



LENDIC NIKSA

Croatia

Non seguirmi ormai t'invola (Scena e Cavatina Sigismondo from: SIGISMONDO) Rossini, Gioacchino

About the artist

Publisher and organist, expert in Gioacchino Rossini music, from Split (Croatia) - mail adress:
niksalendic@gmail.com

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-nlendic.htm>

About the piece



Title: Non seguirmi ormai t'invola (Scena e Cavatina Sigismondo from: SIGISMONDO)
Composer: Rossini, Gioacchino
Arranger: NIKSA, LENDIC
Copyright: Copyright © LENDIC NIKSA
Publisher: NIKSA, LENDIC
Instrumentation: Voice Mezzo-Soprano, Piano
Style: Opera

LENDIC NIKSA on [free-scores.com](https://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

No 3 - SCENA E CAVATINA

Sigismondo con tutto il disordine della piu tetra fissazione e senza conoscenza. Egli parla come a taluno da cui fosse inseguito e minacciato a un tempo medesimo.

Allegro

Piano

pp

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part features a delicate texture with *pp* dynamics. The right hand has a melodic line with eighth-note patterns and rests, while the left hand provides a rhythmic accompaniment with eighth notes.

5

Musical score for measures 5-7. The texture continues with similar rhythmic patterns. The right hand has more frequent eighth-note runs, and the left hand maintains a steady accompaniment.

8

Musical score for measures 8-11. This section includes dynamic markings *f* and *p*, and trills (*tr*) in the right hand. The music shows a slight increase in intensity and complexity.

12

Musical score for measures 12-13. The word *sciolte* is written below the notes, indicating a more relaxed or flowing articulation. The eighth-note patterns continue in both hands.

14

Musical score for measures 14-15. The piece concludes with a final flourish of eighth notes in the right hand and a simple accompaniment in the left hand.

16

Musical score for measures 16-19. The piece is in a minor key. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand has a sparse accompaniment with notes and rests. Performance markings include *marc:* (measures 16-18) and *dolce* (measure 19).

20

Musical score for measures 20-23. The right hand continues with eighth-note patterns, now including slurs and accents. The left hand accompaniment consists of chords and moving lines. Performance markings include *p* (piano) in measure 20.

24

Musical score for measures 24-26. The right hand features eighth-note patterns with slurs and accents. The left hand accompaniment includes chords and moving lines. Performance markings include *p* (piano) in measure 24.

27

Musical score for measures 27-29. The right hand features eighth-note triplets with slurs and accents. The left hand accompaniment consists of chords and moving lines. Performance markings include *p* (piano) in measure 27 and *cresc:* (crescendo) in measure 29.

30

Musical score for measures 30-32. The right hand features eighth-note triplets with slurs and accents. The left hand accompaniment consists of chords and moving lines. Performance markings include *f* (forte) in measure 30.

33

S. 

No,

36

S. 

