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Il Serraglio di Osmano - Don Mus.Ms. 485a-e

Gazzaniga, Giuseppe

[S.l.], 1780 (1780c)

9. Duetto

urn:nbn:de:bsz:31-78384

Duetto N.º 40.º 9.º da Bravi C.º Domini

Violini

Flauti

Corni
in F

Viola

Fagiana

Tuba

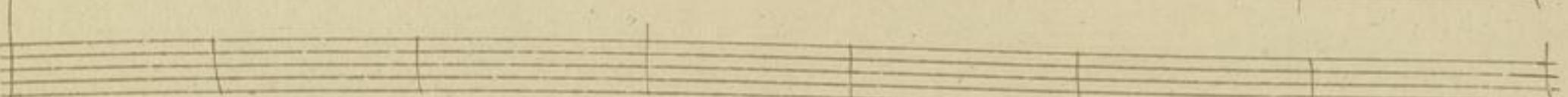
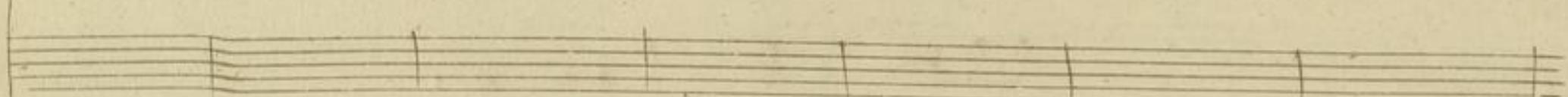
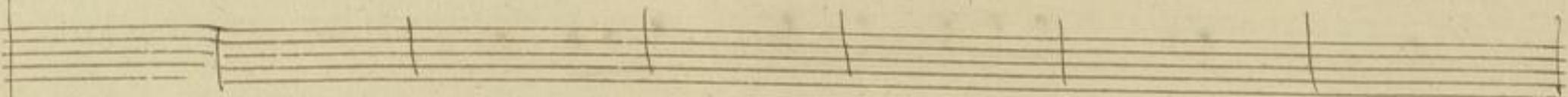
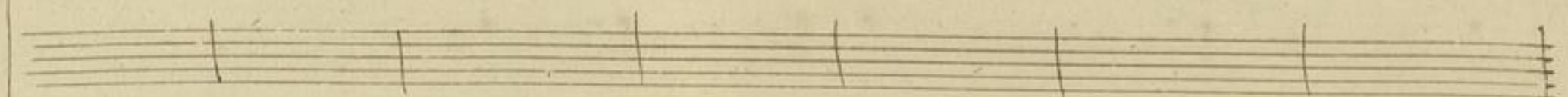
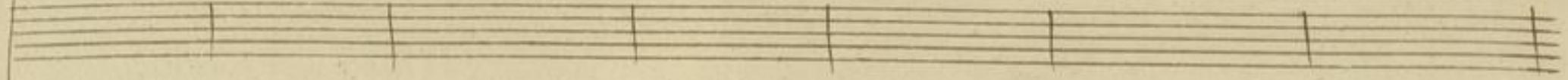
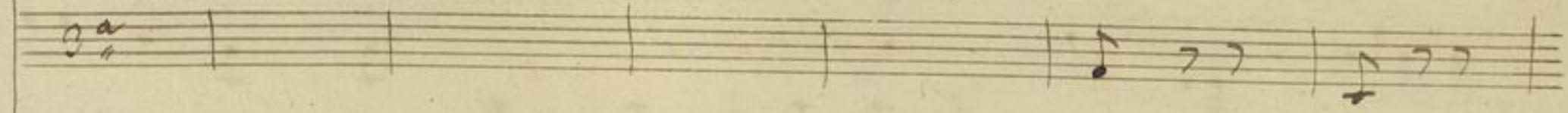
allegretto

The musical score is written on seven staves. The top staff is for Violini, followed by two staves for Flauti (with a '8a' marking), two staves for Corni in F, one staff for Viola, one staff for Fagiana, one staff for Tuba, and a final staff for the bass line labeled 'allegretto'. The music is in 3/8 time and features various rhythmic patterns and dynamics.

Handwritten musical score on aged paper, featuring ten staves. The top two staves contain melodic lines with notes, rests, and dynamic markings like 'f' and '3a'. The third and fourth staves contain rhythmic notation with stems and flags, and are labeled '8a con Wui'. The bottom two staves are mostly empty, with some rhythmic notation at the very bottom.

