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Periodical Amusements,

For the
Spanish Guitar.

Humbly Dedicated to

H. R. H.

THE DUCHESS OF YORK,

By *B. Bertolazzi.*



Printed for the Author.

ALLEGRO MODERATO

The words of the preceding the music by W. A. Mozart

CANTO

GUITAR

First system of musical notation for Canto and Guitar.

Second system of musical notation for Canto and Guitar.

Third system of musical notation for Canto and Guitar.

Fourth system of musical notation for Canto and Guitar.

Fifth system of musical notation for Canto and Guitar.

Sixth system of musical notation for Canto and Guitar.

Seventh system of musical notation for Canto and Guitar.

SOAVE GIUBILO. ARIETTA.

The words by Sig^r Boschini, the Music by W. A. Mozart.

Allegretto Mod^{to}

CANTO

CHITARRA

So... a... va giubi-lo brillami in pet-to, il mio di-
 - let to ri-- tor- ne- ra; Or di quest' ani- ma il rio tor-
 men- to, pa- ce e conten- to com- pense ra, So... a- ve
 giubilo brillami in pet-to, il mio di let- to ri-- torne
 ra, Or di quest' anima il rio tormento, pa- ce e con-
 ten- to com- pense -- ra, pace e con- tento com- pense -
 ra, compensera, compensera,

F A N D A N G O.

A Spanish Dance for the Guitar.

ANDANTINO
GRAZIOSO

The musical score is written for guitar on a single staff in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo and mood are indicated as 'ANDANTINO GRAZIOSO'. The piece begins with a 'Dolce' marking. The notation includes various musical elements: eighth and sixteenth notes, slurs, and dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). The score is divided into measures by vertical bar lines, with some measures containing multiple beamed notes. The paper shows signs of age, including yellowing and foxing.

This page of musical notation consists of ten staves of music, likely for a piano. The notation is written in a single melodic line on a grand staff. The music features various dynamic markings and articulation marks.

The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with dynamic markings *sf* (sforzando) and *p* (piano). The second staff continues the melody with similar dynamics. The third staff features a *pp* (pianissimo) marking and the word *dolce* (dolce), indicating a softer, sweeter sound. The fourth staff continues the melody. The fifth staff features a *f* (forte) marking. The sixth staff continues the melody. The seventh staff features a *f* marking. The eighth staff features a *bis* marking and a *p* marking. The ninth staff continues the melody. The tenth staff concludes the piece with a *pp* marking and a double bar line.

Composed by B. Bortolazzi .

Pastorale .

CHITARRA

or =

CANTO

Piano Forte .

Andantino Grazioso .

Non mi lasciar ben mi - - - o , senti mio dolce a -

- - - more , senti mio dol - ce a more ; troppo fedel , son

io, deh calma il mio do - lore, troppo fedel son

i - - o, deh calma il mio do - lor.

V.S.

V. S.

Vieni speranza a -- mata, quest'almamia con sola,

vieni che sei te so -- la, la pace del mio cor, vieni speranza a

ma -- ta quest'alma mia con- sola, vieni che sei te sola la

Handwritten musical score on aged, stained paper. The score is organized into three systems, each featuring a vocal line and a piano accompaniment. The first system includes the lyrics "pace del mio cor, vieniche sei te sola la pace del mio cor." The second system includes the lyrics "Non mi lasciar ben". The third system includes the lyrics "mi - - o senti mio dolce a - more, senti mio dolce a - more,". The piano accompaniment consists of two staves per system, with various musical notations including chords, arpeggios, and dynamic markings such as *sf* (sforzando). The paper shows signs of age, including yellowing and foxing.

pace del mio cor, vieniche sei te sola la pace del mio cor.

Non mi lasciar ben

mi - - o senti mio dolce a - more, senti mio dolce a - more,



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The key signature has one sharp (F#).

oim troppo fedel son io, deh cal ma il mio do--lore,



Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has some notes with fermatas. The piano accompaniment continues with similar patterns. The key signature remains one sharp.

troppo fedel son i--o, Deh cal ma il mio do-lor.



Third system of musical notation. It continues the vocal and piano parts. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The key signature has one sharp.

vieni speranza a--mata, quest'alma mia con

--- sola, Dch vieni che seite sola la pace del mio

retardando
cor, vieni che sei te so la la pace del mio cor, la pace del mio

cor la pace del mio cor.

N O T T U R N O

For the Guitar

ANDANTE



ALLEGRETTO

