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L' Arbore di Diana - Don Mus.Ms. 1283a-e

Martín y Soler, Vicente

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

13. Allegro assai

urn:nbn:de:bsz:31-100797

Sil *And* *Sil*
 ferma ferma: ove fuggi! ferma tu miserabile! Cru.

And
 Violini *f*

Viole *f*

Fagotti *f*

Silvio *Dele* *Allegro assai*
 Dele dunque per esser testimone sul tanto delle perdite

Handwritten musical score for piano accompaniment, consisting of eight staves. The notation includes treble and bass clefs, a common time signature, and various musical symbols such as slurs, beams, and dynamic markings like 'p' and 'f'.

sonon findst mich zu müde! *wolltest, das Binnim Lichte mir Fortschickmal ge-*
mie qui mi tenesti ? *Dunque vaghezza avesti Di far che gli occhi*

Handwritten musical score for the vocal line, consisting of two staves. The notation includes a treble clef, a common time signature, and lyrics written in both German and Italian.

Risoluto

f

f

wiefern! Qui, da' Bui' Pomba ad' cospet' dem Anbrun, bisloni, m'z'ò d' Glic' g'uz' g'anz' f'oren!
 miei bevan la morte nel rimirar la sorte d'un felice rivale.

f *Risoluto*

Violini

Flauti

Oboe e Clarinetti

in Eb Corni

Trombe in D

Viole

Fagotti

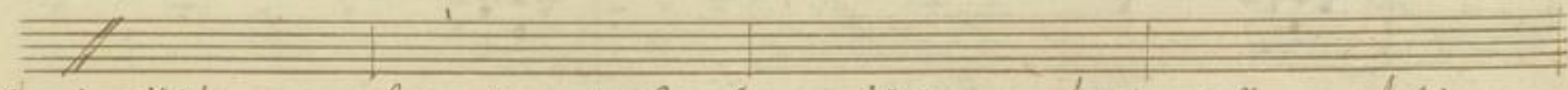
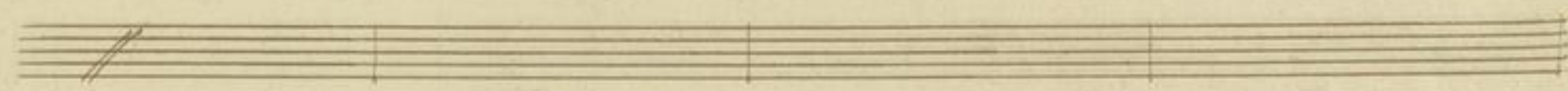
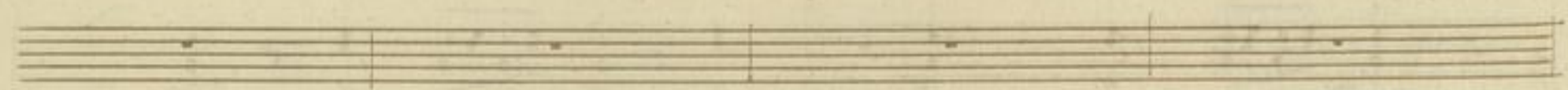
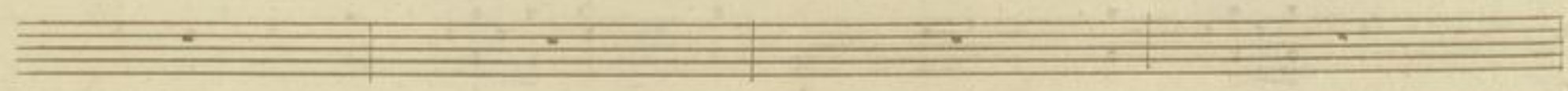
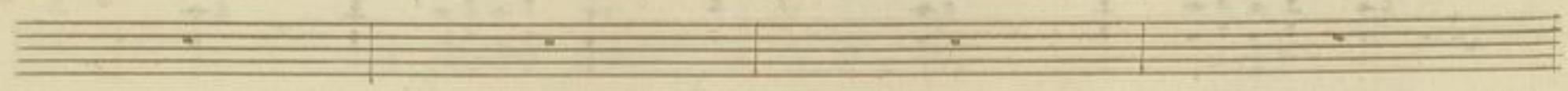
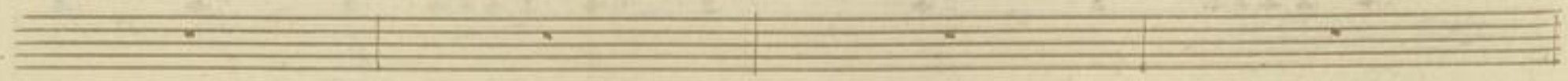
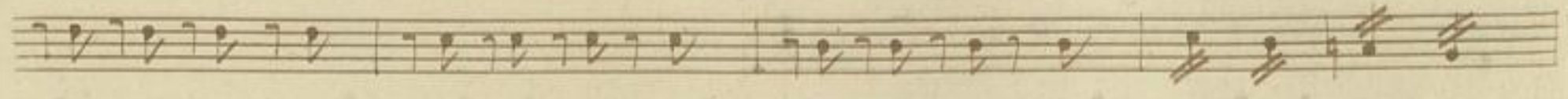
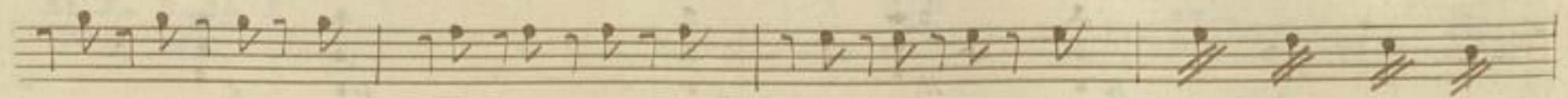
Soprano

