

Torna a Sorrento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MUI Brian Sadler

Slow & Rubato *rit.* Slow Waltz ♩ = 85 [6]

Vocals: Vi-de'o ma-re quan-t'e bel-lo! Spi-ra tan-tu sen-ti-men-to, com-me tua chi

Piccolo: *mf*, *f*

Flute: *mf*, *f*

Oboe: *mf*, *f*

English Horn: *mf*, *f*, *mp*

Bassoon: *mf*, *f*, *p*

Clarinet in B♭ 1: *mf*, *f*, *mp*

Clarinet in B♭ 2-3: *mf*, *f*, *mp*

Bass Clarinet: *mf*, *f*, *p*

Alto Sax 1: *mf*, *f*, *p*

Alto Sax 2: *mf*, *f*, *p*

Tenor Sax 1: *mf*, *f*, *p*

Tenor Sax 2: *mf*, *f*, *p*

Baritone Sax: *mf*, *f*, *p*

Trumpet in B♭ 1: *mf*, *f*

Trumpet in B♭ 2: *mf*, *f*

Trumpet in B♭ 3: *mf*, *f*

Horn in F 1: *mf*, *f*

Horn in F 2: *mf*, *f*

Trombone 1: *mf*, *f*

Trombone 2: *mf*, *f*

Bass Trombone: *mf*, *f*

Euphonium: *mf*, *f*

Tuba: *mf*, *f*

Accordion: *mf*, Am, F7

Guitar: *mf*

Piano: Harp Bm7(b5) *f*, *mf*, Am6, Dm, Am6, F7 *p*

Acoustic Bass: arco *mf*, *f*, pizz. *p*

Timpani: *mf*, *f*

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14

Vox.
 tie-ne men-te, ca sce-ta to'o faie sun-na. Guar-da, gua' chi - stu ciar-di - no; Sien-te, sie' sti sciu-rea-re - ce; Nu pro-fu moac - cus-si fi no din to'o co-re se ne va.

Picc.
 Fl.
 Ob.
 E. Hn.
 Bsn.
 B> Cl. 1
 B> Cl. 2-3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B> Tpt. 1
 B> Tpt. 2
 B> Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Acc.
 Gtr.
 Pno.
 A.B.
 Timp.

mf
mp
mp
mp
mp
mp
mp
mp
mp
mp
p
p
p
p

Mandolin sound
 continue tremolos

A E7 A A Bm E7 A A Bm E7 A

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22

Vox. E tu di ce: I par-to, ad-di - ot" T'al-lun - ta - ne da stu co - re... Da la ter - ra de l'am - mo - re... Tie - ne'o co - re'e nun tur - na?

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn.

Bsn. *mp* *mf* *p*

B> Cl. 1 *mf*

B> Cl. 2-3 *mf*

B. Cl.

A. Sx. 1 *mf* *p*

A. Sx. 2 *mf* *p*

T. Sx. 1 *mf* *p*

T. Sx. 2 *mf* *p*

B. Sx. *mf* *p*

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Acc. *mf* Bm C#7 F# F Am6 E7 A

Gtr. *A* trem.

Pno. *mf*

A.B.

Timp. 22

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30

Vox. Ma nun me las - sa, Nun dar - me stu tur - mien - to, Tor - na'a Sur - rien - to, Fam - me cam - pa.

