

7 LA GITA IN GONDOLA

BARCAROLA

Poesia del Conte CARLO PEPOLI

ANDANTE GRAZIOSO

$\text{♩} = 152$

pp

The piano introduction consists of two systems of music. The first system features a treble and bass clef with a 12/8 time signature. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides a steady accompaniment. The second system continues the same musical texture.

The piano accompaniment for the first vocal entry is shown in two systems. The treble clef part features a complex, flowing melodic line with many slurs and accents. The bass clef part provides a steady accompaniment with a consistent rhythmic pattern.

CANTO

p

The vocal line for the first entry is shown in a single system. It begins with a rest followed by a melodic line with slurs and accents.

Vo-li l'a-gile bar-chetta, vo-ga, voga, o ma-ri-nar, or ch'Elvi-ra mia di-
 Glis-se, vole, o ma gon-do-le, Gon-dolier, fuis loin du bord pour qu'Elvi-re, mon i-

The piano accompaniment for the second vocal entry is shown in two systems. The treble clef part features a complex, flowing melodic line with many slurs and accents. The bass clef part provides a steady accompaniment with a consistent rhythmic pattern.

The vocal line for the second entry is shown in a single system. It begins with a rest followed by a melodic line with slurs and accents.

-letta a me in braccio sfi-da il mar.
 -do-le, dans mes bras-ses jet-te en-cor.

The piano accompaniment for the third vocal entry is shown in two systems. The treble clef part features a complex, flowing melodic line with many slurs and accents. The bass clef part provides a steady accompaniment with a consistent rhythmic pattern.

Brilla in calma la la - gu - na, u - na ve - la non ap - par, pal - lidetta è in ciel la
 Vois! des eaux la fleur hu - mi - de bril - le seu - le sur les mers, et du jour la sœur ti -

lu - na, tutto invi - ta a so - spi - - rar, Vo - - ga,
 - mi - de se balan - ce dans les airs. Gon - - do - - -

vo - - ga, ma - - rinar.....
 - lier fuis loin du bord.....

vo - - ga, vo - ga, ma - - ri - nar.....
 tout som - meil - le, et le flot dort.....

Bril - la in cal - ma, in cal - ma la la - gu - - na, u - - - na
 Vois!..... des eaux,.... vois des eaux la fleur hu - mi - - de bril - - - le

ve - la, u - na ve - la non ap - par... pal - - - li - - -
 seu - le, bril - le seu - le sur les mers, et du

- det - - - ta è in ciel..... la..... luna... tutto in - vita a sospi - -
 jour..... la sœur..... ti - - - mi - de se ba - - lance dans les

- rar
 airs.....

f *rall.* *a piacere*

f *rall. col canto* *col canto*

a tempo

..... Vo-ga, vo-ga, ma-ri - - nar,..... vo-ga, vo-ga, ma-ri - -
 Gon-dolier, fuis loin du bord,..... fuis..... loin,..... loin du

a tempo

p

rall.

- nar,..... vo-ga, vo-ga, ma-ri - nar.
 bord,..... fuis..... loin,..... loin du bord.

col canto

a tempo e pp

Se ad un bacio amor t'in-
 Si ton cœur parle, ô ma

- vi-ta, non temer, mio bel te-sor, tu saprai che sia la vi-ta sol nel bacio dell' a-
 bel-lè, lais-se toi par lui char-mer, à l'amour tout nous rap-pel-le, quand tout aime il faut ai-

- mor.
- mer.

Ma già un zef-firo se-re-no dolce dolce on-deg-gia il mar...vieni, El-vi-ra, a questo
Mais la brise enfin sou-pi-re, el-le a-gi-te les ro-seaux; sur mon sein viens, mon El-

se-no, vieni, e apprendi a pal-pi-tar... Vo-ga,
-vi-re, viens chercher un doux re-pos! Gon-do-

vo-ga, ma-rinar.....
-lier, fuis loin du bord.....

f vo - - ga, vo - ga, ma - ri - nar *pp*
 tout som - meil - le et le flot dort.....

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic and transitions to piano-piano (*pp*) for the second half. The piano accompaniment starts with a forte (*f*) dynamic and also transitions to *pp*. The key signature changes from one sharp (F#) to two flats (Bb, Eb) during the system.

Ma.....già un zef - fi - ro, un zef - fi - ro se - re - - no dol - - ce
 Mais..... la bri - se, mais la bri - se en - fin sou - pi - - re, el - - le a -

The second system continues the vocal and piano parts. The vocal line has a fermata over the final note of the first phrase. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *pp* and *f*.

dol - - ce ondeg - - gia il mar... vie - - ni, El -
 - gi - te, el - le a - gi - - te les ro - seaux... sur..... mon.....

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a consistent eighth-note pattern in the bass. The vocal line includes a fermata over the word 'sur'.

- vi - - ra, a que - - sto..... seno, vieni, e apprendi a palpi - -
 sein viens..... mon..... El - - vi - re, viens cher - cher un doux re - -

The fourth system concludes the page. The vocal line and piano accompaniment continue with the same rhythmic and dynamic patterns. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble.

f *rall.* *a piacere*

- tar, ahl.....
- pos! viens.....

f *rall. col canto* *col canto*

a tempo

..... Vo-ga, vo-ga, ma-ri - - - nar,....., vo - ga, vo - ga, ma - ri - -
..... Gon - dolier, fuis loin du bord,..... fuis..... loin,..... loin du

a tempo *p*

rall.

- nar,..... vo - ga, vo - ga, ma - ri - nar.
bord,..... fuis..... loin,..... loin du bord.

col canto *a tempo e pp*

trem. *Ad.* *