Per! wir müß' freysen Axt' bruchelt! Owin' süß' dich fromm nura

Allegro

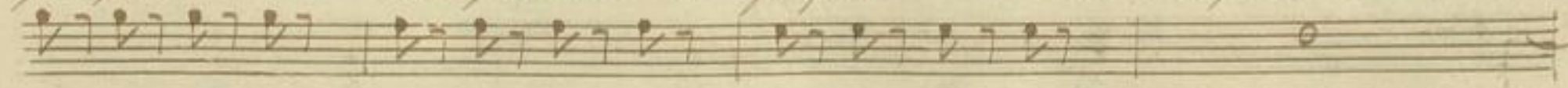
Al' invendicato o barbara non restera' il mio

Handwritten musical score on aged paper, page 218. The score is written in a cursive hand and consists of ten staves. The top two staves contain the vocal line, and the bottom two staves contain the piano accompaniment. The middle four staves are for the piano, with the instruction "con Flauti" written in the second staff. The lyrics are written in German and Italian. The German lyrics are: "gönnt wir für dich Herz un- gönnt Lieb, du mußt so". The Italian lyrics are: "core non resterà il mio core d'ira paventa ei". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*.



hany yagüéllt *Lieber Sie müß so hany yagüéllt* *flößt mir Vorwurff lüny*

palpiti *d'ira' paventa ei palpiti* *Dun Dispe - rato a"*



This page contains a handwritten musical score for a vocal piece. It features ten staves of music. The first two staves are instrumental accompaniment. The third and fourth staves are for the vocal line, with lyrics written below. The fifth and sixth staves are instrumental accompaniment. The seventh and eighth staves are for the vocal line, with lyrics written below. The ninth and tenth staves are instrumental accompaniment. The lyrics are in German and Italian.

German lyrics:
 nin
 mor
 für wir mit frise für
 Christenvalt
 wir viel wird ganz nur.

Italian lyrics:
 ah invendicato o
 barbara
 non reste - ra il mio

Handwritten musical score for piano and voice, measures 1-10. The piano part features complex textures with triplets and sixteenth notes. The voice part is a simple melody. Dynamics include 'p.' and 'cres'.

Handwritten musical score for piano and voice, measures 11-20. The piano part continues with similar textures. The voice part has a more active line. Dynamics include 'p.' and 'ff.'.

Handwritten musical score for piano and voice, measures 21-30. The piano part features a triplet. The voice part includes German and Italian lyrics. Dynamics include 'con forza' and 'f'.

gönnt
 core
 Lin. br. in un' so lung' spemist flößt uns Anquälung
 d'ira paventa ei palpiti Qua dispe-rato a"

f. *p* *cres* *f.* *f.* *f.* *f.* *f.*

pp *pp* *pp* *pp*

f.

p *cres* *f.* *f.* *f.* *f.*

ein flößt mir Verzweiflung ein, flößt mir Verzweiflung ein
 mor d'un desperato amor d'un desperato amor.

Handwritten musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). There are also some slanted lines indicating cuts or specific performance instructions.

