

The Best Of ANDREA BOCELLI

Eighteen great songs for tenor and piano from the best-selling albums of
*'the man with the most beautiful
voice in the world'*



The Best Of
ANDREA BOCELLI

*'the man with
the most beautiful
voice in the world'*

Exclusive distributors:
Chester Music
(a division of Music Sales Limited)
8/9 Frith Street, London W1D 3JB, England.

Order No. CH65703
ISBN 0-7119-9631-8

This book © Copyright 2002 by Chester Music.

Unauthorised reproduction of any part of this
publication by any means including photocopying
is an infringement of copyright.

Music processed by Note-orious Productions Limited.
Cover designed by Fresh Lemon.
Picture supplied by Rex.

Printed in Malta by Interprint Limited.

Your Guarantee of Quality:

As publishers, we strive to produce every book
to the highest commercial standards.

The music has been freshly engraved and the
book has been carefully designed to minimise awkward
page turns and to make playing from it a real pleasure.
Particular care has been given to specifying acid-free,
neutral-sized paper made from pulps which have not
been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was
produced with special regard for the environment.

Throughout, the printing and binding have
been planned to ensure a sturdy, attractive
publication which should give years of enjoyment.

If your copy fails to meet our high standards,
please inform us and we will gladly replace it or offer
a refund.

Music Sales' complete catalogue describes thousands
of titles and is available in full colour sections by subject,
direct from Music Sales Limited.

Please state your areas of interest and send a cheque/
postal order for £1.50 for postage to:
Music Sales Limited, Newmarket Road, Bury St. Edmunds,
Suffolk IP33 3YB.

www.musicsales.com

Ave Maria (Caccini)	4
Ave Maria (Schubert)	7
Celeste Aida <i>from Aida</i> (Verdi)	90
Che gelida manina <i>from La Bohème</i> (Puccini)	33
Di quella pira <i>from Il trovatore</i> (Verdi)	86
Di rigori armato il seno <i>from Der Rosenkavalier</i> (Strauss)	72
Di' tu se fedele <i>from Un ballo in maschera</i> (Verdi)	80
Domine Deus <i>from Petite Messe solennelle</i> (Rossini)	10
E lucevan le stelle... <i>from Tosca</i> (Puccini)	44
Frondi tenere... Ombra mai fu <i>from Serse</i> (Handel)	20
I'te vurria vasà (Russo and Di Capua)	58
La donna è mobile <i>from Rigoletto</i> (Verdi)	75
La mia letizia infondere vorrei <i>from I lombardi</i> (Verdi)	40
Nessun dorma <i>from Turandot</i> (Puccini)	54
Oh mio rimorso! <i>from La traviata</i> (Verdi)	65
Panis angelicus (Franck)	24
Pour mon âme <i>from La fille du régiment</i> (Donizetti)	48
Questa o quella <i>from Rigoletto</i> (Verdi)	28

Ave Maria

Music by Giulio Caccini Arranged by Steven Mercurio

This arrangement by Jack Long

© Copyright 1998 by Subito Music Publishing Limited. Administered for Europe (excluding Italy), Australasia and Japan by Boosey and Hawkes Music Publishers Limited.
Reproduced by permission of Boosey and Hawkes Music Publishers Limited on behalf of Subito Music Publishing Limited.
All Rights Reserved. International Copyright Secured.

Adagio espressivo

The piano introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a mezzo-piano (*mp*) dynamic. The right hand features a flowing eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

4

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 right hand and a more active eighth-note line in the left hand. The dynamic is marked *p* (piano).

8

The vocal line continues at measure 8 with the lyrics "- ri - a. A - - - -". The piano accompaniment continues with the same eighth-note patterns, with a mezzo-piano (*mp*) dynamic marking.

11

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

14

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

17

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

poco a poco cresc.

20

-ve, A - - ve.

f dim.

8 A - ve Ma - ri a,

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

8 -ve Ma - ri - a.

8 rit. tempo rubato

A - - - - ve.

pp ppp

Ave Maria

By Franz Schubert

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Molto lento

The piano introduction consists of two staves. The right hand features a complex texture of sixteenth-note chords, with several sixteenth-note runs marked with a '6' and a slur. The left hand plays a simple, steady bass line of quarter notes. The dynamic marking is *pp*.

3 *p* *sim.* *p*

Measures 3 and 4 of the vocal line. The lyrics are: A - - ve Ma - ri - - - al Ver - gin del - -

The piano accompaniment continues with the same sixteenth-note chordal texture. The dynamic marking is *p*.

