DIDONA
ABBANDONATA
DAL BURANELLO
ATTO I

GALLUPPI

LA

DIDONE

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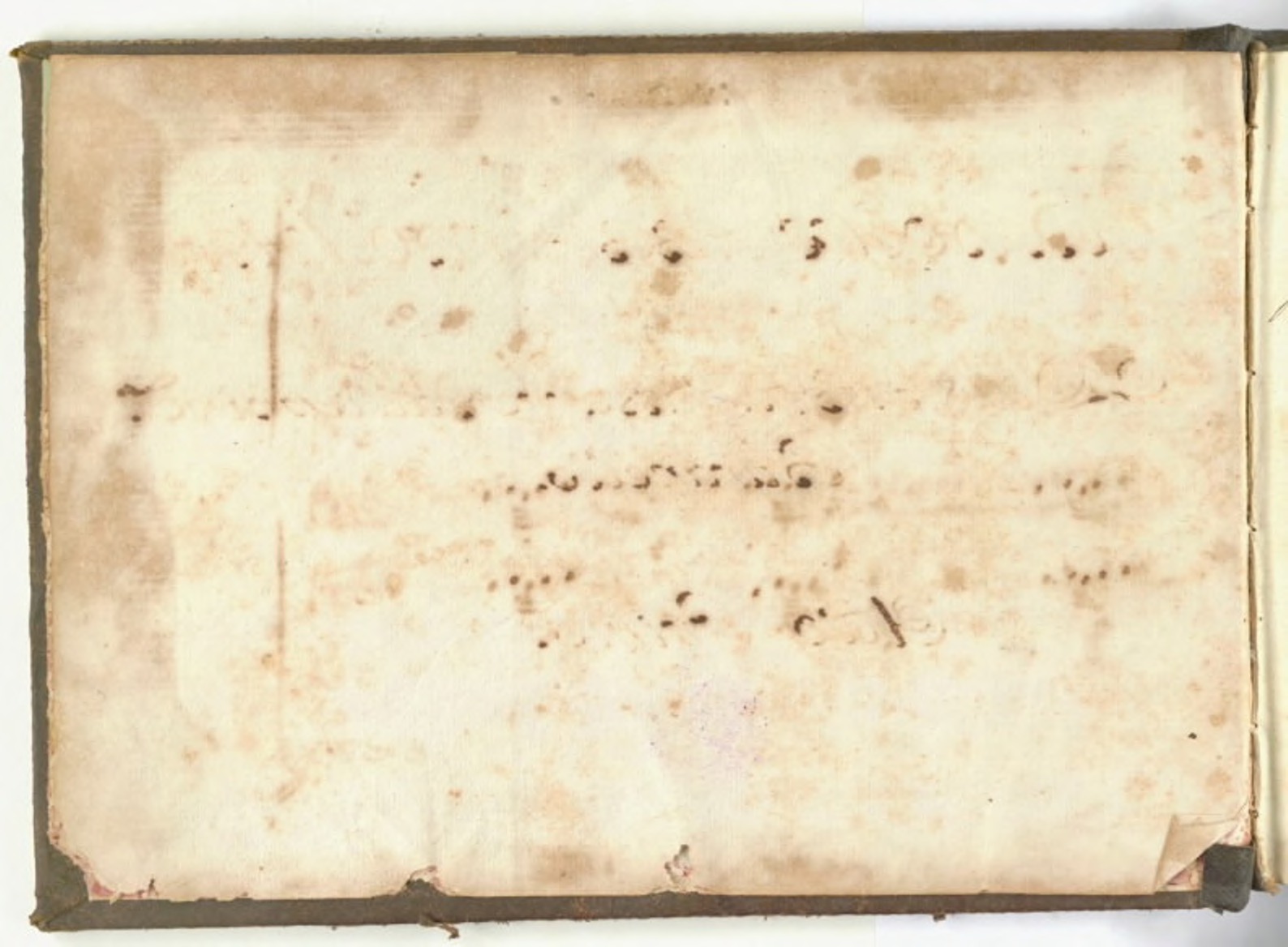

IV. D. 6. 7. 8.

vedi il libretto nel v. 2 delle opere di Metastasio Rond.

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DIDONE ABBANDONATA

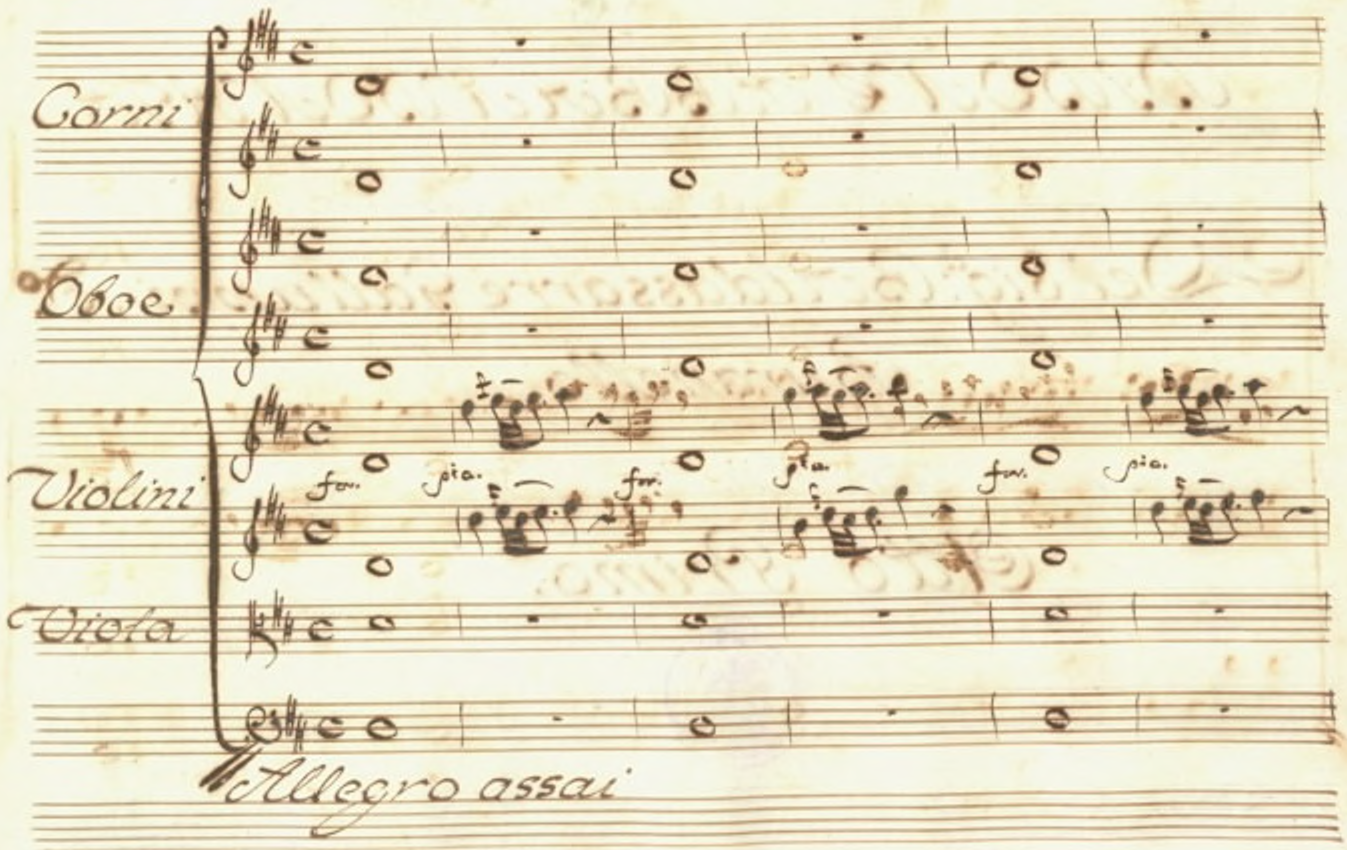
Primo Dramma in 3 atti Poesia di Metastasio - con Musica

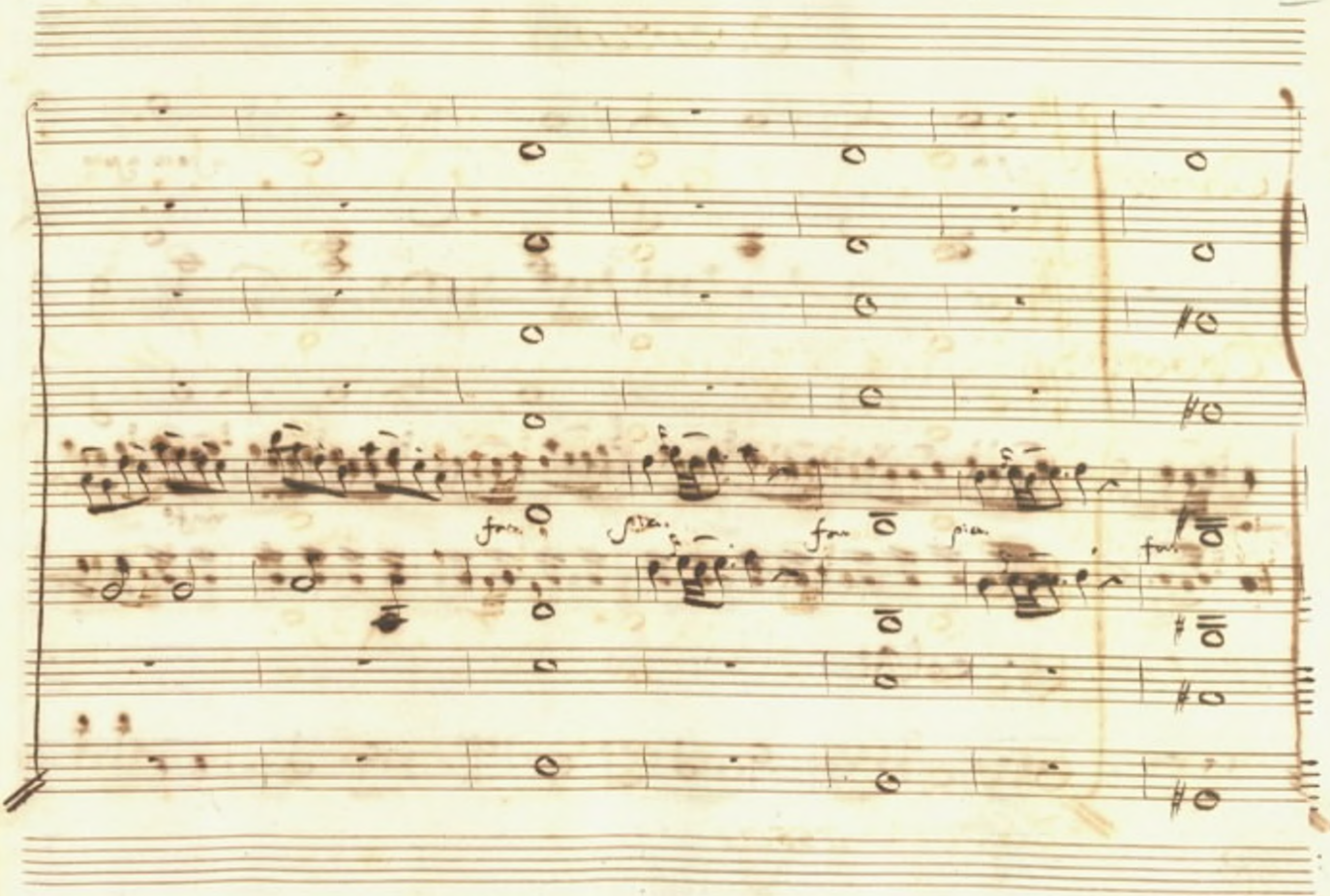
Del Sig.a B. Aldassarre Galluppi, d.o Buranello.

Prima opera scritta da Galluppi a Pietroburgo per ordine di Caterina Seconda nel 1763

Atto Primo.

Overtura

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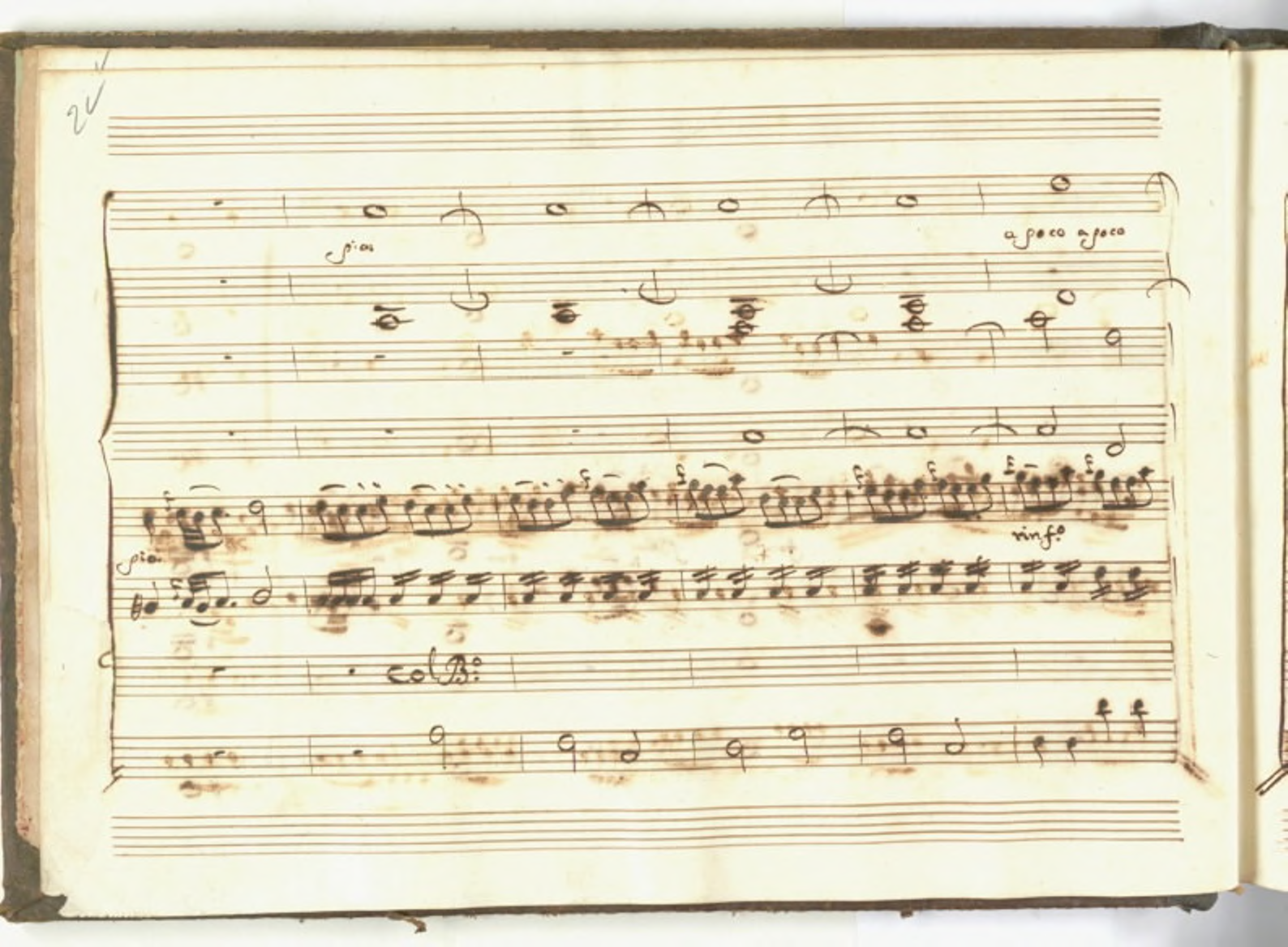
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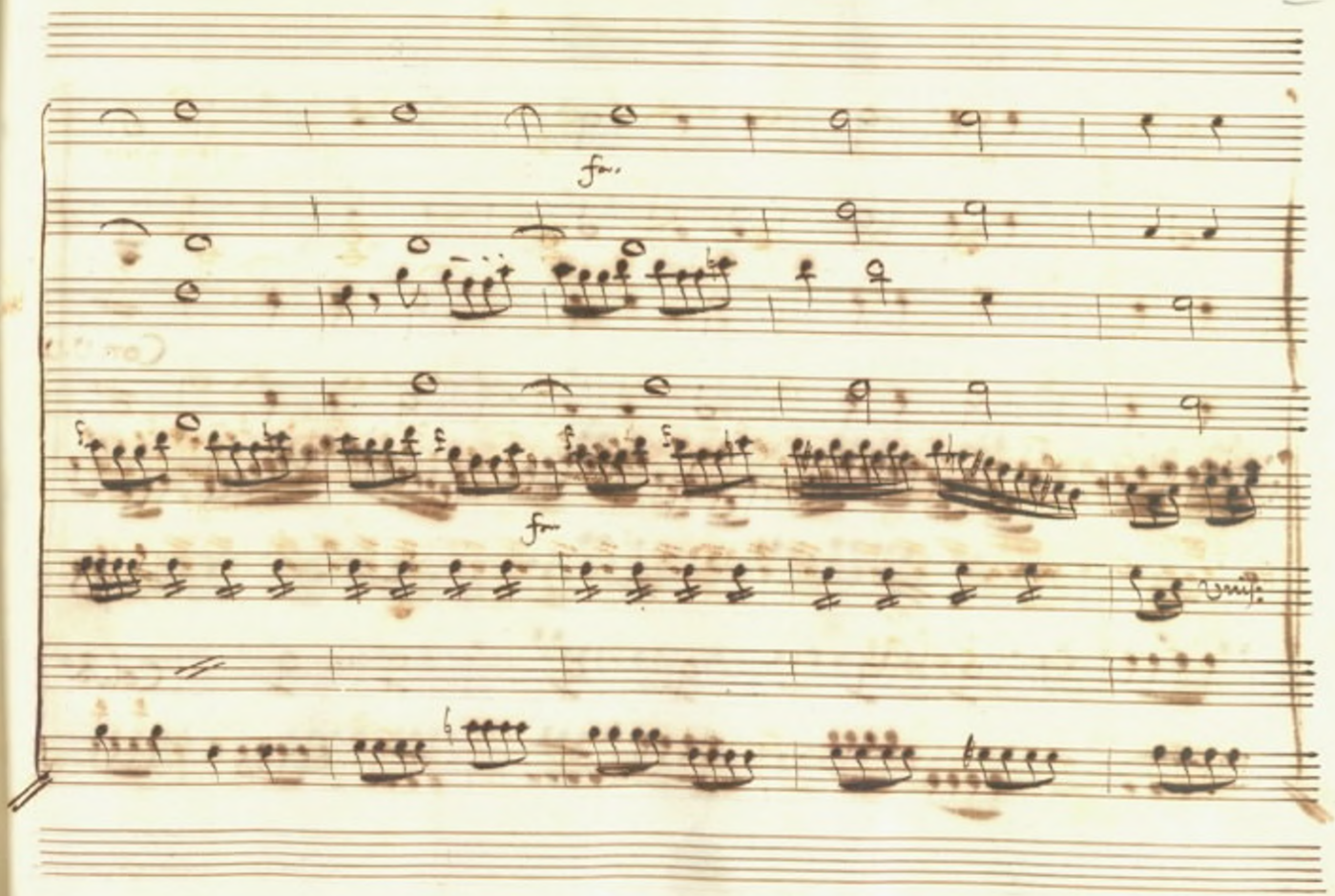
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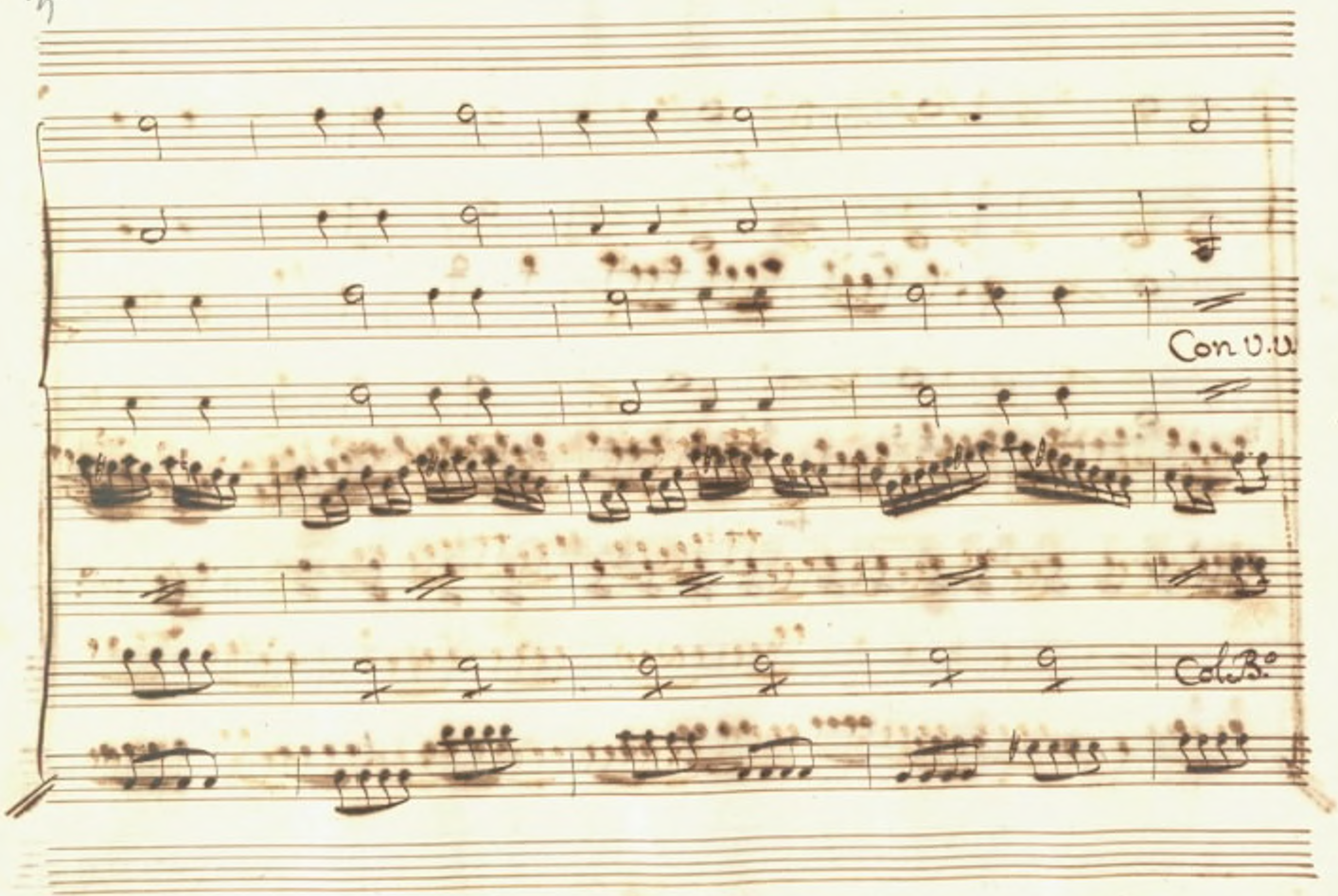
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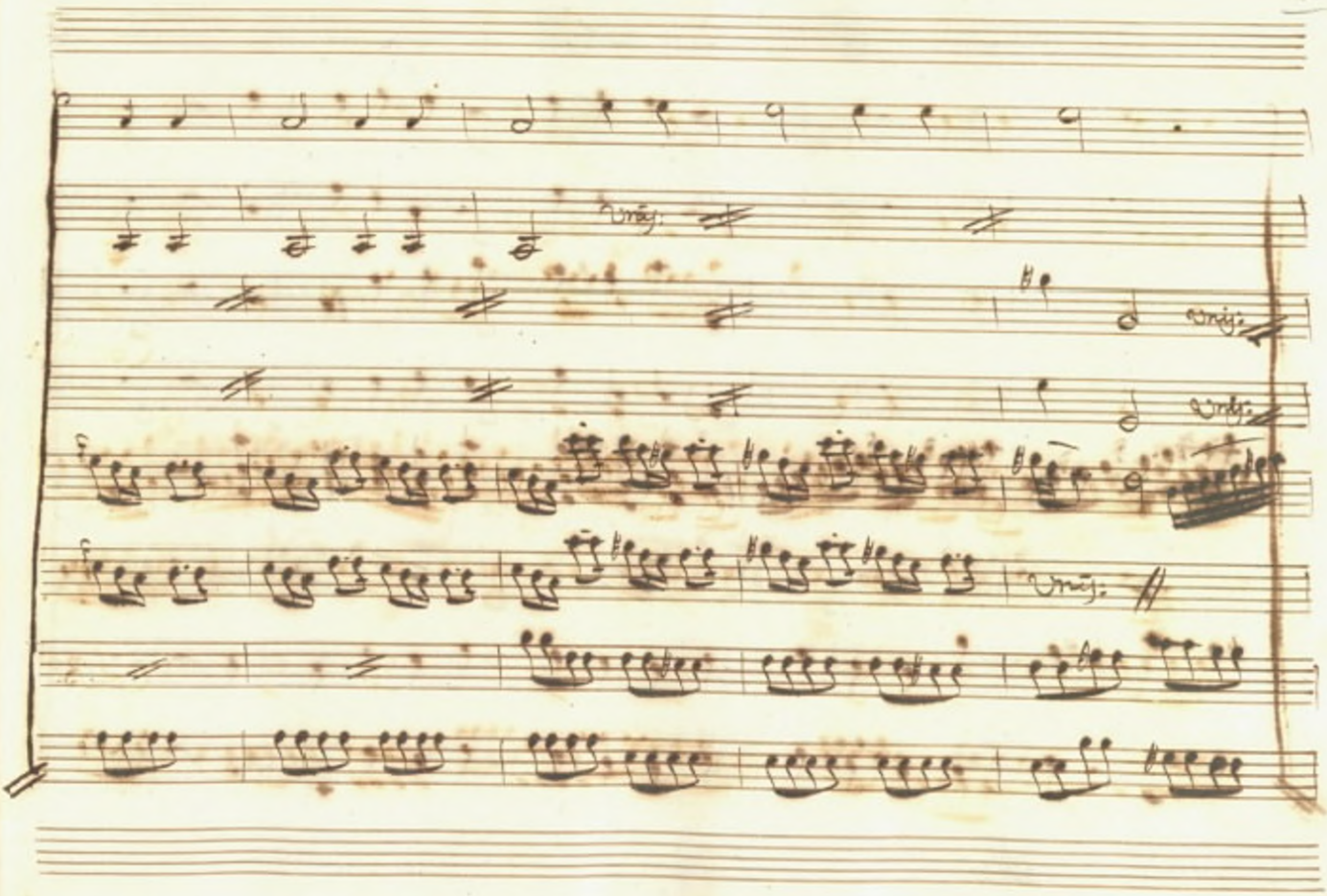
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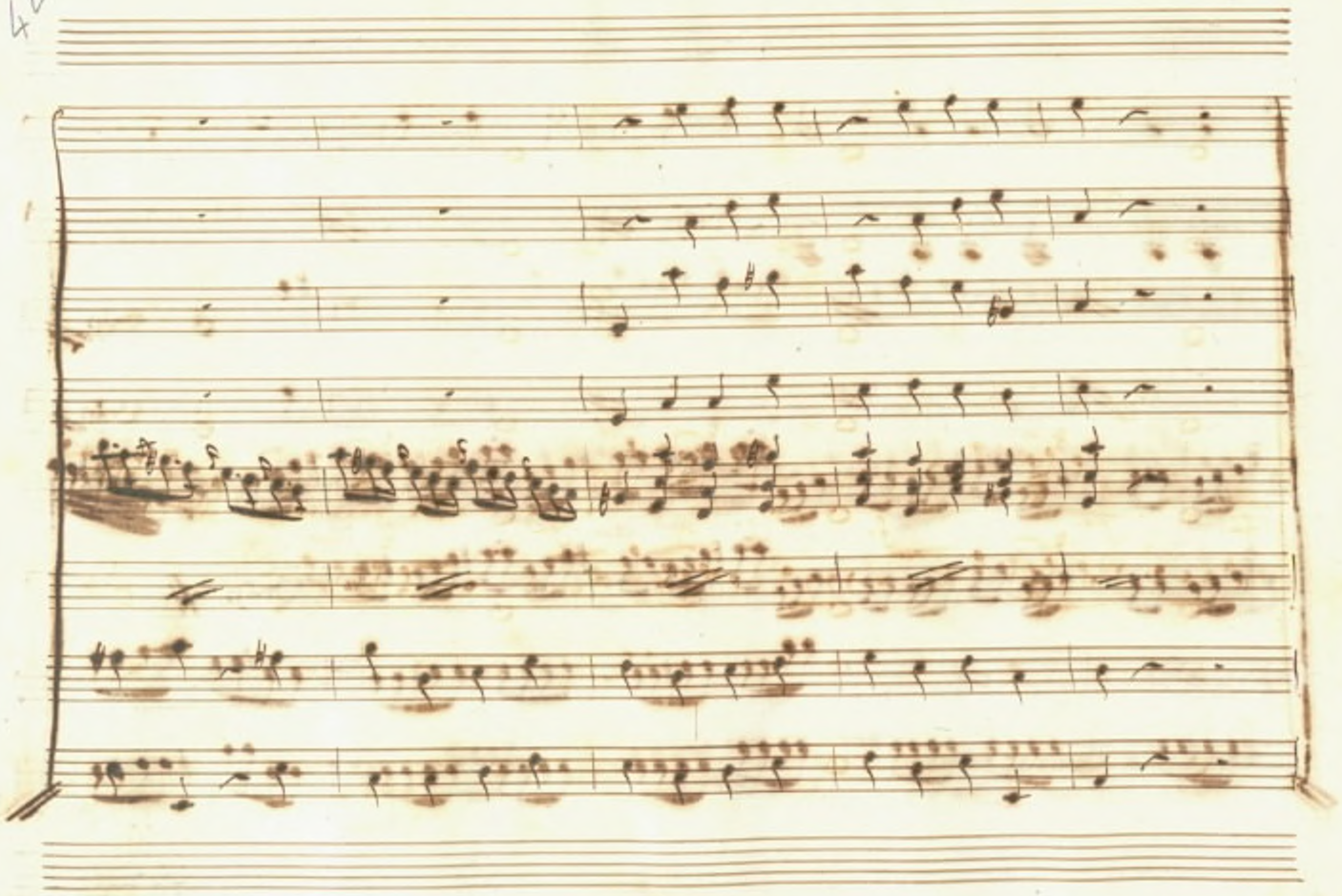

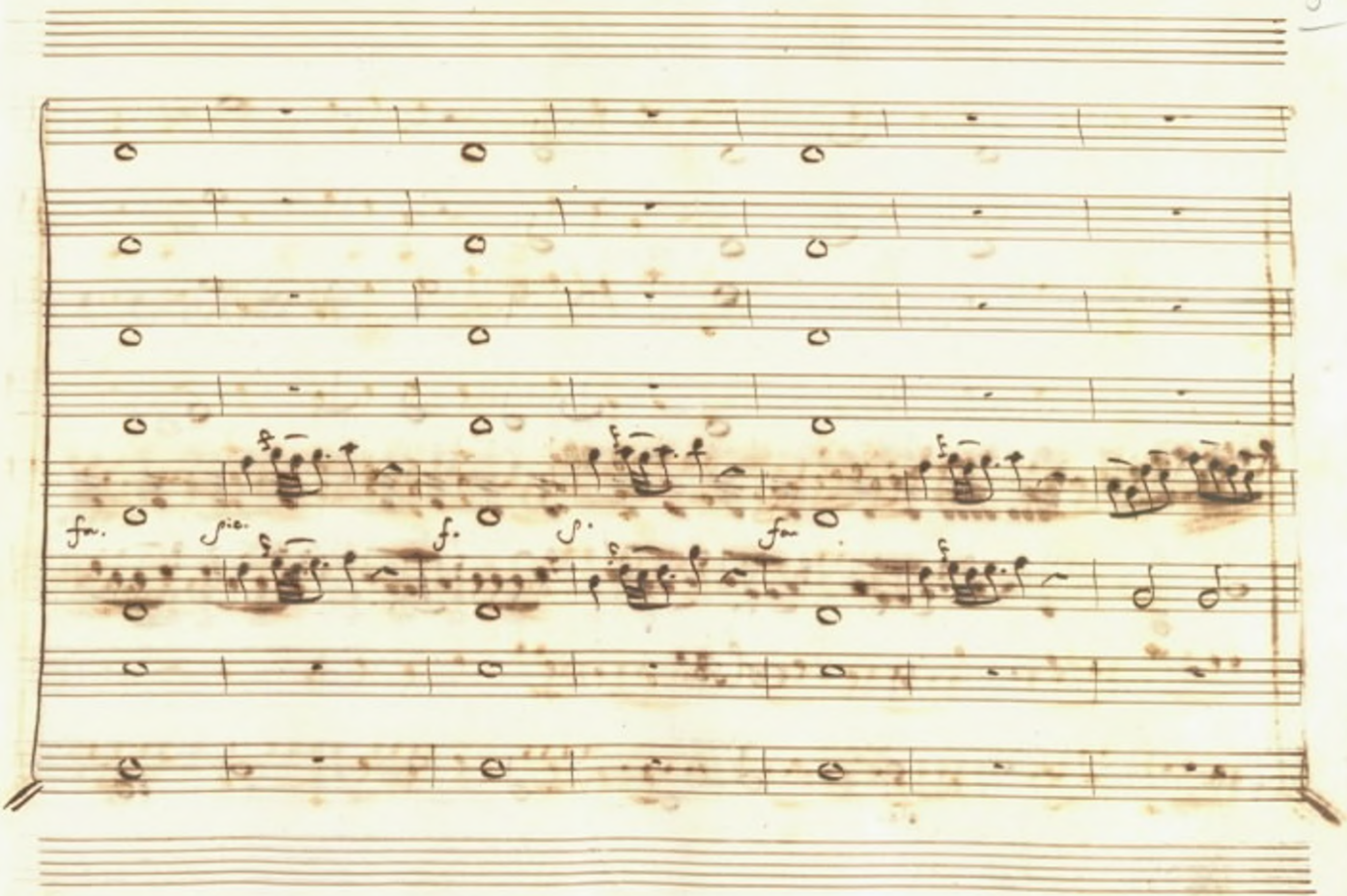
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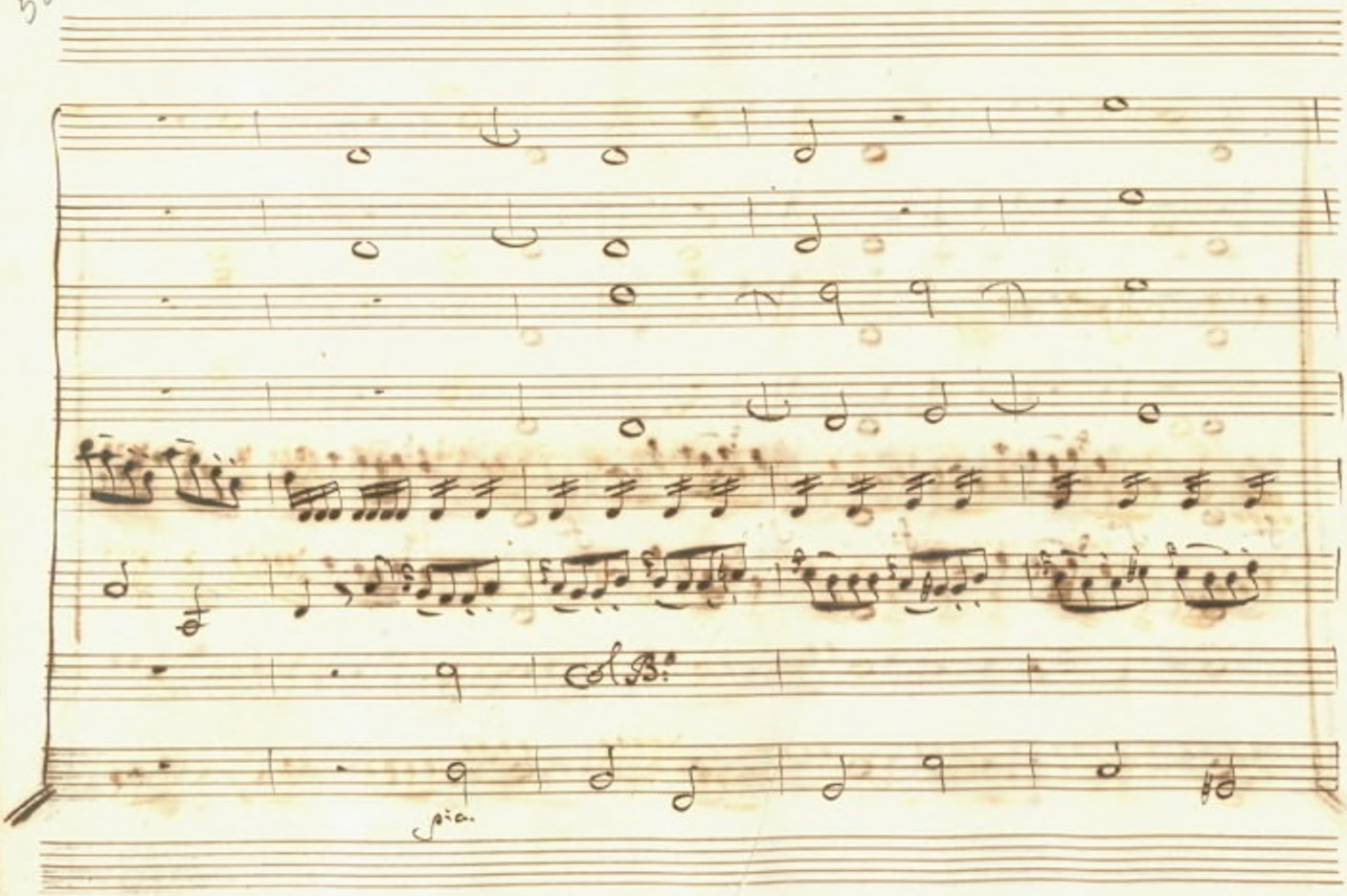
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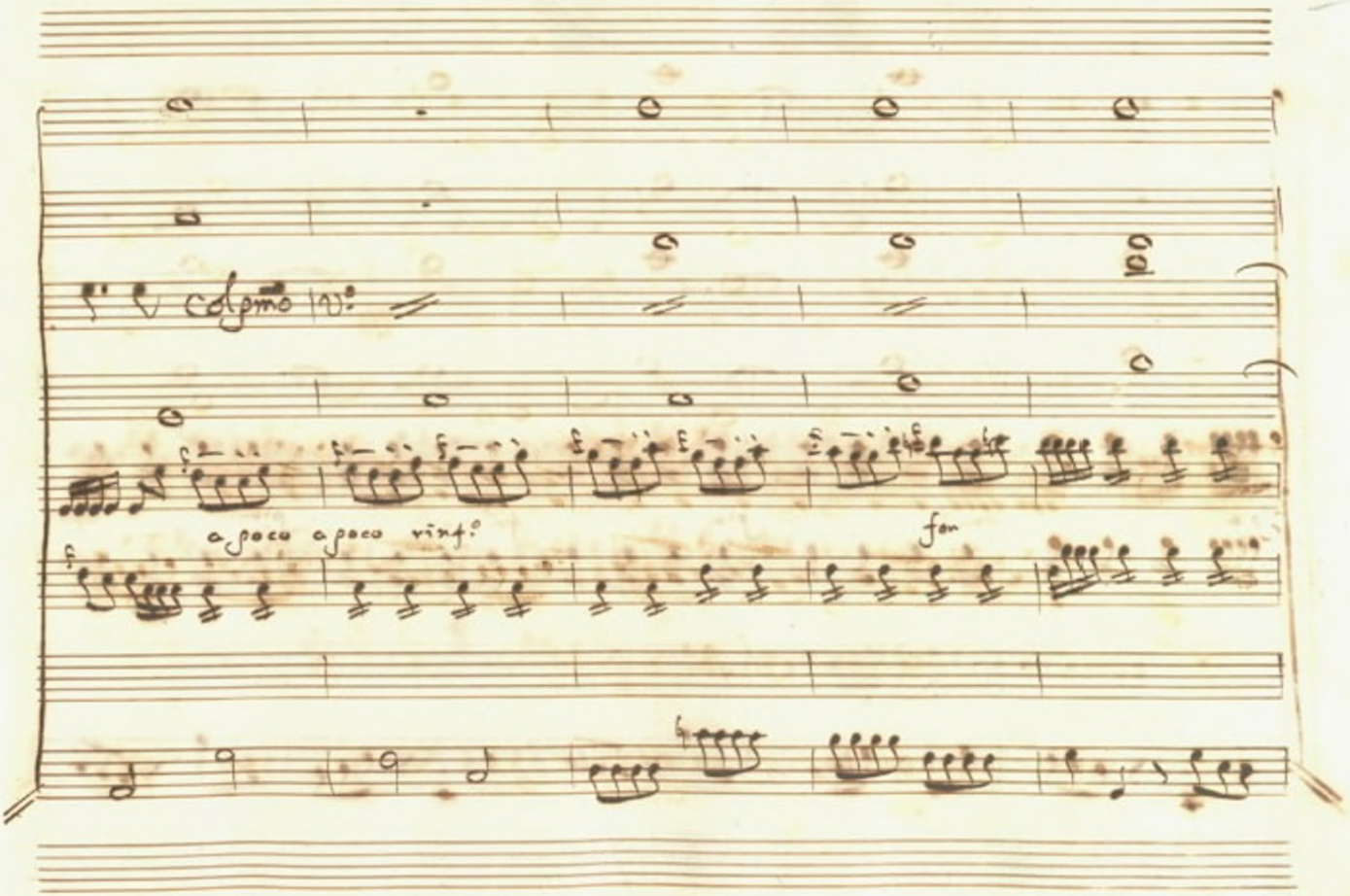
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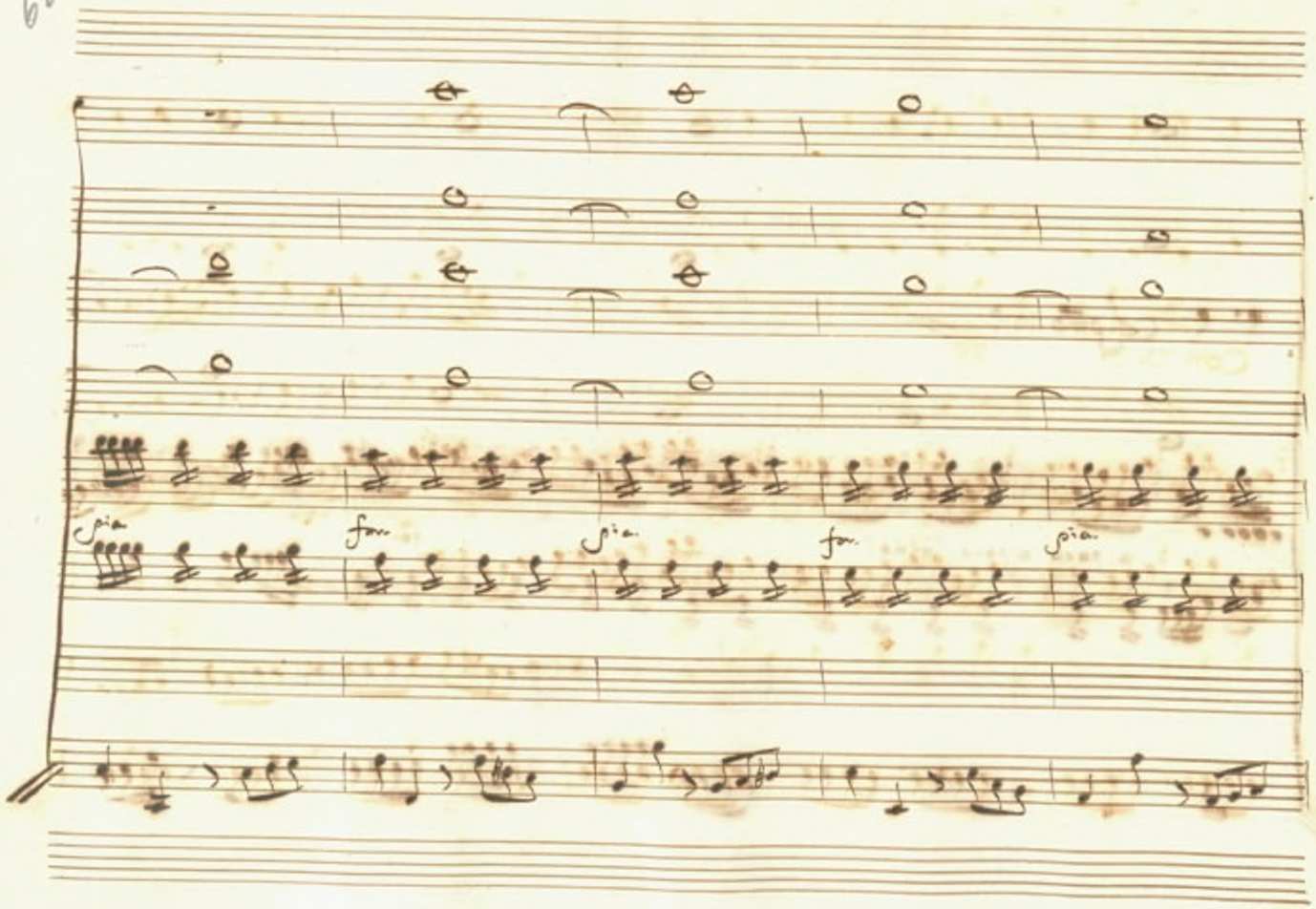
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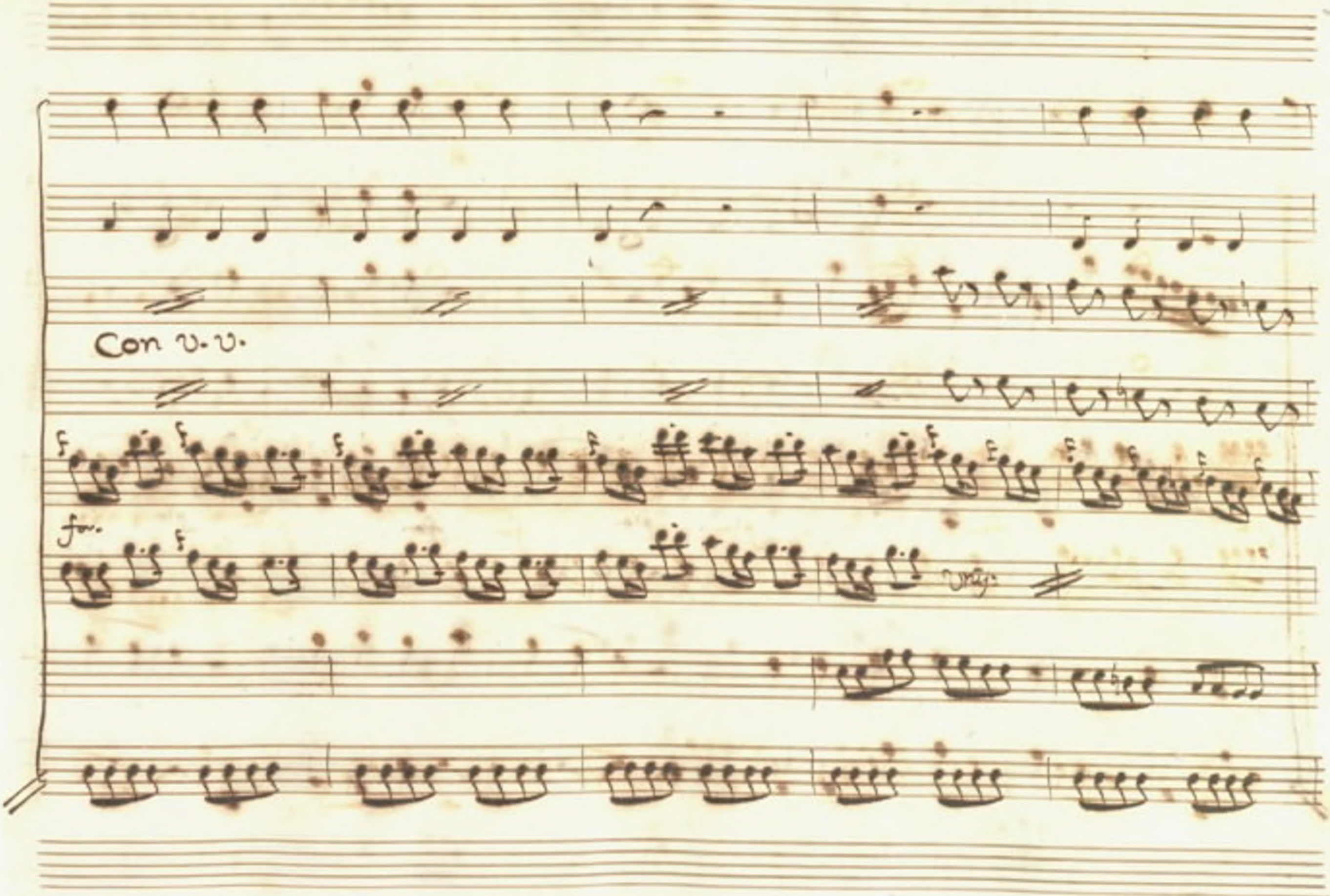
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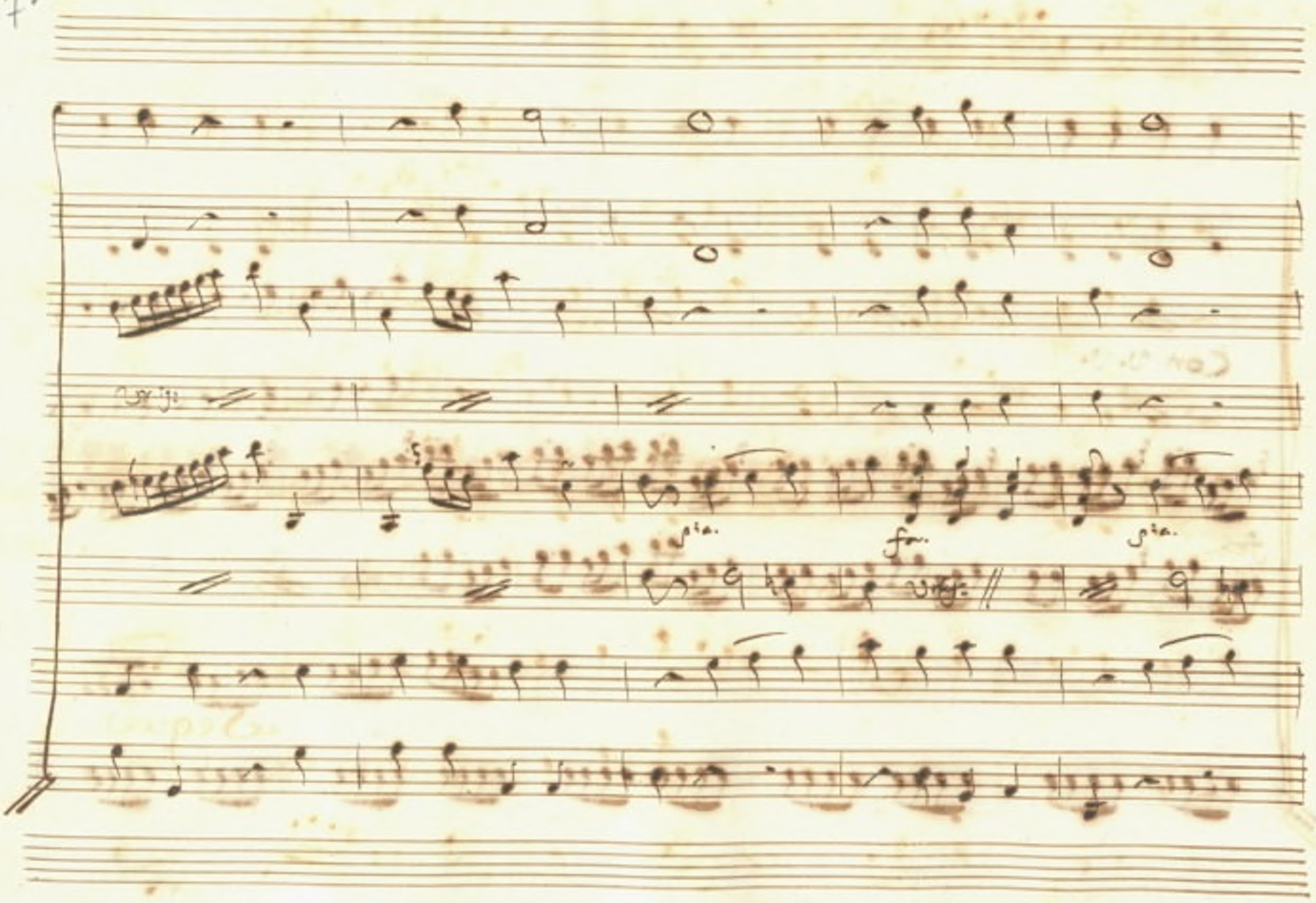
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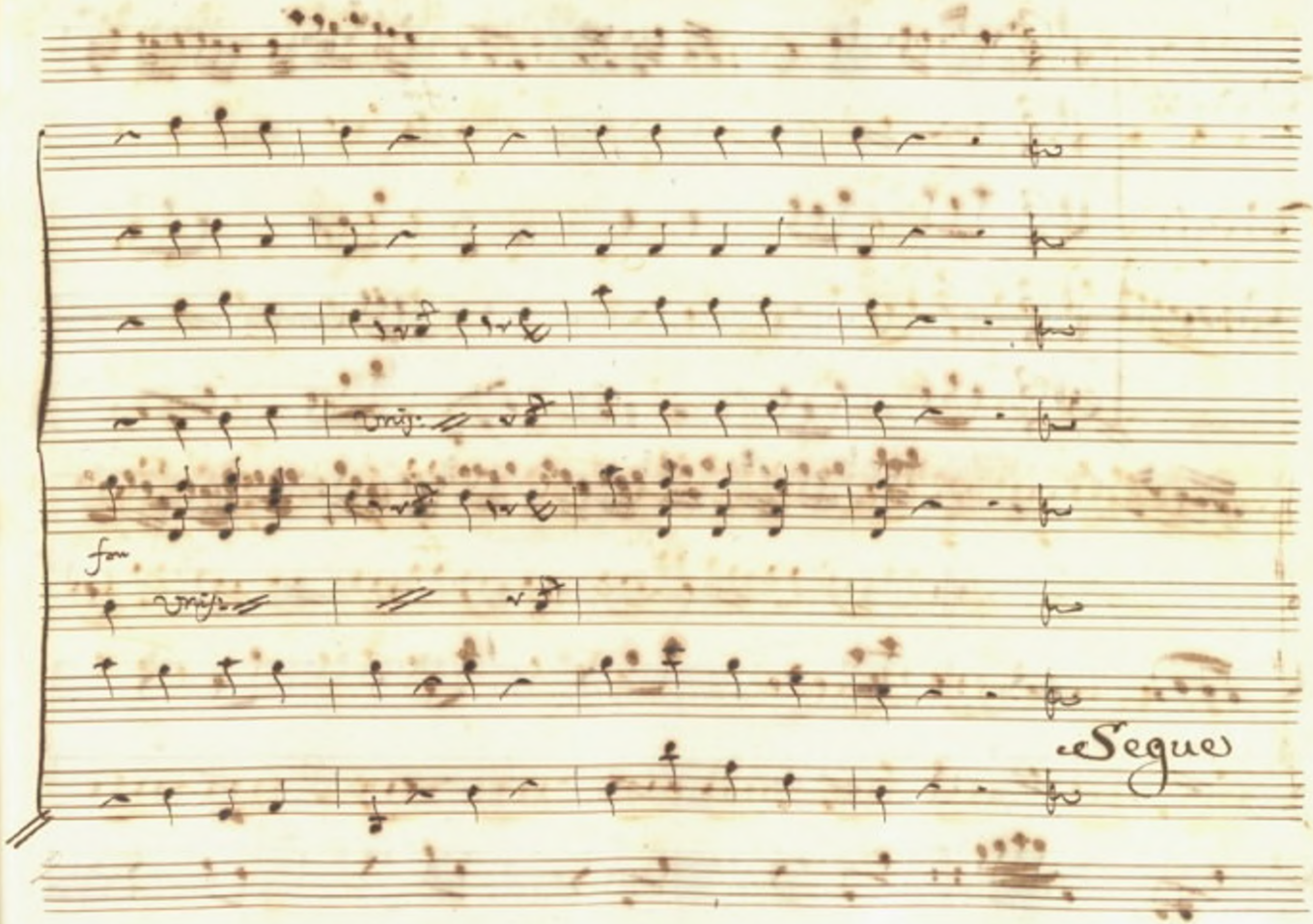
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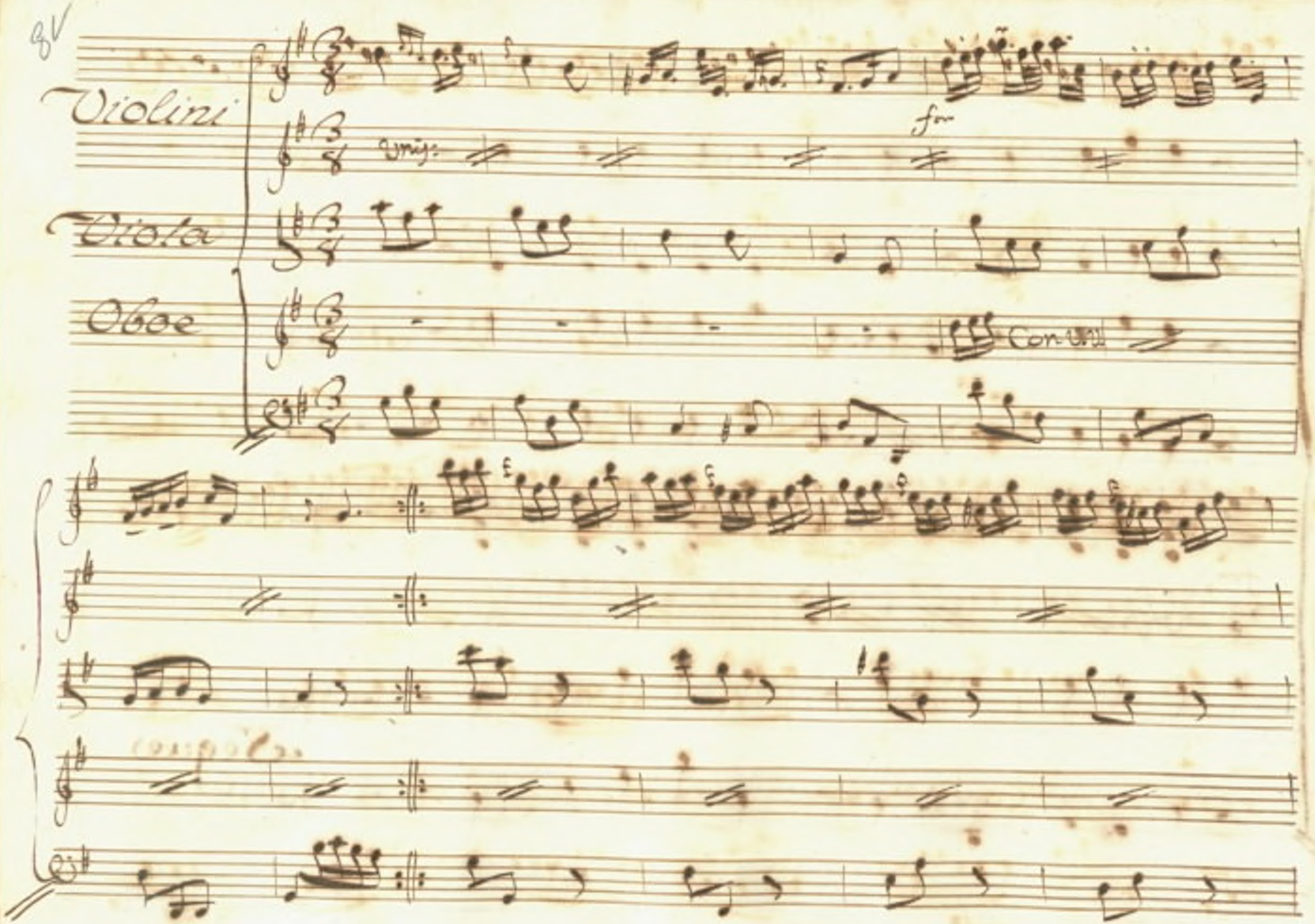
8V
Violini
Viola
Oboe
Unis:
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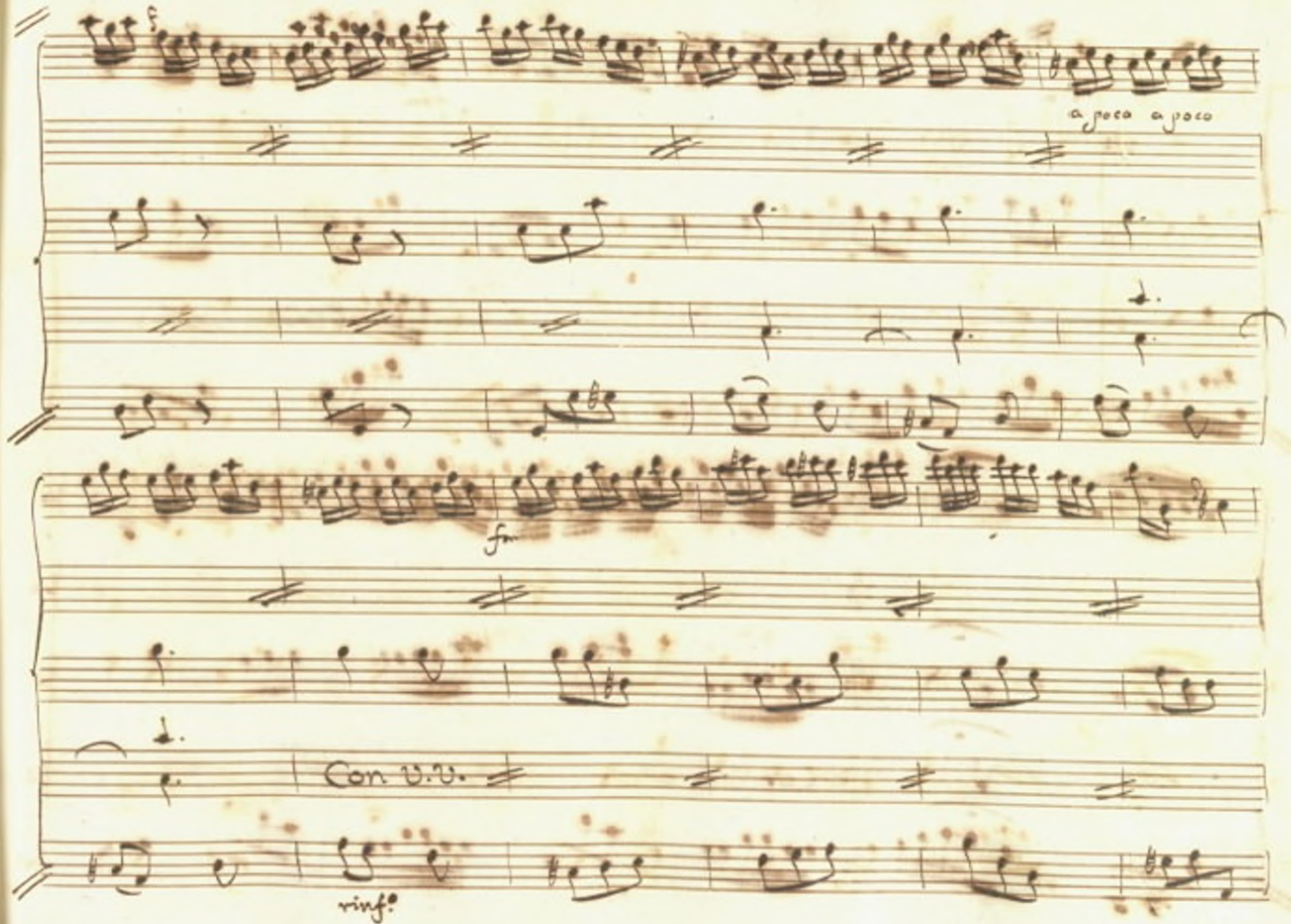
Con Vn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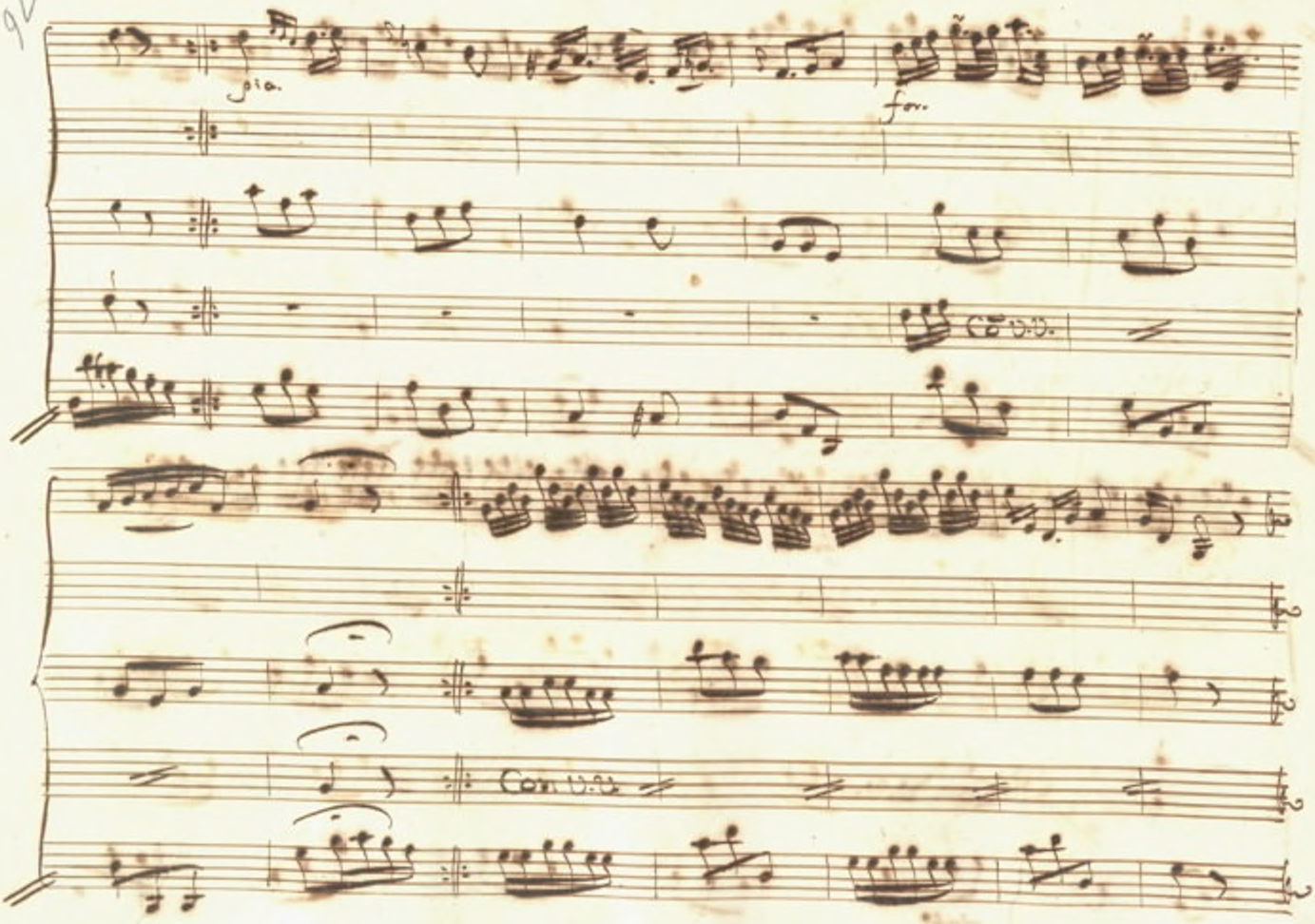
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Oboe

Violini

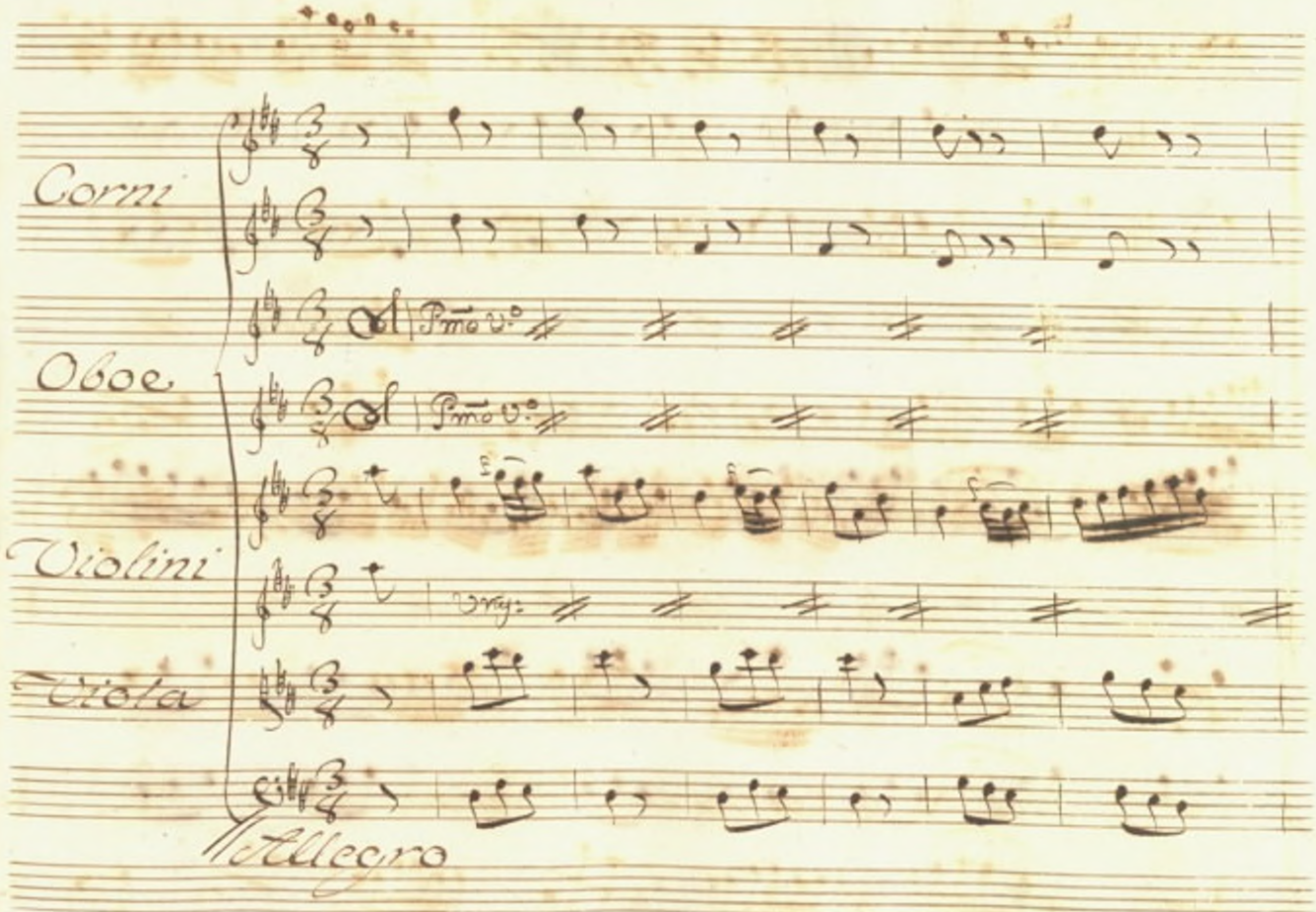
Viola

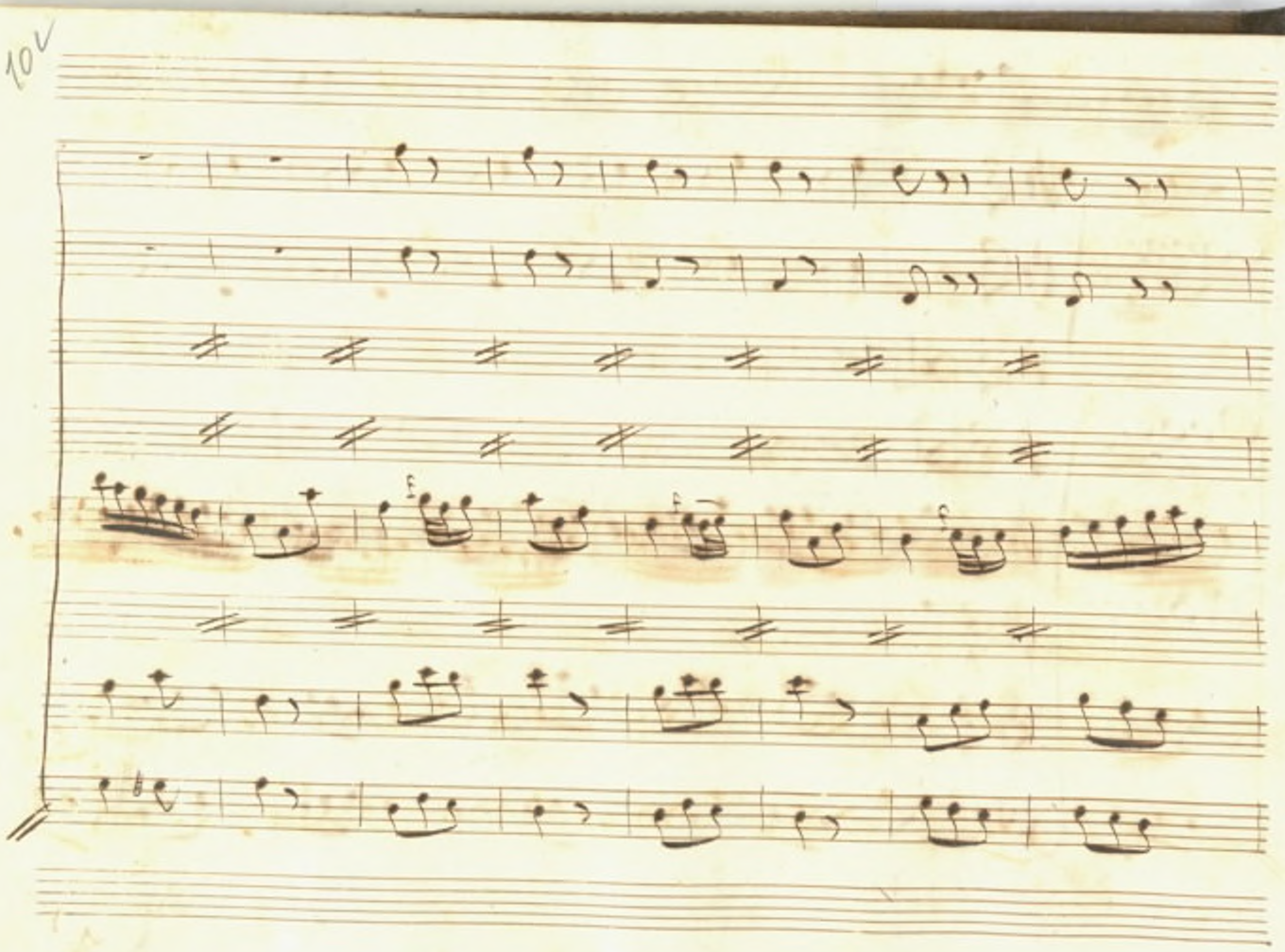
Pmo V.o

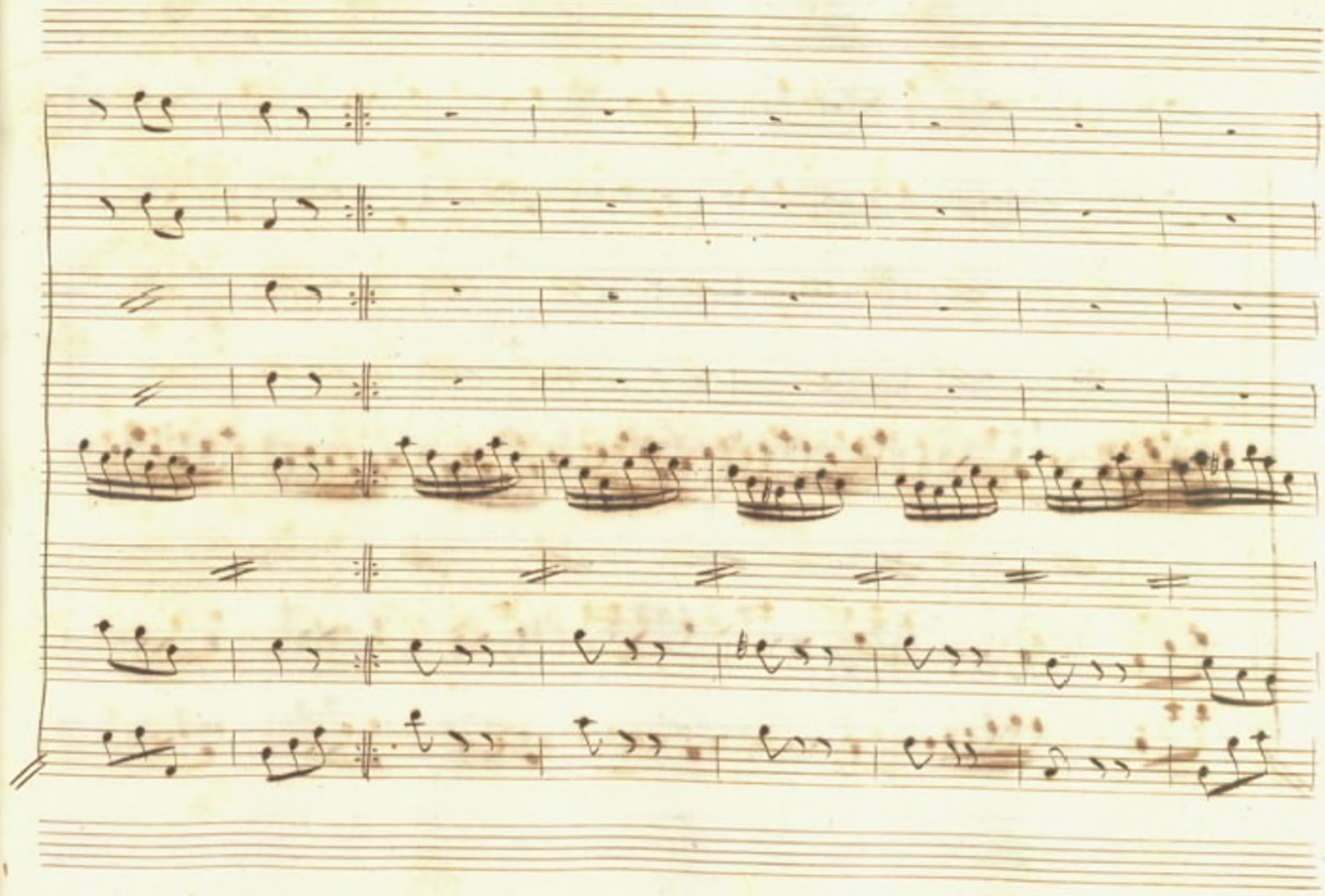
Pmo V.o

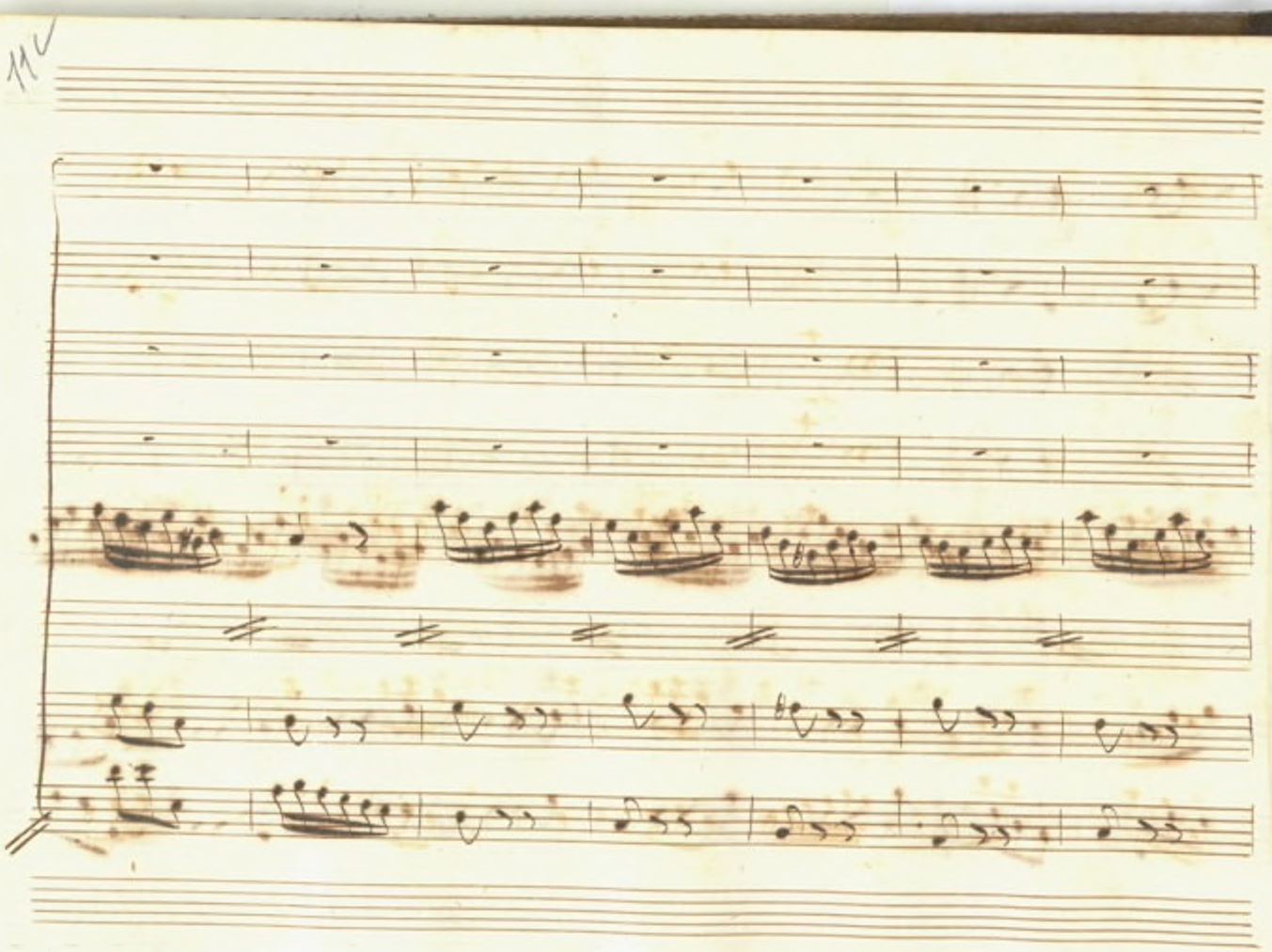
Vrg:

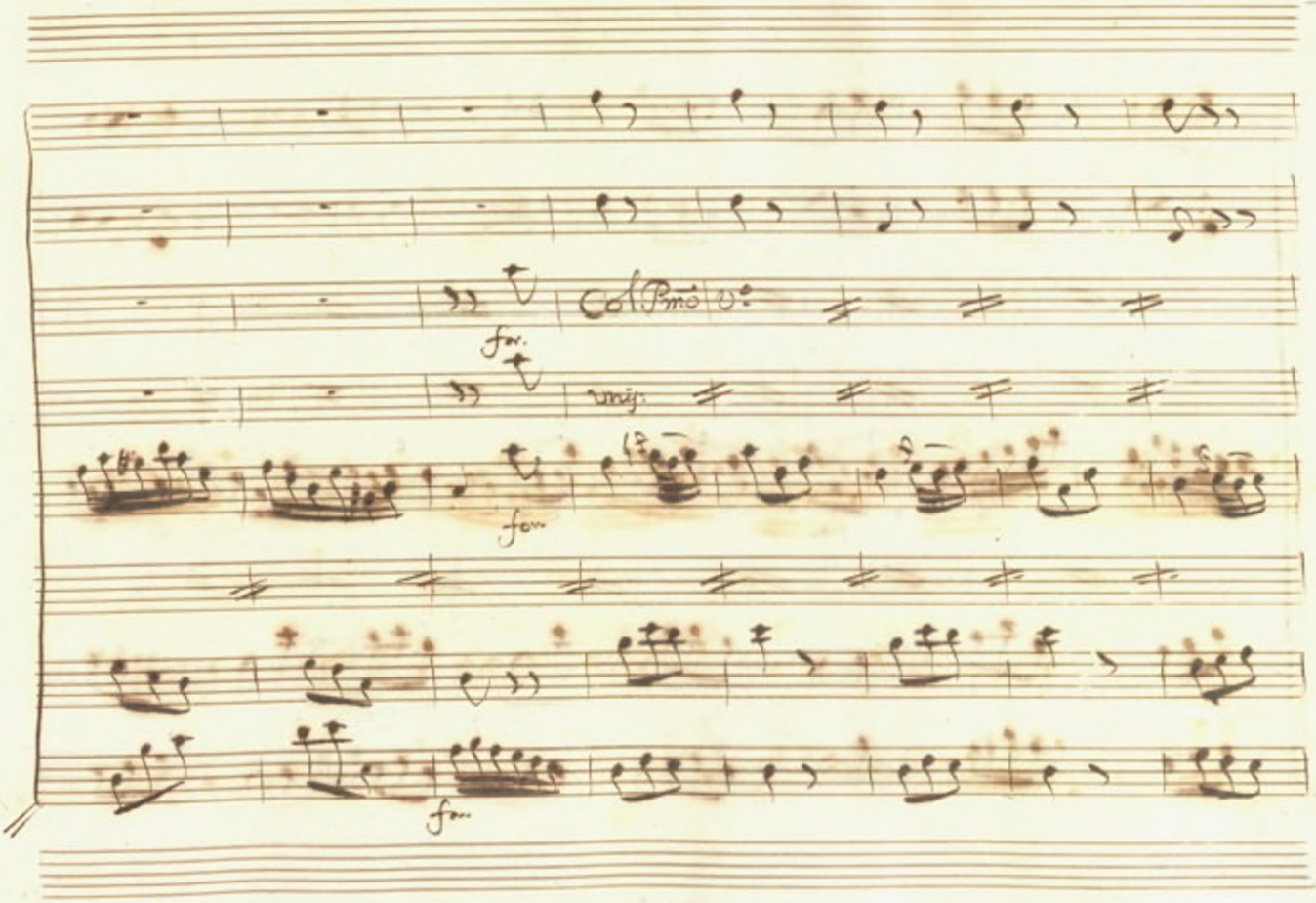
Allegro







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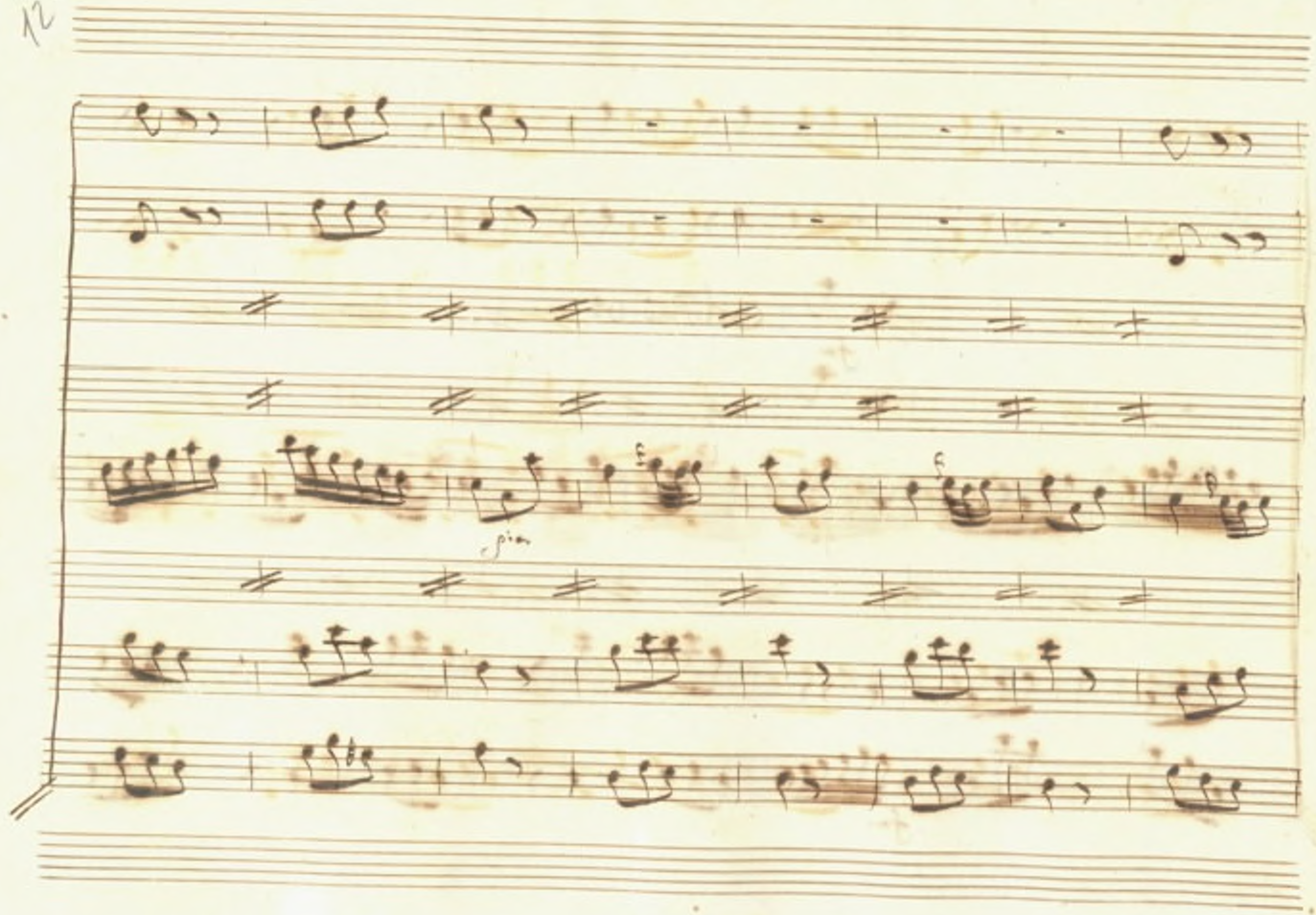
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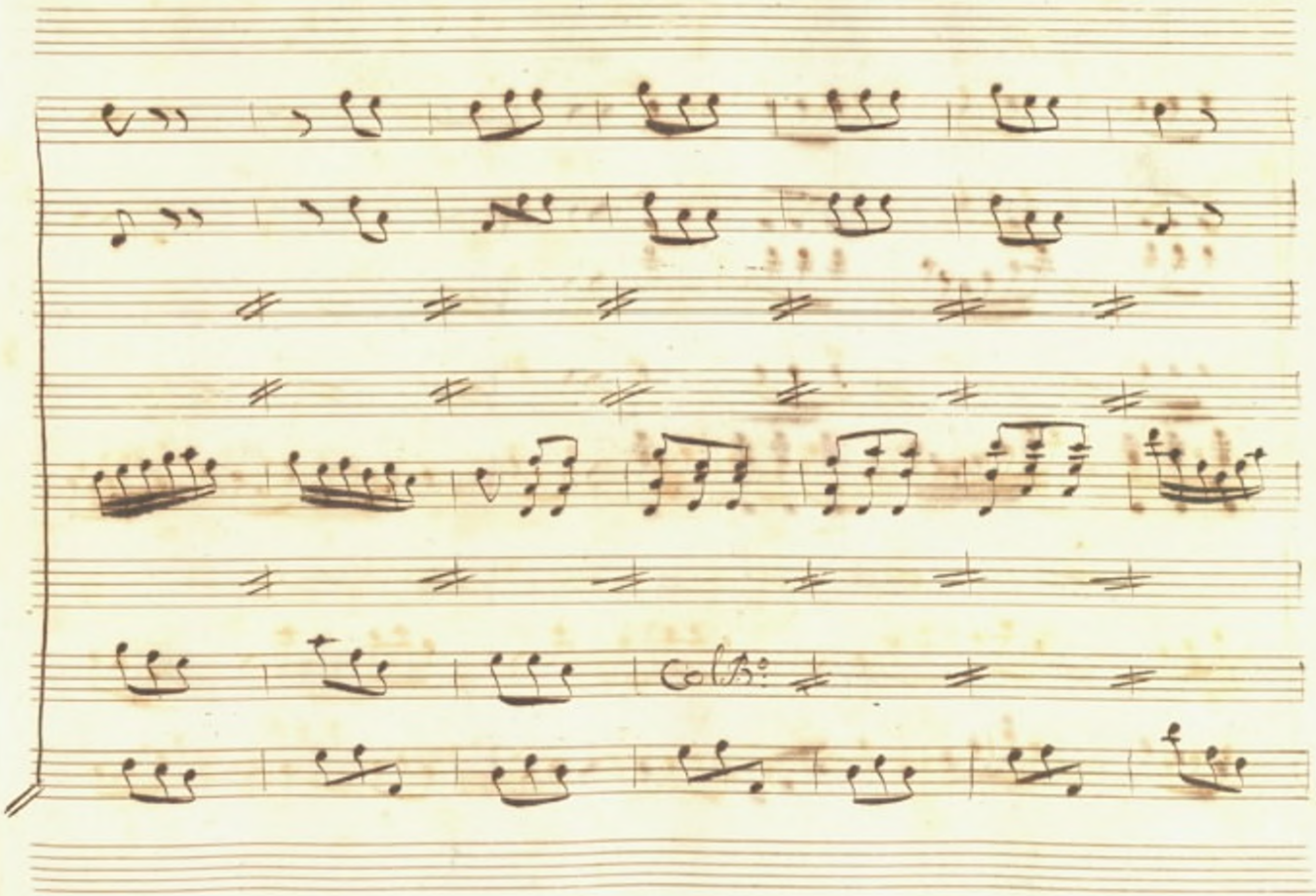
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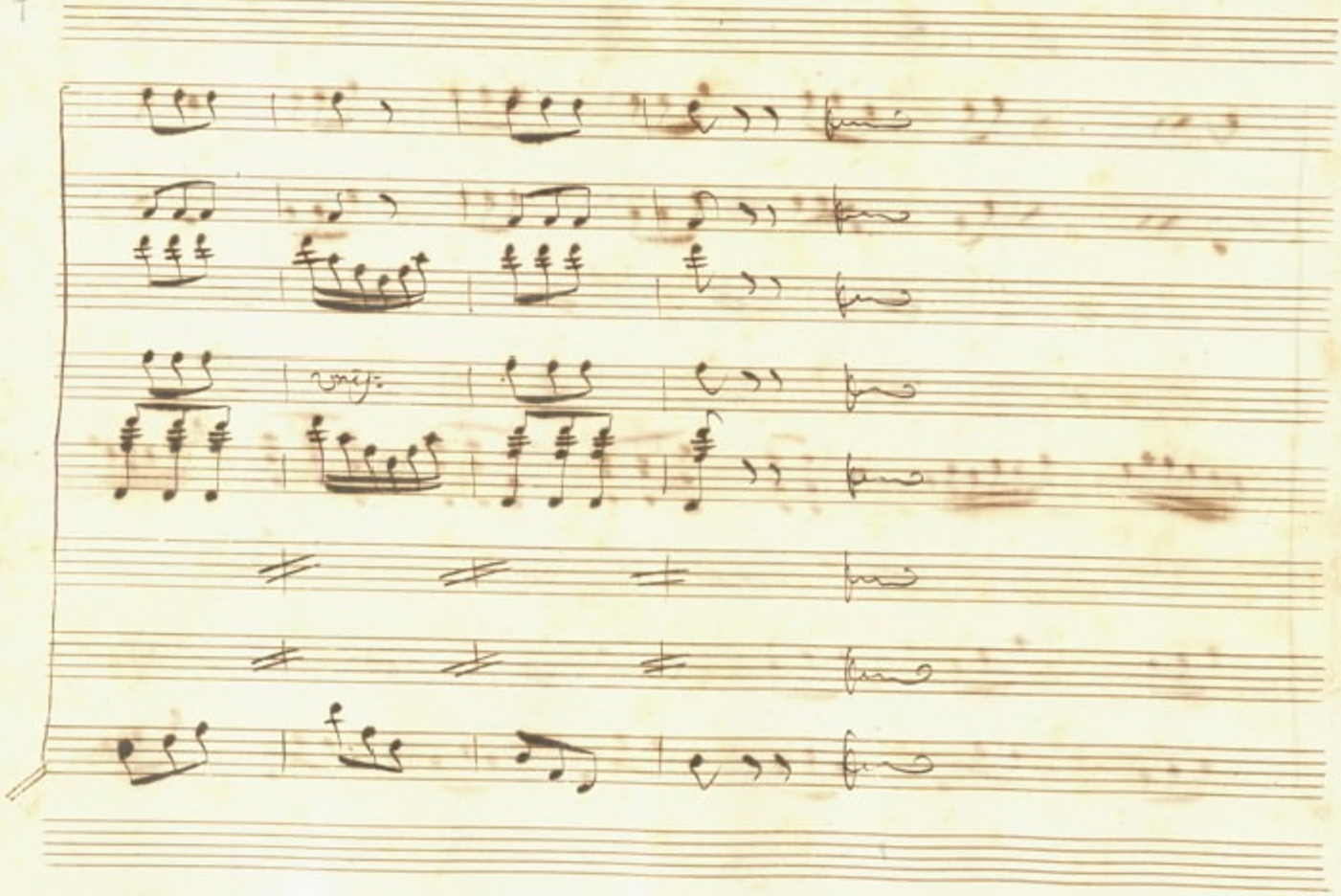
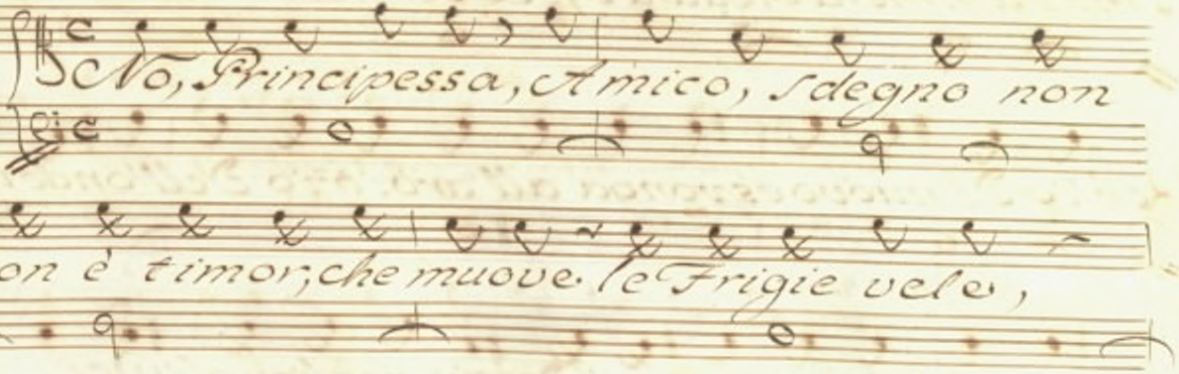


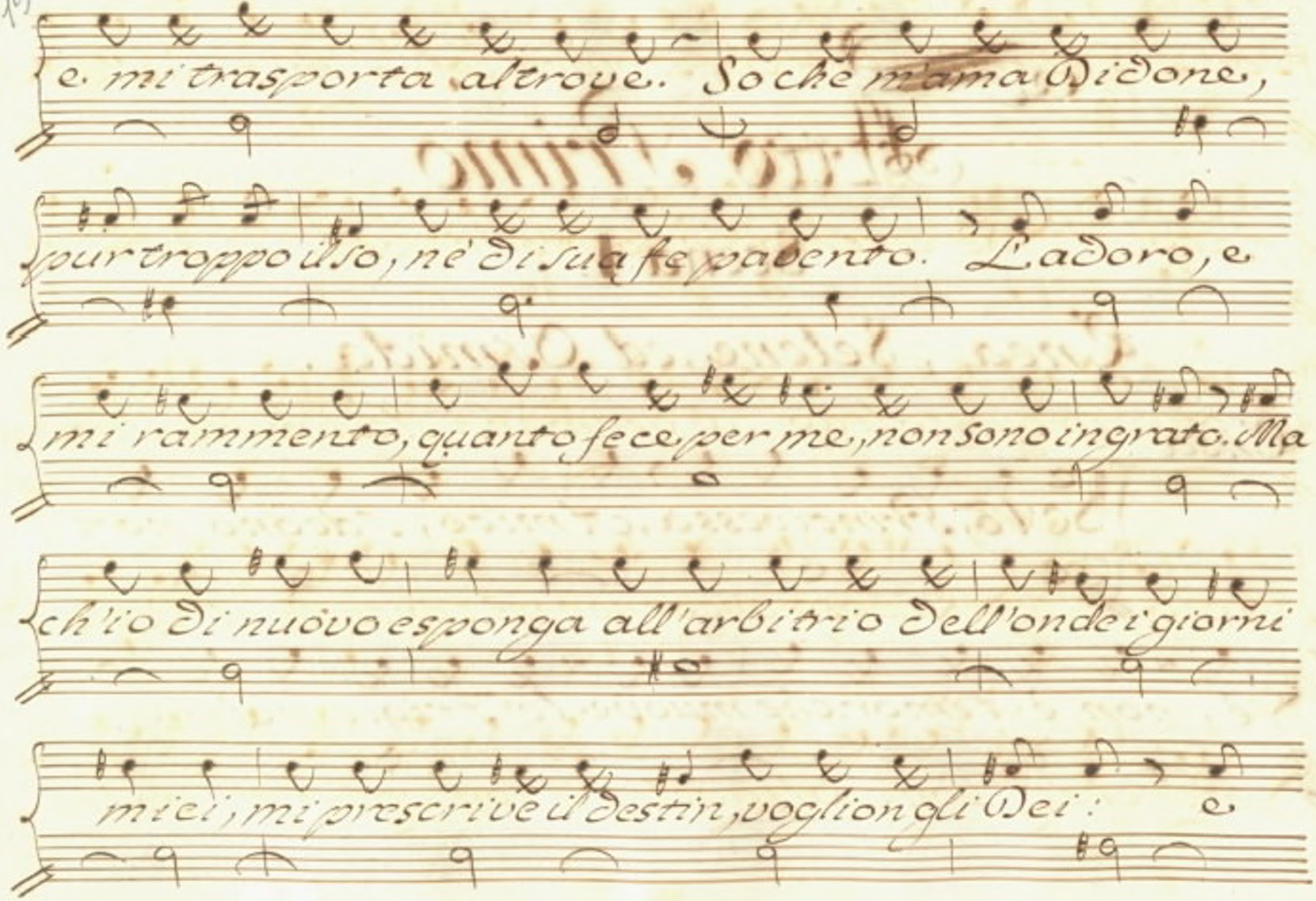
Atto Primo

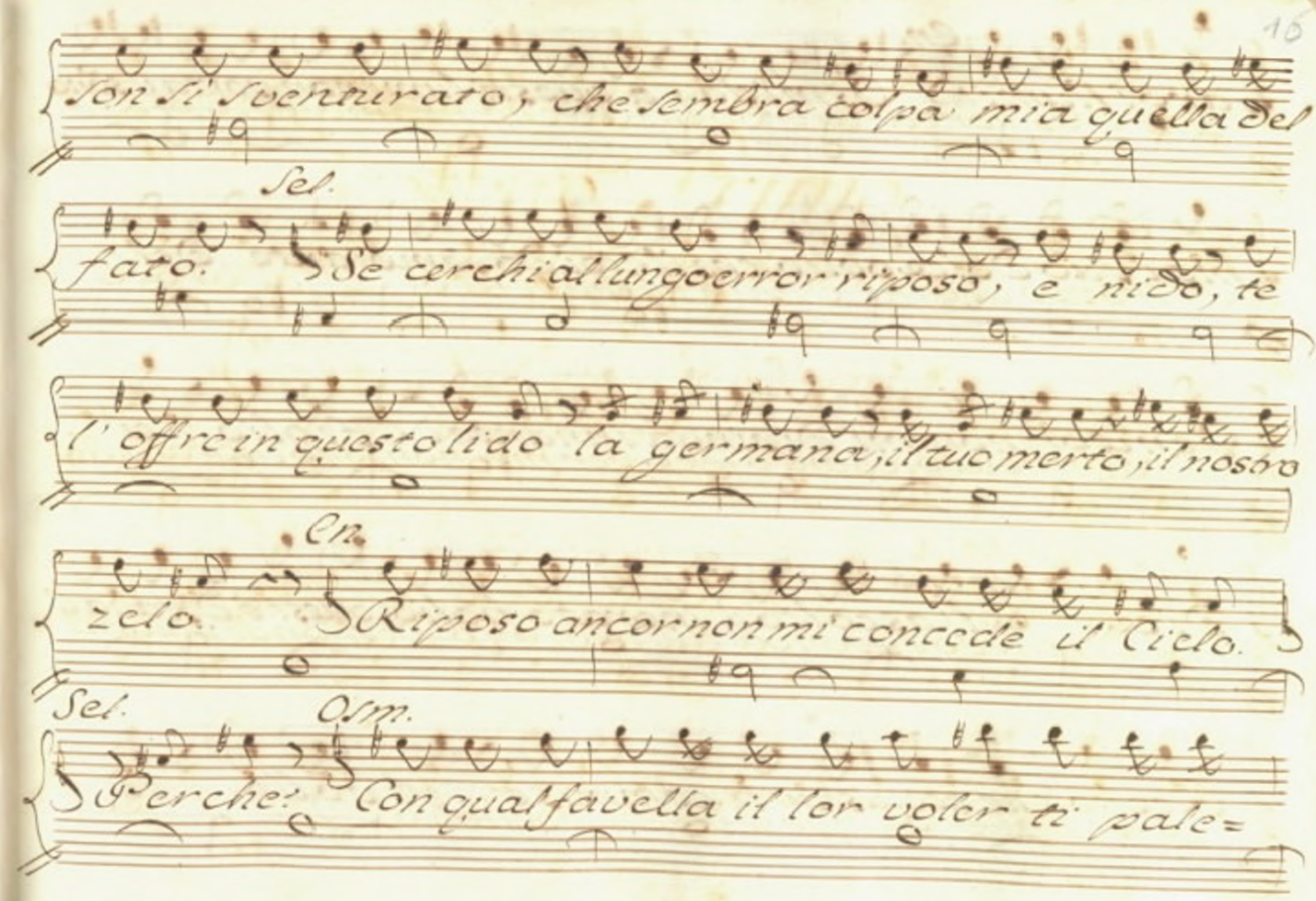
Scena I.

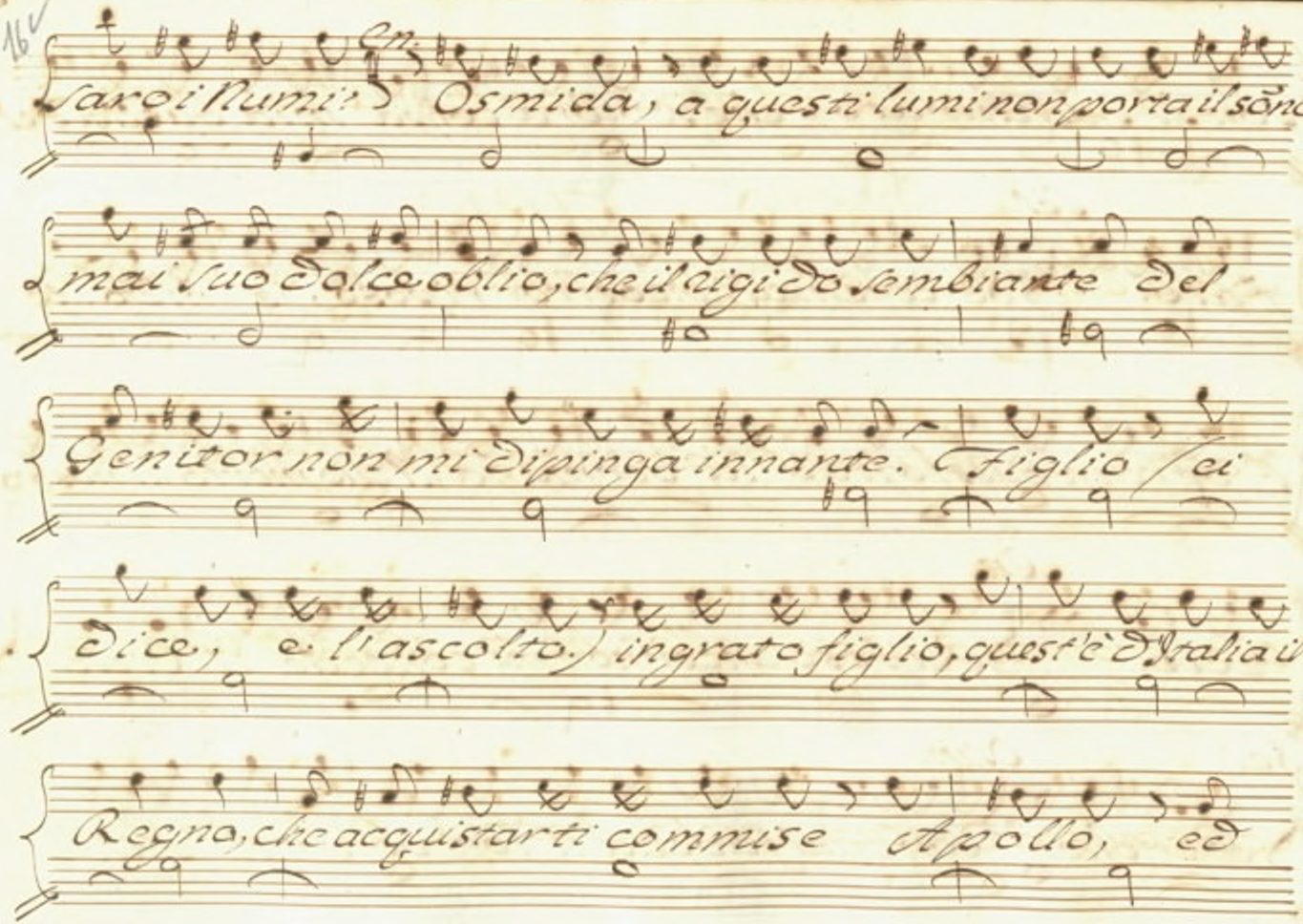
Enea, Selene, ed Osmida.

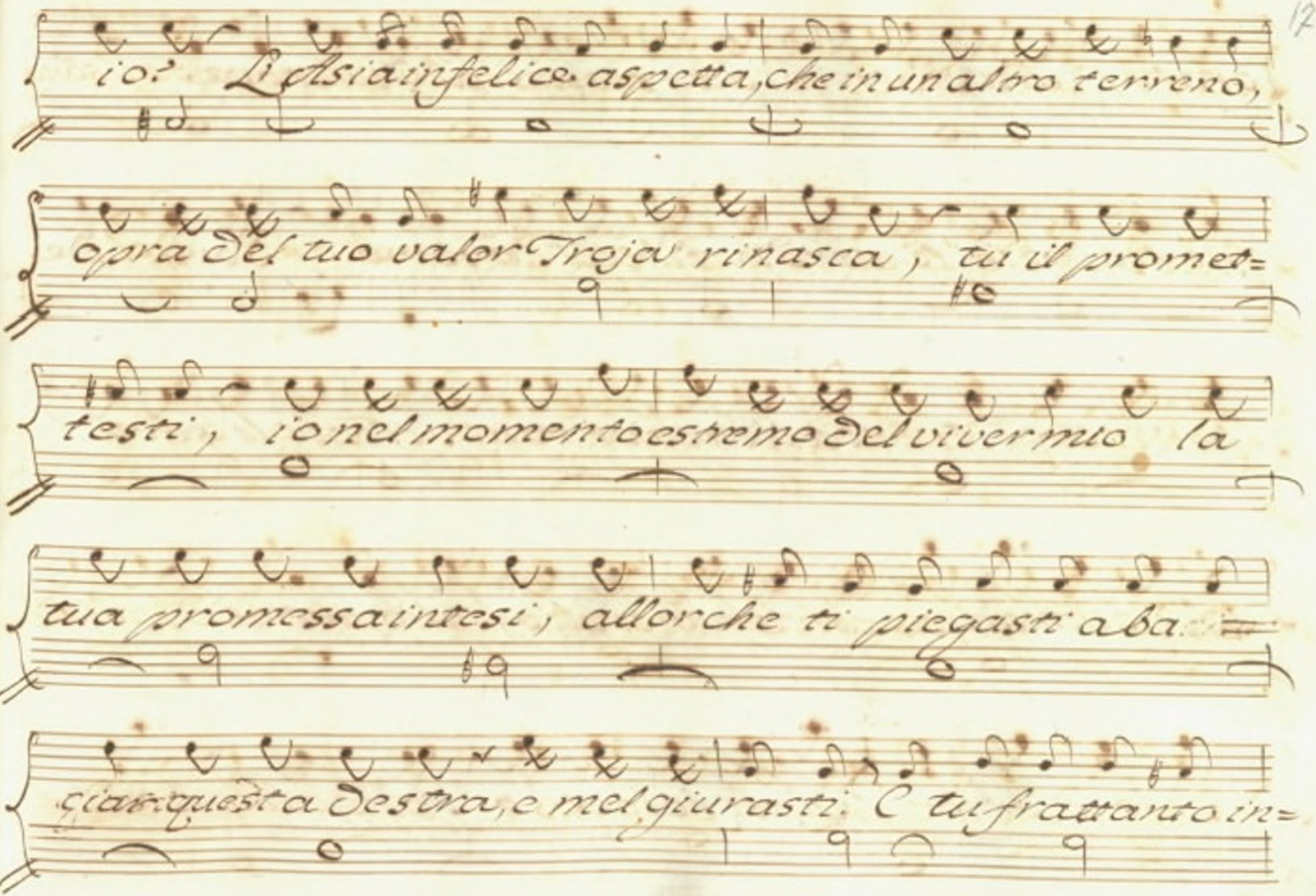
Enea

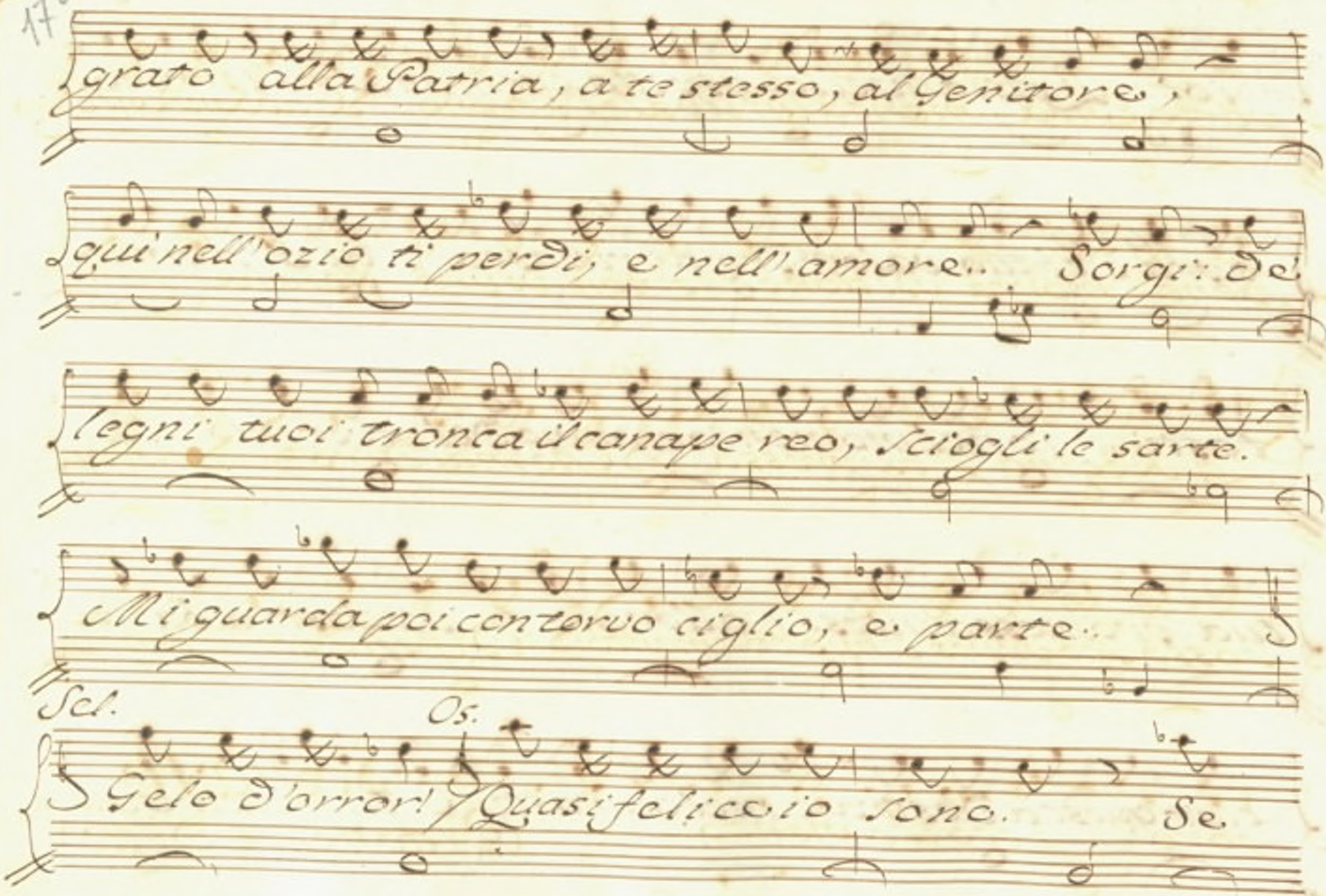



e. mi trasporta altroye. So che mama Didone,
pur troppo il so, ne di sua fe pavento. L'adoro, e
mi rammento, quanto fece per me, non sono ingrato. Ma
ch'io di nuovo esponga all'arbitrio dell'onde i giorni
miei, mi prescrive il destin, voglion gli Dei:


son sì sventurato, che sembra colpa mia quella del
Sel.
fato. Se cerchi all'ungo error riposo, e nido, te
l'offre in questo lido la germana, il tuo merto, il nostro
Cn.
zelo. Riposo ancor non mi concede il Cielo.
Sel. Osm.
Perchè? Con qual favella il lor voler ti pale=


Sarò i Numi? Osmida, a questi lumi non porta il sõno
mai suo dolce oblio, che il vigil sembiante del
Genitor non mi dipinga innante. Figlio (ei
dice, e l'ascolto.) ingrato figlio, quest'è d'Italia il
Regno, che acquistarti commise Apollo, ed


io? L'Asia infelice aspetta, che in un altro terreno,
opra del tuo valor Troja rinasca, tu il promet=
testi, io nel momento estremo del viver mio la
tua promessa intesi, allorche ti piegasti a ba=
ciar questa destra, e mel giurasti. E tu frattanto in=


grato alla Patria, a te stesso, al Genitore,
qui nell'ozio ti perdi, e nell'amore.. Sorgi: de
legni tuoi tronca il canape reo, sciogli le sarte.
Mi guarda poi con torvo ciglio, e parte..
Scl.
Os.
Gelo d'orror! Quasi felice io sono.
Se.

parte Enea, manca un rivale al trono.) Sel. Se abbandoni il tuo

Bene, morrà Didone / e non vivrà Selene. /

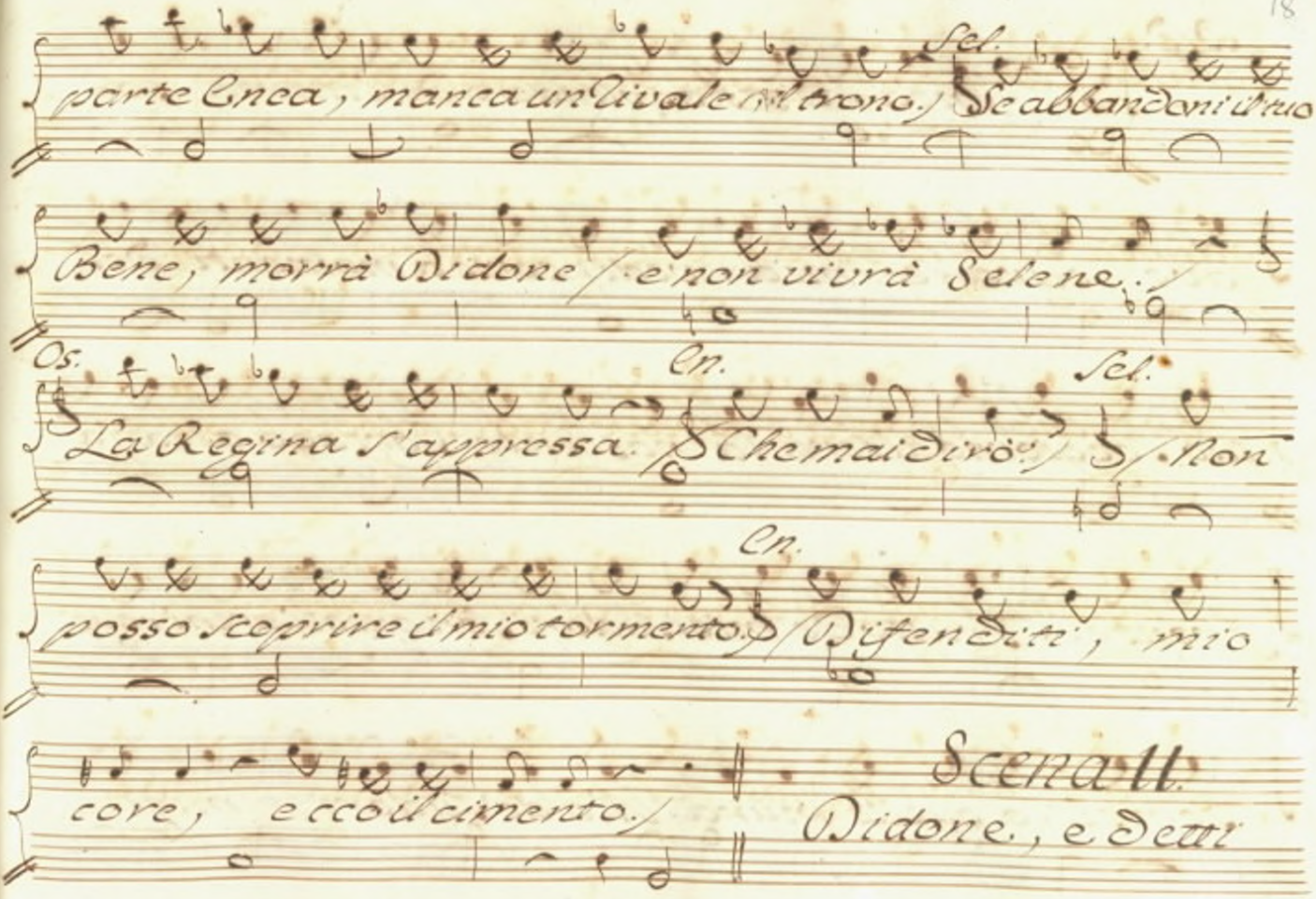
Os. La Regina s'appressa. En. Che mai dirò? Sel. / Non

posso scoprire il mio tormento. En. / Difenditi, mio

core, ecco il cimento. /

Scena II.

Didone, e detti



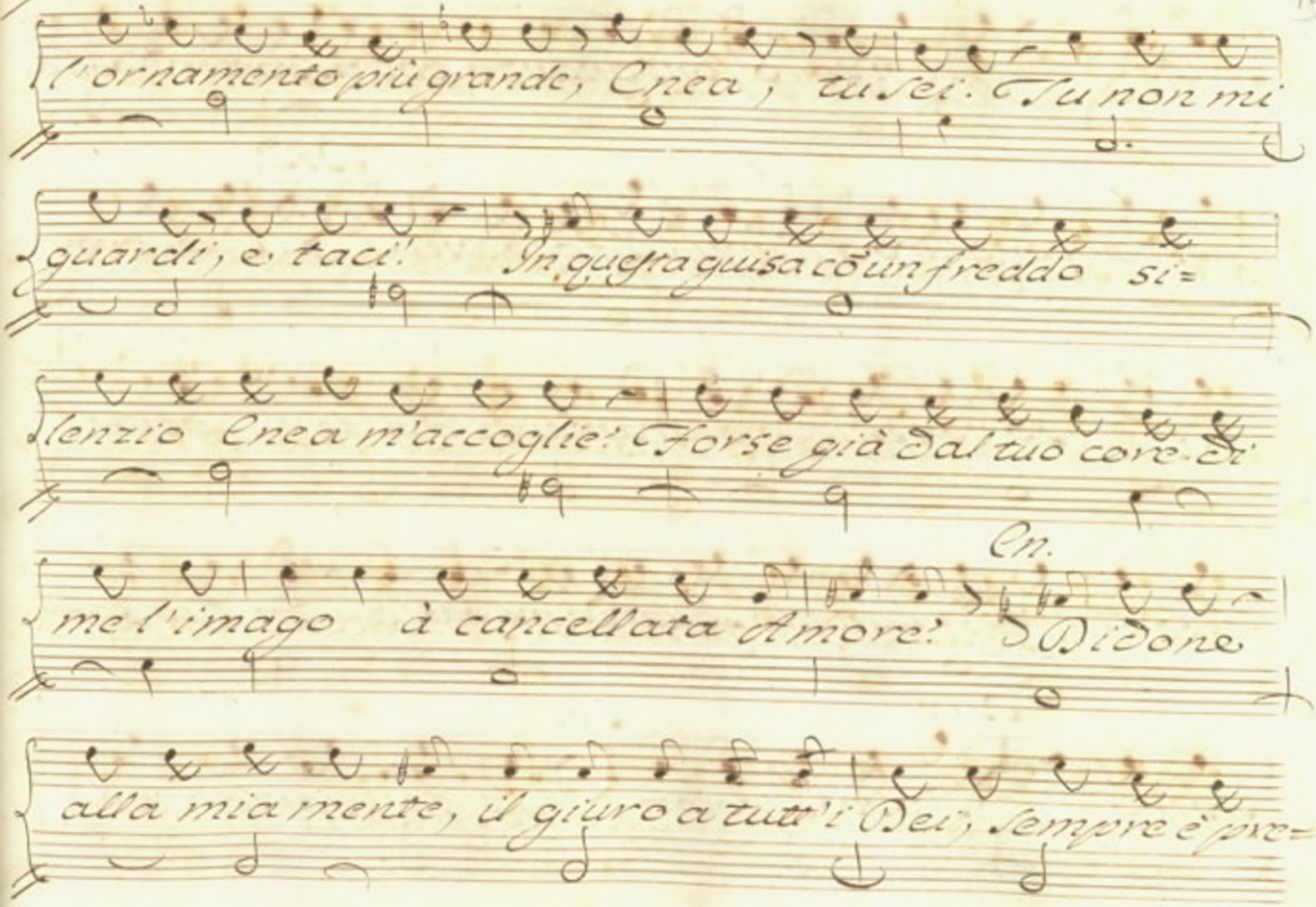
Did. Enea, d'Asia splendore, di Citerea so-

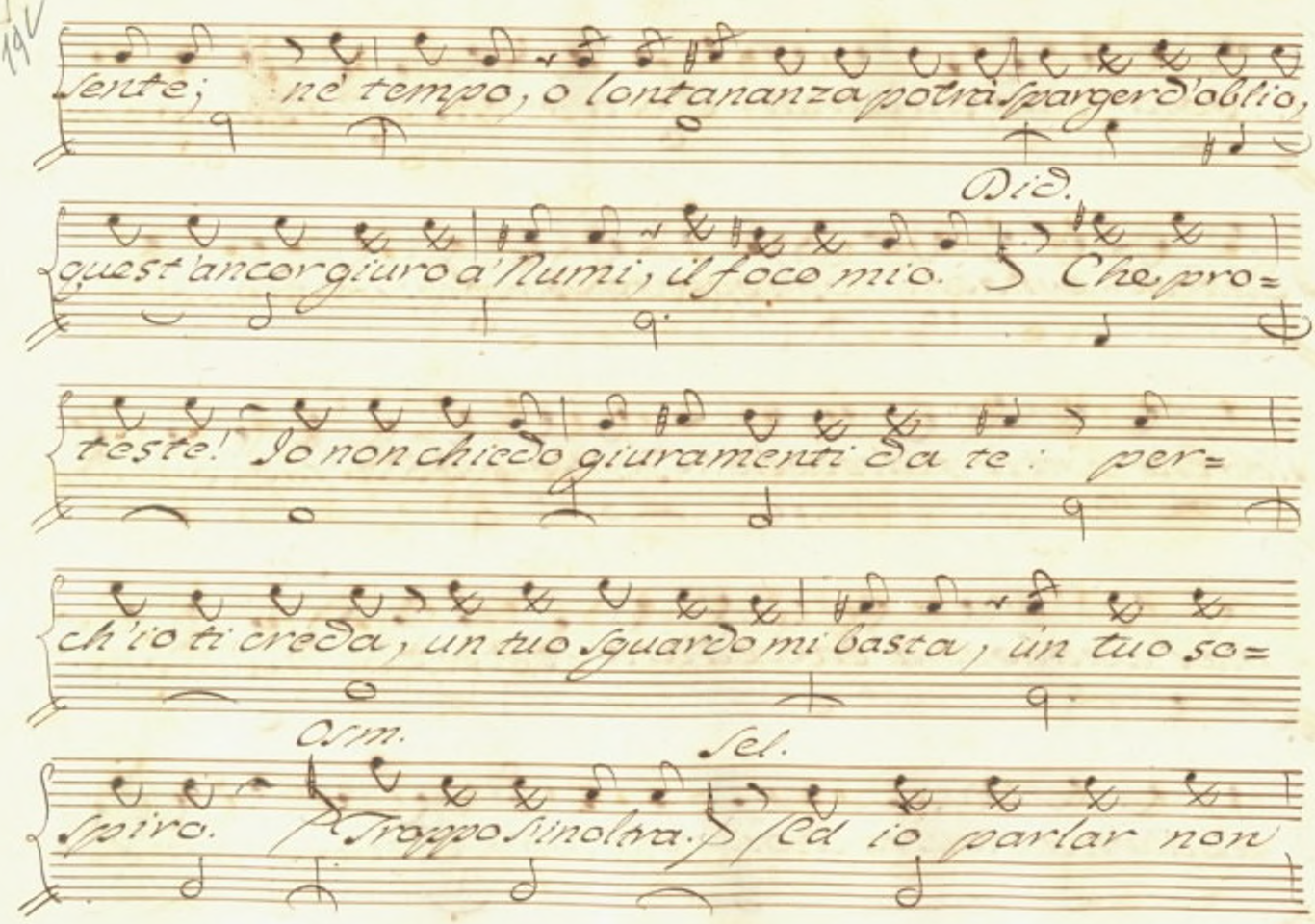
ave cura, e mia, vedi, come a momenti del

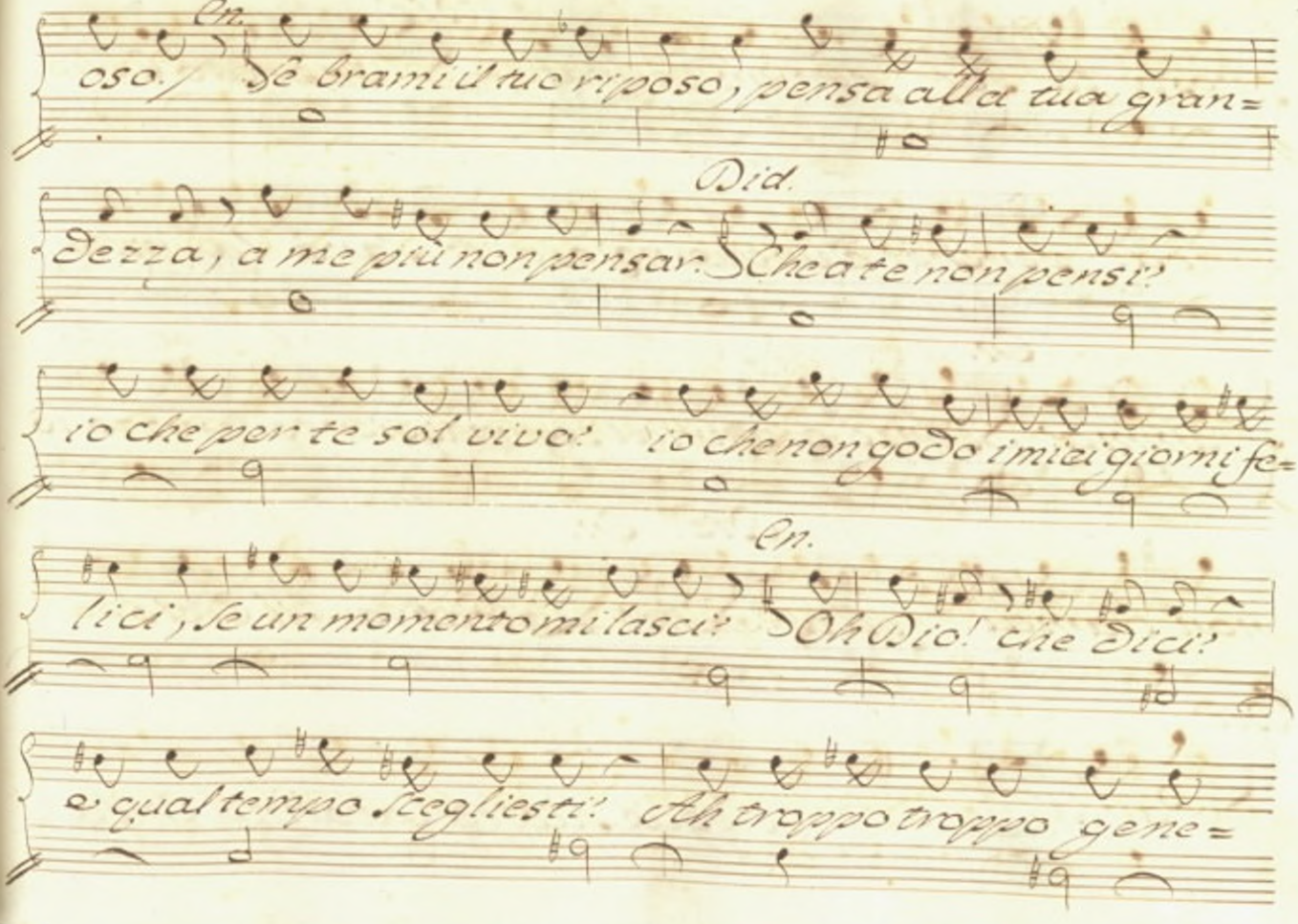
tuo soggiorno altera la nascente Cartago alza la

fronte. Frutto de' miei sudori son quegli archi, que'

Templi, e quelle mura. Ma de' sudori miei


l'ornamento più grande, Enea, tu sei. Tu non mi
guardi, e taci! In questa guisa cõ un freddo si=
lenzio Enea m'accogli? Forse già dal tuo core di
me l'imago à cancellata Amore? Didone
alla mia mente, il giuro a tutt'i Dei, sempre è pre=


sente; nè tempo, o lontananza potrà sparger d'oblio,
Did.
quest'ancor giuro a' Numi, il foco mio. Che pro=
teste! Io non chiedo giuramenti da te: per=
ch'io ti creda, un tuo sguardo mi basta, un tuo so=
Osm. Sel.
spiro. Troppo s'indora. Ed io parlar non


En.
oso. Se brami il tuo riposo, pensa all'a tua gran=
Did.
dezza, a me più non pensar. Che a te non pensi?
io che per te sol vivo! io che non godo i miei giorni fe=
En.
lici, se un momento mi lasci? Oh Dio! che dici?
e qual tempo sceglisti! Ah troppo troppo gene=

rosa tu sei per un ingrato. Did. Ingrato E=

nea? perche? dunque nojosa ti sarà la mia

En.

fiamma? Anzi giammai con maggior tenerezza io

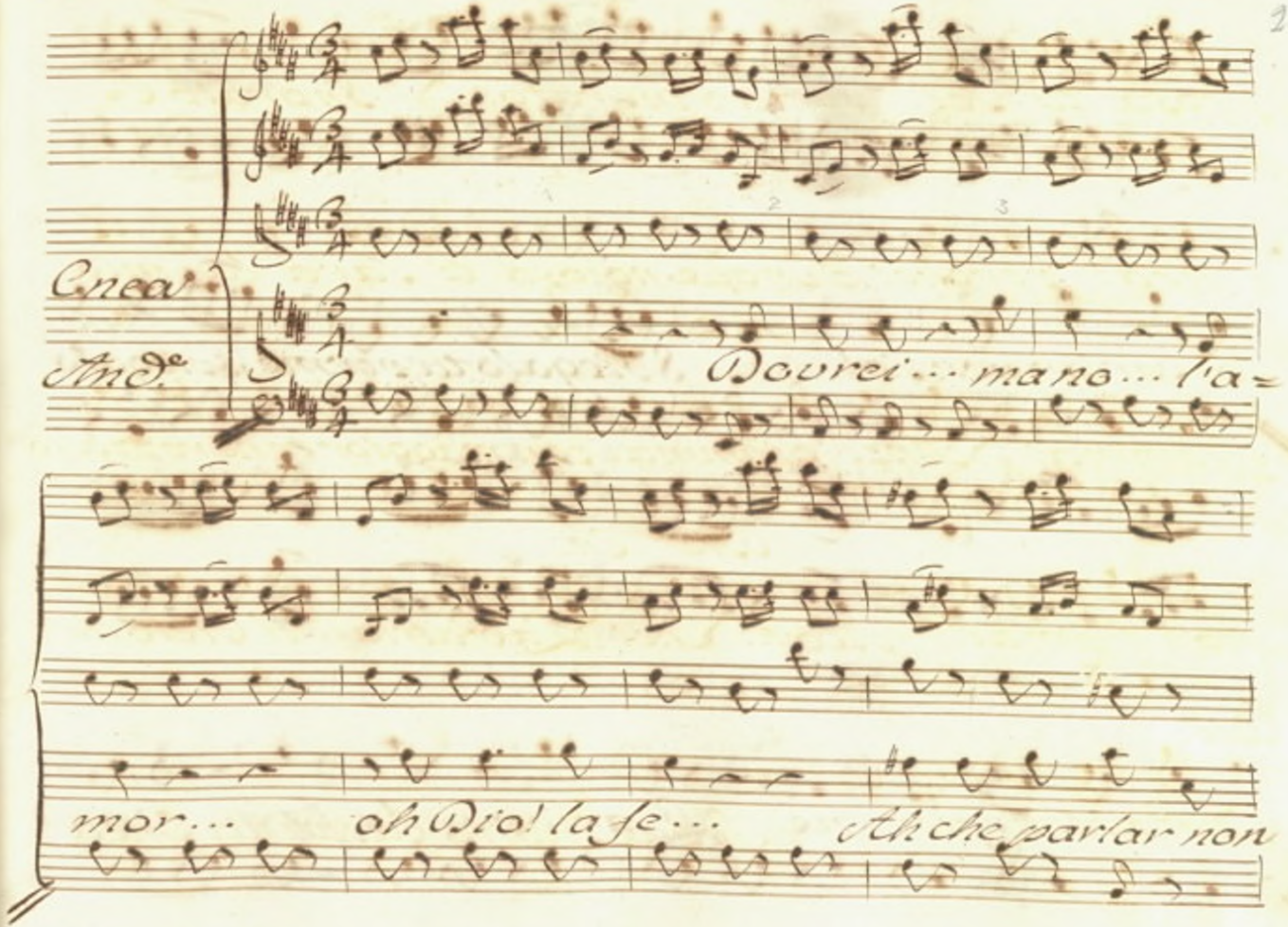
Did. En.

non t'amai. Ma... Che? La Patria... il Cielo...

