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About the artist

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About the piece



Title: Mentre qual fiera ingorda (Aria Antenore from ZELMIRA)
Composer: Rossini, Gioacchino
Arranger: Lendic, Niksa
Copyright: Copyright © LENDIC NIKSA
Publisher: Lendic, Niksa
Instrumentation: Voice Tenor, Piano
Style: Opera

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ZELMIRA

(Aria Antenore)

Gioacchino Rossini

Allegro rigoroso

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and chords.

4

The second system begins with a vocal entry on the treble staff at measure 4. The lyrics are "Men - tre qual fie - ra in - gor -". The piano accompaniment continues in the bass staff. The dynamic is *f*. The vocal line is marked with a *v* (vibrato) and a slur. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

8

The third system begins with a vocal entry on the treble staff at measure 8. The lyrics are "-da ar - ma a fe - rir l'ar - ti -". The piano accompaniment continues in the bass staff. The dynamic is *p* (piano) for the first part and *f* (forte) for the second part. The vocal line is marked with a slur. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

12

The fourth system begins with a vocal entry on the treble staff at measure 12. The lyrics are "glio Ar - ma, ar - ma". The piano accompaniment continues in the bass staff. The dynamic is *p* (piano). The vocal line is marked with a slur. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

15

ar - - ma a - - fe - rir l'ar -

ff

sf

Detailed description: This system contains measures 15 and 16. The vocal line (treble clef) has a melodic line with a slur over measures 15 and 16. The piano accompaniment (grand staff) features a strong *ff* dynamic in measure 15 and a *sf* dynamic in measure 16. The key signature has three sharps (F#, C#, G#).

17

ti - - - - -

Detailed description: This system contains measures 17 and 18. The vocal line (treble clef) has a long note in measure 17 and a rest in measure 18. The piano accompaniment (grand staff) has a rhythmic accompaniment of eighth notes in the right hand and a similar pattern in the left hand.

19

- - - - - glio.

Detailed description: This system contains measures 19 and 20. The vocal line (treble clef) has a melodic line in measure 19 and a rest in measure 20. The piano accompaniment (grand staff) has a rhythmic accompaniment of eighth notes in the right hand and a similar pattern in the left hand.

20

nei - - - - - la - bri

p

Detailed description: This system contains measures 20 and 21. The vocal line (treble clef) has a rest in measure 20 and a melodic line in measure 21. The piano accompaniment (grand staff) has a rhythmic accompaniment of eighth notes in the right hand and a similar pattern in the left hand. The dynamic is marked *p*.

23

suoi nel ci - glio,

26

par che sor - ri - da a - mor in

29

ter - pi da e si - cu - ra fe - de co - stan - za

32

giu - ra in - tre - pi - da e si - cu - ra

35

fe - ce co-stan - za giu - ra

38

ma di co - stan - za e fe - de le

41

leg - gi fran - ge o - gnor le leg -

44

-gi le leg - gi ma

47

di - cos - tan - za e - fe - - de - le -

49

leg - gi fran - ge o-gnor le leg - gi fran - ge si le

54

leg - - - - gi fran -

57

- ge o-gnor le leg-gi fran - ge og - nor le leg - gi

61

fr - an - ge o - gnor si - fr - an - ge o -

sf *fp* *fp* *fp* *fp*

64

gnor - si - fr - an - ge o - gnor si fran - ge og

sf *fp*

67

nor si fran - ge og - nor si fran - ge og - nor

cresc. *f*

70

sí tris - te ri - tor - te o Pren - ce in - fe

f *fp* *fp* *f*

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75

li-ce la bar - ba-ra sor-te av - vin - se per te.

Illo:

f *p* *f* *f* *p*

80

bar - ba - ra sor - te mio co - re in - fe - li - ce oh i - ni - qua con

f *p*

85

Antenore:

Ma i sa - cri mi-

sor-te tra - dir mi e per ché?

p *sotto voce*

91

ni - stri che chie - don da me?

96

f

100 **Andante**

Andante

106

f

111

f

116

Piano accompaniment for measures 116-120. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *f* is present in measure 119.

