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GIUSEPPE  
**VERDI**

**LA TRAVIATA**

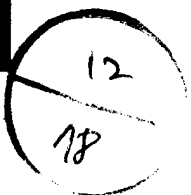
Opera in Three Acts

**HORN III**



SO 670.88 V484L 948

1110



**EDWIN F. KALMUS & CO., INC.**  
*Publishers of Music*  
Boca Raton, Florida

# GIUSEPPE VERDI LA TRAVIATA

## N°1. PRELUDIO

CORNO III.

Adagio  
In *MI* 16

*pp*

*pp*

*pp*

*pp* *>p*

*>p*

21343

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# ATTO PRIMO

## Nº2. INTRODUZIONE

*Allegro brillantissimo e molto vivace*

In LA

**3**

*f* *p*

**1** *f*

**2** **19** *p*

**3** *f*

**22** *Miei cari, se.*

...dete; è al con - vito che s'apre ogni cor. Ben di - ceste, **3**

**4**

**5**

4

RECITATIVO

In *SI*  $\flat$

Si? P'ho già in cor. Dunque at - tenti. Sì, at - tenti al can -

8

7 -tor.

*ff*

### BRINDISI NELL'INTRODUZIONE

Allegretto

1 2 3 4 5 6 7 8

*p* *ppp*

1 2 3 4 5 6 7 8

*p*

VUOTA 37 7 8

*p*

*p*

32 ne più si può go.der... 7

*p*

9 1 2 3 4 5 6 1

*p*

2 3 4 5 6 7 8 9

16

pp

cresc.

ff

**VALZER - DUETTO NELL'INTRODUZIONE**

(BANDA INTERNA)

**Allegro brillante**

**171**

(In mancanza della BANDA)  
In SI $\flat$

ff

f p

f p

f

35

34 6 3

1 5 1

1 21

6 Ah si, da un an - no. Un

3 Ah si, da un an - no. Un

(ORCHESTRA)  
 11 Andantino  
 In *S<sup>b</sup>*  
 di 15

2 9

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 18 Ah! croce e delizia al cor! 2

12 (BANDA)  
I. Tempo

81

(In mancanza della BANDA)  
In *S/b*

Musical staff with notes and dynamics *f* and *p*.

Musical staff with notes, dynamics *f* and *p*, and a measure rest of 41.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *p*.

10 Ad - di - o! - 3 Ad - di - o!

4

Musical staff with rests and dynamics *ff*.

10 Ad - di - o! 3 Ad - di - o!

Musical staff with notes and dynamics *ff*.



# STRETTA DELL'INTRODUZIONE

**13** Allegro vivo  
In *LA<sub>b</sub>*

*p* ————— *f* *cresc.*

**15**  
*cresc. a poco*

*a poco*

**14**  
*ff*

**4** **15**

# N°3. Scena ed Aria Violetta - Finale Atto I.

*RECITATIVO*      *Andantino*  
 In *LA $\flat$*       **22**      **16**      **28**      **44**      **19**      **3**

**17** *Allegro*  
 Follie!      fol - lie!      **10**      che far deg - g'lo?      Gio - ire... di

voluttà... ne' vortici, di voluttà pe - rir!      gio - ir!      gio - ir!      **2**

**18**  
*Allegro brillante*  
*mf*

*Sempre libera*      **12**      a di -

- letti

**19**  
*Andantino*      **14**

Allegro

I. Tempo

Sempre

1 **ff** **3** **20**

libera **12** a di . letta

**3**

**3**

**21** **f**

*Fine dell'Atto I.*

# ATTO SECONDO

## N° 4. SCENA ED ARIA ALFREDO

All<sup>o</sup> vivace *RECITATIVO* Andante

In *S*  $\flat$  12 21 tutto il pas - sa - to. 2 1 5

Allegro

14 2 2 2 In *DO* 9 Per alie - nar cavalli, cocchi e quanto an.

a tempo

. cor possiede... Che mai sento! 14

Allegro

3 9

*p* **6** *p*

que . st'onta, quest'onta lave <sup>4</sup> ro.

