



# Alfonso Cavallaro

United States (USA)

## Six Neapolitan Songs

### About the artist

ALFONSO CAVALLARO (1904–91) was born in Scaffati, Italy, and emigrated to the United States in late 1920. He graduated from the Yale School of Music in 1928, capturing the Lucy Bell Woodward Prize in harmony, the Isadore Troostwyck Memorial Prize in violin performance, and the Louis Felsburg Memorial Scholarship. He also appeared twice as soloist with the New Haven Symphony Orchestra.

In 1935, he went abroad, studying composition with Ottorino Respighi and conducting with Bernardo Molinari at the Conservatorio di Santa Cecilia, and later violin with Carl Flesch and Jules Boucherit. He enjoyed a very successful concert tour abroad before returning to the USA. After earning an M.A. from Columbia (1942), Cavallaro held faculty positions at several secondary schools and colleges. He always felt the highlight of his academic career occurred when he conducted Gian Carlo Menotti's opera, *The Medium*, at Converse College in Spartanburg, SC, and garnered mention in the ... (more online)

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-alfonsoc.htm>

### About the piece



<b>Title:</b>	Six Neapolitan Songs
<b>Composer:</b>	Cavallaro, Alfonso
<b>Copyright:</b>	Copyright © Lenny Cavallaro
<b>Publisher:</b>	Cavallaro, Lenny
<b>Style:</b>	Song
<b>Comment:</b>	These are six love songs, completed in 1936. All but one are in Neapolitan dialect; the other ("Passione") is in Italian. However, it is not the language or even the text that matters; it is the music.

Alfonso Cavallaro on [free-scores.com](https://www.free-scores.com)



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## Alfonso Cavallaro, Six Neapolitan Songs

From 1935 to 1936, Alfonso Cavallaro returned to Italy to study at the Conservatory of Saint Cecilia in Rome. He worked extensively with Ottorino Respighi (composition) and Francesco Molinari (conducting). However, he spent some time in the south, primarily in his native Scafati. While there, he developed a close friendship with an "unknown" Italian, Gino Sanno, who apparently wrote the rather pedestrian verses that Alfonso later put to music. The compositions were accepted for publication, although Mussolini's censors later gave orders prohibiting their release. These pieces, which the composer called "mere trifles," are for the most part "love songs," apparently related to some or other fling(s) he enjoyed during academic breaks.

The six works are:

- Notte e Tempesta* — Night and Storm
- 'Nfronte Due Stelle* — In Front of Two Stars
- Canzona a Maria* — Song to Maria
- Suone Gentile D'Amore* — Gentle Sounds of Love
- Passione* — Passion
- Ride Mari* — Laugh, Mari

At one time, I possessed a translation of the texts, but it appears to have vanished over the course of several moves. If I am able to find and/or restore it, I shall append it to an updated pdf file of the music.

— Lenny Cavallaro  
13 August 2024

# Notte e Tempesta

Alfonso Cavallaro

Tenor

p

cresc. molto

ff

poco a poco -- dim.

6

T.

No - tte

No - tte!

moderato espressivo

12

T.

nu ma re'ntem pe sta stu co re sbat tu te che stra zia me da!

Che/fri-do - lo me sento/o cie-lo non lu-ce E, me che sar - rà

Pno.

17

T.

No - tte! fam me lla sta gra zia me cal ma stu ma re caio vo glio cam pa!

No - tte! Me, fat-te cchiùchai-re ri - tor - na se re-na fam-me-ne tur - na!

Pno.

*meno mosso*

22 T. Su - lle pe e - ssa tur-no io vu - rri - a Su - lle pe e - ssa vu - le - sse / io mu  
Pno.

26 T. ri Sta - no - tte sba - ttu - te dall' - on - de - do ma - re che  
Pno.

29 T. stra - zia ma - do - nna me sen - to m'paz - zì  
Pno.

Tenor

# Notte e Tempesta

Alfonso Cavallaro

10

No - tte nu ma re'ntem pe sta stu co re sbat tu te che stra zia me  
No - tte! Che/fri-do - lo me sento/o cie-lo non lu-ce E, me che sar

15

da! No - tte! fam me lla sta gra zia me cal ma stu ma re caio vo glio cam pa!  
rà No - tte! Me, fat-te cchiù chai-re ri - tor - na se re-na fam-me-ne tur - na!

