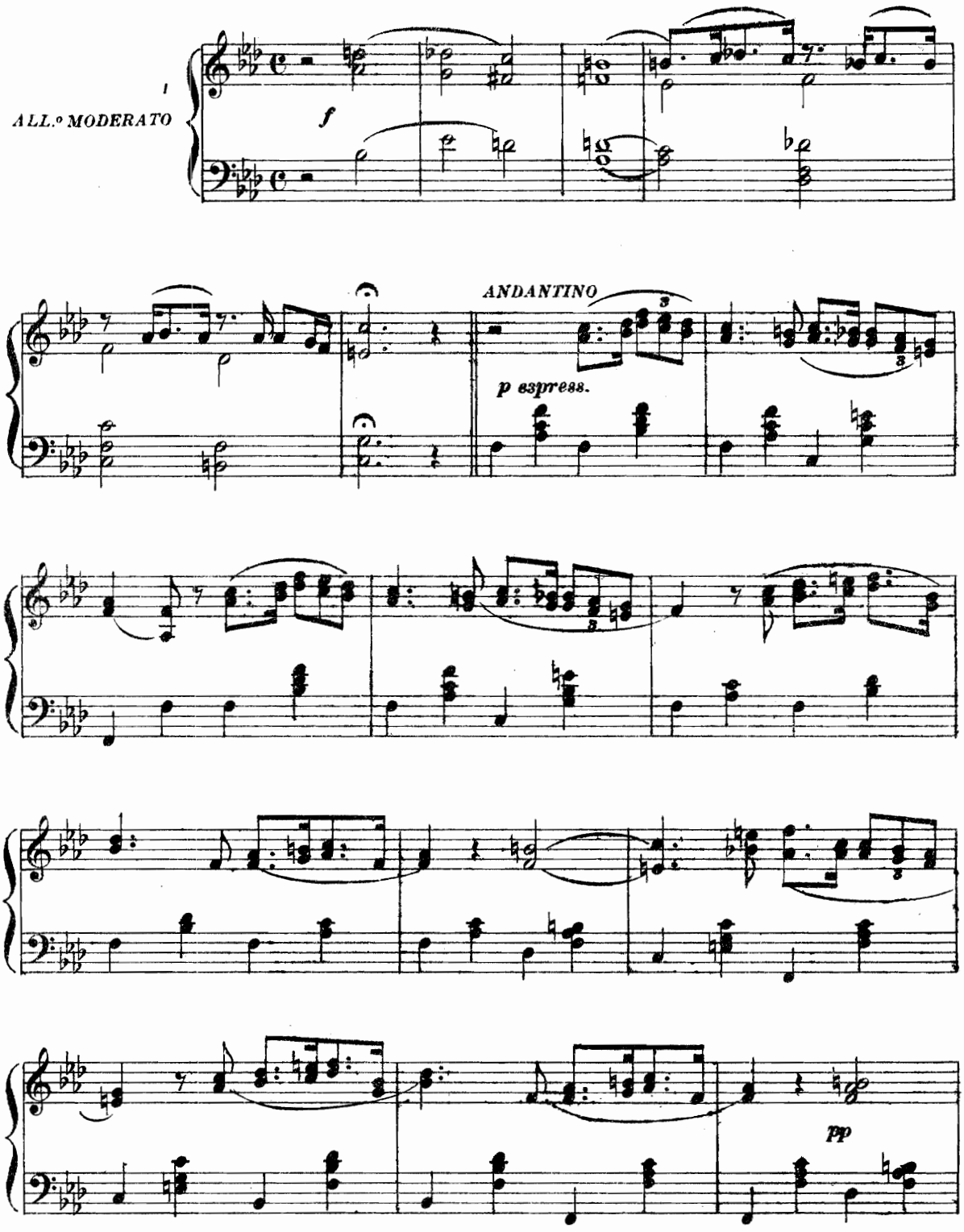

p
p

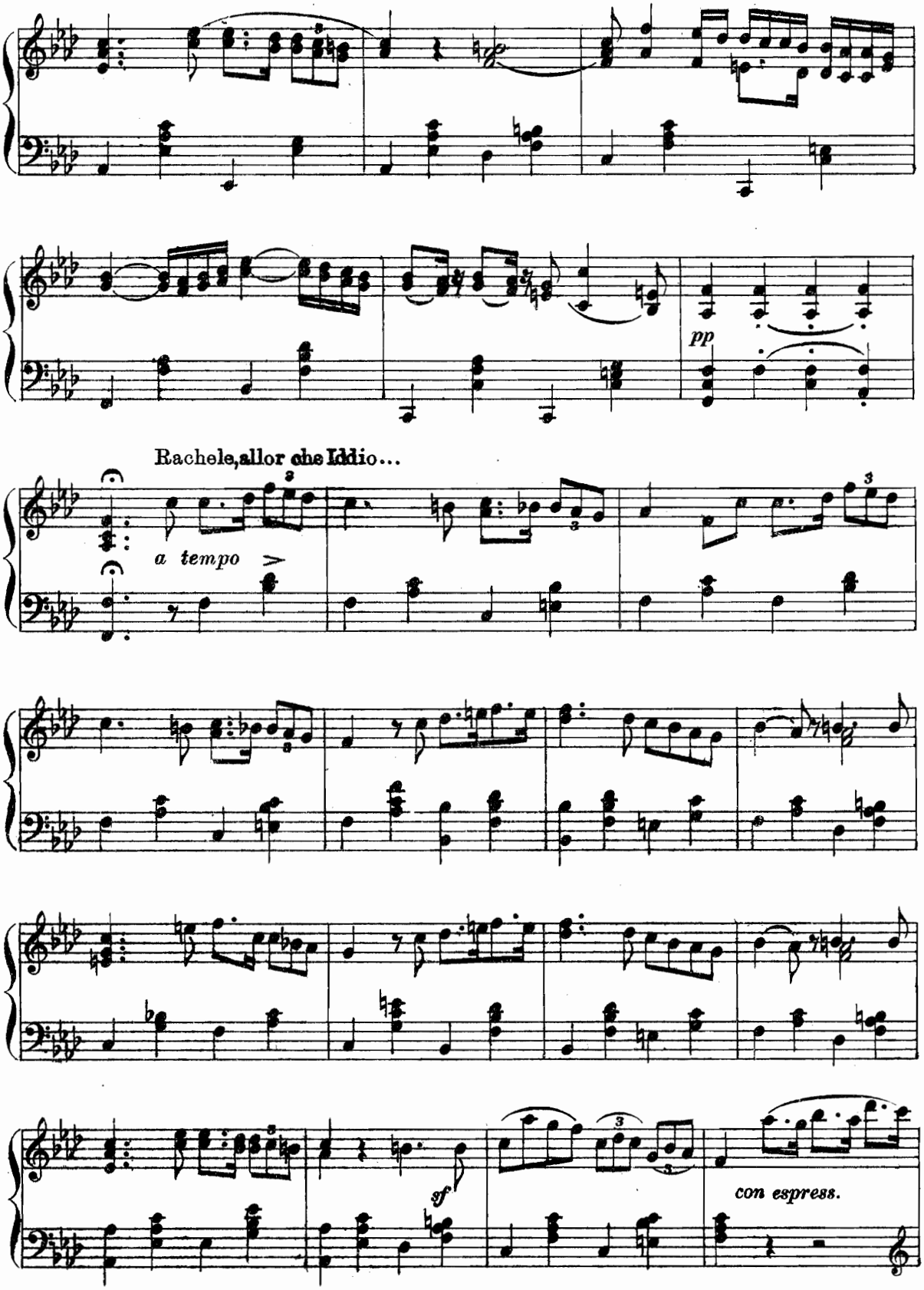

ff
3
3
3
3
ff
tr
tr
f
p

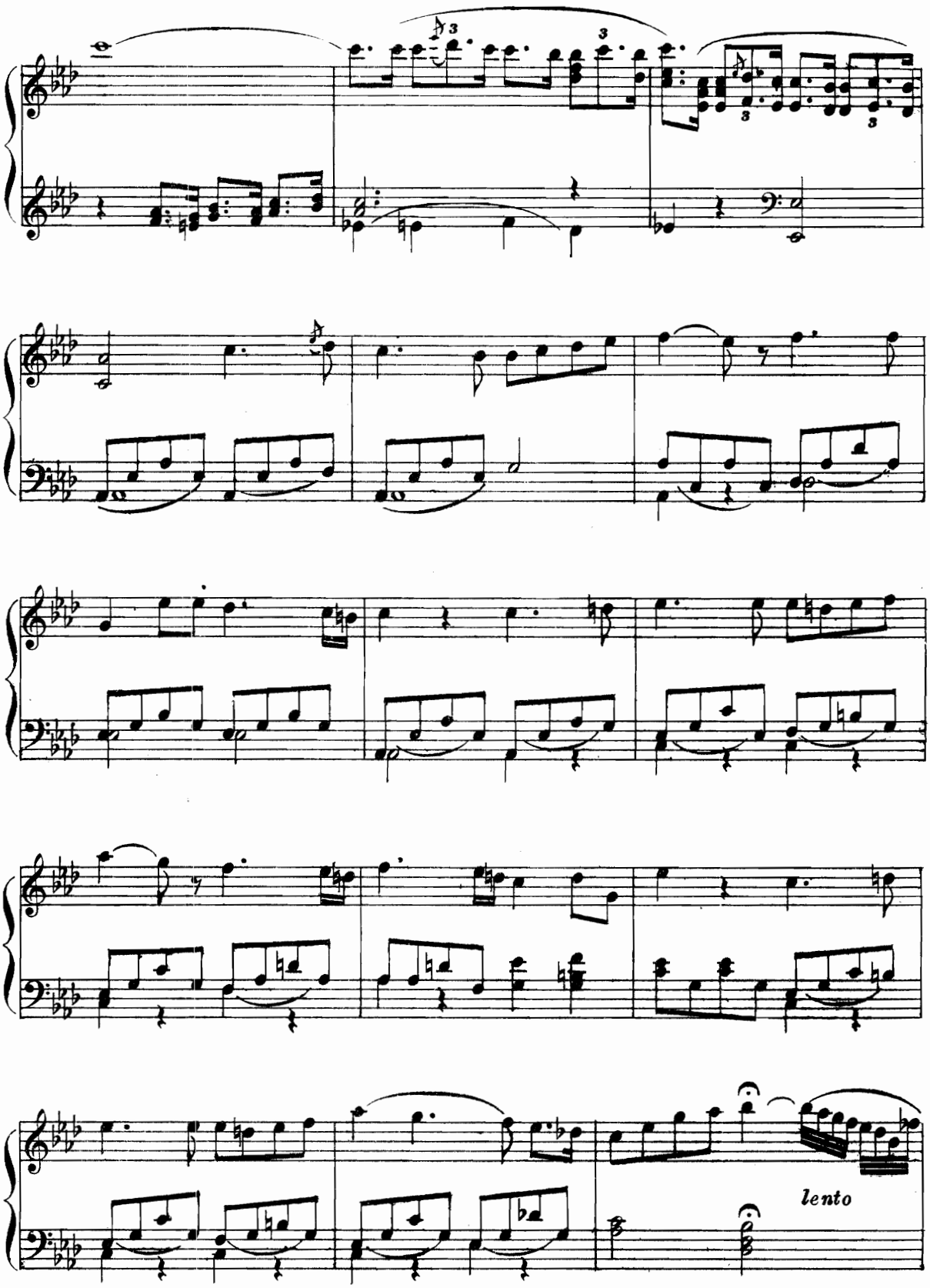

f
ff

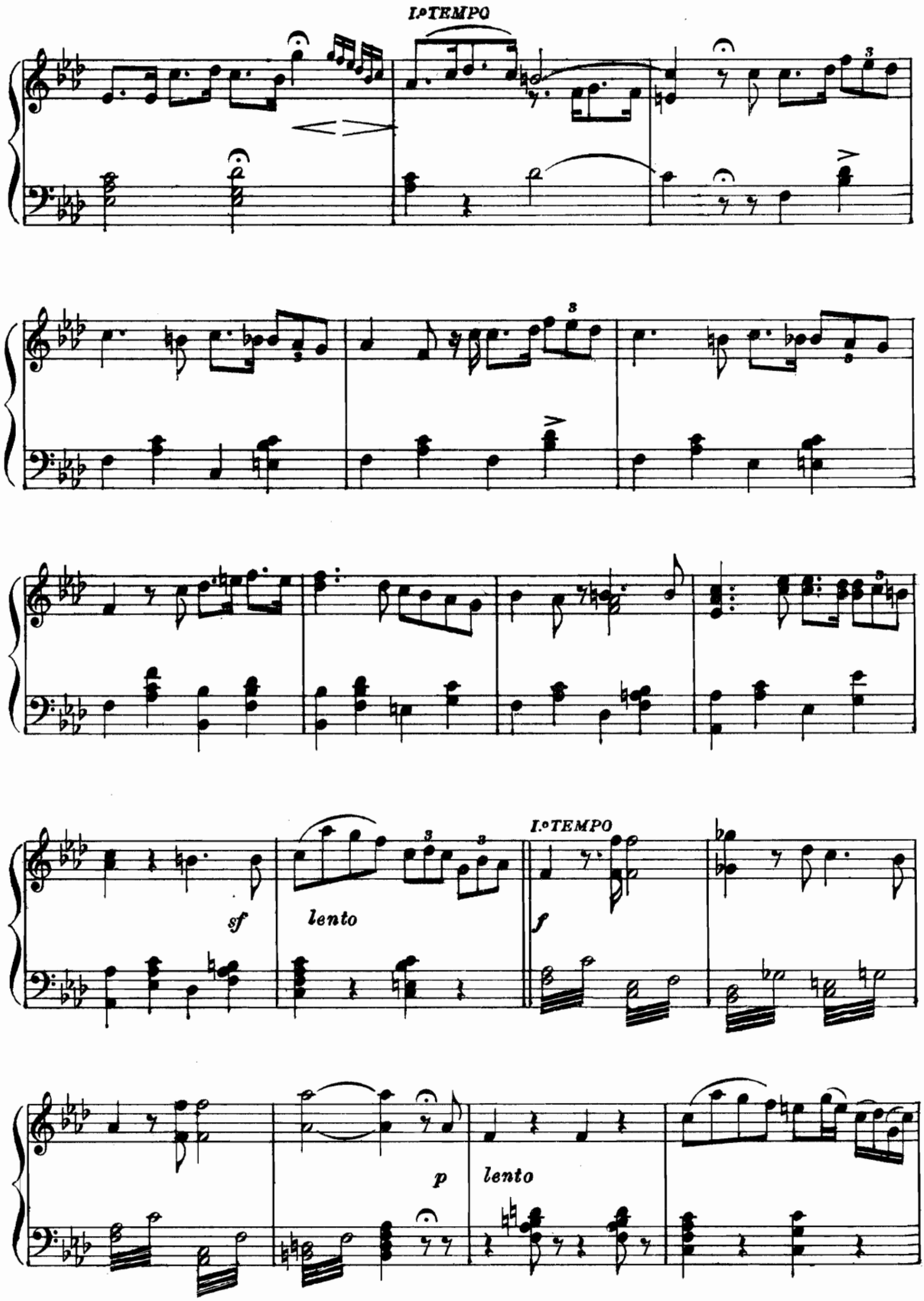
ARIA

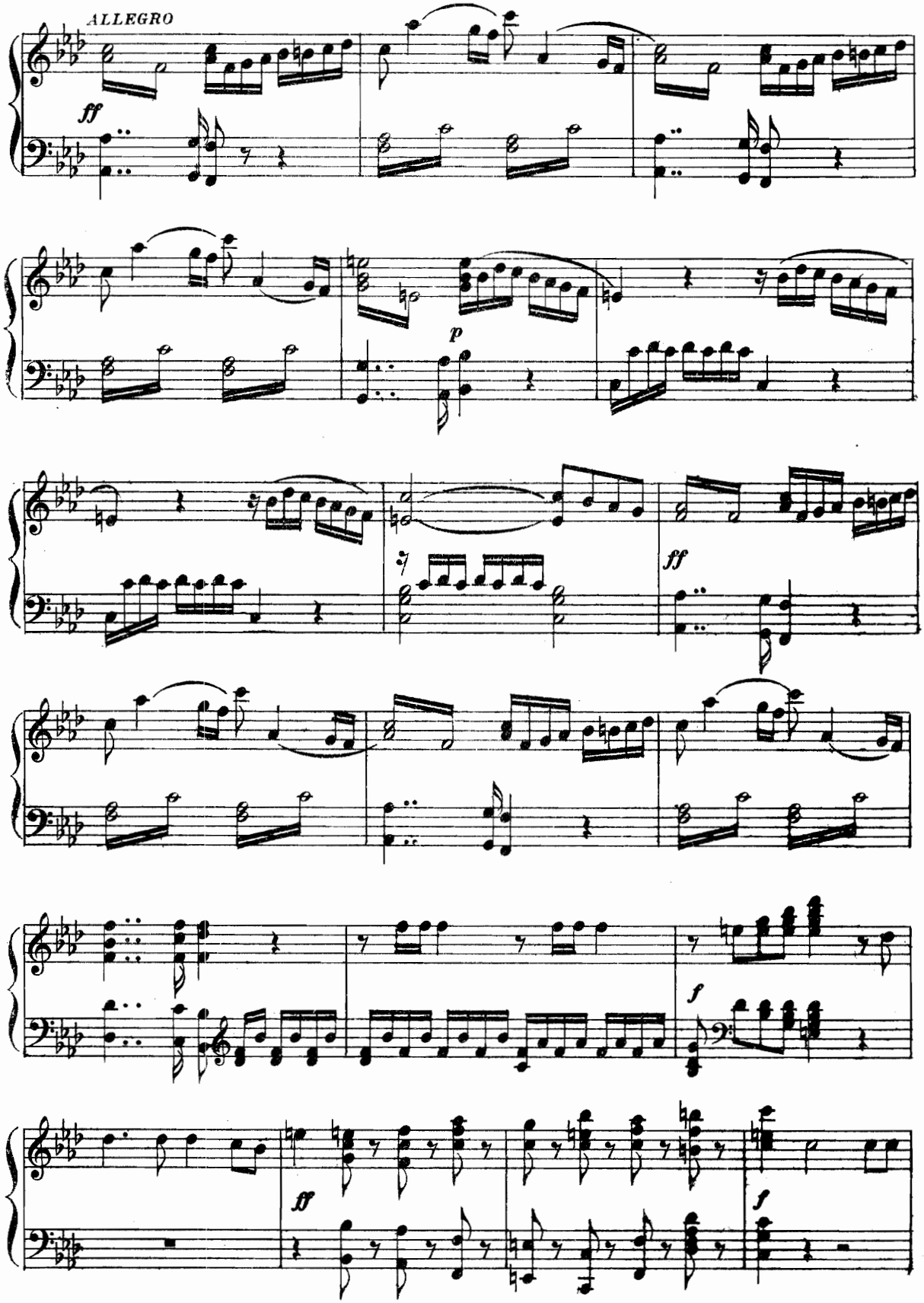
«Rachele, allor che Iddio»

