



Ferrante Andrea

Italie, Palermo

Due arie napoletane (for basso and piano)

A propos de l'artiste

Composer, Teacher.

Ferrante's music is performed regularly throughout Europe, Asia, and the Americas, recorded on the Videoradio - RAI Trade and published by Edizioni Carrara (BG) and Edizioni Simeoli (NA).

From 1996 to 1999 he served as the Editorial Director of the Neopoiesis Editrice, winning the important ?Diego Fabbri? prize sponsored by RAI-Radiotelevisione Italiana. He also serves as the Artistic Director of the Sicilian Etnomusical Research Association ?Alberto Favara? and of the ?Neopoiesis? Contemporary Music Association in Palermo.

Andrea Ferrante in 2000 he won the competition sponsored by the Italian Ministry of Education, Universities, and Research (MIUR) and began teaching Elements of Composition in Music Education. He currently teaches at the Conservatorio di Musica di Stato ?Arcangelo Corelli? in Messina, and serves as the Coordinator of the Education program at the Conservatorio di Musica "Antonio Scontrino" in Trapani.

Page artiste : https://www.free-scores.com/partitions_gratuites_ferrante-andrea.htm

A propos de la pièce

Titre :	Due arie napoletane [for basso and piano]
Compositeur :	Andrea, Ferrante
Droit d'auteur :	Ferrante Andrea © All rights reserved
Instrumentation :	Piano et Voix
Style :	Classique moderne

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Andrea Ferrante

DUE ARIE NAPOLETANE

per basso e pianoforte

a Carlo Colombara

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Uocchie de suonno

Partitura

per basso e pianoforte

Musica di Andrea Ferrante

Moderato

a Carlo Colombara

Poesia di Salvatore Di Giacomo

The musical score is written for Bass and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The piano part starts with a mezzo-piano (*mp*) dynamic. The bass part has rests for the first four measures. The piano part features a rhythmic accompaniment of eighth and sixteenth notes with slurs. The score is divided into systems. The first system covers measures 1-4. The second system covers measures 5-8, with a 'rit.' (ritardando) marking at the end of measure 8. The third system covers measures 9-12, with an 'a tempo' marking at the start of measure 9. The bass part in the third system contains the lyrics: 'chie de suon-ne, ni-re, eappas-siu - na - te, ca de lu mme-le la du-cez-zaa - vi - te,'. The piano part continues with its accompaniment. The score ends with a double bar line at the end of measure 12.

Uocchie de suonno

13 *rit.*

B

mp

a _____ m _____ la du-cez-zaa-vi - te m - pec-

Pf.

17 *a tempo*

B

ché, cu sti guar-da-te ca fa - ci - te, vuie nu vra-sie-ro mpiet-to m'ap-pic - cia - te?

Pf.

21 *mp*

B

a _____ m _____ mpiet-to map-pic-cia - te m _____

Pf.

Uocchie de suonno

25 *accel.* *rit.* *a tempo*

B

Pf. *accel.* *rit.* *f* *a tempo*

Ve man-ca la pa-ro-la

28 *rit.* *a tempo*

B

Pf. *rit.* *a tempo*

e mme par-la-te, pa-ra ca sen-za la-cre-me chia-gni-te, de *mp*

31

B

Pf. *mp* *p* *15^{ma}*

sta fa-cel-la ian-caa-ne-ma si-te, a m

Uocchie de suonno

34 *sottovoce*

B

p uoc - chie bel - le, uoc - chie do - ce,

(15^{ma}) 8^{va}

Pf.

38

B

uoc-chieaf-fa - ta - te! bel - le

(8^{va})

Pf.

42 *rit.* *a tempo*

B

do - ce Vuie, ca nziem-mea li sciu-re v'a-ra - pi - te e

mf

rit. *a tempo*

Pf.

Uocchie de suonno

46

B

nziem-me cu li sciu-re ve nzer - ra - te, a m

mp

Pf.

46

rit. a tempo

50

B

nziem-me ve nzer-ra - te m - Vuie, sen - ti-men-to de li nnam-mu - ra - te, mm'a-

rit. *a tempo*

Pf.

50

mf

54

B

vi - te fat - to ma-lee lu sa - pi - te a m m'a

mp *mp*

Pf.

54

Uocchie de suonno

rit.

58

B

vi - te fat - to ma - le m_____ mma- *f*

Pf.

62

B

vi-te fat-to ma - le e lu sa - pi - te, vuie sen - ti - men - to de li nnam - mu -

Pf.

a tempo *rit.* *a tempo*

65

B

ra - te, uoc - chie de suon - ne ni - re, ap - pas - siu - na - te!

Pf.

mp *15^{ma}* *p*

Uocchie de suonno

68 *sottovoce*

B

a m *p* uoc - chie bel - le,

(15^{ma}) 8^{va}

Pf.

72

B

uoc - chie do - ce, uoc-chieaf-fa - ta - - - te!

(8^{va})

Pf.

75 *rit.*

B

p uoc - chie bel - le uoc - chie de suon - - - ne.

rit.

Pf.

