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About the artist

Publisher and organist, from Split (Croatia)

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

About the piece



Title: Occhietti miei vezzosi (Cavatina Buralicchio from L'EQUIVOCO STRAVAGANTE)
Composer: Rossini, Gioacchino
Copyright: Copyright © LENDIC NIKSA
Publisher: Lendic, Niksa
Instrumentation: Voice bass and Piano
Style: Opera

Niksa Lendic on free-scores.com



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CAVATINA BURALICCHIO

(from L'Equivoco stravagante)

Gioacchino ROSSINI

Piano

ff

4

7

10

cresc.

13

Oc - chiet - ti miei vez -

16

zo - si che sta-te a lam-peg - giar,

19

che sta-te a lam-peg - giar la - scia-tech'iori - po-si lo spes-so scin-til-

col canto

22

lar, per - che da quel ful - go - re che av

25

vam-pa, ac - cen - de e scot-ta, puo na-sce-re u-na bot-ta al ses-so as-sai fa

28

tal, puo na-sce-re un-na bot - ta al ses-so as-sai fa - tal, puo na-sce-re u-na

31

bot - ta al ses-so as-sai fa - tal. *p* Si ac-cen-de la Bet -

34

ti-na, si scal da an-cor la brut-ta, si,

37

si scal-da an-cor la brut-ta:

40

que-sta un so-spi-ro e - rut-ta,

This system contains measures 40 through 44. The vocal line in the bass clef begins with a whole rest in measure 40, followed by a melodic phrase in measures 41-44. The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands.

45

quel la di la tra-boc ca.

This system contains measures 45 through 48. The vocal line continues with a melodic phrase. The piano accompaniment includes a dynamic marking of *f* (forte) and features more complex rhythmic patterns.

49

Chi strin-ge - si la boc-ca,

This system contains measures 49 through 51. The vocal line has a melodic phrase. The piano accompaniment consists of a steady, rhythmic pattern of chords in the right hand and a more active bass line in the left hand.

52

il na-so chi si tu-ra, si, il na-so chi si

This system contains measures 52 through 55. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern from the previous system.

55

tu - ra, per-che per sua na - tu - ra il fuo-co e ass-ai be-stial, per-che per sua na -

58

tu - ra il fuo-co e assai be - stial, per che per sua na - tu - ra il fuo-co e assai be -

61 *piu mosso*

stial. Cal - ma - te e - ter - ni de - i un

64

si - mil ma - gne - ti - smo un si - mil ma - gne

67

ti - smo, e in-tan-to fa - na - ti - smo por-ge-te al vo - ti

pp

70

mie - i la for-za che vor - re - i per tut-te con-ten - tar, cal-ma-te e-ter - ni

cresc

73

de - i un si-mil ma-gne - ti - smo o in-tan-to fa - na - ti - smo por-ge-te ai vo - ti

cresc

76

mie - i la for-za ch'io vor - re - i per tut-te con-ten - tar, la for - za ch'io vor -

ff

79

re - i per tut-te con ten - tar, si, si, la for-zach'io vor-re - i per tut-te con ten-

82

tar, si, si, la for-za ch'io vor-re - i per tut-te con-ten - tar, per tut-te con-ten

85

tar, per tut-te con-ten - tar.

88