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3 Songs - Don Mus.Ms. 1538

[S.l.], 1760 (1760c)

Lampugnani, Giovanni Battista: Didone abbandonata. Excerpts. Arr. E-Dur

[urn:nbn:de:bsz:31-107080](https://nbn-resolving.org/urn:nbn:de:bsz:31-107080)

II. Adagio

Caro 3mo.

Del Sig. Campuzonani.

2

Ca - ra Carver - so Ta - lo lungi mi - vuol - da te lu - ngi mi

vuol - da - ta Sen - ti pie - ta - ta - rest - ta plac - a - ti

o cara oh Di - o chi mai provo - di que - sta piu

fiera crudel - ta - - - - - piu fiera

crudel - ta piu fiera crudel - ta Sen - ti pie - ta - ta ca

ra Sen - ti o cara cara plac - a - ti ca - ro a

resta oh oh Di - o chi mai provo - di que - sta piu fie - ra

cu - del - ta - - - - - piu fiera crudel - ta piu fie - ra

cu - del - ta Sen - ti o cara oh Dio pie - ta chi mai provo - di que -

sta piu fie - ra crudel - ta - - - - - piu fiera

crudel - ta - - - - - piu fiera cu - del - ta.

Cap. Bresto.

Bresto

III

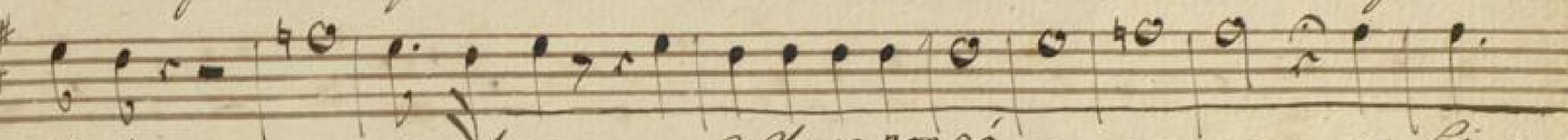
mas.

ce

Breſto



In così gran tor mento monco quest' alma jo



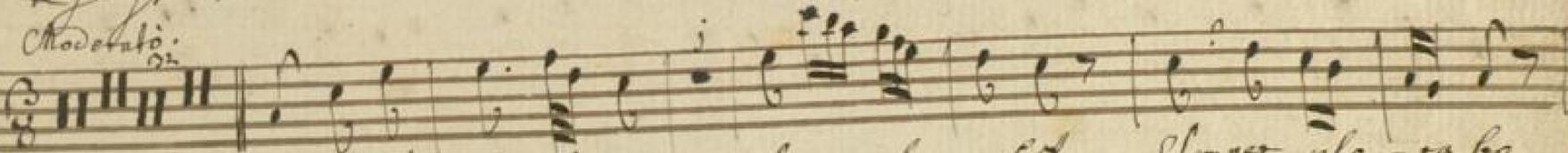
Sento se si fesse se si fesse non so - - - se si -



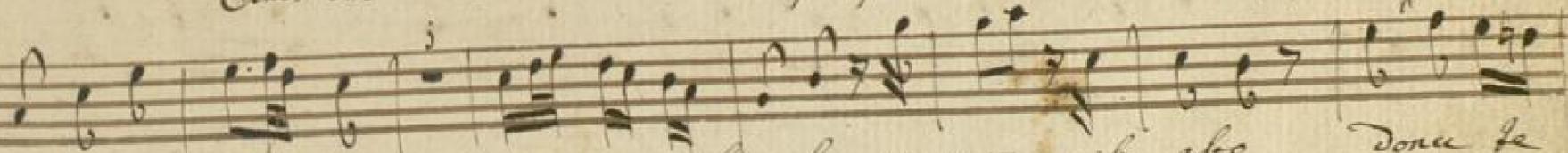
fesse non so - - se si fesse non so - - se si fesse non so.

Da Capo:
Soprano Solo.

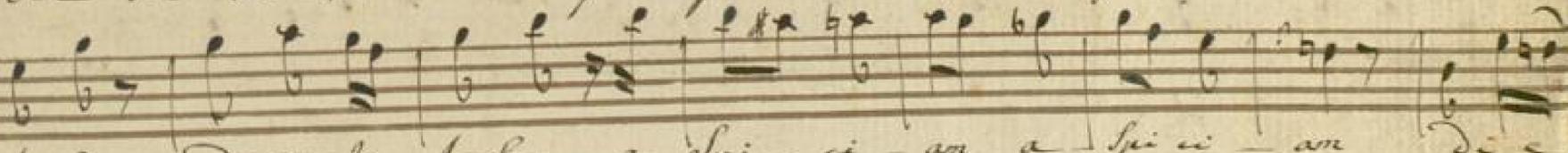
se si fesse - non so.



