

Ah! che bell'aria fresca,  
 Ch'addore 'e malarosa!  
 E tu d'arriccano staje  
 Napp'a vi frange 'e rosa.  
 O aie a poco a poco  
 Pe stu tardano sporte;  
 'O niente passa e casa  
 Stu ricciulillo nfrante.  
 I te curria vani...  
 Ma 'o core suo m' 'o dios e te acciti.  
 I me curria addaroti  
 Vicino 'o scianto tajo  
 N'ora pur e'.

Tu duorme, o' Ross mia?  
 E duorme a suonne obiano;  
 Mentr' io guardo accantato  
 Stu musso curailino.  
 E chiesi carne fresca,  
 E chesi trezze nere,  
 Me mettano in! 'a cure  
 Mille male penziere  
 I te curria vani... ecc.

Sento stu core tajo,  
 Che stiate cance 'a ll' onne,  
 Duermento, angelo mio,  
 Chi sa tu a chi te suonne!  
 'A galusia tormento  
 Stu core mio malato...  
 Te suonne a me? Linnello...  
 O pure suonne a n' ato?  
 I te curria vani, ecc.

**Mosso.**

I te vurria va . sà..... I te vurria va . sà.....

*eros.*  
Ma o' renun m' o di . . ce te sce . ta e te sce . ta.....

I me vurria addar . mi . . I me vurria addar . mi . .

Vi . cino' scia . sto tu . jon' ora pu . r' i' a' o . ra pu . r' i'.....

Te voglio vani

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52



# U te vurria vasà!

Premio di Lire 300 al Concorso de la " Tavola Rotonda „



MUSICA di

*E. di Capua*

VERSI di

*Vincenzo Russo*

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52

# I' te vurria vasà

Versi di V. RUSSO

Musica di E. DI CAPUA

Premio di lire 900 al Concorso de la Tavola Rotonda

*PIANO*

*ANDANTINO.*

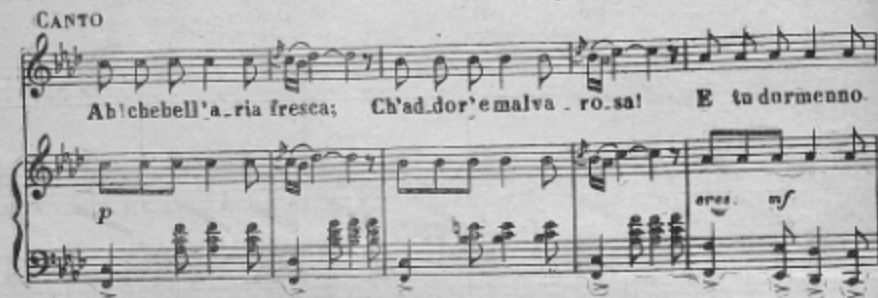


*p* *mf* *res.* *deciso* *p*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from piano (p) to mezzo-forte (mf), with a crescendo leading to a decisive (deciso) section before returning to piano (p).

*CANTO*

Ab'ichebell'a-ria fresca; Ch'ad.dor'e malva . ro.sa! E tu dormenno.



*p* *res.* *mf*

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are written below the vocal staff. Dynamics include piano (p) and mezzo-forte (mf), with a crescendo (res.) leading into the second line.

sta je 'Ncopp'a sti fronn'e ro.sa O so.le a po.co a po.co



*p* *p*

The vocal line continues on a single staff. The piano accompaniment is on two staves. Dynamics are marked piano (p) throughout this section.

Pe stuciardino sponte; 'O vientopassae va.sa Sturiccialli lo'n fronte



*res. mf* *P dim.*

The vocal line continues on a single staff. The piano accompaniment is on two staves. Dynamics include mezzo-forte (mf) with a crescendo (res.) and piano (P) with a decrescendo (dim.).

