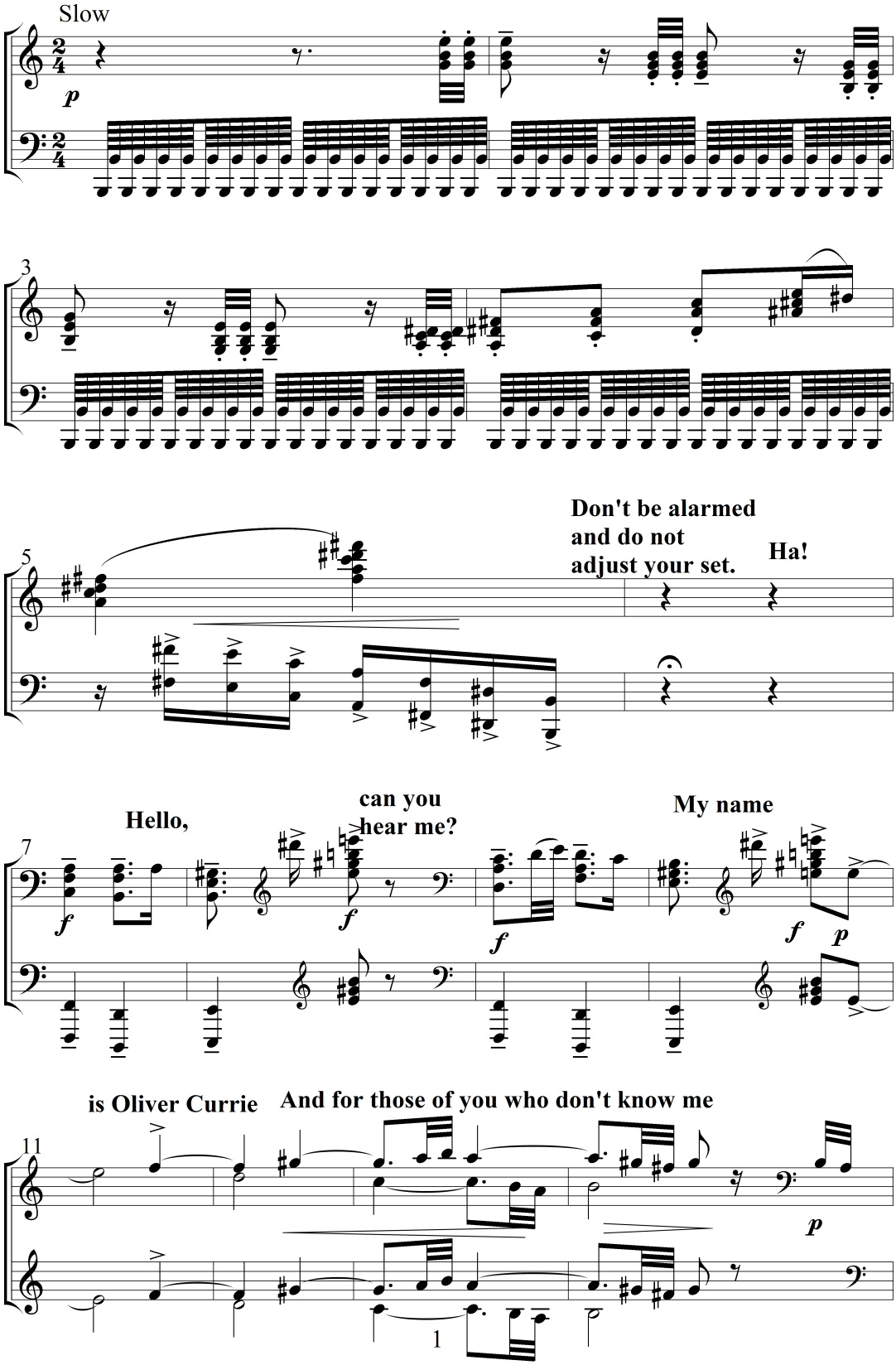
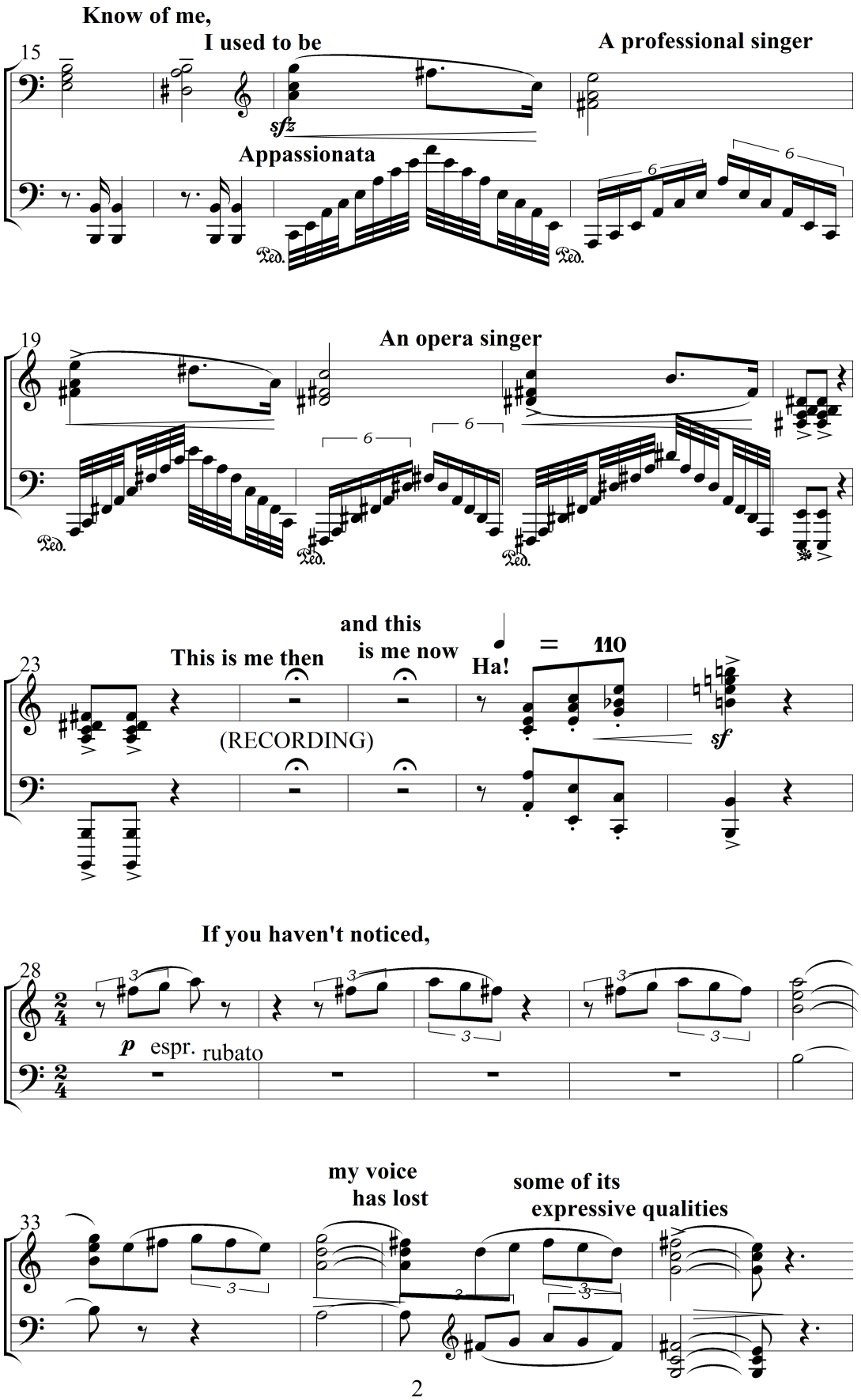
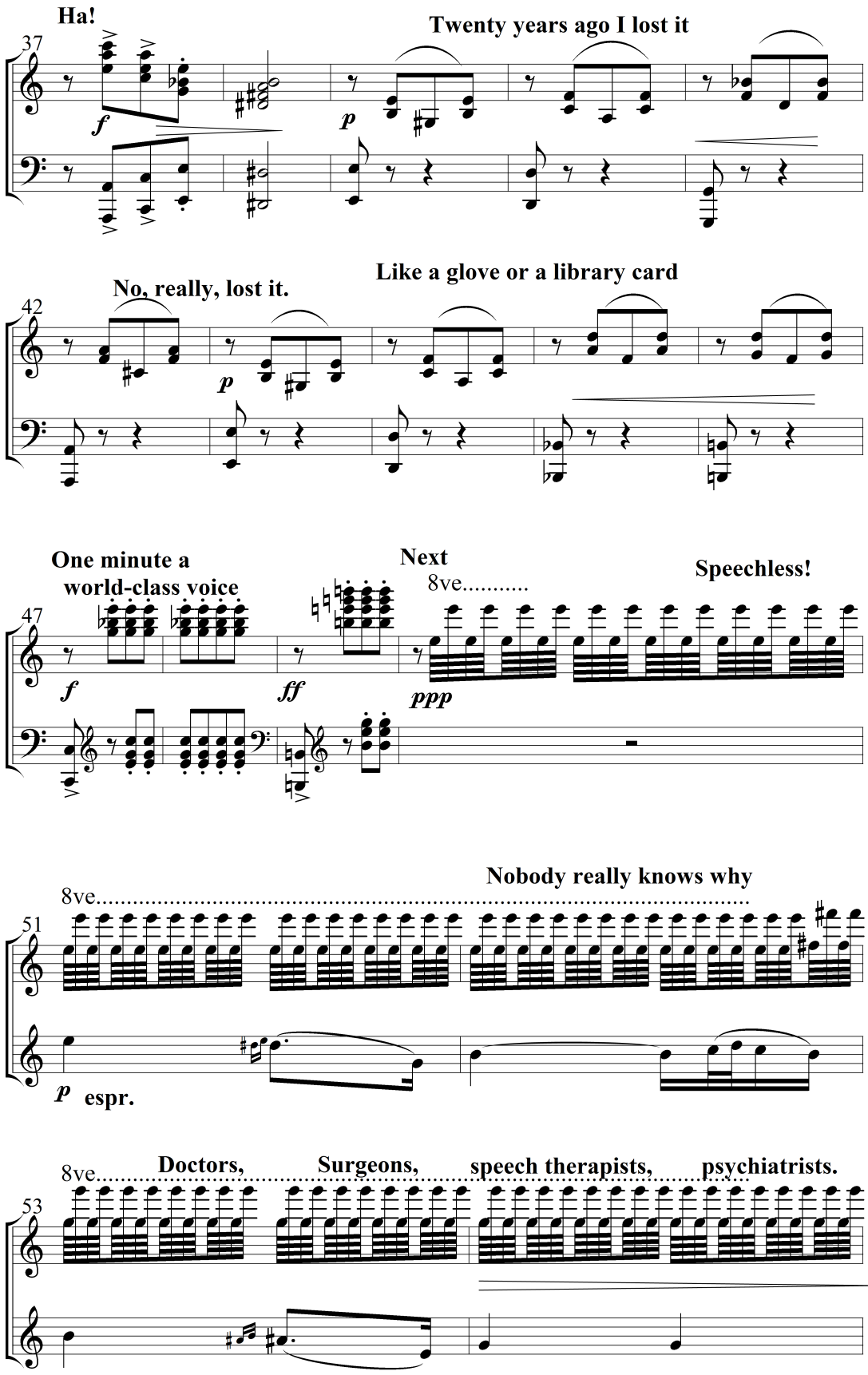
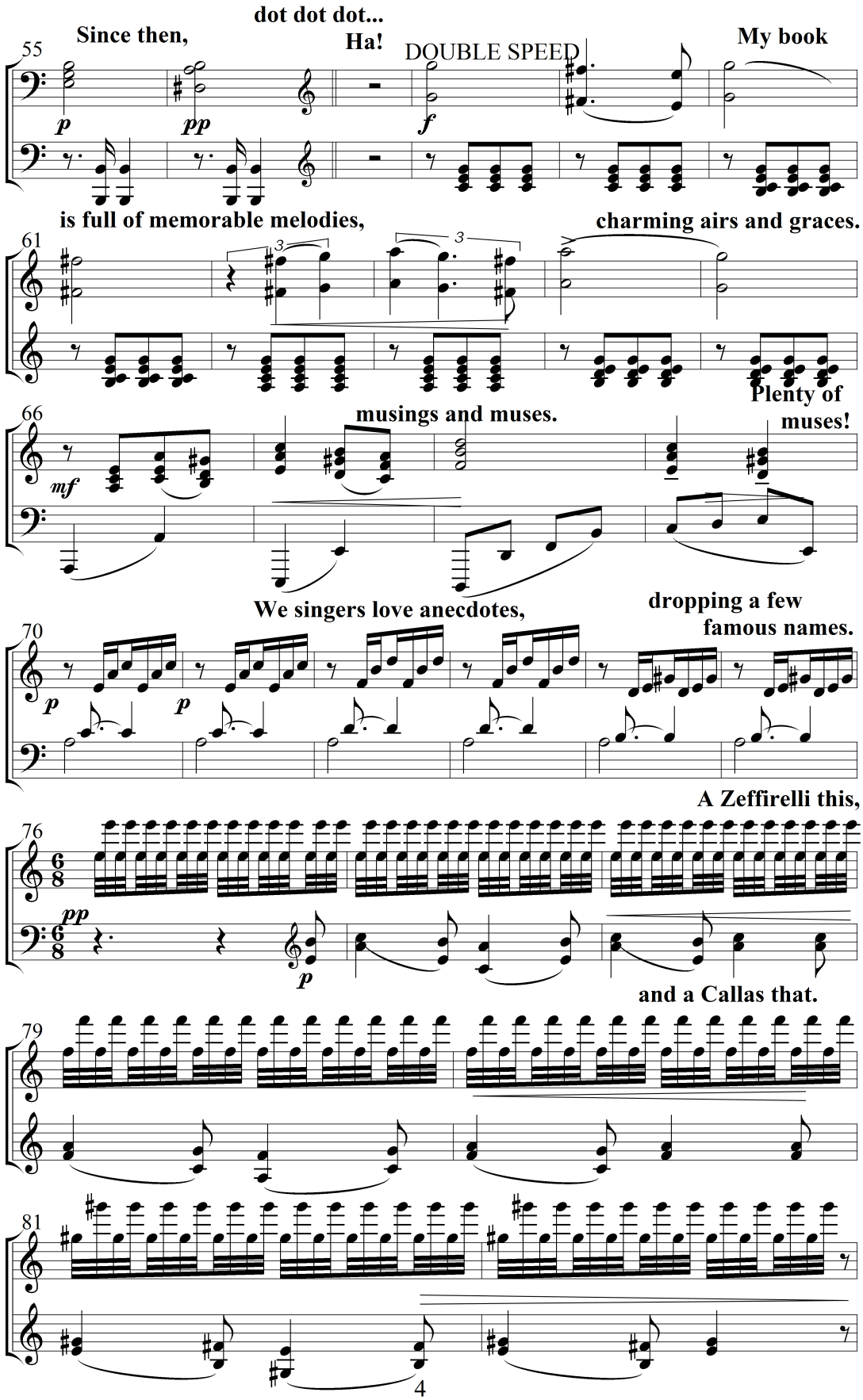
My Voice and Me

