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ANDREA BOCELLI

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voice in the world'*

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Ave Maria

Music by Giulio Caccini Arranged by Steven Mercurio

This arrangement by Jack Long

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Adagio espressivo

mp

The piano introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a half note chord, followed by a series of eighth notes and quarter notes. The dynamics are marked *mp* (mezzo-piano).

4

A - ve Ma - ri - a, A - ve Ma -

p

The vocal line begins at measure 4 with the lyrics "A - ve Ma - ri - a, A - ve Ma -". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. The dynamics are marked *p* (piano).

8

- ri - a. A - - - -

mp

The vocal line continues at measure 8 with the lyrics "- ri - a. A - - - -". The piano accompaniment continues with the same rhythmic patterns. The dynamics are marked *mp* (mezzo-piano).

11

-ve Ma - ri - a. A - - ve Ma -

14

-ri - a, A - - ri - - ve, Ma - ri - - a.

17

A - - - 5 - ve Ma - ri - 5 - a. A - - -

poco a poco cresc.

20

- ve, A - - ve.

f dim.

24

A - ve - Ma - ri - a,

mp *p*

27

A - ve Ma - ri - a. A - - -

p

31

-ve Ma - ri - a. - - -

35

rit. tempo rubato

A - - - ve.

pp *ppp*

Ave Maria

By Franz Schubert

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Molto lento

Piano introduction for Ave Maria. The music is in E-flat major and common time (C). The tempo is marked 'Molto lento'. The piece begins with a series of sixteenth-note chords in the right hand, with a 'pp' (pianissimo) dynamic marking. The left hand provides a simple harmonic accompaniment of quarter notes. The introduction consists of two measures.

Vocal entry and piano accompaniment for 'Ave Maria'. The vocal line begins at measure 3 with the lyrics 'A - - ve Ma - ri - - - al Ver - gin del -'. The piano accompaniment continues with sixteenth-note chords. The dynamic marking is 'p' (piano). The piano part includes a 'sim.' (simile) marking and a 'p' marking. The vocal line has a 'p' marking. The piano part has a 'p' marking. The piano part has a 'p' marking.

Vocal entry and piano accompaniment for 'ciel, sov - ra - - na di gra - zie e mad - re'. The vocal line begins at measure 5 with the lyrics 'ciel, sov - ra - - na di gra - zie e mad - re'. The piano accompaniment continues with sixteenth-note chords. The dynamic marking is 'cresc.' (crescendo). The piano part has a 'p' marking. The piano part has a 'p' marking.

6

pi - - a, che ac - cog - - li og - nor la fe - ven - te pre -

7

ghie - - ra, non ne - gar a ques - to stra - zia - to mio

rit. a tempo

8

cor - - tre - gua al su - o do - lor! Sper - du - ta l'al - ma mi a si pro - stra a te, e

più rit. a tempo

10

pien' di spe - mesi pro - stra ai tuoi piè, t'in - vo - ca e atten - de che tu de - di - a la

rit.

a tempo

12

Musical score for measures 12-13. The vocal line (treble clef) has a tempo change from *rit.* to *a tempo* at measure 13. The piano accompaniment (grand staff) features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and a *3* (triple) marking. The lyrics are: "pa - ce che so-lo tu puoi do - nar. A - - ve Ma - ri - -".

14

Musical score for measures 14-15. The vocal line (treble clef) has a tempo change from *a tempo* to *rit.* at measure 14. The piano accompaniment (grand staff) features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo). The lyrics are: "-a!".

16

Musical score for measures 16-17. The vocal line (treble clef) has a tempo change from *rit.* to *a tempo* at measure 17. The piano accompaniment (grand staff) features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo). The lyrics are: "A - - ve Ma - ri - -".

Domine Deus

(from *Petite Messe Solennelle*)

Music by Gioacchino Antonio Rossini Arranged by Jack Long

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Allegro giusto

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a forte (*ff*) dynamic. The second system starts at measure 5 and includes a piano (*pp*) dynamic. The third system starts at measure 9. The fourth system starts at measure 13 and features dynamics of *f*, *ff*, and *ff*. Trills (*tr*) are indicated in measures 13 and 14. The score includes various musical notations such as slurs, accents, and dynamic markings.

17

Do - mi - ne De - us, Rex coe -

pp

21

- les - tis, De - us Pa - ter om - ni - po -

25

- tens. Do - mi - ne Fi - li u - - ni -

ff *pp*

29

- ge - ni - te, Je - - su, Je - - su Chris -

8 *ff* *pp*

- te, Je - su Chris - te, Je - su

37 *f*

Chris - te, Do - mi - ne De - us, Rex coe -

f ff sf sf

41

-les - tis, De - us Pa - ter om - ni - po -

ff sf sf sf

45 *pp* *cresc.*

- tens. Do - mi - ne Fi - li u - ni -

pp

49

rinf.

f

-ge - ni - te, u - ni - ge - ni - te, Je - su Chris -

mf *f*

53

- te.

ff

57

ff

61

Do - mi - ne De - us,

pp

65

A - gnus De - i,

69

Fi - li - us Pa - - - tris,

73

Fi - li - us Pa - - - tris.

