

Puccini's operatic arias

16 lyrical melodies

Transcribed

for

Solo voices and piano

by

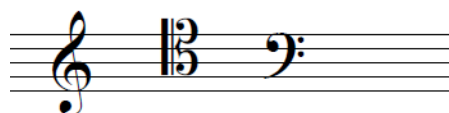
Santino Cara

Rome, 2014

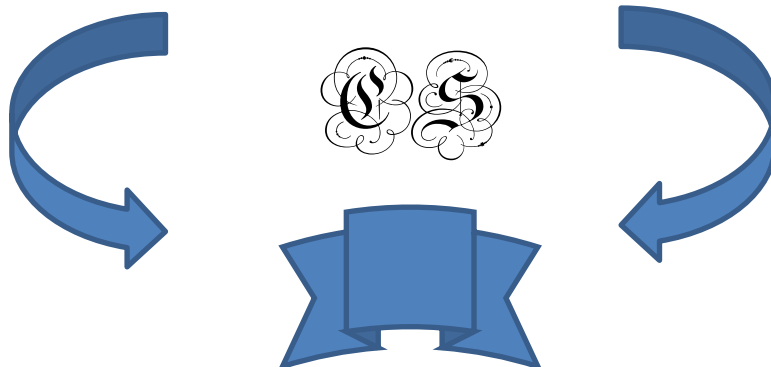
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16 Sheet music on Puccini's arias for piano and soloist voice

Soprano Tenor Baritone and Bass



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Che gelida manina

For

Tenor (*Rodolfo*) and Piano

From the first Act of "Bohème"

Giacomo Puccini

Transcribed
for voice and piano
by
Santino Cara



Andantino affettuoso ♩ = 56

dolcissimo

Rodolfo
(Tenor)

(tenendo la mano di Mimì,
con voce piena d'emozione)

mp

Che ge - li - da ma - ni - na, se la la - sci ris - cal -

R. dar. Cer - car che gio - va? Al bu - io non si tro - va.

mp

"Una cuffietta a pizzi tutta rosa"

For

Soprano (*Mimi*), Bass (*Colline*)

Baritone (*Schaunard-Marcello*) and Tenor (*Rodolfo*)

From the second Act of "The Bohème"

Giacomo Puccini

Transcribed
for solo voices and piano
by
Santino Cara

Allegretto ♩ = 128

Mimi
Colline
Schaunard
Marcello
Rodolfo

The piano introduction is in 2/4 time, key of D major. It begins with a treble staff containing six whole rests. The left hand starts with a piano (*p*) accompaniment of eighth notes. The right hand joins with a melody of eighth notes. The piece concludes with a series of staccato chords in the right hand, marked *p* sempre staccato.

MIMI' Soprano

Mimi's vocal entry begins at measure 7. The melody is in 2/4 time, key of D major. The lyrics are: "U - na cuf - fiet-ta^a piz - zi tut - ta ro - sa". The piano accompaniment continues with staccato chords in the right hand and a more active bass line. The tempo changes to 3/4 time at the end of the phrase.

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Addio, dolce svegliare alla mattina

For

Soprano (*Mimi*), Tenor (*Rodolfo*) and Piano

From the Third Act of "The Bohème"

Giacomo Puccini

Transcribed
for voices and piano
by
Santino Cara

Andante con moto ♩ = 92 *riten. dolcissimo* *a tempo*

Soprano (Mimi) *mp* Ad-di-o, dol - ce sve - glia - re al - la mat - ti - na! —

Tenor (Rodolfo)

mp *dolcissimo*

* Both in the upper part than in the lower part, you can omit the doubling
Sia nella parte superiore che nella parte inferiore, è possibile omettere il raddoppio
Tanto en la parte superior que en la parte inferior, se puede omitir la doble nota

S *mf* Ad - dio, rab - buf - fi^e ge - lo - si - e!...

T *espress.* *mf* Ad - di - o, so - gnan - te vi - ta! — che^un tuo sor - ri - so^ac -

mf *espress.*

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O Mimì, tu non torni più

For

Tenor (*Rodolfo*) - Baritone (*Marcello*)

and Piano

From the fourth Act of "The Bohème"

Giacomo Puccini

Transcribed
for voices and piano
by
Santino Cara



Allegro vivo ♩. = 104

Musical score for Tenor (Rodolfo), Baritone (Marcello), and Piano (Pf.).

