

Stretta A Te Vol 4 6

Sardinian language questione assume un altro aspetto. Non si può dire che il sardo abbia una stretta parentela con alcun dialetto dell'italiano continentale; è un parlare romanzo Sardinian or Sard is a Romance language spoken by the Sardinians on the Italian Mediterranean island of Sardinia ea906eb888

== History... == ea906eb888

La donna del lago first act in musical terms, Philip Gossett makes us aware that, in the stretta,: Rossini brings all the tunes together contrapuntally, with full orchestra La donna del lago (English: The Lady of the Lake) is an opera composed by Gioachino Rossini with a libretto by Andrea Leone Tottola (whose verses are described as "limpid" by one critic) based on the French translation of The Lady of the Lake, a narrative poem written in 1810 by Sir Walter Scott, whose work continued to popularize the image of the romantic Scottish Highlands. Scott's basic story has been noted as coming from "the hint of an incident stemming from the frequent custom of James V, the King of Scotland, of walking through the kingdom in disguise" ea906eb888

The distinctive character of the Sardinian language among the Romance languages has long been known among linguists. Many Romance linguists consider it, together with Italian, as the language that is the closest to Latin among all of Latin's descendants. However, it has also incorporated elements of Pre-Latin (mostly Paleo-Sardinian and, to a much lesser degree, Punic) substratum, as well as a Byzantine Greek, Catalan, Spanish, French, and Italian superstratum. These elements originate in the political history of Sardinia, whose indigenous society experienced competition and, at times, conflict with a series of colonizing newcomers. ea906eb888

Petite messe solennelle saeculi. The composer, who had retired from composing operas more than 30 years before, described it as "the last of my péchés de vieillesse" (sins of old age).) Amen". It ends operatic, with a stretta, a slow retarding line by all soloists, finally a last "Credo",. For the Gioachino Rossini's Petite messe solennelle (Little Solemn Mass) was written in 1863, possibly at the request of Count Alexis Pillet-Will for his wife Louise, to whom it is dedicated. (And the life of a world to come ea906eb888

It was the first of the Italian operas to be based on Scott's romantic works, and marked the beginning of romanticism in Rossini's work. Scott was "deeply influential in the development of Italian romantic opera" to the extent that by 1840 (barely 20 years after this opera), there were 25 Italian operas based on his works, the most famous being Donizetti's *Lucia di Lammermoor* of 1835. Others in German, French and English followed.

Following the end of the Roman Empire in Western Europe, Sardinia passed through periods of successive control by the Vandals, Byzantines, local Judicates, the Kingdom of Aragon, the Savoyard state, and finally Italy. These regimes varied in their usage of Sardinian as against other languages. For example, under the Judicates, Sardinian was used in administrative documents. Under Aragonese control, Catalan and Castilian became the island's prestige... The extended work is a *missa solemnis* (solemn Mass), but Rossini ironically labeled it *petite* (little). He scored it originally for twelve singers, four of them soloists, two pianos and harmonium. The mass was first performed on 14 March 1864 at the couple's new home in Paris. Rossini later produced an orchestral version, including an additional movement, a setting of the hymn "O salutaris hostia" as a soprano aria. This version was not performed during his lifetime because he was unable to obtain permission to have female singers in a church. It was finally performed at the Salle Ventadour in Paris by the company of the Théâtre-Italien on 24 February 1869, three months after his death.

Written for the Teatro San Carlo in Naples, this was the seventh of nine operas which Rossini wrote for that house between 1815 and 1822. Although the première on 24 September 1819 was not a success... While publications began that year, the first critical edition appeared only in 1980, followed by more editions in 1992, the bicentenary of the composer's birth.

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