

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

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

quasi arpa
p *pp* *p*

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

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part includes arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The tempo is marked 'a tempo: Andante, poco rubato'.

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

mf *dim.*

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

p *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)

con espress.
f

f

7 7 7 7 7 7 7 7

Detailed description: This system shows the piano accompaniment for the first four measures of the piece. It is in 6/8 time. The right hand features a complex texture with sixteenth-note runs and chords, marked with accents and slurs. The left hand provides a steady bass line with chords and some sixteenth-note patterns. Dynamics include *f* and *con espress.*

rall.

f *p*

3 3

7 7 7 7 7 7 7 7

Detailed description: This system continues the piano accompaniment for the next four measures. The tempo is marked *rall.* The right hand has a melodic line with triplets and a final chord. The left hand continues with chords and some sixteenth-note patterns. Dynamics include *f* and *p*.

Andante cantabile (♩ = 126)

con espress.

A - - - mor - - - ti - - - vie - - - ta

Detailed description: This system contains the vocal line and piano accompaniment for the first three measures of the vocal entry. The vocal line is in 4/4 time and features a simple melody with a long note on 'mor'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is *Andante cantabile* and the mood is *con espress.*

di non a - mar.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. It contains the lyrics "di non a - mar." The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

La man tua lie - - - - ve,

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. It contains the lyrics "La man tua lie - - - - ve,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

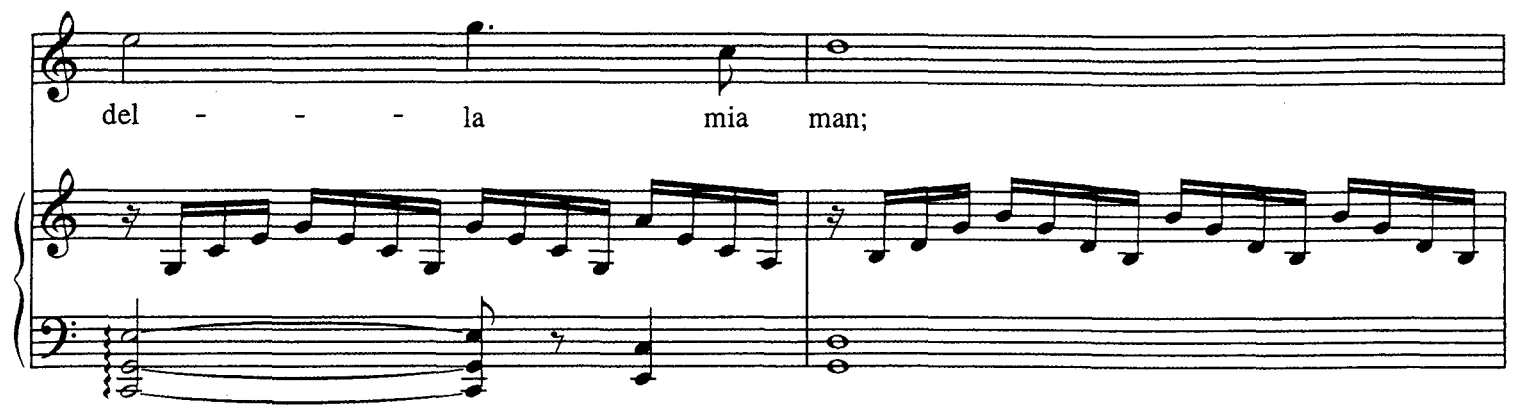
che mi re - - spin - - - ge,

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. It contains the lyrics "che mi re - - spin - - - ge,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