*cresc.*

врут - ся си - ній и пре - крае - ний — Какъ блещеть солнце свѣтитъ со - гдѣ.  
 хо - дить и тьма на - сту - па - етъ — Какъ блещеть солнце, въ ти - хій часъ за -  
 We - hen lässt sie wei - ter zie - hen, — wie strahlt die Son - ne hell in vol - lem  
 Ruh' geht und sich vor uns wen - det, — wie glänzt die Son - ne in der A - beud.  
 fru - sta pu - re giù 'na fe - sta. — Che bel - la ce - sa 'na is - ra - na - te's

*cresc.*

ва - етъ! } 1. Мо - е же солн - це е - ще свѣт - лій, — и э - то  
 на - та! } 2. Doch ei - ne Son - ne ist schöner noch, — und die se  
 Glan - ze! } 1. Doch ei - ne Son - ne ist schöner noch, — und die se  
 rö - the! } 2. Ma' u' - la sa - la ech'è bello, ohi nò, — 'ò so - la  
 so - la. } 1. Mo' u' - la sa - la ech'è bello, ohi nò, — 'ò so - la

*mf*

солн - це, ты мо - я кра - cal Да, ли - чи - ко тво -  
 Son - ne, das bist nur Du, doin Ant - litz hold und  
 mi - o sta n'fron - te a te, 'ò so - la 'ò so - la

*f*

е вотъ не - тин - но - е сол - ныш - ко мо - е!  
 rein, das soll mei - ne Son - ne e wig - sein!  
 mi - o sta n'fron - te a te sta n'fron - te a lei

*p*

*p*



## Funiculi-Funiculà

I  
 Assesa, Nanninè, me ne sagliette,  
 Tu saie addò?  
 Addò sta core ngrato chiù dispiette  
 Farne non pò.  
 Addò llo faoco coce, ma si fuie,  
 Te lassa stà,  
 E non te corre appricisso, non te struje  
 Sulo a guardà.  
 Jammo ncoppa, jammo, jà...  
 Funiculi-funiculà!

II  
 Nè... jammo: de la terra a la montagna  
 No passo n'è;  
 Se vede Francia, Proceta, la Spagna...  
 E io veco a te.  
 Tirate co lli fune nritto, nfatto  
 Ncielo se va;  
 Se vs comm'a llo viento, a l'antrasatto,  
 Guè, saglie, sà.  
 Jammo ncoppa, jammo, jà...  
 Funiculi-funiculà!

III  
 Ne n'è sagliuta, oie Nè, se n'è sagliuta,  
 La casa già;  
 È ghiuta, pò è tornata, e pò è venuta...  
 Sta sempe coà!  
 La casa vota vota attuorno, attuorno,  
 Attuorno a te,  
 Llo core canta sempe no taluorno:  
 Sposammo, oie Nè!  
 Jammo ncoppa, jammo, jà...  
 Funiculi-funiculà!

## Funiculi-Funiculà

I  
 This evening, Nina dear, I rose above you:  
 I'll tell you where!  
 For there my heart, so heavy that I love you,  
 Was light as air!  
 The mountain's all afire, but will not pelt you  
 When you go by;  
 It won't run after you or try to melt you  
 When you are nigh.  
 Higher, up we go, hurrah!  
 Funiculi-funiculà!

II  
 Upon the mountain from below we're rising,  
 How swiftly, too!  
 We see all France and Spain—oh, how surprising!  
 And I see you!  
 They haul us on a rope as quick as lightning:  
 The sky's not far!  
 We fly along like clouds the wind is fright'ning—  
 And there we are!  
 Higher, up we go, hurrah!  
 Funiculi-funiculà!

III  
 And now upon the mountain-top we've mounted,  
 I do declare!  
 On all the way there's not a step we counted,  
 Yet we are there!  
 Your head's a-turning round and round, I'll bet you,  
 A dizzy head!  
 My heart's a-singing like the day I met you:  
 It's time we wed!  
 Higher, up we go, hurrah!  
 Funiculi-funiculà!

# LA SERENATA

(Londra, 1888)

(soprano o tenore)

Parole di G. A. Cesareo

PIANOFORTE

$\text{♩} = 80$

The piano introduction is in 3/4 time with a tempo marking of quarter note = 80. It features a delicate melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat major or D minor). The piece begins with a series of eighth and sixteenth notes, creating a light, airy atmosphere.

## CANTO

Vo - la, O se.re.

*pp*

The vocal line enters with a soft *pp* dynamic. The lyrics are "Vo - la, O se.re.". The piano accompaniment continues with its characteristic light, flowing texture.

- na - ta: La mia di - let - ta è so - la, E,

*p*

The vocal line continues with the lyrics "- na - ta: La mia di - let - ta è so - la, E,". The piano accompaniment provides a steady accompaniment.

con la bel.la te.sta ab.ban.do - na ta, Po - sa tra le len.

