

Atto secondo.

Scena prima.

Montana con rocca nell'alto, Guada nel mezzo, e palazzo delizioso nel basso.

Preceduto da festoso seguito di Messeni, Epitide esce dalla Guada, e viene scendendo dal monte: poi Polifonte, Menepe, e Licino

piano forte

Epitide.



piano *forte* *piano* *forte*

A single staff of music containing handwritten notation. The notation includes various note values, rests, and slurs. Above the staff, the words "piano" and "forte" are written in italics, alternating in pairs. The first "piano" is above the first measure, "forte" above the second, "piano" above the third, and "forte" above the fourth. The notation is dense and appears to be a complex melodic or harmonic line.

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures of music with various note values and rests.

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A single staff of music with handwritten notation. It begins with a bass clef and a key signature of one sharp (F#). The notation consists of several measures of music with various note values and rests.



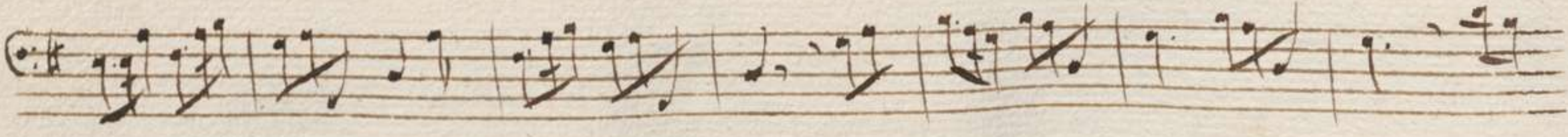
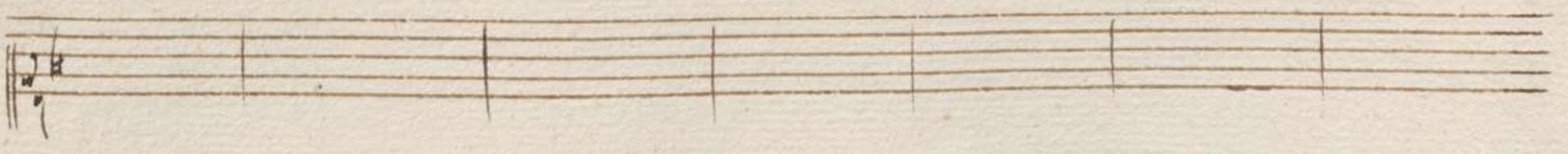
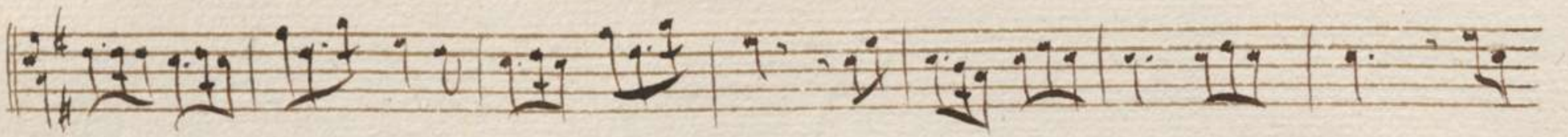
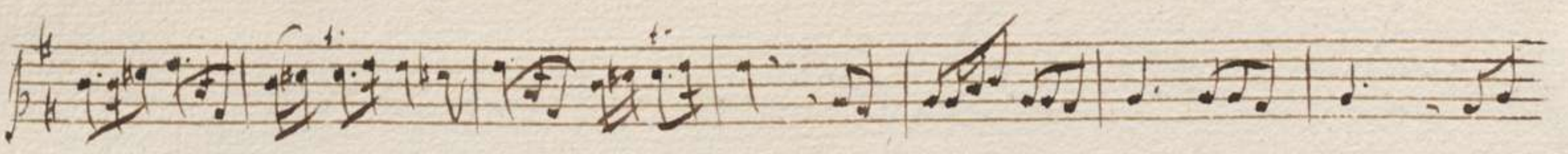
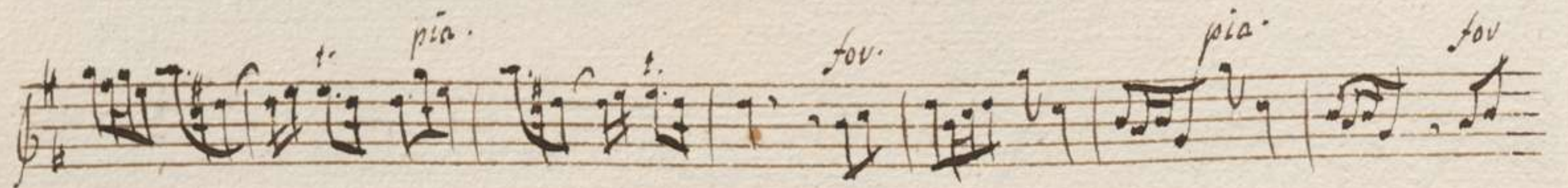
Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with various note values and rests. Dynamic markings are present above the notes: *f.* (forte), *pia.* (piano), *fov.* (forzando), and *for.* (forzando). The notation includes some complex rhythmic patterns and rests.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with various note values and rests. A dynamic marking of *f.* (forte) is present at the beginning.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with various note values and rests.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings: *pia.* (piano), *for.* (forte), and *5.* (fingerings). The piece concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings: *5.* (fingerings) and *-5.* (fingerings). The piece concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings: *-5.* (fingerings). The piece concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings: *-5.* (fingerings). The piece concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings: *-5.* (fingerings). The piece concludes with a double bar line.

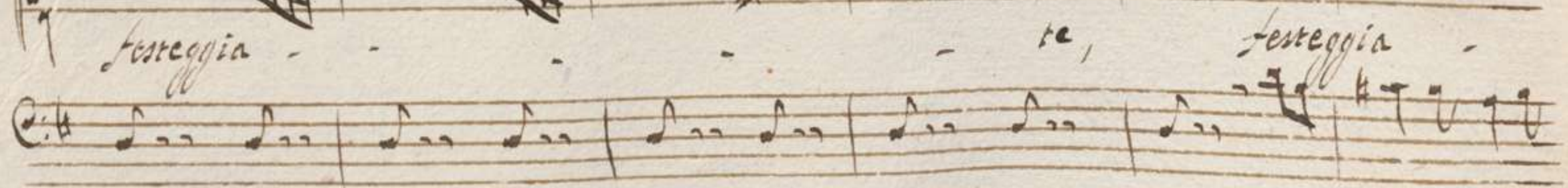
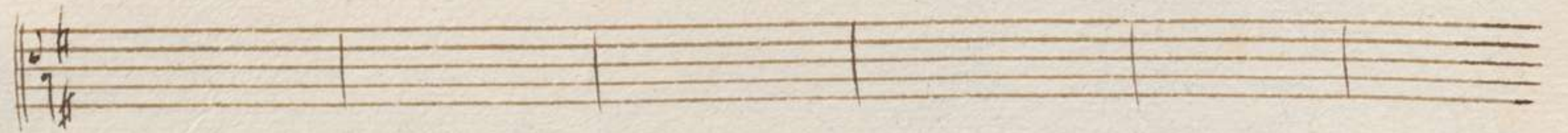
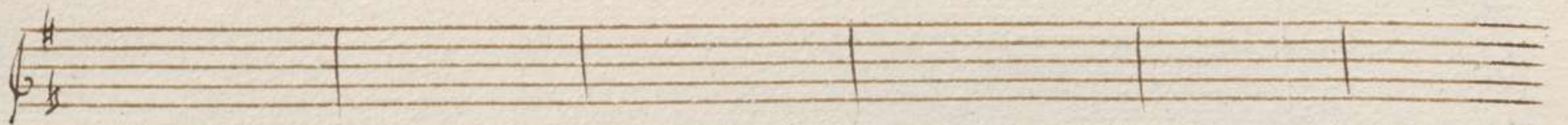
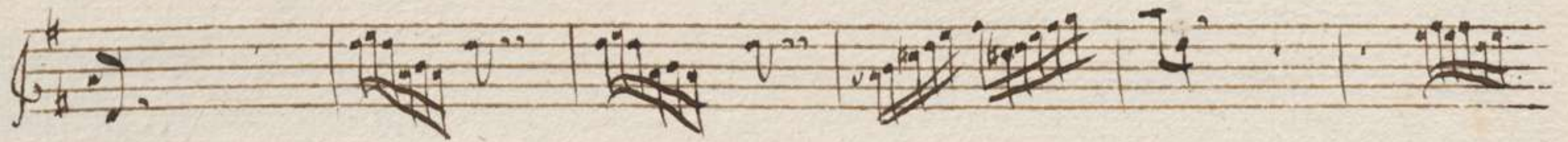


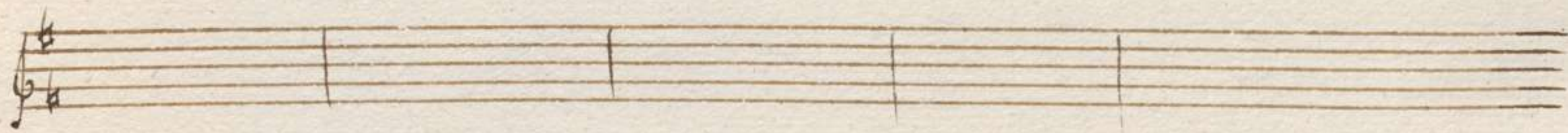
pia. *for.* *pia.*

Diage amiche -

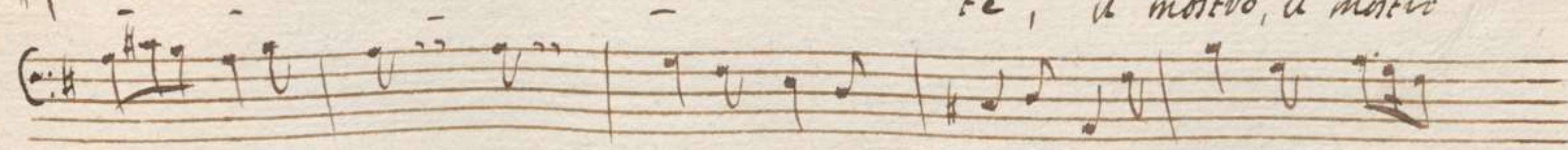
Hautbois seul

fortunata - piagge amiche - fortunata - festeg-gia - te





te, il motivo, il motivo



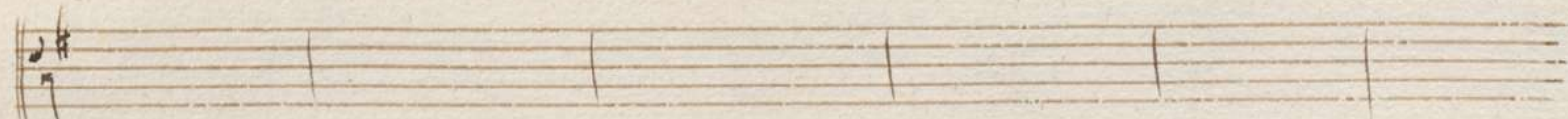


tutti *pia.* *for.* *pia.* *for.* *pia.* *for.*

e' ucciso

t. pia. *t.* *solo*

piagge amiche - fortissime



piagge amiche - fortunate - festeg-gia - te, festeggin





Handwritten musical notation on three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including a measure with a fermata. The word "tutti" is written above the staff on the right side. The middle and bottom staves are mostly empty, with some notes appearing in the final measure of the bottom staff.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics written below it. The lyrics are: "Il mostro è ucciso, il mostro il mostro tuo, il mostro è ucciso." The bottom staff contains a piano accompaniment line. The word "LOVO" is written at the bottom right of the page.

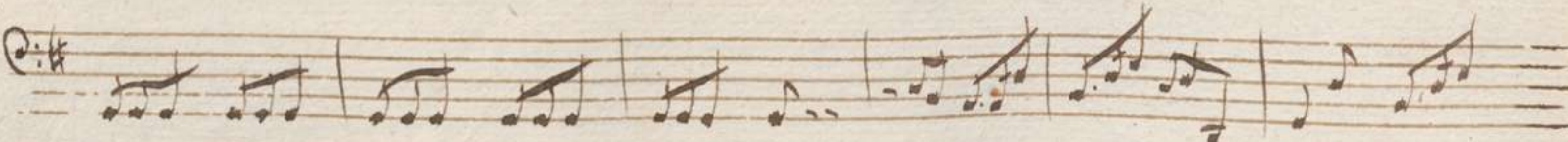
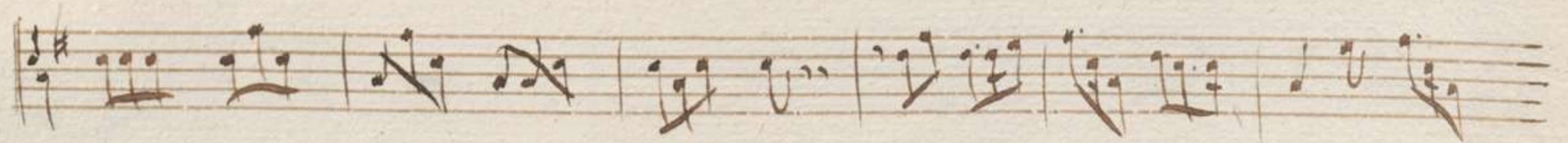
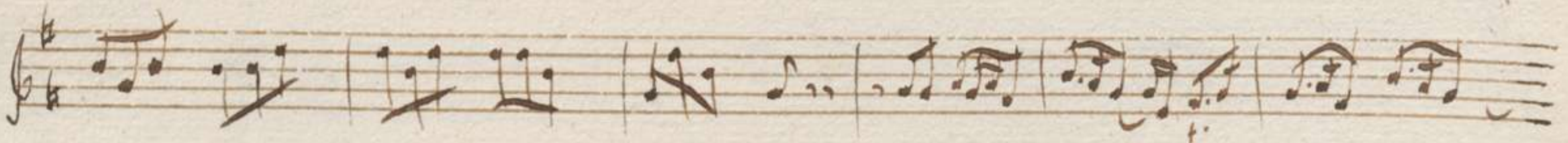
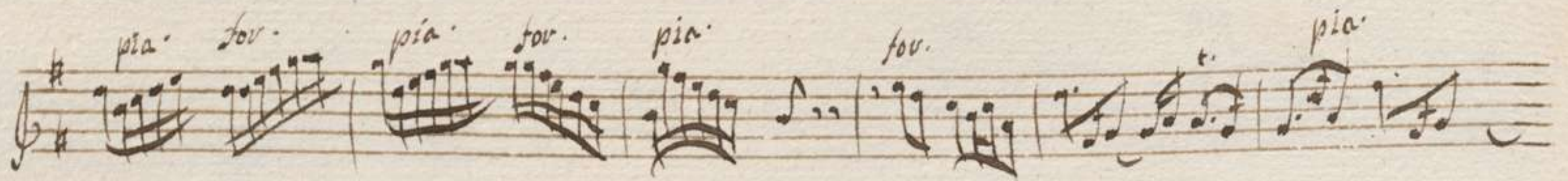
Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of several measures of eighth and sixteenth notes. Dynamic markings 'pia.' and 'fov.' are written above the staff at various points.

Handwritten musical notation on a single staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the piece with eighth and sixteenth notes.





solo

e con onde al mar - turbate piu non cov - va, piu non



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests. Above the staff, there are handwritten annotations: a '+' sign above the first measure, 'tutti' above the second measure, and 'pin.' above the third measure.

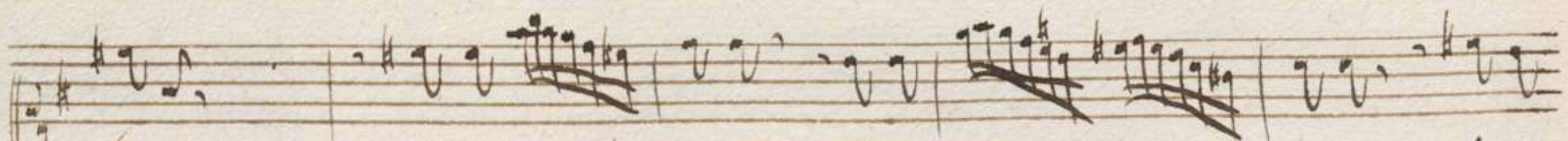
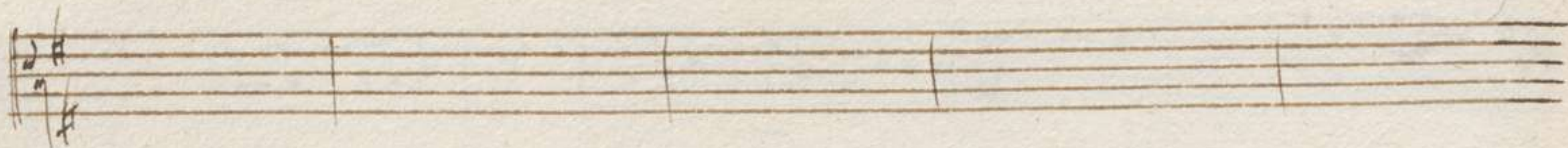
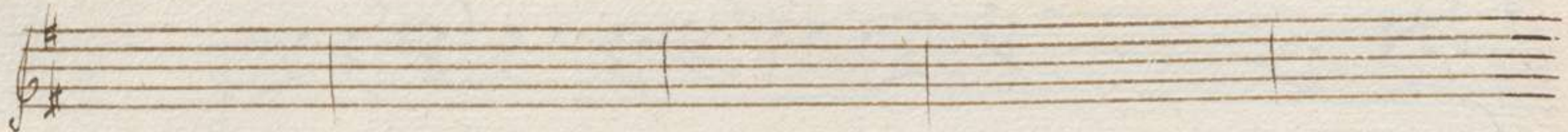
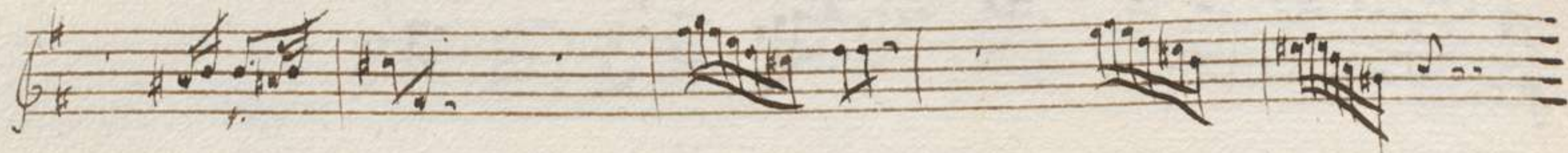
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests. Below the top staff, there are handwritten lyrics: "cov - va pin non cov - va il bel. Pa-miso,".

for. *pia.* *for.* *pia.*

e con onde al mar - tuo -



bate piu non cov - va, piu non cov - - - va, piu non



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a complex melodic line with slurs and ties. The staff ends with a double bar line and a fermata-like symbol.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff is mostly empty with some faint markings, ending with a double bar line and a fermata-like symbol.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff is mostly empty, ending with a double bar line and a fermata-like symbol.

al segno

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff contains a complex melodic line with slurs and ties, ending with a double bar line and a fermata-like symbol.

ce - va il bel - lami - so .

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff contains a complex melodic line with slurs and ties, ending with a double bar line and a fermata-like symbol.

Polifonte.

Lascia, che al seno, o genitoro, o prode del Invenenico

Epit.

Regno liberatoro perchè s'avvetri
auege con le sieve a lo

Meroppe.

tan, bvanin schuagge ricusano l'onor di regio amplexo. Co-

lori: / qual, se' l'ascolto, e qual, se' l'mivo, mi si desta nell'alma inusitato

polit.

non inteso tumulto? libero e' il regno, ogni alma esulta, e sola nel

Epit.

pubblico piacere Inevope e' mesta? che? la reina, o Asio Inevope e

Inevope

questa? Inevope si, non la reina: un' ombra son di quella che fui. *Epit.* con-

cedi, o' konna ecccha / ah! quasi dissi, o madre, / oh' io bai umil la nobil

Movope.

destva. o bacio, onde in seno m'e corso, e jelo, e foro. Come? *p. solis.*

di polifonte fuggiv le amiche braccia, e imprimer poi su colpevole man bacio d.

Epit.

uoto? giuravi di farlo, ed ov n'adempio il uoto. perche il giuravvi? *p. solis.*

Movope.

a chi? Stvaniero, addio. (c'esse in miracolo, il turbamento mio.)

Epit. *in tenore*

Moroso.

Cio, ch'espovo, Reina, la tua richieda, e la Real presenza. O Ciel: la

mia? parla, chi sei, che vechi? Etolo io son: ne' Calidoni boschi

della raggia ericlea nacqui ad Olono, il mio nome e Leon. I pav vero il

falso: con tal' arte l'adorna. *Moroso.* ov d' etolia a noi vieni? *Epit.* I vengo di

stesso, mi desio mi tuare di saper la mia sorte; one si

parte la via tua stesso, e pauli trouai nobil garzon giaceu trafitto che?

Liciso *epit.*
trafitto un garzon tua pauli, e stesso? quant' ha? sei uolte, e sei vinato e il

Liciso, a Paul. *Paul.*
giouno. tutto s'accorda e'l tempo, e'l loco. estinto il ferito gia-

Epit.

cea! tanto di vita spivava ancu, che potè diomi: Amico, nuovo:

di massadieri turba fevce, alle vapine intenta m'annasino;

Mevope.

Epit.

nel fiuv degli anni io nuovo. Misero! di Mevene nella

Reggia, soggiunse, a Polifonte, et a Mevope vecca quon' arveo

cinto, e questa Gemma illustre, mie spoglia, e mio vezzaggio; bacia per me d'Inevope la

dentava; la dentava si che forse mi chiudewebbe in mesto ufficio, e pio le guanti

lumi. egli in ciò diu, la mano ch'io stesa aveva, strinse alla sua, poi

racque, gittò un sospiro, abbassò i lumi, e girò que. qual funesca ca-

Inevope.

- ligue m'ingombava qual freddo orror m'empie le vene, e l'ossa senti l'alma pre-

saga l'infuosto annunzio, o - desolato Regno! o - sconsolata

Madre! Epitide il mio amore, il mio conforto, l'unico figlio, il caro

figlio, e' morto. *Polit.* tace ne gravi mali un gran dolore. | sappi occult-

Mezzo.

con l'interna gioia, o dove. | ah! che piu tardi? il Cinto dou' e' dou' e' la'

Crit.

Gemma, antico dono d'infelice Reina? e quello, e

questa eccoti o' Regal Donna. | al suo tormento del mio inganno con.

Mezzo.

del quasi mi pento. Spoglie del figlio ucciso, del mio misero A-

mov, memorie infauste, dene pur troppo siete, ben vi vanuiso; ov che piu

cero! uieni, per questi ultimi baci, per questi amari pianti

uieni sul labbro, o cor, uieni sul ciglio; e' morto il caro figlio.

Epit. | resisto appena. | Liciso. il grido nulla menti del caso acerbo, e

Polit. *Mevope.*
fiero. Ma di Mevope il pianto è Menzognero. quietatevi, o sin-

gulti: omai l'oggetto si levchi alla vendetta, e si risuegli qual dall'onda l'au-

dou, l'iva dal pianto. dimmi, o Cleon, solo giacea l'estinto?

Epit. *Mevope.* *Epit.*
senza compagni al fianco. turba di Masnadiere non l'arsati? spoglie gli

Mevope *Epit* 5

tolse, e vita. di molte piaghe, o' d'una sola? il sangue da piu

Mevope. *Epit* *Mevope.*

vene gli usiva. l'ova? non molto dopo il mezziggio. e

Epit.

come semivivo vesto? come il fuove non fini' di suonare? forse estinto il ve.

Mevope. *Epit.*

de'. no, traditore: di, che tu l'uccidesti. So, Reina, io l'uc-

Mezzo

cisi? tu infame. evano spoglie si utili, e questo vinto, e questa gemma?

non le uivò la pedatrice Tuoba? nel chiavo di quel non gli uide al

fianco, ne questa al dito? ah' barbaro fellone! tu, tu l'assassinasti;

senza se puoi la tua perfidia; di dove me' l' disse al primo sguardo; ov me' con-

epit.

ferma quel mentio, quel tuemar, quel tuo pallove. se colpevole io

meno.

sia . . . sei tuaditore.

piano

con il p. Violino.

con il basso.

con il figlio sventurato, tu di madre, o seltava



forte

to

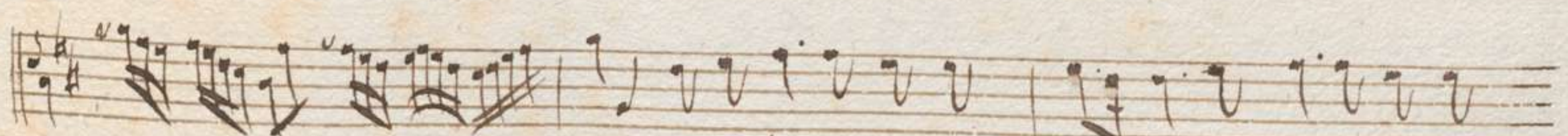
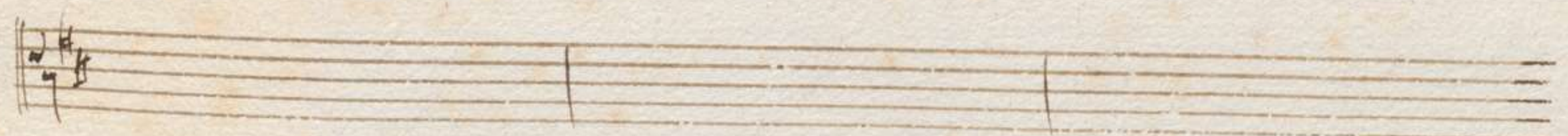
A handwritten musical score consisting of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The word "forte" is written above the first staff, and "to" is written below the fifth staff. The score is written in dark ink on aged, slightly yellowed paper.

piano

con il p. Violino

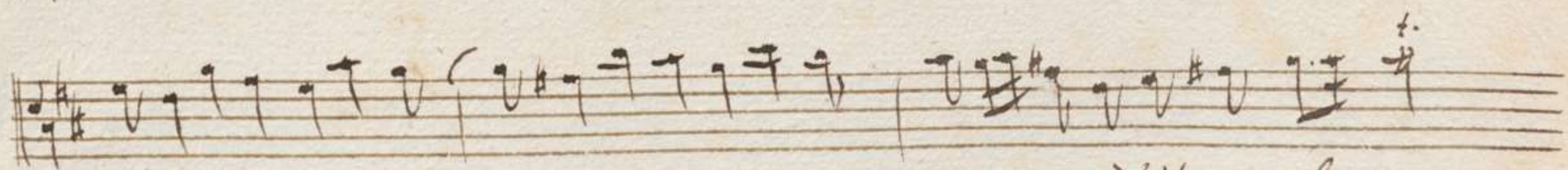
con il basso.

con il figlio sventurato, tu di Madre o scellera



to, il bel nome a me togliés - ti, e seco la mia





pa - - - - - ce - ed' il mio be -





forte *piano*

A single staff of music containing handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, some beamed together, with dynamic markings *forte* at the beginning and *piano* at the end.

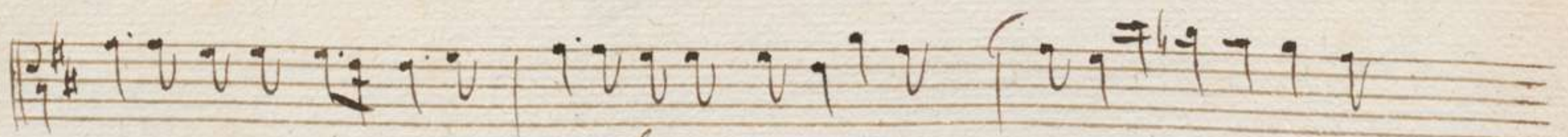
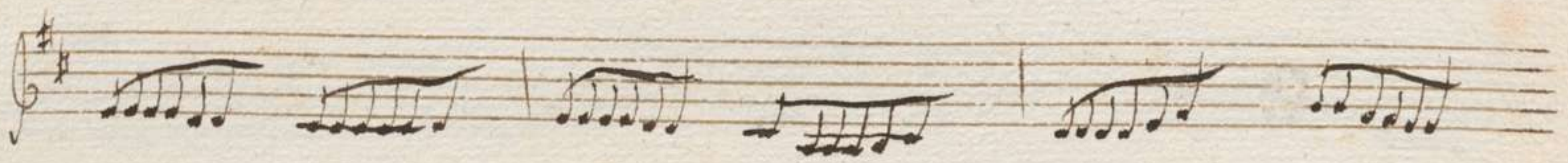
A single staff of music with handwritten notation, continuing the melodic line from the previous staff. It features a treble clef and a key signature of one sharp.

A single staff of music with handwritten notation, continuing the melodic line. It features a treble clef and a key signature of one sharp.

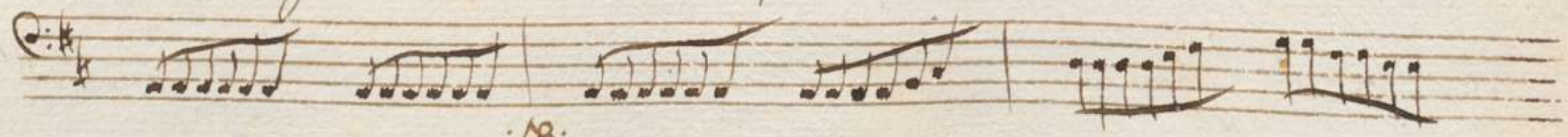
A single staff of music with handwritten notation, continuing the melodic line. It features a treble clef and a key signature of one sharp.

ne, *il bel*

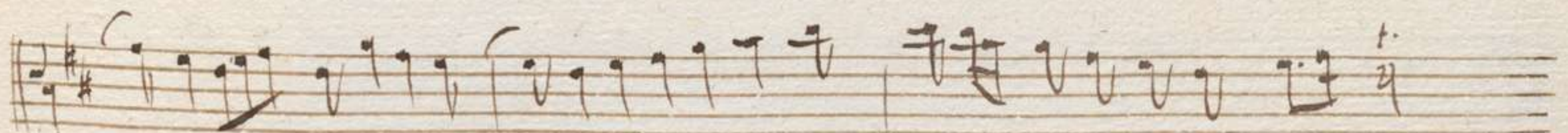
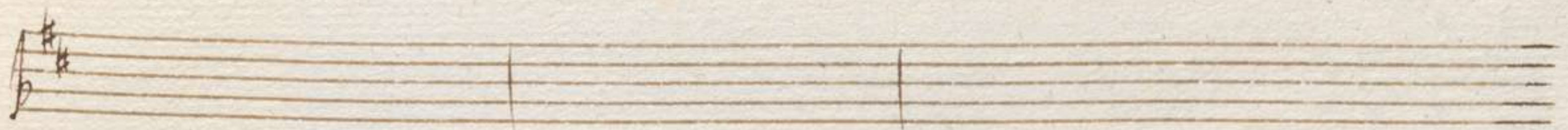
A single staff of music with handwritten notation, continuing the melodic line. It features a treble clef and a key signature of one sharp. The lyrics *ne,* and *il bel* are written above the staff.



nome a me toglies - ti, e seco la mia pa - - -



.NB.



- ce, - ed il mio be -





forte *piano*

forte

forte.

ne, *e seo la mia pa*

Ms.

The image shows a page of handwritten musical notation on six staves. The notation is in brown ink on aged paper. The top three staves contain instrumental notation, likely for a violin or flute, with various note values and rests. The fourth staff contains the lyrics: "- ce, ed' il mio be - - na." The bottom two staves contain further instrumental notation, including a section with many sixteenth notes.

forte

- ce, ed' il mio be - - na.

piano.

con il pi. A.

con il B.

Ma di madre in questo

Ma di madre in questo



cove vesta il duol, - vesta l'amo - ve, per far le mie vendee -





Handwritten musical score on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a section marked *forte* with a flat sign (b) above it. The second and third staves continue the musical notation. The fourth staff features a vocal line with lyrics written below it: "re, peu fou le mie uendete, e le sue pene". The fifth staff concludes the piece with further musical notation.

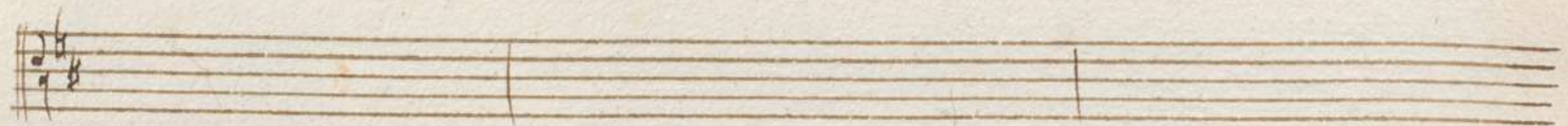
7

piano.

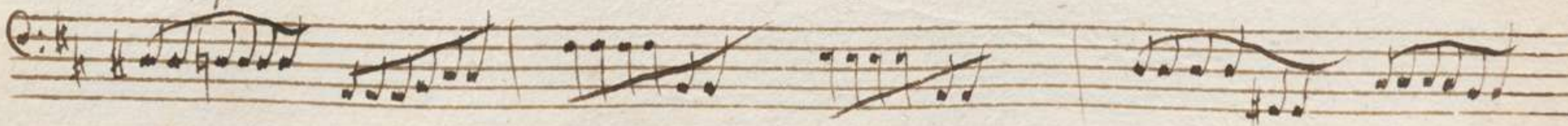
con il p. N.

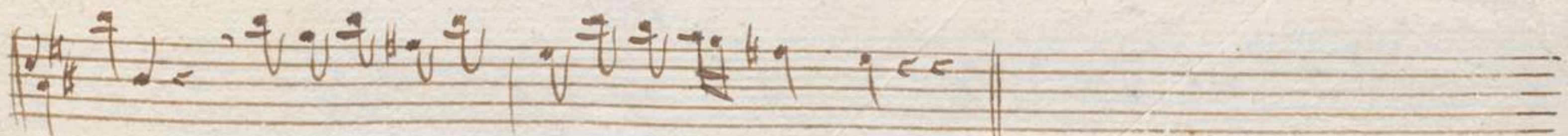
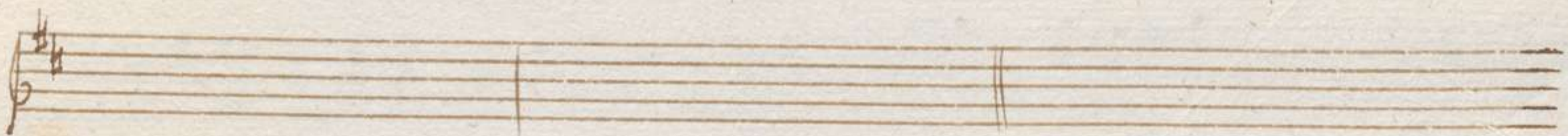
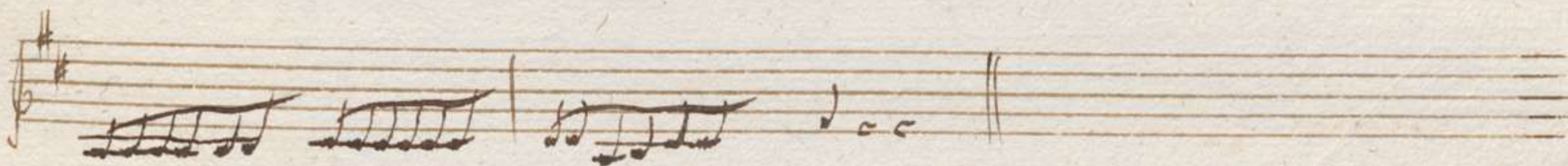
con il b.

ma di madre in questo core vesta il duol - vesta l'a -



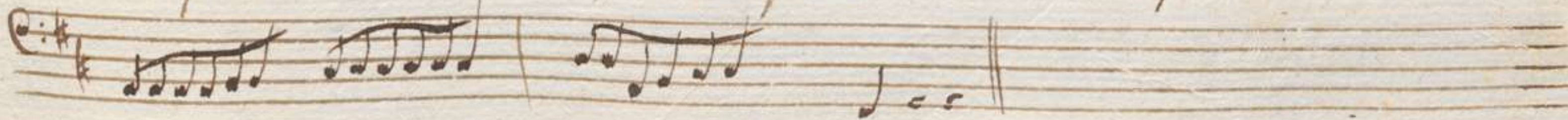
mo-ve, per far le mie vendet -





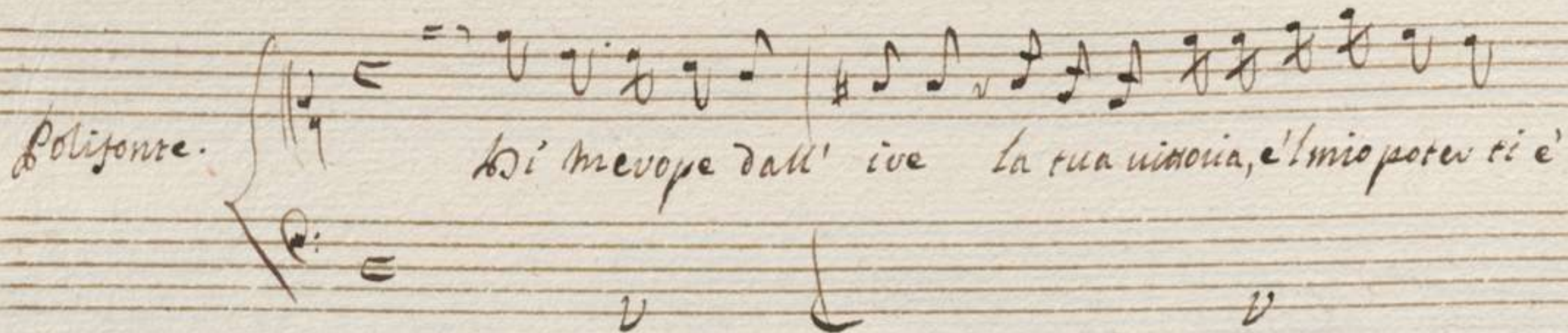
-te, per far le mie vendette, e la sua pena.

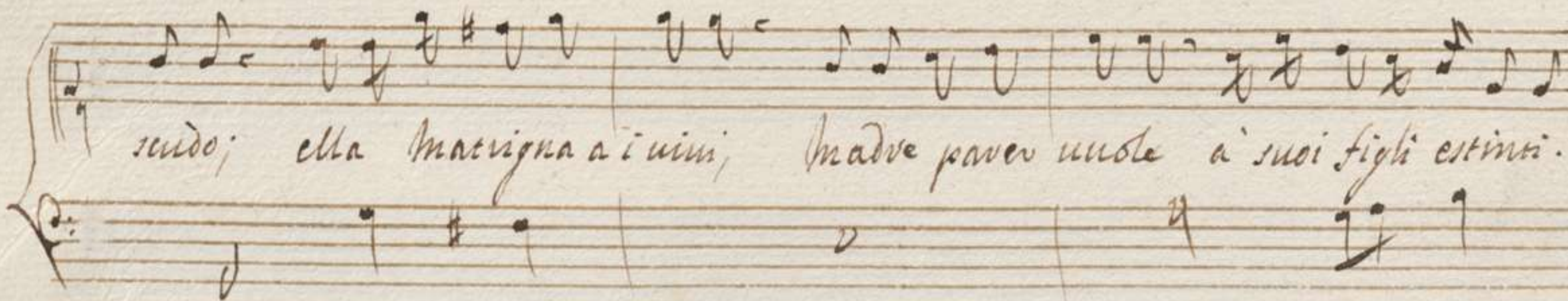
a Capo.

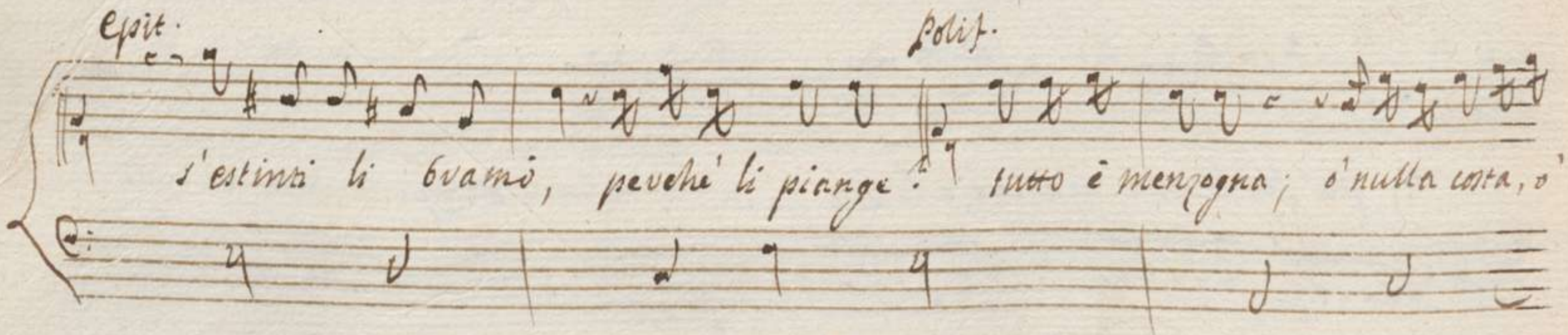


Scena II

Polifonre, Epitide, e Lisio

Polifonre.  *Di me vope dall' iove la tua vittoria, e l' mio poter ti e'*

 *scudo; ella Matrigna a i uini, Madre pover unole a' suoi figli estinti.*

Epit.  *Polif.* *s' estinti li evamo, peche' li piange. tutto e menzogna; o' nulla conta, o'*

Lento.

poor ad occhio feminil pianto bugiardo. • mal giudichi un cor, se vedi alquando.

Polit.

pare all'ombra veal. giorno si lieto, in cui per tuo ualor salva è pensiero, fo

Epit.

Polit.

reggi i tuoi sponsali. i miei? di quanto opvasi alta mercede auvai nell'amo.

vosa vegat Nevgine illunve, scelta da Numi a te compagna, e spos. si

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: *dell' eroico Re la figlia Augusta.* The bottom staff is a bass line. Both staves are in a common time signature.

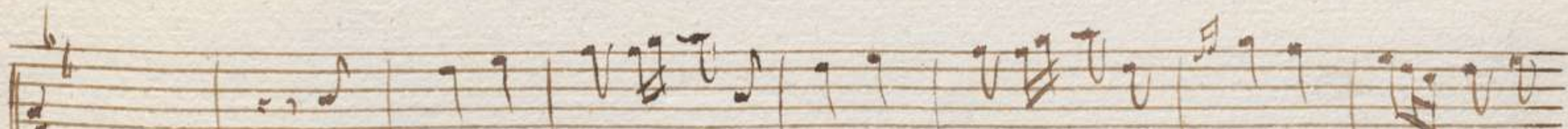
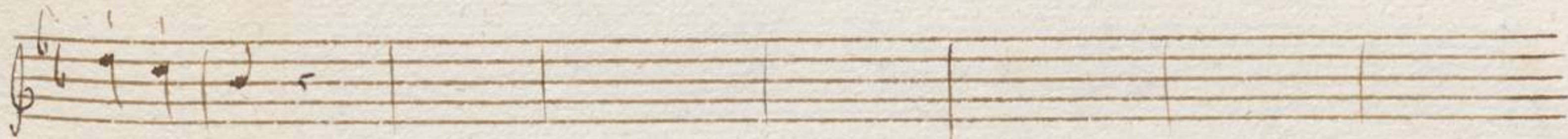
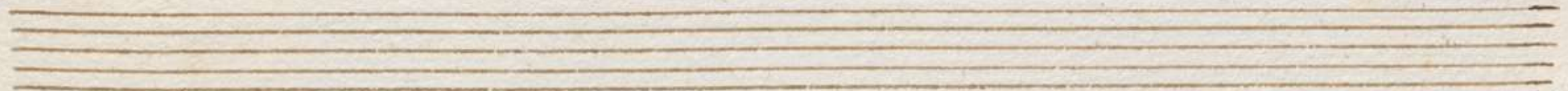
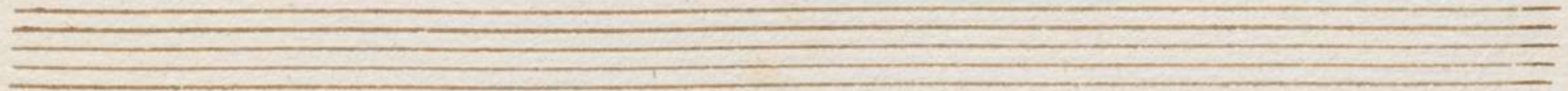
Handwritten musical notation for the second system, featuring a treble clef and a 2/4 time signature. The notation includes a series of notes and rests, with some complex rhythmic patterns.

Handwritten musical notation for the third system, featuring a treble clef and a 2/4 time signature. The notation includes a series of notes and rests, with some complex rhythmic patterns.

