

THE THREE TENORS

CARRERAS, DOMINGO, PAVAROTTI WITH LEVINE...SONGS FROM THE CONCERT OF THE CENTURY



THE THREE TENORS

FOR HIGH VOICE AND PIANO

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IO CONOSCO UN GIARDINO

WORDS & MUSIC BY GIUSEPPE PIETRI

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a tempo: Andante, poco rubato

The musical score is written for voice and piano. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'a tempo: Andante, poco rubato'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part features arpeggiated chords in the left hand and a more melodic line in the right hand. Dynamics include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The lyrics are in Italian and are written below the vocal line.

1. Io con - os - co un giar - di - - - no
ni - - - do

a__ tut - ti sco - no - sciu - to. Un ni - do di vel - lu - - to
e__ t'of - fro un bel cu - sci - - no di fiu - mi j - ri - de - scen - ti

sot - to il cie - lo tur - chi - - - no, d'es - ta - te il
e di ba - ci in fior la bo - cca, e ti o - ffro un

mf me - lo in fi - or. *dim.* e do - na - no i gia - gglio - li il can - to a - gli u - si -
 grap - po - lo vien di so - gni i - ri - de - scen - ti di stel - le giù ca -

1. poco cresc.
 - gno - li la no - tte in a - mor. Deh vie - ni,
 - den - ti dal - le su - pre - me sfere

poco cresc.

molto dim. *p* *2. cresc.*
 vien qui sul mio cuor. 2. Io ti por - to a quel mia te - ne -

molto dim. *p* *cresc.*

rit. ff
 - re - - zza vien deh vien con me.

ff

AMOR TI VIETA

MUSIC BY UMBERTO GIORDANO

WORDS BY ARTHUR COLAUTTI

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Sostenuto (♩ = 126)

The first system of the musical score is for the piano accompaniment. It consists of three staves: a grand staff (treble and bass clef) and a single treble staff. The time signature is 6/8. The tempo is marked 'Sostenuto' with a quarter note equal to 126 beats per minute. The music is in a key with two flats (B-flat and E-flat). The piano part features a complex, rhythmic melody in the right hand, often with triplets and slurs, and a more rhythmic, chordal accompaniment in the left hand. Dynamics include 'con espress.' and 'f' (forte).

rall.

The second system of the musical score continues the piano accompaniment. It consists of three staves: a grand staff and a single treble staff. The time signature changes to 4/4. The tempo is marked 'rall.' (rallentando). The music continues in the same key. The piano part features a complex, rhythmic melody in the right hand, often with triplets and slurs, and a more rhythmic, chordal accompaniment in the left hand. Dynamics include 'f' (forte) and 'p' (piano).

Andante cantabile (♩ = 126)

con espress.

The third system of the musical score is for the vocal melody and piano accompaniment. It consists of three staves: a vocal staff (treble clef) and a grand staff (treble and bass clef). The time signature is 4/4. The tempo is marked 'Andante cantabile' with a quarter note equal to 126 beats per minute. The music is in a key with two flats (B-flat and E-flat). The vocal part features a simple, melodic line with lyrics: 'A - - - mor - - - ti - - - vie - - - ta'. The piano part features a complex, rhythmic melody in the right hand, often with triplets and slurs, and a more rhythmic, chordal accompaniment in the left hand. Dynamics include 'con espress.'.

di non a - mar.

La man tua lie - - - - ve,

che mi re - - spin - - - ge,

senza precipitare
cer - - - ca la stret - - - ta

del - - - la mia man;

la tua pu - pil - la e - spri - - - - me:

T'a - - - - - mo! se il

lab - - - bro di - - - ce: Non t'a-me - rò!

rit.

stentate

GRANADA

WORDS & MUSIC BY AGUSTIN LARA

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Maestoso e liberamente

f

mf

Gra -

mf

- na - da, tier-ra so-ña-da por mí, mi can - tar se vuel-ve gi -

cresc.

- ta - no - cuan - do es pa - ra ti; mi can - tar he - cho de fan - ta -

cresc.

3 - sí - a, mi can - tar 3 flor de me - lan - co - lí - a que yo te

f **Presto**

ven - go a dar.

f *poco dim.*

mf

Gra -

mf

Poco meno mosso

- na - da, tier - ra en - san - gren - ta - da en tar - des de to³ - ros;
 - na - da, Ma - no - la, can - ta - da en cop - las pre - cio - sas,

— Mu - jer que con - ser - va el em - bru - jo de los oj - os
 — No ten - go o - tra co - sa que dar - te que un ra - mo de

1.
 mor - os. De sue - ño re - bel - de y gi -
 ros - - as.

- ta - na cu - bier - ta de flor - es; Y

be - so tu bo - ca de gra³ - na ju - go - sa man - za - na que me hab - la de a -

rit. ³ || 2.

- mor - - es. Gra - De ros - as de sua - ve fra - gan - cia que

rall. *molto rit.*

le dier - an mar - co a la Vir - gen Mo - re - na. Gra - na - da, tu

a tempo *To Coda*

tier - ra es - tá lle - na de lin - das mu - jer es de san - gre y de

sol. _____

D. al Coda

De

CODA

rit. *f*

a tempo

san - gre y de sol. _____

T'ESTIMO

MUSIC BY EDVARD GRIEG

ORIGINAL WORDS BY H.C. ANDERSEN

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Andante

The first system of the musical score for 'T'ESTIMO' is in 3/4 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Tu' and a quarter note 'sol un'. The piano accompaniment starts with a half note chord, followed by a series of eighth and sixteenth notes. A large slur covers the piano accompaniment across the first two measures. Dynamics include a piano (*p*) marking at the start of the piano accompaniment and another *p* marking above the vocal line.

