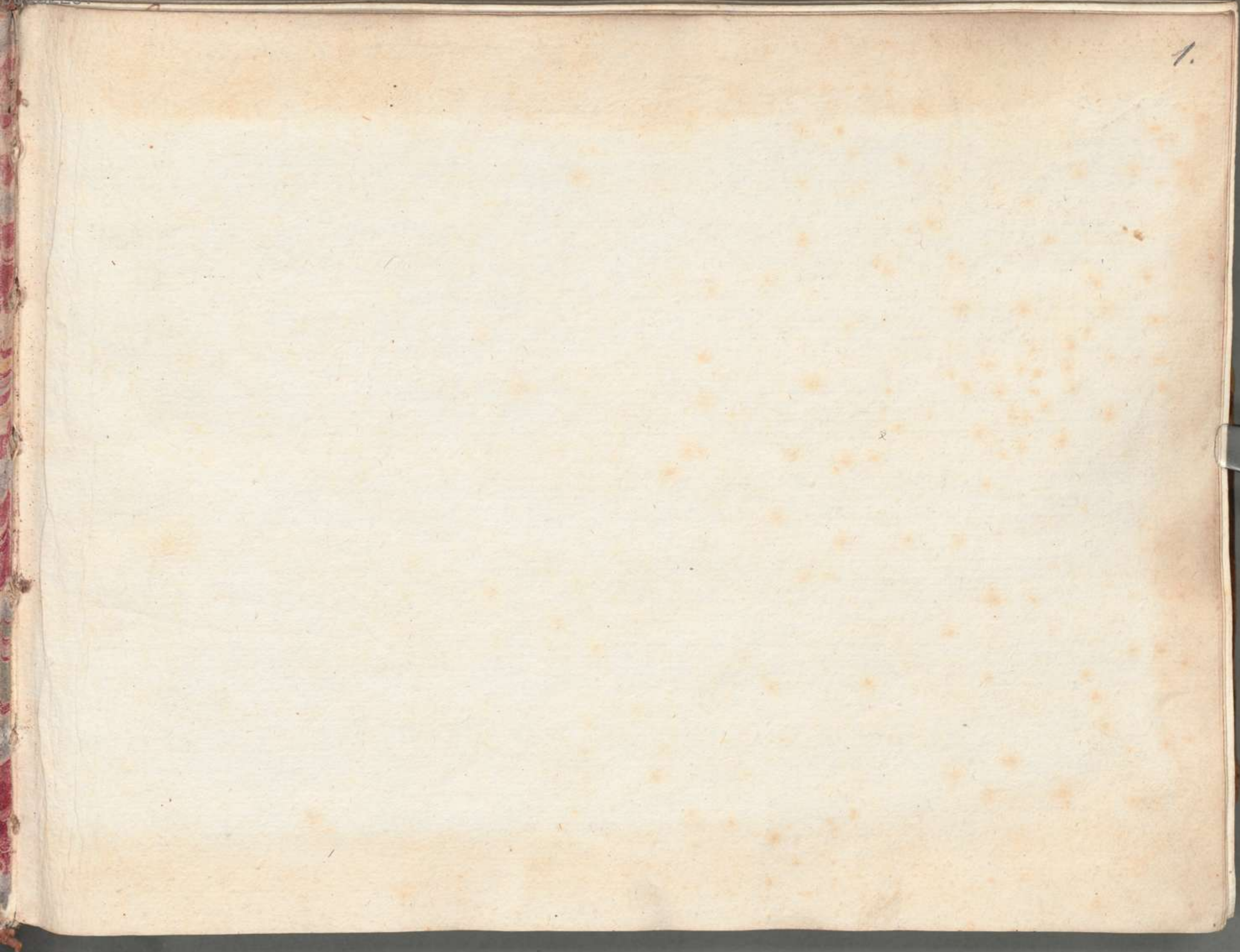


DIDONE  
ABBRANDONATA  
ATTA II.





*Didone*

*Abbandonata*

*Atto Secondo*

*Foro:*

a tal oggetto disarmato men vo' fin che non giunga l'amico

*Foro:*

stuo!, che a vendicarmi affretto va' pur ma tirammenta ch'io

*Foro:*

sol per tua cagione... fosti infido a Didone e che fu per mer-

*Foro:*

cede... so quel premio si debba alla tua fede

*Segue l'Aria*

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and beams. Dynamic markings 'f' and 'p' are present. A section of the staff is marked 'Adagio'.

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and beams. Dynamic markings 'f' and 'p' are present.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The word "Vni" is written on the second staff, and "Pensa che l'frono as" is written on the eighth staff. The manuscript shows signs of age and is written in brown ink.

Handwritten musical score for the first system. The top staff contains a vocal line with various notes and rests. The second staff is a basso continuo line, with the word "Mis" written in the middle of the first measure. The remaining staves in this system are empty.

Handwritten musical score for the second system. The top staff contains a vocal line with lyrics written below it: "nando vn Regno ti fai soggetto m' de e che donax". The bottom staff contains a basso continuo line with notes and rests. The word "Mis" is also written in the middle of the first measure of the basso continuo line.

nando vn Regno si ti fai soggetto vn De ti fao = = i so =



*Vivo* *Vivo*

*Pensa che l' hono aspetto che n' ho' tua*

*f*

*Finis*

*p*

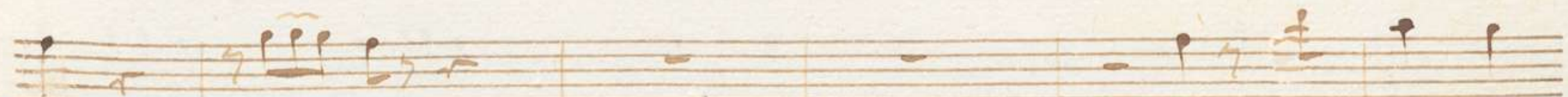
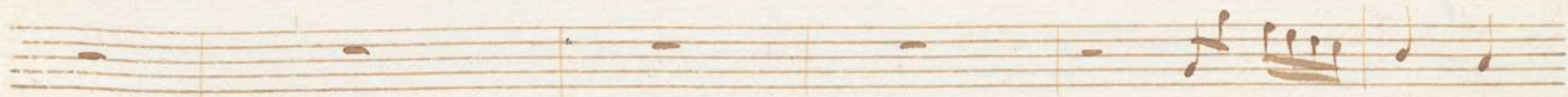
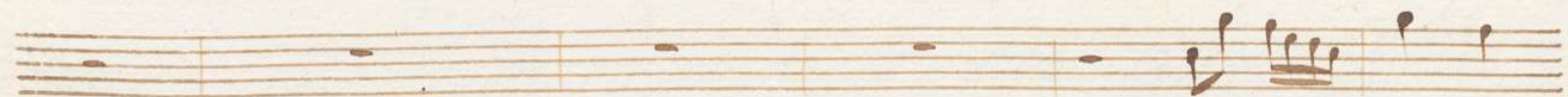
*Regno ti fai soggetto in De e che donan =*

*p*

*f*

*Finis*

*Pense che l'ironas petto pensa che n'ho tua fede e che donan - - - donan*



fi fai soggetto vn de fi fa = = i sogget = = = to vn de ti fai sogget- to vn



*Finis*

Un Re che tuo seguace ti sarà fi=do mi

Handwritten musical notation on two staves. The top staff begins with a treble clef and a 7/8 time signature. The bottom staff begins with a bass clef and a 7/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and dynamic markings such as *f* and *p*. A *mi* is written in the first measure of the bottom staff.

Four sets of empty musical staves, each consisting of two five-line staves, arranged in two pairs. These staves are currently blank.

Handwritten musical notation on two staves. The top staff contains a melodic line with lyrics written below it: "e combatterai per te". The bottom staff contains a bass line. Dynamic markings *f* and *p* are present. The lyrics are written in a cursive hand.

