

The Best of Italian Music

All New Piano/Vocal Sheet Music Arrangements

Edited by Alfredo P. Antonelli

FERGUSON MUSIC

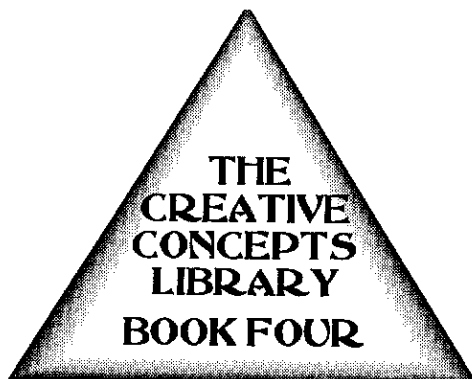
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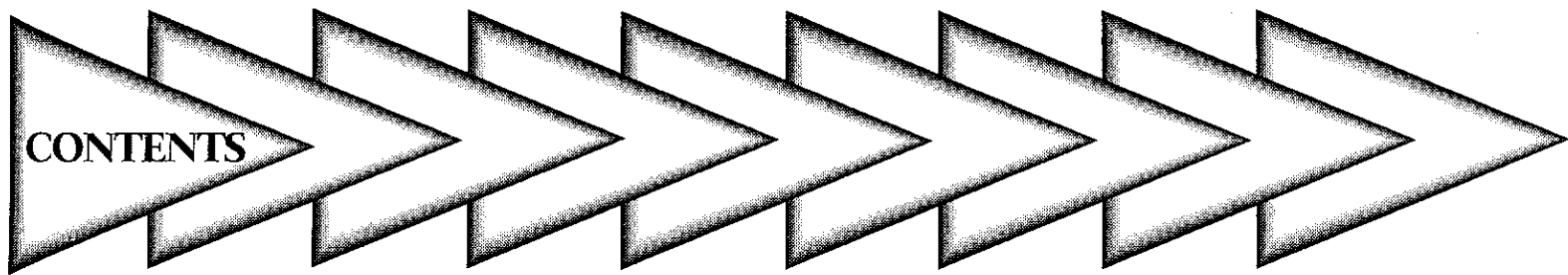
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ITALIA FISICA



MUSICAL DICTIONARY

The following terms are those most often used in sheet and educational music, and you will recognize many in this series of folios. By observing them, you will be able to add expression, style, and tonal color to the music you play.

General Terms

ad lib	Play as you please
Coda (⌘)	Play from this sign to end of song
D.C. (Da Capo)	Return to beginning and repeat
D.S. (Dal Signa) (⌘)	Return to Sign (⌘), and repeat
D.C. al Fine	Return to beginning, play to "Fine"
D.S. al Fine	Return to Sign (⌘), play to "Fine"
D.C. al Coda	Return to beginning, play to words "To Coda (⌘)", then play to end
D.S. al Coda	Return to Sign (⌘), then ditto above
Fermata (◡)	Hold note longer than written
Fine	The end
Molto	Much
Ped. (Pedal)	Sustain pedal as indicated
Poco a Poco	Little by little
Simile	Similarly, the same
To Coda (⌘)	Go directly to the Coda sign (⌘) and play to end

Tempo, Rhythm

accel. (accelerando)	Gradually increase speed
Alla Breve (♩)	Two beats to the measure, one beat to each half note, cut time
Allegretto	Medium fast
Allegro	Fast
Andante	Moderately slow
A Tempo	The original time
Blues	Slowly, with strong steady beat
Larghetto	Fairly slow, broad
Largo	Slow and broad
Lento	Slowly
Moderately (Moderato)	Medium or moderate speed
Presto	Quick, very fast
Rall (Rallentando)	Gradually slower
Rit (Ritardando)	Gradually slower
Tempo di Marcia	Play as March
Tempo di Valse	Play as Waltz
Tempo Primo	Return to original speed
Vivace	Lively

Dynamics, Volume

Accents (> ^ -)	Emphasize, play louder
Cresc. (Crescendo ≡)	Gradually get louder
Dim. (Diminuendo ≡)	Gradually get softer
f (forte)	Loud
ff (fortissimo)	Very loud
Marcato	Emphasize, play louder
mf (mezzo forte)	Medium loud
mp (mezzo piano)	Medium soft
p (piano)	Soft
pp (pianissimo)	Very soft
sfz (sforzando)	Hard accent

Expression, Feeling

Animato	Lively, animated
Arpeggio	Playing notes separately, harp-like
Cantabile	Smooth, gentle
Expressivo (esp)	With feeling, expression
Giocoso	Gaily, playfully
Grazioso	Gracefully
Legato	Smoothly, connected
Maestoso	Majestically, with dignity
Misterioso	Mysteriously
Rubato	Slow down, then speed up to make up lost time
Staccato (dot over or under note)	Short, disconnected
Triste	Sadly

Addio a Napoli

Teodoro Cottrau

Andantino con espressione

Ab

Eb7

Ad - dio ma bel - la Na - po - li! ad -

p

Detailed description: This system contains the first two staves of the musical score. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 'Andantino con espressione'. The first staff has a fermata over the first measure. The second staff begins with a piano (*p*) dynamic marking.

Ab

F7

Bbm

di - o, ad - di - o! La tua so - a - ve im - ma - gi - ne, chi

f

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'di - o, ad - di - o! La tua so - a - ve im - ma - gi - ne, chi'. The piano accompaniment features a forte (*f*) dynamic marking in the second staff.

Eb7

Ab

mai, chi mai scor - dar po - tra! Del ciel l'az - zur - ro

p

risoluto

Detailed description: This system contains the fifth and sixth staves. The vocal line has the lyrics 'mai, chi mai scor - dar po - tra! Del ciel l'az - zur - ro'. The piano accompaniment starts with a piano (*p*) dynamic and includes the instruction '*risoluto*' in the bass staff.

Eb7

Ab

ful - gi - do, la pla - ci - da ma - ri - na, qual

p

Detailed description: This system contains the seventh and eighth staves. The vocal line has the lyrics 'ful - gi - do, la pla - ci - da ma - ri - na, qual'. The piano accompaniment continues with a piano (*p*) dynamic.

F7 Bbm Eb7 Ab

co - re non - i - neb - bria, non bea non bea di vo - lut - ta! In

te la ter - ra e l'au - ra fa - vel - la - no d'a

mo - re; te so - la al mio do - lo - re con -

for - to io sogne - rò oh! ad - dio mia bel - la

Ab *a tempo*

f *p dim.* *sf* *p a tempo*

E_b *a tempo* *Ab*

Na - po - li ad - di - o, ad - di - o! ad -

a tempo *mf*

C7 *Ab7* *Db* *Bb7* *Fdim* *Ab* *Eb7*

di - o, ca - re me - mo - rie del tem - po ah! che pas -

Ab *Bb7* *Ab* *Eb7*

sò!

piu mosso *sf* *sf*

Ab *Eb7* *Ab* *Dbm* *Ab* *Eb7* *Ab*

sf *sf* *p* *rall.* *8va* *f*

Addio

F. Paolo Tosti

Andantino

pp *legato assai*

rit.

F Am F7 Bb Bbm F Fm

Fo glia ed al - be - ro che muor. Bian - chi

pp *legato*

C Adim G7 Gdim C7 F Am F7

flu - ti - co là sul mar! Ne - re nu - bi in

te, o sta o - di - ad te - sta o, ad

cresc.

Bb Bbm F C7 F Bbm

zani - do con gran - de le - sio, sta O

pp *molto legato* *col canto*

F C7 Gdim G7 Am6 C

ron - di - ni pron - te - son - già ad an - dar, Svo - las -

p *lentamente*

Dm D+ Am E7 Am E7 Ab+ Am

tut - te - lor Ne - re - nu bi - in tut - te - lor. Le

legato

Bb Bbm F Gm C7 F

F C7 F F7 Bb

rit.

di -

col canto

p

Bbm F C7 F

dim.

F Am F7 Bb Bbm F Fm C Adim

Poco piu parlato e pp molto rall.

Ahil un suo - no io o - do già o - do un suon che

col canto

molto rall.

