

Dissemination and Styles of Performance of the “Cecilia” Ballad in the Comparative Italian Folk and Traditional Music

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Abstract: The “Cecilia” ballad, whose theme we can find in some Catalan versions and in Hungarian “Fehér László” (Vargyas 27), is among the most disseminated ones in Italy, known already from 19th century collections (Nigra, Widter Wolf). It has been recorded in several variants in that whole linguistic area until today, with certain revival and broadside remarkings. Through a comparative analysis of different materials coming from various geographical areas (sound recordings, transcriptions, etc.) it is possible to distinguish characteristics and differences as to their context, music and performance styles.

Keywords: Cecilia ballad, folk music, traditional music

In the Italian folk music tradition the ballad called “Cecilia” is one of the most famous in this linguistic area; it is disseminated everywhere, apart from Sardinia. We can find related ballads in Catalonia and Hungary.¹

This is the subject of the ballad: Cecilia, a woman of low origin begs for mercy for her husband to the captain of the prison where he is enclosed. In exchange for his release, the captain asks Cecilia to sleep with him that night: it means to make love with him. She goes into the prison and confides the proposal to her husband; he gives her permission to do it and suggests to her to dress smartly. At midnight she wakes up with dire portents but the captain reassures her. The following morning she sees the husband hanged; she blames his death on the captain and he proposes to marry her, but she refuses and goes away. There are some variants in which Cecilia dies; in only one variant from a broadside Cecilia takes vengeance upon him.²

According to Lajos Vargyas’ comparative studies there was one French parallel which gave birth to two different ones: the Hungarian version, with

¹ In the Hungarian area this kind of ballad is called “Fehér László”. It had a revival connected with the diffusion of outlaw’s songs and ballads from the nineteenth century. See Lajos Vargyas: *A magyar népballada és Európa*, I–II, Budapest, 1976 [Publ. in English: *Hungarian ballads and the European ballad tradition*, 2 vol., Budapest, 1983).

² “La vendetta della bella Cecilia” (1867) conserved in the Folk arts and traditions museum of Rome.

the sister who want to rescue her brother, and the Italian and Catalan version. Scholars have discussed also a possible origin of this ballad from a true story; Alessandro D'Ancona³ says it happened in the sixteenth century, but we can find similar events in various times⁴ and developed in various literary works: tales, theatrical works, such as *Measure for measure* by William Shakespeare, *Tosca* by Victorien Sardou⁵ etc.

To sum up "Cecilia" has simply had its origin from a plot founded on the conflict between the woman and the captain, which involves a set of social matters known as important from various contexts: conflict against authority, family honour, the betrayal of the given word, the central role of the woman. These elements have maintained the presence of "Cecilia" in the different traditional repertoires; it is in every collection of the nineteenth century (Nigra, Ferraro, Widter-Wolf,⁶) and it has been recorded in many variants up to today; it has also been retaken in broadsides and market records, and moreover from the "folk music revival". Here we wish to explain some examples of variants of "Cecilia" which testify to the heterogeneity in the linguistic Italian area, under the influence of various surroundings; all this is very far from giving a general and definitive survey.⁷

Example 1: Asti (Piedmont), performer Teresa Viarengo, recorded by Roberto Leydi, 1964; transcribed by Ignazio Macchiarella. Teresa Viarengo (1891–1970) was an uncommon singer, with a repertory of about 300 songs of various kinds, recorded by Leydi and Coggiola between 1964 and 1966;⁸ if we compare her repertory of ballads with textual historical sources of nineteenth century (Nigra and Sinigaglia),⁹ her knowledge is clear of this kind and its importance as to corpus. She performs the modal monodic tune with a complete mastery of the styles of the typical old recitative of the ballad. From the text the French influence on this geographical area comes out: here we can find many ballads surviving in oral tradition that we do not find in other re-

³ Alessandro D'Ancona: *La poesia popolare italiana*, Livorno, 1906 (2. ed.).

⁴ From the moralistic sermons of Péter Bornemisza in 1574 in Hungary to the history of colonel Kirke whom David Hume speaks of in his *History of England* (1803). See L. Del Giudice: *Cecilia. Testi e contesti di un canto narrativo tradizionale* [Cecilia. Texts and contexts of a traditional narrative song], Brescia, Grafo, 1995.

⁵ As is well-known, set to music by Giacomo Puccini in 1900.

