

DELUXE EDITION

A photograph of Andrea Bocelli sitting in a director's chair in a desert landscape. He is wearing a white shirt and a black vest, looking down thoughtfully. A clapperboard is visible in the foreground.

ANDREA BOCELLI

C I N E M A

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The film world is particularly fertile ground for songwriters, because it offers their creativity such scope, setting them free from the confines of tradition, both formally and lyrically – not every song is a love song.

Although the need to establish a close expressive relationship between plot, image and soundtrack might at first sight seem to impose restrictions on a composer, the challenge it presents actually stimulates the imagination, inspiring collections of wonderful and powerfully original melodies – as we can hear in almost a century's worth of masterpieces written for the silver screen. Despite having been written for a specific purpose, these songs can spread their wings and break free from that original context, letting their own light shine forth.

I'm particularly delighted to have made this project a reality, having cherished it in my heart since I was a boy. This album features an exceptional anthology of some of the biggest hits in the world, songs written by composers who have all made a key contribution to the annals of twentieth-century music. My aim was to celebrate the beauty of these pieces, presenting them in new arrangements and using the latest recording techniques in order to give them a whole new clarity and purity of sound.

If films are a "dream factory", the music that underpins their narratives keeps those dreams safe, distilling every drop of their magic and emotional vitality. My sincerest wish is for these immortal classics to chime with listeners' own experiences, emotions and most precious memories, and so become part of the soundtrack of their lives.

Andrea Bocelli



MARIA from “West Side Story”

*Lyrics by Leonard Bernstein, Stephen Sondheim
Music by Leonard Bernstein
Published by Jalni Publishing Inc.*

*Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett*

*Orchestra conducted by Gavin Greenaway
Digital editing by Jorge Vivo, Pierpaolo Guernini
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy),
PPG Studio (San Pietro Belvedere – Italy)
English vocal coach: David Foster, Humberto Gatica*

The most beautiful sound I ever heard
Maria, Maria, Maria, Maria...
All the beautiful sounds of the world in a single word...
Maria, Maria, Maria, Maria...
Maria!

I've just met a girl named Maria,
And suddenly that name
Will never be the same
To me.
Maria!

I've just kissed a girl named Maria,
And suddenly I've found
How wonderful a sound
Can be!
Maria!

Say it loud and there's music playing,
Say it soft and it's almost like praying.
Maria,
I'll never stop saying Maria!

Maria, Maria, Maria, Maria...
Say it loud and there's music playing,
Say it soft and it's almost like praying.
Maria,
I'll never stop saying Maria!

The most beautiful sound I ever heard.
Maria.

“Bernstein’s immense talent made a huge impact on the history of the musical: “Maria” is an exquisitely lyrical piece which makes great emotional and technical demands on the singer.”

Star-crossed love lies at the heart of the enthralling, beautifully crafted screenplay that transplants the story of Romeo and Juliet to 1950s New York. “Maria” isn’t the only gem in *West Side Story*, but is its most beguiling and inventive number. Four years after the original Broadway production, a huge success, the show was turned into a film (directed by Jerome Robbins and Robert Wise), winning no fewer than ten Academy Awards.

LA CHANSON DE LARA from “Doctor Zhivago”

*Lyrics by Paul Francis Webster
Music by Maurice Jarre
French Lyrics by Ithier Hubert
Published by Webster Music Co. / Emi Robbins Catalog Inc.*

*Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at Capitol Studios (Hollywood – CA)
Piano: David Foster
Drums: Vinnie Colaiuta*

*Engineer by Humberto Gatica, Steve Shepherd
Assistant Engineer: Charlie Paakkari
Balalaikas: The Ossipov Balalaikas Orchestra
Artistic Director and Principal Conductor: Vladimir Andropov
Orchestra coordinator: Garry Braveman
Lead vocals arranged by David Foster, Humberto Gatica
Vocals recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guernini
Digital editing by Jorge Vivo, Pierpaolo Guernini
French vocal Coach: Olivier Bassil*

Un jour Lara
Quand le vent a tourné
Un jour Lara
Ton amour t’a quitté
Tes yeux Lara
Revoient toujours ce train
Ce dernier train
qui Partant vers le chagrin
Le ciel était couvert de neige
Au loin déjà l’horizon brûlait
Cette chanson
Que chantaient les soldats
C’était si bon
Serré entre tes bras

Au bord des pleurs
Tu souriais Lara
Oubliant l’heure
La guerre, la peur, le froid
Le ciel était couvert de neige
Au loin déjà le canon tonnait
Un jour Lara
Quand tournera le vent
Un jour Lara
Ce sera comme avant
Alors cet air comme un manège
Pour toi sera
Ta chanson Lara.