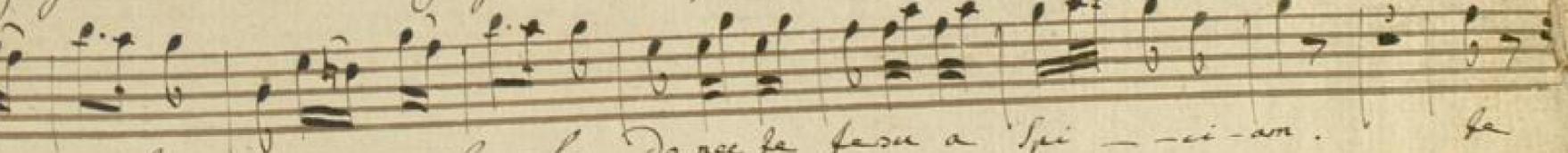
Quis dabit lacrimas Semper plo-rabo Semper plo-rabo



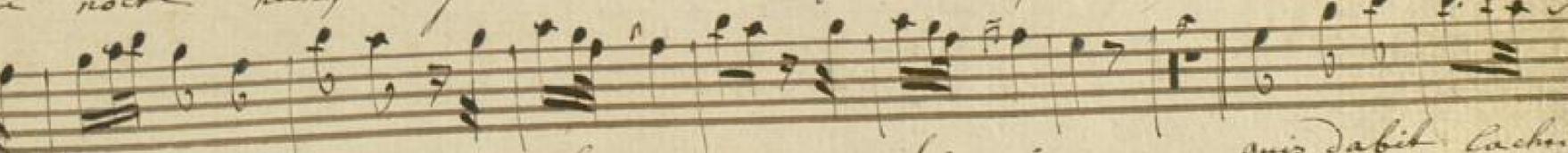
die ac nocte nunquam cessabo nunquam cessabo donec te



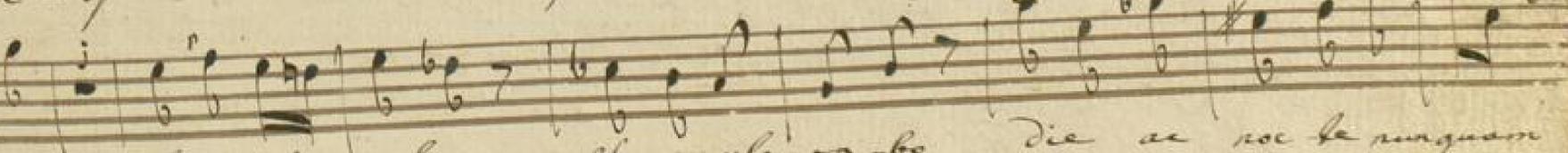
jesu donec te jesu a Spi-ciam a Spi-ciam di-c



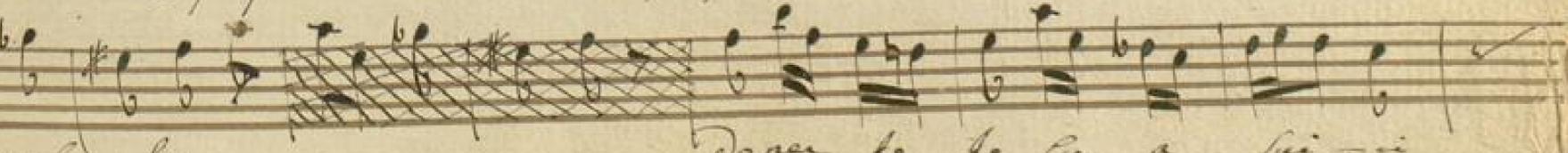
ac nocte nunquam cessabo donec te jesu a Spi-ciam. te



a-spi-ciam a spi-ciam a spi-ciam. quis dabit lacrimas



mas. Semper plo-rabo Semper plo-rabo die ac nocte nunquam



cessabo donec te jesu a Spi-ciam

Alc.