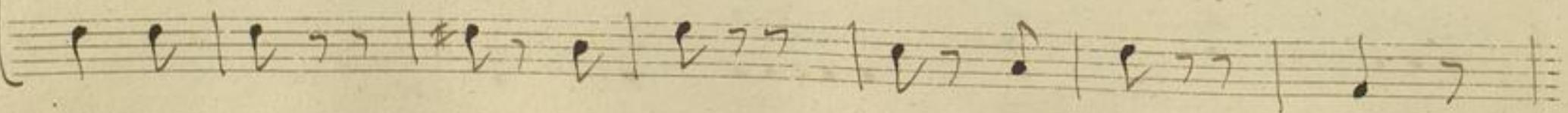
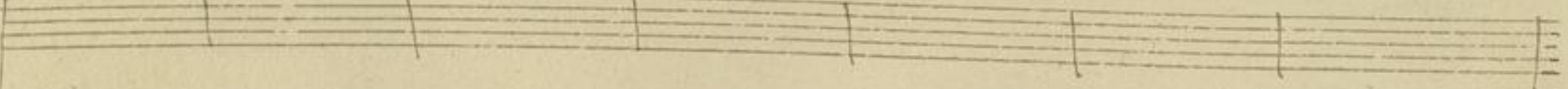
11/7

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *pp*. The text *al 8^a col Wine* is written in the second staff, and *Dirffonen Giohann Sebastian Bach'sonno* and *Passeggi - la bella Cir.* are written in the seventh staff.



Andante
caffa *in sin che le* *paissa la rabbia che ha in sen in sin che le*

Just ninn da angung ya fimm zu dardain. ein foun gion



Handwritten musical notation on a staff, featuring various note values and rests.

Five empty musical staves with vertical bar lines.

Le Ninno fuist, ifone droll d'asf nien d'awngung ga fiam zu des d'ain ga fiam zu des
passa la rabbia che ha in sen, la rabbia la rabbia la rabbia che ha in sen la rabbia che ha in

Handwritten musical notation on a staff with lyrics written below it.

Handwritten musical notation on a staff, continuing the piece.

3^a
 8^a
 2^a
 sen
 In ogni parte Abboniamo spiriti genti d'è su;
 che cianci che strilli la bella italiana

Doſ diuina ſa miſſa ſancti ueni, Be ſult, Doſ diuina ſa miſſa ſan-

che quand'una è in ſana ſoffrirla con vien che quand'una è in ſana ſof-

dicanna Padell' day diuen ja mi ffo das die una ja hell, das diuine ja =
sofrirla con vien sofrirla sofrirla — con vien sofrirla con

And.^{te}
 vien

mf *p* *mf*

ah ah nel guardarla da rider mi vien

ah ah
Das ist ein nicht, Sefen, youst Crefte in Paul.

cres:

Feb. deo, in p.

ah ah nel guardarla da rider mi vien da rider mi vien *Be-
se*

ah, dasz sie nicht nahen, sonst laßta ih laub, sonst laßta ih laub.

cres:

Musical notation on a single staff, featuring various notes, rests, and accidentals.

Musical notation on a single staff, including a measure with a fermata and a double bar line.

Musical notation on a single staff, showing a measure with a double bar line and a fermata.

Musical notation on a single staff, showing a measure with a double bar line and a fermata.

Musical notation on a single staff, showing a measure with a double bar line and a fermata.

Musical notation on a single staff, showing a measure with a double bar line and a fermata.

liabt wiß zu *Spinghu!* ul *fabu dia efua -*

prende tabacco servita la rendo. *So bab usui in saltum. perdoni l'ardir perdoni per-*

tabacca n' prendo

Musical notation on a single staff, featuring various notes and rests.

Handwritten musical score for a piece, likely an aria or duet. The score consists of ten staves. The first six staves are instrumental accompaniment for a keyboard instrument, featuring a treble clef and a key signature of one sharp (F#). The seventh staff is the vocal line, with lyrics in Italian. The eighth staff continues the vocal line with more lyrics. The ninth and tenth staves are instrumental accompaniment for a string instrument, featuring a bass clef. The score includes dynamic markings such as *mf*, *p*, and *p:*. The lyrics are:

mir s' non zuchau sia mia!
 doni — l'ardir
 Sei me fa il favore
 io d'acqua d'o'

mf

p.