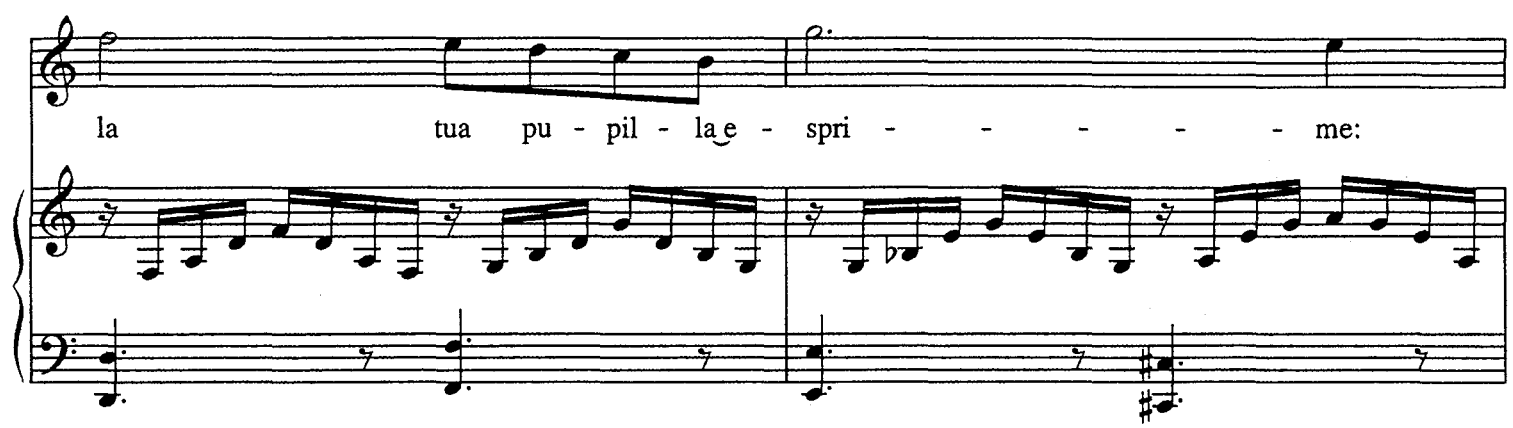
senza precipitare
cer - - ca la stret - - - ta

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. It contains the lyrics "cer - - ca la stret - - - ta" and is marked with the instruction *senza precipitare*. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a whole rest for the first five measures. The middle staff is the right-hand piano accompaniment, starting with a forte (*f*) dynamic. It features a melodic line with a triplet of eighth notes in the third measure. The bottom staff is the left-hand piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole rest for the first five measures, followed by a half note G4 in the sixth measure, marked with a mezzo-forte (*mf*) dynamic. The middle staff is the right-hand piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line with a triplet of eighth notes in the third measure. The bottom staff is the left-hand piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains the lyrics: "- na - da, tier-ra so-ña-da por mí, mi can - tar se vuel-ve gi -". The middle staff is the right-hand piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line with a triplet of eighth notes in the third measure. The bottom staff is the left-hand piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

cresc.

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

- sí - a, mi can - tar 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. || 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. _____

This system contains the first system of music. It features a vocal line with a long note on 'sol.' and a piano accompaniment. The piano part has a treble and bass clef. The bass line consists of a steady eighth-note accompaniment.

This system contains the second system of music. The vocal line continues with a long note. The piano accompaniment continues with the same eighth-note bass line and more complex treble accompaniment.

D. al Coda

De

This system contains the third system of music. The vocal line has a short note on 'De'. The piano accompaniment continues. The system ends with a double bar line.

♩ CODA
rit. *f* *a tempo*

san - gre y de sol. _____

This system contains the fourth system of music, which is the Coda. It starts with a common time signature and a 'rit.' marking. The vocal line has notes for 'san - gre y de sol.' with a long note on 'sol.'. The piano accompaniment features a treble and bass clef. The bass line has a steady eighth-note accompaniment. The system ends with a double bar line.

T'ESTIMO

MUSIC BY EDVARD GRIEG

ORIGINAL WORDS BY H.C. ANDERSEN

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Andante

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Tu sol un". The piano accompaniment starts with a piano (*p*) dynamic and includes a large slur over the first two measures.

The second system continues the vocal and piano parts. The vocal line has the lyrics "cor e fac-cia e mio des - ti - no, e so-lo il cor il cuo - re". The piano accompaniment features a piano (*p*) dynamic in the first measure and a pianissimo (*pp*) dynamic in the second measure.

The third system continues the vocal and piano parts. The vocal line has the lyrics "per a - mar. T'es-ti - mo o - nes-ta co-me nas-ce". The piano accompaniment features a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure. There are three "Ped." markings at the bottom of the system, each with a bracket underneath.

