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Res. V. S. 1278  
James



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SONGS

IN THE NEW

OPERA,

Call'd

**HYDASPES,**

as they are Perform'd  
at the Queens Theatre. Hay Market  
for Mancini.

Sold by I. Walsh Musick Instrument maker in Or-  
-dinary to her Majesty. ——— at the Harp and Ho-boy.  
in Catherine Street near Sommerset House in the Strand  
and J. Ware Musick Instrument maker at y<sup>e</sup> Golden Viol and Flute in  
Cornhill near y<sup>e</sup> Royal Exchange.



A Table of the SONGS in the  
OPERA of HYDASPES

---

First	Vi farò pugnando	5
ACT	I Timore	7
	Lasciar d'amor	8
	La gelosia di regno	10
	Lusinga del mio Cor	12
	Così mi Piace	14
	Casa Si che ognor	15
	In due Core	16
	Penso che non hò Core	17
	E' folle chi pretende	18
	Farò che si penta	20
	Con volto Sereno	22
	E vano ogni pensiero	24
Second	Selve Ombrose	26
ACT	Vieni o Sonno	27
	Voi bagnate	28
	Bianca man	30
	Per punire	32
	Amischiar	33
	Non e Così	34
	Fammi provar	36
	In felice e Priggiomera	37
	{ Voglio morir	38
	{ O dolce uscir	38
	Empia Stelle	40
	Se credi ch'io	42
	Molto penasti o	44
	Torna la Speme	46
Third	{ Ti lascio Idolo	48
ACT	{ Vado amorir	48
	Mostro crudel che fai	49
	All Ombre allecatene	51
	Jo Sento al Cor	53
	Mora chi m'altraggio	55
	Vive Sperando	57
	All fiero mio tormento	59
	Mostri dell'E'rebo	60
	Ritorna già nel viso	62
	Haurà il porto	64
	Godrò se non m'inganno	66
	{ Il valor delle tue	70
	{ La Costanza	70
	Chorus	72

Note there are Reprinted the Opera's of

Camilla	Loves Triumph
Thomyris	Temple of Love
Pyrrhus	Arsinoe
Clotilda	& Rosamond
Almahide	

and may be had where this is Sold



Tromp.

Musical score for Trompe, consisting of four staves. The notation includes various note values and rests, typical of a woodwind part in a symphony.

THE  
Symphony  
or  
OVERTURE  
IN  
HYDASPEE

Musical score for strings, consisting of ten staves. The notation includes various note values and rests, typical of a string part in a symphony.

**THE**  
**Symphony**  
*or*  
**OVERTURE**  
*in*  
**HYDASPES**

Tromba

Presto

This page contains a musical score for a Trombone (Tromba) part, with a tempo marking of Presto. The score is written on five staves. The first staff is the Trombone part, starting with a treble clef and a key signature of one sharp (F#). The second staff is a woodwind part, also in treble clef and one sharp. The third staff is a woodwind part in treble clef. The fourth and fifth staves are string parts in bass clef. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The paper shows signs of age, including some staining and wear.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '2' at the top center. It contains approximately 18 staves of music. The notation is dense and includes various symbols such as notes, rests, and accidentals. There are several instances of the word 'una' written below the staves, likely indicating 'una corda' for a piano. The paper shows signs of wear, including a small dark stain on the right side and some fading of the ink. The handwriting is in black ink, and the overall appearance is that of an old manuscript.

The first system of musical notation consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a single system with various note values and rests. There are some handwritten annotations below the bottom two staves, including the number '5' and a plus sign.

The second system of musical notation consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a single system with various note values and rests. There are some handwritten annotations below the bottom two staves, including the number '5' and a plus sign.

The third system of musical notation consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a single system with various note values and rests. There are some handwritten annotations below the bottom two staves, including the number '5' and a plus sign.

The fourth system of musical notation consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a single system with various note values and rests. The instruction *Largo e staccato* is written in the middle of the system. There are some handwritten annotations below the bottom two staves, including the number '5' and a plus sign.

Allegro

4

This page of a handwritten musical score is titled "Allegro" and is numbered "4". It contains 15 staves of music, likely for a multi-instrument ensemble. The notation includes various note values, rests, and dynamic markings such as *sfz* (sforzando) and *rit.* (ritardando). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The staves are arranged vertically, and the notation is dense, with many notes and rests. The paper shows signs of age, with some staining and wear.

Idaspe. Sung by Sig<sup>r</sup> Nicolini in <sup>5</sup> Opera of Hydaspes.

