

from: *Madame Butterfly*
A BOCCA CHIUSA
 (Coro)

Music by G. PUCCINI

$\text{♩} = 100$

F/A G \sharp min E/G \sharp Gmin Eb/G Ebmin/F Cm7(b5)

f *p* *f*

Faug7 F B \flat F7/B \flat B \flat

pp *ppp* *ppp*

(a bocca chiusa) F7/B \flat B \flat F7/B \flat B \flat

p

Cmin/B \flat B \flat F7/B \flat B \flat F/B \flat C7/B \flat F/B \flat

ppp

C
rit. Di quel - la pi - ra Fmin/C
l'or - ren - do

Allegro ♩ = 100

mf *p*

C G7 G13
fo - co tut - te le fi - bre m'ar - se, av - vam -

C Fmin/C
pò! Em - pi, spe - gne - te - la o ch'io fra

mf *p*

C G7
po - co col san - gue vo - stro la spe - gne -

f

C
rò!

Cmin
E - ra già

Gmin/D,
fi - glio

D7
pri - ma d'a -

E♭
mar - ti,

Cmin
non può fre -

Gmin/D
nar - mi

D7
il tuo mar -

G7
tir...

C
Ma - dre in - fe -

Fmin/C
li - ce,

cor - ro, a sal -

C
var - ti,

G7
o - te - co, al -

me - no

cor - ro, a mo -

C C7/B \flat F/A Fmin/A \flat C/G G7 C C7/B \flat F Fmin C/G

rir o te - co,al - men cor - ro, a mo - rir, o te - co,al - men o

Più vivo

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics 'rir o te - co,al - men cor - ro, a mo - rir, o te - co,al - men o'. The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings *ff* and *p*. The music is in a 3/4 time signature.

G9 C G C G C G
te - - - - - co_a mo - rir. Al - l'ar - mi! Al - l'ar - mi! Al - l'ar -

The second system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics 'te - - - - - co_a mo - rir. Al - l'ar - mi! Al - l'ar - mi! Al - l'ar -'. The piano accompaniment is in a grand staff and includes a 3/4 time signature. The music is in a 3/4 time signature.

C
mi!

The third system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics 'mi!'. The piano accompaniment is in a grand staff and includes a 3/4 time signature. The music is in a 3/4 time signature.

The fourth system of music is a piano accompaniment in a grand staff. It features a 3/4 time signature and concludes with a double bar line and repeat dots.

FENESTA CHE LUCIVE

POPULAR SONG

B7 Emin F#dim/A B7 Emin B7

Emin C Emin/B B7 Emin Amin/E

Fe - ne - sta che lu - ci - ve e mò non

Emin B7 sus4 B7 Emin

lu - ci, sign' è ca Nen - na mia sta - ce am - ma - la - ta. S'af -

Amin/E Emin B7 sus4 B7

fac - cia la so - rel - la e me lo di - ce: Nen - nel - la to - ja è mor - ta e s'è at - ter -

Emin D7/F# G F#dim/A
 ra—ta. Chia-gne - va sem-pe ca dor-me—va so-la, ah! mò duor - me co li

Emin/B B7 Emin D/F# D7
 muor - te ac - com - pa - gna—ta!

F#dim/A Emin/B B7 Emin
 mò duor-me co li muor-te ac - com - pa - gna—ta!

Fenesta che lucive e mò non luci,
 sign' è ca Nenna mia stace ammalata.
 S'affaccia la sorella e me lo dice:
 Nennella toja è morta e s'è atterrata.
 Chiagneva sempe ca dormeva sola, ah!
 Mò duorme co li muorte accompagnata!
 Mò duorme co li muorte accompagnata!

Va nella chiesa e scuopre lo tavuto,
 vide Nennella toja comm'è tornata.
 Da chella vocca che nasceano sciure,
 mò n'esceno li vierme, oh che piatate!
 Zi Parrocchiano mio, abbice cura,
 na lampa sempe tienece allumata.

