

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 '♩ = 152'. The first measure of the upper staff begins with a dynamic marking of *f*. 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 mix of eighth and sixteenth notes with various slurs and accents.

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

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

legato
f sf sf pp cres.

f sf pp

cres.

CANTO (PER TENORE)

Già la lu - na è in mez-zo al ma - re, mam-ma
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

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.

f > *p*

pp

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

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-

-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,.....

legato

f

..... 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

sf

pp legato

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

f

sf

sf

..... 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

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

Detailed description: This system contains the first two lines of music. The vocal line starts with a forte (*f.*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with *sf* (sforzando) markings.

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

Detailed description: This system contains the next two lines of music. The vocal line continues with the same melodic pattern. The piano accompaniment includes a section with a *sf* marking and a crescendo leading to a *f* dynamic.

Detailed description: This system is a piano accompaniment section consisting of six measures. It features a complex rhythmic pattern with many accents and slurs, primarily in the right hand.

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 -

Detailed description: This system contains the final two lines of music. The vocal line begins with a forte (*f*) dynamic and an accent (>). The piano accompaniment starts with a piano (*p*) dynamic and includes several accents (>) under the bass line.

- 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-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. A *legato* marking is present above the piano accompaniment.

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

The second system continues the musical piece. The piano accompaniment includes dynamic markings of *f*, *sf*, *sf*, and *pp* across the system.

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-

The third system continues the musical piece. The piano accompaniment includes dynamic markings of *f* and *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

The fourth system concludes the musical piece. The piano accompaniment includes a *sf* dynamic marking.

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