*Allegro*

*Vi farà pugnando Strada*

*Vi farà pugnando Strada questo petto audace e for...*

*...te*

*Vi farà pugnando Strada questo petto audace e*

*for... ble questo petto audace e forte*

*audace e for... te*

6

*Hò già in seno un core auezzo al disprezzo della*

*morte al disprez*

*zo della morte*

*hò già in seno un core auezzo al disprez*

*al disprezzo della morte*

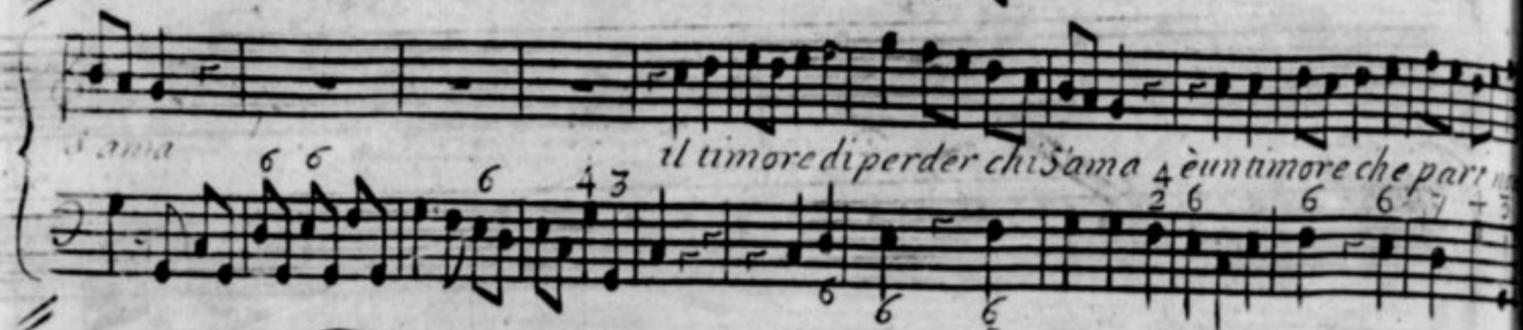
*Da Capo.*

Dario. Sung by Sig<sup>r</sup> Valentini in y Opera of Hydaspes

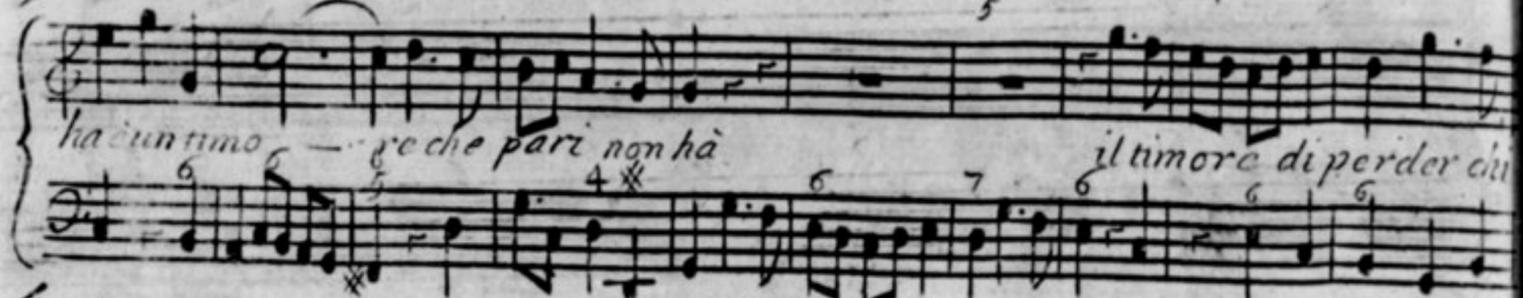
*moderato*  
Il timore di perder chi



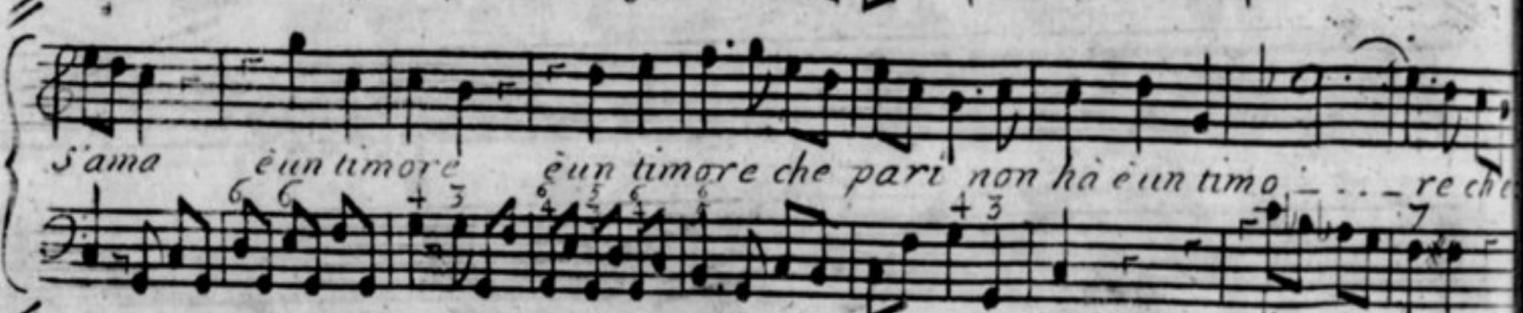
*S'ama*  
il timore di perder chi S'ama è un timore che pari



ha è un timo re che pari non ha il timore di perder chi



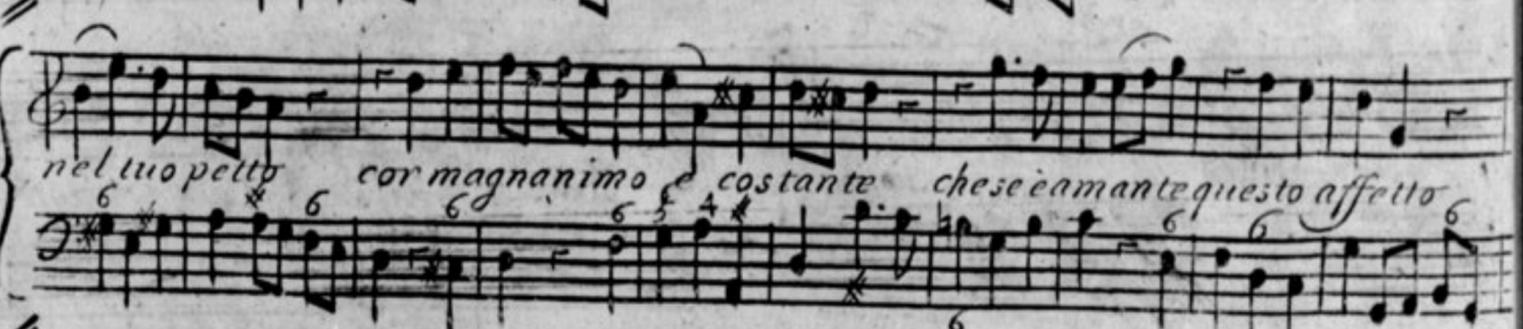
*S'ama* è un timore è un timore che pari non ha è un timo re che



pari non ha *Porta pure*



nel tuo petto cor magnanimo e costante che se è amante questo affetto



Sopra lui trion fera



trion fera trion fera. Da Capo.



Idafpe. Sung by Sig<sup>r</sup> Nicolini in y<sup>e</sup> Opera of Hydaspes.

Arpeggio

Las:

ciar d'amarchi la ma lazar d'amor chi lamant

può senz'empietà non può senz'empietà quest'alma amante

non può senz'empietà quest'alma aman

Handwritten musical score for voice and piano. The score is written on ten systems, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo markings are *adagio* and *allegro*. The lyrics are in Italian and include: "te", "quest'alma quest'alma ama", "Saria troppo rigor", "ria troppo rigor Se mi mostrassi a un Cor che Idea della belta che fidea della belta cru", and "do e in costante Se mi mostrassi a un Cor che Idea della belta crudo e incostante." The score includes various musical notations such as notes, rests, slurs, and ornaments. There are also some markings like "6 4 3" and "6 4 \*". The page ends with "4 \* DC".



Dario. Sung by Sig<sup>r</sup> Valentini in <sup>10</sup> Opera of Hydaspes.

*Allegro*

*La gelosia di regno guerra mi moue al Cor*

*la gelosia di regno*

*guerra mi moue al cor guer ra la gelosia di*

*regno guerra mi moue al cor guer*

ra guerra mi moue al cor guerra guerra mi moue al cor

Mà de sto poi lo Sdegno se ua Sgridando all armi solo per tormen

tar mi pace risponde Amor se ua Sgridando all armi solo per tormentarmi pa-

ce pace risponde Amor pace pace risponde Amor pace risponde Amor.

DC



6 5 4 # # 4 2 6 6 6 6 # 6 6

Espero forse un di goder chi mi ferise tanto chiede

= more e la costanza

6 4 # 6 6 4 2 6 4 #

spero forse un di goder chi mi ferise tanto chiede a:

= more e la costanza e la costanza

Da Capo.

14  
Idaspe. Sung by Sig<sup>r</sup> Nicolini in *l'* Opera of Hydaspes

12  
8  
Andante. *Così mi piace ch'all ombra ancora*

12  
8

del morto Idaspe del morto Idaspe

6 tu Serbi fe tu Ser 6 bi Serbi fe

6 4 3 *così mi piace ch'all ombra ancora ch'all ombra ancora del morto*

6 4 3 *Idaspe tu Ser - bi Serbi fe ch'all ombra ancora del morto*

4 3 *Idaspe tu Serbi fe tu Serbi Serbi fe*

6 6 6 6 6 6 *Vivi costante*

6 6 6 6 6 6 *conserua amante la dolce fiam*

6 6 6 6 6 6 *ma la dolce fiamma ch'amor ti die*

6 6 6 6 6 6 *vivi costante conserua amante la dolce fiamma la dolce fiamma ch'amor ti die*

6 6 6 6 6 6 *conserua amante la dolce fiamma la dolce fiamma che amor che amor ti die*