FUNICULÍ FUNICULÁ

Words by P. TURCO

Music by L. DENZA

Canto: Ais - se - - - - ra, Nan - ni nè, me ne sa - gliet - te, tu sa - ie ad-

dò? Coro: Tu sa - ie ad - dò? Canto: Ad - dò sto co - re

D ngra - to chiu di - spiet - te A7 D far - me non pò. Coro: Far - me non

f rit. D

pò. Canto: Ad - dō F#min/C# C#7 F#min C#7 llo fuo - co co - ce, ma si

a tempo p

F#min C#7 F#min fu - je te las - sa stà, Coro: te las - sa stà.

f

Canto: E A/E non te cor - re ap - pries - so, non te A E7 A E7 A E7 su - lo a guar -

A dà. Coro: Su-lo a guar-dà. A Canto: Jam - mo, jam - mo

f *p*

ncop - pa jam - mo, jà, jam - mo, jam - mo ncop - pa jam - mo, jà, fu - ni - cu-

pp *pp*

F#7/C# Bmin F#7/A# Bmin G D/A
li fu - ni - cu - là, fu - ni - cu - li fu - ni - cu - là, ncop - pa jam - mo, jà, fu - ni - cu-

f

A D A9
li fu - ni - cu - là, Coro: jam - mo, jam - mo ncop - pa jam - mo, jà,

f *f*

A9 jam - mo, jam - mo ncop - pa jam - mo, jà, D fu - ni - cu - li F#7/C# fu - ni - cu - là, Bmin fu - ni - cu -

F#7/A# Bmin G D/A A D 1., 2. D 3. - là, ncop - pa jam - mo, jà, fu - ni - cu - li fu - ni - cu - là, - là.

Aissera, Nanni nè, me ne sagliette,
tu saie addò? Tu saie addò?
Addò sto core ngrato chiù dispiette
farne non pò. Farne non pò.
Addò llo fuoco coce, ma si fuje
te lassa stà, te lassa stà.
E non te corre appriesso, non te struje
sulo a guardà. Sulo a guardà.

Jammo, jammo ncoppa jammo, jà,
jammo, jammo ncoppa jammo, jà,
funiculi funiculà, funiculi funiculà,
ncoppa jammo, jà, funiculi funiculà,

Nè... jammo: da la terra a la montagna
no passo nc'è;
se vede Francia, Proceta, la Spagna...
E io veco a te.
Tirate co lli fune nnitto, nfatto
ncielo se va;
se va comm'a llo viento, a l'antrasatto,
guè, saglie, sa,
jammo, jammo, ncoppa, jammo, ja...
Funiculi funiculà.

Se n'è sagliuta, oie Nè, se n'è sagliuta,
la capa già;
è ghiuta, pò è tornata, e pò è venuta...
Sta sempe ccà!
La capa vota vota attuorno, attuorno,
attuorno a te,
llo core canta sempe no taluorno.
Sposammo, oie Nè!
Jammo, jammo, ncoppa, jammo, ja...
Funiculi, funiculà.

from: *Rigoletto*
LA DONNA È MOBILE
 (Tenore)

Orig.Key: BMaj

Music by G. VERDI

♩ = 138

B \flat

F7

B \flat /F

Piano introduction for the first system. The music is in 3/4 time and B-flat major. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. The system concludes with a piano (*p*) dynamic marking.

F7

B \flat

DUCA(tenore): La don - na è mo - bi - le qual piu - ma al

Vocal entry and piano accompaniment for the first line of lyrics. The tenor part begins with a half note rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A piano-piano (*pp*) dynamic marking is present.

B \flat /F

ven - to

mu - ta

d'ac - cen - to

F7

e di

pen - sie - ro.

