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**Enea e Lavinia. Excerpts - Don Mus.Ms. 573**

**Guglielmi, Pietro Alessandro**

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

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10 N<sup>o</sup> 37 Anno 1753  
1

Serretto

di Signor. Guilielmi

Violino Primo



# Recitativo

*Violino* *mf. p.*

*Carina*

*Ah Principi.*

*Andante*

*nessa non renda il pianto tuo debbole il mio va. lor*

*mf. p.* *mf. p.* *f.* *p.*

*chi sa quel fiero spet.*



tu colui mai questo il padre irato ne sa. ra questamente il tuo pe.  
 riglio e terribile as. sai  
 non ti paventi. Vincì. pessa la pugna

*So.*  
*Allo.*  
*V. S.*



Musical staff with treble clef, key signature of one flat, and a dynamic marking of 'p'. The staff contains a series of sixteenth notes and eighth notes, ending with a double bar line and a fermata.

Musical staff with bass clef, containing a whole note rest.

Musical staff with bass clef, containing a whole note rest.

Musical staff with treble clef, containing a whole note rest.

Musical staff with treble clef, containing a vocal line with lyrics: *al ciel la cura lascio de giorni miei, io parto al campo me chiama l'onor*

Musical staff with bass clef, containing a whole note rest.

Musical staff with treble clef, containing a vocal line with lyrics: *mio* *deggio lasciarti* *a. male Beni Accio*. The staff includes dynamic markings of *p.* and *sf.*, and the tempo marking *andante*.

Musical staff with bass clef, containing a whole note rest.

Musical staff with bass clef, containing a whole note rest.



Handwritten musical score on aged paper, featuring ten staves of music. The score includes dynamic markings such as *p*, *sf*, *mf*, and *f*, and tempo markings *Andante* and *Allegro moderato*. The text "Questa ca. ra" is written across the second staff. The notation includes various rhythmic values, slurs, and articulation marks.



A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. It features a treble clef on the first staff and a common time signature (C). The music consists of a complex arrangement of notes, including many sixteenth and thirty-second notes, often beamed together in groups. There are also some rests and longer note values. The paper is aged and shows some wear, particularly at the bottom edge.



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *pp*, *mf*, *ff*, and *ppp*. A prominent marking of *Larghetto* is written across the fifth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.





Das Seyn. I

*allō mo<sup>to</sup>*

Handwritten musical score for 'Das Seyn. I'. The score consists of ten staves of music. The tempo is marked 'allō mo<sup>to</sup>' at the beginning and 'allō absai' later. Dynamic markings include *p.*, *mf.*, and *sf.*. A large diagonal line is drawn across the entire page, crossing all staves.





A handwritten musical score on five staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes, some beamed together, and rests. The second and third staves continue the melodic line with similar notation. The fourth staff features a more complex rhythmic pattern with many notes beamed together. The fifth staff concludes the piece with a final note and a fermata. The paper is aged and shows some staining.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank, with no notation or markings.







7  
Anno 1753

Sergetto.

Violino Secondo



*Recit: vo* *mf. p.* *mf. p.*

*Enea*

*Andrino*

*Ah Vincipese, non renda il pianto tuo, debole il mio valore*

*mf. p.*

*chi sa qual fiero spettacolo e mai*



questo il padre irato ne sa. ra questamente il tuo pe- riglio e terribile as-

*allegro.*

sai

non ti paventi brinci. pensa la pugna



*p*

*al*

*p*

*Ciel la Cura lascio de giornimiei, io parto al Campo, me chiama l'onor mio*

*Andante*

*p*

*deggio lasciarti a. mato Bene de oro*



*esta cara, e - & &*

*Andte.*

*all' mo*

*ff. v. v.*



A page of handwritten musical notation on ten staves. 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 *pp* and *f*. The paper is aged and shows some wear at the bottom edge. The music appears to be a single melodic line, possibly for a violin or flute, with some complex passages involving sixteenth and thirty-second notes.



Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. Key annotations include:

- mol* (molto) in the first two staves.
- ff* (fortissimo) in the third staff.
- all* (allegro) in the third staff.
- pt* (pizzicato) in the third staff.
- Larghetto* in the fourth staff.
- pp* (pianissimo) in the fifth staff.
- cat* (catalano) in the sixth and seventh staves.
- v.v. all.* (vivace) at the bottom of the page.