Luci *Melior*, *Luci* *velo* *Lufon* *will* *il* *ganz* *mit* *ganz* *mit* *ganz*

per *campi* *e* *per* *foreste* *andò* *furente* *furente* *e* "

f. *f.*

f *p* *f* *p* *pp* *pp*

rato *lasciando*

prorsum nō incensim hū - ya hū - ri - i - fici - solle gunglar. fū - rit
 - rato *lasciando* - ognor fūnes - se - ognor fū - nes " -

f *p* *f* *p* *pp*

Violino I

Violino II

Viola

Oboe

Clarinete

Basson

Cello

Vocal

Basso

Sognar soll' spem' d'or' fiammat' sognar
= te orme del mio fu - vor.
fa! wir miß' frey' zu
ah invendicato o'

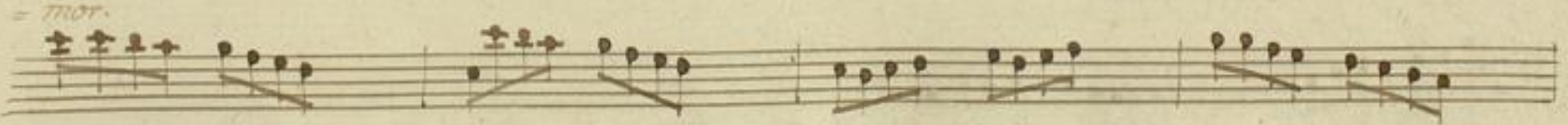
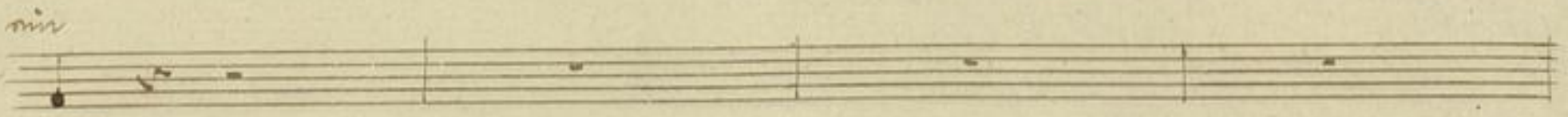
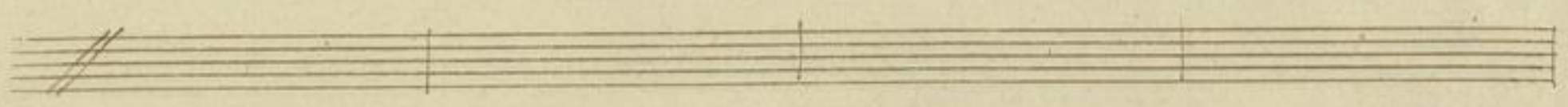