# Scena II

*Ar. b:*

*Garba, e poi Arzpe*

Giovini i tradimenti poi si punisce i tradi-

tole indegno t'offerisci al mio sdegno e non pa-venti? teme-

ratio per se non cade Cnea dal ferro mio trafitto ma de-

litto non e non e de-litto! di tante offese or mai vendi-

cato m'avria quella ferita la sua gloria sal-mai nella sua

*Rel:*

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics: "e ne pur questo sai quell'Empio core". The piano accompaniment (bass clef) features chords and a melodic line. The tempo marking *Rel:* is written above the first measure.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics: "odio mi desta in seno e non paura la debolezza". The piano accompaniment (bass clef) continues with chords and a melodic line. The tempo marking *Rel:* is written above the first measure.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics: "tua ti fa sicura". The piano accompaniment (bass clef) continues with chords and a melodic line. The tempo marking *Rel:* is written above the first measure.

*Segue l'aria  
di Jarba.*



Handwritten musical notation on a five-line staff. The notation is complex, featuring many beamed notes and a dense cluster of notes in the middle of the staff.

*Finis*

A five-line musical staff that is mostly blank, with some faint markings and a few notes visible in the first measure.

A five-line musical staff that is mostly blank, with some faint markings and a few notes visible in the first measure.

A five-line musical staff with sparse handwritten notes, including a few quarter notes and rests.

A five-line musical staff with sparse handwritten notes, including a few quarter notes and rests.

A five-line musical staff with sparse handwritten notes, including a few quarter notes and rests.

A five-line musical staff with sparse handwritten notes, including a few quarter notes and rests.

A five-line musical staff with sparse handwritten notes, including a few quarter notes and rests.



*p* *f* *p*  
*Finis*

*Finis* *Finis*

*Finis*

*p* *f* *p* *f*  
*per la natia con trada per la natia con trada*

*f* *p* *f* *p* *f* *p*

*Cresc.* *Cresc.*

*Vivo* *Vivo*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

quel generoso cor non si com-move non si com-move al

*p* *f* *p* *f*

*non si comove all'ira      sevn agnellin ri*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The lyrics 'Leon ch'errando vada ch'errando vada' are written across the lower staves.

Leon ch'errando vada ch'errando vada

*poco for.* *p* *poco for.* *f*

*ag: nell'in ti-mira non = si = comove ad ira quel gene =*

*f*





Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The word 'Finis' is written in several places. The bottom staff contains the Italian lyrics: 'Se un agnellin ri-mira non si comove ad ira quel generoso Cor quel'.

Se un agnellin ri-mira non si comove ad ira quel generoso Cor quel'

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'mf'. The score is written in brown ink on aged paper.

quel' genere = = 50 Cor

Handwritten musical notation on two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with notes and rests. Dynamic markings *f* and *p* are present. The word *Vivo* is written in the bottom staff.

Four empty musical staves with horizontal lines and a few scattered notes.

Handwritten musical notation on two staves. The top staff has a few notes and rests. The bottom staff contains a melodic line with notes and rests. The text *Laccia l'asale e la minaccia l'asale e la minaccia* is written across the staves. Dynamic markings *f* and *p* are present.



# Scena IV

Selene

And

chi fu che all' inumano disciolse le catene? a

Selene, ed

Arazone

me bella Se-lene il chiedi in vano io prigioniero e reo

libero ed innocente in un momento sciolto mi vedo e sento fra lacci

il mio signore il passo muovo a suo pro nella Reggia e ve l'ri-

Selene:

=trovo

ah' contro Enea v'è qualche frode ordita difendi la sua

raspe il tuo valore il volto tuo la tua virtù mi piace ma già

sena il mio cor per altra face quanto son sventurato! e più se =

lene se s'accende il mio volto narri almen le tue pene ed io le as =

colto io l'in-cendio nascoso facer non posso e salear non

soffri almen la mia fede si ma da me non aspettar mer =

This page of handwritten musical notation contains ten staves. The notation is written in brown ink on aged paper. The first staff features a complex melodic line with many sixteenth notes, including slurs and dynamic markings of *f* and *p*. The second staff is mostly empty. The third staff contains a simpler melodic line with dynamic markings of *f* and *p*. The fourth staff consists of a series of rests. The fifth staff shows a melodic line with some rests and dynamic markings. The sixth staff is mostly empty. The seventh staff contains a melodic line with dynamic markings of *f* and *p*. The eighth staff consists of a series of rests. The ninth staff shows a melodic line with dynamic markings of *f* and *p*. The tenth staff contains a melodic line with dynamic markings of *f* and *p*.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment. The fourth staff contains the lyrics: "Se de le se poi non hai mer=ce ardi se de le serba lo strale ma Ma non mi". The fifth staff is a lower piano accompaniment line. Dynamics include *f* and *p*.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment. The fourth staff contains the lyrics: "dit crude=le se = poi non hai merce se - poi non hai merce non". The fifth staff is a lower piano accompaniment line. Dynamics include *f* and *p*.



*Col la palle*

*no ma non mi dir crudele se poi non ha = =*

*i merce ma non mi dir crudele se poi non hai merce*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The key signature is one flat (B-flat).

A blank five-line musical staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The key signature is one flat (B-flat).

A blank five-line musical staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The key signature is one flat (B-flat). The text "= ce" is written above the first few notes.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The key signature is one flat (B-flat).

A blank five-line musical staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The key signature is one flat (B-flat).

A blank five-line musical staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The key signature is one flat (B-flat).

Handwritten musical notation on two staves. The first staff includes the instruction *Colla part* written above the notes. The second staff includes dynamic markings *f*, *p*, *f*, and *p*.

Handwritten musical notation on two staves. The second staff contains the lyrics: *-ranza non - v'è pietà per me non - v'è pietà per me non v'è pietà*.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and dynamic markings *f*, *p*, *f*, and *p*.

Handwritten musical notation on a single staff, starting with the instruction *Fine* written above the staff.

Handwritten musical notation on a single staff, ending with the instruction *Capo* written below the staff.

Handwritten musical notation on a single staff, ending with the instruction *rit* written below the staff.

Handwritten musical notation on a single staff, starting with the lyrics *per me* written above the staff, and ending with the instruction *Segue* written below the staff.

*Osמידа*

sempre in me de tuoi cenni il più fedele esecutor vedrai

*Dido:* *Os.:*

premio avrai la tua fede e qual premio o Regina? avopro in

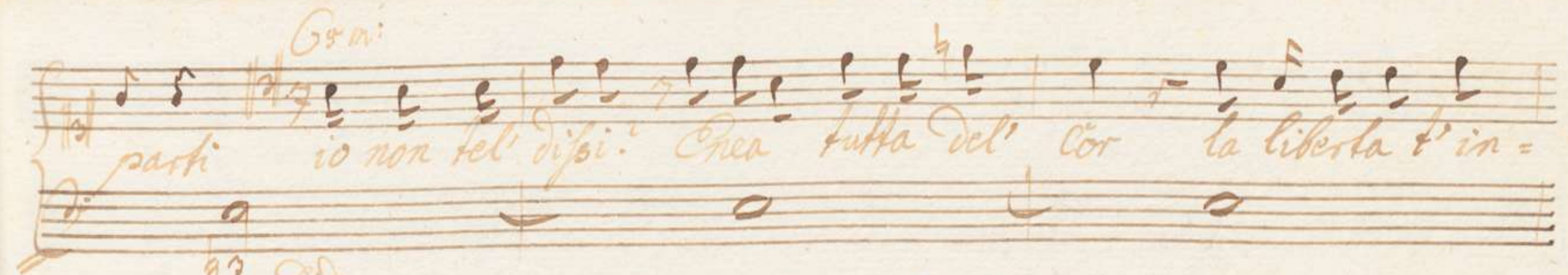
vano per te fede e va-lore occupa solo Enea tutto il tuo core

*Dido:*

faci non ramentar quel Nome odiato è un perfido è un in

=grato è un alma alma senza legge e senza fede

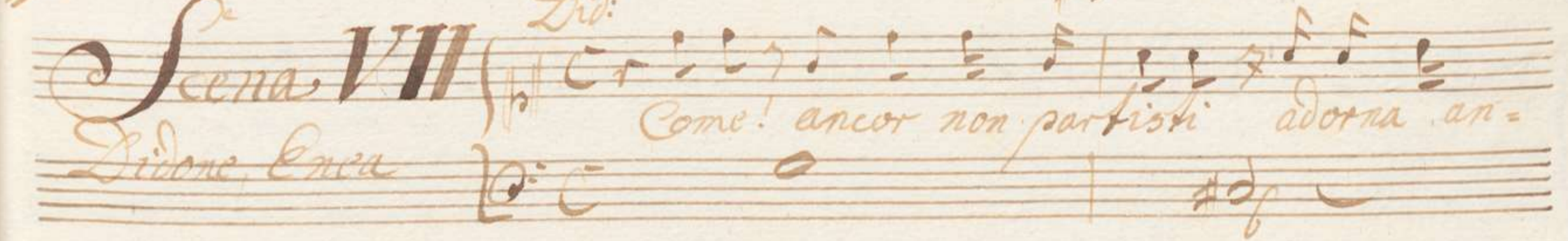
*Comi*  
partì io non tel' dissi: Enea tutta del' cor la libertà t' in =