Tu sol un

The second system continues the musical score. The vocal line has the lyrics 'cor e fac-cia e mio des - ti - no,' followed by a half rest and then 'e so-lo il cor il cuo - re'. The piano accompaniment consists of chords and moving lines. Dynamics include a piano (*p*) marking at the start of the piano accompaniment and a pianissimo (*pp*) marking above the vocal line.

cor e fac-cia e mio des - ti - no, e so-lo il cor il cuo - re

The third system continues the musical score. The vocal line has the lyrics 'per a - mar.' followed by a half rest and then 'T'es-ti - mo o - nes-ta co-me nas-ce'. The piano accompaniment consists of chords and moving lines. Dynamics include a forte (*f*) marking at the start of the piano accompaniment and a piano (*p*) marking above the vocal line. Pedal markings 'Ped.' are present at the bottom of the piano accompaniment.

per a - mar. T'es-ti - mo o - nes-ta co-me nas-ce

cresc. sempre

ter - ra, t'es - ti-mo es-ser, t'es - ti-mo es-ser, t'es - ti-mo es-ser e per l'e -

cresc. sempre

Ped.

ff *rit.*

ter - ni - tà; t'es - ti-mo es-ser e per l'e - ter - ni - tà!

ff *mp*

Ped. Ped. Ped.

a tempo *p*

Già pen-so a te e svien a quel che pen - so,

dim.

Ped.

pp *f*

dal sol tuo cuor tuo cuo - - re scon - sa-cra;

pp

Ped. Ped.

p

dal sol con - ten - ta c'è la ter - ra im - men - sa, t'es -

Ped.

cresc. sempre

- ti - mo al - fin, t'es - ti - mo al - fin, t'es - ti - mo al - fin da qui all'e -

cresc. sempre

Ped.

ff *rit.*

- ter - ni - tà; t'es - ti - mo al - fin da qui all'e - ter - ni - tà!

ff *mp*

Ped.

dim. *pp*

CARUSO

WORDS & MUSIC BY LUCIO DALLA

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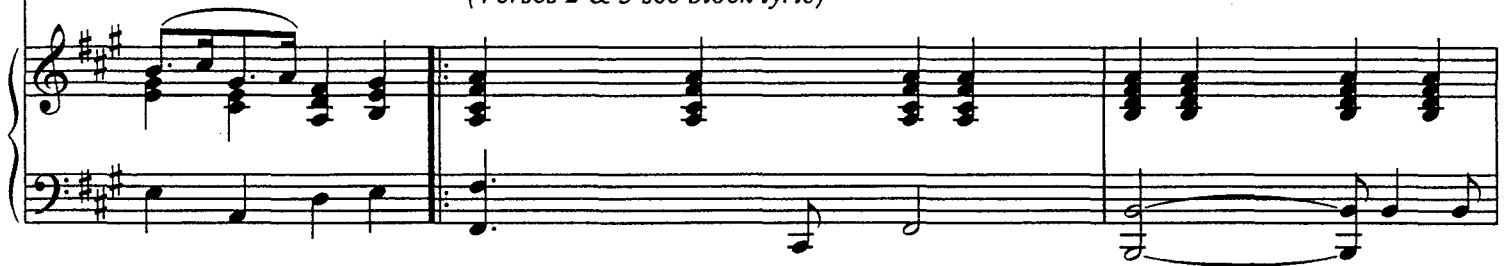
Larghetto, ma non troppo



poco rit. **a tempo, poco più mosso**
liberamente

6

1. Qui do-ve il ma-re lu-cci-ca_ e ti-ra for-te il ven-to,
(Verses 2 & 3 see block lyric)



poi si schia - ris - ce la vo - ce — e ri - co - min - cia il can - to. Te vo - glio

be - ne as - sai, ma tan - to tan - to be - ne as - sai, — é un - a ca -

- te - na or - mai che scio - glie il san - gue in - to e ve - ne — sai.

1.2. poco rit. 3. Te vo - glio be - ne as - sai,

ma tan - to tan - - to be-ne as - sai, _____ é un- a ca -

- te - na or - mai che scio-glie il san - gue in-to e ve- ne. _____

Verse 2

Vide le luci in mezzo al mare pensò alle notti là in America
 Ma erano solo le lampare e la bianca scia d'elica;
 Sentí il dolore della musica si alzò dal pianoforte
 Ma quando vide la luna uscire da una nuvola gli sembrò che fosse già anche l'amor;
 Guardò negli occhi la ragazza quegli occhi verdi come il mare
 Poi all'improvviso uscì una lacrima e credette di affogare.
Te voglio bene assai, etc.

Verse 3

Poi pensò alla lirica e al grande palco
 Che con un pò di trucco e con la mimica puoi diventare un altro;
 Ma due occhi che ti guardano così vicini e veri
 Ti fanno scordare le parole o in fondo i tuoi pensieri;
 Così diventa tutto piccolo anche le notti là in America
 Ti volti e vedi la tua vita come la scia di un'elica;
 Ma sí è la vita che finisce ma lui non ci pensava tanto
 Anzi si sensitiva già felice e ricominciò il suo canto.
Te voglio bene assai, etc.

SOUS LE CIEL DE PARIS

MUSIC BY HUBERT GIRAUD

WORDS BY JEAN DREJAC

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Brisk waltz

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Brisk waltz'. The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The vocal line enters with the lyrics 'Sous le ciel / Sous le ciel'. The piano accompaniment continues with a steady rhythm. The vocal line then sings 'de Pa - ris s'en - vole u - ne chan - son, / de Pa - ris march - ent des a - mou - reux,'. The piano part provides a harmonic support with chords and moving lines. The vocal line continues with 'Elle est née d'au - - jour - d'hui dans le / Leur bon - heur se con - struit sur un'. The piano accompaniment concludes the phrase with sustained chords.

Sous le ciel
Sous le ciel

de Pa - ris s'en - vole u - ne chan - son,
de Pa - ris march - ent des a - mou - reux,

Elle est née d'au - - jour - d'hui dans le
Leur bon - heur se con - struit sur un

1.

coeur d'un gar - çon.
air fait pour

2.

eux.
sous le pont de

Ber - - cy un phi - lo - sophe as - - -

- sis; Deux mu - si - - ciens, quel - ques ba -

- dauds puis les gens par mil - liers.

