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P. 70019

5.
Matthilde Tempel



VI CANZONE TTE

col accompagnamento di Piano-Forte

composte di

J.F. STERKEL.

Presso Breitkopf e Härtel in Lipsia

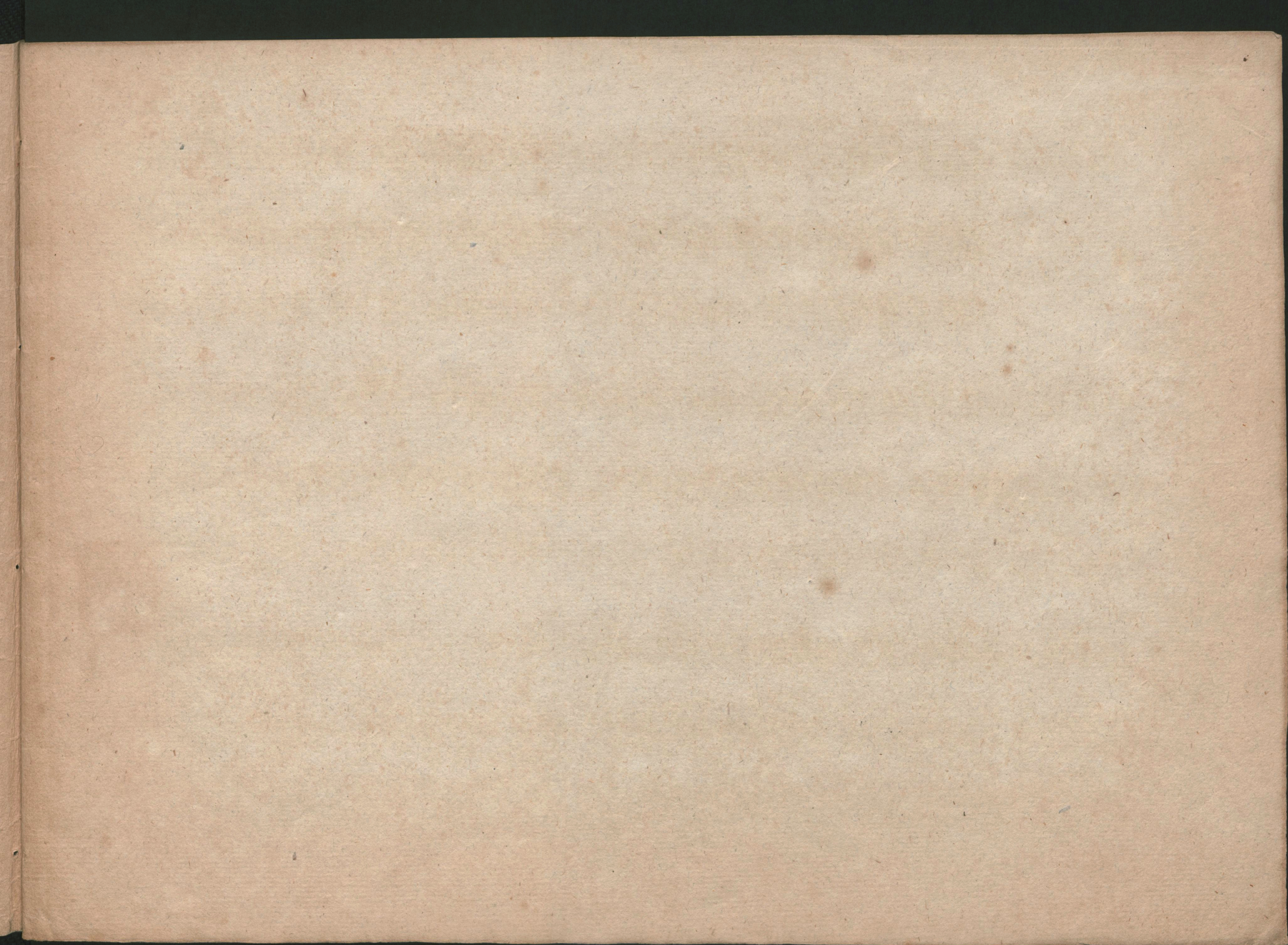
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4 No 1
Soprano

Andante sostenuto

Pianoforte

Come le vi-o-lette u - mili e solette del - la rosa al

piè spun-tanodis-crette; que - ste canzonette s'u - mi - liano a Te,

que - ste canzonette s'u - mi - liano a Te. Tu Nice a-mica

pp
ten.

mia con dolce corte-sia rice = vile da me, rice = vi = le da

me. Sa-mi = ca mia tu sei, sa mi = ca mia tu sei, ne gior = ni tuoi fe-li-ci ri-

cordati di me, ne giorni tuoi fe-li = ci ricordati di me.