“When I was young, I used to perform in piano bars, and this was one of the most requested numbers. Its circular, evocative melody is as immaculate as ever. As a song, it works so well in the French language, whose metre seems to suit the phrases of the score to perfection.”

Boris Pasternak’s novel is, of course, far more than a love story set against the backdrop of the Bolshevik Revolution. And yet David Lean’s 1965 cinematic focus on that love story (a sweeping, hugely romantic epic) has become a classic in its own right, as has Maurice Jarre’s soundtrack.

MOON RIVER from “Breakfast At Tiffany’s”

Lyrics by Johnny Mercer
Music by Henry N. Mancini
Published by Famous Music LLC

Arranged and Orchestrated by David Foster, William Ross
Recorded at Air Studios (London – UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at Capitol Studios (Hollywood – CA), Verve Studios (Santa Monica – CA)
Engineered by Humberto Gatica, Steve Shepherd, Martin Nessi
Assitent Engineer: Charlie Paakkari

Piano: David Foster
Drums: Vinnie Colaiuta
Bass: Nathan East
Electric and acoustic guitar: Dean Parks
Keyboard: David Foster
Additional synth programming: Jochem van der Saag
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy), PPG Studio (San Pietro Belvedere – Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Moon river, wider than a mile
I’m crossin’ you in style some day
Old dream maker, you heartbreaker
Wherever you’re goin’, I’m goin’ your way
Two drifters, off to see the world
There’s such a lot of world to see
We’re after the same rainbow’s end, waitin’ ‘round the bend
My Huckleberry friend, Moon River, and me

Old dream maker, you heartbreaker
Wherever you’re goin’, I’m goin’ your way
Two drifters, off to see the world
There’s such a lot of world to see
We’re after the same rainbow’s end, waitin’ ‘round the bend
My Huckleberry friend, Moon River, and me

“One of the great loves of my teenage years – a Henry Mancini hit whose popularity has never faded. Of the many versions that exist, my favourite is still Sinatra’s, and this is my tribute to his inspiring take on the song.”

The moon in *Moon River* has the dreamy and unmistakable profile of Audrey Hepburn, sitting in the window, accompanying herself on the guitar as she sings. The scene almost ended up on the cutting-room floor, but instead helped turn *Breakfast at Tiffany’s* (1961), inspired by Truman Capote’s novella of the same name, into one of the all-time cinematic classics.

E PIÙ TI PENSO duet with Ariana Grande from “Once Upon A Time In America / Malèna”

Lyrics by Mogol, Tony Renis
Music by Ennio Morricone
Published by Hapax Intl. Pictures BV / RTI S.p.a.

Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Piano: David Foster

Lead vocals arranged by Tony Renis, Humberto Gatica, David Foster
Engineered by Humberto Gatica, Pierpaolo Guerrini
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Digital editing by Jorge Vivo, Pierpaolo Guerrini
Ariana Grande vocal recorded at Saltmine Studio Oasis (Mesa – AZ)
Engineered by Jorge Vivo
Lead vocal arranged by David Foster, Tony Renis

Ariana Grande appears courtesy of Republic Records

Andrea	E più ti penso E più mi manchi Ti vedo coi Miei occhi stanchi		E se per caso non potessi rivederti Io so già che farei Non vivrei
Ariana	Anch’io vorrei Star lì con te, Stringo il cuscino Sei qui vicino	Both	E più ti penso E più mi manchi
Both	È notte fonda E sei lontano	Both	Son poca cosa senza te Mi sento un pesce che
Ariana	Ho il vuoto intorno senza te Il sole più non c’è	Andrea	Non ha l’acqua per nuotare Respirare senza te
Andrea	Sono triste e sconsolato Come non son stato mai	Ariana	Senza te Senza te
Both	Senza te Senza te	Both	E se per caso non potessi rivederti Io so già che farei Morirei

“A piece of musical perfection from Sergio Leone’s memorable film – a gem by one of the greatest melodists of all time. As well as the seductive charm of Morricone’s music, we have the voice of the talented and beautiful young star Ariana Grande, a singer my children idolise...”

In a stunning example of creative alchemy, this brings together, like two pieces in a perfect puzzle, “Deborah’s Theme” from *Once Upon a Time in America* and a later piece, also by Ennio Morricone, written for Giuseppe Tornatore’s *Malèna* – the result, a brand-new masterpiece.