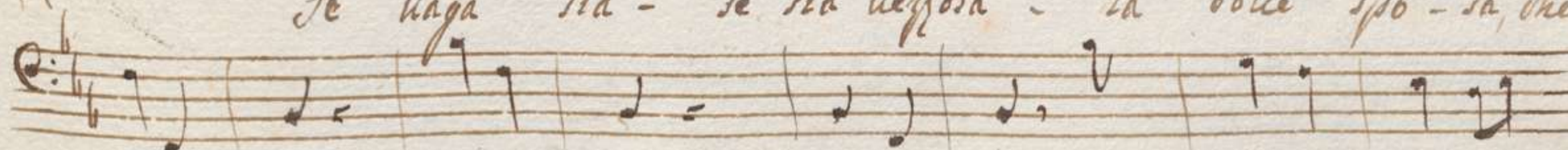
Handwritten musical notation for the fourth system, featuring a treble clef and a 2/4 time signature. The notation includes a series of notes and rests, with some complex rhythmic patterns.

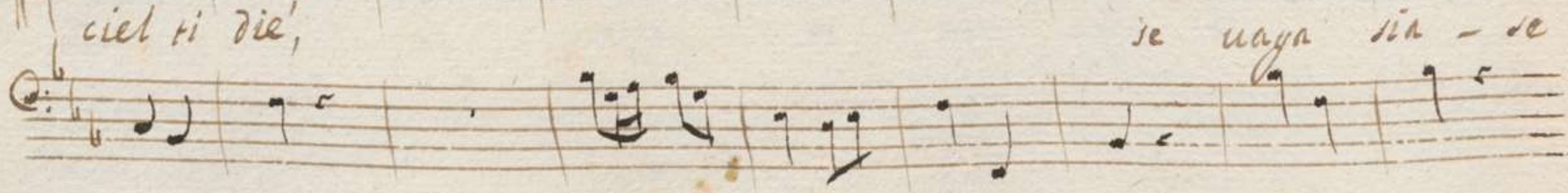
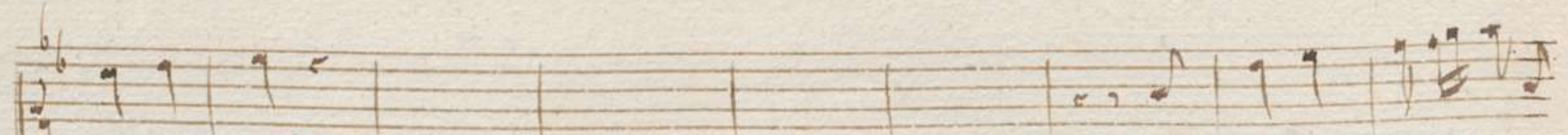
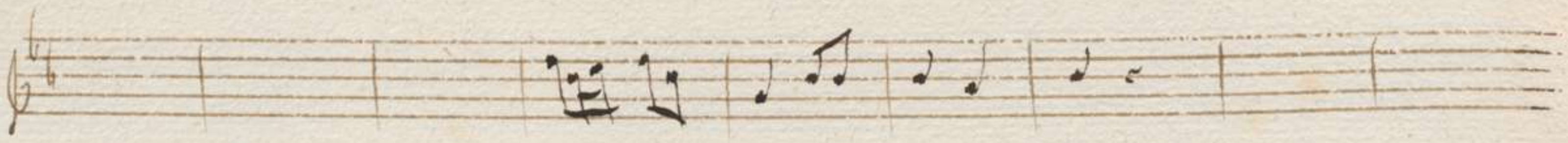
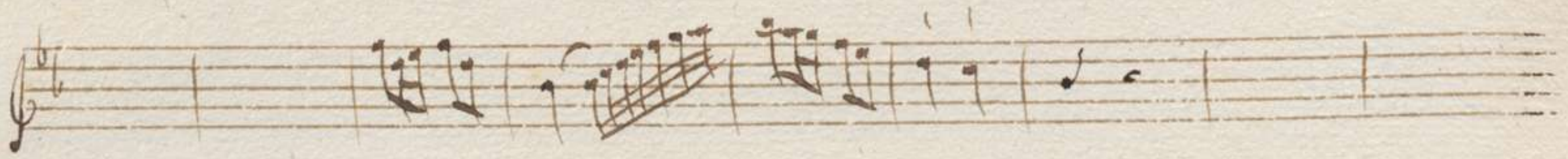
Handwritten musical notation for the fifth system, featuring a treble clef and a 2/4 time signature. The notation includes a series of notes and rests, with some complex rhythmic patterns.

Handwritten musical notation for the sixth system, featuring a treble clef and a 2/4 time signature. The notation includes a series of notes and rests, with some complex rhythmic patterns.



Se uaga sia - se sia ueryosa - la dolce spo - sa, che il

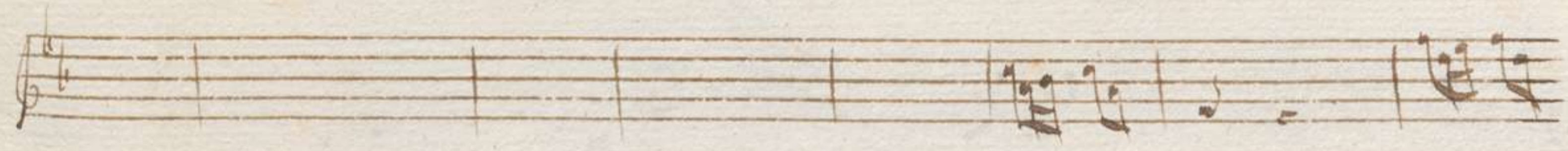




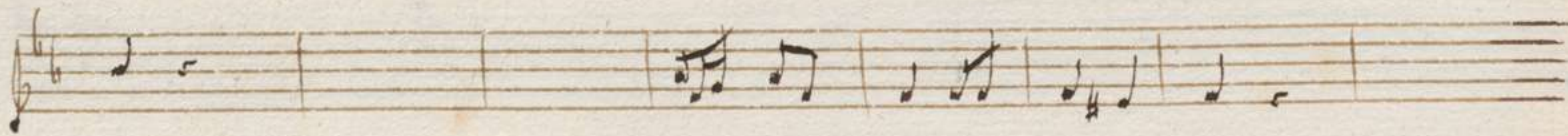
ciel hi die,

se uaya sin - se

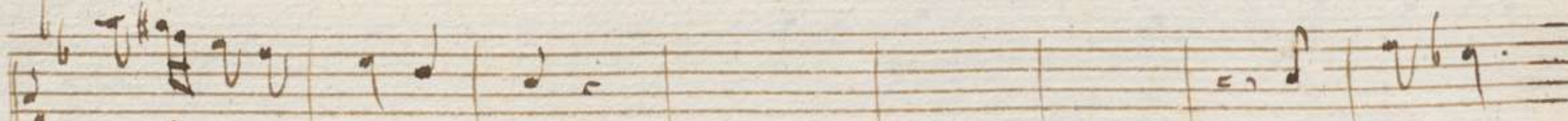
4



sia neppora - la dolce spo - sa, che 'il ciel ti die', tu gli divai per me,
 sia neppora - la dolce spo - sa, che 'il ciel ti die', tu gli divai per me,

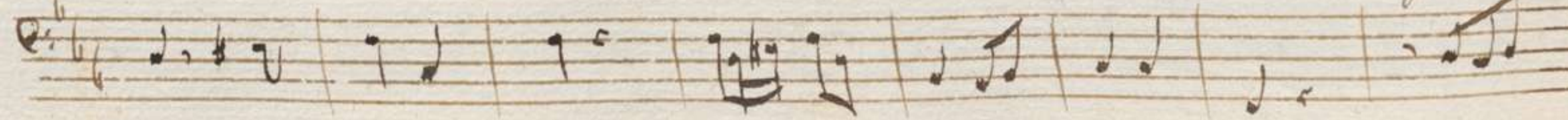


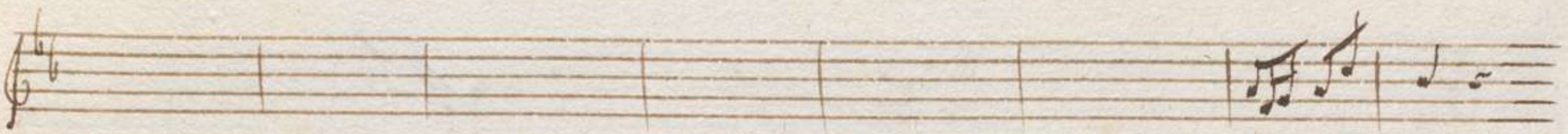
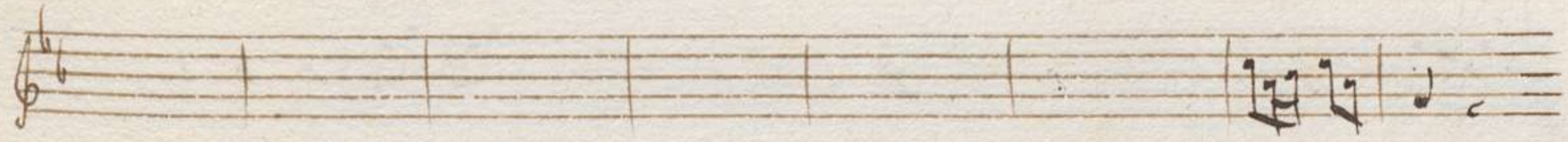
à capit.



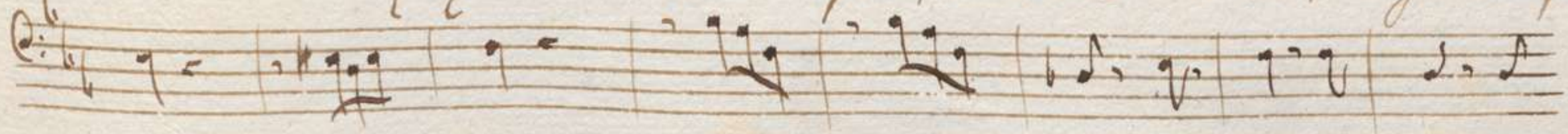
tu lo - vedra - i

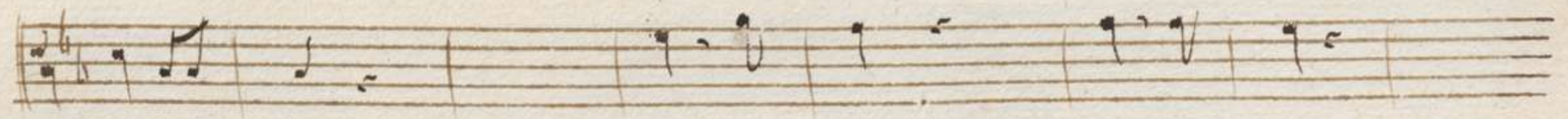
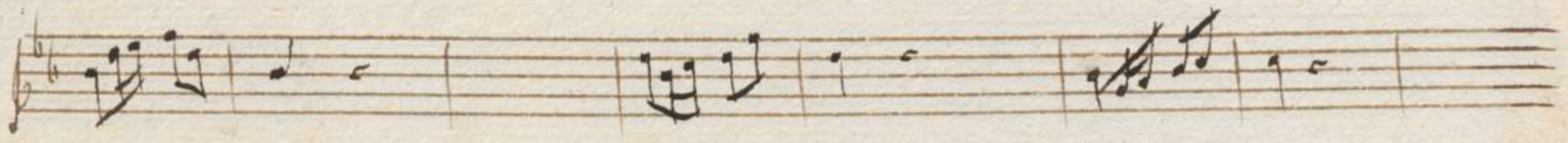
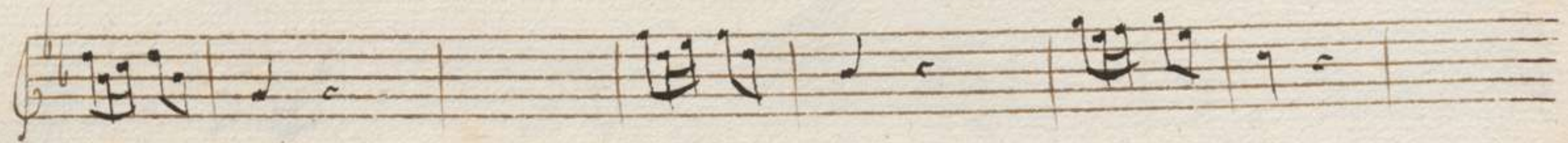
se uaga





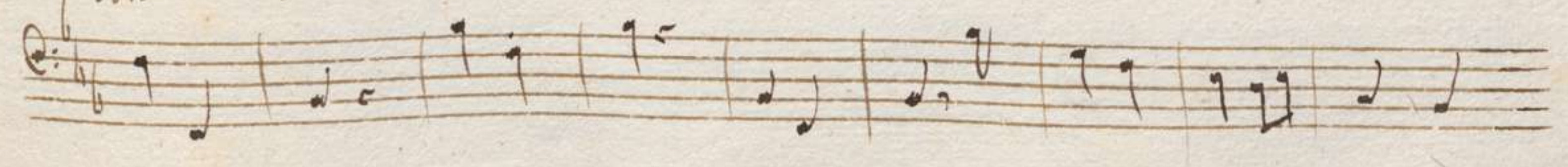
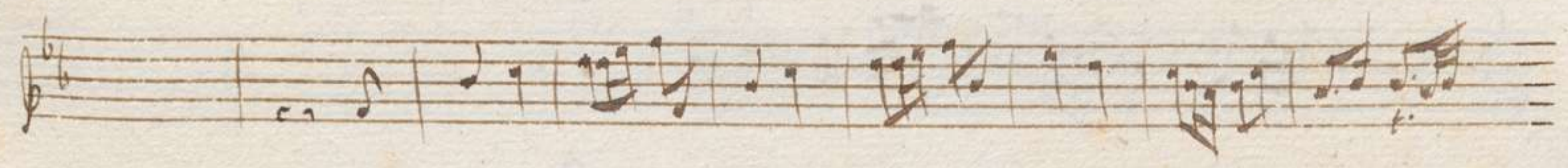
si - a, se sia vez - go - ra la dolce sposa, che il ciel - ti die', tu gli dirai per

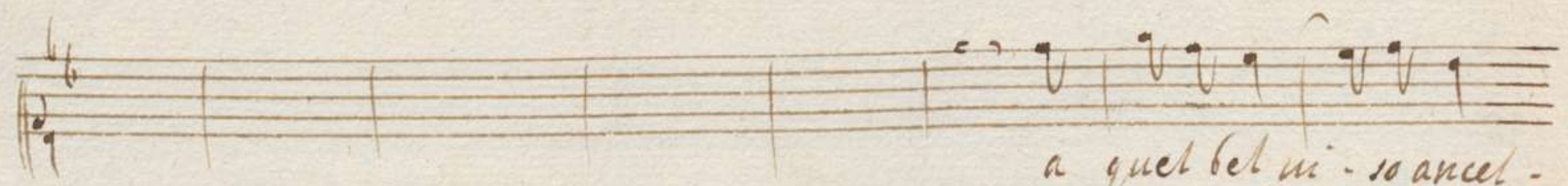
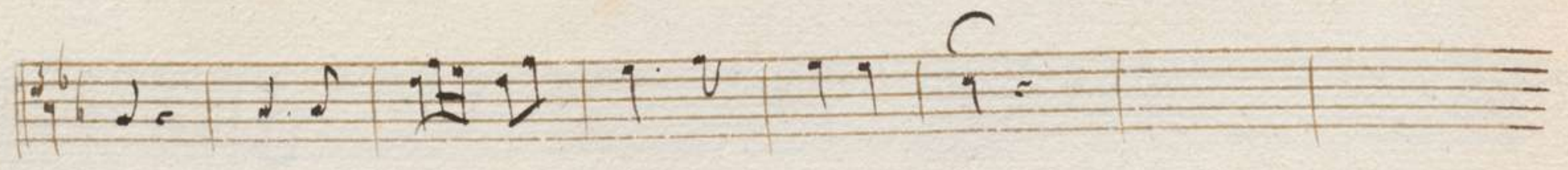
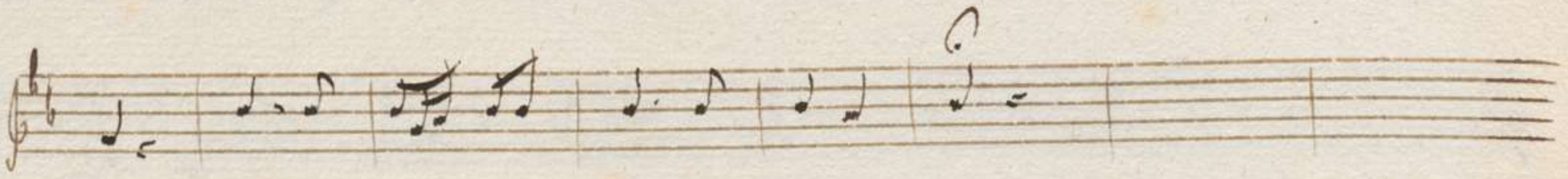
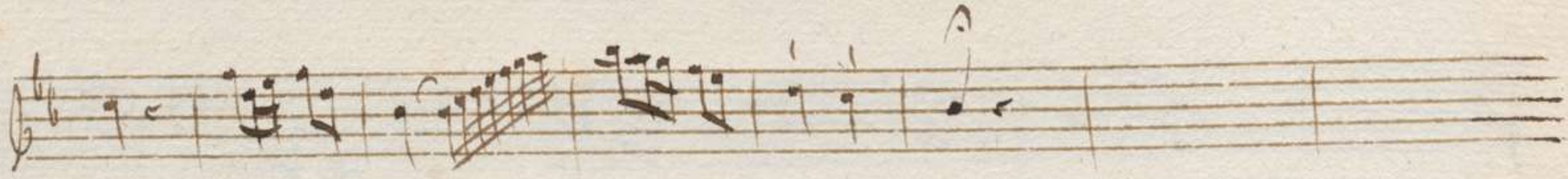




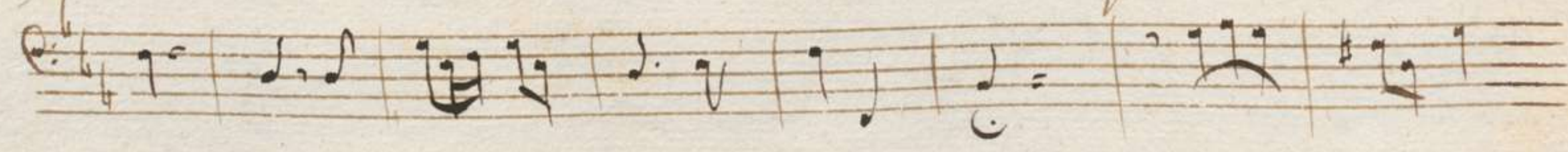
me, tu lo vedva - i, tu gli divai per me tu lo - ve -

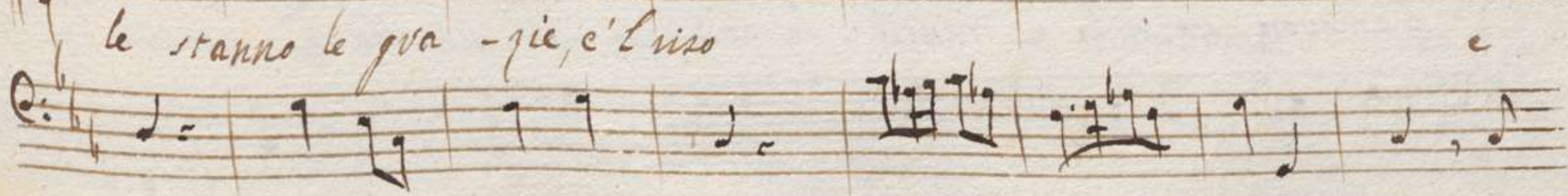
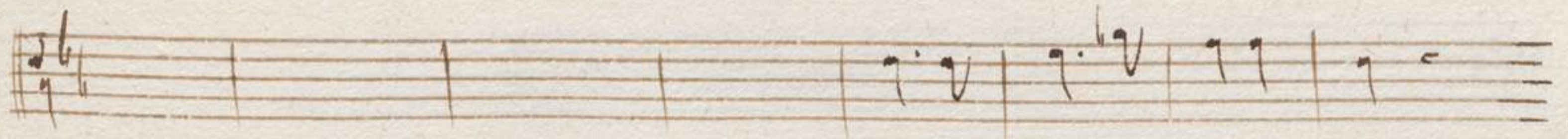
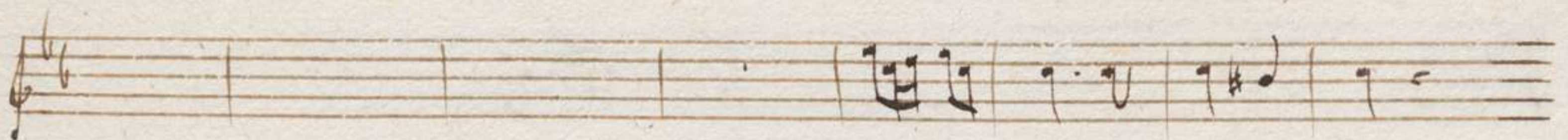
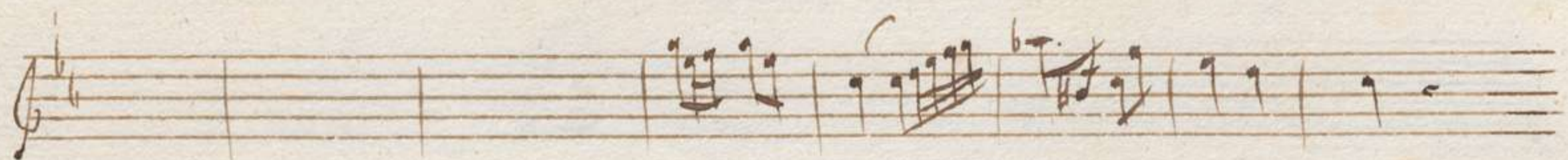


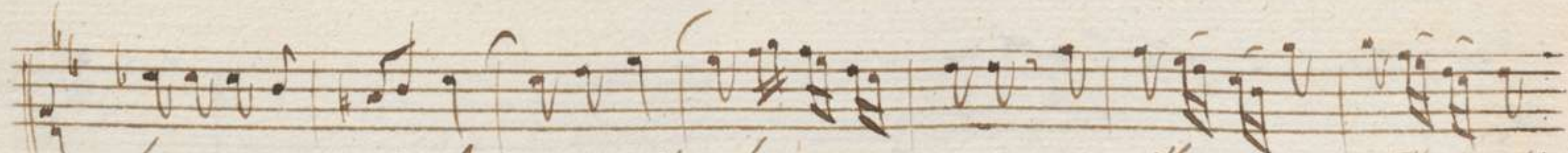
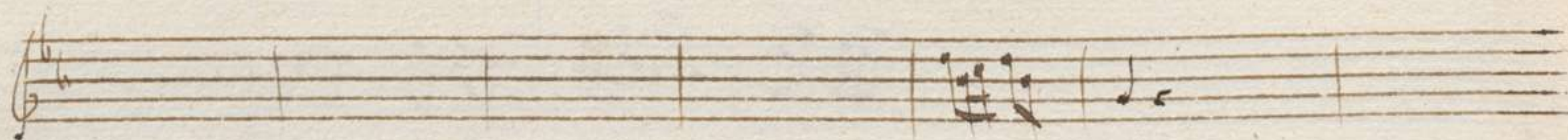




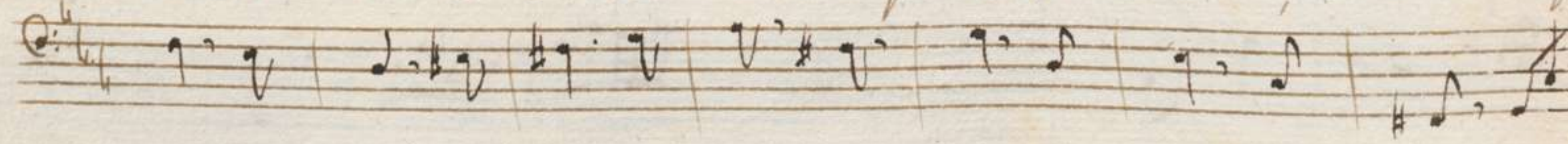
a quel bel mi - so ancel -



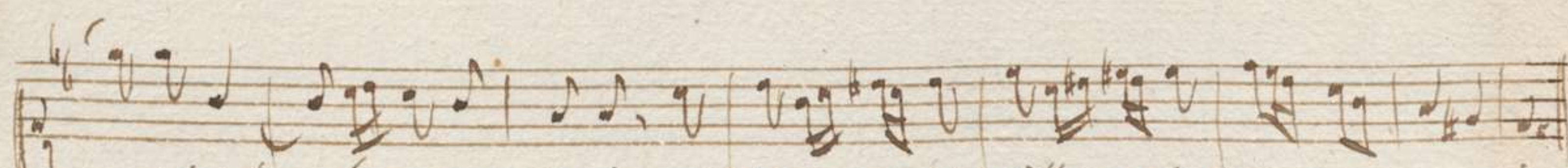
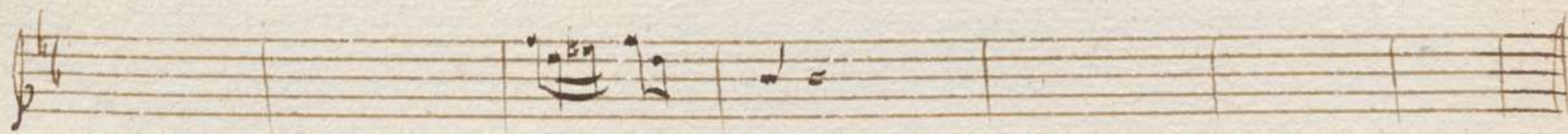
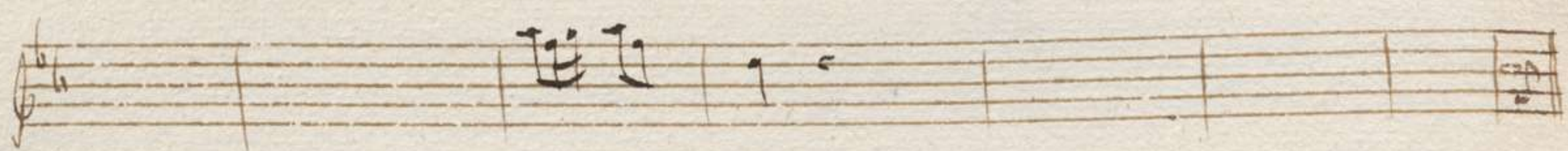




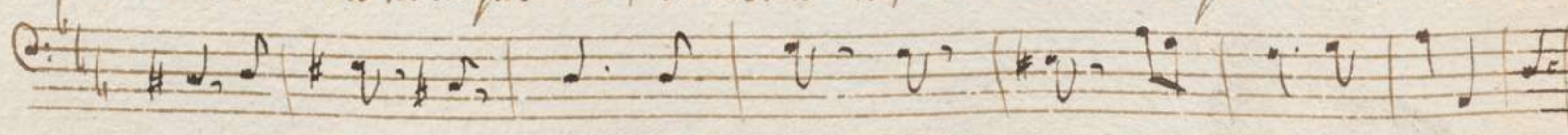
L'amore hel - le - scintil - la - no in - quei vai, scintilla - no - scintilla - no in quei



Handwritten musical score on five staves. The first three staves contain instrumental notation. The fourth staff has lyrics written below it: "va - i" and "e l'amore stes - ce." The fifth staff continues the musical notation.



- scintil - la - no in quei vai, scintilla - no, - scintilla - no in quei va - i.



à Capo.

Scena III

Epiride solo.

A me nozze? a me sposa? e sposa Argia?

ella appunto è l'oggetto del mio Amore, polifonte dell' odio mio: ma

della madre, o tre! il duolo è mio spaurimento. Inevole, poli-

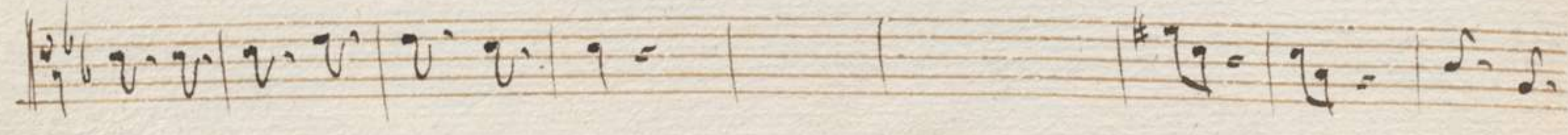
fonte, Argia, Inesene, gloria, Regno, vendetta, odio, ed' amore, tutti noi siete og-

getti di spavento, e di immito à miei pensieri. *il dibaduto*

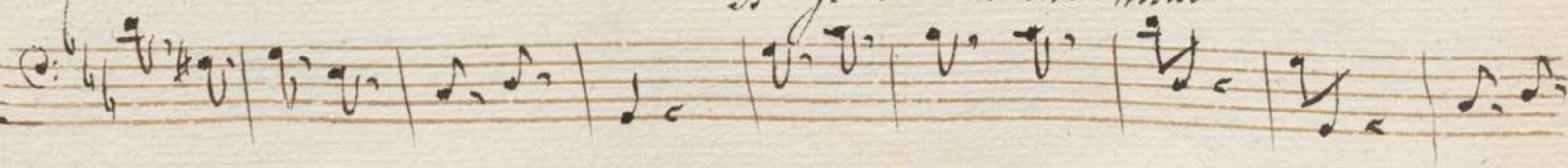
cuon, qua, e là si uolue, qual da turbine spinta arena, e polue.



forte



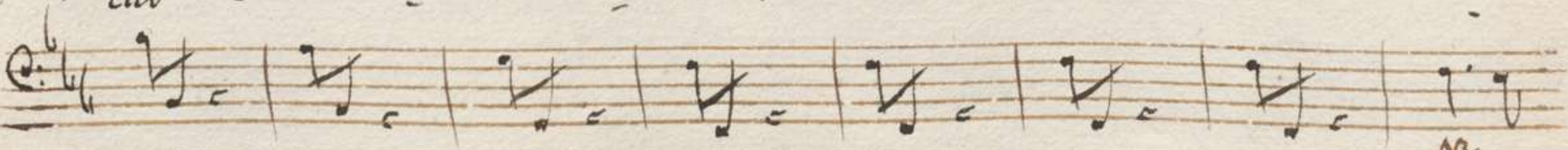
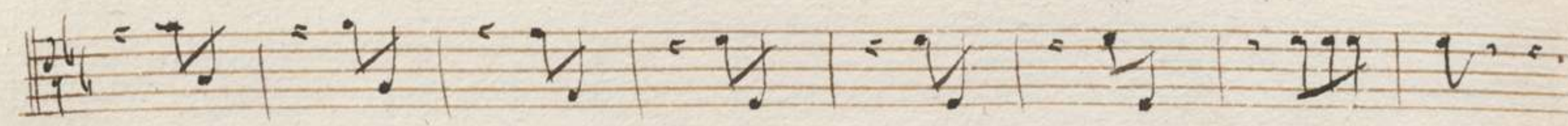
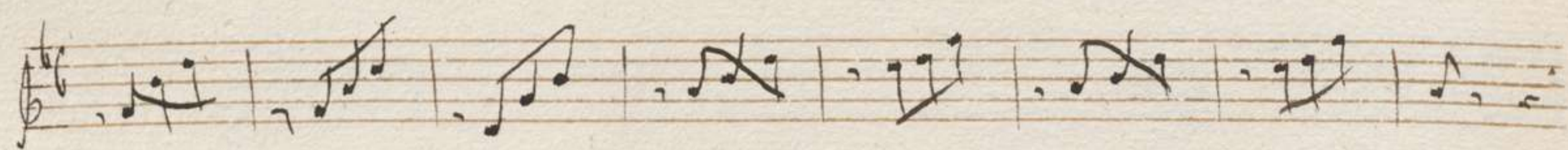
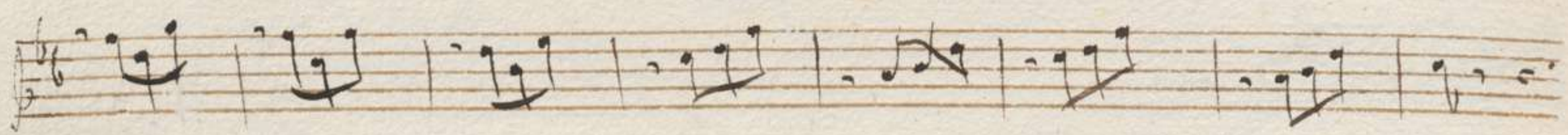
A - gi - tato in alto Man





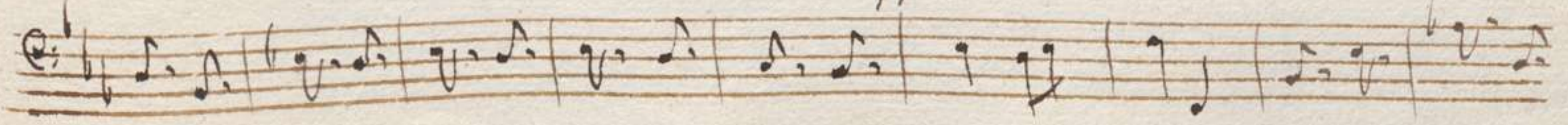
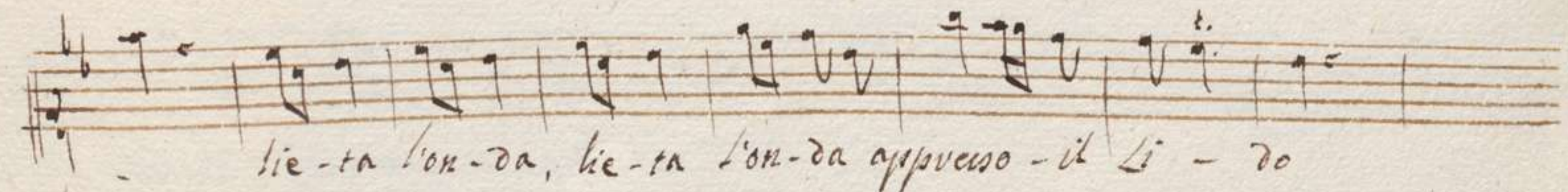
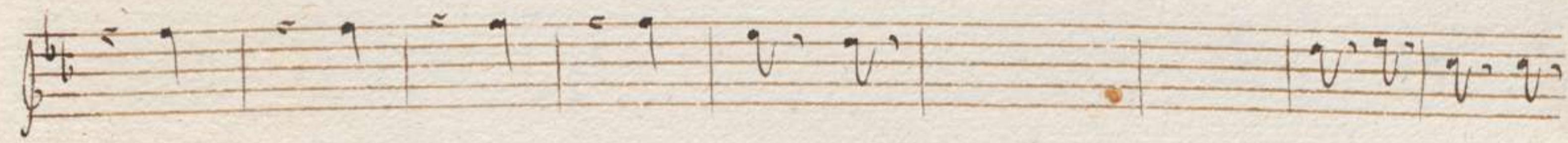
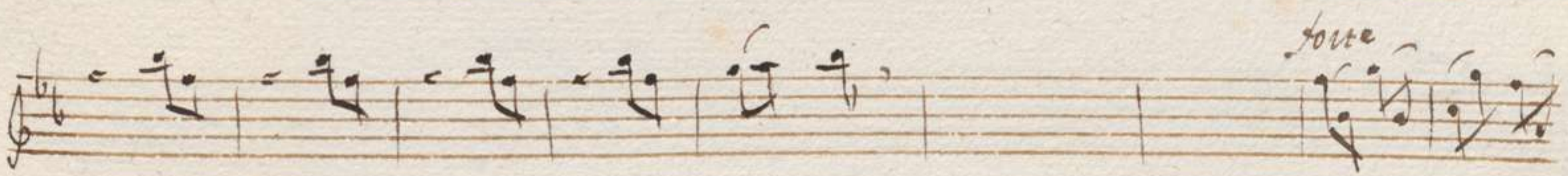
piano

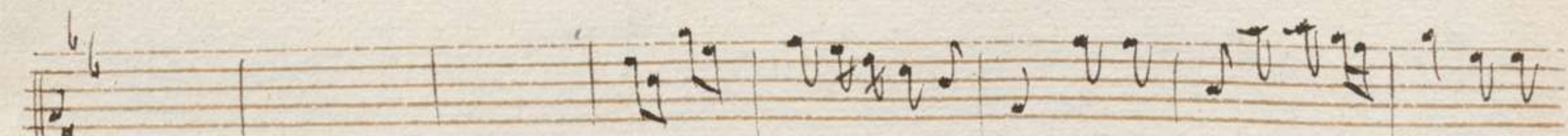
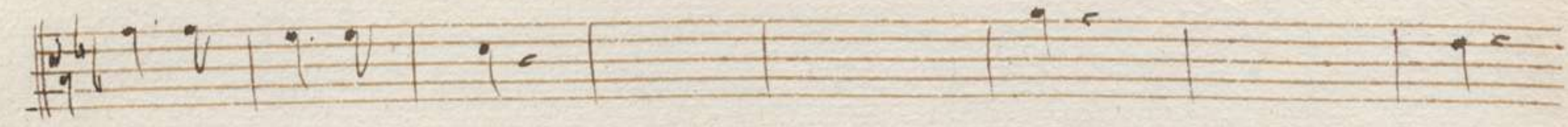
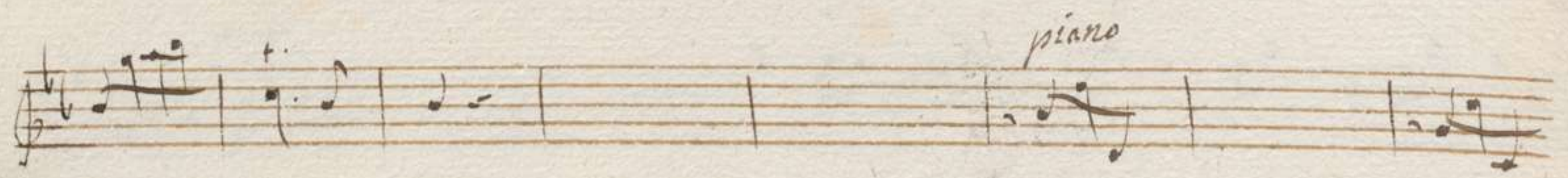
a - gi - rato in alto ma son qual misero nocchier, che dispera di sol -



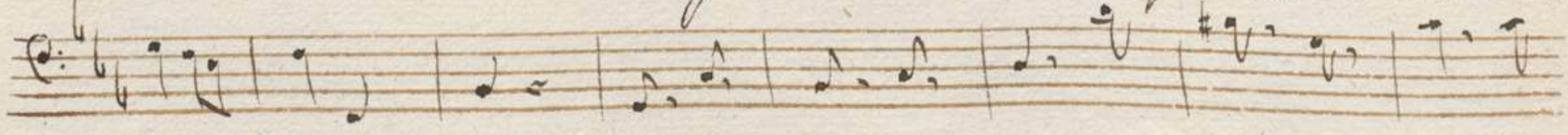
car

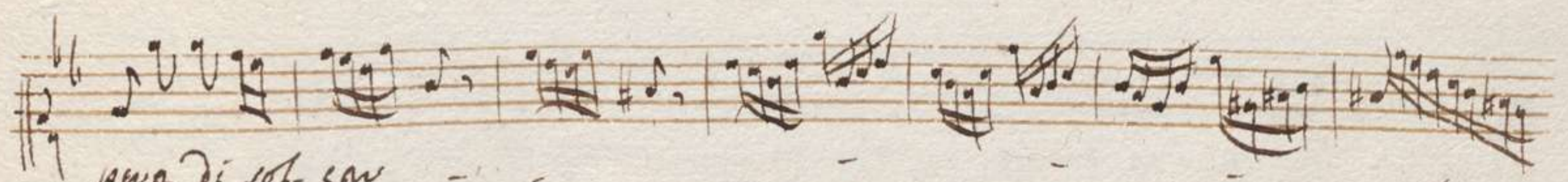
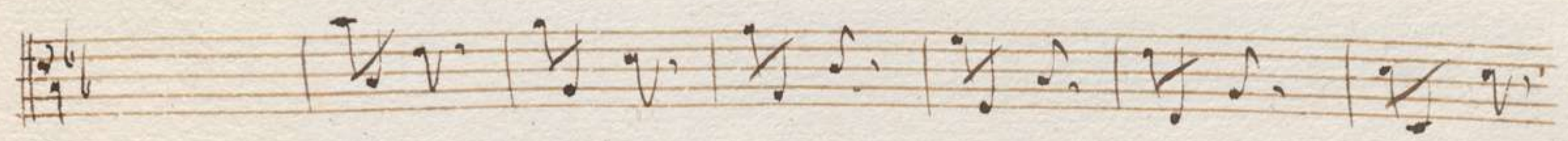
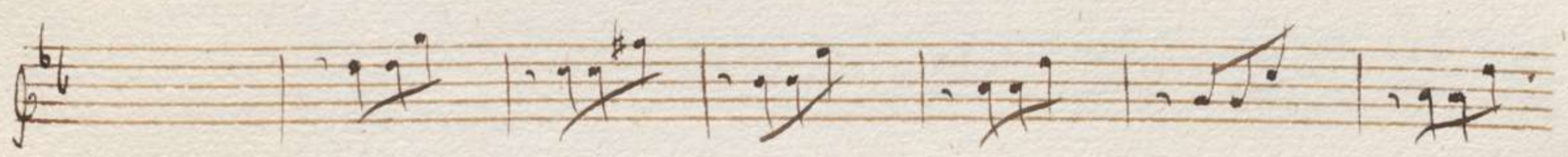
AB



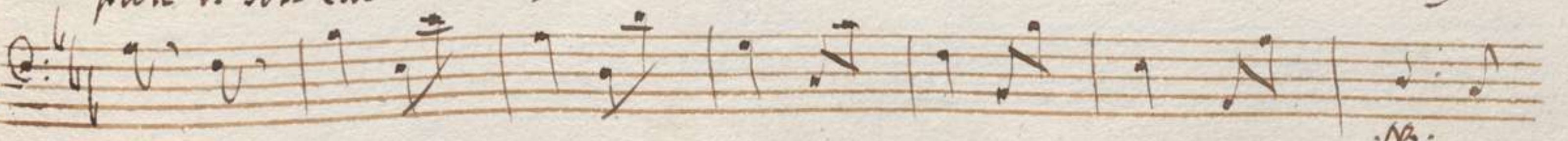


a - gi - tato in alto ma son qual misero nocchier che dis -





para di sol. can



AB.



piu piano

piano

lie - ta l'on - da lie - ca l'on - da appoes - so il Li - do, lie - ta

forte

l'on-da lie-ta l'on-da appres-so il li-do



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The word *piano* is written above the staff on the right side.

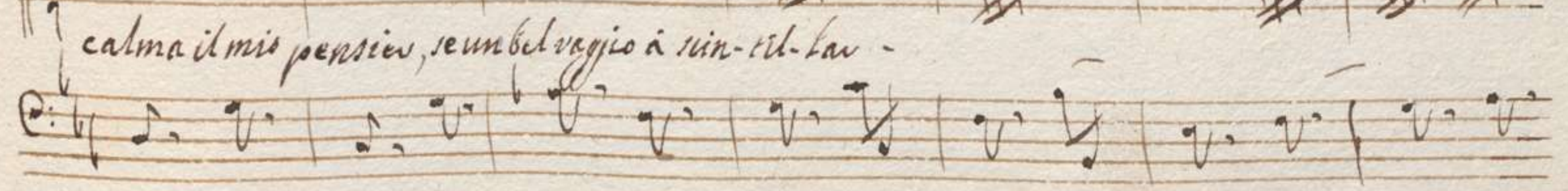
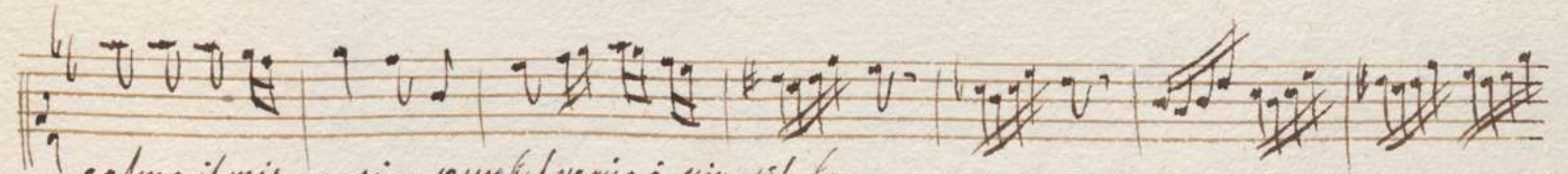
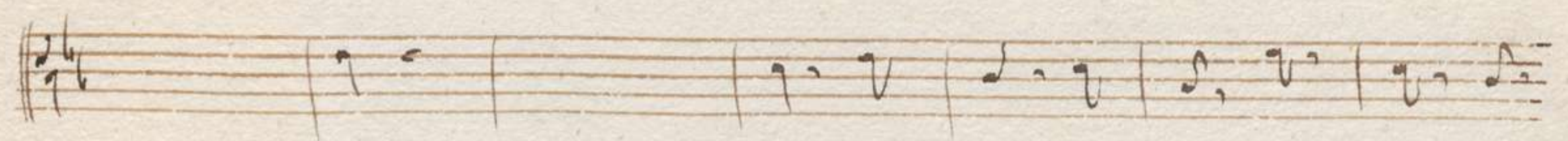
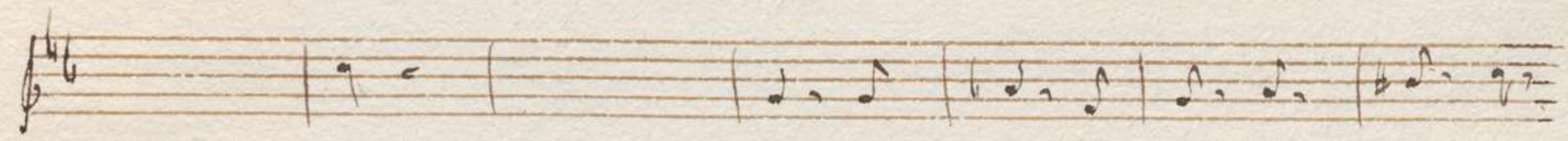
Handwritten musical notation on a single staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef and a series of eighth and sixteenth notes.

