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Girasole

A. Pennino, G. Todrani

Moderato ♩ = 80

8

mp

non legato

4

8

mp

E co-me_un gi-ra-so - le gi-ro_in-tor-no_a te che sei_il mio so-le_an - che

8

10

8

10

di not - te e co-me_un gi-ra-so - le gi-ro_in-tor-no_a te che sei_il mio so-le_an - che

12

8 di not - te. Tu non ti stan - chi mai tu non ti fer - mi mai
 Tu non ti stan - chi mai tu non ti fer - mi mai

14

8 con gli oc - chi ne - ri e quel - le lab - bra di - se - gna - te e co - me un gi - ra - so - le gi - ro in - tor - no a te
 con gli oc - chi ne - ri e quel - le lab - bra di - se - gna - te e co - me un gi - ra - so - le gi - ro in - tor - no a te

16

8 che sei il mio so - le an - che di not - te. Tu non mi ba - sti mai
 che sei il mio so - le an - che di not - te. Tu non mi ba - sti mai

mf

p *mf*

19

8 pren - di - mi l'a - ni - ma e non mi ba - sti mai muo - vi - ti a - mo - re so -
 pren - di - mi l'a - ni - ma e non mi ba - sti mai muo - vi - ti a - mo - re so -

3 3

22

8 pra di me e co - me un gi - ra - so - le io ti se - gui - rò e mil - le vol - te an - co - ra ti sor - pren - de - rò e co - me un gi - ra - so -
 pra di me e co - me un gi - ra - so - le mi a - pri - rò per te chie - di - mi tut - to an - che quel - lo che non c'è e co - me un gi - ra - so

3

25

le guar-do so-lo te quan-do sor-ri-di tu mi la-sci sen-za fia - to.

mp

28

31

E co-me_un gi-ra-so - le gi-ro_in-tor-no_a te che sei_il mio so-le_an-che di not - te e met-ti le tue ma -

mp

34

ni gran-di su di me mi tie-ni stret-ta co - sì for - te.

mp

dal ♪ al ⊕ poi segue

36

le io ti se-gui-rò e_an-co-ra ti di-rò che non mi ba-sti mai non mi ba-sti mai

f

39

e mil-le vol-te_an-co - ra io te lo di-rei che non c'è nes-sun al -

42

tro_al mon-do che vor-rei e co-me_un gi-ra-so - le io ti se-gui-rò e mil-le vol-te_an-co - ra mi_in-na-mo-re-rò,

44

mi_in - na - mo - re - rò.

47

E non mi ba-sti mai. E non mi ba-sti mai.

50

E non mi ba-sti mai.