B \flat

Sem - pre un a -

Vocal entry and piano accompaniment for the second line of lyrics. The tenor part continues with the lyrics. The piano accompaniment maintains the rhythmic pattern from the previous system. The system ends with a half note rest in the vocal line.

F/B \flat E \flat /B \flat F/B \flat C7/B \flat F/B \flat E \flat D/A A7 D/A Gmin

ppp

F C7/F F Cmin/FF7 B \flat F7/B \flat B \flat F7/B \flat B \flat

Cmin/B \flat B \flat F7/B \flat B \flat

Gmin Fmin7 Cmin B \flat /D A \flat

mf p

mf

F B \flat /F F F7
 ma - bi - le leg - gia - dro vi - so in pian - to in ri so, è men - zo -

pp *pp*

B \flat C7/E F D7/F \sharp Gmin F7/A
 gne - ro. La don - na è mo - bil qual piu - ma al ven - to mu - ta d'ac -

p *pp*

B \flat 6 Cmin/E \flat B \flat /F F7 B \flat F B \flat
 cen - to e di pen - sier, F B \flat

f *pp*

Cmin/E \flat B \flat /F F7 B \flat F7 B \flat /F F7
 e di pen - sier, e,

p *p* *pp*

B \flat Cmin/E \flat F7 B \flat F7

e di pen sier.

f *ff* *p*

B \flat F7 B \flat

p *pp*

E sem - pre mi - se - ro chi a lei s'af - fi - da, chi le con - fi - da

F7 B \flat F B \flat /F

mal cau - to il co - re! Pur mai non sen - te - si fe - li - ce ap - pie - no

B \flat /F F F7 C7/E F
 chi su quel se—no non li - ba_a - mo—re! La don - na_è mo - bil

pp *p*

D7/F \sharp Gmin F7/A B \flat 6 Cmin/E \flat B \flat /F F7
 qual piu - ma_al ven - to, mu—ta d'ac - cen - to e di pen -

f *pp*

pp

B \flat F B \flat Cmin/E \flat B \flat /F F7 B \flat F7
 sier, e di pen - sier, e,

p

B \flat /F F7 B \flat Cmin/E \flat F7 B \flat
 e di pen—sier.

f *ff*

INNO DI MAMELI

Words by G. MAMELI

Music by M. NOVARO

The musical score is written in G major and common time (C). It consists of four systems of music. The first system shows the piano introduction with a forte (*f*) dynamic in the bass and piano (*p*) in the treble. The second system continues the piano accompaniment with a forte (*f*) dynamic in the bass and piano (*p*) in the treble. The third system shows the vocal melody starting with a piano (*p*) dynamic, with the lyrics 'Fra -' at the end of the line. The fourth system continues the vocal melody with the lyrics 'tel - li d' - ta - lia, l' - ta - lia s'è de - sta, del - l'el mo di' and includes a piano accompaniment with a forte (*f*) dynamic in the bass and piano (*p*) in the treble.

System 1: Chords: G, A, D, D7, G. Dynamics: *f* (bass), *p* (treble).

System 2: Chords: Emin, F#, B, B7, Emin. Dynamics: *f* (bass), *p* (treble).

System 3: Chords: D7, G, Amin/C, G/D, D7, G. Lyrics: Fra - *p*

System 4: Chords: G, G/D, D7, G. Lyrics: tel - li d' - ta - lia, l' - ta - lia s'è de - sta, del - l'el mo di *f*

G G/D D7 G B7 Emin
 Sci—pio s'è cin—ta la te—sta. Do - v'è la vit— to— ria? Le

B7 Emin D7 G G/D D7
 por—ga la chio - ma, ch'è schia—va di Ro— ma Id - di - o la cre -

f

G C Dmin/C C
 ò. Fra - tel - li d'I - ta - lia, l'I - ta - lia s'è

ff *pp*

F/C C F/C C G7
 de - sta, del - l'el - mo di Sci - pio s'è cin - ta la te - sta. Do - v'è la vit -