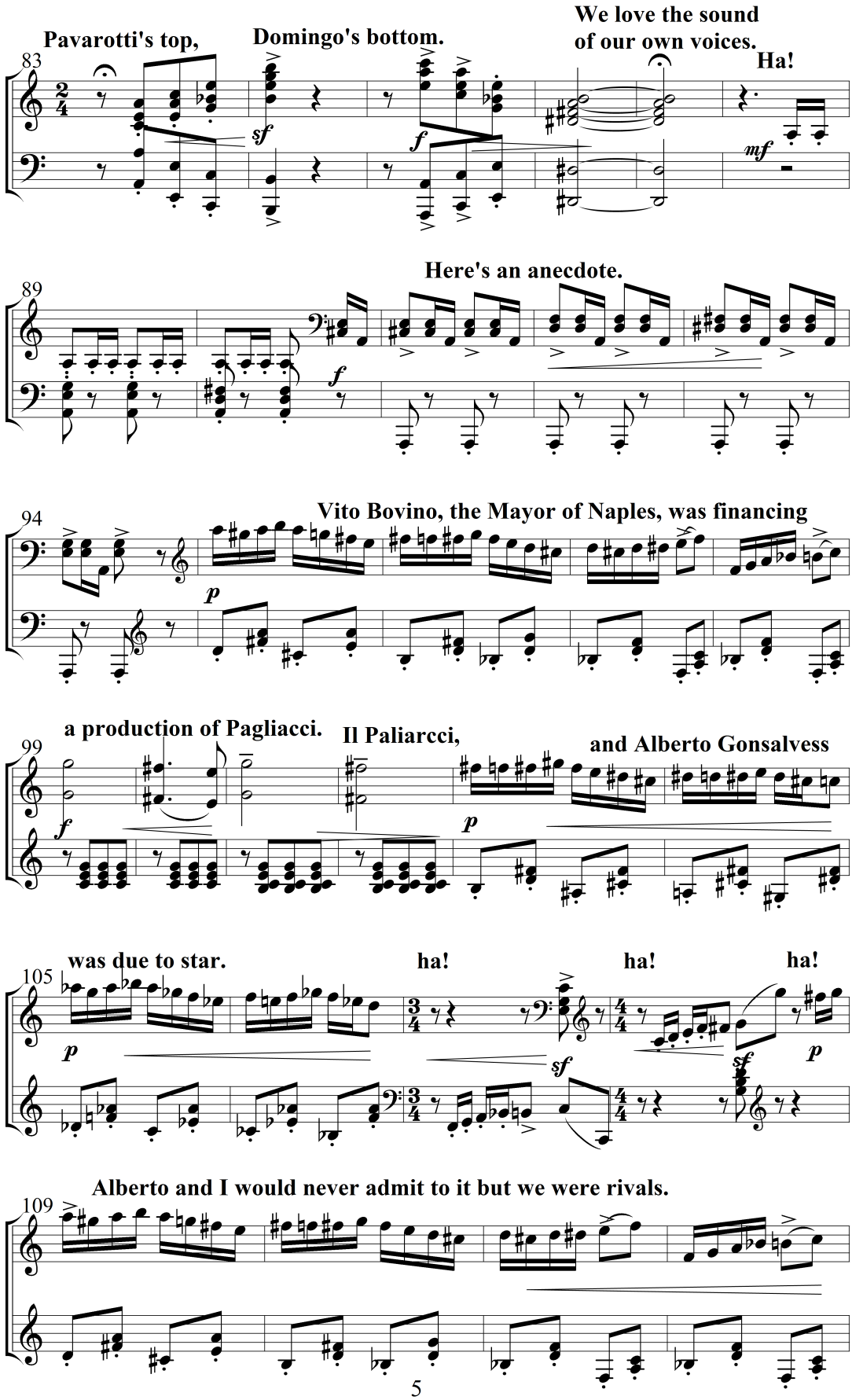
Words by Christopher and George Newell
Music by Paul Barker



