

LACREME NAPULITANE

Libretto di L. BOVIO

Musica di F. BUONGIOVANNI

Drammatico passionale

Chords: Dm, E7, F, Dm

Chords: Rem, Mi 7, Fa, Rem

Dynamic: *ff*

The first system shows the piano introduction. It consists of four measures. The top staff is a treble clef with a 2/4 time signature, containing rests. The middle staff is a grand staff with a treble clef, and the bottom staff is a grand staff with a bass clef. The piano part begins with a forte (*ff*) dynamic. The first measure has a rest in the treble and a chord in the bass. The second measure has a rest in the treble and a chord in the bass. The third measure has a rest in the treble and a chord in the bass. The fourth measure has a rest in the treble and a chord in the bass.

Chords: Am, E7, Am, Am

Chords: Lam, Mi 7, Lam, pp Lam

Dynamic: *pp*

Mia ca - ra ma - dre, sta
Mia ca - ra ma - dre, che
M'a - vi - te scrit - to che

The second system contains the first vocal line. The top staff is a treble clef with a 2/4 time signature. The middle staff is a grand staff with a treble clef, and the bottom staff is a grand staff with a bass clef. The piano part begins with a piano (*pp*) dynamic. The first measure has a rest in the treble and a chord in the bass. The second measure has a rest in the treble and a chord in the bass. The third measure has a rest in the treble and a chord in the bass. The fourth measure has a rest in the treble and a chord in the bass.

Chords: E7, Am, Dm

Chords: Mi 7, Lam, Rem

pe' tra - sì Na - ta - le, e a stà lun - ta - no
ssò, che ssò 'e de - na - re? Pe' chi se chiagne 'a
As - sun - tel - la chiam - ma chi l'ha las - sa - ta, e

The third system contains the second vocal line. The top staff is a treble clef with a 2/4 time signature. The middle staff is a grand staff with a treble clef, and the bottom staff is a grand staff with a bass clef. The piano part begins with a piano (*pp*) dynamic. The first measure has a rest in the treble and a chord in the bass. The second measure has a rest in the treble and a chord in the bass. The third measure has a rest in the treble and a chord in the bass. The fourth measure has a rest in the treble and a chord in the bass.

E7 Am C

cchiù me sa-pe a - ma - ro _____ Com-me vurria allum -
 Pa - tria nun sò nien - te _____ Mo ten-go quac-che
 sta lun - ta-na an - co - ra _____ Che v'aggià di? Si 'e

Mi 7 La m Do

G7 C B7 E

- mà duie tre bian - ca - le, comme vurria sen - tì nu zam - pu - gna -
 dol - la-ro, e me pa - re ca nun sò sta-to maie tan - to pez - zen -
 fi - glie vonno 'a mam - ma, fa - ci - te-la tur - nà chel-la "si - gno -

Sol 7 Do Si 7 Mi

E7 Am E7 Am Dm6 Am

- ro! A 'e nin - ne mieie fa - ci - te-le 'o pre - se - pio, _____
 - tel Me son - no tut-te 'e not-te 'a ca - sa mi - a, _____
 - ra,, Io no, nun tor - no. Me ne re - sto fo - re, _____

Mi 7 La m Mi 7 La m Rem6 La m

Dm

Dm6

Dm

E

— e a ta - vo - la met - ti - te 'o piat - to mi -
 — e d' e ccria - tu - re meie ne sen - to 'a vo -
 — e re - sto a fa - ti - cà pe' tut - te quan -

Rem

Rem6

Rem

Mi

Am

A7

Dm

- o; fa - ci - te, quan - no è 'a se - ra d' 'a Vi - gi - lia,
 - ce, ma a vuie ve son - no comme a 'na "Ma - ri - a,,
 - te; i' c'ag - gio per - zo pa - tria, ca - sa, o - no - re,

Lam

La7

Rem

Am

E7

Am

Dm6

— com - me si mmiezo a vu - ie stesse pur' io.
 — cu 'e spade 'mpiet - to 'nant' 'o fi - glio 'ncro - ce.
 — j' sò car - ne 'e ma - ciel - lo: sò emi - gran - tel

Rem6

Lam

Mi7

Lam

Am F (#6) Am

ff E nce ne co - sta la - cre - me st'A - me - ri - ca

ff Lam Fa 6+ Lam

E7

a nuie na - pu - li - ta - ne... pe'

Mi 7

Dm G7 *ten.* C^A Am

nu - ie ca nce chia - gnimmo 'o cie - lo 'e Na - pu - le, comm'è a -

Rem Sol 7 *ten.* Do Lam

Bb E7 Am

- ma - ro stu ppa - ne!

1.2. 3. Am Am

Si b Mi 7 Lam *ff* Lam *ff* Lam