22 *meno mosso*

Su - lle pe e - ssa vu - le - sse/uo mu

26

ri Sta - no - tte sba - ttu - te dall'on - de - do ma - re che

29

stra - zia ma - do - nna me sen - to m'paz - zì

# 'Nfronte Due Stelle

Alfonso Cavallaro

Andantino

Tenor

Andantino

Piano

8

Nfront - te du/e stel - le/e

15

mmo-cca fron-ne/e ro - se Ten - go na sma nia/e sen - ti-men-to/e vva se

21

Cchiu-stu de-stin no di - cenn è co - sa Cchiu-chi stu co-ne/am more-re percia e

2

27

Musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp (F#). The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment features sustained chords and eighth-note patterns. The lyrics are: "tra - se E - tra, se dint'o co - re fa - cen - ne me du - lo - re Stu".

33

1.

|2.

Continuation of the musical score. The vocal line continues with eighth and sixteenth note patterns. The piano accompaniment includes sustained chords and eighth-note patterns. The lyrics are: "- sfur tu na to/a - mo - re ca me fa-rà mu - ri" followed by "me fa-rà mu - ri". The section ends with a repeat sign and two endings, labeled 1. and 2., separated by a vertical bar.

# 'Nfronte Due Stelle

Tenor

Alfonso Cavallaro

Andantino

11

Nfront-te du/e stel - le/emmo-cca fron-ne/e ro - se Ten-go na

sma nia/e sen - ti - men - to/e vva\_ se\_\_\_\_\_ Cchiu - stu de - stin - no

di - ce nn è co - sa\_\_\_\_\_ Cchiu-chi stu co-ne/am-more - re percia e

tra - se E - tra,\_ se dint'o co - re fa - cen - ne me du - lo - re Stu - sfur\_ tu na to/a

mo - re ca me\_\_\_\_ fa-rà mu - ri 1. 2.

me\_\_\_\_ fa-rà mu - ri

# Canzone a Maria

Alfonso Cavallaro

The musical score consists of three staves. The top staff is for the vocal part, starting with a rest. The middle staff is for the piano, and the bottom staff is also for the piano. The vocal part begins at measure 8 with the lyrics "Vie-ne cum - me, sta se-ra...". The piano part continues throughout the score. Measure 15 includes lyrics "Taggia pur ta/a Pu si - lle co..." and "Ad do/e se re...". The score is in 3/4 time, with key changes indicated by sharps and flats.

Piano

8

Vie-ne cum - me, sta se-ra...

15

Taggia pur ta/a Pu si - lle co... Ad do/e se re...

2

21

ne can ta-no      Ne can - zo - ne      can - zo - ne d'a mo re

28

O cie - lo      chi - ne/e stel - le      ca pa re/a ri - ca - ma - to

36

Ri - cun - dar      ra/ie      va - san - ne - me      sti tiem      pe/e giu      ven

42

tú..      Ea co-re/a co - re cri - de - me,      Quan to te -

49

vo glio a ma  
Ma - ri - a

56

Na var-be Tel - la ian - ca  
Pet-t'a ggiu pri - pa - ra - to

63

Pe quan-do Spon ta-a lu - na e/a te parl', te

70

par-lar rà - e me! Co-nuo-la/ar gien - to pa - re

4

77

'n mez/zo al ma-re blu pro - fon - do E, veol - ar ra - ie Pu - sil -

83

le - - - co a vas - cio Mar - gel - li/na..

89

Men - tre te vor - rei - di re Quan - to - te

94

vo - glio be ne! Ma - ri a!!

