

"MARA"
(fantasia dall'opera)

libretto di Gaetano Midulla
musica di Luigi Fiorentini

Adagio ($\text{♩} = 56$)

Soprano

Pianoforte

Measure 1: Soprano rests, Piano (C) p. Measure 2: Soprano rests, Piano (C) b7. Measure 3: Soprano (G) 7, Piano (C) b7. Measure 4: Soprano (F#) 7, Piano (C) b7.



S.

Pf

Measure 5: Soprano rests, Piano (G) 7. Measure 6: Soprano (E) 7, Piano (G) 7. Measure 7: Soprano (D) 7, Piano (G) 7. Measure 8: Soprano (C) 7, Piano (G) 7.



S.

Pf

Measure 9: Soprano rests, Piano (G) 7. Measure 10: Soprano (E) 7, Piano (G) 7. Measure 11: Soprano (D) 7, Piano (G) 7. Measure 12: Soprano (C) 7, Piano (G) 7.



S.

Pf

Measure 13: Soprano rests, Piano (G) 7. Measure 14: Soprano (E) 7, Piano (G) 7. Measure 15: Soprano (D) 7, Piano (G) 7. Measure 16: Soprano (C) 7, Piano (G) 7.

18

S. Pf

This musical score page contains two staves. The top staff is for the Soprano (S.) and the bottom staff is for the Piano (Pf). The piano staff has three voices: treble, bass, and middle. Measure 18 starts with a rest in the soprano part. The piano part consists of eighth-note chords in common time. The first chord is in G minor (B, G, D), followed by a dynamic marking *p*. The second chord is in A minor (C, A, E), the third in G major (B, G, D), the fourth in A minor (C, A, E), and the fifth in G major (B, G, D). Measures 19 through 22 follow a similar pattern.



23

S. Pf

Measure 23 begins with a rest in the soprano part. The piano part features eighth-note chords in common time. The first chord is in G minor (B, G, D), followed by a dynamic marking *mf*. The second chord is in A minor (C, A, E), the third in G major (B, G, D), and the fourth in A minor (C, A, E). Measures 24 through 27 follow a similar pattern.



28

S. Pf

Measure 28 starts with a rest in the soprano part. The piano part consists of eighth-note chords in common time. The first chord is in G minor (B, G, D), followed by a dynamic marking *pp*. The second chord is in A minor (C, A, E), the third in G major (B, G, D), and the fourth in A minor (C, A, E). Measures 29 through 32 follow a similar pattern.



33

S. Pf

Measure 33 begins with a rest in the soprano part. The piano part features eighth-note chords in common time. The first chord is in G major (B, G, D), followed by a dynamic marking *pp*. The second chord is in A minor (C, A, E), the third in G major (B, G, D), and the fourth in A minor (C, A, E). Measures 34 through 37 follow a similar pattern.

37

S.

Pf

41

S.

Pf

44

S.

Pf

47

S.

mp Dif - fi - den - ti, du - regoc-chia - te, me le

Pf

51

S. sen - to tut - tead-dos - so! So - no la -me di ra -so-io af - fi - la - te, ta -

Pf



55

S. glien - ti, pe - ne - tra-nti fi-noall'os - so! Ac -cu - sa - ta, giu -di -

Comari

Pf



59

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

Pf

63

S.

Pf



65

S.

Pf

a tempo

Qua-li co-se glihan-no

rall...

a tempo



68

S.

Pf

det-to!

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



71

S.

Pf

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

74

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

Pf



Allegretto ($\text{♩} = 72$)

78

Pf *mf*



81

S.

Pf



85

S.

Pf

Adagio ($\text{♩}=56$)

89

S.

Pf

93

S.

Pf

98

S.

Pf

102

S.

Pf

Adagio ($\text{♩}=56$)

106

S.

Pf



111

S.

Pf



116

S.

Pf



121

Adagio ($\bullet = 56$)

S.

mp Im-prov- vi - sa siac-cen - deu - na

Pf

124

S. lu - ce nel - la men - te. Mi in - di - ca la vi - a, il - lu - mi-nail cam-mi - no

Pf

127

S. e co - me per ma - gia - a si pro - fi - lail mio de - - sti - no.

Pf

130

S. O - ra ve-do chia-ra - men - te do - vear - ri - va la mia vi - ta. Chi non

Pf

134

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

Pf

137

S.

Pf {

140

S.

Pf {

144 Largo ($\text{♩} = 40$)

S.

Pf {

148

S.

Pf {

152

S. cu - ra. Dor - mi - te, bim - bi bel - li, chè - la

Pf

156

S. mam - ma vi - sor - ve - glia si - a in son - no si - a in ve - glia.

Pf

160

S. Su, dor - mi - te, oc - chi tri - sti, ab - brac -- cia - te - vi co -

Pf

164

S. sì. Non pen-sa - te più nul - la, c'è la mam - ma che vi

Pf

168

S. cul - la. Res - pi - ra - te a - ria pu - ra, sial - lon - ta - ni la pa - u - ra.

Pf



174

S.

Pf



178

S.

Pf



183

S. Sul - le pal - pe-bre in - no -

Pf

188

S. cen - ti ca - de il son - no con-so- la - to - re per - con - dur - vi sor - ri -

Pf

Ped. *Ped.*

192

S. den - ti do - ve as - sen - te è il do - lo - re. Su, dor -

Pf

196

S. mi - te, a - mo - ri miei, che la

Pf

200

S. mam - ma o - ra va a chie-de-real poz - zo ca - ri - tà,

Pf

204

S. ad at - tin - ge - re per voi ac - qua

Pf



208 Adagio ($\text{♩}=56$)

S. fre-sca di ve - ri - tà.

Pf



213

S.

Pf



216

S.

Pf

220

S.

Pf

Soprano (S.) and Piano (Pf) parts shown. The piano part features eighth-note chords in the right hand and eighth-note bass notes in the left hand. Measure number 220 is indicated at the top of the page.

224

S.

Pf

Soprano (S.) and Piano (Pf) parts shown. The piano part includes eighth-note chords and dynamic markings *mf* and *p*. Measure number 224 is indicated at the top of the page.

228

S.

Pf

Soprano (S.) and Piano (Pf) parts shown. The piano part includes eighth-note chords and a dynamic marking *ff*. Measure number 228 is indicated at the top of the page.

232

S.

Pf

Soprano (S.) and Piano (Pf) parts shown. The piano part includes eighth-note chords and dynamic markings *mf* and *ff*. Measure number 232 is indicated at the top of the page.