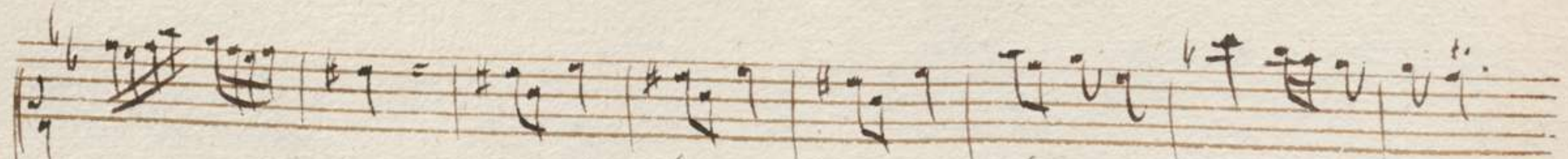
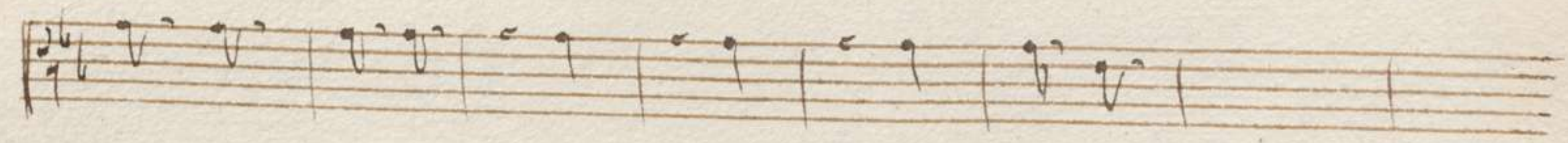
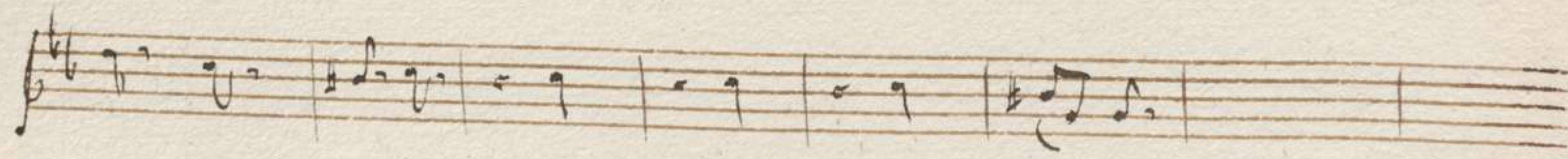
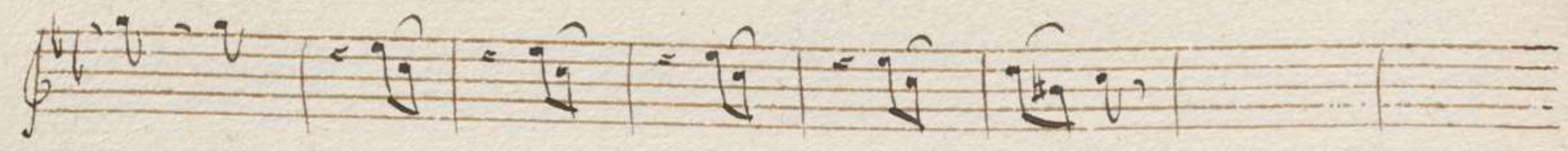
Handwritten musical notation on a single staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a bass clef and a series of eighth and sixteenth notes. The lyrics *pau-ansou po-tua speraw qualche* are written below the staff.

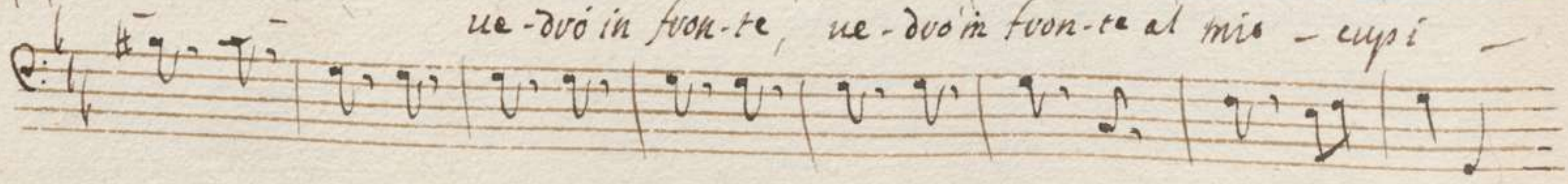
Handwritten musical notation on a single staff, featuring a bass clef and a series of eighth and sixteenth notes.



calma il mio pensier, se un bel vaggio à sin-ti-tar -



ue - duo in fron - te, ue - duo in fron - te al mis - e - ri - cordi - ae



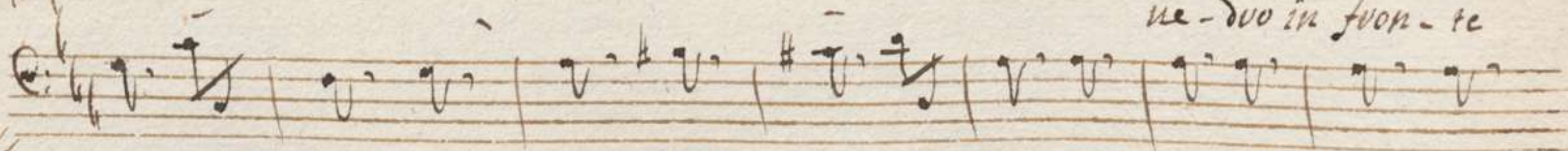
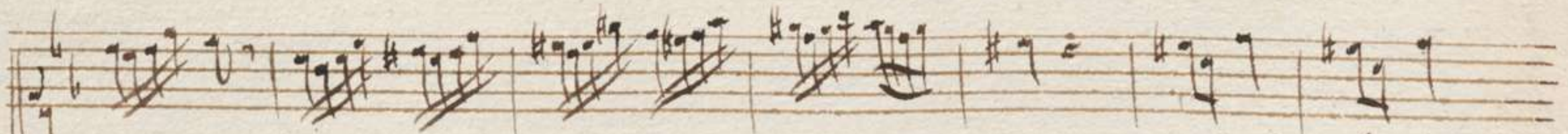
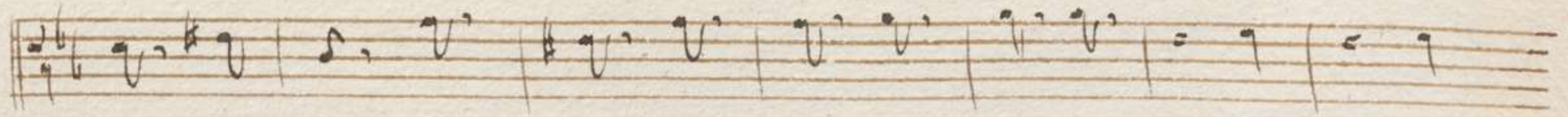
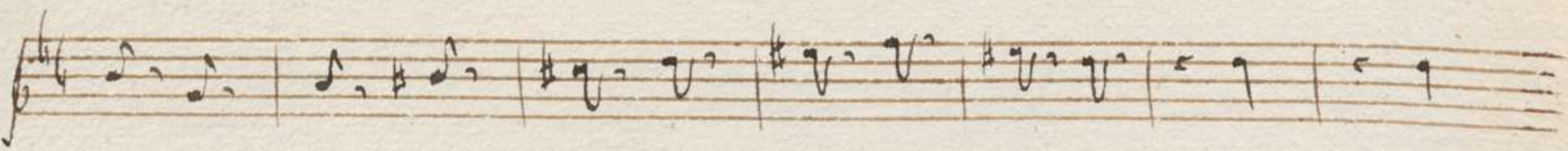
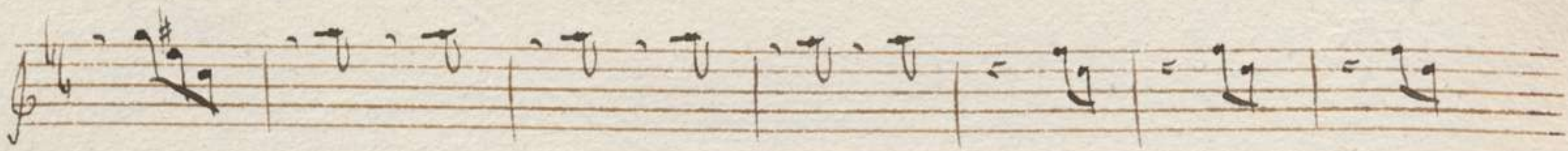


forte

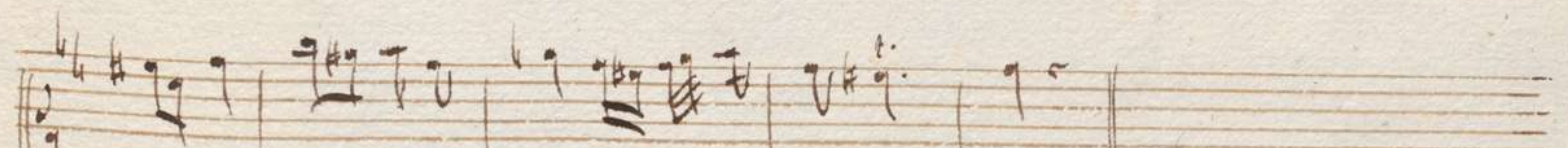
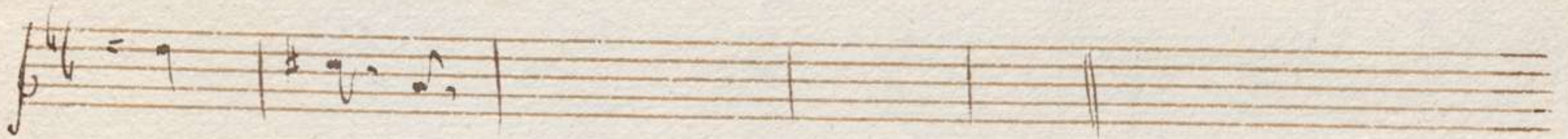
piano

do

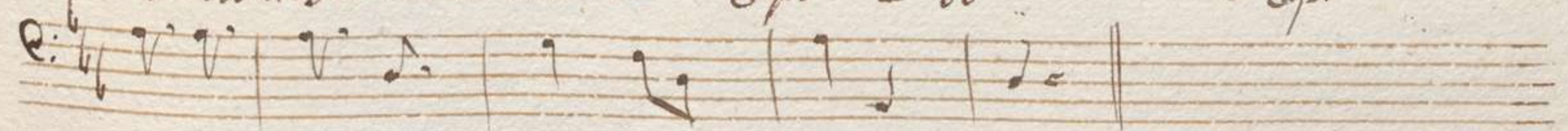
se un bel raggio a-scintillar



ne-duo in fron-te



ne - dno in fron - te al - tis - si - mi - ni - bus - do - mi - ni - bus in cae - lis et in ter - ris et in mari - bus et in om - ni - bus qui voca - untur in no - mi - ne do - mi - ni - ni - stri eius - qui se - dent in thronis et qui stan - unt in - ter thronos et qui cum eo san - cti et be - ati et cum san - ctis spi - ri - tibus et cum angelis et cum om - ni - bus qui cre - a - ti sunt et qui cum eo san - ctos et be - atos in spi - ri - tu et in gloria de - i Pa - tris Amen



Scena IV

Atio.

Mevope. e Trasimede.

Tras.

Mevope

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics: "Sunque Annasandro in tuo potere? anninto, e' il traditor fra". The basso continuo line (bass clef) provides accompaniment with various note values and rests.

Mevope

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics: "ceppi, alca Acina. giusti Numi: pur mi fece pietra la". The basso continuo line (bass clef) provides accompaniment.

alle guardie

Tras.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics: "mia innocenza. a me tosto il fellon. non lungi attende la pena". The basso continuo line (bass clef) provides accompaniment.

Andante *And.* *ia*

ma. qual t'hai superato, e dove? dove più folto il bosco ricusa il giorno.

egli fuggio uolta; ma da' miei ponti tuoi cinto teme la minacciata

Andante

morre. già viene il Souditor. nel fosco uostro di perfidia, e ti -

Andante

non spiega le insegne.

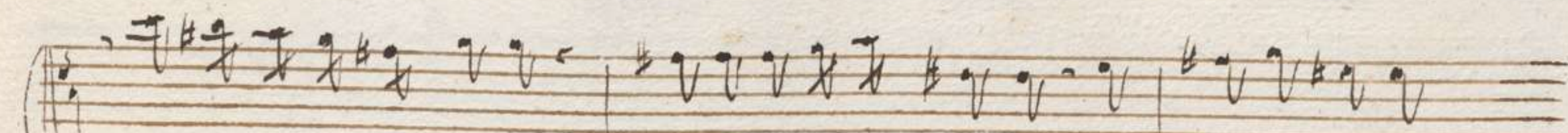
Scena V
Anassandro in catene fra guardie e detti.

Anassandro. *Mesopne*
Voi mi tradiste, inique stelle indegne. qual

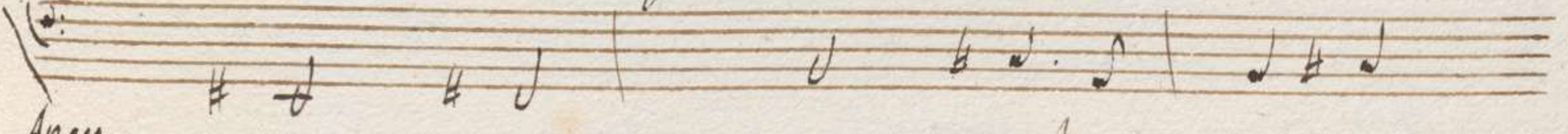
colpa han di tua pena gli astri innocenti: al tuo fallir la

Anas.
demi. a me la debbo, e uero: gia' ne sento l'onore, ueggio i mi-

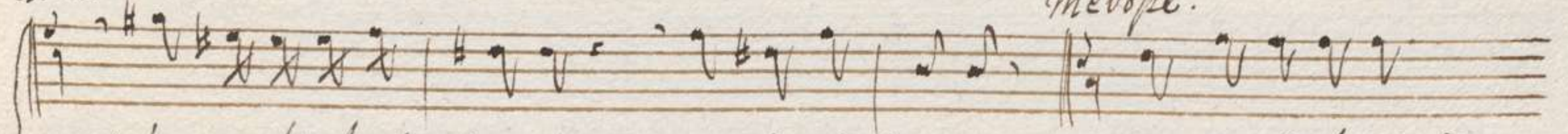
Mesopne.
nistri, s'annuotano le suri, addon le fiamme. Ma fiamme, suri,



e orribili tormenti degne pene non fian del tuo delitto.

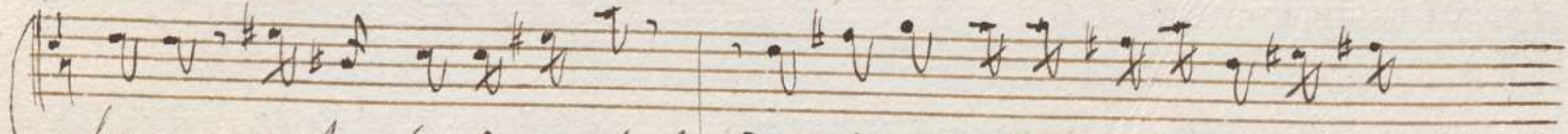
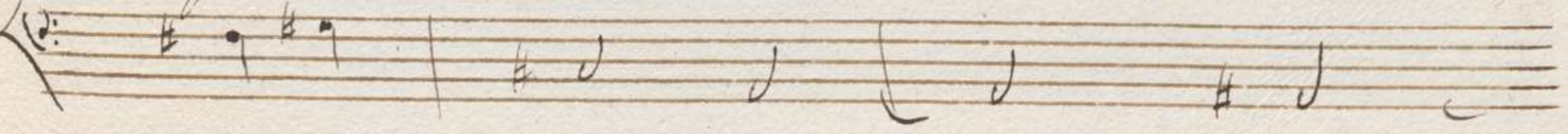


Anas.



Mevore.

ne' uguali al mio rimorso. evvai, Regina. e ves del mio do-



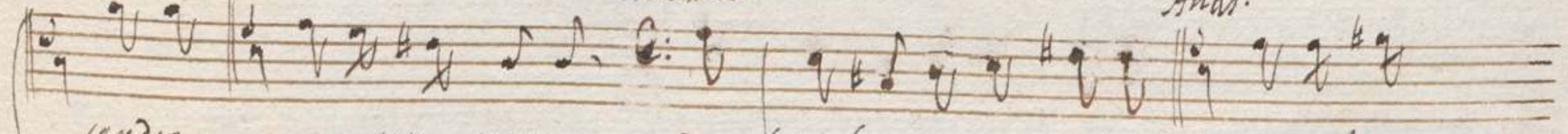
love perche fatti, perche? de miei custodi eva bruce Anas -



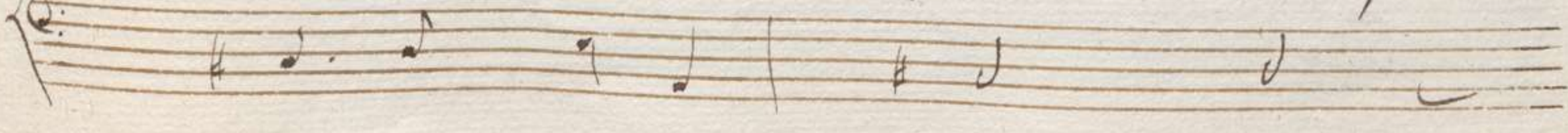
Anas.

Trasimede

Anas.



lando. eva tuo servo. da lei beneficiato e tra' piu



Mesoppe. *Anas.* *Mesoppe.*

cari. e tu ingrato . . . sacrilego. wa l'ombre tu affiggesti il mio

Anas. *Mesoppe.*

Re. Quest'onte uccisi. ne' sapio d'una morte, e d'una colpa. sue.

Anas. *Quasim.* *Mesoppe.*

nati i figli miei. coppia innocente! confessa il fatto. il tradi-

Quas. *Anas.*

toy non mente. ou di; chi tal fievazza ti consiglio? vesta à dir

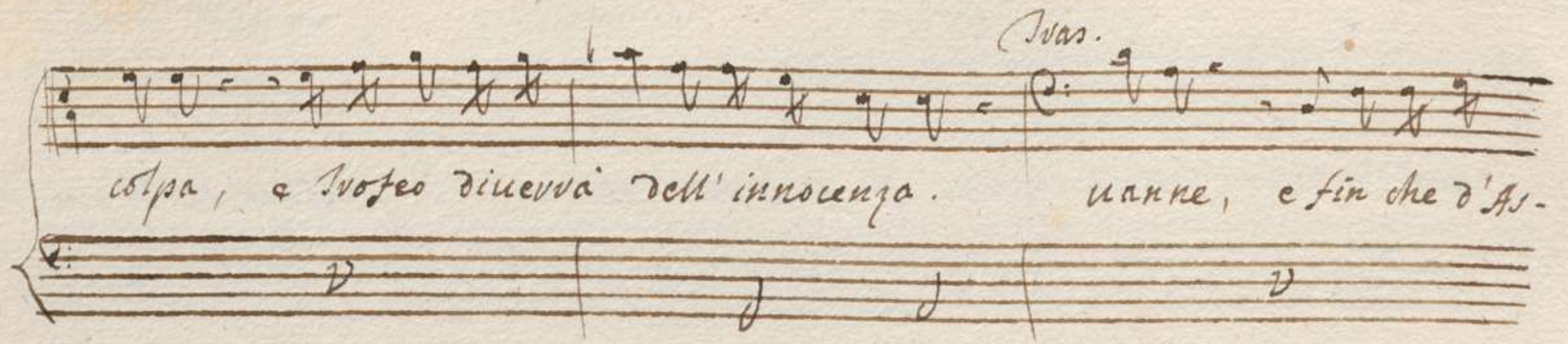
molto, e molto vesta a saper. di pubblico delitto pubblico sia il giu-

dirio. alla menzogna io ne debbo vagion. *Meno.* na, Trasimede: tosto va-

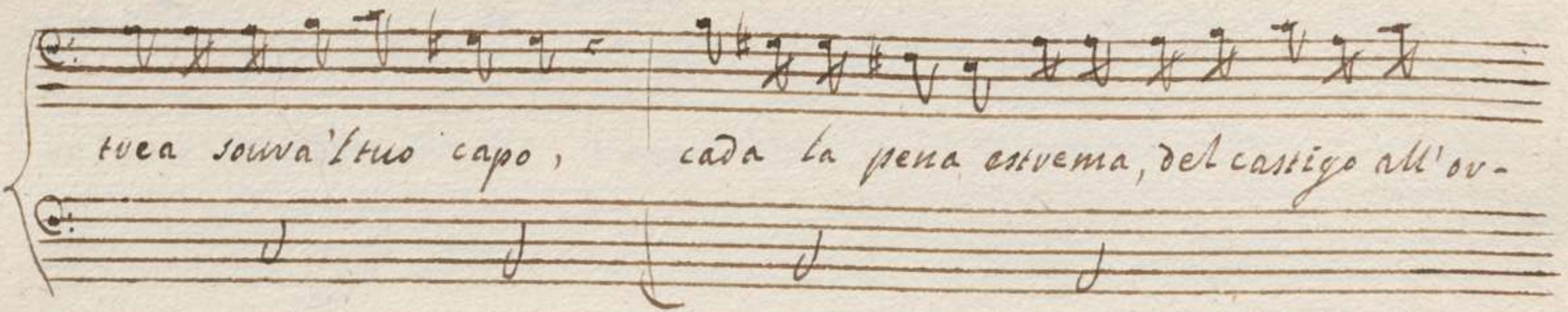
duna, e Popoli, e guerrieri, e nella Rocca eccelsa costui ben custo-

disi, ond'ei non fugga. la sua condegna capital sentenza, spamento della

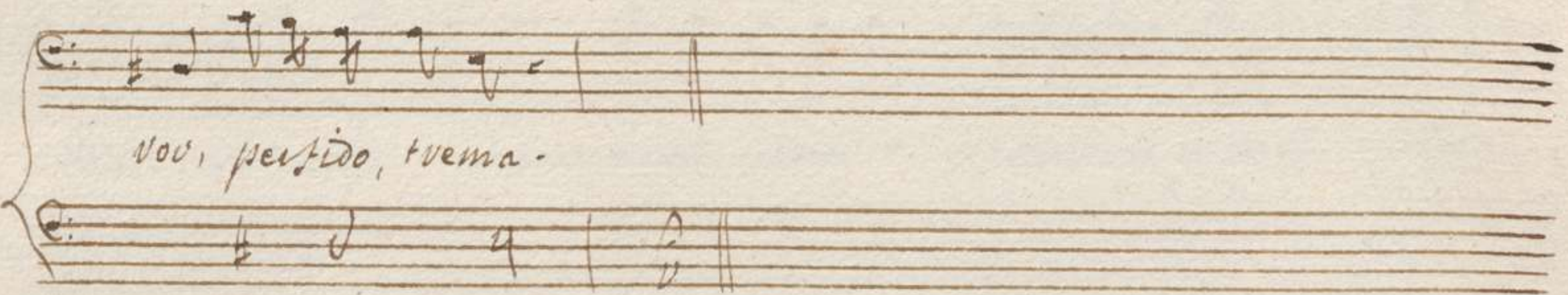
Was.
colpa, e noſtro diuerra dell' innocenza. uanne, e fin che d'As-

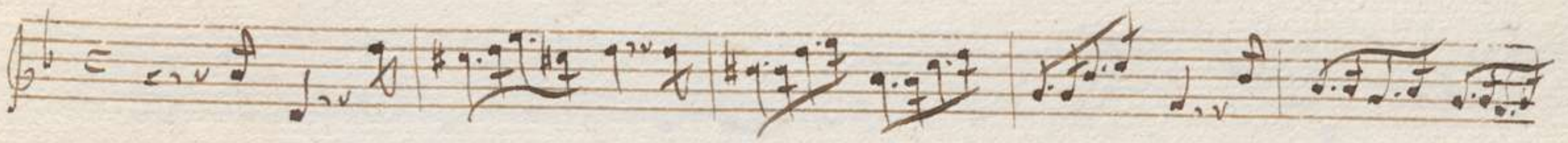
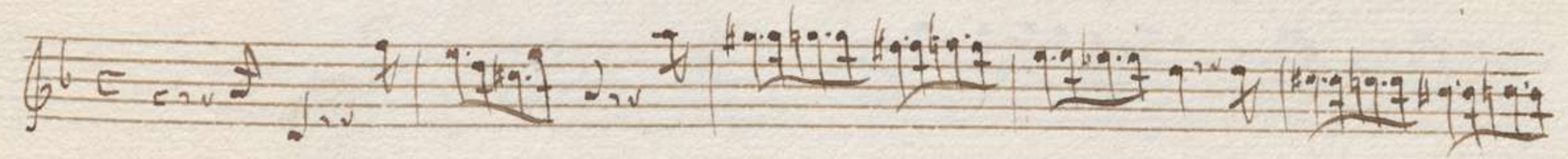


tua ſouua l' tuo capo, cada la pena extrema, del caſtigo all' or-



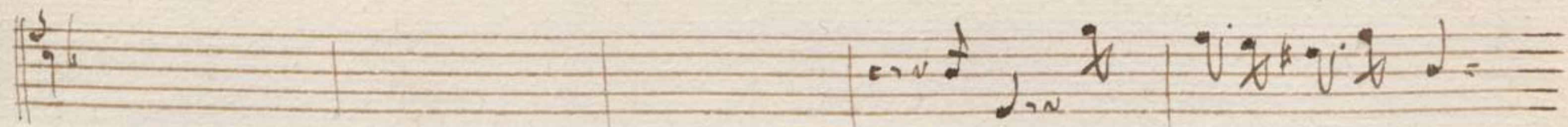
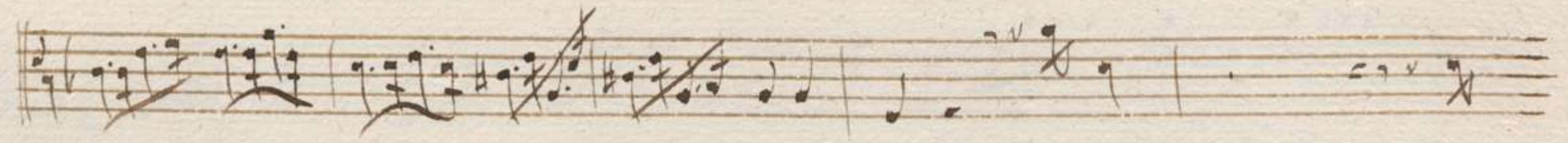
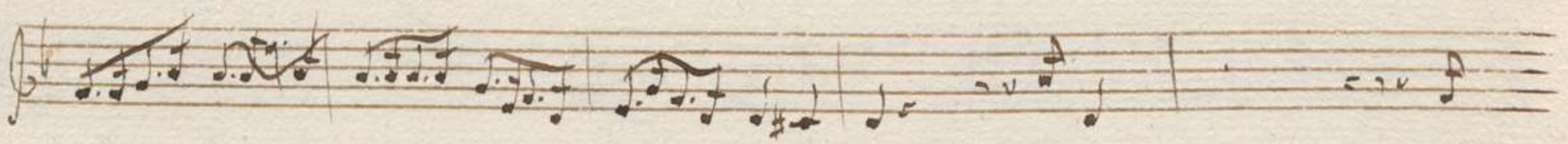
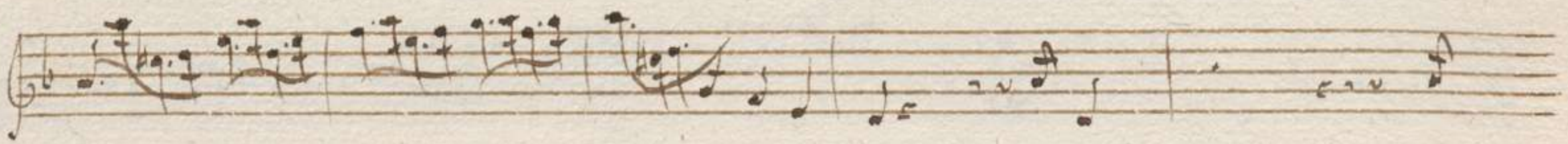
rou, perfido, truma.





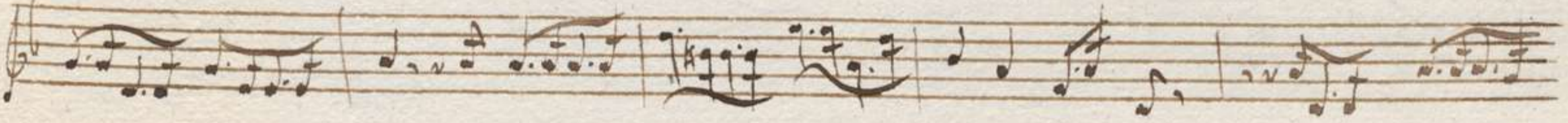
Andante.

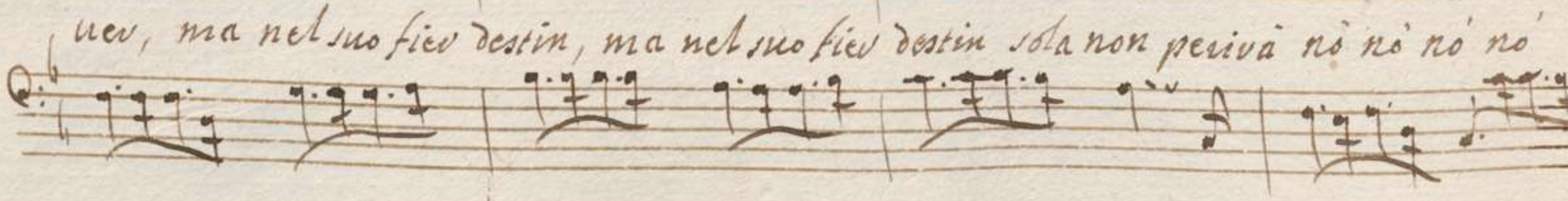
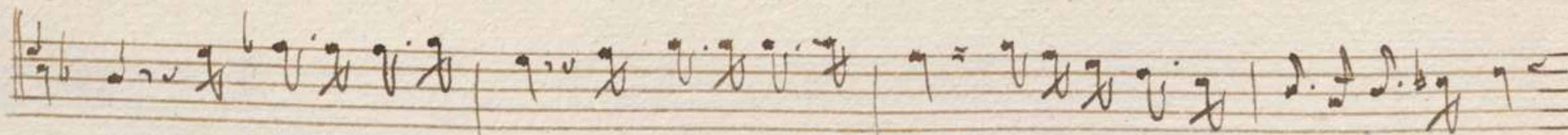
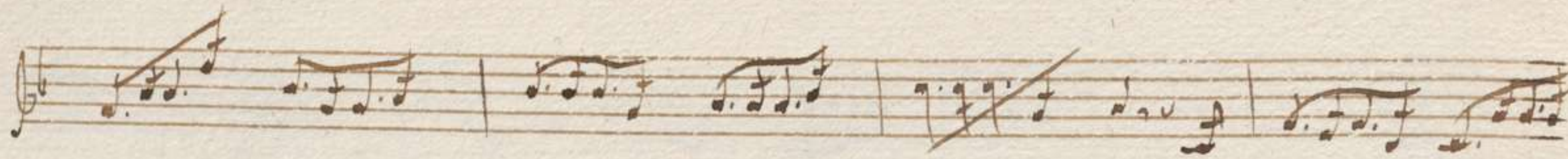




cadva, cadva quest'alma, e' uer









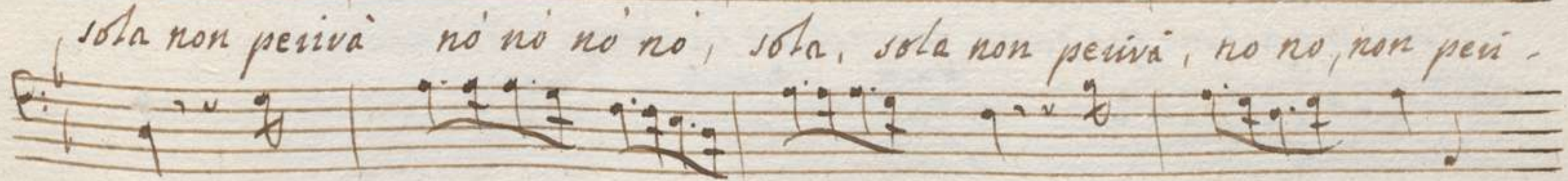
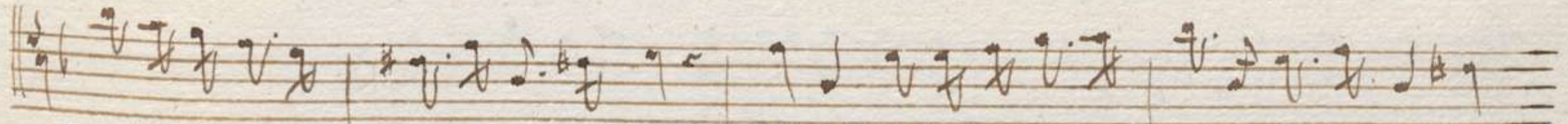
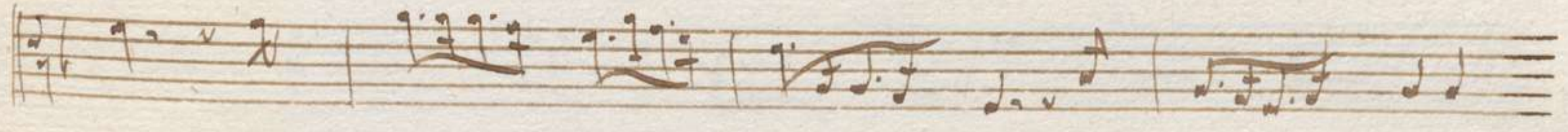
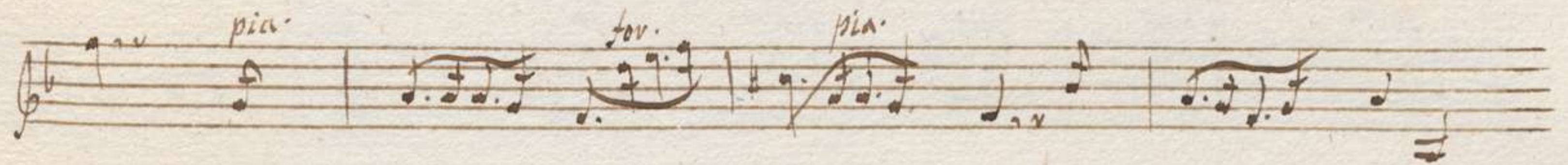
pia. *for.*

sola, sola non perivà no, no, non perivà *ca -*



pia. *fov.* *pia.* *fov.* *pia.* *fov.*

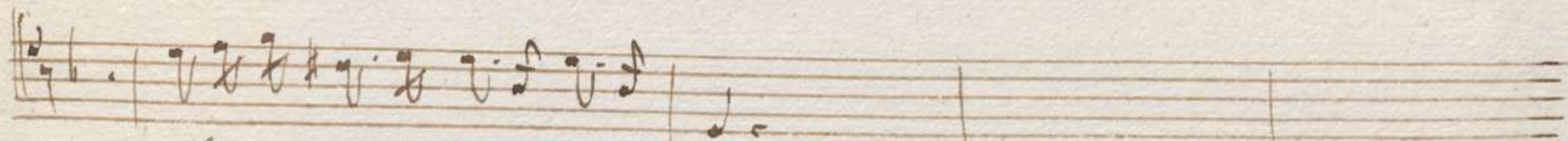
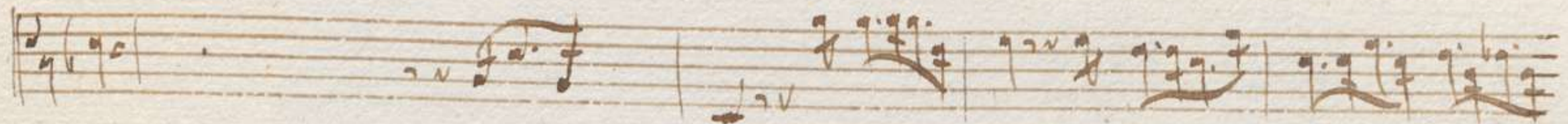
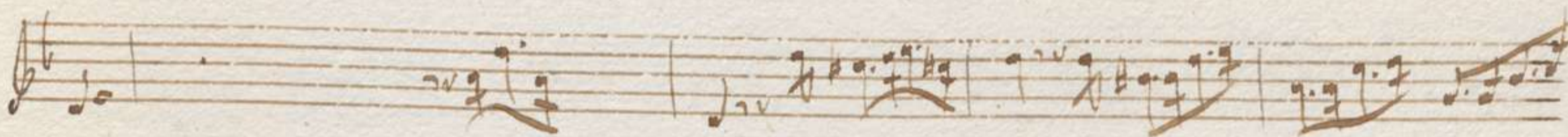
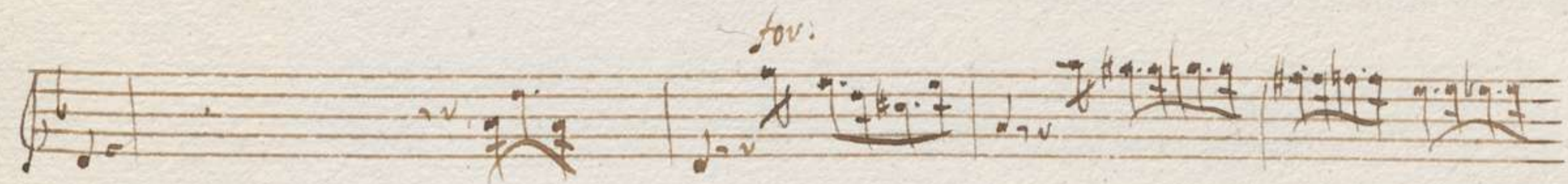
va, cadva quest' alma e' uev, ma nel suo fiero destin, ma nel suo fiero destin



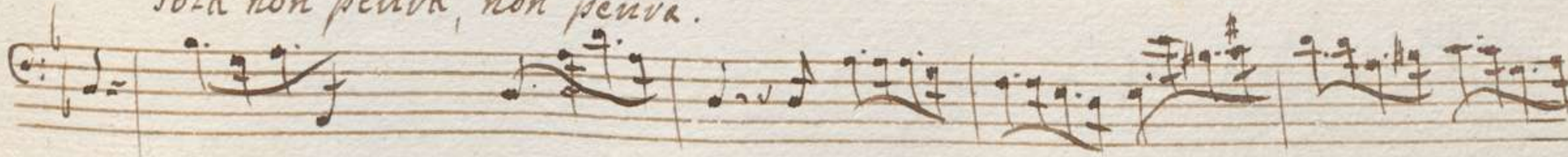


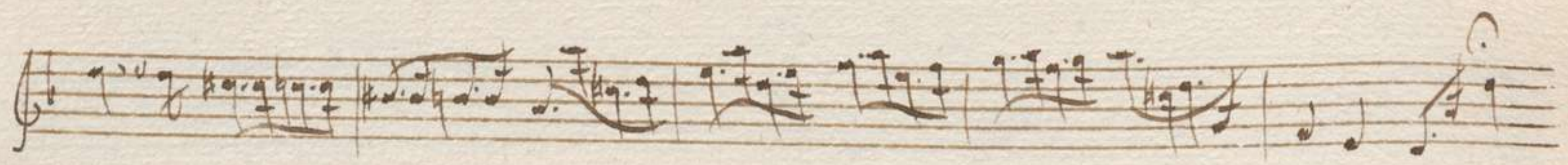
forte *piano* *fort.* *pia.* *for.* *pia*

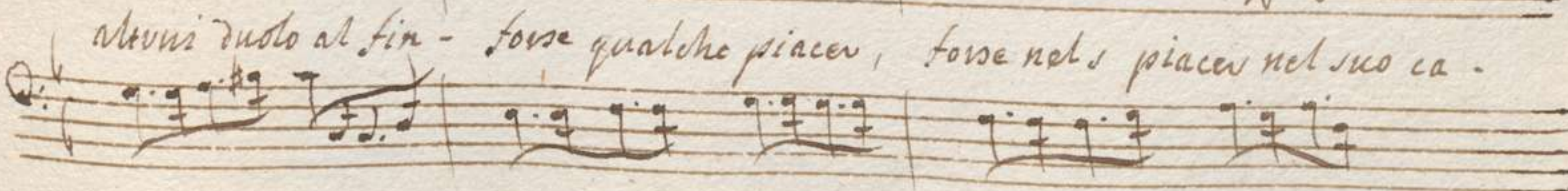
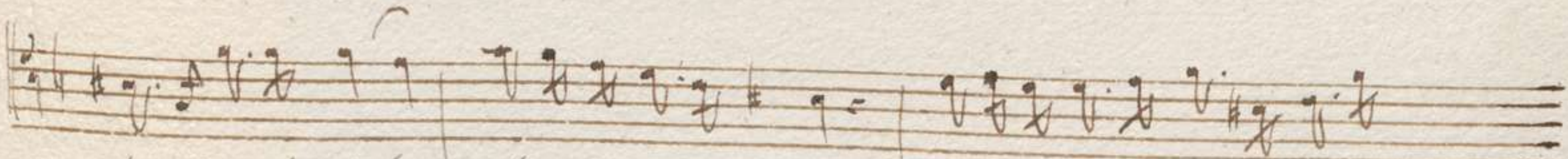
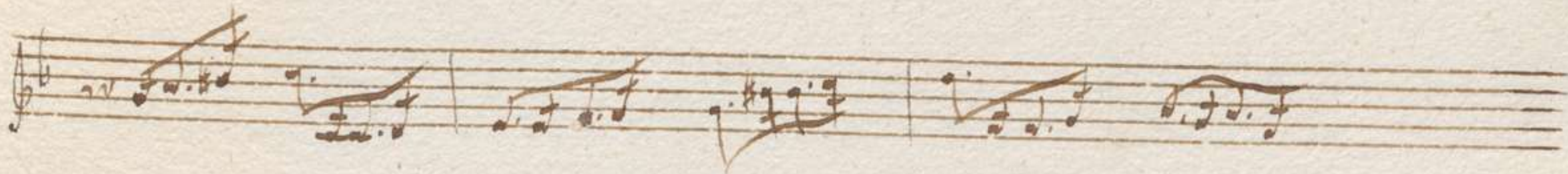
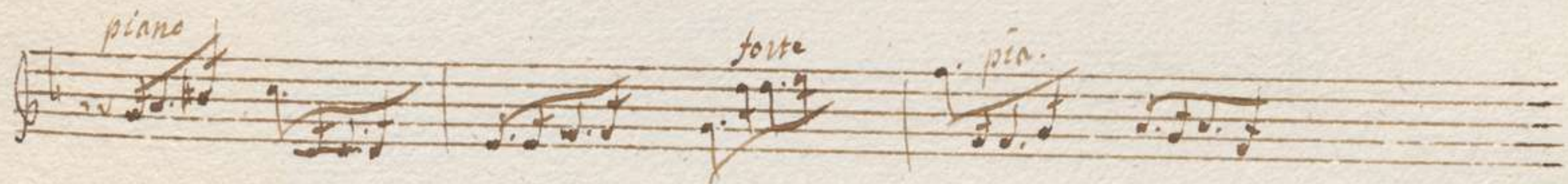
vi, ma nel suo fiev destin, ma nel suo fiev destin sola non perivà, no no,



sola non peivà, non peivà.