Did.

Parla.

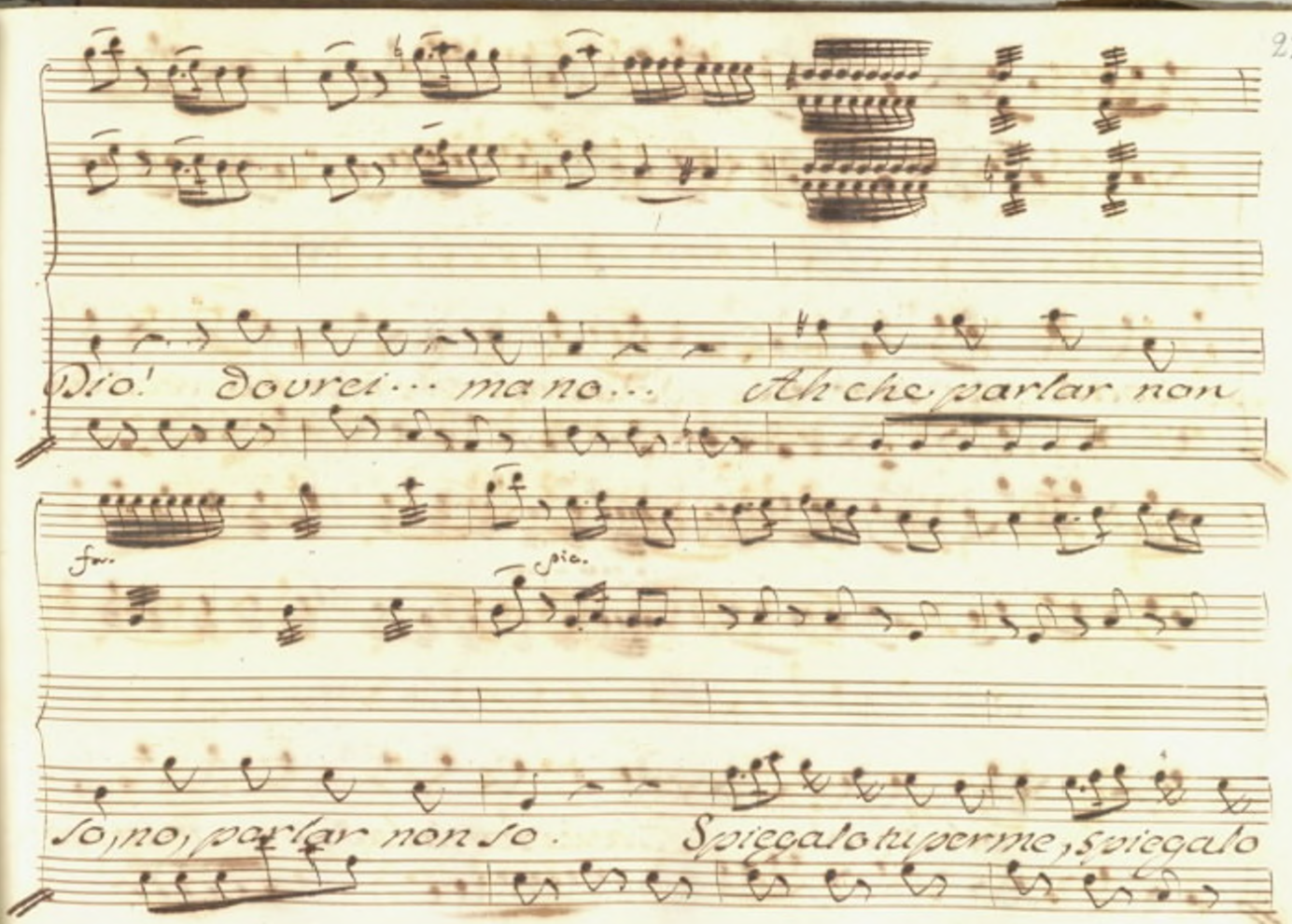
Segue subito Cavatina Enea

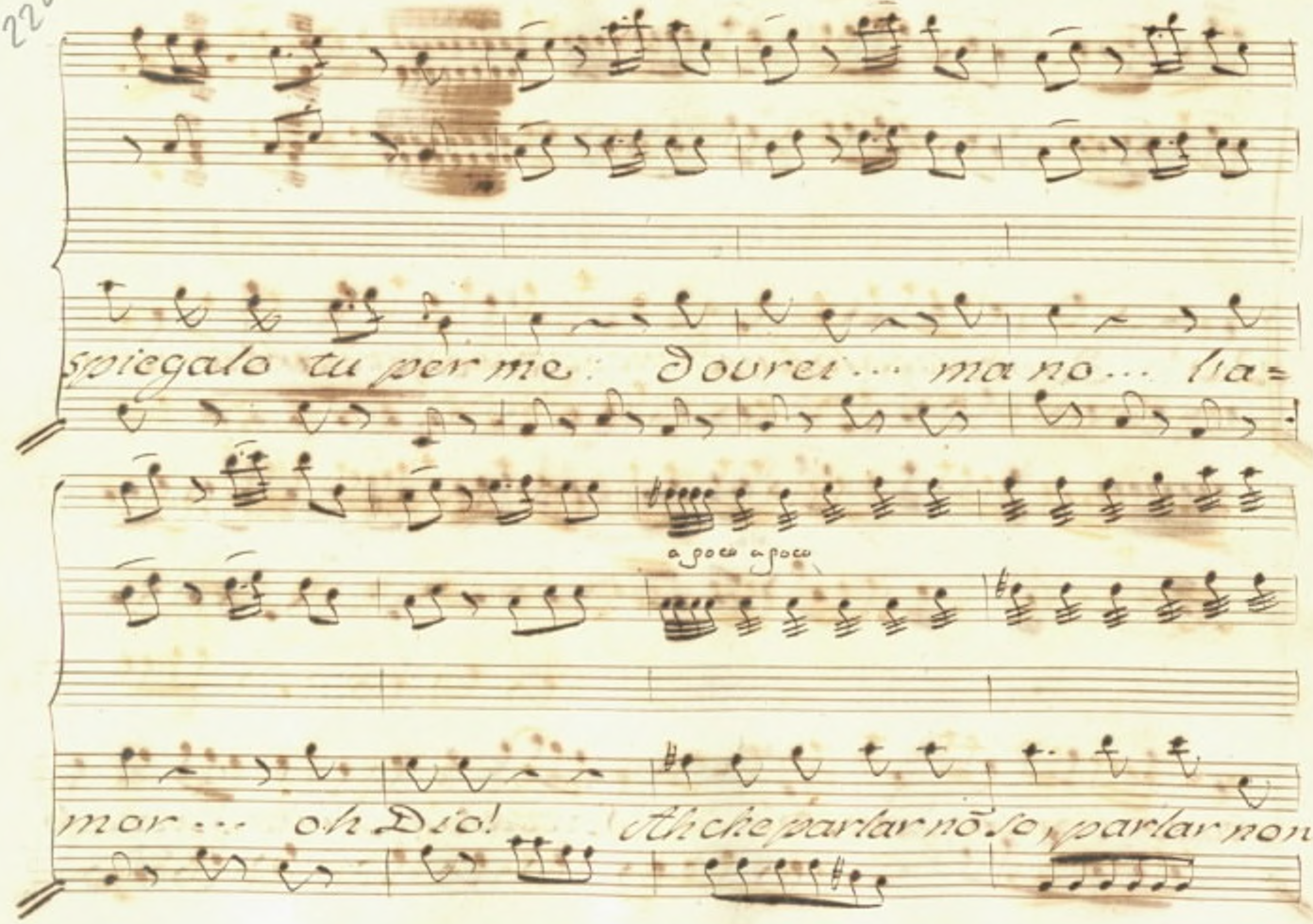

Crea
And.
Dourei ... mano ... l'a=
mor ... oh Dio! la fe ... Ah che parlar non

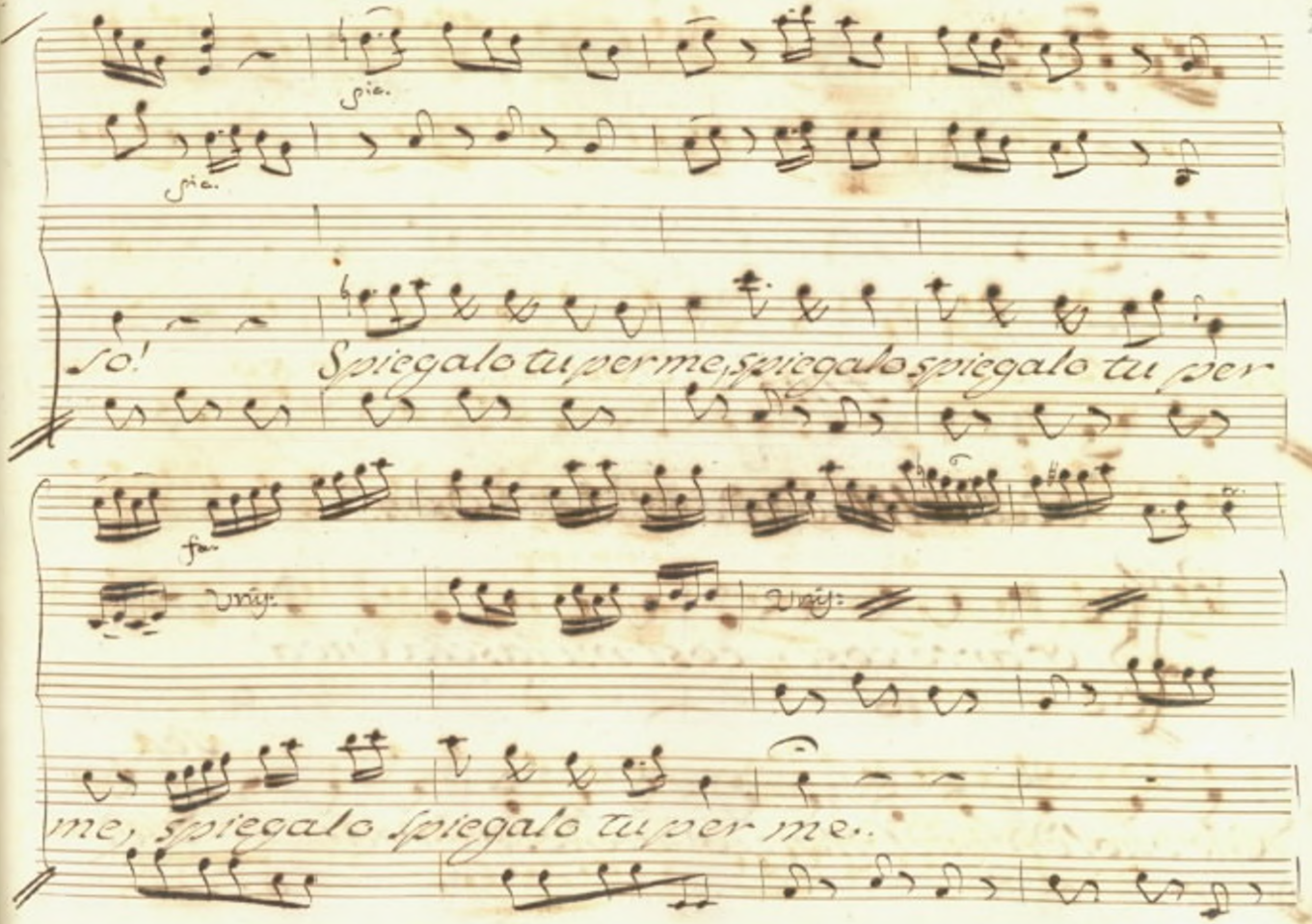
col B:

so, parlar non so! Spiegalo tu per me, spiegalo

spiegalo tu per me. L'amor... la fe... oh


Dio! dovrei... ma no... Ah che parlar non
for.
spic.
so, no, parlar non so. Spiegato tu per me, spiegato


spiegalo tu per me. Dourei... ma no... lia=
a poco a poco
mor... oh Dio! Ah che parlar nō so, parlar non


sie.
sie.
so!
Spiegalo tu per me, spiegalo spiegalo tu per
fa.
Unis.
Unis.
me, spiegalo spiegalo tu per me..

Fine

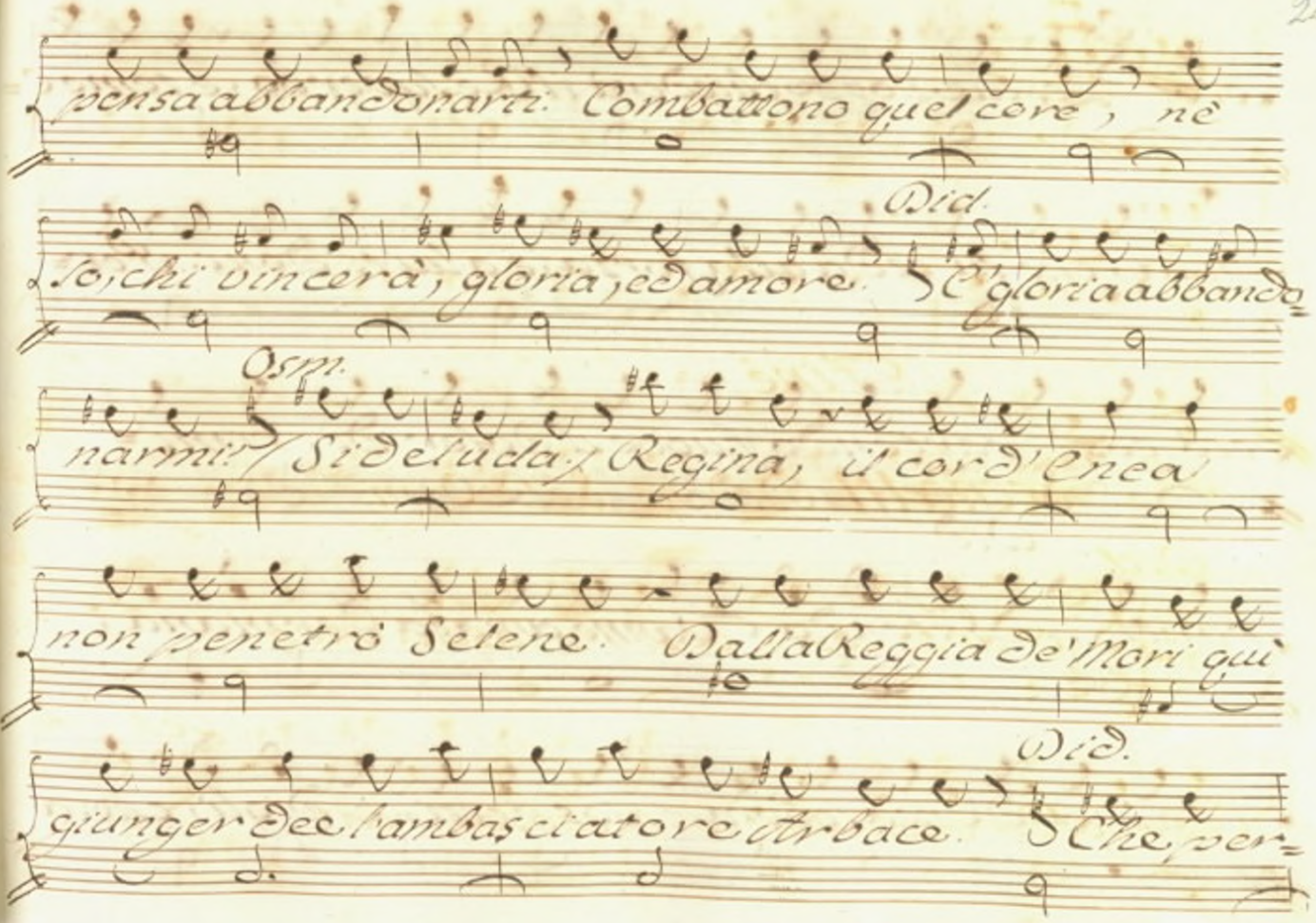
Scena III Didone, Sel.e Osm.e

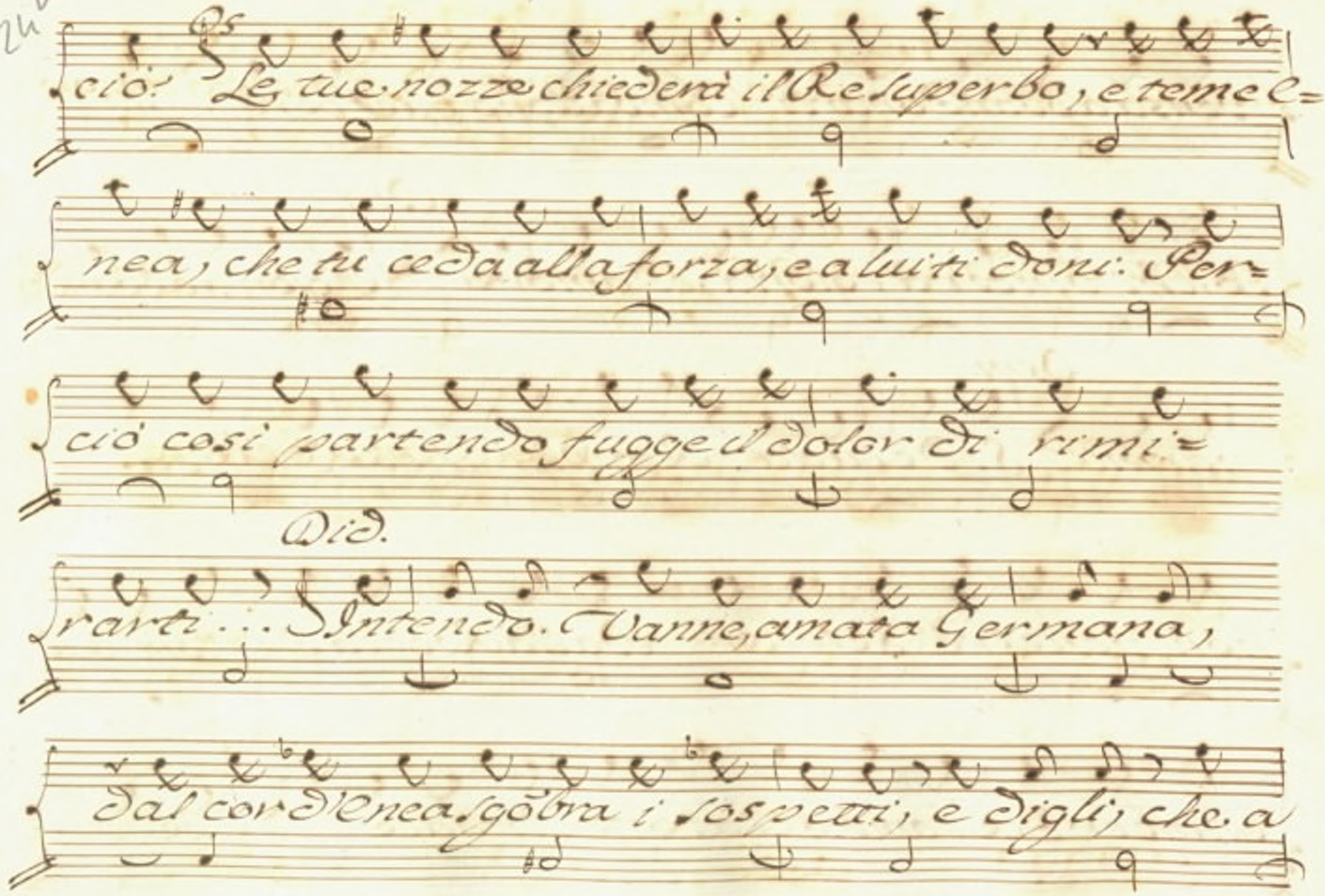
Did.

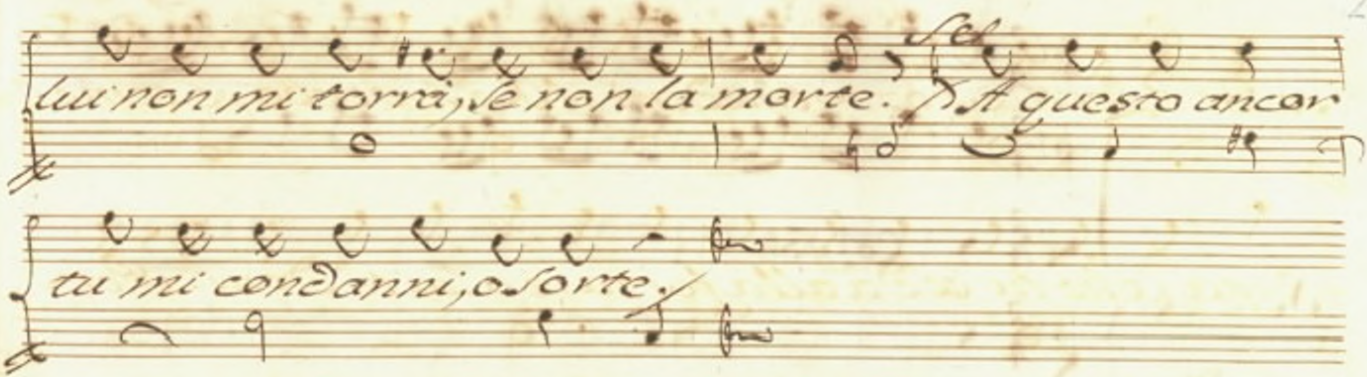
Parte così, così mi lascia l'nea!

Sel.

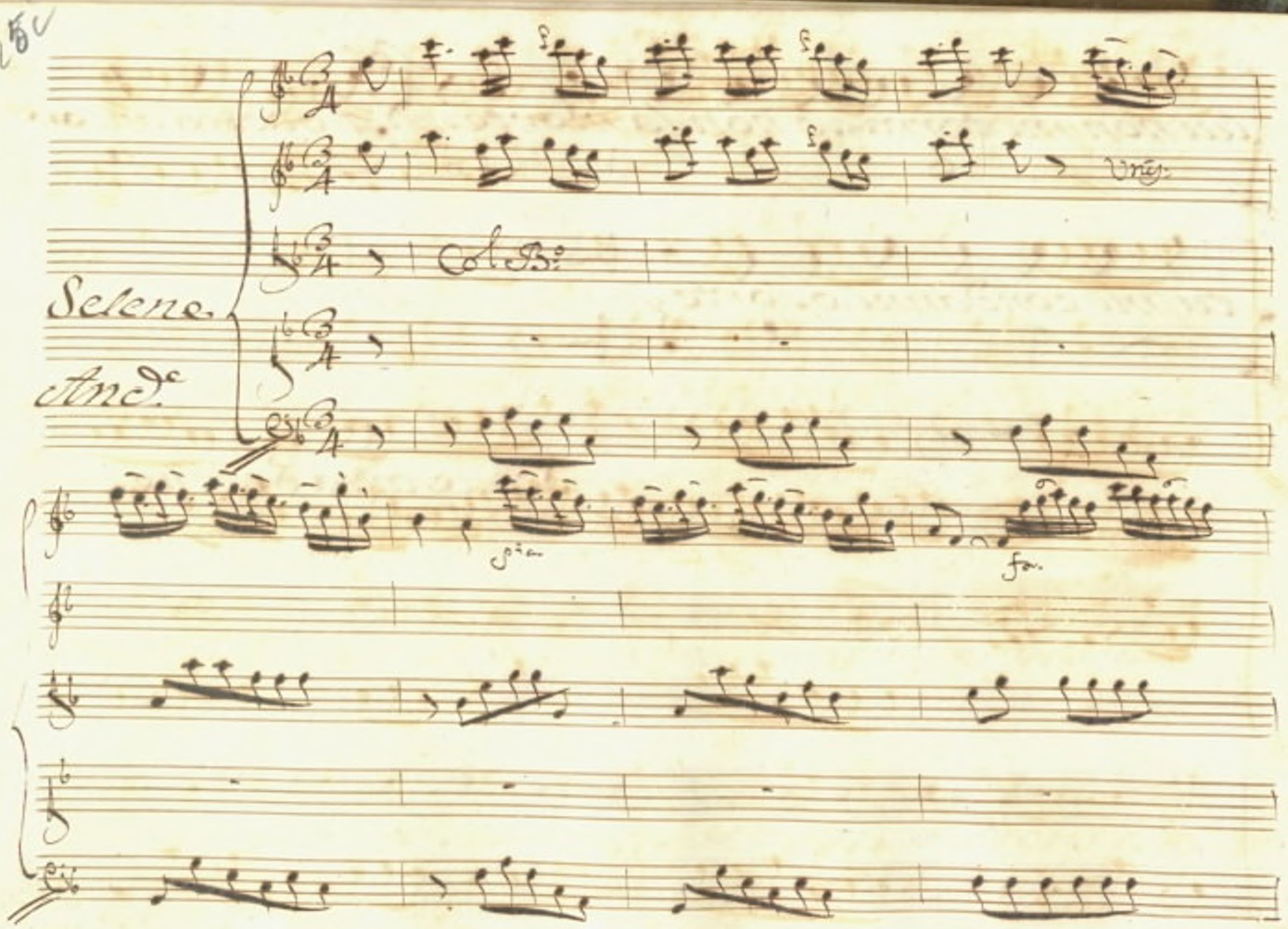
Che vuol dir quel silenzio! in che son rea! Ei

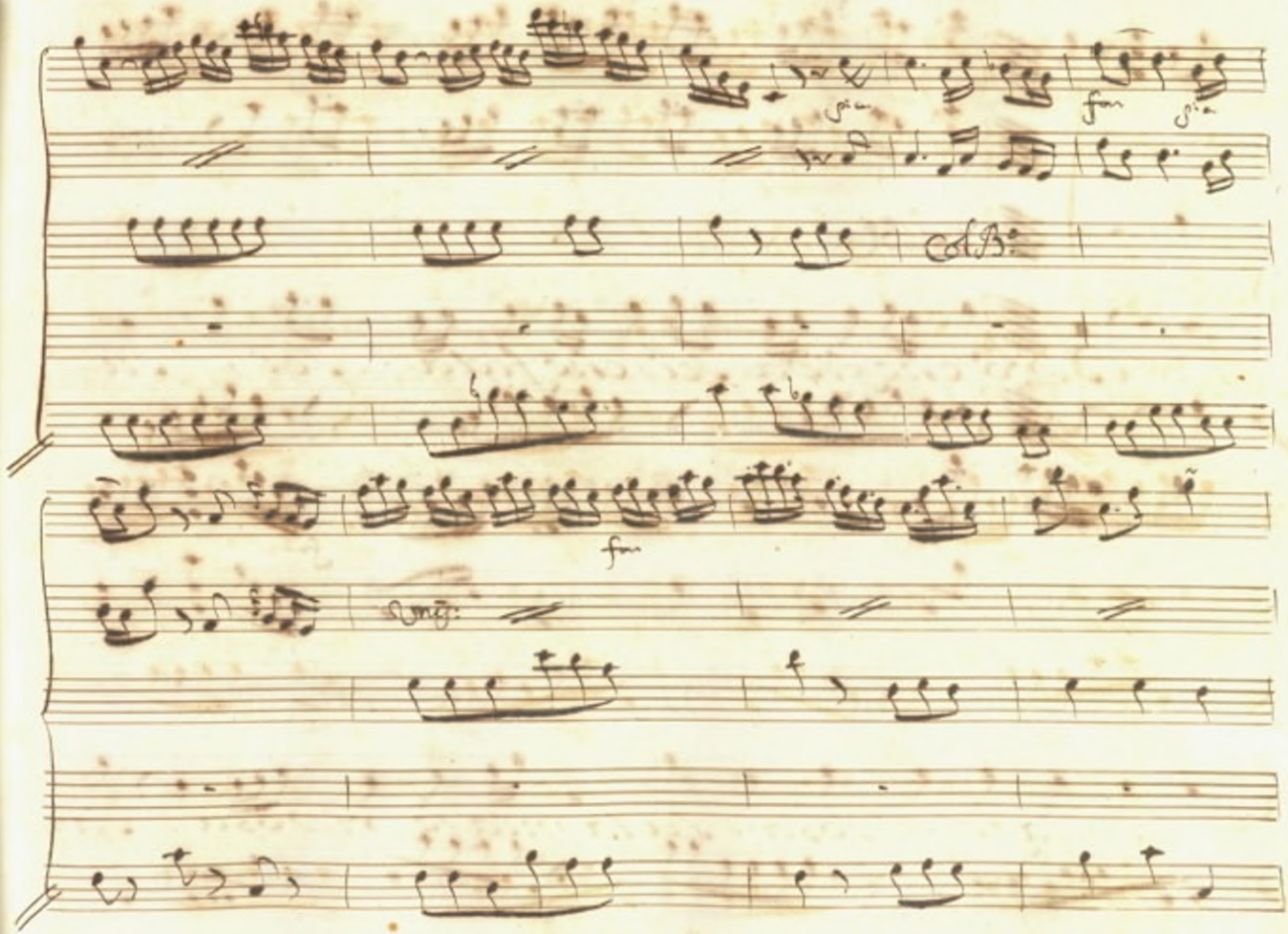

pensa abbandonarti. Combattono quel core, nè
Did.
so, chi vincerà, gloria, ed amore. S'è gloria abbando-
Osm.
narmi? / Si deluda / Regina, il cor d'Enea /
non penetrò Selene. Dalla Reggia de' Mori giù
Did.
giunger dee l'ambasciatore Arbace. S'he, per-

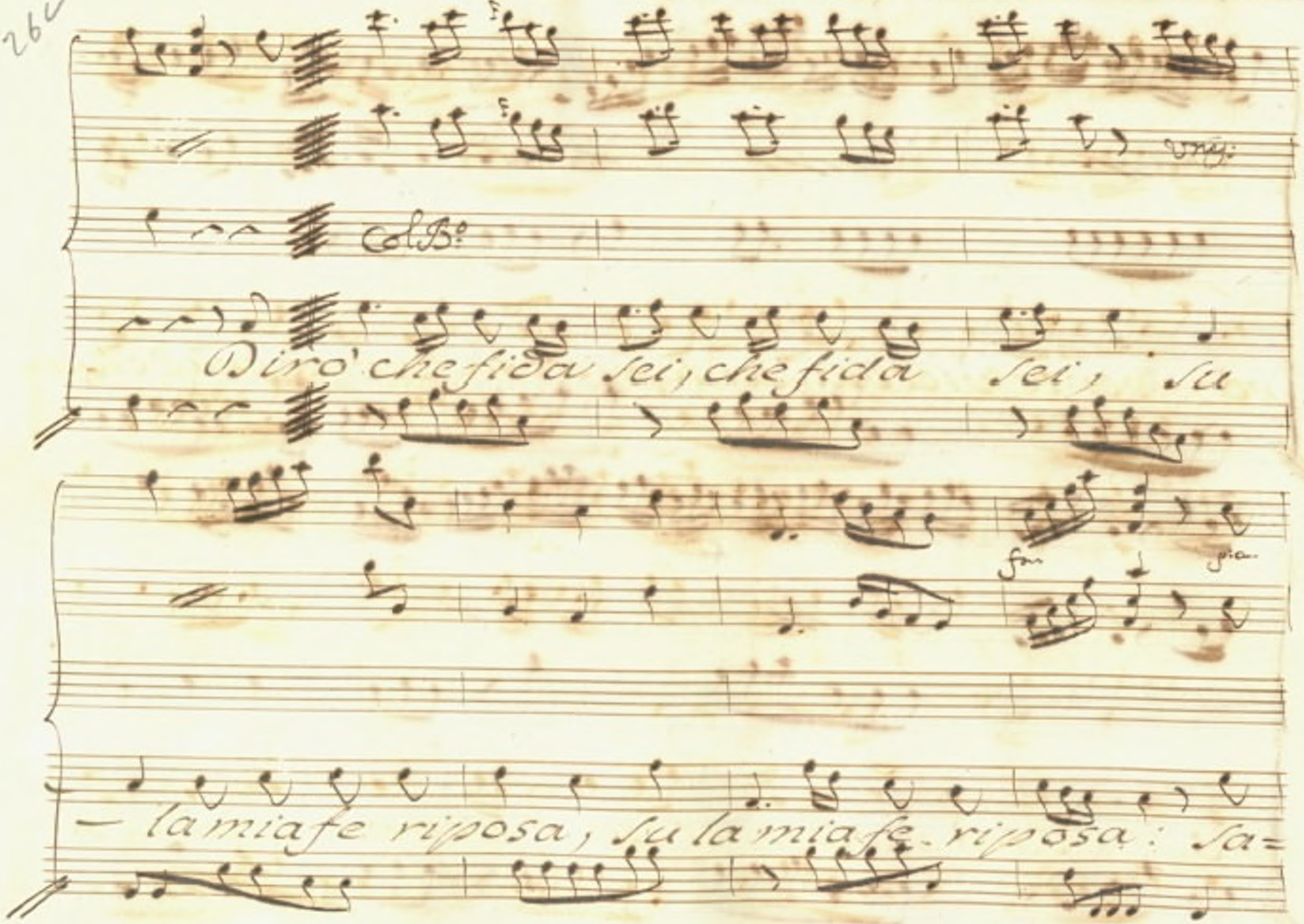

ciò: Le tue nozze chiederà il Re superbo, e teme E=
nea, che tu ceda alla forza, e a lui ti doni: Per=
ciò così partendo fugge il dolor di rimi=
Did.
rarti ... Intendo. Vanne, amata Germana,
dal cor d'Enea sgombra i sospetti, e digli, che a



Segue aria Selene.


Scena
And.e


fm
fm


Col B.o
Diro' che fida sei, che fida sei, su
— la mia fe riposa, su la mia fe. riposa: sa=

Unis:

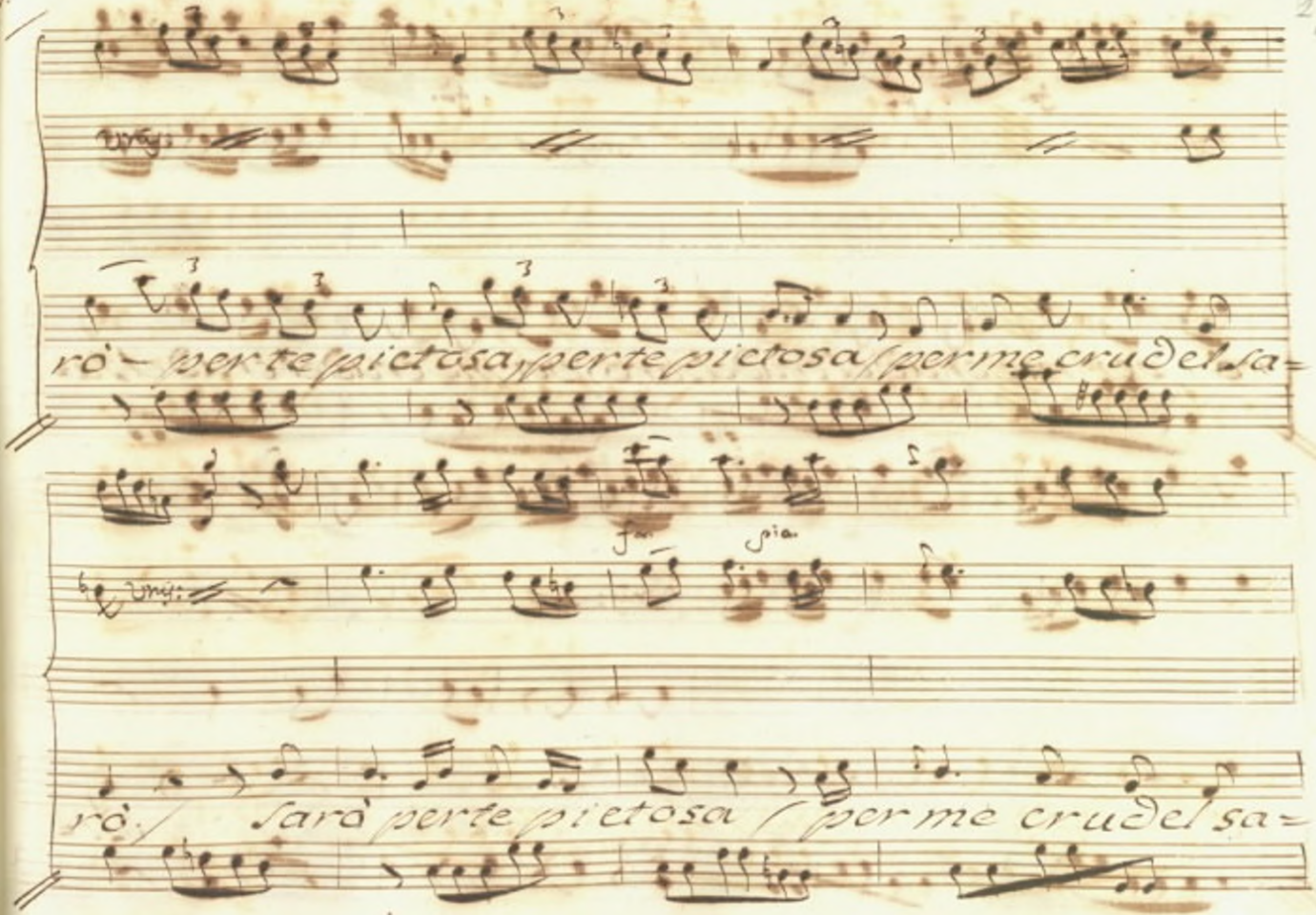
rò — per te pietosa, per te pietosa / per me crudel sa=

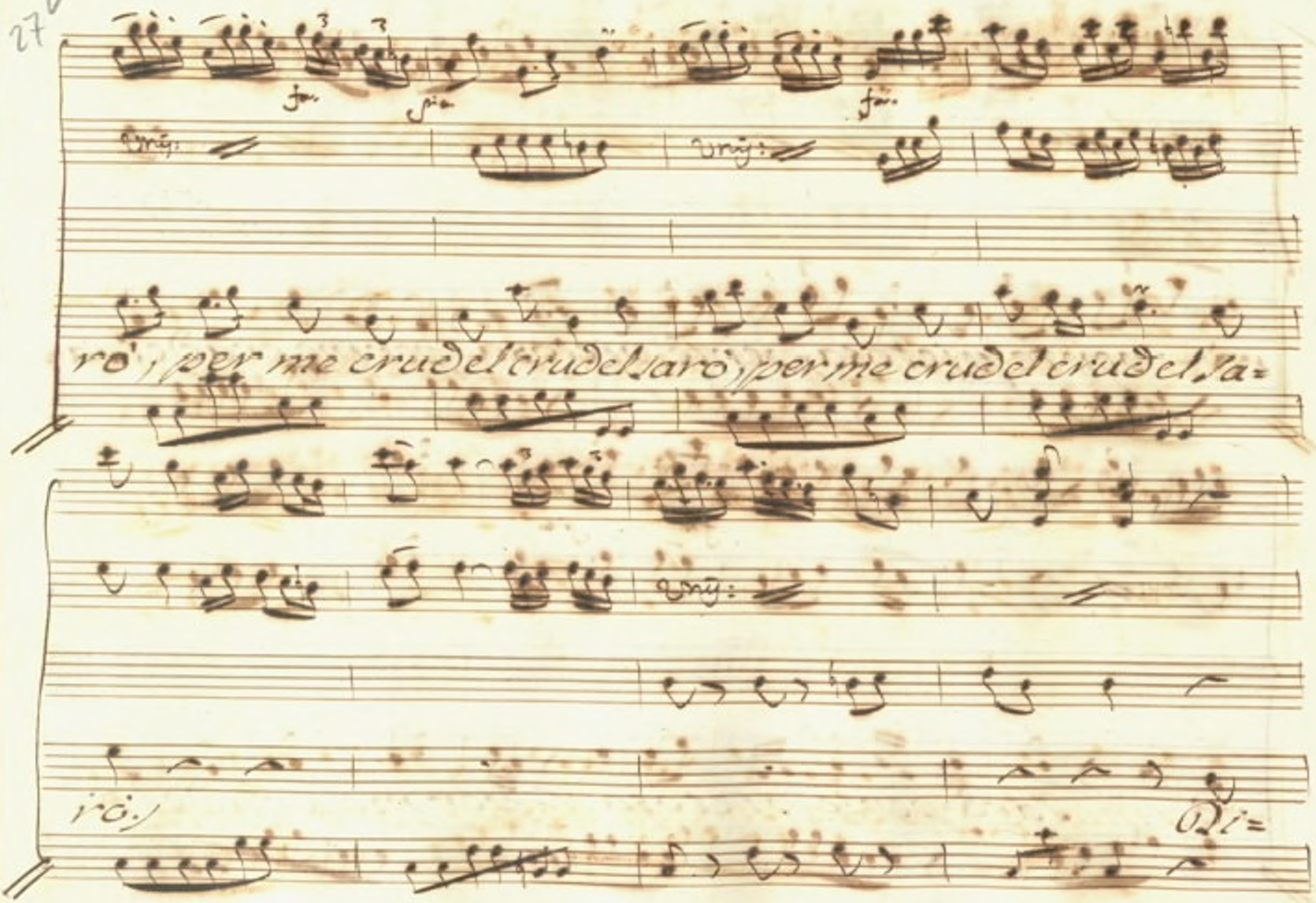
fa

pia

Unis:

rò. / Sarò per te pietosa / per me crudel sa=




ro, per me crudel crudel sarò, per me crudel crudel sa-
ro,

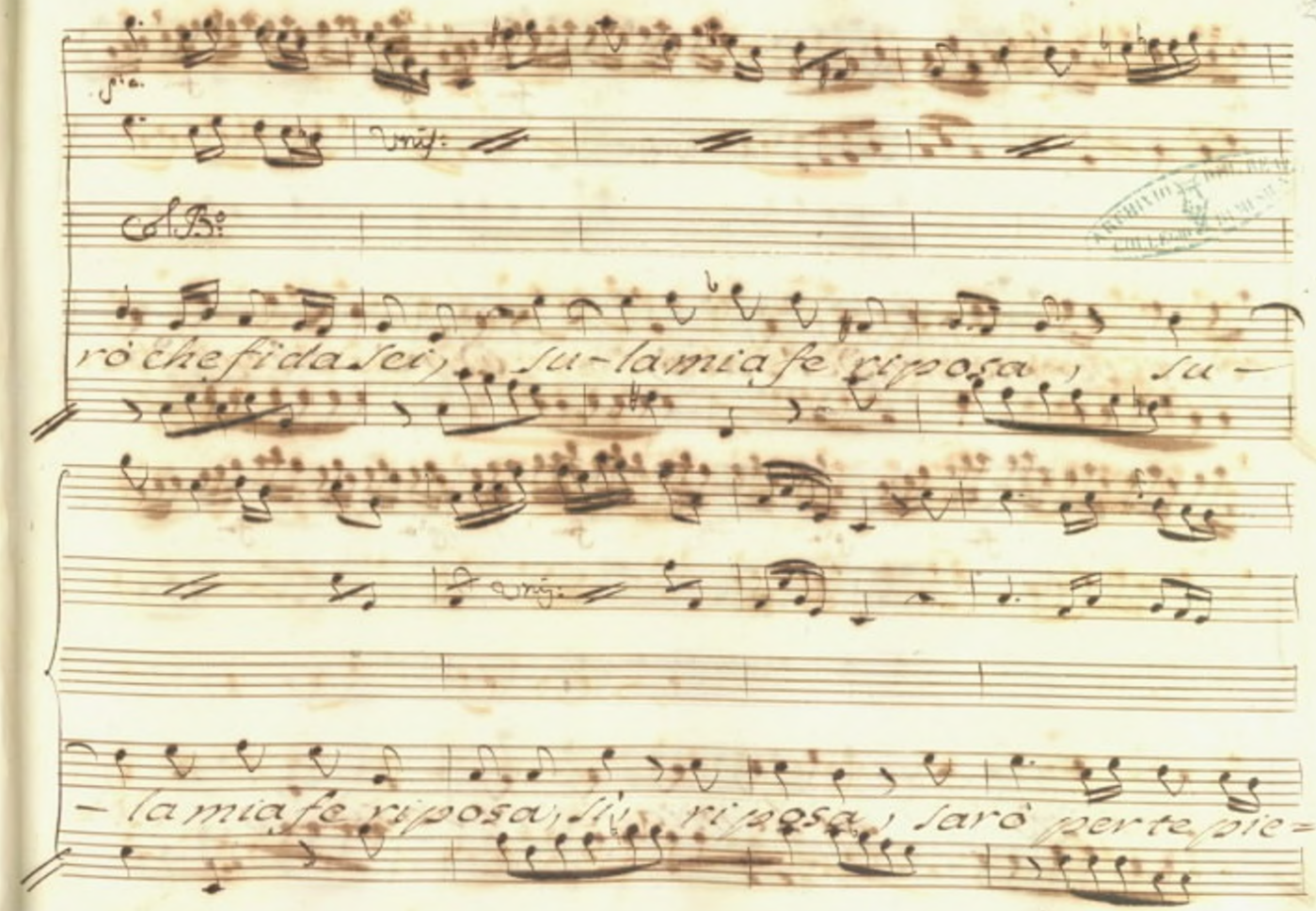
Unis:

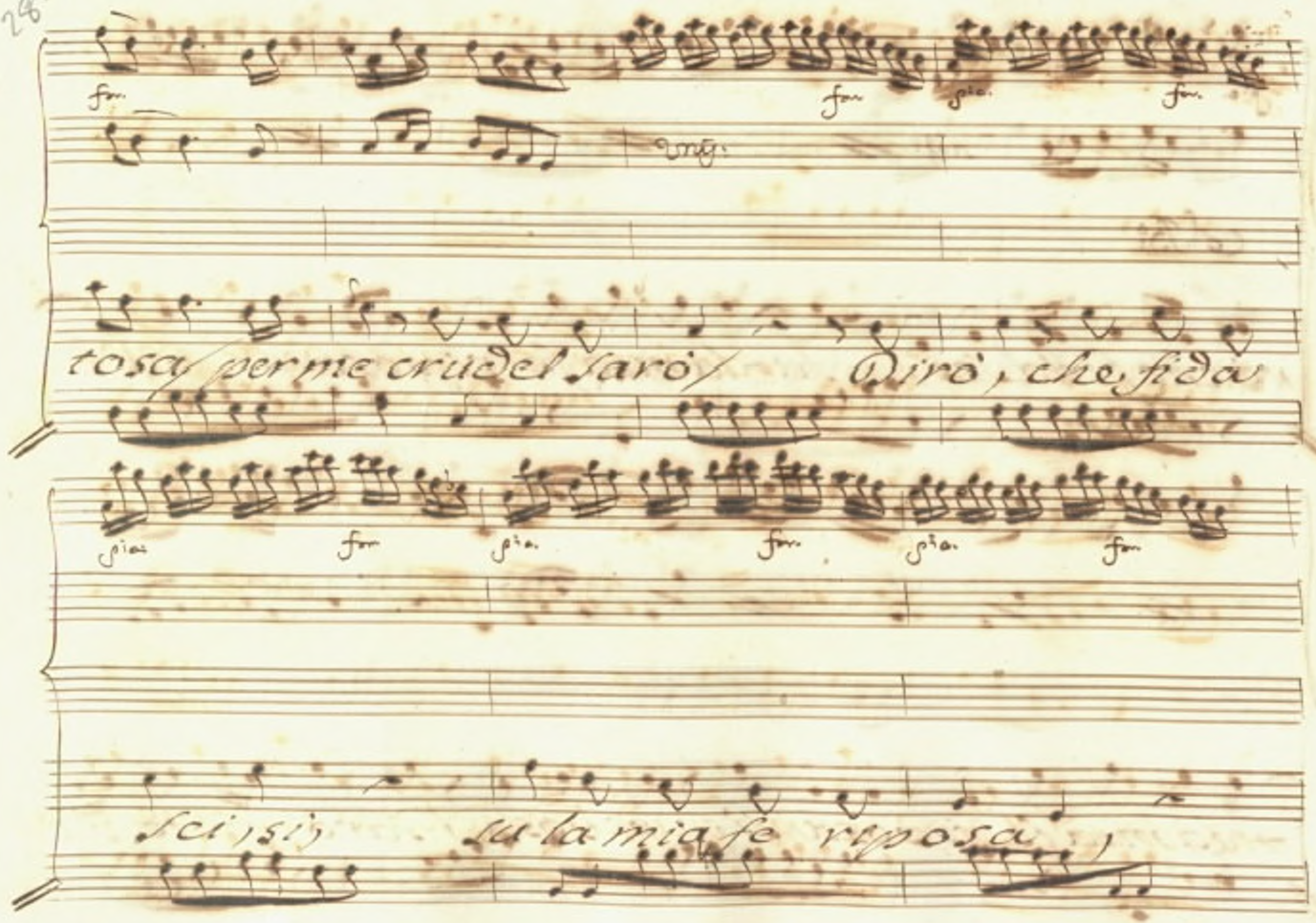
Col B.o

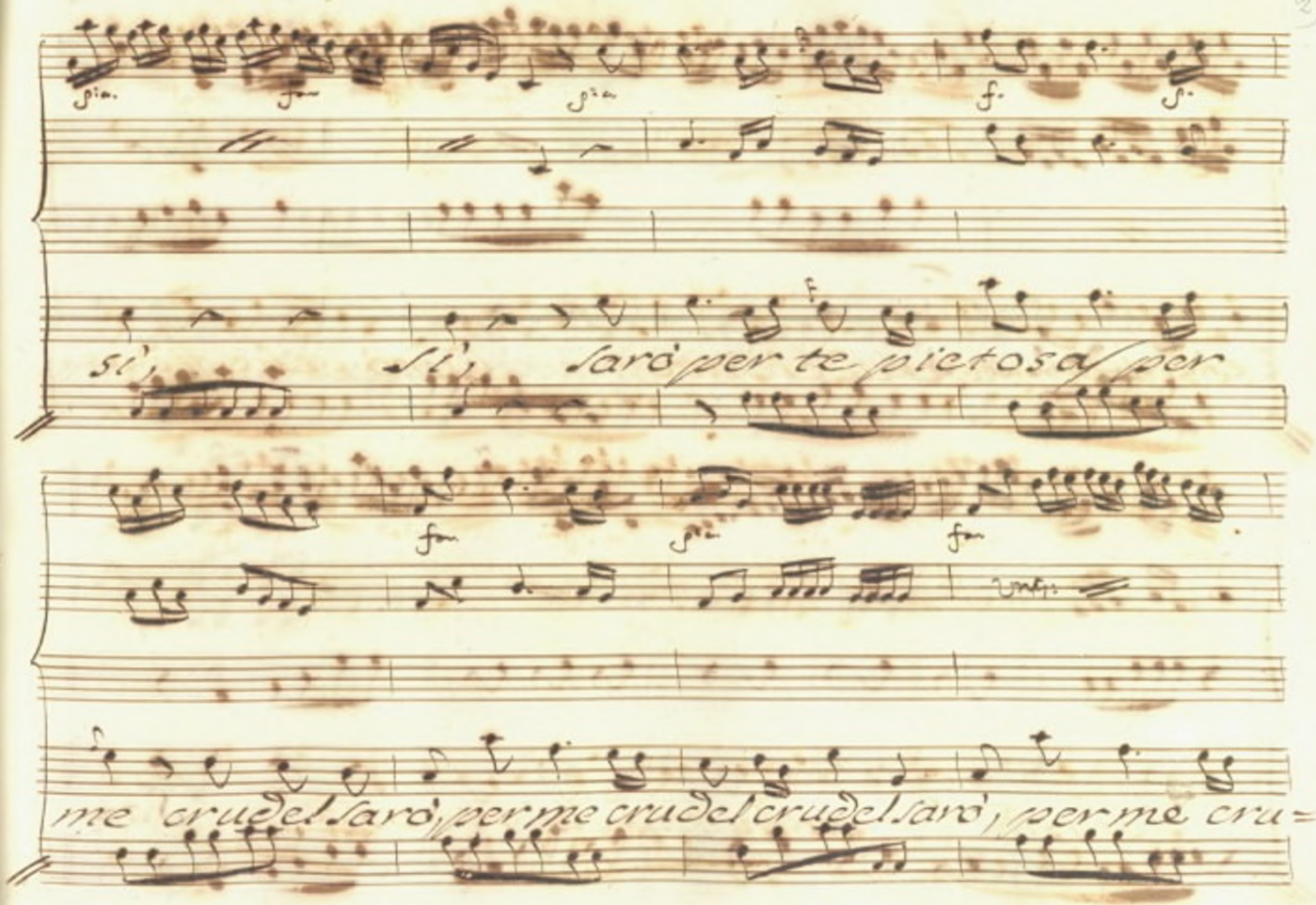
rò che fida sei, su-la mia fe riposa, su-

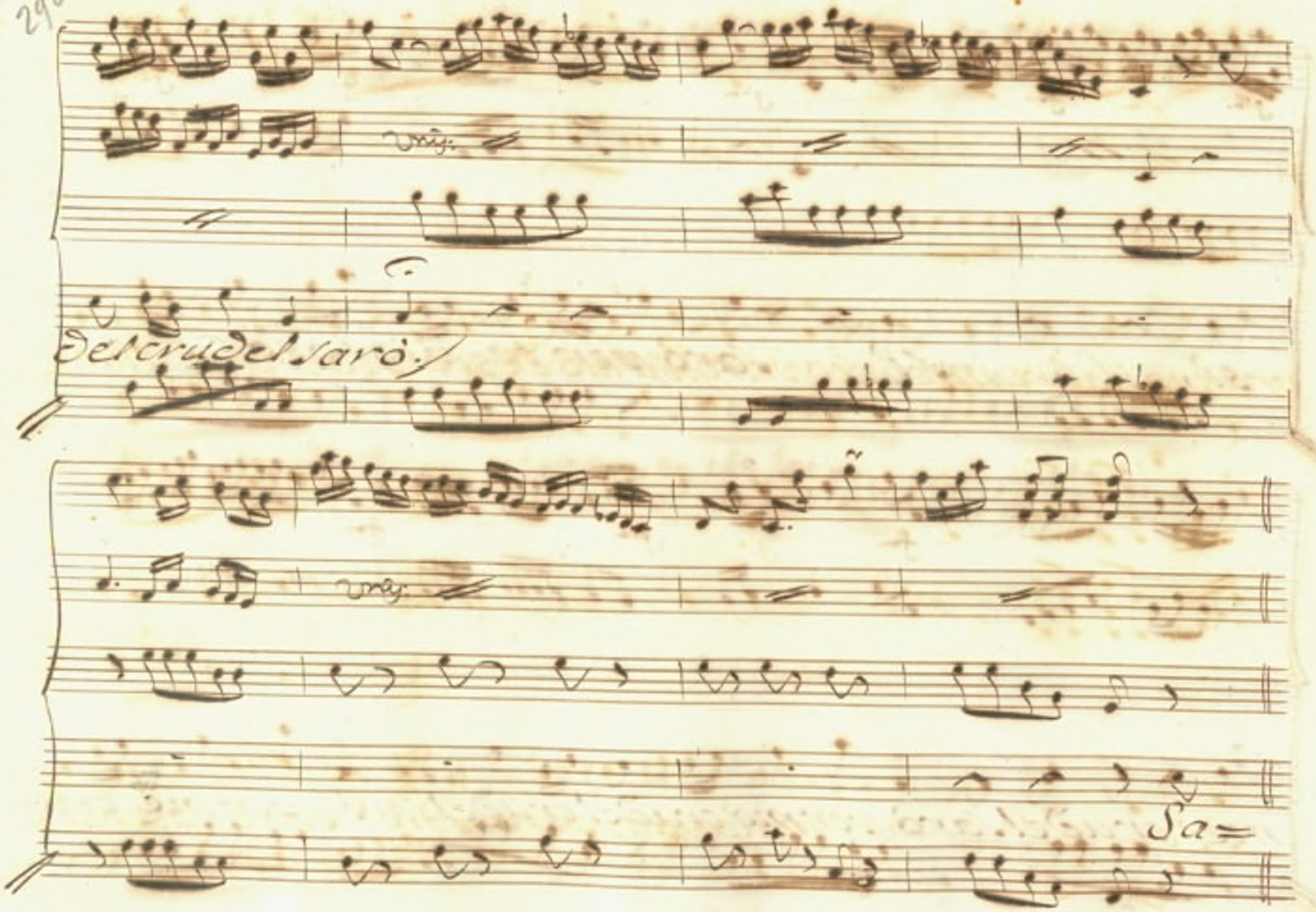
Unis:

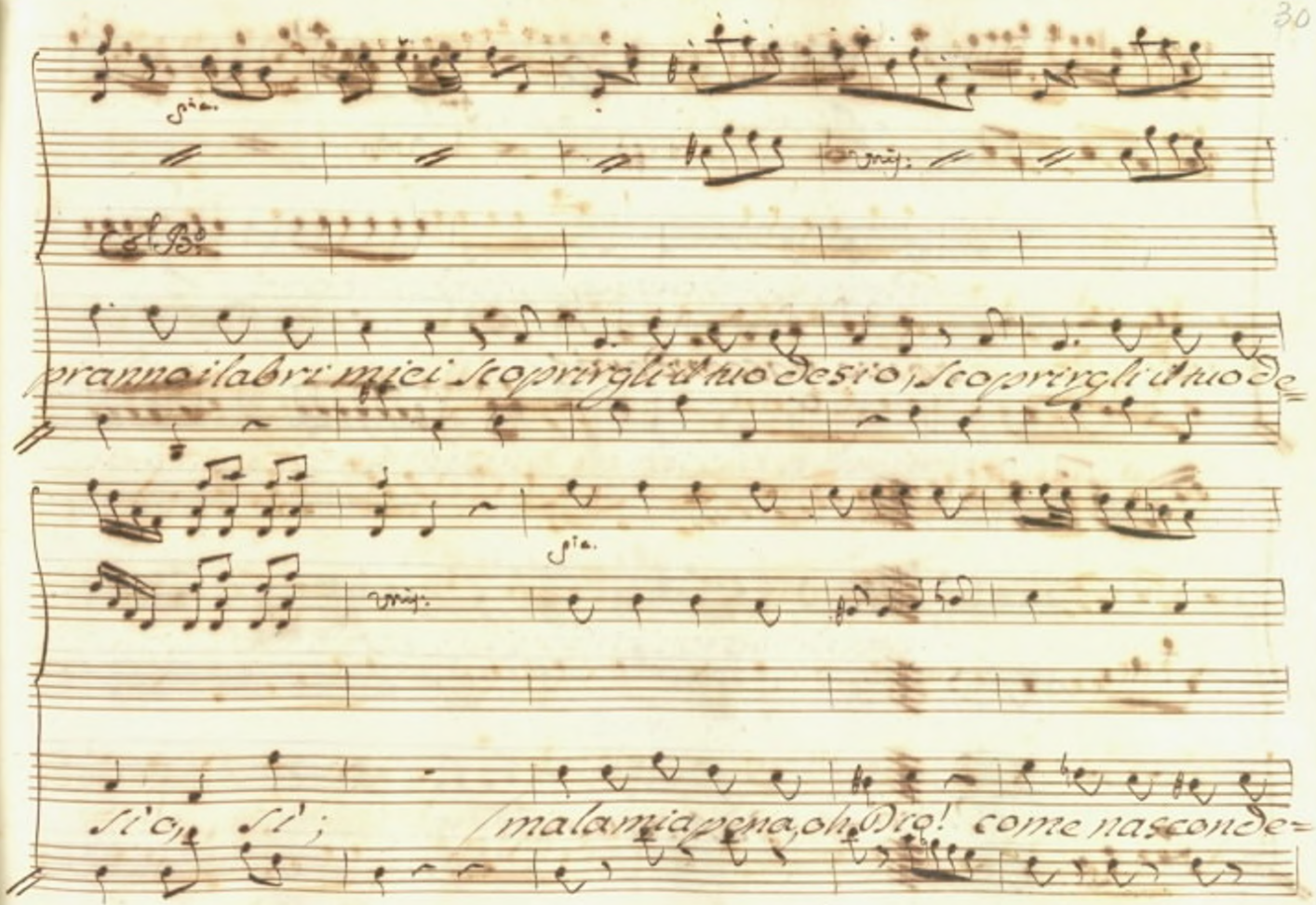
-la mia fe riposa, sì, riposa, sarò per te pie=

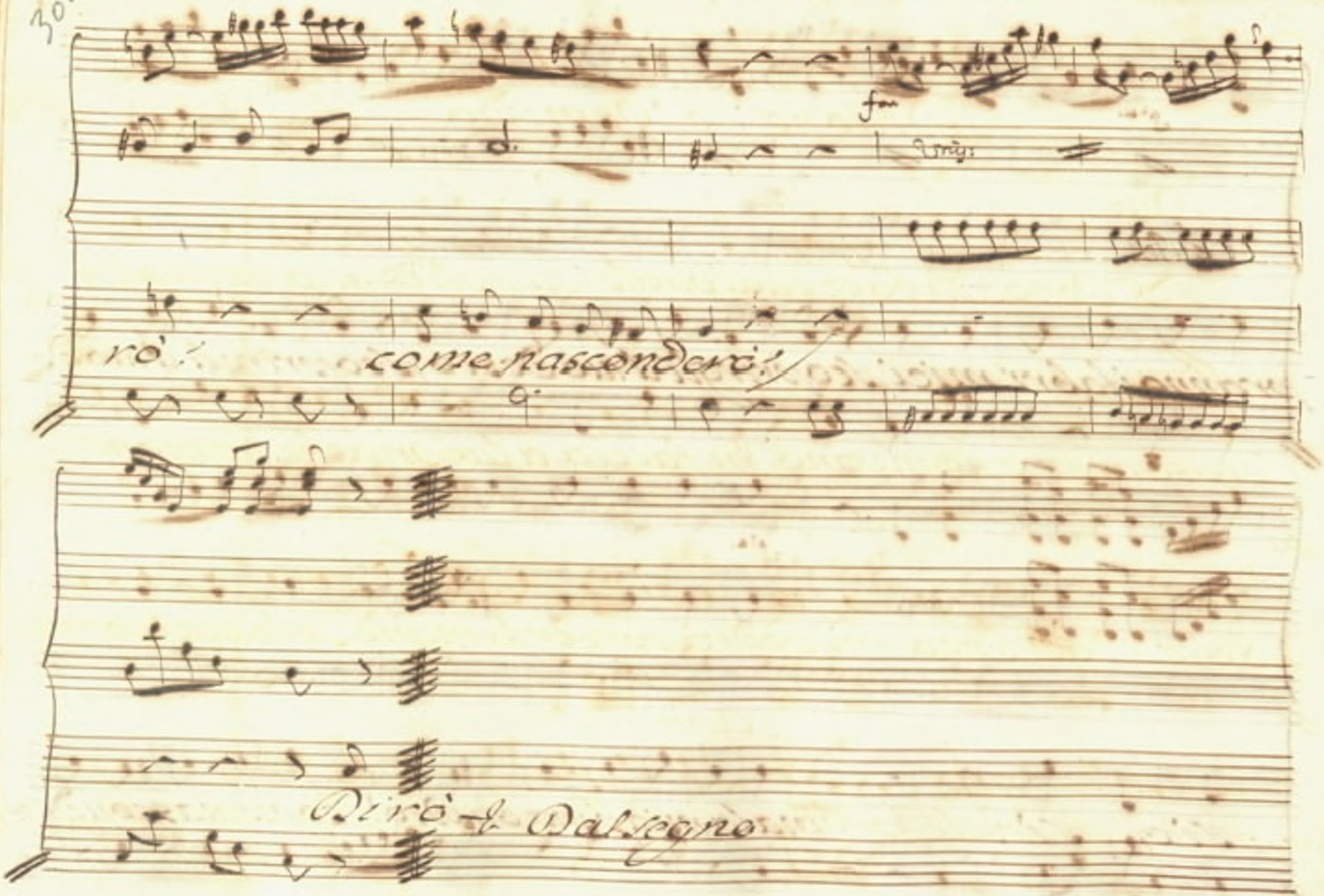



tosa, per me crudel sarò, Dirò, che fida
sci, sì, su la mia fe riposa,


Sì, Sì, sarò per te pietosa, per
me crudel sarò, per me crudel crudel sarò, per me cru=


del crudel sarò.
Sa=


pranno i labri miei scoprirgli il tuo desio, scoprirgli il tuo de=
sio, sì; ma la mia pena, oh Dio! come nasconde=


fan
Vrsy:
rò!
come nasconderò!
Dirò & Dal segno

Scena IV.

Didone, e Osmida

Did.

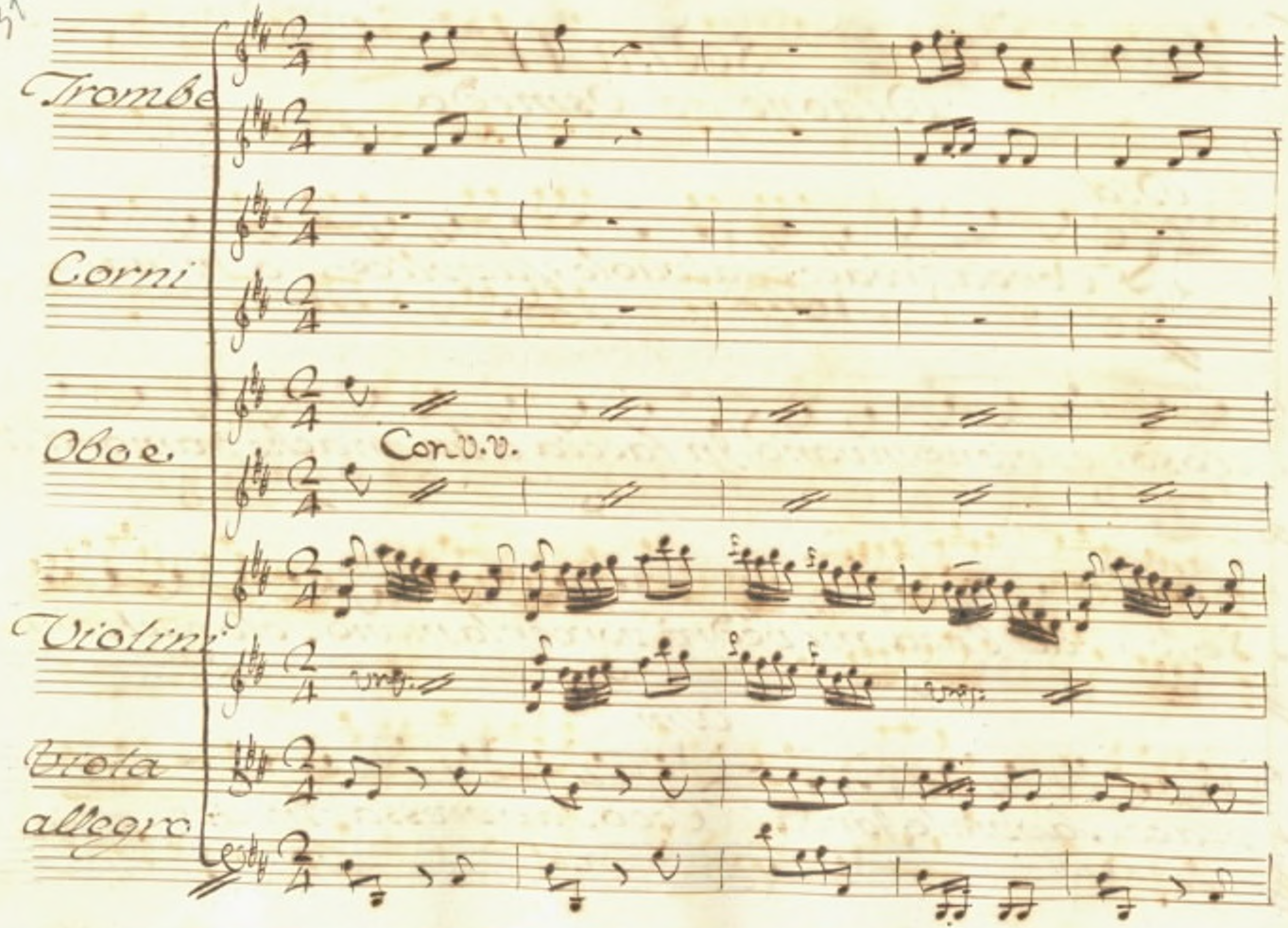
Venga Arbace, qual vuole, supplice, o minac=

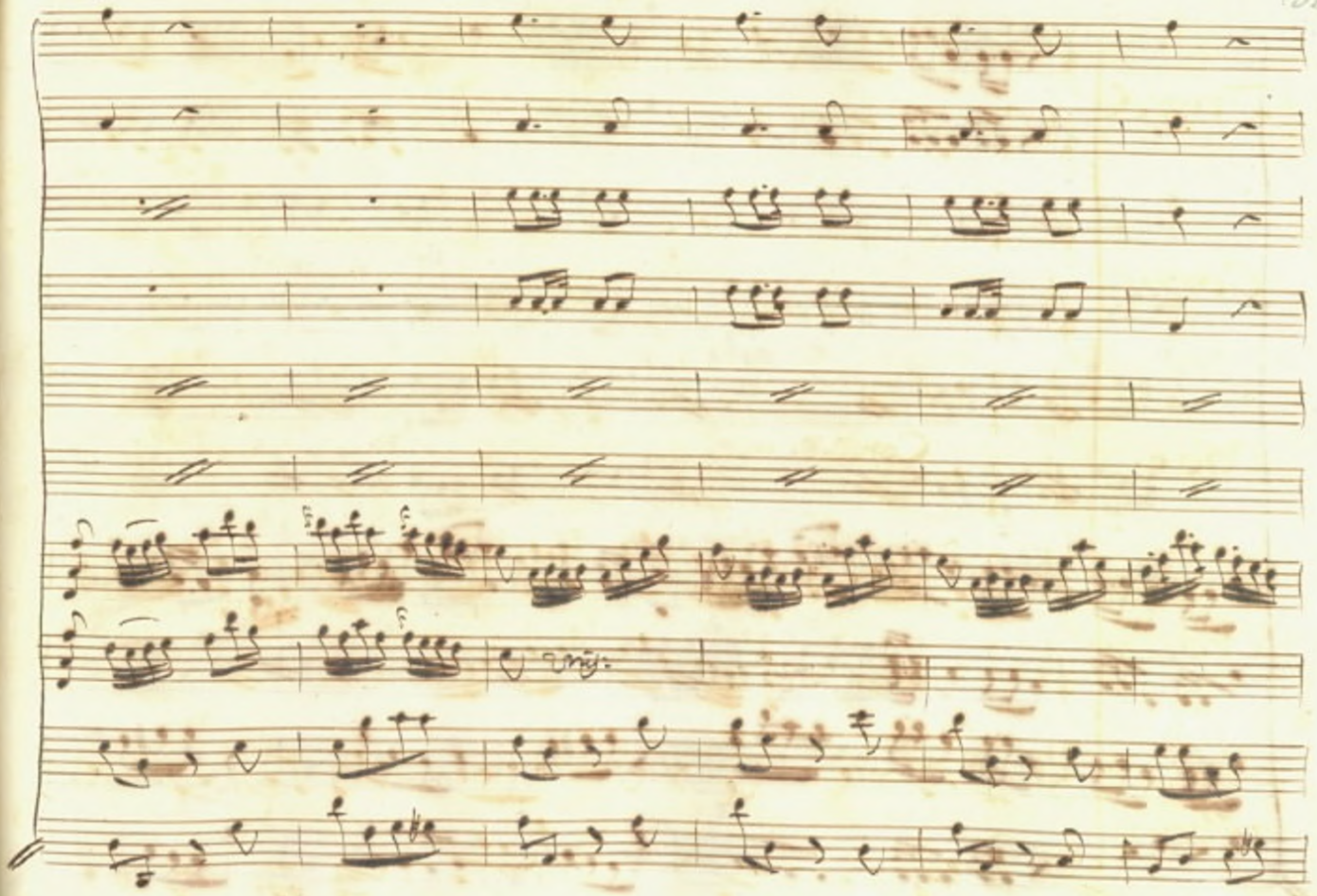
cioso, ei viene in vano. In faccia a lui, pria che tramonti il

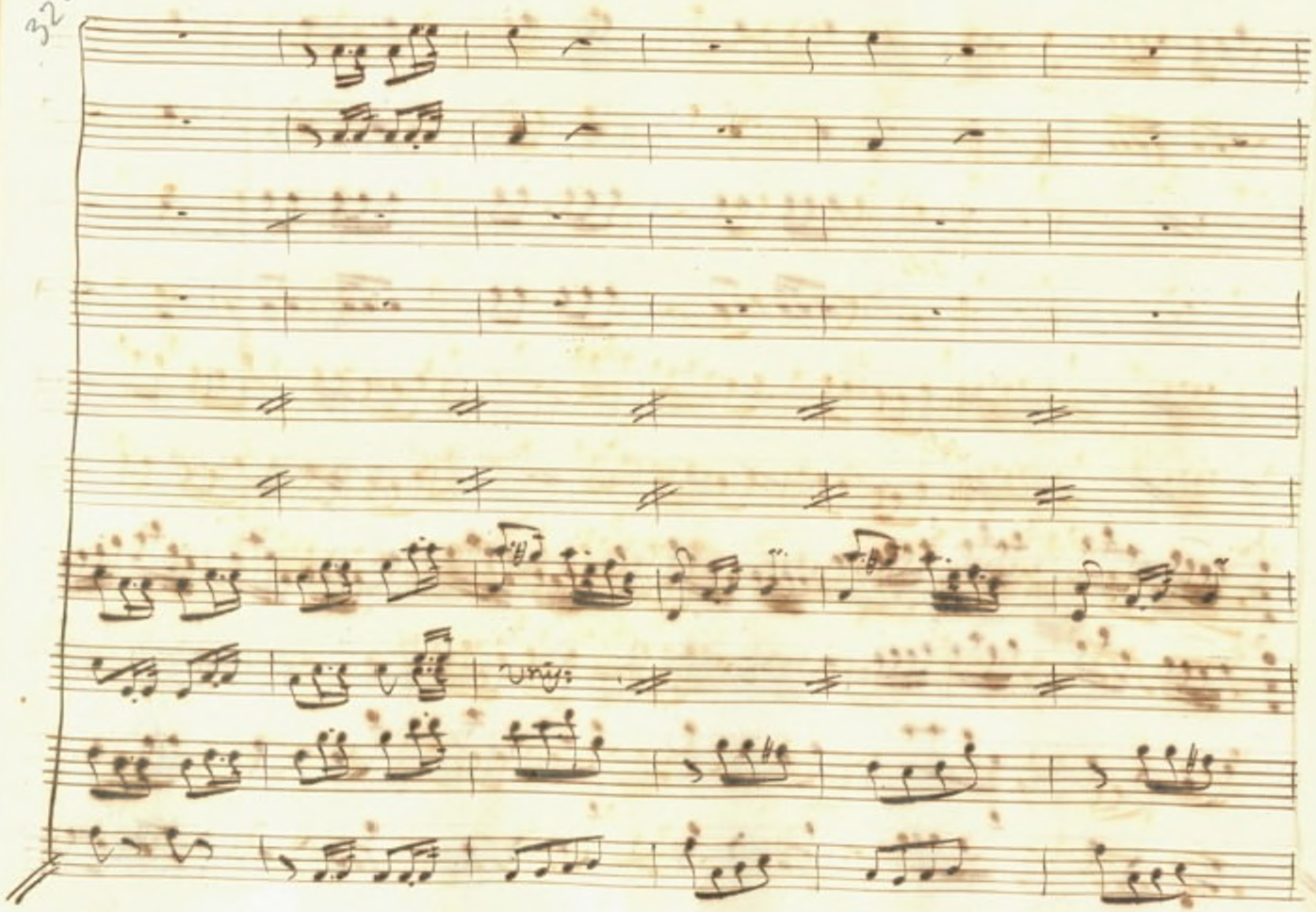
Sole, ad Enea mi vedrà porger la mano. Solo quel cor mi

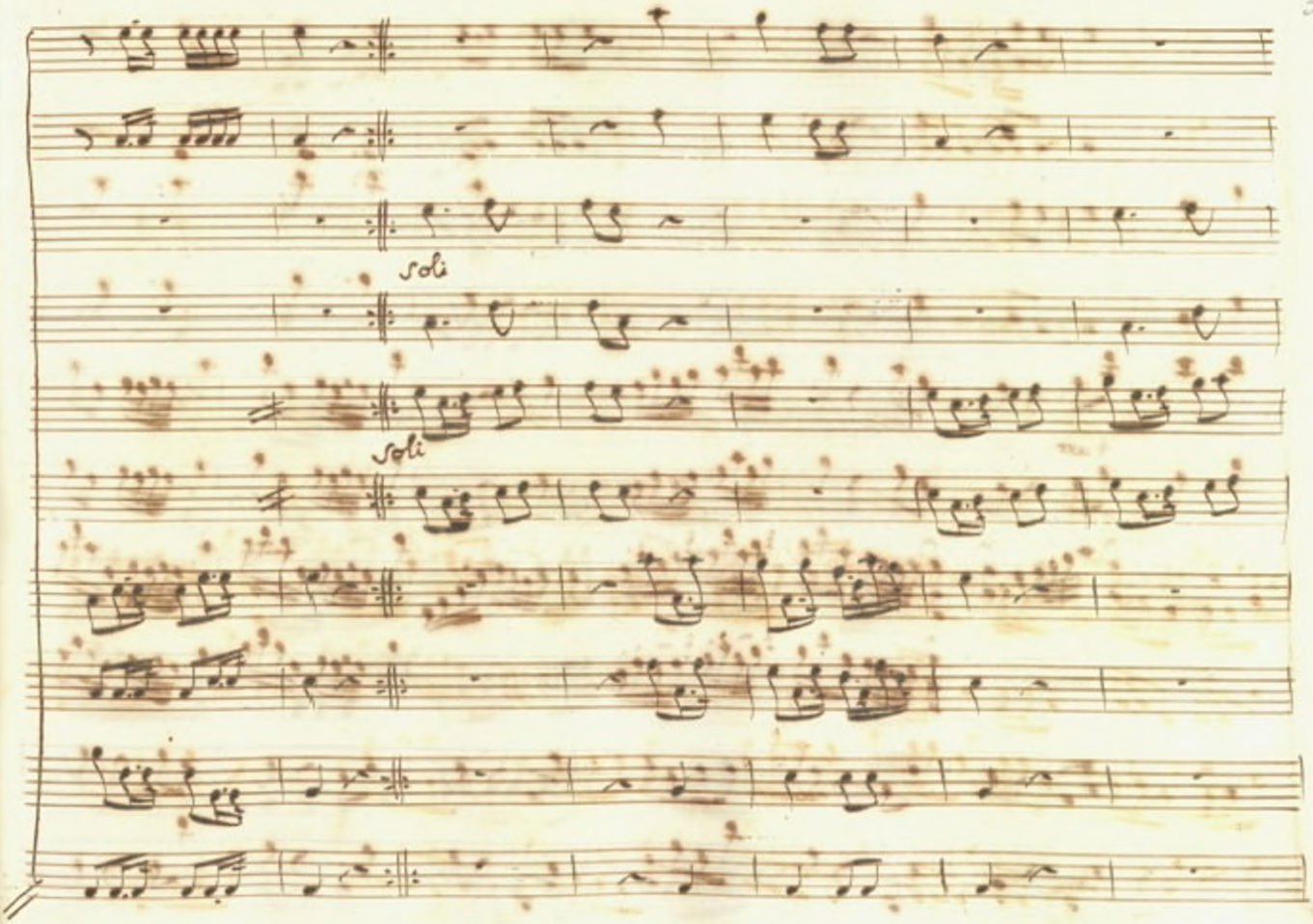
Osm.

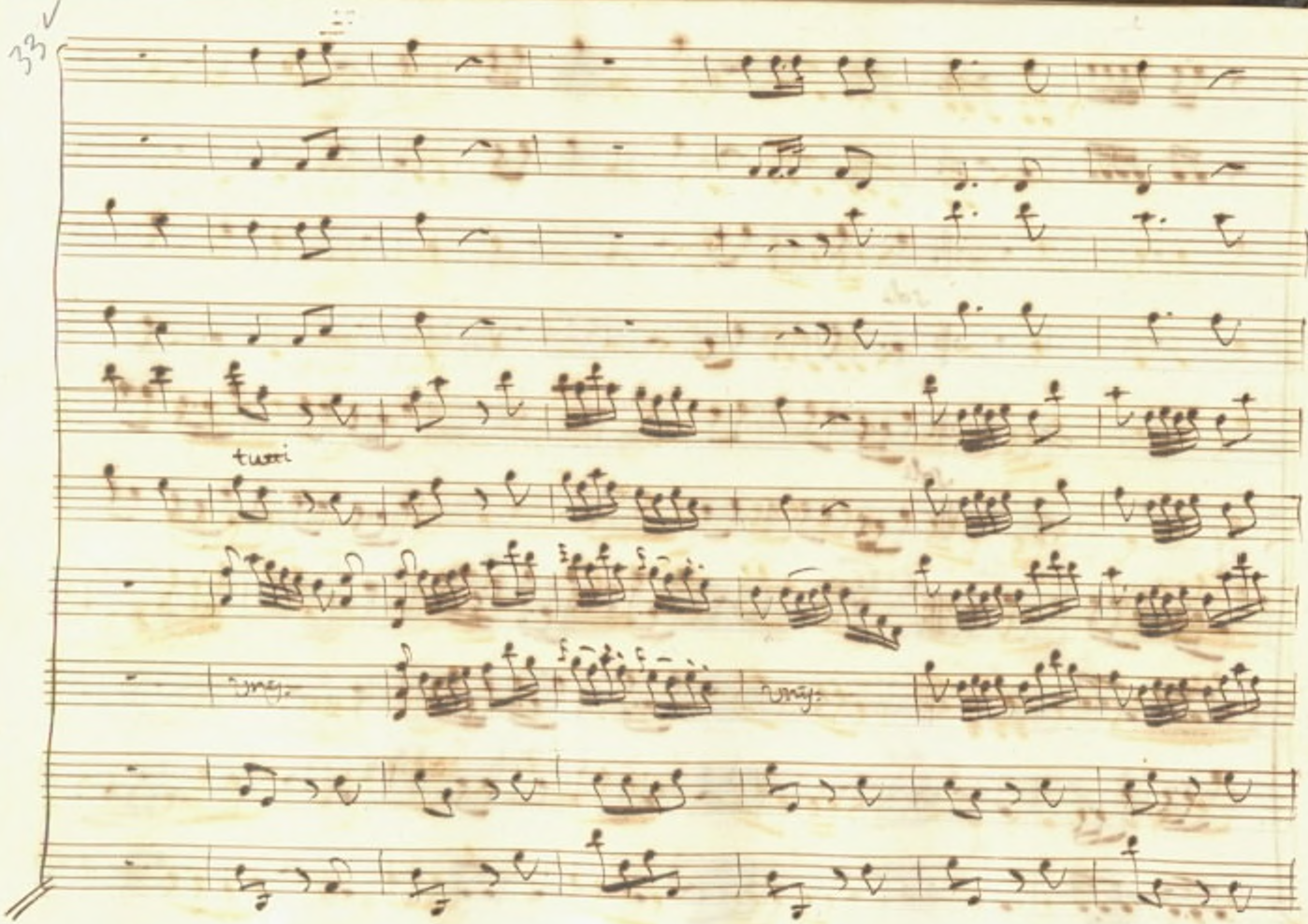
piace. Sappialo Jarba. Ecco s'appressa Arbace. Marchia

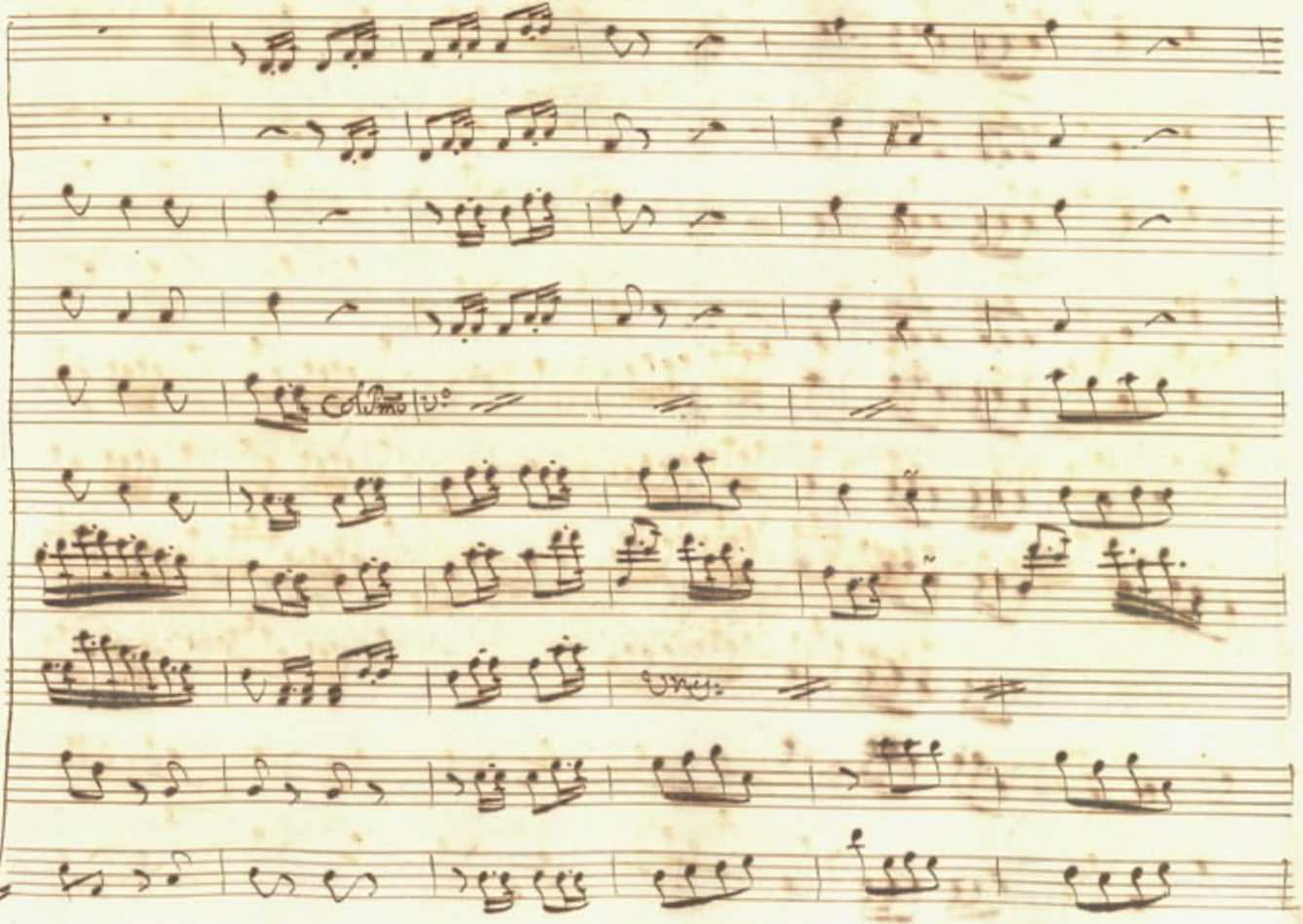

Trombe
Corni
Oboe.
Con V.V.
Violini
Viola
allegro

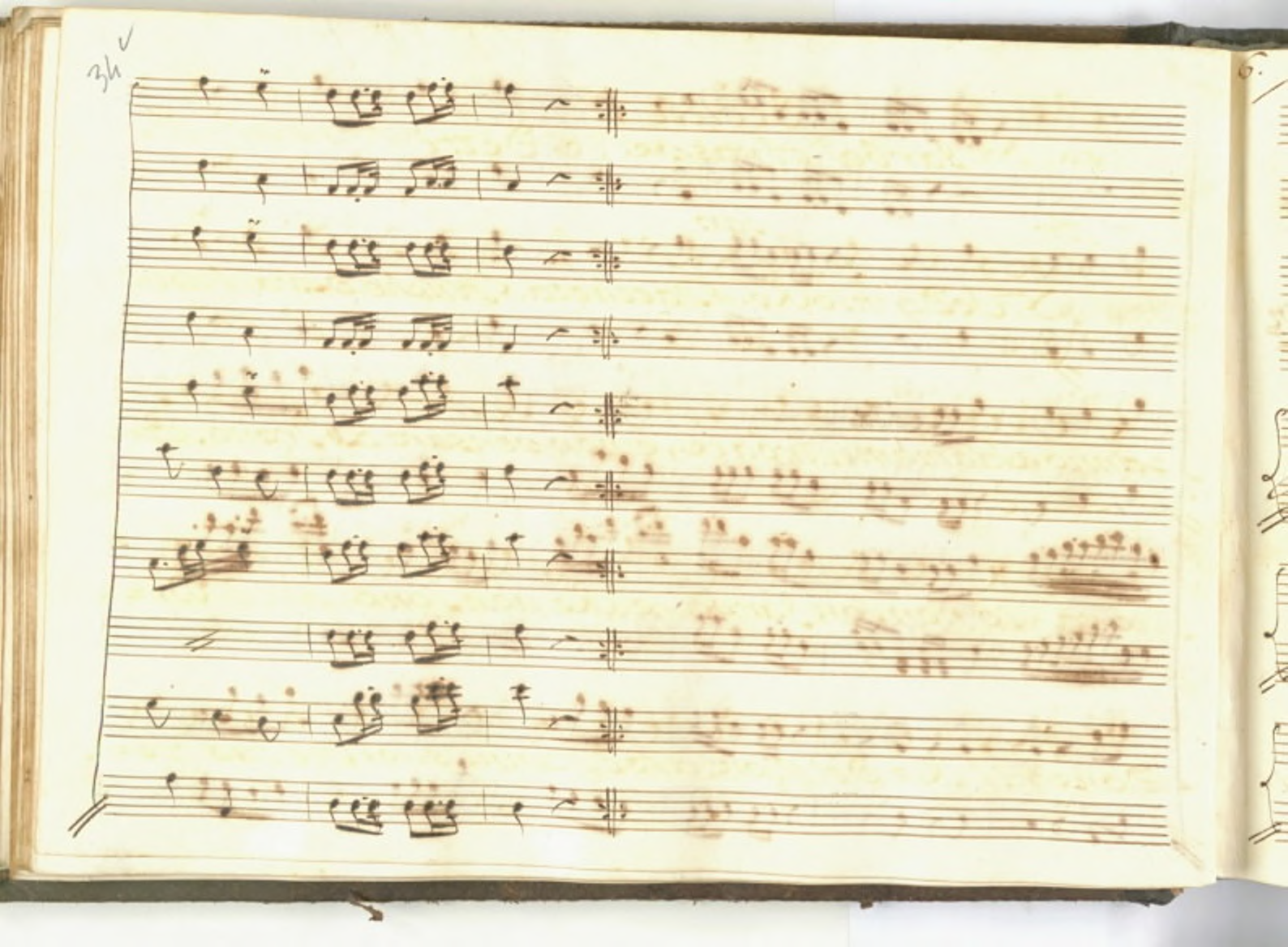





soli
soli


tutti
cresc.
cresc.





Scena V.

Jarba, Araspe, e detti

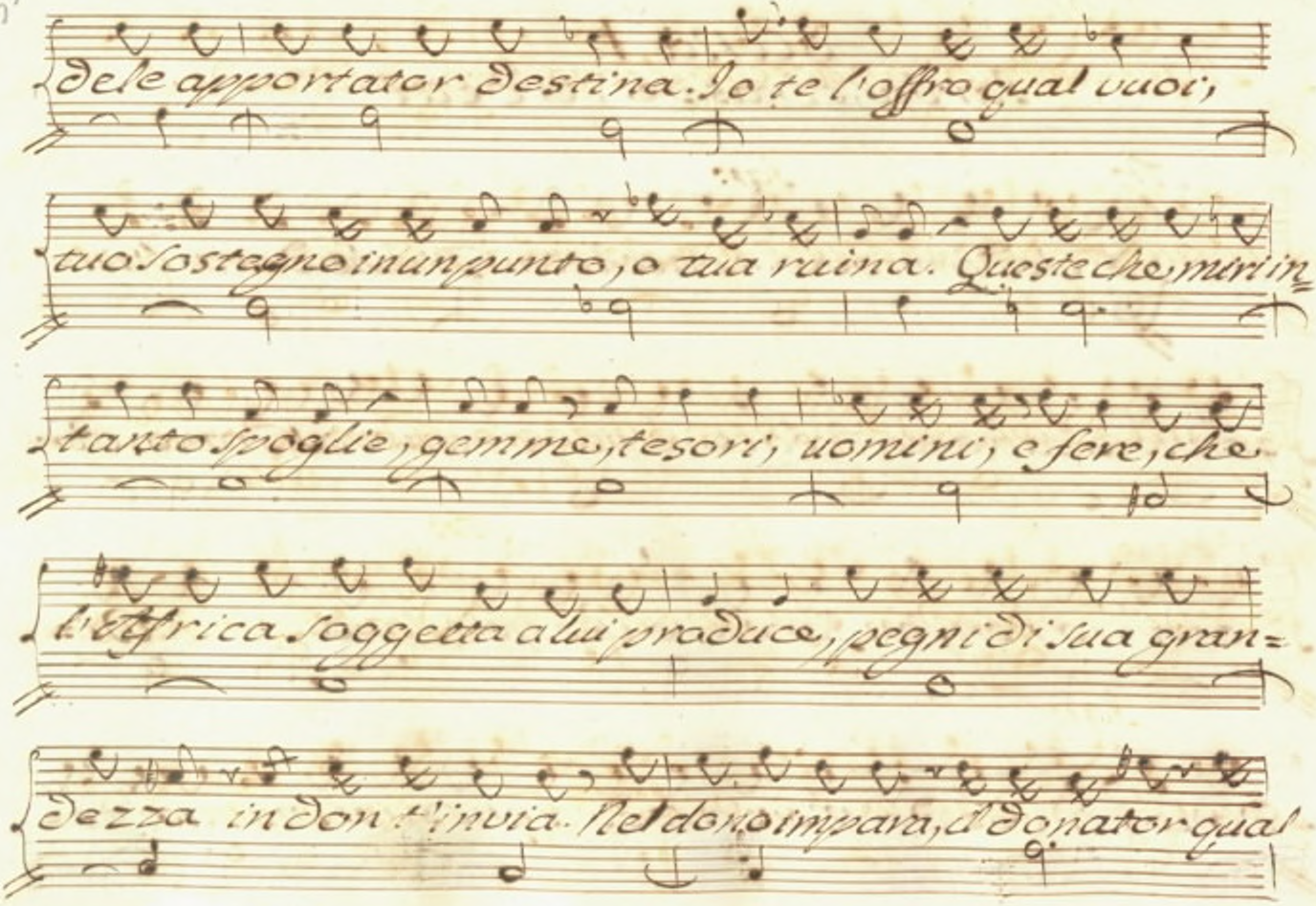
Ara. Jar.

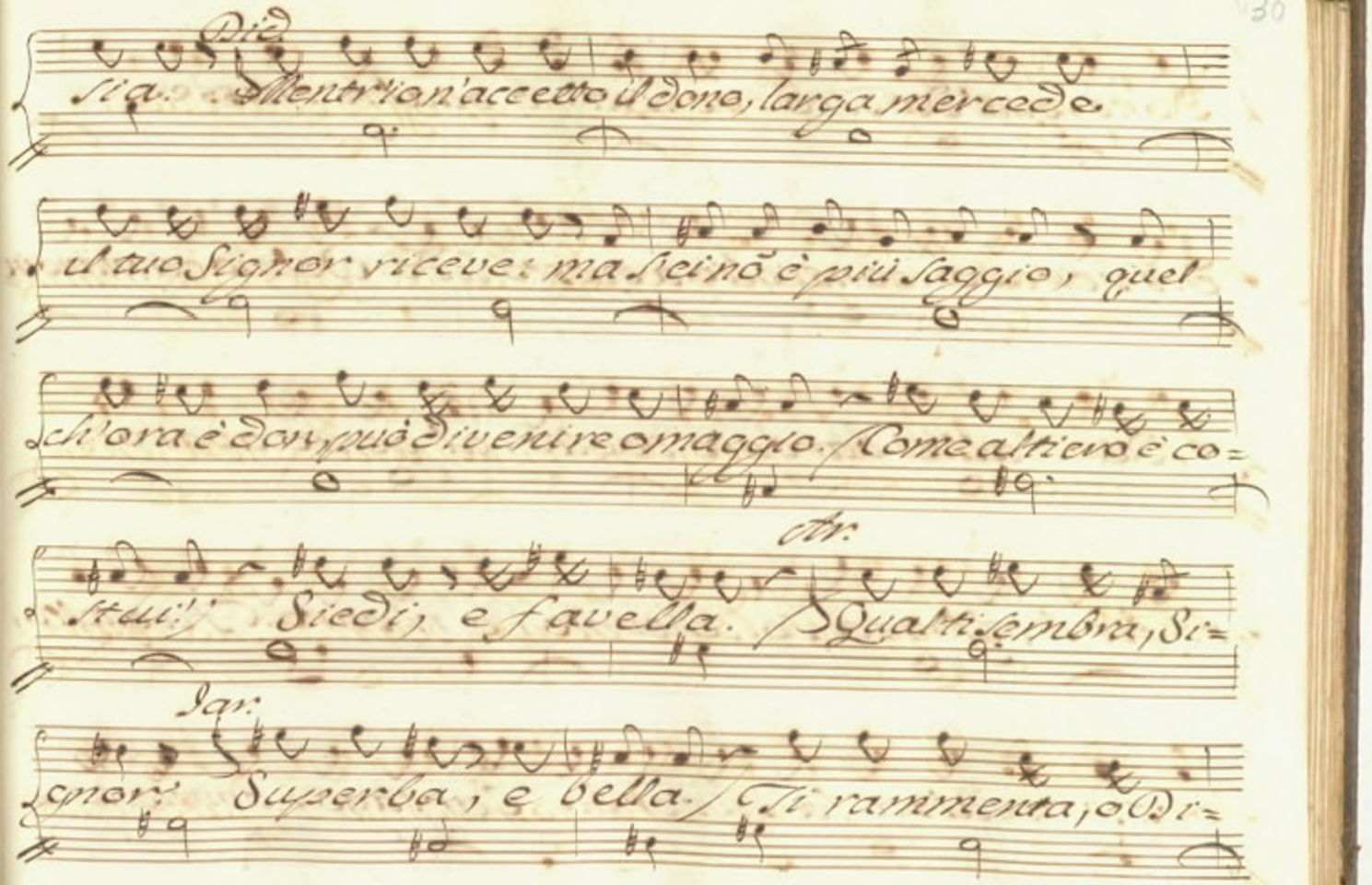
Vedi, mio Re... Taccheta. Finche dura l'in=

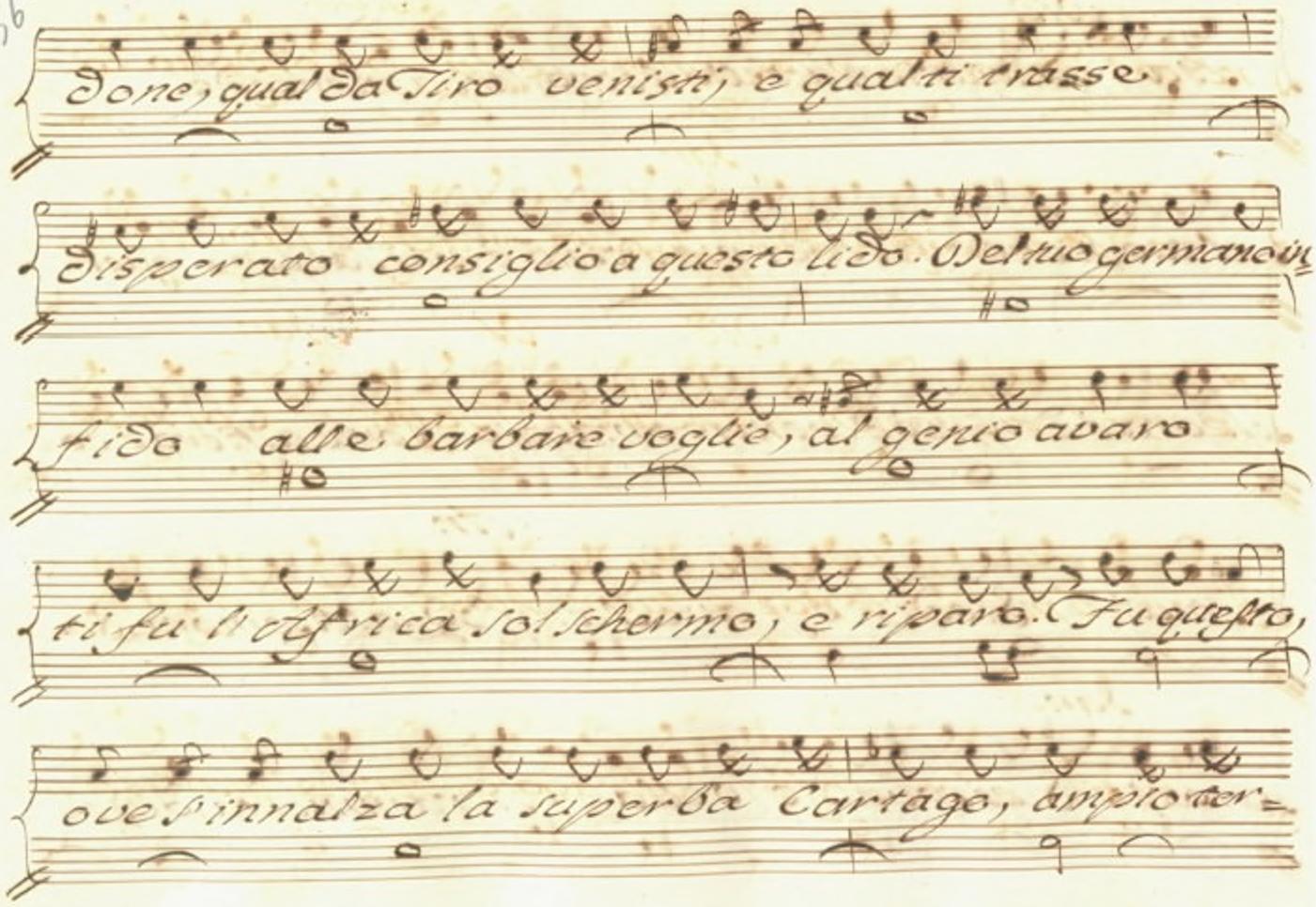
ganno, chiamami Arbace, e non pensare al Trono. Per

ora io non son Jarba, e Re non sono. Di=

done, il Re de' Mori a tede' cenni suoi, me suo fe=


dele apportator destina. Io te l'offro qual vuoi,
tuo sostegno in un punto, o tua ruina. Queste che mori in=
tanto spoglie, gemme, tesori, uomini, e fere, che
l'Affrica soggetta a lui produce, pegni di sua gran=
dezza in don t'invia. Nel dono impara, il donator qual


Did.
Sig. Mentr'io n'accetto il dono, larga mercede
il tuo Signor riceve: ma se inò è più saggio, quel
ch'ora è don, può divenire omaggio. / Come altiero è co=
Str.
stui! / Siedi, e favella. / Qual ti sembra, Si=
Dar.
gnor? Superba, e bella. / Ti rammenta, o Dr=


Dove, qual da Tiro venisti, e qual ti trasse
Disperato consiglio a questo lido. Del tuo germano in
fido alle barbare voglie, al genio avaro
ti fu l'Affrica sol schermo, e riparo. Fu questo,
ove s'innalza la superba Cartago, ampio tor-

Did.

reno, dono del mio Signore, e fu... Col dono la

Jar.

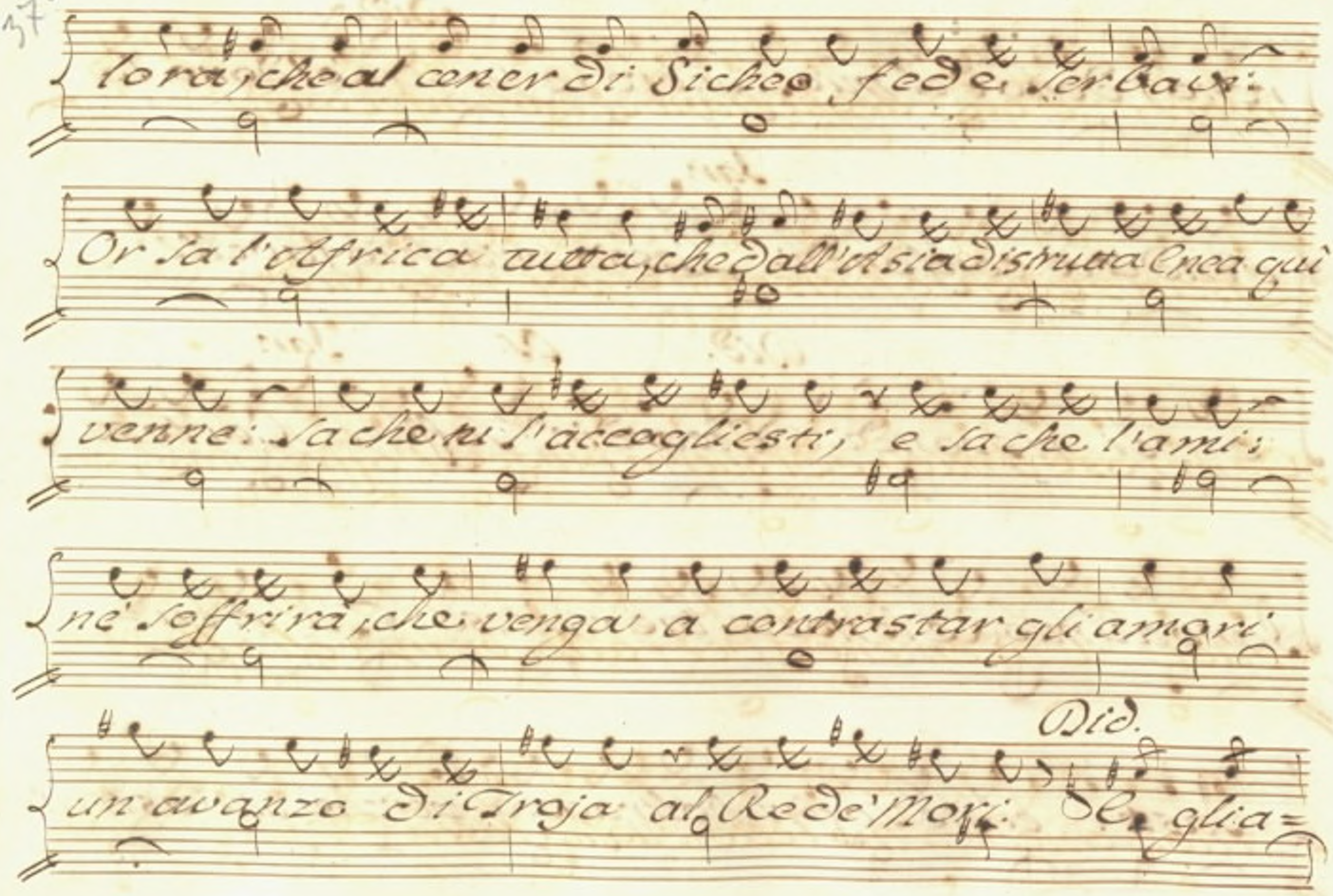
vendita confondi: Lascia pria ch'io favelli,

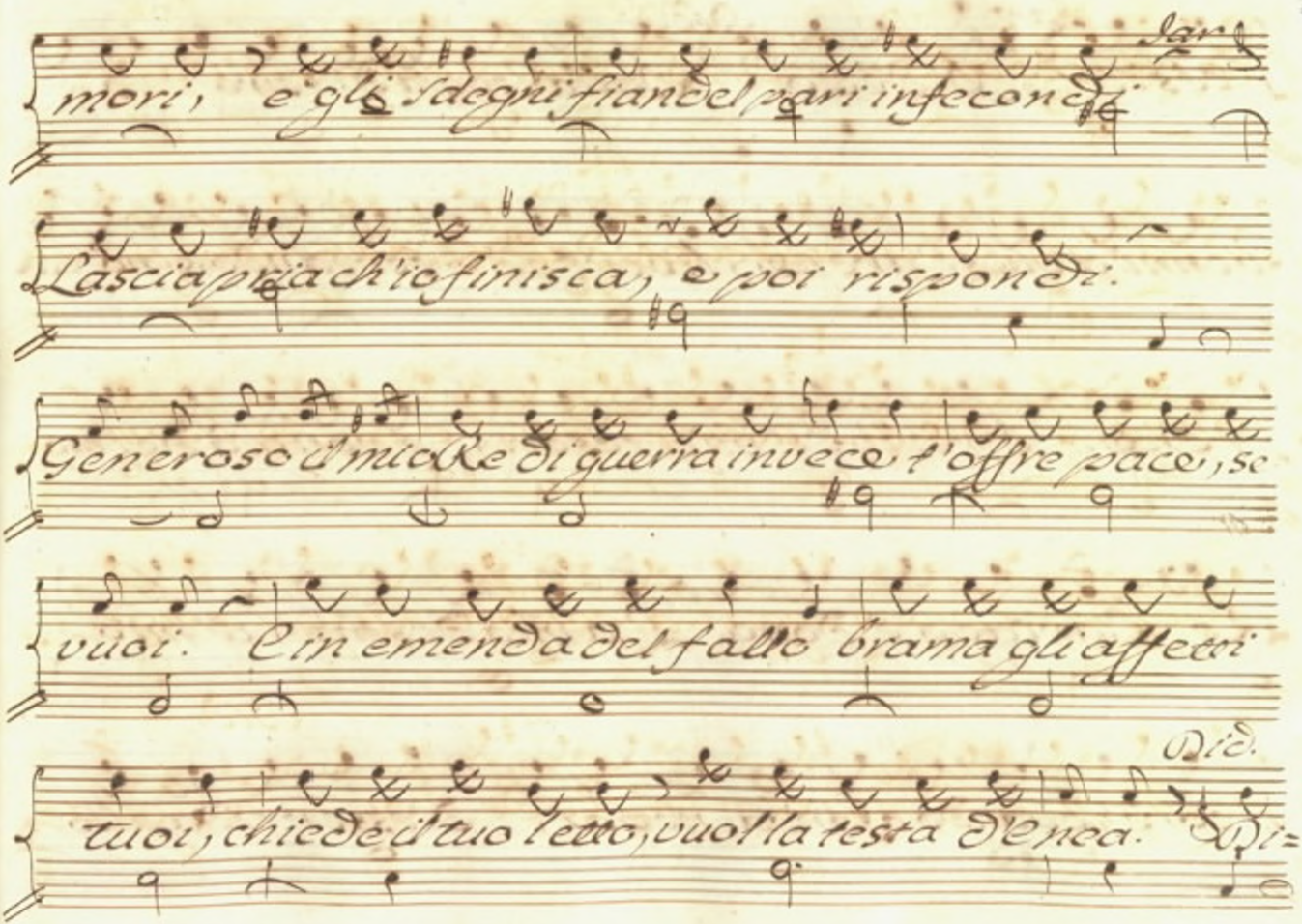
Did. Os. Jar.

e poi rispondi: (Che ardir!) Soffri: Cortese

Jarba il mio Re le nozze tue richiese: Tu ricu=

sasti: ei ne soffri l'oltraggio, perche giurasti al=


lo rà, che al cener di Sicheo fede serbai:
Or sa l'Affrica tutta, che dall'Asia distrutta Enea giù
venne: sa che tu l'accogliesti, e sa che l'armi
ne soffrirà, che venga a contrastar gli amori
Did.
un avanzo di Troja al Rè de' Mori. Se glia=


mori, e gli sdegni fian del pari infecondi
Lascia pria ch'io finisca, e poi rispondi.
Generoso d'indole di guerra invece t'offre pace, se
vuoi. E in emenda del fallo brama gli affetti
Did.
tuoi, chiede il tuo letto, vuol la testa d'Enea. Di=

Iar. Did.

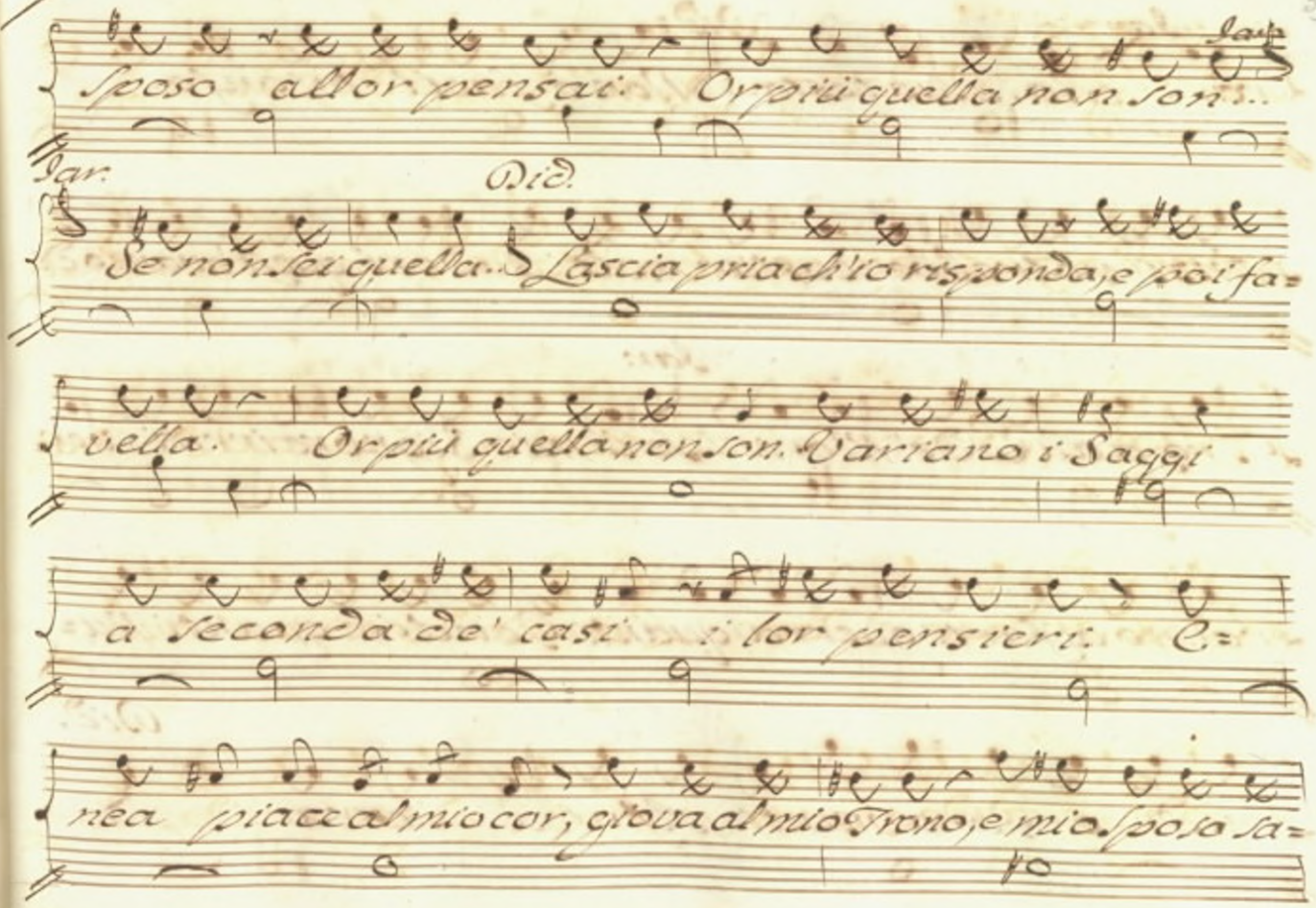
cesti? O'detto. Dalla Reggia di Tiro io

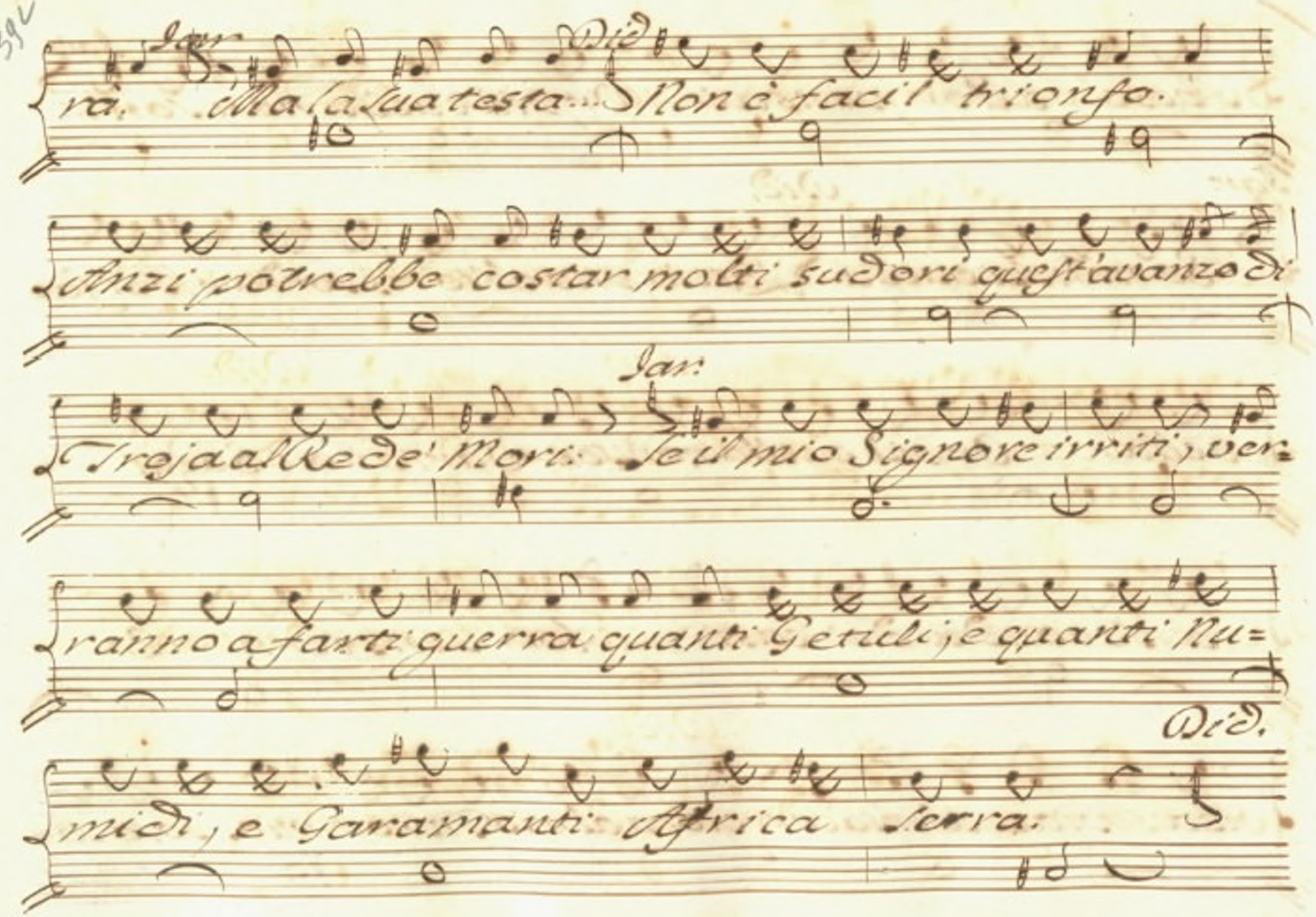
venni a quest'arene, libertade cercando, e nō ca-

tene. Prezzo de' miei tesori, e non già del tuo

Re Cartago è dono. La mia destra, il mio

core, quando a Iarba negai, d'esser fida allo


Sposo allor pensai. Or più quella non son...
Dar.
Did.
Se non sei quella. Lascia pria ch'io risponda, e poi fa=
vella. Or più quella non son. Varrano i Saggi
a seconda de' casi i lor pensieri. E=
nea piacer al mio cor, giova al mio Trono, e mio Sposo sa=


Jar.
Did.
rà. Ma la sua testa Non è facil trionfo.
Anzi potrebbe costar molti sudori quest'avanzo di
Jar.
Troja al Rè de' Mori: Se il mio Signore irriti, ver-
ranno a farti guerra quanti Getuli, e quanti Nu-
Did.
midi, e Garamanti Africa serra.

Did. Purche sia meco Enea, non mi confondo.

Vengano a questi lidi, Garamanti, Numidi,

Iar. Did.

Affrica, il Mondo. Dunque dirò... Di=

rai, ch'amoroso nol curo, che nol temo sdegnato.

Iar. Did.

Pensa meglio, o Didone O' già pensato.

Aria

Corni 1.

2.

Oboe 1.

2.

Violini 1.

2.

Viola

Didone

allegro

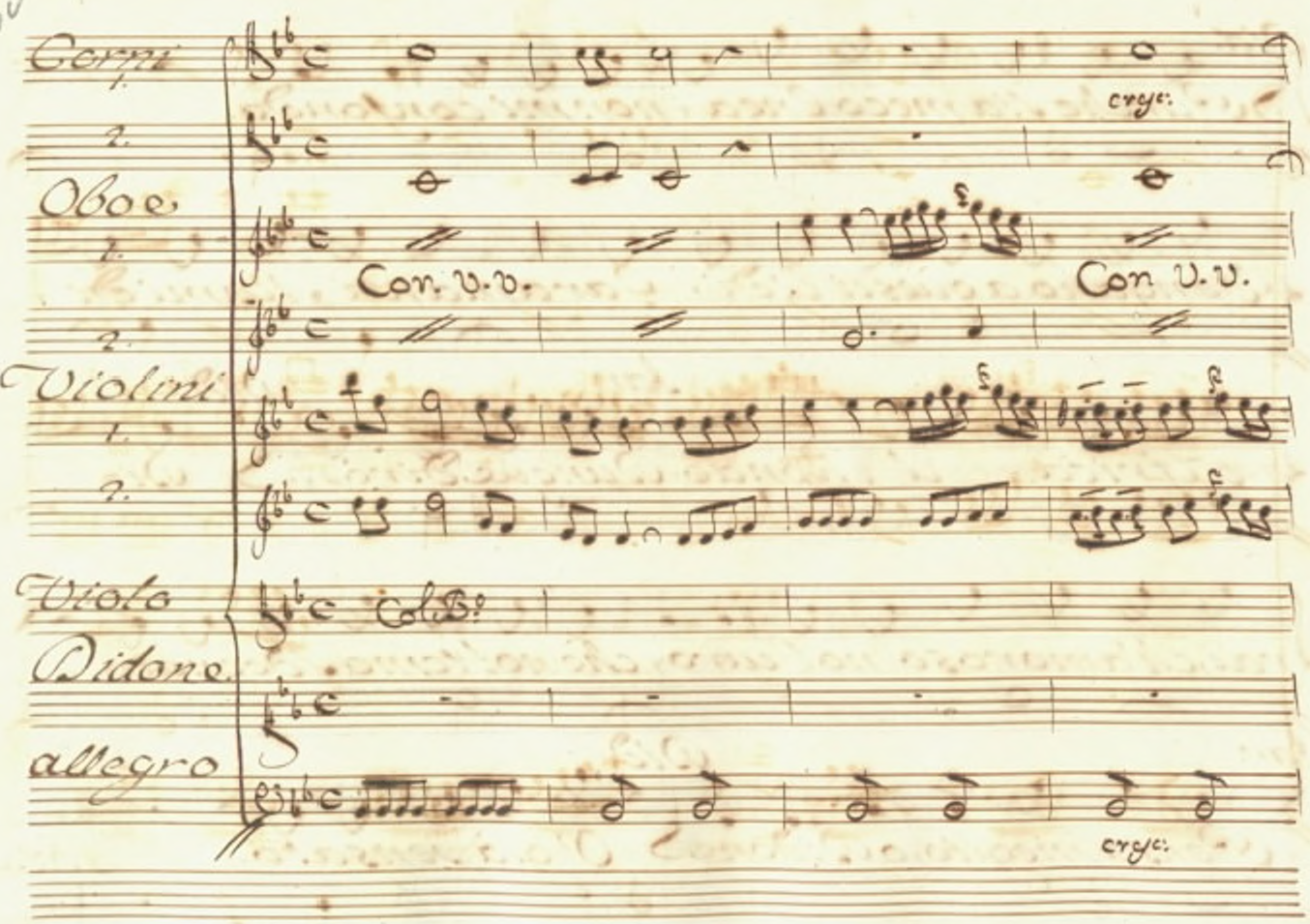
cresc.

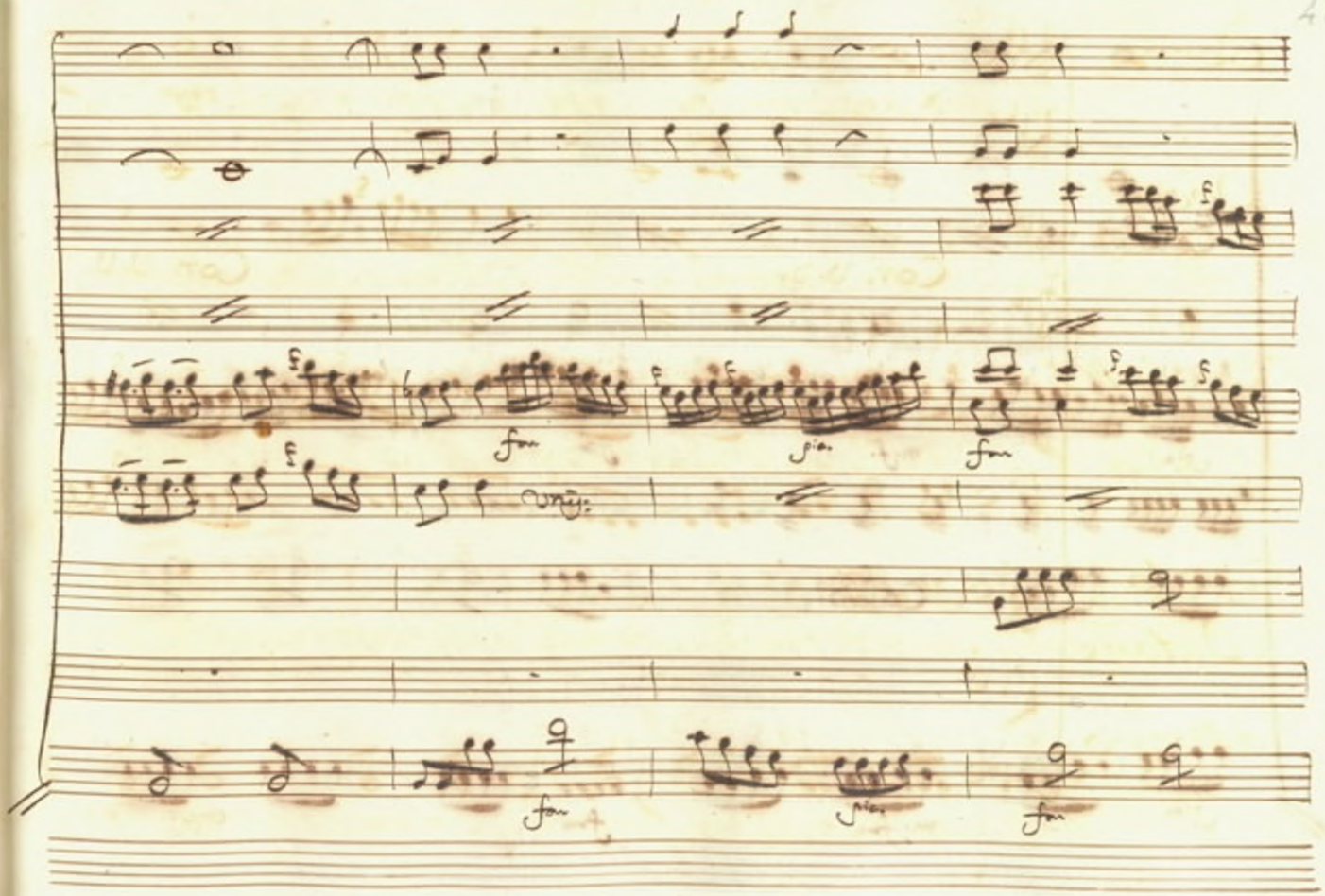
Con v.v.

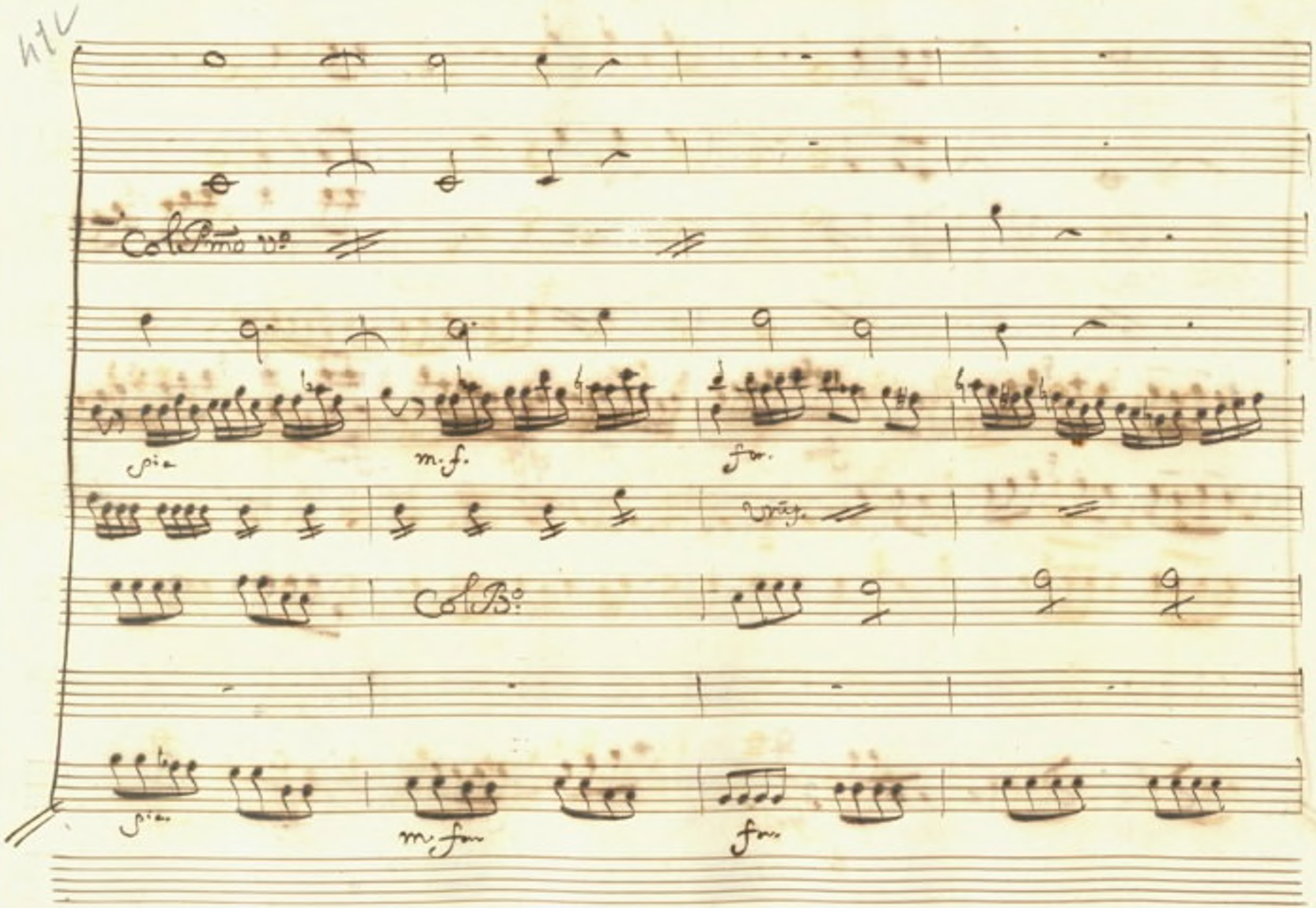
Con v.v.

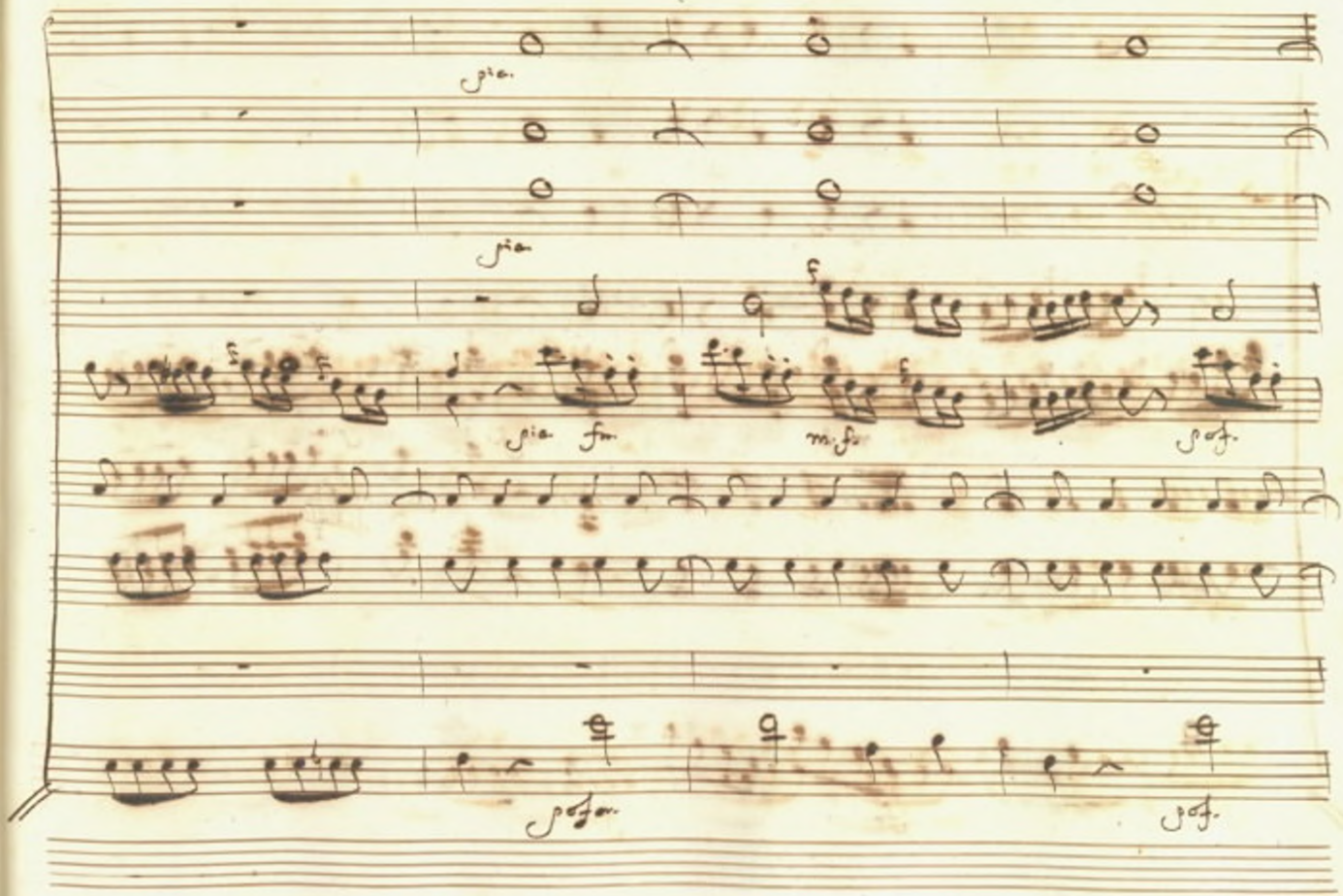
Col B.o

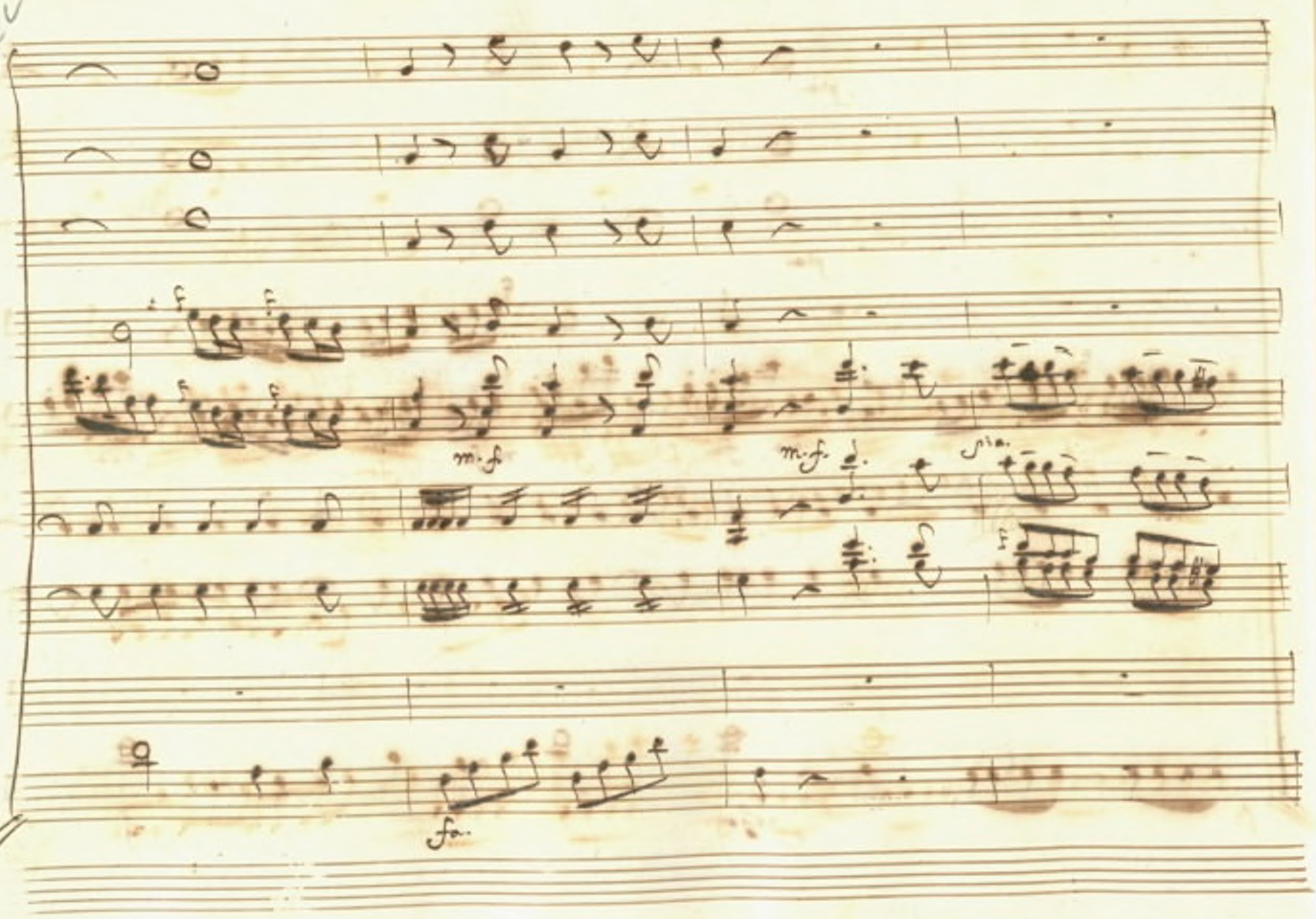
cresc.