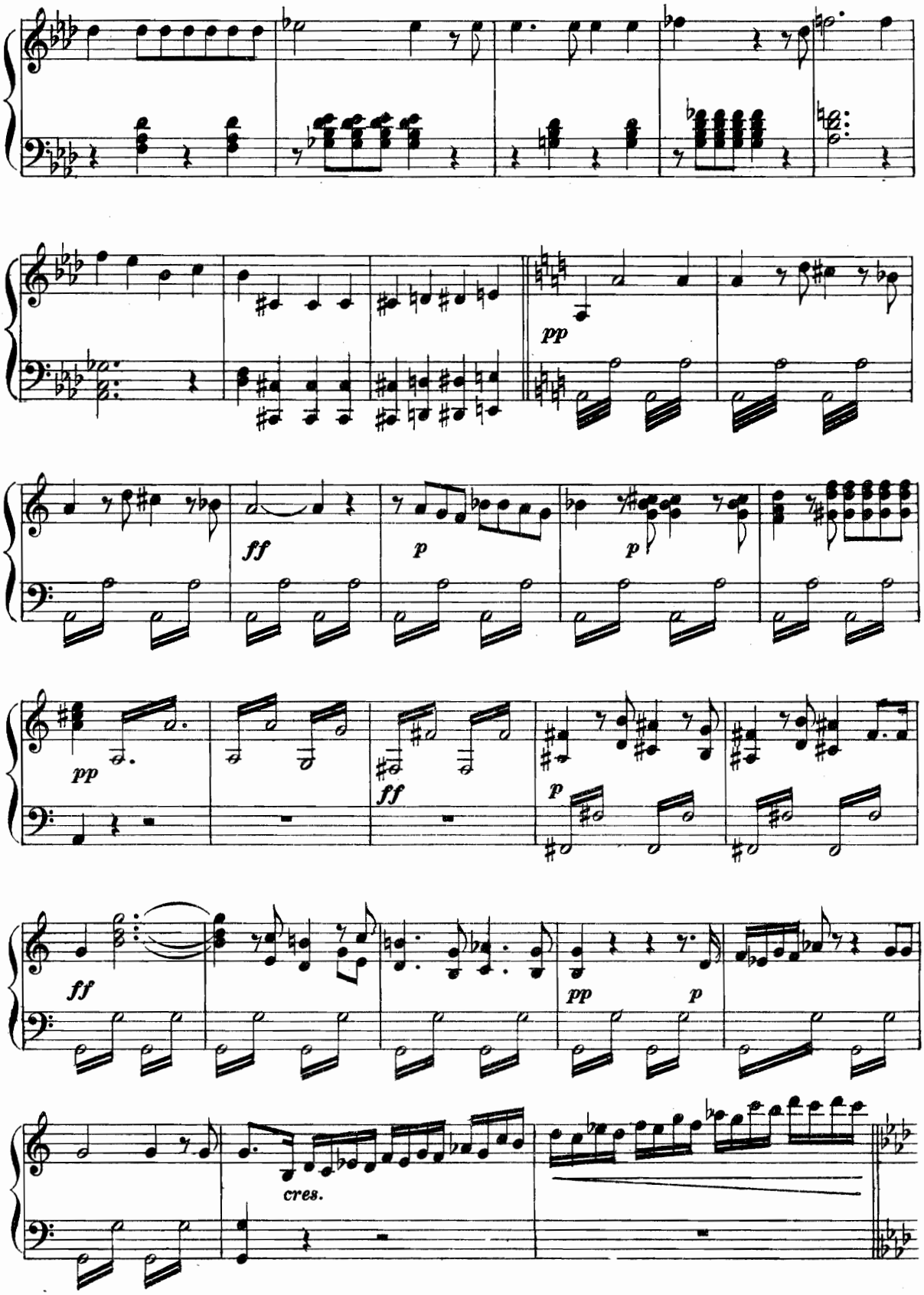


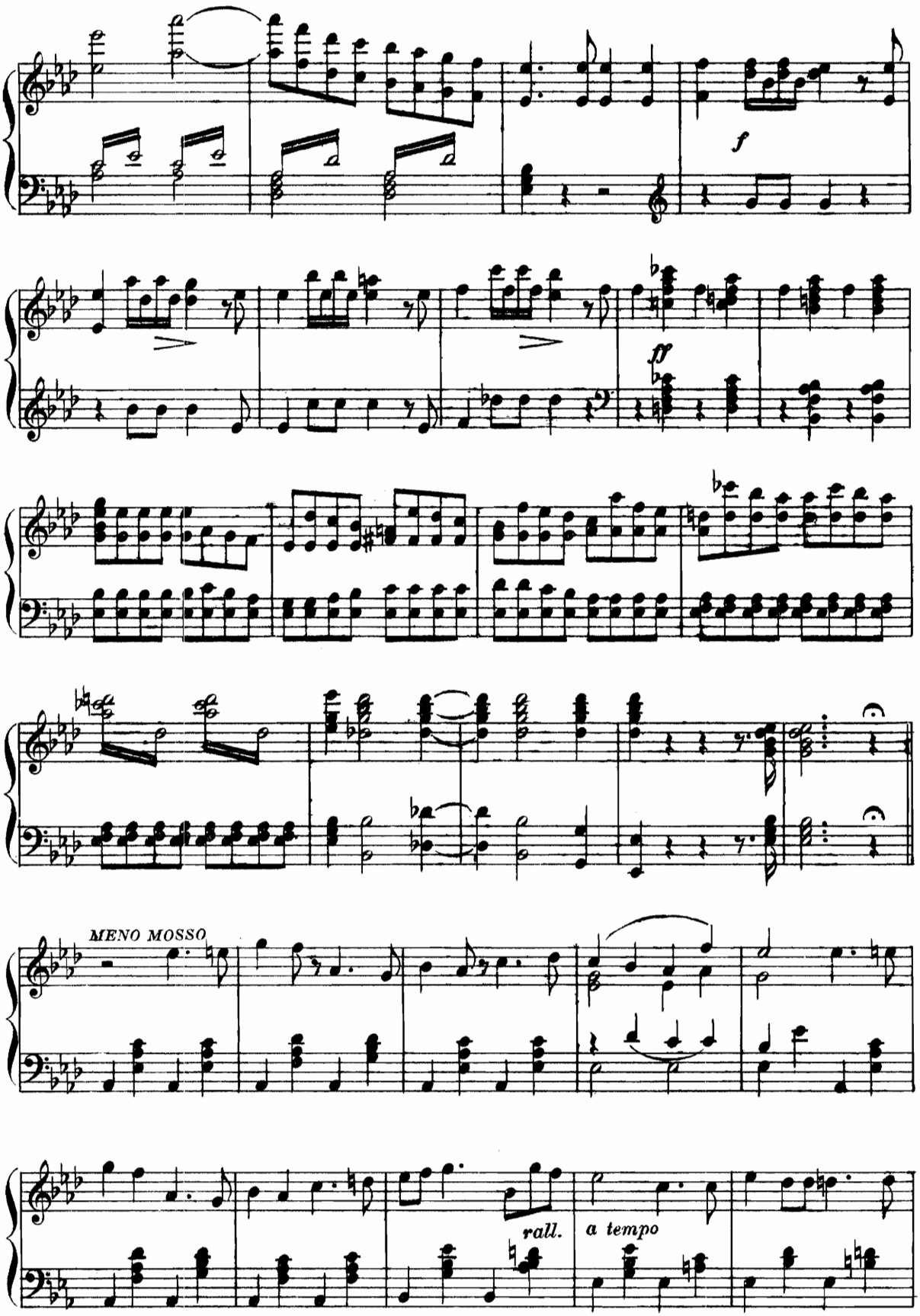

pp
Rachele, allor che Iddio...
a tempo
sf
con espress.