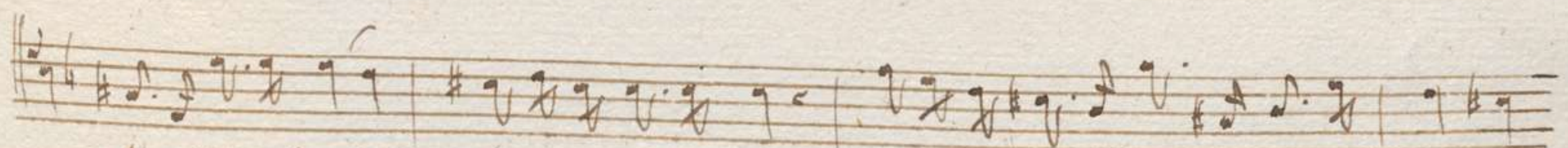
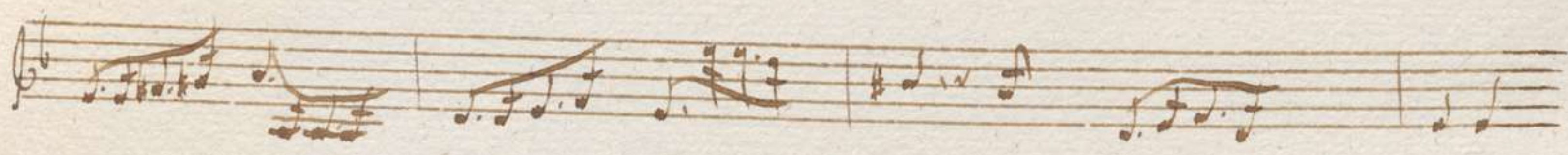
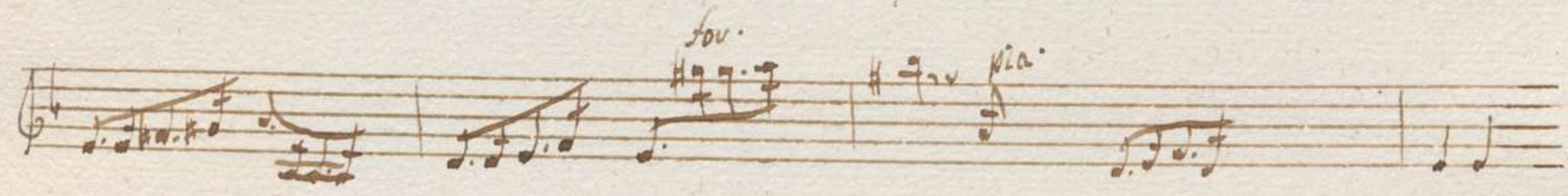




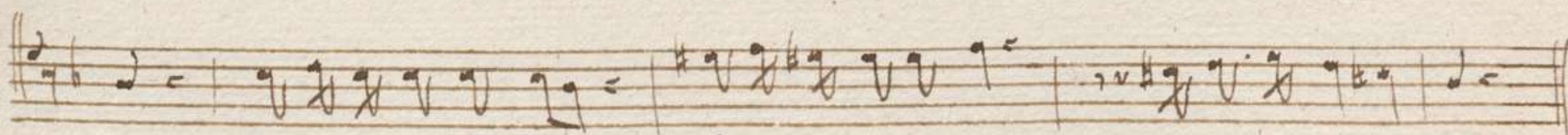
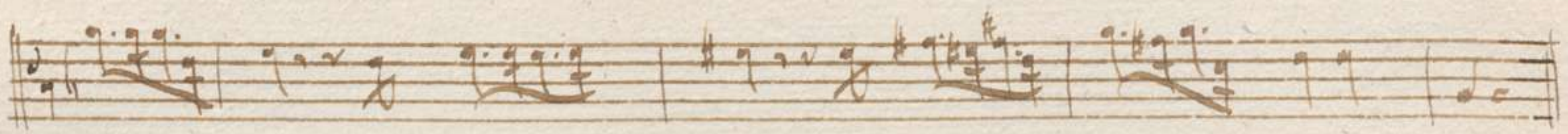
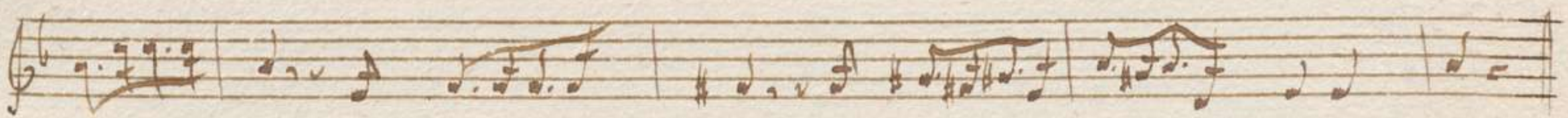


forte. *pia.*

deu' anu, *mo*



alvui duolo al fin - forse qualche piacere, forse qualche piacere nel suo cadov su -



va, forse qualche piacer - forse qualche piacer nel suo cadaver'arrivà.

subito a Capo

Scena VI

Amevope, e Ivasimede.

Ivasimede.

Seguirlo, o miei fid: il suo castigo ad affret -

Amevope. *Opas.*

ran'io parto: solo pria di partir... parla. concedi,

Amevope.

che sul timido labbro esca un sospiro, e ti dica per me.... siegni.

ma prima riflessi, o Tvasimede, che a Mevope tu parli vedova di ves-

fonte, e tua Reina. Ahimè! perchè ammutiti?

Tvas. *Mevope.*

Tvasim. Basti così: quel sospi-ro, che mi us-ci,

veo mi fa par-tiv da-te, veo mi fa partiv - da te -

veo mi fa partiu - da te, Garti così: quel sos

pivo - che mi usui, veo mi fa par - tiv da - te veo mi.

fa partiu - da te

veo mi fa partiu - da - te. segue il Ritto subito

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings.

p.^o Ritornello.

Handwritten musical notation on a single staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

ei di - vari ciò, che - tace il mio rispetto; senza, e perni il chiu -
 - so af - fetto - e sol parli, e sol parli la - mia fe' -
 - e sol parli - la - mia fe.

a Capo.

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

2.^o Ritornello.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

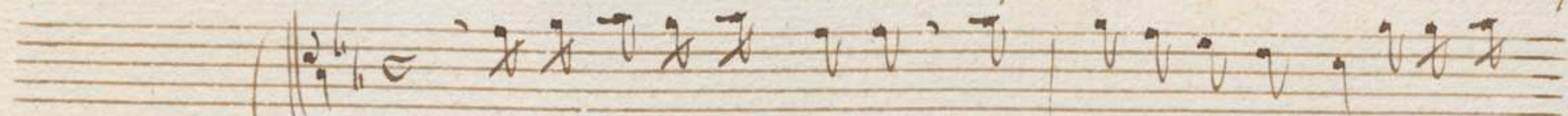
Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

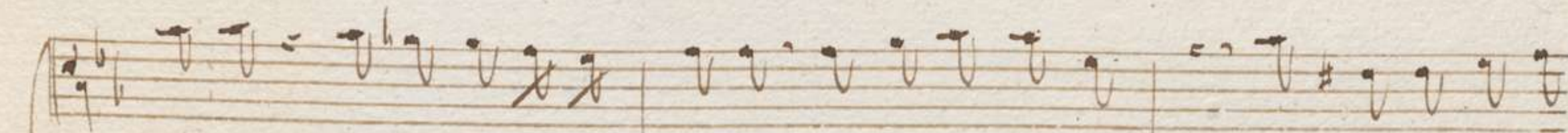
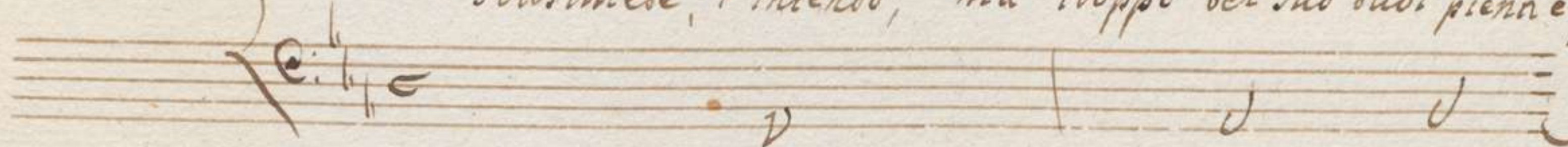
Scena VIII. Inevope sola

75

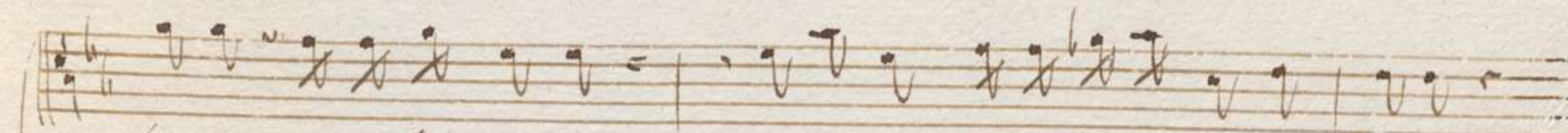
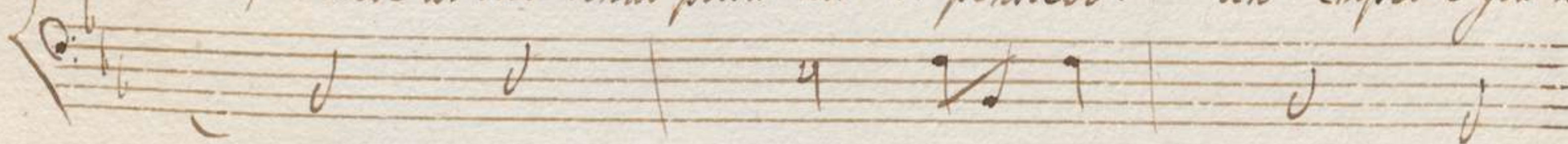
[58]



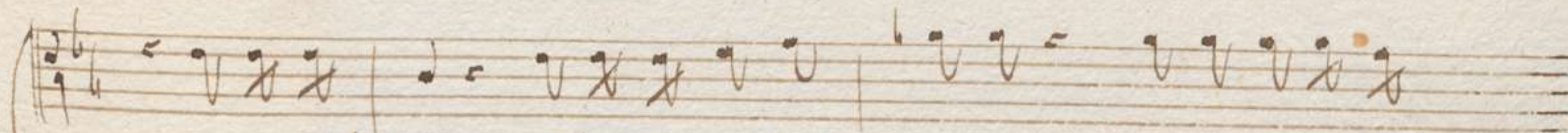
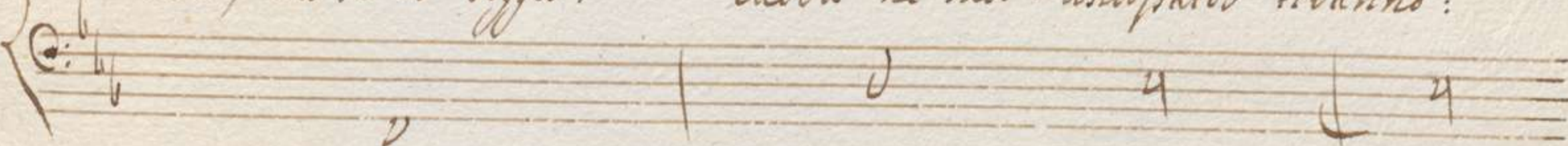
Inasimede, t'intendo; ma troppo del suo duol piena è quest'



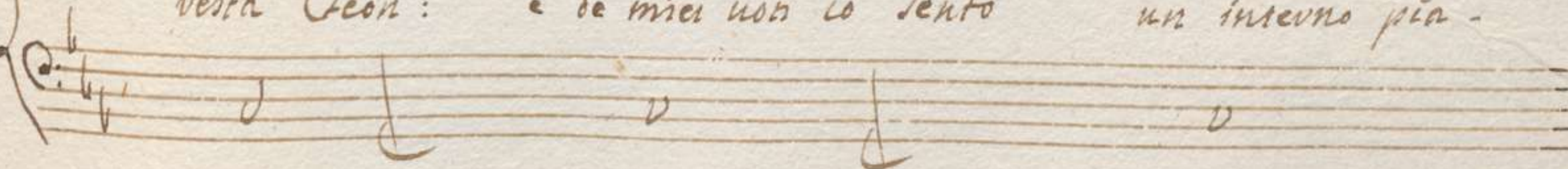
alma, onde al tuo donar possa un sol pensiero. un empio è già ne'



lacci, e a te lo deggio: cadva' ne' miei l'usurpatov tiranno:



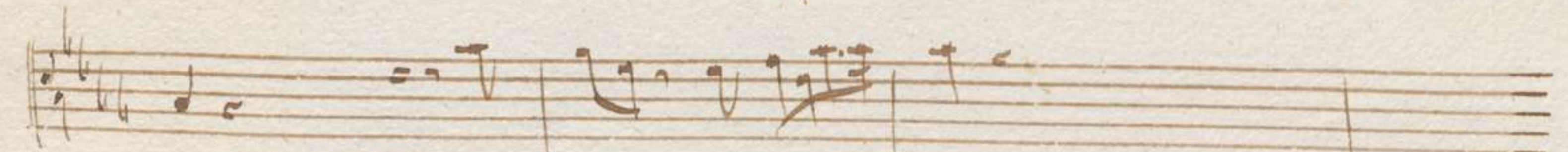
vesta Leon: e de miei uoti io sento un intervo pia-



cer, che mi consola; piacev, che dice al core Inevope non temer:

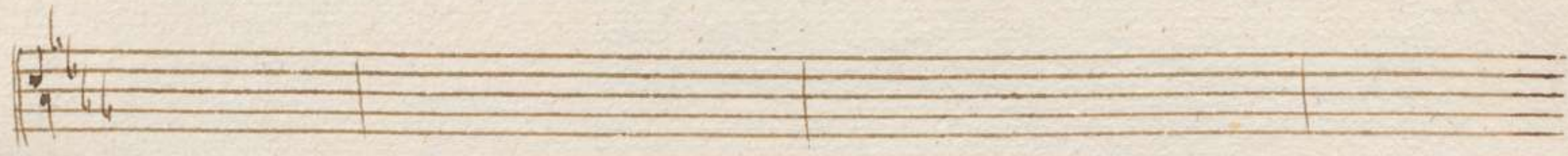
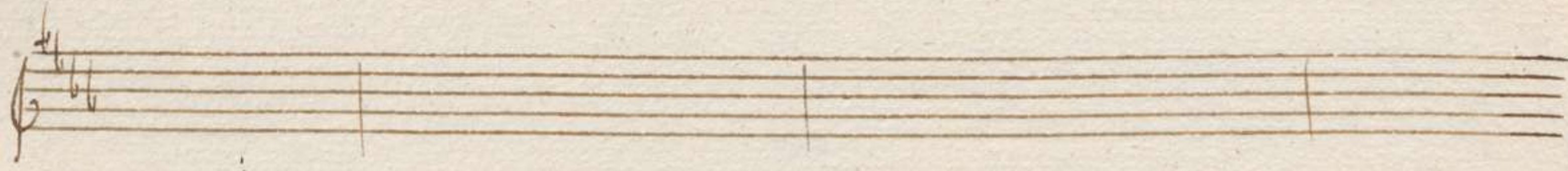
pria che si mova, ciò, che brami, sarà vittima ancora.

Adagio

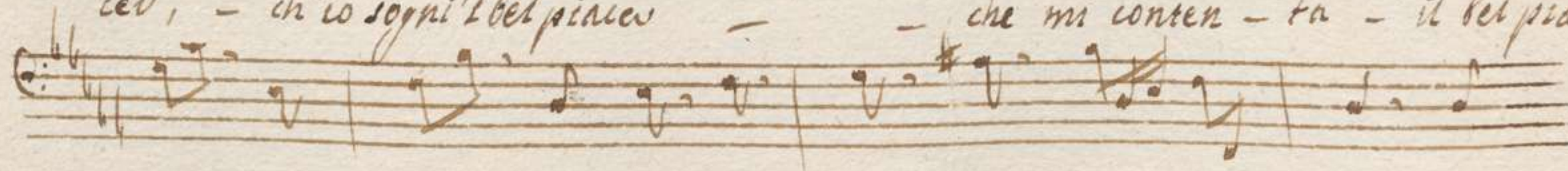


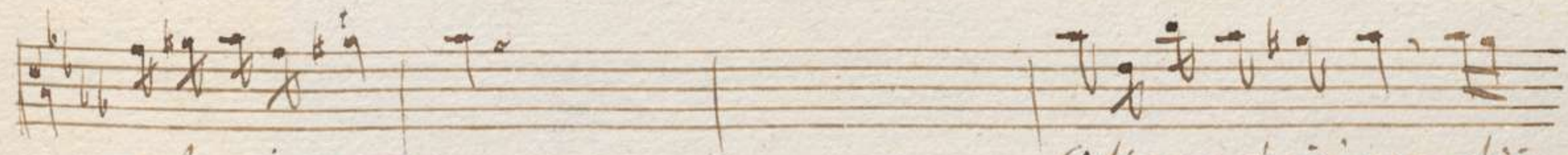
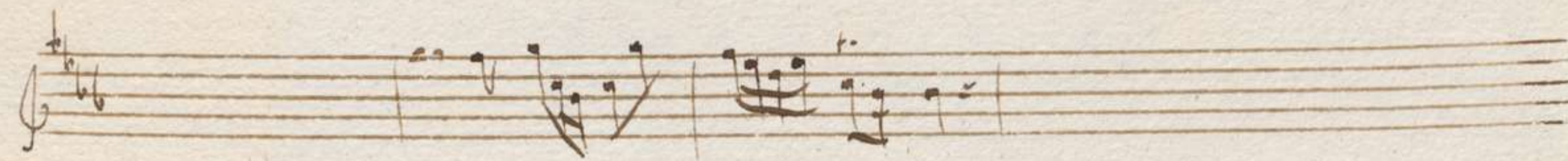
Cieli non e già uer,

cieli non e già uer, ch'io sogni' l'bel pìa -



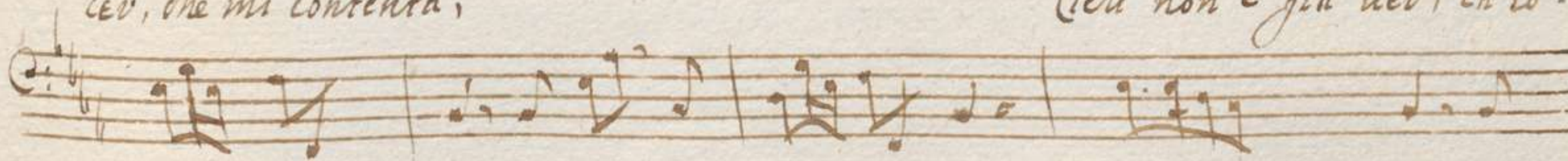
cer, - ch'io sogni'l bel piacere - che mi conten - ta - il bel pia -





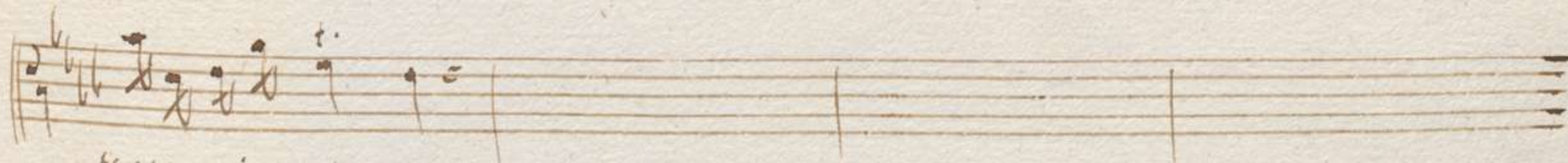
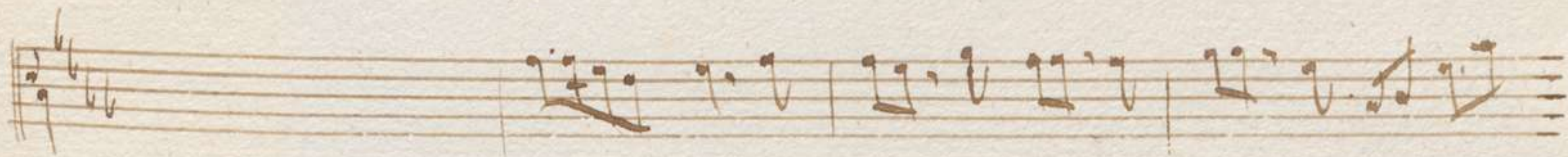
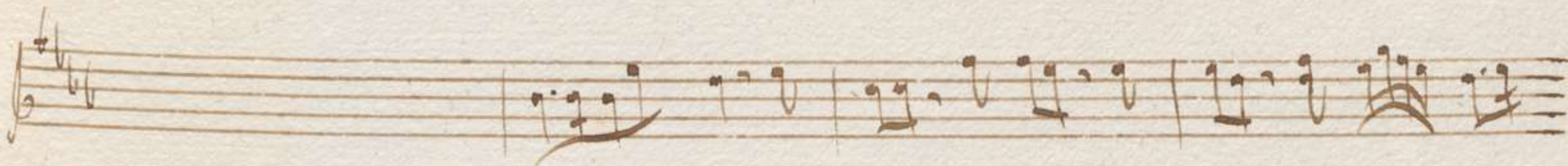
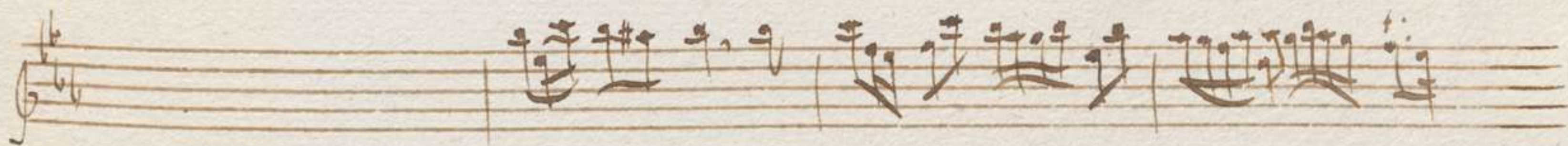
ceo, che mi contenta,

Cieli non e' gia' uer, ch'io.

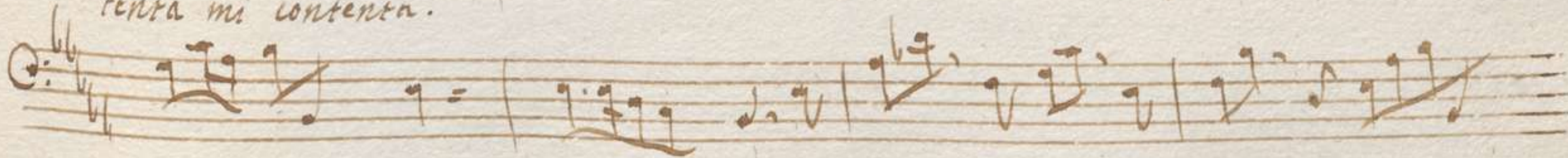


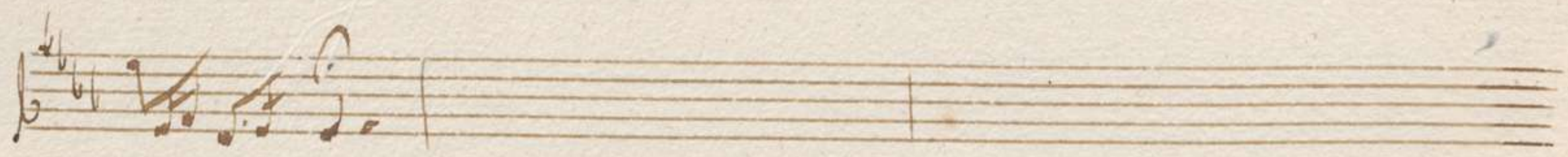
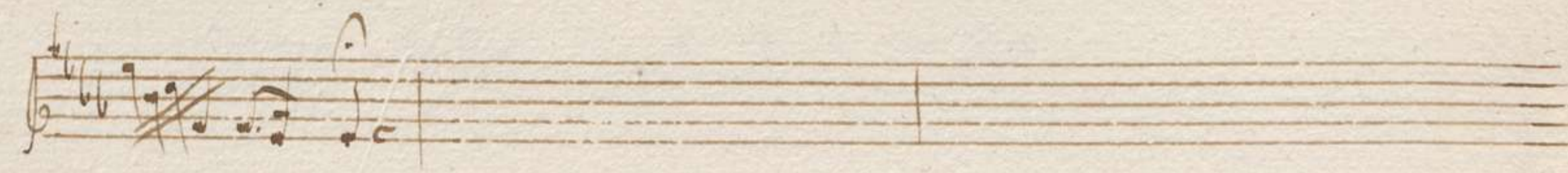


so-gni' l- bel- pia- ces, che- mi- conten- ta, che mi- conten- ta, il bel piacere - che mi con.

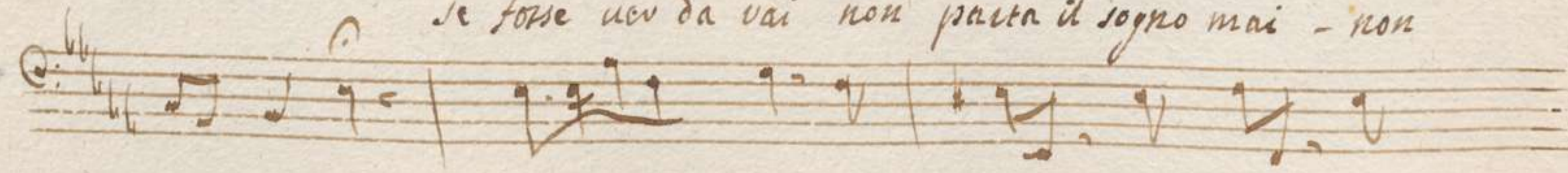


tenta mi contenta.

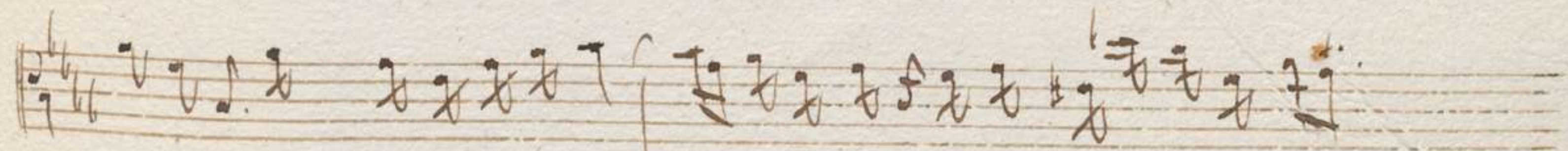
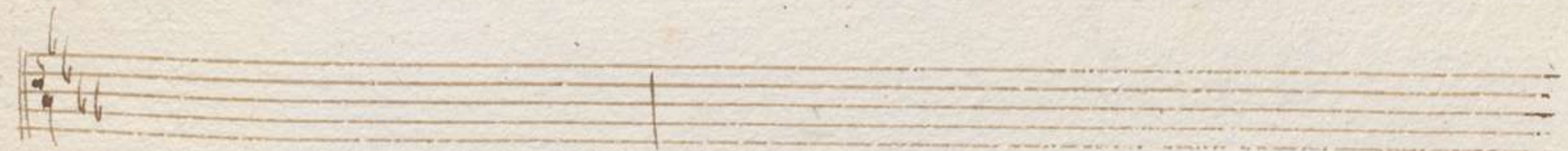
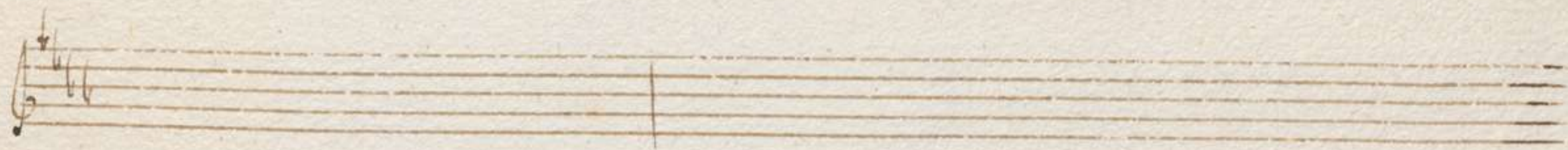
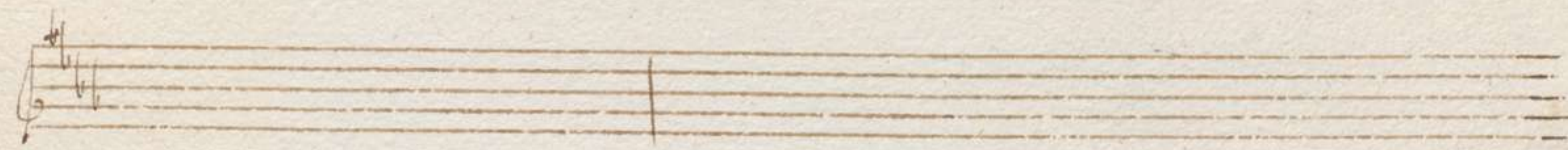




se forse uen da vai non parca il sogno mai - non

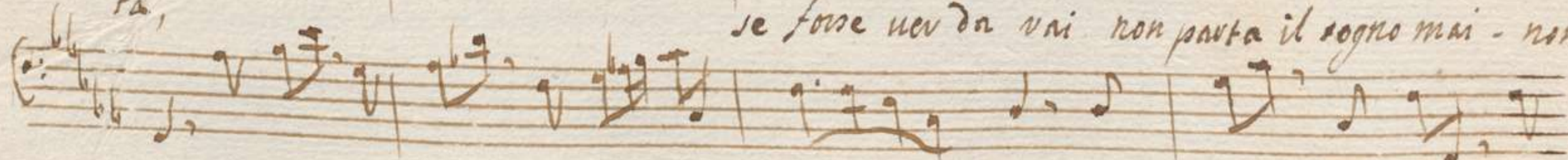
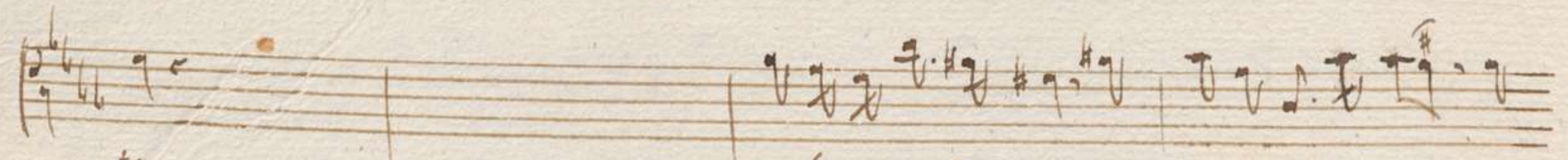
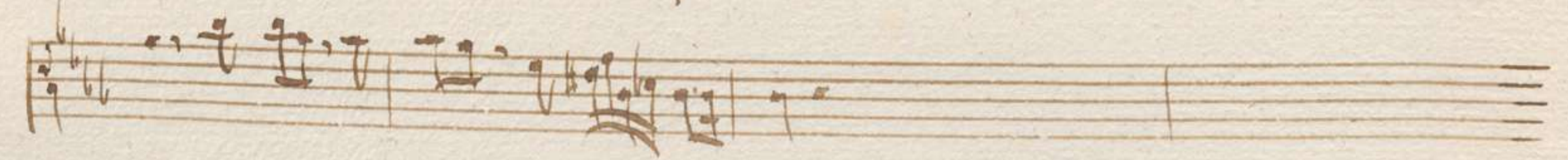
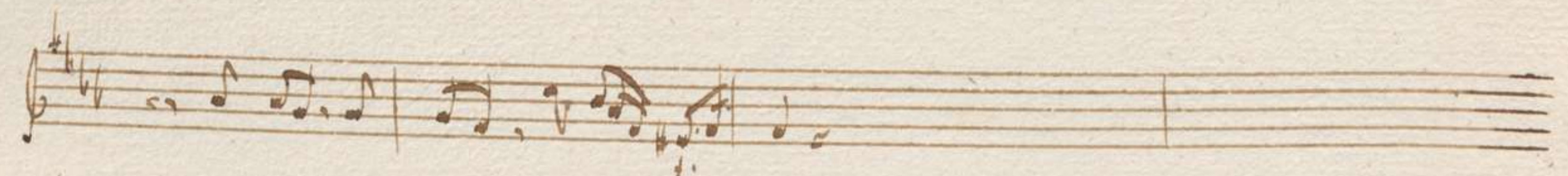
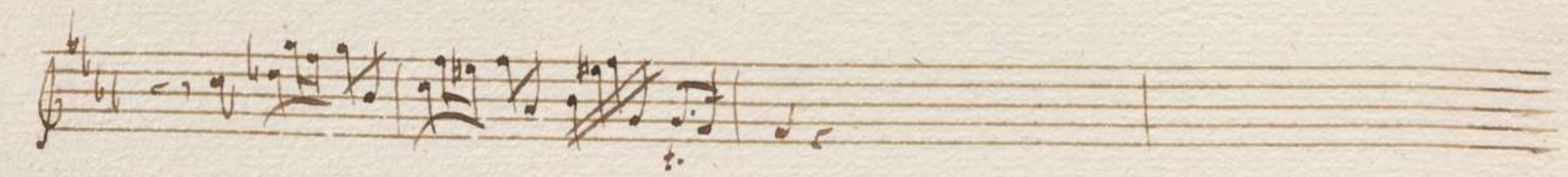


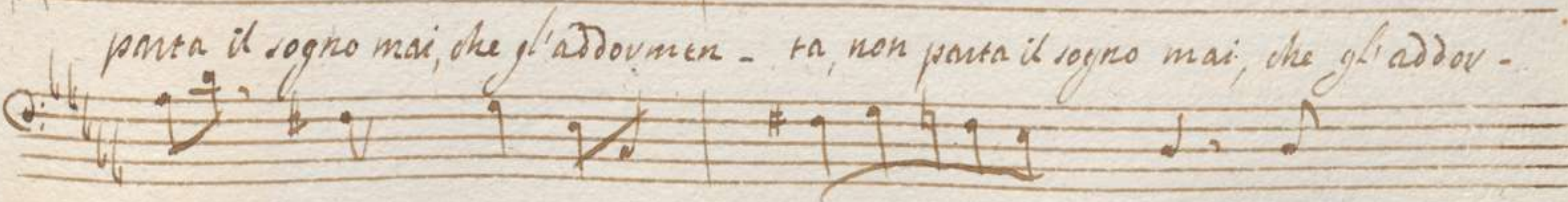
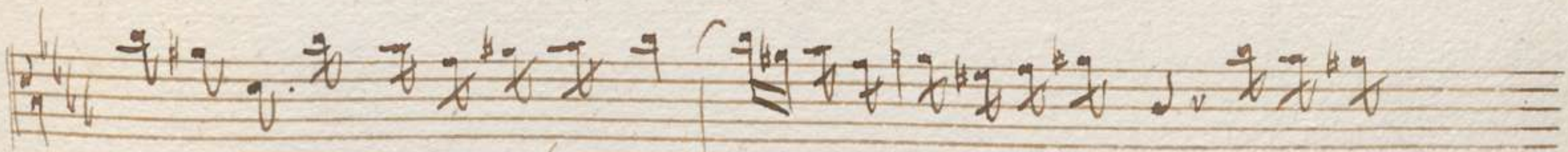
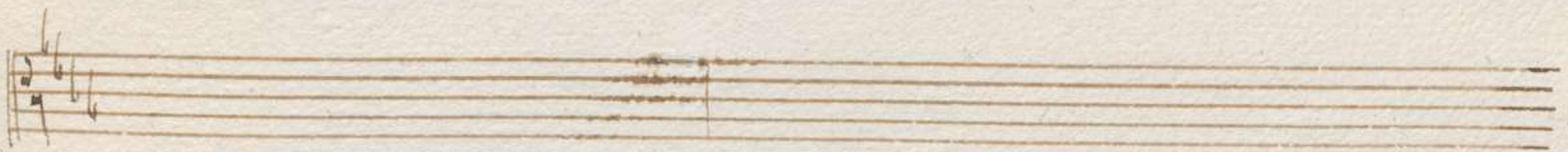
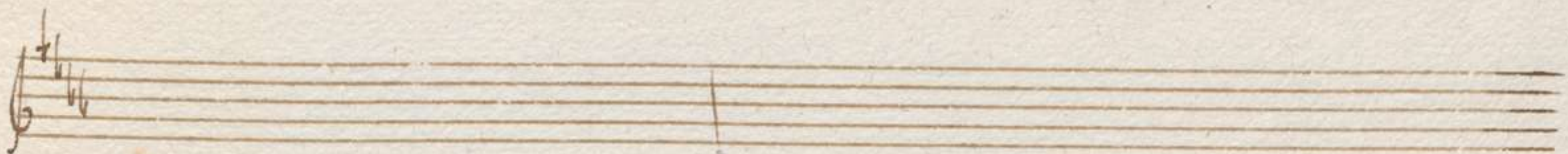
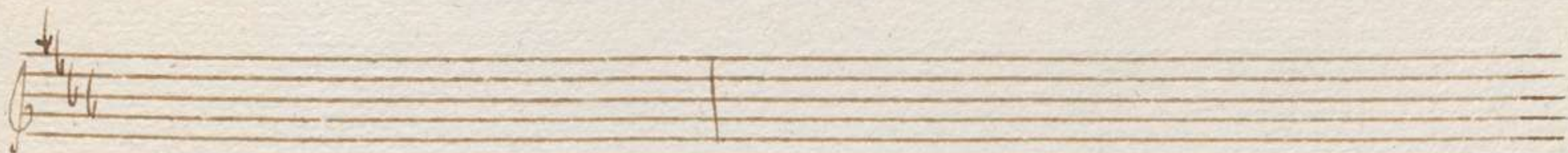
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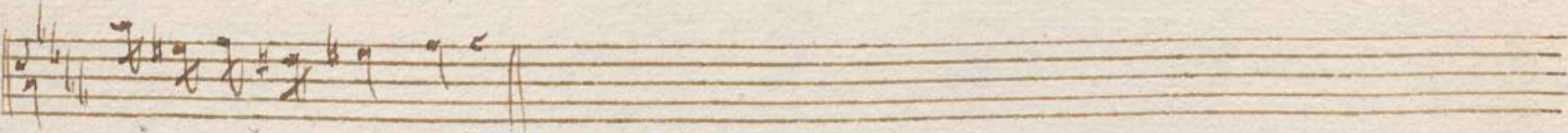
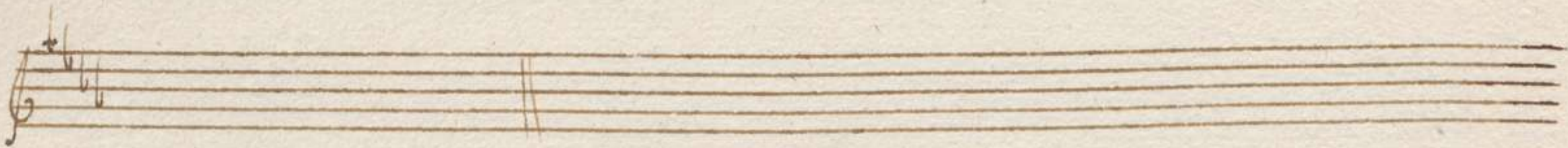


parta il sogno mai, che gl'addormentata, non parta il sogno mai, che gl'addorment.

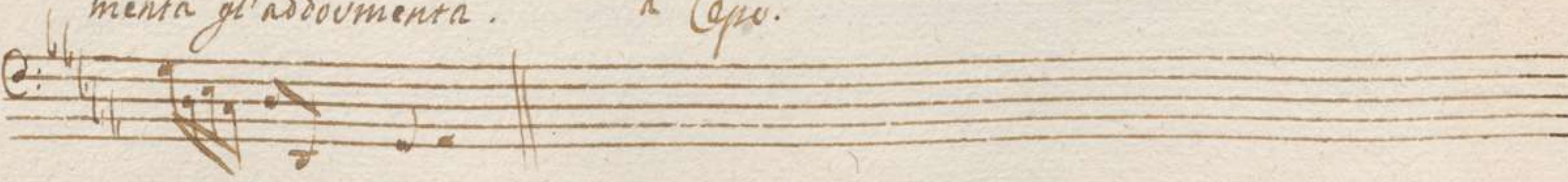








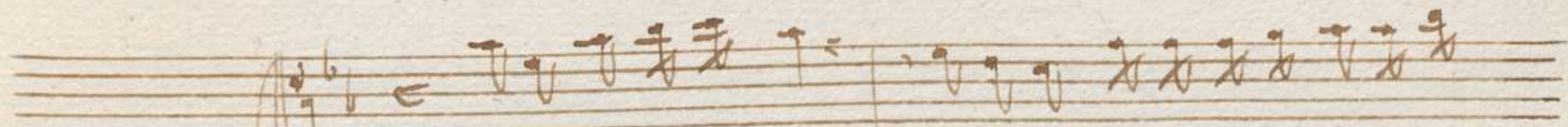
menta gl'addoumenta. a Capo.



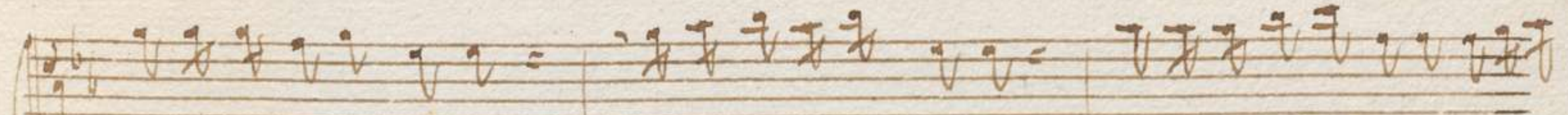
Scena VIII

Sala conrigua alla Galleria

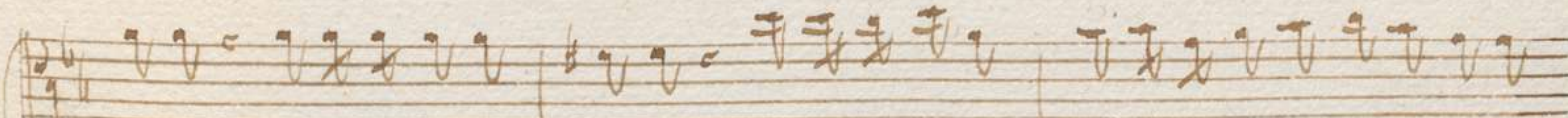
Angia sola



Lieto, lieto mio cor, il grido sparso della morte d'e-



pitido e'un inganno: il mio epitide uine, e di Leon col nome uine in mes-



-sene, e vincitor s'onora: tanto del mio gran Padre il messaggier suelommi.



secondi il suo disegno l'odita fode, o mio Epitide! o

mia soave prigione! ah che il vassiumi fu' uolere degli

sei, perchè sempre foss' io, dove tu sei.



A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef, a common time signature (C), and a 4/4 time signature. The music consists of a single melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The second staff continues the melody with similar note values and rests. The third staff continues the melody, featuring some beamed eighth notes. The fourth staff is mostly empty, with only a few notes at the beginning, suggesting a change in texture or a rest for a part. The fifth staff continues the melody with various note values and rests. The overall style is that of a personal manuscript or a working draft.

