



# LENDIC NIKSA

Arrangeur, Interprete, Editeur

Croatie

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## A propos de la pièce



**Titre :** Quai grida!...Qual giubilo (Coro di Donzelle from: RICCIARDO E ZORAIDE)  
**Compositeur :** Rossini, Gioacchino  
**Arrangeur :** NIKSA, LENDIC  
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**Editeur :** NIKSA, LENDIC  
**Instrumentation :** Soli, Choeur et Piano  
**Style :** Opera

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# No 3 - CORO DI DONZELLE

(Zoraide, Fatima, Coro di Donzelle)

Rossini

**Allegro vivace**

Piano

*p* *ff* *p*

The piano introduction consists of nine measures. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment of eighth notes in the bass clef. Dynamics range from piano (*p*) to fortissimo (*ff*).

Measures 10-19 of the piano introduction. The right hand features a melodic line with accents, and the left hand continues with a rhythmic accompaniment. Dynamics include *f* and *p*.

Coro

Soprani I.

Quai gri - - da!

Measures 20-26. The vocal line for Soprano I enters in measure 20 with the lyrics "Quai gri - - da!". The piano accompaniment continues with a rhythmic pattern. Dynamics include *f* and *p*.

Measures 27-36. The piano accompaniment features a triplet of eighth notes in both hands. Dynamics include *p*.

Measures 37-46. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff* and *p*.

46

Coro

Qual

55

Coro

giu - - bi - lo!

2

63

Coro

giá rie de A - go - ran - - te

giá rie - - de A - go - ran - - te

f

71 *Full Score* 3

Coro

giá rie - - de A - go - ran - - te.

giá rie - - de A - go - ran - - te.

79 *Zoraide:*

Z.

Che or - ri - - bi - le i - stan - te!

86 *Fatima:*

F.

Che a - nun - zio cru - de - le!

94

Z. *Che or - ri - bi - le i - stan - te! che a -*

F. *Che or - ri - bi - le i - stan - te! che a -*

*f p f p*

104

Z. *nun - zio cru - del!*

F. *nun - zio cru - del!*

*ff*

113 *Soprani II*

Coro *Con gli al - tri di - vi - der la gio - ja do - vrem*

*p*

121

Coro

Con gli al - tri di - vi - der la gio - ja do - vrem, la

con > gli al > - tri > di - vi - der la gio - ja do - vrem, la

130

Coro

gio - ja do - vrem,

gio - ja do - vrem,

140

Coro

Con gli al - tri di - vi -

149

Coro

Co - gli al - tri di - vi - der la  
der la gio - ia do-vrem co - gli al - tri di - vi - der la

158

Coro

gio - ia do-vrem, la gio - ja do - vrem.  
gio - ia do-vrem, la gio - ja do - vrem.

165

Z. *Zoraide:*

Ah! Fa - ti -

175

Z.

ma, io tre-mo, as - sis -

Detailed description: This system shows the vocal line for voice Z. starting at measure 175. The vocal line is in a soprano register, with lyrics 'ma, io tre-mo, as - sis -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

181

Z.

- ti - mi, o Ciel!

Detailed description: This system continues the vocal line for voice Z. starting at measure 181. The vocal line has lyrics '- ti - mi, o Ciel!'. The piano accompaniment continues with similar rhythmic patterns.

187 *Fatima:*

F.

Ac - cor - ta dis - si - mu - la,

Detailed description: This system introduces the vocal line for voice F. starting at measure 187, marked 'Fatima:'. The vocal line has lyrics 'Ac - cor - ta dis - si - mu - la,'. The piano accompaniment features a more active eighth-note accompaniment.

195

F.

oc - cul - ta i tor - men - ti.

Detailed description: This system continues the vocal line for voice F. starting at measure 195. The vocal line has lyrics 'oc - cul - ta i tor - men - ti.'. The piano accompaniment continues with the eighth-note accompaniment.



205

Z. A - mo - re mi stra - zia.

F. Il bar - ba - ro fa - to.

Coro An - di - am che a mo - men - ti, An

An

214

Z. Il pa - dre mi ac - cu - sa.

F. Il bar - ba - ro fa - to.

Coro diam che a mo - men - ti. Ei qui

diam che a mo - men - ti. Ei qui

223

Z. Ahi l'al - ma con - fu -

F. Il bar - ba - ro fa -

Coro ne ver - ra. An - diam che a mo - men - to ei qui ne ver - rá.

ne ver - rá. An - diam che a mo - men - to ei qui ne ver - rá.

*cresc.* *f*

233

Z. - - sa piú pa - ce non ha.

F. - - to can - giar - si do - vrá.

Coro ei qui ei qui ne ver - rá.

ei qui ei qui ne ver - rá.

*p*

242

Z. A - mo - re mi

F. Il bar - ba - ro

Coro An - diam che a mo - men - ti,

An - diam che a mo - men - ti,

252

Z. stra - zia. A - mo - re mi stra -

F. fa - to. Il bar - ba - ro fa -

Coro An - diam che a mo - men - ti,

An - diam che a mo - men - ti,

261

Z. zia, Ah l'al - ma

F. to, Il bar - ba -

Coro Ei qui ne ver - rá an - diam che a mo - men - ti ei qui  
Ei qui ne ver - rá an - diam che a mo - men - ti ei qui

*cresc.*

271

Z. — con - fu - - sa, piú pa - ce — non

F. - ro fa - - to can - giar - si — do

Coro ne ver - rá — ei — qui, ei qui ne ver  
ne ver - rá — ei — qui, ei qui ne ver

*f*

280

Z. ha, piú pa - ce non ha, piú, pa -

F. vrá can - giar si do - vrá, can - giar

Coro rá, an - dia - - - -

287

Z. ce non ha.

F. si do - vrá.

Coro - mo.

- mo.

294

Musical score for measures 294-302. The piece is in A major (two sharps) and 3/4 time. Measures 294-302 feature a continuous eighth-note accompaniment in the bass clef. The treble clef contains a melodic line with eighth-note patterns and some rests. The key signature is A major.

303

Musical score for measures 303-312. The piece is in A major (two sharps) and 3/4 time. Measures 303-312 feature a continuous eighth-note accompaniment in the bass clef. The treble clef contains a melodic line with eighth-note patterns and some rests. The key signature is A major.

313

Musical score for measures 313-324. The piece is in A major (two sharps) and 3/4 time. Measures 313-324 feature a continuous eighth-note accompaniment in the bass clef. The treble clef contains a melodic line with eighth-note patterns and some rests. The key signature is A major. A *pp* dynamic marking is present in measure 324.

325

Musical score for measures 325-334. The piece is in A major (two sharps) and 3/4 time. Measures 325-334 feature a continuous eighth-note accompaniment in the bass clef. The treble clef contains a melodic line with eighth-note patterns and some rests. The key signature is A major. A *ppp* dynamic marking is present in measure 325. A fermata is placed over the final note of the piece in measure 334.