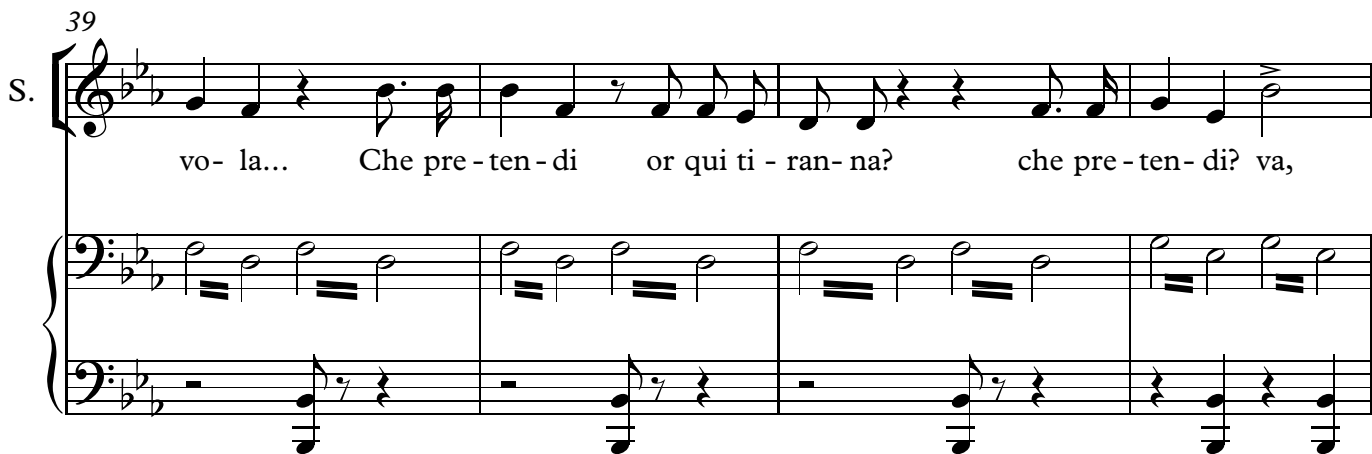
(smaniando per la scena) a piacere

Non se-guir- mi... o-mai t'in

colla parte

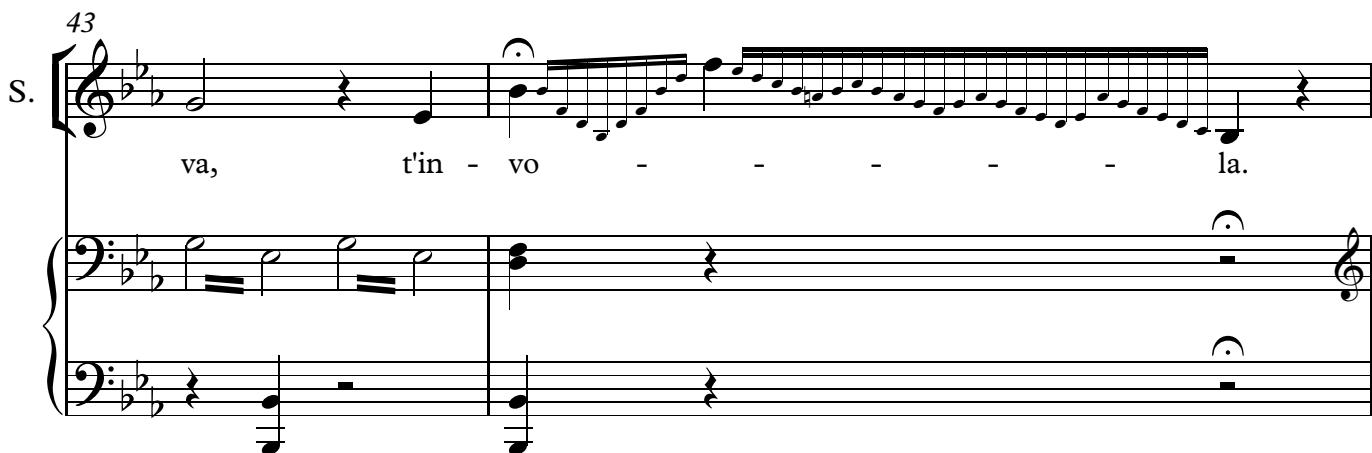
p

39

S. 

vo- la... Che pre-ten-di or qui ti-ran-na? che pre-ten-di? va,

43

S. 

va, t'in-vo- - - - - la.

45 *(si ferma)*

S. No! non i - o, la tua con-dan - na la tua con

ff

48 **Maestoso**

S. dan - na la se - gnó do-ve-re e o - nor, non i - o, no,

pp

52 **I. tempo**

S. la se - gnó do-ve-re e o - nor.

p

57 *(colla piu affannosa alterazione)*

S. Che? in - no - cen - te? e

61

S. *chi? tu sei? in - no*

64 *(coll'impeto del desiderio che termina col furore)*

S. *cen - te? Ah! lo fos - si!... il tra - di -*

68 *a piacere*

S. *to - re di mia ma - no io sve - ne - re - i!... U - na*

71 *(torna a smaniare per la scena)*

S. *pro - va, a me u - na pro - va... E lo*

colla parte

74 *(cava la spada)*

S. sve - no... e... **Anagilda:** *(rispettosamente lo trattengono)*

A. Deh! Si- gnor!

L. **Ladislao:** Deh! Si- gnor!

R. **Radoski:** Deh! Si- gnor!

cresc. *f*

77 *(facendo forza per svincolarsi)*

S. Chi tant' o - sa?

A. I fi - di

L. I fi - di

R. I fi - di

ff

80

A. tuo - - - i.

L. tuo - - - i.

R. tuo - - - i.

84

S. *a piacere.* *(si ferma, gira l'occhio stupidamente ed ascolta)* *(cadde fra le braccia di Lad, e Rad,)*

Le-i! spa - ri piú non la ve - do... *Grido:*

fp

89

L. Deh! fre - na il tuo tor - men - to:

93

L.

t'o - fro io pri - mo il san - gue i-stes-so.

sf

fp

97

A.

Quel mi - rar - ti il cor si op -

L.

Quel mi - rar - ti il cor si op -

R.

Quel mi - rar - ti il cor si op -

tr

sf

fp

100

A.

pres - so, quel mi - rar - ti il cor si op - pres - so e do - lor ch'e-gual non

L.

pres - so, quel mi - rar - ti il cor si op - pres - so e do - lor ch'e-gual non

R.

pres - so, quel mi - rar - ti il cor si op - pres - so e do - lor ch'e-gual non

8va

104

A. ha e do - lor ch'e-gual non ha non ha

L. ha e do - lor ch'e-gual non ha non ha

R. ha e do - lor ch'e-gual non ha non ha

8^{va}



109

S. *(tornando in se)*
Do - ve so - no?

A. non ha.

L. non ha.

R. non ha.

dolce.



114

S. vo - il... miei fi - di!... Per - che

117

S. vi - vo in tan - te pe - ne!

121 **Allegro**

S.

sensibile

125

S.

