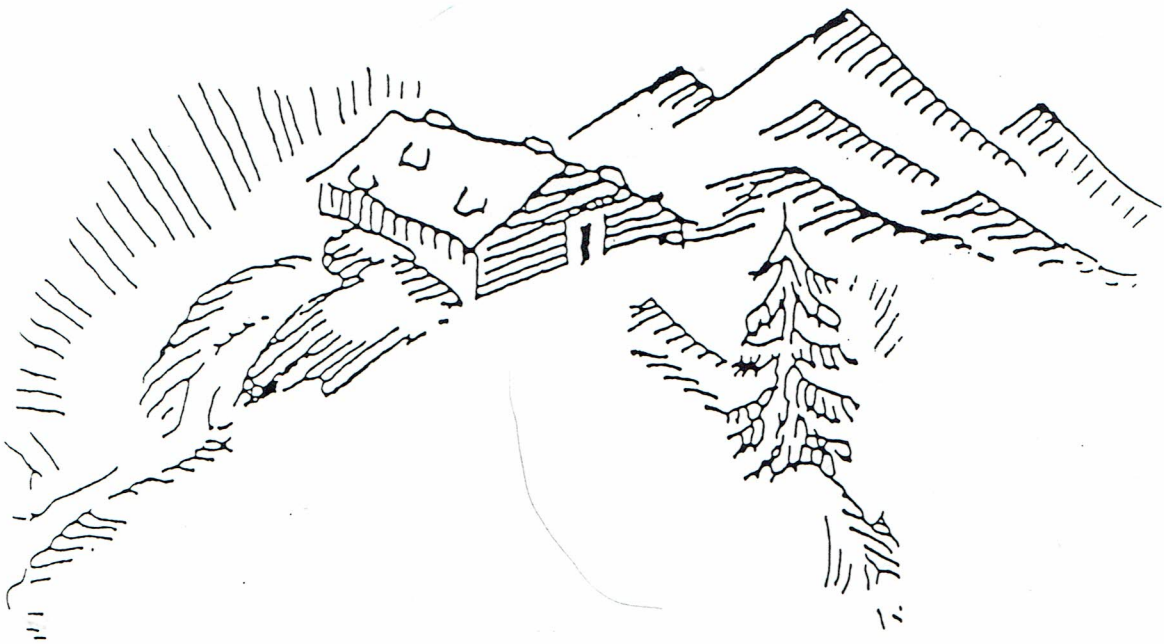


Walter Rüfenacht

Printemps

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Printemps.

Walter Rüfenacht 1999

mf

Qu'il est beau dans le feuil-la-ge, dans le so-leil du ma-
 loi fau-vet — te la voix pu-re, chan-te gaie — ment son re-
 Toi qui som — meil-le en — co-re, re-veil' toi chant a-vec

B.1. { Qu'il est beau
 La fau-vet-
 Toi qui som —

B.2. { dans le so-
 chan-te gaie-
 re-veil' toi

mf

fin. L'oi-seau voy-a-geur est de re — tour, an-non-
 frain. Ell' nous in-vi-te à l'é — cou — l'er, et d'en-
 nous. Lè — ve toi et viens vit' ad — mi — rer, la na —

B.1+2 { voy — a — geur
 in — vi — te à
 toi et viens

mf

cant le beau le gai prin-temps. L'oi-seau voy — a — geur de
 ton — ner nō — tre chan-son. Ell' nous in — vit' à l'é-
 tu — re si mer-veil-leu-se. Lè — ve toi et viens ad —

T2 { cant — le gai
 ton — ner nos
 tu — re mer —

B.1+2 { voy-a-geur est de
 in-vi-te à l'é-
 toi et viens vit' ad —

rit.

re — tour, an — non — cant le gai prin — t'emps.
 cau — ter, et d'en — ton — ner nōs chan — sons.
 mi — rer, la na — tu — re mer — veil — leu-se.

B.1+2 { an — non — cant le
 et d'en — ton — ner
 la na — tu — re

rit.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music, ending with a repeat sign. The middle and bottom staves are in bass clef and contain accompaniment for the first four measures.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system, ending with a repeat sign. The middle and bottom staves continue the accompaniment for measures 5 through 8.

The third system of musical notation consists of three staves. The top staff continues the melody for measures 9 through 12. The middle and bottom staves continue the accompaniment for measures 9 through 12.

The fourth system of musical notation consists of three staves. The top staff continues the melody for measures 13 through 16, ending with a double bar line. The middle and bottom staves continue the accompaniment for measures 13 through 16, also ending with a double bar line.