77

Do - mi - ne De - us, A - gnus De - i,

81

A - gnus De - i, Fi - li - us Pa - tris,

ppp

85

Fi - li - us Pa - tris. Do - mi - ne

89

De - us, Rex coe - les - tis, De - us

pp

pp

93

Pa - ter om - ni - po - tens. Do - mi - ne

ff

pp

8 Fi - li u - - ni - ge - ni - te, Je - su, —

8 Je - - su — Chris - te, — Je - su

8 Chris - te, Je - su Chris - te.

8 Do - mi - ne — De - - us, — Rex — coe -

111

8 -les - tis, De - - us Pa - ter om -

114

8 - ni - - - po - tens. Do - mi - ne

pp

117

cresc. *rinf.*

8 Fi - li u - ni - ge - ni - te, u - ni -

mf

121

- ge - ni - te, Je - su Chris - te. Do - mi - ne

125

De - us, A - gnus De - i,

128

Fi - li - us Pa - tris, Fi - li - us

131

Pa - tris, Fi - li - us

134

ff

Pa - - - tris, Fi - li - us Pa - -

ff *sf* *sf*

137

-tris, Fi - li - us Pa - tris.

sf *sf*

141

sf *sf*

Frondi tenere... Ombra mai fu

(from *Serse*)

Music by George Frideric Handel Words by Nicolo Minato

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Recitative

p

Fron - di te - ne - re e bel - le del mio

p

3

pla - ta - no a - ma - to, per voi ri - splen - da il fa - to;

6

f deciso *p* *mf*

tuo - ni, lam - pi e pro - cel - le non v'ol - trag - gi - no mai la ca - ra pa - ce, nè

f *p*

9

energico

giun - ga a pro - fa - nar - vi, au - stro ra - pa - ce!

mf

12 *Largo*

p

3

17

mf

22

p

26

dolce

Om - - - bra mai fu

cantabile

31

di ve - ge - ta - bi - le, ca - ra ed a - ma - bi - le,

36

so - a - ve più. Om - bra mai fu di ve - ge - ta - bi - le,

42 *cresc.*

ca - ra ed a - ma - bi - le, so - a - ve più, ca - ra ed a -

cresc. *p*

47

mf

-ma - bi - le, om - bra mai fu di ve - ge - ta - bi - le,

52

ca - ra ed a - ma - bi - le, so - a - ve più,

allargando

a tempo

56

p *3*

so - a - ve più.

p col canto *f*

60

p

Panis angelicus

By Cesar Auguste Jean Franck

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Poco lento

First system of musical notation (measures 1-4). The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Poco lento'. The dynamics are *p* (piano) for measures 1 and 4, and *mf* (mezzo-forte) for measures 2 and 3. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation (measures 5-8). The dynamics are *p* (piano) for measures 5 and 6, and *cresc.* (crescendo) for measures 7 and 8. The melody continues with grace notes and a rising line.

Third system of musical notation (measures 9-12). The dynamics are *f* (forte) for measure 9, *dim.* (diminuendo) for measures 10 and 11, and *p* (piano) for measure 12. The music features a wide interval in the right hand.

Fourth system of musical notation (measures 13-16). The vocal line (measures 13-16) is marked *pp dolce* and includes the lyrics: Pa - nis an - ge - li - cus fit pa - nis ho - mi - num;. The piano accompaniment (measures 13-16) is also marked *pp dolce* and features a rhythmic pattern of eighth notes in the right hand.

17

dat pa - nis coe - li - cus fi - gu - ris ter - mi - num;

21

O res mi - ra - bi - lis! Man - du - cat Do - mi - num

25

cresc. *f*
pau - per, pau - per ser - vus et hu - mi - lis.

29

p *cresc.* *f*
Pau - per, pau - per ser - vus et hu - mi - lis.

33

mf

37

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num;

cresc.

cresc.

41

f

dat pa - nis coe - li - cus fi - gu - ris ter - mi num;

f

45

O res mi - ra - bi - lis! Man du - cat Do - mi - num

49

pau - per, - pau - per ser - vus et hu - mi - lis.

rall.

53

Pau - per, - pau - per ser - vus, - ser - vus et hu - mi -

a tempo

rall.

57

- lis.

Questa o quella

(from *Rigoletto*)

Music by Giuseppe Verdi Words by Francesco Maria Piave

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Allegretto (♩ = 80)

Piano introduction in 6/8 time, marked *pp* and *staccato*. The music features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

5

con eleganza

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Que - sta o quel - la" and continues with "per me pa - ri so - no a quant' al - tre d'in -". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a rhythmic pattern of eighth notes in the right hand.

10

Vocal continuation and piano accompaniment. The vocal line continues with the lyrics "- tor - no, d'in - tor - no mi ve - do; del mio". The piano accompaniment continues with the same rhythmic pattern as in the previous section.