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

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. Ped.

dim. *pp*

CARUSO

WORDS & MUSIC BY LUCIO DALLA

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Larghetto, ma non troppo

The piano introduction for the first system is written in G major and 4/4 time. It features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Larghetto, ma non troppo'.

poco rit.

a tempo, poco più mosso

liberamente

6

The first system of lyrics includes a vocal line and piano accompaniment. The tempo changes from 'poco rit.' to 'a tempo, poco più mosso' and 'liberamente'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "1. Qui do-ve il ma-re lu-cci-ca_ e ti-ra for-te il ven-to, (Verses 2 & 3 see block lyric)".

su un - a ve - chia ter - ra - zza_

da - van - ti al Gol - fo di Sur - rien - to,

The second system of lyrics includes a vocal line and piano accompaniment. The tempo remains 'a tempo, poco più mosso' and 'liberamente'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "su un - a ve - chia ter - ra - zza_ da - van - ti al Gol - fo di Sur - rien - to,".

Un uo - mo ab - bra - ccia un - a ra - ga - zza

do - po che a - ve - ra pian - to

The third system of lyrics includes a vocal line and piano accompaniment. The tempo remains 'a tempo, poco più mosso' and 'liberamente'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Un uo - mo ab - bra - ccia un - a ra - ga - zza do - po che a - ve - ra pian - to".

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

Piano introduction in 3/4 time, featuring a melodic line in the right hand and a bass line in the left hand.

First vocal entry with piano accompaniment. The lyrics are: "Sous le ciel / Sous le ciel".

Second vocal entry with piano accompaniment. The lyrics are: "de Pa - ris s'en - vole u - ne chan - son, / de Pa - ris march - ent des a - mou - reux,".

Third vocal entry with piano accompaniment. The lyrics are: "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.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a long note with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has a brief rest followed by eighth notes. The piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

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

The third system shows the vocal line with a long note and a fermata, followed by eighth notes. The piano accompaniment features a more complex chordal structure in the right hand, including some triplets.

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

The fourth system concludes the page. The vocal line has a long note with a fermata, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, ending with a double bar line and a key signature change to two sharps.

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, ab - brac -

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

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

rit. *a tempo* *f.*

suon - no che pre - do pe te; 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. _____ 2. So - la - men - te un - a
- pa - nas de fies - ta que can - tan en el co - ra -

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*
f
- pa - nas de fies - ta que can - tan en el co - ra - zón.
f

TORERO QUIERO

WORDS & MUSIC BY MORENO PENELLA

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Tempo de Pasadoble

mf p

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The first measure is marked *mf* and the second measure is marked *p*.

mf p

To - re - ro quie - ro

The vocal line begins with a rest followed by the lyrics "To - re - ro quie - ro". The piano accompaniment continues with chords and a bass line. The first measure of the vocal line is marked *mf* and the second measure is marked *p*.

f p f

sé, ya - to re - á pá tí,

The vocal line continues with the lyrics "sé, ya - to re - á pá tí,". The piano accompaniment features a strong bass line with chords. The first measure of the vocal line is marked *f*, the second measure is marked *p*, and the third measure is marked *f*.

mf

que yo por tí, gi-ta-na mi-a, e - - lan-te de lô to - rô, me jue-go la

The vocal line continues with the lyrics "que yo por tí, gi-ta-na mi-a, e - - lan-te de lô to - rô, me jue-go la". The piano accompaniment features a strong bass line with chords and triplets in the treble line. The first measure of the vocal line is marked *mf*.

1. 2.

vi - a. To - re - ro que - ro sé,

p *f*

ya - to re - á pá mi. Ay mi gi -

p *f*

ta - na te que - 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

Co - me se - i

mp

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 tempo is marked 'Andante moderato' and the dynamics include 'mp' (mezzo-piano). The lyrics 'Co - me se - i' are written under the vocal line.

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

The second system continues the musical score. The lyrics 'bel - - la più bel - la sta - se - ra Ma - ri - u,' are written under the vocal line. The piano accompaniment features a prominent arpeggiated figure in the right hand.