*ff* *ff*

I. Tempo

*ff* **9**

*p* **6** *p*

que . st'onta, quest'onta lave . ro.

*ff* *f*

## N° 5. SCENA E DUETTO

*RECITATIVO* **Allegro moderato**  
 In *LAB* **76** **6** **23** re - sistere, no, no, non voglia il vostro cor, no,

animando a poco a poco **13** **7** *lunga* **Vivacissimo**  
 no, **13** **7** *ff* Non sa - pete **20** Al.

Ancora più vivo  
 -fredo? Ah il sup - plizio **13** **2**  
*ff* *f*

preferirò **8** **5** ma pur, tran - quilla u - ditemi...  
*ff* *ff*

**Andante piuttosto mosso**  
*lunga* **9** Gran Di - - o! Un di **15** benedet.  
*p*

-ti

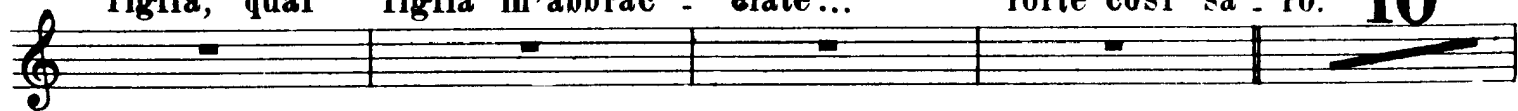
**22**

**9** **Andantino**  
 In *SB* **15** e mor - rà, **28** e mor - rà, **1**  
 (Cor. I.) *f* *p*

**3** **2** **Sostenuto** **6** Qual

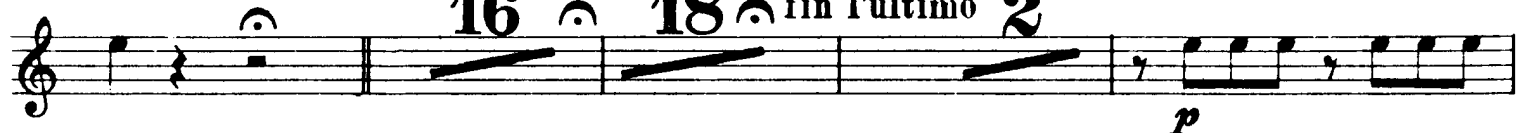
*f* *p*

figlia, qual figlia m'abbrac - ciate... forte così sa - rò. **10** Allegro **10**



Allegro moderato

**16** **18** fin l'ultimo **2**



del mio cor.



Adagio (a piacere)

**12** fin l'ultimo... Ad. dio! Addio!



felice siate... Ad - di - o!



# N° 6. SCENA VIOLETTA

Adagio In DO 6 Allegro 8 Adagio 8 Allegro 8 RECITATIVO 7

Allegro assai mosso 39 sempre, sempre, sempre presso a te. 2

13

7

## SCENA ED ARIA GERMONT

Andante In LA b 9 Allegro 25 Andante 6 lo tremo! Oh ciell... Co.

Allegro -raggio! «Alfredo al giungervi di questo foglio...» 14

Andante piuttosto mosso 9 or - goglio e van - to. 3 15 4 13



Dio mi gui . dò! 4 13

*pp*

Dio m'esau . di! 5 In *Sf*  $\flat$  Allegro Nè ri . spondi d'un padre all'af.

*pp*

a tempo - fetto ?

*p* *mf* *p*

*mf* *p*

*mf*

Assai moderato 5 6

*f*

no, non udrai rin.