14

co - re _____ l'im - pe - ro non ce - do _____ me - glio ad u - na _____

19

_____ che ad al - tra bel - tà. La co - sto - ro av - ve - nen - za è qual

24

do - - no di che il fa - to ne in - fio - ra la vi - ta: _____

con brio *a tempo*

29

_____ s'og - gi que - sta _____ mi tor - na gra - di - ta for - se un' al - tra, for - se un'

al - tra do - man lo sa - rà, un' al - tra, for - se un'

al - tra do - man lo sa - rà.

p *rf.*

La co - stan - za, ti - ran - na del

pp

co - re, de - te - stia - mo qual mor - bo, qual mor - bo cru - de - le.

54

Sol chi vuole si ser-bi fe-de-le: non v'e a-

59

-mor se non v'è li-ber-tà. De' ma-ri - ti il ge-

64

-lo - so fu-ro - re, de-gli a-man - ti le sma - nie de-

con brio

a tempo

69

-ri - do: an - co d'Ar - go i cent' oc - chi di -

a tempo

- sfi - do se mi pun - ge, se mi pun - ge u - na qual - che bel -

* see below

- tà, se mi pun - ge u - na qual - che bel -

- tà.

* Optional Cadenza (replaces bracketed bars)

rit.

a tempo

- tà, se, se mi pun - ge u - na qual - che bel - tà,

Che gelida manina

(from *La Bohème*)

Music by Giacomo Puccini Words by Giuseppe Giacosa and Luigi Illica

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Andantino affettuoso (♩ = c.58)

dim. e rall.

Piano introduction for 'Che gelida manina'. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Andantino affettuoso' with a quarter note equal to approximately 58 beats per minute. The dynamics are marked *f* *espressivo* and *p*. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a large slur over the first four measures.

a tempo

7

Vocal and piano accompaniment for 'Che gelida manina' (measures 7-12). The vocal line begins with a rest for four measures, then enters with the lyrics 'Che ge - li - da ma - ni - na, se la'. The piano accompaniment features a *pp* (pianissimo) dynamic in the first measure, followed by a *sfz* (sforzando) dynamic in the second measure. The piano part includes a large slur over the first four measures and a *p* dynamic in the final measure.

13

Vocal and piano accompaniment for 'Che gelida manina' (measures 13-18). The vocal line continues with the lyrics 'la - sci ris - cal - dar... Cer - car che gio - va? Al bu - io non si tro - va.' The piano accompaniment features a *p* (piano) dynamic throughout. The piano part includes a large slur over the first four measures and a *p* dynamic in the final measure.

Ma per for - tu - na è una not - te di lu - na, *ten.* e qui la

*poco rit.**a tempo*

lu - na l'ab - bia - mo vi - ci - na. A - spet - ti si - gno - ri - na, le di -

33

- rò con due pa - ro - le chi son, chi son,

à tempo

37

e che fac - cio, co - me vi - - -

rall.

Andante sostenuto

41

- vo. Vuo - - - le? Chi son? - - - chi

p **3**

son? So-no un po - e - ta. Che co - sa fac - cio? Scri - vo. E co - me

pp *p* *espress.* **3**

rall.

vi - vo? Vi - vo!

f *p* *l.h.*

Andante lento ♩ = 52

In po - ver - tà mia lie - ta scia - lo da gran si - gno - re — ri - me ed in - ni d'a -

pp *pp*

- mo - re. Per so - gni e per chi - me - re e per cas - tel - li in a - ria,

cresc.

ten.

rit.

f l'a - ni - ma ho mi - lio - na - ria. Ta - lor dal mio for -

molto espressivo

ppp *p con grande espress.*

8^{vb}

- zie - re ru - ban tut - ti i gio - iel - li due la - dri: gli oc - chi bel - li. V'en -

65

- trar con voi pur o - ra, ed i miei so - gni u - sa - ti... e i bei so - gni mie - i

p dolciss. *f poco allargando*

molto rall. a tempo

68

to - sto si di - le - guar! Ma il fur - to non m'ac - co - ra,

71

poi - chè, poi - chè v'ha pre - so stan - za la spe - ran - za!

f con anima

74

p *dolciss.*

Or che mi co - no - sce - te, par - la - te vo - i, deh! par - la - te. Chi sie - te?

ppp *allarg. sempre* *pp* *f* *p*

rall.

77

pp

Vi piac - cia dir!

pp *ppp* *allarg. e dim. molto*

Ped.

La mia letizia infondere vorrei

(from *I lombardi*)

Music by Giuseppe Verdi Words by Temistocle Solera

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Andante

La mi - a le - ti - zia in - fon - de - re vor -

- rei nel su - o bel co - re! Vor - rei de - star co'

pal - pi - ti del mi - o be - a - to a - mo - re

rit. a tempo

10

tan - te ar - mo - ni - e nel - l'e - te - re quan - ti pia - ne - ti egli

ten.

sim.

13

ha: ah! ir se - co al cie - lo, ed er - ger - mi

f

loco

16

do - ve mor - tal, non va, no, non va, ir se - co al cie - lo, ed

f

p

loco

rit. a tempo

er - ger - mi do - ve mor - tal, mor - tal non va, do - ve mor -

-ta - le, do - ve mor - tal, mor - tal non

va, do - ve mor - tal, mor - tal, mor - tal non va, do - ve mor -

poco rit. a tempo

27

Musical score for measures 27-28. The vocal line (treble clef) features a melody with triplet markings (3) over the words "tal, mor - tal, mor - tal non va, non". The piano accompaniment (grand staff) includes triplet chords in the right hand and eighth-note patterns in the left hand. A dynamic marking of *p* is present in measure 28.