⁶ C. Nigra: *Canti popolari del Piemonte* [Piedmontese folk songs], first edition 1888; 2. ed. Torino, Einaudi, 1957; G. Ferraro: *Canti popolari piemontesi e emiliani* [Piedmontese and Emilian folk songs], ed. by Roberto Leydi, Rizzoli, Milano; G. Widter – A. Wolf: *Volkslieder aus Venetien*, Wien, 1864.

⁷ For further deepenings and bibliographical notes see Del Giudice: 1995.


⁸ See *Canté bergera: la ballata piemontese dal repertorio di Teresa Viarengo* [Sing shepherd-girl: the Piedmontese ballad in the Teresa Viarengo's repertory], edited by Roberto Leydi, Diakronia, 1995 (with CD enclosed).

⁹ L. Sinigaglia: *36 vecchie canzoni popolari del Piemonte* [36 old folksongs from Piedmont], Leipzig, Breitkopf & Härtel, 1913.

gions. The incipit (*s'a na sun tre gentil dame ca na vènu da Liun*) is found only in piedmontese variants and hence this is a local development. The survival of rural areas near to the urbanized ones has maintained the old tradition in various parts of Piedmont, from the western valleys of Turin district to hilly zones to and the rice-cultivating countries.

Modello melodico: I strofa durata 14" ca ♩ ~ 88

Rubato



s'a na sun tre gèn til da - me

ca na vè nu da Li - ùn

la pù be - la r'è Si si - lia

ca l'à 'l suo ma - ri in per - sùn.

Example 1

S'a na sun tre gentil dame Ca na vènu da Li-un La pù béla l'è Sisilia Ca l'a 'l suo mari in persün.	There are three kindly ladies that come from Lyons The most fair is Cecilia Whose husband is in jail.
«o, buon di, buon capitani. O, bon di lu dagh a vui. E 'na grasia che mi fèisa, M' fèisa vèdi me mari.»	«Good morning, good captain. The good morning I give to you I ask you to give me a favour you let me to see my husband.»
«o, sì, sì, dóna Sisilia, che 'na grasia u la fas mi. Basta sül d'una nutéa, Ca vegni a dörmì cun mi.»	«Yes, yes lady Cecilia That I do this favour for you. It is sufficient that you came to sleep one night with me.»
«o, sì, sì, sur capitani. A me mari i lu vagh a di. O s'öl sarà cuntènt chièlë, Cuntènta sarö mi.»	«O yes, o yes, mister captain, I go to my husband to say this to him if he is glad I too shall be glad.»

So mari l'era a la fnéstra, Da luntàn l'à vista venir. «che növi n' purtévi, Sisilia? Che növi n' purtévi a mi?»	Her husband was at the window, He has seen her coming from far. «what news are you bringing to me, Cecilia what news are you bringing to me?»
«e per vui 'n a sun tan buni, tan gramì na sun per mi. Ansèm a sur capitani E mi tuca andé durmì.»	«For you it is not so good as it is so bad for me. I must go to sleep together with mister captain.»
«o, 'ndé pūra, dóna Sisilia. o, 'ndé pūra, se vori. Vui a m' salveréi la vita E l'unùr a v' lu salv mi.	«Go too, lady Cecilia, Go too, if you wish. You will save my life and I shall save your honour.
Bütévi la vésta bianca Cun al faudalin d'satin. Vi vederàn tan béla, I av(r)àn pietà di mi.»	Put yourself in a white dress With satin small apron. He will see you so good-looking that he will have pity on me.»
A s'na ven la mezzanòtte, Che Sisilia dà 'n suspir. S' cherdìva d'essi sugnéa, Fèisu mōri so mari.	It comes midnight Cecilia sighed a sigh she thought to dream that they made her husband to die.
«o, dōrmì, dōrmì, Sisilia. O, dōrmì, lasé durmì. Dumàn matìn bunura Na vedrèi lu vost mari.»	«O sleep, sleep Cecilia, Sleep and let me sleep. tomorrow early in the morning you will see your husband.»
A s'na vèna la matinéa, Che Sisilia a s' léva sù. A s'é fasi a la finéstra, Véde so mari pendü.	It comes the morning and Cecilia wakes up. she puts her head out of the window And sees her husband hanged.
«o vilàn d'ün capitani, o vilàn, vui m'èi tradi A m'èi levà l'onóre E la vita a me mari.»	«Captain coward, coward, you have betrayed me. you have taken my honour away and the life of my husband.»
«o, tasi, tasi, Sisilia. O, tasi 'n po, se vui vori. Sima sì tre capitani, Piévi vui cul ca voi.»	«Be silent, be silent, Cecilia Be silent a lot, if you like. We are three captains, take the one you like.»
«mi vōi pa che la növa vada da Li-ùn fin a Paris: che mi abia a spusà 'l bóia, el bóia del me mari.»	«I do not wish that this story goes from Lyons to Paris: that have to marry the hangmen the hangmen of my husband.»
s'a na sun tre gentil dame, ca na vènu dal mercà. A j àn vist dóna Sisilia, Bèla e mòrta per la strà.	There are three kind ladies that came from market. They have seen lady Cecilia, Just died in the road.