The vocal line concludes with the lyrics "con la bel.la te.sta ab.ban.do - na ta, Po - sa tra le len.". The piano accompaniment ends with a final chord in the right hand.

- zuo - la: O se - re - na - ta, Vo - la.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'zuo', followed by a half note 'la:'. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand. The lyrics are '- zuo - la: O se - re - na - ta, Vo - la.'

*p* O se - re - na - ta, Vo - la. *p* Splen - de Pu - ra la

Detailed description: This system contains measures 4-6. The vocal line begins with a half note 'O', followed by quarter notes 'se - re - na - ta, Vo - la.'. The piano accompaniment continues with similar rhythmic patterns. The lyrics are '*p* O se - re - na - ta, Vo - la. *p* Splen - de Pu - ra la'.

lu - na; L'a - le il si - len - zio sten - do,

Detailed description: This system contains measures 7-9. The vocal line has a half note 'lu - na;', followed by quarter notes 'L'a - le il si - len - zio sten - do,'. The piano accompaniment features a change in bass notes and some chromatic movement in the right hand. The lyrics are 'lu - na; L'a - le il si - len - zio sten - do,'.

E dietro i ve - li dell'al - co - va bru - na La lam - pa - da s'ac -

Detailed description: This system contains measures 10-12. The vocal line starts with a half note 'E', followed by quarter notes 'di - tro i ve - li dell'al - co - va bru - na La lam - pa - da s'ac -'. The piano accompaniment maintains the established harmonic and rhythmic structure. The lyrics are 'E dietro i ve - li dell'al - co - va bru - na La lam - pa - da s'ac -'.

## LA SERENATA

cen - de: Pu - ra la lu.na Splen - de.

Pu - ra la lu.na Splen - de. Vo - la, O se - re -

na - ta: Vo - la, O se - re - na - ta,

Vo - la. Ah!



la *pp* Ah! la

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a triplet of eighth notes on the note 'la', followed by a whole note rest, then a half note 'Ah!' and another triplet of eighth notes on 'la'. The middle and bottom staves are piano accompaniment. The middle staff features a rhythmic pattern of eighth notes with slurs and accents, while the bottom staff provides a harmonic foundation with sustained chords and moving bass lines.

The second system continues the piano accompaniment from the first system. It consists of three staves. The top staff is mostly empty, indicating a vocal rest. The middle and bottom staves show the piano's part, which continues with the same rhythmic and harmonic patterns as the first system, maintaining a consistent texture.

Vo - la, O se - re - na - ta: La

The third system features a vocal line and piano accompaniment. The vocal line (top staff) has a whole rest followed by the lyrics 'Vo - la, O se - re - na - ta: La'. The piano accompaniment (middle and bottom staves) continues with the same rhythmic and harmonic patterns, marked with *pp* (pianissimo).

mia di - let - ta è so - la; Ma sor - ri - dendo ancor mez - zo asson.

The fourth system features a vocal line and piano accompaniment. The vocal line (top staff) has a whole rest followed by the lyrics 'mia di - let - ta è so - la; Ma sor - ri - dendo ancor mez - zo asson.'. The piano accompaniment (middle and bottom staves) continues with the same rhythmic and harmonic patterns, maintaining the overall mood of the piece.

.na . ta, Tor . na fra le len . zuo . la:

O se.re . na.ta, Vo . la. O se.re . na.ta,

Vo . la. L'on . da So . gna su'l li . do,

E'l ven.to su la fron . da; E a' ba.ci miei ri . cusa an

.cora un ni . do La mia si . gno . ra bion . da...

*p* So - gna su'l li - do L'on - da. *pp* So - gna su'l li - do

L'on - da. Vo - la, O se - re - na - ta:

Vo - la, O se - re - na - ta: *p* Vo -

la. *pp* Ah! la

*pp* Ah! la *dim.*



# TORNA A SURRIENTO

Testo di G. B. DE CURTIS

Musica di E. DE CURTIS

Andantino

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features chords labeled E, F#m, B7, E, and Am. The second system continues the piano accompaniment with chords Em, B7, and Em. The third system includes the vocal line with lyrics and the piano accompaniment with chords Am and Em. The piano part also includes dynamic markings: *mf* Mi, *Fa* #m, *Si* 7, *Mi*, and *f* *La* m.

