

8 LA DANZA

TARANTELLA NAPOLETANA

Poesia del Conte CARLO PEPOLI (PER TENORE)

ALLEGRO CON BRIO

$\text{♩} = 152$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The key signature has one sharp (F#). The tempo is marked 'ALLEGRO CON BRIO' and the metronome marking is quarter note = 152. The first measure of the upper staff begins with a dynamic marking of *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes with various accents and slurs.

The second system continues the musical score with two staves. It maintains the 6/8 time signature and one-sharp key signature. The music continues with similar rhythmic patterns and dynamic markings.

The third system continues the musical score with two staves. The music features a variety of rhythmic patterns and dynamic markings.

The fourth system continues the musical score with two staves. It includes dynamic markings such as *sf* (sforzando) and features a variety of rhythmic patterns.

The fifth system continues the musical score with two staves. It includes dynamic markings such as *legato* and *cres.* (crescendo) and features a variety of rhythmic patterns.

legato
f sf sf pp cres.

f sf sf pp

cres.

CANTO (PER TENORE)

Già la lu - na è in mez-zo al ma - re, mam - ma
8. Sur la pla - ge so - li - tai - re, oh! ma

f ff p

mia, si sal - te - rà; l'o - ra è bel - la per dan - za - re, chi è in a - mor non man - che -
mè - re, on va dan - ser; c'est la lu - ne qui l'é - clai - re, viens, le bal va com - men -

f ff p

f >

-rà: già la lu-na è in mez-zo al ma-re, mam-ma mia, si sal-te-rà; l'o-ra è
-cer: sur la pla-ge so-li-tai-re, oh! ma mè-re, on va dan-ser; c'est la

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dynamic marking of *f* and an accent (>). The piano accompaniment includes a dynamic marking of *f* and a piano (*p*) section.

bel-la per dan-za-re, chi è in a-mor non man-che-rà.
lu-ne qui l'é-clai-re, viens, le bal va com-men-cer.

pp

The second system continues the musical score. The vocal line has a dynamic marking of *pp*. The piano accompaniment features a dynamic marking of *pp*.

Già la lu-na è in mez-zo al ma - - - re, mam-ma
Sur la pla-ge so-li-tai - - - re viens, ma

The third system shows the vocal line and piano accompaniment. The piano accompaniment consists of a steady eighth-note pattern in both hands.

f

mia, si sal-te-rà. Presto in danza a tondo a ton-do, don-ne mie, veni-te
mè-re, on va dan-ser. Vi-te for-mez u-ne ron-de, ac-cou-rez minois char-

The fourth system concludes the page. The vocal line has a dynamic marking of *f*. The piano accompaniment features a dynamic marking of *f* and a tempo marking of *Presto*. The piano accompaniment consists of a steady eighth-note pattern in both hands.

-rà, frinche, frinche, frinche, frinche, frinche, frinche, mamma mia,.....
 -ser, c'est la lu - ne qui l'é - clai - re, viens, le bal va commen - cer,.....

The first system features a vocal line with a melody of eighth notes and a piano accompaniment. The piano part is marked *legato* and includes a dynamic marking of *f* (forte) towards the end of the system.

..... si sal - te - rà, frinche, frinche, frinche, frinche, frinche, frinche, mamma
 va com - men - cer, vi - te, vi - te, vi - te, vi - te, vi - te, vi - te, oh ma

The second system continues the vocal melody and piano accompaniment. The piano part includes dynamic markings of *sf* (sforzando) and *pp legato* (pianissimo legato).

mia,..... si sal - te - - rà... la la ra la ra.....
 mè - - - - re, on va dan - - ser... la la ra la ra.....

The third system shows the vocal line with a melisma of 'la la ra la ra' and the piano accompaniment. The piano part is marked with *f* (forte) throughout.

..... la ra la la ra la la la ra la ra..... la ra la la
 la ra la la ra la la la ra la ra..... la ra la la

The fourth system continues the melisma with 'la ra la la' and the piano accompaniment. The piano part maintains a consistent rhythmic and harmonic accompaniment.

f.

ra la au la ra la ra..... la ra la la ra la
 ra la au la ra la ra..... la ra la la ra la

la la ra la ra..... la la la la ra la.
 la la ra la ra..... la la la la ra la.

f > Sal-ta, sal - ta, gi - ra, gi - ra, o - gni coppia a cerchio va, già s'a -
 Oh mar-quez bien la ca - den - ce, deux à deux rassem - blez vous, qu'on s'é -

- van - za, si ri - ti - ra, e al - l'as - sal - to tor - ne - rà: sal - ta, sal - ta, gi - ra,
- loi - gne, qu'on s'a - van - ce, va - ri - ez ces jeux si doux: oh mar - quez bien la ca -

gi - ra, o - gni coppia a cerchio va, già s'a - van - za, si ri - ti - ra, e al - l'as -
- den - ce, deux à deux rassem - blez vous, qu'on s'é - loi - gne, qu'on s'a - van - ce, va - ri -

- sal - to tor - ne - rà: già s'a - van - za, si ri -
- ez ces jeux si doux: qu'on s'é - loi - gne, qu'on s'a -

- ti - - - - - ra, e al - l'as - sal - to tor - ne - rà. Ser - ra,
- van - - - - - ce, va - ri - ez des jeux si doux. Que l'on

ser - ra col - la bionda, col - la bru - na va qua e là, col - la ros - sa va a se -
 tour - ne avec cha - cu - ne, point de choix, point de re - pos, jeu - ne, vieil - le, blonde ou

- con - da, col - la smorta fer - mo sta. Vi - va il ballo a tondo a ton - do, sono un
 bru - ne sois dan - seur toujours dis - pos. Vi - ve, vi - ve un bal cham - pê - tre, des a -

re, sono un ba - scia, è il più bel piacer del mon - do, la più ca - ra vo - lut -
 - veux, puis des sou - pirs, un ren - dez - vous sous le hê - tre, quel bon - heur, que de plai -

- tà. Mam - ma mia, mamma mia, già la lu - na è in mezzo al ma - re, mamma
 - sir! Oh! ma mè - re, oh ma mè - re, sur la pla - ge so - li - tai - re, oh ma

mia,....mam-ma mia,...mam-ma mia, si sal-te-rà; frinche, frinche,frinche,
mè-re, oh ma mè-re, oh ma mè-re, on va dan-ser; c'est la lu-ne qui l'é-

legato

frinche, frinche, frinche, mamma mia,..... si sal-te-rà, frinche,
-clai-re, viens, le bal va commen-cer,..... va com-men-cer, vi-te,

f sf sf pp

frinche, frinche, frinche,frinche, frinche,mamma mia,..... si sal-te-
vi-te, vi-te, vi-te, vois, le bal va commen-cer,..... va com-men-

f sf

-rà... la la ra la ra..... la ra la la ra la
-cer... la la ra la ra..... la ra la la ra la

f sf

la la ra la ra.....la ra la la ra la au la ra la ra.....
 la la ra la ra.....la ra la la ra la au la ra la la.....

f

sf sf sf

.....la ra la la ra la la la ra la ra.....la la la la ra la.
la ra la la ra la la la ra la ra.....la la la la ra la.

sf

f > p

8

cres.

f ff