C/G G7 A^{dim}7 G7

to - ria? Le por - ga la chio - ma, chè schia - va di Ro - ma Id - dio la cre -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics 'to - ria? Le por - ga la chio - ma, chè schia - va di Ro - ma Id - dio la cre -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C Amin Dmin/A Amin E7 Amin
ò. Strin - giam - cia co - or - te, siam pron - ti al - la mor - te, siam pron - ti al - la

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'ò. Strin - giam - cia co - or - te, siam pron - ti al - la mor - te, siam pron - ti al - la'. The piano accompaniment includes dynamic markings *pp* in both the vocal and piano parts.

Dmin/A Amin E C Dmin/C C
mor - te L'i - ta - lia chia - mò. Strin - giam - cia co - or - te, siam pron - ti al - la

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'mor - te L'i - ta - lia chia - mò. Strin - giam - cia co - or - te, siam pron - ti al - la'. The piano accompaniment includes dynamic markings *mf* in both the vocal and piano parts.

Dmin/F C/G G7
mor - te, siam pron - ti al - la mor - - te, L'i - ta - lia chia - mò. Si! Fra -
1. C 2. C
- mò. Si!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are 'mor - te, siam pron - ti al - la mor - - te, L'i - ta - lia chia - mò. Si! Fra - - mò. Si!'. The piano accompaniment includes dynamic markings *f*, *ff*, and *p* in both the vocal and piano parts.

from: *La Traviata*
LIBIAM NE' LIETI CALICI
 (Soprano - Tenore)

Music by G. VERDI

♩ = 69

p

ppp

f

ppp

ALFREDO (tenore): Li - bia - mo, li - bia-mo ne' lie— ti ca - - - li - ci, che la— bel—

F7

pp

pp

F7 Bb
-lez - za in fio - ra; e la fug - ge - vol, fug - ge - vol

F7 Bb Eb
o - - - ra s'm - ne - brii a vo - lut - tà. Li - biam ne'

pp

Bb F7 Bb
dol - ci fre - mi - ti che su - sci - ta l'a - mo - re, poi -

Eb/G Dm/A A7 Dm F7/C
chè quel - l'oc - chio al co - re on - ni - po - ten - te va. Li -

B \flat B \flat /F
 bia - mo, a - mo - re, a - mor fra i ca - - li - ci più cal - di -

pp *pp*

F7 B \flat B \flat 7 E \flat B \flat /F F7 B \flat B \flat 7 E \flat
 ba - ci a - vrà.

f *f*

B \flat /F F7 B \flat
 VIOLETTA (soprano): Tra voi tra vo - i sa -

pp *p*

-prò di - vi - - - de - re il tem - po - mio gio - con - do;
 F7 B \flat

pp *pp*

Bb
 tut - - - to è fol - li - a, fol - lia - a nel mon - - - do **F7** ciò che non

pp

è pia - - - cer. **Bb** Go - diam, **Eb** fu - ga - ce e **Bb** ra - pi - do è il

p

F7 gau - dio del - l'a - - - **Bb** mo - re; è un **Eb/G** fior che na - sce e **Dmin/A** muo -

p

re, ne' **A7** più si può go - **Dmin** der. **F7/C** Go - diam **Bb** c'in - vi - ta, c'in -

p

Ab G Cmin F7/Eb Cmin7 F7/Eb Eb

pp

F7/Eb Cmin7 F7/Eb Cmin7 D Gmin2 Cmin7 F7 Bb F7/Bb Bb

ppp *ppp*

F7/Bb Bb F7/Bb Bb

pp

Gmin/Bb D7/Bb Gmin/Bb Dmin/Bb Cmin7/Bb Bb

p *p* *p* *ppp*

B \flat **B \flat /F** **F7** **B \flat** **B \flat 7**
vi — ta un fer — — — vi — do ac — cen — to lu — sin — ghier.

pp

V: tacet **E \flat**
A: tacet

f *p*

E \flat **E \flat 6/B \flat**

f

E \flat /B \flat **B \flat 7** **E \flat** La vi — ta è nel tri —

pp

B \flat F7 B \flat E \flat /G Dmin/A

pu - dio... Nol di - te a chi l'i - gno -

Quan - do non s'a - mi an - co - ra...