Picc. *mf* *p* *fp* *mp*

Fl. *mf* *p* *fp* *mp*

Ob. *mf* *p* *fp* *mp*

E. Hn. *mf* *p* *fp* *mp*

Bsn. *mf* *p* *fp* *mp*

B♭ Cl. 1 *mf* *p* *fp* *mp*

B♭ Cl. 2-3 *mf* *p* *fp* *mp*

B. Cl. *mf* *p* *fp* *mp*

A. Sx. 1 *mf* *p* *fp* *mp*

A. Sx. 2 *mf* *p* *fp* *mp*

T. Sx. 1 *mf* *p* *fp* *mp*

T. Sx. 2 *mf* *p* *fp* *mp*

B. Sx. *p* *fp* *mp*

B♭ Tpt. 1 *mf* *p* *fp*

B♭ Tpt. 2 *mf* *p* *fp*

B♭ Tpt. 3 *mf* *p* *fp*

Hn. 1 *mf* *fp* *mp*

Hn. 2 *mf* *fp* *mp*

Tbn. 1 *mf* *p* *fp* *mp*

Tbn. 2 *mf* *p* *fp* *mp*

B. Tbn. *mf* *p* *fp* *mp*

Euph. *mf* *p* *fp*

Tuba *mf* *p* *fp* *mp*

Acc. *mf* *p* *fp* *mp*

Gtr. *mf* *p* *fp*

Pno. *mf* *p* *fp* *mf*

A.B. *mf*

Timp. *p*

A/C# Bm E7 A Bdim/D Am6 E(b9) Am6 A6

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39

Vox. E tu di ce!"I par-to,ad-di - o!" T'al-lun - ta - ne da stu co - re... Da la ter - ra de l'am - mo - re... Tie - ne'o co - re'e nun tur - na?

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn. *p* *mf* *p*

Bsn. *mp* *p* *mf* *p*

B♭ Cl. 1 *mf*

B♭ Cl. 2-3 *mf*

B. Cl. *p* *mf*

A. Sx. 1 *p* *mf* *p*

A. Sx. 2 *p* *mf* *p*

T. Sx. 1 *p* *mf* *p*

T. Sx. 2 *p* *mf* *p*

B. Sx. *p* *mf* *p*

B♭ Tpt. 1 *p* *mf*

B♭ Tpt. 2 *p* *mf*

B♭ Tpt. 3 *p* *mf*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Acc. *mf*

Gtr. *mf* *p* *mf* *p*

Pno. *mp* *mf* *p*

A.B. *mf*

Timp. *mf*

A 6 Bm C#7 F#m A m6 Bm E7

A trem.

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47

51

Vox. Ma nun me las - sa, Nun dar - me stu tur - mien - to, Tor - na'a Sur - rien - to! Fam - me Cam

Picc. *mf* *p* *fp*

Fl. *mf* *p* *fp*

Ob. *mf* *p* *fp*

E. Hn. *mf* *p* *fp*

Bsn. *mf* *p* *fp*

B♭ Cl. 1 *mf* *p* *fp*

B♭ Cl. 2-3 *mf* *p* *fp*

B. Cl. *mf* *p* *fp*

A. Sx. 1 *mf* *p* *fp*

A. Sx. 2 *mf* *p* *fp*

T. Sx. 1 *mf* *p* *fp*

T. Sx. 2 *mf* *p* *fp*

B. Sx. *p* *fp*

B♭ Tpt. 1 *mf* *p* *fp*

B♭ Tpt. 2 *mf* *p* *fp*

B♭ Tpt. 3 *mf* *p* *fp*

Hn. 1 *mf* *p* *fp*

Hn. 2 *mf* *p* *fp*

Tbn. 1 *mf* *p* *fp*

Tbn. 2 *mf* *p* *fp*

B. Tbn. *mf* *p* *fp*

Euph. *mf* *p* *fp*

Tuba *mf* *p* *fp*

Acc. *mf* *p* *fp* A/C# Bm E7 A Bdim/A Am6 E(b9)

Gtr. *mf* *p* *fp* A/C# Bm E7 A Bdim/D

Pno. *mf* *p* *fp* A/C# Bm E7 A Bdim/D Am6 E(b9)

A.B. *mf* *p* *fp*

Timp. *mf* *p* *fp*

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54 *a tempo* *molto rit.*

Vox. *pa!*

Picc.

Fl.

Ob.

E. Hn.

Bsn.

B \flat Cl. 1

B \flat Cl. 2-3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Acc.

Gtr.

Pno.

A.B.