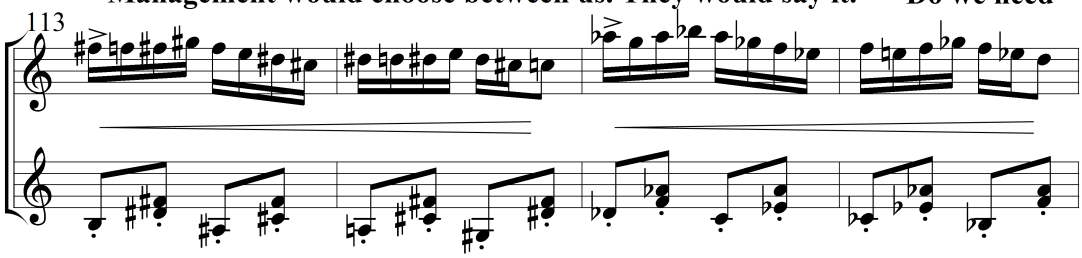

Know of me,
I used to be
A professional singer
15
sfz
Appassionata
Ped.
Ped.
An opera singer
19
Ped.
Ped.
Ped.
and this
This is me then
is me now
Ha!
= 110
23
(RECORDING)
sf
If you haven't noticed,
28
p espr. rubato
my voice
has lost
some of its
expressive qualities
33


Ha!
37
Twenty years ago I lost it
No, really, lost it.
42
Like a glove or a library card
One minute a
world-class voice
47
Next
8ve.....
Speechless!
Nobody really knows why
8ve.....
51
espr.
8ve.....
Doctors,
Surgeons,
speech therapists,
psychiatrists.
53

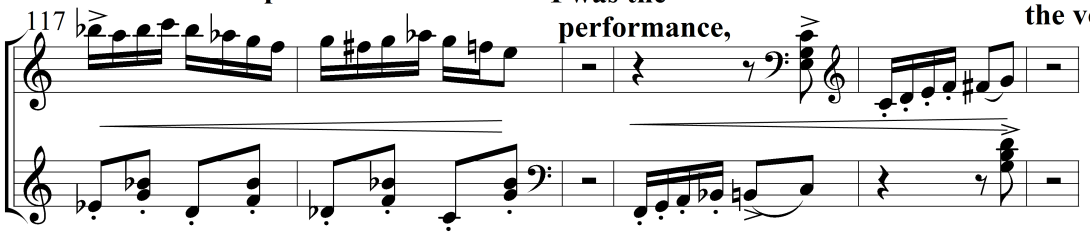

Since then,
dot dot dot...
Ha!
DOUBLE SPEED
My book
55
p
pp
f
is full of memorable melodies,
charming airs and graces.
61
3
3
Plenty of
musings and muses.
muses!
66
mf
We singers love anecdotes,
dropping a few
famous names.
70
p
p
A Zeffirelli this,
76
6
8
pp
p
and a Callas that.
79
81


Pavarotti's top,
Domingo's bottom.
We love the sound
of our own voices.
Ha!
83
sf
f
mf
Here's an anecdote.
89
f
Vito Bovino, the Mayor of Naples, was financing
94
p
a production of Pagliacci.
Il Paliarcci,
and Alberto Gonsalvess
99
f
p
was due to star.
ha!
ha!
ha!
105
p
sf
sf
p
Alberto and I would never admit to it but we were rivals.
109

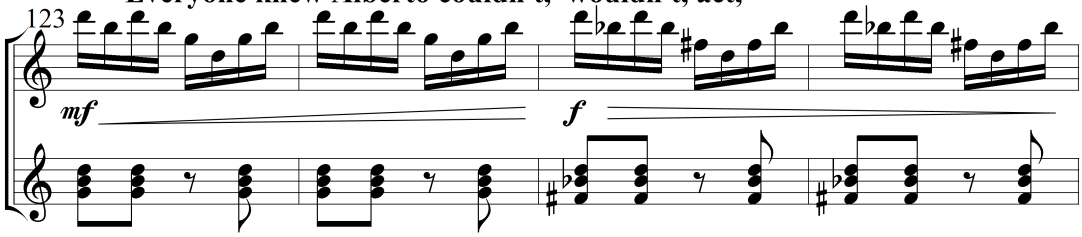
Management would choose between us. They would say it. "Do we need



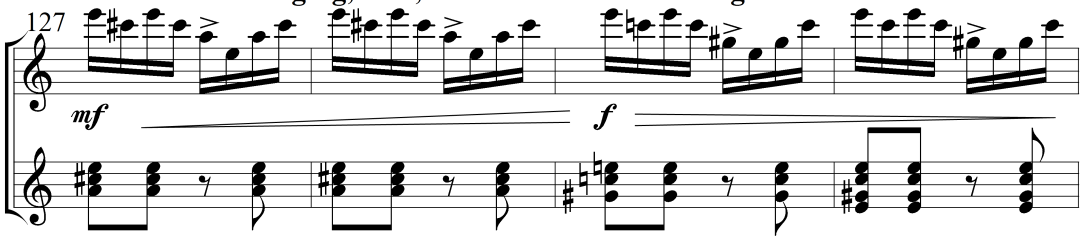
'the voice' or the 'performance'?" I was the performance, he was the voice.



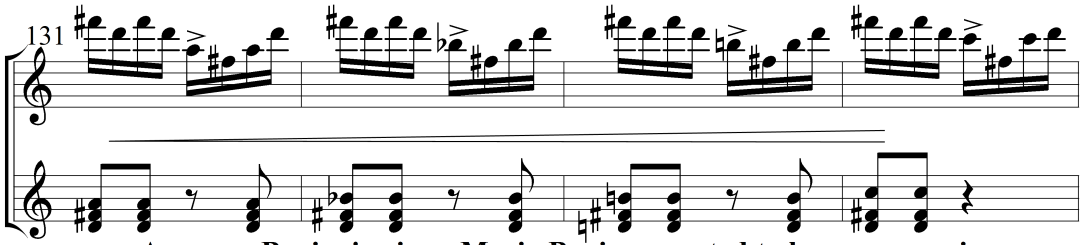
Everyone knew Alberto couldn't, wouldn't, act,



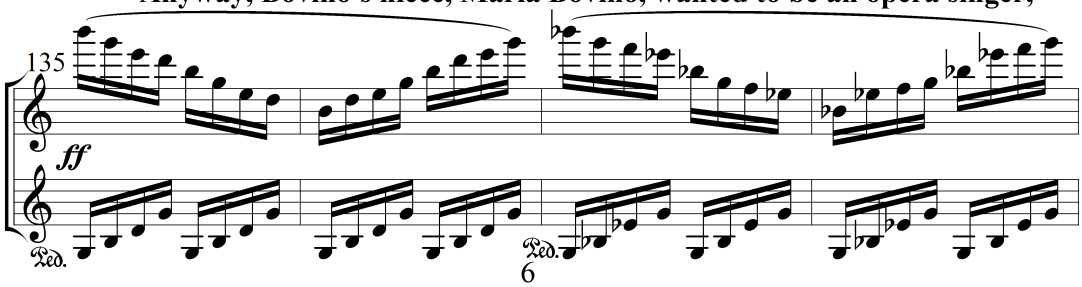
but the singing, well, that is in a different league. Like Mr.



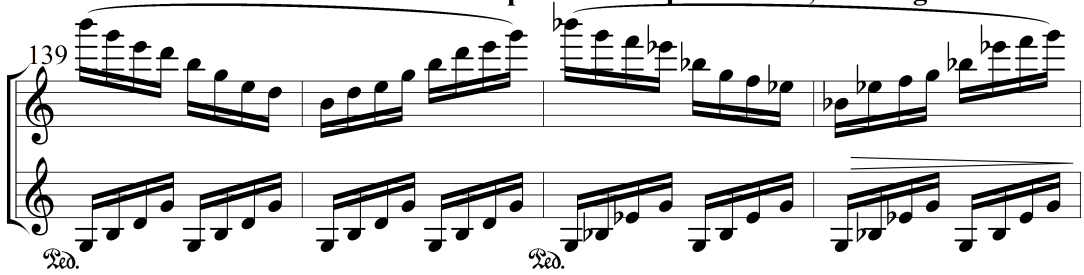
Whippy ice cream it plops out effortlessly, flawlessly.