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

The third system continues the musical score. The lyrics 'splen - de un sor - ri - so di stel - la ne -' are written under the vocal line. The piano accompaniment continues with the arpeggiated figure.

- gli oc - chi tuoi blu.

The fourth system concludes the musical score. The lyrics '- gli oc - chi tuoi blu.' are written under the vocal line. The piano accompaniment continues with the arpeggiated figure.

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.

rit.

Tempo I°
mp

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

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 -

a tempo

- riu. _____

cresc.

mf

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

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. che - sta lu - na bian - ca.)
 per - chè ve - glio am - mo - re.)

a tempo **f** Tu, ca nun chia - gne e

marc. **f** *molto*

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

poco dim. **To Coda** ⊕

mf cresc. vo - glio a te, vo - glio a te, **f** chist' - oc - chio de

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

mp

D. S al Coda
mp

2. Com' - è

p *mp*

C 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

VOCE 'E NOTTE!

MUSIC BY ERNESTO DE CURTIS

WORDS BY EDOARDO NICOLARDI

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Andante maestoso



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 -

- 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

- 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.



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

mf

p *mf*

sim.



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

poco rit.



vo - glio sto mu - so in - ce par - lam - ma - ro col vu - glia.

dim. *p* *f*

Tempo I°

dim. *p* *f*



⊕ CODA

- cu - ra.

p *mf*

sim.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics '- cu - ra.' The bottom two staves are piano accompaniment. The piano part begins with a dynamic marking of *p* (piano) and later changes to *mf* (mezzo-forte). The right hand of the piano part features a complex texture with many sixteenth notes and some triplets. The left hand has a more rhythmic accompaniment. A *sim.* (sforzando) marking is present at the end of the system.

poco rit.
mf

Sta rab - bia chia - ma qual che me fa

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics 'Sta rab - bia chia - ma qual che me fa'. Above the vocal line, there is a tempo marking '*poco rit.*' and a dynamic marking '*mf*'. The bottom two staves are piano accompaniment. The piano part continues with a similar texture to the first system, with a steady accompaniment in the left hand and more active lines in the right hand.

dim. *f cresc.* *ff*

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

dim. *f* *ff*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics 'pie - tà, che an - ch'io so so - lo che ma per te ——— cam - pa!'. Above the vocal line, there are dynamic markings: '*dim.*' (diminuendo), '*f cresc.*' (f marcato crescendo), and '*ff*' (fortissimo). The bottom two staves are piano accompaniment. The piano part also has dynamic markings: '*dim.*' in the right hand and '*f*' and '*ff*' in the left hand. The system concludes with a double bar line and a final chord in both hands.

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 with a key signature of one flat. It features a melody in the right hand with triplets and a bass line in the left hand. The tempo is marked 'Tempo de habañera, poco più mosso' and the dynamics range from mezzo-forte (mf) to ritardando (rit.).

a tempo

mp

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

dim.

mp

The first line of the vocal melody is in 4/4 time. The lyrics are 'Ma - nhã ————— tão bo - ni - - ta ma -'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include mezzo-piano (mp) and diminuendo (dim.).

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

The second line of the vocal melody continues the previous line. The lyrics are '- nhã, ————— te um di - - - a fe - liz ————— que che -'. The piano accompaniment continues with a steady bass line and chords. Dynamics include mezzo-piano (mp).

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

The third line of the vocal melody continues the previous line. The lyrics are '- gou. ————— O sol ne céu sur - giu, ————— e em ca - da'. The piano accompaniment continues with a steady bass line and chords. Dynamics include mezzo-piano (mp).

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 -

cresc. - a; *mf* e' no ssa a ma - nhã

di - - - a ha - ve - a; *cresc.* *mf* e' no - - - ssa a ma -

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

de car - na - val. *mf* 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 CARRENO

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Allegretto

f

Moderato

ff *f*

mf

mp

Ya mis - ho - ras fe - li - ces mi - gle - gre vi - vir to do luz - ri - sas y es - pe -

molto rit.

a tempo

f dim. *mp*

- ran - zas no - vol - ve reis a mi. Si con fuer - za en mi

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-ger_ la que yo quie-ro,

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.

mp *poco cresc.*

poco rit.

mp *poco cresc.*

Andante

mp *ten.*

Qui - 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 lu - sión la vi - da to - da que a lien - ta mi pa -

ten.

f

pp

- sión.

f

ten.

