DE MAJO
PERMESTRA
R. Conservatorio
di Musica-Napoli
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ARCHIVIO DEL REAL COLLEGIO DI MUSICA

IPERMESTRA

Dramma in tre atti Poesia di Metastasio

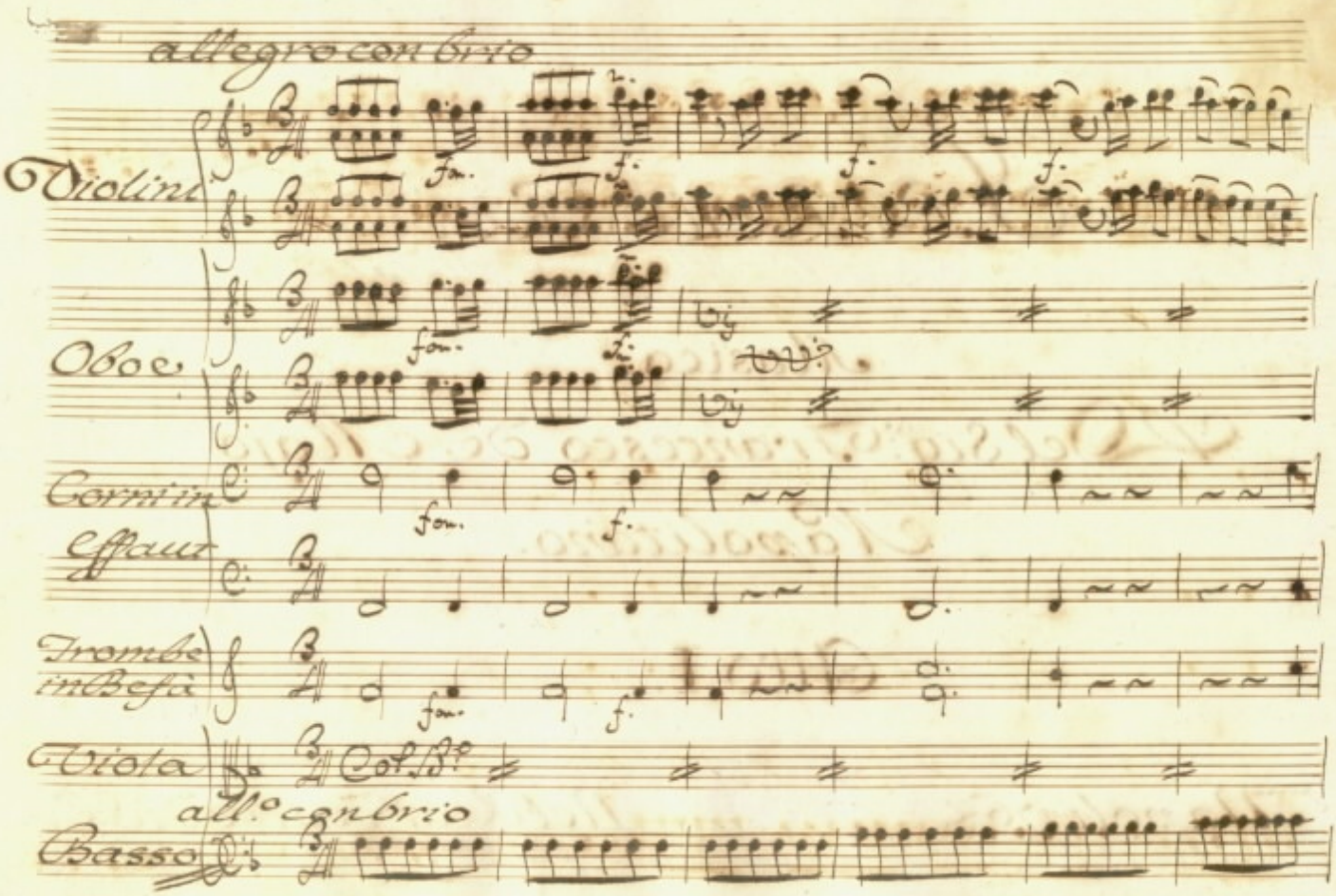
Musica

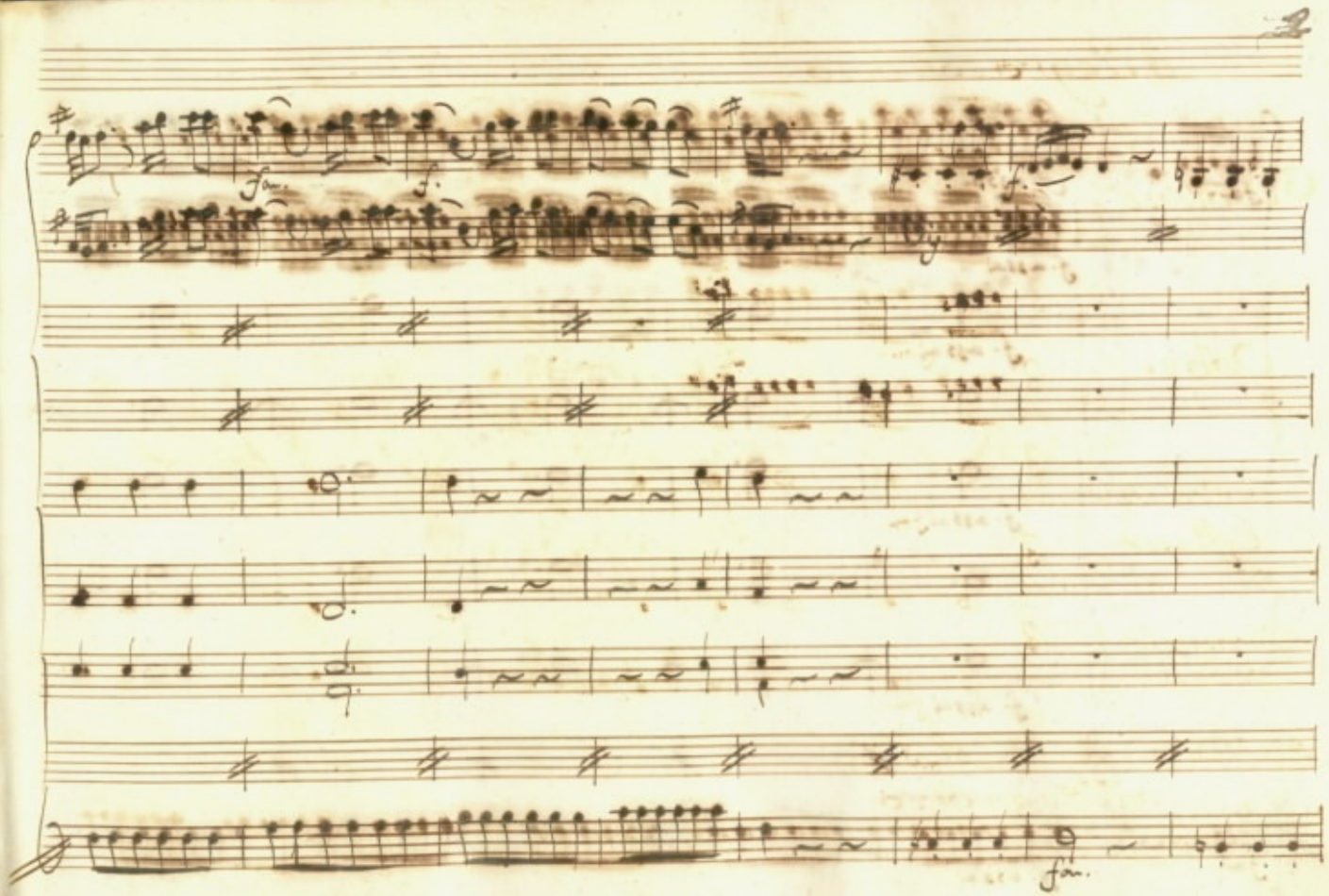
Del Sig.r Francesco de Majo

Napolitano.

Atto I.

Napoli 1768. Nel Real Teatro di S. C.


allegro con brio
Violini
Oboe
Corni in
Effaut
Trombe in Befà
Viola
all.o con brio
Basso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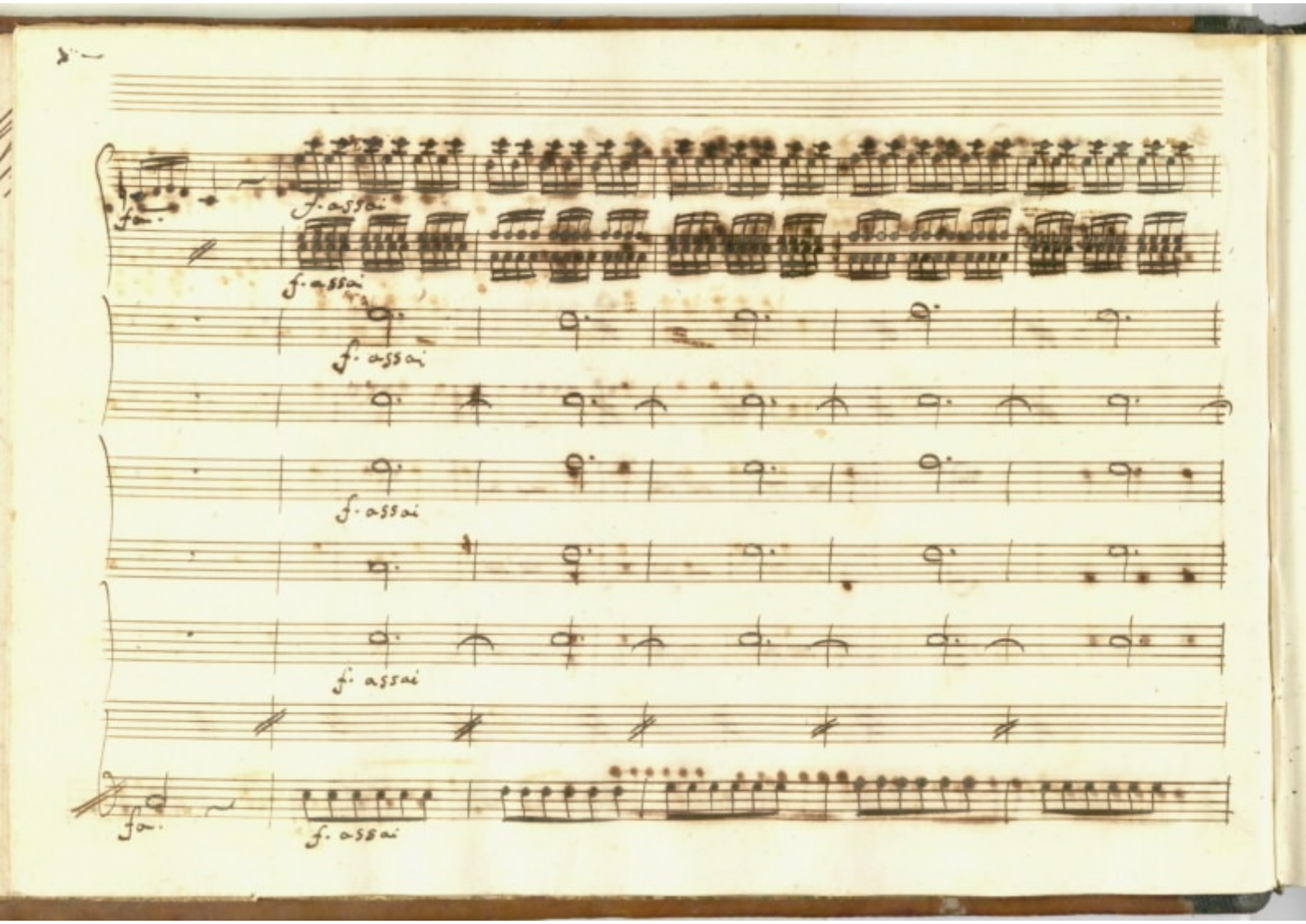
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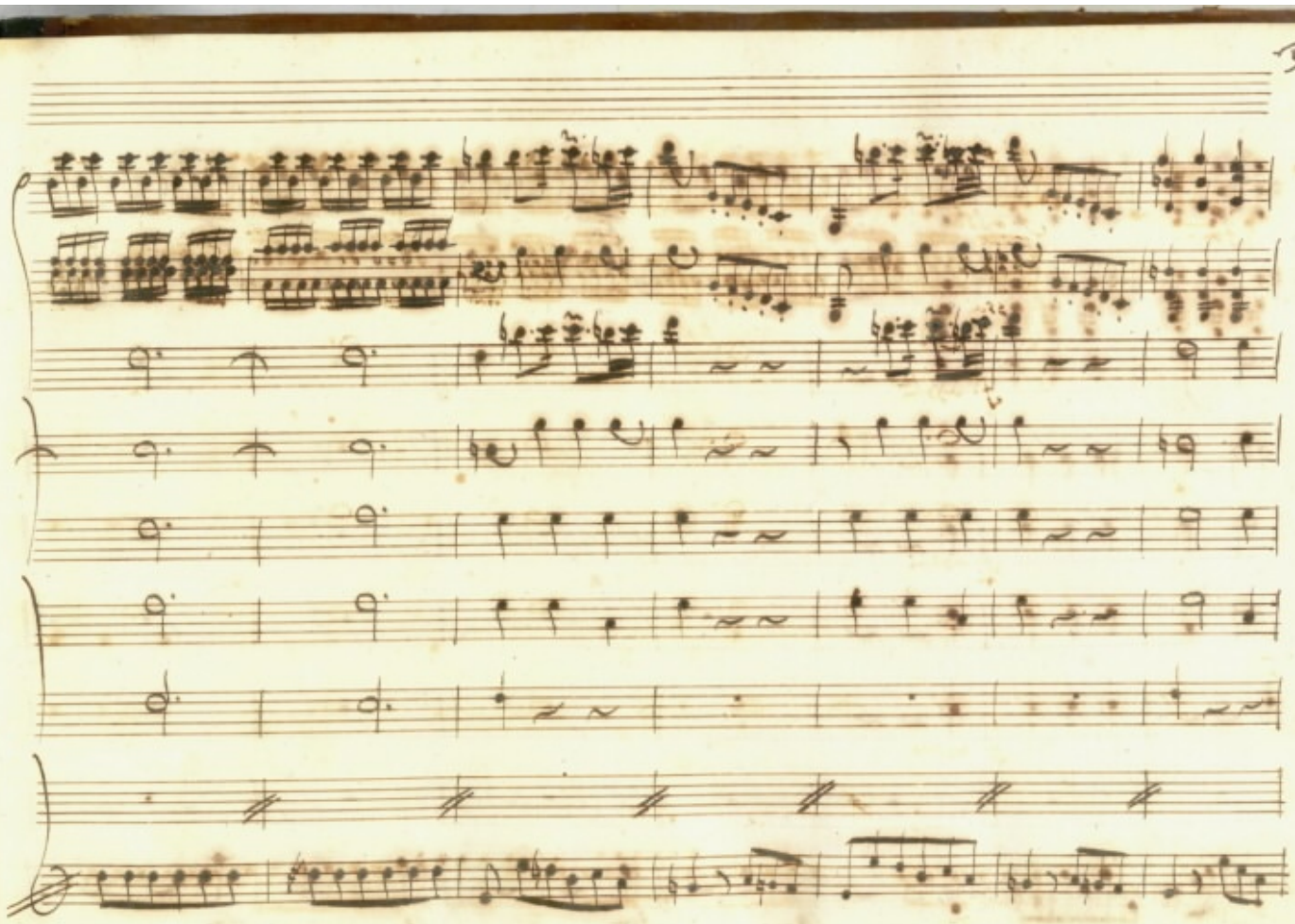

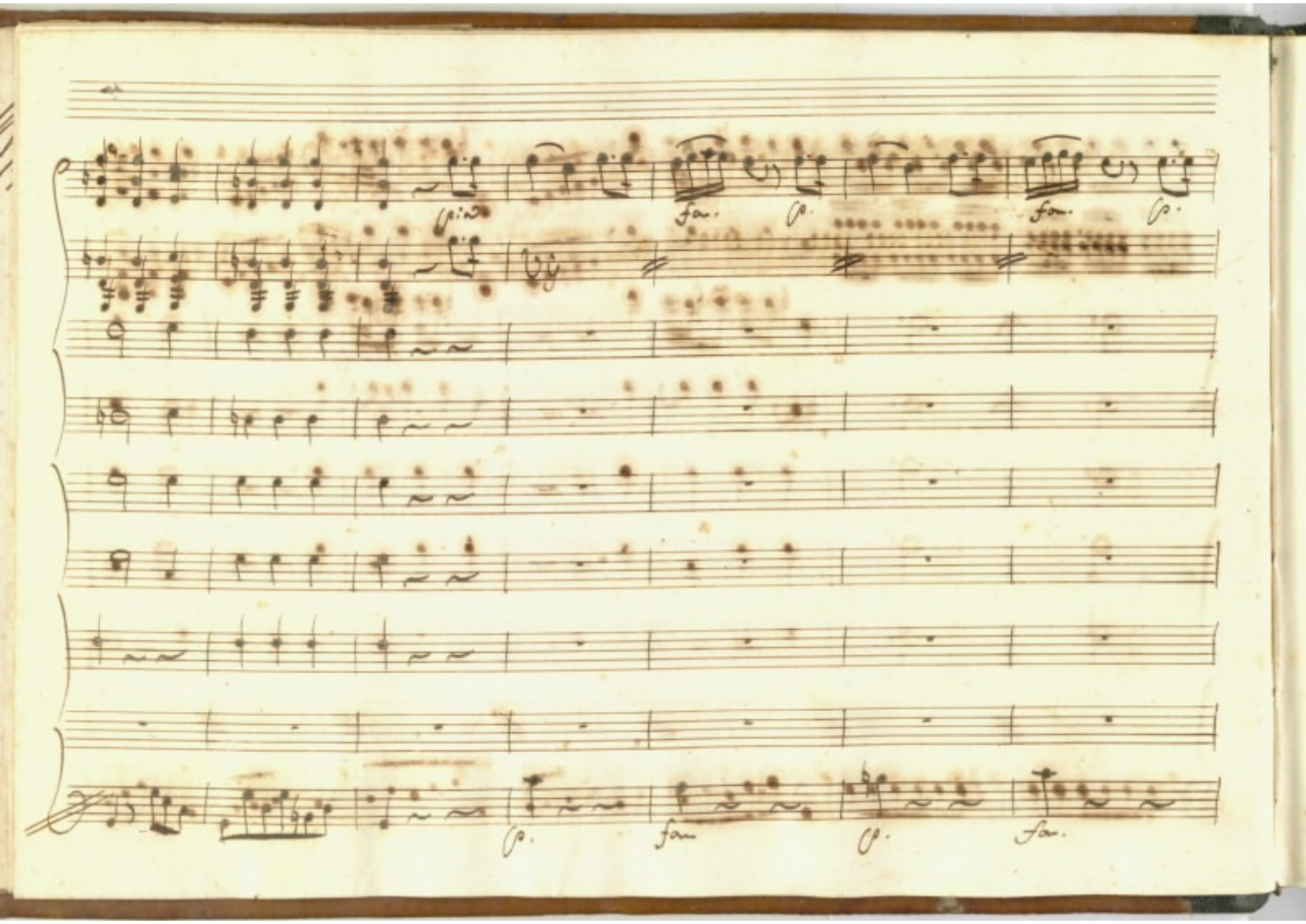
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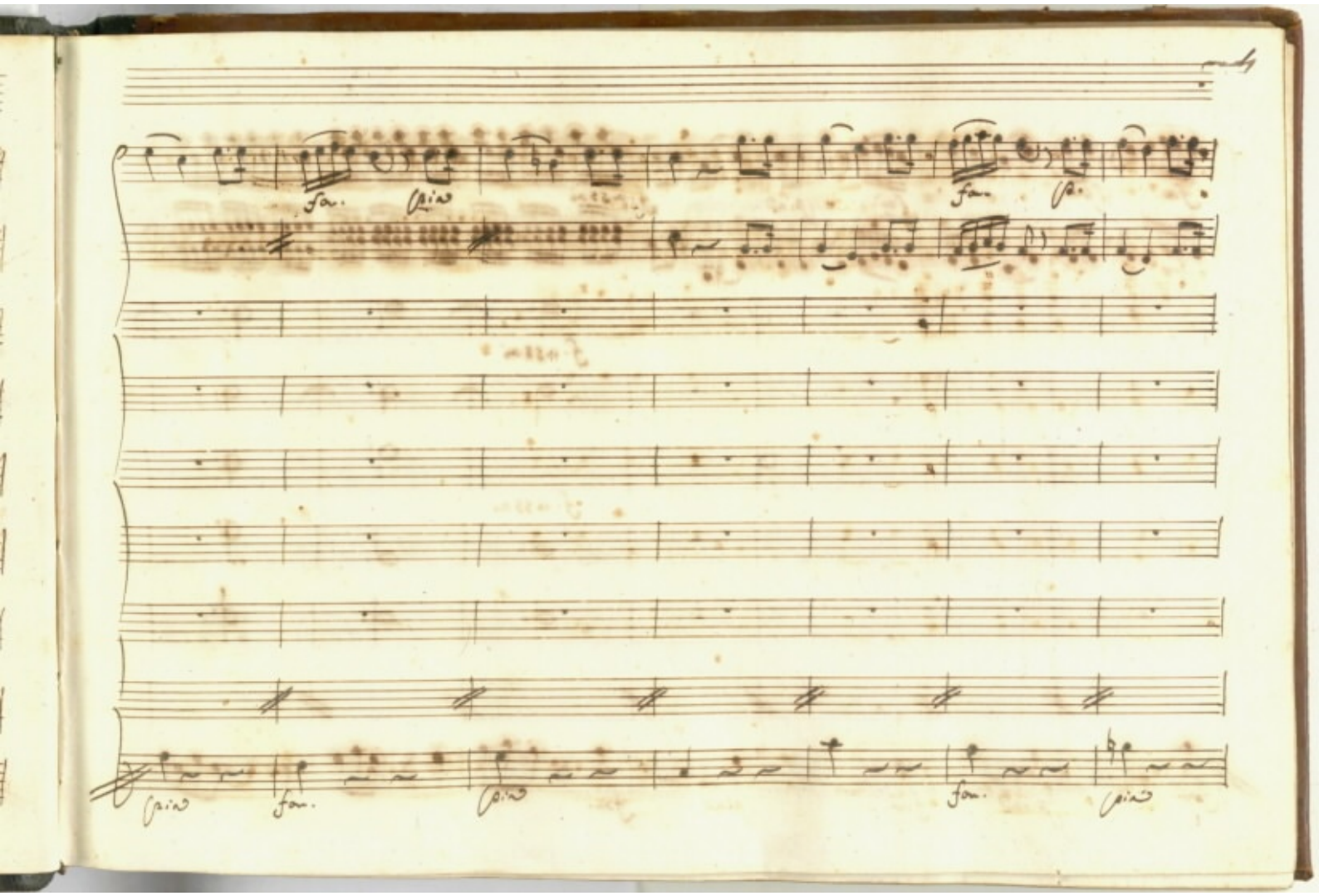
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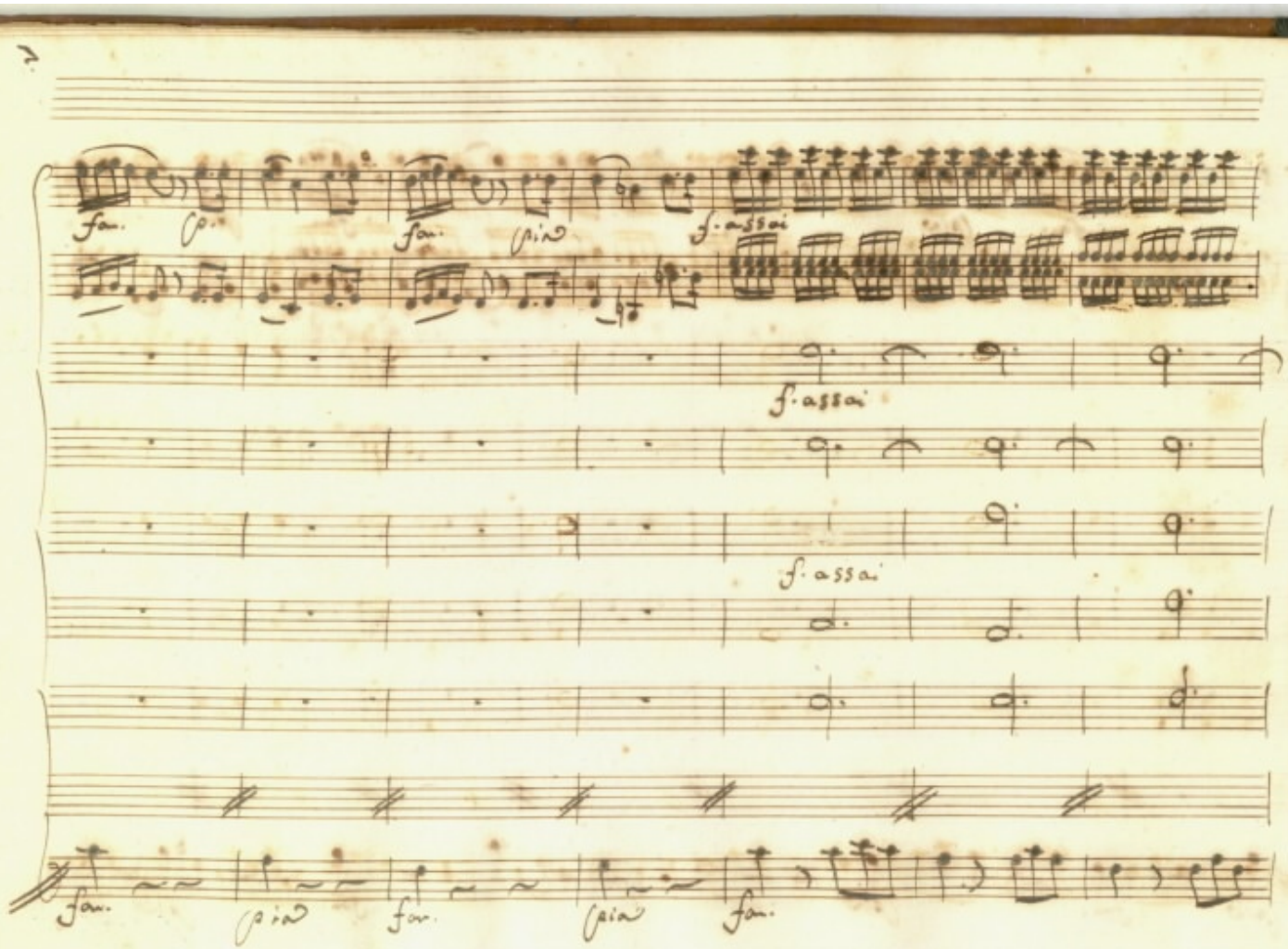
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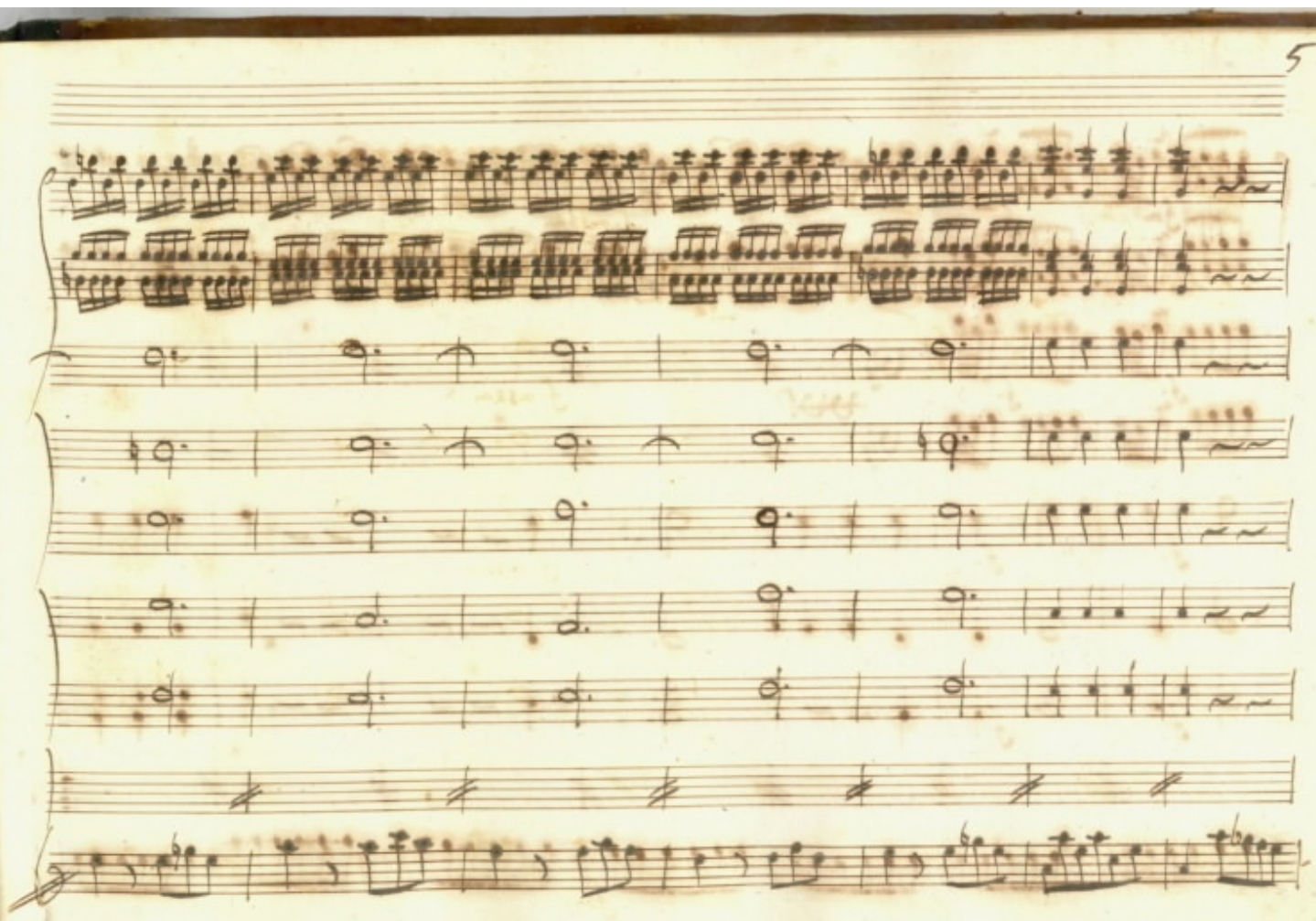

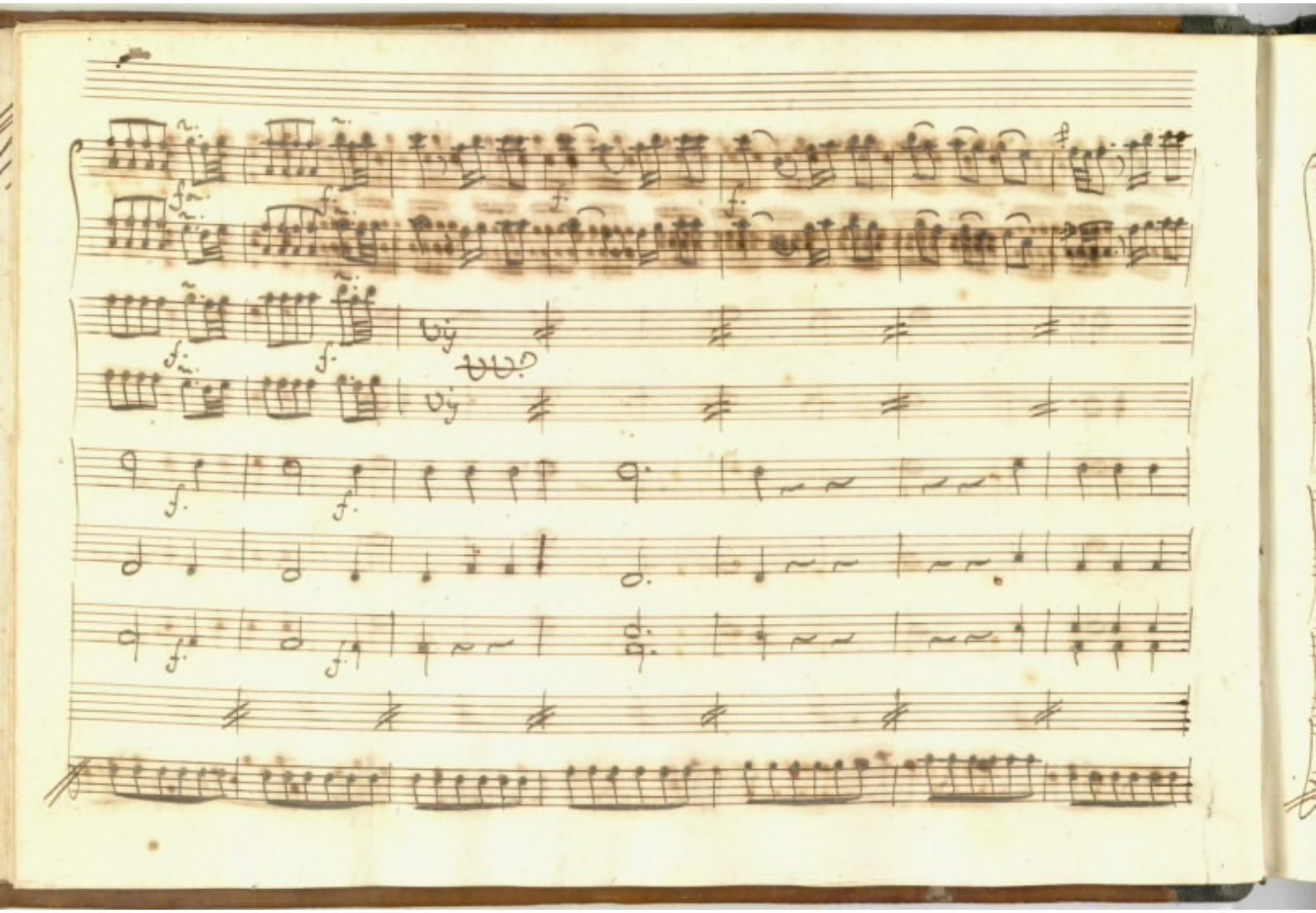

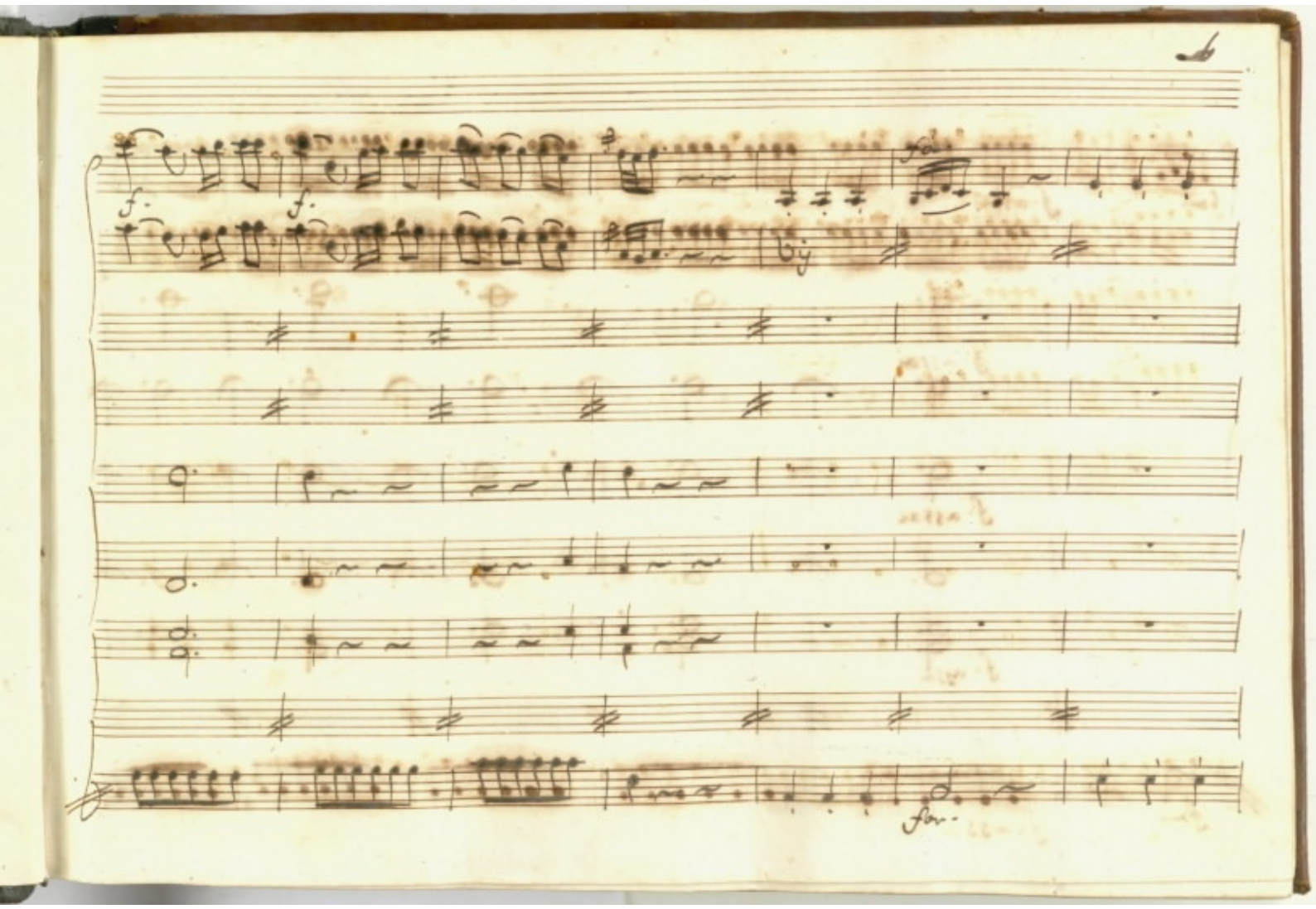
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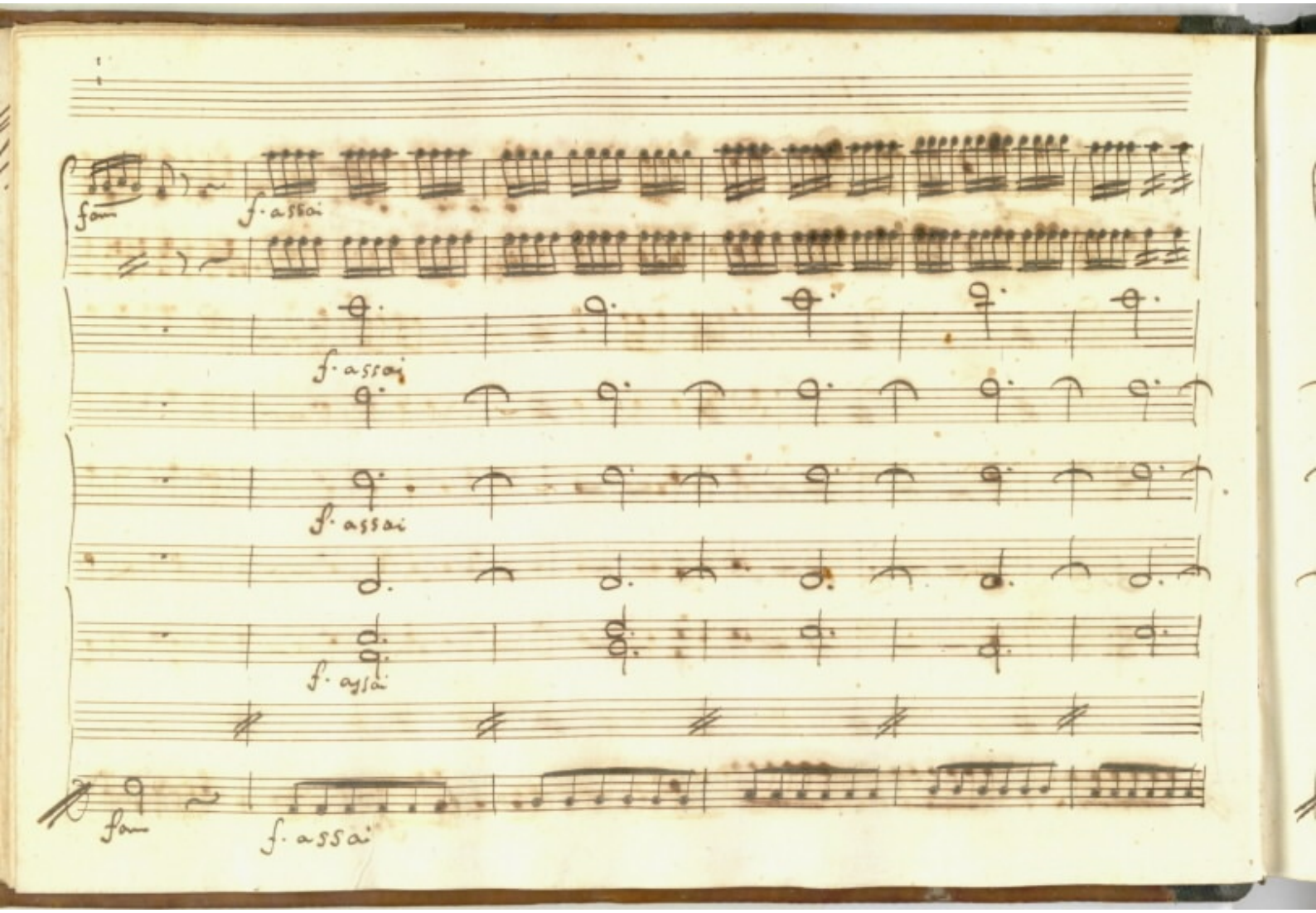
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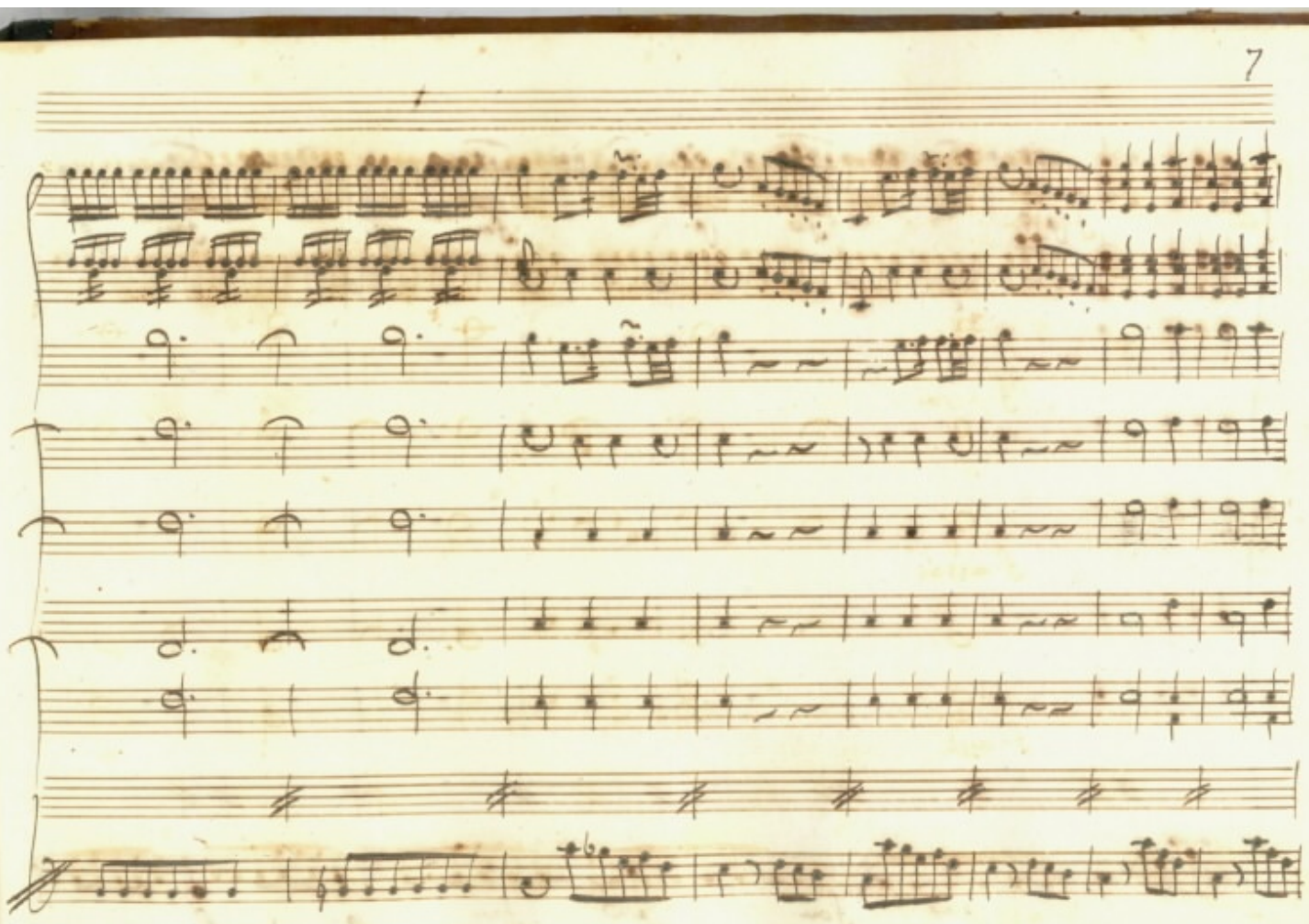

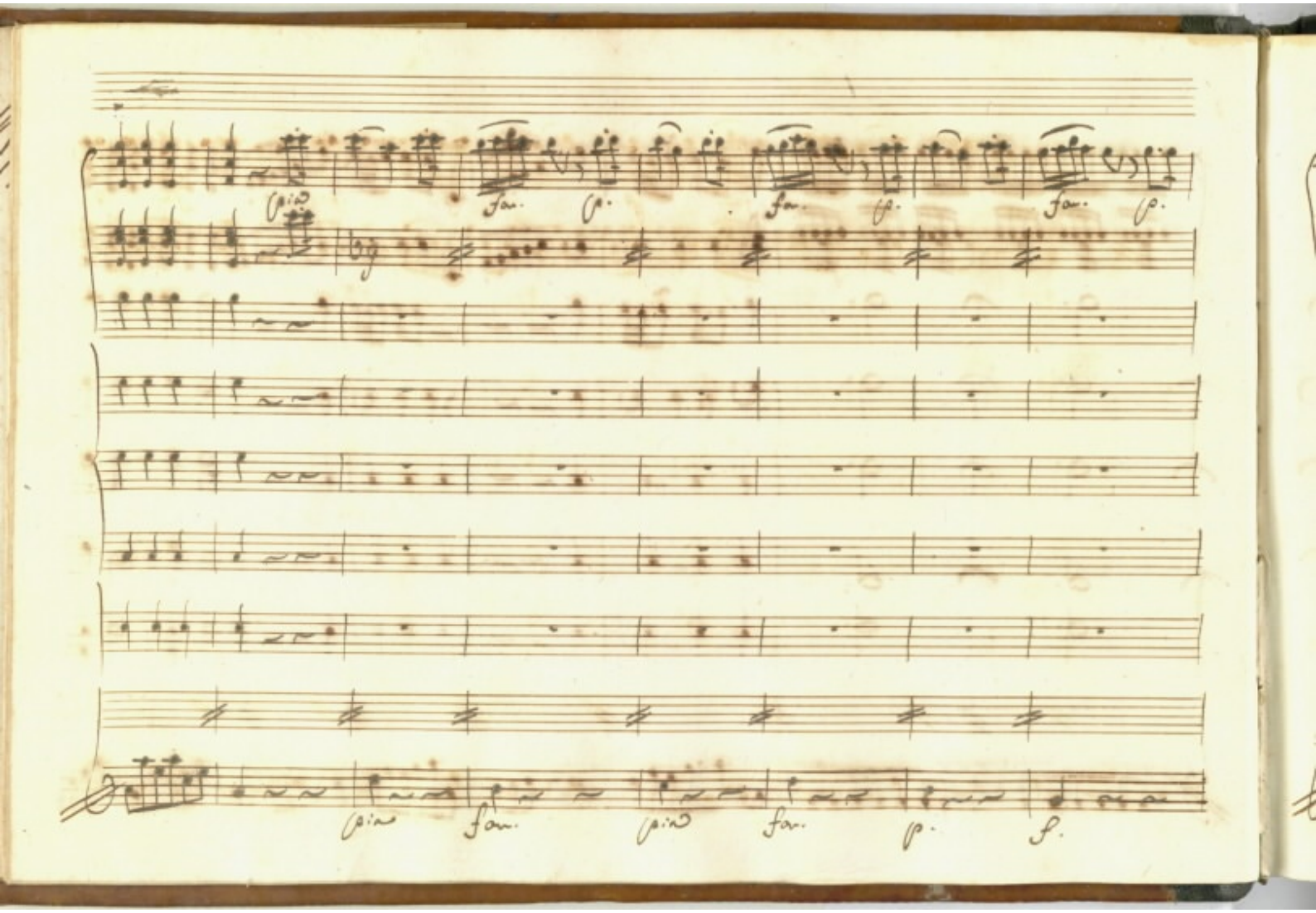
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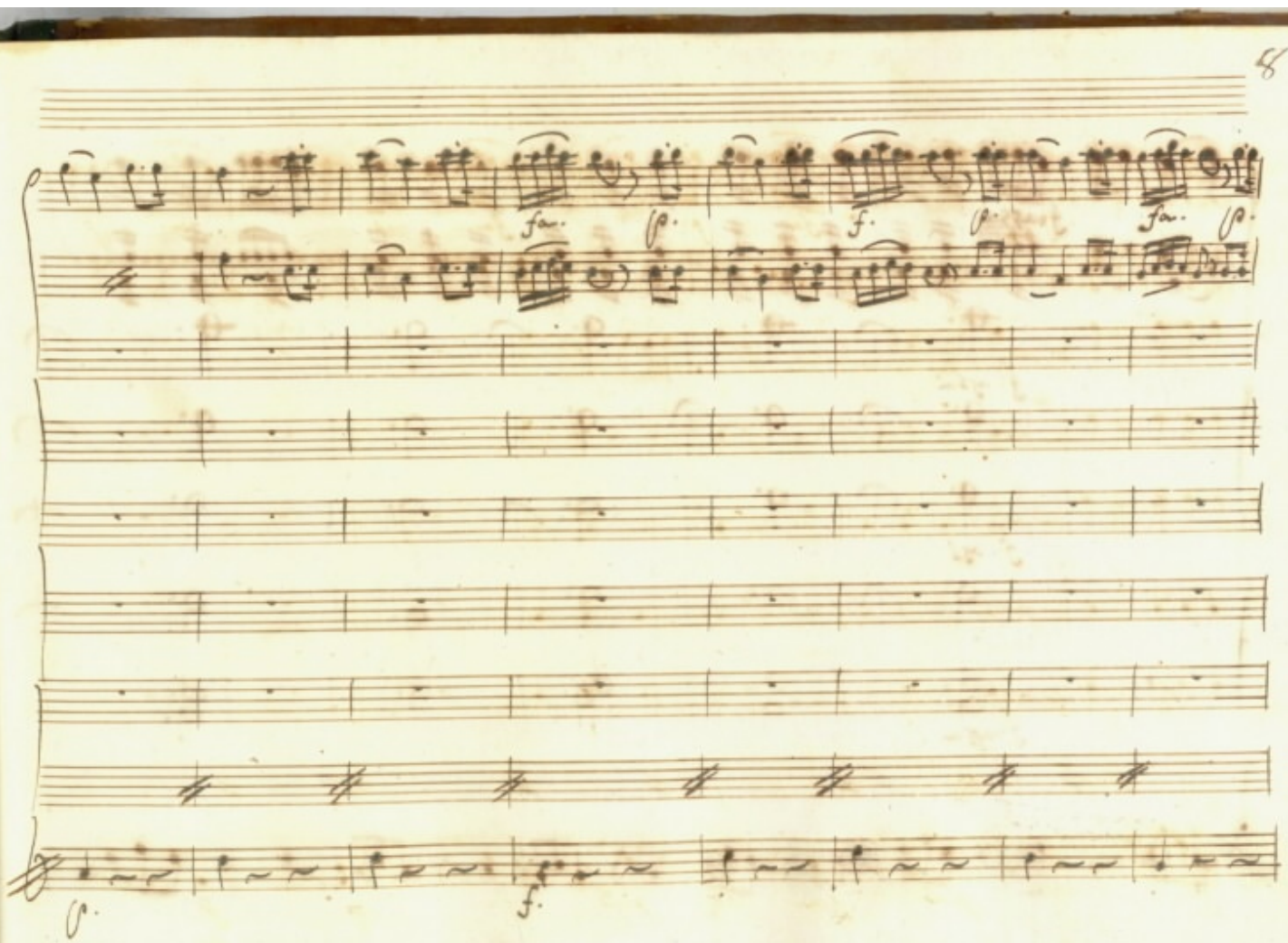
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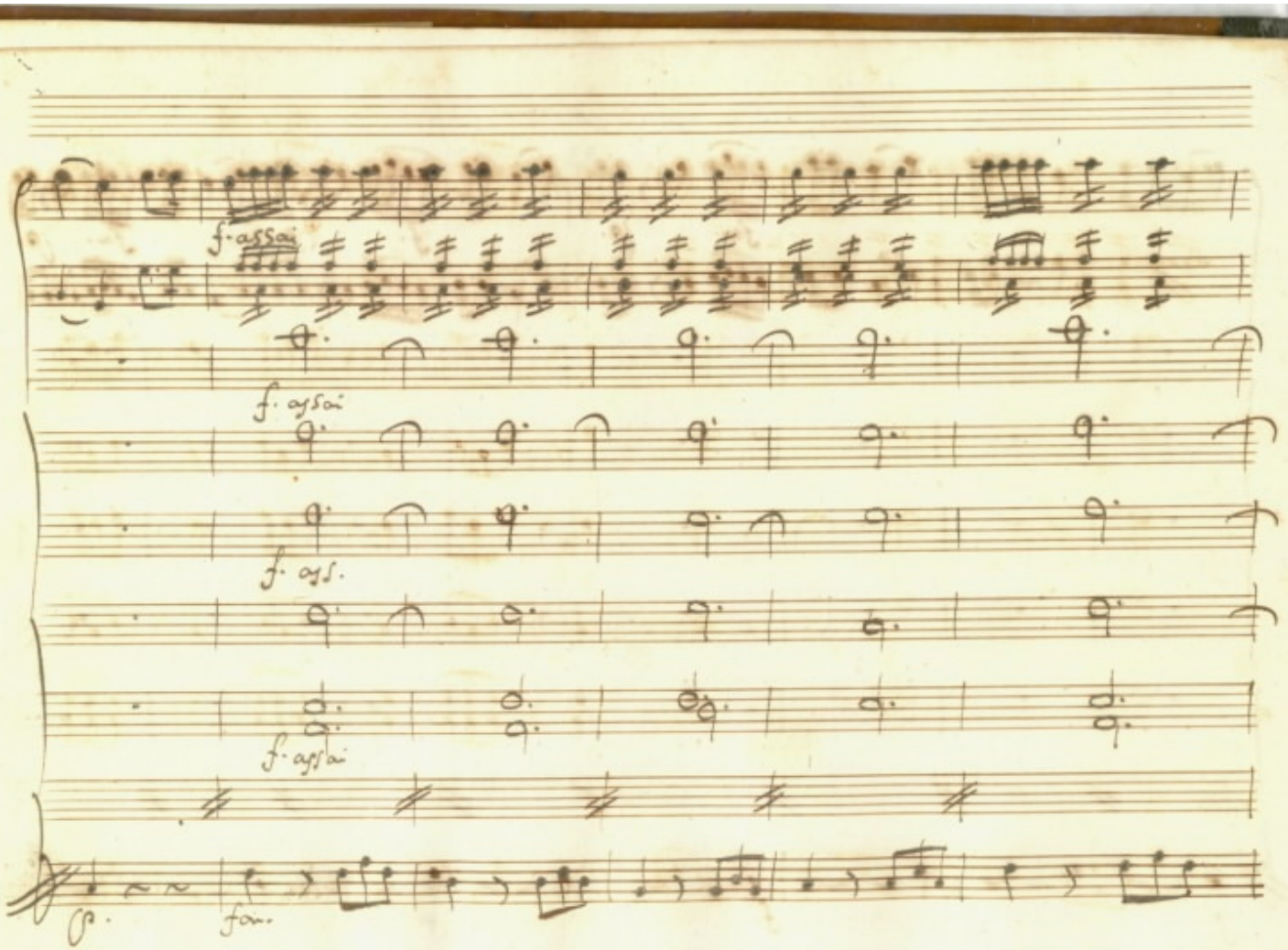
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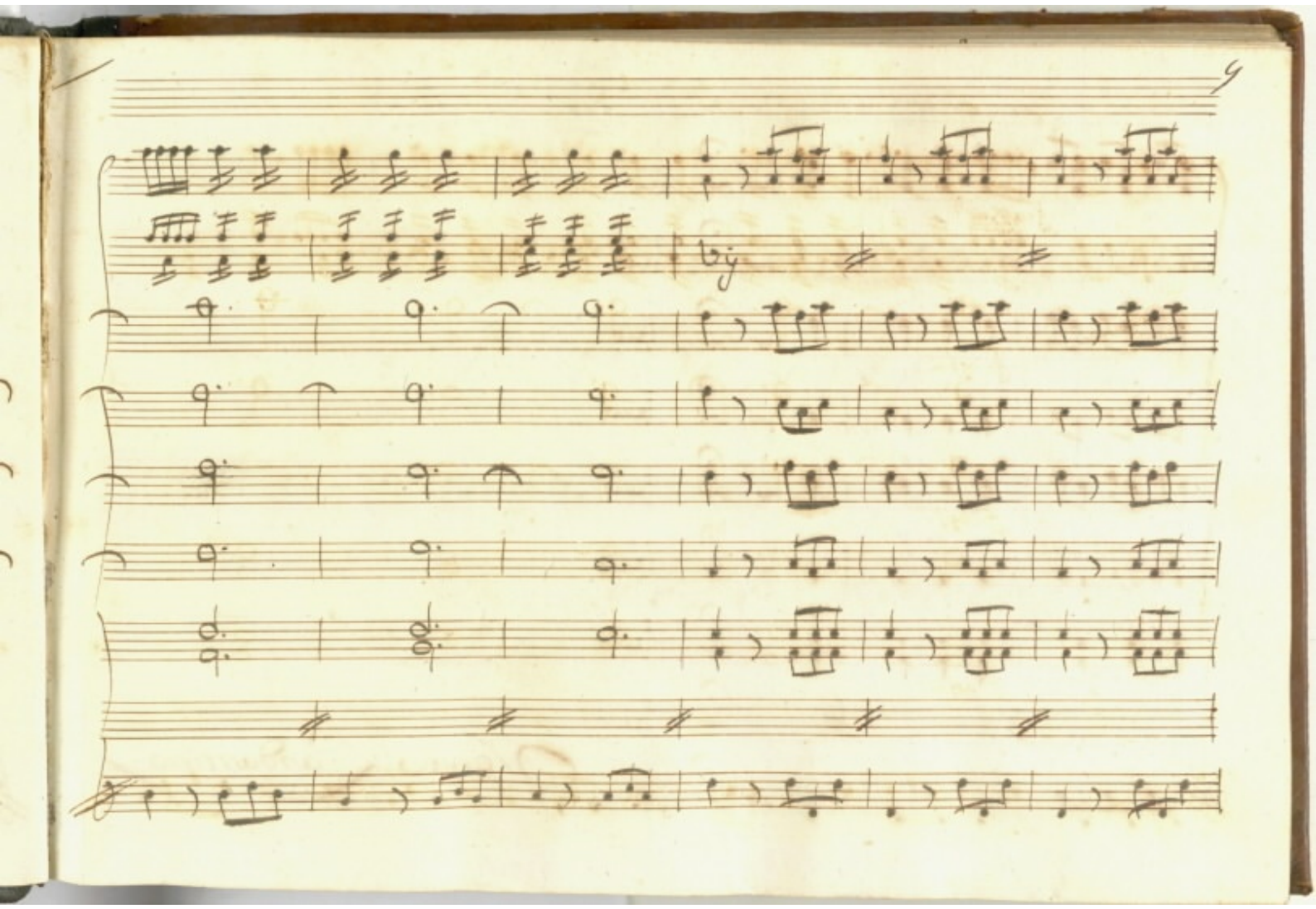