BE MY LOVE from “The Toast Of New Orleans”

*Lyrics by Sammy Cahn
Music by Nikolaus Brodzsky
Published by Primary Wave Songs*

*Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett*

*Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guernini
Digital editing by Jorge Vivo, Pierpaolo Guernini*

*On behalf of the David Foster Foundation and the Bocelli's Family
the song “Be My Love” is dedicated to Herb and Veronique Black.*

Be my love for no one else can end this yearning
This need that you and you alone create
Just fill my arms the way you've filled my dreams
The dreams that you inspire with ev'ry sweet desire.
Be my love, and with your kisses set me burning
One kiss is all I need to seal my fate,
And, hand-in-hand, we'll find love's promised land.
There'll be no one but you for me, eternally,
If you will be my love.

“This ardent declaration of love, whose expansive melody is the perfect showcase for the tenor voice, was tailor-made for a singer I've loved and admired since my childhood: Mario Lanza.”

The Toast of New Orleans is a 1950 musical written as a vehicle for the “golden voice” of the Italian American tenor, seen as the heir to Caruso. The plot is a variation on a well-worn narrative theme, not that far removed from the real-life story of its star, the son of immigrants. Its hit song, “Be My Love”, has stood the test of time and achieved classic status.

THE MUSIC OF THE NIGHT from “The Phantom Of The Opera”

*Lyrics by Charles Hart - Richard Stilgoe
Music by Andrew Lloyd Webber
Published by The Really Useful Group Ltd.*

*Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica*

*Pro-tools engineer: John Barrett
Lead vocals arranged by David Foster, Humberto Gatica
Engineered by Humberto Gatica, Pierpaolo Guernini
Digital editing by Jorge Vivo, Pierpaolo Guernini*

Night time sharpens, heightens each sensation
Darkness stirs and wakes imagination
Silently the senses abandon their defenses

Slowly, gently night unfurls it's splendour
Grasp it, sense it, tremulous and tender
Turn your face away from the garish light of day
Turn your thoughts away from cold unfeeling light
And listen to the music of the night

Close your eyes and surrender to your darkest dreams
Purge your thoughts of the life you knew before
Close your eyes, let your spirit start to soar
And you'll live as you've never lived before

Softly, deftly, music shall caress you
hear it, feel it, secretly possess you,

Open up your mind, let your fantasies unwind
In this darkness that you know you cannot fight
The darkness of the music of the night

Let your mind start a journey to a strange new world
Leave all thoughts of the life you knew before
Let your soul take you where you long to be
Only then can you belong to me

Floating, falling, sweet intoxication
Touch me, trust me, savour each sensation
Let the dream begin, let your darker side give in
To the power of the music that I write
The power of the music of the night

You alone can make my song take flight
Help me make the music of the night

“A pair of alternating and varied themes, a two-octave range soaring to the famous high A flat: the expressive atmosphere and formal pattern of this inspired love song have their roots in opera – a tribute to the art of Puccini in La fanciulla del West.”

The true star of Andrew Lloyd Webber's 1986 show is music, or rather singing. Combining gentleness, imperious charm and the subtle art of seduction, the Phantom (a brilliant composer, shunned by society because of his deformed features), enchants his young pupil and asks for her love, encouraging her to surrender to the “music of the night”.

BRUCIA LA TERRA from “The Godfather”

Lyrics by Kaballà
Music by Giovanni Rota
Published by Sony/ATV Harmony

Arranged and Orchestrated by David Foster, William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at Verve Studios (Santa Monica, CA)
Rhythm programming: Jochem van der Saag
Engineer: Jochem van der Saag
Piano: David Foster

Synth Bass: David Foster
Keyboard: David Foster
Additional synth percussion: Jochem van der Saag
Acoustic Guitar: Daniele Bonaviri
Acoustic Guitar recorded at The Forum Music Village Studios (Rome - Italy)
Engineer: Davide Palmiotto
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Brucia la luna n’cielu
e ju bruciù d’amuri,
focu ca si consuma
comu lu me cori

L’anima chianci
addulurata,
non si da paci
e cchi mala nuttata.

Lu tempu passa,
ma non agghiorna;
non c’e mai sulì
s’idda non torna.

Brucia la terra mia
e abbrucia lu me cori
cchi siti d’acqua idda
e ju siti d’amuri

A cu la cantu
la me canzuni
si no c’e nuddu
ca s’a affacia
a lu barcuni

Lu tempu passa,
ma non agghiorna;
non c’e mai sulì
s’idda non torna.