29

Musical score for measures 29-30. The vocal line (treble clef) has a long note with a slur and a fermata, with the word "va!" written below it. The piano accompaniment (grand staff) features sixteenth-note chords in the right hand and eighth-note patterns in the left hand. A dynamic marking of *pp* is present in measure 30. A *rit.* marking is placed above the vocal line in measure 29.

E lucevan le stelle...

(from *Tosca*)

Music by Giacomo Puccini Words by Giuseppe Giacosa and Luigi Illica

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Andante lento appassionato molto

In free time

The piano introduction begins in D major with a treble clef and a bass clef. The tempo is marked 'Andante lento appassionato molto' and 'In free time'. The music starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

5

ten.

a tempo

The first line of the song begins at measure 5. The vocal line is in D major and starts with the lyrics 'E lu - ce - van le stel - le...'. The tempo is marked 'ten.' (ritardando) and then 'a tempo'. The piano accompaniment continues with chords and melodic fragments. The lyrics for the second part of the line are 'ed olez - za - va la ter - ra...'.

8

The second line of the song begins at measure 8. The vocal line continues with the lyrics 'stri - dea l'u - scio del - l'or - to...' and 'e un pas - so sfio - ra - va la re - na.'. The piano accompaniment features a *mf* (mezzo-forte) dynamic in the first part and a *p* (piano) dynamic in the second part. The music concludes with a final chord in D major.

rit.

12

En - tra - va el - la, fra - gran - te, mi ca - dea fra le

mf

Detailed description: This system contains measures 12, 13, and 14. Measure 12 starts with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. It features a sixteenth-note triplet marked with a '6' above it. Measure 13 is in common time (C) and contains a dynamic marking of *mf*. Measure 14 is in 3/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

With great feeling

15

brac - cia. Oh! dol - ci ba - ci, o lan - gui - de ca - rez - ze, men - tr'io fre -

f *pp*

Detailed description: This system contains measures 15, 16, and 17. Measure 15 is in common time (C) and features a dynamic marking of *f*. Measure 16 is in common time (C) and features a dynamic marking of *pp*. Measure 17 is in 3/4 time. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

ten.

18

- men - te le bel - le for - me dis - cio - glia dai ve - li!

Detailed description: This system contains measures 18, 19, and 20. Measure 18 is in common time (C) and features a dynamic marking of *pp*. Measure 19 is in common time (C). Measure 20 is in 3/4 time. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

21 *ten.*

Sva - nì per sem - pre il so - gno mio d'a - mo - re... l'o - ra è fug - gi - ta

24 *con anima*

— e muo - io di - spe - ra - to! E muo - io di - spe - ra - to!

28 *sostenuto e cresc.* *Lento*

E non ho a - ma - to mai tan - to la vi - ta, tan - to la vi - ta!

Musical score for piano, measures 31-34. The score is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). Measure 31 is a whole rest in the treble clef. Measure 32 features a melody in the treble clef starting on G4, moving to A4, B4, and C5, with a dynamic marking of *pp* and a hairpin crescendo. The bass clef accompaniment consists of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. Measure 33 continues the melody in the treble clef with notes B4, A4, G4, and F#4, with a hairpin crescendo. The bass clef accompaniment consists of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. Measure 34 features a melody in the treble clef starting on E4, moving to D4, C4, and B3, with a hairpin decrescendo. The bass clef accompaniment consists of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3.

Pour mon âme

(from *La fille du régiment*)

Music by Gaetano Domenico Donizetti Words by J H Vernoy de Saint-Georges and Jean Francois Bayard

Arranged by Jack Long

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Allegro con brio
poco rubato

Piano introduction for 'Pour mon âme'. The music is in 3/8 time and B-flat major. It begins with a piano (*fp*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics shift to piano (*p*) in the second measure. The introduction consists of 8 measures.

9 a tempo

Vocal entry and piano accompaniment for 'Pour mon âme'. The vocal line begins at measure 9 with the lyrics 'Pour mon âme'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'a tempo'.

Pour mon â - - me

15

Vocal continuation and piano accompaniment for 'Pour mon âme'. The vocal line continues with the lyrics 'quel des tin! J'ai sa'. The piano accompaniment maintains the same rhythmic pattern as the previous section.

quel des tin! J'ai sa

21

flam - me, et j'ai sa main!

27

Jour pros - pè - re! Me voi -

33

- ci mi - li - tai - re, mi - li -

39

- tai - re et ma - ri! Mi - li - taire et ma - ri! Ah!

poco rit.

a tempo

45

Musical score for measures 45-50. The vocal line (treble clef) features a melody with slurs and accents. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. The lyrics are: Pour mon â - - me quel des -

51

Musical score for measures 51-56. The vocal line continues with slurs and accents. The piano accompaniment features a more active right hand with some chromaticism. The lyrics are: tin! J'ai sa flam - me et

57

Musical score for measures 57-62. The vocal line has a long note in measure 57. The piano accompaniment has a dynamic marking of *f* starting in measure 60. The lyrics are: j'ai sa main!