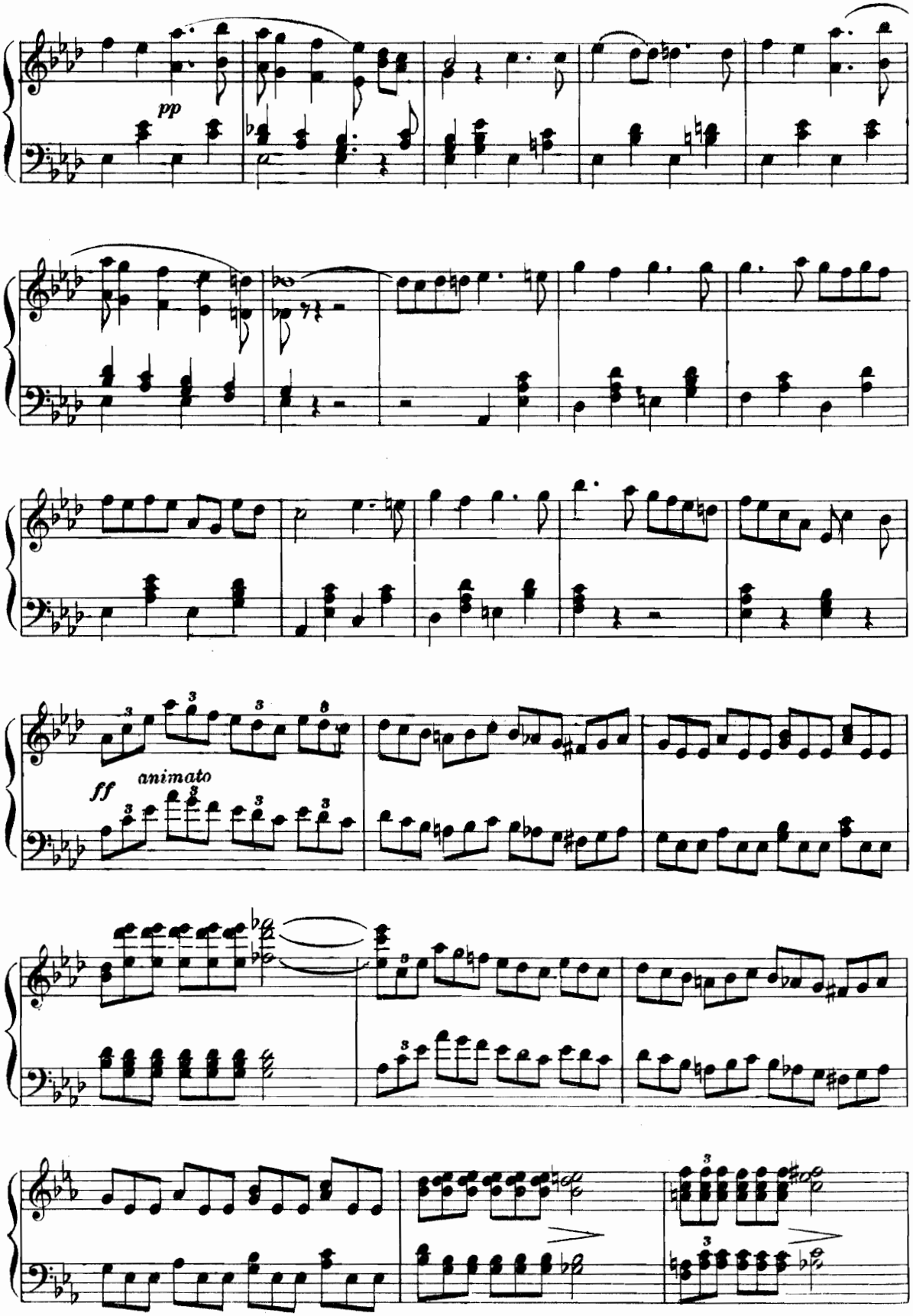

lento

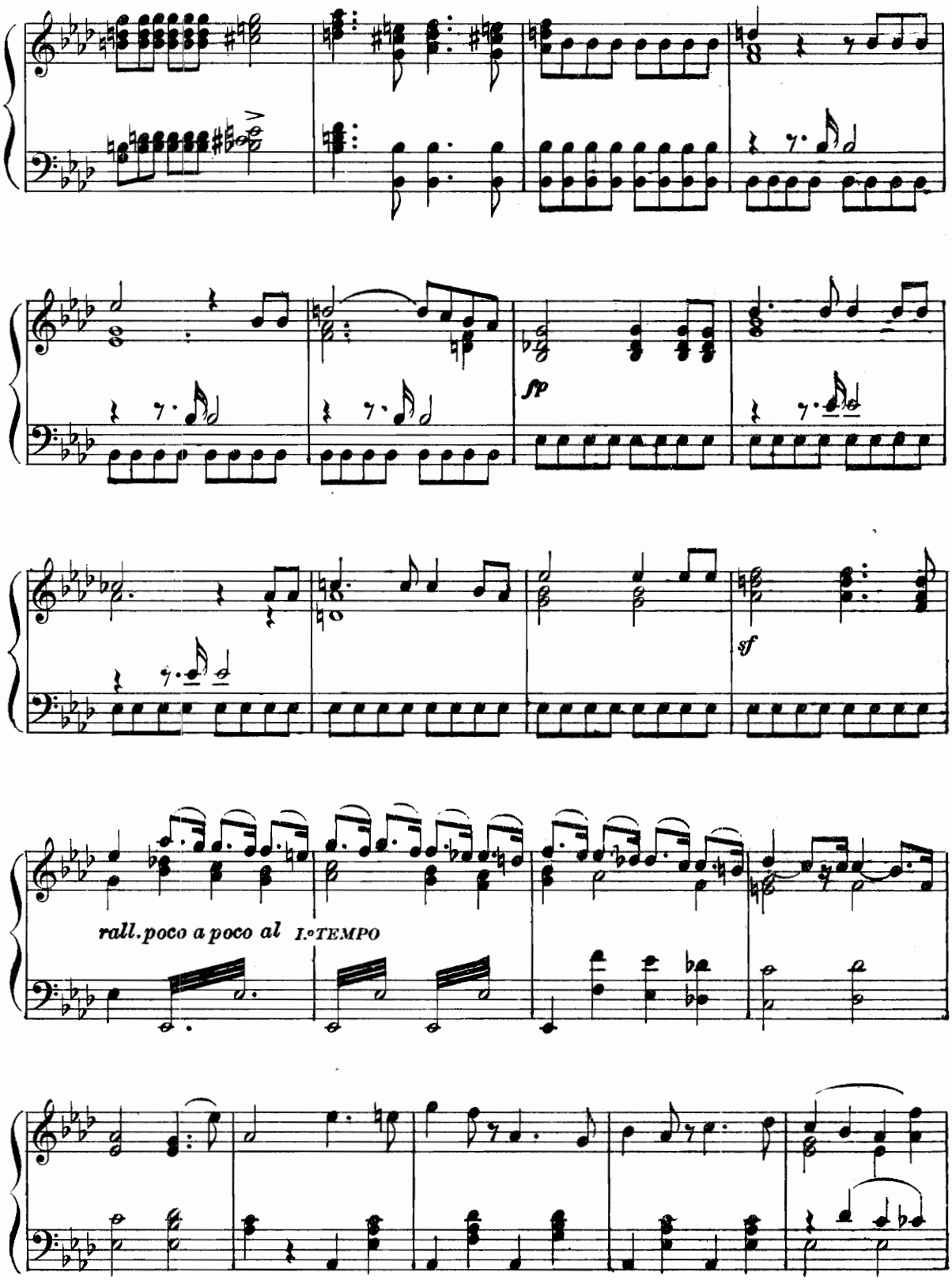

I.º TEMPO
sf
lento
I.º TEMPO
f
p
lento

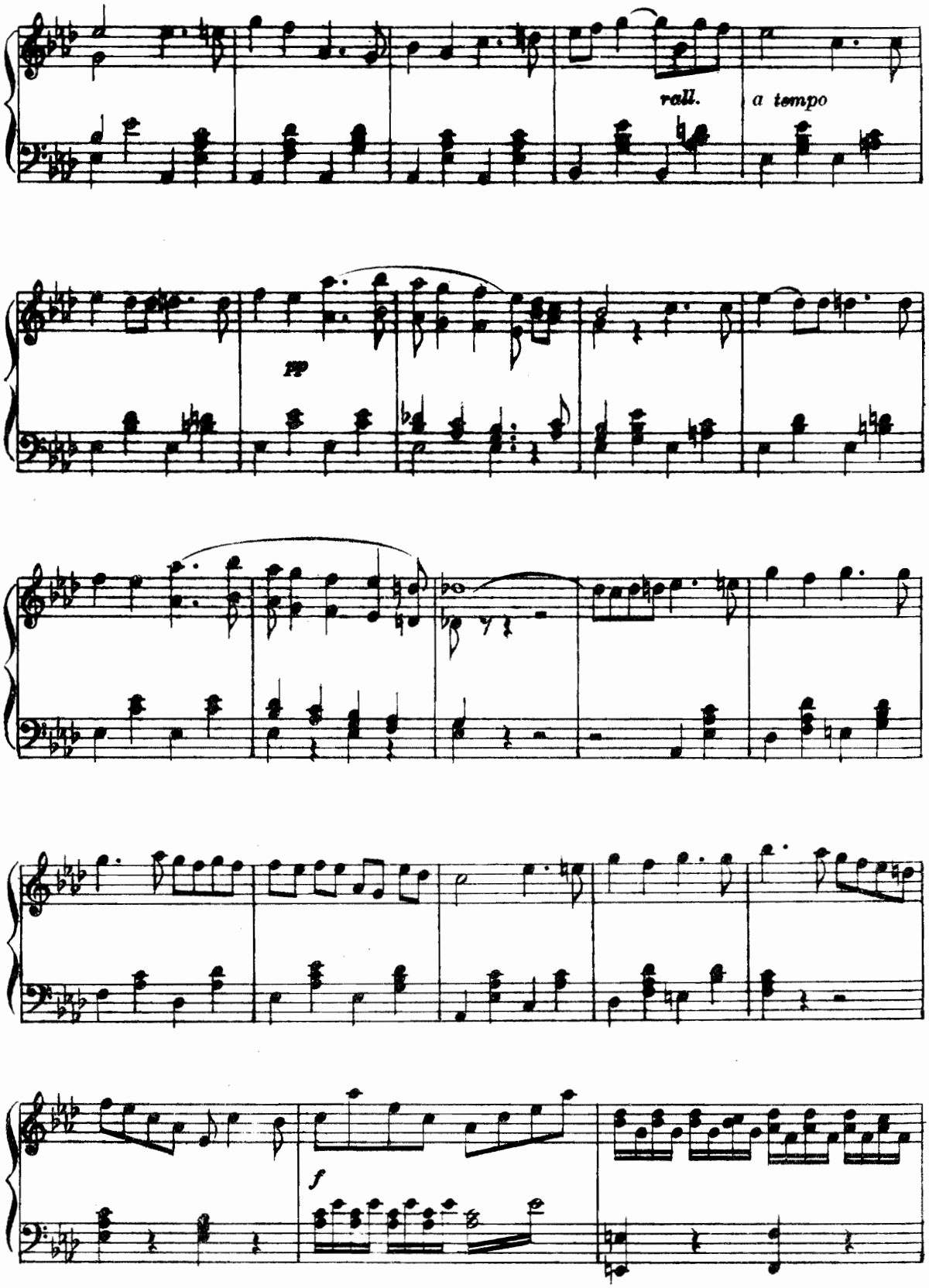

ALLEGRO
ff
p
ff
ff
f
ff
f

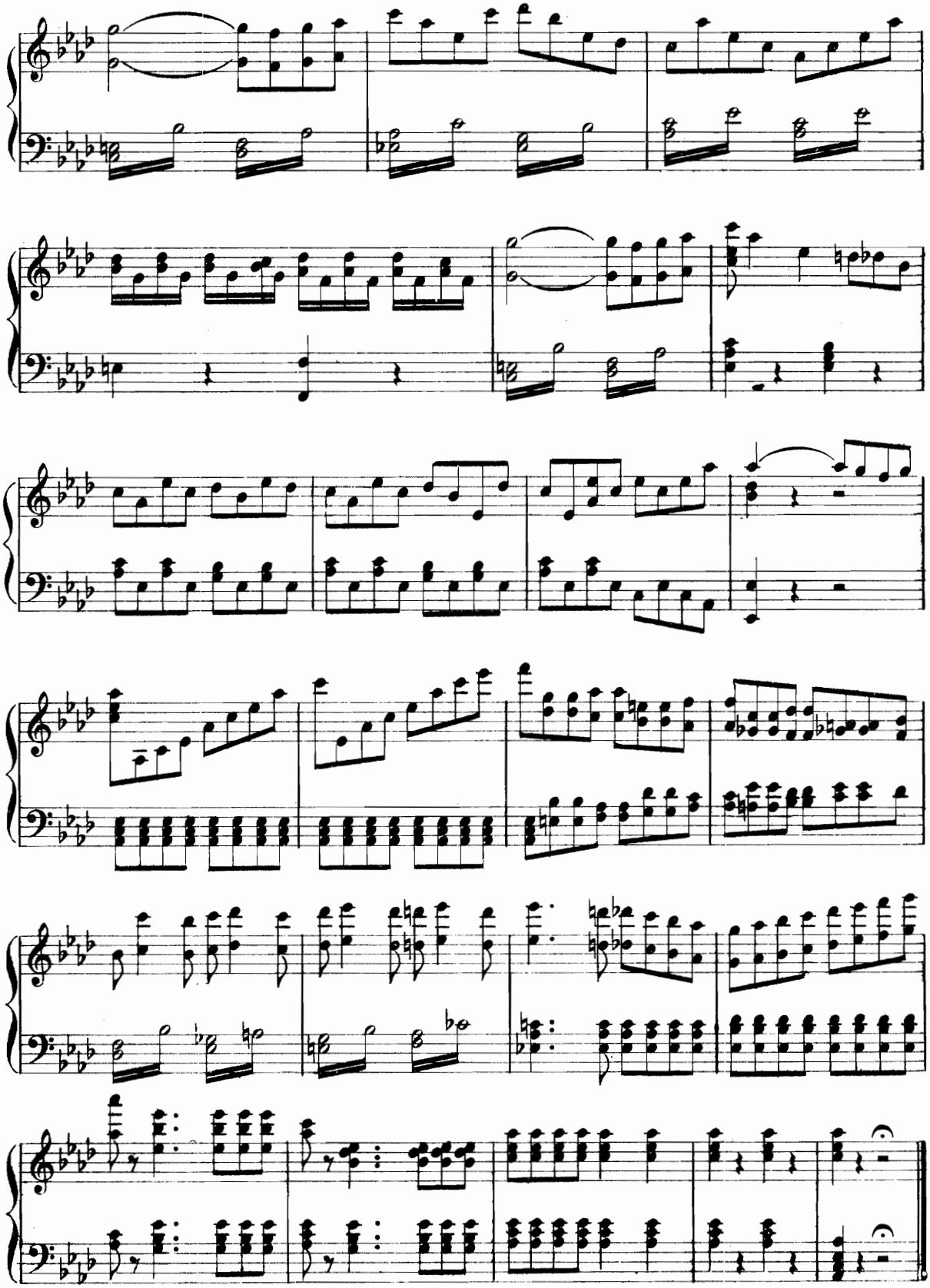

pp
ff
p
p
pp
ff
p
ff
pp
p
cres.