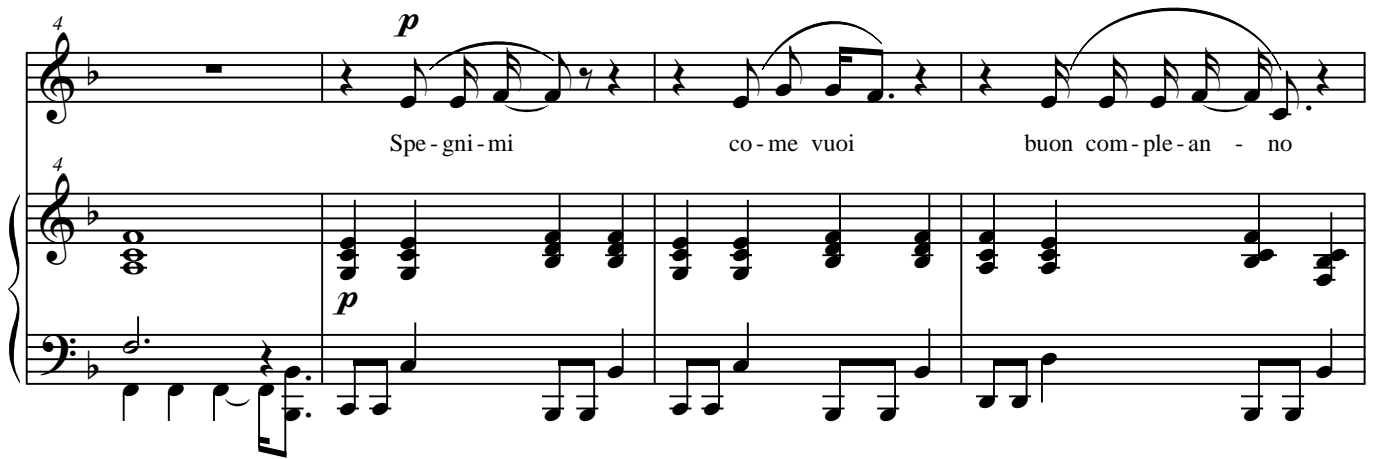
Buon compleanno

Irene Grandi

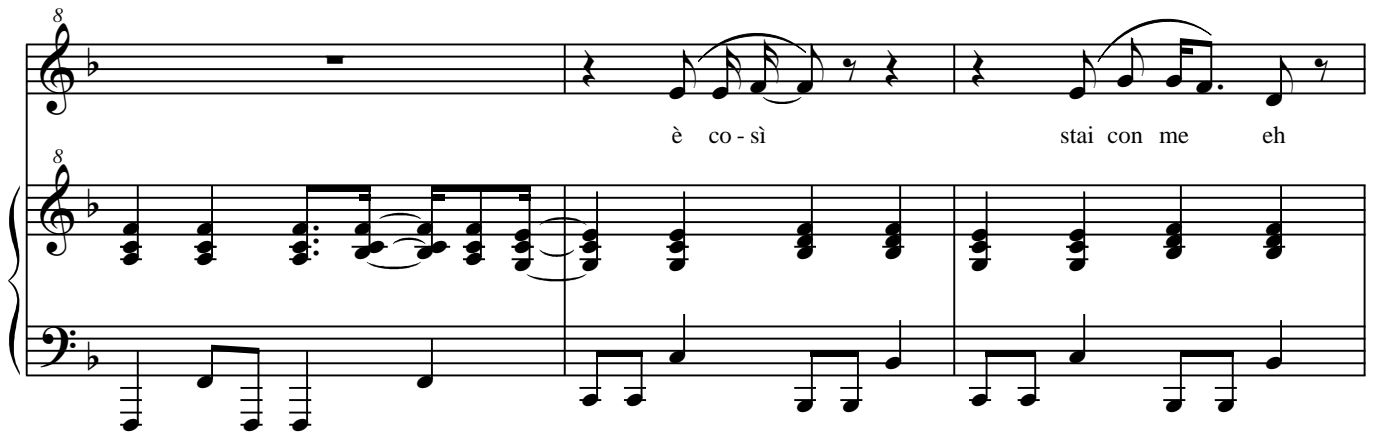
Adagio ♩ = 60



The piano introduction consists of three measures. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked Adagio with a quarter note equal to 60 beats per minute.



The vocal line begins at measure 4 with the lyrics "Spe-gni-mi co-me vuoi buon com-ple-an - no". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The dynamic marking *p* (piano) is present.



The vocal line continues at measure 8 with the lyrics "è co-sì stai con me eh". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.



The vocal line continues at measure 11 with the lyrics "la tua vo-ce co-sì bel-la ah A-mo te e quel sa-po-re che sa di ac-qua di". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. There are triplets in the vocal line at measures 12 and 13.

15 *mp*

ma - re Sai per - ché par - lo sem - pre di te con i miei_a - mi - ci i miei_a - mi - ci i miei_a -

19

mi - ci sai per - ché quan - do dor - mo con te qua - si qua - si trat - ten - go il re - spi - ro men - tre

23 *p*

ri - di_e di - ci ma tu sei qui per me Sei fe - li - ce

27 *mp*

so - no fe - li - ce sì, sì buon com - ple - an - no o - ra spe - gni - mi Sai per - ché par - lo sem -

31

pre di te con i miei_a - mi - ci i miei_a - mi - ci i miei_a - mi - ci sai per - ché quan - do

35
par - lo con te spe-ro che sia sin - ce-ro che si_av-ve-ri o-gni più pro-fon - do de-si-de - rio

38
sai di ac-qua di ma-re sai di ven-to men-tre ri-di_e di - ci tut-to quel-lo che

42
vuoi Dim-mi chi sei a - mo te vo-le-vo dir-te-lo per il tuo com-ple -

46
an-no Sai per - ché par-lo sem - pre di te con i miei_a - mi - ci i miei_a - mi - ci i miei_a -

50
mi - ci sai per - ché par-lo sem - pre di te con i miei_a - mi - ci i miei_a - mi - ci i miei_a -

54 *mf*

mi - ci_a - mi - ci_a - mi - ci tut - to quel - lo che... e spe - gni - mi

57 *mp*

per il tuo com - ple - an - no oh tut - to quel - lo che vuoi.