Sous le ciel de Pa - ris, jus - qu'on en - tre l'af -

- fai - - - re, L'hy - mne d'un peu - ple é -

- pris de sa vieil le ci - té. Prés de No - tre

Da - - - me par - fois couve un dra - - - me,

— Mais oui à Pa - na - - - me tout peut s'ar - ran -

ger: Quel - ques ra - yons du ciel d'é -

- té, l'ac - cor - dé - on d'un ma - ri - nier. L'es - poir fleu -

- rit _____ au ciel de Pa - ris. _____

_____ Mais le ciel de Pa - ris n'est pas long - temps cru -

- el; _____ Pour se fair' par - don -

- ner il offre un arc - en - ciell! _____

MARIA MARÌ

MUSIC BY EDUARDO DI CAPUA

WORDS BY VINCENZO RUSSO

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Andantino

mp

dim.

mf

A — ra-pe-te, fe - ne - sta, — fam — m'af - fac-cia Ma-

mf

mp

- ri - a, — ca — ston - go mmie - z' 'a vi - a spe - - ru to p' 'a ve -

poco rit. *a tempo* *mf*

- de. — Nun — tro - ve n' o - ra 'e pa - ce; — a — not - t' a fac - cio

mp

jour - no; — sem - - pe sta - cca at - tuor - no, spe - - ran - no e' ce par -

molto rit. *a tempo* *mf*

- là. Ah! Ma - ri - - a, Ma - rì! — Quan - ta suon - no che pre - do pe

te; fam - - m'ad - dur - mi, ³ ab - brac -

rit. *a tempo* *molto rit.* *a tempo* *cresc.*

- cia - to nu po - co - cu te! ³ Ah! Ma - ri - - a Ma - ri, quan - ta

rit. *a tempo* *f.*

suon - no che pre - do pe te; ³ fam - - m'ad - dur -

molto rit. *a tempo*

- mi. Oj Ma - ri, oj Ma - ri!

SOLAMENTE UNA VEZ

WORDS & MUSIC BY AGUSTIN LARA

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Andantino

mf

1. So-la-men - te un-a vez a - mé en la vi - da,
vez se en - tre - ga el al - ma,

mp

mf

so - la-men - te un-a vez y na - da más. Un - a
con la dul - ce y to - tal re - nun - cia - ción. Y cuan -

vez na - da más en mi huer - to bril - ló la es - per - an - za, la es - per -
- do e - se mi - la - gro rea - li - za el pro - di - gio de a - mar - se, hay cam -

1.

- an - za que al um - bra el ca - mi - no de mi so - le - dad.
- pa - nas de fies - ta que can - tan en el co - ra -

2. So - la - men - te un - a

2.

- zón. So - la - men - te un - a vez se en - tre - ga el al - ma,

con la dul - ce y to - tal re - nun - cia - ción. Y cuan -

- do e - se mi - la - gro rea - li - za el pro - di - gio de a - mar - se, hay cam -

molto rit. *a tempo*
- pa - nas de fies - ta que can - tan en el co - ra - zón.

TORERO QUIERO

WORDS & MUSIC BY MORENO PENELLA

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Tempo de Pasadoble

The musical score is written in 2/4 time and consists of four systems. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The key signature has one sharp (F#).

System 1: The piano part begins with a series of chords and eighth notes. The vocal part enters with a melody. Dynamics: *mf* (piano), *p* (piano).

System 2: The piano part continues with a similar rhythmic pattern. The vocal part has the lyrics "To - re - ro quie - ro". Dynamics: *mf* (piano), *p* (piano).

System 3: The piano part features a more complex rhythmic pattern. The vocal part has the lyrics "sé, ya - to re - á pá tí,". Dynamics: *f* (forte), *p* (piano), *f* (forte).

System 4: The piano part continues with a similar rhythmic pattern. The vocal part has the lyrics "que yo por tí, gi - ta - na mi - a, e - - lan - te de lô to - rô, me jue - go la". Dynamics: *mf* (piano). There are triplets marked with a '3' in the piano part.

1. 2.

vi - a. To - re - ro quie - ro sé,

p *f*

y a - to re - á pá mi. Ay mi gi -

p *f*

ta - na te quie - ro. So - le á de mi vi - a!

f

De ver - dá!

ff

PARLAMI D'AMORE

MUSIC BY CESARE BIXIO

WORDS BY ENNIO NERI

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Andante moderato

Vivo

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a mezzo-piano (mp) dynamic, featuring a bass line with a half note G2, a quarter note A2, and a half note Bb2, and a treble line with a half note G4, a quarter note A4, and a half note Bb4. The system concludes with a double bar line.

Co - me se - i

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a half note Bb2, and a treble line with a half note G4, a quarter note A4, and a half note Bb4. The system concludes with a double bar line.

bel - - la più bel - la sta - se - ra Ma - ri - u,

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a half note Bb2, and a treble line with a half note G4, a quarter note A4, and a half note Bb4. The system concludes with a double bar line.

splen - de un sor - ri - so di stel - la ne -

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a half note Bb2, and a treble line with a half note G4, a quarter note A4, and a half note Bb4. The system concludes with a double bar line.

- gli oc - chi tuoi blu.

An - che se av - ver - so il de - sti - no do - ma - ni sa - rà,

og - gi ti so - no vi -

- ci - no per - chè sos - pi - rar, non pen - sar.

