



Niksa Lendic

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About the artist

Publisher and organist, from Split (Croatia)

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

About the piece



Title: Le femmine d'Italia (Aria Haly from: L'ITALIANA IN ALGERI)
Composer: Rossini, Gioacchino
Arranger: Lendic, Niksa
Copyright: Copyright © LENDIC NIKSA
Publisher: Lendic, Niksa
Instrumentation: Voice bass and Piano
Style: Opera

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



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L'ITALIANA IN ALGERI

(Aria Haly - Bass)

Gioachino Rossini

Allegro giusto

Piano

p *fp* *f*

5

Haly:

Le fem - mi - ne d'I -

fp

9

ta - lia son di - sin - vol - te e scal - tre, e san - no piú del -

13

l'al - tre l'ar - te di far - si a - mar.

f *p*

17

Le fem - mi - ne d'I - ta - lia

fp

Detailed description: This system contains measures 17 through 20. The vocal line (bass clef) begins with a whole rest in measure 17, followed by a half rest in measure 18. The lyrics "Le fem - mi - ne d'I - ta - lia" are written across measures 19 and 20. The piano accompaniment (treble and bass clefs) starts in measure 17 with a series of chords and eighth-note patterns. A dynamic marking of *fp* (fortissimo piano) is placed in the first measure of the piano part.

21

son di - sin - vol - te e scal - tre, e

fp

Detailed description: This system contains measures 21 through 24. The vocal line (bass clef) has a whole rest in measure 21, followed by a half rest in measure 22. The lyrics "son di - sin - vol - te e scal - tre, e" are written across measures 23 and 24. The piano accompaniment (treble and bass clefs) continues with similar rhythmic patterns. A dynamic marking of *fp* is present in the first measure of the piano part.

25

san - no piú del - l'al - tre l'ar - te di far - si a - mar. Le fem - mi - ne d'I

Detailed description: This system contains measures 25 through 28. The vocal line (bass clef) starts with a quarter note in measure 25, followed by a half note in measure 26, and then a quarter note in measure 27. The lyrics "san - no piú del - l'al - tre l'ar - te di far - si a - mar. Le fem - mi - ne d'I" are written across measures 25, 26, and 27. The piano accompaniment (treble and bass clefs) features a more active bass line with eighth notes and chords.

29

ta - lia son di - sin - vol - te e scal - tre, e san - no piú del -

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Detailed description: This system contains measures 29 through 32. The vocal line (bass clef) has a quarter note in measure 29, followed by a half note in measure 30, and then a quarter note in measure 31. The lyrics "ta - lia son di - sin - vol - te e scal - tre, e san - no piú del -" are written across measures 29, 30, and 31. The piano accompaniment (treble and bass clefs) continues with a steady eighth-note bass line and chords. A watermark for "free-scores.com" is visible at the bottom of the page.

32

l'al - tre l'ar - te di far - si a - mar, e

35

san - no piú del - l'al - tre l'ar - te di far - si a -

38

mar.

pp

42

Nel - la ga - lan - te - ri - a l'in -

46

ge-gno han raf - fi - na - to, l'in -

fp

50

ge-gno han raf - fi - na - to; e suol re-star gab - ba - to chi le ver-rá gab

55

- bar. Le fem-mi-ne d'I - ta - lia

p *cresc.* *f assai*

58

son di-sin-vol-te e scal - tre, e san - no piú del -

p

61

l'al - tre l'ar - te, l'ar - te di far - si a -

64

mar, e san - no piú del - l'al - tre

67

l'ar - te, l'ar - te di far - si a - mar di far - si a -

71

mar, di far - si a - mar, di far - si a - mar, di far - si a -

Musical score for measures 75-77. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment and a maracas part. The piano part consists of a steady eighth-note pattern in the bass clef and chords in the treble clef. The maracas part is indicated by the 'mar.' marking and consists of rhythmic patterns in the treble clef.

Musical score for measures 78-80. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment and a maracas part. The piano part consists of a steady eighth-note pattern in the bass clef and chords in the treble clef. The maracas part is indicated by the 'mar.' marking and consists of rhythmic patterns in the treble clef. The score ends with a double bar line and a repeat sign.