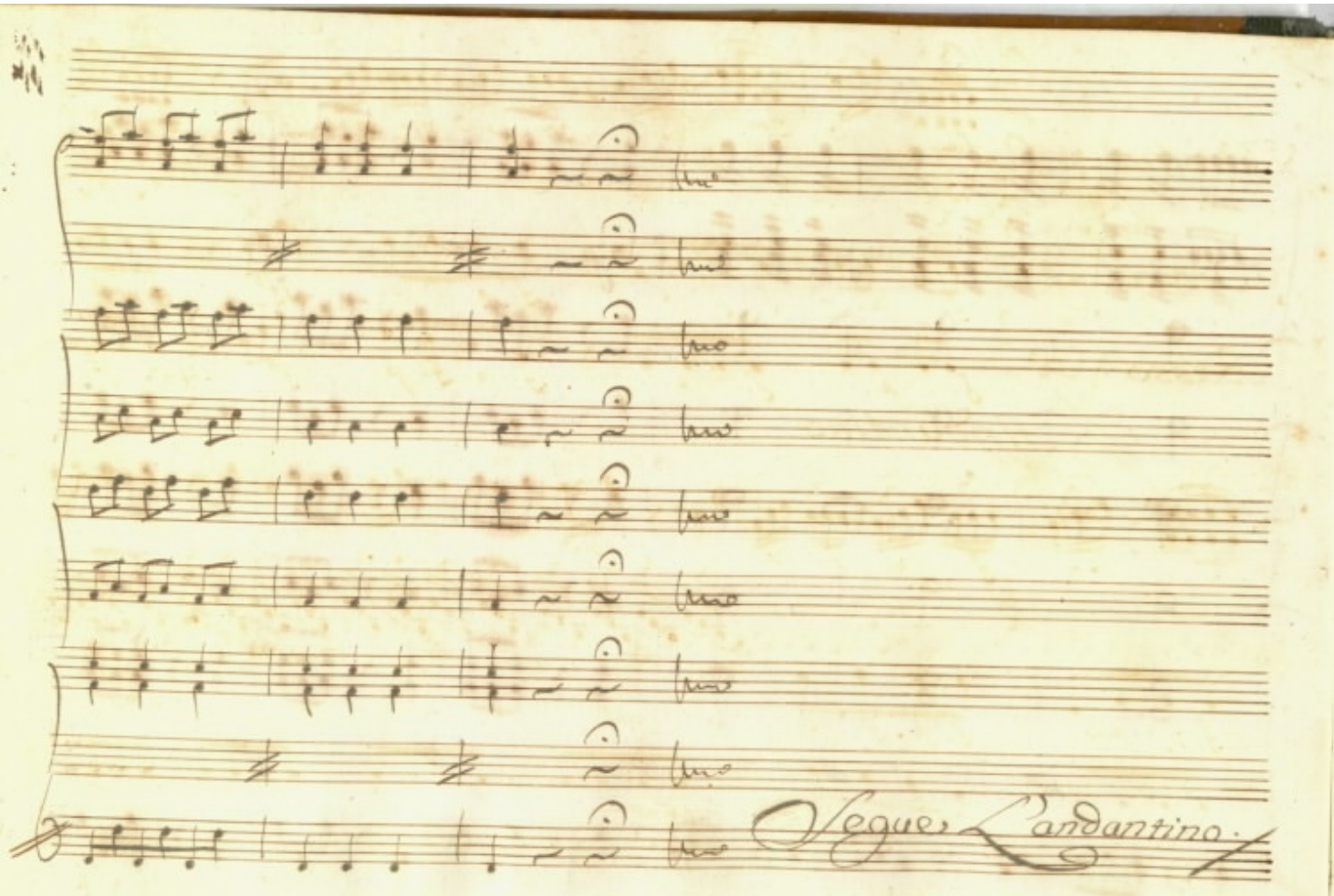
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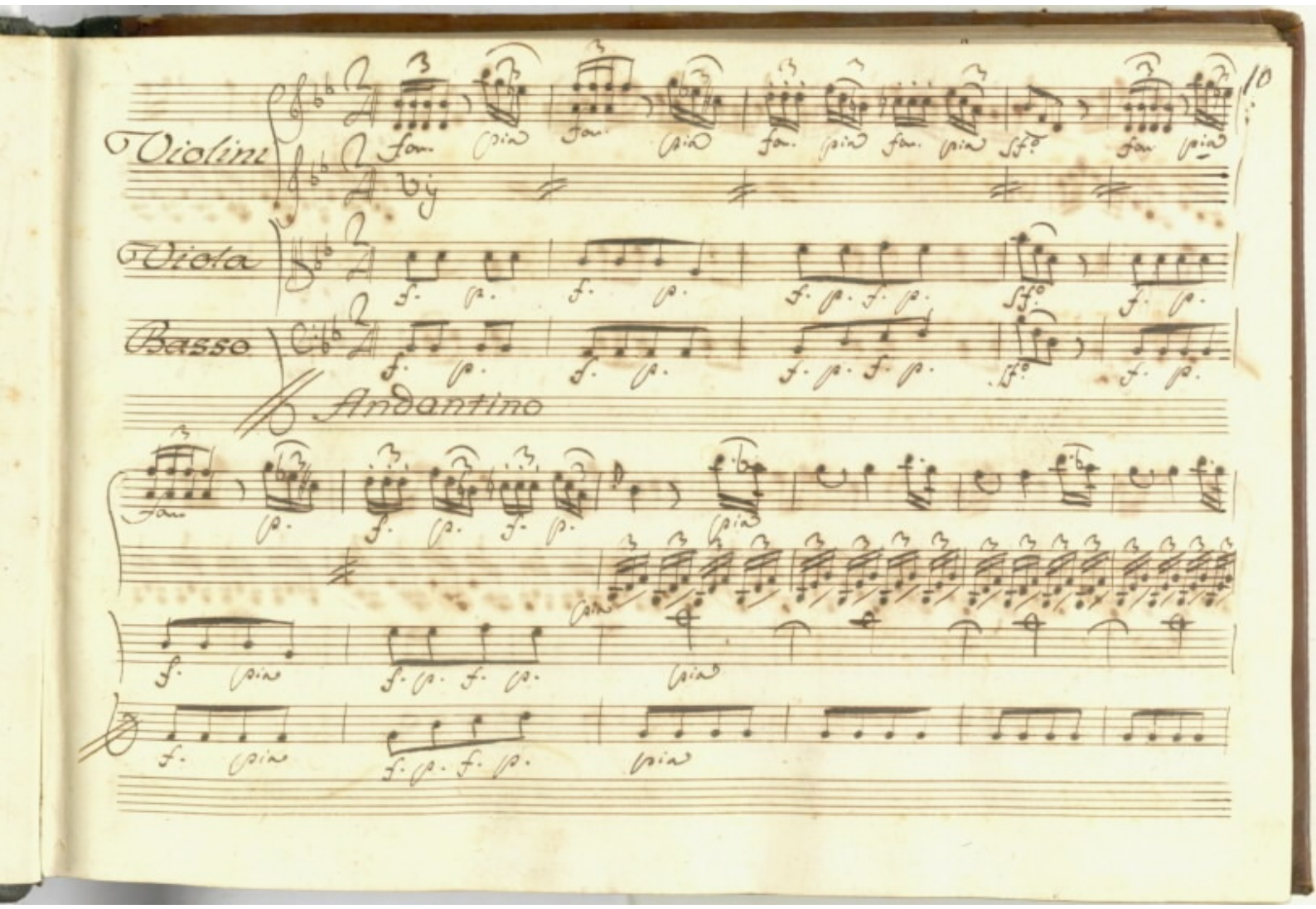
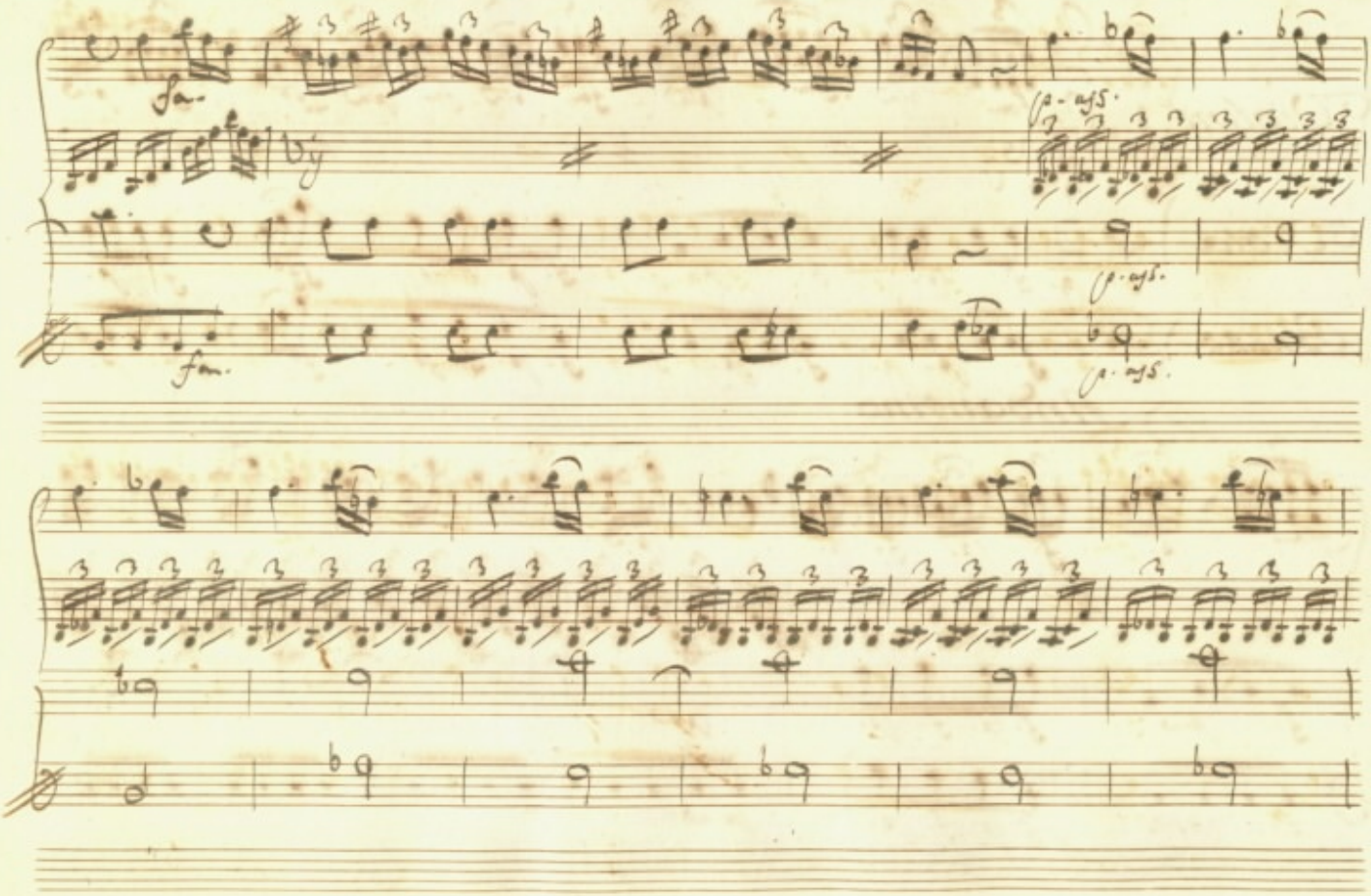

Violini
Viola
Basso
Andantino
10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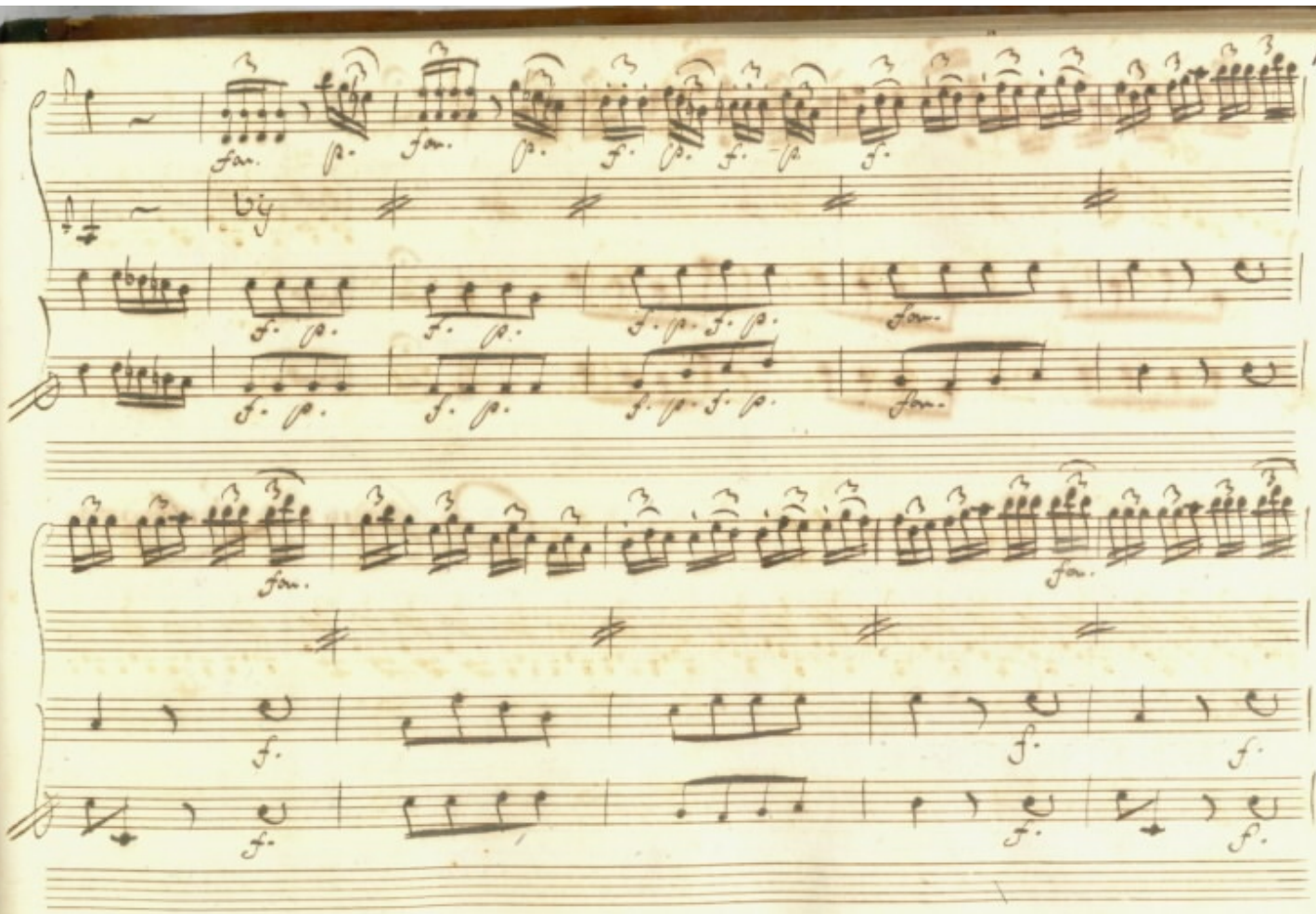
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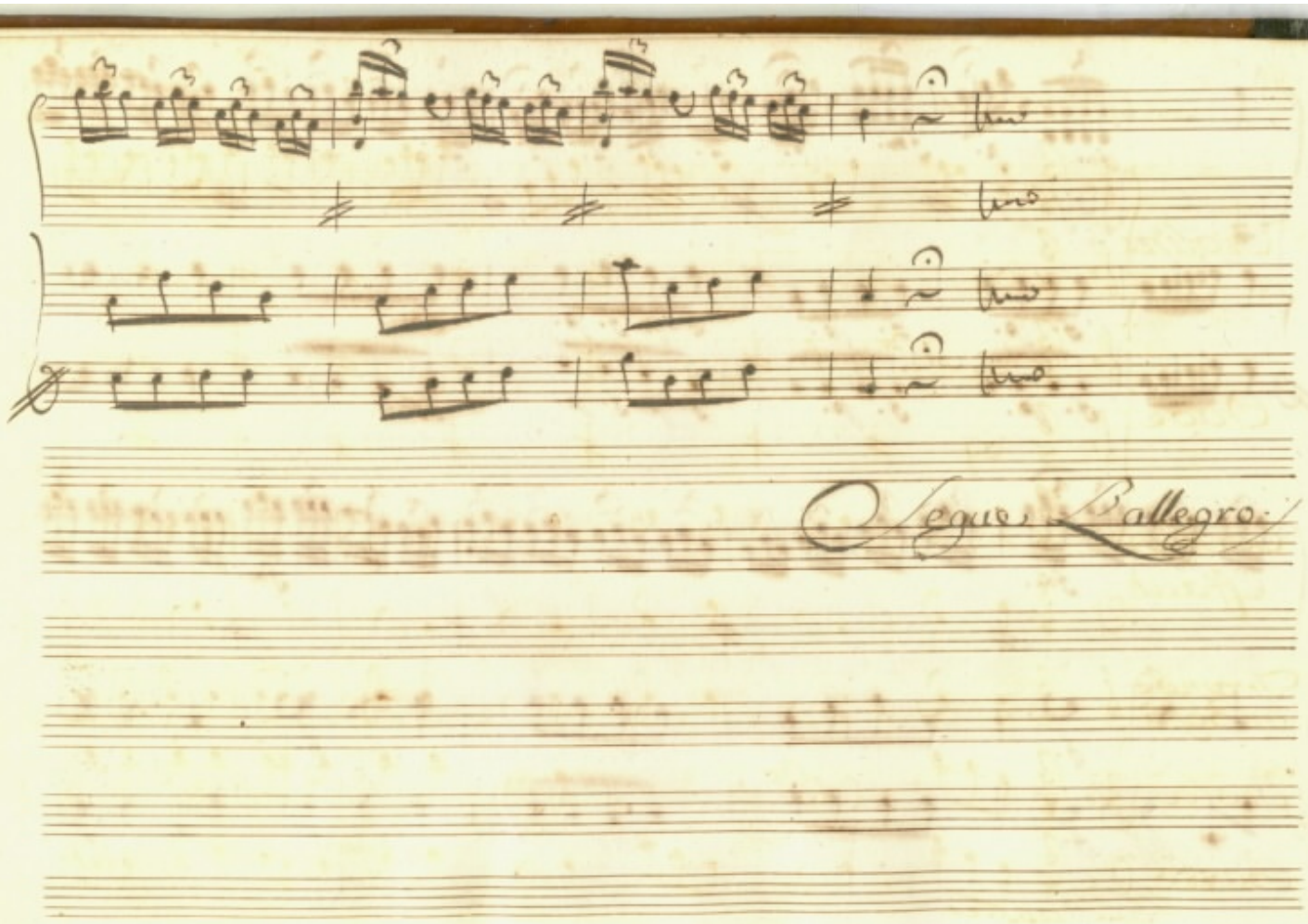
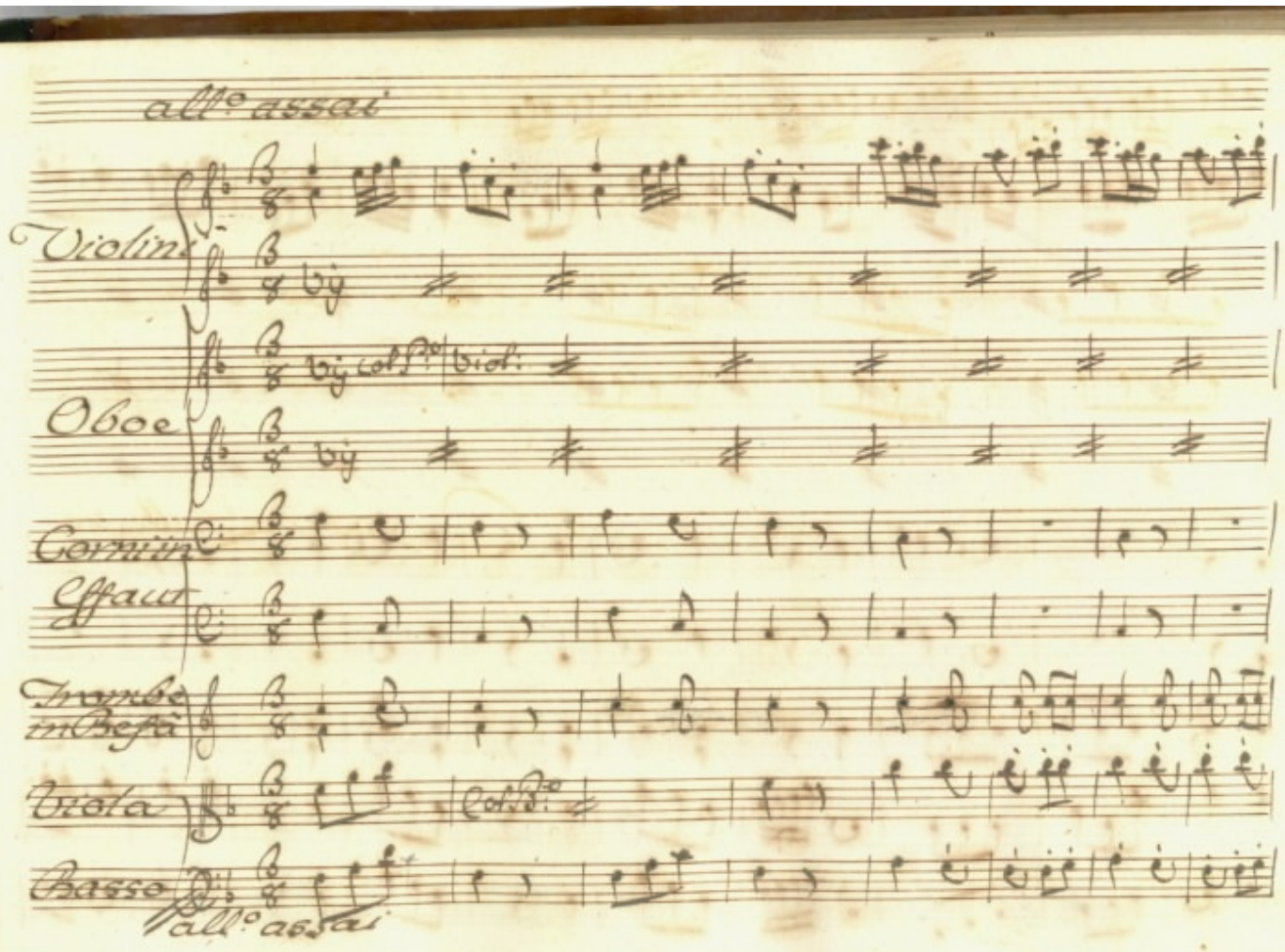
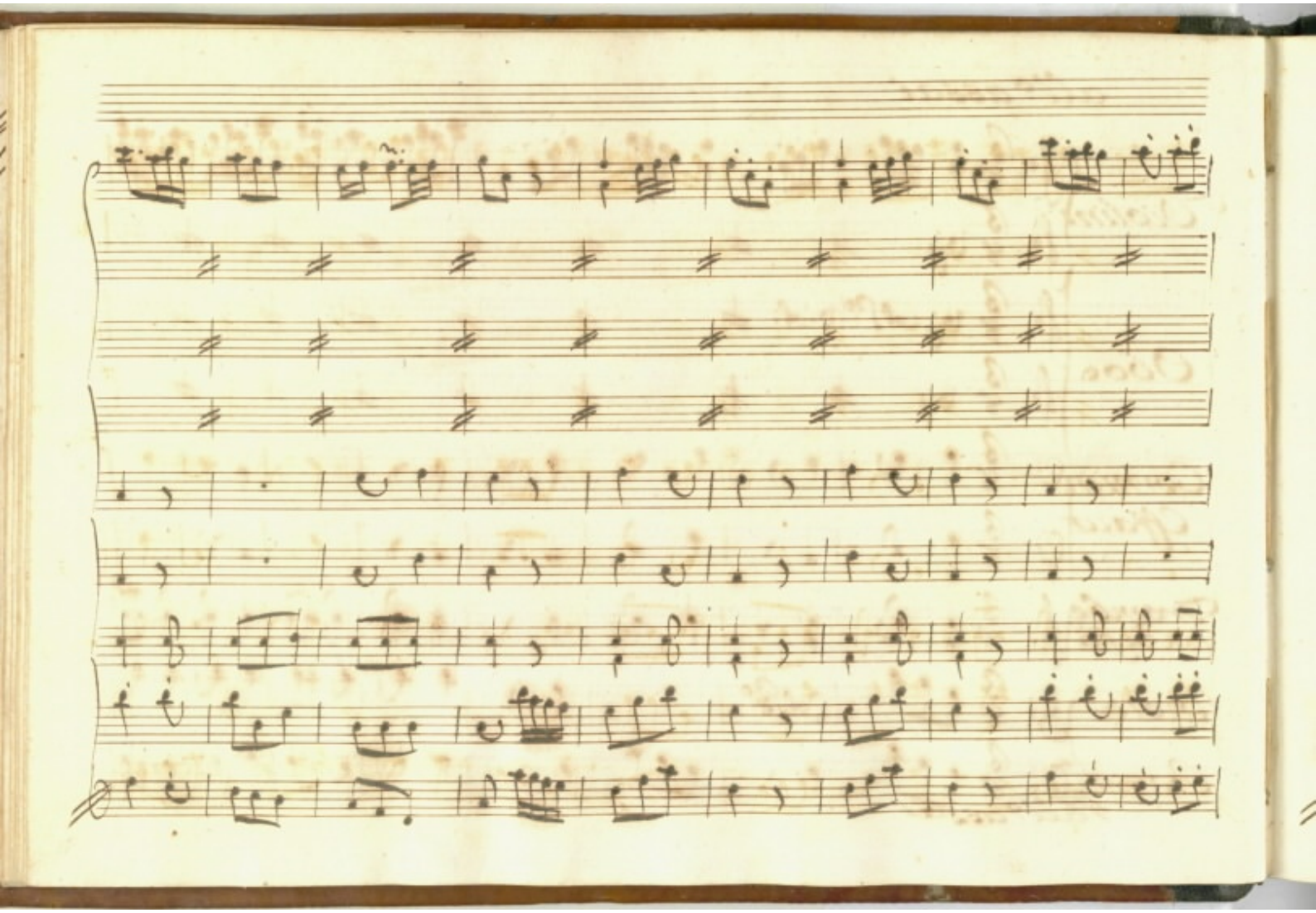
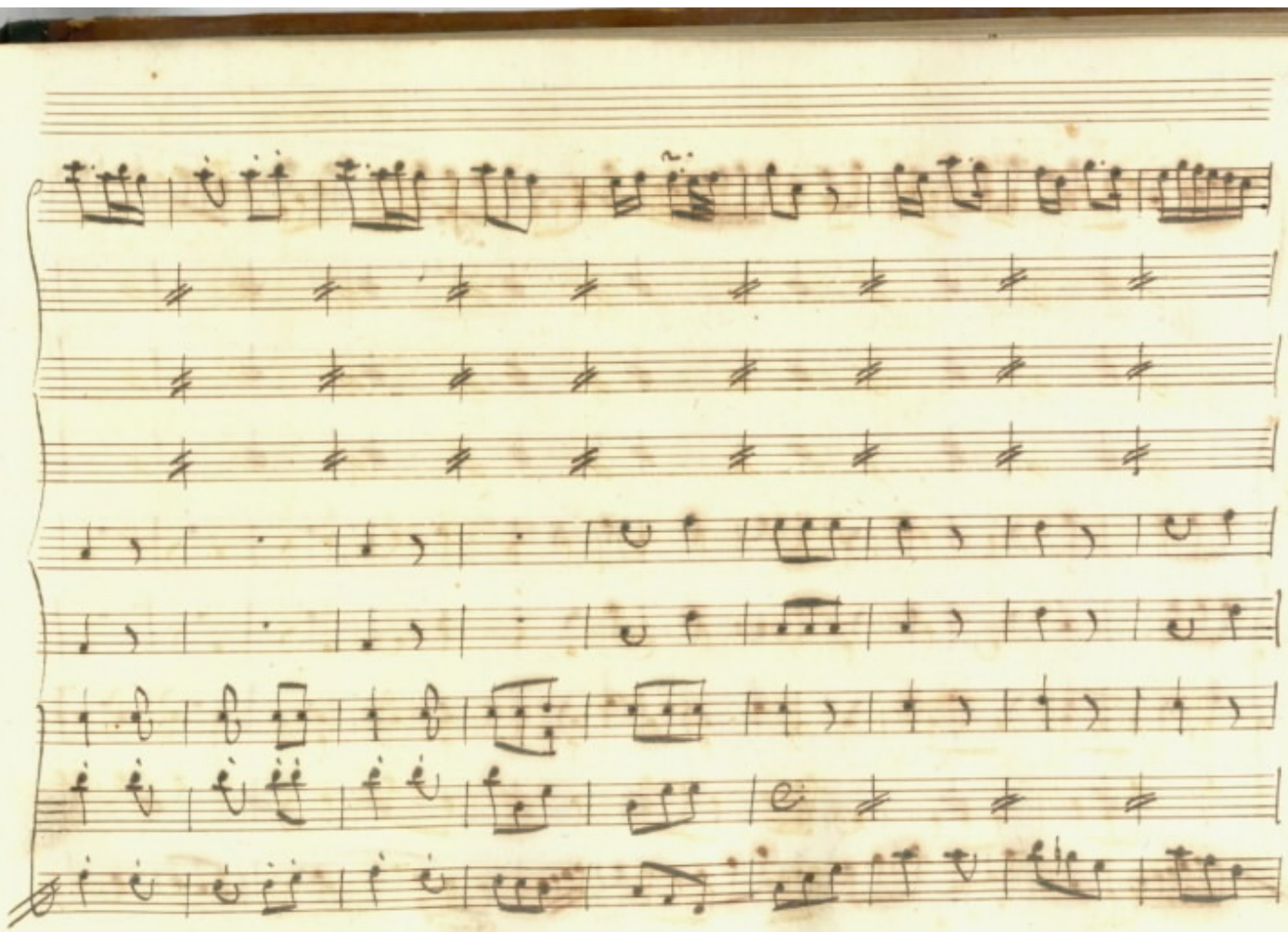
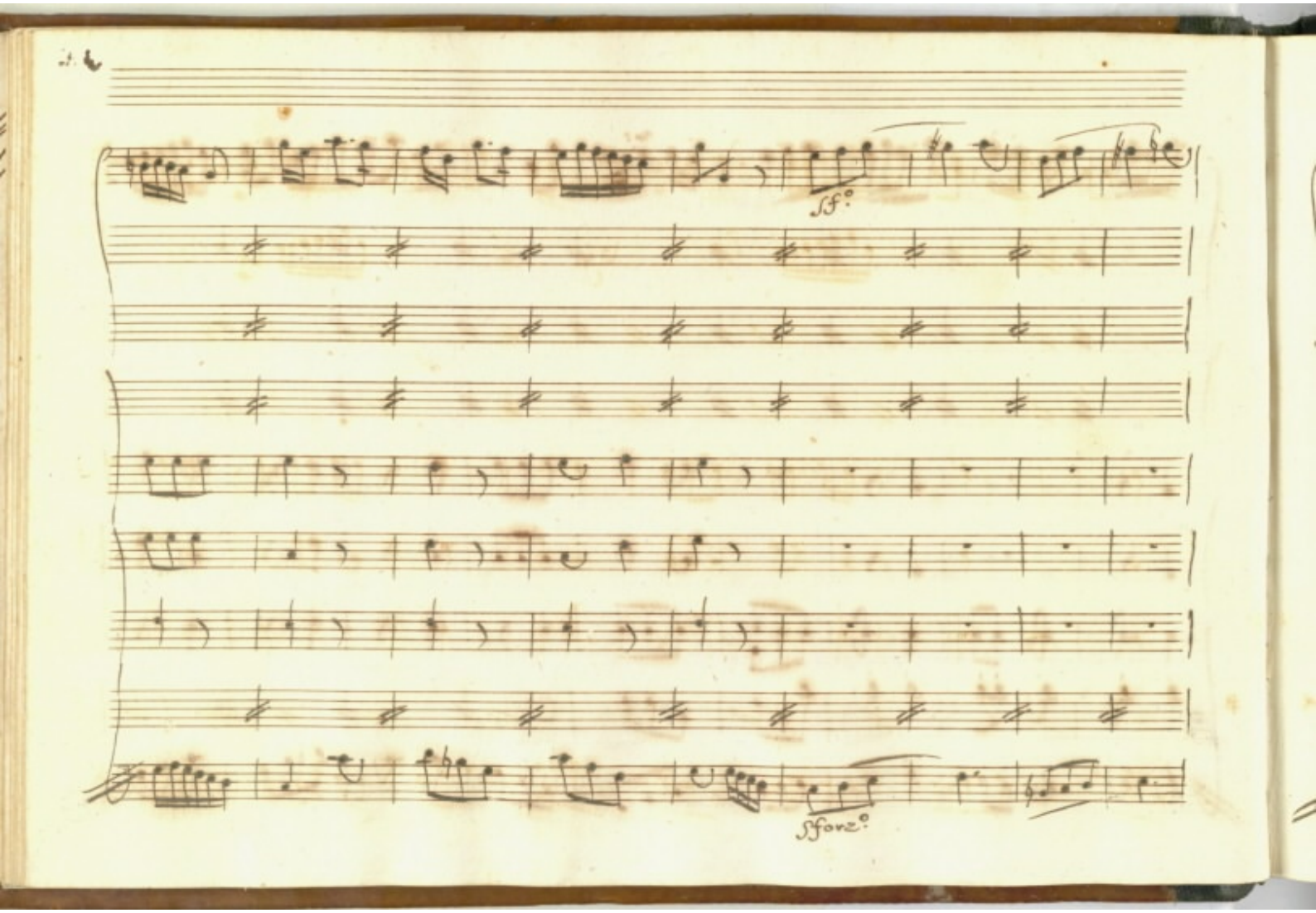

Segue Allegro


all.o assai
Violini
Oboe
Corni in
Effaut
Trombe in Befa
Viola
Basso
all.o assai



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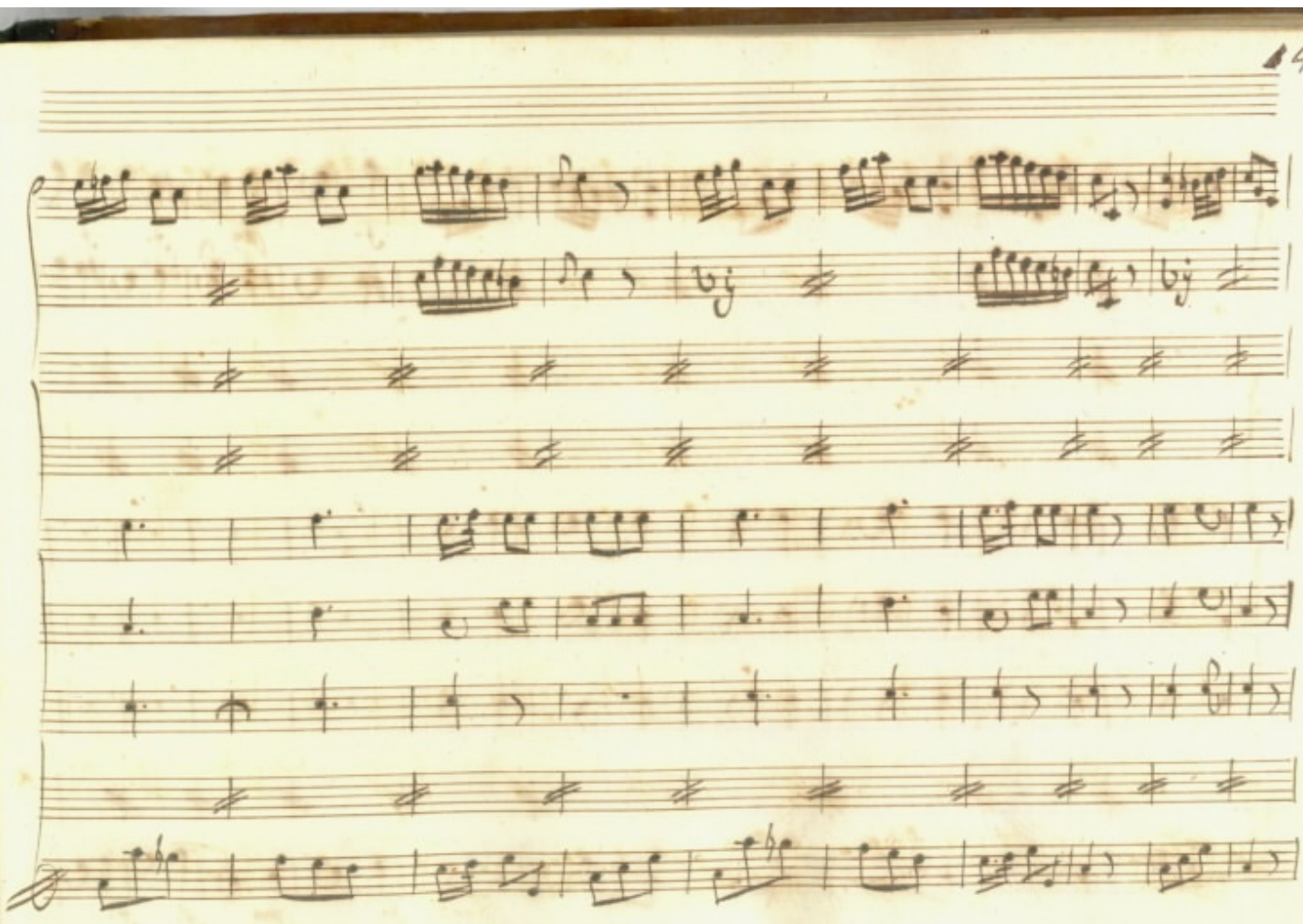

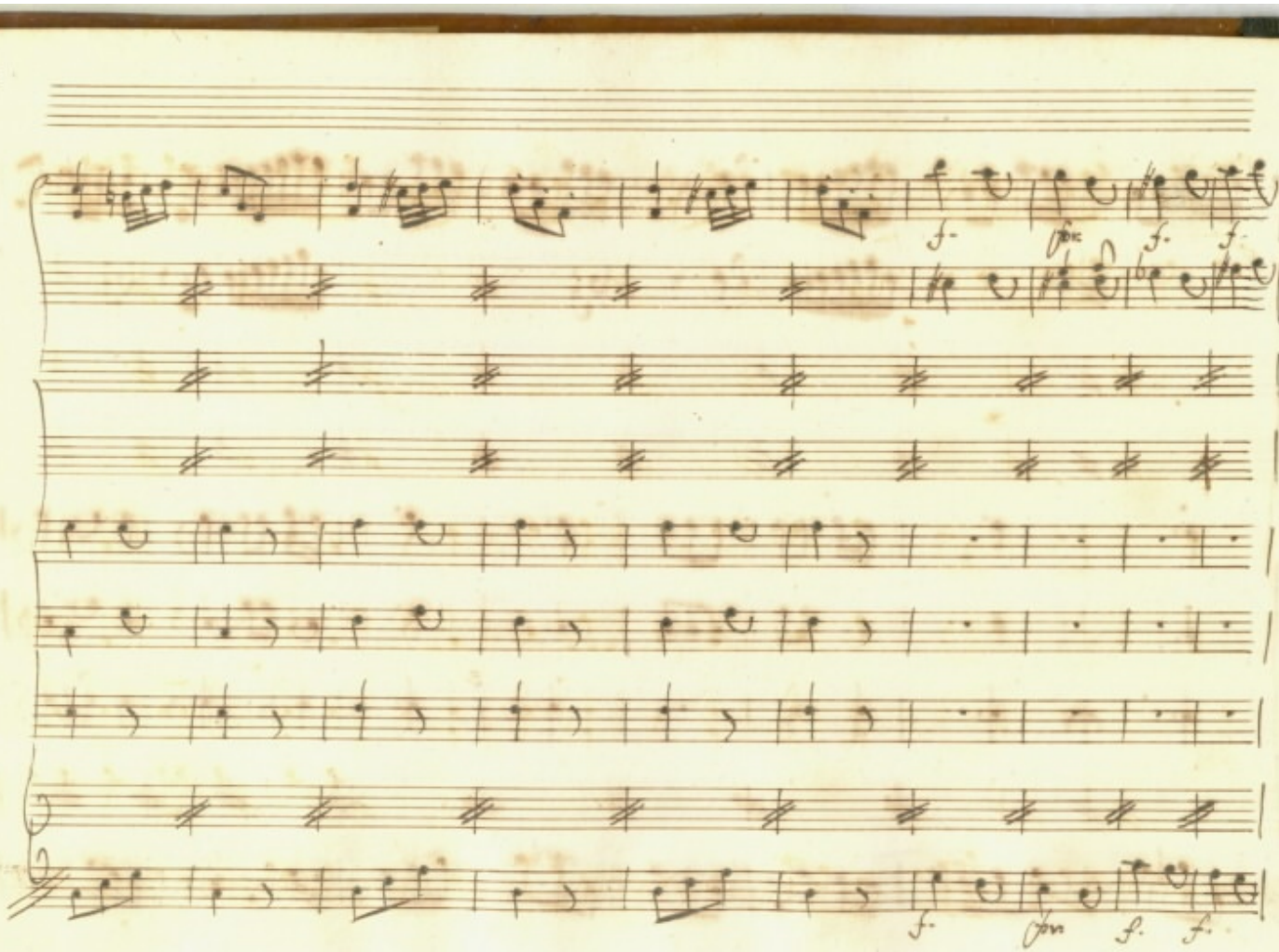
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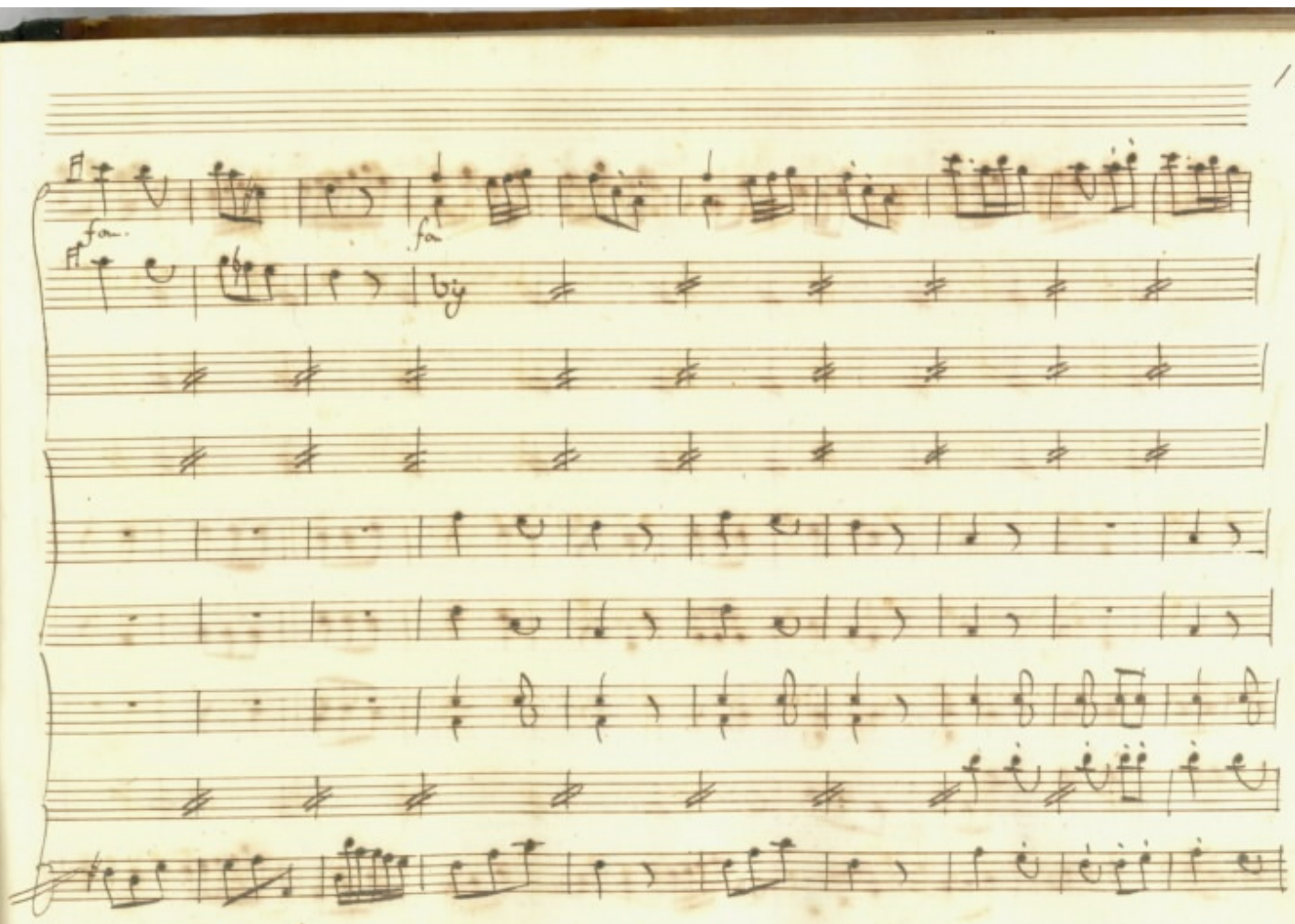
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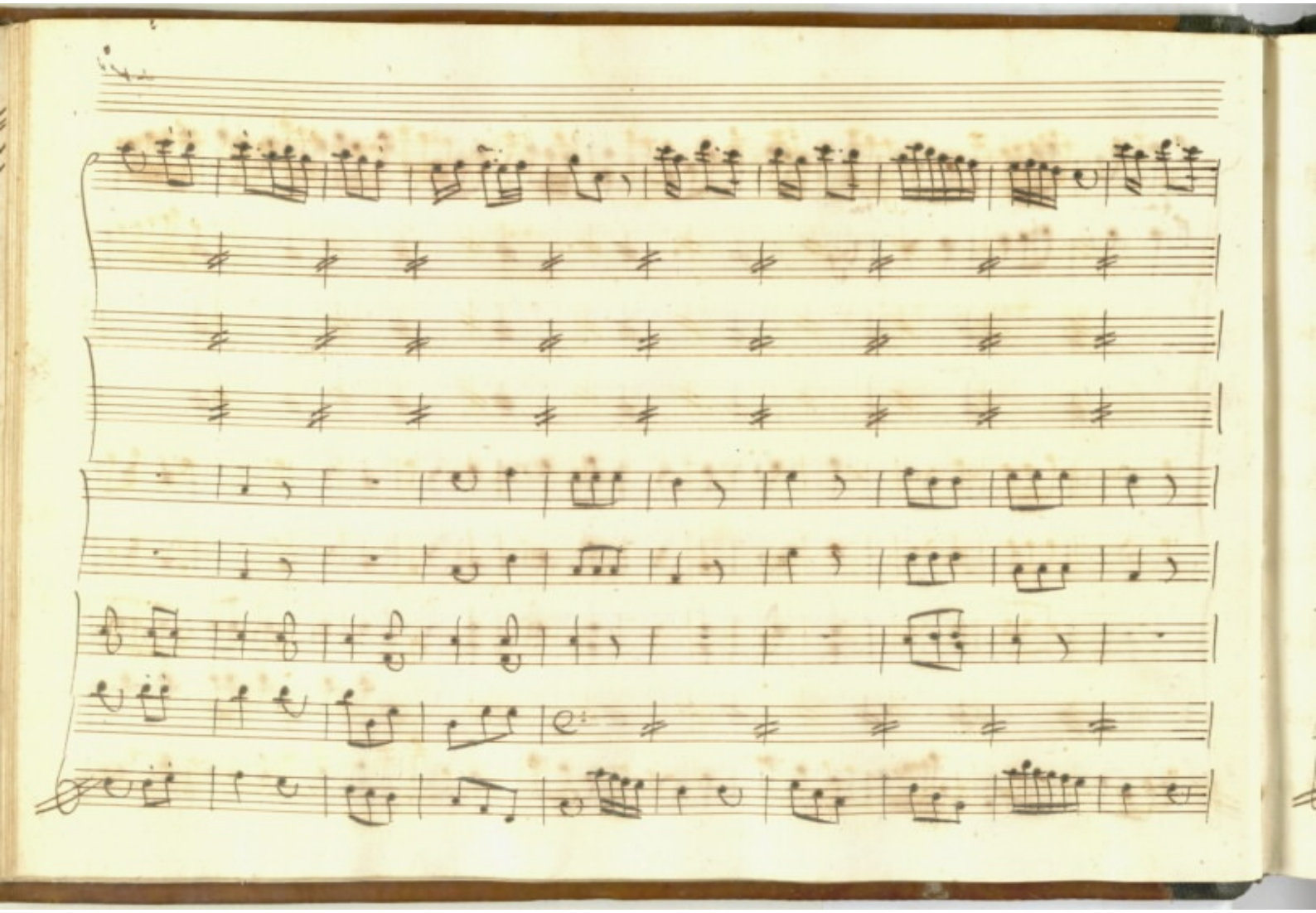

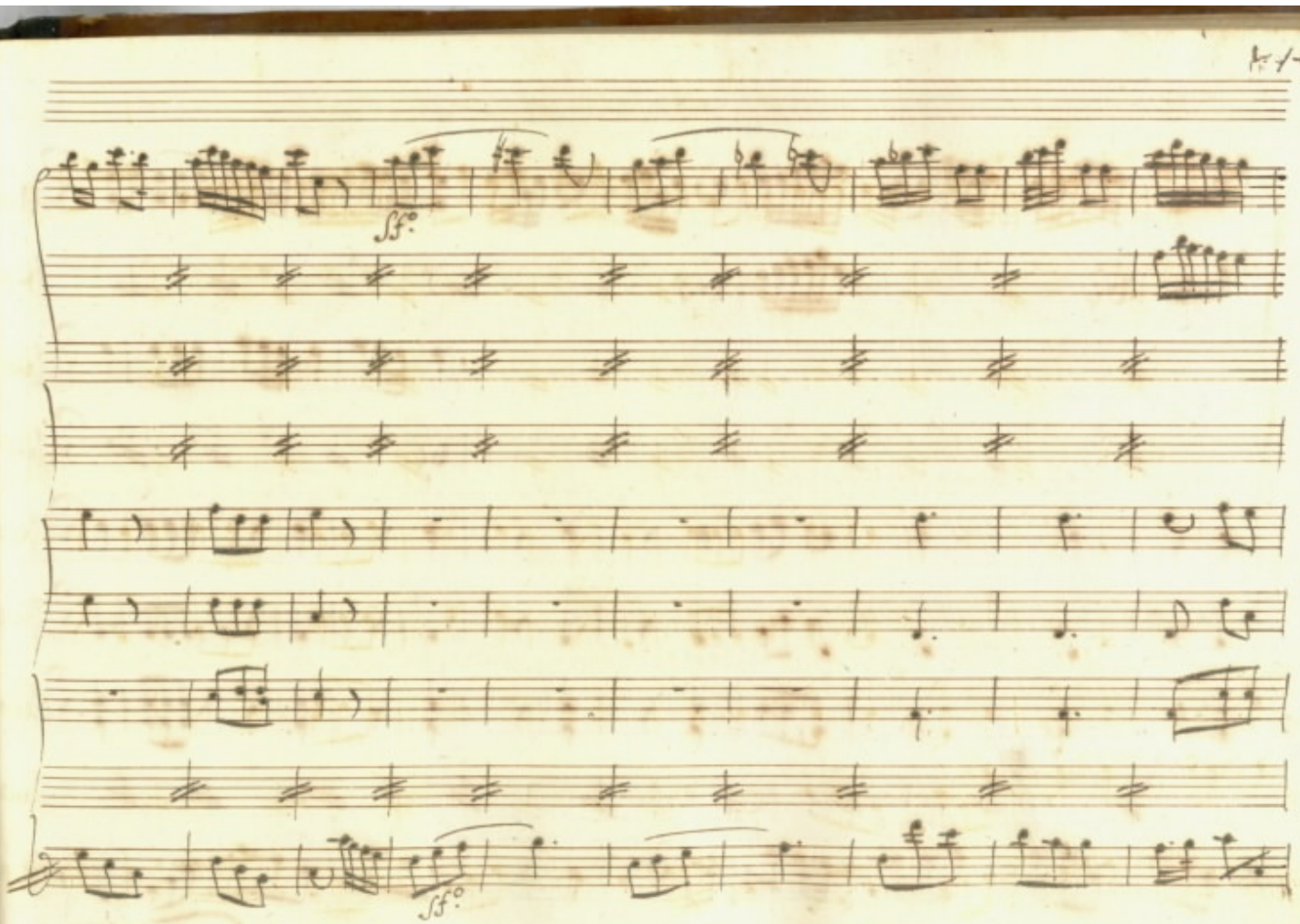
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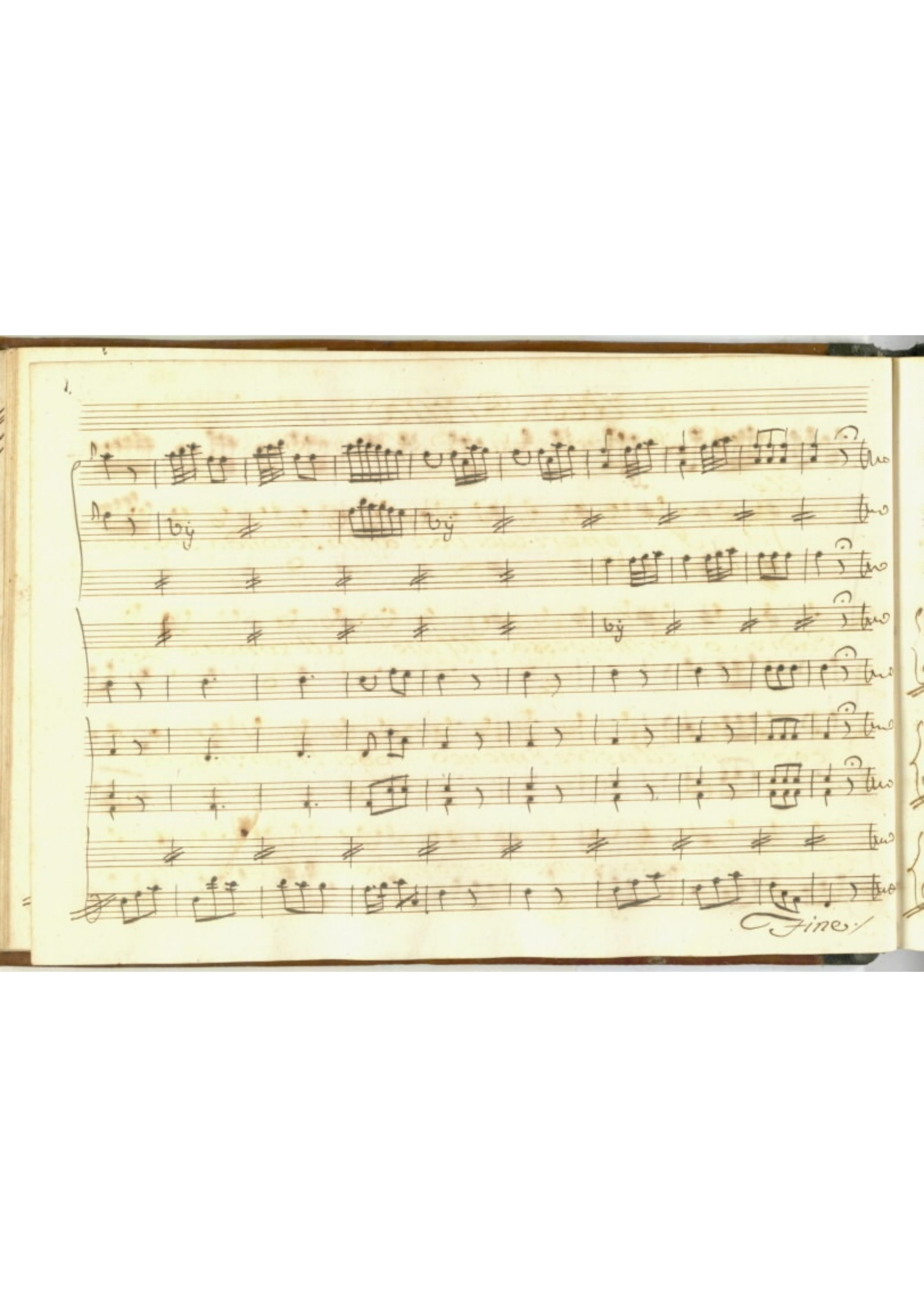

1.
Fine.

Atto Primo.

Scena I. Ipermestra, ed Elpini col.

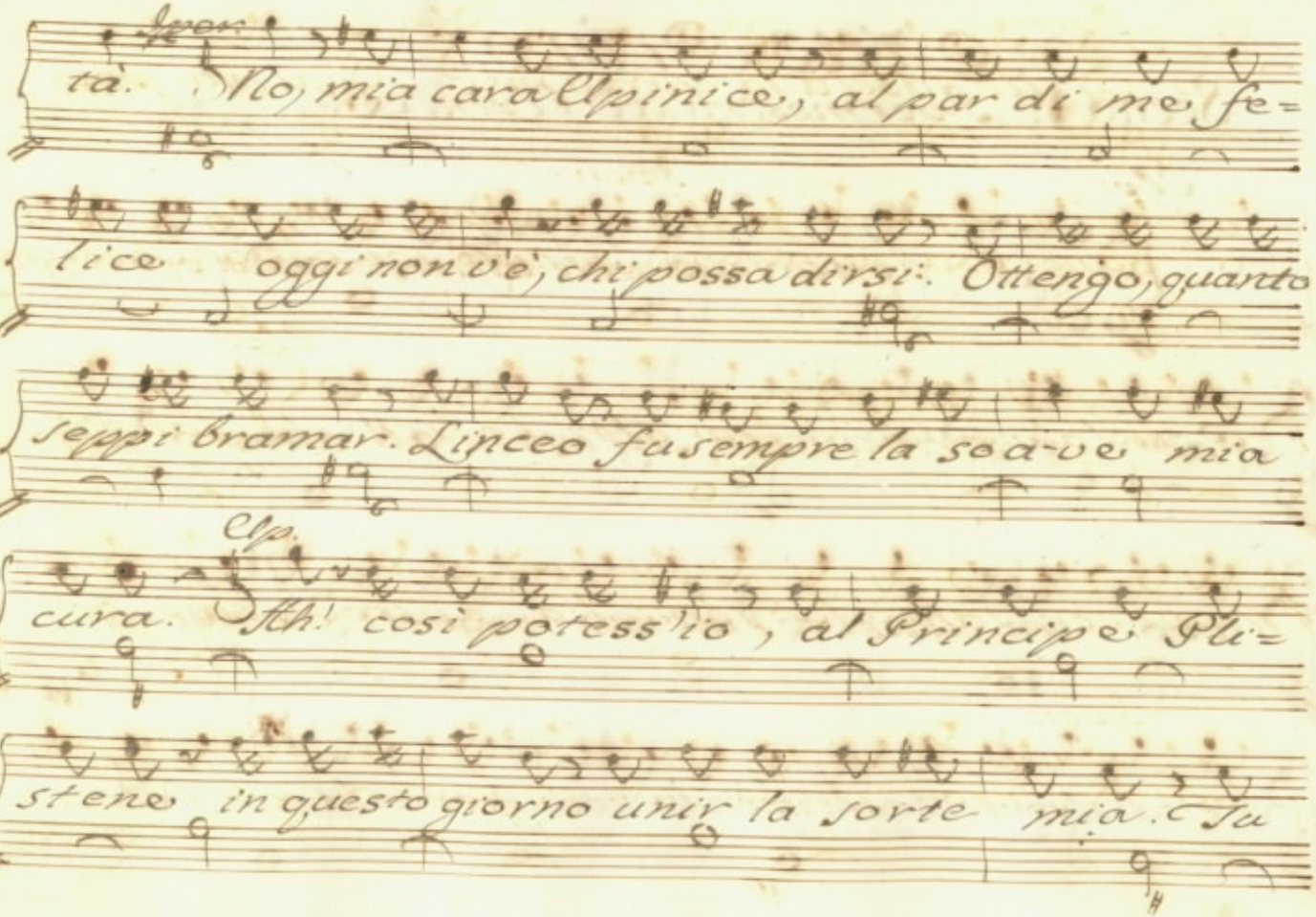
Elp:

I teneri tuoi voti alfin seconda propizio il

Padre, o Principessa. Alfine all'amato Lin=

ceo un illustre Imeneo oggi ti stringerà.

