

FA UNA CANZONA

SSA, a cappella

ORAZIO VECCHI

Arranged by RUSSELL ROBINSON

This Italian madrigal was written by Orazio Vecchi who was born in Modena, Italy in 1550 and died there in 1605. He was an Italian composer and poet. This madrigal should be sung in Italian, which is not difficult for any age singer. The madrigal speaks about the joy of singing:

Sing a song and never sing of sorrow.
The air will be filled with rejoicing.
Sing me to sleep with a serenade.
Sing sweetly to the song's closing.

Sing a song to make cool my love.
Because my heart hurts for you.
Sing me to sleep with a serenade.
Sing sweetly to the song's closing.

Try to sing with text accents, for example:

can-zó - ne dol-ce fa-cen-do-la fi-ne-re

In addition, make sure that all c's are pronounced as ch. For example: dol-ce = dol-che, facendola = fa-chen-do-la

Be sure to observe the dynamic markings so that you get the echo effect in the beginning of the song.

Enjoy this happy Italian madrigal!

Russell Robinson

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Approximate performance time: 1:15

$\text{♩} = 120$

f

S I
Fa u - na can - zo - ne sen - za no - te ne - re.
Per en - tro non vi spar - ge - re du - rez - ze.

S II
Fa u - na can - zo - ne sen - za no - te ne - re.
Per en - tro non vi spar - ge - re du - rez - ze.

A
Fa u - na can - zo - ne sen - za no - te ne - re.
Per en - tro non vi spar - ge - re du - rez - ze.

(for rehearsal only)

Piano
f

The first system of the musical score is for Soprano I (S I), Soprano II (S II), Alto (A), and Piano. It begins with a dynamic marking of **f** (forte). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "Fa u - na can - zo - ne sen - za no - te ne - re. Per en - tro non vi spar - ge - re du - rez - ze." The piano part consists of chords in the left hand.

p **f** **5**

Fa u - na can - zo - ne sen - za no - te ne - re. Se mai bra - ma - sti la...
Per en - tro non vi spar - ge - re du - rez - ze. Che le mie o - re - cchie non...

Fa u - na can - zo - ne sen - za no - te ne - re. Se mai bra - ma - sti la...
Per en - tro non vi spar - ge - re du - rez - ze. Che le mie o - re - cchie non...

Fa u - na can - zo - ne sen - za no - te ne - re. Se mai bra - ma - sti la...
Per en - tro non vi spar - ge - re du - rez - ze. Che le mie o - re - cchie non...

p **f**

The second system of the musical score continues the vocal parts and piano accompaniment. It features dynamic markings of **p** (piano) and **f** (forte). A rehearsal mark **5** is placed above the piano part. The lyrics are: "Fa u - na can - zo - ne sen - za no - te ne - re. Se mai bra - ma - sti la... Per en - tro non vi spar - ge - re du - rez - ze. Che le mie o - re - cchie non...". The piano part continues with chords.

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p

— mia gra-zia ha-ve - re. Se mai bra-ma - sti la — mia gra-zia ha-ve - re.
 — vi so - no_a-vez - ze. Che le mie_o-re - cchie non — vi so - no_a-vez - ze.

p

— mia gra-zia ha-ve - re. Se mai bra-ma - sti la — mia gra-zia ha-ve - re.
 — vi so - no_a-vez - ze. Che le mie_o-re - cchie non — vi so - no_a-vez - ze.

p

— mia gra-zia ha-ve - re. Se mai bra-ma - sti la — mia gra-zia ha-ve - re.
 — vi so - no_a-vez - ze. Che le mie_o-re - cchie non — vi so - no_a-vez - ze.

p

9

rit. *mp cresc.* $\text{♩} = 110$

mp *rit.* Dol - ce men - te,
 Fal - la d'un tuo nó ch'in - vi - ta al dor-mi - re. Dol - ce men - te,
mp *rit.* Dol - ce men - te,
 Fal - la d'un tuo nó ch'in - vi - ta al dor-mi - re. Dol - ce men - te,
mp *rit.* *mp cresc.*

mf *rit. last time* *f* *(rit. last time)*

dol - ce men - te fa - cen - do - la fi - ni - re.

mf *rit. last time* *f* *(rit. last time)*

dol - ce men - te fa - cen - do - la fi - ni - re.

mf *rit. last time* *f* *(rit. last time)*

dol - ce men - te fa - cen - co - la fi - ni - re.

mf *rit. last time* *f* *(rit. last time)*