A7 Dmin F7/C B \flat

ra. Ah go - dia - mo la taz - za, la taz - za e il

È il mio de - stin co - si. Go - dia - mo la taz - za, la taz - za e il

F7/A B \flat

can - ti - co la not - te ab - bel - la e il ri - so; in que - sto in

can - ti - co la not - te ab - bel - la e il ri - so; in que - sto in

cresc. a poco a poco

cresc. a poco a poco

B \flat B \flat 6 B \flat /F F7 B \flat B \flat dim7 F7/C Faug/C \sharp

que - sto pa - ra - di - so ne sco - pra il nuo - vo di, ah! Ah!

que - sto pa - ra - di - so ne sco - pra il nuo - vo di, ah! Ah!

ff

B \flat F Cmin B \flat /F F7 B \flat B \flat dim F7 Faug/C \sharp B \flat F Cmin B \flat /F F7 B \flat F B \flat F B \flat F

Ne sco - pra il di, ah! Ah! Ne sco - pra il di, ah!

Ah, ne sco - pra il di, ah! Ah! Ah! Ne sco - pra il di, ah!

tr

f

B \flat F B \flat F B \flat F B \flat

Si.

ff

Si.

ff

ff

MARECHIARE

Words by S. DI GIACOMO

Music by F. P. TOSTI

Allegretto

Dmin

Quan- no spon - ta la ^{Gmin} lu - na, a ^{Dmin} Ma - re - chia - re pu -

re li pi - sce ^{Em7(b9)/G} nce fan - n'a l'am - mo ^{A7} re... ^{Dmin}

Gmin Dmin
se re - vo - ta - no l'on - ne de lu ma - re, pe la pri - ez - za

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

F C7 F A7 Dmin A7
ca - gne - no cu - lo re. Quan - no spon - ta la lu - na Ma - re - chia

The second system continues the musical piece. The vocal line has a melodic line with some slurs and ties. The piano accompaniment maintains the same rhythmic pattern as the first system, with chords in the treble and a bass line.

D
re... A Ma - re - chia - re nce sta na fe -

The third system shows the vocal line with a long note followed by a rest, then a melodic phrase. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

G A7 D
ne - sta, la pas - si - o - ne mia nce tuz - zu - le a, nu ca -

The fourth system concludes the page's music. The vocal line features a melodic phrase with a long note. The piano accompaniment ends with a final chord in the treble and a bass line.

D7 G D7 G D7
 ro - fa - no ad - do - ra in - fa na te - sta, pas - sa l'ac - qua pe sot - to e mur - mu -

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat major). It contains six measures of music corresponding to the lyrics above. The piano accompaniment is written on two staves (treble and bass clefs) and consists of six measures of chords and moving lines. The chords are D7, G, D7, G, D7, and D7.

A7 D A7 Dmin
 lé - a: A Ma - re - chia - re nce sta - na fe -

The second system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat. It contains four measures of music corresponding to the lyrics above. The piano accompaniment is written on two staves (treble and bass clefs) and consists of four measures of chords and moving lines. The chords are A7, D, A7, and Dmin.

A7 Dmin A7(b9)
 ne - sta... Ah!

The third system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat. It contains five measures of music corresponding to the lyrics above. The piano accompaniment is written on two staves (treble and bass clefs) and consists of five measures of chords and moving lines. The chords are A7, Dmin, and A7(b9).

Dmin A7(b9) Dmin
 Ah!

