

Richard Barthélemy

# CHI SE NNE SCORDA CCHIÙ !

*Versi di Roberto Marvasi*

**Allegro**  
*con fuoco*

PIANOFORTE

ff

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The bass line consists of quarter notes and eighth notes. The piece ends with a final chord in the right hand.

CANTO

*Un poco più lento*

The first vocal line is a single staff in treble clef with a key signature of three sharps. It begins with a double bar line and a repeat sign, followed by a quarter rest and then a series of eighth and sixteenth notes.

Chi se nne scor . da cchiùde chel\_la se - ra?

*Un poco più lento*

p

The piano accompaniment for the first vocal line is in 2/4 time with a key signature of three sharps. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, some beamed together. The bass line consists of quarter notes and eighth notes. The piece ends with a final chord in the right hand.

Sen\_za nu scio . re chel\_la trezza ne - ra, sen\_za n'a - niel - lo

The piano accompaniment for the second vocal line is in 2/4 time with a key signature of three sharps. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, some beamed together. The bass line consists of quarter notes and eighth notes. The piece ends with a final chord in the right hand.

chel\_la mane'e ce - ra: co\_recheab\_bru - ce chiù de na vra - se - ra,

The piano accompaniment for the third vocal line is in 2/4 time with a key signature of three sharps. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, some beamed together. The bass line consists of quarter notes and eighth notes. The piece ends with a final chord in the right hand.



Ad-dò va - ie? Sott' 'a ban - ne - ra de Ru - si - na

*cresc. un poco* *col canto* *cresc.*

span - te - cà? Co - re, uhquante fan - ta - si - e: U - na

*ff* *ff*

ve - nee n'au - ta va: Vi che ppoco 'e bbe, ne è Ddi - e

*p* *ff*

CORO

Dint' 'a chel - la scu - ri - tà! Co - re, uhquante fan - ta -

*ff* *ff*



si e: U - na ve - nee n'au - ta va: Viche ppo

co'ebbe neè Ddi - e Dint'a chel - la scu - ri - tà!

*rall. assai*

*con fuoco come prima*

CODA

Ped.

## II.

E dint'a notte scura te chammaie,  
 e tu veniste, e'o core te tremmaie!  
 - Pecchè triemme? - Diciste: - Penz'a'o guaie  
 ca me succede se mme lassarraie!  
 Io risponne: Un voglia maie,  
 Rusinè, nun dubità!  
 Core, ecc. ecc.

## III.

Che succerette? e chi ne sape niente?  
 Saccio ca mo m'e fatto 'o trarimente  
 e, 'o core tuje ll'è dato a nu tenente,  
 ma nun me mporta: 'a ronna'e comm'o viene:  
 t'accarezza e te turmente,  
 te traresce e se nne va!  
 Core, ecc. ecc.