G7 Gdim C7 F Am F7 Bb Bbm F

sem - bra - mi dir Che o - gni gior - no per no - i sa - rà

Gm C7 F Dm Db+

Che o - gni gior - no per no - i sa - rà Come il gior - no

Am E7 Am E7 Am Ab+ C Am6

che è pres - so a fi - nir Co - si è per tut - ti il de -

G7 C7 rit. F lentamente Bb Bbm F G7

sti - mo mi - o Spe - ran - za, O spe - ran -

dim. *col canto* *cresc poco a poco*

C F Bbm F C7

za Ad - di - o, ad - di

F *parlato* *cresc.* *Db*

0. Per - chè as - pet - ta re in vah?

Ab7 rit. *Db*

Oh! mio ben Dam - mi un ba - cio da - mor!

col canto

Ab *Db* *Db7* *C* *Bbm*

Un ba - cia, un ba - cio, dam -

C *Gdim* *Fm cresc. sempre* *C7* *Fm* *Db7*

mi, dam - mi un bac - cio d'a - mor, mi - o ben! o mi - o

cresc. sempre

C Db7 C cresc. C7

ben! o mi - o ben! Ad -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ben!' on a C4 note, followed by a quarter rest, then a quarter note 'o' on B3, a quarter note 'mi' on A3, and a quarter note 'o' on G3. The piano accompaniment features a steady eighth-note triplet pattern in both hands. A 'cresc.' marking is placed above the vocal line, and a slur covers the final two notes of the piano accompaniment.

F largamente Dm

di largamente o per sem - pre ad - di - o, per sem - pre mio

Detailed description: This system covers measures 3 and 4. The tempo is marked 'largamente' and the dynamics 'ff'. The vocal line begins with a half note 'di' on F4, followed by a quarter rest, then a quarter note 'o' on E4, a quarter note 'per' on D4, a quarter note 'sem - pre' on C4, a quarter rest, a quarter note 'ad -' on B3, a quarter note 'di -' on A3, a quarter note 'o,' on G3, a quarter rest, a quarter note 'per' on F3, a quarter note 'sem - pre' on E3, and a quarter note 'mio' on D3. The piano accompaniment continues with the triplet pattern.

Gm Am rit. F C7 F F7

ben, A - di - o

Detailed description: This system covers measures 5 and 6. Measure 5 is in 3/4 time, and measure 6 changes to 2/4. The vocal line has a half note 'ben,' on G3, a quarter rest, a quarter note 'A -' on F3, a quarter note 'di -' on E3, and a quarter note 'o' on D3. The piano accompaniment features triplets. A 'col canto' marking is present in measure 5, and a 'dim.' marking is in measure 6.

Bb Bbm F C7 F

dim. p PP PPP rit.

Detailed description: This system covers measures 7 and 8. The vocal line has a half note on Bb4, a quarter rest, a quarter note on Bbm4, a quarter rest, a quarter note on F4, a quarter rest, a quarter note on C74, a quarter rest, and a quarter note on F4. The piano accompaniment features triplets. Dynamic markings include 'dim.' in measure 7 and 'p', 'PP', and 'PPP rit.' in measure 8.

Ah! Marie

Eduardo Di Capua

Andantino

Piano introduction in 6/8 time, marked *mf*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Cm G7 Cm

1. A - rà - pe - te, fe - ne - sta, _____
 2. Mmiez' _____ a stu ciar - de - niel - lo _____
 3. Pa - re ca già s'a - ra - pe _____

Piano accompaniment for the first vocal line, marked *f*. The right hand plays chords and the left hand plays a rhythmic pattern.

Fm Cm G7

Fam - m'af - fac - cià a Ma - ri - a, _____ Ca - ston - go mmie - z'a _____
 Nce _____ ri - de 'a mal - va - ro - sa, _____ Nu _____ liet - to e fronn' 'e _____
 Na _____ sen - ga 'e fe - ne - stel - la... _____ Ma - ri - a c'a ma - _____

Piano accompaniment for the second vocal line, marked *p*. The right hand plays chords and the left hand plays a rhythmic pattern.

Cm Ab Dm G7 Cm

vi - a, _____ Spe - ru - to p'a ve - dè. _____
 ro - sa _____ Ag - giù fat - to pe te. _____
 nel - la _____ Nu _____ se - gno a mme me fa! _____

Piano accompaniment for the third vocal line. The right hand plays chords and the left hand plays a rhythmic pattern.

Cm G7 Cm Fm

f

Nun - tro - vo n'o - ra' e pa - ce; 'A not - t' a fac - cio
 Vie - ne, ca' a not - te è ddo - ce, 'O cie - lo ch'è nu
 So - na, chi - tar - ra mi - a! Ma - ri - a s'è sce -

Cm G7 Cm Ab

p

jour - no, Sem - pe pe sta cca' at - tuor - no,
 man - to; Tu duor - me e i' te can - to
 ta - ta, Na - bel - la se - re - na - ta

Dm G7 C

mf **Piu mosso**

Spe - ran - no 'e ce par - là. Ah! Ma - ri - a, Ma -
 'A non - na af - fianc - co a te.
 Fa - cim - me - la sen - ti.

cresc. G7

rì! Quan - ta suon - no che per - do pe - te!

cresc.

p Fam - m'ad - dur - mi, *rall.* Ab - brac - cia - to un po - co cu

C *mf* *a tempo* te! Ah! Ma - ri - a, Ma - ri! *cresc.* Quan - ta

A7 *Dm* *Fm6* *f* suon - no che per - do pe te; Fam - m'ad - dur -

C *Cdim* *C* *G7* *1.2. Cm G* *3. C* mi, Oj Ma - ri! Oj Ma - ri! ri!

Caro Nome

(From "Rigoletto")

Giuseppe Verdi

Allegretto

E_b

Ca - ro no - me che il mio

B_b

E_b

cor fe - sti pri - mo pal - pi - tar, le de -

F_m

li - zie del l'a - mor mi dei

B_b7

E_b

Cdim B_b Cdim

sem - pre ram - men - tar! Col pen - sier il mio de -

B \flat Eb F B \flat F7 B \flat 7

sir a te sem - pre - vo - le - rà, e fin

E \flat A \flat m6

l'ul - ti - mo so - spir, ca - ro

B \flat 7 Eb B \flat Cdim B \flat Cdim

no - me, tuo sa - rà Col - pen -

B \flat Eb B \flat F7

sier il mio de - sir a te sem - pre vo - le - rà

Bb7 Eb

e fin l'ul ti mo mi - o - so -

Fm Bb7

spir, ca - ro no me, tuo sa -

Eb Bb Cdim Bb Cdim

rà! Col - pen - sier il

Bb Eb Bb F7 Bb F7

mio de - sir a te sem - pre vo - le - rà,

Bb7 Eb

a te

Ab Eb Bb7

vo - le

Eb Bb7 Eb Bb7

rà, fin l'ul - ti - mo so - spir, fin l'ul - ti - mo so - spir.

Eb G7 Cm C7

ca ro - no - me, tuo sa -

Fm Eb Bb7

rà, ca - ro no - me, tuo sa -

8va

Eb Gb Eb Gb Eb Db Eb

rà, il mio de - sir a te o - gno - ra

loco

Bb7 Eb Eb Gb Eb Db

vo - le - rà fin l'ul - ti mo - so spi - ro

3

Eb Bb7 Eb

tuo sa - rà!

tr

Carnivale Di Venezia

Italian Melody

F C7

La bru - na gon - do - let - ta ap - pres - ta Bar - ca -

F C7

rol Oltr il ca - nal m'a - spet - ta co -

F

lui che ben mio vuol Se co - sa e a - mor tu

C7 F

sa - i Deh vie - ni non tar - dar E

C7

quel — che tu — vor - ra - i Prom - et to a te — do

F C7

nar, — La bru - na gon - do - let - ta ap -

F

pres - ta Bar - ca - rol — oltr il — ca - nal — m'a

C7 F

spet - ta co - lui che ben mio vuol. —

Caro Mio Ben

Giuseppe Giordani

Larghetto

C Dm7 C F G7
 Ca - ro mio ben, cre - di - mi al

C Dm G7 C D7 C G C Dm7 C F G7
 men, Sen - za di te lan - gui - sce il cor, — Ca - ro mio ben, ca - ro mio

C Dm G7 C F C G7 C G
 ben, Sen - za di te - lan - gui - sce il cor. Il tuo fe -

Dsus4 D G D7 Gsus4 G D7 G D7 Em G D7
 del so - spi - ra o gnor. — Ces - sa, cru - del, — tan - to - ri -

G Dm G7 C Dm C G D7

gor! Ces - sa, cru - del, tan - to ri - gor - tan - to ri -

G C Dm7 C F G7 C Dm G7

gor! Ca - ro mio ben, cre - di - mi al - men, sen - za di

pp *mp*

C F C G7 C Dm G7 C Dm G7

te - lan - gui - sce il cor; ca - ro mio ben, cre - di - mi al

mp

C Am G F C Dm C G7 C

men, sen - za di te lan - gui - sce il cor!

f *mf*

Ciao Bella Ciao

Traditional

B7 Em Em

1. Sta - mat - ti - na mi son al -
 (2. O par - ti-) gia - no por - ta mi
 (3. E so io) muo - io da par - ti -

3 times only

B

za - to, O bel - la ciao, bel - la ciao, bel - la ciao, ciao, ciao. Sta - mat -
 vi - a, Par - ti -
 gia - no, So io

Am Em B Em6/C# B7

ti - na mi - son al - za - to, Ed ho tro - va - to l'in - va -
 gia - no por - ta - mi vi - a, Che mi sen - to di mor -
 muo - io da par - ti - gia - no, Tu mi de - vi sep - pel -

1.2. Em | 3. Em D C7 Fm

sor. 2. O par ti - lir. 4. E sep - pel - li - rai la - ssu in mon -
 ir. 3. E so io

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The first system has two endings: the first ending (1.2.) is in E minor (Em) and the second ending (3.) is in E minor (Em), D major (D), and C7 major (C7). The second system continues the vocal line and piano accompaniment, with a key change to F minor (Fm) indicated above the staff.