“I can’t hide my preference for this version of Nino Rota’s hugely well-known “love theme”: in its bitter words and in the innate and ineffably beautiful musicality of the Sicilian language lies all the pain of a man who has lost the woman he loves, while the song also ties in perfectly to the narrative of the Corleone family saga.”

Nino Rota’s passionate, moving theme is central to the entire *Godfather* trilogy. In the early 90s, Francis Ford Coppola had the brilliant idea of re-casting the melody as this song in Sicilian dialect.

POR UNA CABEZA from “Scent Of A Woman”

Lyrics by Alfredo Le Pera
Music by Carlos Gardel
P.D.

Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools Engineer: John Barrett
Rhythm recorded at United Studios (Hollywood – CA)
Engineered by Humberto Gatica, Martin Nessi

Assistant Engineer: Wesley Seidman
Piano: David Foster
Drums: Vinnie Colaiuta
Acoustic Bass: Chuck Berghofer
Acoustic Guitar: Ramon Siagnaro
Accordion: Eddie Hession
Lead vocals arranged by Humberto Gatica, David Foster
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Por una cabeza de un noble potrillo
que justo en la raya afloja al llegar
y que al regresar parece decir:
No olvides, hermano, vos sabes, no hay que jugar.
Por una cabeza, metejon de un dia
de aquella coqueta y burlona mujer,
que al jurar sonriendo, el amor que esta mintiendo,
quema en una hoguera todo mi querer.
Por un cabeza, todas las locuras.
Su boca que besa, borra la tristeza, calma la amargura.
Por una cabeza, si ella me olvida
que importa perderme mil veces la vida, para que vivir.
Cuantos engaños, por una cabeza.
Yo jure mil veces, no vuelvo a insistir.
Pero si un mirar me hiere al pasar,
sus labios de fuego otra vez quiero besar.

Basta de carreras, se acabo la timba.
Un final reñido ya no vuelvo a ver!
Pero si algun pingo llega a ser fija el domingo,
yo me juego entero. Que le voy a hacer!...
Por un cabeza, todas las locuras.
Su boca que besa, borra la tristeza, calma la amargura.
Por una cabeza, si ella me olvida
que importa perderme mil veces la vida, para que vivir.

“Seductive and brilliant, built on chromatic progressions, this song’s music matches the power of its lyrics: how often do we miss something by a whisker, or lose “by a head”? From the world of horse racing comes a reflection on a life in which only winners get the prize, even if everything rests on a photo finish. A powerful melody that speaks of freedom and deluded hopes, passions and temptations, in this existential metaphor.”

Carlos Gardel, a great lover of horse racing, wrote this wonderful tango in 1935 for the film *Tango Bar* (the last he made); the song was reused in the unforgettable dance scene in *Scent of a Woman* (1992) and in the Spielberg masterpiece *Schindler’s List* (1993).

NO LLORES POR MÌ ARGENTINA duet with Nicole Scherzinger from “Evita”

*Lyrics and Music by Andrew Lloyd Webber – Tim Rice
Spanish Lyrics by J. Carreras – I. Artima Granda – J. Azpilicueta Perez
Published by Evita Music Ltd*

*Arranged and Orchestrated by David Foster, William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at Verve Studios (Santa Monica – CA)*

*Engineered by Jorge Vivo, Jochem van der Saag
Piano: David Foster
Bass Synth: David Foster
Keyboard: David Foster, Jochem van der Saag
Additional synth percussion: Jurij Ricotti
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini*

Será difícil de comprender
Que a pesar de estar hoy aquí
Soy del pueblo jamás lo podré
olvidar
Debéis creerme, mis lujos son
solamente un disfraz
Un juego burgués, nada más
Las reglas del ceremonial

Tenía que aceptar debí cambiar
Y dejar de vivir en lo gris
Siempre tras la ventana, sin lugar
bajo el sol
Busqué ser libre, pero jamás
dejaré de soñar
Y solo podré conseguir la fe que

querrás compartir

No llores por mí Argentina
Mi alma está contigo
Mi vida entera te la dedico
Mas no te alejes, te necesito

Jamás poderes ambicioné
Mentiras dijeron de mí
Mi lugar vuestro es, por vosotros
luché
Yo sólo quiero sentirlos muy
cerca, poder intentar
Abrir mi ventana y saber
Que nunca me vais a olvidar

No llores por mí Argentina...

