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**La baronessa amabile - Don Mus.Ms. 476**

**Galimberti, Ferdinando**

**[S.l.], 1764 (1764c)**

**urn:nbn:de:bsz:31-78290**

Mus. No 426

Duetto a

Canto Primo, Canto Secondo

Due Violini con Organo

Due Oboes con Corni Due

Clarinetti  
Fagotti

Del Sig. Giuliano Galimberti Madrigali  
~~Madrigali~~  
De la Cappella Principale

In vendita presso  
Studio Cantante ad Anagni

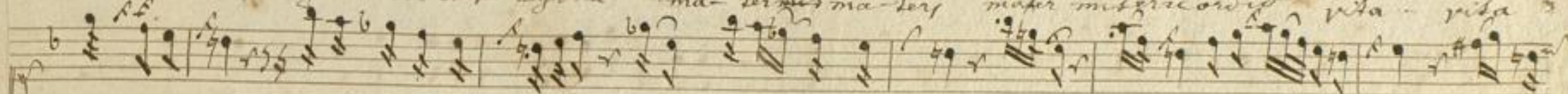
Largo.

Canto Primo ~

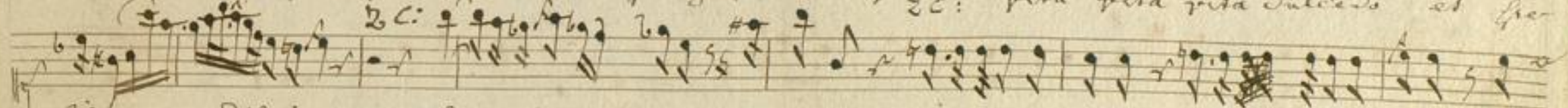
La Paroneja. Mus. No. 476



Ce china miserabile gioco si prende an- cor gio- co si prende ancor, almen Dell' e mie lacrime, senta senta  
salve regina mater salve regina ma- ter mis-ericordis, vita - vita



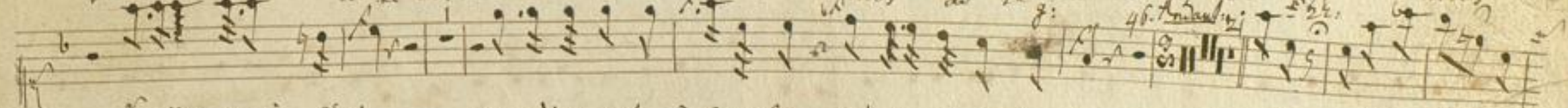
pieta del cor almen Dell' e mie lacrime, senta pieta - del cor, senta, senta pieta - del cor, senta  
dulcedo vita vita dulce so et per nostro sal- ve: vita vita vita dulce so et per



pieta - - del cor, Ah tanto ben non spero, non spero. stelle pietose stelle, stelle pietose stelle, voi  
- e nostra salve. a- - de - de clamans clamans ad hoc clamans ad hoc clamans



Dimela - Teil per, voi dimela - - Teil per, voi Dimela - Teil per, voi Dimela - Teil per.  
de clama- mus ad hoc clama- mus ad hoc clama- mus ad hoc clama- mus ad hoc clama- mus



Non pro moris Così, non m'ingannate o Barbaro no' non vi creto no'. Piano, Piano Sig- nona  
ad hoc pro a mus In hac lacrymarum va- l- la Eja Eja - Ergo



per Casita, Conante cose, io mi confonda' son fuor del mondo cosa sua, cosa sua.  
Eja - Ergo advocata vocata nostra a - - vo ca ta. nra - gra - nostra





Piano Signo-se per cui ta, ah, che mi, sento gl cor nel petto per gl timore, per gl Dileto non so  
 Ill os tuos, haec tuos, misericordes, misericordes, oculos ad nos con-verte oc-

Penfare, non so parlar, non so parlar. non son c'chisa voi posso credere posso sperar posso sperar.  
 - ulos ad nos con-verte con-verte ve n'p'ris tri Regina mater ma- ter, *ad libitum*