Timp.

mp *f* *p* *mf* *f* *p*

A m6 A 7 Dm B m7(b5) E7 A m A m6

Accordion

Torna a Surriento (Come Back to Sorrento)

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MU1 Brian Sadler

Slow & Rubato **Slow Waltz** ♩ = 85 **6**

9 Am F7 A E7 A A Bm E7

14 *mf*

17 A A Bm C#7 F# F

22 *mf*

27 Am6 E7 A A/C# Bm E7 A B dim/D Am6

30 *mf* *p* *fp*

36 E(b9) Am6 A6 39 A/C# Bm E7 A

47 *mf* *p*

51 B dim/A Am6 E(b9) Am6 A7 Dm Bm7(b5) E7 Am Am6

54 *fp* *mp* *molto rit.* *a tempo*

Acoustic Bass

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato arco *mf* \triangleleft *f* *rit.* **Slow Waltz** $\text{♩} = 85$ pizz. *p*

The musical score is written for Acoustic Bass in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo of 85 beats per minute. The score is divided into measures, with measure numbers 6, 9, 14, 18, 22, 26, 30, 35, 39, 44, 47, 51, 54, and 53 marked. The performance includes dynamic markings such as *mf*, *f*, *p*, and *mp*, as well as articulation and phrasing instructions like *arco*, *pizz.*, *rit.*, and *molto rit.*. The score concludes with a double bar line at measure 53.

Alto Sax 1

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato **Slow Waltz** ♩ = 85 6

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a *f* dynamic, followed by a *p* dynamic. The second staff includes a *p* dynamic and a *rit.* marking. The third staff features a *mf* dynamic, a *p* dynamic, and a *mf* dynamic. The fourth staff includes a *fp* dynamic, a *mp* dynamic, and a *mf* dynamic. The fifth staff starts with a *mp* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Boxed measure numbers are placed at intervals: 6, 14, 22, 30, 39, 47, and 51. A double bar line with a repeat sign is present at measure 22. A *molto rit.* marking appears at the end of the piece.

mf *f* *p* *rit.* *mf* *p* *mf* *p* *fp* *mp* *mf* *p* *fp* *mp* *f* *p*

8 14 22 30 39 47 51

8 2

54 *a tempo* *molto rit.*

Alto Sax 2

Torna a Surriento (Come Back to Sorrento)

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MU1 Brian Sadler

Slow & Rubato

rit.

Slow Waltz ♩ = 85

6

mf *f* *p*

9 14 22

30

25 *mf* *p* *mf* *p*

34 *fp* *mp* *p* *mf*

44 *p* *mf* *p* *fp*

51

52 *mp* *f* *p*

54 *a tempo* *molto rit.*

Baritone Sax

Torna a Surriento (Come Back to Sorrento)

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MU1 Brian Sadler

Slow & Rubato

rit.

Slow Waltz ♩ = 85

6

The musical score is written for Baritone Saxophone in the key of D major (indicated by two sharps) and 3/4 time. It consists of five staves of music. The first staff begins with a dynamic of *mf*, followed by a crescendo to *f*, and then a decrescendo to *p*. The second staff starts at measure 9 and includes a fermata of 7 measures. The third staff starts at measure 22 and includes a fermata of 2 measures. The fourth staff starts at measure 32 and includes a fermata of 2 measures. The fifth staff starts at measure 51 and includes a fermata of 2 measures. Performance markings include *rit.*, *a tempo*, and *molto rit.*. Boxed measure numbers 6, 14, 22, 30, 39, 47, and 51 are placed at the beginning of their respective staves. Dynamic markings include *mf*, *f*, *p*, *fp*, and *mp*. Crescendos and decrescendos are used to indicate changes in volume.

Bass Clarinet

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Slow & Rubato

rit.

Slow Waltz ♩ = 85

6

Musical notation for measures 1-6. The key signature has two sharps (F# and C#) and the time signature is 3/4. The notation includes dynamic markings *mf*, *f*, and *p*. A crescendo hairpin is shown between *mf* and *f*, and a decrescendo hairpin is shown between *f* and *p*. Measure 6 is boxed with the number 6.

Musical notation for measures 7-14. Measure 7 is marked with a box containing the number 9. Measure 14 is marked with a box containing the number 14. The dynamic marking *mp* is present at the end of the section.

Musical notation for measures 15-21. Measure 16 is marked with a box containing the number 16. Measure 22 is marked with a box containing the number 22.

Musical notation for measures 22-29. Measure 24 is marked with a box containing the number 24. Measure 30 is marked with a box containing the number 30. A triplet of eighth notes is indicated with a bracket and the number 3. Dynamic markings include *mf*, *p*, and *fp*. Crescendo and decrescendo hairpins are used.