63

Musical score for measures 63-68. The vocal line has a dynamic marking of *f* at the start. The piano accompaniment has a dynamic marking of *p* in measure 63 and *f* in measure 67. The lyrics are: J'en fais ser - ment!

70

Pour mon â -

76

- me quel des - tin! J'ai sa

83

flam - - me, j'ai sa main!

89

Jour pros - pè - re! Me voi - ci

p

mi - li - tai - re, mi - li - taire et ma -

-ri! Pour mon â - - - me

quel des - tin! J'ai sa

p

flam - - me, j'ai sa main! Me voi - ci, me voi - ci mi - li -

122

8 - taire et ma - ri! Me voi - ci, me voi - ci mi - li - taire et ma - ri, mi - li - taire et ma -

The score for measures 122-128 features a vocal line in treble clef with a soprano clef (8) and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The piano part includes chords and a bass line with some rests. The vocal line has lyrics: "- taire et ma - ri! Me voi - ci, me voi - ci mi - li - taire et ma - ri, mi - li - taire et ma -".

rit.

a tempo

129

8 - ri, mi - li - taire et ma - ri, mi - li - tai - re!

The score for measures 129-134 continues the vocal and piano parts. The tempo marking "rit." is above measure 129 and "a tempo" is above measure 132. The piano part includes a dynamic marking "ff" (fortissimo) starting in measure 132. The vocal line has lyrics: "- ri, mi - li - taire et ma - ri, mi - li - tai - re!".

135

The score for measures 135-141 shows the continuation of the piano accompaniment. The vocal line is not present in this section. The piano part features chords and a bass line with rests. The key signature remains one flat.

Nessun dorma

(from *Turandot*)

Music by Giacomo Puccini Words by Giuseppe Adami and Renato Simoni

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Andante sostenuto

p

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

pp

4

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

p stacc.

dim. *rit.*

7

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

dim.

Ped. Ped. Ped.

a tempo

10

Musical score for measures 10-12. The vocal line (treble clef) features a melodic line with a slur over measures 10-12. The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a bass line. The tempo is marked 'a tempo'. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 to 4/4. Pedal markings 'Ped.' are present at the bottom of the piano part.

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

p ben canto

Ped. Ped. Ped. Ped. Ped.

13

Musical score for measures 13-15. The vocal line (treble clef) features a melodic line with a slur over measures 13-15. The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a bass line. The tempo is marked 'a tempo'. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 to 4/4. Pedal markings 'Ped.' are present at the bottom of the piano part.

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

Ped. Ped. Ped. Ped. Ped.

16

Musical score for measures 16-18. The vocal line (treble clef) features a melodic line with a slur over measures 16-18. The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a bass line. The tempo is marked 'a tempo'. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 to 4/4. Pedal markings 'Ped.' are present at the bottom of the piano part.

lu - ce splen - de - rà! Ed il mio

Ped.

19

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

p Ped. Ped. Ped.

22

ppp Ped. Ped. Ped. Ped.

con anima

poco rit.

25

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

p *f* Ped. Ped.

27 *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 -

f *p*

Ped. Ped. Ped.

30 *poco allargando* *a tempo* *affrett.* *rall.* *a tempo*

- rò! Vin - ce - rò!

ff

Ped. Ped. Ped.

33 *affrett.* *rit.* *a tempo*

ff

Ped. Ped. Ped. Ped. *8^{va}* Ped.

I'te vurria vasà

Music by Eduardo di Capua Words by Vincenzo Russo

Arranged by Jack Long

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Andantino

Piano introduction in 6/8 time, marked *f* (forte) and *p* (piano). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

5

Vocal line and piano accompaniment for measures 5-8. The vocal line is in 6/8 time, marked *f* and *p*. The piano accompaniment provides harmonic support with chords and moving lines.

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

9

Vocal line and piano accompaniment for measures 9-12. The vocal line is in 6/8 time, marked *f* and *p*. The piano accompaniment provides harmonic support with chords and moving lines.

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

13

Vocal line and piano accompaniment for measures 13-16. The vocal line is in 6/8 time, marked *f* and *p*. The piano accompaniment provides harmonic support with chords and moving lines.

'O so - le a po - co a po - co — pe' 'stu ciar - di - no spon - te; —

17

'o vi - ento pas - sa e va - se. _____ 'stu ric - ciu - lil - lo 'nfron - te. _____

21

I' te vur - ria va - sà _____ I' te vur - ria va - sà _____

25

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

28

-tà. I me vur - ria ad - dur - mi

I me vur - ria ad - dur - mi vi - ci - no'o scia - to

tu - jo n'o - ra pu - r'i' n'o - ra pu - r'i'!

f *p*

Sen - to 'stu co - re tu - jo che sbat - te comm' 'a ll' on - ne.

