

La Gioconda.

(1876.)

“Ombre di mia prosapia.,”

English version by
Dr. Th. Baker.

Scene and Aria.

AMILCARE PONCHIELLI.
(1834-1886.)

Allegro con fuoco.

The musical score is written for piano in 6/8 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*ff*) dynamic marking. The second system includes a *stacc. assai* marking. The third system features a *b* (flat) key signature change. The fourth system continues with various melodic and harmonic developments. The fifth system concludes with a final *ff* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff *ruvido*

(in violent agitation)
a piacere

Si, mo-rir el-la de'
Yes, her doom is to die!

col canto *f*

a piacere *un po' meno di prima*

Sul no-me mi-o scrit-ta l'in-fa-mia
For shall it be, that she all un-scath'd write

col canto *f un po' meno di prima*

in-pu-ne-men-te a-vrà? Chi un Ba-do-er tra-
in-fa-my on my name? A Ba-do-er be-

dì tray'd non può spe - rar pie - tà, no,
com - pas - sion ne'er will show, no,

no, non può, non può spe - rar, spe -
ne! com - pas - sion ne'er will show, will

a piacere ten.
rar — pie - tà! —
nev - er show!

col canto ff

Meno mosso, quasi a piacere
Se jer non la gher - mi nel - l'i - so - la fa - tal
Tho' yes - ter - day it miss'd her on the fa - tal isle,

Meno mosso
smorz. pp col canto sotto voce

que - sta mia man, ——— lè - spi - a - zion non fia ——— tre -
 this hand of mine, ——— yet on - ward dire a - tone - - ment

sf

men - da me - no! Je - ri un pu - gnal le a - vria squar - cia - to il
 now shall hast - en! Then 'twas but a stroke the steel with blood to

se - no, Og - gi un fer - ro non è, ——— sa - rà un ——— ve -
 moist - en: This time no steel I will try: ——— it shall ——— be

pp

Moderato.

le - no!
 poi - son!

pp sotto voce *f*

Là
A-

Allegro moderato.

tur - bi - nie far - ne - ti - chi la ga - ja ba - ra -
mid the gay and gid - dy thron where by she's there sur-

portando la voce

on - da, Del - la - go - nia col ge - mi - to - la fe - sta, la
round - ed, By groans of mor - tal a - go - ny - all joy shall be, all

portando la voce

fe - sta si con - fon - da, si con - fon - da del - l'a - go -
joy shall be con - found - ed, be con - founded by groans of

p *dim.*

allarg. *pp*

nia — col — ge — mi — to!
 mcr- — -tal — a — go — ny!

allarg. *pp* *fp*

Antante mosso.
cupo

Om — — — bre — — — di mi — — — a pro —
 Shades of my fa — — — thers a —

pp
cupo

sa — — — pia,
 round me,

non ar — ros — si — — — te,
 Spare me a — while yet,

pp

non ar-ros-si- -te an - co- -ra! Tut- -to ____ la
 spare me a -while yet the blush of shame! Death pays ____ the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of chords and moving lines in both hands. A trill (tr) is marked in the bass line of the piano part. The dynamic marking *pp* is present in the piano part.

mor- - -te ven- - -di- - -
 score, what- - -e'er be ____ the

The second system continues the vocal and piano parts. The vocal line has a long note followed by a half note. The piano accompaniment features a mix of chords and moving lines. The dynamic marking *pp* is still present.

ca, an- - -cheil tra - di - to o - nor,
 blame, E- - -ven for faith be - tray'd,

The third system shows the vocal line with a long note and a half note. The piano accompaniment includes a dynamic marking *f* (forte) in the middle of the system.

pp an-cheil tra - di-to ____ o - nor! Co - là far -
 e - ven for faith ____ be-tray'd! A - mid the

Tempo I.

The fourth system begins with a dynamic marking *pp* and a tempo marking "Tempo I.". The vocal line has a long note followed by a half note. The piano accompaniment features a dynamic marking *ff* (fortissimo) in the middle of the system.

ne - ti - chi la ga - - ja ba - - - ra -
 gid - dy_ throug where-by she's there sur -

on - - da! Del - la - go - nia col_ ge - mi - to la_
 round - ed, By groans of_ tal_ a - go - ny all -

pp *poco rit.*

fp *poco rit.*

fe - sta si con - fon - da!
 joy shall be con - found - ed!

mp

ff

Moderato maestoso.

La del_ pa - tri - - zio ve - - - ne - to. S'a -
 Yon see_ pa - tri - - cian kin - - - dreds all Re -

pp e stacc.

dem - pia al lar - go in - vi - to,
spond to the high in - vi - ta - tion,

animando e string.

Qui - vil fe - ral ma - ri - to, qui - vil fe - ral ma - ri - to
Here man - ly in - dig - na - tion, here man - ly in - dig - na - tion

pp animando e string. cresc.

poco allarg.

— Prov - ve - da al pro - prio o - no - re,
— A - veng - ing his hon - or's smart,

allarg. e f

Più mosso. come prima incalz. energico

— al pro - prio o - nor! Fre - me - te, o dan - ze, o
— his hon - or's smart! Then rage, or dance, or

con fuoco incalz. ff