f
ff
MENO MOSSO
rall.
a tempo


pp
ff
animato


fp
sf
rall. poco a poco al I.o TEMPO


rall.
a tempo
pp
f

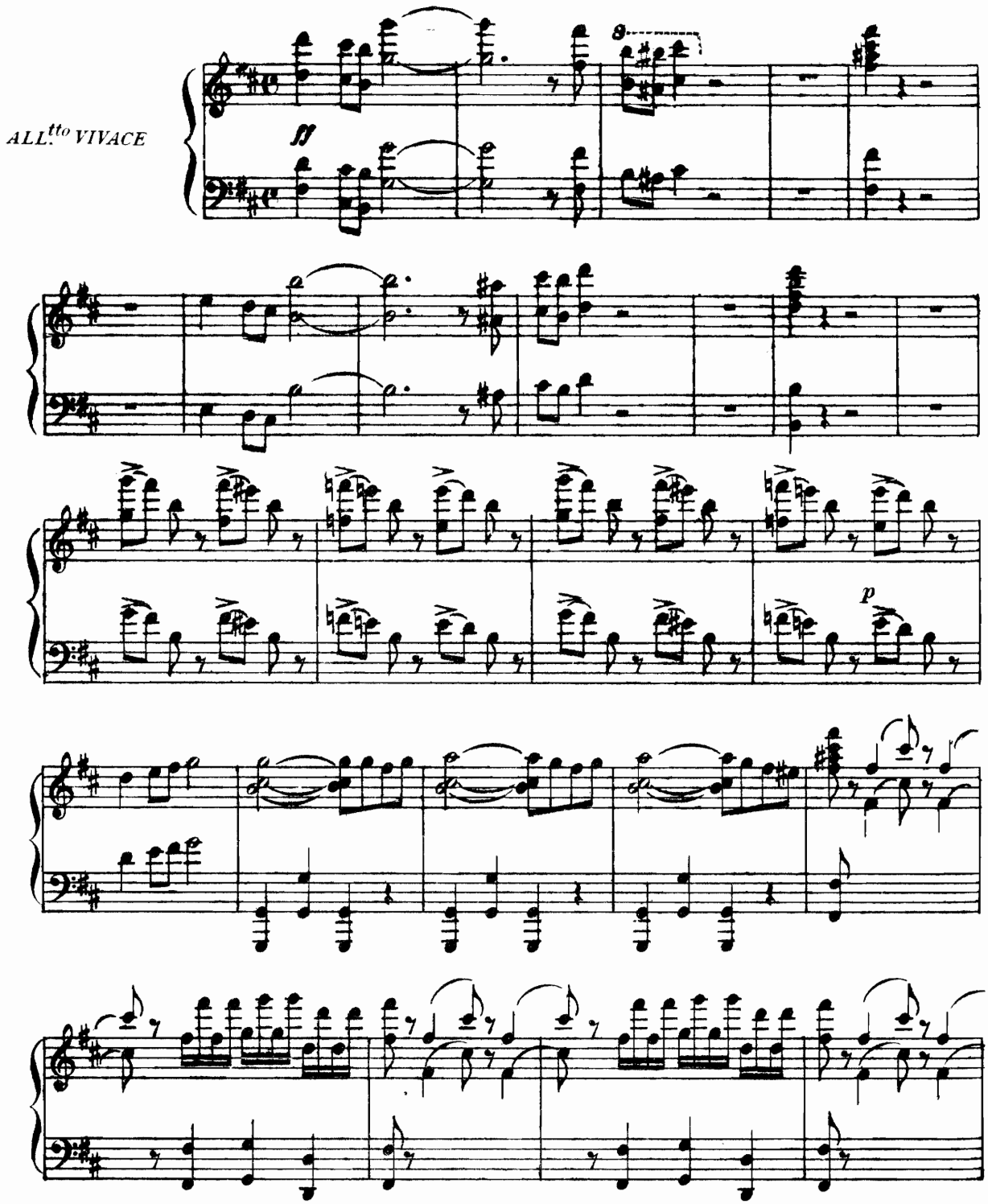


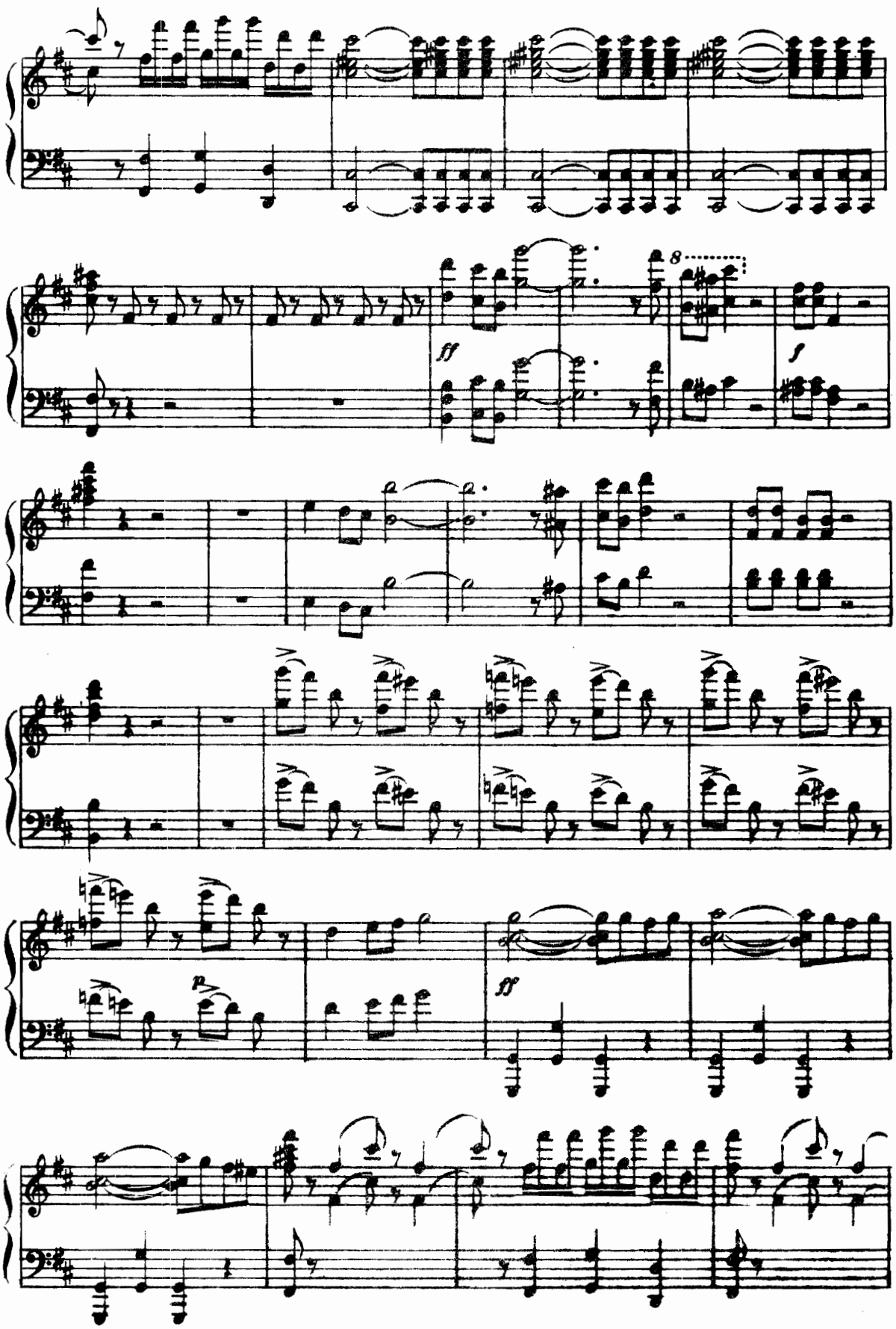
Fine dell' Atto quarto

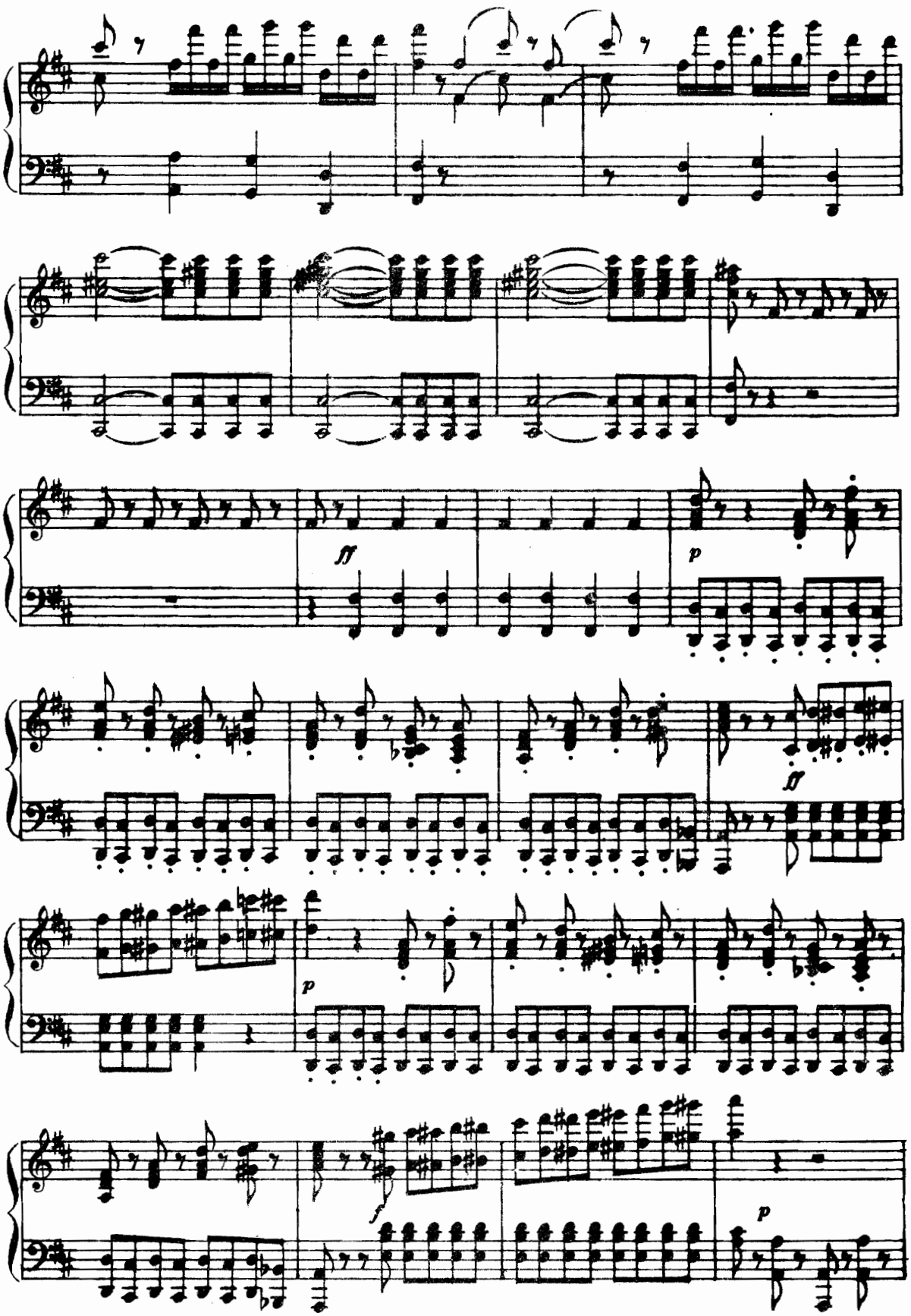
ATTO QUINTO

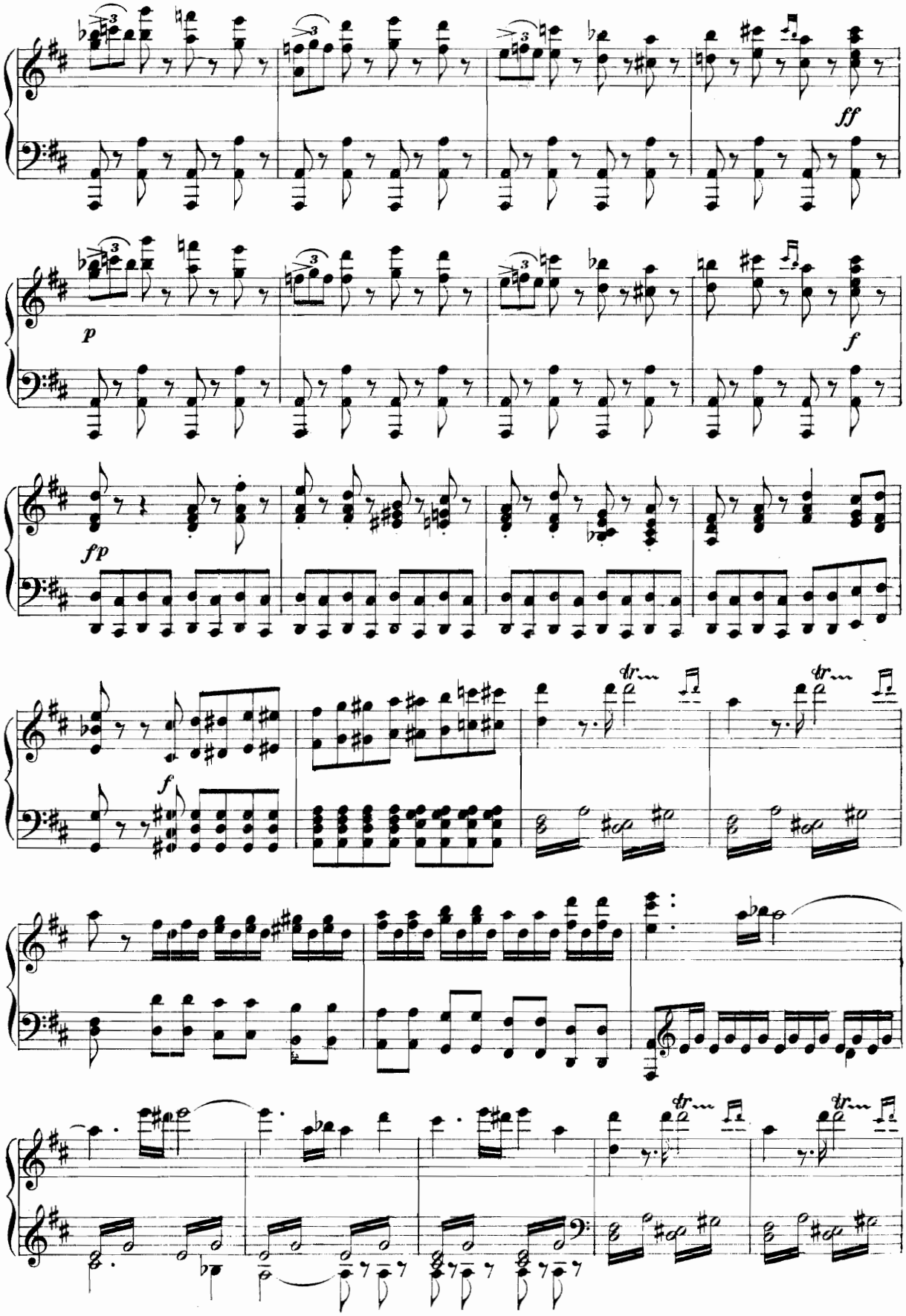
CORO

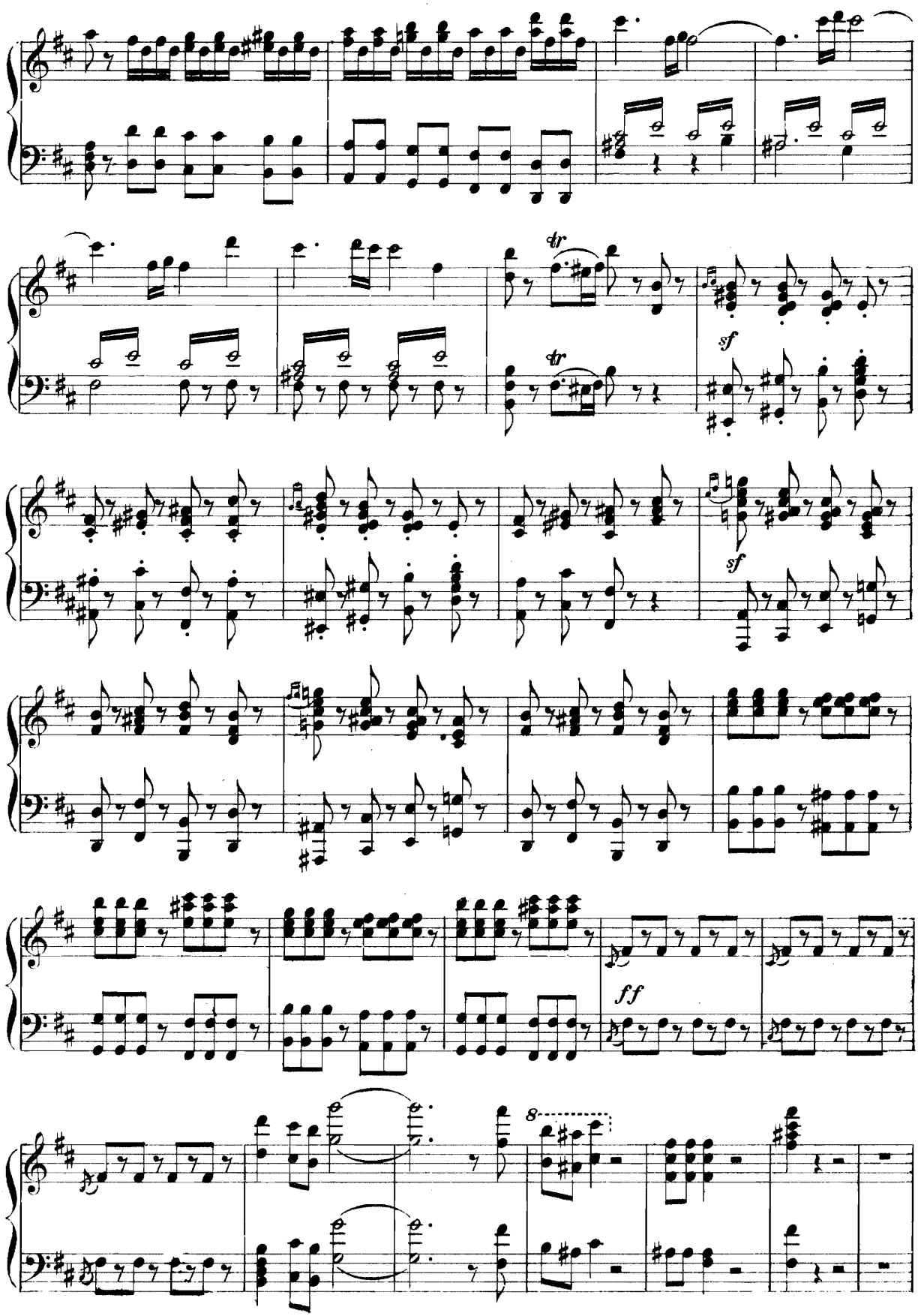
«O che gioia, o che piacer»