The score is in 3/8 time, key of D major (two sharps). The tempo is **Allegro vivo** with a quarter note equal to 104 beats per minute.

First System:

- Tenor (Rodolfo): Rest.
- Baritone (Marcello): Rest.
- Piano (Pf.): *ff* (fortissimo) and *f brillante* (forte brillante). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.

Second System (Measures 8-14):

- Tenor (T): *mp* Con pa - ri-glia^e li - vree. Mi sa-lu - tò ri-
- Baritone (Br): *mp* In un cou - pè?
- Piano (Pf.): *ff* and *mp*. The piano part continues with its rhythmic accompaniment, including a large arpeggiated chord in measure 10.

Dovunque al mondo

For

Tenor (*Pinkerton*) Baritone (*Sharpless*)

and Piano



From the first Act of "Madama Butterfly"

Giacomo Puccini

Transcribed
for voices and piano
by
Santino Cara

Pinkerton
(Tenor)
Sharpless
(Baritone)

Allegro sostenuto con spirito ♩ = 88

7 (con franchezza) **Pinkerton**

P. S. *mf* Do - vun - que^al mon-do lo Yan-kee va - ga - bon - do

* La doppia si può anche omettere
The double can be also be omitted

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Un bel dì vedremo

For

Soprano (*Butterfly*) and Piano

From the Second Act of "Madama Butterfly"

Giacomo Puccini

Transcribed
for voice and piano
by
Santino Cara



Andante molto calmo ♩ = 42

Butterfly
(Soprano)

mf *come da lontano*
Un — bel dì. ve - dre - mo le - var - si^un fil di fu - mo dal-l'e -

p *come da lontano*

Butt.

5 *poco rall..*
stre - mo con - fin del ma - re. E poi — la — na-ve^ap - pa - re. —

5 *poco rall.*
pp *p*

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Tu? Tu? Piccolo Iddio

For

Soprano (*Butterfly*) and Piano

From the Second Act of "Madama Butterfly"

Giacomo Puccini

Transcribed
for voice and piano
by
Santino Cara

Allegro vivace ♩ = 120

Butterfly
(Soprano)

Measures 1-3 of the musical score. The Soprano part (Butterfly) is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Butt.

Measures 4-6 of the musical score. The Soprano part (Butterfly) is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). The piano part also includes a string section marked *string. e cresc.* (strings and crescendo).

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/ Tu? Tu? Piccolo Iddio /
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Tra voi, belle, brune e bionde

From the Act I°
of the
"Manon Lescaut"
Giacomo Puccini

Tenor (*De Grioux*) and Piano

Transcribed
by
Santino Cara

Andantino e con grazia ♩ = 82 *ritenendo.....*

Tenor

p Tra voi, bel - le, bru-ne^e bion - de, si nas - con-de gio-vi-net-ta va-ga^e vez-

Piano

p

..... **molto rall.**..... **a tempo**

T

5 o - sa, dal lab-bro ro - sa che__ m'a - spet - ta? Sei tu, bion-da stel-la? Dil - lo a

5

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Ah! Manon, mi tradisce il tuo folle pensier

From the Act II°

of the

"Manon Lescaut"

Giacomo Puccini

Tenor (*De Grieux*) and Piano

Transcribed

by

Santino Cara

Allegro **Moderatamente** $\text{♩} = 110$
con intensa passione

Tenor *mp* Ah! Ma - non, mi tra-

Piano *mp* *con intensa passione*

T *mp* di - sce^il tuo fol - le pen - sier: sem - pre la - stes - sa,

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Intermezzo

For solo Piano

From third act of the "Manon Lescaut"
of

Giuseppe Puccini

Transcribed for Piano
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Lento espressivo ♩ =

p con espressione

sostenendo

mp

rall..molto

tenere

p

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Qual occhio al mondo

For

Soprano (*Tosca*) - Tenor (*Cavaradossi*)

and Piano

From the first Act of "Tosca"

Giacomo Puccini

Transcribed
for voices and piano
by
Santino Cara



Tosca (Soprano) $\text{♩} = 68$ (*con dolce rimprovero*) **Andante sostenuto** $\text{♩} = 56$

mp Ah, que - gli^oc - chi!

