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Le Printemps

VALSE CHANTÉE

A MADAME ELISA VOLPINI.

POUR
VOIX DE SOPRANO

Paroles de
D. TAGLIAFICO

MUSIQUE DE

TITO MATTEI

N° 1. Edition avec paroles Italiennes de G. Zaffira. N° 2. Edition avec paroles Françaises.
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LA PRIMAVERA

VALSE CHANTÉE

Parole Italienne de

POUR SOPRANO.

Musica di

G. ZAFFIRA.

TITO MATTEI.

Tempo di Valzer.

PIANO.

CHANT.

Mira i pra-ti fio_rir! Tut_to spi_ra

gentil vo_lut_tà ah! ah! ah! Vie - ni,

vie - ni, o mio dol - - ce te_sor, Vie - ni

ah! vie - - ni, o mio be_ne di - let - - to, vie - ni!

vie - - ni il bel me - - se de' fior Chia - ma

l'al - - ma al la gioja all' af - fet - - to. Il

ciel sor - ri - de az - zu - ro Tutto è splen - dor, tutto è bel -

ta Deh, vien! vien! l'a - er pu - ro Par la d'ar - ca - -

ne vo - lut - tà. Il ciel sor - ri - de az - zu - ro,

Tutto è splen - dor, tutto è bel - tà, Oh vien! vien! l'a - er

pu - ro Par - la d'ar - ca - ne vo - lùt - tà Per noi,

per - no - i di gio - vi - nez - za Per noi

Per noi so - - - no la gioja e l'eb - brez - -

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Per noi so - - - no la gioja e l'eb - brez - -". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support with chords and moving lines.

za, Per noi so - no dell' a - mor I tras - porti e l'ar -

The second system continues the vocal line with the lyrics "za, Per noi so - no dell' a - mor I tras - porti e l'ar -". A piano dynamic marking (*p*) is present in the piano accompaniment. The notation includes a fermata over the vocal line.

dor, I tras - - por - - ti, i tras - por - ti e

The third system shows the vocal line with lyrics "dor, I tras - - por - - ti, i tras - por - ti e". The piano accompaniment continues with harmonic accompaniment.

l'ar - dor.

The fourth system concludes the vocal line with the lyrics "l'ar - dor.". The piano accompaniment features a forte dynamic marking (*f*) and includes a section with a dotted rhythm and a fermata.

Con brio.

Ratto e fu - ga - ce del tempo sull' a - - - le Il gior - no passa e la

mf *p*

vi - ta se n' va; Pri - ma che quin - ga l'is - tan - te fa -

f *p*

ta - - - le Pro - fit - tia mo dell' e - tà!

f *f*

Ab! Ab!

Ratto e fu - ga - ce del tem - po sull' a - - - le Il gior - no passa, e la

p *Cresc.* *p*

p
 Ah!

vi - ta sen' va; Pri - ma che giunga l'is - tan - te fa - ta

f *p* *Cresc.*

f

dan - ziam, can - tiam!

le, Pro - fit - tia - - mo dell' e - tà! Dan - ziam, can -

p

f *p*

tiam! Per ques - ti cam - pi a - pri - - ci

Cresc. *p*

Cresc. *f*

Go - diam l'o - re fe - li - ci Di nos - tra gio - ven - tù!

Cresc. *p*

p
Can - tiam, dan - ziam! L'A - pri - le del - la

Cresc.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a piano (*p*) dynamic. The lyrics are "Can - tiam, dan - ziam! L'A - pri - le del - la". The bottom two lines are piano accompaniment, featuring block chords in the left hand and a more active right hand. A *Cresc.* (crescendo) marking is placed above the piano part in the third measure.

Cresc.
vi - - ta. Iu - bre - - ve, ah! fa par - ti - ta, Vo - la e non

p *Cresc.*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "vi - - ta. Iu - bre - - ve, ah! fa par - ti - ta, Vo - la e non". The piano accompaniment continues with block chords. A *Cresc.* marking is above the vocal line in the first measure, and another *Cresc.* marking is above the piano part in the fourth measure. A piano (*p*) dynamic is marked at the beginning of the piano part in the first measure.

f
tor - na più.

f *f*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "tor - na più." and begins with a forte (*f*) dynamic. The piano accompaniment features a more rhythmic and active texture. There are two *f* (forte) markings in the piano part, one in the second measure and another in the fourth measure.

f *f*

Detailed description: This system contains the fourth line of music, which is entirely piano accompaniment. It continues the rhythmic and harmonic texture from the previous system, with two *f* (forte) markings in the piano part, one in the second measure and another in the fourth measure.

Musical notation for the piano introduction. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *f* (forte), *p* (piano), and *Cresc.* (crescendo).

Vocal entry with the exclamation "ah!". The vocal line consists of four "ah!" notes, each with a slur. The piano accompaniment features a steady rhythmic pattern in the left hand and a more active line in the right hand. Dynamic markings include *p* and *Rall.* (rallentando).

Vocal line: "Vie - ni, vie - ni o mio dol - ce te - sor,". The piano accompaniment continues with a consistent harmonic texture. Dynamic marking is *p*.

Vocal line: "vie - ni, ah vie - ni o mio be - ne di - let -". The piano accompaniment features a prominent bass line with slurs. Dynamic marking is *p*.

Vocal line: "to! Vie - ni, oh vie - ni! il". The piano accompaniment features a rapid, repetitive eighth-note pattern in the right hand and chords in the left hand. Dynamic marking is *pp* (pianissimo).

Cresce

me-se de' fior, il bel me-se de' fior

Par-la al co-re d'a-mor, Vie-

- ni, deh vie-ni, il bel me-se de' fio-ri Parlaal

cor parla al cor Di tri-pu-dio e d'a-mor, Di tri-pu-dio e d'a-mor,

vie - - - - ni, deh vien? Pa - - - -

la d'a - mor La gen - - til sta - - gion de'

mf *Cresc.*

fior Vie -

f *ff*

- - - - ni!

ff