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6



Berenice. Sung by Sig<sup>ra</sup> Margareta in <sup>25</sup> Opera of Hydaspe

*Viuace*

*Cara si ch'ogn'or Sara del mio ben la rimembranza la rimembranza cara si ch'*

*or Sara del mio ben la rimembran* --- *za la rimembranza del mio ben*

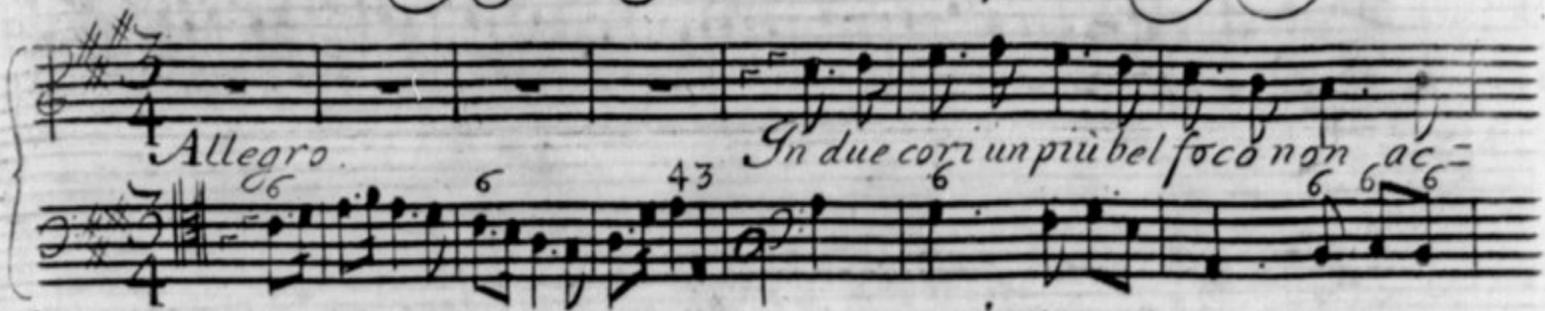
*rimembran* --- *za la rimembranza*

*Nel mio cor costante e fidouie il foco di Cupido ben*

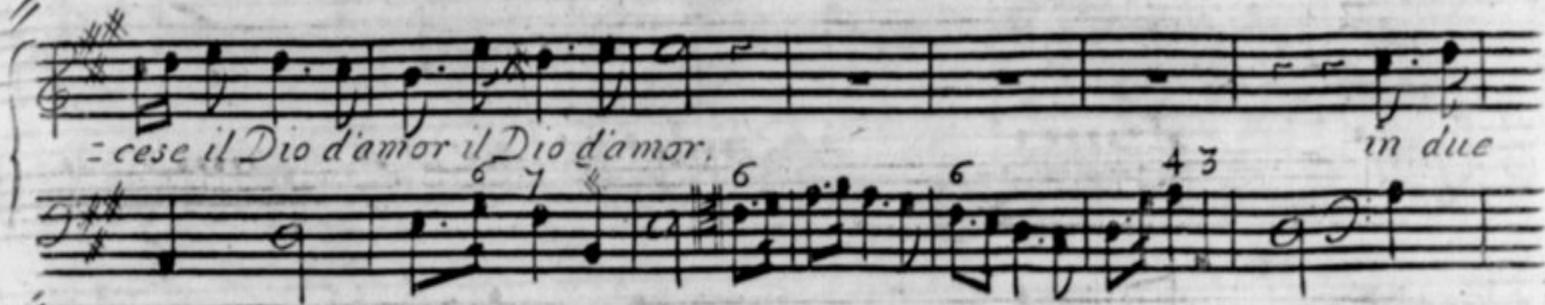
*morta ben che è morta la speranza uiue il foco di Cupido ben che è morta la speranza.*

16  
Artaserse. Sung by Sig.<sup>r</sup> Calsani in <sup>e</sup> Opera of Hydaspes

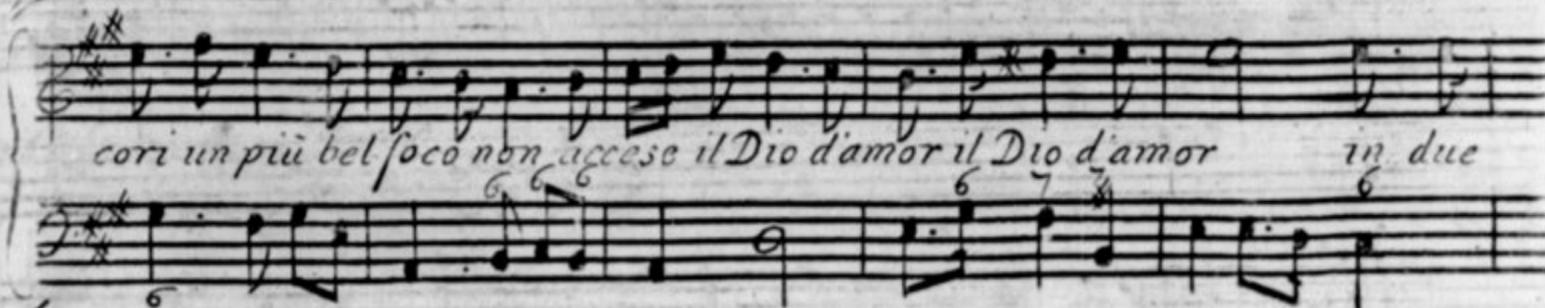
*Allegro*  
In due cori un più bel foco non ac-



=cese il Dio d'amor il Dio d'amor. in due



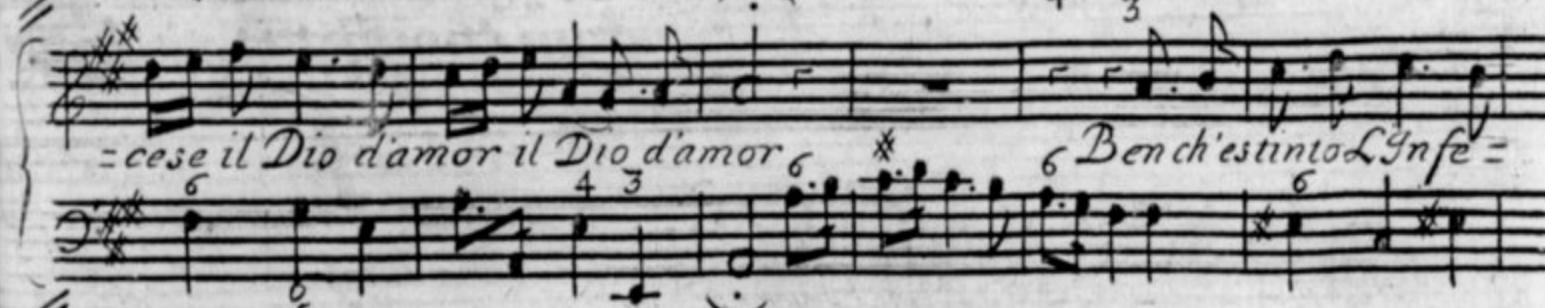
cori un più bel foco non accese il Dio d'amor il Dio d'amor in due



cori un più bel foco non accese il Dio d'amor il Dio d'amor non ac-



=cese il Dio d'amor il Dio d'amor. Bench' estinto L'Infe-



=lice Sino à morte Berenice Serbe-



=ra uiuo L'ardor uiuo L'ardor Sino à morte Berenice Serbe-



=ra uiuo L'ardor uiuo L'ardor. Da Capo.







18  
Berenice. Sung by Sig<sup>ra</sup> Margareta in y<sup>e</sup> Opera of Hy pes

*Allegro*      *pia: for:*

*E folle chi pretende per forza Amor da mor*

*pia: for*

*è folle chi pre:*

*tende per forza Amor da me per forza Amor Amor da me è folle è folle*

*tende per forza Amor da me per forza Amor Amor da me è folle è folle*

The musical score consists of eight systems, each with a vocal line and a lute accompaniment line. The vocal lines contain lyrics in Italian. The lute accompaniment includes various fingerings (e.g., 6, 5, 6, 4, 6) and dynamic markings. The tempo is marked 'Allegro'. The score is written in a historical style with a treble clef and a common time signature.

*è folle chi pretende per forza Amor da me è folle chi pretende per*

*forza Amor da me*

*Per genio Solo accende Amore i cori amanti*

*è uani Sono i pianti Amor, doue non è è uani Sono i*

*pianti Sono i pianti Amor doue non è Amor doue non è Da Capo.*

Mandane. Sung by Sig.<sup>ra</sup> Isabella in <sup>20</sup> Opera of Hydaspes.