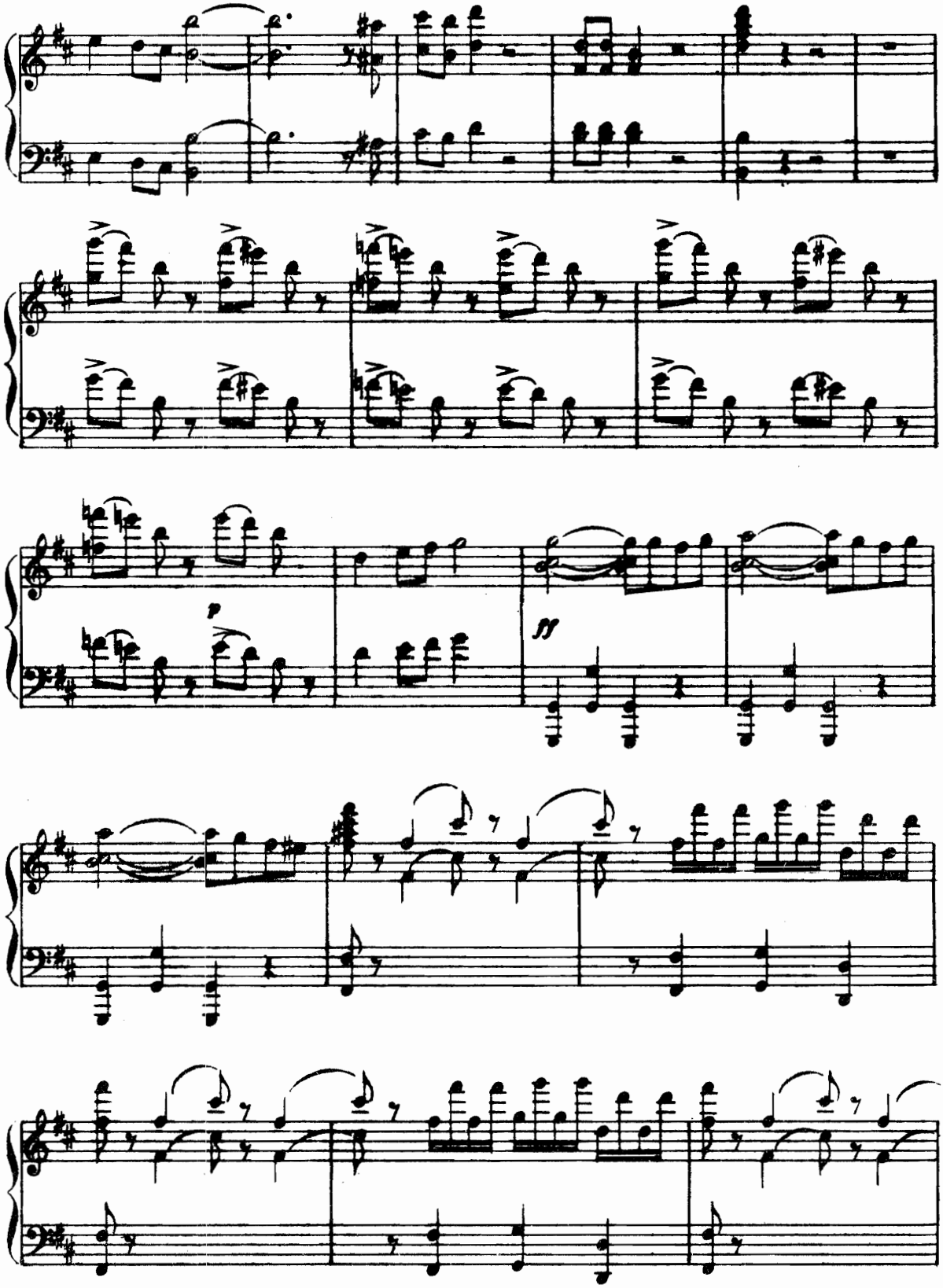


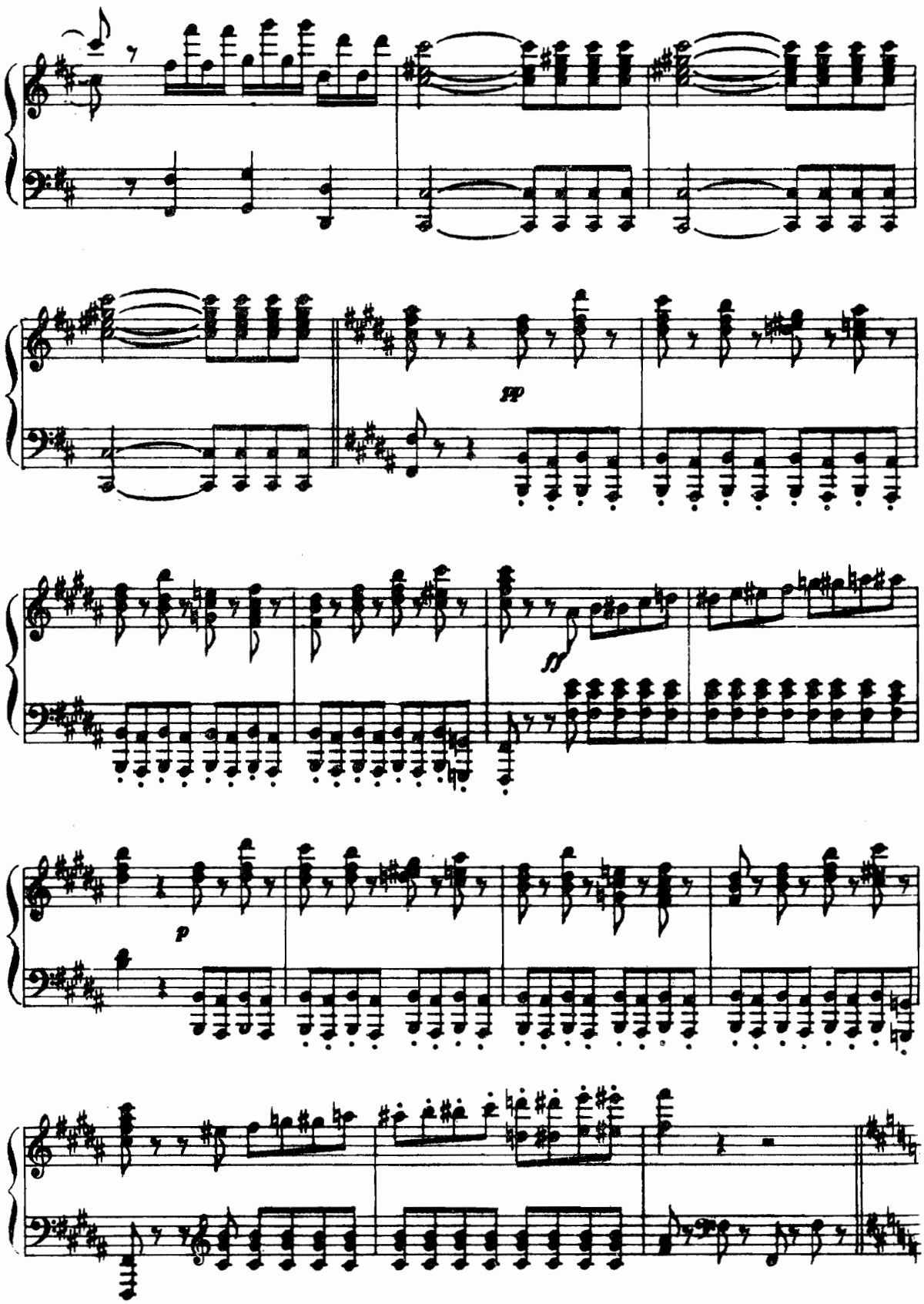

8
ff
f
p
ff

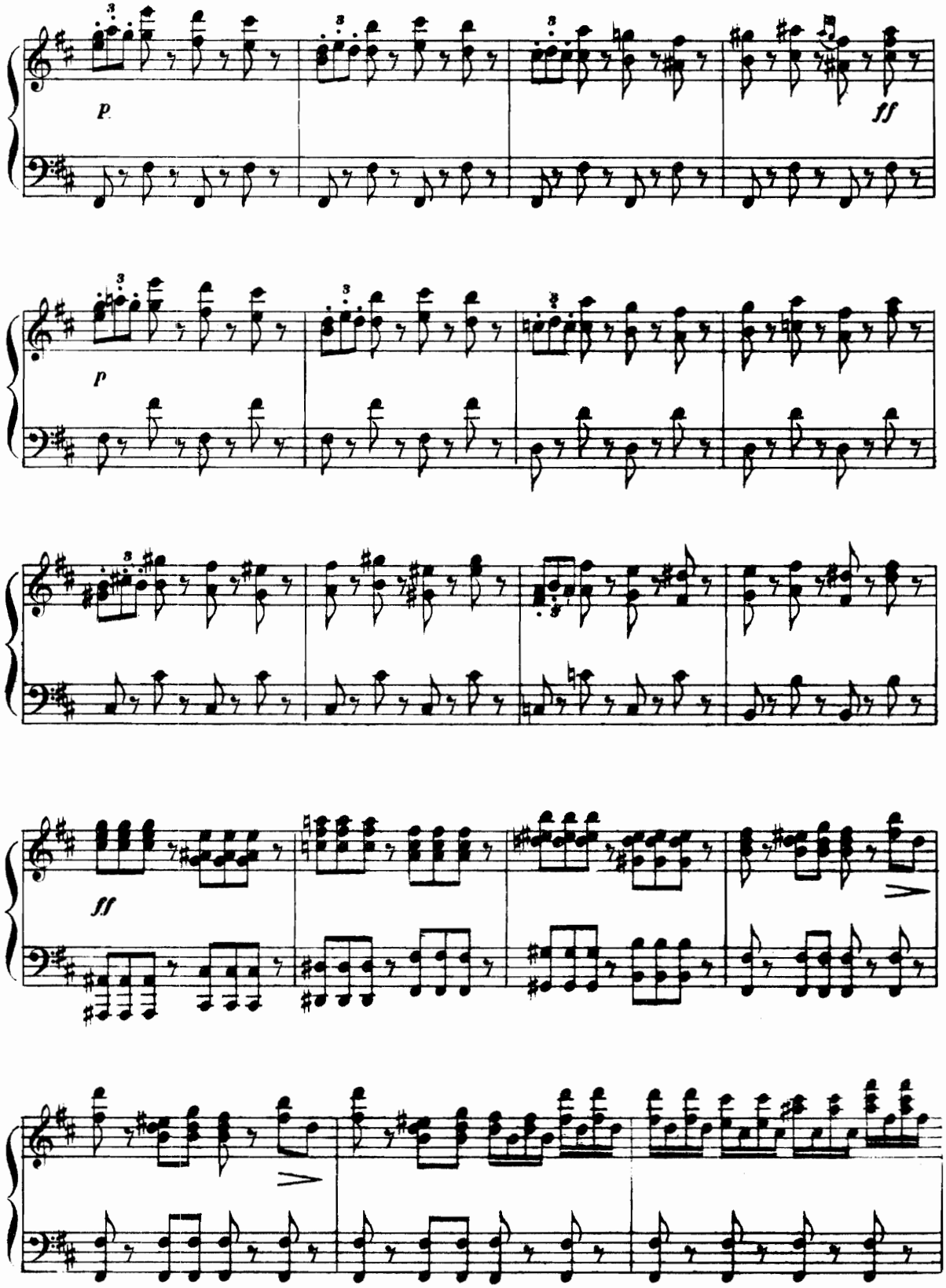

ff
p
ff
p
f
p

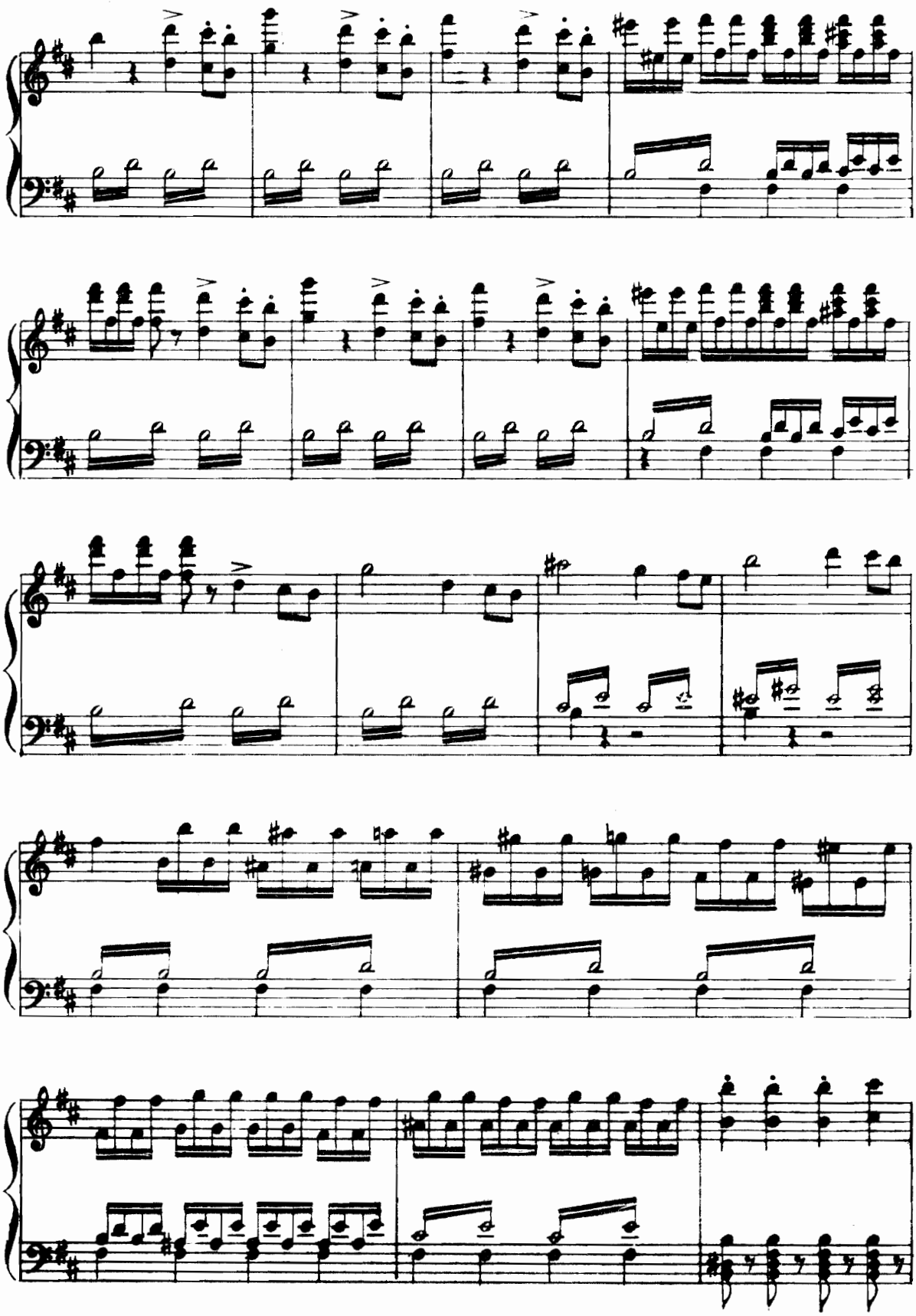

ff
p
f
fp
f
tr
tr
tr
tr

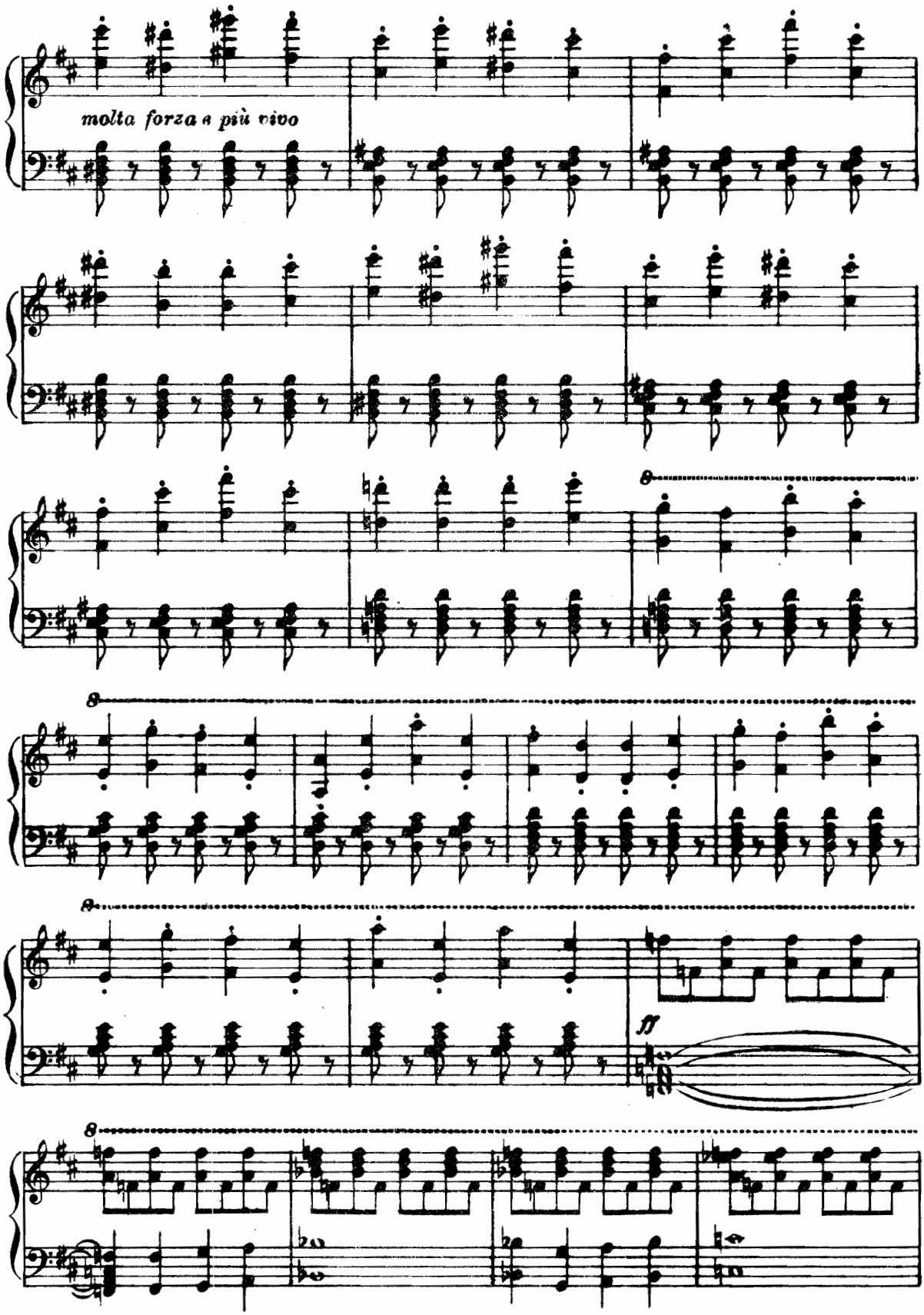

tr
tr
sf
sf
ff
8

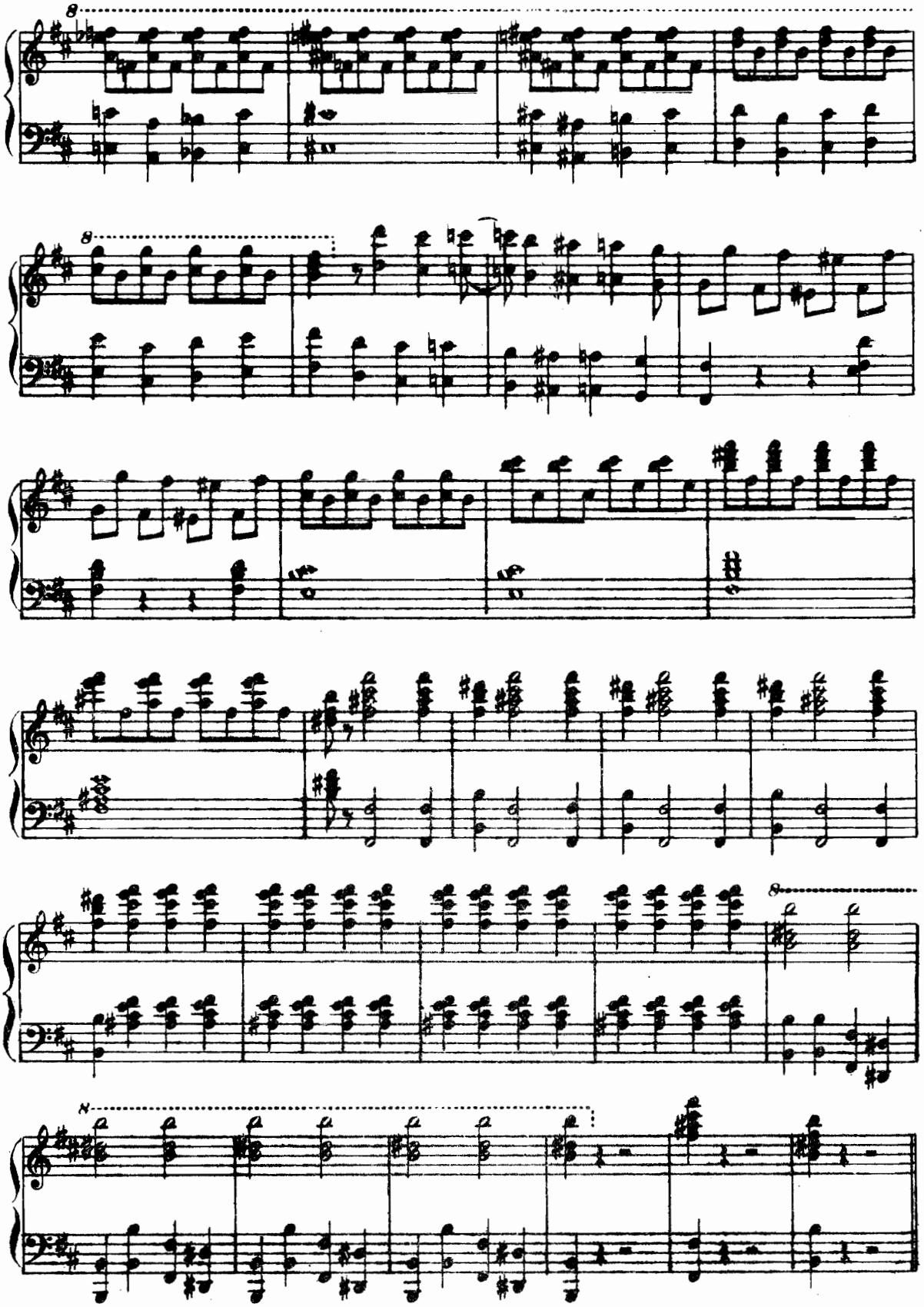

p
ff

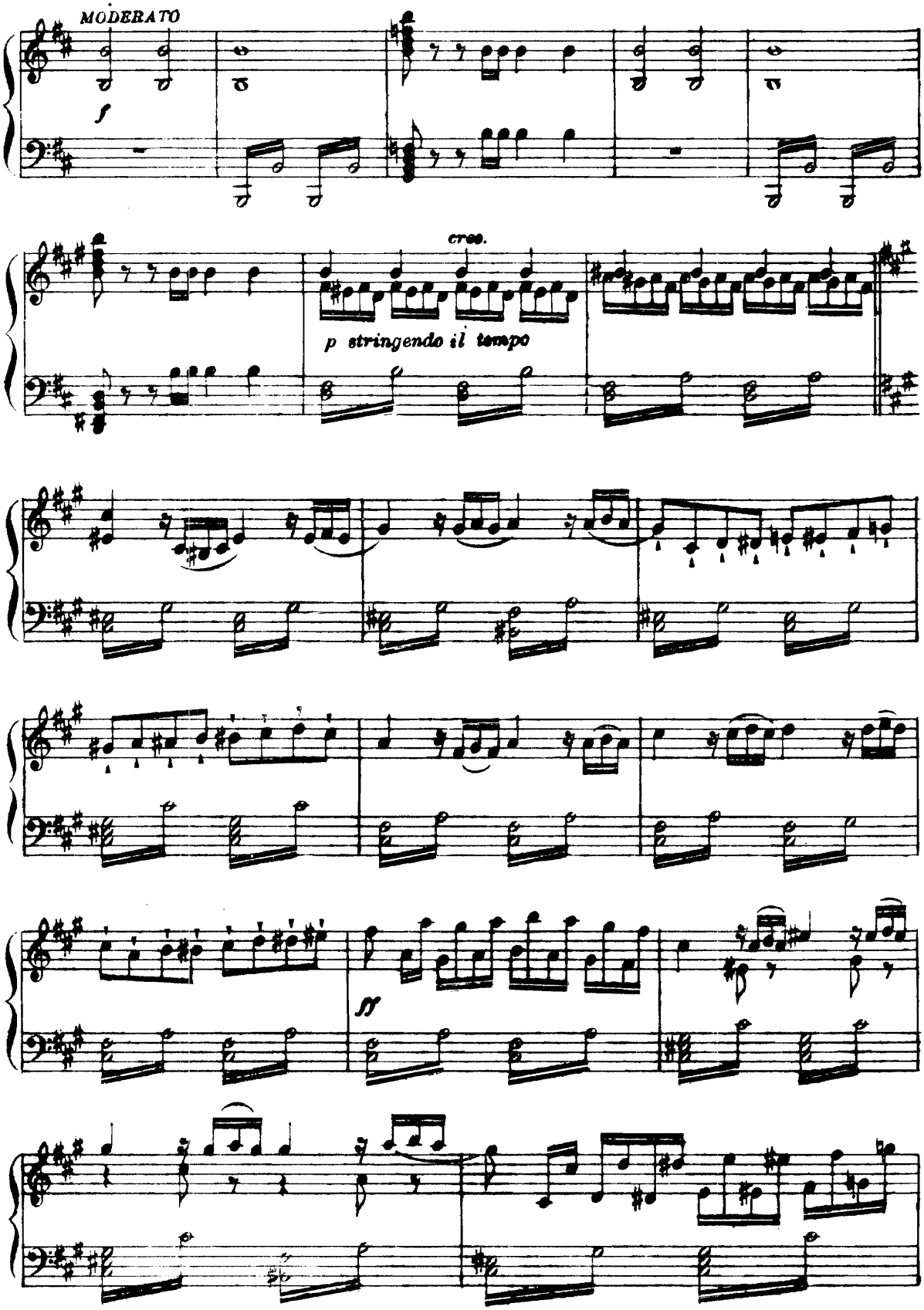

pp
ff
p

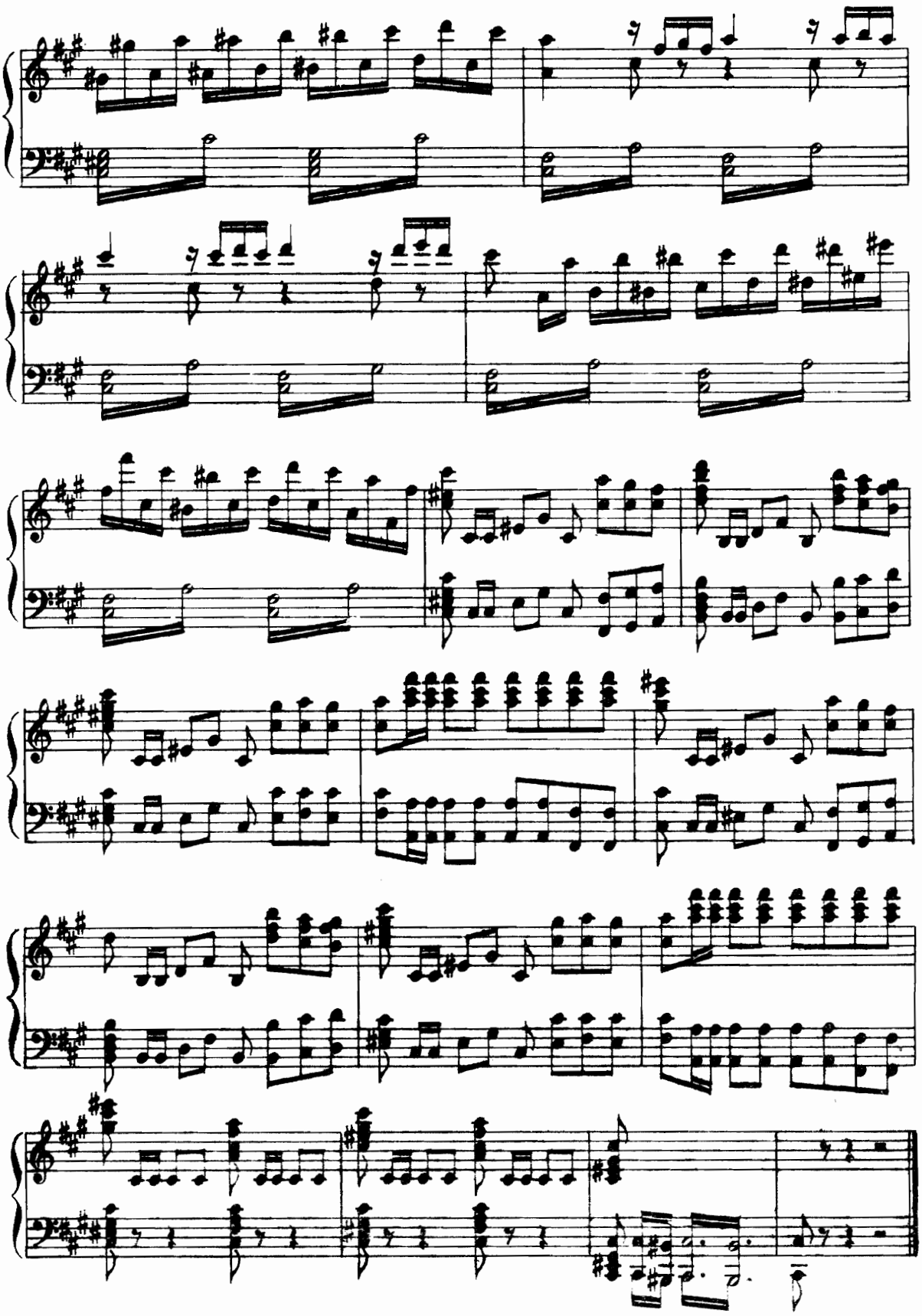

p
ff
p
ff



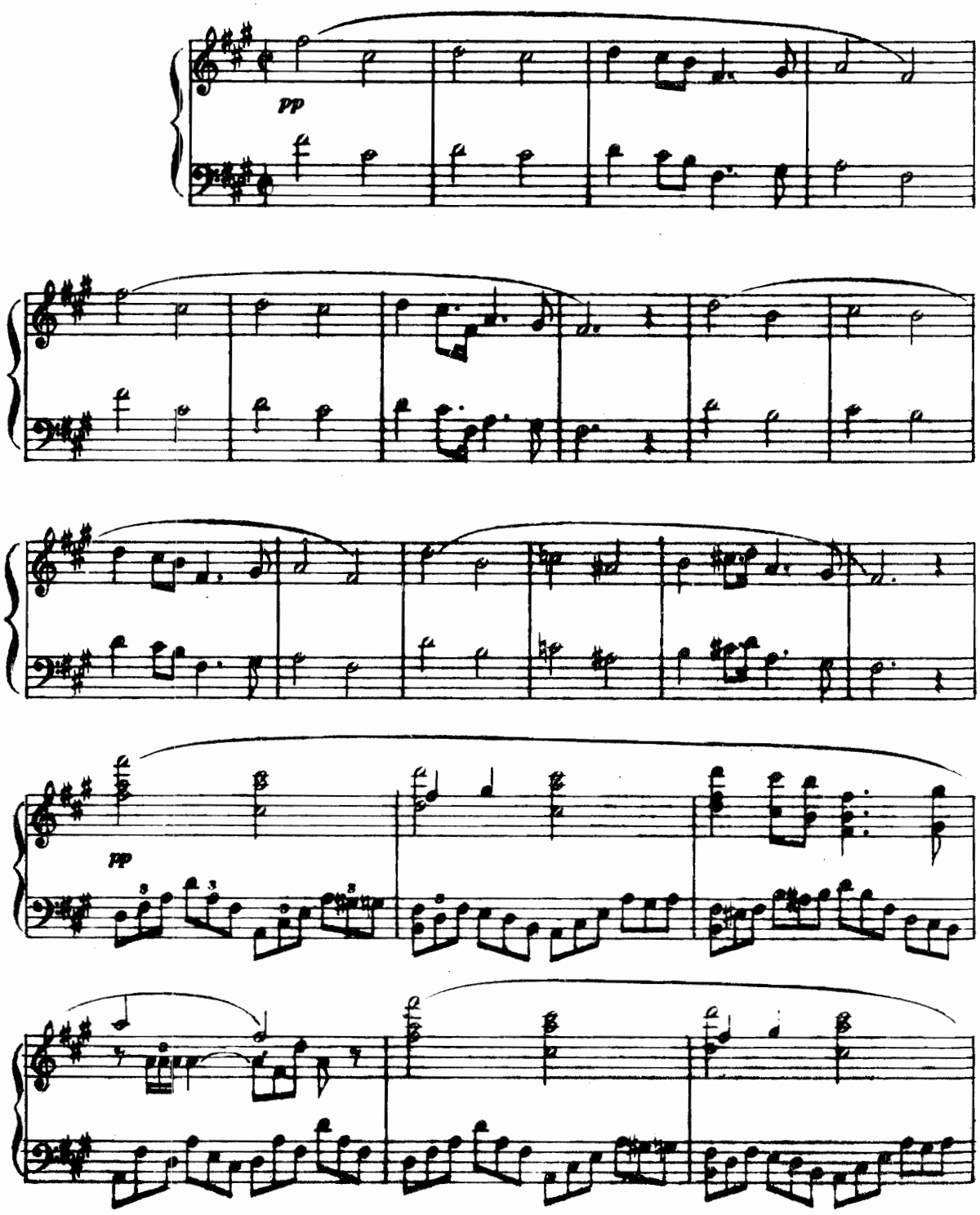

molto forza e più vivo