5 *cresc.*

Measures 5 and 6 of the vocal line. The lyrics are: ciel, sov - ra - - - na di gra - zie e mad - re

The piano accompaniment continues with the same sixteenth-note chordal texture. The dynamic marking is *cresc.*

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

mf

rit. a tempo

8

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

f

più rit. a tempo

10

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

fp

rit.

a tempo

12

8

pa - ce che so-lo tu puoi do - nar. A - - ve Ma - ri - -

pp

3

3

Detailed description: This system contains measures 12 and 13. The vocal line starts with a treble clef, a key signature of two flats, and a common time signature. Measure 12 features a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and accents.

14

8

- a!

f *dim.*

Detailed description: This system contains measures 14 and 15. The vocal line has a treble clef and a common time signature. Measure 14 has a whole rest, followed by a half note in measure 15. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamics include *f* (forte) and *dim.* (diminuendo).

16

8

pp

Detailed description: This system contains measures 16 and 17. The vocal line has a treble clef and a common time signature. Measure 16 has a whole rest, followed by a half note in measure 17. The piano accompaniment continues with a similar texture to the previous system. Dynamics include *pp* (pianissimo).

Domine Deus

(from *Petite Messe Solennelle*)

Music by Gioacchino Antonio Rossini Arranged by Jack Long

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Allegro giusto

The musical score is written for piano in G major and common time. It consists of four systems of music, each with a treble and bass clef staff. 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 dynamic markings for *f*, *ff*, and *tr* (trills). The score includes various musical notations such as slurs, accents, and trills.

17

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

21

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

25

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

29

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

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

ff *pp*

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

f *f* *sf* *sf*

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

ff *sf* *sf* *sf*

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

pp *cresc.*

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

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

cresc. *rinf.*

mf

121

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

f *pp*

125

8 De - us, A - gnus De - i,

cresc. *f*

128

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

ff

131

8 Pa - tris, Fi - li - us

smorz. *pp*

134

ff

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

137

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

141

Frondi tenere... Ombra mai fu

(from *Serse*)

Music by George Frideric Handel Words by Nicolo Minato

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Poco lento

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system (measures 1-4) features a melody in the right hand with dynamics *p*, *mf*, and *p*. The second system (measures 5-8) continues the melody with a *cresc.* marking. The third system (measures 9-12) includes dynamics *f*, *dim.*, and *p*. The fourth system (measures 13-16) is a vocal entry marked *pp dolce* with the lyrics: "Pa - nis an - ge - li - cus fit pa - nis ho - mi - num;". The piano accompaniment in the fourth system is also marked *pp dolce*.

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

cresc.

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

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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Allegretto (♩ = 80)

The piano introduction consists of two staves in 6/8 time, marked *pp* and *staccato*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

5 *con eleganza*

Que - sta o quel - la _____ per me pa - ri so - no a quant' al - tre d'in -

The vocal line begins at measure 5 with a fermata over the first two notes. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: "Que - sta o quel - la _____ per me pa - ri so - no a quant' al - tre d'in -"

10

- tor - no, _____ d'in - tor - no mi ve - do; del mio

The vocal line continues at measure 10 with a fermata over the first two notes. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: "- tor - no, _____ d'in - tor - no mi ve - do; del mio"

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'

34

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

39

al - tra do - man lo sa - rà.

p *rf.*

44

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

pp

49

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

54

Sol chi vuole si serbi fede: non v'è a-

59

-mor se non v'è libertà. De' martiri il ge-

64

con brio
-lo so furor, degli amanti le smanie de-

a tempo

69

a tempo
-ri do: ancora go i cent'occhi di-

- 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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Andantino affettuoso (♩ = c.58)

dim. e rall.

Piano introduction for the first system. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andantino affettuoso (♩ = c.58). The dynamics are *f* *espressivo* in the first half and *p* in the second half. The piece concludes with a *dim. e rall.* marking.

a tempo

7

Vocal and piano accompaniment for the first line of lyrics. The vocal line begins at measure 7. The piano accompaniment features *pp* dynamics in the first half and *sfz* dynamics in the second half. The lyrics are: Che ge - li - da ma - ni - na, se la

13

Vocal and piano accompaniment for the second line of lyrics. The vocal line begins at measure 13. The piano accompaniment features *p* dynamics. The lyrics are: la - sci ris - cal - dar... Cer - car che gio - va? Al bu - io non si tro - va.

