

Bevilacqua, Matteo

**Non t'accostare all'Urna, Aria Con Accompagnamento Di Fortepiano, o
Chitarra, composta DAL SIG.R MATTEO BEVILACQUA**

**Vienna
2 Mus.pr. 1461**

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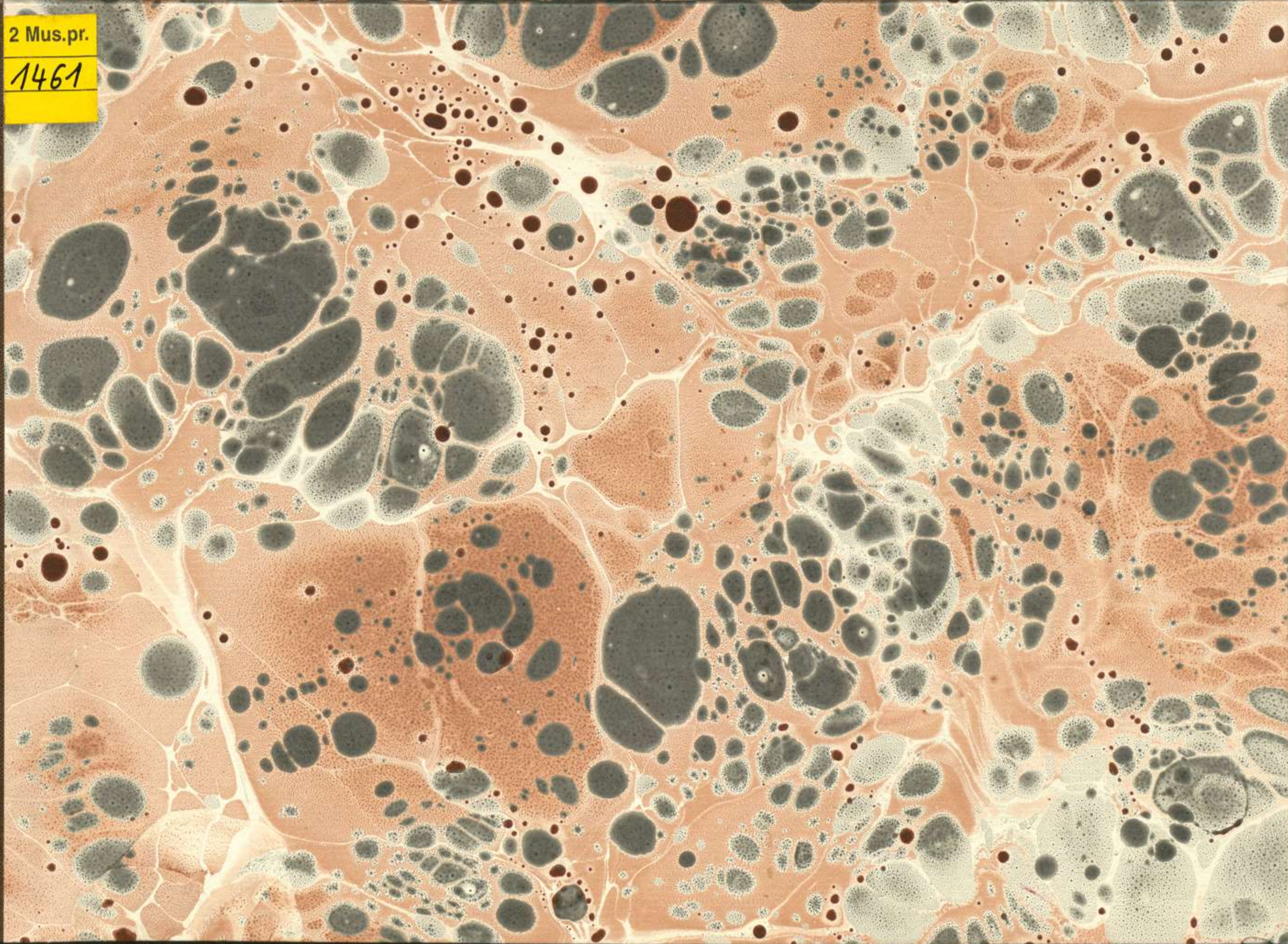
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Non t'accostare all'Urna,

Aria



Con Accompagnamento

Di Forte-piano, o Chitarra,

composta

DAL SIG.^{RE} MATTEO BEVILACQUA

N^o 80.

85/23.

VIENNA

Nel Magasino della Caes. Recl. Privileg. Stamperia chimica.

299 - Hauffl

Largo

Canto

Non tu-co-sta-ro all'ur-na che l'or--sa mi-e rin--ser-ra

Chitarra

Forte

piano

che l'or--sa mi-e rin--ser-ra questa pie-to--sa terra e sa-ora al mi-o-do-

The second system of the musical score continues the vocal line and guitar accompaniment. The vocal line begins with the lyrics "che l'or--sa mi-e rin--ser-ra" and continues with "questa pie-to--sa terra e sa-ora al mi-o-do-". The guitar accompaniment consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in a common time signature (C) and a key signature of two sharps (F# and C#). The tempo is marked "Largo". The dynamics range from forte (f) to piano (p). The guitar part features a mix of chords and arpeggiated patterns, with some slurs indicating phrasing. The vocal line is written in a single staff with a soprano clef, showing various note values and rests.

tor questa pie-to-ra ter-ra è sa-cra al mio Do-lor al mio al mio Do-

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment, and the fourth staff is the left-hand piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.

tor o Dio gli affanni tuoi ri-cu-ro i tuoi gia-cinti i tuoi gia-cin-ti che

This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment, and the fourth staff is the left-hand piano accompaniment. The piano accompaniment features a prominent bass line with many notes marked with a '5', indicating a fifth finger position. Dynamics markings like 'f' (forte) are present. The system concludes with a fermata over the final note of the vocal line.

4

gio-va-no a-glie-tin-ti che gio-va-no a-glie-stinti Due la-cri-me, o' due fior che

ff

ff

gio-va-no Due la-cri-me che gio-va-no Due fior che gio-va-no Due

p *ff*

p *ff*

pppp *pppp*

186

La-crime che gio-vano due fior che gio-vano due la-cri-me che gio-vano due

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The two staves below are for piano accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a longer note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

fior che giova-no due fior *Allegro* *empia do-ve-viallo-ra do-ve-viallo-ra*

The second system of the musical score also consists of three staves. The top staff is the vocal line with lyrics. The two staves below are for piano accompaniment. The tempo marking *Allegro* is written above the vocal line. The lyrics continue from the first system. The piano accompaniment continues with similar rhythmic patterns, showing some dynamic markings like *mf* and *f*.

6

por ... germiun fil d'a-i-ta por-ger-miunfil d'a-i-ta

f

f

quando trae-a la-vi-ta in braccio dei so-spir empia! do ve-vi

p

f

p

f

Largo 7

porgermiunfil'da i - ta empia! empia! a che d'innu - til pianto

The first system of music consists of four staves. The top staff is the vocal line, with lyrics written below it. The second and third staves are for the piano accompaniment, and the fourth staff is the bass line. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Largo'. The lyrics are: 'porgermiunfil'da i - ta empia! empia! a che d'innu - til pianto'.

Largo

as - - sor - di la fo - - re - - sta a che? a che la s - - sor - di a che?

The second system of music continues the composition with four staves. It maintains the same key signature and tempo. The lyrics are: 'as - - sor - di la fo - - re - - sta a che? a che la s - - sor - di a che?'. The musical notation includes various rhythmic values and dynamic markings.

Andante maestoso

Ri-spetta un om-bra me-sta, e la-scia la dor,

f

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs), and a fourth staff for the basso continuo. The tempo is marked 'Andante maestoso'. The lyrics are written below the vocal staff.

mir e la-sciala e la scia la dor-mir ri-spet-ta un ombra

fz

This system contains the next four staves of the musical score. The top staff is the vocal line, followed by two staves of piano accompaniment, and a fourth staff for the basso continuo. The lyrics continue below the vocal staff. The system concludes with the dynamic marking 'fz'.

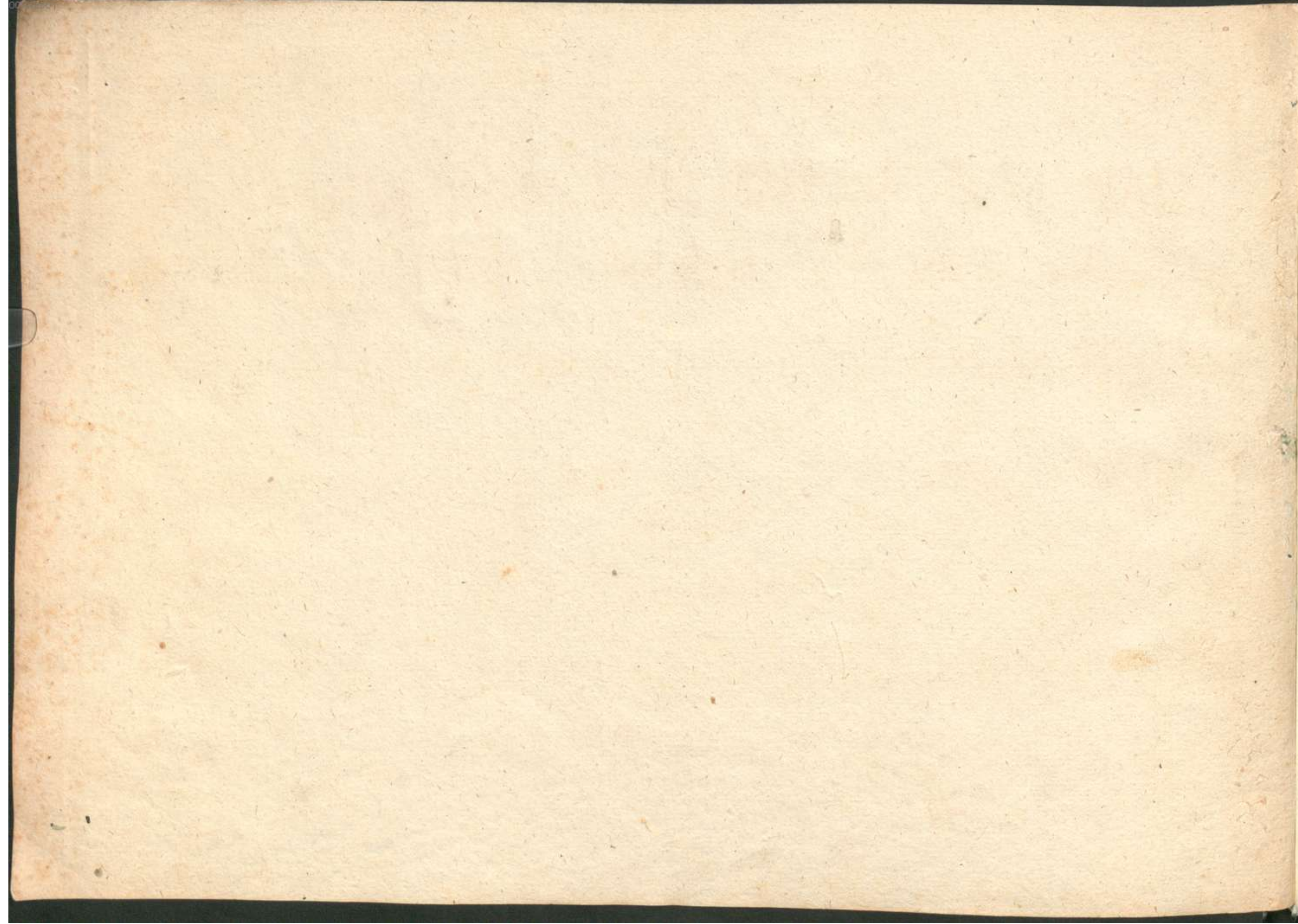
me -- sta, e la - scia la dor -- mir ri - spet - ta, e la - scia la ri.

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second and third staves are for the piano accompaniment, featuring chords and melodic lines. The bottom staff is the bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics markings include *f* and *p*.

spetta un' om - bra me - sta, e la - scia la dor - mir, e la - - - scia la dor - mir

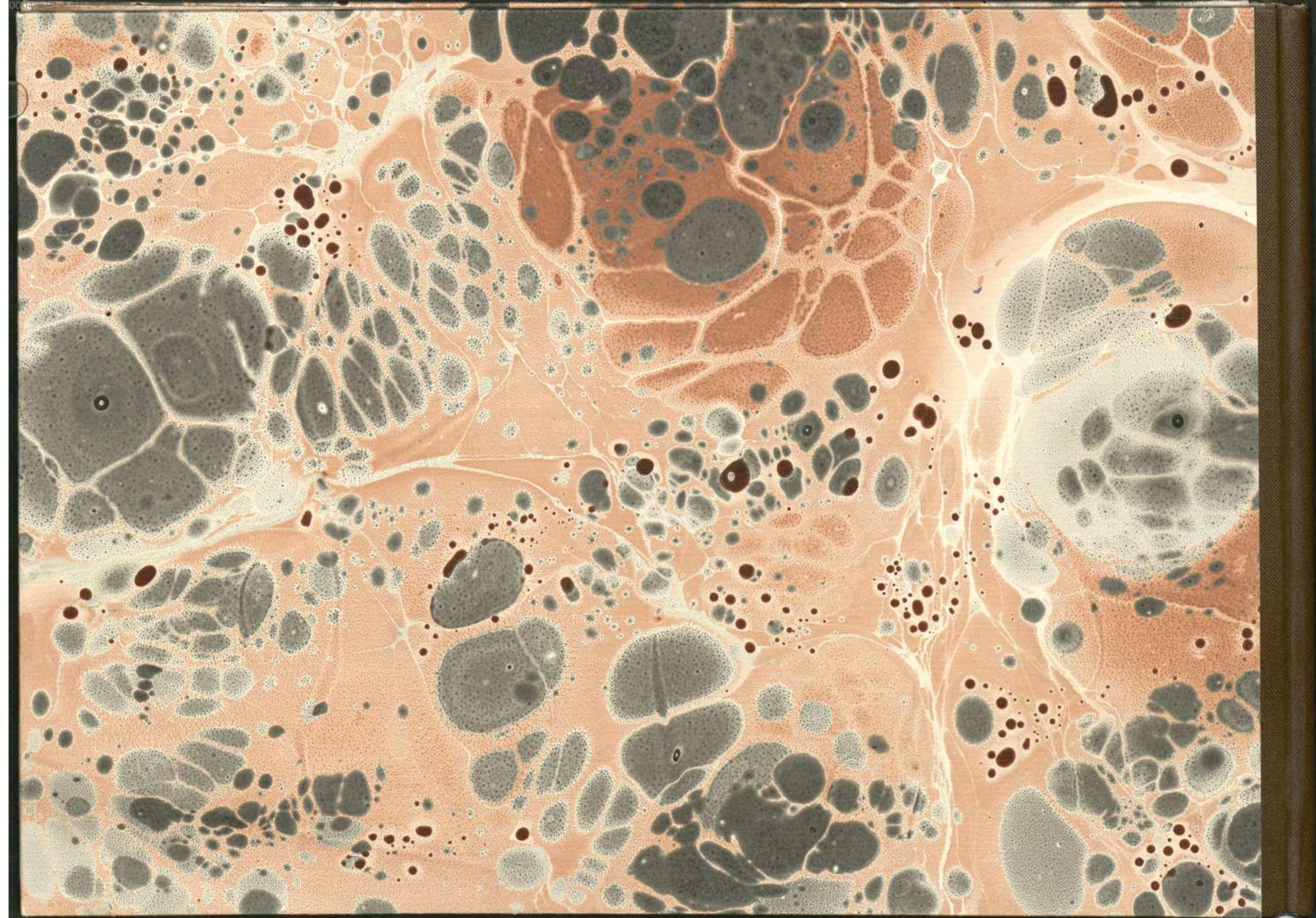
ad libitum

The second system of the musical score also consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are for the piano accompaniment. The bottom staff is the bass line. The key signature remains three sharps and the time signature is 3/4. The marking *ad libitum* is written above the vocal line. The system concludes with a double bar line.



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me -- sta, e la - scia la Dor -- mir ri - spet - ta, e la - scia la ri,

spet - ta un om - bra a Dor - mir

