

CANTO

Play mp3

Andante mosso assai *mf*

Vanne,o.ro - safor - tu.

Andante mosso assai

mf *pp*

-na - ta, A - po - sar - di Ni - ce in pet - to Ed o - gnum sa - rà co - stret - to La tua

sor - te in vi - di - ar. Oh, se in te potes - sianch'i - o Tra - sformar - mi un sol mo.

mento; Non a_vria più bel conten - toQue - sto co - re a so - spirar. Ma tu in

chi - ni di_spet - to - sa, Bella ro - sa impal - li - di - ta, La tua fron - te sco - lo -

ri - ta Dallo sde_gnoedal do - lor. Bella ro - sa, è de - sti - na - ta Ad - en -

tram - bi un'u_gual sor - te: Là tro - var dobbiam la mor - te, Tu d'in - vi - dia ed i - o d'a

mor. Bel - la ro - sa, bel - la ro - sa, Là tro - var dob - biam la mor - te, Tu — d'in -

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- vi - dia ed i - o d'a - mor; bel - la ro - sa, bel - la ro - sa, Là tro - var dob - biam la

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment maintains its rhythmic pattern.

mor - te, Tu — d'in - vi - dia ed i - o d'a - mor, Tu d'in - vidia ed i - o d'a - mor, Tu d'in -

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass line.

- vidia ed i - o d'a - mor.

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a final chord and a melodic flourish in the bass line.