121

Choir

Choir vocal line for measures 121-125. The vocal line is mostly silent, with the word "Di" appearing at the end of measure 125.

Piano accompaniment for measures 121-125. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamic markings of *f* and *p* are present in measures 122 and 123 respectively.

126

Choir

Choir vocal line for measures 126-130. The lyrics are: "lu - ce sfa - vi - lan - te un rag - gio bal - le - nó la".

Piano accompaniment for measures 126-130. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

130

Choir

vo - ce del To - nan - te nel tem - pio ri - suo - nó

134

Choir

ri - suo - nó, ri - suo - nó

138

Choir

An - te - no - re di Les - bo sia di - fen - sor sos

142

Choir

146

Choir

150

Antenore:

Oh giu - bi - lo

Illo:
Oh sma-nia a - tro - ce, Oh sma-nia a -

Choir
tò E' a lui do

153

Oh giu - bi - lo!

tro - ce

Choir
vu - to un re - gno che tan - to

157

Choir

me - ri - to. me - ri - to,

161

Choir

me - ri - to.

165

Leucippo:

Vie - ni la fron - te a cin - ge - re del Re - al ser - to.

170

Choir

Vie - ni a do - nar ai po - po - li la pa - ce

174

Choir

Les - bo do - len - te e mi - se - ra, sciol - ga da lac - ci il pié

cresc.

178

Choir

Les - bo do-len-te e mi-se-ra sciol - ga da lac-ci il pié da

182

Choir

lac - ci il pié, da lac - ci il

185

Choir

pié si, si.

sva

188

p

192

f

196

Antenore:

Ah do po

p

200

tan-ti pal - pi — ti con-ten-ta e al-fin quest' a - ni - ma non che non

204

pos - so non pos-so es-pri-me-re gual gio - ja io sen - to io sen-to in me

208 *a piacere*

no che non pos - - so non pos-so es

sf

a tempo

212

pri - me - - re qual gio-ja sen - - to

ff

f

216

sen - to sen - to in me.

Choir

Di gue - ra in gri do in

3 3

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220

Choir

fau - sto do - vrá ces-sar per te si di gue - ra il gri do in

224

Antenore:

Choir

Oh! giu - bi-lo qual

fau - sto do - vrá ces-sar per te si ces - sar per

228

gio-ja sen-to in me Ah!

te si ces - sar per te Ah!

Choir

233

Ah-do-po tan-ti pal - pi - ti con-ten-ta e al- fin quest'- a - ni

p

237

- ma non che non pos - so non pos-so es-pri - me-re qual gio- ja io

240 *a piacere.* 6

sen - to io sen-to in me non che non pos - -

244 10

-so non pos-so es - pri - me - - re

248 *a tempo*

Choir

qual gio-ia io sen - to sen - to, sen - to in me

Ces - sar ces - sar per te di

f *p*

253

Choir

qual gio - ja io sen - to in me qual
 guer - ra il gri - do il gri - do in - fau - sto do -

8^{va}

257

Choir

gio - ja sen - to sen - to in me,
 vrá ces - sar ces - sar per te di

8^{va}

261

Choir

qual gio - ja io sen - to in me qual
 guer - ra il gri - do il gri - do in - fau - sto do -

8^{va}

265

Choir

gio - ja sen - to sen - to in me io sen -
 vrá ces - sar, ces - sar per te ces - sar

8^{va}

271

to in me io sen - to in

Choir

per te ces - sar per

276

me io sen - to in me, io sen - to in

Choir

te si ces - sa - re per te si ces - sa - re per

p 3

280

me io sen-to in me.
te per te.

Choir

f *ff*

285

Detailed description: This page of a musical score contains measures 280 through 285. The top system is for a choir, with three staves (Soprano, Alto, and Bass) and the word 'Choir' written to the left. The lyrics are 'me io sen-to in me. te per te.' The bottom system is for a piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins at measure 280 with a forte (*f*) dynamic and becomes fortissimo (*ff*) in measure 282. The score is in the key of D major (two sharps) and 3/4 time. The piano part features a steady eighth-note bass line and block chords in the treble. The choir part consists of simple, homophonic lines.