Tempo I°
mp

Par - la - mi d'a - mo - re Ma - riu, tut - ta la mia

mp

vi - ta sei tu; _____ gli oc - chi tuoi bel - - li

bril - la - no, _____ pie - ni di so - gno scin - til - la - no. _____

_____ Dim - mi que il - lu - sio - ne non è, _____

dim - mi che sei tut - ta per me; _____ qui sul tuo

mf

cresc.

mf

poco rit. *mp*

cuor non sof - fro più, _____ Par - la - mi d'a - mo - re Ma -

mp

a tempo

- riu. _____

mf

cresc.

mf

Qui sul tuo cuor non sof - fro più, _____ par - la - mi d'a - mo - re,

mf

poco rit. *dim.* *p*

par - la - mi d'a - mo - re, par - la - mi d'a - mo - re Ma - riu. _____

dim. *p* *pp*

TU, CA NUN CHIAGNE

MUSIC BY ERNESTO DE CURTIS

WORDS BY LIBERO BOVIO

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Andante

mp

mp §

1. Com' - è bel - la a mun - ta - gna sta -
cal - ma a mun - ta - gna sta -

p *mp*

- no - tte bel - l'a - ccu - sí nun l'ag - giu vis - ta mai - e. M'a - ne - ma e
- no - tte più cal - ma an - cor nun l'ag - giu vis - ta mai - e; e tut - to

co - re ras - se - gna - te e stan - ca sut - t'a cu - per - ta e
dor - me, tut - to dor - me am - mo - re, io so - la ve - glio.

poco rit. *a tempo*
f

che - sta lu - na bian - ca.) Tu, ca nun chia - gne e
per - chè ve - glio am - mo - re.)

marc.
molto *f*

poco dim. *To Coda* \oplus

chia - gne - re me fai - e, tu sta - not - te a do' stai - e;

poco dim.

mf cresc. *f*

vo - glio a te, vo - glio a te, chist' - oc - chio de

f

don - na vo' un - a vol - ta _____ ve - de! _____

mp

D. al Coda
mp

2. Com' - è

p *mp*

♩ CODA
mf cresc.

vo - glio a te, _____ vo - glio a te, _____ chist' - oc - chio de

f

molto rit.

don - na vo' un - a vol - ta _____ ve - de! _____

ff *3*

ff *3*


VOCE 'E NOTTE!

MUSIC BY ERNESTO DE CURTIS

WORDS BY EDOARDO NICOLARDI

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Andante maestoso 

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand with triplets and a steady bass line in the left hand. The first measure is marked with a forte (f) dynamic.

accel. - - - - -

ten.
mp

Tempo I° poco meno mosso

1. Si sta vo - ce te sce - ta in - ta nut -
2. Si sta vo - ce che chia - gne in - ta nut -

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. It includes a mezzo-piano (mp) dynamic marking and a legato instruction for the right hand.

The vocal melody line consists of a single staff with a treble clef and a key signature of two flats. It contains the first line of the vocal melody.

- ta - ta men - tre ta strin - - ge'o spo - so tue vi - ci - no sta - te sce -
- ta - ta te sce - ta u spo - so nun' - a - ve pa - ur - a vi - ve che

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. It includes a simile (sim.) dynamic marking.

To Coda

- ta - ta si vu sta sce - ta - ta ma fa ve - de ca dor-me o son - no
sen - z'a - mor me a se - re - na - ta dill - 'a chi dor - me che se n'as - si -

mf poco a poco dim.

sim.

mf
chi - ne. Nun mi vi - ci - no l'as-tre che fa spi - a e que non

p *mf*

sim.

poco rit.
può sba-glia sta vo-ce a mi - a, ch'è a stes - sa vo - ce quan-do tu te

dim. *p* *Tempo I°*
vo - glio sto mmu-so in-ce par-lam - ma - ro col vu - glia.

dim. *p* *f*

3

⊕ CODA

- cu - ra.

p *mf* *sim.*

poco rit.
mf

Sta rab - bia chia - ma qual che me fa

dim. *f cresc.* *ff*

pie - tà, che an - ch'io so so - lo che ma per te ——— cam - pa!

dim. *f* *ff*

MANHA DE CARNAVAL

MUSIC BY LUIZ BONFA

WORDS BY ANTONIO DE MARIA

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Tempo de habañera, poco più mosso

mf

rit.

The piano introduction is in 4/4 time, marked 'Tempo de habañera, poco più mosso'. It features a melody in the right hand with triplets and a bass line in the left hand. The dynamics range from mezzo-forte (mf) to a ritardando (rit.) at the end.

a tempo

Ma - nhã - - - tão bo - ni - - ta ma -

dim. mp

The first line of the song features a vocal melody and piano accompaniment. The piano part has a steady bass line and chords in the right hand. The dynamics are mezzo-piano (mp) with a decrescendo (dim.) at the end of the line.

- nhã, - - - te um di - - - a fe - liz - - - que che -

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern. The lyrics are '- nhã, - - - te um di - - - a fe - liz - - - que che -'.

- gou. - - - O sol ne céu sur - giu, - - - e em ca - da

The third line of the song concludes the vocal melody and piano accompaniment. The piano part continues with the same rhythmic pattern. The lyrics are '- gou. - - - O sol ne céu sur - giu, - - - e em ca - da'.

cor bril - hou, vol - tou o son ho en - tão ao co - ra -

- ção. De - pois des - te di - - a fe -

- liz, não sei se ou - tro di - - a ha - ve -

- a; e' no ssa a ma - nhã

cresc. *mf*

dim. *tão be-la a - fi - na! Ma - nhã de car - na -*

[illegible]

rit. dim. mp

- liz a ma-nhã des-se a - mor. De - - pois des-te

dim. mp

di - a fe - liz, não sei se ou-tro

di - - - a ha - ve - a; e' no - - - ssa a ma -

- nhã tão be - la a - fi - na! Ma - nhã

dim.

dim.

de car-na - val. Can - ta o meu co - ra - ção, a a - le -

molto rit. a tempo, poco rall.

