

Jornal



DE

MODINHAS

Com acompanhamento de Cravo

PELOS MILHORES AUTORES

DEDICADO

*A Sua Alteza Real
Princesa do Brazil*

Por P.A. Marchal Milcent.

*No primeiro dia e no Quinze de cada Mez, Sahirá
huma Modinha nova.*

Preço 200. R.^s

LISBOA

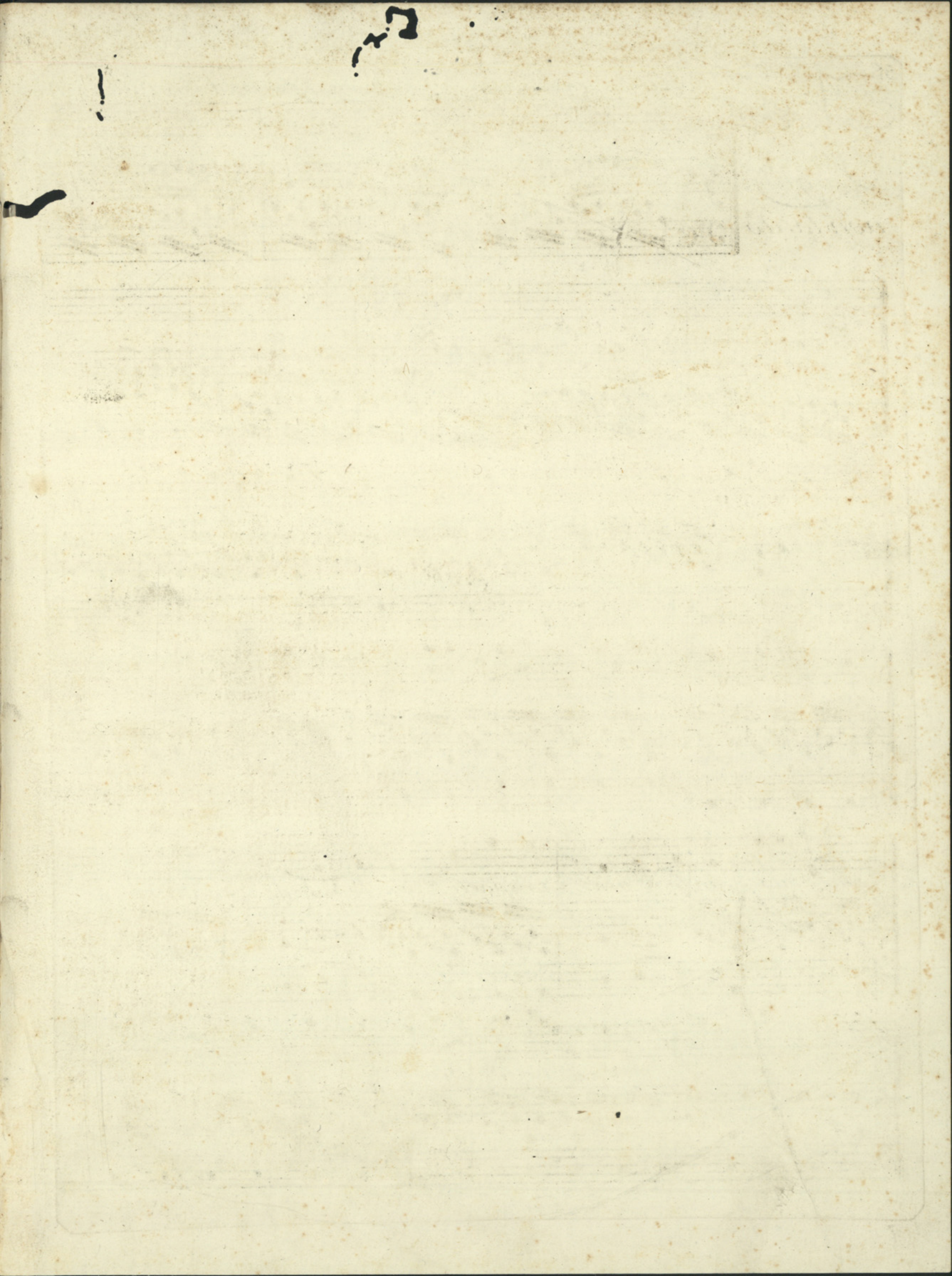
*Na Real Fabrica e Armazem de Muzica no Largo de Jezus
onde se podera Abonar para a Coleção de cada anno, pella quantia de 2880.
na mesma Real Fabrica se achá toda qualidade de Muzica*

2

1

2

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]



Canzoncina, il Sogno di il S.^r Antonio Puzzi, al Servizio Rial.

Largo
non tanto

Par ti con l'ombra è ver l'inganno ed il pia cer l'inganno ed il pia

cer ma la mia fiamma oh dio i do lo del cor mio

del cor mio con l'om bra non parti con l'om bra non parti

se mai per un mo mento lo sguardo io son se . . .

li...ce poi cresce il miotor mento quan do ri

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase, followed by a series of sixteenth-note runs in the piano part. The lyrics are written in a cursive hand below the notes.

tor na il di poi cresce il miotor mento

The second system continues the musical piece with similar notation. The piano accompaniment consists of dense sixteenth-note patterns. The lyrics are written below the vocal line.

quan do ri tor na il di parti con l'ombra e

The third system shows the vocal line and piano accompaniment. The piano part continues with sixteenth-note runs. The lyrics are written below the notes.

ver ma la mia fiam ma oh dio con l'om bra

The fourth system includes a triplet of sixteenth notes in the piano part. The lyrics are written below the vocal line.

non parti con l'ombra non parti

The fifth system continues the musical piece with similar notation. The piano accompaniment consists of dense sixteenth-note patterns. The lyrics are written below the notes.

The sixth system shows the piano accompaniment part of the music, featuring dense sixteenth-note runs. It concludes with a double bar line.

52

This image shows a page of aged, yellowed musical manuscript paper. The paper is heavily stained and discolored, particularly at the top and right edges, where there are dark ink smudges and a small mark resembling the number '52'. The page contains several horizontal staves, but the musical notation is extremely faint and illegible. The overall appearance is that of an old, worn document.