

A MADDALENA MARIANI-MASI

LA GIOCONDA

DRAMMA IN QUATTRO ATTI

DI

TOBIA GORRIO

MUSICA DI

AMILCARE PONCHIELLI



PRIMA RAPPRESENTAZIONE: MILANO - TEATRO ALLA SCALA - 8 APRILE 1876



OPERA COMPLETA

Riduzione di MICHELE SALADINO

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LONDRA = LIPSIA = BUENOS-AIRES = NEW-YORK

FINALE I CORO, PREGHIERA E FURLANA

SCENA IX. Entra nel cortile una mascherata, la segue il popolo cantando e danzando.

Allegro vivacissimo

BARNABA

(esce)

- la.

Allegro
vivacissimo

ff

Piano accompaniment for the first system, featuring a bass line with eighth notes and a treble line with sixteenth notes and slurs.

Piano accompaniment for the second system, including a piano (*pp*) dynamic marking and various rhythmic patterns.

POPOLO
Sop.

Vocal line for Soprano (Sop.) with lyrics "Car-ne-val! Bac-ca-nal!"

Vocal line for Tenor (Ten.) with lyrics "Car-ne-val! Bac-ca-nal!"

Vocal line for Basses (Bassi) with lyrics "Car-ne-"

Vocal line for Basses (Bassi) with lyrics "Car-ne-"

Piano accompaniment for the third system, featuring a bass line with eighth notes and a treble line with sixteenth notes and slurs.

Ga-ja tur-ba po-po-la - na
 - val!..... Bac-ca-nal! Ga-ja tur-ba po-po-la - na
 - val!..... Bac-ca-nal! Ga-ja tur-ba po-po-la - na

su! dan - za - te la fur - la - na, la fur-
 su! dan - za - te la fur - la - na, la fur-
 su! dan - za - te la fur - la - na, la fur-

- la - - - - na!
 - la - - - - na!
 - la - - - - na! FURLANA

Pleggerissimo

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations in both hands.

Third system of musical notation, showing a change in dynamics with a *ff* marking in the right hand. The bass line features more prominent rhythmic patterns.

Fourth system of musical notation, featuring a *ff* dynamic marking in the right hand. The texture is dense with many beamed notes.

Fifth system of musical notation, concluding the page with a final *mf* dynamic marking in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns in both hands, with some notes marked with accents.

Second system of musical notation. The bass clef part includes the dynamic marking *fff* (fortissimo) in the second measure. The music continues with eighth-note patterns and some chords.

Third system of musical notation, continuing the piece with eighth-note patterns in both hands and various chordal textures.

Fourth system of musical notation. The bass clef part includes the dynamic marking *pp* (pianissimo) in the sixth measure. The system concludes with a repeat sign and a first ending bracket.

Fifth system of musical notation, starting with a second ending bracket. The music features eighth-note patterns and chords, ending with a final cadence.

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with various accidentals (flats and naturals) and slurs. The bass clef staff contains a rhythmic accompaniment with eighth notes and chords. A dashed line with the number '8' is positioned above the first measure.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dashed line with the number '8' is positioned above the first measure of this system.

Third system of musical notation, measures 9-12. The treble clef staff features more complex melodic figures with slurs and accents. The bass clef staff continues the accompaniment with chords and eighth notes.

Fourth system of musical notation, measures 13-16. The treble clef staff has a melodic line with slurs and accents. The bass clef staff features a prominent *ff* (fortissimo) dynamic marking in the third measure, indicating a strong, loud sound.

Fifth system of musical notation, measures 17-20. The treble clef staff contains a highly rhythmic and complex melodic line with many slurs and accents. The bass clef staff continues the accompaniment with chords and eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand contains a complex melodic line with many accidentals and slurs. The left hand consists of chords and some moving lines, with several slurs and accents.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs and accents. The left hand features a steady accompaniment with slurs and accents.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a consistent accompaniment. Slurs and accents are used throughout.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings of *cres.* (crescendo) and *ff* (fortissimo) are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations and dynamics.

Second system of musical notation. The bass clef part includes a dynamic marking of *ff* (fortissimo) and several accents.

Third system of musical notation. The bass clef part includes a dynamic marking of *fff* (fortississimo) and the instruction *sempre più con fuoco* (always more with fire).

Fourth system of musical notation, continuing the piece with complex rhythmic patterns and articulations.

Fifth system of musical notation, concluding the page with dense chordal textures and rhythmic figures.

First system of piano accompaniment, featuring a treble and bass clef with complex rhythmic patterns and chordal textures.

Second system of piano accompaniment, continuing the musical texture with intricate fingerings and dynamic markings.