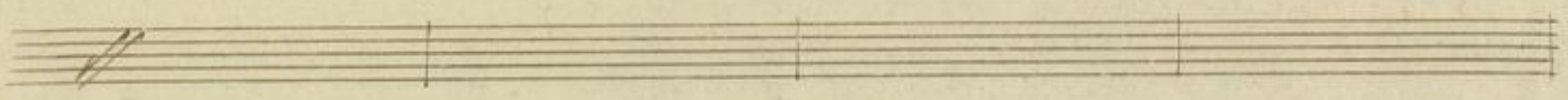
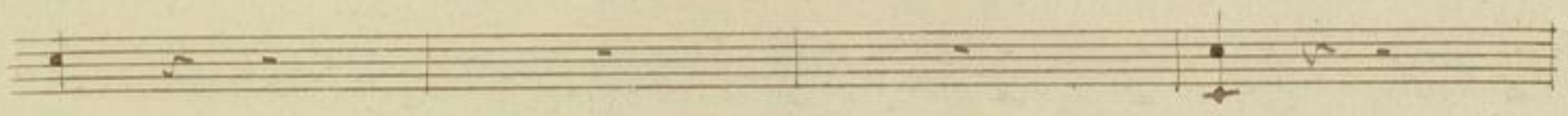
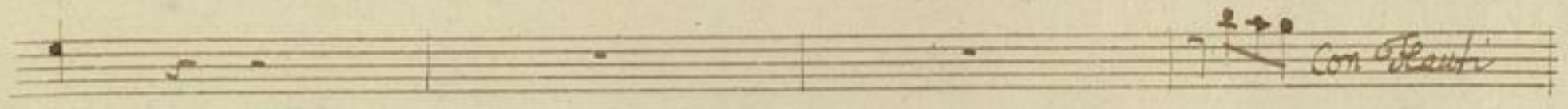
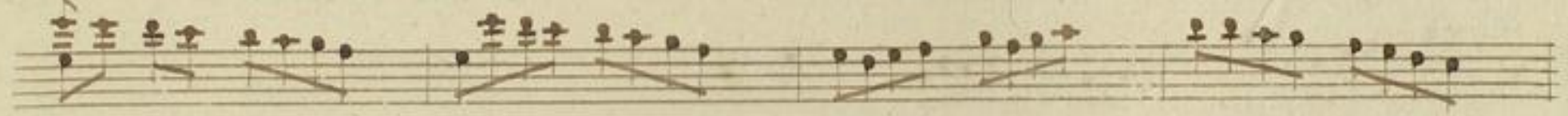
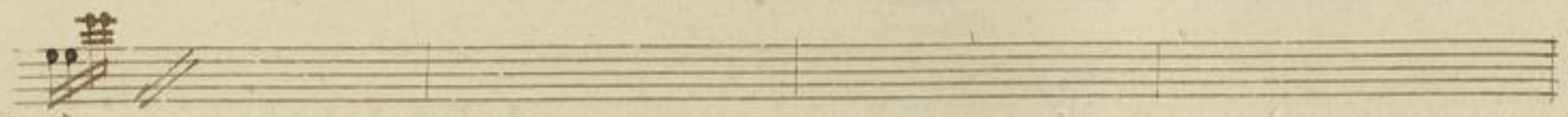
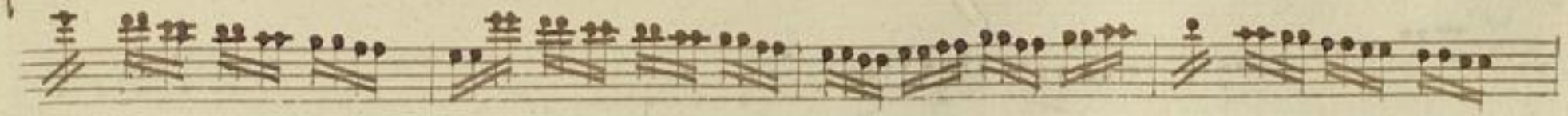
Handwritten musical score for a vocal piece with piano accompaniment. The score consists of ten staves. The first six staves are for the piano accompaniment, and the last four are for the vocal line. The lyrics are written in German and Italian. The German lyrics are: "Dich befrucht! wir sind Lieb ganz nun = gönnt! wir sind Lieb ganz nun =". The Italian lyrics are: "barbara non restera il mio core non restera il mio".