No llores por mí Argentina
Mi alma está contigo
Mi vida entera te la dedico
Mas no te alejes, te necesito

Qué mas podré decir
Para convenceros de mi verdad
Si aún queréis dudar, mirad mis
ojos ved
Cómo lloran de amor

No llores por mí Argentina...

“A powerful pledge of love, an exhortation to be happy, in what seems to be a private utterance but is really addressed to an entire nation: this is an expansive, melancholy, inspired piece of songwriting. And I wanted to put it back into the language actually spoken by Evita.”

The extraordinary life of the “queen of the poor” lasted only thirty-three years, but came to symbolise the struggle for social justice, both in Latin America and beyond. That life became the subject of the innovative *Evita*, with lyrics by Tim Rice and an eclectic score by Andrew Lloyd Webber.



L'AMORE È UNA COSA MERAVIGLIOSA from "Love Is A Many-Splendored Thing"

Lyrics and Music by Paul Webster – Sammy Fain
Italian Lyrics by Alberto Curci
Published Emi Miller Catalogue / Warner Bros Music Corp.

Arranged and Orchestrated by Chris Walden
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at United Studios (Hollywood – CA)
Engineered by Martin Nessi, Humberto Gatica

Assistant engineer: Wesley Seidman
Piano: David Foster
Drums: Vinnie Colaiuta
Acoustic Bass: Brian Bromberg
Electric Guitar: Dean Parks
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

MI MANCHERAI from "Il Postino: The Postman"

Lyrics by Marco Marinangeli
Music by Luis Bacalov – Riccardo Del Turco – Paolo Margheri
Published by Creazioni Artistiche CAM S.r.l. a Sugar Group Company
Arranged and Orchestrated by William Ross
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett

Piano: David Foster
Accordion: Eddie Hession
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Sì! Questo amore splendido
E' la cosa più preziosa
Che possa esistere
Vive d'ombra e dà la luce,
T tormenta, eppure è pace
Inferno e paradiso d'ogni cuor
Sì! quest'amore splendido
Come il sole più del sole
Tutti ci illumina!
E' la cosa più irreale
Che incatena i nostri cuor
Amore
Meraviglioso amor

Love is a many splendored thing
Come il sole più del sole
Tutti ci illumina
E' qualcosa di irreale che incatena i nostri cuor
Amore
Meraviglioso amore

Mi mancherai
se te ne vai
mi mancherà la tua serenità
le tue parole come canzoni al vento
e l'amore che ora porti via

Mi mancherai
se te ne vai
ora e per sempre non so come vivrei
e l'allegria amica mia
e l'allegria amica mia
va via con te

Mi mancherai, mi mancherai
Perchè vai via?

perchè in te l'amore in te s'è spento ?
perchè perchè ?
non cambierà niente non so
e dentro sento che
Mi mancherà l'immensità
dei nostri giorni e notti insieme noi
i tuoi sorrisi quando si fa buio
la tua ingenuità
La bambina tu

mi mancherai amore mio
mi guardo e trovo il vuoto dentro me
e l'allegria amica mia
e l'allegria amica mia
va via con te.

"A broad and sunlit melody that allows your voice to take flight, its memorable theme indebted to Puccini (it borrows from the opening of Madam Butterfly's "Un bel di vedremo"), this international hit was taken up by some of the world's greatest singers, including Frank Sinatra and Nat King Cole."

Daughter of a Belgian mother and Chinese father, writer Han Suyin based her 1952 novel *A Many-Splendored Thing* on her own life experiences. Three years later, it was adapted to become the multi-award-winning Hollywood romance *Love Is A Many-Splendored Thing*, directed by Henry King. Shot partly on location in Hong Kong, the film portrays a cross-cultural love story, played by two screen greats (Jennifer Jones and William Holden).

"One of my favourite pieces, a profound and original piece of writing, untrammelled by the usual conventions of songwriting; its expansive melody evokes all the pain of separation, echoing the delicate lyricism and seductive melancholy of the film itself."

"Do you think the whole world is a metaphor for something else?" This is the question posed by a young postman on a southern Italian island to the great Chilean poet Pablo Neruda, living there in temporary exile. This 1994 film tells the story of an encounter between two noble souls, of a friendship and a meeting of minds that breaks down all cultural barriers.



"THE FILM WORLD IS
PARTICULARLY FERTILE GROUND
FOR SONGWRITERS, BECAUSE
IT OFFERS THEIR CREATIVITY
SUCH SCOPE, SETTING THEM
FREE FROM THE CONFINES OF
TRADITION, BOTH FORMALLY
AND LYRICALLY – NOT EVERY
SONG IS A LOVE SONG."