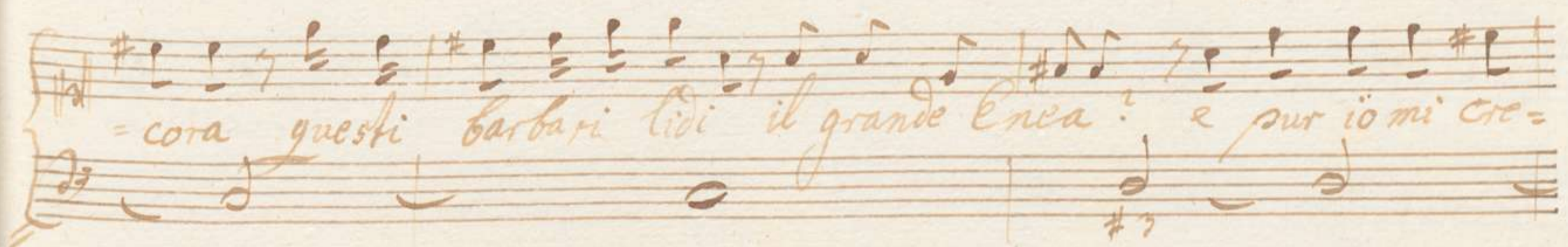
*Did.*  
vola non tormentarmi più lasciarmi sola




**Scena VII** *Did.*  
Didone, Enea Come! ancor non partisti adorna an =



= cora questi barbari lidi il grande Enea? e pur io mi cre =



= dea che già varcato il mar d' Italia in seno in trionfo tracessi



Did:

condannarlo per te! troppo f'inganni sapo quel tempo Enea che

Dido a te penso spenta e la face e sciolta e la catena e del tuo

Enea  
Come or mi rammenta appena sappi che De de Mori

Dido: #3 Ene:  
e l'orator fallace io non so qual ei sia lo credo strace ch

Did: Con =  
Dio! con la sua morte tutto contro di te l'africa irriti

*-ranno e forse questo l'ultimo di che rimirar mi Dei*



*viemi sugli occhi miei Sol d'Ar-bace mi parli e me non curi t'a-*

*-vessi pur ve-duto d'una lagrima sola umido il ciglio uno*

*sguardo un sospiro un segno di pietade in te non trovo e*

*soi grazie mi chiedi? per tanti oltraggi ho da premiarti an-*

cor co sospiri il tuo dolore? Ah se per me nel Core qualche

tercero affetto avesti mei placa il tuo sdegno e rasperema i



Handwritten musical notation for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and dynamic markings.

*più del tuo seggio quello... Dio: Passa vincesti eccoti il foglio*

Handwritten musical notation for the second system. It features a vocal line with lyrics in Italian: "più del tuo seggio quello...". A double bar line is followed by the word "Dio:" in a larger, decorative script. The lyrics continue: "Passa vincesti eccoti il foglio". The notation includes notes, rests, and dynamic markings like *p*.

Handwritten musical notation for the third system, consisting of three staves. The notation includes notes, rests, and dynamic markings, continuing the musical piece.

*Vedi quanto t'adora ancora ingrato Con un tuo sguardo solo mi.*

Handwritten musical notation for the fourth system. It features a vocal line with lyrics: "Vedi quanto t'adora ancora ingrato Con un tuo sguardo solo mi." The notation includes notes, rests, and dynamic markings like *f.* and *p*.



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

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

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

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

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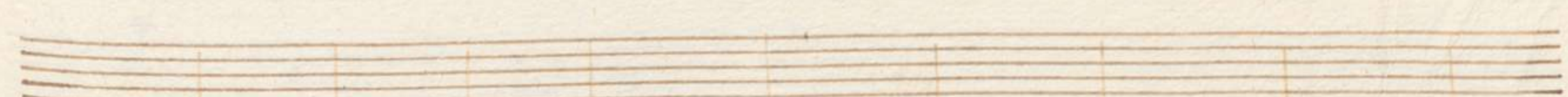
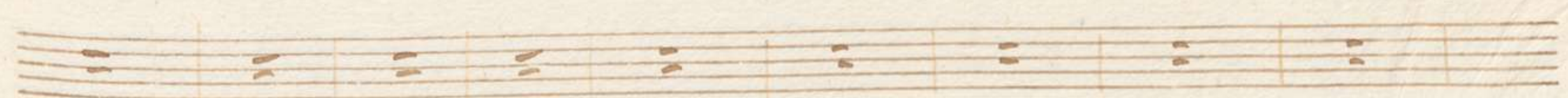
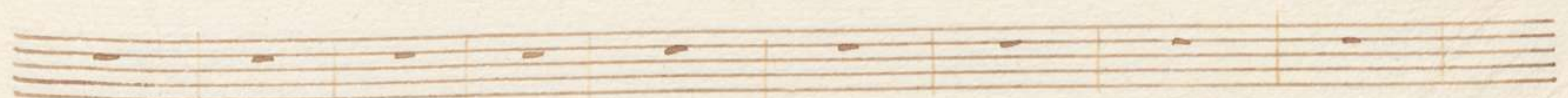
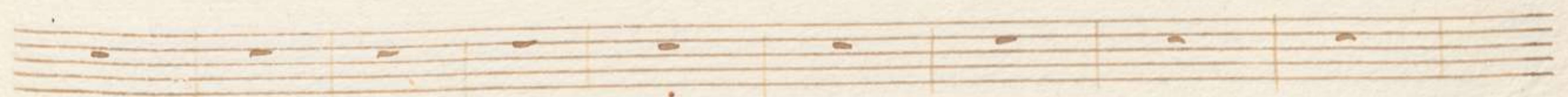
Di si-mi fidero se tu m'ingan

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

*dol - mio se tu - mingan = = mi se tu - mingan = =*

A handwritten musical score on aged paper, featuring ten staves. The top two staves contain the vocal line, with lyrics written below. The remaining eight staves provide piano accompaniment. The music is written in brown ink and includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'p'.

*Ah' non lasciarmi no' bell' J. doe' bell' J. doe' mio di chi mi*

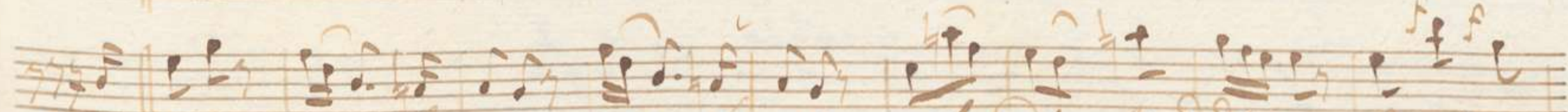
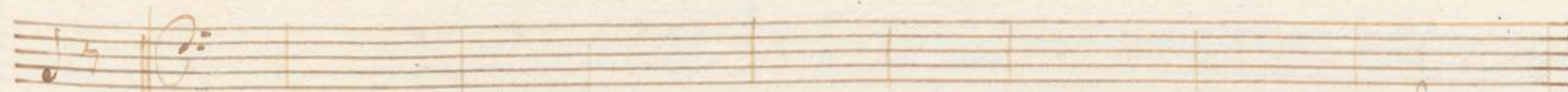


se fu mingan =



Allegro

*J. Doe*  
mis se sui = m'ingan = = = ni se sui = m'ingan = =



Di vita man= che rei man= che rei nel= dir= ti ad di= o che viver



*p.* Con l'arco



Colta  
poco

Vivis

fun = = = = ni fra tanti affan = ni

Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and multiple accidentals.

Handwritten musical notation on a five-line staff, similar to the first staff with complex rhythmic patterns.

Handwritten musical notation on a five-line staff, including the instruction *Col 1mo*.