Sei nell'anima

Gianna Nannini

Andantino moderato ♩ = 90

mp

6 *mp*
Va-do pun-to_e_a ca - po co-sì Spe-gne-rò le lu - ci_e da qui Spa-ri-rai

10
Po-chi at-ti-mi Ol-tre que-sta neb - bia Ol-tre_il tem-po-ra -

15
le C'è_u-na not-te lun - ga_e lim - pi - dà, Fi-ni-rà

20 *mf* Ma_è la te-ne-rez - za Che ci fa pa-u - ra Sei nel-l'a-ni- *f*

26 ma E li ti la - scio per sem - pre So-spe-so_im-mo - bi-le Fer-mo_im-ma - gi-ne

31 Un se-gno che non pas - sa mai

36 *mp* Va-do pun-to_e_a ca - po ve-drai Quel che re-sta_in-die -

41 tro Non è tut-to fal-so_e_i-nu - ti-le Ca-pi-rai

46
La-scio_an-da-re_i gior - ni Tra cer-tez-ze_e sba - gli È_u-na stra-da stret -

51
ta stret - ta Fi-no_a te Quan-ta te - ne-rez - za

mf

56
Non fa più pa-u - ra Sei nel-l'a - ni - ma

f

61
E lì ti la - scio per sem - pre Sei_in o - gni par - te di me Ti sen - to scen - de - re

65
Fra re-spi-ro_e bat - ti-to Sei nel-l'a - ni - ma

70

70

75 *f*

Sei nel-l'a-ni - ma In que-sto spa-zio_in-di - fe - so I - ni-zia tut - to con

75

75

80

te Non ci ser-ve_un per - chè Sia-mo car-ne_e fia - to Na na na na na na na

80

80

84 *mp*

84 na Goc-cia_a goc-cia, na na na na na na na fian-co_a fian-co, na na na na na na na

84 *mp*

84

88 *p*

88 na Goc-cia_a goc-cia, na na na na na na na fian-co_a fian-co, na na na na na na na.

88 *p* *ppp*

88

Voglio vivere così

G. D'Anzi

Allegro moderato $\text{♩} = 100$

mp *Và... cuo-re mio da fio-re_a*

f *mp*

5 *fior con dol-cez-za_e con a - mor vai tu per me...*

5 *mf*

10 *Và... che la mia fe-li-ci-tà vi-ve sol di re-al-*

10 *mp*

15 *tà vi-ci-no_a te... Vo-glio vi-ve-re co - sì*

15 *mf*

20
8
col so - le_in fron - te e fe - li - ce can - to be - a - ta -

25
8
men - te... Vo - glio vi - ve-re_e go - der l'a - ria del mon - te

25
3

30
8
per - ché que - sto_in - can - to non co - sta nien - te Ah,

30
f

35
8
ah! Og - gi a - mo_ar - den - te - men - te quel ru - scel - lo_im - per - ti - nen - te me - ne - strel - lo del - l'a -

35
f

39
8
mor ah, ah! La fio - ri - ta del - le pian - te tie - ne_al - le - gro sem - pre_il

39

44
8
cuor sai per - ché? Vo-glio vi-ve-re co - si col so-le in fron - te

mf

50
8
e fe - li - ce can - to can - to per me.

mp

55
8

f

61
8

mp

67
8
Ah, ah!

f

73

Og - gi a - mo - ar - den - te - men - te quel ru - scel - lo - im - per - ti - nen - te me - ne - strel - lo del - l'a - mor

77

ah, ah! La fio - ri - ta del - le pian - te tie - ne - al - le - gro sem - pre - il

81

cuor sai per - ché? Vo - glio vi - ve - re co - si

85

col so - le in fron - te e fe - li - ce can - to

89

can - to per me!

Strani amori

Andante ♩ = 76

Laura Pausini

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a whole rest. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system contains the first line of lyrics: "Mi di - spia-ce de-vo_an-da-re via Ma sa - pe-vo che_e-ra_u-na bu-gia Quan-to". The vocal line begins at measure 6 and is marked with a piano (*p*) dynamic. The piano accompaniment continues with a similar rhythmic pattern, also marked with a piano (*p*) dynamic.

The third system contains the second line of lyrics: "tem-po per-so die - tro_a lui Che pro - met-te poi non cam - bia mai Stra - ni_a - mo-ri met-to -". The vocal line continues from measure 11. The piano accompaniment features a more active bass line with eighth notes.