Musical notation for measures 30-36. Measure 37 is marked with a box containing the number 37. Measure 39 is marked with a box containing the number 39. Measure 47 is marked with a box containing the number 47. A double bar line is present between measures 39 and 40. A triplet of eighth notes is indicated with a bracket and the number 3. Dynamic markings include *mp*, *p*, *mf*, and *p*. Crescendo and decrescendo hairpins are used.

Musical notation for measures 37-54. Measure 50 is marked with a box containing the number 50. Measure 51 is marked with a box containing the number 51. Measure 54 is marked with a box containing the number 54. The tempo marking *tempo* appears at measure 54. The dynamic marking *molto rit.* appears at the end of the section. Dynamic markings include *fp*, *mp*, *f*, and *p*. Crescendo and decrescendo hairpins are used.

Bass Trombone

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Slow & Rubato *rit.* Slow Waltz ♩ = 85 6

The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a dynamic of *mf* and a crescendo to *f*. It includes a 7-measure rest and a 6-measure rest. The second staff starts at measure 20 with a dynamic of *mp*, followed by a crescendo to *mf* and a 3-measure rest. The third staff starts at measure 32 with a dynamic of *p*, followed by a crescendo to *fp*, then a dynamic of *mp*. The fourth staff starts at measure 42 with a dynamic of *mf*, followed by a crescendo to *p* and a crescendo to *fp*. The fifth staff starts at measure 54 with a dynamic of *mp*, followed by a crescendo to *f* and a crescendo to *p*. The score includes various musical notations such as accents, slurs, and dynamic markings.

mf < *f*

22

20 *mp* > *mp* *mf* > *mf* >

30

32 *p* < *fp* *mp* *mp*

39

42 *mf* > *mf* > *p* < *fp*

47 51

54 *a tempo* *molto rit.*

mp > *f* > *p*

Bassoon

Torna a Surriento (Come Back to Sorrento)

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Slow & Rubato rit. Slow Waltz ♩ = 85 6

The musical score is written in bass clef with a 3/4 time signature. It consists of six systems of music. The first system starts with a dynamic of *mf*, followed by a crescendo to *f*, then a decrescendo to *p*. The second system begins at measure 10 with a dynamic of *mf*. The third system starts at measure 19 with a dynamic of *mp*, followed by a crescendo to *mf*. The fourth system begins at measure 29 with dynamics of *mf*, *p*, *fp*, and *mp*. The fifth system starts at measure 39 with dynamics of *mp*, *p*, *mf*, and *p*. The sixth system begins at measure 47 with dynamics of *mf*, *p*, and *fp*. The final system starts at measure 54 with a dynamic of *mp*, followed by a crescendo to *f*, and a decrescendo to *p*. The tempo markings are *Slow & Rubato*, *rit.*, *Slow Waltz ♩ = 85*, *a tempo*, and *molto rit.*. Measure numbers 6, 14, 19, 22, 29, 30, 39, 47, and 51 are indicated in boxes. The key signature has two sharps (F# and C#).

mf *f* *p*

10 *mf*

19 *mp* *mf*

29 *mf* *p* *fp* *mp*

39 *mp* *p* *mf* *p*

47 *mf* *p* *fp*

54 *a tempo* *mp* *f* *molto rit.* *p*

Clarinet in B \flat 1

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Slow & Rubato *rit.* Slow Waltz ♩ = 85 6

mf *f* *mp*

11 14 *mp*

18 22 *mf*

26 30 *mf* *p* *fp*

36 39 *mp* *mf*

46 47 *mf* *p* *fp* 51

54 *a tempo* *molto rit.* *mp* *f* *p*

Clarinet in B \flat 2-3

Torna a Surriento (Come Back to Sorrento)

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MU1 Brian Sadler

Slow & Rubato

rit.

Slow Waltz ♩ = 85 6

mf *f* *mp*

14

mp

22

mp

30

mf *mf* *p* *fp*

39

mp *mf*

47

51

mf *p* *fp*

54

a tempo

molto rit.

mp *f* *p*

English Horn

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Slow & Rubato

rit.