Example 2: Pezzaze, Trompia valley (Brescia, Lombardia) performers: Bepi, Lino and Adriano Bregoli, with other mixed voices, accordionists Bepi and Adriano Bregoli, recorded by Bruno Pianta, Renata Meazza e Pierluigi

Voci

Ce - ci - lia la va al ca - stel la la'n cer-ca il ca - pi -

Fisa.

- tan la'n cer-ca il ca - pi - ta - no la'n tro-va il co -

- lo - nel la'n cer-ca il ca - pi - ta - no la'n tro-va il co - lo -

- nel ma lü sior co - lo - nel - lo ü na gra-zia l'm'a de

- far la-siar sor - ti'l ma - ri - to fö-ra de la (a) pri -

- gion la-siar sor - ti'l ma - ri - to fö-ra de la (a) pri - gion

Example 2

Navoni in 1992, October 15th;¹⁰ Transcriber Pietro Sassu.¹¹ Trompia Valley is one of the three valleys in the Brescia district; during recent decades this valley has changed to industrialisation mostly in the mechanical industries; this is a land of miners working here or abroad: all have remained bound to this culture and their valley. Also in this “advanced” place it persists the old tradition with more modern melodies; this has caused the loss of some repertoires, such as religious songs. The transmission of tradition is related to groups or families of singers such as the Guerini’s¹² or Bregoli’s that play this role for many years acknowledged a community. In the memory of the old miners working songs remain, together with many dancing songs, classical ballads, stornelloes, and modern songs sung chorally accompanied by the accordion. The tune of this “Cecilia” variant is somewhat recent, in the major mode.

Cecilia la n’va ’l castèlo la incérca il capitan la incérca il capitano la n’trova il colonèl.	Cecilia goes in to the castle she looks for the captain. she looks for the captain she looks for the colonel.
Ma lù siòr colonèlo Ůna gràsia ’l m’a dè fà lasiàr sòrti marito föra dè la prigion.	But you mister colonel ought to do a favour to me: let my husband go out of the jail.
Si si cara Cecilia tuo marito ’l sòrtirà ma (e) stà venir stasera dormire ènsièm con me.	Yes, surely, yes, dear Cecilia your husband will go out but you must come this evening to sleep together.
E vado alla prigione dimandàga al mio mari se il mio mari contento stasera sarò ché.	Now I go to the jail to ask my husband if my husband is glad this evening I will be here.
Va pür va pür Cecilia Salva la vita a me Se i té tōrà l’ onore La colpa l’avrò mè.	Go, go ahead, save my life if he takes away your honour the fault will be mine.

¹⁰ CD NOTA 2.54 *Tradizioni musicali in Val Trompia 2: La famiglia Bregoli* [Musical traditions in Trompia valley: the Bregoli family], 1998. See for a previous recording: LP ALBATROS VPA 8237 RL *Minatori della Val Trompia: la famiglia Bregoli di Pezzaze* [Miners of the Trompia valley: the Bregoli family from Pezzaze village], Documenti della cultura popolare vol. 5, ed. by Bruno Pianta, 1975.

¹¹ This transcription was made in 1972 from the same performers; see *Brescia e il suo territorio* [Brescia and his surroundings], edited by Roberto Leydi and Bruno Pianta, Silvana, 1976, for the recording see LP Albatros *I minatori della Val Trompia*, previously quoted. I have found another transcription of this tune in R. Leydi: *La canzone popolare* [the folksong], in *Storia d’Italia. Vol. 5 I documenti*, tome II, Einaudi, Torino, 1973, pp. 1181–1249.

¹² See P. Vinati: *Canti della tradizione familiare nella montagna bresciana. Il repertorio di Tilio e Pasqua Guerini* [Songs of familiar tradition in the mountains of the Brescia district. Tilio and Pasqua Guerini’s repertory], Brescia, Grafo, 1997.

