

# LA TRAVIATA

57552

3

## Prelude to Act I

GIUSEPPE VERDI

(1813-1901)

Transcribed by Douglas Stroud

Adagio ♩ = 66

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

*soli divisi \**  
*ppp*

1  
2  
Vn.  
Va.  
Vc.  
D.B.

8  
*tutti*  
*ppp*  
*div.*  
*ppp*  
*unis.*

1  
2  
Vn.  
Va.  
Vc.  
D.B.

13  
*allarg.*  
*[a tempo]*  
*div.*  
*pp*  
*pp*  
*pp*  
*pp*

\* Verdi's original score asks for "8 soli" each for Violin 1 and Violin 2 in mm 1-7, but this instruction must be understood in the context of a full orchestra and a large string section. This passage should be played by no more than half the players in each section in order to preserve the contrast with the full ensemble that Verdi's original orchestration provides.

\*\* Violoncello, mm 13-15 - The lower line should be played by one or two players only, preferably those seated at the rear of the section

18 *div.*

Vn. 1 [mf] *con espressione* p [mf] p

Vn. 2 2

Va. 2

Vc. *unis.* [mf] p [mf] p

D.B. [mf] p [mf] p

22

Vn. 1 *pp*

Vn. 2

Va.

Vc. *pp*

D.B.

25

Vn. 1 *unis. trem.* *pp unis.*

Vn. 2 *trem.*

Va. *trem.* *pp*

Vc. *pp* *v*

D.B. *trem.* *pp*

29

1 Vn. *div.* [*mp*] *sim.*

2 Vn. *p*

Va. *p* *div.*

Vc. [*mf*] [*p*]

D.B. *p*

Measures 29-30. The first violin part features a complex rhythmic pattern with accents and dynamic markings. The second violin and viola parts play a steady eighth-note accompaniment. The cello and double bass parts provide a harmonic foundation with sustained notes and a dynamic shift from *mf* to *p*.

31

1 Vn. *div.*

2 Vn. *div.*

Va. *unis.* *div.*

Vc. [*mf*] [*p*]

D.B. [*p*]

Measures 31-32. The first violin part continues with a complex rhythmic pattern. The second violin and viola parts play a steady eighth-note accompaniment. The cello and double bass parts provide a harmonic foundation with sustained notes and a dynamic shift from *mf* to *p*.

33

1 Vn. *div.*

2 Vn. *div.*

Va. (*p sempre*) *unis.* *div.*

Vc. (*p sempre*) *f* *pp*

D.B. (*p sempre*)

Measures 33-34. The first violin part continues with a complex rhythmic pattern. The second violin and viola parts play a steady eighth-note accompaniment. The cello and double bass parts provide a harmonic foundation with sustained notes and a dynamic shift from *f* to *pp*.

35

1 Vn. 2 Va. Vc. D.B.

*unis.*

*unis.*

[p] *con espressione*

37 38

1 Vn. 2 Va. Vc. D.B.

[p]

*unis.*

*div.*

*unis.*

*p*

*f* > *pp*

*pp*

[p]

40

1 Vn. 2 Va. Vc. D.B.

[p]

42

1 Vn. *p* unis. div. unis.

2 Vn. *p* unis. div. unis.

Va. *p* unis. div. unis.

Vc. *f* *pp* [*p*]

D.B. *pp* [*p*]

45

1 Vn. *p* unis. div.

2 Vn. *p* unis. div.

Va. *p* unis. div.

Vc. *p* unis. div.

D.B. *p* unis. div.

allarg. morendo

47

1 Vn. *p* unis. dim.

2 Vn. *p* unis. dim.

Va. *p* unis. dim.

Vc. *p* unis. dim.

D.B. *p* unis. dim.