Slow Waltz ♩ = 85

mf *f* *p*

6 14

4 8

mp *p*

22

2

mf *p*

30

mf *p* *fp* *mp*

39

2

p *mf* *p*

47 51

mf *p* *fp*

54

a tempo *molto rit.*

mp *f* *p*

Euphonium

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Slow & Rubato Slow Waltz ♩ = 85 6

The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five systems of music. The first system starts with a dynamic of *mf* and includes a crescendo to *f*. The second system starts at measure 14 with a dynamic of *mf*. The third system starts at measure 22 with a dynamic of *mp* and includes dynamics of *mf*, *mf*, *p*, and *fp*. The fourth system starts at measure 35 with a dynamic of *mp* and includes dynamics of *mf* and *mf*. The fifth system starts at measure 47 with a dynamic of *mf* and includes dynamics of *p* and *fp*. The final system starts at measure 54 with a dynamic of *mp* and includes dynamics of *f* and *p*. Performance markings include *rit.*, *a tempo*, and *molto rit.*. Measure numbers 6, 14, 22, 30, 39, 47, and 51 are boxed. Rehearsal marks for 7, 3, 2, and 3 are present. A fermata is placed over the final note of the piece.

mf < *f*

14 *mf*

22 *mp* *mf* *mf* *p* *fp* 30

35 *mp* *mf* *mf* 39

47 *mf* *p* *fp* 51

54 *a tempo* *mp* *f* *molto rit.* *p*

Flute

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Slow & Rubato **Slow Waltz** ♩ = 85

mf *f* *rit.* **6** **7**

14 *mf* **3**

22 *mf*

30 *mf* *p* *fp* *mp*

39 *mf*

47 *mf* *p* *fp* **51**

54 *a tempo* *mp* *f* *molto rit.* *p*

Guitar

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Slow & Rubato

Slow Waltz ♩ = 85 6

Musical staff showing rests of 3, 2, and 7 bars, followed by a key signature change to D major (two sharps).

Mandolin sound

14 A Bm E7 A A Bm E7 A 22 A trem.

Musical staff with notes and rests, including a 7-bar rest. Dynamics: *p*, continue tremolos.

30 A/C# Bm E7 A B dim/D 39 A trem.

Musical staff with notes and rests, including 2 and 7 bar rests. Dynamics: *mf*, *p*, *fp*.

47 A/C# Bm E7 A 51 B dim/D

Musical staff with notes and rests, including a 51-measure rest. Dynamics: *mf*, *p*, *fp*.

54 Am6 A7 Dm Bm7(b5) E7 molto rit. Am Am6

Musical staff with notes and rests. Dynamics: *a tempo*.

Horn in F 1

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Slow & Rubato

rit.

Slow Waltz ♩ = 85 6

mf < *f*

14

mp

22

mf > *p*

21

30

mf > *fp*

28

39

mp > *p*

37

47

51

mf > *fp*

45

54

a tempo

molto rit.

mp > *f* > *p*

Horn in F 2

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Slow & Rubato

rit.

Slow Waltz ♩ = 85 6

Musical notation for measures 1-13. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a *mf* dynamic, followed by a crescendo to *f*. A *rit.* marking is present. A slur covers measures 6-7, with a '7' above it. The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

14

Musical notation for measures 14-20. The key signature has two sharps (F# and C#). The music consists of eighth notes with stems up and down. The dynamic is marked *mp*.

22

Musical notation for measures 21-29. The key signature has two sharps (F# and C#). The music consists of eighth notes with stems up and down. The dynamic starts at *mf* and ends at *p*.

30

Musical notation for measures 30-37. The key signature has two sharps (F# and C#). The music consists of eighth notes with stems up and down. The dynamic starts at *mf*, has a crescendo to *fp*, and ends at *mp*.

39

Musical notation for measures 38-46. The key signature has two sharps (F# and C#). The music consists of eighth notes with stems up and down. The dynamic starts at *mf* and ends at *p*.

47

51

Musical notation for measures 45-53. The key signature has two sharps (F# and C#). The music consists of eighth notes with stems up and down. The dynamic starts at *mf*, has a crescendo to *fp*, and ends at *p*.

54

a tempo

molto rit.

Musical notation for measures 54-60. The key signature has two sharps (F# and C#). The music consists of eighth notes with stems up and down. The dynamic starts at *mp*, has a crescendo to *f*, and ends at *p*.