E F#m B7 E Am

*mf* Mi *Fa* #m *Si* 7 *Mi* *f* *La* m

Em B7 Em

Mi m Si 7 *p* Mi m

*p* Am Em

Vide 'o ma-re quant'è bel - lo, Spi-ra tan-tu sen-ti - men - to,  
Vide 'o ma-re de Sur-rien - to Che te - so - ro te - ne nfun - no;

La m Mi m



C Em B7

*atent.* Com-me tu a chi tie-ne men-te, Ca sce-ta-to 'o faje sun  
Chi ha gi-ra-to tut-to 'o mun-no Nun l'ha vi-sto comm' a

*rall.*

De col canto Mi m Si 7 *rall.*

E con passione F#m B7

-nà. Guar-da, gua', chistu ciar-di-no; Siente, sie', sti sciure a-  
ccà. Guardo attuor-no sti Sse-re-ne, Ca te guarda-no ncan-

Mi Fa#m Si 7

E F#m7 B7 E

-rance: Nu pru-fumo accusai fi-no Dinto 'o core se ne va...  
-ta-te E te von-no tantu be-ne... Te vu-lesse-ro va sà...

Mi Fa#m7 Si 7 Mi

F#m7 B7 C

E tu dice: "I' parto, ad-di-ol,, T'allunta-ne da stu co-re...

Fa#m7 Si 7 Dø

# TORNABASURRIENO

Am7 C(♯6) Em B7

*f e stent.*  
Da sta ter - ra de l'am - mo - re... Tiene 'o co-re 'e nun tur -

*f e col canto*  
La m7 Do 6♯ Mi m Si 7

E F#m7 B7

- nà? Ma nun me las - sà, Nun dar-me stu tur -

Mi Fa #m7 Si 7

E E7 Am E B7

- mien - tol Tor - na a Sur - rien - to, F'amme cam -

Mi Mi 7 f La m Mi Si 7

1. 2.

Em C Am6 Em

- pàl - pàl

Mi m f Do La m6 Mi m

# Tarentella napoletana

260205

Traditionnel

♩ = 72

The image displays a musical score for 'Tarentella napoletana' in 6/8 time. The score is written on eight staves, each containing a single melodic line. The first staff begins with a treble clef, a 6/8 time signature, and a tempo marking of '♩ = 72'. The music is in a key with one sharp (F#). The score consists of several measures, with some sections marked as first and second endings. The notation includes eighth and sixteenth notes, rests, and repeat signs. The overall style is traditional and rhythmic.

# 'A VUCHELLA

(Folkestone, 1907)

a Peppino Sirignano

## ARIETTA DI POSILLIPO

(soprano o tenore)

Parole di Gabriele D'Annunzio

ALLEGRETTO MODERATO

First system of piano accompaniment. The music is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns and slurs, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano accompaniment, continuing the piece. It maintains the same tempo and key signature as the first system, with similar melodic and harmonic textures.

CANTO

Third system of the score, featuring the vocal line and piano accompaniment. The vocal line begins with a rest and then enters with the word "Si," followed by a dotted line indicating a continuation of the note. The piano accompaniment starts with a piano (*p*) dynamic and provides a steady harmonic support for the voice.



*p*

com - m'a nu scio - ril - lo..... tu tie - ne

na vuc - chel - la nu po - co po - co - ril - lo ap -

- pas - su - lia - tel - la.....

*mf*

Meh,..... dam - mil - - -

*p*

- lo, dam - mil - lo,..... - è com - m'a na ru -

- sel - la - dam - mil - lo nu va - sil - lo, dam - mil - lo, Can - ne -

- tel - la!..... Dam - mil - lo e

*cres.*

pi - glia - til - lo, ..... nu va - so pic - ce

*cres.*

*f*

- ril - lo, ..... nu va - so pic - ce - ril -

- lo, com - m'a che - sta vuc - chel -

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

- la, che pa - re na ru - sel - - - la nu

*cel canto*

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





po-co po-co - ril-lo ap-pas-su-lia-tel-la.....



*p*



..... Si.....



