

# 8 LA DANZA

## TARANTELLA NAPOLETANA

Poesia del Conte CARLO PEPOLI (PER TENORE) *CS*

ALLEGRO CON BRIO

$\text{♩} = 152$

Handwritten musical notation for the first system of piano accompaniment. It consists of a grand staff with a treble and bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *sf*, *pp*, and *cres.*. The word *legato* is written above the first few measures.

Handwritten musical notation for the second system of piano accompaniment. It continues the melodic and harmonic material from the first system. Dynamics include *f*, *sf*, and *pp*.

Handwritten musical notation for the third system of piano accompaniment. It features a more active melodic line in the right hand. Dynamics include *cres.*.

CANTO (PER TENORE)

Ch: *Ch:*

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

U: *U:*

L: *L:*

M: *M:*

già Lu - na ma - re

8. *8.*

Sur - la pla - ge so - li tui - re, ah! ma

*f* *ff* *p*

Handwritten musical notation for the vocal part and piano accompaniment. The vocal part is written on a single staff with lyrics in Italian. The piano accompaniment is written on a grand staff. Dynamics include *f*, *ff*, and *p*. There are handwritten annotations: "CANTO (PER TENORE)", "Ch:", "U:", "L:", "M:", "8.", and "Sur - la pla - ge so - li tui - re, ah! ma".

Ch mia, si sal-te - rà; l'o-ra è bel-la per dan-za - re, chi è in a - mor non man-che-

U sal - te - rà a - mor non man-che-

L

M

c.c.

Ch - rà: già la lu - na è in mez-zo al ma - re, mam-ma mia, si sal - te - rà; l'o - ra è

U Mam - ma mi - a

L

M

f>

p

Ch bel - la per dan-za - re, chi è in a - mor non man-che - rà.

U

L

M

pp

U: *Gia la lu-na è inmez-zo al ma - - - re, mam - ma*

Ch: *Gia la lu-na in mezzo al ma -*

L M: *Mamma*

U/L: *mia, si sal - te - rà. Presto in danza a tondo a ton-do, don-ne mie, veni - te*

Ch: *-re*

L M: *ve - ni - te donne*

*mi - a*

L: *qua, un gar - zon bello e gio-con-do a cia-scu-na toc-che - rà. Fin-chè in*

Ch: *qua*

M: *(senza voce) Ah!*

L  
 ciel brilla u - na stel - la, e la lu - na splen - de - rà, il più bel con la più

Ch  
 La lu - na splende - ra

M

*f> f> f> f> f> f> f> pp*

L  
 bel - la tut - ta not - te dan - ze - rà. Mam - ma mia, .... mam - ma mia, .... già la

Ch  
 Ah! Mamme mia a

M

*sf*

L  
 lu - na è in mez - zo al ma - re, mamma mia, .... mamma mia, .... mam - ma mia, si sal - te -

Ch  
 Mamme mia a

M

*sf*

M +L +U +Ch

Ch

-rà, frinche, frinche, frinche, frinche, frinche, frinche, mamma mia,.....

U

L

M

legato

M +L +U +Ch

Ch

..... si sal - te - rà, frinche, frinche, frinche, frinche, frinche, frinche, mamma

U

L

M

*f*

*pp legato*

Ch

*f*

mia,..... si sal - te - - rà... la la ra la ra.....

U

L

M

raterale

*f*

*sf*

*sf*

Handwritten musical score for the first system. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The key signature is two sharps (F# and C#). The lyrics are: "..... la ra la la ra la la la ra la ra..... la ra la la".

Handwritten musical score for the second system. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The key signature is two sharps (F# and C#). The lyrics are: "ra la au la ra la ra..... la ra la la ra la". There are handwritten annotations "AAA f:" above the Soprano staff and "A A A" above the Alto staff. The piano part includes dynamic markings "f" and "fe e".

Handwritten musical notation for the Tenor and Bass parts, showing chord structures and melodic lines in the key of D major.

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

ra-le-ra-le ra ba-tam!

This system contains three staves. The top staff is a vocal line with lyrics 'la la ra la ra..... la la la la ra la.'. The middle staff is a vocal line with lyrics 'ra-le-ra-le ra ba-tam!'. The bottom staff is a piano accompaniment with treble and bass clefs. There are handwritten blue annotations: a bracket and an asterisk over a measure in the piano part, and vertical blue lines separating measures in the vocal parts.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth notes and slurs. There are handwritten blue annotations, including a bracket and an asterisk over a measure in the treble clef.

Sal-ta, sal - ta, gi - ra, gi - ra, o - gni coppia a cerchio va, già s'a-

c.c.

p

This system contains three staves. The top staff is a vocal line with lyrics 'Sal-ta, sal - ta, gi - ra, gi - ra, o - gni coppia a cerchio va, già s'a-'. The middle staff is a vocal line. The bottom staff is a piano accompaniment with treble and bass clefs. There are handwritten blue annotations: 'c.c.' above the piano part, 'p' below the piano part, and vertical blue lines separating measures in the vocal parts.



Ch *f* > -  
 -van-za, si ri-ti-ra, e al-l'as-sal-to tor-ne-rà: sal-ta, sal-ta, gi-ra,  
 M: *f* > *c.c.* *p*  
*sal-ta*

Ch *f* >  
 gi-ra, o-gni coppia a cerchio va, già s'a-van-za, si ri-ti-ra, e al-l'as-  
 M: *già s'a-van-za-ss al-to*

Ch *U*  
 -sal-to tor-ne-rà: *U*: già s'a-van-za, si ri-  
 Ch: *Ch*  
 M: tor-ne-rà  
*fp*

U  
Ch

M: *L* *ti* - - - - - ra, e al-l'as-sal-to tor-ne - rà. *L*: Ser - ra,

Ch: *L*

M: *M*: *L*

*L* *Ch*: ser - ra col - la bionda, col - la bru-na va qua e là, *Ch*: col - la ros-sa va a se -

*M*

*f* *f* *f* *f* *f* *f* *f* *pp*

*Ch*: *L* - con-da, col - la smorta fer-mo sta. *L*: Vi-va il ballo a tondo a ton-do, sono un

*M* *Ch*: *U*: *Uuh*

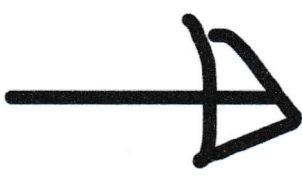
*M* *Text*:

re, sono un ba - scia, è il più bel piacer del mon - do, la più ca - ra vo - lut.

- tà. Mam - ma mia, ..... mamma mia, ..... già la lu - na è in mezzo al ma - re, mamma

← Seite 5 Mitle "Mamma mia"

Wiederholen von Mamma mia bis Schluß v. Refrain



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

*f* *f > p*

*cres.* *f* *ff*

8