Oboe

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Slow & Rubato

Slow Waltz ♩ = 85

mf *f* *rit.*

6 4 14

mp *f*

17 22

mf *f*

27 30

mf *p* *fp*

37 39

mf *f*

47 51

mf *p* *fp*

54

mp *f* *p* *a tempo* *molto rit.*

Piano

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Slow & Rubato Harp Bm7(b5) rit. Slow Waltz ♩ = 85

6 Am6 Dm Am6 F7 A

14 22 7 3 2 2

30 A/C# Bm E7 A Bdim/D Am6 E(b9)

37 Am6 A6 39 A6 Bm C#7 F#m

Torna a Sorrento (Come Back to Sorrento)

51

44

Am6 Bm E7

47 A/C# Bm E7 A

Bdim/D

Am6

Pno. *p* *mf* *p* *fp*

54

53

E(b9) Am6 A7 Dm Bm7(b5) E7 Am

molto rit.

Pno. *mp* *mf* *f* *p*

a tempo

Piccolo

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato Slow Waltz ♩ = 85

mf *f* *rit.*

6 7 14 22 *mf*

26 2 30 *mf* *p* *fp*

36 2 39 *mf* 51 *fp*

46 47 51 *mf* *p* *fp*

54 *a tempo* 3 *f* *molto rit.* *p*

Tenor Sax 1

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato *rit.* Slow Waltz ♩ = 85 6

The score is written for Tenor Sax 1 in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of 'Slow & Rubato' and a 'rit.' (ritardando) instruction. The tempo then changes to 'Slow Waltz' with a metronome marking of ♩ = 85. The score is divided into measures, with measure numbers 6, 14, 22, 30, 39, 47, 51, and 54 marked in boxes. Dynamic markings include *mf*, *f*, *p*, *fp*, and *mp*. The score features various musical notations such as accents (>), slurs, and fermatas. There are also some rests and repeat signs. The piece concludes with a 'molto rit.' (molto ritardando) instruction.

Tenor Sax 2

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato *rit.* **Slow Waltz** ♩ = 85 6

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a **mf** dynamic, followed by a crescendo to **f**, then a decrescendo to **p**. A box containing the number 6 is placed above the staff. The second staff starts at measure 9, with dynamics **mf** and **p**, and includes a fermata of 8 measures and another of 2 measures. A box with the number 14 is above the staff. The third staff starts at measure 25, with dynamics **mf** and **p**, and includes a box with the number 30. The fourth staff starts at measure 34, with dynamics **fp**, **mp**, **p**, **mf**, and **p**, and includes a box with the number 39. The fifth staff starts at measure 45, with dynamics **mf**, **p**, and **fp**, and includes a box with the number 51. The sixth staff starts at measure 53, with dynamics **mp**, **f**, and **p**, and includes a box with the number 54. The tempo marking *a tempo* appears above the sixth staff, and *molto rit.* appears below it. The score concludes with a double bar line.

Timpani

Torna a Sorrento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato *rit.* Slow Waltz ♩ = 85 6 14

The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a dynamic of *mf* and a hairpin crescendo to *f*. It features a series of eighth notes and rests, with a double bar line at measure 6. The second staff starts at measure 22 and includes dynamics *p* and *f*. It contains several rests of 8, 4, 2, 8, and 4 measures. The third staff starts at measure 51 and includes dynamics *p* and *f*. It features a 4-measure rest and a *molto rit.* section. Measure numbers 6, 14, 22, 30, 39, 47, and 54 are marked in boxes.

mf < *f*

p

p

a tempo *molto rit.*

Trombone 1

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato *rit.* Slow Waltz ♩ = 85

The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a dynamic of *mf* and a crescendo to *f*. It includes a six-measure rest and a seven-measure rest. The second staff starts at measure 14 with a six-measure rest, followed by dynamics *mp*, *mp*, *mf*, and *mf*. It includes a three-measure rest. The third staff starts at measure 31 with dynamics *p*, *fp*, *mp*, and *mp*. The fourth staff starts at measure 42 with dynamics *mf*, *mf*, and *p*. The fifth staff starts at measure 51 with dynamics *fp*, *mp*, and *p*. It includes the instruction *a tempo* at measure 54 and *molto rit.* at the end. Various articulations like accents and slurs are used throughout.