*Allegro.*

*Farò che si penta d'auerti adorato.*

*Farò che si penta d'auerti ado*

*rato questo ingannato mi sero cor* *questo inganna*

*to mi sero cor*

*farò che si penta d'auerti adorato*

*quest'inganna*

The image shows a page of handwritten musical notation. It consists of ten systems of staves. Each system typically has a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a common time signature (C) and is marked 'Allegro'. The lyrics are in Italian and are written below the vocal lines. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The paper shows signs of age, including some staining and wear.

Handwritten musical score for voice and piano. The score is written on ten systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Italian and include: "to mi sero Cor quest'inganna", "Faro che si cangi crudele spietato", "faro che si cangi crudele spietato L'amor in Odio L'odio in A", "mor crudele spietato faro che si cangi L'amor in Odio", and "L'odio in Amor L'amor in Odio L'odio in Amor. Da Capo." The piano part includes figured bass notation (numbers 1-7) and various musical symbols like asterisks and accidentals. The page number "21" is at the top center.

22.  
Dario. Sung by Sig<sup>r</sup> Valentini in <sup>e</sup> Opera of Hydaspes.

*Allegro.*

Con volto Sereno già torna nel seno La cara Speranza La cara Speranza

con volto Sereno già torna nel seno La cara Speranza La

cara Speranza già torna nel seno La ca - - - - - ra Speranza

La ca - - - - - ra Speranza

The musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/8 time signature. It consists of several systems of staves, each containing a vocal line and a piano accompaniment line. The tempo is marked 'Allegro.' The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, and ornaments. There are also some performance markings like '1 1 1' and '2' above certain notes.

Handwritten musical score for a piece with vocal lines and piano accompaniment. The score is written on ten systems of staves. The first system shows the beginning of the piece with a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line begins with a melodic phrase. The second system continues the piano accompaniment and includes the first vocal line with the lyrics "e Sento che Amore nel timido core già cresce è Sauan...". The third system continues the piano part and includes the second vocal line with the lyrics "...za già cresce è Sauanza". The fourth system continues the piano part and includes the third vocal line with the lyrics "Sento che Amore nel timido core già cre...". The fifth system continues the piano part and includes the fourth vocal line with the lyrics "...sce già cresce è Sauanza". The sixth system continues the piano part and includes the fifth vocal line with the lyrics "Da Capo". The score concludes with several empty staves at the bottom.

Idaspe. Sung by Sig<sup>r</sup> Nicolini in y Opera of Hydaspes.

*Largo.*

*È vano è vano ogni pensiero di togliere dal sen L'imgo del mio ben che tan-*

*-to bramo che tanto bramo*

*è vano ogni pe-*

*-siero di togliere dal sen L'imgo del mio ben che tanto bramo*

*di togliere dal sen L'imgo del mio ben che tanto bra*

*mo che tanto bra-mo che tanto*

bra ..... mo che tanto bra

mo

6 6 6 6 6 6 4 3

l'Alma con duolo fiero Spirar potro Languendo,

6 6 6 6 4 3

l'Alma con duolo fiero Spirar potro Languendo,

languendo epur dirò morendo Io amo Io amo e pur dirò morendo Io

a ..... mo Io amo io amo.

DC



Berenice. Sung by Sig.<sup>ra</sup> Margaritta in <sup>26</sup> Opera of Hydaspes.

*Largo* *Selue Om-*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked 'Largo'. The vocal line begins with a rest, followed by the lyrics 'Selue Om-'. The piano accompaniment consists of a steady eighth-note pattern.

*-brose Io uò cercando qui trà uoi se possomai dar ri-*

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics '-brose Io uò cercando qui trà uoi se possomai dar ri-'. The piano accompaniment continues with eighth notes and includes some chordal textures.

*- po... so darriposo à le mie pene dar ripò-*

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics '- po... so darriposo à le mie pene dar ripò-'. The piano accompaniment continues with eighth notes and includes some chordal textures.

*so à le mie pe - ne :*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'so à le mie pe - ne :'. The piano accompaniment continues with eighth notes and includes some chordal textures.

For y  
Flute.

The flute part consists of three staves of music. The first staff is in treble clef with a 3/4 time signature and a key signature of one sharp. The second and third staves continue the melody. The flute part features a melodic line with some grace notes and rests.

27

Berenice. Sung by Sig.<sup>ra</sup> Margaritta in y Opera of Hydaspes

*Largo.*

*S.*  
Vieni o Sonno Vieni o Sonno è fa ch'io posi è fa ch'io posi mentre Sogno l'idol mio

fa e fa ch'io posi mentre Sogno l'idol mio l'idol mio

Sia cagion de miei riposi Sia cagion de miei

riposi per moment il cieco Dio Sia cagion de miei riposi per momen - - - il cieco Dio.

Da Capo al segno *S.*

Idaspe. Sung by Sig<sup>r</sup> Nic<sup>o</sup>lini in <sup>e</sup> Opera of Hydaspes.

*Vivace*

*Voi bagnate o fonti o fiumi*

*Voi bagnate o fonti o fiumi mormorando il seno a Flora*

*fiumi voi bagnate mormoran do il seno a Flora*

*o fonti o fiumi voi bagnate mormoran do il*

The score consists of seven systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part is heavily figured with numbers 1-7 and accidentals. The tempo is marked 'Vivace'. The key signature has one sharp (F#). The time signature is 12/8. The lyrics are in Italian and describe a scene with water sources and a woman named Flora.

*seno à Flora mormoran* -----

This system contains the first system of music. It features a vocal line on a treble clef staff and two piano accompaniment staves (treble and bass clefs). The piano part includes extensive figured bass notation with numbers 6, 7, and 8, and various accidentals. The lyrics "seno à Flora mormoran" are written below the vocal line, followed by a dashed line indicating a continuation.

*do il seno à Flora* \*

This system contains the second system of music. It features a vocal line on a treble clef staff and two piano accompaniment staves. The piano part includes figured bass notation with numbers 6, 7, and 8, and various accidentals. The lyrics "do il seno à Flora" are written below the vocal line, followed by an asterisk.

*Io di Stillo ancor dai lumi* 7 6 *Io di*

This system contains the third system of music. It features a vocal line on a treble clef staff and two piano accompaniment staves. The piano part includes figured bass notation with numbers 6, 7, and 8, and various accidentals. The lyrics "Io di Stillo ancor dai lumi" and "Io di" are written below the vocal line.

*stillo ancor dai lumi il mio cor che tanto adora il mio cor* 6 *che*

This system contains the fourth system of music. It features a vocal line on a treble clef staff and two piano accompaniment staves. The piano part includes figured bass notation with numbers 6, 7, and 8, and various accidentals. The lyrics "stillo ancor dai lumi il mio cor che tanto adora il mio cor" and "che" are written below the vocal line.

*tanto a dora* 6 *ado* ----- *ra che tanto adora*

This system contains the fifth system of music. It features a vocal line on a treble clef staff and two piano accompaniment staves. The piano part includes figured bass notation with numbers 6, 7, and 8, and various accidentals. The lyrics "tanto a dora", "ado", and "ra che tanto adora" are written below the vocal line. The system concludes with the instruction "D.C." (Da Capo) on the right side of the vocal and piano staves.

Idalpe. Sung by Sig.<sup>r</sup> Nicolini in *l'* Opera of Hydaspes.

*Andante*

*Bianca mantù sei di neve.*

*Bianca mantù sei di neve ma riceve alimenti sol di foco il mio cor che uive in*

*te* *Bianca mantù sei di neve*

*ma riceve alimenti sol di foco il mio cor che uive in te ma riceve ali*

*menti sol di foco il mio cor che uive in te.*

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part includes several sixteenth-note passages and chordal textures. The lyrics are in Italian and describe a character named Bianca who lives in a snowy mountain but is fed by fire. The tempo is marked 'Andante'.