Handwritten musical notation on a five-line staff, including the instruction *Col 2do*.

Handwritten musical notation on a five-line staff, including the instruction *Col 3mo*.

Handwritten musical notation on a five-line staff, including the instruction *Col 4do*.

Handwritten musical notation on a five-line staff, including the instruction *Da Capo*.

Handwritten musical notation on a five-line staff, including the instruction *al*.

Handwritten musical notation on a five-line staff, including the instruction *Segno*.

Handwritten musical notation on a five-line staff, concluding the page.

*Enea*  
 vuol che vada errando per sicurezza sua senza il mio brando co=  
 -

*Parla*  
 - si tradisce osmida il Comando Reale? Dimmi che fero: ch'io m'in=  
 -

- voli al castigo o di queste mura? troppo vi restero per tua sven=  
 -

*Enea*  
 - fura la tua sorte presente e degna di pietà non di ti=  
 -

*Parla:*  
 - more risparmi al suo gran' core questa inutil pie=  
 -

*vendica Enea le proprie offese* *Siegue l'Aria*  
*Enea.*

*Aria*

*Violino 1<sup>mo</sup>*

*Violino 2<sup>do</sup>*

*Violetta*

*Enea*

*Presto*

*Andante*

*Credi Credi nel mio perdono perfido perfido traditor*

*Andante*

*per-fido tradi-tor*

*Quel'*

*p.*

Detailed description: This is a page of handwritten musical notation on aged paper. It features ten staves of music. The notation includes various note values, rests, and dynamic markings such as *Andante* and *p.* (piano). The lyrics are written in Italian cursive script below the staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat.



Handwritten musical score on ten staves. The bottom staff contains the lyrics: *vedi vedi nel mio perdono perfido perfido tradi = tor per =*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. The word *mis* is written in the second and sixth staves. The notation is in brown ink on aged paper.

Musical staff with notes and rests.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

Musical staff with notes and rests, including dynamic markings *f* and *p*.

*Cor*

*che tu non ha =*



- che tu non ha =

- i che tu non ha =

se gli africani eroi fan = la virtù nel seno ebbero ma =

ebbero ma = = i Dimi

The image shows a page of handwritten musical notation on aged paper. It features several staves of music. The top two staves contain instrumental parts with various notes and rests. The third staff is a vocal line with the lyrics "se gli africani eroi fan = la virtù nel seno ebbero ma =". The fourth staff continues the vocal line with lyrics "ebbero ma = = i Dimi". The bottom two staves contain more instrumental parts. The notation includes various note values, rests, and dynamic markings such as *fp.*, *f*, *p*, and *dimi*. The handwriting is in brown ink.

# Scena IV

Barba

Così straneventure io non intendo pie =

sa' nel mio Nemico infedeltà nel mio seguace io trovo chi

forse a' damo mio C'è uno e l'altro congiura ma di lor non ho

cara pietà finga il Rivale sia l'amico fallace non sarà di fi =

mor Barba Capace Parte

*Enea*  
ferro guerra conte non amicizia io voglio tu di

farba all'orgoglio prima m'involi e poi guerra mi chiedi

*Andas:*  
ed amista non vuoi t'inganni allor di-fesi la gloria del' mio

De non la sua vita con piu nobil ferita rendergli a me s'as-

-petta quella ch'io tolosia Lui giusta vendetta *Enea*

ignosa minaccia Enea non soffre Ecco per sodisfarti io snudo il

ferro Ma primai sensi miei odan gli uomini tutti

e tutti i Dei io son d'Araspe amico io debbo la mia

vita al suo valore ad onta del mio core discendo al'gran ci-

mento di codardia - facciato e per non esser vil mi rendo in-

*Andante*

*Finis*

*Allegro affettuoso*

*Andante*



Da-cero fa-cero se' tu lo brami

ma-fai torto alla-mia fede, alla-mia fede se-mi chiami mi



Handwritten musical notation for the first system, featuring a treble clef, a key signature of two flats, and a 7/8 time signature. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings 'p' and 'f' are present.

Handwritten musical notation for the second system, continuing the complex rhythmic patterns from the first system. Dynamics markings 'p' and 'f' are present.

face = ro ma fai torto alla - - mia fede se mi chiami se = mi chiami

Handwritten musical notation for the third system, featuring a treble clef and a key signature of two flats. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings 'p' and 'f' are present.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of two flats. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings 'p' and 'f' are present.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of two flats. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings 'p' and 'f' are present.

tra = ditto se mi chiami se = mi chiami tra = ditto se mi

Handwritten musical notation for the sixth system, featuring a treble clef and a key signature of two flats. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings 'p' and 'f' are present.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*.

Por-te-ro lon-ta-no lon-ta-no il piede ma pla-tati ma pla-

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. The lyrics are:   
 =casi i sdegni tuoi so' che poi n'avrai rossor n'avra- = i rossor so' che

Scena VII

*Enea*

*Selene ed Enea*

Allor che strasse a provar mi venne del tuo si-

ignor sostiene le ragioni con me la sua virtude

se condannar pretendi troppo quel core ingiusta mente offendi

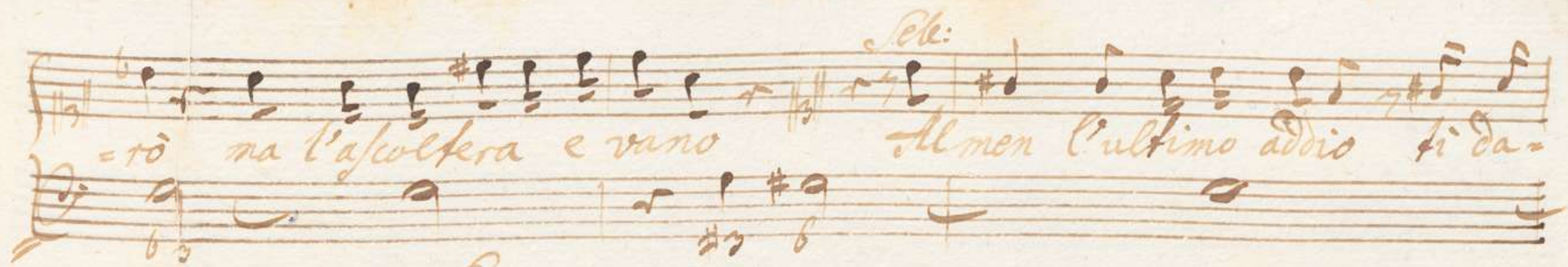
*Selene*

sia qual ei vuole strasse or non è tempo di favellar di

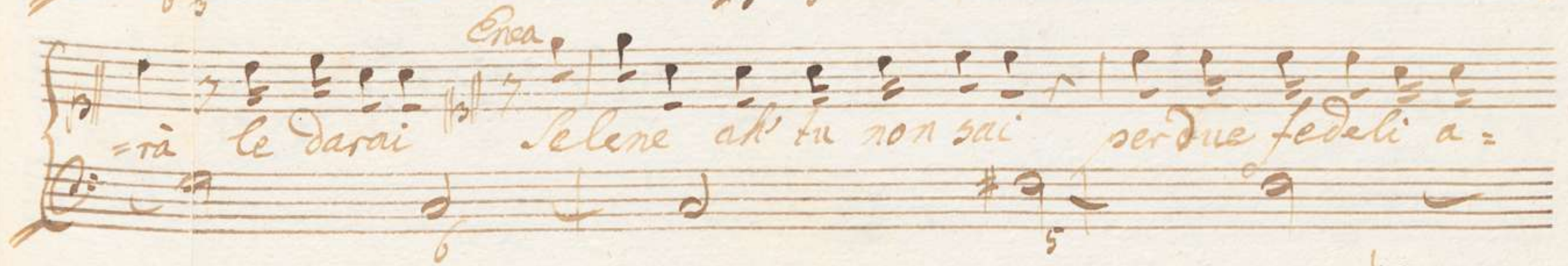
*Enea*

Lui brama Didone feco parlar poi anzi dal suo Real' sog-

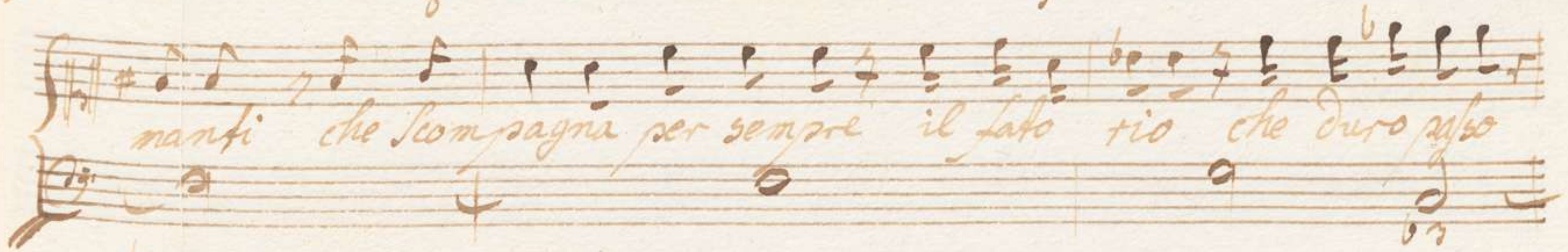
*Selene:*  
= rō na l'ascoltera e vano Almen l'ultimo addio ti da-