giovat *Lirón, in miúl, p. l'any'grauvèllt* *lirón, in miúl, p. l'any'grauvèllt, glòst*

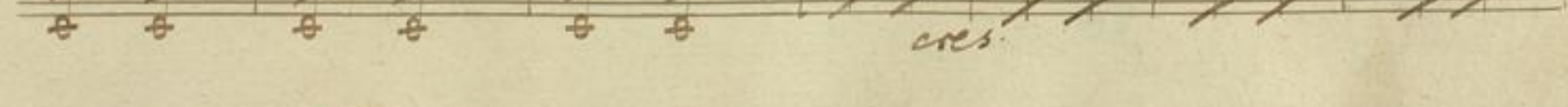
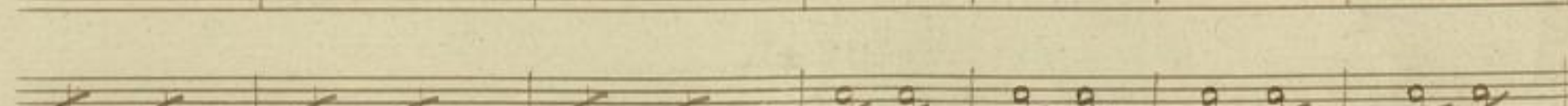
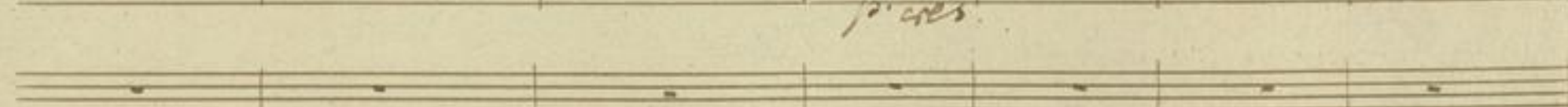
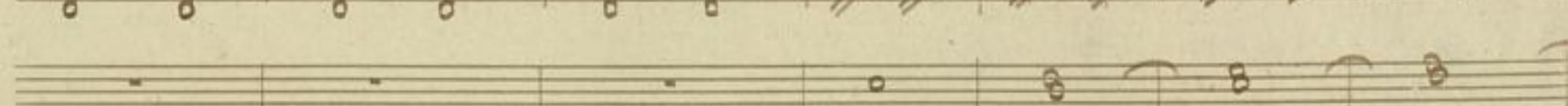
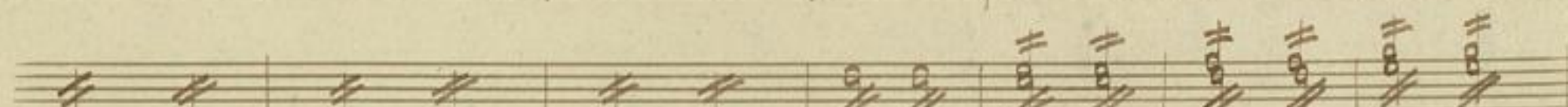
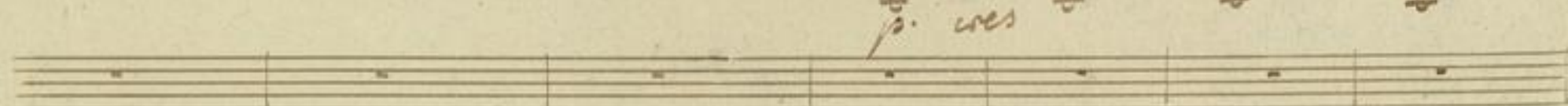
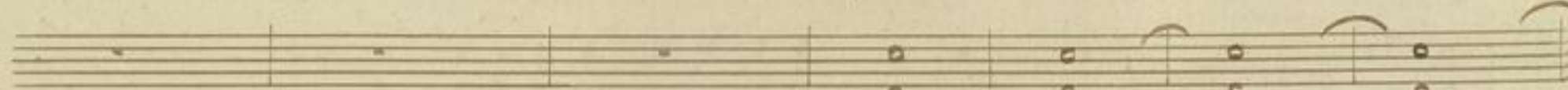
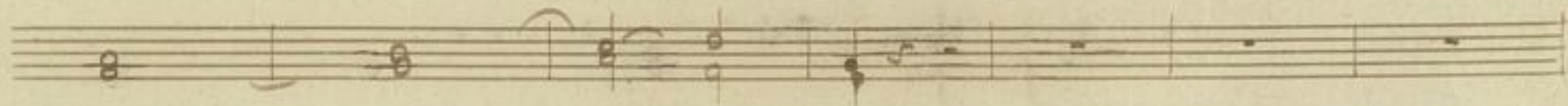
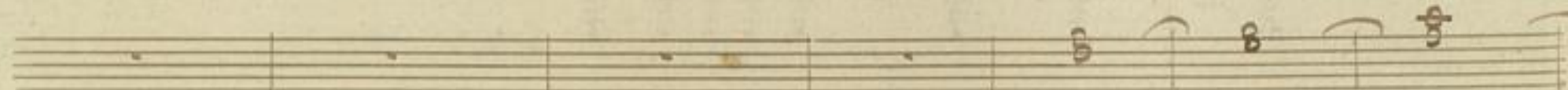
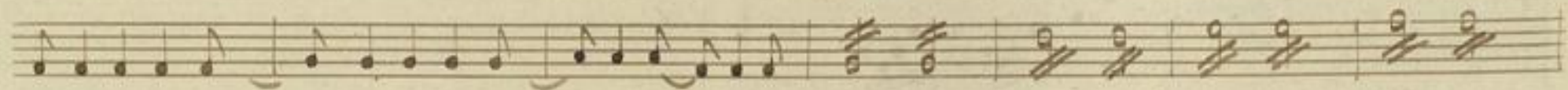
Core *L'ira paventa ei palpiti* *L'ira paventa ei palpiti* *Orun*

Handwritten musical score for voice and piano. The score consists of ten staves. The top two staves contain piano accompaniment with dynamic markings like "cres." and "f". The middle four staves are mostly empty, with some notes in the lower staves. The bottom two staves contain the vocal line with lyrics in German and French. The lyrics are: "mir vor zwirhlung ein flözt mir vorzwirhlung ein flözt mir vorzwirhlung" and "desperato amor d'un desperato amor d'un desperato a-". There are also dynamic markings like "cres" and "for" at the bottom.