Handwritten musical score for guitar and voice. The score is written on 14 systems of music. Each system consists of a vocal line and a guitar line. The lyrics are written in Italian and are repeated across the systems. The guitar line includes tablature with numbers 3, 4, 5, 6, and 7. The page number 31 is written at the top center.

*Io ti Stringo ma non fingo d'adorarti Sol per gioco*

*caro pegno di mia fe' Io ti Stringo ma non fingo d'ado =*

*=rarti Sol per gioco caro pe - gno caro pegno di mia fe'.*

*Io ti Stringo ma non fingo d'adorarti Sol per gioco caro pe - -*

*Da Capo.*

*gno caro pegno di mia fe'*

Idaspe. Sung by Sig<sup>r</sup> Nicolini in <sup>32</sup> Opera of Hydaspes.

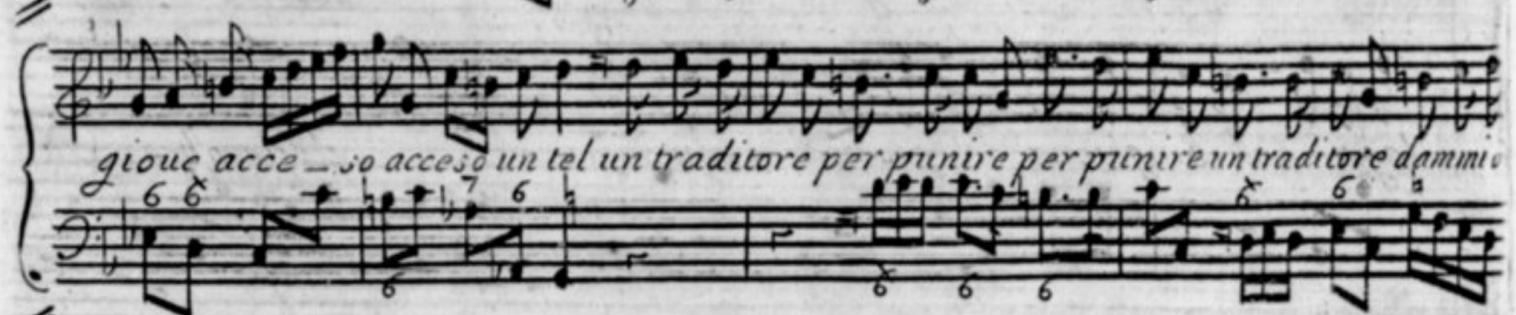
*Allegro*  
Per punire un traditore un tradi- to- re



Per punire un traditore un traditore dammi o



gioue acce- so acceso un tel un traditore per punire per punire un traditore dammi o



gioue acce- so acceso un tel dammi o gioue acce- so acceso un tel:



Vuò Suenare un Empio core



Vuò Suenare un Empio core uuò Sbranare uuò Sbranare un infedel un Empio



core un infedel uuò Sbranare un infedel un infedel un Empio



core un infedel uuò Sbranare un infedel. Da Capo.



Berenice. Sung by Sig.<sup>ra</sup> Marg<sup>a</sup>retta in y Opera of Hydaspes.

*Largo*

*A mischiar uado le*

*lagrime cò i Singhiozzi del mio bene cò i Singhioz - - - - - zi del mio bene*

*à mischiar uado le lagrime cò i Singhioz - - - - - zi del mio be*

*ne cò i Singhioz - - - - - zi del mio bene*

*Che gli*

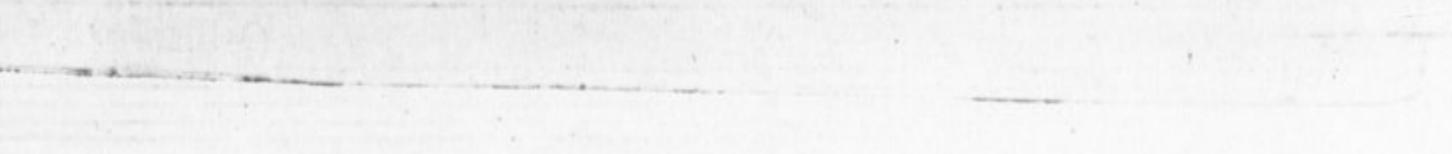
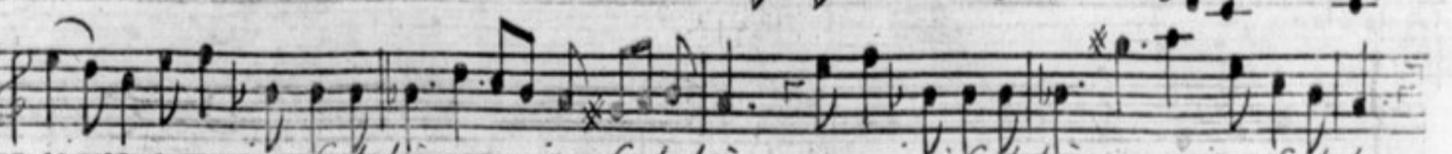
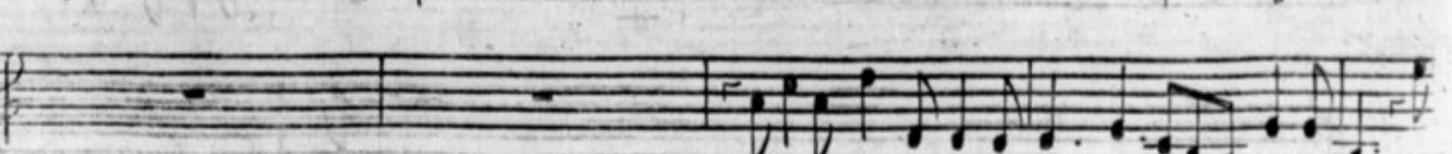
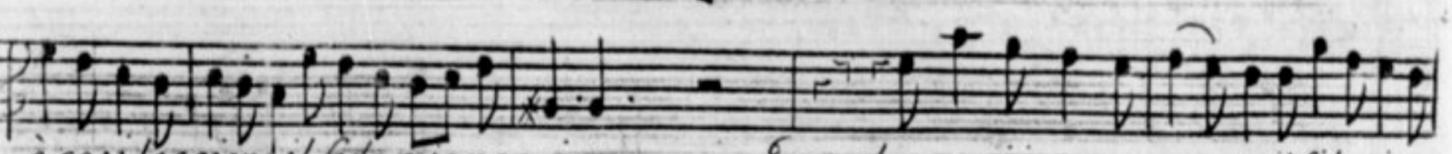
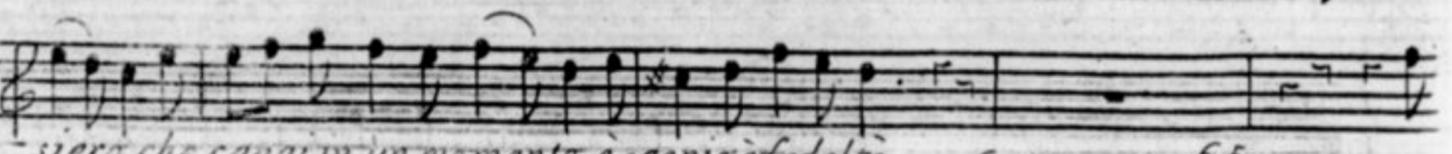
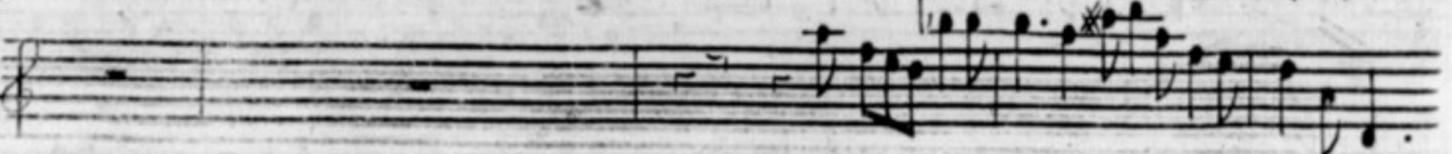
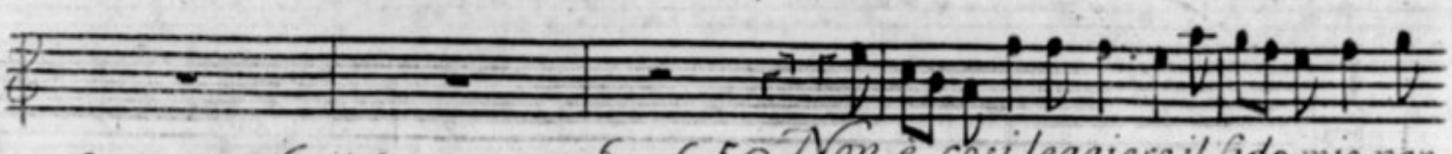
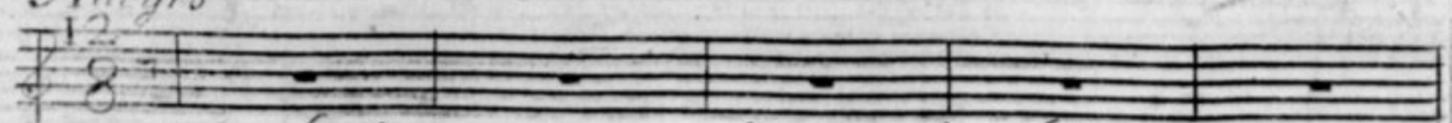
*parte di contento con tormento unir tormento far comuni le sue pene, con tormento unir tormento far comuni le sue pene.*