N^o 2.
Soprano.*Andante con moto*

Pianoforte

Handwritten musical score for Soprano and Piano. The score is written in 2/4 time with a key signature of one flat (B-flat). The Soprano part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The lyrics are in Italian and are written below the Soprano staff. The score is divided into three systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The piano accompaniment consists of a continuous melody in the right hand and a simpler bass line in the left hand. The lyrics are: "Come farfalla al lu = me, intorno a Te maggi = ro il volto tuo ri = mi = ro, e mi si bruccia il cor, il vol = to tu = o ri = mi = ro e mi si bruc = cia il cor. Al = ita atan = te pene tu sola apprestar puoi;"

Come farfalla al lu = me, intorno a Te maggi = ro il volto tuo ri =

= mi = ro, e mi si bruccia il cor, il vol = to tu = o ri = mi = ro e mi si

bruc = cia il cor. Al = ita atan = te pene tu sola apprestar puoi;

squarciami il sen = se vuoi, ma non negarmi a-mor *squarciami il sen = se*

The first system of the musical score consists of three staves. The top staff is a vocal line in a single treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a trill (tr) in the final measure. The middle staff is the right-hand part of a piano accompaniment, written in a grand staff with a treble clef and a key signature of one flat. It features a continuous, flowing melody with many beamed sixteenth notes. The bottom staff is the left-hand part of the piano accompaniment, written in a grand staff with a bass clef and a key signature of one flat, featuring a more rhythmic accompaniment with eighth and sixteenth notes.

vuoi, ma nò, ma non negarmi a-mor, squarciami il sen = se vuoi ma

The second system continues the musical score with three staves. The vocal line (top staff) continues with the lyrics, including a trill (tr) and a sixteenth-note run (marked with a '6' and a slur). The piano accompaniment (middle and bottom staves) continues with its respective parts, maintaining the same key signature and rhythmic patterns.

non negar = mi a-mor.

The third system concludes the piece with three staves. The vocal line (top staff) ends with a final note and a double bar line. The piano accompaniment (middle and bottom staves) also concludes with a final chord and a double bar line.

N.º 5.
Soprano*Andante sostenuto*

Pianoforte

Sma-ri - sce, o Clo - ri, il gi - glio la ro - sa, e

= guale a fiori smarisce bel - tà, e-gua - le a fiori sma -

ri - sce bel - tà. Di ge - nio genti - le di al - ma gra -

ziosa il fior gio - ve - nile mai non sma - ri - rà il fior giove -

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the vocal line. The piano accompaniment starts with a grand staff (treble and bass clef) and a key signature of two flats. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simpler bass line.

ni - le mai non smari - rà nò nò nò mai non sma - ri - rà .

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a fermata over the word "ni". The piano accompaniment includes dynamic markings: *cres* (crescendo) and *f* (forte) in the left hand, and *p* (piano) in the right hand. The system ends with a repeat sign.

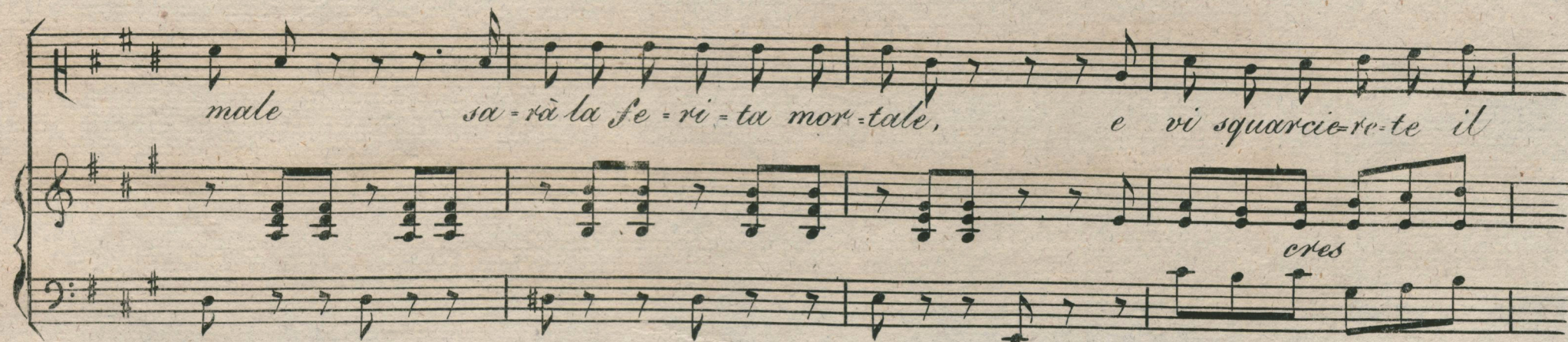
The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with various musical notations, including slurs and dynamic markings. The system ends with a repeat sign.