Andrea Bocelli

CHEEK TO CHEEK duet with Veronica Berti from “Top Hat”

Lyrics and Music by Irving Berlin
Italian Lyrics by Andrea Bocelli
Published by Irving Berlin Inc.

Arranged and Orchestrated by Patrick Williams and Dan Higgins
Horn arrangement by David Foster
Horn orchestrated by Dan Higgins
Recorded at Air Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: Adam Miller
Rhythm recorded at United Studios (Hollywood – CA), Capitol Studios (Hollywood – CA)
Engineered by Martin Nessi
Assistant engineer: Wesley Seidman
Piano: David Foster

Drums: Vinnie Colaiuta
Saxophones: Dan Higgins, Brandon Fields and Joel Peskin
Trumpets: Wayne Bergeron, Dan Forno and Larry Hall
Trombones: Andy Martin and Reggie Young
Bass trombone: Wendell Kelly
Acoustic Bass: Chuck Berghofer
Electric Guitar: Dean Parks
Keyboard: David Foster
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Heaven
I'm in heaven
E il mio cuore batte così forte che
non riesco più a parlare sai perché
sei la donna più incredibile che c'è
Heaven
I'm in heaven
and my heart beats so that I can
hardly speak
and I seem to find the happiness
I seek
when we're out together dancing
cheek to cheek

Tempo libero pazzie
viaggi all'estero macché
niente al mondo è così bello
come stare insieme a te
e la vita questa vita
è uno sballo se ci sei
hai spazzato via i problemi
le paure i dubbi miei
che bello stare qui
accarezzarti così
parlarti così
felici cara
Heaven

I'm in heaven
orchestra
Heaven
I'm in heaven
Lascio il mondo alle mie spalle e
corro qui
forse non è bello forse non è chic
ma che bello stare insieme
ma che bello stare insieme
stare insieme guancia a guancia
cheek to cheek

“A musical caress, a delightful song – light and sensual. As a boy I played the Frank Sinatra version over and over again! Without betraying the meaning of the original lyrics, I wanted to pay my own tribute by writing an Italian version.”

This fairy tale from the Golden Age of Hollywood still has the power to captivate us with its dream of falling in love, “cheek to cheek”. With music by Irving Berlin, this screwball comedy sets up a series of misunderstandings that have to be unravelled before Fred Astaire, in top hat, white tie and tails, can win Ginger Rogers’ heart. Then, they dance and glide through a wonderfully unconvincing Venice in the most beautiful pas de deux in cinema history.

SORRIDI AMORE VAI from “Life Is Beautiful”

Lyrics by Noa – Gil Dor
Music by Nicola Piovani
Italian Lyrics by Roberto Benigni
Published by Tentacoli Edizioni Musicali S.r.l.

Arranged and Orchestrated by Chris Walden
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at Capitol Studios (Hollywood – CA), United Studios (Hollywood - CA)
Engineered by Humberto Gatica, Martin Nessi
Assistant engineer: Charlie Paakkari
Piano: Chris Walden

Drums: Vinnie Colaiuta
Bass: Chuck Berghofer
Acoustic Guitar: Dean Parks
Choir: Pueri Cantores della Cappella Musicale Pontificia Sistina
Conducted by: Marcos Pavan
Recorded at Forum Music Village Studios (Roma - Italy)
Engineered by Humberto Gatica, Davide Palmiotto
Lead vocals arranged by Humberto Gatica, David Foster, Tony Renis
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Note: Small lyrics edit on the original Roberto Benigni’s Italian lyrics done by Andrea Bocelli, for artistic reasons.

Vai sorridi amore e vai
Hai negli occhi gli occhi miei
Vai con questa mia canzone
Intrisa di emozione
Il mondo aspetta il tuo sorriso vai

Blu il cielo è ancora blu
Tu coloralo di più
vai in questa confusione
Milioni di persone
il mondo è vuoto se non ci sei tu

Vai sei bello come un re
Sì bello come il ritornello
Di questa canzone che io canto per te

Ma si nasconde anche il dolor
Nel dolcissimo rumore
Della vita intorno a te

Fai la tua strada in mezzo a noi
Falla innamoratamente
Come quando eri con me

E allora
Vai sorridi amore e vai
So che mi sorprenderai
Vai con questa mia canzone
che intrisa di emozione
Infonde al mondo la felicità

Blu il cielo è ancora blu
Tu coloralo di più
Vai con questa mia canzone
Che intrisa di emozione
Infonde al mondo la felicità

Ciao sei bello come un re
Ciao sorridi e prendi il volo
E se un dì sarai solo
Io sarò qui per te
Ciao sorridi e prendi il volo
E se un dì sarai solo
Io sarò qui per te

“Joyful and very ‘Italian’, this song by Nicola Piovani is a hymn to life and its disarming beauty, built on a theme made up of just a handful of notes. Simple, but it works, perhaps precisely because simplicity is the best way to smile and enjoy the miracle of human life.”