*Segue* **allé mo**

The image shows a page of handwritten musical notation, numbered 68 in the top left corner. The title at the top is "Segue allé mo". The music is written on ten staves, each with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). A large, diagonal 'X' is drawn across the entire page, crossing out all the musical staves. The piece concludes with the instruction "allé assai" written in the final staff.



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *p*. The word "Ho" is written vertically above the notes on the second, third, and fourth staves. The first staff begins with a treble clef and a key signature of one flat. The music concludes with a long, sweeping fermata on the fifth staff.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Partial view of handwritten musical notation on the left edge of the page, showing staves and notes.

sai







Am. No. 573

1

Terzetto.

Viola.



*Viole.*

*Recit.  $\text{C}$*

*Andantino  $\text{C}$*

*Al Principepsa non renda il pianto*

*tuo debbole il mio Valor*

*chi sa quel*

*fiero spettacolo e mai questo il Padre izato ne sa- ra questamente il tuo pe-*

*riglio e terribile as- sai*

*allegro*

*non ti paventi Principepsa la pugna*



al Ciel la cura lascio de giorni miei, io parto al Campo me chiama l'onore

*Andte*  
mio deggio lasciarti a-mato bene addio.

gesta cara e d.d.

*Andte*

V. 1.



*allō modto*

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The music is written in a cursive, historical style. The first two staves feature a treble clef and a key signature of one flat. The remaining staves use different clefs, including a bass clef and a soprano clef. The tempo marking 'allō modto' is written in italics at the top right. The paper shows signs of age, with some staining and a torn left edge.



*Larghetto*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p', 'sf', and 'Legate'. The bottom three staves are crossed out with a large diagonal line. The manuscript shows signs of age and wear, including a tear at the bottom right corner.

*Dulce Legato*

*allegro*

*1. 1.*





A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. A large section of the first three staves is crossed out with a large 'X'. On the right side, there is a section of music with the tempo marking *allegro affai* written in cursive. The paper is aged and shows some staining at the bottom.




Recit.  $\frac{2}{4}$

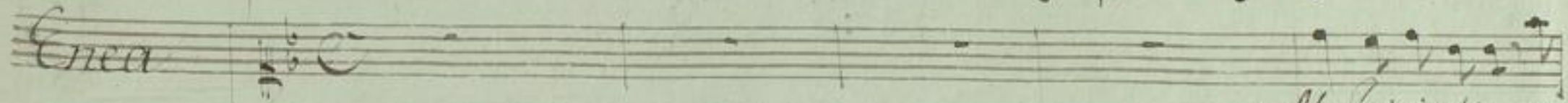
Basso.