Metti la veste bianca e 'l bigaröl törchì davanti al colonèlo té gh'è dè cómpari.	Wear a white dress and a deep blue apron you must go before the colonel.
A mèsanòte in punto Cecilia la n'trà 'n sospir la 'n sogna 'l suo marito sòrti da la prigion.	At midnight exactly Cecilia sighed a sigh and dreams her husband is out of the jail.
La mattina bònóra Cecilia la n'va 'l balcon la vede 'l suo marito l'è 'n piàsa a pinsólón.	Early in the morning Cecilia goes to the balcony she sees her husband who is in the square hanged.
Ma lù siór colonèlo l'è stà d'ün traditor gh'à töl l'onore a io la vita al mio mari.	But you mister colonel have been a betrayer you have taken honour from me And the life of my husband.

Example 3: Villa Garibaldi (Mantova, Lombardia). Performer: Andreina Fortunati at the time of registration, in the seventies, she was 48 years old; re-recorded by Bruno Pianta;¹³ my transcription. She learned this ballad from her mother, who came from Veneto region; this fact explains the dialectal influences that are present in the text. The end of this ballad is mixed with another ballad where appears the magical theme of the construction of the bridge on the sea (supernatural elements are present here and there in the folk tradition as a residual of old beliefs). The performer worked as a rice-picker in the plain of the Mantova district near the Po river: this was a seasonal work that ended with the technological mechanisation of the mansion during the Sixties. The songs were performed all while working together; along with working social songs the rice-pickers sang also old songs as ballads, ritual songs, lullabies, etc.



Example 3

¹³ LP ALBATROS *Le mondine di Villa Garibaldi*, ed. by Bruno Pianta.

La bela Sisiglia la piange suo mari chi l'ha messo in prigione e le vol far morir.	Fair Cecilia is lamenting her husband who has been put into the jail and they want to put him to death.
quando l'è la sera Sisiglia va al castel la trova il capitano e anca 'l colonel.	In the evening Cecilia goes to the castle she finds the captain and also the colonel.
padron sior capitano na grasia voi da lu' le chiave de la prigione da vedar mio mari.	master captain I need a favour from you to have the keys of the jail to go and see my husband.
si' si' che l'è ben vero le chiave ghe (l') ho mi dago chiave a nissuno se no i vien a letto con mi.	Yes, it is very true I have the keys I give the keys to nobody if she does not come into bed with me.
senta sior capitano domando mio mari se lu' sarà contento stasera sarò chi.	Hear me mister captain I will go to ask to my husband if he is glad this evening I will be here.
ma va pur là Sisiglia ti vame salvar mi se ghe sarà di orori la colpa gh' l' avaro' mi.	Go ahead Cecilia there go and save my life if there will be dishonour the fault will be mine.
quando a l'è la sera Sisiglia rivo' là trova il sior capitano pareva indemonia'.	In the evening Cecilia went there she finds mister captain he seemed in a frenzy.
quando a l'è la sera Sisiglia va al balcon la trova suo marito disteso in pingolon.	In the evening Cecilia goes to the balcony she finds her husband hanged.
birbon d'un capitano lu' al m'ha pur tradi' 'l m'ha tolto l'onore la vita al mio mari.	Captain rogue you have betrayed me you have taken my honour and the life of my husband.
ma va pur là Sisiglia ghe sema in tri' parti' sema in tri capitani toli' quel che voli'.	Go ahead Cecilia we are three good catches we are three captains choose whom you like.
non voglio capitani ne' un di so solda' avevo un buon marito me le voleva lasciar.	I do not wish either captains or soldiers I had a good husband you would have released him to me.
e la bella Sisiglia la s'è portada al mar domanda al marinaio se le fasea pasar.	Fair Cecilia went to the sea and asked the sailor to let her go cross.

mi si ve pasaria se ve lase' basar mi si ve pasaria se ve lase' basar.	I should take you across if you let me kiss you I should take you across if you let me kiss you.
la s'è cavada i cordoni la i ha butadi in mar se gh'è forma' un pedagno che tuti andava a passar.	She has taken off the ropes she has thrown them onto the sea [the ropes] have done a platform on which everybody can cross.
birbon d'un marinaio t'è perso i tuoi guadagn per un baso de dona t'è perso i tuoi danar.	Sailor rogue you have lost your earnings for the kiss of a woman you have lost your money.