Vi - vo do - mi - nan - do mi pe - na, sien - to la es - per - an - za per -

mf

ten.

dim.

rit.

mf

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

rit.

ten.

pp < *molto ff*

BECAUSE

MUSIC BY GUY D'HARDELLOT

WORDS BY EDWARD TESCHEMACHER

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Andante maestoso

Musical score for the first system, featuring piano accompaniment in 4/4 time with a key signature of two flats. The piano part includes a forte (*f*) dynamic marking and various chordal textures.

a tempo

Musical score for the second system, including vocal melody and piano accompaniment. The piano part features a *rit.* (ritardando) and *p* (piano) dynamic marking. The vocal line includes the lyrics "Be - cause you come to".

Musical score for the third system, including vocal melody and piano accompaniment. The vocal line includes the lyrics "me with naught but love, and hold my hand and lift mine eyes a-bove, a".

poco rit.

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

a tempo

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

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

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

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. Ped. Ped.

Detailed description: This system contains the first three measures of the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Nes - sun dor - ma! Nes - sun dor - ma!'. The piano accompaniment starts with a piano (*pp*) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Pedal points are indicated at the end of each measure.

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

p stacc.

Ped. Ped. *p stacc.*

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'Tu pu - re o Prin - ci - pes - sa, nel - la tua fred - da stan - za guar - di le'. The piano accompaniment continues with the same accompaniment pattern. A triplet of eighth notes is marked with a '3' above it. The system concludes with a piano (*p*) and staccato (*stacc.*) dynamic marking. Pedal points are indicated at the end of the second and third measures.

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

dim. *rit.*

dim.

Ped. Ped. Ped.

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics 'stel - le che tre - ma - no d'a - mo - re e di spe - ran - za!'. The piano accompaniment features a wavy tremolo effect in the right hand. The system is marked with a decrescendo (*dim.*) and a ritardando (*rit.*) dynamic marking. A decrescendo (*dim.*) marking is also present above the piano accompaniment in the second measure. Pedal points are indicated at the end of each measure.

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!

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ba - cio scio - glie - rà il si - len - zio — che ti fa mi - a!". The piano accompaniment is in grand staff (treble and bass clefs). It includes several measures with a "Ped." (pedal) marking and a dynamic marking of "p" (piano). There are also some fingering numbers like "7" and "7" in the piano part.

The second system shows the piano accompaniment for the second part of the piece. It is in grand staff with a key signature of one sharp (F#). The music is marked "ppp" (pianissimo) and includes a "Ped." (pedal) marking. The tempo is indicated as "con anima" (with spirit). The system concludes with a "poco rit." (ritardando) marking.

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

The third system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Di - le - gua, o not - - te! Tra - mon - ta - te.". The piano accompaniment is in grand staff. It includes a dynamic marking of "p" (piano) and a "Ped." (pedal) marking. The system concludes with a dynamic marking of "f" (forte) and a "Ped." (pedal) marking.

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 -

7 Ped.

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

rò! Vin - ce - rò!

poco allarg. *ff*

7 Ped.

affrett. *rit.* *a tempo*

8 Ped.

'O SURDATO 'NNAMMURATO

MUSIC BY ENRICO CANNIO
WORDS BY ANIELLO CALIFANO

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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

- sie - - - ro, nien - - te vo - glio 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* S

- 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 C Coda *poco dim.* 1. 2. *D. S. al Coda*

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

poco dim.

C 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

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Allegretto*. The piano part consists of a rhythmic accompaniment in the bass clef and a melodic line in the treble clef. The introduction features a series of chords and eighth-note patterns, with a forte (*f*) dynamic. The vocal melody enters in the third measure, marked *L.H.* (Left Hand). The piano accompaniment continues with a steady rhythm, including a section with a piano (*p*) dynamic. The score is divided into four systems, each with a *Ped.* (pedal) marking. The final system includes a vocal line with the lyrics "Si al - gu - na vez en tu" and a tempo change to *Andante*. The piano accompaniment continues with a slower, more sustained texture.