Num. No 543

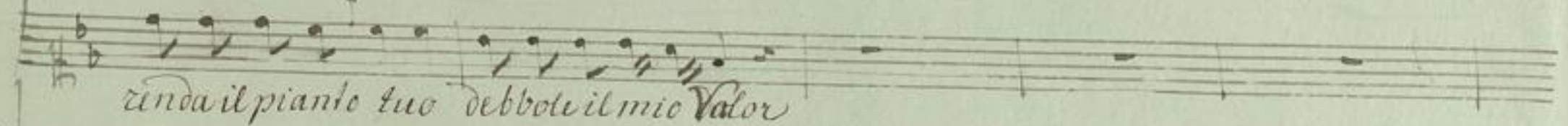

Violino



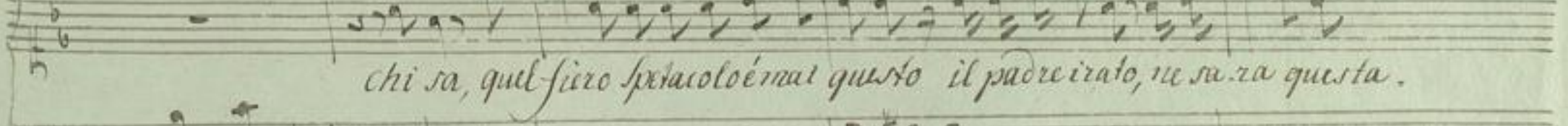
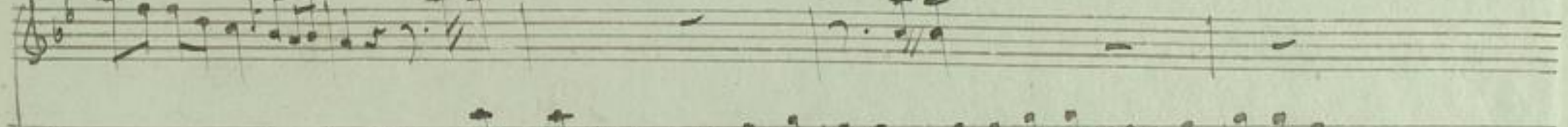
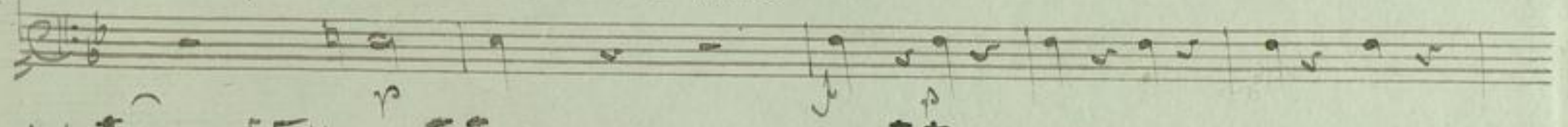
Enea



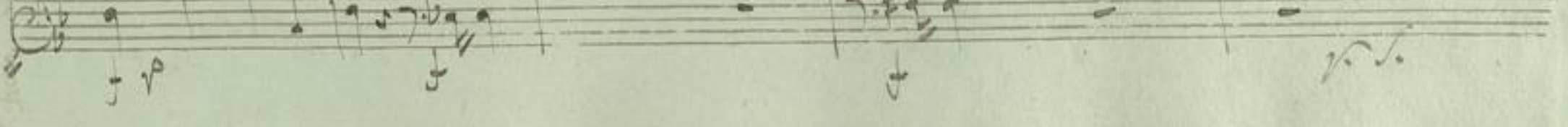
Andantino



zinda il pianto tuo debbole il mio Valor



chi sa, quel fiero spettacolo è mai questo il padre irato, ne sa ra questa.





mente, il tuo periglio è terribile *af. sai*

*allegro*

non ti paventi Principessa la pugna. al Ciel la cura lascio de Gioi

mici, io parto al campo, me chiamano non mi tene *te* deggio lasciarti a. ma to bene ad.

*f. p. f. p.*



*andante*

*Dio!* *resta ca-ra, e s.*

*allegro*

*v.v.*

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '3' in the top right corner. It contains ten staves of music. The first two staves appear to be vocal lines, with the second staff containing the lyrics 'Dio! resta ca-ra, e s.' written in cursive. The tempo is marked 'andante' above the first staff. The piano accompaniment begins on the third staff, marked with a 'p' (piano) dynamic. The tempo changes to 'allegro' on the eighth staff. The piece concludes with a double bar line and the initials 'v.v.' written below the final staff.



A page of handwritten musical notation on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music consists of a single melodic line. The notation includes many slurs, ties, and dynamic markings such as *p* (piano) and *f* (forte). There are also some markings that look like *rit.* (ritardando) and *tr.* (trill). The paper is aged and shows some wear, particularly at the bottom edge.



*Larghetto*

*mf legato*

*dal Segno alla mod.*

*V. S.*



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. A large 'tutti' marking is written across the fifth staff. The manuscript shows signs of age, including some ink bleed-through from the reverse side and a diagonal line drawn across the first four staves.



Oboe Primo

Ans. Ms. 573

1

Recit. *vo*

Ah Principessa non rinda il pianto tuo

Andantino

debole il mio Valor

chi sa quel fiero spettacolo e mai

questo, il padre irato - ne sa. ra questamente il tuo pe. riglio e terribile af-

sai

non ti paventi Principessa la pugna

*Viol.*  
allegro.

