

GIOVANNI PAOLO COLONNA

La caduta di Gierusalemme

sotto l'imperio di Sedecia, ultimo re d'Israelle

Oratorio per cinque voci sole, archi e basso continuo

(Modena 1688)

GPC 245

Interlocutori

SEDECIA RE DI GIERUSALEMME

(Basso)



ABDIA

(Soprano)



} figli di Sedecia

ARIELLE

(Soprano)



GIEREMIA PROFETA

(Tenore)



NABUCCO RE D'ASSIRIA

(Contralto)



NABUZARDAN CAPITANO DI NABUCCO

(Tenore)



Le parti di Gieremia e Nabuzardan convergono sullo stesso esecutore.

Prestissimo / Allegro

12

Musical score for measures 12-15. The score is in 6/8 time with a key signature of two flats. It features six staves: two treble clefs, two alto clefs, and two bass clefs. The first staff begins with a forte (*f*) dynamic. The second staff also begins with *f*. The third staff begins with *f*. The fourth staff begins with *f*. The fifth staff begins with *f*. The sixth staff begins with *f*. The music consists of rhythmic patterns and melodic lines across the staves. Measure numbers 6, 6, and 6 are printed below the staves.

17

Musical score for measures 17-20. The score is in 6/8 time with a key signature of two flats. It features six staves: two treble clefs, two alto clefs, and two bass clefs. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then another *f*. The second staff begins with *f*. The third staff begins with *f*. The fourth staff begins with *f*. The fifth staff begins with *f*. The sixth staff begins with *f*. The music consists of rhythmic patterns and melodic lines across the staves. Measure numbers 6, 6, 6, and 6 are printed below the staves.

32

Musical score for measures 32-36. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks. Below the staves, there are chord symbols: b, b, 6, 7, #, #, 5/4, 3#, and #.

37

Musical score for measures 37-41. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks.

5

glo - ria e ge - lo - sia d'o - no - re. An - diam, _____

7

— fi - gli di - let - ti, il mu - ro a rad - dop - piar co' no - stri pet - ti.

b b 4 3#

19. Aria

Allegro ma largo

[Violino I]

[Violino II]

[Alto Viola]

[Tenore Viola]

[Violone]

ABDIA

Ma - no, con - si - glio e co - re, ma - no, con - si - glio e

[Basso continuo]

[f]

4

f

co - re com - bat - te - ran per me, com - bat - te - ran,

7

f

com - bat - te - ran per me, com - bat - te - ran,

6 6 6 b

10

Musical score for measures 10-12. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The lyrics "per me, com-bat - te" are written under the vocal line in measure 12. Below the bass staff, there are fingering numbers: b, #, b, 6, #.

13

Musical score for measures 13-15. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music continues with complex rhythmic patterns. The lyrics "- ran, com - bat - te - ran per" are written under the vocal line in measure 15. Below the bass staff, there are fingering numbers: 6, 5, b, 6.

16

me, com-bat - te - ran, com - bat - te - ran

6 6 b

19

per me, com-bat - te - ran,

6b 6 6

29. Recitativo

ARIELLE

ARIELLE
ABDIA
SEDECIA

ARIELLE
ABDIA

[Basso continuo]

A re-spin-ger gl'in-fi-di scop-pi-noi no-stri bron-zi, vo-lin

3

fiam-me per l'au-re, da-gl'or-di-gni fa-ta-li s'av-ven-ti-no più stra-li.

La for-tu-na s'in-

6# # # 6

6

s'a-ni-mi la spe-ran-za, sve-gli-si la co-stan-za,

-vo- -chi, si con-fi-di nel-l'ar-mi, for-za non si ri-

6 #

[a battuta]

8

sor - ga pron - to il con - si - - - glio, e la glo - ria e l'im -
- spar - mi, si pre - cor - rail pe - ri - glio e la glo - ria e l'im -

6# #

10

- pre - sa ri - man - ga a noi del - la cit - tà di - fe - - - -
- pre - sa ri - man - ga a noi, e la glo - ria e l'im -

6/5

13

- sa, ri - man - ga a noi del - la cit - tà, ri - man - ga a noi, ri - man - ga a noi del - la cit -
- pre - sa, e la glo - ria e l'im - pre - sa ri - man - ga a noi del - la cit -

#

16

- tà di - fe - sa, — del - la cit - tà di - fe - - - sa.
- tà di - fe - sa, ri - man - ga a noi del - la cit - tà di - fe - sa. —

4 3# 6 # 4/3 4 3#

32. Aria

Adagio

[Violino I] [solo]

[Violino II] [solo]

[Violone] [solo]

NABUCCO

[Basso continuo]

Stel - le, voi, ch'o-

5

-mai ca - de - te, deh, fer - ma - te, deh, fer-

6 4 5 3# 4 3# 6 6 5#

9

- ma - te i rai, _____ deh, fer - ma - te i

b 6/5 b

13

rai fu-ga - - - ci, per mi - rar _____ s'ha mag - gior lam - po il ciel da

b b 6

17

voi o da mie spa - de il cam-po, deh, fer-ma - te, fer-ma-
 | 4 3# b

21

- te, deh, fer-ma - te i rai fu - ga - ci, per mi - rar s'ha mag-gior lam - po il ciel da
 | 6 5# b # 7 6 # b 4 3

25

voi o da mie spa - de il cam - - - po. Ma se

6 \sharp 5 6 5 6 5 6 5

4 8 4 3 \sharp

29

voi pur v'a-scon - de-te, scor-ge - ras - si in bre - ve d'o - ra, già che

6 6 6 4

48. Aria

[Andante]

SEDECIA

[Basso
continuo]

I pen - sie - ri trop-po al - te - ri tar - li son, _____

tar - - - li _____ son de le co - ro - - - - -

- - - - - ne, de le co-ro - ne,

fa - sto ri - o ch'al Ciel s'op-po - ne scuo-ter fa la ba - se al

SO - - - - -

