

Anonymous

**Neues Neapolitanisches
Volkslied**

Score
(Contemporized)

Edited by
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Neues Neapolitanisches Volkslied. *)

Contemporized edition

E che sof-frir mi - re - sta or che il mio ben per - de - i tut - to mi tol - se, oh

Dei _____ la - vo - stra cru - del - tà che bar - ba - ra for - tu - na che in - a - spet - ta - to, e -

ven - to e sta - to un sog - no un ven - to _____ la - mia fe - li - ci - tà.

2. Dopo d'immensi affanni
Vinto il rigor di Nice,
Prigionier felice
E reso di sua beltà.
Veggio la sorte infida
Cangiata in un momento;
È stato un sogno un vento
La mia felicità.

3. Che tenerezze estreme
Provai fra pochi istanti,
E quanti pegni e quanti
Ebbero di fedeltà!
Tutti sugli occhi, oh tutto
Per mio maggior tormento
E stato un sogno un vento
La mia felicità.

4. Vivo fedele amante
Lungi da che m'adora
E mi si vieta ancora
Di domandar pietà.
Nel mio cordoglio estremo
Presso a morir mi sento
E stato un sogno un vento
La mia felicità.

5. Spesso nel cor la speme
Nasce con il dolore,
Ma a consolarmi il cuore
Giammai vigor non hà:
Ma a contrastar mi viene
Per mio maggior tormento.
E stato un sogno un vento
La mia felicità.

Critical notes

This score is a modern edition of an anonymous Italian song “Neues Neapolitanisches Volkslied”. Words and music are often ascribed to a “Prince Pignatelli” who may, or may not, be “Ferdinando Pignatelli, principe di Strongoli” (1769–1799), participating in the defense of the revolutionary “Parthenopean Republic” in Napoli 1799. The poem was published anonymously in Napoli 1799 in the periodical “Nuovo Monitore Napolitano”. Later, in 1810, the Danish composer “Georg Gerson” (1790–1825) wrote a song, “Aria Napolitana” (G.38) on that poem.

The source is:

PR “Almanach aus Rom für Künstler und Freunde der bildenden Kunst und klassischen Literatur”.¹ The song is found on p. 148.

According to Gerson’s thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”² the annual is his text source. Gerson’s text, however, differs slightly from that in “Almanach aus Rom”.

The song was published in the early 1800 decades in Napoli by Bernardo Girard as part of a collection, “Canzoncine Nazionali Napoletane e Siciliane”. A variant of the tune (stanza 1–4) with guitar accompaniment by Luigi Picchianti (1786–1864) was published around 1835 in Firenze as part of a collection “Trentasei ariette nazionali”. The initial 4 lines of the poem are found in Felice Romani’s (1788–1865) textbook to a buffo opera, “I due Figaro” based on a play, “Les deux Figaro” by Honoré-Antoine Richaud Martelly (1751–1817) performed in 1792 in Paris. Among the 5 operas on this libretto is one composed 1826 by Saverio Mercadante (1795–1970), staged in 1835 in Madrid.

The full score of this modern edition comes in two versions: a score keeping as close as possible to the original notation and an alternative, ‘contemporized’ score. In the contemporized scores the beaming of vocal staves has been adapted to modern practices.

Performance indications added by the editor are enclosed within brackets.

¹ The First volume of an annual edited by Friedrich Sackler (1773–1836) und Johann Christian Reinhardt (1761–1837), published in Leipzig 1810.

² Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.