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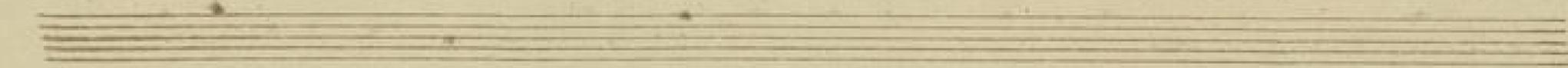
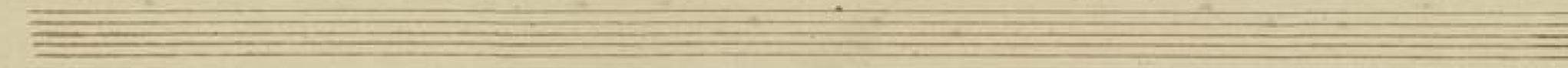
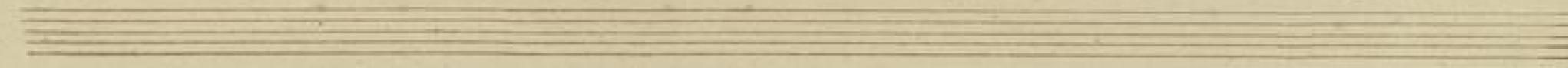
Così fan tutte - Don Mus.Ms. 1389a-d

Mozart, Wolfgang Amadeus

[S.l.], 1790 (1790c)

[3.] Terzetto

urn:nbn:de:bsz:31-102497



Alfonso. Basso.

Terzetto

Allo: 23.



Sarò anch'io de' con vi - tu ti &



E che brindis re - pli cati far so - gliamo



al Dio d'amor che brindis re pli cati far so



gliamo al dio d'amor che brindis re pli - ca



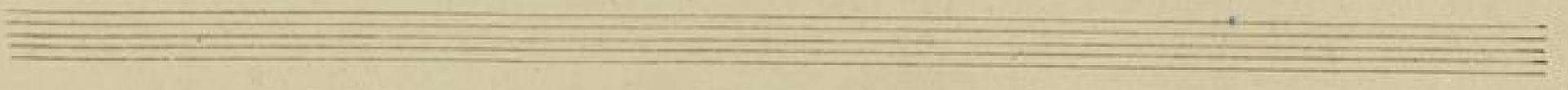
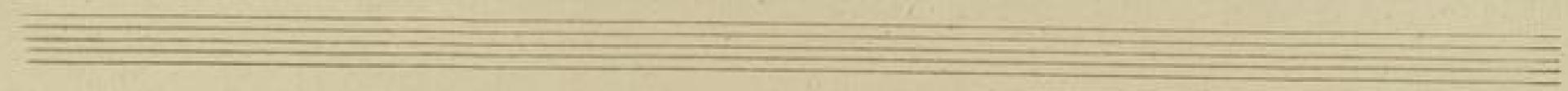
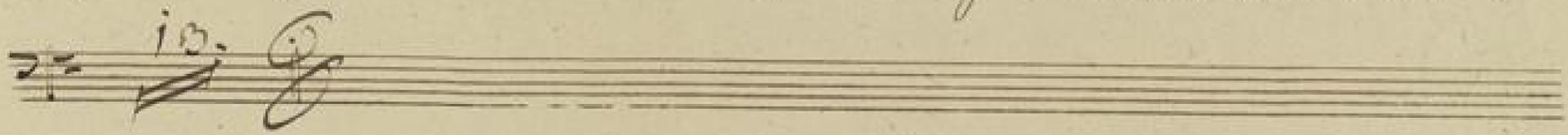
te far so - gliamo al dio d'amor che brindis re pli



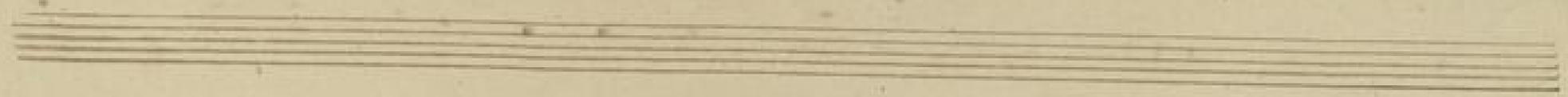
ca - ti far vo gliamo al dio d' amor



far vo gliamo al dio d' amor far vo gliamo al dio d' amor.



The image shows a page of aged, yellowish paper with six horizontal musical staves. Each staff is composed of five parallel lines. The paper has a slightly textured appearance and some minor foxing or staining, particularly near the top edge. The staves are arranged vertically and are completely blank, with no notes or markings.



No 3.



Giuliano Bassi



Tersetto

Giulio Basso

Cllo 12.

In o - nor di Gi - te - re a un con -

vi - to lo voglio far in o - nor di Gi - te - re - a

un con vi - to lo voglio far.