Third system of piano accompaniment, marked with an '8' above the first measure, indicating an eighth-note pattern.

C O R O (interno)

S. *And.^{te} religioso poco mosso* (dalla chiesa) *pp*

T. *pp* An - ge - le

B. *pp* An - ge - le

And.^{te} religioso poco mosso

ff (Organo)

Fourth system of music, including vocal parts for Soprano (S.), Tenor (T.), and Bass (B.), and organ accompaniment. The organ part is marked *ff* and includes a section marked with an '8'.

De - i... De - i... De - i...

Glo - ria al Si - gnor! Glo - ria al Si - gnor! Glo - ria al Si - gnor!

pp

(dal limitare della chiesa alla folla)

UN BARNABOTTO

Tramonta il sol. U - di - - te il

p

Sop. 1. mi can - to del ve - spro san - to prostra - ti al suol.

Sop. 2. di e 3. zi

T.

B.

An - ge - le An - ge - le An - ge - le An - ge - le

p espressivo
p legato
p
p legato

(La Gioconda e la Cieca attraversano la folla inginocchiata mentre dura l'orazione)

De - i, ... qui custos es me - i, me ti - bi com - missum no - cte il - lu - mi -

De - i, ... qui custos es me - i, me ti - bi com - missum no - cte il - lu - mi -

De - i, ... qui custos es me - i, me ti - bi com - missum no - cte il - lu - mi -

De - i, ... qui custos es me - i, me ti - bi com - missum no - cte il - lu - mi -

(con passo vacillante, lentissimo, appoggiandosi alla Cieca)

GIOCONDA *con molto dolore*

Tradi - ta!.. ahimè! Di - o! soccombo... soccombo... il fianco

- na me ti - bi commis - sum no - cte illu - mi -

- na me ti - bi commis - sum

- na me ti - bi commis - sum no - cte illu - mi -

- na me ti - bi commis - sum no - cte il - lu - mi -

G

mi-o vacilla... tu misorreggi, o madre... misorreggi... ahimè!

- na il - lu - mi - na no - cte no - cte il -

no - cte il - lu - mi - na cu - sto - di cu - sto - di

- na no - cte il - lu - mi - na no - cte no - cte il -

- na cu - sto - di re - ge et gu - ber - na no - cte il -

espressivo molto

G

Ahl..... o cuor! do - no fu - ne - sto!... re - tag - gio di do -

- lu - mi - na..... re - ge cu - sto - di et re - ge

re - ge..... re - ge cu - sto - di et re - ge

- lu - mi - na..... re - ge cu - sto - di et re - ge

- lu - mi - na..... re - ge cu - sto - di et re - ge

lo - re. Il mio desti - no è que - sto, il mio desti - no è que - sto: o
 re - ge et gu - ber - na cu - sto - - di custo - di et
 re - ge et gu - ber - na cu - sto - di cu - stodi re - ge
 et re - ge
 re - ge et gu - ber - na cu - sto - di cu - - stodi custo - di et
 re - ge et gu - ber - na cu - sto - di cu - stodi et re - ge.....
 mor - te, o mor - te o a - mor, o mor - - te..... o a -
 re - ge..... re - ge. An - ge - le De -
 re - ge..... re - ge. An - ge - le De -
 An - ge - le De -
 re - ge re - ge..... f re -
 re - ge re - ge. An - ge - le

(prendendo la mano della Cieca
è portandosela al cuore)

G
LA CIECA - mor!.....
con passione
Ah qui la

Ah vien, facciam un sol di du - e do - lor, o fi - - - glia

-i.
-ge.
Dei.

ma - no tua, o ma - dre, sul mio co - - re, compren - - di, o
mi - - a, vien, un sol..... fac - cia - - mo di du - - e, di

-ge..... gu - ber - - na..... gu - ber - -
-ge..... gu - ber - - na..... gu - ber - -

G ma - dre,..... senti, comprendi il mio do -

C due do - - lor,..... gui_da sul co_re, sul cor la

-na..... Ange_le De_i qui cu - - stos es

-na..... Ange_le De_i qui cu - - stos es

-na..... Ange_le De_i qui cu - - stos es

Red. *

G - lor, com - pren - di, o ma - - dre, il mio do - - lor.....

C man, un sol fac - - ciam..... di due do - - lor.....

mei..... re - - ge re -

mei..... re - - ge re -

mei..... re - - ge re -

pp cres. *ff*

Red. *

44864

(Cala lentamente la tela)

G
C

.....

.....

-ge.

-ge.

-ge.

pp molto espressivo

3 3 3 3 3 3

12 12 12 12 12 12 8 8

ppp

Ad.

*