*mf*



*diminuendo*  
..... tu tie-ne na vuc-chel-la..... nu po-co po-co - ril-lo ap-



*diminuendo*  
*p*



*poco rit.*  
- pas-su-lia-tel-la.....



*col canto*  
*a tempo diminuendo*  
*poco rit.* *pp*  
*p* *pp*



# MARIA, MARI'!

Testo di V. RUSSO

Musica di E. DI CAPUA - A. MAZZUCCHI

Andantino

A7 Dm A7 Dm A7 Dm A7 Dm  
 La7 Rem La7 Rem La7 Rem La7 Rem  
 A7 Dm Gm Dm  
 p A ra-pe-te fe-ne-sta fam m'affac-cià a Mari-a,  
 Mmiez' a stu ciardeniel-lo nce ri-de 'a mal-va-ro-sa,  
 Pa-re ca già s'ara-pe na senga 'e fe-nestel-la...  
 p La7 Rem Solm Rem  
 A7 Dm B♭ Gm A7  
 ca ston-go mmiez' a vi-a spe ru-to p' a ve-  
 nu llietto 'e fronn' e ro-sa ag giu fat-to pe'  
 Ma ri-a c' a ma-nel-la nu seño a me me  
 La7 Rem Si♭ Solm La7

Dm A7 Dm

- dé. Nun tro - vo n'ora 'e pa - ce,  
 te. Vie ne, ch' 'a notte d' ddo - ce,  
 fa! So na, chi - tar - ra mi - a!

Rem La7 Rem

Gm Dm A7

'a notte a fac - cio juor - no, sem pe pe sta ccà at -  
 'o cie - lo ch'è nu man - to... tu duorme e 'i te  
 Ma ri - a s'è sce - ta - ta... Na bel - la se - re -

Sol m Rem La7

Dm Bb Gm6 La7 D

- tuor - no spe ranno 'o ce par - là! Ah, Ma -  
 can - to 'a nonna affianco a te.  
 - na - ta fa cim - me - la sen - ti.

Rem Bb Sol m6 La7 Re

B7 A7

- ri - a, Ma-ri! Quanta suonne ca per-do pe' tel Fam - m'ad-dur-

Si 7 La 7

*rail.* *a tempo*  
D

- mi abbrac-cia-to nu po-co cu tel Oj Ma-ri! Oj Ma-

*rail.* *Re a tempo*

B7 Em Gm6

- ri! Quanta suonne ca perdo pe' tel Fam - m'addur-

Si 7 Mi m Sol m6

D G#7 D A7 1.2. D A7 3. Dm

- mi Oj Ma-ri! Oj Ma-ri! - ri!

Re Sol #dim Re La 7 Re La 7 Rem



# MARECHIARE

(Napoli, 1886)

## CANTO NAPOLETANO

(soprano o tenore)

Versi di Salvatore Di Giacomo - Versione italiana di Rocco E. Pagliara

Allegretto

PIANOFORTE

*leggero e pp*

*p*

The first system of the piano accompaniment features a treble clef with a key signature of one flat and a 2/4 time signature. The melody is simple and rhythmic, with a dynamic marking of *pp* (pianissimo) and a tempo marking of *Allegretto*. The bass line consists of a steady eighth-note accompaniment.

CANTO

*p*

1<sup>a</sup> Quando spon - ta la lu.na a Ma - re - chia - ro pu - re li pi - sce ceefan.n'a l'am.mo -  
 2<sup>a</sup> Chi di.ce ca li stel.le so lu - cen - te nun sa.pe st'uocchio ca tu tie.ne afron -  
 1<sup>a</sup> Quando sor - ge la lu - na a Ma - re - chia - ro, per - fi.no i pe - sci tre.ma - no d'a - mo -  
 2<sup>a</sup> Chi di . ce che le stel . le son lu - cen - ti de l'oc.chi tuoi non vi . de lo splen . do -

The second system of the piano accompaniment continues the rhythmic accompaniment from the first system, with a dynamic marking of *p* (piano) and a tempo marking of *Allegretto*.