128

S. (Ah per - du - to ho il ca - ro

132

S. be - ne, e piú spe - me il cor non

136

S. ha.) La - ce - ra - ta e o-gnor quest' al - ma ne la

139

S. cal - ma tor - ne - rá, no, la - ce - ra - ta é o-gnor quest'

rall..

f *colla parte* *p*

142 **a tempo**

S. al - ma é o-gnor quest' al - ma, ne la cal - ma tor - ne -

a tempo

145 **rall..**

S. - rá, no, no, la cal - ma, no, no, no, no, no, no, no, la


colla parte

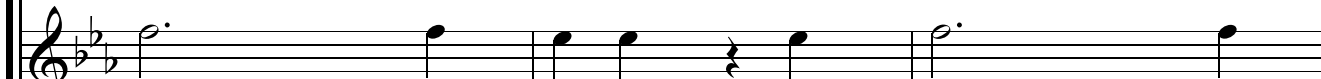
147


S. cal - ma tor - ne - rá.

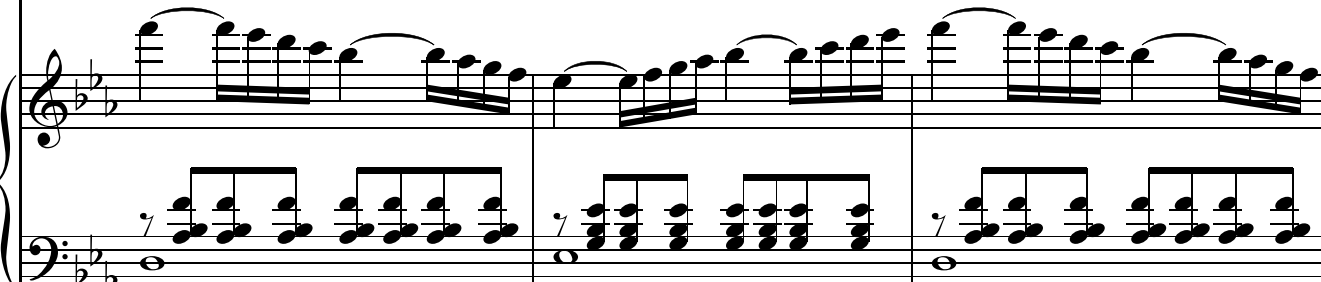
leggiero.

149

A.  Ti ri - chia - ma a tua grand'

L.  Ti ri - chia - ma a tua grand'

R.  Ti ri - chia - ma a tua grand'



152

A.  al - ma, ti ri - chia - ma a tua grand' al - ma, e la

L.  al - ma ti ri - chia - ma a tua grand' al - ma, e la

R.  al - ma ti ri - chia - ma a tua grand' al - ma, e la



155

S. (Ah per - du - to

A. cal - ma tor - ne - rá.

L. cal - ma tor - ne - rá.

R. cal - ma tor - ne - rá.

159

S. ho il ca - ro be - ne e piú spe - me

163

S. il cor non ha.) La - ce - ra - ta e o - gnor que

166

S. st'al - ma ne la cal - ma tor - ne - rá, no, la - ce-

f *colla parte*

169

S. ra - ta e o-gnor quest' al - ma e o-gnor quest' al - ma ne la

p

172 **a tempo**

S. cal - ma tor - ne - rá, no, no, la

a tempo

174 **rall..**

S. cal - ma no, no, no, no, no, no, no, la cal - ma tor - ne -

colla parte

176

S. *-rá, la - ce - ra - ta e o gnor quest' al - ma, ne la*

A. *Ti ri - cha - ma a tua grand'*

L. *Ti ri - chia - ma a tua grand'*

R. *Ti ri - chia - ma a tua grand'*

p

179

S. *cal - - ma tor - ne - rá, la - ce -*

A. *al - ma e la cal - ma tor - ne - rá, ri -*

L. *al - ma e la cal - ma tor - ne - rá, ri -*

R. *al - ma e la cal - ma tor - ne - rá, ri -*

f *p*

8^{va}

182

S. ra-ta e o gnor quest' al - ma, ne la cal - - ma

A. chia - ma a tua grand' al - ma e la

L. cha - ma a tua grand' al - ma e la

R. chia - ma a tua grand' al - ma e la

8^{va} *f*

185

S. tor - - ne - rá non tor - ne -

A. cal - ma tor - ne - rá, si tor - ne -

L. cal - ma tor - ne - rá, si tor - ne -

R. cal - ma tor - ne - rá, si tor - ne -

(8)

187

S. rá, non tor - ne - rá, no, no, no, no, no, no, la

A. rá, si tor - ne - rá, la

L. rá, si tor - ne - rá la

R. rá, si tor - ne - rá la

sf sf

189

S. cal - ma non tor - ne - rá.

A. cal - ma tor - ne - rá.

L. cal - ma tor - ne - rá.

R. cal - ma tor - ne - rá.

ff

191

Musical score for measures 191-192. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 191 features a treble clef with a series of eighth-note chords and a bass clef with a series of eighth-note chords. Measure 192 continues with similar patterns, including a long melodic line in the treble clef and chords in the bass clef.

193

Musical score for measures 193-194. Measure 193 continues the treble clef melody and bass clef accompaniment. Measure 194 concludes with a final chord in the treble clef and a whole note chord in the bass clef.