

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

Tu duorme, o' Ross mia?
 E duorme a suonne obiao;
 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 vanà... ecc.

Sento stu core tajo,
 Che stiate canot' '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 vanà, ecc.

Mosso.

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

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

I me vurria addur . mi . . I me vurria addur . mi . .

rall.
Vi . cin'o'oscia . . to tu . jon'ora pu . r'i' a'o . ra pu . r'i'.....

I te voglio vanà

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Nov
52



U te vurria vasà!

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



MUSICA di

E. di Capua

VERSI di

Vincenzo Russo

N. 440

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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.

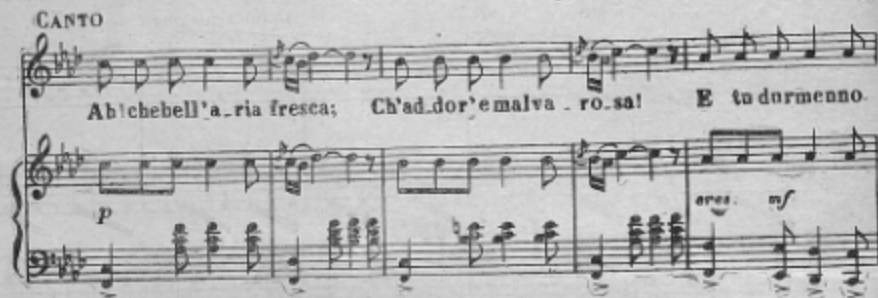


p *mf* *res.* *deciso* *p*

The piano introduction consists of two staves. The right hand plays a melodic line with grace notes, while the left hand provides a harmonic accompaniment. The tempo is marked 'ANDANTINO' and the dynamics range from piano (p) to mezzo-forte (mf).

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 line. The dynamics include piano (p) and mezzo-forte (mf).

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. The lyrics are written below the vocal line. The dynamics include piano (p).

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. The lyrics are written below the vocal line. The dynamics include mezzo-forte (mf) and piano (p) with a dynamic marking 'dim.' (diminuendo).

cresc.

врит ся си ній и пре крае ний — Какъ блещеть солнце свѣтитъ со гнѣ.
 хо дить и тьма на сту па еть — 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 - sa - ta's

cresc.

ва - еть! } 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' - na sa - la ech'è bello, ohi nò, — 'ò so - la
 so - la. } 1. Mo' u' - na 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 right hand uses slurs and accents to highlight specific notes, while the left hand provides a steady harmonic foundation with chords and single notes.

CANTO

Vo - la, O se.re.

pp

The first vocal line begins with a rest, followed by the lyrics "Vo - la, O se.re." The melody is simple and lyrical, with a final note on a half note. The piano accompaniment continues with the same texture as the introduction, marked *pp* (pianissimo).

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

The second vocal line continues the melody with the lyrics "- na - ta: La mia di - let - ta è so - la, E,". The piano accompaniment remains consistent, providing a soft accompaniment to the vocal line.

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

The third vocal line concludes the phrase 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 and a sustained bass line in the left hand.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note 'zuo' followed by a half note 'la:', then a quarter rest, a quarter note 'O', a quarter note 'se', a quarter note 're', a quarter note 'na', a quarter note 'ta', a quarter note 'Vo', and a half note 'la.'. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the bass line, with a long note and a half note.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note 'O', a quarter note 'se', a quarter note 're', a quarter note 'na', a quarter note 'ta', a quarter note 'Vo', a half note 'la.', then a quarter rest, a quarter note 'Spl', a quarter note 'en', a quarter note 'de', a quarter note 'Pu', a quarter note 'ra', and a half note 'la.'. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the bass line, with a long note and a half note.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note 'lu', a half note 'na;', then a quarter note 'L', a quarter note 'a', a quarter note 'le', a quarter note 'il', a quarter note 'si', a quarter note 'len', a quarter note 'zio', a quarter note 'sten', and a half note 'do,'. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the bass line, with a long note and a half note.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a quarter note 'E', a quarter note 'di', a quarter note 'etro', a quarter note 'i', a quarter note 've', a quarter note 'li', a quarter note 'dell', a quarter note 'al', a quarter note 'co', a quarter note 'va', a quarter note 'bru', a quarter note 'na', a quarter note 'La', a quarter note 'lam', a quarter note 'pa', a quarter note 'da', and a half note 's'ac -'. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the bass line, with a long note and a half note.

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 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 and sixteenth notes, while the bottom staff has a simple bass line with sustained notes.

The second system consists of three staves. The top staff is a vocal line with a whole note rest. The middle and bottom staves are piano accompaniment. The middle staff continues the rhythmic pattern from the first system, and the bottom staff has a simple bass line.

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

The third system consists of three staves. The top staff is a vocal line starting with a whole note rest, followed by the lyrics 'Vo - la, O se - re - na - ta: La'. The middle and bottom staves are piano accompaniment. The middle staff continues the rhythmic pattern, and the bottom staff has a simple bass line.

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

The fourth system consists of three staves. The top staff is a vocal line with the lyrics 'mia di - let - ta è so - la; Ma sor - ri - dendo ancor mez - zo asson.'. The middle and bottom staves are piano accompaniment. The middle staff continues the rhythmic pattern, and the bottom staff has a simple bass line.