ga

gaa

Gef mich ein nicht

viva

viva? ff seba dia L'odor n' mi piace

dore la posso servir mi fa ben stupir mi

colla parte

mf *p*

con Wui *col. P=10* *con P=10*

admirat mich sehr. *Ja Jesu Christ!* *offservi* *Ja will mich badinagen, of*

fa ben stupir *lei veda* *offservi* *lo*

parte

a tempo *colla parte* *a tempo*

di

lo

(piacere) *a tempo*

prendero io *auf mich bairischem* *auf Hofe bin* *ich soll ffrenu* *Autmey!* *che grazia che*
auf *mit ein diel*

lei veda lei veda mi serviro io

Aufstand, auf, mit wir den Aufstand der Dissonanz die tief. (.) Er die von der tief!
 brio che grazia che brio che ha lei nel nazzar che ha lei nel nazzar auf mit wir die
 che auf mit wir die che grazia che

Handwritten musical score for the first part of the piece, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

af mit wir sind Au sand br diuone der hof! *af* mit wir sind Au sand br *diuone sic*
af p Au sand, *che* grazia che brio che ha lei nel nazzar, *che* ha lei nel nazzar
 che brio che

Handwritten musical score for the second part of the piece, including lyrics and musical notation. The lyrics are written in Italian and include the name 'nazzar'. The music features a variety of note values and rests.

con W^{ma}

de dium de di!
zar che ha lei nel nazzar

ho uofuere uist' uelst, uon' u' uif' uelst
la prego a scus armi se prendo con

Signo die, uroguitt! *Sig wolle, die offlang, zrobrachte* *beli' is wolle, die offlang zrobrachte*

puo' assicurar *vorrei dalla bille che avesse a crepar, vorrei dalla bille che avesse a cre*

l'interna mia bille mi fa gia cre
Arbitraro tu wils so d'angstung

Allo:

Handwritten musical score for piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values, including sixteenth and thirty-second notes, and rests. The bass staff contains a harmonic accompaniment with chords and moving lines. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are placed above the treble staff. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical score for a vocal line. The lyrics are written in Italian. The first line of lyrics is "oh cara" and "oh gentile". The second line of lyrics is "che grazia". The musical notation includes notes, rests, and a fermata. The lyrics are written in a cursive hand.

oh cara *oh gentile*
che grazia

p *mf* *p*

3a

die zioe luf
che brio

auf Erden! wir zügelst sie auf uns. Lobach!
che grazia che brio che ho lei nel nasar

auf Erden! wir zügelst sie auf uns. Lobach!
che grazia che brio che ho lei nelna

Handwritten musical score for the first part of the piece, consisting of seven staves. The notation includes various rhythmic values, accidentals, and phrasing slurs.

gr. liebte, wie ihu *Die wesen so* *bal (a piacere)*

che ha lei nel nasar *o besto, wie ihu* *Die wesen so bal!*

nar *che ha lei nel nasar* *che* *Die wesen so - bal!*

bal!

130

Handwritten musical score for the second part of the piece, consisting of three staves with lyrics in Italian. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Piu allo:

f p: *f p:* *f p:*

Fel wolle, die Pfauz grob, bald *bald in wolle, die Pfauz grob, bald* *bald in wolle, die Pfauz grob, bald*

vorrei dalla bile che avesse a crepar, *vorrei dalla*

Piu allo: *l'interna mia bile mi fa gia' crepar l'interna mia*

Handwritten musical score for piano accompaniment, consisting of seven staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamic markings like 'p' and 'cres:'.

bristete, wolt, nie gro bristete, wolt, die Dillange gro bristete bald, in wolt, nie gro bristete, wolt, nie gro-
 bile vorrei dalla bile vorrei dalla bile che avesse a crepar, vorrei dalla bile vorrei dalla
 bile l'internamia bile l'internamia bille mi fa già crepar l'internamia bile l'interna mia
 wilder so würget mich, wilder so würget mich, wilder so würget mich, wilder so würget mich, wilder so würget mich

Handwritten musical score for vocal line, consisting of two staves. The notation includes a treble clef and lyrics written below the notes.

bille vorei dalla bille che avesse a crepar - dovesse - : dovese a crepar do-

bille l'interna mia bille mi fa già crepar, l'interna mia bille mi fa già crepar, mi

Handwritten musical score for the first part of the piece, consisting of seven staves of music. The notation includes various notes, rests, and clefs, with some markings such as *3^a* and *3^a* appearing on the second staff.

brostata bald' zo brostata bald.

vesse cresar

fa' gia cresar

was got' mir' offere, so was got' mir' offere.

Handwritten musical score for the second part of the piece, consisting of three staves of music. The lyrics are written below the notes in a cursive hand.

A handwritten musical score on ten staves. The notation is in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of eighth and sixteenth notes, often beamed together. There are several double bar lines with repeat signs (two slanted lines) indicating repeated sections. The lower staves contain fewer notes, with some measures featuring a '9' symbol, possibly a measure rest or a specific rhythmic value. The paper is aged and shows some staining.