Fm C

ta - gna, O bel - la ciao, bel - la ciao, bel - la ciao, ciao, ciao. Sep - pel -

Detailed description: This system continues the musical score. The vocal line and piano accompaniment are shown. The piano part features a steady accompaniment of chords in the right hand and a bass line in the left hand. The key signature remains F minor (Fm) for the first part, then changes to C major (C) for the second part. The lyrics are: "ta - gna, O bel - la ciao, bel - la ciao, bel - la ciao, ciao, ciao. Sep - pel -".

Bbm Fm

li - rai la - ssu in mon - ta - gna, Sot - to

Detailed description: This system continues the musical score. The vocal line and piano accompaniment are shown. The piano part features a steady accompaniment of chords in the right hand and a bass line in the left hand. The key signature changes to Bb major (Bbm) for the first part, then back to F minor (Fm) for the second part. The lyrics are: "li - rai la - ssu in mon - ta - gna, Sot - to".

C Fm6/D C7 Fm Eb C#7 F#m

l'om - bra di un del fiore. Tut - ti quel - li che pas - se -

Detailed description: This system contains the final two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (Bb) and the time signature is 4/4. The first system has two endings: the first ending (1.2.) is in C major (C) and the second ending (3.) is in F minor (Fm), D7 major (D7), C7 major (C7), F minor (Fm), Eb major (Eb), C#7 major (C#7), and F# minor (F#m). The second system continues the vocal line and piano accompaniment, with a key change to F# minor (F#m) indicated above the staff. The lyrics are: "l'om - bra di un del fiore. Tut - ti quel - li che pas - se -".

F#m

ran - no, O bel - la ciao, bel - la ciao, bel - la

C#7 F#m C# Bm F#m

ciao, ciao, ciao. Tut - ti quel - li che pas - se - ran - no, Mi di -

C#7 F#m/D# C#7 F#m Bm

ran - no che bel fiore. E tut - ti quel - li che pas - se -

F#m rit. C#7 F#m6/C# C#7 F#m G/F# F#m

ran - no, Mi di - ran no che bel fiore.

rit.

3

Funiculi Funicula

Luigi Denza

Marcato vivo **Eb** *(Solo)*

Sta - se -

f *f p*

Bb7 Eb

- ra, Ni - na mia, io son mon - ta - to Te lo di - ró?

p

Bb7 Eb *(Chorus)* *(Solo)*

Te lo di - ró? Co - la do - ve di -

f *f p* *p*

Bb7 Eb

Bb7 Eb
(Chorus)

spet - ti un cor in - gra - to Più far non può Più far non

può Co - là co - cen - te è il fo - co, ma se

fug - gi Ti la - scia star Ti la - scia star

E non ti cor - re ap - pres - so, e non ti strug - gi A ri - guar -

B \flat F7 (Chorus) B \flat B \flat 7

dar, A ri - guar - dar Le - sti,

le - sti, via, mon - tiam su la le - sti, le - sti, via mon - tiam su

E \flat G7 Cm G7 Cm

là fu - ni - cu - li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu - là!

p cresc. *f ten.*

Fm E \flat 1. B \flat 7 E \flat 2. B \flat 7 E \flat

via, mon - tiam su la, fu - ni - cu - li, fu - ni - cu - la. li fu - ni - cu - là.

f *sfz*

Ciribiribin

Words by Tiochet
Music by A. Pestalozza

Allegro

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody in 3/4 time, starting with a quarter note followed by eighth notes. The left hand provides a bass line with chords and single notes. The tempo is marked 'Allegro' and the dynamic is 'mf'.

C7

Cdim

C7

(Lei:) Su, fi -

mf

The vocal line begins with the lyrics "(Lei:) Su, fi -". The piano accompaniment features chords in the right hand and a bass line in the left hand. The dynamic is 'mf'.

F

ni - sci - la coi ba - ci bel mo -

The vocal line continues with the lyrics "ni - sci - la coi ba - ci bel mo -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C7

ruc - cio bi - ri - chin! E non

The vocal line concludes with the lyrics "ruc - cio bi - ri - chin! E non". The piano accompaniment features chords in the right hand and a bass line in the left hand.

Gm7 C7

ve - di tu la lu - na che dal

C7 C+7 F

ciel fa ca - po - lin? (Lui:) E se

mf

F

pur la lu - na spi - a, noi la -

⁻⁹ D7 Gm Bbm6

scia - mo - la guar - dar; anzi il pal - li -

p

C7 F Dm Bbm6 F C7

do suo rag - gio ci con - si - glia se - gui -

tar! (Lei:) Ma poi... chi - ssá? Co - sa di - rá?

(Lui:) Eh! via di - rá... (Insieme:) Co - sa di - rá? di -

mp A7 Dm

cantato (rall.) *p (a tempo)*

F#dim C7

rá? di - rá: (Lui:) Ci - ri - bi - ri -

C7 Cdim C7

bin, Ci - ri - bi - ri - bin, Ci - ri - bi - ri - bin. (Insieme:) Ci - ri - bi - ri -

mf (rall.) *mp* (a tempo)

F F

bin, che bel fac - cin, che sguar - do

C7

dol - ce ed as - sa - sin! Ci - ri - bi - ri -

bin, che bel na - sin, che bei den -

rall. C7 C+7 F

tin, che bel boc - chin! Ci - ri - bi - ri - bin, che

(rall.)

F+

bel na - sin, che bei den - tin, che bel boc -

Bb Bdim F

chin! Ci - ri - bi - ri - bin, Ci - ri - bi - ri - bin,

f(meno)

Bbm⁻⁵ C7 1. F

Ci - ri - bi - ri - bin, che bel boc - chin!

mf *(a tempo)*

2. F Bbm F

chin!

a tempo *mf* *accel. a poco a poco* *f* *sino alla fine*

C7 F Bb A7

mf *f*

Gm7 C7 F Dm F

Bb F

ff

Gesù Bambino

by Pietro A. Yon

Andante mosso *mf*

Nel -

p

E B7 E B7 E B7 E B7

lu - mi le ca - pan - na Nel fred - do e po - ver - tà, È

p

E B7 E B7 E B7 E *a tempo*

na - to il san - to par - go - lo Che il mon - do a - do - re - rà O

rall. *f* *rall.* *f* *a tempo*

A E A E

san - na, o san - na can - ta - no Con giu - bi - lan - te cor,

E F#dim G B7 C B Em

I tuoi pa - sto - ri ed an - ge - li Oh Re - di lu - ce a -

D G D G D G D Non troppo lento

mor - Ve - ni - te a - do - ria - mo, Ve -

G D7 G D7 G Em D7sus D7 C G Am G

ni - te a - do ria - mo, Ve - ni - te a - do

D7 G Am G *rall.* D G

ria - mo Ge - sù Re - den - tor

rall.

Tempo I

D Em B E B7 E B7

Oh bel bam - bin non pian - ge - re, Non

p

E B7 E B7 E B7 E B7

pian - ger Re - den - tor, La mam - ma tu - a cul - lan - do - ti Ti

E B7 E *a tempo* A E

ba - cia, oh Sal - va - tor. O - san - na, o - san - na can - ta - no Con

rall. *f* *p*

rall. *a tempo*

A E F#dim G

giu - bi - lan - te cor I tuoi pa - sto - ri ed

f

B7 C B Em D G D G D G D G D G D

pp Non troppo lento

an - ge - li O Re - di - lu - ce e a - mor. Ve - ni - te a - do -

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'an - ge - li O Re - di - lu - ce e a - mor.' are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first measure features a series of chords: B7, C, B, and Em. The second measure features a series of chords: D, G, D, G, D, G, D, G, D, G, D. The dynamics are marked 'pp' (pianissimo) and the tempo is 'Non troppo lento'.

