

# 8 LA DANZA

## TARANTELLA NAPOLETANA

Poesia del Conte CARLO PEPOLI

ALLEGRO CON BRIO

$\text{♩} = 152$

The first system of music is in 6/8 time. The treble clef staff has a key signature of one sharp (F#) and a tempo marking of quarter note = 152. The bass clef staff has a key signature of one sharp. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *sf*. There are also some performance instructions like *4* and *3* above the notes.

The second system of music continues the piece. It features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *sf*. There are also some performance instructions like *3* above the notes.

The third system of music continues the piece. It features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *sf*.

The fourth system of music continues the piece. It features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *sf*. There are also some performance instructions like *12*, *14*, and *13* above the notes.

The fifth system of music continues the piece. It features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *sf*. There are also some performance instructions like *legato* and *cres.* below the notes.

46 *AD* *[Handwritten Signature]*

legato  
f sf sf pp cres.

f sf sf pp

cres.

CANTO

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 -

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*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'è - clai - re, viens, le bal va com - men - cer.

*f* > *p*

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 -

qua, un gar-zon bello e gio-con-do a cia-scu-na toc-che-rà. Fin-chè in  
-mans, des joy-eux pêcheurs de l'on-de re-ce-voir les soins ga-lans. Tant qu'aux

ciel brilla u-na stel-la, e la lu-na splen-de-rà, il più bel con la più  
cieux l'astre fi-dè-le et l'e-toi-le bril-le-ra, le plus jeu-ne à la plus

bel-la tut-tà not-te dan-ze-rà. Mam-ma mia,....mam-ma mia,....già la  
bel-le sa-main blan-che re-tien-dra. O ma mè-re, oh ma mè-re, sur la

lu-na è in mez-zo al ma-re, mamma mia,....mamma mia,....mam-ma mia, si sal-te  
pla-ge so-li-tai-re, oh ma mè-re, oh ma mè-re, oh ma mè-re, on va dan-

-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*

..... 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

*f* *pp legato*

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

*f* *f* *f*

..... 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

2413  
 MN WA MK

*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* *f* *f*

*f* *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-

*p*

-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-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. Dynamics include a forte (*f*) marking above the vocal line and piano (*p*) markings below the piano accompaniment.

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-

The second system continues the vocal and piano parts. The vocal line has a forte (*f*) dynamic marking above it. The piano accompaniment features a piano (*p*) dynamic marking below it.

-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-

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a forte-piano (*fp*) dynamic marking below it.

-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

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment has a forte (*f*) dynamic marking below it.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f* and *pp*.

- 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 -

The second system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note bass line and chordal accompaniment. Dynamics include *f*.

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 -

The third system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note bass line and chordal accompaniment. Dynamics include *f* and *pp*.

- 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

The fourth system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note bass line and chordal accompaniment. Dynamics include *f*.

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*

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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.....

.....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.

MC WA [Signature]