Ah sento gl giubilo che à poco à poco vuol prender loco dentrogl mio cor. Ah non posso, quello fo' tu  
 post hoc ex ilium ostende o'gi, et nunc post hoc ex ilium ostende. - Ma ve' Mater Sal-vo,



Ah che mi nero ah che mi nero non posso piu. non pos-so piu, non pos-so piu, non pos-so piu, non  
 Et Jesum - bene dicto nobis post hoc no bis post hoc ex il- i- um ex il- i- um. o'fer



posso piu, non posso piu. Etal contento quello chio fatto, che gioia simile mai non vi fu forte felice, g'ade mi lide  
 - fide o'fer - de. Salve reginao clunio, ia clunio, pia v'rgo maria salve regina clunio o' pia

clunio pia p'logo, maria clunio dulcis, i' p'logo alpe - clunio, ia p'logo maria v'rgo maria clunio ia clunio. Sicut  
 case calere pene non piu, case calere pene pene non piu non piu non piu. forte felice, g'ade mi lide case, case pene non piu, case calere

3/4  
 pene pene non piu non piu non piu non piu pene non piu non piu non piu. Fine.

Al Cavaliere ~ :  
Canto 2. So.

Mus. No. 496

Largò:

La baronessa amabile geloso mio sei tu geloso mio sei tu sposa mia amabile cara cara non pianger  
 più sposa mia amabile cara non pianger più cara cara non pianger più cara non pianger  
 più. Ah Dio Dio se vero che il padre geloso è stato per voi disvelate se per voi dis-  
 vela - - - - - se il padre disvelate voi disvelate se per. cara venite qui  
 In se di sangue nobile tutto di namer o vent'anni sono feghe trovata; più abbando nata Dama Colonnello  
 per il macedo che se la guerra fu questa terra con segno anche, si sa chi fece Romiana il nome giusta si sa. il genit-  
 ore uom di valore che in ingheria mandò il soldato che si hà lar- cipo per rider carpi per consolarmi venuto qua

*W*

Allegro mente cara posina fiele Marianna La Baronessa si dico se peso son Cavaliere Et lamica sposa non puo regnare  
 Da mi la mano quella tu se; ah che mi moro ah che mi moro non posso piu non pos-so piu non pos-so  
 piu non pos-so piu non pos-so piu non pos-so piu. Et al contento quello ch'io sento che gia simile mai  
 non vi fu forte felice goder mi lice case catene pene non piu case ca- tene pene pene non piu non piu non piu  
 ce goder mi lice case catene pene non piu case catene pene pene non piu non piu non piu pene non piu pene non piu pene non piu

*Finis. Dal segno*

Mus. No 426

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Del Sig. Giuliano Galimberti Madriani Made  
~~Madriani~~  
De la Chapelle Brigitte

In vendita presso  
Studio Cantante ad 140/1



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Violino I<sup>o</sup> Primo ~

Largo.

La Paronessa.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a piano or similar instrument. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *Andant*. There are several instances of heavy scribbles or corrections over parts of the music, notably on the third and sixth staves. The paper shows signs of wear, including creases and discoloration. The right edge of the page is slightly torn.



Handwritten musical notation on a single staff, featuring a series of sixteenth-note runs and rests. Dynamic markings include *f* and *p*. A measure with a sixteenth-note chord is visible.

Capo

Handwritten musical notation on a single staff, continuing the sixteenth-note runs from the previous staff. Dynamic markings include *f* and *p*. A measure with a sixteenth-note chord is visible.

Handwritten musical notation on a single staff, starting with the marking *Allo! f*. It features a series of eighth-note runs. Dynamic markings include *f* and *p*.

Handwritten musical notation on a single staff, featuring a series of eighth-note runs. Dynamic markings include *f* and *p*.

Handwritten musical notation on a single staff, featuring a series of eighth-note runs. Dynamic markings include *f* and *p*.

Handwritten musical notation on a single staff, ending with a double bar line and the text *Il Fine Da capo.* A measure with a sixteenth-note chord is visible.