mf < f

14 22 30

6 3

mp mp mf mf

31 39

p fp mp mp

42 47

mf mf p

51 54 *a tempo* *molto rit.*

fp mp p

Trombone 2

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato *rit.* **Slow Waltz** ♩ = 85 6

mf < **f**

22 30

20 **mp** > **mp** **mf** > **mf** > **p**

33 **fp** **mp** **mp** **mf**

44 **mf** > **p** **fp**

54 *a tempo* *molto rit.*

mp > **f** > **p**

Trumpet in B \flat 1

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis

Transcribed & Arranged by

MU1 Brian Sadler

Slow & Rubato *rit.* **Slow Waltz** ♩ = 85 6

mf *f* *mf* *p* *fp* *p* *mf* *mf* *p* *fp* *mp* *f* *p*

14 22 30 39 47 51 54

Trumpet in B \flat 2

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato

Slow Waltz ♩ = 85 6

rit.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 1-13. Dynamics: *mf*, *f*. Includes a fermata over measure 7 and a repeat sign at the end.

Musical staff 2: Treble clef, key signature of three sharps. Measures 14-34. Dynamics: *mf*, *p*, *fp*. Includes fermatas over measures 14, 22, and 30.

Musical staff 3: Treble clef, key signature of three sharps. Measures 35-46. Dynamics: *p*, *mf*. Includes fermatas over measures 35 and 39, and a triplet over measure 46.

Musical staff 4: Treble clef, key signature of three sharps. Measures 47-53. Dynamics: *mf*, *p*, *fp*. Includes fermatas over measures 51, 52, and 53.

Musical staff 5: Treble clef, key signature of three sharps. Measures 54-60. Dynamics: *mp*, *f*, *p*. Includes a fermata over measure 60.

a tempo

molto rit.

Trumpet in B \flat 3

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato

rit.

Slow Waltz $\text{♩} = 85$ 6

14 22 30 7

8 8 *mf* *f* *p* *fp*

35 39 2 2 3 *p* *mf*

47 51 *mf* *p* *fp*

54 *a tempo* *molto rit.* *mp* *f* *p*

Tuba

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato

rit.

Slow Waltz ♩ = 85 6

14

The musical score is written for the Tuba part in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a dynamic of *mf*, followed by a crescendo to *f*. A first ending bracket labeled '7' spans measures 14-20. The second staff starts at measure 15 and ends with a dynamic of *mp* at measure 22. The third staff starts at measure 23 and ends with a dynamic of *p* at measure 30. The fourth staff starts at measure 34 and ends with a dynamic of *mf* at measure 39. The fifth staff starts at measure 45 and ends with a dynamic of *fp* at measure 51. The sixth staff starts at measure 54, marked *a tempo*, and ends with a dynamic of *p* at measure 58, marked *molto rit.*. The score includes various dynamics (*mf*, *f*, *mp*, *p*, *fp*), crescendos, decrescendos, and first ending brackets.

Torna a Surriento (Come Back to Sorrento)

as performed by Connie Francis

Music by Ernesto De Curtis
Transcribed & Arranged by
MU1 Brian Sadler

Slow & Rubato

Slow Waltz $\frac{6}{8}$ = 85

Vi-de'o ma-re quan-t'e bel - lo! Spi-ra tan-tu sen-ti-men - to,

10
com-me tua chi tie-ne men - te, ca sce-ta to'o faie sun-na. Guar-da, gua' chi - stu ciar-di - no;

16
Sien-te, sie' sti sciu-rea-re - ce; Nu pro-fu moac - cus-si fi no din to'o co-re se ne va.

22
E tu di ce:"I par-to,ad-di - o!" T'al-lun-ta-ne da stu co - re... Da la ter-ra de l'am-mo - re...

28
Tie-ne'o co-re'e nun tur-na? Ma nun me las-sa, Nun dar-me stu tur-mien-to. Tor-na'a

35
Sur-rien - to. Fam-me cam - pa. E tu di ce:"I par-to,ad-di - o!" T'al-lun-ta-ne

42
da stu co - re... Da la ter-ra de l'am-mo - re... Tie-ne'o co-re'e nun tur-na? Ma nun me las-sa,

49
Nun dar-me stu tur-mien - to. Tor-na'a Sur-rien - to! Fam-me Cam pa!

56