- gri - a vol - tou, tão fe - liz a ma - nhã _____ des - se a - mor. _____

QUIERO DESTERRAR DE TU PECHO EL TEMO

MUSIC BY REVERIANO SOUTULLO OTERO & JUAN VERT CARBONELL
WORDS BY LUIS FERNANDEZ GARCÍA & ANSELMO CUADRADO CARREÑO

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Allegretto

Piano introduction for the 'Allegretto' section. The music is in 3/8 time, key of D major (two sharps). The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes. A forte (*f*) dynamic is indicated.

Moderato

Piano introduction for the 'Moderato' section. The music is in 6/8 time, key of D major. It begins with a forte (*ff*) dynamic and transitions to a forte (*f*) dynamic. The melody is characterized by wide intervals and a steady eighth-note accompaniment in the left hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 6/8 time, key of D major, with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in 6/8 time, key of D major, with a mezzo-piano (*mp*) dynamic. The lyrics are: "Ya mis - ho - ras fe - li - ces mi - gle - gre vi - vir to do luz - ri - sas y es - pe -".

molto rit.

a tempo

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 6/8 time, key of D major, with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in 6/8 time, key of D major, with a mezzo-piano (*mp*) dynamic. The lyrics are: "- ran - zas no - vol - ve reis a mi. Si con fuer - za en mi". The piano accompaniment includes a forte (*f*) dynamic and a decrescendo (*dim.*) marking.

poco rit. *più rit.*

pe-cho pren-dio_ la lla-ma del pe-sar des-a-mor llan-to y a-mar-gu-ra so_ lo pod-ré al can-

a tempo *più mosso*

- zar, Er-es mi mu- jer_ la que yo quie - ro, _

mf dim. *mf*

y a ti so- lo di_ mi co- ra- zón; yo no sé fin gir - te ni pen-

poco rit. *molto rit.* *a tempo*

- sé en la trai- cion_ ni sa-bré-men tir-te nun-ca non mi pa- sión. Si su-fro ca-

- llan - do _____ res - pe - ta el si - len - cio! _____ Ha - blar no es po -

mp

poco affrett. **poco più mosso**

- si - ble pues de bo ca - llar ya veis sies tor - men - to su - frir sin ha - blar.

poco rit.

mp *poco cresc.*

Andante

mp *ten.*

Quie - ro _____ des - ter - rar de tu pe - cho el te - mor, quie - ro _____ que tu fé vuel - va a
Da - me _____ co - mo el sol a la miés tu ca - lor da - me _____ tus ca - ri - cias mi

mp *ten.*

ten.

mi; de - ja - - que me mi - ren tus oj - os,
bien, be - sos — cal - ma rán - mi a - mer - gu - ra,

dim. *rit.* **1. a tempo** **2. a tempo**

sue - ño — con - tu a - mor ser fe - liz.
be - sos — de tus la - bios mu - - jer.

dim.

più mosso

Mi a - le - gre vi - vir no pue de ol - vi - dar ni a - que - lla paz que go - cé.

rall.

Ay! tiem - po fe - liz ya na ha de vol - ver el bien - es - tar que per - di; por

Tempo I°

siem - pre___ se fué la luz de mi i - lu - sión___ la vi - da to - da___ que a lien - ta mi pa -

ten.

f

pp

- sión.

f

ten.

mf *ten.* *dim.* *rit.*

Vi - vo___ do - mi - nan - do mi pe - na, sien - to___ la es - per - an - za per -

mf

rit. *ten.* *3*

- der___ llo - ra ré mi a - mar - ou - ra___ en tus bra - zos mu - jer.

ten. *pp* *molto ff*

BECAUSE

MUSIC BY GUY D'HARDELLOT

WORDS BY EDWARD TESCHEMACHER

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Andante maestoso

The piano introduction is in 4/4 time, key of B-flat major. It features a slow, grandioso tempo. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The music is marked with a forte (f) dynamic.

a tempo

The vocal entry begins with the lyrics "Be - cause — you come to". The piano accompaniment features a series of chords and single notes, with a forte (f) dynamic. The tempo is marked as *a tempo*. The piano part includes a *rit.* (ritardando) marking and a *p* (piano) dynamic marking.

The vocal line continues with the lyrics "me — with naught but love, — and hold my hand and lift mine eyes a-bove, a". The piano accompaniment features a series of chords and single notes, with a forte (f) dynamic. The tempo is marked as *a tempo*.

poco rit.

wid - er world of hope and joy I see, _____ be - cause _____ you come to

p

a tempo

me. Be-cause you speak to me in ac-cents

rit. p ten.

sweet, _____ I find the ros - es wak-ing 'round my feet, _____ and

mf cresc.

I am led through tears of joy to thee, _____ be - cause _____ you speak to

f cresc.

me. Be -

ff *f*

Maestoso

- cause God made thee mine I'll cher-ish thee, through

light and dark-ness through all time to be; And pray His love may make our love di -

a tempo

- vine, be - cause God made thee mine.

f

NESSUN DORMA

GIACOMO PUCCINI

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Andante sostenuto

p
Nes - sun dor - ma! Nes - sun dor - ma!

pp
Ped.

Tu pu - re o Prin - ci - pes - sa, nel - la tua fred - da stan - za guar - di le

p stacc.
Ped.

dim. rit.
stel - le che tre - ma - no d'a - mo - re e di spe - ran - za! —

dim.
Ped.

a tempo

Ma il mio mi - ste - ro è chiu - so in me, il no - me mio nes - sun sa -

p ben cantato

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

- prà! No, no, sul - la tua boc - - ca lo di - rò _____ quan - do la

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

lu - - - ce splen - de - rà! _____ Ed il mio

Ped. _____ Ped. _____

ba-cio scio - glie - rà il si - len - zio che ti fa mi - a!

Ped. *p* *Ped.* *Ped.*

ppp *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

con anima *poco rit.*

Di - le - gua, o not - - te! Tra - mon - ta - te.

p *f* *Ped.* *Ped.*

a tempo *poco rit.* *a tempo* *cresc. molto*

stel - le! tra - mon - ta - te, stel - le! Al - l'al - ba vin - ce - rò! Vin - ce -

cresc. molto *p*

Ped. Ped. Ped.

poco allarg. *a tempo* *affrett.* *rall.* *a tempo*

rò! Vin - ce - rò!

poco allarg. *ff*

Ped. Ped. Ped.

affrett. *rit.* *a tempo*

Ped. Ped. Ped. Ped.