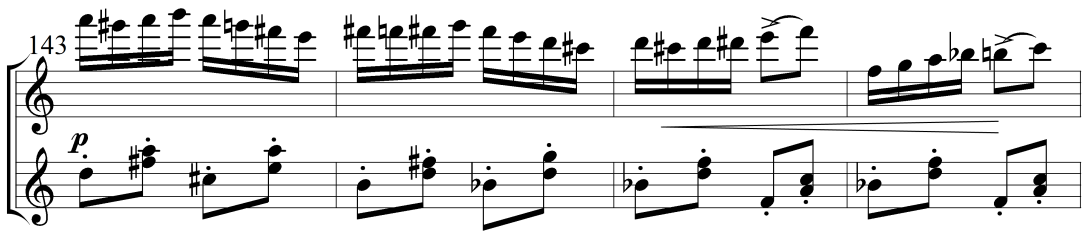
Anyway, Bovino's niece, Maria Bovino, wanted to be an opera singer,



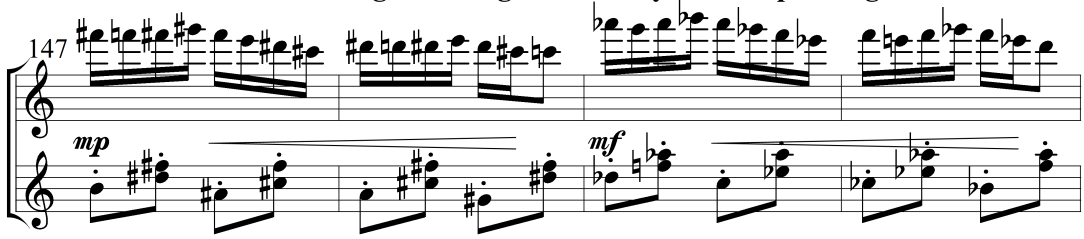
so he paid for the production, starring her



It turned out Maria was a student. The minute

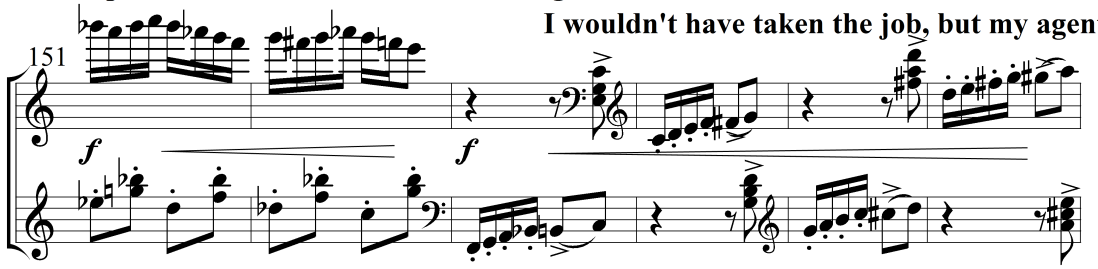


Alberto heard her sing, he was gone. So they ended up hiring me.

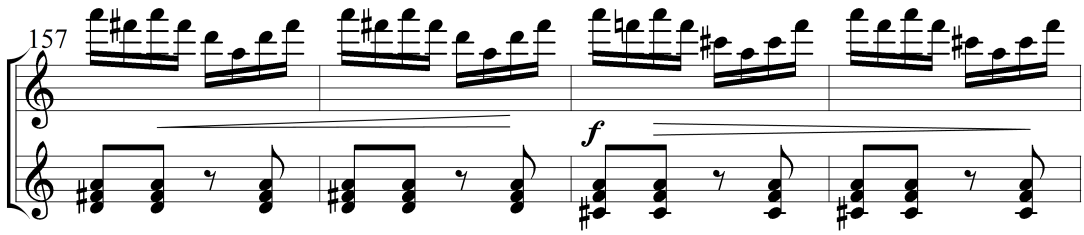


The part suited me but I had never sung it.

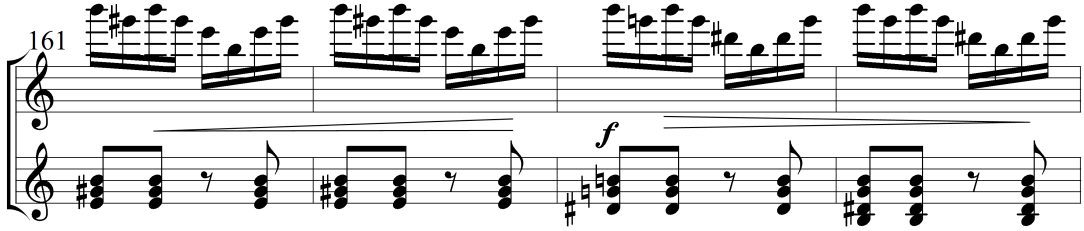
I wouldn't have taken the job, but my agent,



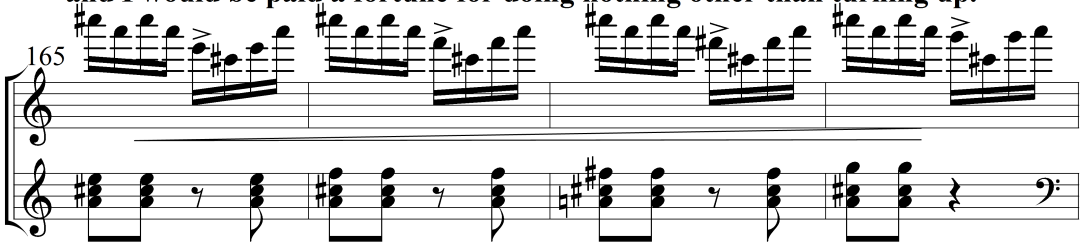
he said he had it on good nformation that Maria Bovino was

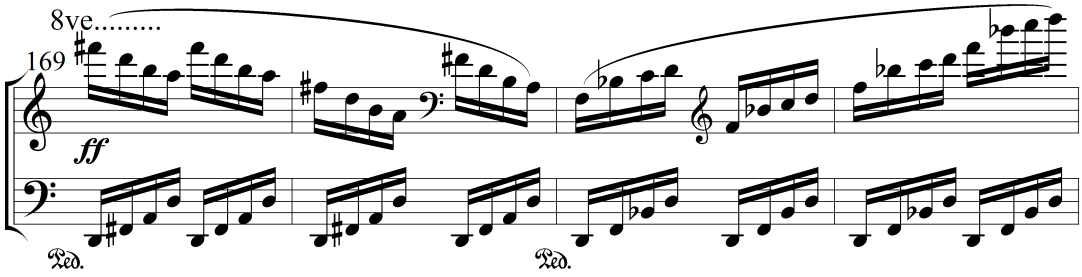


on the verge of quitting, the whole production would fall apart,

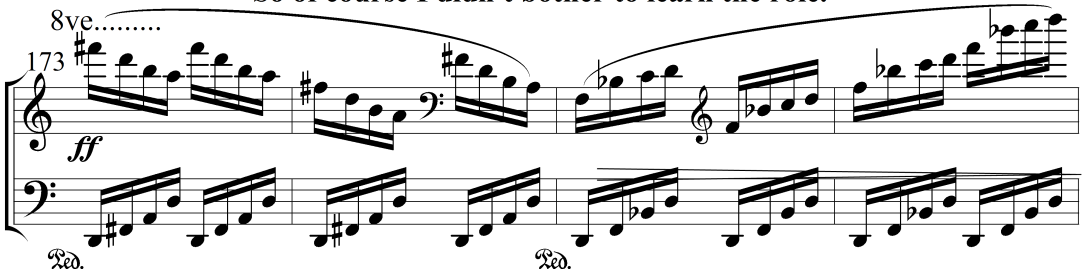


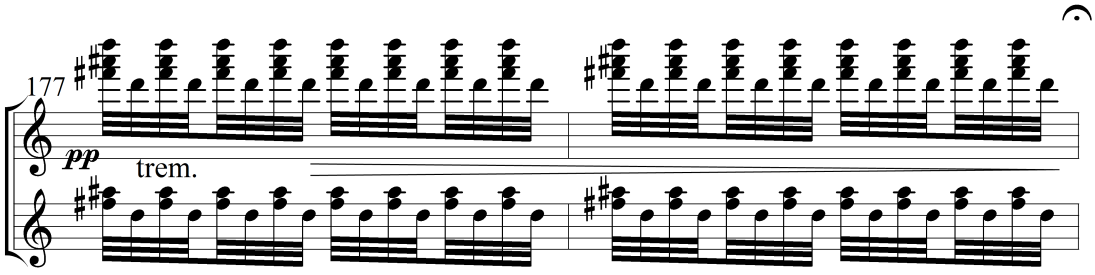
and I would be paid a fortune for doing nothing other than turning up.