The fourth system contains the third line of lyrics: "no nei guai Ma_in real - tà sia-mo noi E lo_a - spet-ti_ad un te-le-fo-no Li - ti -". The vocal line continues from measure 14. The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic and features a more active bass line.

The fifth system contains the final line of lyrics: "gan-do che sia li-be-ro Con il cuo-re nel-lo sto-ma-co Un go - mi-to-lo nel-l'an-go-lo Li da". The vocal line continues from measure 18. The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic and features a more active bass line.

21
8 so - la den - tro_un bri - vi - do Ma per - ché lui non c'è, e so - no

25 *mf*
8 Stra - ni_a - mo - ri che fan - no cre - sce - re E sor - ri - de - re tra le la - cri - me

25 *mf*

29
8 Quan - te pa - gi - ne, lì da scri - ve - re So - gni_e li - vi - di da di - vi - de - re

29

33
8 So - no_a - mo - ri che spes - so_a que - st'e - tà Si con - fon - do - no den - tro_a que - st'a - ni - ma

33

37
8 Che s'in - ter - ro - ga sen - za de - ci - de - re Se_è_un a - mo - re che fa per noi Quan - te

37 *mp*

41
8
not-ti per-se_a pian-ge-re Ri-leg - gen-do quel-le let-te-re Che non rie-sci più_a but-ta-re via Dal la-bi-

44
8
rin-to del-la no-stal-gia Gran-di_a - mo-ri che fi - ni - sco-no Ma per - ché re-sta-

48
8
no, nel cuo-re Stra - ni_a-mo-ri che van - no_even-go - no Nei pen-sie-ri che li na-scon-do - no

53
8
Sto - rie ve-re che ci_ap - par-ten-go - no Ma si la-scia - no co - me noi Stra-ni_a -

57
8
mo-ri fra - gi - li, Pri-gio - ne-ri li - be - ri Stra-ni_a -

61

mo-ri met-to - no nei guai Ma in real - tà sia-mo noi Stra-ni_a-mo -

65

ri fra-gi - li Pri-gio - ne-ri li - be-ri

69

Stra - ni_a-mo-ri che non san - no vi-ve - re E si per-do - no den - tro noi Mi di-

mp

73

spia-ce de-vo_an-da-re via Que-sta vol-ta l'ho pro-mes-so_a me Per-ché_ho vo-glia di_un a-mo-re ve - ro

mp

76

Sen - za te. Uh! Uh!

p *rit.* *pp*

E se domani

C. A. Rossi

Lento ♩ = 66

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a melodic phrase starting on a half note G4. The piano accompaniment starts with a half note chord on G4. Dynamics include *mp* for the vocal line and *mf* for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics for this system are "E se do - ma - ni io non po -".

The second system continues the vocal line and piano accompaniment. The vocal line features a long melodic line with a slur and a triplet of eighth notes. The piano accompaniment consists of a steady accompaniment of chords. Dynamics include *mf* for the piano accompaniment. The lyrics for this system are "tes - si ri-ve-de-re te, met-tia-mo il ca - so che ti sen - tis - si stan-co di".

The third system continues the vocal line and piano accompaniment. The vocal line features a long melodic line with a slur and a triplet of eighth notes. The piano accompaniment consists of a steady accompaniment of chords. Dynamics include *mf* for the piano accompaniment. The lyrics for this system are "me quel-lo che ba - sta al-l'al-tra gen - te non mi da - rà".

The fourth system continues the vocal line and piano accompaniment. The vocal line features a long melodic line with a slur and a triplet of eighth notes. The piano accompaniment consists of a steady accompaniment of chords. Dynamics include *mf* for the piano accompaniment. The lyrics for this system are "nem-me-no l'om-bra del-la per - du-ta fe-li-ci - tà. E se do -".

21 *mp* *mf* *mp* *mf*

ma - ni e sot - to - li - neo "se" al - l'im - prov - vi - so per - des - si te a - vrei per -

25 *mf*

du - to il mon - do in - te - ro non so - lo te. E se do -

29 *mf*

ma - ni io non po - tes - si ri - ve - de - re te, met - tia - mo il

33

ca - so che ti sen - tis - si stan - co di me quel - lo che

37

ba - sta al-l'al-tra gen - te non mi da - rà nem-me-no

41

l'om-bra del-la per - du - ta fe-li - ci - tà. E se do -

45

ma - ni e sot - to - li - neo "se" al-l'im - prov - vi - so per - des - si te a - vrei per -

49

du - to il mon-do_in - te - ro non so - lo te.