Cavaradossi (Tenor) (*tiene Tosca affettuosamente presso di sè, fissandola negli occhi*) *mp* Qual oc - chio^al mon - do può star — di

mp *mp armonioso*

T $\text{♩} = 68$

C (*con calore e cresc.*) *mf* pa - ro al - l'ar-den - te oc - chio — tuo ne - ro? — E' quì che

p morbido *cresc.*

Recondita armonía

For

Tenor (*Cavaradossi*) and Piano

From the first Act of "Tosca"

Giacomo Puccini

Transcribed
for voice and piano
by
Santino Cara



Andante lento ♩ = 66

Cavaradossi

Musical score for Cavaradossi (Tenor) and Piano, measures 1-4. The tempo is Andante lento (♩ = 66). The key signature is B-flat major (two flats). The time signature is 3/4. The Cavaradossi part is written in a single staff with a treble clef. The Piano part is written in two staves (treble and bass clefs). The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic. The bass line consists of a series of eighth notes. The piano part includes a triplet of eighth notes in the right hand in measure 4.

Cav.

5 (*ristà dal dipingere: leva di tasca un medaglione*)

Musical score for Cavaradossi (Tenor) and Piano, measures 5-8. The tempo is Andante lento (♩ = 66). The key signature is B-flat major (two flats). The time signature is 3/4. The Cavaradossi part is written in a single staff with a treble clef. The Piano part is written in two staves (treble and bass clefs). The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a mezzo-piano (*mp*) dynamic in measure 5, then a piano (*p*) dynamic in measure 6, and a piano (*p*) dynamic in measure 7. The bass line consists of a series of eighth notes. The piano part includes a triplet of eighth notes in the right hand in measure 8.

Vissi d'arte

For

Soprano (*Tosca*) and Piano

From the second Act of "Tosca"

Giacomo Puccini

Transcribed
for voice and piano
by
Santino Cara



Andante lento appassionato ♩ = 40

dolcissimo con grande sentimento

Tosca

mp Vis - si d'ar - te, vis - si d'a - mo - re, non fe-ci mai ma-le^ad a - ni - ma *mp*

pp con molta dolcezza *p*

Tosca

poco allarg. con anima

poco rall.

mp vi - va! *mp* Con man fur - ti - va *f* quan - te mi - se - rie *mp* co-nob-bi,^a-iu - ta - i *poco rall.*

pp *mf* *mp* *p*

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Giacomo Puccini

Andante lento molto appassionato ♩ = 64

5 (pensando) *a tempo*

Cav. *mp* E lu - ce - van le stel - le e^o-lez-za - va la ter - ra,

5 *p* *rit.* *rubato* *rit.* *a tempo*

Nessun dorma

For

Tenor and Piano



From the Third Act of "Turandot"

Giuseppe Puccini

Transcribed
for voice and piano
by
Santino Cara

Andante sostenuto

Tenor

p Nes - sun dor - ma! nes - sun dor - ma!
p *allarg. poco*

T

a tempo *rall...* *a tempo*
4 *p* Tu pu-re^o Prin - ci - pes - sa, nel-la tua fred - da stan - za guar - di le
a tempo *rall...* *a tempo*

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O mio babbino caro

Soprano (*Lauretta*) and Piano
From Act 1 "Gianni Schicchi (*Trittico*)"
Giacomo Puccini

Transcribed for Voice and Piano
in Rome in 2014
by
Santino Cara

(INTRODUZIONE)

Allegretto ♩ = 120

Soprano

Piano

mp *p* *pp* *rall.....*

Andante ingenuo ♩ = 110

5

O mio bab - bi - no ca - ro, mi pia - ce, ^è bel - lo bel - lo; vo'an -

5

9

da - re ^in Por - ta Ros - sa a com - pe - rar l'a - nel - lo! Sì,

9