G C G D G D7 G D7 G Em D7sus D7

ria - mo, Ve - ni - te a - do - ria - mo, Ve -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'ria - mo, Ve - ni - te a - do - ria - mo, Ve -'. The piano accompaniment continues with chords: G, C, G, D, G, D7, G, D7, G, Em, D7sus, D7. The dynamics and tempo markings are consistent with the first system.

C G Am G D7 G Am G *rall.* D

ni - te a - do ria mo Ge - sù Re - den -

rall.

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'ni - te a - do ria mo Ge - sù Re - den -'. The piano accompaniment concludes with chords: C, G, Am, G, D7, G, Am, G, and D. The tempo is marked 'rall.' (rallentando) for the final measure. The piano part ends with a fermata over the final chord.

G D Em B *P*

tor. Ah!

E B7 E B7 E B7 E B7

Ve - ni - te a - do - ria - mo Ah! -

E B7 E B7 E B7 E *f*

Ge - sù Re - den - tor Ve -

A E *p* A E

ni - te, ve - ni - te,

f F#dim B7 C Am G+

ve - ni - te a - do - ria - mo,

C *pp* *rall.* C/A# *a tempo* E B7 E

a - do - ria - mo Ge - sù Re - den - tor.

rall. *a tempo*

Il Bacio

Tempo di Valse

L. Arditi

Piano introduction in D major, 3/4 time. The piece begins with a *f* (forte) dynamic. The first system features a D chord and an A7 chord. The second system concludes with a *ff* (fortissimo) dynamic. The piano part consists of a steady bass line with chords, while the treble part has a simple melody with some grace notes.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Sul - le, sul - le" under a D chord. The piano accompaniment starts with a *pp* (pianissimo) dynamic and includes a section of *silenzio* (silence) in the bass line. The piano part features a steady bass line with chords, and the treble part has a simple melody.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "lab - bra, sul - le lab - bra, se po - tes -" under an A7 chord. The piano accompaniment continues with a steady bass line and chords. The treble part has a simple melody.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "si, Dol - ce un ba - cio ti - da - re - i, Dol - ce un" under an A7 chord. The piano accompaniment continues with a steady bass line and chords. The treble part has a simple melody.

D A7 D E7

ff

ba - cio ti - da - rei, Tut -

A E7

p

te, tut - te ti di - re - i

pp *ben staccato*

A E7

ff

Le dol - cez - ze del - l'a - mor, Ah!

A E7 A

tut - te le dol - cez - ze del - l'a - mor.

E7 A7 D A7

pp \wedge \wedge \wedge

Sem - pre, sem - pre as - si - sa sem - pre as

D

\wedge \wedge \wedge

si - sa a te d'ap - pres - so, Mil - le

Adim Em C7

\wedge \wedge \wedge *p*

re - i, ti di - re - i, mil - le

D con grazia A7 D A7 D

\wedge \wedge \wedge \wedge \wedge

3 gau - dii ti di - rei.

Io Te Vurria Vasa

Words by Vincenzo Russo
Music by Eduardo Di Capua

Andantino con espressione

Piano introduction in 6/8 time, marked *f* (forte). The music is in B-flat major (two flats) and features a melodic line in the right hand and a supporting bass line in the left hand.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line begins with a whole note rest, followed by the lyrics "Ah! che bell' - a - ria". The piano accompaniment is marked *p* (piano) and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature is B-flat major (two flats).

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line begins with the lyrics "fre - sca, C'ad - dor - e'e mal - va - ro - sa!". The piano accompaniment is marked *p* (piano) and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature is B-flat major (two flats). Chord changes are indicated above the staff: Bbm, C7, and Fm.

Vocal entry and piano accompaniment for the third line of lyrics. The vocal line begins with the lyrics "E tu dur - men - no sta - tie Ncopp 'a sti fronne 'e ro - sa.". The piano accompaniment is marked *p* (piano) and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature is B-flat major (two flats). Chord changes are indicated above the staff: Bbm, C, and Fm.

Fm Bbm C7 Fm

'O so - le a po - co a po - co, Pe' 'stu ciar - di - no spon - te,

Bbm Gm7 Fm C7

'O vien - to pas - sa e va - se, Stu ric - ciu - lil - lo

Fm F F6 F F

'nfron - te. Io te vur - ria va - sa

mf

Bb

Io te vur - ria va - sa, Ma'o co - re nun m'o

C7 F

ddi - ce'e te sce - ta 'e te sce - ta,

F6 A7 Bb

Io me vur - ria ad - dur - mi,

f

Gm Cdim Gm Fdim

Io me vur - ria ad - dur - mi, Vi - ci - no'o sci - a - to

p

F Gm Gm7 C7 F

tu - jo, N'o - ra pur' i', N'o - ra pur' - i'.

f

Italian National Anthem

Emilio Novaro

Andante maestoso

Fra -
tel - li d'I - ta - lia, l'I - ta - lia se de - sta; Del -
l'el - mo di Sci - pio s'é cin - ta la tes - ta. Do -
vié, la vit - to - ria Le por - ge la chio - ma, ché

f *p*

E7 Am E7

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante maestoso'. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Italian. The score is divided into four systems. The first system shows the vocal line starting with 'Fra -' and the piano accompaniment. The second system continues the vocal line with 'tel - li d'I - ta - lia, l'I - ta - lia se de - sta; Del -' and the piano accompaniment. The third system continues the vocal line with 'l'el - mo di Sci - pio s'é cin - ta la tes - ta. Do -' and the piano accompaniment. The fourth system continues the vocal line with 'vié, la vit - to - ria Le por - ge la chio - ma, ché' and the piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* (forte) and *p* (piano). Chord markings E7 and Am are present above the piano part in the fourth system.

C G7 C

schia - va di Ro - ma Id - di - o la cre - ó.

F

p

Strin - giamci in co - or - te, strin - giamci in co - or - te, Vo - lia - mo alla

C7

mor - te, ché Ita - lia chia - mo', Strin - giamci in co - or - te strin -

f

giamci in co - or - te, vo lia - mo alla mor - te, ché Ita - lia chia -

F Bb Dm A

mo'. Strin - giamci in co - or - te, vo - lia - mo alla mor - te, vo -

Dm E7 A F

lia - mo alla mor - te, ché Ita - lia chia - mo'. Strin - giamci in co -

cresc. C7 F C7

or - te, strin - giam - ci in co - or te, vo - lia - mo alla mor - te, ché Ita - lia chia -

F (N.C.) F C7 F

mo'. Ché Ita - lia, ché Ita - lia, chia - mo'.

1. 2.

1. 2.

I'te Vurria Vasa

Words by Vincenzo Russo

Music by E. Di Capua

Andantino

Fm Gdim Fm C7 Fm

The piano introduction consists of three measures. The first measure is marked *f* and features a rhythmic pattern of eighth notes in the bass and a melody of quarter notes in the treble. The second measure continues this pattern with a *Gdim* chord. The third measure is marked *p* and features a *C7* chord in the bass and a final melodic phrase in the treble.

Fm Bbm C7 Fm

Ah! che bel l'a - ria fre - sca, c'ad - do - re'e mal - va - ro - sa!

The first line of the song features a vocal melody in the treble and piano accompaniment in the bass. The piano accompaniment consists of chords and a simple bass line. The lyrics are: "Ah! che bel l'a - ria fre - sca, c'ad - do - re'e mal - va - ro - sa!".

Fm Bbm C7 Fm

E tu dur men - no sta ie Ncopp' d' sti fron - ne'e ro - sa

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "E tu dur men - no sta ie Ncopp' d' sti fron - ne'e ro - sa".

Fm Bbm C7

'O so - le a po - co a po - co Pe' 'stu ciardi - no

p

Fm Fm Bbm6

spou - te; 'O vien - to pas - sa.e va - se

Fm/C C7 F₃ F

Stu ric - ciu - lil - lo 'nfronte Io te vur - ria va -

mf Cello

Bb6

sà Io te vur - ria va - sà

Bb6 C7

Ma'o co - re nun m'o ddi - ce'e te sce - tà 'e te sce -

F Fmaj7/E Dm A7 Bb Bbmaj7/A

tà Io me vur - ria addur - mi

Gm F#dim Gm G#dim

Io me vur - ria addur - mi vi - ci - no'o scia - to

F Gm C7 F

tu - jo N'o - ra pu - r'i' N'o - ra pu - r'i' D.C.