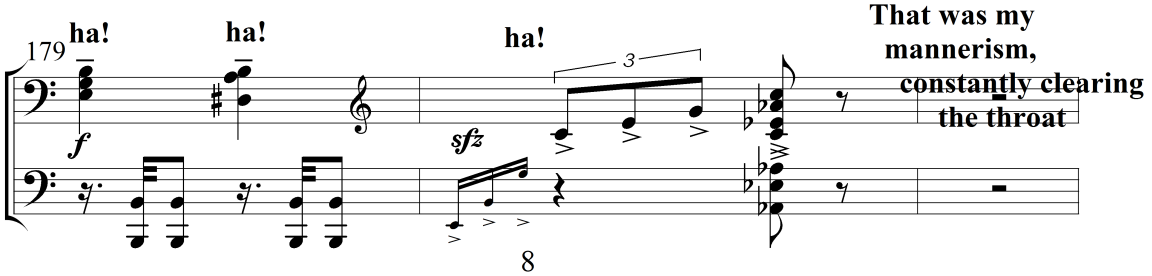


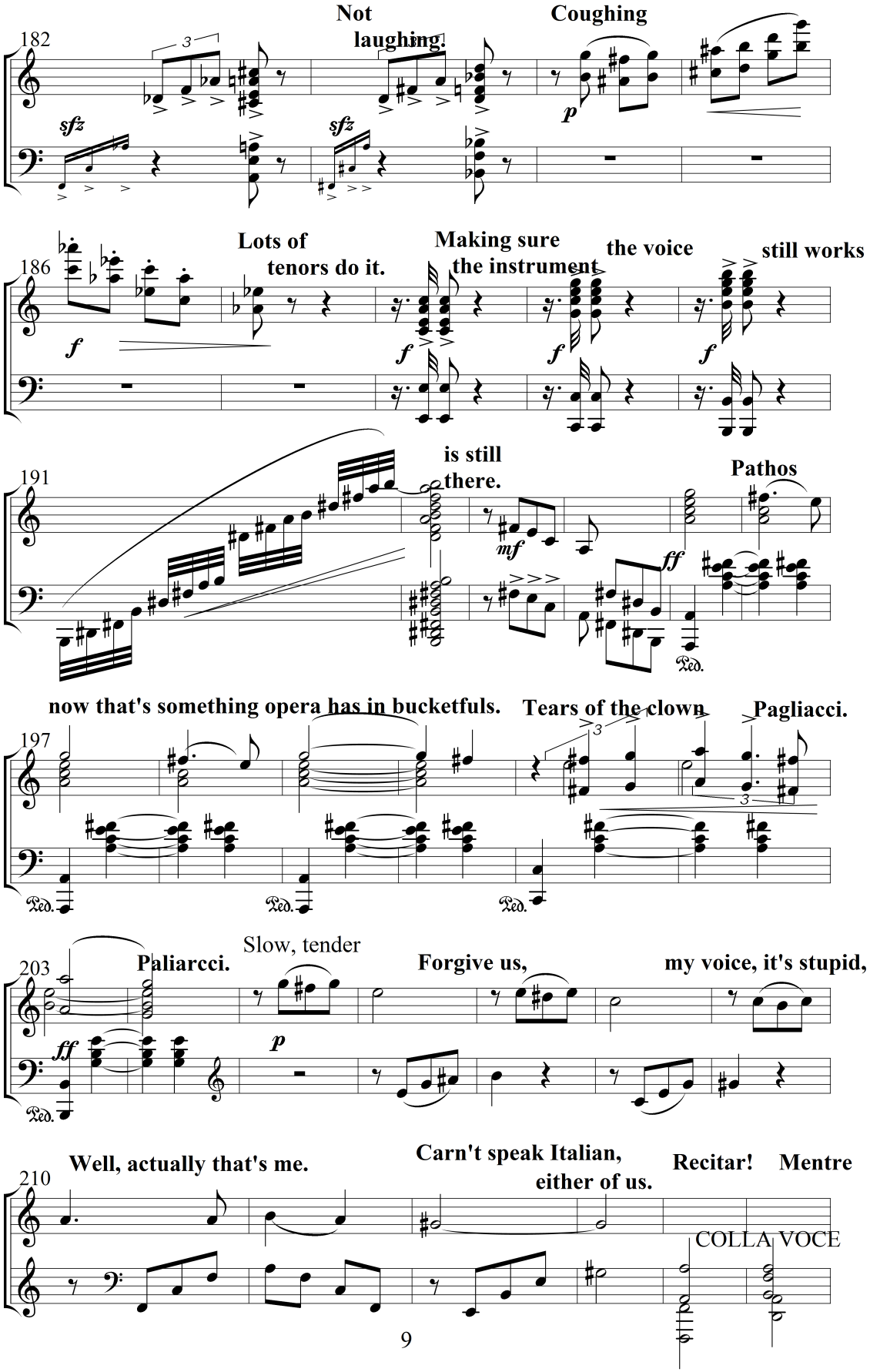


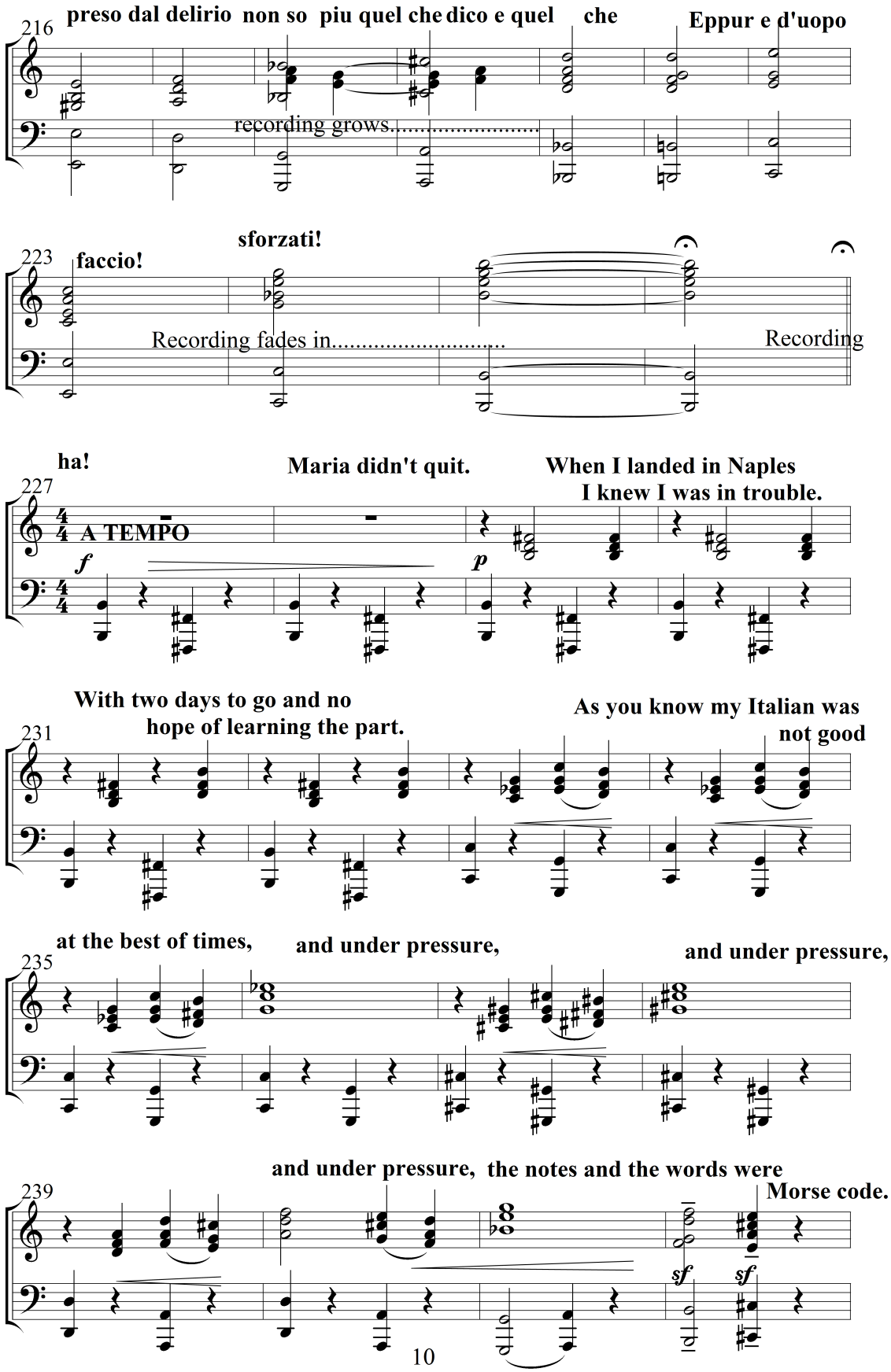
So of course I didn't bother to learn the role.

