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**La Morte di Semiramide. Excerpts - Don Mus.Ms. 1416**

**Nasolini, Sebastiano**

**[S.l.], 1792 (1792c)**

Arsace

**urn:nbn:de:bsz:31-103298**

Recit. uo

Arsace.

2<sup>a</sup> No 33 Mus. No 1415

Violino

Arsace

Et ven se un empio

All'opai

Cor

sennar deggio, de reggi, O Seni- tor il braccio mio

Moderato.

Ma, chi deggio se- rir P.S.



Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

*La tua Ven. detta sopra chi die piom. bar.*

Handwritten musical notation for the second system, including a vocal line and piano accompaniment. The tempo marking *Largo.* is written above the piano part.

*qui tutto è morte soli. tu. di. ne or. vor.*

Handwritten musical notation for the third system, including a vocal line and piano accompaniment. The tempo marking *Largo.* is written above the piano part. The piano part includes the instruction *Reflaywort!* and *Venge a versar!* written below the staff.

Handwritten musical notation for the fourth system, including a vocal line and piano accompaniment.



The first system of the manuscript shows a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one flat. The music is in a common time signature.

*Ah, perche in petto mi trema il cor*

The second system continues the vocal and piano parts. The vocal line has a fermata over the final note of the phrase. The piano accompaniment continues with a similar rhythmic pattern.

*a tempo*

*che Amantia che Istante che Istante Oh Dei*

The third system continues the vocal and piano parts. The vocal line features a series of eighth notes. The piano accompaniment provides a steady accompaniment.

The fourth system begins with a new section marked 'Adagio' in a 2/4 time signature. The vocal line starts with a fermata and a dynamic marking of 'f'. The piano accompaniment is more active, with many sixteenth notes.

*Qual Gel di morte io sento, qual Gel di morte io sento*

The fifth system continues the 'Adagio' section. The vocal line has a fermata over the final note. The piano accompaniment continues with a complex rhythmic pattern.

*Ah in si fatal mo. mento sento mancar. mi il cor, mancar mi il cor*



Ah, in si fa. tal mo. men. to sento mancar mi il Cor, mancar. mi il Cor  
 in si fa. tal mo. mento sen. to mancar. mi il Cor, mancar mi il  
 Cor, in tal mo. mento mancar. mi il Cor. Sento man car. mi il Cor man.  
 carmi mancar mi il Cor. *Allegro.* Nemi che ascolto  
 mai l'indegno ho a. lato l'indegno ho a. lato  
 con. fuso ed a. gi. tato palpita in seno il Cor - con. fuso ed  
 a. gi. tato pal. pi. ta in se. no in se. no il Cor, con.  
 fuso ed a. gi. tato - palpi. ta in se. no il Cor in



se noil cor, in se noil cor, Oh palpitain seno il cor Ah!  
 Confuso et agitato con, fu so ed a. gi. tato  
 palpi ta in seno il cor Ah, con. fu so ed a. gi. tato pal pi. ta in  
 seno il cor pal. pi. ta in seno pal. pi. ta in seno in se no il  
 cor, pal pi. ta in seno il cor in se no il cor in se no il cor, si  
 palpi ta in seno il cor in seno il cor mori! madre  
 Ah madre! Ah madre oh Dio quel san. = = =  
 - que smania mi desta é or.ror - Ima - nia mi desta é orror