*pp*

-proveri 1

viene t'affretta a conso . lar .



un padre ed una

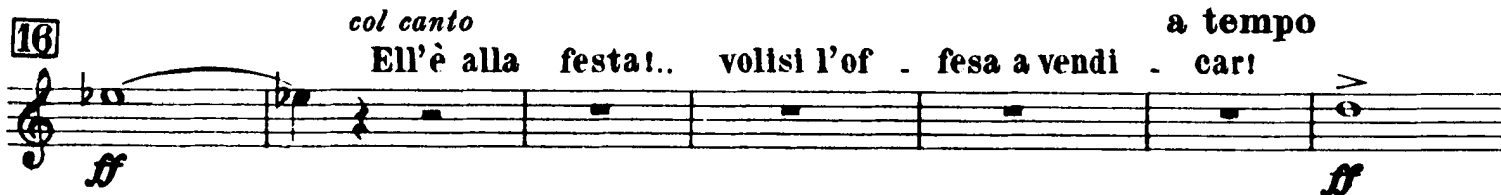
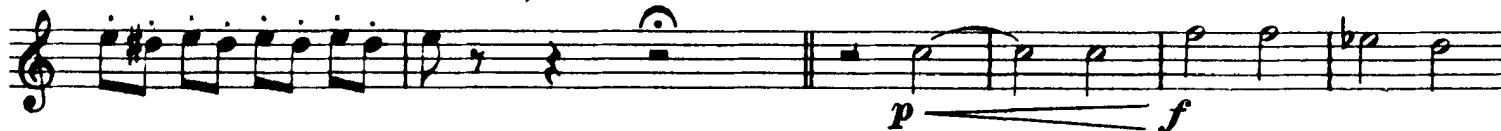


suora

no, non udrà i rim . proveri



viene, t'affretta a conso **Poco più vivo**  
lar .



*col canto*

Ell'è alla festa!.. volisi l'of . fesa a vendi . car!

*a tempo*



# N.º 7. FINALE II.

In *DO* Allegro brillante

The first section of the musical score consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f p*. The music is characterized by rapid sixteenth-note passages. The second staff continues this pattern, also marked *f p*. The third and fourth staves contain further sixteenth-note runs, with fingerings 2, 3, 4, 5, 6, 7, and 8 indicated above the notes. The fifth staff starts with a boxed measure number '17' and features a dynamic shift to *f*, followed by a triplet of notes and a measure with a dynamic marking of *pp*. The sixth staff begins with a boxed measure number '18' and continues with sixteenth-note runs, marked *f*.

## CORO DI ZINGARELLE

Allegro moderato

The 'CORO DI ZINGARELLE' section consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *pp*. The music features a rhythmic pattern of eighth notes and rests. The second staff continues this rhythmic pattern, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

19



21



**CORO DI MATTADORI**

*Allegro assai mosso*

In RE 15



In RE

Allegro assai vivo

1

22

1

2

3

Musical staff 1: Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic and a triplet of eighth notes. Ends with a piano (*p*) dynamic and a triplet of eighth notes.

Musical staff 2: Treble clef, 3/8 time signature. Features a triplet of eighth notes with fingerings 4, 5, 6, 7, and a quarter note with fingering 1.

Musical staff 3: Treble clef, 3/8 time signature. Features a triplet of eighth notes with fingerings 2, 3, 4, 5, and a quarter note.

Musical staff 4: Treble clef, 3/8 time signature. Features a quarter note followed by eighth notes.

Musical staff 5: Treble clef, 3/8 time signature. Features a triplet of eighth notes with fingerings 1, 2, 3, 4, and a quarter note.

Musical staff 6: Treble clef, 3/8 time signature. Features a triplet of eighth notes with fingerings 1, 2, 3, 4, 1, and a quarter note. Dynamic marking *pp*.

Musical staff 7: Treble clef, 3/8 time signature. Features a triplet of eighth notes with fingerings 2, 3, 4, 1, 2, 3, 4, 1, 2, 3.

Musical staff 8: Treble clef, 3/8 time signature. Features a triplet of eighth notes with fingerings 4, 5, 1, 2, 3, 4, 1, 2, 3, 4. Includes measure 23 and a forte (*f*) dynamic.

Musical staff 9: Treble clef, 3/8 time signature. Features a series of eighth notes with fingerings 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15.