8
8
8
8
ff

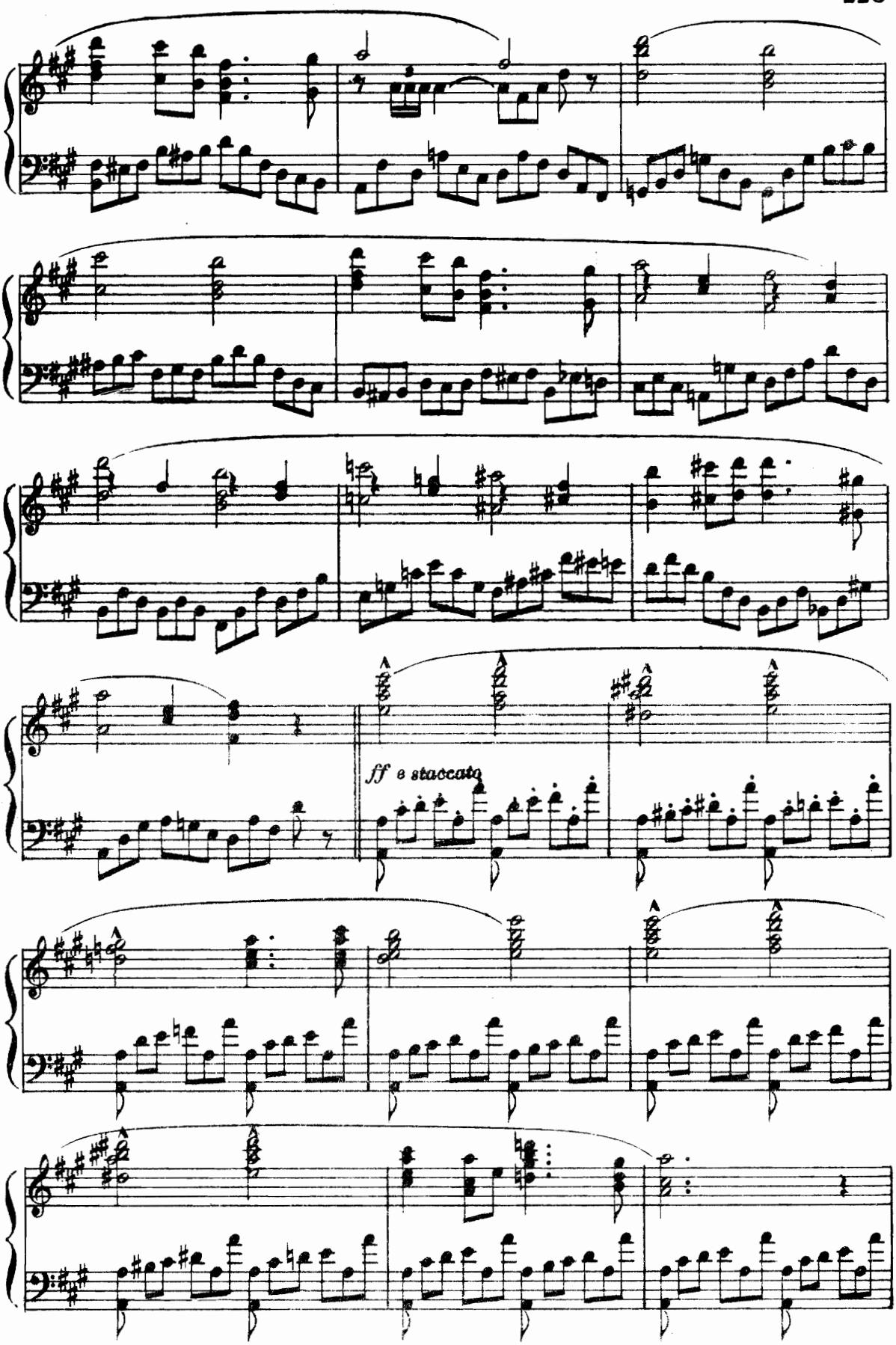


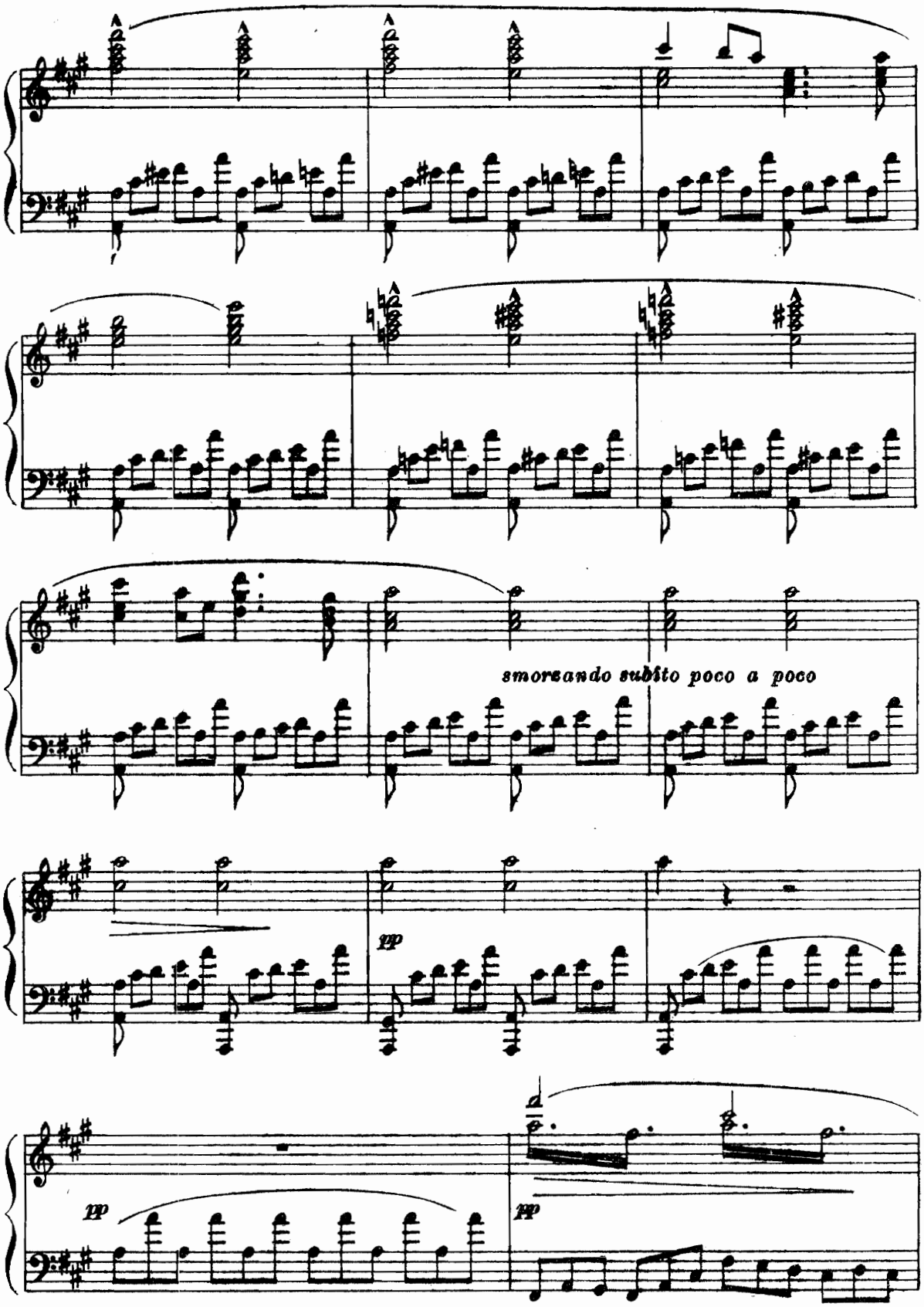

MODERATO
f
cres.
p stringendo il tempo
ff

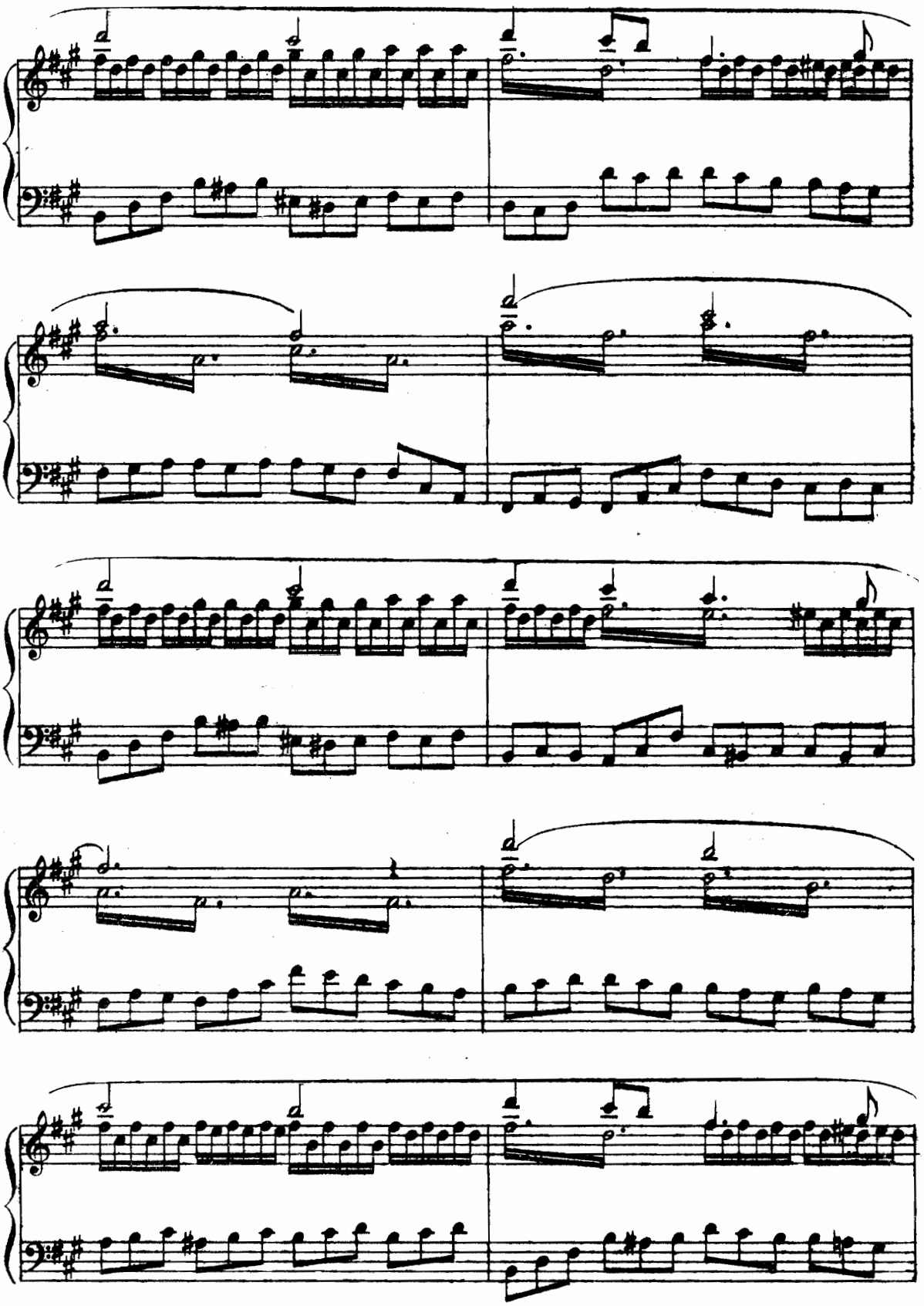


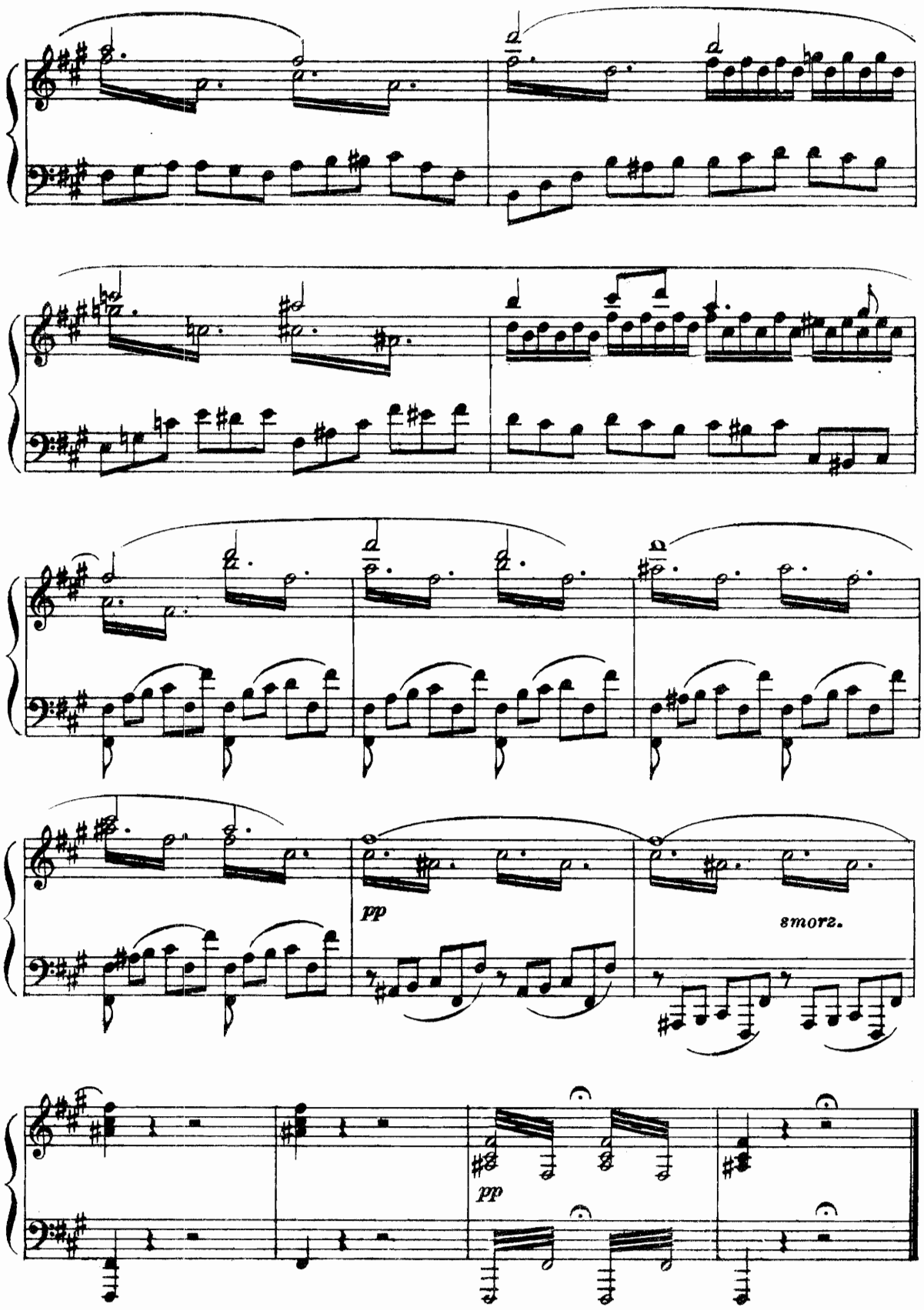
MARCIA FUNEBRE




ff e staccato

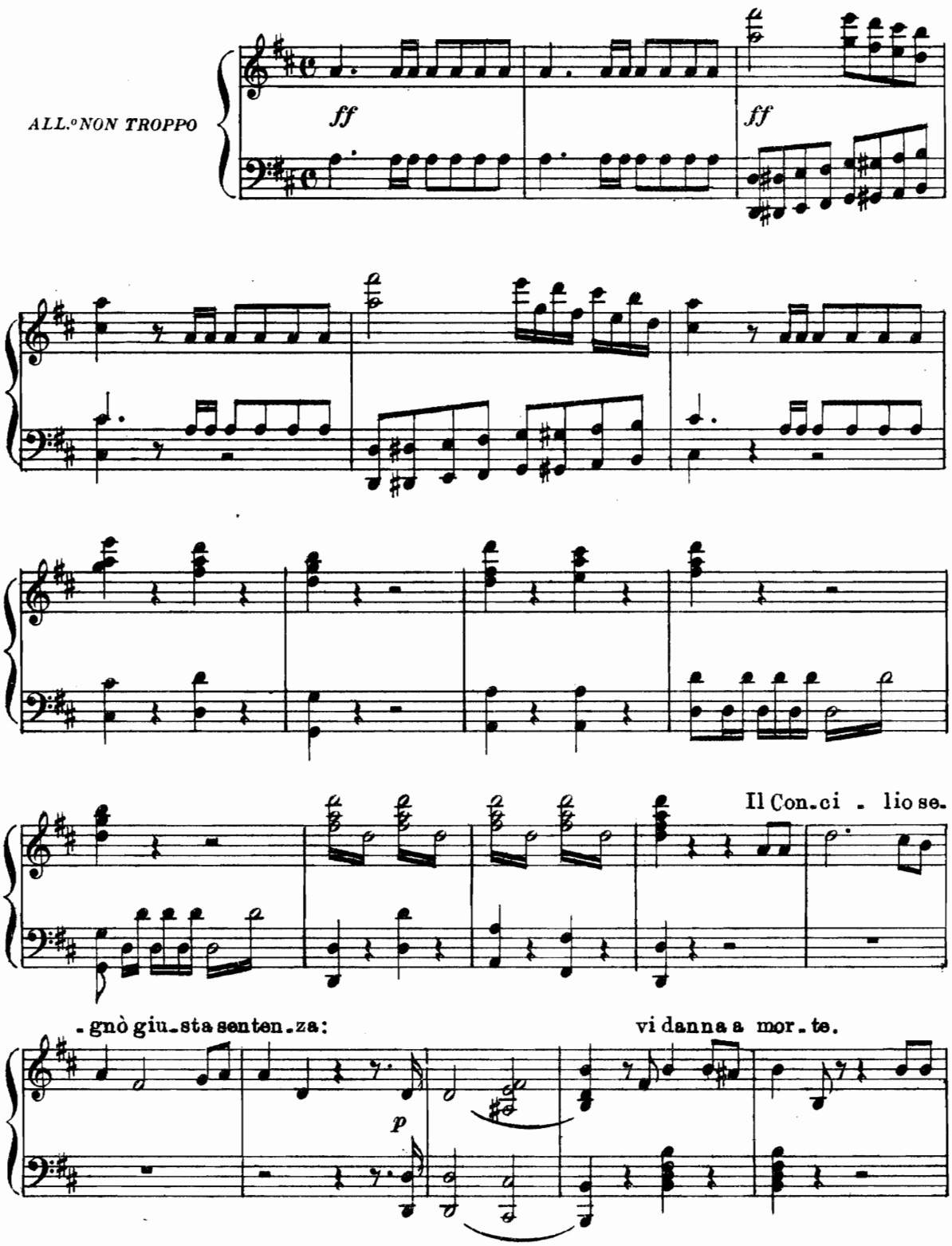

smorzando subito poco a poco
pp
pp
pp

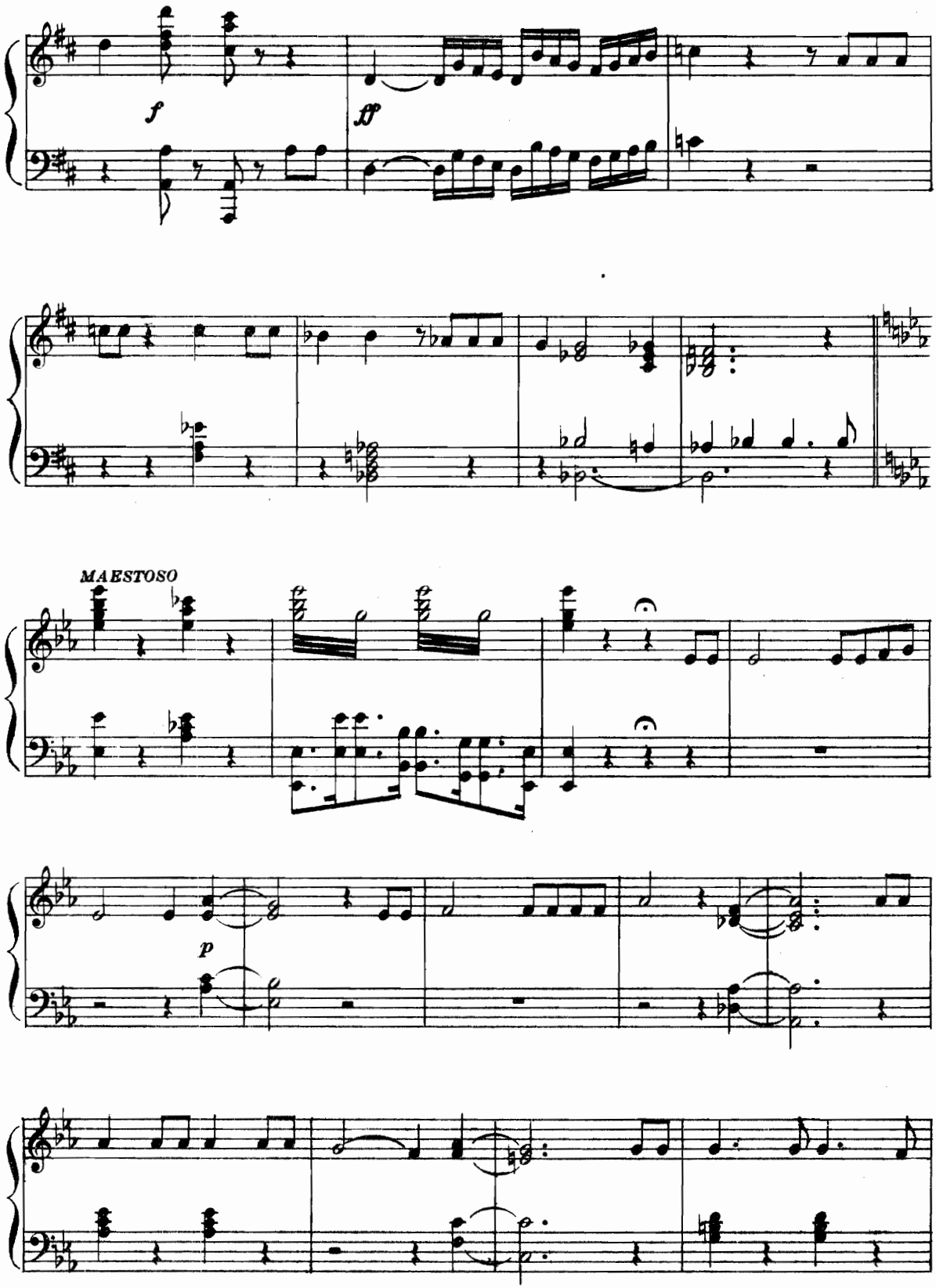


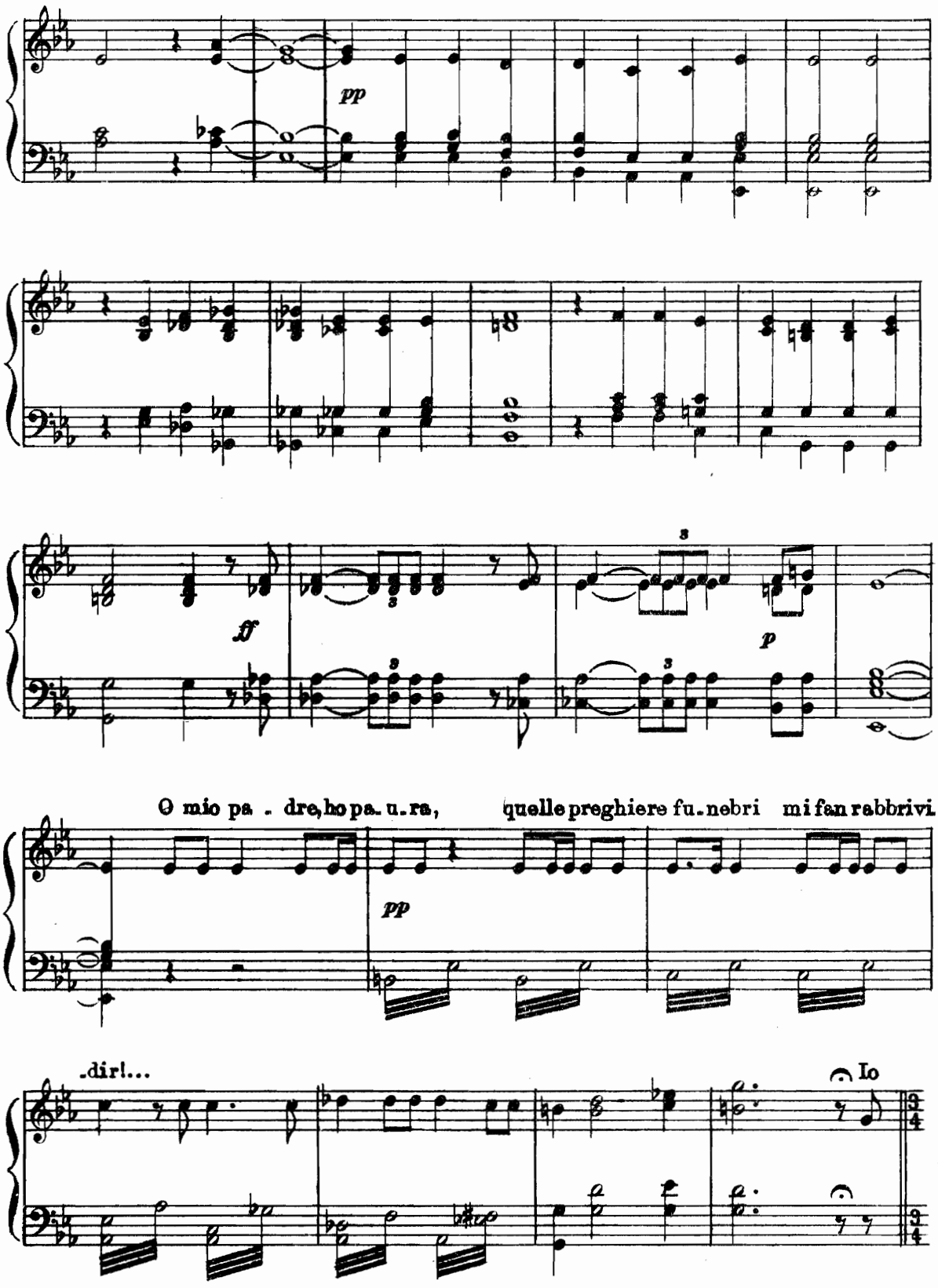

pp
smorz.
pp

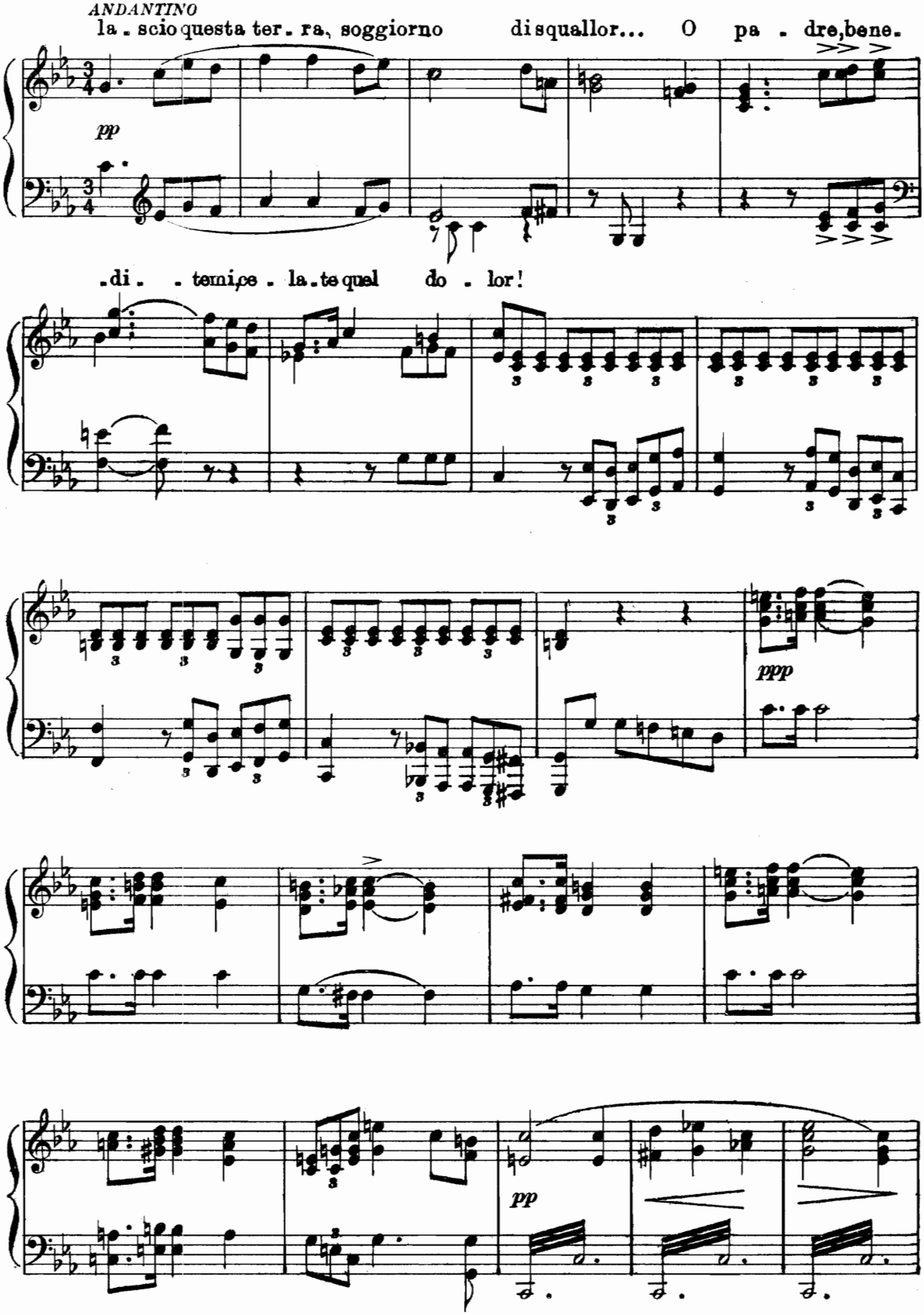