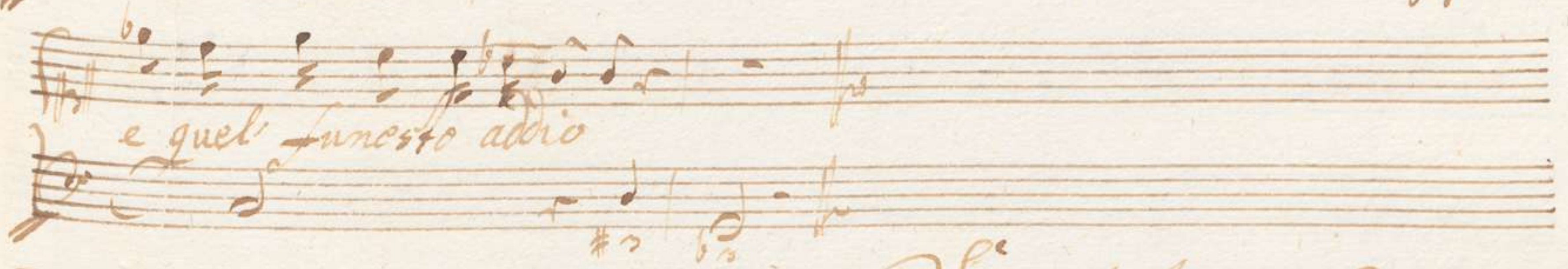
*Enea:*  
= rā le darai Selene ah tu non sai per due fedeli a =



nanti che scompagna per sempre il fato tuo che duro peso

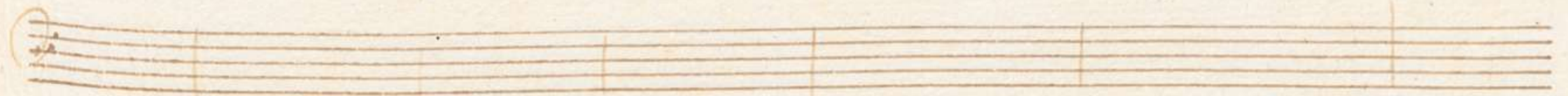
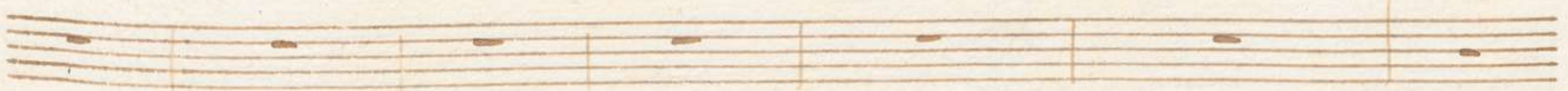
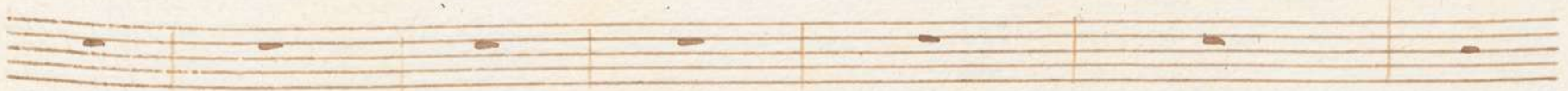


e quel funesto addio

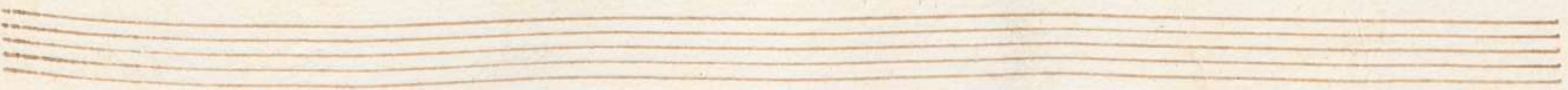


*Segue l'aria: Enea*

A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first two staves feature complex, dense passages with many beamed notes and slurs. The third and fourth staves are mostly rests, with some notes and dynamic markings (p, f) appearing in the second half. The fifth staff contains the word "Finis" written in a cursive hand. The sixth and seventh staves show sparse, rhythmic patterns. The eighth and ninth staves contain more rhythmic notation with dynamic markings. The tenth staff is mostly empty.



*Ah' non sai bella Selene quanto e' barbaro Martire il vederla ch' Dio Morire*

Handwritten musical notation on a five-line staff with lyrics written below it. The lyrics are written in a cursive hand and are: "Ah' non sai bella Selene quanto e' barbaro Martire il vederla ch' Dio Morire". The notation includes various note values and rests.

*Gesù il fi*

*e do-ver-la abbandonar = = = = = il ve de sta oh!*

*fi p.*

A page of handwritten musical notation on ten staves. The notation is in brown ink on aged paper. The first staff contains a complex melodic line with many beamed notes and slurs. The second staff continues this line, with the word "Opus" written in the middle. The third and fourth staves show a more rhythmic accompaniment with chords and single notes. The fifth and sixth staves continue the accompaniment. The seventh staff has a few notes and rests. The eighth staff has a few notes and rests. The ninth staff has a few notes and rests. The tenth staff has a few notes and rests. The word "ban= donar" is written below the eighth staff, and "Al non" is written below the ninth staff. There are dynamic markings like *p.* and *f.* throughout the score.

ban= donar

Al non



Handwritten musical score for two staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The dynamic markings include *fp.*, *Cresc. sf.*, and *p*. The music features complex rhythmic patterns and melodic lines.

Corn in G. sol re. ut.

Handwritten musical score for two staves. The first staff contains the lyrics "Dio Morire e doverlo - abbandonar" written in a cursive hand. The second staff contains the musical notation. The dynamic markings include *fp.*, *Cresc. sf.*, and *p*. The music features a melodic line with various note values and rests.

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as "cresc. f." and "f. p."

Handwritten musical score for vocal line, consisting of two staves. The lyrics are written below the notes.

*-pire*      *il ve=der la oh' Dio Morire*      *e do=ver la dover la abba=do-*

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'allegro' is written in the upper right. The dynamic marking 'p' is used in several places. The word 'Finis' is written across the second and third staves. The phrase 'Cō-me mai' is written across the seventh and eighth staves. The score concludes with a double bar line and a fermata on the eighth staff.

*allegro*

*Finis*

*Cō-me mai*

Cresc. f.

*in sol pensarlo tutta l'alma la cercar*

Cresc. f.

