

Martini, J. \*

12 Canoni d'amore per il 3 Voci e  
Clavi-Cembalo. Musica del sigl. Maestro  
Martino. Arrang. pour Clavi-Cembalo par  
M<sup>r</sup> Schweizer.

Man., 6 Bl. (3 Doppelbl.)

wahrsch. Autograph (Anton?) Schweit-  
zers. Auf d. letzten S. findet sich  
eine Notiz von seiner Hand mit Unter-  
schrift.

+ vielleicht Padre Giambattista Martini?

Die Canons 1-4  
(1. Doppelbogen) n.  
5-12 (2. u. 3. Bogen)  
liegen getrennt, wohl  
schon längere Zeit.  
(s. Notiz) gehören jedoch  
höchstwahrscheinlich  
zusammen - daher  
unter einer Nr. vereinigt

Häuser - Bodmer

AV(A III) + AV(A I) (1. Doppelbogen)  
Nr. 95 f. Nr. 31

135

Mus. ms. 1454

XII. Canto d'Amore

per il

2. Voce

e  
Clavi. Cembalo.

Musica d. O. sig. Maestro Martino.

avanz. per Clavi. Cembalo per M. S. il. sig. M.

36 f



2 *Canone I.*

*Largo*

*Canto*

*Chitarra.*

*Chitarra*  
*Riangforte*

*Combato*

ti lascio mio bene Dio - non ti addormenti, ti lascio addio non ti scorderò me,  
Conservo in te ben mio di se che niente ti lascio addio, non ti scorderò me,  
ti lascio non ti addormenti, ti lascio addio non ti scorderò me,

*Allegretto*

*Clavi*

*Clavi*

Nelle cose in un momento, caro benio dir corrai mille cose in un momento Caro  
ma' non posso il labbro d'arte, dietro al corso del piacere no non posso,  
no, no, no ma non posso non posso non posso mille cose



*crescendo*

ben io dir vorrei, mille cose in un momento caro ben io dir vorrei, caro  
 non si no ma non posso il labro lento dietro il corso del piacer  
 Vorrei, ma non posso il labro lento dietro il corso del piacer

ben io dir vorrei, caro ben io dir vorrei,  
 Del-pia-ces, Del-pia-ces,  
 Del-pia-ces Del-pia-ces.

*Da capo*

4 Canone III

*Larghetto*

Vocal 1: *Da Capo*

Vocal 2: *Da Capo*

Vocal 3: *Da Capo*

Clav. Cemb.

*Alligretto*

Canone II

Vocal 1: *Da Capo*

Vocal 2: *Da Capo*

Vocal 3: *Da Capo*

Clav. Cemb.

*Alligretto*

Canone V. And.

Vocal 1: *Da Capo*

Vocal 2: *Da Capo*

Vocal 3: *Da Capo*

Clav. Cemb.



Canone V. Andante Mus. ms. 1454

(2.) 5

Handwritten musical score for a Canon in G major, Op. 108, No. 5 by Johann Sebastian Bach. The score is written on aged paper and includes staves for Flute (Fl.), Clarinet (Clar.), and Bassoon (Fag.). The tempo is marked "Andante". The score is divided into two systems. The first system contains the beginning of the piece, and the second system contains the end of the piece, marked "Da Capo". The notation includes various musical symbols such as notes, rests, and clefs.



No. 6 Andantino.

Clarinetto

Andantino

*Da capo*

*In capo*

No. 7 Andante

1.

2.

3.

4.

No. 8 Allegro



127. *Ladante Concerto*

1. 

2. 

3. 

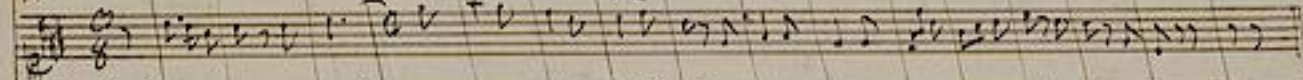
4. 

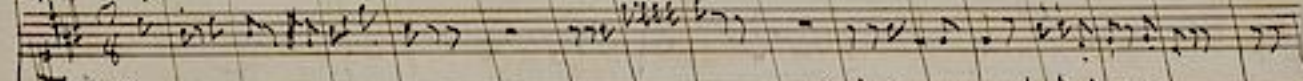
5. 

*Da Capo*

128. *Alllegro vivace*













*Da Capo*

*Da Capo*



*Andante con moto.*

1.

2.

3.

*Clav.*

*Violoncello*

*Arioso. Istta voce. Allegretto*

*Clav.*

*Clav.*

*Andante*

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a cursive hand.

*Da Capo*

*Allegro*

Handwritten musical score for the second system, consisting of five staves. The notation is more complex, featuring many sixteenth and thirty-second notes, and includes dynamic markings like 'p' and 'f'. The music is written in a cursive hand.

Handwritten musical score on page 10, featuring a complex arrangement of staves with various musical notations, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes a variety of note values, rests, and dynamic markings such as *pp* and *ppp*. The piece concludes with the instruction *Adagio*.

Handwritten musical score on page 11, showing a continuation of the musical notation from the previous page. The notation includes various note values, rests, and dynamic markings. The piece concludes with the instruction *Adagio*.



No. 12. Adagio Amorevole.

11

Handwritten musical score for the first system of 'No. 12. Adagio Amorevole.' It consists of four staves. The first three staves are for a string quartet (Violin I, Violin II, and Viola/Cello), and the fourth is for the basso continuo. The music is in 2/4 time and features a melodic line in the first violin with a 'p' dynamic marking.

Handwritten musical score for the second system of 'No. 12. Adagio Amorevole.' It consists of four staves. The first three staves are for a string quartet, and the fourth is for the basso continuo. The music continues with various dynamics including 'cresc.' and 'p'.

*Da Capo*



12



Genaugelt. für Bass. M. 2. und 3. Tenor  
 Original. eduit von dem Text  
 des Original. und ist durchgänglich  
 das in dem Original. und ist durchgänglich  
 mit dem Original. und ist durchgänglich  
 correct. sich allen nach dem Original.  
 3<sup>te</sup> übermessen.

J. J. Bach  
 1781