DC



Mandan. Sung by Sig<sup>ra</sup>. Isabella in y Opera of Hydaspes.

Allegro





Dario. Sung by Sig<sup>r</sup> Valentin<sup>i</sup> in *l'* Opera of Hydaspes.

*Vivace.*

Fammi provar nel dolce di quel viso a morla cara pace che sani il mio martir, fammi provar nel

dolce di quel viso a morla cara pace pace cara che sani il mio mar- tir che sani il

mio martir la cara pace che sani il mio martir

Vago vago volto disdea noso nube e sol del

mio riposo notte e sol del mio gioir vago volto disdegnoso nube e sol del mio riposo notte

Sol del mio gioir, del mio gioir, nube e sol del mio riposo notte e sol notte e sol del mio gioir

Idaspe . Sung by Sig<sup>r</sup> Nicolini in y<sup>e</sup> Opera of Hydaspes

*Largo*

*In felice prigioniero*

*- lice prigioniero poco spero e ristretto fra ritorte Solo morte Solo morte chiede il*

*cor Infe - lice prigioniero poco Spero e ristretto fra ri -*

*- torte Solo morte Solo morte chiede il cor : Dicon*

*l'ombre e questor ro - ri mori mori e risponde il cor languendo morte at*

*stendo o dio d'amor e risponde il cor languendo morte attendo morte at*

*- tendo o dio d'amor . Da Capo .*

Idaspe & Berenice Sung by Sig<sup>ro</sup> Nicolini & Sig<sup>ta</sup> Margareta

*Allegro*

Bere:

*Voglio morir fe-*

Idas:

The first system of music features a vocal line for Berenice and a bass line with figured bass notation. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The bass line is in a lower register with a bass clef and contains numerical figures such as 6, 2, 6, 2, 6, #4, #2, #6, 6, 6, 6, 4, #5, 6, 5.

*-rita*

*Voglio morir fe-*

*O dolce uscir di uita*

The second system continues the musical piece. It includes a vocal line with the text "O dolce uscir di uita" and a bass line with figured bass notation. The figures include 43, 6, 5, 3, 4, 3, 6, #6, #4, #2, #6, 6, 6, 6, 4, #6, 6, 5.

*-rita*

*per chi fedel mi fu per chi fedel mi fu*

*o dolce uscir di uita per chi fedel mi fu per chi fedel mi fu*

The third system features a vocal line with the text "per chi fedel mi fu per chi fedel mi fu" and a bass line with figured bass notation. The figures include 4, 3, 6, 5, 4, 3, #6, #6, #4, #6, 6, 6, 6, 4, #6.

*voglio morir ferita*

*per chi fedel mi fu per chi fedel mi*

*o dolce uscir di uita per chi fedel mi*

The fourth system concludes the page with a vocal line containing "voglio morir ferita" and "per chi fedel mi fu per chi fedel mi" and a bass line with figured bass notation. The figures include 6, 7, 6, 7, 6, 6, 4, #6.

fu per che fedel mi fu:  
fu per che fedel mi fu:

*Largo*  
Si lascio l dolo mio addio ad:  
Addio mio bene addio addio mio bene ad

dio non posso dir di piu non posso dir di piu ad =  
dio non posso dir di piu non posso dir di piu addio mio bene ad =

= dio non posso dir di piu non pos - so dir di piu . Da Capo.  
= dio non posso non posso dir di piu .

Mandane. Sung by Sig<sup>ra</sup> Isabellain <sup>4<sup>o</sup></sup> Opera of Hydaspes

*Allegro*

The musical score consists of several systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The score includes the following lyrics and musical markings:

- Lyrics: *Empia Stella nemica e rubella* (repeated in two locations)
- Lyrics: *Stella nemica e rubella mi fa guerra con aspro rigor* (repeated in two locations)
- Lyrics: *mi fa quer*
- Lyrics: *ra mi fa guerra con aspro rigor*

The score features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. Performance instructions like *con aspro rigor* are present. The score concludes with a double bar line and a final cadence.

mi fa guer

ra mi fa guerra con aspro rigor

Mà in battaglia farò che preuaglia

taglia farò che preuaglia la costanza del fido mio cor la costan

za la costanza del fido mio cor la costan



Mandane. Sung by Sig<sup>ra</sup> Isabella in y<sup>e</sup> Opera of Hydaspes

Allegro

The musical score consists of several systems of staves. The top system shows the vocal line and the basso continuo line with figured bass notation. The lyrics are written below the vocal line. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'Se credi ch'io non tami m'offendi Si m'offendi col dubitar di me col du-bitar di me'. The score includes various musical notations such as notes, rests, and ornaments.

Se credi ch'io non tami m'offendi Si m'offendi col

dubitar di me col du-bitar di me

Se credi ch'io non tami m'offendi Si m'offendi

m'offendi col du-bitardi me col dubitar di me m'of

Handwritten musical notation for the first system, featuring a treble staff and a bass staff. The lyrics are: *-fendi m'offen disim'offendi col dubitar di me:*

Handwritten musical notation for the second system, featuring a treble staff and a bass staff. The lyrics are: *Se fida poi mi brami at-*

Handwritten musical notation for the third system, featuring a treble staff and a bass staff. The lyrics are: *-tendi caro attendi a non mancar di fe attendi Se*

Handwritten musical notation for the fourth system, featuring a treble staff and a bass staff. The lyrics are: *fida poi mi brami attendi attendi caro attendi a non mancar di*

Handwritten musical notation for the fifth system, featuring a treble staff and a bass staff. The lyrics are: *fe atten - - - di a non mancar di fe. DC.*

Dario. Sung by Sig.<sup>r</sup> Valentini in *l'*Opera of Hydaipes.

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a series of eighth notes and quarter notes, followed by a triplet of eighth notes.

*Allegro*

Musical staff with bass clef, key signature of one sharp (F#), and common time signature (C). The bass line features a sequence of notes with fingerings indicated by numbers 6, 7, 6, 6, 5, 6, 6, 5, 6, 6.

*piano*

*forte*

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody continues with a mix of eighth and quarter notes.