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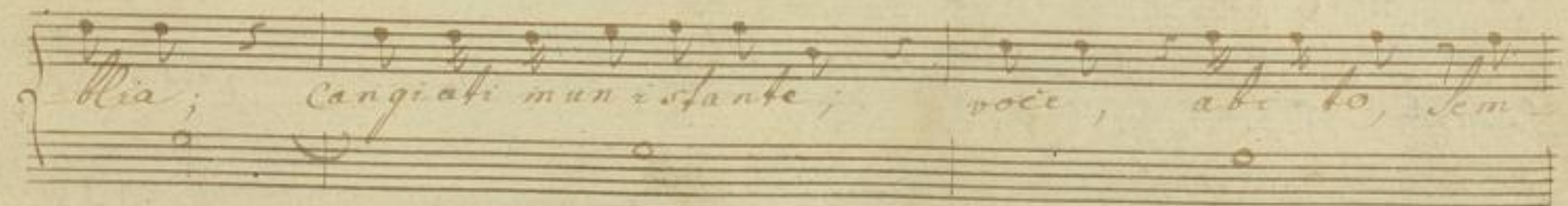
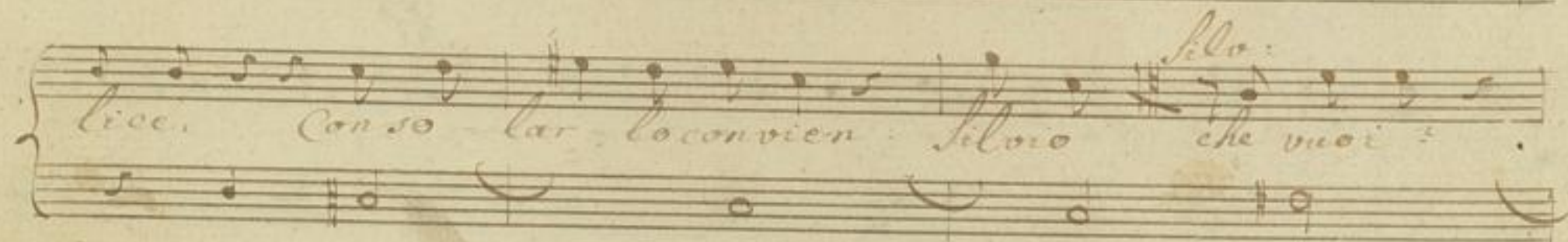
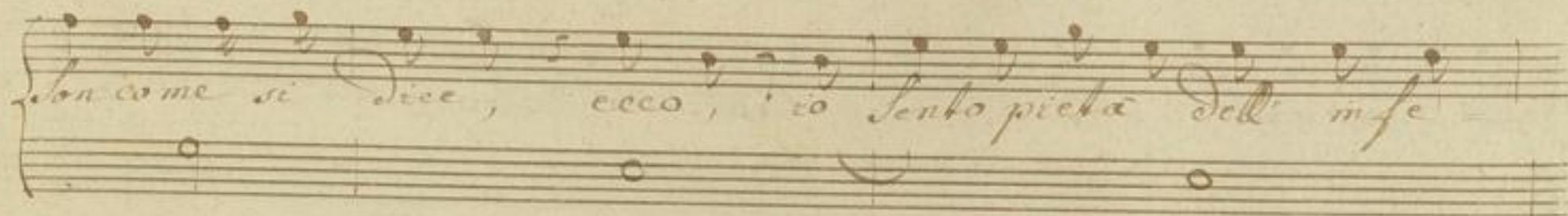
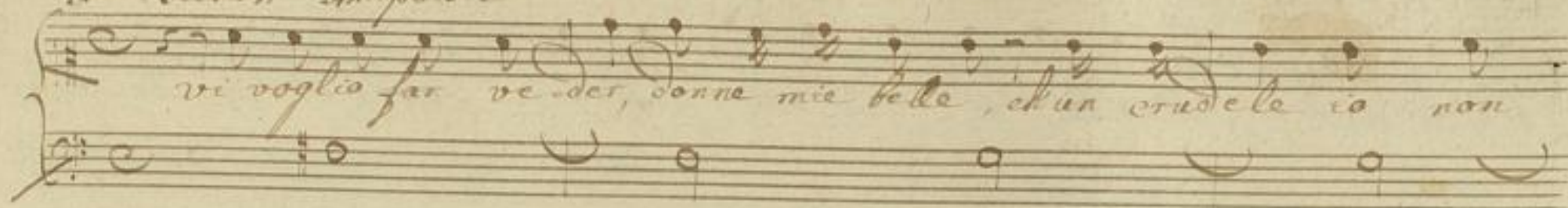


A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and contains a series of sixteenth-note runs, followed by a melodic line starting with a *p.* marking. The second staff has a double bar line at the beginning and continues the melodic line. The third staff features a treble clef and a melodic line with a *p.* marking. The fourth staff has a double bar line and contains a few notes with a *p.* marking. The fifth and sixth staves show a bass clef and a melodic line. The seventh and eighth staves have double bar lines and contain chords with a *p.* marking. The ninth staff is mostly empty with some faint markings. The tenth staff features a bass clef and a melodic line with a *p.* marking.

