

EVERYBODY'S FAVORITE

Everybody's Favorite Series

REG. U.S. PAT. OFF.

NEAPOLITAN SONGS

ENGLISH
and
ITALIAN
LYRICS

Arranged for the following

VOICE
PIANO
BANJO
ORGAN
VIOLIN
GUITAR
UKULELE
MANDOLIN
ACCORDION



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WOMAN IS FICILE (Rigoletto)	LA DONNA E MOBILE

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Barbells

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Foreword

- The lovely, lilting songs of sunny Italy have a charm which is universally appealing. There is such gaiety and warmth in their melodious measures, that it is always a delight to listen to them and, for added enjoyment, to play or sing them to the accompaniment of your favorite instrument. To make this possible, the arrangements in this book are specially prepared with parts for violin, accordion, guitar, ukulele, and banjo as well as piano.
- In addition to the purely Neapolitan songs, a number of the most beautiful arias from Italian Grand Opera have been included, and several of the classic songs, so that the complete contents may be considered representative of the fine music Italy has given the world.

The Publishers

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1600 BROADWAY, N. Y. C.

Good Bye!

(Addio)

F. PAOLO TOSTI

Andantino

pp *legato assai*

rit

* F Am F7 Bb Bbm F Fm C Adim G7 Gdim C7

Fall-ing leaf, and fad-ing tree, Lines of white in a sul-len sea,
Fo-glia ed al-be-ro che muor. Bian-chi flù-ti-co là sul mar!

pppe *legato*
 ** Accordion, F E Eb F E Eb D Db C

F Am F7 Bb Bbm F Gm C7 F

Shad-ows ris-ing on you and me; Shad-ows ris-ing on you and me; The
Ne-re nu-bi in tut-te l'or Ne-re nu-bi in tut-te l'or.. Le

legato

F Bb A G C F

oDm Dbaug oAm oE7 oAm oE7 Am Aaug C Am6 G7 Gdim

swal-lows are mak-ing them read-y to fly, Wheel-ing out on a wind-y sky,
ron-di-ni pron-te-son già ad an-dar, Svo-las-zan-do con gran de-le-sio,

rit

D Db C A E D C B A Ab G F# F# E D D

col canto

*Symbols for Guitar, Banjo and Ukulele
 **Symbols for ACCORDION

C7 *p* *lento* Bb Bbm F C7 C *cresc* F Bbm F

Good - bye, Sum-mer! Good - bye, Good - bye! Good - bye, Sum-mer! Good - bye,
 O sta - te, o sta - - te ad - di - o ad - - di -

pp *molto legato* C F D Bbm C G C *cresc* A Bb C

rit C7 F F7 Bb Bbm F C7 F

Good - bye!

rit *p* *dim.*

col canto F

F Am F7 Bb Bbm F Fm C oAdim G7 Gdim C7

Poco piu parlato e pp *molto rall*

Hush! A voice from the far a - way! "Lis-ten and learn," it seems to say,
 Ahil un suo - no io o - do già o - do un suon che sem-bra-mi dir

molto rall. col canto F E Eb F E Eb D Db C

F oAm F7 Bb Bbm F oGm C7 F

"All the to mor-rows shall be as to - day" "All the to mor-rows shall be as to - day" The
 Che o-gni gior-no per no-i sa - rà Che o-gni gior-no per no-i sa - rà Come il

F A G C F

eord is frayed the cruse is dry, The link must break, and the lamp must
 gior - no che è pres - so a fi - nir Co - si è per tut - ti il de - sti - mo

die ——— Good - bye, to Hope! Good - bye, Good - bye! Good - bye, to
 mi - o Spe - ran - za O spe - ran - - za Ad - di - -

rit *lento* *cresc poco a poco*

dim *col canto* *cresc a poco*

Hope! Good - bye, Good - bye! ——— What are we wait - ing for?
 o - ad - di - - o. Per - chè as - pet - ta re in vah?

parlato *cresc*

pp *cresc*

Oh! my heart! Kiss me straight on the brows! ——— And part! A - gain
 Oh! mio ben Dam - mi un ba - cio da mor! ——— Un ba - cia

rit

col canto *cresc*

C Bbm C Gdim Fm C7
cresc sempre

A - gain! — my heart! — my heart! What are we wait - ing for, you and I?
 un ba — cio, dam - - mi, dam-mi un bac-cio d'a - mor, mi - o ben!

Fm Db7 C Db7 C C7 F
cresc largamente

A plead - ing look a sti - fled cry — Good - bye, for -
 o mi - o ben! o mi - o ben! — Ad - di - o per

Dm Gm Am F C7 F
rit

ev - er! Good - bye, for - ev - er! Good - bye, Good - bye, Good - bye!
 sem - pre ad - di - o, per sem - pre mio ben, A - di - o!

F7 Bb Bbm F C7 F
p pp ppp rit

HEAVENLY AIDA
CELESTE AIDA
(From Aida)

G VERDI

Moderato

p Ce . les . te A .
Heav : n . ly A .

ff

p

PG

D7 *G* *D7* *C* *Bmi* *F#7* *B*

pp

i . da, for . ma di . vi . na, mi . sti . co ser . to di . lu . ce e fior,
i . da, Rad . i . ant beau . ty Heav 'n.ly cre . a . tion, An . gel di . vine

D *G* *D* *C* *B* *B* *F#* *B*

G *Ddim* *E7* *D7* *B* *A7* *Gdim G* *D7* *G* *Gdim*

del mio pen . sie . ro tu sei re . gi . na tu di mia vi . ta sei lo splen . dor.
Queen of my soul thou reign . est su . preme . Ce . les . tial A . i . da my heart is thine.

G *G#dim* *E* *D* *B* *E* *G* *D7* *L.H.* *Bb* *G*

G D7 Gmi D7 Gmi Eb

Il tuo bel cie - lo vor rei - ri dar - ti le dol - ci brez - ze de' pa - trio suol: un re - gal
 Un to thy na - tive land I'll re - store thee Thou wilt be queen and thy beau - ty reign Thy will - ing

Bb D Bmi G C D

ser - to sul crin po - sar - ti, er - gerti un tro - - - - - no vi - cino al sol! Ah
 slave I on ly im - plo re thee Say thy com - mand never more in vain! Ah

G D G

ce - - - le - ste A - i - - - da!
 Heav - - - 'n - ly A - i - - - da!

for - - - ma di -
 Rad - - - i - - - ant

D
C
B

vi . . . na, mi . . . sti co rag . . . gio
 beau . . . ty Heav . . . 'n ly cre a . . . tion

F#7
B
G

di lu . . . ce e fior, . . . del mio pen -
 An - . . . gel di - vine Queen of my

Ddim
D
E7
D7
B
A7

sie - ro tu sei re - gi - na, tu di - mia
 soul, Thou reign - est su - preme. Ce - les - tial A .

G Bmi F7 Gmi

pp

vi . ta sei lo splen . dor.
i . da my heart is thine.

Il tuo bel cie.lo vor rei ri
Un . to thine ownland w'ld I re-

D G D G G D G G D G D

Cmi D7

dar . ti, le dol . ci brez . ze del pa . trio suol;
store thee, And thou art queen in thy beau . ty reign.

un re . gal ser . to sul crin po .
Thy will . ing slave I on . ly im .

G D G C D Eb F# D F# A D C

Bb Edim E D7 G

ppp *ppp* dim.

sar . ti, er . gerti un tro . no vi . cino al sol,
plore thee. Say thy com . mand no more in vain

Oh un tro . no vi . cino al
say thy com . mand no

Bb D Bb Gdim B E D7 G Bb G

Eb7 G

sol, un tro . no vi . ci . no al sol!
more In vain nev . er more in vain!

D G Bb G Eb G

NEAPOLITAN SERENADE (SERENATA NAPOLITANA)

English words by Michel Whitehill

Music by
P. MARIO COSTA

Andantino

The score is written for guitar and piano. It begins with a tempo marking of 'Andantino' and a key signature of one sharp (F#). The guitar part includes various chord diagrams for chords such as Daug, G, Emi, D, F#, A7, and B7. The piano accompaniment is in a 6/8 time signature. The piece includes a vocal line with lyrics in English and Italian. The lyrics are: 'Are you sit-ting there near by the win-dow_ Is it Dim-me dim-mea chi pien-zags-set-ta-ta-so-la you or is it just a vi-sion, What my heart keeps on dream-ing you must know And the so-la ad-de-re-to a 'sti lla-stre? 'Nfac-cia'o mu-ro'e rim-pet-to stam-pa-ta_Ve-co vi-sion that I love is you; In the cool night and sil-ver-y moon-light As the 'nom-brae che-stom-bra si tu! Fresca e'u not-te: na lu-na d'ar-gien-to sev-glie'. The score includes dynamic markings like 'p' (piano) and 'rall.' (rallentando), and a 'ritard.' (ritardando) section. The piece concludes with a 'col.canto' (crescendo) and 'a tempo' marking.

VERSE

Are you sit-ting there near by the win-dow_ Is it
Dim-me dim-mea chi pien-zags-set-ta-ta-so-la

rall. *p* *a tempo*

you or is it just a vi-sion, What my heart keeps on dream-ing you must know And the
so-la ad-de-re-to a 'sti lla-stre? 'Nfac-cia'o mu-ro'e rim-pet-to stam-pa-ta_Ve-co

ritard. *col.canto* *a tempo*

vi-sion that I love is you; In the cool night and sil-ver-y moon-light As the
'nom-brae che-stom-bra si tu! Fresca e'u not-te: na lu-na d'ar-gien-to sev-glie

B7 Emi Gmi-add E *rall.*

tears in my eyes keep re - peat - ing. — Won't you fill my heart with the sweet star - light As I
 'ncie - loe cchiù ghian-caad-de - ven - ta: — e 'nu scia-to, o - gne tan - to, d'ò rien - to mmie-z'a

F# D B B7 E Emi B Emi E Emi B Emi E Emi B Emi E Emi B Emi E Gmi E Gmi *col canto*

D A7 D *molto ten. Molto meno mosso p legato*

wait for just one glimpse of you. — What a night! What a
 'st'a - ria se sen - te pas - sa! — Ah, che not - te ah, che

A D A A7 D A D A D A

A7 D B7 *f*

won - d'rous night To spend with you on - ly — If you'd keep me from be - ing so
 not - tel Ma pec - chè nun t'af - fac - ce? — Ma pec - chè, ma pec - chè mme ne

E A D A B C# B A C# B C#

Emi Aaug *poco rit. a tempo p*

lone - ly — Nev - er mur - mur - ing one word to me, Yet my heart knows that
 cac - ce — Ca - ta - ri, sen - za man - co por - lù? Ma ce sta 'nu de -

B C# B A G A B A B A A C# B C# *col canto* /p A D A

G dim F#7 Bmi Bmi-add G#

you are sad, For this all just can't be true My fate lies a -
 sti - no, e io ce cre - do, e ce spe ro Ca - ta - ri Nun è o -

D Em Bmi A7 1 D Daug 2 D Daug

lone with you If you will be mine. mine. Ca - ta -
 ve - ro! Tu cun - ten - ta - nun si! tu! Ca - ta -

G Emi D Emi A7 D Daug

ri! Ca - ta - ri! How un - hap - py you are, Ca - ta -
 ri! Ca - ta - ri! Tu cun - ten - ta nun si! Ca - ta -

G Emi D Emi F#mi A7 D

ri! Ca - ta - ri! How un - hap - py you are!
 ri, Ca - ta - ri! Tu - cun - ten - ta nun si!


col canto *ff*

Down Her Soft Cheek A Pearly Tear

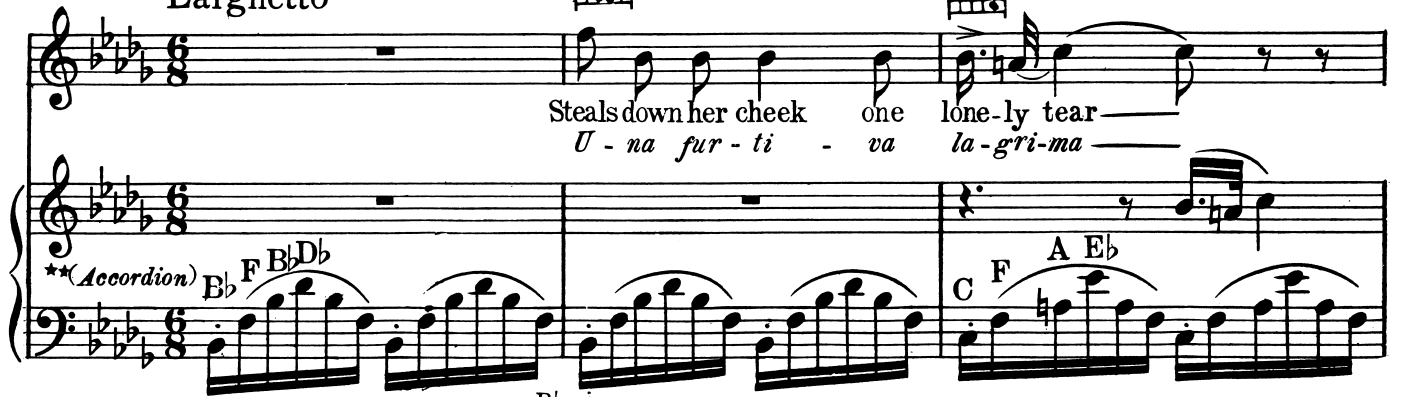
(Una Furtiva Lagrima)

G. DONIZETTI

Larghetto

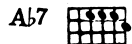
* B \flat mi 

F7 



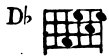
Steals down her cheek one lone-ly tear
U - na fur - ti - va la - gri - ma


B \flat mi 

A \flat 7 



From her sweet eyes so dark,
negl' oc - chi suoi spun - to: Say - ing that gay and
quel - le fe - sto - se

D \flat 

A \flat 7  Gdim7 

A \flat 7 

B \flat mi 



hap - py cheer, It pain'd her heart to mark;
gio - va - ni, in - vi - di - ar - sem - brò;

F7 

B \flat mi 

F7 

B \flat mi 

F7 

B \flat mi 



Why then her pres - ence fly?
che più cer - can - do io vo? Why then her dear pres - ence
Che più cer - can - do io

* Symbols for Guitar and Banjo
 ** Symbols for ACCORDION



fly?
vo?

While all her love — she — doth
M'a - ma, si m'a - ma, — lo

f

F A C F F A C F

fp A \flat D \flat F G \flat B \flat E \flat G \flat

D \flat A \flat 7 D \flat F7 B \flat mi

show me, doth show — me. Could I but feel her
ve - do, lo ve — dol Un so - lo i stan - te i

p

A \flat D \flat F A \flat A \flat C E \flat G \flat D \flat A \flat D \flat F F A C F B \flat D \flat B \flat F

F \sharp dim7 B \flat mi A \flat 7

beat-ing heart Press-ing close to — mine own; Could I my feel - ing
pal - pi - ti del suo bel cor — sen - tir; i miei so - spir con -

F7 Bmi A \flat 7

C F A E \flat A G \flat C E \flat B \flat F B \flat D \flat A \flat G \flat C E \flat

D \flat A \flat 7 C \sharp dim F7

but im - part, and give hersigh for sigh, To feel her heart, her heart close to mine
fon - de - re, per poco a suoi so - spir, i pal - pi - ti, i pal - pi - ti sen -

pp

D \flat F A \flat D \flat E \flat E \flat F A C F F B \flat D \flat F F A C F F B \flat D \flat F

own, My feel - ings but im - part, gives sigh for sigh.
tir, con - fon - de - re i miei coi suoi so - spir.

Bbmi F7 Bbmi F7

F C E A F Db F Bb F C F A F Db F Bb F A G F

Bb F7 Bb F7 Bb F7

Then would I glad - ly die; Knowing her love for me just for
Cio - lo si può mo - rir; di più non chie - do, non chie

p F Bb F F7 G Bb D G Eb F D F Bb F Eb F A

Bb F7 Bb F7 Bb F7

me, ah! Then would I glad - ly glad - ly
do, ah! Cie - lo, si può, si può mo -

Bb F Bb F F7 Bb F Bb F F7

Bb F7 Bb F7 Bb F7

die; All her love know - ing all know
rir; di più non chie - do, non chie

Gmi Bb F7 Bb F7 Bb

G Bb D G Eb F

Bb F7 Bb F7 Bb

ing! do!

Bb F7 Bb F7 Bb Bb F D Bb

Bb F7 Bb F7 Bb

IF (SE)

Largo

If thou wilt not be heed-ing All my re-pin-ing des-pair-ing of bliss
 Se un tuo pie-to-so ac-cen-to Do-vrò per sem-pre de-si-a-re in-van,

p *colla voce*

If thou wilt not be yield-ing The hand I am long-ing ar-dent-ly to
 Se mè ne-ga-to im-pri-mer-ti Ar-dente un ba-cio sul-la bian-ca

p *colla voce*

kiss, Still do not fly me, oh, fly me not be-lov-ed Let me be-
 man. Deh! non fug-gir-mi, Deh! non fug-gir-mi al-me-no E de tuoi

pp *espressivo*

hold thee, the vi-sion sweet shall be _____ Be-witch-ing enchant-ment ecs-ta-sy _____ Be-
 sguar-di al ma-gi-co po-ter _____ Sor-ri-si, am-ples-sied e-sta-si, _____ Sor-

cresc. *f*

witch-ing en-chant-ment ecs-ta-sy, And all my soul be flood-ed with thoughts of thee!
ri - si am-ples-sied e-sta-si, Mi fin-gain eb-bri - a-to il mio pen-ser.

riten.
colla voce
pp
ppp
dolcissimo

Eb Fmi G Bb7 Eb

Ah, do not fly! be-
Deh! non fug-gir nè

riten.
colla voce

Fmi Eb Abmi-add F Ebmi Bb7 Ebmi

pp a piacere

lov-ed, And I will hide from thee All my sad fears;
mai-i A te non par-le - rò de' miei de - sir.

cresc.
 For-get-ting I am
Re-pri-me-rò i miei

Abmi-add F Bb7 3 Ebmi Bb7 Ebmi

p

des-o-late And crush-ing back the sigh-ing and the tears.
pal-pi-ti, T'as-con - de - rò - le la-grime i so-spir.

riten.
colla voce
p
ppp

Abmi-add F F7 Bb F7 Bb

day — if one day I am read - ing, Am read - ing in thy heart and all hopes of love are
 cor — maun di se in cor - ti leg - go, ti leg - go Quell'a - mor ch'og - ni spe me a me ra -

Bb7 Eb F7 cresc.

passed — I die That day be - lieve, my love, I die That day be - lieve, my love, will be the
 pi — Mor - rò quel gior - noah! cre - di - lo — mor - rò, quel gior - noah! cre - di - lo sa - rà l'e -

Bb7 Eb Fmi Eb Fmi cresc. f.

end - ing of sad days the last. I die That day be - lieve, my love, will be the
 stre - mo de' miei tri - sti di. Mor - rò, quel gior - noah! cre - di - lo so - rà l'e -

G Bb7 Eb Fmi Eb p

end - ing, The end - ing of sad days the last.
 stre - mo, le - stre - mo de' miei tri - sti di.

C dim Ebmi Bb7 Eb Cmi G Eb f ten. > p lento p rall. e per - pen - do - si Eb

One of Helen Parrish's Favorite Songs

English Lyric by
EDWARD MANLEY

CIELITO LINDO

BEAUTIFUL HEAVEN

By C. FERNANDEZ
Arranged by Will Livernash

* Symbols for Guitar, Banjo & Ukulele
** Symbols for Accordion

Waltz Moderato
mp

The star dust bright Fell thru pale moon-light, While of love to-night you were dream-ing, — With
two lips seem Like a cor-al beam, Thru the moon-light stream from a - bove you, — So
E - se - lu - nar Que - tie - nes Cie - li - to Lin - do Jun - to a la bo - ca, —

in your eyes It found par-a-dise While the love-light lies in their beam-ing. — Your
whis-per, love, Like a gen-tle dove What you're dream-ing of, for I love you. —
Ne se lo des a na die Cie - li - to Lin - do Que a mi ne to - ca. —

CHORUS
mf

Night of ro - mance — Made just for dream-ing, — Your two dark
Night of ro - mance — Tru - ly like Heav - en, — Your two dark
Ay, Ay, Ay, Ay! — Can ta y no llo - res, — Por - que can -

eyes my par - a - dise, — are like fire flies while they're gleam-ing. —
eyes my par - a - dise, — I'll for - ev - er prize as my Heav - en. —
tan - do se a le - gran Cie - li - to Lin - do Los - co - ra - zo - nes. — zo - nes. —

English words by
Michel Whitehill

The Kiss

(Il Bacio)

L. ARDITI

Tempo di Valse

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The score includes guitar/ukulele chord diagrams and piano accompaniment with dynamic markings such as *f*, *pp*, and *ff*. The lyrics are provided in both English and Italian.

System 1: Starts with a guitar chord diagram for D major. The piano accompaniment begins with a forte (*f*) dynamic. The vocal line has a rest.

System 2: The vocal line begins with the lyrics: "Let me, let, oh, Sul - le, sul - le". The piano accompaniment includes a *pp* dynamic marking and a *silenzio* section.

System 3: The vocal line continues: "let me, Let me on your lips now ling - lab - bra, sul - le lab - bra, se po - tes -". The piano accompaniment features chords E, A, E, A, and D.

System 4: The vocal line concludes with: "er, Prec - ious kiss - es ev - er press - ing, Prec - ious si, Dol - ce un ba - cio ti - da - re - i, Dol - ce un". The piano accompaniment features chords A, D, A, E, and A.

* Symbols for Guitar, Banjo and Ukulele
** Symbols for ACCORDION

kiss - es on your lips, See
 ba - cio ti - da - rei, Tut - -

Chord diagrams: D, A7, E7

— how poor - ly I tell you of — my
 — te, tut - te ti di - re - i

p *pp* *ben staccato*

Chord diagrams: A, E7

love, Yet make my plea to you, How
 Le dol - ces - ze del - là - mor, Ah!

ff *p*

Chord diagrams: A, E7

poor - ly I tell you of — my love for you.
 tut - te le dol - ces - ze del - là - mor.

Chord diagrams: A, E7

E7 A7 D A7

Ev - er, ev - er near me Ev - er
Sem - pre, sem - pre as - si - sa sem - pre as -

A D A E A

D

near me Seat - ed near me, I would
si - sa a te d'ap - pres - so, Mil - le

E A D A

Adim Em C7

whis - per I would whis - per all the
re - i, ti di - re - i, mil - le

D D# E G

D A7 D A7 D

con grazia

count - - less words of love.
gau - - dii ti - di - rei.

A A D A D

'Tis Not True

(Non è Ver!)

TITO MATTEI

Andante

Introduction for piano and accordion. The piano part features a melody with triplets and a final phrase. The accordion part provides harmonic accompaniment with chords: F, E, D, C, Bb, A, G, F, Bb, D dim.