Musical staff with bass clef, key signature of one sharp (F#), and common time signature (C). The bass line includes notes with fingerings 6, 6, 4, 5, 3, 6, 6, 6, 5, 6, 6.

*Molto penastiò core* *molto go*

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody features a series of quarter notes.

Musical staff with bass clef, key signature of one sharp (F#), and common time signature (C). The bass line includes notes with fingerings 6, 6, 6, 4, 6, 6, 6, 6, 6, 6.

*-der goder dourai* ..... *non Sospirar non Sospirar mai piu*

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody includes a triplet of eighth notes.

Musical staff with bass clef, key signature of one sharp (F#), and common time signature (C). The bass line includes notes with fingerings 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

*molto penasti penastiò*

*molto go*

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody includes two triplet markings over eighth notes.

Musical staff with bass clef, key signature of one sharp (F#), and common time signature (C). The bass line includes notes with fingerings 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

*-der goder dourai non Sospirar* - 6 - 6 - ... - *non Sospirar mai piu non*

6  
4 5

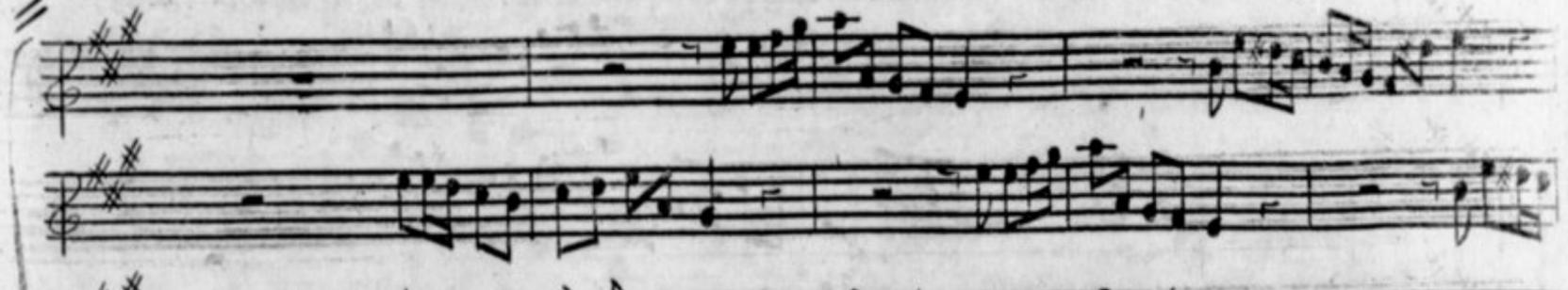


Berenice. Sing by Sig<sup>ra</sup> Margarettain <sup>+6</sup> Opera of Hydaspes

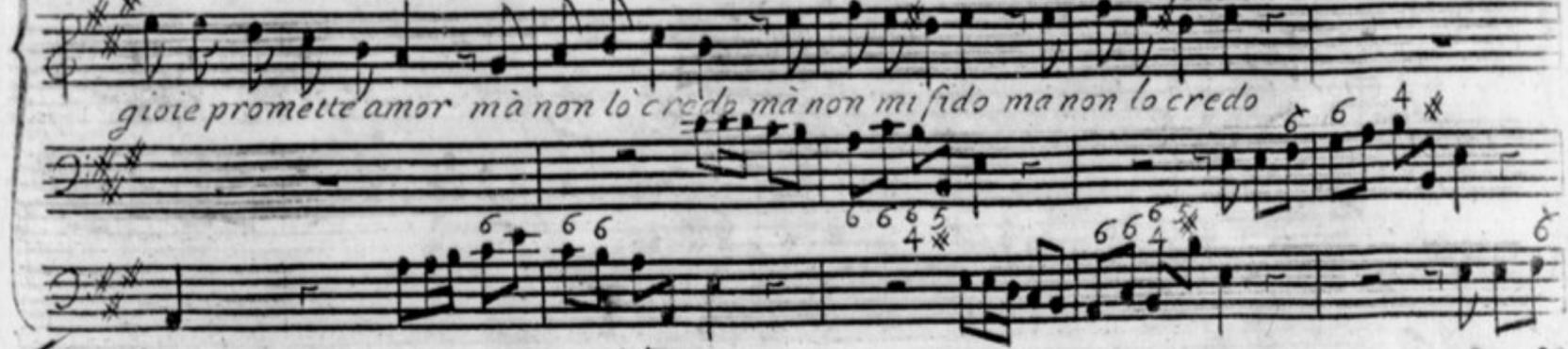
*Allegro*



*Torna la Speme in sen ma non mi fido*



*gioie promette amor ma non lo credo ma non mi fido ma non lo credo*



*torna la Speme in sen ma non mi fido gioie promette amor ma non lo credo*



*ma non mi fido ma non lo credo no no no ma non mi fido*

*ma non mi fido ma non lo credo no no no ma non lo credo* *Se bramo il caro*

*ben gode Cupido e penail fido cor se pace chiedo* *Se bramo il caro ben go*

*de Cupido e penail fido cor se pace chiedo e penail fido cor se pace chiedo*

Sung by Sig<sup>ra</sup> Margeretta and Sign<sup>r</sup> Nicolini in Hydaspes

Largo

Berenice. *Ti lascio Idolo mio, ti lascio*

Idas: *Vado a morir o cara, vado a morir o ca-ra,*



*I do-lo mio, ti las-... cio I do-lo mi-o, ti lascio I do-lo*

*o ca-ra, vado a morir o cara o ca*



*mio, Idaspe mia vi-ta,*

*-ra, Berenice mio ben, Berenice mio ben addio,*



*Idaspe ad-dio, ad-dio.*

*ad-dio, ad-dio.*



Idaspe <sup>49</sup> Sung by Sig<sup>r</sup> Nicolini in the opera of Hydaspes

*Allegro*

*Mostro crudel che fai,*

*Mostro crudel che fai, Vieni col tuo rigore, a lacerarmi il sen, Vieni col tuo ri-*

*-gore, a lacerarmi il sen, a lacerar .. mi il sen,*

The musical score consists of two systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The first system is marked 'Allegro'. The second system contains the lyrics: 'Mostro crudel che fai, Vieni col tuo rigore, a lacerarmi il sen, Vieni col tuo ri-gore, a lacerarmi il sen, a lacerar .. mi il sen,'. The score features various musical notations including notes, rests, and ornaments. There are also some performance markings such as '5', '6', and '7' written below the piano part.



Vieni, Vieni col tuo rigore, a lacerarmi il sen, a lacerar

mi il sen, a lacerarmi il

Largo

sen, ma non toccare il core, il cor che già ser-

-ba i, fedele al ca-ro ben, il cor che già ser-ba i, fedele al ca-ro ben, fede-le al ca-ro ben. Da Capo

Idalpe. Sung by Sign<sup>r</sup> Nicolini in the Opera of Hydaspes

Vivace

All' ombre alle catene il piè ri tornerà

all' ombre alle ca - tene il piè ri - torne - rà ma nò non cede -

- ra la mia costanza all' ombre alle - catene il pie ritorne -

- ra ma nò non cederà la mia costanza

no non cederà, no, no, ma non non cederà, la mia costanza,

# 5b 5b 5b 5b 6 6 6 6 # b 7 #

# 6b 6 6 6 # 6 # 5 # 5b 5b 5b 6 # 6 6 b 4#

Se dona del mio bene, il caro fido a mor, conforto al mio dolor, con-

6 6 6 # 6 6 # # 2

-for to al mio dolor, ch'ogn' altro a vanza, il caro e fido a -

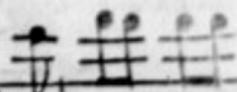
# 5 # 5b # 5b 5b

- mor, conforto al mio dolor, ch'ogn' altro a vanza.

5b 4 2 5 6 7 6 5

D.C.