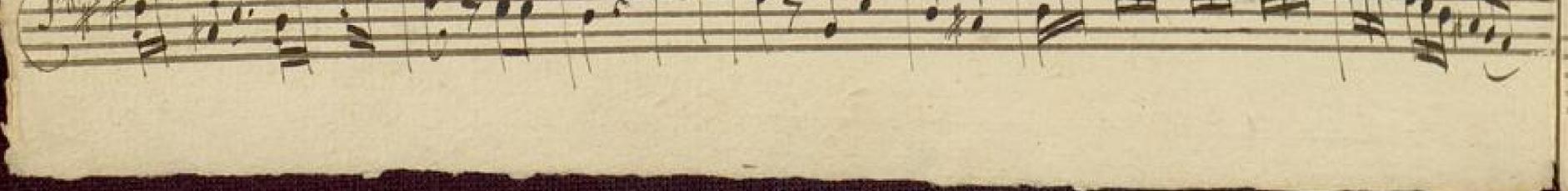
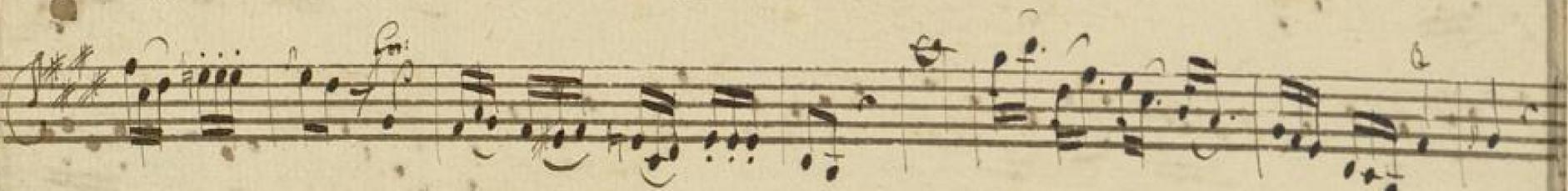
2



Da Capo. *Letizia Compagnani*



II. *Bagio*



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various rhythmic values such as eighth, sixteenth, and thirty-second notes. The score features complex textures with many beamed notes and rests. The final staff includes the instruction "Da Capo." There are also some markings like "100." and "2" on the seventh staff.

This block contains ten staves of handwritten musical notation. The notation is sparse, consisting of small, dark ink dots placed on the lines of the staves. The dots are arranged in various patterns across the staves, suggesting a rhythmic or melodic sequence. The paper is aged and shows some staining and foxing, particularly in the lower half of the page.

This block shows the right edge of the page, where the musical notation continues onto the next page. It features several staves with handwritten notes, including clefs and stems, which are partially cut off by the edge of the image.

Allegro

2

Del Signor Campagnani

Allegro

Del Signor Campagnani

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a complex melodic line with various note values and rests.

Handwritten musical notation on a single staff, continuing the melodic line from the previous staff with similar rhythmic and melodic patterns.

Handwritten musical notation on a single staff, showing a continuation of the piece with some changes in note density and articulation.

Handwritten musical notation on a single staff, featuring a more active melodic passage with frequent sixteenth notes.

Handwritten musical notation on a single staff, characterized by dense, rapid sixteenth-note passages.

Handwritten musical notation on a single staff, continuing the intricate melodic development.

Handwritten musical notation on a single staff, with the word *Braho* written in the left margin. The notation includes a large, decorative initial flourish.

Handwritten musical notation on a single staff, showing a more rhythmic and steady melodic line.

Handwritten musical notation on a single staff, featuring a melodic line with some rests and a final cadence.

Handwritten musical notation on a single staff, ending with a decorative flourish and the word *Da Capo* written in the right margin.

Empty musical staves at the bottom of the page.

This page contains ten staves of handwritten musical notation. The notation is written in dark ink on aged, yellowish paper. The notes are mostly quarter and eighth notes, with some rests. The staves are arranged vertically, and the music appears to be a single melodic line. The handwriting is somewhat irregular, characteristic of an early manuscript.

III.

The right edge of the image shows the beginning of the next page, labeled 'III.'. It features a treble clef and a 6/8 time signature, followed by the first few notes of a new section.

2
II. *Bagio*

Del Sigb Camougnani.

A handwritten musical score consisting of ten staves of music. The notation is in a single system, likely for a single instrument or voice. The music is written in a style characteristic of the 18th or 19th century, with a focus on rhythmic patterns and melodic lines. The paper shows signs of age, including foxing and some staining. The notation includes various note values, rests, and bar lines. The overall appearance is that of a historical manuscript page.

A partial view of the following page of the manuscript, showing the beginning of a new section. The notation continues from the previous page, with some notes and rests visible. The page number 'III' is partially visible at the top of this section.

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots is present on the third staff, followed by the text *Segue Presto.*

Presto

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots is present on the third staff, followed by the text *Da Capo.*

III. *Moderato.*

Del Sig. Bontoni.

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots is present on the third staff, followed by the text *Verke.*