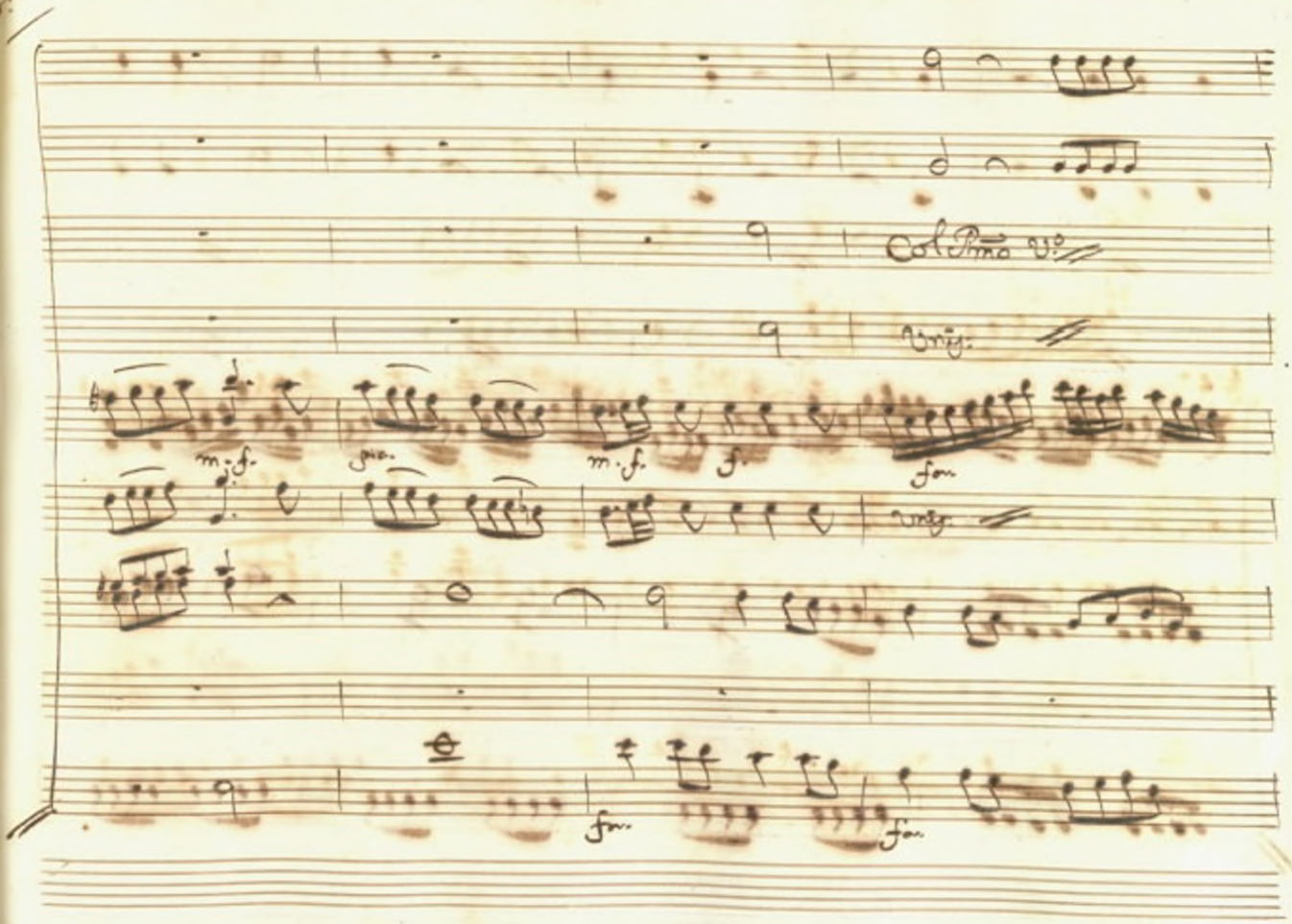


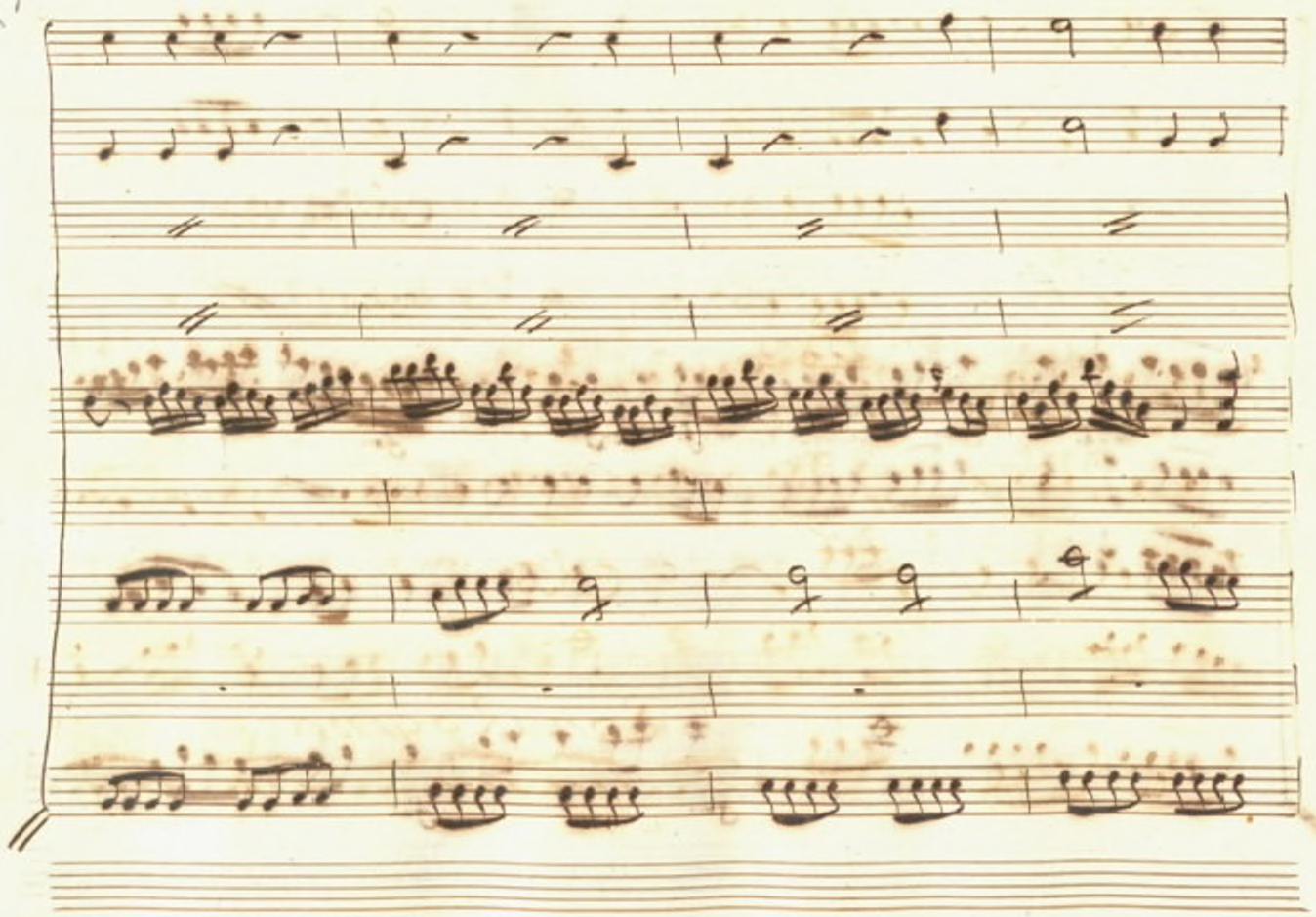

fm
fm
fm
fm
fm
fm

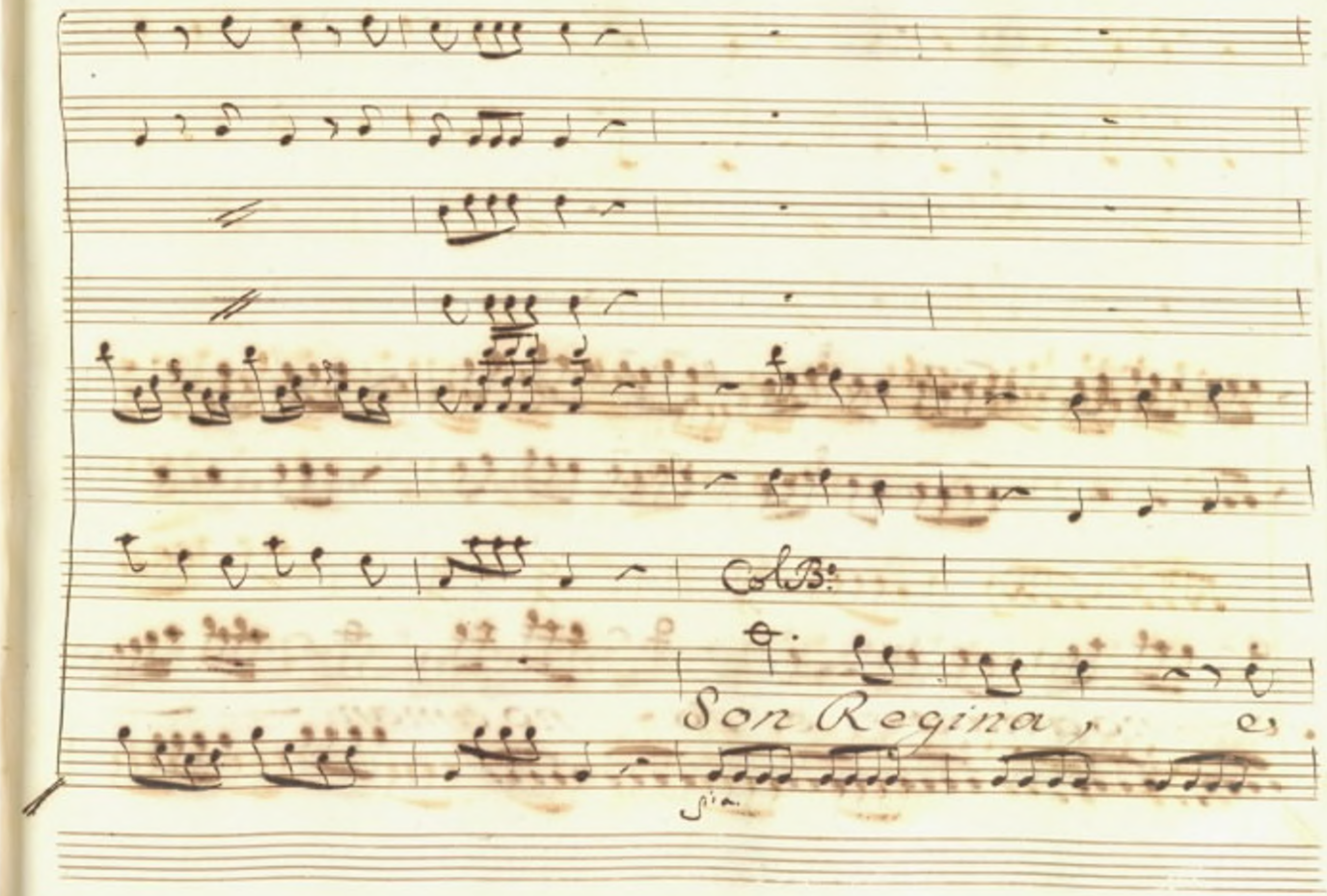

Col Primo V°
pia
m.f.
for.
Col B°
pia
m.for
for.

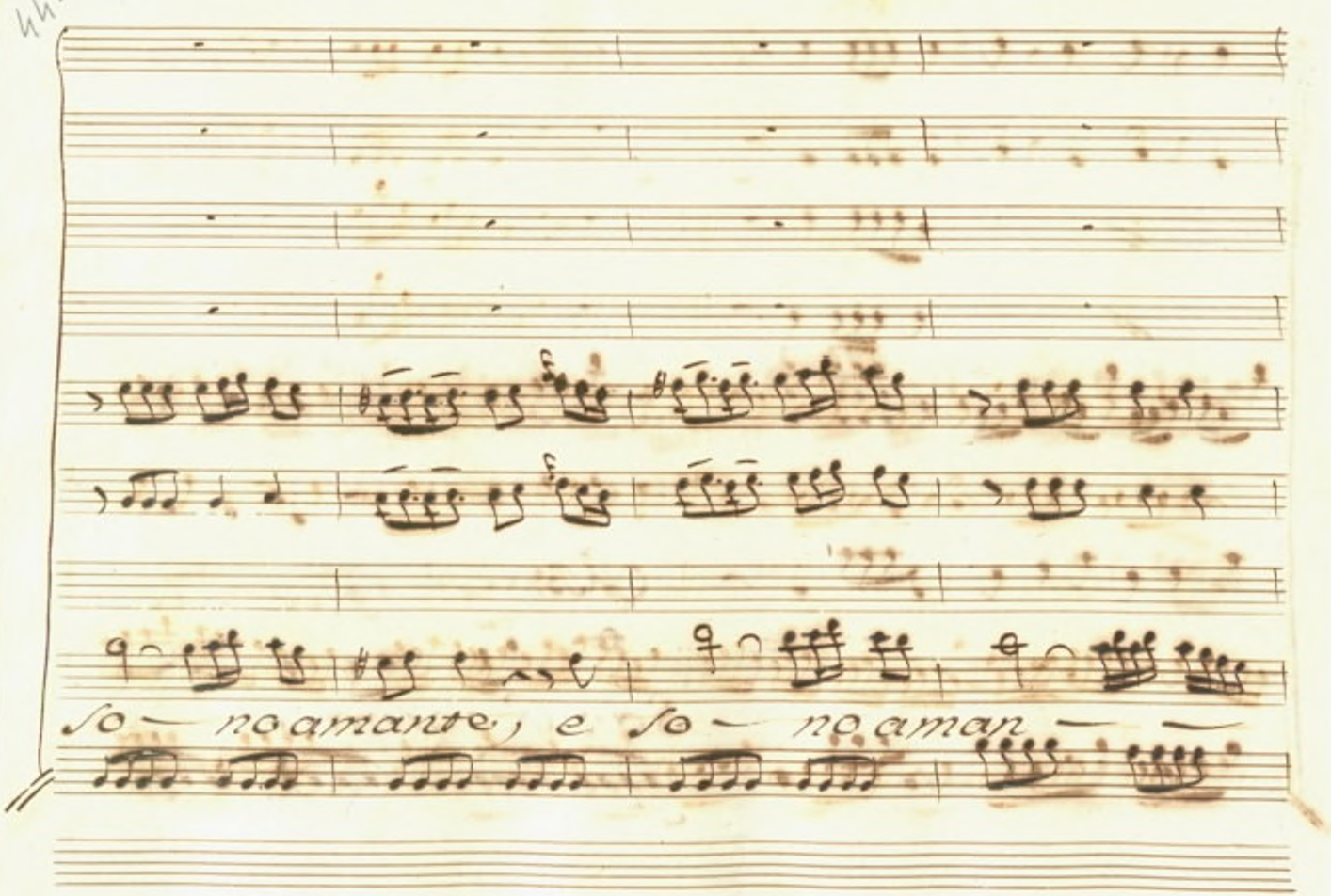

pia.
pia.
pia fm.
m.f.
pof.
pofm.
pof.

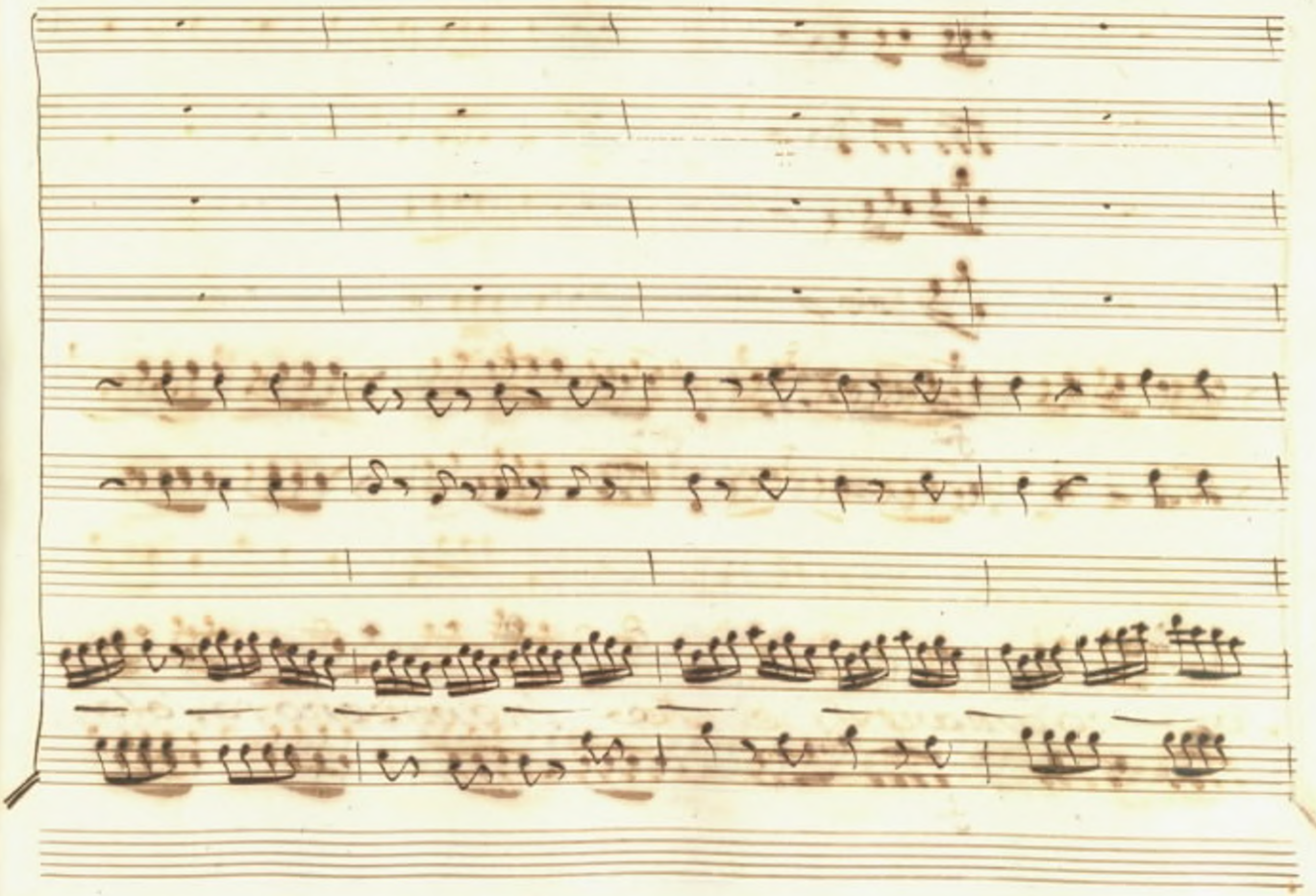

m.f.
m.f.
fz.

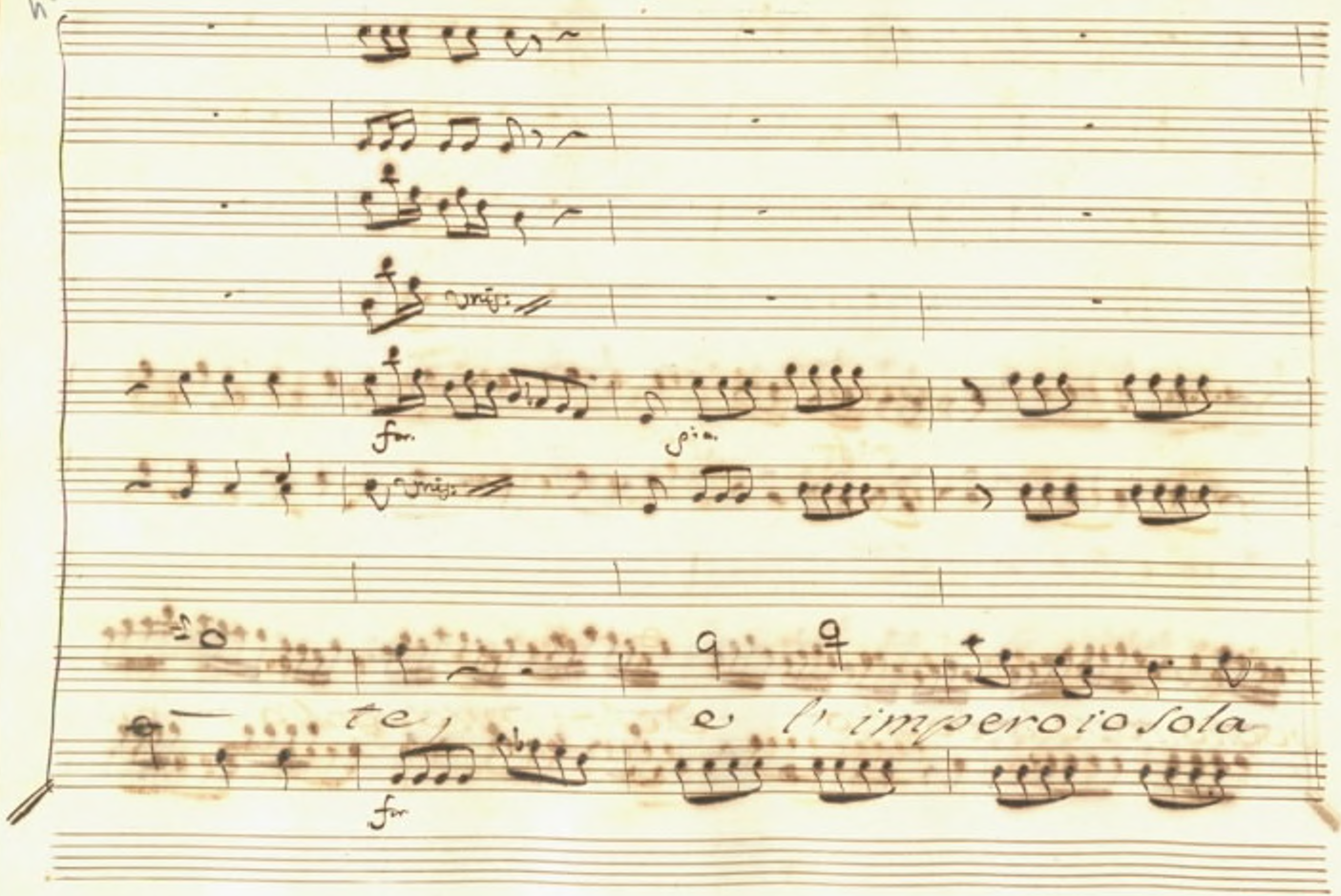

Col Primo V.o
Unis.
m.f.
m.f.
f.
fa.
Unis.
fa.
fa.




Col B:
Son Regina


so — no amante, e so — no aman — —



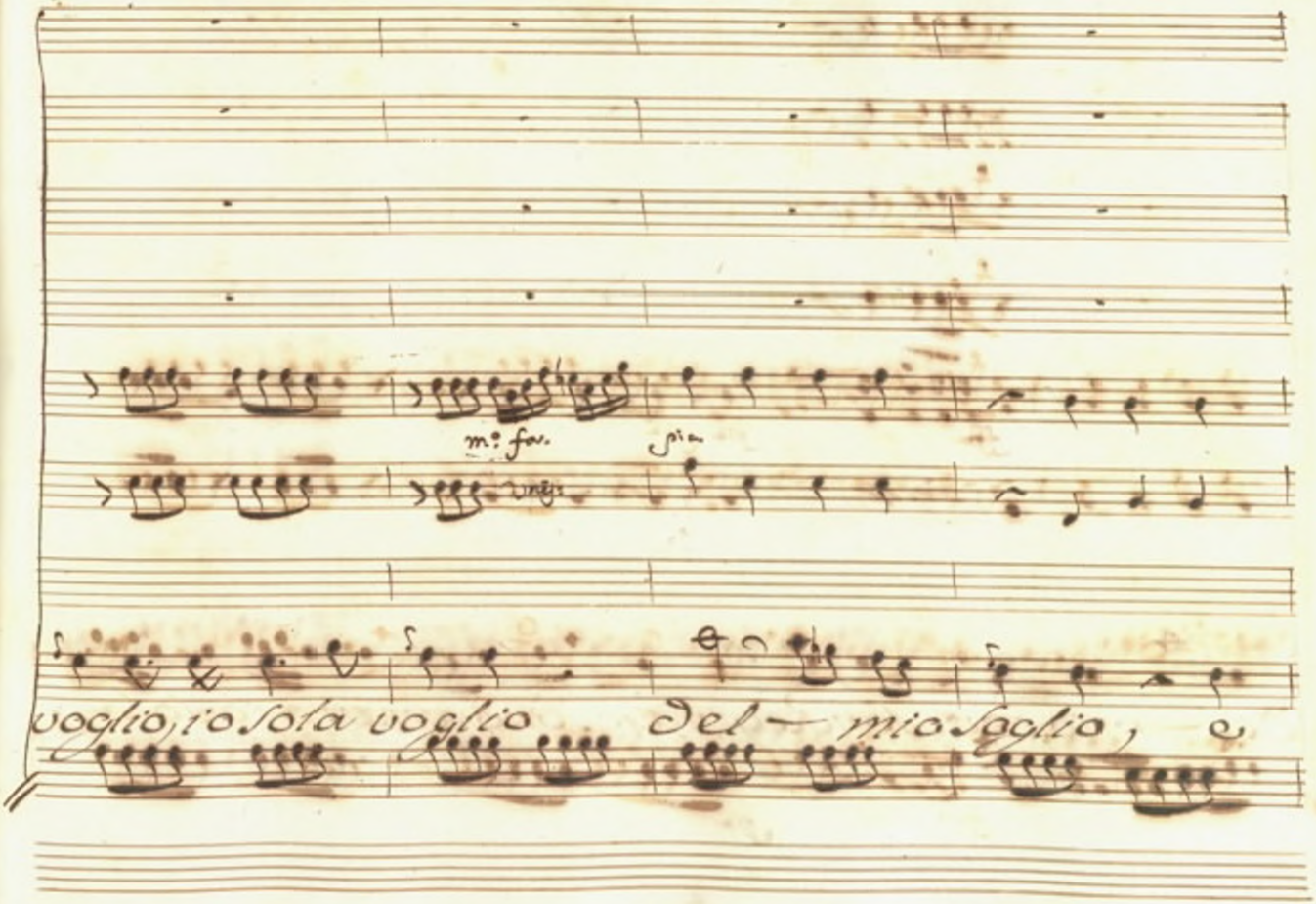

for.
pia.
te, e l'impero io sola
for

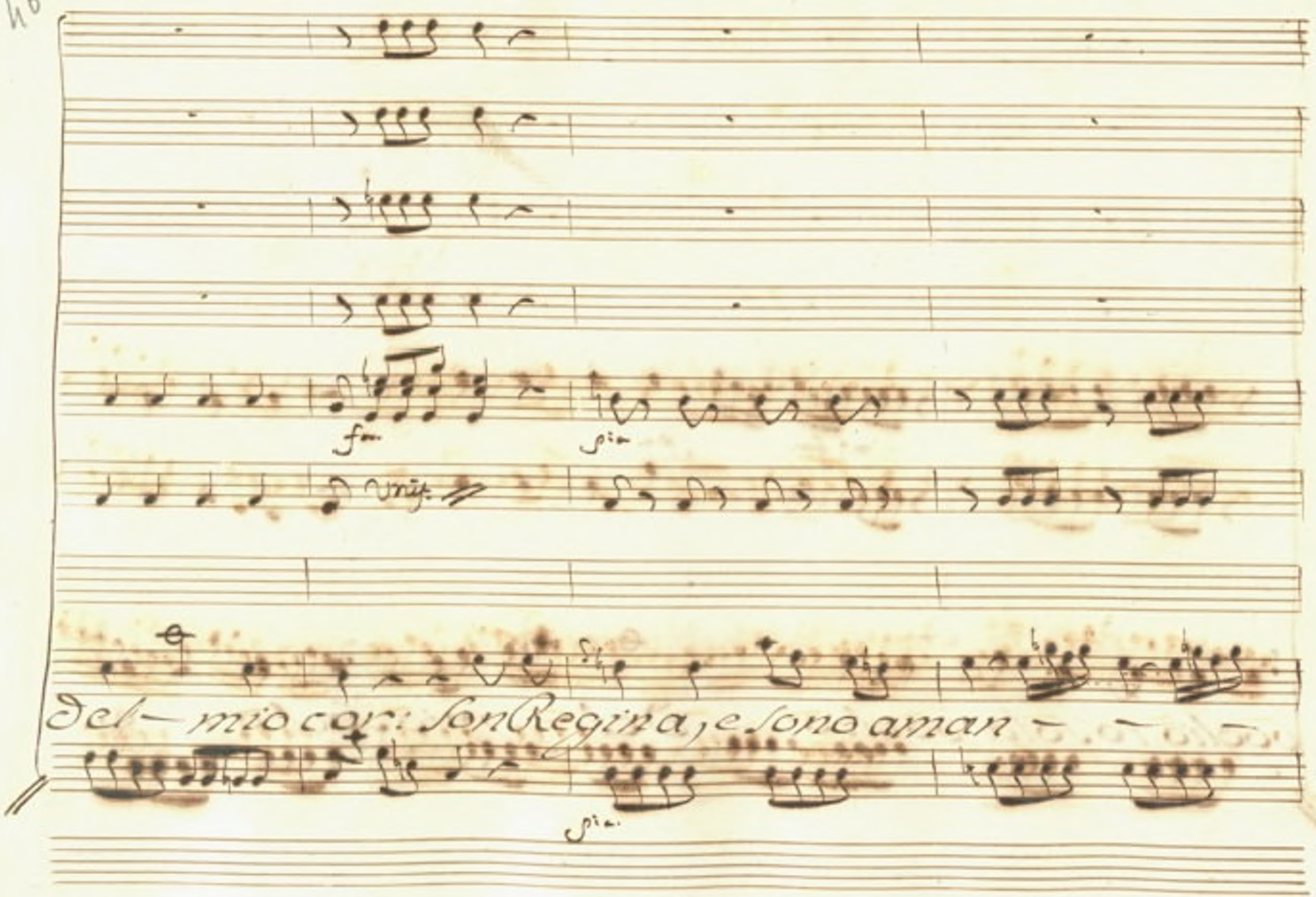
m.º fa.

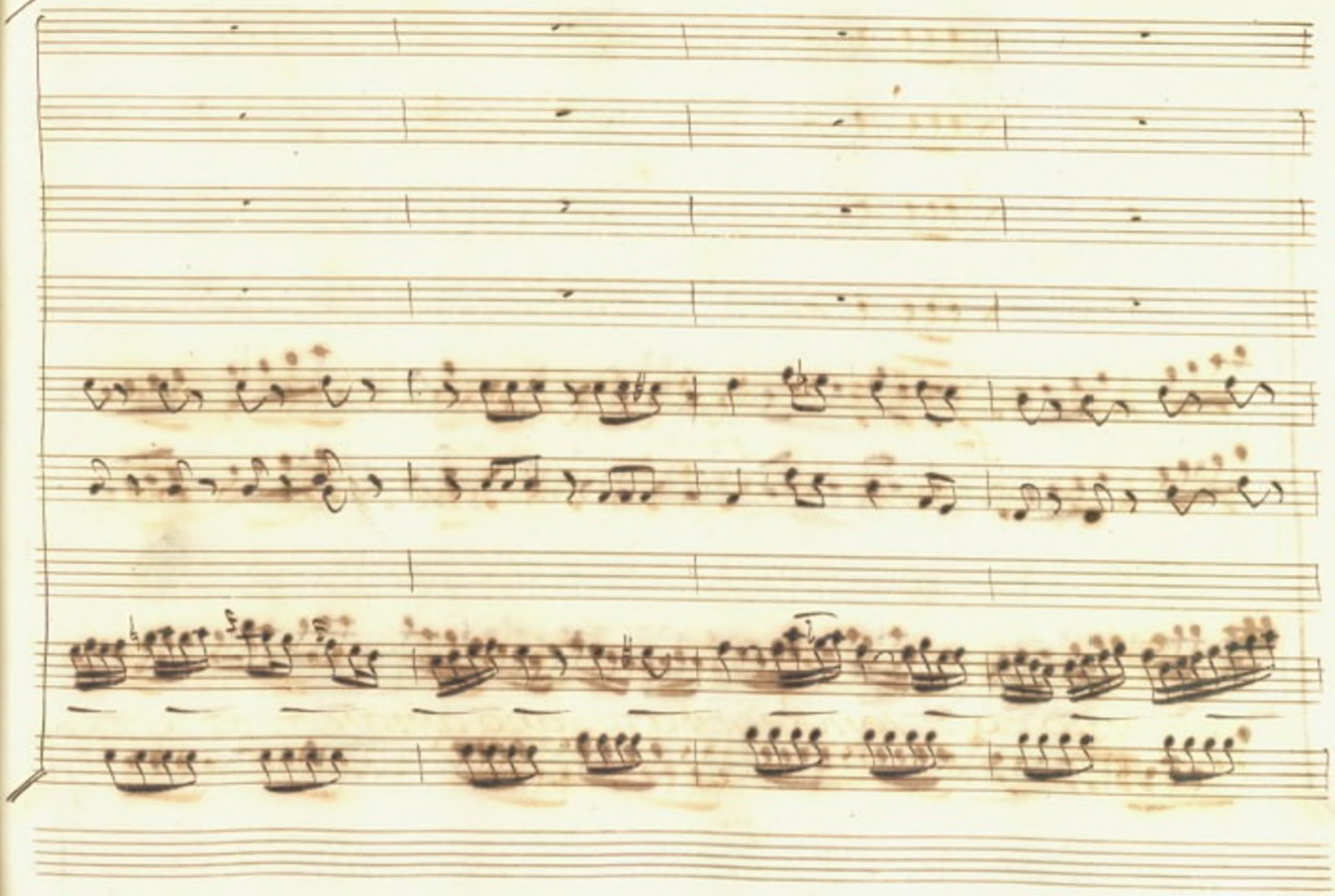
unis.

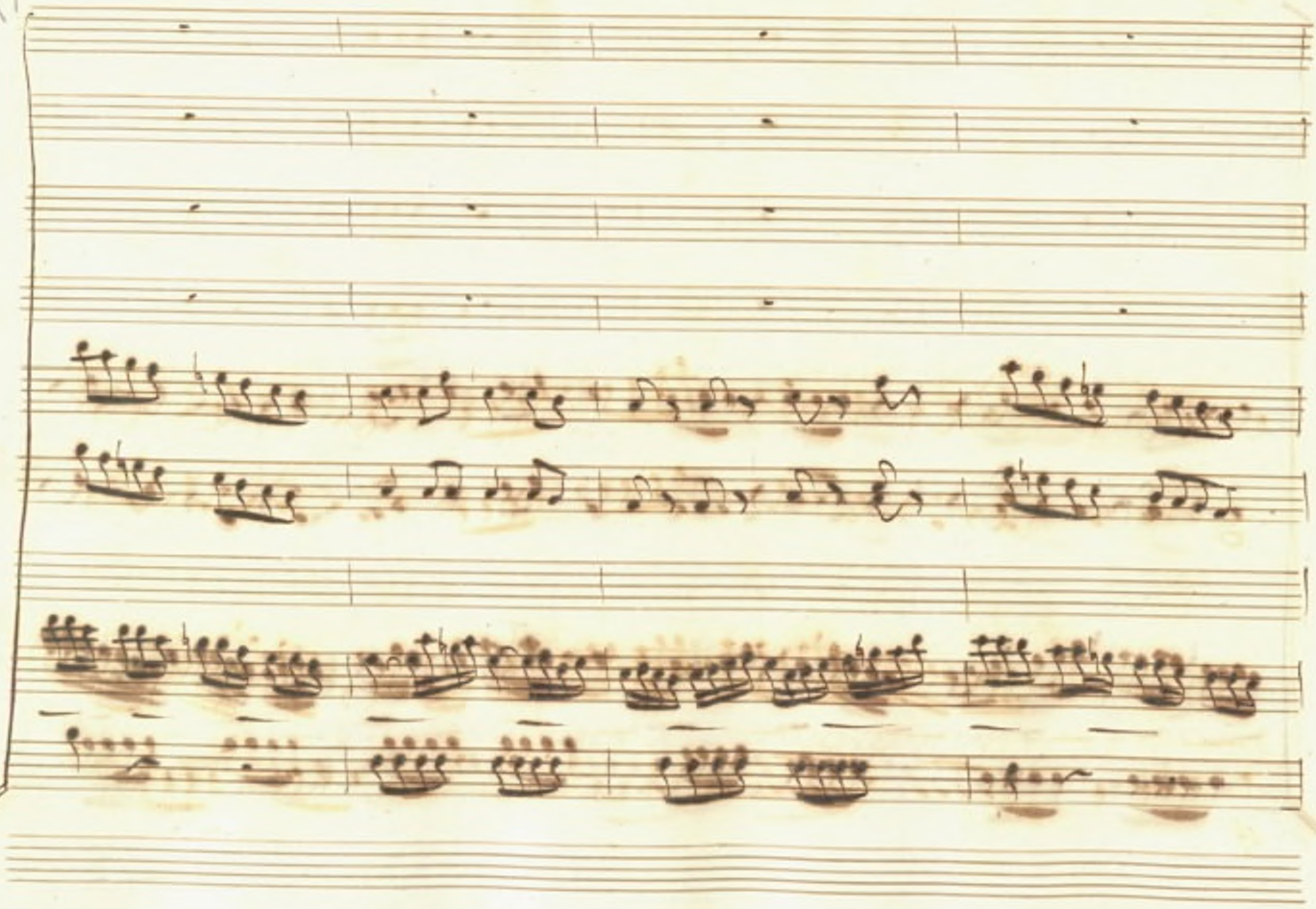
pia

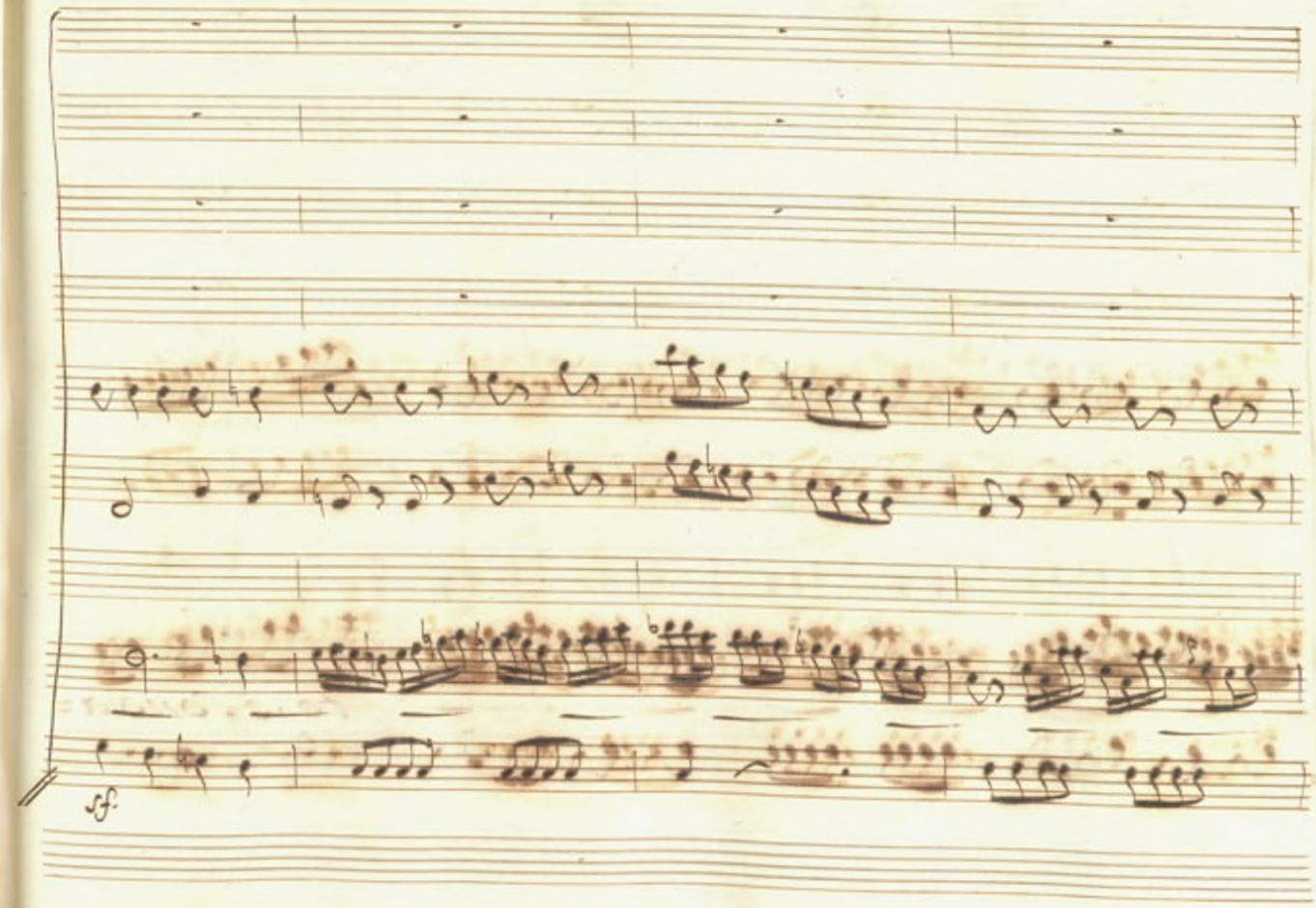
voglio, io sola voglio del — mio soglio, e

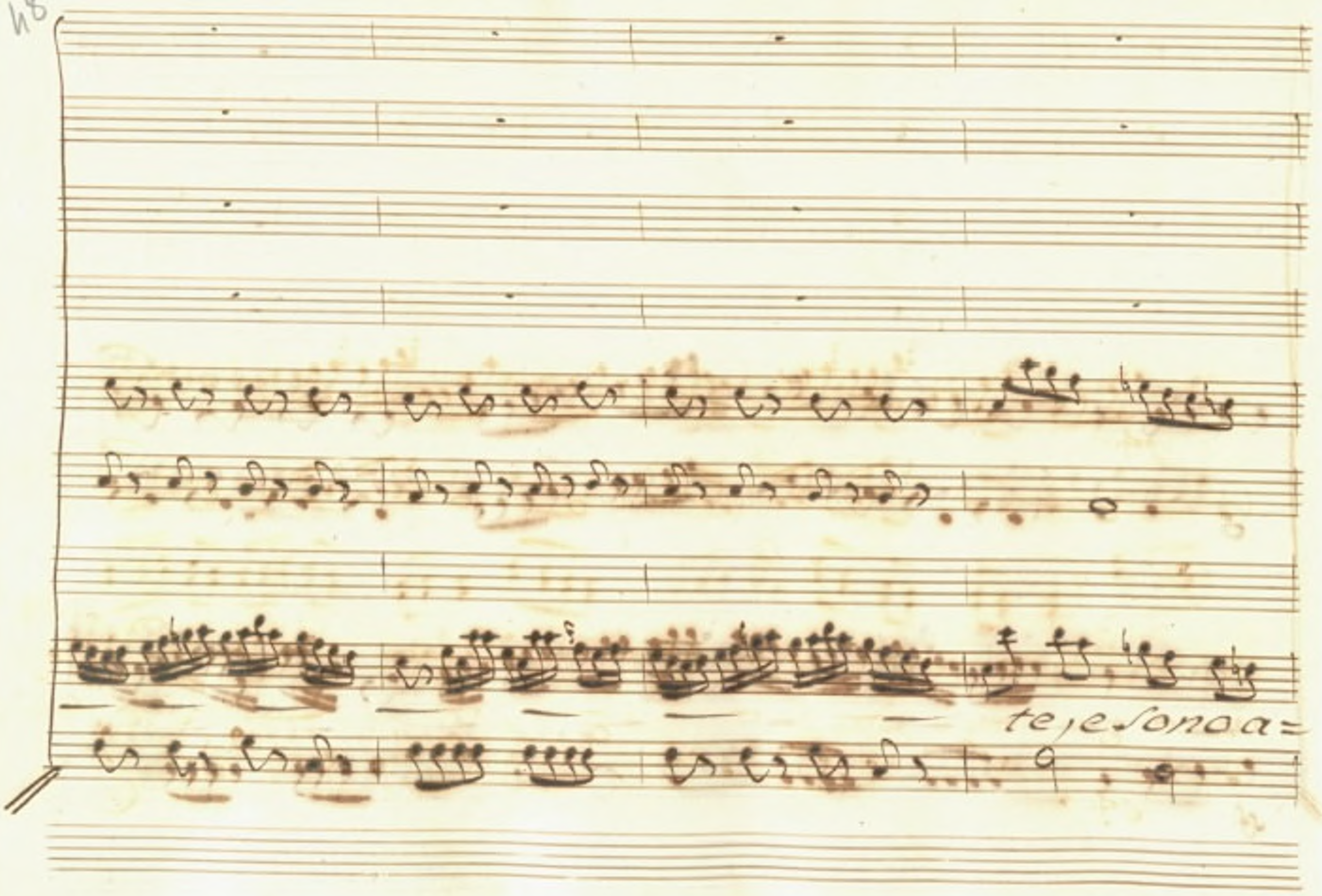


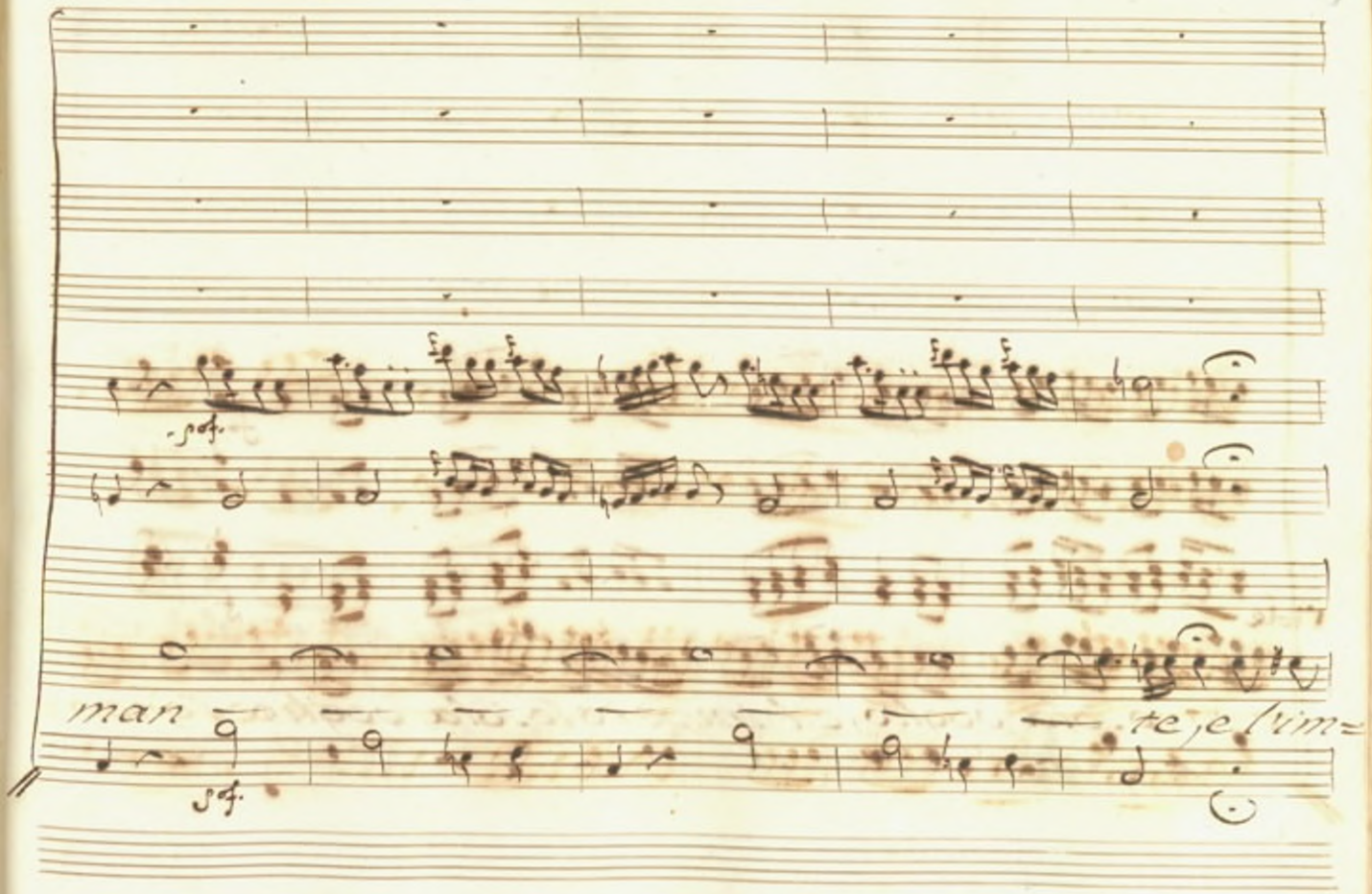

fa
pia
Unis.
del — mio cor: Son Regina, e sono aman — — —
pia





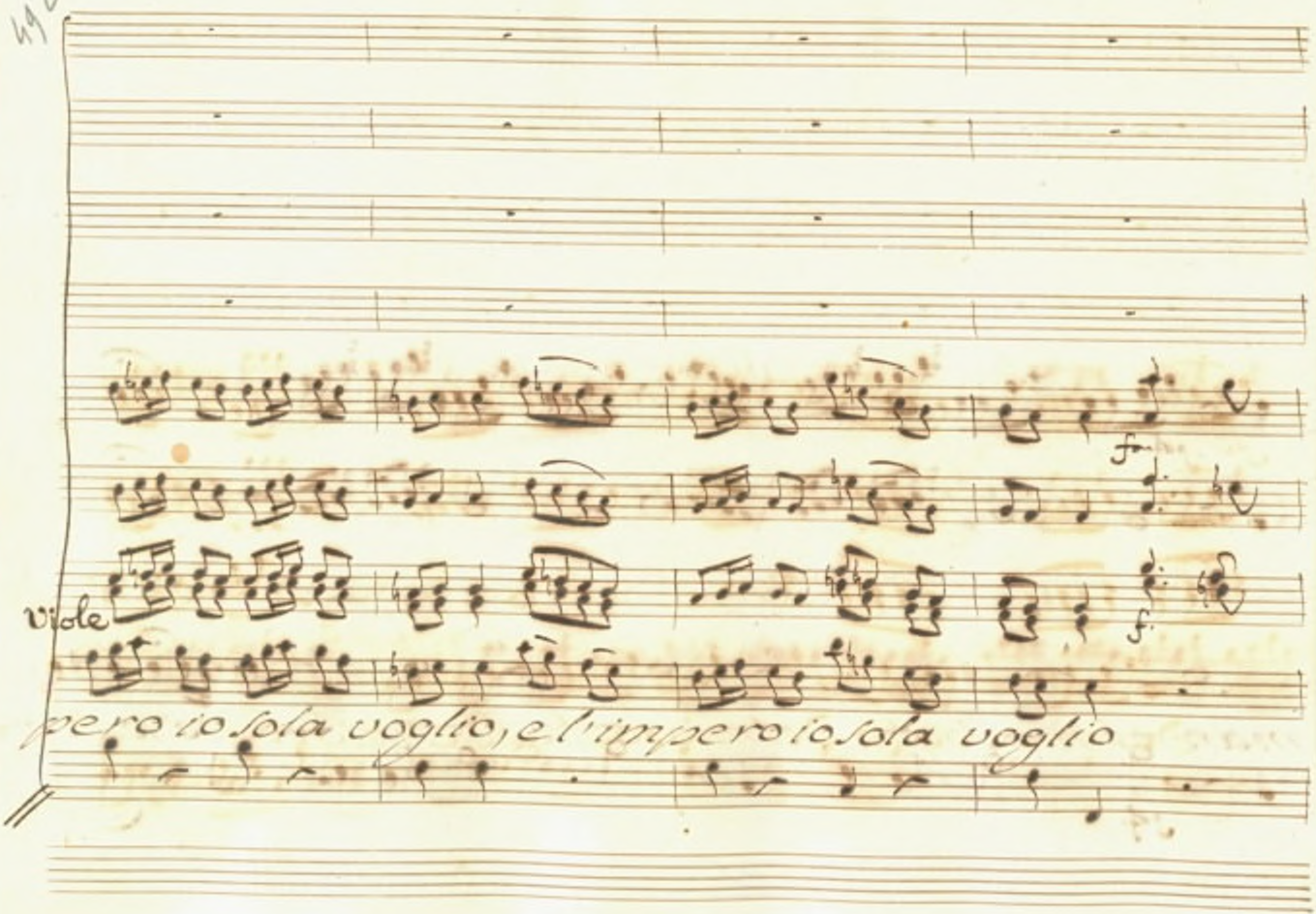

sf.

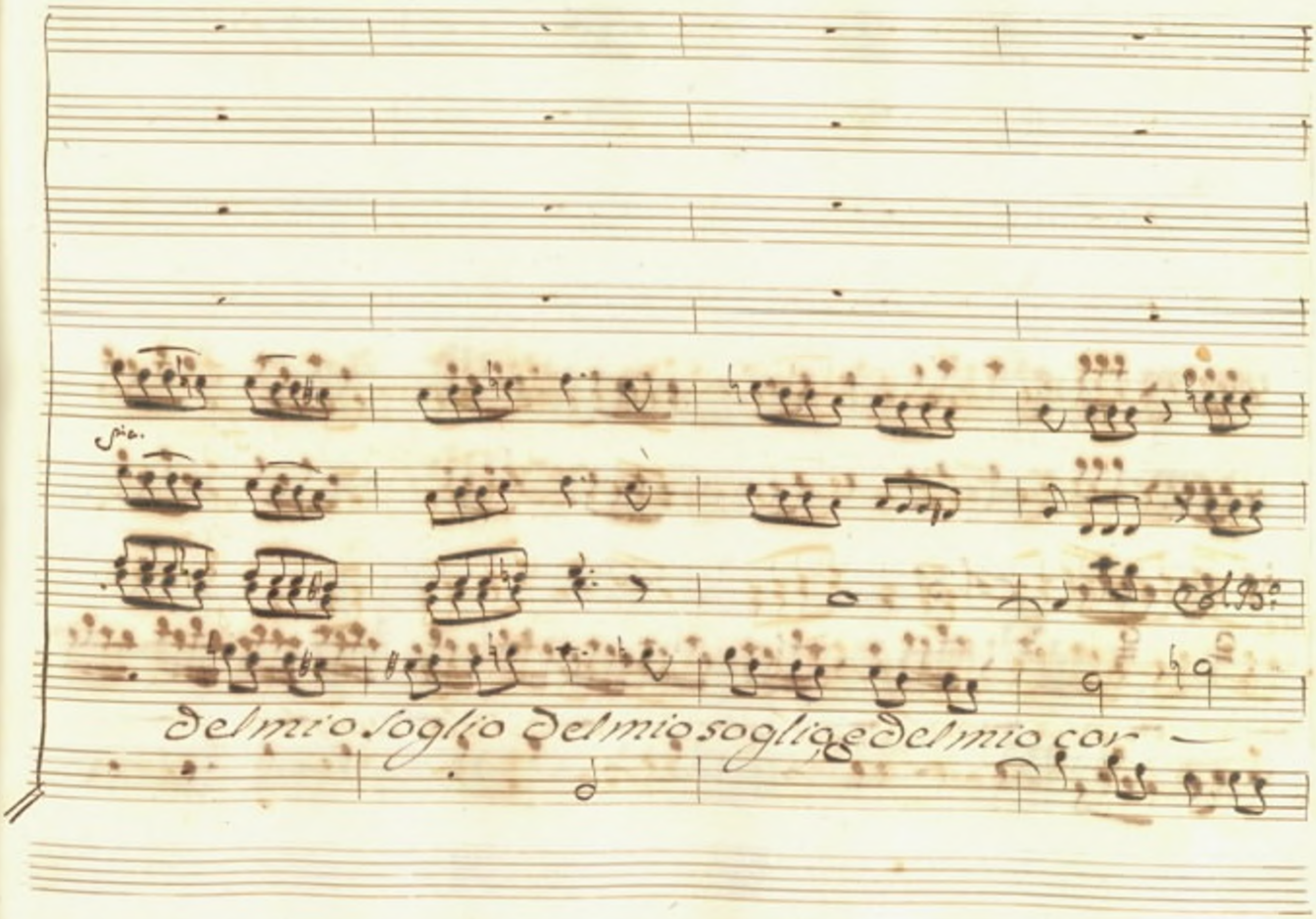

te je sona a=

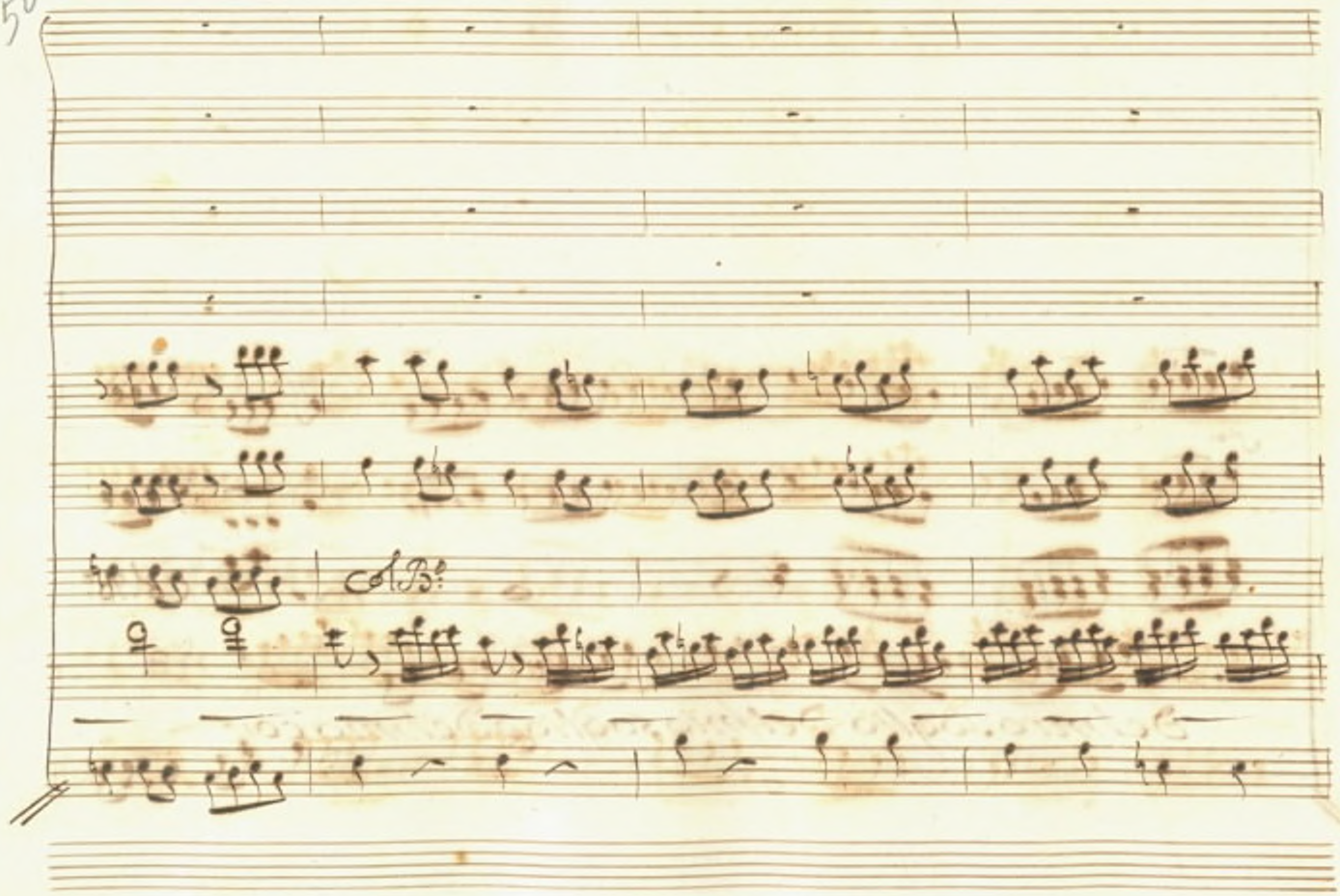

sf.
man
sf.
te, je l'im=

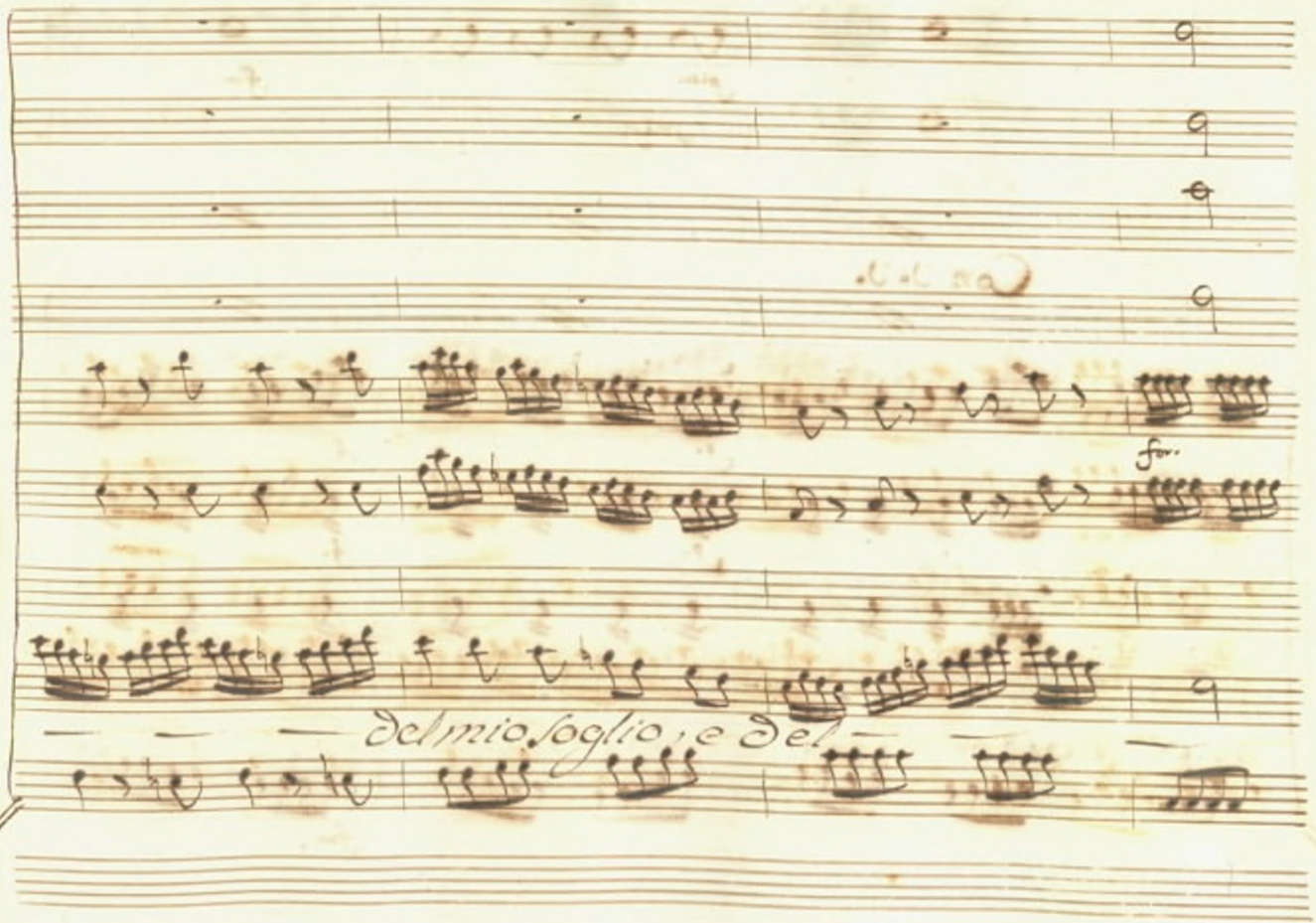
Viole

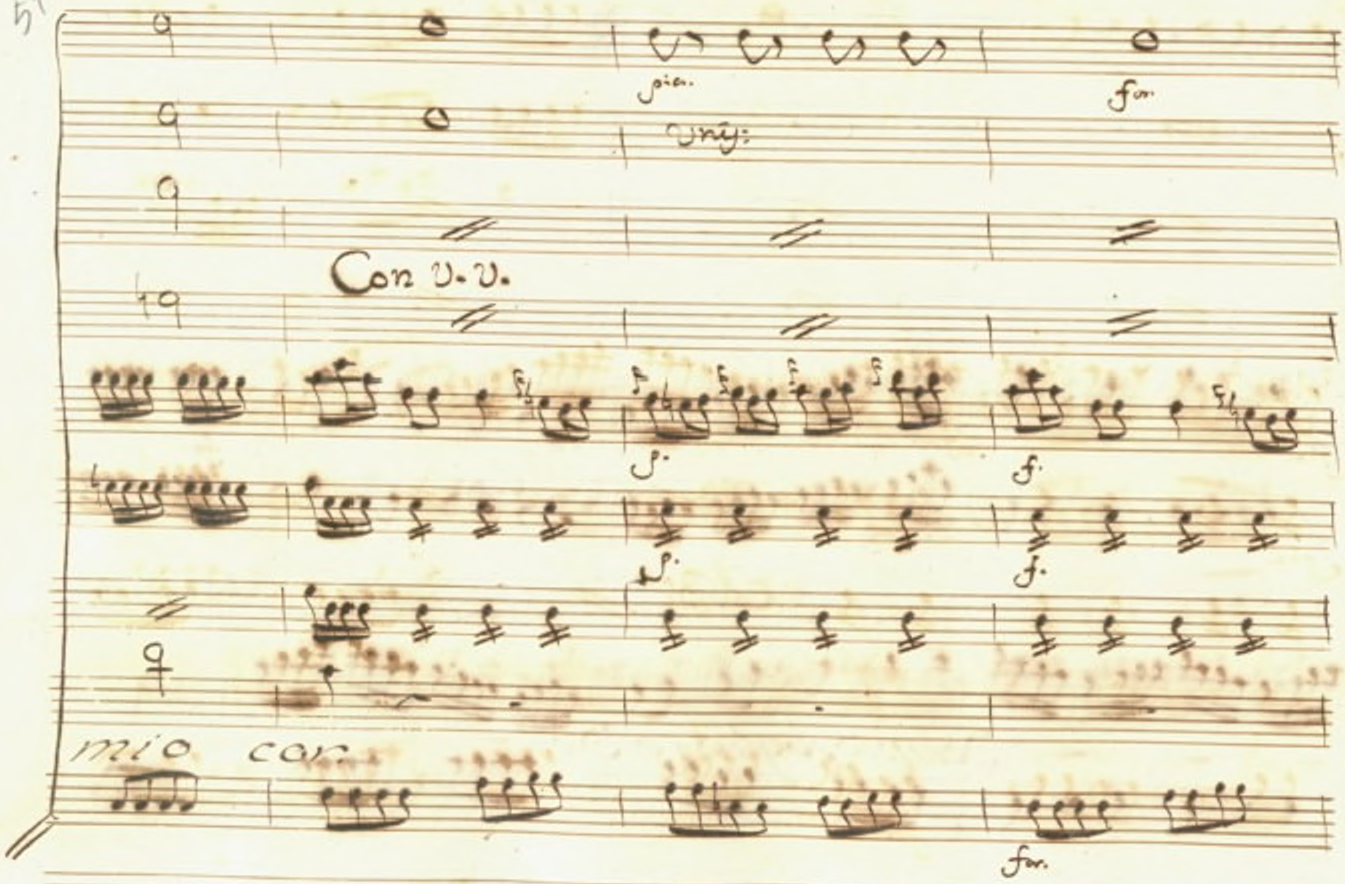
pero io sola voglio, e l'impero io sola voglio

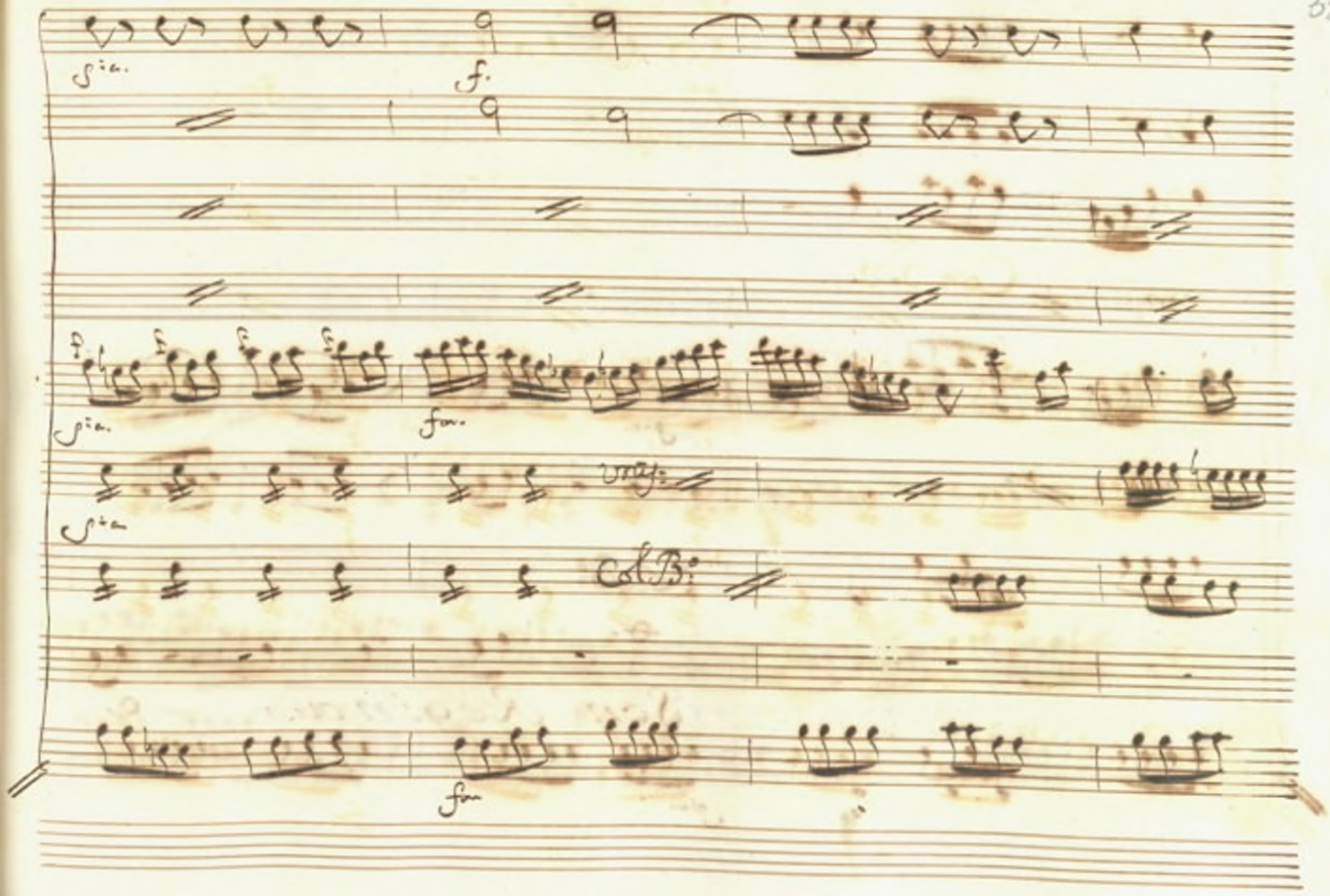


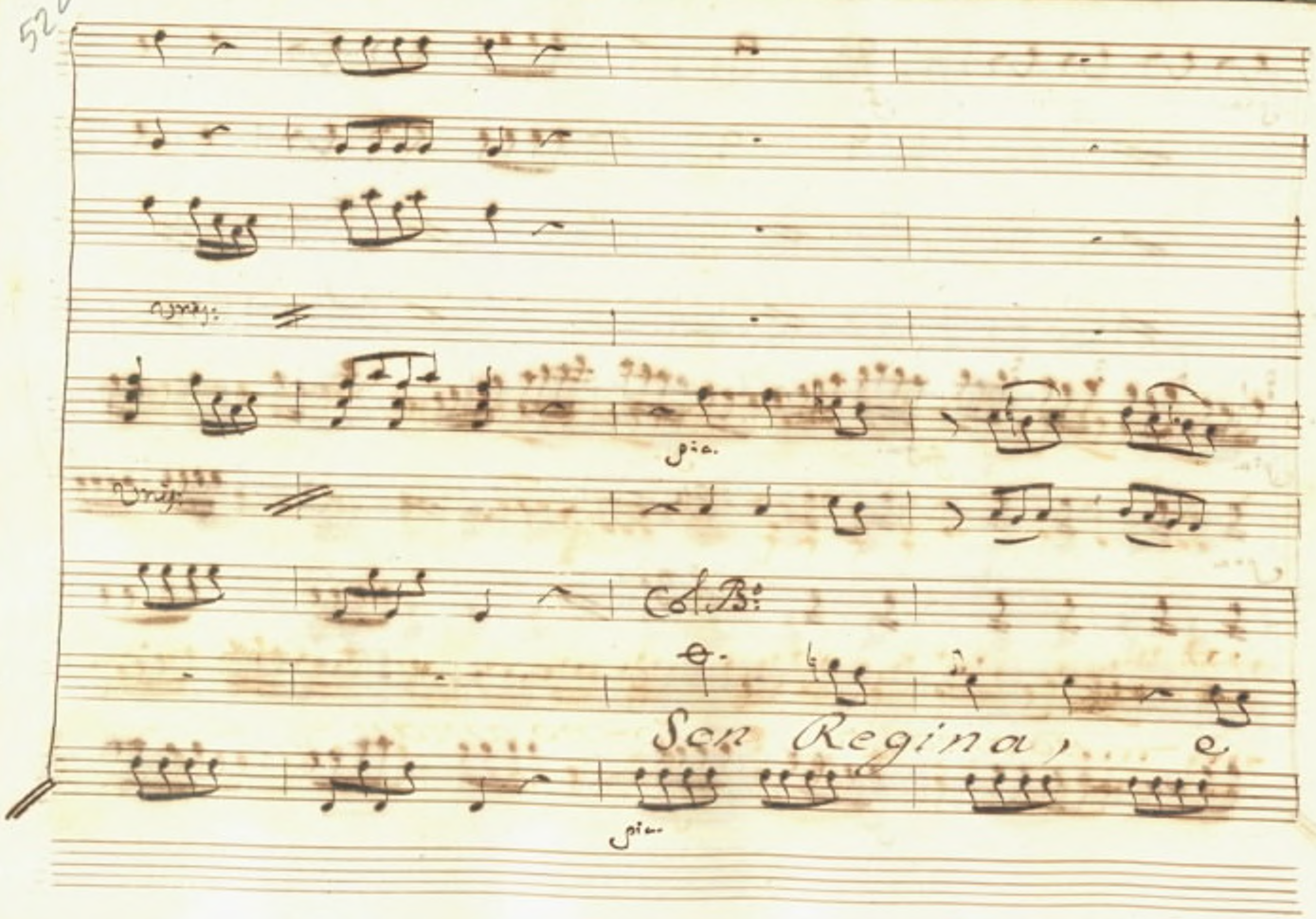

Sie.
del mio soglio del mio soglio e del mio cor

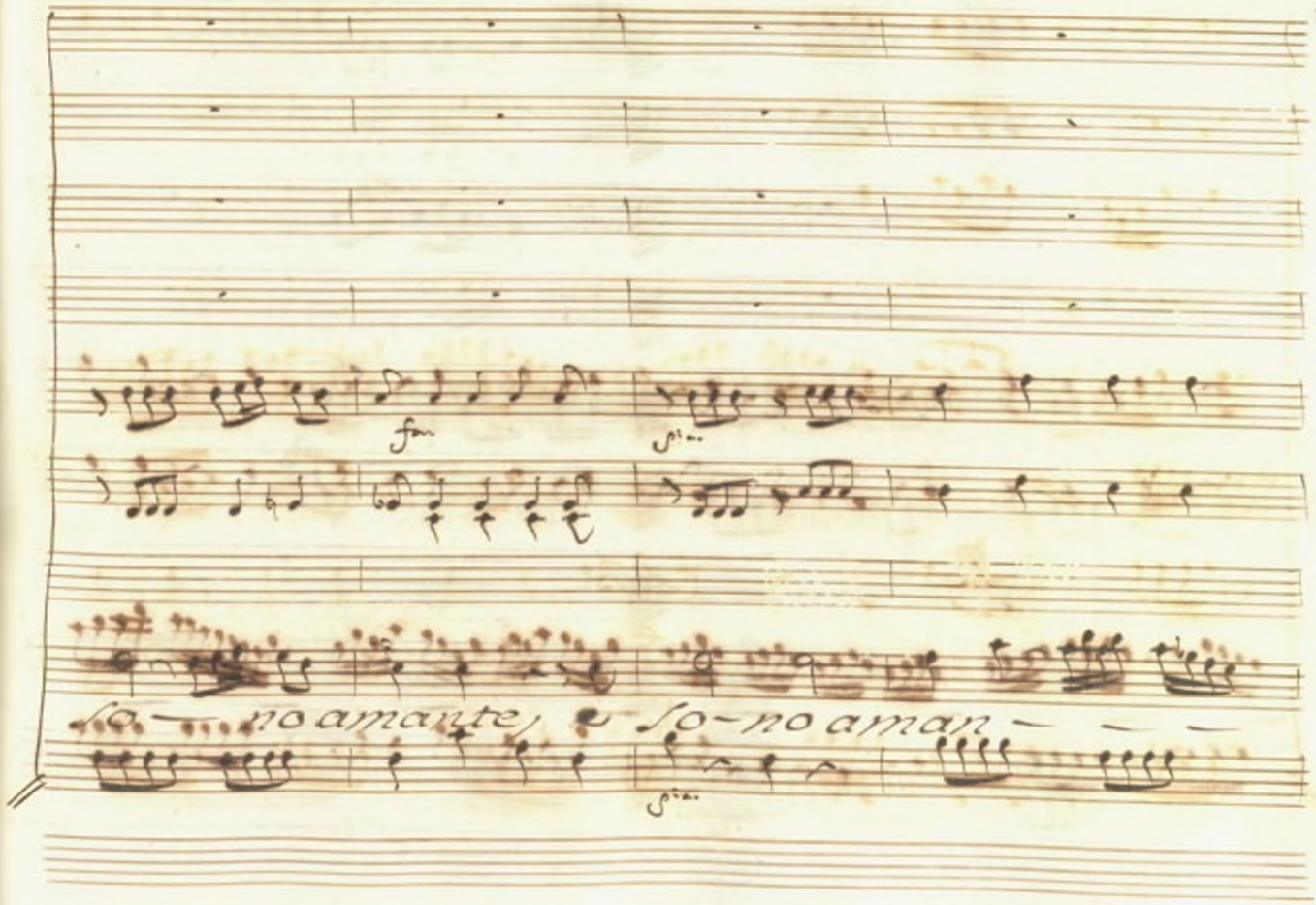


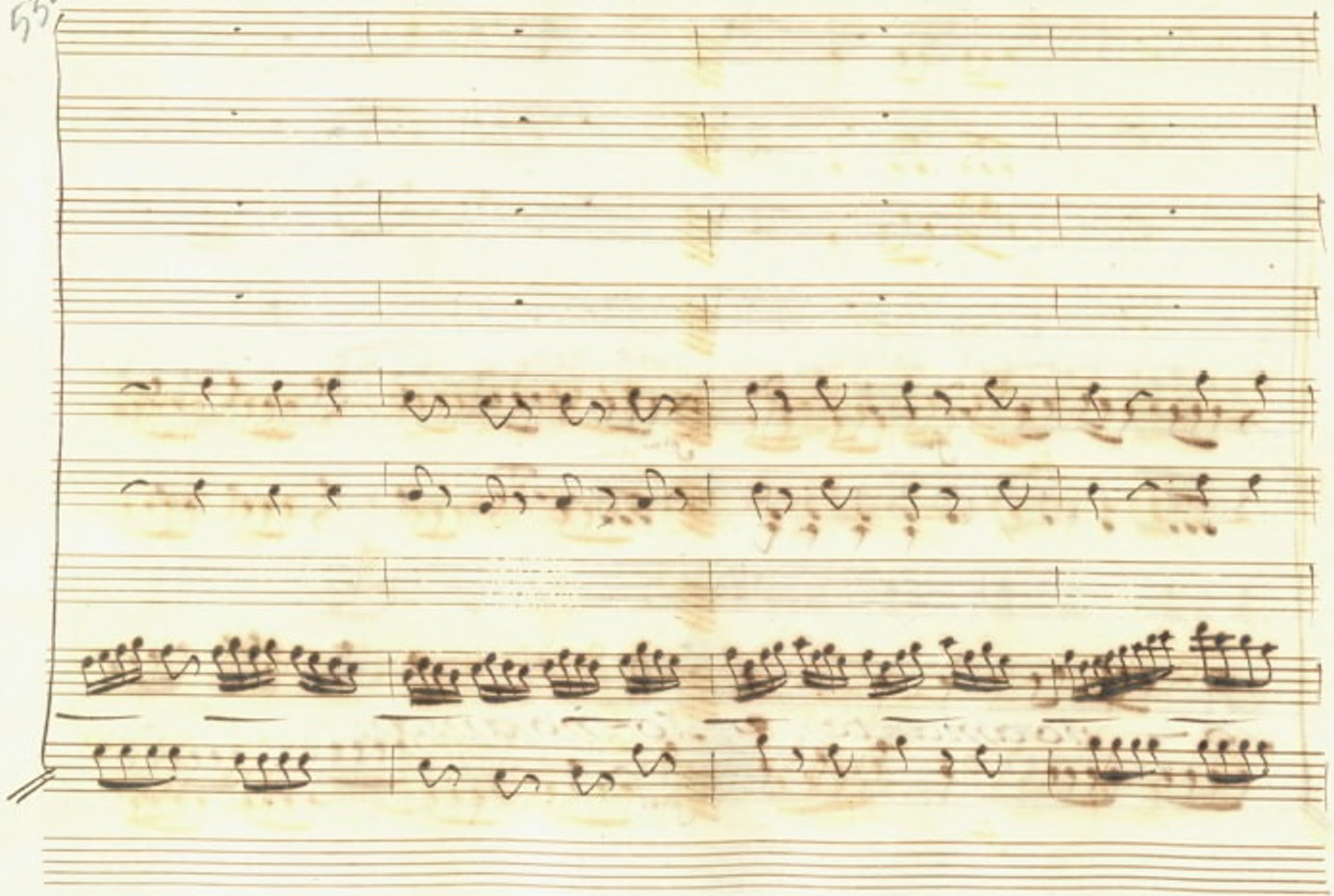

del mio soglio, e del

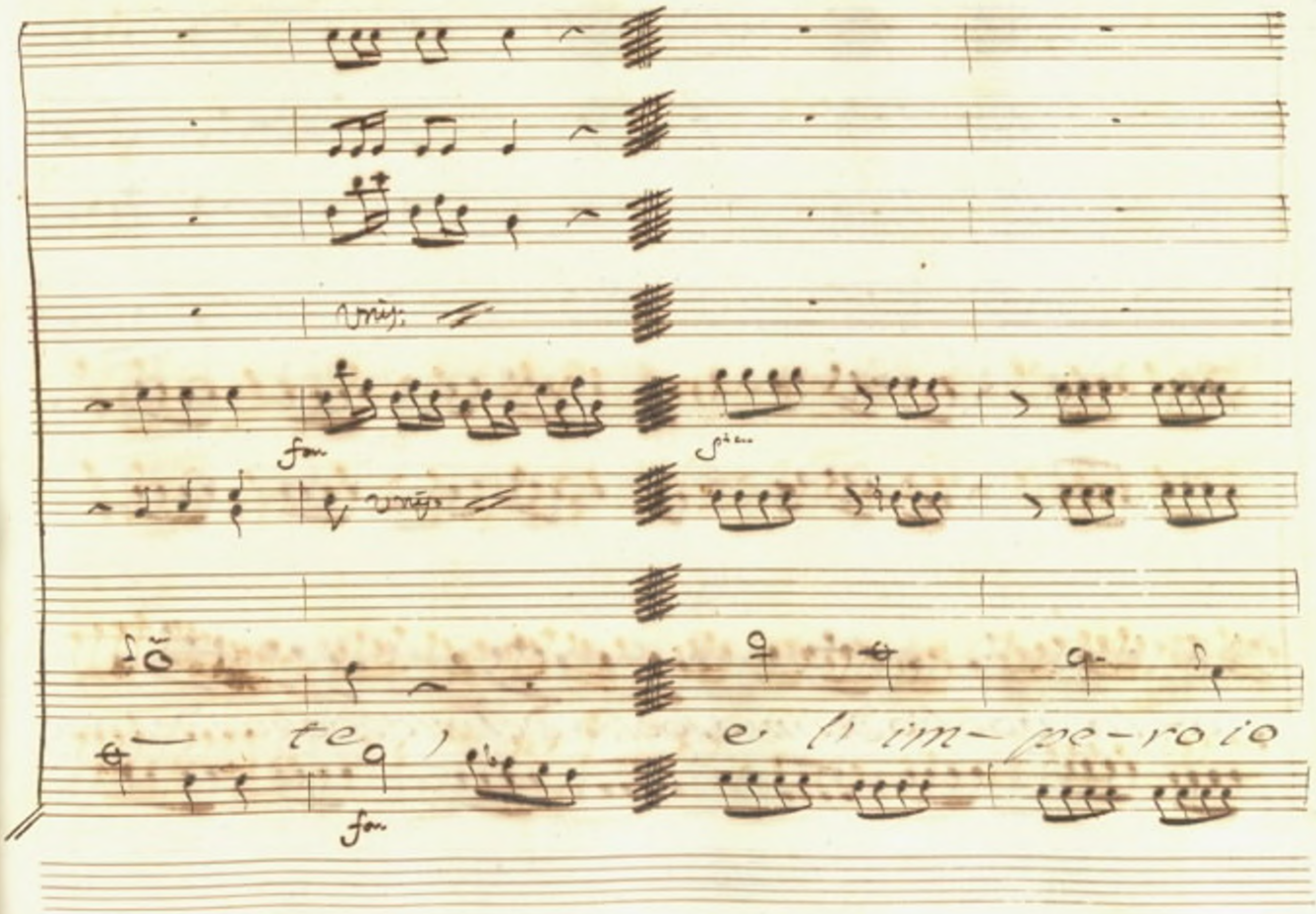

Con V. V.
mio cor.

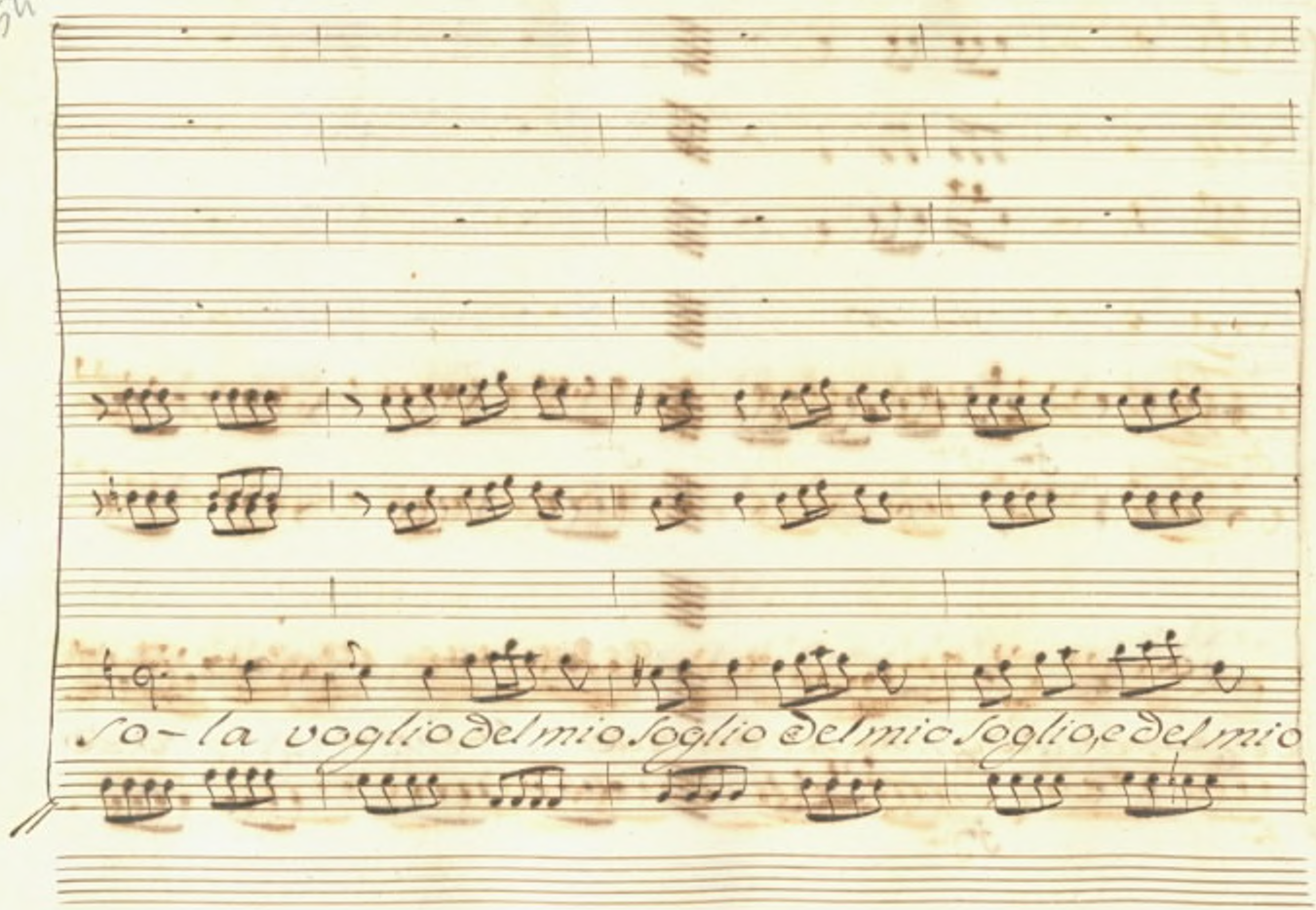

f.
fon.
Col B.

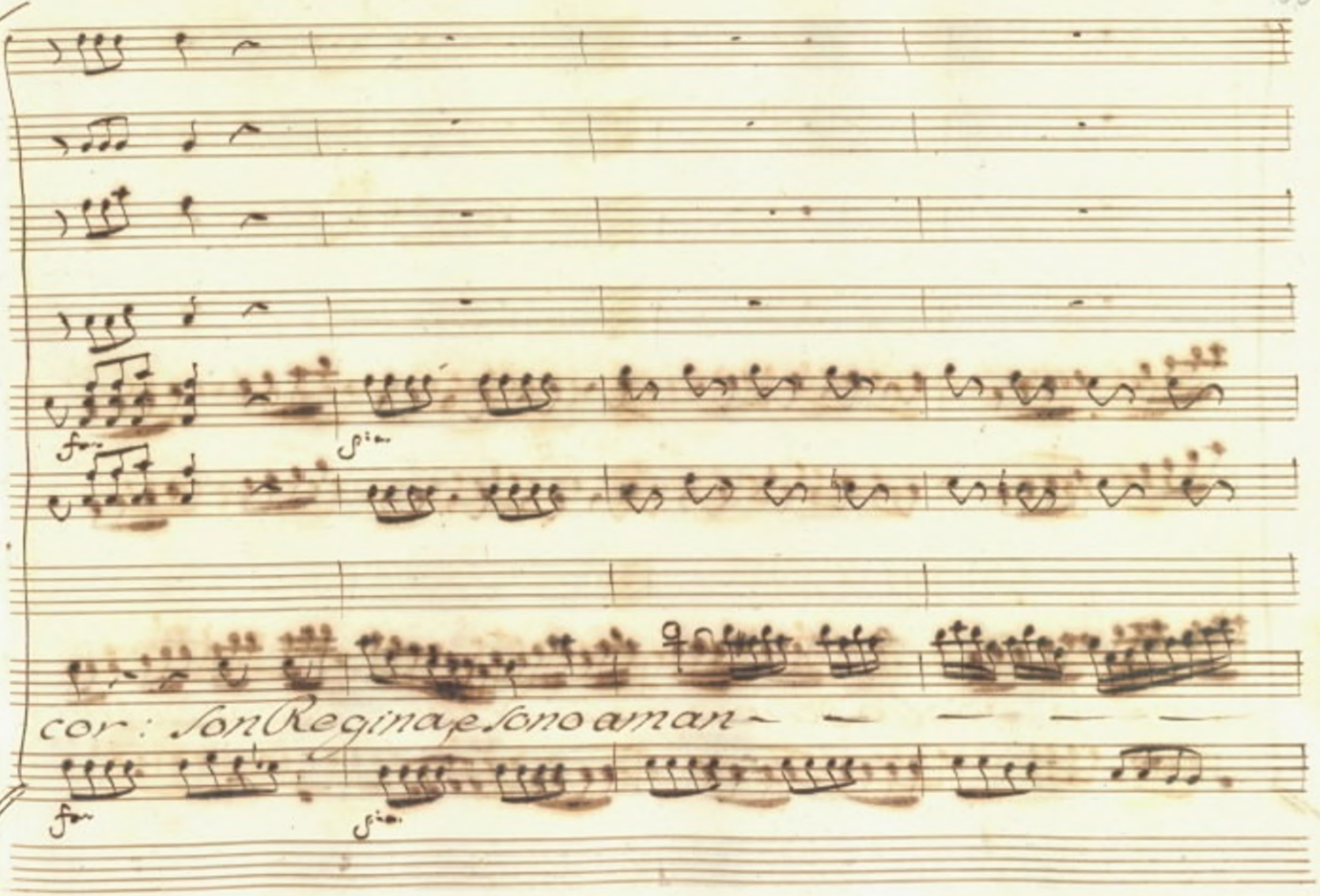

Vrij:
pia.
Vrij:
Col B:
Son Regina, e
pia.

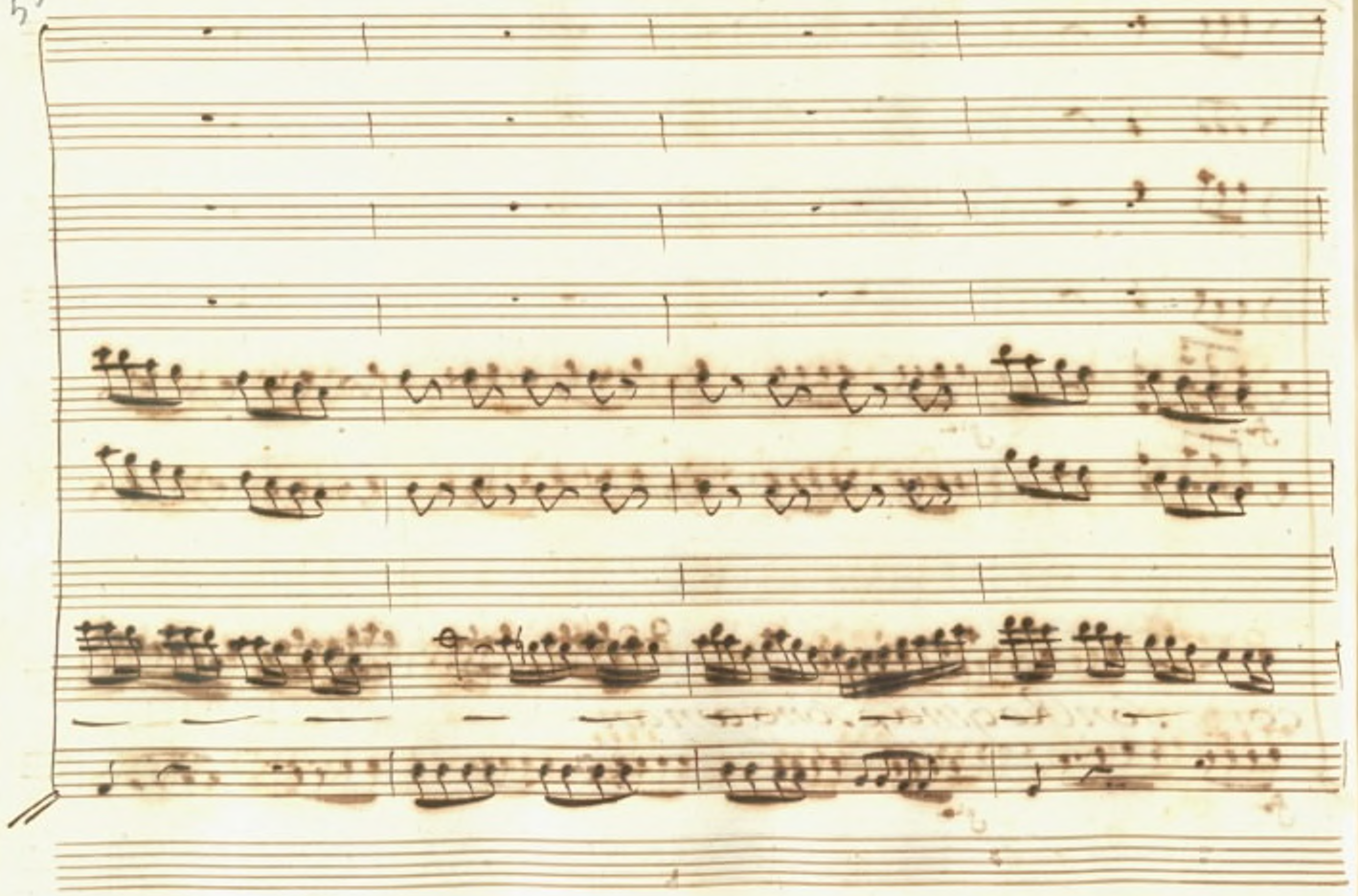

so — no amante, e so-no aman — — —

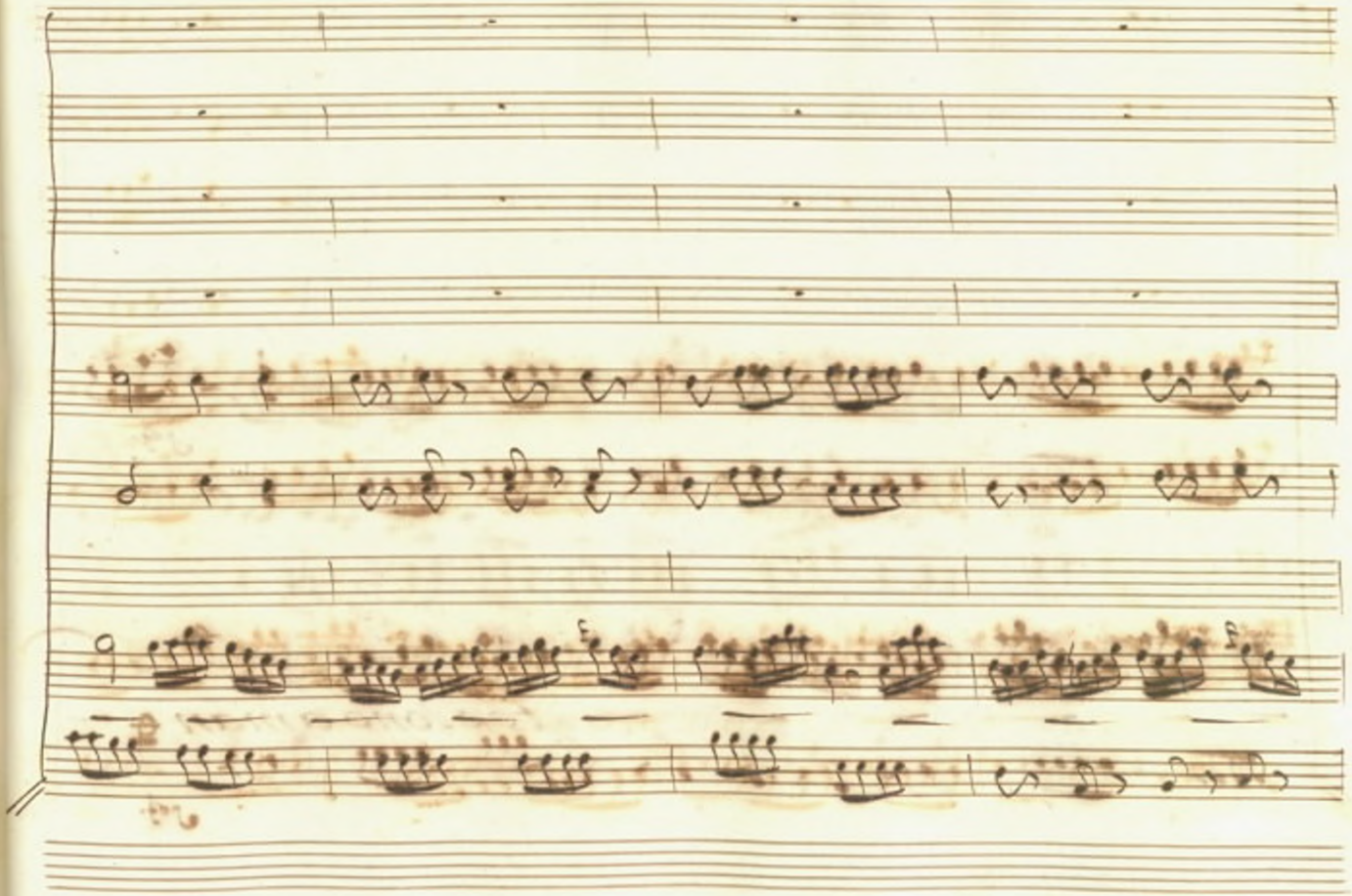


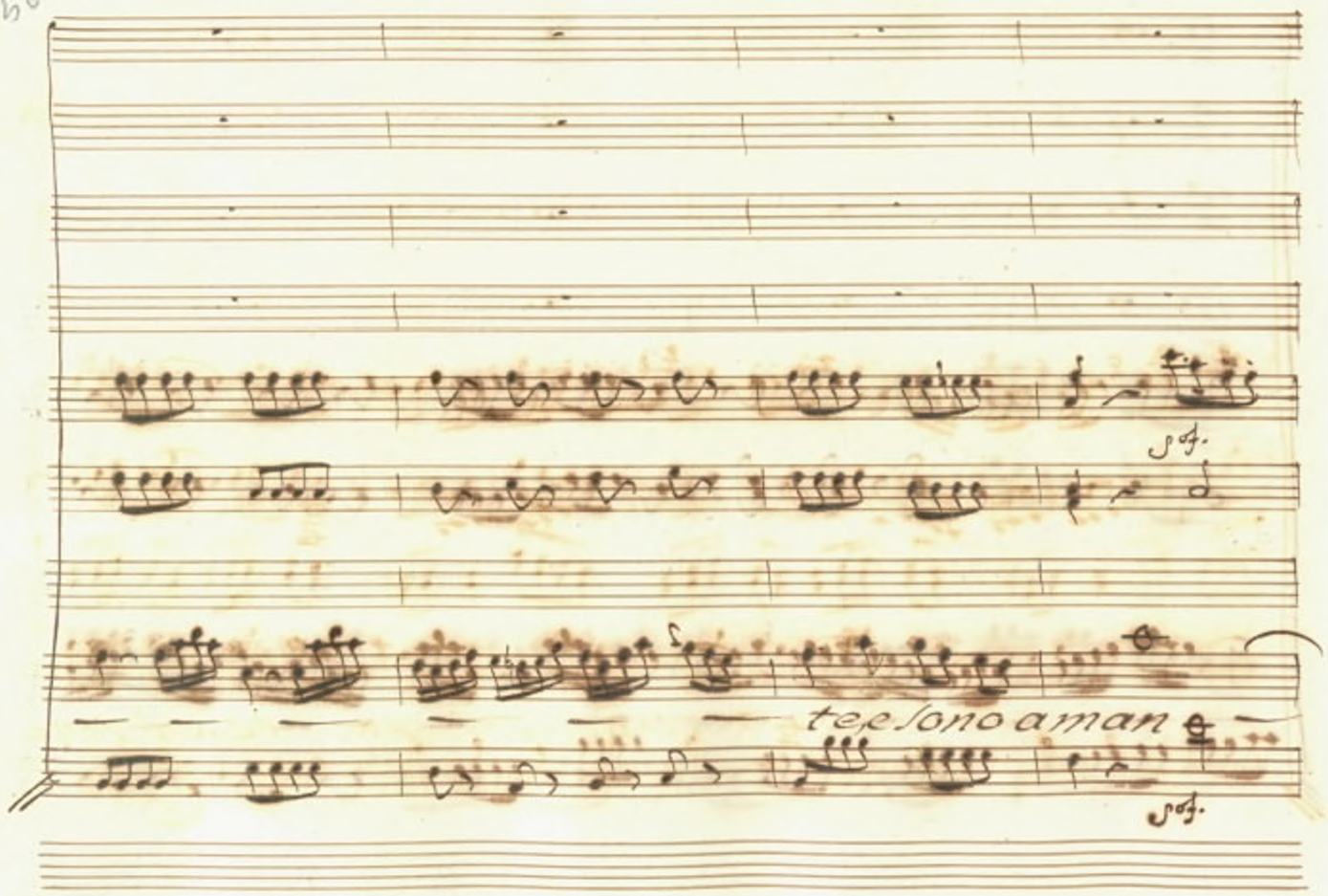

te
e l'im- pe- ro io

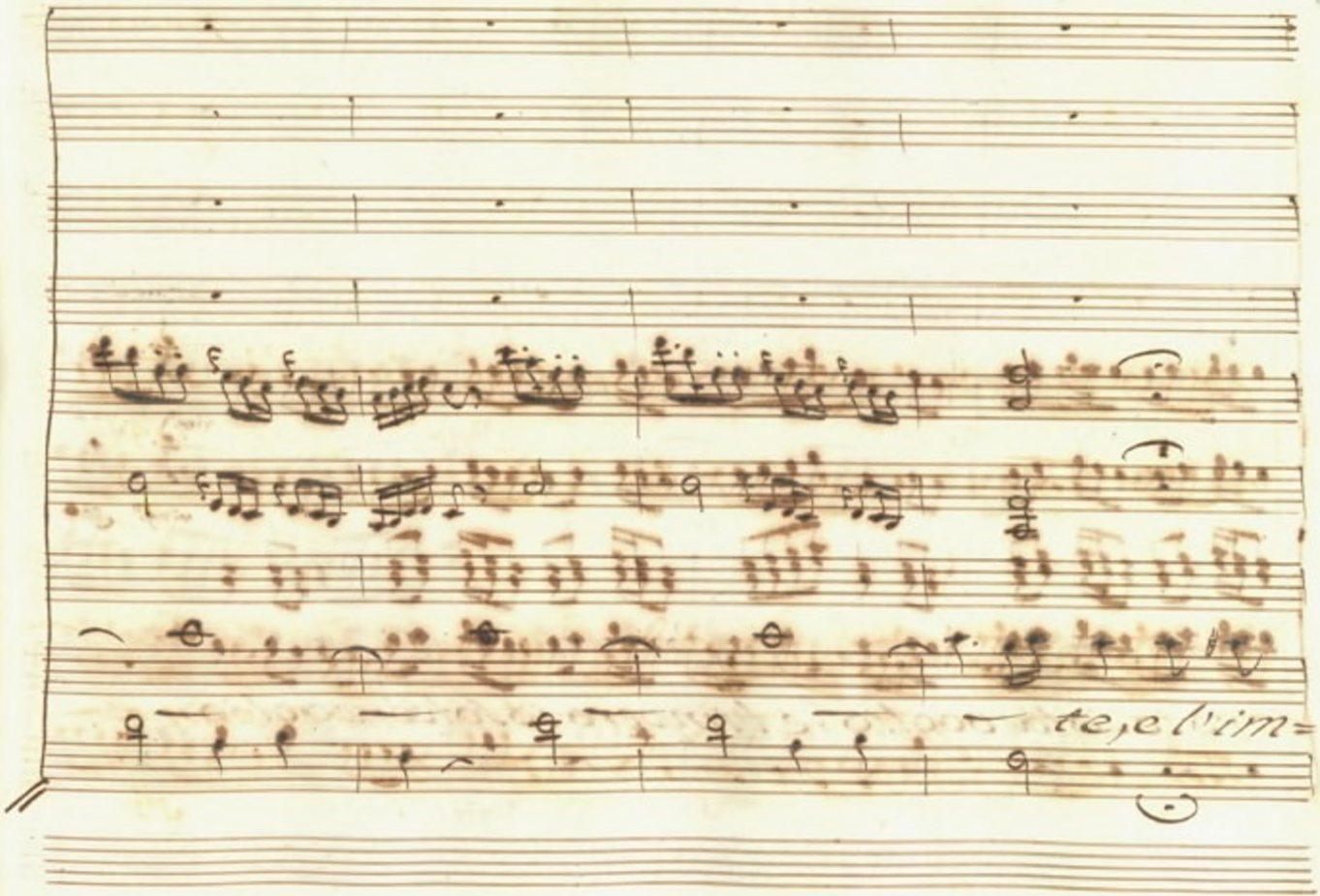

so-la voglio del mio soglio del mio soglio e del mio

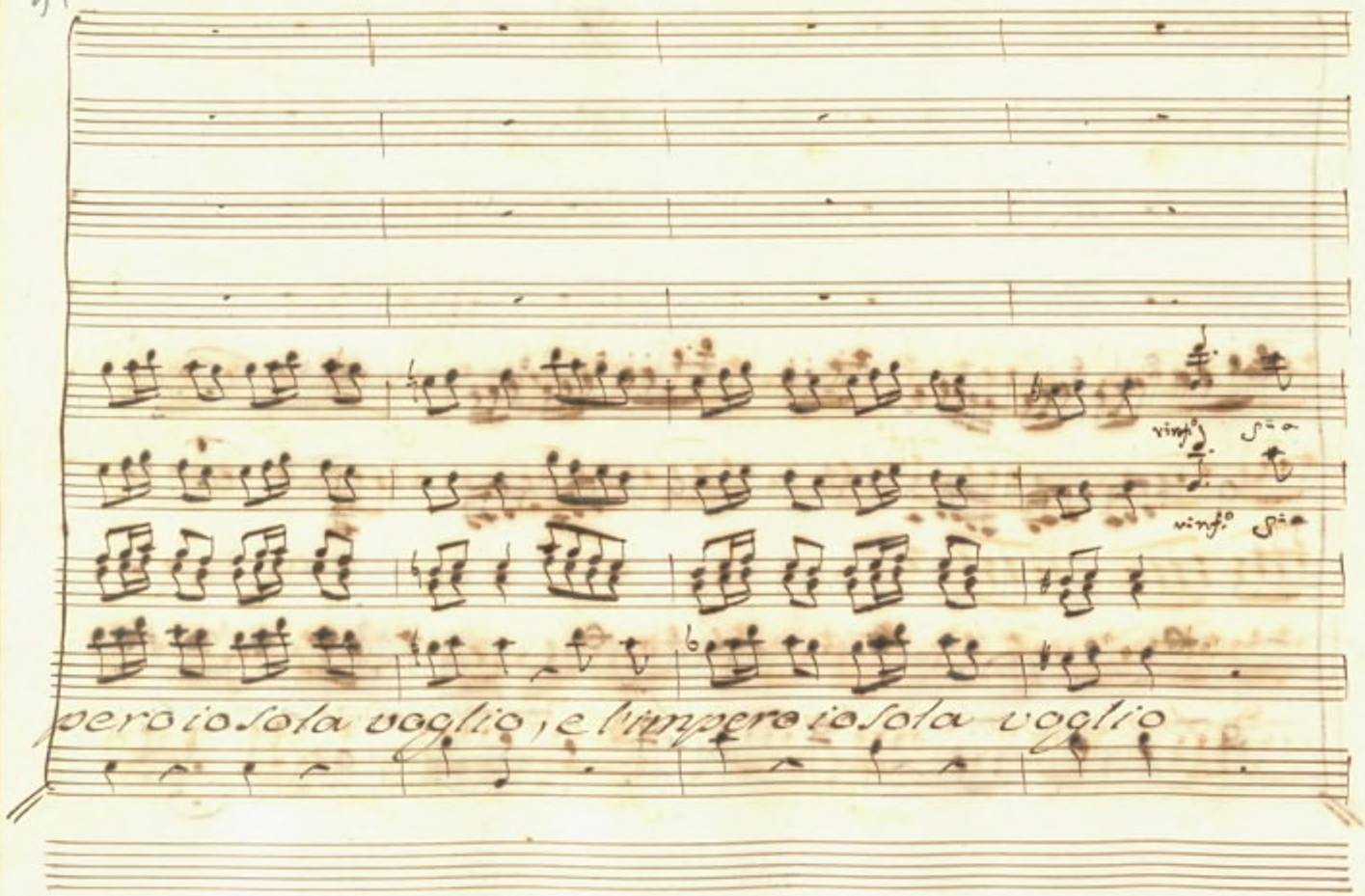

cor: Son Regina e sono aman-

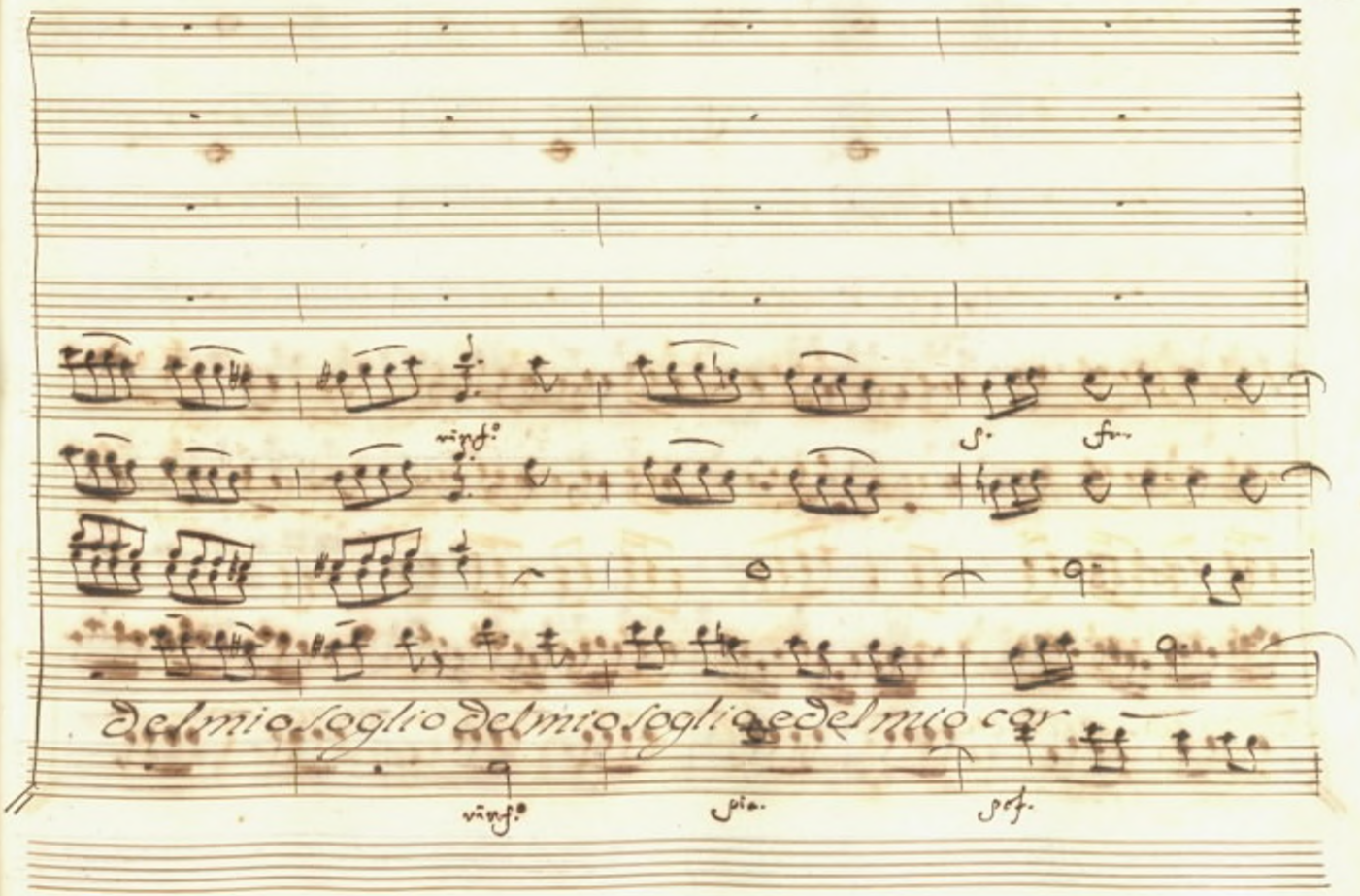


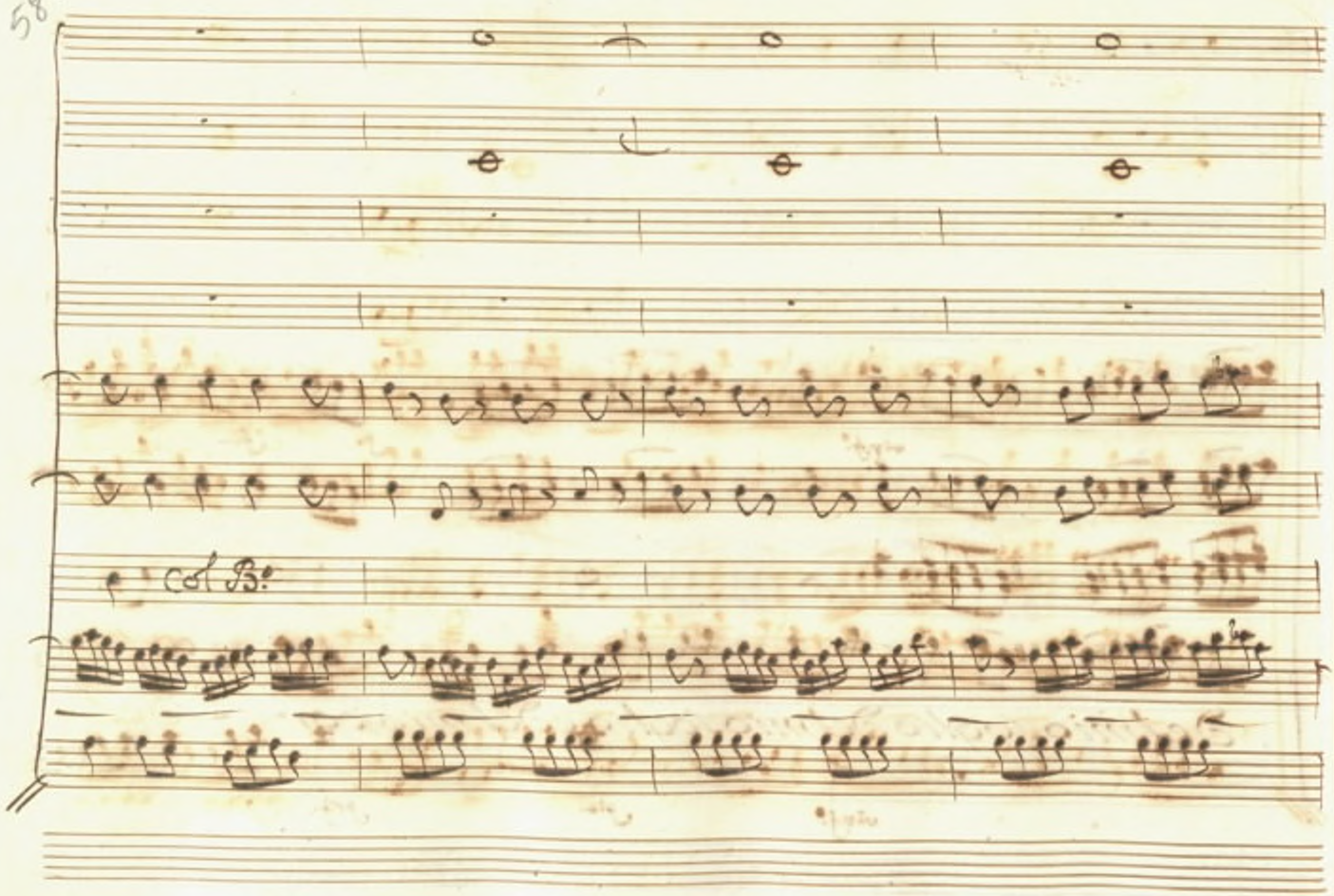


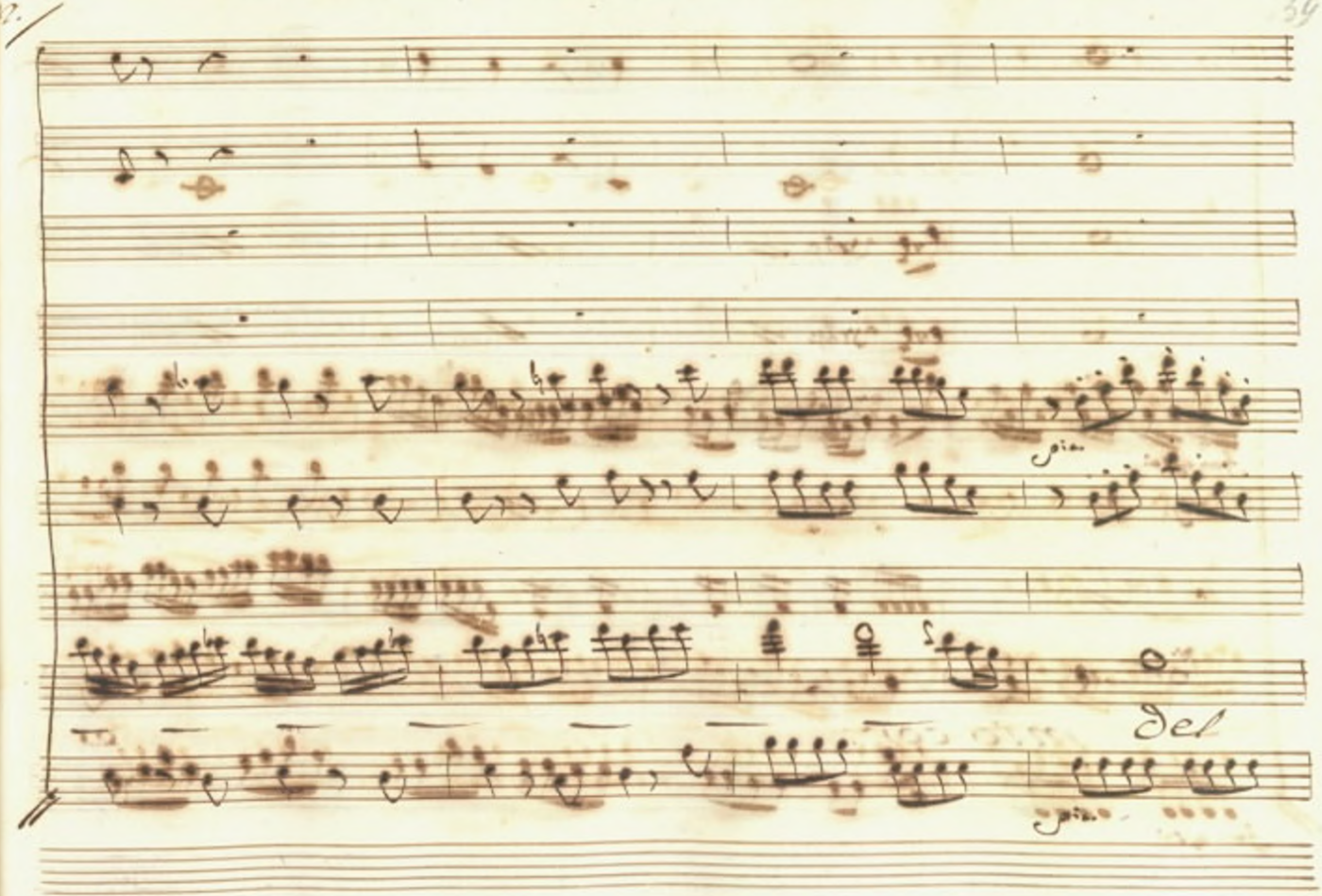

sf.
te lono aman
sf.