. re so re - vol - ta.no l'on.ne de lu ma - re, pe  
 . te stidoje stel . le li sac.cioioso - la - men - te, din -  
 . re si seon - voi - Go - no l'on.de in grem.bo al ma - re, e  
 . re! Ah, li co.no - sco io ben quei rag - gi ar - den - ti! Ne

The third system of the piano accompaniment concludes the piece with the same rhythmic accompaniment and dynamic marking of *p* (piano) and tempo marking of *Allegretto*.



la pri.ez.za ca - gneno cu - lo - re, quando spon - ta la lu.naa Ma.re - chia -  
 - t'a lu co.re ne tengo li pón - te, Chi di.ce ca li stelle so lu - cen -  
 per la gio.iá can.gia.no co - lo - re, Quando sor - go la lu.naa Ma.re - chia -  
 scen.do, no te punto in que.sto co - re! Chi di.ce che le stel.le son lu - cen -

*cresc.*

- re. A Ma - re - chia - re nec sta na fe - ne - sta, la  
 - te? Sce - ta - te, Ca.ru.lli ca l'a - ria è do.ce, quando  
 - re. A Ma - re - chia - re sor - ri - de un bal - co - no, la  
 - ti? Dè - sta - ti, che la se.ra è tut - to in - can - to, e

*sentito*

pas - sio.ne mia nce tuz - zu - le - a, nu ca - ro - fa.no ad - do - ra in - t'a na  
 ma - ie tan.to tiempo aggio aspet.ta - to? P'ac.compa.gnà li suo - ne cu la  
 pas - sio.ne mia vi bai - te t'a - le: l'ac.gua can - ta di sot - to u - na can -  
 mai per tan.to tempo l'houspet - ta - ta! Per ac.cop.piar gis ac - cor - di al me - sto

*p*

te.sta, passa l'ac - qua pe sott.o emur.mu - lè - a; A Ma.re - chia - re nec sta - na fe -  
 vo - ce sta - se.ra na chi - tarra aggio por - ta - to! Sce - ta.te Ca.ru.lli, ca l'aria è  
 - so - ne, un ga - ro - fa.no - lezza al da - van - sa - to; a Ma.re - chia - ro sor - ri - de un bal -  
 can - to sta - se.ra una chi - tarra hoqui por - ta - ta! Dè - sta - ti, che la se - ra è tut - to in -

*sentito* *pp*

- ne - - sta. Ah! Ah!  
 - do - - ce! Ah! Ah!  
 - co - - ne. Ah! Ah!  
 - can - - to! Ah! Ah!

*cresc.* *pp*

*cresc.*

A Ma-re - chia - - re, a Ma-re - chia - -  
 Ah! See - ta - te! Ah! See - ta -  
 A Ma-re - chia - - re, a Ma-re - chia - -  
 Ah! Dè - sta - ti! Ah! Dè - sta -

*cresc.*

- re non sta na fe. ne. - - sta.  
 - te, ca l'a - ria è do. - - ce!  
 - re - ri - de un bal - co - - ne.  
 - ti, che è tut.to in can. - - to!