Vedi il contento, che imprime in ogni fronte la tua felici=



Iper.

tà. No, mia cara Elpinice, al par di me fe=

lice oggi non v'è, chi possa dirsi. Ottengo, quanto

seppi bramar. Linceo fu sempre la soa-ve mia

Elp.

cura. Ah! così potess'io, al Principe Pli=

stene in questo giorno unir la sorte mia. Tu

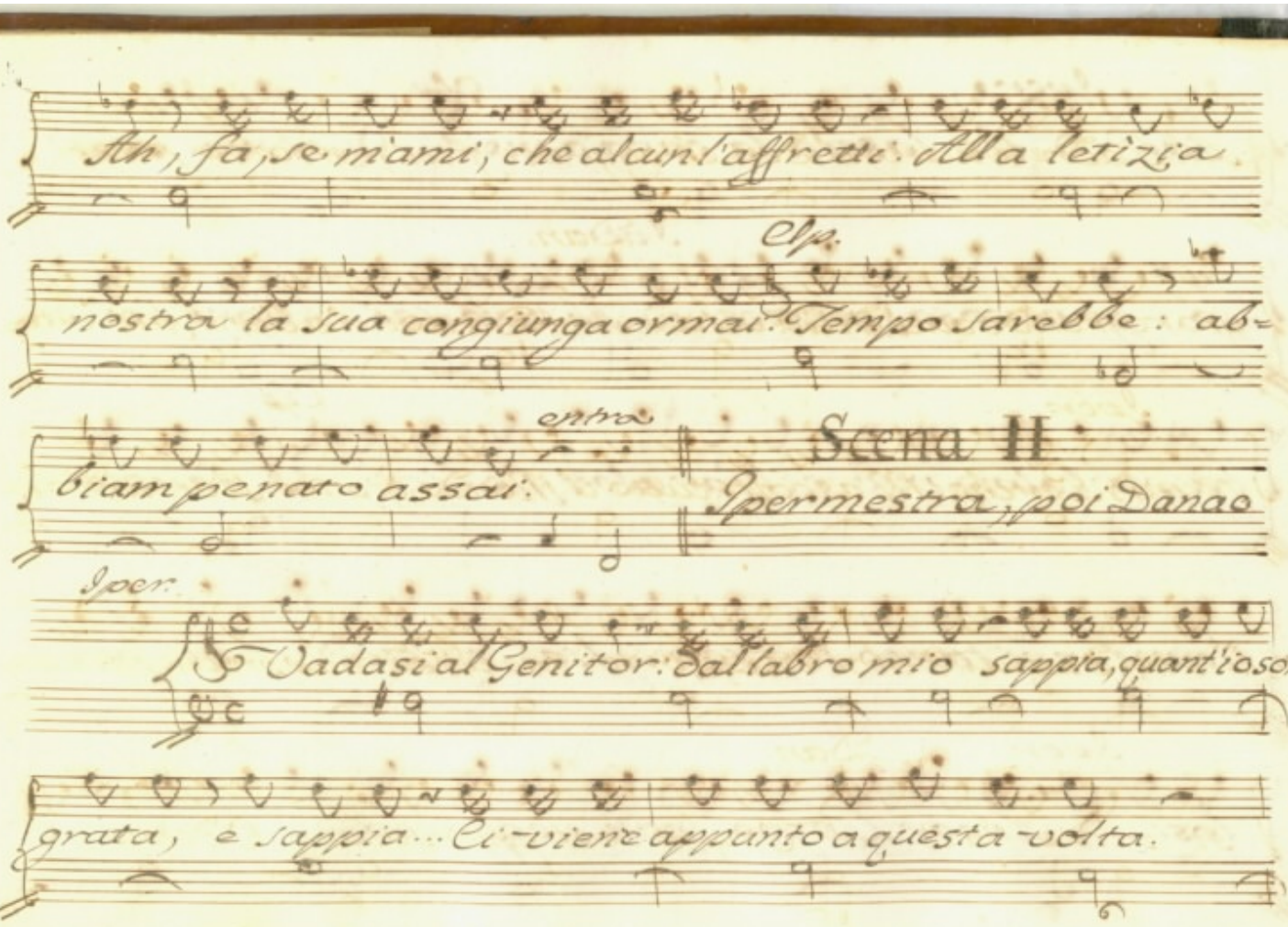
Iper. Elp.
sai... Ne lascia la cura a me. Qual mai poss'

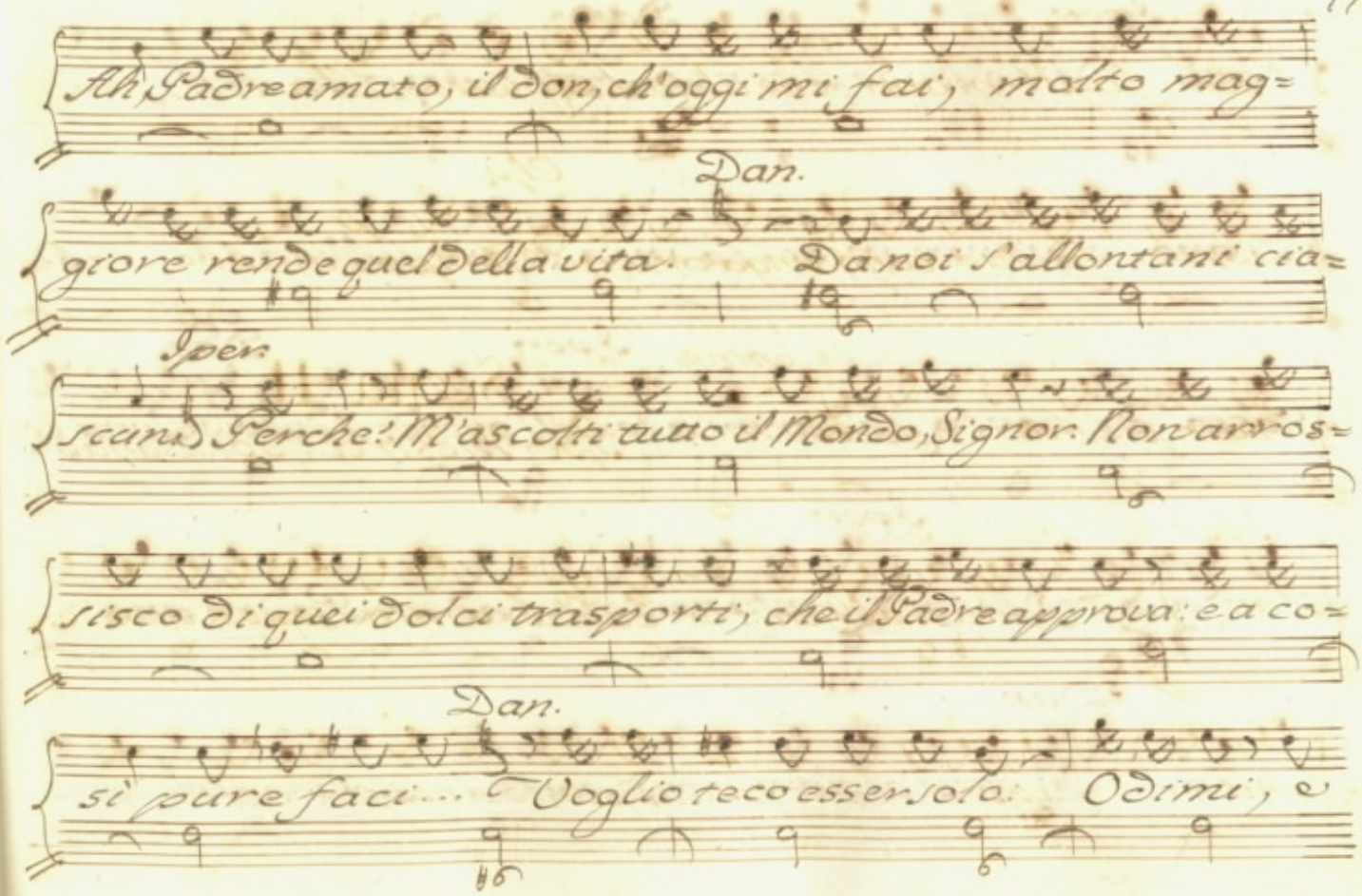
Iper.
io, generosa Ipermestra. Ah, tu nō sai, che gra felici=

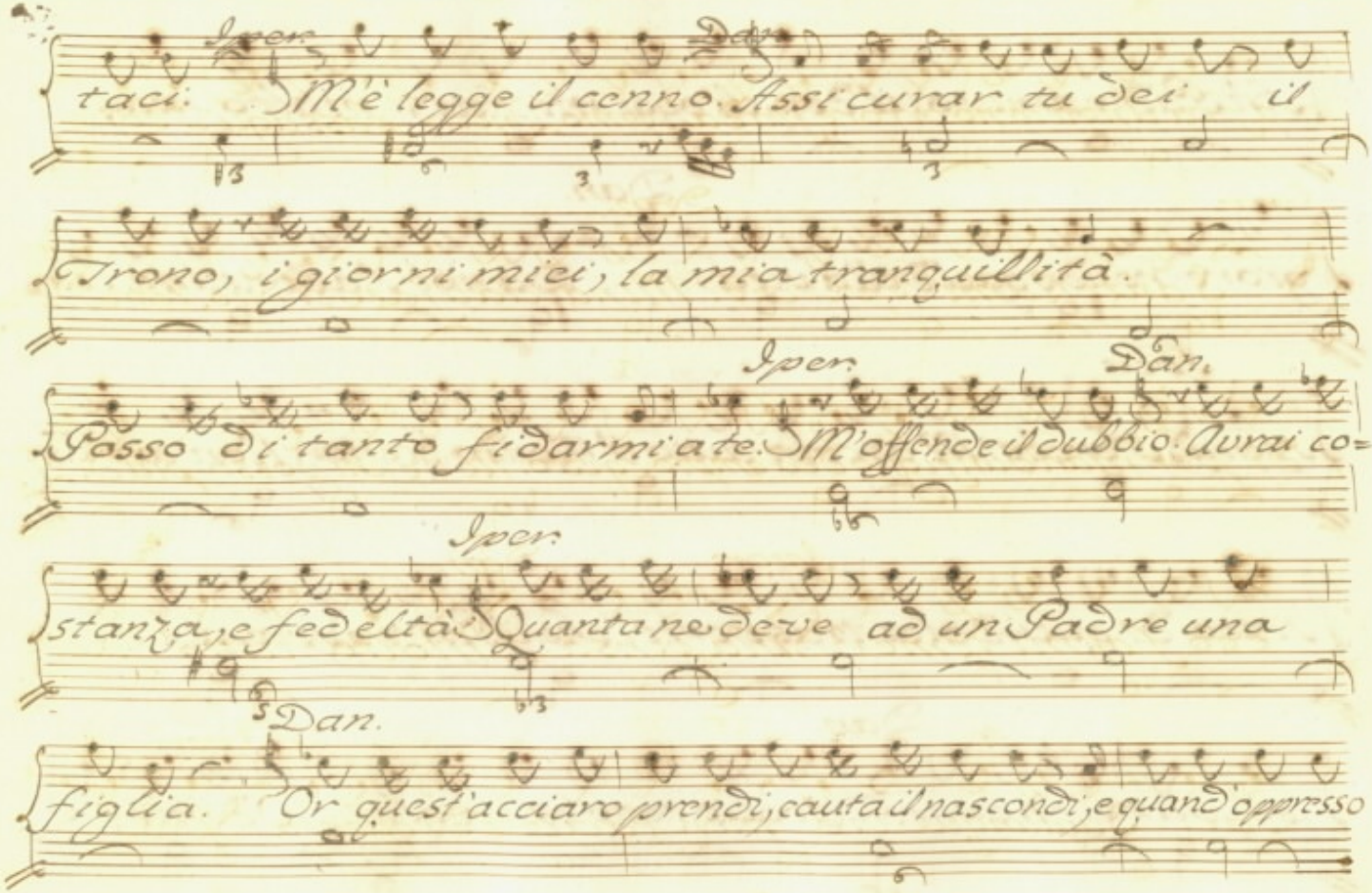
Elp.
tà per l'alma mia è il far altri felici. I fausti

Numi, chi tanto lor somiglia, custodiscan ge=

Iper.
losi. Ancor Linceo non veggo comparir.


Ah, fa, se m'ami, che alcun l'affretti. Alla letizia
Ip.
nostra la sua congiunga ormai. Tempo sarebbe: ab=
entra
biam penato assai.
Scena II
Ipermestra, poi Danao
Iper.
Vadasi al Genitor: dal labro mio sappia, quant'io son
grata, e sappia... Ci viene appunto a questa volta.


Ah Padre amato, il don, ch'oggi mi fai, molto mag=
Dan.
giore rende quel della vita. Da noi s'allontani cia=
Iper.
scun. Perche! M'ascolti tutto il Mondo, Signor. Non arros=
sisco di quei dolci trasporti, che il Padre approva: e a co=
Dan.
sì pure faci... Voglio teco esser solo. Odimi,


Iper.
taci. M'è legge il cenno. Assi curar tu dei il
Trono, i giorni miei, la mia tranquillità.
Iper.
Dan.
Posso di tanto fidarmi a te. M'offende il dubbio. Avrai co=
Iper.
stanza, e fedeltà. Quanta ne deve ad un Padre una
Dan.
figlia. Or quest'acciaro prendi, cauta il nascondi, e quand'oppresso

già fra il notturno orrore fia dal sonno Linceo, passagli il core.

Iper. Dan.

Santi Numi! e perche! Minaccia il fato il mio scettro, i miei

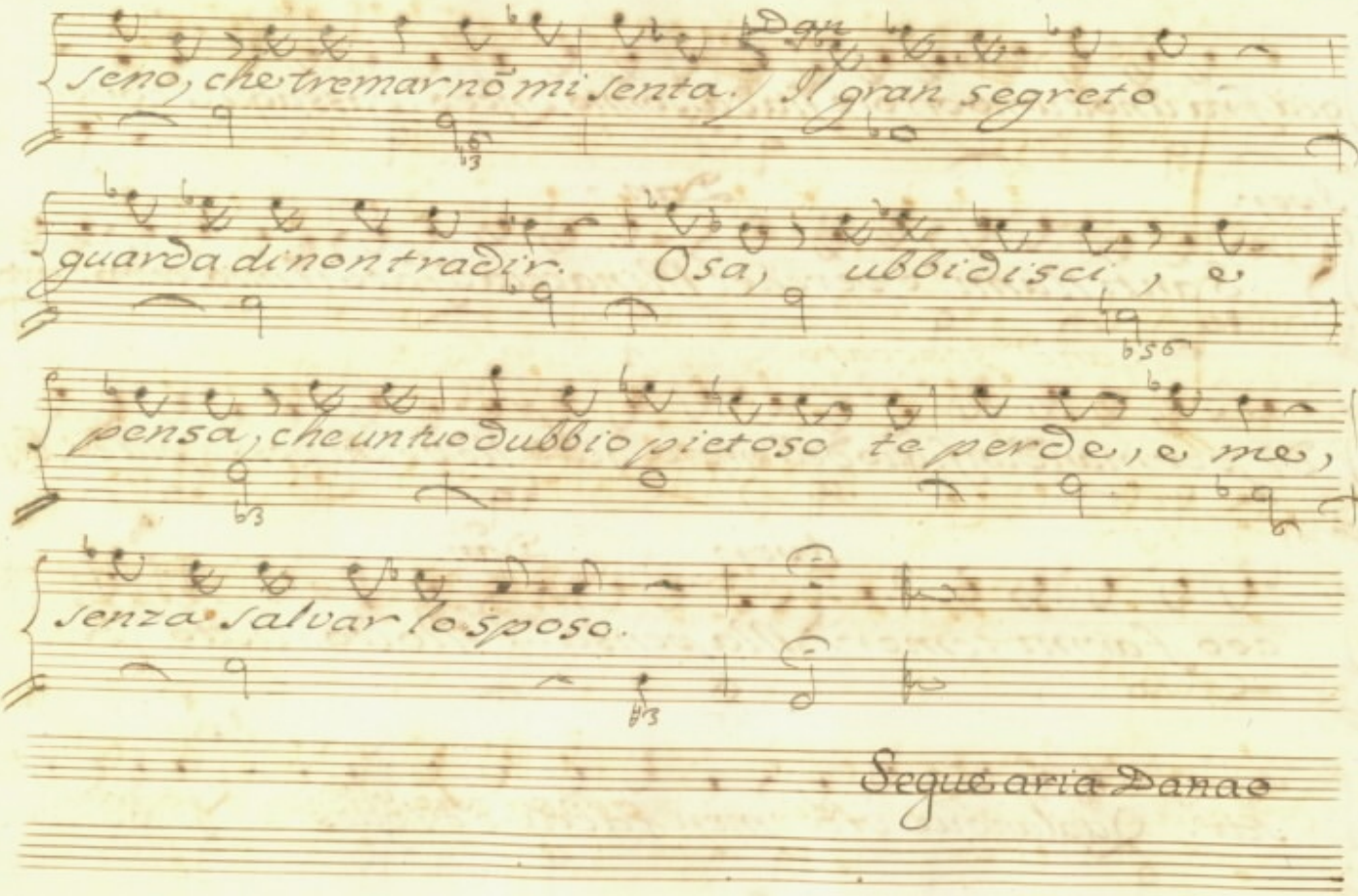
di per man d'un figlio dell'empio Egitto. Nè v'è, chi possa più di Lin=

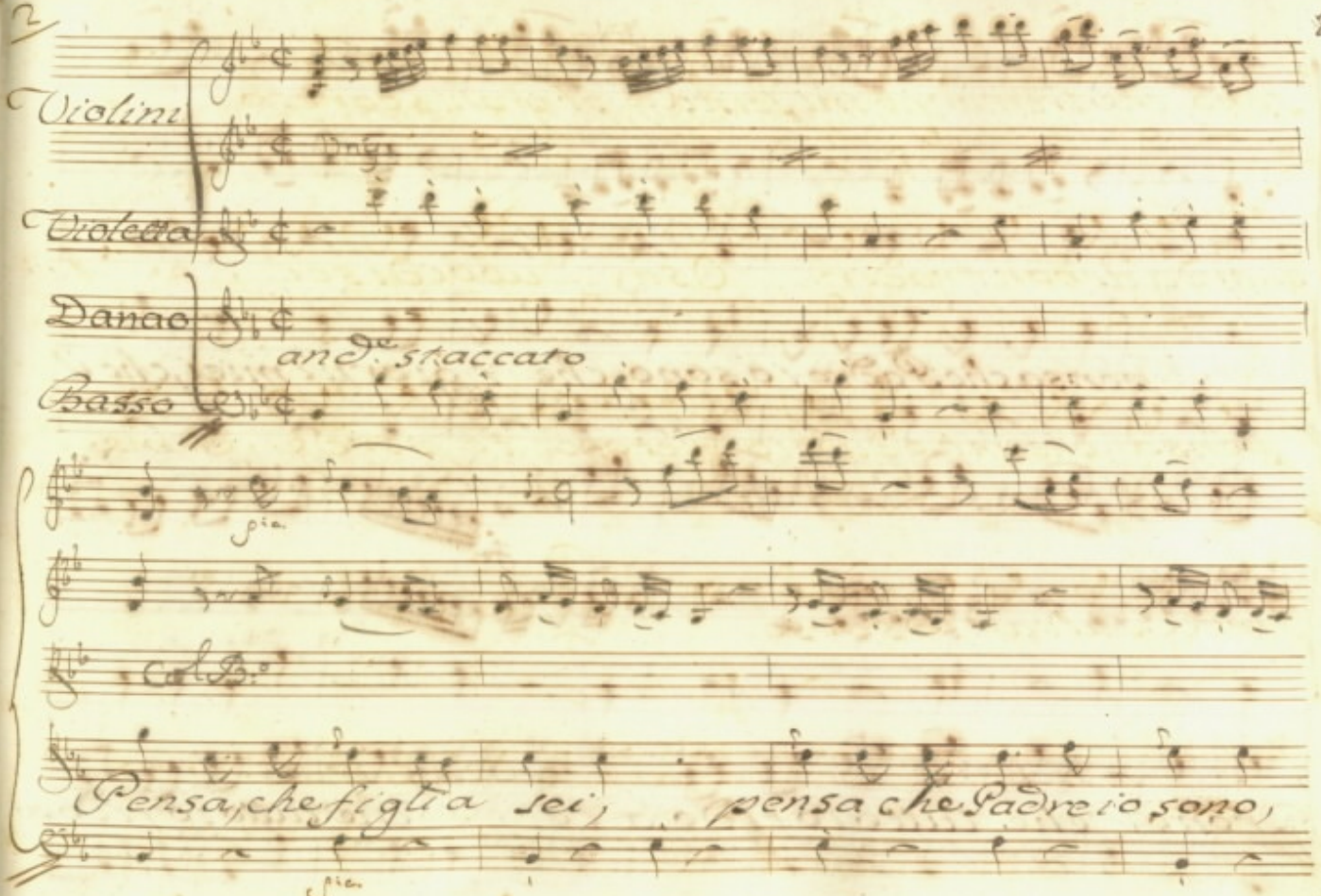
Iper. Dan.

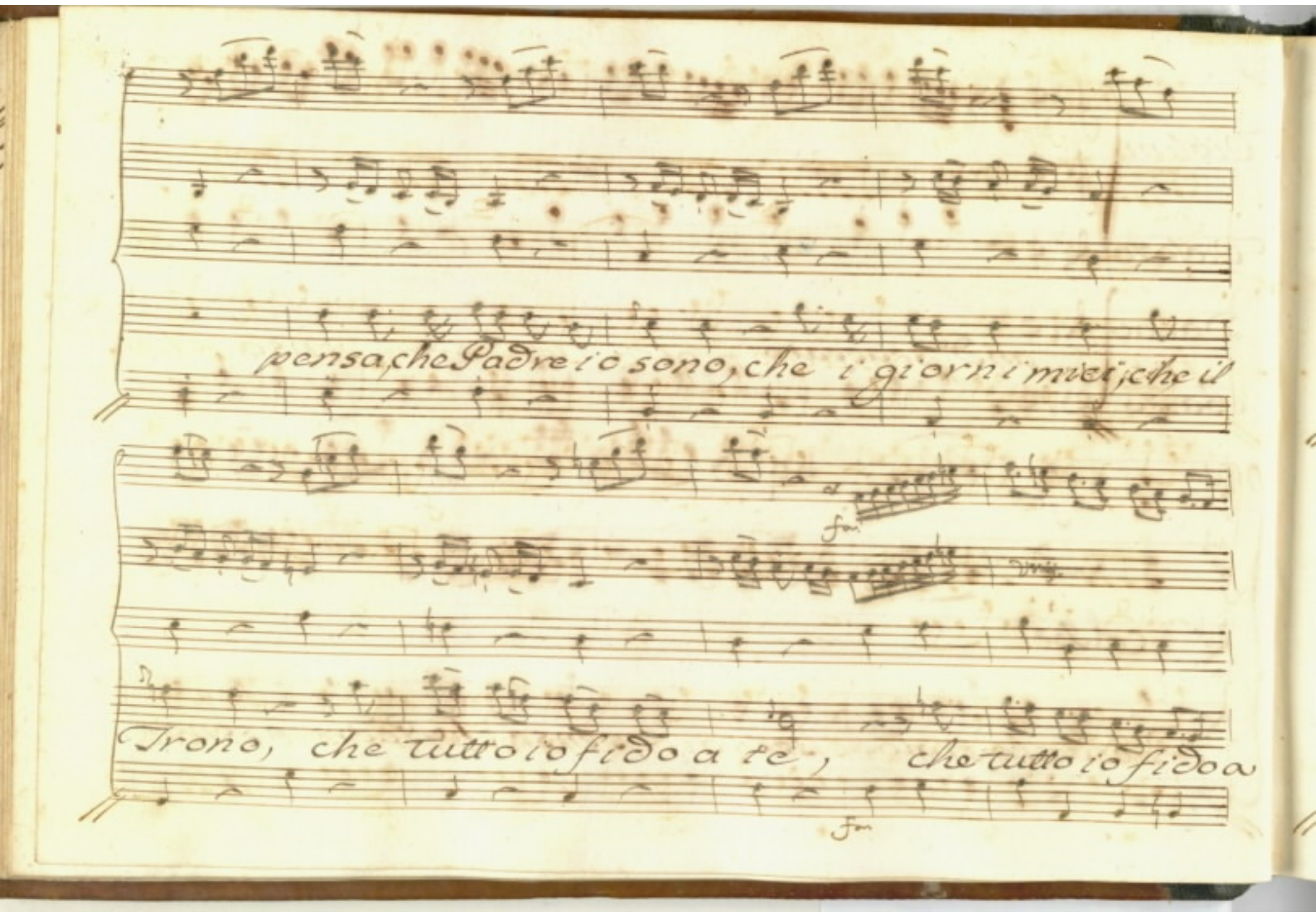
ceo farmi temer. Ma pensa... Molto, tutto pen=

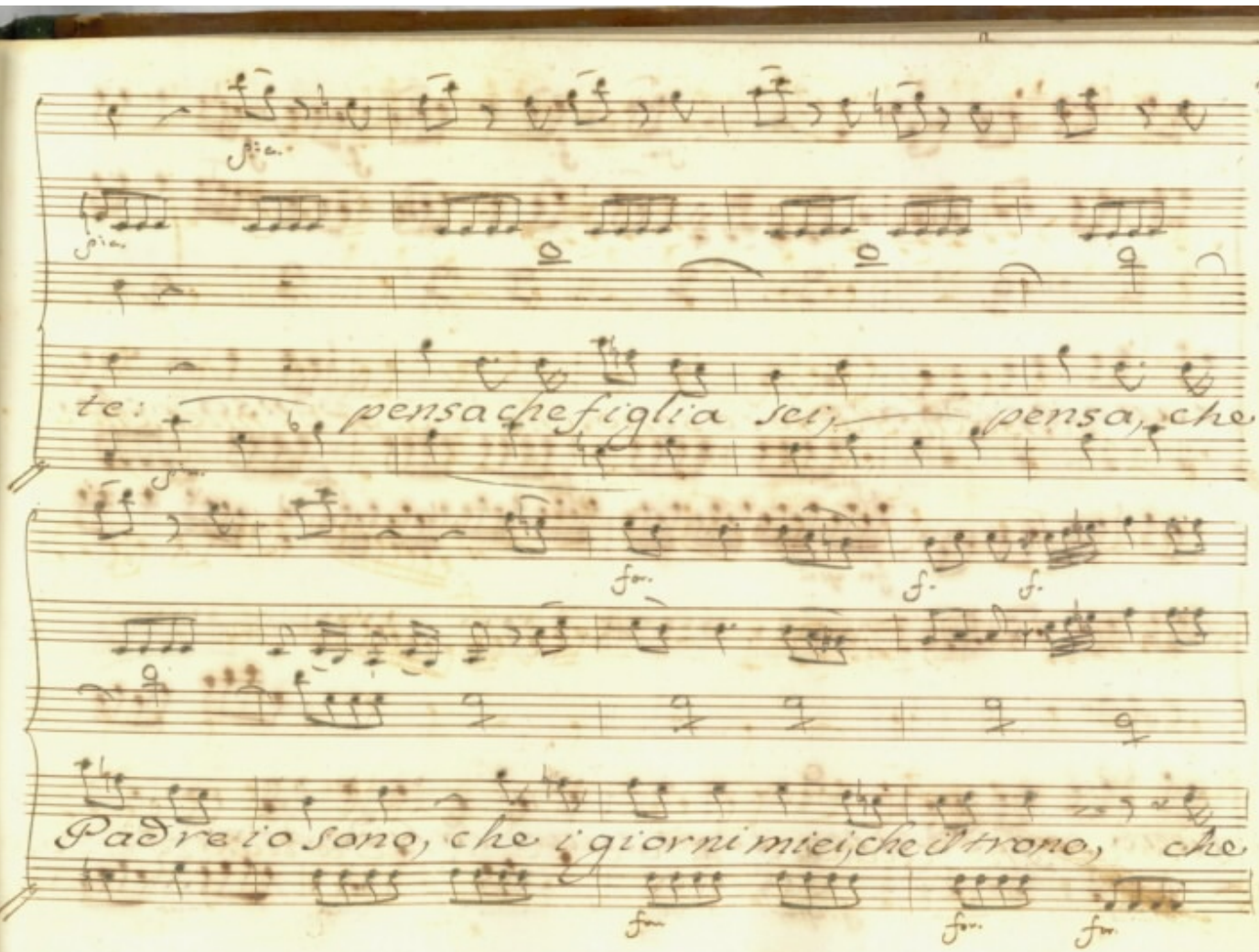
Iper.

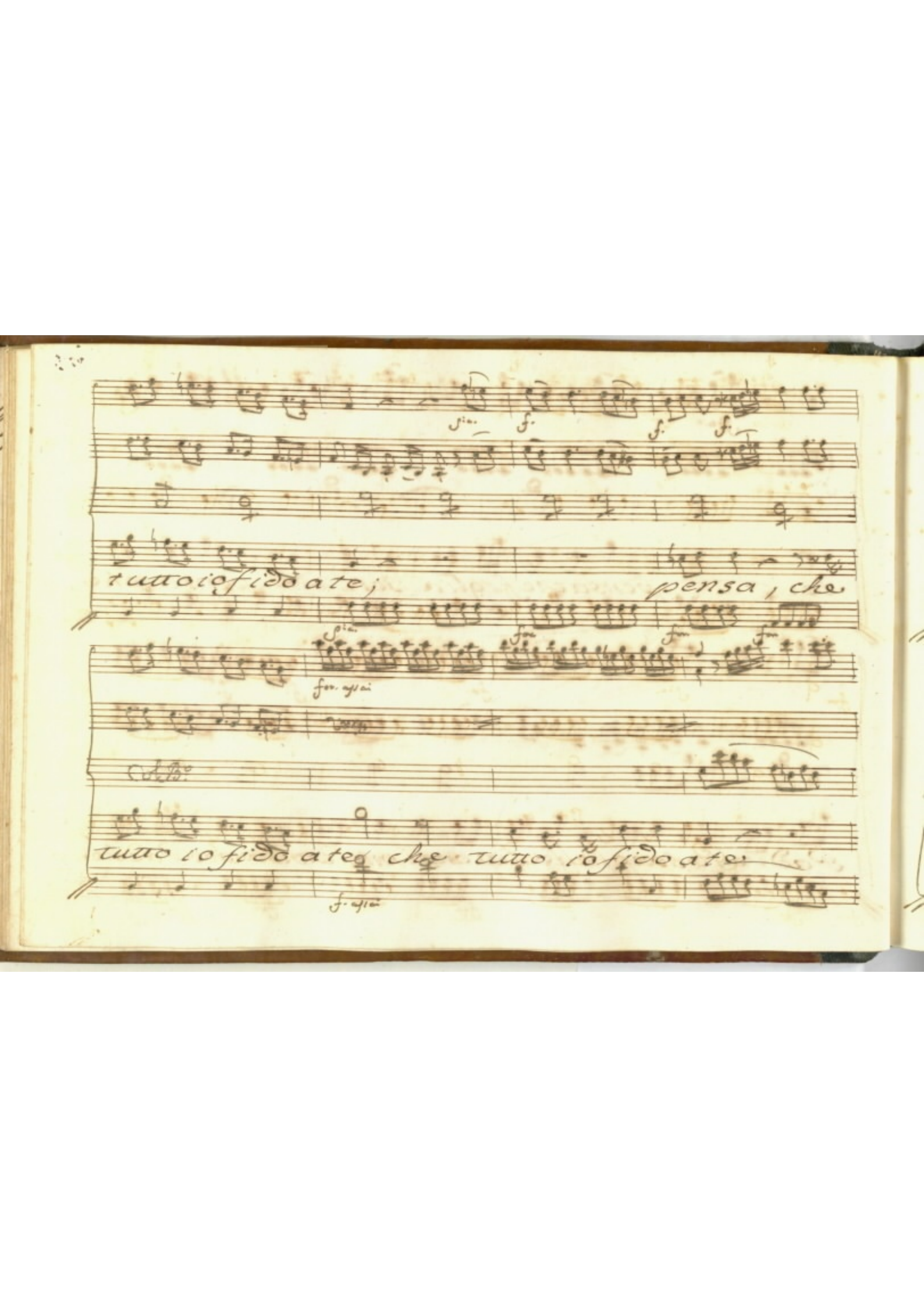
sai. Qualunque via men facile è di questa. Io nō ò fibra in

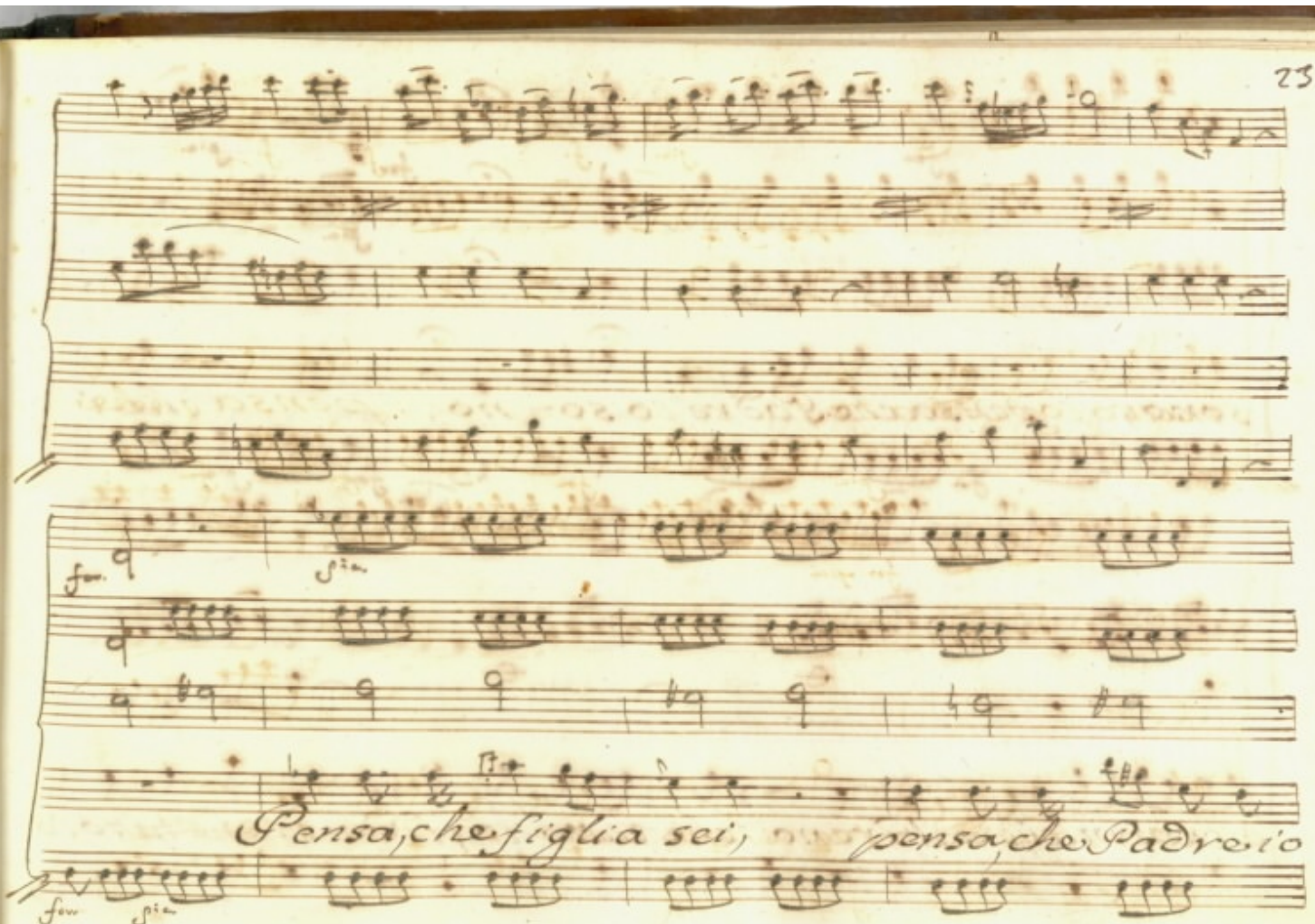

seno, che tremar nō mi senta. Il gran segreto
guarda di non tradir. Osa, ubbidisci, e
pensa, che un tuo dubbio pietoso te perde, e me,
senza salvar lo sposo.
Segue aria Danae

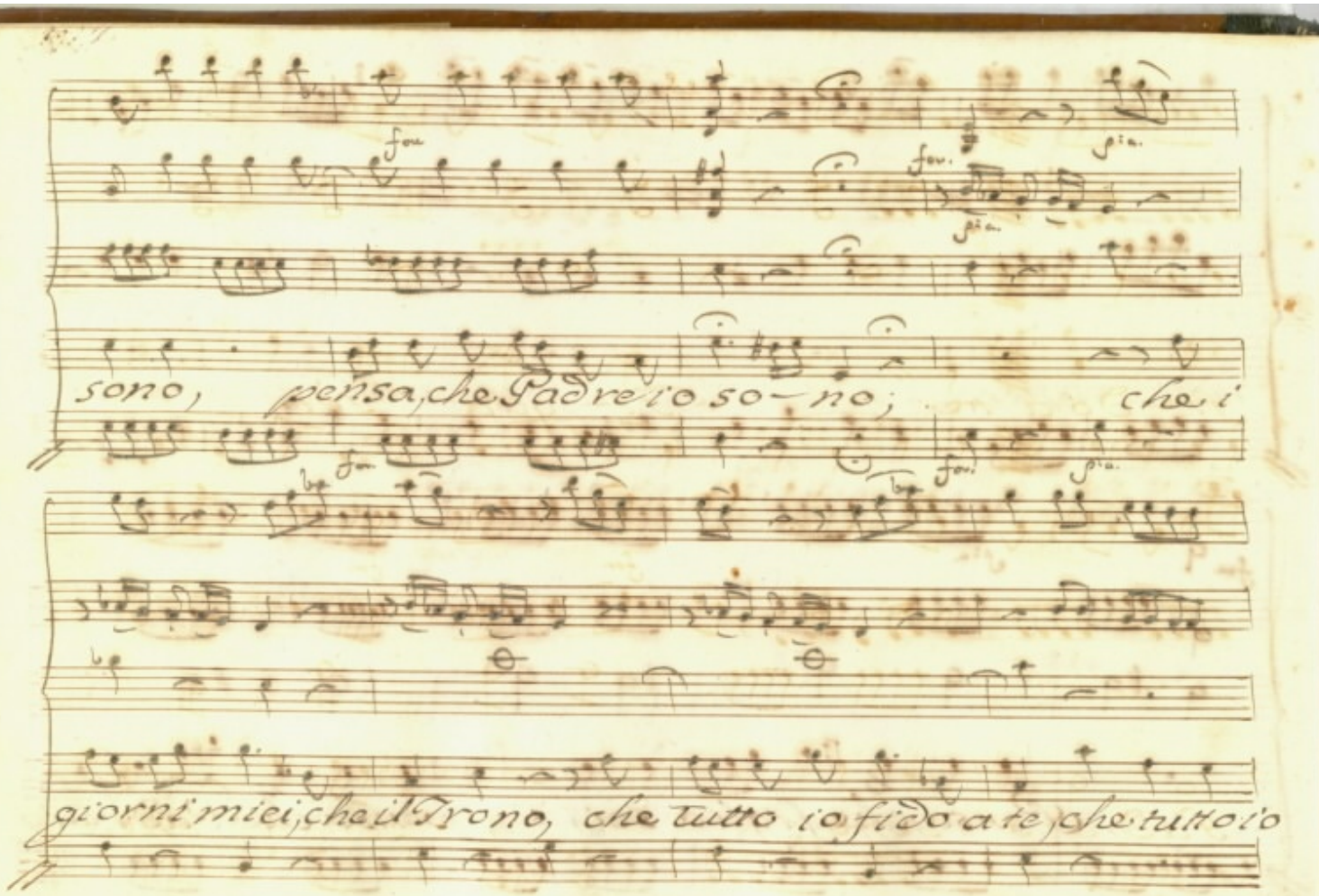

Violini
Violetta
Danae
Basso
and.te staccato
pia.
col B.o
Pensa, che figlia sei, pensa che Padre io sono,
pia.

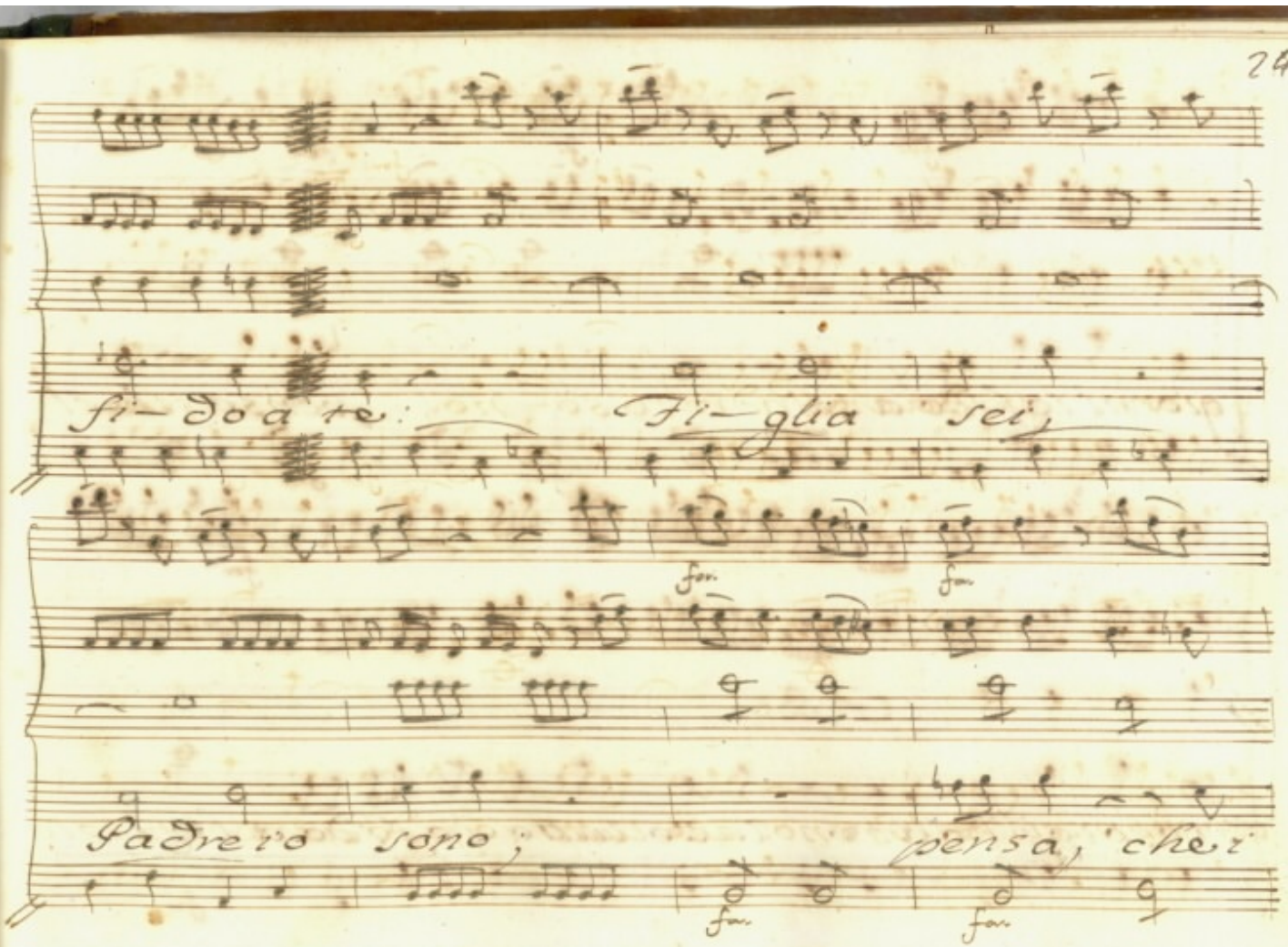

pensa, che Padre io sono, che i giorni miei, che il
fm
Trono, che tutto io fido a te, che tutto io fido a
fm

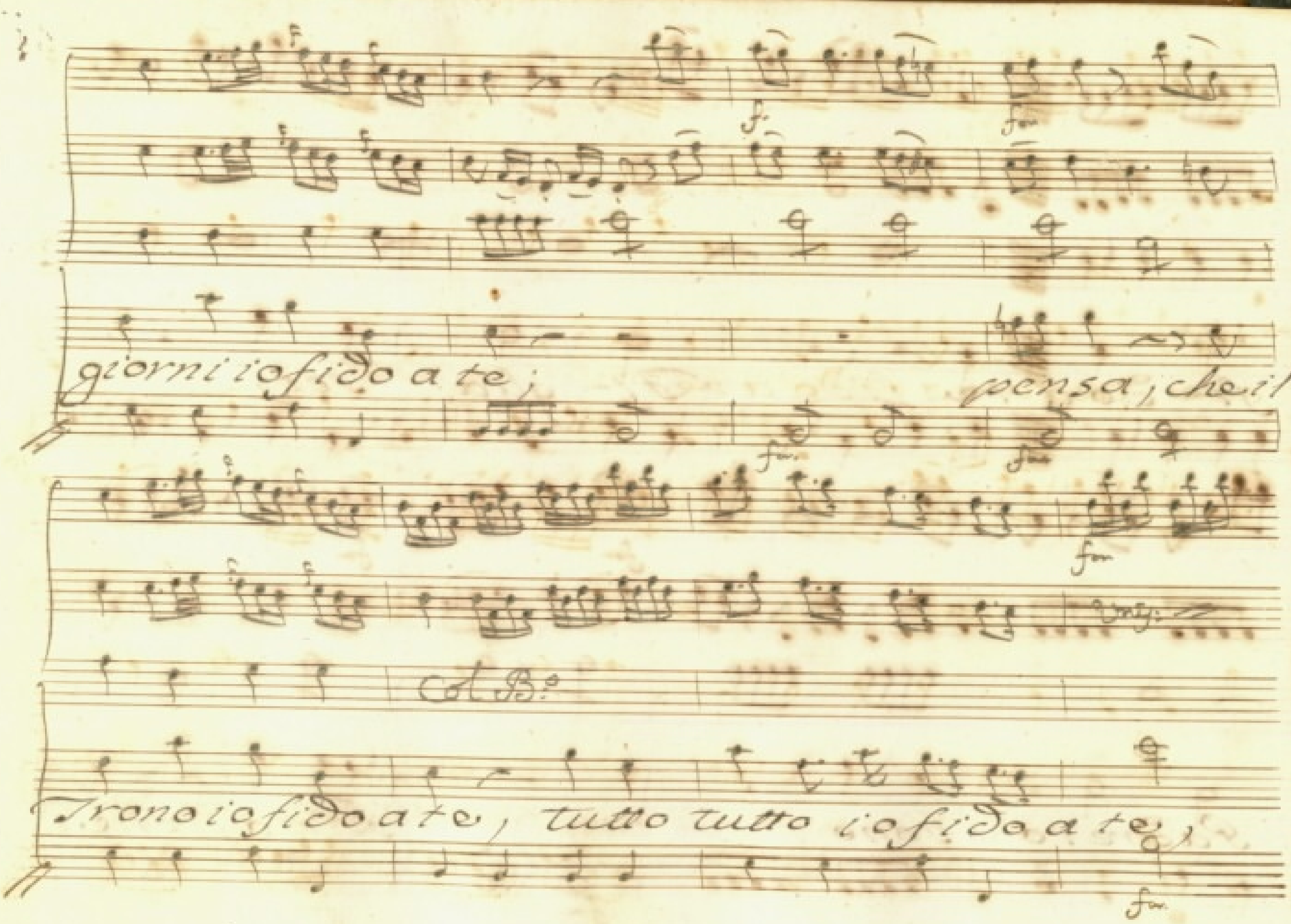

te: pensa che figlia sei, pensa, che
Padre io sono, che i giorni miei, che il trono, che

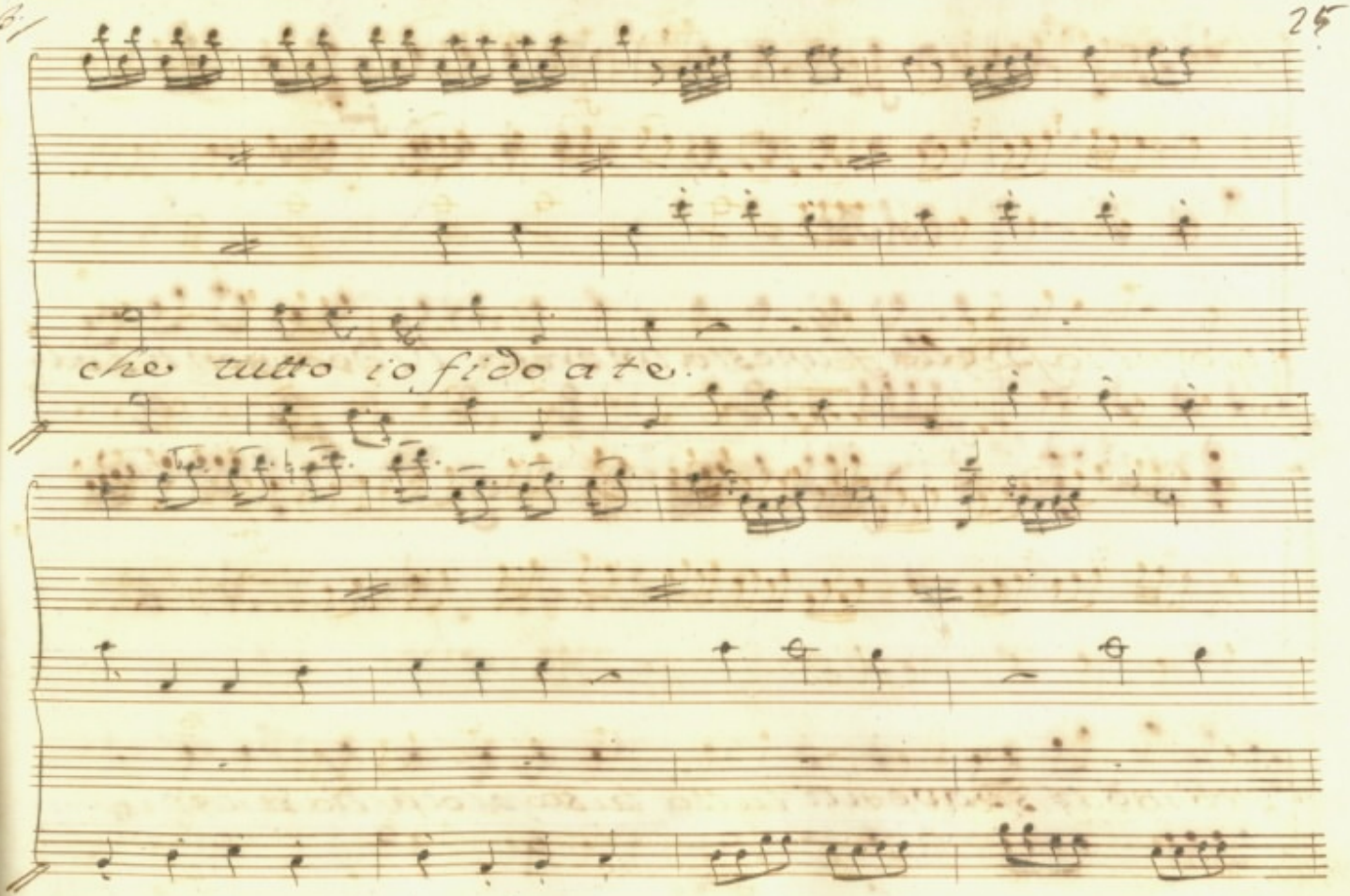

tutto io fido a te;
pensa, che
tutto io fido a te, che tutto io fido a te

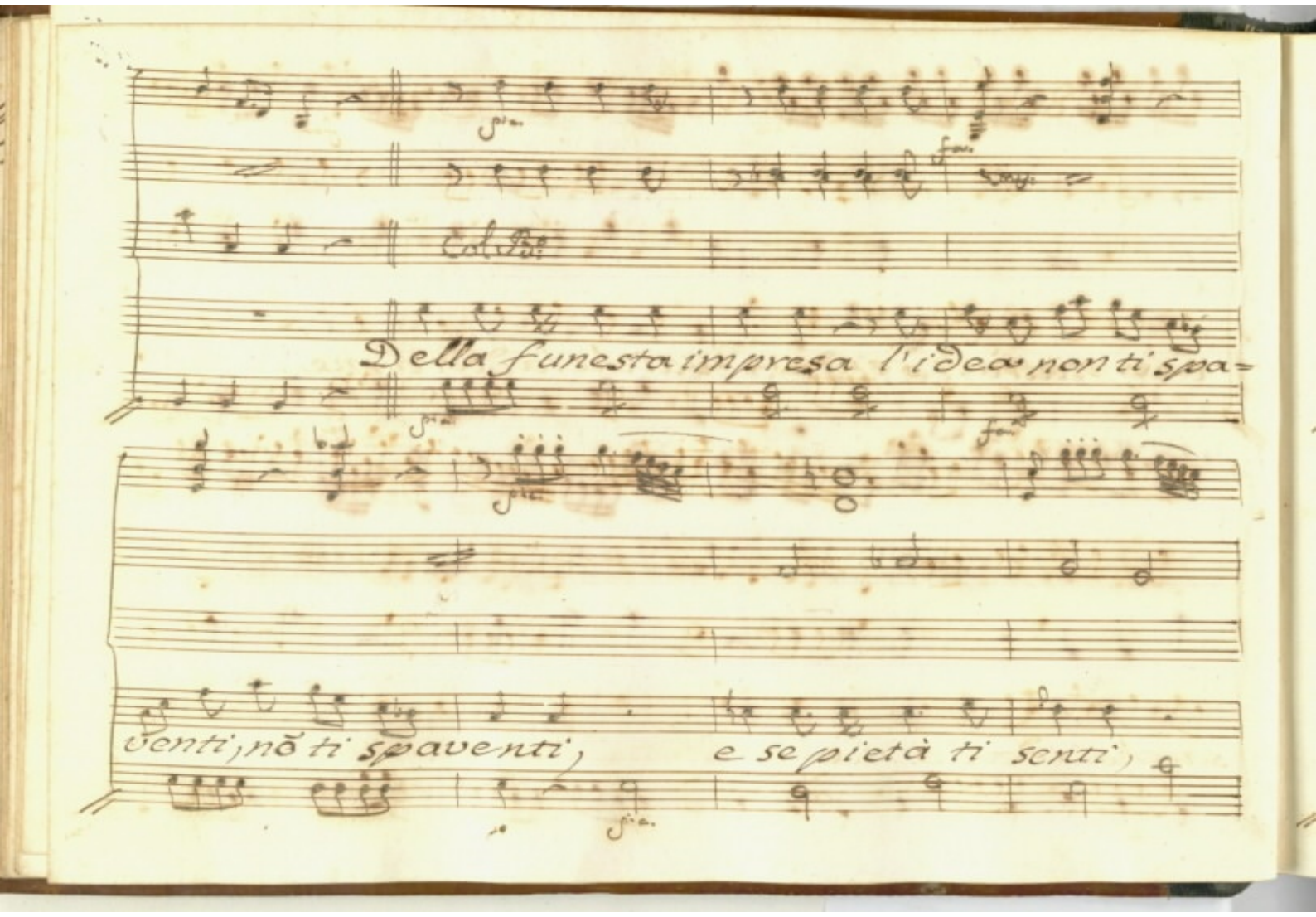

Pensa, che figlia sei, pensa, che Padre io

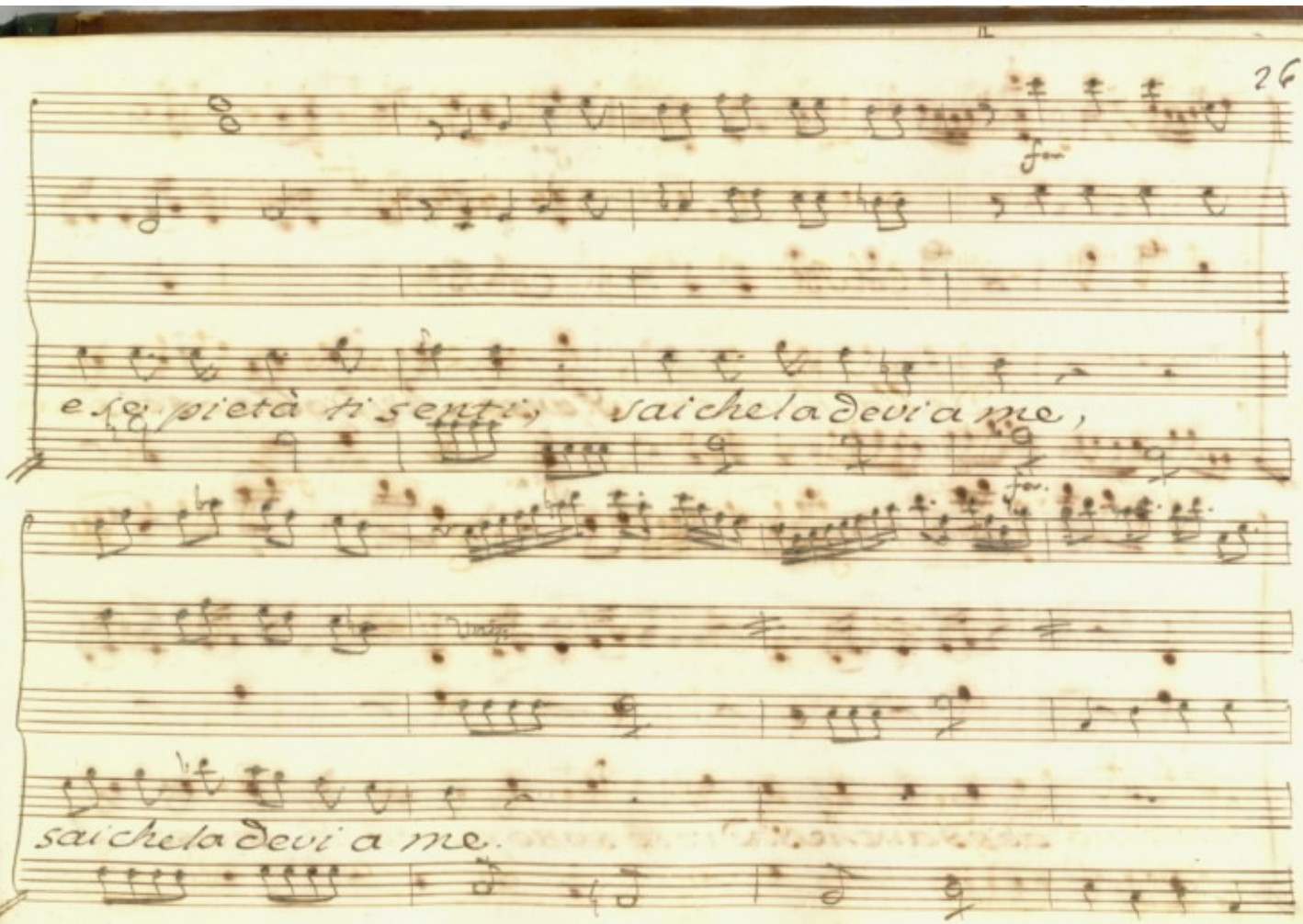

sono, pensa, che Padre io so-no; che i
giorni miei, che il Trono, che tutto io fido a te, che tutto io

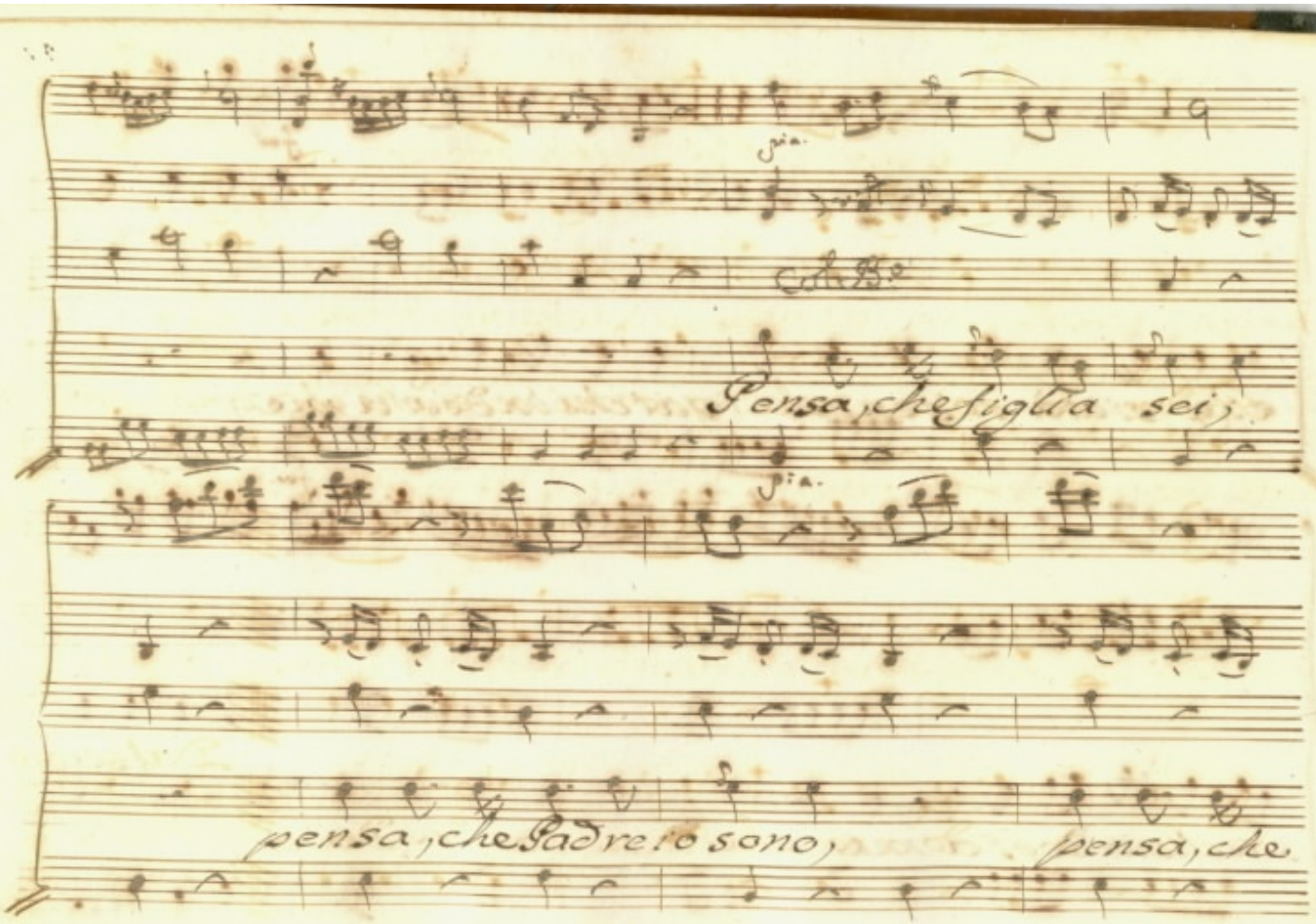

fi- do a te: Fi- glia sei,
for. for.
Padre io sono, pensa, che i
for. for.

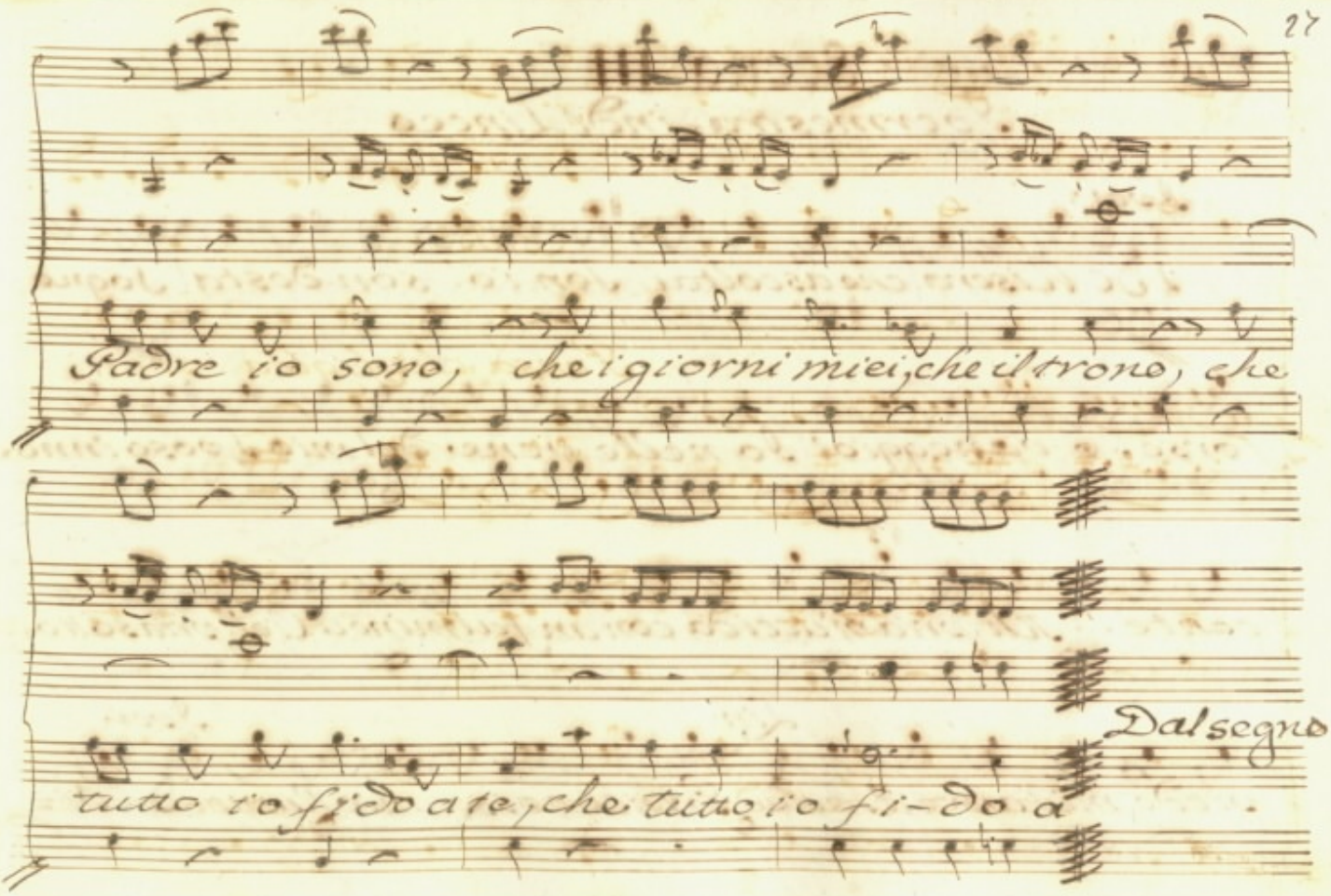

giorni io fido a te; pensa, che il
Col B.o
Trono io fido a te, tutto tutto io fido a te;


che tutto io fido a te.


Col Basso
Della funesta impresa l'idea non ti spa=
venti, nõ ti spaventi, e se pietà ti senti,


for.
e se pietà ti senti, sai che la devi a me,
for.
sai che la devi a me.


Pia.
Pensa, che figlia sei,
Pia.
pensa, che Padre io sono, pensa, che


Padre io sono, che i giorni miei, che il trono, che
Dal segno
tutto io fi-do a te, che tutto io fi-do a

Scena III.

Ipermestra, indi Linceo

Iper.

