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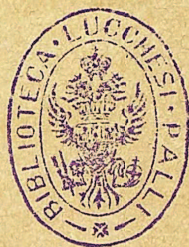
Evola. Egira.

Versi di
S. di Giacomo

CANZONE

Musica di

P Mario Costa.



Proprietà per tutti i paesi
SOCIETÀ MUSICALE NAPOLITANA
NAPOLI, Strada di Chiaja 226.

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Deposito per la Germania
presso

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Ent. Sta. Hall

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|---------------------|------|
| Ediz. di Jussa | L. 5 |
| " corrente | 4 |
| Per solo Pianoforte | 3 |
| " Mandolino | 1 |

Stamperia musicale di C. G. Röder, Lipsia.

E vota e gira.

- Io mo' vurria sape' na cosa a vuie,
quanno durmite mme penzate maie?
— Vuie che dicite? Io pènzo sempe a vuie!
Vaso 'o cuscino e nuì m'addormo maiel.....
— Overamente site nfamo assaie,
e nun facimmo bene tutte e duie!
— Overamente site nfama assaie
ma fatto uno pe n'ata simmo nuie!
E vota e gira 'a storia é sempe chessa,
senza l'ammore nun se da' nu passo,
ammore 'nfoca e se nce piglia spasso,
Ammore, ammore! 'A storia é sempe á stessa!
- Sentite a me, ca chesta é na buscia,
ve site fatto russo e ntartagliatel!
— Ve pare a vuie, bella mbriana mia,
io dico 'a verita'; nun m'apprettatel!
— Overamente site nfamo assaie,
e nun facimmo bene tutte é duie!
— Overamente site nfama assaie
ma fatto uno pe n'ata simmo nuie!
E vota e gira 'a storia é sempe chessa,
senza l'ammore nun se da' nu passo,
ammore 'nfoca e se nce piglia spasso,
Ammore, ammore! 'A storia é sempe á stessa!

Salvatore Di Giacomo.

A Gisella De Rosa.

E vota e gira.

CANZONE.

Versi di
S. di Giacomo.Musica di
P. Mario Costa.

Allegro.

(quasi parlato)

mo' vur-ria sa - pe' na co - sa a vu - ie, quan - no dur -
mi - - te mme pen - za - te ma - ie? -Vuie
che di - ci - te? Io pen - zo sem - pe a vu - ie! Va - so'o cu -

sci - - no e nun m'ad - dor - mo ma - iel - - - - - 0 -

ve - ra - men - te si - te n'fama as - sa - ie, - - - - - e nun fa - cim - mo be - -

- ne tutte e du - iel - - - - - 0 - ve - ra - men - te si - te n'fama as -

ten.

col canto

sa - ie - - - - - ma fatto u - no pe n'a - - - - - ta sim - mo nu - iel

Oi Ne' Oi Ni' E vo - ta e'

ritard.

col canto

Andantino.

gira 'a sto - ria é sem - pe ches - sa, sen - za l'am - mo - re nun se da' nu'

cresc.

pas - so, am - mo - re nfoca e se nce pi - glia spas - so, am - more, am -

col canto

ritard.

in tempo

Coro.

f ritard.

cresc. ed affrettando

mo - rel 'A sto - ria é sempe á stes - sal - E vo - ta e gira 'a sto - ria é sem - pe

in tempo

ritard.

cresc. sempre

ches - sa, sen - za l'am - mo - re nun se da' nu - pas - so, am - mo - re

nfoca e se nce pi - glia spas - so, am - more, am - mo - re! 'A sto - ria é sem - pe á

Allegro.

stes - sa!

- Sen -

p

ti - te a me, ca ches - ta é na bu - - sci - - a,

— ve si - te fat - to rus - - so e ntar - ta - glia - tel

— -Ve pare a vuie, bel - la mbri - a - na mi - a,

— io dico 'a ve - ri - ta? nun m'ap-pret - ta - tel

— 0 - ve - ra - men - te si - te nfamo as - sa - ie,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest followed by a half note '0', then continues with eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

— e nun fa - cim - mo be - - - ne tutte e du - iel

The second system continues the vocal line with eighth and quarter notes. The piano accompaniment maintains a consistent harmonic support with chords and moving lines.

— 0 - ve - ra - men - te si - te nfama as - sa - ie

ten.

col canto

The third system includes a vocal line and piano accompaniment. The vocal line has a 'ten.' (ritardando) marking above it. The piano accompaniment has a 'col canto' marking below it. The system concludes with a fermata over the final notes.

— ma fatto u - no pe n'a - - ta sim - mo nu - ie!

The fourth system features a vocal line and piano accompaniment. The vocal line includes a fermata over the final notes. The piano accompaniment concludes with a few final chords.

Oi Ne' Oi Ni' E vo - ta e

ritard.

col canto

Andantino.

gira 'a sto - ria é sem - pe ches - sa, sen - za l'am - mo - re nun se da' nu

cresc.

pas - so, am - mo - re 'nfoca e se nce pi - glia spas - so, am - more, am -

ritard. - -

col canto

ritard. - -

in tempo

mo - re! 'A sto - ria é sem - pe á stes - sa! Ah!

Coro.

ritard.

cresc. ed affrettando

ritard.

in tempo

ritard.

cresc. ed affrettando

E vota e gira 'a sto - ria é sem - pe

col Coro.

cresc. sempre

ches - sa, sen - za l'am - mo - re nun se da' nu pas - so, am - mo - re

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics are "ches - sa, sen - za l'am - mo - re nun se da' nu pas - so, am - mo - re". The middle staff is the vocal line continuing with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The bottom two staves are the piano accompaniment, starting with a whole note chord of G2-B2-D3, followed by a half note chord of A2-C3-E3, and then a quarter note chord of B2-D3-F3. The piano part includes some triplets and dynamic markings.

'nfoca e se nce pi - glia spas - so, am - mo - re, am - mo - re! 'A sto - ria é sem - pe a

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "'nfoca e se nce pi - glia spas - so, am - mo - re, am - mo - re! 'A sto - ria é sem - pe a". The middle staff is the vocal line continuing with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bottom two staves are the piano accompaniment, starting with a quarter note chord of G2-B2-D3, followed by a quarter note chord of A2-C3-E3, and then a quarter note chord of B2-D3-F3. The piano part includes some triplets and dynamic markings.

Allegro.

stes - sal

The third system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "stes - sal". The middle staff is the vocal line continuing with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The bottom two staves are the piano accompaniment, starting with a quarter note chord of G2-B2-D3, followed by a quarter note chord of A2-C3-E3, and then a quarter note chord of B2-D3-F3. The piano part includes some triplets and dynamic markings.

affrettando

The fourth system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "stes - sal". The middle staff is the vocal line continuing with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The bottom two staves are the piano accompaniment, starting with a quarter note chord of G2-B2-D3, followed by a quarter note chord of A2-C3-E3, and then a quarter note chord of B2-D3-F3. The piano part includes some triplets and dynamic markings.