.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 music. The first system shows the piano introduction with chords E, F#m, B7, E, and Am. The second system continues the piano accompaniment with chords Em, B7, and Em. The third system introduces the vocal melody with lyrics in Italian, accompanied by piano chords Lam and Mi m.

System 1: Chords: E, F#m, B7, E, Am. Dynamics: *mf* Mi, *Fa* #m, *Si* 7, *Mi*, *f* *La* m.

System 2: Chords: Em, B7, Em. Dynamics: *Mi* m, *Si* 7, *p* *Mi* m.

System 3: Chords: Am, Em, Lam, Mi m. Lyrics:
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;

C Em B7

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

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. Em C Am6 Em

- pàl - pàl

2. f Do La m6 Mi m

Tarentella napoletana

260205

Traditionnel

♩ = 72

The image displays a musical score for a traditional Neapolitan tarantella. The score is written on eight staves, each beginning with a treble clef and a 6/8 time signature. The tempo is indicated as quarter note = 72. The music is in a key with one sharp (F#), likely D major. The score consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1.' and '2.' and repeat signs. The piece concludes with a final cadence on the eighth staff.

'A VUCHELLA

(Folkestone, 1907)

a Peppino Sirignano

ARIETTA DI POSILLIPO

(soprano o tenore)

Parole di Gabriele D'Annunzio

ALLEGRETTO MODERATO

The first system of piano accompaniment is in 3/4 time, marked *mf*. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of piano accompaniment continues the musical texture from the first system, maintaining the 3/4 time signature and *mf* dynamic.

CANTO

The vocal line begins with a rest for the first three measures, followed by a melodic phrase starting on a half note. The dynamic is marked *mf*. The lyrics "Si," are written below the notes.

The third system of piano accompaniment continues the accompaniment for the vocal line, marked *p* (piano). It features a steady harmonic accompaniment in the left hand and chords in the right hand.

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-segno 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 Sib 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 Re m

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 of *Allegretto*. The bass line consists of a steady eighth-note accompaniment.

CANTO

p

1^a Quando spon - ta la lu.na a Ma - re - chia - ro pu - re li pi - sce ceefan.n'a l'am.mo -
 2^a Chi di.ce ca li stel.le so lu - cen - te nun sa.pe st'uocchio ca tu tie.ne afron -
 1^a Quando sor - ge la lu - na a Ma - re - chia - ro, per - fi.no i pe - sci tre.ma - no d'a - mo -
 2^a 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 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 a tempo 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.i.a can.gia.no co - lo - re, Quando sor - go la lu.naa Ma.re - chia -
 scen.do, no le punte 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

- | | |
|---|--|
| 1. Massenet J. Avril est amoureux 50 cop. | 1. Массене I. Апрель влюбленъ 50 коп. |
| 2. Leoncavallo R. Nino. Canzonetta (Tenor ou Soprano). 40 | 2. Леонкавалло Р. Ниньо. Пѣсня (Теноръ или Сопрано). 40 |
| 3. Leoncavallo R. Nino. Canzonetta (Baryton ou C-Alto) . . . 40 | 3. Леонкавалло Р. Ниньо. Пѣсня. (Баритон или К-Альто). 40 |
| 4. Tosti F. P. Aubade (Mezzo-Sopr. ou Baryton) 40 | 4. Тости Ф. П. Утренняя серенада (М.-Соп. или Бар.) 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.-Соп. или Барит.) 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. Геворатъ! 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. Размышленіе. Мелодія по Réverie (Тришменей) 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 прощанія (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 песня.

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 ei - nem
 Wie glänzt die Son - ne in der A - bend.
 Che brilla co - sa 'na tar - na - la'

. ва - етъ — Промчалось об - ла - ко, — на не - бѣ яс - но — а.фиръ ис -
 . на - та — Вьлупахъ 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
 . rō - the, mit gold'nem Feu - er - schein, sie Al - les blen - det, bis sie mer
 zo - le, n'a - ria se - re - na dop - po 'na tem - pe - sta pe' l'u - ria

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

p

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

jä! 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 music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a rest, followed by a half note 'Ad', a dotted half note 'dō', and a half note 'llo'. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

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

The second system continues the vocal line with a half note 'fu', a dotted half note 'ie', a half note 'Te', a dotted half note 'las', and a half note 'sà'. The piano accompaniment continues with the same rhythmic pattern.

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

The third system features a vocal line with a half note 'E', a dotted half note 'non', a half note 'te', a dotted half note 'cor', a half note 're', a dotted half note 'ap', a half note 'pries', a dotted half note 'so', and a half note 'non'. The piano accompaniment continues.

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

The fourth system features a vocal line with a half note 'stru', a dotted half note 'je', a half note 'Su', a dotted half note 'lo', a half note 'a', a dotted half note 'guar', and a half note 'dà'. The piano accompaniment concludes with a final chord.

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 characteristic barcarole accompaniment with chords in the right hand and a steady eighth-note bass line in the left hand. The score includes various dynamics such as *p*, *cresc.*, *ff*, *pp*, and *dolce*. Chord symbols like Fm, C7, Bbm, and Do7 are placed above or below the piano staves. The lyrics are written below the vocal line.

p e cresc.
Fam Do7 Fam Bbm

ff
Fam Si bm

Fm Bbm Fm *p*

Fam *pp* Si bm Fm *p*

C7 Fm *dolce*

Do7 Fm *dolce*

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 b *tratt.* Re b La b 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

Do 7 Do 7 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