



LENDIC NIKSA

Arranger, Interpreter, Publisher

Croatia

About the artist

Publisher and organist, expert in Gioachino Rossini music, from Split (Croatia) - mail adress: niksalandic@gmail.com

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

About the piece



Title: Tutto vince abbatte atterra (Aria Aureliano from: AURELIANO IN PALMIRA)
Composer: Rossini, Gioacchino
Arranger: NIKSA, LENDIC
Copyright: Copyright © LENDIC NIKSA
Publisher: NIKSA, LENDIC
Instrumentation: Voice Tenor, Piano
Style: Opera

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ARIA AURELIANO

(Aureliano in Palmira - Atto II - Bis)

Rossini

0 **Marziale**

Piano *p*

4

8

12

16

19

Musical score for measures 19-21. The upper staff (treble clef) features a complex texture with triplets and a forte (*f*) dynamic marking. The lower staff (bass clef) provides a steady accompaniment.

22

Musical score for measures 22-24. The upper staff (treble clef) continues with dense chordal textures and triplets. The lower staff (bass clef) maintains a consistent rhythmic pattern.

25 *Coro Romani*

8 Tut - to vin - ce ab - bat - te at -

Musical score for measures 25-27. This section includes vocal lines with lyrics. The upper staff (treble clef) has a vocal line with lyrics: "Tut - to vin - ce ab - bat - te at -". The lower staff (bass clef) provides accompaniment.

Piano accompaniment for measures 25-27. The upper staff (treble clef) features intricate chordal patterns, and the lower staff (bass clef) provides a steady accompaniment.

28

8 ter - ra. La tua spa - da, la tua

Musical score for measures 28-30. This section includes vocal lines with lyrics. The upper staff (treble clef) has a vocal line with lyrics: "ter - ra. La tua spa - da, la tua". The lower staff (bass clef) provides accompaniment.

Piano accompaniment for measures 28-30. The upper staff (treble clef) features intricate chordal patterns, and the lower staff (bass clef) provides a steady accompaniment.

31

8
spa - da il tuo va - lor, gran - de in

p 3 3

34

8
pa - ce gran-de in pa - ce e for - te in guer - ra.

3 3 3 3

p

37

8
é di Ro - ma é di Ro - ma il Re - gna - tor é di

f *p*

41

8
Ro - ma il Re - gna - tor *f* é di Ro - ma il Re - gna - tor *p* é di

45

8
Ro - ma il Re - gna - tor é di Ro - ma il Re - gna -

ff

48

8
tor il Re - gna - tor il Re - gna - tor il Re - gna -

51

tor.

54 **Andante affettuoso** (accennando Palmira)

A.

La v'at - ten - de in quel - le mu - ra.

Andante affettuoso

f *f* *p* *tr*

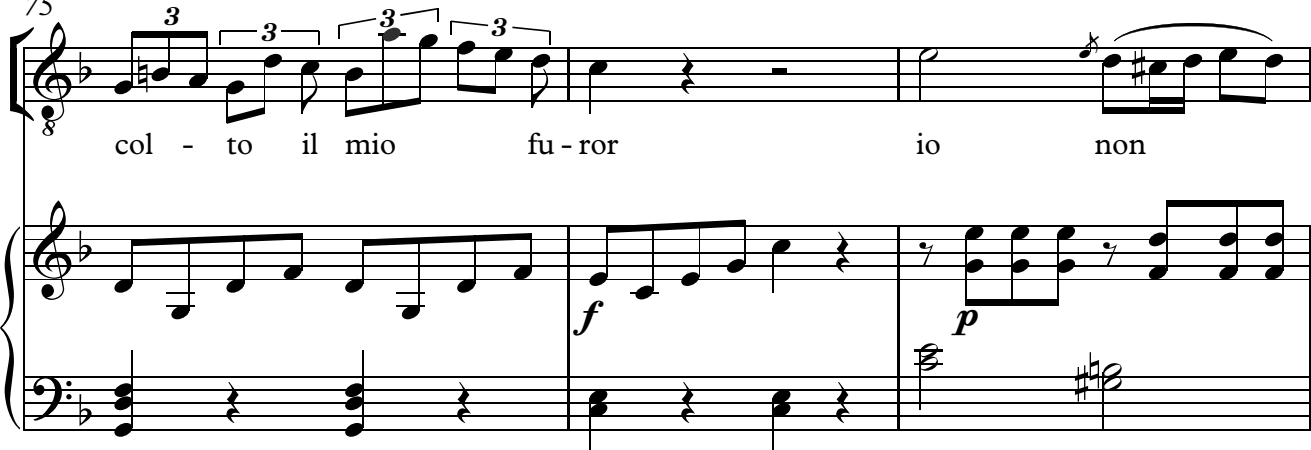
58

A.