*p*

*dim.*

# LES BIJOUX DU CHANT

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| 3. Leoncavallo R. Nînon. Canzonetta (Baryton ou C-Alto) . . . 40                            | 3. Леонкавалло Р. Нинонъ. Пѣсня. (Баритон или К-Альто). 40                       |
| 4. Tosti F. P. Aubade (Mezzo-Sopr. ou Baryton) 40   | 4. Тости Ф. П. Утренняя серенада (М.-Сопрано или Баритон). 40                    |
| 5. Tosti F. P. Amour! Amour! Mélodie . . . . . 40   | 5. Тости Ф. П. Любовь! Любовь! Мелодия . . . . . 40                              |
| 6. Tosti F. P. Malgré moi. Mélodie . . . . . 40   | 6. Тости Ф. П. Противъ воли. Мелодия . . . . . 40                                |
| 7. Tosti F. P. Ave Maria. Piccola melodia . . . 40  | 7. Тости Ф. П. Дѣва Марія. Маленькая мелодия 40                                  |
| 8. Tagliafico D. La chanson de Marinette (Mezzo-Sopr. ou Baryton) 40                        | 8. Тальяфико Д. Пѣсня Маринетты (Мез.-Сопр. или Баритон). 40                     |
| 9. Tagliafico D. La chanson de Marinette (Soprano ou Tenor). 40                             | 9. Тальяфико Д. Пѣсня Маринетты (Сопр. или Тенор). 40                            |
| 10. Denza L. So... Mélodie . . . . . 40   | 10. Денца Л. Со... Мелодия . . . . . 40  |
| 11. Bohm C. Zigeuner. Liedchen . . . . . 40   | 11. Бомъ К. Цыганская пѣсенка . . . . . 40                                       |
| 12. Charpentier G. Louise. Air de Louise . . . 50   | 12. Шарпантье Г. Луиза. Арія Луизы . . . . . 50                                  |
| 13. Massenet J. Ou éti Mélodie . . . . . 40   | 13. Массене I. Геворатг! Мелодия . . . . . 40                                    |
| 14. Hirschfeld H. Zigeunerkind's Klage . . . . . 40   | 14. Гиршфельдъ Г. Жалоба цыганки . . . . . 40                                    |
| 15. Hirschfeld H. Das Zigeunerkind . . . . . 25   | 15. Гиршфельдъ Г. Цыганка . . . . . 25   |
| 16. Capua E. O sole mio! (Maine Sonne!) . . . 40  | 16. Капуа Е. Моё солнышко! . . . . . 40  |
| 17. Godard B. Méditation. Mélodie d'après la Réverie de R. Schumann Op. 15 № 7 . . . . . 40 | 17. Годаръ Б. Размышление. Мелодия по Réverie (Триллерей) Р. Шумана . . . . . 40 |
| 18. Perillou A. M'Amye. Chanson de Clément Marot. 40  | 18. Перелью А. Моя Краля. Пѣсня К. Маро (1527). 40                               |
| 19. Frenkel Al. Ni jamais, ni toujours. Vieille chanson . . . . . 40                        | 19. Френкель Ал. Рядомъ быть, любить, жить. Старинная пѣсенка . . . . . 40       |
| 20. Tosti P. Chanson de l'adieu (M.-Sopr. ou Bar) 40  | 20. Тости П. Пѣсня прощанья (М.-Сопр. или Бар.) 50                               |
| 21. Massenet J. C'est l'amour . . . . . 50  | 21. Массене I. Это любовь! . . . . . 50  |



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## МОЕ СОЛНЦЕ!

## MEINE SONNE!

'O sole mio!



Музыка

Musik von

Е. БАПУА.

E. di CAPUA.

Народная Неаполитанская пьеса.

Переводъ А. Горчаковой.

Gesang. *Andantino.*

Piano. *Andantino.*

Какъ блещетъ солн - це, свѣтитъ, со - грѣ -  
 Какъ блещетъ солн - це вѣтн - хій часъ за -  
 Wie strahlt die Son - ne hell in vol - lem  
 Wie glänzt die Son - ne in der A - bend.  
 Che brì - la co - sta 'na tar - na - la 'e

. ва - етъ — Промчалось об - ла - ко, — на не - бѣ яс - но — а.фиръ ис -  
 . на - та — Влудалъ пур - пурныхъ, бы - стро у - га - са - я: — о - но у -  
 Glan - ze, — vor - ü - ber ist der Sturm, — die Wol - ken flie - hen, — ein fri - sches  
 . rŕ - the, — mit gold'nem Feu - er - schein — sie Al - les blen - det, — bis sie mer  
 zo - la. — n'â - riu se - re - na dop - po 'na tem - pe - sta — pe' l'â - riu



## Funiculì - Funiculà.

English version by  
Dr. Th. Baker.

L. Denza.

*Allegretto brillante.*

*p grazioso*

*pp cresc.*

*f*

*pp*

*f*

1. Ais - se - - - ra, Nan - ni - nè, me ne sa -  
 1. This eve - - - ning, Ni - na dear, I rose a -

glet - te, Tu sa - ie ad - dò?  
 bove you; I'll tell you where!

*p* *f* *p*

*f*

Ad - dò sto co - re ngra - to chiù di -  
 For there my heart, so heav - y since I

spiet - te Far - me non pò.  
 love you, Was light as air!

*f*

*p*

Jam - mo, Jam - mo neop - pa, jam - mo,  
High - er, high - er, up we go, hur -

*p*

jä, jam - mo, jam - mo neop - pa, jam - mo,  
rah! High - er, high - er, up we go, hur -

*pp*

jäl Fu - ni - cu - li - fu - ni - cu - lä, fu - ni - cu - li - fu - ni - cu -  
rah! Fu - ni - cu - li - fu - ni - cu - lä, fu - ni - cu - li - fu - ni - cu -

*pp cresc.*

*ten.*

lä! Neop - pa jam - mo, jä, fu - ni - cu - li - fu - ni - cu - lä!  
lä! Up we go, hur - rah! fu - ni - cu - li - fu - ni - cu - lä!