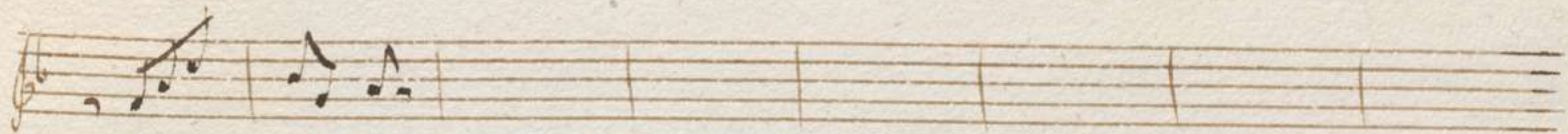
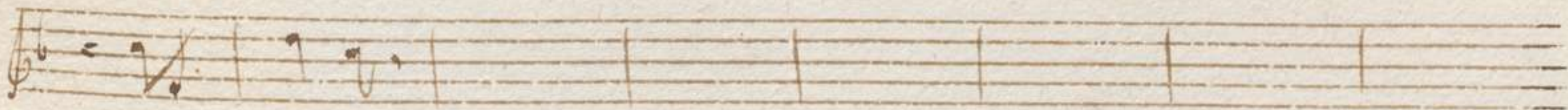


piano

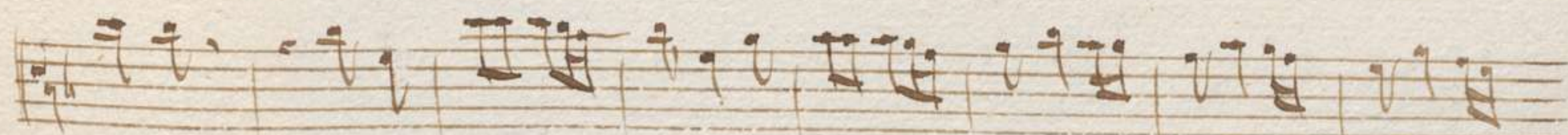
Forfal - letta, uero - setta che scher



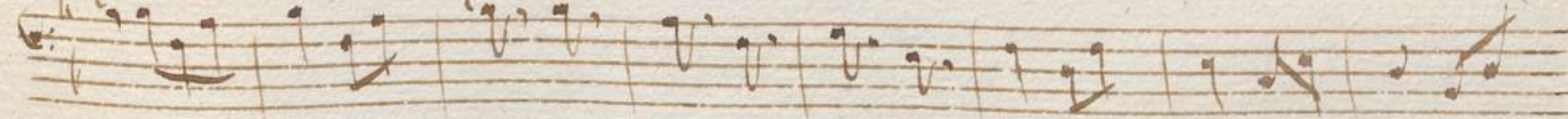
piano

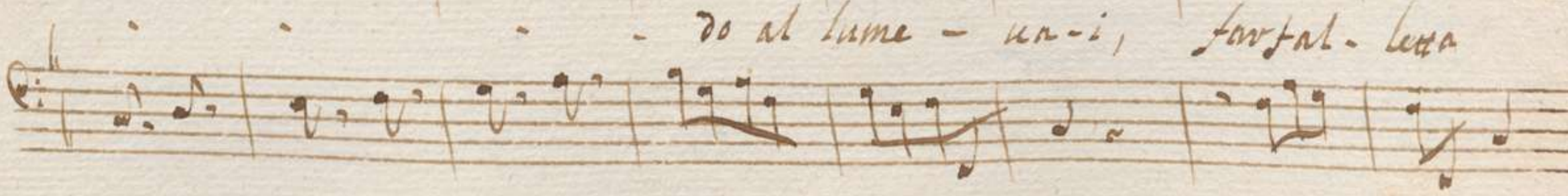
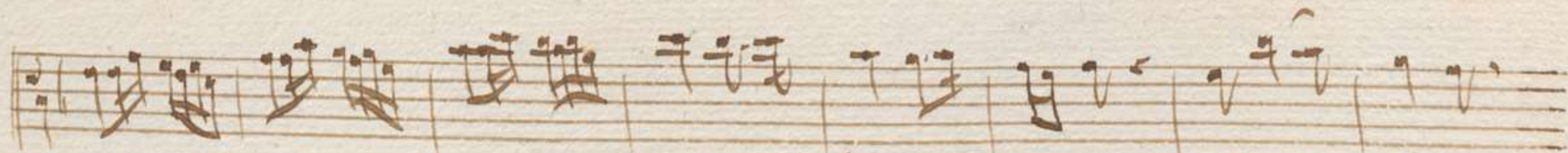
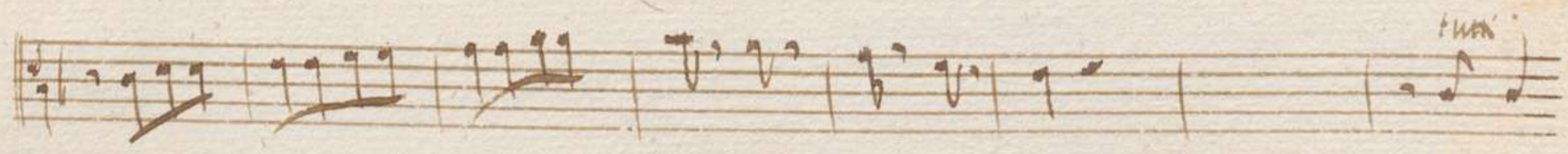
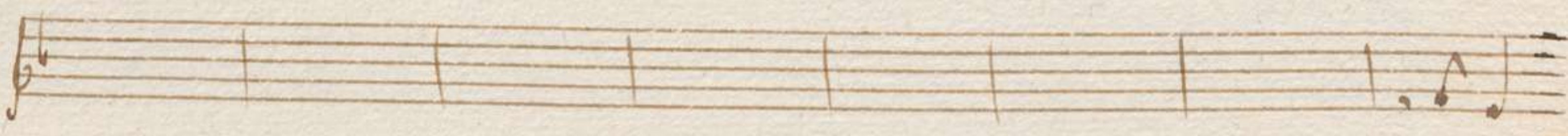
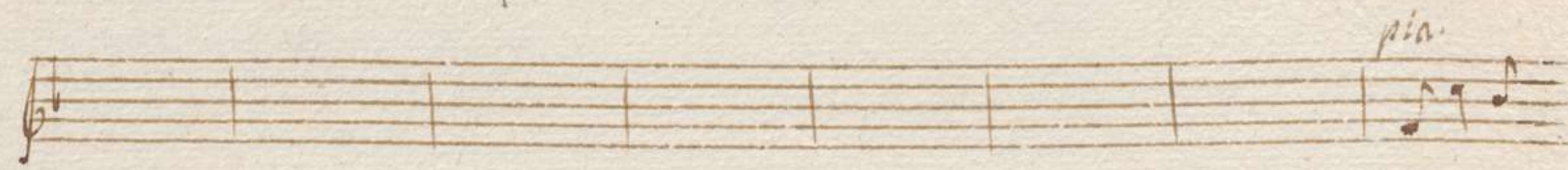


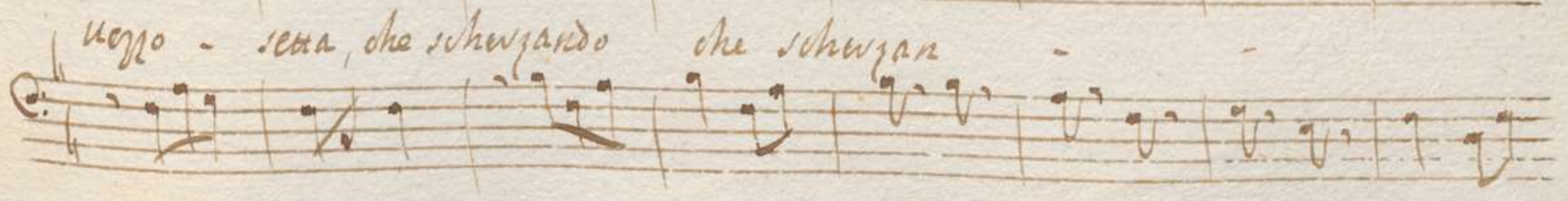
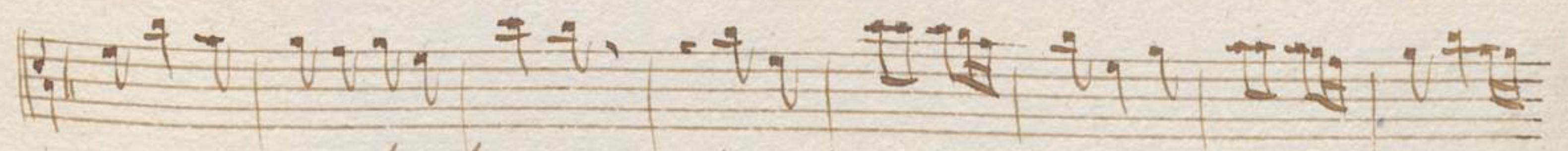
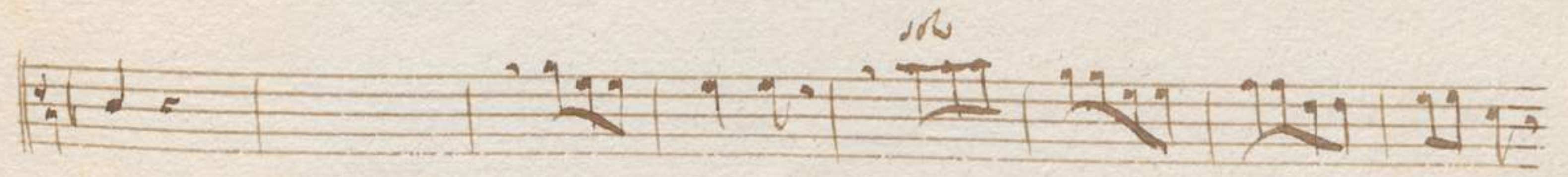
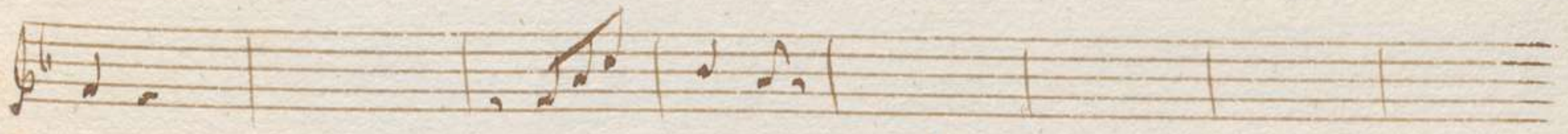
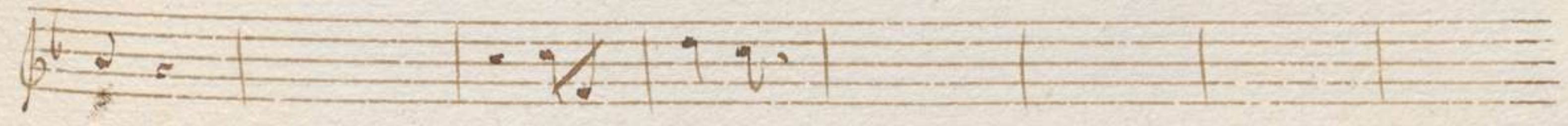
solo

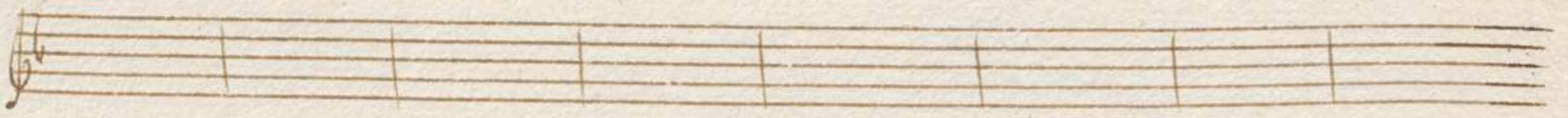
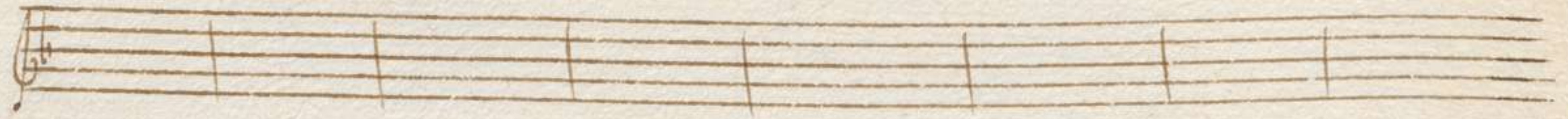


gardo, che schevzan

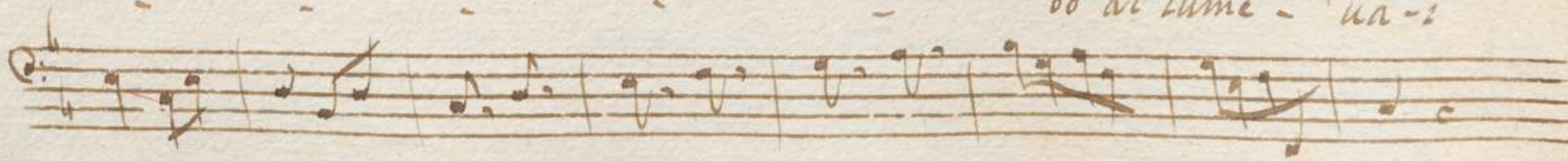






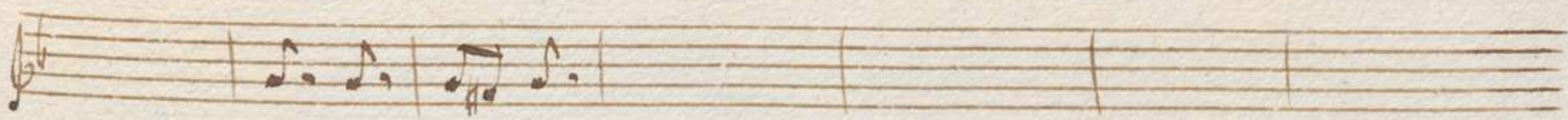
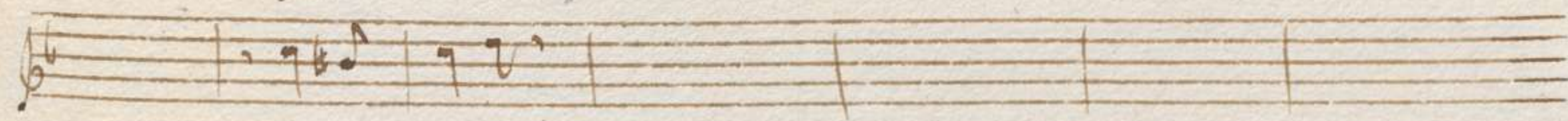


do al lume - na-i

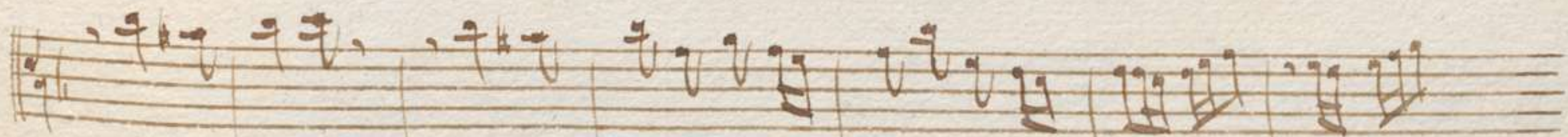
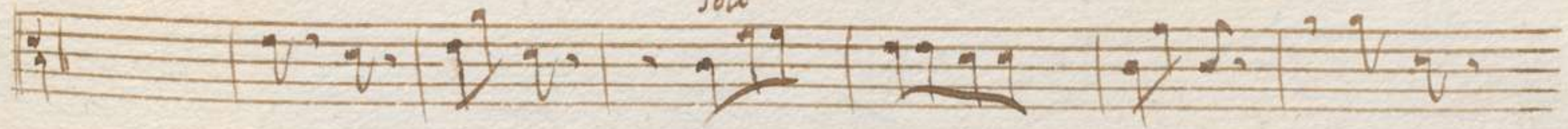




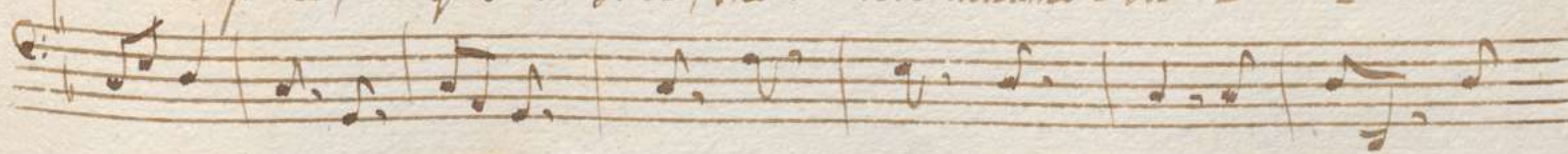
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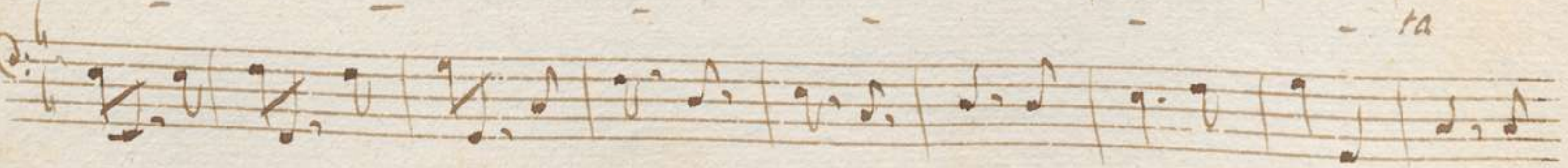
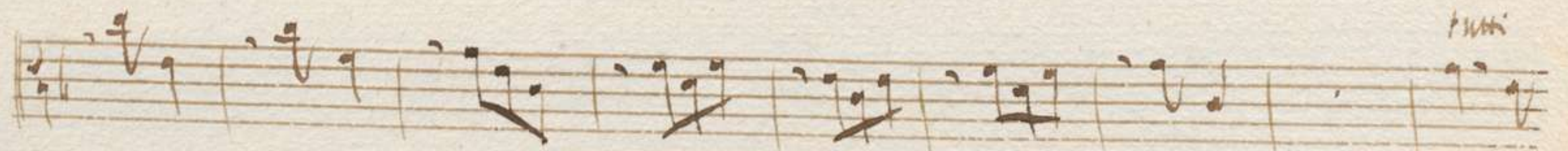
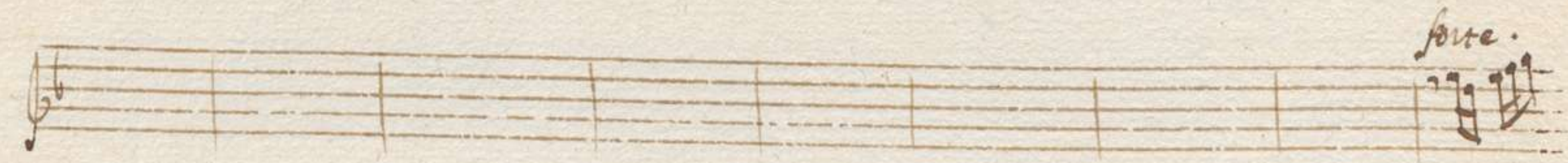


solo



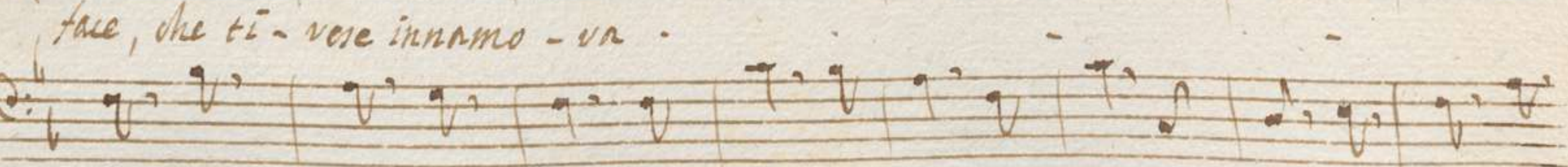
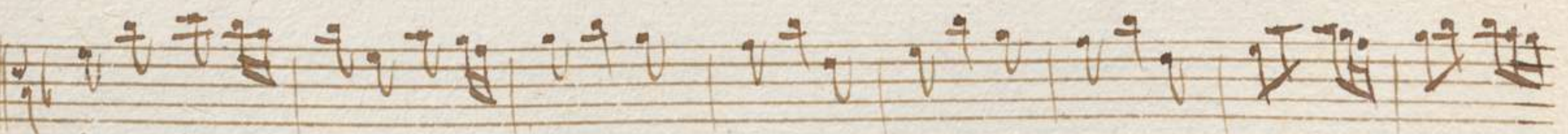
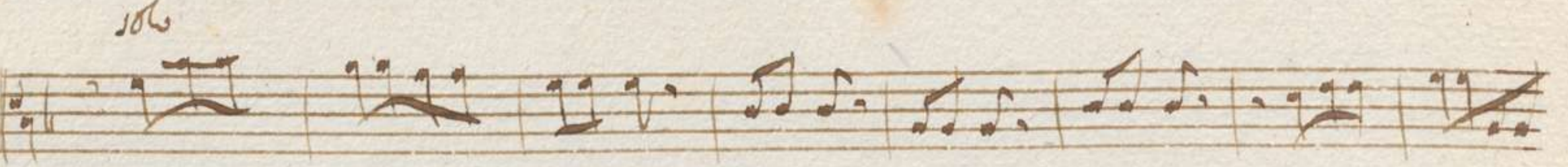
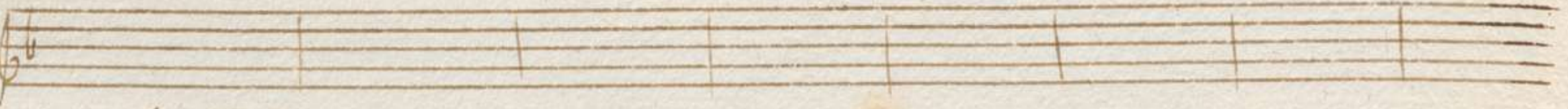
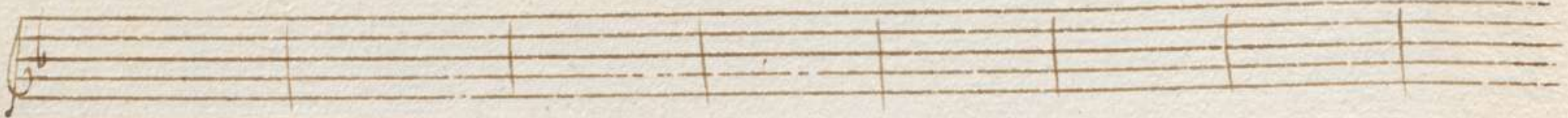
sol' ti piace, quella face, che ti-veve innamo-va

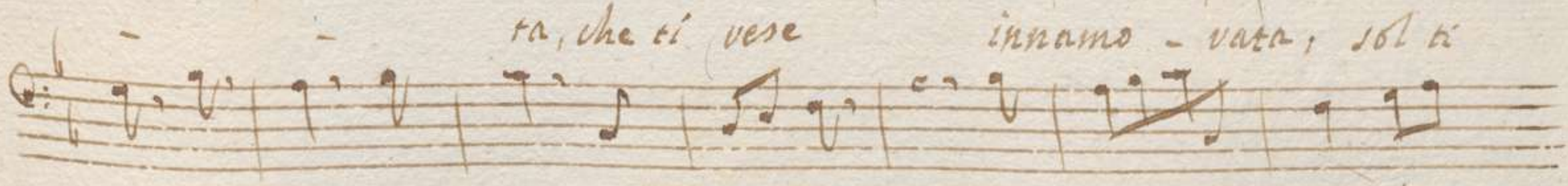
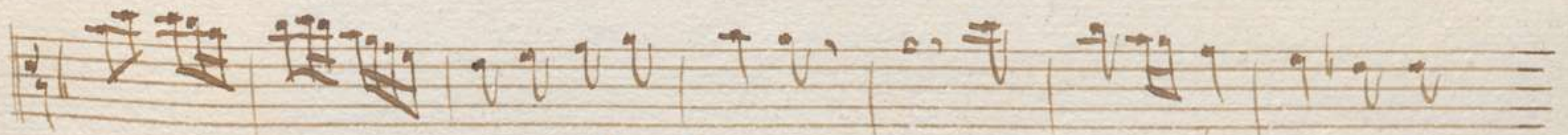




piano

sol ti piace quella





ta, che ti vese innamorata, sol ti



forte

forte

piace - quella face - che ti rese innamorata innamorata - ta.

A handwritten musical score on six staves. The top three staves are empty. The fourth staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The fifth staff continues the melody with similar note values and rests. The sixth staff contains a bass clef and a melodic line with note values and rests. The seventh staff is empty. The eighth staff begins with a bass clef and contains a melodic line with note values and rests. The handwriting is in brown ink on aged, slightly yellowed paper.

pizz.

p

186

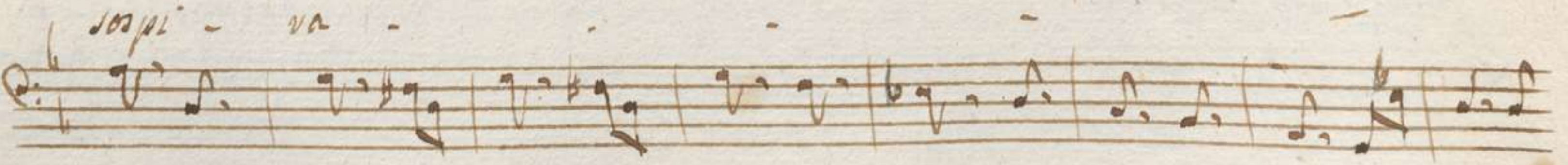
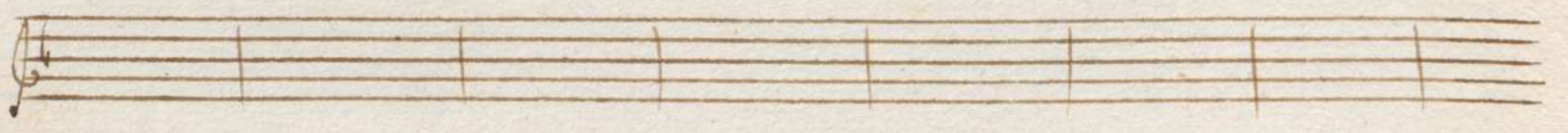
tal di - let - to prouo in petto nell'a-



pia.

tutti *solo*

ma l'ido - lo - mio, che la fiamma, che m'infiamma, dal mio cor - e'

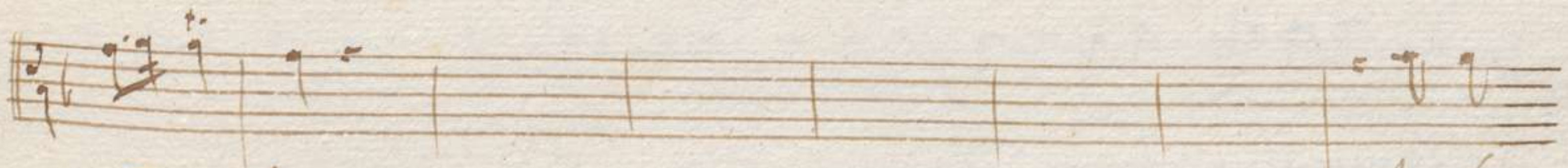
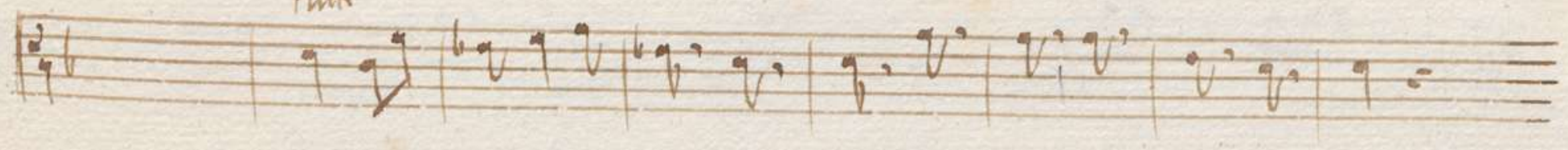




forte.

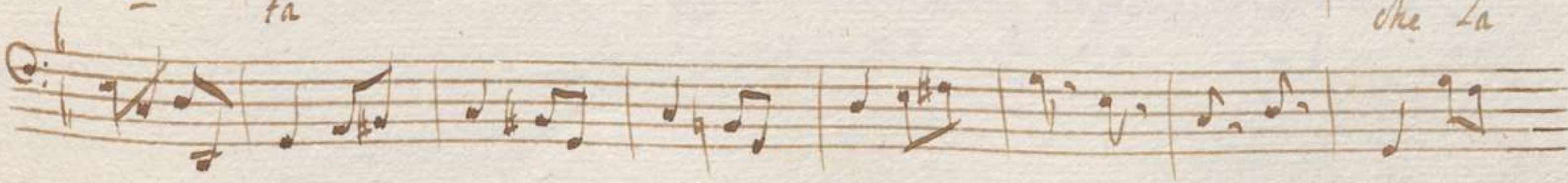


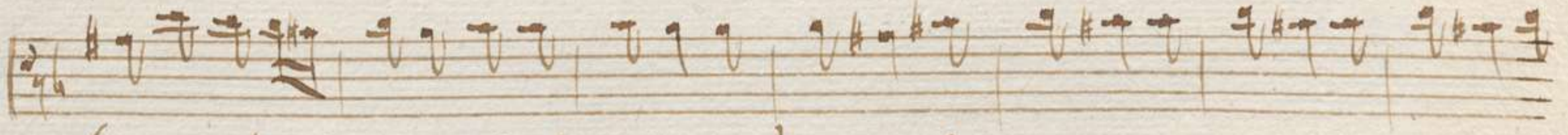
tutti



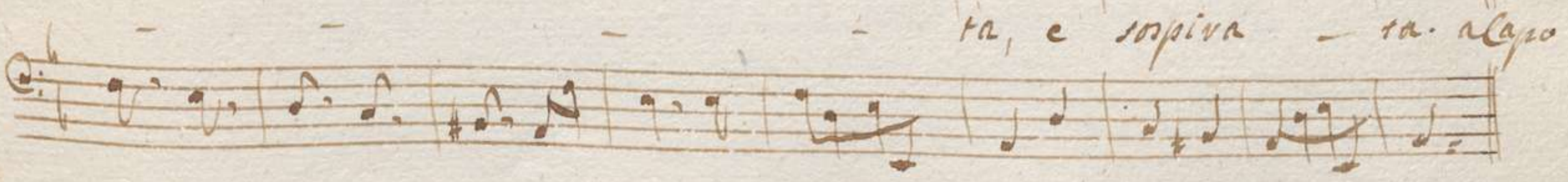
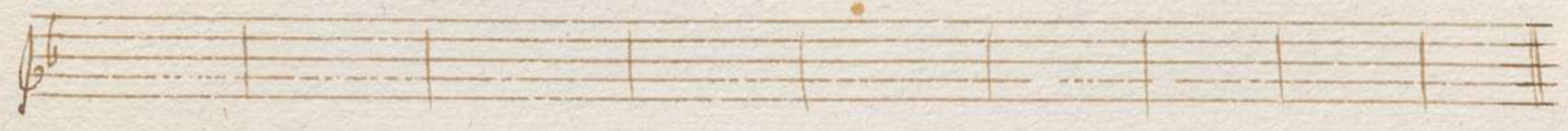
ta

che la





fiamma, che m'infiamma, dal mio cor - e' sos - piva



Scena IX Epitide, e Augia.

Epitide

Augia

Augia

Epit.

Qui Augia . . . qui t'adoro mio? Ad' ora amoro d'ugro è u-

Augia

Augia

Epit.

l'ami. | caro Epitide mio . . . no mia signora, Epitide non

Augia

Augia

Epit.

Aug.

Epit.

non. come non sei . . . non son qual pensi. e t' neghi agli occhi miei? già!

Aug.

Aug.

Aug.

Aug.

Aug.

dissi. Ah! s'egli finge, fingasi amor. | parera t'esser tuo.

Epit. *Aug.*

abitator di selue, il nome mio è Leon. tu Leon? rimanti, ad.

Epit. *Aug.*

dio. aime! t'avverta, e l'avidio mio condona. che saprai dio, che

Epit. *Aug.*

uoi? la mia speme beav negli occhi tuoi. o la, tanto ha di

Epit.

mento garzon siluestre abitaron del bosco da presumer coranto? Leon son

io, che col valor del braccio colà nel bosco ombroso, assevro l'empio

Augia
mortuo, e fia tuo sposo. Sposo a me nel seluaggio: sposa a Leon Ar-

epit.
gia? tale è il uolter de xumi, e' legge di dhi vegna.

Aug.
e qual uolter, qual legge hanno i humi, o dhi vegna soua un lebero cor?

io del mio genio fo mio uolere, mia legge; in te riguardo il tuo ualor, che

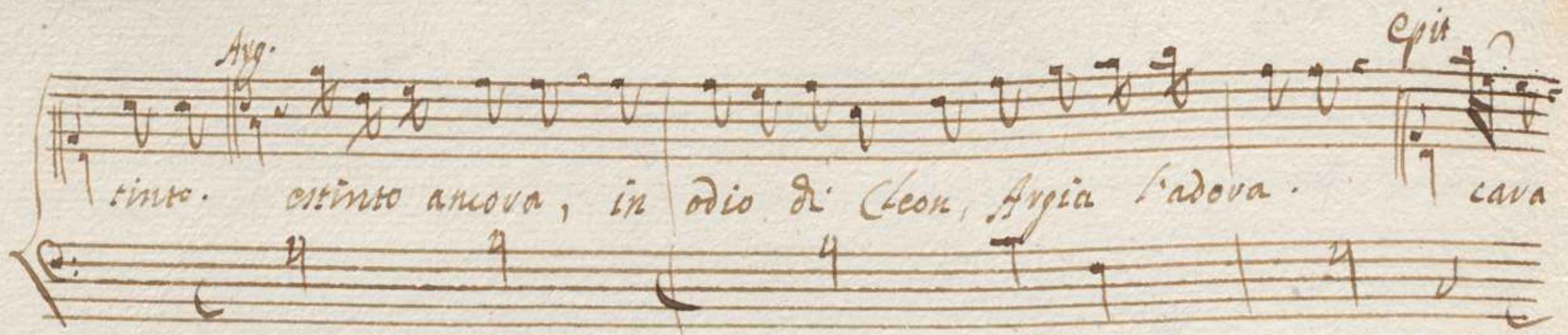
puote forse eriger da me qualche rispetto, ma non già l'amor

mio, che ad'oggetto piu degno io serbo intero. ah! fingendo rigou

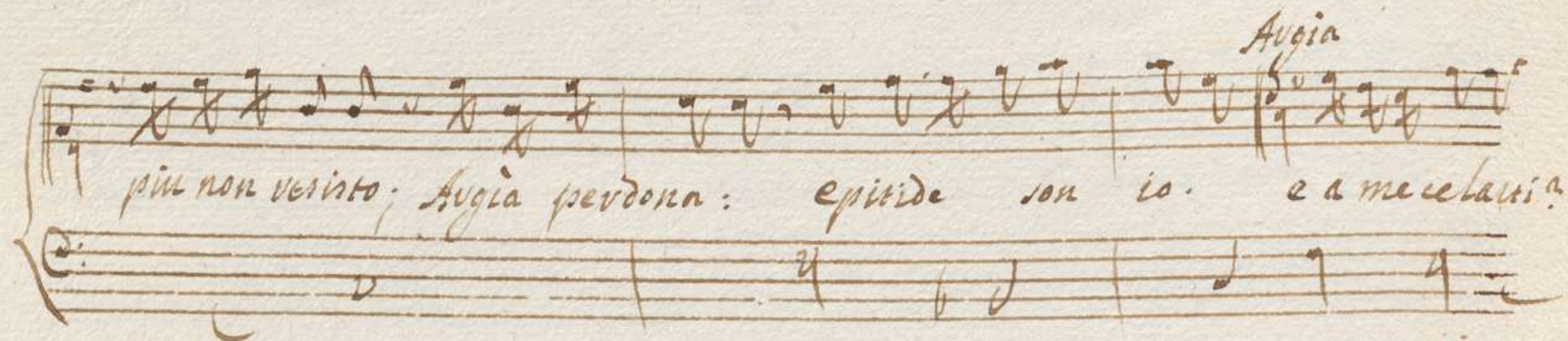
Epit.

peno da uero. Se ad epiride il serbi, porgi incensi a un es.

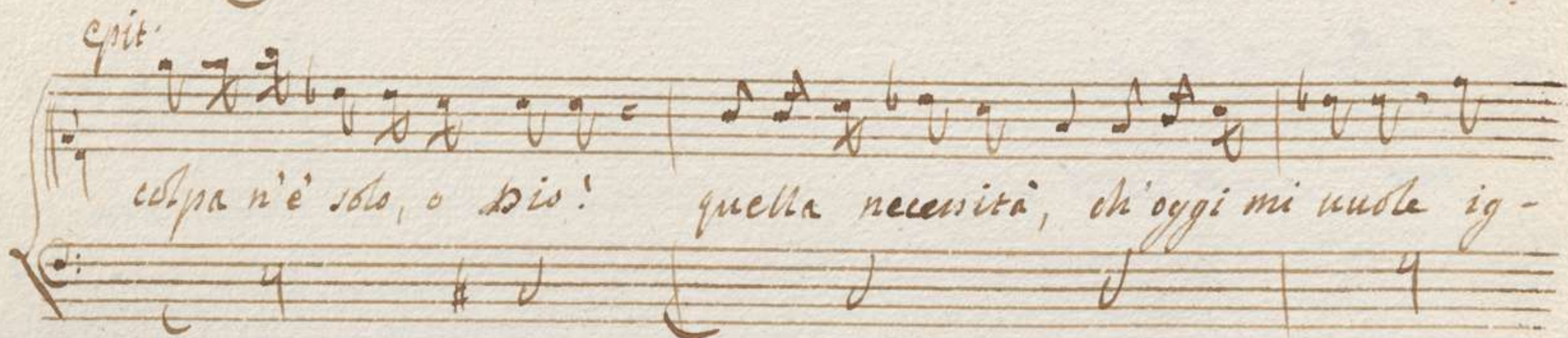
Aug. *Epit.*
tinto. estinto ancora, in odio di Leon, Argia l'adova. cava



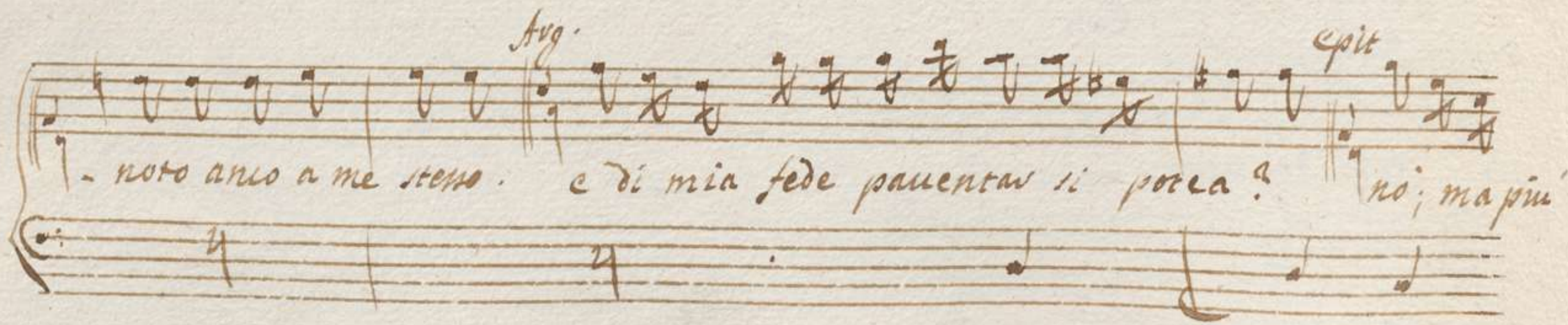
Augia
più non verinto; Argia perdona: epiride son io. e a me celarsi?



Epit.
colpa n'è solo, o Dio! quella necessità, ch'oggi mi vuole ig-



Aug. *Epit.*
- noto anco a me stesso. e di mia fede paventav si poteva? no; ma più



tosto del nostro Amov, che troppo incauto forse palesar mi potesse.

Augia

nella notte alme intanto ei languiva tacendo. *Epit* ama Leon; per

ero lascia, Augia, in liberta' tutto il tuo amore, ed'aura l'amor tuo da e.

pitide in Leon tutto il suo core.

12

Epitide

Argia

In uasi, di'io spe-ri, tu uasi di'io spe-ri-o-cava, o cava

In uan dispe-ri, in uan dispe-ri-o-cava o cava

be - ne, ma il - lo-vea-man

spe - - ne ma il - cov cos-tan - -

- - te spe - vov non sa' ma il cov - aman - -

- - te spe - vov ti fa', ma il - cov - cos - tan - -

- - te spe - vov - non sa', tu usoi, oh io spei - o - covo, o covo

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "ne spe - ran ti fa" and "ma il lov - costan". The bottom staff is a keyboard accompaniment line. The music is in a key with one sharp (F#) and a common time signature (C).

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: "te, ma il lov costante, ma il lov costante speran, spe - ran ti". The bottom staff is a keyboard accompaniment line. The music continues in the same key and time signature.

fa.
sa.

fida quest' al- ma nel car- ra

Detailed description: This system contains three staves. The top staff is a vocal line starting with a fermata on a whole note, followed by a dotted quarter note and a half note. The middle staff is a piano accompaniment line with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and some melodic fragments. The bottom staff is another piano accompaniment line with a bass clef, a key signature of one sharp (F#), and a common time signature (C), containing a melodic line with eighth and sixteenth notes.

vigou di stel. la per me infeli- ce

do- ve bella Fenici- ce si stuggera si stuggera

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef, a key signature of one sharp (F#), and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The middle staff is a piano accompaniment line with a treble clef, a key signature of one sharp (F#), and a common time signature (C), containing chords and melodic fragments. The bottom staff is another piano accompaniment line with a bass clef, a key signature of one sharp (F#), and a common time signature (C), containing a melodic line with eighth and sixteenth notes.



quell'alma bella cangiav potvã
cangiav potvã

si stuggerã

cangiav potvã

bella feri-ce

Handwritten musical score for the first system, consisting of three staves. The top staff contains a melodic line with notes and rests. The middle staff contains the lyrics "cangian porva, cangian porva" with horizontal lines indicating the vocal line. The bottom staff contains a bass line with notes and rests. The key signature has one sharp (F#).

Handwritten musical score for the second system, consisting of three staves. The top staff contains a melodic line. The middle staff contains the lyrics "quest'alma bel-la - can-gian porva." with horizontal lines. The bottom staff contains a bass line. The key signature has one sharp (F#).

a Capo.

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is common time (C). The notation includes a treble clef, a common time signature, and several measures of music with notes, rests, and accidentals.

Ritornello.

Handwritten musical notation on a five-line staff, continuing from the previous system. It features a treble clef, a common time signature, and musical notation with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It includes a treble clef, a common time signature, and musical notation with notes and rests.

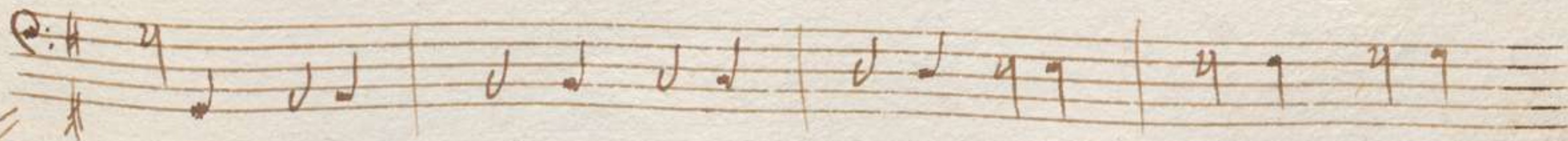
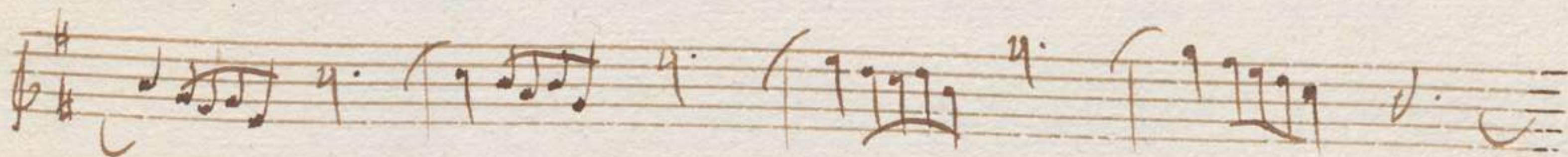
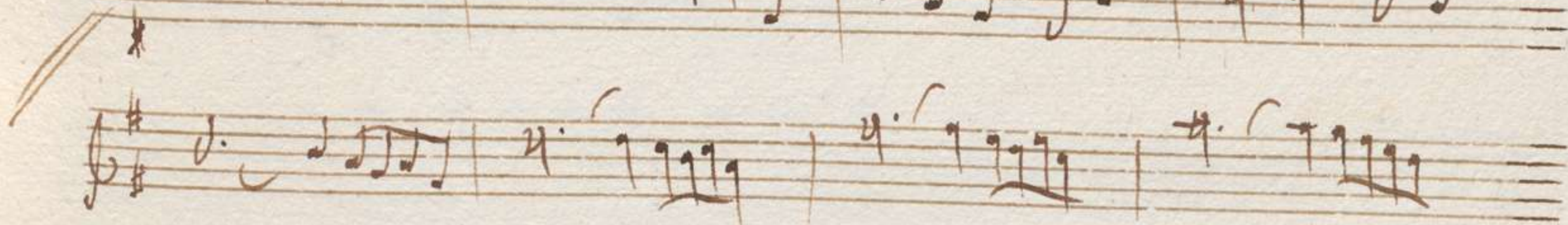
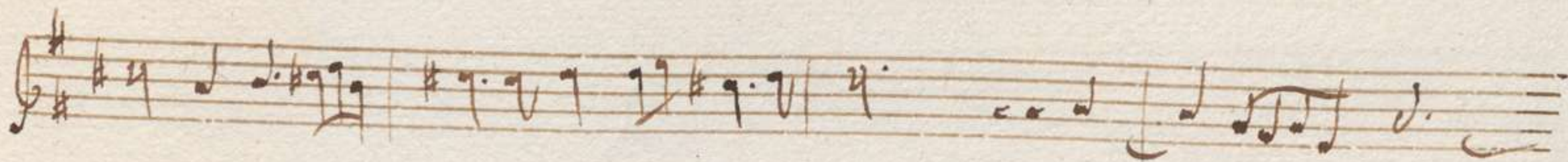
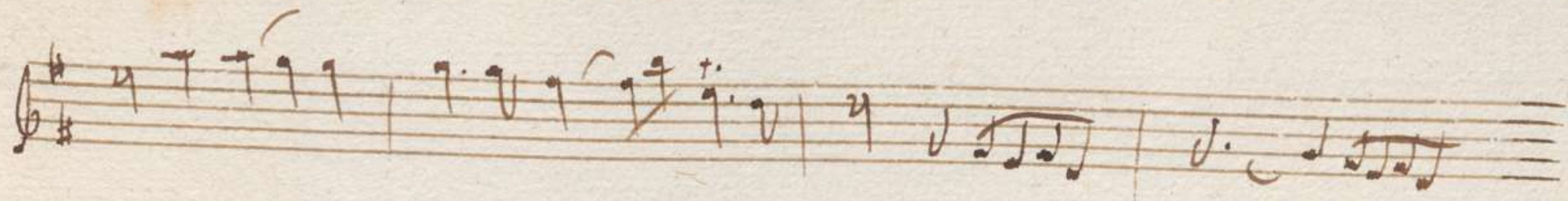
Handwritten musical notation on a five-line staff, continuing the piece. It includes a treble clef, a common time signature, and musical notation with notes and rests.