Misera! che ascoltai! Son io! son desta! Sogno
forse, o vaneggio! Io nelle vene del mio Sposo inno-
cente... Ah, priami uccida con un fulmine il Ciel! pria sotto ai
Lin. Iper.
piedi mi s'apra il suolo. Principessa, mio Nume. Oi=

Lin.

mè! Son morta! ♭ Giunse par quel momẽto, che tanto sos pi=

Iper.

rai: chiamarti mia posso pure una volta. ♭ / Oh

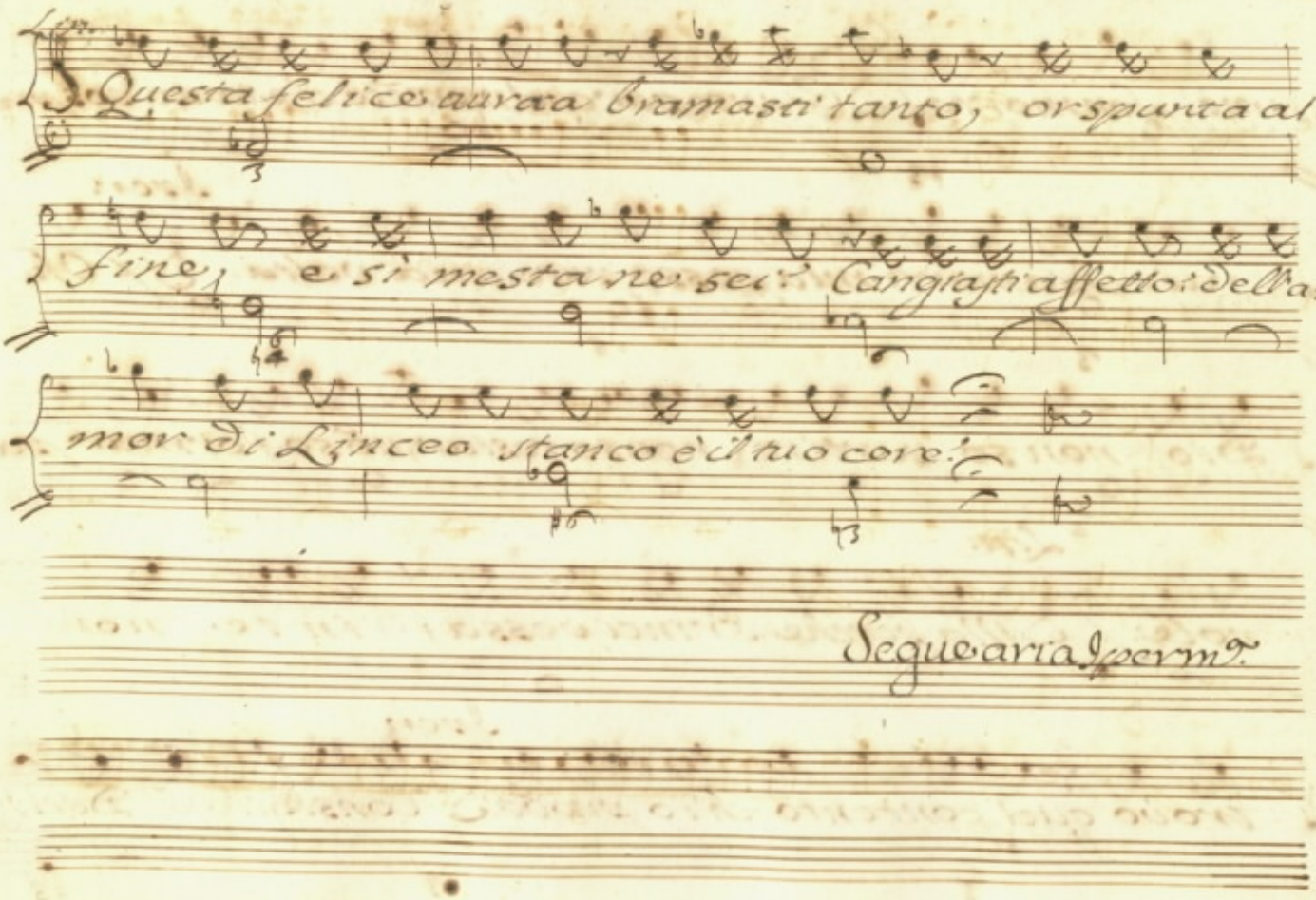
Dio! non so partire, non so restar, mõ so formar pa=

Lin.

role. / ♭ Ma perche, Principessa, in te non

Iper.

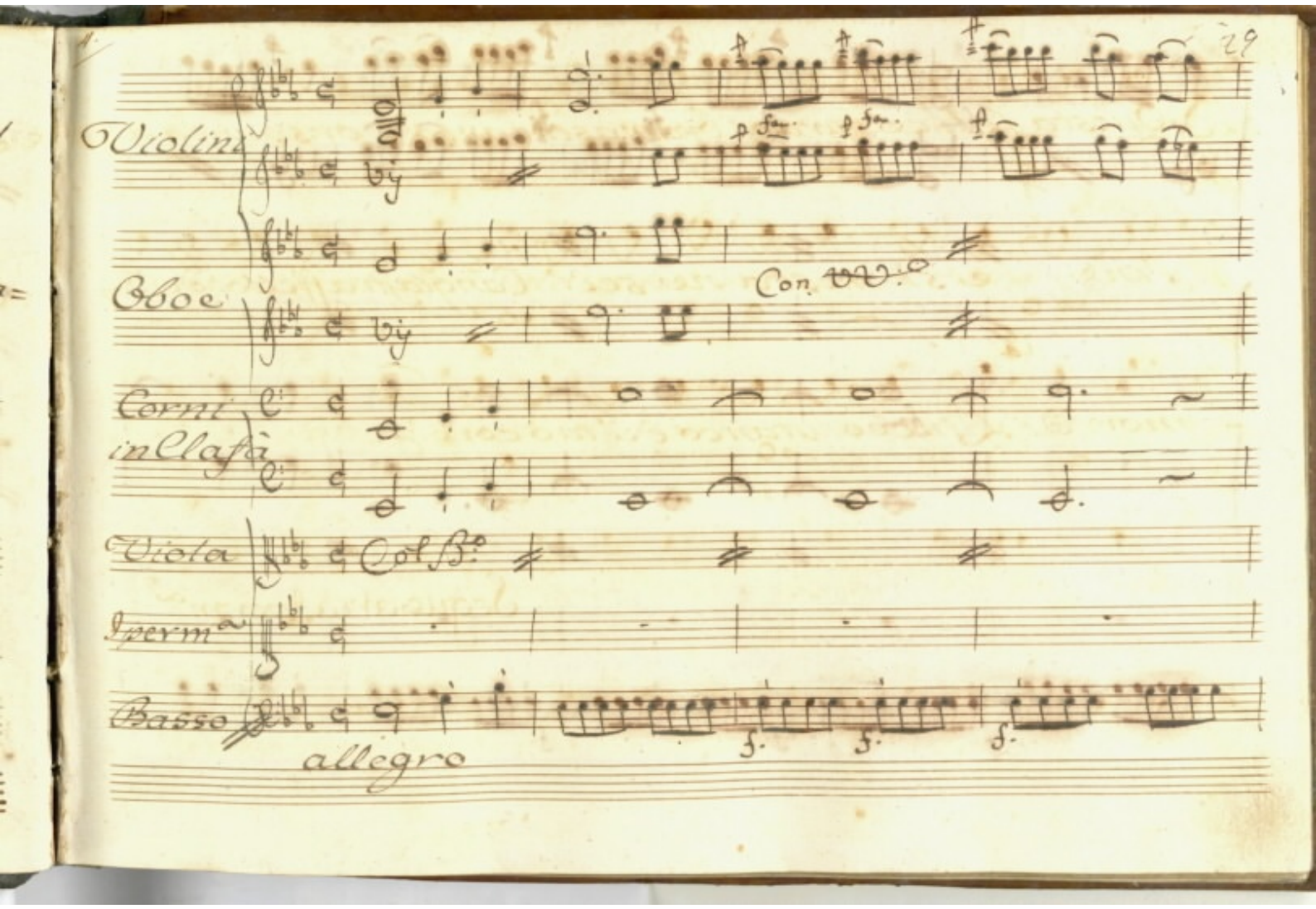
trovo quel contento, ch'io provo! ♭ Consiglio, oh Dei!



Lin.

Questa felice aura a bramasti tanto, or spunta al fine, e sì mesta ne sei? Cangiasti affetto: dell'amor di Linceo stanco è il tuo core!

Segue aria Ipermª.



Violini

Oboe

Con VV.o

Corni in Clafà

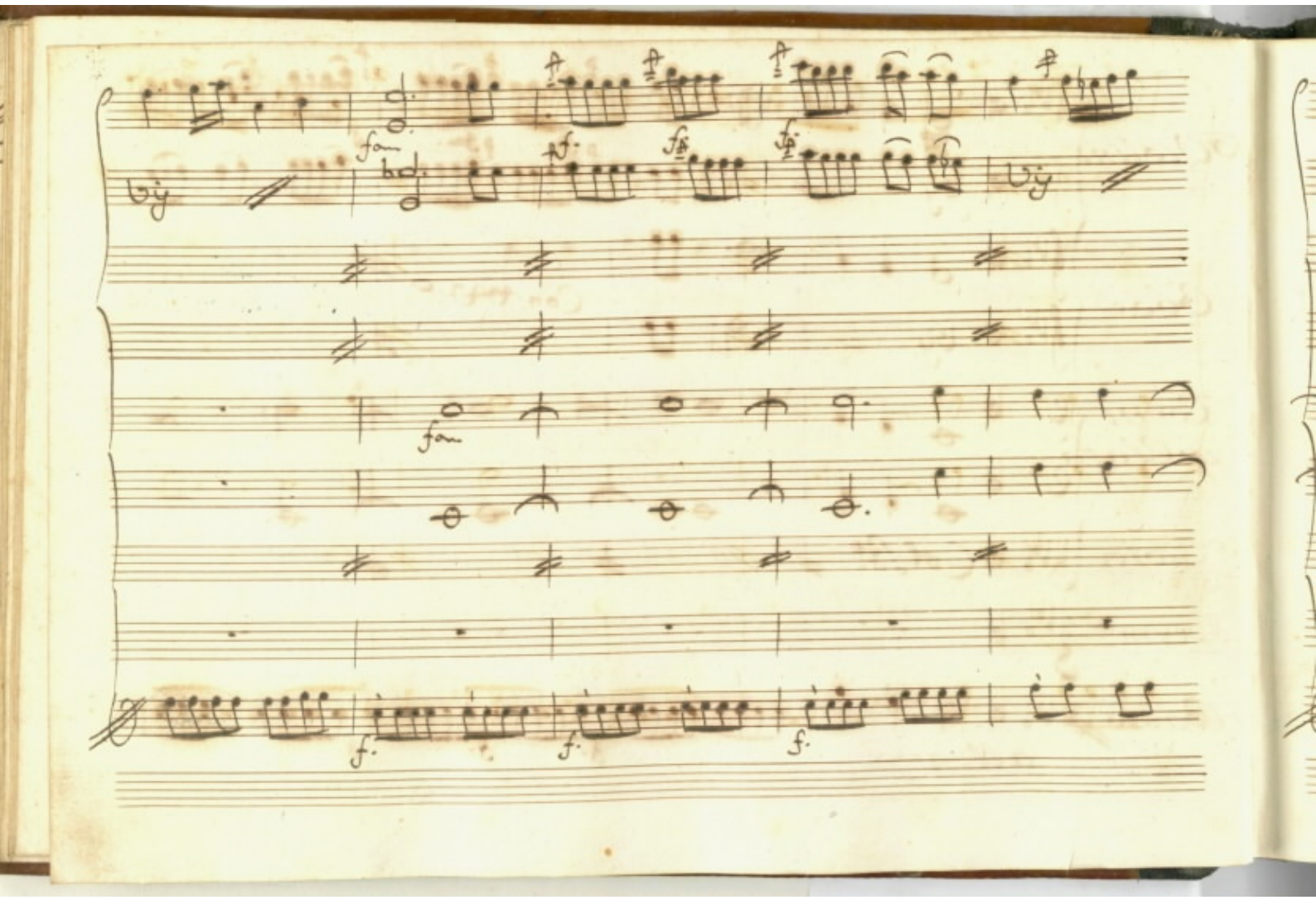
Viola

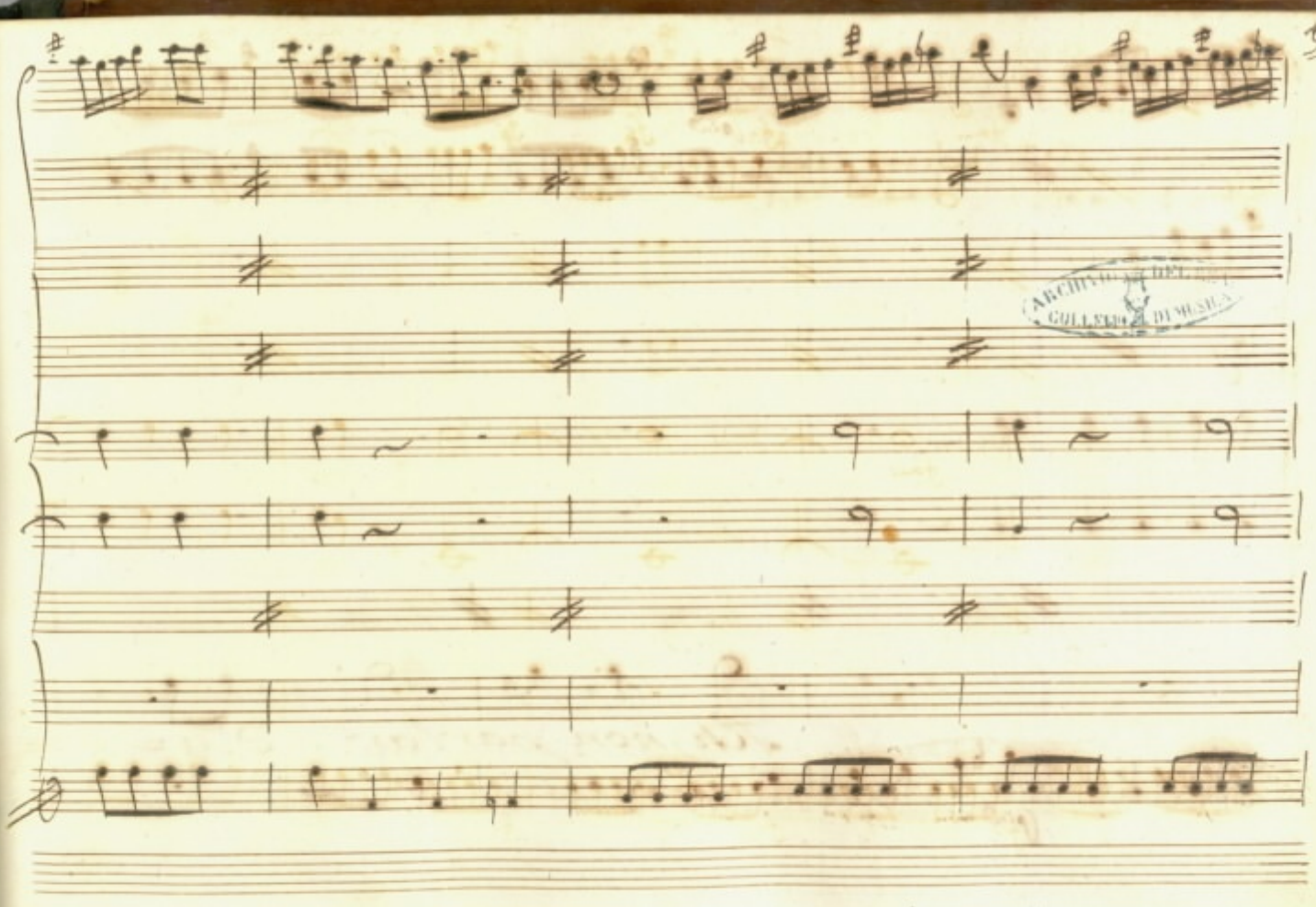
Col B.o

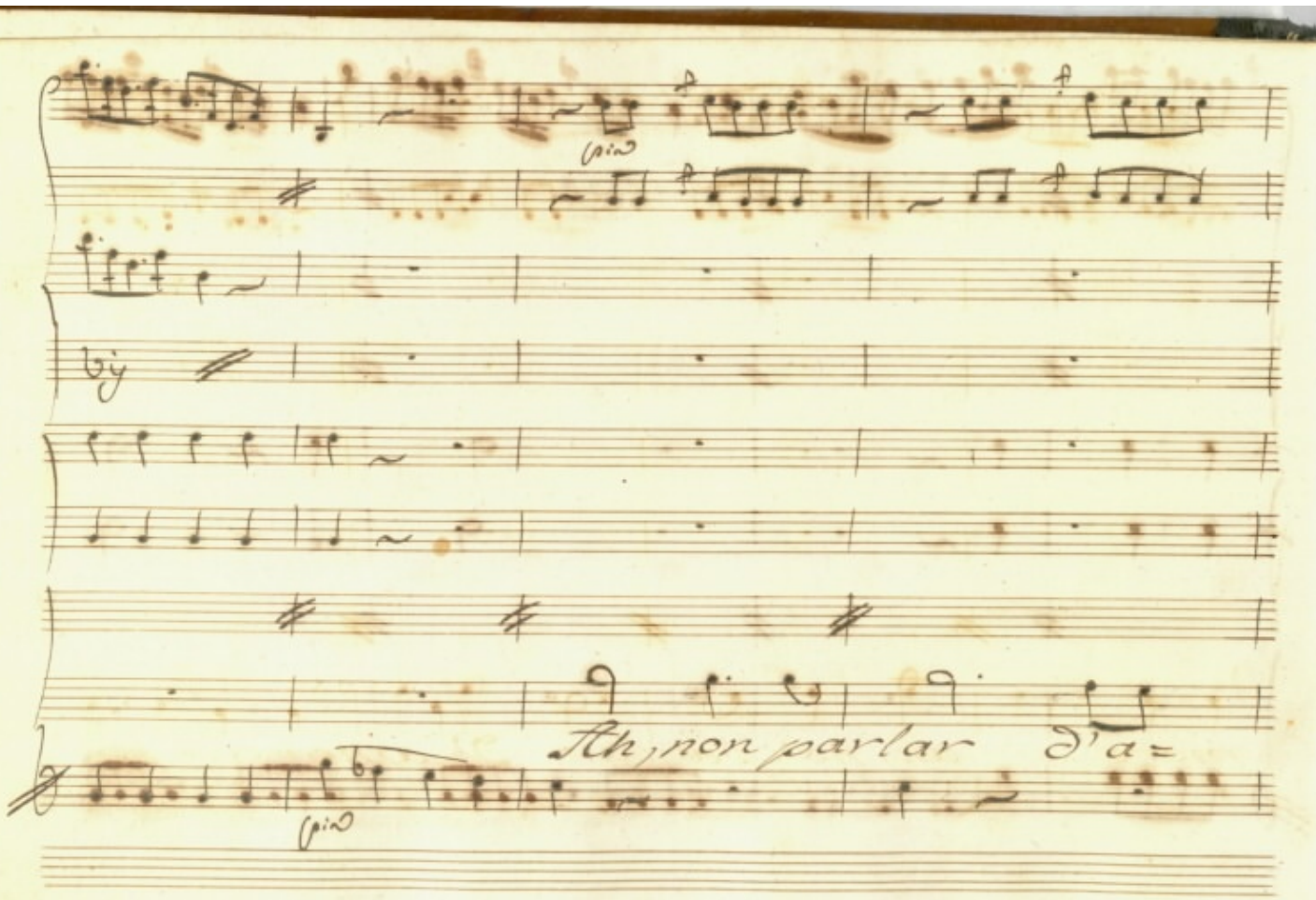
Iperm.a

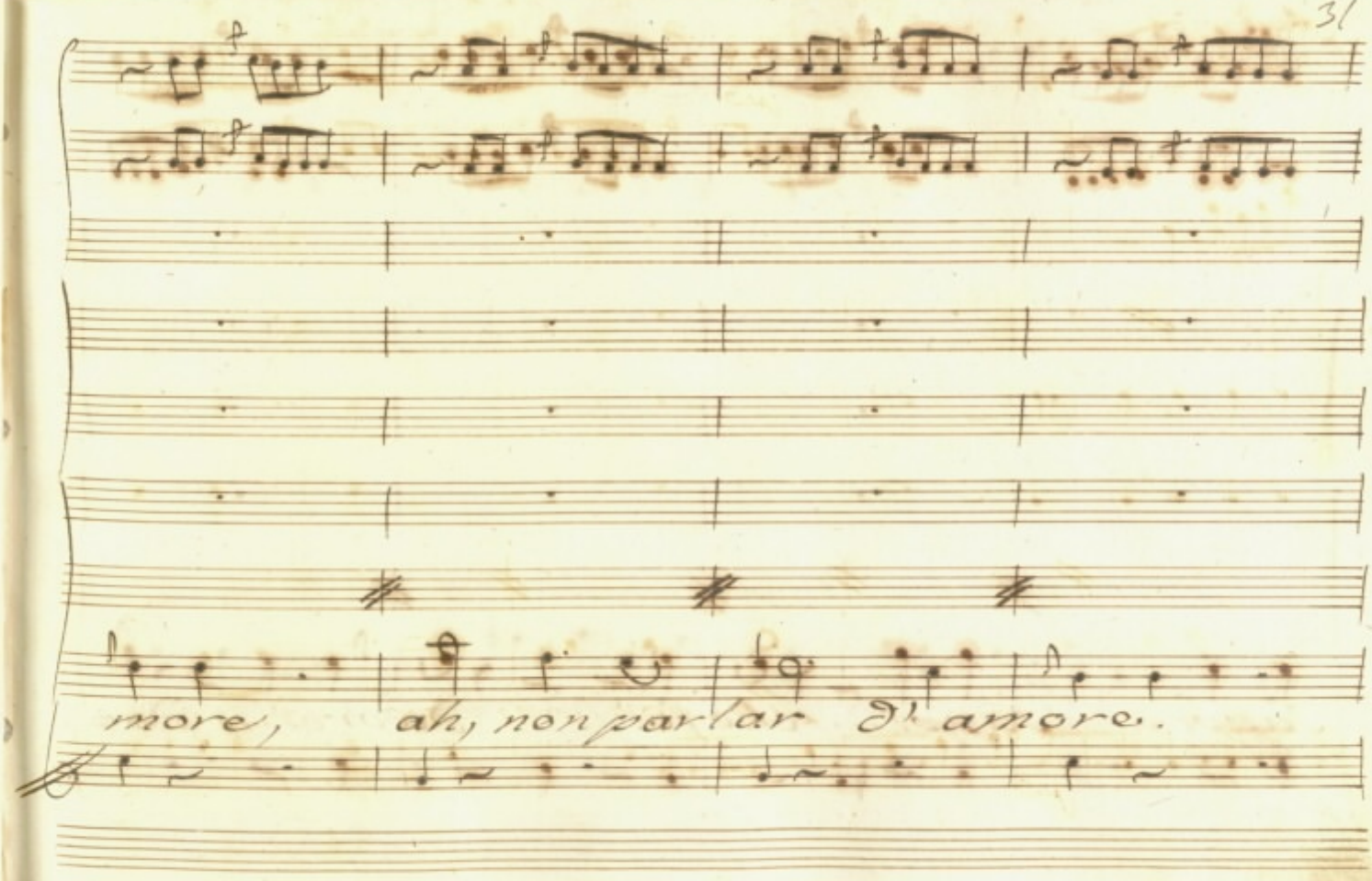
Basso

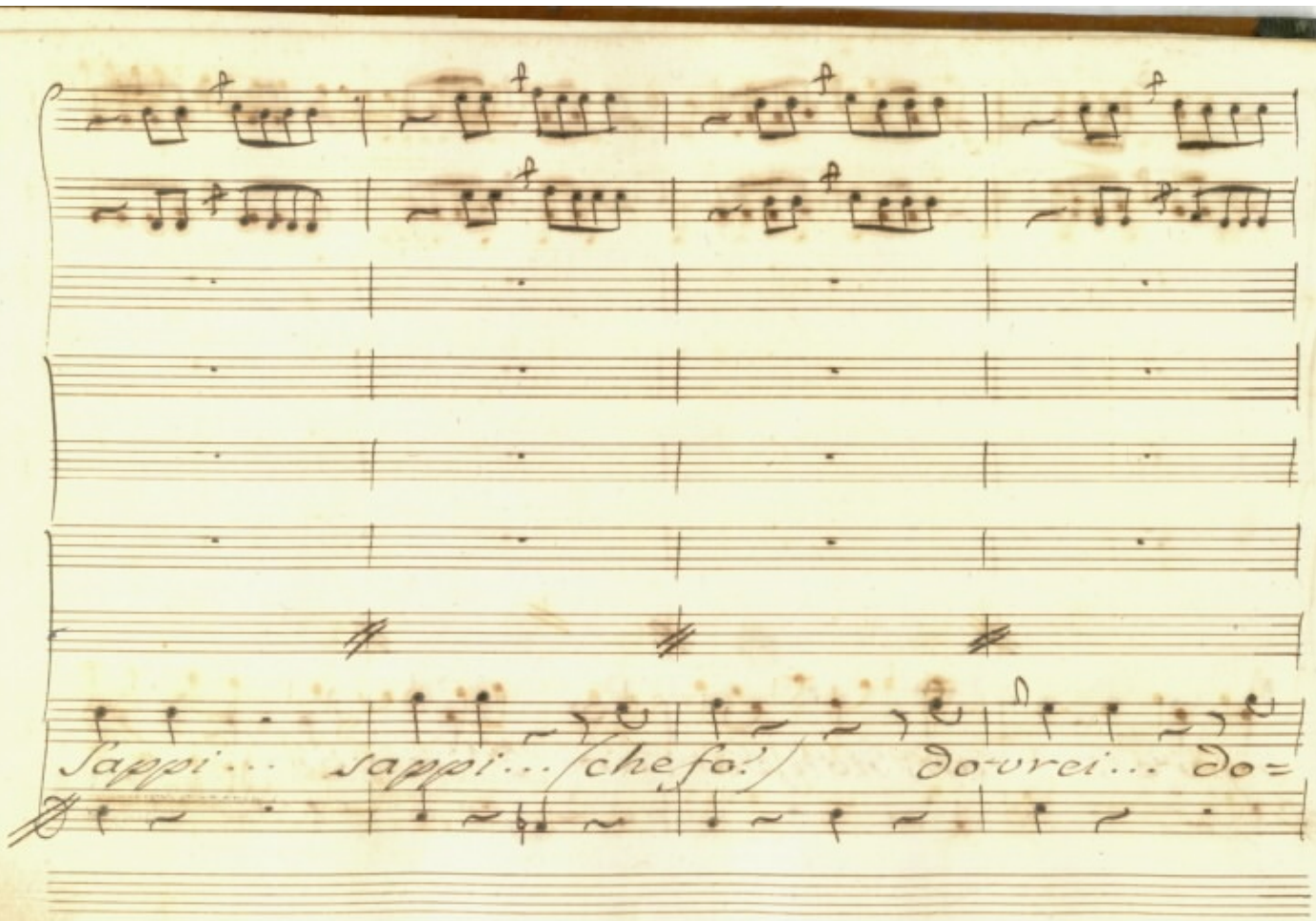
allegro

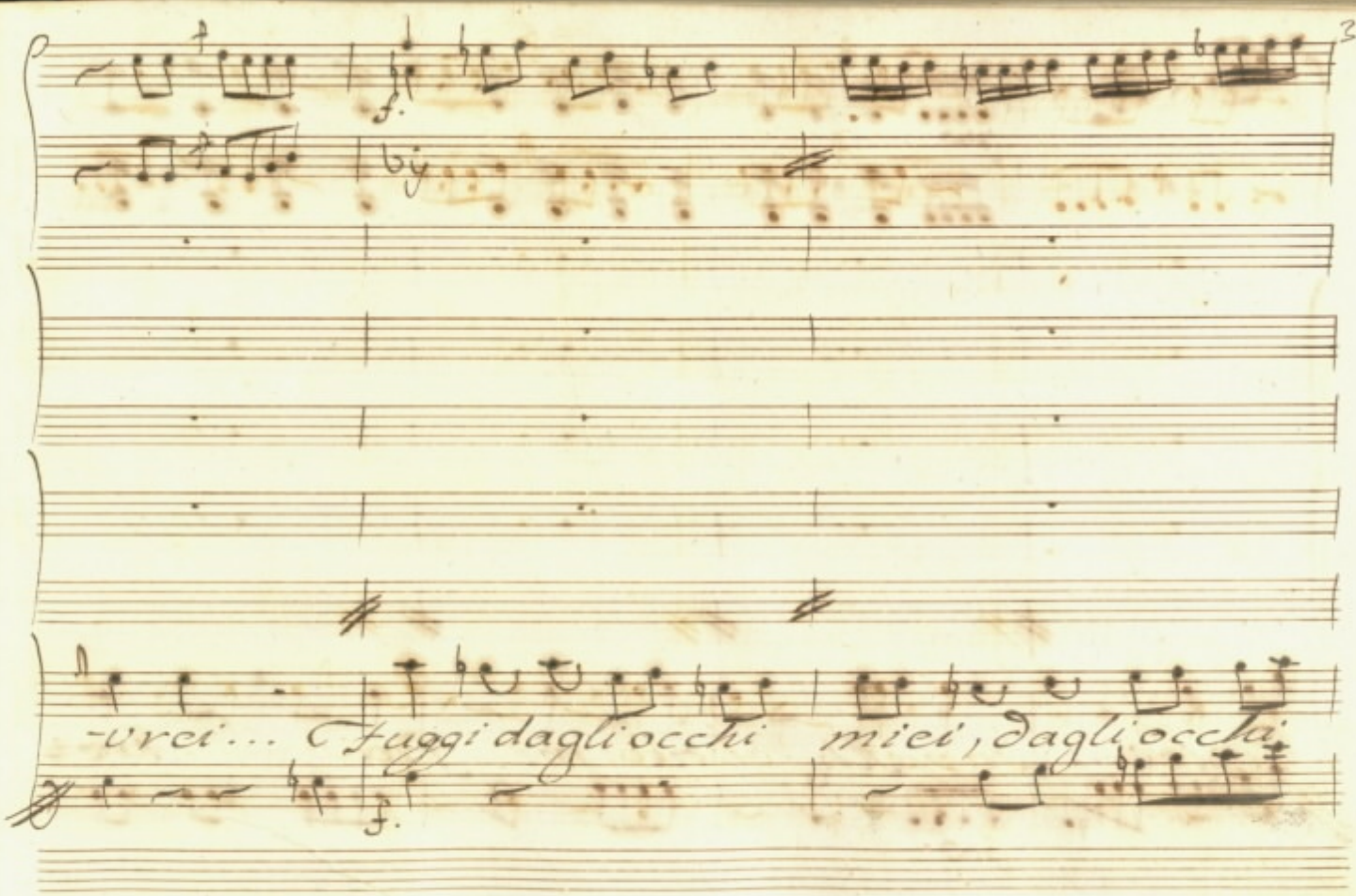

fam
fam
f.
f.
f.

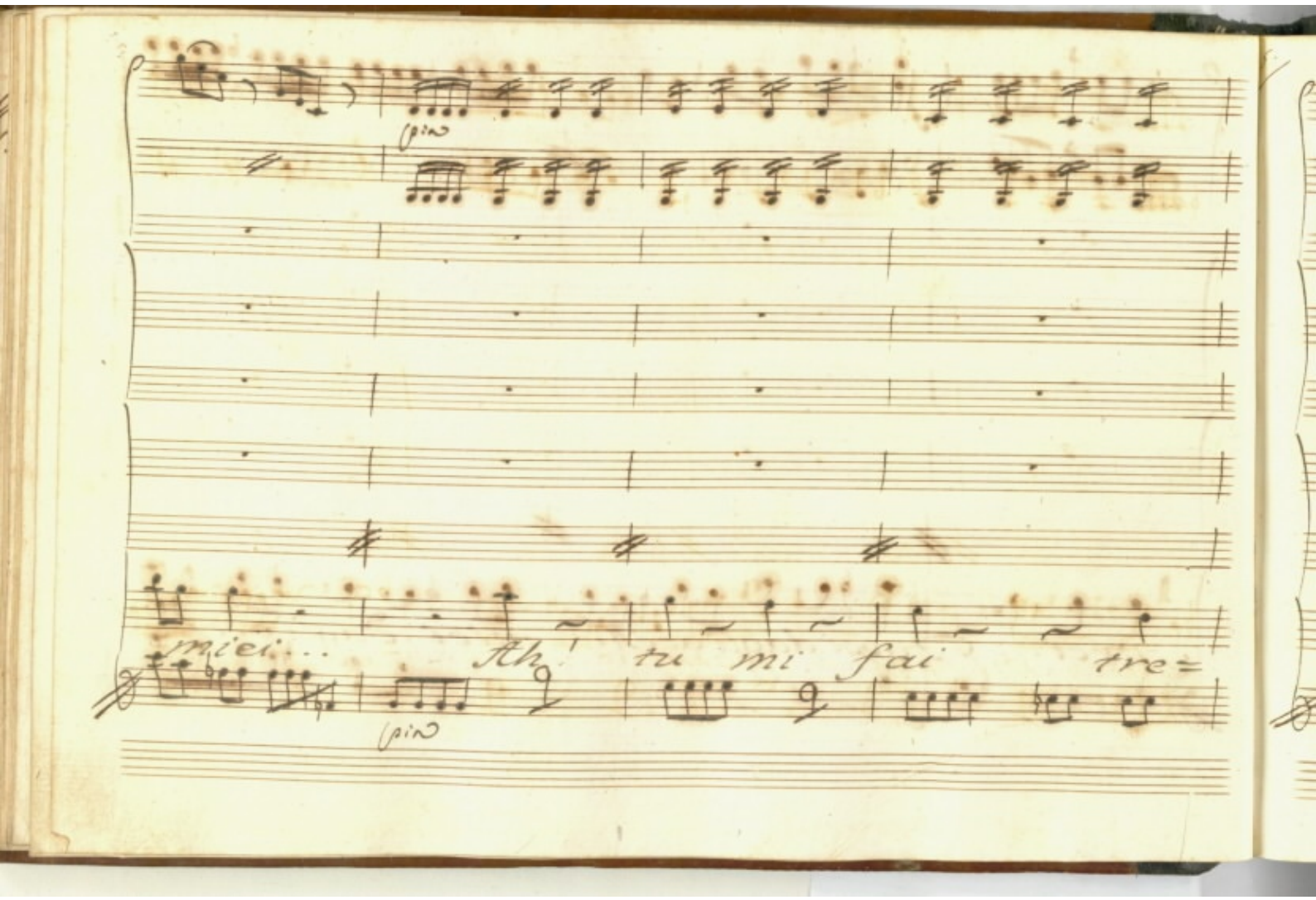


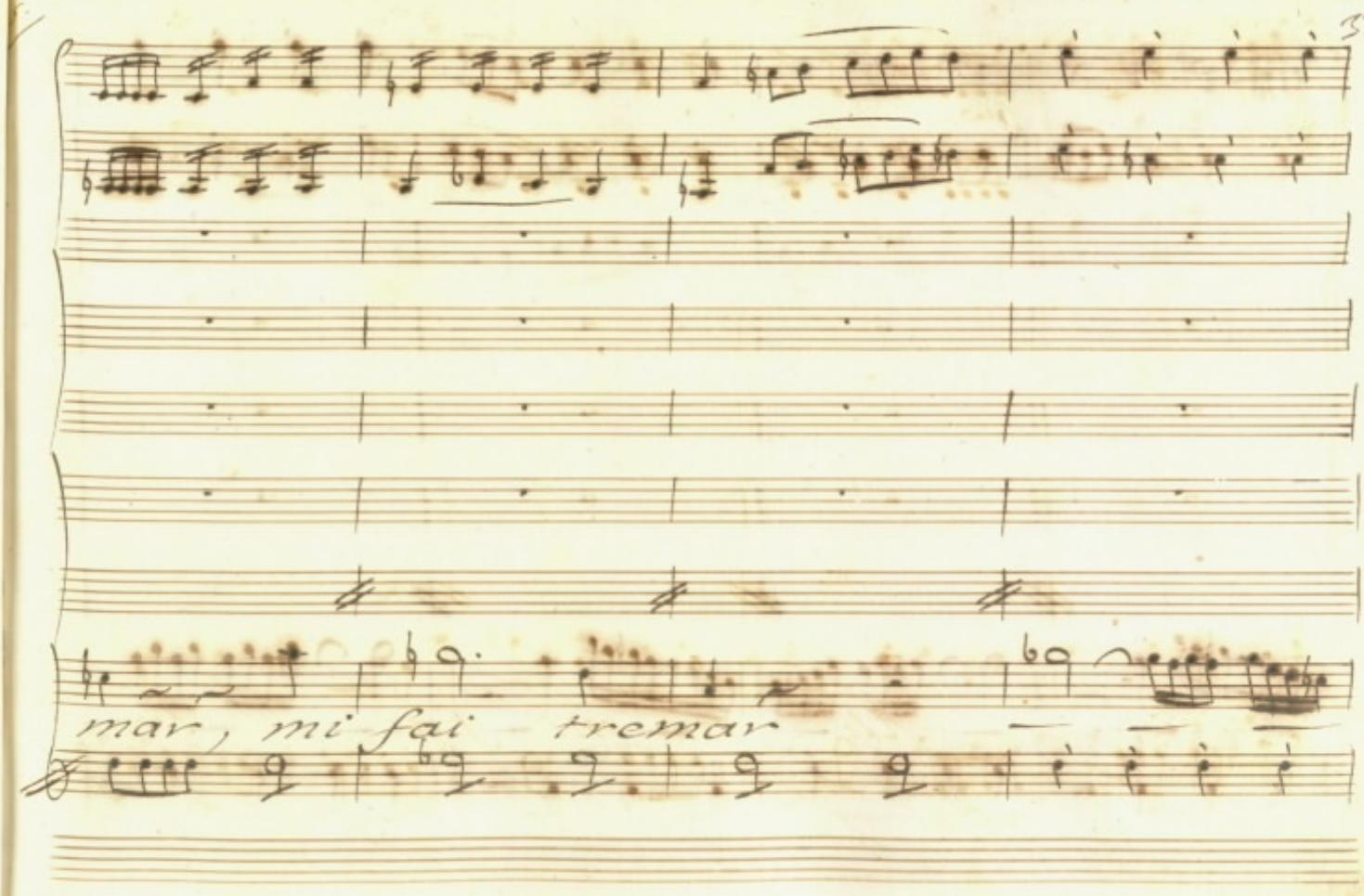

Ah, non parlar d'a=

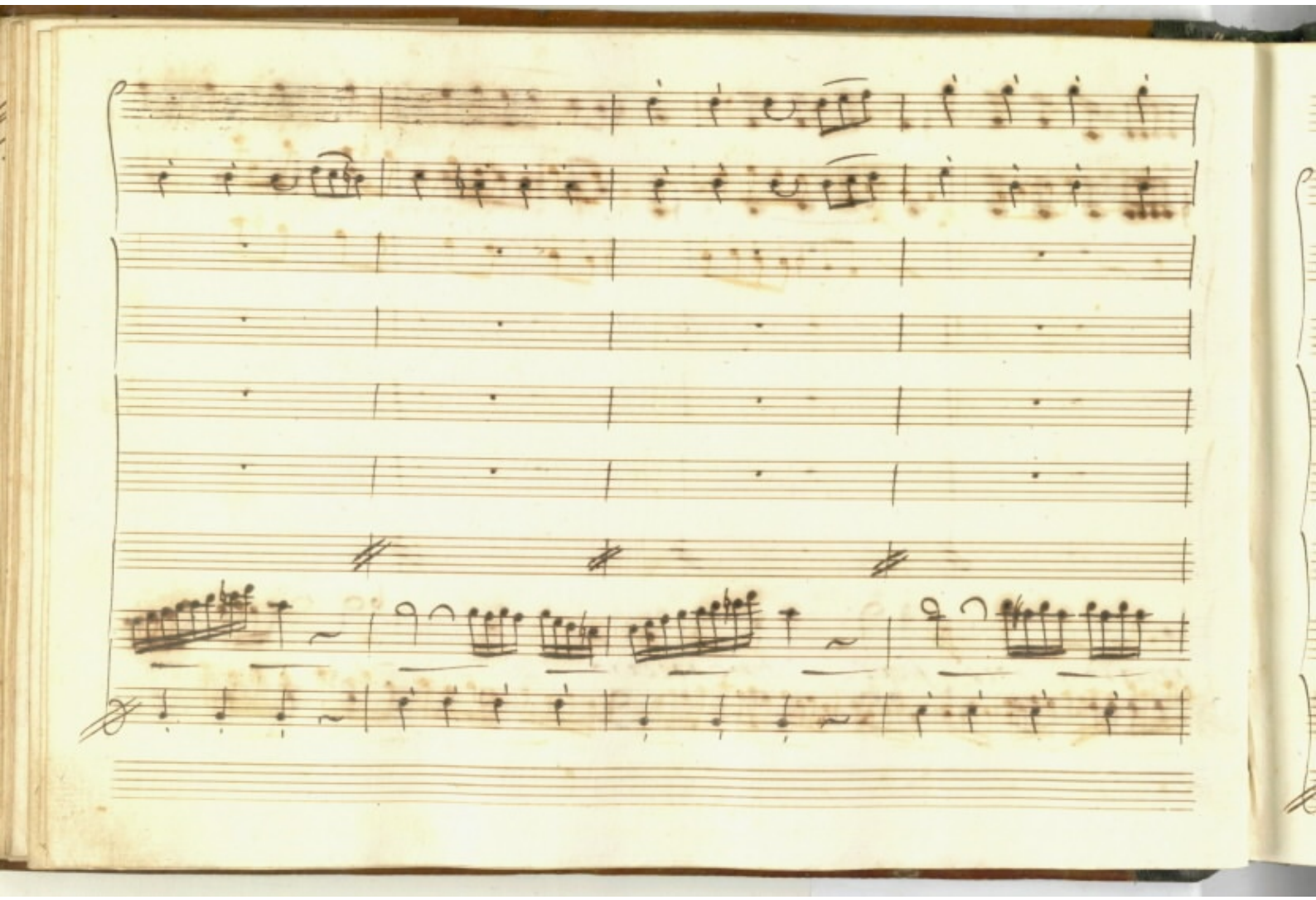

more, ah, non parlar d' amore.

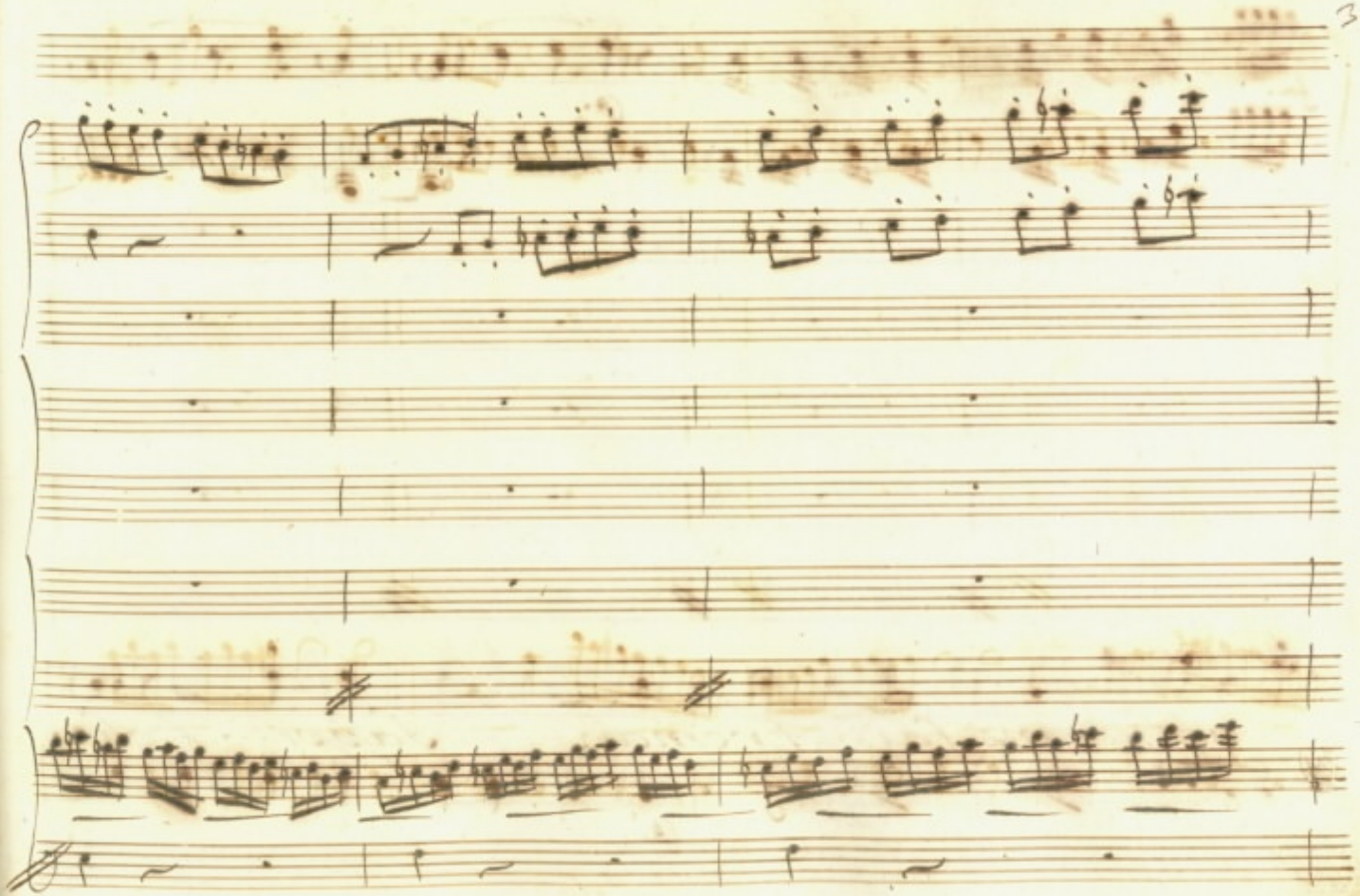

Sappi... sappi... (che fo!) do-vrei... do=

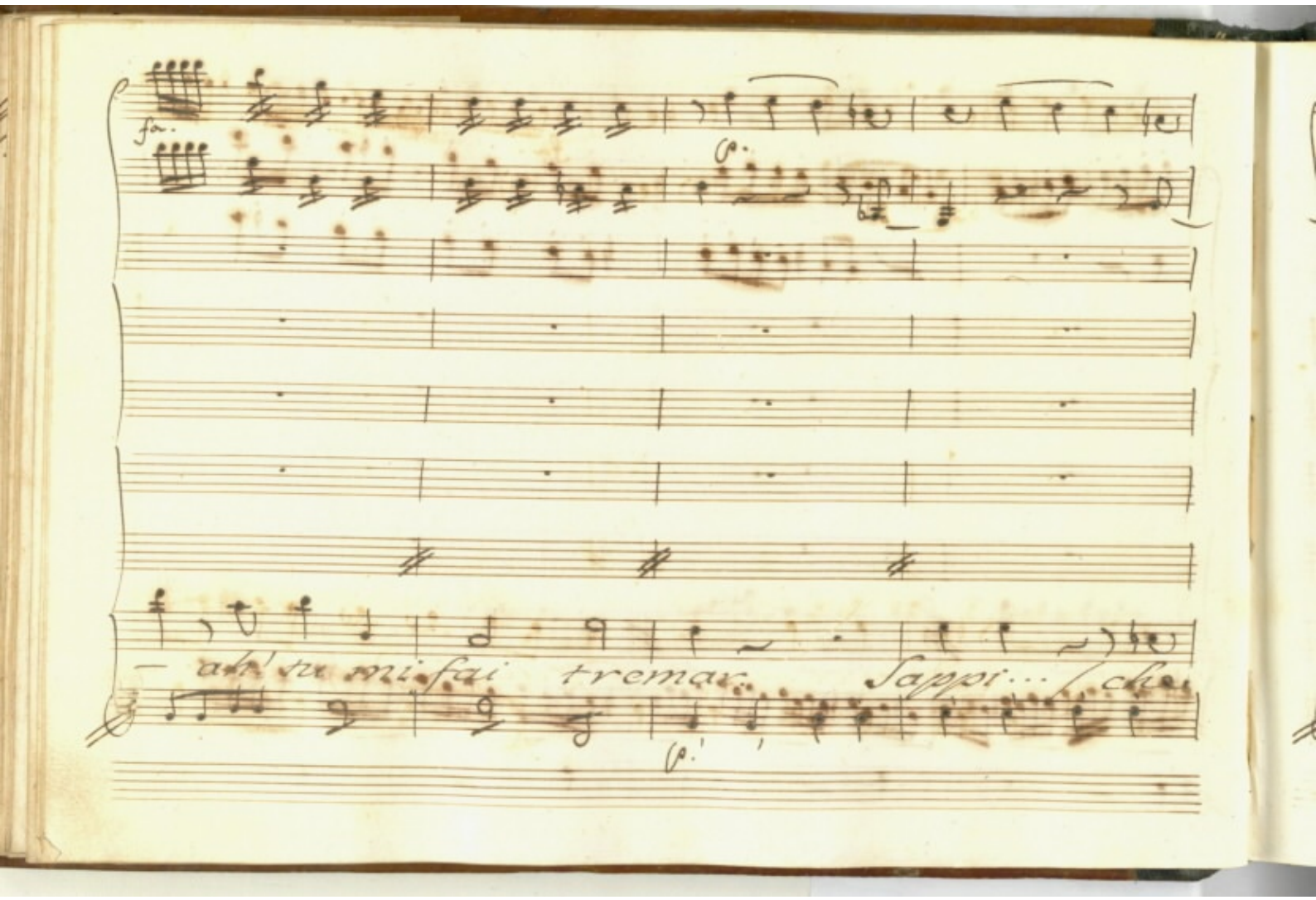

f.
-vrei... Fuggi dagli occhi miei, dagli occhi
f.

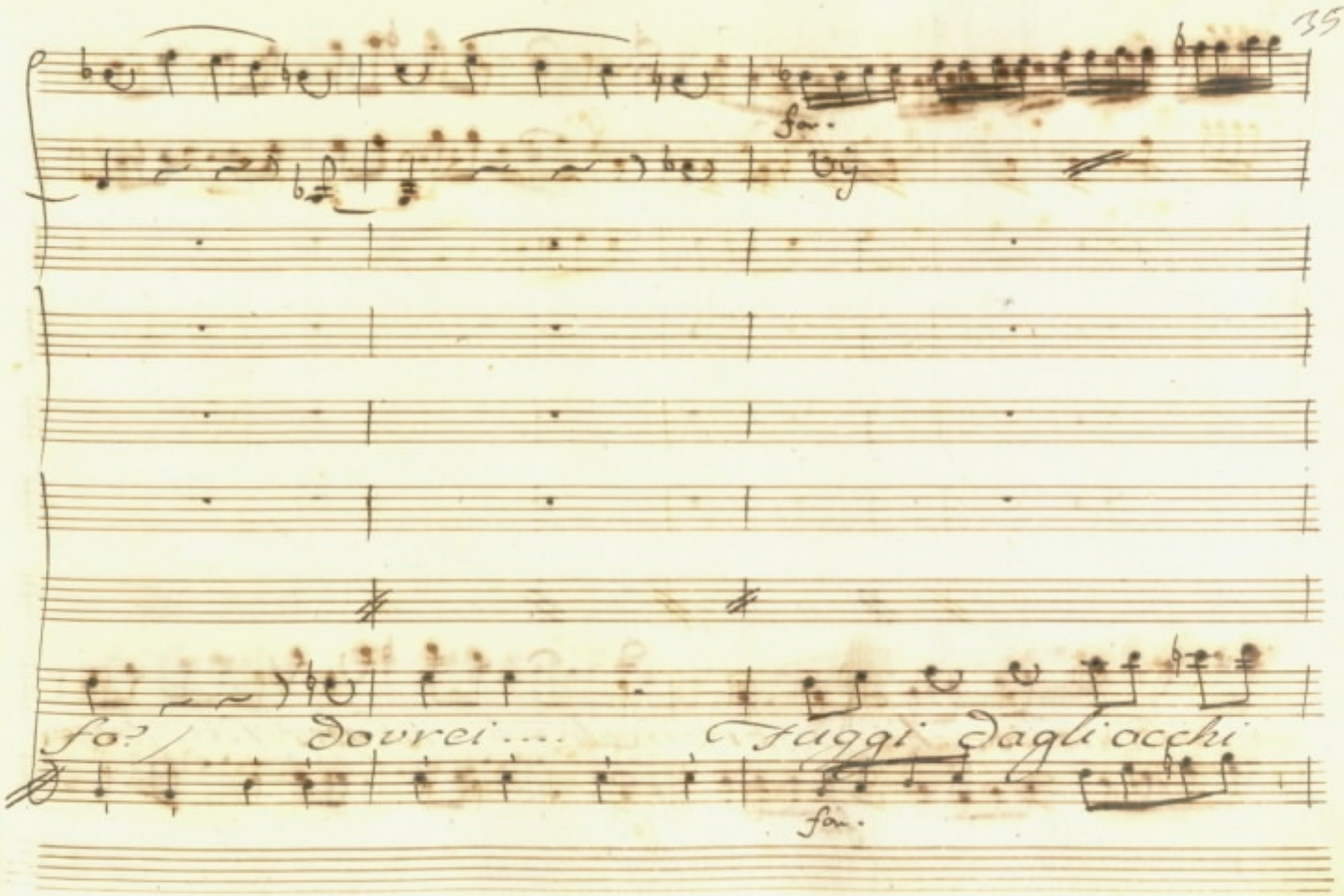

più
più
miei...
Ah!
tu
mi
fai
tre=

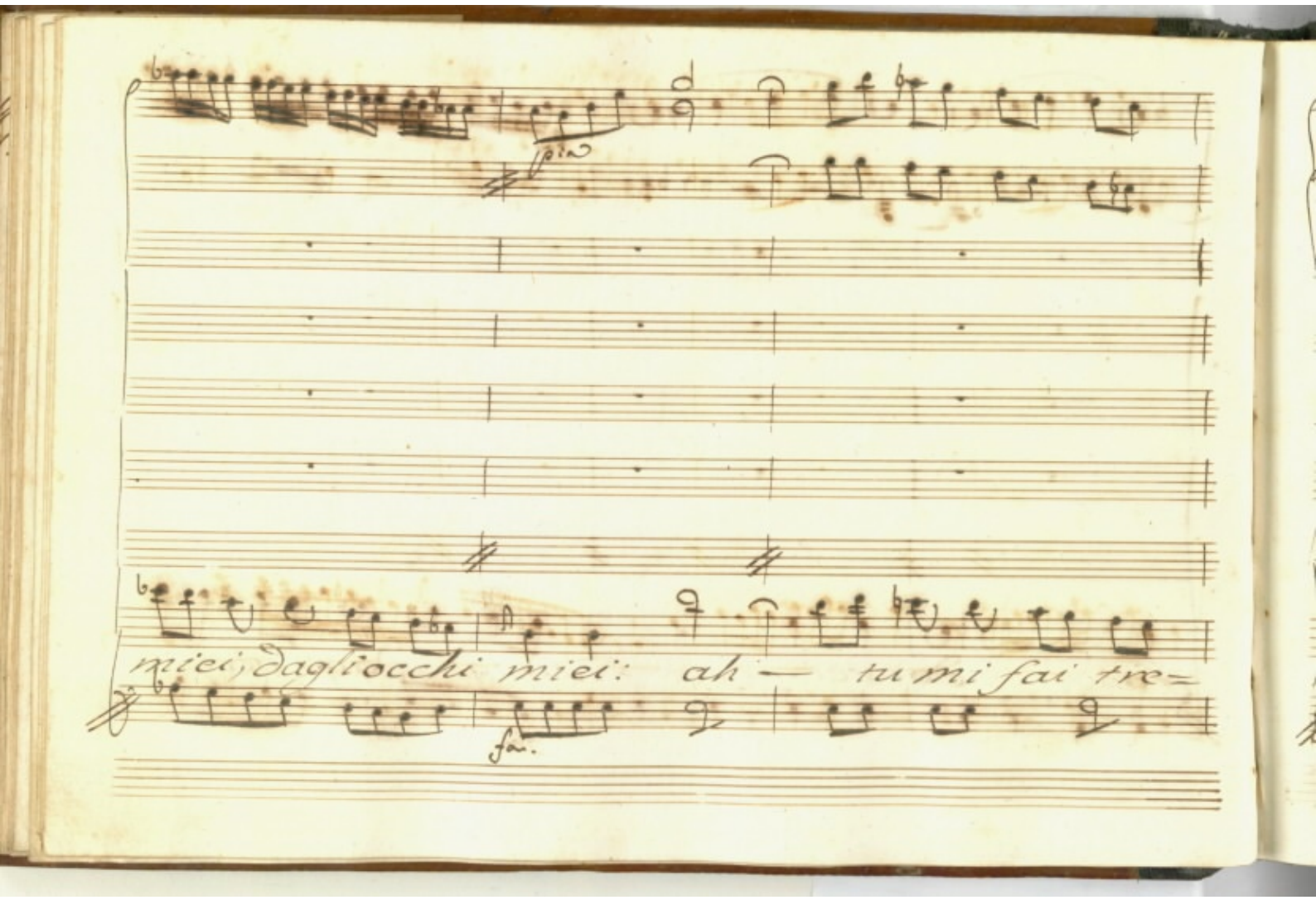

mar, mi fai tremar

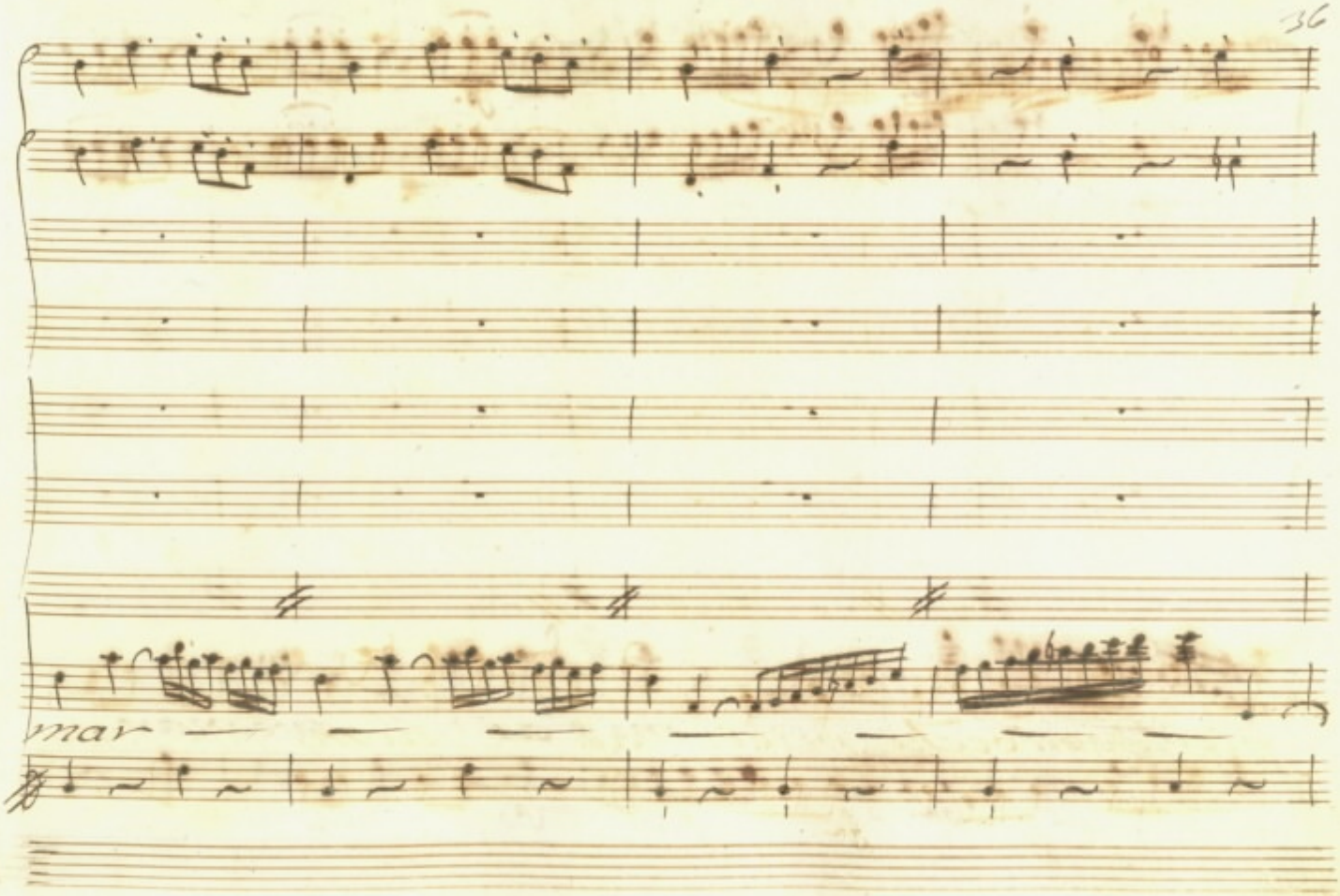


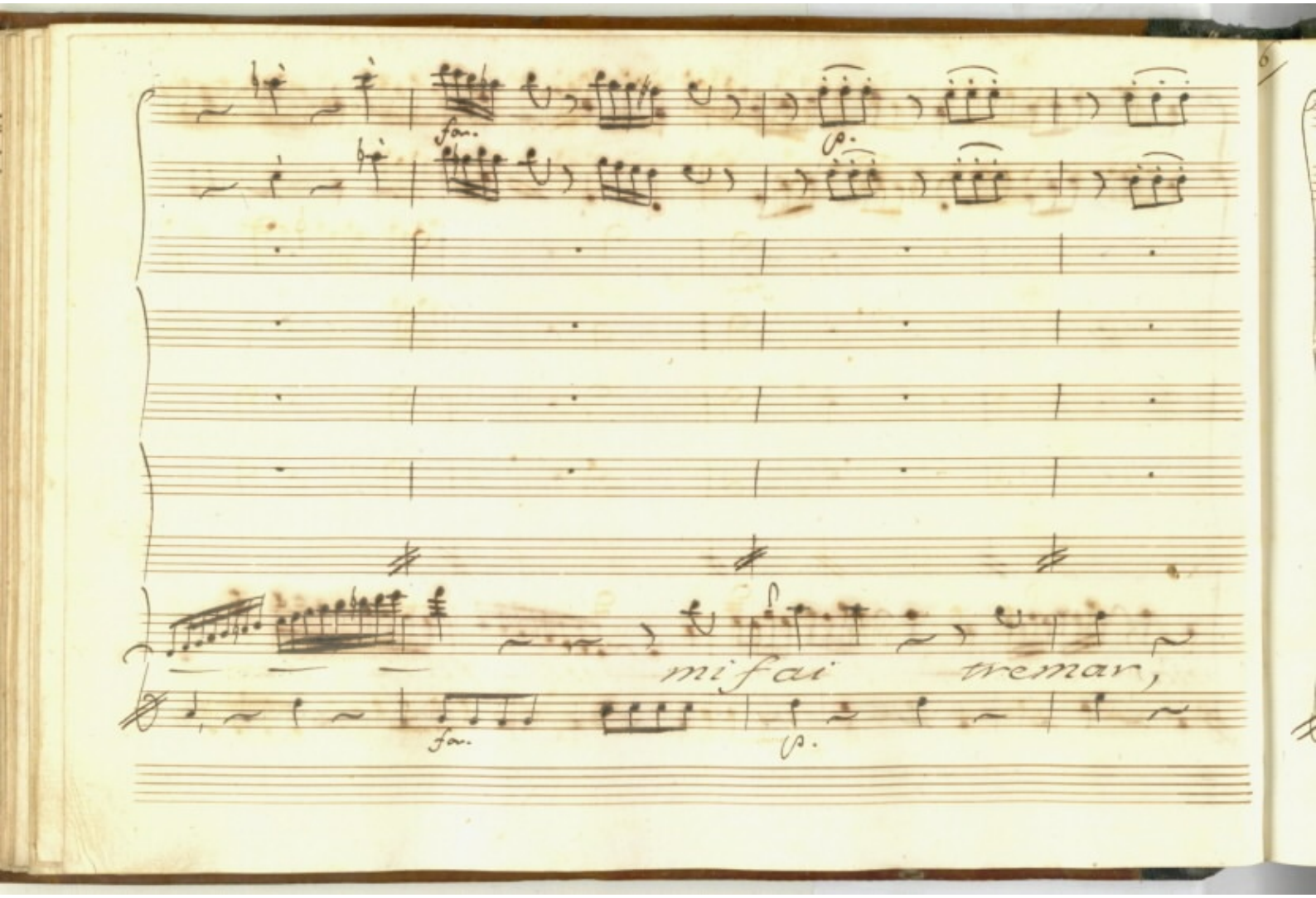


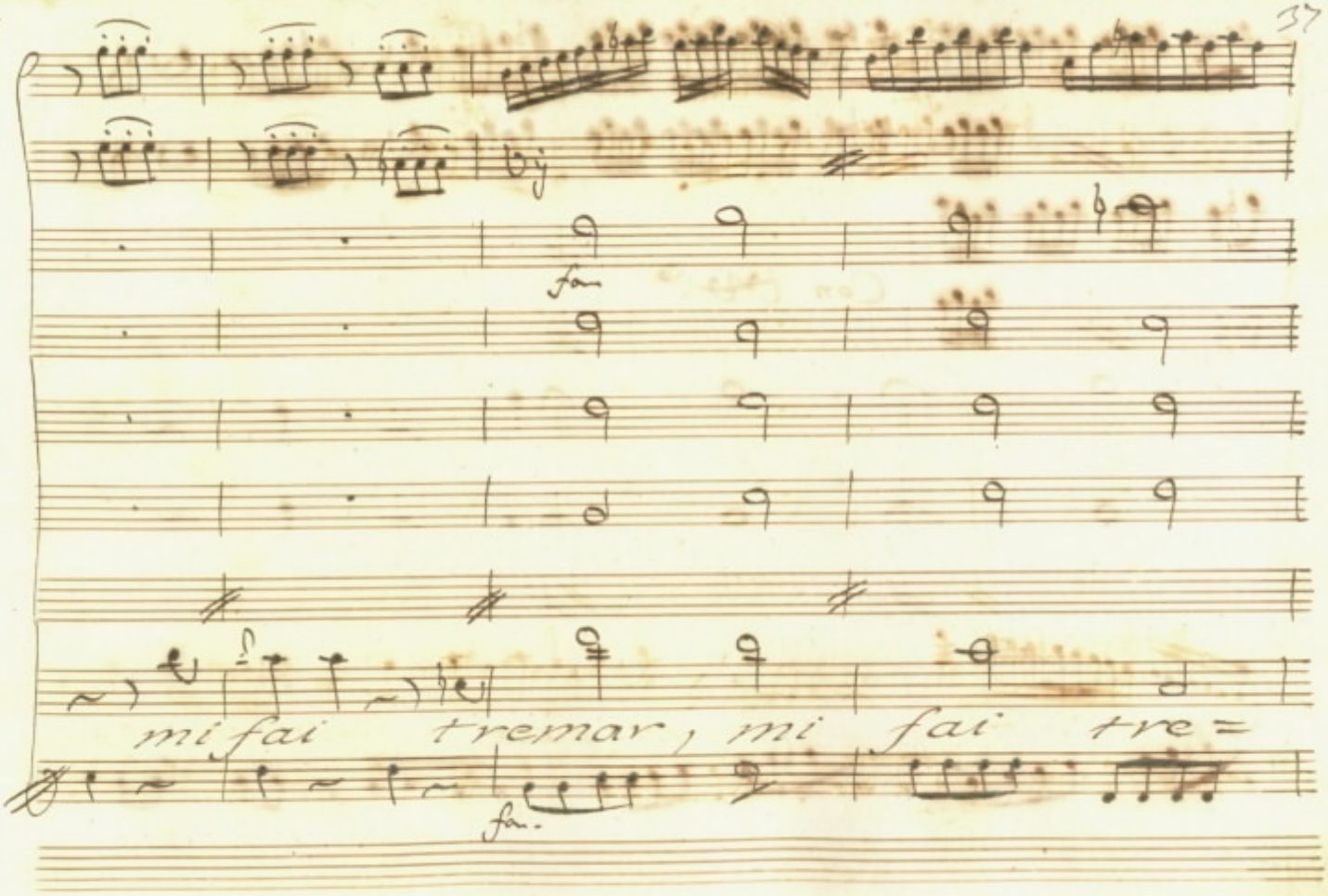

fa.
p.
— ah! tu mi fai tremar. Sappi... che
p.