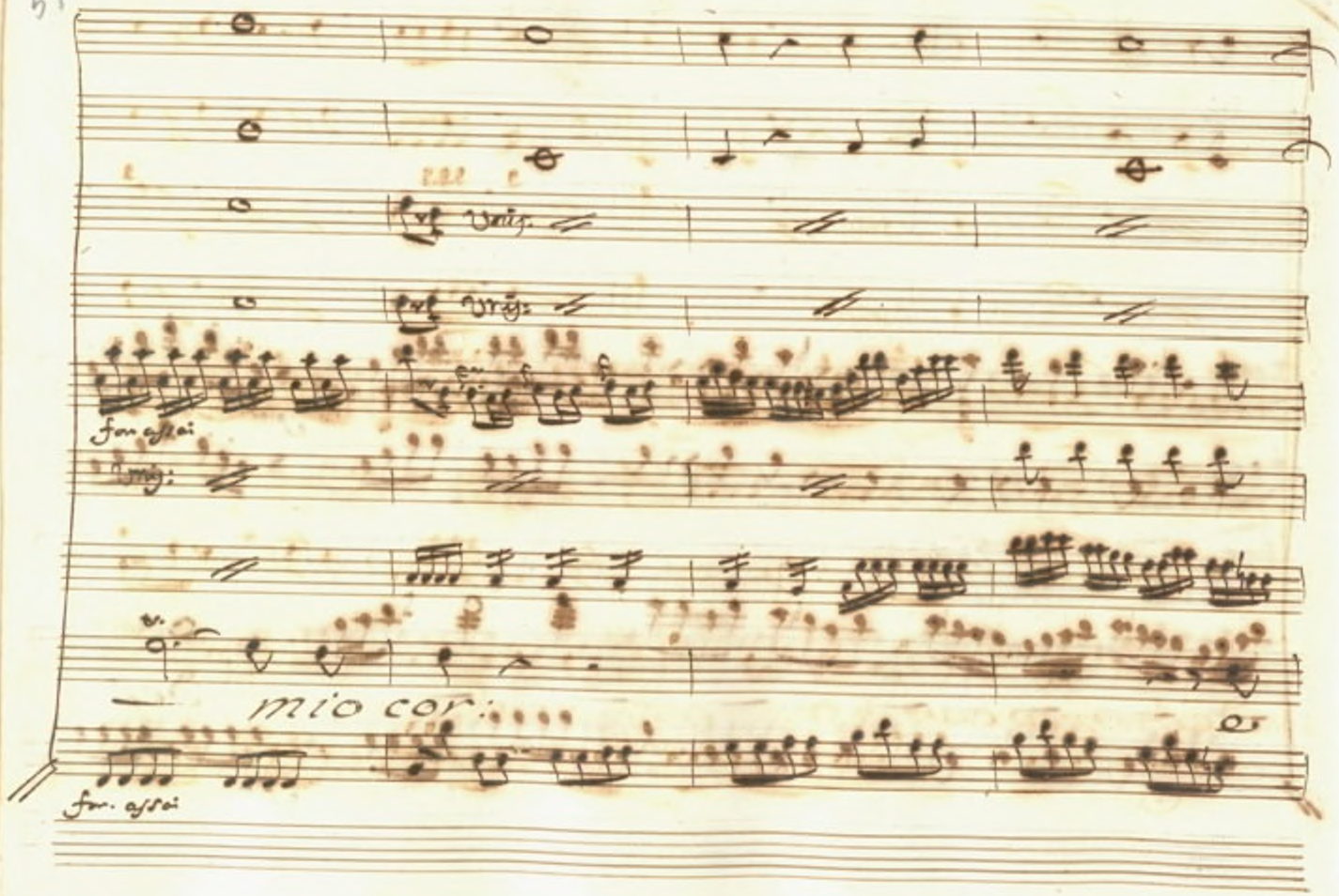

te, e l'im=

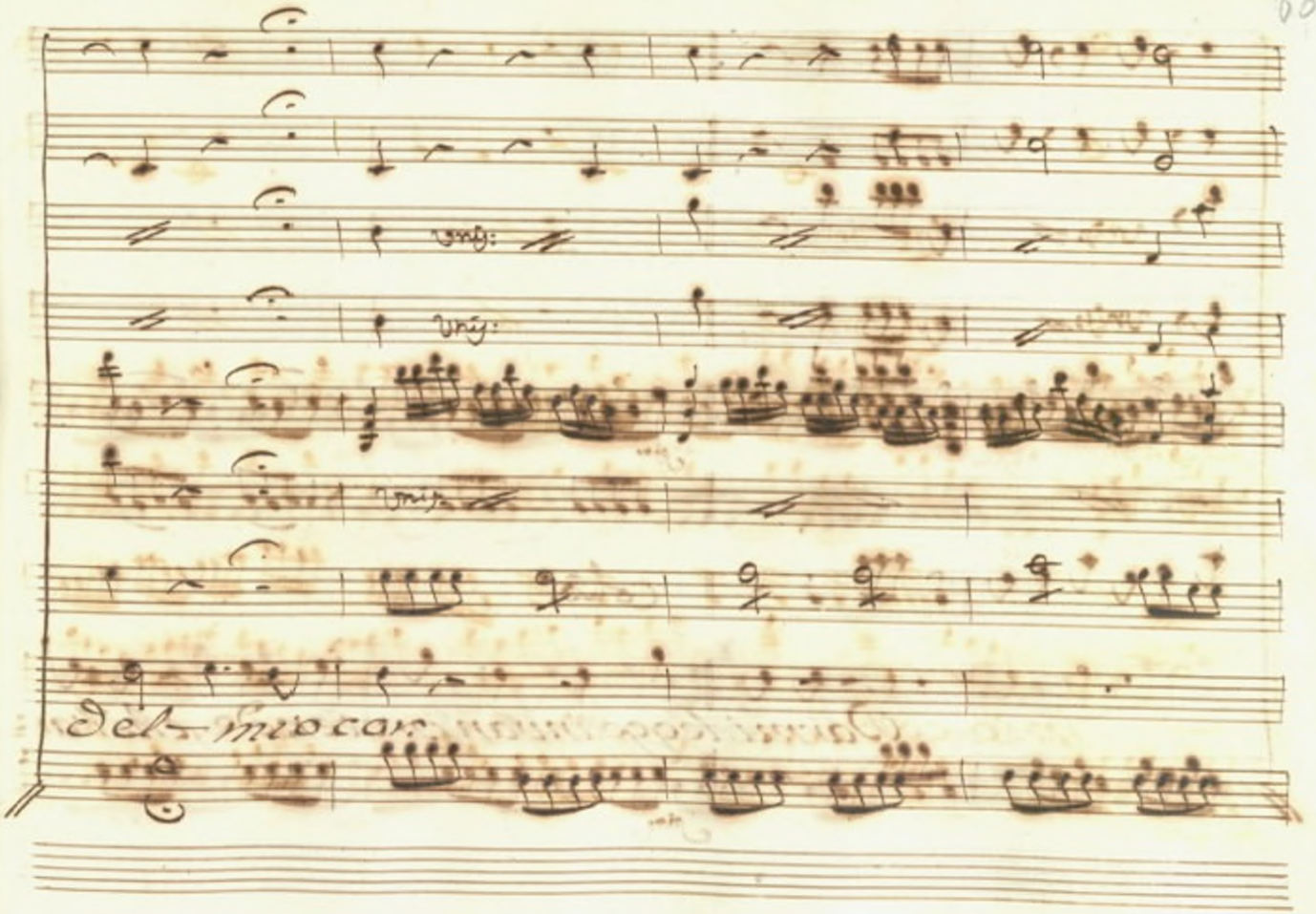

vingt
vingt
spero io sola voglio, e l'impero io sola voglio

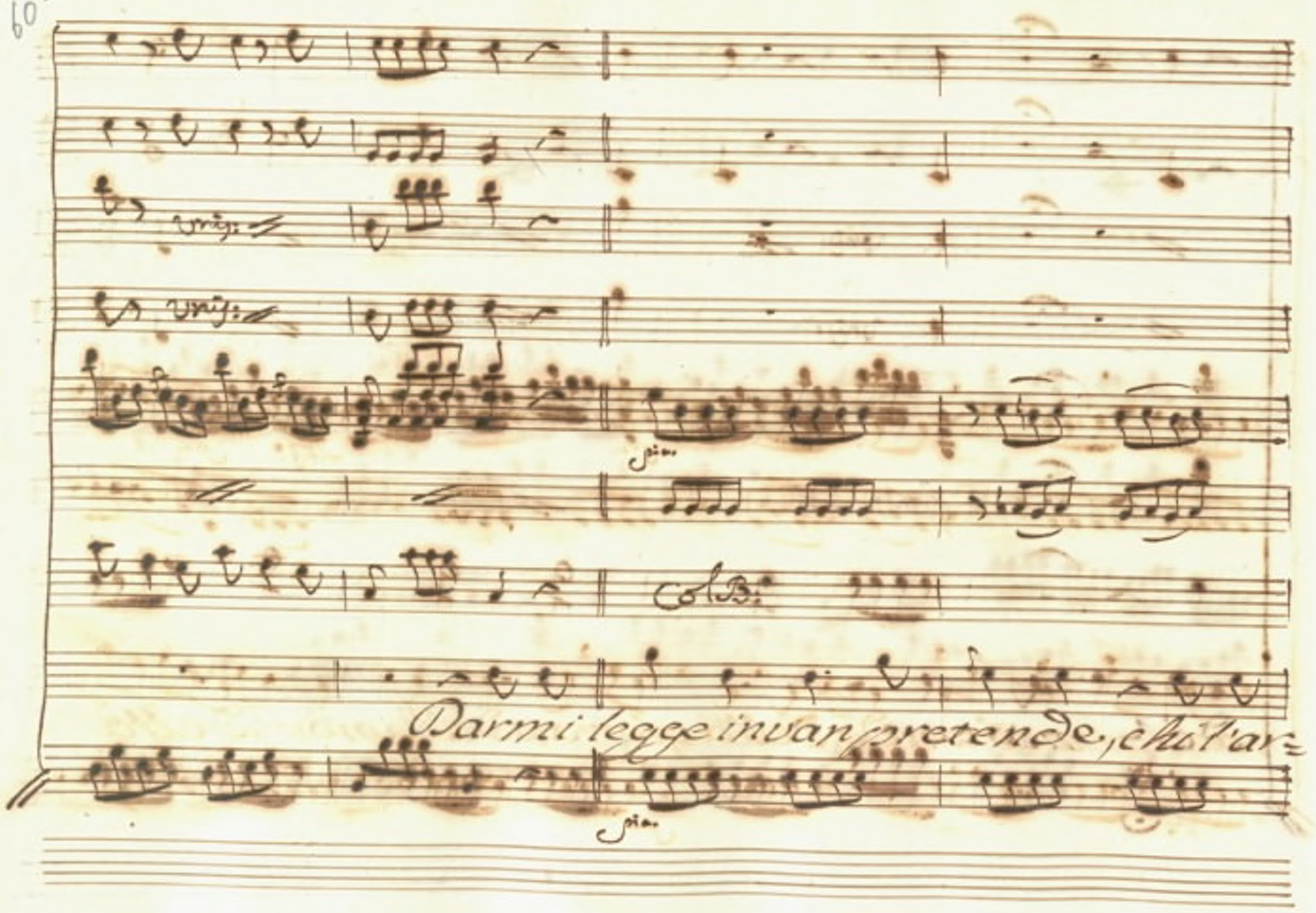

del mio soglio del mio soglio e del mio cor

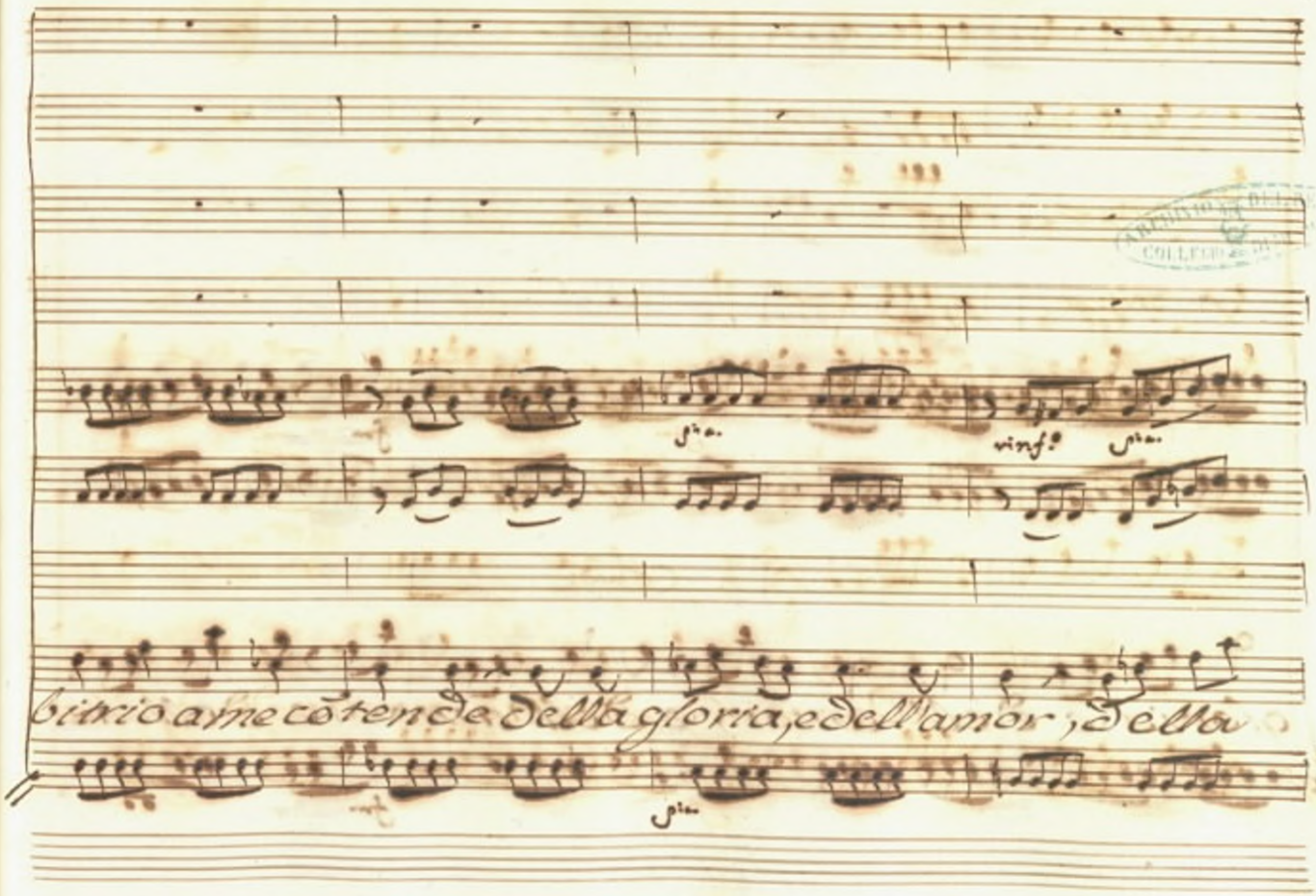

Col B:

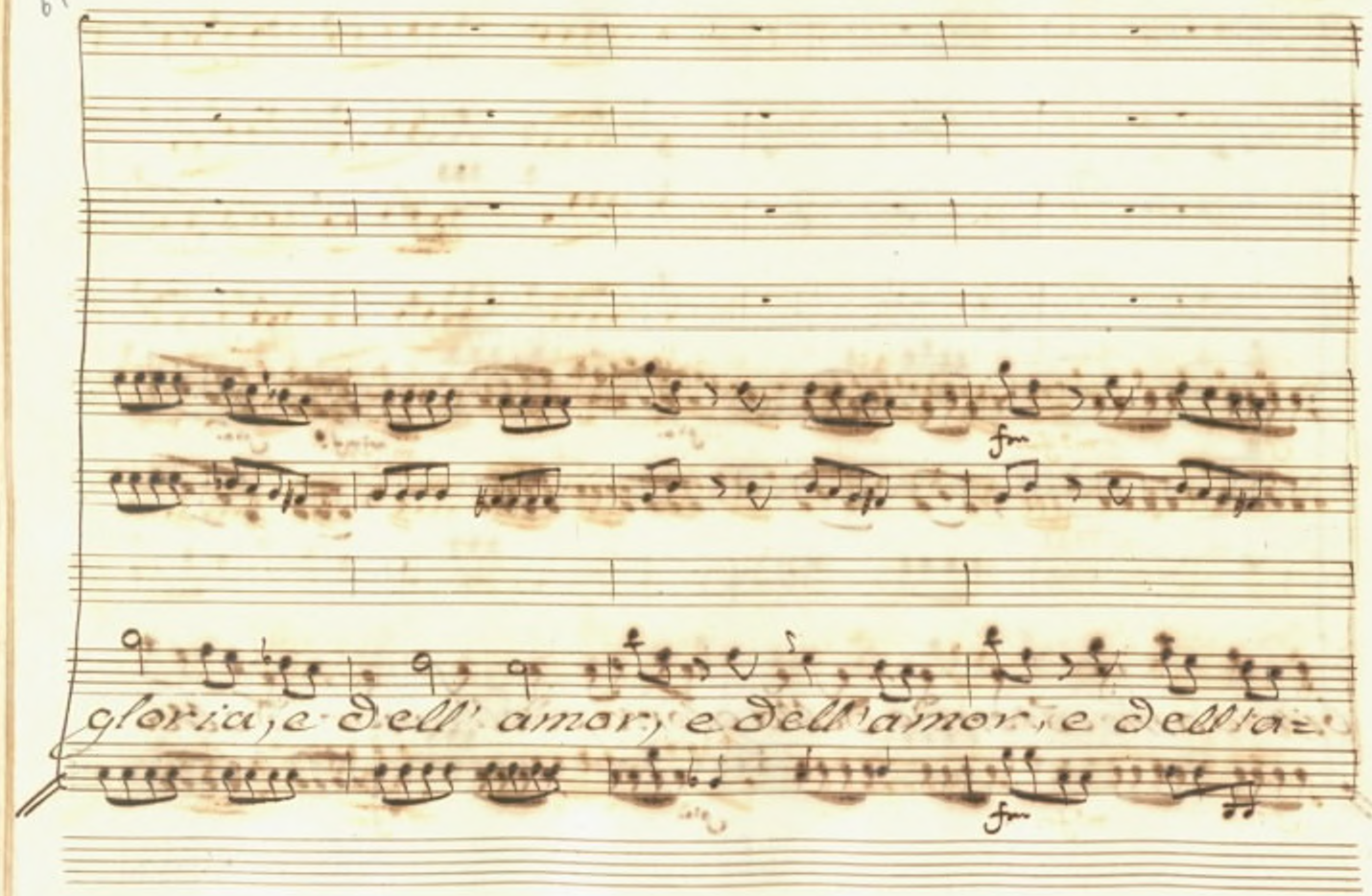

Del

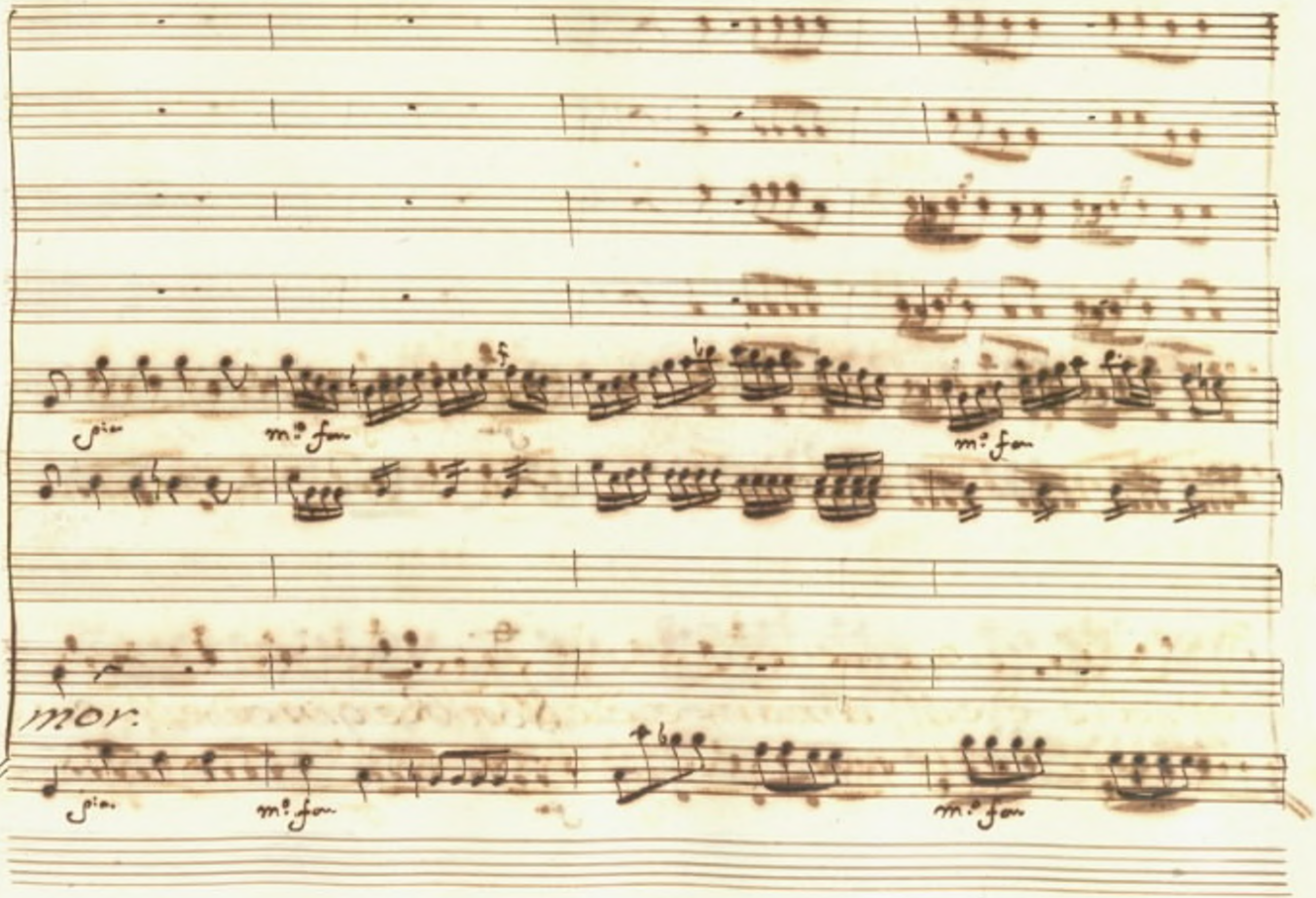

Unis.
Unis:
for. assai
Unis:
mio cor:
for. assai

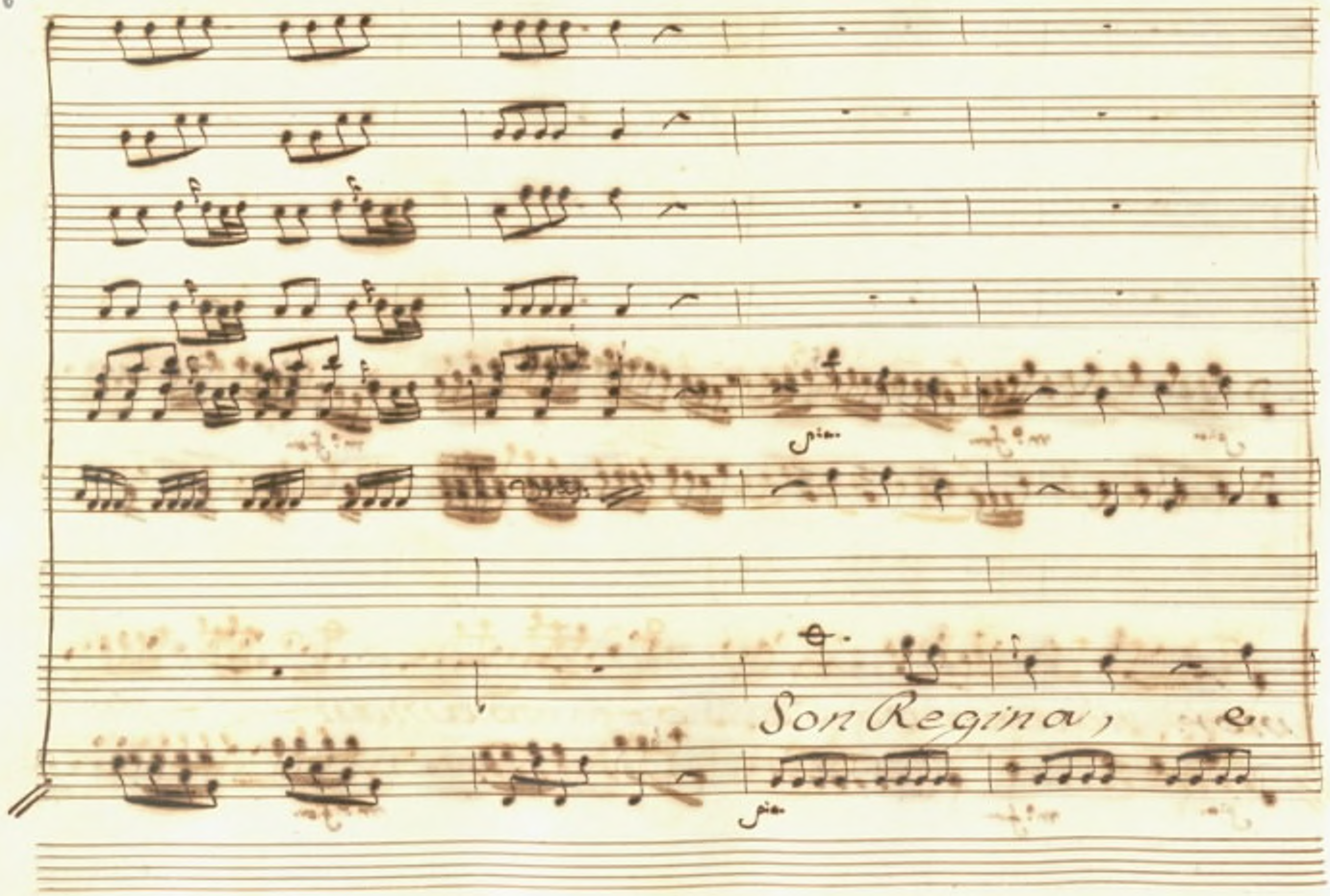

Del-mio cor

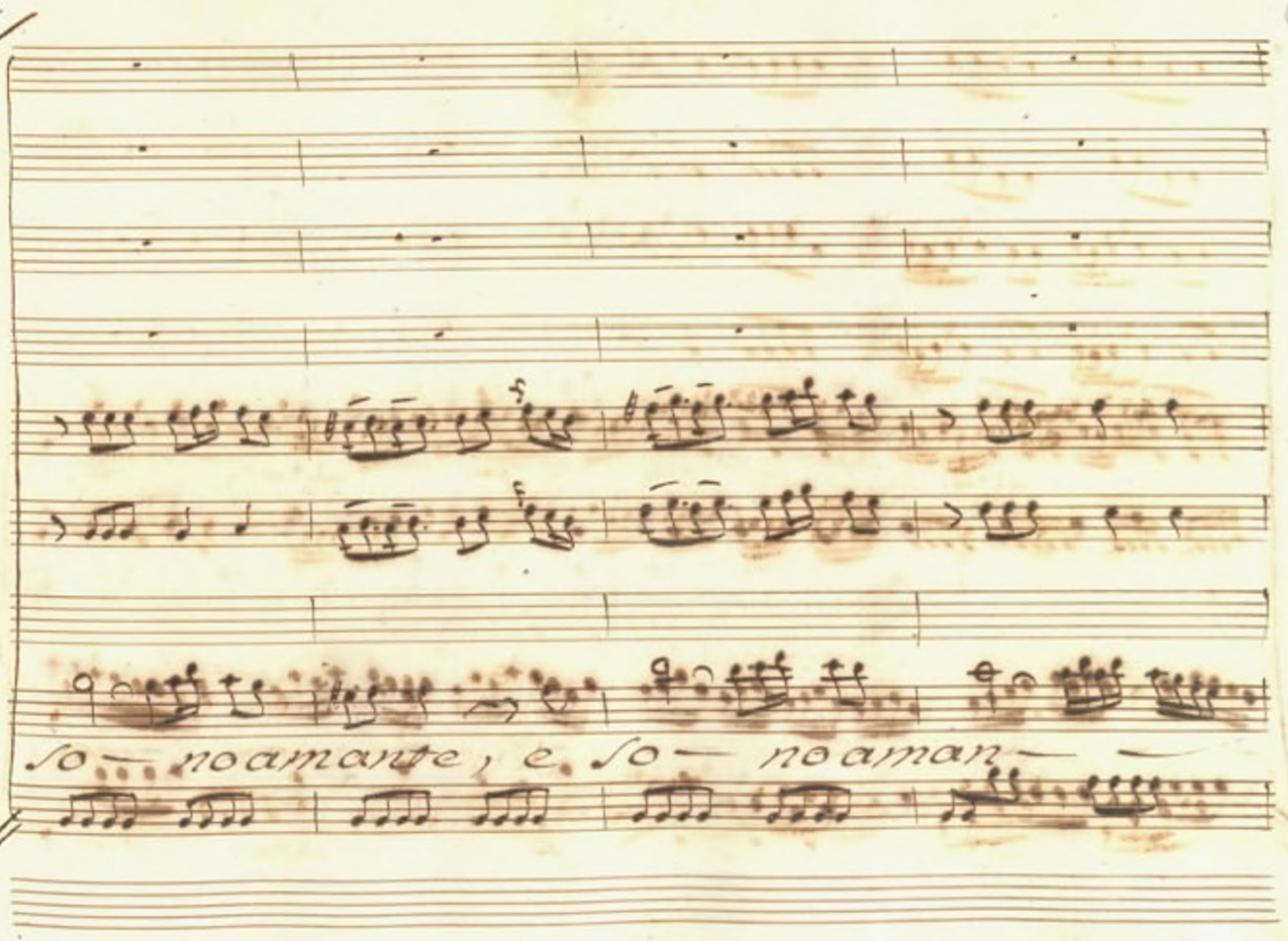

Parmi legge invan pretende, ch'ha l'ar=

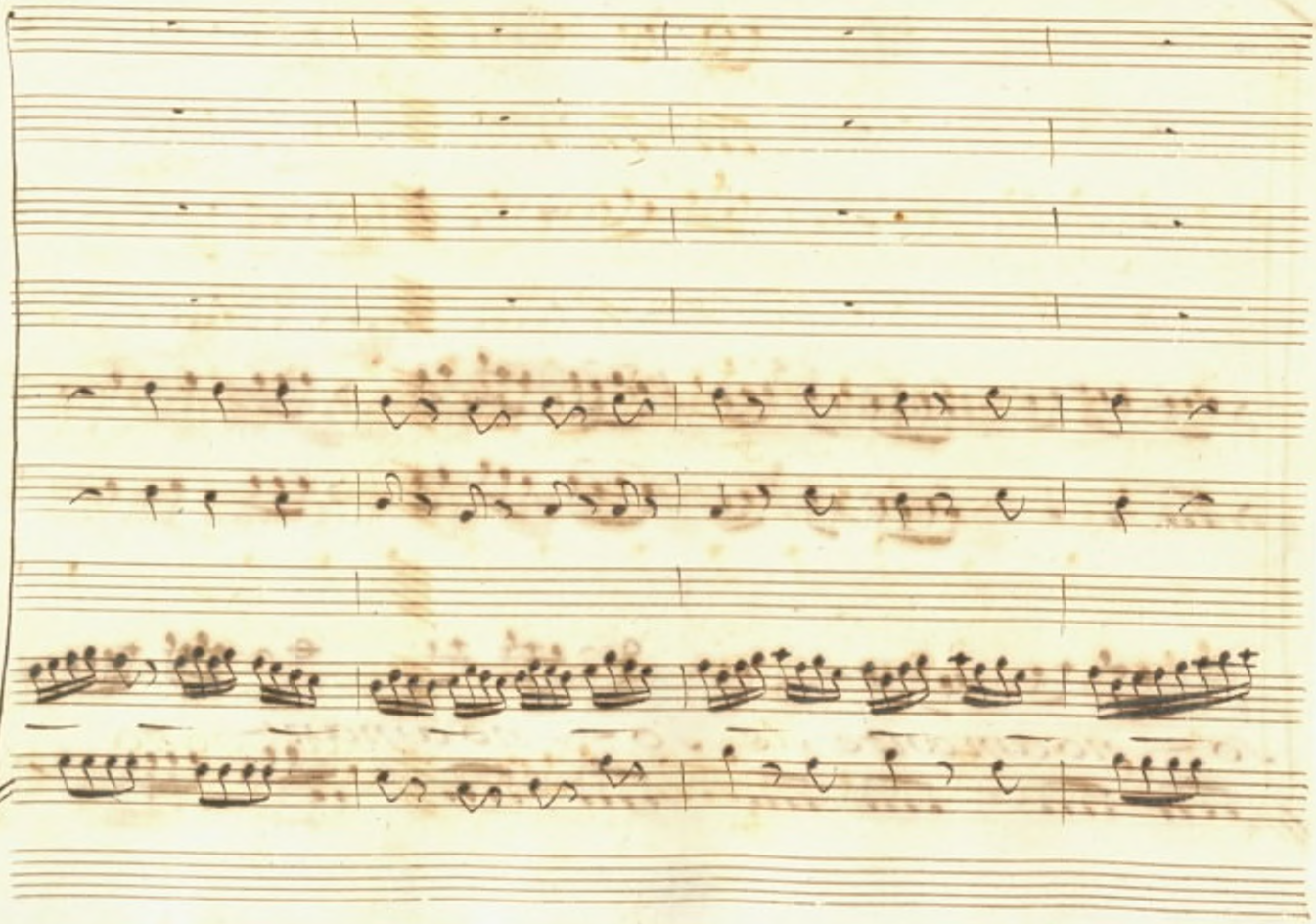

rinf.o
bitrio a me cõtende della gloria, e dell'amor, della

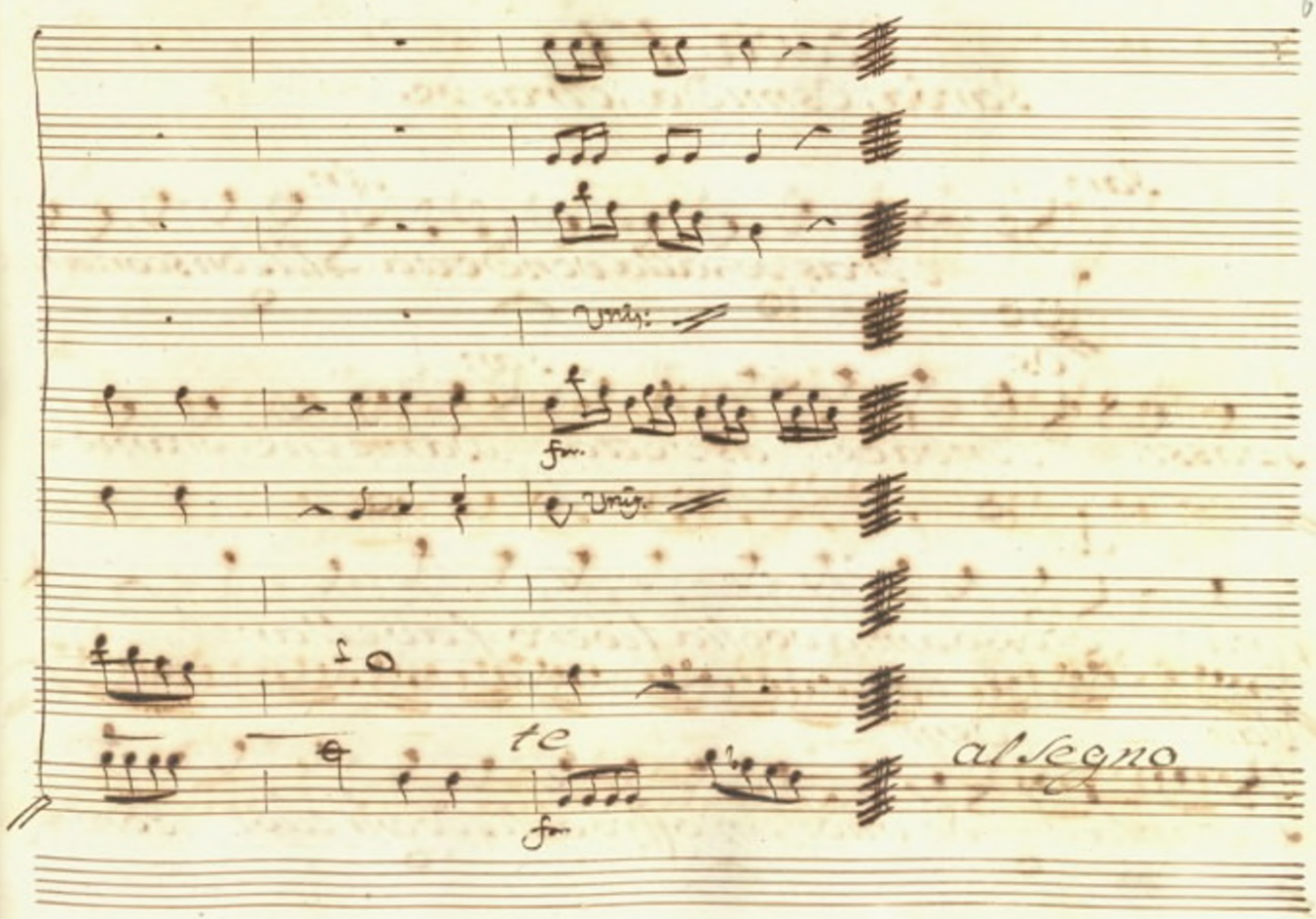

fm
gloria, e dell' amor, e dell'amor, e della=
fm


mor.


Son Regina,

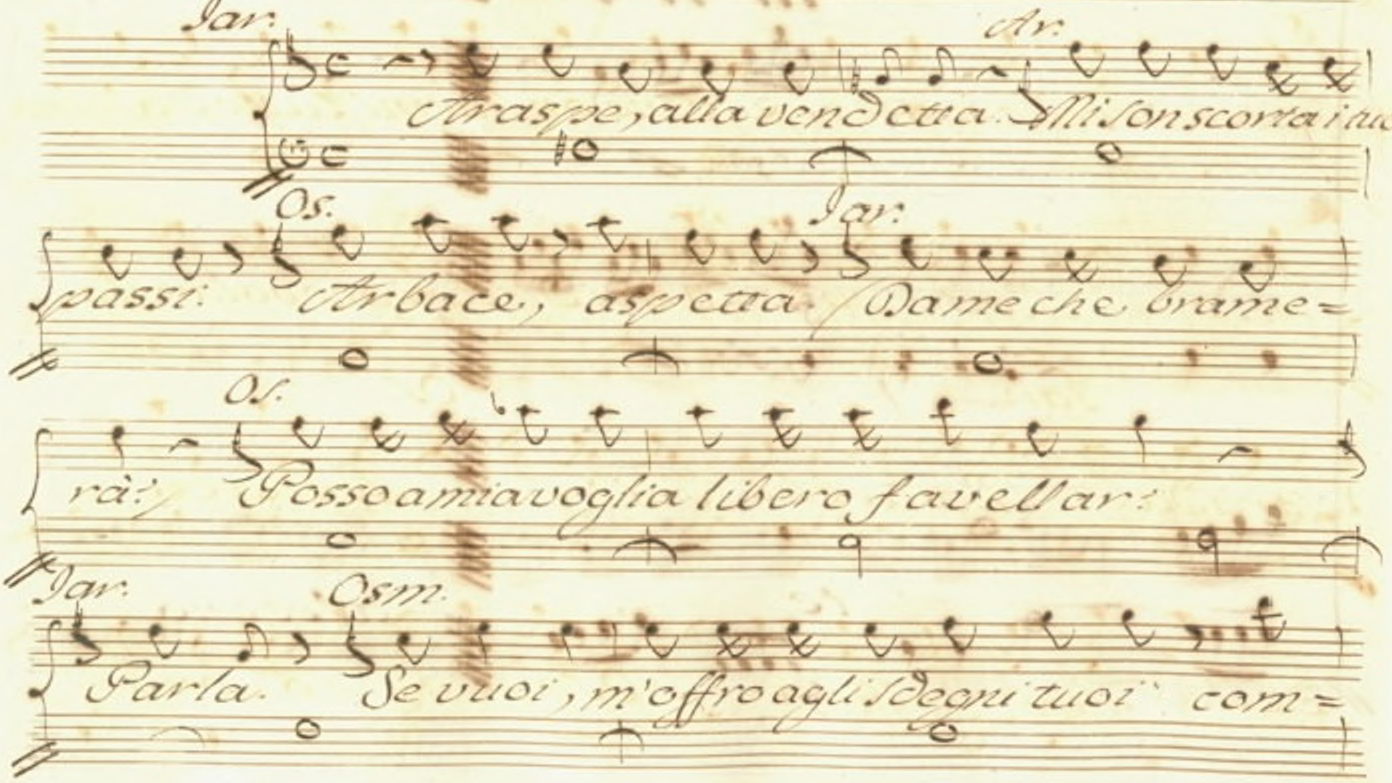

so — no amante, e so — no aman — —

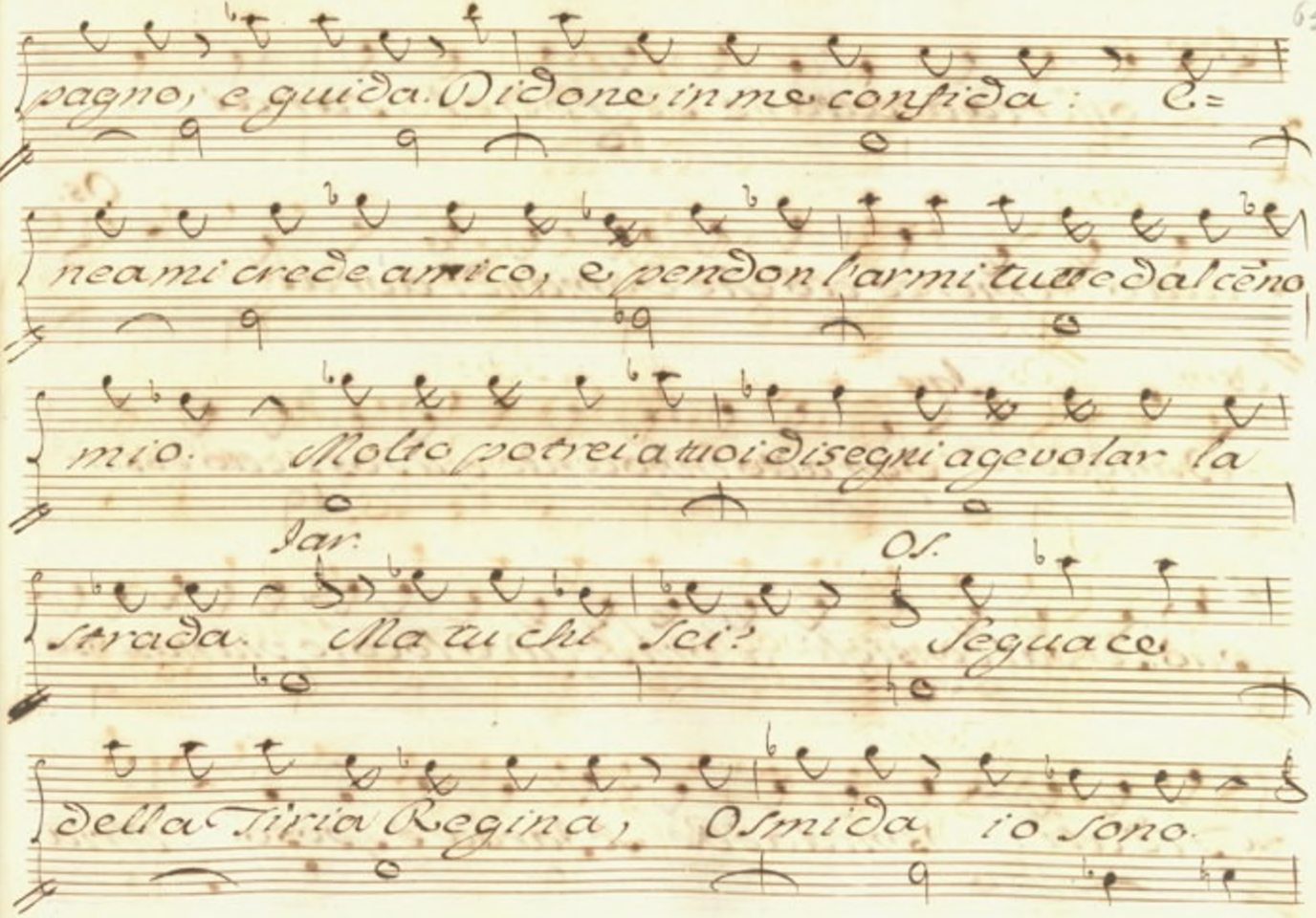


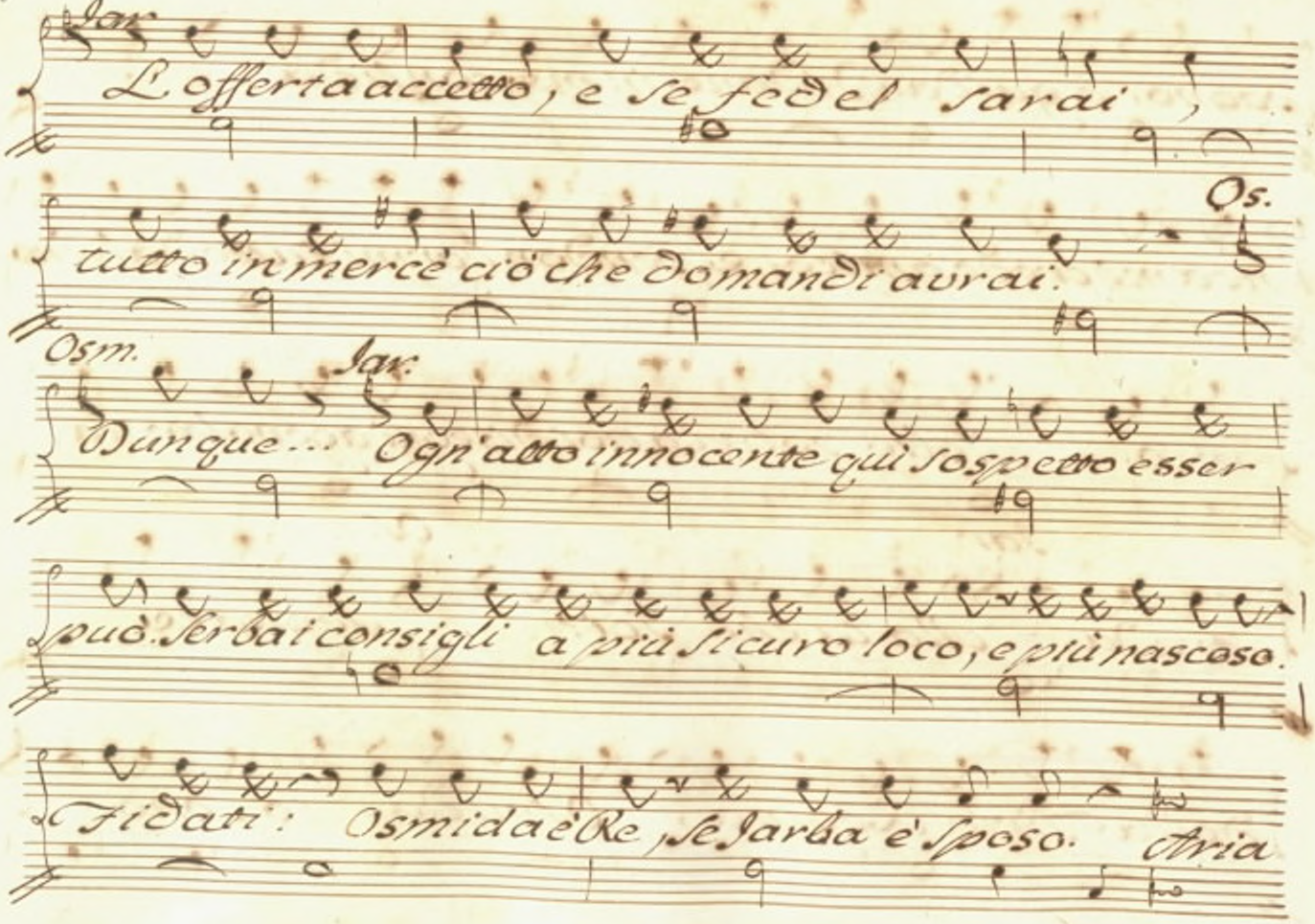

Unis:
fr.
Unis.
te
fr.
al Segno

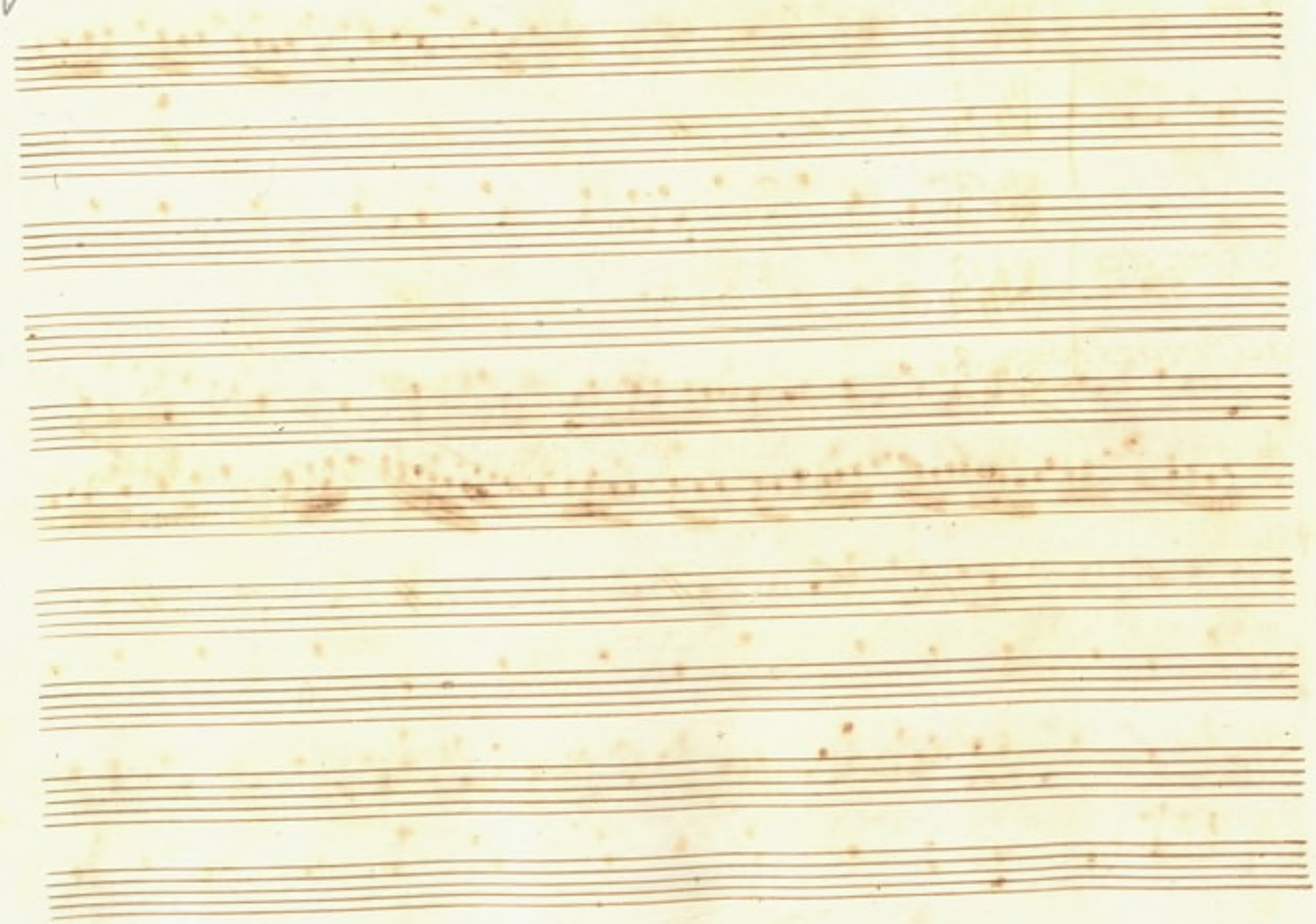
Scena VI.

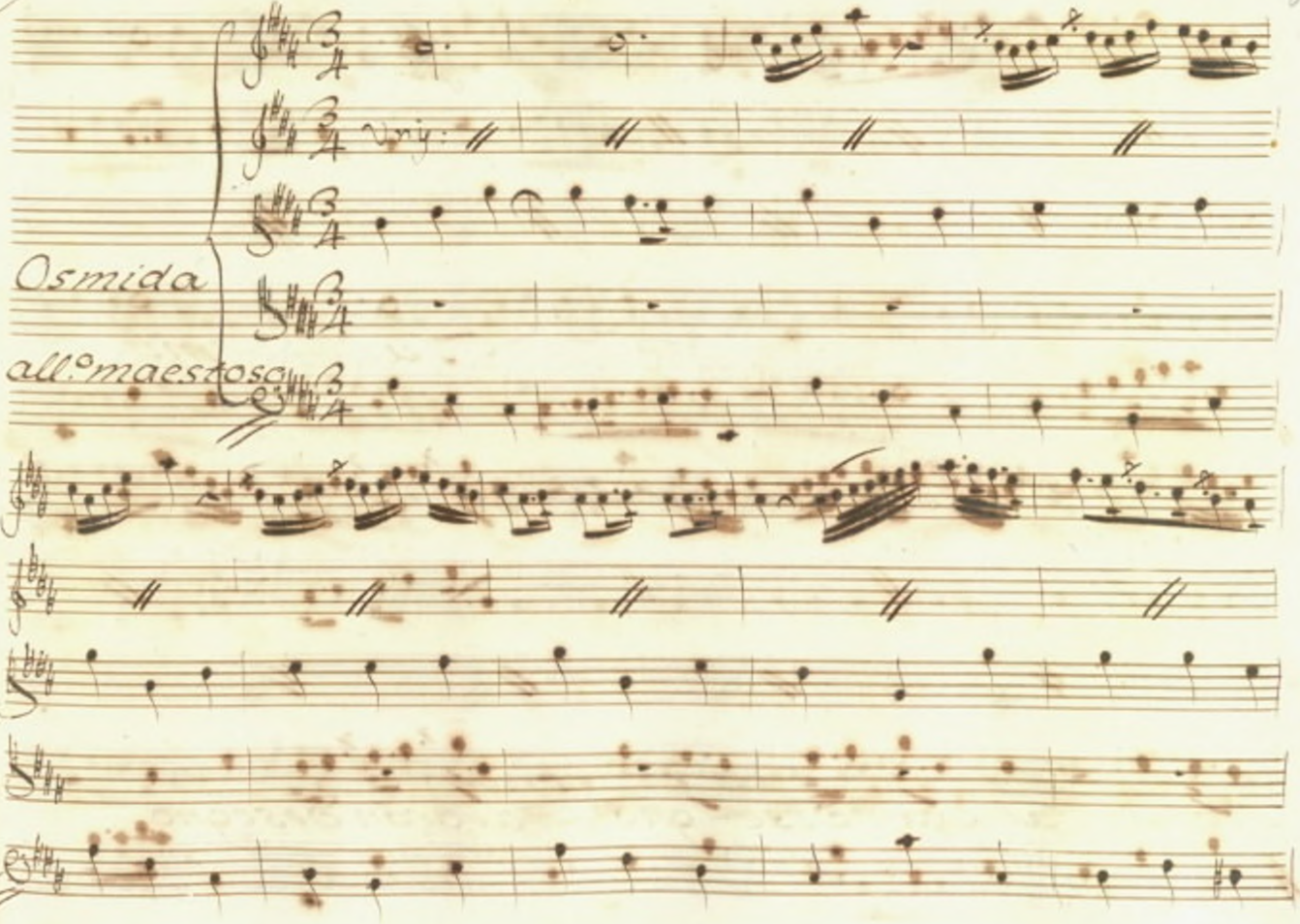
Iarba, Osmida, Araspe.




pagno, e guida. Didone in me confida: C.=
neami crede amico, e pendon l'armi tue dal cēno
mio. Molto potrei a tuoi disegni agevolar la
Iar. Os.
strada. Ma tu chi sei? Seguace
della Tiria Regina, Osmida io sono.


Jar.
L'offerta accetto, e se fedel sarai,
Os.
tutto in mercè ciò che domandi avrai.
Osm.
Jar.
Dunque... Ogn'atto innocente qui sospetto esser
può. Serbai consigli a più sicuro loco, e più nascoso.
Fidati: Osmida è Re, se Jarba è Sposo.
Aria




Osmida
all.o maestoso

pia.

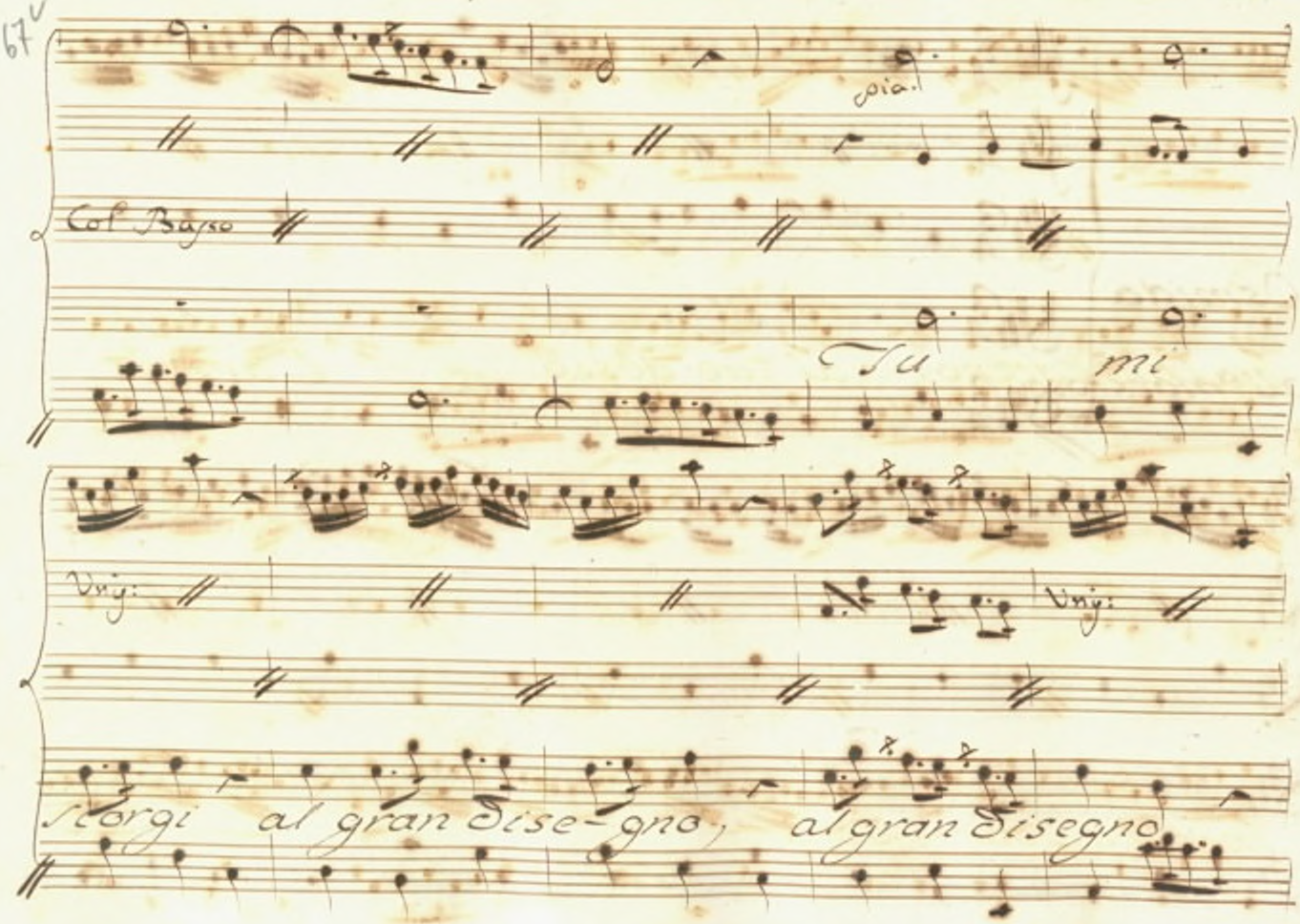
Col Basso

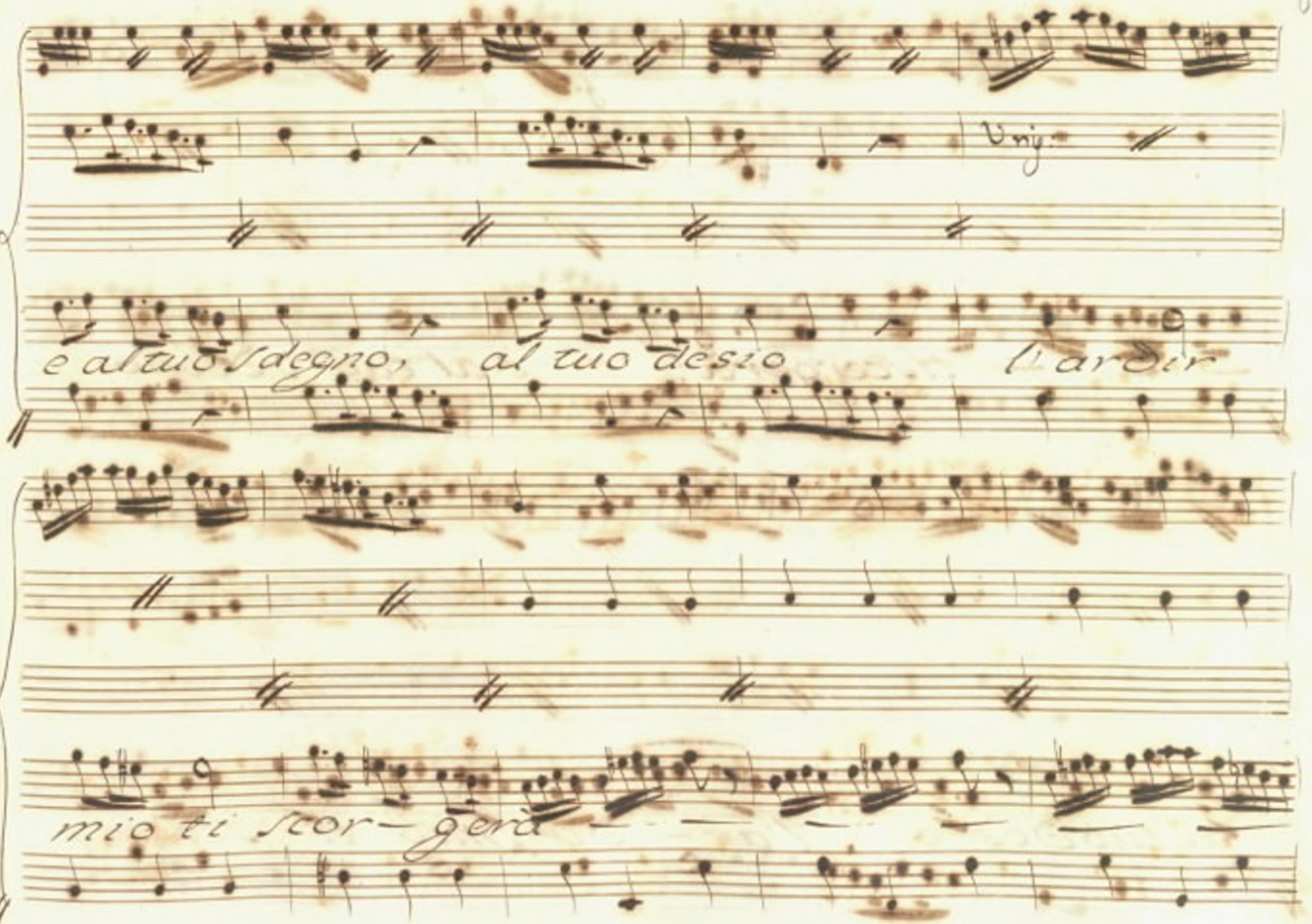
Tu mi

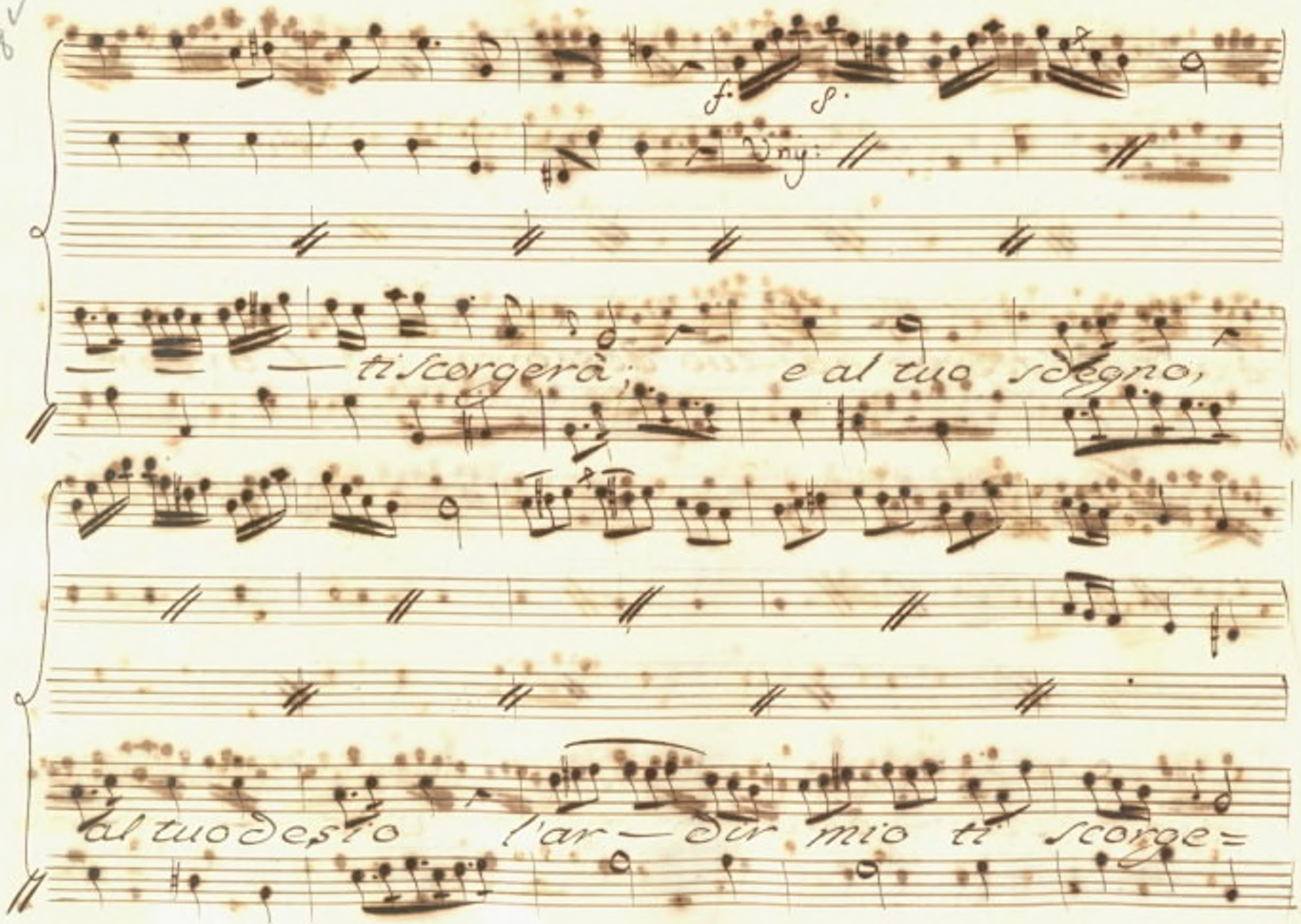
Vnj:

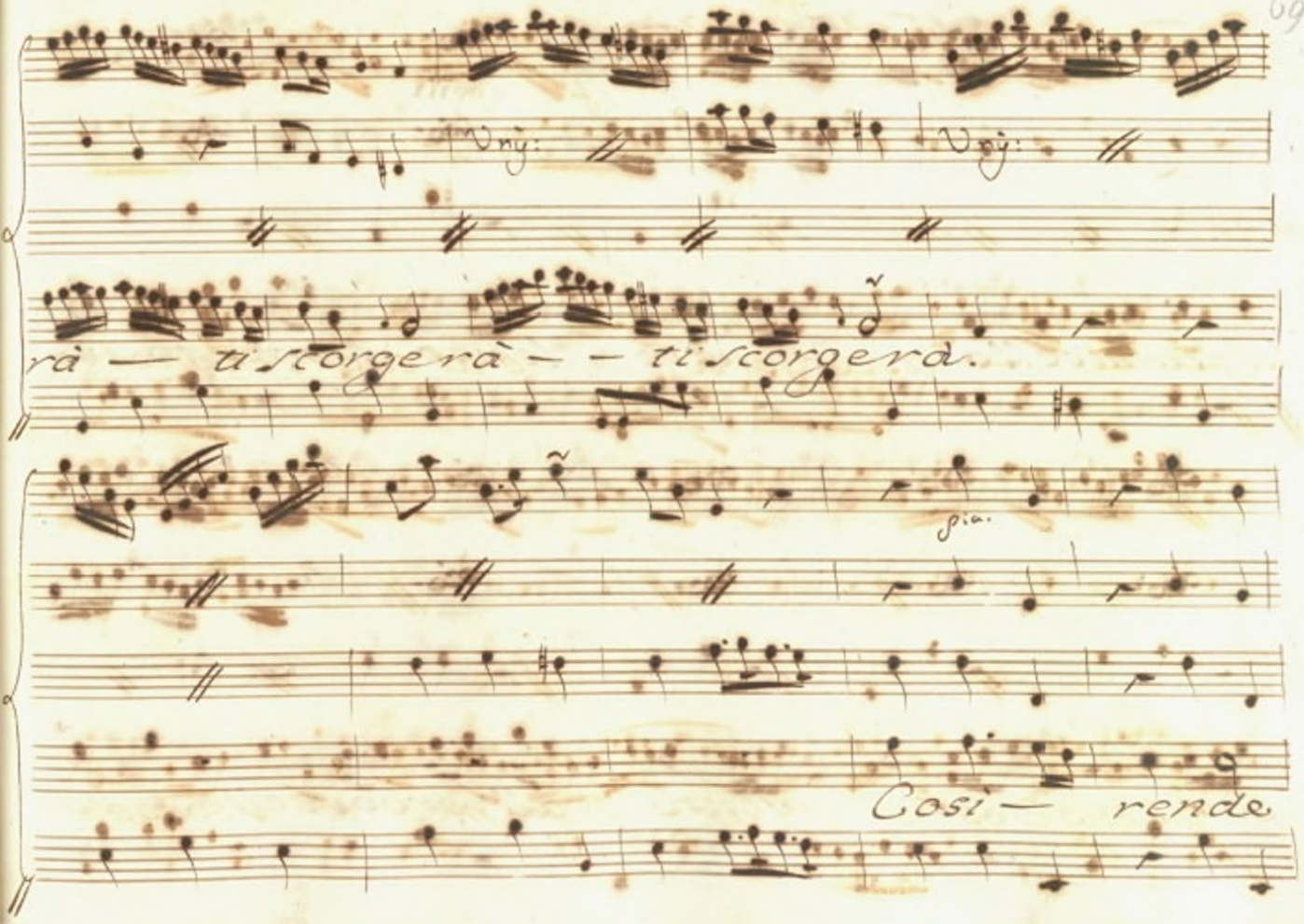
Vnj:

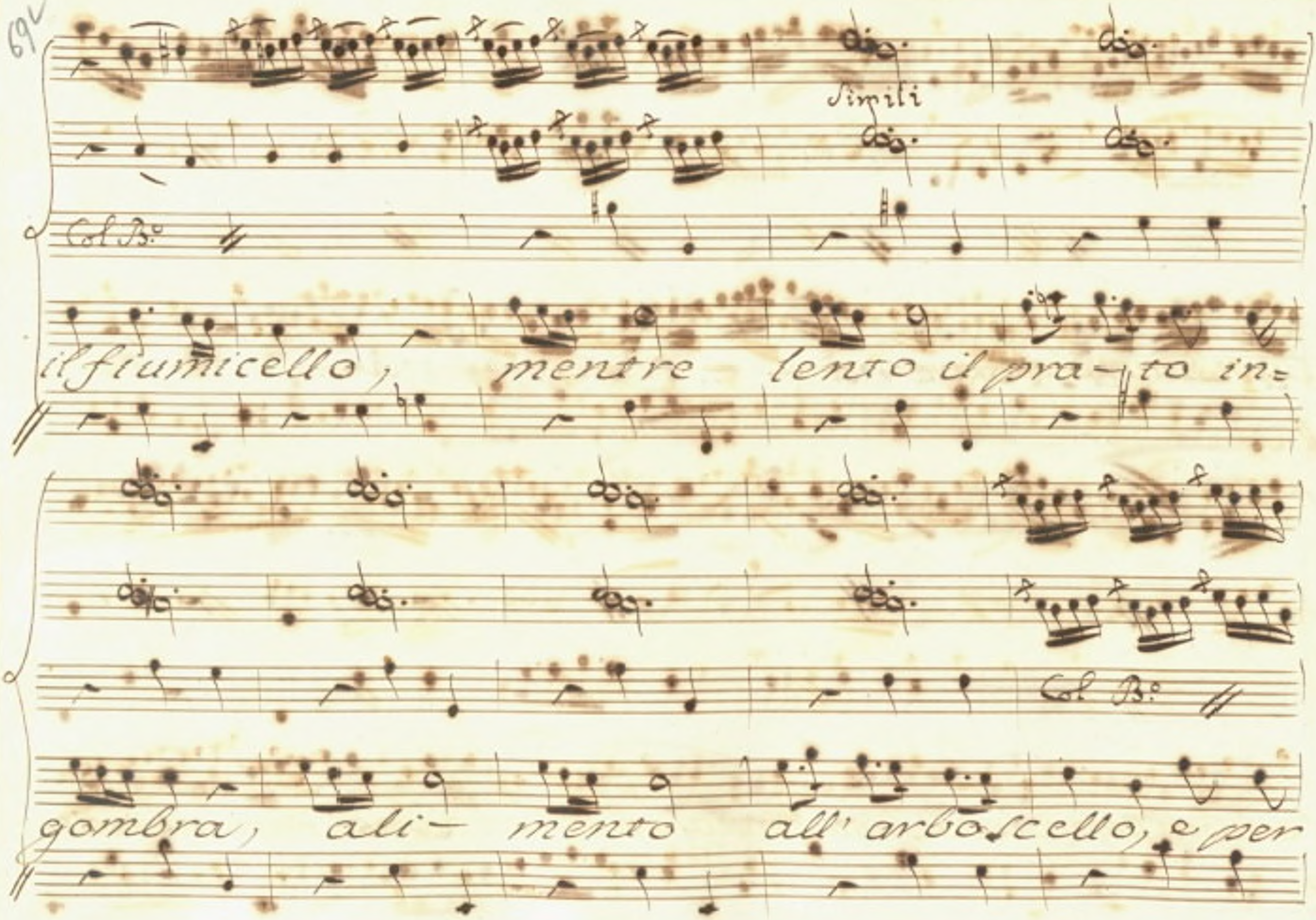
scorgi al gran dise-gno, al gran disegno

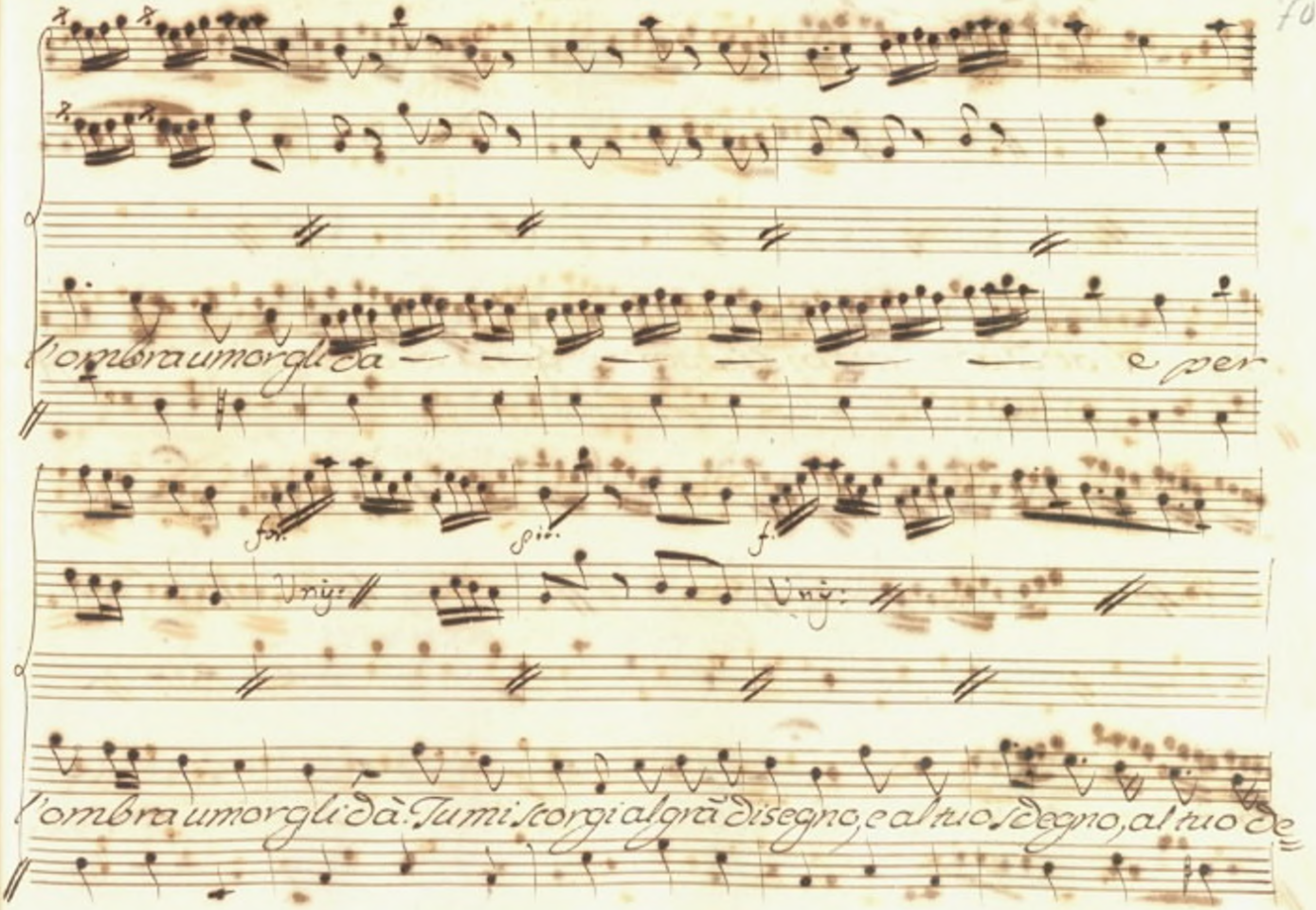



Unis.
e al tuo sdegno, al tuo desio l'ardir
mio ti scor- gerà


f. s.
— — — ti scorgerà; e al tuo sdegno,
al tuo destro l'ar — dor mio ti scorge=


rà — ti scorgerà — — ti scorgerà.
Così — rende


Simili
Col B.o
il fiumicello, mentre lento il pra-to in=
Col B.o
gombra, ali- mento all' arboscello, e per


l'ombra umor gli da — — — — — — e per
fo.
pia.
f.
Uniz:
Uniz:
l'ombra umor gli dà. Tu mi scorgi al grã disegno, e al tuo sdegno, al tuo de=

pia.

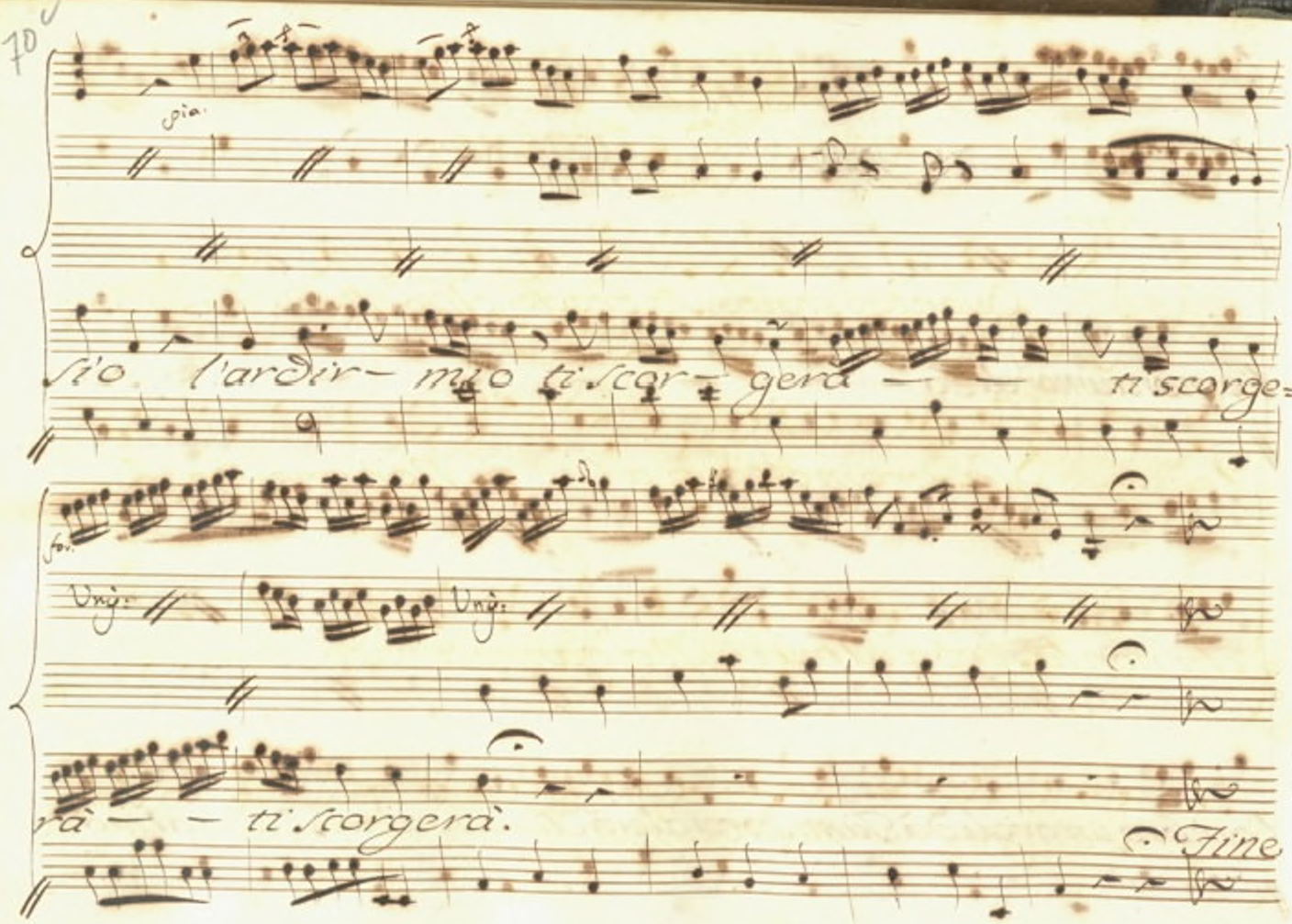
sio l'ardir- mio ti scor- gerà — — ti scorge=

for.

Unis. Unis.

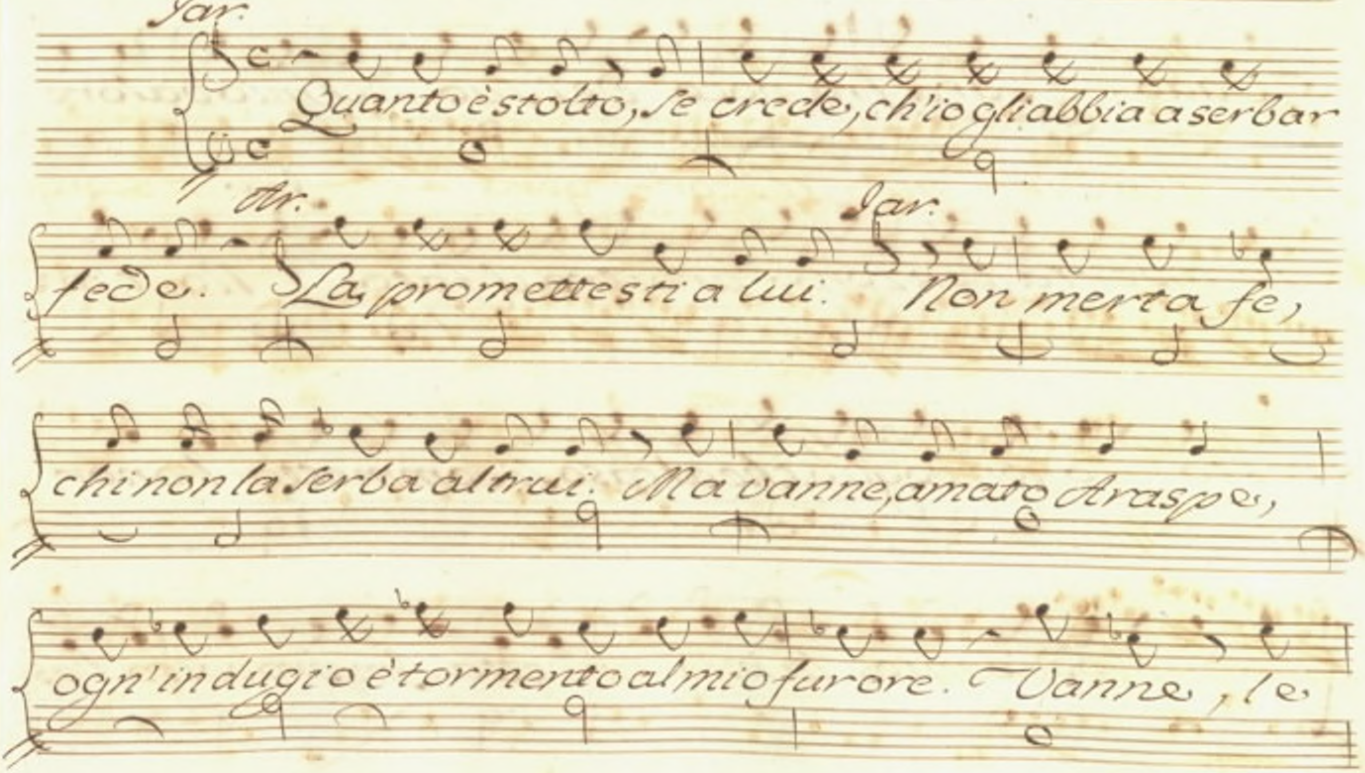
rà — — ti scorgerà.

Fine



Scena VII.

Iarba, ed Araspe.



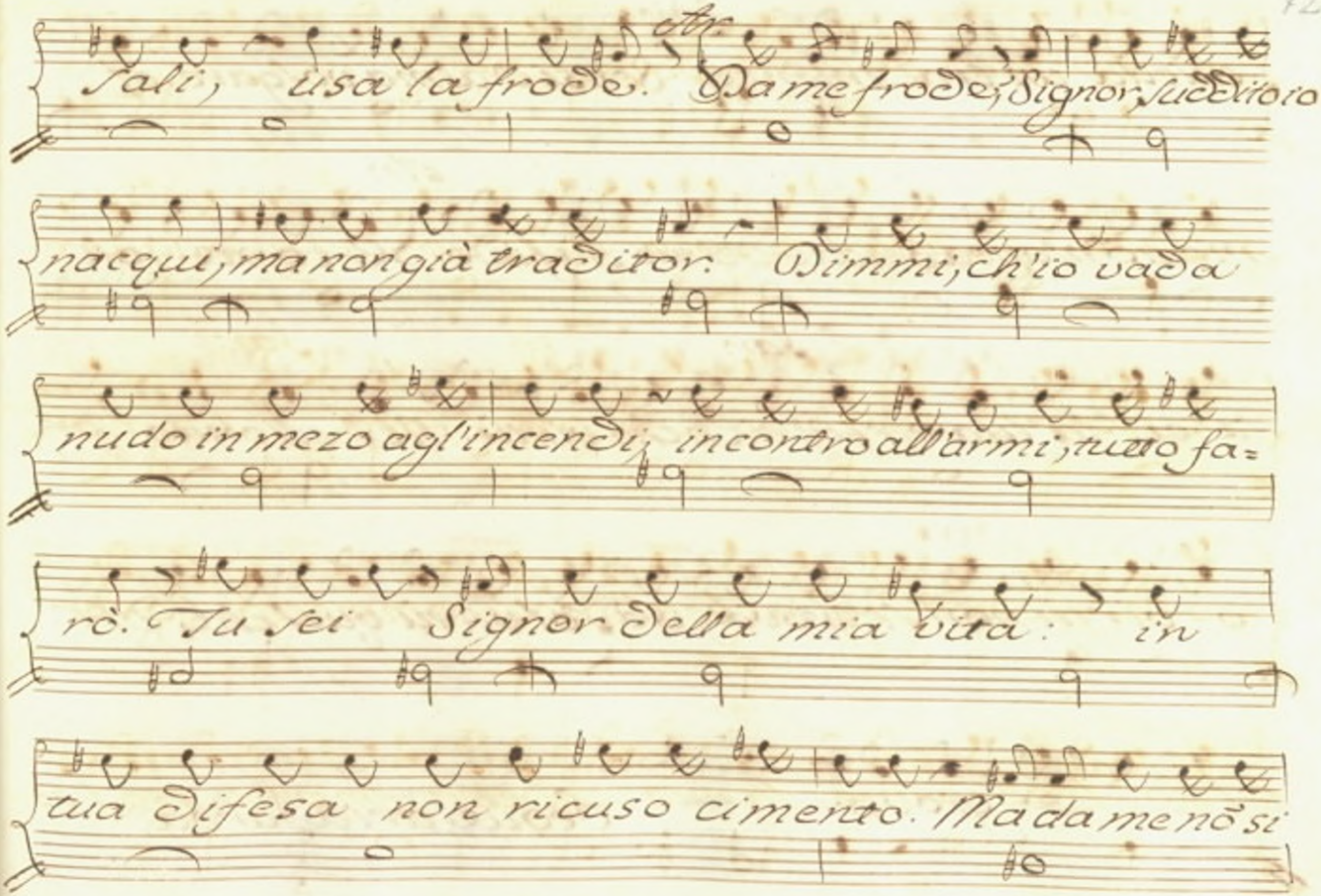
mie vendette un tuo colpo assicuri. Crea succida.

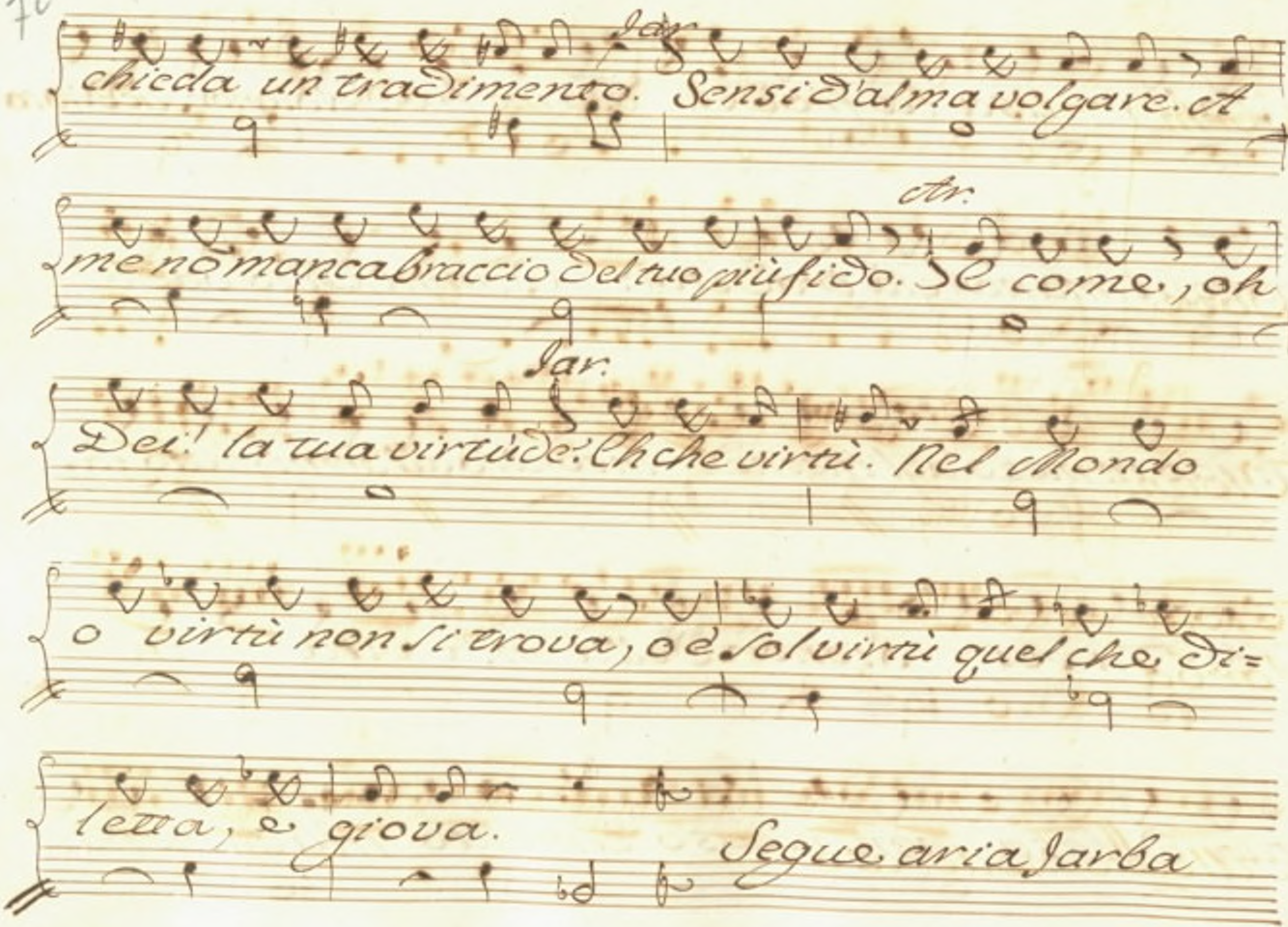
Vado, e sarà fra poco del suo, del mio valore

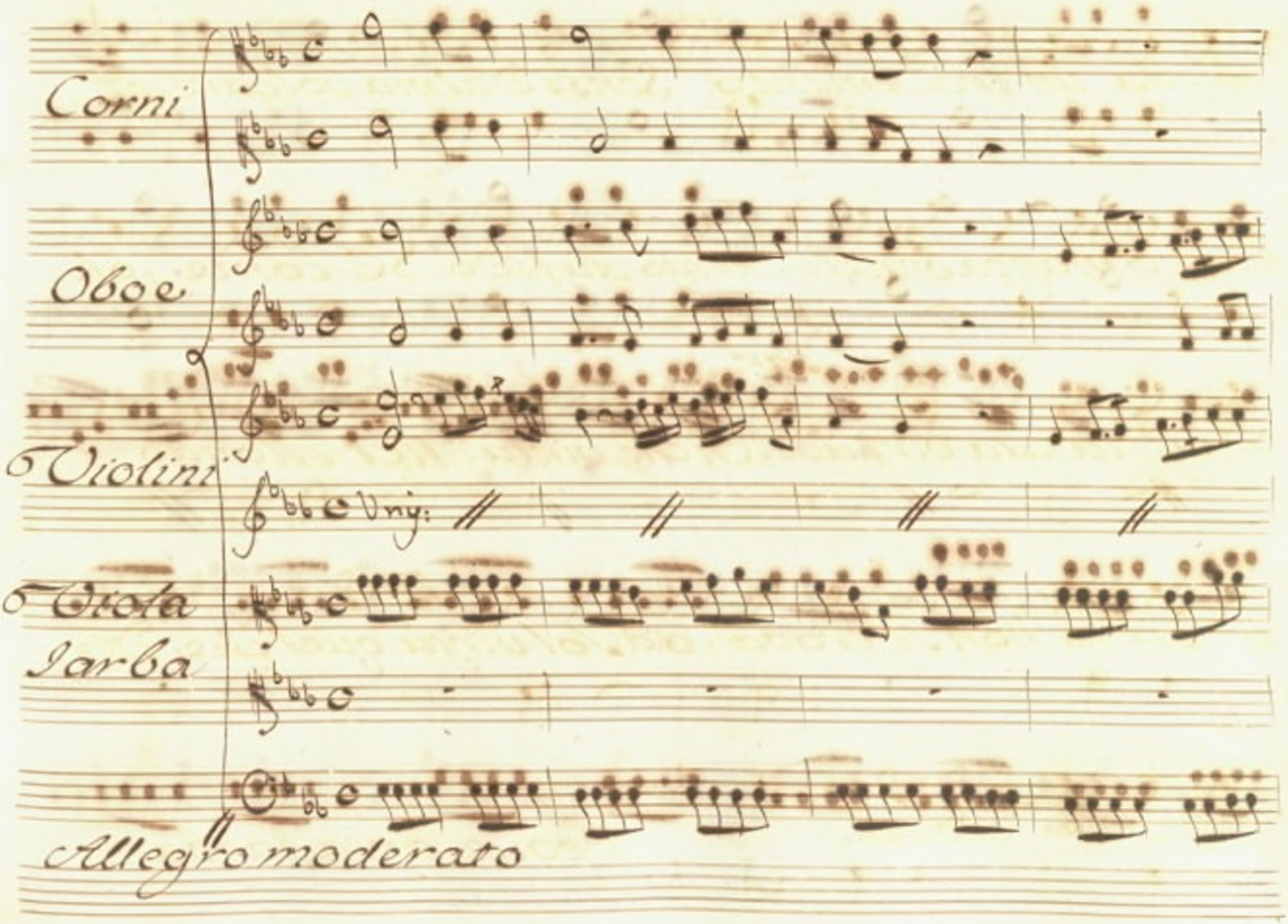
Jar.
in aperta tenzone arbitro il fato. No, t'ar-

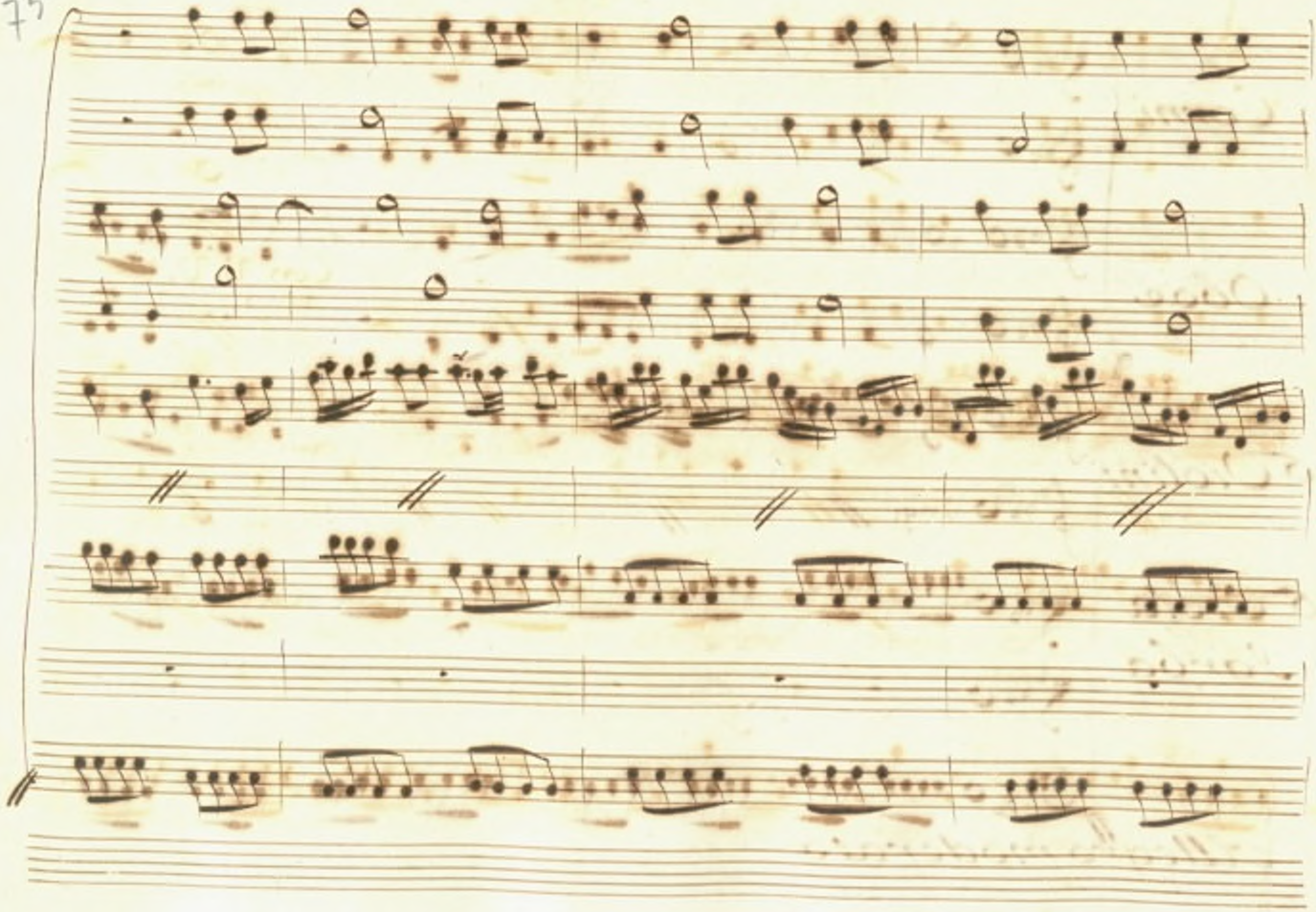
resta: io non voglio, che al caso si commetta l'onor

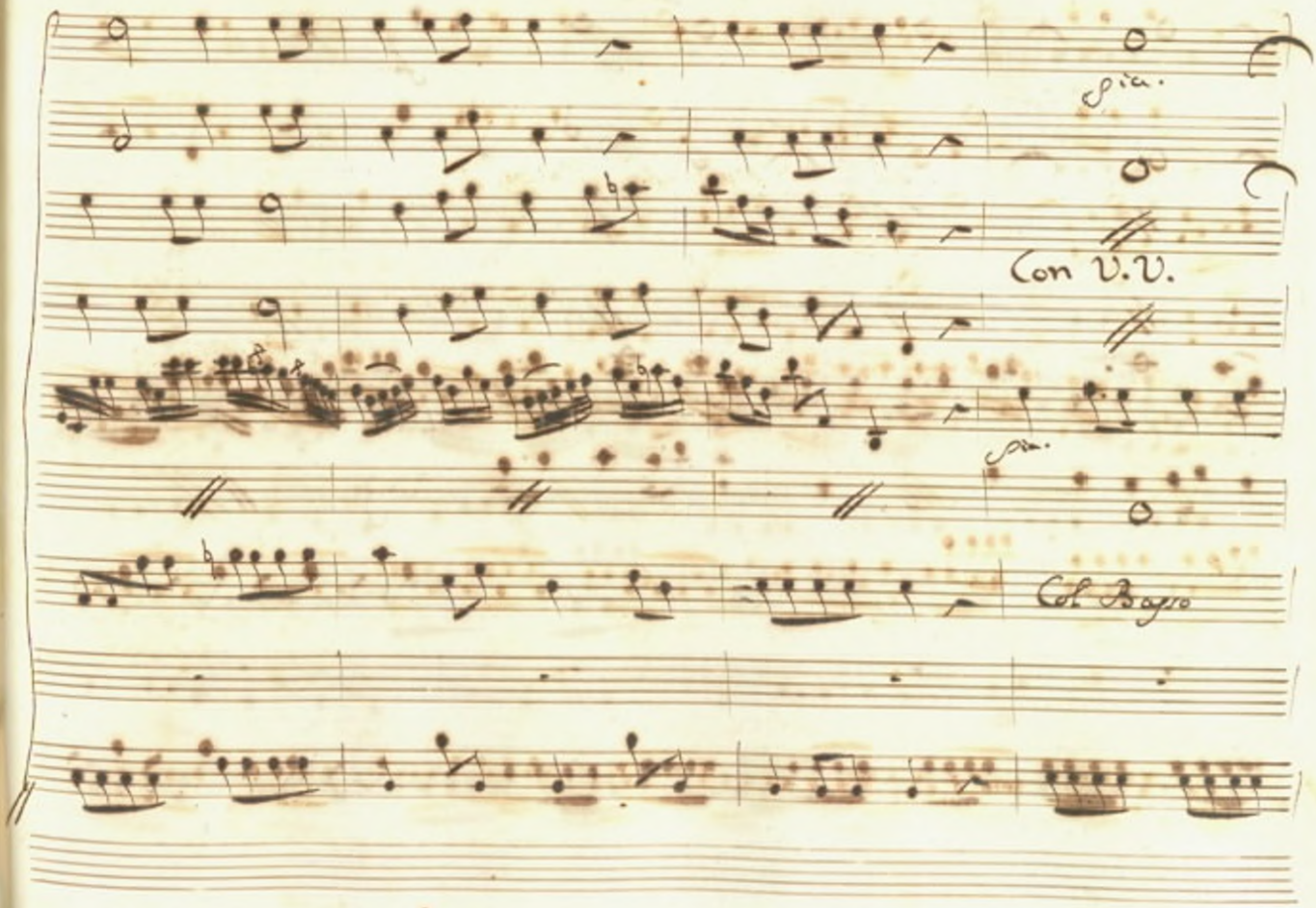
tuo, l'odio mio, la mia vendetta. Improvviso l'as-

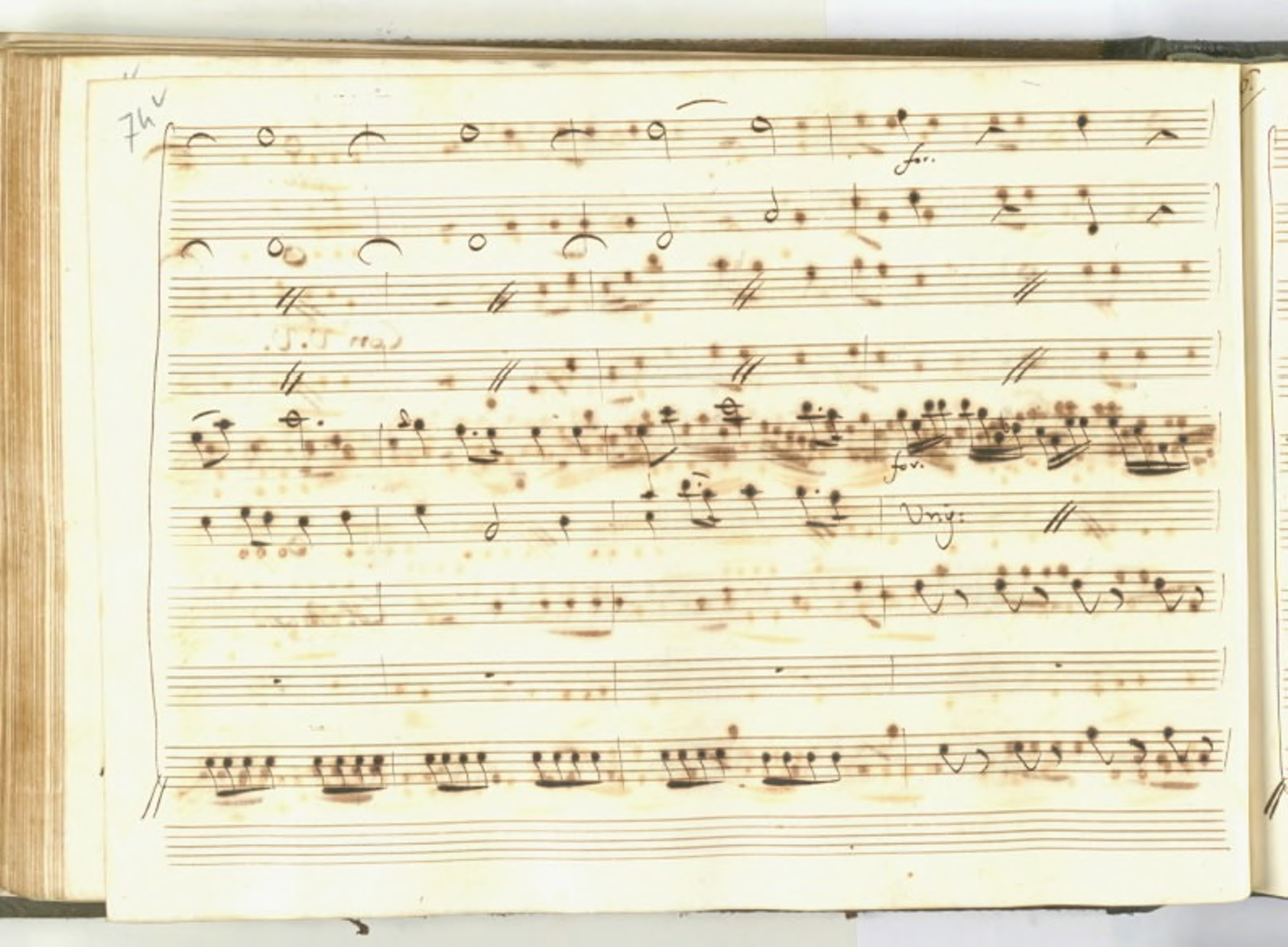

Sali; usa la frode. Da me frode? Signor; sudditoro
nacqui, ma non già traditor. Dimmi, ch'io vada a
nudo in mezo agl'incendij, incontro all'armi, tutto fa=
rò. Tu sei Signor della mia vita: in
tua difesa non ricuso cimento. Ma da menõ si

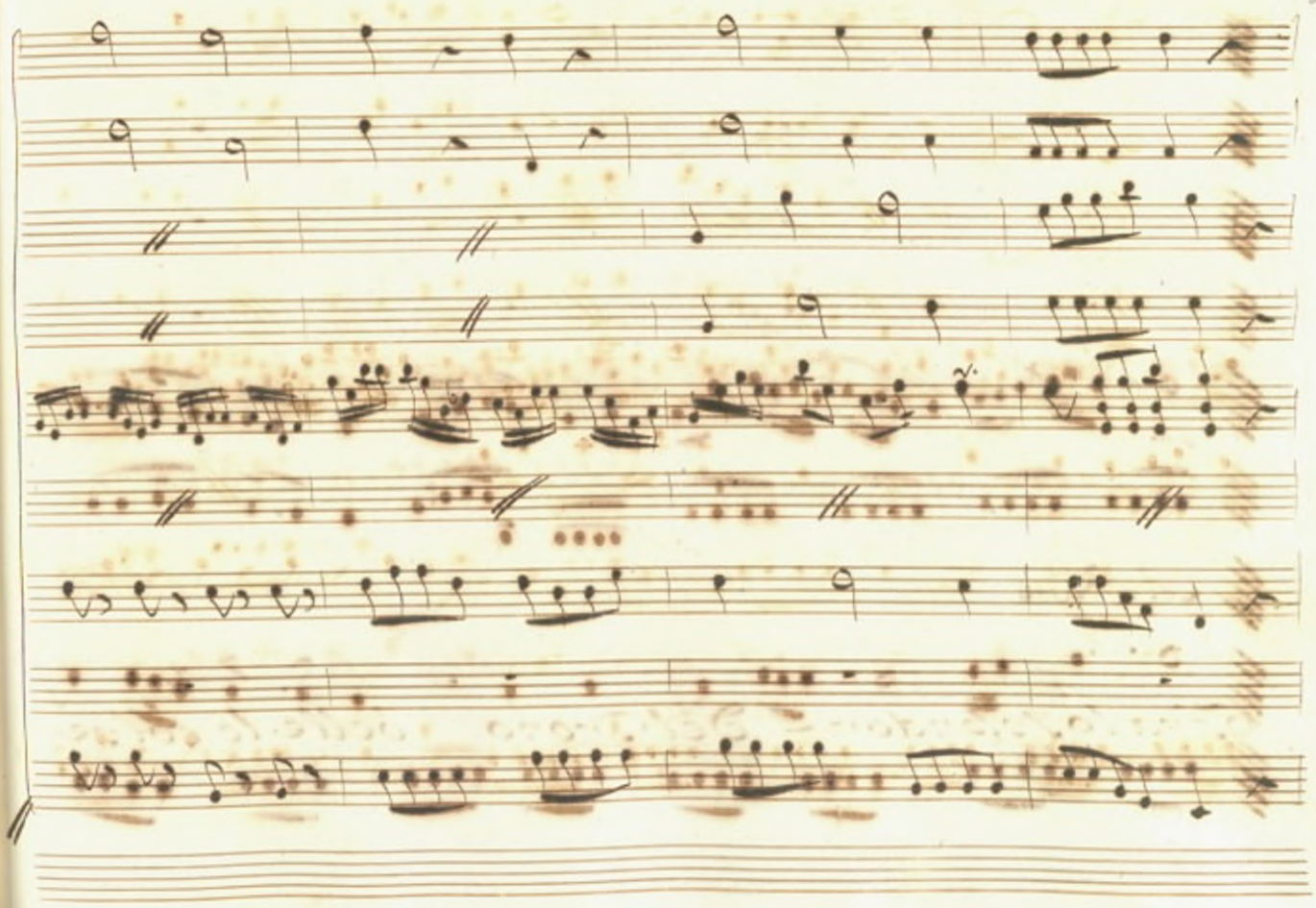

Iar.
chieda un tradimento. Sensi d'alma volgare. et
Iar.
me no manca braccio del tuo più fido. Se come, oh
Iar.
Dei! la tua virtù de' Ch che virtù. Nel Mondo
o virtù non si trova, o è sol virtù quel che di=
letta, e giova.
Segue aria Iarba

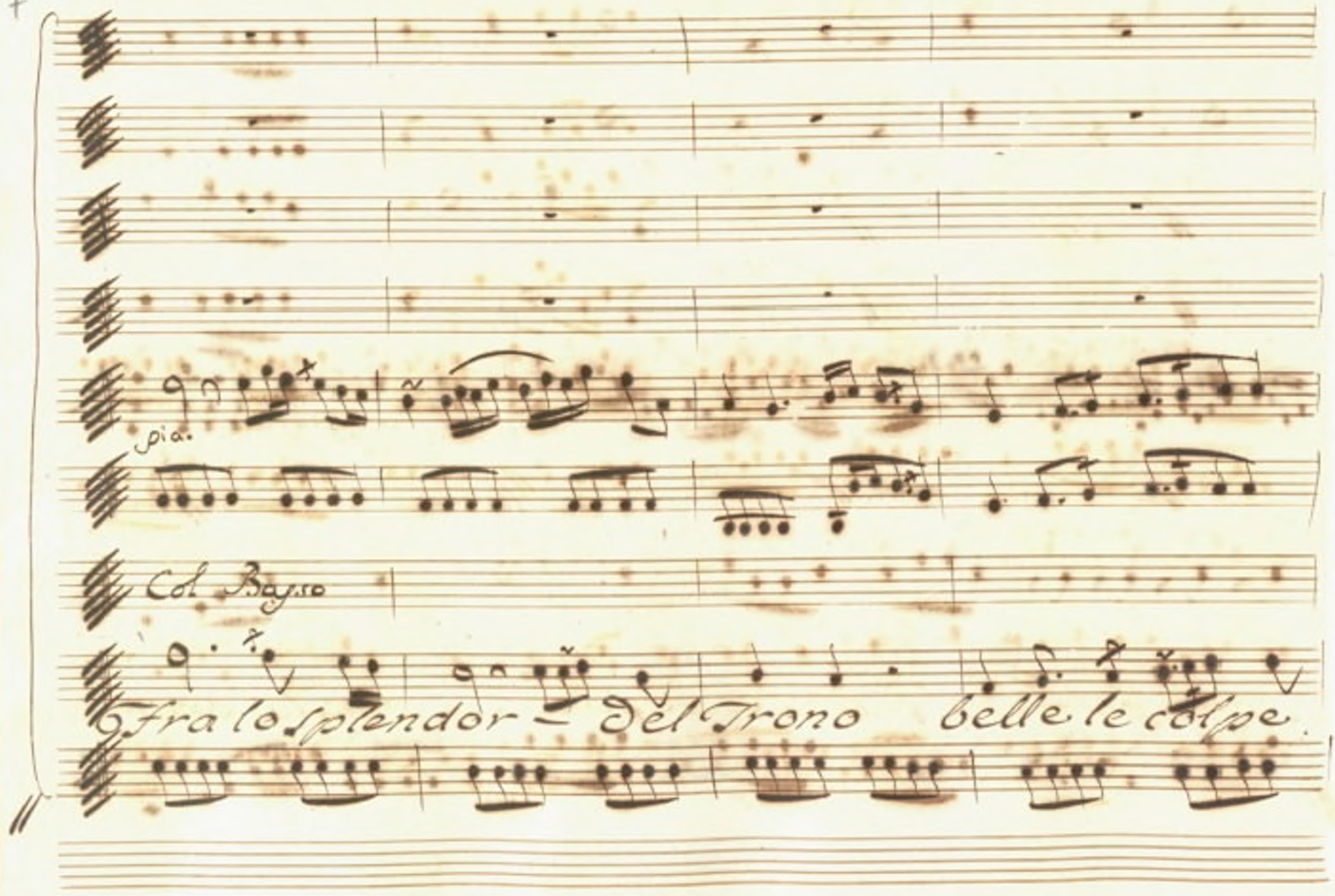

Corni
Oboe
2 Violini
Unis:
Viola
Iarba
Allegro moderato




Con V.V.
Col Bajo


7h v
for.
for.
Unis:

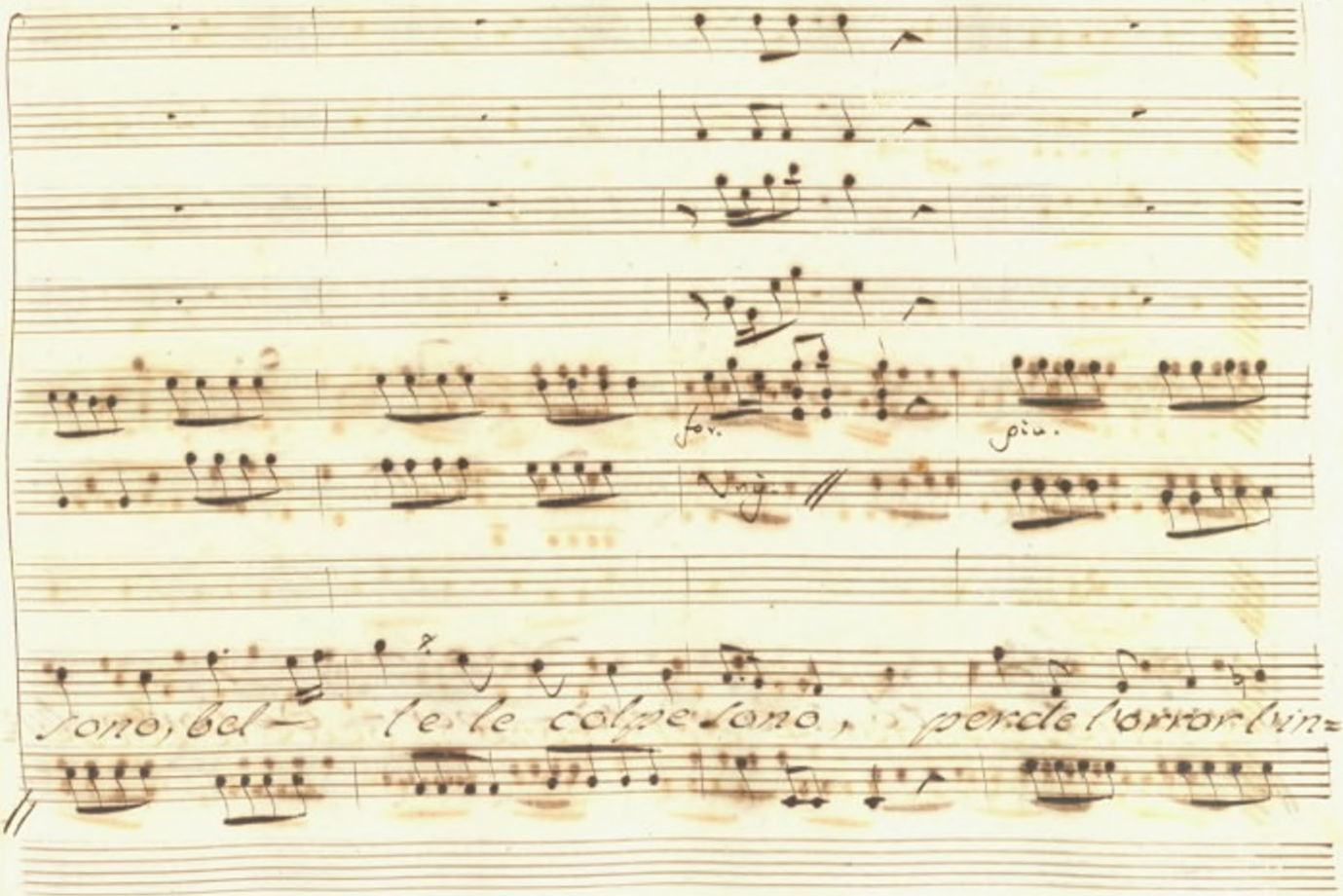



pia.
Col Basso
Fra lo splendor del Trono belle le colpe

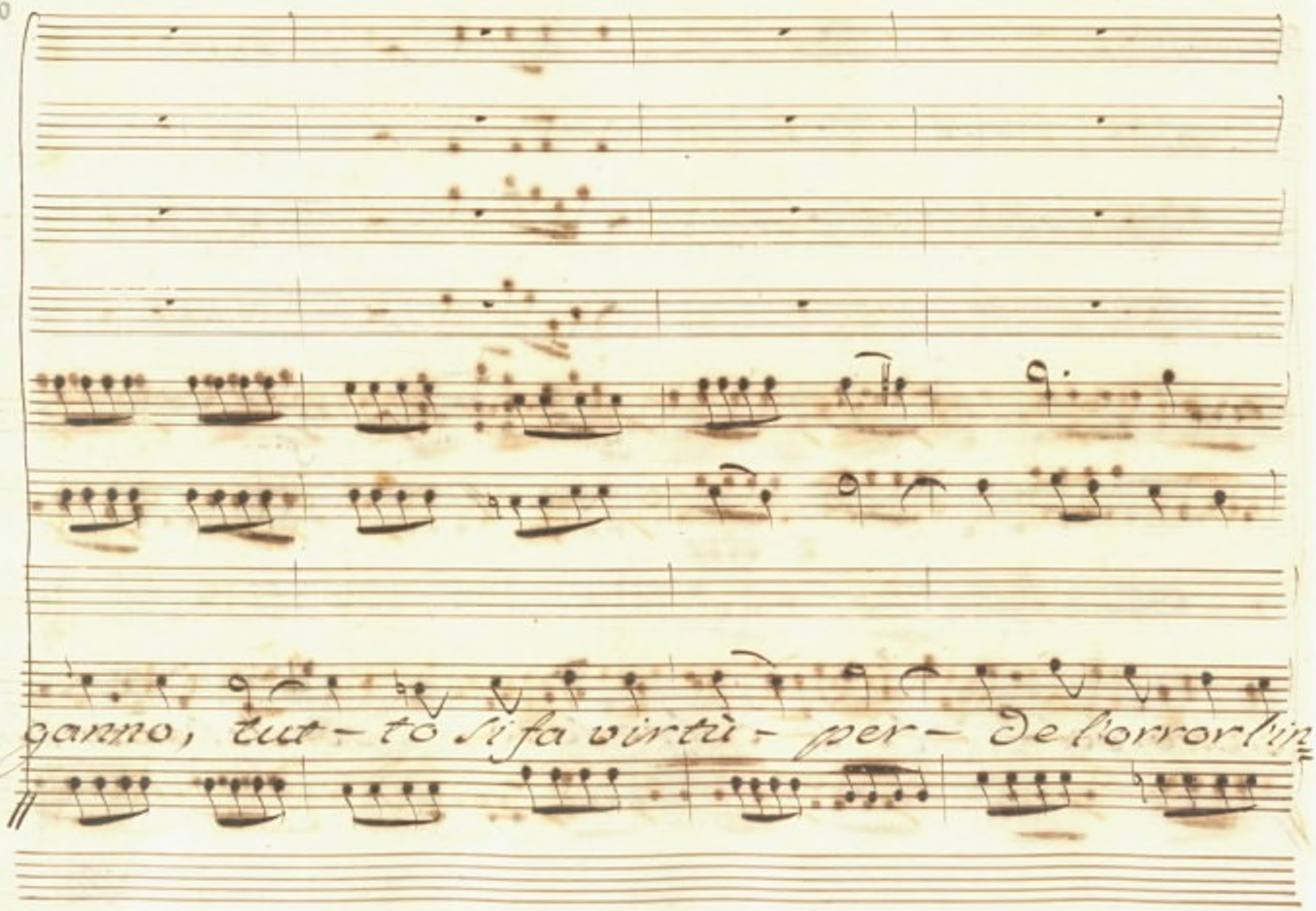
for. più.

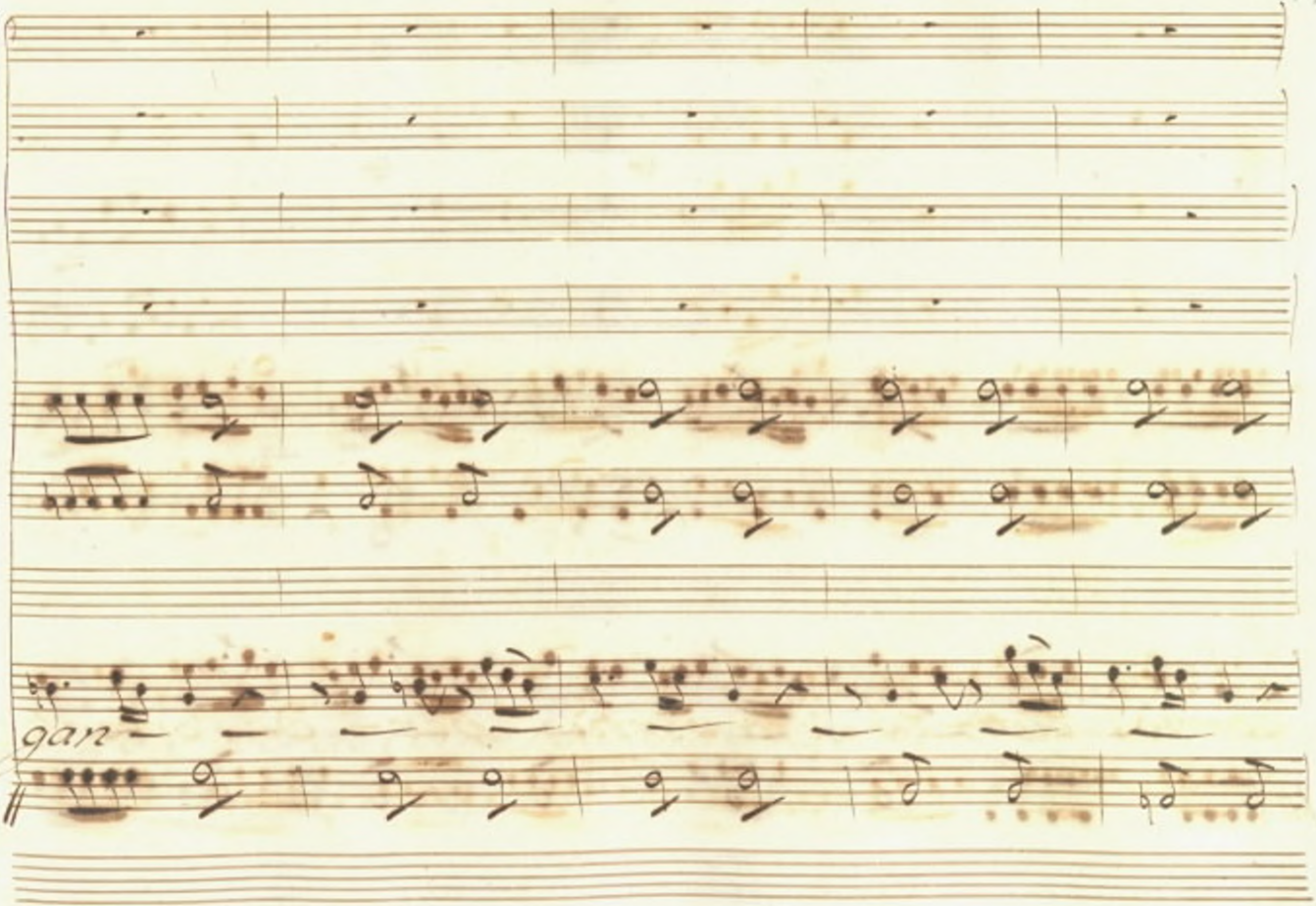
Vng.

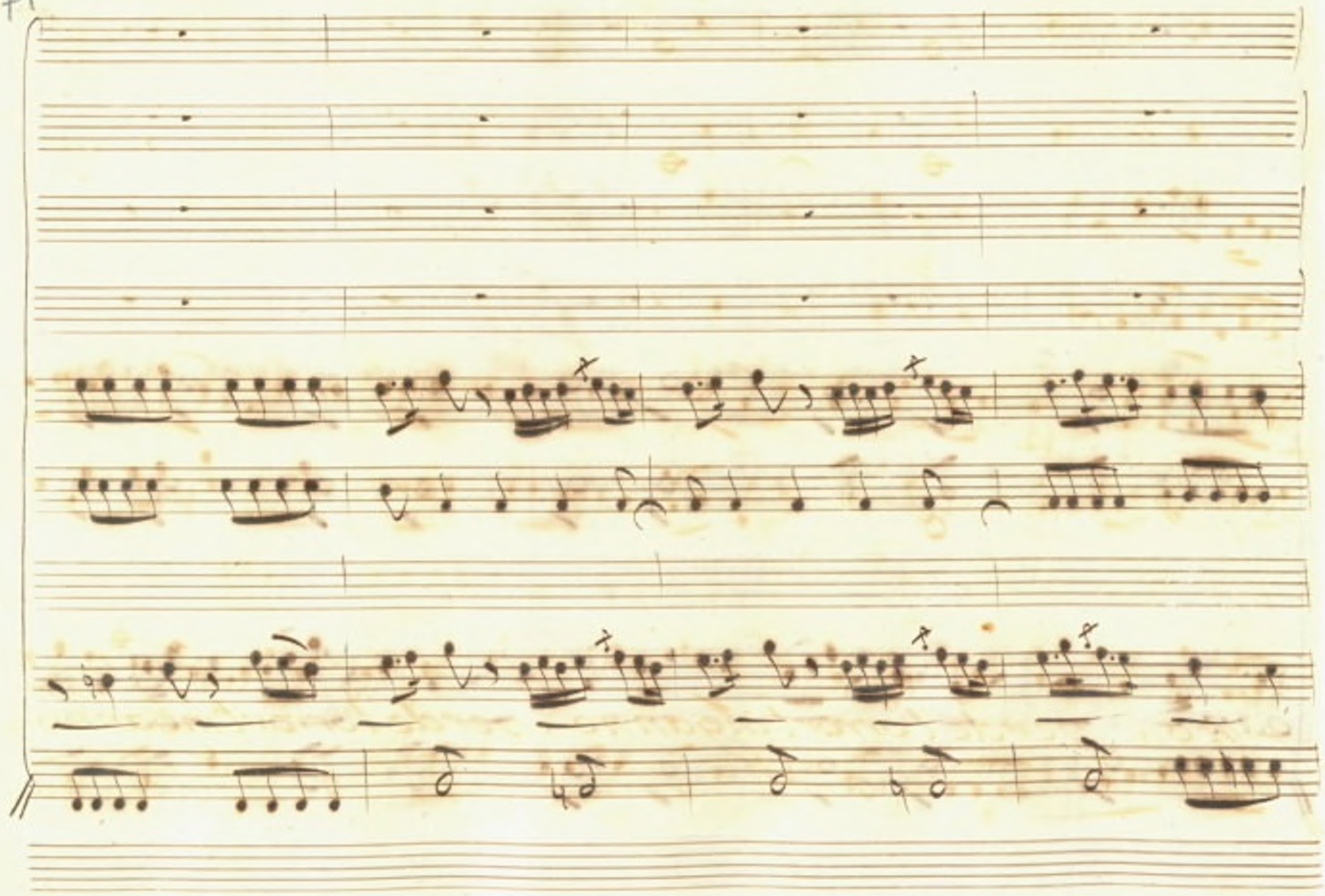
sono, bel- le le colpe sono, perde l'orror l'in=

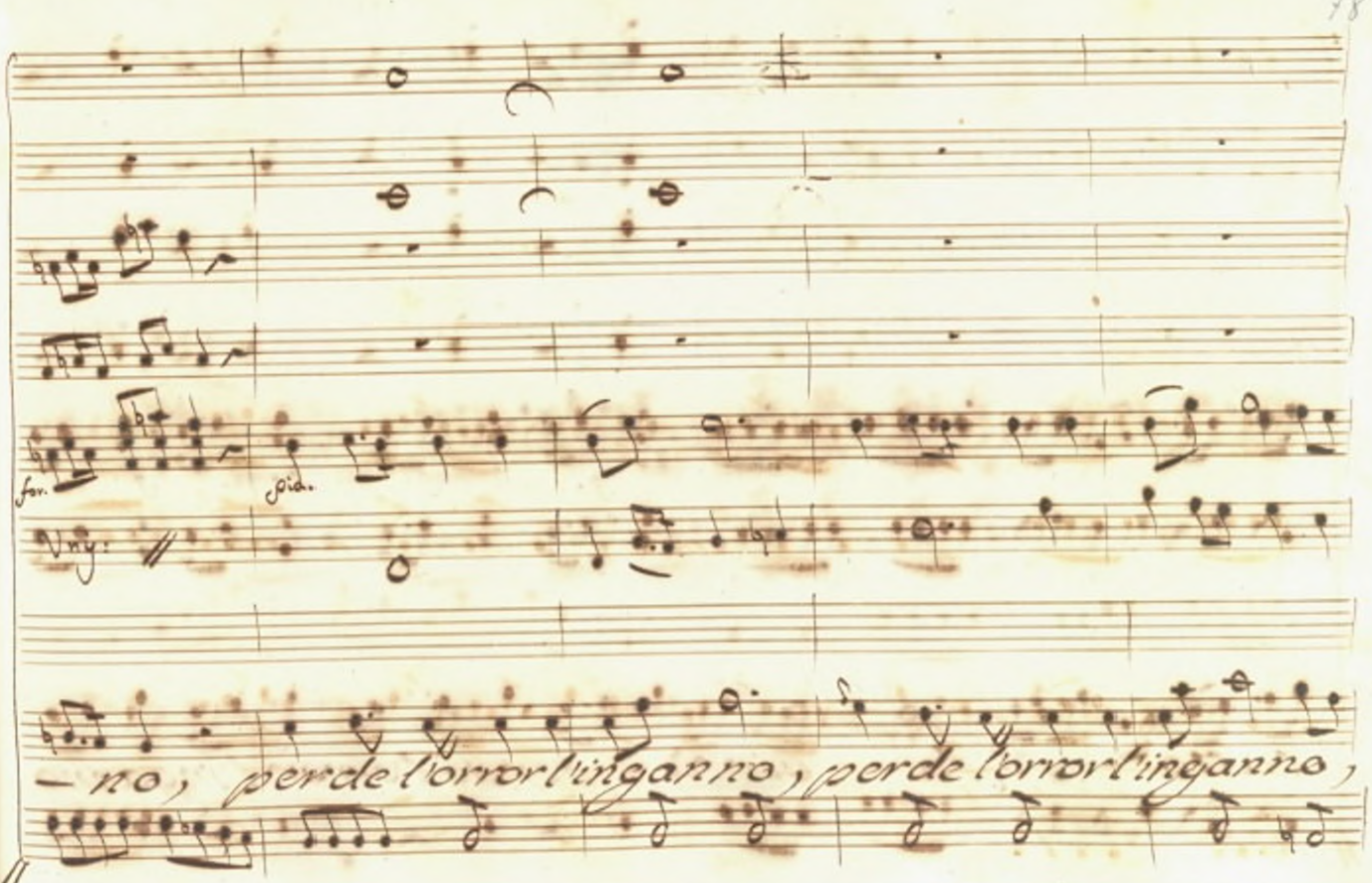


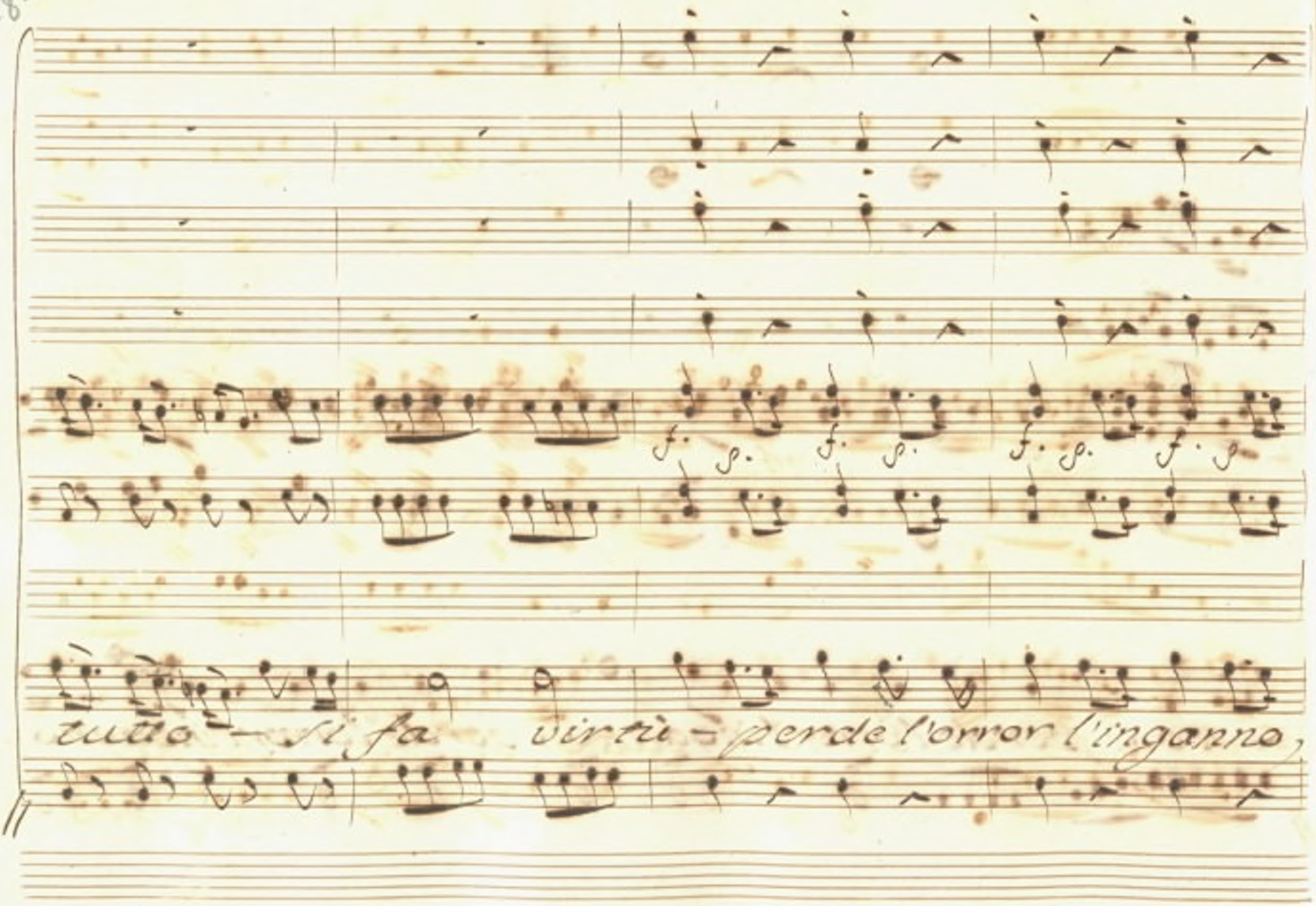
ganno, tut- to si fa virtù - per- de l'orror l'in

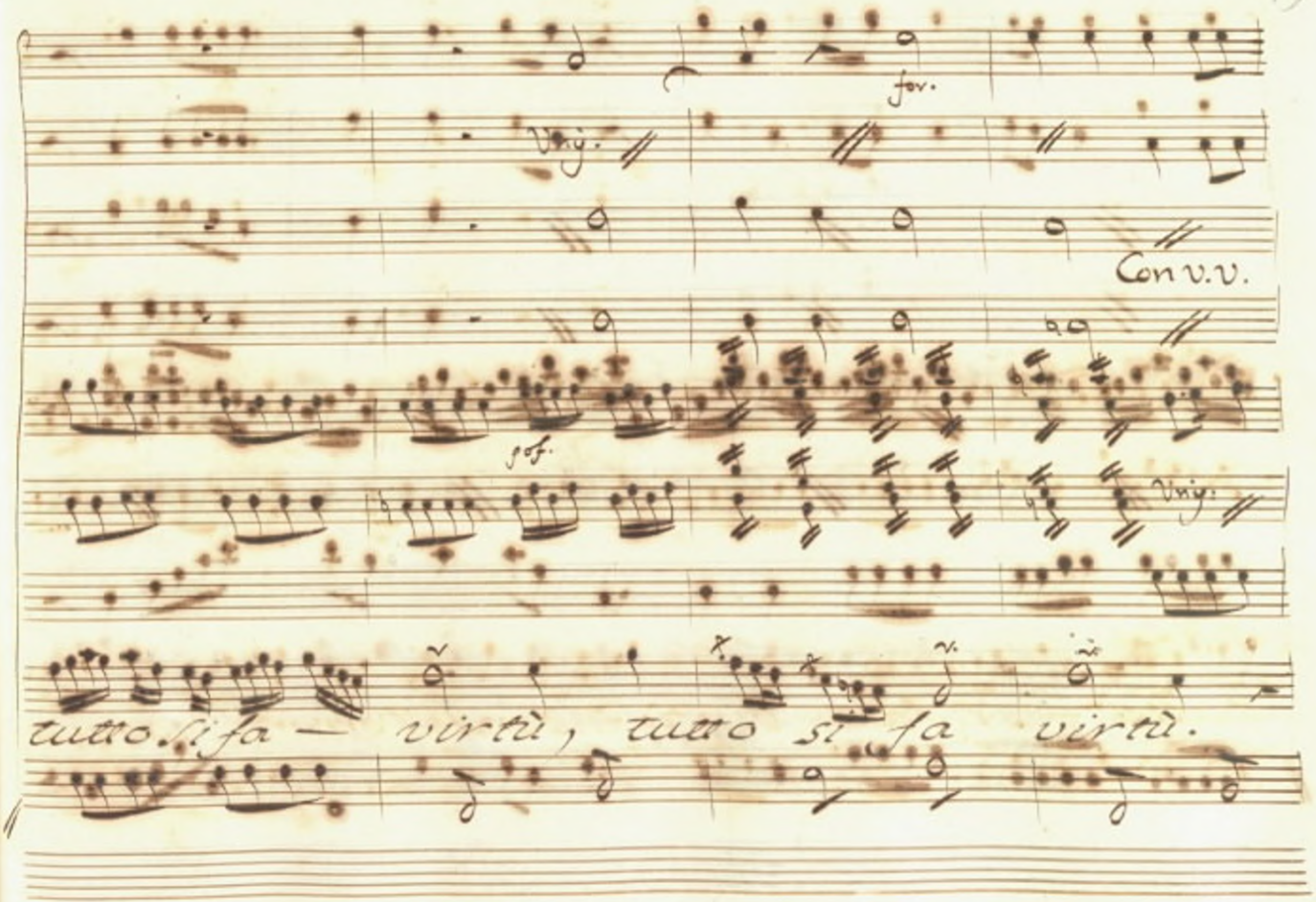


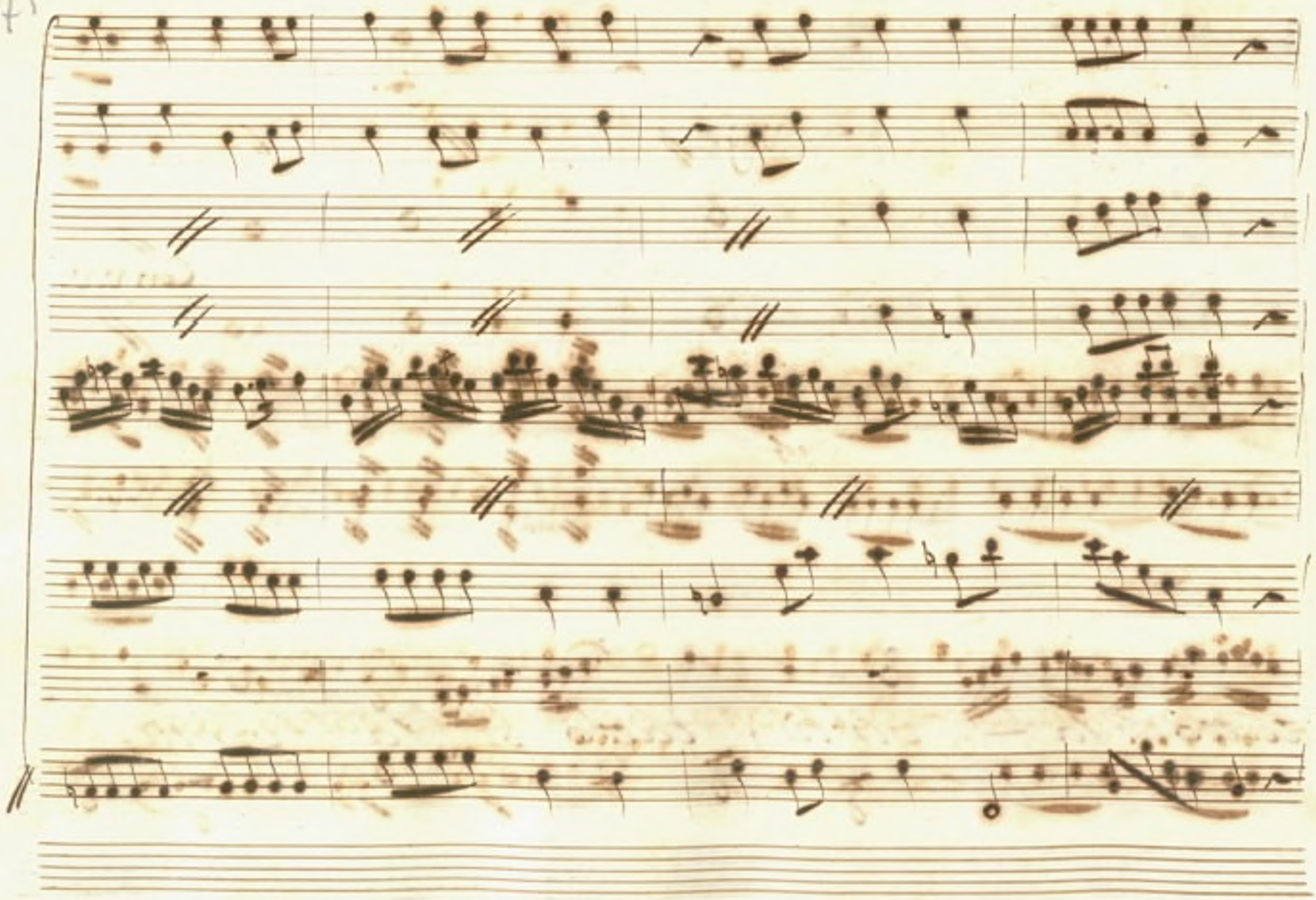

gan

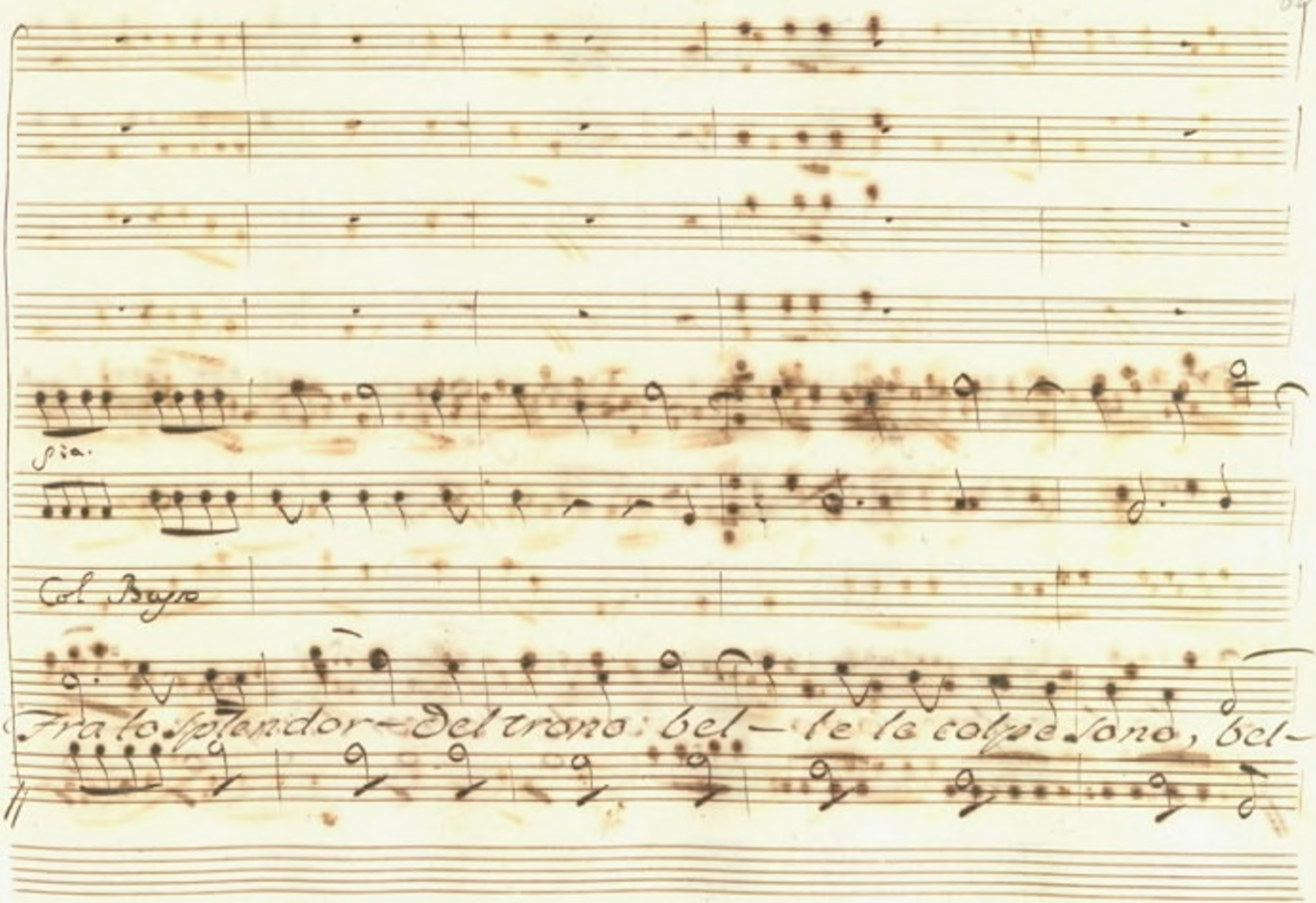


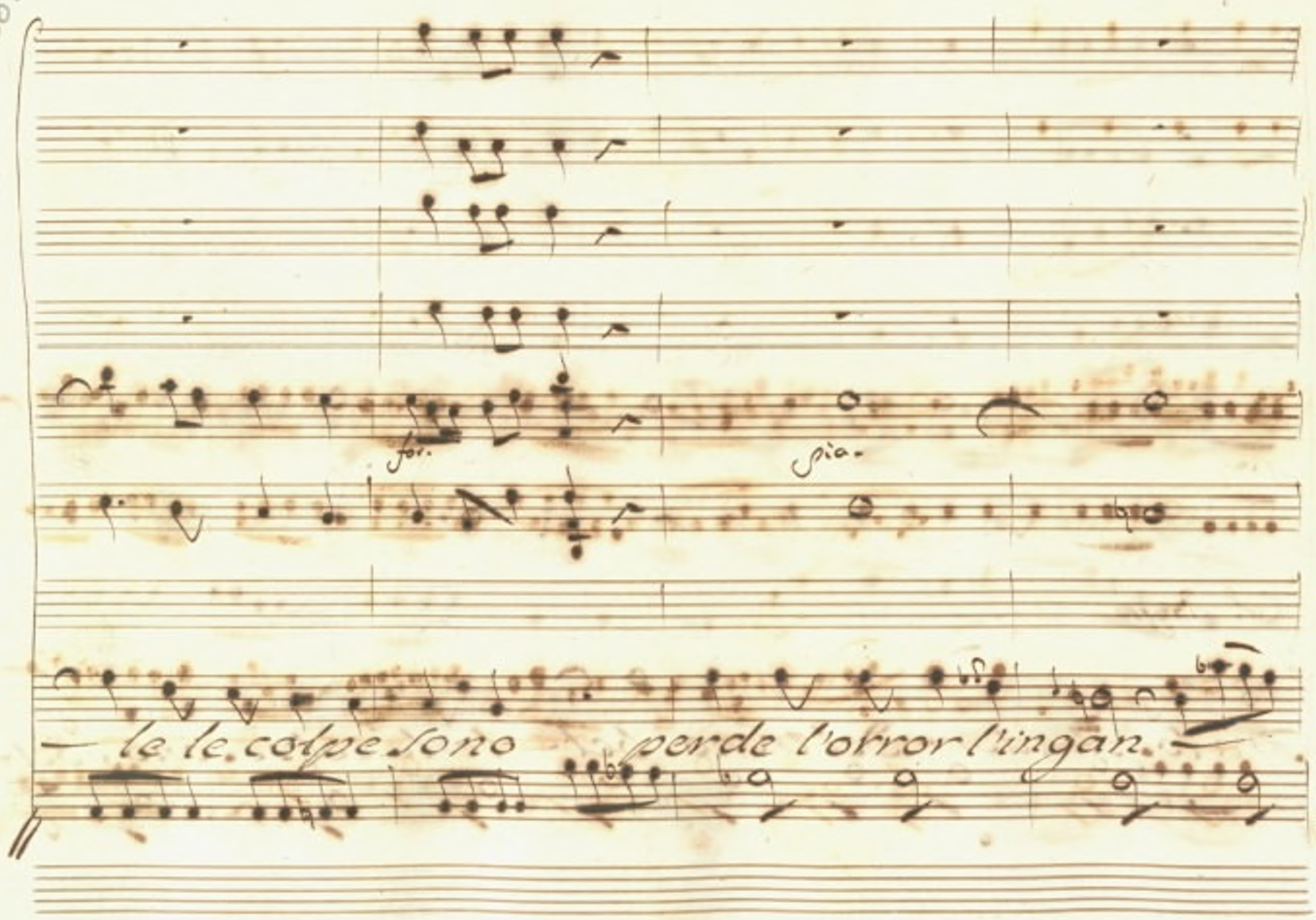

for.
pia.
Vny:
— no, perde l'orror l'inganno, perde l'orror l'inganno,

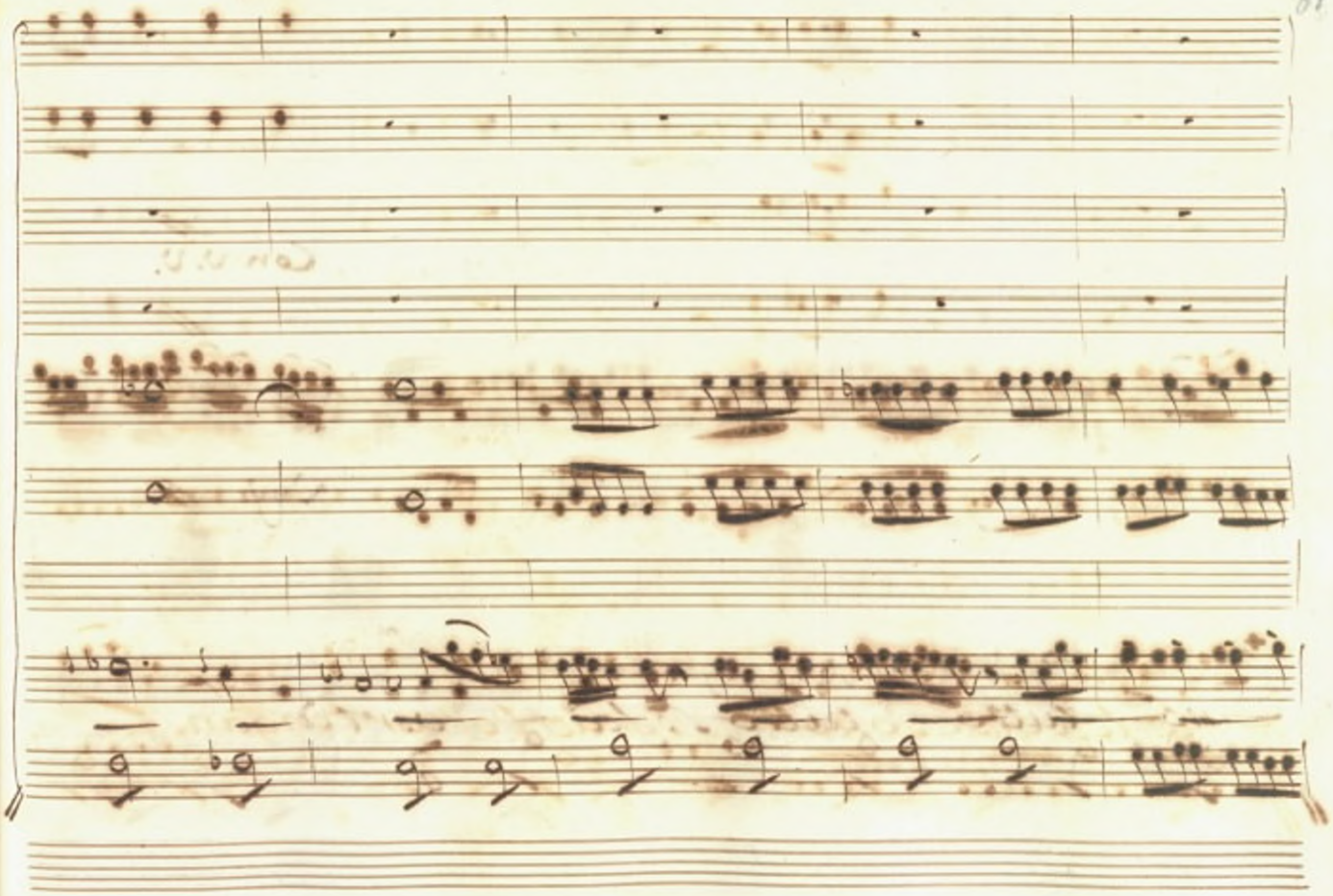

tutto — si fa virtù — perde l'orror l'inganno,

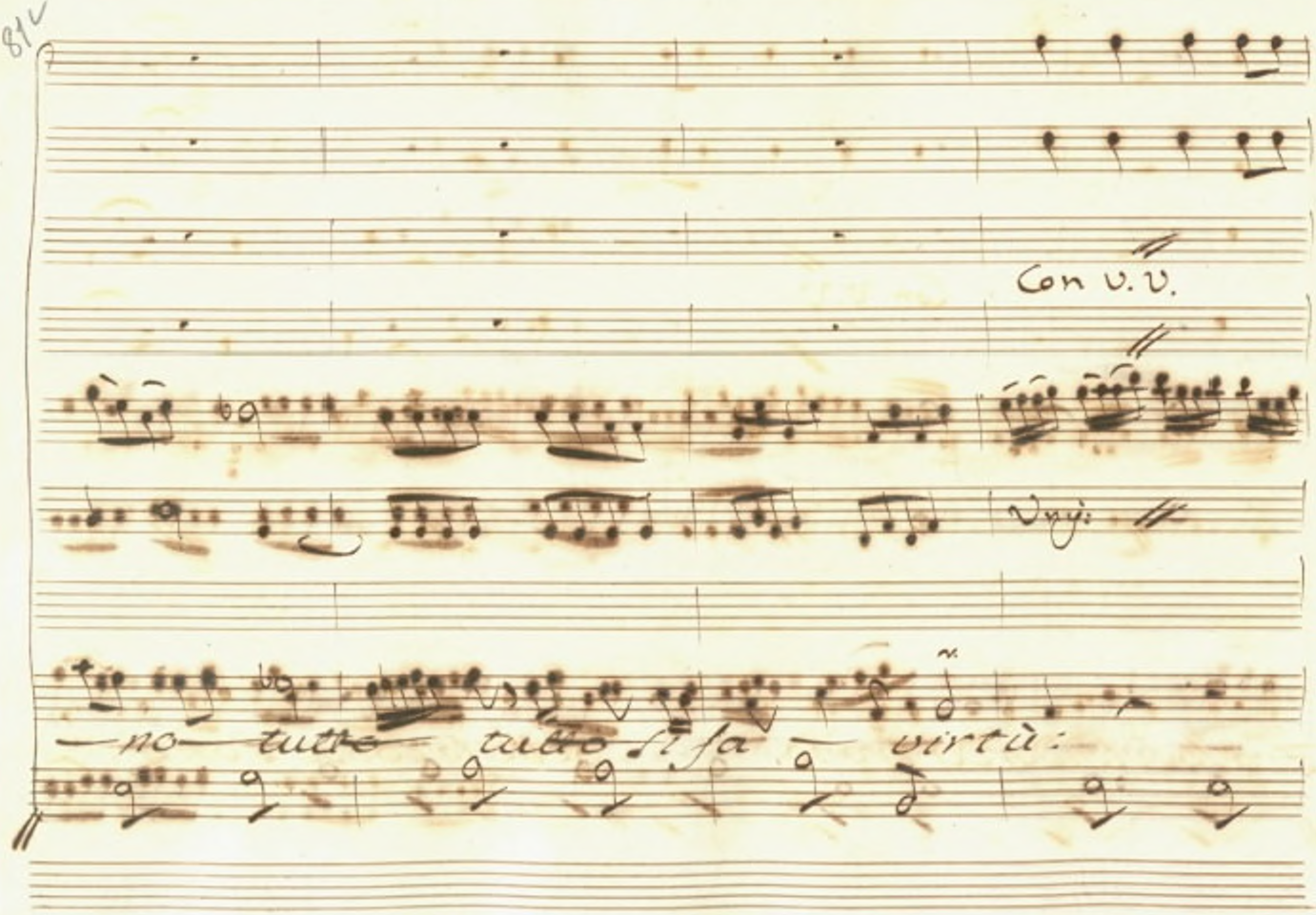

for.
Vnij.
Con v.v.
pf.
Vnij.
tutto si fa — virtù, tutto si fa virtù.