Your song

Elton John

Lento, ma ritmato

mp

1. It's a lit - tle bit fun - ny _____
2. _____ If I was a sculp - tor _____

mf

p

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The piano accompaniment consists of a right-hand part with flowing eighth-note patterns and a left-hand part with a steady bass line. Dynamics include *mp* for the vocal line and *mf* for the piano accompaniment. The key signature has two flats and the time signature is 4/4.

4

this feel - ing in - side, _____
but then _____ a - gain no, _____ or a man I'm not one of those _____ who can

4

who makes po - - - tions in a

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern. The system is marked with a '4' at the beginning of each staff.

6

eas - i - ly hide, _____ I'm don't _____ have much mon - ey, _____ but,
trav - el - in' show, _____ I know _____ it's not much but it's _____ the

6

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The system is marked with a '6' at the beginning of each staff.

8

boy, if I did, _____ I'd buy _____ a big house where _____
best I can do, _____ My gift _____ is my song and _____

8

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The system is marked with an '8' at the beginning of each staff. There are triplets indicated by a '3' over the notes in both staves.

10 *1.* we both — could live. *2.* this one's — for you. —

13 *mf* And you — can tell ev-'ry-bod - y This — is your song. —

16 It may — be quite — sim - ple but, — now that it's done, —

18 *f* I hope you don't mind, — I hope you don't mind — that I put — down in — words. How *mp*

20 won-der - ful life is — while you're — in — the world. — *rit.* *a tempo*

da capo
3a e 4a
strofa,
poi coda

23 *f* *mp*
 Coda
 I hope you don't mind, — I hope you don't mind — that I put — down in — words. How

25
 won - der - ful life is — while you're — in — the world. —

25 *rit.*

27

27 *a tempo* *p*

3. I sat on the roof and kicked off the moss
 Well a few of the verses, well they've got me quite cross
 But the sun's been quite kind while I wrote this song,
 It's for people like you, that keep it turned on.

4. So excuse me forgetting, but these things I do
 You see I've forgotten, if they're green or they're blue
 Anyway, the thing is, what I really mean
 Yours are the sweetest eyes I've ever seen

Caruso

Lucio Dalla

Adagio espressivo

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest. The middle staff is the right-hand piano accompaniment, beginning with a piano (*p*) dynamic and featuring a melodic line with eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment, providing harmonic support with chords and single notes.

The second system of the musical score consists of three staves. The top staff is a vocal line marked *quasi recitativo* and *mp*, with lyrics: "Qui do-ve_il ma-re luc-ci-ca, e ti-ra for-te_il ven-to". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The tempo and dynamics remain consistent with the first system.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "su_u-na vec-chia ter-raz-za da-van-ti_al gol-fo di Sur-rien-to". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The tempo and dynamics remain consistent with the first system.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "un uo-mo_ab-brac-cia_u-na ra-gaz-za, do-po che_a-ve-va pian-to". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The tempo and dynamics remain consistent with the first system.

11 *poco rall.* *mf* *a tempo*
poi si schia-ri-sce la vo - ce, e ri - co - min - cia_il can-to. Te vo-glio be - ne_as-saje,

14
ma tan-to tan - to be - ne sai è_u-na ca - te - na_or-mai,

18
che scio-glie_il san-gue din - t'_e 'vve - ne sai.

22 *come prima* *mp*
Vi - de le lu - ci_in mez-zo_al ma - re, pen - sò_al - le not - ti là_in A - me - ri - ca

24
ma e - ra - no so - lo le lam - pa - re nel - la bian - ca scia di_un' e - li - ca

26
8
sen - ti il do - lo - re nel - la mu - si - ca, si al - zò dal pia - no - for - te ma

28
8
quan - do vi - de la lu - na u - sci - re da u - na nu - vo - la gli sem-brò più dol - ce an - che la mor - te

30
8
guar - dò ne - gli oc - chi la ra - gaz - za, que - gli oc - chi ver - di co - me il ma - re

32
8
poi al - l'im - prov - vi - so u - sci - u - na la - cri - ma, e lui cre - det - te di af - fo - ga - re Te vo - glio be - ne as - saje,

