

Badische Landesbibliothek Karlsruhe

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Non so frenare il pianto - Don Mus.Ms. 424

Feldmayr, Georg

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

Bass (instrumental) & Sopran

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Mus. No. 424

Basso.

Adagio.

Basso.

Soprano.

Basso.

fo: p: Recit: *Va cedi ama al destin dame lontan ovivi fe-*

lice il tu odor consola

ten: po:

Tempo I.



Recit.

Poco avrai da doler - ti ch'io ti viva infedele anima

po: ten.

Adagio

ppp.

po:

gia da questo momento io comincio a morir a Tempo. questo ch'io

ppp.

verso forse e' l'ultimo pianto ad - dio non dirmi mai

po:

Volti:



piu che infido e che spergiuro io sono.

Andante Sostenuto.

fo:

p:

ffo:

fo: *p:* *p:*

Non sa frenare il pi



anto non so frenare il pianto. Cara nel dirti ad-

dio ad dio non sa frenare il pianto cara nel

ffo.

dirti ad - dio ma questo pianto mio tutto non e' dolor

mf.

ma questo pianto mio tutto non e' dolor no

mf. ppo.

Volti.

so frenare il pi-anto cara nel dirti dio nel dirti ad
 dio. ma questo pianto tutt non e' = = = = =
 non e' dolor.
mf *ffo* *pp.*

The image shows a page of handwritten musical notation on aged paper. It features a vocal line with lyrics in Italian and a piano accompaniment. The lyrics are: "so frenare il pi-anto cara nel dirti dio nel dirti ad dio. ma questo pianto tutt non e' = = = = = non e' dolor." The piano part includes dynamic markings: *mf*, *ffo*, and *pp.* The notation includes various musical symbols such as notes, rests, and slurs.



non so frenare il pianto.
cara nel dirti ad- dio non so fre- nare il pian- to
cara nel dirti ad- dio cara nel dirti addio ad- dio
ma questopianto mio tutto non e' do- lor.
fo: Votti:

Non so frenare il pianto

pp
non so frenare il pianto cara nel dirti ad - dio ad -

dio non so frenare il pianto non so frenare il pian -

to cara nel dirti nel dirti = = ad dio cara nel

Detailed description: This is a page of handwritten musical notation, likely a manuscript. It features two systems of staves. The top system consists of a vocal line and a piano accompaniment line. The vocal line begins with the lyrics 'Non so frenare il pianto'. The piano accompaniment has a complex texture with many beamed notes. The second system continues the piece, with the vocal line repeating 'non so frenare il pianto' and 'cara nel dirti ad - dio ad -'. The piano accompaniment continues with similar complexity. The third system shows the vocal line with 'dio non so frenare il pianto non so frenare il pian -' and the piano accompaniment with 'to cara nel dirti nel dirti = = ad dio cara nel'. The notation includes various note values, rests, and dynamic markings like 'pp'. The paper is aged and shows some wear.



dir ti addio nel dir ti addio ma questo pianto
ma questo pian
to tutto non e dolor non
e dolor.
ppp.
ffo.

The image shows a page of handwritten musical notation on aged paper. It features a vocal line and a piano accompaniment. The lyrics are written in Italian cursive. The piano part includes complex chordal textures and dynamic markings such as *ppp.* and *ffo.* The notation is in a single system with a grand staff (treble and bass clefs).





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Mus No 424

Basfo.



BLB

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Karlsruhe

Basso.

Adagio.

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. Dynamics include *pp.*, *ris.*, *cres.*, *fo.*, and *fo.*

Recitativo.

Handwritten musical notation for the second system, primarily a vocal line. The lyrics are: *Va cediama al destin da melon.*

Handwritten musical notation for the third system, including piano accompaniment and lyrics. The lyrics are: *tano vivi felice il tuo dolor consola.* The tempo marking *Tempo Imp.* is present.

Handwritten musical notation for the fourth system, including piano accompaniment and lyrics. The lyrics are: *Ioca avra idadolerti ch'io ti viva infe-* The tempo marking *po: ten:* is present.



Adagio.

fo. *ppp.* *rit.*

dele anima mia

pp.

ppp.

gia da questo momento io comincio a mo-

a Tempo:

rir

questo ch'io verso, fors e l'ultimo pianto.

pp. *cres. f.* *fo.*

addio non dirmi mai piu che infido e che spergiuro io sono.

Volti.

*Sostenuto.
Andante.*

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The markings include *p* (piano), *f* (forte), *sf* (sforzando), and *pp* (pianissimo). The score is written in a cursive, historical style. The first staff begins with the tempo markings *Sostenuto.* and *Andante.* The music is organized into measures by vertical bar lines.



mf.

fo.

po.

po.

Vollt. Sub.

ff.



The image shows a page of handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes. The second staff also starts with a treble clef, one flat, and common time, featuring a series of eighth notes followed by a half note and then a series of eighth notes with slurs. Dynamic markings are present: *p:* at the beginning, *fp:* above the first measure of the second staff, and *f:* above the first measure of the third staff. The third staff begins with a treble clef, one flat, and common time, with a dynamic marking of *ppp:* below the first measure. It contains a few notes followed by a large, stylized flourish. Below the third staff are seven empty musical staves.



The image shows a page from a music manuscript book, featuring ten horizontal musical staves. Each staff is composed of five parallel lines. The paper is aged and yellowed, with some minor foxing and a small dark mark on the third staff. The staves are arranged vertically and are completely blank, with no notes or clefs present.



This image shows ten blank musical staves arranged vertically on a single sheet of aged, yellowish paper. Each staff consists of five horizontal lines. The paper shows signs of wear, including slight discoloration and a few small dark spots. The staves are completely empty of any musical notation or markings.