Example 4: Istiad' Ombrone (Grosseto, Tuscany), performer Teresa Bigazzi Guidarelli, recorded by Caterina Bueno in 1965, transcriber: Carlo Crivelli.¹⁴ One of the many versions recorded in Tuscany (Grosseto district) that has maintained better than others the older tradition because of its geographical and social condition. It was sung as a lullaby or when doing domestic services; in the Sienna district also during walkings in fields or in folk plays.

Example 4

¹⁴ LP FONIT CETRA SU5004 *Toscana 1: Grosseto-Siena*, ed. by Diego Carpitella, 1979.

E vestiti da sposa con le scarpine bianche col vestitin turchino	Dress as a bride with small white shoes with deep blue dress
Senta sor capitano sono venuta a dormì.	Listen to me mister captain I have come to sleep.
Prendila la sieda e metteti a sedè e quando avrò cenato a letto si va assìè.	Take a chair and sit down when I have eaten supper we shall go to bed together.
Tavola apparecchiata letto pe' riposà colle bianche lenzola o che felicità.	A ready table a bed to rest with white sheets what happiness.
A mezzanotte in punto Cecilia dà un sospir cos'hai, cos'hai Cecilia da sospirar così?	At midnight exactly Cecilia sighed a sigh what reason do you have, what reason do you have Cecilia to sigh so?
L'ho fatto un brutto sogno è morto i' mio mari.	I have had a bad dream My husband is dead
Dormi, dormi Cecilia e non sognar così che domattina all'alba il tuo marito è qui.	Sleep, sleep Cecilia and do not dream so because tomorrow at dawn Your husband is here.
Alla mattina all'alba Cecilia va al balcon vede 'l marito morto col capo a ciondolon.	At the dawn of morning Cecilia goes to the balcony sees her husband dead With his head a dangling.
Vile d'un capitano non mi hai saputo tradi l'hai tolto a me l'onore la vita al mio mari.	Coward captain you will not been able to betray me you have taken honour from me and the life of my husband.
Zitta, zitta o Cecilia e non parlar così, principi e cavalieri tutti mariti a te.	Be silent, be silent Cecilia and do not speak so all princes and all cavaliers will to marry you.
Io 'un voglio nè principi neppure fosser re solo 'l marito mio voleva bene a me.	I do not like princes or even kings only my husband loved me.
Addio belli paesi addio belle città addio casa paterna Cecilia se ne va.	Farewell to my villages farewell to nice towns farewell to my father's home Cecilia goes away.

Example 5: Poggio Moiano (Rieti, Lazio) performer Italia Ranaldi, 43 years old, recorded by Roberto Leydi and Fulvio Montobbio, 1974;¹⁵ my transcription. Italia Ranaldi, a native of this village of the Sabina country North of Rome, spent the first part of her life there, in this poor zone where people worked in the fields or were shepherds, where the only enjoyment was to sing either to accompany daily work or in the evening at home; from her was recorded a repertory of songs related to functions and occasions as well as classical ballads and stornelloes. The tune is archaic, in the minor mode.



Example 5

Senti marito mio senti che t'ho da di' na notte col tenente me tocca anna' dormi.	Listen my husband listen I've something to tell you one night I must sleep with the lieutenant.
Vacce vacce Cecilia vacce pure a dormi vestitecce da sposa salva la vita a me.	Go go Cecilia, go and sleep with him dress like a bride and save my life.
A mezza notte in punto Cecilia fa un sospi' seduta sopr'a letto non pose più dormi'.	At midnight exactly Cecilia sighed a sigh and sitting on the bed she couldn't sleep.
C'ai fatto tu Cecilia stanotte m'poi dormi' domà mattina all'alba rivedi tuo mari'.	What's the matter Cecilia tonight you should sleep tomorrow morning at dawn you'll be seeing your husband.
Alla mattina all'alba Cecilia va al balcò trova il marito morto la testa a penzolò.	In the morning at dawn Cecilia goes to the balcony and finds her husband dead, his head a-dangling.
Viliacco d'un tenente stanotte m'ai tradi m'ai levato l'onore la vita a mio mari.	Brute of a lieutenant last night you betrayed me you robbed me of my honour and the life of my husband.

¹⁵ LP Albatros VPA 8185 *Canti popolari del Lazio: dal repertorio di Italia Ranaldi di Poggio Moiano (Sabina)*, a cura di Roberto Leydi e Fulvio Montobbio, 1974.