* F C7 F C Bb

'Tis not true? *Non è ver?* We em-braced thy lips to *Quan-do as - si - so a te vi -*

Vocal line and piano accompaniment for the first system. The piano part includes triplets and chords: F, C, F, E, D.

F Fdim7 F C7 F C G7

mine, *cin* Vow - ing love in words so sweet, You re - mem - ber, sweet - heart di - *Ti par - lai, ben - mio, d'a - mor, Ti ri - cor - di, an - gel di -*

Vocal line and piano accompaniment for the second system. The piano part includes chords: C, B, C, F, E, D.

C C#dim7 Dmi C D7 G7 C Bb

vine, *vin,* How our hearts so wildly did beat? *Pal - pi - ta - ro i no - stri cor.*

Vocal line and piano accompaniment for the third system. The piano part includes chords: C, C#, D, F, G, C, and a final sequence: EGCECG, D, F, Bb, F, D, Bb, D, F, Bb, F, D.

** Symbols for ACCORDION
* Symbols for Guitar and Banjo

Dmi F C7 F

dolce *p*

We em-braced thy lips to mine.
 Quan - do as - si - so a te vi - cin

B^b Dm F A E7

cresc.

Vow - ing love in words so
 Ti par - lai, ben mio, da -

A C7 F C7

cresc. *f* *p*

sweet Ah! No 'tis not so Ah! no,
 mor Ah! No, non è ver! Ah! no,

F C7 F C7

f *p* *Piu mosso*

No 'tis not so No no! Love re -
 no, non è ver! no, no! Ti - ri -

F A Bb A7 Dmi D7

acce - le - ran do cresc.

mem - ber, sweet - heart di - vine,
cor - di, an - gel di - vin,

Gmi Fdim7 F G7 C7 F

How our hearts so wild ly beat?
Pal - pi - ta - ro i no stri cor.

col canto dim. rall. p

F C Dmi C Bb F C7 F Fdim7 F

Tempo I

No, 'tis not so
No, non è ver!

rall. p C B D

C7 F C Bb F Fdim7 F C7

Ah! — And thou saidst, dost not re - call? I'll be true till death doth
Ah! — Tu di - ce - sti, ti sov - vien? Per la vi - ta io ta - me -

p a tempo.

F C G7 C C#dim7 Dmi Fmi C D7 G7

part Thou did'st lie, Thou false one all, Such a-las was not thy
 rò! Ma men - ti-sti in de gna ap-pien, Non fu il cor che tel det -

C Bb Dmi F C dolce

heart.
 tò. And thou saidst dost not re-
 Tu di - ce - sti, ti sov-

F Bb F

call?
 vien? I'll be
 Per la

A E7 A C7 F

cresc. cresc. f

true till death doth part Ah! No 'tis not so!
 vi - ta io tà - me - rò! Ah! No, non è ver!

C7 F C7

p Ah, no, No, 'tis not so No, no!
f Ah, no, no, non è ver! no, no!

espress. C7 C7 C7 C7 *f* F F+ *p* *espress.* C7 C7 C7 C7

F C7 F F+ Bb A7 Dmi D7

Piu mosso *p* acce - le - ran - do *cresc.*

'Twas a lie, Thou false one all!
 Ma men - ti - sti in - di - gna ap - pien,

p F G A Bb C# do *cresc.* C

Gmi Fdim7 F G7 C7 F

stent. *dim.* *rall.* *p*

'Twas all a lie a - las, thy heart.
 Non fu il cor che tel det - to.

Bb Bb C *dim.* *rall.* F *pp*

C7 F C7 F Bbmi F

p No, 'tis not so! No, 'tis not so!
 No, non è ver! No, non è ver!

accel. C7 C7 C7 C7 F Bbm *f* F

SPEAK (PARLA)

LUIGI ARDITI

Tempo di Valse

ff pesante

f brillante

p

animando

Ah! no lon-ger mid doubt cause me
Più nel dub-bio non far - mi pe -

sad - ness, Com-fort me with one fond word en-dear - ing, I im -
na - re Mi con - for - tiu - na dol - ce pa - ro - la, Io la im -

cresc.

plore it thro' prom - is - es cheer - ing Made in days past, full of glad - ness!
 plo - ra per tut - te le ca - re tue pro - mes - se del pas - sa - to!

mf

D G D G D G G7 C c

p

Once more say that you love me, me on - ly, That I'm still your first thought, fresh and
 Mi ri - pe - ti d'a - ma - re me so - la ch'an - cor so - no il tuo pri - mo pen -

p

G C G C G A E C

ben marcato il basso

G7 *C dim* *C* *Dmi*

glow - ing, With one word, your sin - cer - i - ty show - ing, To my torn heart,
 sie - ro, Con un det - to ti mo - stra sin - ce - ro Al mio co - re

D *G* *D* *D#* *E cresc.* *E* *F*

C dim *C* *G7* *rit.* *C*

vex'd and lone - ly To my heart sad and lone - ly.
 af - fa - na - to, al mio cor af - fa - na - to!

p dim. *suivez.* *a tempo*

F# *G* *C* *G* *E* *C*

G D⁷ *ten.* *ten.*

Con spirito

Speak, love! Par - la! speak, love! Par - la!

f *mf* *rit.* *a tempo* *rit.*

G A D

Speak, love! Par - la! Ah! Ah!

a tempo *f* *mf*

A⁷ D G

ah! yes, ah! Speak then, dear - est
ah! si! ah! Par - la mi - o

cresc. *rall.* *p a tempo*

D⁷ G

love, dear - est love, Ah! speak!
ben mi - o ben par - la

Speak then dear - est love, Ah! speak! ah!
Par - la mi - o - ben, par - la par -

f con anima

Ami D7 G

... speak! Once more say that you love me, me on - ly,
- - - la! Mi ri - pet - ti d'a - ma - re me so - la

p *f* *pp*

D7 G C G7 C

That I'm still your first thought, fresh and glow - ing, With one word, your sin -
che an - cor so - no il tuo pri - mo pen - sie - ro, con un det - to ti

animando

G7

cer - i - ty show - ing, To my torn heart, vex'd and lone - ly,
mo - stra sin - ce - ro, Al mio co - re af - fa - na - to

cresc.

Cdim C Dmi D7 C

To my tried heart, vex'd and lone - ly, Your sin - cer -
al mio co - re af - fa - na - to, deh! ti - mo -

A7 *Dmi* *cresc.* *rit.*

G *C* *G* *A7* *G* *A7* *F* *Dmi* *F* *Dmi* *rit.* *Dmi*

i - ty show - ing, To my vex'd heart sad and lone -
stra sin - ce - ro al mio co - re af - fa - na -

Fmi add D *C* *Cdim* *G7* *cresc.*

D *Fmi* *G* *C* *G* *C* *G* *C* *G* *Cdim* *G* *G7* *cresc.*

ly. to!

f *C* *C7*

D *G7* *B* *G7* *G* *G7* *C* *C* *C* *D* *E* *F* *C7*

F *C7* *A* *A*

Sch - er - z - a - n - do

Smile up - on me and whis - per, O my love.
A Mi sor - ri - di, mi par - la, o - mio ben,

f *C7* *A* *A*

F *F* *C* *F* *F* *F* *C* *F* *E* *C7* *C* *C7* *E* *C7* *C* *C7*

Ho - ly rap - ture my soul shall then prove!
 San - ta gio - ja mi ver - sa nel sen!

f

F Dmi Ami E7 Ami

Ah! smile on me, smile
 Ah! sor - ri - di, sor -

tr

ff *p* *leggeramente*

C7 F C7

on me, dear love!
 ri - di, mio ben!

Ah, dear
 Ah, sor -

tr

cresc.

F Dmi

love smile!
 ri - di.

love smile!
 ri - di.

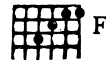
Ah! an -
 Ah! un

f *poco stentante*

C G7 C Dmi C Dmi C



p rit. grazioso e non abbandona



oth - er heart than mine, more fond and true,
 al - tro cor del mi - o più fe - del,

p poco rit.

G C7 C G C7 C F F C F



scherzando



Thou wilt not find, no!
 Non tro - ve - rai, no!

a tempo scherzando

F F C F G C7 C G C7 C F F



poco rit. p

To love like this, wouldst
 Ah tan - to a - mor mo -

poco rit. e colla parte p

C F A F F F G C7 C G C7



a tempo



thou be un - kind, Thou canst not, no! Ah!
 strar - ti cru - del, Tu non pa - trai, Ah!

a tempo

C C7 F F C F F C F G C7

Ah! Ah! Ah! no; Ah! no.
 ah! ah! ah! no; Ah! no.

Chord diagrams: F, C7, F

Chords: F, Bb, G#, A, Bb, G#, A, Bb, Bb, C, Db, B, C, Db, B

Ami E A mi E A mi E A Ah! Ah!

Chords: C, Db, D#, E, Ami, E, A mi, E, A mi, E, A

cresc.

Ev - 'ry sharp tor - ment
 O - gni tor - men - to

Pleggiere

Chord diagram: C

of ——— jeal ——— ous feel ——— ing, Ah! ———
 di ——— ge ——— lo ——— si ——— a ah! ———

G7 C C G C D G7 G G7 D G7 *cresc.*

at one fond word would soon dis - ap - pear, yes!
 un sol tuo det - to sva - nir far - rà, si!

Cdim C F D7 C

At one word all doubts would fly;
 un tuo det - to, ah! fa - rà!

A7 G7 *cresc.* *poco - a-*

sempre animando

At one fond word, at one fond word
 Un tuo det - to un sol det - to

poco ed animato

C Caug F

F G7 E C E C E Caug E Caug F F

allargando

Dmi C

ev - 'ry doubt _____ would fly! _____ At one fond_ word,
 sva - nir _____ fu - ra! _____ un sol det - to

F D Dmi col canto D Dmi G C G C G C

Cdim G7 Fmi add F Dmi G G7 C

ev - 'ry doubt _____ would fly!
 un sol det - - - - - to si!

G C dim *cresc.* G7 Fmi Dmi G *ff* G7 *f* C

G7 C G7

vivace

Speak then, be - lov - ed, Speak then, be -
 Par - la mio be - ne, Par - la mio

C G G7 G C G7 G

C

lov - ed, ah! yes, be - lov - ed one, ah! speak!
 be - ne, ah! si, mio ben, mio ben, Par - la!

C G C G C G C C

ff

English words by
Michel Whitehill

THE JOYS OF LOVE

(Piacer D' amor)

G. MARTINI

Allegretto

p

The
Pia-

mf *rit p*

piu f

joys of love — so quick - ly do de - part, — It's
- cer d'a - mor — più che un d'i sol non du - - ra: mar-

** (Accordion)

p

pain - ful sor - rows thru life e'er will stay
- tir d'a - mortut - ta la vi - ta du - - ra.

piu f *p*

For ungrate - ful Syl - via I gave up ev - 'ry
Tut - ta scor - dai per le - i, per Sil - via in -

mf

thing in life, She gave her heart to some-one
fi - da; el - la or mi scor - da e ad al - tra a -

Bb7 Eb F7 Bb G7 Cm Bb7 Eb Ab

cresc

G Eb Bb Eb G Bb Eb E D G C D Eb

else for safe - keep - ing. The
- mor saf - fi - - da. Pia -

Bb F7 Bb7 Eb Ab Eb

dimin mf

F Bb Ab A4 Bb G Eb Bb

p rit

joys of love so quick - ly do de - part, Its
- cer d'a - - mor più che un dì sol non du - - ra: mar -

Eb Bb Eb Bb7 Eb Bb

a tempo

Eb Bb Eb F Bb Eb G Eb Bb

pain - ful sor - rows thru life e'er will stay.
- tir d'a - mor tut - ta la vi - ta du - - ra.

C dim Bb7 Eb Bb7 Eb Fm Eb Bb7 Eb

rit

A Ab G F Eb Ab F Bb Eb Bb Eb

p

Ab Eb Ebm Bb7

rit assai "Long as this stream - let shall
"Fin - ché tran-quil - lo

Eb Bb Eb Eb F Gb Ab Aq Bb Cb Bb Ab Gb F

p dolce

Ebm Bb7 Ebm Db cresc Ebm Abm

flow it's gen - tle way, _____ The mead - ow ev - er grow - ing mer - ri -
scor - re - rà il ru - scel _____ là ver - so il mar che cin - ge la - pia -

Eb F Gb Ab Aq Bb Cb Bb Ab Gb F Eb Gb Eb Db F Db Gb Bb Gb Cb Eb Cb

cresc

Gb Db Db7 Ebm Db

ly, _____ You I will love," So faithful Syl - via
nu - ra, io t'a - me - rò," mi dis-se l'in - fe -

Db Db F Ab Cb Bb Cb

Ebm Fdim Ebm Abm6 Bb7 Ebm

pp e smors. rinj. e rit.

would be, Stream-lets still do flow, _____ but now my Syl-via is
de - le. Scor - re il ri - o an - cor, _____ ma can - giù in lei l'a

Bb Ab Gb Eb Gb Eb F Eb

Ebm Bb Abm Ebm Abm Ebm Bb7 Eb Bb *con dolore*
 changed. — mor. — The joys of
 Pia - cer d'a - -
sf *mf* G Eb Ab Ab Bb Eb Bb
 love — so quick - ly do — de - part, — Its pain - ful
 mor — *più f* *C dim* Bb7 d'a - -
più che un di sol — non du - ra: mar - tir
 Eb F Bb Eb G Eb Bb A Ab
 sor - row's thru — life — e'er — will stay.
 -mor tut - ta la - vi - ta — du - - - ra.
cresc *rall* *rit* *a tempo* *mf*
 G F Eb Ab *rall* F Bb *rit* Eb Bb Eb Bb Eb
 Bb7 Eb Ab C dim Eb Fm Eb Bb7 Eb
cresc F Bb F Bb F Bb Eb Bb Eb Ab Ab Bb Ab Bb Eb

CARNIVAL OF VENICE

(CARNIVALE DI VENEZIA)

THOMAS MORE

Italian Melody

Oh, come to me when day-light sets, Sweet, then come to me, — When smooth-ly go our
La bru-na gon-do - let - ta ap-pres-ta Bar-ca - rol — Oltr il ca-nal m'a-

gon-do-lets O'er the moon-light sea, — When mirth's a-wake and love begins Be-neath that glanc-ing
spet-ta co-lui che ben mio vuol — Se co-sae a-mor tu sa-i Deh vie-ni non tar-

ray, — With sounds of flutes and man-dolins To steal young hearts a - way, — Then come to me when
dar — E quel che tu vor-ra-i Prom-et to a te do nar, — La bru-na gon-do-

day-light sets Sweet, then come to me — When smoothly go our gon-do-lets O'er the moon-light sea.
let - ta ap-pres-ta Bar-ca - rol — oltr il ca-nal m'a spet-ta co-lui che ben mio vuol.

Goodbye To Naples

(L'Addio A Napoli)

COTTRAU

Andantino

* Ab  

Good - bye my dear - est Na - po - li! Good -
Ad - dio ma bel - la Na - po - li! a

** *Accordion* *p* *dolcissimo*   

bye to thee! Good - bye to thee! Oh love - ly pic - ture in the sea, Will
di - o, a - di - o! La tua so - a - ve in - ma - gine, chi

Bb Eb7 Eb Ab Ab Eb F F7 F Bb Bbm Db *f* *sed.*

Eb7  

al - ways fill my mem - o - ry! Thy skies of deep - est
mai, chi mai scor - dar po - tra! Del ciel l'azzur - ro

Eb Eb7  Ab Eb *p* Ab Ab Eb

Eb7 *risoluto* 

az - ure hue Oh plac - id waves of cor - al hue; With
ful - gi - do, la pla - ci - da ma - ri - na, qual

Bb Eb7 Eb *p* Bb Eb7 Eb Ab Ab Eb

* Symbols for Guitar and Banjo
** Symbols for ACCORDION



heav - y heart and tear dimmed eye, I bid to thee A sad good-bye! A -
 co - re non - i - neb - bria, non bea non bea di vo - lut - ta! In

F F7 F Bb Bbm Db *Red.* *f risoluto* Eb7 * *p* Ab

fp *a tempo* *rall.*
 dieu! Fa - mil - iar orange grove Sweet per - fumed air that
 te la ter rae l'au - ra fa - vel - la - no d'a

fp Eb G *fp* Eb G *col canto* Bb7

breathes of love, Love thrill - ing my soul both night and day In
 mo - re; te so - la al mio do - lo - re con -

Eb Eb *fp* Eb *a tempo.* Abm Eb

Dbmi add 6 Fdim7 *rall. assai* *dim* *sf* *p* *a tempo.* *tratt.*
 dreams, where'er I stray. Oh! A - dieu, my dear - est
 for to io sogne - ro oh! ad - dio mia bel - la

f Dbm *dim* *p* *col canto* Eb *sf* *p* *a tempo.* Ab *col canto* Eb

F^b
a tempo.
 Na - po - li! A - dieu to thee, A - dieu to thee! A -
 Na - po - li! ad - di - o, ad - di - o! ad -

A^b
mf

C7
con sentimento allarg stentato

diu, a-dieu each sweetest mem-o - ry, Of hap - py days long pass'd a -
 di - o, ca - re me - mo - rie del tem - po ah! che pas -

D^b
B^b7
Fdim7
A^b
E^b7

f *tratt* *smorz ten*

segundo il canto
C
C7
C
D^b
B^b7
E^b
tratt
col canto

A^b
E^b7
A^b
E^b7

way!
 sò!

brillante

più mosso *sf* *assai* *sf*

A^b
E^b7
B^b
A^b
Dbmi add6
A^b
E^b7
A^b

sf *sf* *p* *rall.* *B* *B²* *f*

DRINKING SONG (BRINDISI)

From the Opera "Cavalleria Rusticana"

PIETRO MASCAGNI

Brillante

VOICE
Larghetto

Hail the wine that gleams and dan - ces In the wine-cup crim - son
Vi - va il vi - no spu - meg - gian - te, *nel bic - chie - re scin - til -*

pp e stacc.

glanc - es; That like love's own smile en - tran - ces O - cean
lan - te co - meil ri - so del - l'a - man - te; mi - te in -

cresc.

F# E A7 D G F

poco rit. *p a tempo*

fount of jol - li - ty Hail the wine that gleams and
 fon - de il giu - bi - lo! Vi - vail vi - no spu - meg -

Bmi E Emi D G F

poco rit. *p a tempo*

G C Bb C

dan - ces In the wine - cup crim - son glan - ces
 gian - te, nel bic - chie - re scin - til - lan - te

G B G C Bb C E C

D7 G C F# E

That like love's own smile en - tran - ces O - cean fount of jol -
 co - me il ri - so del - la - man - te, mi - te in - fon - de il giu -

F# D7 D F# Bmi E

poco rit.

A7 D G D7

f riten. *a tempo* *riten.*

- li - ty Hail the wine that we are drink - ing, Down with
 - bi - lo! Vi - vail vi - no ch'è sin - ce - ro, che cial -

A7 D G D7

f riten. *a tempo* *riten.*

a tempo *animando* *a tempo* *animando* *ff rit.* *a tempo* *animando* *rit.* *a tempo* *animando*

care and som-bre think - ing Out of sight black hours go slink - ing
 lie-ta o-gni pen - sie - ro, e che af - fo - ga l'u - mor ne - ro

Leave to us the sun-light free. Hail the wine that we are
 nel - l'eb - brez - za te - ne - ra. Vi - va il vi - no ch'è sin -

drink - ing, Down with care and som-bre think - ing Out of
 ce - ro, che ci al - lie - ta o - gni pen - sie - ro, e che af -

sight black hours go slink - ing Leave to us the sun - light free.
 fo - ga lu - mor ne - ro nel - l'eb - brez - za te - ne - ra.

Più mosso

Bmi **Emi** **Bmi**

To all who love you!
 Ai vo - stria - mo - ri!

To Al -

f *p* *ff* *f* *p*

Emi **Bmi** **A** **Ami** **Dmi**

for-tune's fa-vors, broth-er!
 la for - tu - na vo - stra!

Hail,
 Be -

ff *f* *p*

Ami **Dmi** **Ami**

hail!
 vian!

We'll drink!
 be - vian!

ff *f* *p* *ff*

D **Emi** **D**

Now let us drain an - oth - er! Now let us drain an - oth - er!
 Rin - no - vi - si la gio - stra! Rin - no - vi - si la gio - stra!

f *ff* *f* *ff*

(guitar tacet)

allarg.

We'll drink! We'll drink! We'll fill—and drink an-
Be - viam, be - viam! rin - no - vi - si - la

ff *allarg.*

Tempo I

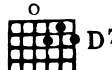
oth - er! Hail the wine that gleams and dan - ces
gio - stral Vi - va il vi - no spu - meg - gian - te,

p *f* *p*

In the wine-cup crim - son glan - ces, That like love's own smile en -
nel bic - chie - re scin - til - lan - te co - me il ri - so del - l'a -


tran - ces, O - cean fount of jol - li - ty! Hail the
man - te mi - te in - fon - de il gui - bi - lo Vi - va il

poco rit. *f* *riten.*

a tempo  *riten.* *a tempo*

wine that we are drink - ing, Down with care_ and som-bre
vi - no ch'è sin - ce - ro, *che ci al - lie - ta o - gni pen -*


a tempo *riten.* *a tempo*



animando


think - ing Out of sight black hours go slink - ing,
sie - ro, *e che an - ne - ga l'u - mor ne - ro*

animando




Più mosso

Leaves to us the sun - light free, Hail the wine down with
nel - leb - brez - sa te - ne - ra. Vi - va il vin, vi - va il



care let us drink, Hail the wine! Hail, hail!
vin, vi - va il vin, vi - va il vin! Vi - va,



G animando F Bb

Hail, hail!
vi - va!

Hail, hail!
Be - viam!

Hail the wine!
Vi - vail vin!

sempre più *f* ed animando

Ab Db B

Hail the wine!
vi - vail vin!

We'll drink the wine, we'll drink the
Be - viam, be - viam, be - viam, be -

wine!
viam!

Hail,
Be -

ff

G D G

hail!
viam!

ff *marcatiss.*

E B

ANVIL CHORUS
(From Il Trovatore)

VERDI

Allegro

The musical score is presented in five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The score includes the following markings and features:

- System 1:** Starts with the tempo marking "Allegro". The piano part begins with a forte dynamic (*f*) and includes trills (*trm*) in both hands.
- System 2:** Continues the piano accompaniment with trills (*trm*) and a vocal line marked *gva* (glissando).
- System 3:** Features a *loco* section in the piano part, characterized by triplet patterns in both hands. A trill (*trm*) is present in the vocal line.
- System 4:** The piano part includes a trill (*tr*) and a piano dynamic (*p*). The vocal line is marked *gva* and features a dense, rapid melodic passage.
- System 5:** The piano part continues with a *loco* section, and the vocal line is marked *gva*.