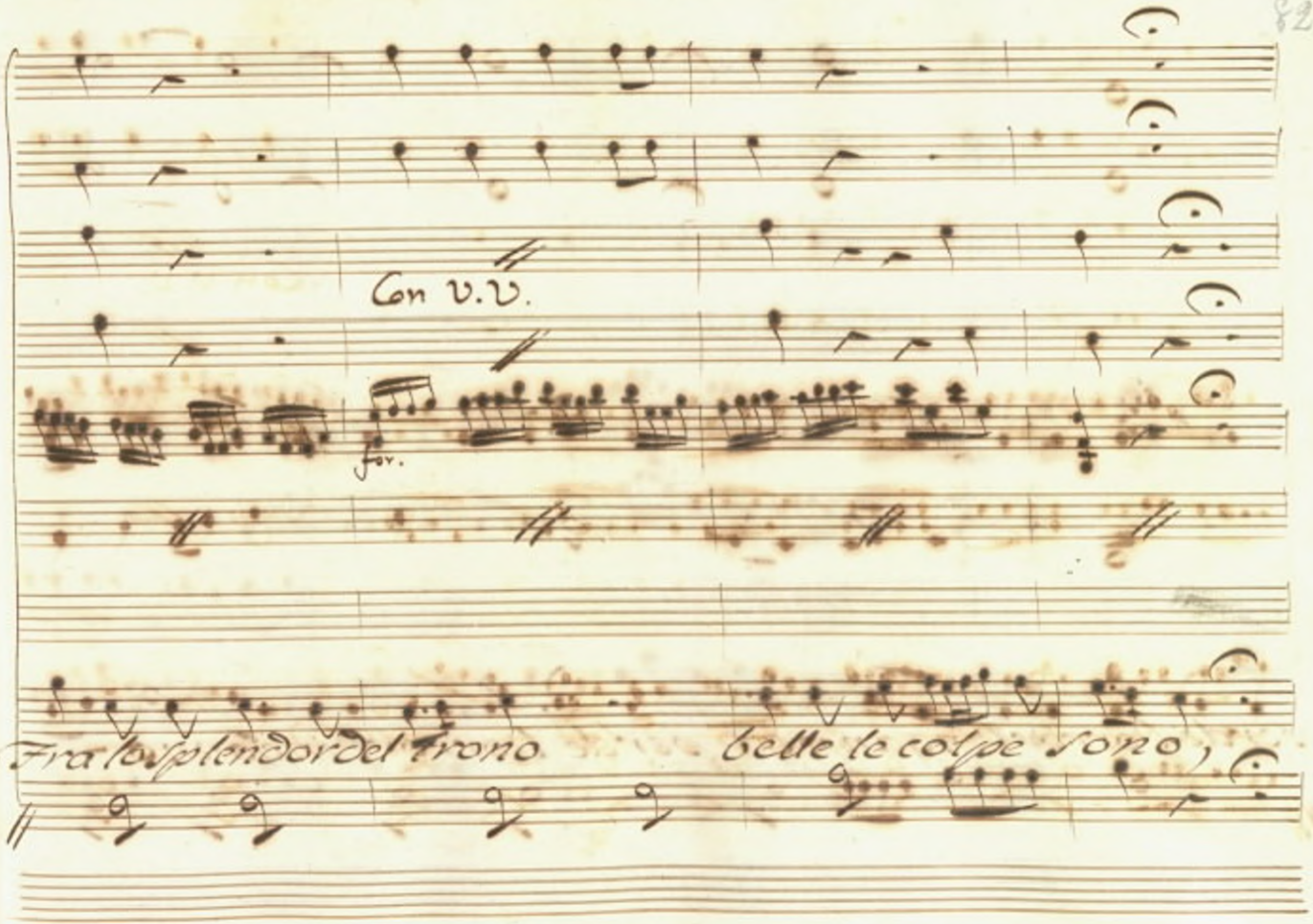


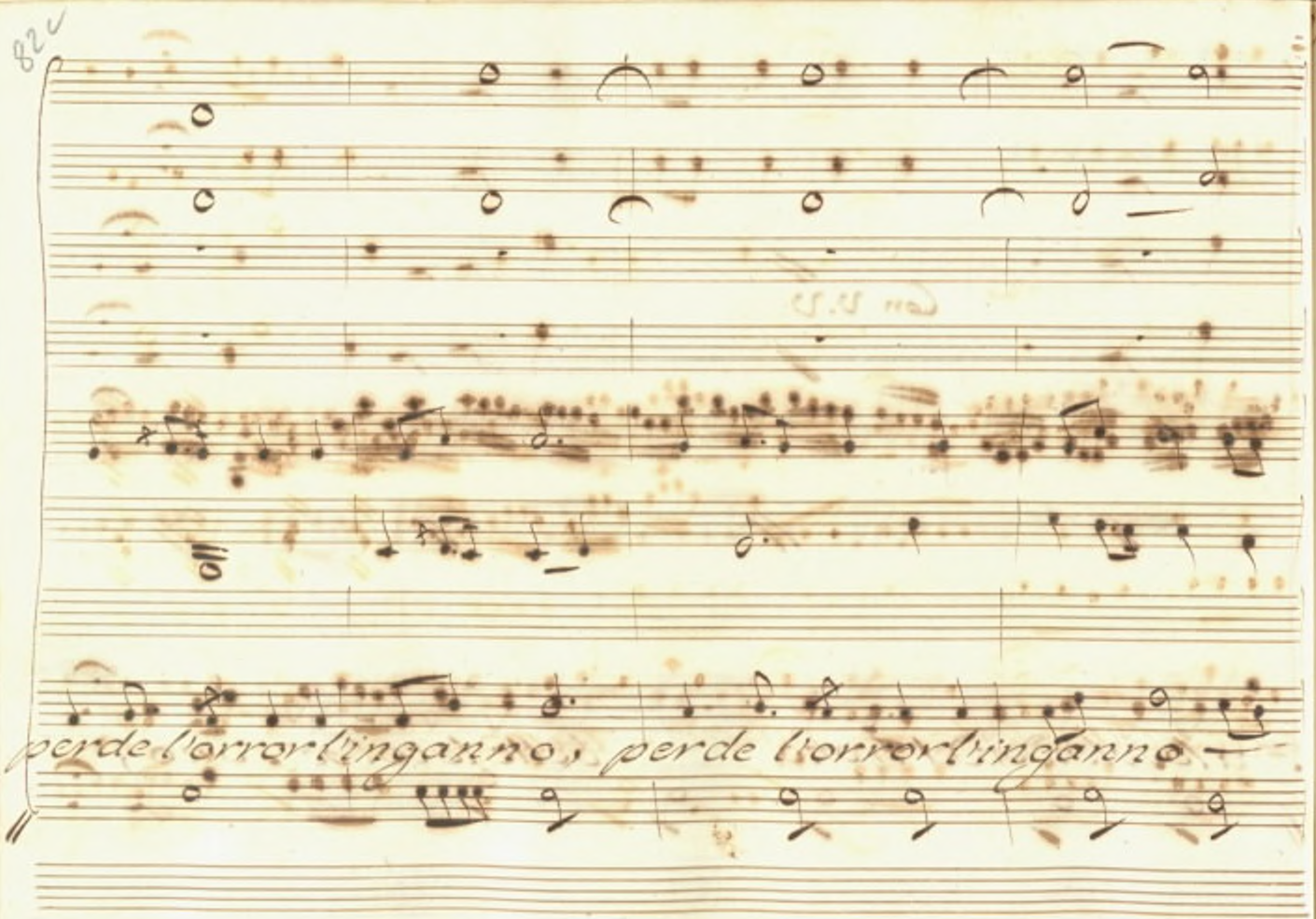

sia.
Col Bajo
Fra lo splendor — del trono: bel — le le colpe sono, bel-

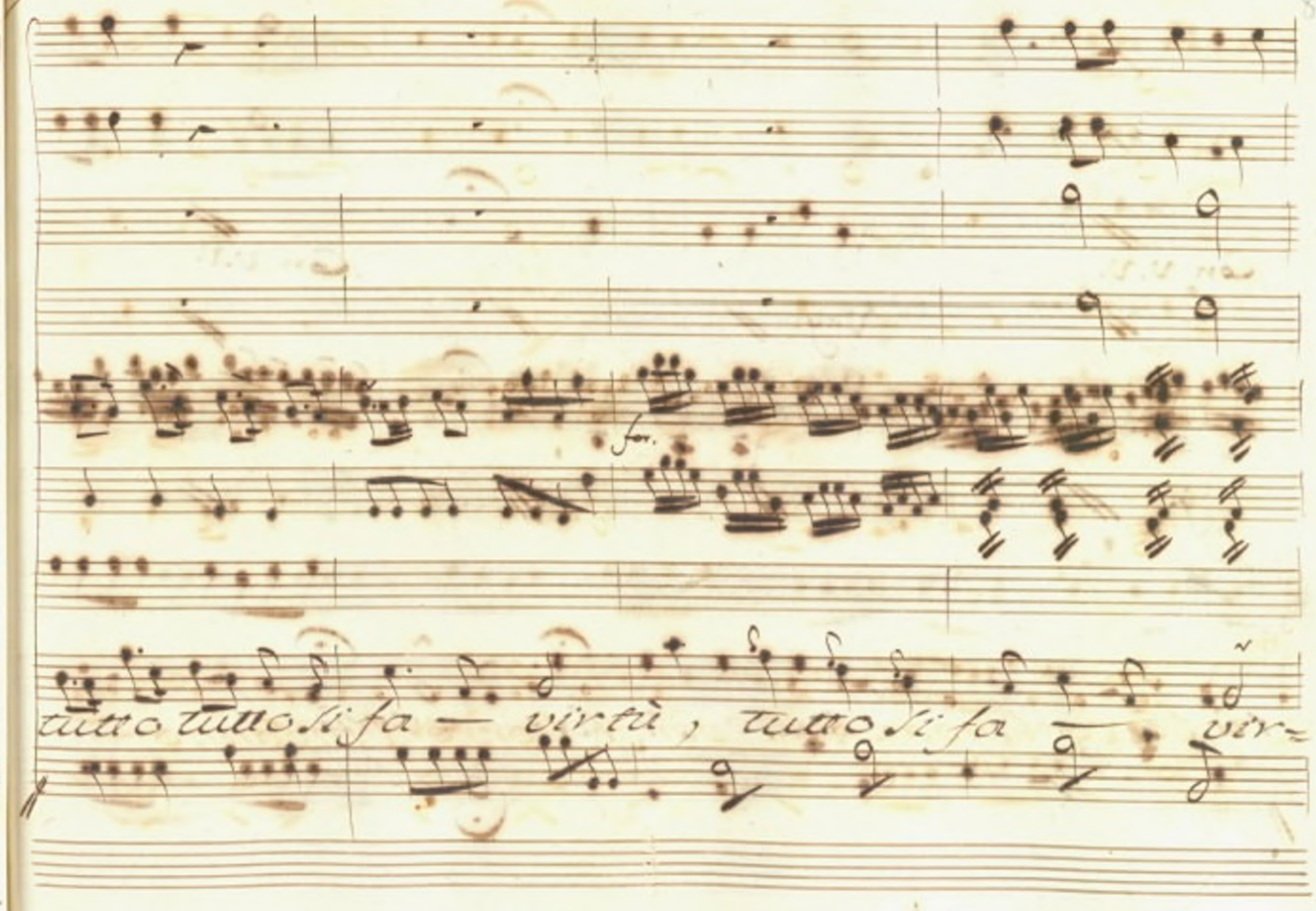

for.
pia.
le le colpe sono
perde l'orror l'ingan.




Con V. V.
Vny:
no tutto tutto si fa virtù:


Con V.V.
for.
Fra lo splendor del trono
belle le colpe sono,


perde l'orror l'inganno, perde l'orror l'inganno


tutto tutto si fa — virtù, tutto si fa — vir-

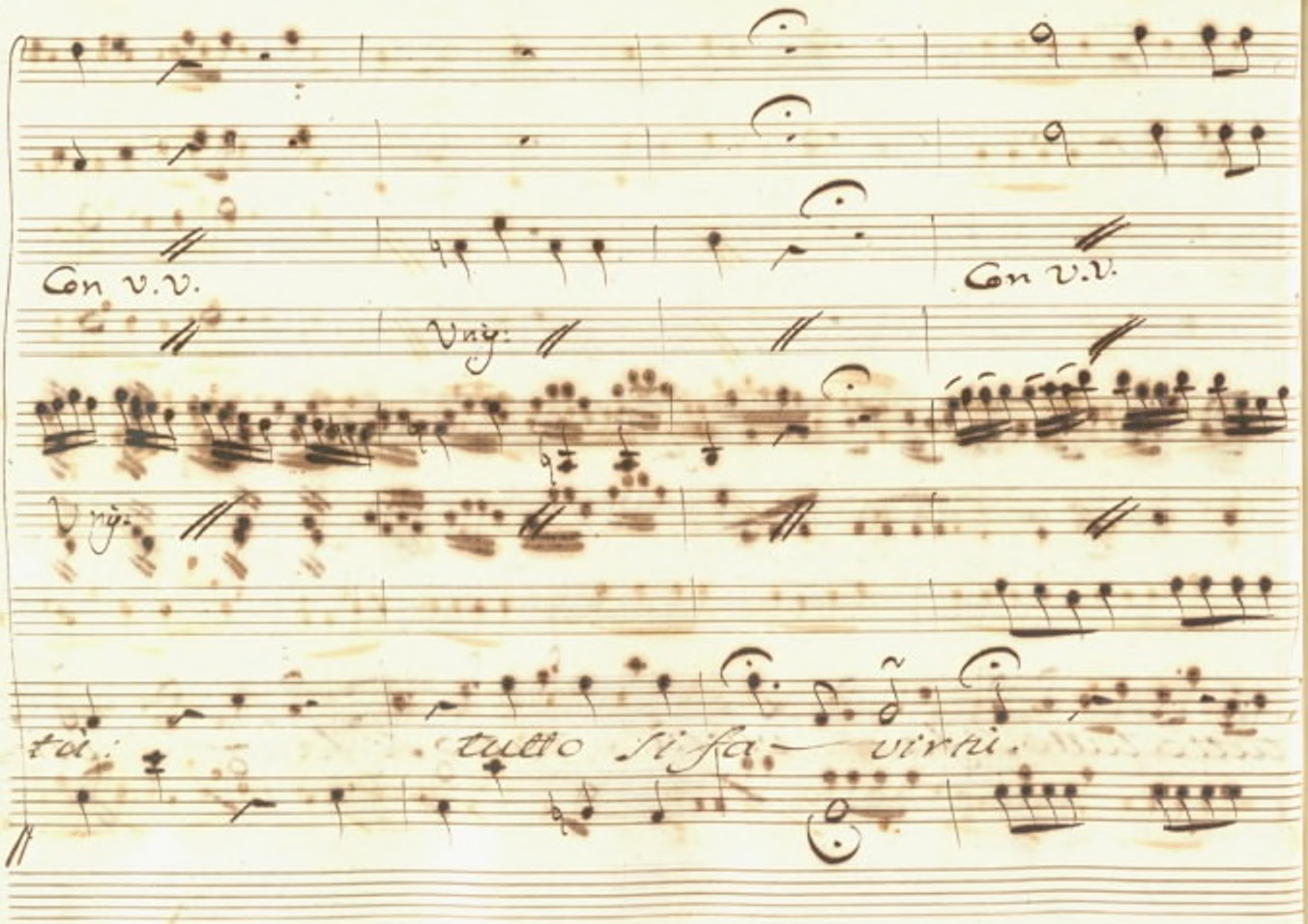
Con v.v.

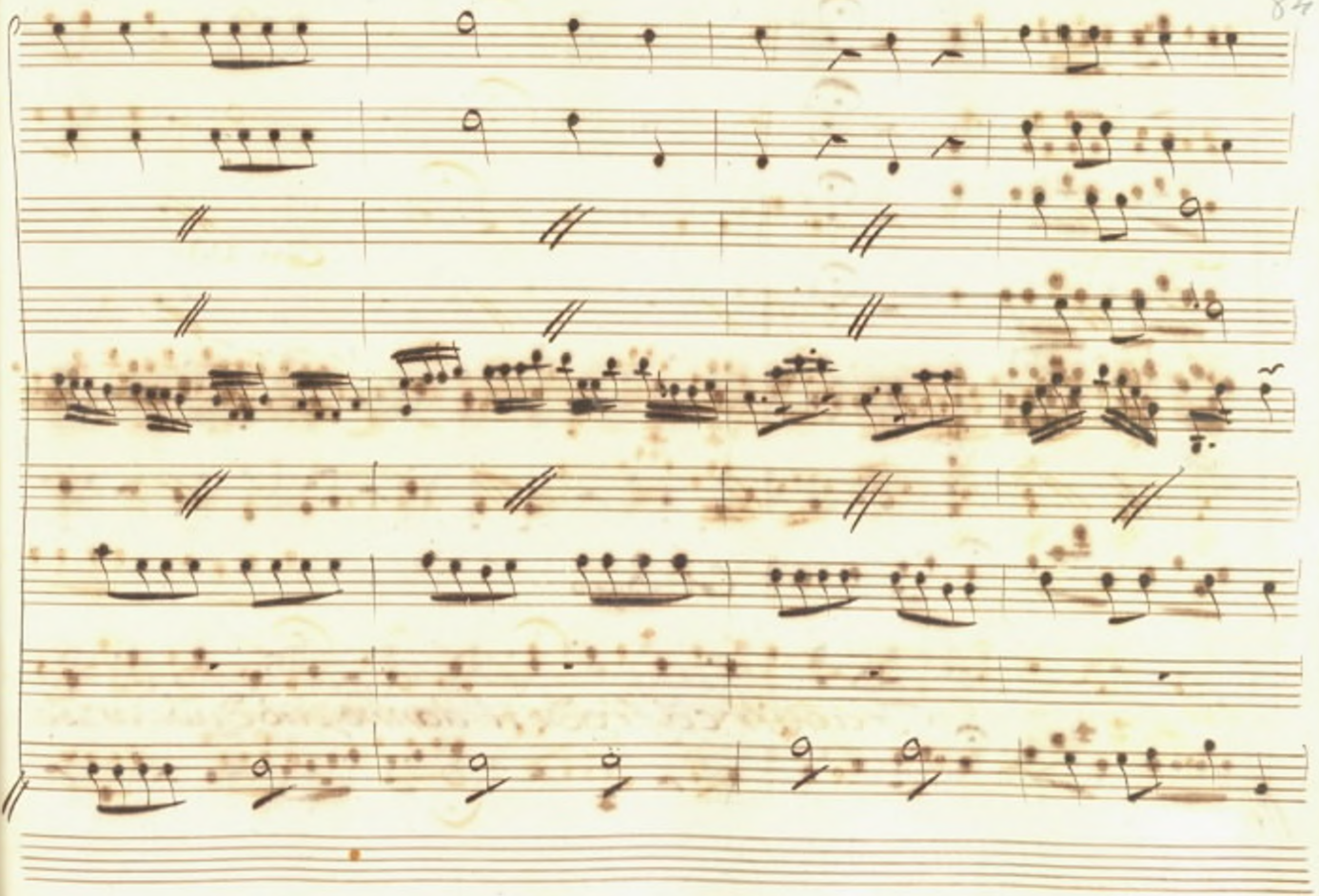
Vnj:

Con v.v.

Vnj:

tù: tutto si fa — virtù.

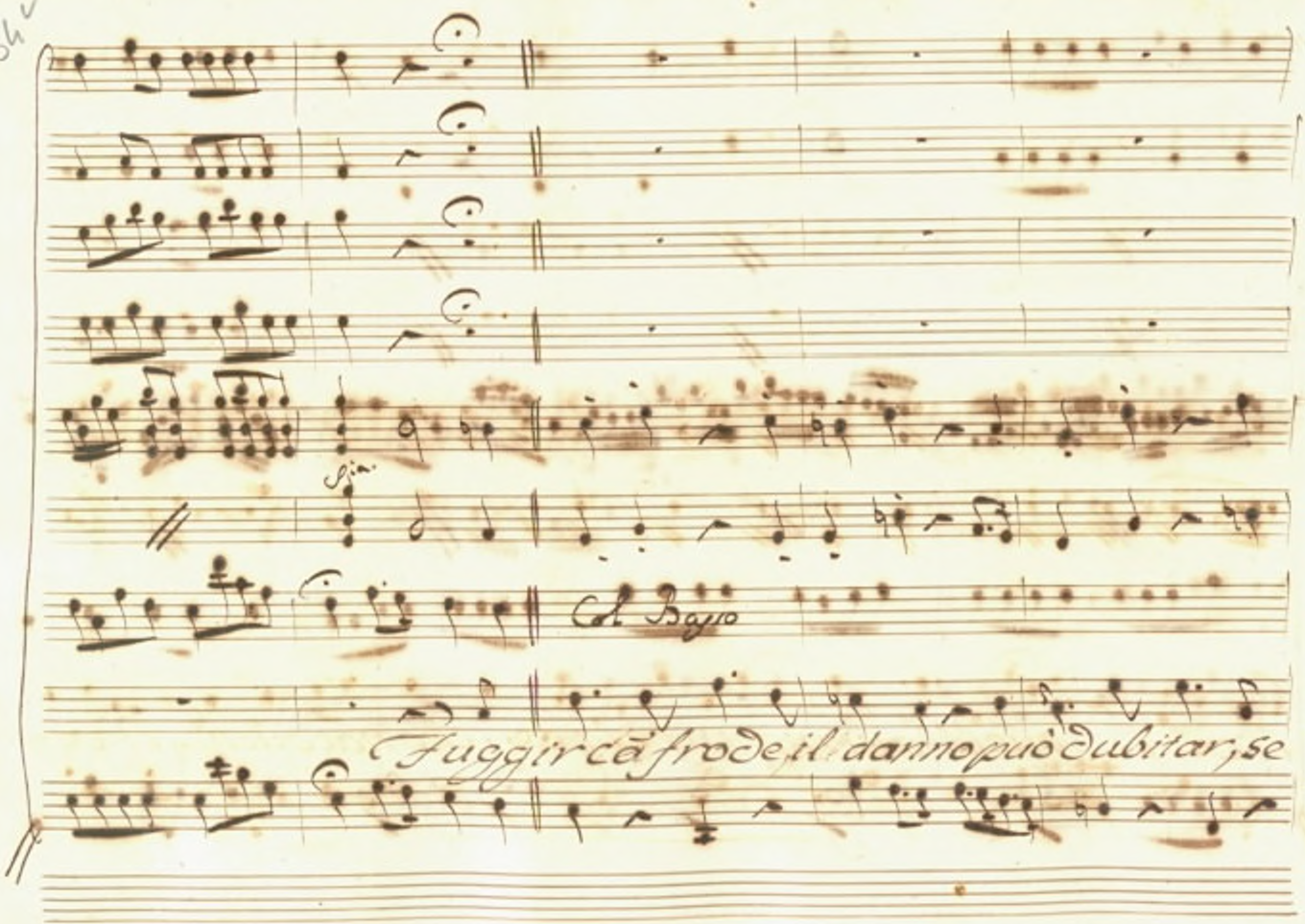


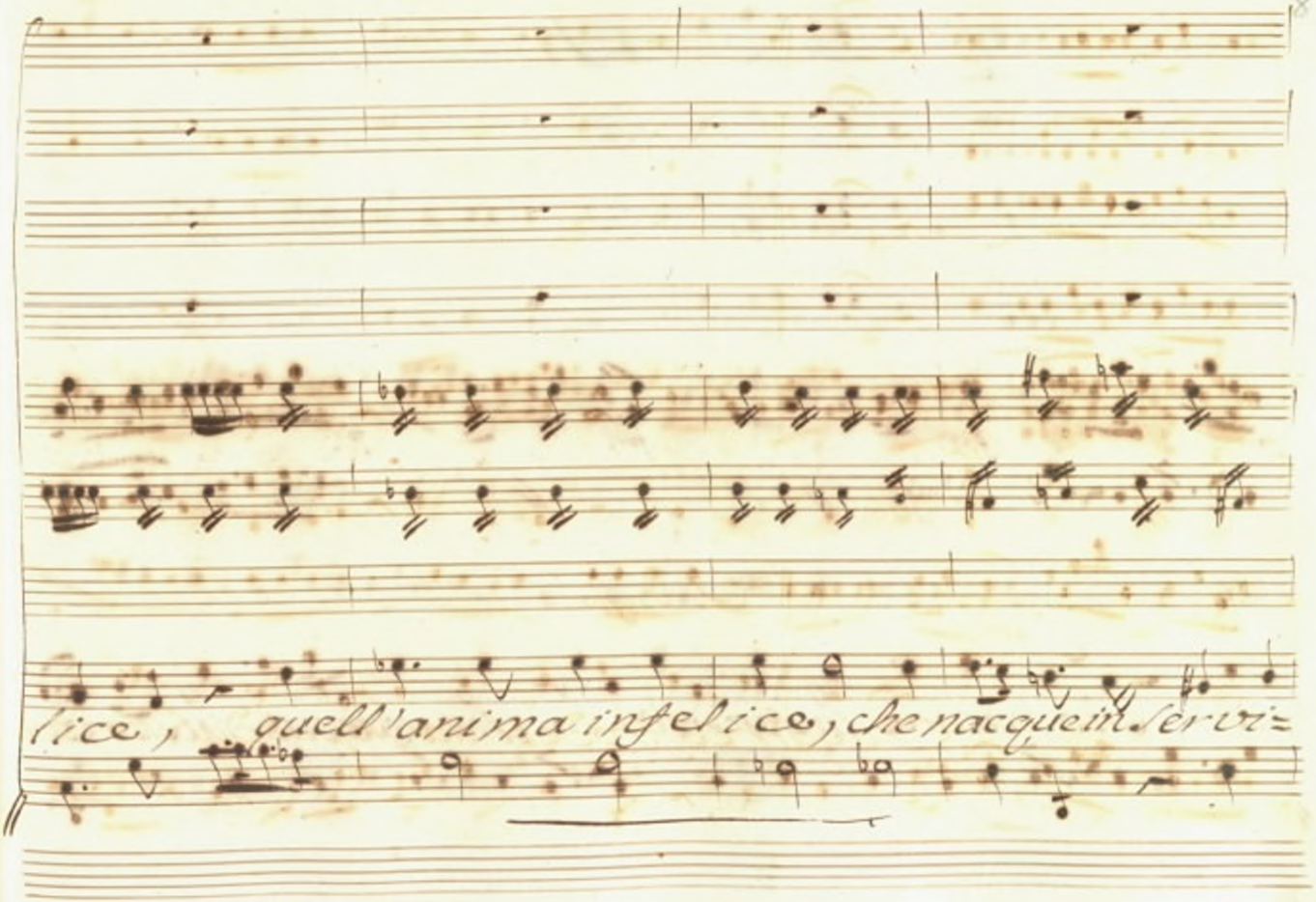


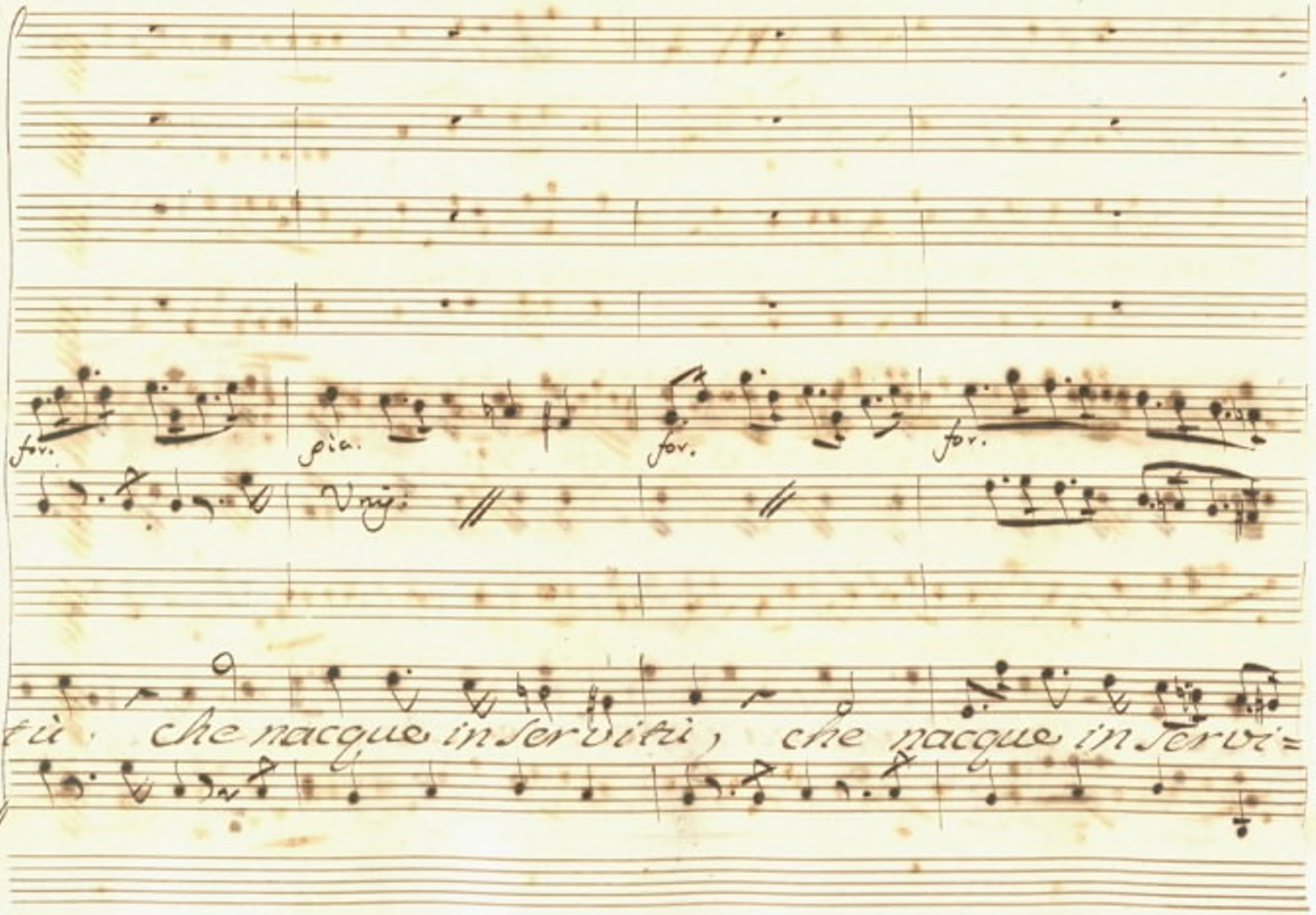
Sia.

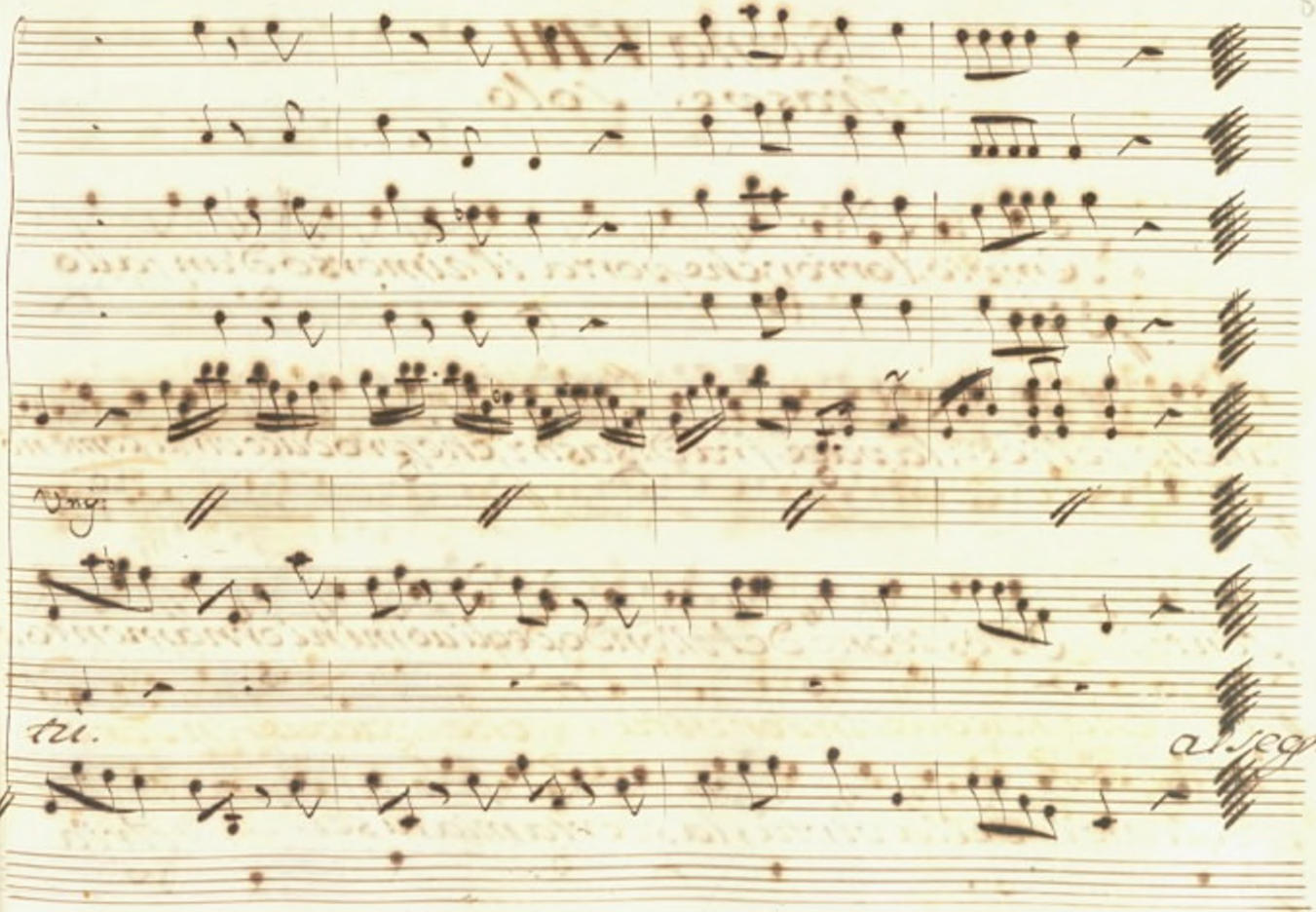
Col Basso

Fuggir cā frode il danno può dubitar, se



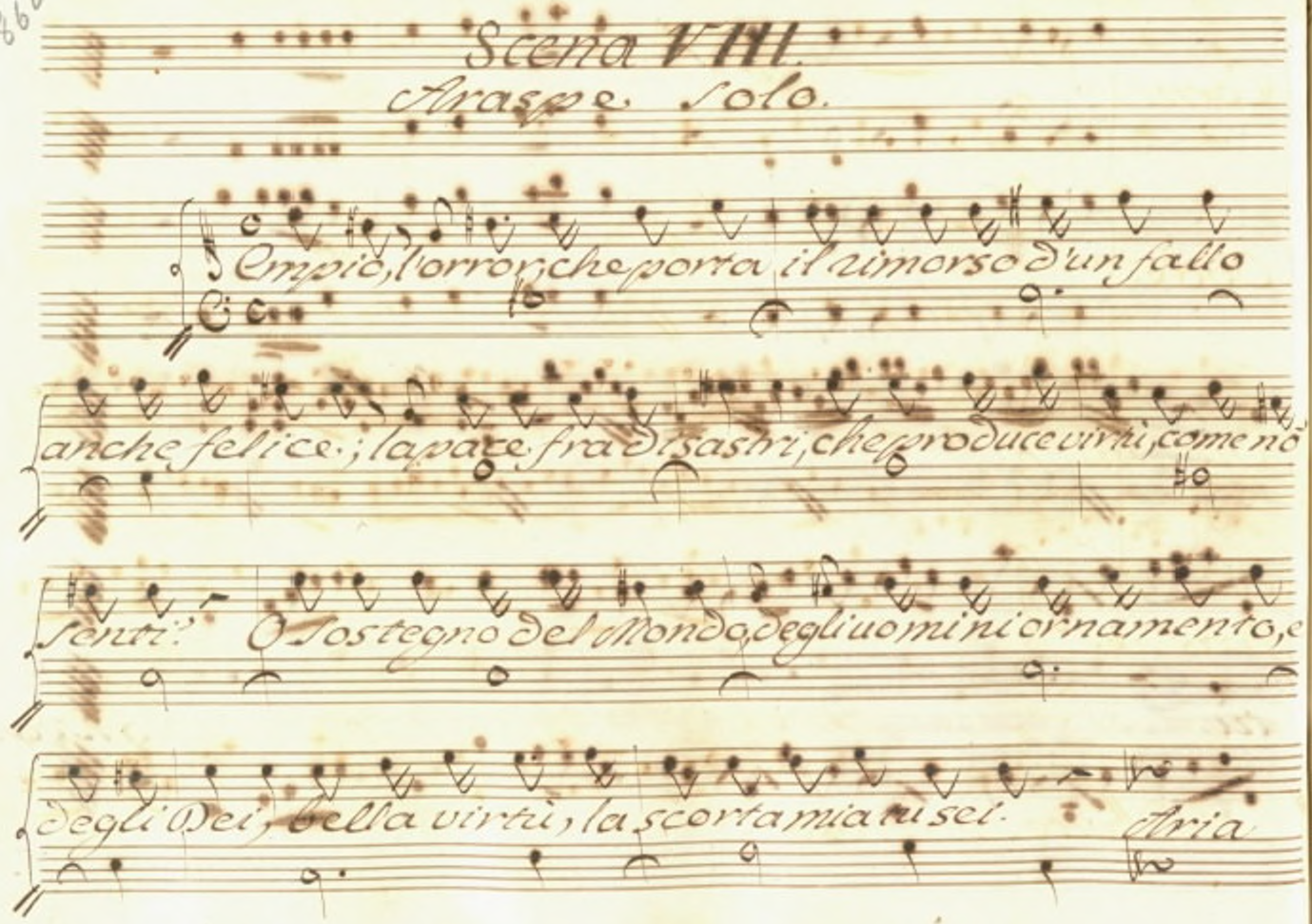

lice, quell'anima infelice, che nacque in ser-vi=


for.
pia.
for.
for.
Voj.
tù. che nacque in servitù, che nacque in servi=


Vngr.
tri.
al segno

Scena VIII.

Arasse solo.



Corni

Oboe

Col. Pmo

Vnij.

Violini

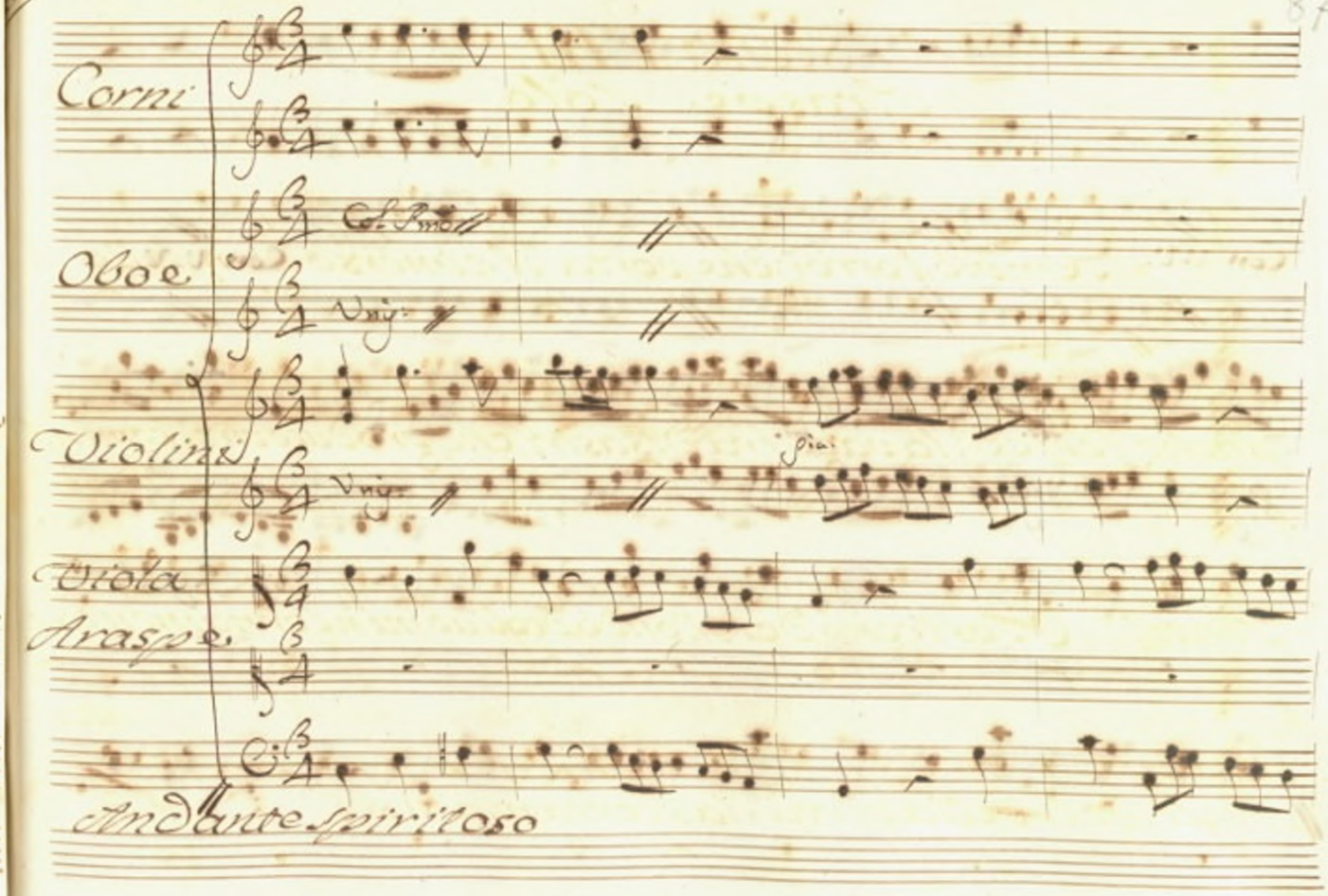
Vnij.

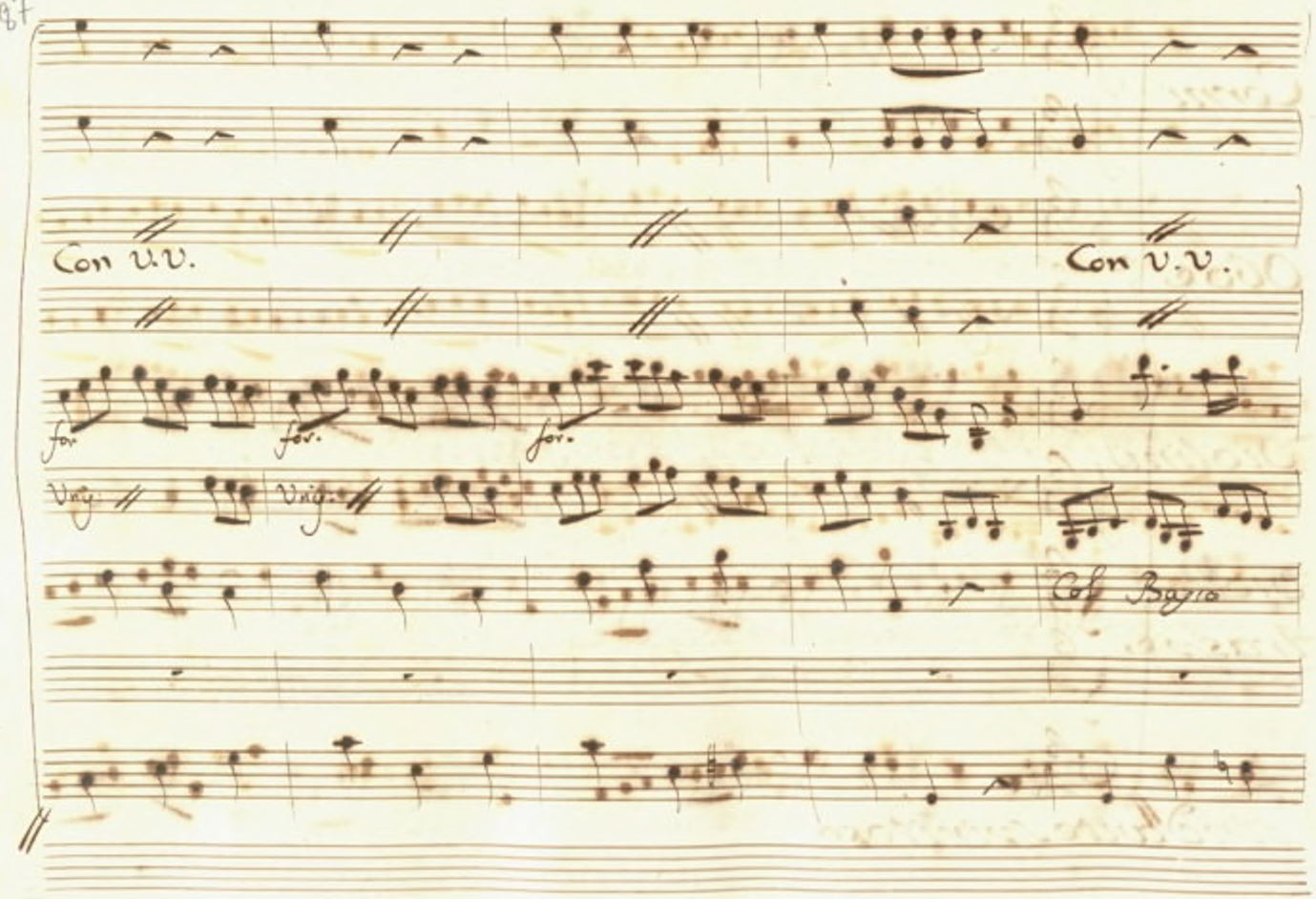
Pia.

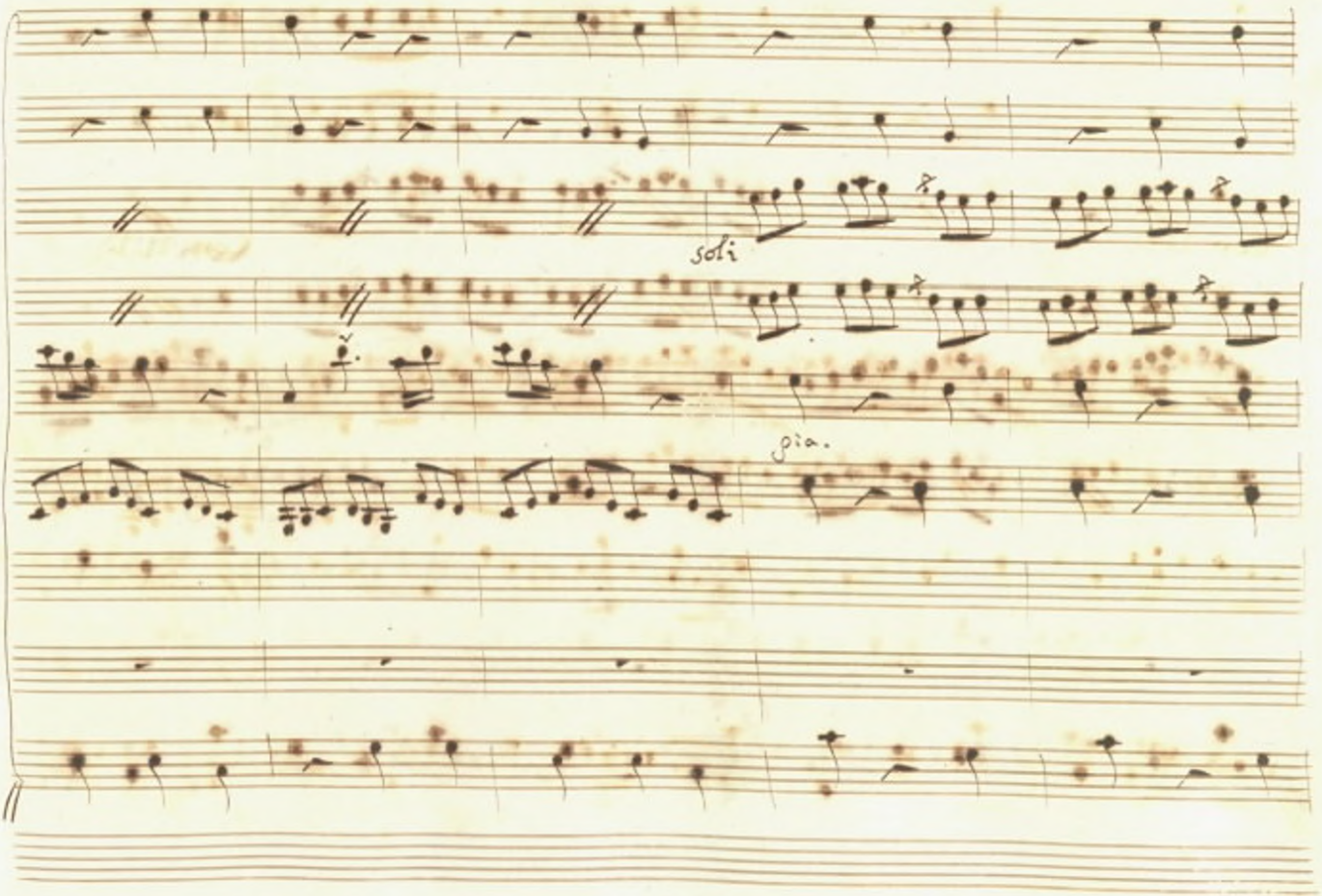
Viola

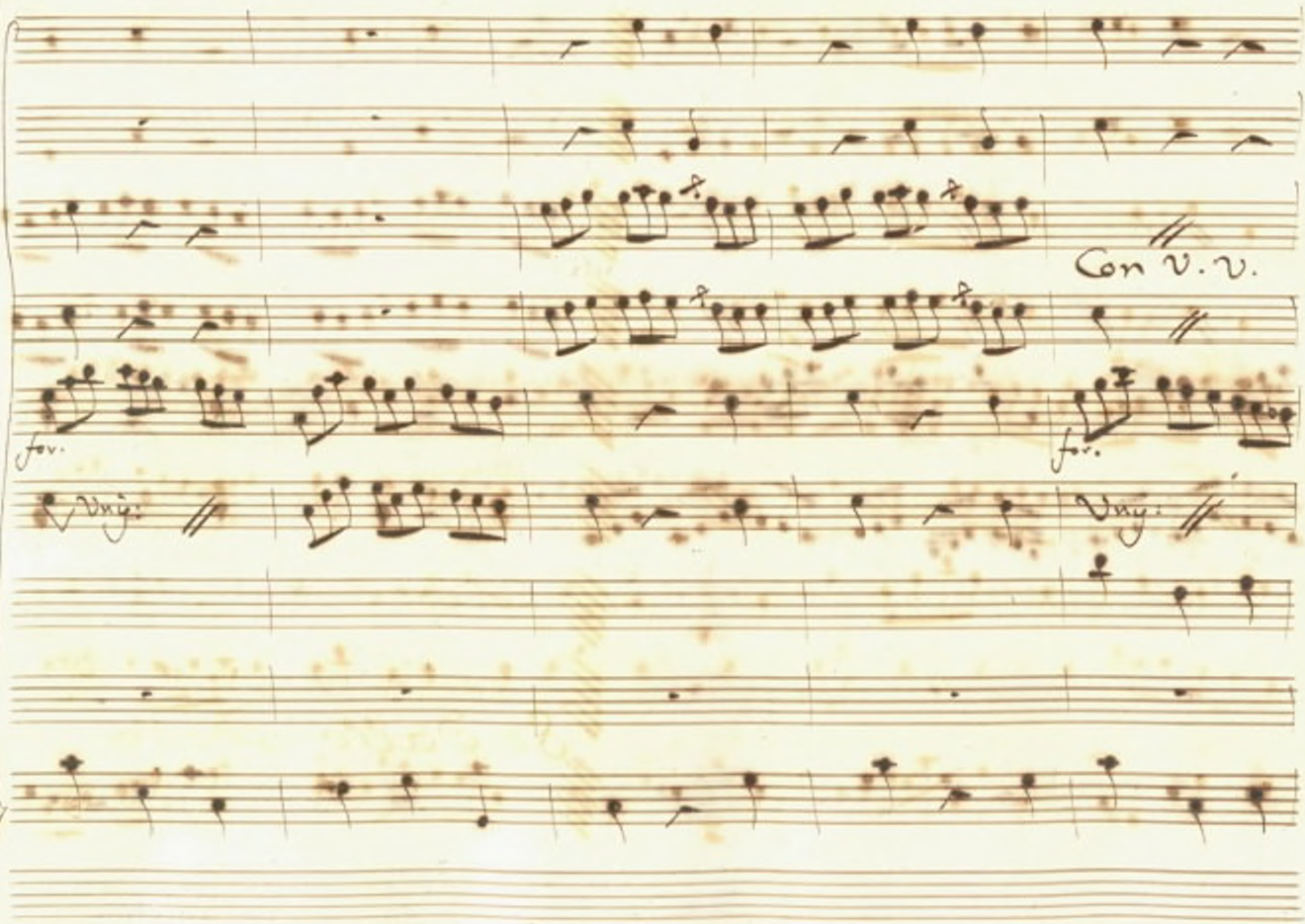
Araspe

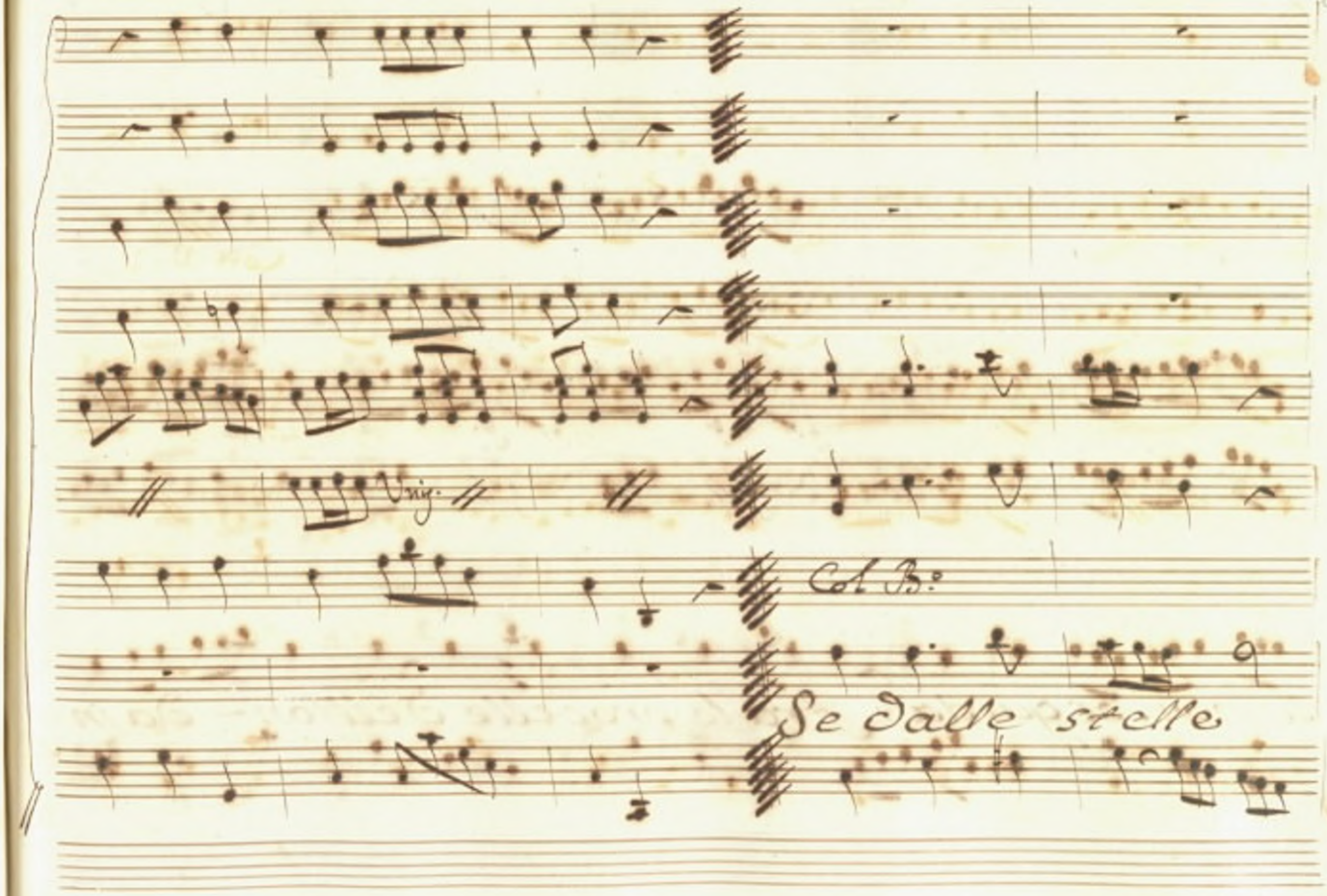
Andante spiritoso

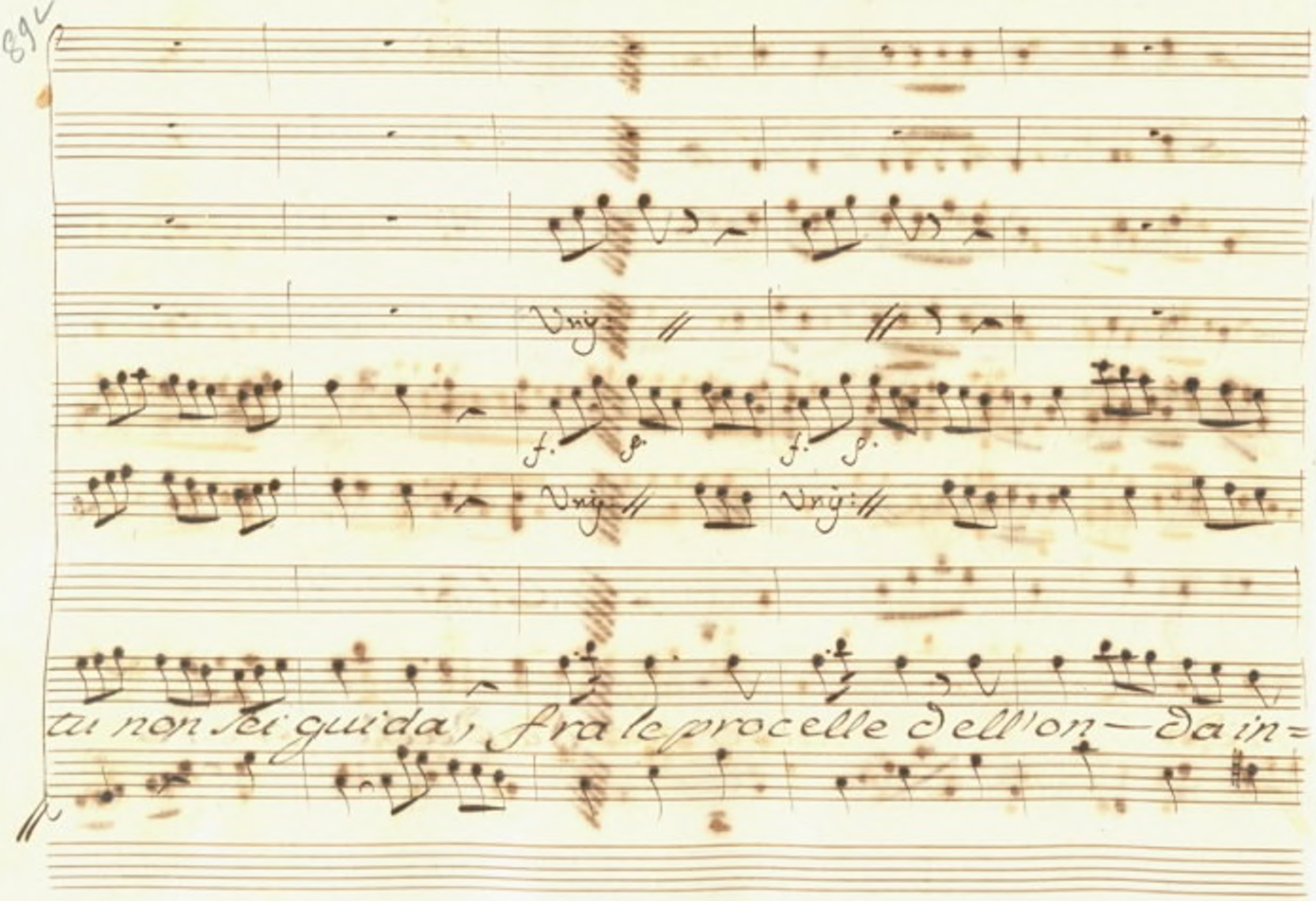


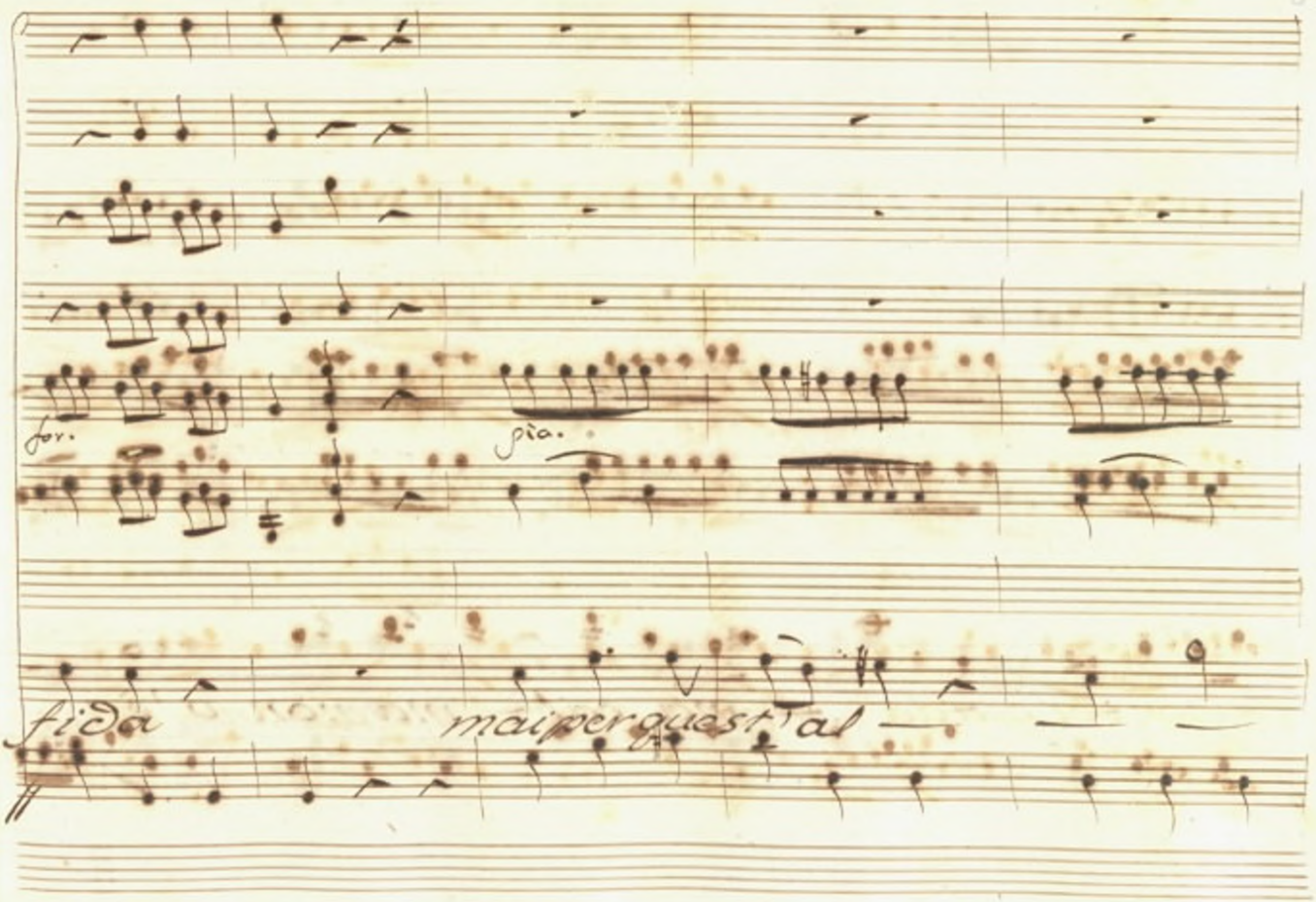

Con V.V.
Con V.V.
for.
for.
for.
Vnç.
Vnç.
Col Basso

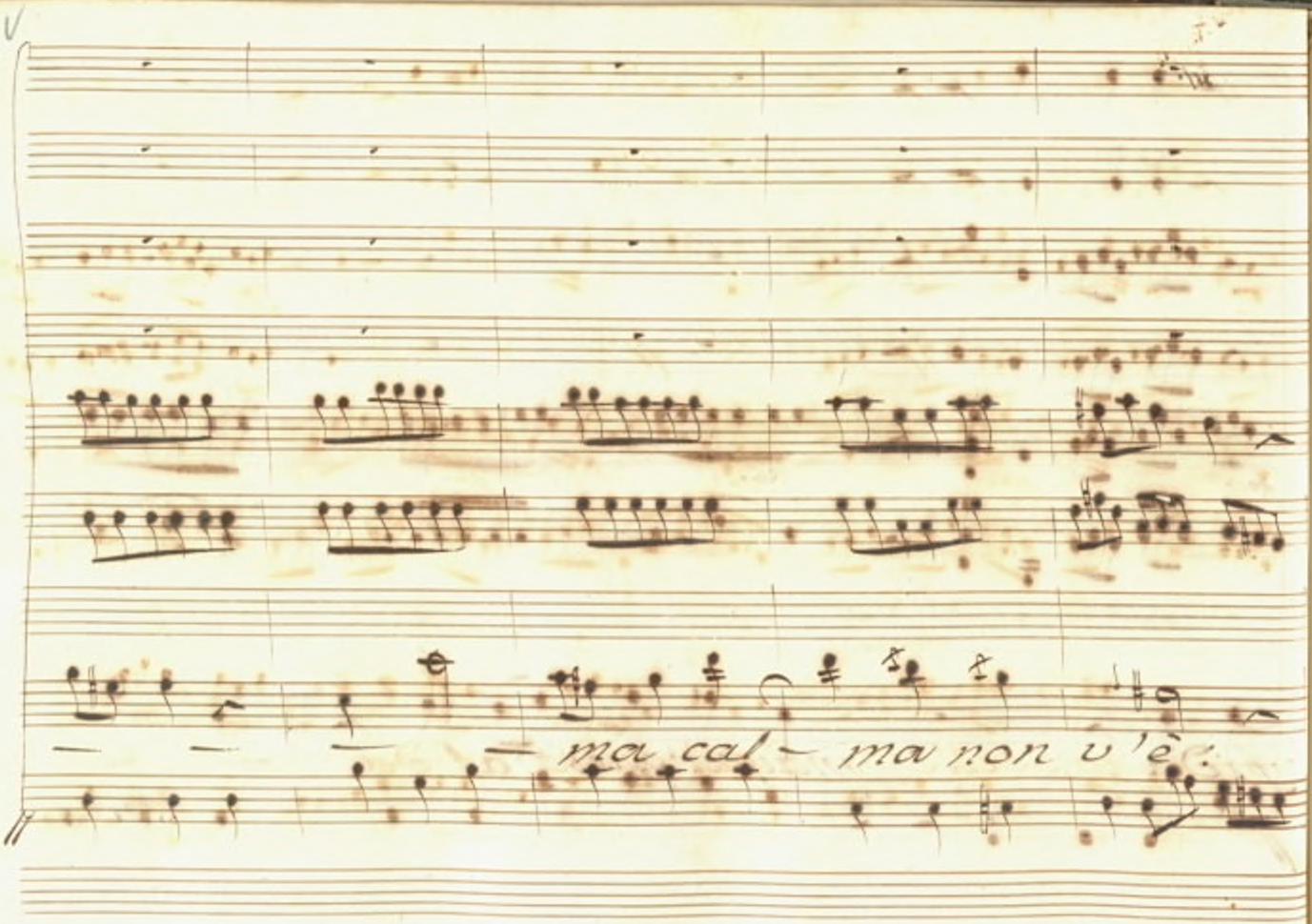

soli
pia.

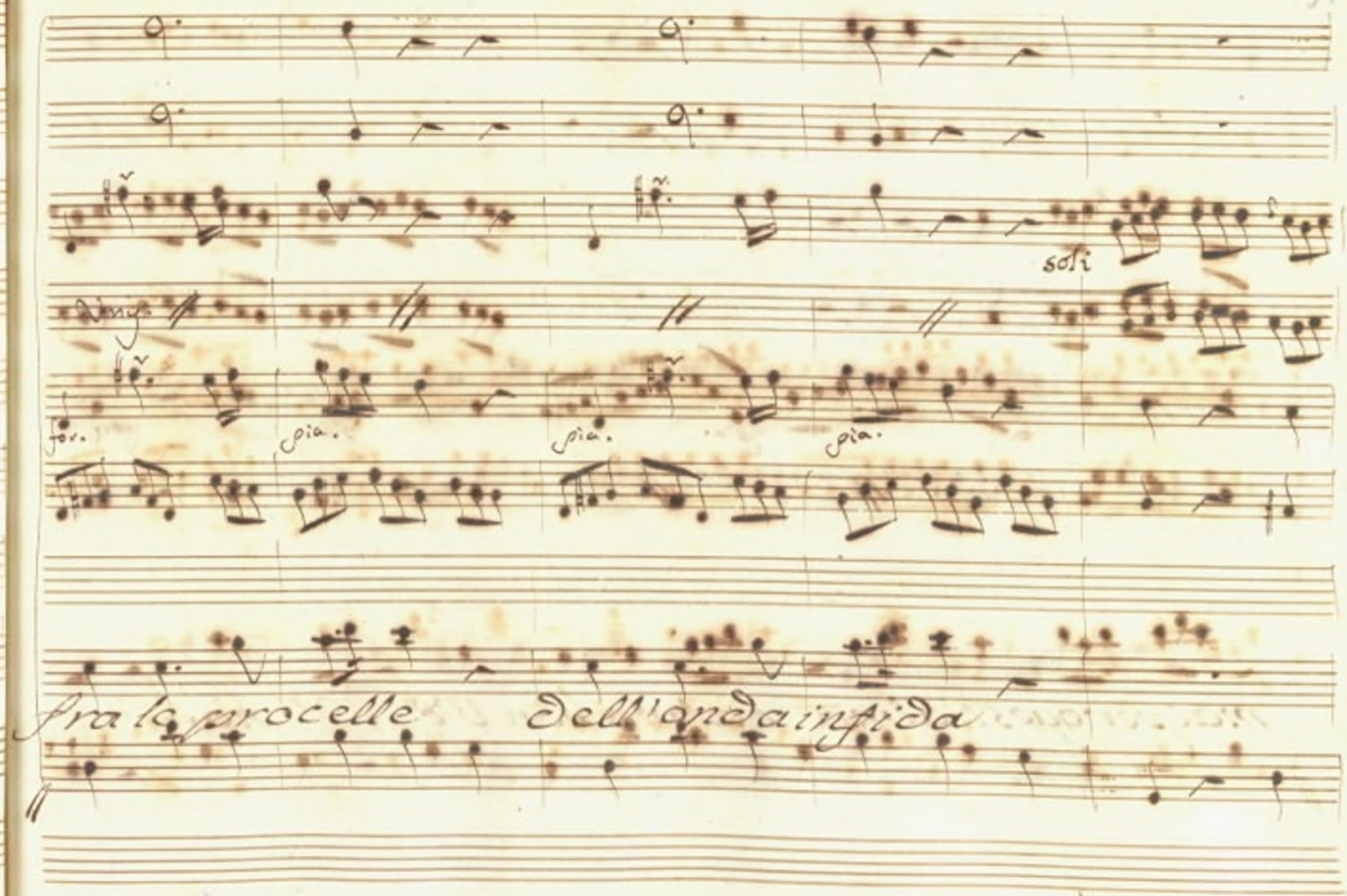

Con V. V.
for.
for.
Vny.
Vny.

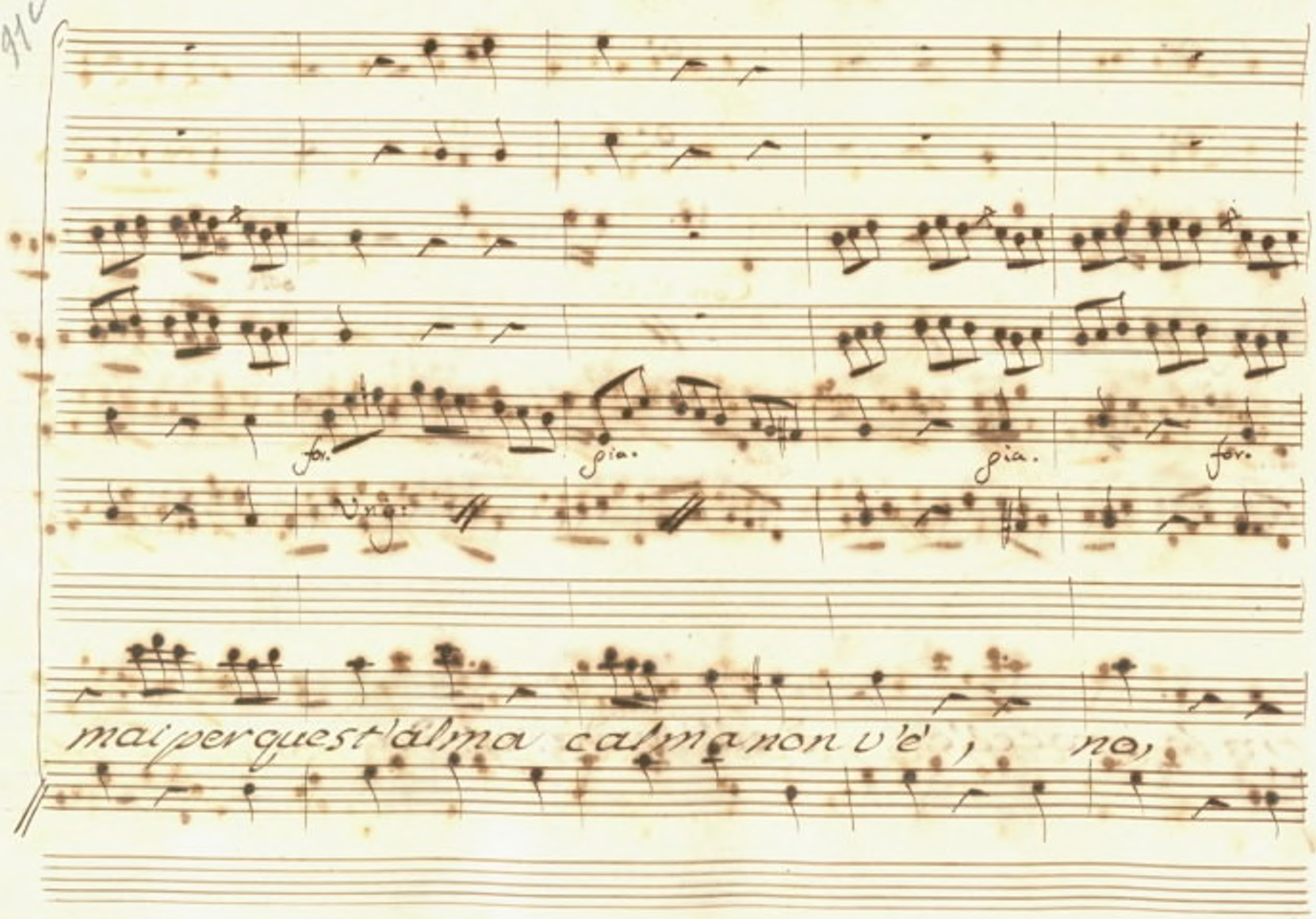

Vnis.
Cl. B.°
Se dalle stelle


Unis.
f. p. f. p.
Unis. Unis.
tu non sei guida, fra le procelle dell'on — da in=


for.
pia.
fida
mapperquest'al


ma cal ~ ma non v'è.


soli
for.
pia.
pia.
pia.
fra la procelle dell'onda infida


for.
pia.
pia.
for.
Virg.
mai per quest'alma calma non v'è, no,

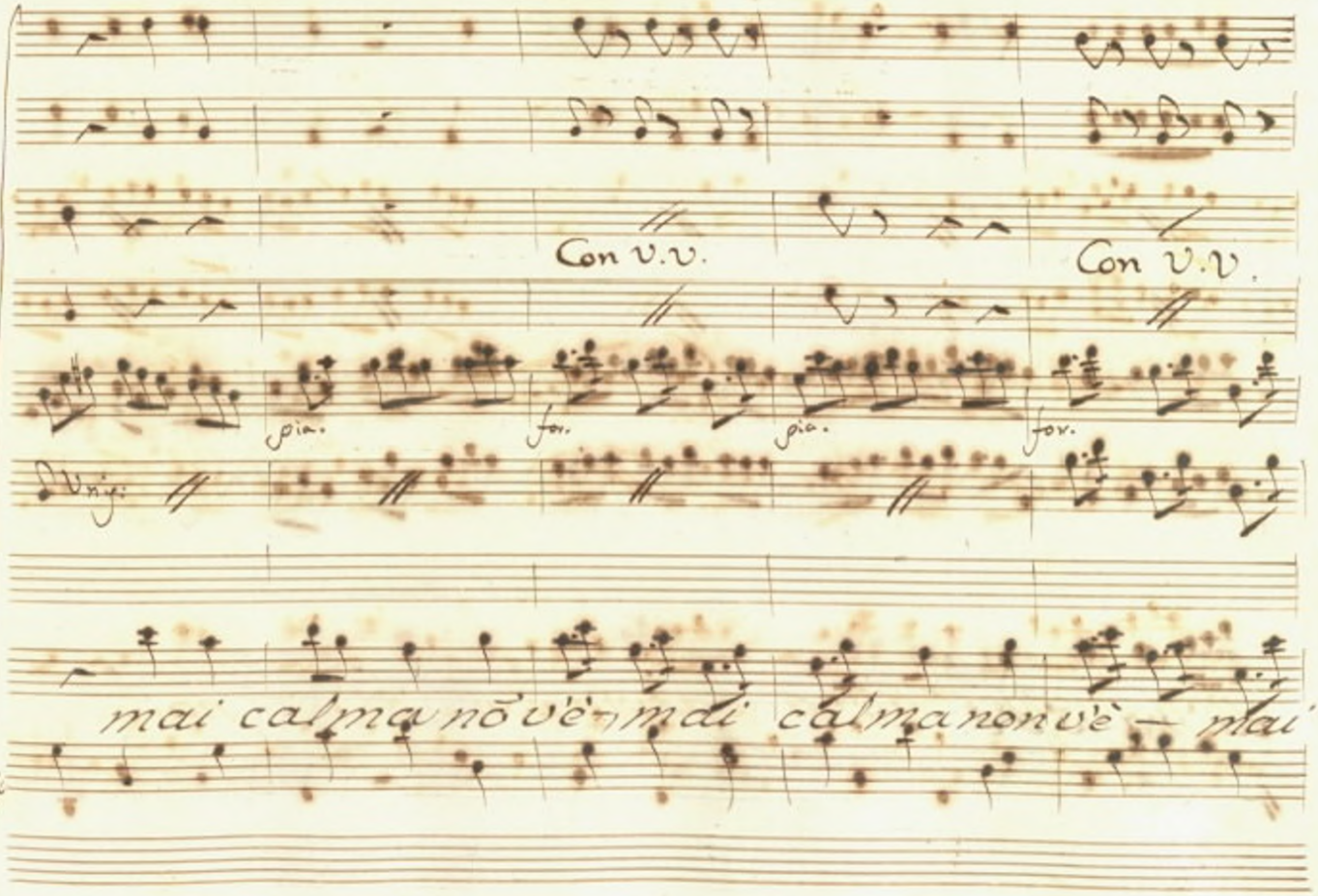
Con V.V.

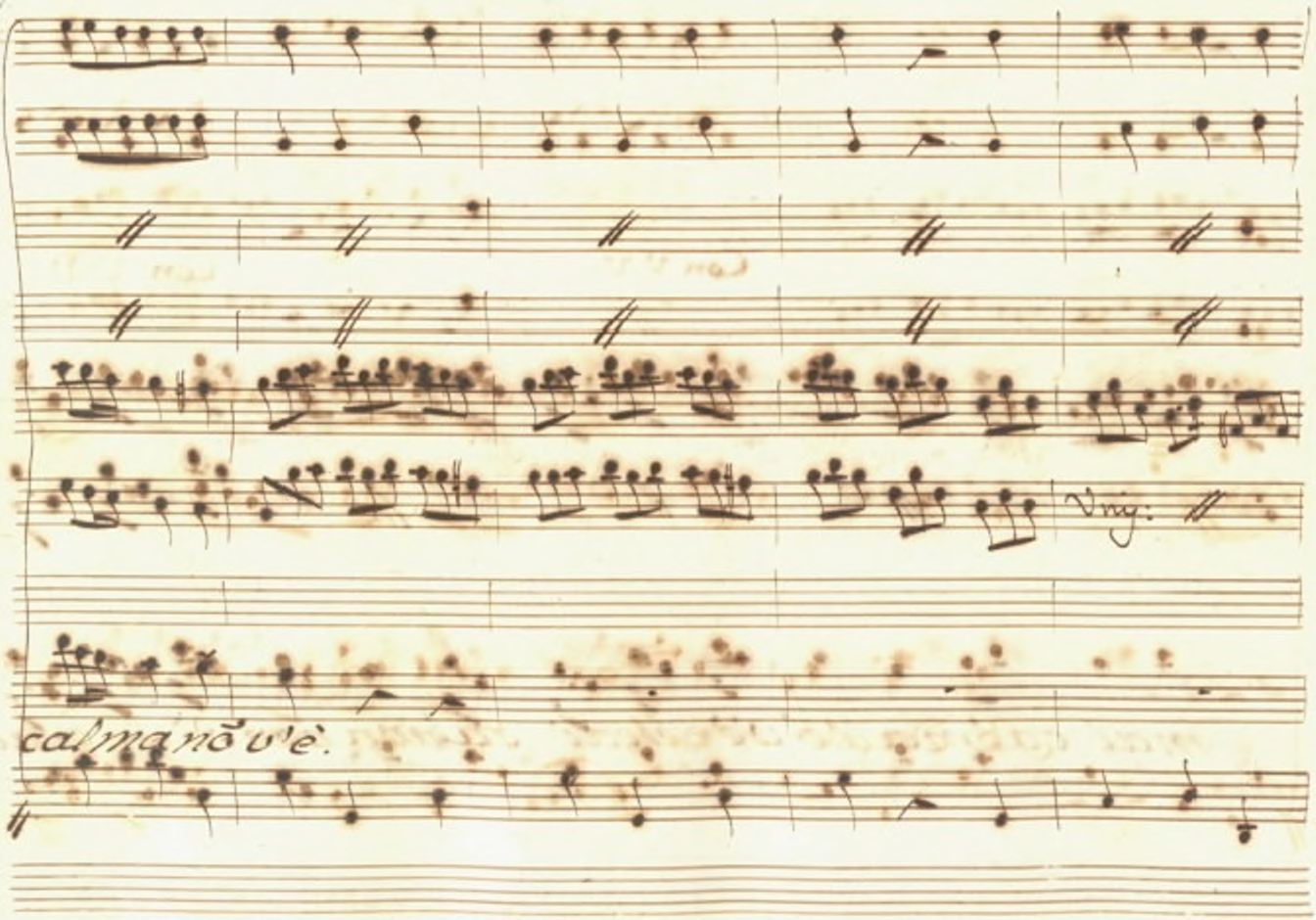
Con V.V.

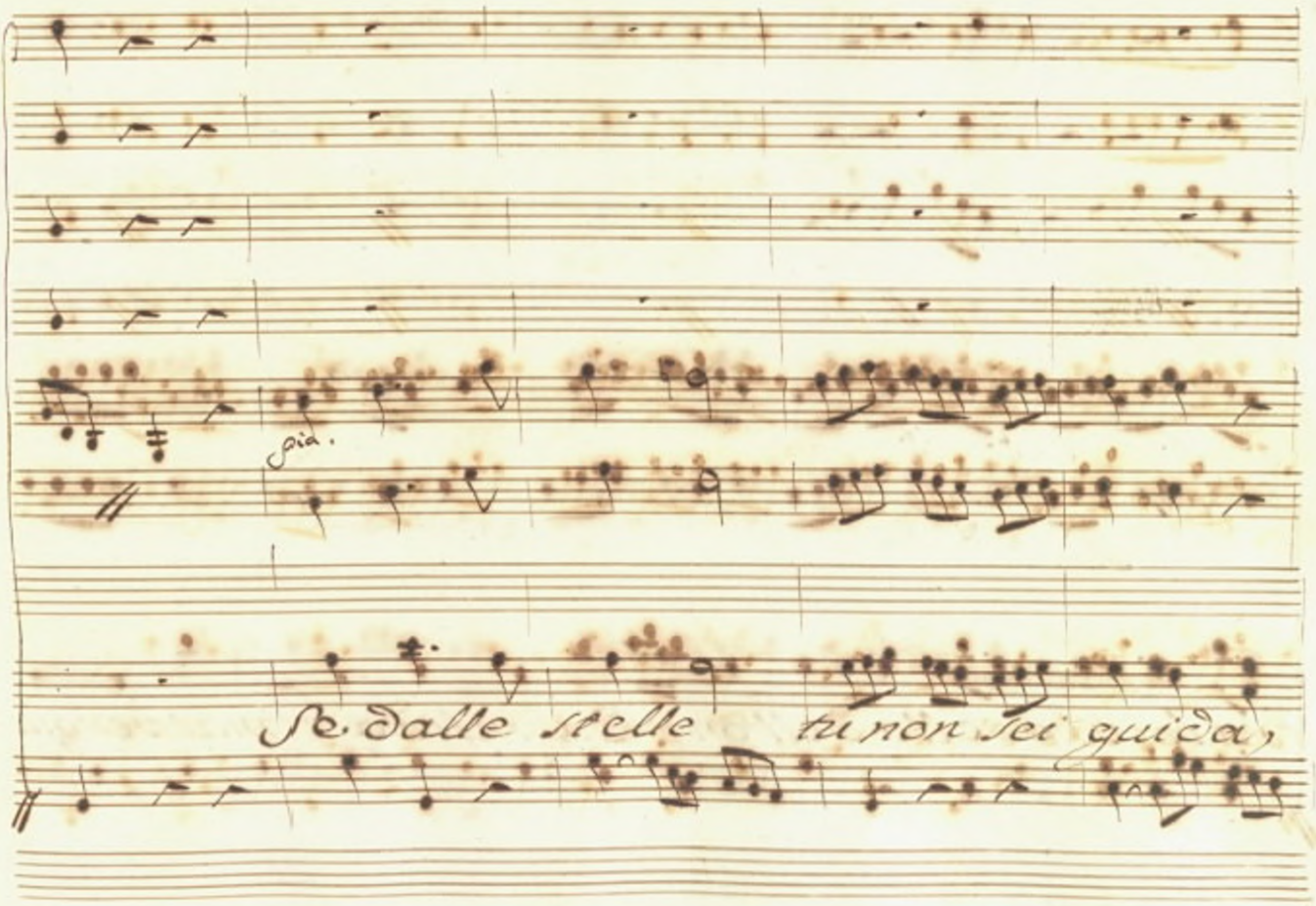
pia. for. pia. for.

Unis:

mai calma nõ v'è, mai calma non v'è — mai




Vng:
calmanõ v'è.

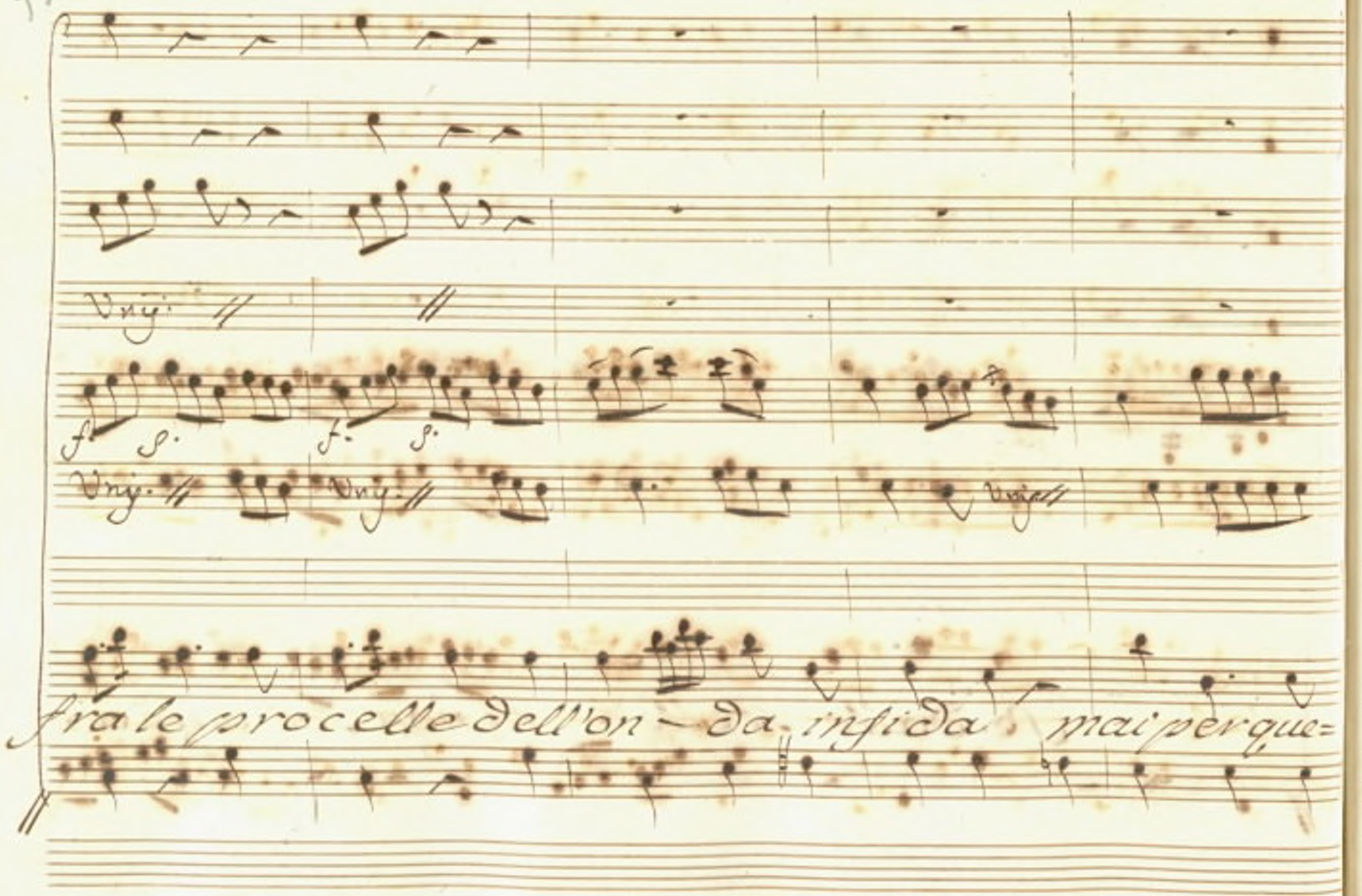

Se dalle stelle tu non sei guida,

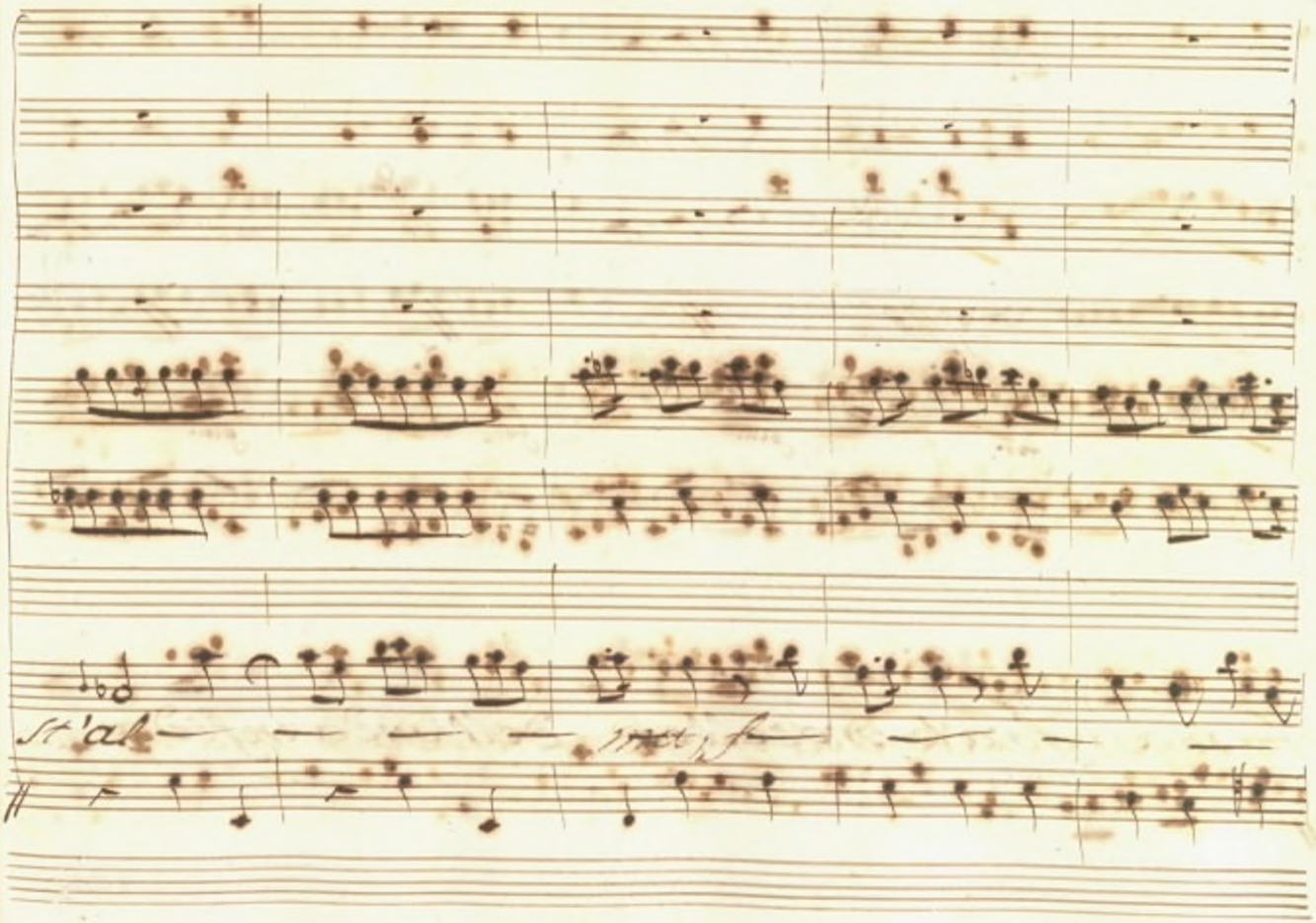
Vng.

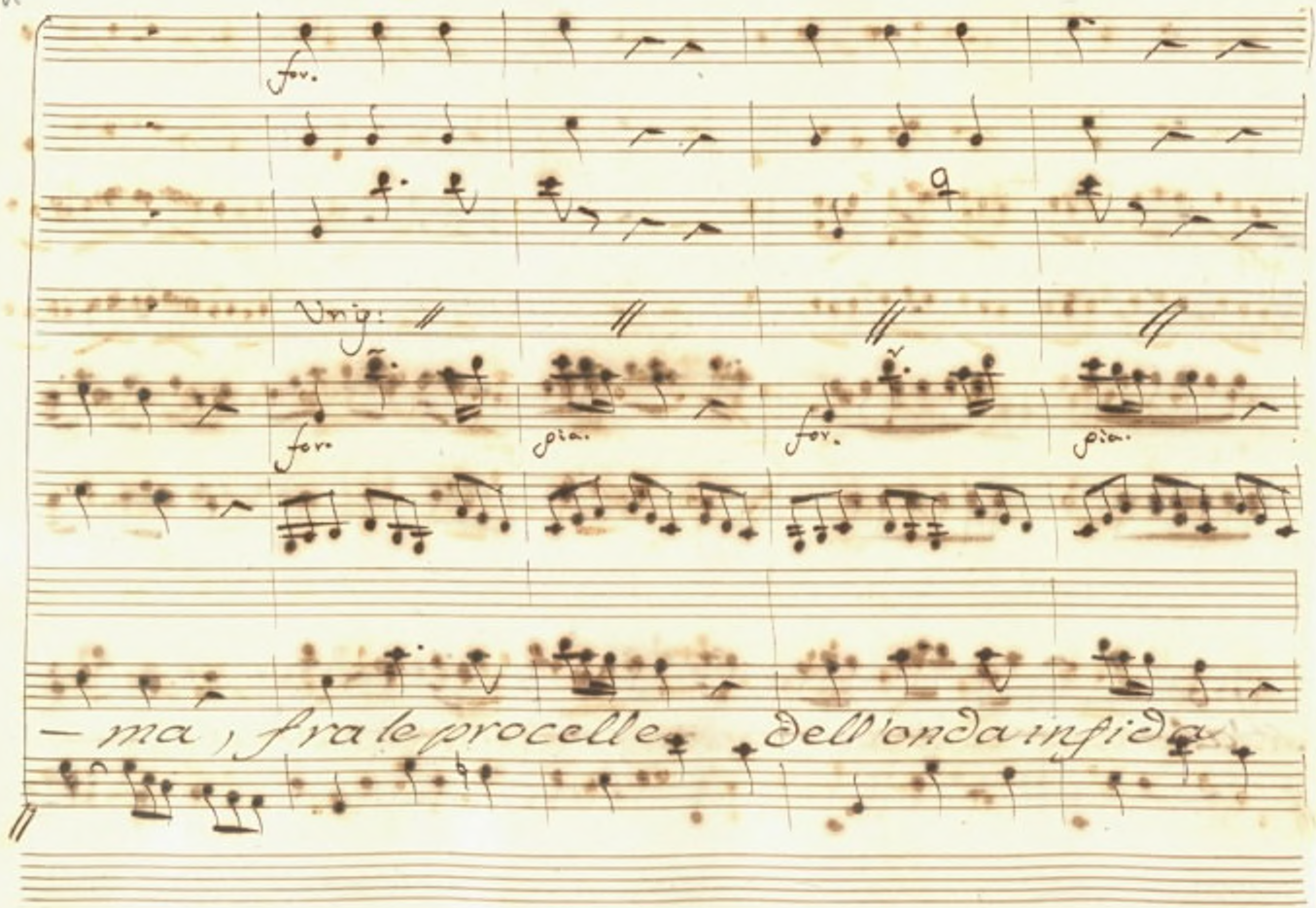
f. s. f. s.

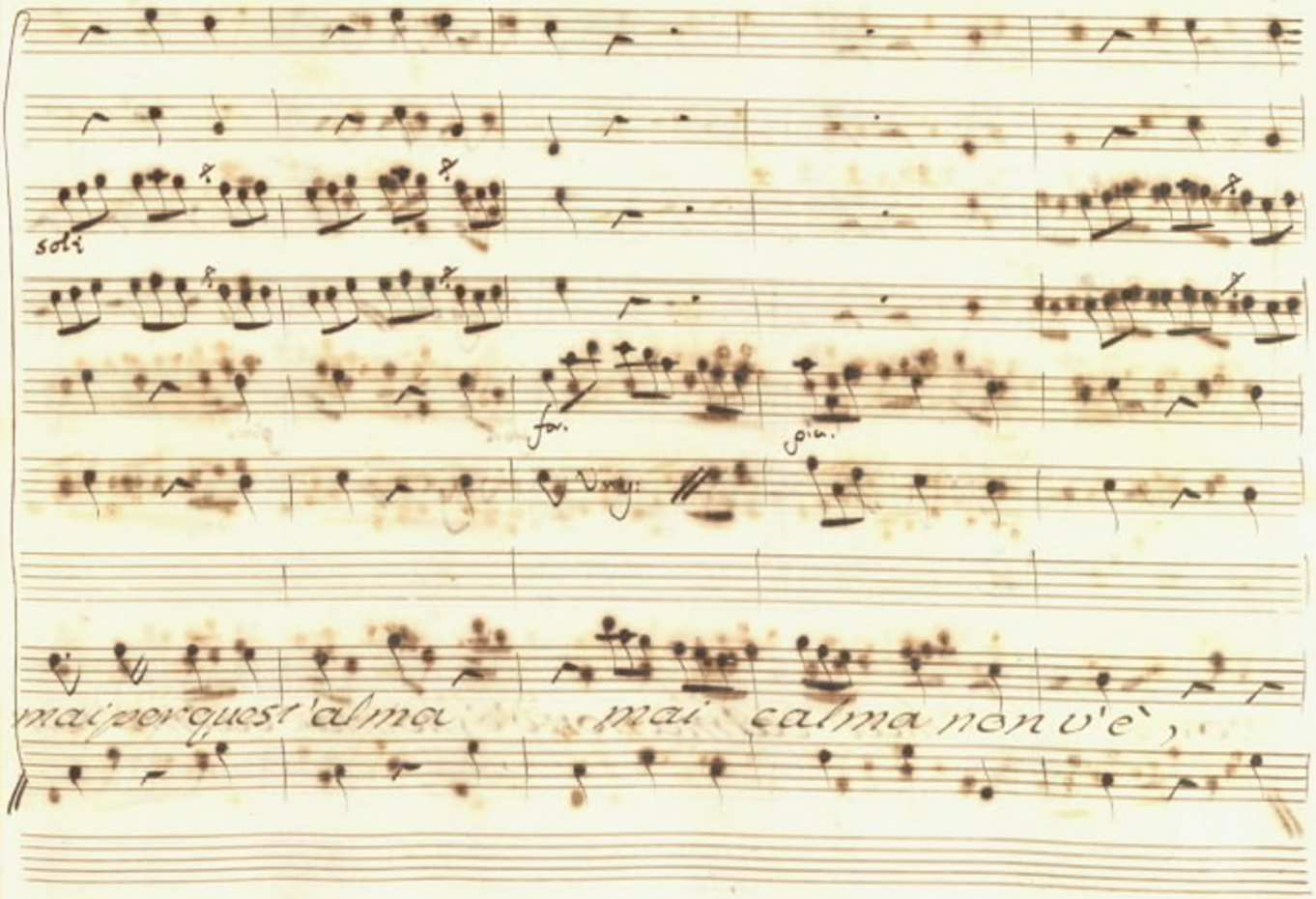
Vng. Vng. Vng.

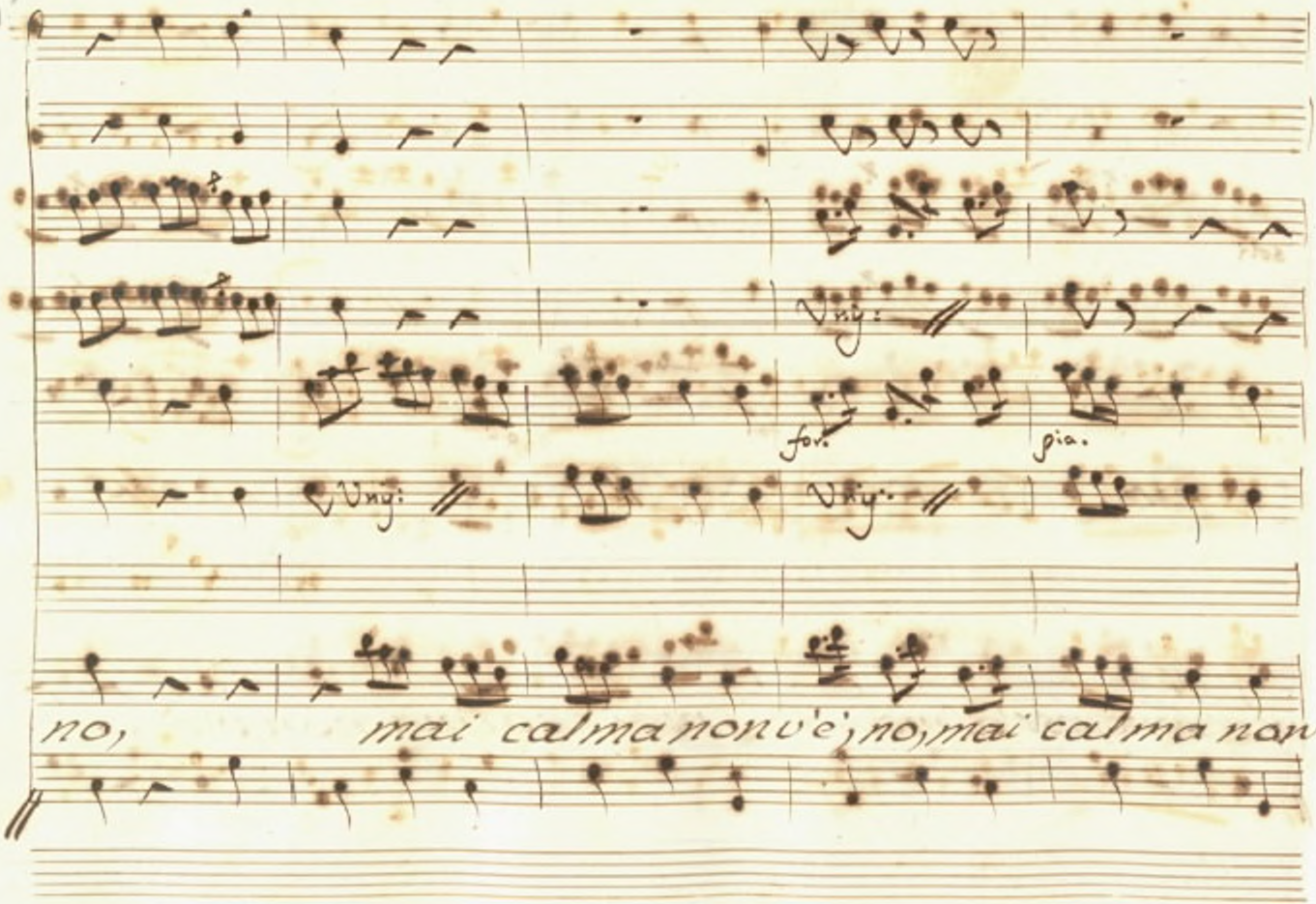
fra le procelle dell'on - da infida mai perque=

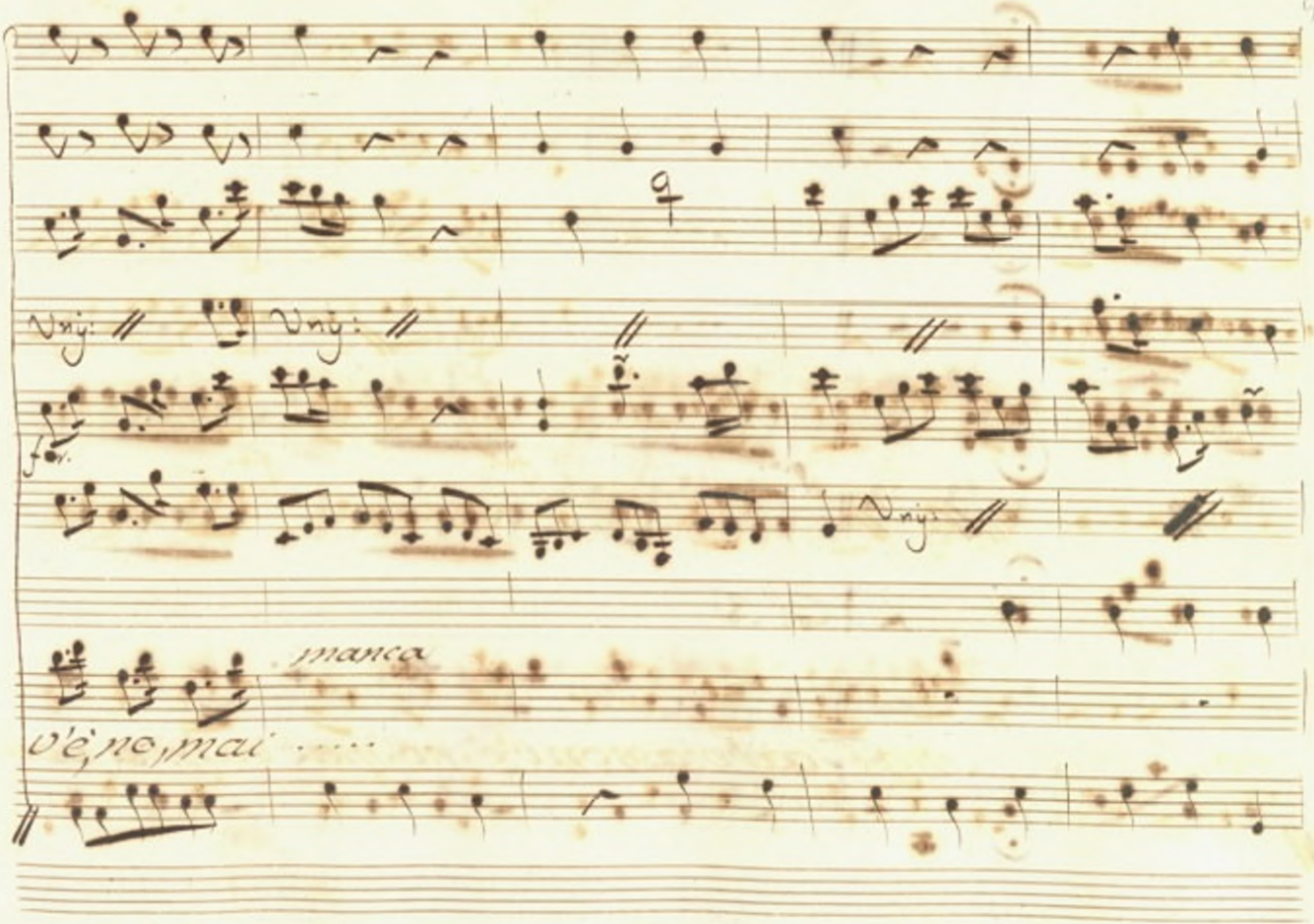



St'ab
mit, f


for.
Unis:
for.
pia.
for.
pia.
— ma, fra le procelle dell'onda infida


soli
for.
Unis.
mai per quest'alma mai calma non v'è,

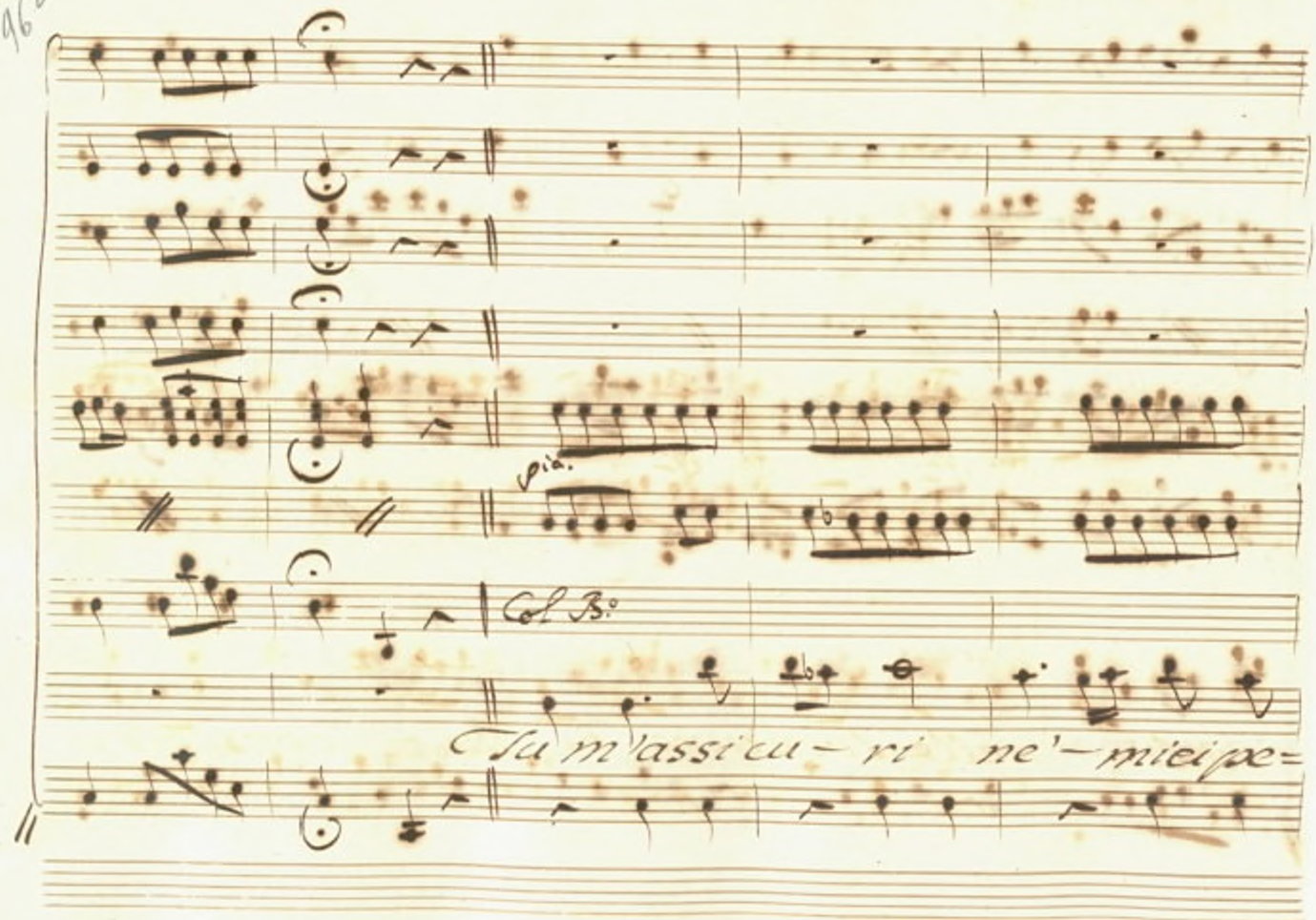

Vnj:
Vnj:
Vnj:
for.
pia.
no, mai calma non v'è, no, mai calma non

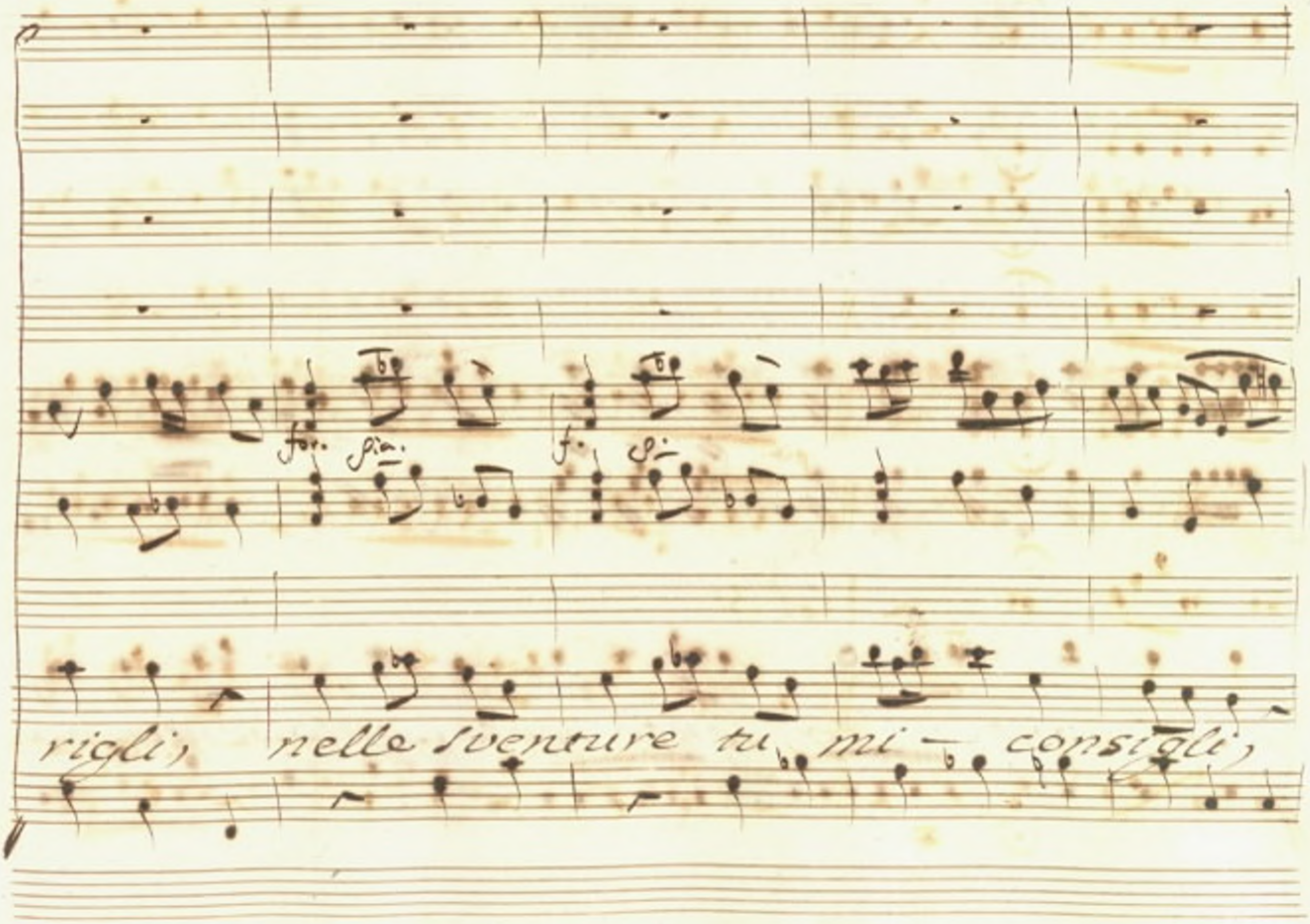

manca
v'è ne mai ....

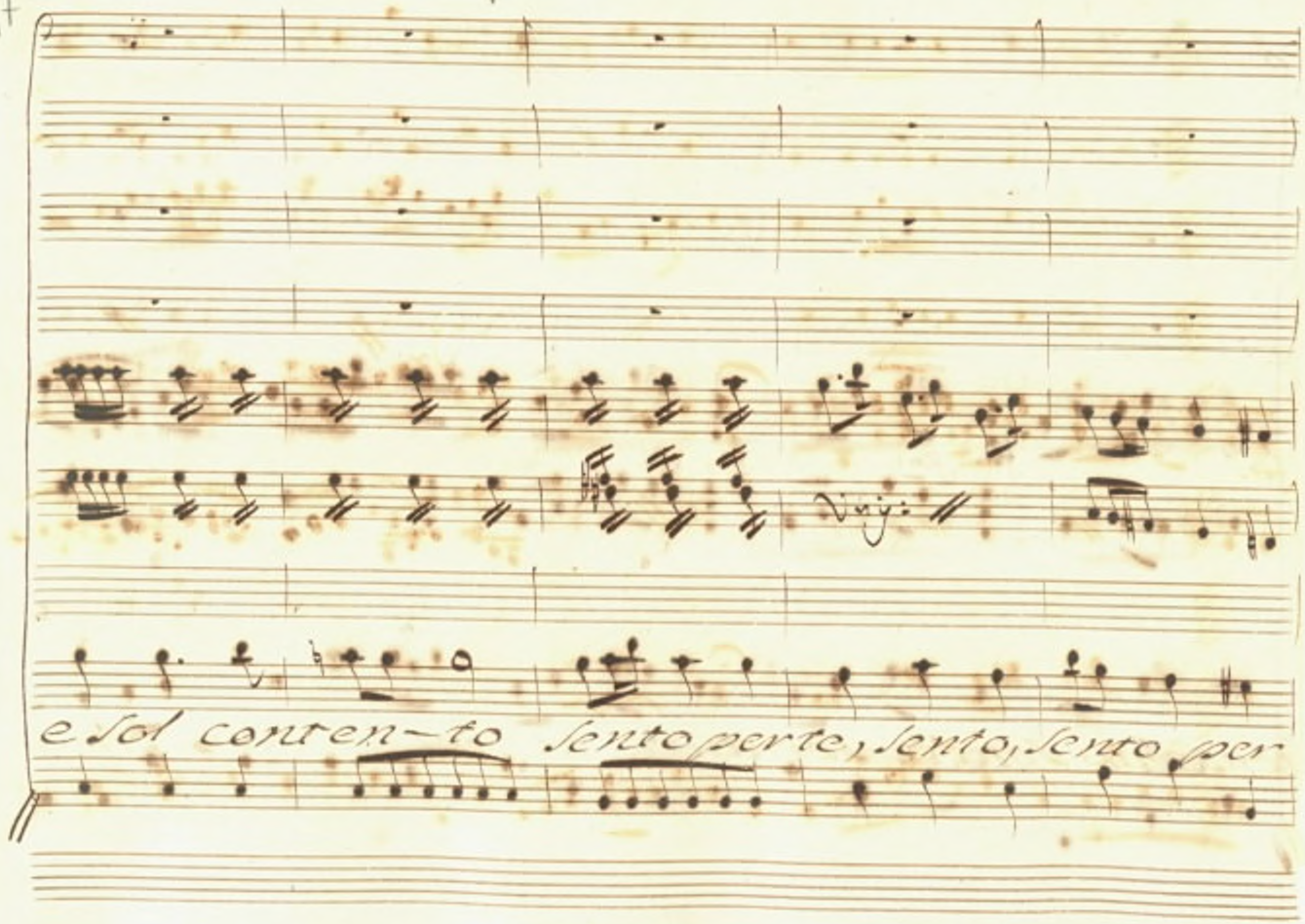
pia.

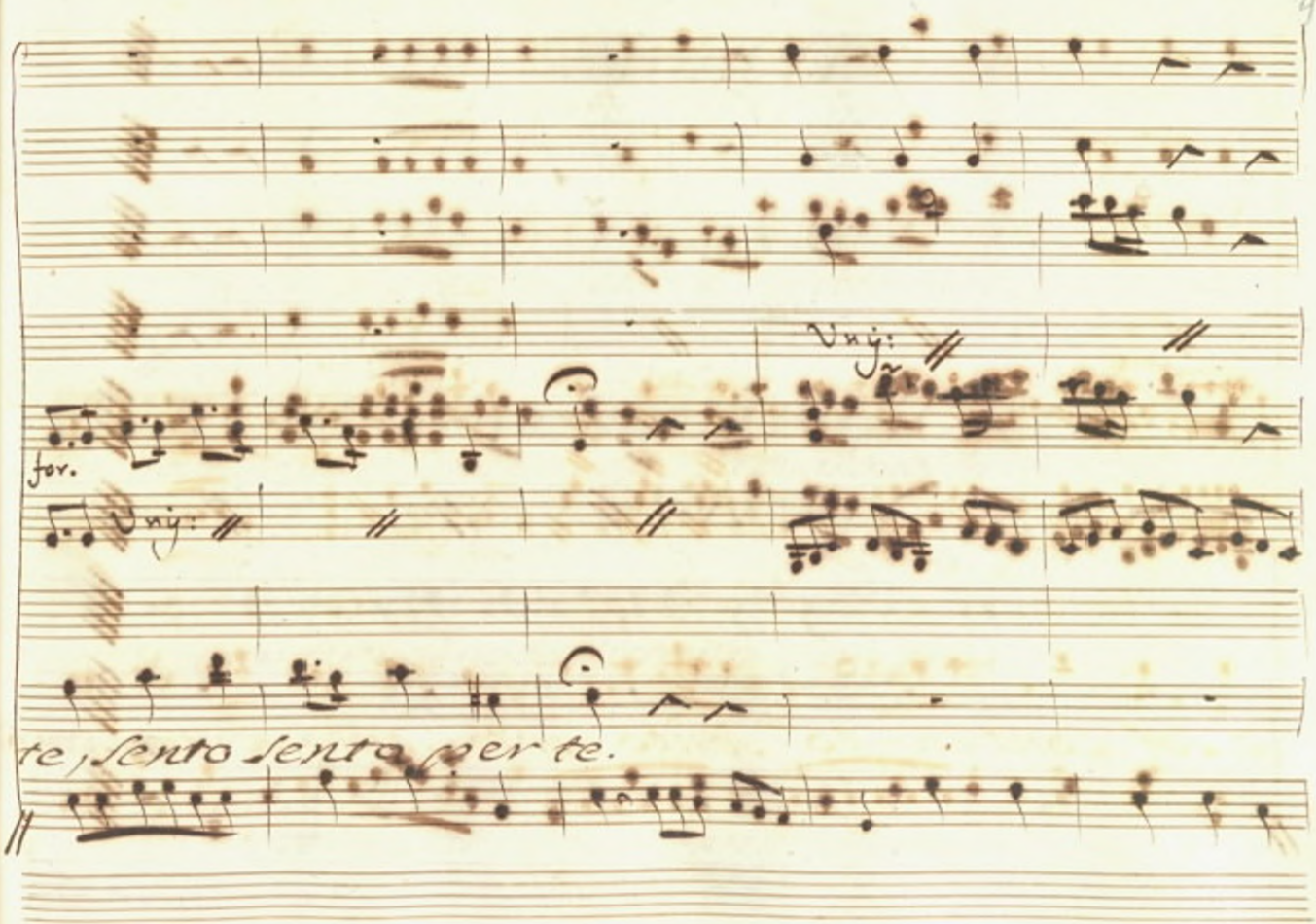
Col B.o

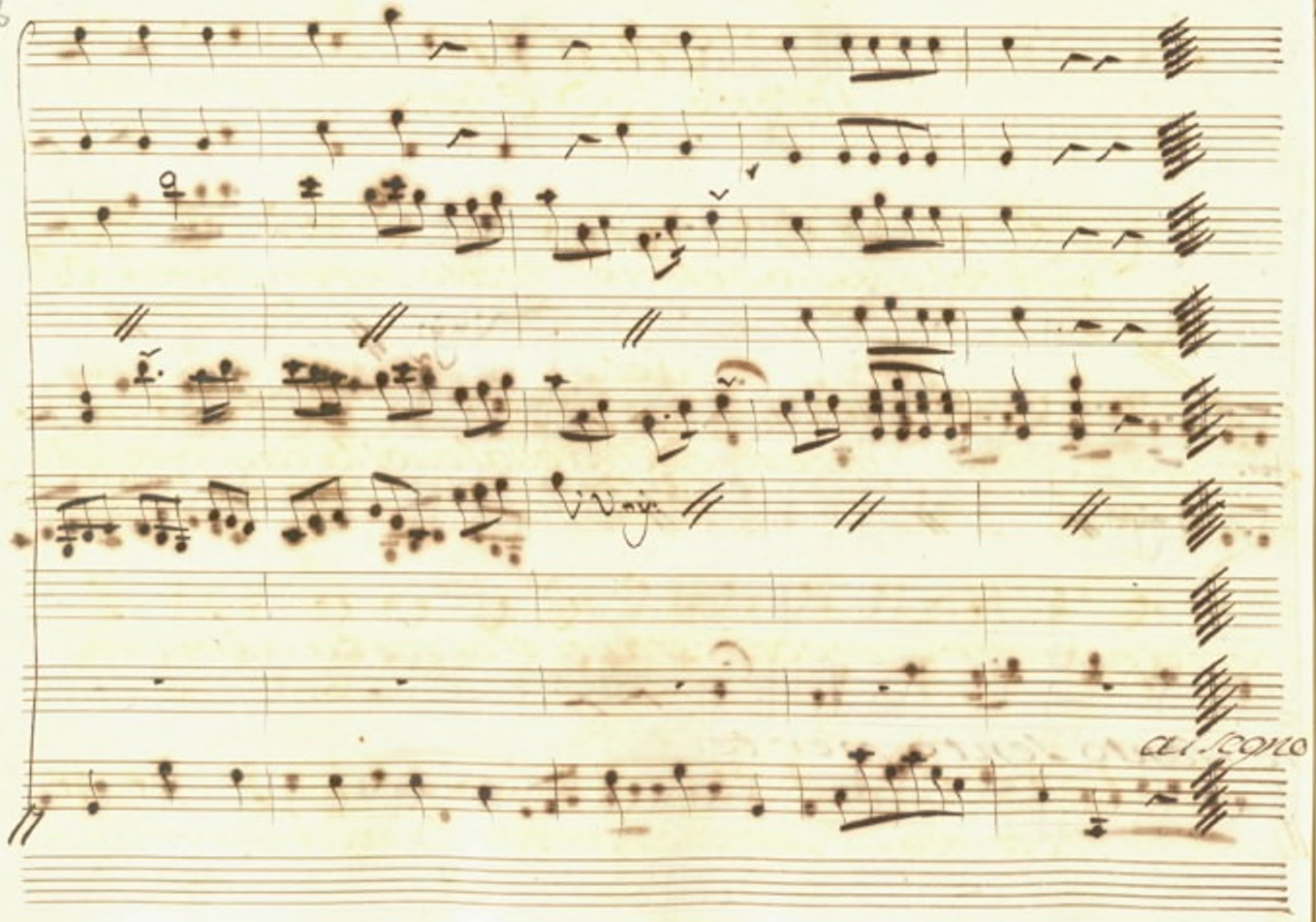
Tu m'assicu- ri ne'- miei pe=




f. p.
f. p.
rigli, nelle sventure tu mi consigli,


Vuj:
e sol conten-to sento per te, sento, sento per


Vnj:
for.
Vnj:
te, senta senta per te.


al segno

Scena II.

Selene, ed Enea

En.