Roberto Benigni’s multi-award-winning 1997 film bravely tackles the Holocaust with a lightness of tone underpinned by an equal measure of respect. The screenplay treats its tragic subject matter with great lyricism and subtlety, even incorporating moments of out-and-out comedy.

HISTORIA DE AMOR from “Love Story”

Lyrics and Music by Francis Lai
Spanish Lyrics by Andy Williams
Published by Sony /ATV Harmony

Arranged and Orchestrated by Vincent Mendoza
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Rhythm recorded at Capitol Studios (Hollywood - CA), Verve Studios
(Santa Monica - CA)
Engineered by Humberto Gatica

Assistant engineer: Charlie Paakkari
Piano: David Foster
Drums: Vinnie Colaiuta
Bass: Chuck Berghofer
Acoustic Guitar: Leonardo Amuedo
Additional synth percussion: Jochem van der Saag
Lead vocals arranged by Humberto Gatica, David Foster
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Que difícil es	Que grande es	Que ha coseguido noche y dia
Secar la fuente inagotable del amor	Sentir mi corazon	estremecer
Contar la historia	Latir asi	Mi corazon
De un momento de placer	Henchido de emocion	La ra la ra la ra
Reir alegre	Poder oir tu dulce voz	Poder contar las horas dulces de este amor
Cuando siento el corazon	Besarte con pasion	Que ha coseguido noche y dia
Un gran dolor	Y acariciarte	estremecer
Que bonito es que tras la lluvia	Y no perder	Mi corazon
Del verano salga el sol	Ni un solo instante	
Y el pavimento	De ser para ti un gran amor	
Aquí brille de charol	Que bonito es	
Que tu sonrisa me devuelva la ilusion	Que estes conmigo cuando empieza amanecer	
Que ayer perdi	Poder contar las horas dulces de este amor	

“A gradually descending theme begins to weave the fabric of a seemingly ordinary song, but one whose hidden charm is inescapable: the melody steals into your thoughts and, if you sing it or hear it, it will stay with you for the rest of the day.”

A love which succeeds in overcoming class differences but cannot conquer terminal illness: the soundtrack of this cult weepy of 1970 with screenplay by Erich Segal was written by French composer Francis Lai, and won the Academy Award for best music, original score.

OL’ MAN RIVER from “Show Boat”

Lyrics by O. Hammerstein
Music by J. Kern
Published by Universal Polygram Int. Publ. Inc.

Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Lead vocals arranged by David Foster, Humberto Gatica
Vocal recorded at Andrea Bocelli Studio (Forte dei Marmi - Italy)
Engineered by Humberto Gatica, Pierpaolo Guerrini
Digital editing by Jorge Vivo, Pierpaolo Guerrini

Coloured folks on the Mississippi, Coloured folks work while de white folks play, pulling dose boats from de dawn to sunset, Gittin’ no rest till de judgement day, don’t look up an’ don’t look down, you don’t dast make de white boss frown; Bend your knees and bow yo’ head, An’ pull dat rope until yo’re dead. Let me go away from de Mississippi, Let mi go ‘way from de white man Boss, Show me dat stream called de river Jordan, Dat’s de ol’ stream dat i long to cross. Ol’ man river, Dat ol’ man river He must know sumpin’, But don’t say nothin’, He just keeps rolling’,	He keeps on rollin’ along. He don’t plant ‘taters, He don’t plant cotton, An’ dem dan plants ‘em Is soon forgotten; But ol’ man river He jes keeps rollin’ along. You an’ me, we sweat and strain, Body all achin’ oné rarked wid pain. <<Tote dat barge>> <<lift dat bale>> Git a little drunk an’ you land in jail, Ah gits weary an’ sick of try’in, Ahm tired of livin’ An’ feared of dyin’, But ol’ man river He Jes keeps rollin’ along.
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“I approached this song with a sense of deep respect for the inspiration behind it; my interpretation is my humble contribution to the memory of so many oppressed and exploited African Americans. A genuinely original meditation on life, the song requires a range of three octaves, pushing the voice to its limits, as what begins as restrained sorrow becomes almost a yell of despair.”