*colla voce*

*p*

Ad - dō - - - llo fuo - co co - ce, ma si  
The moun - - - tains all a - fire, but will not

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a half note 'A', then a dotted half note 'dō', and continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

fu - ic, Te las - sa stà,  
melt you When you go by,

The second system continues the musical score. The vocal line has a half note 'fu', a dotted half note 'ic', and then eighth notes. The piano accompaniment maintains the eighth-note accompaniment with some harmonic changes.

E non te cor - re ap - pries - so, non te  
It won't run af - ter you or try to

The third system shows the vocal line with a half note 'E', a dotted half note 'non', and then eighth notes. The piano accompaniment continues with the eighth-note accompaniment.

stru - je Su - lo a guar - dà  
melt you When you are nigh!

The fourth system concludes the musical score. The vocal line has a half note 'stru', a dotted half note 'je', and then eighth notes. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.



# PISCATORE 'E PUSILLECO

Testo di E. MUROLO

Musica di E. TAGLIAFERRI

Tempo di Barcarola (un po' mosso)

The musical score is written in G minor (three flats) and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Chord changes are indicated above the vocal line and below the piano accompaniment.

**Chords:** Fm, C7, Fm, Bbm, Fm, Bbm, Fm, Fm, Si bm, Fm, Bbm, Fm, C7, Fm, Do7, Fm, dolce.

**Lyrics:**

Pi-sca-tore 'e 'stu mare 'e Pu-  
 Ca-sa-rel-la d' 'o Cap' 'e Pu-  
 Zitto, oi co-re, ca 'n-ter-ra Pu-  
 -sil-le-co ch'o-gne not-te me sient' 'e can-tà, pi-sca-  
 -sil-le-co, sponta 'a lu-na e te vene a vva-sà... Quan-ta  
 -sil-le-co, ve-co n'ombra ca se-gno me fa... 'Na ma-

*tratt.*

Ab Db Ab C Dm7 G7

- tò sti ppa-ro-le so' lla-greme pe' Ma-ria ca lun-ta-na me  
 notte ag-gio per-zo guar-dan-note, quanta juorne aggio vi-sto schia-  
 -nel-la e 'na vo-ce me chiammano: fra 'sti bbrao-cia Maria vo' tur-

La♭ *tratt.* Re♭ La♭ Do Sol Rem7 Sol 7

C7 *pp* C7 F

stà! Dorme 'o ma-re... Vo-ca, vo-ca! tut-t'è  
 -rà! Dorme 'o ma-re... Vo-ca, vo-ca! tut-t'è  
 -nà... Dorme 'o ma-re... Oi bel-la vie-nel Ncielo 'a

Do7 *pp* Do7 Fa

*f* *con passione*

Gm A Dm C

pa-ce attuor-no a mme... Ma pec-ché... Ma pec-ché m'hè las-  
 pa-ce attuor-no a mme... Ma pec-ché... Ma pec-ché m'hè las-  
 lu-na sa-glie e va... Vi-ta mia! Vi-ta mia... me vuò

Sol m *f* *con passione* La Rem Do

1.2.

B $\flat$  *pp* F B $\flat$ m C7 F Fm

- sa to, \_\_\_\_\_ mentr'io mo-ro, sta-not-te, pe' tte? \_\_\_\_\_  
 - sa to \_\_\_\_\_ mentr'io mo-ro, sta-not-te, pe' tte? \_\_\_\_\_  
 be ne?... \_\_\_\_\_ Ca si è suonno... Nun far-me sce -

Sib *pp* Fa Si $\flat$ m Do7 Fa *p e mosso* Fa $\flat$ m

3.

F C7 F *dim.*

- tà \_\_\_\_\_ Dorme 'o

*sentito* *p* Fa Do7 Fa *dim.*

Gm B $\flat$  *pp* F F

ma - re... Vo - ca, vo'...

Sol m Si $\flat$  *pp* Fa m.s. m.d. m.s. m.d. m.s. m.s. Fa