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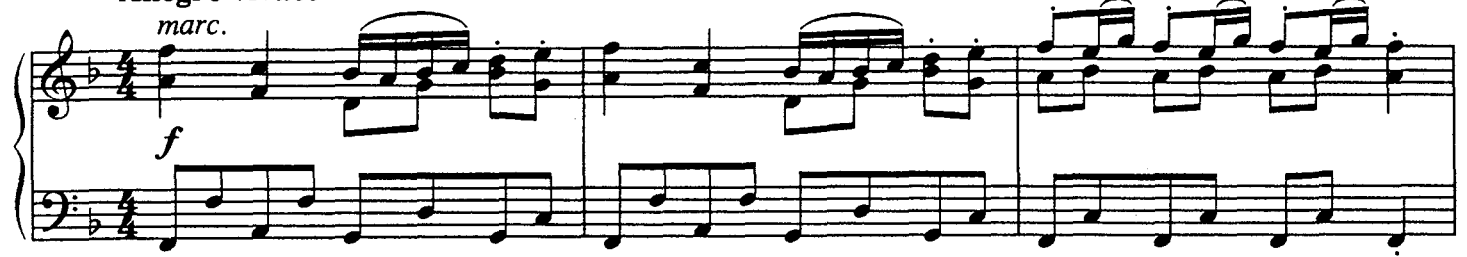
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Allegro vivace

marc.



1. Stai lun - ta - na di stu co - re, a te vo - lo col pen -
2. Ri - di e sem - pre stai cun - ten - ta, io nun pen - so che a te

sub. p



- sie - - - ro, nien - - te vo - gli o e nien - te spe - ro ma ten -
so - - - la, nu pen - sie - ro per tu so - la sta cu -



- er - te sem - pre a fian - co a me. Si se - cu - ra di st'am -
- rien - do so - la - men - te a te. La più bel - la tut - te



rit. *f* §

- mo - re co - me so se - cu - ro e te. } Oi vi - ta — oi vi - ta
 bel - le nun è mai più bel - la e te. }

mi - a, oi co - re — di chi - stu co - re, sei sta - to — l'u pri - mo am -

To ⊕ Coda *poco dim.* 1. 2. *D. § al Coda*

- mo - re, — l'u pri - mo e l'ul - ti - mo sa - rai per me. me. Oi

poco dim.

⊕ CODA rit. a tempo

l'ul - ti - mo sa - rai per me. —

AY, AY, AY

WORDS & MUSIC BY PEREZ-FREIRE

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Allegretto

L.H.

f

Ped.

f

f

f

f

p

f

Ped.

rit.

Andante

Si al - gu - na vez en tu

f

Ped.

pe - cho ay ya yay Mi ca - ri-ño no lo a - bri - gas Si al -

8va-----
f

Ped. _____

- gu - na vez en lu pe - cho ay ya yay. Mi ca - ri-ño no la a - bri -

8va-----
f

Ped. _____

- gas En - ga - ña - lo como a un ni - - ño pe -

f

Ped. _____

- ro nun - ca se lo di - - gas en - ga - ña - lo co - mo a un

f p

Ped. _____

Allegretto

ni - ño ay ya yay pe - - ro nun-ca se lo di - gas.

8va-----

8va-----

f

f

Ped. _____ Ped. _____

rit.

El

f

f

f

Ped. _____ Ped. _____ Ped. _____ Ped. _____

Andante

a-mor mi - o se mue-re ay ya yay y se me mue-re de fri -

8va-----

8va-----

f

Ped. _____

- o El a-mor mi - o se mue-re ay ya yay y

8va-----

8va-----

Ped. _____

se me mue-re de fri - o por - que en tú pe - cho de pie -

f

f

Ped.

Ped.

- dra tú no quie - res dar le a - bri - go por - que en tu pe - cho de

f

p

Ped.

pie - dra ay ya yay tú no quie - res dar le a - bri - go Ay ya

8va

8va

f

yay! Ay ya yay! Ay ya yay!

rit. e dim.

L.H.

pp

LOLITA

MUSIC BY A. BUZZI-PECCIA
WORDS BY CLAUDE AVELING

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Allegro

The first system of the musical score for 'Lolita' is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and is marked *brillante*. The vocal line is a whole note chord in the first measure, followed by a series of eighth notes in the subsequent measures.

The second system of the musical score continues the piano accompaniment. It features a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand. The vocal line continues with a whole note chord in the first measure, followed by a series of eighth notes in the subsequent measures.

mp con languore

The third system of the musical score features the vocal line with the lyrics "A - mor, a - - mor che lan - - - gue il". The piano accompaniment is marked *p* and includes a triplet of eighth notes in the right hand. The vocal line is a whole note chord in the first measure, followed by a series of eighth notes in the subsequent measures.

côr la sua can - zon_____ ti vuol_____ can -

- tar_____ E ti vo'

dir i suo - i mar - tir, le pe - - ne che Lo -

- li - ta può sol_____ cal - - mar._____

con espressione

Ah vien, che i ba - - - ci che ti vo'

da - re, le stel - - le in ciel non le po - tri - an con -

- ta - re, E le ca - rez - - - ze ed i - - - so -

- spir ³ tu so - - - la o bel - - la li po - tra - i ri -

rit. *p*

- dir. Ah

brillante

a tempo molto rall. *lunga mp*

A - - -
lunga
lunga

a tempo *dolcissimo*

- mor s'en vien, è l'o - ra gra - di - ta, sen - za il tuo

mp

mp

ben dim-mi co - me fai Lo - li - ta? O - lez - - za il fior e

marcato

cresc.

dol - - ce in - vi - ta o mia Lo - li - - ta. Vien al - l'a -

ten. mf a tempo

- mor, ah vien di - let - - ta, più non tar - da - re, che al se - - no

mf

stret - ta ti vo' ba - ciar, ba - ciar Ah vien di - let - - ta

rit.