ANVIL CHORUS

(Cont.)

G D G D7 G

gva — — — — — *loco*
 Ve-dil le fo-sche not-tur-ne — spo-glie — de' cie-li
 See how the night dis-appears in the sky, while the bright sun-light

Ami D G D G D G D7 G

sve-ste l'im-men sa — vol-ta sem-brau-na ve-do-va che al fin si to-glie — i bru-ni
 gleams and from heav'n de-scend-eth Look! up a-bove how the sun rid-ing high brings the glor-i-ous

Ami D G D Dmi6 E Dmi6 E7 Dmi6

pan-ni ond' e-ra in-vol-ta.
 day and the dark-ness end eth.

E C

Al-l'o-pra! al-l'o-pra!
 Come lads, a-wak-en! Chi del gi
 Who fills the

ANVIL CHORUS

(Cont.)

Guitar chords: G7, C

f

ta - - no i gior - - ni ab - bel - la? Chi del gi - ta - no i
 gyp - sy's life with ro - mance with out meas - ure? Who makes the gyp - sy's life a

Guitar chords: G7, C, E, Ami, D7, G, C, Ami6, B, E

gior - ni ab - bel - la - chi chi makes i gior - ni ab - bel - - - la? Chi del gi -
 thing of joy and pleas ure, Who makes the gyp - sy gay and free? 'Tis the gi -

Guitar chords: G7, C

ff

- ta - no i gior - ni ab - bel - la? La zin - ga - rel - - - - - la!
 - ta - na. 'Tis the gi - ta - na. 'Tis the gi - ta - - - - - na!

AT MY MERCY

(MAL REGGENDO ALL'ASPRO)

(From Il Trovatore)

VERDI



cantabile



Mal reg - gen - do al - l'a - spro as - sal - to,
I at - tacked him but he _____, ill con - tend - ed

Allegro



ei - gia' toc - co il suo - lo a - ve - a: ba - le -
at my mer - cy, he lay - un - de - fend - ed. Seiz - ing ad



na - va il col - po in al - to che tra fig - ger.lo, tra
van - tage my sword - was ex - tend - ed Hate for him I had for



fig - ger.lo - do - ve - a quan do ar - re - sta, quan - do ar - re - sta un mo.to ar -
en - mi - ty - he bore me. Then my blade up - lift - ed stop't in air sus -

Ami E F E7

ca . . . no nel di . scen . der, nel di . scen . der que . sta ma . . . no, le mie
pend . . . ed an . . . ger left my heart and all my hat - red end . ed with a

G7 Cmi G Cmi Cdim G G7

fi . bre a . cu . . to ge . . lo fa re . pen ——— te abbi . vi . dire!
feel . ing of awe I re . . al . ized his blood ——— must not flow!

C A7 Dmi

men tre un gri . . . do vien ——— dal cie . lo, men . tre un
Heav en ad . dressed me words ——— of warn . ing, whis . p'ring,

Fmi C G7 C

gri . . . do vien dal cie ——— lo che mi di . ce: non fe . rir!
do not slay thy foe ——— Thou must not slay him; Spare thy foe!

ff *PPP*

SOLDIERS' CHORUS
(From Il Trovatore)

VERDI

f   *f*

Allegro moderato maestoso

Squil . li e . cheg . gi la
Trum . pets are blow . ing and



f   *f*   *f*  

trom . ba guerrie . ra , chiam i al . l'ar — mi al la pu . gna all'as sal . . to , fi - a do - ma . ni la
calling us to arms and ban . ners waving tell the world a gal . lant sto - . ry . Bu - gles are sound . ing and



f   *f*   *f*  

no . stra bandie . ra di quei mer . li pian . ta . ta sul . l'al . . to . No . giam . mai non sor .
call ing us to do and dare and fight for fame and fortune and for glo . . ry . Fame and for - tune wait our vic .



F
C7
F
C7
F
C7

ri - se vit - to - ria di piu' lie - te spe - ran - ze fi - nor!
to - ri - ous re - turn - ing with the spoils of war our brav - er - y to show.

I - - vi - l' u - til ci a
Lau - rels and gold will re -

F
C7
F
C7
F
A
Dmi

spet - ta e la glo - ria, i - vi o pi - mi la pre - da e l'o - no - - re,
ward re - turn - ing war - riors let the ban - ners wave and let the trum - pets blow - - - - -

i - - vi o -
Glo - ry and love for re -

A
C
Fmi
C
F
C7

pi - - m la pre - da - - e l'o - - nor!
ward - - - - - De - feat for the en - e - my horde - - - - -

Squil - li e, cheg - gi la
Trum - pets are blow - ing and

F C7 F C7 F C7

trom . ba guer.rie.ra chia mi al l'ar.mi al . la pu.gna al - l'as . sal . to, fi - a do.ma - ni la,
calling us to arms and banners waving tell the world a gal.lant sto . ry, Bu - gles are sound-ing and

F C7 F C7 F Bb

no . straban.die.ra di quei mer . li pian.ta . ta sul l'al . to. No giam.mai non sor.
calling us to do and dare and fight for fame and fortune and for glo . ry. Fame and fortune wait our vic.

F C7 F C7 F C

ri - se vit.to . ria di piu' lie . te spe.ran . ze fi . nor! I . vi . l'u . til ci ā
to . ri . ous re . turn . ing with the spoils of war our brav.e ry to show. Lau . rels and gold will re.

F C7 F C7 F Bbmi6 F

spet . ta e la glo . ria, i . vi o pi . mi la pre . da e l'o . nor!
ward re . turn . ing war . riors, let the ban . ners wave and let the trum . pets blow!

Vesti La Giubba

(Pagliacci)

*Dmi R. LEONCAVALLO

Sostenuto assai (♩ = 60)

Cani

To be gay when my
Re-ci-tar! Men-tre

brain's reel-ing with mad-ness Not know-ing the things I say or what I'm
pre-so dal de-li-rio non so più quel che di-co e quel che

do-ing Still must I force me, Force my-self, Bah
fac-cio Ep-pur è d'uo-po sfor za-ti! Bah!

I must be a man I'm a Pa-gliac-cio!
sei tu for-se un uom? Tu se' Pa-gliac-cio!

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

Adagio $\text{♩} = 46$

Emi
Arioso

Gaug

Emi

C7

Emi

Ami

declamando con dolore

Put on your clown smock, On your face put the powder The peo - ple
Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te

Bmi

G7

C

G

Bmi

F

Ami

portando

pay you to furn - ish them with fun. — If Har - le - quin your
pa - ga e ri - der nuo - le qua. — E se Ar - lec - chin t'in -

E7

Ami

Cmi

G

D7

violento

Col - um - bine steal from you Laugh out Pa - gliac - cio, And all will shout "Well
vo - la Co - lom - bi - na, ri - di, Pa - gliac - cio eo - gnun ap - plau - di -

G

E7

A

Am

E \flat

D

A \flat

G

poco rit.

a tempo.

done" In - stead of weep - ing just give heart - y laugh - ter
rà! Tra - mu - ta in laz - zi lo spa - smoed il pian - to;

col canto

a tempo.

Bmi F#7 Bmi F#7 G F#7 B7 Ami

affrett. *cresc.*

For though your heart's break - ing you must play the part, Ah
in u - na smor - fia il sin - ghioz - zo el do - lor Ah!

col canto

rit. *a piena voce, straziante*

Laugh laugh Pa - gliac - cio for the love that is
Ri - di, Pa - gliac - cio, sul tuo a - mo - re in -

poco rit. *molto rit.*

con grande espressione

ruin - ed Laugh through the pain that now is gnaw - ing your
fran - to! Ri di del duol che t'av - ve - le - na il

cedendo

heart.
cor!

Lo stesso movimento
cantabile con molta espressione

mf sonoro *Er.h.* *marcato il canto*

English words by
Michel Whitehill

My Own Dear One

(Caro Mio Ben)

T. GIORDANI

Larghetto

Piano introduction in D major, 2/4 time. Dynamics: *p*, *f*, *p*.

* *D* *A7* *D* *G* *A7* *Bm* *Em* *D* *A7*

My own dear one, won't you be-lieve, With-out
Ca-ro mio ben, Cre-di mi-al-men, Sen-za di

** (Accordion) *D* *A7* *D* *G* *F#m* *Bm* *E* *A* *G*

thee my heart will grieve,
te lan-gui-sce il cor!

My own dear one, with-out thee my heart will
Ca-ro mio ben, Sen za di te lan-gui-sce il

F# *B* *A* *D* *E* *F#* *G* *A* *B* *E* *A* *G* *F#* *G* *A* *A7*

grieve,
cor!

Your faith-ful one is filled with sighs, Your lovewill
Il tuo fe-del so-spi-rao-gnor, Ces-sa, cru-

D *F#* *G* *A* *G* *F#* *B* *A* *G* *D* *C#* *A* *E* *G#* *A* *B* *A* *C#* *B* *A*

* Symbols for Guitar, Banjo and Ukulele
** Symbols for ACCORDION

Bm A E7 A Em A7 D Em D A E7

save this heart ere it dies, Your love will save Your love will save this heart ere it
del, tan - to ri - gor! Ces - sa cru - del, tan - to ri - gor tan - to ri -

D C# D E A E C# D F# G A B

A D A7 D G D Bm Em D A7 D Em D A7

dies; My own dear one, won't you be-lieve, With-out thee my heart will
gor! Ca - ro mio ben, Cre - di mi al - men, Sen - za di te lan - gui - sce il

A D A7 D G F#m Bm E A G F# G A A7

Bm Em A7 D Em A7 D Bm F#m G D Em

grieve My own dear one, Won't you be-lieve, With-out thee My
cor! Ca - ro mio ben, Cre di mi al - men, Sen - za di te lan -

Bm E C# D F# Em A7 D F# B A G F# G

D A7 D

heart will grieve.
-gui - sce il cor.

A A D F# G A G p G A B A G F# G D A7 D

The Spanish Girl

(La Spagnola)

VINCENZO DI CHIARA

Tempo Valse

ff

Three systems of piano accompaniment. The first system includes a treble clef staff with a key signature of one flat and a 3/4 time signature. The music features a waltz-like melody with triplets and a bass line with chords. The second system continues the piano introduction.

*Fmi



She came from Spain La Spag-
Di spa-gna so - no la

** (Accordion) F Fm p F Bbm

Three systems of music. The first system shows the vocal line with lyrics. The second system shows the piano accompaniment with an accordion part. The third system continues the piano accompaniment.



no - la, _____ Spain was the land of her birth, _____
bel - la, _____ Re - gi - na son del - l'a mor! _____

F Fm G C7 F Fm

Three systems of music. The first system shows the vocal line with lyrics. The second system shows the piano accompaniment with chords. The third system continues the piano accompaniment.

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

Bbm Fmi C7

Men know her as a Ca - jo - ler, Full of ro - mance and of
 Tut - ti mi di - co - no Stel - la, Stel - la di vi - vo splen -

F Fm F Bbm F Fm G C7

mirth! Men are en - tranced by her won - drous charms, For ev - ry
 dor! Di spa - gna so - no la bel - la, Re - gi - na

Fmi Bbm Fmi




heart she'll de - light! They yearn to hold her with - in their arms,
 son del la - mor! Tut - ti mi di - co - no Stel - la,

G7 C

So all their cares will take flight! Ah!
 Stel - la di vi - vo splen - dor! Ah!

G G7 D G7 *fff* C Db C Db C Db C *fff*


F C7 F

La Spag - no - la love - li - est flow'r of Spain, —
Stret - ti, stret - ti Nel le - sta - si d'a - mor!

pp F A G C C G F A



C7 F

When the mus - ic be - gins to play Then you dance all our cares a -
La Spa - gno - la sa a - mar co - si Boc ca e boc - ca la not - te e il

f F A C C G F



C7 F

way La Spag - no - la, love - li - est flow'r of Spain. —
di. Stret - ti, stret - ti Nel le - sta - si d'a - mor!

pp F A G C C G F A

C7 F

Dance and sing all the night and day Spanish flow'r dance our cares a - way. —
La Spa - gno - la sa a - mar co - si Boc ca e boc - ca la not - te e il di.

ff F A C G C G F C A *ff*

ANGEL'S SERENADE (LA SERENATA)

GAETANO BRAGA

Andante con moto*espressivo con passione*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *pp* and *espressivo con passione*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various chords and fingerings indicated. The vocal line enters in the fourth measure, with lyrics in Italian and English. The lyrics are: "What sounds are those that O qua - li mi ri - wa - ken me, Sweet ac - cents low and ten - der Hear'st thou not dear - est moth - er sve - glia - no Dol - cis - si - mi con - cen - ti non li o - di O mam - ma". The score includes various musical notations such as dynamics (*pp*, *cresc.*), articulation (*>*), and chord diagrams for the piano part.

float - ing by, What can such sounds en - gen - der? Look out a - broad I
 giun - ge - re Coll' a - li - tar - dè ren - ti Fat - tial re - ron ten

pray thee now, And tell me from whence come those love - ly strains,
 sup - pli - co E dim - mi don - de par - te que - sto suon.

cresc.

La madre (The mother)

Noth - ing is there, my dar - ling child, on - ly the night winds sigh - ing,
 Io nul - la veg - go cal - ma - ti non o - do - vo - ce al - cu - na.

poco più animato

On - ly the eve - ning's zeph - ers light, As past the pale moon
 Fuor che il fu - gen - te zef - fi - ro il rag - gio del la

Fmi Cmi G7 Ab Cdim Bb Db7

fly - ing; No song I hear thou'rt dream-ing dar-ling daugh - ter, No one is here No - one
 lu na d'u - na can-zon O po - ve-ra am-ma - la - ta chi vuoi che t'er - ga il

Fmi G Ab Ah Bb Bb

Fmi Fdim **Tempo I** C F

La figlia (The child)

near, no! no! no! 'tis not like strains that
 suon no! no! no! non è mor - tal la

C D C F C

Fmi C7

mor - tals know, O moth - er, now lis - ten thine ear - in -
 mu - si - ca che a scol - to che a scol - to O ma-dre

G C C

F

cline, 'Tis like the spell 'tis like the spell good
 mi - a. El - la mi sem - bra mi sem - bra

F A

an - gels throw in mel - o - dy di - vine, — To where they are — they
dàn - ge - li Fe - sto - sa me - lo - di - a ov' el - li - son — mi

rall.

tell me come O moth - er dear - est moth - er that sound I hear I fol - low on.
chia - ma - no O ma - ma buo - na not - te io se - guo il suon, io se - quò il suon.

con anima

pp

colla voce.

Those heav - en - ly strains O, moth - er now
La mu - si - ca che a scol - to, che a

lis - ten thine ear in - cline — 'Tis — like the spell — 'tis —
scol - to O ma - dre mi - a El - la mi sem - bra, mi

pp

Gmi D7 Gmi D Gmi *pp*

like the spell good an - gels throw. In me - lo - dy di - vine ——— To where they
 sem - bra d'an - ge - li Fe - sto - sa me - lo - di - a or' el - li -

C7 F Gmi F D dim C7

rall. *con anima* *pp*

are ——— they tell me come O moth - er dear - est moth - er that sound I hear I fol - low
 son ——— mi chia ma - no O ma - ma a buo - na not - te io se - guoil suon, io se guoil

rall. *colla voce.* *rall.*

F *pp*

on, I fol - low on, I fol - low on,
 suon, io se - guoil suon, io se - guoil suon,

lento *pp*

I — fol - low on, I — fol - low on. ———
 io — se - guoil suon, io — se - guoil suon. ———

lento *ppp* *f*

English words by
Michel Whitehill

Woman Is Fickle

La donna è mobile

(from Rigoletto)

GIUSEPPE VERDI

Allegretto

p *marcato* *dolce* *p*

* F C F C

con brio *legato*

1. Wo-man is fick - le, False al - to - geth - er, Moved like a feath - er,
 2. Wo-man with smiles and sighs can de - ceive us, Of - ten can grieve us,
 1. La don-na è mo - bi-be qual piu-ma al ven - to, mu-ta d'ac - cen - to
 2. Sem pre un a - mo - bi-be leg - gia - dro vi so, in pian-to o in ri - so

** (Accordion)

F C C F C C

C7 F G7 C A7 Dm

p

borne by the breez - es, nev-er dis - pleas - es. Wo - man is fick - le, false al - to - geth - er
 e di pen - sie - ro. La don-na è mo - bil qual piu-ma al ven - to,
 è men - so - gne - ro.

C C7 F F B G7 C C C# A7 D Dm

* Symbols for Guitar, Banjo and Ukulele
 ** Symbols for ACCORDION

C7 *f* *Gm* *p leggiero* *F* *C7* *F* *C* *F*

moved like a feath - er borne by the breeze.
 mu - ta d'ac - cen - to e — di pen - sier,

E *C7* *f* *pp* *Bb* *C* *F* *C* *F*

Gm *F* *C7* *F* *C7* *F* *C7* *F*

Borne by the breeze. Ah, _____
 e — di pen - sier, e, _____

p *Gm* *F* *C* *pp* *C* *C7* *C* *F* *C* *C7* *f* *A*

Gm *C7* *F* *F* *C7* *F* *C7*

Borne by the breeze.
 e — di pen - sier.

con forza *marcato* *F* *C* *C7* *C* *C7* *F* *F* *dolce* *C* *C7*

F *C* *F*

con bria

1. Wretch-ed the fool is he, When she looks kind - ly,
 2. Yet he must sure-ly be Dull be-yond meas - ure
 1. *E sem-pre mi-se-ro* *chi a lei s'af - fi - da,*
 2. *Pur mai non sen-ti - si* *fe - li-ce ap - pie - no*

C *C7* *p* *F* *F* *C*

legato

Who trusts her blind - ly, His life is wast - ed, Wo - man is fick - le,
 Who of love's pleas - ure nev - er has tast - ed, La don - na è mo - bil
chi le con - fi - da, mal-cau-to il co - re! non li-ba a - mo - re!

p

false al - to - geth - er Moved like a feath - er Borne by the breeze,
qual piu-ma al ven - to, mu - ta d'ac-cen - to e - di pen - sier,

p leggiero

Borne by the breeze. Ah,
e - di pen - sier, e,

con forza

Borne by the breeze.
e - di pen - sier.

Marie, Ah Marie

(Maria Mari)

E. DI CAPUA

Andantino

* Cmi G7

f Come — to the win - dow
A - - - rà - pe - te, *fe*

(***Accordion*) C G C G *f* C Cm G B G7 G

Cmi Fmi Cmi

Ma - rie — Please — don't be so con - tra - ry —
ne - sta, — *Fam - m'af-fac-cià a Ma - ri - a,* —

G7 Cmi Fmi G7

Here — in the street I tar - ry long - ing to see your
Ca - ston-go mmie-z'a vi - a, Spe - ru - to p'a ve -

p D G G B G7 G C Cm C Ab Ab Ab F Fm F G G7 G

* Symbols for Guitar and Banjo
2** Symbols for ACCORDION




C mi  G7 

face. I nev - er sleep a
 dè. Nun tro - vo nò - ra'e

f

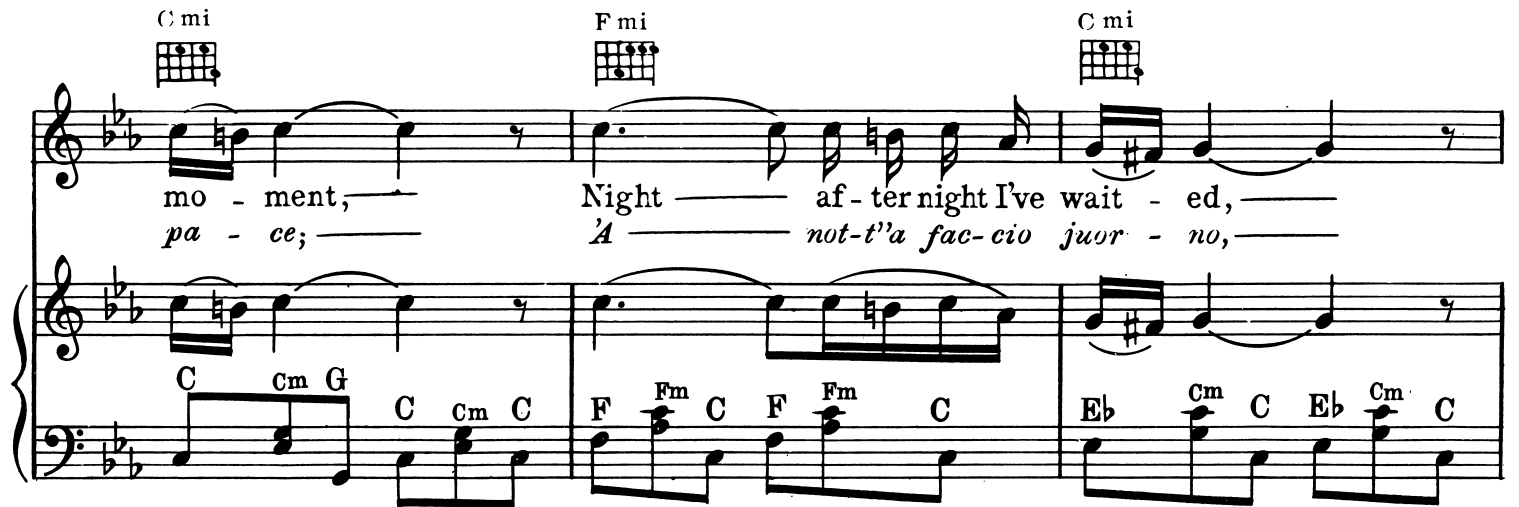
C G *f* C Cm G B G7 G







C mi  F mi  C mi 

mo - ment, Night af - ter night I've wait - ed,
 pa - ce; A not - t'a fac - cio juor - no,