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

46

p **3**

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

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

rall.

50

vi - vo? Vi - vo!

f *p* *l.h.*

Andante lento ♩ = 52

53

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

pp *pp*

56

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

cresc.

ten.

rit.

59

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

molto espressivo

ppp

p con grande espress.

sub

62

- 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 - ché, poi - ché 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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Andante

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

p

sim.

4

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

7

rit. a tempo

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

10

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

ten.

8

3

6

6

6

3

3

3

sim.

13

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

8

6

6

6

3

3

3

8va

loco

f

6

6

16

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

8

3

3

3

3

8va

loco

f

p

6

6

19

rit. a tempo

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

22

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

g^{ua}

24

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

pp *p* *pp*

27

poco rit. a tempo

tal, mor - tal, mor - tal non va, non

29

rit.

va, non va!

E lucevan le stelle...

(from *Tosca*)

Music by Giacomo Puccini Words by Giuseppe Giacosa and Luigi Illica

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Andante lento appassionato molto

In free time

The piano introduction begins in the key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the start.

5

ten.

a tempo

Measures 5-7 of the vocal line. The lyrics are: "E lu - ce - van le stel - le... ed olez - za - va la ter - ra...". The piano accompaniment continues with chords and melodic fragments. The tempo changes from *ten.* to *a tempo*.

8

Measures 8-11 of the vocal line. The lyrics are: "stri - dea l'ù - scio del - l'or - to... e un pas - so sfio - ra - va la re - na.". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

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 features a vocal line with a sixteenth-note triplet (marked '6') and a piano accompaniment with a bass line. Measure 13 is a whole rest for the vocal line, with piano accompaniment. Measure 14 is in 3/4 time and features a vocal line with a half note and a piano accompaniment with a half note. The key signature is one sharp (F#) and the time signature changes from common time to 3/4.

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 features a vocal line with a half note and a piano accompaniment with a half note. Measure 16 is in common time and features a vocal line with a half note and a piano accompaniment with a half note. Measure 17 is in 3/4 time and features a vocal line with a half note and a piano accompaniment with a half note. The key signature is one sharp (F#) and the time signature changes from common time to 3/4.

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 features a vocal line with a half note and a piano accompaniment with a half note. Measure 19 is in common time and features a vocal line with a half note and a piano accompaniment with a half note. Measure 20 is in 3/4 time and features a vocal line with a half note and a piano accompaniment with a half note. The key signature is one sharp (F#) and the time signature changes from common time to 3/4.

21

ten.

ten.

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

con anima

24

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

sostenuto e cresc.

Lento

28

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 in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked *pp* (pianissimo). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final chord in the right hand and a fermata over a whole note in the left hand.

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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

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 forte piano (*fp*) dynamic and transitions to piano (*p*) after the first measure. The introduction consists of four measures, with the first measure being a half note chord and the following three measures being quarter notes.

9 a tempo

Vocal and piano accompaniment for 'Pour mon âme' (measures 9-14). 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'.

15

Vocal and piano accompaniment for 'Pour mon âme' (measures 15-20). The vocal line continues with the lyrics 'quel des tin! J'ai sa'. The piano accompaniment continues with the same eighth-note bass line and chords. The tempo remains 'a tempo'.

21

flam - me, et j'ai sa main!

27

Jour pros - pè - re! Me voi -

33

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

poco rit.

39

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

a tempo

45

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

51

Musical score for measures 51-56. The vocal line continues with lyrics: "tin! J'ai sa flam - me et". The piano accompaniment maintains the harmonic structure with chords and a steady bass line.

57

Musical score for measures 57-62. The vocal line has lyrics: "j'ai sa main!". The piano accompaniment includes a dynamic marking of *f* (forte) in measure 60. The bass line features some rhythmic variation.

63

Musical score for measures 63-68. The vocal line has lyrics: "J'en fais ser - ment!". The piano accompaniment features dynamic markings of *p* (piano) in measure 64 and *f* (forte) in measure 67. The bass line has a more active role with some melodic fragments.

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

-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

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

135

Nessun dorma

(from *Turandot*)

Music by Giacomo Puccini Words by Giuseppe Adami and Renato Simoni

© Copyright G. Ricordi & C Spa. Reproduced with permission of Casa Ricordi - BMG Ricordi Spa.
All Rights Reserved. International Copyright Secured.

Andante sostenuto

p

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

pp

Ped.