Handwritten musical notation on a single staff, showing a few notes and a dynamic marking *p*.

Handwritten musical notation on a single staff, showing a few notes and a dynamic marking *p*.

Violino Secondo!

Mus No 496

Largo:

Cecina. Duetto:

Andant:

46 Andant



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This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble. The page contains eight staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense and includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. There are also some markings that appear to be *30* and *30* above certain notes. The paper is aged and shows some staining and wear, particularly in the lower half of the page.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The notation concludes with a double bar line, a fermata, and the handwritten text "Al 3o." and "Fin".

Seven empty musical staves with a treble clef and a key signature of one flat (B-flat) at the beginning of the first staff.

This image shows a page of aged, yellowed musical manuscript paper. It features 15 horizontal staves. The top staff contains faint handwritten notes and a clef-like symbol. The rest of the page is mostly blank with some light smudges and a horizontal stain near the bottom left.

Oboe Primo.

Anna No 4 1/2

*Largo*

*Cecina*

*46. Ad libitum*

*50. Ad libitum*

*Da Capo & fine*

The musical score is written on seven staves. The first staff begins with the tempo marking 'Largo' and the instrument name 'Cecina'. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The second staff continues the melodic line. The third staff features a section marked '46. Ad libitum' with a key signature change to one sharp. The fourth and fifth staves continue the piece, with the fifth staff marked '50. Ad libitum'. The sixth staff shows a key signature change to one flat. The seventh staff concludes with the instruction 'Da Capo & fine'.

This image shows a page of aged, yellowed musical manuscript paper. The paper has a textured, slightly mottled appearance with some minor foxing and staining, particularly towards the bottom left. There are ten horizontal staves, each consisting of five lines, arranged vertically across the page. The staves are completely blank, with no musical notation, clefs, or other markings. The paper is set against a dark, possibly black, background.



Oboè Secondo

Mo No 4 26

Largo.

Cecina et La Baroneffa :

546. Andante 40

22. 28

301 18

4

15

Allegro

19.

30

Il fine. Da Capo :



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The image shows ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and yellowed, with some foxing and staining, particularly on the left side. The staves are evenly spaced and occupy most of the page's width.

Conna Primo

Cae Fi  
Mno Ma 496

Largo.

Cecina et La Batoniga.

This image shows a page of aged, yellowed paper with ten horizontal musical staves. Each staff consists of five lines. The paper is heavily stained with brown spots and smudges, particularly on the left side and in the middle. There are very faint, illegible handwritten markings scattered across the staves, which appear to be musical notes or symbols. The overall appearance is that of an old, weathered manuscript page.

Corno Secondo.

Ed. No. 424

First staff of music with dynamic markings *f. p.* and *p.*. Includes the instruction *La Paronza* written below the staff.

Second staff of music with dynamic markings *f. p.*, *p.*, and *f.*.

Third staff of music with the tempo marking *Andante* and various dynamic markings.

Fourth staff of music with dynamic markings and the tempo marking *allegro*.

Fifth staff of music with dynamic markings.

Sixth staff of music ending with the instruction *Da Capo Il Fine*.

Seventh staff of music, mostly empty.



Organo ~:

Mus. Nr. 474

Largo:

The musical score is written on eight staves. The first staff begins with the tempo marking "Largo:". The notation is in a historical style, likely from the 18th or 19th century. It features various note values, rests, and dynamic markings such as "f" (forte) and "p" (piano). The score is written in a single system across eight staves. There is a large, dark scribble on the sixth staff, which appears to be a correction or a deletion of a section of the music. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as "Allo" and "p". The score is written in a cursive hand and includes some corrections and annotations. The first staff begins with a treble clef and a 2/4 time signature. The second staff has a treble clef and a 2/4 time signature. The third staff has a treble clef and a 2/4 time signature. The fourth staff has a treble clef and a 2/4 time signature, with the marking "Allo" above it. The fifth staff has a treble clef and a 2/4 time signature. The sixth staff has a treble clef and a 2/4 time signature, with the marking "p" above it. The score ends with a double bar line and a fermata.