Luna Nova

Words by Salvatore Di Giacomo
Music by P. Mario Costa

Allegretto

mf

G B B \flat D7 G

B B \flat D7/A G

p

p G \sharp dim D7

La lu - na no - va sù sù pel
Il ma - ri - na - ro dor - me e so -

G G \sharp dim Am D7

ma - re sten - de u - na fa - scia d'ar - gen - to
spi - ra per - chè si so - gna l'in - na - mo -

G G#dim D7

fi - no, stà il ma - ri - na - ro per ri - po -
ra - ta, nep - pur la brez - za sul ma - re

G G#dim D A7 D

sa - re e o blia - le re - ti che tien vi - ci - no.
spi - ra per - fin la lu - na ci s'è in - ta - ta -

G Bbdim D7 G

Sve - glia ti, sve - glia - ti, su, ma - ri - nar, sten - di le

D7 G G7 C Am7

re - ti pen - sa a vo - gar! sve - glia - ti, sve - glia - ti,

B7 Em Cm dim. G D7alt rall. D7

su, ma - ri - nar! Sten - di le re - ti pen - sa a - vo -

dim. rall.

1. G a tempo | 2. G B7 Bb mp

gar! gar! Ah!

a tempo p mp

D7 G B7 Bb D7 G Piu mosso f

Ah! Ah!

p f

Red

La Donna è Mobile

Giuseppe Verdi

Allegretto (Brightly)

Ab Eb7

mf

Ab Eb7

Ab Eb Ab

con brio

La don - na è mo - bi - le qual piu - ma al ven - to,

p

Ab Eb7 Ab

legato

mu - ta d'ac - cen - to e di pen sie - ro. Sem - pre un a -

E_b *A_b* *pp* *E_b* *E_b7*

ma - bi - le leg - gia - dro vi - so, in pian - to in ri - so è men - zo -

A_b *B_b7* *E_b* *C7* *Fm* *E_b7*

gne - ro. La - don - na è mo - bil qual - piu - ma al ven - to, mu - ta d'ac -

f *leggero* *Ab* *Db6* *Ab* *E_b7* *Ab* *E_b* *Ab* *Db6* *Ab* *E_b7*

cen - to e ³ di pen - sier, e ³ di pen -

Ab *E_b7* *Ab* *E_b7* *Ab*

sier e,

Bbm *con forza* Eb7 Ab Eb7 Ab

e di pen sier.

sfz *mf marcato* *p*

Eb7 Ab Eb

È sem - pre mi - se - ro chi a lei s'af -

p

Ab Eb Eb7 Ab

fi - da, chi le con - fi - da, mal - cau - to il co - re! Pur mai non

Eb Ab Eb

sen - te - si fe - li - ce ap - pie - no chi su quel se - no

Eb7 *Ab* *Bb7* *Eb* *C7*

non li - ba a mo - re! La - don - na è mo - bil qual — piu - ma al

Fm *Eb7* *Ab* *Db6* *Ab* *Eb7* *Ab*

ven - to, mu - ta d'ac - cen - to e ³ di pen - sier,

f *pp* ³ *mf*

leggiere

Eb *Ab* *Db6* *Ab* *Eb7* *Ab* *Eb7*

e ³ di pen - sier, e,

p *p*

Ab *Eb7* *Ab* *Bbm* *Eb7* *Ab*

e — di — pen - sier!

con forza *f* *sfz*

Mandolinata

Emile Paladilhe

Allegretto con spirito

mf

The piano introduction consists of two staves in 6/8 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

F

Sù an - diam! la not - te è

p

The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment continues with a consistent eighth-note pattern. A repeat sign is placed above the vocal line.

C7

bel - la, La lu - na va spun - tar — Di qua, — di là, per

The piano accompaniment features a more complex rhythmic pattern with some triplets. The vocal line continues with the lyrics.

F

la — cit - tà, An - diam ci a tras - tul - lar — Fin chè la not - te

The piano accompaniment continues with the same eighth-note accompaniment. The vocal line concludes with the lyrics.

du - ra, Ci pot - rem di - ver - tir ^{C7} Po tre - mo an - dar, Gi -

rar, tor - nar, can - tar, suo - nar, gio - ir. Or an - dia - mo an -

F Am Dm

Am Dm Am Dm Am E7 Am Dm

dia mo, in ten - ti le bēl - le a sve - gliar, So -

Am Dm C G7 C Dm Dm6

pi - rei par - enti, i ge - lo - si fu - gar la bella au - di -

Am E7 Am Bb

rà ah! ah! s'af - fac - cie - rà, pas - sar ci ve -

Am E7 Am E7

drà, ah! ah! suo cuor bal - ze - rà, ah! ah! suo cuor bal - ze -

4 3 2 1

cres - - cen - - do - molto

Am C7

rà, si bal - ze - rà, fin - chè can - tar si cen - ti - rà! An -

f *D.S. al coda* *p*

⊕ CODA C7 F a tempo C7 F

tar, suo - nar, gio - ir.

rall. *p a tempo*

Mattinata

Ruggiero Leoncavallo

Valse moderato

The first system of the musical score for 'Mattinata' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with a whole rest, followed by a quarter note G4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand. The dynamic changes to mezzo-forte (*mf*) in the final measure of the system.

L'au -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment features a triplet of eighth notes in the right hand. The system is marked with the chords C, Dm, and Dm7.

ro - ra di bian - co ve - sti - ta, Già l'us - cio dis -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment features a triplet of eighth notes in the right hand. The system is marked with the chords G7, C, and Gm6.

chiu - de al gran sol, Di già con le

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment features a triplet of eighth notes in the right hand. The system is marked with the chords A7, Dm, Em, and B7.

ros - e e sue di - ta Ca - rez - za de' fio - ri lo

Em G7 C

stuol! Com - mos - so da un fre - mi to ar -

Dm Dm7 G7 C

ca - no In - tor - no il cre - a - to già par,

A7 G

E tu non ti de - sti, ed in - va -

D7 G G7

no, Mi sto qui do - len - te a can - tar

C C6 C C6

Met - ti an - che tu la ve - ste bian - ca

B7 Em D7 G E7

e schiu - di l'u - scio al tuo can - tar! O - ve non

Am D7 C Ab7 C

se - i la lu - ce man - ca, O - ve tu se - i

1. G7 C 2. Dm G7 C

nas - ce l'a - mor! nas - ce l'a mor!

Marechiare

Francesco Paolo Tosti

Marcato con spirito

leggiere e pp

p

Canto

p

Dm Gm Dm

Quan - no spon - ta la lu - na a Ma - re - chia - re pu -

Gm A7 Dm

re li pi - sce nce fan - n'a l'am mo - re

Gm Dm

se re - vo - ta - no l'on - ne de lu ma - re, pe la pri - ez - za

F C7 F *p* A7 Dm A7

ca - gne - no cu - lo - re. quan - no spon - ta la lu - na a Ma - re - chia -

D *cresc.*

re A Ma - re - chia - re nce

G A7

sta na fe - ne - sta, la pas - si - o - ne mia nce tuz - zu - le -

D *sentino* D7 G D7 G

a, nu ca - ro - fa - no ad - do - ra in - t'a na te - sta, pas - sa

D A7 D *p* A7

l'ac - qua pe sot - to e mur - mu - lè - a: A Ma - re chia - re nce

Dm A7 Dm *sentino* A7

sta - na fe - ne - sta Ah!

cresc.

Dm *pp* A7

Ah!

pp

Dm *cresc.* *E♭* *Dm*

A Ma - re - chia - re, a Ma - re - chia -

A7 *Dm*

re nce sta - na fe - ne - sta

p

dim.

Nina

Gaetano Pergolese

Andantino

Em Am Em Am

Tre - gior - ni son che Ni - na, che

mf p

Em Am Em B7 D7 F#m D7 B7

Ni - na, che Ni - na, in let - to se ne sta in -

Em B7 Em G D

let - to se ne sta. Pif - fa - ri, tim - pa - ni, cem - ba - li sve -

D7 G D7 G

glia te mia Ni net - ta sve - glia te mia Ni net - ta, ac -

p

piu, ma dor non cio - ac -
 Em B7 Em Am6 Em

glia - te - mia - Ni - net - ta, - ac - cio - non - ma -
 B7 Em Am6 Am

piu, sve - glia - te - mia - Ni - net - ta, -
 Em

cio non dor - ma - piu, ac - cio - non - dor - ma
 B7 Em B7 D7 F#m D7 B7

Notte Di Carezze

(From "The Pearl Fishers")

Words by Angelo Francesco
Music by Georges Bizet

Andante con espressione

Mi par' d'u-dir an-
Del - le stel - le del

co ra, A - sco so in mez - zo ai fior La
cie - lo al tre - mo - lan te ba - len.

vo ce sua ca - no ra So - spi - ra re l'a -
La vegg' io d'o - gni ve - lo ren - der li be - rojl

D D7 Gm *pp*

mor sen O not te di ca - rez ze, Gio -
O not te di ca - rez ze, Gio -

Cm F Dm

ir cha non ha fin O sov - ve - nir di
ir che non ha fin O sov - ve - nir di

Gm Cm *pp* Gm D7 Gm D7 | 1. Gm

vin Fol - lieb - brez - ze, bel so gno!
vin, Fol - lieb - brez - ze, bel so

2. Gm

gno! Di - vin

ppp

Dm7 Gm

sou - ve - nir.

smorzando

D7 Gm

dim.