45

Dur - men - no an - ge - lo mi - o, chi sa tu a chi te suon - ne!

49

'A ge - lu - sia tur - men - ta 'stu co - re mio ma - la - to;

53

te suon - ne a me? Dim - mel - lo O pu - re suon - ne a n'a - to?

57

I' te vur - ria va - sà I' te vur - ria va - sà

61

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

64

-tà. I me vur - ria ad - dur - mi

67

I me vur - ria - dur - mi vi - ci - no' o scia - to

70

tu - jo n' o - ra pu - r' i' n' o - ra pu - r' i'!

73

76

79

I me vur - ria ad - dur -

82

-mi I me vur - ria ad - dur - mi

vi - ci - no'o scia - to tu - jo n'o - ra pu - r'i' n'o - ra pu -

The musical score for measures 85-87 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *f* (forte) is present in measure 87.

- r'i'!

The musical score for measures 88-91 features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the bass and chords in the treble. The piece concludes with a double bar line in measure 91.

Oh mio rimorso!

(from *La traviata*)

Music by Giuseppe Verdi Words by Francesco Maria Piave

Arranged by Jack Long

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Allegro

p

O mio ri - mor - so! Oh in - fa - mia! Io -

4

-vis - si in ta - le er - ro - re! Ma il tur - pe sog - no a

7

fran - ge - re il ver mi ba - le - nò! Per

10

po - co in se - no ac - que - ta - ti, o gri - do, o gri - do del - l'o

13

-no - re; m'a - vrai se - cu - ro vin - di - ce; que -

16

-st'on - ta la ve - rò. Oh mio ros - sor! Oh in - fa -

19

-mia! Ah, sì, que - st'on - ta la - ve - rò, sì, la - ve -

graziosa *loco*

-rò! Oh_mio ros - sor! Oh in - fa - mia! Ah, - sì, que -

gva

- st'on - ta, sì, que - st'on - ta la - ve - rò, que -

loco

ff

rit.

a tempo

- st'on - ta, que - st'on - ta la - ve - rò!

34

37

p

O_ mio ri - mor - so! Oh in - fa - mia! Io -

40

-vis - si in ta - le er - ro - re! Ma il tur - pe sog - no a

43

fran - ge - re il ver mi ba - le - nò! Per

46

po - co in se - no ac - que - ta - ti, o - gri - do, o gri - do del - l'o-

49

-no - re; m'a - vrai se - cu - ro vin - di - ce; que -

52

-st'on - ta la - ve - rò. Oh mio ros - sor! Oh in - fa

55

-mia! Ah, sì, que - st'on - ta la - ve - rò, sì, la - ve -

8va *loco*

-rò! Oh mio ros - sor! Oh in - fa - mia! Ah, sì, que -

-st'on - ta, sì, que - st'on - ta la - ve - rò, que -

(8) *loco*

ff

rit. a tempo

-st'on - ta, que - st'on - ta la - ve - rò, ah, l'on - ta,

ff

l'on - ta la - ve - rò, sì, la - ve - rò, ah,

70

l'on - ta, l'on - ta la - ve - rò, sì, la - ve -

73

-rò, la - ve - rò, la - ve - rò, O - - - - - la - ve -

77

-rò!

80

Di rigori armato il seno

(from *Der Rosenkavalier*)

Music by Richard Strauss Words by Hugo von Hofmansthal

Arranged by Jack Long

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Andante sostenuto

poco rit.

a tempo

Di ri - go - ri ar -

5

- ma - to il se - no con - tro a - mor mi ri - bel - lai,

11

ma fui vin - to in un ba - le - no in mi - rar du - e

17

8 va - ghi rai. Ma fui vin - to in un ba - le - no

p *cresc.*

23

8 ah! In mi - rar du - e va - ghi rai.

f *dim.*

28

8 A - hil che re - sis - te puo - co a stral di fuo - co cor di ge -

pp *cresc.* *f*

8 - lo di fuo - co a stral.

The vocal line consists of a single melodic line in a soprano clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The phrase continues with a half note D5, followed by a half note E5. The notes are connected by a long slur that spans across the end of the page.

The piano accompaniment is written for two staves. The right hand features a series of chords and moving lines, with dynamics *dim.*, *p espr.*, and *cresc.* indicated. The left hand provides a steady accompaniment with eighth-note patterns and chords, marked with *p.* (piano).

The vocal line continues from the previous page, showing a half note G4, followed by quarter notes A4, B4, and C5. The notes are connected by a long slur.

The piano accompaniment continues with intricate textures in both hands, including sixteenth-note passages and sustained chords. Dynamics *p.* and *f* are used throughout.

The piano accompaniment continues with a dynamic of *f* (forte) in the first measure, followed by a *dim.* (diminuendo) in the final measure. The texture remains complex with active lines in both hands.