# Canzone a Maria

Tenor

Alfonso Cavallaro

The musical score consists of six staves of music for Tenor voice. The key signature is G major (one sharp). The time signature is 3/4 throughout. The vocal range is indicated by a soprano C-clef on the first staff. The lyrics are written below each staff, corresponding to the musical phrases. Measure numbers 10, 16, 23, 30, 38, and 51 are marked above the staves. Measure 51 includes a repeat sign and the number 2, indicating a repeat of the section.

10  
Vie-ne cum - me, sta se-ra. Taggia pur ta/a

16  
Pu si - lle co Ad do/e se re ne can ta-no

23  
Ne can - zo - ne can - zo - ne d'a mo re O cie - lo chi - ne/e

30  
stel - le ca pa re/a ri - ca - ma - to Ri-cun-dar ra/ie va-

38  
san - ne - me sti tiem pe/e giu ven tú Ea co-re/a co - re

46  
cri - de - me, Quan to te - vo glio a ma

51  
Ma - ri - a 2

2

## Tenor

56

Na var-be Tel - la ian- ca \_\_\_\_\_ Pet-t'a ggiu pri - pa - ra - to

64

Pe quan-do Spon\_\_\_\_ ta-a lu - na e/a te parl', te par-lar rà - e

71

me!\_\_\_\_ Co-nuo-la/ar gien - to pa - re 'n mez/zo al ma-re blu pro-

79

fon - do\_\_\_\_ E, veol-ar ra-ie Pu-sil - le - co a vas-cio Mar - gel-

87

li/na.\_\_\_\_\_ Men - tre te vor - rei - di re

93

Quan to - te vo - glio be ne!\_\_\_\_\_ Ma - ri a!!

# Suonne Gentile D'Amore

Alfonso Cavallaro

Tenor

Piano

The musical score consists of two staves: a Tenor part and a Piano part. The Tenor staff uses a treble clef and a common time signature (indicated by a '4'). The Piano staff uses a bass clef and a common time signature. The score is divided into four systems by measure numbers 1, 5, 9, and 13. The vocal line begins with a rest, followed by a melodic line with eighth and sixteenth note patterns. The piano accompaniment features harmonic chords and rhythmic patterns. The lyrics are integrated into the vocal line, such as 'Suo - nne, gen-ti-le re' at measure 5 and 'Pe - cche nun tuor ne cchiu pe - mme sce - tè pe - mme par - là' at measure 9. Measure 13 includes a melodic line and lyrics 'Suo - nne me, parla d'e - ssa Di - mme si me vo be - ne Si - penza/a'. Measure numbers 5, 9, and 13 are marked with a '3' above the staff, indicating a three-measure repeat.

5

Suo - nne, gen-ti-le re

9

Pe - cche nun tuor ne cchiu pe - mme sce - tè pe - mme par - là

13

Suo - nne me, parla d'e - ssa Di - mme si me vo be - ne Si - penza/a

17

mme sul - ta te/a mme Tu tar - de - e io soffre/a spe - ttan - do E

21

cchiu tu tar - de tu tar de sta se - ra Si Pen - za sso ca cchiu nun tur - na - sse, la

25

1. 2.

Vi - ta/e du-lor re Vu-le sse fin - ni! ni!

Tenor

# Suonne Gentile D'Amore

Alfonso Cavallaro

Tenor      6

10

13

17

21

24

1.

