



# Niksa Lendic

Arranger, Interpreter, Publisher

Croatia

## 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:** Vorrei veder lo sposo (Scena ed Aria Amira from CIRO IN BABILONIA)  
**Composer:** Rossini, Gioacchino  
**Arranger:** Lendic, Niksa  
**Copyright:** Copyright © LENDIC NIKSA  
**Publisher:** Lendic, Niksa  
**Instrumentation:** Voice Soprano and piano  
**Style:** Opera

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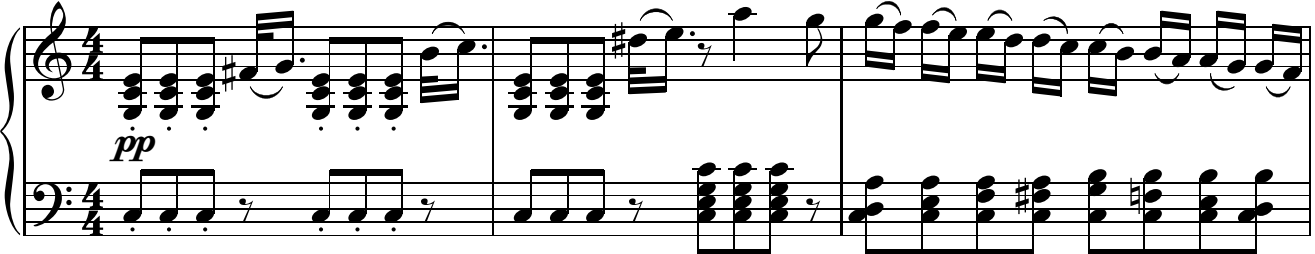
# CIRO IN BABILONIA

(Scena ed Aria Amira)

Gioacchino Rossini

**Allegro**

Piano



4 **Amira:**

Ma tu mi sve - la i sen - si suo - i...



7

Che tar - di? deh! per pie - tá - - fa - vel - la di



10

lu - i... di - te... dell a - mor tu - o... che di - co!



13

Ah no, ta-ci... mi fug-gi...

16

il tuo a spet-to... il tuo dir... ti mor m'in-fon-de,

19

e quest'al - ma si per-de e quest'al- ma si

22

per-de e si con-fon-de.

*pp*

Andante comodo

3

Musical score for measures 1-4. The piece is in 6/8 time with a key signature of two flats. Measure 1 starts with a forte (*f*) dynamic. Measure 2 begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

5

Musical score for measures 5-7. Measure 5 contains a triplet in the right hand. Measures 6 and 7 continue the melodic development in the right hand with slurs and accents, while the left hand maintains a steady accompaniment.

8

Musical score for measures 8-9. Measure 8 shows a melodic line in the right hand with slurs and accents. Measure 9 continues this line, leading into a more complex rhythmic pattern in the right hand.

10

Musical score for measures 10-12. Measure 10 features a trill (*tr*) in the right hand. Measure 11 has a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

13

Musical score for measures 13-15. Measure 13 has a whole rest in the right hand. Measure 14 has a forte (*f*) dynamic. Measure 15 ends with a fermata. The word "Vor" is written at the end of the system.

17

rei ve-der lo spo - so, strin-ger-lo al sen vor - re - i, ma an

*p*

21

cor de'vo - ti mie - i non sen-te il Ciel pie - tá. ma an

*f*

25

*a piacere.*

cor de'vo - ti mie - i non sen - te

*p*

*Colla parte.*

29

non sen - te il Ciel pie - tá.

*pp*

32

Choir

*pp* Ti cal - ma, ti con -

35

Choir

so - la, *f* il Ciel si pla - che - rá si pla - che - rá

*ff*

Vor

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39

rei ve-der lo spo - so, strin-ger-lo al sen vor - re - i

Choir *pp* Ti cal - ma, ti con

*p*

43

ma a-mor che vo - ti mie - i non sen - te non

Choir so - la,

*p*

*pp*

47

sen - te il

*Colla parte.* *cresc*

49

Ciel pie - tá.