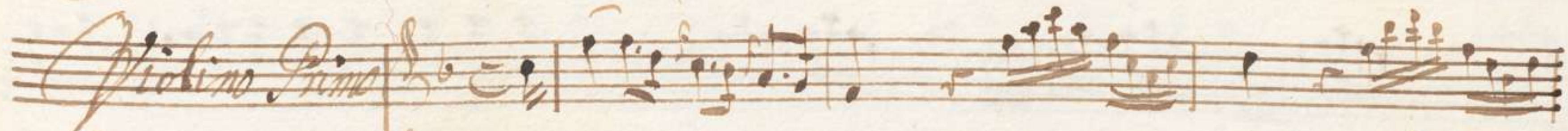
*co-me o'ro l'estremo ad di-o s'io mi sento in sol' pensar lo tutta*

*f p Cresc. f # 2*

*Andante affettuoso*

*Da Capo al Segno*

*Aria.*

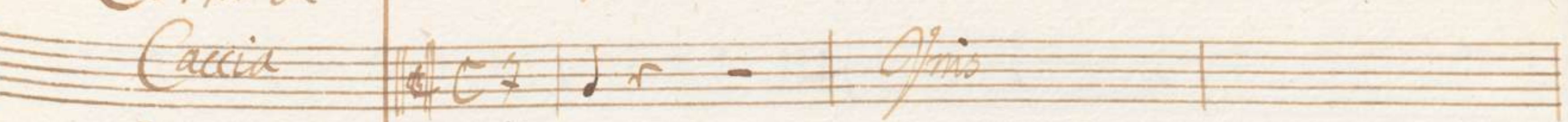
*Violino Primo* 

*Violino Secondo* 

*Clarinete Primo* *Col. 1<sup>mo</sup>* 

*Clarinete 2<sup>do</sup>* *Col. 2<sup>do</sup>* 

*Corno da* 

*Caccia* *Finis* 

*Fiolotta* 

*Soprano* 

*Allegro* 

A page of handwritten musical notation on ten staves. The notation is in brown ink on aged paper. The first staff contains a complex melodic line with many sixteenth and thirty-second notes, some with slurs and accents. The second staff continues this melodic line. The third staff has a few notes followed by the handwritten text "Col 1mo". The fourth staff has a few notes followed by "Col 2do". The fifth staff has a few notes followed by a series of sixteenth notes with slurs. The sixth staff has a few notes followed by the handwritten text "Fino". The seventh staff has a few notes followed by a series of sixteenth notes with slurs. The eighth staff is mostly empty with some faint markings. The ninth staff has a few notes followed by a series of sixteenth notes with slurs. The tenth staff has a few notes followed by a series of sixteenth notes with slurs.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The bottom staff contains the lyrics: "= chier tal' ora Dubbio Noctis. tal' o = ra la Com bat="



*Fino*

*chier tal' ora*

*la combattuta prora dove girar*

Handwritten musical notation on a five-line staff, featuring dense sixteenth-note passages and various rests.

Handwritten musical notation on a five-line staff, featuring dense sixteenth-note passages and various rests.

Handwritten musical notation on a five-line staff, featuring a whole note and the handwritten text "Col 1mo".

Handwritten musical notation on a five-line staff, featuring a whole note and the handwritten text "Col 2do".

Handwritten musical notation on a five-line staff, featuring a whole note followed by a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a whole note followed by a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a series of eighth notes with a fermata over the final note.

Handwritten musical notation on a five-line staff, featuring a whole note followed by a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a series of eighth notes and the handwritten text "tar non sa Co".

chier tal' ora      la      combattu =      ta      prora dove girar =

Handwritten musical notation on two staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. The bottom staff contains a bass line with fewer notes, including some rests. A dynamic marking 'f: p:' is written at the beginning of the bottom staff.

Handwritten musical notation on two staves. The top staff has a few notes followed by a long rest. The bottom staff has a few notes followed by a long rest.

Handwritten musical notation on two staves. The top staff has a few notes followed by a long rest. The bottom staff has a few notes followed by a long rest. A dynamic marking 'f: p:' is written at the beginning of the bottom staff.

Handwritten musical notation on a single staff containing a complex melodic line with many sixteenth and thirty-second notes.

Handwritten musical notation on a single staff containing a complex melodic line with many sixteenth and thirty-second notes. A dynamic marking 'ff' is written at the end of the staff.

Handwritten musical notation on a single staff containing a complex melodic line with many sixteenth and thirty-second notes. A dynamic marking 'f: p' is written at the beginning of the staff.

*p.*

*f.*

chier tal' ora      la compattata      orora      dove girar - non sa

*f.*      *p.*      *f.*      *p.*

Handwritten musical score on ten staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* and *Colmo* are present. The seventh and eighth staves contain vocal lines with the lyrics: *- dove girar non sa' dove girar - non*. The final staff continues the instrumental accompaniment.





Finis

fa che tratte ner lo fa l'altro si trova in faccia

fi p.

Handwritten musical notation on two staves. The first staff contains a series of notes, including a half note with a fermata, followed by eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns.

Handwritten musical notation on a single staff. The word "Cresc." is written above the staff. The notation consists of a few notes and rests.

Handwritten musical notation on a single staff. The word "Cresc." is written above the staff. The notation includes a series of notes and rests.

Handwritten musical notation on a single staff. It features a note with a fermata, followed by a group of notes.

Handwritten musical notation on a single staff. The word "Finis" is written above the staff. The notation consists of a few notes and rests.

Handwritten musical notation on a single staff. It features a series of notes and rests, including a half note with a fermata.

Handwritten musical notation on a single staff. It features a series of notes and rests.

che traſſe ner - lo fa

Handwritten musical notation on a single staff. It features a series of notes and rests, including a half note with a fermata.

Dido:

Scena XVII

Gabineto con sedie

Didone e poi Enea

Incerta del mio fato io più viver non voglio

e tempo omai che per l'ultima volta Enea si senti se dirgli i miei tor-

menti se la pietà non giova faccia la gelosia l'ultima prova

Enea

ad ascoltar di nuovo i tim-proveri tuoi vengo Regina

sò che vuoi dirmi ingrato perfido Mancator spergiuro in =

vero le minaccie il furor Ma farò offeso quando priva sa-

ro del tuo sostegno mi torrà per vendetta e vita e regno

in così dubia sorte ogni rimedio è vano deggio in contrar la

morte o al' superbo africano porger la mano? l'un e

l'altro mi spiace e son confusa al' fin femina e

almar d'Atlante in Cartago adorar la sua Regnante e di

Troia e di Tiro rimover si potea ... Ma che ragione! l'impos-

-sibil mi fingo e folle io sono Dimmi che far degg'io! con alma

forte come nuovi sceglierò farò e la morte *Ono* farò o la

morte! e consigliarti io deggio? colei che tanto adoro

Did

per accrescer tuoi giorni i giorni miei dunque a Jarba mi

Cne:

dono oia deh' ferma troppo oh' Dio per mia pena

Did:

Cnea

sollecita tu sei dunque mi svena no si ceda al deso

fin a Jarba stendi la tua destra Real di pace priva

Did:

# 4

resti l'alma d'Enea sur che tu viva gia che

folle se mi credi Dall'ira tua Da tue minaccie oppresso non si

Cangia il mio cor sempre e l'istesso *Cresc.* che arroganza!

*Dim.* Deh placa il tuo sdeyno o signor tu col facermi il tuo grado il tuo

nome a gran rischio esponesti il tuo decoro ed io... ma qui t'as.

oidi e con placido volto ascolta i sensi miei *For.* parla t'as.



Enea

f'amo se credi menzognero il labbro mio dillo tu stesso

Farba

vero Dunque nel Re de Mori altro nerto non v'e' che un suo con =

Di:

siglio? no' Farba inte mi piace quel' Reggio ardir che ti conosco in

volto amo quel' cor si forse sprezzator de perigli e della

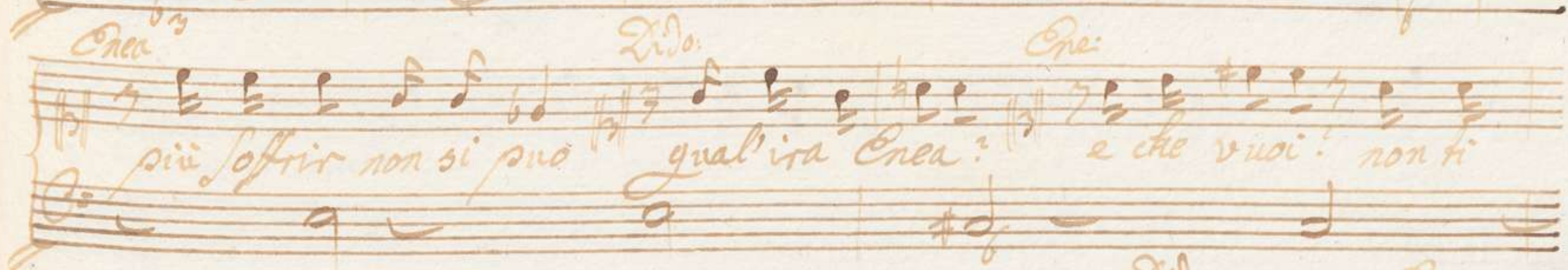
Enea

morte e se il Ciel mi destina tua compagna e tua sposi addio Re =

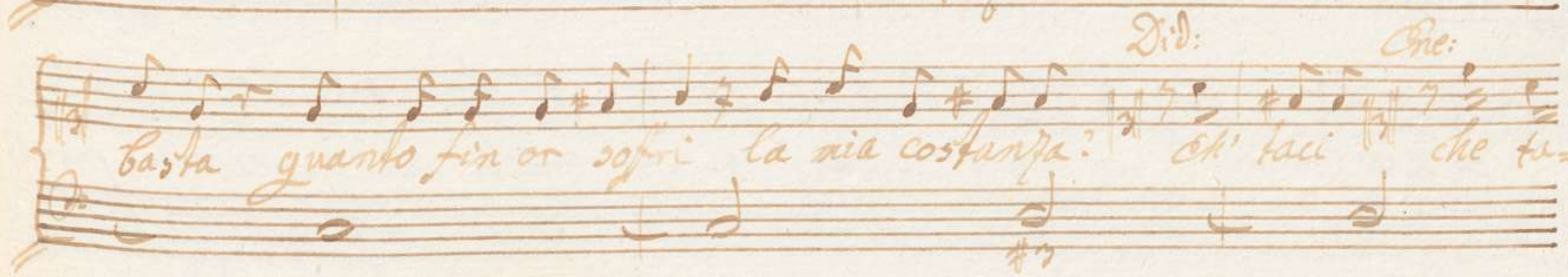
a più gradito laccio amor pietoso stringer non mi potea



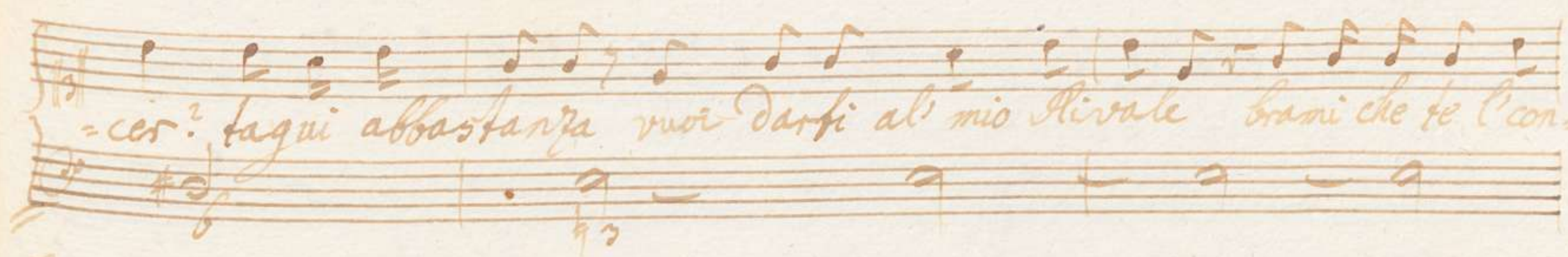
*Cnea* più soffrir non si può *Did.* qual'ira *Cnea?* *Cne:* e che vuoi? non ti



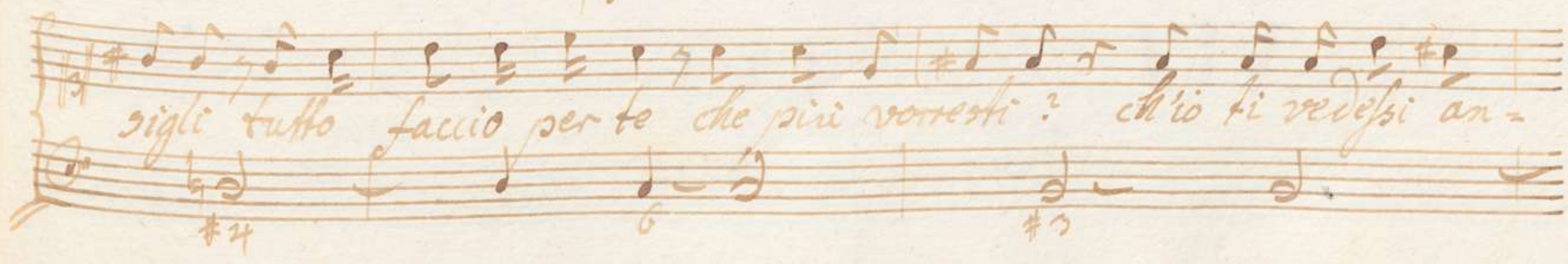
Basta quanto fin or soffri la mia costanza? *Did:* ch' taci *Cne:* che tu =



cer? taqui abbastanza vuoi darfi al mio rivale brami che te l'con =



sigli tutto faccio per te che più vorresti? ch'io ti vedessi an =



*Car*  
a' me giova placar di che paventi? dami la destra e mia

Di vendicarti poi la cura sia *Did.* E' menci non e tempo per = *Carba*

- che? *Did.* piu non cercar *Carba #3* saperlo io bramo *Did.* gia che vuoi te l' di =

=ro perche non tamo perche mai non piacesti agli occhi miei perche o =

=dioso mi sei perche mi piace piu che farba fevele Enea fal =

*Aria*

*Violino Primo*  $\text{G}\sharp\text{C}$  *p* *f* *p*

*Violino Secondo*  $\text{G}\sharp\text{C}$  *mf* *f* *p*

*Clave 1<sup>mo</sup>*  $\text{G}\sharp\text{C}$  *f* *p* *f* *p*

*Clave 2<sup>da</sup>*  $\text{G}\sharp\text{C}$  *f* *p* *f* *p*

*Corno da*  $\text{G}\sharp\text{C}$

*Caccia*  $\text{G}\sharp\text{C}$  *f*

*Violotta*  $\text{G}\sharp\text{C}$  *Q*

*Turba*  $\text{G}\sharp\text{C}$

*Presto*  $\text{G}\sharp\text{C}$  *f* *p* *f* *p*

*Chiamami pur cosi - cosi forse pentita*

*f: p.* *f: p.* *f: p.* *f: p.* *f: p.* *f: assai*

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

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

rai mi chie-derai pietà pietà ma non l'avrai non l'avrai da

*f: assai* *p.* *f:*

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings such as *p*, *f*, and *ff*. The lyrics are written in a cursive hand below the staves. The first two staves contain instrumental or vocal accompaniment. The third staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Chiamami Chiamami pur così forse pen-tita". The word "pen-tita" is written with a hyphen. The score concludes with a final cadence on the tenth staff.

Chiamami Chiamami pur così

forse

pen-tita

- tita on di pietà - mi chie de - tai mi chie: deni pietà - pie

Chiamami pur così forse pentita un di pietà mi



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The music is written in brown ink on aged paper.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. A marking *Credo* is visible on the right side of the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. A marking *Credo* is visible on the right side of the staff.

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Handwritten musical notation on a five-line staff. The notation includes various note values and rests. A marking *Credo* is visible on the right side of the staff.

*vrai da me non l'avrai da me non l'avrai da me*

Handwritten musical notation on a five-line staff. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The ink is brown and the paper shows signs of age.