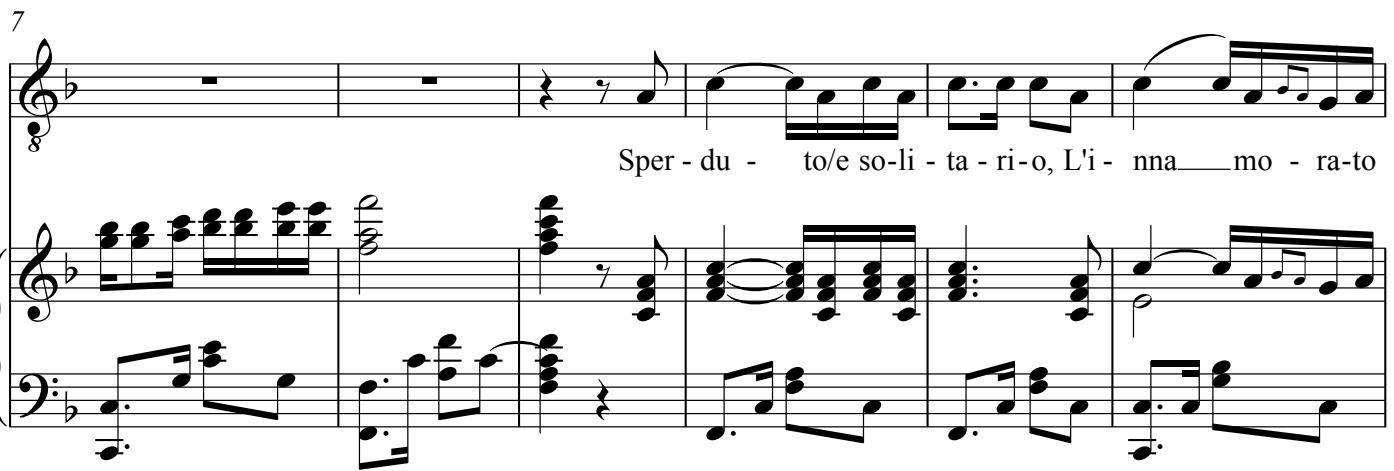
2.

# Passione

Alfonso Cavallaro

Tenor

Musical score for Tenor and Piano. The Tenor part consists of six measures of rests. The Piano part features a rhythmic pattern of eighth and sixteenth notes in 2/4 time.



Musical score for Tenor and Piano. The Tenor part begins singing at measure 7. The lyrics are: "Sper - du - to/e so-li - ta - ri - o, L'i - nna mo - ra-to". The piano accompaniment consists of eighth-note chords.



Musical score for Tenor and Piano. The Tenor part continues singing at measure 13. The lyrics are: "va. E tri - ste ne-lla no - tte La sua can - zo-ne fa Po-ve-ro a-mo-re". The piano accompaniment consists of eighth-note chords.

2

19

mi-o Po-ve-ro cuo-re Tu a-spe-tti/a cor-co-lei che non c'è

24

piu Tu so-gnie spe-ri Che ri-tor-ne-rà

30

e co-me/al-lo ra/al cor, ti ba-ce-rà Fior d'a ma-ran-te!

35

Ell' è par-ti-ta e tu tris-te/e scon-ten-to

40

Can ta la tu-a can zo ne e a sciu ga il pian to L'al-tra-te l'ha-ra - pi-ta Ell' e-con  
te - ta Can-ta la tu/a can zone per l'altra/aman - te

45

Fior d'a-ma ran- te!

51

Ell' è fe - li-ce ed è tan-to lon - ta no

57

4

62

A musical score for voice and piano. The vocal line begins with a eighth note followed by a fermata over a sixteenth-note cluster. The piano accompaniment consists of eighth-note chords. The vocal part continues with eighth notes and sixteenth-note patterns. The piano part includes eighth-note chords and sixteenth-note patterns. The vocal line concludes with a melodic line: Ne mai co no sce.

68

The vocal line begins with eighth notes: rà la mia gran' pe - na. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth notes and sixteenth-note patterns. The piano part includes eighth-note chords and sixteenth-note patterns. The vocal line concludes with a melodic line: Fior di ver - be - na.

Tenor

# Passione

Alfonso Cavallaro

The musical score consists of ten staves of music for Tenor voice. The key signature is one flat, and the time signature varies between common time and 2/4. The vocal line includes many slurs and grace notes, with dynamic markings like **8**, **14**, **22**, **29**, **35**, **41**, **47**, **54**, and **67**. The lyrics are in Italian and describe a lover's despair and longing.