O Sole Mio

By E. Di Capua

Andantino

F Gm

Che bel - la co - sa 'na iur - na - ta'e so - le, N'a - ria se -

C7 F

re - na dop - po 'na tem - pe - sta! Pe' ll'a - ria

Gm

fre - sca pa - re già 'na fe - sta, Che bel - la

F C7 F

co - sa 'na iur - na - ta'e so - le. Ma n'a - tu

f

C7

so - le chiù bel - lo, ohi - ne', 'O so - le

F

mi - o sta - nfron - te a te! 'O

Bbm F

so - le'o so - le mi - o sta - nfron - te a

C7 F

te, sta - nfron - te a te!

C7

C7

F C7 F

F C7 F

Piacer d'Amor

Valse Lento

Giovanni Martini

mf *cresc.*

mp F C
Pia - cer d'a -

fz *dim.* *mp*

F C7 F C F C
mor, ————— più che un d'i sol - non du - ra, mar -

G7 *cresc.* C7 F C F Gm Bbm F *dim.* C7
tir d'a - mor tut - ta la vi - ta du -

cresc. *dim.*

F F Bb F Bb C7

mf *cresc.*

ra. Tut - ta scor - dai per le - i, per

Dm C7 Bb F *decresc.* C7 F G7 *cresc.*

Sil - via in - fi - da, El -

C Dm C Dm C Dm C G7 C

la or mi scor - da e ad al - tro a - mor s'affi - da.

C7 *mp* F C F C7

Pia - cer d'a - mor più che un di

F C F C G7 C7

sol non du - ra, mar - tir d'a -

F C F Bb Bbm F C7 F

mor tut - ta la vi - ta du - ra.

Fm C C7 Fm

Fin - ché tran - quil - lo, Scor - re - rà il ru -

C C7 Fm Eb D

scel Là ver - so il mar - che cin - ge la - pia -

Ab Eb7 Eb

nu - ra, lo

p

Eb7 Ab Eb Eb7 Ab

t'a - me - rò! Mi dis - se l'in - fe - de -

C7b9 Fm C7

le, Scor - rejl ri - o an - cor, ma can - giò in

Fm C F C F

rit. **Come primo**

lei l'a - mor. Pia - cer d'a - mor

rit.

C7 F F C

più che un di sol - non du - ra, Mar -

G7 C7 F C F Gm Bbm F C7

cresc. *rall. e dim.*

tir d'a - mor tut - ta la vi - ta du -

cresc. *rall. e dim.*

F

ra!

a tempo

p

mf *pp* *mf* *p* *rall. e dim.* *pp*

3

Serenade

Enrico Toselli

Moderato con espressione

Co - me un so - gno d'or scol -

pi - toè nel co - re, Il ri - cor - do an - cor di quel - l'a -

mor che non e - si - ste più! Fu la sua vi -

sion qual dol - ce sor - ri - so che più lie - ta

G7 C

fa, col suo bril - lar, la no - stra gio - ven - tù,

C G G7 C

Ma fu mol - to bre - ve in me la dol - cez - za di quel ben sva -

Em G7 C

ni quel bel so - gno d'or la - scian - do in me il do - lor!

F C Dm G7

Cu - poè l'av - ve - nir sem - pre piu tri - stij di la gio - ven -

C Am Em³ Dm C

tù pas - sa - ta sa - rà rim - pian - to mi re sta sol, si rim - pian - to a - ma ro e

G7 C

duol _____ nel cor! Oh rag - gio di

G7

so - le, Sul mio cam - mi - no ahi me non bril - la

C G7 C

più! Mai più Mai più

Santa Lucia

Valse andantino

Neapolitan

mf

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with chords. The tempo is marked 'Valse andantino' and the dynamics are 'mf'.

C G7

Sul ma - re luc - ci - ca

mp p

The first vocal entry is on a single staff. The piano accompaniment is on two staves. The right hand has a melodic line with a 'p' dynamic, and the left hand has a bass line with 'mp' dynamics. Chords C and G7 are indicated above the vocal line.

C G7 C

L'a - stro d'ar - gen - to, Pla - ci da è l'on da, Pro - spe - ro è il ven - to;

The second vocal entry is on a single staff. The piano accompaniment is on two staves. The right hand has a melodic line with a 'p' dynamic, and the left hand has a bass line with 'mp' dynamics. Chords C, G7, and C are indicated above the vocal line.

C G7 C G7

Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to, Pla - ci - da è l'on - da,

The third vocal entry is on a single staff. The piano accompaniment is on two staves. The right hand has a melodic line with a 'p' dynamic, and the left hand has a bass line with 'mp' dynamics. Chords C, G7, C, and G7 are indicated above the vocal line.

C Dm C

Pro - spe - ro è il ven - tò; Ve - ni - te al - l'a - gri - le Bar - chet - ta mi - a

G7 C

San - ta Lu - ci - a! San - ta Lu - ci - a! Ve - ni - te al -

Dm C G7

l'a - gi - le Bar - chet - ta mi - a San - ta Lu - ci - a!

C

San - ta Lu - ci - a!

Tarantella

(Wedding Tarantella)

Italian Dance

Vivo (lively)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a repeat sign and a first ending bracket. Chord symbols above the staff are Am, Dm, and Am. The bass line features a steady eighth-note accompaniment. The melody in the treble clef is lively and rhythmic.

The second system continues the piece with a grand staff. It features a first ending bracket with two endings. Chord symbols above the staff are E7, Am, E7, 1. Am, and 2. Am. The bass line continues with eighth notes, and the treble clef melody is rhythmic.

The third system of musical notation is a grand staff. It begins with a first ending bracket. Chord symbols above the staff are C, G7, and C. The bass line continues with eighth notes, and the treble clef melody is rhythmic.

The fourth system of musical notation is a grand staff. It features a first ending bracket with two endings. Chord symbols above the staff are A7, Dm, G7, 1. C, and 2. C. The bass line continues with eighth notes, and the treble clef melody is rhythmic.

The fifth system of musical notation is a grand staff. It features a first ending bracket with two endings. Chord symbols above the staff are Am, Dm, Am, Dm, Am, E7, and Am. The bass line continues with eighth notes, and the treble clef melody includes triplets and a first ending with a repeat sign.

Am Dm Am Dm6 Am E7 | 1. Am | 2. Am

cresc.

Detailed description: This system contains the first five measures of the piece. The first measure has a treble clef and a bass clef. The treble clef has a triplet of eighth notes (3, 4, 1) and a quarter note (2). The bass clef has a chord. The second measure has a treble clef with a triplet of eighth notes (3) and a quarter note (2). The bass clef has a chord. The third measure has a treble clef with a quarter note (1) and a triplet of eighth notes (4). The bass clef has a chord. The fourth measure has a treble clef with a quarter note (1) and a quarter note (4). The bass clef has a chord. The fifth measure has a treble clef with a quarter note (1) and a quarter note (4). The bass clef has a chord. The system ends with a double bar line and two first endings: '1. Am' and '2. Am'.

Am Dm Am

Detailed description: This system contains measures 6-9. Measure 6: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 7: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 8: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 9: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. The system ends with a double bar line.

E7 Am E7 | 1. Am | 2. Am G7

Detailed description: This system contains measures 10-14. Measure 10: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 11: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 12: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 13: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 14: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. The system ends with a double bar line and two first endings: '1. Am' and '2. Am G7'.

C G7 C

f

Detailed description: This system contains measures 15-19. Measure 15: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 16: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 17: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 18: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 19: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. The system ends with a double bar line.

G7 | 1. C G7 | 2. C | C last time only

D.S. ad lib. *sf*

Detailed description: This system contains measures 20-24. Measure 20: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 21: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 22: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 23: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. Measure 24: Treble clef has a quarter note (1) and a quarter note (4). Bass clef has a chord. The system ends with a double bar line and two first endings: '1. C G7' and '2. C'. Below the first ending is the instruction 'D.S. ad lib.'. Below the second ending is the instruction 'C last time only' and a dynamic marking 'sf'.

Torna A Sorriento

(Come Back To Sorrento)

Ernesto de Curtis

Andantino espressivo

mf

f

The piano introduction is in 3/4 time, marked 'Andantino espressivo'. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics range from mezzo-forte (mf) to forte (f).

