

(durata: m. 10 circa)

"MARA"
(fantasia dall'opera)

libretto di Gaetano Midulla
musica di Luigi Fiorentini

Adagio ($\text{♩} = 56$)

Clarinetto in Si[#]

Soprano

Pianoforte

This section shows the first four measures of the score. The Clarinetto part is silent. The Soprano part has a single note on the first measure. The Pianoforte part begins with a dynamic 'p' and includes a basso continuo line.



5

Cl.

S.

Pf

This section shows measures 5 through 8. The Clarinetto and Soprano parts remain silent. The Pianoforte part continues with a basso continuo line, featuring sustained notes and harmonic chords.



9

Cl.

S.

Pf

This section shows measures 9 through 12. The Clarinetto and Soprano parts remain silent. The Pianoforte part features a basso continuo line with eighth-note patterns and dynamics 'mf' and 'p'.

13

Cl.

S.

Pf

==

18

Cl.

S.

Pf

==

23

Cl.

S.

Pf

28

Cl.

S.

Pf

pp

mp



33

Cl.

S.

Pf

p

pp



36

Cl.

S.

Pf

ff

f

Musical score for orchestra and piano, page 10, system 39. The score includes parts for Clarinet (Cl.), Soprano (S.), and Piano (Pf.). The piano part features a basso continuo style with sustained notes and rhythmic patterns. The clarinet and soprano parts are mostly silent at this point.



Musical score for orchestra and piano, page 10, system 42. The score includes parts for Clarinet (Cl.), Soprano (S.), and Piano (Pf.). The piano part features complex chords and rhythmic patterns, with dynamic markings *mf*, >*pp*, and >*pp*. The vocal part has a sustained note followed by eighth-note patterns. The piano bass line consists of eighth-note chords.



Musical score for three instruments: Clarinet (Cl.), Soprano (S.), and Piano (Pf.). The score consists of three staves. The Clarinet staff starts with a rest followed by a sixteenth-note pattern. The Soprano staff has a single eighth-note rest. The Piano staff shows harmonic changes and dynamic markings like *mp*.

48

Cl.

S. *mp* Dif - fi - den - ti, du - reoc-chia - te, me le sen - to tut - - tead -

Pf { *p*

==

52

Cl.

S. dos - so! So - no la - me di ra - so - io af - fi - la - te, ta - glien - ti, pe - ne -

Comari

Pf { *p*

==

56

Cl.

S. tra-nti fi-noall'os - so! Ac - cu - sa - ta, giu - di - ca - ta, sen-zaap -

Pf { *p*

60

Cl.

S. pel - lo né giu - di - zio, con-dan - na - ta!

Pf



63

Cl.

S.

Pf



65

Cl.

S. a tempo
Qua-li co - se glihan-no

Pf rall. a tempo

68

Cl.

S. det - to! Che pas - sa - vo da que-sto a quel let - to! Che men - tre

Pf

71

Cl.

S. lui e - ra sol - da - to io go - de - vo di pia - ce - re sfre-na - to.

Pf

74

Cl.

S. Ma non è ve-roin-nan-zia Di - o! Ein-nan-zia te, - fi - glio mi - o!

Pf

78 Allegretto ($\text{♩}=72$)

Cl.

S.

Pf *mf*

This musical score excerpt shows three staves: Clarinet (Cl.), Soprano (S.), and Piano (Pf). The piano part includes a bass staff. Measure 78 starts with a single note on the clarinet, followed by a rest and a dynamic marking 'mp' at the end of the measure. The soprano and piano provide harmonic support with sustained notes and chords. Measure 79 begins with a series of eighth-note chords on the piano, followed by eighth-note patterns on both the soprano and piano. Measure 80 continues with eighth-note patterns on the piano and soprano, while the clarinet plays a more melodic line of eighth and sixteenth notes.



80

Cl.

S.

Pf *p*

This musical score excerpt continues from the previous section. Measures 80-82 show the piano providing harmonic support with sustained notes and chords, while the soprano remains silent. The clarinet enters in measure 83 with a melodic line of eighth and sixteenth notes. Measures 84-85 show the piano continuing its harmonic function with sustained notes and chords.



83

Cl.

S.

Pf

This musical score excerpt continues from the previous section. Measures 83-85 show the piano providing harmonic support with sustained notes and chords, while the soprano remains silent. The clarinet enters in measure 83 with a melodic line of eighth and sixteenth notes. Measures 84-85 show the piano continuing its harmonic function with sustained notes and chords.

86

Cl.

S.

Pf



90

Adagio ($\text{♩} = 56$)

Cl.

S.

Pf



94

Cl.

S.

Pf

mp

98

Cl.

S.

Pf



101

Cl.

S.

Pf



104

Adagio ($\text{♩}=56$)

Cl.

S.

Pf

109

Cl.

S.

Pf

114

Cl.

S.

Pf

119

Adagio ($\text{♩} = 56$)

rall.....

mp Im-prov-

rall.....

Cl.

S.

Pf

123

Cl.

S. vi - sa siac-cen - deu-na lu - ce nel - la men - te. Mi in - di - ca la vi - a, il -

Pf



126

Cl.

S. lu - mi-nail cam-mi - no f e co - me per ma - gia - a si pro - fi - lail mio de -

Pf



129

Cl.

S. - sti - no. O - ra ve-do chia-ra - men - te do - vear-ri - va la mia

Pf

133

Cl.

S. vi - ta. Chi non ha a - vu - to nien - te al - la fi - ne nul - la ren - de.

Pf

136

Cl.

S.

Pf

139

Cl.

S.

Pf

143

Largo ($\dot{=}$ 40)

Cl.

S.

Pf

mp Dor - mi - te, crea - tu - re mi - e, dor - -



147

Cl.

S.

Pf

mi - te, bel - li di mam - ma! Chi - nel son - no si av - ven - tu - ra, del - la

Ped. *Ped.*



151

Cl.

S.

Pf

fa - me non si cu - ra. Dor - mi - te, bim - bi

155

Cl.

S. bel - li, chè - la mam - ma vi - sor - ve - glia si - a in son - no si - a in

Pf



159

Cl.

S. ve - glia. Su, dor - mi - te, oc - chi tri - sti, ab - brac -

Pf



163

Cl.

S. - cia - te - vi co - sì. Non pen-sa - te piùa nul - la, c'è la

Pf

167

Cl.

S. mam - ma che vi cul - la. Res - pi - ra - te a - ria pu - ra, sial - lon - ta - ni la pa -

Pf



172

Cl.

S. u - ra.

Pf



176

Cl.

S.

Pf

180

Cl.

S.

Pf



185

Cl.

S.

Pf

Sul - le pal - pe-bre in - no - cen - ti ca - de il son - no con-so - la -



190

Cl.

S.

Pf

to - re per - con - dur - vi sor - ri - den - ti do - ve as - sen - te è il do -

Ped. Ped.

194

Cl.

S. lo - re. Su, dor - mi - te, a - mo - ri

Pf



198

Cl.

S. miei, che la mam - ma o - ra va a chie-de-real

Pf



202

Cl.

S. poz - zo ca - ri - tà, ad at -

Pf

Adagio ($\text{♩}=56$)

206

Cl.

S. tin - ge - re per voi ac - qua fre-sca di ve - ri - tà.

Pf *f*



211

Cl. *f*

S.

Pf



215

Cl.

S.

Pf

219

Cl.

S.

Pf

==

223

Cl.

S.

Pf

==

226

Cl.

S.

Pf

229

Cl.

S.

Pf

≡

231

Cl.

S.

Pf

≡