V. S.



Handwritten musical score on aged paper. The score consists of ten staves. The lyrics are written in Italian. Performance instructions include *Andte*, *Andte*, *al: mo: do*, *p.*, *sf*, and *p.*. The lyrics are: "al Ciel la cura lascio de giorni miei, io parto al campo me chiama l'onor mio", "Veggio lasciarli A. malo Ben ad.", and "Dio. resta cara. e. d.".

al Ciel la cura lascio de giorni miei, io parto al campo me  
 chiama l'onor mio *Andte* *Andte* Veggio lasciarli A. malo Ben ad.  
 Dio. resta cara. e. d. *al: mo: do*  
*p.* *sf* *p.* *p.* *sf* *p.*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *f*, and *ff*. The score is annotated with several performance instructions: *Larghetto* is written above the fifth staff, *all. mod.!* is written below the bottom staff, and *Dal Legg.* is written in the bottom right corner. There are also some scribbles and other markings, including a signature-like mark at the bottom right and some numbers (2, 3, 4) written above notes in the second and third staves. The paper is aged and has a slightly irregular edge.





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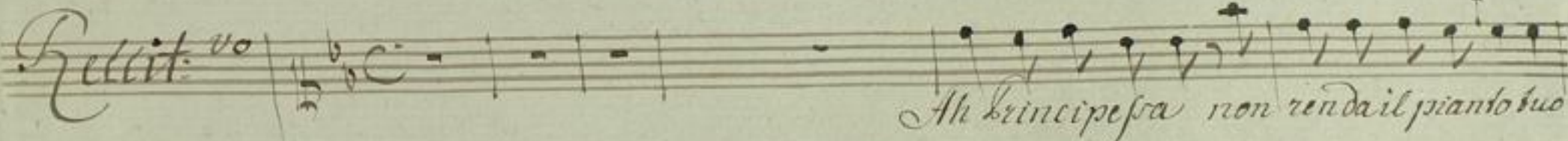
Handwritten musical score on five staves. The first two staves are crossed out with large X's. The third staff contains musical notation with dynamics 'p.' and 'cres.' and the tempo marking 'all. assai'. The fourth and fifth staves also contain musical notation.

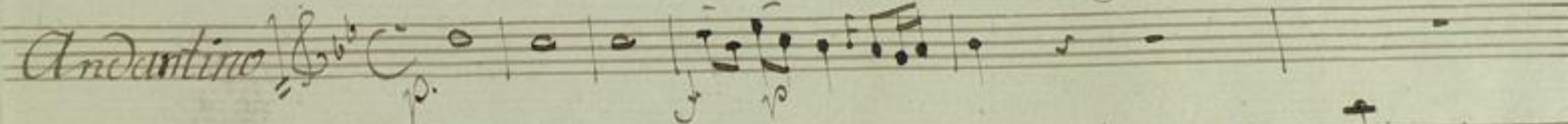
Four empty musical staves.



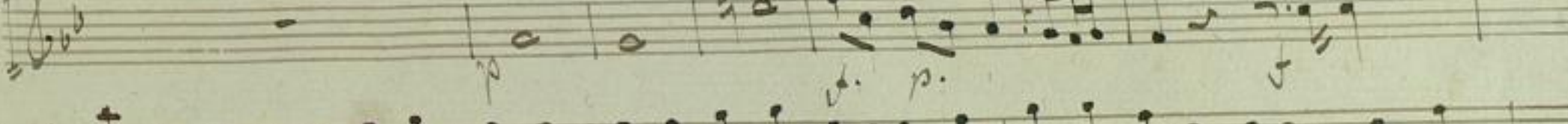
Oboe 2<sup>o</sup>

Immo No 573

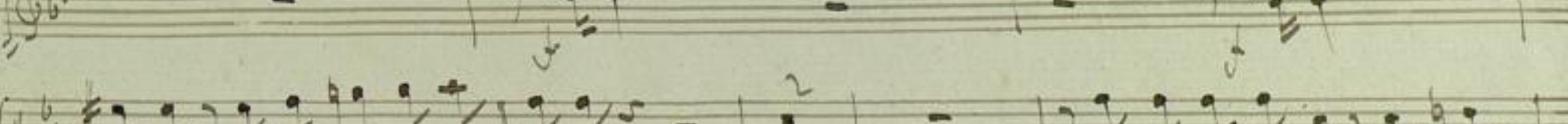
*Andante* *vo* |  *Al Principe fra non renda il pianto tuo*

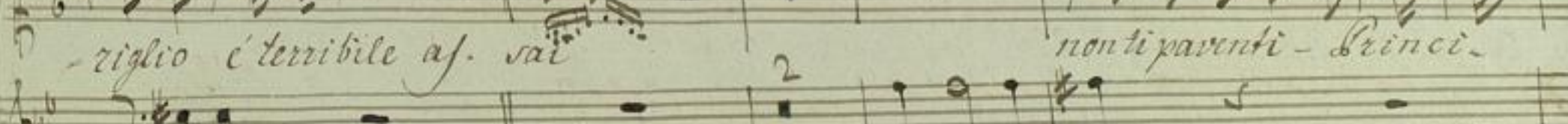
*Andantino*  *p.*

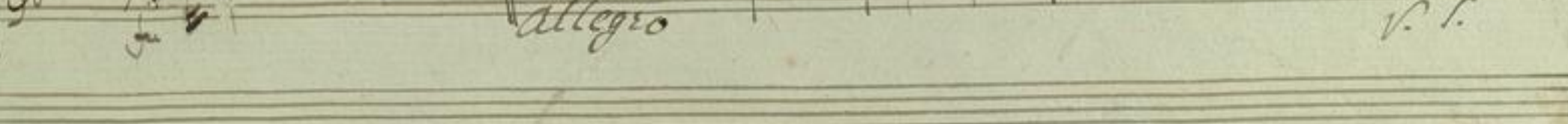
*debole il mio Valor*  *chi sa quel*

*p.*  *v. p.*

*fiero spettacolo e' mai questo, il Padre irato, ne sa - ra questamente il tuo pe.*

 *2*

*ziglio e' terribile af. sai*  *non ti paventi - Princi.*

*Allegro*  *v. f.*





- pessa la pugna al Ciel la cura lascio de Giorni  
 miei io parto al Campo, me chiama l'onor mio *Andante* Deggio lasciarti  
 a. malo Bene adio Gesta ca ra e 8.8.  
*Andante.*  
*allegro:*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *poco*, and *Larghetto*. The score concludes with the instruction *Adagio molto* and a signature.



Handwritten musical score on six staves. The top three staves are crossed out with a large 'X'. The bottom three staves contain musical notation. Annotations include 'p. cresc.' on the first two staves, 'all'g'f'oi' on the third staff, and a diagonal slash on the fifth staff.



Ans No 593

Corno Primo // in B.



Corno tmo in B.

*Recit. vo*

*Andantino*

*debole il mio valor*

*chi sa, quel fiero spettacolo è mai*

*questo, il padre irato ne sarà questamente il tuo periglio è terribile as-*

*sai non ti paventi Brincipessa la pugna.*

*viol. allegro*



al Ciel la cura lascio de giorni miei, co parto al campo, me chiama l'onor mio.

anc' *te* deggio lasciarti a. malo Ben addio. resta, &.

*and.te*

*all. mo.to*



Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *p*, *pp*, *Larghetto*, *tutti*, *allé molto*, and *allé assai*. Some sections of the music are crossed out with diagonal lines.

Two empty musical staves at the bottom of the page.



Corno 2<sup>do</sup> in B.

*Recit: w*

*Andantino*

*debole il mio valor*

*chi sa, quel fiero spettacolo è mai*

*questo, il padre irato ne sa. ra questamente il tuo pe. riglio e terribile af-*

*sai*

*non ti paventi Brincipessa la pugna*

*Ad. lmo*

*V.B.*



al Ciel la cura lascio de Giorni miei, io parto al campo mi chiama l'onor mio.  
 deggio lasciarti a. ma to Ben addio. Questa ca. ra e'  
 can. gio.







The image shows ten horizontal musical staves, each consisting of five parallel 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 near the bottom edge. The left edge of the paper is slightly irregular and torn.



Mus. Ms.

1124

573

Guglielmi

Ferrett

573