Zitta zitta Cecilia ci sono io per te principi e cavalieri tutti a favor di te.	Quiet quiet Cecilia I'm here for you princes and cavaliers all here for your favour.
Io non voio né principi e nemmeno cavaie voio il marito mio voleva bene a me.	I want no princes I want no cavaliers I only want my husband he loved me well.
Quanno me moro io annateme a seppelli a San Gregorio Papa vicino a mio mari a San Gregorio Papa vicino a mio mari.	And when I die take me and bury me at San Gregorio Papa next to my husband at San Gregorio Papa next to my husband.

Example 6: Melendugno (Lecce, Puglia) performer Niceta Petrachi, called “La simpaticchina”, recorded by Brizio Montinaro, 1977 August.¹⁶ The Salentina peninsula, the south part of the Puglia region, where this recording was made, was in the past under strong Greek-Byzantine influences. The magic and religious element was always strongly actual, from the religious processions to sanctuaries to tarantism rites and mourning lamentations (object of fundamental studies by Ernesto De Martino) often mixed and slowly forgotten; however this magic element seems to survive in the structure and performance of songs, also in this ballad. As to the musical point of view, we note the important use of ornamentation; as to the textual point we place the attention on the honour question, strongly felt in the southern variants, because the woman offers herself to save the husband’s honour, in this she plays a central role. In this region the tradition has been increasingly in decline because of emigration and subsequent depopulation of the country.

Mi sciolgo i capelli E vado avanti pe’ lli cancelli E vado avanti pe’ lli cancelli E pe’ chiedere la carità.	I loosen my hair and I go before the gates and I go before the gates To ask for alms.
– Senti bon capitano e ’na grazia vojo da te per scarcerare il mio Peppino e pe’ carciare a me.	– Listen to me good captain and a favour I ask to you to free my Peppino and to put me into jail.
– Senti Cecilia bella e se vuoi il tuo Peppino stare ’na notte dormire con me e ’l tuo Peppino esce a libertà.	– Listen to me fair Cecilia if you wish to have your Peppino you must pass one night sleeping with me And your Peppino will be free.

¹⁶ LP ALBATROS VPA 8429 *Musiche e canti popolari del Salento vol. 2* [Music and folksongs of Salento], ed. by Brizio Montinaro, 1978.

– Senti bon capitano la vado a dire a’ mmio Peppino li vado a dire tutto questo e allora ritornerò.	– Listen to me good captain I go to say this to my Peppino I go to tell him all this And after I shall return.
– Senti Peppino senti e ce l’ha dittu lu capitanu stare ’na notte dormire con lui e tu te n’esci a libertà.	– Listen to me Peppino, listen to me what the captain has said to me: to spend one night sleeping with him And then you go out free.
– Senti Cecilia senti e non credo che lo farai ma se tu vuoi liberare a me e fai quello che ti piace a te.	– Listen to me Cecilia listen to me I do not think you will do so but if you wish to make me free you do what you like.
– Senti bon capitano e aggiustate un bel lettino e ’ggiusta lu bel lettino che mi vengo a riposa’.	– Listen to me good captain make a pretty small bed make a pretty small bed So that I came to rest myself.
A mezzanotte a punto e Cecilia sospirava. – E che hai bella Cecilia e che non mi fai riposar.	At midnight exactly Cecilia sighed – What is the matter fair Cecilia That you do not let me rest?
– Tengo ’na piaga al petto e l’altra di fianco al cuore e l’altra di fianco al cuore e che non mi fa riposa’.	– I have one wound in the chest and another near the heart and another near the heart They do not let me rest.
Alba non era fatta e Cecilia allu balcone e vedendo il suo Peppino e la testa allu tagliò.	Before dawn Cecilia was on the balcony seeing her Peppino with his head cut.
– O stella del mare e mina un fulmine ingannatore a di mio marito hanno tolta la vita di me m’hanno levato l’ono’.	– O star of the sea thunderbolt has deceived me they have taken my husband’s life And they have taken honour from me.
Cecilia cerca giustizia e cerca la sua raggione. – E il mio Peppino è morto e anch’io a lu taglio’.	Cecilia seeks justice And her reason – My Peppino is dead Also I wish to die also.

In my opinion, this work has many possibilities for development. Here I suggest only two among these possibilities:

- Comparison among repertoires and contexts, either inside (variants of one song performed by the same singer at different times, in relation to his surroundings) or among repertoires of singers in the same or from different areas;
- Musical analysis according to styles, comparing with related traditional repertoires and possible outer influences.