35
8
ma tan - to tan - to be - ne sai è u - na ca - te - na or - mai,

39
8
che scio-glie il san-gue din-t'è 'vve-ne sai

43
8
p
Po - ten - za del - la li - ri - ca, do - ve_o-gni dram - ma_è un fal - so

45
8
6
che con un po' di truc-co_e con la mi - mi - ca puoi di - ven - ta - re_un al - tro

47
8
ma due oc - chi che ti guar - da - no co - sì vi - ci - ni_e ve - ri

49
8
ti fan scor - da - re le pa - ro - le, con - fon - do - no_i pen - sie - ri

51
8
co - sì di - ven - ta tut - to pic - co-lo, an - che le not - ti là in A - me-ri-ca

53
8
ti vol - ti_e ve - di la tua vi - ta co - me la scia di_un' e - li-ca

55
8
ma sì_è la vi - ta che fi - ni - sce, ma lui non ci pen - sò poi tan - to

57
8
an - zi si sen - ti - va già fe - li - ce, e ri - co - min - ciò_il suo can - to Te vo - glio be - ne_as - saje,

mf

60
8
ma tan - to tan - to be - ne sai è_u-na ca - te - na_or-mai,

64
8
che scio-glie_il san - gue din - t'_e 'vve - ne sai Te vo-glio be - ne_as - saje,

68
8
ma tan - to tan - to be - ne sai è_u - na ca - te - na_or - mai,

72
8
che scio-glie_il san-gue din-t'_e 'vve-ne sai... ...din-t'_e 'vve-ne sai...

We are the world

M. Jackson, L. Richie

Adagio cantabile

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction in the left hand, marked with dynamics *pp*, *p*, and *mf*. The vocal line starts at measure 8 with the lyrics: "There comes a time — When we need a cer - tain call — When the world must come to - get - her as". The piano accompaniment continues with chords and moving lines in both hands. The lyrics continue: "one There are peo - ple dying — and it's time to lend — a hand — to life The great - est gift — of all —". The piano accompaniment features a triplet of eighth notes in the right hand at measure 16. The lyrics continue: "We can't go on — pre - tend - ing day — by day — That some - one, some - where will soon make a". The piano accompaniment continues with a triplet of eighth notes in the right hand at measure 16. The lyrics continue: "change We are all part — of God's great big fa - mi - ly — And the". The piano accompaniment continues with chords and moving lines in both hands.

23 *mf*
truth you know, love is all we need We are the world, we are the chil -

26
- dren We are the ones who make a bright-er day So let's start giv -

28
- ing There's a choice we're mak - ing We're sav - ing our own lives It's

31 *mp*
true we'll make a bet - ter day, just you and me We'll

34
send them your heart So they know that some - one cares And their lives will be strong-er and

37

free As God has shown us — By turn - ing stone — to bread — And

40

so we all must lend a help - ing hand — We are the world, — we are the chil -

mf

43

- dren — We are the ones — who make a bright - er day — So let's — start giv -

45

- ing — There's a choice we're mak - ing — We're sav - ing our — own lives — It's

48

true we'll make a bet - ter day, — just you — and me — When you're

50
down and out — There seems no hope — at all — But if you

52
just be - lieve — There's no way we — can fall — Well, — let us re - al - ize — That a

55
change can on - ly come — When we stand to - get - er as one We are the world, —

58
we are the chil - dren — We are the ones —

60
— who make a bright - er day — So let's — start giv - ing — There's a

62
choice we're mak - ing — We're sav - ng our own lives — It's

64
true we'll make a bet - ter day, — just you — and me — We are the world, —

66
we are the chil - dren — We are the ones —

68
— who make a bright - er day — So let's — start giv - ing — There's a

70
choice we're mak - ing — We're sav - ing our own lives — It's

72 *f*
true we'll make a bet - ter day, — just you — and me — We are the world,

74 we are the chil - dren — We are the ones —

76 — who make a bright-er day — So let's — start giv - ing — There's a choice we're mak - ing — We're

79 sav - ing our — own lives — It's true we'll make a bet - ter day, — just you — and me —

81 — We are the world, — we are the chil - dren — We are the ones —

84

— who make a brigh-er day — So let's — start giv - ing — There's a choice we're mak - ing — We're

84

87

sav - ing our — own lives — It's true we'll make a bet - ter day, — just you — and me —

87

89

mf

— It's true we'll make a bet - ter day, — just you — and me —

89

mf