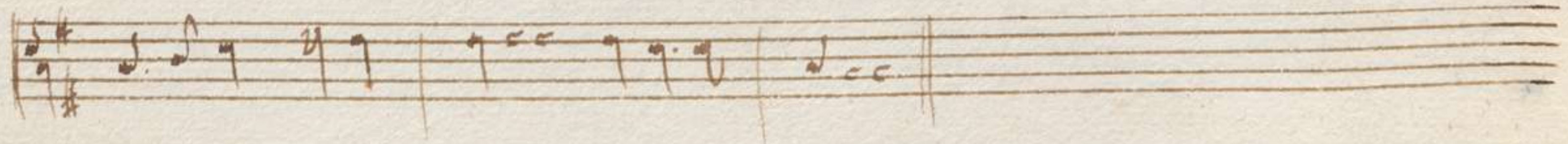
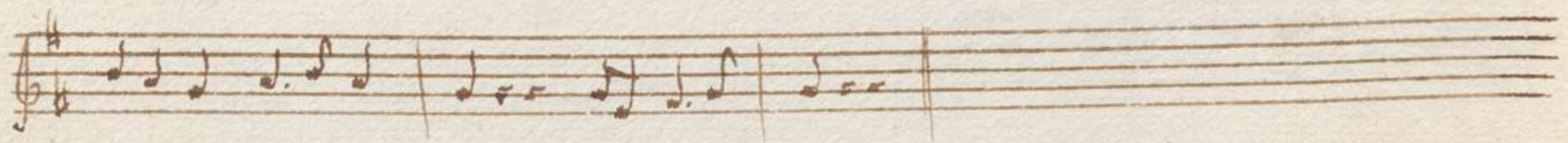
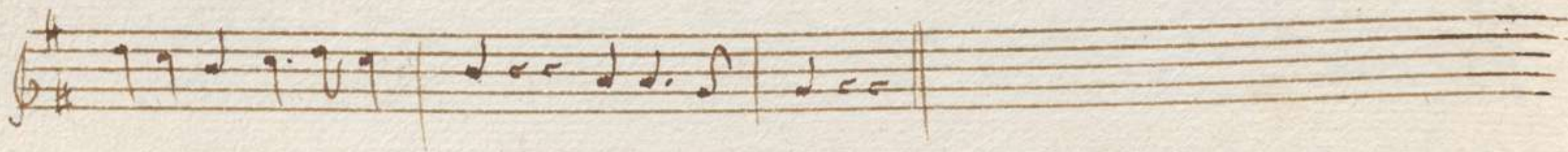
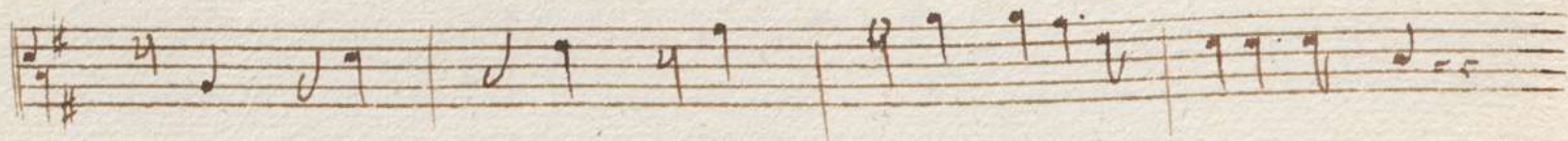
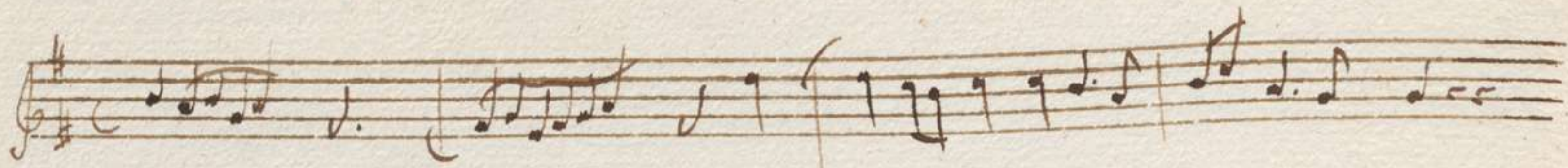
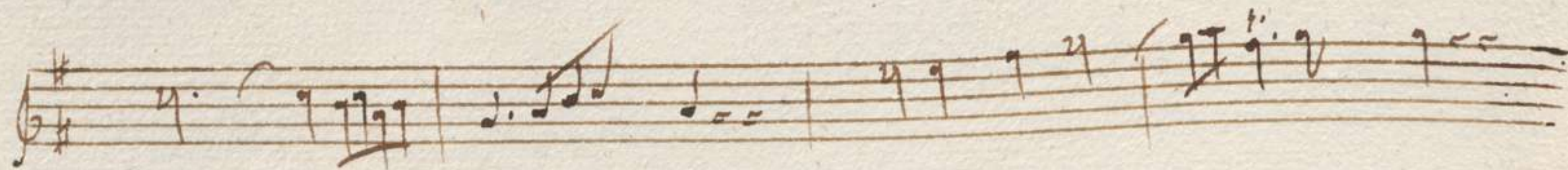
Handwritten musical notation on a five-line staff, continuing the piece. It includes a treble clef, a common time signature, and musical notation with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It includes a treble clef, a common time signature, and musical notation with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It includes a treble clef, a common time signature, and musical notation with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It includes a treble clef, a common time signature, and musical notation with notes and rests.





Scena 4.

Mevope, Tuasimede, Licisco, e Epitide

seguito d. Popoli, e d. Soldati per Polifonte.

Mevope.

Seguami per Licisco, vesti Leon. puerente all'

alto formidabile giudizio tutto uovrei, non che la Grecia, il mondo.

Tuas.

Epit.

Polif.

sol manca il Re. che fia?

stabilirò sul Trono qui la ven.

detta, e la fortuna mia - e che? senza il mio uoto, e me lontano u'è chi va -

Moroso

duna, e Popoli, e Soldati? Mio ne fu il cenno, e questo, da che vedona

son, fu' l' primo, e' l' solo. qui si dee, Polifonte, la sentenza sue -

lave, e' l' tradimento: qui decretar la vita, e qui la Morte, e qui veder se e'

vea del sangue di Costante, e de' suoi figli un empia madre, o un

perfido Vassallo. *Polit* chi dar dovra l'accusa, e chi punir la; *Incrope.* l'accusa-

tou savà Anassandro, al fine tutto ne' ceppi; e voi, voi mes-

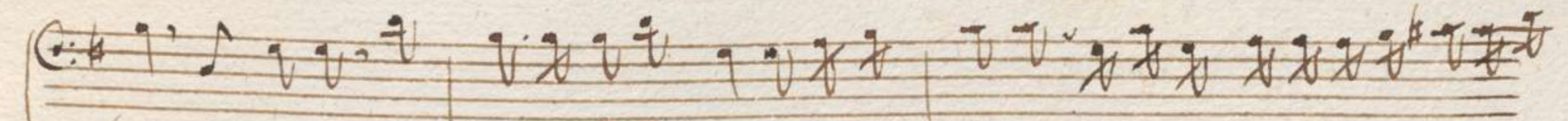
seni, Custodi delle leggi, difensori del Regno, e tu, che sei *à Träs.*

Epit. à sic.
del consiglio souvan vegota, e mente, il Giudice savete. *ella è inno.*

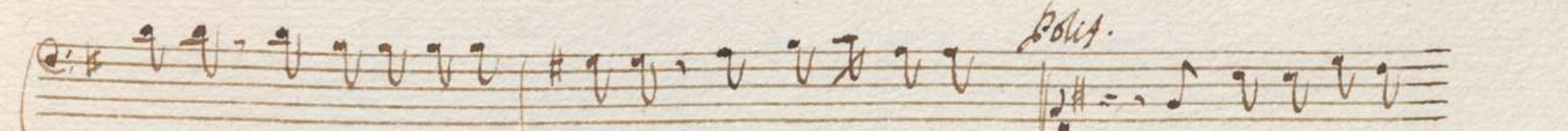
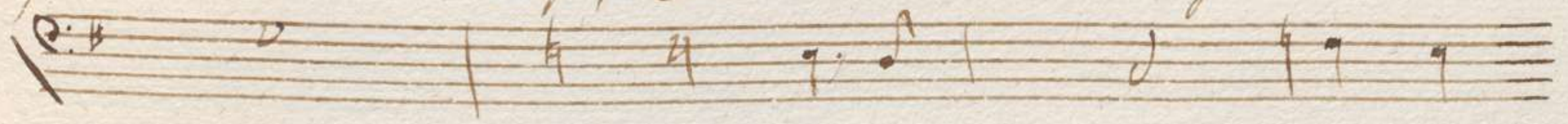
Licis à epit. *Polis.*
cente. tal sembra. opva è de giurk: Numi l'avvento d'Anas.

sandro; si qui si traggia: savanno Quasimede, e la menenia il tuo

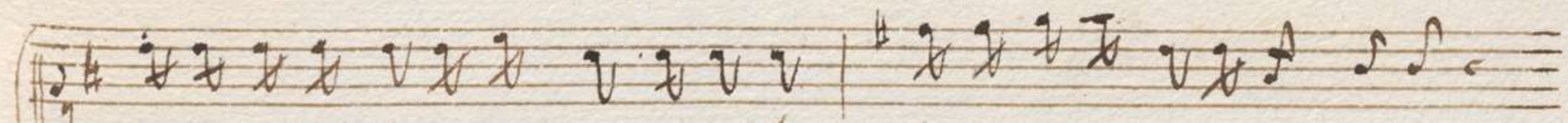
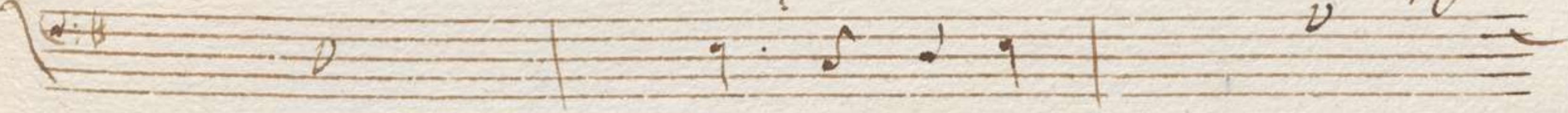
Quas.
Giudice, e'l mio. facciasi. ad Anasandro diasi libero campo di fanel.



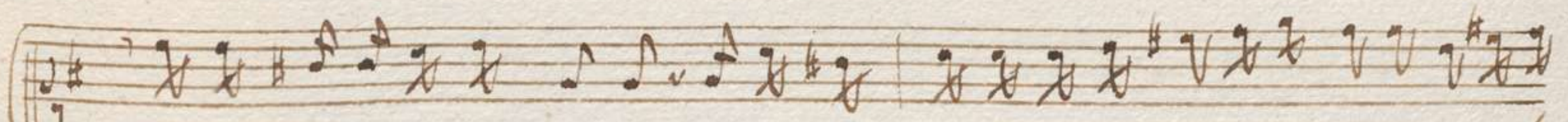
lav. Licisco, e Mevope, e Leon mero s'arida: e tu, signor, l'eccesto sono as-



sendi, a cui da' nostri uoti alzato fotti. no' no' mi spoglio anch'



io del reale carattere, che in fronte m'imprireste, o meneni.



veo Mevope mi crede, e sin che il vostro memorabil giudizis purghi il mio



nome, e la mia gloria assoluta, eccomi Polifonte, non Re, ma Stradino.

Al Re voi siete, et al vedovo Trono io queste vendo non

mie, ma uovete altre vegali insegne. deponete sul Trono
la Corona, e lo Scettro.

Onerope, ov senti: in noi u'e il Reo, u'e l'innocente. tu accusi Poli.

fonte, te la Invenia. *Quasi* la legge è questa. al giusto la corona, al

ua à sedere con gli altri *Epit.*
 Heo la testa. *Licisco* ei non evvo. noi lo sa.

Quasi.
 pete o heci. (tutti sono in tumulto i pensier miei.)

Andante.
 Genj voi tutelarj di questo Regno, e voi del mio Re, de miei

figli, che d'intorno mi udite, anime belle splendere all'anno-

senza in vai di stelle. Ma a sedere al suo luogo.

Scena I

Anassandro incaricato sua Guardia
e detti.

Anassandro
Ove sono le Scuri? ove i Ministri? ove il Palco d.

Andas.

morte! l'ho meritata uil, l'accendo forte. L'auwai, fellon, l'auwai: ma in piu tou-

Andas.

menti, in piu pene diuisa. a che minacce? io

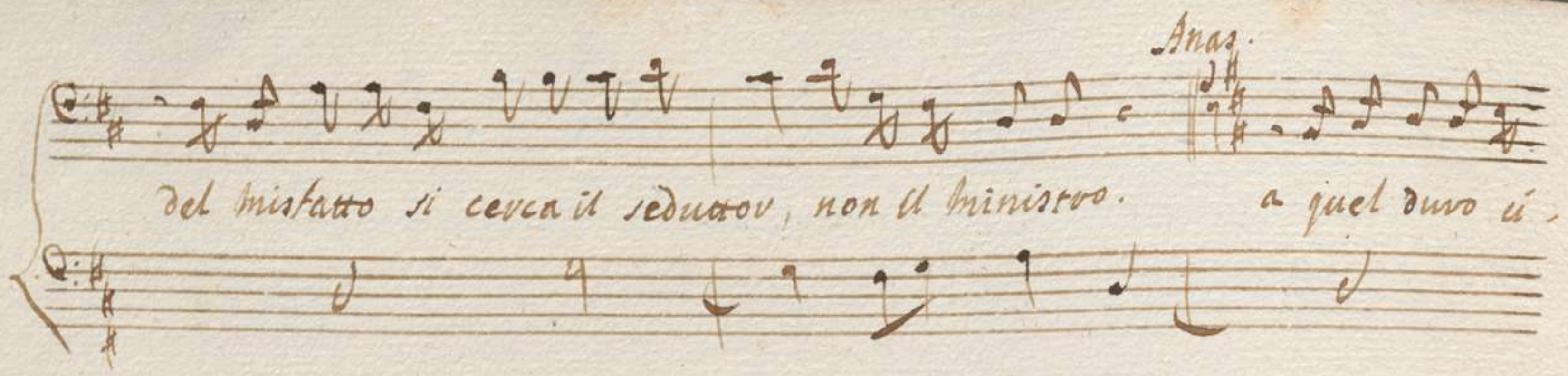
gitta uno stile nel mezzo.

sono l'uccisor di Cresfonte, e de suoi figli; ecco il braccio, ecco il

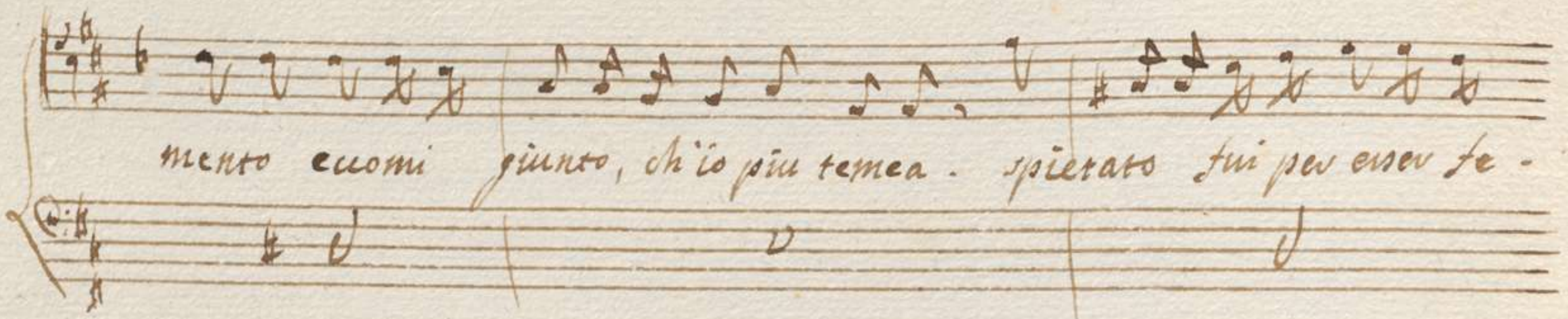
Andas.

ferro, ecco il delitto, il testimon' la puoua. non basta:

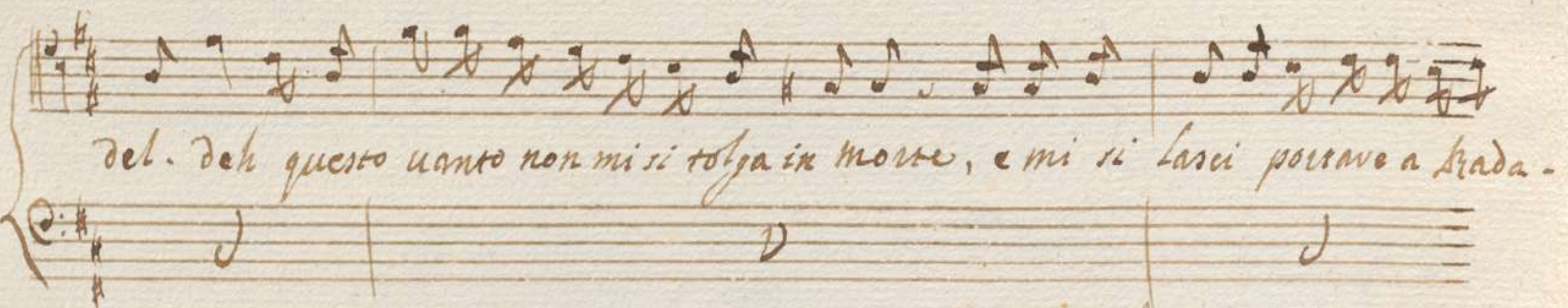
Anas.
del misfatto si cerca il redattor, non il ministro. a quel duro u-



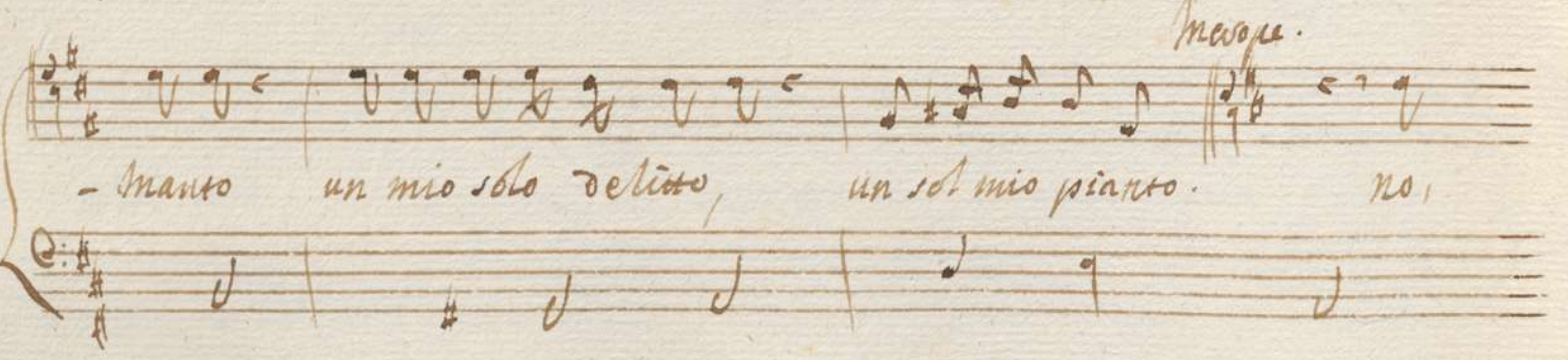
mento ecconi giunto, di io piu temea. spierato fui per esser fe-



del. deh questo uanto non mi si tolga in morte, e mi si lasci porrare a brada.



Mesope.
- Inanto un mio solo delitto, un sol mio pianto. no,



Anas. *Polis.*

no, vompi cotesto silenzio consumare. oh Asi-o! che

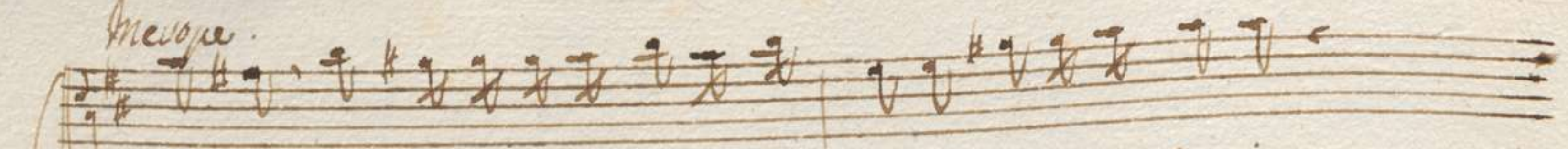
tard? a forza di tormenti parlevai, se persisti.

Anas.

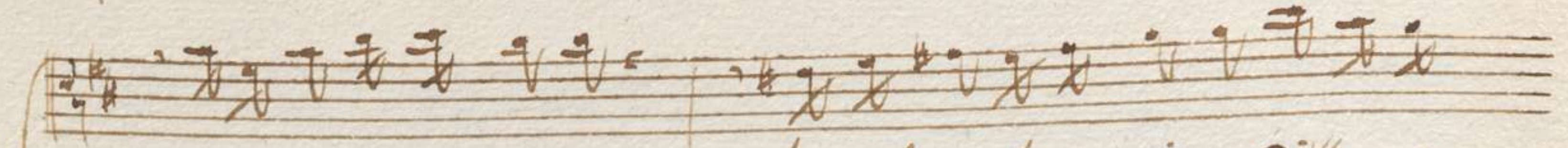
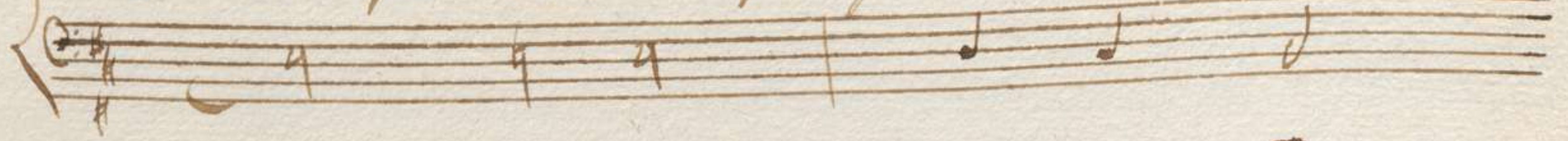
su via si parli. un Traditor non mente, quando in moiv teme l'ei-

morzo, e' sente. Cadde l'erfonte, e diede il colpo a tuore l'nevope.....

Mezope.



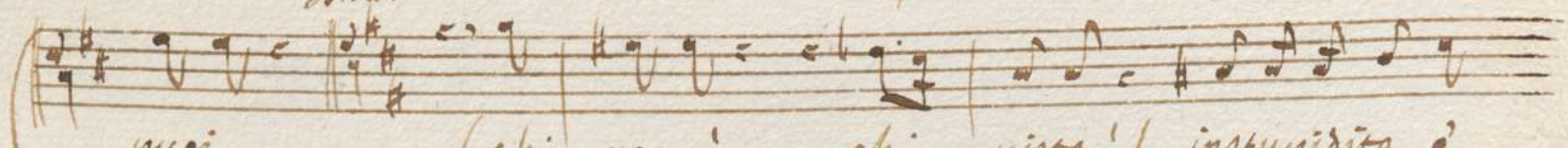
ferma, e prima fissa in mezope un guardo, un ne vicini;



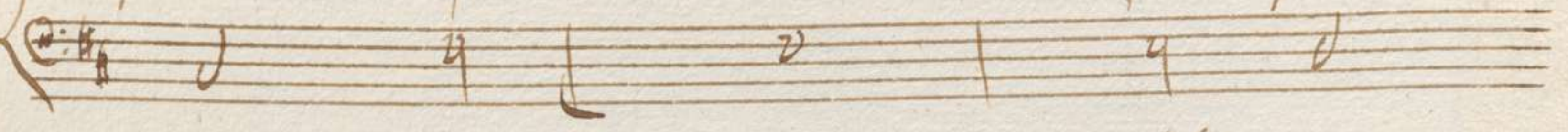
nonoscimi, e poi, che colpevole io sia, ditto, se



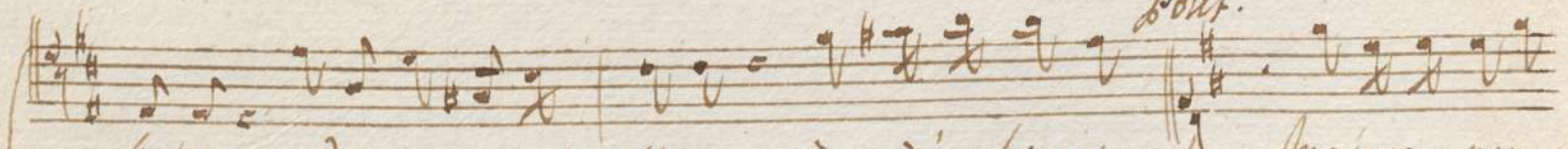
Andas.



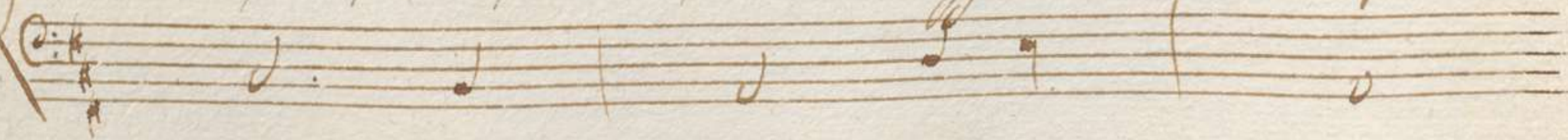
puoi. (ahi noce! ahi - uista! instupidita e'



Polit.



L'alma, sudo, tuemo, uacillo, ardo, ed'agghiaccio. Mezope, non si



teme, da chi è innocente, accusator, che parli, ne' al suo labbro s'insulta.

e tu Ananando, che piu tacer? del Giudice l'aspetto, e non f'iva del

veo sia tuo spamento. *Epit.* temo su quelle labbra il tradimento.

Anas. timorosi, addio: lice, se gioua.) io manco, lo so; mes.

seni, alla giovata fede; pur questo debbo al nero sacrificio funesto.

prima, che del mio frat sia rotto il laccio; cadde ver fonte, e

diede Mevope il cenno, ed Anassandro il braccio. Mevope il

cenno? *Polis* / *Epit.* / *Mevope.* / eccomi in porto. O madre! io diedi il comando a.

Anas.

critico? one? quando? come? perche? Reina: ah! -

- fossi stato sordo a tuoi pieghi: io seruo ubbidiv ti do -

uea. tu l'usuro apristi, tu l'ova, il letto, il seno tu se -

Polis.

gnasti, in cui le piaghe... non piu. gia sei conuincta perfida

Donna; la sentenza e' data, *Uasimede* la scina, la *Merzenia* la

regni: *Merzenia*. alla tua pena oggi t'aspetta: al

giunto la *Corona*, al *Reo* la testa. *le guardie vanno a*
circondare Merope; e
Polifonte piglia la Corona,
e lo Reo.

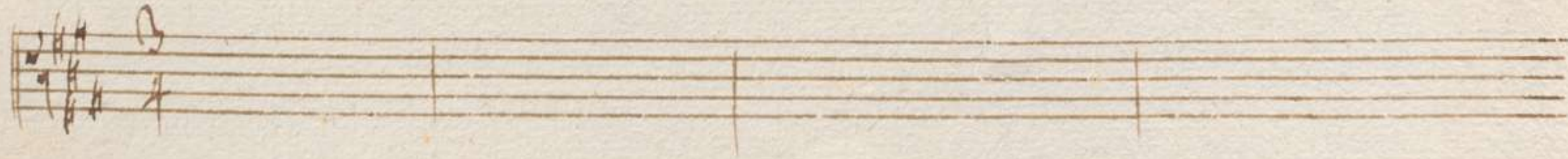
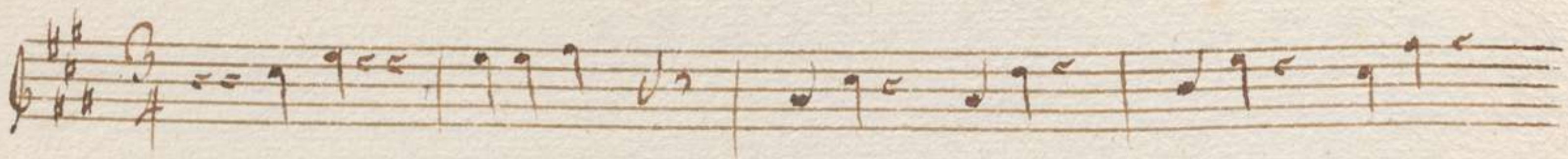
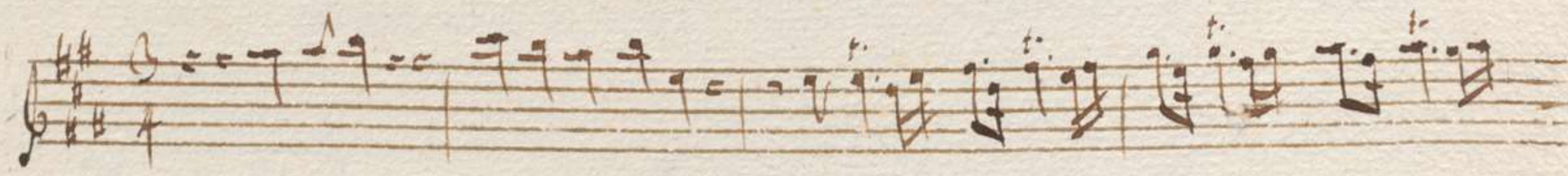
Merope.
ah' scellerato! ah' Traditor! *Merzeni, Popoli, Uasi-*

me de, e' impostou chi m'accusa, e' veo chi mi condanna, in me sal-

uare non la preima offesa, non la sposa tradita,

non la madre dolente, l'infelice salvante, e

l'innocente.





piano

Per me non u'è chi parli,



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.

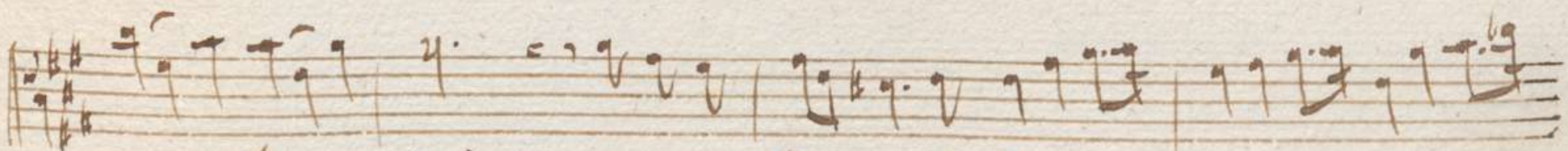
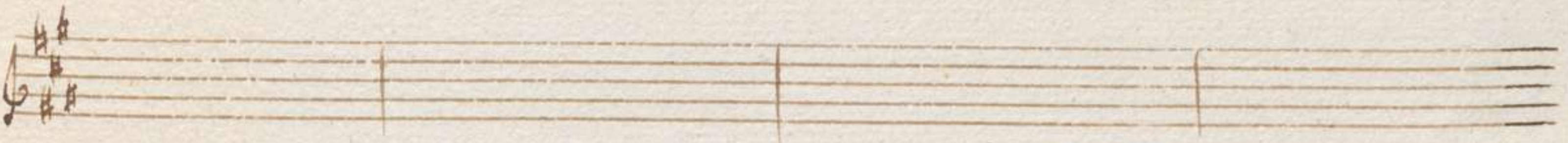
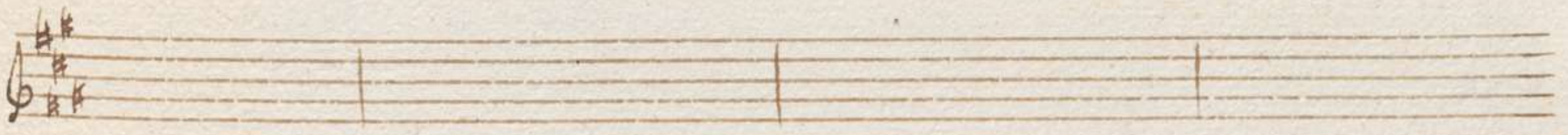
Handwritten musical notation on a single staff, continuing the melodic line from the previous staff with similar note values and rests.

Handwritten musical notation on a single staff, continuing the melodic line with various note values and rests.

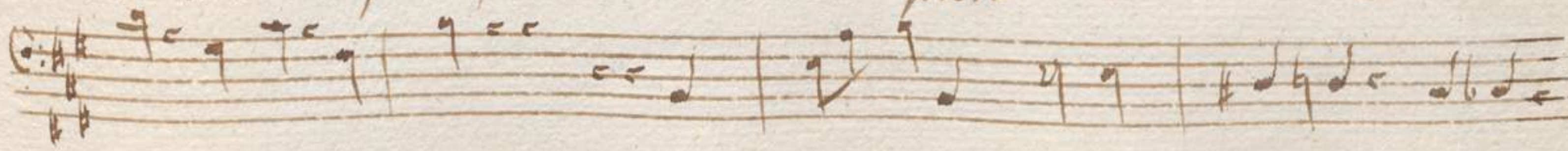
Handwritten musical notation on a single staff, continuing the melodic line with various note values and rests.

per me non n'è chi parli, o

Handwritten musical notation on a single staff, continuing the melodic line with various note values and rests.



sen-ta almen-pietä, o senta almen-pietä





Musical staff with treble clef, key signature of two sharps (F# and C#), and common time signature. It contains a few notes in the second and third measures.

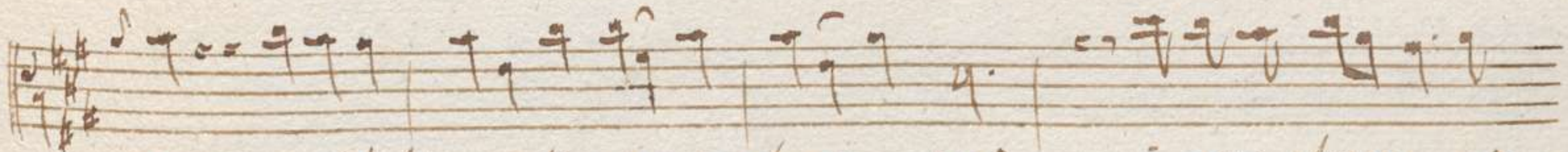
Musical staff with treble clef, key signature of two sharps, and common time signature. It contains a few notes in the second and third measures.

Musical staff with treble clef, key signature of two sharps, and common time signature. It contains a few notes in the second and third measures.

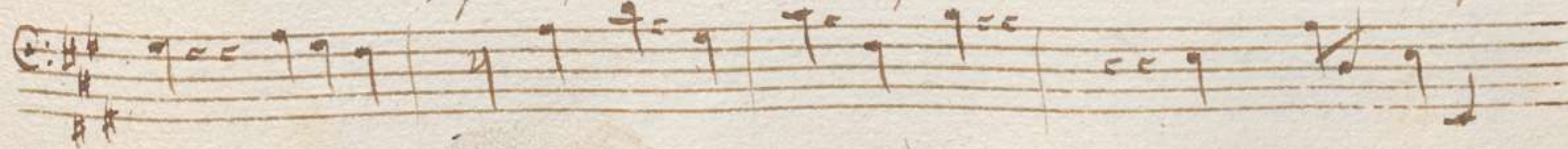
Musical staff with treble clef, key signature of two sharps, and common time signature. It contains a few notes in the second and third measures.

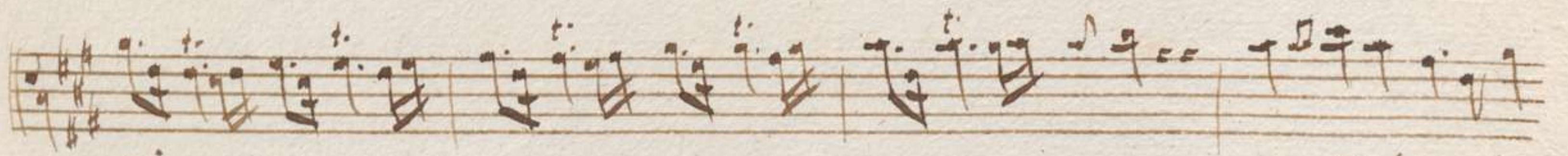
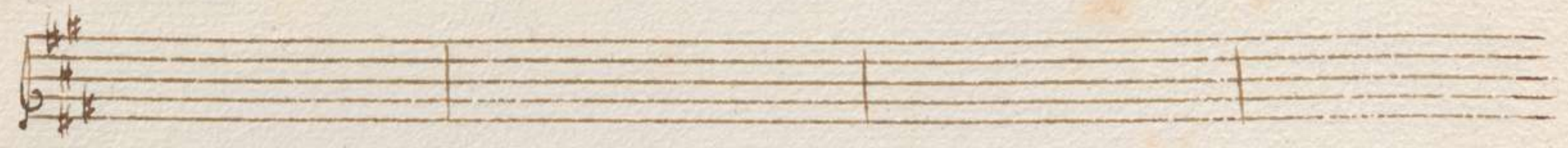
non u'è chi parli, o senta almen pietà, pau

Musical staff with treble clef, key signature of two sharps, and common time signature. It contains a few notes in the second and third measures.



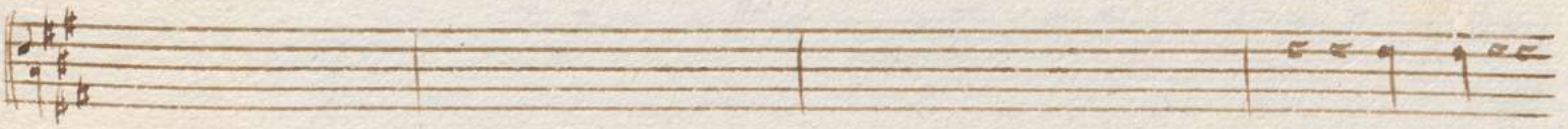
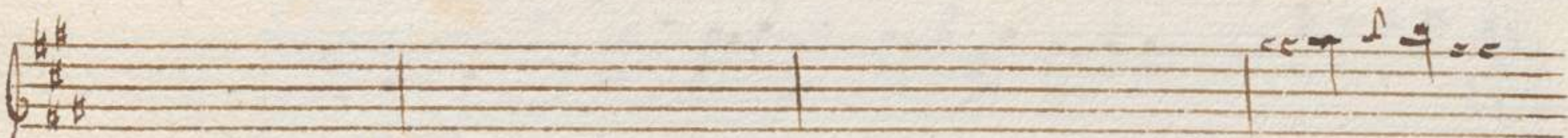
ma non u'è chi parli, o sen-ta almen - pietà, ò sen-ta almen - pie -



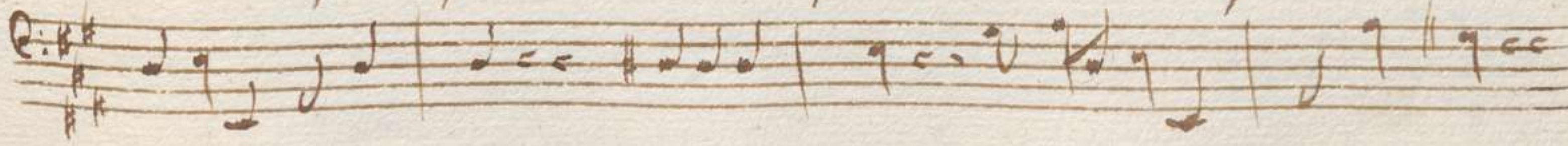


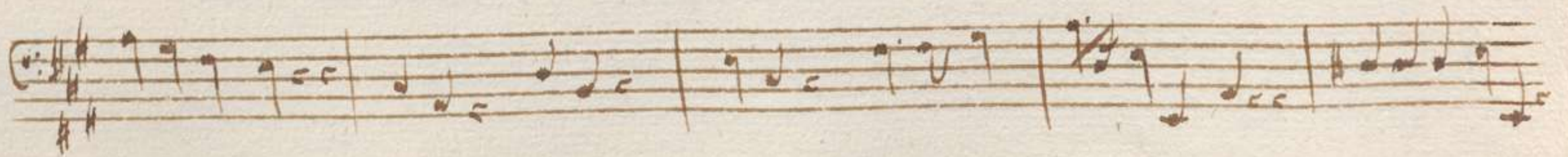
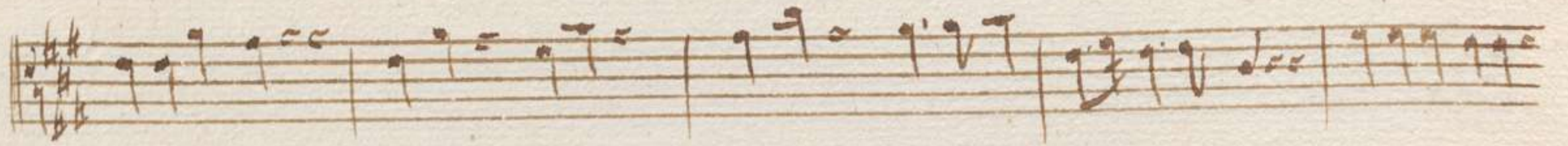
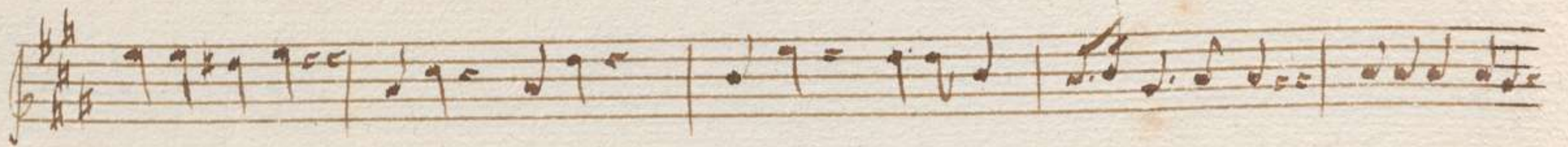
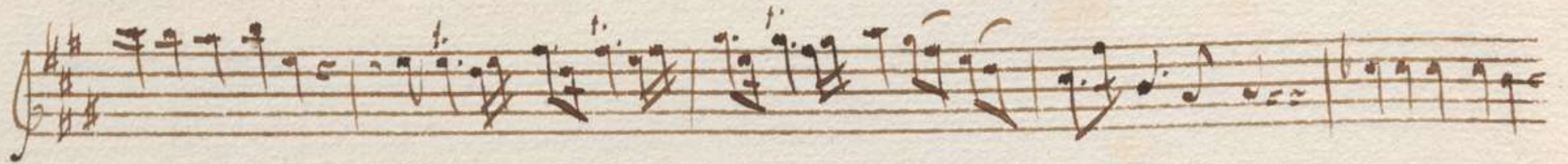
fa - - - - - non u'è chi parli, o sen.