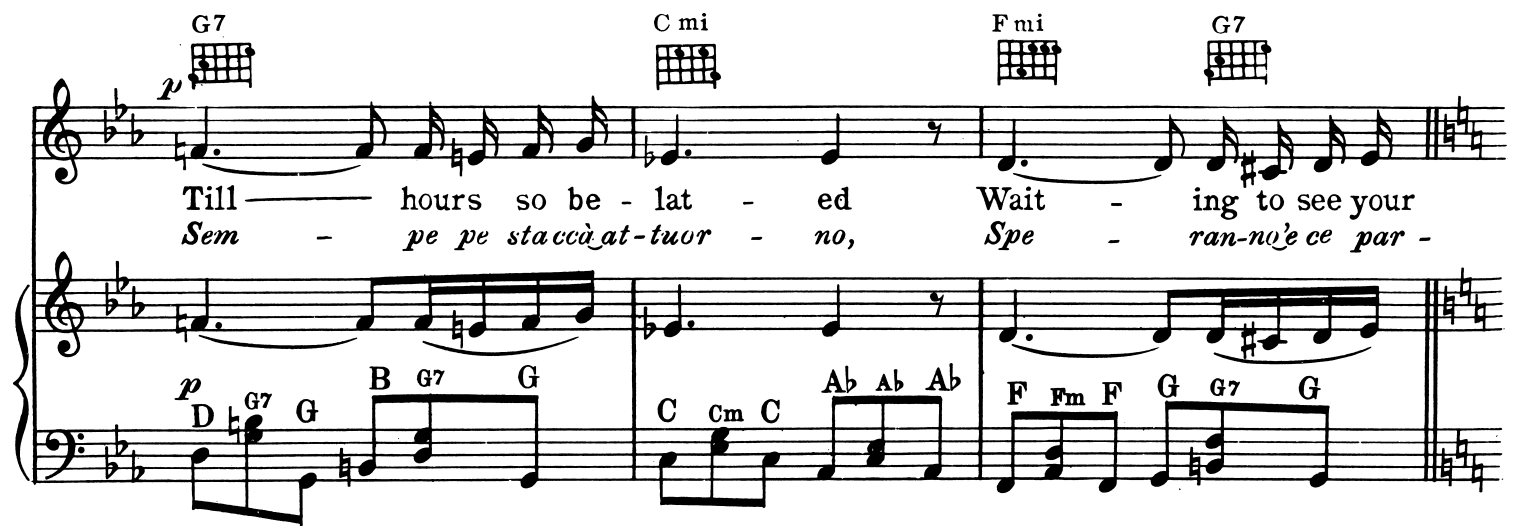
C Cm G C Cm C F Fm C F Fm C Eb Cm C Eb Cm C




G7  C mi  F mi  G7 

p Till hours so be - lat - ed Wait - ing to see your
 Sem - pe pe staccà at - tuor - no, Spe - ran - no'è ce par -

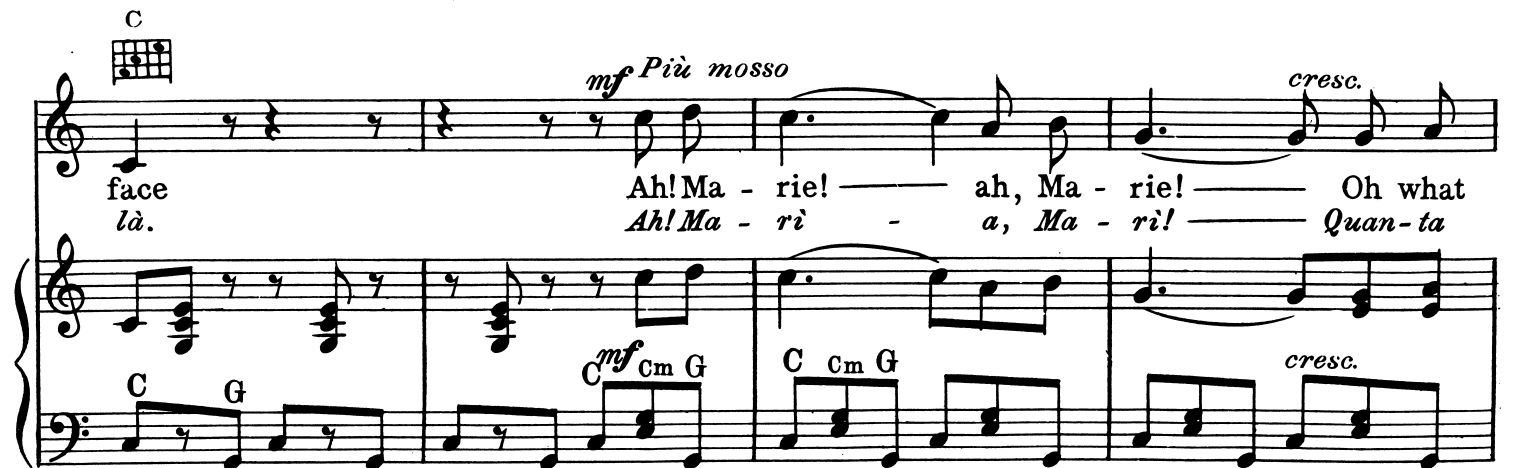
p D G7 G B G7 G C Cm C Ab Ab Ab F Fm F G G7 G



C  *mf* Più mosso *cresc.*

face Ah! Ma - rie! ah, Ma - rie! Oh what
 là. Ah! Ma - ri - a, Ma - ri! Quan - ta

C G *mf* C Cm G C Cm G *cresc.*



G7



slum-ber I'm los-ing for thee! — Could I but rest, — For a
 suo - no che per - do pe te; — Fam - m'ad - dur - mi, — Ab - brac-

C



rall. mo-ment just sleep on thy breast! — Ah! Ma - rie, — ah, Ma - rie — oh sweet
 cia - to nu po - co cu tel! — Ah! Ma - ri - a, Ma ri! — *cresc.* Quan - ta
a tempo.

Dmi



slum-ber was not meant for me — Could I but
 suon - no che per - do pe tel! — Fam - m'ad - dur -

C

A dim7

C

G7

Cmi

G7

Cmi



rest, — O Ma - rie, — O Ma - rie! — - rie!
 mi — Oj Ma - ri! — Oj Ma - ri! — ri!

Santa Lucia

Andantino

How bright the sil - vry star gleams on the o - cean
Sul ma - re luc - ci - ca I'a - stro d'ar - gen - to,

Soft winds set wave - lets slow - ly in mo - tion, How bright the
Gla - ci daè l'on - da, Pro - spe - ro è il ven - tò; Sul ma - re

moon a - bove shines on the wa - ters Soft winds set wave - lets
luc - ci - ca I'a - stro d'ar - gen - to, Gla - ci - daè l'on - da,

slow - ly in mo - tion Now I shall quick - ly sail o - ver the
Pro spe ro è il ven - tò; Ve - ni - te al - là - gi - le Bar - chet - ta

5 **** (Accordion)** Eb F Bb Eb

Eb Bb7 Eb

Eb D Bb Eb Eb

F Bb Eb D

Eb Fmi

Bb Eb Eb Ab Fm Ab Fm

**Symbols for ACCORDION
 * Symbols for Guitar and Banjo

E_b *B_b7* *E_b*

p

o - cean San - ta Lu - ci - a! San - ta Lu - ci - a!
 mi - a San - ta Lu - ci - a! San - ta Lu - ci - a!

Fmi *E_b*

f *p*

Now I shall quick-ly sail o - ver the o - cean San - ta Lu -
 Ve - ni - te al - la - gi - le Bar - chet - ta mi - a... San - ta Lu -

B_b7 *E_b* *B_b7*

ci - a! San - ta Lu - ci - a!
 ci - a! San - ta Lu - ci - a!

mf

Fmi *E_b* *B_b7* *E_b*

B_b *B_b7* *E_b* *E_b* *A_b* *Fmi* *B_b* *E_b* *B_b* *B_b7* *E_b* *E_b*

The French Girl

('A Frangesa!)

Words and Music by
P. MARIO COSTA

Tempo di Marcia

* C



legando sempre



Each night in Na - po - li —
Son - go fran - ge - sa e ven -

Accordion *f* C G *mf* D G

C



In - to a gay ca - fe — Gay souls you'll al - ways see
- go da Pa - rig - ge; I' so' na chiapp' 'e 'mpe -

G C G C C# D G

A dim

C

A dim

G7

Em6

whil - ing care a - way Smiles light each hap - py face
sa, ve l'aggi' à di! Son go fran - ge - sa e ven -

D D# E G E Eb D C#

G7

C

Emi

And gloom is out of place, — There nev - er is a trace
- go da Pa - rig - ge; I' sò na chiapp' 'e 'mpe -

D G C B A G C

** Symbols for ACCORDION
* Symbols for Guitar and Banjo

of wear - i - ness there — For La Fran - ge - sa dan - ces And with each
 sa, ve l'ag - gi'á di! — Pe cu - min - cià: sa - pi - te, no, nun ve

whirl and twirl Gay youth shouts a - loud with joy Each old man acts like a boy
 vruc - cu - lia - te, io'c teng' o nnammu - ra - te, cu me nun c'è che fa!

She brings back mem - o - ries — A - wak - ens ev - ry heart When the man - do -
 Pe cu - min - cià: sa - pi - te, no, nun ve vruc - cu - lia - te, io'c teng' o

lins start ring - ing You will hear them sing. —
 nnammu - ra - te, Embè, nun c'è che fa! —

The musical score is arranged in five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (grand staff). The piano accompaniment includes guitar chord diagrams above the staff. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, accents, and dynamic markings like *mf* and *p*.

F

Coro Nella Sala *f e legato*

C7

F

Solo

La La La La La La La — Fran - ge - sa dance for
Oh! *f e legato* *Ma vuie mò che vu -*

C7

F

Coro *f e legato*

me — And hap - py I will be — La La
li - te? Vi pregh' 'e nun gri - dà! *Oh* *f e legato*

C7

F

E7

Solo

La La La La La — Oh sing your song and
Si vuie nun 'a fe -

Ami

C7

F

C7

F

1 2

dance for - ev - er La La La! — La!
ni - te'un poz - zo cchiù can tà! — tà! D.C.

A Bb C G7 F C F C F D.C.

Ciribiribin

A. PESTALOZZA

Tempo di Waltz

scherzando

Introduction for piano. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The introduction concludes with a *dim.* (diminuendo) marking and a C7 chord.

* F



First line of the song. The vocal line begins with the lyrics: "When the moon is bright - ly shin - ing / Su fi - nis - ci - la coi ba - ci". The piano accompaniment features a steady bass line with chords including F, C7, and F. A piano (*p*) dynamic marking is present.

C7



Second line of the song. The vocal line continues with: "On a love - ly night like this / Bel mor - uc - cio bir - ic - chin, / Ev - 'ry maid - en's / Ma non ve - di". The piano accompaniment includes chords such as C, F, G, and C7.



Third line of the song. The vocal line concludes with: "heart is pin - ing / tu la lu - na / For a sweet - heart's ten - der kiss / Che dal ciel fa ca - po - lin?". The piano accompaniment features chords including C, G, E, and F.

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'Tis the song of sweet ro-manc-ing fill-ing hearts with love's de-
 Las-cia pur la lu-na sp-i-i Noi las ciam-o-la spi-

G C7 F Bbm6 F

sire 'Tis a mel-o-dy en-tranc-ing Set-ting each maid-en's
 ar; An-zi, il pal-lido suo rag-gio Ci con-sig-li-a

G D Bb G E C7 C C7 F F C D Db C

heart a fire Now from a far hear the gui-tar Oh hear it
 a segui-tar! Ma poi chis-sa? Co-sa di-ra? E via di-

C7 F D mi F A C E A

played sweet Ser-en-ade, A-ha, A-ha?
 rà Quel che vor-rà. A-ha, A-ha?

E C# A # A D p A E A f C G

Ci-ri-bir-i-bin, Ci-ri-bir-i-bin, Ci-ri-bir-i-bin.
 Ci-ri-bir-i-bin, Ci-ri-bir-i-bin, Ci-ri-bir-i-bin.

C con grazia C7 F rall. C7



Ci-rib-i-ri - bin I love you and do cher - ish you with all my
 Ci-rib-i-ri - bin che bel fac - cin, Che sguar - do dol - ce ass - as -

mf a tempo.

F F C F F F C F F C F

C7



heart _____ Ci-rib-i-ri - bin, I hope and pray each day that we will
 sin _____ Ci-rib-i-ri - bin, che bel na - sin, Che bei den - tin, che

f G C7 C C7 G C7 C C7 E C7 C C7 G C7



nev - er part _____ Ci-rib-i-ri - bin If you would on - ly say your
 bel boc - chin! _____ Ci-rib-i-ri - bin che bel fac - cin, Che sguar - do

C C7 *f* F C *mf* F F F C F F F C F

Faug



love will nev - er die _____ Ci-rib-i-ri - bin _____ Ci-rib-i-ri - bin
 dol - ce ass - as - sin _____ Ci-rib-i-ri - bin _____ Ci-rib-i-ri - bin

F Faug *ff* Bb F Bb D *rall.* Bb F

Gdim



C7



1



2



Ci-rib-i-ri - bin I love you so. _____
 Ci-rib-i-ri - bin che bel fac - cin. _____ %

C# G Bb C7 F C A F *p a tempo.* F C A F

THE DOVE

La Paloma

SEBASTIAN YRADIER

Moderato

Tango Rhythm * C

The day _____ when I left the land to sail o'er the sea, "Oh
Cuan-do sa - li de la Ha - ba - na Val - ga - me Dios! Na-

** (Accordion) C G C G G7 G B G

pray _____ for thy wand-'ring child,' I said, soft to thee; _____ I
die me ha vis - to sa - lir si no fui yo Yu-

G B G C G C G

C G7

hoped _____ ere I sailed to see Ni-na's face so fair, _____ Poor
na lin - da gua - chi - nan - ga a - llá voi yo Que

c G C G G7 G B G

* Symbols for Guitar and Banjo
 ** Symbols for ACCORDION

child, she was weep-ing sore, in her lone de-spair. Ni-na, if far a-

se vi - no tras de mi que si se ñor Sia tu ven - ta - na

G B G G7 B G G7 B G C G C G

way from thee I should die, Then shall a white dove swift-ly to thee

lle - ga u - na pa - lo - ma trita - la con ca - ri - no que es mi per -

C G C G G7 G B G G7 G B G G7 G B G

fly; O - pen thy win-dow wide, for that pant - ing dove

so - na cuen - tu - la tus a - mores bien da mi vida

C G C G G7 G B G G7 G B G

As my own soul comes to thee to bear my love. For in life and in death,

co - ro - na - la de flores que es co sa mi - a Ay! chi - ni - ta qui si

G G7 B G C G C G C G C G

I can on-ly love thee, Ah, From thee, my af - fec - tion, my spir - it nev - er can part - ed

ay! que da - me tu a - mor ay! que ven - te con mi - go chi - ni - ta a - don - de vi vo

G7 D G G7 G G G G

be. For in life and in death, I can love on - ly thee, Ah,
yo ay! chi-ni-ta que si ay! que da-me tu a-mor ay!

— from thee my af-fec-tion, my spir-it, nev-er can part-ed be. From scenes of peace, from scenes of
que ven-te con mi-go chi ni-ta a-don-de vi-ro yo no te en-se ñau note en-se-

war, My spir it swift-ly to thy side shall soar, From scenes of peace or from scenes of war, My spir it
ñau el cau-dri-la-te-ro tun de-can-tau que los aus triucos han re ga-lau al a-mo

un-to thyside shall soar. Yes, then my messenger shall fly to thee, To prove how constant my heart can
mi-o muy di-bu-jau yel pa-pe-li-ti-co cer-ti-fi-cau de que la guer-ra ha ter-mi-

be, That dove shall ev-er a-bide with thee, To prove how con-stant a true heart can be.
ñau con tres o-ble-as me lo han pe-gau, me lo han pe-gau, y re pe-gau, pe-gau.

FUNICULI FUNICULA

A MERRY HEART

LUIGI DENZA

* E_b

Some think _____ the world is made for fun and
 Some think _____ it wrong to set the feet a
Sta - se - - - ra, Ni - na mia, io son mon-

** (Accordion) E_b

f

p

B_b7

E_b

B_b7

CHORUS

fro - lic, _____ And so do I! _____ And so do
 dan - cing, _____ But not so I! _____ But not so
ta - to _____ Te lo di - rò? _____ Te lo di -

E_b

f SOLO

E_b

I! _____ Some think _____ it well to
 I! _____ Some think _____ that eyes should
rò? _____ Co - là _____ do - ve di -

B_b7

E_b

be all mel - an - chol - io, _____ To pine and sigh
 keep from coy - ly glan - cing _____ Up - on the sly!
spet - ti un cor in - gra - to _____ Più far non può _____

* Symbols for Guitar and Banjo
 ** Symbols for ACCORDION

Bb7

CHORUS
rit.

Eb

Gmi

D7

SOLO

To pine and sigh;
Up-on the sly
Piu far non può

But I, I love to
But oh! to me the
Co-la co cen te è il

Gmi

D7

Gmi

D7

Gmi

D7

CHORUS

spend my time in sing - ing Some joy-ous song, Some joy - ous
ma - zy dance is charm - ing Di-vine - ly sweet! Di-vine - ly
fo - co, ma se fug - gi Ti la - scia star Ti la - scia

Gmi

SOLO

F7

Bb

F7

song; To set the air with mu - sic brave-ly
sweet! And sure - ly there is nought that is a -
star E non ti cor - re ap-pres-so, e non ti

Eb

F7

Bb

F7

Bb

f CHORUS

ring - ing Is far from wrong! Is far from wrong!
larm - ing In nim-ble feet? In nim-ble feet?
strug - gi A ri-guar-dar, A ri-guar-dar

Bb7

Lis - ten! Lis - ten! ech - oes sound a - far!
 Le - sti, le - sti, via, mon-tiam su là

f Bb Bb7 F Bb7 Bb Bb7 F Bb7

E♭

Lis - ten! Lis - ten! ech - oes sound a - far! Tra la la
 le - sti, le - sti, via mon - tiam su là, fu - ni - cu -

p cresc. Bb Bb7 F Bb7 Bb Bb7 E♭ p cresc.

G7 Cmi G7 Cm

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

G7 C B col canto

Ab Eb Bb7 Eb Eb

ech - oes sound a - far Tra la la la, tra la la la!
 via, mon-tiam su là, fu - ni - cu - li fu - ni - cu - là. là.

f Ab Bb Eb p Eb Eb

AH! SO PURE (M' APPARI TUTT' AMOR)

"Martha," Act III

FRIEDRICH von FLOTOW

Allegro moderato

First system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is marked *p* (piano). The treble clef has a melodic line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of the piano introduction, continuing the melodic and accompanimental lines from the first system.

Vocal entry and piano accompaniment for the first system. The vocal line begins with a whole rest, followed by the lyrics "Ah! so pure, M'ap - pa - ri". A guitar chord diagram for F major is shown above the vocal line. The piano accompaniment continues with a steady eighth-note accompaniment.

Vocal entry and piano accompaniment for the second system. The vocal line continues with the lyrics "Ah! so bright, tutt' a - mor, Burst her beau - ty On my - l'in - con -". Guitar chord diagrams for C7 and F are shown above the vocal line. The piano accompaniment continues with a steady eighth-note accompaniment.

sight. *trò;* O so mild, So di - vine,
Bel - la - si *che il mio - cor*

She be - guil'd This heart of mine! 'Reft of
an - si - o - so a lei vo - lò; mi fe -


A Dmi

aim, Ere she came, Dark the fu - ture Seem'd to loom, Till her
ri, min - va - ghi quell' an - ge - li - ca bel - tà, sculta in


C⁷ F


clear Bril - liant sphere New with light Dis - pell'd the gloom. Woe! she
cor dall' a - mor can - cel - lar si non po - trà, il pen -

C⁷ F




 fled: Quick - ly sped All my joy In fleet - ing gleams; As I
sier di po - ter pal - pi - tar con lei d'a - mor può so -






 wake, Hopes for - sake, Rob - bing me Of god - like
pir il mar - tir che m'af - fan - nae stra - zia il



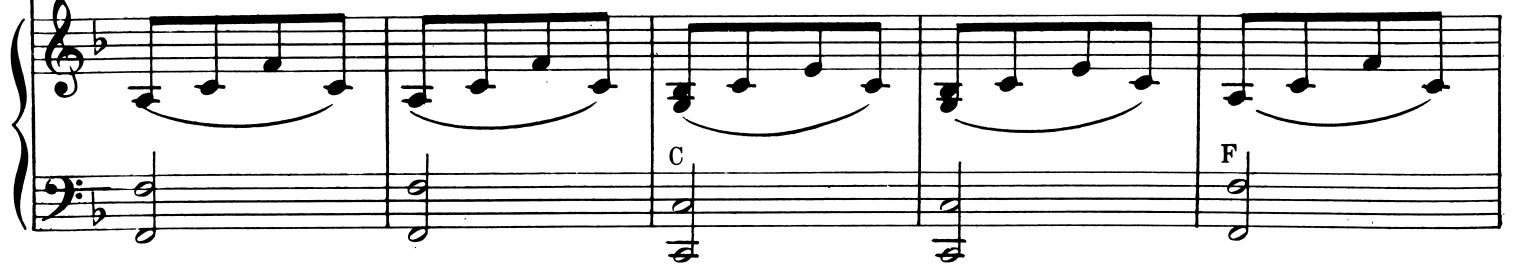


 dreams, Of god - like dreams Ah! so pure,
cor, e stra - zia il cor! M'ap - pa - ri





 Ah! so bright, Burst her beau - ty On my
tuff? a - mor il mio sguar - do l'in - con -



sight.
trô,

O so mild So di - vine
Bel - la si che il mio cor

G7 C7 *ad lib.* F *più animato* C7

She be - guild This heart of mine. Mar - tha, Mar - tha!
an - si - o - so a lei vo - lò; Mar - ta, Mar - ta

deces. *colla voce* *più animato*

F Bb F C

Thou hast ta - ken Ev - 'ry bliss A - way with
tu spa - ri - sti, e il mio cor col tuo n'an -

F C7 F


thee! Canst_ thou leave me Thus_ for - sak - en?
dō! tu_ la pa - ce mi_ ra - pi - sti,

 D dim
affret.

Come and share Thy boon with me,
di do - lor io mo - ri - ro,

f affret.
 D

f
 D dim

 F
a tempo

 C7

 F

Share! share thy boon with me! Yea! with me.
ah, di do - lor mor - ro, si mor - ro!

a tempo *rall.* *colla voce* *ff più anima*

F C7 F A F

G *C7* *E* *Gmi* *F* *F* *Ddim* *F* *Ddim* *C7* *Dmi* *C7*

ff *F* *p*

CARULI

Oje Caruli

P. MARIO COSTA

Allegretto con brio

First system of piano introduction. Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

Second system of piano introduction. Continues the rhythmic pattern from the first system. A forte (*f*) dynamic marking is present in the right hand.

Third system of piano introduction. The right hand features a melodic line with a sharp sign (#) on the final note. The left hand continues with eighth-note accompaniment.

* C
p

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef. The piano accompaniment is in bass clef and includes a forte (*f*) dynamic marking. Chord symbols C and G are indicated below the piano part.

Where is Ca - ru - li, my love - ly
Ca - ru - li, cu st'uo cchie Do - ce,

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

G7



Ca - ru - li? — There's no Maid in all this world so
 ni - re, ni - re, Cu sta voc - ca ros - sa, Tu me

C



dear to me — Tress - es fair that reach her waist and
 faie mu - ri - re! Ma mu - ri nun vo - glio, Nè las -

G7



eyes so blue, — But no maid has ev - er loved with
 sar - te ma - ie, Ten - go na spe - ran - za Ca t'ar -

C



G7



C



G7



C



G7



cresc.

heart less true. — Ca - ru - li, Oh my Ca - ru - li, I
 ren - nar - ra - ie O - je Ca - ru - li, o - je Ca - ru -

C G7 C G7 C

sigh
li, Ca - ru - li, I'll die, Oh I shall die for love of you!
O - je Ca - ru - li, Me vuo' fà stru - je - re ac - cus - si!