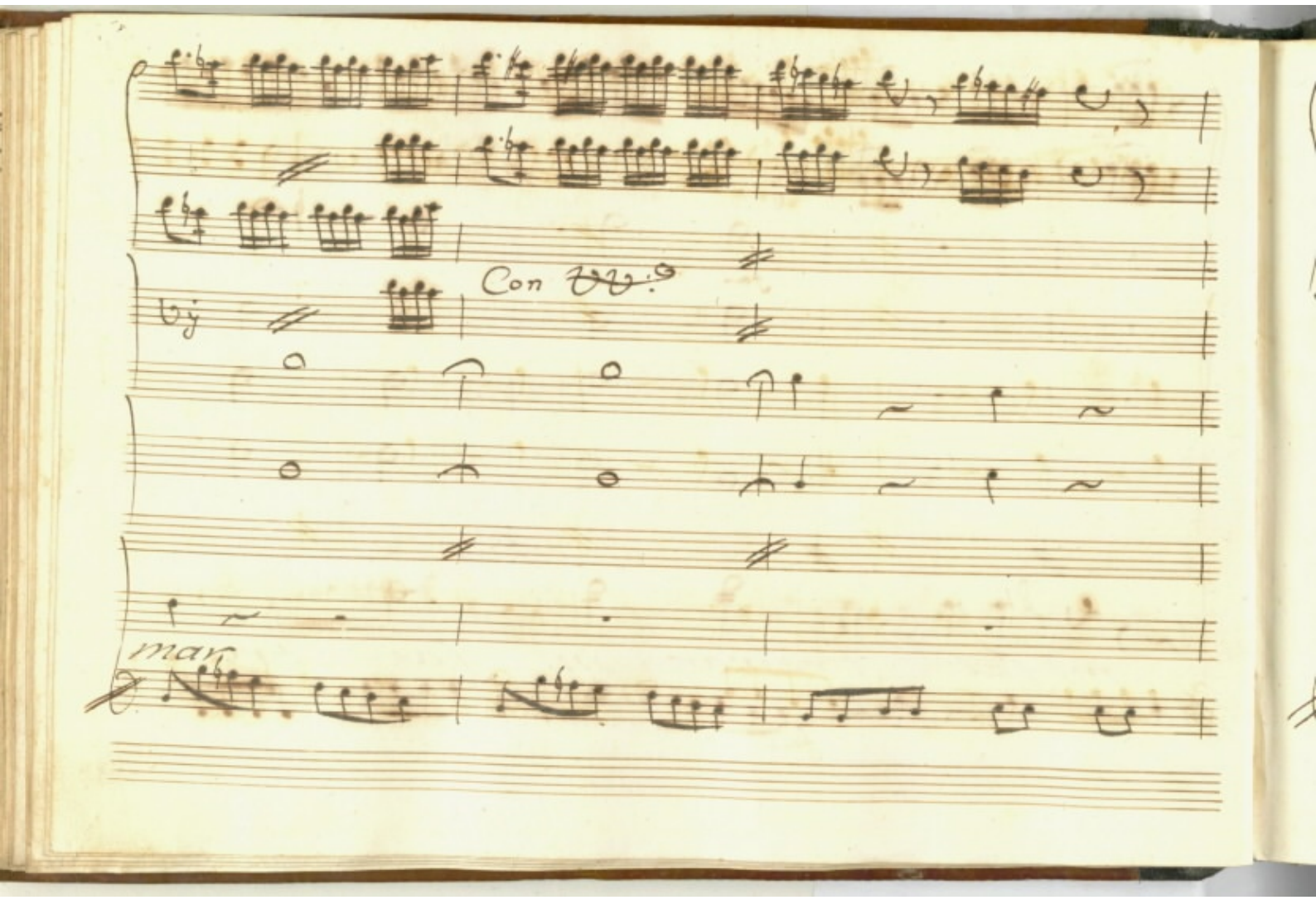

fo?
dovrei ....
Fuggi dagli occhi

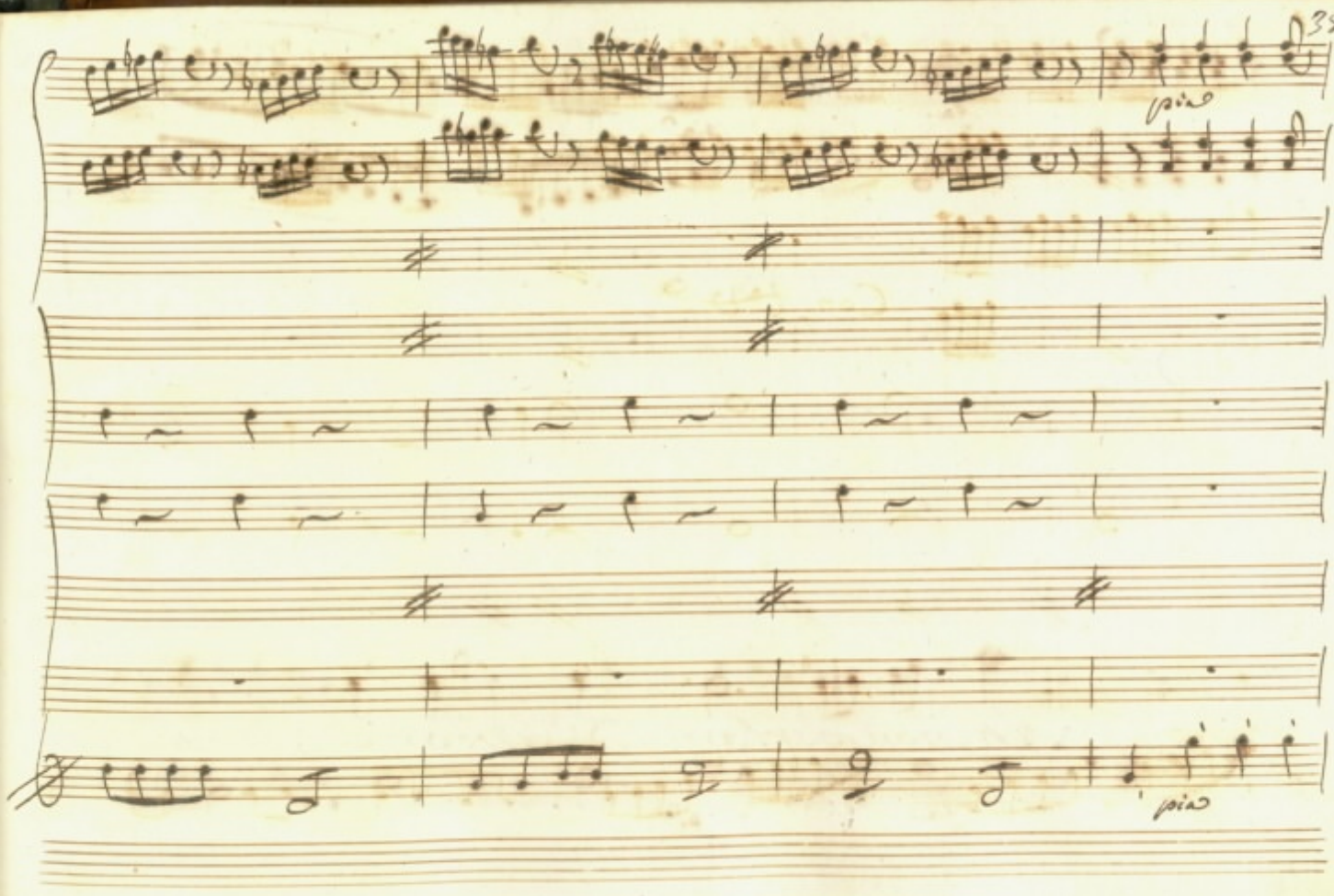

più
miei, dagliocchi miei: ah — tu mi fai tre=
fa.

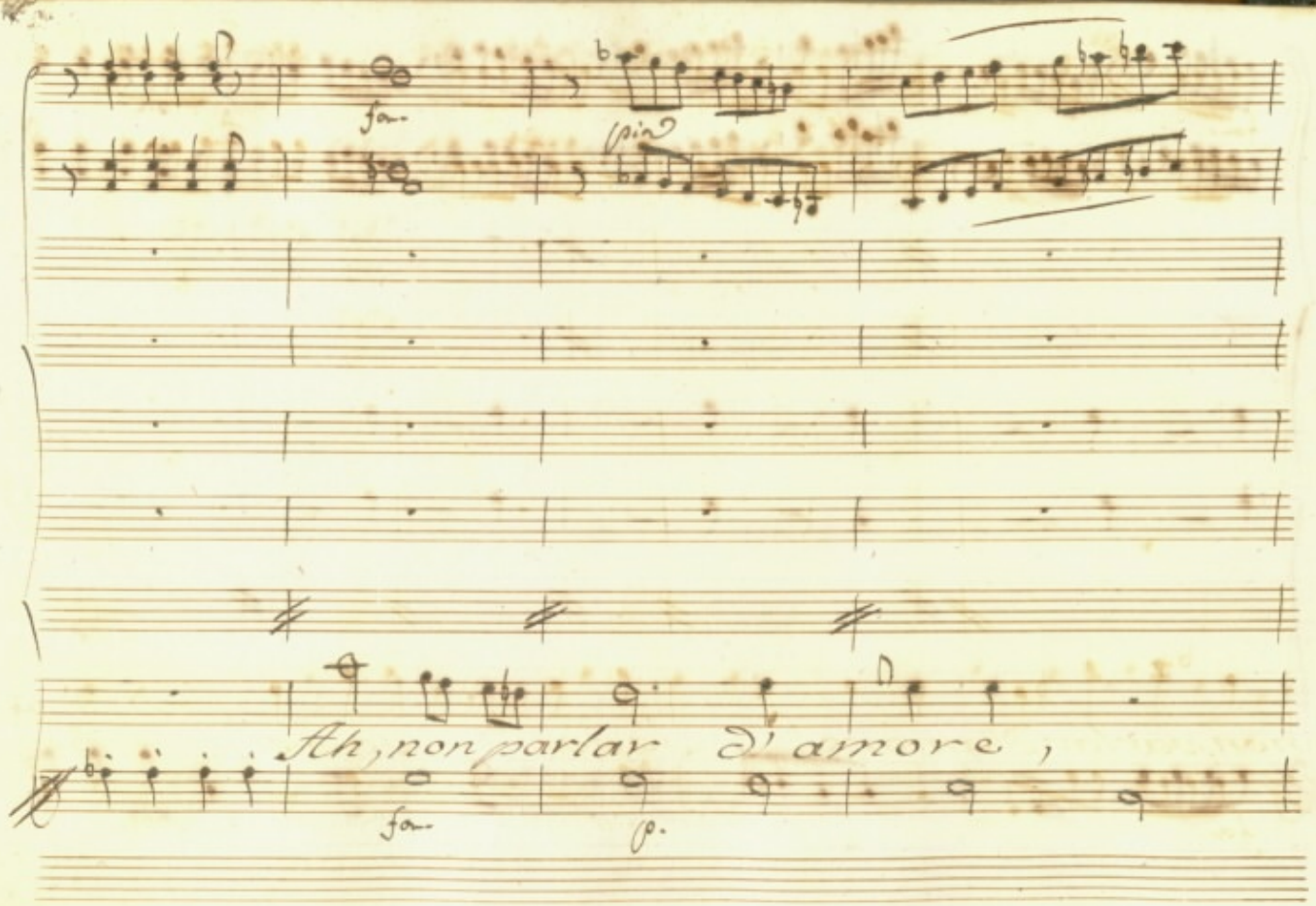

mar

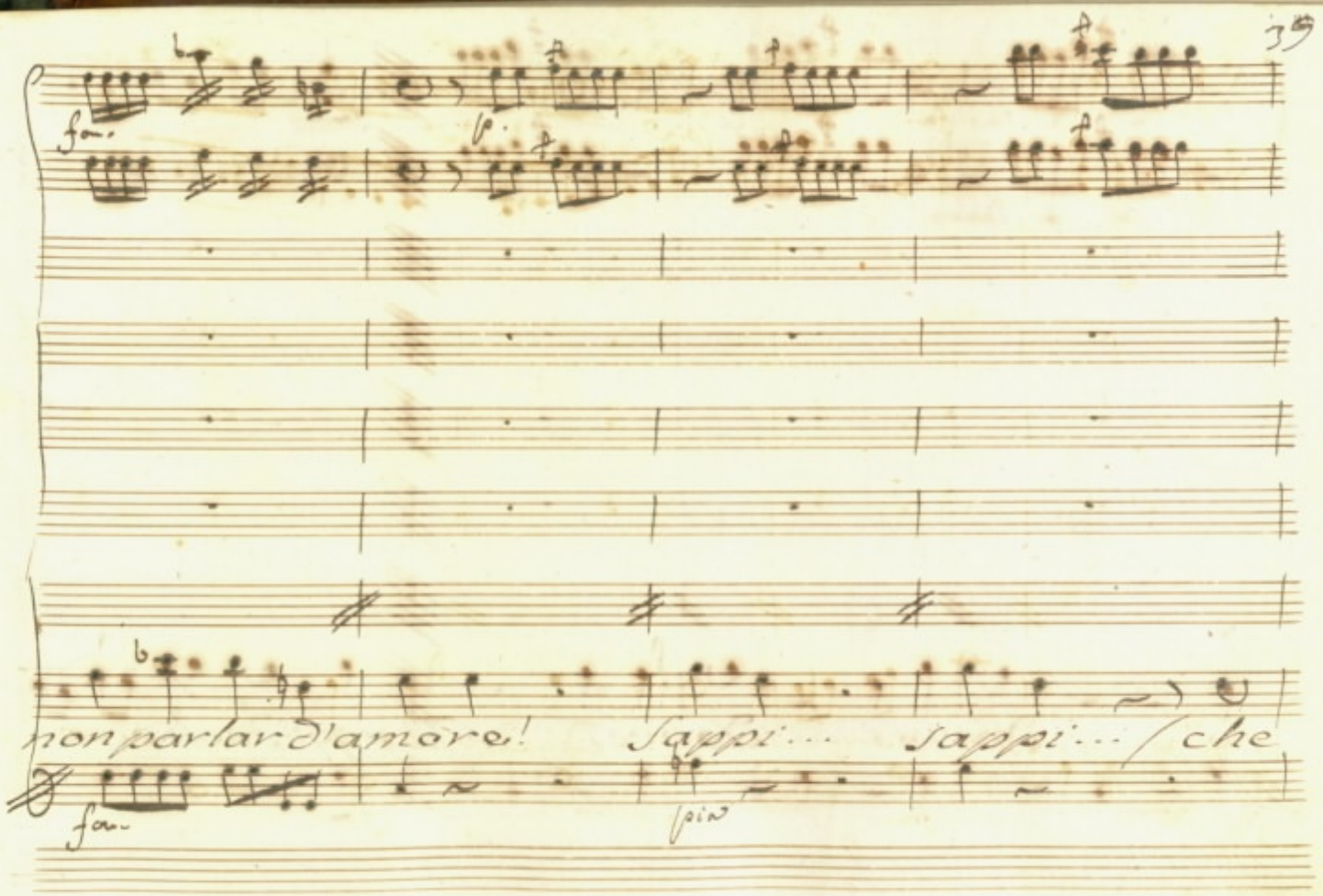

fa.
p.
mi fai tremar,
fa.
p.

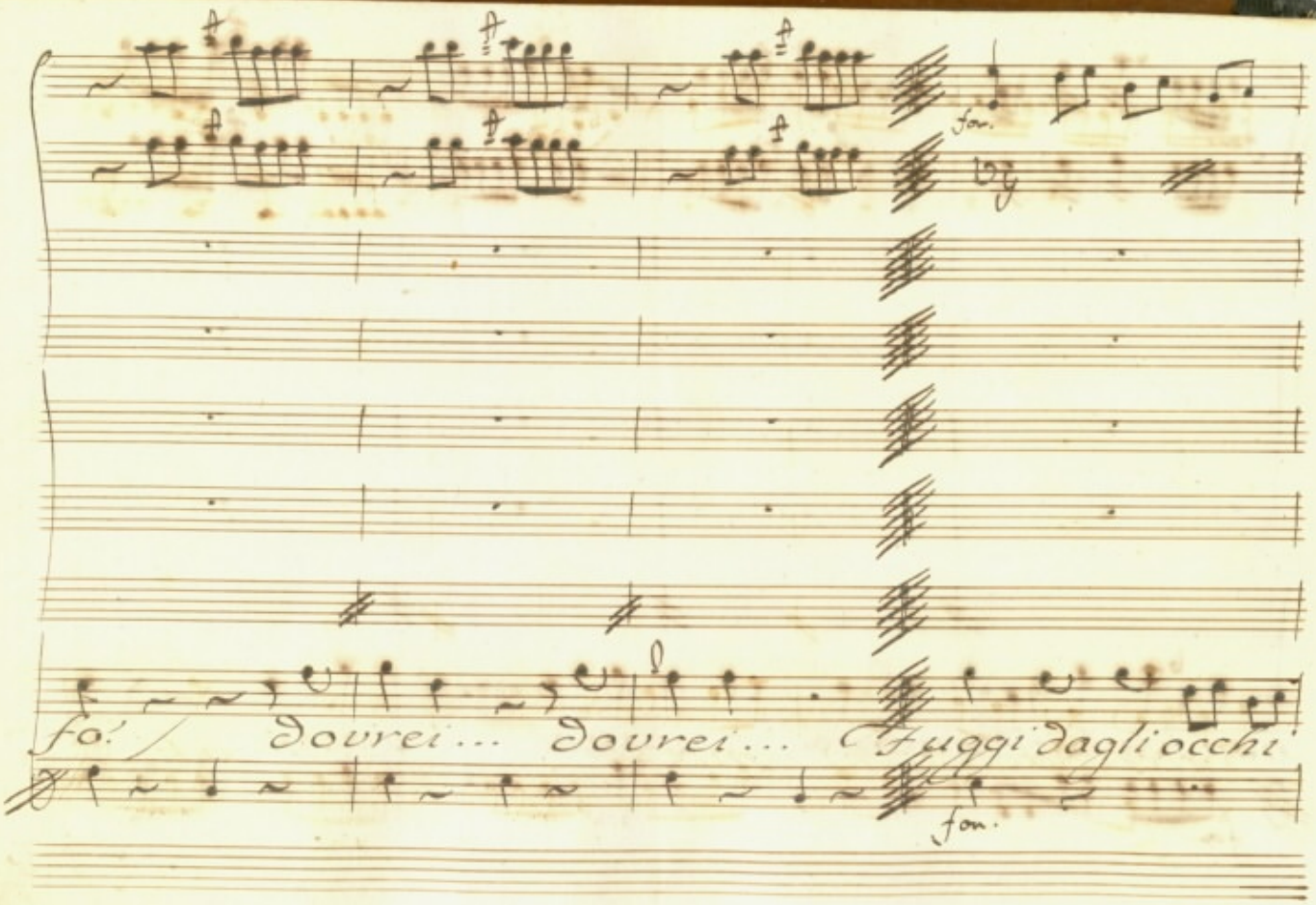

fa
mi fai tremar, mi fai tre=
fa.

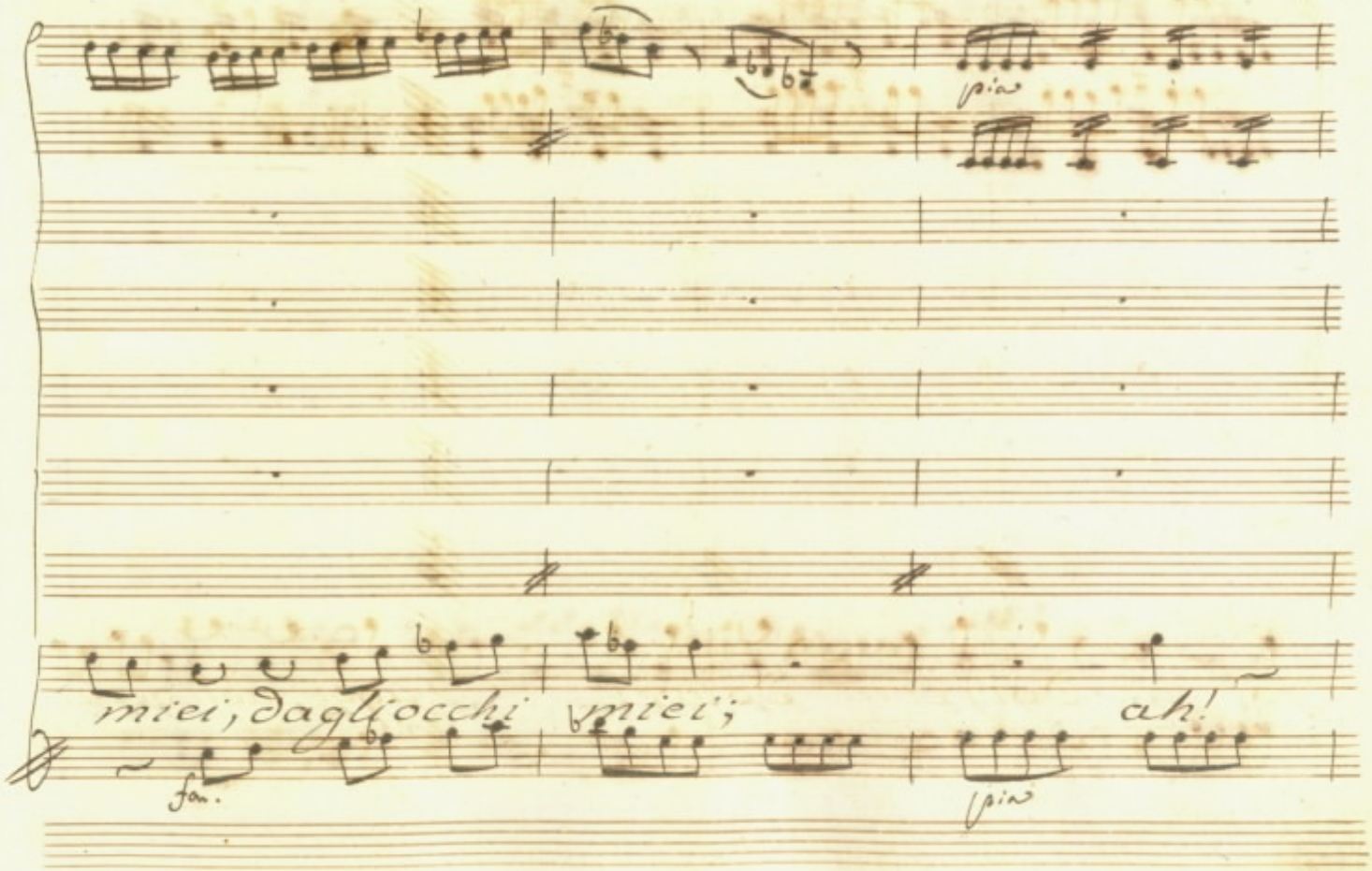

Con Vv.
mar.

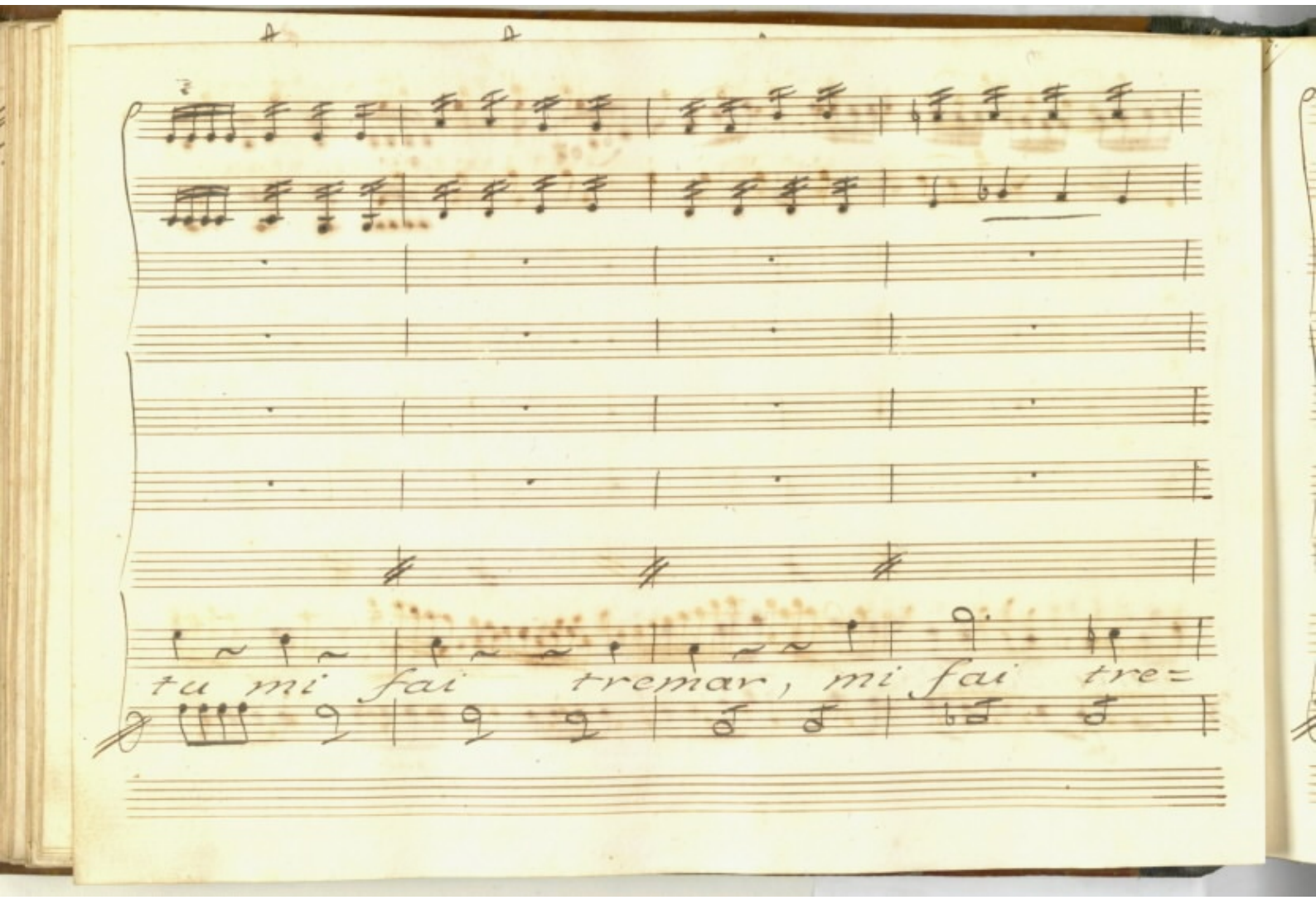

pia
pia

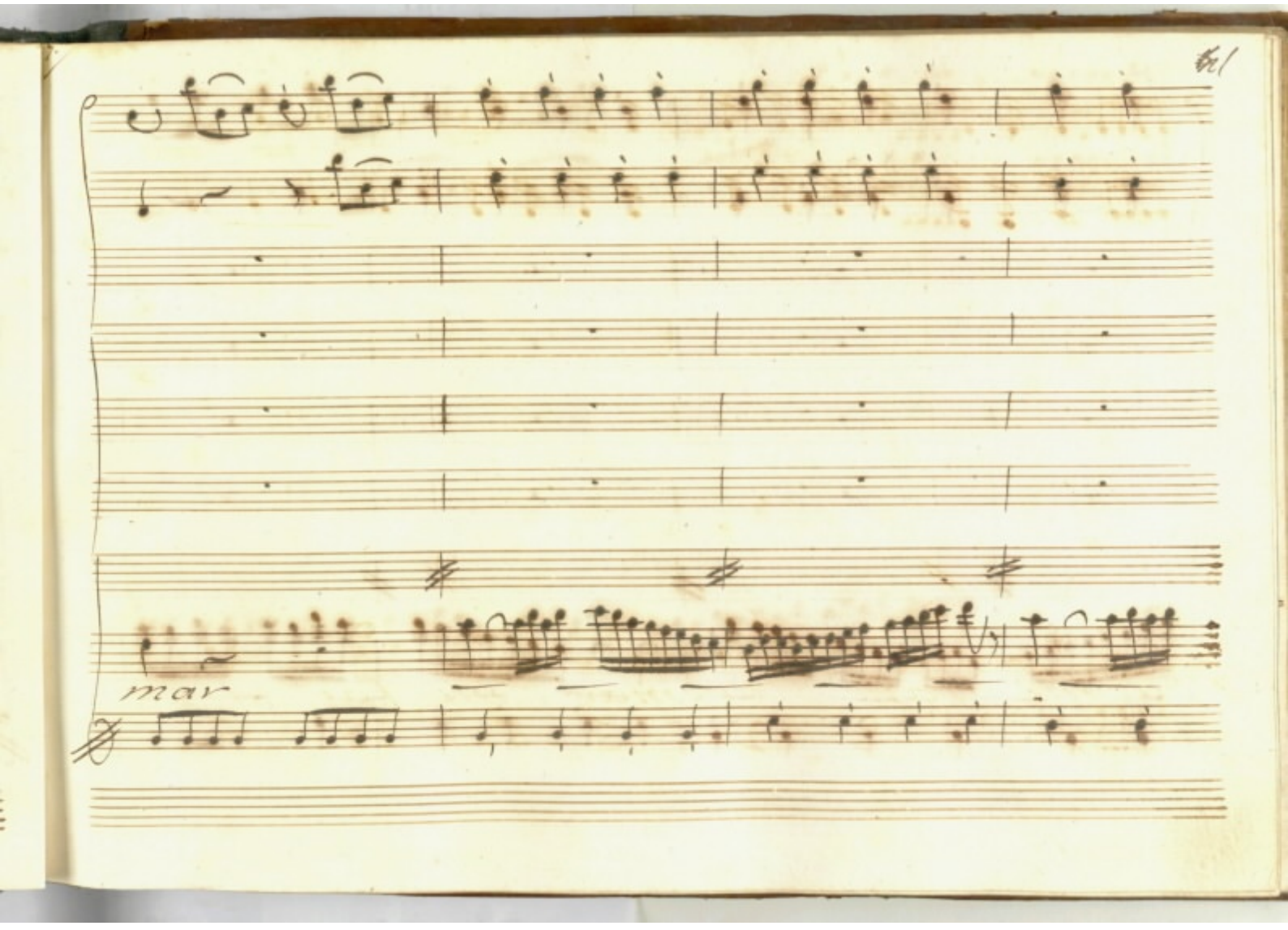

fa.
pia
Ah, non parlar d'amore,
fa.
p.

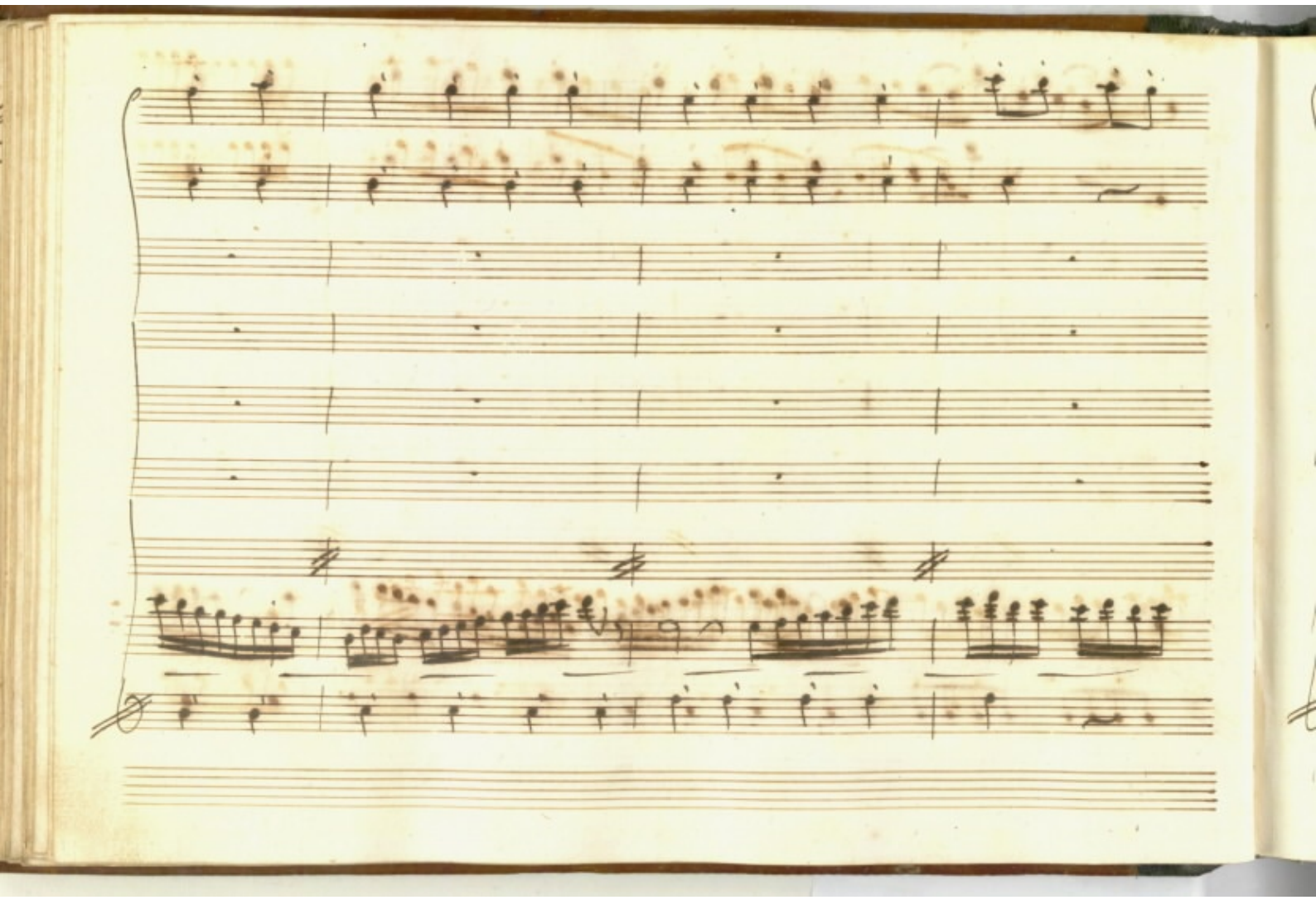

fa.
p.
non parlar d'amore! Sappi... sappi... (che
fa.
pia

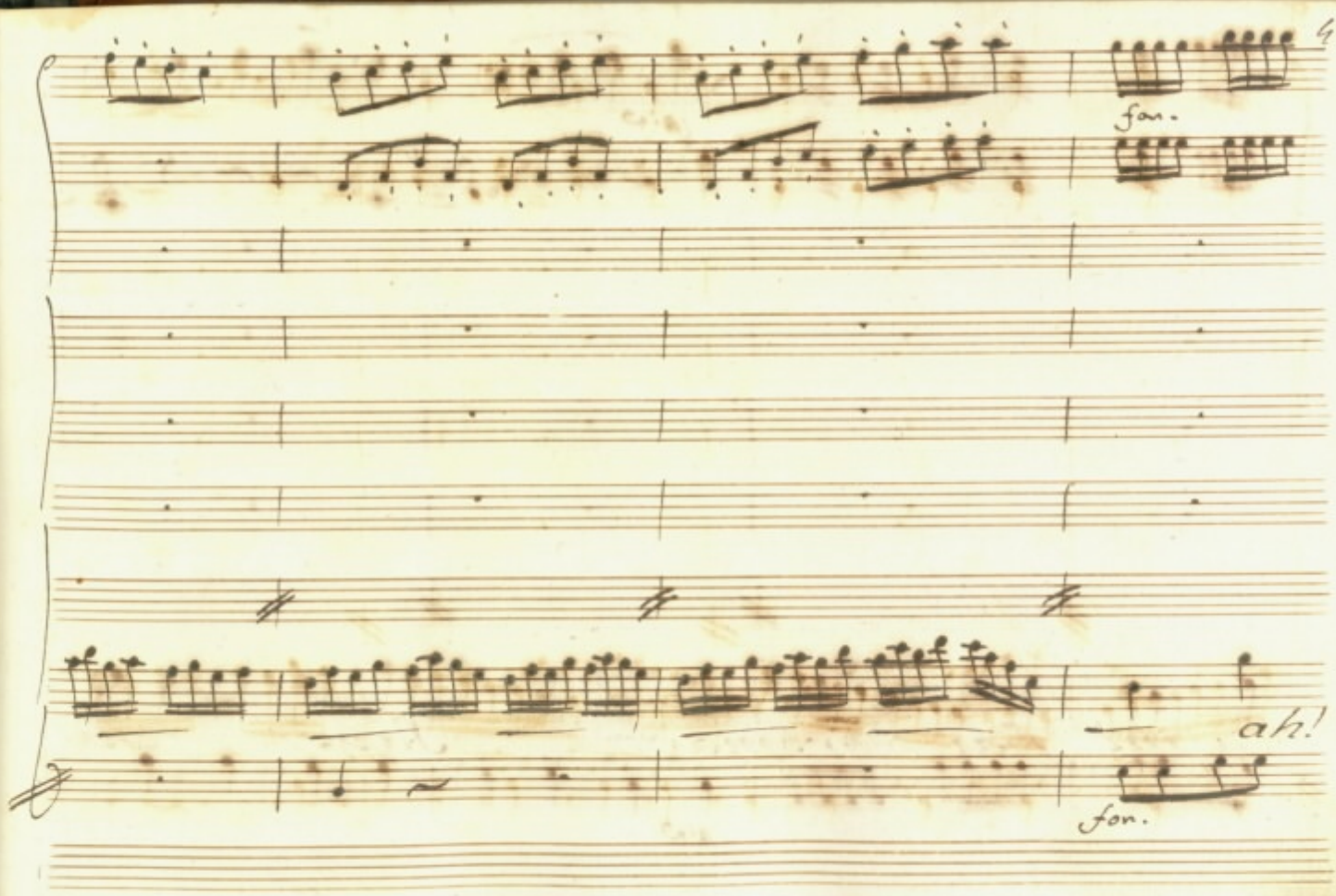

fo.
fo. / dovrei... dovrei... Fuggi dagli occhi
fon.

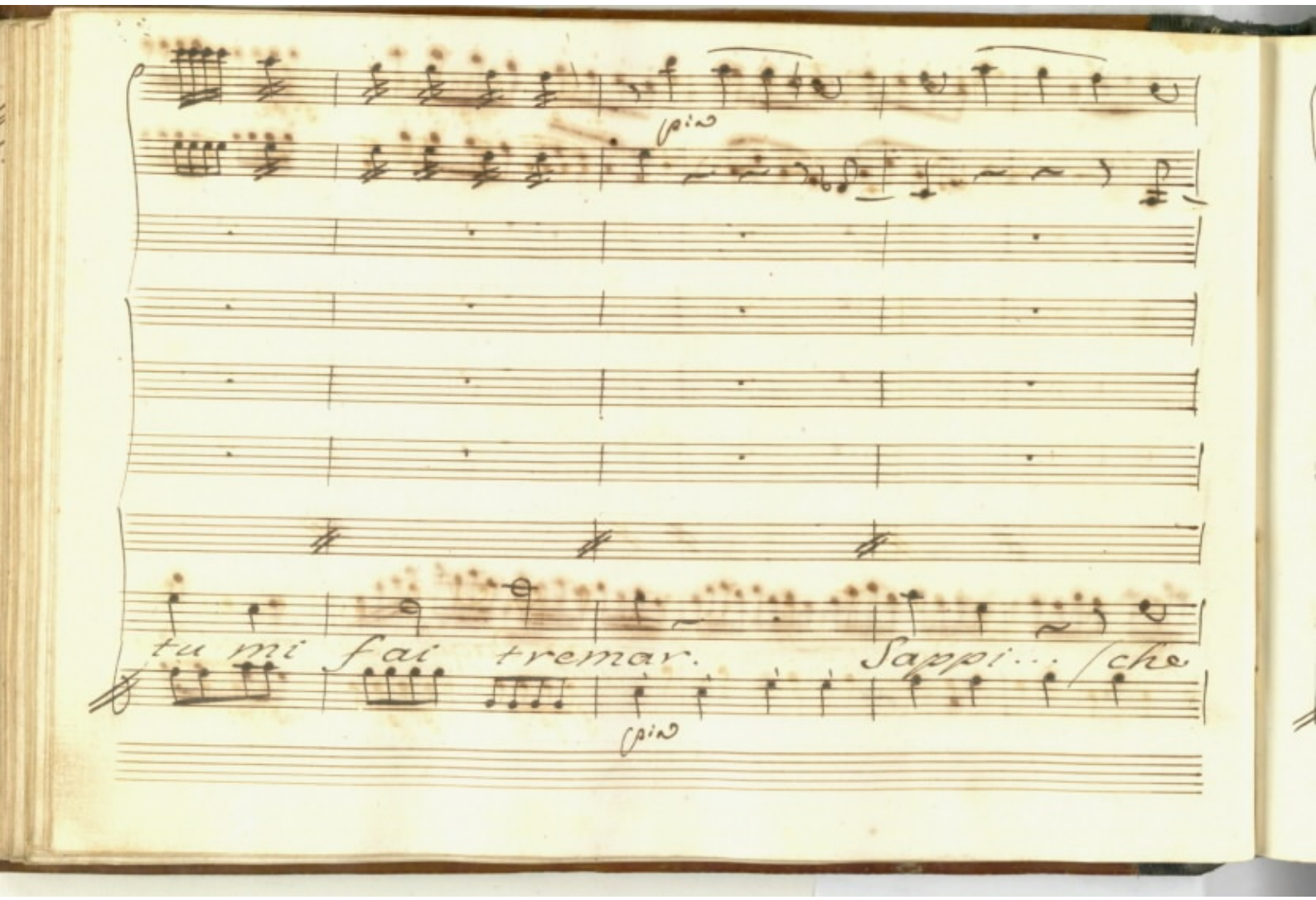

piu
miei, dagliocchi miei;
ah!
fan.
piu

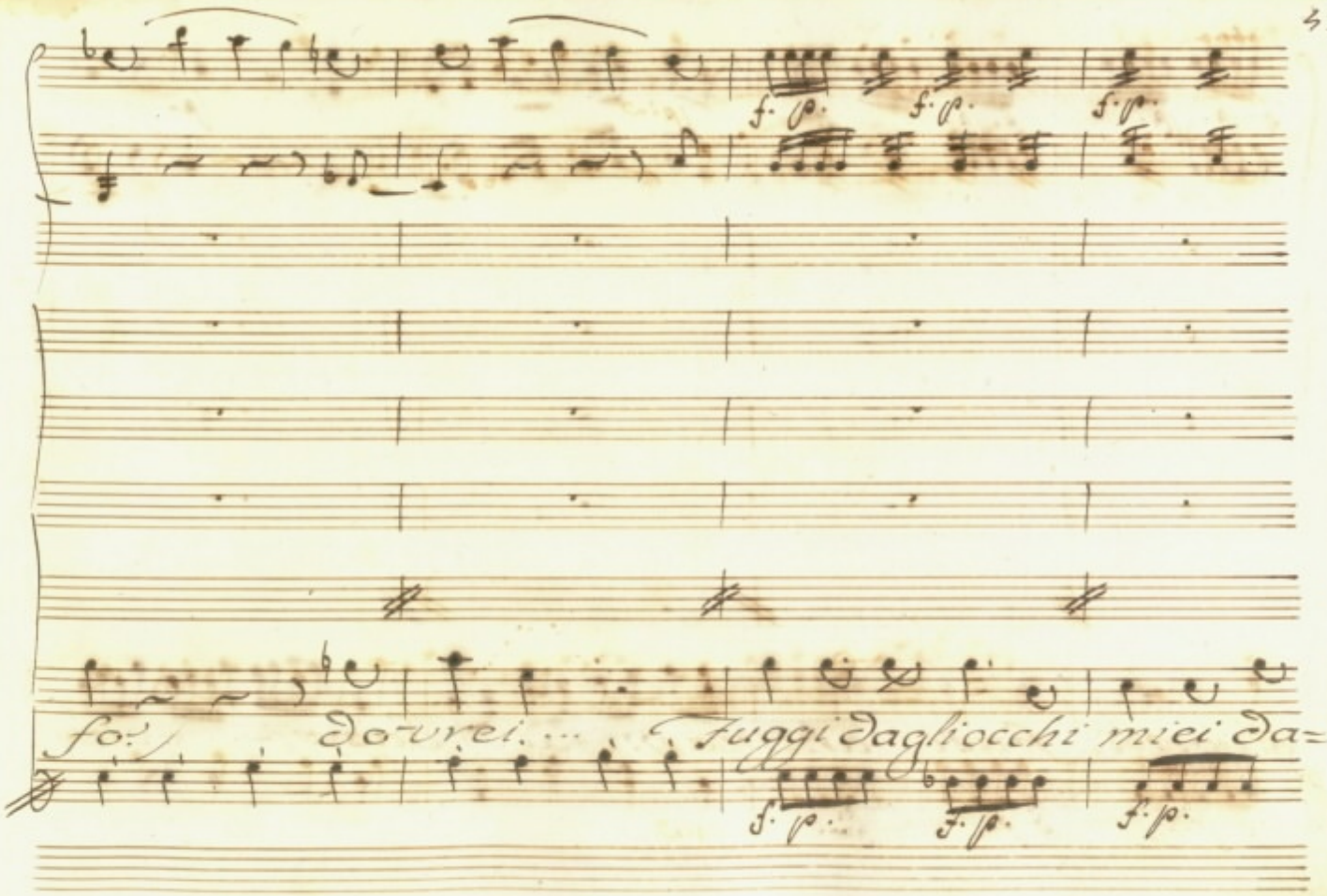

tu mi fai tremar, mi fai tre=

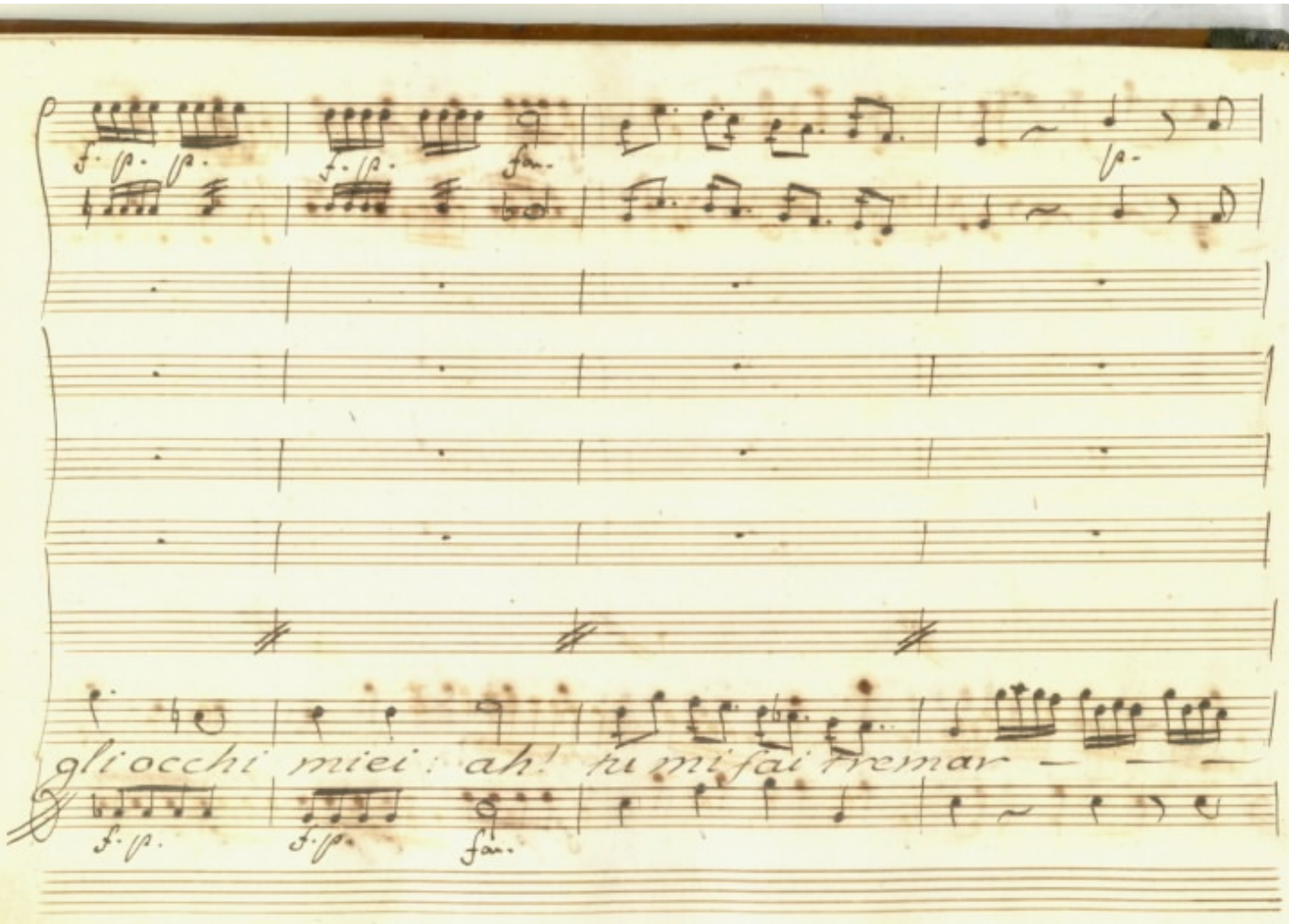

mar

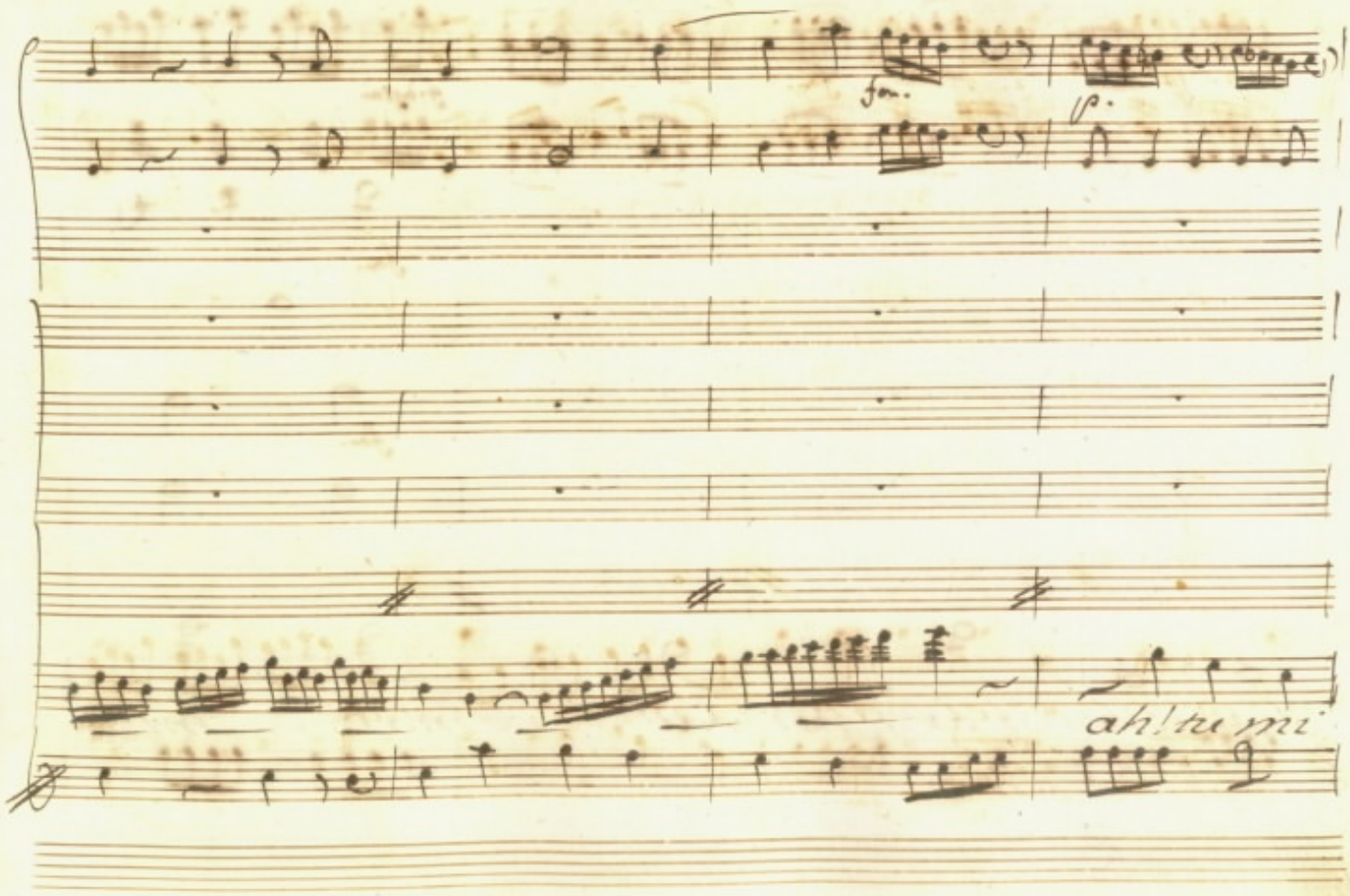


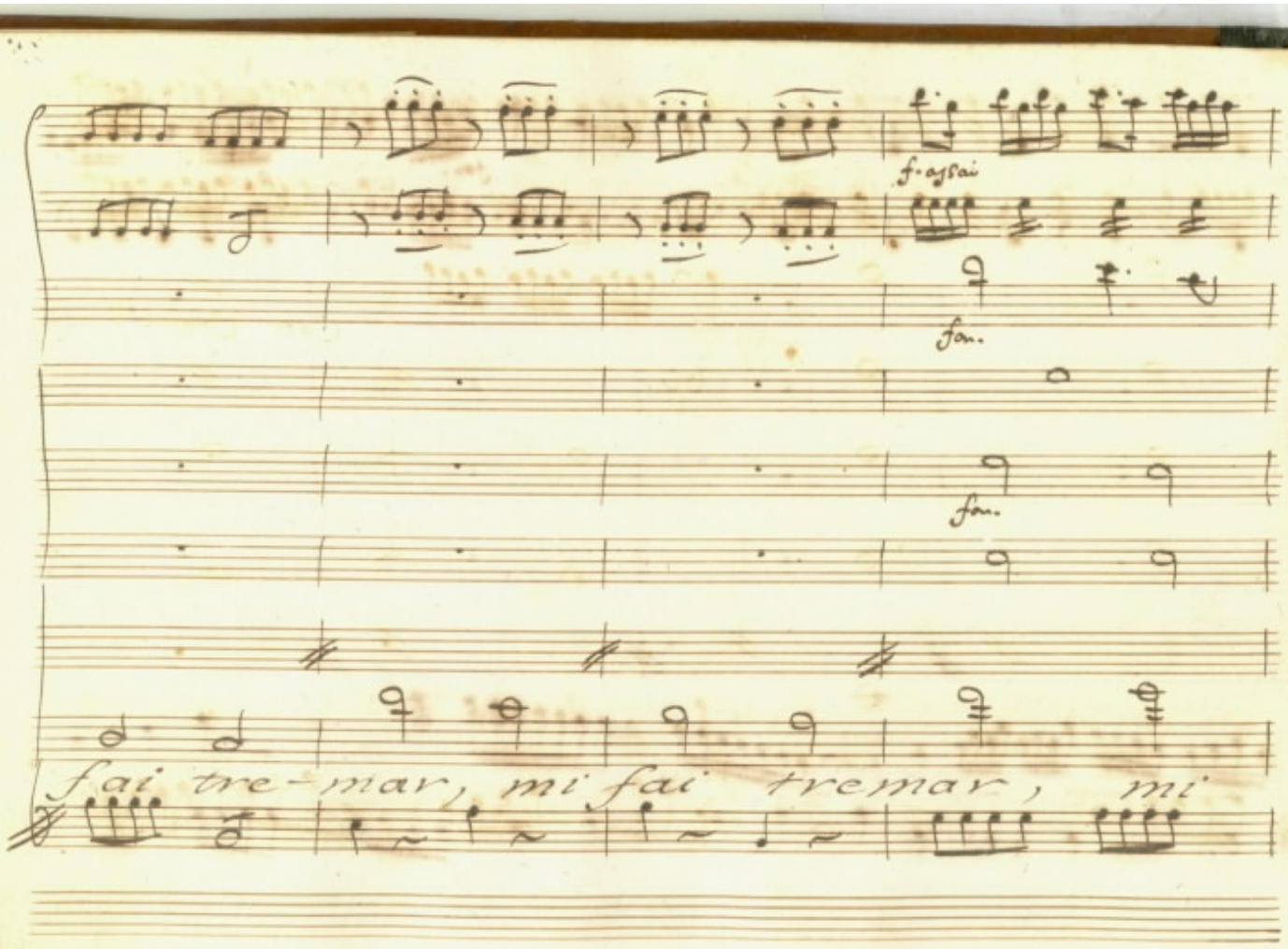

fon.
ah!
fon.