La donna è mobile

(from *Rigoletto*)

Music by Giuseppe Verdi Words by Francesco Maria Piave

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Allegretto (♩ 138)

p *f* *p*

DUKE: *con brio*
La don - na è mo - bi - le

pp

legato
qual piu - ma al ven - to; mu - ta d'ac - cen - to e di pen -

sie - ro. Sem - pre un a - ma - bi - le leg - gia - dro vi - so,

pp
 in pian - to o in ri - so, è men - zo - gne - ro. La - don - na è

mo - bil qual - piu - ma al ven - to; mu - ta d'ac - cen - to

leggiero
 e ³ di pen - sier,

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "e di pen - sier," followed by a fermata and "e,". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Second system of the musical score. The vocal line continues with "e di pen - sier." and includes the instruction "con forza". The piano accompaniment features a triplet of eighth notes in the right hand and dynamic markings of *f* and *ff* in the left hand.

Third system of the musical score. The piano accompaniment is the focus, with a triplet of eighth notes in the right hand and dynamic markings of *f* and *p* in the left hand.

Fourth system of the musical score. The vocal line has the lyrics "È sem - pre mi - se - ro" and includes the instruction "con brio". The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *pp* in the left hand.

legato

chi a lei s'af - fi - da, chi le con - fi - da mal cau - to il

co - re! Pur mai non sen - te - si fe - li - ce ap - pie - no

chi su quel se - no non li - ba a - mo - re! La don - na è

mo - bil qual - piu - ma al ven - to; mu - ta d'ac - cen - to

pp *leggiero*

e ³ di pen - sier,

pp

e ³ di pen - sier, e, _____

³ ³ ³

* *con forza*

e ³ di pen - sier.

³ ³ ³ *f* *ff*

*This cadenza has become traditional; begin the held F# two measures later than written.

brillante

(e) _____ di pen - sier.

f *ff*

Di' tu se fedele

(from *Un ballo in maschera*)

Music by Giuseppe Verdi Words by Antonio Somma

Arranged by Jack Long

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Allegro giusto

poco rit.

Musical score for the first system, featuring piano accompaniment. The score is in 8/8 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with accents and slurs. The second staff contains a bass line with dynamics *f* and *p*.

a tempo

5

Musical score for the second system, including vocal melody and piano accompaniment. The system starts at measure 5. The vocal line is on a treble clef staff with lyrics: "Di' tu se fe - de - le il flut - to m'a -". The piano accompaniment is on two staves (treble and bass clefs) with dynamics *pp*.

9

Musical score for the third system, including vocal melody and piano accompaniment. The system starts at measure 9. The vocal line is on a treble clef staff with lyrics: "- spet - - ta, se mol - le di pian - to la don - na di - let - -". The piano accompaniment is on two staves (treble and bass clefs).

-ta di - cen - do - mi ad - di - o, di - cen - do - mi ad - di

-o, tra - di l'a - mor mi - o, tra - di l'a - mor mi - o. Con la - ce - re

ve - le e l'al - ma in tem - pe - sta, i sol - chi so fran - ger dell'on - da fu - ne - sta, l'a - ver - no ed il

a tempo

cie - lo i - ra - ti sfi - dar, l'a - ver - no ed il cie - lo i - ra - ti sfi - dar. Sol - le - ci - ta e - splo - ra, di - vi - na gli e -

- ven - ti, non pos - so - no i ful - min, la rab - bia de' ven - ti, la mor - te, l'a - mo - re svi - ar - mi dal

mar. No, no, no, no, la mor - te, l'a - more svi - ar - mi dal

f *ff*

f *f*

mar, la mor - te, l'a - more svi - ar - mi dal mar.

ff

Sull' a - gi - le

pp

50

pp

pro - ra che m'a - gi - ta in grem - - bo, se scos - so mi

54

sve - glio ai fi - schi del nem - - bo, ri - pe - to fra'

58

pp

tuo - ni, ri - pe - to fra' tuo - - ni le dol - ci can -

62

- zo - ni, le dol - ci can - zo - ni, le dol - ci can - zo - ni del tet - to na -

- ti - o, che i ba - ci ri - cor - dan dell' ul - ti - mo ad - di - o, e tut - te rac - cen - don le for - ze del

cor, e tut - te rac - cen - don le for - ze del cor. Su, dun - que, ri - suo - ni la tua pro - fe -

- zi - a, di' cio che può sor - ger dal fa - to qual si - a; nell' a - ni - me no - stre non en - tra ter -

- ror, non en - tra ter - ror, nell' a - ni - me no - stre non en - tra ter -

82

-ror, nell' a - ni - me no - stre non en - tra ter - ror,

ff

86

f

nell' a - ni - me no - stre non en - tra ter - ror.

Di quella pira

(from *Il trovatore*)

Music by Giuseppe Verdi Words by Salvatore Cammarano

Arranged by Jack Long

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Allegro

Di quel - la pi - ra l'or - ren - do

mf *p*

This system contains the first four measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Di quel - la pi - ra l'or - ren - do'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *mf* and *p*.

fo - co tut - te le fi - bre m'ar - se, av - vam -

8va

This system contains measures 5 through 8. The vocal line continues with the lyrics 'fo - co tut - te le fi - bre m'ar - se, av - vam -'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *8va* is present above the piano part.

