

Schraner No: II.

2. Fach 3. Lage

no: 5.) *Sinfonia*

Violini Oboi, Corni,  
Viola e Basso

Partitura sola

del sigl. Bernasconi.



Musica

3014

n 3



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Handschrift Nr. Müs. 3017/N/3

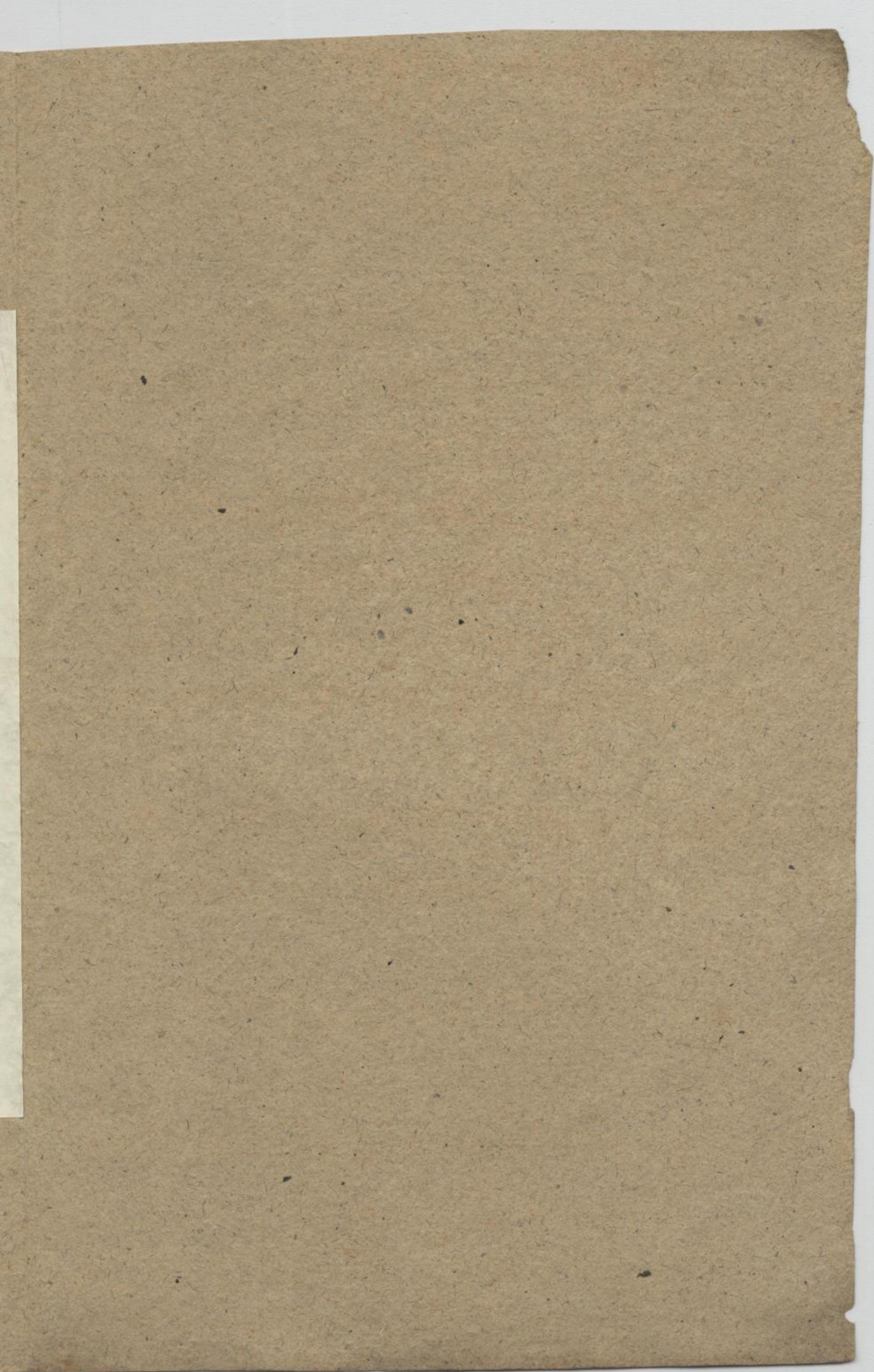
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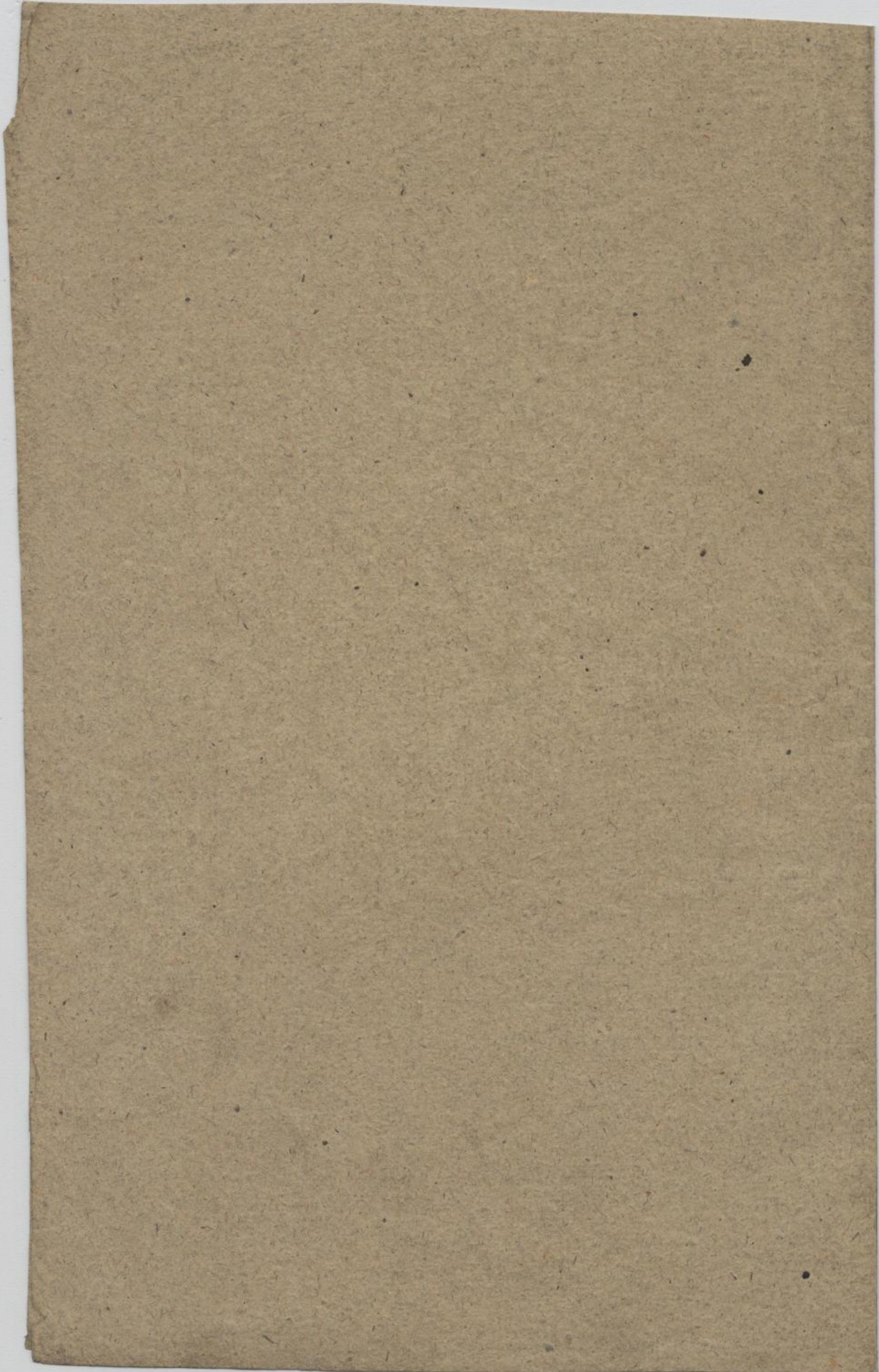
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III 9 280 Jd G 80/68