Musical staff with notes and rests.

Musical staff with notes and rests.

*purè un non so' che, risto ... .. ra l'alma,*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*se questa è la spe -*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*-ranza, che fida in me s'auanza, sperar voglio merce con-tenti e cal -*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*- ma, sperar voglio merce, contentie cal - ma. Da Capo*

Musical staff with notes and rests.

Musical staff with notes and rests.

Dario Sung by Sign<sup>r</sup> Valentini in the Opera of Hydaspes <sup>55.</sup>

*Allegro*

*Mora mora chi m'oltraggio, mora chi m'oltraggio, - - - lo sdegno sgrida, lo*

*sdegno sgrida, mora, morachi m'oltraggio, - - - - - chi m'oltrag -*

*-gio - - - - - lo sdeg- - - no, lo sdegno sgrida, morà morà chi m'oltrag -*

The musical score consists of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The lyrics are written below the vocal line. The score features various musical notations including notes, rests, and ornaments. The lyrics are: 'Mora mora chi m'oltraggio, mora chi m'oltraggio, - - - lo sdegno sgrida, lo sdegno sgrida, mora, morachi m'oltraggio, - - - - - chi m'oltrag -gio - - - - - lo sdeg- - - no, lo sdegno sgrida, morà morà chi m'oltrag -'. There are some handwritten annotations and markings throughout the score, such as '6' and '5' under the bass line.

glio lo sdeg... no sgrida, e sento che dal

Core, risponde il mio rigore, che fiero m'inganno, chi fiero m'ingan

no, si che s'uccida, si che s'ucci da, chi fiero m'ingan

no, si che s'ucci da. DC.

Dario *Sung by Sig<sup>r</sup> Valentini in the opera of Hydaspes*

*Allegro*

*P.*

*Vive sperando, nel petto il co-re, ma non sa quando, doura gi-*

*oir, Vive sperando, nel petto il co-re, ma non sa*

*quando, doura gvoir, ma non sa quando, doura gvoir, Vive spe-*

*-rando, nel petto il core, ma non sa quando, doura gvoir, ma non sa*



quando, doura giov,

e pur s'auanza, nel sen l'ardo-re, per la cof-

- tanza, c'ho nel soffrir, e-pur s'auanza, nel sen l'ar-

- dore, per la costanza, c'ho nel soffrir, per la' costan - .. ..

- za, per la costanza, c'ho nel soffrir. Da Capo

59  
Idaspe Sung by Sign<sup>r</sup> Nicolini in the Opera of Hydaspes

Largo e staccato

All

fiero mio tor-mento, All fiero mio tor-mento, par che pianga il Ruscel, languisca il fio-

- re, All fiero mio tormen- .. .. to, par che pian- .. ..

ga il Ruscel, languisca il fiore, languisca il fio-re,

- me il vivo argento, col fior sentisse affan- .. ..

no, al mio dolore, col fior sentisse affan- .. .. no al mio dolo-re

DC

Idaspe . Sung by Sign<sup>r</sup> Nicolini in the Opera of Hydaspes

*Mostri dell Erebo, Furie ter-ri-bili,*

*di sdegno, arma-teui, in sen spira-te-mi,*

*in sen spira-te-mi; rabbia e Fu-ror, rabbia,*

*rabbia, in sen spi-ra-te-mi, rabbia e Fu-*

5 6 4 #

ror

Adagio

la speme la spem e' morta e morta e come

mihero viuer oh dio morir degg' io morir degg' in iniquo

perfido inganna - tor iniquo perfido iniquo perfido ingannator D C

Mandane Sung by Sig<sup>ra</sup>. Habella in the Opera of Hydaspes

*Allegro*

*Ritorna già nel*

*viso, il dolce scherzo il riso, piu lacrimar non so, no no piu lacrimar, non*

*so, ritorna già nel viso, il dolce scherzo il*

*ri - so, piu lacri - mar, - - - piu lacrimar non so, piu*





mor, *questa man che armato*

4# 2b 5 5 d 5 4 #

*uà, d'ur tiranno alle ra-pine, giusta meta hoggi dara, le tui*

43 4b 65 43 4# 6

*gioie hor son ui-cine, ai contenti, ai conten-ti del mio cor, ...*

98 6 7

*... ai con-tenti del mio cor- ...*

4 # 6

*... ai con-tenti del mio cor. Da Capo*

7 4#





Berenice *Sung by Sigræ Margeretta* in the opera of Hydaspes <sup>66</sup>

The musical score consists of several systems of staves. The top system shows the vocal line in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef with a 3/4 time signature. The score includes various musical notations such as notes, rests, and ornaments. Key markings include "Solo" and "Tutti" indicating changes in performance style. The score concludes with a final cadence and a key signature change to one sharp.

Godro se non m'inganna, la speme del mio Cor, la spe - me del mio Cor,

Go - dro, go - dro se non m' in

Solo

gan - .. - .. - .. - na, go - dro, la speme del mio Cor se non m' in

Detailed description: This is a page of handwritten musical notation, page 67. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "Godro se non m'inganna, la speme del mio Cor, la spe - me del mio Cor," followed by a section marked "Solo" with the lyrics "Go - dro, go - dro se non m' in". The piano part includes figured bass notation (e.g., 6, 7, 6, 6, 6, 6) and various musical symbols like asterisks and a sharp sign. The notation is in a historical style, likely from an 18th-century manuscript.

gan - .. .. .. no la speme del mio Cor,

Solo . P .

Tutti forte

godro se non m'ingan - na, la speme del mio Cor, la spe - me del mio Cor,

mà cruda sem'affanna, la sorte mia se - ve - ra, la speme dice

*spe - ra, spera, ma non lo credo ancor,*  
*la speme dice spera, spera, spera, ma non lo credo ancor,*  
*ma, ma, non, lo credo non, lo credo ancor. Da Capo*

Sung by Sig<sup>ra</sup> Isabella and Sign<sup>r</sup> Nicolini in Hidaspes

Allegro

Man:

Idas:

Il va -  
La cof - tan - za,  
- lor, delle tue braccia, *Refe all'al*  
del mio core, *Refe all'al* ... ..  
ma il bell sere - no, il valor delle tue  
ma il bell sere - no, la cof - tan - za del mio  
braccia, *refe all'al* ... ..  
co - re, *refe all'al* ... ..

43 43 43 4#

5 5 #

... .. -ma il bell se -

... .. -ma il bell se -

Adagio Allegro

- re - no, re se all al ma il bell se - re no,

re no, re se all al ma il bell se - re no, 4 # 4 3 4 3 4 3 4 3 4 # 4 #

Il dover ch' a te m' allaccia, scaccia il duol del petto a pieno, scaccia il duol del

e la gioia del mio core, scaccia il duol del petto a pieno, 6 6 6 5

petto a pie - .. - no, a pie - no, scaccia il duol del petto a pie - no.

scaccia il duol del petto a pie - no scaccia il duol del petto a pie - no, 6 6 5 7 6 5 4 #

72  
Chorus

Berenice  
Mandana

Idalpe  
Dario

*Aglaman ti genero - si,*

*Aglaman ti genero - si,*

*vola in torno amor benda - to, vola intorno amor bendato, e per*

*vola in torno amor benda - to, vola intorno amor bendato, e per*

*dare a noi ripo... - si, fa cangiar sembianza al fa... - to, fa can -*

*dare a noi ripo... - si, fa cangiar sembianza al fa... - to, fa can -*

*- giar sembianza al fa - to. Da Capo*

*- giar sembianza al fa - to. Da Capo*

Handwritten musical score on aged paper, featuring multiple staves of music and some faint text. The notation is dense and appears to be a historical manuscript. The text is mostly illegible due to fading and bleed-through from the reverse side of the page. Some faint words like "Cantata" and "Vocal" are visible.

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