C G G7 C F G G7 C G E C

G7 C G7 C G7 C G7 C

Ca - ru - li, a - las! Ca - ru - li, a - las! Ca - ru - li, a -
O - je Ca - ru - li, o - je Ca - ru - li, O - je Ca - ru -

f G7 C G7 G C G7 C G G7 C

G7 C

las! Oh, I shall die for love of you! -
li, me vuo' fà stru - jere ac - cus - - si -

Dm F G G7 C C C E F F D F

G G7 C c G c Dm C F G C

WHAT RESTRAINS ME

(CHI MI FRENA)

(Sextette - Lucia di Lammermoor)

DONIZETTI

Edgar

Chi mi tre . . nain tal mo . me . to? chi tron-co dell'ire. il
What from ven geance yet re- strains me Words suf- fice not to up

Larghetto

cor- so? Il suo duo- lo, il suo spa- ven- to son la pro- va, son la pro- va d'un ri-
braid thee, E'en the ter- ror that thus en- chains thee, Provesthat false- ly, proves that false ly thou'st be

mor- so! Ma, qual ro- sai. na. ri. di. ta, el. la sta- fra mor- te e vi- ta! lo son
tray'd me! As a rose 'mid tempest bend- ing Grief and guilt thy heart are rend- ing, Thy des

E G7 C G7 C G7 C G7

E B E E E fp G7 C C fp G7 C G7

vin . . . to son com . mos . . . so! t'a.mo, in . gra . ta t'a . mo t'a . mo, in . gra . ta t'a . mo spe .
 pair . . . ing looks dis . arm me, Faithless maid . en, faithless maid, a . lass I love T'was, my *Lucy*

rai che a me la vi . ta tron.ca a ves . se il mio spa . ven . . to, ma la mor . . te non m'a
 hope that death would hide me from a doom of shame and an . guish, But that com . fort is de *loco*

i . . ta, vi . voan.cor . . per mio tor . men . to! Da'miei lu . . mi cad.de il ve . . lo, mi tra .
 nied me, In de . spair . . I yet must lan . guish, None will coun . sel, none will aid me, Heav'n and *gva*

di' . la . ter . rae il cie . lo! Vor . rei pian . ge . re, e non pos . . so, m'abban.do . na m'ab . . ban .
 earth have both be . tray'd me, Love, do thou with cour . age arm me, give me strength oh give me

The musical score is written for a sextette, featuring a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords such as C, G7, A, Dmi, F, Cdim, E, and D. The score is divided into four systems, each with a vocal line and a piano line. The lyrics are in Italian and English. The tempo and dynamics markings include *f*, *p*, *fp*, and *ff*. The piece concludes with a triplets section in the piano part.

Sir Henry

do.nail pian.to ancor Ah! e' mio san . gue . l'ho . tra . di . ta ! el . la sta . fra morte e
 strength to do thy will. Ah! day of wrath, what will be thy end . ing! Further grief may be im.

8^{va} loco

Peggiero

G C E C G B D G C E C G B D G7 G7

Lucy

vi Ah, vo . rei pian . . ge . re e non pos . . . pending Love, oh do thou - with cour - age arm me,

affret.

C7 A7 Dmi A7 Dmi Cdim C D7

cresc.

G E C Bb C A A7 A A7 D Dmi E A7 D Dmi F# Cdim G C7 A D7

Sir Henry

so . . . , m'abban.do . . nail pian.to ancor! Ah! e' . mio san . . gue . l'ho . tra . di . ta . el . la
 give . . . me strength to do thy will. Ah! day of wrath, what will be thy end . ing, Further

calando

G G7 C G7 G7 C E C G C B D G C E C G C E C G C

G7 C G7 A7 Dmi A7 Dmi Cdim C D7dim5

Lucy

sta fra morte e vi . ta. Ah! vor . rei pian . ge re . e non pos .
 grief may be im . pend ing love oh do thou with cour . age arm me,

B D G7 G7 C E Bb A cresc. E A7 A A7 D Dmi E A7 F Dmi F# Cdim G C A^b D7dim5

C G7 C Fmi G7 C

so , m'abban . do . nail pian . to an . cor, il pian to an cor, il
 give me strength to do thy will, Oh love, give me strength, oh

G G c G c G G7 G G7 C G c C c C Fmi G G7 G C C

G7 C

rall. a tempo cresc.

pian to in . gra . ta, ta . moan . cor, an . cor!
 help me, Un . grate . ful maid I love, thee still !

G ff G fff c

English words by
Michel Whitehill

Nina

G. B. PERGOLESE

Andantino *p* *Em* *Am* *Em* *Am* *Em* *Am* *Em*

For three long days my Ni - na, my Ni - na, my Ni na, Has
Tre gior - ni son che Ni - na, che Ni - na, che Ni - na, in

slept up - on her bed, _____ Has slept up - on her bed.
let - to se ne sta, _____ in let - to se ne sta.

Sound the flute, trum - pets and tym - pa - ni, A - rouse _____ my dear - est
Pif - fa - ri, tim - pa - ni, cem - ba - li, sve - glia _____ te mia Ni -

Ni - na, A - rouse _____ my dear - est Ni - na, That
net - ta, sve - glia _____ te mia Ni - net - ta, ac -

*** (Accordion) p E*

B7 D7 F#m D7 B7 Em B7 Em

B C C# D D# B pp E B E

f G D D7

G D7 G

G D G

* Symbols for Guitar, Banjo and Ukulele
 ** Symbols for ACCORDION

B7 D7 F#m D7 B7 Em B7

she may sleep no more, That she may sleep no
 ciò non dor - ma più, ac - ciò non dor - ma

B C C# D D# B pp E B

Em

more; A - rouse my dear - est Ni - na, A -
 più; sve - glia - te mia Ni - net - ta, sve

E

Am Em B7 Em

rouse my dear-est Ni - na that she may sleep no more.
 glia - te mia Ni - net - ta, ac - ciò non dor - ma più.

G A pp B E

2 Em Am6 Em B7 Em

more, That she may sleep no more.
 più, ac - ciò non dor - - ma più.

E f G dim A - pp B colla voce E

a piacere

The Goldfinch

(Lu Cardillo)

English words by
Michel Whitehill

LABRIOLA

Allegretto con grazia
p

There's a sweet lit - tle gold - finch I'm teach - ing, — All the things that I want him to
Sto cre - scen — no no bel - lo car - dil - lo, — Quan - ta co - se che l'ag - gio a mpa -

learn, He shall trav - el where - ev - er I send him, — He shall
-rà! Ad - da i - re da chis - so e da chil - lo, — Llim - ma -

know how to go and re - turn; Lit - tle bird, give me all your at -
scia - te pò m'a do pur - tà. Sien - te ccà, bel - lo mio, llo - co

poco stent. *a tempo*
colla voce *a tempo*

Em B7 Em D7

E G B E B G E G B E7 A E A C A E

B

* Symbols for Guitar, Banjo and Ukulele
** Symbols for ACCORDION

G G G

ten - tion, And to what I will tell you give heed, In that
 nnam - te, Nc'è na ca - sa, na nen - na nce stà; Tu la

E7 Am Em B7 Em

ff poco stent. *pp* a tempo

house yon-der lives a fair maid-en, — And to her you must go with all speed.
 vi - de ca non è di - stan - te, — Chel-la nen-na aje da i - re a tru - va!

ff colla voce A B E *f con brio*

Am Em B7 Em

A Am B Em B B7 E Em

Am Em B7 Em

A Am B Em B B7 Em B E

Marianna

English words by
Michel Whitehill
Allegro

LUIGI MATTIELLO

First system of piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music consists of chords in the right hand and a simple bass line in the left hand.

Second system of piano introduction. It includes a guitar chord diagram for F major in the treble clef. Below the bass line, there are accordion symbols: ** (Accordion) F F C F.

First system of the vocal melody and piano accompaniment. The vocal line includes lyrics in English and Italian. Above the staff are guitar chord diagrams for A7, Dm, C7, and F. The piano accompaniment includes chord symbols: F F C F, F F E A7, D Dm E C7, F F C F, F.

There's a girl that is called Ma-ri - an - na, she's cute and she's slen - der, With a
 (Per uomo:) Ma-ri - an-na è u-navi-spa don - zel-la Gio-con-da Gio - con - da. Ho u-na
 (Per donna:) Son Ma-rian-na la vi-spa don - zel-la Gio-con-da Gio - con - da. Ho u-na

Second system of the vocal melody and piano accompaniment. The vocal line includes lyrics in English and Italian. Above the staff are guitar chord diagrams for A7, Dm, C7, and F. The piano accompaniment includes chord symbols: F F E A7, D Dm E C7, F F C F, F.

smile that is catch-ing and charm that is so ve - ry ten - der, Oh, her
 fac - cia sim - pa - ti - ca e bel - la Ro - ton - da Ro - ton - da. Heu-na-
 fac - cia sim - pa - ti - ca e bel - la Ro - ton - da Ro - ton - da. Heu-na-

* Symbols for Guitar, Banjo and Ukulele
** Symbols for ACCORDION

Bb F Bb F

eyes tell of promised car - es - ses, With her charm - ing gold - en tress - es, And to
 - si - no: cheg - dor di can - nel - la! Hoy - na trec - cia bion - da, bion - da, Van - no
 - si - no: cheg - dor di can - nel - la! Hoy - na te - sta bion - da, bion - da, I gar -

Bb Bb A F Bb Bb A F

C7 F G7 C

win her the boys are all try - ing, While to her all they do is just cry.
 mat - ti i gar - zo - ni per quel - la ed a cor tut - ti es - cla - man co - si:
 zo - ni per que - sta don - zel - la Van - no mat ti, ed es - cla - man co - si:

G C7 C C7 F F D G7 G G7 C

rall

F C7

Ma - ri - an - na, call me your lov - er, Ma - ri - an - na, give up the rest, All of the
 Ma - ri - an - na, dam - mi il tuo cuo - re! Ma - ri - an - na, dam - mi la fè! Tut - to l'a -

atempo

atempo F F C F F F C F F F C F G C7 C C7

1 F 2 F

oth - ers just would be broth - ers, Say I'm the one that you love the best. best.
 mo - re! Tut - to l'ar - do - re! Tut - ta la gio - ia dam - me - la a me! me!

G C7 C C7 G C7 C C7 F F

Margarita

V. FASSONE

Allegretto

* A^b



Ma - ga - ri - ta
 Mar - ga - ri - ta

** (Accordion)

A^b E^b A^b E^b A^b E^b A^b E^b

F⁷



of Pa - re - te Was a seam - stress goes the
 de Pa - re - te Era' a sar - ta d'e si -

A^b E^b F

B^mi



sto - ry She would al - ways prick her fin -
 gno - re Se pu - gne - va sem pee dde -

B^b F

* Symbols for Guitar and Banjo
 ** Symbols for ACCORDION

ger When she'd think of Sal - va - to - re!
 te Pe pen - za - re a Sal - va - to - re!

Mar - ga - ri - ta He will love you nev - er Mar - ga - ri - ta
 Mar - ga - ri, - 'e per-zo a Sal - va - to - re! Mar - ga - ri, - Ma

Men have fooled girls ev - er Mar - ga - ri - ta you are not to
 l'om-mo è cac - cia - to - re! Mar - ga - ri - Nun ce aje cor - pa

blame But I am sor - ry Mar - ga - ri - ta just the same! same!
 tu! Chel - lo ch'è fat-to è fat-to un ne par - lam - mo cchiu! cchiu!

ROMANCE

Mi Par D'udire Ancora

(The Pearl Fishers)

G. BIZET

pp

m. d. ten.

** Gmi p*

Once more — I hear her
Mi par — d'udire an-

*** (Accordion)* G D G A B \flat D

Cmi Gmi D7

voice — where golden lilies al-ways bloom — And hear —
co - - ra A sco — so in mezzo ai fior — La vo -

G D G A B \flat D C G C D E \flat G G D G A B \flat D D A D E

C \sharp dim7 D7 C \sharp dim7 D A7 D D7

— her soft-ly sing — her ten-der voice — rings thru the gloom — Oh
ce sua ca - no - - ra So-spi - ra — re l'a - mor — O

F C D A D E F C \sharp A D E F G A D D A B \flat C D

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

Gmi Cmi F

night of wondrous love — Oh wondrous night — of joy di - vine —
not - te di ca - rez - ze Gio ir - chenon ha fin

ppp
 B \flat D G A B \flat D G D G A B \flat D C G C D E \flat G F C F G

Gmi Cmi Gmi D7

Oh mem-o - ry — fore-ev - er mine wondrous night of memo - ry, — sweet memo -
O sov-ve - nir di - vin Fol-li eb-brez - ze bel so - - -

pp
 A C D A D E \flat F A G D A G C G D C D G A B \flat C D

Gmi Gmi

ry. — Neath — the stars — twinkly
gno Del - le stel - le del

p pp
 G D G A B \flat D G D G A B \flat D G D G A B \flat D

Cmi Gmi

glow - ing I see her bo - som un-veil —
cie - lo al tre mo lan te ba - len

G D G A D C G C D E \flat G G D G A

D7 C#dim7 D7 C#dim7

As the glo - ry is show - ing, Then the
La vegg'io do-gni ve - lo render

Bb D D A D E F# C# D A D E F# C

D A7 D D7 Gmi

moon - - - light is pale Oh night
li - be ro il sen O not

A D E F G A D A Bb C D G D G A

Cmi Gmi

of wondrous love - - - Oh wondrous night - - - of joy di -
te di ca - rez ze, Gio - ir chenc'ha

Bb D G D G A Bb D C G C D E

F Dmi F

vine - - - Oh mem - o - ry for - ev - er
fin O sov - ve - nir di

F C F G A C D A D *cresc.* Eb F A

Gmi Cmi Gmi D7

mine Won-drous night of joy di - vine Oh won - drous
 vin, Fol - lieb - brez - ze bel so

pp

G D A G C G D G A Bb C D

Gmi

night di - vine Mem - o -
 gno Di - vin sou - ve -

pp smorzando

G D G A Bb D G D G A Bb D

ppp

D7

ry.
 nir.

Gmi

smorzando

G

IN MY HEART
QUESTA O QUELLA
(From Rigoletto)



VERDI

Allegretto

f *p* *pp* *G stacc.*

Que-sta o quel - la
In my heart love

per me pa-ri so - no a quan - t'al - tre d'in - tor - no, d'in - tor - no mi
for each pret-ty maid - en has a place - none is dear - er to methan an -

ve . . do, del mio co . . re l'im pero non ce . . do
oth . . er. To be con . . stant I nev-er could both - er

me - glio ad u . . na che ad al - tra bel - tà La co -
for each one I would will - ing - ly die. Let the

D G D G D Bmi Gmi add E

sto . . ro av . ve . nen . za e' qual do no di che il fa to ne.in.
 fu . ture de . cide who will wed me In the mean . while I'll

Ami add F#

Con Brio A7 D7 G F7

fi . ra la vi . ta ; s'og.gi que . sta mi tor.na gra.
 woo ev . 'ry flow . er if to . day one responds to my

Bb D G C D7 G G7

. di . ta, for . se un' al . tra, for . se un' al . tra do.man lo sa . ra, un'al
 pow . er for an . cth . er an . oth . er to.mor.row I sigh to-mor

C G7 C Bmi G D7 G

tra, for . se un' al . tra do.man lo sa . ra.
 row for an . oth . er to-mor.row I sigh.

FAIREST DAUGHTER OF THE GRACES
 QUARTETTE
 (From Rigoletto)

VERDI

The Duke  

Andante *p*

Bel. la fi. glia del. l'a mo . . re, schia. vo son de' vez. zi tuo — i; con un
 Fair. est daughter of the gra . . ces, I, thy hum. ble slave implore thee, With one

detto un det. to sol tu puo . . i le mie pe. ne, le mie pe. ne con so. lar. Vieni e sen. ti del mio
 ten der word to joy re store me, End the pang, the pang of un. re. quited love. Of my an. guish see the

co. re il fre. quente pal. pi. tar — con un detto un det. to sol tu puo . . i le mie
 tra. ces, thee I trea. sure, all a. bove — with one ten. der word to joy re. store me, End the

Maddalena

pe. ne, le mie pe ne con. so. lar. Ah! Ah! ri. do ben di co. re, che tai ba. ie cos. tan
 pang, the pang of un. re. quited love. I ap. pre ci. ate you right ly, All you say is but to



Gilda **Maddalena**

po . co Ah ———! co . si par . lar d'a . mo . re quan . to val . gail vo . stro gio . co , mel cre . de . te , so apprez .
 flat . ter . Ah ———! to speak of love so light . ly , Ah , I laugh to think how many , Yet your ten . der tale may

Gilda **Rigoletto** **Gilda**

zar a . me pur l'in . fa me ho u . di . to , il pian . ge . re non vale In . fe . li . . . ce cor tra .
 move Words like these to me were spo . ken thy tears will not a . vail , He is false , my heart is

The Duke

di . to , per — an . go . . . scia non scop . piar , puoi le mi . e pe . ne con . so . lar . — Bel . la
 bro . ken 'Twas in vain I strove for bliss ! End the pangs of un . re . qui . ted love — Fair . est

Gilda

fi . lia del l'a . mo . . re , schia . vo son de' vez . zi tuo . . i ; con un detto un det . to sol tu
 daugh . ter of the gra . . ces I thy humble slave im . plore thee , With one ten . der word to joy re .

F **G7** **C** *Gilda*

pu . . . i le mie pe-ne, le mie pe-ne con-so lar. fe-li-ce co-re, cor-tra
store me, End the pangs, the pangs of un-re-qui-ted love, He's false, my heart, my heart is

G7 **C** **G7**

di-to, per an-go-scia non scop-pia—re, in-fe-li-ce cor tra-di-to, per an-go-scia non scop-
bro-ken, Ah, in vain for bliss I strove, for he is false, my heart is brok-en, Ah, in vain for bliss I

C **Faug.** **D7** **G** **E7** **A mi** **G7** **C** **A7** **Dm.** **ff**

pia-re, in-fe-li-e cor tra-di-to, per an-go-scia non scoppiar, no, no, no, no, no,
strove, For he is false, my heart is bro-ken, Ah, in vain for bliss I strove, Ah— in

C **G7** **C** **G7** **C** **G7**

no, no, non— scop-pia-re, in-fe-li-ce cor tra-di-to, per an-go-scia non scop-
vain for bliss— I strove, for he is false, my heart is bro-ken, Ah! in vain for bliss I

C G7 C Faug D7

pia - re, in - fe - li - ce cor tra - di - to, per an - go - scia non scop - pia - re, in - fe - li - ce cor tra - strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I strove, For he is false, my heart is

C C G G7 C C F Faug D D7

di - to, per an - go - scia non scop - piar, no, no, no, no, no, no, non scop - bro - ken, Ah, in vain for bliss I strove, Ah! in vain for bliss I

G G E E7 A Ami G G7 C C C# A7 D Dmi C G7

piar, in - fe - li - ce cor tra - di - to, per an - go - scia non scop - piar, in - fe - li - ce cor tra - di - to, per an - go - scia non scop - strove, for he is false, in vain bliss I sought! For he is false, in vain bliss I

C Gdim Dmi D7 with Ab C F C G7 Gdim Dmi D7 with Ab C F C G7

*Non, scop, piar, Ah ne!
Ah, in vain I strove*

C Bb A Ab G F dim. C G G7 C Bb A Ab G F dim. C G G7

*piar il vostro gio. co so apprez. zar, il vostro gioco so apprezza - re ah si!
sought! Ah! I must laugh to think how many yet your tender tale will move, I must laugh!*

C G7 C G7 C

Maddalena

Gilda

C G C G C G B G C C C C

MISERERE
(From Il Trovatore)

VERDI

Fmi
CHORUS

Ab

Eb7

Maestoso

Mi . se . re . re d'un'al.ma giar'vi - ci - na al - la par - tenza che non ha ri -
Peace be with thee, oh soul a-bout to leave us, pray to the Holy one in Heav'n a -

Death Bell

Death Bell

Ab

Eb

Bbmi

Fmi

C7

Db

Fmi

. to . no; mi . se . re . re di lei bon.ta' di . vi . na, Pre . da non sia del . l'in . fer.nal sog .
bove us, Heav'n . ly An . gels thy lone-ly spir.it guid . ing. Mer . cy and love and glo . ry all a .

Death Bell

Death Bell

C7

Fmi

Leonora

gior . . no. Quel suon, quelle pre . . ci so . len . ni, fu .
bid . . ing. What ter.ror con . founds me. Oh why are they

ppp

R.H.
Fmi

Death Bell

ne - ste, em. pi - ron gue. st'a - e - re di cu - po ter. ror! *Conten del'am*
 pray - ing? What hor - ror un - speak - a - ble is haunting my breast What new fears as

ba - scia che tut.ta m'in - ve.ste, al labbro il re.spi.ro, i pal - pi. ti al cor, il re - spi - ro i
 sail me My heart be tray ing Oh death is it thou that is calling to rest? Ah is it death

pal - pi - ti al cor! Ah - - - - - che la mor - te ogni - - - - - ra
 call - ing me to rest! Ah - - - - - Le o - no - ra, fare thee well.

e' tar - da nel ve - nir a chi de - si - a, a chi de - sia mo.
 Death will re - lieve our woe. In heav'n a - bove there will I wait, my




 rit! *ad di - o - ad dio, Leo no - ra, ad - di - o!* *Sconto col san-gue*
 love Oh Le - o - no - ra, my Leo - no - ra, fare thee well. Tho' cruel fate doth



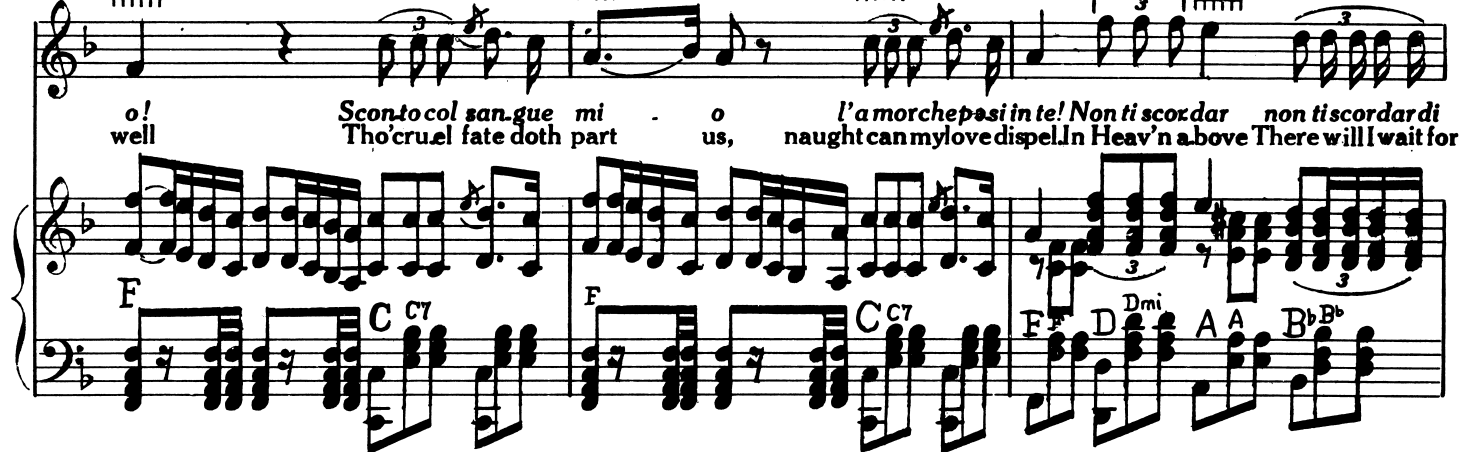


mi o l'amor che posi in te! Non ti scordar non ti scordar di me, ad dio Leo no - ra, ad di -
 part us, naught can my love dis-pel In Heav'n above, there will I wait for thee, my Le - o - no - ra, Fare thee





 o! *Sconto col san-gue mi o l'amor che posi in te! Non ti scordar non ti scordar di*
 well Tho' cruel fate doth part us, naught can my love dis-pel. In Heav'n above There will I wait for





 me, *ad dio, Leo no - ra ad di - o, Leo - no - ra, ad di - o!*
 thee my Le - o - no - ra fare well Leo - no - ra mine!