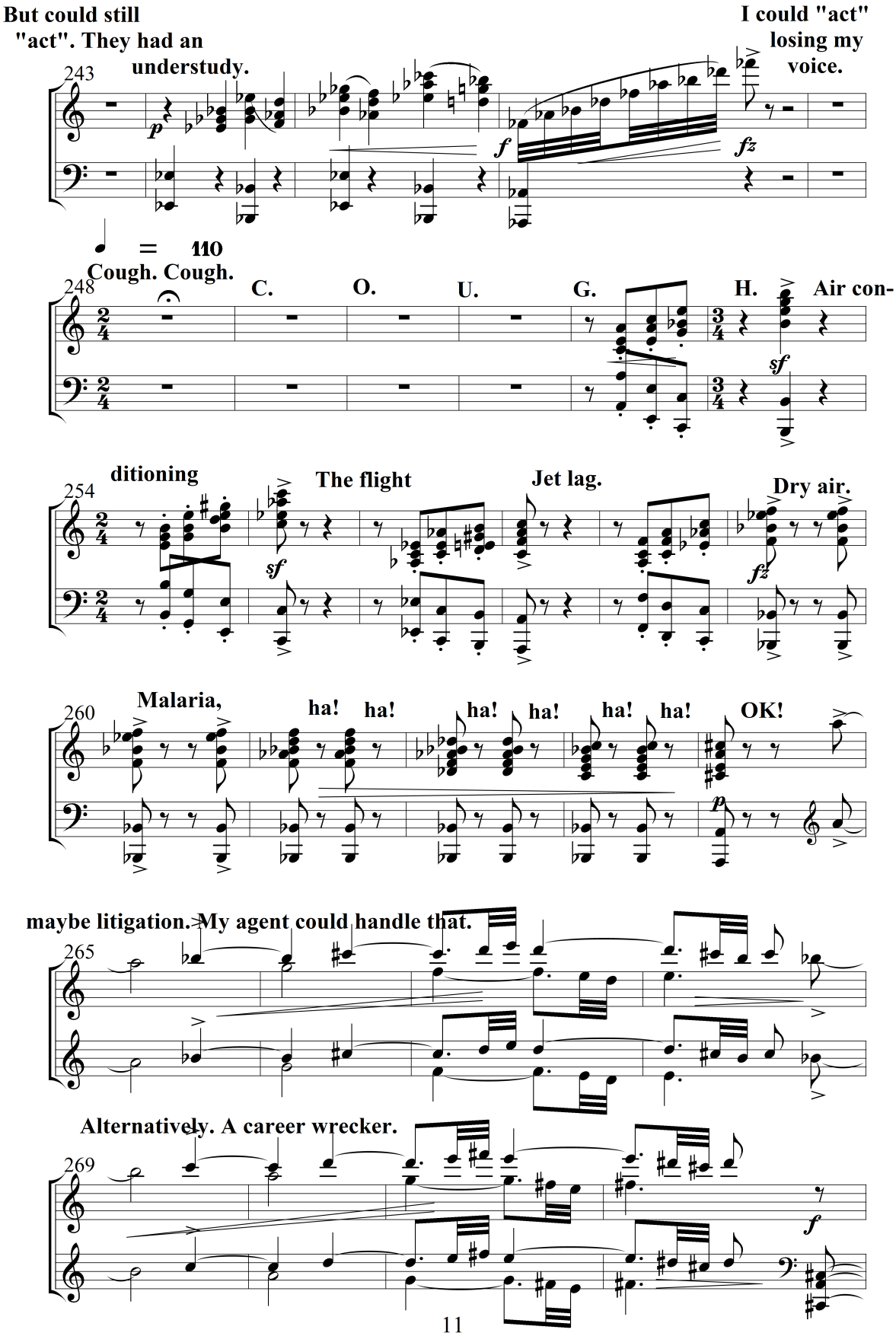


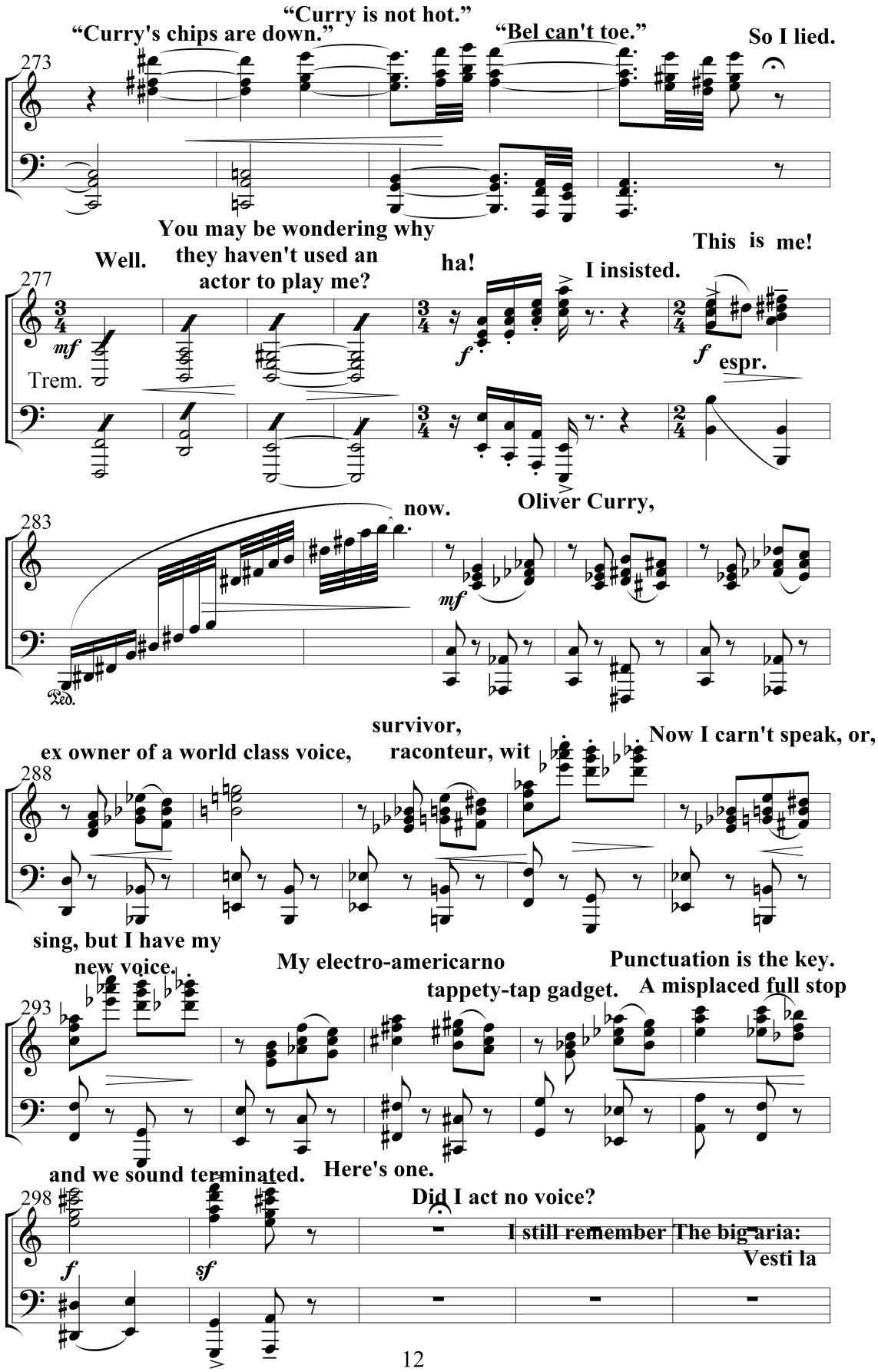


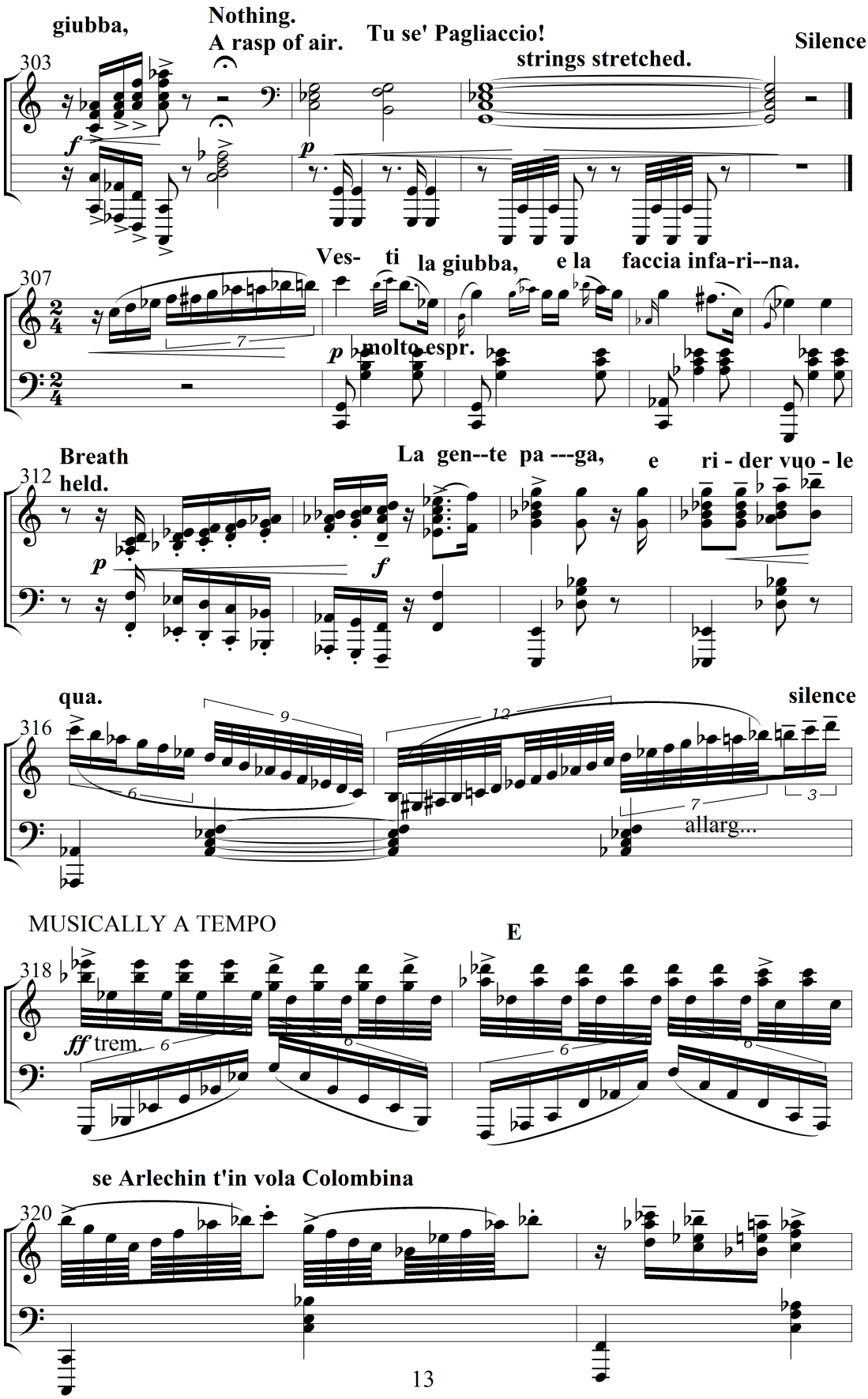


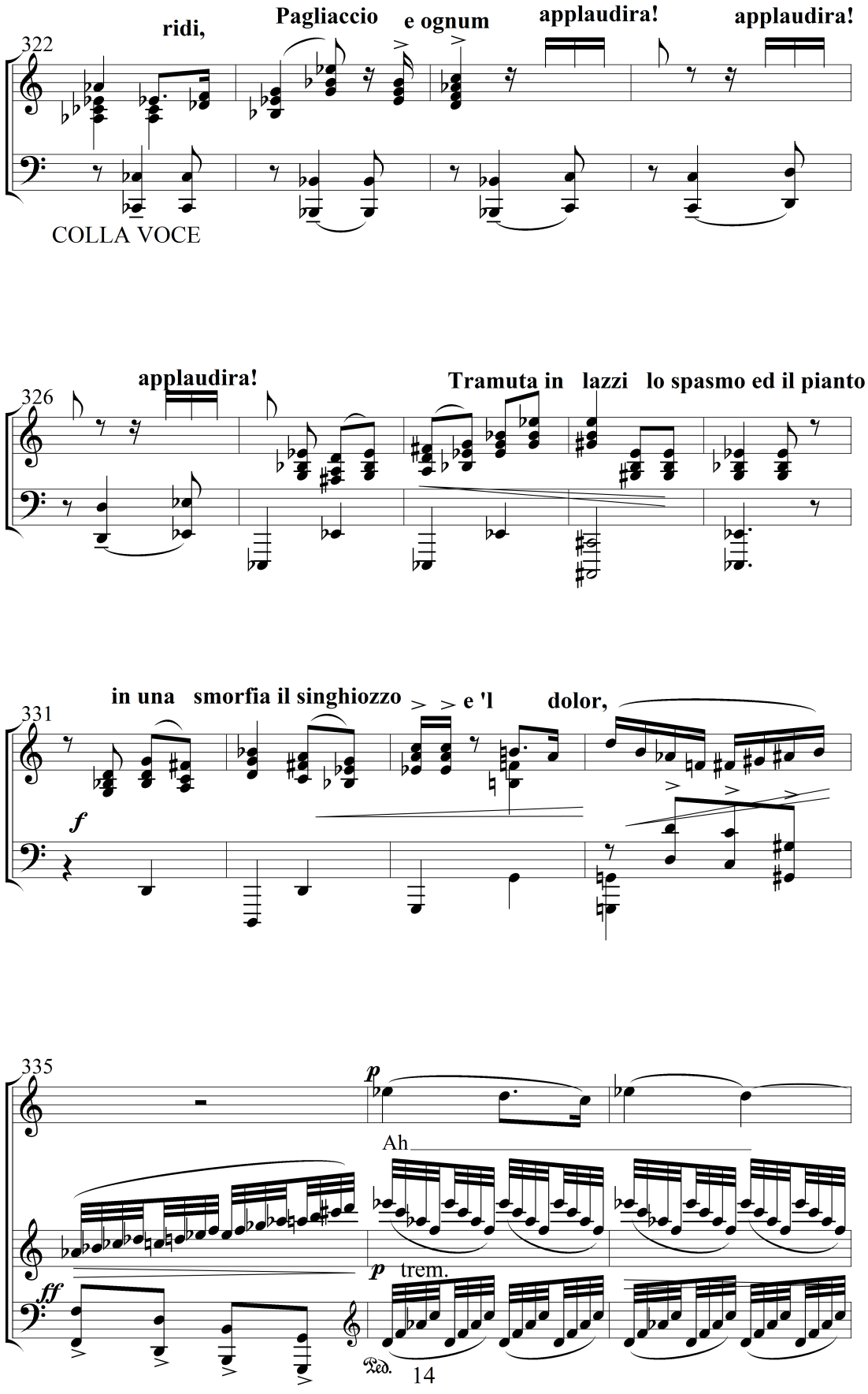

182
Not laughing.
Coughing
sfz
sfz
p
186
Lots of tenors do it.
Making sure the instrument
the voice still works
f
f
f
f
191
is still there.
Pathos
mf
ff
Ped.
now that's something opera has in bucketfuls.
Tears of the clown
Pagliacci.
197
Ped.
Ped.
Ped.
Slow, tender
203
Paliarcci.
Forgive us,
my voice, it's stupid,
ff
p
Ped.
Well, actually that's me.
Carn't speak Italian, either of us.
Recitar! Mentre
210
COLLA VOCE

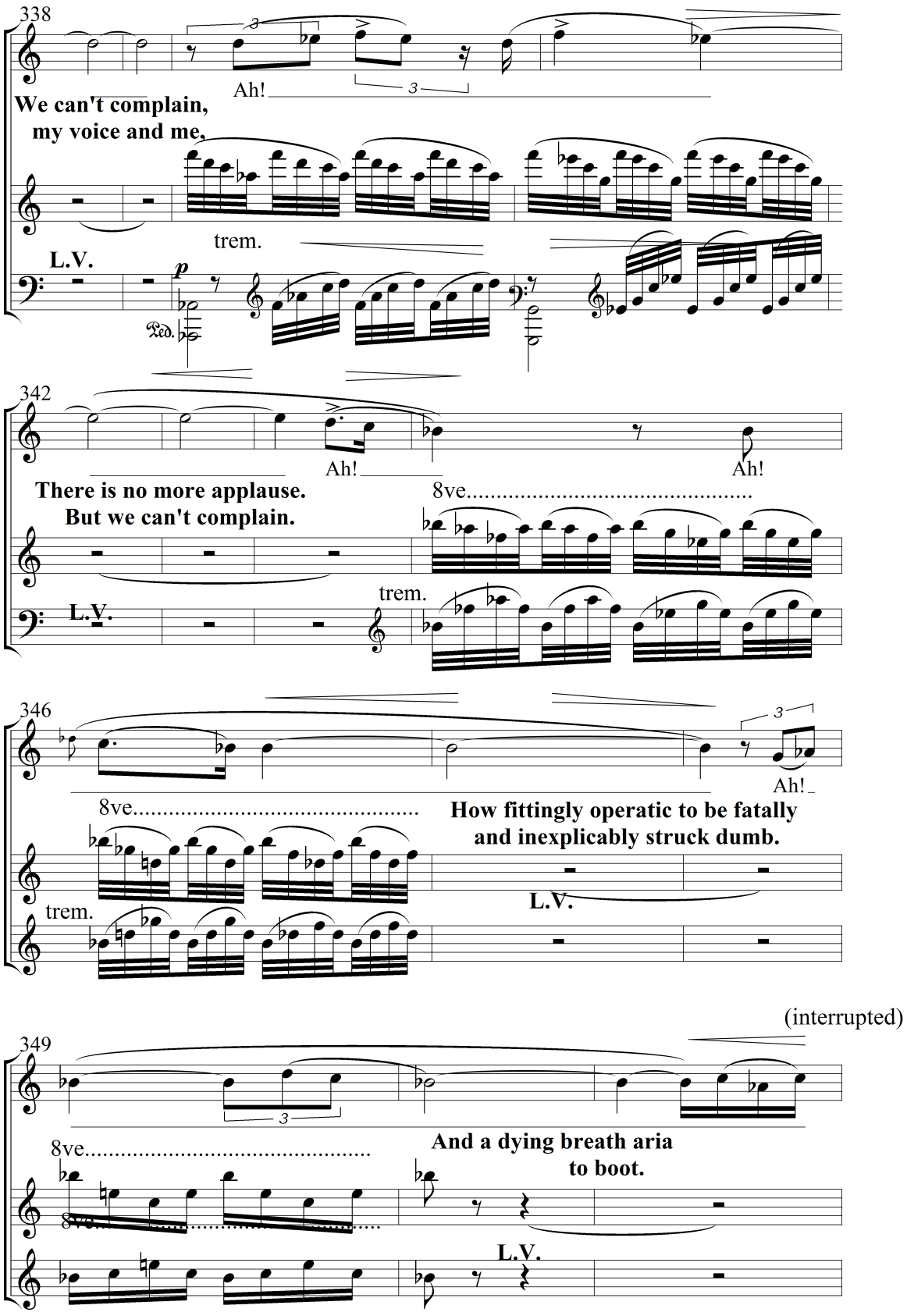

preso dal delirio non so piu quel che dico e quel che
Eppur e d'uopo
216
recording grows.....
sforzati!