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.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "ni - ño ay ya yay pe - - ro nun-ca se lo di - gas." The piano accompaniment is written in a grand staff (treble and bass clefs). It features a complex rhythmic pattern with many eighth notes. There are markings for "gva" (ritardando) and "f" (forte) in the piano part.

Ped.

Ped.

rit.

El

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a few rests followed by the word "El". The piano accompaniment continues with similar rhythmic patterns and includes markings for "f" (forte) and "Ped." (pedal). The tempo marking "rit." (ritardando) is present above the piano part.

Ped.

Ped.

Ped.

Ped.

Andante

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

The third system of the musical score is marked "Andante". It features a vocal line and a piano accompaniment. The vocal line has a long note followed by the lyrics "a-mor mi - o se mue - re ay ya yay y se me mue-re de fri -". The piano accompaniment is slower and includes markings for "gva" (ritardando) and "f" (forte).

Ped.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a rest followed by the word "El" and then the lyrics "a-mor mi - o se mue - re ay ya yay y". The piano accompaniment includes markings for "gva" (ritardando) and "Ped." (pedal).

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

gva

gva

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 consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing a whole rest. The middle staff is the right-hand piano part, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f brillante*. The bottom staff is the left-hand piano part, starting with a bass clef, a key signature of one flat, and a 3/4 time signature, featuring a steady eighth-note accompaniment.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing a whole rest. The middle staff is the right-hand piano part, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* and a triplet of eighth notes. The bottom staff is the left-hand piano part, starting with a bass clef, a key signature of one flat, and a 3/4 time signature, featuring a steady eighth-note accompaniment.

mp con languore

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics "A - mor, a - - mor che lan - - - gue il". The middle staff is the right-hand piano part, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p*. The bottom staff is the left-hand piano part, starting with a bass clef, a key signature of one flat, and a 3/4 time signature, featuring a steady eighth-note accompaniment.

côr la sua can - zon — ti vuol — can -

- tar — E ti vo'

mf

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

- li - ta può sol — cal - - mar. —

mf

con espressione

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

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

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

mp
- spir ³ tu so - - spir - 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. f

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

col canto

a tempo *mf*

- ni. Più non tar - da - re

mf *a tempo*

che ti vo' ba - ciar, ba - ciar 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 vie - ni!

STÄNDCHEN (SERENADE)

MUSIC BY FRANZ SCHUBERT
WORDS BY HEINRICH RELLSTAB

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Andante

The first system of the score shows the piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly rests, and a piano accompaniment (grand staff). The piano part features a melody in the right hand with a piano (*p*) dynamic and a simple bass line in the left hand. The key signature is one flat (B-flat) and the time signature is 3/4.

The second system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a mezzo-piano (*mp*) dynamic. It features two verses of lyrics. The piano accompaniment is in grand staff, with the right hand playing a melody of eighth notes and the left hand playing a simple bass line. There are triplets marked with a '3' above the notes.

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 contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. Dynamics include mezzo-piano (*mp*) and piano (*p*).

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

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,

mf

pp

in_ des Mon - des Licht; des Ver - rä - - thers feind - lich Lau - schen
 ken - nen Lie - bes - schmerz, rüh - ren mit den Sil - ber - tö - - nen

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

mp

p

First system of a musical score. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has one flat (B-flat). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *mp* is present.

Second system of the musical score, continuing the piano accompaniment from the first system. It maintains the same three-staff structure and key signature.

Third system of the musical score, featuring a vocal line. It begins with a first ending bracket labeled "2.". The lyrics "je - des wei - - che Herz." are written below the vocal staff. A triplet of eighth notes is marked with a "3" above it.

Fourth system of the musical score, continuing the piano accompaniment. It features a dynamic marking of *mf* for the first part and *mp* for the second part. A triplet of eighth notes is marked with a "3" above it.

Fifth system of the musical score, concluding the piano accompaniment. It features a dynamic marking of *mf* and ends with a double bar line and repeat dots.