*f*

52 **Allegro**

*p*

55

Choir

*p* Deh! ti con so - la e spe - ra



58

Choir

ti cal - ma, il Ciel si pla - che -

61

Choir

-rá ti cal - ma, ti cal - ma, il Ciel si pla - che -

65

Choir

Ah! che spie - gar non pos - so

rà

*ff* *f*

69

quel - lo che in pet - to io sen - to,

*p* *pp*

73

e il mi - o cru - del tor -

*p* *pp*

76

men - to piú gran - de o - gnor si

80

fa o - gnor si

*ff*

82

fa.

Choir

Ti cal - ma, ti cal - ma, *f* il

*pp*

85

Choir

Ciel si pla - che - rá si

*8va*

*ff*

87

Choir

pla - - che - - rá si pla - che -

*8va*

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Piu lento

89

Choir

No, piú non spe - ro, oh  
 rá si pla - che - rá.

Piu lento

*piu lento*  
*p*

92

Di - o tro - var fe - li - ci - tá Che

95

cru - do i - stan - te e que - sto! che

97

pal - pi - to, - che pe - - na! che

99

pal - pi - to, che pe - na! tor-men-to - - piu fu

*f* 6

*p* Colla parte

102

ne - sto - - del - mio, no no, no, no non si dá - -

105

ne - sto - - del - mio, no no, no, no non si dá - -

*A tempo*

108

111

no, di que - sto non si

113

dá

Choir

*p* Ti

*pp*

*8va*

Choir

cal - ma, ti cal - ma, ti con -

Choir

so - la, il Ciel si pla - che -

Choir

rá, il Ciel si pla - che -

*cresc...*

121

Choir

rá, si, pla - che - rá.

No, <sup>3</sup>

*8va*

124

Choir

piú non spe - ro, oh Di - o, tro - var fe - li - ci - tá. Che

*p*



128

cru - do i - stan - te e que - sto, che

Choir

*pp* Ti cal - ma, ti con -

*pp*

130

pal - pi - to, che pe - na! che

Choir

so - la, il Ciel si pla - che -

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132

pal - pi - to, che pe - na! tor-men to piú fu  
 rá.

This system contains the vocal line and piano accompaniment for measures 132-134. The vocal line features a melodic line with accents and triplets. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Choir

This system shows the piano accompaniment for measures 132-134. It includes dynamic markings *f* and *p*, and a section marked with a '6' indicating a sixteenth-note figure.

135

ne- sta del mio, no, non si dá

This system contains the vocal line and piano accompaniment for measures 135-138. The vocal line is characterized by frequent triplets. The piano accompaniment features chords and a bass line.

139

Choir

*p* Ti cal - ma ti con - so - la,

142

del

145

*oppure*

*ff*

del

148

Choir

mio, no, non si dá, ah del mio non si

Ciel si pla - che - rá, si il Ciel si pla - che -

151

Choir

dá, ah del mio non si dá, no,

rá, si il Ciel si pla - che - rá, si

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154

non si dá, no non si  
pla - che - rá si pla - che -

Choir

157

dá, del mio non si dá, del  
rá, si pla - che - rá il

Choir

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160

Choir

mio, no, non si dá.  
Ciel si pla - che - rá.

This block contains the vocal staves for a choir. It consists of three staves: a soprano staff, an alto staff, and a bass staff. The lyrics are written below the notes. The music is in a minor key and features a melodic line in the soprano part and a more rhythmic accompaniment in the alto and bass parts.

This block shows the piano accompaniment for measures 160 and 161. It features a right-hand part with flowing sixteenth-note passages and a left-hand part with a steady eighth-note accompaniment.

162

This block shows the piano accompaniment for measures 162 and 163. The right-hand part continues with intricate sixteenth-note patterns, while the left-hand part provides harmonic support with chords and moving lines.

164

This block shows the piano accompaniment for measures 164 and 165. The right-hand part features a descending melodic line, and the left-hand part has a more active, rhythmic accompaniment.