Cm

1. Guar - da il ma - re co - m'e, bel - lo!
2. Ve di il ma - re di Sor - ren - to,

p

p

The first system of the vocal entry is in C minor (Cm). It features two verses of lyrics. The piano accompaniment is in 3/4 time, with a melody in the right hand and a bass line in the left hand. The piano part is marked piano (p).

Fm Cm Fm7 Cm

spi - ra tan - to sen - ti - men - to, co - me il tuo soa - re ac - cen - to
che te - so - ri ce la in fon - do: chi ha gi - ra - to tut - to il mon - do

rit.

The second system continues the vocal entry. The piano accompaniment includes a 'rit.' (ritardando) marking. The piano part is in 3/4 time, with a melody in the right hand and a bass line in the left hand.

G7 C C Dm7

che me, de - sto, fa so gnar. Sen ti co - me lie - ve sa - le
 non lo sa di - men - ti - car. Ve - di co - me le Si - re - ne

rall. ten. a tempo mf

G7 C Dm7

dai - giar - di - ni o - dor d'a - ran - ci: un pro - fu - mo non v'hue - gua - le
 or ti guar - dano in - can - ta - te, par che vo - glia - no a te so - la

G7 C C Dm7

per chi pal - pi - ta d'a - mor! E tu di ci "Io par - to, ad - di - o!"
 dol - ci co - se mor - mo - rar. E tu di ci "Io par - to, ad - di - o!"

rall. a tempo

G7 Ab Cdim Cm

T'al - lon - ta - ni dal mio co - re: ques - ta ter - ra dell' a - mo - re
 T'al - lon - ta - ni dal mio co - re: ques - ta ter - ra dell' a - mo - re

G7 C C Dm7 G7

hai la for - za di la - sciar? Ma non mi fug - gir, non dar - mi più tor -
 hai la for - za di la - sciar?

C Fm Cm G7 C Cm

men - to Tor na a Sor - ren - to, non far - mi mo - rir!

f cresc. *sfz* *sf*

Una Furtiva Lagrima

(From "L'Elisir d'Amore")

Gaetano Donizetti

Andante con espressione

U - na fur - ti - va la - gri - ma _____

negl' oc - chi suoi _____ spun - tò: quel - le fe - sto - se

gio - va - ni, in - vi - di - ar - sem - brò;

che più cer - can - do jo vo? Che più cèr - can - do io

F7 Fm Ebm Db Ab7

vo? M'a - ma si m'a - ma, lo ve - do, lo ve

Db F7 Bbm p F7

do! Un so - lo i stan - te i pal - pi - ti

Cdim Bbm Ab7

del suo bel cor - sen - tir; i miei so - spir con -

Db Ab7 Edim F7 pp

fon - de - re, per po - co a' suo i so - spir, i pal - pi - ti, i pal - pi - ti - sen -

Bbm F7 Bbm F7

tir, con - fon - de - re i miei coi suoi so - spir.

Bb F7 Bb F7 Bb F7 Bb F7

Cio - lo si puo — mo - rir; di — piu — non — chie - do, non chie - do, ah!

p

Bb Gm Cm Bb F7

Cie - lo, si puo, si puo — mo - rir; di piu — non — chie - do, non chie

Bb F7 Bb F7 Bb

do!

Un Bel Di Vedremo

(One Fine Day)

Giacomo Puccini

Andante molto calmo ♩ = 42

Un bel di, ve -

dre - mo le - var - si un fil di fu - mo sul - l'e

stre - mo con - fin del ma - re. E poi la na - ve ap - pa - re

Am un poco mosso *ritenuto*

Poi la na - ve bian - ca en - tra nel por - to,

P un poco mosso *mf ritenuto*

Em C G6 C *G*

un poco mosso *con passione ritenuto*

rom - ba il suo sa - lu - to. Ve - di? E ve -

un poco mosso *f con passione ritenuto*

8va

Dm *rall.*

dolcemente

nu - to! Io non gli scen - do in - con - tro. Io no. Mi

rall. *pp*

Em *Am6* *Em*

a tempo *con semplicita*

met - to là sul ci - gliò del col - le e a - spet - to,

pp a tempo

Am6 Em Am6 Em

e a spet - to gran tem - po e non mi pe - sa,

Am6 *rit.* Em *a tempo* *animando un poco*

la lum - ga at - te - sa. Eu - sci - to dal - la

Am6 Em G C G

fol - la cit - ta - di - na un uo - mo un pic - ciol

rall. un poco B

pun - to s'av - via per la col - li - na.

Chi sa - rà? chi sa - rà? E co - me sa - rà

p

giun - to che di - rà? che di - rà? Chia - me - rà But - ter -

rall.
dim. e rall.

Lento

C G9 C G9

fly, dal - la lon - ta - na. Io sen - za dar ri - spo - sta me ne sta - rò na -

ppp

rall. molto *con molto passione*

sco - sta un po' per ce - lia — e un po' per non mo -

rall. molto *col canto*

F
Andante come prima
con forza

C

Dm

ri - re al pri - mo in - con - tro, ed e - gli al - quan - to in pe - na chia - me -

ff con molta passione *p*

C

Gm

rà, chia - me - rà Pic - ci - na mo - gliet - ti - na o - lez - zo di ver -

pp *p*

Am

C7

F

be - na, i no - mi - che mi da - va al suo ve - ni - re.

cresc.