Allegro assai. Sinfonia

3 del Sig. Andrea Bernasconi

Handwritten musical score for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *unif.*, *col Basso*, *pia.*, *for.*, and *piano*. The notation is in a historical style, likely from the 18th or 19th century.

*Cori*  
*Viol. I<sup>o</sup>*  
*Viol. II<sup>o</sup> unif.*  
*Viola*  
*Basso*  
*col Basso*  
*pia.*  
*for.*  
*col B.*  
*for.*  
*piano*  
*pia.*  
*piano*  
*unif.*  
*unif.*  
*pia.*  
*col B.*  
*piano*

Mus. 3017-N-3

SLUB Dresden

4.  
3.  
52.

1-2

This is a handwritten musical score for a cello and double bass. The score is written on 18 staves, organized into systems of six staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked with various dynamics and articulations, including *for.* (forte), *uniso.* (unisono), and *pia.* (piano). The notation includes complex rhythmic patterns, slurs, and dynamic markings. The first system starts with a *for.* marking. The second system includes *uniso.* and *pia.* markings. The third system features *for.* and *pia.* markings. The fourth system includes *for.* and *uniso.* markings. The fifth system has *pia.* and *for.* markings. The sixth system includes *for.* and *uniso.* markings. The seventh system features *for.* and *uniso.* markings. The eighth system includes *for.* and *uniso.* markings. The ninth system has *for.* and *uniso.* markings. The tenth system includes *for.* and *uniso.* markings. The eleventh system features *for.* and *uniso.* markings. The twelfth system includes *for.* and *uniso.* markings. The thirteenth system has *for.* and *uniso.* markings. The fourteenth system includes *for.* and *uniso.* markings. The fifteenth system features *for.* and *uniso.* markings. The sixteenth system includes *for.* and *uniso.* markings. The seventeenth system has *for.* and *uniso.* markings. The eighteenth system includes *for.* and *uniso.* markings.

Handwritten musical score for the first system, featuring five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a *for.* marking. The second staff has *pia.* and *for.* markings. The third staff has a *unis.* marking. The fourth staff has *pia.* and *for.* markings, and is labeled *col. B.*. The fifth staff has a *pia.* marking.

Handwritten musical score for the second system, featuring four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is labeled *Andantino.* The second staff has a *unis.* marking. The third staff is labeled *col. B.*. The fourth staff is labeled *col. B. Hoje*.

Handwritten musical score for the third system, featuring four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The second staff has a *unis.* marking. The third staff is labeled *col. B.*.

Handwritten musical score for the fourth system, featuring four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The second staff has a *unis.* marking. The third staff is labeled *col. B.*. A handwritten number '2' is visible at the bottom center of the page.

*pia.* *for.*

*pia.* *for.*

*unis.*

*Presto assai* *pia.* *for.*

*pia.*

*unis.* *unis.*

*col Basso* *col B.* *pia.*

*Violoncello Solo.*

*unis.*

*col Basso*

*for.*

*for.* *pia.* *for.*

*unis.*

*for.* *pia.* *for.*

*Contrabasso.* *pia.* *for.*