Handwritten musical notation on a five-line staff. It begins with a 'p.' dynamic marking and concludes with the word 'Finis' written in a decorative, cursive hand.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

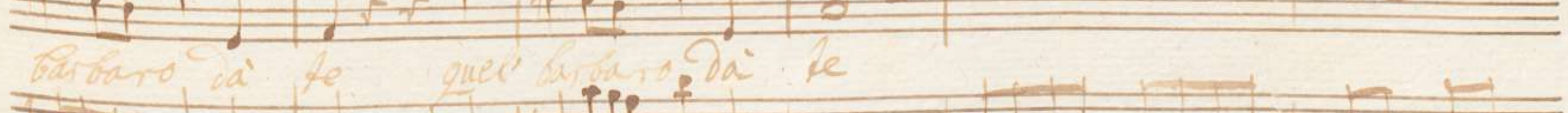
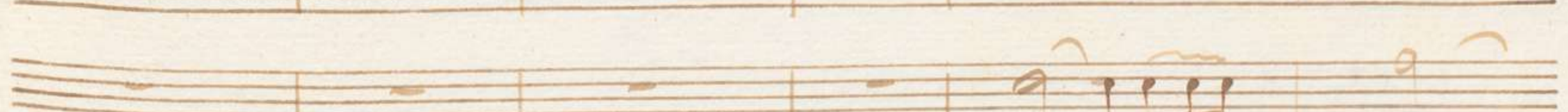
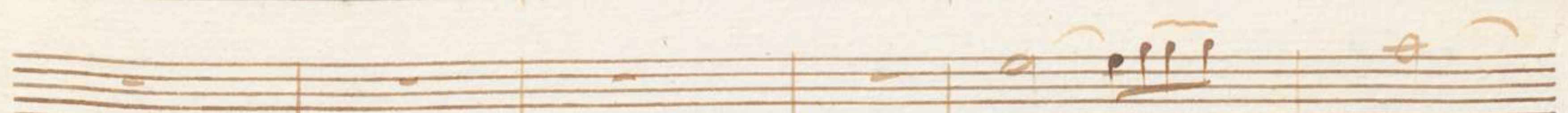
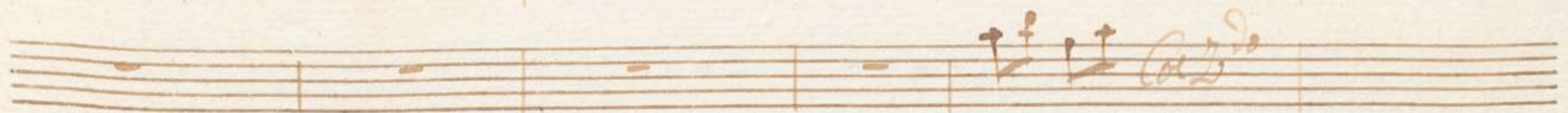
Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

*Quel' barbaro che soverchi non piaceranno i vezzi*

Handwritten musical notation on a five-line staff. It includes a 'p.' dynamic marking and a 'f.' dynamic marking. The notation continues with various note values and rests.



Scena XVII

Violini *Cresc. f*

Viola

Dione

Larghetto  
staccato

Musical staff with notes and rests

Musical staff with notes and rests

Musical staff with notes and rests

*vivo*  
Musical staff with notes and rests

*E pure in mezzo all'ire trova pace il mio Cor*  
Musical staff with notes and rests

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with notes and rests. The second and third staves continue the melodic line with similar notation.

*Pietosi Numi lamentate vi almeno che foste amanti un di come son*


Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp. It features a series of notes with dynamic markings 'f' and 'p'. The second staff continues the melody with similar notation and dynamics.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp. It features a series of notes with dynamic markings 'f' and 'p'. The second staff continues the melody with similar notation and dynamics.

*ed abbia il vostro Cor*

*Aria*

*Violino Primo*  $\text{G}\sharp$   $\text{C}$  

*Violino 2do*  $\text{G}\sharp$   $\text{C}$  

*Oboe Primo*  $\text{G}\sharp$   $\text{C}$  *Col 1mo* 

*Oboe 2do*  $\text{G}\sharp$   $\text{C}$  *Col 2do* 

*Cornida*  $\text{G}\sharp$   $\text{C}$  

*Caccia*  $\text{G}\sharp$   $\text{C}$  

*Viola*  $\text{G}\sharp$   $\text{C}$  

*Violone*  $\text{G}\sharp$   $\text{C}$  

*Allegro affai*  $\text{G}\sharp$   $\text{C}$  

A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first three staves contain dense, complex musical notation with many notes and accidentals. The fourth staff has some notes and the handwritten text "Col 2<sup>do</sup>". The fifth staff has a few notes and rests. The sixth staff is mostly empty. The seventh and eighth staves have sparse notes and rests. The ninth and tenth staves have more notes and rests. The handwriting is somewhat cursive and includes various musical symbols like clefs, notes, rests, and accidentals.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a few notes and rests, followed by the handwritten text "Credo" in a cursive hand.

Handwritten musical notation on a single staff, continuing the piece. It features a series of notes, including a quarter note, a half note, and several eighth notes, with some slurs.

Handwritten musical notation on a single staff, continuing the piece. It features a series of notes, including a quarter note, a half note, and several eighth notes, with some slurs.

Handwritten musical notation on a single staff, continuing the piece. It features a series of notes, including a quarter note, a half note, and several eighth notes, with some slurs.

Handwritten musical notation on a single staff, continuing the piece. It features a series of notes, including a quarter note, a half note, and several eighth notes, with some slurs.

Handwritten musical notation on a single staff, continuing the piece. It features a series of notes, including a quarter note, a half note, and several eighth notes, with some slurs.

Handwritten musical notation on a single staff, continuing the piece. It features a series of notes, including a quarter note, a half note, and several eighth notes, with some slurs. The notation ends with a double bar line and a fermata.



Handwritten musical score for the first system, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'p'.

Handwritten musical score for the second system, consisting of two staves. The second staff contains the lyrics "za fra l'om-bre del timor fra l'ombre del fi-" and dynamic markings "f: p:".

na e piace che ingama e sia

*Cres il for* *p.*

*fra l'ombre io veggio un languido splendor che ingara e pia-*

*Cres il for* *p.*

Handwritten musical notation on a five-line staff, featuring a complex melodic line with many sixteenth notes and some accidentals.

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one sharp (F#). The word "Vivis" is written in cursive above the notes.

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one sharp (F#). The word "Colmo" is written in cursive above the notes.

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one sharp (F#). The word "Colmo" is written in cursive above the notes.

Handwritten musical notation on a five-line staff, featuring a melodic line with some slurs and accents.

Handwritten musical notation on a five-line staff, featuring a melodic line with some slurs and accents.

Handwritten musical notation on a five-line staff, featuring a complex melodic line with many sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a simple melodic line with a few notes.

Handwritten musical notation on a five-line staff, starting with the word "ria" and some notes, followed by a key signature change to one sharp (F#).

Handwritten musical score for piano, consisting of 11 staves. The notation includes various rhythmic figures, dynamic markings such as *f*, *f.p.*, and *fz.*, and the word *Finis* written in several places. The handwriting is in brown ink on aged paper.

Handwritten musical score for piano with lyrics. The lyrics are *= 7a fra l'ombre del = ti = mor fra l'ombre*. The notation includes dynamic markings such as *p.*, *f.p.*, and *fz.*.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar note values and rests. There are some handwritten annotations in the space between the staves, including a small 'p' and some illegible markings.

Five empty musical staves, each consisting of two five-line systems, arranged vertically in the middle of the page.

Handwritten musical notation on two staves. The top staff contains a melodic line with lyrics written below it: *=gan =na e piace che in gamma e pia*. The bottom staff contains a bass line with similar note values and rests. There are some handwritten annotations in the space between the staves, including a small 'p' and some illegible markings.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The bottom staff contains the lyrics: *na e piace* and *fra l'ombre io veggio un languido spen=*. The paper shows signs of age, including yellowing and some staining.

Handwritten musical notation on two staves. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with slurs. There are some accidentals and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. The text "Col primo" is written below the staff in two places.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. The text "Col 2do" is written below the staff in two places.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes, with some slurs and accents.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes, with some slurs and accents.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes, with some slurs and accents.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes, with some slurs and accents.

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. The text "ce che ingana e" is written below the staff on the left, and "che in=" is written on the right.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The music is written in a historical style with some ink bleed-through from the reverse side of the page.

Handwritten musical notation for the first system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Five empty musical staves, likely for a second system of music. A small handwritten mark resembling a '7' is visible on the left side of the third staff from the top.

Handwritten musical notation for the second system, including lyrics in Italian. The lyrics are: *che basta a conso = larmi l'immagine d'un bene ancor alla*. The notation includes notes, rests, and dynamic markings.

F. F. M.

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

Handwritten musical notation on a five-line staff, including the word "Finis" written in cursive.

A blank five-line musical staff.

Handwritten musical notation on a five-line staff, including the word "Da" written in cursive.

Handwritten musical notation on a five-line staff, including the word "Cupo" written in cursive.

Handwritten musical notation on a five-line staff, including the word "al" written in cursive.

Handwritten musical notation on a five-line staff, including the word "Regno" written in cursive.

A blank five-line musical staff.

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