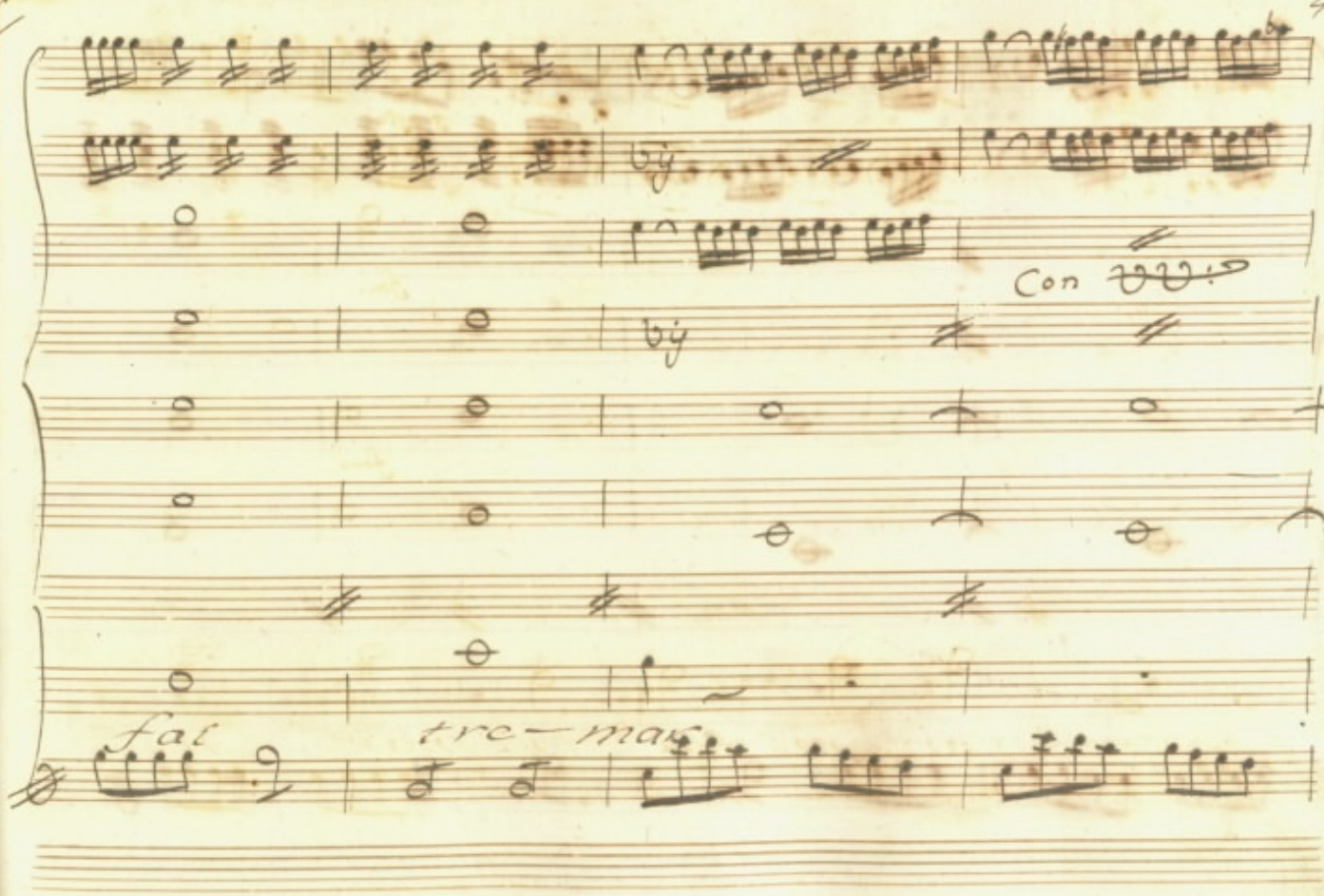

pia
tu mi fai tremar.
Sappi... che
pia

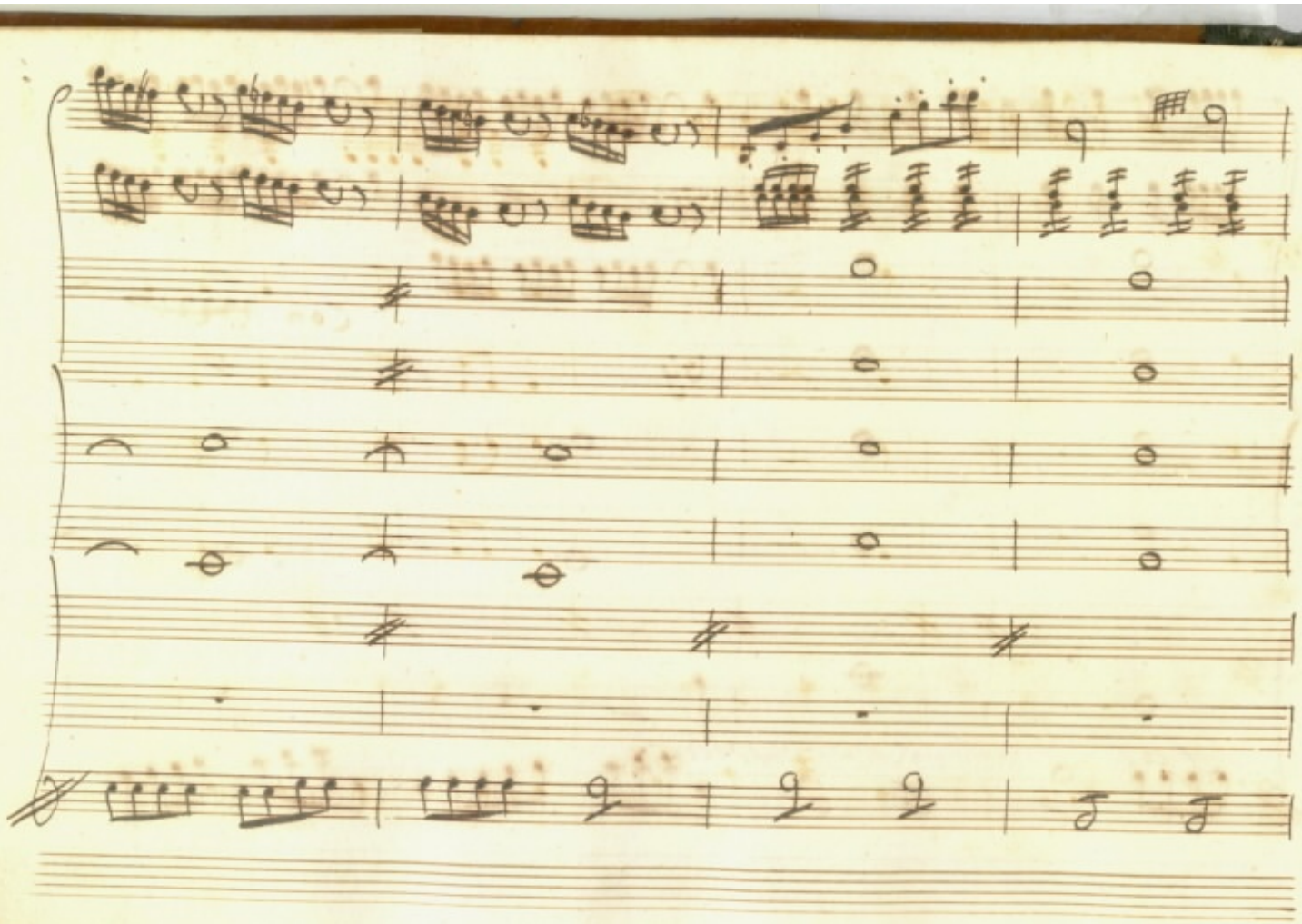

f. p.
f. p.
f. p.
fo: dovrei... Fuggi dagliocchi miei da=
f. p.
f. p.
f. p.

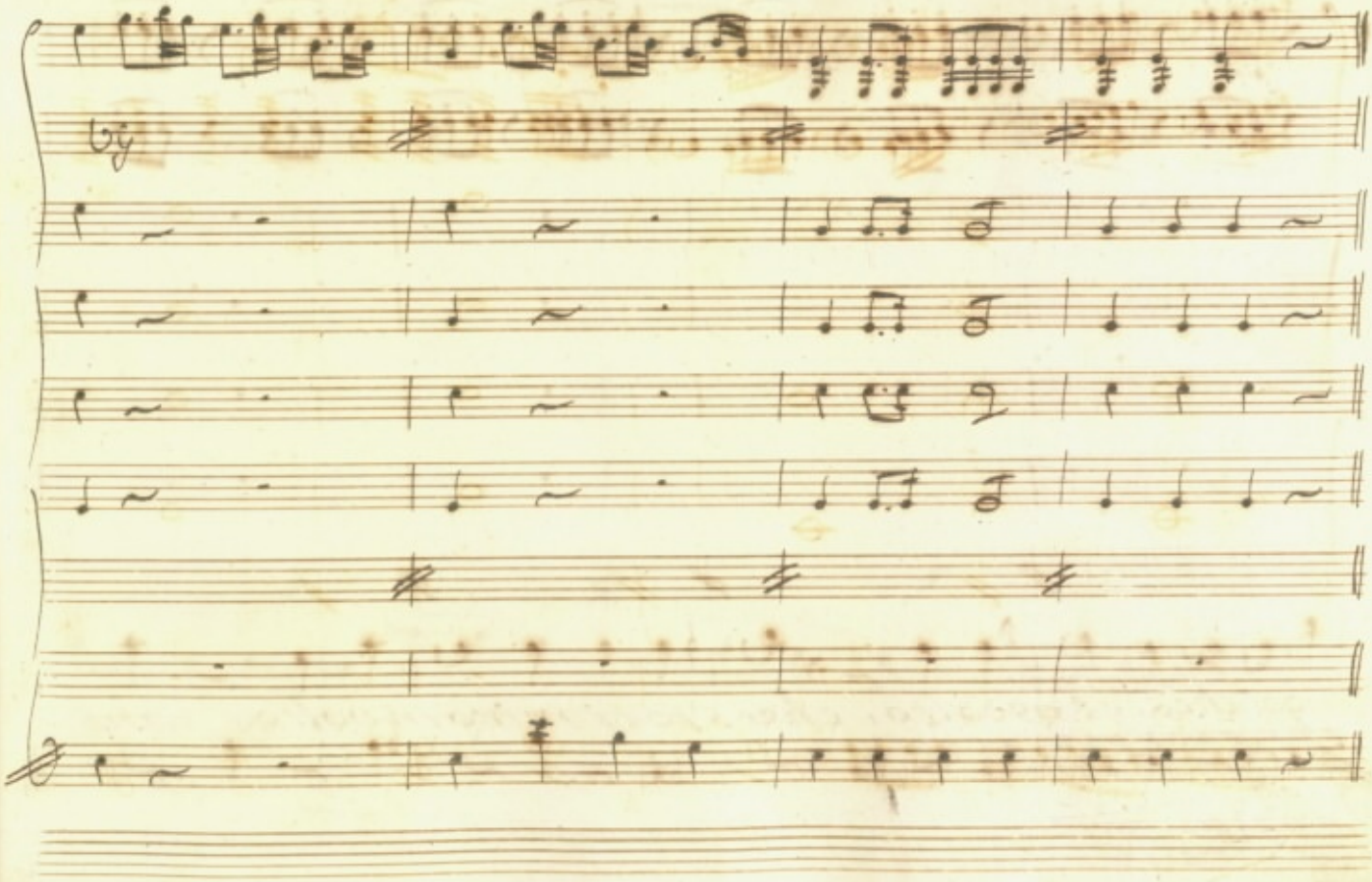

gli occhi miei: ah! tu mi fai tremar

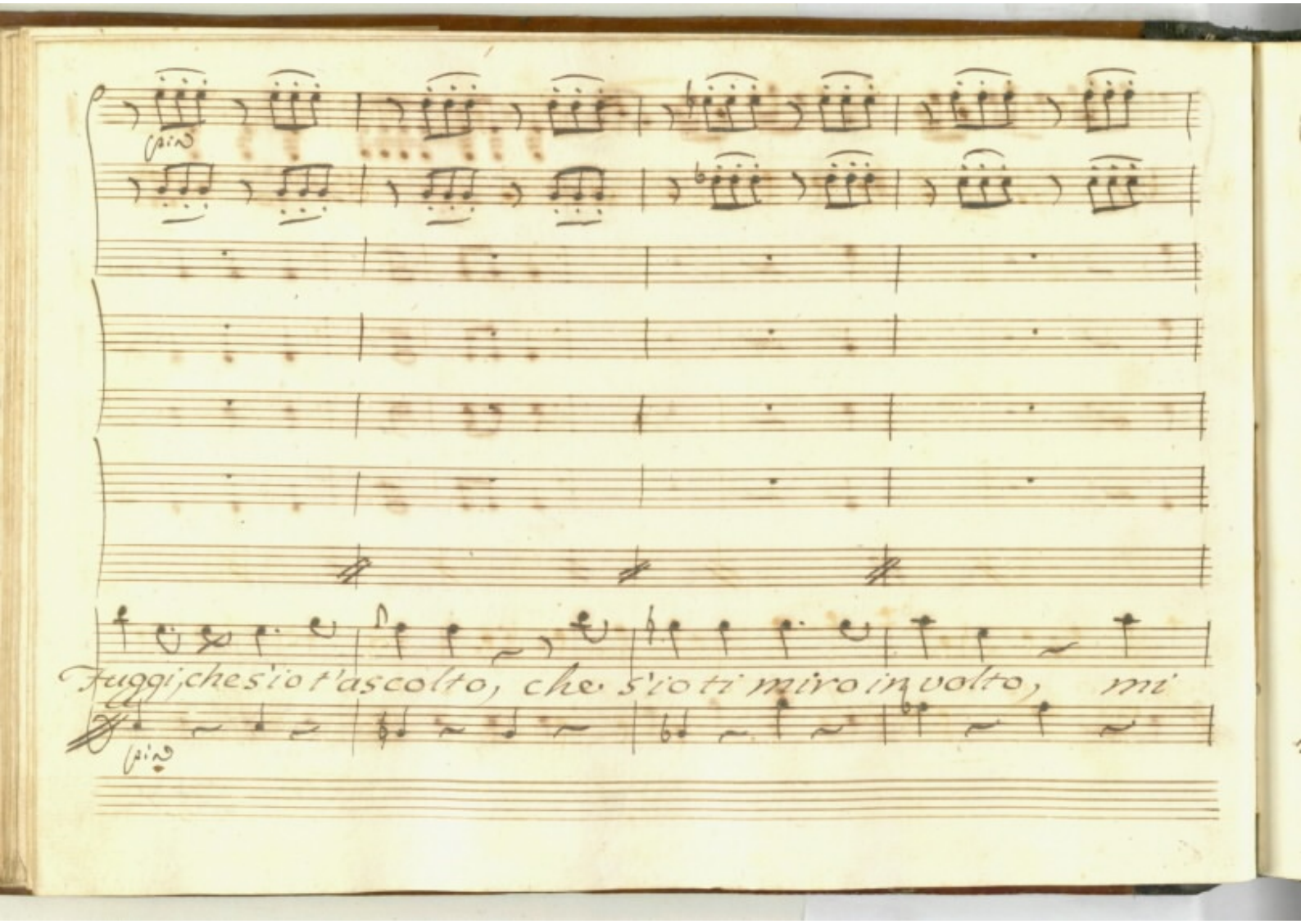

fm.
p.
ah! tu mi

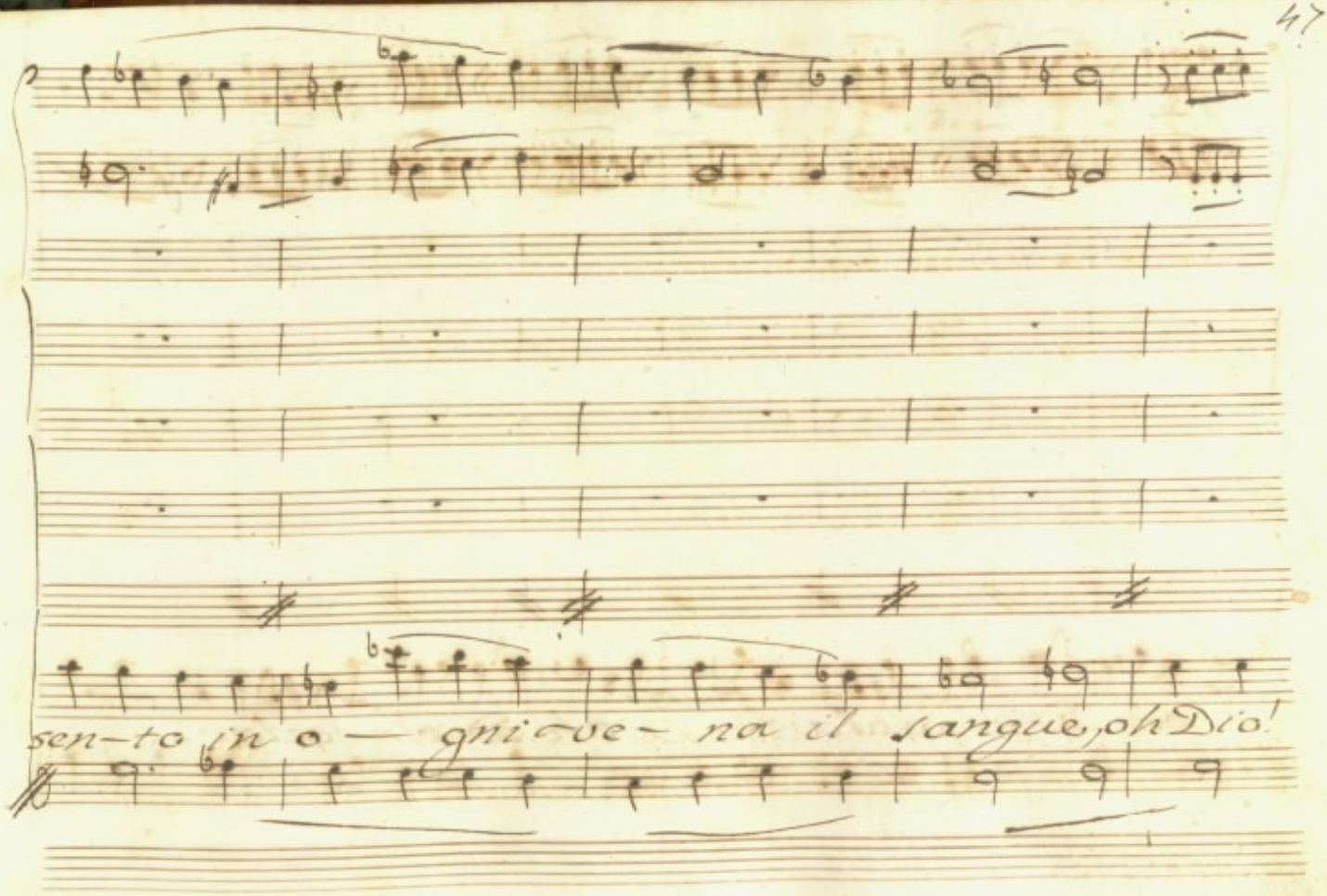

f. ay sai
fan.
fan.
fai tre-mar, mi fai tremar, mi

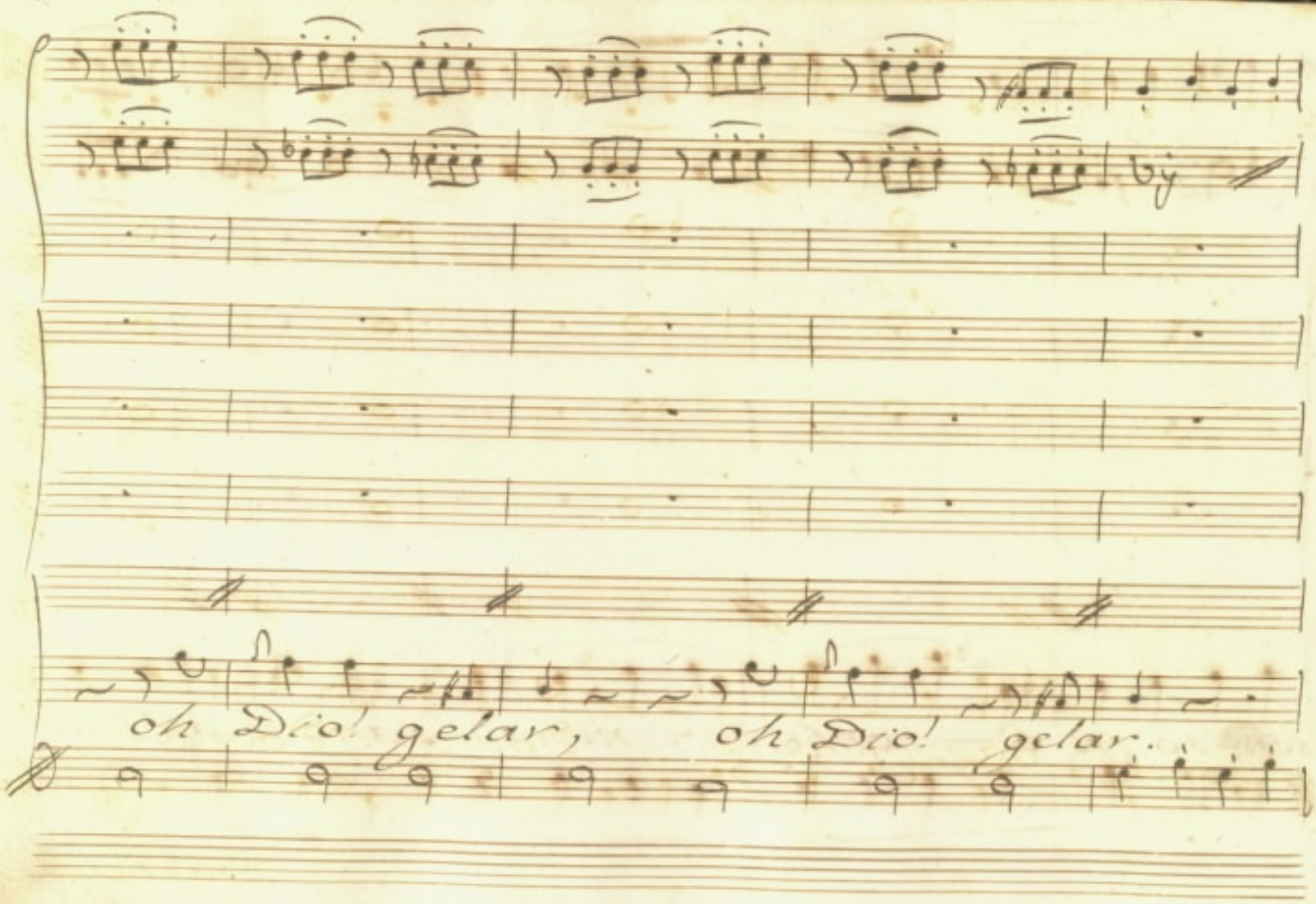

Con
fat
trc — mar

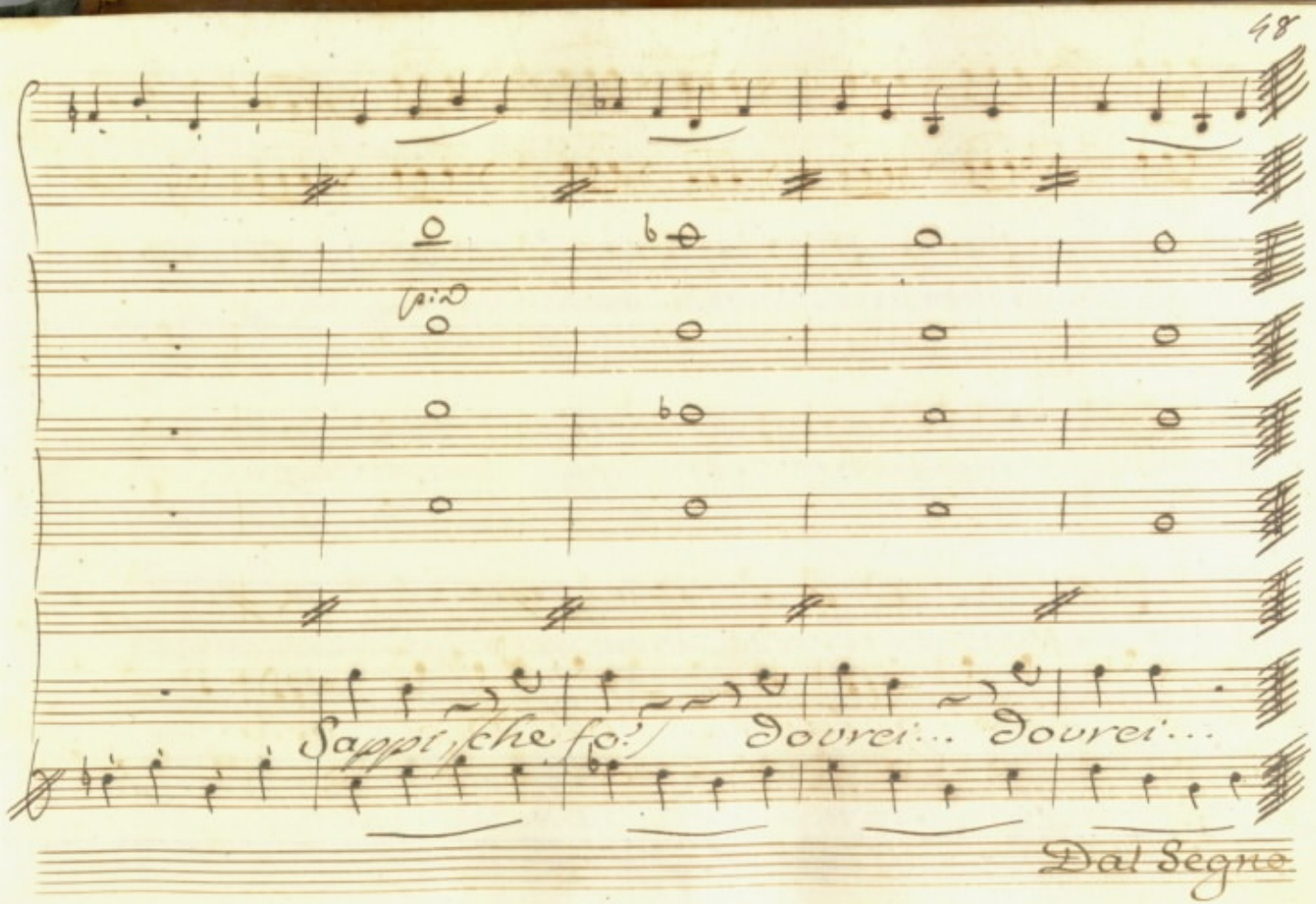


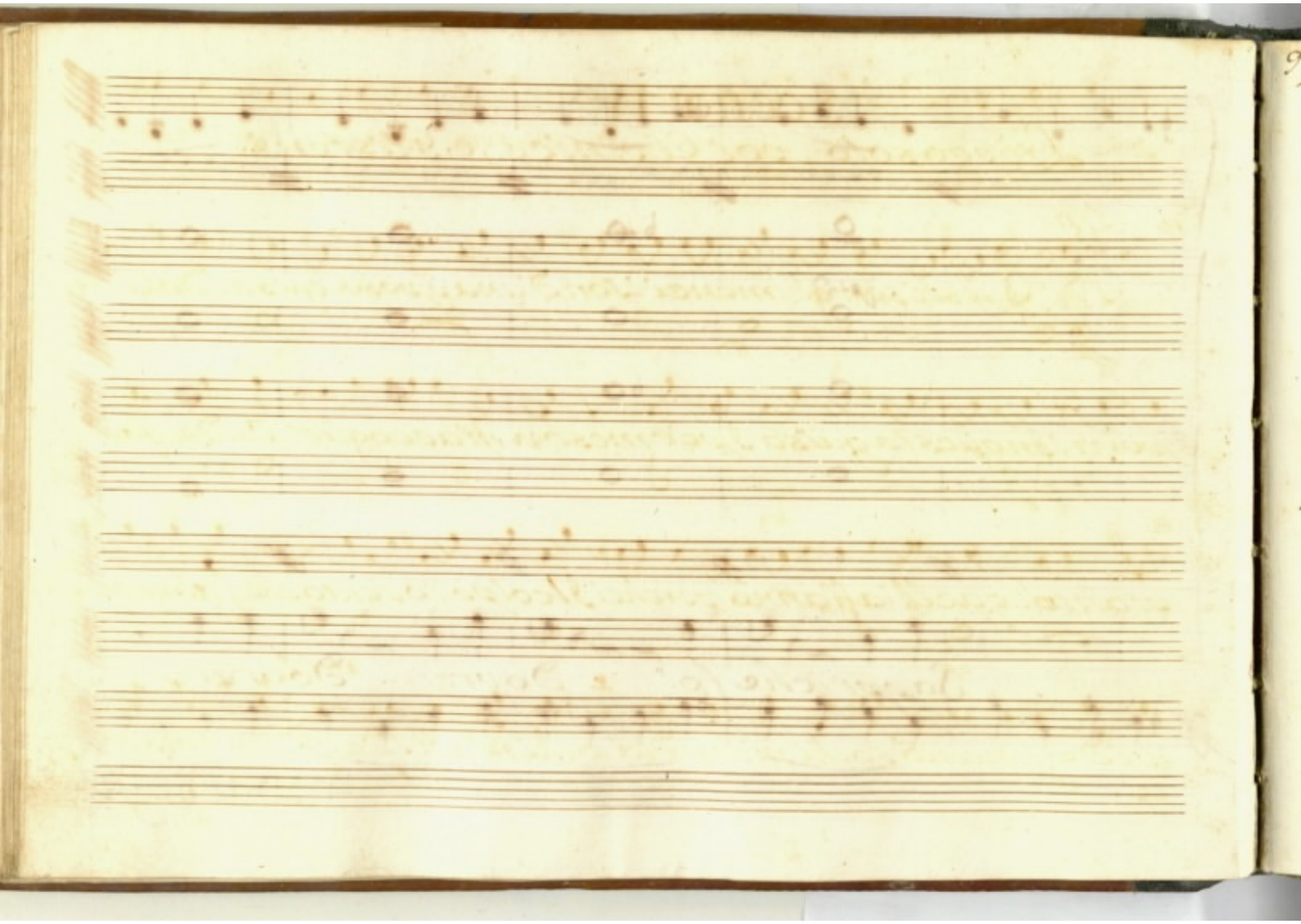



Fuggi, che s'io t'ascolto, che s'io ti miro in volto, mi


sen-to in o — gni ve- na il sangue, oh Dio!


oh Dio! gelar, oh Dio! gelar.


Sappi, che so? Dovrei... Dovrei...
Dal Segno

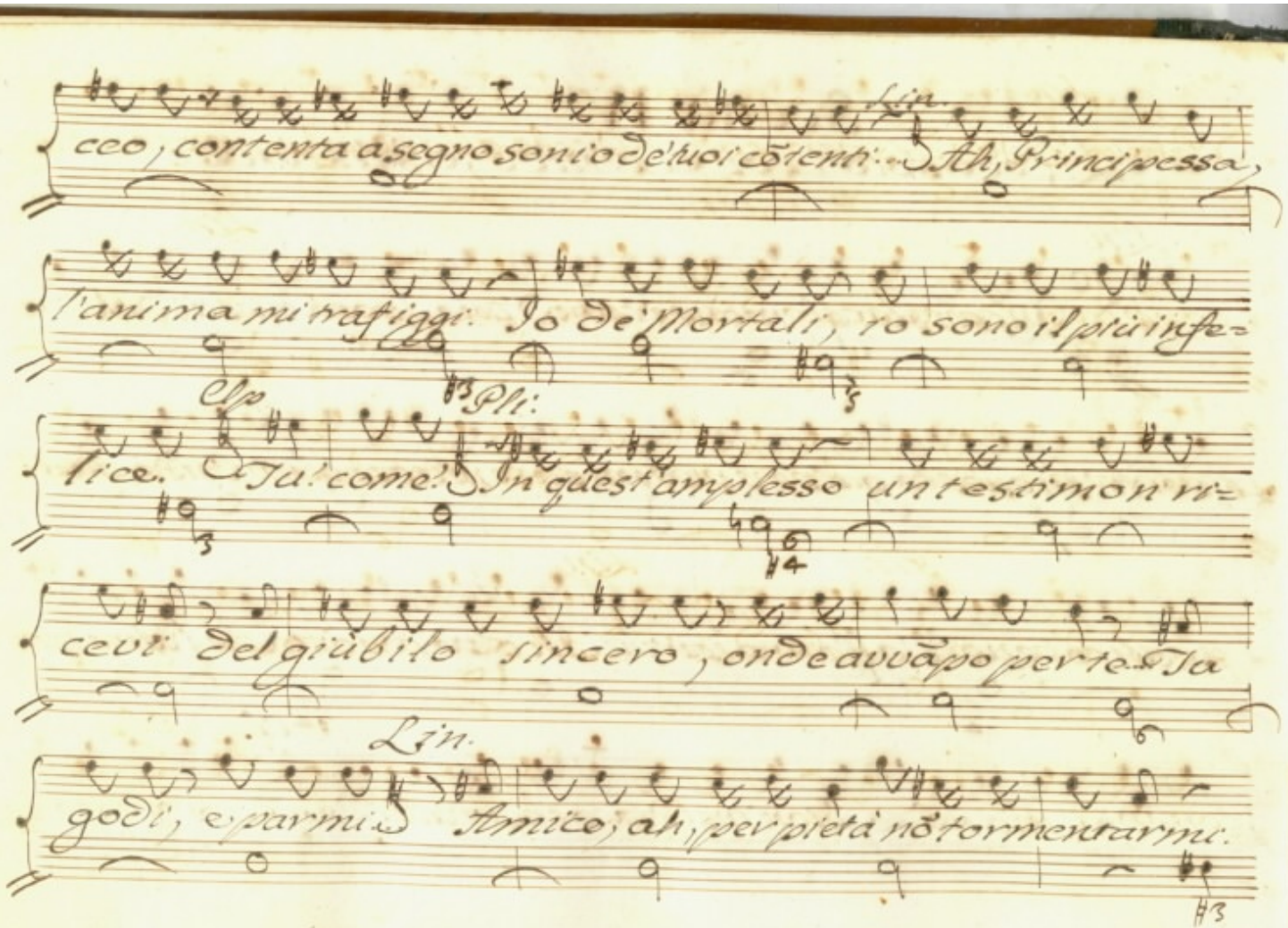


Scena IV.

Linceo solo, poi Elpinice, e Plistene.

Lin.

Questi son gl'imenei! son d'una Sposa questi i dolci tra=
sporti! In questa guisa Ipermestra m'accoglie! Onde quel
pianto! quell'affanno perche! Il colpo io sento che l'alma mi di=
vide; ma nō so chi m'insidia, o chi m'uccide. Elp. Fortunato Lin=



ceo, contenta a segno son io de' tuoi cõtenti. Lin. Ah, Principessa,

l'anima mi trafiggi. Io de' Mortali, io sono il più infe-

lice. Elp. Tu! come! Pli: In quest'amplesso un testimon ri-

cevi del giubilo sincero, onde avvãpo per te. Ta

godi, e parmi. Lin. Amico, ah, per pietà nõ tormentarmi.

Pli. Lin. Elp.

Perche? Son disperato. Or che alla bella Ipermestra t'ac=

Lin.

coppia un carolaccio disperato tu sei! Mi

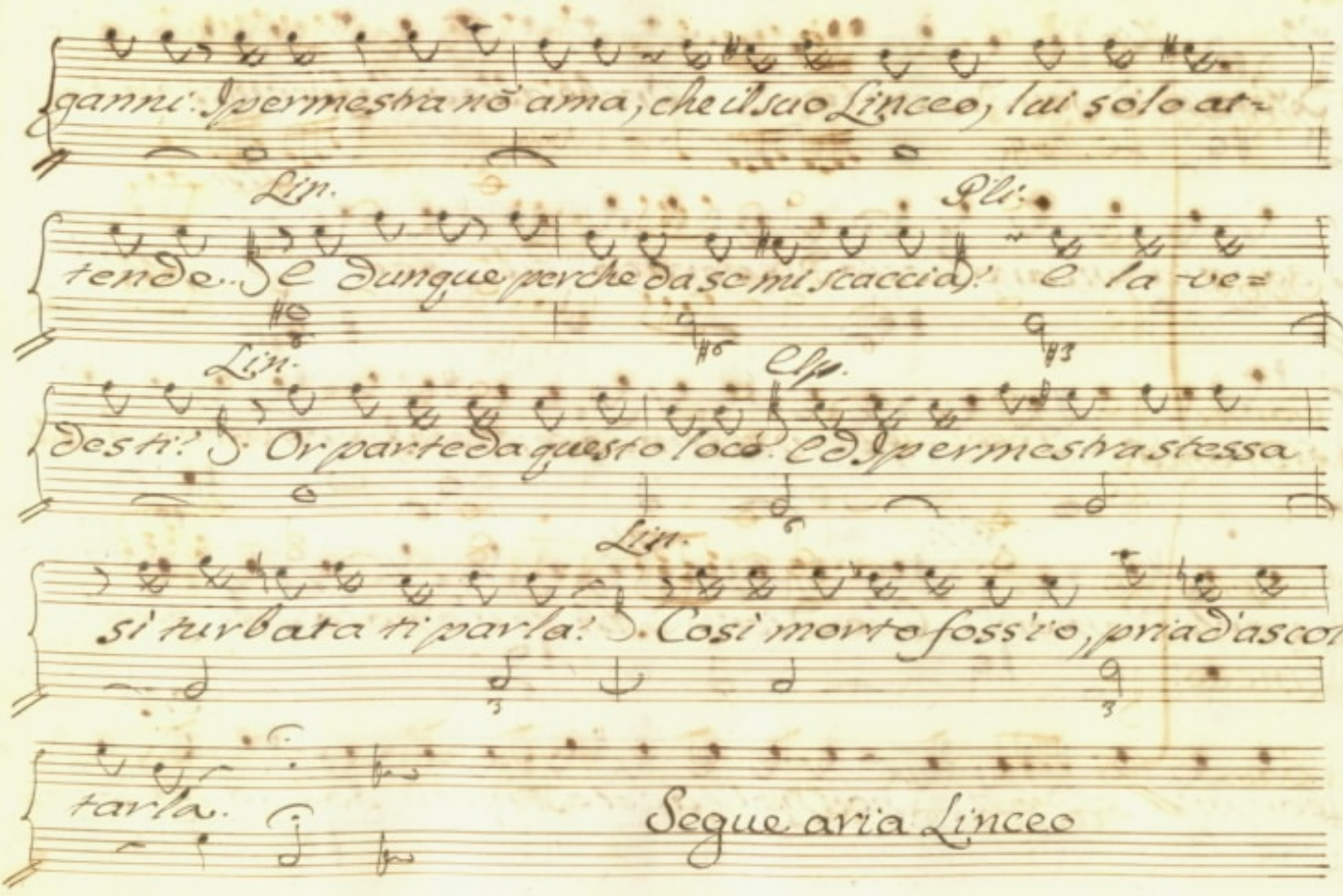
scaccia, oh Dio! Ipermestra da se; vieta Ipermestra, ch'io le

Pli. Lin.

parli d'amor. Che dici? Ah, se v'è noto, chi quel

Elp.

cor m'à sedotto, non mel tacete, Amici. Io vuò.. T'in=



ganni: Ipermestra nõ ama, che il suo Linceo, lui solo at=

Lin. Pli:

tende.. E dunque perche da se mi scaccia? E la ve=

Lin. Esp.

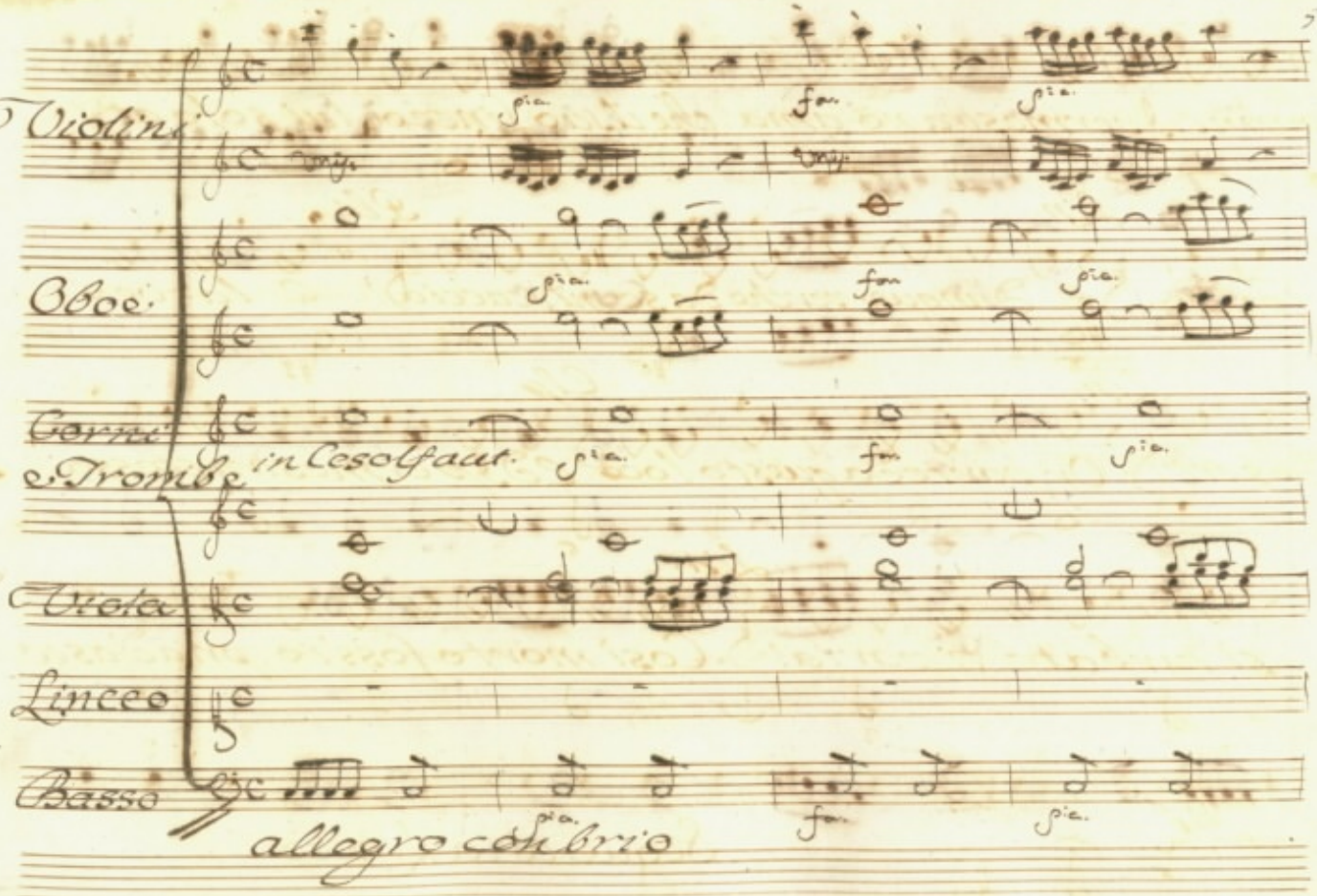
desti? Or parte da questo loco. Ed Ipermestra stessa

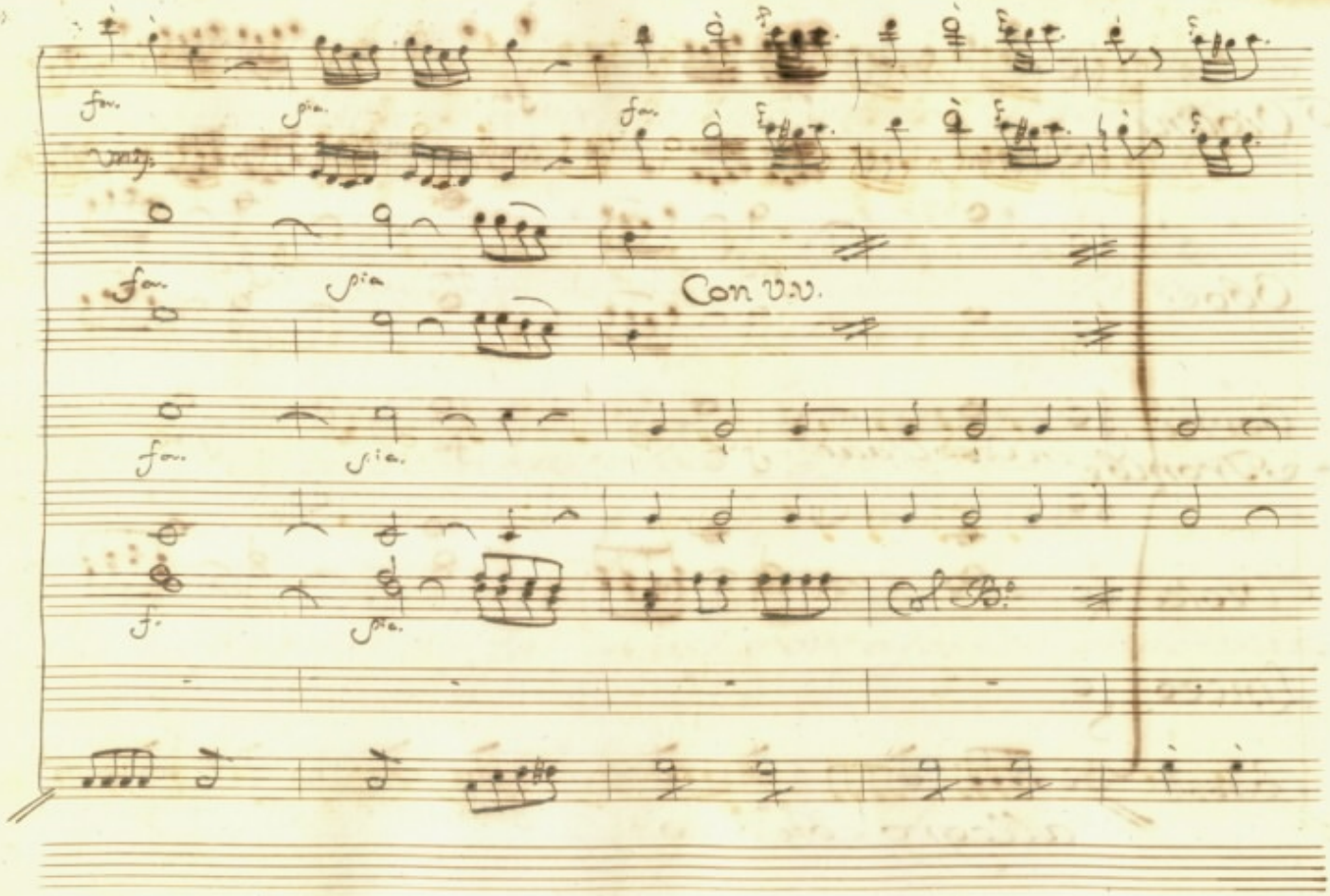
Lin.

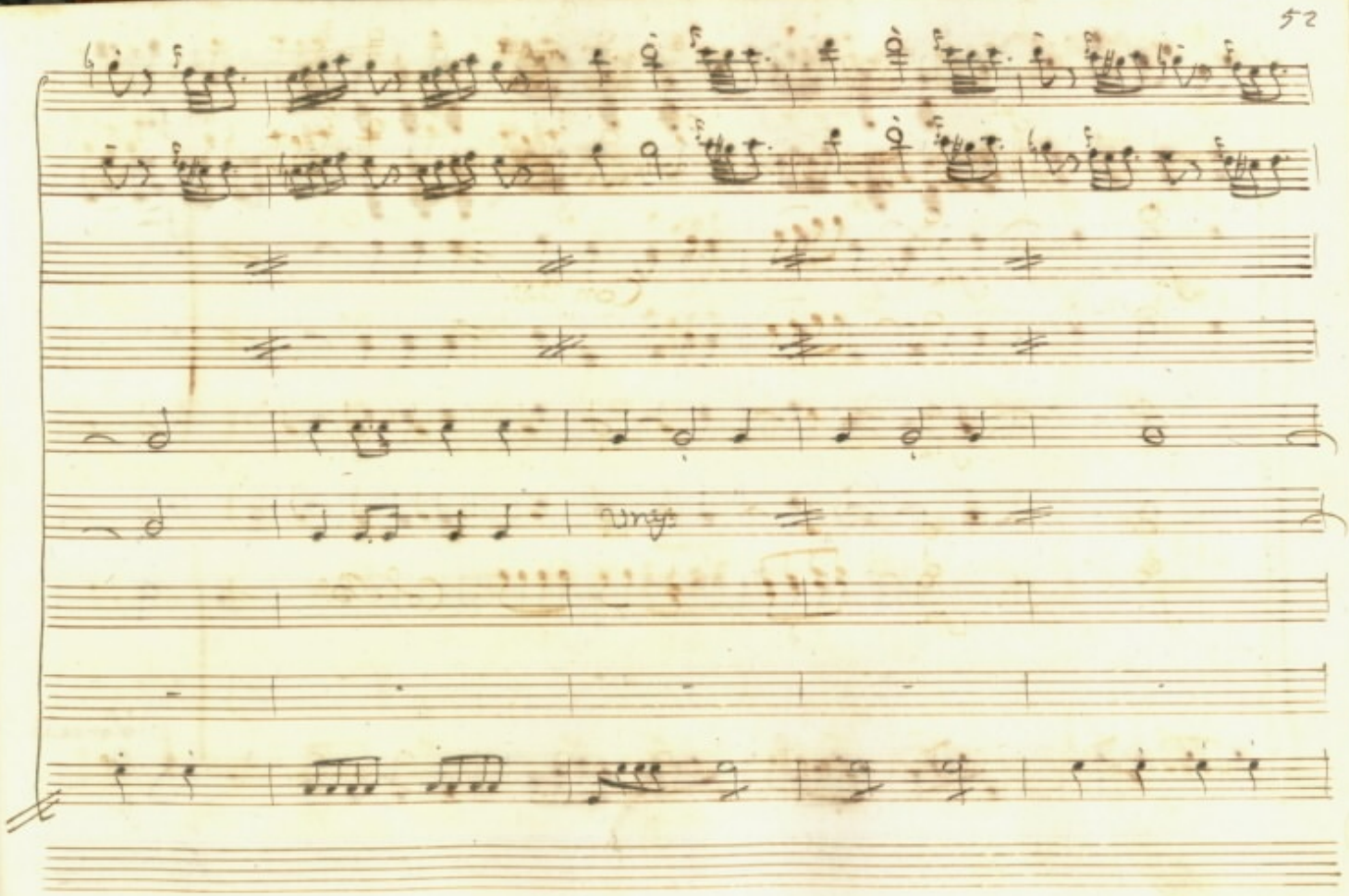
si turbata ti parla? Così morto foss'io, pria d'ascol=

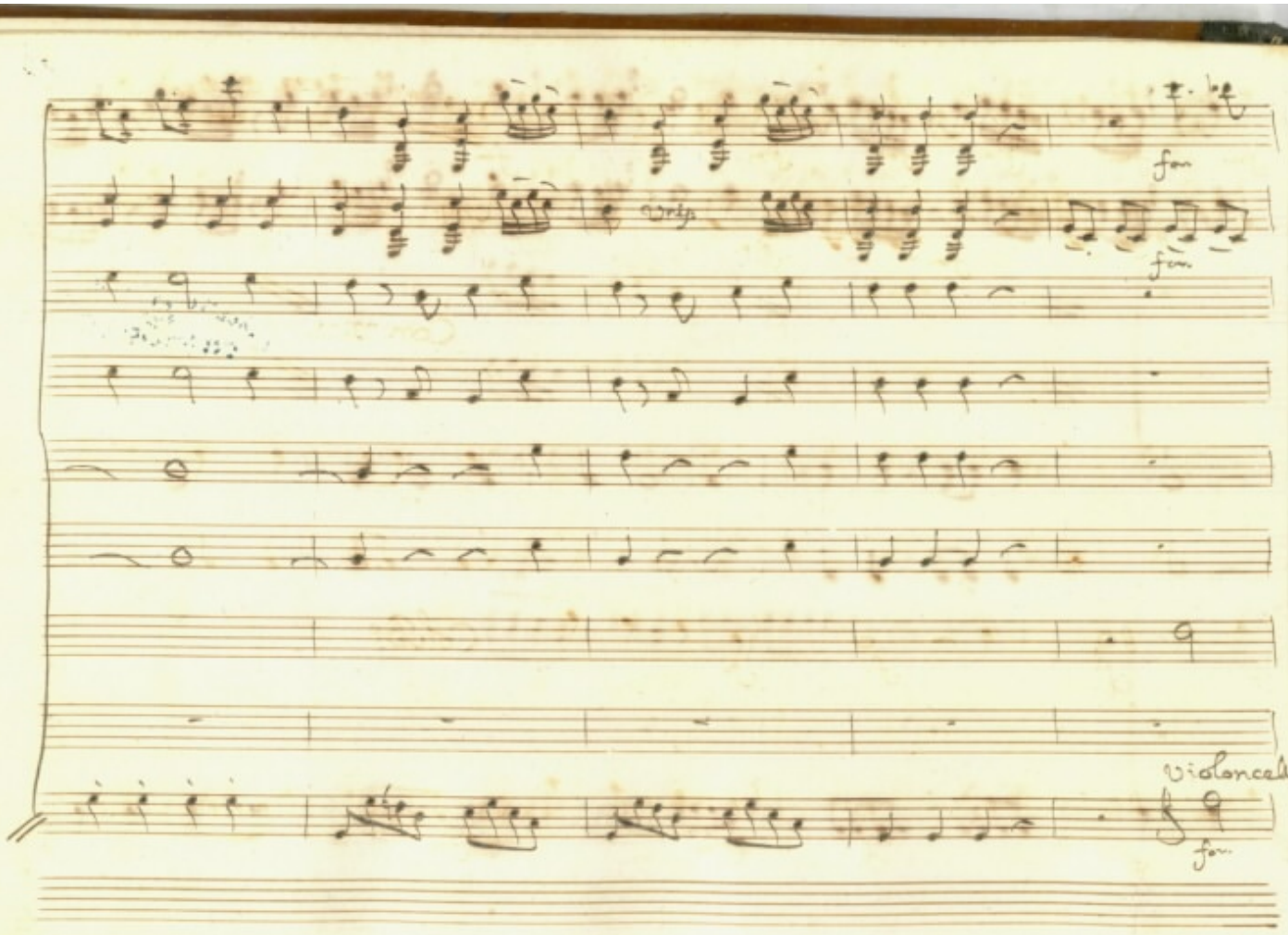
tarla.

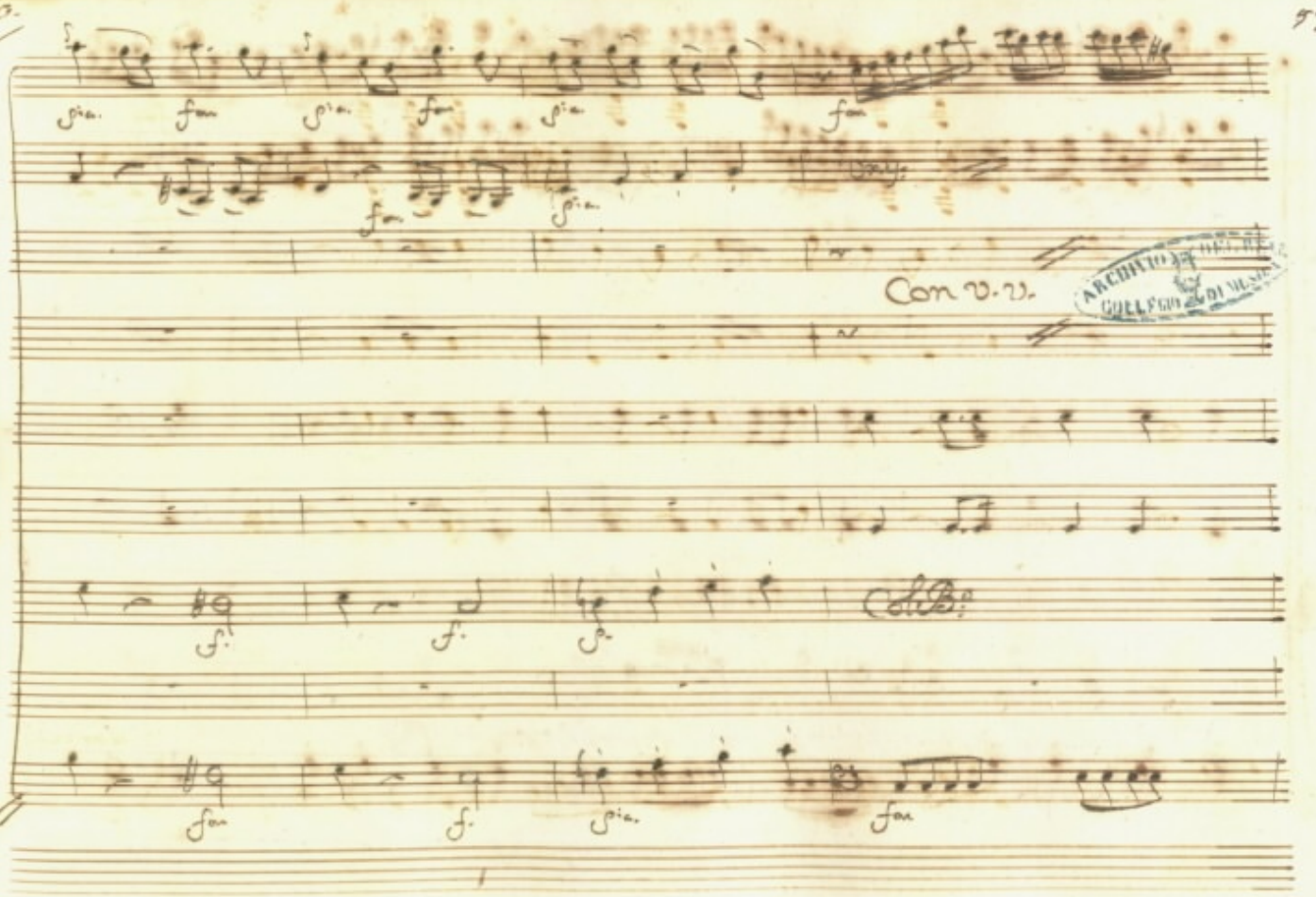
Segue aria Linceo

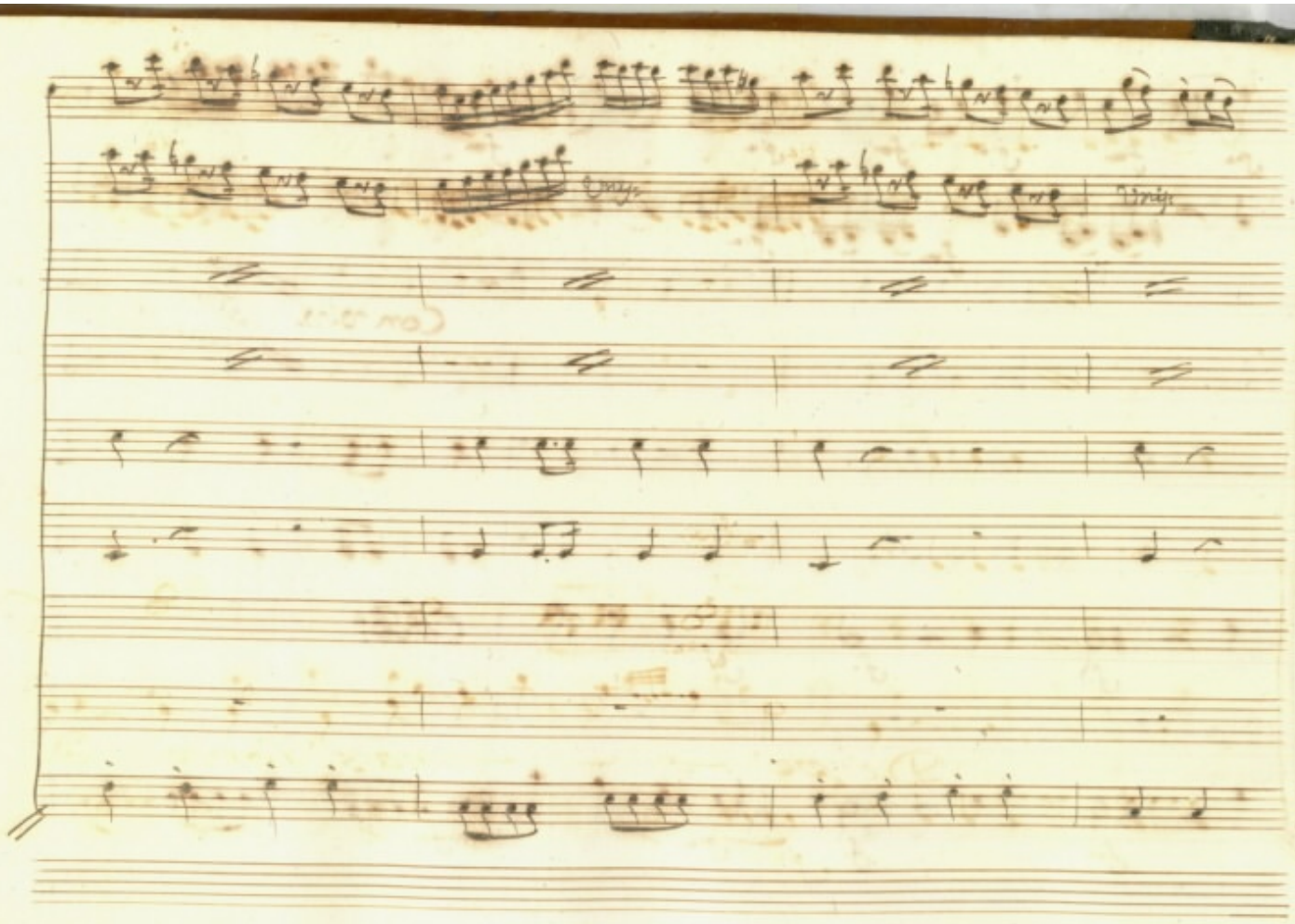

Violini
Oboe
Corni
e Trombe
in Cesolfaut.
Viola
Linceo
Basso
allegro con brio

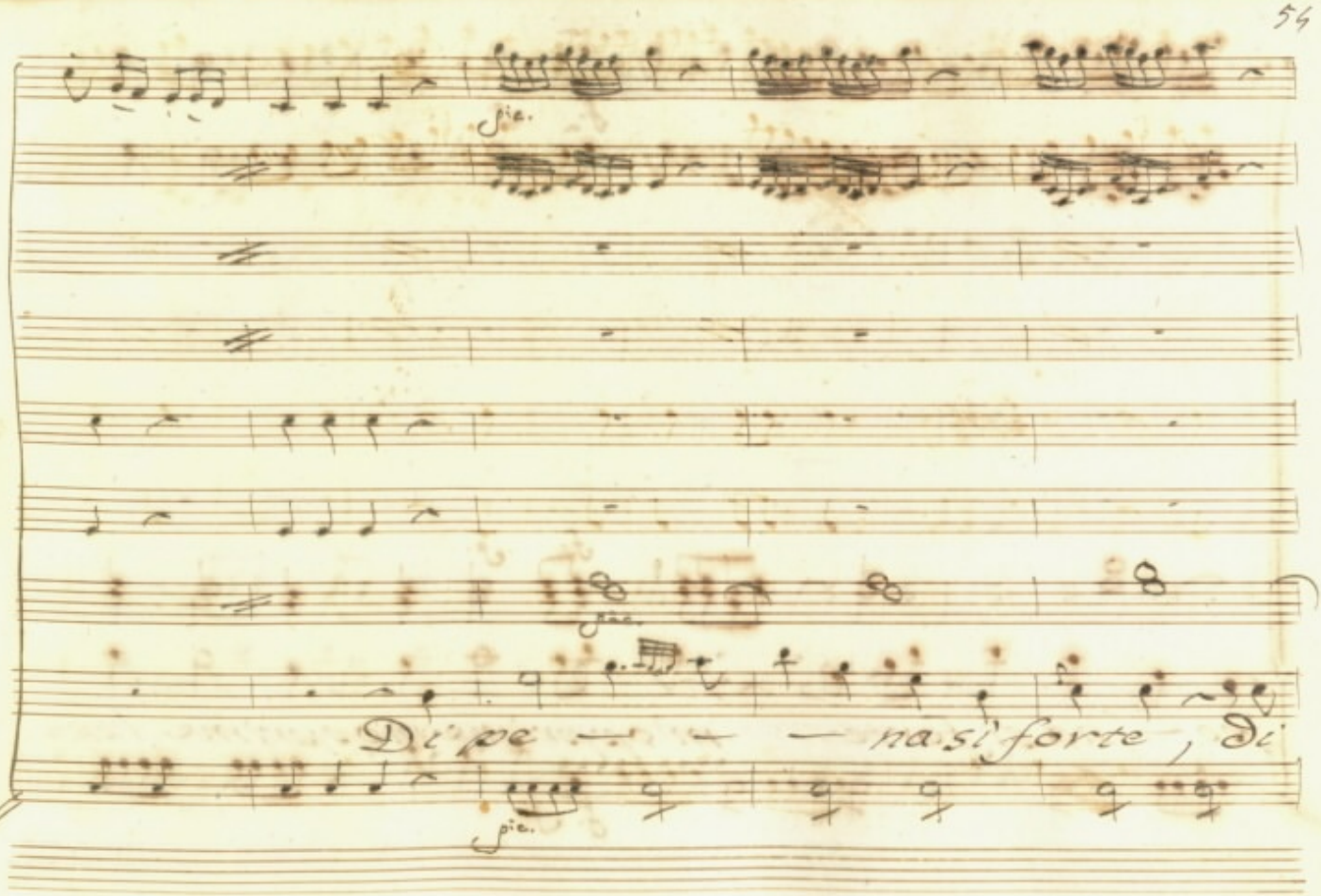

Con V.V.