223
faccio!
Recording fades in.....
Recording
ha!
Maria didn't quit.
When I landed in Naples
I knew I was in trouble.
227
A TEMPO
f
p
With two days to go and no
hope of learning the part.
As you know my Italian was
not good
231
at the best of times,
and under pressure,
and under pressure,
235
and under pressure, the notes and the words were
Morse code.
239
sf
sf

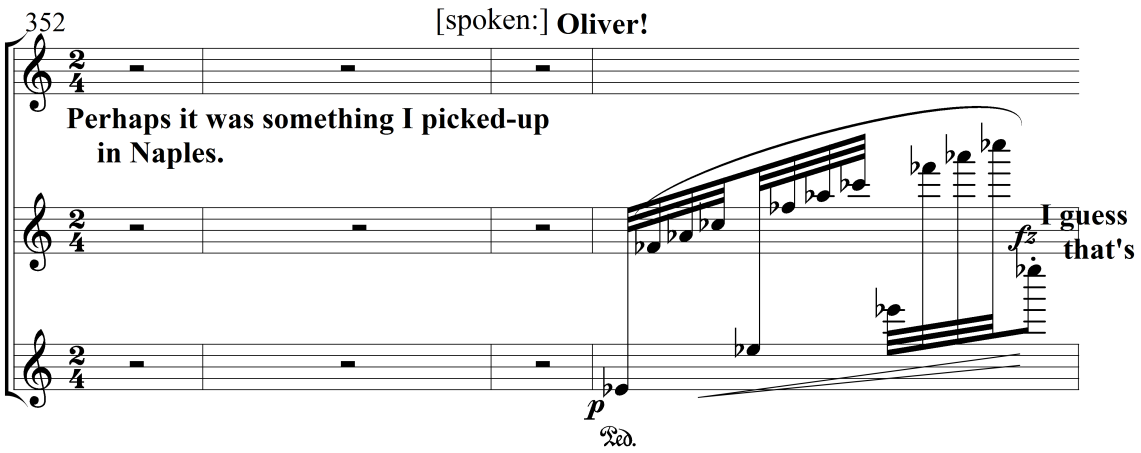

But could still
"act". They had an
understudy.
I could "act"
losing my
voice.
243
p
f
fz
♩ = 110
Cough. Cough.
248
C.
O.
U.
G.
H.
Air con-
sf
ditioning
254
The flight
Jet lag.
Dry air.
sf
fz
Malaria,
260
ha!
ha!
ha!
ha!
ha!
ha!
OK!
p
maybe litigation. My agent could handle that.
265
Alternatively. A career wrecker.
269
f