Lo - li - ta, vien che mo - ri - re mi fa - rai se tu non vie - -

col canto *f*

a tempo *mf*

- ni. Più non tar - da - re

mf *a tempo*

che ti vo' ba - ciar, ba - ciar³ Ah vien di -

ten. *a tempo* *rit.*

- let - - ta Lo - li - ta, vien che mo - ri - re mi fa - rai, fa - rai mo -

col canto

f

- rir se tu non vie³ - ni!

STÄNDCHEN (SERENADE)

MUSIC BY FRANZ SCHUBERT

WORDS BY HEINRICH RELSTAB

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Andante

The first system of musical notation for 'Ständchen'. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a whole rest. The piano accompaniment is in 3/4 time, starting with a piano (p) dynamic. The right hand of the piano plays a series of eighth notes, while the left hand plays a simple bass line.

The second system of musical notation for 'Ständchen'. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a mezzo-piano (mp) dynamic and features triplet markings (3) over the first and third measures. The piano accompaniment continues with the same pattern as the first system.

1. Lei - se fle - hen mei - ne Lie - der durch die Nacht... zu dir;
2. Hörst... die Nach - ti - gal - len schla - gen? Ach! sie fle - hen dich,

The third system of musical notation for 'Ständchen'. It includes a vocal line with lyrics and a piano accompaniment. The vocal line continues with the lyrics and features triplet markings (3) over the first and third measures. The piano accompaniment continues with the same pattern as the first system.

in... den stil - len Hain... her - nie - - der,
mit... der Tö - - ne sü - ssen Kla - gen

Lieb - chen, komm zu mir!
fle - - hen sie für mich.

mp

mf

Flü - sternd schlan - ke Wip - fel rau - schen in des Mon - des Licht,
Sie ver - stehn des Bu - sens Seh - nen, ken - nen Lie - bes - schmerz,

pp

in des Mon - des Licht;
ken - nen Lie - bes - schmerz,

des Ver - rä - - thers feind - lich Lau - schen
rüh - ren mit den Sil - ber - tö - - nen

fürch - te, Hol - - de, nicht,
je - des wei - - che Herz,

1. mp

fürch - te, Hol - de, nicht!

p

First system of musical notation. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is a piano line with a melody starting on a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The bottom staff is a bass line with a steady eighth-note accompaniment. The dynamic marking *mp* is present.

Second system of musical notation. It continues the piano accompaniment from the first system. The vocal line remains a whole rest. The piano part continues with the same melodic and harmonic patterns.

Third system of musical notation. The vocal line begins with a second ending marked "2.". The lyrics "je - des wei - - che Herz." are written below the vocal staff. The piano accompaniment features a triplet of eighth notes in the right hand, marked *mf* and "3". The dynamic marking *mp* appears in the piano part.

Fourth system of musical notation. The vocal line has a whole rest. The piano accompaniment continues, ending with a double bar line and repeat signs on both staves.

DICITENCELLO VUIE

MUSIC BY RODOLFO FALVO

WORDS BY ENZO FUSCO

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Maestoso

8 bassa-1

marc.

ff

poco dim.

This system is for the first instrument, 8 bassa-1. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Maestoso'. The music consists of a series of chords and single notes, with a 'marc.' (marcato) marking over the first few measures. The dynamics start at 'ff' (fortissimo) and gradually decrease to 'poco dim.' (poco diminuendo) towards the end of the system.

molto rit.

a tempo

sub. mp

dim.

pp

This system is for the second instrument. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'molto rit.' (molto ritardando) and then 'a tempo'. The music consists of a series of chords and single notes, with a 'sub. mp' (subito mezzo-piano) marking over the first few measures. The dynamics start at 'sub. mp' and gradually decrease to 'dim.' (diminuendo) and then 'pp' (pianissimo) towards the end of the system.

Liberamente – quasi recit.

mp

3

3

1. Di - ci - tin - cel - lo a sta cum - pa - gna vus - tra che ag - gio per - du - to son - no e fan - ta -
2. Na la - cri - ma lu - cen - te m'è ca - du - ta di - ci - tem - me nu po - co a che pen -

mp

This system is for the third instrument. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Liberamente – quasi recit.' (Liberamente – quasi recitativo). The music consists of a series of chords and single notes, with a 'mp' (mezzo-piano) marking over the first few measures. The dynamics start at 'mp' and gradually decrease to 'mp' (mezzo-piano) towards the end of the system. There are two vocal lines with lyrics: 1. Di - ci - tin - cel - lo a sta cum - pa - gna vus - tra che ag - gio per - du - to son - no e fan - ta - 2. Na la - cri - ma lu - cen - te m'è ca - du - ta di - ci - tem - me nu po - co a che pen -

a tempo: Andante con espress.

mf

- si - - a che des - ta sen - to che tut - ta vi - ta
- sa - - te ch'us - t'o-cchio e va - - se ch'us - t'o-cchio me guar-

mf

mi - - a per - chè vu - les - se di - - re
- da - - te le - vam - me - ce sta mas - che - ra

rit. *a tempo* *f*

— ma nun ce ho sa -ccio dir!
— di - cim-me a ve - ri - tà.