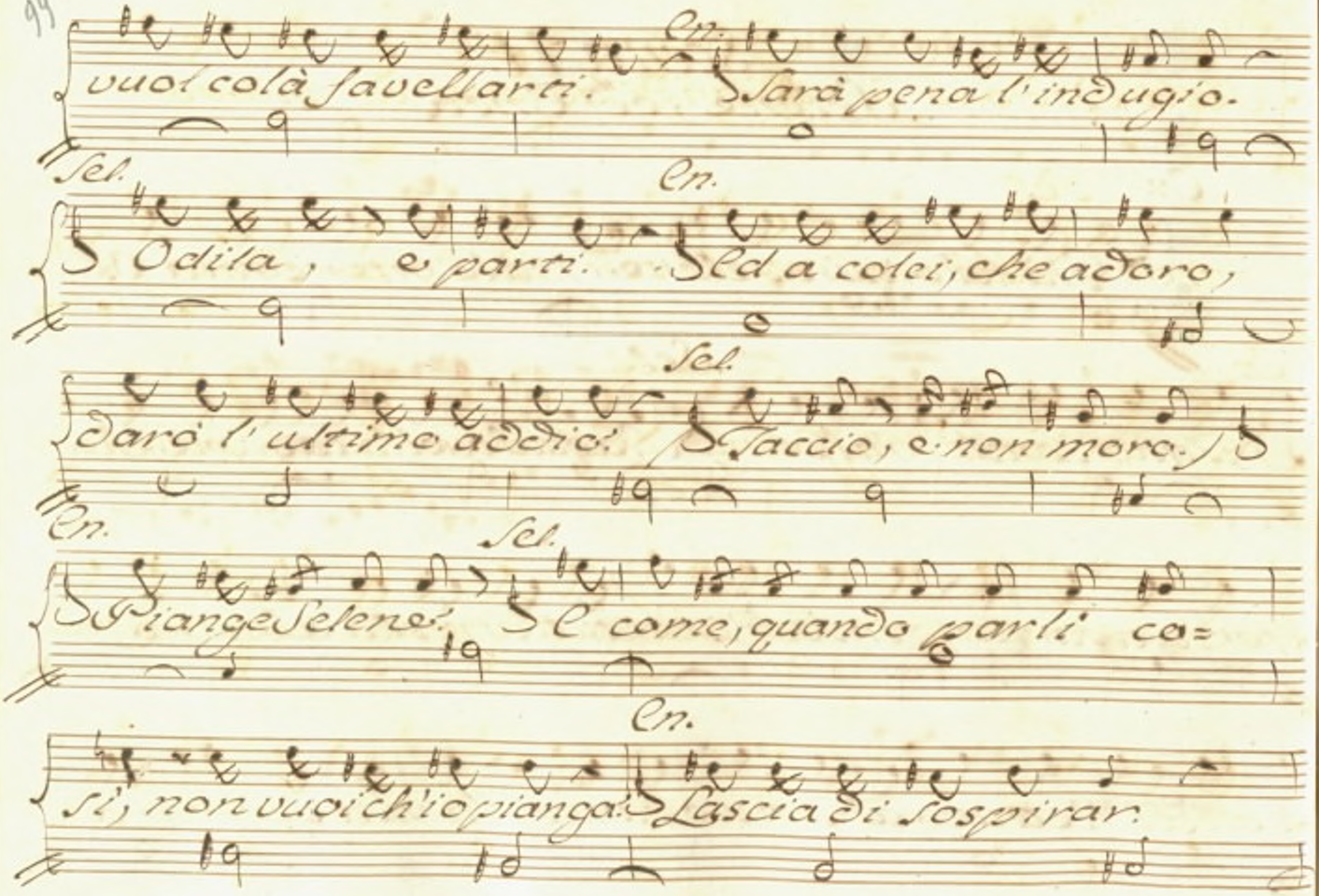
Già tel dissi, o Selene, male interpreta Os=

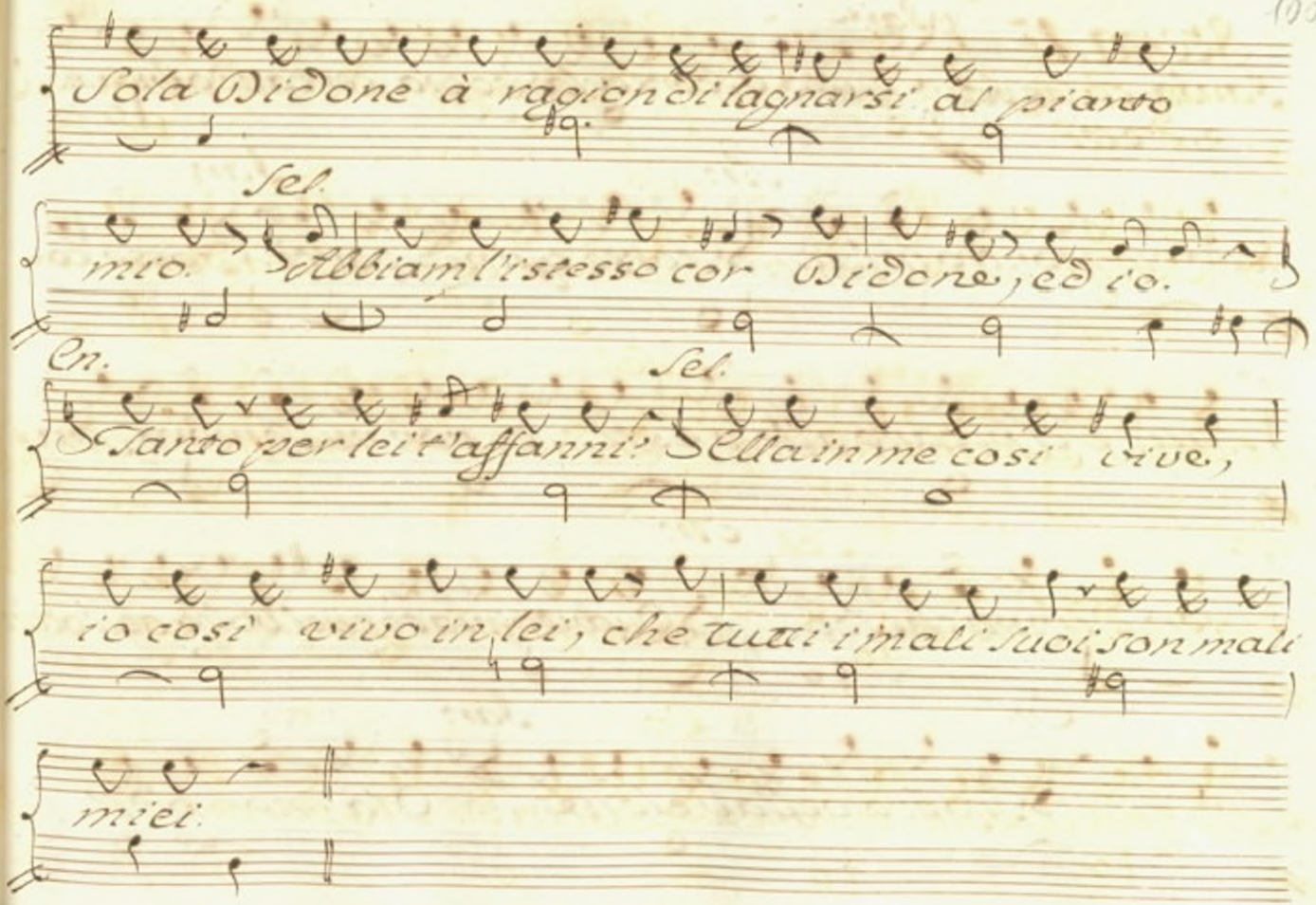
Sel.

mida i sensi miei. Sia qual vuoi la cagione, che ti

forza a partir, per poch'istanti ti arresta almeno,

e di Nettuno al Tempio vanne: la mia germana


Cn.
vuoi colà favellarti. Sarà pena l'indugio.
Sel.
Cn.
Odila, e parti. Sed a colei, che adoro,
Sel.
darò l'ultimo addio. Taccio, e non moro.
Cn.
Sel.
Piange Selene. E come, quando parli ca=
Cn.
si, non vuoi ch'io pianga. Lascia di sospirar.


Sola Didone à ragion si lagnarsi al pianto
Sel.
mio. Abbiam l'istesso cor Didone, ed io.
En.
Sel.
Santo per lei t'affanni? Ella in me così vive,
io così vivo in lei, che tutti i mali suoi son mali
miei.

Scena X.

Iarba, Araspe, e detti

Iar. Tutta ò scorsa la reggia, cercando Enea, nè ã=

cor m'incontro in lui. Ar. Forse quindi partì. Iar. Fosse co=

stui? Africano alle vesti ei non mi sembra. Stra=

nier, dimmi chi sei. Ar. Quanto piace quel volto agli occhi

miei! En. Troppo, bella Selene... Iar. Olà, non odi?

En. Sel.

Troppo ad altri pietosa... (Che superbo parlar!)

Ar. Jar.

(Quanto è vezzosa!) O palesa il tuo nome, o

En. Jar.

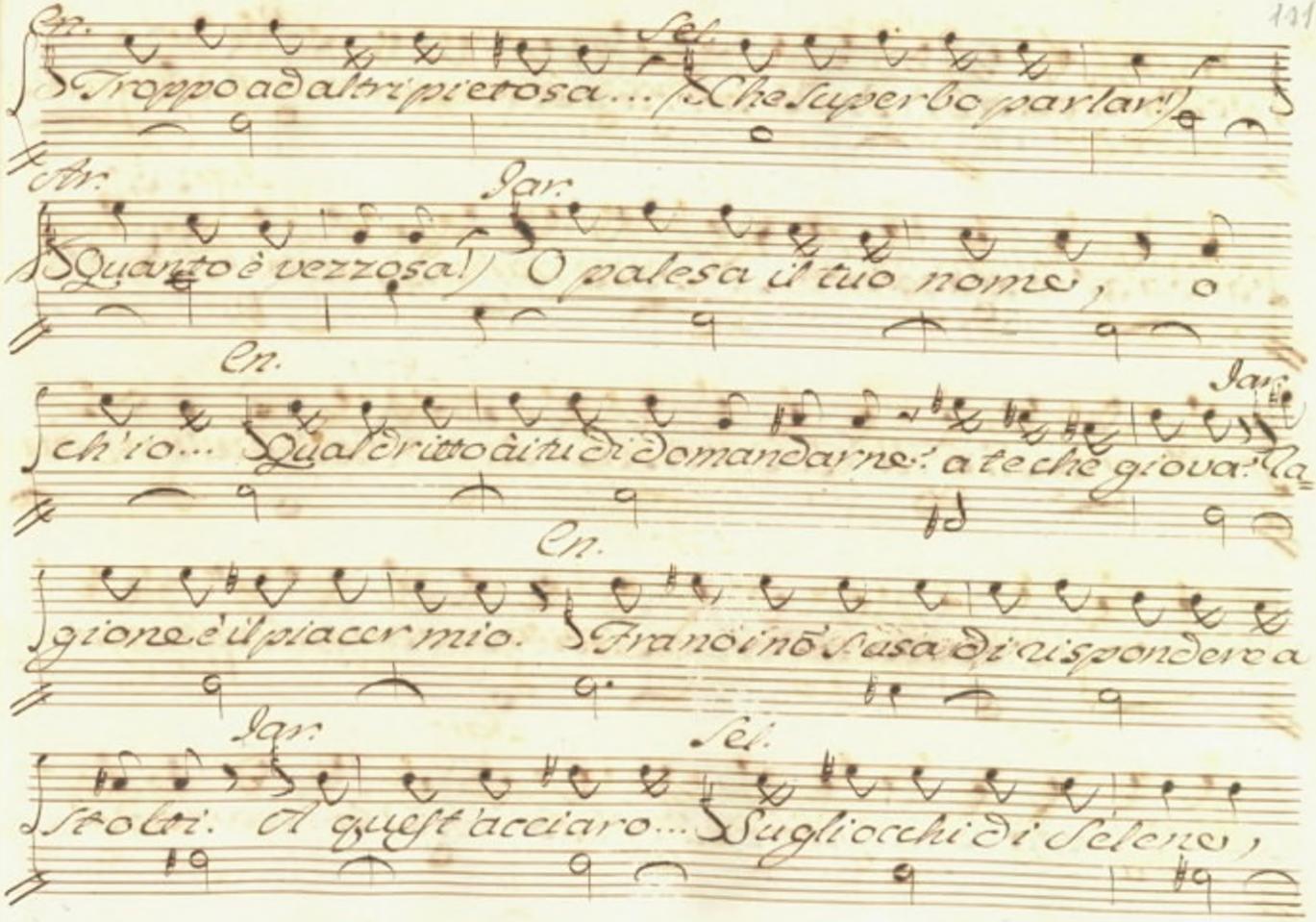
ch'io... Qual dritto à i tu di domandarne? a te che giova? Ra=

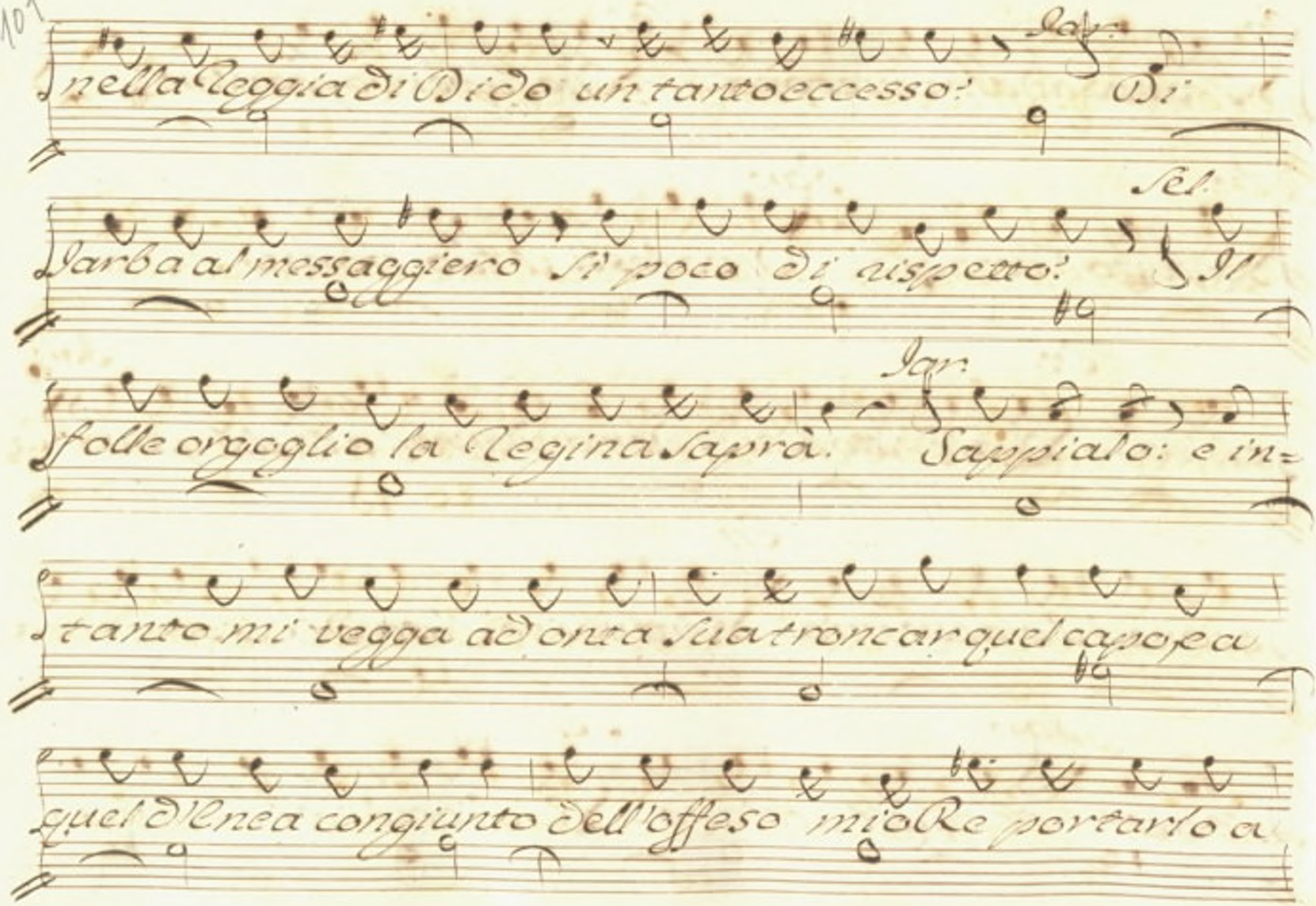
En.

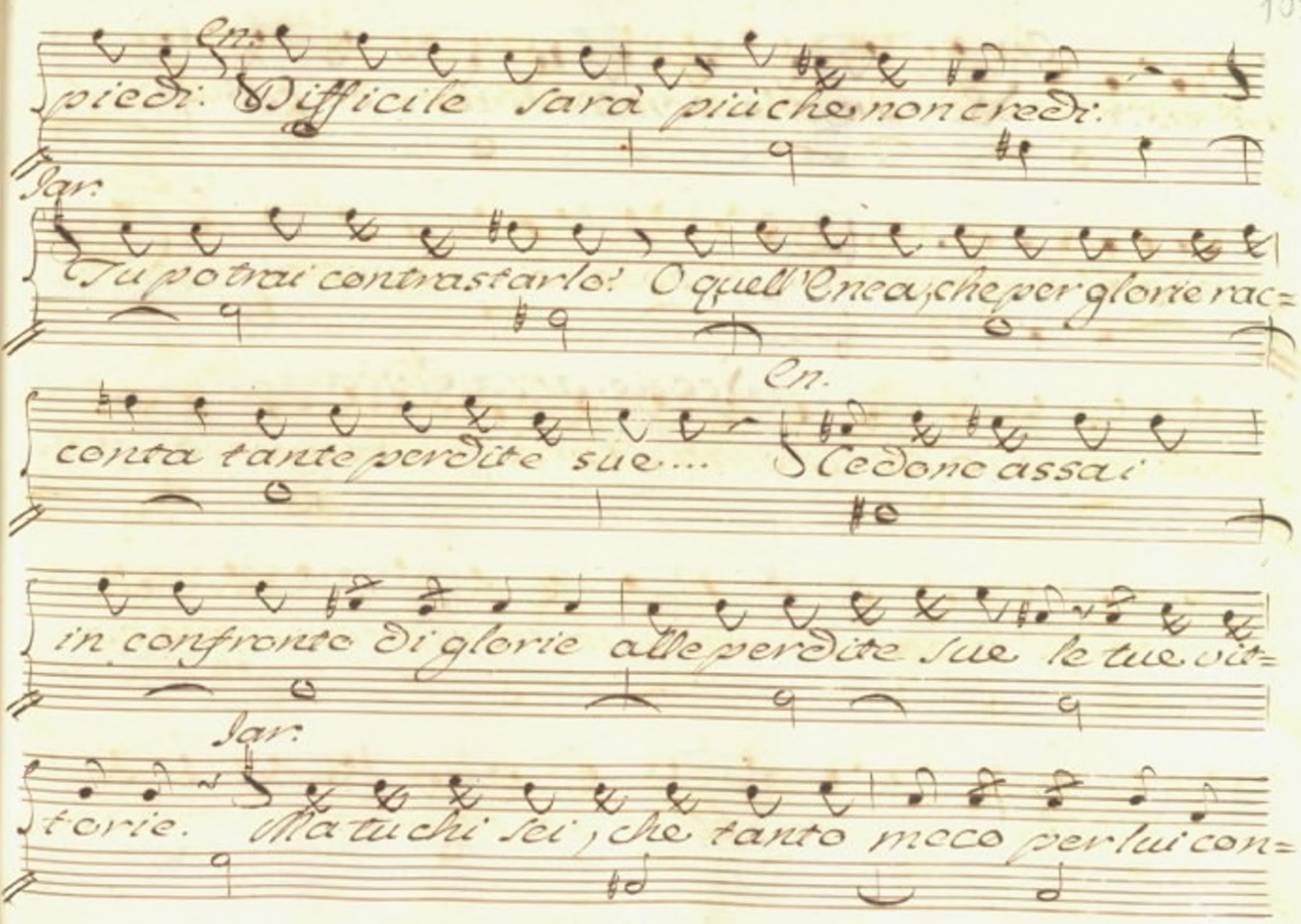
gione è il piacer mio. Fra noi nō s'usa di rispondere a

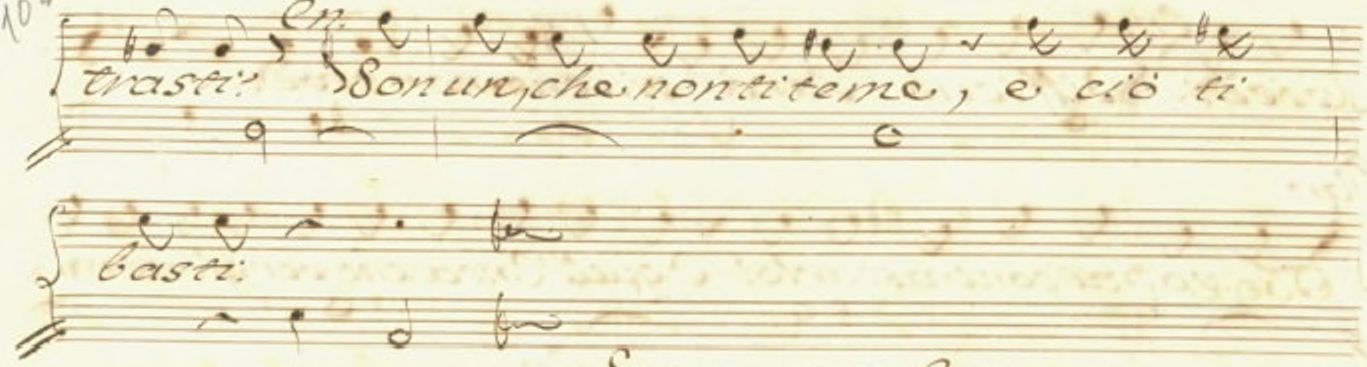
Jar. Sel.

stolti. A quest'acciaro... Sugli occhi di Selene,




nella Reggia di Dido un tanto eccesso? Di
Sel.
l'arba al messaggiero sì poco di rispetto? Il
Sapr.
folle orgoglio la Regina saprà. Sappialo: e in=
tanto mi vegga ad onta sua troncar quel capo ea
quel d'Enea congiunto dell'offeso mio Re portarlo a

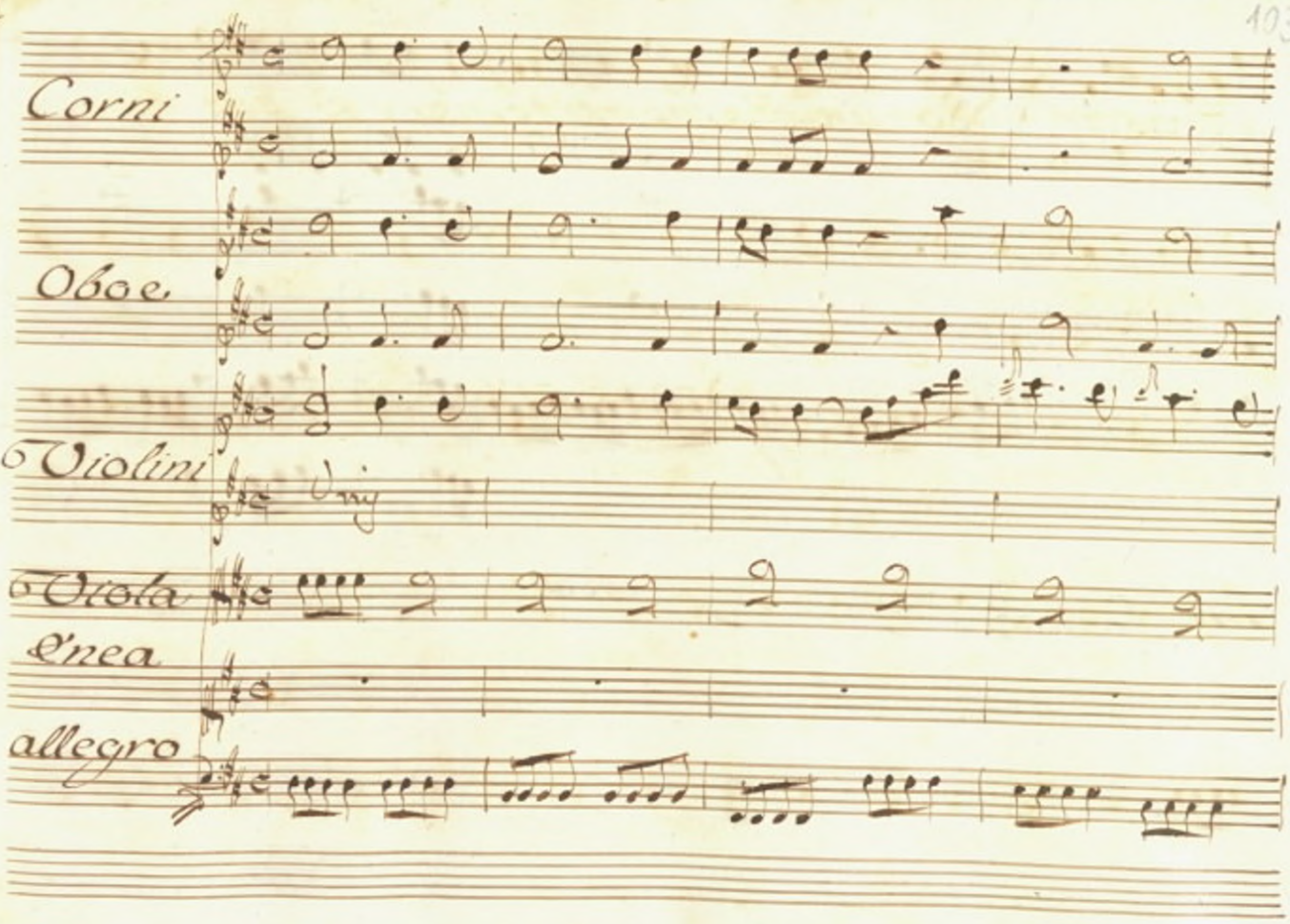

En.
piedi: Difficile sarà più che non credi:
Jar:
Tu potrai contrastarlo: O quell'Enea, che per gloria rac=
En.
conta tante perdite sue... cedone assai
in confronto di glorie alle perdite sue le tue vit=
Jar:
torie. Ma tu chi sei, che tanto meco per lui con=

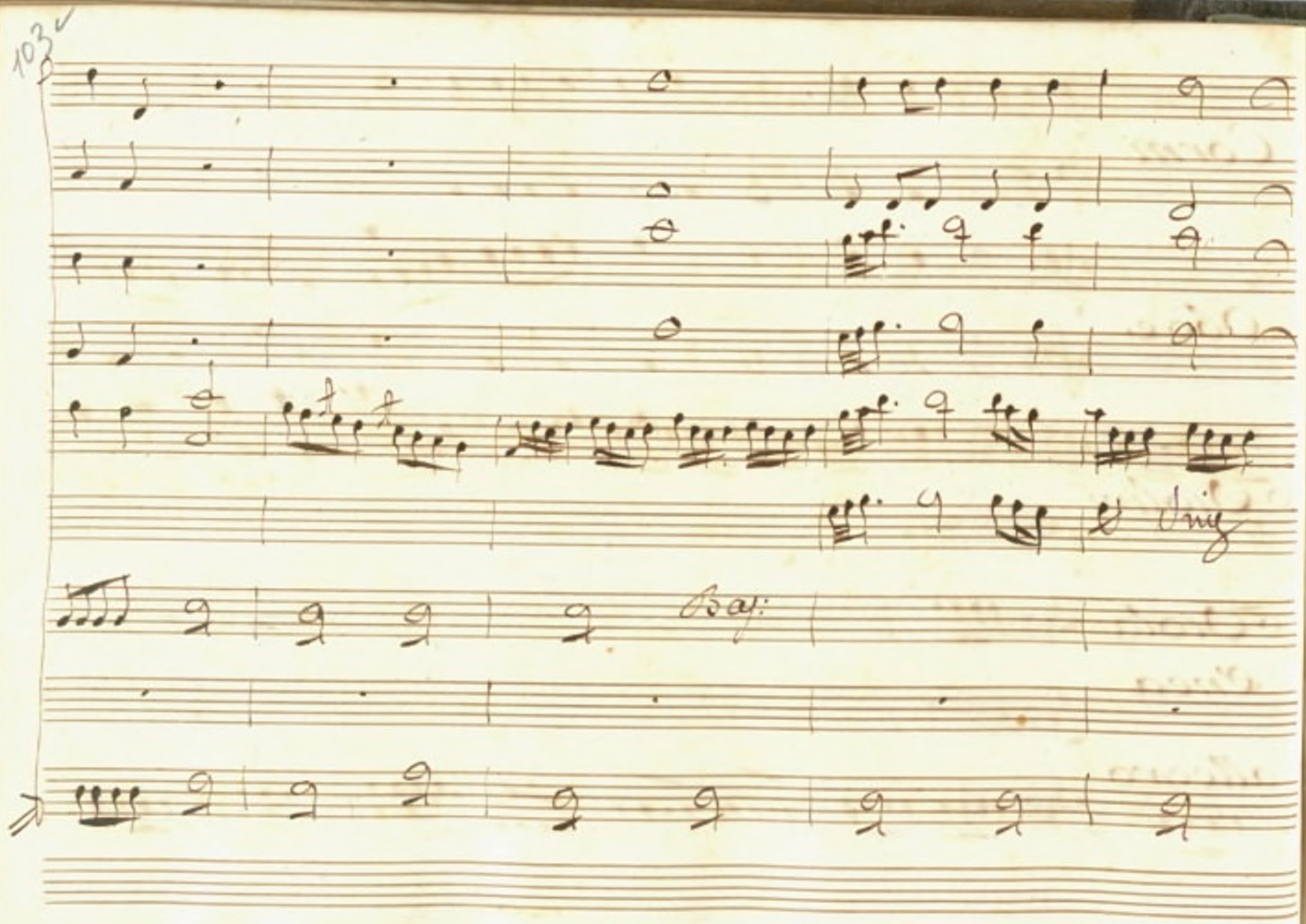


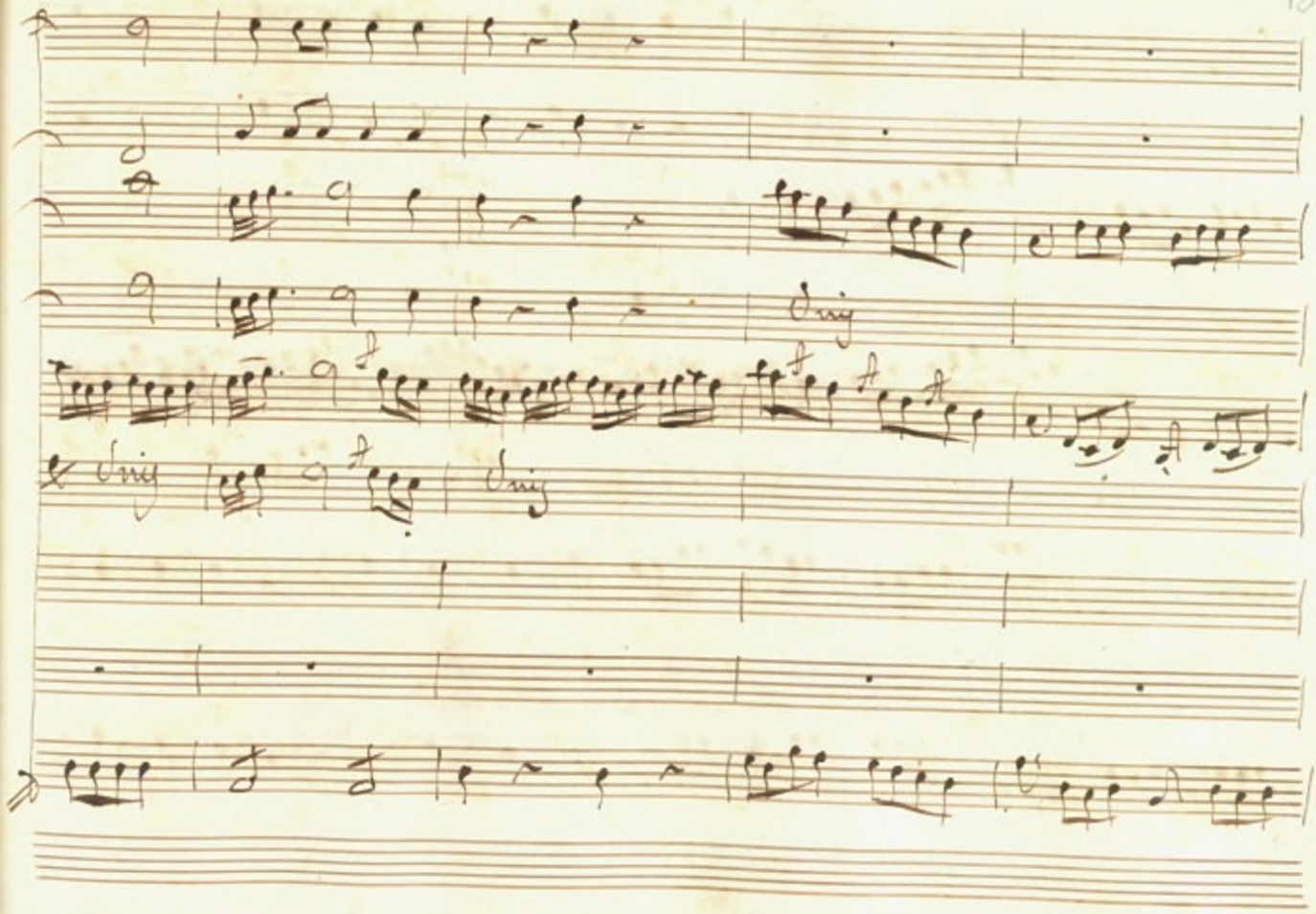
trasti: En. Son un, che non ti teme, e ciò ti

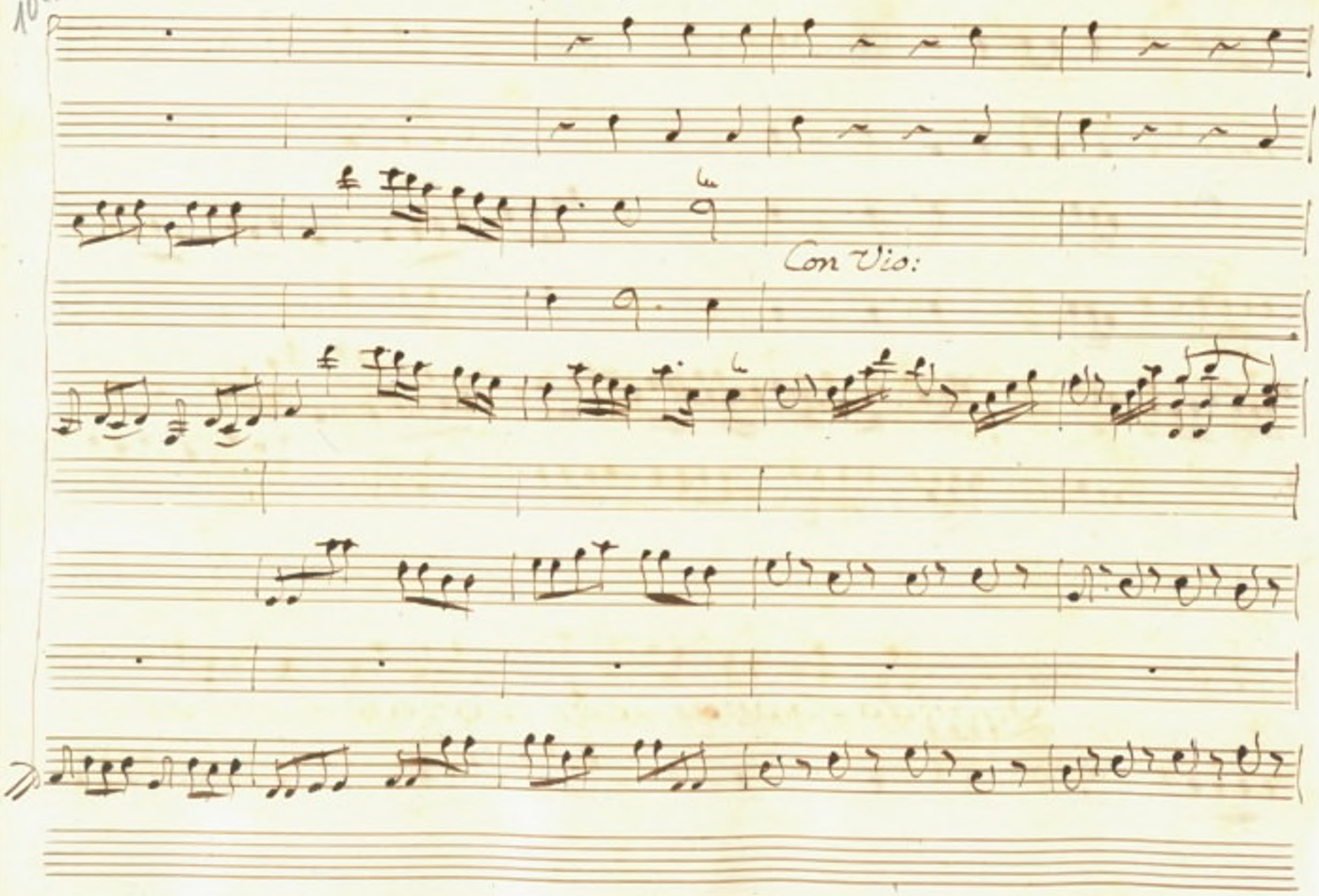
basti:

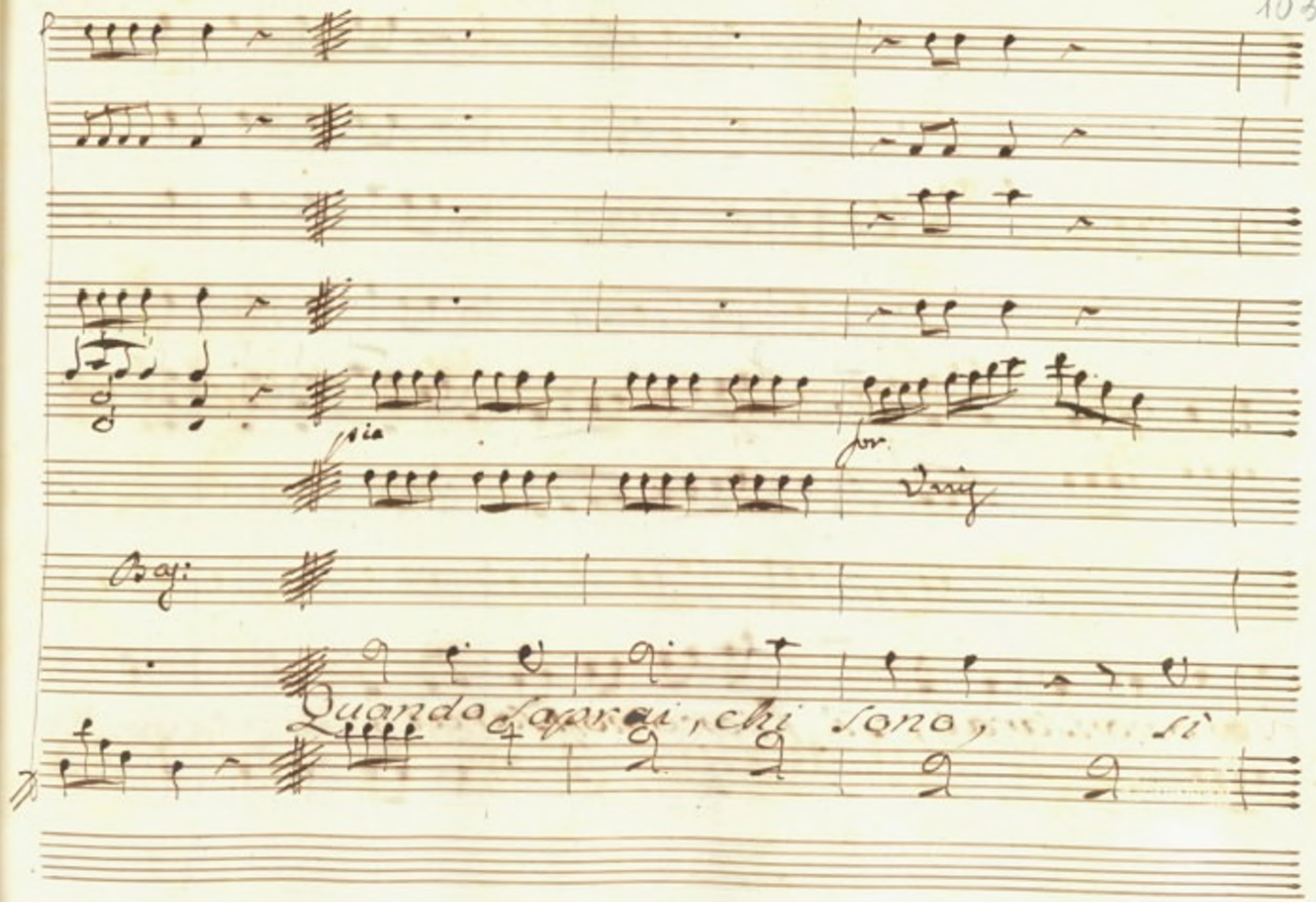
Segue aria Enea


Corni
Oboe
6 Violini
Viola
Enea
allegro


Bay:


Unis
Unis
Unis


Con Vio:


Quando saprai chi sono, sì

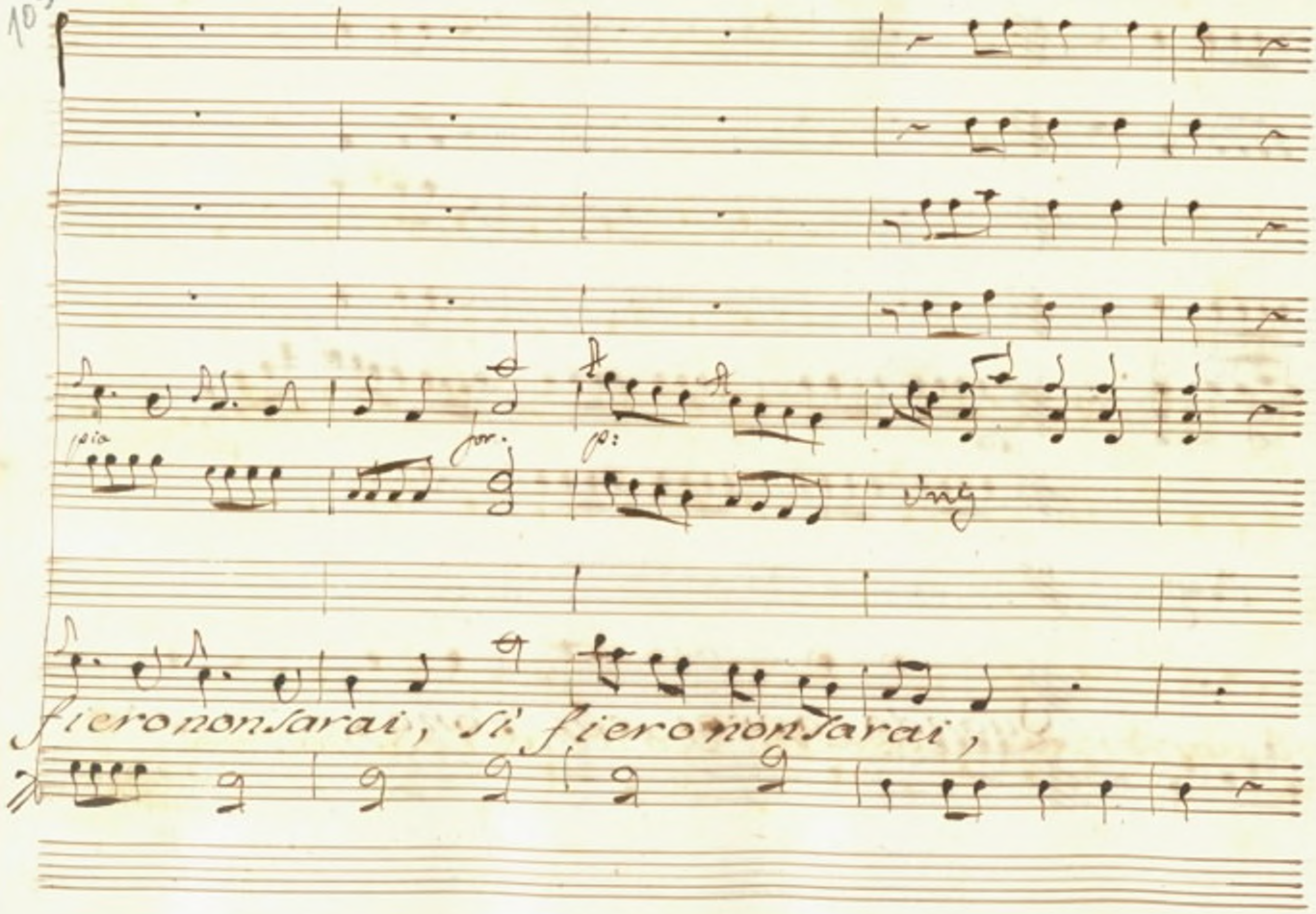
pia

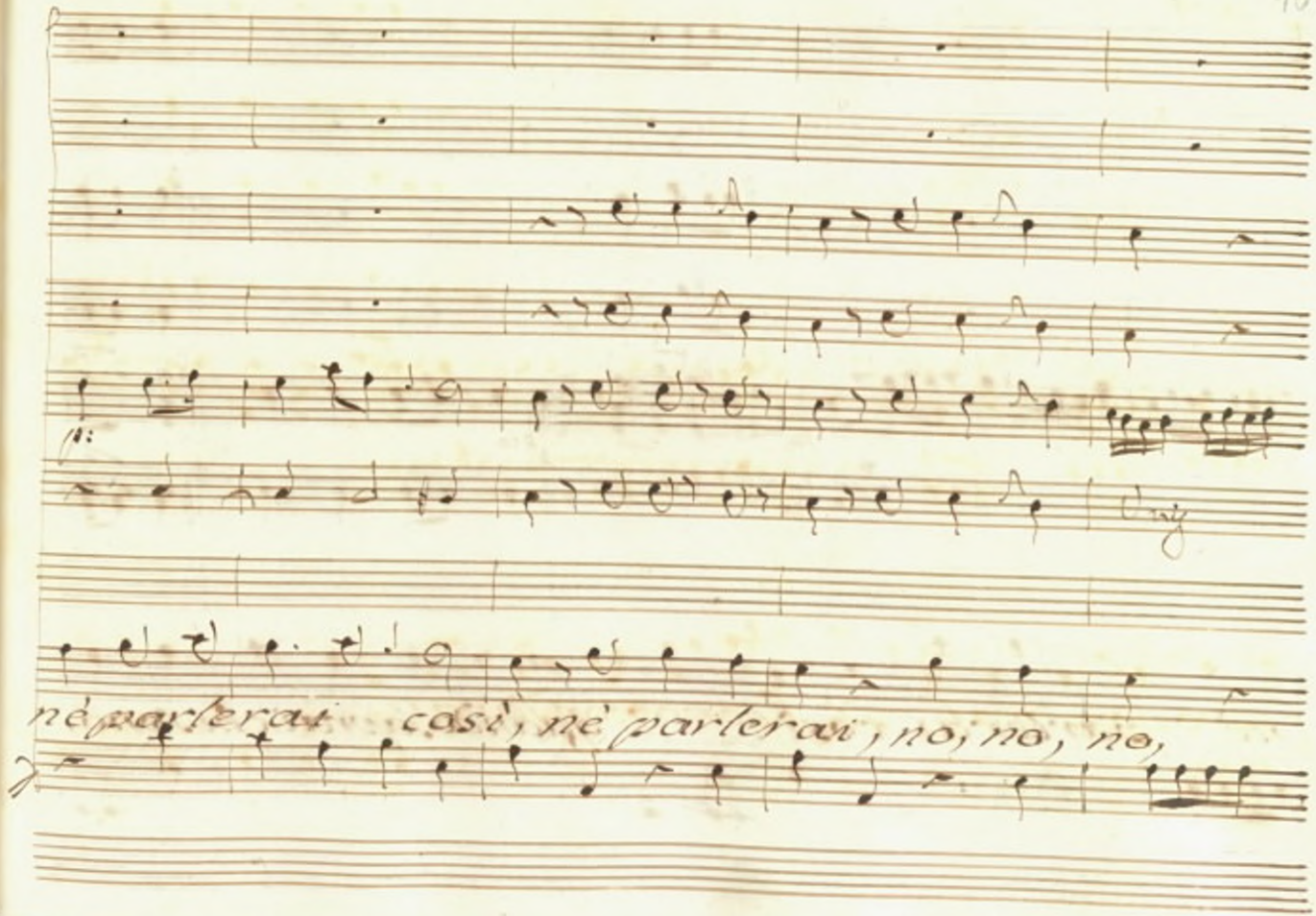
for.

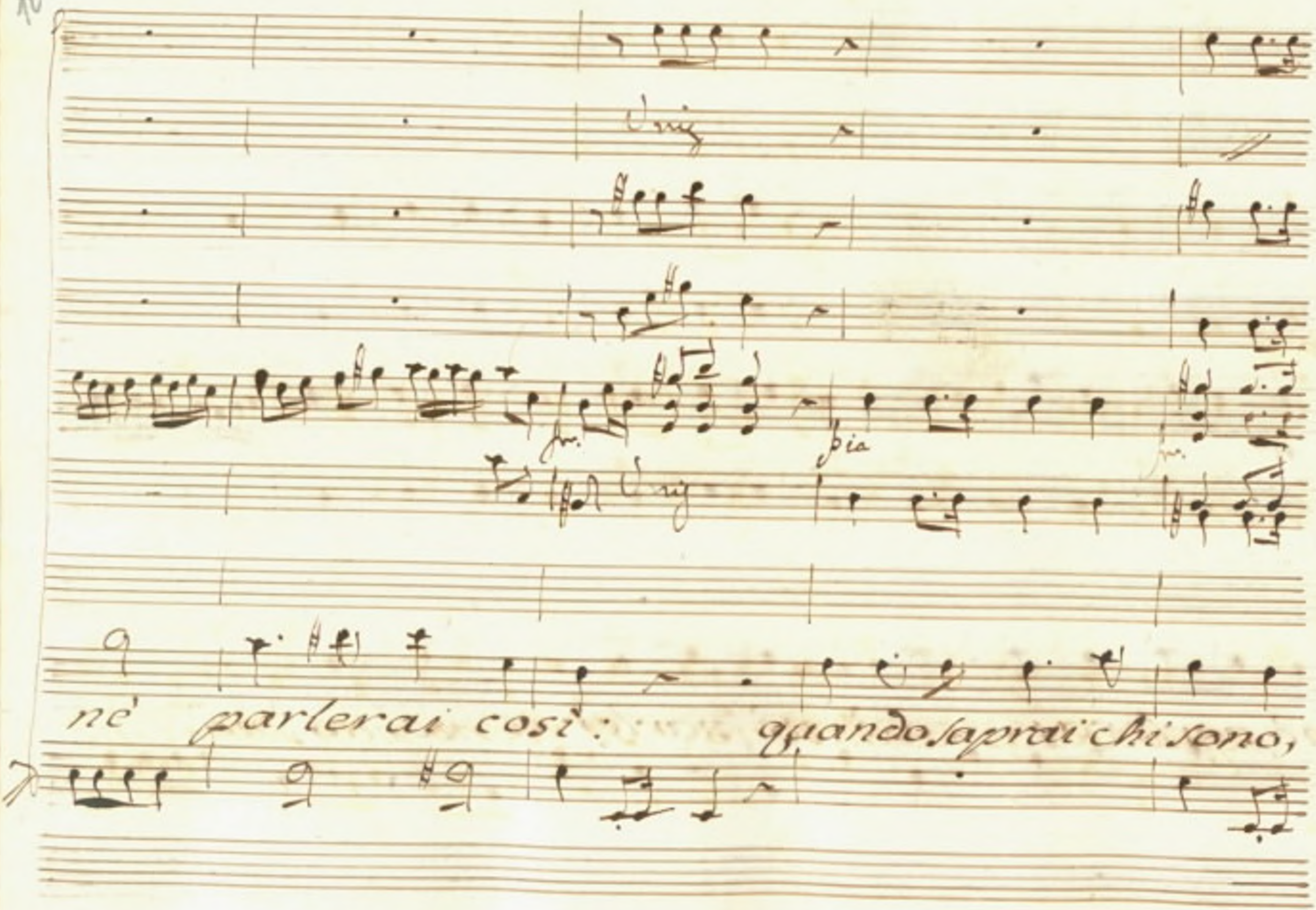
p:

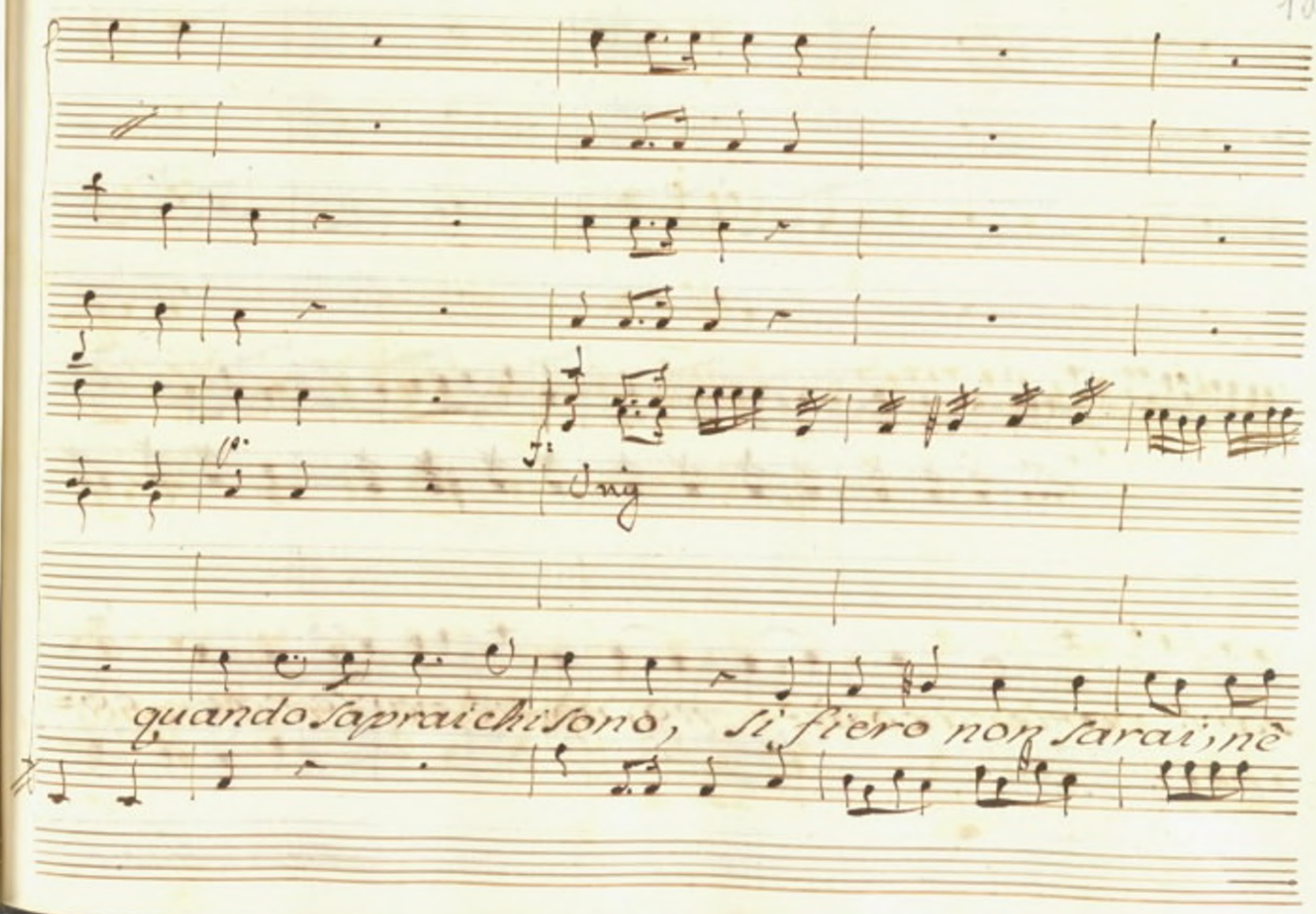
Ung

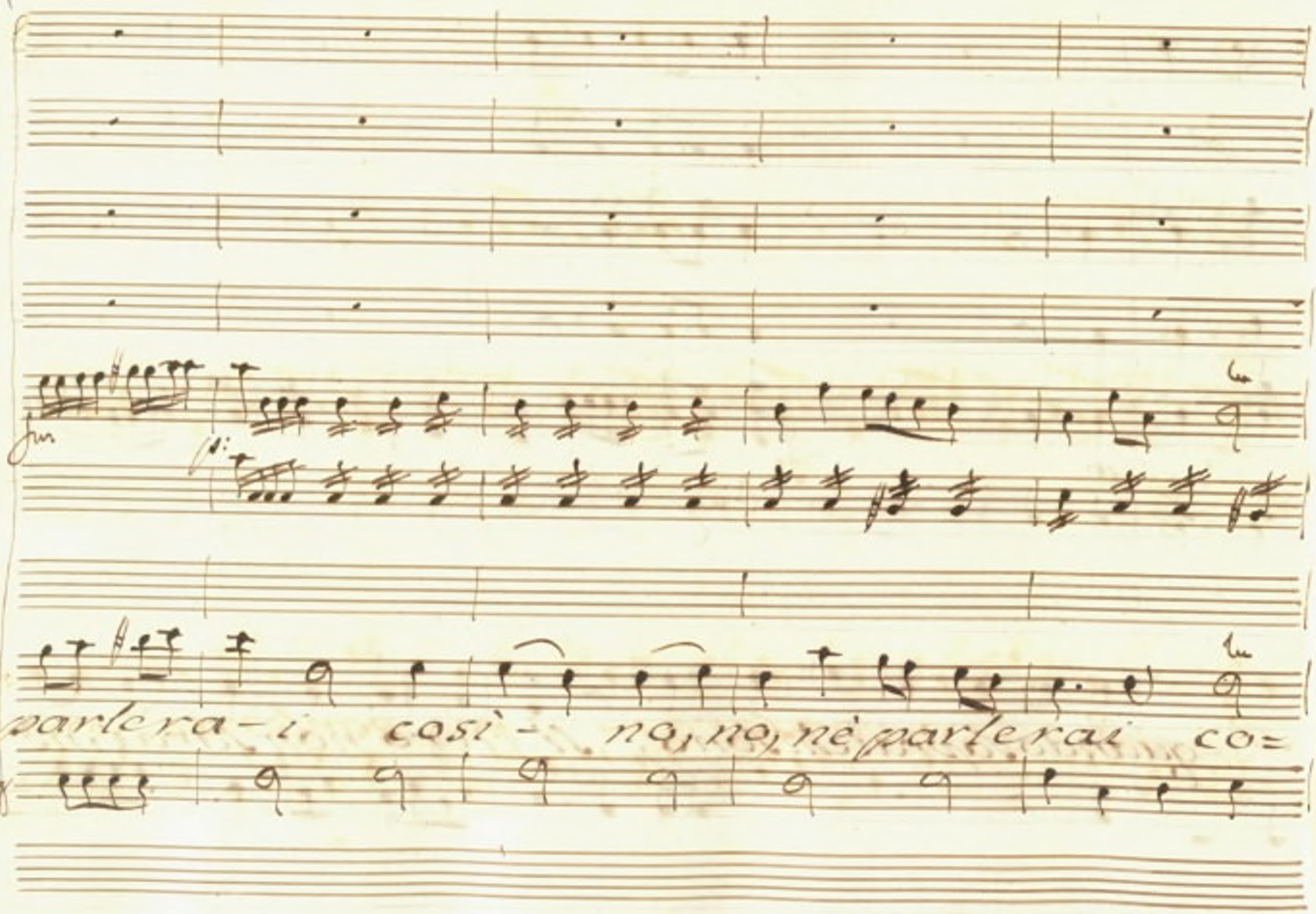
fiero non sarai, sì fiero non sarai,

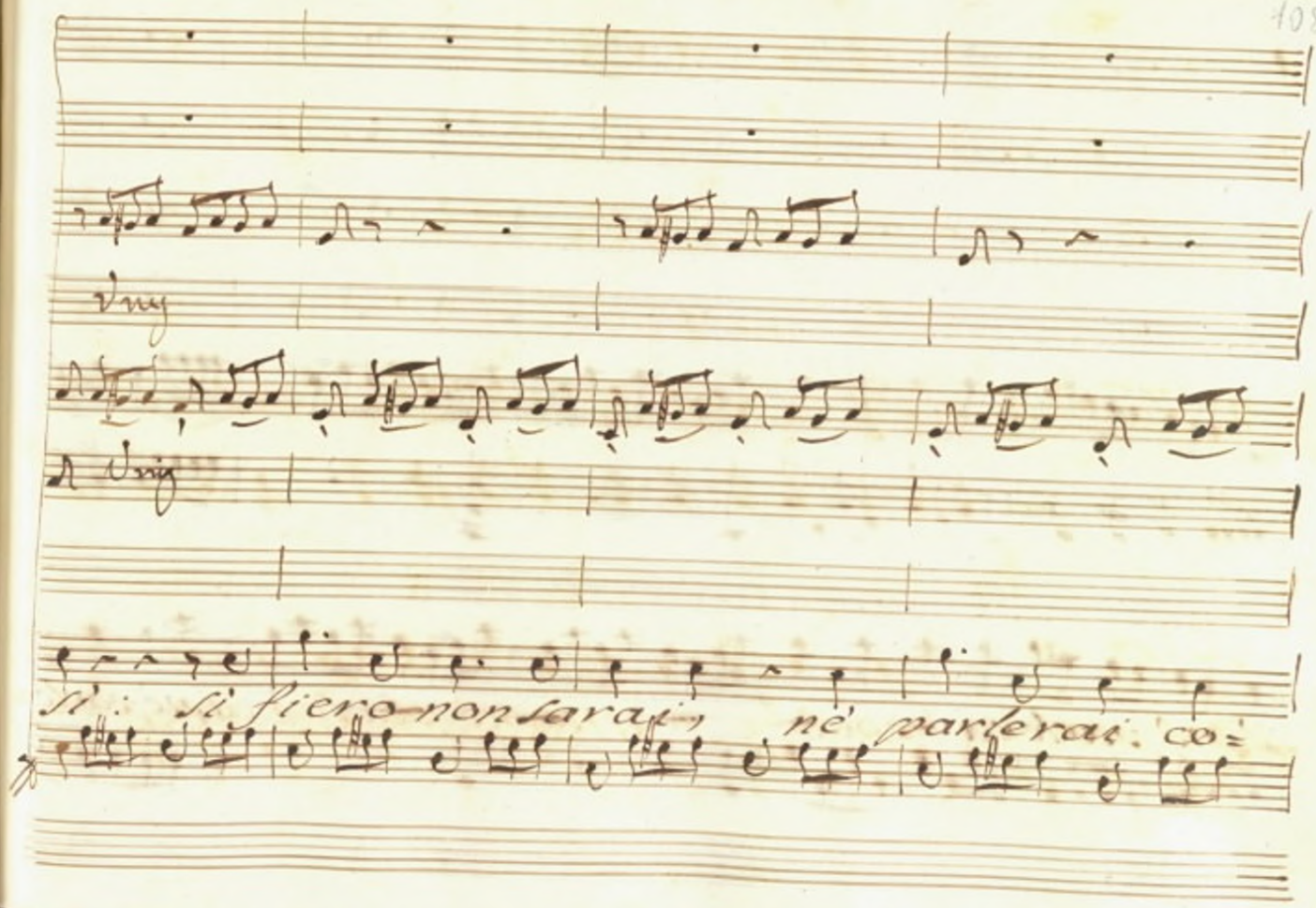


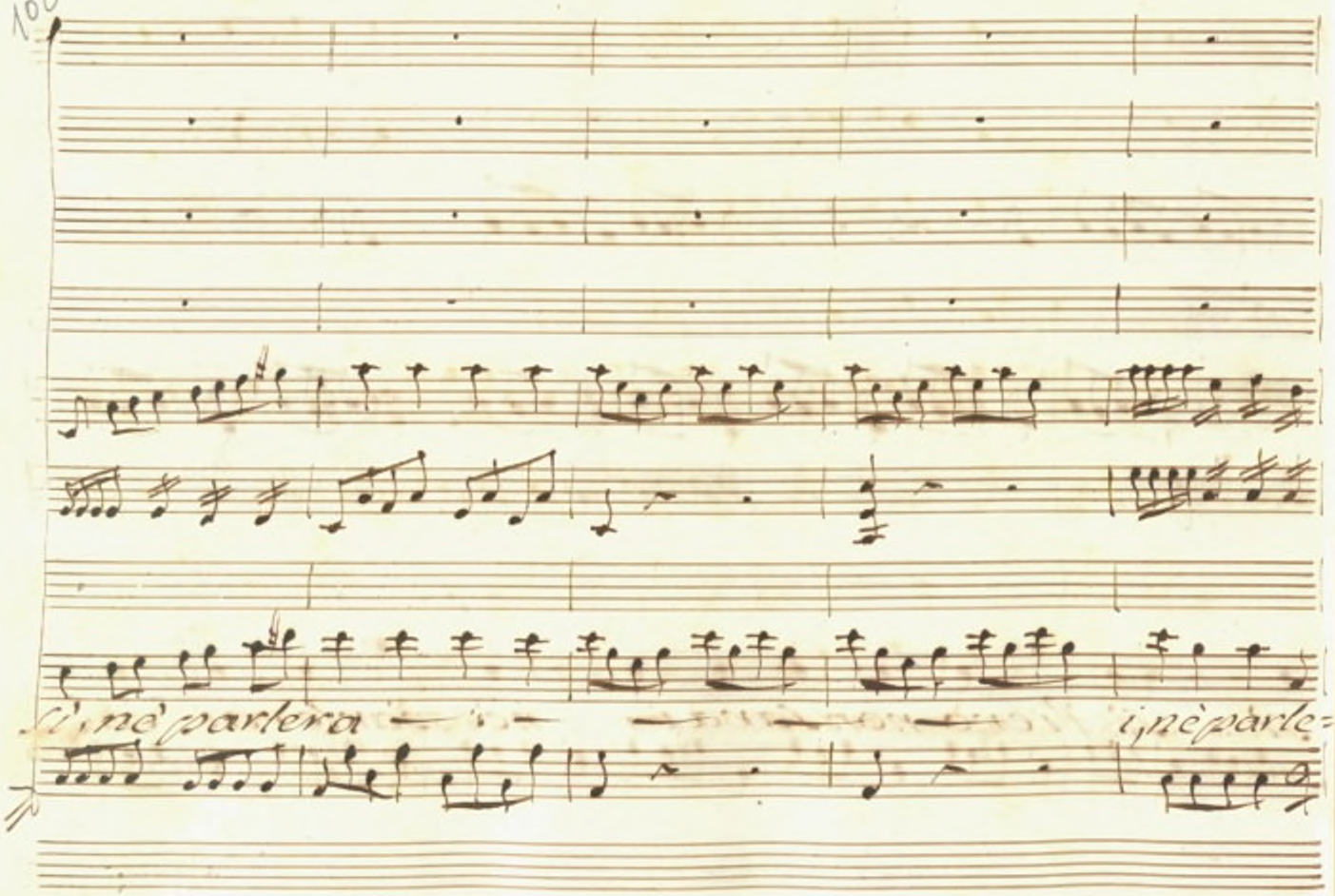

nè parlerai così, nè parlerai, no, no, no,

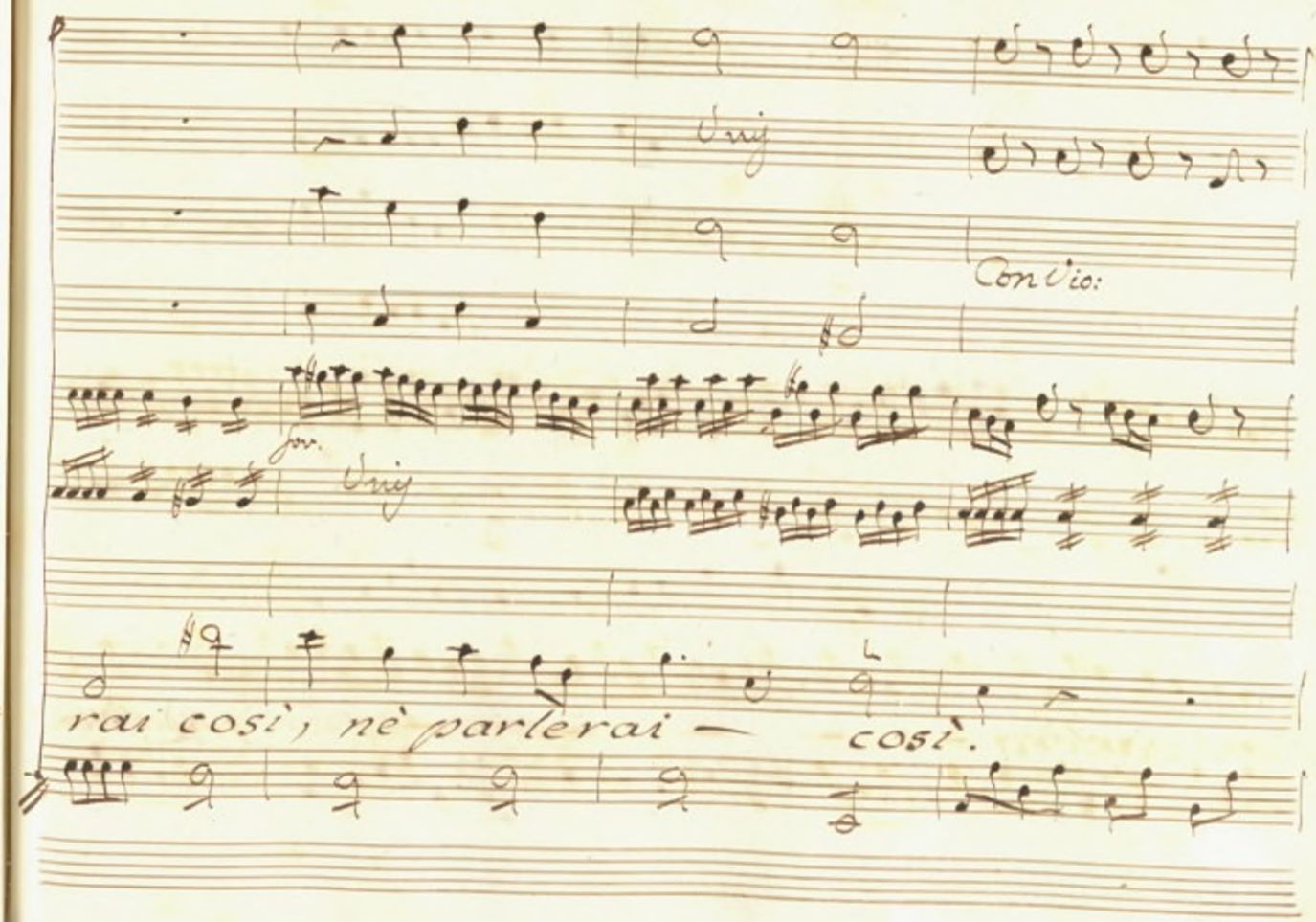

Unis
for.
pia
for.
Unis
nè parlerai così: quando saprai chi sono,

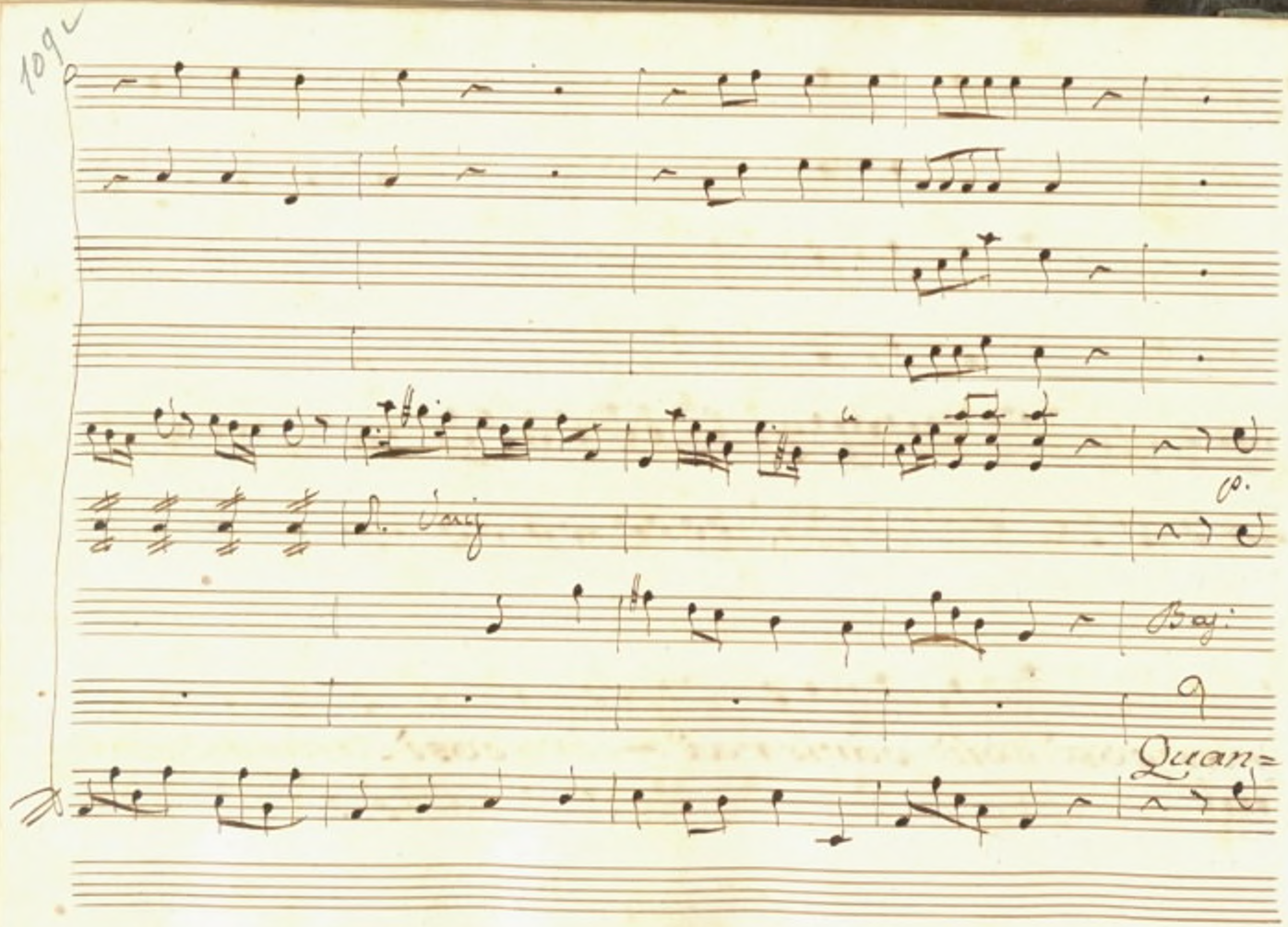

quando saprai chi sono, sì fiero non sarai, nè


parlera-i. così- no, no, nè parlerai co=

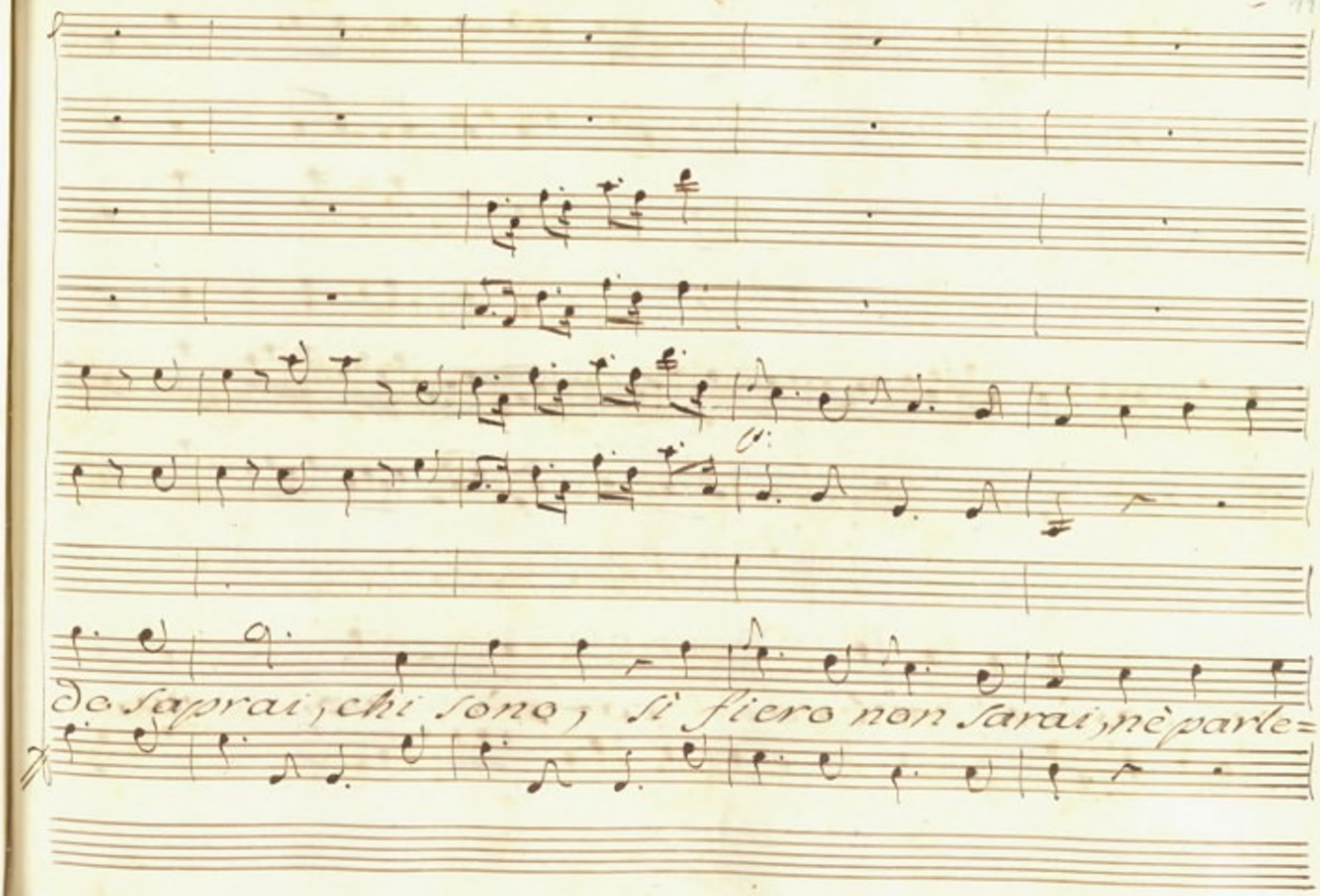

Sì. sì fiero non sarai, nè parlerai co=

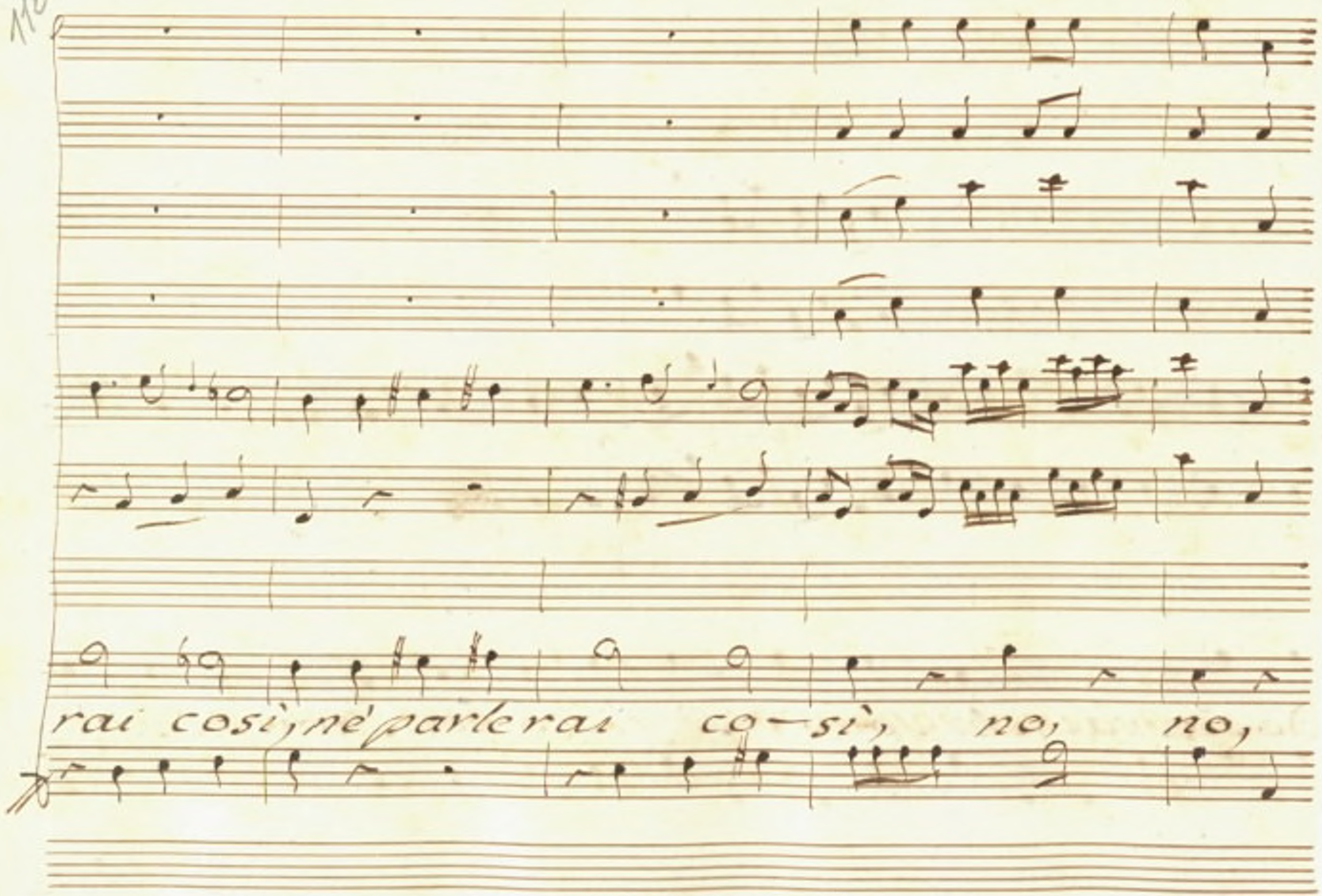

sì, nè parlerà
i, nè parle=

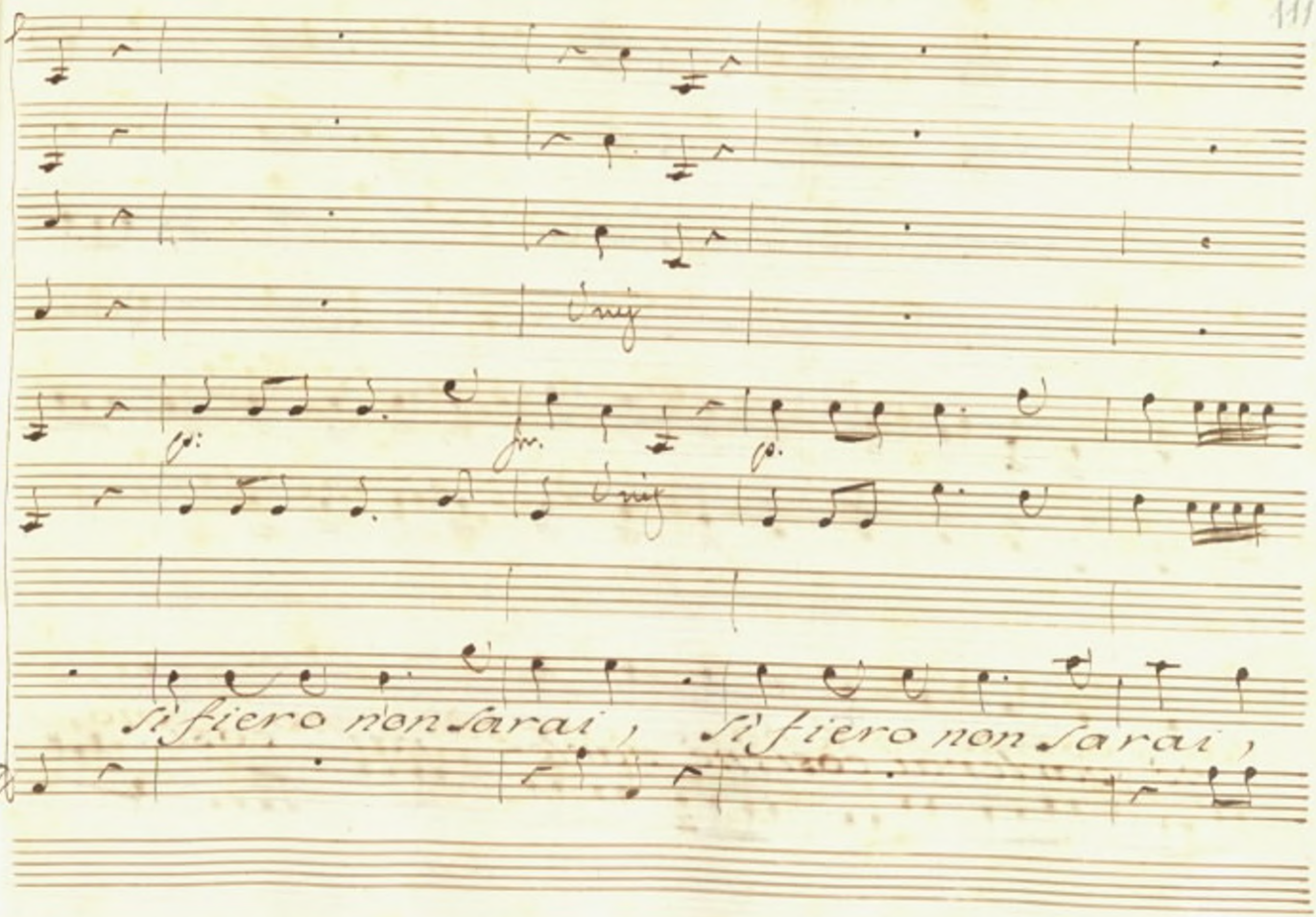

Con'io:
for.
rai così, nè parlerai — così.

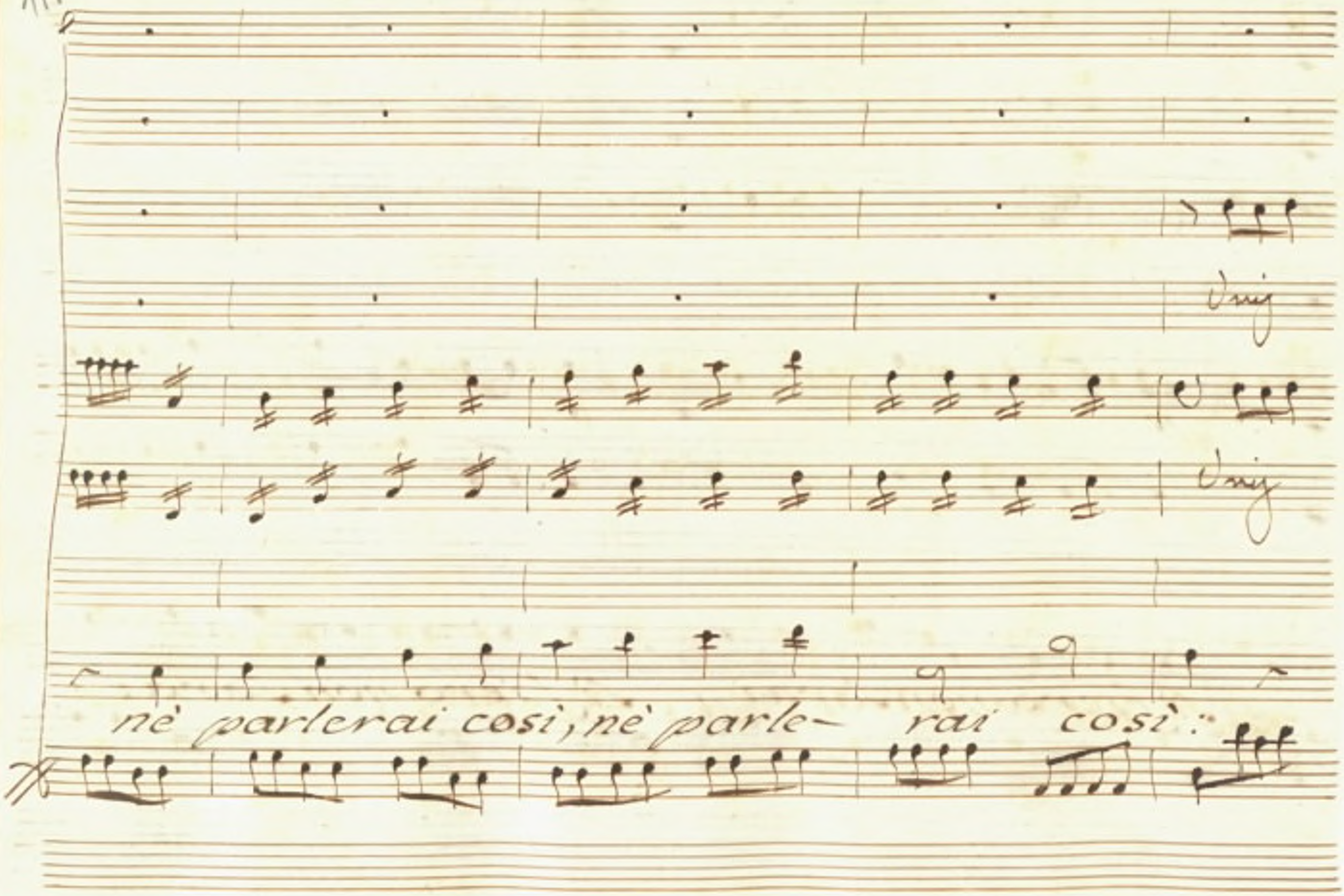

Quan=

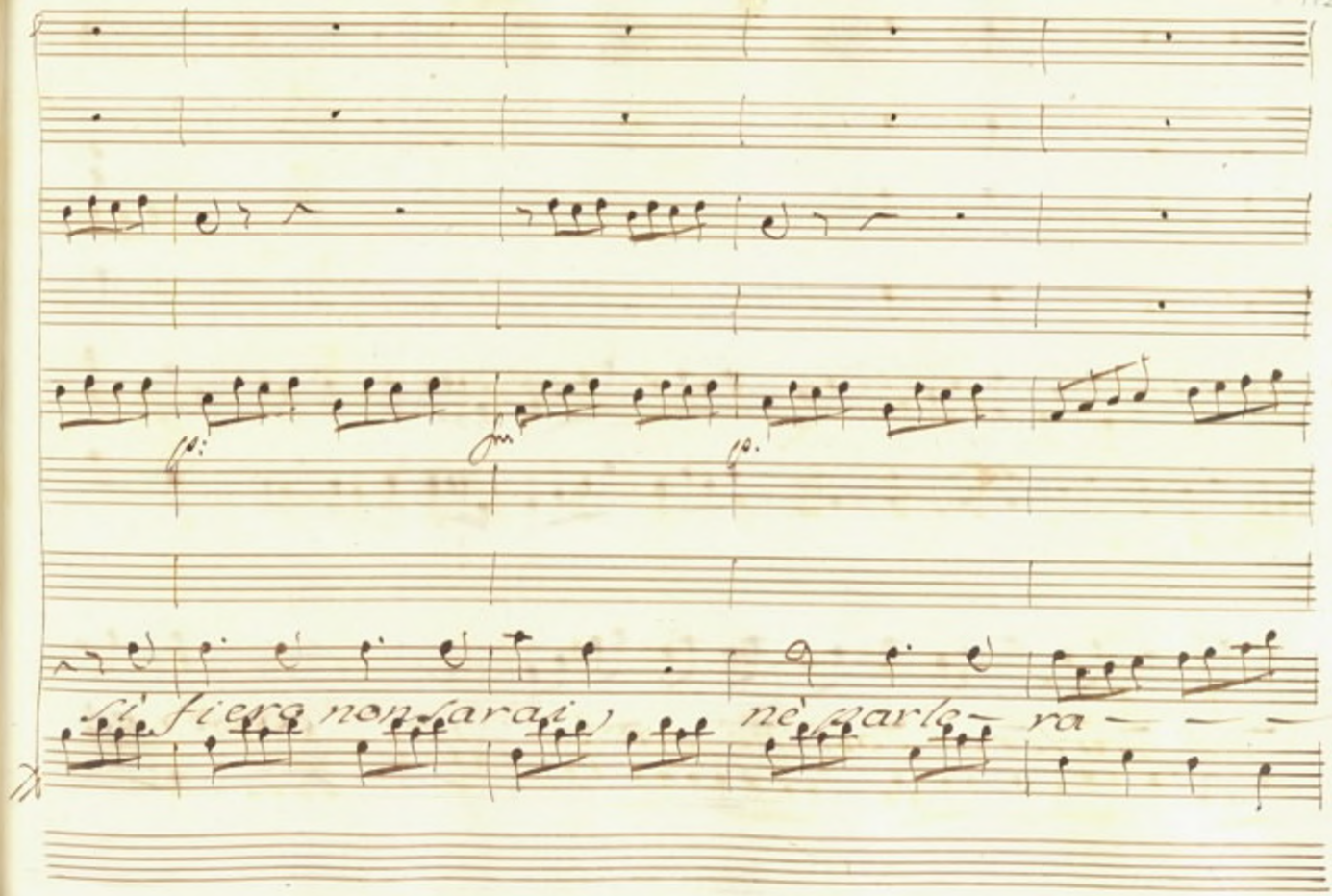
do saprai, chi sono, sì fiero non sarai, nè parle=

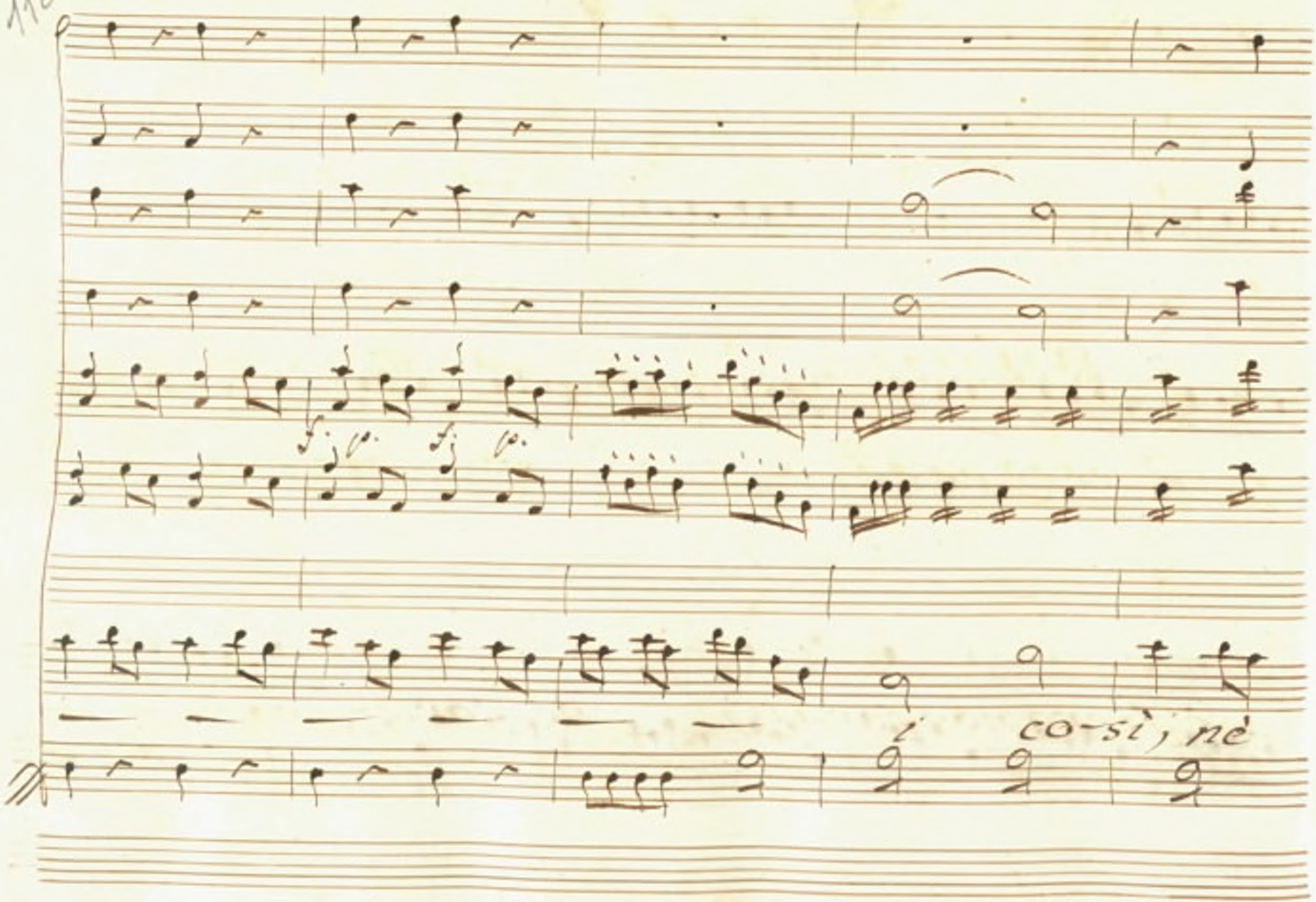


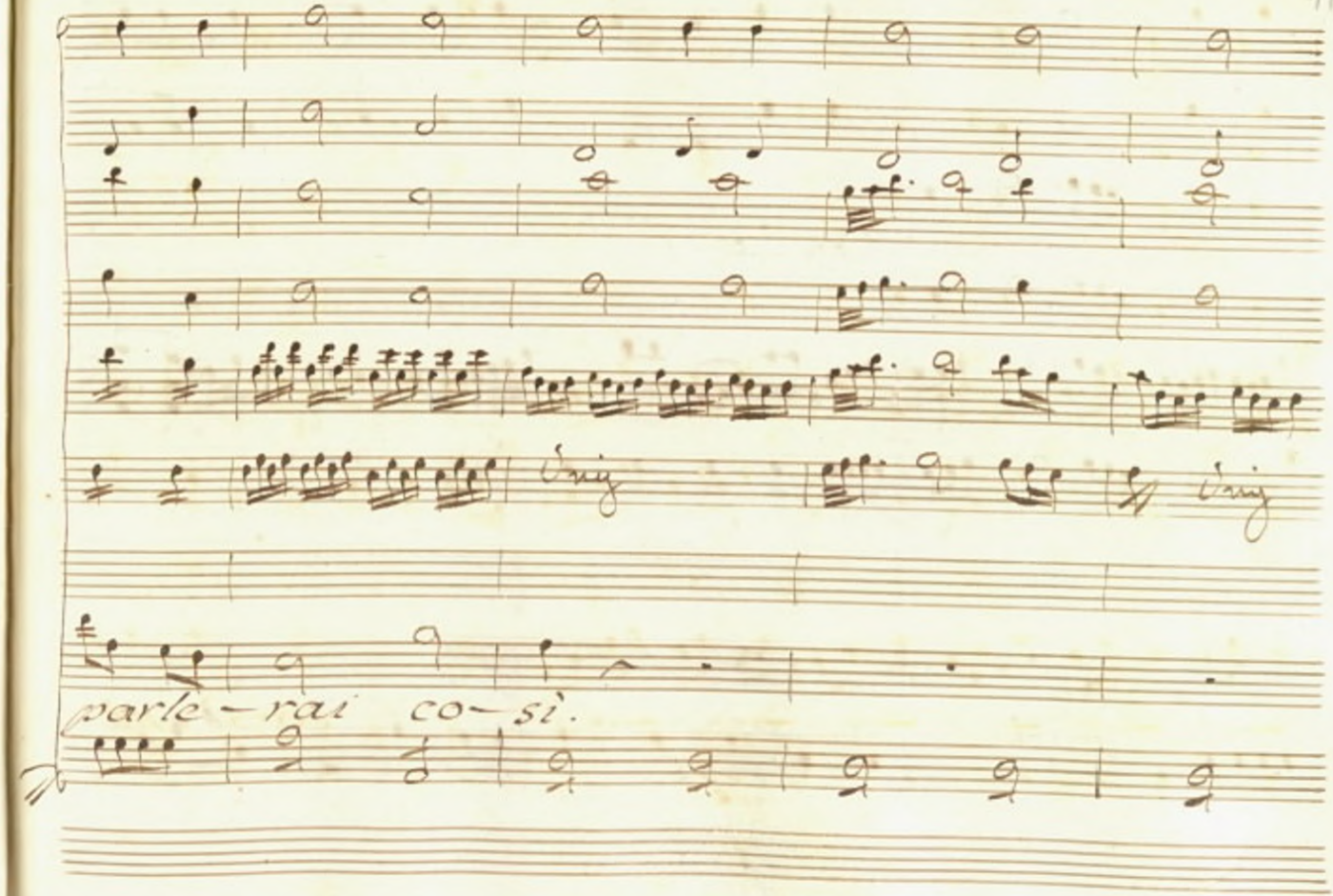

rai così, né parlerai co-sì, no, no,

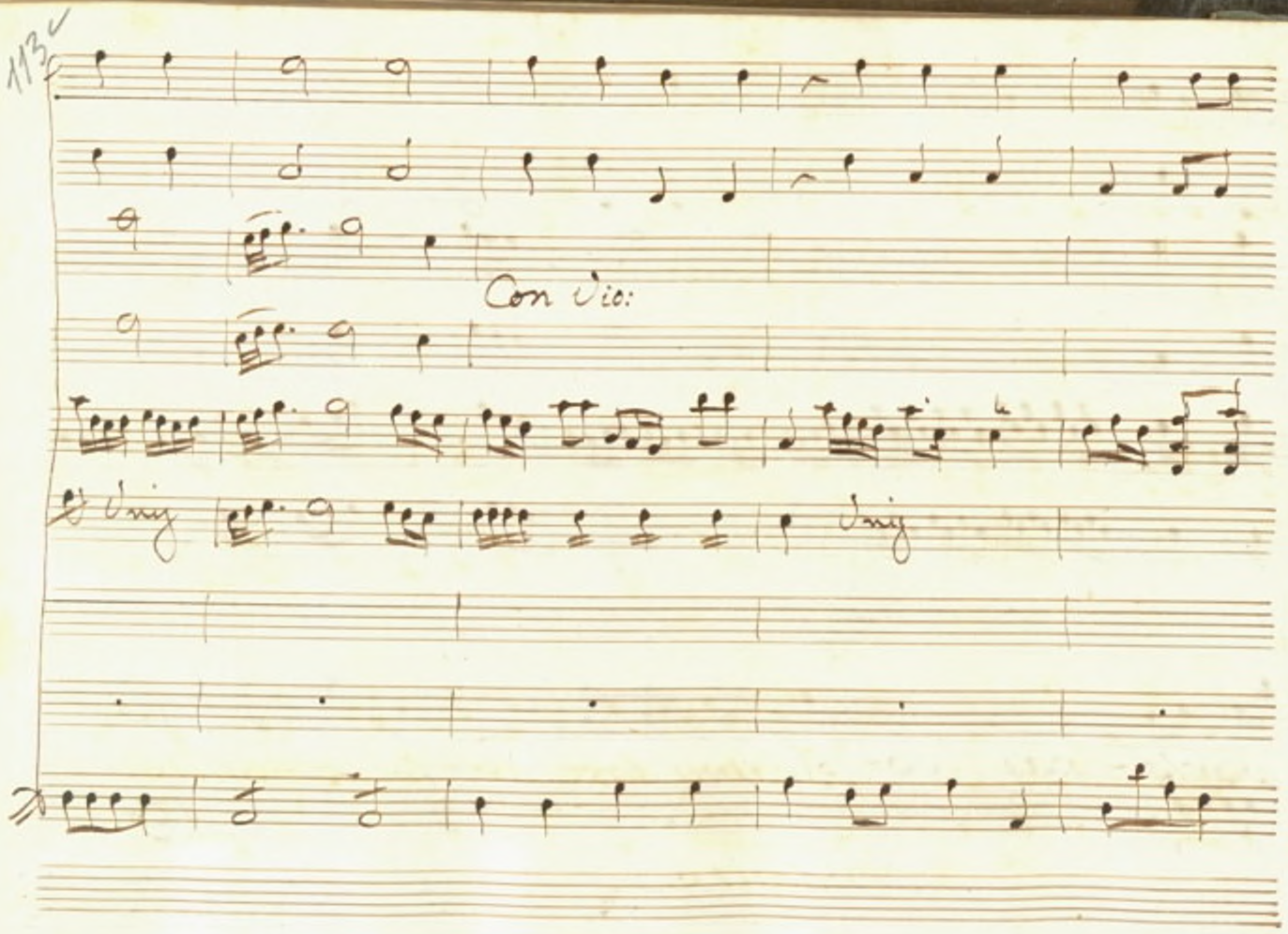

Sì fiero non sarai, Sì fiero non sarai,

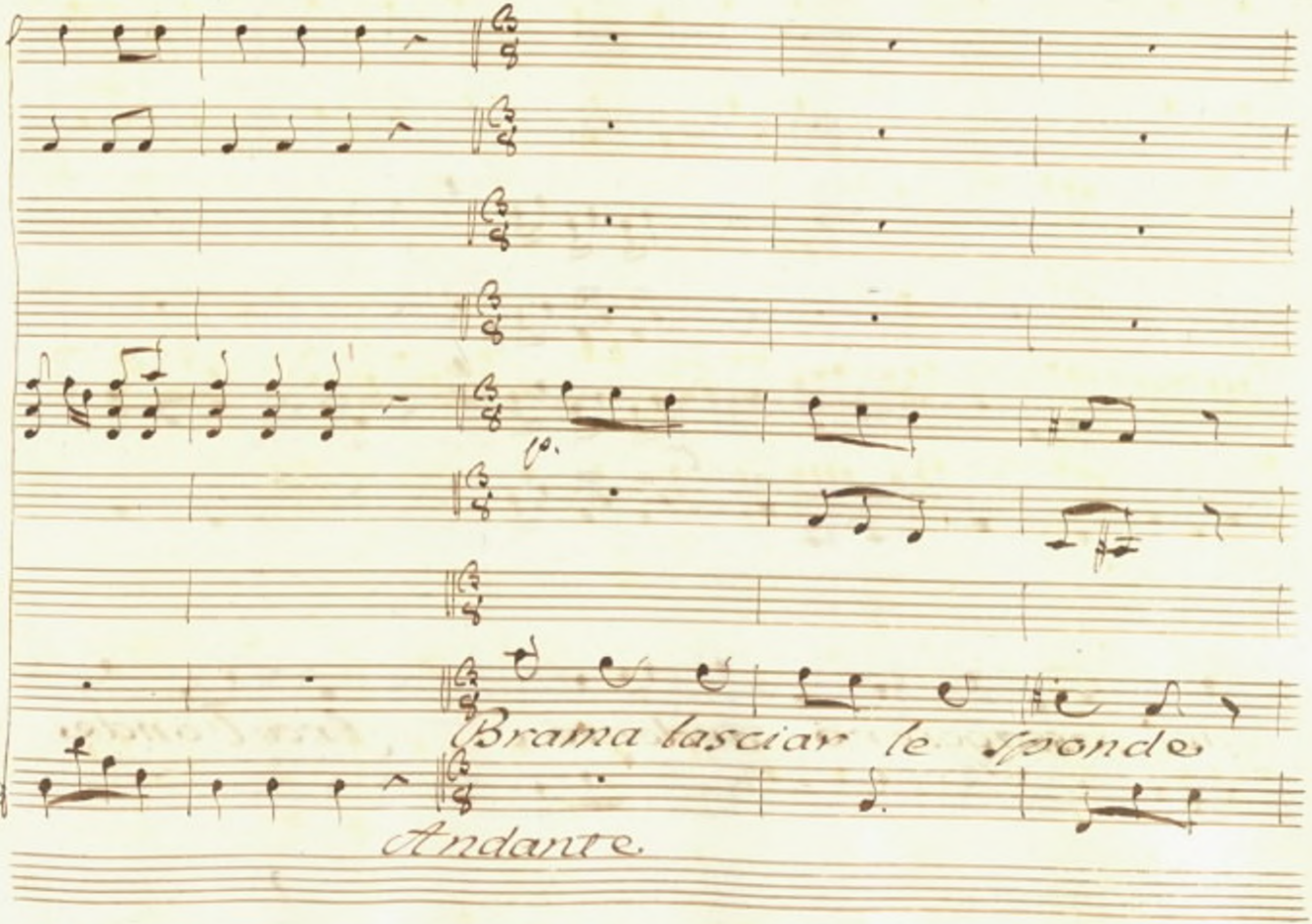

nè parlerai così, nè parle- rai così:

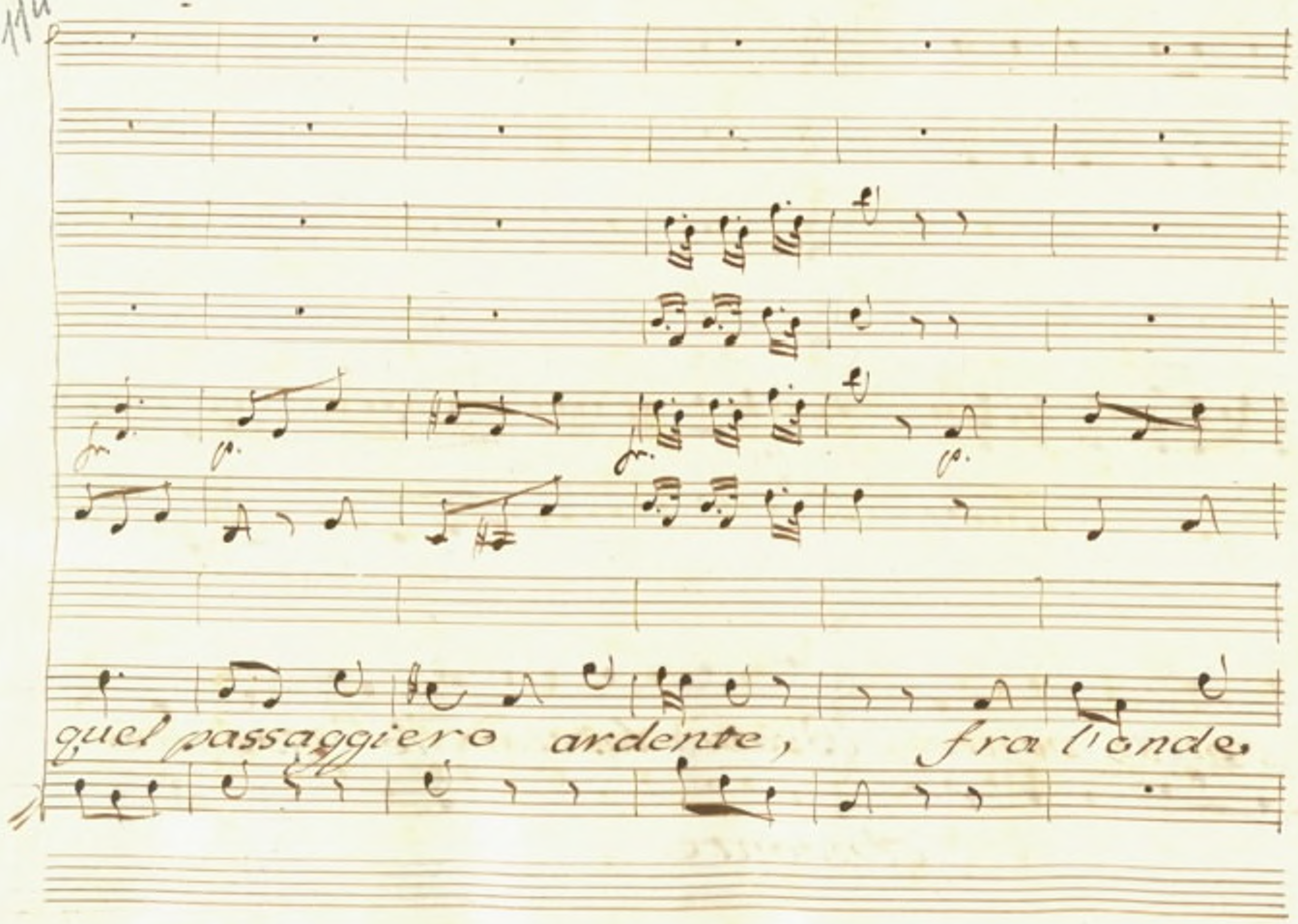

p:
fm
p.
sì fiero non sarai, nè parle- ra - - -

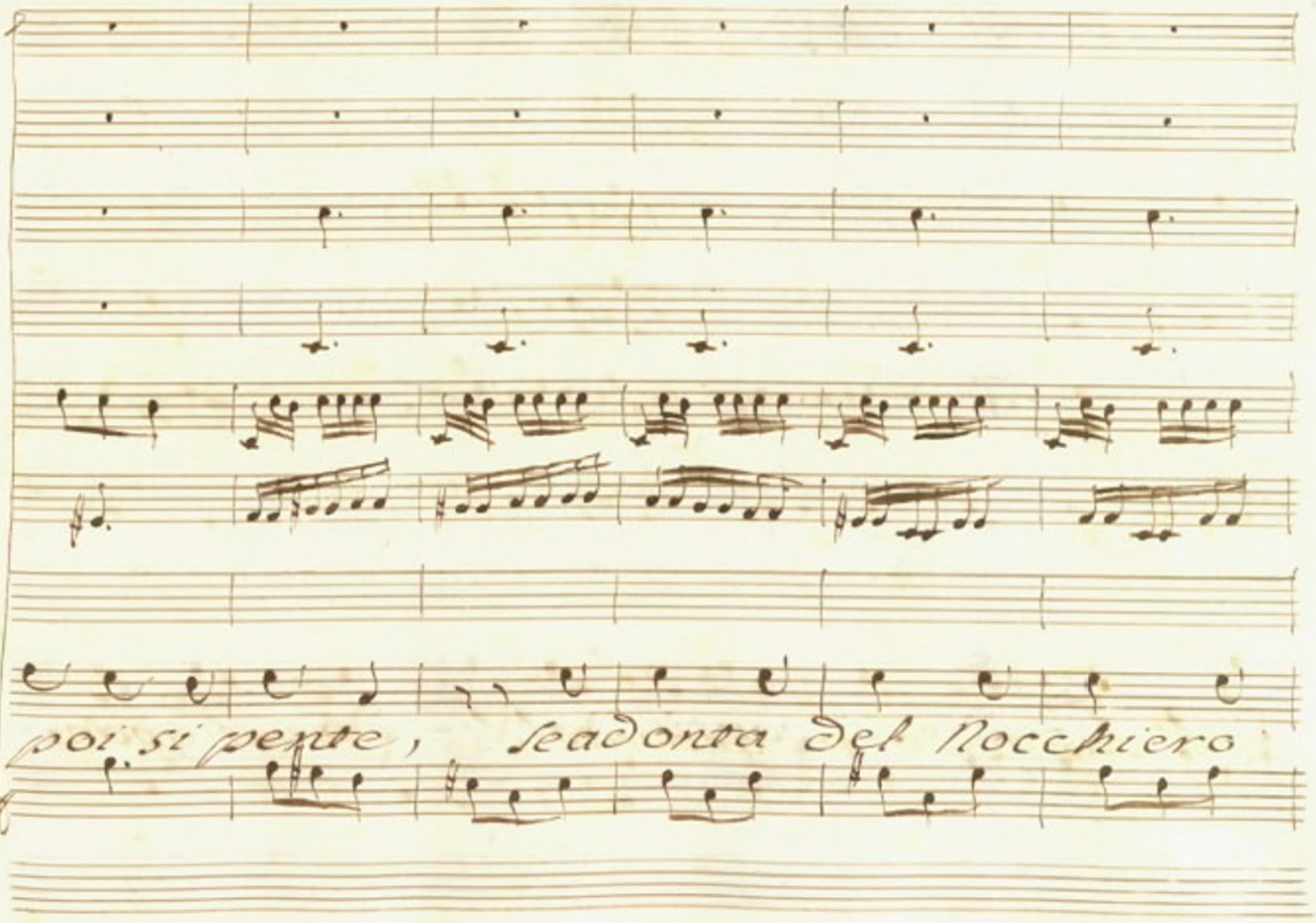

così, nè

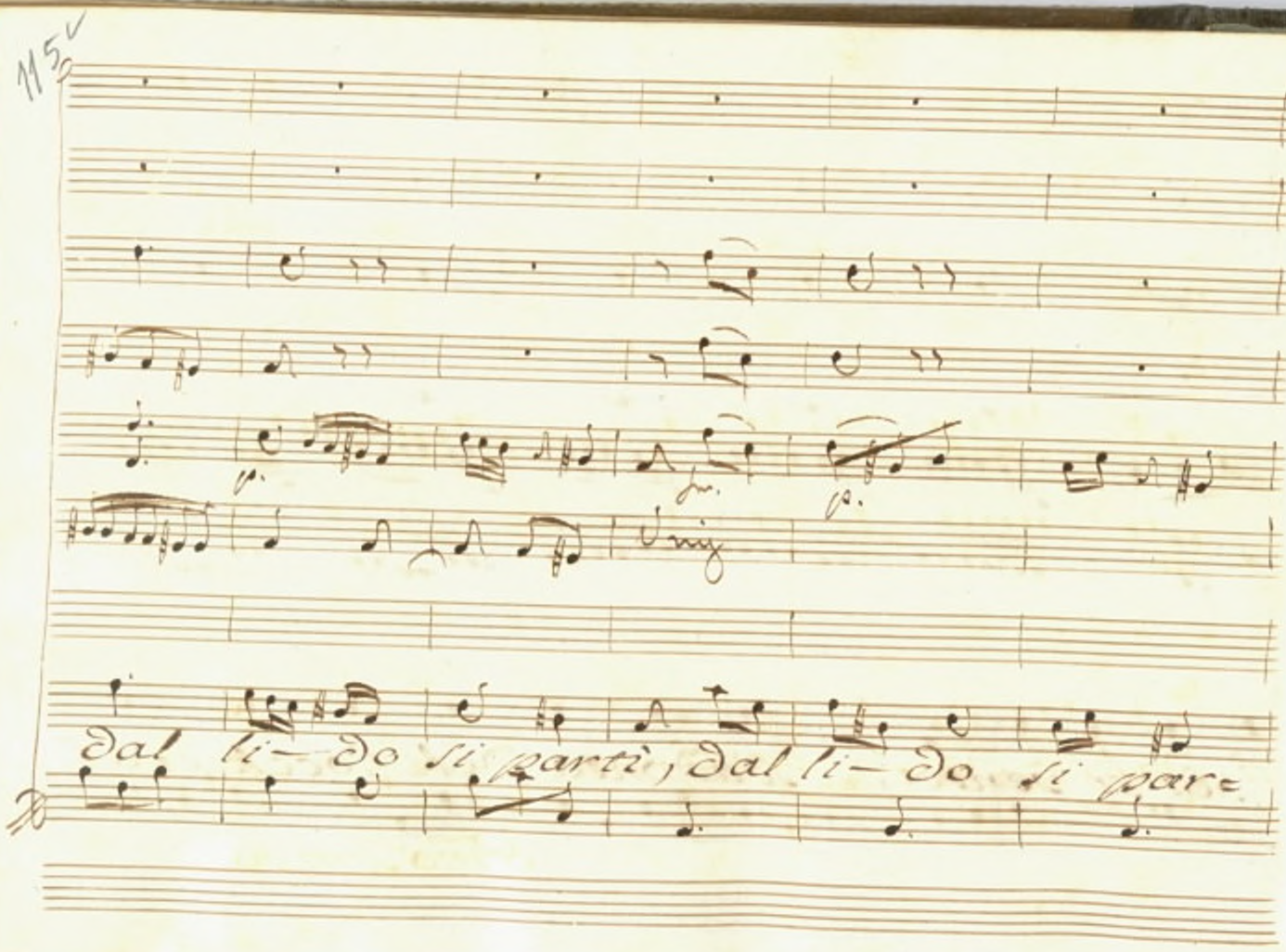

parle – rai co – sì.

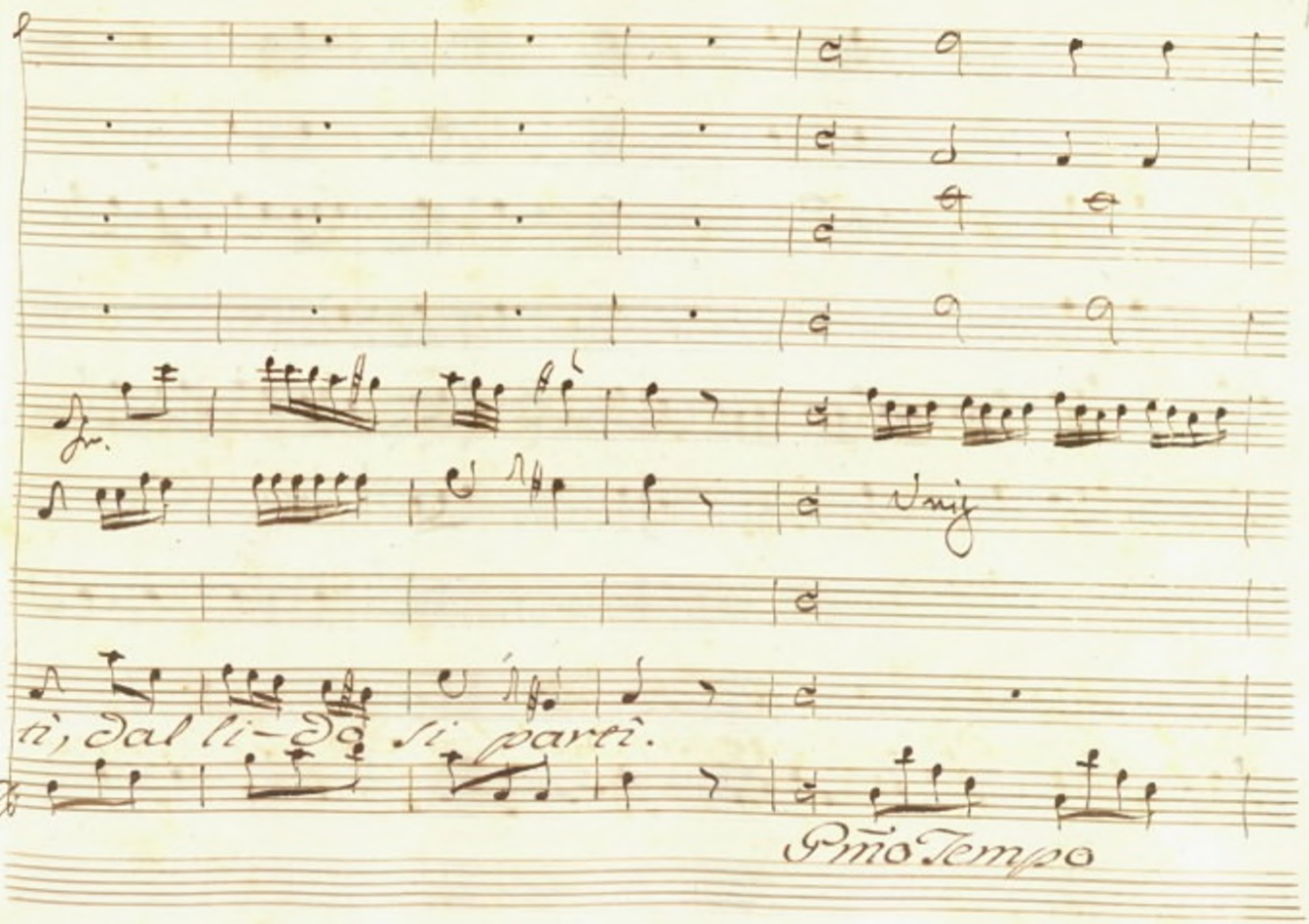

Con Vio:
Vnis
Vnis

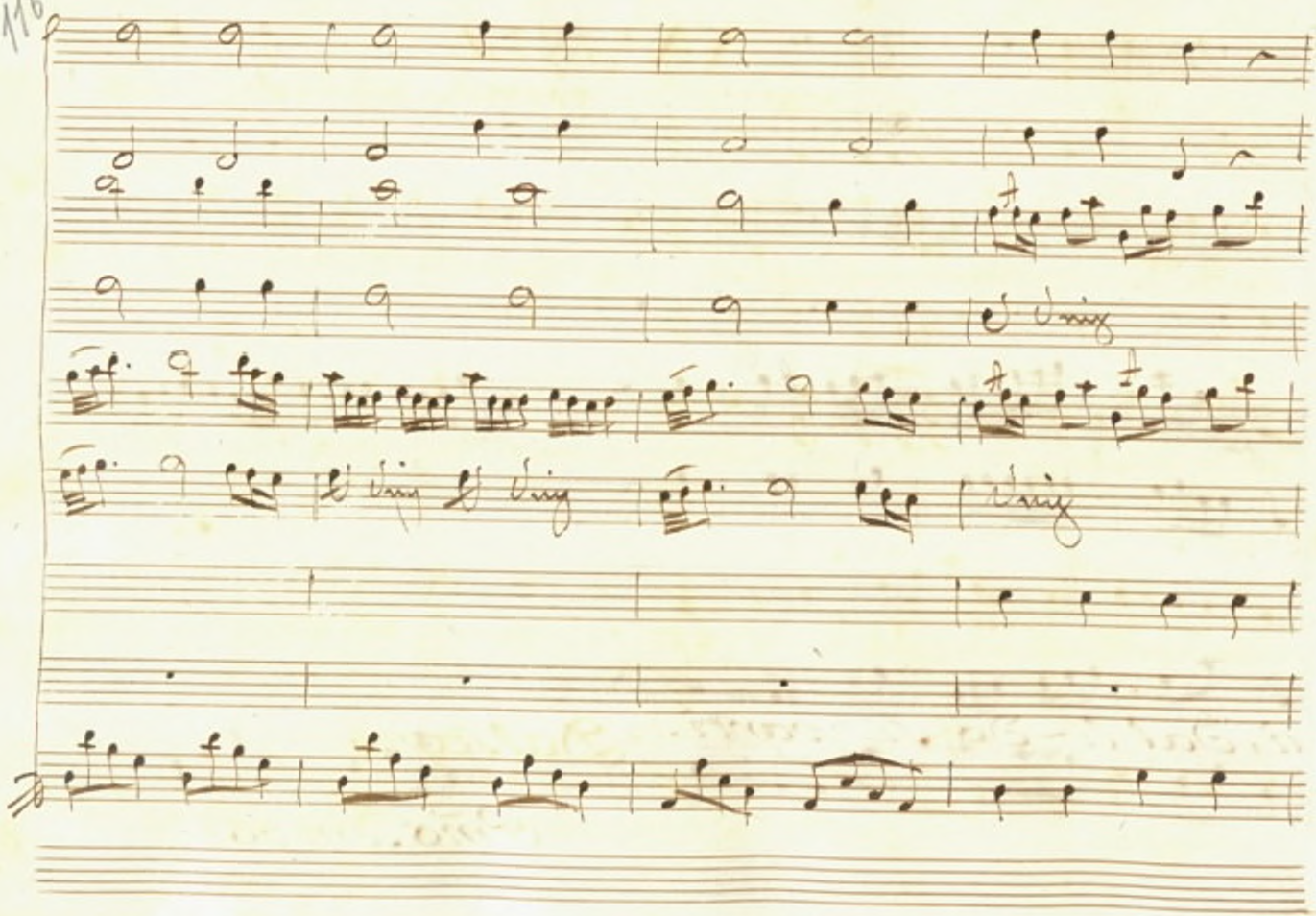

Brama lasciar le sponde
Andante.

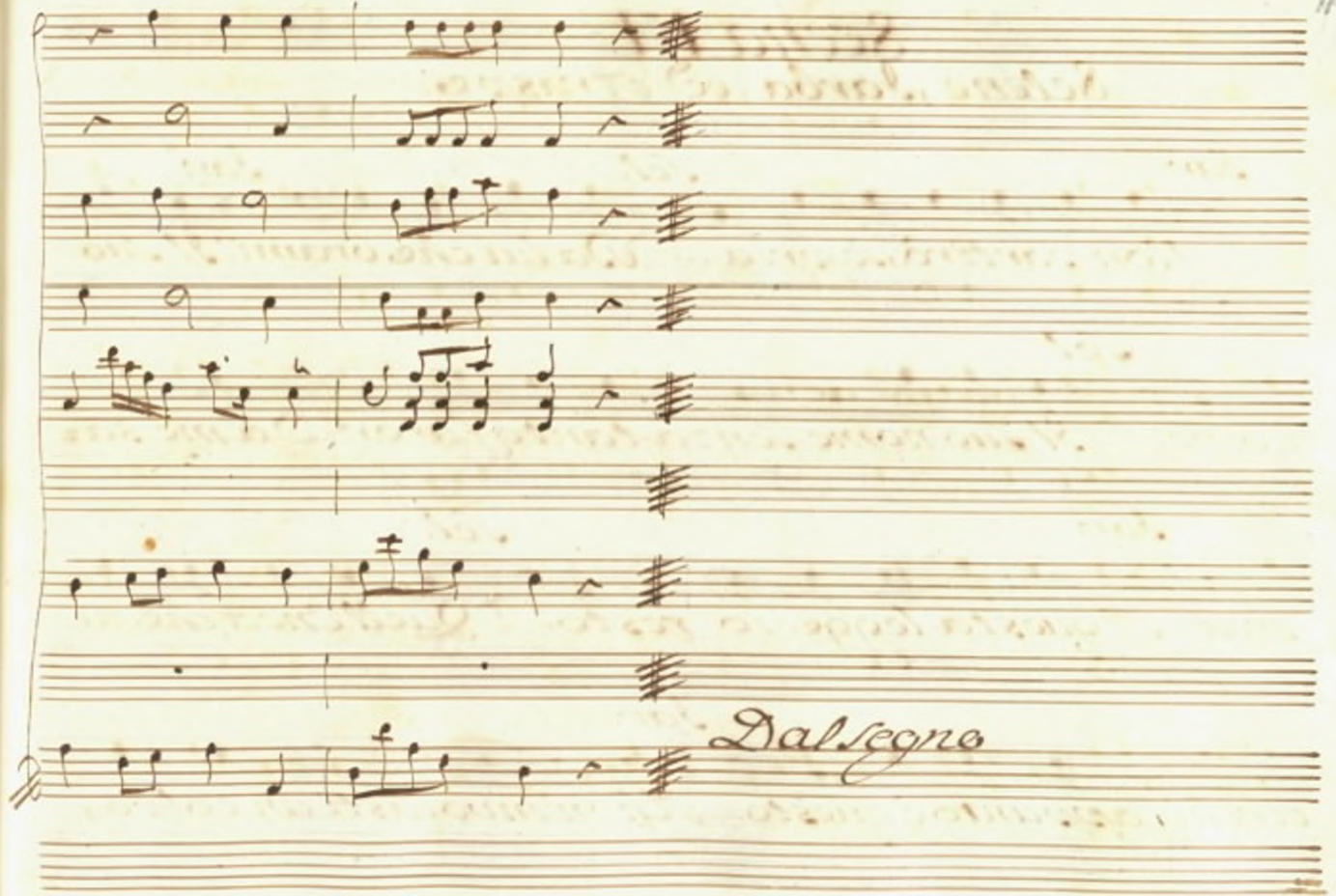

quel passaggiero ardente, fra l'onde


poi si pente, se adonta del Nocchiero


Dal li- do si partì, dal li- do si pare


Fr.
Unis
tì, dal li-do si partì.
Pmo Tempo




Dal segno

Scena VI.

Selene, Iarba, ed Araspe.

Iar. Non partirà, se pria... Sel. Da lui che brami? Iar. Il suo

Sel. nome. Il suo nome senza tanto furor da me sa=

Iar. prai. A questa legge io resto. Sel. Quell'Enea, che tu

Iar. cerchi, appunto è questo. Ah m'involasti un colpo,

che al mio braccio offeriva il Ciel cortese. Ma perche tanto

Iqr.

sdegno, in che t'offese? Gli affetti di Didone ad.

mio Signor cõtende, t'è noto, e mi domandi, in che m'of=

Sel.

fende? Arbace, a quel che veggo, nella scuola d'a=

mor sei rozo ancora. Non è senno, o valore, che in

noi risveglia amore, anzi talora il men vago, il più

stolto è che s'adora. Bella ciascun poi finge al suo pen-

siero la fiamma sua, ma poche volte è vero.

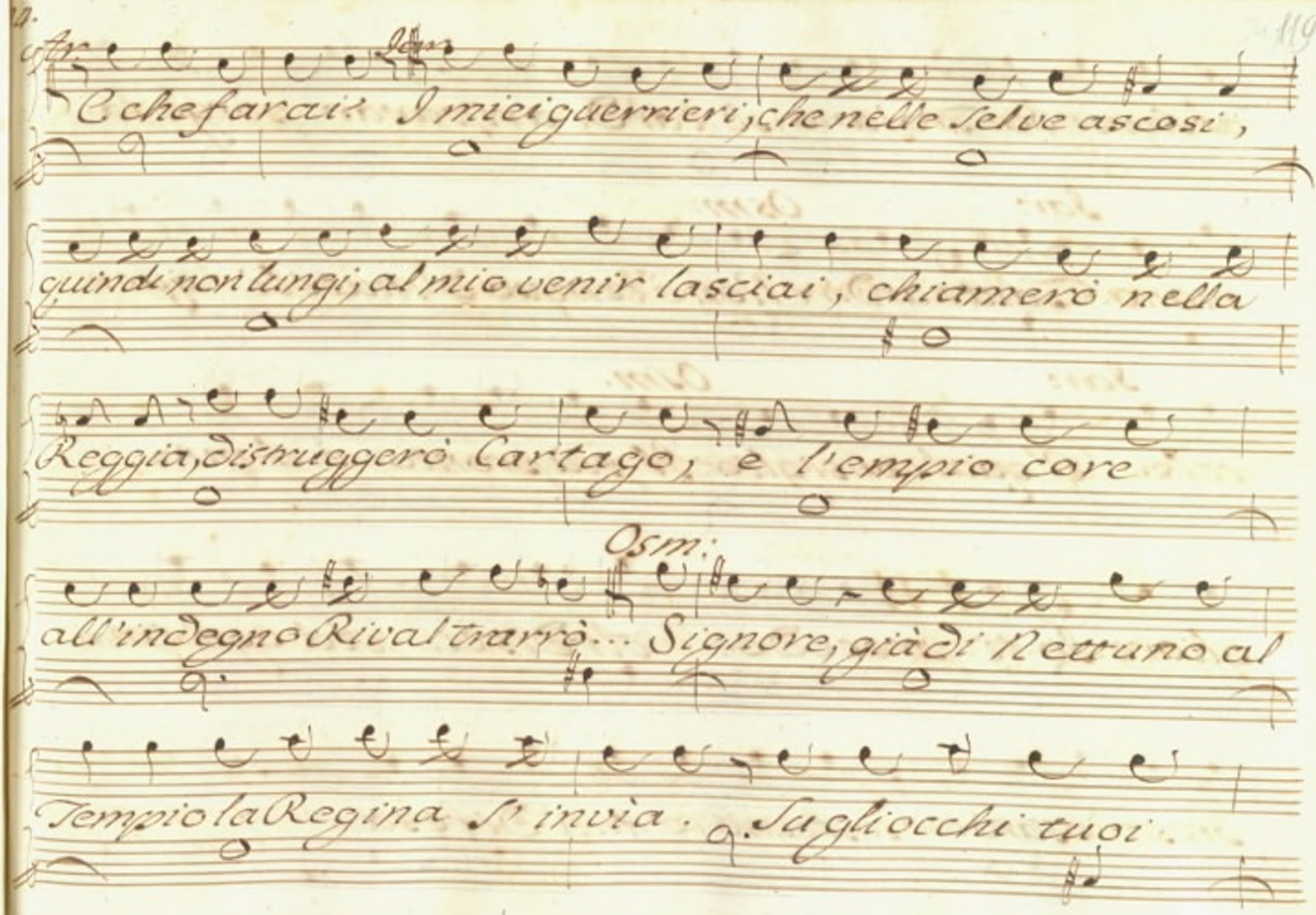
Scena VII.

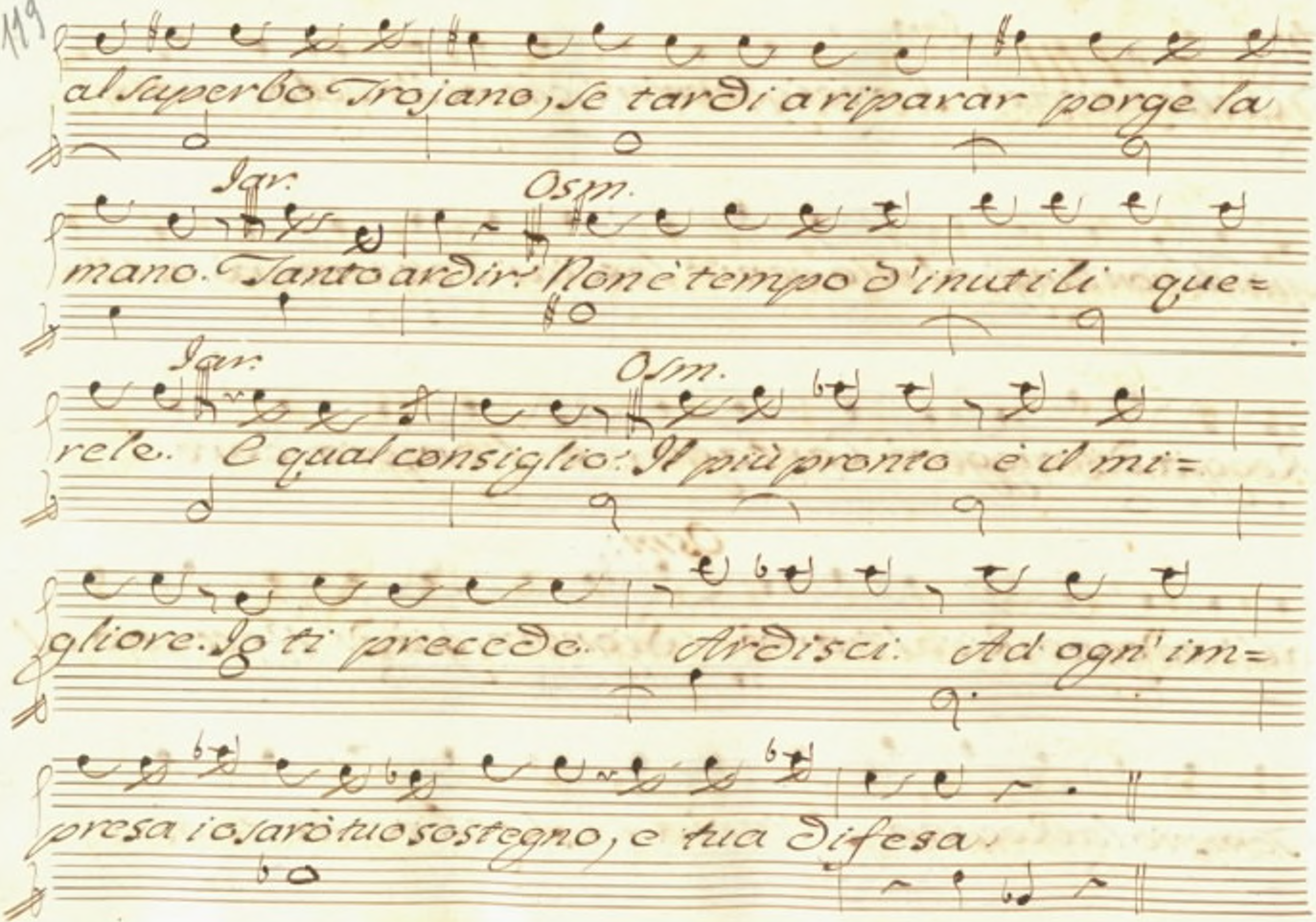
Iar.

