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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: Sempre in amore son io cosi (Aria Madama la Rose from LA GAZZETTA)
Composer: Rossini, Gioacchino
Arranger: Lendic, Niksa
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Publisher: Lendic, Niksa
Instrumentation: Voice Mezzo-Soprano, Piano
Style: Opera

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



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LA GAZZETTA

(Aria Madama la Rose: Sempre in amore son io così)

Gioacchino Rossini

Allegro

Piano

f

5

9

13

16

ff *p* *ff*

21 **Madama la Rose:**

Sem-pre in a - mo - re son io co - sí

p

This system contains measures 21 through 24. The vocal line begins with a whole rest in measure 21, followed by a quarter rest and a quarter note G4 in measure 22. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present in measure 23.

se un ci - cis-

This system contains measures 25 through 28. The vocal line has whole rests in measures 25, 26, and 27, followed by a quarter rest and a quarter note G4 in measure 28. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

beo m'of-fre il suo co - re

This system contains measures 29 through 31. The vocal line starts with a quarter note G4 in measure 29, followed by quarter notes F4, E4, and D4 in measures 30 and 31, and a whole rest in measure 32. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

io mai non fac - cio la svo-glia-

This system contains measures 32 through 35. The vocal line has whole rests in measures 32 and 33, followed by a quarter rest and a quarter note G4 in measure 34, and quarter notes F4, E4, and D4 in measure 35. The piano accompaniment continues with the same rhythmic and harmonic structure.

36

ti - na io mai non fac - cio la svo-glia - ti - na lá svo-glia - ti - na ma col-la

40

gra-zi-a che ci ca - mi - na 'ac - cet-to su-bi-to vi di-co sí vi di-co

45

sí, vi di-co sí sem-pre in-a - mo - re son io co - sí

50

Pria l'al-te

54

ri - gna di don-na bel - la e - ra d'agl' uo - mi-ni tan-to ap-prez

57

za - ta e-ra dagl' uo-mi-ni tan-to ap-prez - za - ta tan-to tan - to tan-to ap-prez

61

za-ta m'a-des-so cre - di-mi non é piúquel - la la no-stra re - go-la pre-sto fal

65

lí se un ci-cis-be - o m'of-fre il suo

69

co - re, io mai non fac - cio la svo-glia

73

ti - na ma col-la gra - zia a che ci cam - mi - na l'ac-cet-to su-bi-to vi di-co

77

sí, l'ac-cet-to su-bi-to vi di-co sí, vi di-co sí, sem pre in a

82

-mo - re son io co - sí pria l'al-te - ri gia di don-na bel - la e - ra dagl'

86

uo - mi-ni tan-to ap-prez - za - ta m'a-des - so cre-di-mi non e piu

89

quel - la la no-stra re-go-la pre-sto fal - lí, m'a des - so cre-di-mi non é piú

93

quel - la la no-stra re - go-la pre-sto fal - lí la no-stra re - go-la pre-sto fal -

97

lí la nos - tra re - go-la pre - sto fal - lí.

100

The musical score consists of five measures. The right hand (treble clef) begins with a melodic line of eighth notes, slurred in pairs. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. The key signature is G major (one sharp) and the time signature is 4/4. The score ends with a double bar line and repeat signs.