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Una Cosa rara - Don Mus.Ms. 1281a-f

Martín y Soler, Vicente

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

6. Duetto. Allegro con brio

urn:nbn:de:bsz:31-100520

6. Duetto
 Violini

Oboe

Clarineti

Corni
 in F.

Viola

Fagotti

Scena VI.

Ghita

Un briccone senza Core no' non voglio piu' spog-
Un briccone, senza core, no' non voglio piu' spog-

Tita

Allegro
 Con brio

no' non voglio no' no' non voglio no' non voglio piu' sposar.

Handwritten musical score for piano accompaniment, consisting of ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p.' and 'p.p.'

Un' ingrata, senza amore, non voglio mai! Un' ingrata! Senza amore -

un' ingrata, senza amore non voglio mai - far un' ingrata senza a-

Handwritten musical score for the vocal line, consisting of two staves. The lyrics are written below the notes. The notation includes eighth and sixteenth notes, rests, and a dynamic marking 'p.'

...more no non voglio mari - far, no', no' ÷ ÷ ÷ non voglio no' ÷ ÷ ÷ non'

quante volte ho visto, Amore, che in girando tutta notte girando far con tutti la galante. In con.

...non son veni qui per...
 menço in quelle grotte

Soli

Mamma Cleonora long'za perdon

dar a Betta il mio Capello

Cresc:

pp: Cresc:

pp: Cresc:

ad. 5.

Non agioni da bir: boni e non

dir a Cecco, che piu' bello

Cresc:

Non son piu' buono, questa storia, di in

Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. The page is numbered '119' in the top left corner. It features several staves of music. The top two staves contain instrumental parts with notes and rests. The third and fourth staves appear to be a lower register or a different instrument, with fewer notes. The fifth and sixth staves are mostly empty, with some faint markings. The seventh and eighth staves contain a vocal line with lyrics written in cursive. The lyrics are: 'Non agioni da bir: boni e non dir a Cecco, che piu' bello Non son piu' buono, questa storia, di in'. There are several dynamic markings and performance instructions in italics, including 'Cresc:', 'pp: Cresc:', 'ad. 5.', and 'Cresc:'. The handwriting is elegant and characteristic of an 18th or 19th-century manuscript.

lor.

Scena 5^{da} *Il Prin:*
 Amico mi Con-solo che se fatto Custode di fan-

Corr:
 ciulla Signor, dell'età mia e per me questo un infelice in "

Il Prin:
 "Dizio Cui Solo costei ci vuol giudizio oh

quanto volon-tieri Con te mi cangerai per esser io guar-

diamo di Costei ma già Siam buoni amici e so che meco

Corr:
 rigi-do non sarai *Corra-* do al suo dover non manea mai

Il Prin: ve-nite qui, ragazza . *Lil:* signor: *il Prin:* avvicinate-vi non ab-

Corr:
 biate paura che mo-destia che grazia, che Fi-gura Se mi

Il Princ: scappa mio danno *Lil:* Il vostro nome Lilla ai Comandi Suoi

Il Prin: oh che bel nome e bello Come voi *Lilla* grazie alla sua bon-

Il Prin:
 "A' Berche vi riti - rate! Date mi la ma - nina *Lil:* oh mi per -
 doni Sono Subile ancora e son villana e non la diedi an -
 "cora *Corr:* a chi chi sia, che nobil ritro - sia
 Principe la Re - gina, fia giunta a casa e ci stara attendendo.
Il Prin:
 Taci: con questo vecchio *Lilla* starete male; e brutto,

Lil.
 e secca - fore fa paura a vederlo / avrà bon core.

Al Prin:
 dunque vi piace chi ha bon cor? oh brava! voi, che si bella

Siete giure - i che di zucchero l'a - vete. Darmen - vorreste, o

Lil.
 Cara un boccon - cino di questo corri - cino? Scusi, non la ca -

Al Brin: *Carr.*
 spisco. Sentite, se io va - massi amereste voi me? Laf =

" fare si fa *Serio:* Io no' *Lil:* perche' *Il Prin:* perche' amo il mio Lu-
 bin *Il Prin:* e non potreste a marme due? *Lil:* Fanciulle di Contado non
 han questa virtu, Signore, io vado. *Il Prin:* Perche' tal fretta? *Corr:* Prencesse alla La-
 gione *Il Prin:* la Regina ci attende al noto loco an-date, an-
 date io pur verro' fra' poco. *Lil:* L'Aria