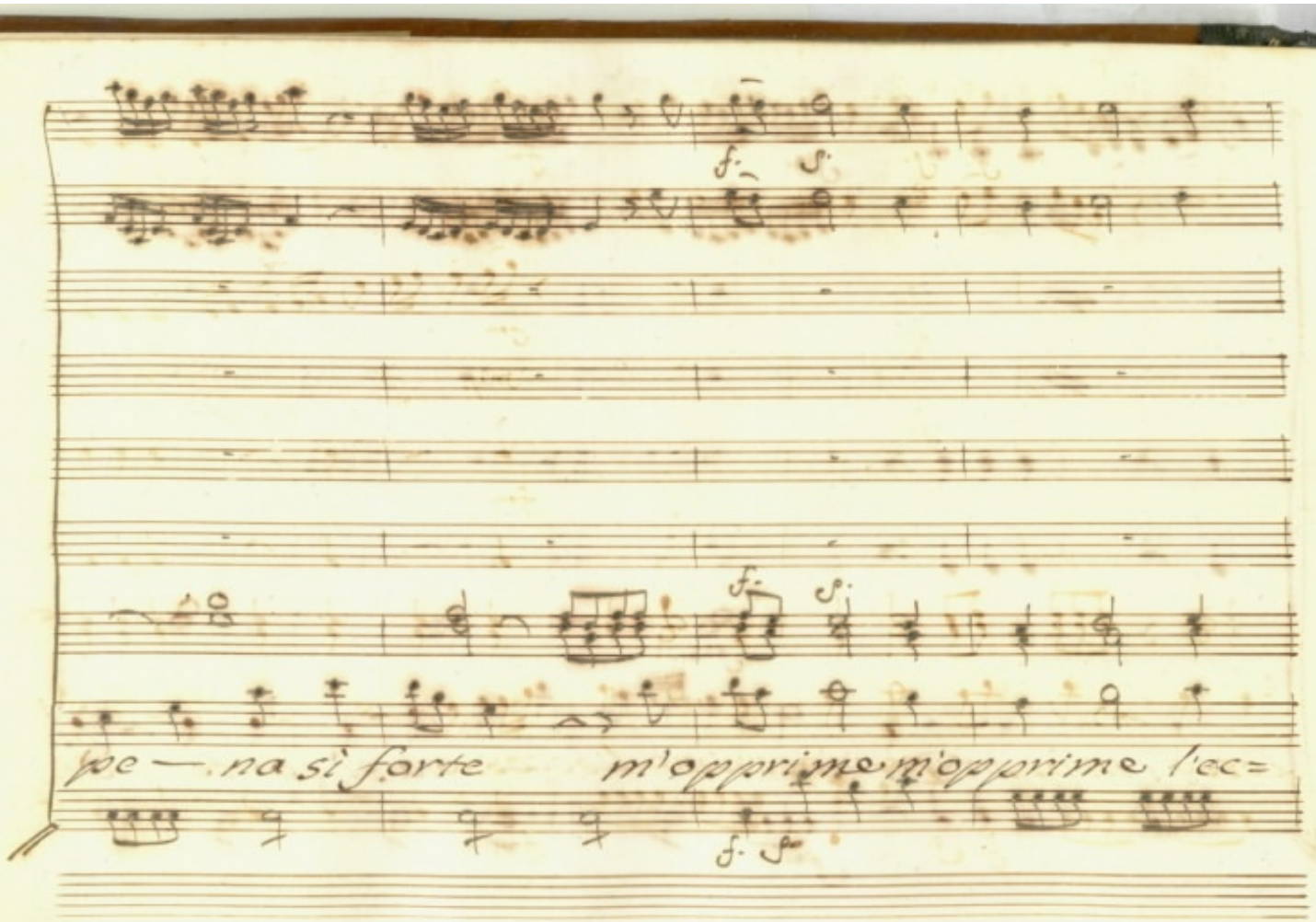


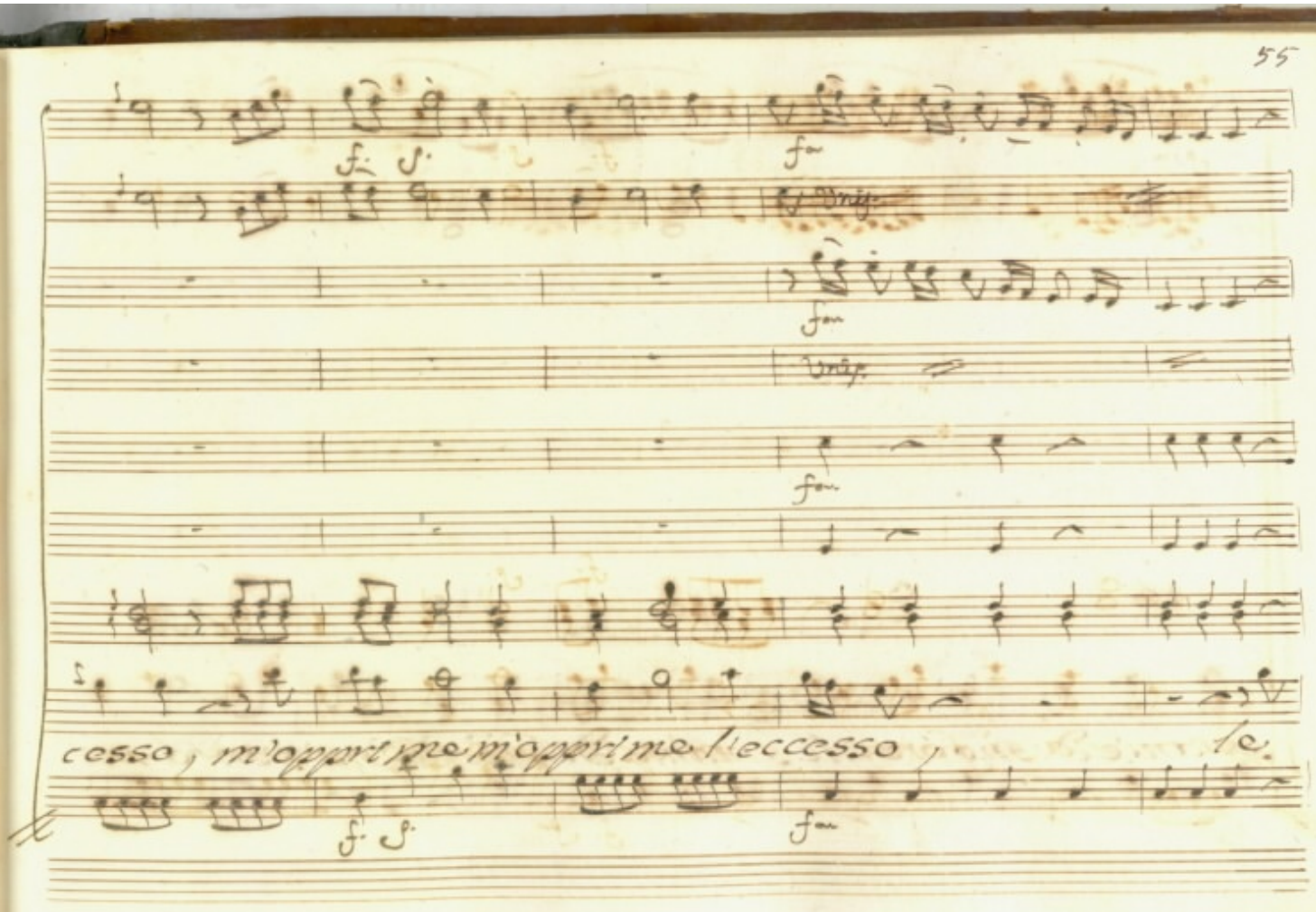

fon
fon
Violoncelli
fon

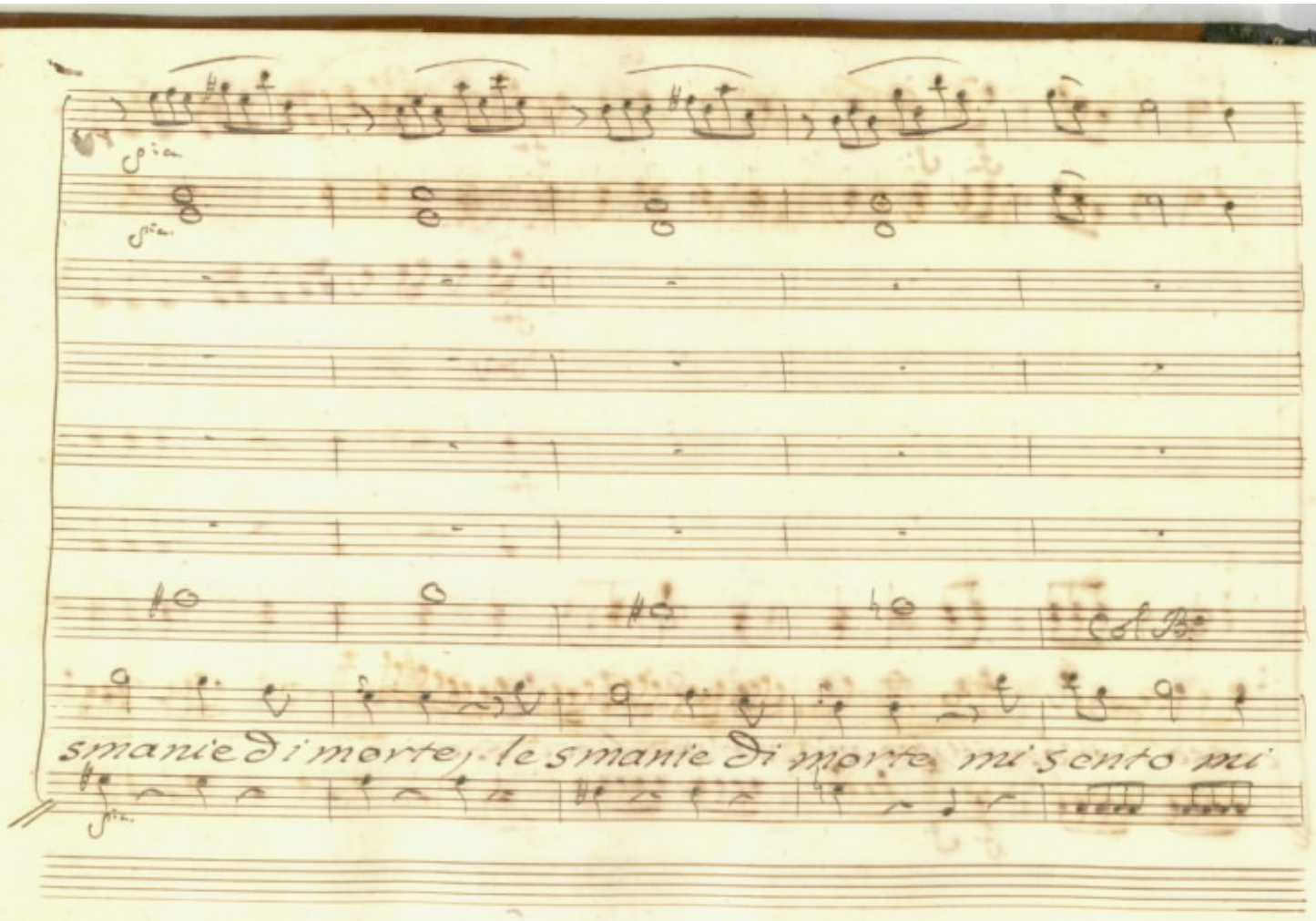

Con v.v.

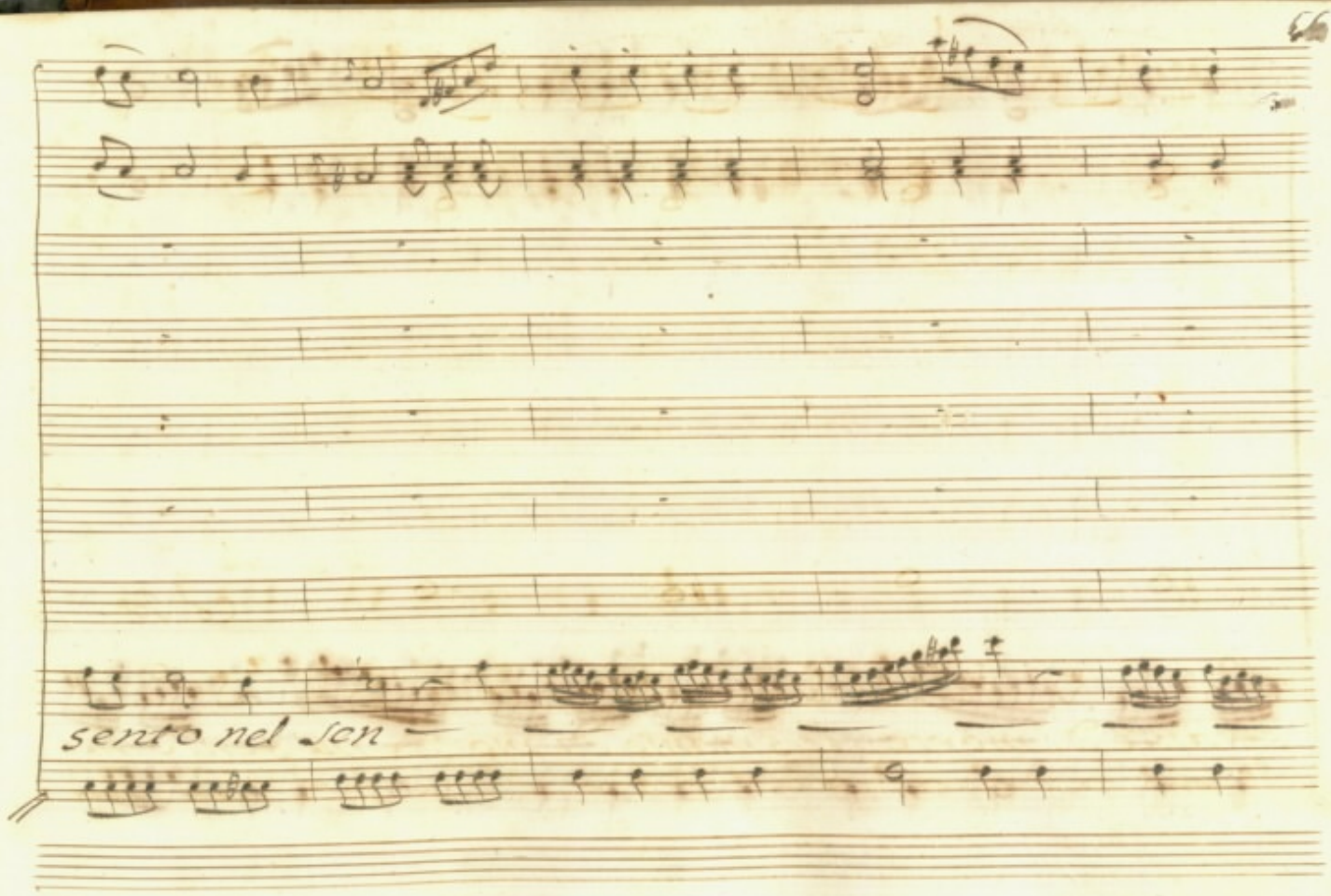


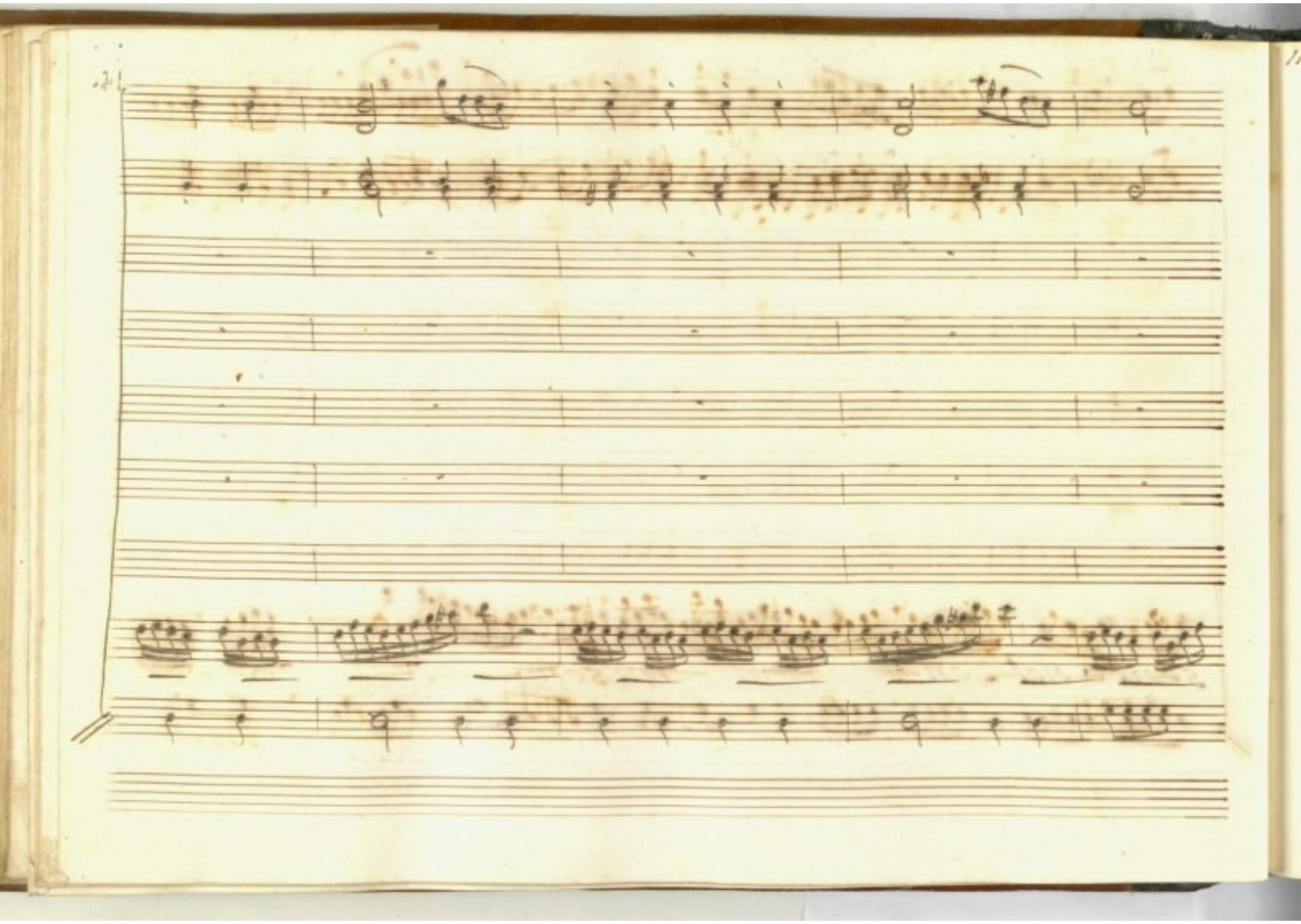

Di pe na si forte, di

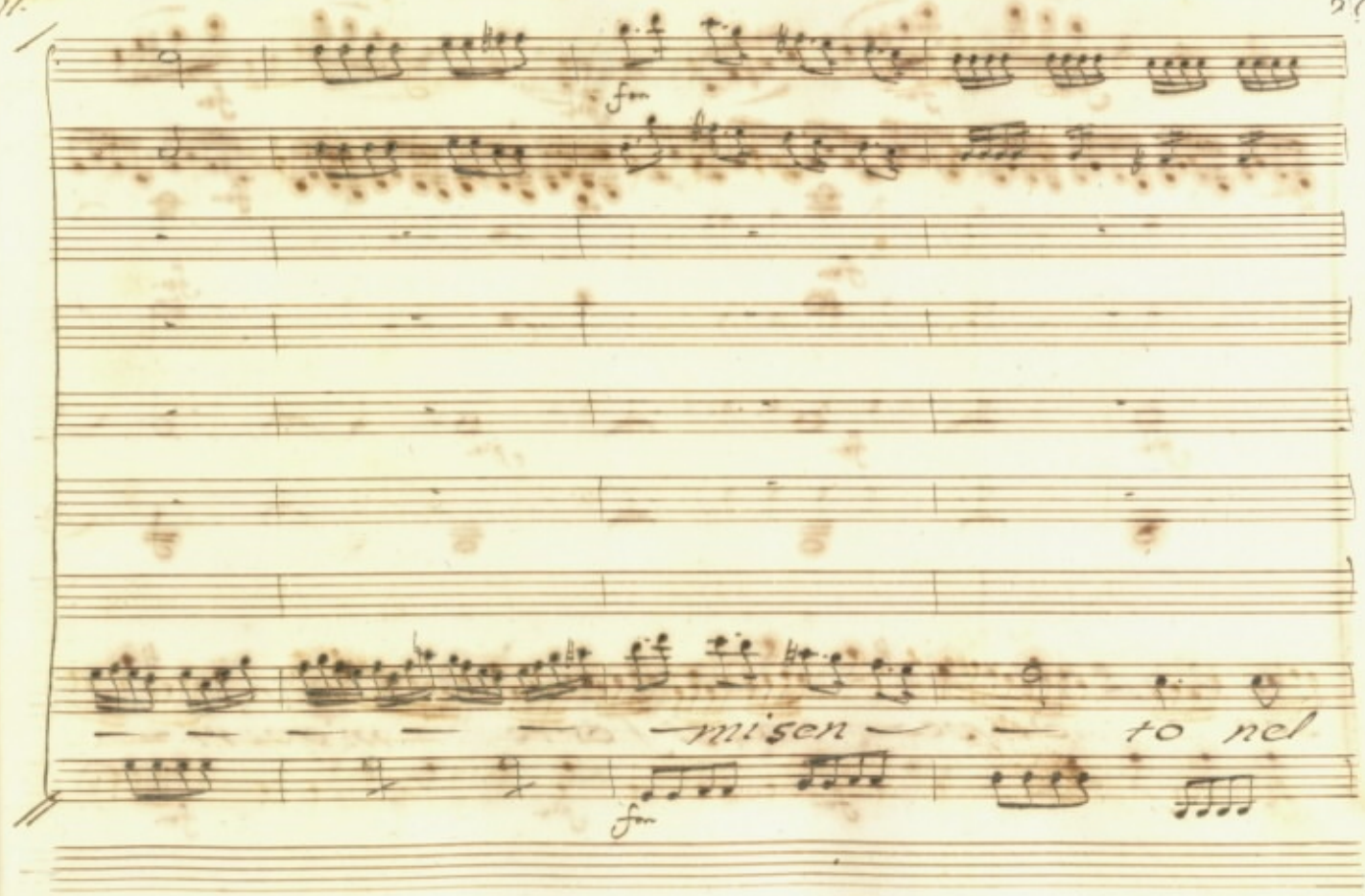

f.
f.
pe — na si forte m'opprime m'opprime l'ec=
f.

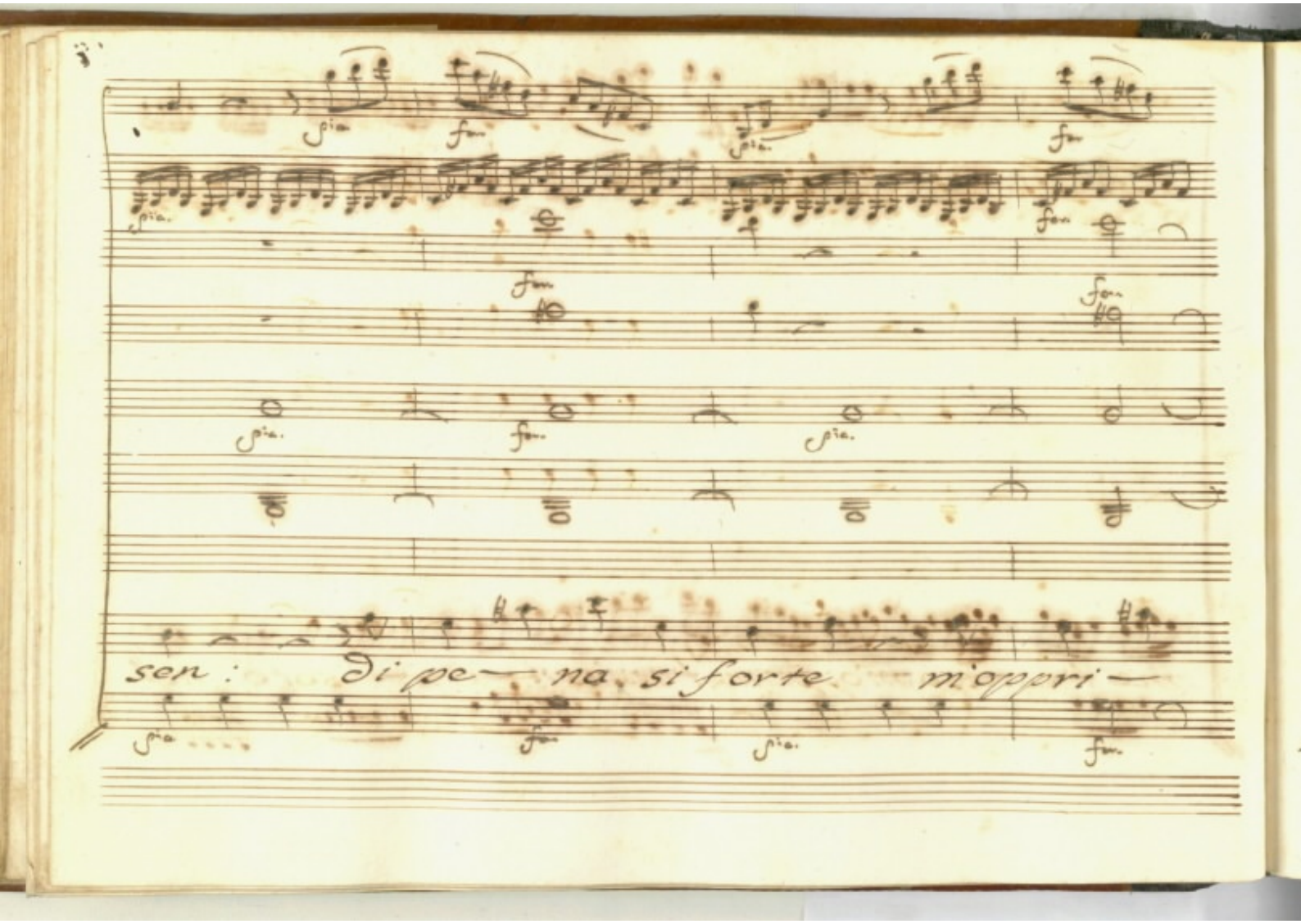

f. f.
fm
fm
fm
cesso, m'opprime m'opprime l'eccesso,
f. f.
fm

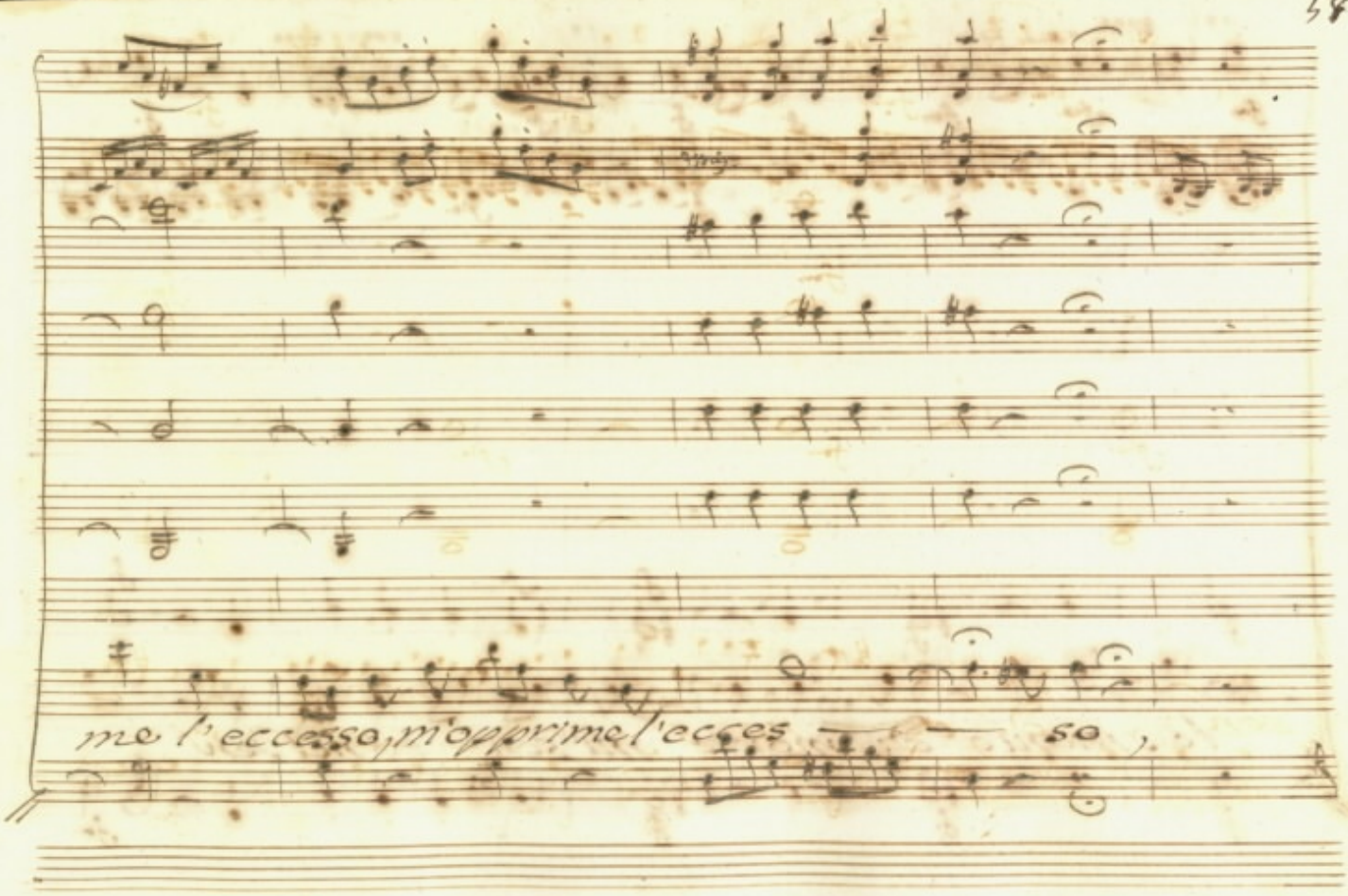

spia.
spia.
le smanie di morte, le smanie di morte mi sento mi
spia.

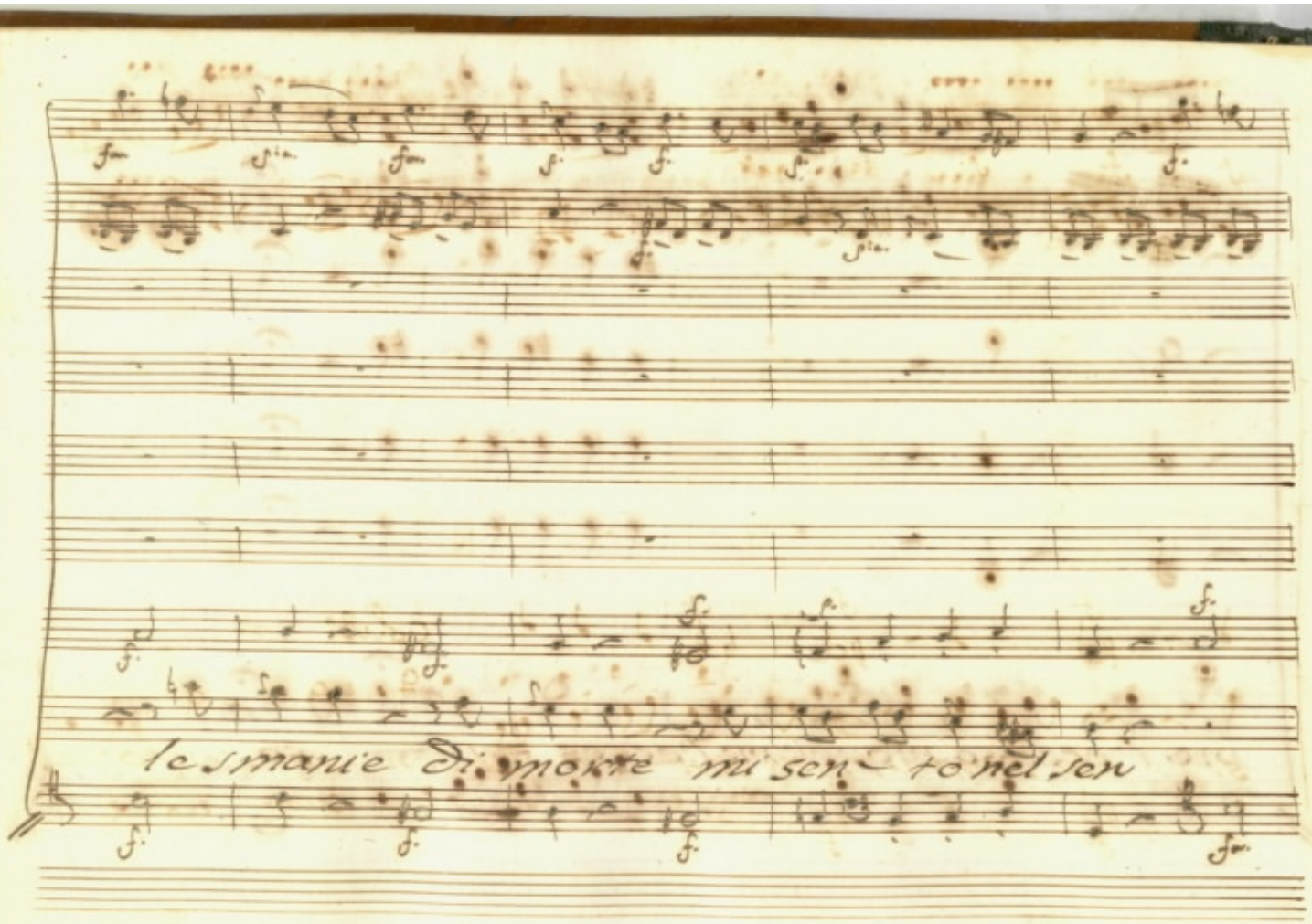

sento nel sen

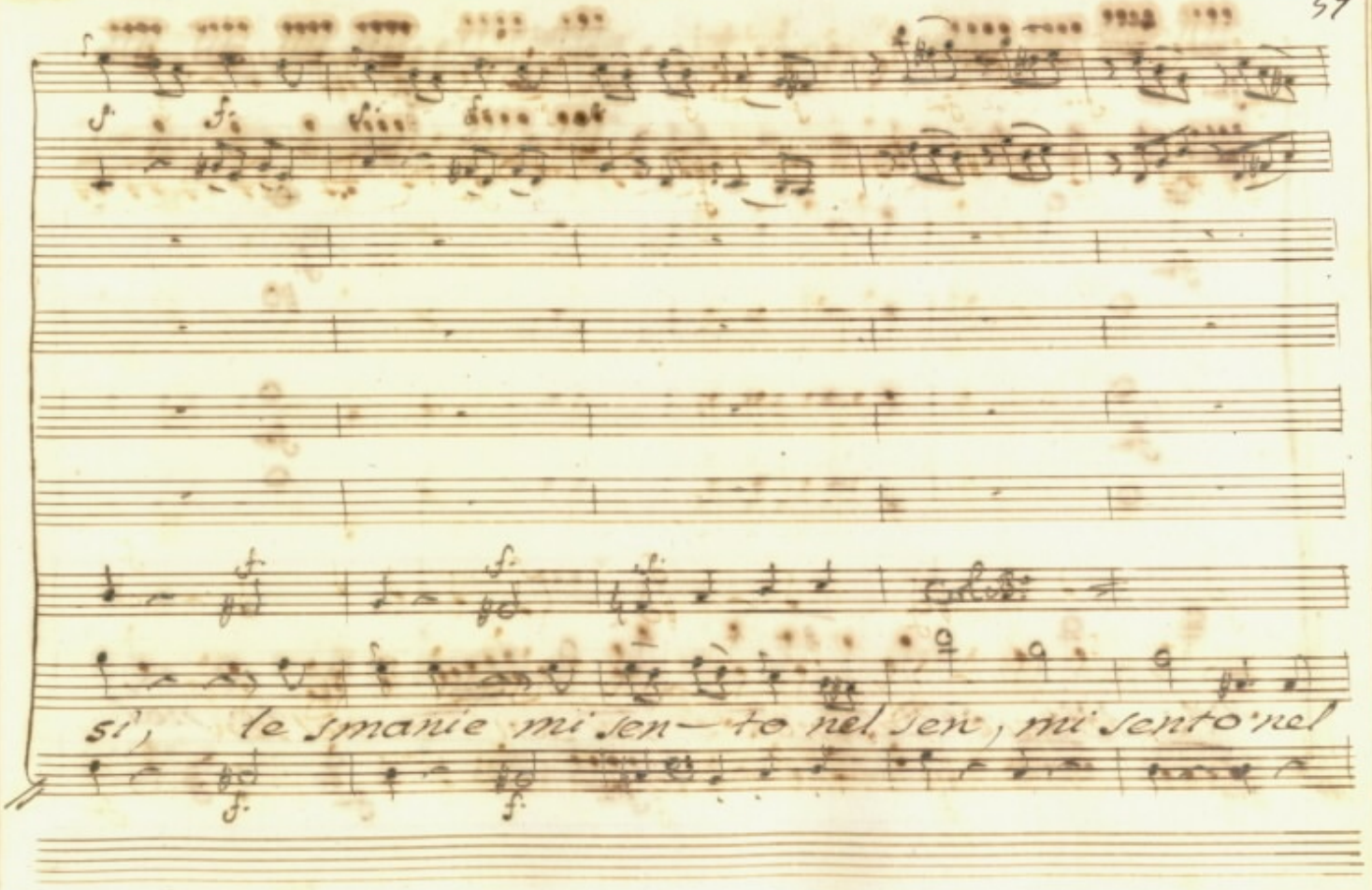


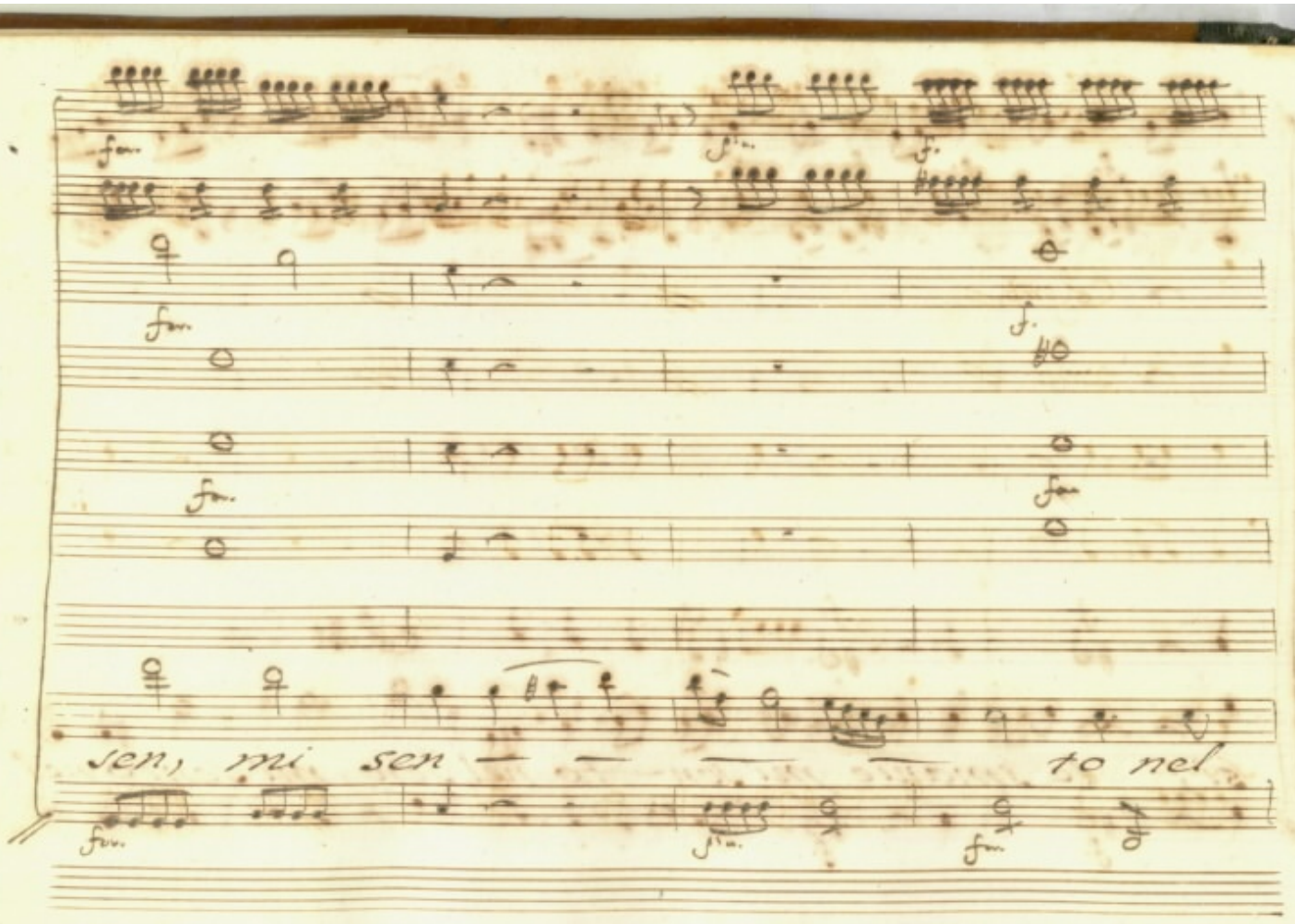

fm
misen
to nel
fm

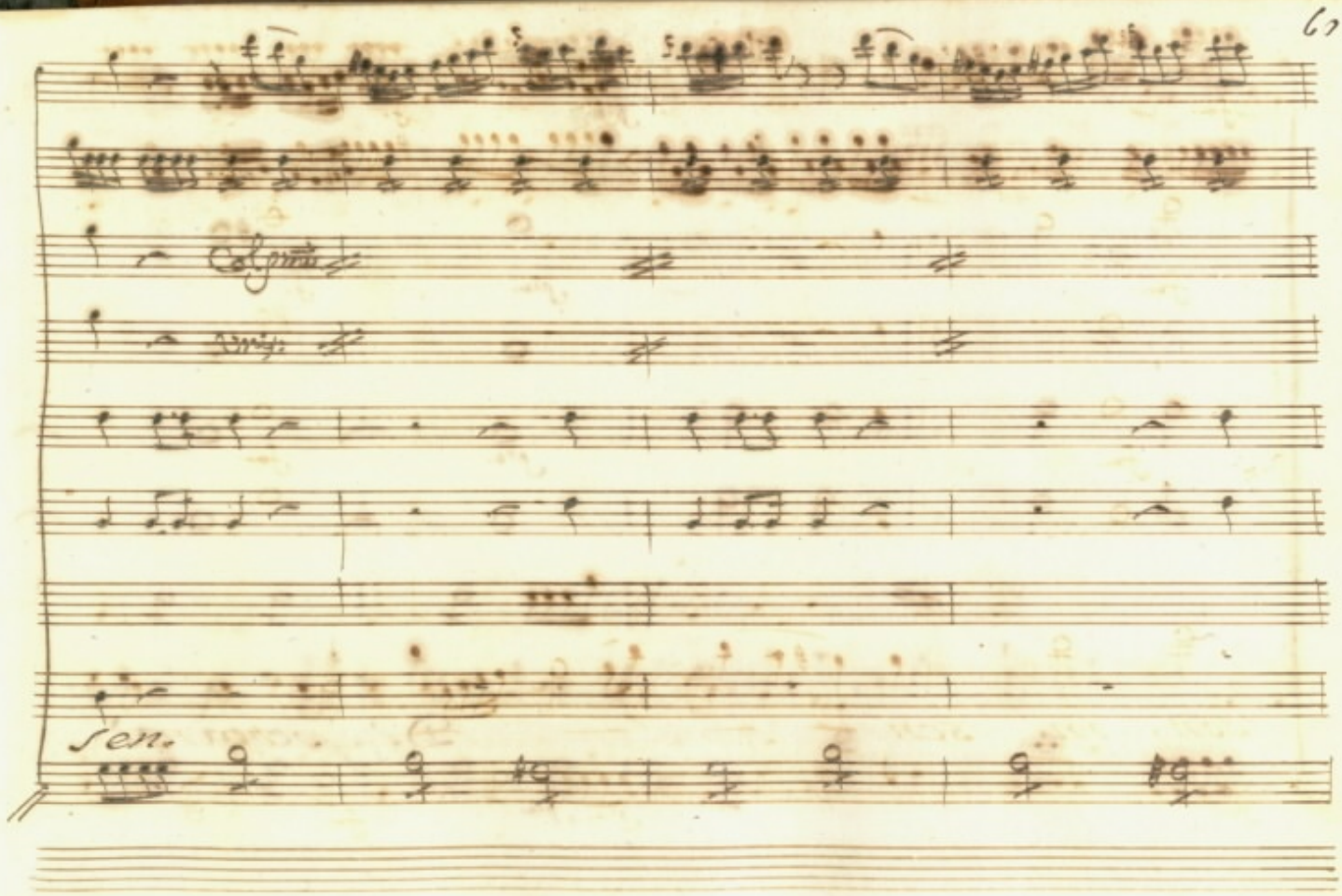

sen: Di pe — na, si forte m'oppri —

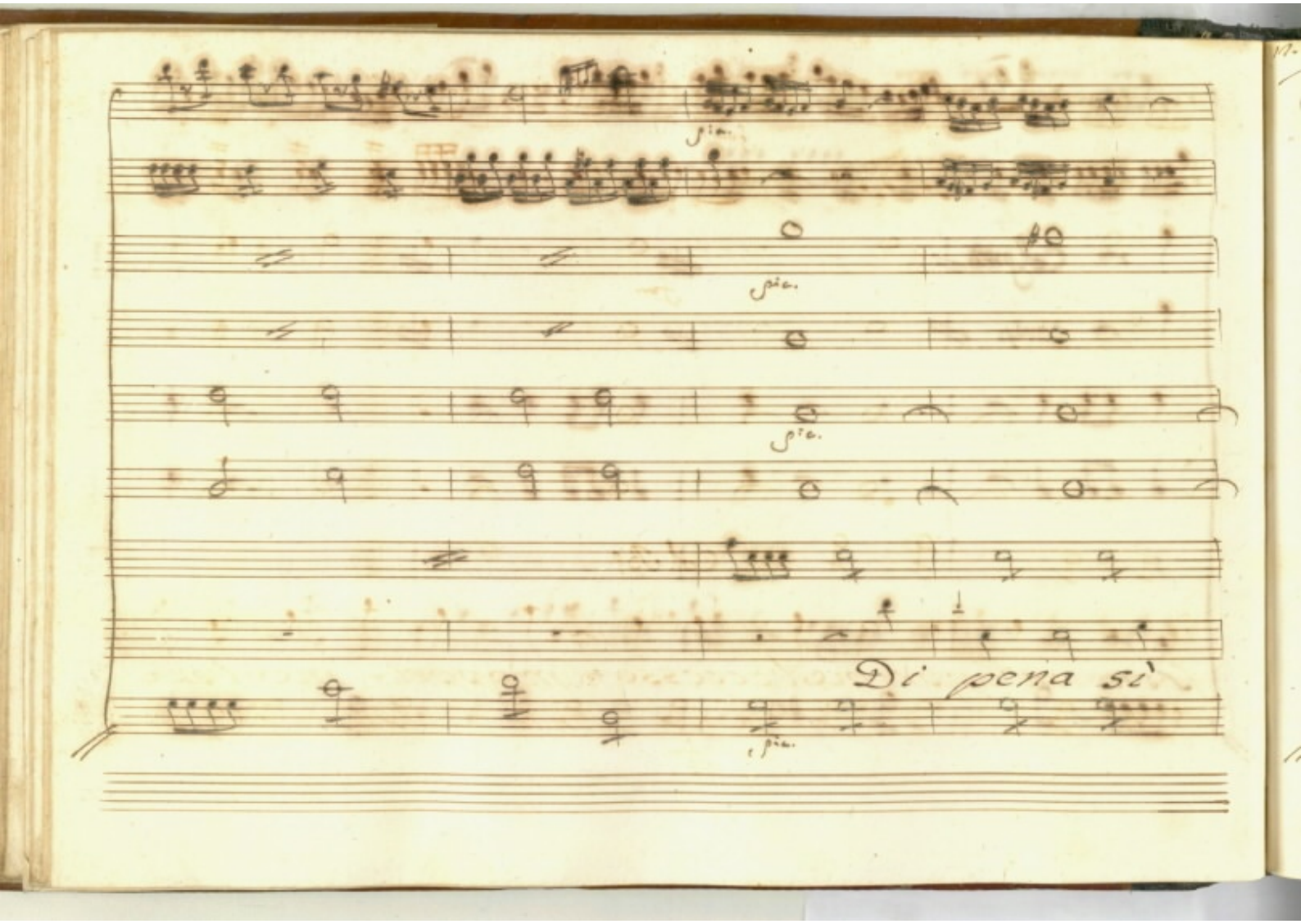

me l'eccesso, m'opprime l'eccesso

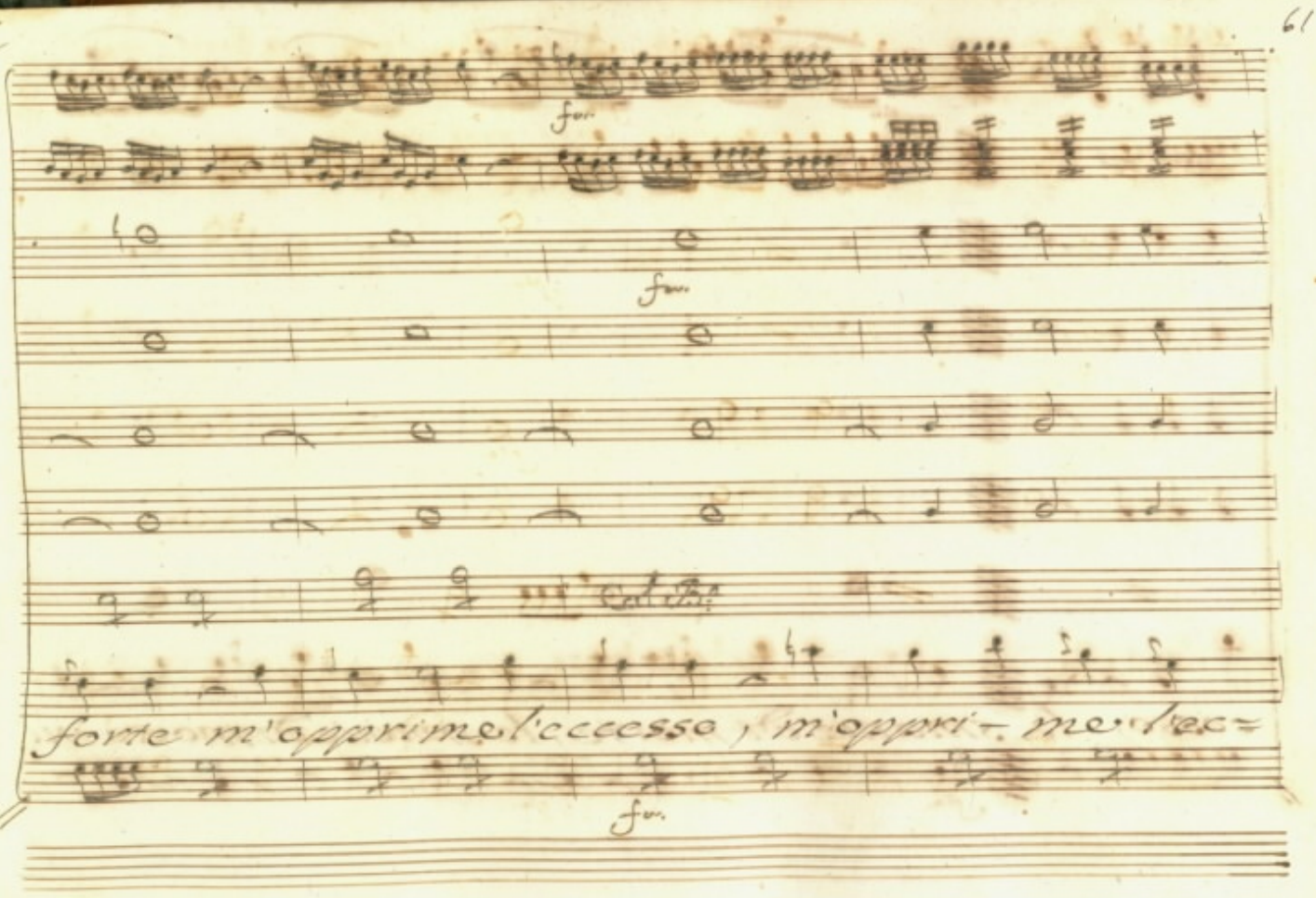

le smanie di morte mi sen to mel sen

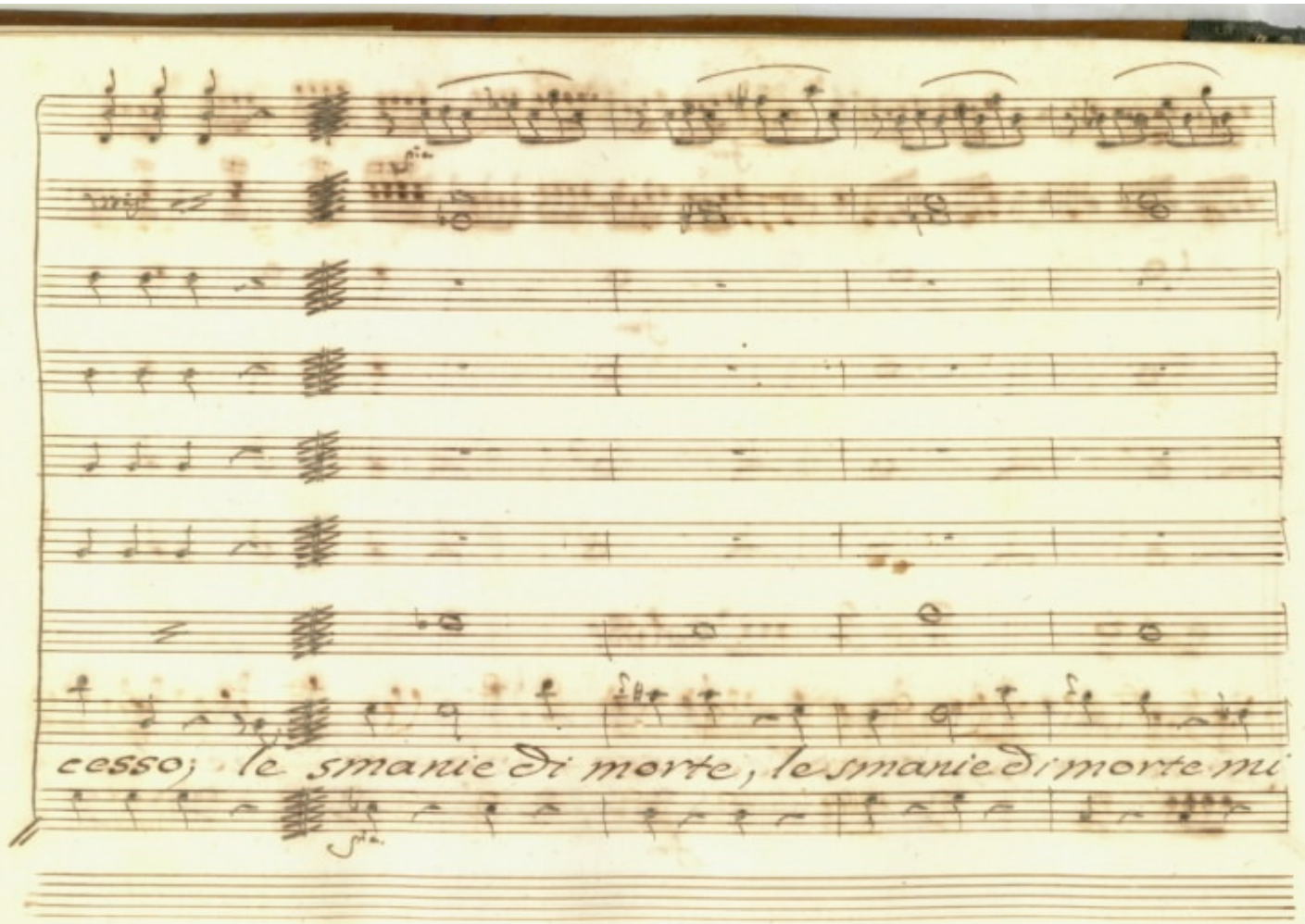

sì, le smanie mi sen—to nel sen, mi sento nel

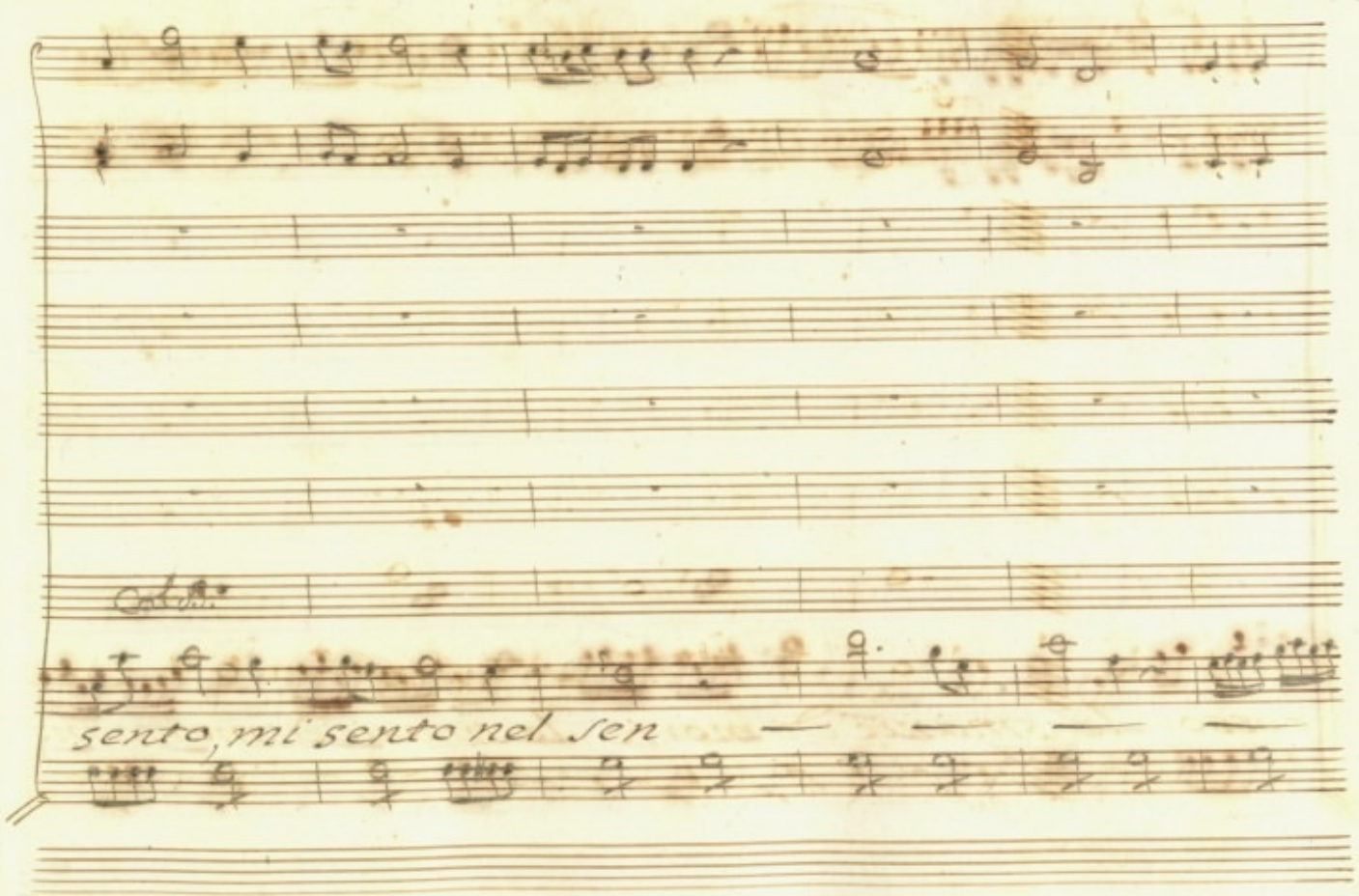

sen, mi sen — — — — to nel

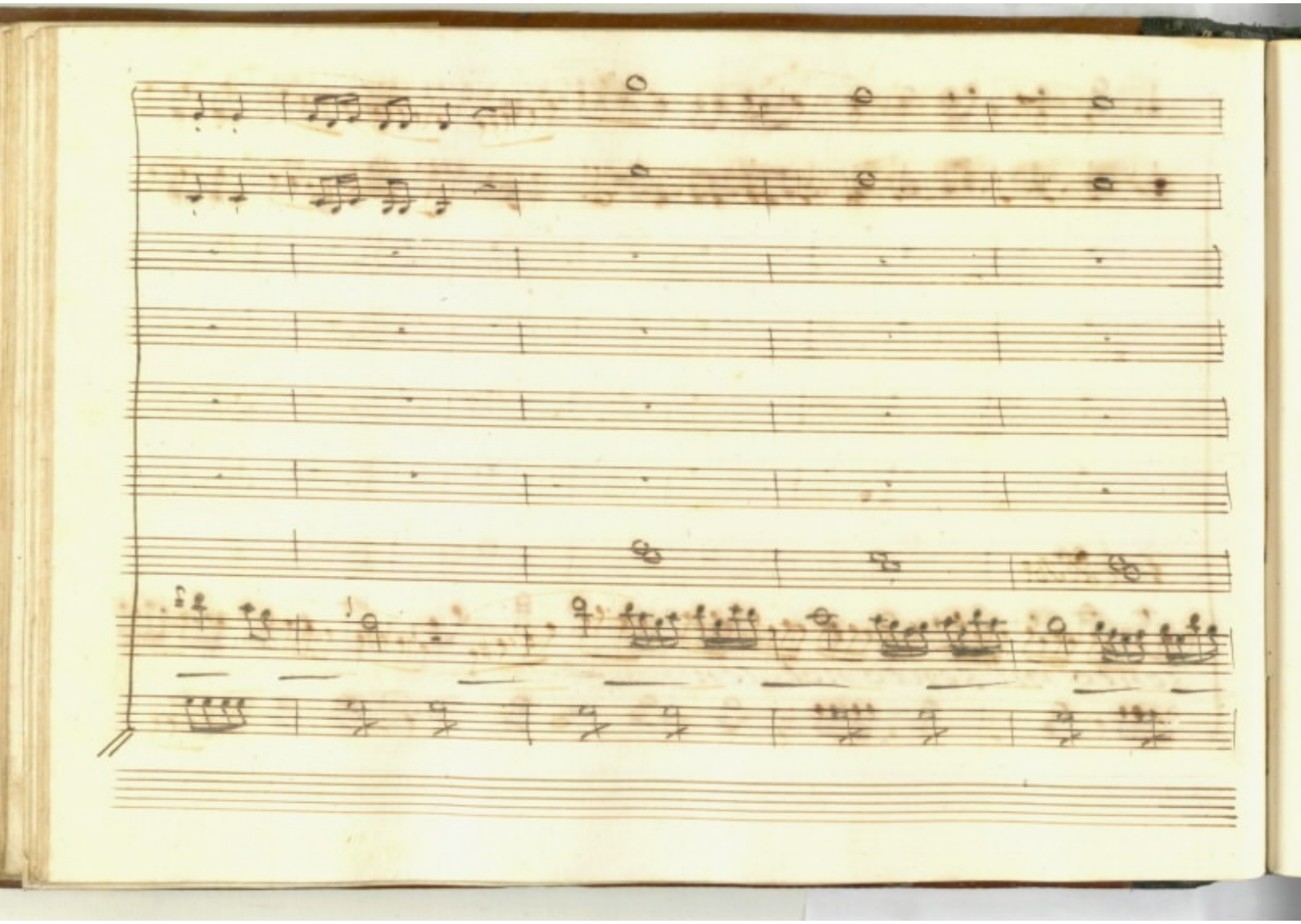

Col primo
Sen.