N. 4.
Soprano.

Allegretto

Pianoforte

Voi che dal dardo d'a-mo-re fe-ri-to il cor vi sen-
-ti-te l'a-vi-so mi-o u-di-te: sof-fri-te un pò di do-
lor! si con forza e con ri-gore cer-ca-te a ca-var-vi il



male sa-rà la fe-ri-ta mor-tale, e vi squarcie-re-te il

cres

This system contains the first three staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves in treble and bass clefs. The lyrics are written below the vocal staff.



cor, e vi squarciere-te il cor.

f *p* *cres* *il for:*

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment features a dynamic change from *f* (forte) to *p* (piano) and then a crescendo leading to *il for:* (il fortissimo).



Diminuendo

This system contains the final three staves. The piano accompaniment is marked with a *Diminuendo* (diminishing) instruction, indicated by a slur over the notes. The system concludes with a double bar line.

No. 5.
Soprano

Andante

Pianoforte

Quel ca - ro a-mabil vi - so fe - rito a in sen quest'al - ma, quel
labro e quel sorri - so fa in seno il cor balzar, quel labro e quel sor -
ri - so fa in seno il cor balzar.

Ma se l'oggetto a-ma-to volge ad altri quel co-re tu sol pie-to-so a-mo-re tu

sol pie-to-so a-mo-re puoi l'alma a con-solar, tu sol puoi l'alma a conso-

lar, tu sol pie-to-so a-mo-re tu sol puoi l'alma a consolar.

N^o 7.
Soprano.*Allegro vivace*

Pianoforte

Di gioja e di con-ten-to mi bal-xa in se - no l'al - ma, ri =

tro-vo al fin la cal - ma la mia se - li - ci - tà, ri-tro-vo al fin la

cal - ma la mia se - li - ci - tà

Scor-dato hò la crude = le spezzato hò le ca =

= tene ces-sa = te orson le pe = ne più il cor bramar non sà, più il

cor bramar non sà Di

gioja e di con = ten-to mi bal = xainse = no l'al = ma, ri = tro = vo al fin la

cal = ma, la mia fe = li = ci-tà, ri = trovo al fin la cal = ma la

mia fe = li = ci-tà.

Scordato hò la crude - le spezzato hò le cate - ne, ces - sa - te or son le

pe - ne più il cor bramare non sà, più il cor bra-mar non

sà — — — — — Di gioja e di con-ten - to mi

volti

bal = zain se = no l'al = ma ri = tro = vo al fin la cal = ma, lo mia se = li = ci =



The first system of the musical score consists of three staves. The top staff is a vocal line in a single system with lyrics written below it. The lyrics are "bal = zain se = no l'al = ma ri = tro = vo al fin la cal = ma, lo mia se = li = ci =". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be common time.