HOME TO OUR MOUNTAINS

AI NOSTRI MONTI

(From Il Trovatore)



VERDI

Azucena

Andantino

p Ai no - stri mon - ti
Home to the moun - tains

*D*⁷ *G* *D*⁷ *G*

ri - tor - ne - re - mo, l'an - ti - ca pa - ce i - vi go - dre - - mo! Tu can - te -
we'll be re - turn - ing. No tears or sor - row hap - py so - journ - ing. In peace - ful

*D*⁷ *G* *A*⁷ *D*⁷

.ra . . i sul tuo li - u - . to, in son - no pla - ci - do io dor - mi - ró —
slum - ber sing to me sweet - ly come lay your wea - ry head close to my breast —

HOME TO OUR MOUNTAINS

Manrico

G D7 G D7 G D7 G

Ri - po - sa o ma - dre, io pro - no e mu - to la men - te al cie - lo
 Sleep, moth - er dear, pray sleep dear com - plete - ly And I will pray that

Azucena

D7 G Gdim D7 G Gdim B7 Emi

ri - vol - ge ró — Tu can - te - ra - i, sul tu - o li - u - to, la
 thou wilt have rest — In peace - ful slum - ber. Sing to me sweet - ly I'll

Manrico

Azucena

D7 G D7 G Gdim D7 G Gdim B7

men - te al cie - lo — ri - vol - ge - ró. Tu can - te - ra - i sul tu - o li
 watch and pray that — thou wilt have rest In peace - ful slum - ber, sing to me

HOME TO OUR MOUNTAINS

Emi Manrico D7 G D7 G Azucena Manrico

. u - to, la men - te al cie - lo ri - vol - ge - ró. lo dor - Ri
 sweet ly I'll watch and pray that thou wilt have rest .Oh rest .Oh

Violins

D7 G D7

Azucena Manrico

- po - sa, o ma dre, io dor ri - po - sa, o ma
 rest dear moth er, Oh rest, Oh rest dear moth

G

dre la men - te al ciel ri - vol - ge - ró.
 er Thou wilt have rest Thou wilt have rest

CEASE, OH, CEASE (O CESSATE DI PIAGARMI)

English version by Michel Whitehill

ALESSANDRO SCARLATTI

Andante con moto

1. Cease, oh, cease to tor - ture me, or
1. O, ces - sa - te di pia - gar - mi,

2. Heart of steel so false and scorn - ful
2. Più d'un an - gue, più d'un a - spe,

else have pi - ty, let me die, Else have pi - ty, let me die,
o la - scia - te - mi mo - rir, o la - scia - te - mi mo - rir,

Heart - less and as hard as stone, Heart - less and as hard as stone,
cru - die sor - dia' miei so - spir, cru - die sor - dia' miei so - spir,

Grief doth come when your eyes dance, The grief doth come when your eyes dance De -
Lu - ci in - gra - te, di - spia - ta - te, Lu - ci in - gra - te, di - spia - ta - te
Still you hurt and still de - ceive me, Still you hurt and still de - ceive me,
Oc - chial - tie - ri, oc - chia - tro - ci, Voi po - te - te ri - sa - nar - mi,

poco *a* *>poco* *p* *smorz.*

ceiv - ing me with wist - ful glance, But scorn my heart with cru - el lie,
Più del ge - loe più de' mar - mi, Fred - de e sor - de a' miei mar - tir,

When no-one else could re-lieve me Of the sor - row mine a - lone
Voi po - te - te ri - sa - nar - mi, E go - de - te al mio sof - frir,

poco *a* *poco* *p* *smorz.*

C# D E F# E A B C B D# E

pp *rit.* *mf dolente ed appassionato*

Scorn my heart with cru - el lie. Cease, oh, cease to tor - ture me, or
Fred - de e sor - de a' miei mar - tir. O ces - sa - te di pia - gar - mi,

Of the sor - row mine a - lone. Cease, oh, cease to tor - ture me, or
e go - de - te al mio sof - frir. O ces - sa - te di - pia - gar - mi,

pp *rit.*

D C B E D G B E D# E F#

con dolore e ritenuto assai

else have pi - ty let me die, Oh, have pi - ty let me die.
o la - scia - te - mi mo - rir, o la - scia - te - mi mo - rir!

molto ritenuto

else have pi - ty let me die, Oh, — have pi - ty let me die.
o la - scia - te - mi mo - rir, o — la - scia - te - mi mo - rir!

p *rit. assai*

G F# E B A# A# G F# E B E

O, LORD, HAVE MERCY (PIETÀ, SIGNORE)

English version by H. Millard

ALESSANDRO STRADELLA

Andantino

p *pp* *sf* *p* *tr* *Red. ** *tr* *Bmi* *Emi*

O Lord, have mer - cy, I call up - on thee,
Pie - tà, si - gno - re, di me do - len - tel

B C# D C# D C# B A# B *E F# G F# G F#*

G *F#* *Bmi* *Emi* *Bmi* *A7* *D*
dimin.

Lord, hear my prayer, Grant me Thy fa - vor, hear my prayer.
Si - gnor, pie - tà, se a te giun - ge il mi - o pre - gar,

E D#E F# G *F#* *B* *E* *A* *D*
dimin.

pp

G Emi6 F#7 Bmi Emi

Let not Thy hand with rig - or fall, Be wrath-ful nev - er,
non mi pu - ni - scail tu - o ri - gor, me - no se - ve - ri,

pp

G E F# B A# B A# B A# B B A# B A# B A#

C B7 Emi F#7 Bmi F#7

for - giv - ing ev - er, Shed Thy light up - on me, Lord heed my call,
cle - men - tio - gno - ra vol - gi i tuo - i sguar - di so - pra di me,

B B A# B A# B A# E F# B F#

Bmi F#7 Bmi Emi Bmi G

O heed my call! May I ne'er mer - it, That in per - di - tion
so - pra di me. Non fi - a ma - i che nel l'in - fer - no

Bmi F# D E F# G

cresc. E7 A F#7 Bmi F#7 G Emi6 Bmi F#7 *dimin.*

My soul may lan - guish, But may con - tri - tion And Thy grace heal
Si - a dan - na - to nel fuo - co e - ter - no Dal tu - o ri -

G# A A# B F# G E F#

Bmi Emi Bmi Emi E7

all. Je - ho - vah, O nev - er may I be
gor. Gran Di - o, giam - ma - i fi - a dan -

Bmi B Bmi E Emi F# Bmi G Emi G# *cresc. molto*

A F#7 Bmi F#7 G Emi6 Bmi F#7 Bmi *f*

tor - tured by fires e - ter - nal, for Ad - am's first fall, for Ad - am's
na - to nel fuo - coe - ter - no Dal tu - o ri - gor, dal tuo ri -

A A# B F# G E F# Bmi D E F#

Emi6 Bmi F#7 Bmi D

fail. O Lord, have mer - cy,
gor. Pie - tà, si - gno - re,

B C# D C# D C# B A# B A G F# E F# Bmi *p*

D A7 D A7 D A

Lord, hear my prayer; I call up - on Thee,
si - gnor, pie - tà di me do - len - te,

A D A D G A

o

D C#7 F#mi Bmi6 C#

Grant me Thy bless - ing, show me Thy fa - vor, hear Thou my prayer,
se a te giun - ge il mio pre - ga - re, il mio pre - gar,

A A G# A G# A G# A G# A B C#

F#mi C#7 F#mi C#7 Bmi G#7

p Be wrath-ful nev - er, For-giv-ing ev - er, Shed Thy light on — me,
me - no se - ve - ri, clem - en - ti o - gno - ra vol - gi i sguar - di,

cresc.

cresc. D C# B A G#

C#7 F#mi C#7 F#mi Bmi6 F#mi C#7 Bmi F#mi C#7 F#mi

p shed Thy light on — me, and heed my call, heed Thou my call.
deh vol - gi i sguar - di su me, si - gnor, su me, si - gnor.

C# F# G# A B C# D A B C# F#

Bmi

O Lord, have mer - cy,
Pie - tà, si - gno - re,

G F# E B A# B E D C# F# B B C# D C# D C# B A# B

my soul is hea-vy,
di me do-len-tel

Lord, hear my call, Grant me Thy bless - ing,
Si-gnor, pie - tà, se a te giun - ge il

Chord diagrams: Emi, G, F#, Bmi, Emi, Bmi

Piano accompaniment chords: E F# G F# G F# E D# E F# G F# B E

hear — my prayer,
mi - o pre-gar,

Let not Thy hand with rig - or fall,
non mi pu - ni - sca il tu - o ri - gor,

Chord diagrams: A7, D, G, Emi 6, F#7, Bmi

Dynamic markings: *dimin.*, *pp*

Piano accompaniment chords: A D G E F# B A# B A# B A#

Be wrath-ful nev - er,
me-no se - ve - ri,

For-giv-ing ev - er,
clem-en-tio - gno-ra

Shed Thy light up-on me,
vol-gi i tuo - i sguar-di

and hear my
so-pra di

Chord diagrams: Emi, C, B7, Emi, F#7, Bmi

Dynamic marking: *cresc.*

Piano accompaniment chords: B B A# B A# B A# B B A# B A# B A# E F# B

call,
me,

Lord, heed my
so - pra di

call, May I ne'er mer - it
me; Non fi - a ma - i

That in per -
che nel - l'in -

Chord diagrams: F#7, Bmi, F#7, Bmi, Emi, Bmi

Dynamic marking: *cresc.*

Piano accompaniment chords: F# Bmi F# D E F#

G E7 A F#7 Bmi F#7 G
cresc. *dimin.*

di - tion My soul may lan - guish, But may con - tri - tion And
 fer - no Si - a dan - na - to nel fuo - coe - ter - no Dal

Emi6 Bmi F#7 Bmi Emi Bmi
tr

Thy grace heal all, Je - ho - vah, O
 tu - o ri - gor, gran Di - o! giam -

Emi E7 A F#7 Bmi F#7 G
dimin.

nev - er may I be tor - tured by fires e - ter - nal, for
 ma - i fi - a dan - na - to nel fuo - coe - ter - no dal

cresc. molto

Emi6 Bmi F#7 Bmi Emi6 Bmi F#7 Bmi

Ad - am's first fall; may grace heal all.
 tu - o ri - gor, dal tuo ri - gor.

f *tr*

E F# Bmi D E F# B C# D C# D C# B A# B A# G F# E F# Bmi

Forbidden Music (Musica Proibita)

S. GASTALDON

Andante affettuoso

pp

animandosi

stentate

pp

ten.

* D7

G

D7

Voice

** (Accordion)

p quasi parlando

In the night I heard some-one soft-ly
O gni - se - ra di sotto al mio bal-

pp D C# D G

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

G Emi A7 D7

sing - ing A man - ly voice his song of love so ten - der, Each
 co - ne Sen - to can - tar u - na can - zon d'a - mo - re, Più

G D7 G C G

sweet note from his heart so light - ly ring - ing That with de - light my heart did wild - ly
 vol - te la ri pete un bel gar - zo - ne E bat - te - re mi sen - to forte il

Bb G A7 D D7

flut - ter, How mad - ly did my heart throbb with de - light O sweet those
 co - ré, e bat - te - re mi sen - to forte il cor. Oh quan - to è

pp *rall.* *f con slancio*

G G+ Ami

notes so sweet - ly soft - ly ring - ing In - to my
 dol - ce quel - la me - lo - di - a Oh com' e

P con entusiasmo

D7 Emi G *mf* *piu animato*

heart the mus - ic soft and fleet - ing; Give me A
 bel la, quan - to m'e gra - di - ta! Ch'i - o la

D F# C D D7 *piu animato*
 G B D G B G D B G

ff *f* *f* *f*

song that my moth - er has for - sworn me A love song
 can - ti non vuol la mam - ma mi - a: Vor - rei sa -

Eb Bb7 Eb Eb7

affrett

sweet That from her child she's hid - den She can - not
 per per - ch'è me l'ha proi - bi - ta? El - la non

Cb7 A dim7 Eb B7 *affrett*

Ab Eb A dim7 Eb *a tempo* *ten.*

cresc. *cresc.* *cresc.* *cresc.*

know the pas - sion that will start She can - not know the pas - sion wakened in my
 c'è ed io la vo' can - tar La fra - se che m'ha fat - to pal - pi - ta - -

C Cb *cresc.* Bb A Bb

Presto pp con anima

heart: re: Love could I kiss thy rav-en ring-lets
Vor-rei ba-cia rei tuoi ca-pel-li

E^b Em G7 C

flow - ing Thy ru - by lips, thine eyes, with pas - sion
ne - ri, Le lab - bra tue e gli oc - chi tuoi se -

rall.

Dmi G7 E7

glow - ing Then would I die for just that hour of
ve - ri; Strin - gi - mi, o ca - ra, strin - gi - mi al tuo

stert

C Fmi C G7 A7

rap - ture Love su - preme for all e - ter - ni - ty
co - re Fum - mi pro-var l'eb-brez-ze del - la-mor.

con slancio ff ten. ff

D Dmi F Fm G G7 C

English words by
Michel Whitehill

Marechiare

F. PAOLO TOSTI

Allegretto

p

leggero e pp

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line starting on a whole note G4, followed by eighth notes, and a bass clef staff with a steady eighth-note accompaniment. The second system continues the melodic line with a slur over the first two measures and a fermata over the last two, while the bass accompaniment remains consistent.

*Dm



Gm



Dm



p

When the moon has a - ris - en o'er the o - cean so clear E - ven
Quan-do sor - ge la lu - na a' Ma - re - chia - re, per - si - noi pe - sci

** (Accordion)
D

The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are written below the notes. The accordion accompaniment is in a bass clef, providing a steady eighth-note accompaniment with chords D, G, and D.

Gm



A7



Dm



fish - es show their de - vo - tion,
tre - ma - no d'a - mo - - re,

And their
Si scon-

The vocal line continues with the lyrics. The accordion accompaniment provides a steady eighth-note accompaniment with chords G, A, and D.

*Symbols for Guitar, Banjo and Ukulele

**Symbols for ACCORDION

Gm Dm F

col - ors they're changing While they're play - ing in wave - lets on the bo - som of the
 - vol - go - no l'on-de in grem-ba al ma - re, e per la gio - ia can-gia-no co -

C7 F A7 Dm A7

o - - cean; When the moon has a - ris - en o'er the o - cean so
 - lo - - re! Quan - do sor - ge la lu - na a Ma - re - chia - -

D

clear. _____ There is a bal - co - ny there that is
 re! _____ A Ma - re - chia - re sor - ri - de un bal -

G A7 D

shin - ing, My pas - sion does be - hold a prom - ise of _____ love, As the
 - co - ne, la pas - si - o - ne mia vi bat - te l'a - - le, l'ac - qua

sea is gent-ly sing - ing, Dreams it is bring - ing to me While the
 can - ta di sot - to u - na can - so - ne, un ga - ro - fa - no -

light shines from up a - bove, There is a bal - co - ny that - is -
 -lex - za al da - van - za - - le: a Ma - re - chia - re sor - ri - de un bal -

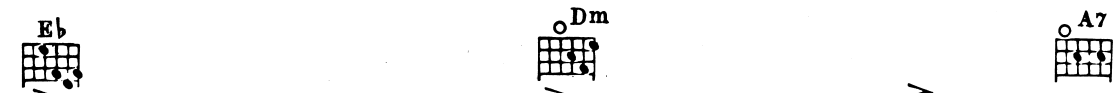
shin - ing. Ah!
 co - ne! Ah!

sentito

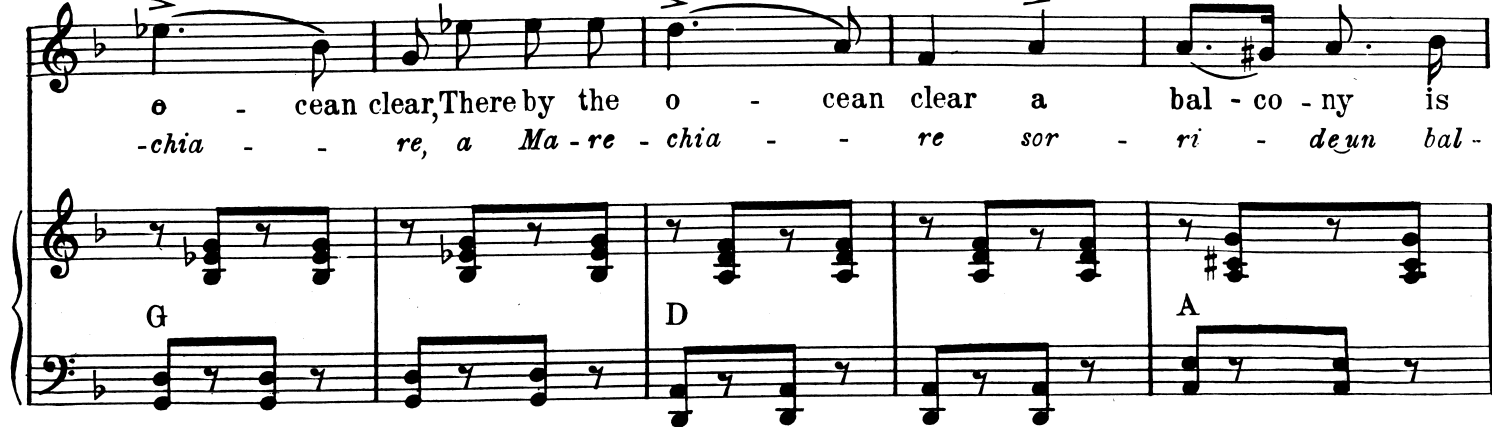
Ah!
 Ah!

There by the
 A Ma - re -

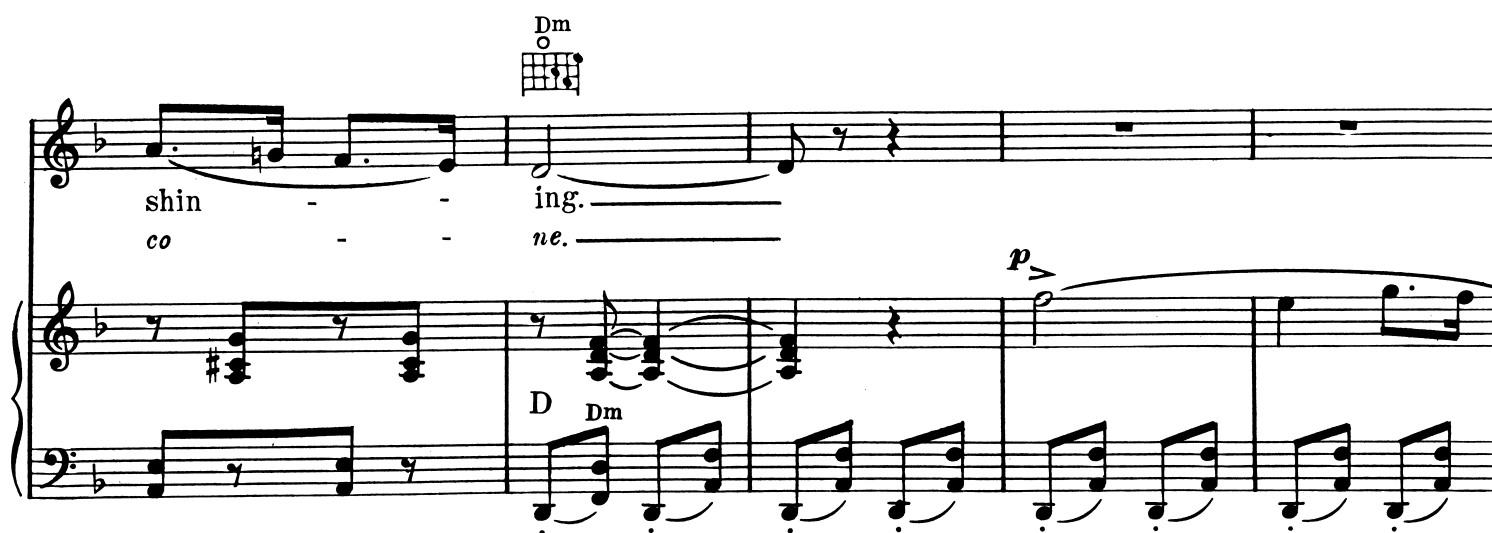
pp *cresc*



 e - cean clear, There by the o - cean clear a bal - co - ny is
 - chia - - re, a Ma - re - chia - - re sor - ri - de un bal -



shin - - - ing. _____
 co - - - ne. _____




dim



COULD I (VORREI)

F. PAOLO TOSTI

Moderato ♩ = 76

* Gmi D7 Gmi G7

Could I— come to thee once dear,— just once
Vor - rei,— al - lor che tu pal — li - do e

** (Accordion) D

pp

G A Bb B

Cmi E7 Gmi D7

to thee, For you are all a - lone so brok - en
mu - to pie - ghi la fron - te tra le ma - nie

C C# D

Eb D7 Gmi Bb+ F7

heart - ed With your spir - it so drear, — so lone - ly
pen - si, e ti splen - don su l'a - ni - mo abbat -

p rit D7 Gm a tempo. Gb F Eb

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

Bb D7 Gmi Eb7

for me Re - mem - b'ring days of hap - pi - ness de -
 tu - to i va - ni so - gniei de - si - de - riim -

D Eb7 D7 rit

part - ed. A - las! Could
 men - si, vor - rei. Vor -

G Eb7 G Emi

Maggiore molto lento

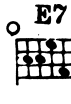
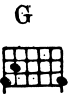
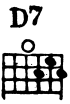
I but come just once when night is
 rei per in - can - te - si - mi d'a -

ppp armonioso e legato assai pp

Gdim7 D7 C Cmi G A7 rit

fall - ing, As I used to do, Yes come at your
 mo - re pia - na - men - te ve - ni - re al tuo ri -

col canto



cresc. *con anima*

call - ing, And like an an - gel pray - ing there a -
 chia - mo, e, su di te pie - gan - do co - me un

Ami *Cmi* *G*

affrett. *a tempo.*

bove you, Just whis - per in your ear "I love you, I
 fio re, con dol - ce vo - ce su - sur - rar - ti: Io

D7 *G* *Cmi* *G* *C*

rit. *a tempo.* *dim.*

love you!"
 ta - mo!

