



# Niksa Lendic

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Croatie

## A propos de l'artiste

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## A propos de la pièce



**Titre :** Quando la fama altera (Aria Filippo from LA GAZZETTA)  
**Compositeur :** Rossini, Gioacchino  
**Arrangeur :** Lendic, Niksa  
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**Editeur :** Lendic, Niksa  
**Instrumentation :** Voix basse et Piano  
**Style :** Opera

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# LA GAZZETTA

(Aria Filippo: Quando la fama altera)

Gioacchino Rossini

**Allegro**

Piano

*ff*

The piano introduction is in 4/4 time, marked 'Allegro' and 'ff'. It features a rhythmic pattern of eighth and sixteenth notes in both hands. The right hand has a more complex melodic line with some triplets. The left hand provides a steady accompaniment. The piece ends with a triplet of eighth notes in the right hand.

3

4

This system continues the piano introduction from measure 4. It maintains the same rhythmic and melodic patterns as the previous system, ending with another triplet of eighth notes in the right hand.

3

6 **FILIPPO:** *a piacere.*

Quan - do la fa - - - ma al -

The vocal entry for Filippo begins at measure 6. The melody is in the bass clef and features a mix of quarter and eighth notes. The piano accompaniment continues with a similar rhythmic pattern to the introduction. The lyrics 'Quan - do la fa - - - ma al -' are written below the vocal line.

3

9

-te - ra con trom - ba ben \_\_\_\_\_ so - - -

*ff*

This system continues the vocal and piano accompaniment from measure 9. The vocal line has a long note followed by a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics '-te - ra con trom - ba ben \_\_\_\_\_ so - - -' are written below the vocal line.

*ff*

12

no - ra                      pei re - gni dell' au - ro-ra                      a

Measures 12-16: The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

17

pu - bli-car - lo an - drá a pu - bli -

Measures 17-18: The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. A *ff* dynamic marking is present.

19

car - - lo an - drá a pu - bli -

Measures 19-20: The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

21

car - lo an - drá

Measures 21-22: The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

24

af - fé che piú d'un prin - ci-pe

27

in - sin nel suo-lo au - so-nio a ri-ve-rir Pom

30

po-nio sol - le-ci-to ver - rá, a ri-ve-rir Pom - po - nio sol-le-ci-to ver

33

rá e que - sti\_\_\_ chi\_\_\_ sa - ran - no Fi -

*ff* *p*

36

- lip - po or vi di - rá si, si, e que - sti chi sa -

39

ran - - no Fi - lip - po or vi di -

41

- rá Fi - lip - po or vi - di - rá Fi -

44

lip - po or vi di - rá Fi - lip po or vi di - rá Fi - lip - po or vi di - rá

48

dal Pe- kin l'O-hang-tes-

51

sé, dal - la Per-sia il gran So - fi

54

dall'E-git-to il Ca-li - fé, il Mo-gol-lo dal Chi - li, e da Li-bia ver-ran

57

poi coi lor baf-fi i pri-mi e - roi e da Li-bi - a ver-ran poi coi lor baf-fi i pri-mi e -

60

ro - i, di Mar - roc-co A-zul Ba

63

lá, A - li dal Bal-du ge - rí,

66

di Gui-nea Mi - ca - zi - rá e di Tri - po - li il Be -

68

i dal Pe - kin l'O - han - gtes - sé dal - la Per - sia il gran so -

69

fi, dall E - git - to il Ca - li - fe il Mo - gol - lo dal Chi -

70

li di Ma - roc - co Al - zul Ba - lá A - li dal Bal - du - ge -

71

ri di Gui - nea Mi - ca - zi - rá e di Tri - po - li il

72

Bei, di Ma - roc - co A - zul Ba - lá A - li dal Bal - du - ge -



73

ri di Gui-nea Mi-ca-zi-rá e di Tri-po-li il Be - i e di Tri-po-li il Be -

75

i e di Tri-po-li il Be - i.

77

tut-to un tal ce - ri - mo - nia - le,

79

stam - pe - ras - si nel gior - na - le e dal giú si - no al - le

81

sfe - re don Pom - po - nio sba - ze - rá ma con

83

po - co ma con po-co ma con po-co suo pia - ce - re ben bur

85

la - to ben-bur-la - to ben bur-la - to re-ste - rá ma con

87

po - co suo pia - ce - re ben bur

89

-la-to re-ste - rá, ma con po - co suo pia -

92

- ce - re ben bur - la - to re - ste -

94

-ra que-sto gran ce-re-mo-nia - le stam-pe-ras-si nel gior

96

na - le e dal giú si-no al-le sfe - re don Pom-po-nio sbal-ze

98

rá e dal giú si-no al-le sfe-re don Pom-po-nio sbal-ze - rá ma con

101

po - co ma con po-co ma con po-co suo pia - ce - re ben bur

103

la - to ben bur-la - to ben bur-la - to re-ste - rá, \_\_\_\_\_ ma con

105

po - co \_\_\_\_\_ suo \_\_\_\_\_ pia - ce - re \_\_\_\_\_ ben \_\_\_\_\_ bur -

107

-la-to re- ste - rá ma con po - co suo pia -

110

- ce - re ben bur - la - to re - ste -

112

-rá, que - sto gran ce - ri - mo - nia - le stam - pe - re - sti nel gior -

114

-na le e da giú si - no - al - le sfe - re don Pom po - nio sbal - ze - rá don Pom

117

po-nio don Pom-po-nio sbal-ze - rá      don Pom-po - nio sbal - ze - rá      sí sbal-ze -

The musical score for measures 117-119 consists of three systems. The first system includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "po-nio don Pom-po-nio sbal-ze - rá      don Pom-po - nio sbal - ze - rá      sí sbal-ze -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

120

rá

The musical score for measures 120-122 consists of three systems. The first system includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has the lyric "rá". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

123

The musical score for measures 123-125 consists of three systems. The first system includes a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score ends with a double bar line and repeat signs in both staves.