Sper - du - to/e so-li - ta - ri-o, L'i - nna mo - ra-to va. E

tri - ste ne-lla no-tte La sua can - zo-ne fa Po-ve-ro a-mo-re mi-o Po-ve-ro cuo - re

Tu a-spe-tti/a cor-co - lei che non c'è piu Tu so-gnie spe-ri Che ri-tor-ne - rà

e co-me/al-lo ra/al cor, ti ba-ce - rà Fior d'a-ma - ran - te!

Ell' è par - ti - ta e tu tris-te/e scon - ten to Can ta la

tu-a can zo ne e a sciu ga il pian to L'al-tra-te l'ha-ra - pi-ta Ell' e-con te - ta

Can-ta la tu/a can zone per l'altra/a man - te Fior d'a-ma ran - te!

Ell' è fe - li-ce ed è tan-to lon - ta - no

Ne mai co no sce rà la mia gran' pe - na. Fior di ver - be - na

# Ride Mari

Alfonso Cavallaro

Tenor

A tenor vocal line in 2/4 time, B-flat major. It begins with a single eighth note followed by a bar line, then a series of eighth-note rests.

Piano

A piano accompaniment in 2/4 time, B-flat major. It consists of two staves: the treble clef staff has a continuous eighth-note pattern, and the bass clef staff has a similar eighth-note pattern.

9

A continuation of the piano accompaniment, maintaining the eighth-note patterns on both staves.

Na - vo-ta/e- ddo- ie e n'è pa- ssa - to na nno Esempe/a ste-ssa fe-mme-na si - ttu  
S'am-mo - re mi - o nun tem-pur - ta - te nien-te Me fat - ta na re - sa - ta/e nien-te cchiù.  
Gu - ar - da - ma - te, pen za vo com - me/o pa-zzo, tu si nu mis - te - ro e giu-ven - tù

A continuation of the piano accompaniment, showing a transition or variation in the eighth-note patterns.

17 Ossia, v2      Ossia, v3



A continuation of the piano accompaniment, featuring a melodic line in the treble clef staff and harmonic support in the bass clef staff.

E fa - tto su le/ammo-re pa - zzi - a nno E pa - zzi - a - nno me la - ssa te/a - mme  
Maie/è ca - pi - to nam mo - re nem-mi co - re. Che ha vo - lu - to be - ne su-lo/a te.  
Pi e - na/e/be lizz e ma as - sai in - gra - ta, pe ve - de mi mu - ra, sen - za pie - tà.

A final section of the piano accompaniment, concluding with a dense harmonic texture in the bass clef staff.

25

Ri - de Ma - ri/a pen-sa-nno na to/a - mmo re\_ Spe-ra-nno/e tru-và gio ie

32

vi-ta/e fe-li - ci - tà Pe par-ta me-a cri - re-me t'a-ggiu vo-lu-to be - ne sul-tan-to/a-

39

tte sul-tanto/a tte Ma - ri

# Ride Mari

Tenor

Alfonso Cavallaro

8

Na - vo - ta/e - ddo- ie e n'è pa - ssa - to na nno E  
S'am-mo - re mi - o nun tem-pur - ta - te nien-te Me  
Gu - ar - da - ma - te, pen za vo com-me/o pa-zzo, tu

Ossia, v2

Ossia, v3

sempe/a ste- ssa fe - mme- na si - ttu E fa - tto su le/a  
fat - ta na re - sa - ta/e nien-te cchiù. Maie/è ca - pi - to nam  
si nu mis - te - ro e giu-ven - tù Pi e - na/e/be lizz e

19

mmo- re pa - zzi - a nno E pa - zzi- a-nno me la- ssa te/a - mme  
mo - re nem-mi co - re. Che ha vo - lu - to be - ne su-lo/a te.  
ma as - sai in - gra - ta, pe ve - de mi mu - ra, sen - za pie - tà.

26

Ri - de Ma - ri/a pen-sa-nno na to/a - mmo re Spe-ra-nno/e tru-và gio ie

32

vi-ta/e fe - li - ci - tà Pe par-ta me - a cri - re-me t'a-ggiu vo-lu - to be - ne

38

sul-tan-to/a - tte sul-tanto/a tte Ma - ri

[1.2.]

[3.]