G *G7* *Am* *D7* *G*

rit.

CARVED UPON MY HEART

CARO NOME

(From Rigoletto)

VERDI

Allegro moderato

Ca - ro no - me che il mio cor fe - sti pri - mo pal - pi -
 Carv'd up on my in - most heart ls that name for ev - er

tar, le de - li - zie del - l'a - mor mi dei sem - pre ram - men - tar! Col pen -
 more, Ne'er a - gain from thence to part, Name of love that I a - dore! Thou to

... sier il mio de - sir a te sem - pre vo - le - rá, e fin
 me art ev - er near, Ev 'ry thought to thee will fly, Life for

l'ul - ti - mo so - spir, ca - ro no - me, tuo sa - rá
 thee a - lone is dear, thine shall be — my part - ing sigh.

Chord diagrams: Eb, Bb, Eb, Eb, Ab, Fmi, Bb7, Eb, Cdim, Bb, Cdim, Bb, Eb, F, Bb, F7, Bb7, Eb, Abmi6, Bb7, Eb, Eb, Ab, Abmi, Ab, Fmi, Bb, Bb7, Eb, Eb.

Bb Cdim Bb Cdim Bb Eb Bb F7 Bb7

Col pen - sier il mio de - sir a te sem - pre vo - le - ra', e fin
 Thou to me art ev - er near, Ev - 'ry thought to thee will fly, Life for

Bb Adim Bb Adim Bb Eb Eb F F7 Bb7

Eb Fmi Bb7

l'ul - ti - mo mi - o - so - spir, ca - ro no - me, tuo sa -
 thee a - lone is dear - to me, thine, yes thine my part - ing

Eb Eb Fmi Bb Bb7

Eb Bb Cdim Bb Cdim Bb Eb Bb F7 Bb F7


ra! sigh! Col - pensier il mio de - sir a te sem - pre vo - le - ra',
 Thou to me art ev - er near, Ev - 'ry thought to thee will fly

Eb Bb Cdim Bb Cdim Bb Bb Eb Eb F7


Bb7 Eb Ab Eb Bb7


a te vo - le
 my thoughts fly to

Bb7 Eb Ab Eb Bb D Bb D




 ra', *fin l'ul-ti-mo so-spir,* *fin l'ul-ti-mo so-spir,* ca-
 thee, Life but for thee is dear, Life but for thee is dear, Thine





 ro no-me, tuo sa-ra', ca- ro no-me, tuo sa-
 shall be my part.ing sigh, thine shall be my part.ing





 ra', *loco* *il mio de-sir a te o-gno-ra vo-le-ra',*
 sigh, yes, thine shall be my part.ing sigh, my part.ing sigh





fin l'ul-ti mo-so-spi-ro tuo sa- ra!
 yes, thine shall be my part.ing sigh, Ah! thine!



AH! WAS IT HE

(AH, FORS' È LUI)

From "La Traviata"

VERDI

Revised by Michel Whitehill

Andantino F *p* *dolciss.*

Ah! was it he my
Ah, fors' è lui che

heart for - saw, When in the midst of pleas - ure When in the midst of pleas - ure,
l'a - ni - ma so - lin - ga ne' tu - mul - ti, so - lin - ga ne' tu - mul - ti,

Whom in de - light my soul di - vined On - ly a glance I'd treas - ure,
go - dea so - ven - te pin - ge - re de suoi co - lo - ri oc - cul - ti,

On - ly a glance I'd treas - ure! He who in ten - der watch - ful - ness Nev - er did fail or
dè suoi co - lo - ri oc - cul - ti Lui che, mo - de - sto e vi - gi - le, all' e - gre so - glie a -

cresc.

cresc. **C** **Fmi** **D dim** **C7** **Fmi** **F dim** **C**

wa - ver, On - ly re - newed the fer - vor, Wak - ing my heart to love!
 sce - se, e nuo - va fabbre ac - ce - se de - stan - do - mi all' a - mor!

con espress. **F** **C7** **F**

Ah! now I feel that 'tis love, and love a - lone,
 Ah! quell' a - mor quell' a - mor che è pal - pi - to

C7 **F**

Sole breath of all in the life u - ni - ver - sal,
 dell' u - ni - ver - so, dell' u - ni - ver - so in - te - ro,

Bbmi **F** **Bbmi** **F**

Mys - te - rious pow - er, guid - ing the fate of mor - tals,
 mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro

Gmi F C7 F

sor - row Sweet-ness and sor - row, sweet-ness and sor - row, of this poor heart.
cro - ce, cro - ce e de - li - zia, cro - ce e de - li - zia, de - li - zia al cor.

F

Deep in my
A me fan -

dolciss. Bbmi Fmi Eb7 Ab C7

heart is there en-shrined, An im-age of love's yearn-ing; An im-age of love's
ciul - laun can - di - do è tre-pi-do de - si - re, è tre-pi-do de -

Fmi Bbmi Fmi

yearn - ing, Love's hid - den pow - er urg - es on
si - re, quest' ef - fi - gio dol - cis - si - mo

Seeth-ing with love that's burn - ing, Seeth-ing with love that's burn-ing, And o'er my heav'n of
si-gnor dell' av-ve - ni - re, si-gnor dell' av-ve - ni - re, quan-do ne' cie-li il

prom - ise Beck-ons my soul to glad - ness, Oh, if the dream be mad - ness
rag - gio di sua bel-tà ve de - a, e tut-ta me pa - sce - a

Life hath no long - er worth! Ah! now I feel that 'tis
di quel di-vi-no er -ror. Sen - tia che a-mo - re, che a-

love, and love a-lone, Sole breath of all in the
mo - re è il pal - pi-to dell' u - ni-ver - so, dell'

life u - ni - ver - sal, Mys - te - rious pow - er,
 u - ni - ver - so in - te - ro, mi - ste - ri - o - so,

guid - ing the fate of mor - tals, Sor - row sweet - ness and sor - row, sweet - ness and
 mi - ste - ri - o - so al - te - ro, cro - ce, cro - ce e de - li - zia cro - ce e de -

sor - row of this poor heart! Sweet - ness and sor - row of this poor heart!
 li - zia, de - li - zia al cor! cro - ce e de - li - zia, de - li - zia' cor!

ah! _____ of this poor heart.
 ah! _____ de - li - zia al cor!

EVER FREE

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Allegro brillante

From "La Traviata"

VERDI

Ab D dim Eb7 Ab

f

Ab Ab D dim Eb7 Ab Ab

Ev - er
Sem - pre

Ab D dim Eb7 Ab

free I'll fol - low gai - ly Af - ter joy, wher - ev - er it lead me, And the
li - be - ra deg - gi - o fol - leg - gia - re di gio - ja in gio - ja, vo' che

mp

Ab D dim Eb7 Ab

draught a - new I'll dai - ly From the cup of plea - sure drain. Wheth - er
scor - rail vi - ver mi - o pei sen - tie - ri del pia - cer. Na - sca il'

Ab D dim Eb7 Ab

day break or day be dy - ing, New de - lights shall al - ways
 gior - no o il gior - no muo - jù, sem - pre lie - ta ne' ri -

Chord diagrams: C7, Fmi, C, C7, Fmi

cap - ture me, Ro - sy dawn of bliss will
 tro - vi, a di - let - ti sem - pre

Chord diagrams: C, G7, C, Fmi, C, Ab

Performance markings: *tr*, *f*, *con effetto*

wake me, Ne'er for joy shall I long in vain, Ne'er in vain, Ne'er in
 muo - vi dee vo - la - re il mio pen - sier, dee vo - lar, dee vo -

Chord diagrams: Ddim, Eb7, Ab, Bbmi

Performance markings: *tr*, *tr*, *3*

vain, Ne'er for joy shall I long in vain, Ne'er in vain, ne'er for
 lar, dee vo - la - re il mio pen - sier, dee vo - lar, dee vo -

Chord diagrams: Ab, Eb7, Ab, Bbmi

Performance markings: *8*

joy lar in il pen-

Andantino

vain. sier.

What Fol -

Allegro

fol-ly! what fol-ly! what fol -
li-e! fol-li-e! fol-li -

ff F

dolce a piacere

ly! Oh, joy! Oh, joy!
el gio ir! gio ir!

allarg.

assai brillante

Ev - er free I'll fol - low gai - ly Af - ter
Sem-pre li - be-ra deg-g'i o fol - leg -

pp

joy wher - ev - er it lead me, And the draught a - new I'll dai - ly From the
gia - re di gio-jain gio - ja, vo' che scor-rail vi - ver mi - o pei sen -

cup of plea - sure drain. Wheth - er day break or day be dy - ing, New de -
tie - ri del pia - cer. Na-sca il gior-no oil gior-no muo-ja, sem-pre

lights shall al - ways cap - ture me, _____ Ro - sy dawn of bliss will
lie - ta ne' ri - tro - *vi,* _____ *a di - let - ti sem - pre*

tr. tr. f con effetto

C7 Fmi C G7 C Fmi C Ab

wake me, Ne'er for joy shall I long in vain, Ne'er in vain, Ne'er in
nuo - vi dee vo - la - re il mio pen - sier, dee vo - lar, dee vo -

tr. tr.

D dim Eb7 Ab Bbmi

vain, Ne'er for joy shall I long in vain, Ne'er in vain, ne'er for
lar, dee vo - la - re il mio pen - sier, dee vo - lar, dee vo -

Ab Eb7 Ab Bbmi

joy lar. _____ in
 _____ *il pen -*

Ab Eb7 Ab Eb7 Ab Eb7 Ab Eb7

vain, sier, Ne'er in vain, ne'er in
dee vo lar, dee vo

Ab Eb7 Ab Eb7

vain, ah! ah! ah! ah! ne'er for joy long in
lar, ah! ah! ah! ah! dee vo lar il pen-

Ab Ab7 Db Cdim Bbmi Ab Eb7

vain, sier, ne'er in vain, ne'er in
dee vo lar, dee vo

Ab Eb7 Ab Eb7

vain, ah! ah! ah! ah!
lar,

Ab C7 Fmi Cdim Bbmi Ab Ab G C7 F Fmi Eb Cdim Db

Ne'er for joy I'll long in
 dee vo - lar il mio pen -

Chord diagrams: Ab, Eb, Ab, Fmi, Bbmi, Eb

vain, I ne'er for joy
 sier, il mio pen - sier,

Chord diagrams: Ab, Fmi, Bbmi, Eb, Ab

Ah! shall long in
 Ah! il mio pen -

Chord diagrams: Dbmi add Bb, Ab, Eb

vain.
 sier.

Chord diagram: Ab

Oh Come, Love

(O Marenariello)

S. GAMBARDELLA

Andante

mf

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with a trill on the first measure and a grace note on the second. The left hand provides a rhythmic accompaniment with eighth notes and chords.

*Gmi

D7

O love come quickly
Oje - ne' fa prie-sto,

pp
**(Accordion)

Gm D G D G D

The first vocal line is on a single staff. The piano accompaniment is on two staves. The accordion part is indicated by a double asterisk. Chord symbols Gm, D, G, and D are placed above the piano accompaniment.

Gmi

D7

Gmi

D7

Gmi

to me I am pin - ing for thee Be -
vie - ne, nun me fa span - te - cà, ca

G D G F Eb D G D G D F# G D

The piano accompaniment for the second vocal line is on two staves. Chord symbols G, D, G, F, Eb, D, G, D, G, D, F#, and G are placed above the piano accompaniment.

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

Gmi F7 Bb Eb Gmi D7 Gmi D7

hold me with my love net ——— To cast in - to the sea.
 pu - re'a rez - za ve - ne ——— c'a ma - re sto a me - nà.

G G F7

See love my arms out - stretch - ing Help me to cast the
 Meh, stien ne sti brac - cel - le, a - iu - te - ma ti -

Ami G D7

net ——— For with thy ten - der kiss - es I nev - er can for -
 rà, ——— Ca stu ma - re - na - ri - el - lo te vo sem - pe ab - brac -

G *animato p*

get ——— Just as we stand there ———
 cià. ——— Vi - ci - n' o ma - re,

D7



No more we'll part — love, — With heart to heart love —
 fa - cim - meam mo - re, — a co - re a co - re —

G D G D G D G F# D G A#D

G

mf

in ec - sta - sy, — For since we met there —
 pe ce spas - sa. — So ma - re - na - re —

mf

Ami



I cast my net where, — I'll ne'er for -
 e ti - ro'a rex - sa; — ma p'al - le -

G C A E

G

D7



get there — Be - side the sea. —
 rex - za — ston - g'a - mu - ri. —

G



G

D B G D B G D C G D B G

VICTORIOUS, MY HEART

(VITTORIA, MIO CORE)

Edited by Michel Whitehill

CARISSIMI

Allegro con brio

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams above the treble clef and chord letters below the bass clef. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Allegro con brio'. The lyrics are in English and Italian. The guitar chord diagrams are as follows:

- System 1: C, G7, C, F, C7, F, Dmi, Bb, F, C
- System 2: F, G7, C, G, D7, C
- System 3: C, G, D, G, C, Dmi, C, Dmi, C, G
- System 4: C, G, D7, G, C, G, D

Vic - to - rious, vic - to - rious, Vic - to - rious, vic - to - rious my heart
Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria, mio co -

is! And tears are in vain, and tears are in vain, For' love now has
rel! Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A -

bro - ken its shack - les in twain; Vic - to - rious, vic - to - rious my heart
mo - re la ser - vi - tù, Vit - to - ria, vit - to - ria, mio co -

is! And tears are in vain, For love now has bro - ken its shack - les in
rel! Non la - gri-mar più, È sciol - ta d'A - mo - re La ser - vi -

G Emi F G⁷ C

twain for love
tù, E sciol

F G⁷ C F C G⁷ C C

— now has bro - ken its shack - les in twain! The false one is
- ta d'A - mo - re La ser - vi - tù! Già l'em - pia a' tuoi

G⁷ C G C

van - quish'd, her glanc - es a - muse me, De - cep - tion no long - er with arts can con -
dan - ni Fra stuo - lo di sguar - di, Con vez - zi bu - giar - di Di spo - se gl'in -

G D⁷ G C F G C F G⁷

fuse — me! No false - hood or sor - row op - press me with rig -
gan - ni; Le fro - de; gli af - fan - ni Non han - no più lo -

or, The flame once so cru - el has spent all its vig - or! Vic -
 co, *Del cru - do suo fo - co È spen - to l'ar - do - re! Vit -*

C D G D7 G C G D G

C A D G A B C D G

to - rious, vic - to - rious, Vic - to - rious, vic - to - rious my heart - is! And
 to - rial! *Vit - to - rial! Vit - to - rial! Vit - to - ria, mio co - re! Non*

C G7 C F C7 F Dmi Bb F C F

C G C F G A Bb C F C

tears are in vain, and tears are in vain, For love now has bro - ken its
la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A - mo - re La

G7 C G D7 G C

G7 C B A G B C

shack - les in twain, for love
ser - vi - tù, È sciol -

G D G Emi F G7 C

D G E A G C

— now has bro - ken its shack - les in twain! Her smiles once en -
 - ta d'A - mo - re La ser - vi - tù! Da lu - ci ri -

cresc.

F G7 C F C G7 C C

tranc - ing no darts are re - veal - ing, The wounds in my bo - som with
 den - ti Non e - sce più stra - le, Che pia - ga mor - ta - le Nel

G7 C

time are all heal - ing; All sor - row and torment no long - er I'm
 pet - to m'av - ven - ti: Nel duol, ne' tor - men - ti Io più non mi

G C G D7 G C F G C

B C D G C F G E

fear - ing, Now brok - en each tie is, all fears dis - ap - pear -
 sfac - cio, È rot - to o - gni lac - cio, Spa - ri - to il ti - mo -

Dmi G7 C D G D7 G C G D

D C A D G A D C D

ing! Vic - to - rious, vic - to - rious, Vic - to - rious, vic - to - rious my heart -
 rel Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria, mio co -

G C F C7 F Dmi Bb F C

G C G C F G A Bb C

is! And tears are in vain, and tears are in vain, For love now has
 rel Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A -

F G7 C G D7 G f

F C G7 C B A G B f

bro - ken its shack - les in twain, for love
 mo - re La ser - vi - tù, È sciol -

C G D G Emi F

C D G E A

now has bro - ken its shack - les in twain!
 ta d'A - mo - re La ser - vi - tù!

G7 C F G7 C F C G7 C cresc. f

G C F G A C F G C

Come Back To Sorrento

(Torna A Surriento)

DE CURTIS

Andantino

mf

f

* E mi



A mi



Hear the mus - ic of the o - cean Sigh - ing vows of won - drous
Vi - de'o ma - re quan te bel - lo! spi - ra tan - tu sen - ti -

p

** (Accordion) E Em

E Am

E mi



stent.



E mi



B7



pas - sion As they bring in gen - tle fash - ion Dreams that tell of ten - der -
men - te com me tu a chi tie - ne men - te ca sce - ta - to'faie sun -

p

col canto C Am

rall. B Em B7

E



con passione

F# mi



B7



E



love, — See the love - ly sun - lit gar - den Bearing scent of or - ange blos - soms
na — Guar - da gua' chis tu ciar - di - no sien - te sie' sti sciure a - ran - ce

con passione

E E G# E F# F#m B B7 E Em

* Symbols for Guitar and Banjo

** Symbols for ACCORDION

F#mi

B

E



rall.

With a sweet and won-drous per-fume That it sets my heart a-glow. — Now you tell me you are
nu pru-fu-mo accussi fi-no dint'o co-re se ne va — e tu dice i' parto ad-

F#mi

B7

C

E mi



stent.

leav-ing Leav-ing me to grieve the ho-urs In this fair-est land of flow-ers
di-o tal-lun-ta-ne da stu co-re da sta ter-ra del-l'am-mo-re

B7

E

F#mi

B7



Can it be you'll not re-turn Then my heart would sigh, A-lone with my deep
tiene'o core e nun tur-na Ma nun me las-sa nun dar-me stu tur-

E

A mi

E mi

B7

E mi



an-guish Come back to Sor-ren-to — or I shall die.
mien-to tor na a Sur-rien-to — fam-me cam-pa.

New Moon

(Luna Nova)

MARIO COSTA

legato

mf

p e legatissimo

p e legato

*** (Accordion)*

D7 *G* *Fdim7* *Ami*

D7 *G* *Fdim7* *D7*

bove me, tell her to love me Shine on my lad - y fair
no - va ncopp' a lu ma - re sten - ne na fa - scia d'ar -

moon a - bove me, Shine on my lad - y tell her to
gien - to fi - no, dint' a la var - ca nu ma - re -

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

G Fdim7 D A7 D

love me New moon a - bove me, do not re - fuse me.
 na - re qua - se sad - dor - me c'á rez - za nzi - no.

D7 A7 D7 Bmi

cresc.

In - to the heart of my loved one please shine. Plead with my
 Nun dur - mi! Scé - te - te, oie ma - re - ná! Vot - ta sta

D7 legato e marcato il basso G G7 C

love so she will be mine In - to the heart of my
 rez - za, penza a vu - cá! Nun dur - mi! Scé - te - te,

B7 Em Cm G legato D7 G dim.

loved one please shine— New moon please thrill her with love thoughts di - vine.
 oie ma - re - ná!— Vot - ta sta rez - za, penza a vu - cá!

F# B7 E Em C Eb aug Cm D G D D7 G D G D.C.

'O SOLE MIO

My Sun

E. di CAPUA

** Symbols for ACCORDION

Andante

53
PIANO 18

mf

Voice

* F  *p*

Be - hold the sun - light
Che bel - la co - sa

** (Accordion) F C F C *p*

Gmi  C7 

in all its splen - dor, For - got - ten is the storm, the clouds now
'na iur - na - ta'e so - le, Nù - ria se - re - na dop - po 'na tem -

G D Gm D G D C7 D C C7 C

F  Gmi 





van - ish, The fresh - ning breez - es heav - y airs will ban - ish,
pe - sta! Pe' llà - ria fre - sca pa - re già 'na fe - sta

F C F C G D Gm D

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* Symbols for Guitar and Banjo

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cresc.     *mf*

Be-hold the bril-liant sun in all its splen - dor! A sun I
 - Che bel - la co - sa 'na iur - na tu'e so - le! Ma na - tu

cresc. *mf*

G D *Gm* D C F C C C7 C F F C F

know of that's bright - er still, This sun, my dear one
 so - le cchiu' bel - lo, ohi - ne, 'o so - le mi - o

F C F C F C F C C C7 C C7 C C7 C

is naught but thee, Thy face
 stu 'nfron tea te! 'O so

f 

C7 C F C F C F C *f* Bb F Bbm F

so fair to see, That shall now my sun
 - - le'o so - le mi - o sta 'nfron - tea te,

p  

Bb F *Bbm* F F C F C F *p* C F C C7 C

for - ev - er be! be!
 sta 'nfron tea te! tel!

 2 

C C7 F C F C *mf* F C F C F

Carmé

G.B. DE CURTIS

Andantino mosso



I know
Fo - re

some-one who lives near the ci - ty And of thorns she has built her a dwel-ling, She has
mu - ra nce sta 'na pic - ciot - ta; Mmiez' e spi - ne s'ha fat - to 'na ca - sa, Neopp' e

leaves for a pil - low my pret - ty There's no rose that's sweeter than she.
ffron - ne s'ad - dor - me la not - ta E na ro - sa cchiù bel - la nun c'è

Sleep my Car - mé Go to sleep'neath the heav - en of blue
Duor - me, Car - mè O cchiù bel - lo d' a vi ta è dur mi!

* Symbols for Guitar and Banjo
** Symbols for ACCORDION

C Cmi G A7 G D7 G

p Sleep while I pray and I dream I'm in heav - en with you!
 Son - na - te a me 'nPa - ra - vi - so cu ti - co vo - gliò!

f Sleep my Ca - mé, Go to sleep 'neath the heav - en of blue.
 Duor - me, Car - mè 'O cchiù bel - lo d'a vi - ta e dur - mi!