Dm

Am

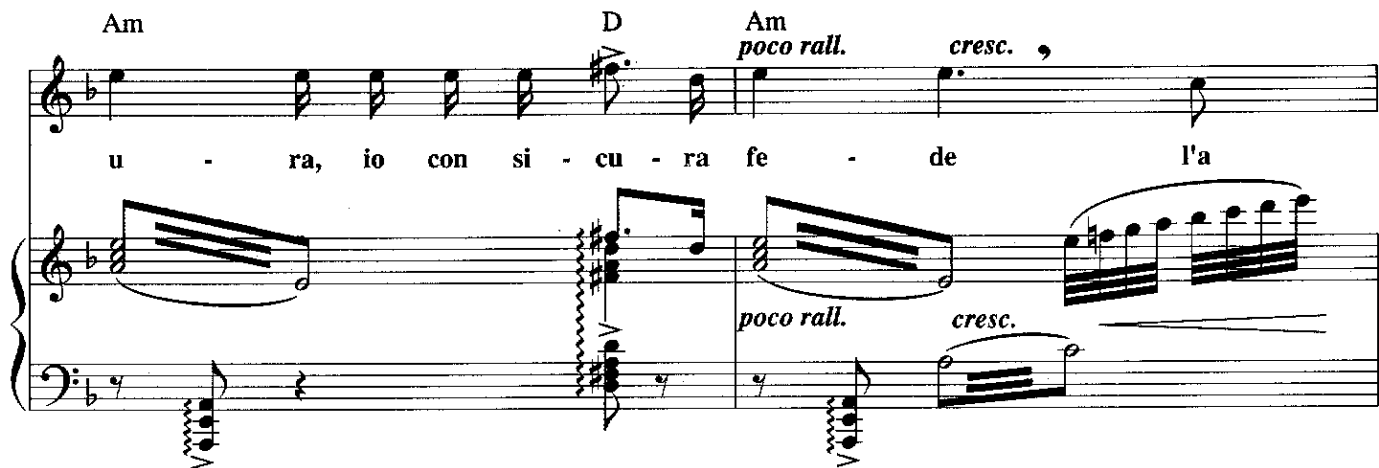
D

Tut - to que - sto av - ver - rà, te lo pro - met - to. Tien - ti la tua pa -

f *Viv.*

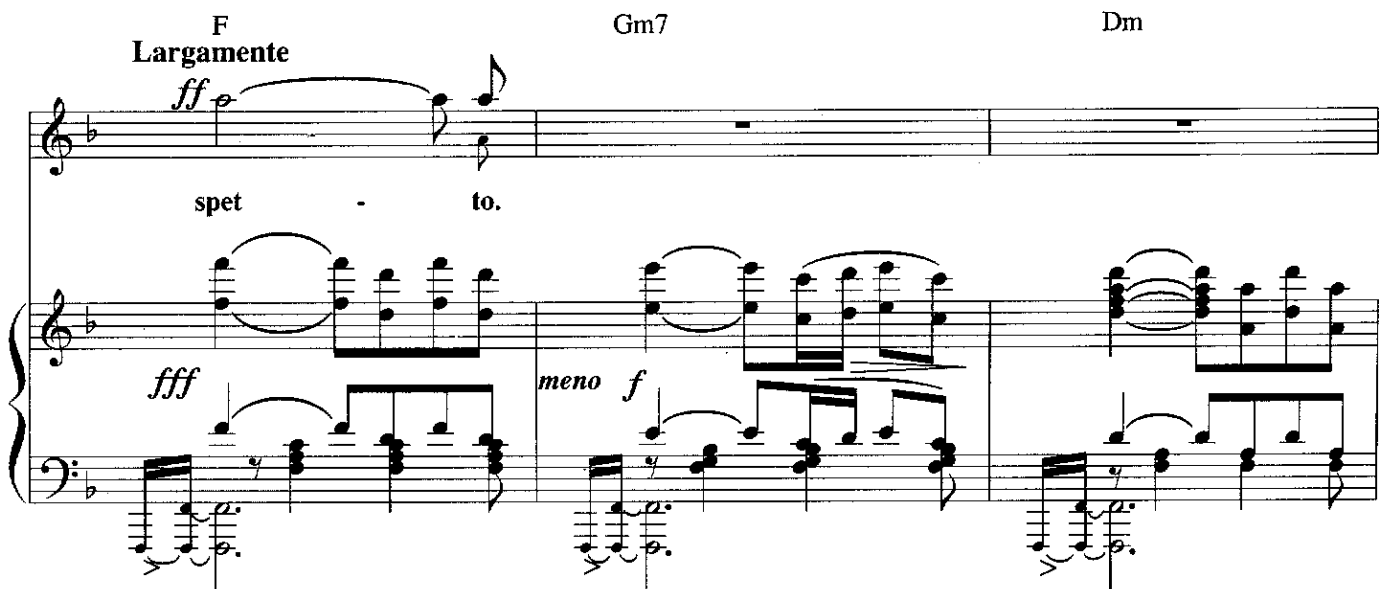
Am D Am *poco rall.* *cresc.*

u - ra, io con si - cu - ra fe - de l'a



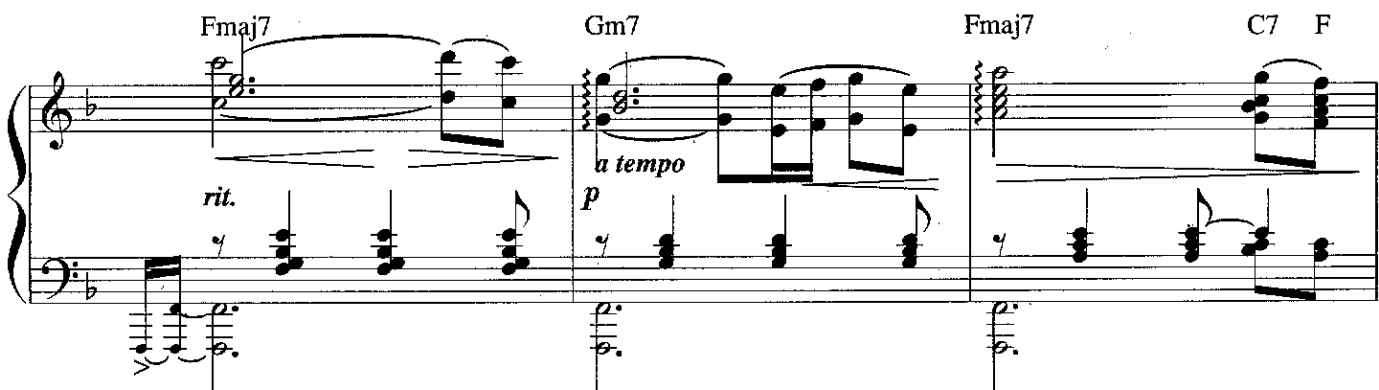
F *Largamente* *ff* Gm7 Dm

spet - to.



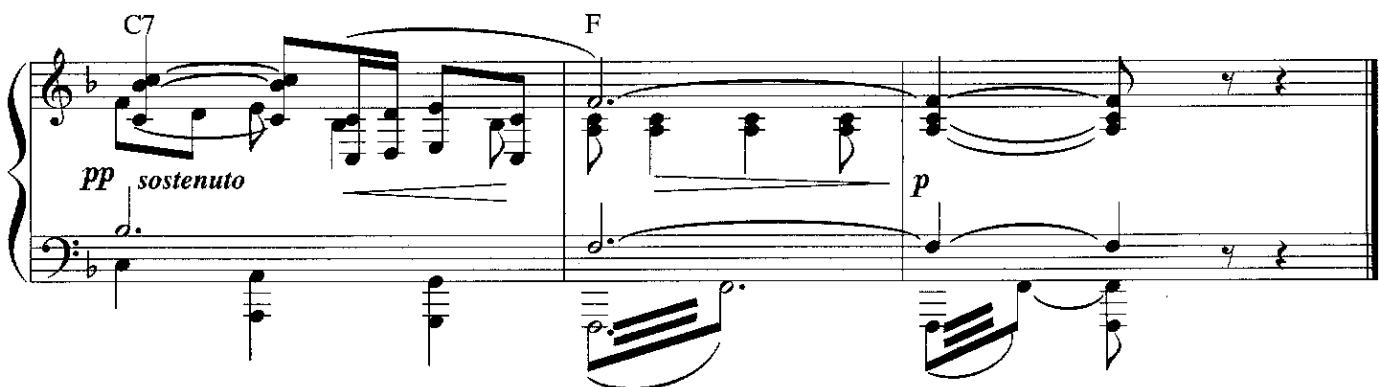
Fmaj7 Gm7 Fmaj7 C7 F

rit. *a tempo* *p*



C7 F

pp *sostenuto* *p*



Vieni Sul Mar

Traditional

Valse moderato

mf

The piano introduction is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment.

p

E_b **B_b7**

Deh! ti de - sta, fan - ciul - la, la lu - na span - de un rag - gio si' chia - ro sul mar, —

The first system of the vocal melody is in the key of E-flat major. It features a melodic line with a long phrase of eighth notes. The piano accompaniment provides a harmonic support with chords and a bass line.

E_b **B_b7** **E_b**

— vie - ni me - co t'a - spet - ta la bru - na, — fi - da bar - ca del tuo ma - ri - nar. —

The second system continues the vocal melody. The piano accompaniment includes a variety of chords and textures, including some sixteenth-note patterns in the bass line.

C_m **G7** **C_m** **A_b** **A_b7** **G**

— Ma tu dor - mi, e non pen - si al tuo fi - do, — ma non dor - me chi vi - ve d'a - mor! —

The third system concludes the piece. The piano accompaniment features a final cadence with a strong *f* dynamic. The key signature remains two flats.

Bb7 Eb Eb+ Fm GdimFm Eb Bb7 Eb

Io la not-te a te vo-lo sul li-do, ed il gior-no a te vo-lo col cor!

Refrain Eb Bb7 Eb Ab

Vie - ni sul mor, vie - ni a vo -

Eb Ab Bb7 Ab Eb

gar sen - ti - ra - i l'eb - brez - za

Bb7 1. Eb 2. Eb

del tuo ma - ri - nar! nar!

Vesti La Giubba

(from "Pagliacci")

Words & Music by Ruggiero Leoncavallo

Moderato e sostenuto

System 1: *Dm*
Re - ci - tar! Men - tre

System 2: *E* *Dm* *Gm7* *A* *Bb* *G7*
pre - so dal de - li - rio non so piu quel che di - co e quel che

System 3: *C* *Am* *C7* *Em*
fac - cio Ep - pur è d'uo - po sfor - za - ti! Bah!
string un poco
col canto

System 4: *Am* *Am6* *rit.* *Em* *B7* *Em*
sei tu for se un uom? Tu se' Pa - gliac - cio!
precipitato *rit.* *pp*

Adagio

declaimando con dolore

Em G+ Em C7 Em Am

Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te

Bm

G7

C *portando*

G

Bm

F Am

pa - ga e ri - der vuo - le qua. E se Ar - lec - chin t'in -

E7

Am

Cm

G

D7

violento

vo - la Co - lom - bi - na, ri - di, Pa - gliac - cio e o - gnun ap - plau - di -

G

Ab *rit.*

G

a tempo

ra! Tra - mu - ta in las - si lo spa - smo ed il pian - to;

col canto *a tempo*

Bm F#7 Bm F#7 G F#7 B7 Am *cresc.*

in u - na smor - fia il sin - ghioz - zo e' l do - lor Ah! _____

col canto

B7 Am *rit.* *a piena voce, straziante*

Ri - di, Pa - gliac - cio sul tuo a - mo - re in -

poco rit. *f* *molto rit.*

Em Am6 Em B7 *con grande espressione*

fran - to! Ri - di - del duol che t'av - ve - le - na il

cedendo

E

cor!
Lo stesso movimento cantabile con molta espressione

mf sonoro *marcato il canto*

R.H.