The first part of the manuscript consists of seven staves of music. The first two staves are marked *ffp:* (fortissimo). The music is written in a style characteristic of 18th-century manuscript notation, with various note values and rests. There are several double bar lines with slanted lines through them, indicating section breaks or measures that are not fully written out.

s'hanno a sopportar no' no' no' no' e non s'hanno a sopportar

ist erdulden denn. Nein! 4. 4. Bis ist erdulden denn, bis ist erdulden

The second part of the manuscript features a vocal line with lyrics in both Italian and German. The Italian lyrics are: *s'hanno a sopportar no' no' no' no' e non s'hanno a sopportar*. The German lyrics are: *ist erdulden denn. Nein! 4. 4. Bis ist erdulden denn, bis ist erdulden*. The music is written on a single staff with a treble clef and includes dynamic markings *ffp:* and *f*.

Gua Lollo

Far vita cell' in nicht mehr machen, kann in mit den Papieten spuzer, kann in
 Non dir piu ch'io sono Sita se non Cavo Se non Cavo a te quegl'

f *for:*

Cit

Bachse soll man nicht erman kann in der die Hofe luste, die sie

non dir piu ch'io son la Ghita se non grassio se non grassio a te il mo =

occhi

f *p*

Handwritten musical score on seven staves. The top two staves feature a melodic line with a *Cresc.* marking. The middle two staves show a bass line with *ppp* and *Cresc.* markings. The bottom three staves contain a vocal line with lyrics: *staccio villanaccia villanaccio faci*. There are also *Muzatranen!* markings above the vocal line. The bottom staff has a *Cresc.* marking.

p.

p.

p.

p.

p.

Mentre l'angel. di Bernin!

facci brutto ÷ ÷ assassino brutto ÷ assassino

brutta

brutta ÷ malan.

p.

20

Cada se non mi si affrettano, non si dir che ho fatto...

non dir piu' che io son la chita se non grassio a te il mostaccio

drina brutta - malandrina villanaccia

zitta zitto non dir

Ungarischer!

Spanische Engel! La Vorvilpe

La Vorvilpe

villanaccio

brutto

villanaccio

brutto

piu' ch'io sono

Tita se non Ca vgate quegli occhi

zitto brutta!

villanaccio

ppp

ppp

villanaccio — *Assassino* — *Silbo*
naccia *villa-naccia* *malandrina brutta*

Musical notation for the first two staves. The first staff contains two whole notes followed by a series of eighth notes. The second staff contains two whole notes followed by a series of eighth notes. A 'Cresc.' marking is written above the second staff.

Musical notation for the third and fourth staves. The third staff begins with a double bar line and a 'Coi ppi' marking. The fourth staff contains two whole notes followed by a series of eighth notes. A 'Crescendo' marking is written above the fourth staff.

Two empty musical staves.

Musical notation for the bottom section, including lyrics and a 'Cresce.' marking. The lyrics are: *brutto villa-naccio assassino villanaccio villanaccio malandrina villanaccia villa-*. A 'Cresce.' marking is written below the final staff.

This page of handwritten musical notation contains several systems of staves. The top system consists of five staves with various rhythmic patterns and rests. The middle system consists of three staves, with the first two containing notes and rests, and the third containing a large rest. The bottom system consists of three staves, each with a dynamic marking: *naccio brutto*, *naccio brutto*, and *naccio brutto*. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for piano accompaniment, consisting of seven staves. The first staff contains a melodic line with slurs and accents. The second staff begins with a *ppp:* dynamic marking and contains a series of chords and rests. The third and fourth staves are mostly empty, with some rests. The fifth staff contains a series of chords and rests, with a *ppp:* dynamic marking at the beginning. The sixth and seventh staves are mostly empty, with some rests.

Maiuuu *tu' fof' tu' gaff' frouu,*

Esfer vuol lamia ruina

Esfer *Maiuuu* *vuol lamia ruina*

Allu *mi vuol far precipiti*

ppp *Foricato*

pp Clarinetti

Tutti

allab

mi vuol far precipi - tar esser vuol la mia rui - na mi vuol far precipi -

far.

pp Coll'arco

Handwritten notes in German: "Sings ab zweyten u. dritten T." and "Waisen für alle geistlichen, allab Sings ab zweyten"

"far mi vuol far precipi - tar
 Allat *ritardat* *con* *forzato* *legato*
 mi vuol far mi vuol far precipi =
ritardat *con* *forzato* *legato*
 mi vuol far mi vuol far precipi =
pp

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *pp*, and *Soli*. There are also double bar lines with repeat signs. The handwriting is in an older style, likely 18th or 19th century.