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.

a tempo

10

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

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

Ped. Ped. Ped. Ped. Ped.

16

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.*

22

ppp *Ped.*

con anima

poco rit.

25

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

p *f* *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*

Sub Ped.

Ped. Ped. Ped. Ped.

I'te vurria vasà

Music by Eduardo di Capua Words by Vincenzo Russo

Arranged by Jack Long

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

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 8/8 time and includes the lyrics: 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 8/8 time and includes the lyrics: 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 8/8 time and includes the lyrics: '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. _____

mf

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 _____

f

31

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

34

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

37

f *p*

41

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'á - to?

57

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

61

Ma'ò co - re nun m'ò 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'ò - ra pu - r'i' n'ò - 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 -

-r'i!

Oh mio rimorso!

(from *La traviata*)

Music by Giuseppe Verdi Words by Francesco Maria Piave

Arranged by Jack Long

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.

All Rights Reserved. International Copyright Secured.

Allegro

p

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

p

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

Detailed description: This is a musical score for the vocal piece 'Oh mio rimorso!' from Giuseppe Verdi's opera La Traviata. The score is arranged by Jack Long and is in common time (C). It is marked 'Allegro' and begins with a piano (*p*) dynamic. The music is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The score is divided into three systems. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. The lyrics are: 'O mio rimorso! Oh infamia! Io - vis - si in tale errore! Ma il turpe sogno a fran - gere il verme biale - no! Per'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

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, si, la - ve -

Sua ----- *loco*

22

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

25

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

(8) *loco*
ff

rit.

a tempo

28

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

31

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 -

8^{va}

-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

© Copyright 1910, 1911 by Adolph Furstner. U.S. copyright renewed. Copyright assigned 1943 to Hawkes and Son (London) Limited (a Boosey and Hawkes company) for the World excluding Germany, Italy, Portugal and the Former Territories of the U.S.S.R. (excluding Estonia, Latvia and Lithuania).
Reproduced by permission of Boosey and Hawkes Music Publishers Limited. All Rights Reserved. International Copyright Secured.

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

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

p *cresc.*

23

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

f *dim.*

28

A - hi! che re - sis - te puo - co a stral di fuo - co cor di ge -

pp *cresc.* *f*

8 - lo di fuo - co a stral.

dim. *p espr.* *cresc.*

8

f *dim.*

La donna è mobile

(from *Rigoletto*)

Music by Giuseppe Verdi Words by Francesco Maria Piave

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Allegretto (♩ 138)

p *f* *p*

DUKE: *con brio*

La don - na è mo - bi - le

pp

legato

qual piuma al ven - to; mu - ta d'ac - cen - to e di pen -

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

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

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

leggiere
e di pen - sier,
pp

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

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

Third system of the musical score, consisting of piano accompaniment. The right hand has a melodic line with accents and slurs, marked "f" and "p". The left hand has a steady eighth-note bass line.

Fourth system of the musical score. The vocal line begins with "È sem - pre mi - se - ro" and is marked "con brio". The piano accompaniment starts with a half rest in the right hand and a bass line marked "pp".

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

pp *p*

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

f

pp leggiero

e di pen - sier,

pp

e di pen - sier, e,

pp

** con forza*

e di pen - sier.

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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Allegro giusto

poco rit.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth notes and quarter notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The key signature is three flats (B-flat major/C minor) and the time signature is 6/8. The tempo markings 'Allegro giusto' and 'poco rit.' are positioned above the staves.

a tempo

5

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line (treble clef) begins with a rest for 5 measures, then enters with the lyrics 'Di' tu se fe - de - le il flut - to m'a -'. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the left hand and chords in the right hand, marked with piano-piano (*pp*). The tempo is marked 'a tempo'.

9

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line (treble clef) continues with the lyrics '- spet - - ta, se mol - le di pian - to la don - na di - let - -'. The piano accompaniment (grand staff) continues with the same eighth-note accompaniment and chords as the previous system, marked with piano-piano (*pp*).

14

pp

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

18

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

23

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

27

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 -

8

- 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

8

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

f *ff*

f *f*

8

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

ff

8

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 -

8

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

ff

8

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

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.

All Rights Reserved. International Copyright Secured.

Allegro

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

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

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

(8)-----|

The musical score is presented in three systems. Each system consists of a vocal line (treble clef, 8va) and a piano accompaniment (grand staff). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro'. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamics include *mf* and *p*. There are various articulations such as accents and slurs throughout the score.