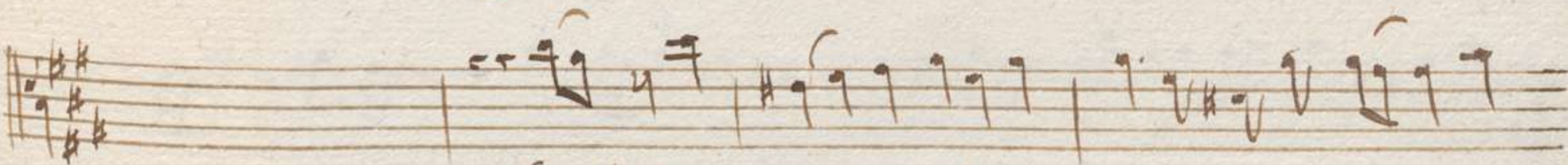
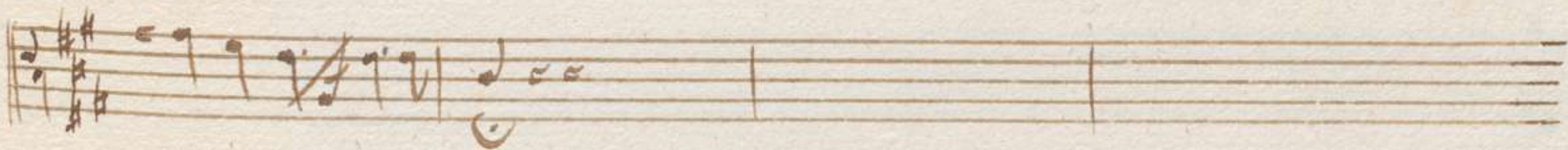
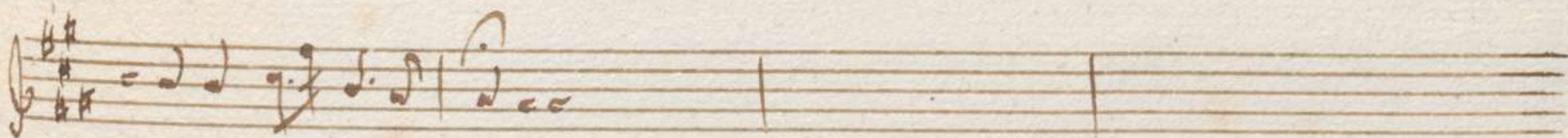
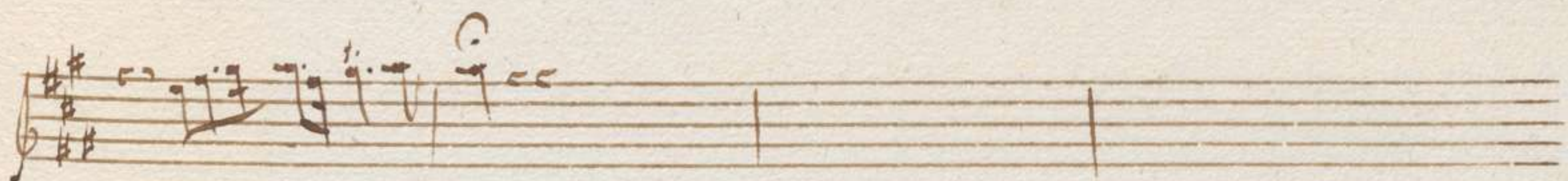




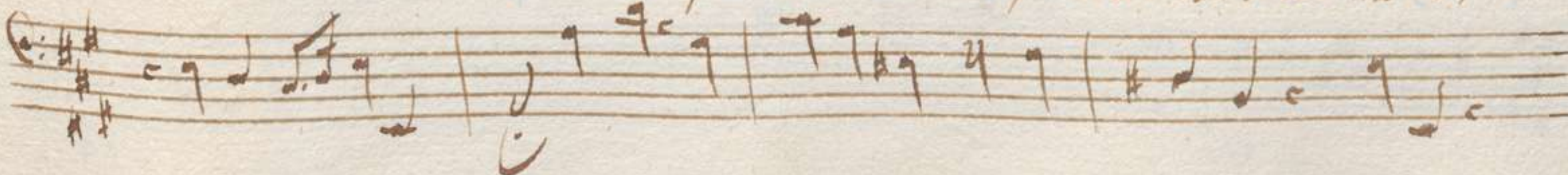
fa almen pietà, per me non u'è dhi parti, o senta almen pietà

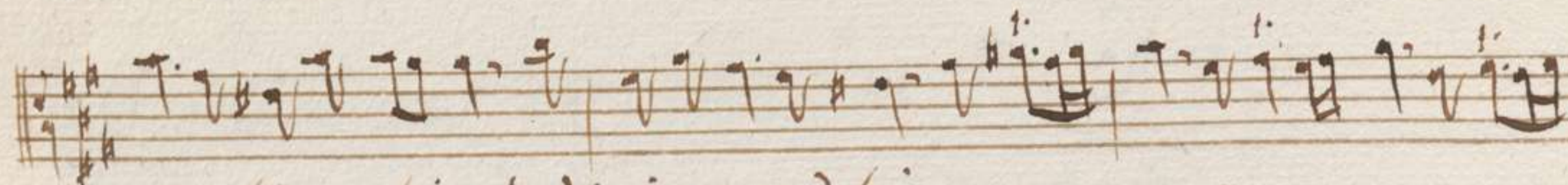
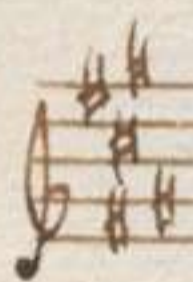
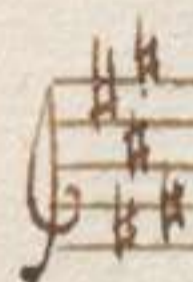




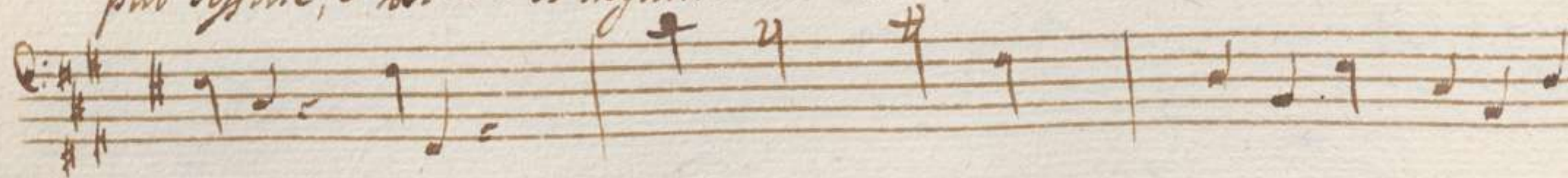


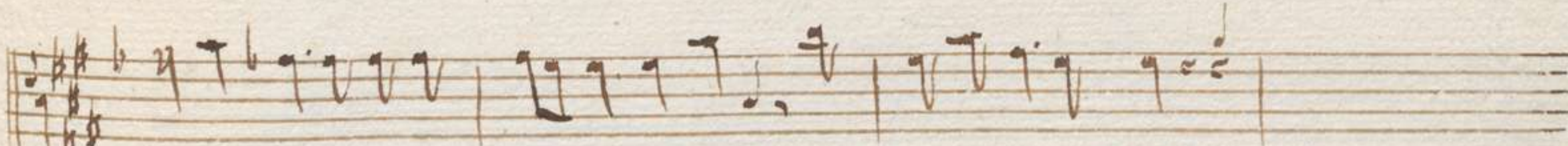
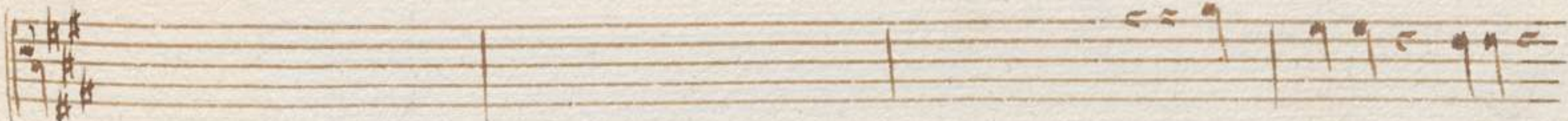
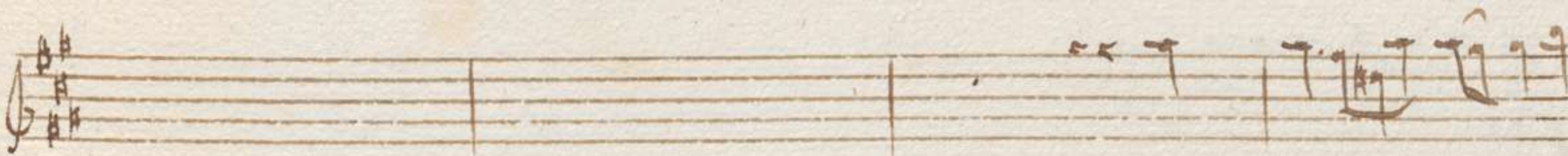
O- bei! pur vei - noi siete; vedere ova il cor mis - o, e



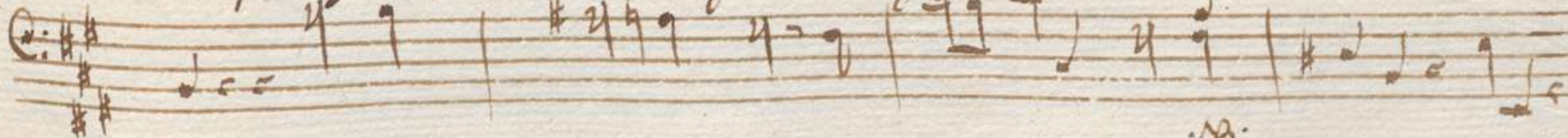


non soffrite, o Dio! si' ingiusta crudeltà

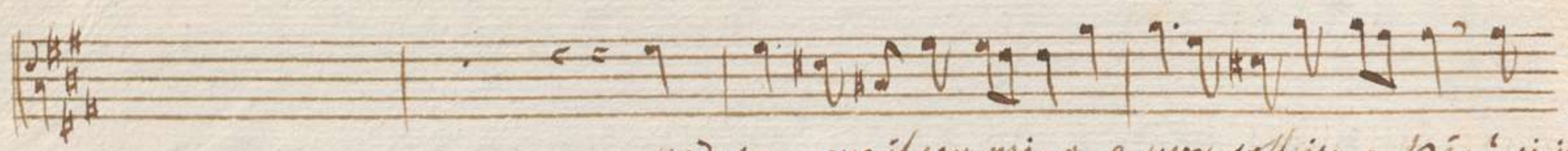
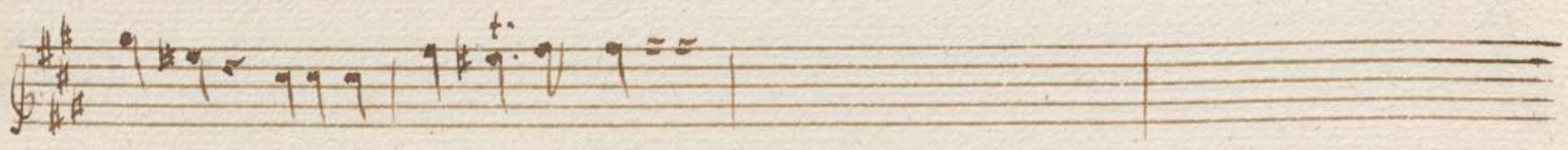
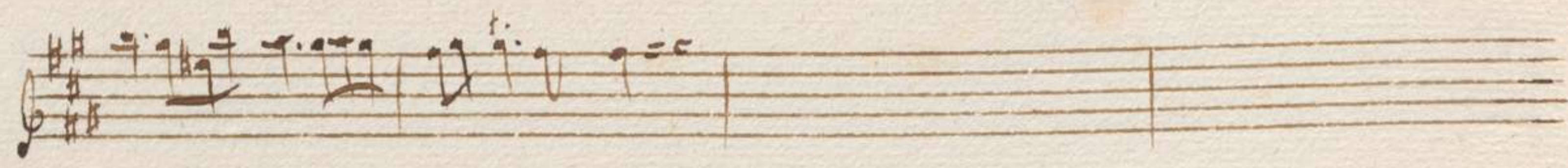




e per soffrire, o Dio - o: si ingiusta, si ingiusta crudeltà; Rev me.

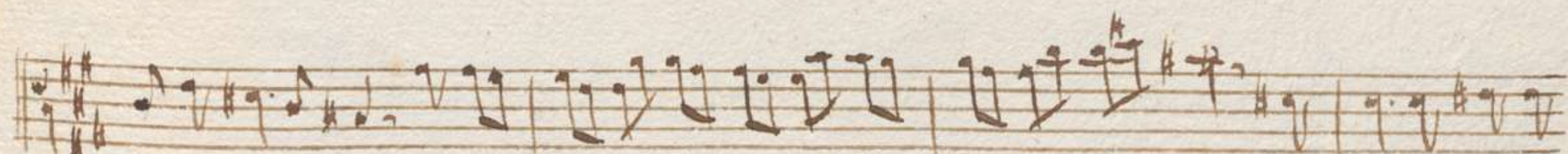
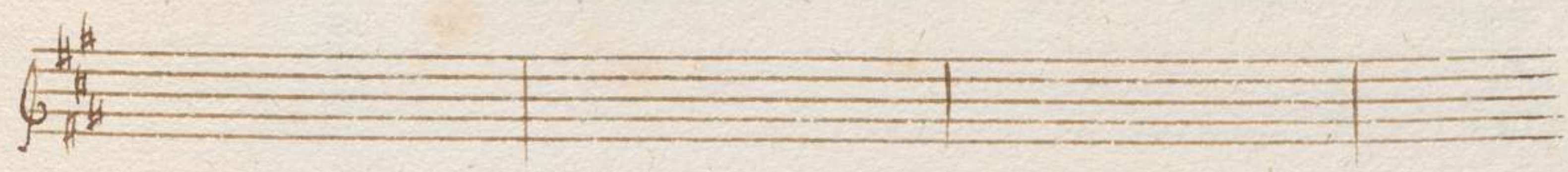


13.

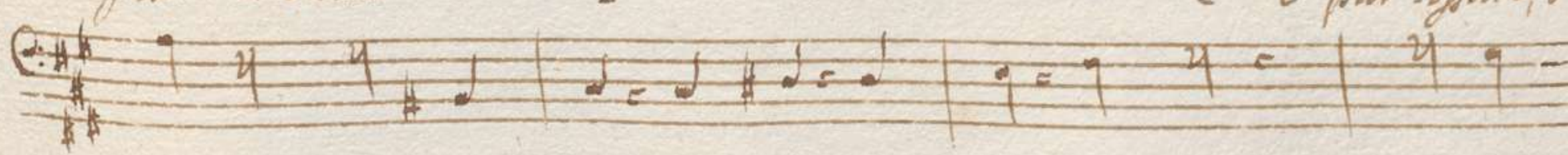


vedete ova il cou mi-o, e piu soffite, o Dio: si in-





giusta vendetta - - - e pur soffrite, o





Wio: si ingiusta vendetta. Per me non u'e' chi parti Al sogno

Scena XII

Polidor, Ivasimede, Epitide
Licisio, e Annasandro.

Polidor

Non si perdan momenti; oggi s'affrettò di Mevope la

morre, e dal peggior secondo mostro indegno purghisi omai della Invenenia il Regno.

Ivas.

Signor, il Rejal sangue onde Mevope uscì... uani riguardi.

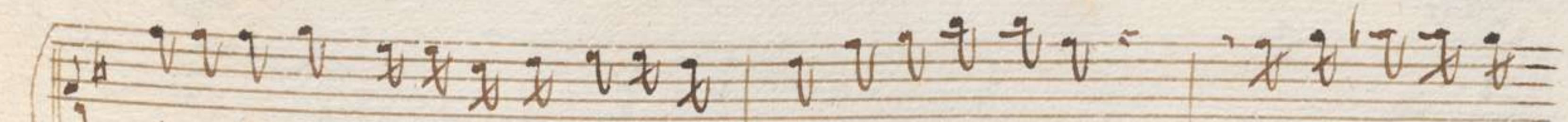
Polid.

sia mia cura punir l'empio Anassandro, e Inevope la tua. ua, scivvi, a -

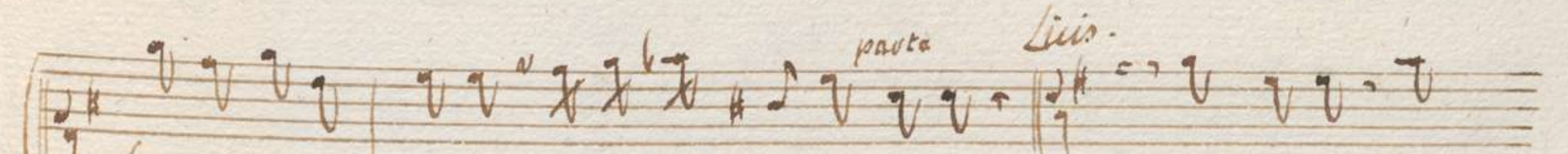
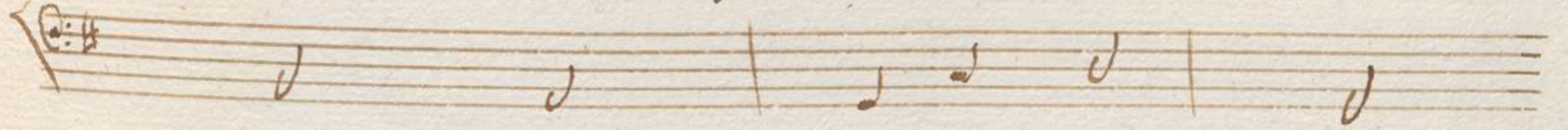
dempì la capital sentenza, e se paventi d'esser giudice suo, paventa an -

cova il tuo giudice in me. voglio che muova. ^{Tus.} prito a ubbidir. De-

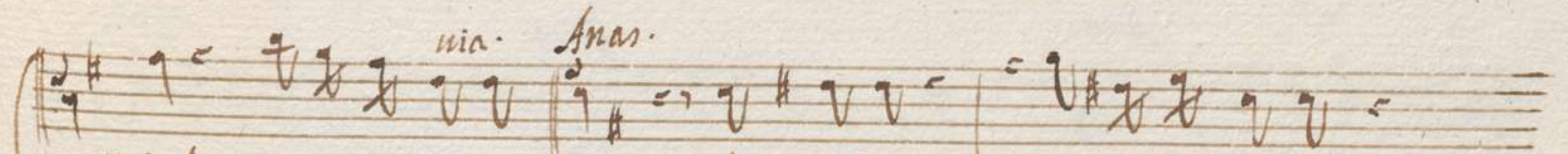
- ina sfortunata: ^{Epiv.} ella a morir? Invenni, una moglie de -



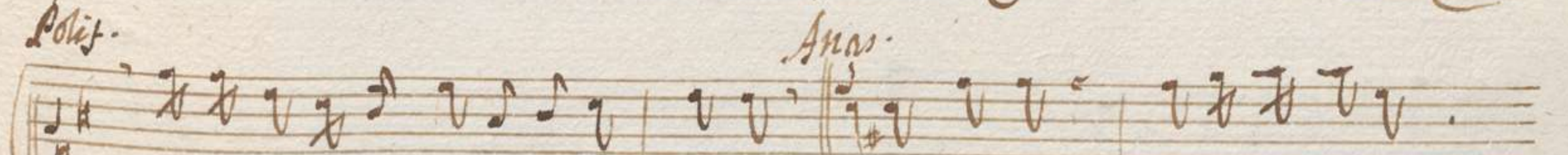
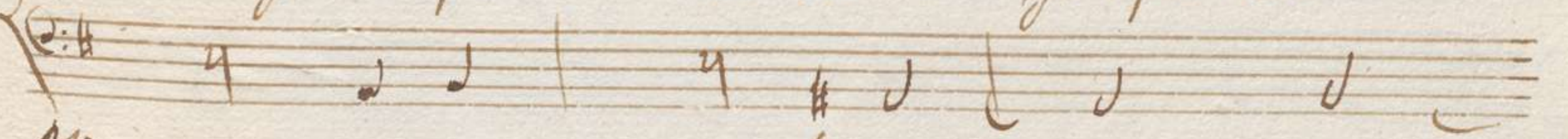
- Al mal si condanna sull'accusa infedel d'un Traditore. nella morte di



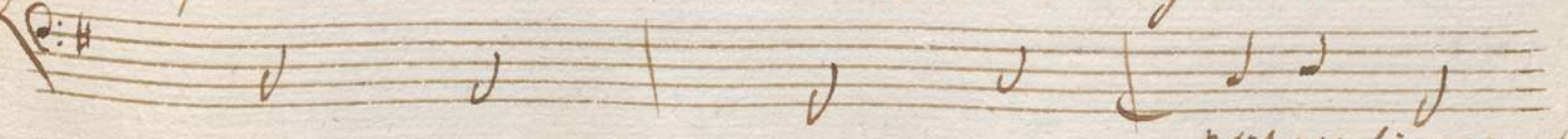
lei voi siete ingiusti, e un Traditor tu sei. o Amore! o cu-



ria. Anas. div! sieguo i suoi passi. che mid? egli e pur desso.



Polif. si perdoni a Ceon cotanto ardive. Ceone? egli e deluso.



Polifonte fa cenno alle guardie di Ananando che si ritirano.

Polis. *Anas.*

soli ora siamo, e posso dirti: Amico fedel, per te Re sono. Ma

Polis.

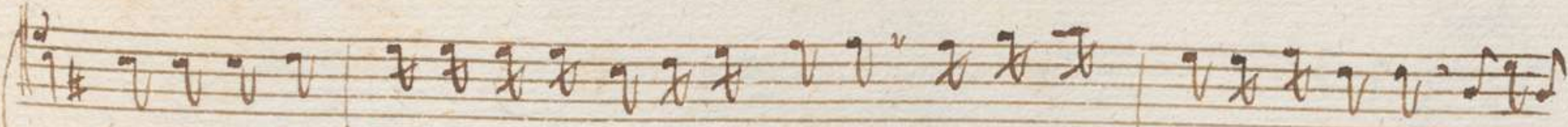
sotto il pic' non hai ben fevmo il Trono. Mevope estinta, onde te -

Anas. *Polis.*

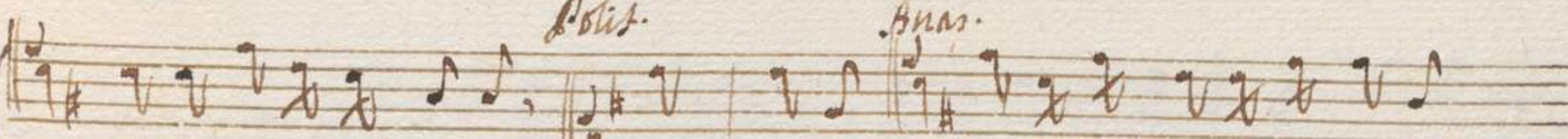
mevne il volto. d'Epitide dall'iva. puo' farmi guerra un nudo spirito, un'

Anas.

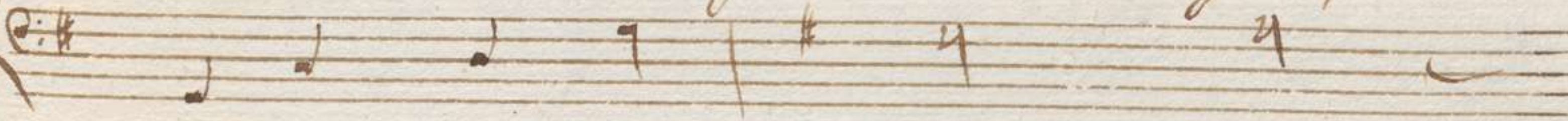
ombra? nime in Leone il tuo maggior nemico. Nell' etolica



Reggia, allorchè occulto mi passai per tuo cenno, più volte t'vidi, e impreso vestì quel



nostro entro l'Idca. t'inganni. no, non mi inganno, è desso.



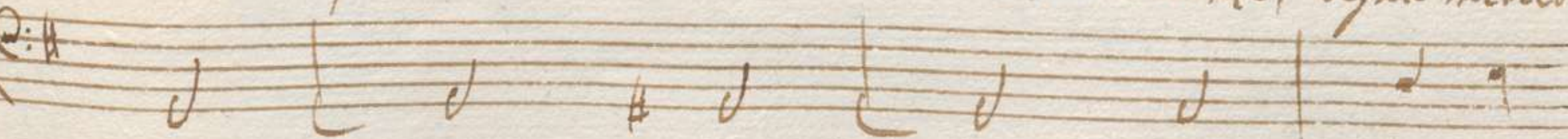
P



quand'insidiè mi sueli, e quand'avcano. a te il Regno douca, debbo or la



vita. questo n'anna tua fede, te n'annuova un re, degna mercede.

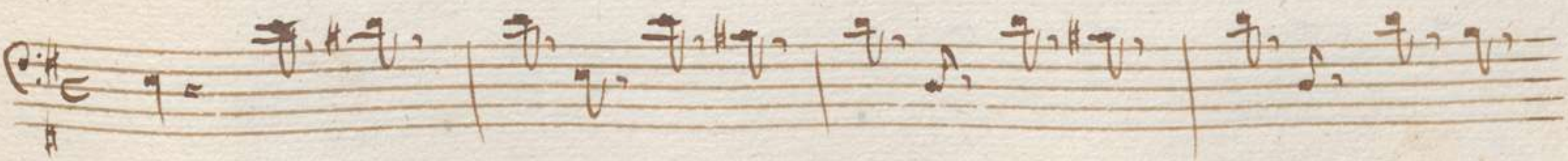
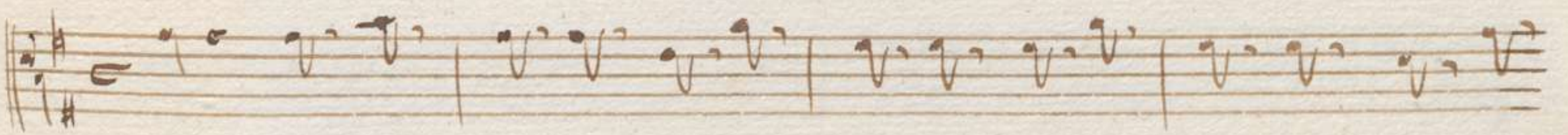


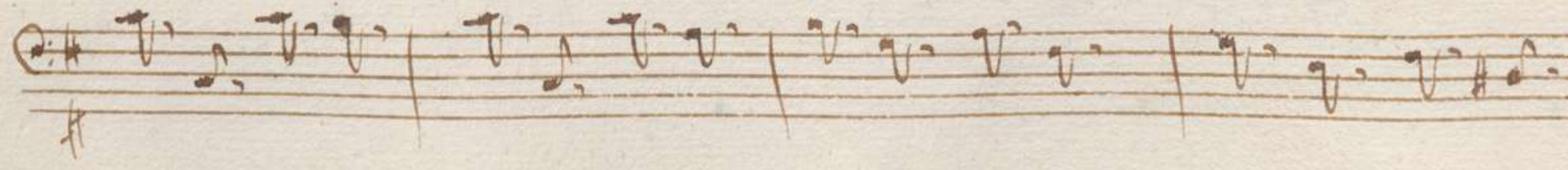
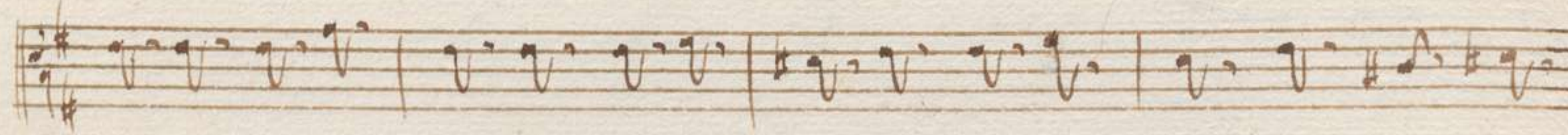
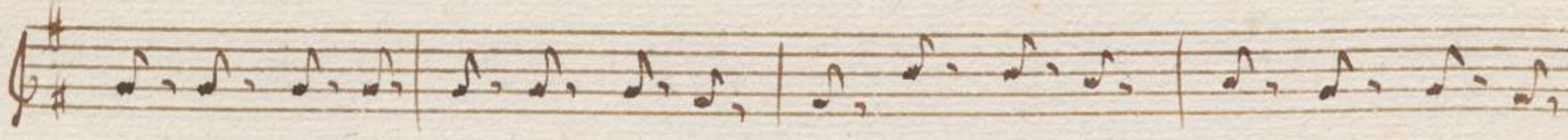
Anas. *Polis.*

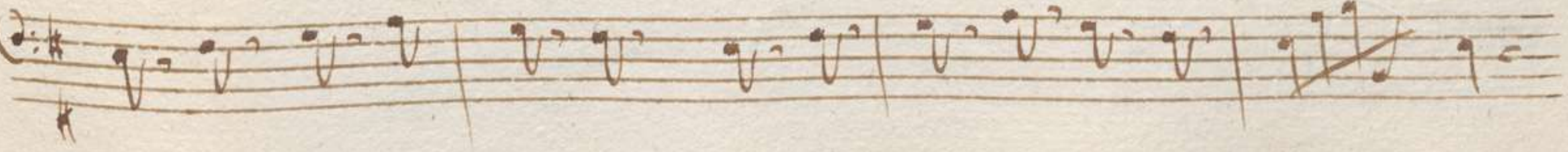
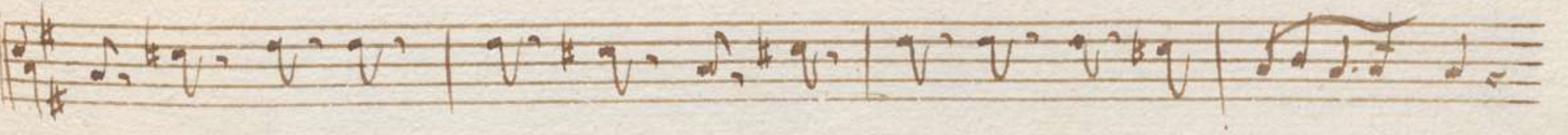
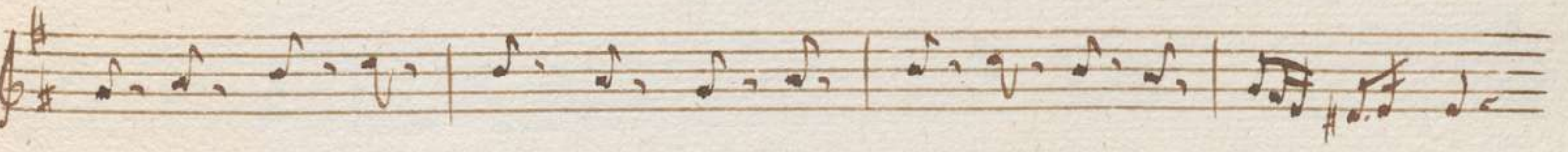
tal dal tuo amor la spero. anion per poco soffi i tuoi ceppi. o lã, Cus

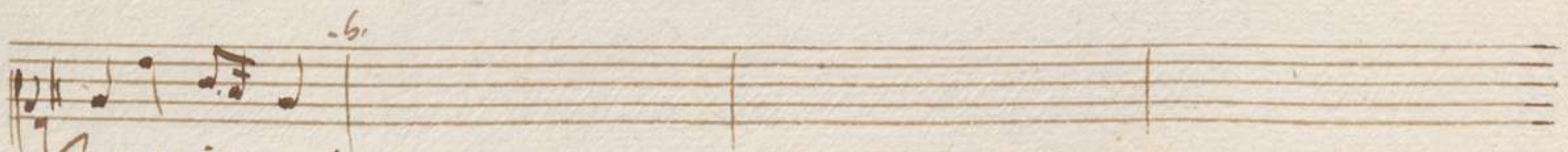
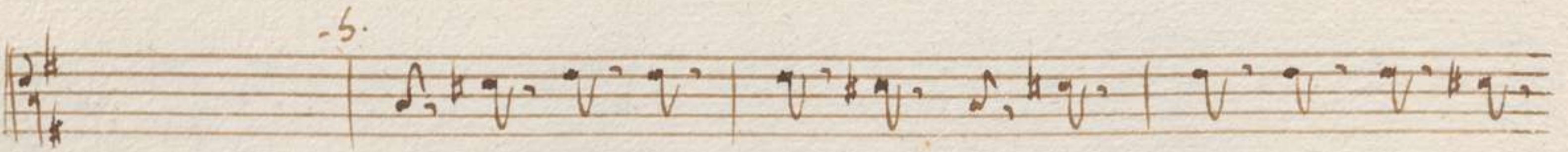
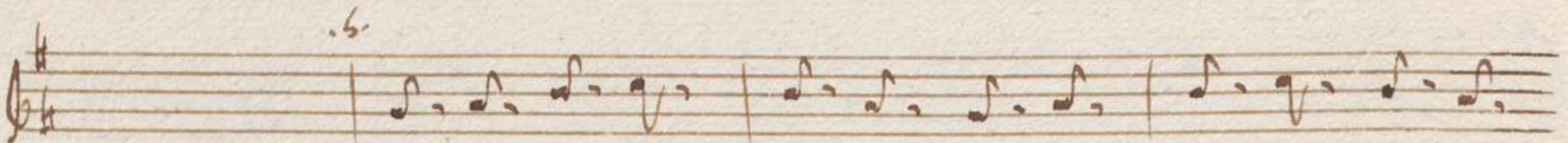
todi, in cieca stanza si chiuda l'empio: la sua pena in i at

tenda, ed' il suo scempio.

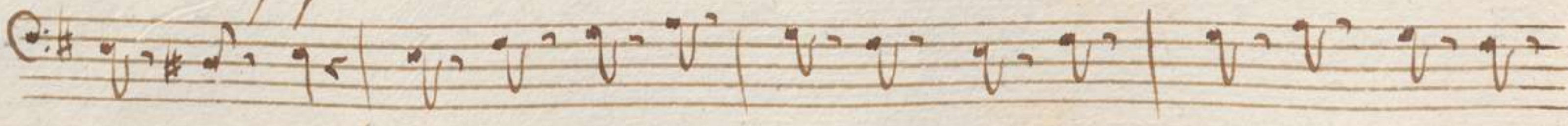








Conna à cer-pi





piano

col basso

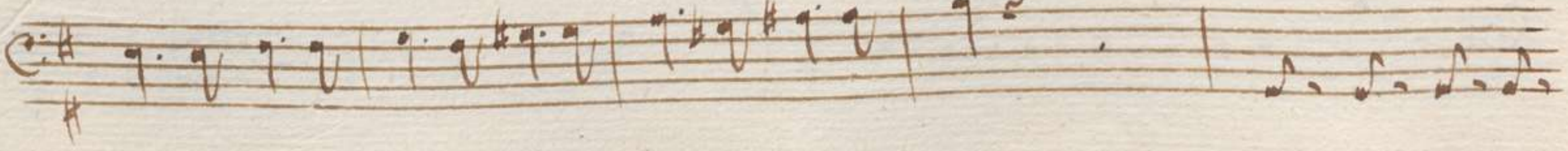
col basso.

col basso.

torna a' ceppi, e dentro il gi-vo di davis — sima ca

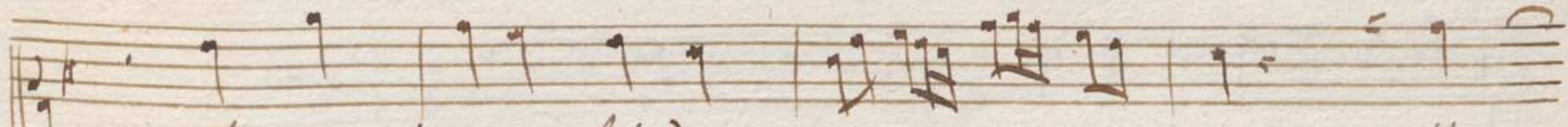
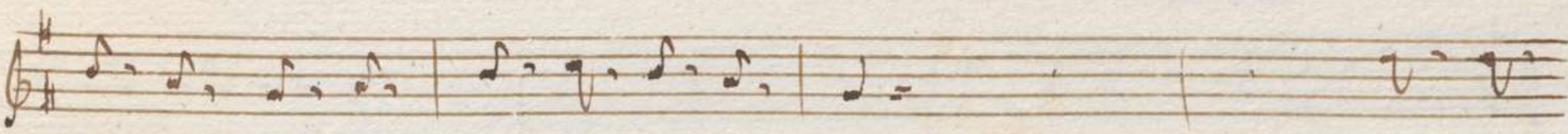


forte

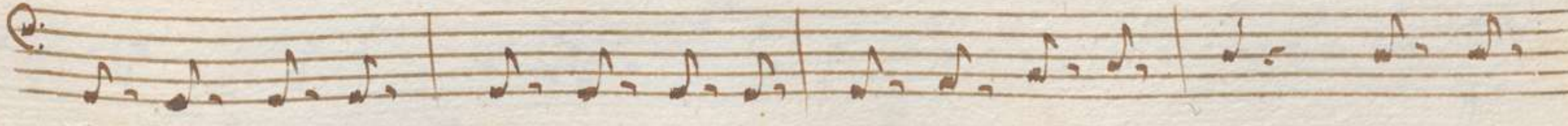




piano



il vespero a chiuder va - - - il





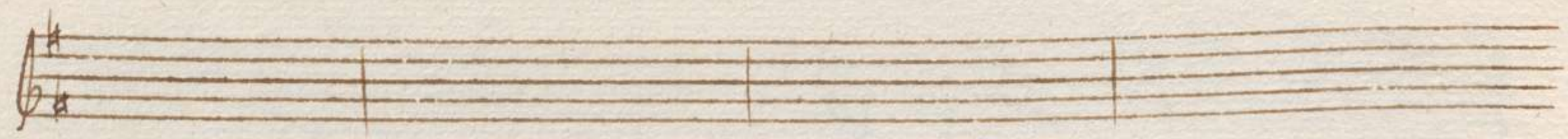
forte.

- vespiro, il vespi - ro a chiu - der a chinder na,

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The lyrics are written in Italian.

piano
col bras.

tonna a ceppi, e dentro



gi-vo di davis - sima cate .



piano

 A single staff of music with a treble clef and a key signature of one sharp (F#). It contains a series of rapid sixteenth-note passages, some with slurs, starting with a dynamic marking of *piano*.

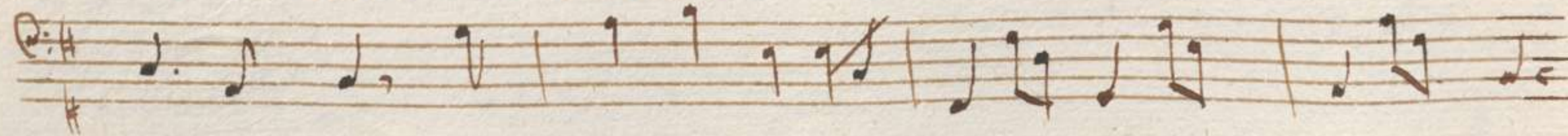
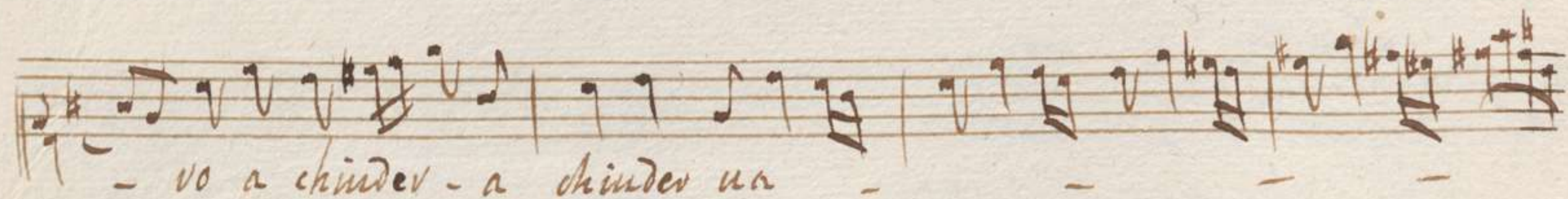
A single staff of music with a treble clef and a key signature of one sharp (F#). It contains a series of quarter notes, some with slurs, continuing the melodic line.

A single staff of music with a bass clef and a key signature of one sharp (F#). It contains a series of quarter notes, some with slurs, continuing the accompaniment.

na, il vespi - vo, il vespi -

 Two staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Lyrics are written between the staves: *na, il vespi - vo, il vespi -*.

#





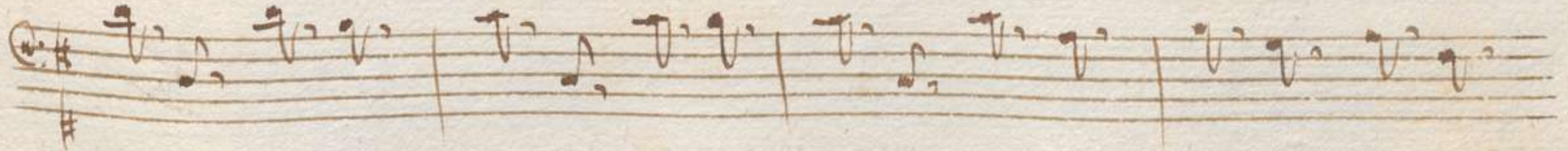
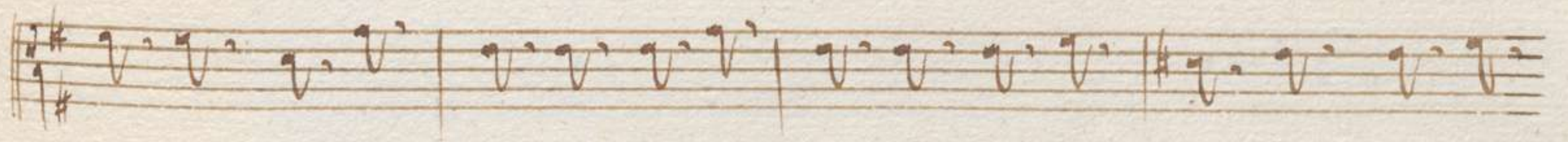
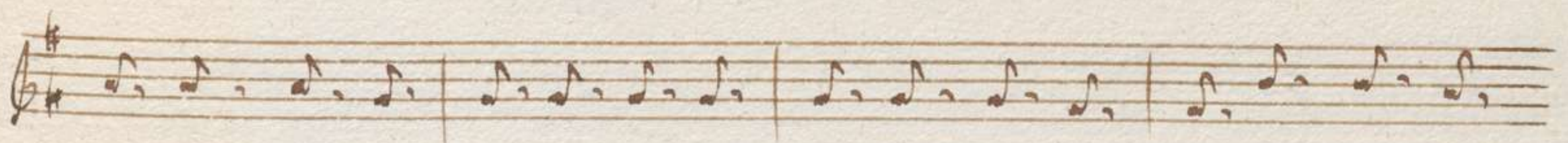
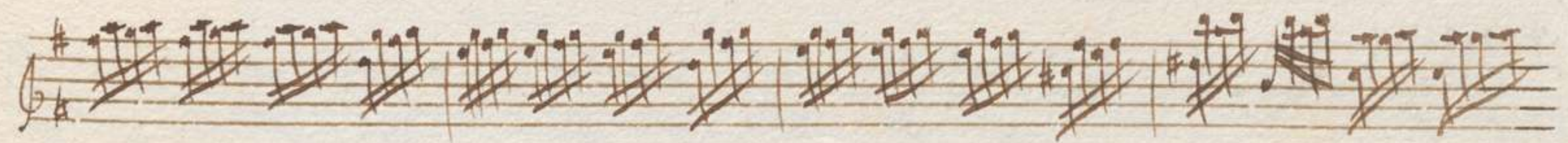
piu piano

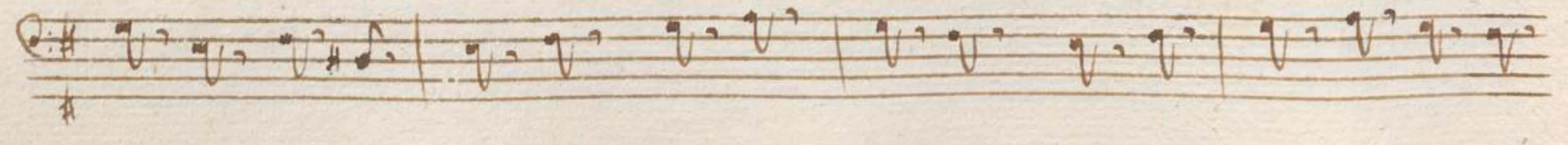
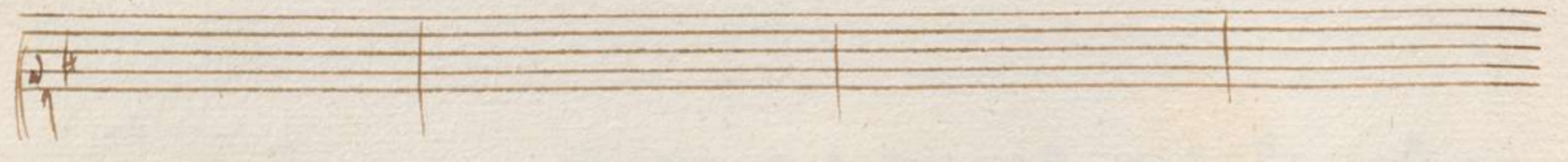
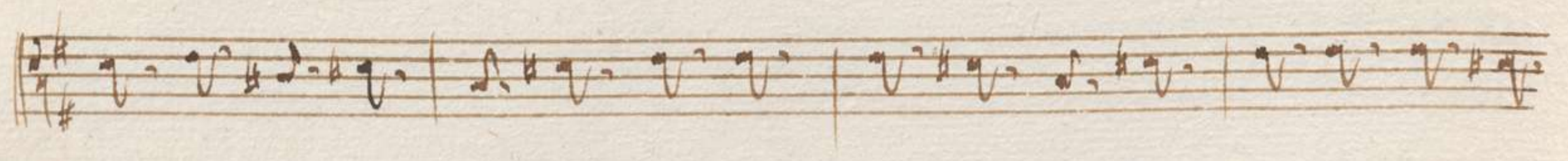
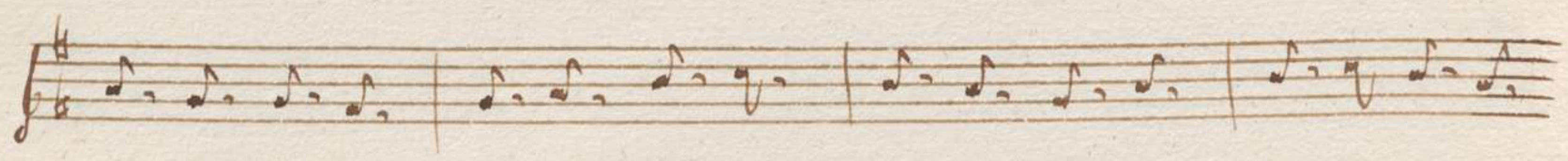
il vespi - vo, il vespi - vo a chiuder - a



forte

chindw un.







f. *piano*

col trasto

Son Tivan - no, ed' esse voglio, empio, ingra - to



forte.

piu.

col basso

col basso.

dispietato: *cosi unot vagion di soyllo, - per vegnar cosi si fa, per*

29



forte

regnar, per regnar - cori si fa,

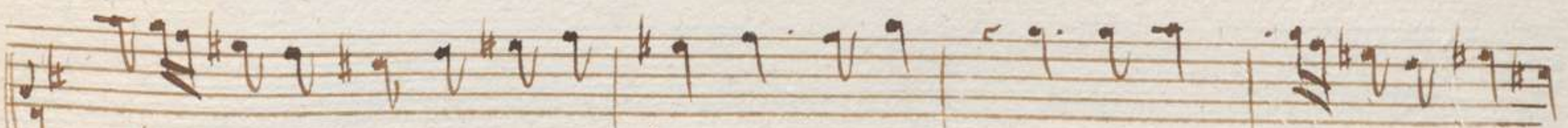
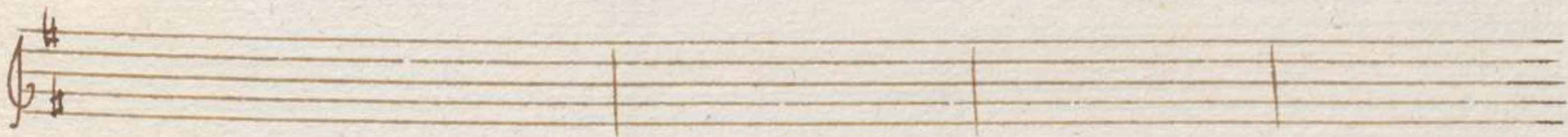


piano
col piano.