Iarba, Aras.e Osm.a

Non è più tempo, Araspe,

di celarmi così: troppo finora sofferenza mi costa


Che farai? I miei guerrieri, che nelle selve ascosi,
quindi non lungi, al mio venir lasciai, chiamerò nella
Reggia, distruggerò Cartago, e l'empio core
Osm.
all'indegno Rival trarrò... Signore, già di Nettuno al
Tempio la Regina s'invia. Q. Sugli occhi tuoi


al superbo Trojano, se tardi a ripparar porge la
Iar.
Osm.
mano. Tanto ardir? Non è tempo d'inutili que=
Iar.
Osm.
rele. E qual consiglio? Il più pronto è il mi=
glore. Io ti precedo. Ardisci: Ad ogn'im=
presa io sarò tuo sostegno, e tua Difesa.

Scena VIII.

Iarba, Araspe. Dove corri, Signore? Il Rivale a sve=

Ar.

nar? Come lo speri? Ancora i tuoi guerrieri il tuo voler no

Iar.

sanno. Deve forza non val, giovi l'inganno.

Ar.

vuoi la tua vendetta con la taccia comprar di tradi=

Iar.

tore? Araspe, il mio favore troppo ardito ti

fe. Tanta baldanza sai, che punir potrei. Chi son io ti ram-

Ar.

menta, e chi tu sei. Infelice può farmi il tuo ri=

gore: ma infedel non sarò, nè traditore.

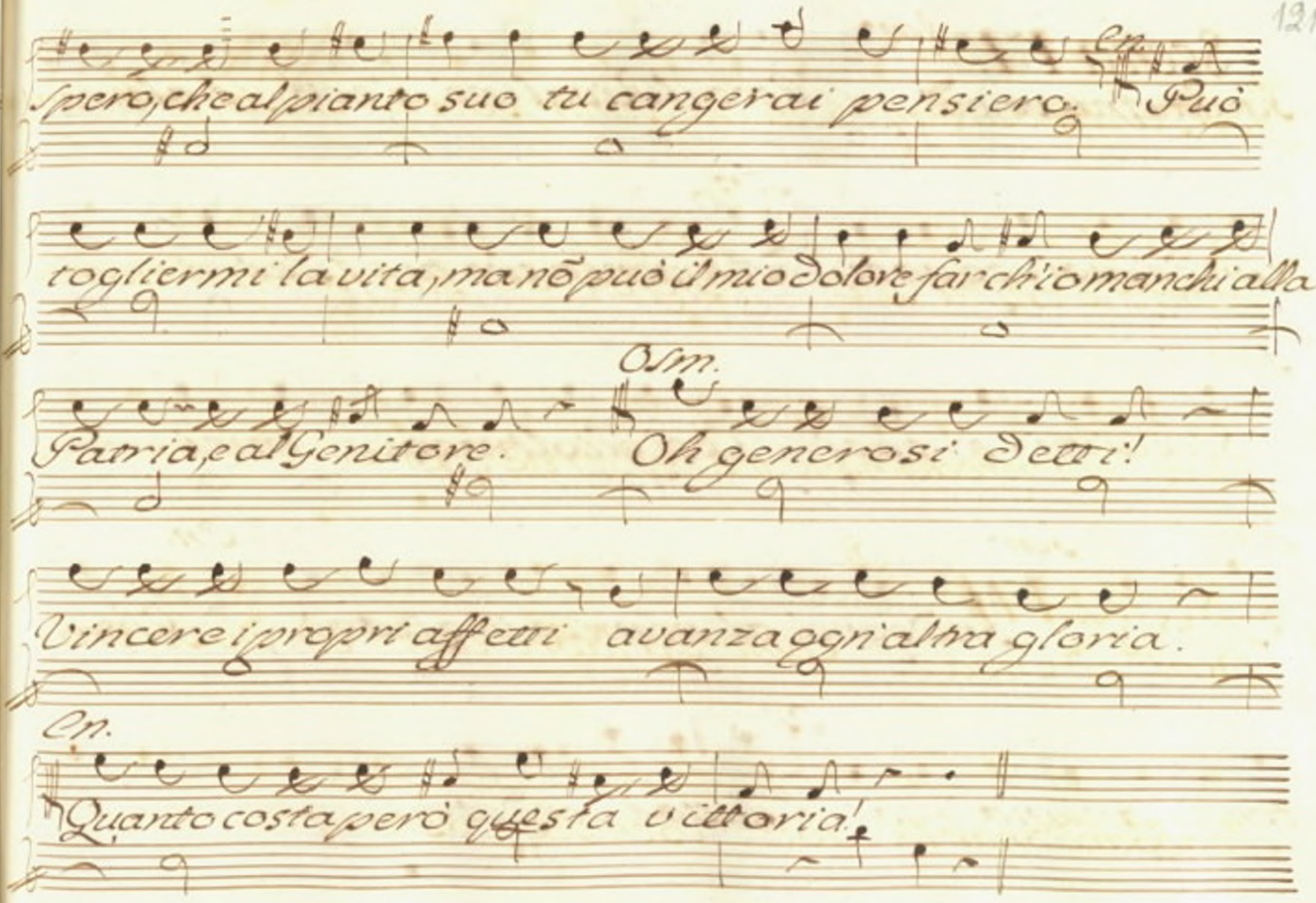
Scena VII.

Osm.ª ed Enea.

Os.

Come? da labri tuoi Dido saprà,

che abbandonar la vuoi? Benche costante, io


Spero, che al pianto suo tu cangerai pensiero. Cn. Può
togliermi la vita, ma nõ può il mio dolore far ch'io manchi alla
Osm.
Patria, e al Genitore. Oh generosi Detti!
Vincere i propri affetti avanza ogn'altra gloria.
Cn.
Quanto costa però questa vittoria!

Scena XV.

Iarba, Araspe, ed. / Ecco il Rival, ne' seco è al=

cun de' suoi seguaci. Ar. Ah pensa che tu sei....

Iar. Sieguimi, e taci. / Così gli oltraggi miei...

Ar. Fermati. Iar. Indegno! al nemico in ajuto? En. Che

tenti, anima rea? Os. Tutto è perduto. /

Scena VI.

Didone, e D.

Siam traditi, o Regina. Se più tarda d'Ar=

bace era l'aita, il valoroso Enea sotto colpo inu=

mano oggi cadea.

Did.

Il traditor qual è? dove di=

mora?

Osm

Miralo, nella destra à il ferro ancora.

Did.

Chi ti destò nel seno sì barbaro desio?

Ar.

Del

mio Signor la gloria, e il dover mio. Come? l'i=

Ar.

stesso Arbace disapprova... Lo so, ch'ei mi condanna:

il suo sdegno pavento: Mail mio non fu delitto, e non mi

Did.

pento. E nemmeno di rossore del sacrilego ec=

Ar.

cesso? Tornerei mille volte a far l'istesso.

25

Did.

Ti preverrò. Ministri, custodite costui.

En.

Generoso nemico, in te tanta virtude io nõ cre-

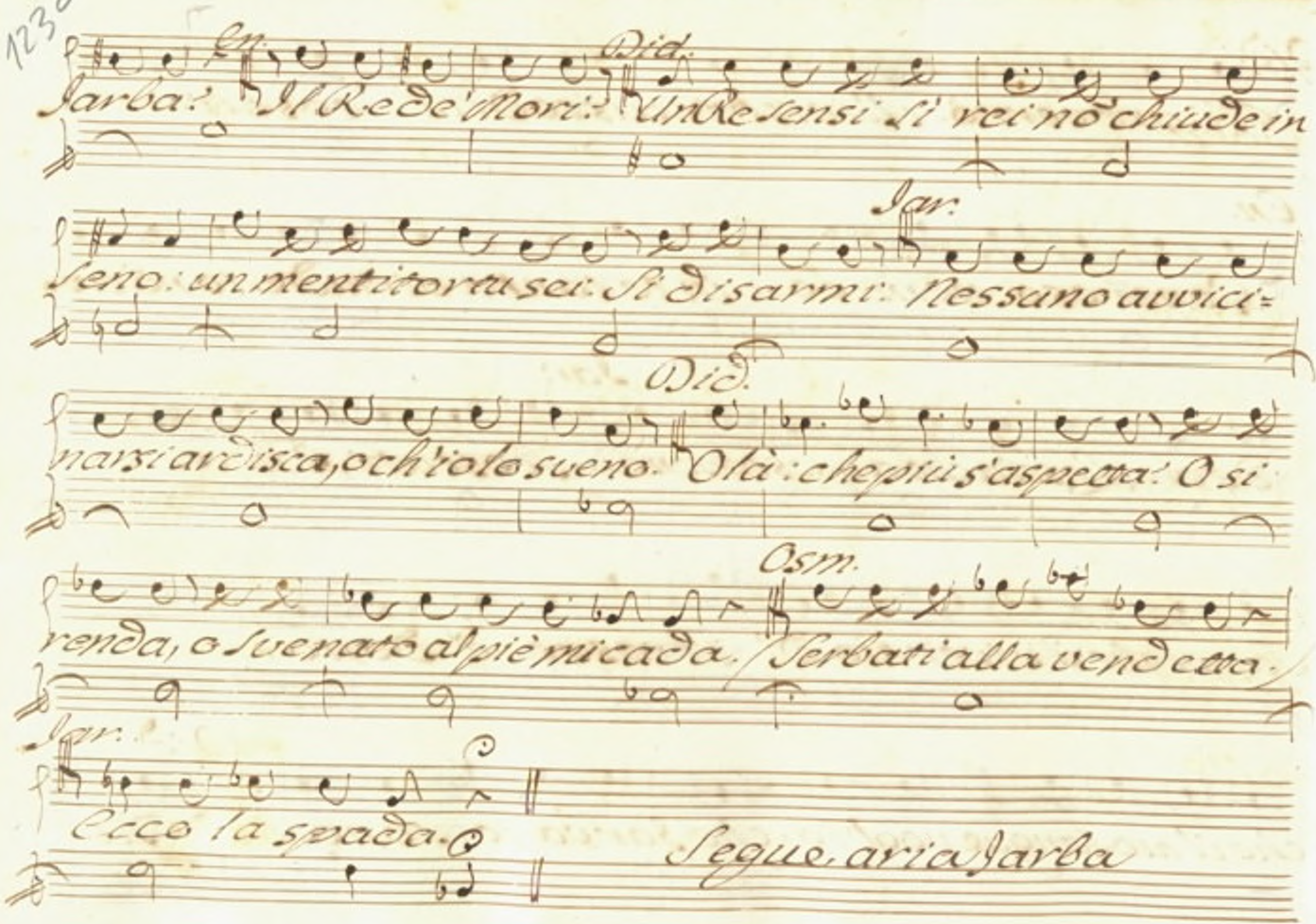
Iar.

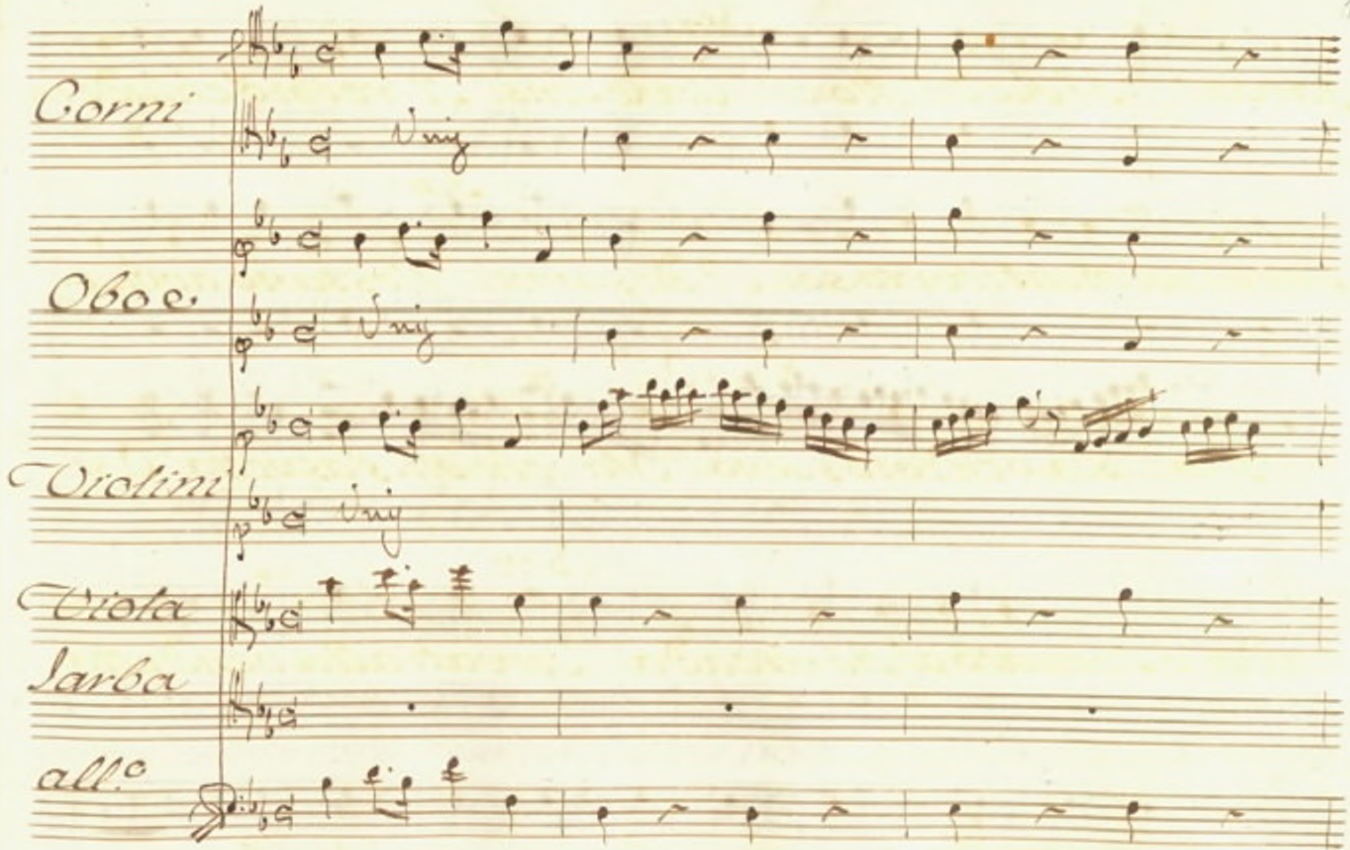
dea. Lascia che a questo seno... Scostati, Enea.

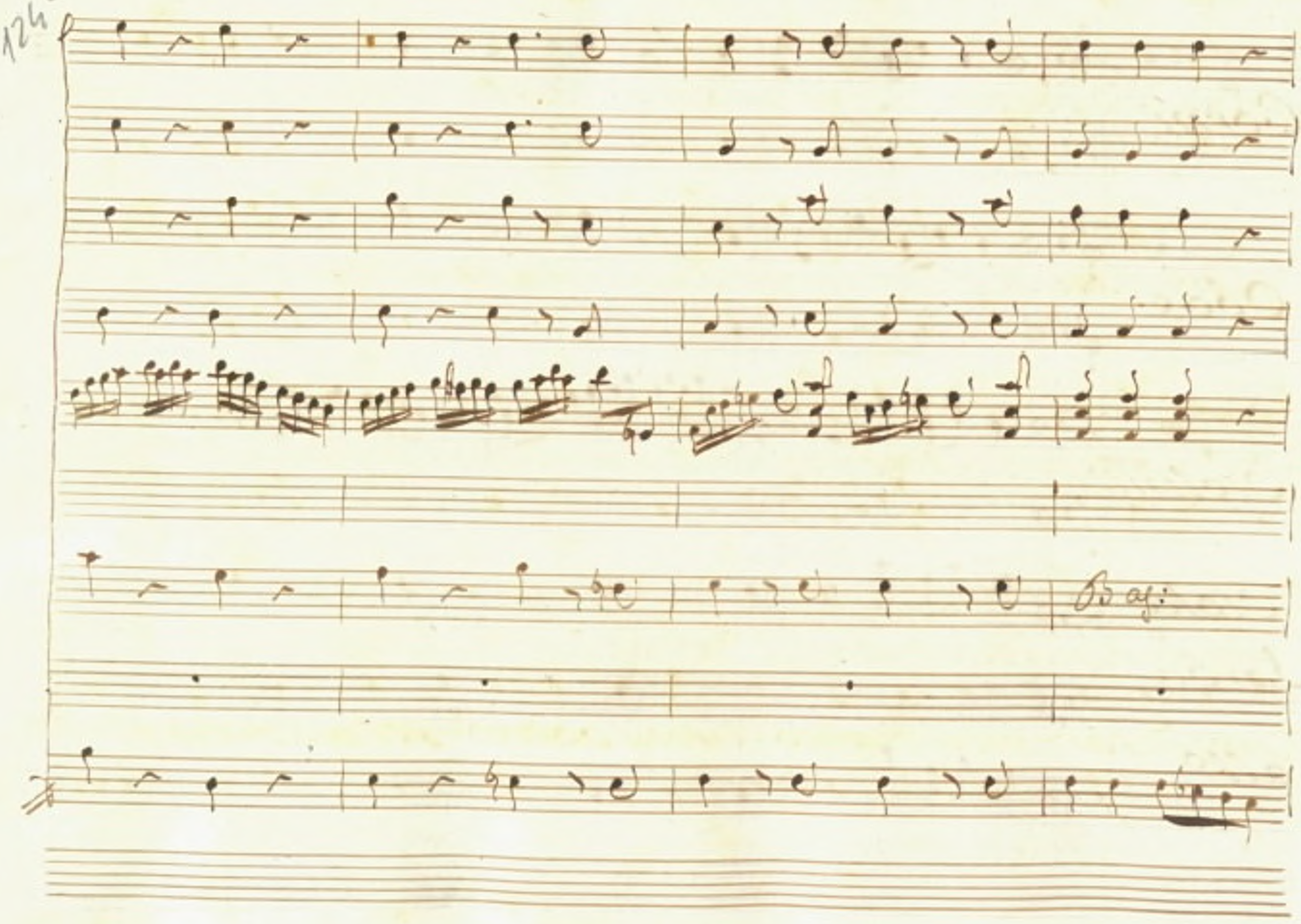
Sappi che il viver tuo d' Araspe è dono,

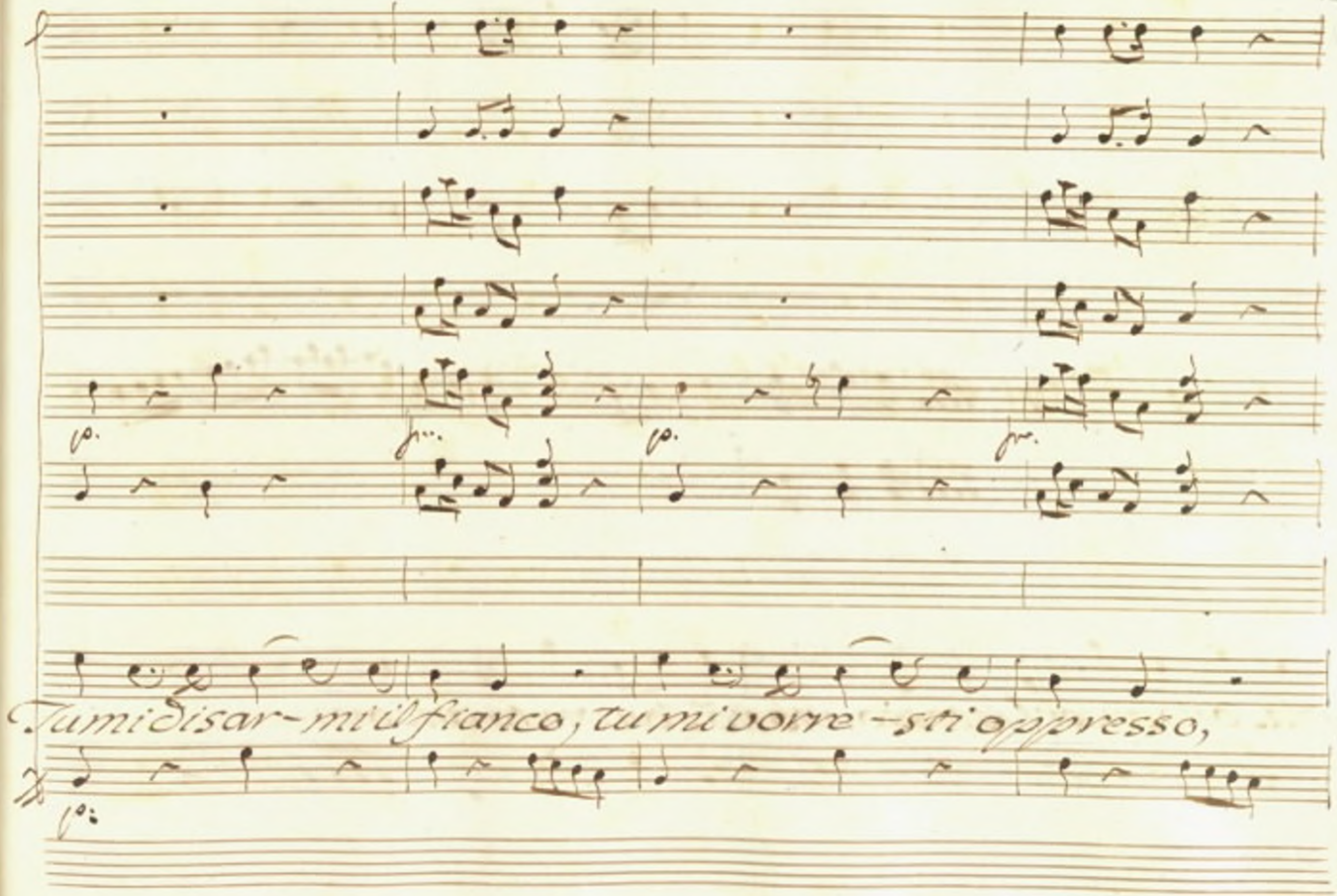
Did.

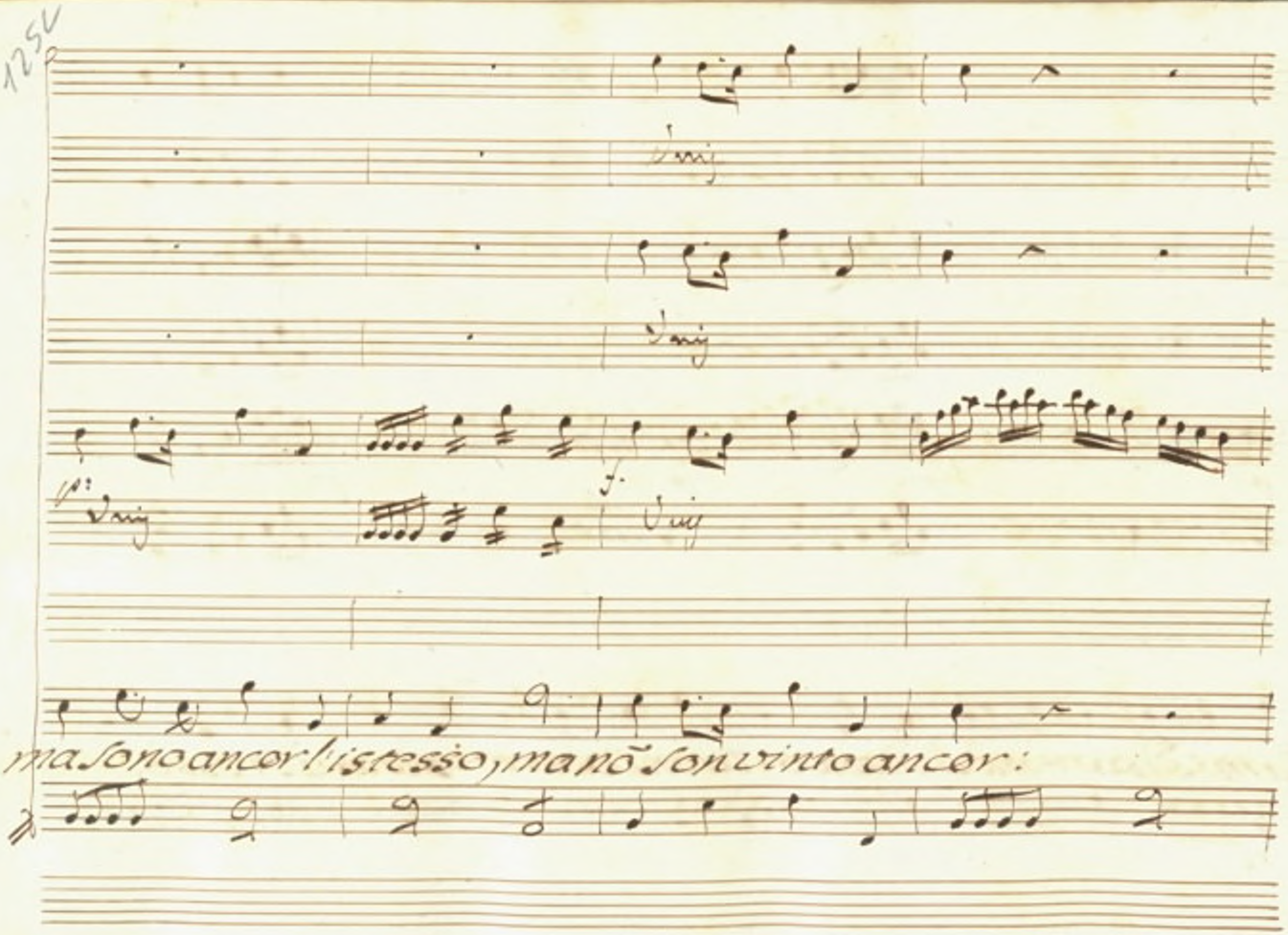
che il tuo sangue vogl'io, che Iarba io sono. Tu

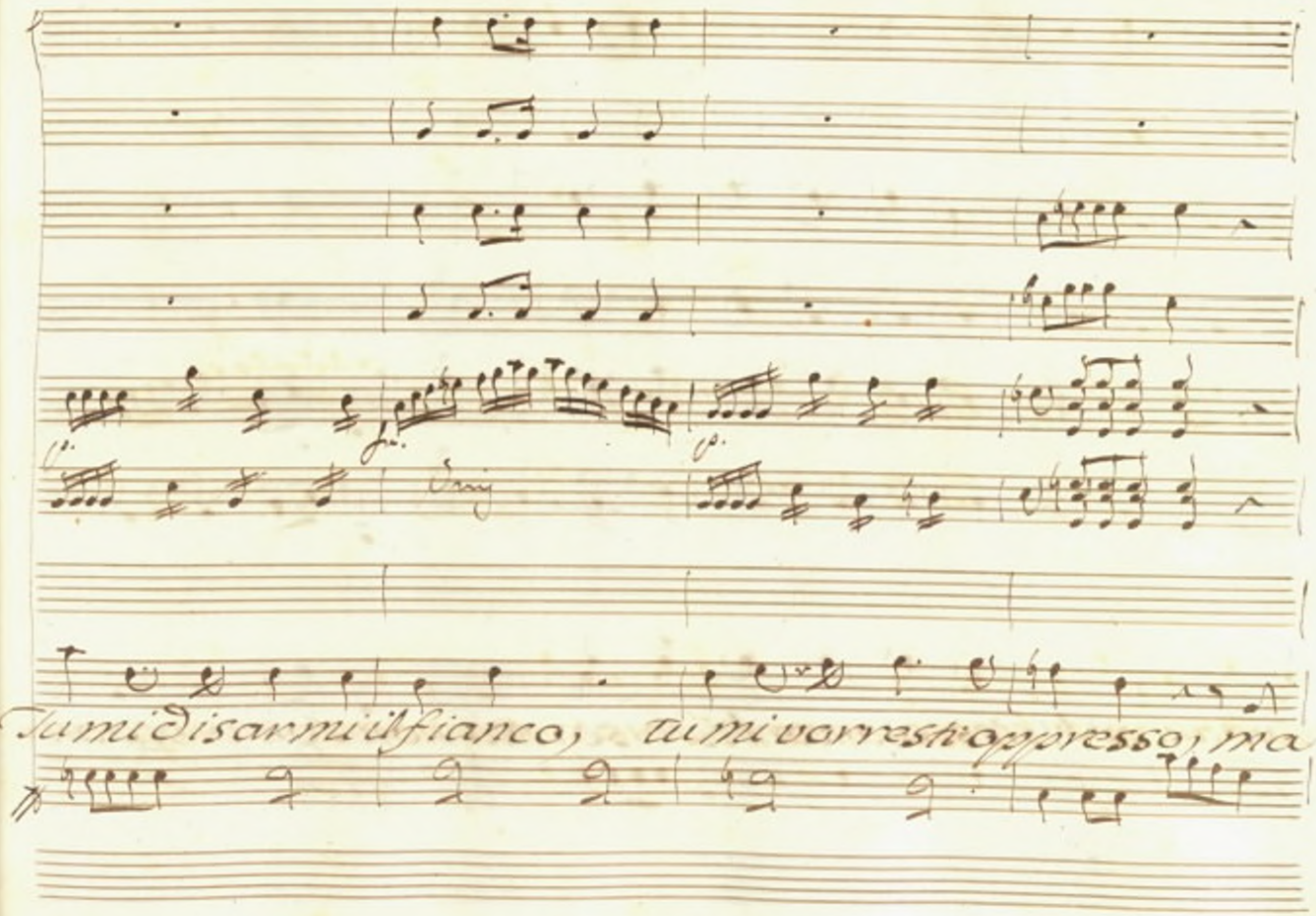

Iarba? Il Re de' Mori? Un Re sensi Li rei nō chiude in
Did.
Iar.
seno: un mentitor tu sei: Si disarmi: Nessuno avvici=
Did.
narsi ardisca, och'io le sueno. Olà: che più s'aspetta? O si
Osm.
renda, o svenato al piè mi cada. Serbati alla vendetta.
Iar.
Ecco la spada.
Segue aria Iarba

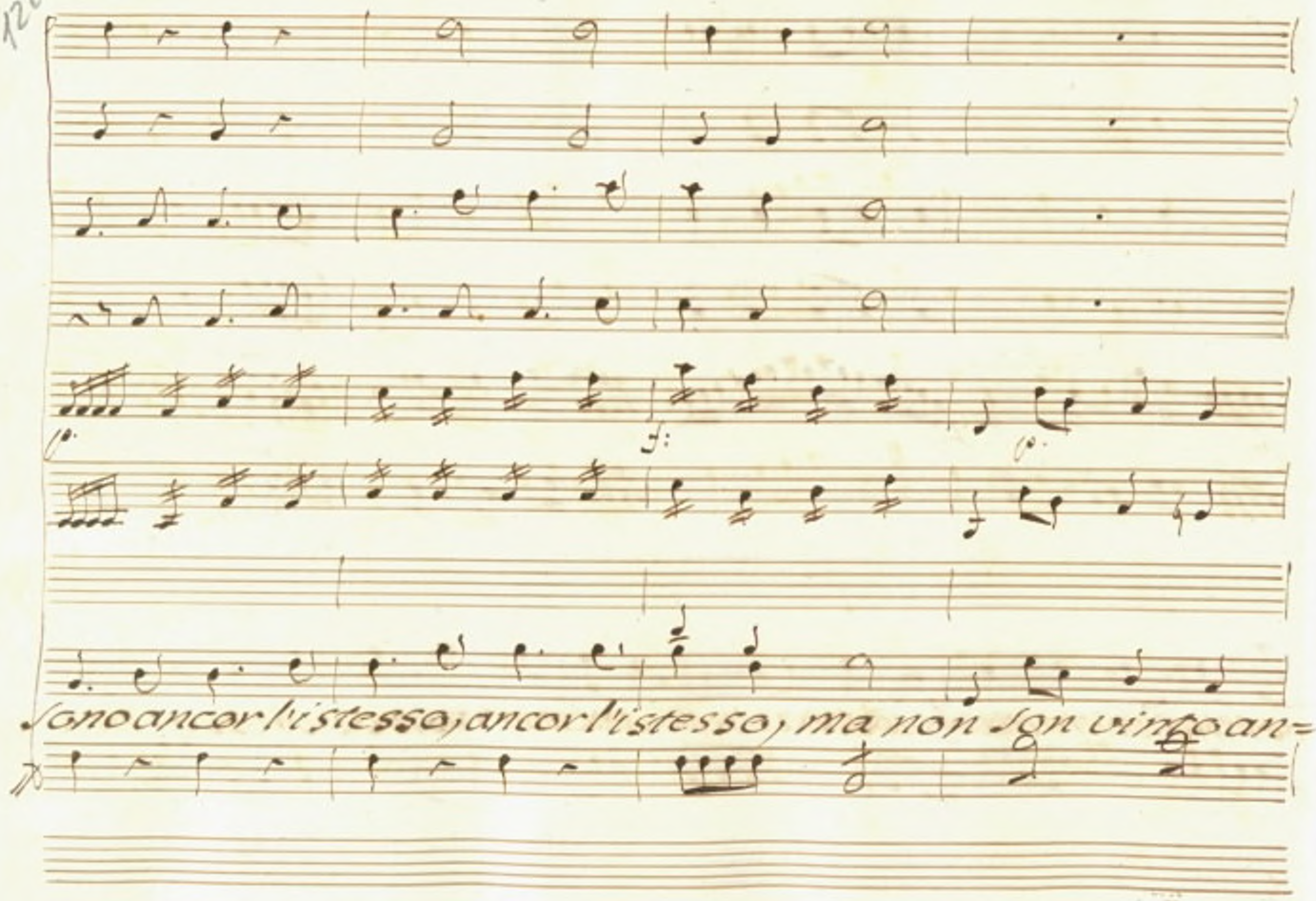

Corni
Unis
Oboe.
Unis
Violini
Unis
Viola
Barba
all.o

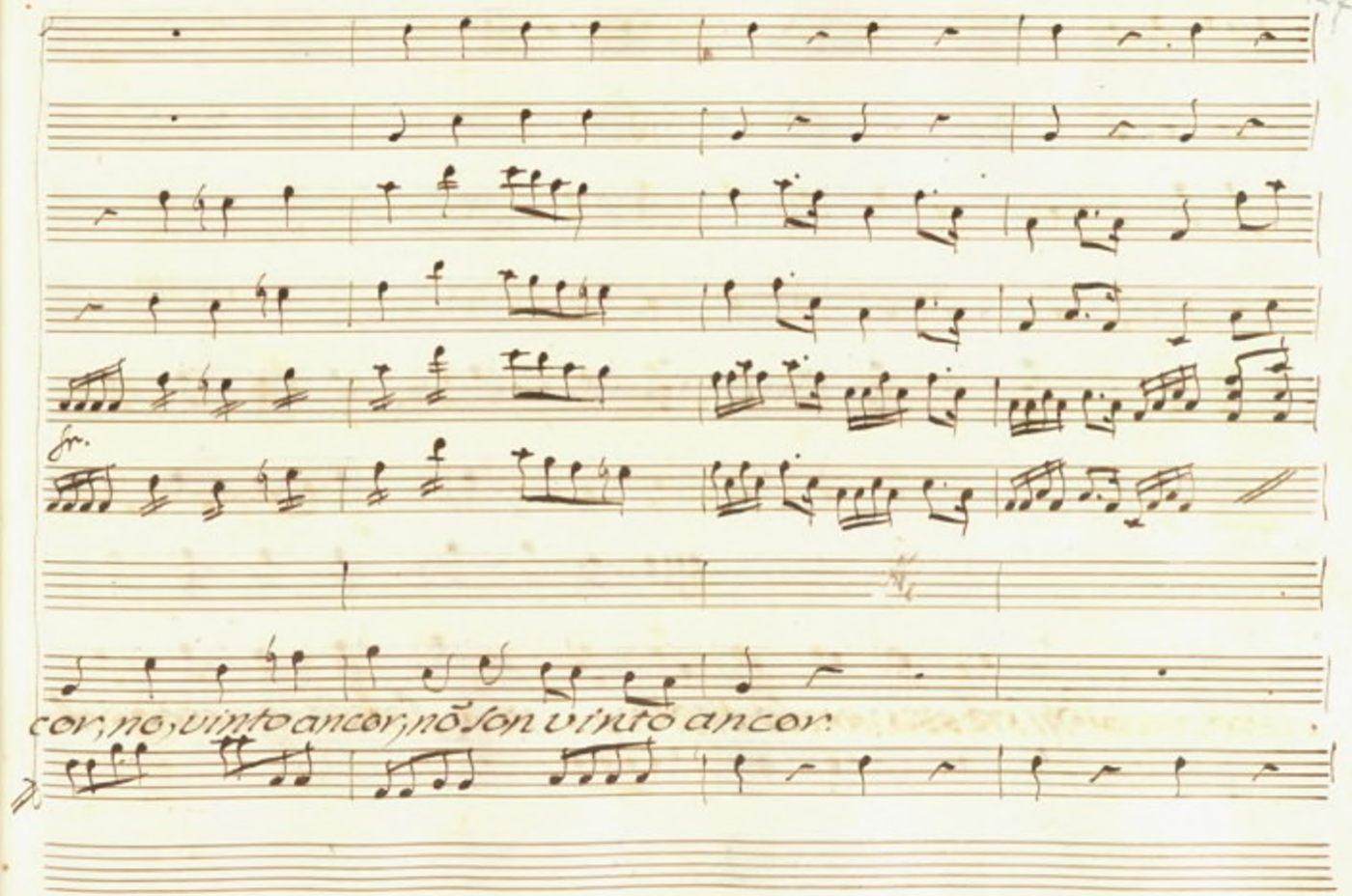

Bas:

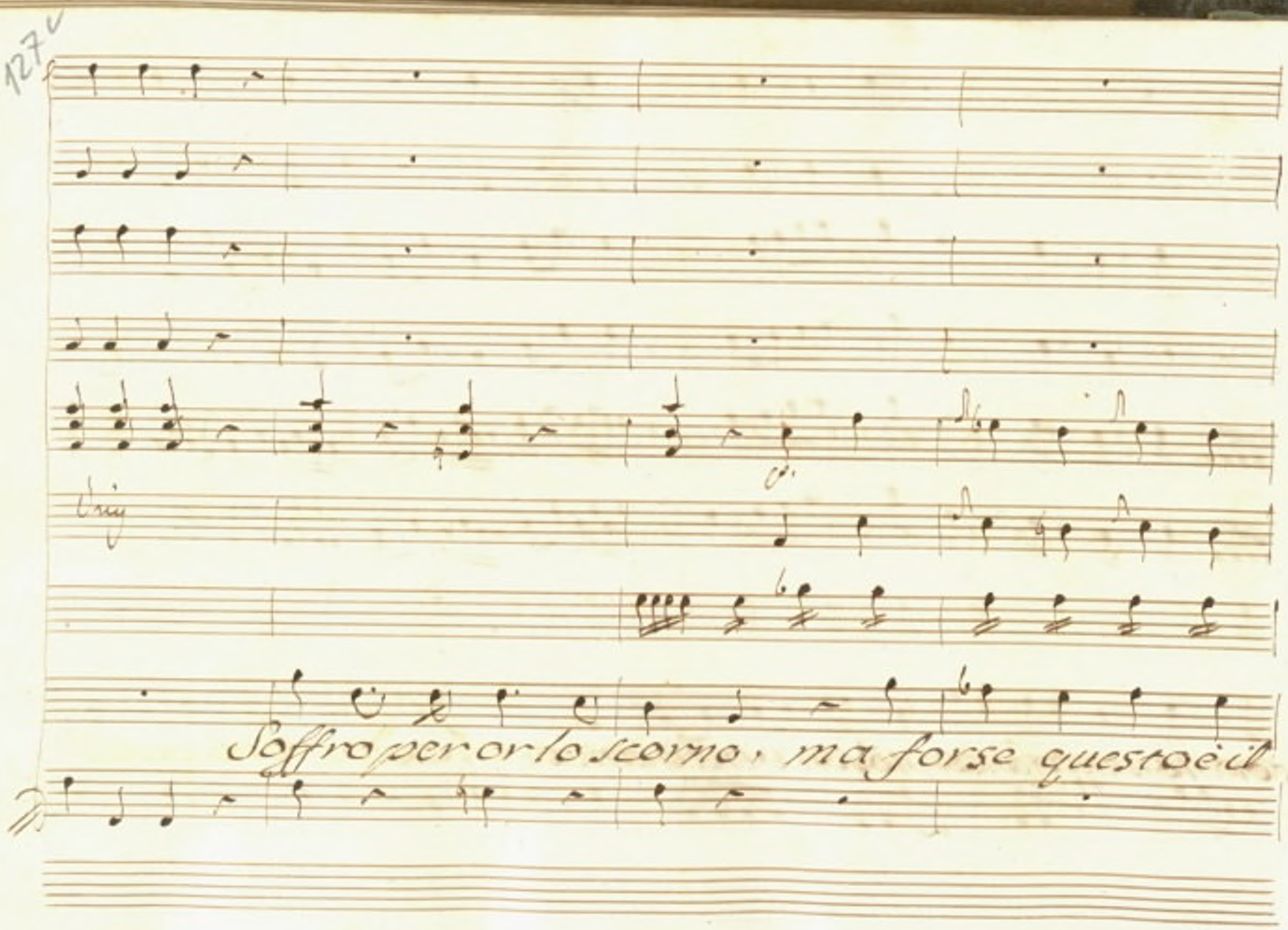

Tu mi disar-mi il fianco, tu mi vorre-sti oppresso,

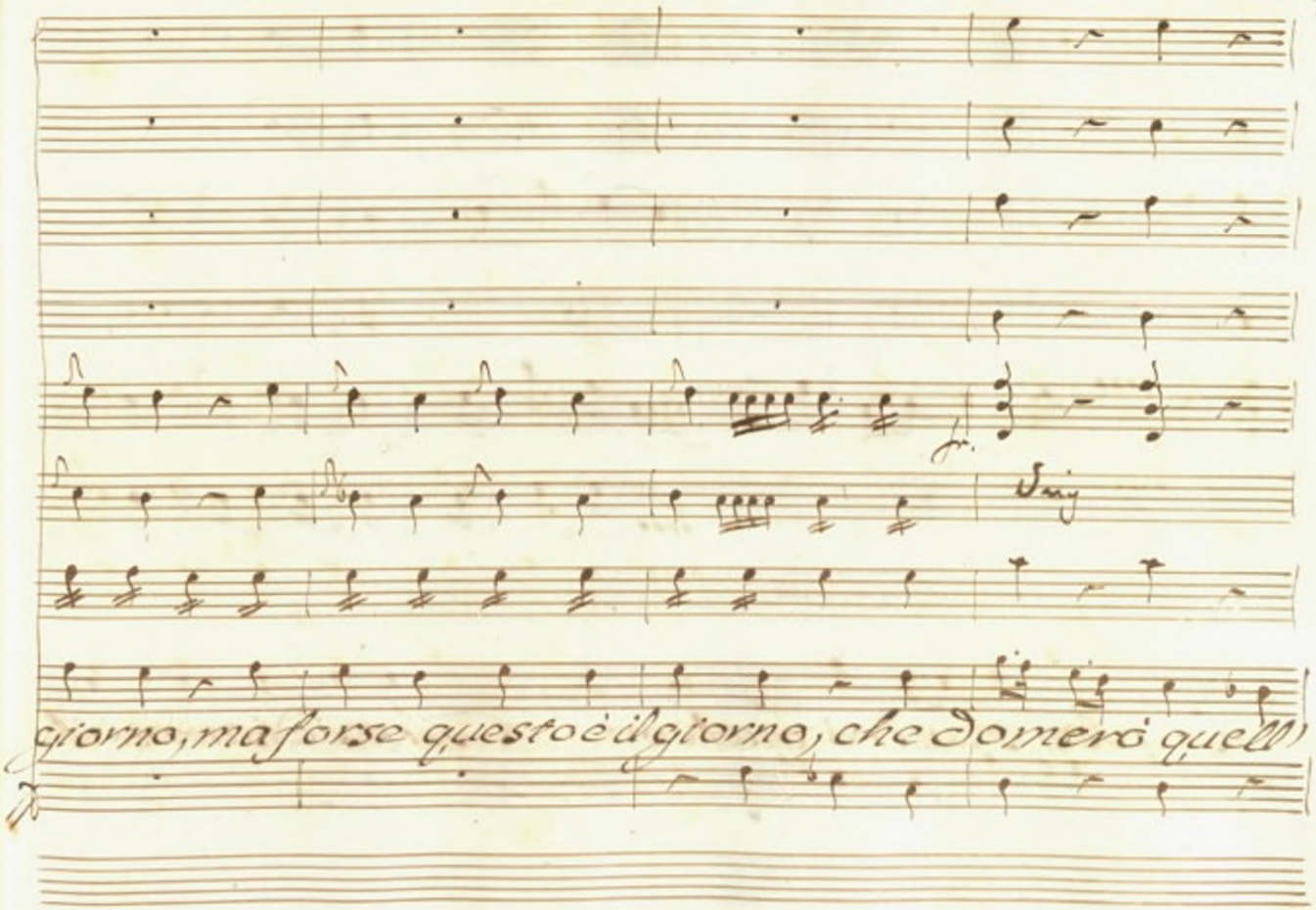

ma sono ancor l'istesso, ma nõ son vinto ancor:


Tu mi disarmi il fianco, tu mi vorresti oppresso, ma


Sono ancor l'istesso, ancor l'istesso, ma non son vinto an=


fz.
cor, no, vinto ancor, nõ son vinto ancor.

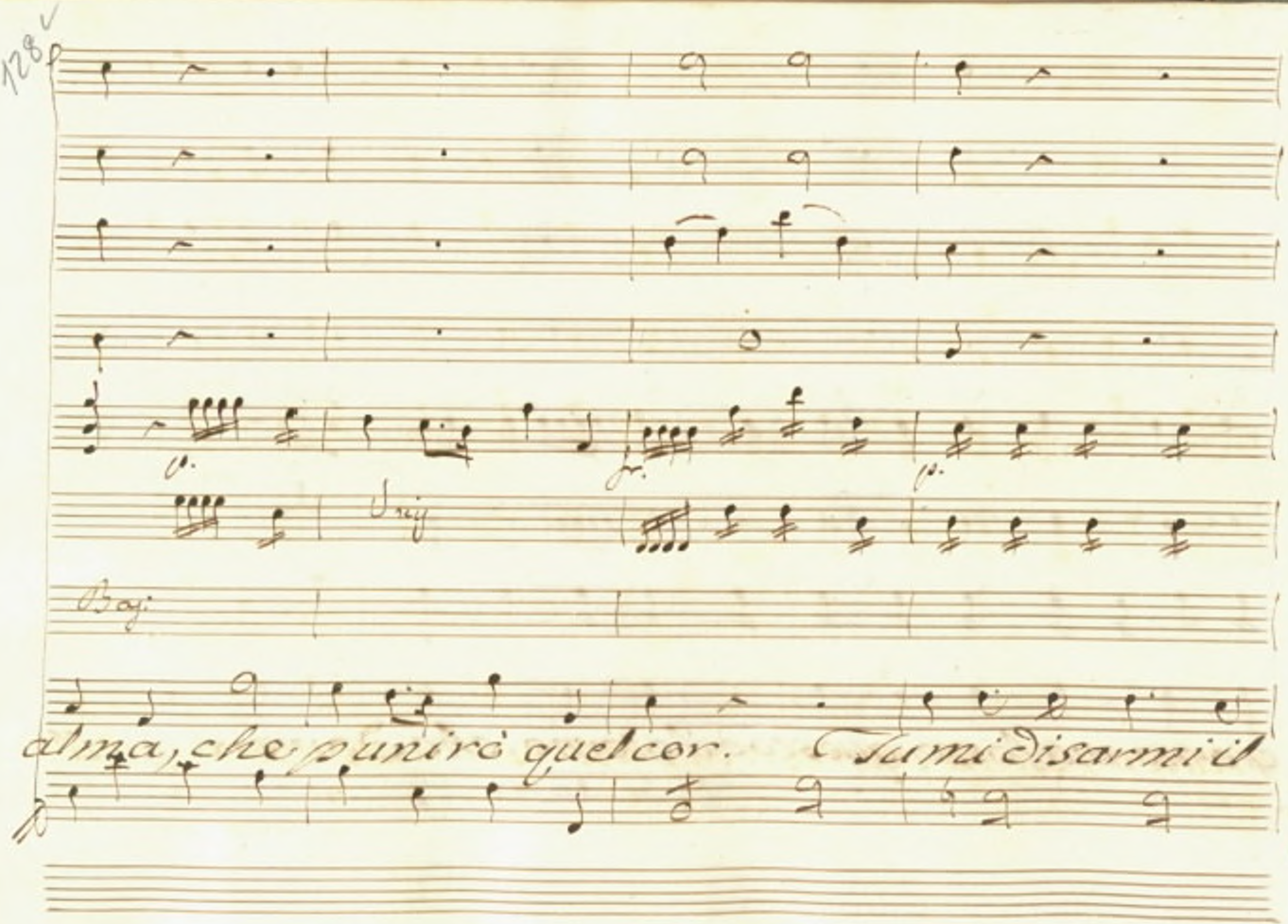

Soffro per or lo scorno, ma forse questo è il

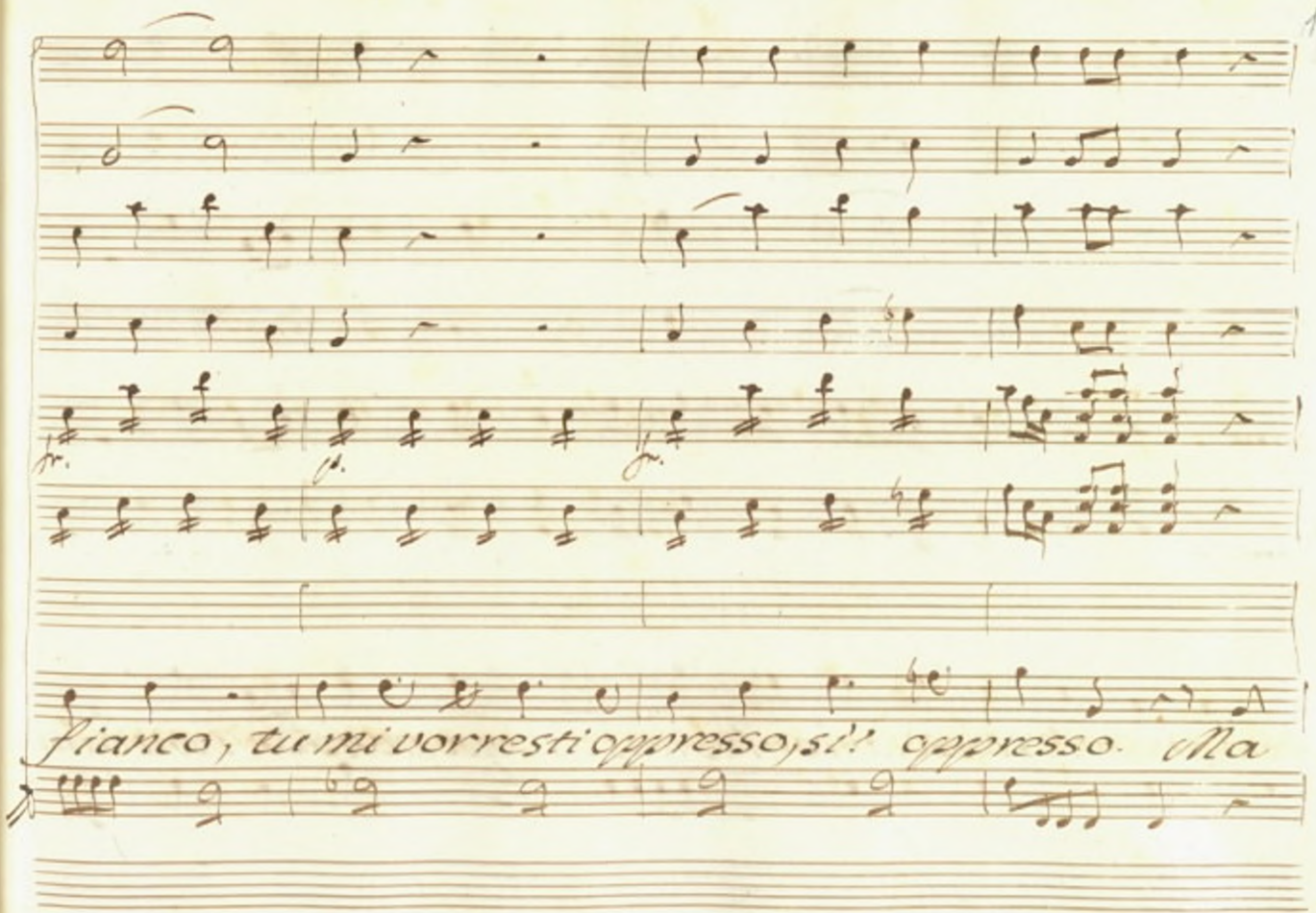

giorno, ma forse questo è il giorno, che domerò quell'

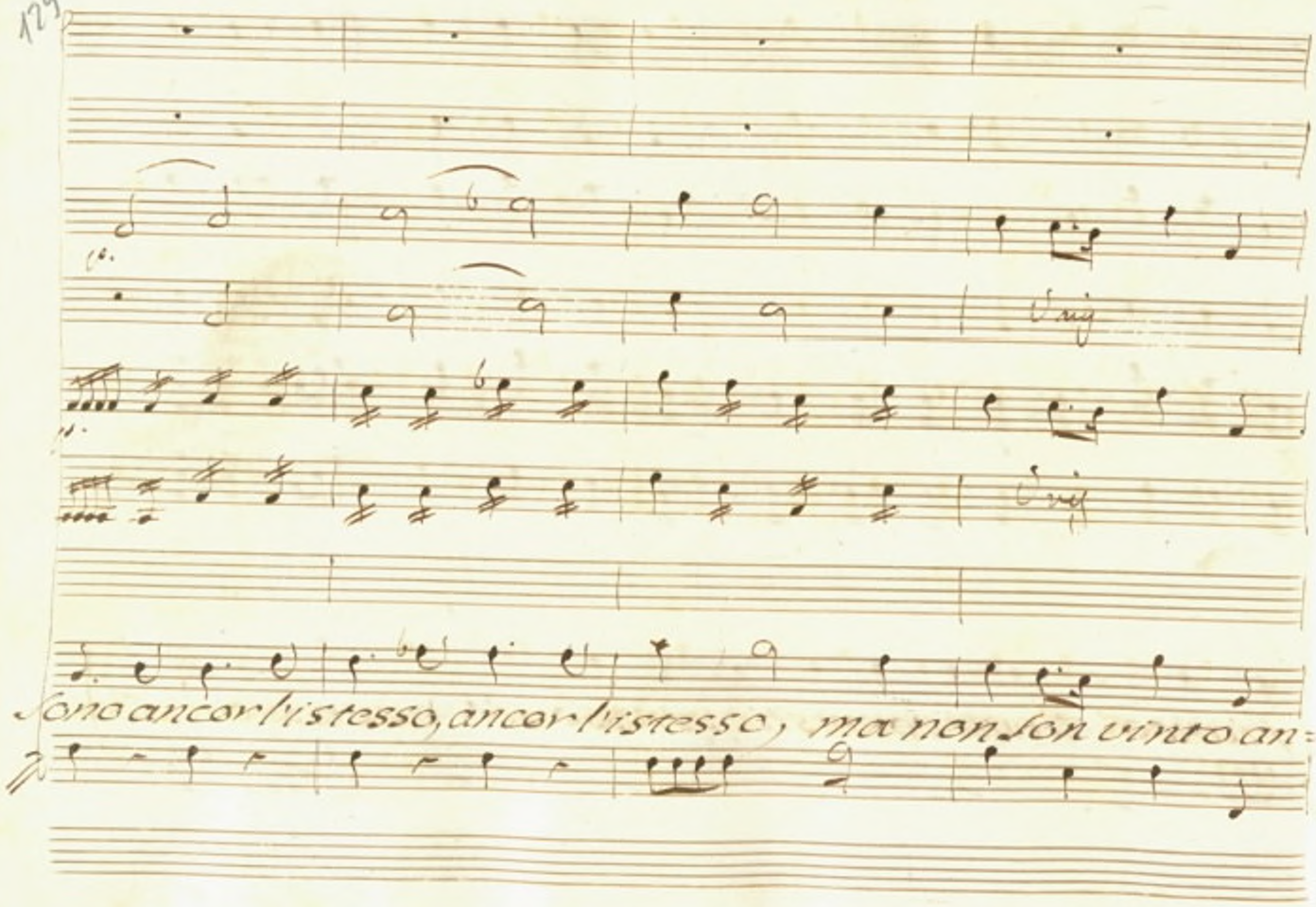
p. fr. p.

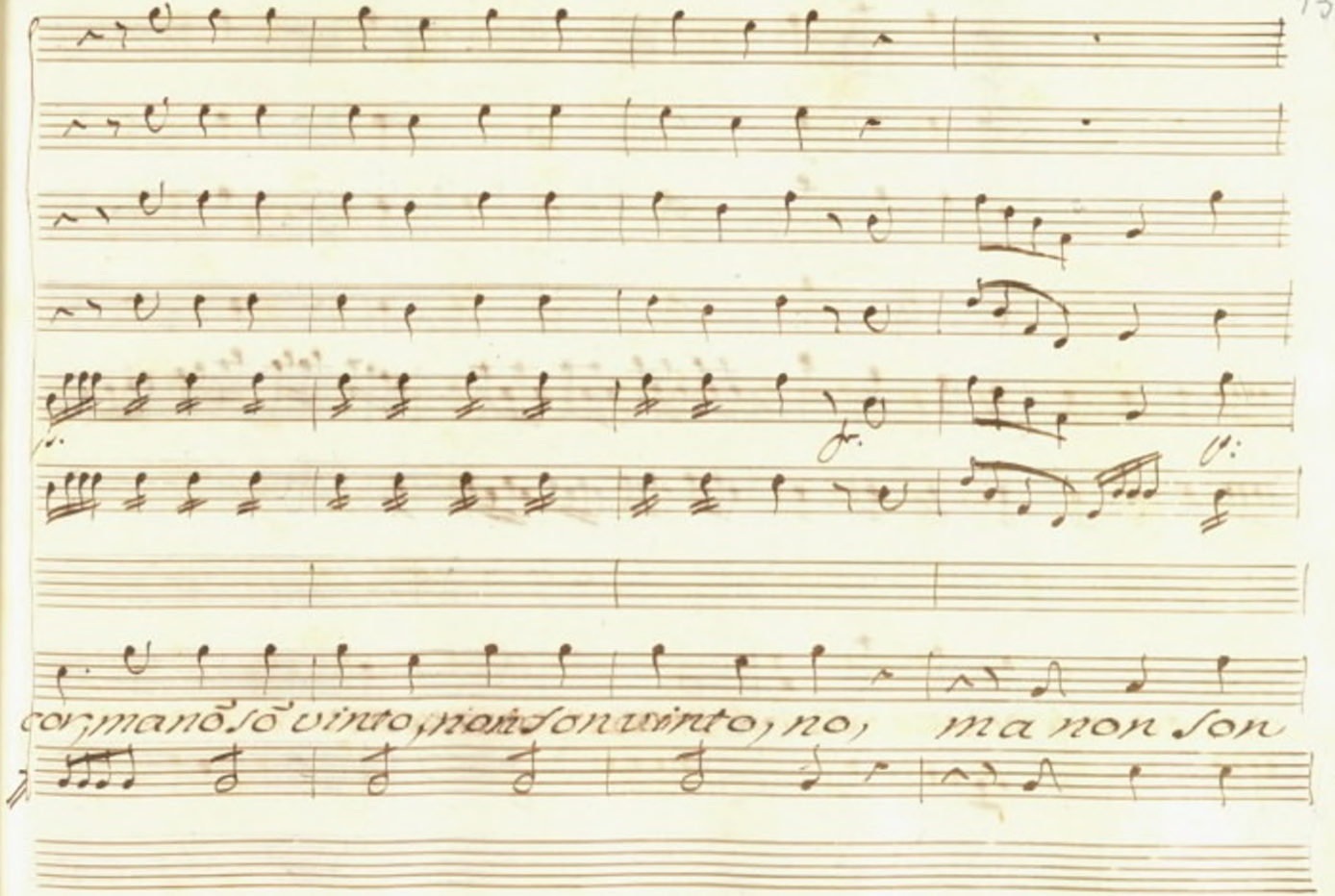
Bas:

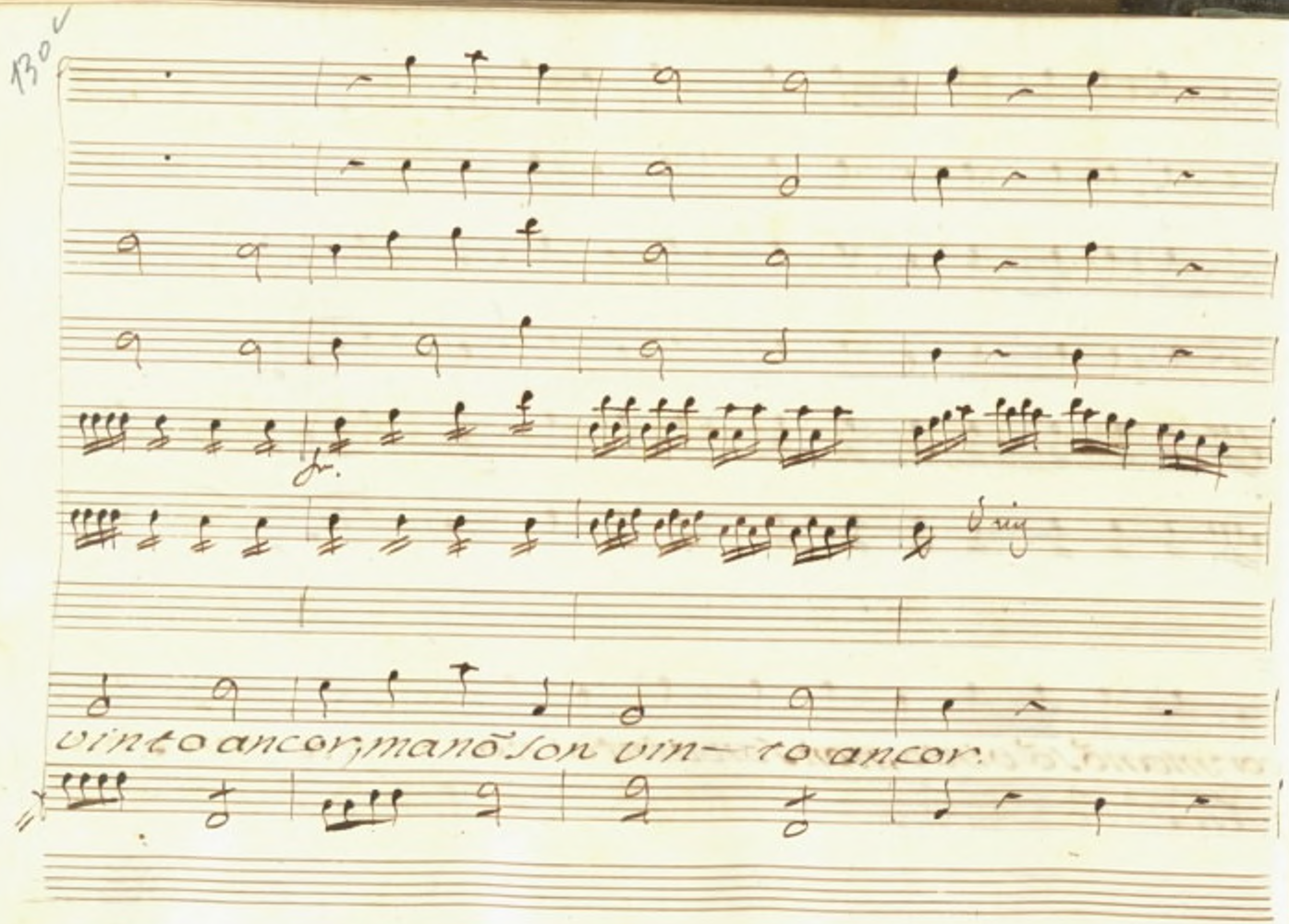
alma, che punirò quel cor. Tu mi disarmi il

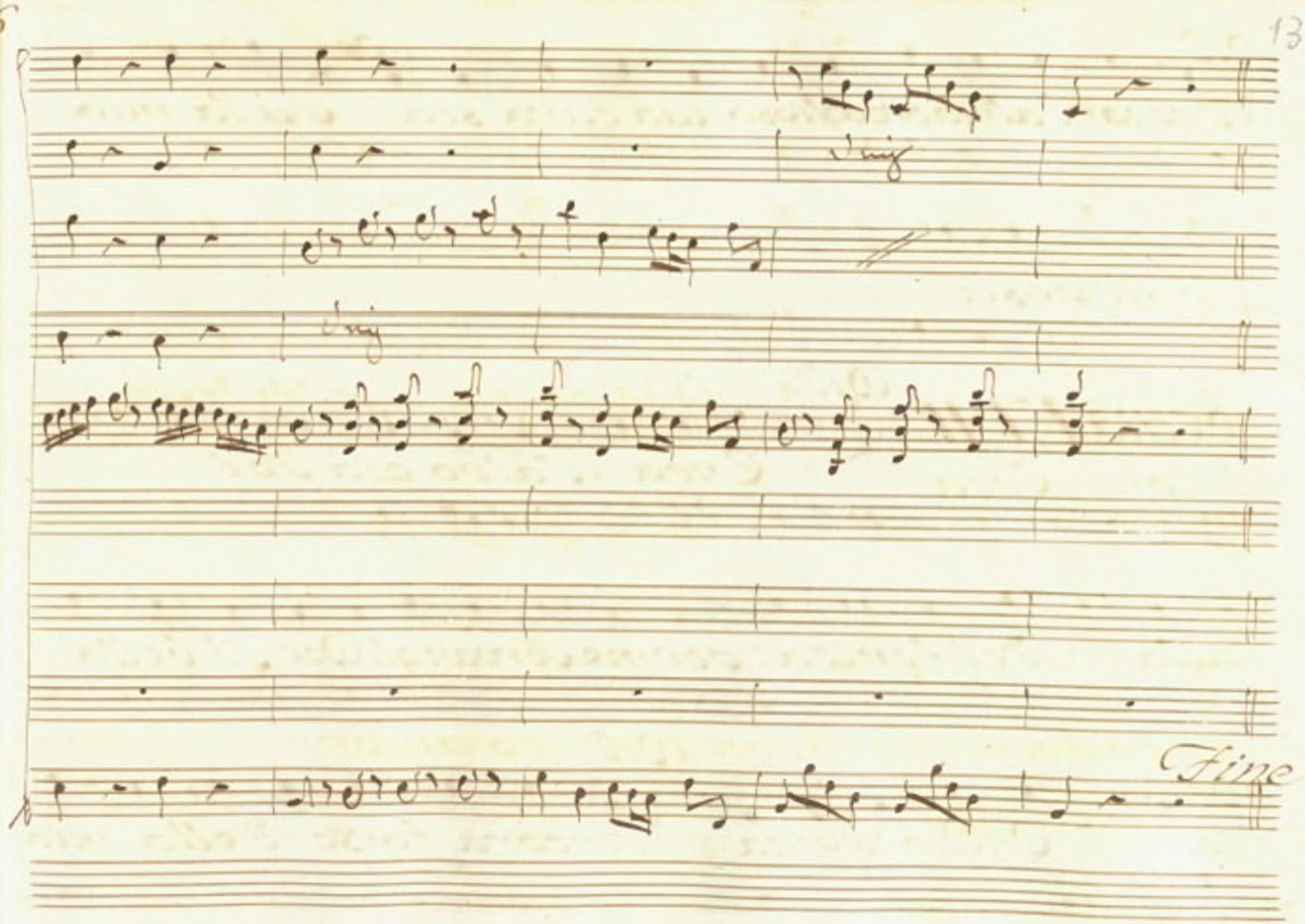



fr.
fr.
fr.
fianco, tu mi vorresti oppresso, sì? oppresso. Ma


sono ancor l'istesso, ancor l'istesso, ma non son vinto an=


cor, manõ sõ vinto, ma non son vinto, no, ma non son


vinto ancor; manõ son vin— to ancor.


Fine

Did. Frenar l'alma orgogliosa tua cura sia. Su la mia

fe riposa.

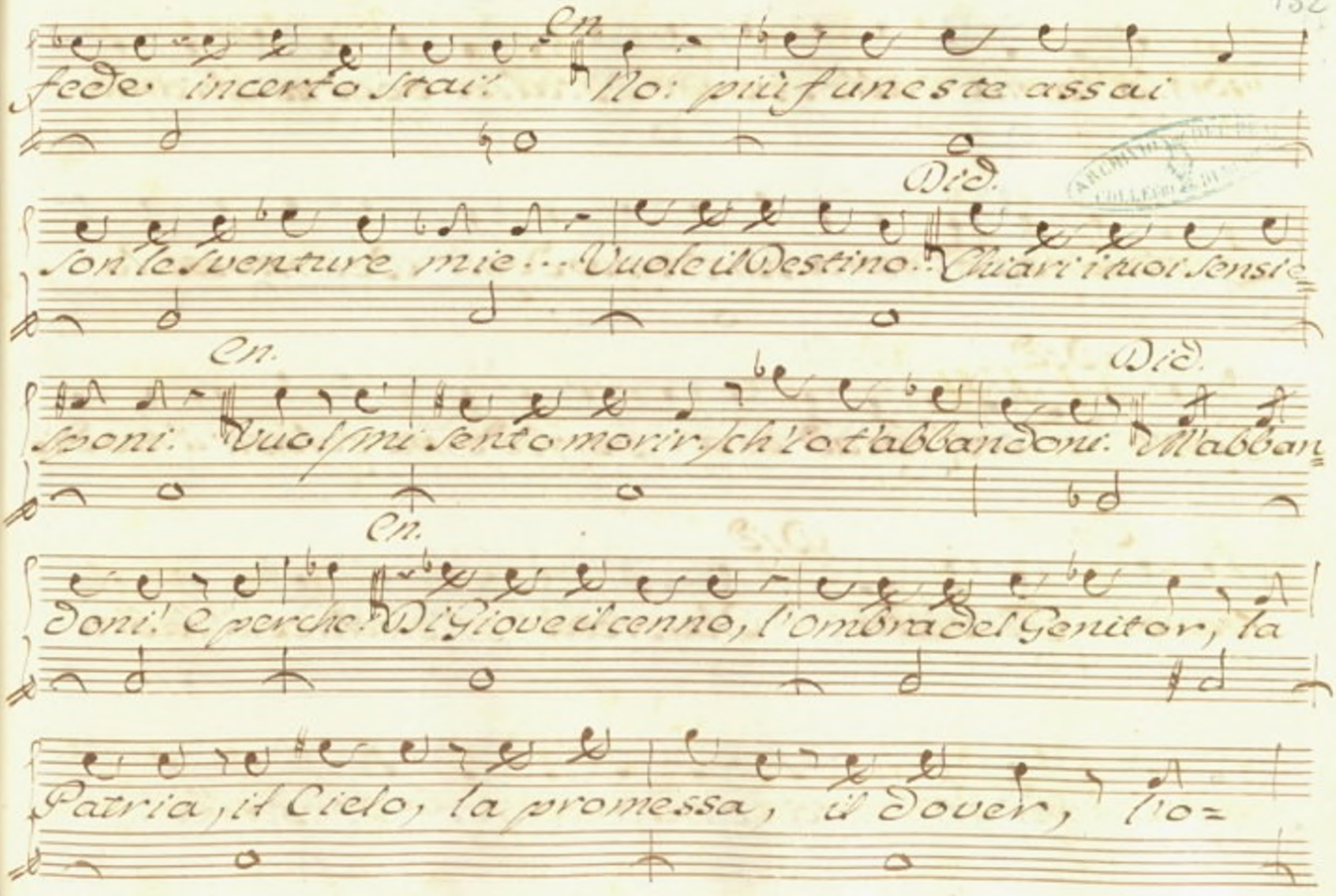
Did.

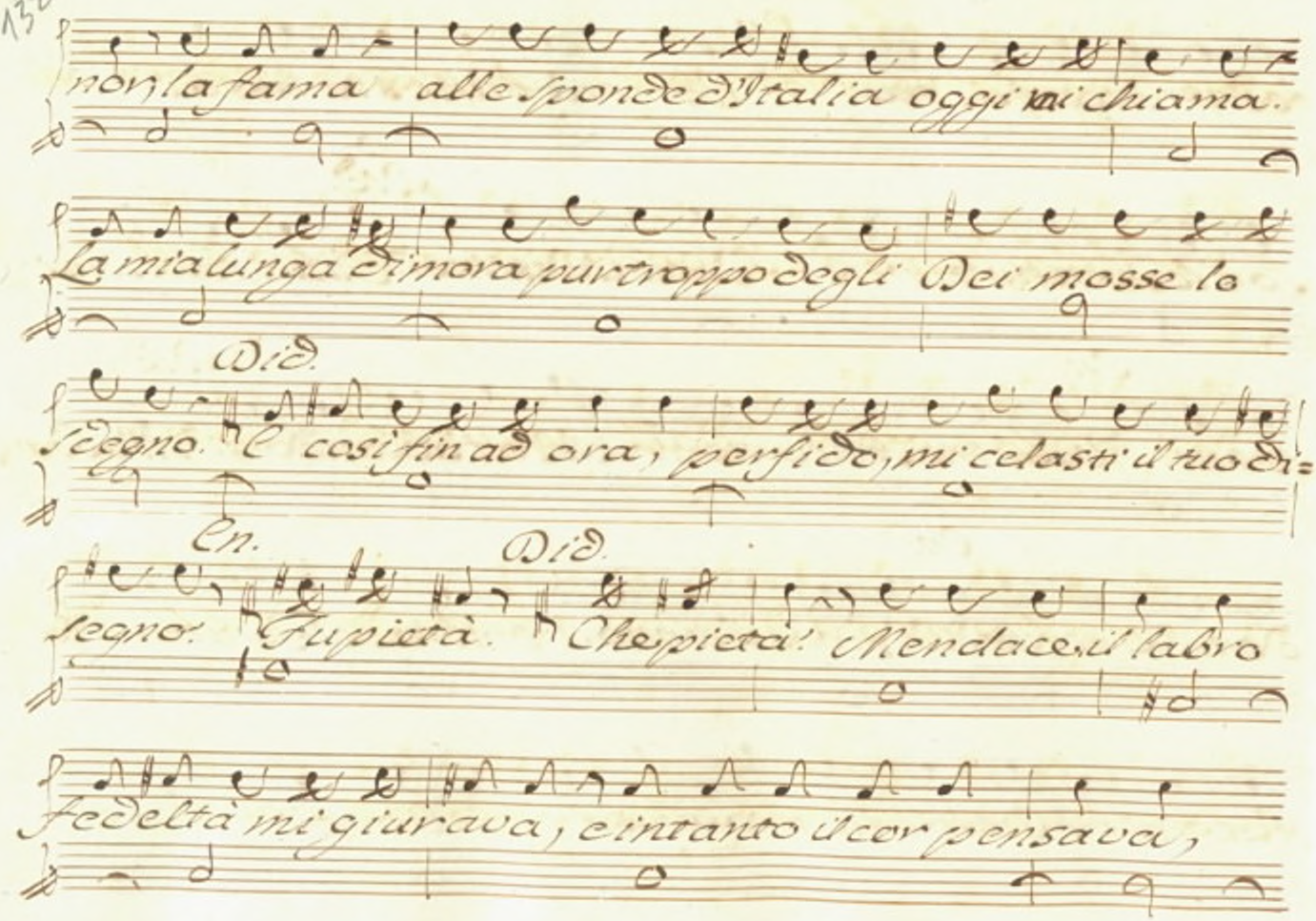
Scena VII.

Didone, Enea. Enea, salvo già sei

dalla crudel ferita: per me serban gli Dei sì bella

En. vita. Did. Oh Dio! Regina. Ancora forse della mia


En.
fede incerto stai! No: più funeste assai
Did.
son le sventure mie... Vuole il Destino... Chiari i tuoi sensi
En.
Did.
sponi. Vuoi ch'io mi senta morir, ch'io t'abbandoni. M'abban-
En.
doni! e perche? Di Giove il cenno, l'ombra del Genitor, la
Patria, il Cielo, la promessa, il dover, no=


non la fama alle sponde d'Italia oggi mi chiama.
La mia lunga dimora pur troppo degli Dei mosse lo
Did.
sdegno. E così fin ad ora, perfido, mi celasti il tuo di=
En. Did.
segno? Fu pietà. Che pietà! Mendace, il labro
fedeltà mi giurava, e intanto il cor pensava,

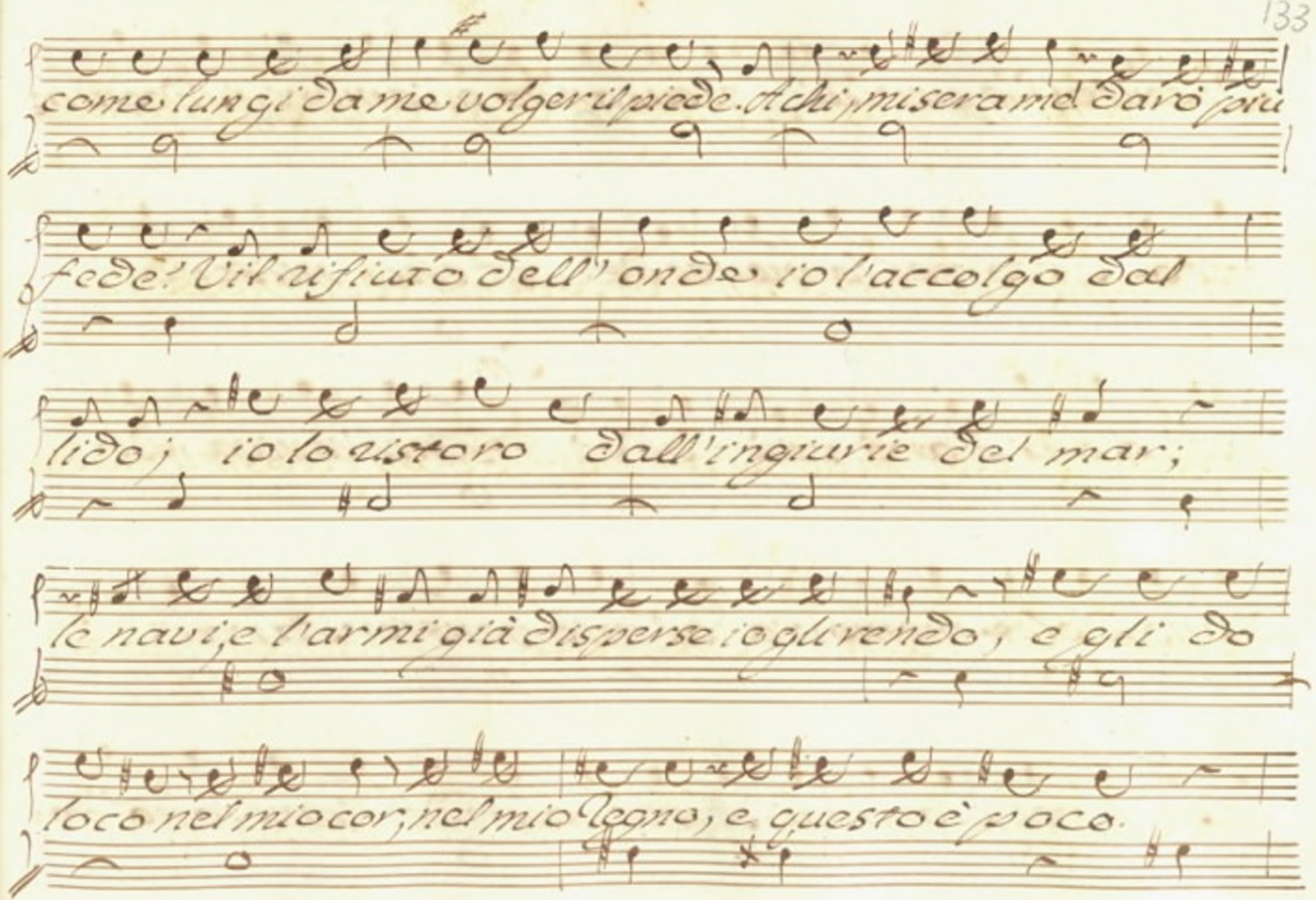
come lungi da me volger il piede. A chi, misera me! darò più

fede? Vil rifiuto dell'onde io l'accolgo dal

lido; io lo ristoro dall'ingiurie del mar;

le navi, e l'armi già disperse io gli rendo, e gli do

loco nel mio cor, nel mio regno, e questo è poco.



Dicento Re per lui, ricusando gli amori, i sdegni ri-

rito. Ecco poi la mercede. A chi, misera

me! a chi darò più fede? Finch'io viva, Di-

Cn.

done, dolce memoria al mio pensier sarai:

nè partirei giammai, se per voler de' Numi io nò do-

vessi consacrare il mio affano all'impero la=

Did.

tino. Veramente non ànno altra cura gli

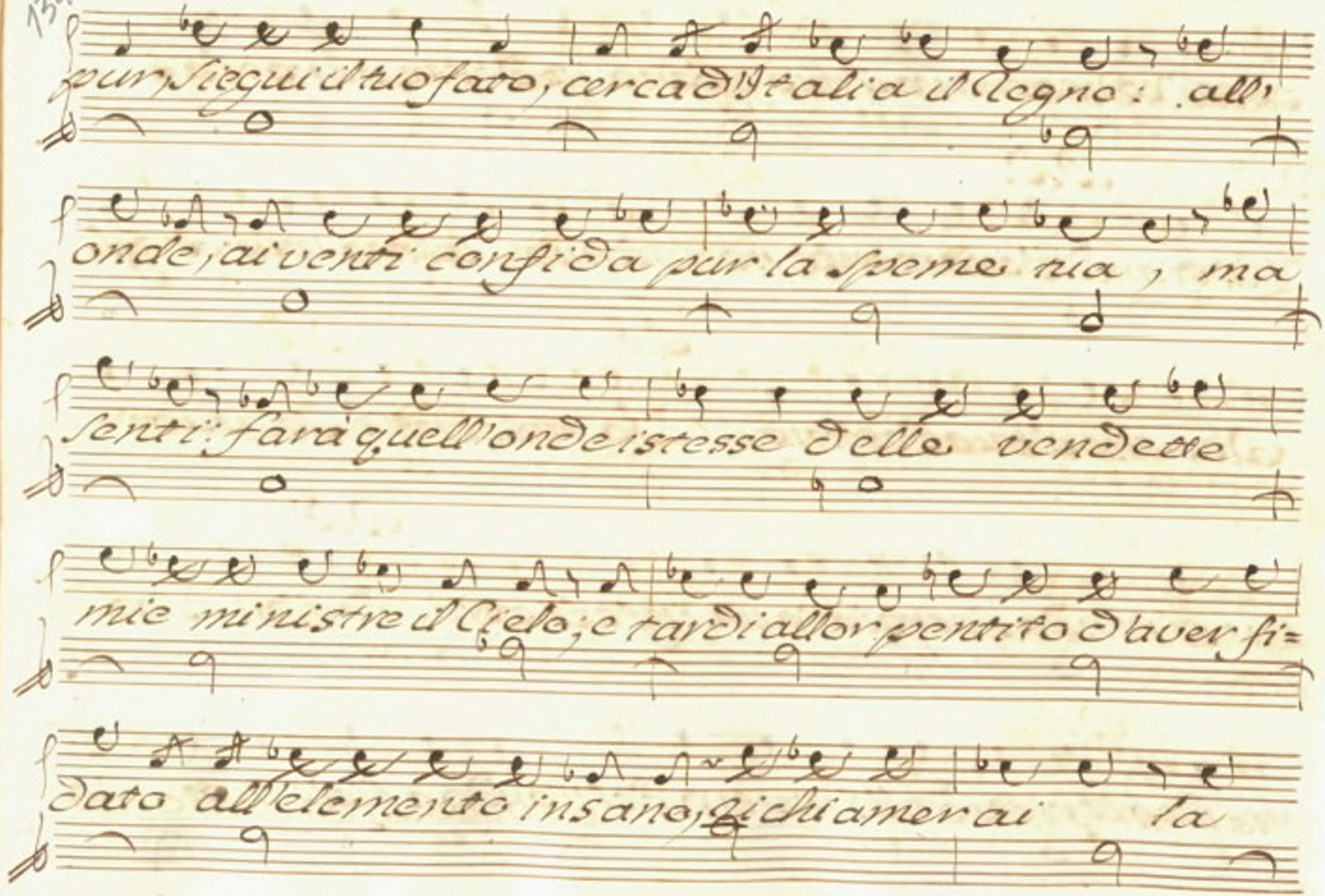
En.

Dei, che il tuo destino. Io resterò, se vuoi,

Did.

che si renda spergiuro un infelice. No: sa=

rei debitrice dell'Impero del Mondo a figli tuoi. Va


pur siegui il tuo fato, cerca d'Italia il Regno: all'
onde, ai venti confida pur la speme tua, ma
senti: farà quell'onde istesse delle vendette
mie ministre il Cielo; e tardi allor pentito d'aver fi=
dato all'elemento insano, ti chiamerai la

tua Didone invano. En. Se mi vedessi il core...

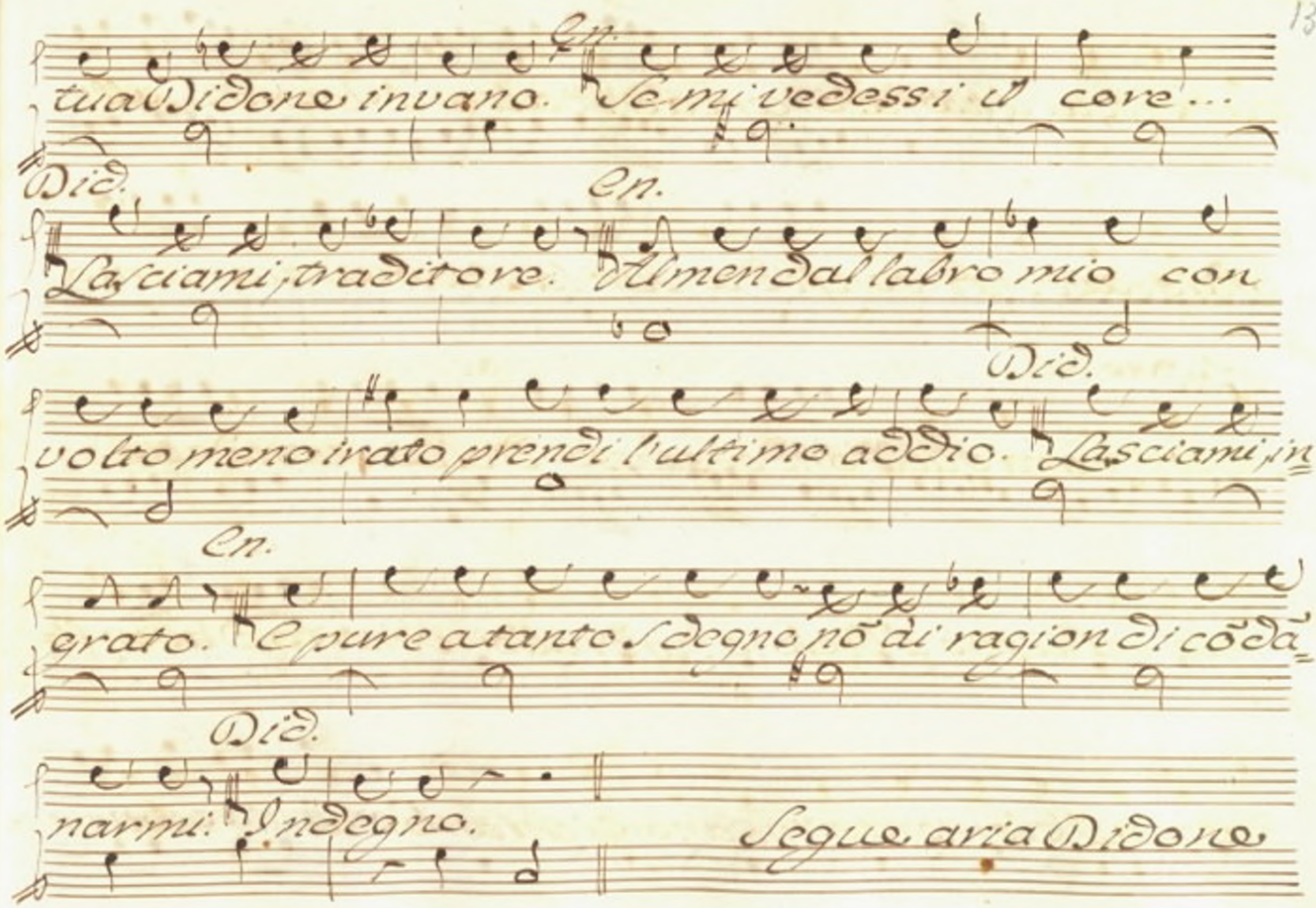
Did. Lasciami, traditore. En. Almen dal labro mio con

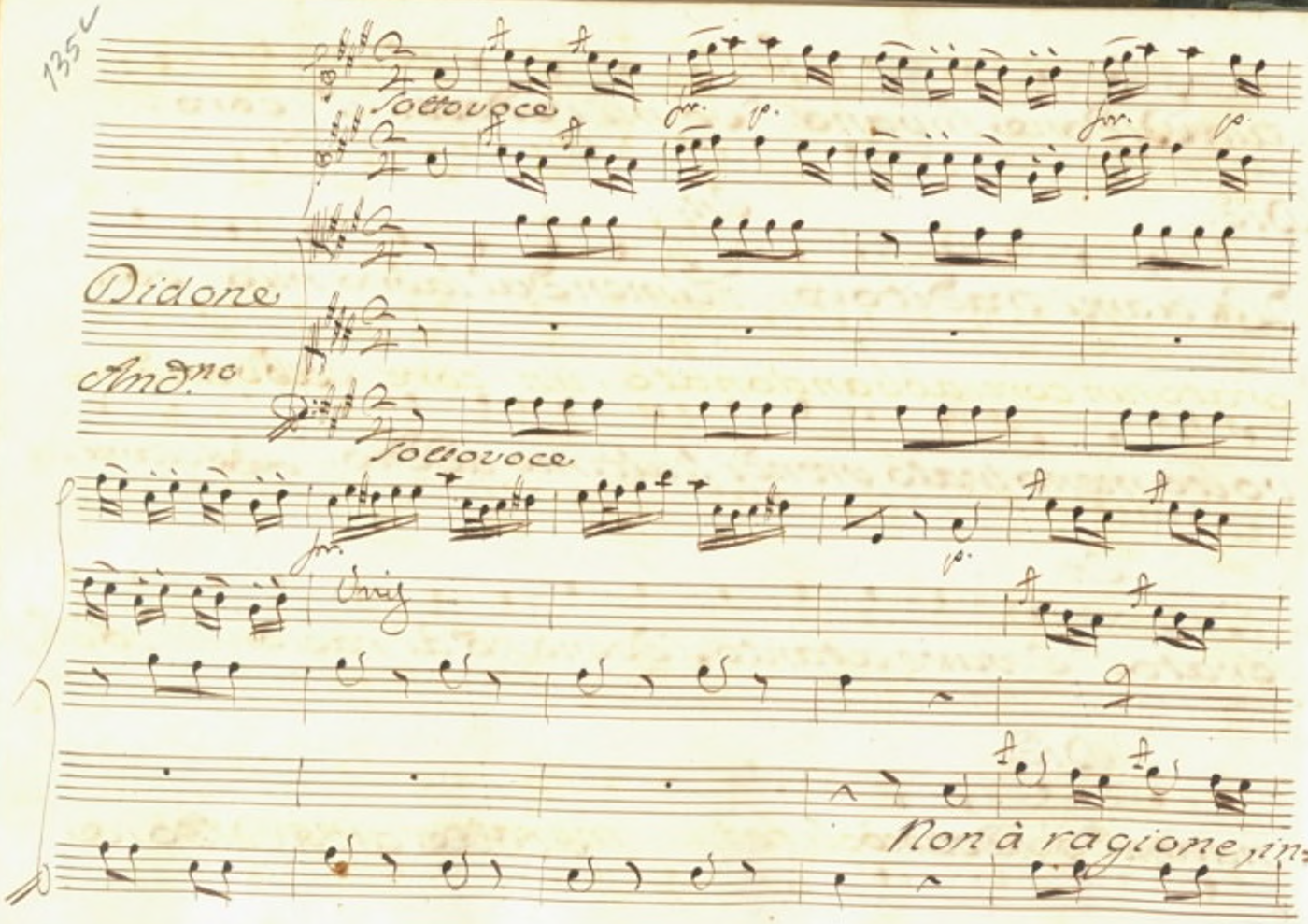
volto meno irato prendi l'ultimo addio. Did. Lasciami, in=

grato. En. E pure a tanto sdegno nõ ai ragion di cõdã=

narmi. Did. Indegno.

Segue aria Didone




Sottovoce
Didone
Andro
Sottovoce
Non à ragione, in=

fr. p.

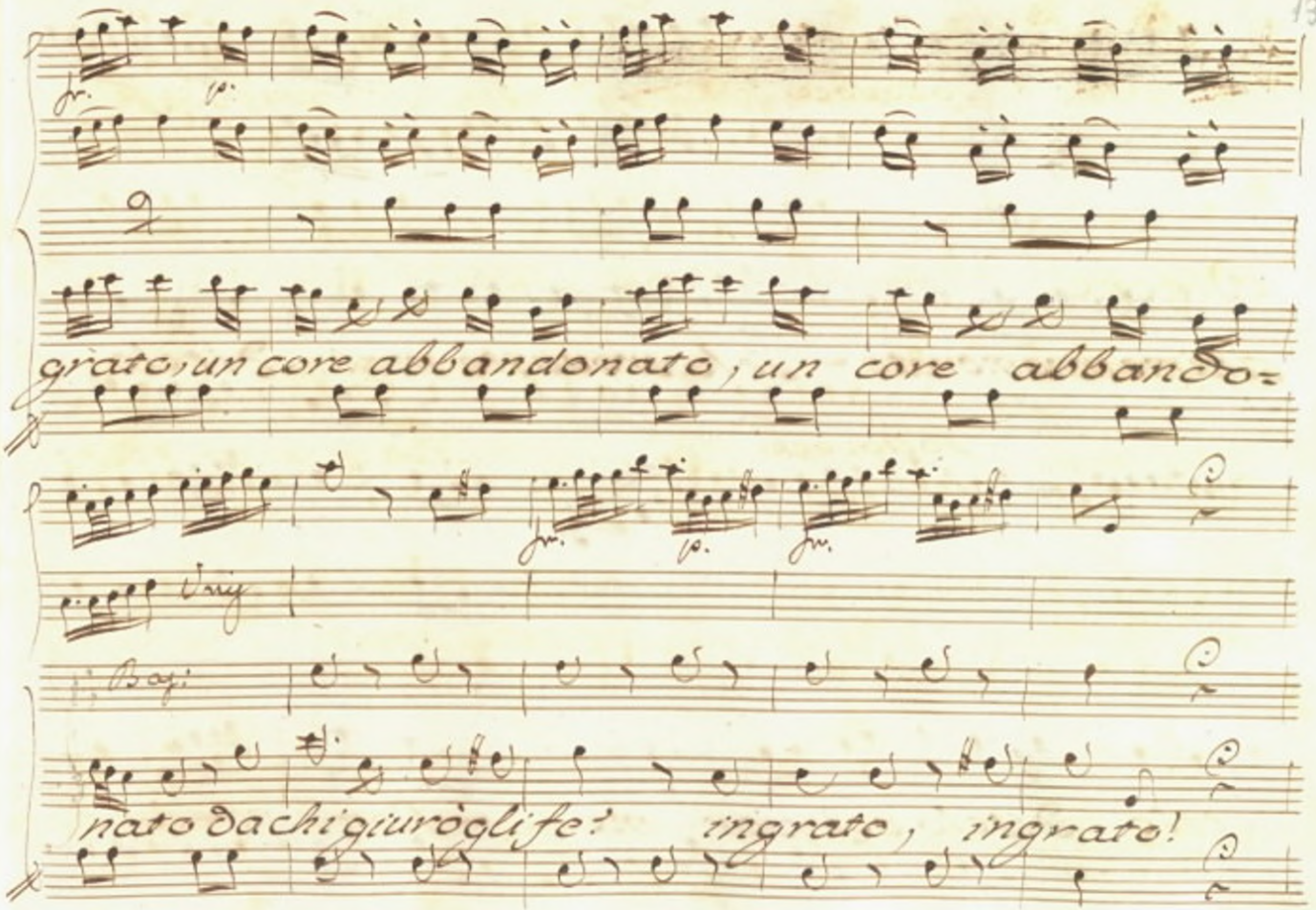
grato, un core abbandonato, un core abbando=

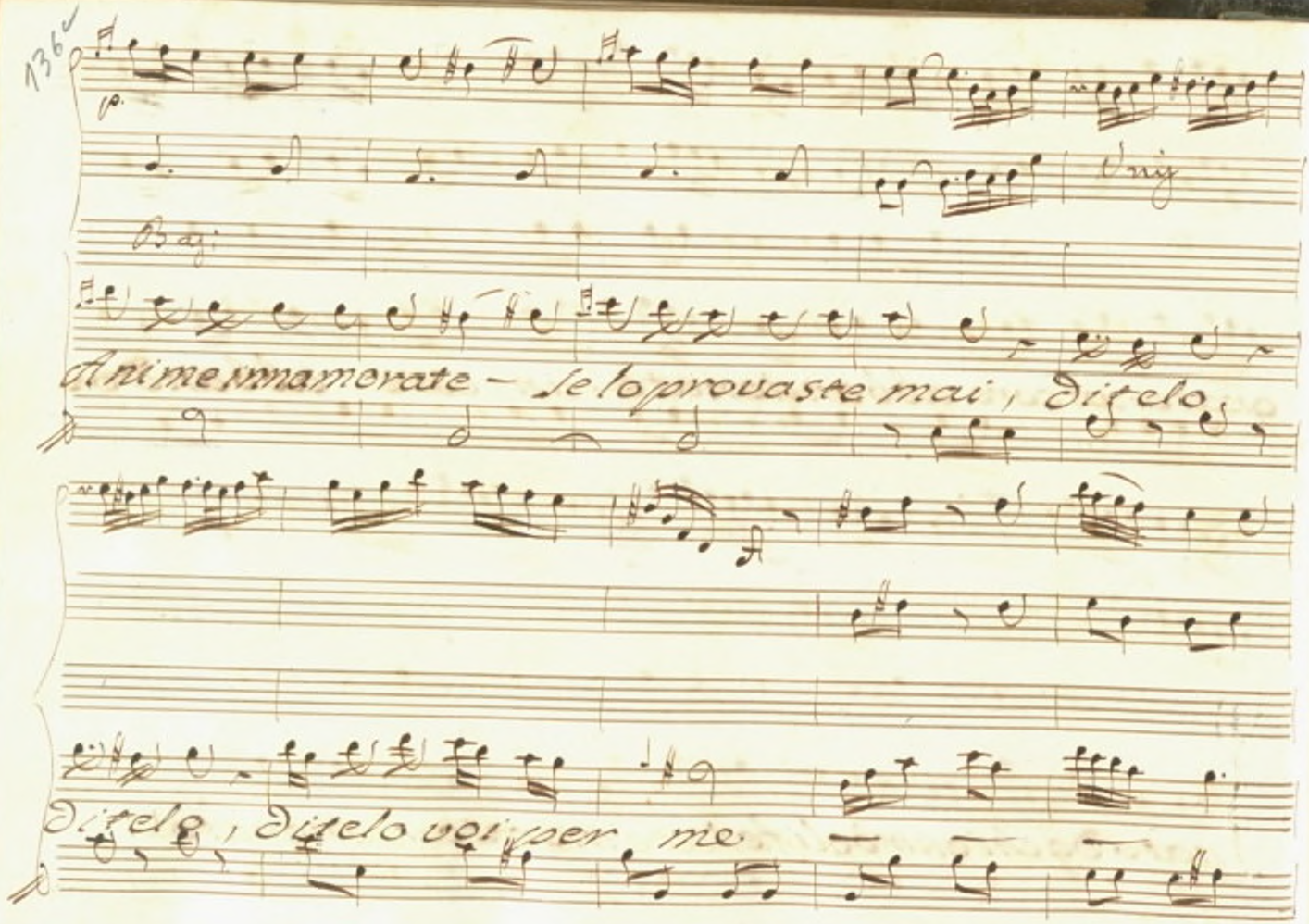
fr. p. fr.

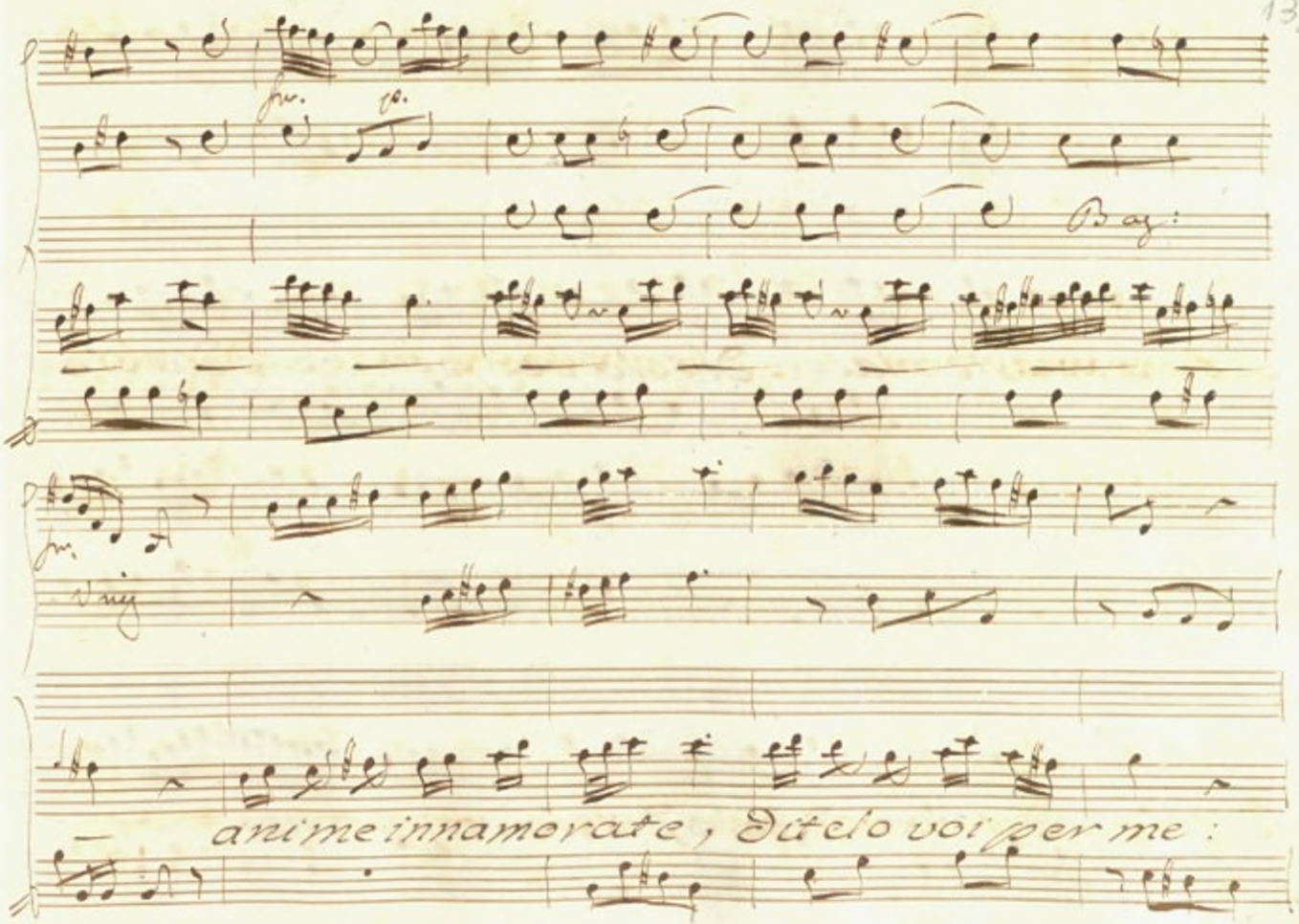
Unis

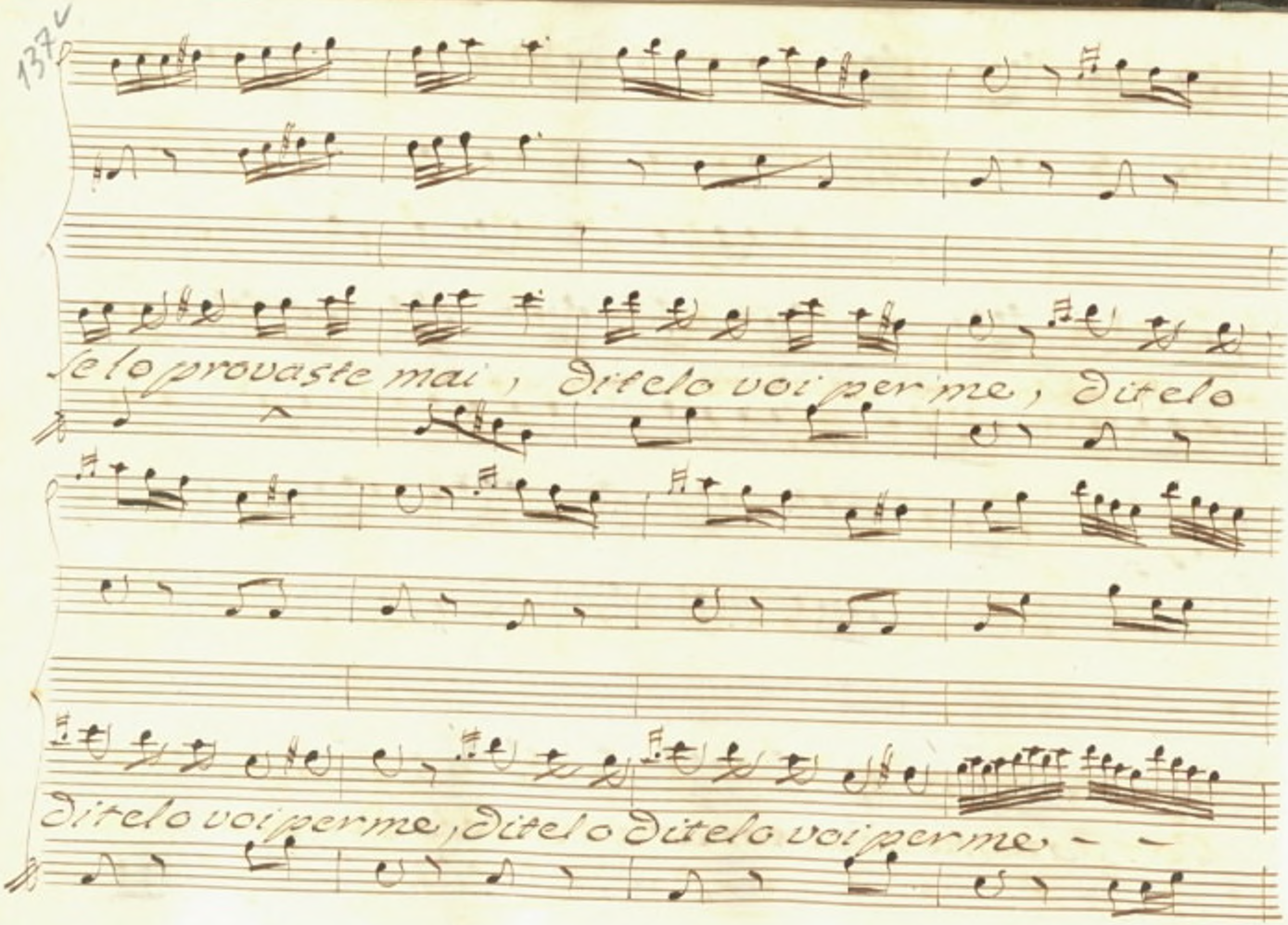
Bas:

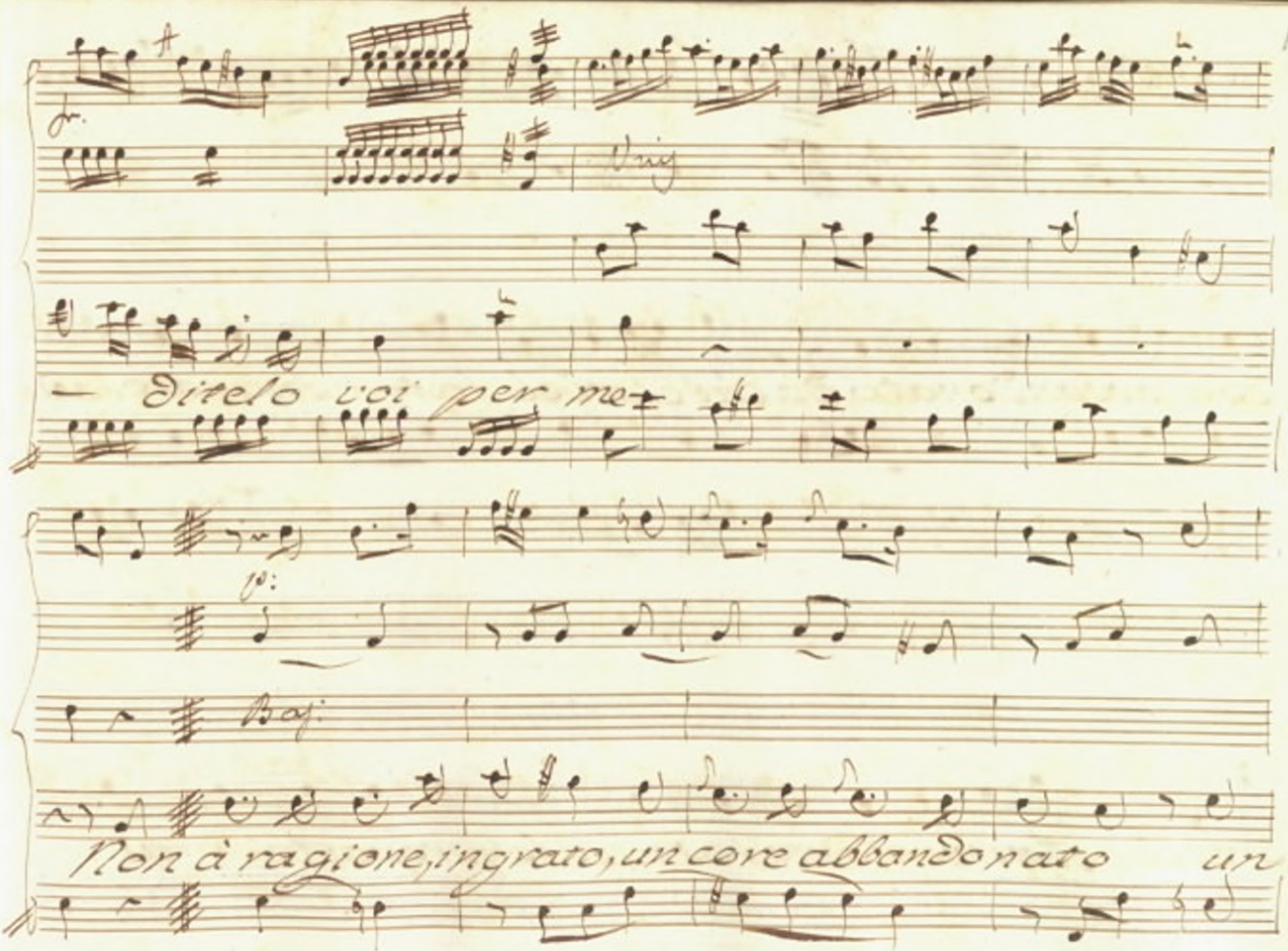
nato da chi giurò gli fe? ingrato, ingrato!

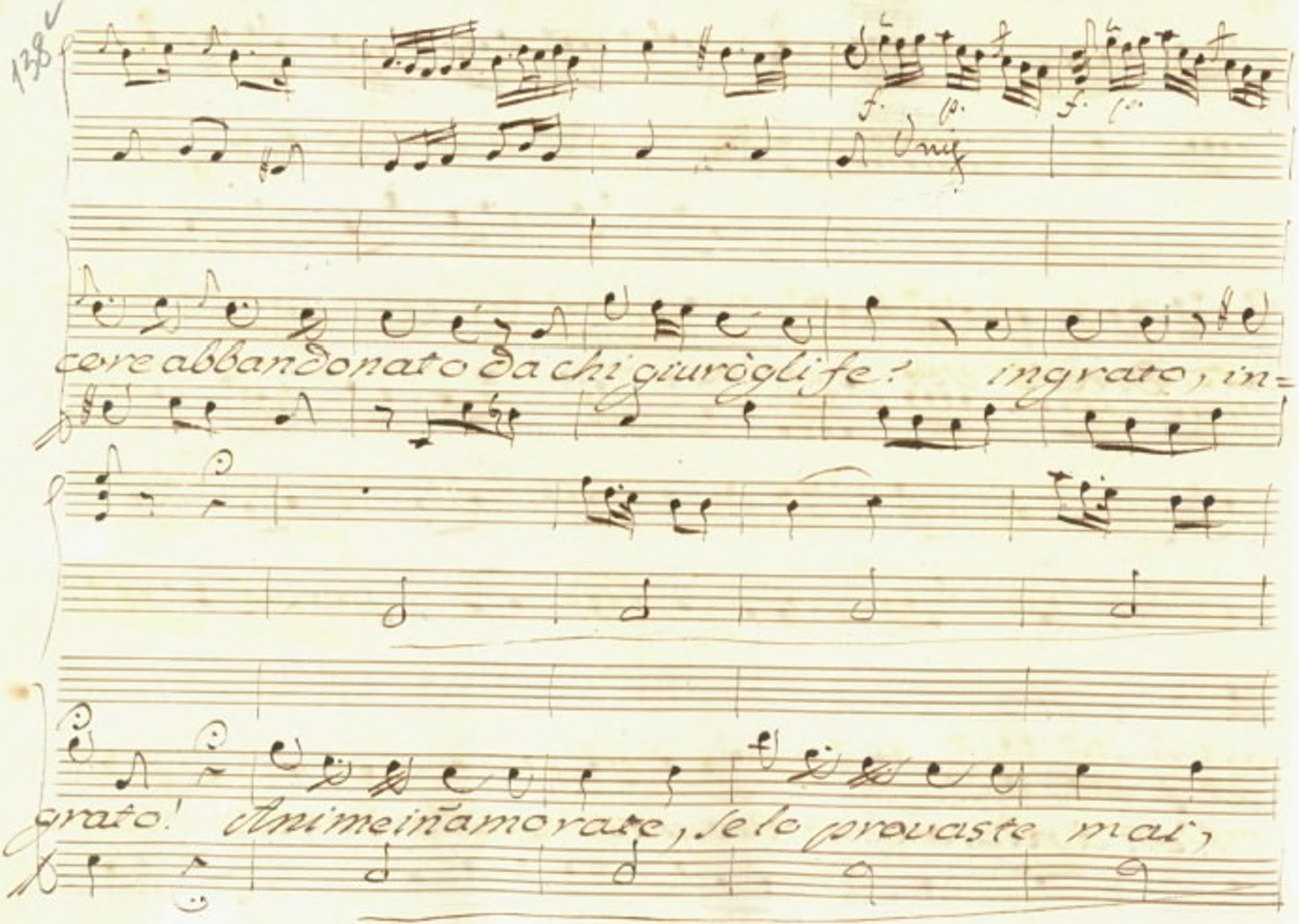


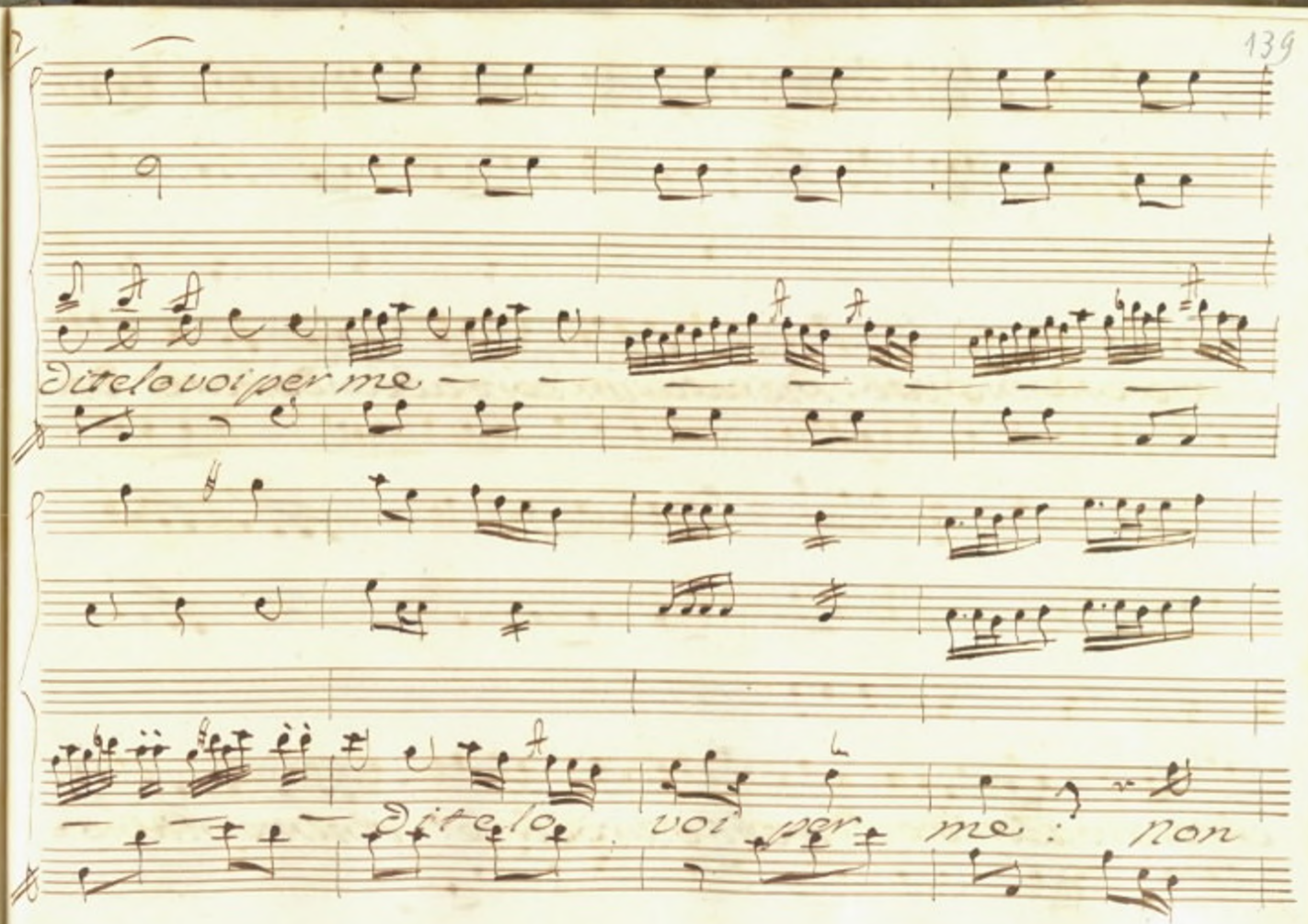

Anime innamorate – se lo provaste mai, ditelo,
ditelo, ditelo voi per me

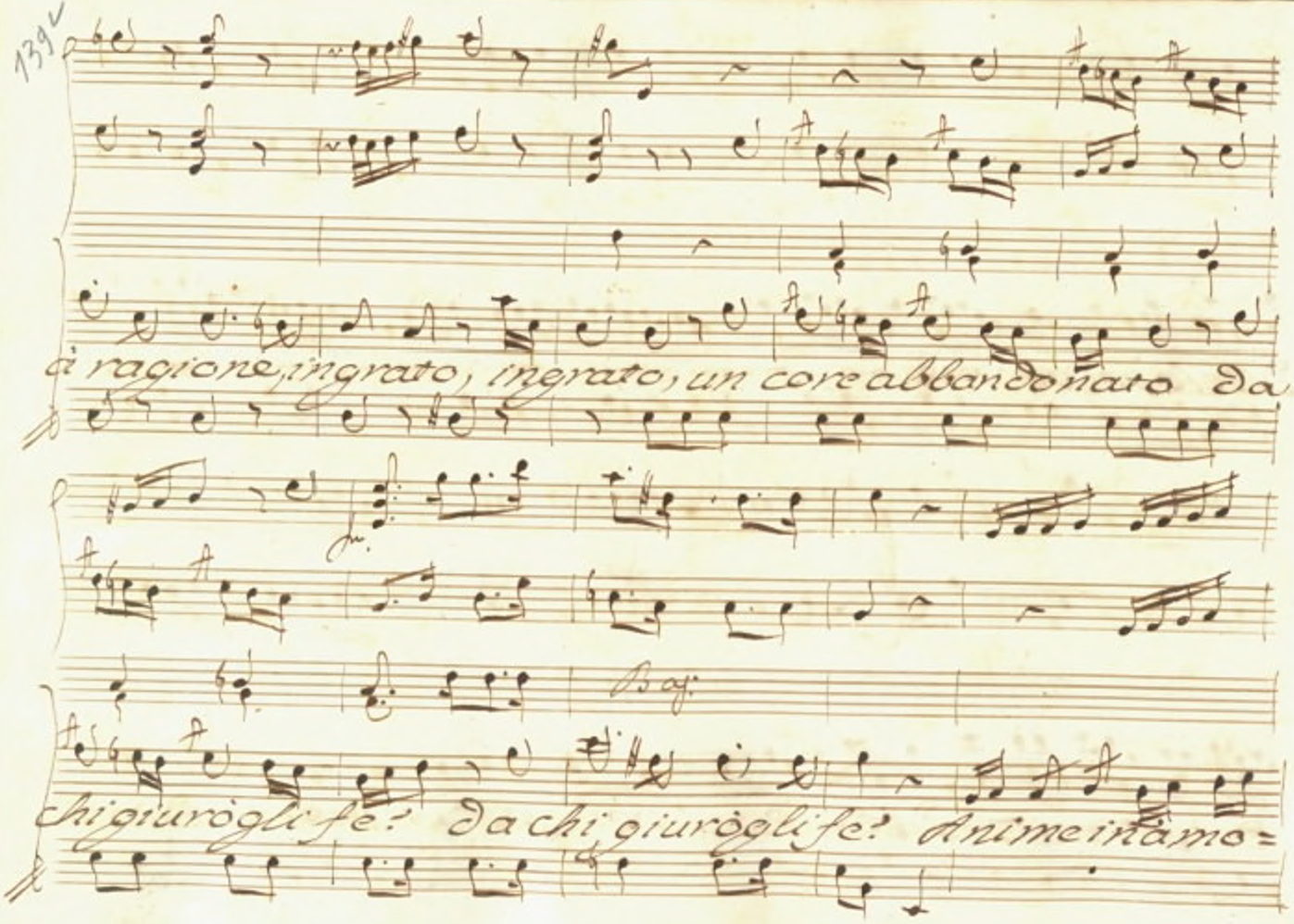

Bas:
anime innamorate, ditelo voi per me:

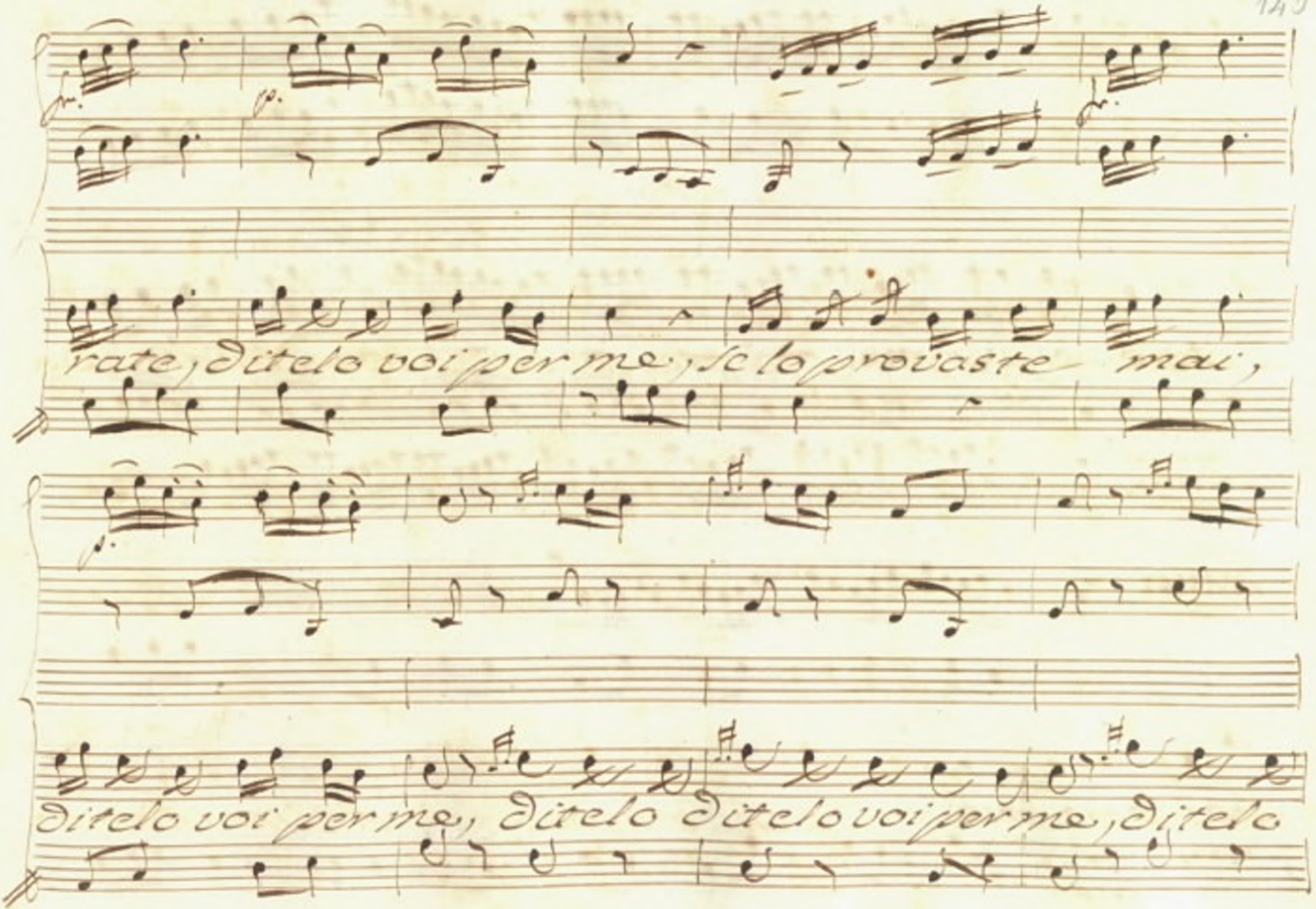

se lo provaste mai, Ditelo voi per me, Ditelo
Ditelo voi per me, Ditelo Ditelo voi per me. - -

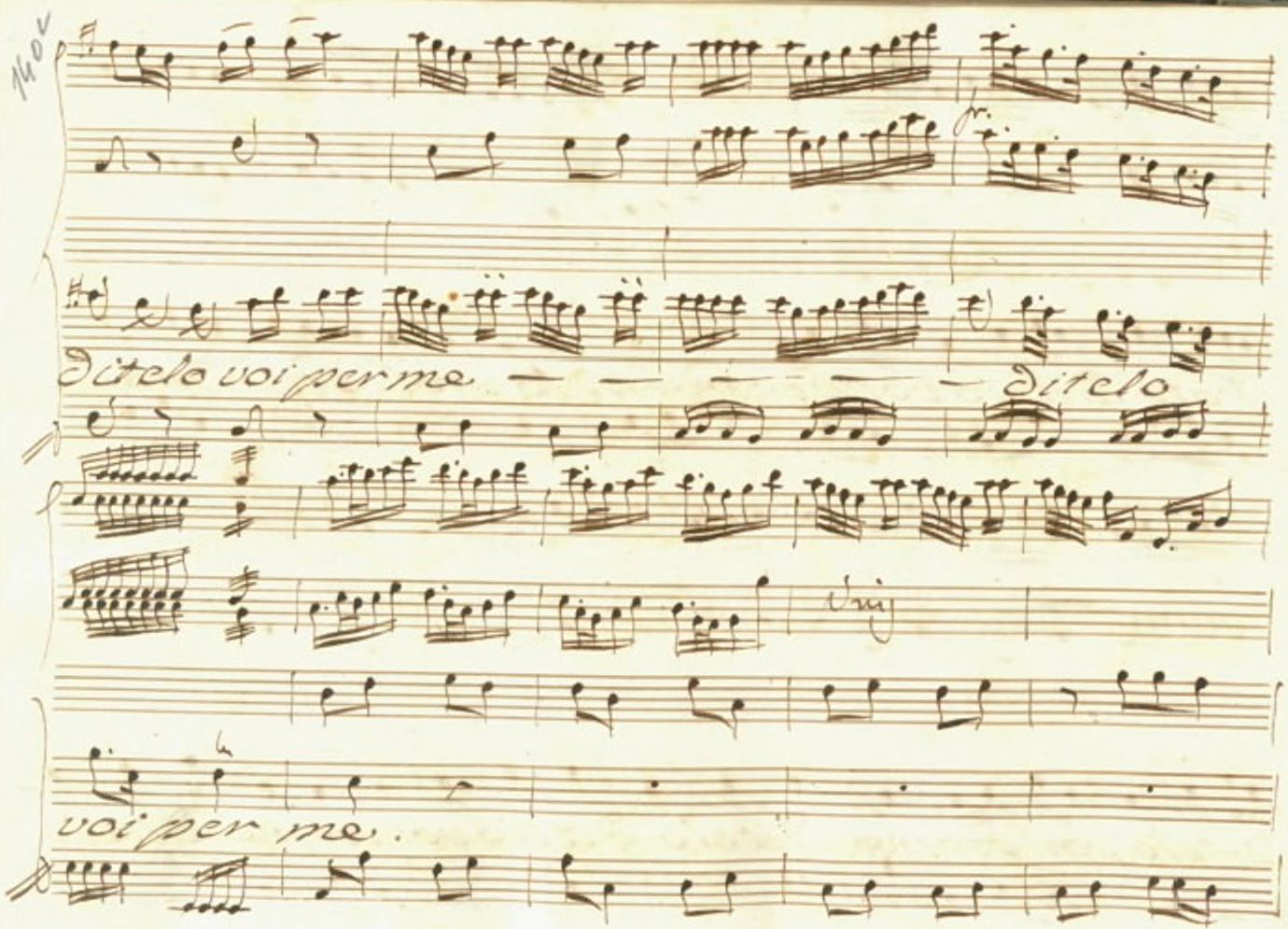

— Ditelo voi per me
Non à ragione, ingrato, un core abbandonato un

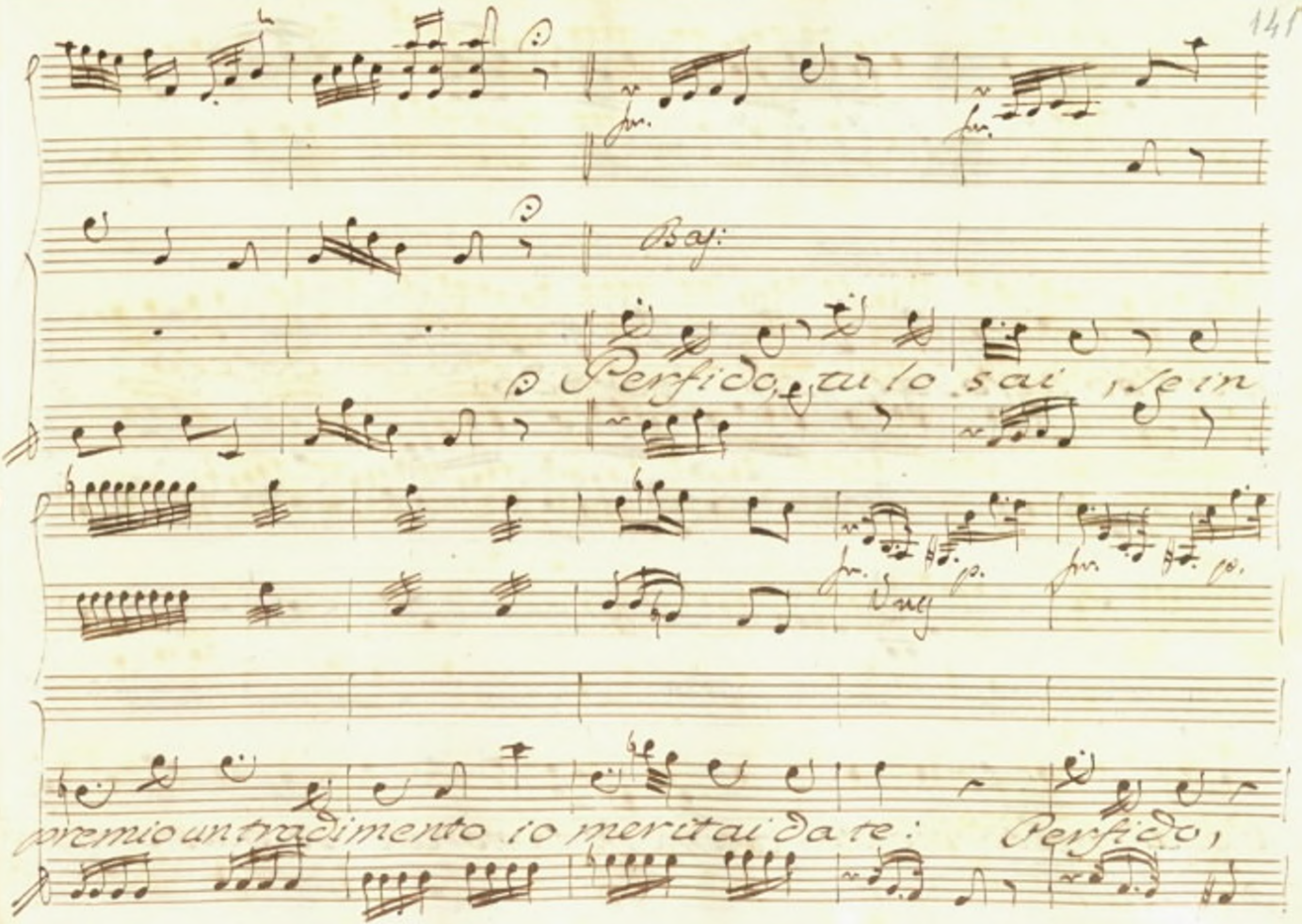

f. p. f. p.
core abbandonato da chi giurògli fe? ingrato, in=
grato! Anime inamorate, se lo provaste mai,

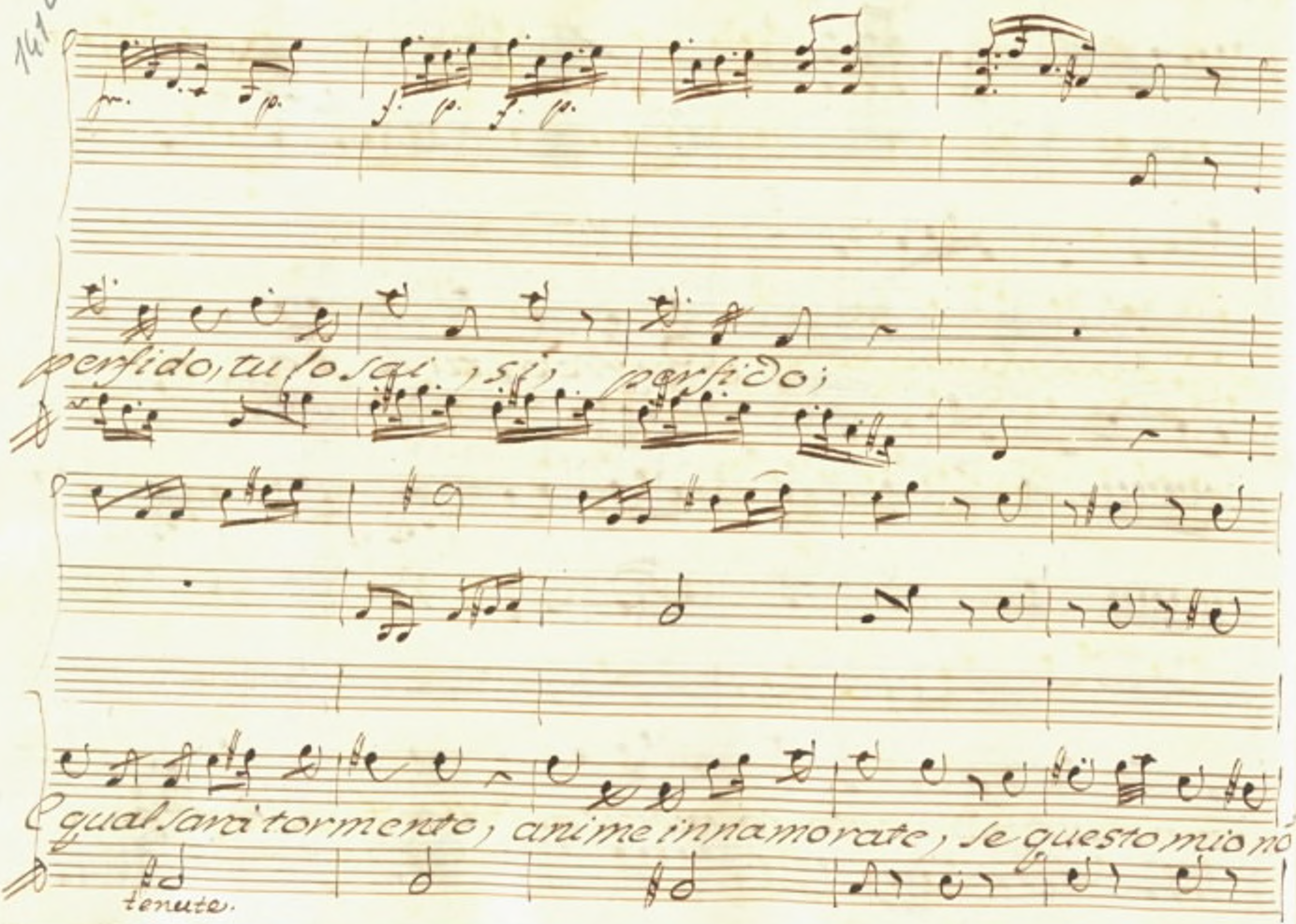

Ditelo voi per me
Ditelo voi per me : non

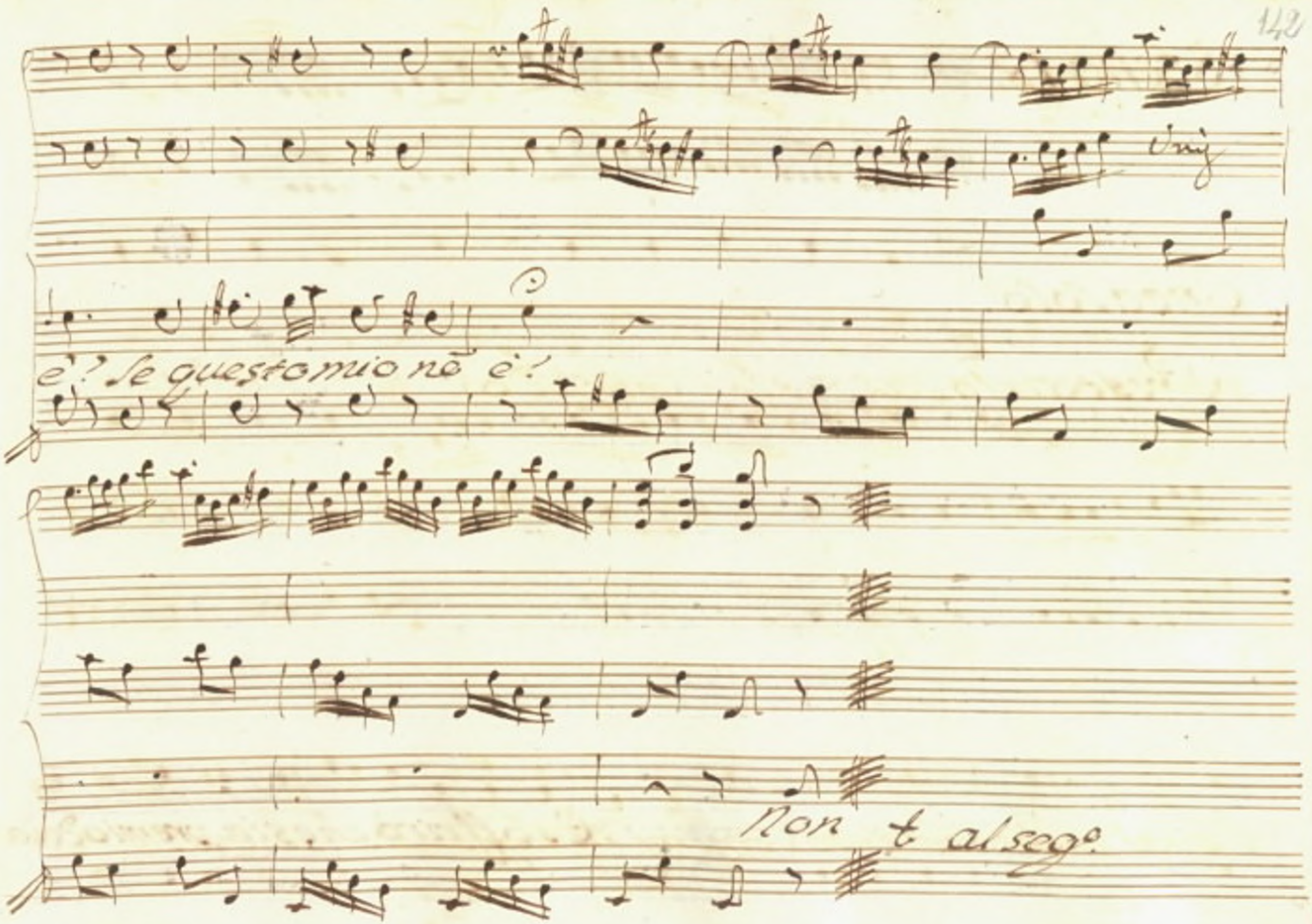

di ragione, ingrato, ingrato, un core abbandonato da
Bog.
chi giurò gli fe? da chi giurò gli fe? Anime inàmo=


rate, ditelo voi per me; se lo provaste mai,
ditelo voi per me, ditelo ditelo voi per me, ditelo


ditelo voi per me — — — — — ditelo
voi per me.