FINALE ULTIMO

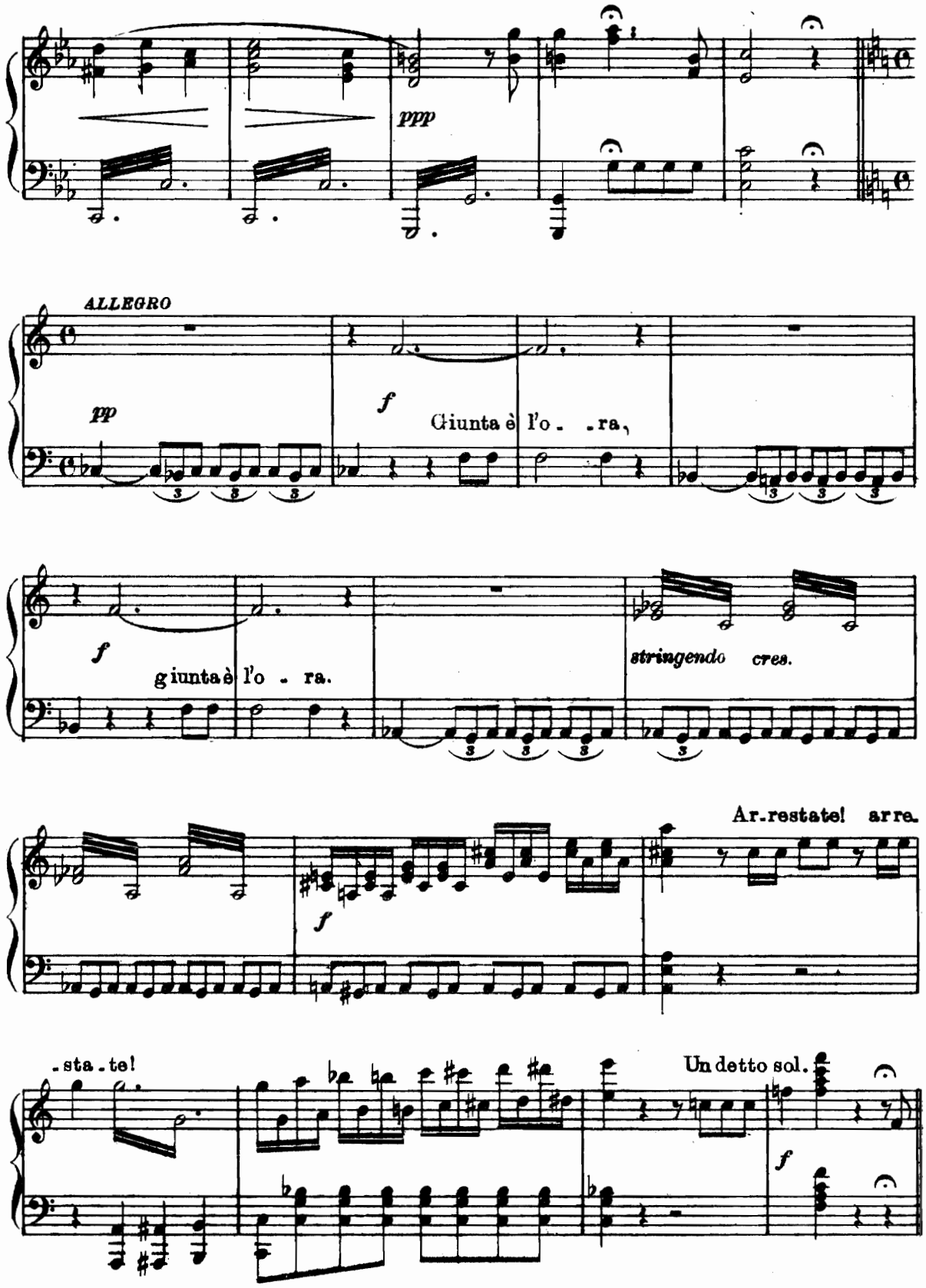
«Io lascio questa terra»

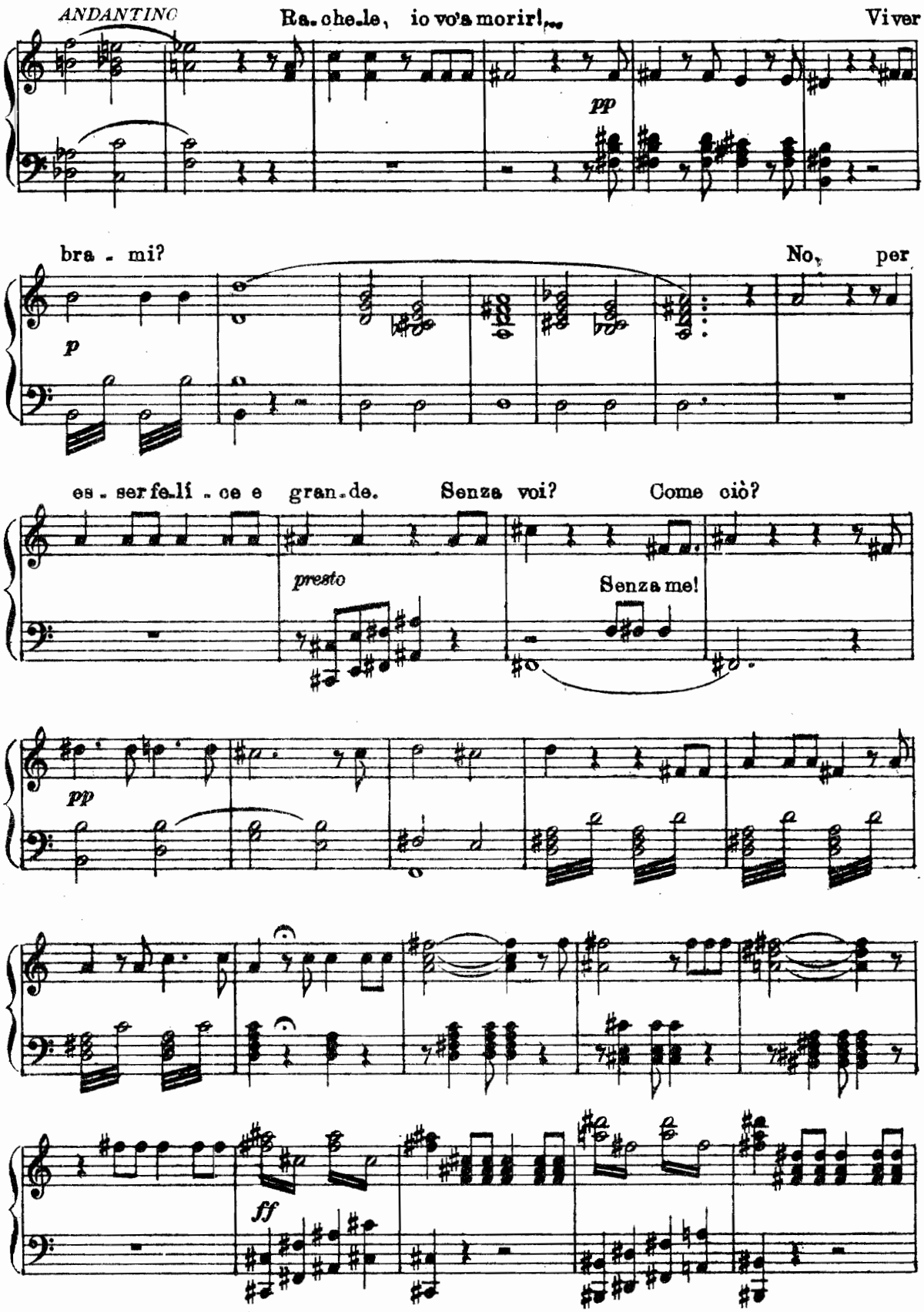


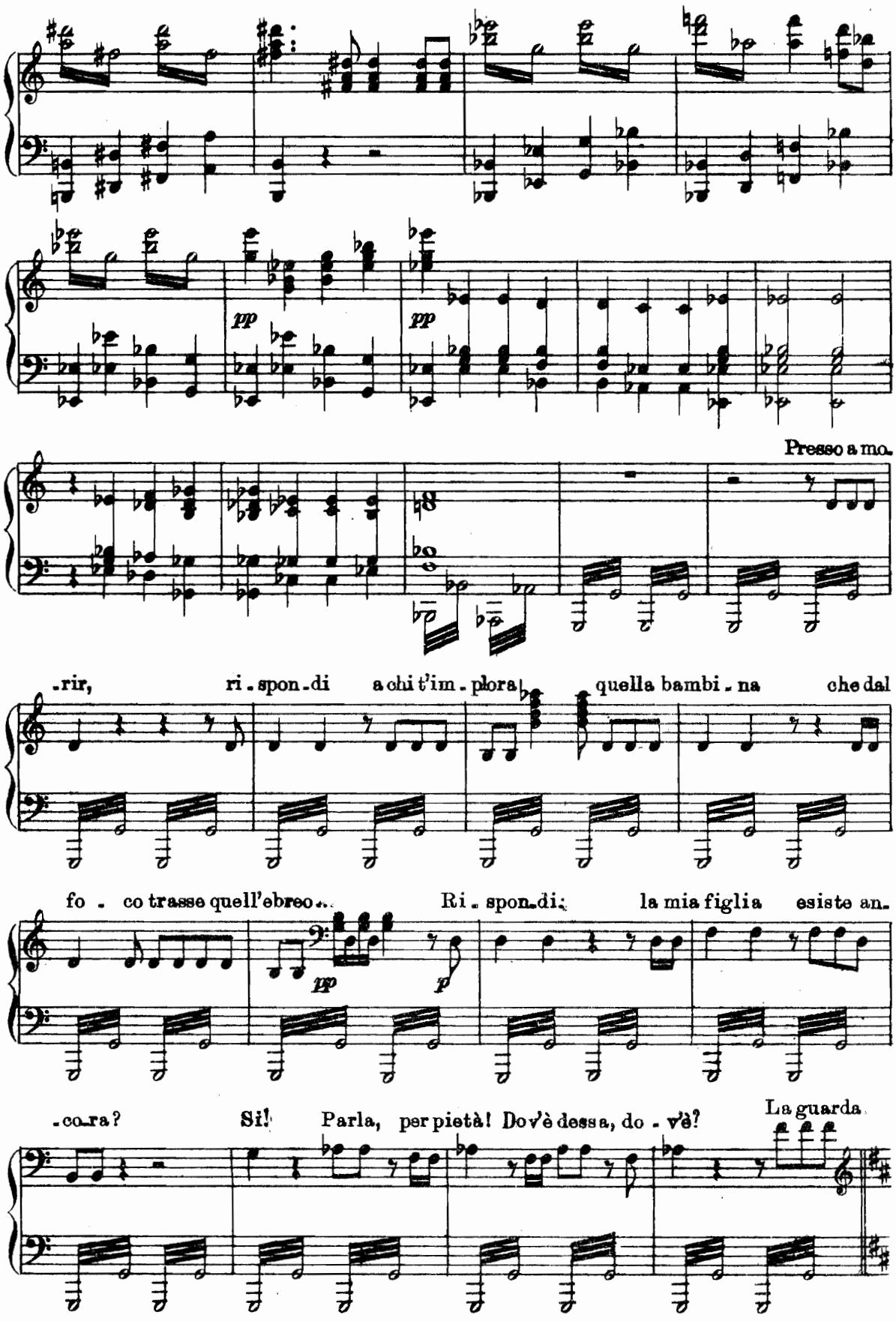

f
ff
MAESTOSO
p

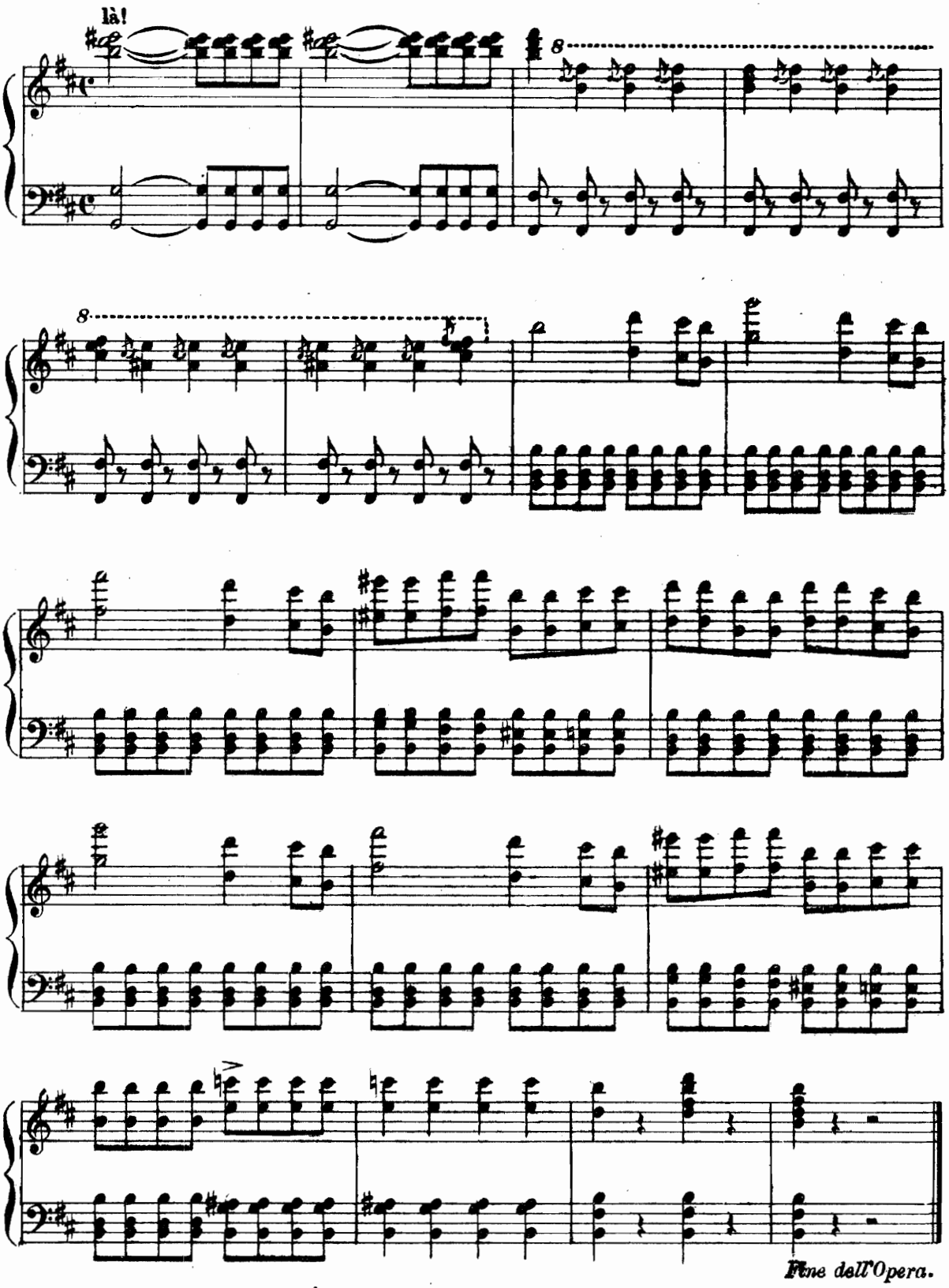

pp
ff
p
O mio pa . dre, ho pa. u. ra,
quelle preghiere fu. nebri mi fan rabbrivi.
pp
.dir!...
Io


ANDANTINO
la . scio questa ter . ra, soggiorno di squallor... O pa . dre, bene.
pp
.di . . temi pe . la . te qual do . lor!
ppp
pp


ppp
ALLEGRO
pp
f
Giunta è l'o - ra,
f
giunta è l'o - ra.
stringendo cres.
Ar-restate! arre.
f
-sta-te!
Un detto sol.
f


ANDANTINO
Ra. che.le, io vo'a morir!...
Viver
pp
bra - mi?
No, per
p
es - ser fe.li - ce e gran.de.
Senza voi?
Come ciò?
presto
Senza me!
pp
ff


pp
pp
Presso a mo-
-rir, ri-spon-di a chi t'im-plora quella bambi-na che dal
fo-co trasse quell'ebreo... Ri-spon-di; la mia figlia esiste an-
pp
p
-co-ra? Si! Parla, per pietà! Dov'è dessa, do-v'è?
La guarda



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