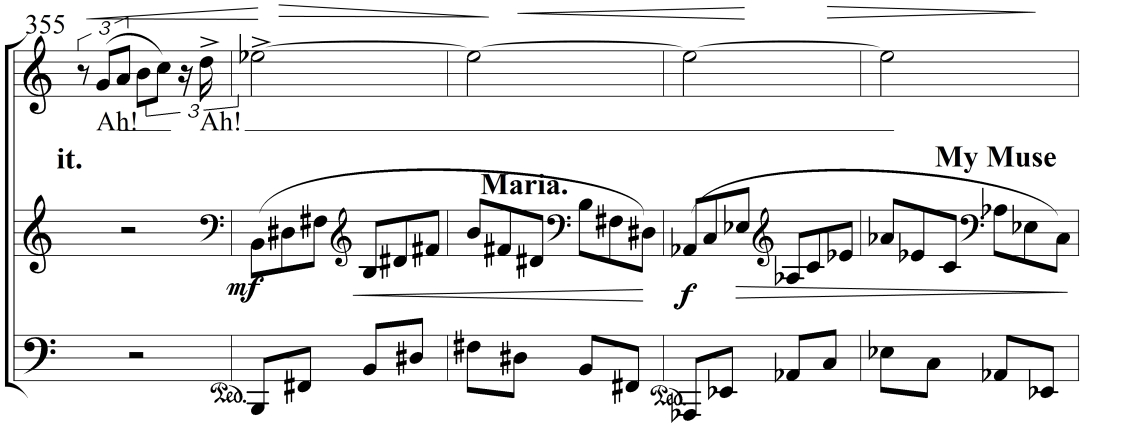

"Curry is not hot."
"Curry's chips are down."
"Bel can't toe."
So I lied.
273
You may be wondering why
they haven't used an
actor to play me?
Well.
ha!
I insisted.
This is me!
277
mf
Trem.
f
f espr.
now.
Oliver Curry,
283
mf
Ped.
survivor,
ex owner of a world class voice,
raconteur, wit
Now I carn't speak, or,
288
sing, but I have my
new voice.
My electro-americarno
tappety-tap gadget.
Punctuation is the key.
A misplaced full stop
293
and we sound terminated.
Here's one.
Did I act no voice?
298
I still remember The big aria:
Vesti la
f
sf

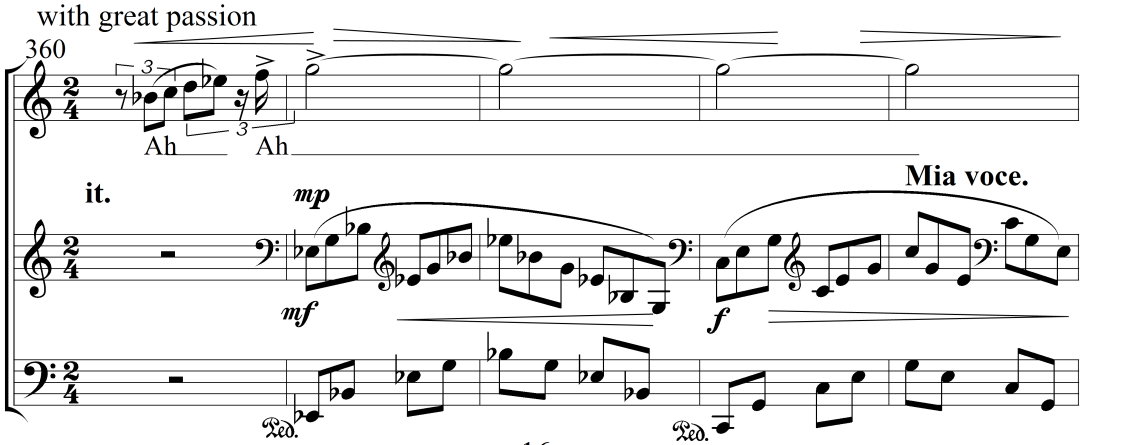

giubba,
Nothing.
A rasp of air.
Tu se' Pagliaccio!
Silence
strings stretched.
303
Ves- ti la giubba, e la faccia infa-ri--na.
307
molto espr.
Breath held.
La gen--te pa ---ga, e ri - der vuo - le
312
qua.
silence
316
allarg...
MUSICALLY A TEMPO
E
318
ff trem.
se Arlechin t'in vola Colombina
320

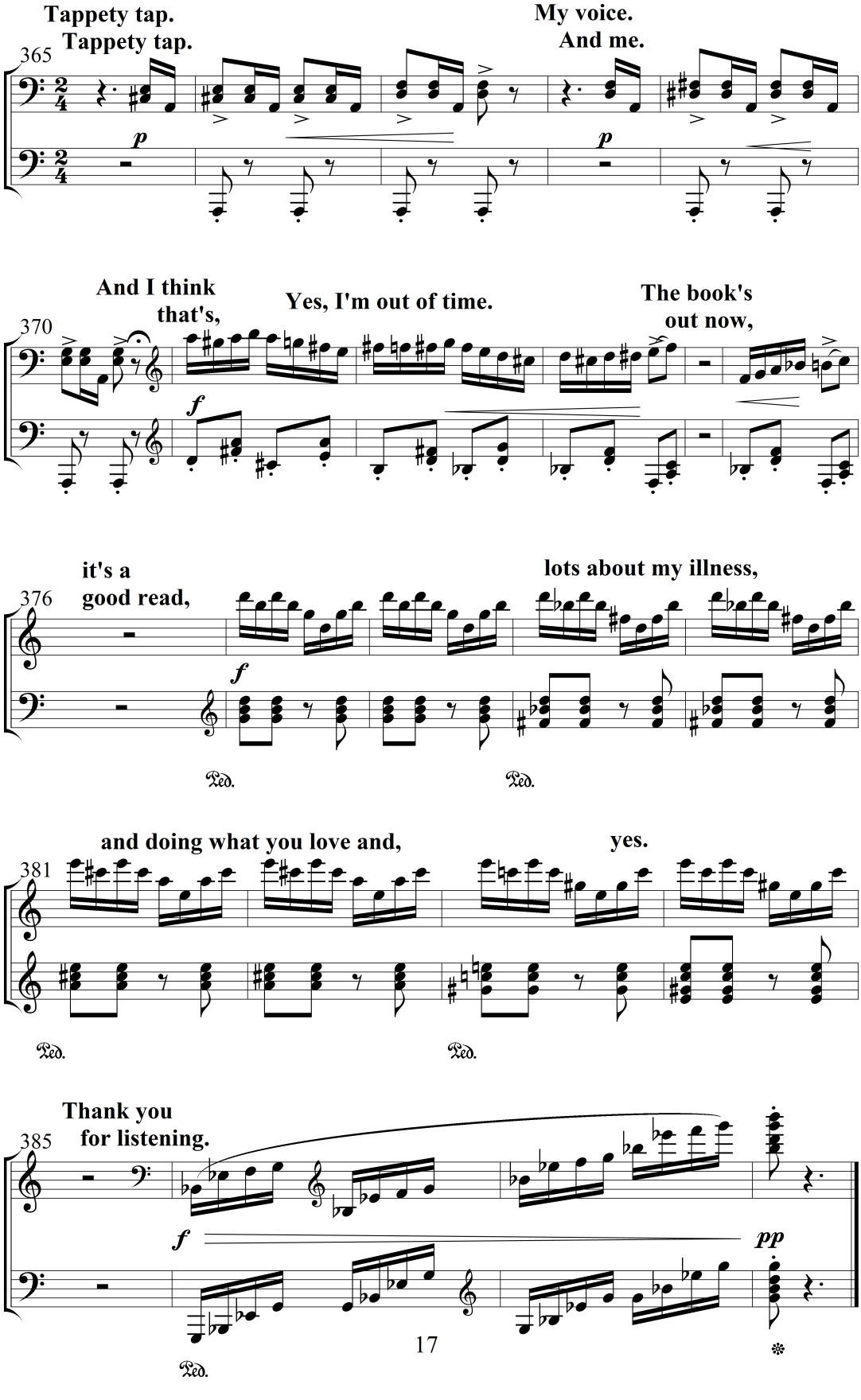

322
ridi,
Pagliaccio
e ognum
applaudira!
applaudira!
COLLA VOCE
326
applaudira!
Tramuta in
lazzi
lo spasmo ed il pianto
331
in una
smorfia il singhiozzo
e 'l
dolor,
f
335
p
Ah
p
trem.
ff
Ped.


338
Ah!
We can't complain,
my voice and me,
trem.
L.V.
342
Ah!
Ah!
There is no more applause.
But we can't complain.
8ve.....
trem.
L.V.
346
Ah!
8ve.....
How fittingly operatic to be fatally
and inexplicably struck dumb.
trem.
L.V.
(interrupted)
349
8ve.....
And a dying breath aria
to boot.
L.V.


352
[spoken:] Oliver!
Perhaps it was something I picked-up in Naples.
I guess that's
p
Ped.


355
Ah!
Ah!
it.
Maria.
My Muse
mf
f
Ped.
Ped.


with great passion
360
Ah
Ah
it.
mp
Mia voce.
mf
f
Ped.
Ped.


Tappety tap.
Tappety tap.
My voice.
And me.
365
p
p
And I think
that's,
Yes, I'm out of time.
The book's
out now,
370
f
it's a
good read,
lots about my illness,
376
f
Ped.
Ped.
and doing what you love and,
yes.
381
Ped.
Ped.
Thank you
for listening.
385
f
pp
Ped.