Bas:
Perfido, tu lo sai, se in
premio un tradimento io meritai da te: Perfido,


perfido, tu lo sai, sì, perfido;
Qual sarà tormento, anime innamorate, se questo mio nó
tenute.

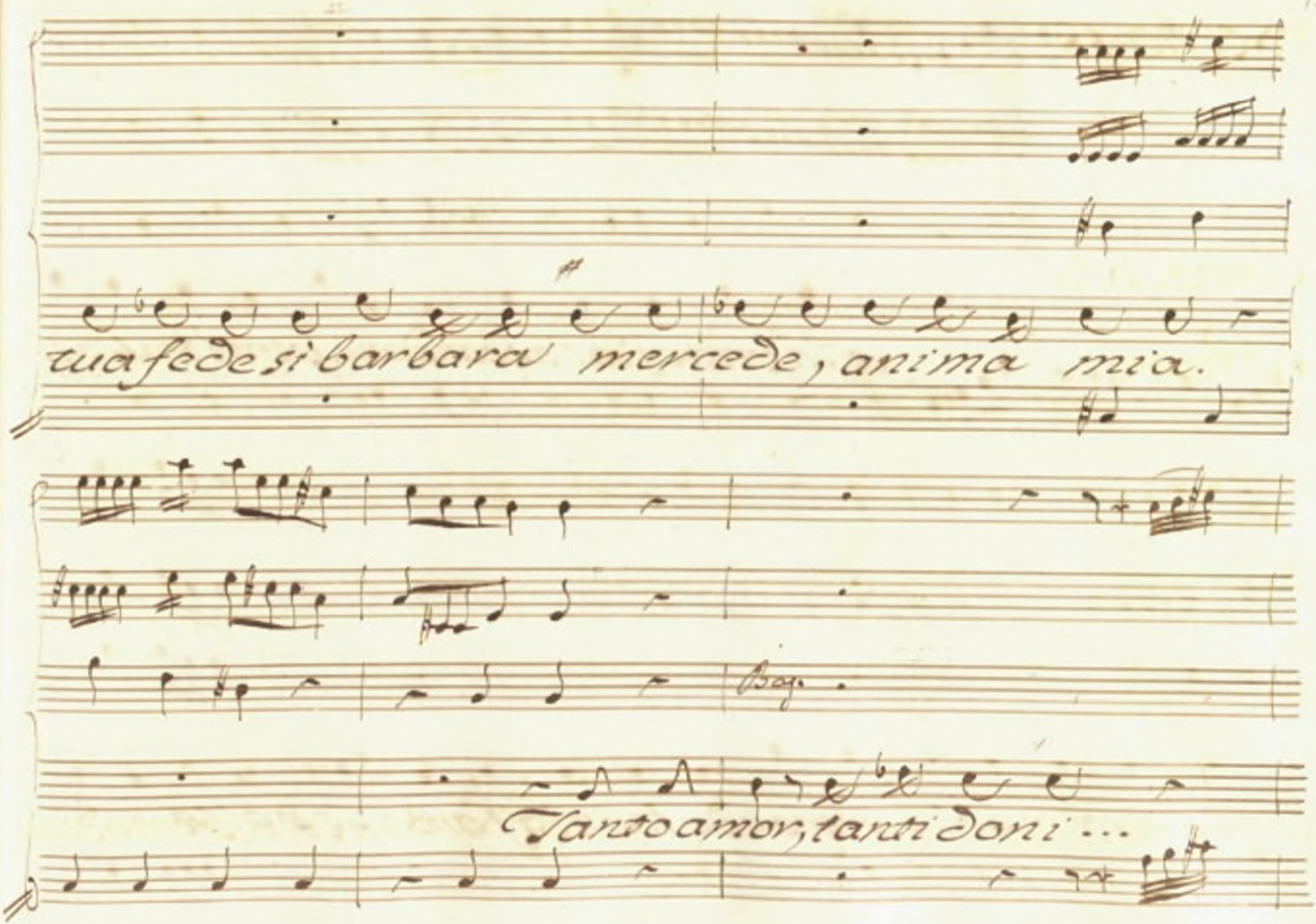

è? se questo mio nō è!
Non t. al seg.

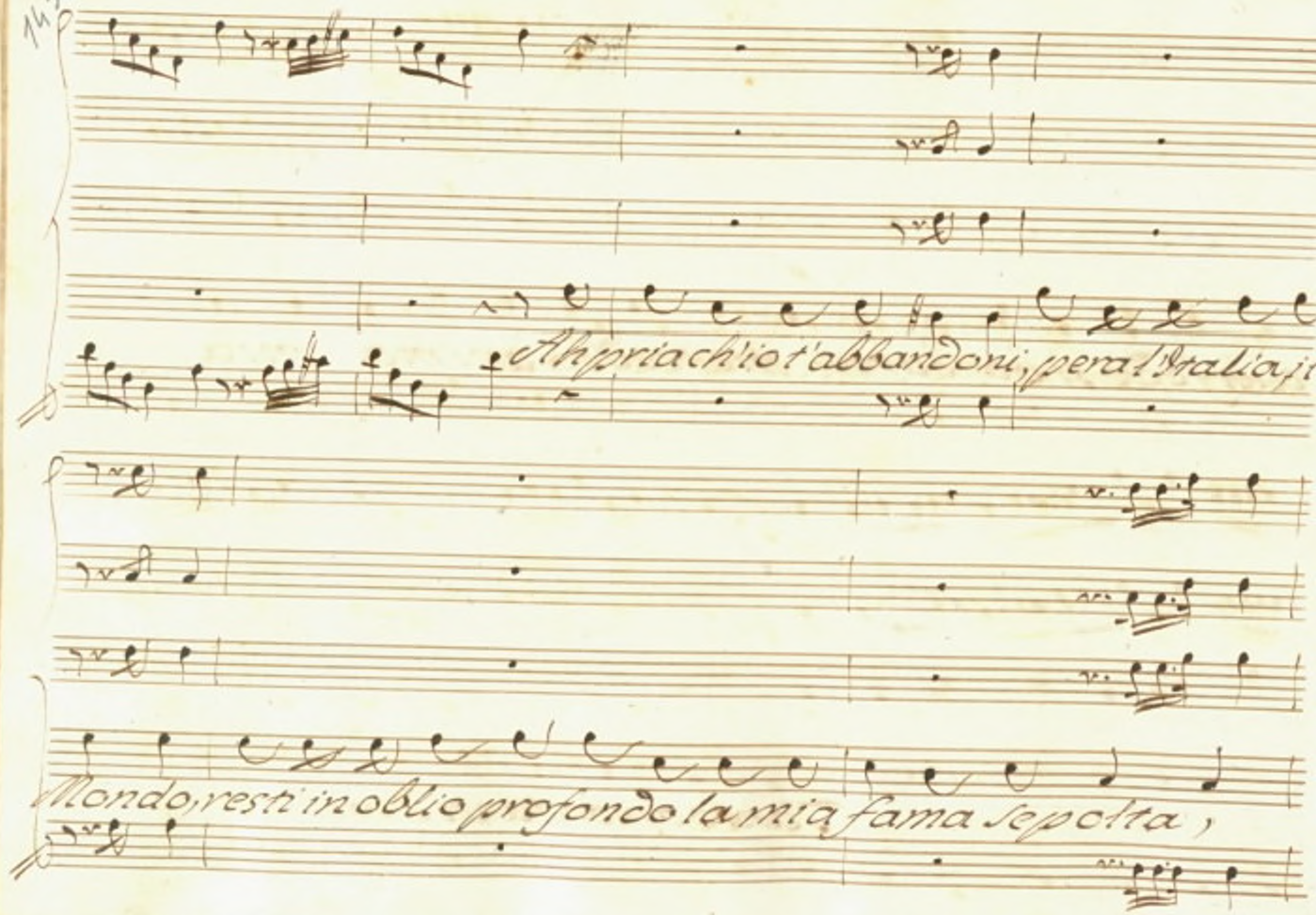
Scena 18.

Enea solo

Presto

E soffrirò che sia premio della

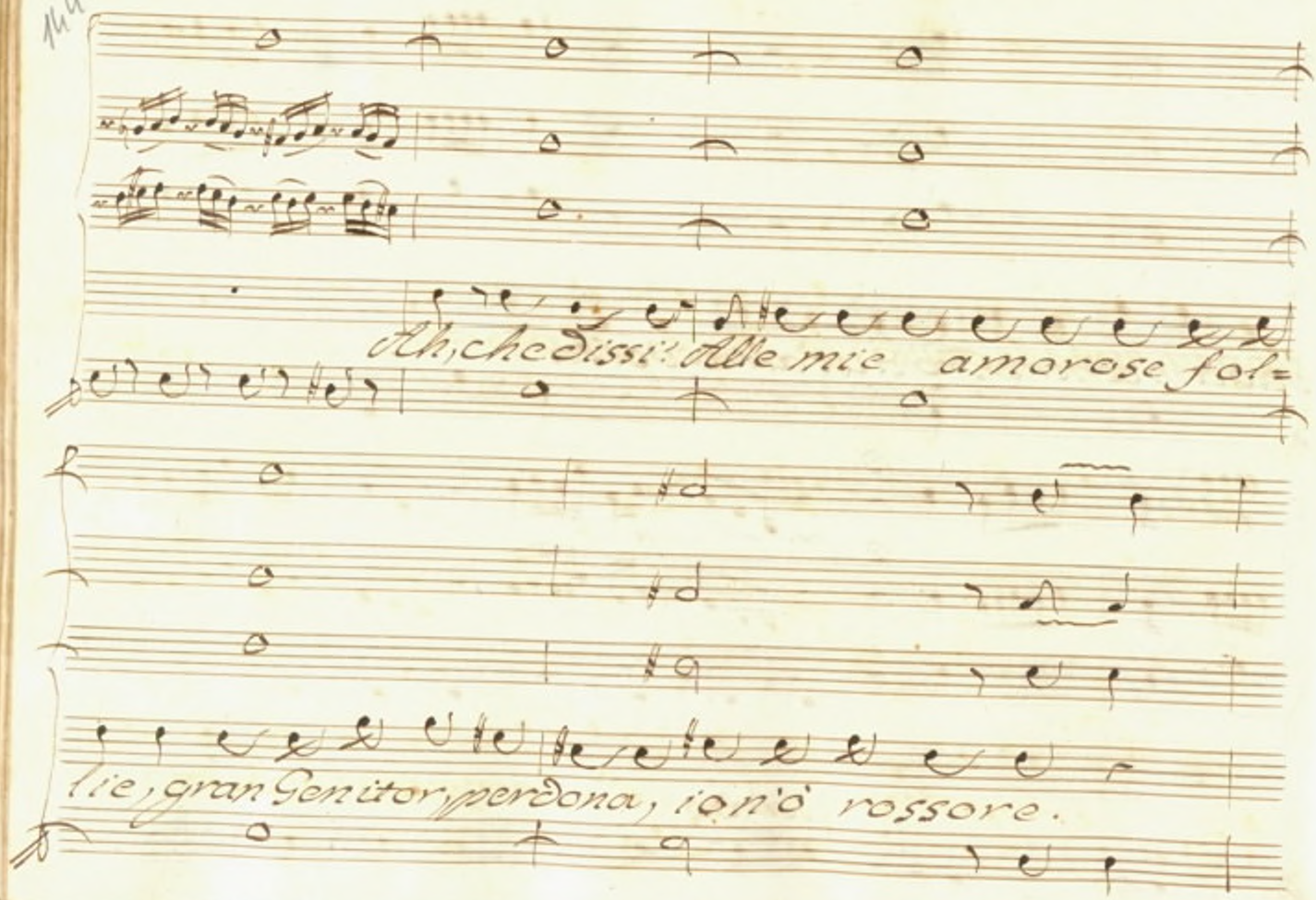

tua fede sì barbara mercede, anima mia.
Bog.
Tanto amor, tanti doni ...


Alpria ch'io t'abbandoni, pera l'Italia il
Mondo, resti in oblio profondo la mia fama sepolta,

vada in cenere Troja un'altra volta.

fp. fp.

Largo

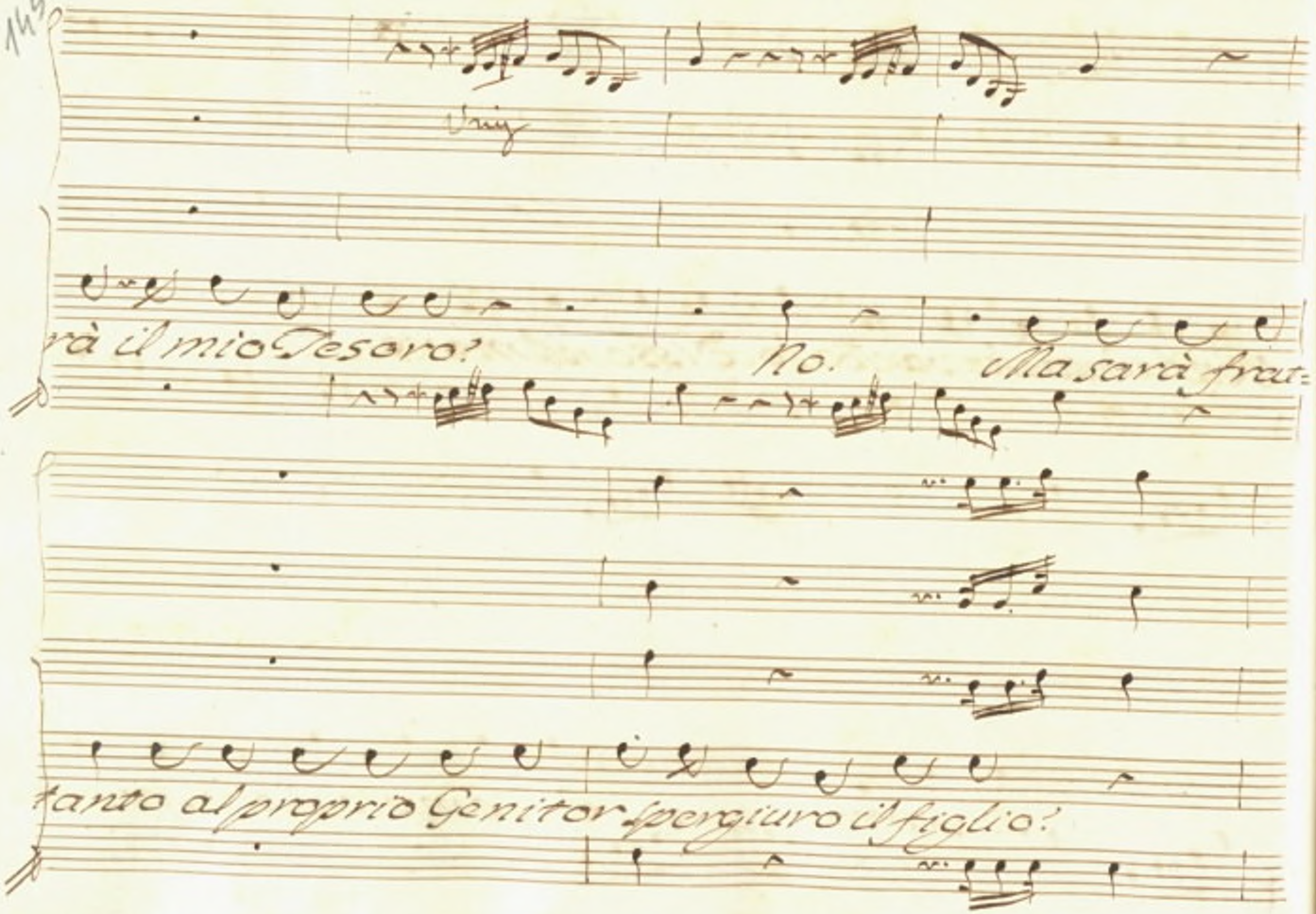

Ah, che dissi! Alle mie amorose fol=
lie, gran Genitor, perdona, ion'ò rossore.

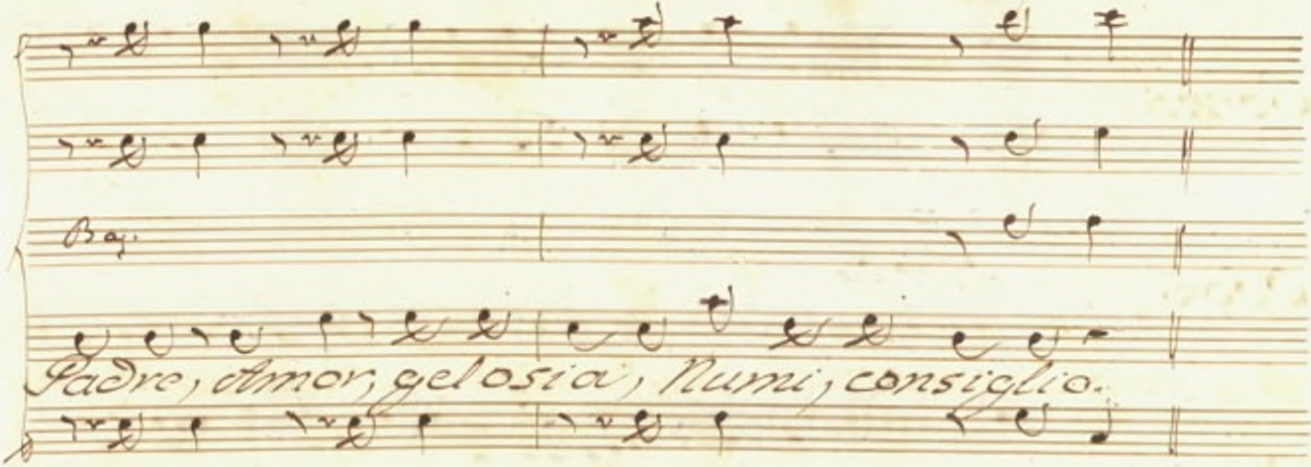
Unis

Bas:

Non fu lnea che parlò, lo disse Amore.

Si parta... E l'empio Moro stringe=


rà il mio Tesoro?
No.
Ma sarà frat=
tanto al proprio Genitor spergiuro il figlio?



Segue aria

Corni

Oboe.

Col P.mo Vio:

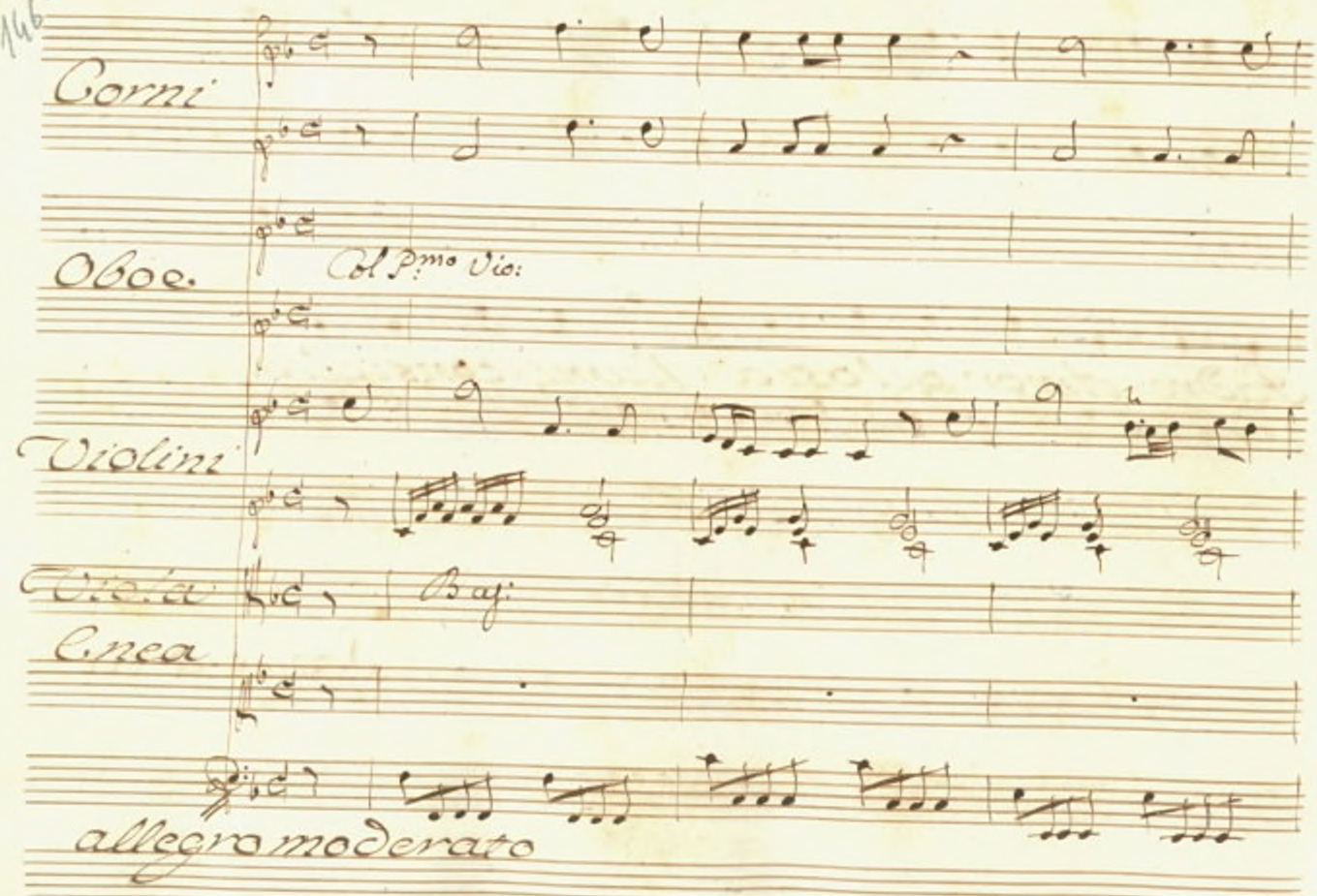
Violini

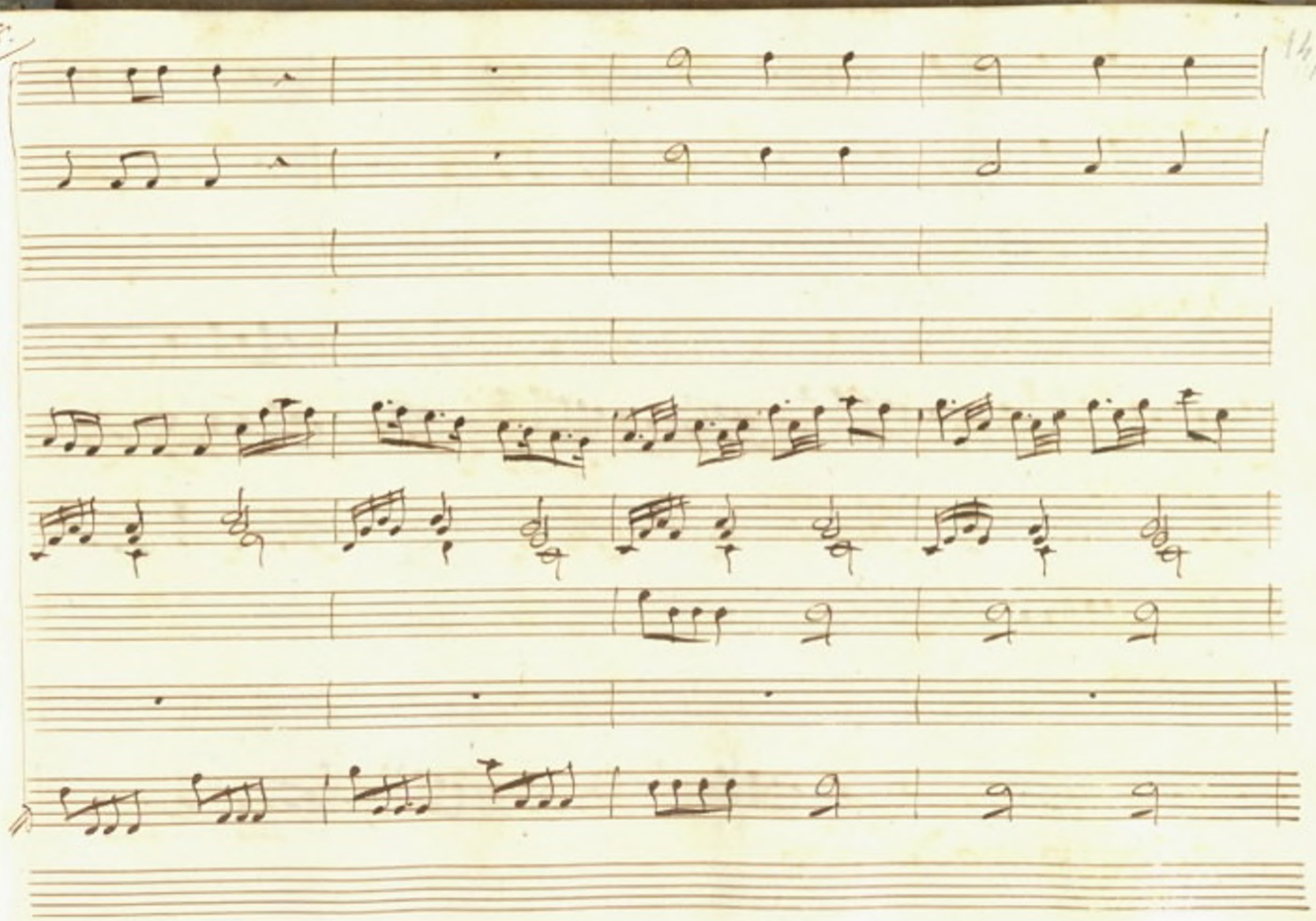
Viola

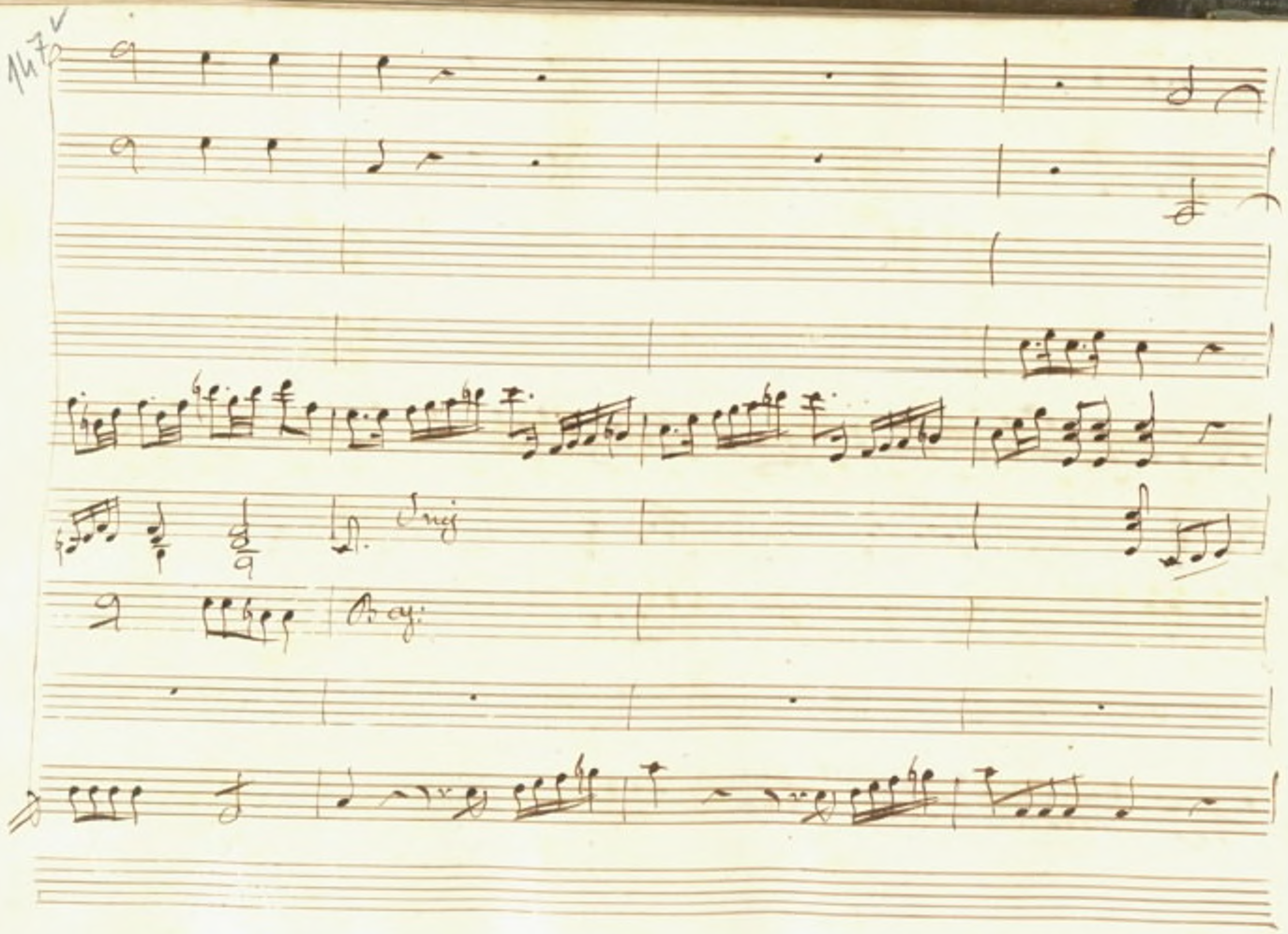
Bas:

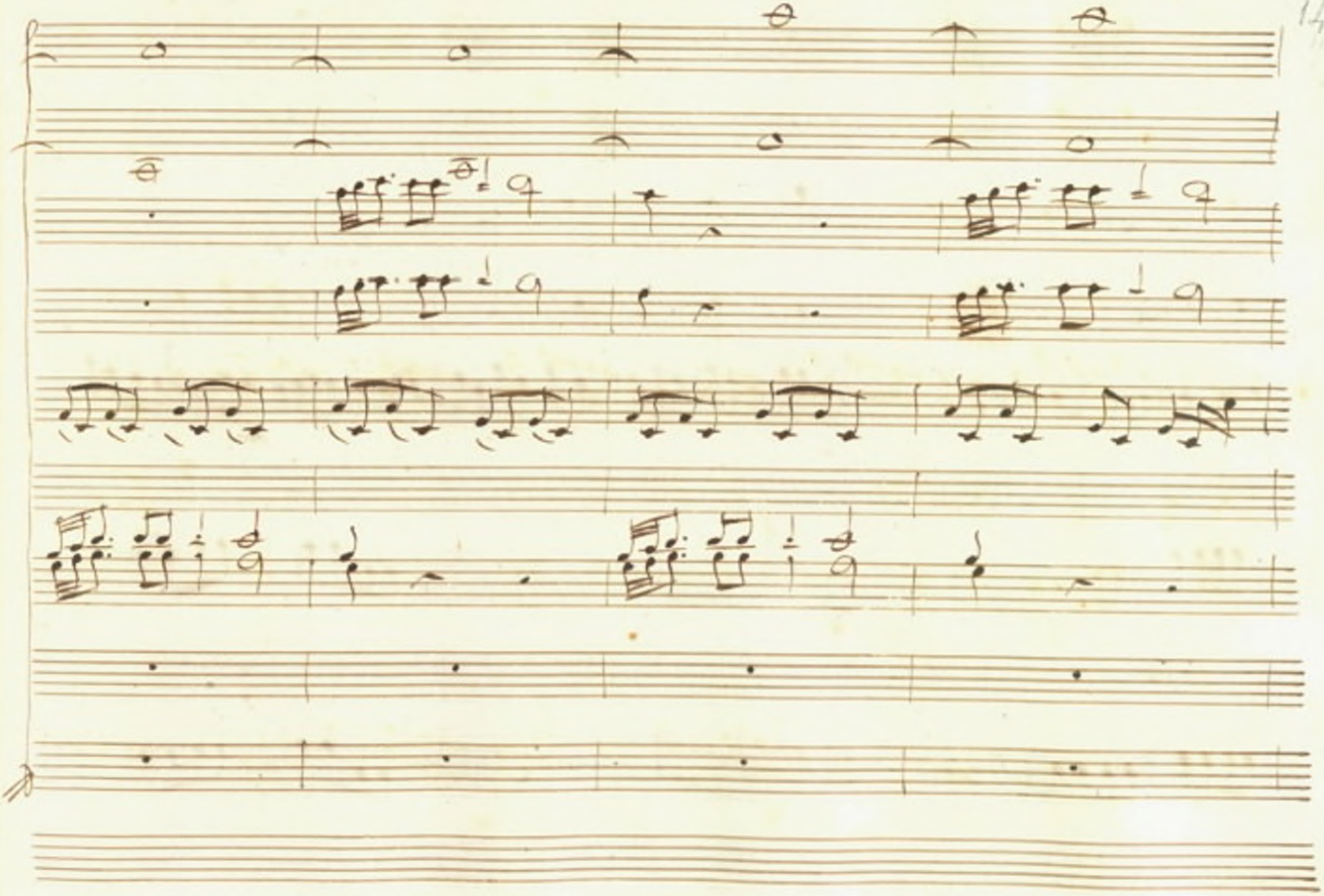
Cnea

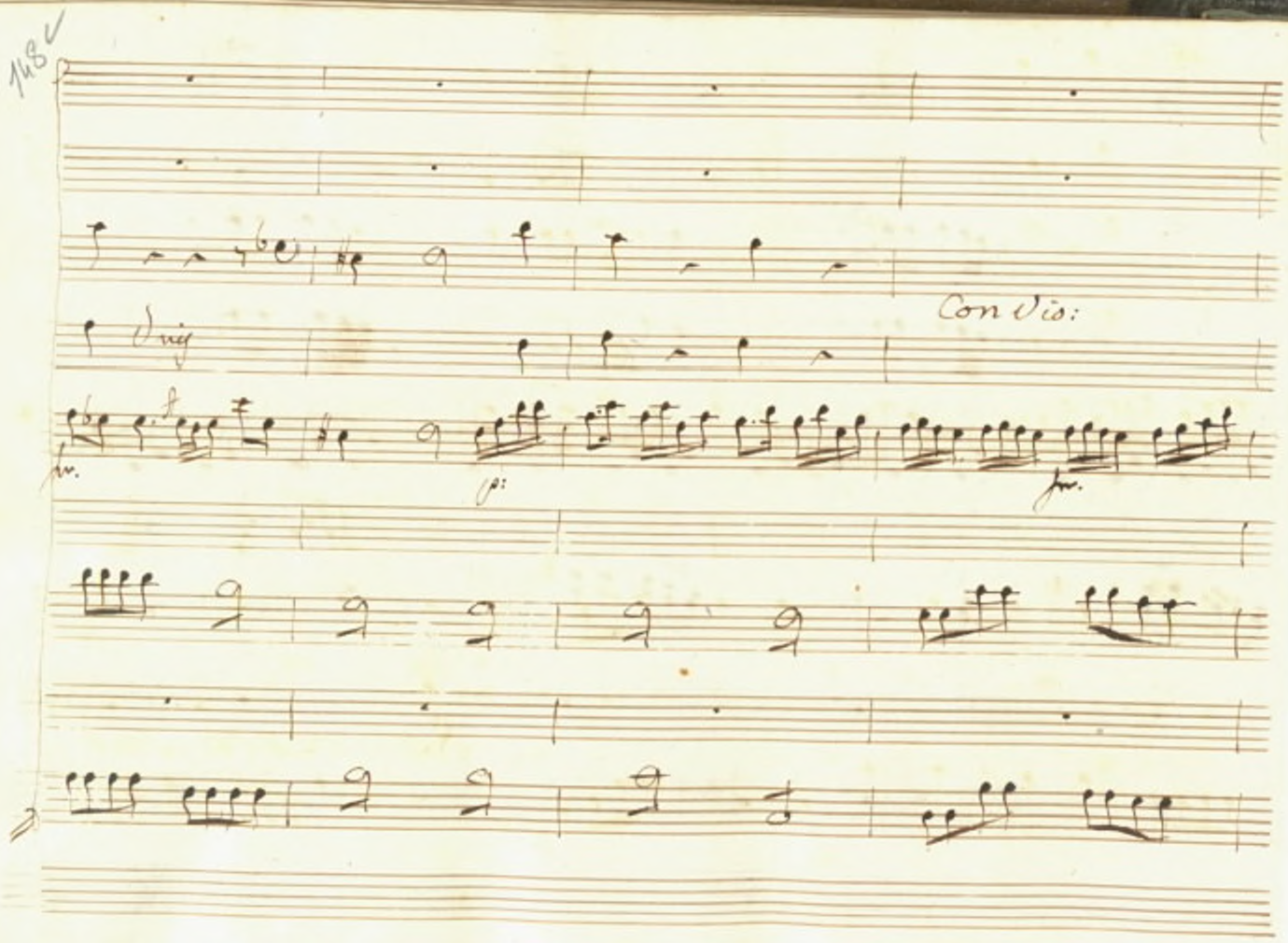
allegro moderato

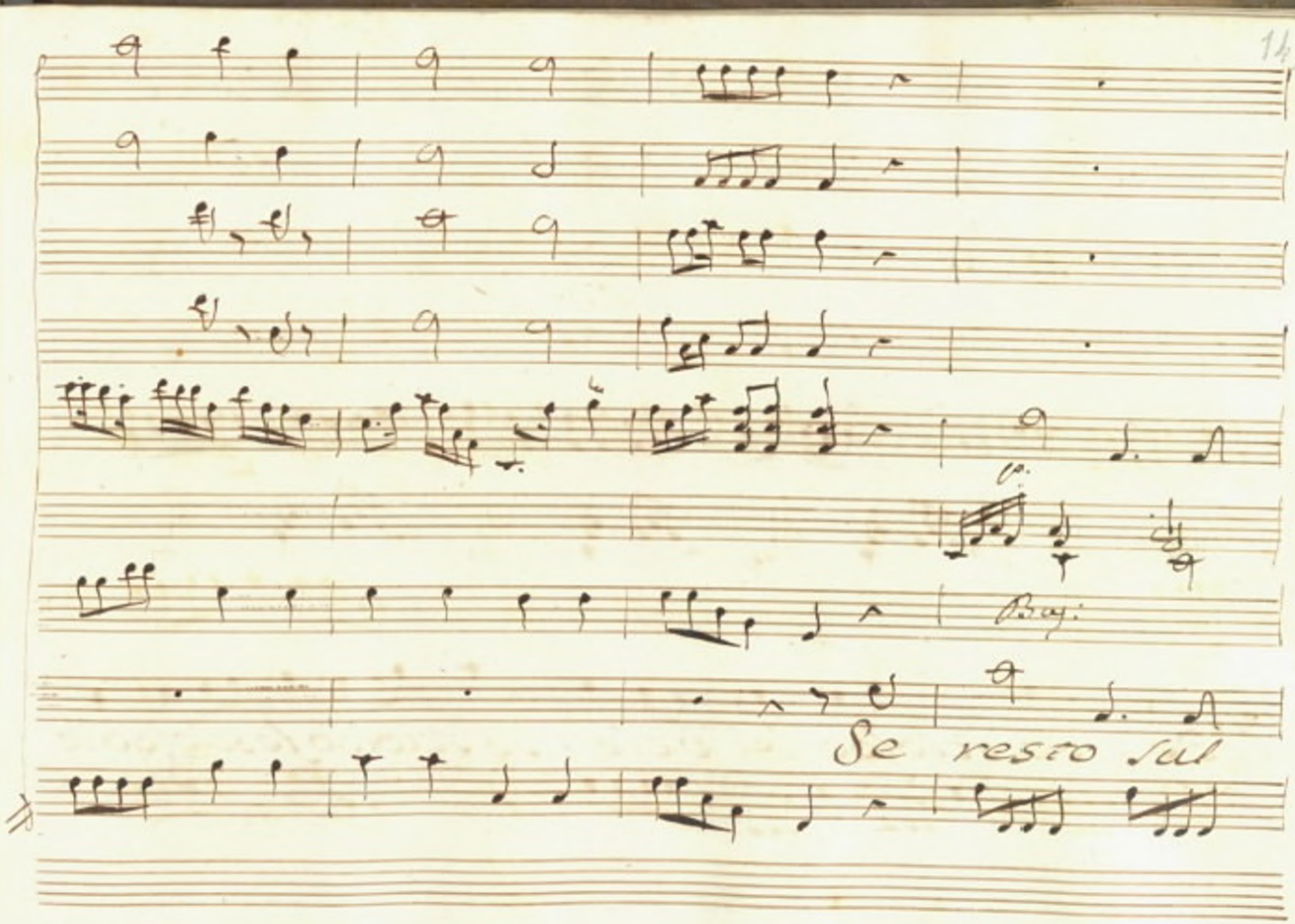


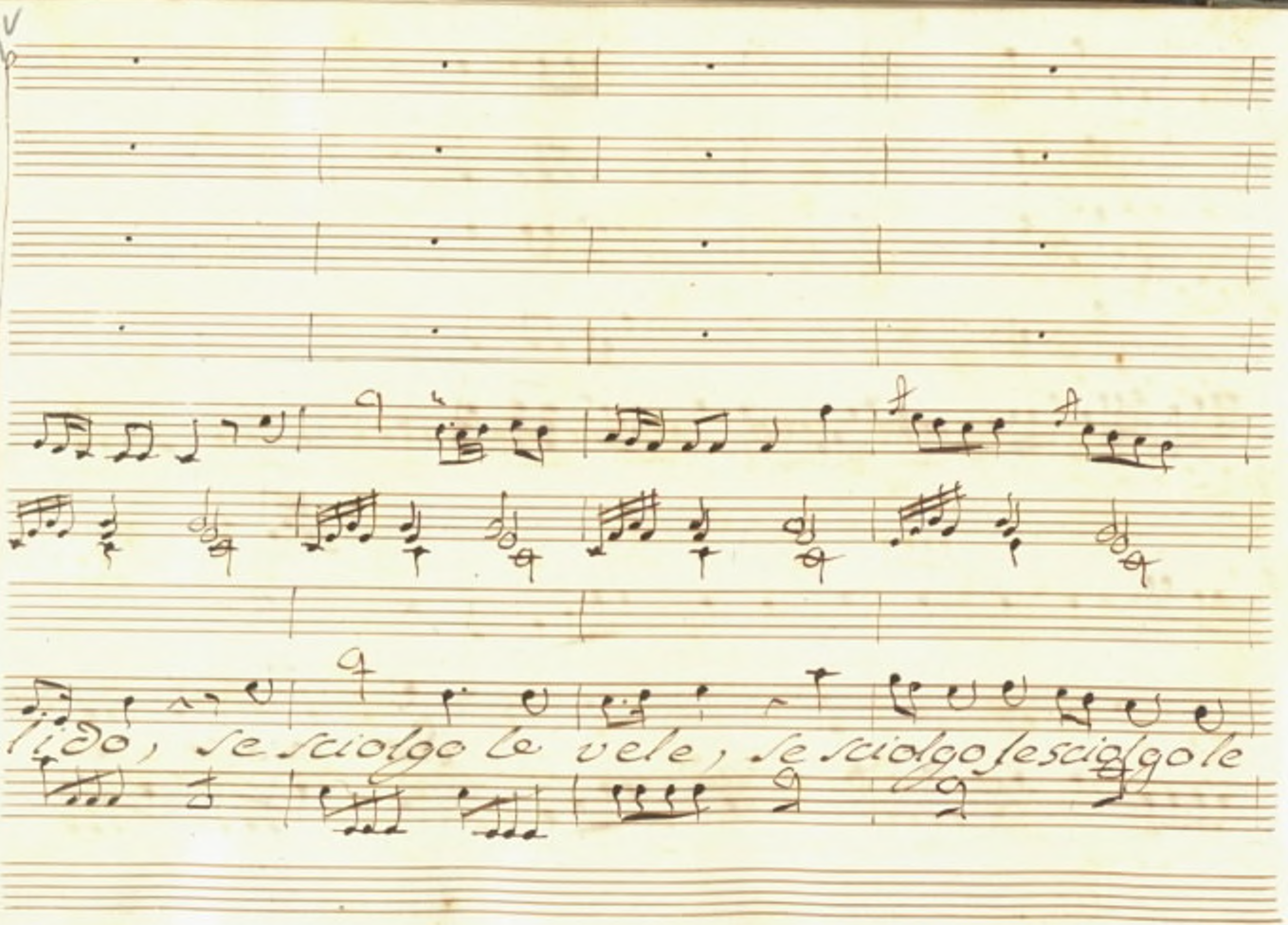


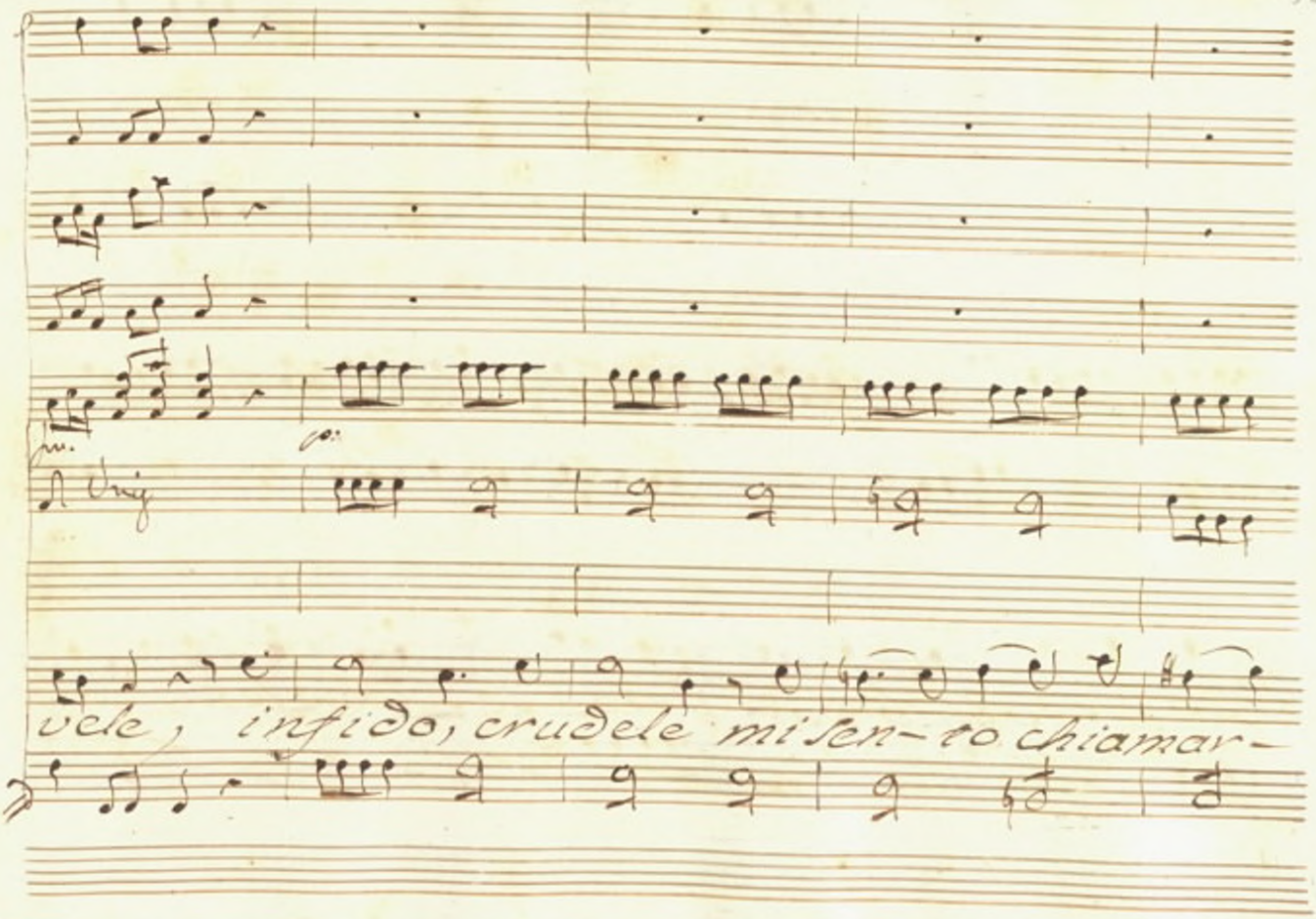


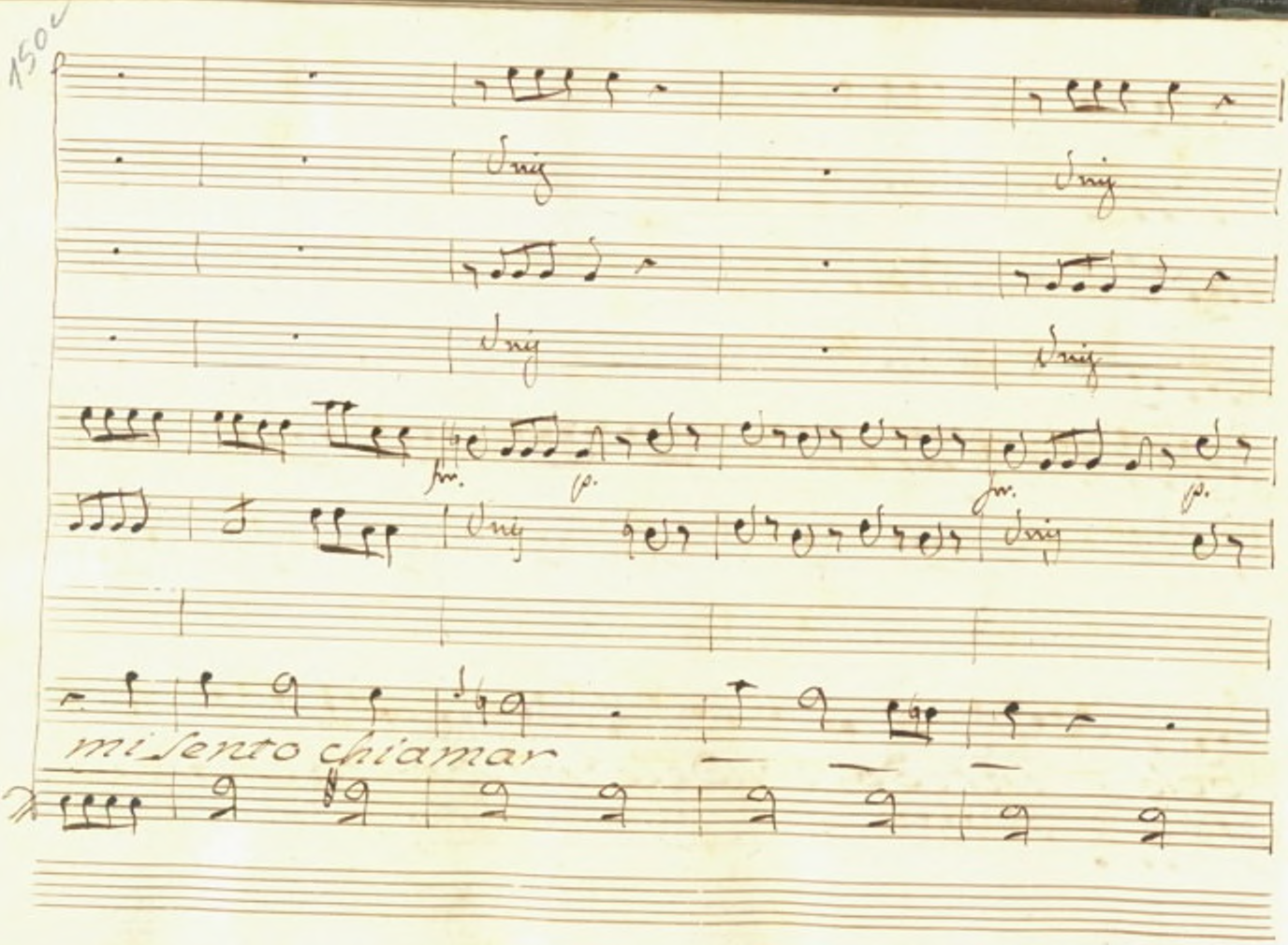


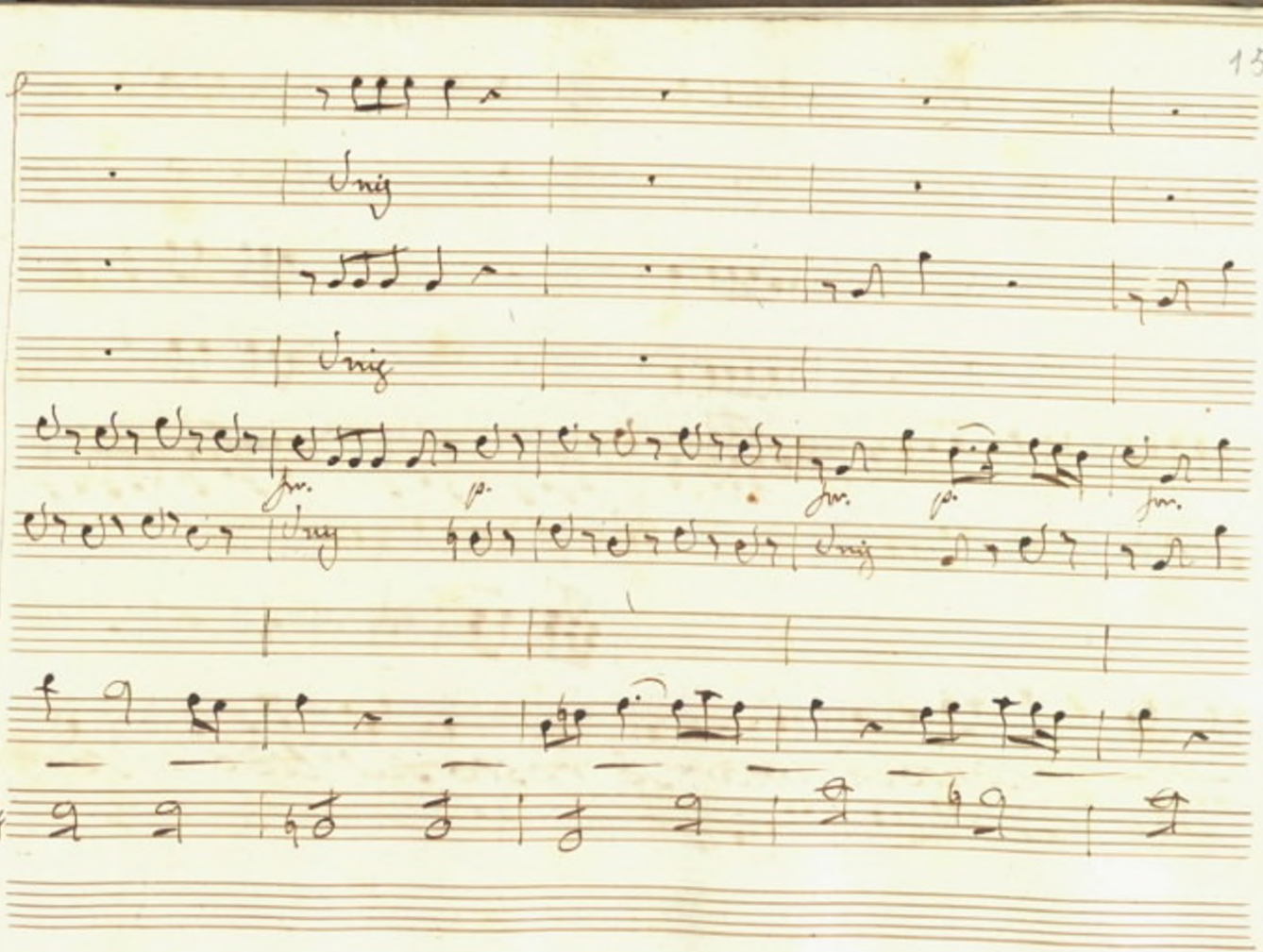

Con Vio:
p:


Bay:
Se resto sul


lido, se sciolgo le vele, se sciolgo se sciolgo le


vole, infido, crudele mi sen-to chiamar-


fw.
p.
fw.
p.
mi sento chiamar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fw. p. fw. p. fw.
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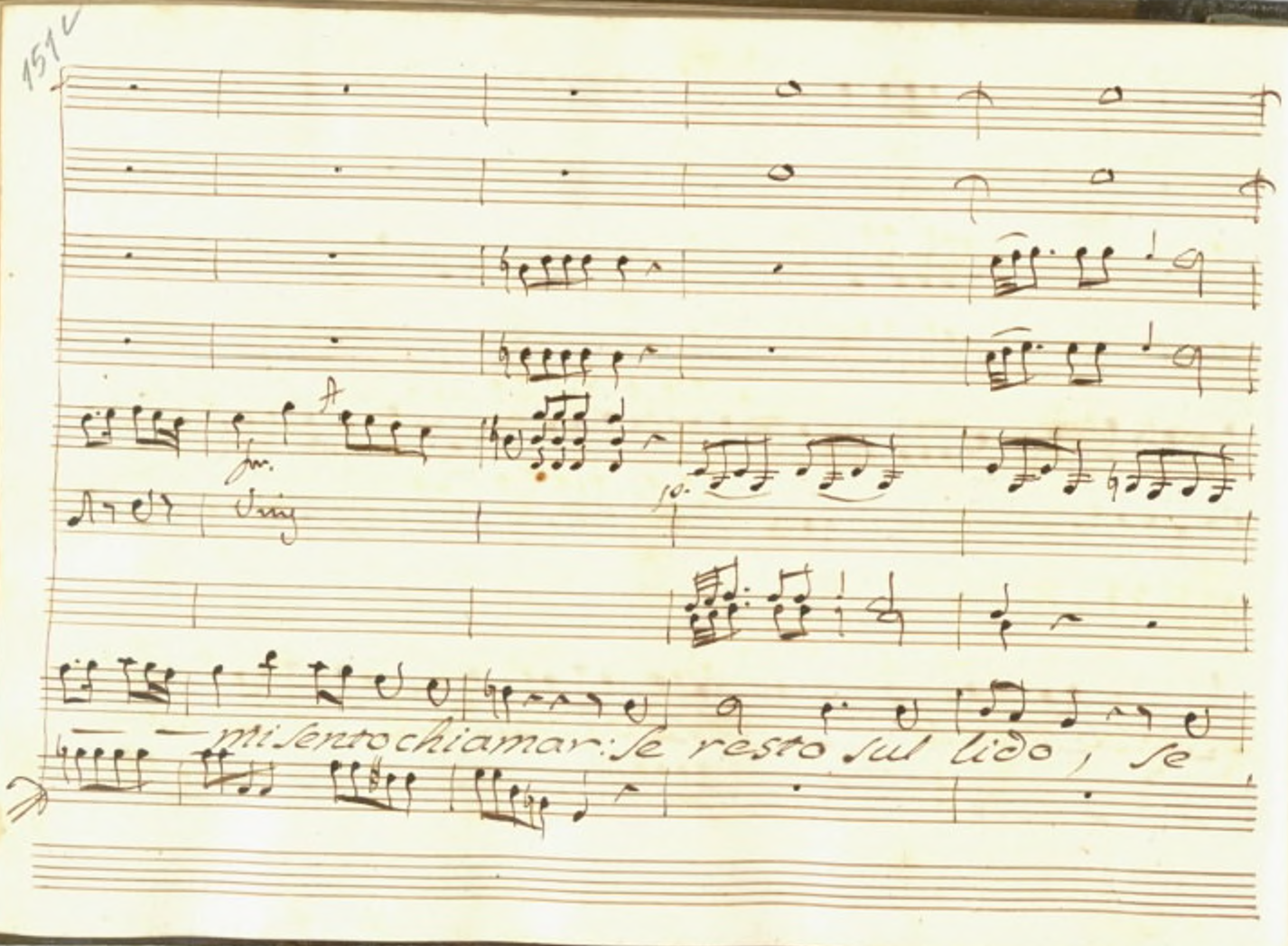
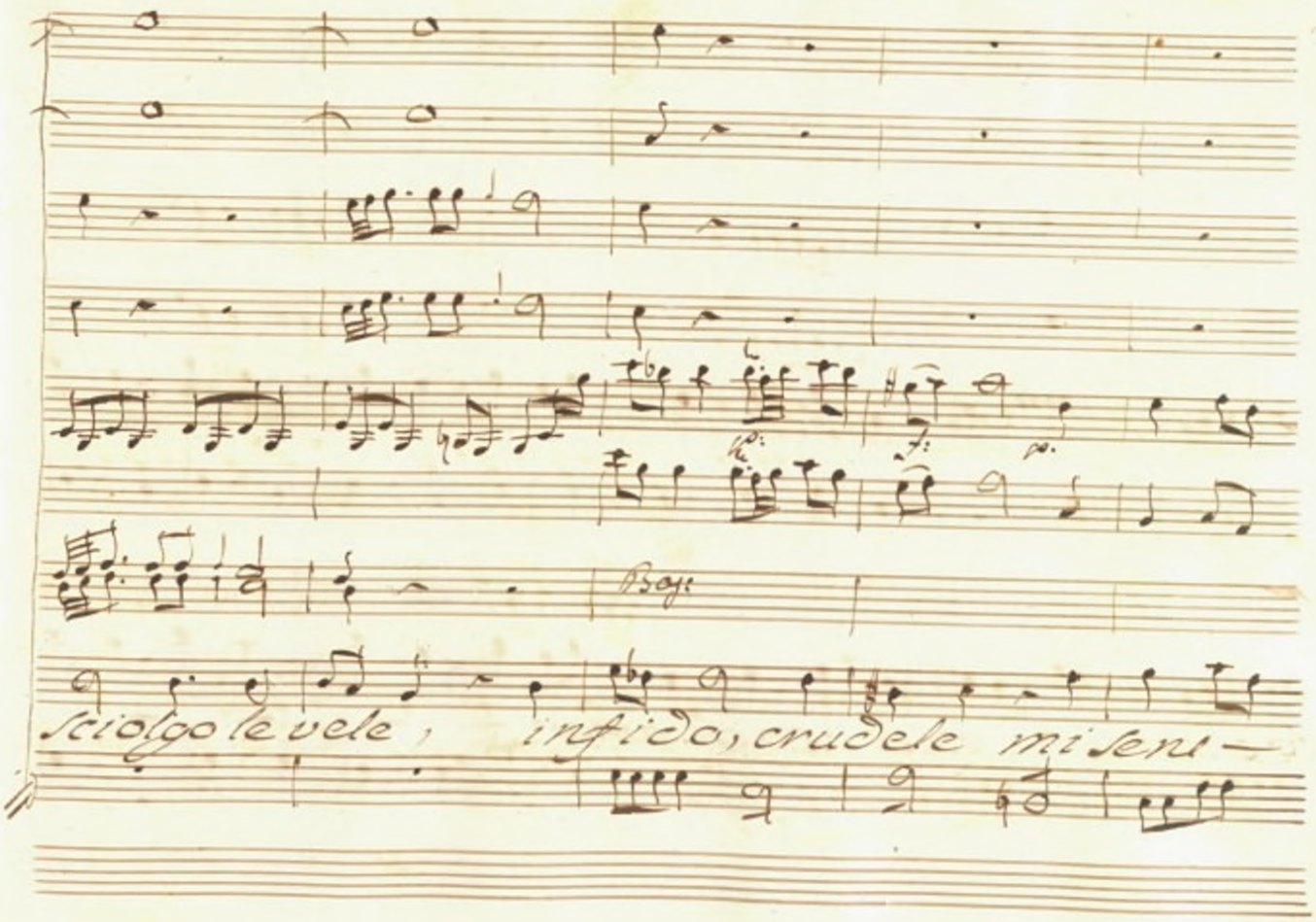
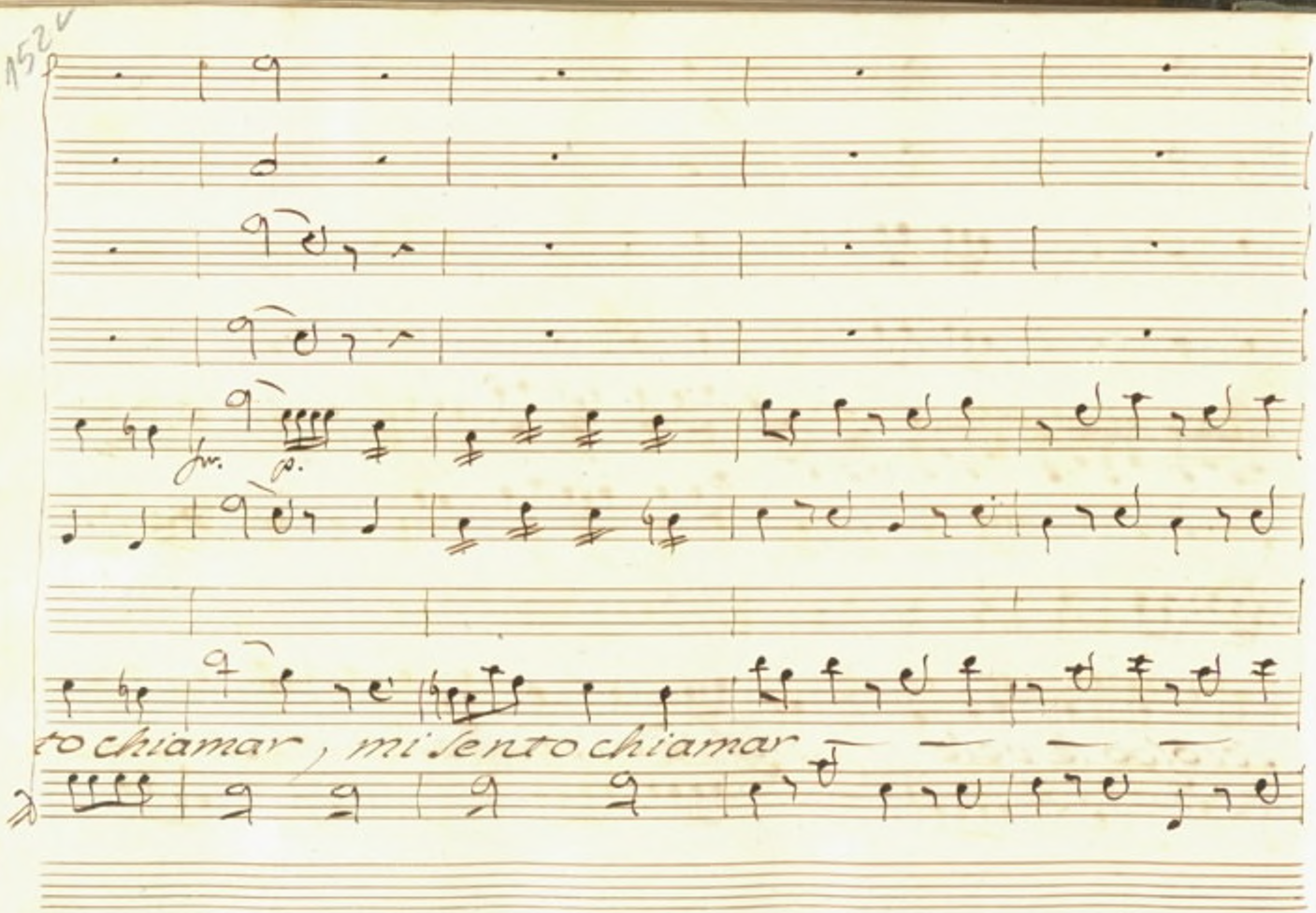
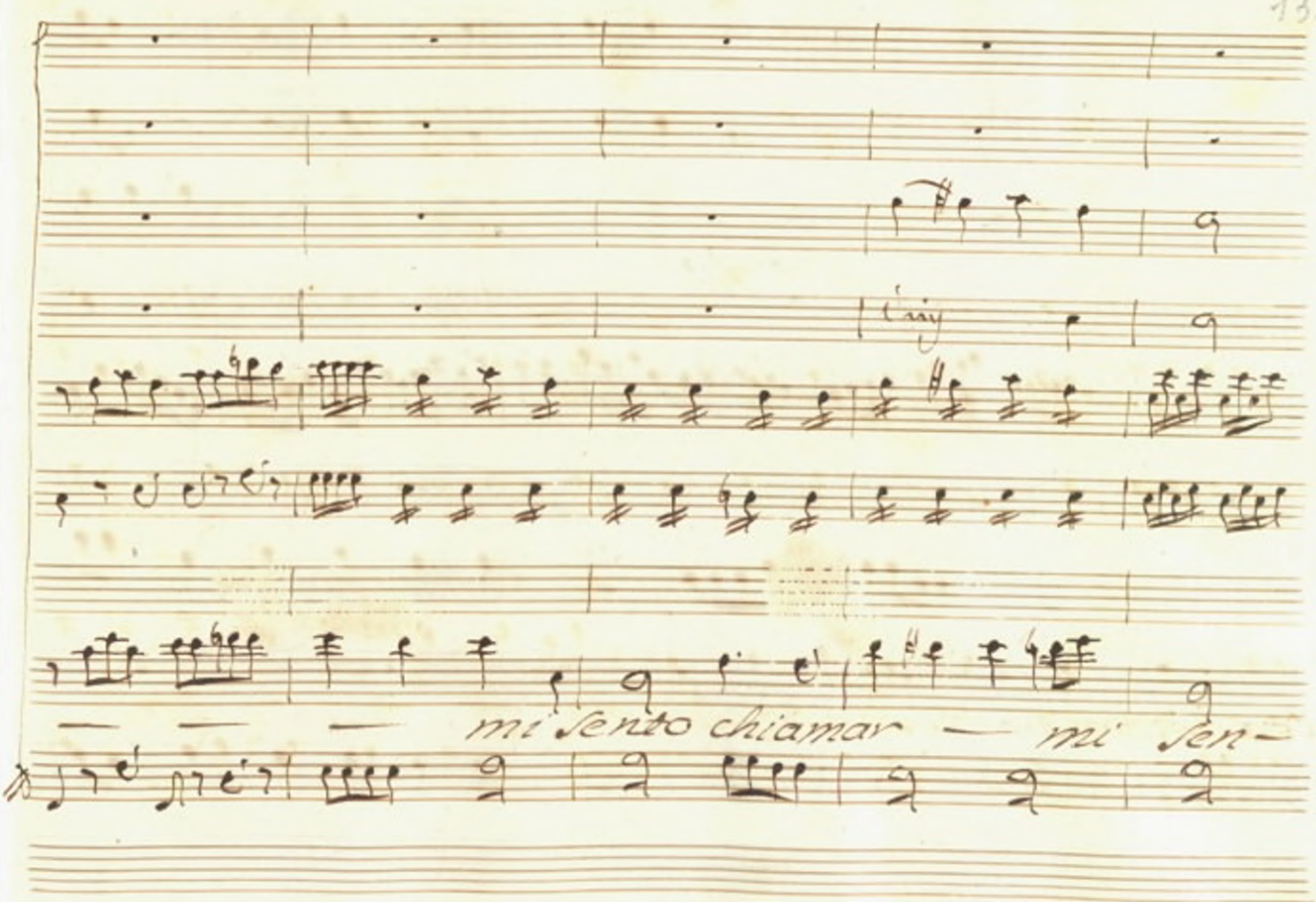
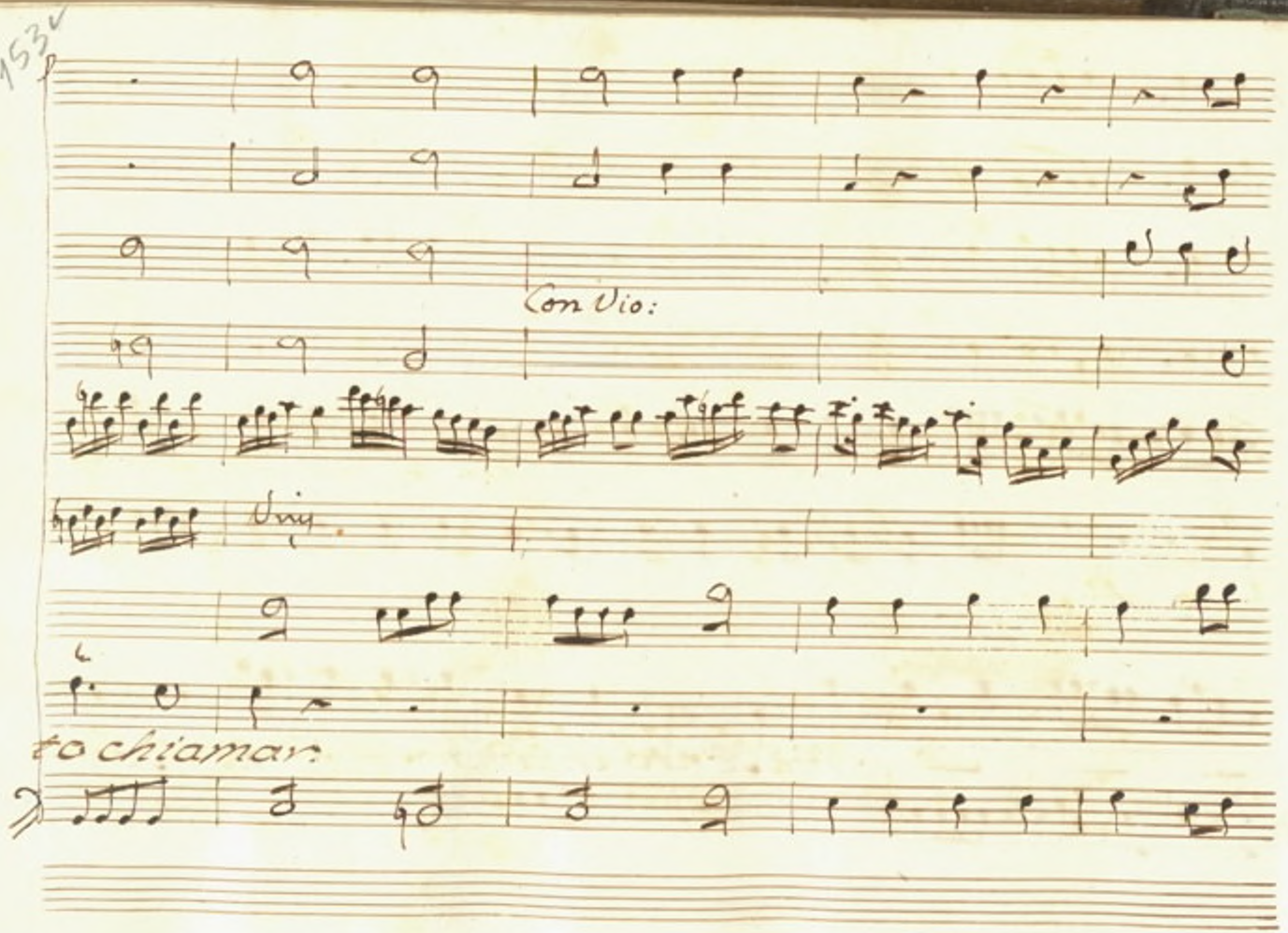
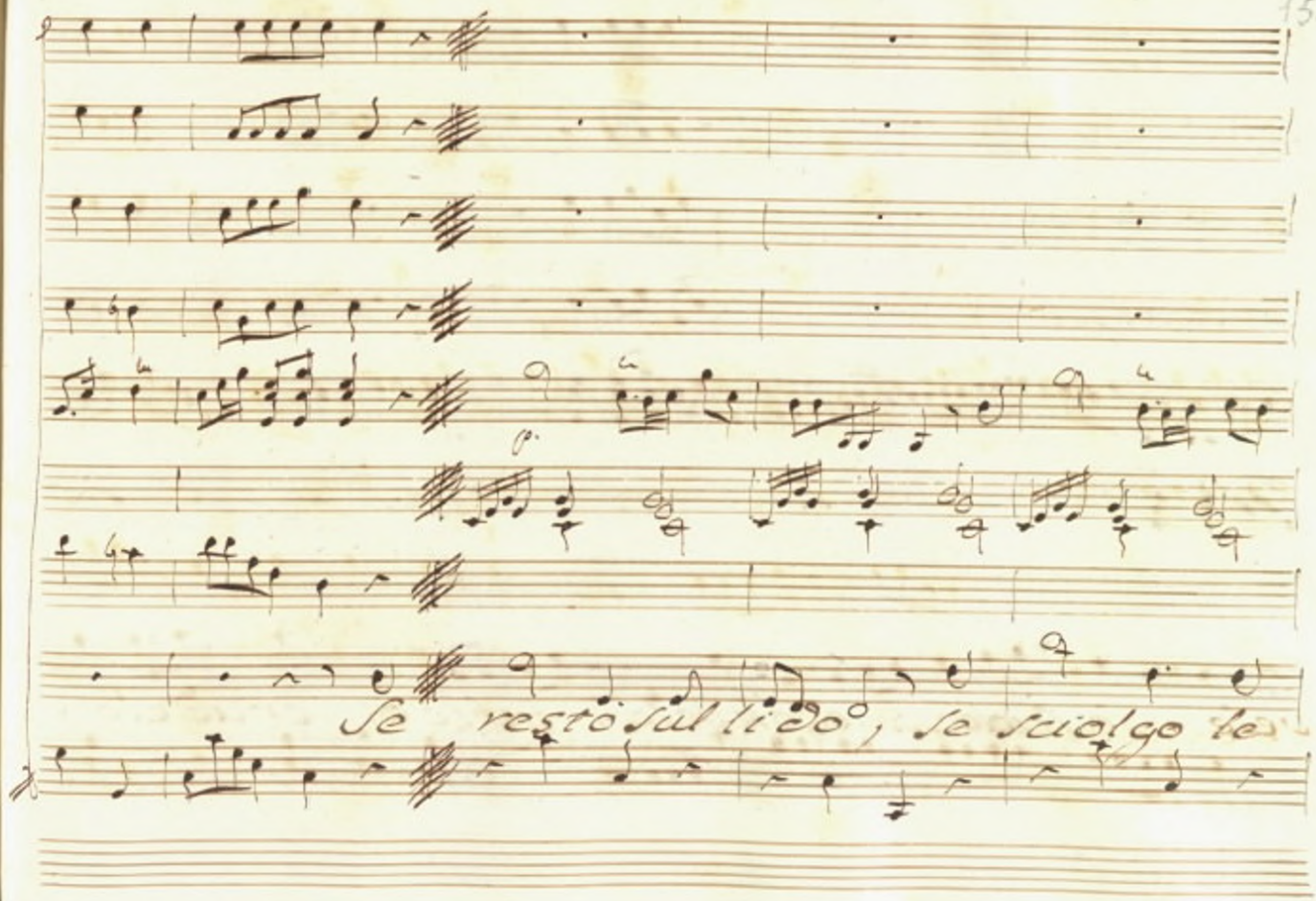

mi sento chiamar: se resto sul lido, se

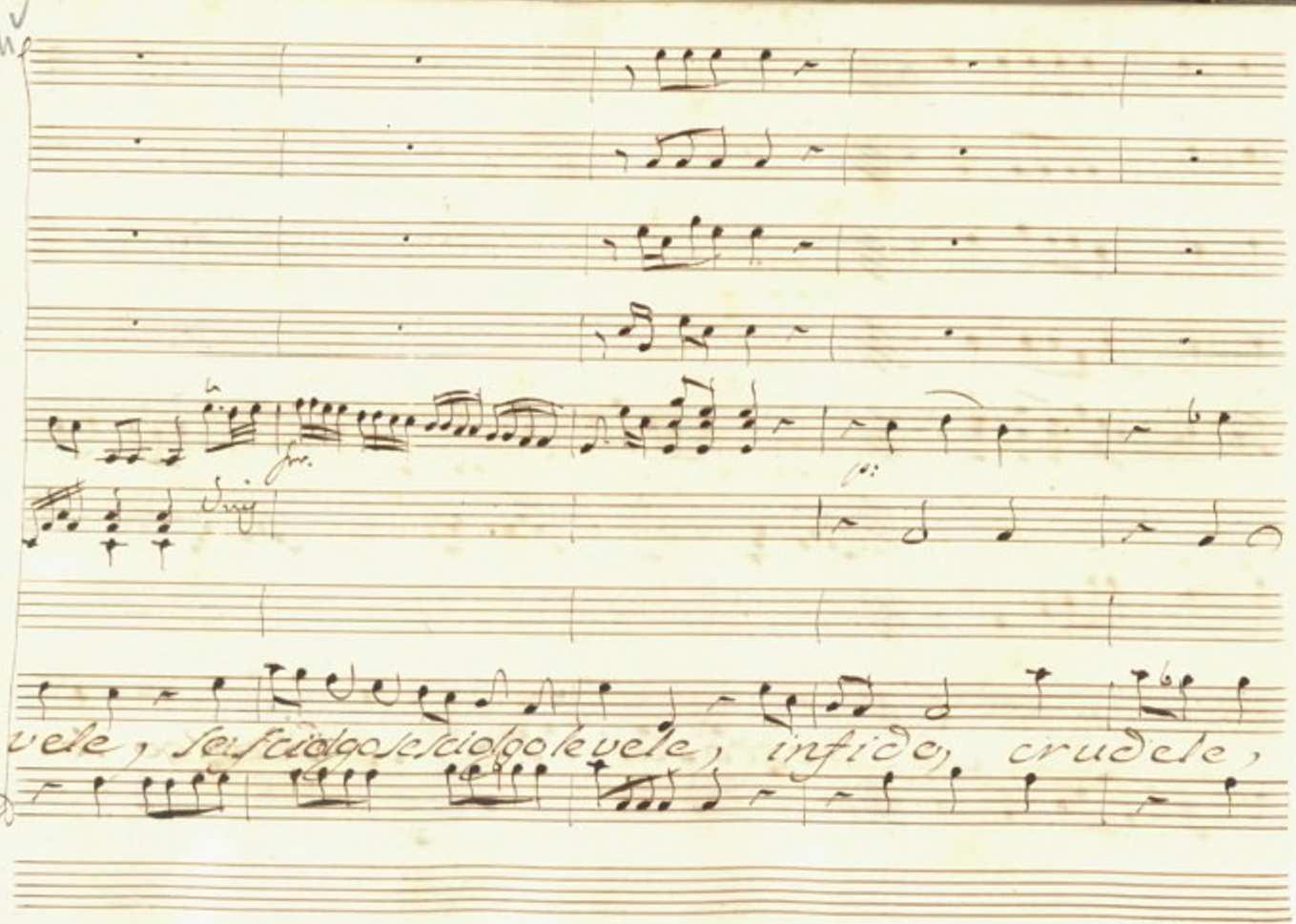

Bas:
sciolgo le vele, infido, crudele mi sen-

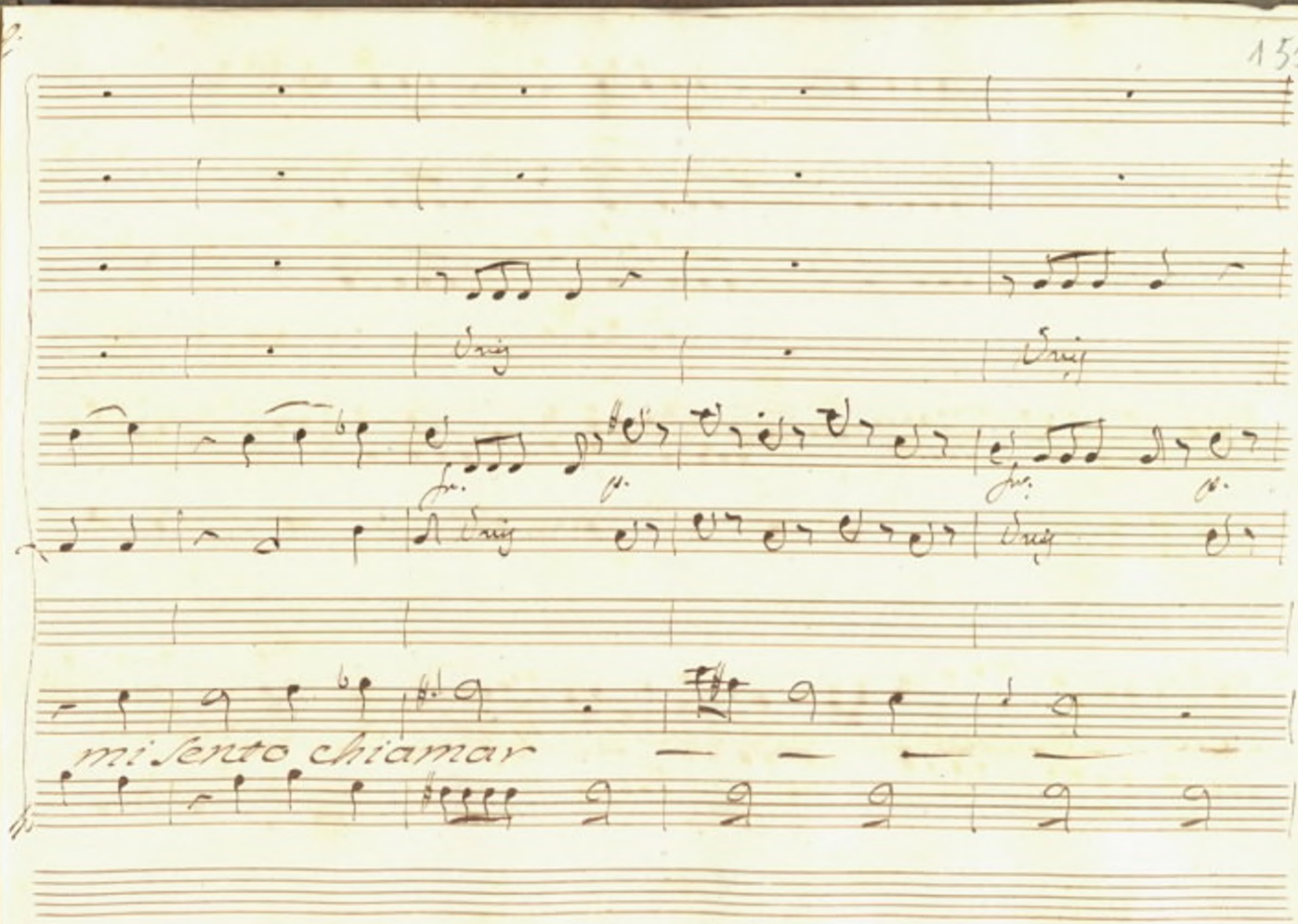

to chiamar, mi sento chiamar

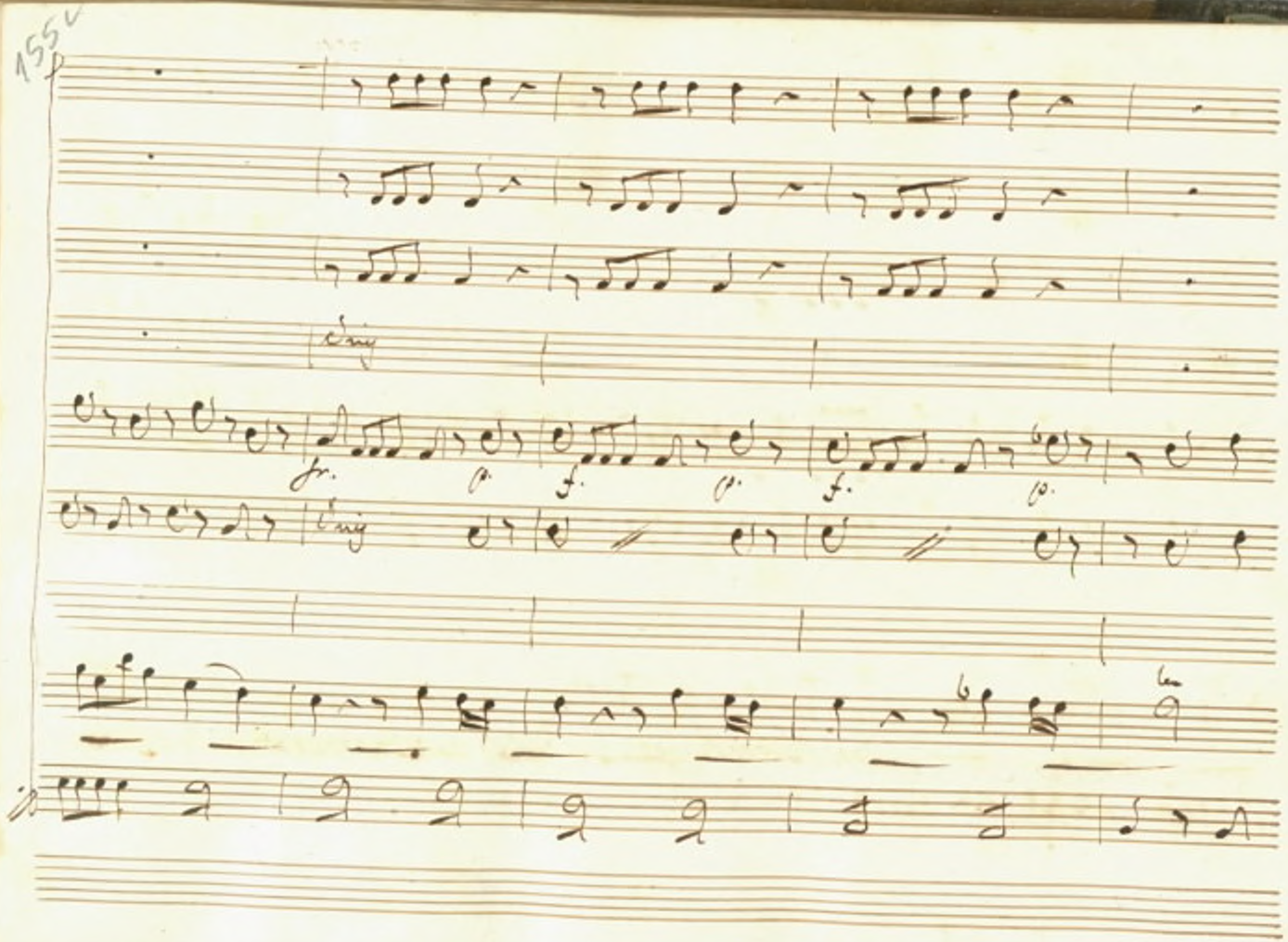

mi sento chiamar — mi sen-


Con Vio:
Vio
to chiamar:


Se resto sul lido, se sciolgo le


vele, se sciolgo se sciolgo le vele, infido, crudele,


mi sento chiamar


cresc
fz.
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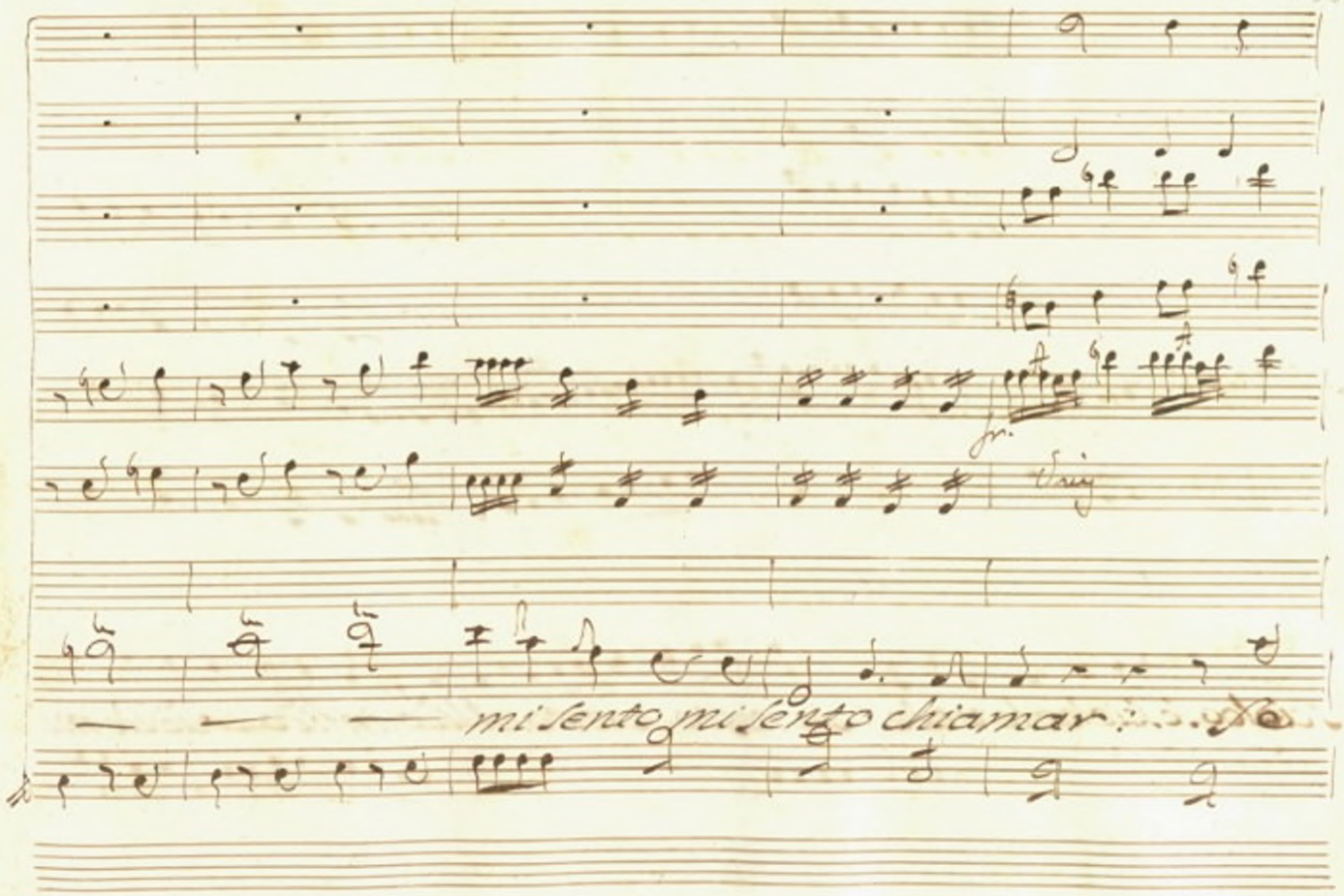
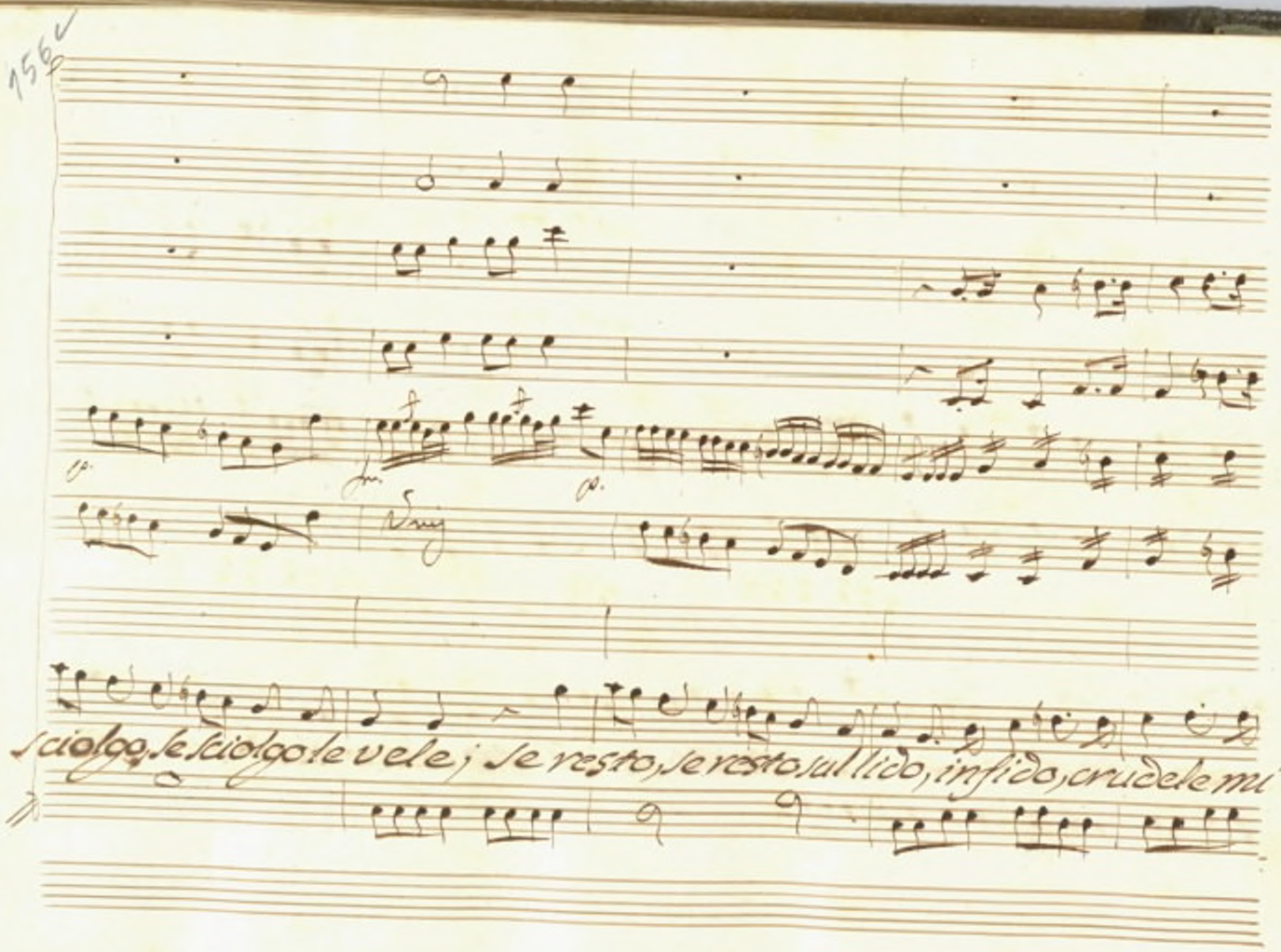
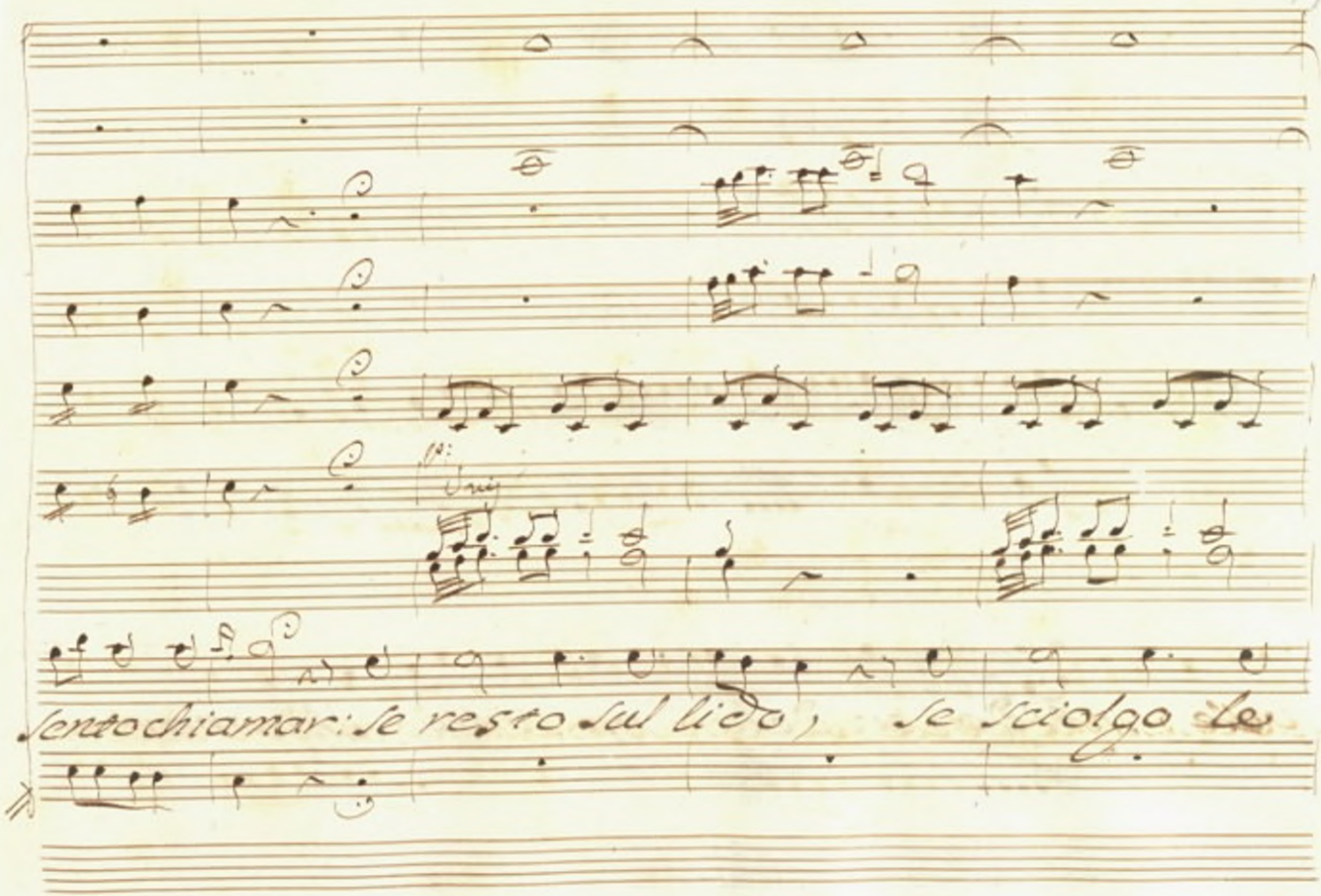
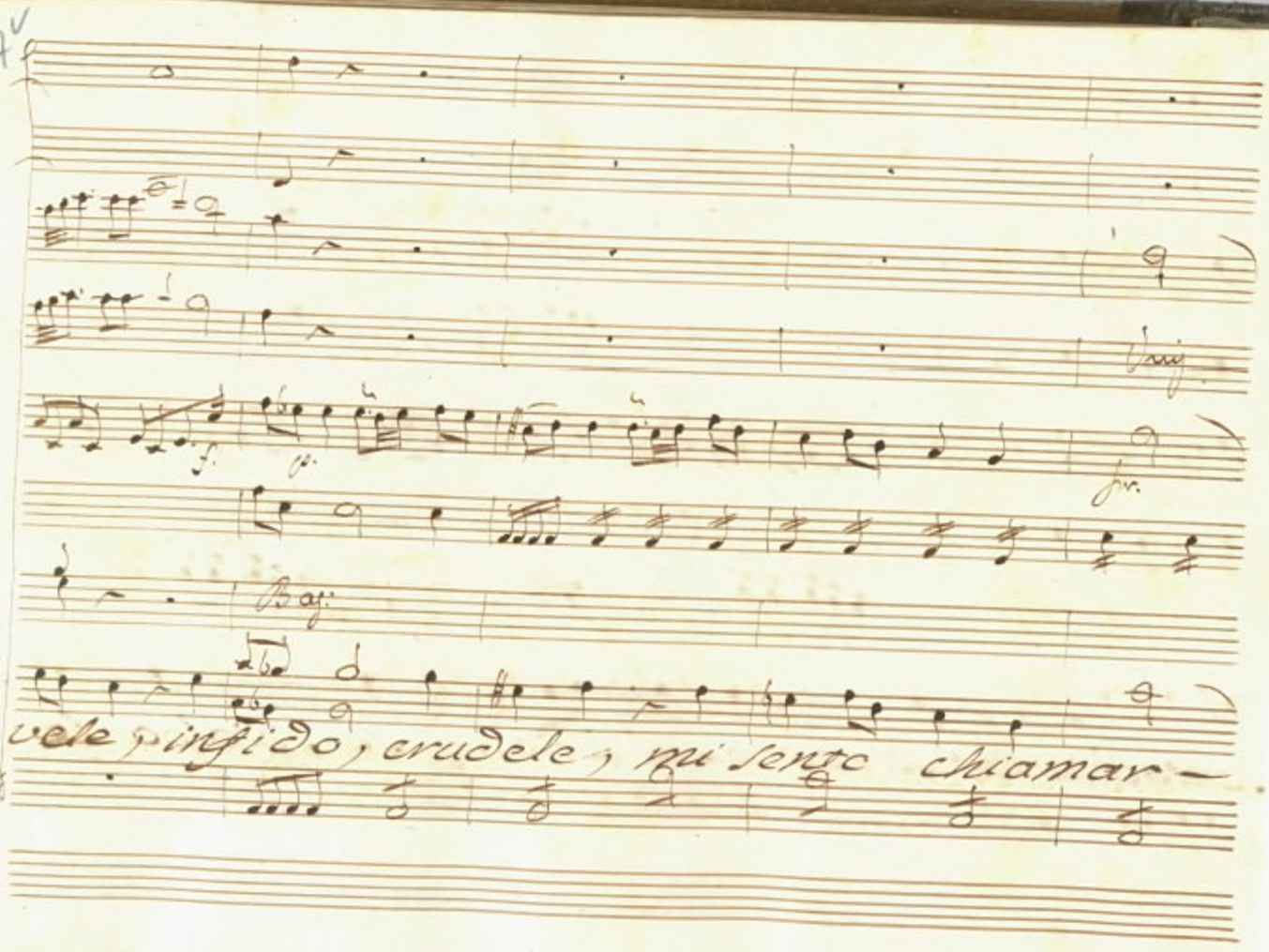
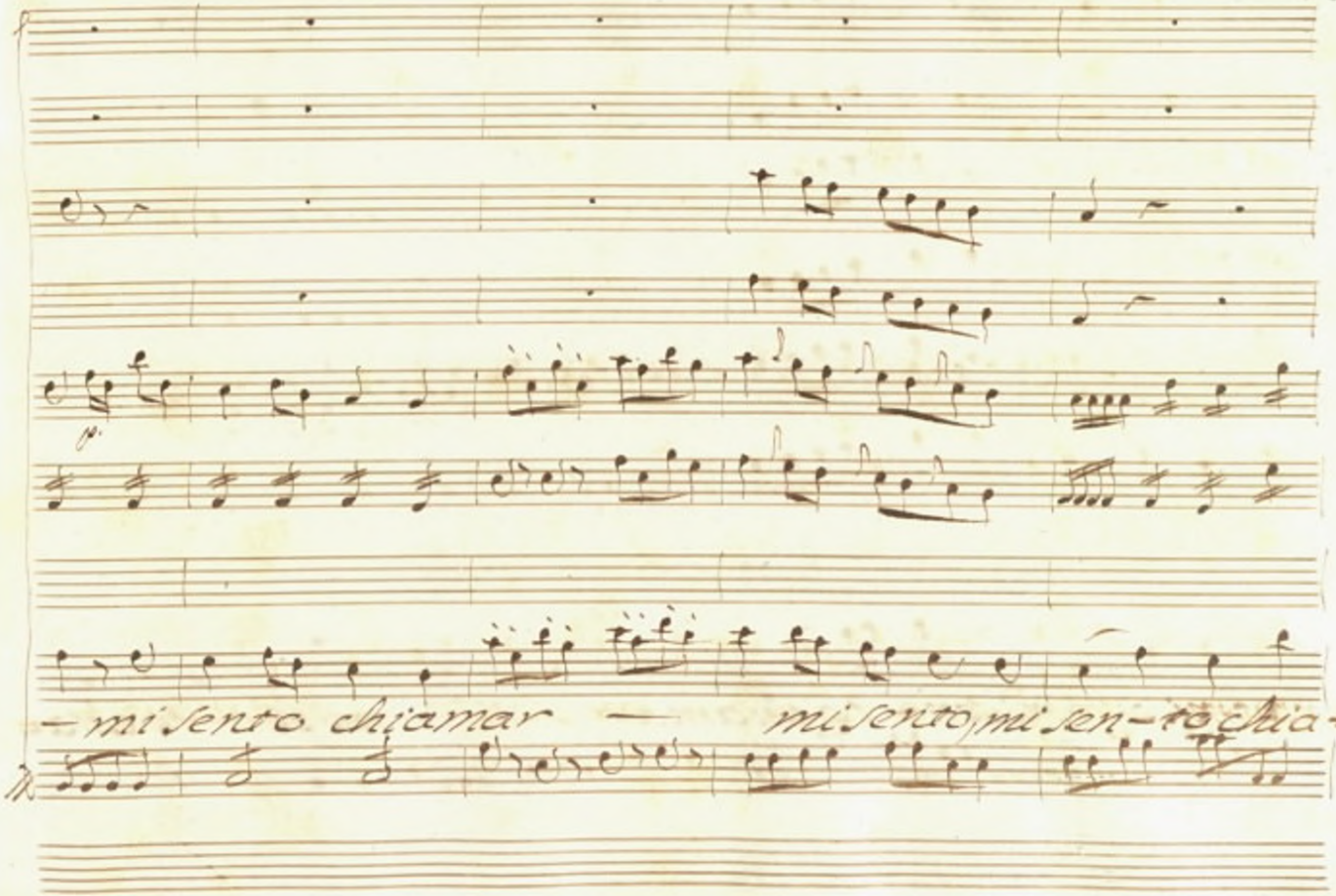
cresc

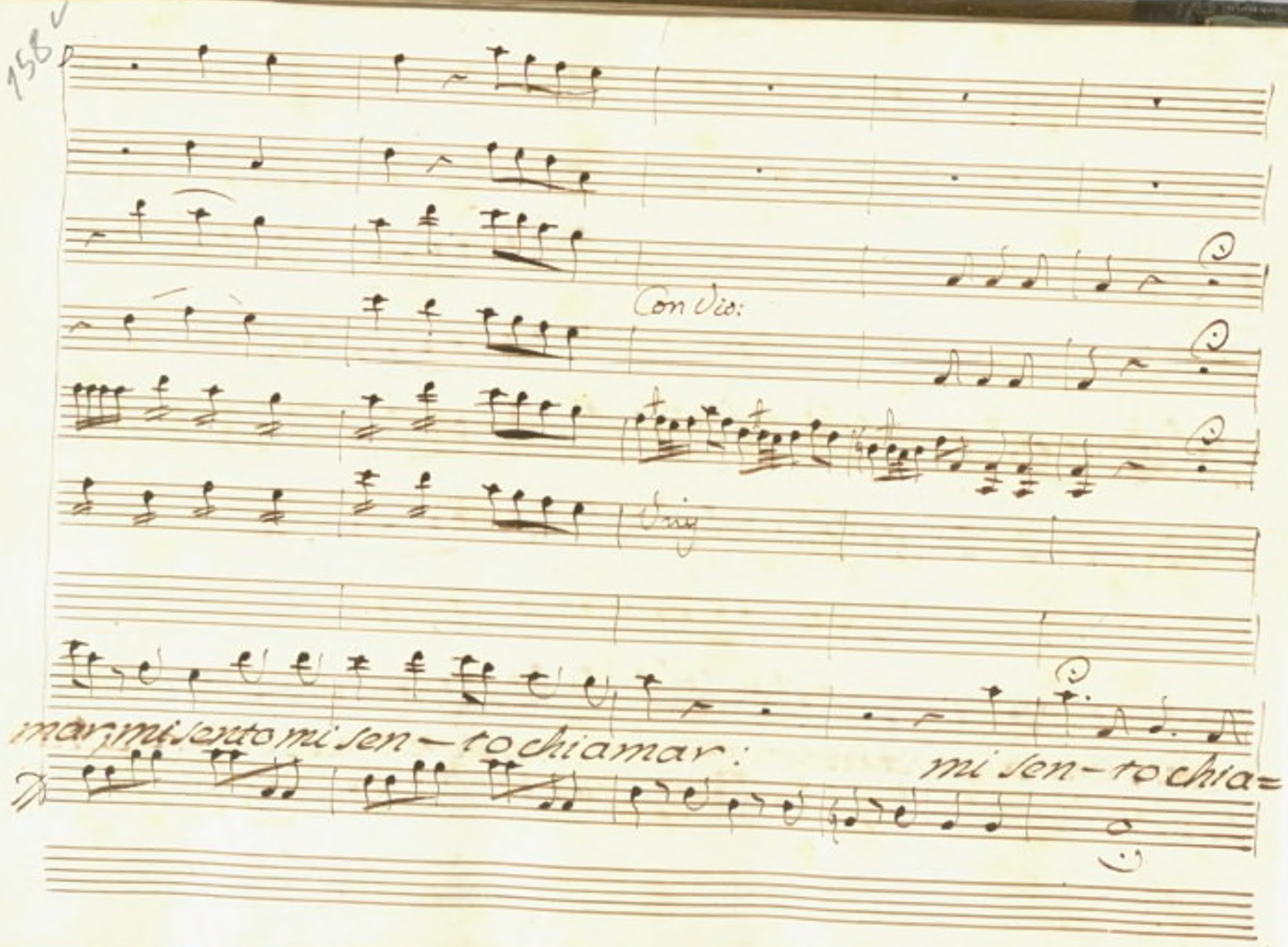

mi sento mi sento chiamar

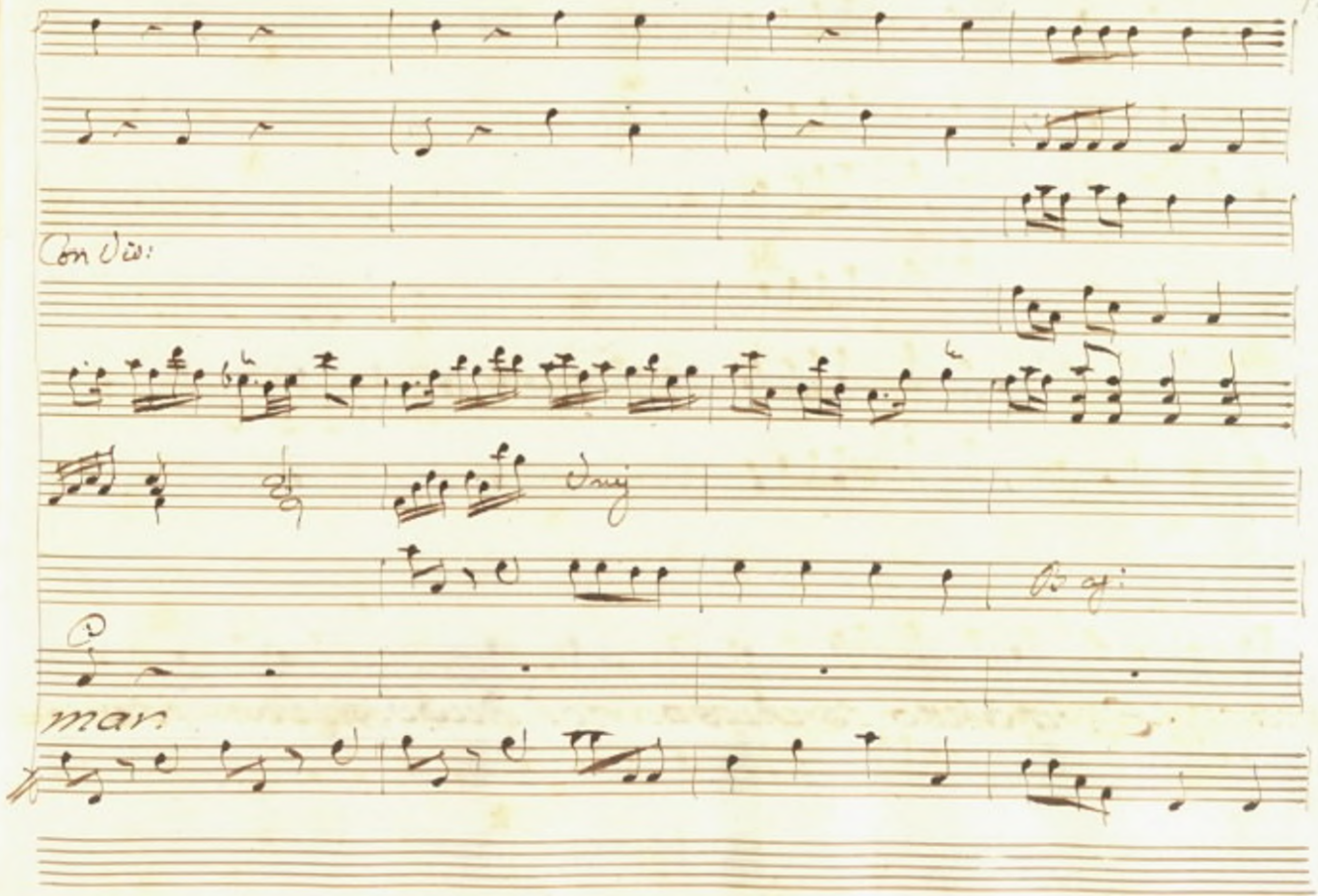

sciolgo, se sciolgo le vele; se resto, se resto sul lido, infido, crudele mi

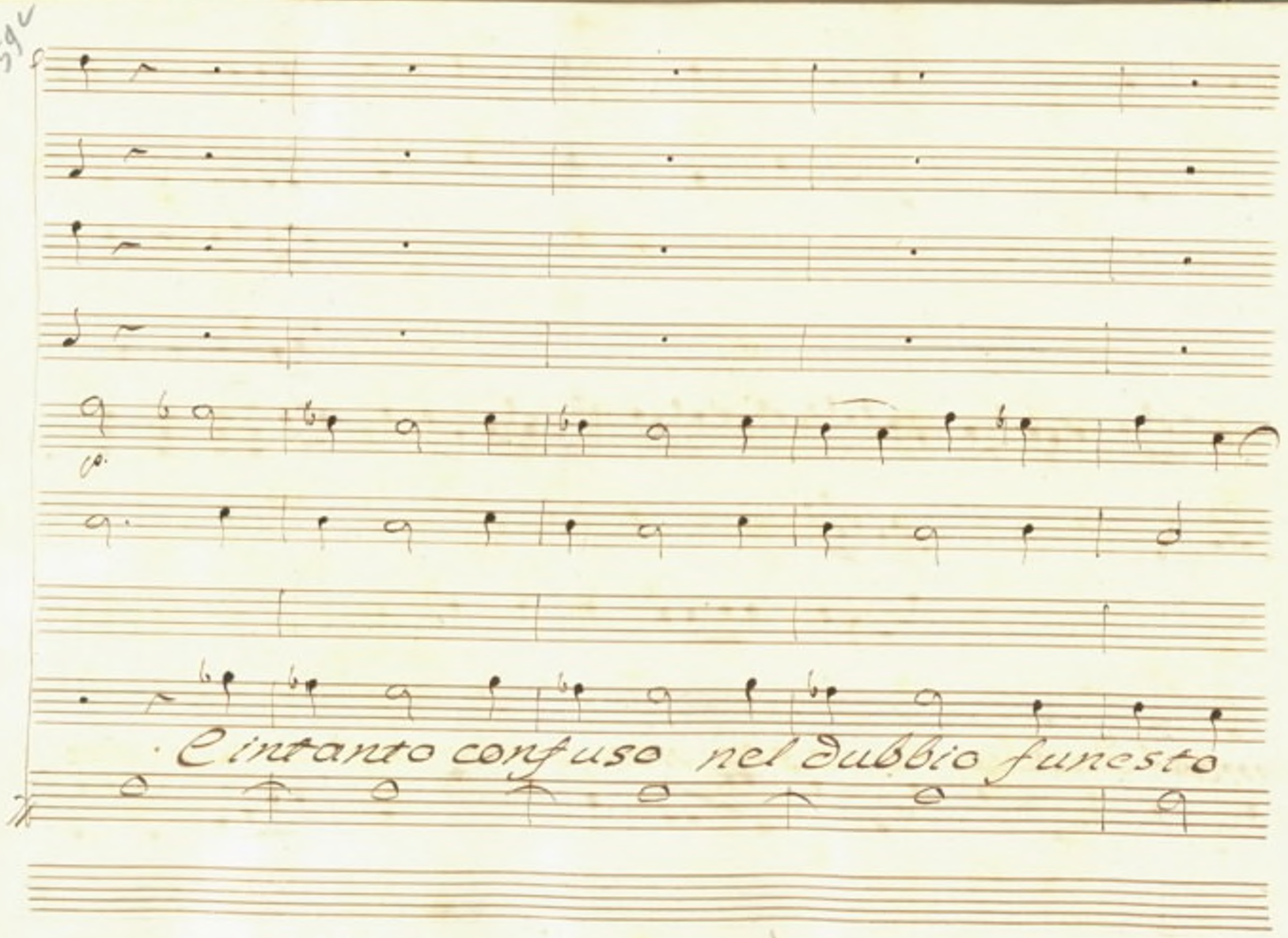

sento chiamar: se resto sul lido, se sciolgo le

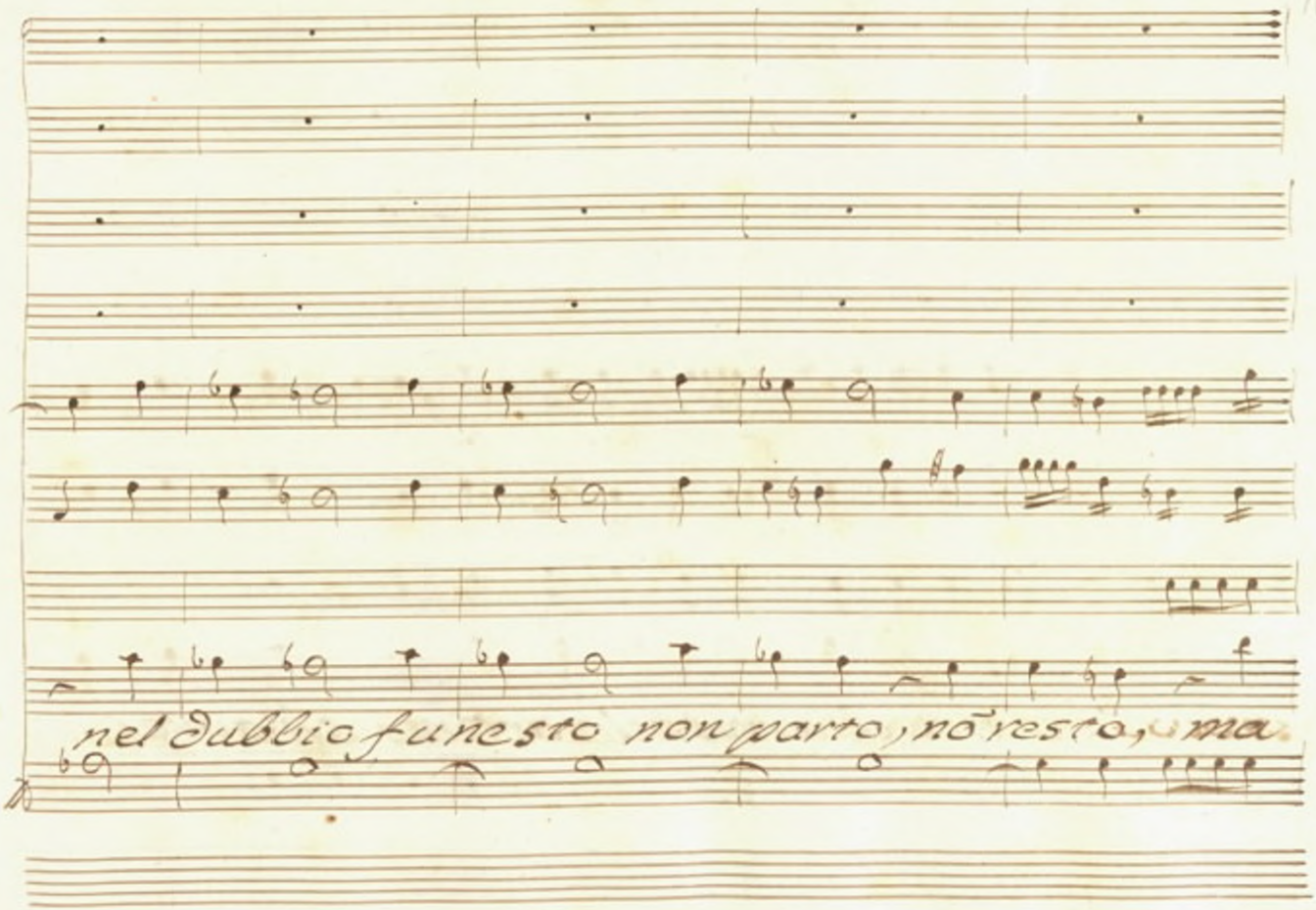

vele infido, crudele, mi sento chiamar-


mi sento chiamar — mi sento, mi sen-to chia-

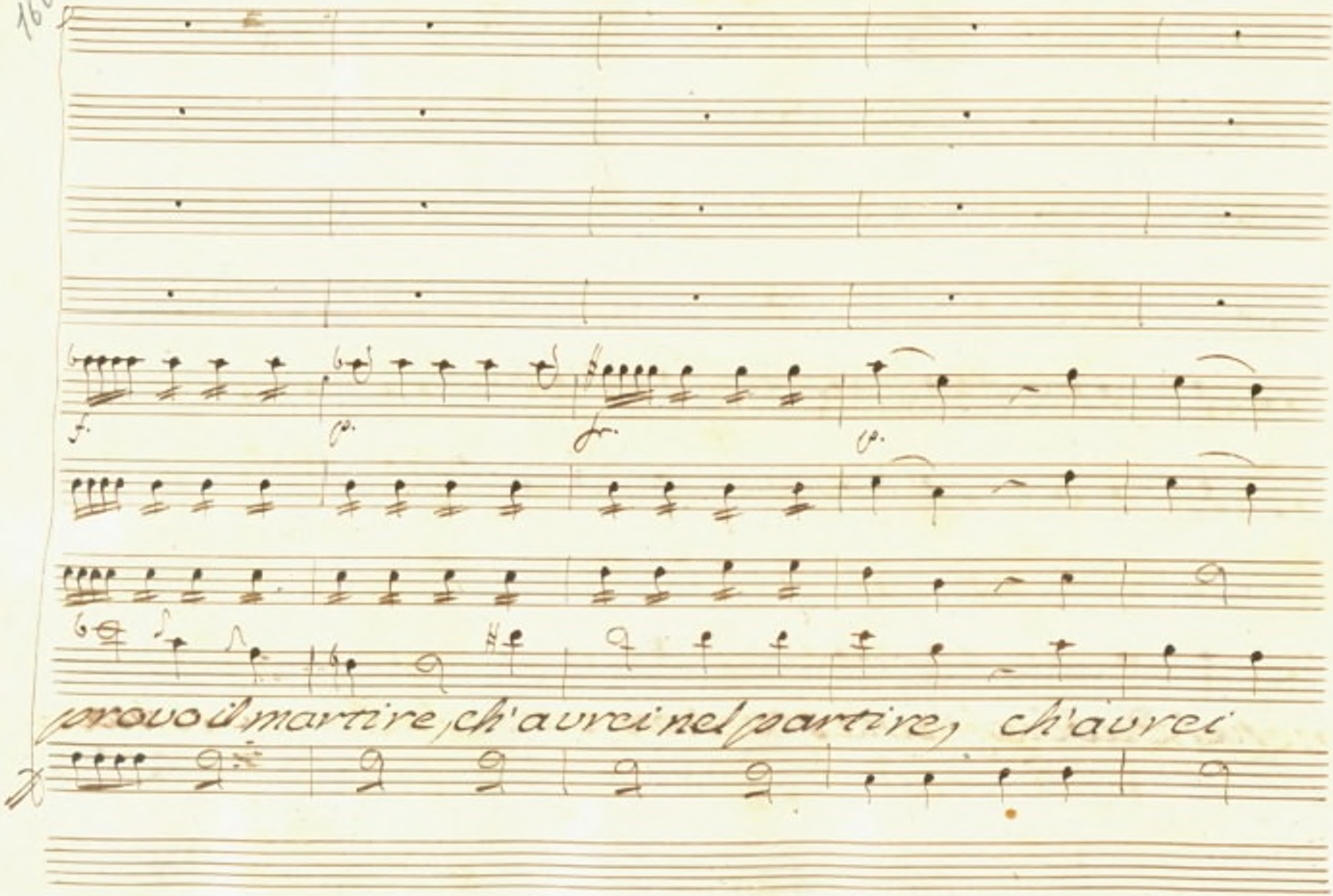

Con Vio:
mar; mi sento mi sen-to chiamar:
mi sen-to chia=

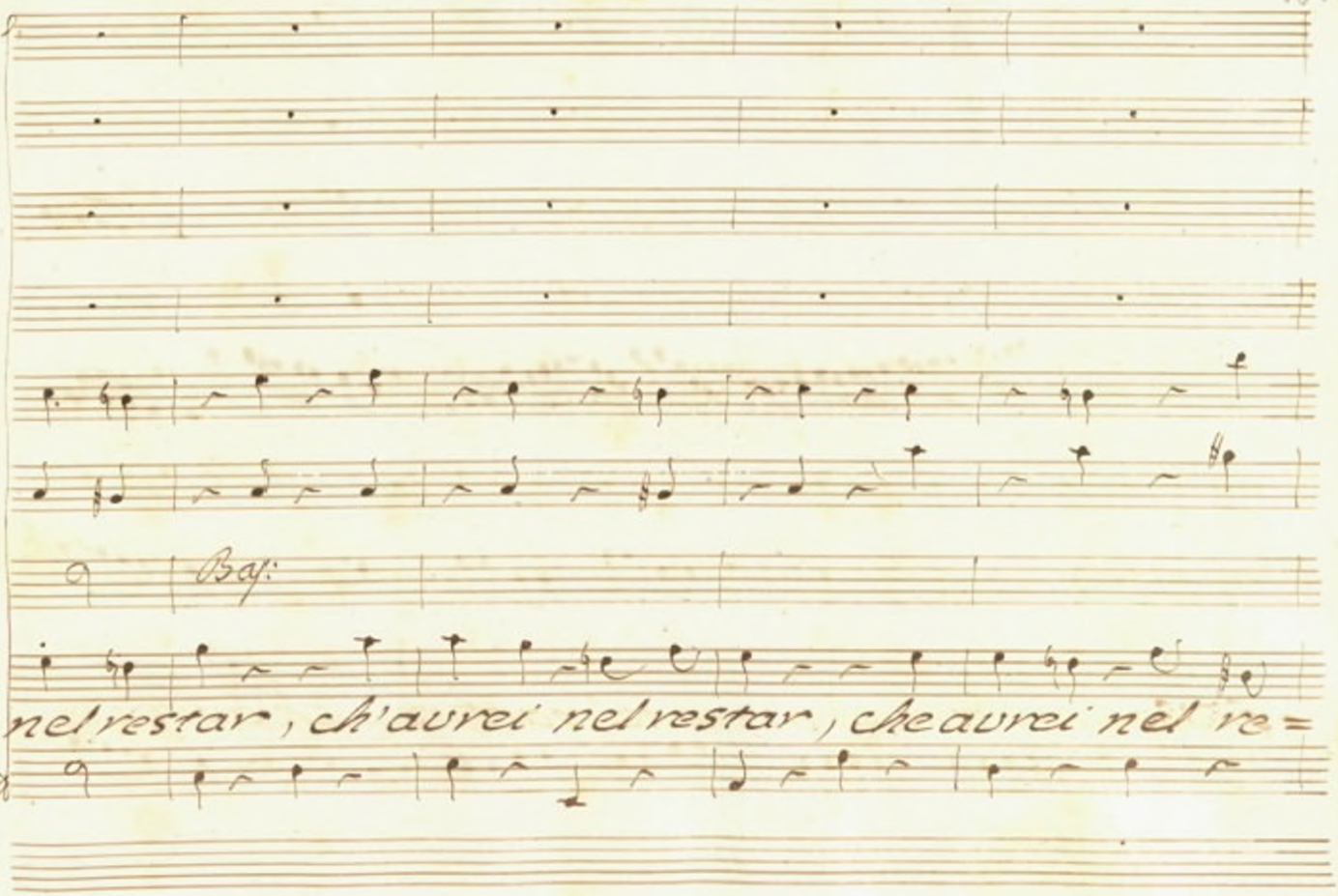

Con Vio:
mar:

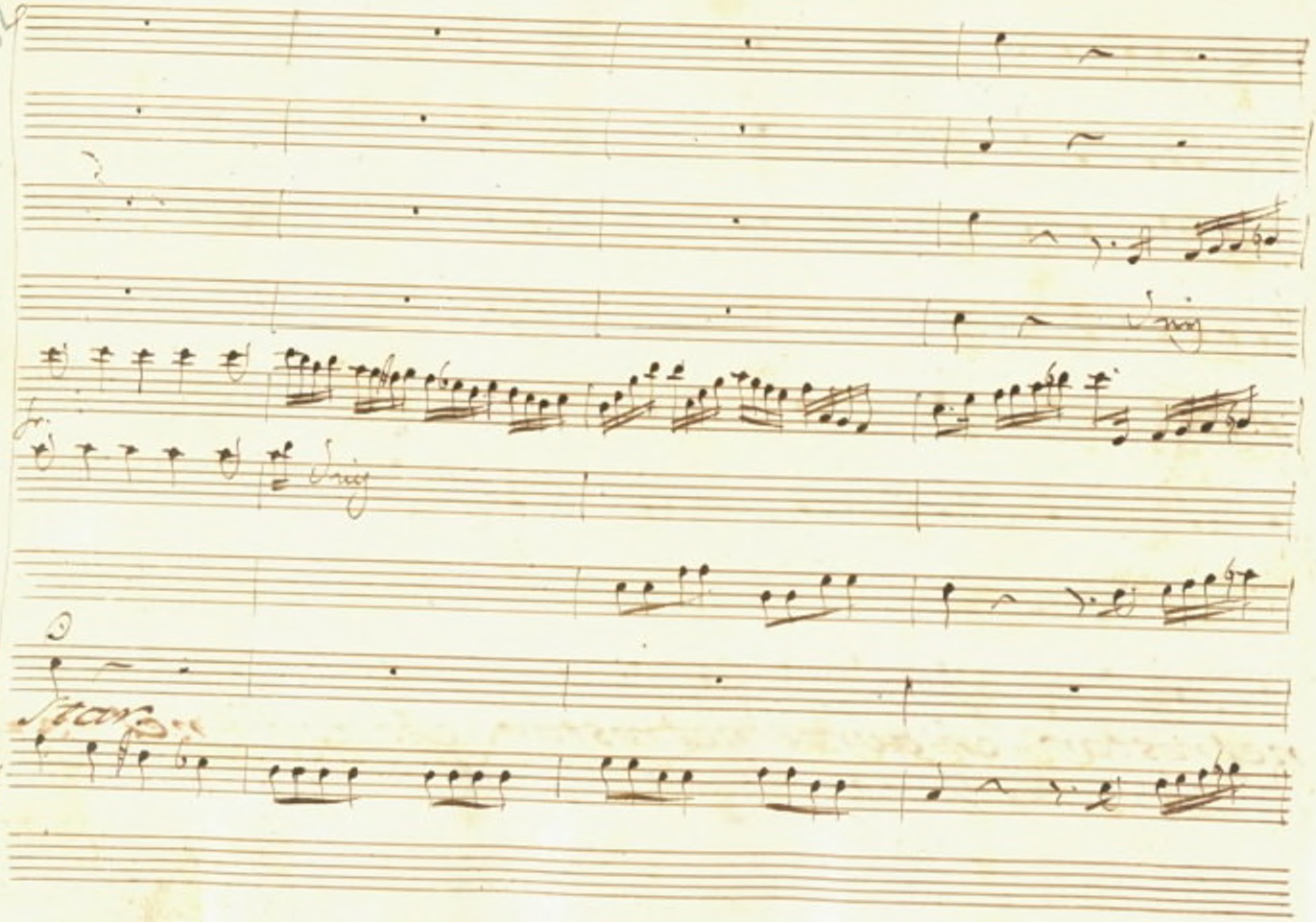

E intanto confuso nel dubbio funesto


nel dubbio funesto non parto, nõ resto, ma

160




Bas:
nel restar, ch'aurei nel restar, che aurei nel re=


Stacc.

154

Se resta &

Fine dell'atto 1mo

162 ✓

42638