La mi - a glo - ria, il vo - stro o

tr

75

A. 
col - to il mio fu - ror io non

78

A. 
cu - ro il mio pe - ri - glio so - lo a -

81

A. 
scol-to so - lo a - scol - to il mio fu - ror, io non

84

A. 
cu - ro il mi - o pe - ri - glio il mi - o pe - ri - glio so - lo a -

87

A.

scol - to il mio fu - ro - re so - lo a -

89

A.

-scol - to il mio fu - ro - re.

91

Andante

p

p

95

p

99

A.

Son di Ro - ma a - man - te e fi - glio,

103

A.

a le - i sa - cro a lei sa - cro i lac - ci mie - i deh voi

107

A.

fa - te e - ter - ni De - i che io le tor - ni al se - no an

110

A.

cor. Deh voi fa - te e - ter - ni De - i ch' io le tor - ni al se - no an

10

114

Full Score

A.

cor, deh voi fa - te e - ter - ni De - i ch'io le

117

Allegro

A.

tor-ni al se - no an - cor,
Tut - to vin - ce ab - bat-te at -

Allegro

col canto **f**

120

A.

La vi at - ten-de in quel - le mu - ra.
ter - ra. La tua

ff

A.

La mi-a glo-ria il vo - stro o - nor.
spa-da il tuo va - lor. Gran - de in

pa - ce e for-te in guer - ra e di Ro-ma il Re-gna - tor é di

Ro-ma il Re - gna - tor il Re-gna - tor il Re-gna - tor, si,

135

8
si.

A. 138

8
Son di Ro - ma a -

A. 142

8
man - te e fi - glio a le - i sa - cro a lei

146

A.  *8* sa - cro i lac - ci mie - i deh voi fa - te e - ter - ni

This system contains the vocal line and piano accompaniment for measures 146-148. The vocal line starts with a fermata on the first measure, followed by eighth notes and a triplet in the final measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with rests and eighth notes in the left hand.

149

A.  *8* De - i che io le tor - ni al se - no an - cor. Deh voi

This system contains the vocal line and piano accompaniment for measures 149-151. The vocal line includes a triplet in the second measure and a fermata on the final measure. The piano accompaniment continues with the same eighth-note accompaniment.

152

A.  *8* fa - te e - ter - ni De - i ch' io le tor - ni al se - no an -

This system contains the vocal line and piano accompaniment for measures 152-154. The vocal line features a triplet in the second measure and a fermata on the final measure. The piano accompaniment remains consistent with the previous systems.

155

A.  *8* cor, deh voi fa - te e - ter - ni De - i ch'io le

This system contains the vocal line and piano accompaniment for measures 155-157. The vocal line includes a fermata on the first measure and a triplet in the final measure. The piano accompaniment continues with the eighth-note accompaniment.

158

A. 

tor - ni al se - no an - cor. Deh voi
 Gran-de in pa - ce
col canto
f

160

A. 

fa - te e - ter-ni De - i ch' io le tor-ni al se-no an
 for-te in guer - ra é di Ro - ma il re - gna -

163

A.

cor. Deh voi fa - te e - ter - ni
tor, gran-de in pa - ce for-te in guer - ra

165

A.

De - i ch' io le tor - ni al se - no an - cor ch'io le
é di Ro - ma il re - gna - tor e di

ff

168

A.

tor - ni al se - no an - cor ch' io le tor - ni al se - no an - cor al se - no an

Ro - ma il re - gna - tor e di Ro - ma il re - gna - tor il re - gna -

172

A.

cor al se - no an - cor al - se - no an - cor.

tor il re - gna - tor il re - gna - tor.

176

A.

The musical score for measures 176-180 consists of three staves. The top two staves are vocal parts, labeled 'A.' and '8', both in treble clef with a key signature of one flat. They contain whole rests for all five measures. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs, one flat). The right hand begins with a sixteenth-note scale in measure 176, followed by chords in measures 177-179, and a whole note chord in measure 180. The left hand provides a bass line with chords and single notes throughout the measures.