

Celentano-Medley

U. H.

T

B

E'in - u-ti-le suo-na - re qui non vi ap-ri-rà nes-

Langsam und frei (ca.76)

5 nes- -su- -no Ca- -si- -no

su - no

Il mon-do l'ab-biam chiu-so fu-ori Con il suo ca - si - no

nes- -su- -no Ca- -si- -no

5

10

U - na bu - gia coi tuoi Il fri - go pie - no_e poi Un

U - na bu - gia coi tuoi Il fri - go pie - no_e poi Un

10 *Schneller werdend*

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2
15

cal - cio_al - la ti - vù So-lo io so - lo tu E_in-
So- -lo tu

15

Im Swing-Rhythmus

19

Swing-Rhythmus

u - ti - le chia - ma - re Non ri - spon - de - rà nes - su - no Ah

19

Schneller (ca 112)
Im Swing bleiben

Ah Il te-

23

Da da da da da dal quar - to - pia no pia- no E -
le - fo - no_è vo - la - to fuo - ri Giù dal quar - to pia - no *

23

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27 im- -por- -tan- te sai

ra_im-por-tan-te_sai Pen - sa-re_un po-co_a noi Non stia-mo_in-sie-me mai

A noi

27

32

O-ra sì o - ra si

So - li La pel-le co-me_un ves-

Alle unisono

32

37

ti - to So - li Man - gian-do_un pa - ni-no_in due Io e te

37

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4
42

So - li Le bri - cio - le nel let - to

47

So - li Ma stret-ti un po' di più So-lo io so-lo tu

Langsamer, marcato (ca. 100)
Kein Swing mehr!
(Melodie evtl. besser im Bass)

52

Cer - co l'es-ta - te tut-to

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56

l'an - no e al-l'im-prov - vi - so ec-co-la qua. Lei è par-ti - ta per le

56

60

spiag - ge e so-no so - lo quas-sù in cit - tà. Sen - to fis-chia-re sop-ra i

60

64

Tet - ti pla - no ne va *Bei Wiederholung alle unisono Hauptstimme*

* tet - ti, un ae - ro pla - no che se ne va. Uh -

tet - ti pla - no ne va *Unisono*

* Az - zur - ro, il po-me-

64

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6
68

The first system of music shows the vocal line and piano accompaniment. The vocal line begins with a long note on a whole rest, followed by a series of notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

riggio è trop-po az - zur - ro e lun - go per me. _____ cor - go _____ di non a -

68

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with a consistent rhythmic pattern.

72

The third system shows the vocal line and piano accompaniment. The vocal line includes a phrase with a star symbol above it. The piano accompaniment features a more active right-hand part with chords and moving lines.

- ve-re più ri-sor - se sen - za di - te. E al - lo - ra _____ io qua-si qua-si pren-do il tre-no e

72

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with a consistent rhythmic pattern.

77

The fifth system shows the vocal line and piano accompaniment. The vocal line includes a phrase with a star symbol above it. The piano accompaniment features a more active right-hand part with chords and moving lines.

Ven - go da te
* ven - go, _____ ven-go da te. Ma il tre - no _____ dei de - si - de - ri, _____ nei miei pen -

77

The sixth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with a consistent rhythmic pattern.

81

sie-ri_al-l'in-con-tra - rio va.

Langsamer, marcato (ca. 100)

81

85

Gesprochen: Quattro (bei WH) Tre

85

Schneller (ca 126)
p

88

Due

88

U - na fes - ta su - i pra - ti —

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8
91

Vocal and piano staves for measures 8-91. The vocal line is mostly rests, and the piano accompaniment consists of a simple bass line.

91

u - na bel - la com-pag - ni - a

Vocal and piano staves for measures 91-94. The vocal line continues with the lyrics. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

94

Vocal and piano staves for measures 94-98. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

94

pa-ni-ni, vi-no un sac-co di ri - sa te e lu-mi-no-si sguar-

Vocal and piano staves for measures 94-98. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

98

Vocal and piano staves for measures 98-102. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The word "Ta ta ..." appears above the vocal line in the final measure.

98

- di di ra - gaz-ze in-na - mo - ra - te

Vocal and piano staves for measures 98-102. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The word "Ta ta" appears above the vocal line in the final measure.

101

Ta ta ra

ma che bel - la gior - na-ta — sia - mo tut - ti buo-ni_a-mi - ci —

101

105

Ta ta ra Ta ra

ma chi lo sa per-ché do - ma - ni ques - to può fi - ni -

105

108

vor-rei sa-pe-re per-ché — do-ma-ni ci dob - bia - mo_o-dia - re —

108

re

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10
112

In - co-min - cia la ga-ra Ta ta ra la bat-tag -

112

116

- lia del de - na - ro Ta ta ra Ta ra non c'è più tem - po né per

116

119

ri-de-re né per a - ma re chi vuol vin-ce - re de-ve sa-per lot -

119

Ta ta ra Ta ra

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Ta ta ta ra Ta ta...

11

123

ta - re ta ta ta .. Al - lo - ra a - mi - co un colpo a te, e tu ri -
a te

This system contains the first three measures of the piece. The vocal line starts with a melodic phrase 'Ta ta ta ra Ta ta...' and continues with 'ta - re ta ta ta ..'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

123

This system shows the piano accompaniment for the first three measures, corresponding to the vocal line above. It consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment.

127

dai, due colpi a me, ed io ri - dò, tre colpi a te fin - ché c'è for - za per col -
ri - dai a me ri - dò

This system contains measures 127-130. The vocal line continues with 'dai, due colpi a me, ed io ri - dò, tre colpi a te fin - ché c'è for - za per col -' and 'ri - dai a me ri - dò'. The piano accompaniment continues with the same rhythmic pattern.

127

This system shows the piano accompaniment for measures 127-130, corresponding to the vocal line above. It consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment.

131

pi - re fi - no a che un' al - tra fes - ta c'è! -
pi - re

This system contains measures 131-134. The vocal line continues with 'pi - re fi - no a che un' al - tra fes - ta c'è!' and 'pi - re'. The piano accompaniment continues with the same rhythmic pattern.

131

This system shows the piano accompaniment for measures 131-134, corresponding to the vocal line above. It consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment.

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12
135

Musical notation for measures 12-135. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The vocal line has rests for measures 12-134 and then begins with the lyrics "La - la - la, na-".

La - la - la, na-

135

Piano accompaniment for measures 135-138. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

139

Musical notation for measures 139-142. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with the same key signature. The vocal line has rests for measures 139-140 and then begins with the lyrics "na - na - na - na, — La - la - la, na - na - na - na - na, —".

na - na - na - na, —

La - la - la,

na - na - na - na - na, —

*Öfters
wiederholen*

139

Piano accompaniment for measures 139-142. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.