Nu pianefforte 'e notte

per basso e pianoforte

a Carlo Colombara

Musica di Andrea Ferrante

Andante

Poesia di Salvatore Di Giacomo

80

B

Pf.

mp

mf

84

B

Pf.

mp

p

Nu
mp

88

B

pia-nef-for-tee not-te so - na lun-ta - na-men-te ea mu - se - ca se sen-te pe

Pf.

mp

Nu pianefforte 'e notte

91

B

ll'a-ria su-spi-rà

Pf.

mf

95

B

Dio, quan - ta stel - le'n cie - lo! Che

Pf.

mp

p

mf

98

B

lu-na!e c'a - ria do-ce! Quan - to na bel-la vo - ce vur - ria sen - ti can-tà! Ma

Pf.

f

ff

The image shows a musical score for a piano and voice. It is divided into three systems, each with a vocal line (B) and a piano accompaniment (Pf.). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 91-94) features a vocal line with the lyrics 'll'a-ria su-spi-rà' and a piano accompaniment with a mezzo-forte (mf) dynamic. The second system (measures 95-97) has the vocal line 'Dio, quan - ta stel - le'n cie - lo! Che' and piano accompaniment with dynamics mezzo-piano (mp), piano (p), and mezzo-forte (mf). The third system (measures 98-101) contains the vocal line 'lu-na!e c'a - ria do-ce! Quan - to na bel-la vo - ce vur - ria sen - ti can-tà! Ma' and piano accompaniment with dynamics forte (f) and fortissimo (ff).

Nu pianefforte 'e notte

101

B

su - li - ta - rioe len - to mo - reo mu - ti - voan - ti - co; si fa cchiù cu-po'o vi-co din -

Pf.

rit. *a tempo* *mf* *mf* *a tempo*

104

B

t'al - lo-scu - ri - tà.

Pf.

liberamente *rit.* *a tempo* *p* *f*

108

B

L'a -

Pf.

mf *mp* *p*

Nu pianeforte 'e notte

112

B

ne-ma-mia sur-tan-to rum - ma-nea sta fe-ne-sta. A - spet-taan-co-ra.E re - sta, ncan-

f

Pf.

mf *f*

115

B

tàn - ne - sea pen - sà. Ma su - li - ta - rioe len - to mo - reo mu - ti - voan - ti - co; si

ff *rit.* *mf*

Pf.

ff *rit.*

118

B

fa cchiù cu - po'o vi - co din - t'al - lo - scu - ri - tà.

a tempo *liberamente*

a tempo *p*

Pf.

mf

The image shows a musical score for a piece titled 'Nu pianeforte 'e notte'. It consists of three systems of music, each with a vocal line (B) and a piano accompaniment (Pf.). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 112-114) features a vocal line with lyrics 'ne-ma-mia sur-tan-to rum - ma-nea sta fe-ne-sta. A - spet-taan-co-ra.E re - sta, ncan-' and piano accompaniment with dynamics *mf* and *f*. The second system (measures 115-117) has lyrics 'tàn - ne - sea pen - sà. Ma su - li - ta - rioe len - to mo - reo mu - ti - voan - ti - co; si' and piano accompaniment with dynamics *ff* and *rit.*. The third system (measures 118-120) has lyrics 'fa cchiù cu - po'o vi - co din - t'al - lo - scu - ri - tà.' and piano accompaniment with dynamics *a tempo*, *liberamente*, and *p*.

Nu pianefforte 'e notte

The musical score is written for Bass (B) and Piano (Pf). It consists of two systems of staves. The first system covers measures 121 to 124. The second system covers measures 125 to 128. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as triplets, dynamics (p, f, mp), and performance instructions like 'rit.', 'a tempo', and 'sottovoce'. The piano part features complex chordal textures and melodic lines. The bass part provides a steady accompaniment with some melodic fragments. The score concludes with a double bar line and the date 'giugno 2010'.

Da *Canzoni e ariette nuove*
di Salvatore Di Giacomo

Uocchie de suonno, nire, appassionate,
ca de lu mmele la ducezza avite,
pecché, cu sti guardate ca facite,
vuie nu vrasiero mpietto m'appicciate?
Ve manca la parola e mme parlate,
para ca senza lacreme chiagnite,
de sta facella ianca anema site,
uocche belle, uocchie doce, uocchie affatate!
Vuie, ca nziemme a li sciure v'arapite,
e inziemme cu li sciure ve nzerrate,
sciure de passione me parite.
Vuie, sentimento de li nnamurate,
mm'avite fatto male e lu ssapite,
uocchie de suonne nire, appassionate!

Nu pianefforte 'e notte
Sona luntanamente,
e a museca se sente
pe ll'aria suspirà.
Dio, quanta stelle 'n cielo!
Che luna! E c'aria doce!
Quanto na bella voce
Vurria senti cantà!
Ma sulitario e lento
More 'o mutivo antico;
si fa cchiù cupo 'o vico
din'a ll'oscurità.
L'anema mia surtano
Rummane a sta fenesta.
Aspetta ancora. E resta,
ncantànesse a pensà.