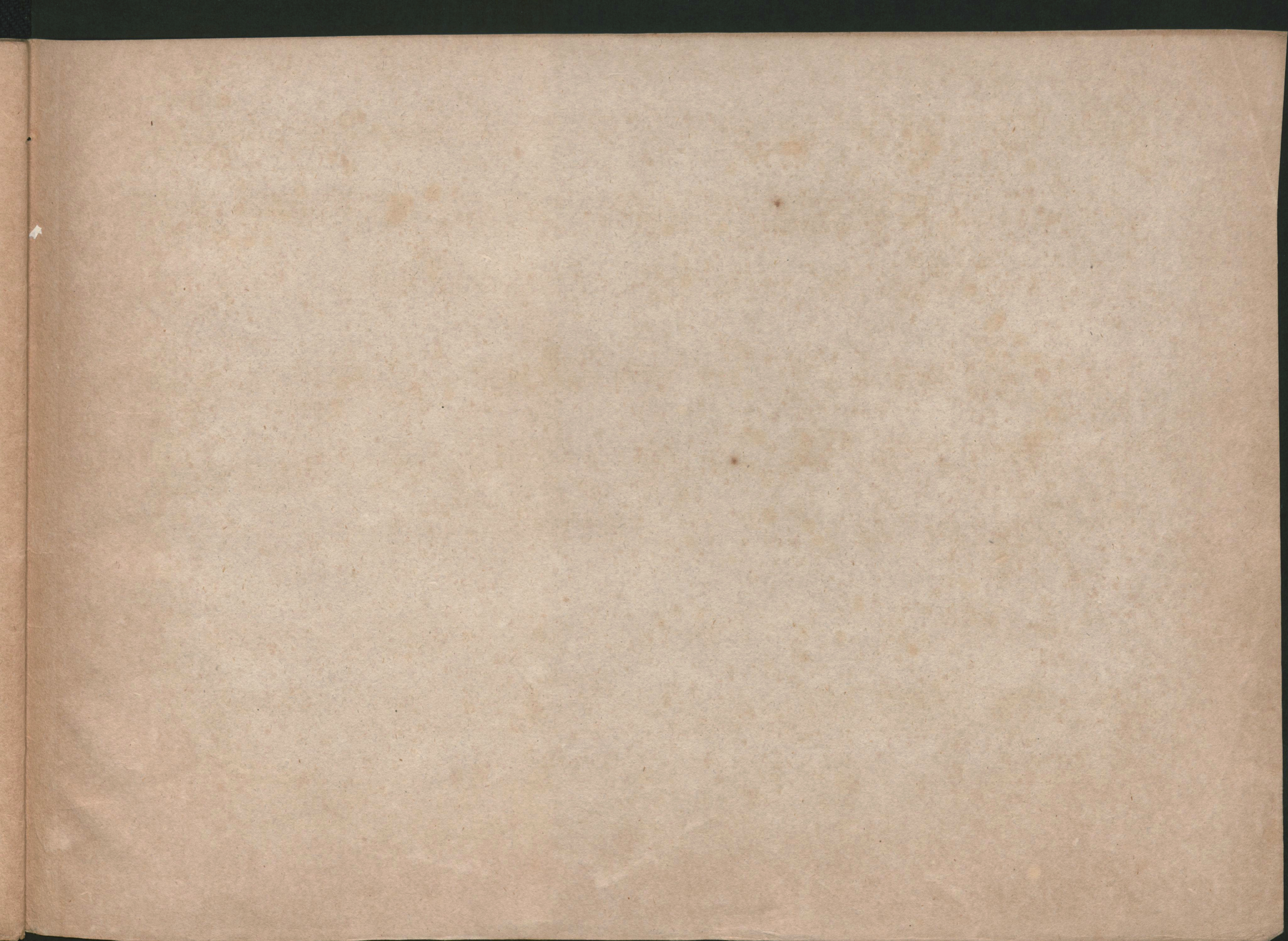
taì ri = tro = vo al fin la cal = ma la mia se = li = ci - tà.



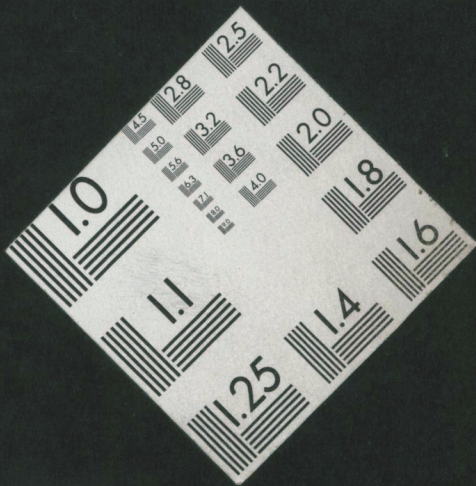
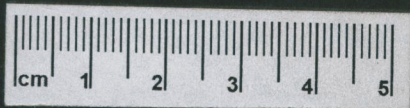
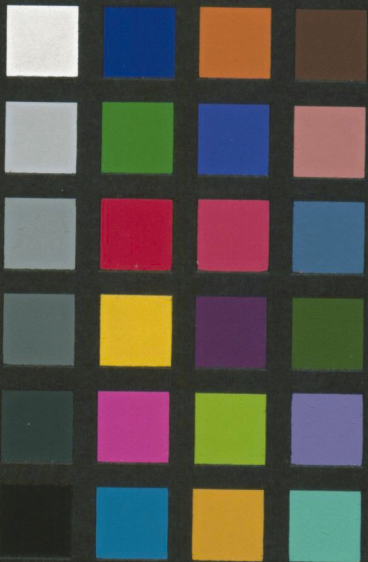
The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "taì ri = tro = vo al fin la cal = ma la mia se = li = ci - tà.". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in two staves.



The third system of the musical score concludes the piece. It features a vocal line and piano accompaniment. The piano accompaniment in the bottom staff ends with a double bar line and the word "Fine" written in a decorative script. The key signature remains two flats.







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