The fourth system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat. It contains five measures of music corresponding to the lyrics above. The piano accompaniment is written on two staves (treble and bass clefs) and consists of five measures of chords and moving lines. The chords are Dmin, A7(b9), and Dmin. The dynamic marking *pp* (pianissimo) is present in both the vocal and piano parts.

from: *TOSCA*
E LUCEVAN LE STELLE
 (Tenore)

Music by G. PUCCINI

Piano introduction for the first system. The music is in 3/4 time and D major. The first measure is marked *p* and features a piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with chords. The second measure is marked **F#7** and the third **Bmin**. The fourth measure is marked **G/B**.

Vocal entry and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The vocal line begins with the lyrics "CAVARADOSSI (tenore): E lu - ce - van le stel - le...". The piano accompaniment continues with chords and a melodic line. The first measure is marked **C#m7(b5)/B**, the second **Bmin**, and the third **F#7**.

Vocal continuation and piano accompaniment for the third system. The vocal line continues with the lyrics "ed o - lez - za - va la ter - ra, stri - dea l'u - scio del - l'or - to...". The piano accompaniment continues with chords and a melodic line. The first measure is marked **Bmin**, the second **G/B**, and the third **A7**. The dynamic marking *mf* is present in the piano accompaniment.

GMaj7

C#m7(b5)

F#7

Em7(b5)

e un pas-so sfio-ra - va la

re-na...

En - tra - va el-la, fra-gran - te,

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a sixteenth-note figure in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of the phrase.

A7

Dmin

F#7

Bmin

mi ca-dea fra le brac-cia...

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a sixteenth-note figure in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of the phrase.

F#7

Bmin

G/B

Oh! dol-ci ba-ci, o lan-gui-de ca - rez - ze, mentr' io fre - men - te le bel - le -

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a sixteenth-note figure in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of the phrase.

C#m7(b5)/B

Bmin

F#7

for - me di - scio - glia dai ve - li!

Sva - ni per sem - pre il so - gno mio d'a -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a sixteenth-note figure in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of the phrase.

B^{min} G/B A⁷ G^{Maj7}
 mo-re... l'o-ra è fug - gi - ta e muo- io di- spe - ra - to!..

C^{#m7(b5)} F^{#7} Em7(b5) A⁷
 e muo- io di - spe - ra - to! E non ho a - ma - to mai tan - to la

D^{min} F^{#7} B^{min} E^{min6} B^{min}
 vi - ta, tan - to la vi - ta!

from: *Il Trovatore*
DI QUELLA PIRA
 (Tenore)

Music by G. VERDI

♩ = 100

C MANRICO (tenore): Di quel - la pi - ra

The first system of the musical score is in 3/4 time. It features a vocal line for Manrico (tenor) and a piano accompaniment. The vocal line begins with a whole rest, followed by quarter notes G4, A4, and B4, and then a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking is *mf*.

Fmin/C

For - ren - do

C

fo - co

tut - te le

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by quarter notes G4, A4, and B4, and then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *mf*.

G7

fi - bre

m'ar - se, av -

G13

vam -

C

pò!

The third system concludes the vocal line and piano accompaniment. The vocal line has a whole rest, followed by quarter notes G4, A4, and B4, and then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *mf*.

C Fmin/C C

Em - pi, spe - gne - te - la o ch'io fra po - co

mf *p*

G7 C

col san - gue vo - stro la spe - gne - rò!

f

Cmin Gmin/D D7 Eb

E - ra già fi - glio pri - ma d'a - mar - ti

p *p*

Cmin Gmin/D D7 G7

non può fre - nar - mi il tuo mar - tir...

C Fmin/C
Ma - dre in - fe - - li - - ce, cor - ro_a sal -

C G7
var - ti, o te - co_al - me - no cor - ro_a mo -

C C7/Bb F Fmin C/G G7 C C7/Bb F Fmin
rir, o te - - - co_al - men cor - ro_a mo - rir, o te - - - co_al -

Più vivo

C/G G9
men, o te - - - co_a - mo -