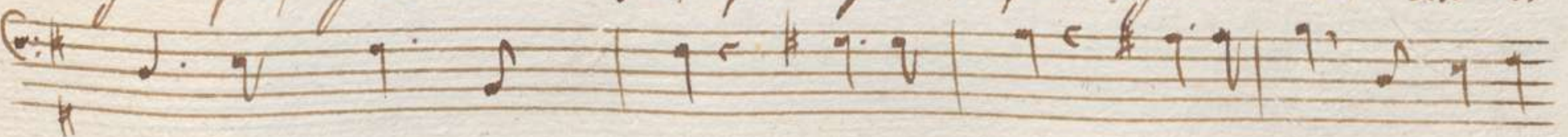
col piano.

col piano.

col piano.
col piano.



soglio - per, vegnar così si fa, per vegnar, per vegnar — così si





Musical staff with treble clef, key signature of one sharp (F#), and a double bar line with repeat dots. A fermata-like symbol with a '5.' above it is positioned at the end of the staff.

Musical staff with treble clef, key signature of one sharp (F#), and a double bar line with repeat dots. A fermata-like symbol with a '5.' above it is positioned at the end of the staff.

Musical staff with treble clef, key signature of one sharp (F#), and a double bar line with repeat dots. A fermata-like symbol with a '5.' above it is positioned at the end of the staff.

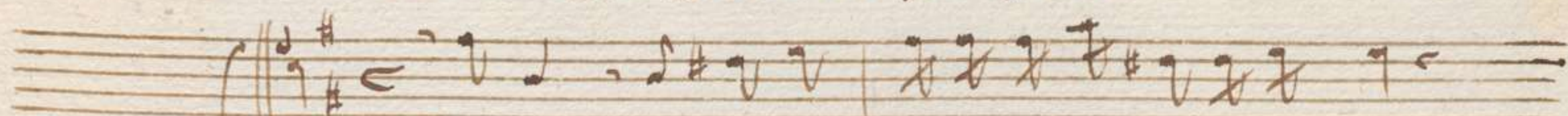
Musical staff with treble clef, key signature of one sharp (F#), containing handwritten notes. A fermata-like symbol with a '5.' above it is positioned at the end of the staff.

fa - losi si fa. *Domna a cep - pi* *al regno.*

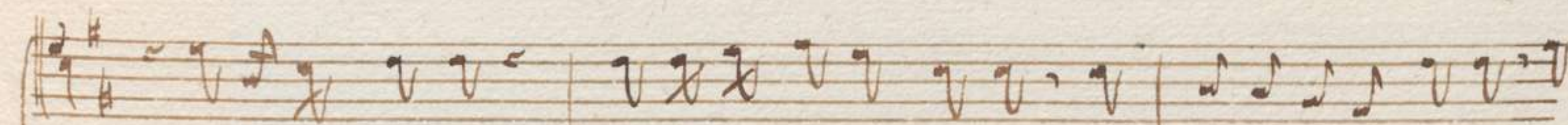
Musical staff with bass clef, key signature of one sharp (F#), containing handwritten notes. A fermata-like symbol with a '5.' below it is positioned at the end of the staff.

Scena XIII. Anonando fra Guardie.

[12]



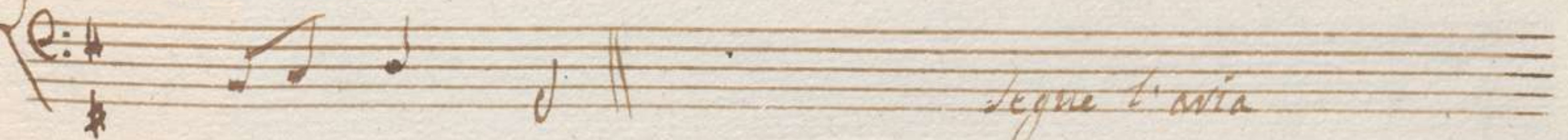
Mouvo', ma di mie colpe la memoria vivva.



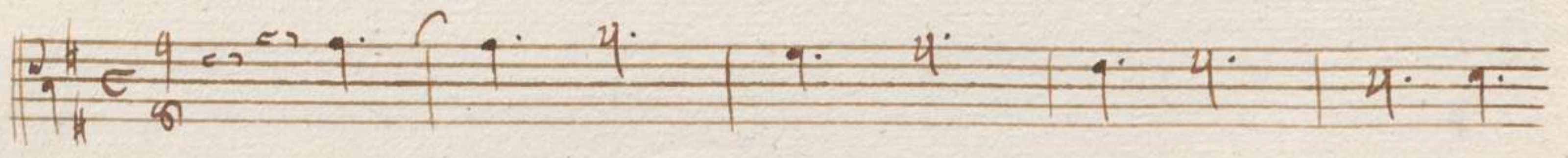
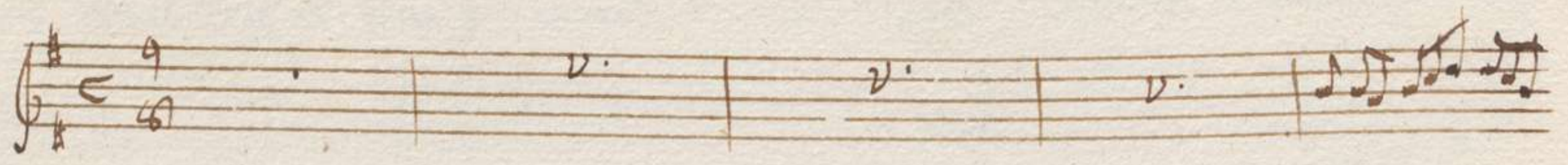
grande, e temuta ombra savò d'Averno, e avò da gran delitti un



nome eterno.



Segue l'aria

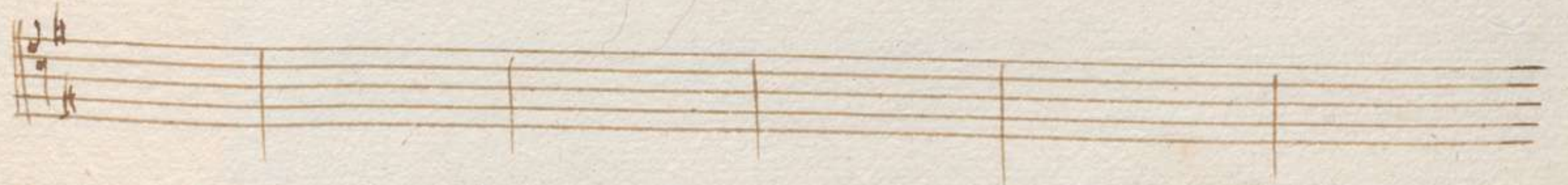




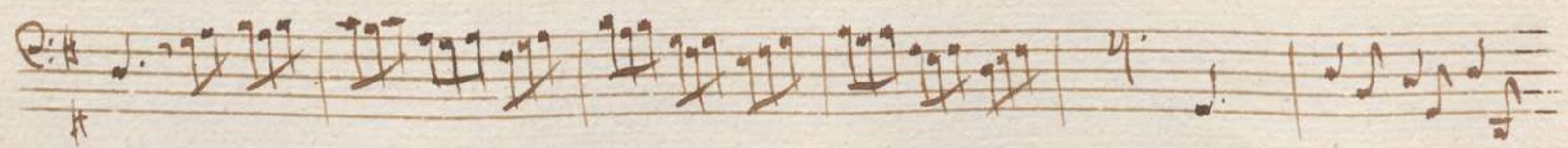
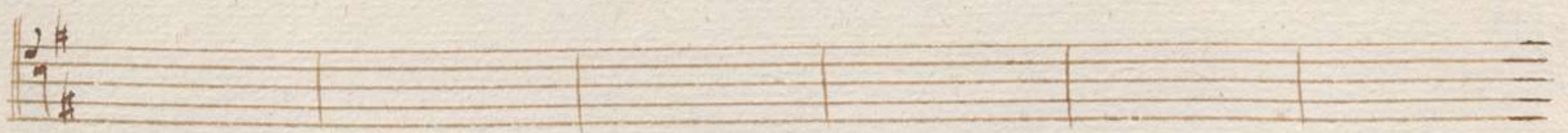
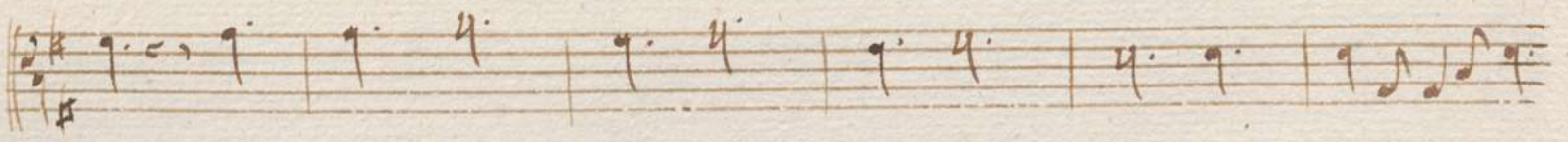
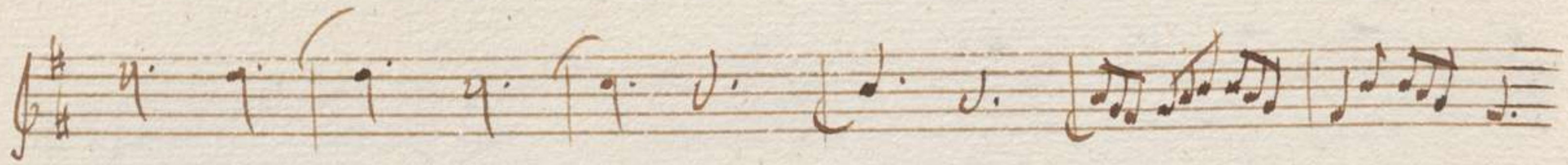
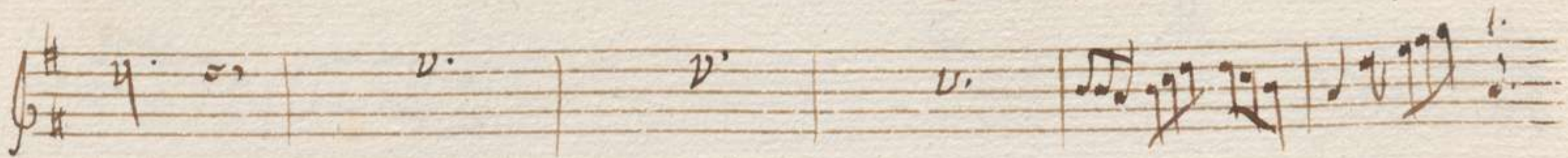
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests. Above the staff, there are three markings: a v., a #, and a v. The notation ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests, ending with a double bar line and a repeat sign.

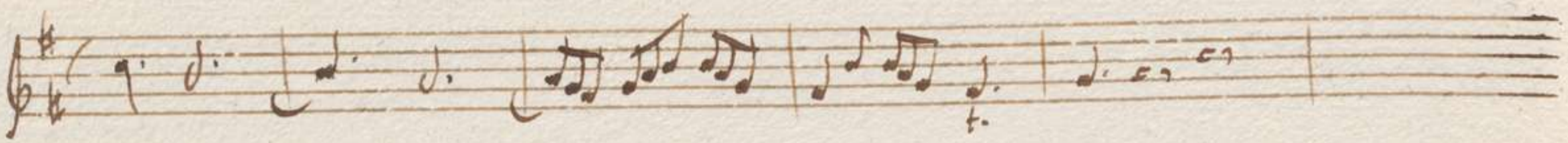
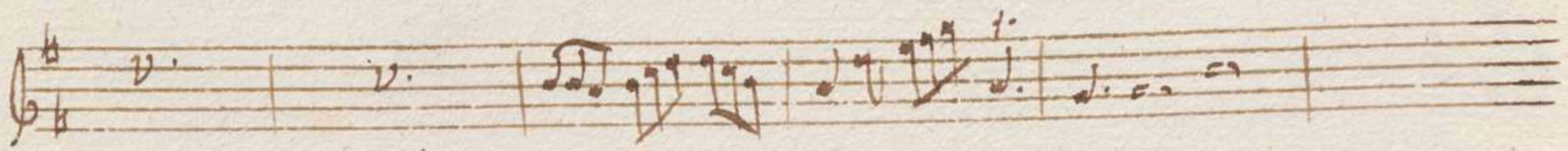
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests, ending with a double bar line and a repeat sign.



Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests, ending with a double bar line and a repeat sign.

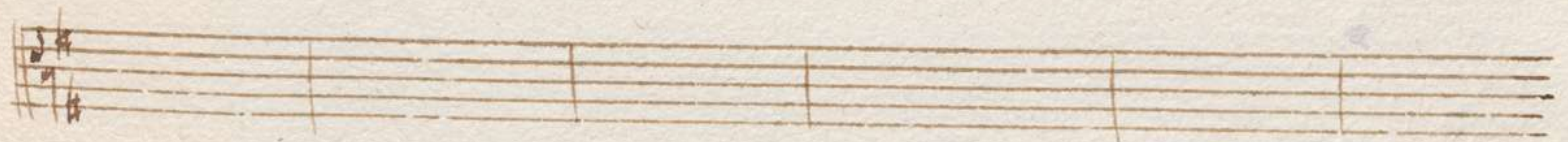
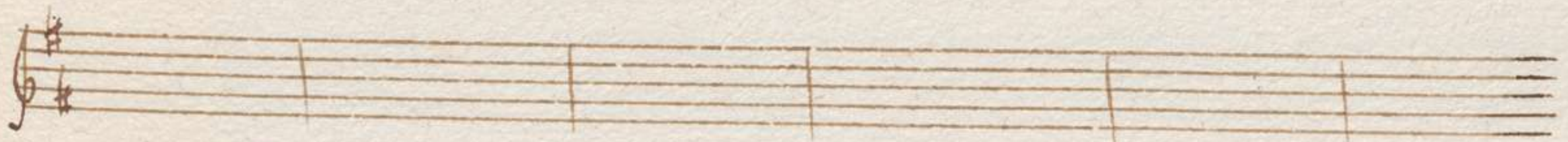


Se il pie - de mi legate, cate - ne disperate

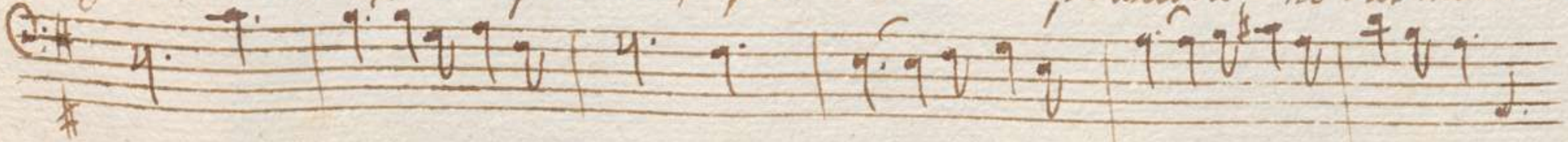


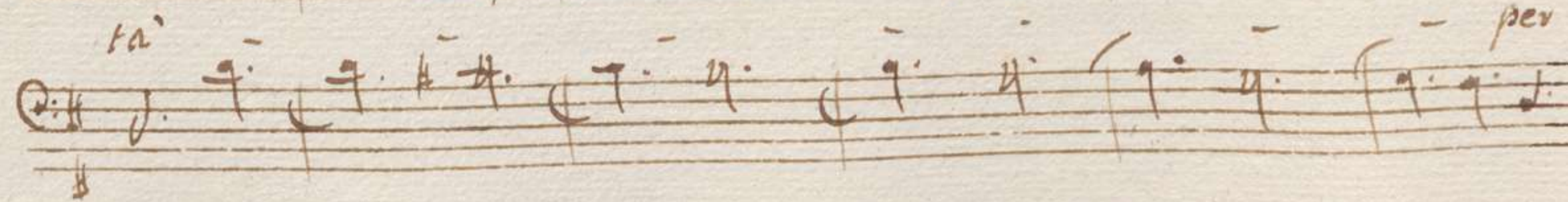
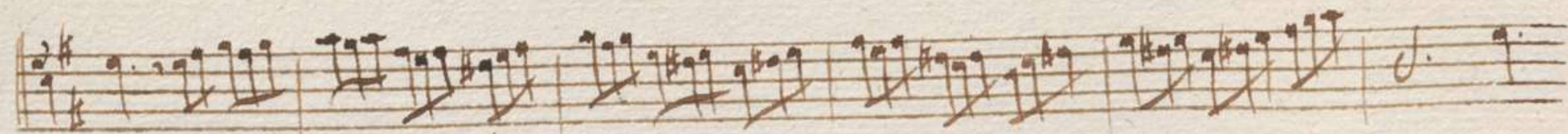
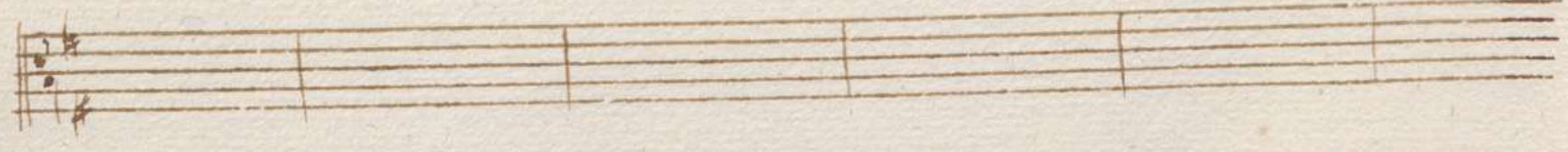
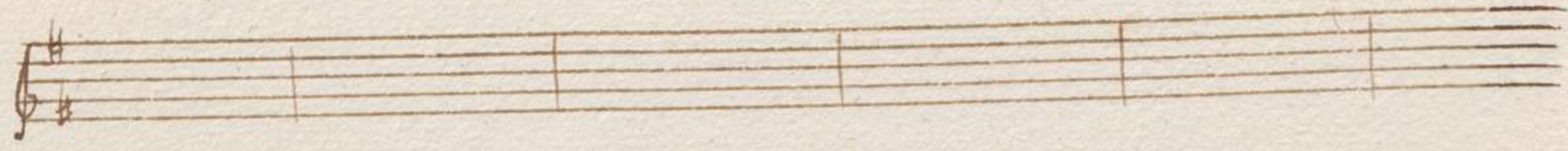
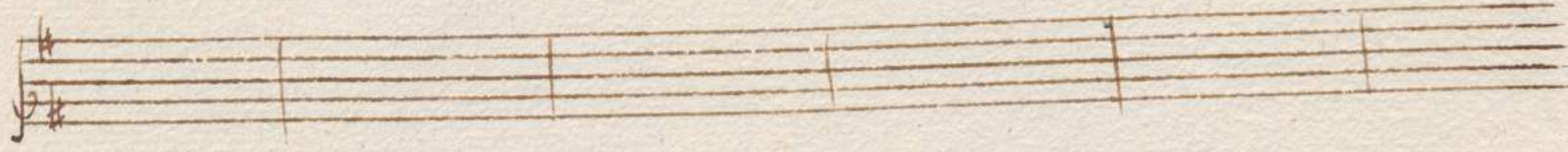
se il piede mi le -

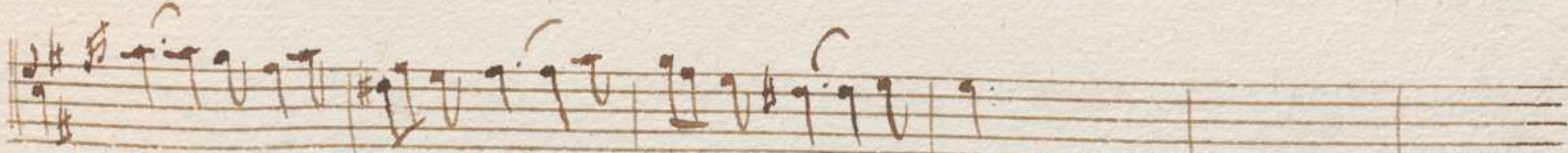




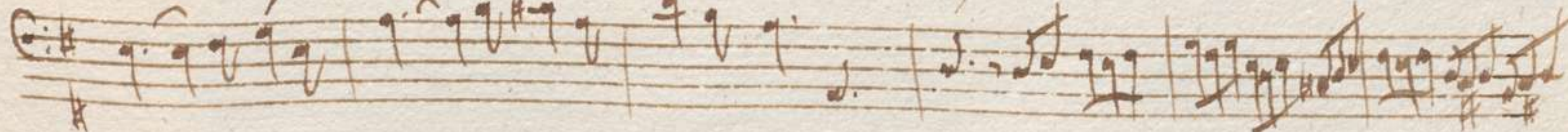
gate, care - ne dispietate, per mio - ue colpe angora - ho l'at - ma in li - ber







nuove colpi anco - va - ho sal - man liberati,





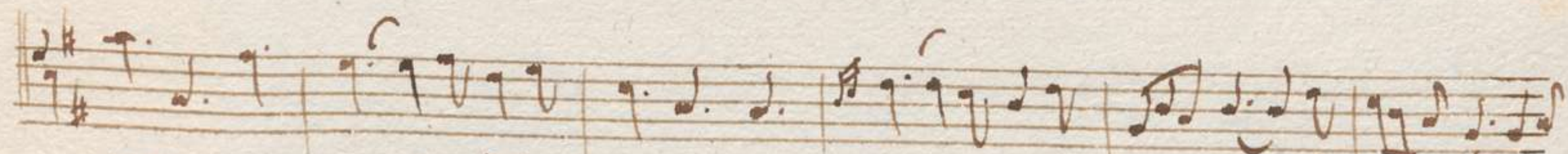
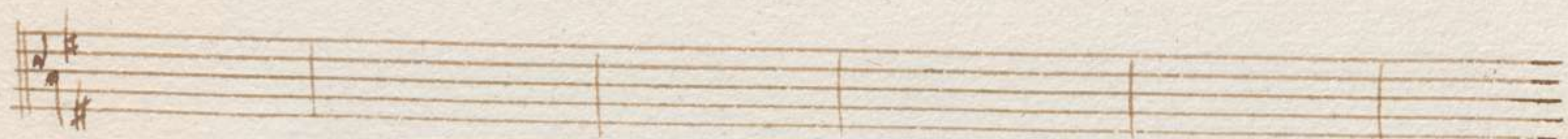
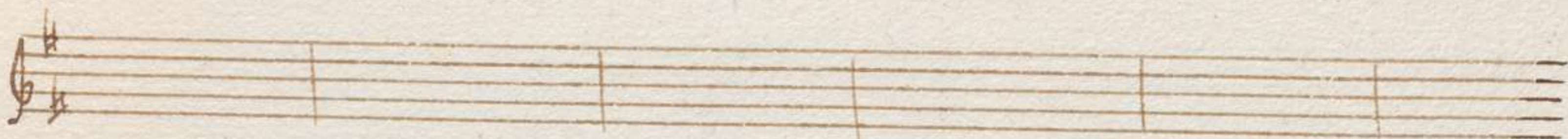
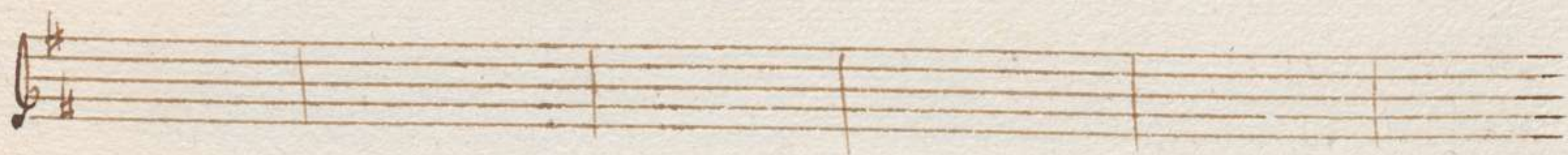
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A small number '22.' is written above the first measure.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp, and various rhythmic values including eighth and sixteenth notes.

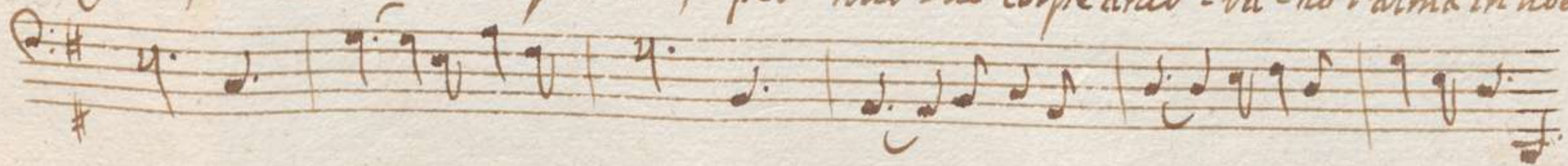
Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation consists of several measures of music with eighth and sixteenth notes.

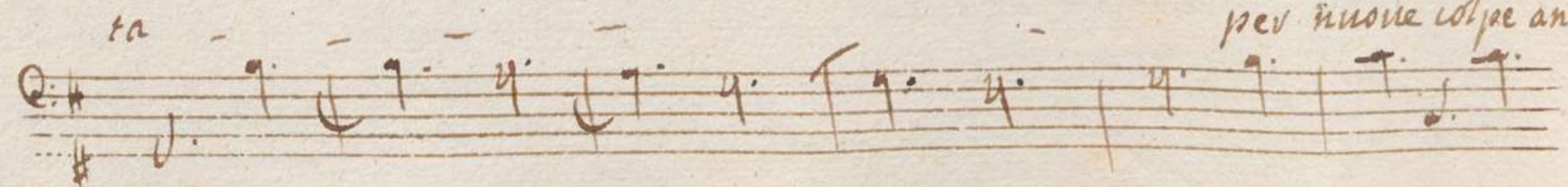
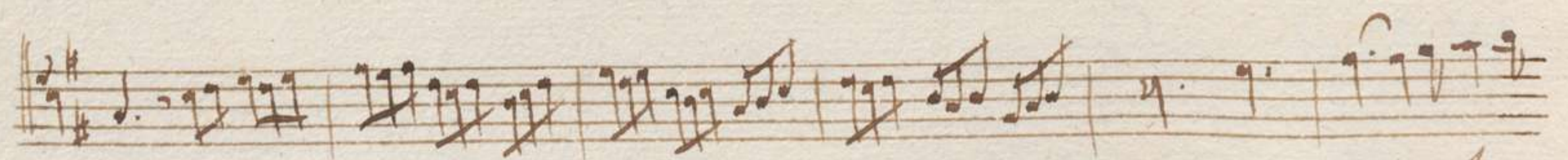
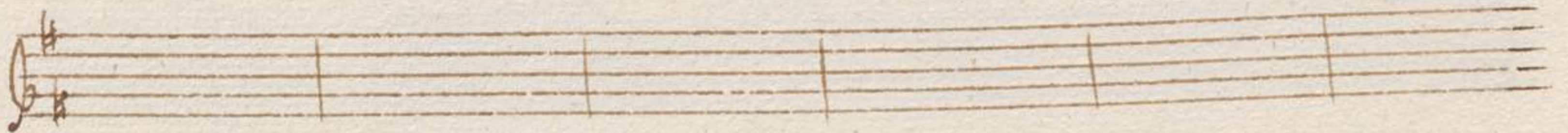
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notation includes a few notes and rests.

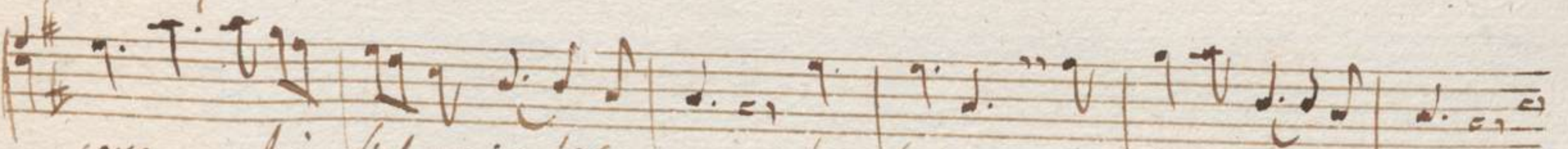
Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes a series of notes, some beamed together, and rests. The lyrics "se il pie - da mi le -" are written below the staff, aligned with the notes.



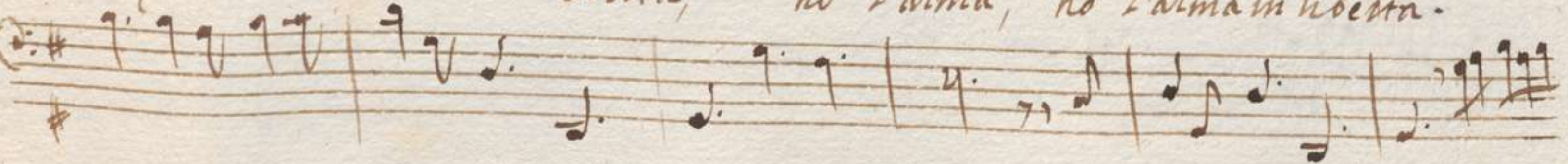
gate, care - ne dispiciate, per nuo - ue colpe anco - va - ho l'alma in libe







cour - ho - l'al-ma in libe-rra, ho l'alma, ho l'alma in libe-rra.





Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes three measures of rests marked with a 'v.' and a final measure with a melodic line starting with a quarter note, followed by eighth and sixteenth notes, and ending with a fermata.

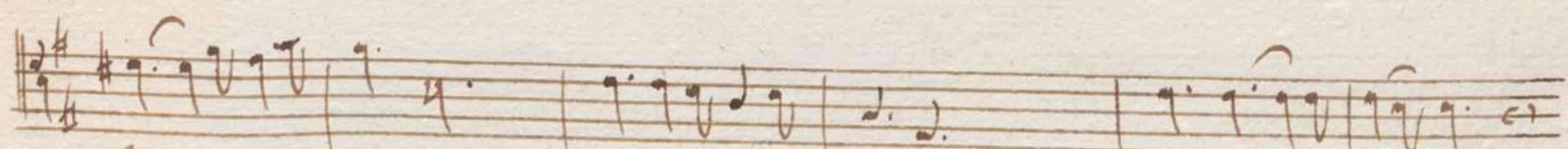
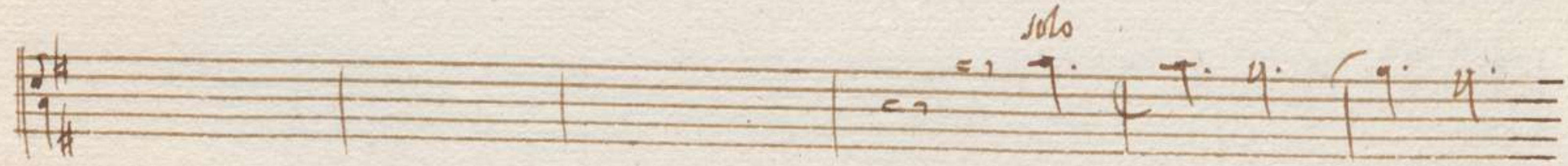
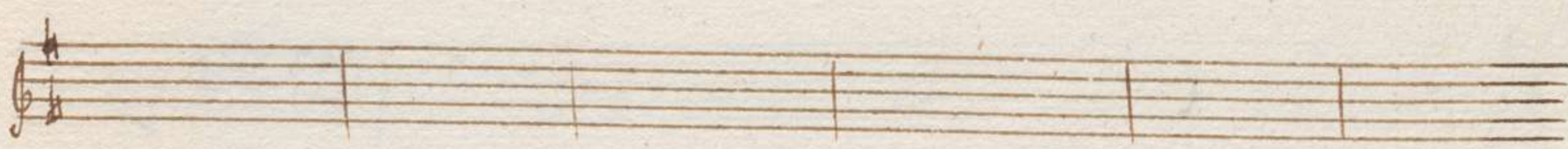
Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a sequence of quarter notes, followed by a melodic line with eighth and sixteenth notes, and ends with a fermata.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a series of quarter notes, followed by a melodic line with eighth and sixteenth notes, and ends with a fermata.

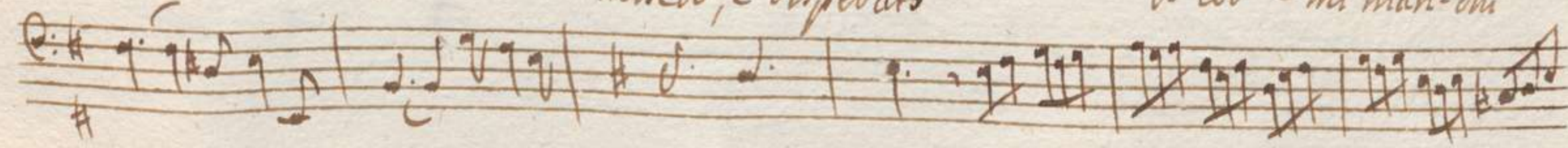
Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is mostly blank, with a few notes and rests appearing in the final measure.

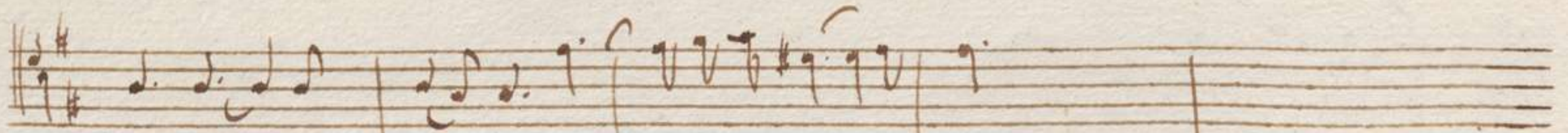
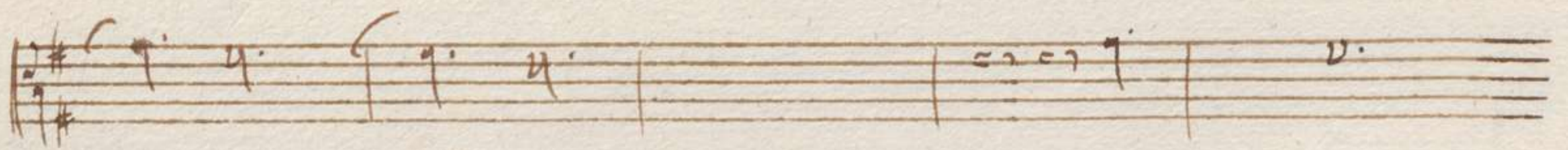
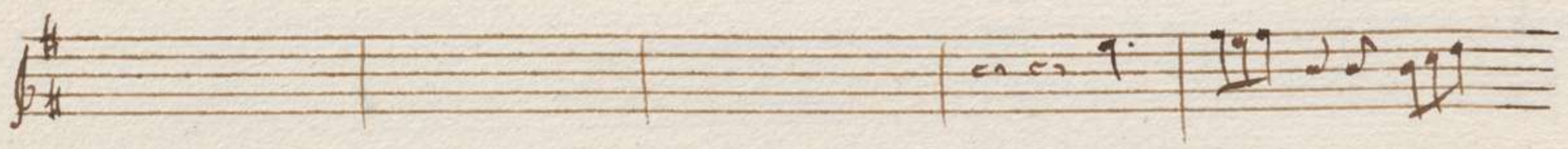
Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line with eighth and sixteenth notes, followed by a quarter note, and ends with a fermata.

pia

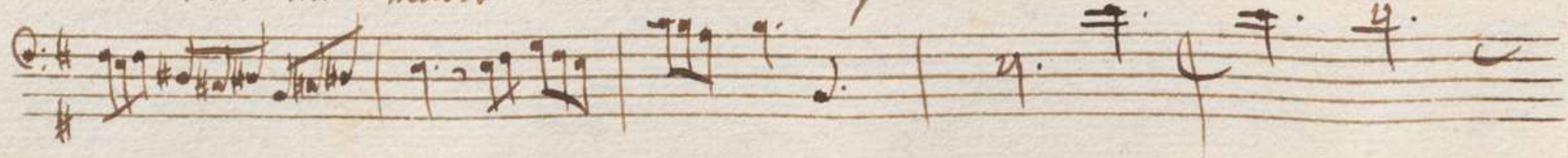


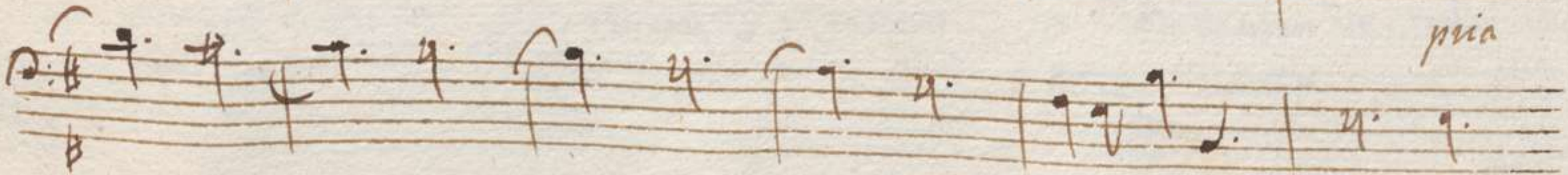
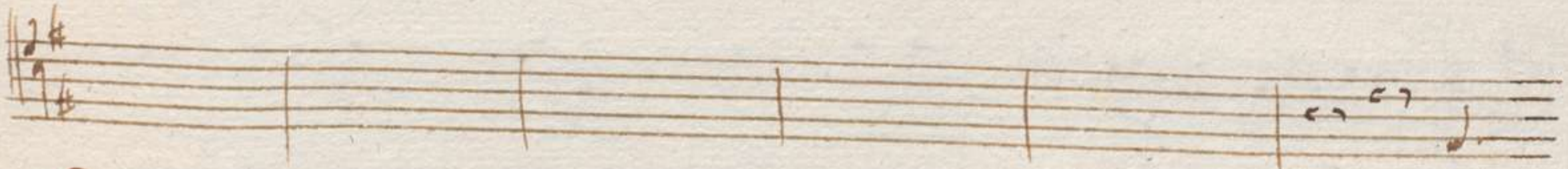
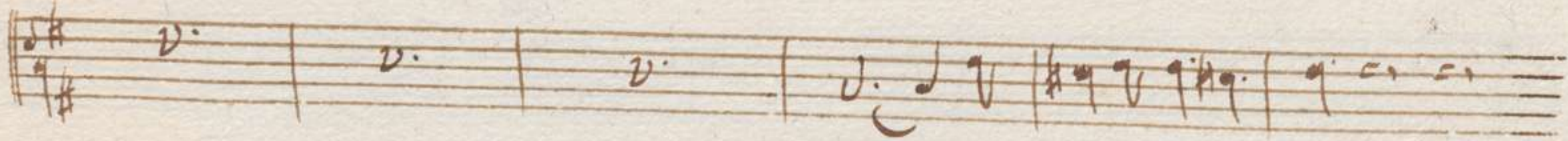
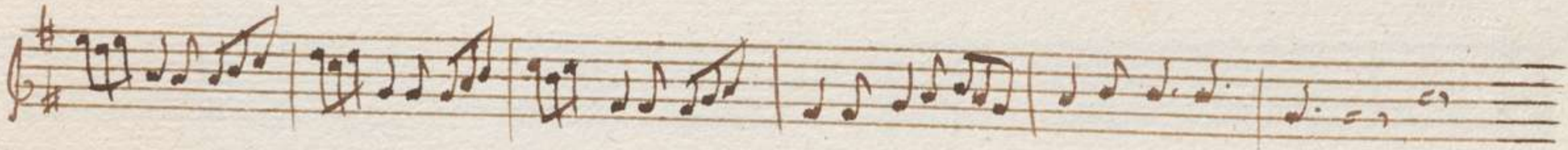
che - mi ueda il fato misero, e disperato il cor - mi man - chi

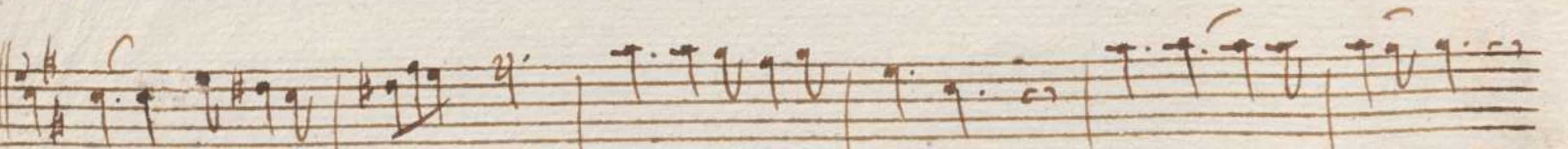
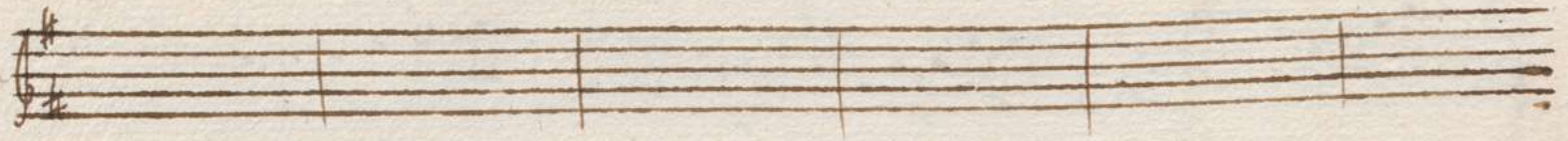




mi man-chi e nuova vit-tima all'empiera'



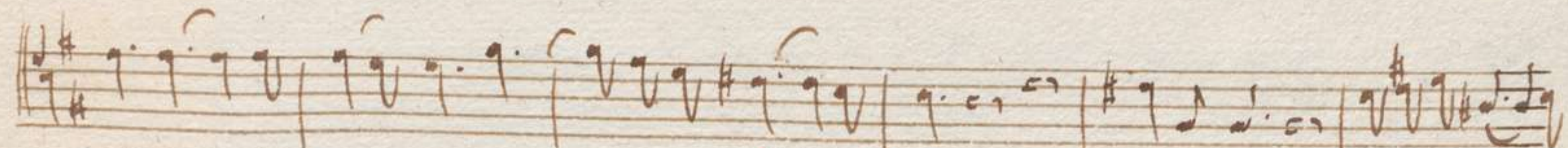




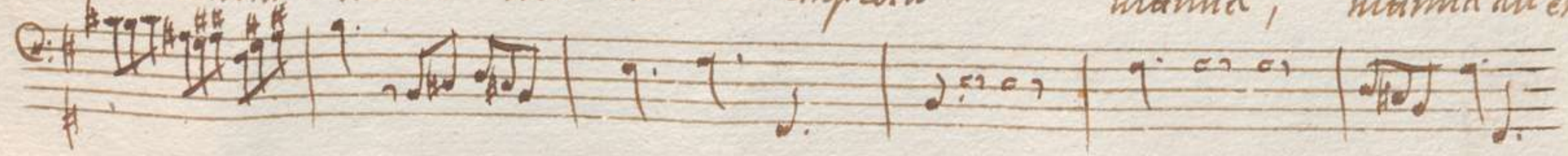
che mi ueda il fa - to misero, o disperato il cor - mi mandi



F. F. M.



mi manchi e nuova vit-tima all'empiera' vittima, vittima all'emysie.





-5.

-5.

-5.

-5.

ra - se il pie - de mi legate, cate - ne dispietate - - al segno -5.

-5.

The image shows a page from an old music manuscript book. The page is cream-colored with some foxing and staining, particularly near the bottom edge. It contains ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page, with a small gap between each one. The lines are a dark brown or black ink. The page is otherwise blank, with no notes or other markings. In the top right corner, the number '122' is written in a simple, hand-drawn style within square brackets. The page is bound on the left side, and a metal fastener is visible on the right edge.