Te vo - glio be - - ne,
Te vo - glio be - - ne,

sub.f

— te vo - glio be - ne as - sai - - e Di - ci - tin - cel - lo
— te vo - glio be - ne as - sai - - e Si tu che sta - ta a

vu - - ie, ca nun me scor - do mai, *f* è na pas -
 fe - - de che non se spen - ta mai, so - no gen -

- sio - - ne più for - te di u - na ca - te - - na che lu tor - men - ta
 - ti - - le sus - pi - ro mi - o car - na - le te cer - co co - me

To Coda poco rit. *D.C. al Coda*
 l'a - - ni - ma e nun me fa cam - pà.
 l'a - - ri - a

CODA molto rit.
 e fa - te - me cam - pà. *p*

CORE 'NGRATO

MUSIC BY SALVATORE CARDILLO

WORDS BY RICCARDO CORDIFFERRO

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Andante moderato

The first system of the musical score is for the 'Andante moderato' section. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is a piano line in treble clef, starting with a mezzo-forte (*mf*) dynamic. It features a melody with eighth notes and triplets, marked with a '3'. The bottom staff is a piano line in bass clef, providing harmonic support with chords and eighth notes.

The second system continues the musical score. The vocal line (top staff) has a whole rest followed by a half note G4 and a quarter note A4, with the lyrics 'Ca - ta -'. The piano lines (middle and bottom staves) continue their respective parts, with the middle staff featuring a triplet of eighth notes.

The third system is marked 'liberamente' (ad libitum). The vocal line (top staff) has a whole rest followed by a half note G4, then a quarter note A4, and a half note B4, with the lyrics '- rì, Ca - ta - rì, pec - chè mi di - ce sti pa - ro - le a - ma - re, pec -'. The piano lines (middle and bottom staves) continue their parts, with the middle staff featuring a triplet of eighth notes and the bottom staff featuring a half note G2.

ten.

- chè — me par le e' o co-re me tur-mien-te, Ca-ta-rì, Nun te scur-dà ca t'ag-gio da te' o

ten.

co-re, Ca-ta-rì, nun te scur-dà! Ca-ta-rì, Ca-ta-rì, che ve-ne a di-ce-re stu par-

- là ca me dà spa-se-me? Tu nun'n-ce pien-ze a stu du-lo-re mi-o, tu nun'n-ce pien-ze

tu nun te me cu - - re. Co - - re, co³-re'n-

mf

3 - gra - to, _____ t'ae pi - glia _____ to' a vi - ta mi 3 - a, —

To \oplus Coda

tut - - t'è pas - sa - - to e nun'n-ce pien _____ ze chiù! _____

D. S al Coda

\oplus CODA

- sa - to e nun'n-ce pien _____ ze 3 chiù! _____

'O SOLE MIO

MUSIC BY EDUARDO DI CAPUA

WORDS BY GIOVANNI CAPURRO

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Andantino

The first system of the musical score for 'O Sole Mio'. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Andantino'. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest, followed by a half note G4, and then a series of quarter notes: A4, B-flat4, A4, G4, F4, E-flat4, D4, and C4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand, with some notes beamed together.

The second system of the musical score. The vocal line continues with the lyrics 'Che bel - la'. The piano accompaniment continues with the same rhythmic pattern, marked with a mezzo-piano (*mp*) dynamic. The system concludes with a double bar line.

The third system of the musical score. The vocal line continues with the lyrics 'co - sa 'na iur - na - ta'e so - - le, n'ar - ia se -'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

- re - - na dop - po 'na tem - pes - ta! pe' ll'ar - ia

fres - ca pa - re già 'na fes - - ta... Che bel - la

poco rubato *a tempo* *molto rit.*

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

mf

a tempo

so - - le cchiù bel - lo, ohi ne', 'o so - le

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

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

ten. **a tempo**

mp

To ⊕ Coda **rit.** **a tempo** **molto rit.** *D. ⌘ al Coda*

te, sta 'nfron - te a te! Ma n'a - tu

mf *mf*

⊕ CODA

sta 'nfron - te a te!

f

YOU'LL NEVER WALK ALONE

MUSIC BY RICHARD RODGERS

WORDS BY OSCAR HAMMERSTEIN II

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Andante maestoso

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a fortissimo (f) dynamic, followed by a diminuendo (dim.) marking. The piano part consists of a steady eighth-note pattern in the bass and a more complex melody in the treble. The system ends with a piano (p) dynamic marking and the lyrics "When you".

The second system continues the musical score. It begins with a repeat sign. The vocal line has the lyrics "walk through a storm, hold your head up high and". The piano accompaniment features a piano (p) dynamic marking and a simile (sim.) marking. The piano part continues with the same eighth-note pattern in the bass and a melody in the treble. The system ends with a piano (p) dynamic marking.

The third system continues the musical score. The vocal line has the lyrics "don't be a - fraid of the dark. At the". The piano accompaniment features a mezzo-piano (mp) dynamic marking. The piano part continues with the same eighth-note pattern in the bass and a melody in the treble. The system ends with a mezzo-piano (mp) dynamic marking.

end of the storm is a gold - - - en sky and the

mp

sweet sil - ver song of a lark. Walk

mf

sim.

on through the wind, walk on through the rain, tho' your

mf

To Coda

f dim. dreams be tossed and blown. Walk *cresc.*

f dim.

on, walk on with hope in your heart, and you'll

poco a poco cresc.

nev - - er walk a - - - lone, you'll

ff dim.

nev - - er walk a - - - lone. When you

ff dim.

D. al Coda
p

CODA

f dim.

dreams be tossed and blown. Walk

f dim.

cresc.

on, walk on with hope in your heart, and you'll

poco a poco cresc.

nev - - er walk a - - - lone, _____ you'll

ff

poco rall. *rit.*

nev - - er walk a - - - lone. _____

ff

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PARLAMI D'AMORE

BIXIO & NERI

TU, CA NUN CHIAGNE

DE CURTIS & BOVIO

MANHA DE CARNAVAL

BONFA & DE MARIA

VOCE 'E NOTTE!

DE CURTIS & NICOLARDI

QUIERO DESTERRAR DE TU PECHO EL TEMOR

SOUTULLO OTERO, CARBONELL, GARCIA & CARRENO

NESSUN DORMA

PUCCINI

BECAUSE

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'O SOLE MIO

DI CAPUA & CAPURRO

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AY, AY, AY

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