13

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

17

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

21

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

25

f

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

f *p*

29

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

8va

Più vivo

33

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

p *ff* *p* *f*

rit.

1.

2.

37

Vocal staff with lyrics: te - - - co al - meno cor - ro a mo - rir! - rir!

Piano accompaniment with dynamics: *ff* and *sfz*

Celeste Aida

(from *Aida*)

Music by Giuseppe Verdi Words by Antonio Ghislanzoni and Camille Dulocle

© Copyright 2002 Chester Music Limited, 8/9 Frith Street, London, W1D 3JB.
All Rights Reserved. International Copyright Secured.

Dramatically, quasi recitative

f

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

$\text{♩} = 126$

4

ff

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

8

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

12

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

16

legato

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

19

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

22

♩ = 116 Andantino, a tempo

25

mp espr.

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

pp

p

8va

Detailed description: This system contains measures 25 through 28. The vocal line begins with a whole rest in measure 25, followed by a melodic phrase in measures 26-28. The piano accompaniment starts with a piano introduction in measure 25, then joins the vocal line in measure 26. Dynamics include *pp* and *p*. An *8va* marking is present in measure 28.

29

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

8va

8va

Detailed description: This system contains measures 29 through 32. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line. Dynamics include *p*. *8va* markings are present in measures 30 and 32.

33

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

loco

8va

Detailed description: This system contains measures 33 through 36. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line. Dynamics include *loco*. An *8va* marking is present in measure 36.

37

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

The musical score for measures 37-39 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a common time signature. The piano accompaniment is in a grand staff with a common time signature. The key signature has two flats. The lyrics are: "tu sei re - gi - na, tu di mia vi - ta sei lo splen -".

40

-dor. Il tuo bel

The musical score for measures 40-42 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a common time signature. The piano accompaniment is in a grand staff with a common time signature. The key signature has two flats. The lyrics are: "-dor. Il tuo bel".

43

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

The musical score for measures 43-45 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a common time signature. The piano accompaniment is in a grand staff with a common time signature. The key signature has two flats. The lyrics are: "cie - lo vor - rei ri - dar - ti, le dol - ci brez - ze del pa - trio".

46

cresc.

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

ten.

49

f

mp

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

52

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

55

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

59

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

62

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

65

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

cresc.

cresc.

molto rit.

68

Musical score for measures 68-70. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: ser - to sul crin po - sar - ti, er - ger - ti un tro - no vi - ci - no al. Dynamics include *f* (forte) and *p* (piano).

a tempo ma lento

71

Musical score for measures 71-73. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: sol, un tro - no vi - ci - no al sol, un tro - no vi - ci - no al sol. Dynamics include *p* (piano) and *pp* (pianissimo). A trill is indicated in the piano part with the notation *tr* and a wavy line.

74

Musical score for measures 74-76. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. Dynamics include *pp* (pianissimo).

From the albums 'Viaggio Italiano', 'The Opera Album- Aria', 'Verdi' and 'Sacred Arias' come some of the world's finest songs made famous by the Italian singing legend who won the 2002 Brit award for Outstanding Contribution to Music.

Now you can enjoy these superb songs in beautiful arrangements for voice and piano in this classic and unique collection—the very best of Andrea Bocelli.

- Ave Maria (Caccini)
Ave Maria (Schubert)
Celeste Aida *from Aida* (Verdi)
Che gelida manina *from La Bohème* (Puccini)
Di quella pira *from Il trovatore* (Verdi)
Di rigori armato il seno *from Der Rosenkavalier* (Strauss)
Di' tu se fedele *from Un ballo in maschera* (Verdi)
Domine Deus *from Petite Messe solennelle* (Rossini)
E lucevan le stelle... *from Tosca* (Puccini)
Frondi tenere... Ombra mai fu *from Serse* (Handel)
I'te vurria vasà (Russo and Di Capua)
La donna è mobile *from Rigoletto* (Verdi)
La mia letizia infondere vorrei *from I lombardi* (Verdi)
Nessun dorma *from Turandot* (Puccini)
Oh mio rimorso! *from La traviata* (Verdi)
Panis angelicus (Franck)
Pour mon âme *from La fille du régiment* (Donizetti)
Questa o quella *from Rigoletto* (Verdi)

CHESTER MUSIC
(a division of Music Sales Limited)
8/9 Frith Street, London, W1D 3JB
www.musicsales.com

CH65703

E

£12.95

Order No. CH65703

ISBN 0-7119-9631-8



9 780711 996311