

OVERTURE

ADAGIO

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

BASSO

Musical score for Violino 1, Violino 2, Viola, and Basso, measures 1-4. The score is in 4/4 time and B-flat major. The first three staves (Violino 1, Violino 2, and Viola) begin with a piano (*p*) dynamic. The Basso staff starts with a half note G2. In measure 2, the Violino 1 and 2 parts have a sforzando (*sf*) dynamic. In measure 3, all three upper staves have a crescendo (*cres*) dynamic. In measure 4, the Violino 1 and 2 parts reach a forte (*f*) dynamic, while the Viola part is *pp* and the Basso part is *f*.

Musical score for Violino 1, Violino 2, Viola, and Basso, measures 5-8. The score continues in 4/4 time and B-flat major. In measure 5, the Violino 1 and 2 parts are *pp*. In measure 6, the Violino 1 and 2 parts are *f*. In measure 7, the Violino 1 and 2 parts are *f*. In measure 8, the Violino 1 and 2 parts are *f*. The Viola part is *pp* in measure 5 and *f* in measure 8. The Basso part is *pp* in measure 5 and *f* in measure 8. The tempo changes to ALLEGRO MODERATO in measure 8.

ALLEGRO MODERATO

Musical score for Violino 1, Violino 2, Viola, and Basso, measures 9-12. The score continues in 4/4 time and B-flat major. The Violino 1 and 2 parts are *f* in measures 9-12. The Viola part is *f* in measures 9-12. The Basso part is *f* in measures 9-12.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, creating a dense texture. The bass line provides a steady accompaniment.

The second system continues the musical piece with four staves. The notation remains consistent with the first system, featuring intricate melodic lines in both the treble and bass clefs. The piece maintains its complex rhythmic character throughout this section.

The third system of musical notation also consists of four staves. The melodic development continues, with various rhythmic patterns and intervals. The piece shows signs of being a highly technical or virtuosic work due to the density of the notes.

The fourth and final system of musical notation on this page consists of four staves. It concludes the piece with a double bar line. The final notes are held for a moment, providing a sense of closure to the section. The overall style is that of a classical or romantic-era instrumental work.

fair: banish sorrow, banish care, grief should ne'er ap- proach the fair, should ne'er ap-
 fair: banish, banish care, grief should ne'er ap- proach the fair, should ne'er ap-
 fair: banish sorrow, banish, banish care, grief should ne'er ap- proach, should ne'er ap-
 fair: banish sorrow, banish ban- ish care, grief should ne'er, should ne'er ap-

b 7 7 6 5 | 6 3 6 | # 4 6 6 | # 7

- proach the fair, grief should ne'er ap- - proach, should ne'er ap- - proach the fair.
 - proach the fair, grief should ne'er, should ne'er ap- - proach the fair.
 - proach the fair, grief should ne'er, should ne'er ap- - proach the fair.
 - proach the fair, grief should ne'er, should ne'er ap- - proach the fair.

6 4 | 7 6 | 6 4 | 6 4 | 5 3

Nº 2. S O N G.

DIDO

LARGHETTO

p Ah! Ah! Ah! my Anna, I am press'd With
(Ground Bass)

torment Ah! Ah! Ah! my An-na, I am press'd With tor-ment

not to be 'ex-press'd; Peace and I are stran-gers
f *pp*

grown, Peace and I are stran-gers, stran-gers grown, I lan-
mf *dim*

---guish 'till my grief is known, I lan- --- guish, I
p *cres-* *f*

languish 'till my grief is known, Yet would not, yet would not, would not have it
pp

guess'd. Peace and I are stran-gers grown,
f *p*

Peace and I are stran-gers, stran-gers grown.

N^o 3. RECITATIVE.

ANNA DIDO

Grief increases by con-veal-ing. Mine admits of no re-

ANNA *in tem:*

-veal-ing. Then let me speak— The Tro-*jan* guest Into your tender thoughts has press'd; the *in tem:*

great-est bles-sing Fate can give, Our Carthage, to se--cure and Troy, re-

-vive. The greatest blessing Fate can give, Our Carthage, to se-cure and Troy, re-vive.

DIDO

Whence could so much vir-tue spring? What storms,.....

.... what battles did he sing? Anchises' va.....lour mixt with Venus'

charms, How soft, how soft in peace, and yet how fierce....., how fierce in

ANNA. arms! A tale so strong and full of woe Might melt the rocks as well as you; What

DIDO stubborn heart unmov'd could see Such dis-tress, such pi-e-ty? Mine, with storms, of

care opprest, Is taught to pi-ty the dis-trest; Mean wretches grief can touch, So

soft, so sensible my breast, but ah! but ah! I fear I pity him too much!

Nº 6. DUET & CHORUS.

ALLEGRETTO

ANNA

ATTENDANT

Fear no dan-ger to en...sue, The He-ro loves as well as you;

Fear no dan-ger to en...sue, The He-ro loves as well as you;

6 4 6 5 6 6 6 6 4 5 3

E-ver gen-tle, e-ver smil-ing, And the cares of life be...guil...ing,

E-ver gen-tle, e-ver smil-ing, And the cares of life be...guil...ing,

6 6 6 # 6 6 6

Fear no dan-ger to en...sue, The He-ro loves as well as you;

Fear no dan-ger to en...sue, The He-ro loves as well as you;

6 4 6 5 6 6 6 6 4 3

Cupids strew your path with flow'rs Gather'd from E...ly...sian bow'rs,

Cupids strew your path with flow'rs Gather'd from E...ly...sian bow'rs,

6 # 6 # 6 4 5 #3

Fear no dan-ger to en...sue, The He-ro loves as well as you.

Fear no dan-ger to en...sue, The He-ro loves as well as you.

6 6 6 6 6 6 4 3

Viol: 1.

Viol: 2.

Viola

Chorus

f Fear no dan-ger to en-sue, The He-ro loves as well as you; E-ver gen-tle,

f Fear no dan-ger to en-sue, The He-ro loves as well as you; E-ver gen-tle,

f Fear no dan-ger to en-sue, The He-ro loves as well as you;

Chorus

f Fear no dan-ger to en-sue, The He-ro loves as well as you;

f *f* *f* *f*

6/4 6/5 6/6 6/6 6/7

f *f* *f* *f*

e-ver smiling, and the cares of life be-guiling, Fear no dan-ger to en-sue, The

e-ver smiling, and the cares of life be-guiling, Fear no dan-ger to en-sue, The

Fear no dan-ger to en-sue, The

Fear no dan-ger to en-sue, The

f *f* *f* *f*

6/4 6/5 6/6 6/7

He-ro loves as well as you; Cupids strew your path with flow'rs Gather'd from E-

He-ro loves as well as you; Cupids strew your path with flow'rs Gather'd from E-

He-ro loves as well as you;

He-ro loves as well as you;

6 6 7
4

- ly - sian bow'rs, Fear no dan-ger to en...sue, The He-ro loves as well as you.

- ly - sian bow'rs, Fear no dan-ger to en...sue, The He-ro loves as well as you.

Fear no dan-ger to en...sue, The He-ro loves as well as you.

Fear no dan-ger to en...sue, The He-ro loves as well as you.

6 6 8 6 6 7
4 5