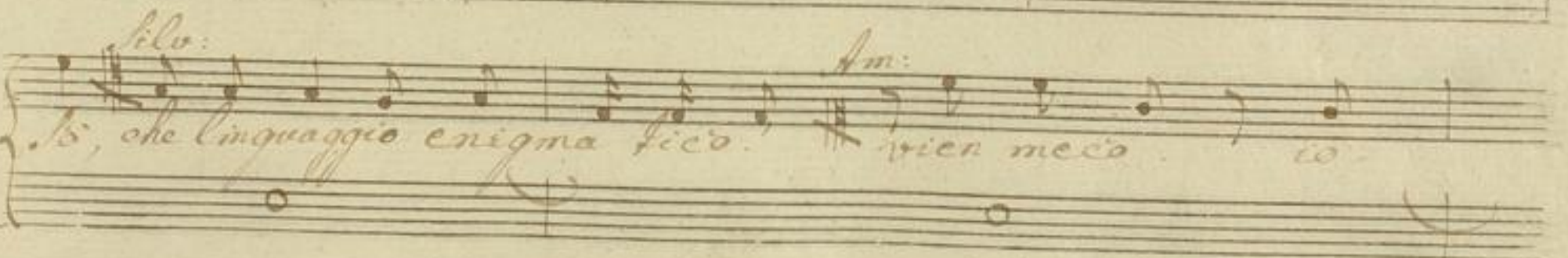
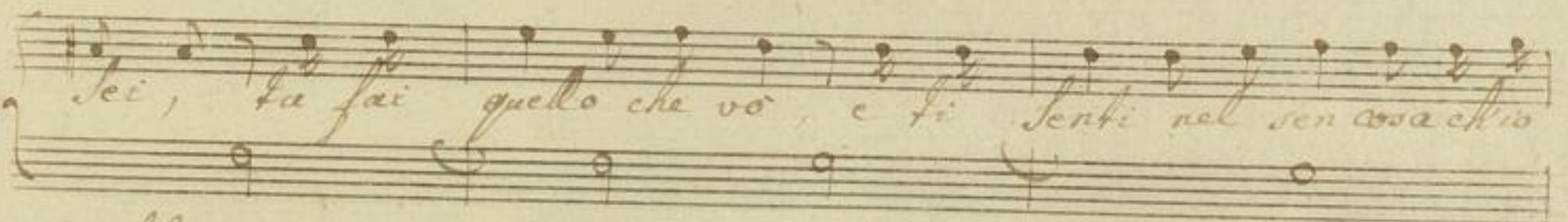
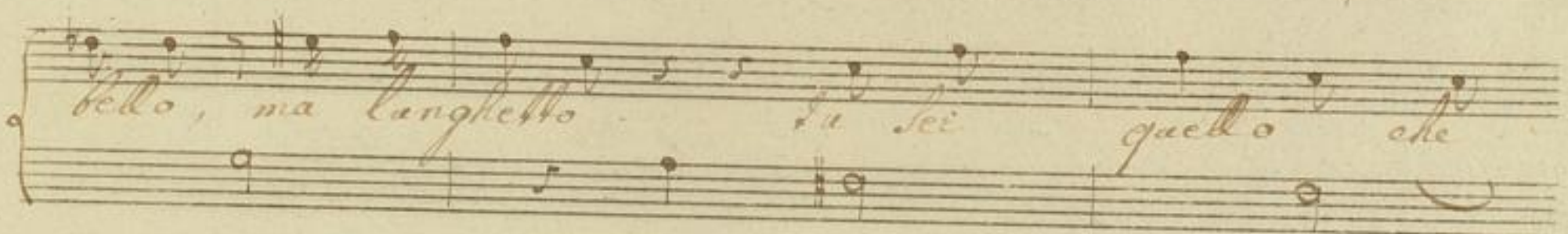
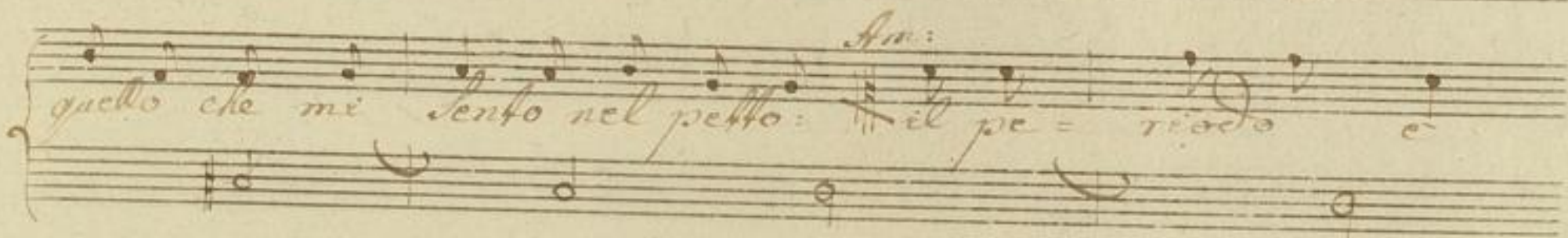
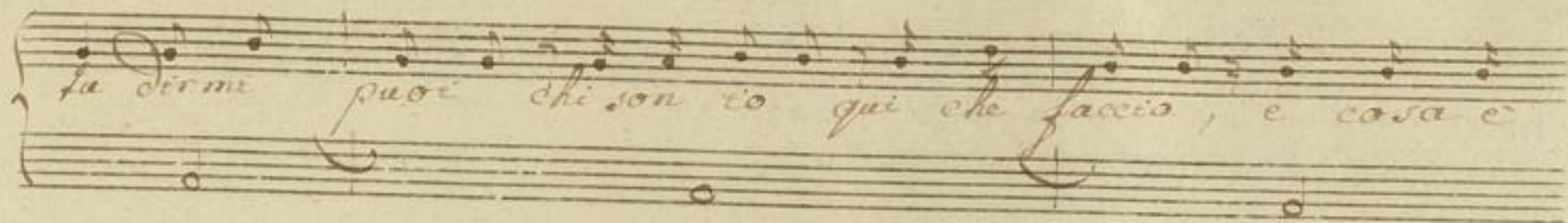