Far

Dar a Berta il mio

mi. tutto quasi al quadruplo.

pello

*Allan p...
Dir a Cecco, ch'e piu' bello*

Ir gi-rando tutta notte

F.

in 8^{va} bassa

F.

8^{va} bassa

far,

L'anno, che in uiffa veduto ha l'anno.

villa -

F.

Cresc. *f.* *p.*

Mozartianer! *Spanische Tänzer!* *Allegro!*

Lento! *villanaccio* *Allegro!* *brutto* *villa =*

villanaccia *brutta* *villanaccia* *villa =*

Cresc. *f.* *p.*

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain a vocal line with notes and rests, and a piano accompaniment line with whole notes. Below these are four empty staves. The bottom section of the page contains two more staves with lyrics written below the notes. The lyrics are written in a cursive hand and include several lines of text, some of which are crossed out or corrected. The lyrics include: "naccio brutto", "villanaccio", "assassino brutto", "naccia brutta", "villanaccia", and "malandrina". There are also some decorative flourishes and a double bar line in the middle of the page.

villanaccio *brutto* *villanaccio* *assassino* *brutto*

naccia brutta *villanaccia* *malandrina*

Handwritten musical score for the first section of the piece, consisting of five staves. The first staff has a *Cresc.* marking. The second staff has a *Cresc.* marking. The third staff has a *Cresc.* marking. The fourth staff has a *Cresc.* marking. The fifth staff is empty.

Handwritten musical score for the second section of the piece, consisting of four staves. The first staff has a *Poco, in tempo* marking. The second staff has a *Meno.* marking. The third staff has a *Cresc.* marking. The fourth staff has a *Cresc.* marking. The piece is divided into sections labeled *villanaccio*, *afsassino*, and *brutto*. Other markings include *brutta*, *villanaccia*, *malandrina*, and *brutta*.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom staff contains the lyrics "Es ser vuol la mia ru-".

Dynamic markings and performance instructions include:

- ppp* (pianissimo)
- Solo*
- Brutto*
- brutta!*
- Spofis*
- Pizzicato*
- Mancan*
- Non fissa la g...*

ma
 Es ser vuol la mia ruina *all'ad. quasi al fine* mi vuol far precipi-
 ina *ma* mi vuol far precipitar

Tutti f

an. Maimean dei... alla quinta e quingfina an, all'ob

far esser vuol la mia rui-na mi vuol far preci-pi-tar mi vuol

Coll'Arco

quint. et sext. m.

allo. graz. con forza legg. m.

far preci-pi-tar mi vuol far mi vuol far precipitar

allo. qui - mi vuol

Handwritten musical score on aged paper, featuring ten staves. The top two staves contain a vocal melody with notes and stems. The next three staves are empty. The sixth staff has a treble clef and a double bar line. The seventh staff begins with the tempo marking *allegro spiritoso* and contains a vocal melody. The eighth and ninth staves contain the lyrics *mi vuol far mi vuol far precipitar mi vuol far precipitar mi vuol* and *mi vuol far mi vuol* respectively. The bottom staff contains a handwritten note: *Allegro spiritoso. Al fine di questa parte. Fine.*

f ar precipi - tar mi uolhar precipi - tar — mi uolhar precipi -

f *Manzen Vorfatz an. Altes Zeit es zueigean an, zueigean Manzen Vorfatz an, zueigean Manzen Vorfatz*

Handwritten musical score on ten staves. The notation includes various notes, rests, and clefs. There are several double bar lines with repeat signs. The word "far." is written on the seventh staff, and "da." is written on the eighth staff. The paper is aged and has a torn left edge.

Titta
 Non so chi mi frattenga d'andar in questo punto ad anne-

Gh.
 garmi. Non so chi m'impe-disa d'an-dar sopra quel monte ad accop-

Tib.
 parmi Ecco il tertò di fior che ame fa cesti *gh* Ecco il nostro, e l'a-

Titta
 nel che ame tu desti *gh* Mettilo in festa a Cieco mettilo a Bertà in-

Tib.
 dito die sposa di bon cor, *gh* die bel marito? Ecco- *Al God. Scena 7^{ma}*

" si miei padroni non vo-lete finir queste questioni? un
 bell'esempio in ver date alla Lilla S'anche il di delle Nozze e
 vostre, e mie, fate tali pazzie che non si fan da
 quei della Citta' deggio trattar con voi da bodesta par-
 late con la ghita che fa pensar si mal de fatti sui anni'