C Cmi G A7 G D7

mf Sleep while I pray and I dream I'm in heav - en with
 Son - na - te a me 'nPa - ra - vi - so cu ti - co vo -

G C D7 G

you! you!
 gliò! ri

THE BENEDICTION (LA BENEDIZIONE)

GORDIGIANI

Recit.

D dim

G7 *lento* *A* *E7*

O thou born of my peo - ple, come to my heart!
 Del nos - tro san - gue na - ta, rie - nial mio sen

f *tremolo* *G#*

Andante *p* *A* *E* *F* *F#* *G* *G#*

A pure and right - eous daugh - ter I long have
 D'in - no - cen - tee sag - gia nuo - ra a - rea

a tempo *Bb* *Daug* *Cmi7*

need - ed to cheer my des - o - la - tion, and my old a - ge's wear - y days to
 d'uo - po, a con - so - la - rei gior - ni dell' in - fe - li - ce mia tar - da rec -

p *a tempo* *p sostenuto* *Bb* *D* *Eb*

Bb

com - fort.
 chiez - za.

pp *F* *Bb* *rall.*

p *a tempo*

O gift of Heav - en, bring - est com - fort in our af - flic - tion.
 A - stro di pa - cea - mi - co, do - no gen - til di Di - o.

Chords: Gb, Ebmi, Abmi6, Db7, Ebmi, Bb

espress.

To thee, my son's fair con - sort, I give my be - ne - dic - tion.
 Vie - ni, ti be - ne - di - co, spo - sa del fi - glio mi - o,

Chords: Gb, Ebmi, F7, Bb, Abmi, Bbmi, F7, Ebmi

Com - est a house of mourn - ing To glad - den with thy love, a
 Sce - sa a tem - prar le pe - ne d'un re - do - va - to o - stel, d'un

Chords: Eb7, G dim, Abmi, Db7, Gb, Ebmi

house of mourn - ing to glad - den with thy love, thou com'st a house of
 re - do - va - to, d'un re - do - va - to o - stel, sce - sa a tem - prar le .

Chords: Gb, C dim, Gb, Db7, G dim

cresc. *p* *affret.*

mourn - ing, Ah! yes, a house of mourn - ing to glad - den with thy love, thou
 pe - ne Ah! si a tem - prar le pe - ne d'un re - do - va - to o - stel, sce -

Chords: Ddim, D7, Gb, Db7, Gb

rall. *pp* *a tempo*

col voce

Fdim  Ebmi  Bb7  Cb  Gdim  Abmi  Eb  Abmi  Gb  Gbmi  Db7 

com'st a house of mourn - ing to glad - den with thy -
sa a tem - prar le pe - ne d'un ve - do - ra - to o -

D4 Eb Bb Cb G Ab *pesante* Bb Cb Db *p*

cresc.

love. *stel.*

p Gb Gb *sf* Bb7 Bb Bb7 *p* Ebmi C F7 Cb F7dim5

Gb Bb7 Ebmi F7 F7withCb

Thy seed be for thy good - ness Bless - ed be -
Vie - ni, per la tua fe - de tut - tui tuoi

Bb *p* *p* Gb *a tempo* F

Ebmi Bb Gb Ebmi F7



fore all oth - er! The num - ber of sons and daugh - ters,
fi - glia rran - no d'im - men - so a - mor mer - ce - de,

Eb Cb Bb Gb F *cresc.*

espress.

Where of thou shalt be moth - er, Be more than of the
ei fi - gli tuoi sa - ran - no più che del mar lea -

Bb *sf* *p* F Bb *sf* Eb

G dim  Abmi  Db7  Gb  Ebmi  Gb  C dim 

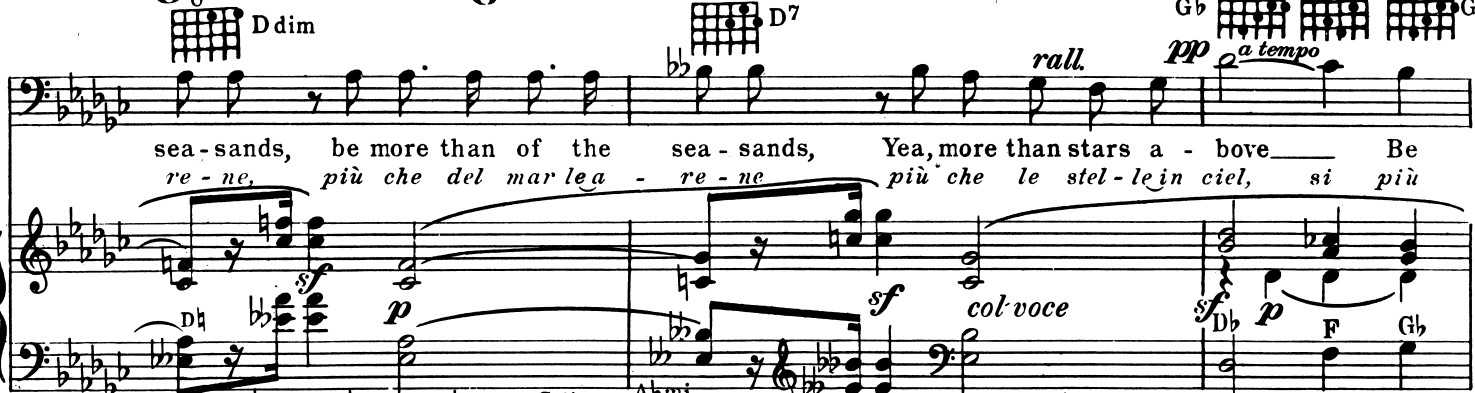
sea - sands re - ne, Yea, more than stars a - bove, more than the
 più che le stel - le in ciel, più che le



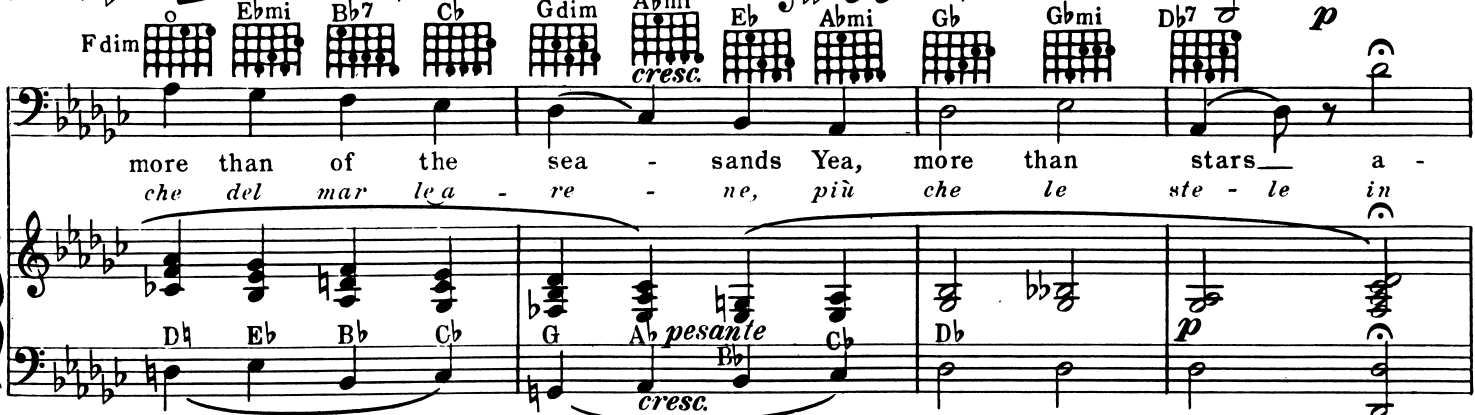
sea - sands, yea, more than stars a - bove, be more than of the
 stel - le, più che le stel - le in ciel, più che del mar le a -



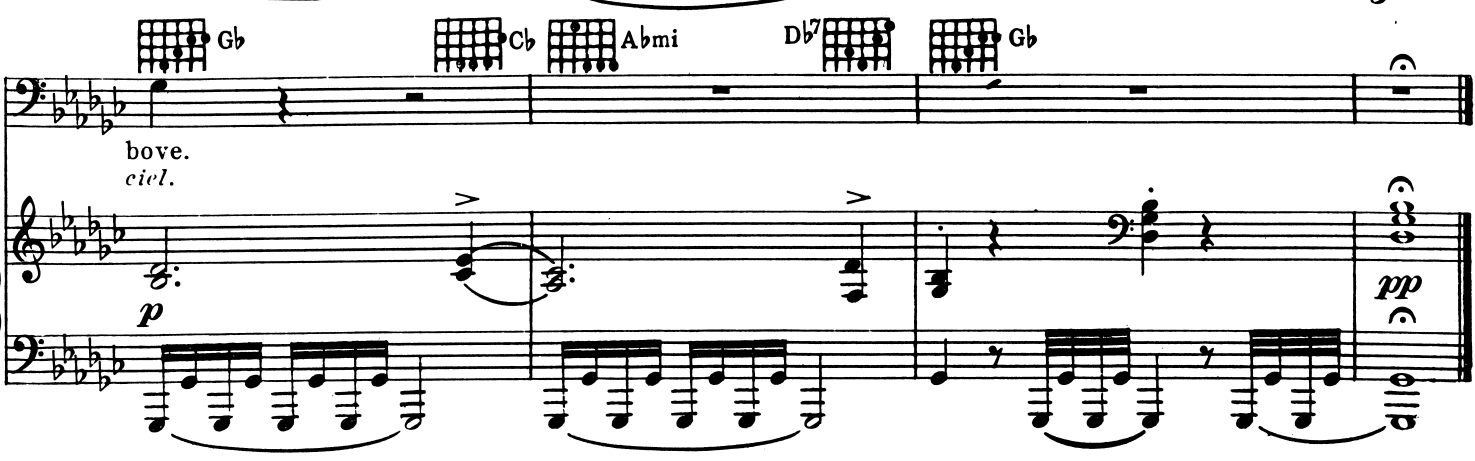
sea - sands, be more than of the sea - sands, Yea, more than stars a - bove Be
 re - ne, più che del mar le a - re - ne, più che le stel - le in ciel, si più



more than of the sea - sands Yea, more than stars a -
 che del mar le a - re - ne, più che le ste - le in



bove. ciel.



My Carmela

(Carmela Mia)

E. CANNIO

Tempo di Marcia

Piano introduction in 2/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands. A dynamic marking of *rinf:* (ritardando) is placed over the final few measures, which end with a *ff* (fortissimo) marking.

* E^b
Canto
mf

A guitar or banjo chord diagram for E-flat major, showing the fretting for the strings: 1st (open), 2nd (1st fret), 3rd (1st fret), 4th (1st fret), 5th (1st fret), 6th (1st fret).

Good-bye Car - me it breaks my heart to part ——— But I must go the bu - gle
Ad - dio Car - mè, di ma ne ag - gia par - ti, ——— I' so' sul - da to' a pa tri' ag -

** Accordion *mf*

Piano accompaniment for the first vocal line, marked *mf*. It features a series of chords in the left hand and a melodic line in the right hand. Chords include E^b, B^b, and F^b.

B^b7

A guitar or banjo chord diagram for B-flat 7, showing the fretting for the strings: 1st (open), 2nd (1st fret), 3rd (1st fret), 4th (1st fret), 5th (1st fret), 6th (1st fret).

calls the start ——— Now dry your tears and dear one just be gay ———
gia ser - vi ——— 'A lun - ta - nan - za nun me fa scur - dà

Piano accompaniment for the second vocal line. Chords include E^b, B^b, and B^b7.

E^b

A guitar or banjo chord diagram for E-flat major, showing the fretting for the strings: 1st (open), 2nd (1st fret), 3rd (1st fret), 4th (1st fret), 5th (1st fret), 6th (1st fret).

Cmi

A guitar or banjo chord diagram for C minor, showing the fretting for the strings: 1st (open), 2nd (1st fret), 3rd (1st fret), 4th (1st fret), 5th (1st fret), 6th (1st fret).

— And smile at me dear as I march a - way, ——— My country needs me and you
— 'E'st'uo - cchie bel - le fat - te pe' 'n can - tà! ——— Tut - te sti mi - se sen - za

Piano accompaniment for the third vocal line. Chords include F, B^b7, D, and E^b. A dynamic marking of *cresc. e-rinf:* (crescendo and ritardando) is placed over the final measures, which end with a *Cm.* (C minor) chord.

** Symbols for ACCORDION
* Symbols for Guitar and Banjo

D7 Gmi Eb F7 F7dim5 Bb7

need me too But there is just one thing for us to do Car -
 te ve - dè; sar raie sin - ce - ra com'mi so' cu tte? Car -

me, Car - me, Just dry those tears and say a -
 mè, Car - mè, T'ag-gia las - sà nun c'è che

dieu Car - me, Car - me, for I'll re -
 ffa Car - mè, Car - mè, Lun-ta-no a

Cmi Fmi Bb7 Eb Eb

turn dear one to you. you.
 te chi nce po' sta? sta?

English words by
Michel Whitehill

Oh, Come To The Sea

(Vieni sul mar)

Tempo di Waltz

mf

VOICE

* Eb

See the moon cast its rays o'er the o - cean — Call - ing lov - ers to
Deh! ti des - ta, fan - ciul - la, la lu - na — Span - de un rag - gio si?

p
 ** (Accordion) Eb Eb Bb Eb Eb Eb Bb Eb Eb Eb

Bb7

Eb

sail o'er the sea, — While my boat waits for you when you wak - en, — And to -
chia - ro sul mar, — Vie - ni me - co ta' spet - ta la bru - na — Fi - da

Eb Eb Bb Bb7 Bb Eb Eb Bb Eb Eb Eb Bb Eb

Bb7

Eb

Cm

G7

geth - er how hap - py we'll be, — But your lov - er must wait while you slum - ber,
bar - ca del tuo ma - ri - nar; — Ma tu dor - mie non pen - sial tuo fi - do,

Eb Eb Bb Bb7 Eb G Bb Eb C Cm C Cm D G7

* Symbols for Guitar, Banjo and Ukulele
 ** Symbols for ACCORDION

As the hours keep pass-ing a - way, ——— And he hopes that his
Ma non dor-me chi vi - de d'a - mor! ——— Io la not-te a te

Guitar chord diagrams: Cm, Ab, Fm, Ab7, G7, Eb

Piano accompaniment chords: G, G7, C, Cm, Ab, Fm, Ab7, G7, D, C, B, A, G, Eb, Eb

pas-sion so ten-der, — Will find hav-en in your heart some day. ———
vo - la sul li - do, — ed il gior-no a te vo - lo col cor. ———

Guitar chord diagrams: Fm, Eb, Bb7, Eb

Piano accompaniment chords: Eb, Eb, A, Fm, Ab, Bb, Eb, Bb, Bb7, Eb, G, Bb, Eb

Oh, come to the sea, — While row-ing with me, ——— We'll sail the
Vie - ni — sul mar, — Vie - ni a vo - gar, ——— Sen - ti -

Guitar chord diagrams: Eb, Ab, Eb, Ab

Piano accompaniment chords: Eb, Eb, B, Eb, Eb, G, Ab, Bb, C, Bb, Eb, Ab, Eb, Ab, Eb, Bb, G, Ab, Bb, C

seas with love guid-ing the breeze, Oh, come to the sea. ———
- ra - i l'eb-brez - - za del tuo ma - ri - nar! ———

Guitar chord diagrams: Bb, Ab, Eb, F7, Bb7, Eb

Piano accompaniment chords: Bb, Ab, G, Eb, F, F7, Bb, Bb7, Eb, G, Bb, Eb, Eb

Serenade Of The Roses

(A Serenata D'e Rose)

E. DI CAPUA

Andante moderato

The piano introduction consists of two systems of music. The first system has a treble clef with a 3/4 time signature and a piano (*p*) dynamic marking. The melody features eighth-note patterns with a key signature of one sharp (F#). The bass line provides a simple harmonic accompaniment. The second system continues the melody and accompaniment.

The second system of the piano introduction continues the melody and accompaniment. It includes a dynamic marking of *pp* (pianissimo) and a key signature change to two sharps (F# and C#). The melody is more active with sixteenth-note runs. The bass line continues with a steady accompaniment.

This section contains the vocal melody and piano accompaniment for the song. The vocal line is in a treble clef with lyrics underneath. The piano accompaniment is in a bass clef. Chord symbols for guitar and banjo are placed above the vocal line, and chord symbols for the piano are placed below the piano line. The lyrics are: "mid night here I stand be-neath your win - dow, And me - za-not - tee cu stu man - du - li - no I'".

* Symbols for Guitar and Banjo
 ** Symbols for ACCORDION

Dmi E7 Ami

strum my man-do - line while I am sing - ing, The
 can - to a stu bar - co - ne chin' e rro - se, Sa-

E7 Ami E7 Ami

ros - es grow and or - angetrees sur - round me And
 glie n'ad-dor-re a - ran - ce d'o ciar - di - no Ea

B7 E F E



scent the love - ly scene, with sweet per - fume. The
 st'a - ria do - ce ve - ne a pro - fu - mà. A

cresc.

A Bmi

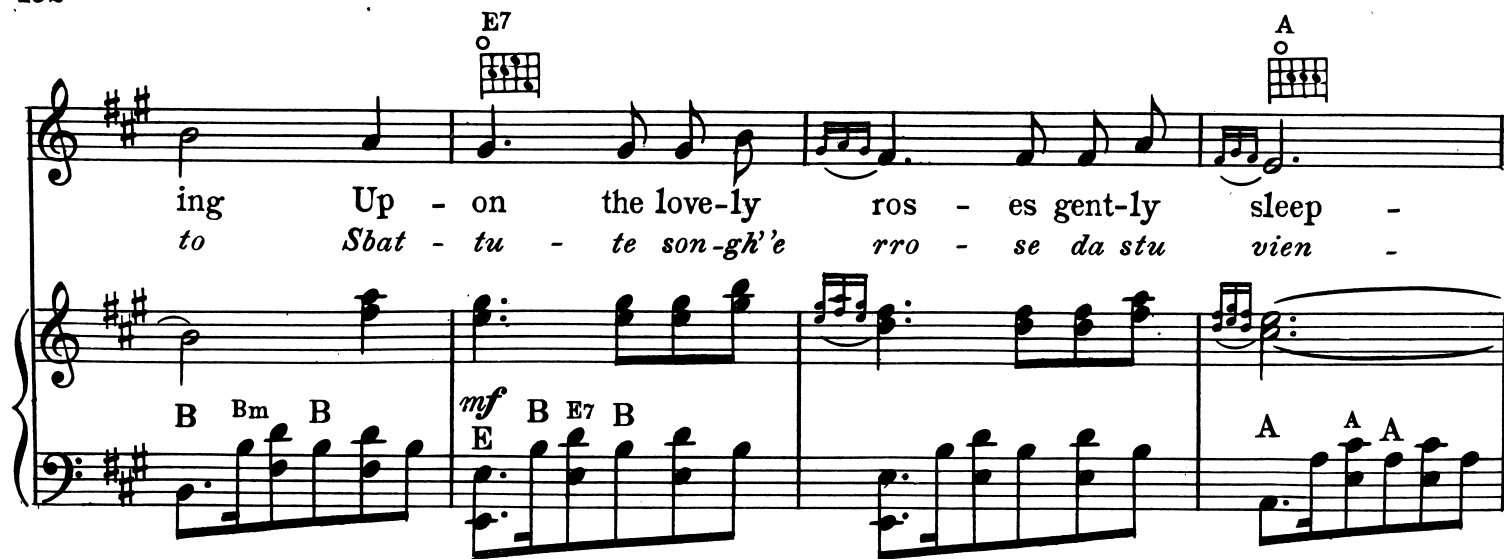
Mosso

sil - v'ry moon-beams seem to be a peep -
 lu - na jan - ca me pa - re d'ar - gien -

E7  A 

ing Up - on the love-ly ros - es gent-ly sleep -
 to Sbat - tu - te son-gh'e rro - se da stu vien -

B Bm B *mf* B E7 B A A A



F#mi 

ing. Oh ros - es if my love in dreams is
 to. Oj rro - se meje! Si dor - me che - sta

A A A F# A F#m









Bmi  A 

ly - ing, Then wake her to the
fa - ta, Sce - ta - te - la Cu

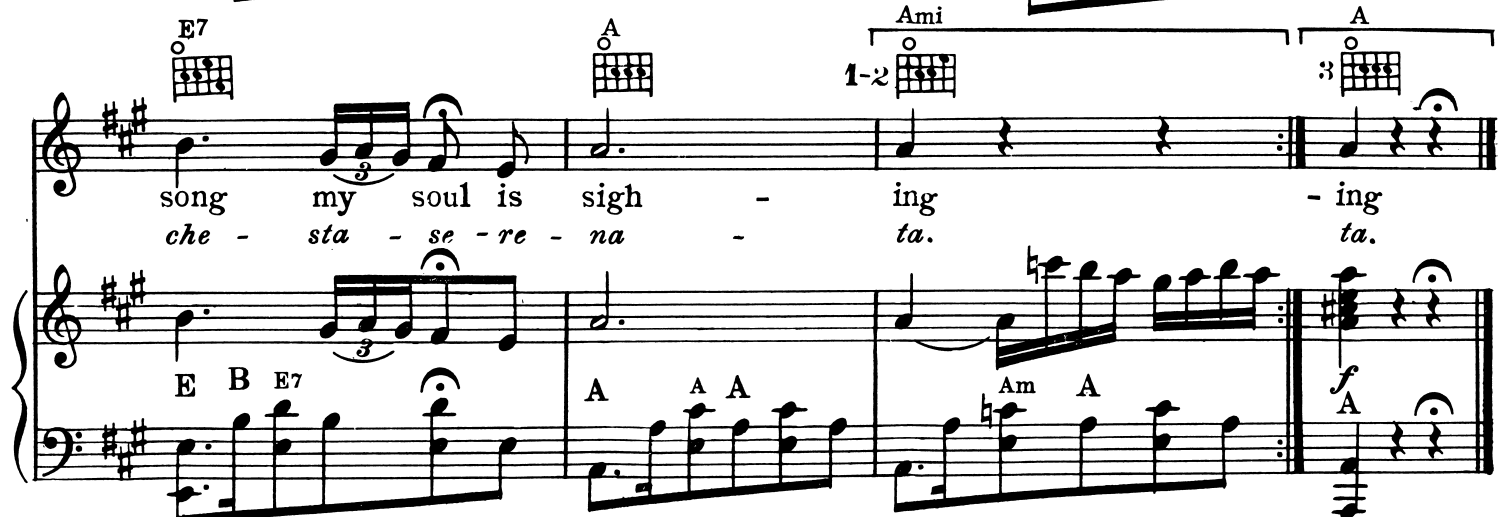
B Bm B E A A



E7  A  Ami  1-2  A  3 

song my soul is sigh - ing - ing
 che - sta - se - re - na - ta. ta.

E B E7 A A A Am A *f* A



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