

La donna è mobile

Giuseppe Verdi (1813-1901)

To avoid lever changes, omit the 3rd from all 7th chords and play the optional melody note in measure 24.

A

G D7 D7 G

La don - na_è mo - bi - le qual piu - ma_al ven - to,
 Sem - pre_un a - ma - bi - le leg - gia - dro vi - so,
 È sem - pre mi - se - ro chi_a lei s'af - fi - da,
 Pur mai non sen - te - si fe - li - ce_ap - pie - no

5 G D7 D7 G

mu - ta d'ac - cen - to e di pen - sie - ro.
 in pian - to_o_in ri - so, è men - zo - gne - ro.
 chi le con - fi - da mal cau - to_il cuo - re!
 chi su quel se - no non li - ba_a - mo - re!

B

A7(-3) D B7(-3) Em

9 La don - na_è mo - bil'. Qual piu - ma_al ven - to,

D7 G Am D G instr.

13 mu - ta d'ac - cen - to e di pen - sier'!

C

D7 G Am D G instr.

17 e di pen - sier'!

D7 G D7 G instr.

21 e di pen - sier'!

G Am D7 G (p)

24 e di pen - sier'!

Translation: A woman is flighty. Like a feather in the wind, she changes her voice and her thoughts. Always a lovely, pretty face, in tears or in laughter, it's untrue. He who trusts her and confides his unwary heart to her is always miserable, yet he who does not drink from that bosom of love never feels fully happy.

Verdi's Rigoletto is a perennial favorite of opera lovers, and this aria (sung by the Duke of Mantua at the beginning of the third act) is perhaps the opera's best-known melody. Verdi knew he had a hit: before the opera's 1851 premiere in Venice, he prepared the orchestra and tenor Raffaele Mirate in secret, forbidding any humming or whistling the song outside rehearsals. "La donna" has since been used in innumerable films, video games, and commercial advertising.