-pò! Em - pî, spe - gne - te - la, o ch'io fra

(8) ----- 7

This system contains measures 9 through 12. The vocal line concludes with the lyrics '-pò! Em - pî, spe - gne - te - la, o ch'io fra'. The piano accompaniment continues. A dynamic marking of (8) is present above the piano part.

13

po - co col san - gue vo - stro la spe - gne -

f

8va

17

-rò! E - ra già fi - glio pri - ma d'a -

p

(8) ----- 7

21

- mar - ti, non può fre - nar - mi il tuo mar -

25

f

- tir Ma - dre in - fe - li - ce, cor - ro a sal -

29

- var - ti, o te - co al - me - no cor - ro a mo -

Più vivo

33

- rir, o te - co al - meno cor - ro a mo - rir, o te - co al - meno, o

37

rit.

1. 2.

te - - - co al - meno cor - ro a mo - rir! - rir!

ff *sfz*

The musical score consists of three staves. The top staff is for the voice, starting at measure 37 with a long note 'te' followed by a melodic line. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include fortissimo (ff) and sforzando (sfz). The score includes a first ending and a second ending.

Celeste Aida

(from *Aida*)

Music by Giuseppe Verdi Words by Antonio Ghislanzoni and Camille Dulocle

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Dramatically, quasi recitative

f

Se quel guer - rier io fos - si! se il mio so - gno si av - ve - ras - se!...

♩ = 126

4

ff

Un e - ser - ci - to di pro - di da me gui -

8

- da - to... e la vit - to - ria...

12

8

e il plau - so di Men - fi tut - ta!

16

legato

8

E a te, mia dol - ce A - i - da, tor - nar di lau - ri cin - to...

p *f*

19

8

dir - ti: per te ho pug - na - to, per te ho vin - to!

ff

22

8

p

♩ = 116 Andantino, a tempo

25

mp espr.

Musical score for measures 25-28. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (grand staff) features a piano introduction with a *pp* dynamic, followed by a *p* dynamic. The piano part includes a descending eighth-note scale in the right hand and a bass line with a 7th fret marking. A *8va* marking is present above the vocal line.

Ce - le - ste A - i - - da,

29

Musical score for measures 29-32. The vocal line (treble clef) continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment (grand staff) continues with a descending eighth-note scale in the right hand and a bass line with a 7th fret marking. A *8va* marking is present above the vocal line.

for - ma di - vi - na, mi - sti - co ser - to

33

Musical score for measures 33-36. The vocal line (treble clef) begins with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (grand staff) features a piano introduction with a *pp* dynamic, followed by a *p* dynamic. The piano part includes a descending eighth-note scale in the right hand and a bass line with a 7th fret marking. A *8va* marking is present above the vocal line. The word *loco* is written above the piano part in measure 35.

di lu - ce e fior, del mi - o pen - sie - ro

37

tu sei re - gi - na, tu di mia vi - ta sei lo splen -

This system contains measures 37, 38, and 39. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are: "tu sei re - gi - na, tu di mia vi - ta sei lo splen -". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords marked with a '7'.

40

-dor. Il tuo bel

This system contains measures 40, 41, and 42. The vocal line has a rest in measure 40, followed by the lyrics "-dor. Il tuo bel" in measures 41 and 42. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand.

43

cie - lo vor - rei ri - dar - ti, le dol - ci brez - ze del pa - trio

This system contains measures 43, 44, and 45. The vocal line has the lyrics: "cie - lo vor - rei ri - dar - ti, le dol - ci brez - ze del pa - trio". The piano accompaniment features a consistent eighth-note bass line in the left hand and a melodic line in the right hand.

cresc.

suol; un re - gal ser - to sul crin po - sar - ti, er - ger - ti un

cresc.

f

ten.

tro - - no vi - ci - no al sol. Ah! Ce - le - ste A -

f

p

mp

- i - - da, for - ma di - vi - - na,

f

mi - sti - co ra - ggio di lu - ce e fior,

del mi - o pen - sie - - ro tu sei re -

-gi - na, tu di mia vi - ta sei lo splen - dor.

Il tuo bel cie - lo vor - rei ri - dar - ti, le dol - ci brez - ze del pa - trio suol; un re - gal

cresc.

molto rit.

68

8 ser - to sul crin po - sar - ti, er - ger - ti un tro - no vi - ci - no al

f *f* *p*

Detailed description: This system contains measures 68, 69, and 70. The vocal line is in a treble clef with a key signature of two flats. It features a melodic line with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes a wavy trill in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

a tempo ma lento

71

8 sol, un tro - no vi - ci - no al sol, un tro - no vi - ci - no al sol.

p *pp* *p*

tr

Detailed description: This system contains measures 71, 72, and 73. The vocal line continues with lyrics. The piano accompaniment features a prominent trill in the right hand, indicated by a wavy line and the label 'tr'. The left hand has a steady bass line. Dynamics include *p* (piano) and *pp* (pianissimo).

74

8

pp

Detailed description: This system contains measures 74, 75, and 76. The vocal line is mostly silent, with a few notes at the end of measure 76. The piano accompaniment continues with a steady bass line and chords in the right hand. Dynamics include *pp* (pianissimo).

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