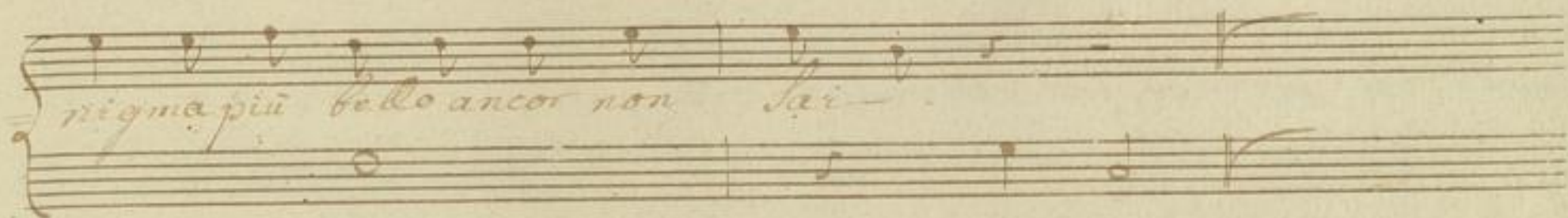
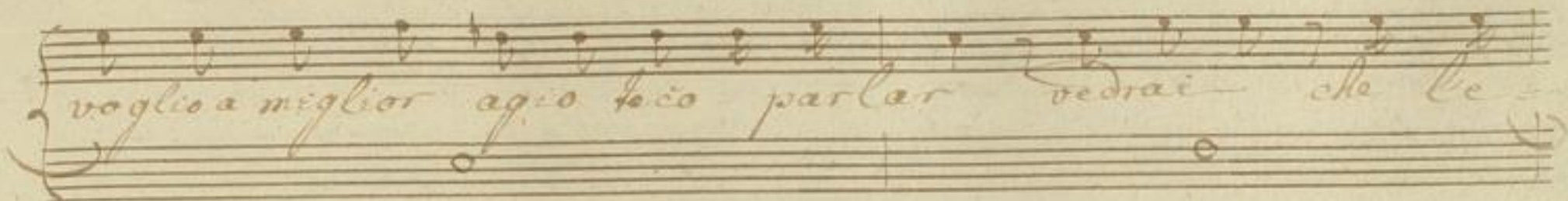
A handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *ffo*, *ffio*, and *ffio*. The paper shows signs of age, including foxing and staining. The score is written in a historical style, possibly from the 18th or 19th century.

Ando: scena II^{ma} Am. poidelo.



fante del sacer-dote di Diana piglia ebbene; che vi
 par? amante tale non lasciora lo spetto di ri-
 vale. odia malo parlar. buon vecchio. *Sil.* Ninfa, veggio
 sissima Ninfa, anzi par Teo. he per tal ti di scoprire il chiama
 spetto, e la luce gentile degli occhi tuoi. sola





Segue quartetto: