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Prolog

Scena I

1 **Maestoso** 91 11 **Meno Allegro** 4 **Piu Allegro** *f*

Ac - que - ta-ti,

98 12 **Lento** 4

non la no-mar giam - ma - i.

105 *f* >

Chi le sue col - pe in - ten - de-re, e non o - diar la puo.

109 **13** 13 **ROMANZA** **Larghetto** 21 14 *f*

La sua vir-tu co -

144 **16** 15 *p*

no-sco, la sua pie-ta - de io so. Cie-lo.

163 **3** *pp* **4** *f*

Qual ma-go e - gl'e-ra per pro-fe-tar co -

172 16 8 17 **Allegro** 2 *p*

si? Rio va - ti-ci - nio e

185

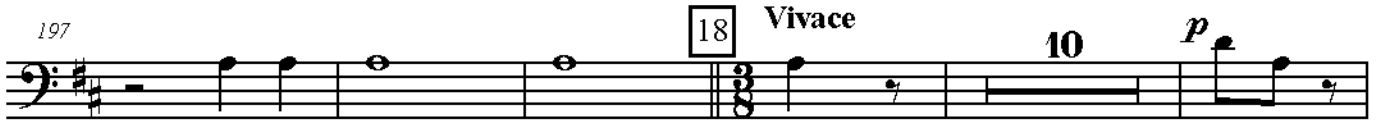
que - sto. Ma fe puoi dar - gli?

191



No, no, no, no, no, no, no, no,

197



no, no, no, no, no. Sen-ti.

212



La dan-za in - vi-ta-ci. Ban - do, ban - do a

224



si tri-ste im - ma-gi-ni pas - siam la - not-te in gio - ja. As -

231



sa i quel-l'em-pia fe-mi-na ne die tor - men-to e no - ja.

238



Fin - che il Le - on te - mu - to ne por - ge a - si-lo_e a -

245



ju - to, il Le - on te - mu - to. L'ar - ti, l'ar - ti e il

252



fu-ror de Bor - gia non ci po - tran col - pir, non, po -

259



tran, non, po - tran, non, po - tran.

273



L'ar-te, il fu - ror non ci po - tran col - pir.

vide
279-365

4 **Piu Mosso**

367 *f*

Musical staff for measures 367-373, featuring a bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with some rests.

non, po - tran, po - tran col - pir, non ci po - tran

374

Musical staff for measures 374-388, featuring a bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody includes a long note with a fermata in measure 388. A box containing the number 29 is placed above the staff in measure 388. The instruction "vide 380-387" is written to the right of the staff.

no, no, non ci po - tran col - - - - pir.

389

Musical staff for measures 389-395, featuring a bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes with eighth rests.

Vie - ni, vie - ni, vie - ni, vie -

396

Musical staff for measures 396-402, featuring a bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody includes a long note with a fermata in measure 402. A box containing the number 28 is placed above the staff in measure 402.

ni, no, no, non ci po - tran col - - - - pir.

Nr 2

433 **Andante**

Musical staff for measures 433-452, featuring a bass clef, key signature of two flats (Bb), and a common time signature (C). The tempo is marked "Andante". The staff contains a long rest for 17 measures, followed by a box containing the number 52, and then a melody starting with a forte (*f*) dynamic.

Qual rea don - na.

453

Musical staff for measures 453-459, featuring a bass clef, key signature of two flats (Bb), and a common time signature (C). The tempo is "Andante". The staff contains a long rest for 2 measures, followed by a quarter note, a long rest for 3 measures, and a chord with a forte (*f*) dynamic.

Ah! Cie - lo.

460

Musical staff for measures 460-465, featuring a bass clef, key signature of two flats (Bb), and a common time signature (C). The tempo changes to "Allegro". The staff starts with a forte (*f*) dynamic, followed by a melody, a long rest for 2 measures, and a piano (*p*) dynamic.

qual rea don - na. Qual rea don - na.

466

Musical staff for measures 466-471, featuring a bass clef, key signature of two flats (Bb), and a common time signature (C). The tempo is "Allegro". The staff starts with a long rest for 3 measures (indicated by a box containing the number 53), followed by a melody with a forte (*f*) dynamic.

Va, rea don - na, va, va, va.

472

Musical staff for measures 472-491, featuring a bass clef, key signature of two flats (Bb), and a common time signature (C). The tempo changes to "Andante". The staff contains a long rest for 2 measures, followed by a melody, another long rest for 2 measures, and a final long rest for 24 measures.

Di - te, di - te.

502 56 *p*

El - la in - fa - me si re - se e l'or - ror d'o - gni e -

504

ta - de, ma il de - sti - no, il de - sti - no po - ten - te la

506

fe, el - la in - fa - me si re - se e l'or - ror d'o - gni e -

508

ta - de, ma il de - sti - no, il de - sti - no po - ten - te la fe, il de -

511 vide
514-519

stin po - ten - te la - fe, il de - stin po - ten - te la fe.

521 57 *f* **10**

E la Bor - gia rav - vi - sa - la.

Akt I

Nr 3

1 *Allegretto* **41** 2 *Vivace* **8**

Vi - va! ev - vi - va!

56 **6** vide
75-90 **7**

Vi - va, vi - va!

91 3 **4**

Vi - va, vi - va!

Scena III

Nr 4

Larghetto **Vivace**

100 8 14 5 15 *p*

Non far mot-to par-ti sgom-bra il piu for-te_ap-pie lo

117 *f* *>* *>* *>* *>* *>*

ven - - - di, il piu for-te_ap-pien lo ven - - - di.

124 *p*

Guai per te se_ap-pe-na un om-bra di so-spet-to_a lui tu

129 *f* *>* *>* *>* *>* *>* 4

por - - - gi, di so-spe-to_a lui tu por - - - gi.

140 16 *p*

Sai che_un sol qui tut-to reg-ge som-ma leg-ge e_il

146 *p*

suo vo-ler. Sai che_un sol qui tut-to reg-ge

152 *f* *p*

som-ma leg-ge e_il suo vo-ler, som-ma leg-ge,

158 *f* *>* *>* *>* *>* *>*

som-ma leg-ge, som-ma leg-ge e_il suo vo-ler.

165 *>* *>* *>* *>* *>* *>* *>* *>* *>*

e_il suo vo-ler, e_il suo vo-ler.

172 13 18 2 *p* 3

Ta-ci, e d'es-sa no non te-mer.

197



Al suo no-me_al-la sua fa-ma fe l'au - da-ce_e-stre-ma_of - fe - - -

203

19



sa, fe l'au - da - ce_e - stre - ma_of - fe - - - - sa.

209



Ven-di - car - si_il Du - ca bra - ma im - pe - dir - lo_e stol - ta_im - pre -

214



sa, im - pe - dir - lo_e stol - ta_im - pre - - - - sa.

220

20



Dei pie - gar, par - tir, ta - cer.

239

21



Par-ti, par-ti. Dei pie - gar, par - tir, ta - cer.

248

262

22



Se da sag - gio_o - prar tu vuo - i, se da sag - gio_o -

254

268



prar tu vuo - i dei pie - gar, si, dei pie - gar, par - tir, ta -

261

273

23

Poco Piu

cer. Par - tir, ta - cer, par - tir, ta -

283



cer, par - - - tir, ta - - - cer, par - tir, ta - cer, par -

290

24

24



tir, ta - cer.

Akt II

Scena I

Nr 6

1 9 *pp.*

Ri - schia - ra - ta e la fi - ne - stra.

13

In Fer - ra - ra e - gli e tut - to - ra.

17 1 *f* *p* *f* *p*

La for - tu - na al Du - ca e de - stra del ri -

21 *f*

val ven-det-ta a - vra, ven-det-ta a - vra, ven-det-ta a - vra.

25 2 *p*

I - nol - triam pro-pi - zia e lo - ra bu - jo e il

30

cie-lo al-cun non v'ha. I-nol-triam, i-nol-triam pro-pi-zia e

33 2 *p* *f* *p*

lo-ra, i-nol-triam pro-pi-zia e lo-ra, bu-jo e il cie-lo al-cun non v'ha, bu-jo e il ciel

36

nes - sun i - nol-triam nes-sun non v'ha i - nol-triam nes-sun non

39 *pp*

v'ha. Ma si - len - zio un mor - mo -

43 *string.*

ri - o un bi - sbi - glio s'e le - va - to

46 *f*

e di gen - te un cal - pe - sti - o piu di - stin - to u - dir si

49 **3**

fa, un cal - pe - sti - o u - dir si fa. **2**

54 *p*

La in di - spar - te, la in ag - gua - to chi e s'e -

57

splor - i, e do - ve va. E splor iam, e splor iam in ag gua to

60 *p*

chi e s'e - splor - i e do - ve va, la s'e - splor - i do - ve va,

64

la s'e - splor - i do - ve va, la s'e - splor - i do - ve va,

67 **3**

Si, la s'e - splor - i do - ve

74 *p* *rall.* *pp*

va, do - ve va, do - ve va.

The image shows a musical score for a bass line. It consists of ten staves of music, each with a corresponding line of Italian lyrics. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. Performance instructions like 'pp', 'f', 'p', 'rall.', and 'string.' are placed above the staves. There are also numerical markings '3' and '2' in boxes, likely indicating triplet or double measures. The lyrics describe a scene of silence and suffering, with a character who has been raised and is now suffering from a pestilence.

Scena III

Nr 7

Allegro

1 35 6 21 7 *p*

Ci par tem-po l'im-por-

60 163 17 8 2

tu - no par - ti - ra.

235 *p* 6 **Allegro** 18 2

A noi s'in - vo-la.

246 *p* 2

Ba - sta al - lo - ra, ba - sta al - lo - ra.

251 19 *p*

Non v'ha dub - bio al ver t'ap - po - ni. E te-

255 *f* *p*

na - ce, e cer - to l'a - mo, che get - ta - to al cie - co e la. Ir si

259

la - sci ri - tor - nia - mo di fe - rir me - stier non fa. Ir si

263 > >

la - sci ri - tor - nia - mo di fe - rir me - stier non fa. E te -

267 20 *p*

na - ce, e cer - to l'a - mo, che get - ta - to al cie - co e la. Ir si

271

la - sci ri - tor - nia - mo di fe - rir me - stier non fa. Ir si

275

la - sci ri - tor - nia - mo di fe - rir me - stier non fa. *f* E te -

279

na-ce, e cer - to l'a - mo, che get - ta - to al cie - co e la. *p* Ir si

283

la - sci ri - tor - nia - mo di fe - rir me - stier non fa, no, di fe -

287

21
rir me - sier non fa si, ri - tor - niam, che di fe - rir me - stier non

291

p
fa, me - stier non fa, me - stier non fa si, ri - tor - nia - mo di fe -

295

rall. 4
rir me - stier non fa, me - stier non fa.

Ballada

Nr 8

300 40 Poco Piu Mosso

3
Si non cu - ria - mo l'in - cer - to do - ma - ni se que -

306

41 *string.*
st'og - gi n'e da - to go - der, n'e da - to go - der,

310

n'e da - to go - der, n'e da - to go - der.

12 317 42 **Largo**
3



La gio-ja de' pro - fa - ni e'un fu - mo pas - sag -



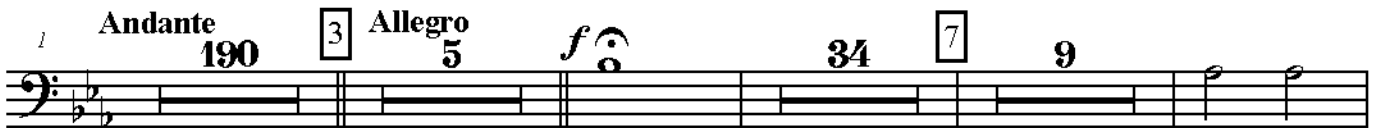
gier.

La gio - ja de' pro -



fa - ni e'un fu - mo pas - sag - gier.

Final Nr 9



Ah.

Rio mi -



ste - ro or - ri - bil ca - so or - ri - bil ca-so.

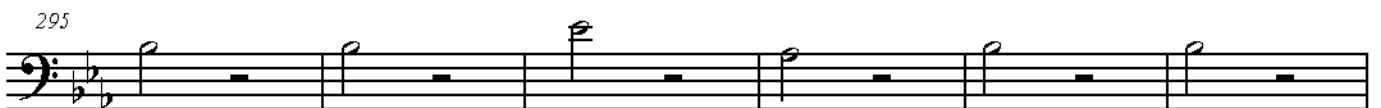


Ah.

Si soc - cor - ra el - la muor.



Si soc - cor - ra el - la muor, si,



el - - la muor, si, el - - la



muor, si, el - la muor, si, el - la muor.



Ah

el - la muor.