DICITENCELLO VUIE

MUSIC BY RODOLFO FALVO

WORDS BY ENZO FUSCO

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Maestoso

8 bassa-1

molto rit.

a tempo

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 -

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! Te vo - glio be - - ne,
— di - cim-me a ve - ri - tà. 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, è na pas -
 fe - - de che non se spen - ta mai, so - no gen -

f

sub. f

- 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 \oplus Coda *poco rit.* *D.C. al Coda*

l'a - - ni - ma e nun me fa cam - pà.
 l'a - - ri - a

\oplus 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 piano accompaniment. It consists of three staves: a vocal line (top), a right-hand piano line (middle), and a left-hand piano line (bottom). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked *Andante moderato*. The right-hand piano line features a melodic line with a *mf* dynamic marking and includes two triplet markings. The left-hand piano line provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the piano accompaniment. It consists of three staves: a vocal line (top), a right-hand piano line (middle), and a left-hand piano line (bottom). The key signature and time signature remain the same. The right-hand piano line continues the melodic line with a triplet marking. The left-hand piano line continues the harmonic accompaniment. The word "Ca-ta-" is written at the end of the vocal line.

The third system of the musical score includes the vocal line and piano accompaniment. It consists of three staves: a vocal line (top), a right-hand piano line (middle), and a left-hand piano line (bottom). The tempo is marked *liberamente*. The vocal line has the lyrics: "-rì, Ca-ta-rì, pec-chè mi di-ce sti pa-ro-le a-ma-re, pec-". The right-hand piano line is marked *colla voce* and features a triplet marking. The left-hand piano line continues the harmonic accompaniment. The word "Ca-ta-" is written at the end of the vocal line.

ten.
- ché — 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

- gra - to, t' aie pi - glia to' a vi - ta mi - 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 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 consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It begins with a whole rest. The middle staff is the right-hand piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The bottom staff is the left-hand piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the musical score. The vocal line begins with the lyrics "Che bel - la". The piano accompaniment continues with the same rhythmic pattern. A mezzo-piano (*mp*) dynamic marking is present in the right-hand piano part.

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

- 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 \oplus Coda **rit.** **a tempo** **molto rit.** *D. S al Coda*

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

mf *mf*

\oplus 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 with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "When you". The piano accompaniment starts with a dynamic marking of *f dim.* and includes a *p* marking at the end of the system.

The second system continues the musical score with the lyrics "walk through a storm, hold your head up high and". The piano accompaniment features a *p* dynamic marking and a *sim.* (simile) marking. A repeat sign is visible at the beginning of the system.

The third system concludes the musical score with the lyrics "don't be a-fraid of the dark. At the". The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking.

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

mp

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "end of the storm is a gold - - - en sky and the". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *mp* is placed below the piano part.

sweet sil - ver song of a lark. Walk

mf

sim.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "sweet sil - ver song of a lark. Walk". The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *mf* is placed above the vocal line, and *sim.* (simulacrum) is placed below the piano part. A fermata is placed over the final note of the vocal line.

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

mf

To Coda ⊕

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "on through the wind, walk on through the rain, tho' your". The piano accompaniment continues. A dynamic marking of *mf* is placed below the piano part. The system ends with the instruction "To Coda" and a Coda symbol (a circle with a cross).

dreams be tossed and blown. Walk

f dim.

cresc.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "dreams be tossed and blown. Walk". The piano accompaniment continues. Dynamic markings of *f dim.* are placed above the vocal line and below the piano part. A *cresc.* (crescendo) marking is placed above the final note of the vocal line.

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

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 dim.

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

ff dim.

D. S. 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.

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "on, walk on with hope in your heart, and you'll". The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *poco a poco cresc.* is placed above the piano part.

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

ff

This system contains the second two staves of music. The vocal line continues with the lyrics "nev - - er walk a - - - lone, _____ you'll". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *ff* is placed above the vocal line at the end of the phrase.

poco rall. *rit.*

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

ff

This system contains the final two staves of music. The vocal line concludes with the lyrics "nev - - er walk a - - - lone. _____". The piano accompaniment continues. Dynamic markings *poco rall.* and *rit.* are placed above the vocal line, and *ff* is placed above the piano part.

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