

Se tu m'ami

*Alessandro Parisotti
attributed to Giovanni Battista Pergolesi
but this is unconfirmed*

*arranged by Paul De Bra for
accordion quartet (1, 2, 3, bass)*

The song “Se tu m’ami” was long believed to have been composed by Pergolesi. Alessandro Parissotti edited a collection of songs known as “Arie antiche”, for voice and piano. No original manuscript predating Parissotti was ever found for “Se tu m’ami” which is why it is now assumed that Parissotti composed this song himself.

The arrangement is for three accordions plus bass accordion.

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Se tu m'ami

Alessandro Parisotti
attributed to Giovanni Battista Pergolesi
arr. Paul De Bra

Andantino

Acc. 1
Acc. 2
Acc. 3
Bass

mf *p*

Detailed description: This system contains the first four measures of the piece. It is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino'. The score features four staves: Acc. 1 (treble clef), Acc. 2 (treble clef), Acc. 3 (treble clef), and Bass (bass clef). Acc. 1 has a whole rest for the first three measures and a half note in the fourth. Acc. 2 and Acc. 3 play a rhythmic accompaniment of eighth notes. The Bass line consists of quarter notes. Dynamics are marked *mf* for the first three measures and *p* for the last. There are fermatas over the first and fourth measures.

8

I
II
III
B

cresc. *rit.* *a tempo*

p

cresc. *p*

cresc. *p*

cresc. *p*

Detailed description: This system contains measures 5 through 14. It features four staves: I (treble clef), II (treble clef), III (treble clef), and B (bass clef). Staves I and II play a melodic line of eighth notes, marked *cresc.* and *rit.* in the first two measures, then *a tempo*. Staves III and B provide harmonic support with chords and bass notes. Dynamics include *cresc.* and *p*. There are fermatas over measures 8 and 10.

15

I
II
III
B

rit. *a tempo*

f

f

f

f

Detailed description: This system contains measures 15 through 19. It features four staves: I (treble clef), II (treble clef), III (treble clef), and B (bass clef). Staves I and II play a melodic line of eighth notes, marked *rit.* in the first two measures, then *a tempo*. Staves III and B provide harmonic support. Dynamics are marked *f* throughout. There are fermatas over measures 16 and 18.

21

I

II

III

B

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

27

I

II

III

B

p

poco cresc.

p

p

p

34

I

II

III

B

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

41

I
II
III
B

cresc. un poco
cresc. un poco
cresc. un poco
cresc. un poco

rit. *a tempo*

p *p*

cresc. un poco *p*

48

I
II
III
B

p *cresc.*
p *cresc.*
p *cresc.*

p *cresc.*

55

I
II
III
B

rit. *a tempo*

p *p* *p*

p

61 *rit.* *a tempo*

I *f*

II *f*

III *f*

B *f*

66

I *pp*

II *pp*

III *pp*

B *pp*

71 *rit. assai*

I *cresc.*

II *cresc.*

III *cresc.*

B *cresc.*

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