The best-known number in Jerome Kern’s masterpiece *Show Boat* (1927) is based on a pentatonic scale and rolls gently along like the legendary Mississippi, the silent star of this classic musical telling the story of the prejudice faced by black workers in the racially segregated Deep South.

NELLE TUE MANI (NOW WE ARE FREE) from "Gladiator"

*Music by Lisa Germaine Gerrard - Klaus Badelt - Hans Florian Zimmer
Published by USI A Music Publishing / Universal Music Publishing Ltd /
SKG Songs
Italian adaptation by Matteo Curallo*

*Arranged and Orchestrated by Chris Walden, Hans Zimmer
Recorded at Abbey Road Studios (London - UK)
Engineered by Humberto Gatica
Pro-tools engineer: John Barrett
Piano: David Foster
Guitars: Dean Parks
Percussions: Satnam Ramgotra*

*Choir contractor: Tim Davis
Choir: Kala Balch, Jimmy Burney, Luke Edgemon, Anthony Evans,
Shelea Frazier, Missi Hale, Jarret Johnson, Keri Larson, Nikki Leonti,
David Loucks, Chaz Mason, Samantha Nelson, Tiffany Palmer, Jordon
Rogers, James Treadwell, Brandon Winbush
Lead vocals arranged by Humberto Gatica, Tony Renis
Vocal recorded at PPG Studios (San Pietro Belvedere – Italy)
Assistant Engineer: Jurij Gianluca Ricotti
Digital editing by Jorge Vivo, Pierpaolo Guerrini*

Era dentro te
soltanto un sogno,
ma presto il sogno sarà realtà

Ora crescerà
la tua passione
tra mille sfide ti guiderà
Credi in te.

In ogni attimo
tu potrai scegliere
e non dimenticare che
dipende da te.

Respira libero,
puro nell'anima.
Nelle tue mani se vorrai
il tuo destino avrai.

Ma resta libero,
puro nell'anima.
Nelle tue mani, se vorrai,
il tuo destino avrai.

Non arrenderti mai.
Dipenderà
soltanto da te.

"A song which makes a big impact, with all the pathos and epic sweep of the film in which it features, evoking the moral characteristics of the leading man: a loyal and courageous hero we'd all like as our friend, father, husband, son..."

The spectacle and excitement of ancient Rome are brought vividly to life in Ridley Scott's 2000 blockbuster, which strikes the perfect balance between historical narrative and melodramatic invention. Vivid action sequences and the sure-fire hit of a tale of redemption and sacrifice are heightened by Hans Zimmer's score, beautifully underpinning the bitter tone of the plot.





Produced by DAVID FOSTER, HUMBERTO GATICA, TONY RENIS

Engineered by Humberto Gatica

Additional Engineering: Martin Nessi, Pierpaolo Guerrini, Jochem van der Saag, Jorge Vivo, Steve Shepherd, Davide Palmiotto, Jurij Gianluca Ricotti

Recorded at: Abbey Road Studios (London – UK), Air Studios (London – UK), Capitol Studios (Los Angeles – CA), United Studios (Hollywood – CA), Verve Studios (Santa Monica – CA), Andrea Bocelli Studio (Forte dei Marmi – Italy), PPG Studio (San Pietro Belvedere – Italy), Saltmine Studio Oasis (Mesa – AZ), Remote Control Studio (Santa Monica – CA)

Orchestra recorded at Abbey Road Studios,
Air Studios (London – UK)
Orchestra conducted by Gavin Greenaway

Mixed by Hum and Martin Nessi
Mixed at Lionshare Studio (Los Angeles – CA)
Mastered by Vlado Meller, assisted by Jeremy
Lubsey
Mastered at Vlado Meller Mastering
(Charleston, SC)

Orchestra Contractor: Isobel Griffiths
Assistant Orchestra Contractor: Susie Gillis
Orchestra Leader: Everton Nelson

Music Preparation: Dave Hage for Dakota
Music, JoAnn Kane Music, Terry Woodson
Music

US Project Manager/A&R Administration:
Evelyn Morgan

A&R Coordinator: Katherine Tempesta
Session Assistant: Olivier Bassil

Mixed by Hum, Martin Nessi at Lionshare
Studio (Los Angeles – CA)
Mastered by Vlado Meller
Production coordinator: JoAnn Tominaga

Curatorial text: Giorgio De Martino

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