Musical staff 10: Treble clef, 3/8 time signature. Features a series of eighth notes with fingering 16. Dynamic markings *p* and *pp*.

1 2 3 4 5

1 2 3 4 5

1 2

1 2

8 4 5 6 1 2 3 4 24 1 2

*pp* *cresc.*

8 4 1 2 3 4 1 2 3

*cresc. sempre*

4 1 2 3 4 25

*ff*

SEGUITO DEL FINALE II.

Allegro Allegro agitato Allegro agitato assai vivo

In RE b

20

26

153

27

In LA b

5

6

(Viol. I.) *ff*

col canto

chè l'odio a troce puote in lui più di mia vo - ce.

28

a tempo

*ff*

*p*

*p*

*ff*

*f*

11 non sa - pete? Ahitaci. No.

VUOTA

30 Allegro sostenuto

In SI b

15

vi chiamo, or testimon vi chiamo,

3

che qui pa - gata lo

*ff*

31 Velocissimo

Pho.

*ff*



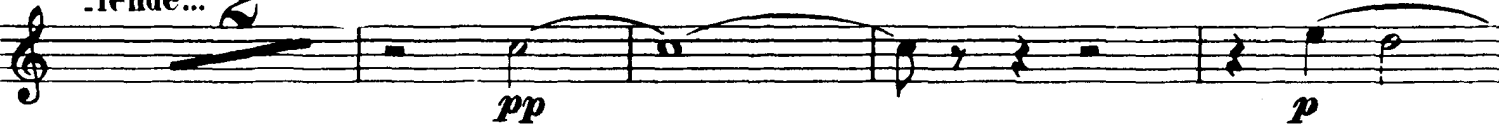
**LARGO DEL FINALE II.**

**Largo**

Disprezzo degno sè stesso rende chi pur nel l'ira la donna of



.fende... 2



trovar non so. 4



33





The musical score consists of ten staves of music. The first staff begins with a triplet of eighth notes, followed by a measure with a fermata and the number '1' above it. The second staff features a slur over a group of notes, followed by a measure with a fermata and the number '2' above it, and then a triplet of eighth notes with the dynamic marking *pp*. The third staff continues with a rhythmic pattern of eighth notes. The fourth staff is marked with a boxed measure number '34' and contains a series of eighth notes. The fifth staff begins with the dynamic marking *pp* and continues with eighth notes. The sixth staff continues the eighth-note pattern. The seventh staff features a series of eighth notes with accents (>) and ends with a measure containing a fermata and the number '1' above it. The eighth staff is marked with a boxed measure number '35' and begins with the dynamic marking *ff*, followed by eighth notes with accents, and then a measure with a fermata and the number '1' above it. The ninth staff continues with eighth notes and accents, ending with a measure containing a fermata. The tenth staff begins with the dynamic marking *ff* and continues with eighth notes and accents, ending with a measure containing a fermata.

*Fine dell'Atto II.*

## ATTO TERZO

N° 8 e 9 *TACE*

## N° 10. SCENA E DUETTO

**Allegro assai vivo** 4  
 In *MI* **27** Amato Al. fre - do Amato Al.fredo, amato Al.fredo, oh gio -

*ff*

-ja! **27** 5 *più da te* 6

*p* *ff*

6 **98** *Andante mosso* 7 **20** *Allegro* *ahi, cruda sorte* 8 **14** *Più mosso* *In DO* **11**

*ff* *ff*

7 9 *Ah! gran Dio* 31 *Allegro*

*ff* *p*

10 **21** *Più mosso*

*p*

11

*ff*

**1**

*ff*

al nostro amor!

# Nº 11. FINALE ULTIMO

**Allegro assai vivo**  
 In *LA*  $\flat$  **48**      *amato* Al - fre - do. **2**

## **12** Andante sostenuto

*ppp*

## Poco più animato

**13** *ppp* **2**

1 2

14 2 1 2

*p*

8 4 5 6 7

8 9

*pp*

15

Andantino 1 12 9 16 Allegro

(Archi) *ff*

4 1

*Fine dell'Opera*