



# Niksa Lendic

Arranger, Interpreter, Publisher

Croatia

## About the artist

Publisher and organist, from Split (Croatia)

**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-nlendic.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-nlendic.htm)

## About the piece



**Title:** Nacqui all'affanno e al pianto (Ronda Cenerentola from CENERENTOLA)  
**Composer:** Rossini, Gioacchino  
**Copyright:** Copyright © LENDIC NIKSA  
**Publisher:** Ricordi  
**Instrumentation:** mezzo soprano voice and piano  
**Style:** Opera

## Niksa Lendic on [free-scores.com](http://free-scores.com)



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Gioachino Rossini (1792-1868)

## LA CENERENTOLA

ATTO II - RONDÒ FINALE: *Nacqui all'affanno e al pianto* (CENERENTOLA, *contralto*) ★)

Andante

Pianoforte

*f*

*p*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

CANTO

*a piacere*

Nac-qui all'affan-no e al pian - to, sof

*p* *col canto*

*tr* *tr*  
 - fri ta - cen - do il co - re;  
*p* *pp*

ma per so - a vein - can - to del - le - tà mi - a nel -  
*p*

fio - re, co - me un ba - le - no  
*p*

ra - pi - do la sorte mi - a, la - sor - te mi - a can -  
*f* *p*

- gió, co - me un ba - le - no  
*f* *p*

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ra - - pi - - do la sorte mi - a, la sorte mi - a can -

*Allegro*

-giò. No, no, no, no: tergete il ci-glio: perchè tre-

*Allegro*

*f*

-mar, perchè tremar, per - chè? A questo sen, a questo

sen vo - la - - te, fi - glia, so - rel - la, a -

*f* *p*

*rall.*

- mi - ca; tut - to, tut - to, tut - to, tut - to tro - - va - te in -

*f col canto* *p*

me, — tro - va - te, tro - va - te in me.

Non più me - sta accanto al fuo - co sta - rò so - la a gorgheg -

-giar, no. Ah, fu un lam - po, un so - gno un gio - co il mio lungo - palpi -

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tar. Non più me - sta ac - can - to

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and includes a triplet of eighth notes.

fuo - co, non più me - sta ac - can - to al fuo - co - sa - ra

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

so - la a - gor - gheg - giar, no. Ah, fu un lam - po, un so - gno.

The third system includes a vocal line with a melisma on 'gheg-giar' and a piano accompaniment with a triplet of eighth notes. The lyrics are: 'so - la a - gor - gheg - giar, no. Ah, fu un lam - po, un so - gno.'

gio - coil mio lungo palpi - tar.

The fourth system features a vocal line with a melisma on 'coil mio lungo' and a piano accompaniment with a triplet of eighth notes. The lyrics are: 'gio - coil mio lungo palpi - tar.'

Non più me - sta ac - can - to al fuo - co, non pi

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

me - sta ac - can - to al - fuo - co - sa - rò - so - la a - gor - gheg -

-giar. Ah, fu un lam - po, un - so - gno, un - gio - co - il - mio -

lun - go - pal - pi - tar. Ah, fu un lam -

- po, un sogno, un gio - co, ah, fu un

lam - po, un so - gno, un gio - co - il - mio - lun - go -

pal - pi - tar, ah, fuun lam -

- po, un sogno, un gio - co, ah, fu

lam - po, un so - gno, un gio - co il mio - lungo

pal - pi - tar. Ah, f

gio - co, ah, fu un gio - co, ah, fuun lam -



- po il pal-pi - tar. Ah, fu un

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest followed by the lyrics '- po il pal-pi - tar. Ah, fu un'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

gio - co, ah, fu un gio - co, ah, fu un lam -

The second system continues the vocal line with lyrics 'gio - co, ah, fu un gio - co, ah, fu un lam -'. The piano accompaniment features a prominent treble line with chords and a bass line with a steady eighth-note pattern. A dynamic marking of *f* is present in the piano part.

- po il palpi - tar, il mio lun - go pal - pi -

The third system shows the vocal line with lyrics '- po il palpi - tar, il mio lun - go pal - pi -'. The piano accompaniment includes dynamic markings of *ff* and *fp*. The bass line continues with eighth notes, while the treble line has more complex chordal textures.

- tar, il mio lun - go pal - pi - tar, il pal - pi - tar, il pal - pi -

The fourth system continues the vocal line with lyrics '- tar, il mio lun - go pal - pi - tar, il pal - pi - tar, il pal - pi -'. The piano accompaniment features repeated *fp* markings. The bass line is very active with eighth notes, and the treble line has dense chordal accompaniment.

- tar, il pal - pi - tar.

The fifth system concludes the vocal line with lyrics '- tar, il pal - pi - tar.'. The piano accompaniment features a final cadence with a fermata over the final chord in the treble clef. The bass line ends with a few final notes.