Ci sa - rete si sig - nor ci sa - rete sig -

nor ci sa - rete si sig - nor E che

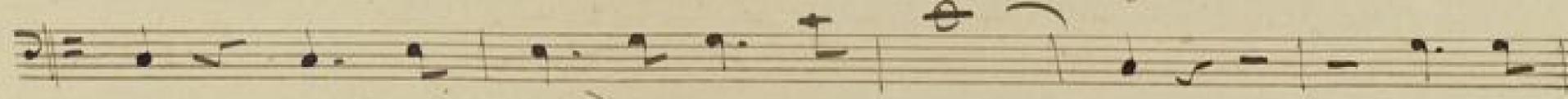
brindis re - pli - cati far vo - gli ^{amo} ~~amo~~ al dio' amor e che



brindis repli - ca - ti far vo gliamo al dio d'a mor e he



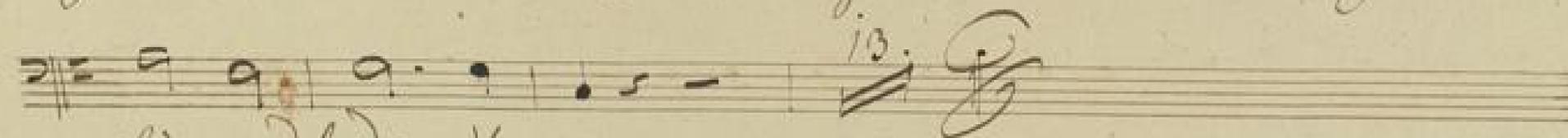
brindis repli ca - ti far vo gliamo al dio d'a



mor e he brindis repli ca - ti far vo



gliamo al dio d'a mor far vo gliamo al dio d'a mor far vo



glia mo al dio d'a mor

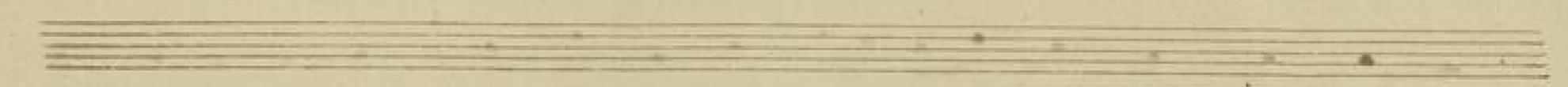


The image shows six horizontal musical staves, each consisting of five lines. The notation is handwritten in dark ink. The first staff contains a series of notes, starting with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. The second staff continues the melody with similar note values. The third staff shows a change in rhythm, with some longer note values. The fourth staff has a more complex rhythmic pattern, including some beamed notes. The fifth staff continues the piece with various note values and rests. The sixth staff concludes the piece with a final note and a double bar line. The paper is aged and shows some foxing and staining, particularly in the lower half.



No. 6.

Terando Tenore



Ser: etto

Terrando Tenor

Allo *2.* *fo*

U - na - bel - la se - re - nata

far io voglio alla mia Dea - far io voglio,

far io vo - glio alla mia Dea

mf

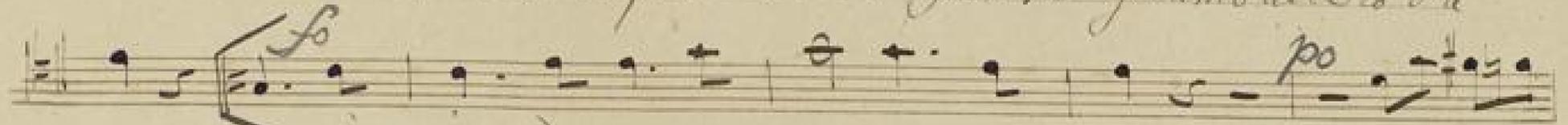
Ci sa - rete si sig - nor ci sa - rete si sig -

nor - ci sa - rete si sig - nor

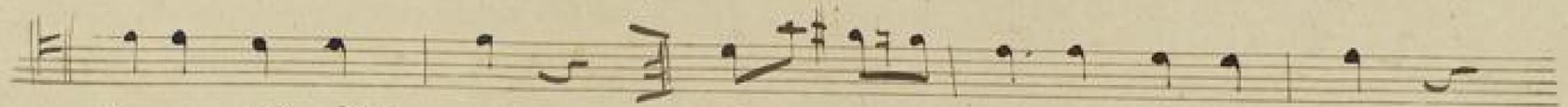
che brindis repli c'ati far vo - gliamo al Dio Na



mor ethe brindis repli ca ti far vo gliamo al Dio Na



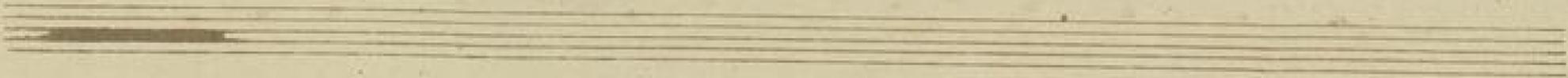
mor ethe brindis repli ca — — ti far vo



gliamo al Dio Na mor far vo gliamo al Dio Na mor



far vo gliamo al Dio Na mor



The image shows a page of aged, yellowish paper with six horizontal musical staves. Each staff is composed of five parallel lines. The paper has a slightly textured appearance and some minor foxing or staining, particularly near the edges. The staves are arranged vertically and are completely blank, with no notes or markings.