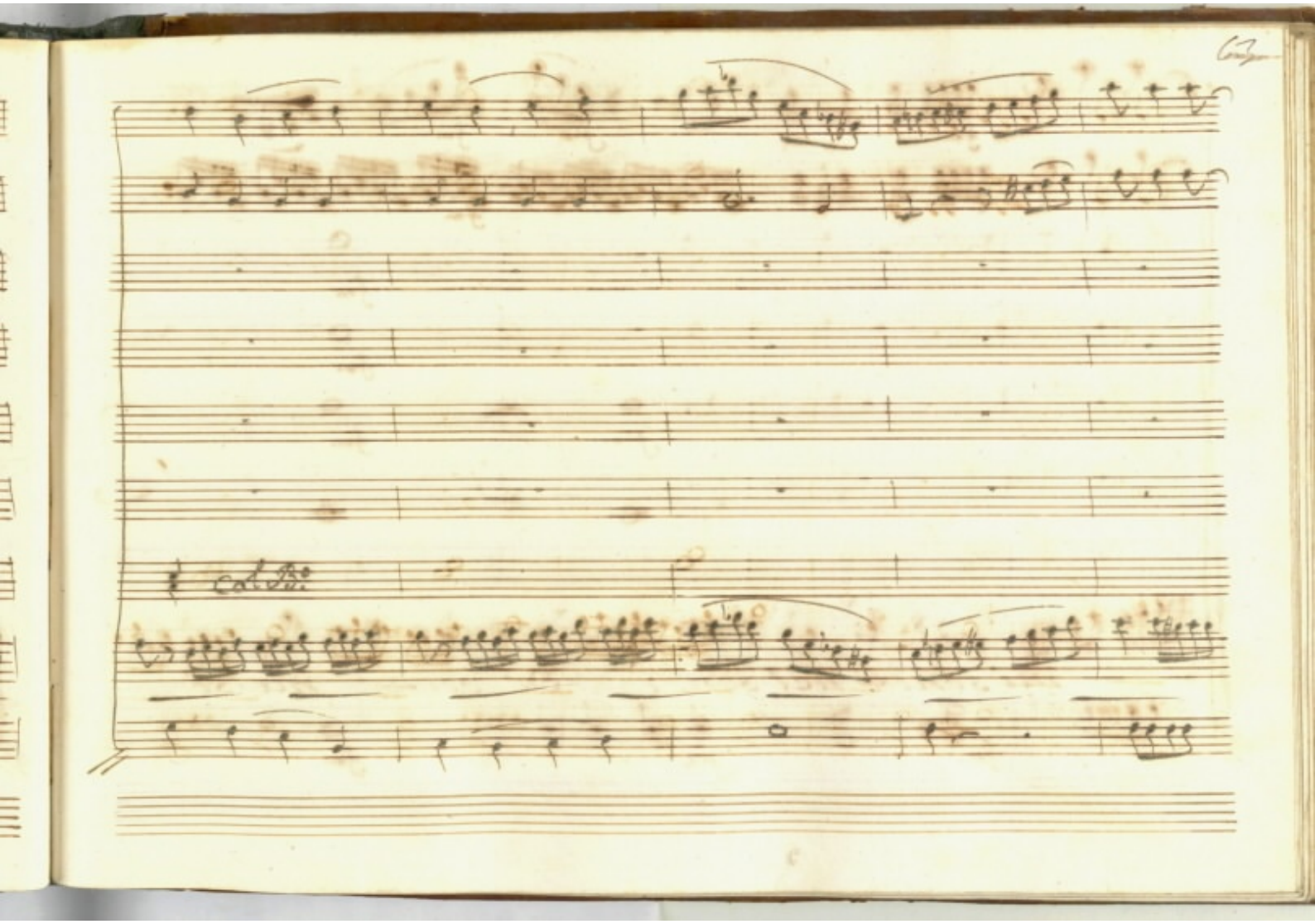

Di pena sì

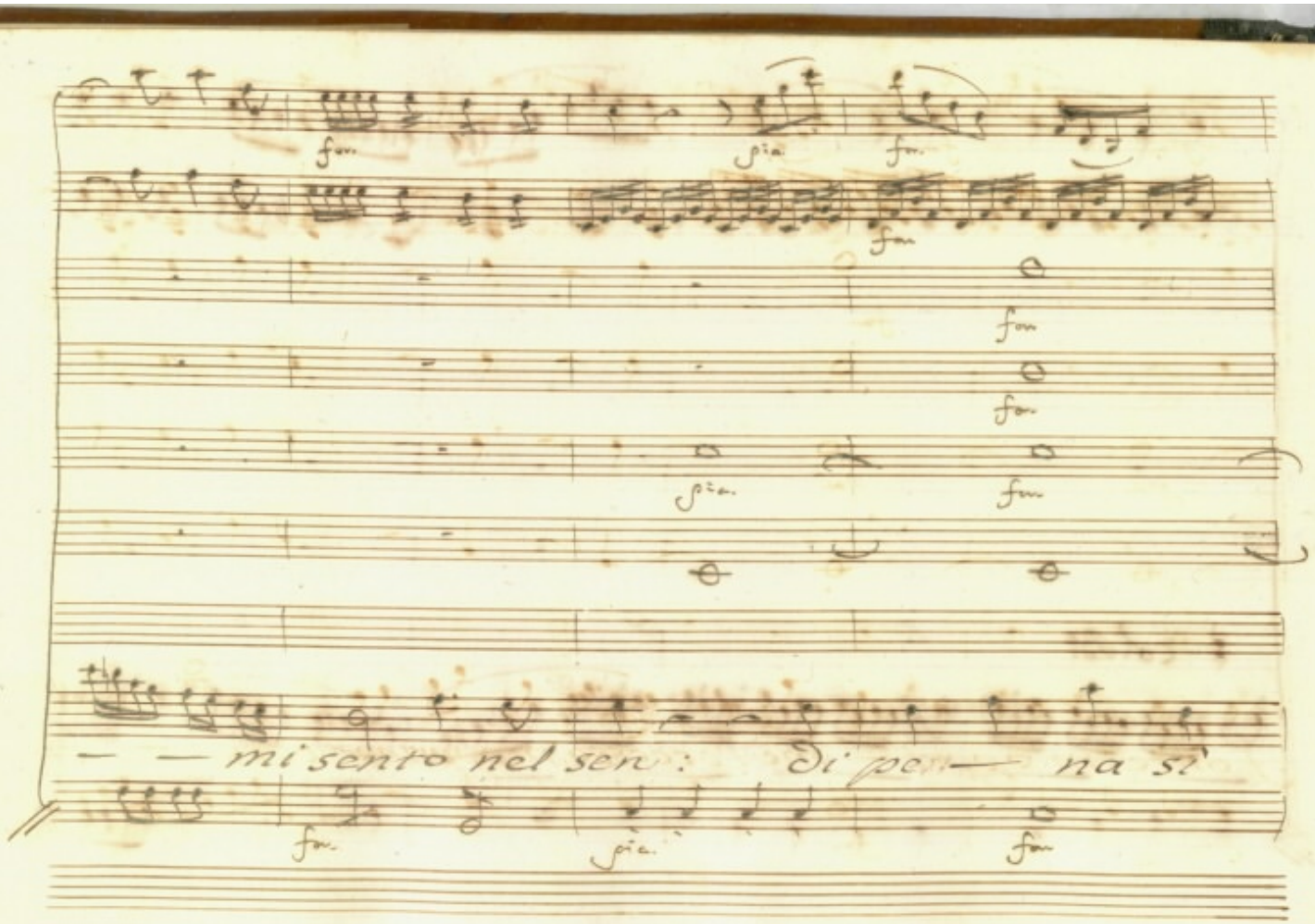

forte m'opprime l'eccesso, m'oppri- me l'ec=


cesso; le smanie di morte, le smanie di morte mi


sento, mi sento nel sen






for.
spia.
for.
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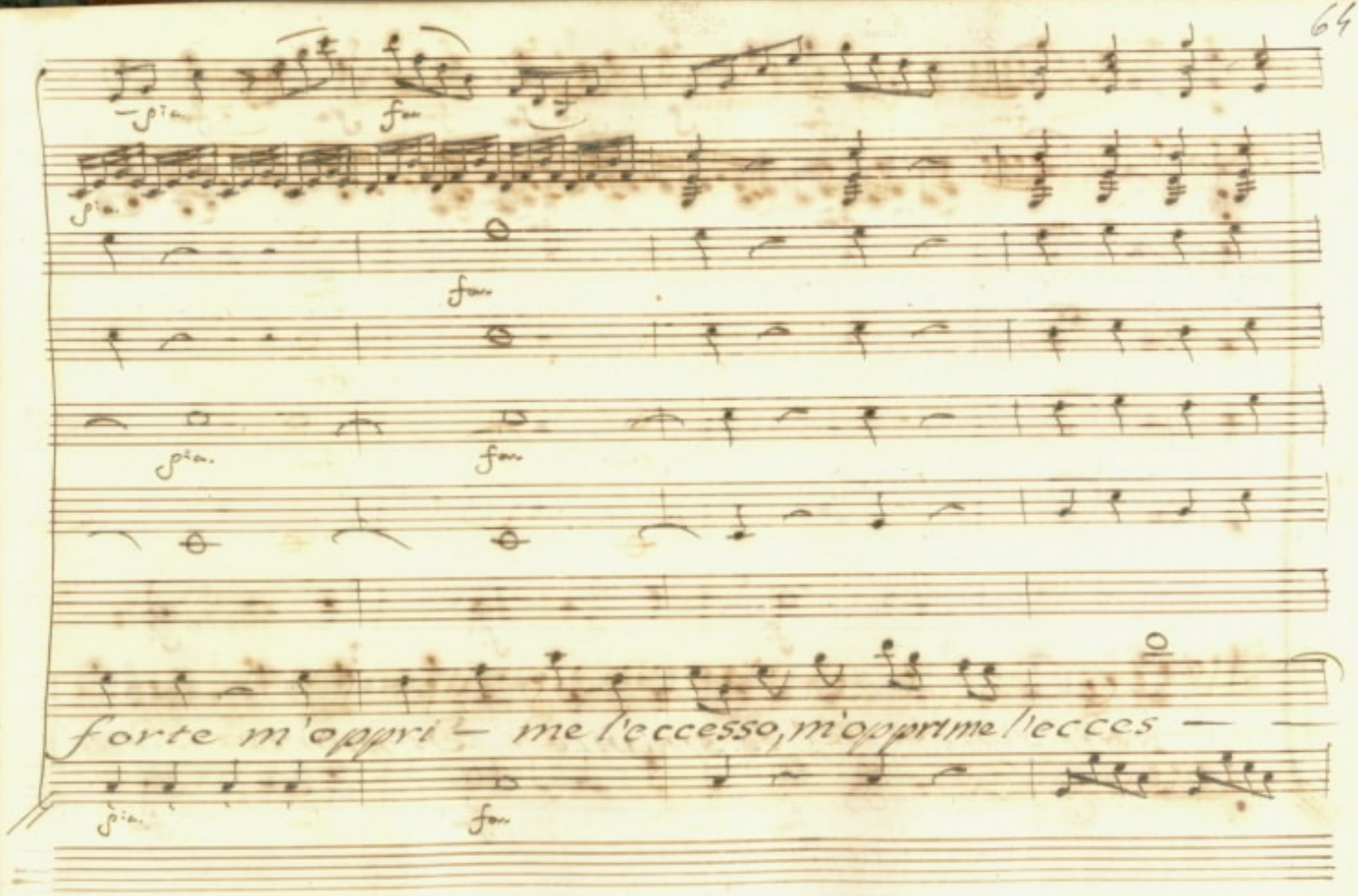
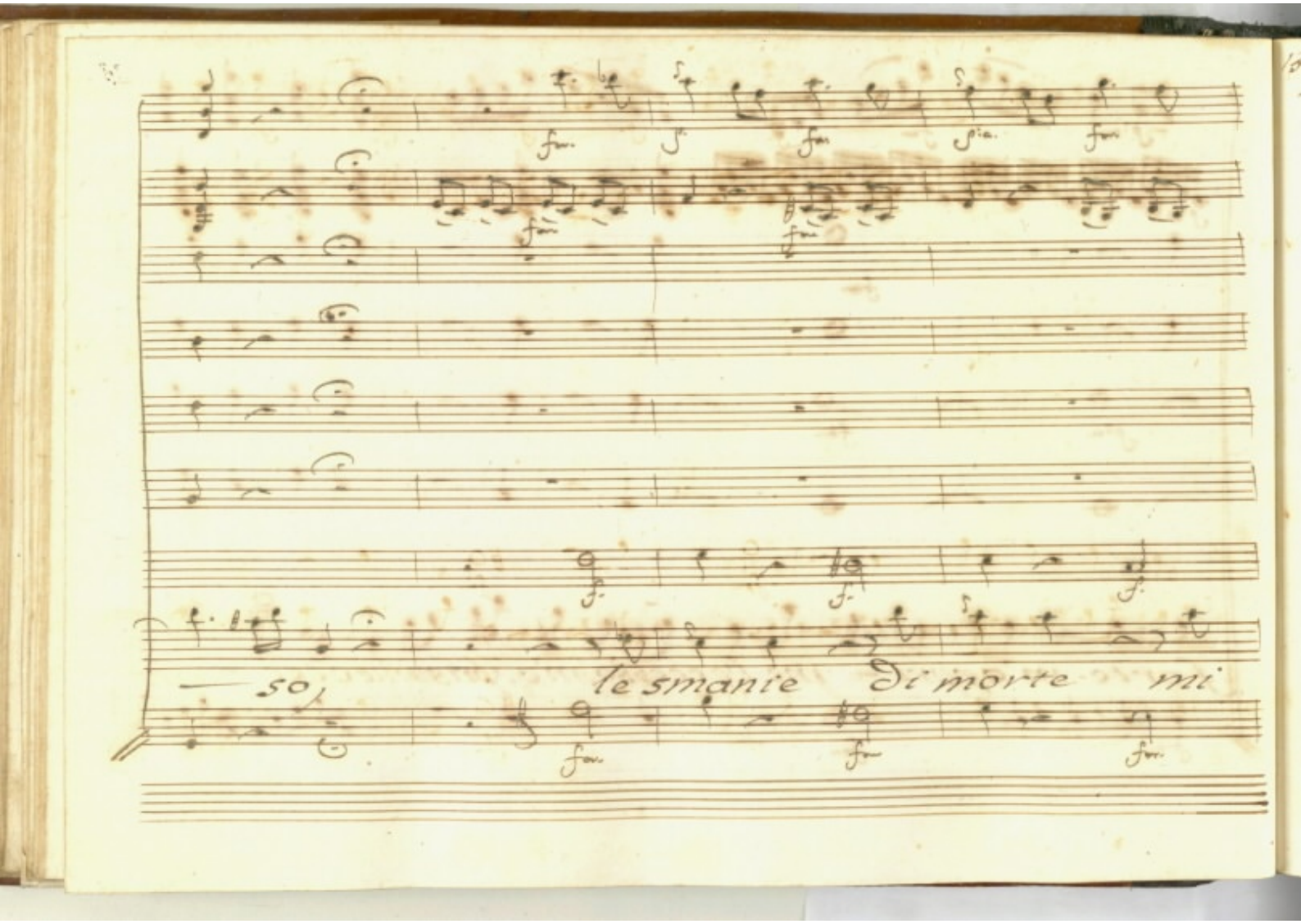
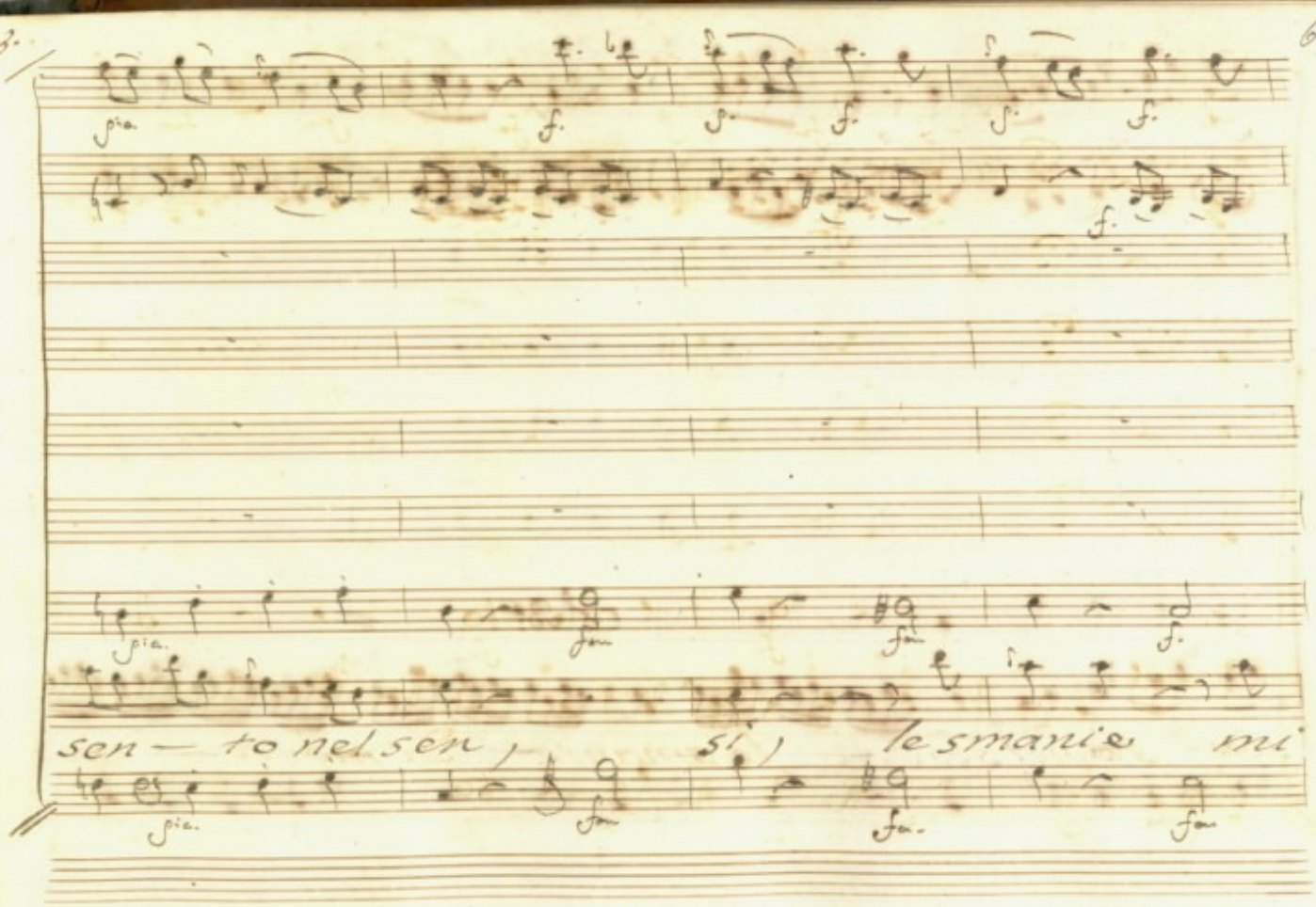
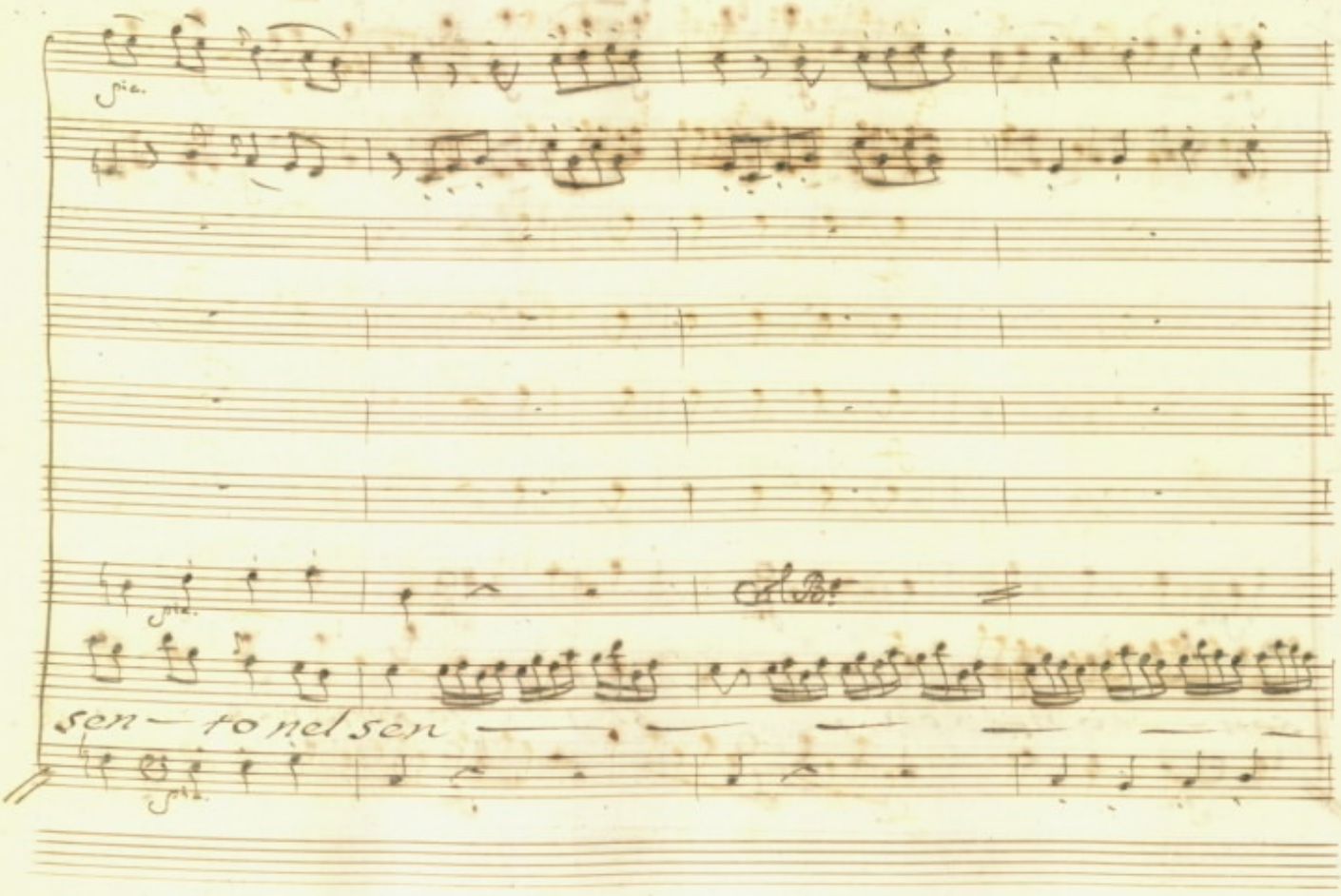
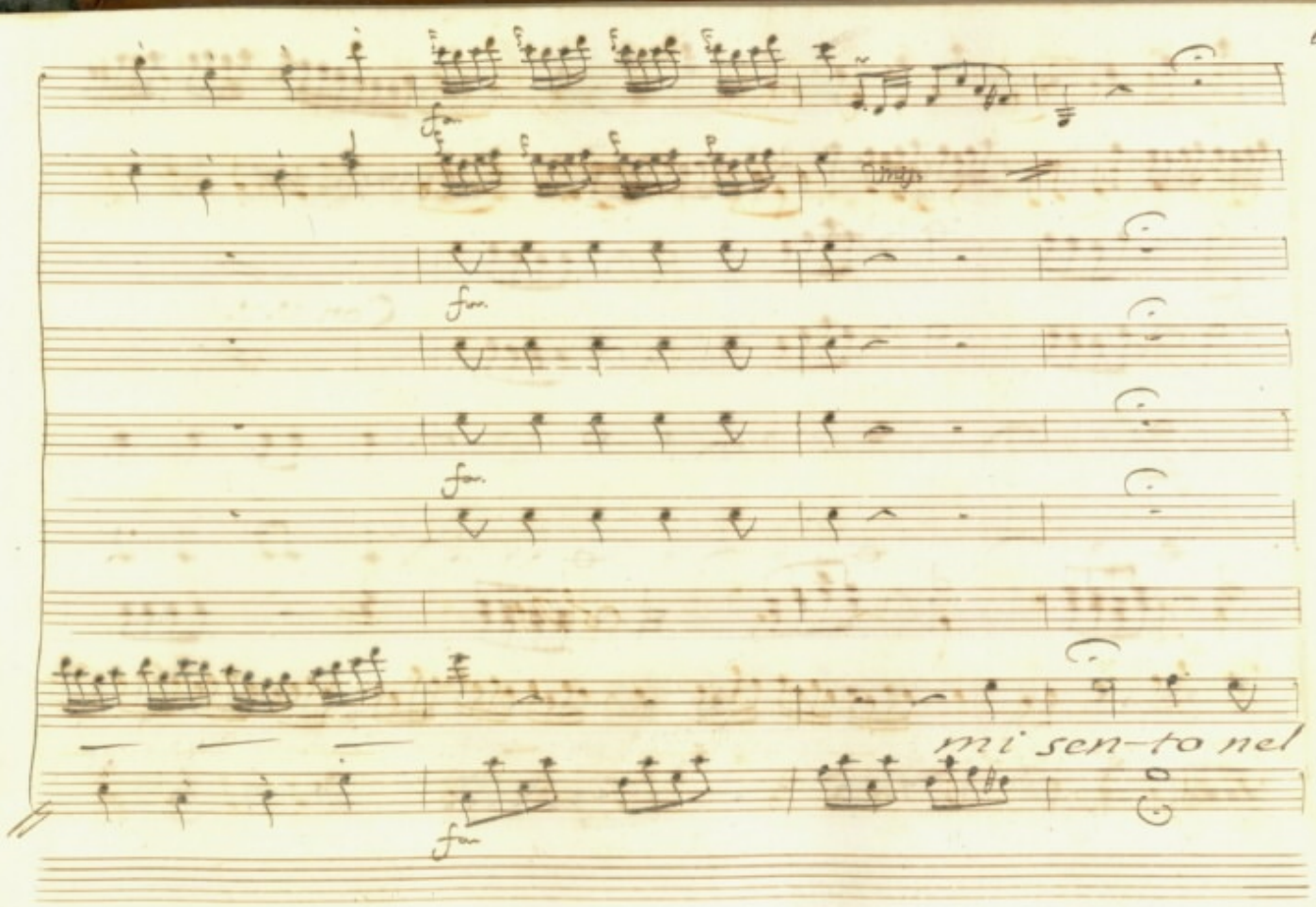
for.
— — mi sento nel sen : di pe — na si
for.
spia.
for.


forte m'oppri — me l'eccesso, m'opprime l'ecces — —


le smanie di morte mi


son — to nel sen, sì, le smanie mi


sen — to nel sen


fon.
fon.
fon.
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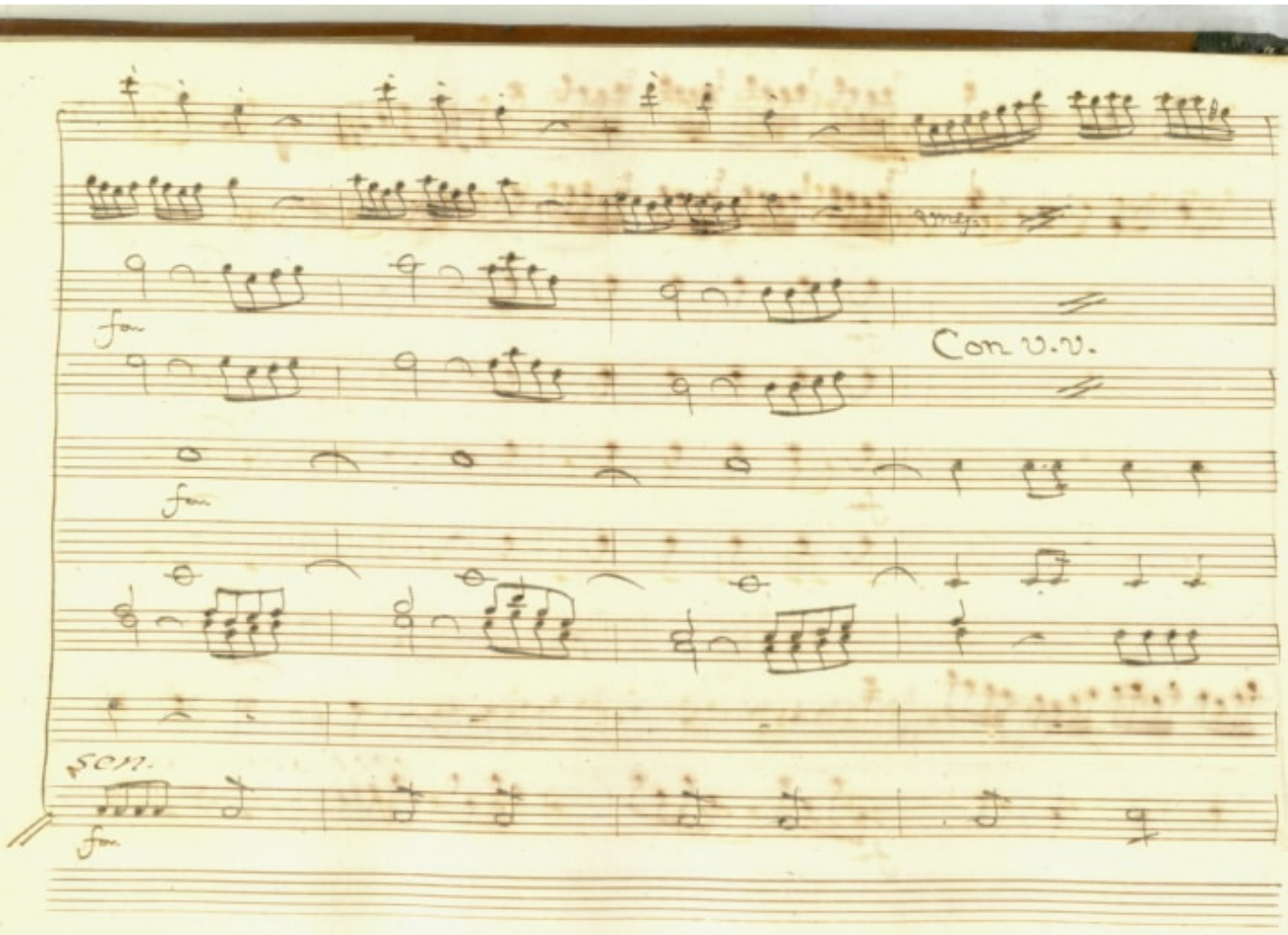
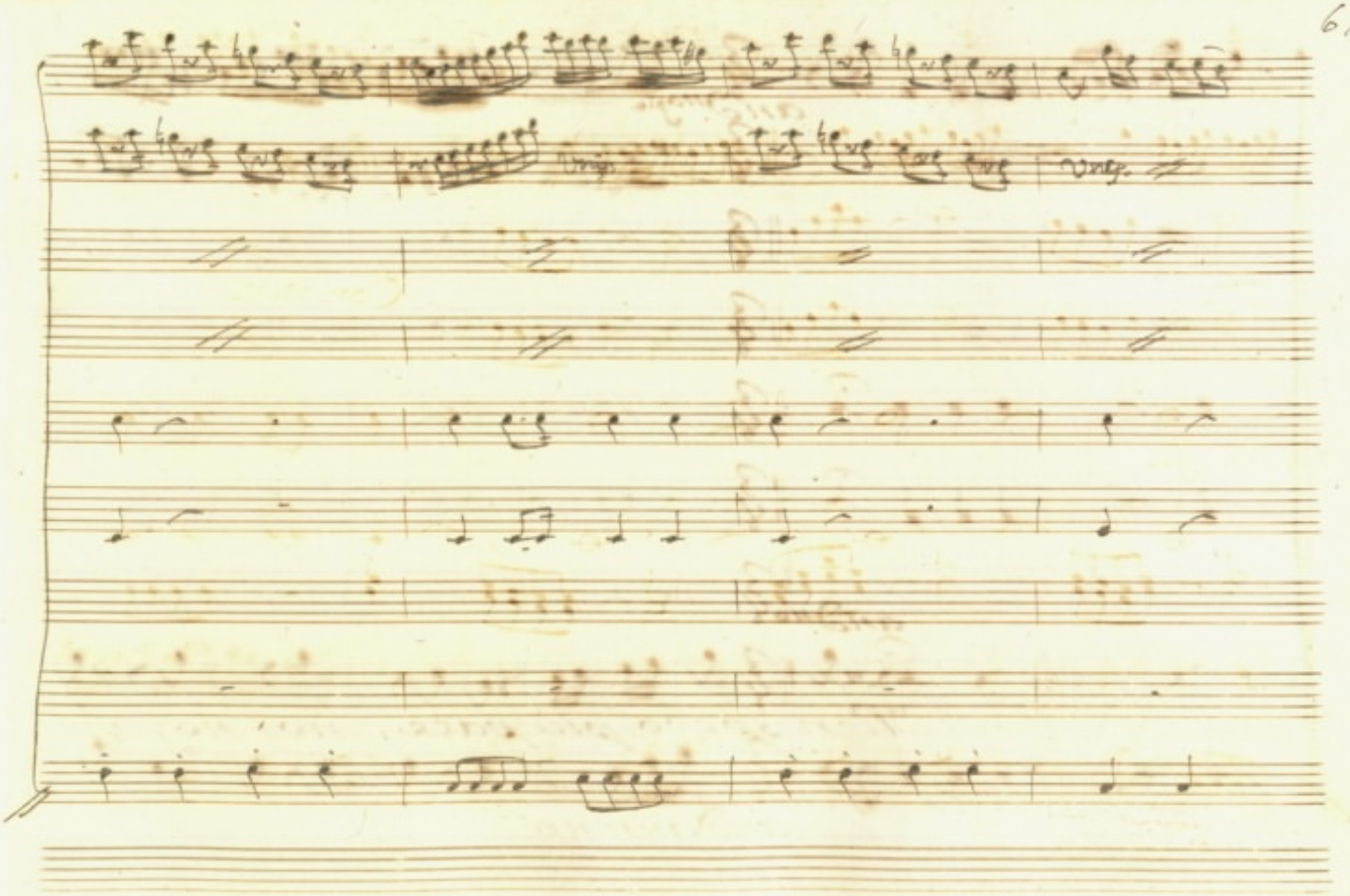
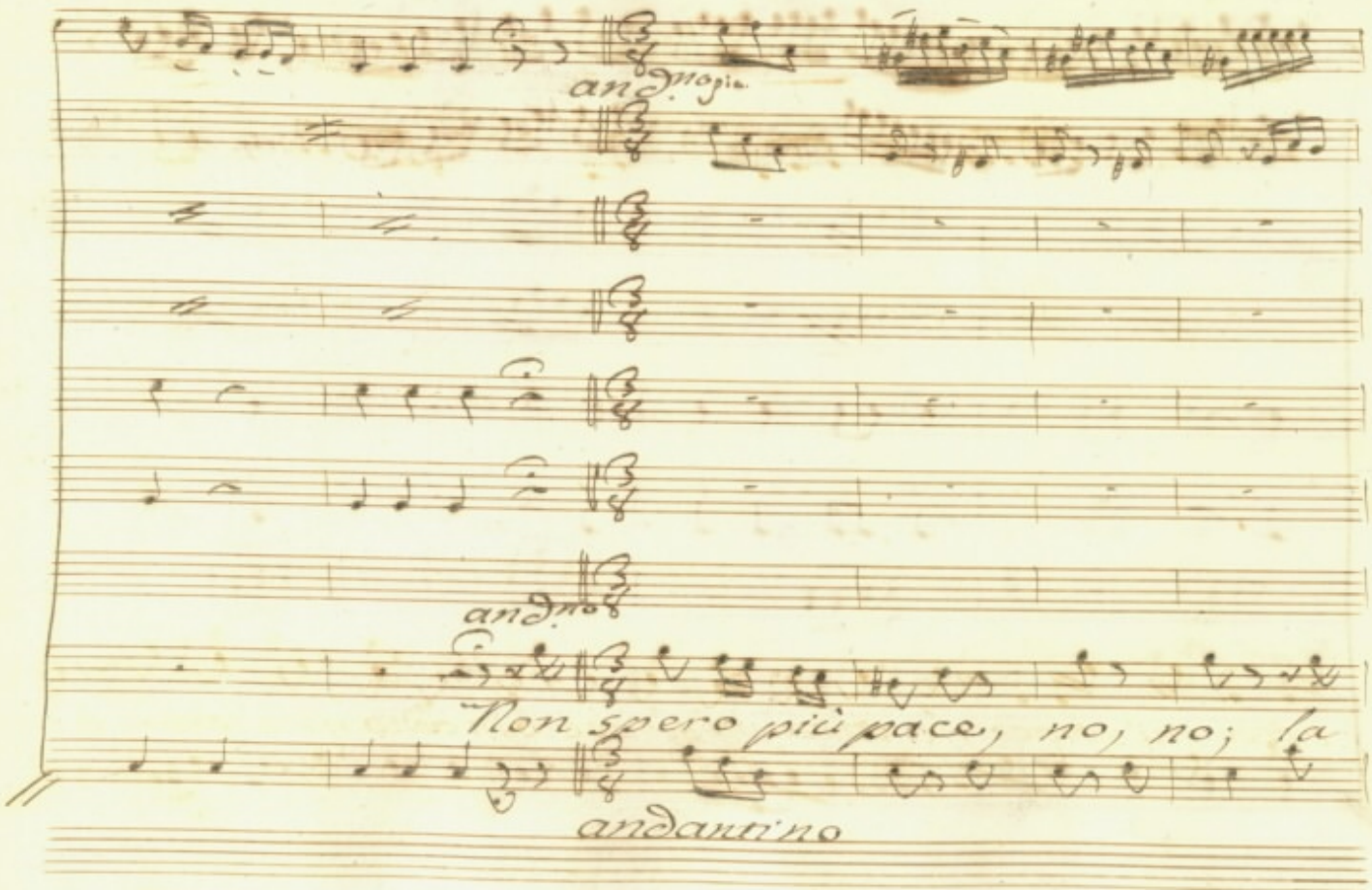
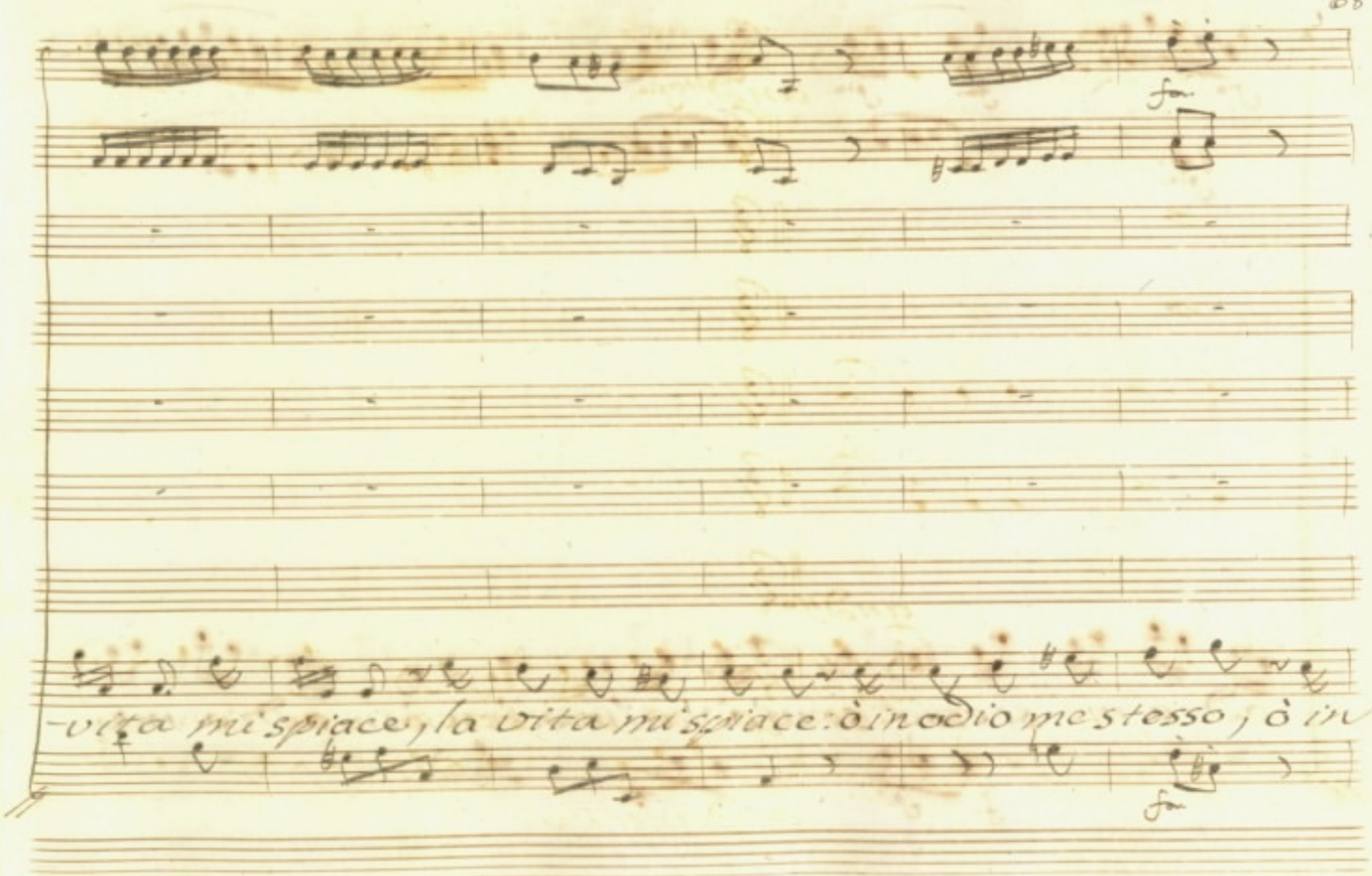
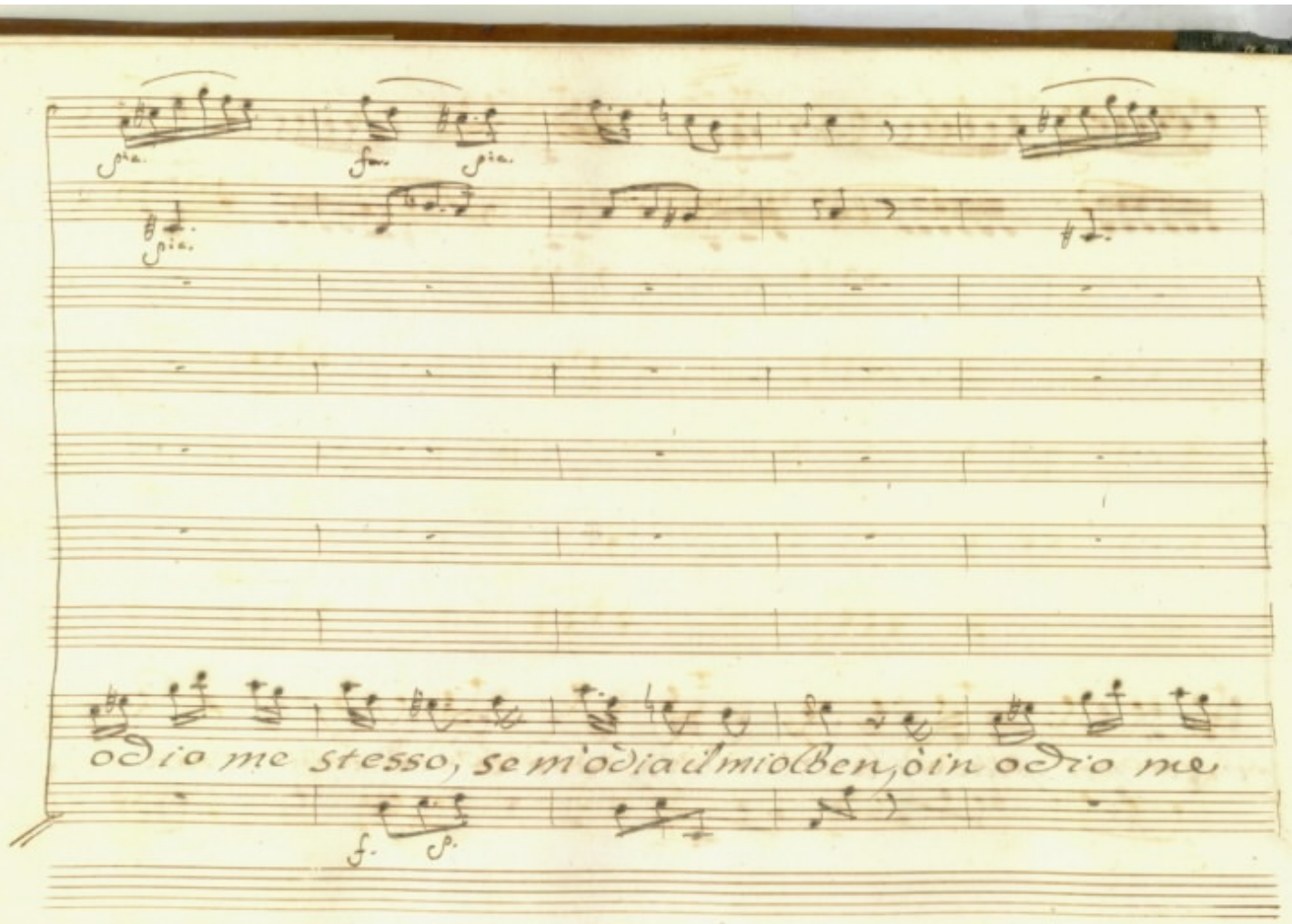
mi sen-to nel

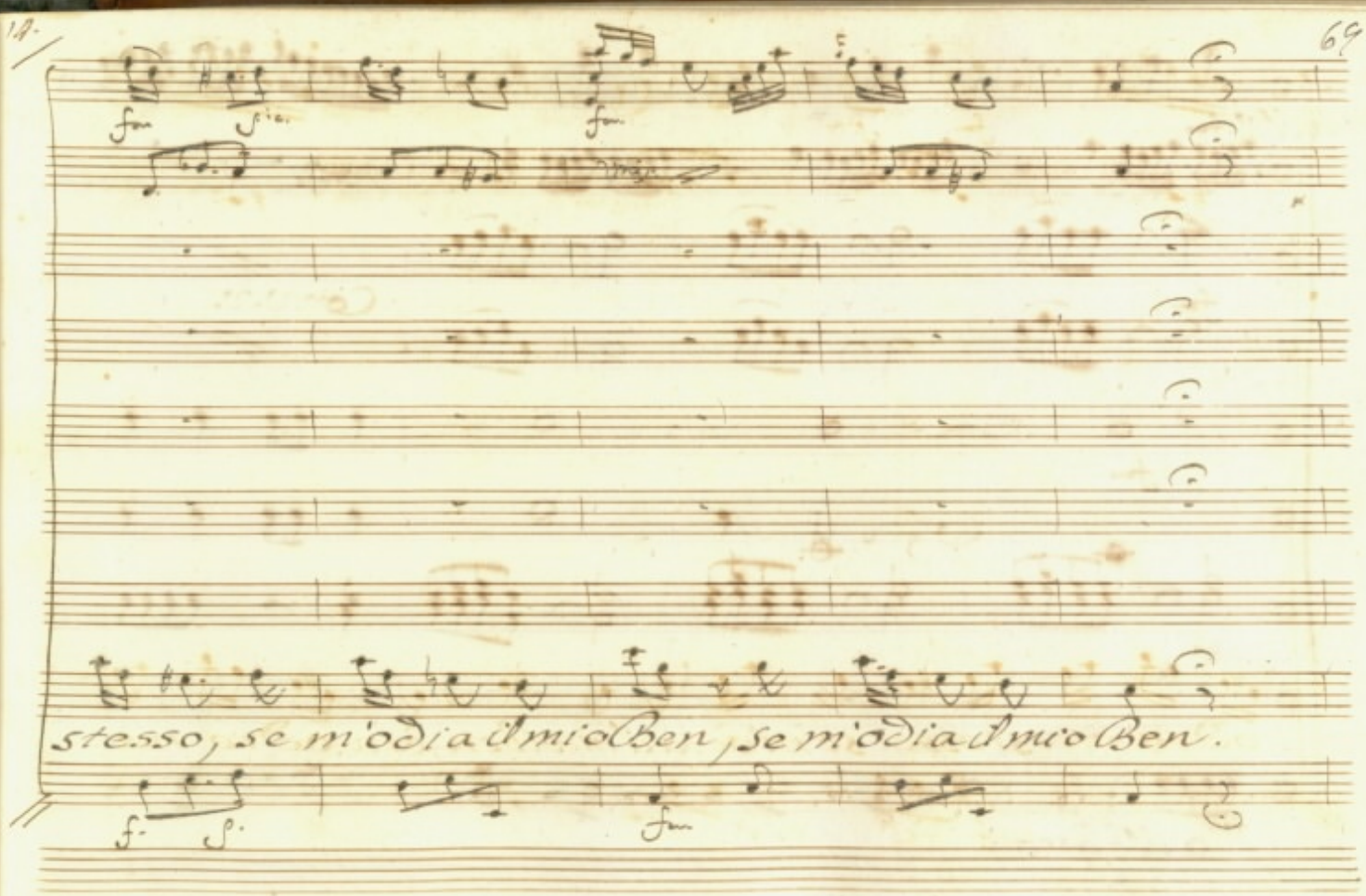

for
Con V.V.
for
for
for

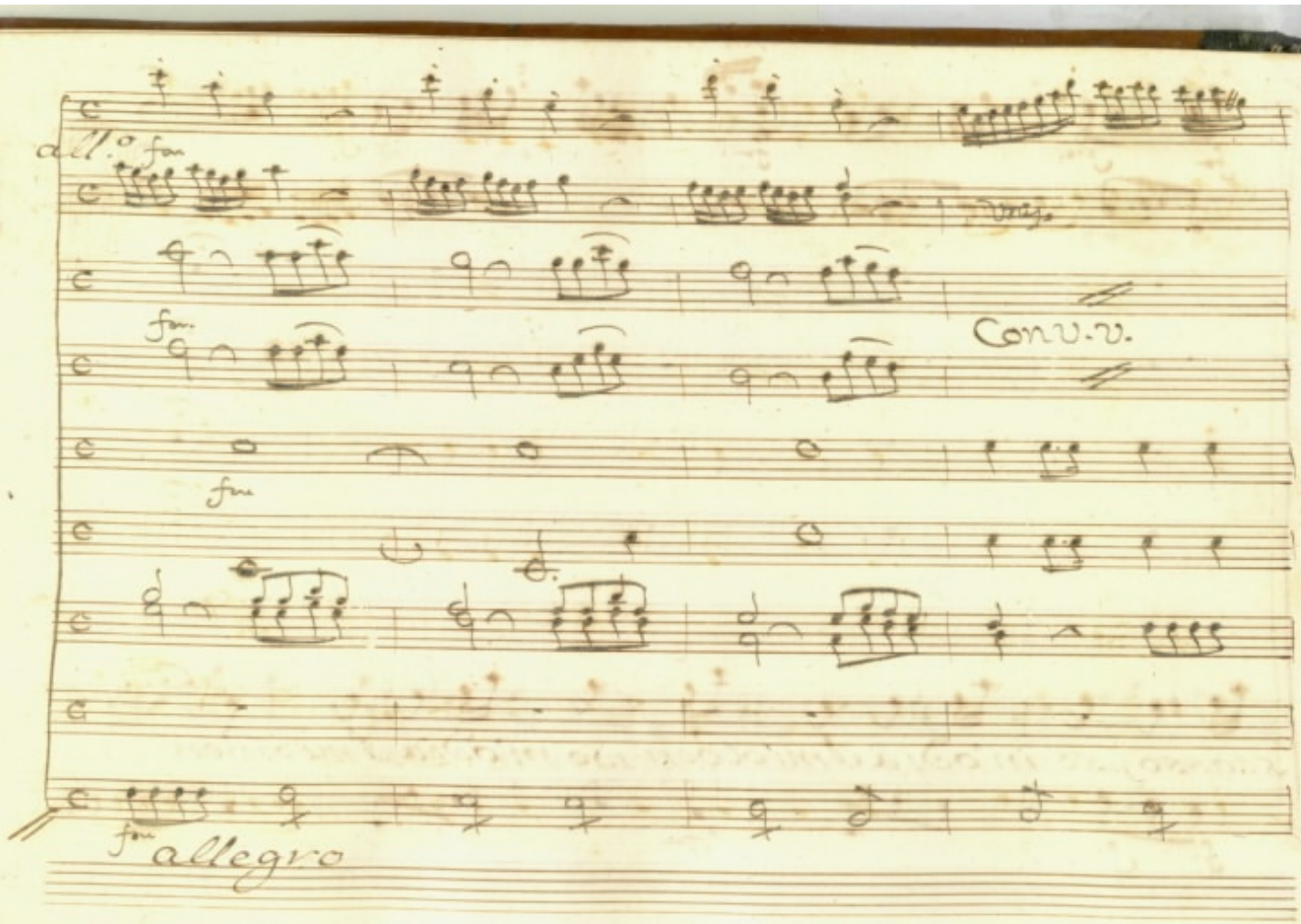

Ung.
Ung.

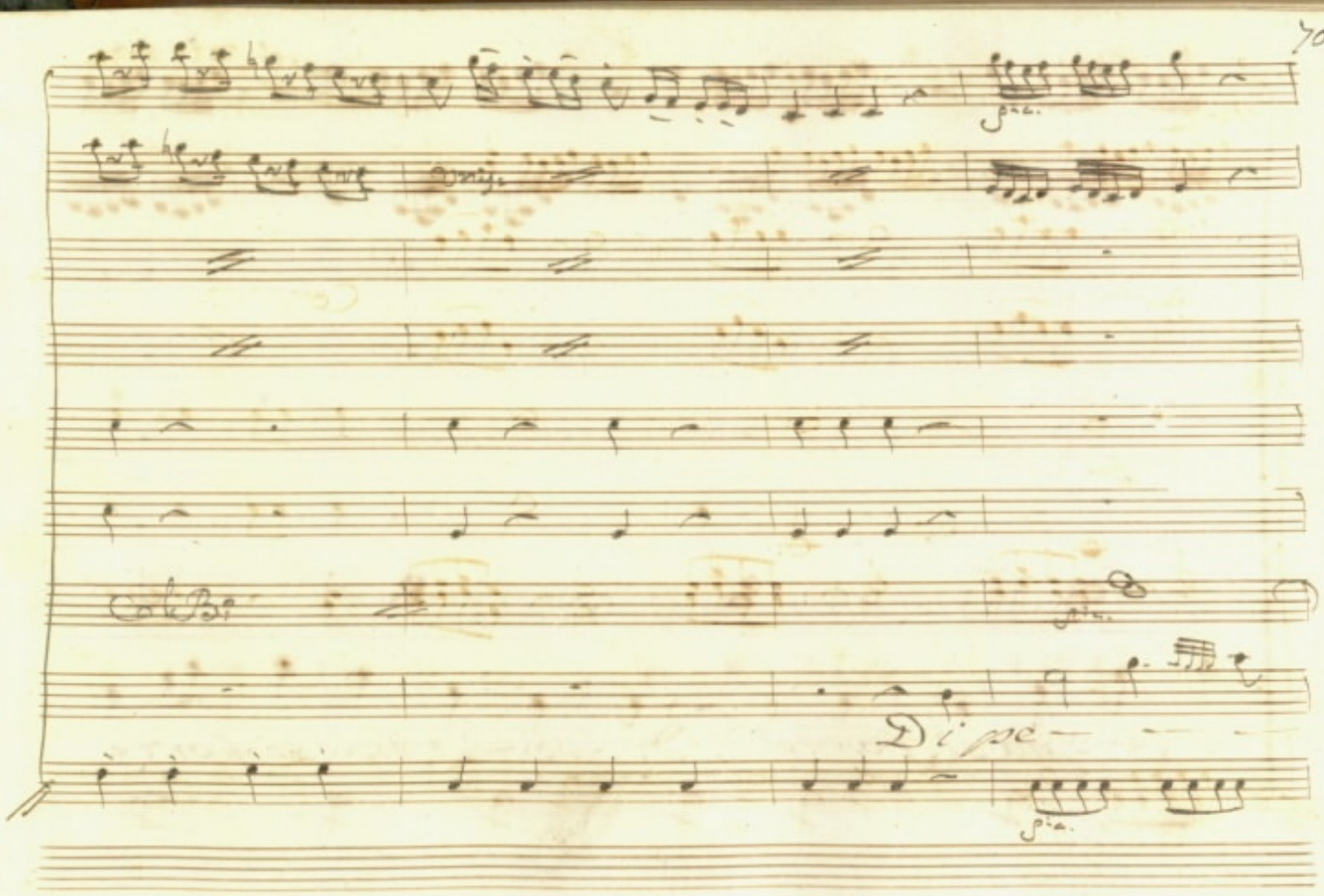

and.no pia
and.no
Non spero più pace, no, no; la
andantino

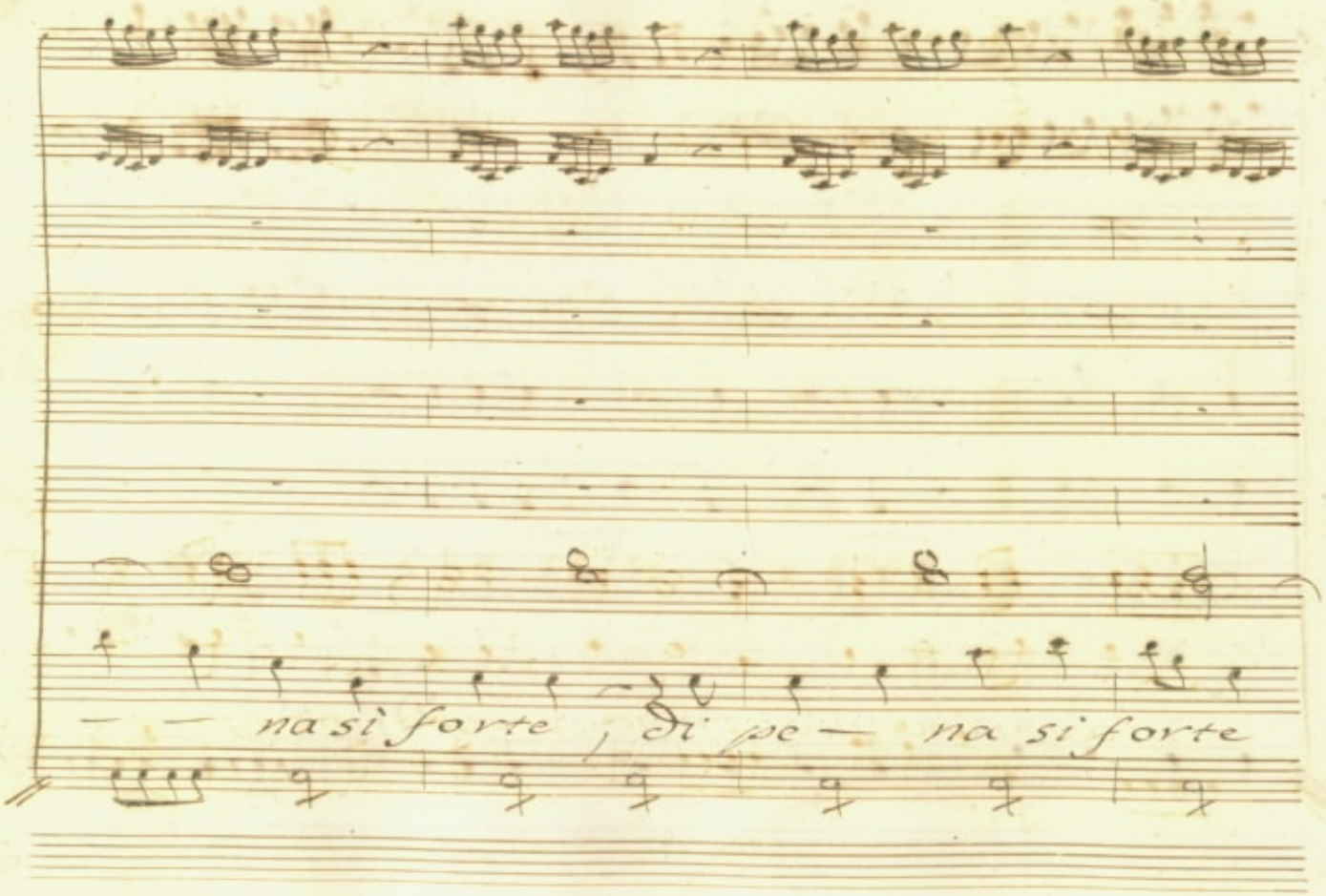

fa
fa
-vita mi spiace, la vita mi spiace: ò in odio me stesso, ò in

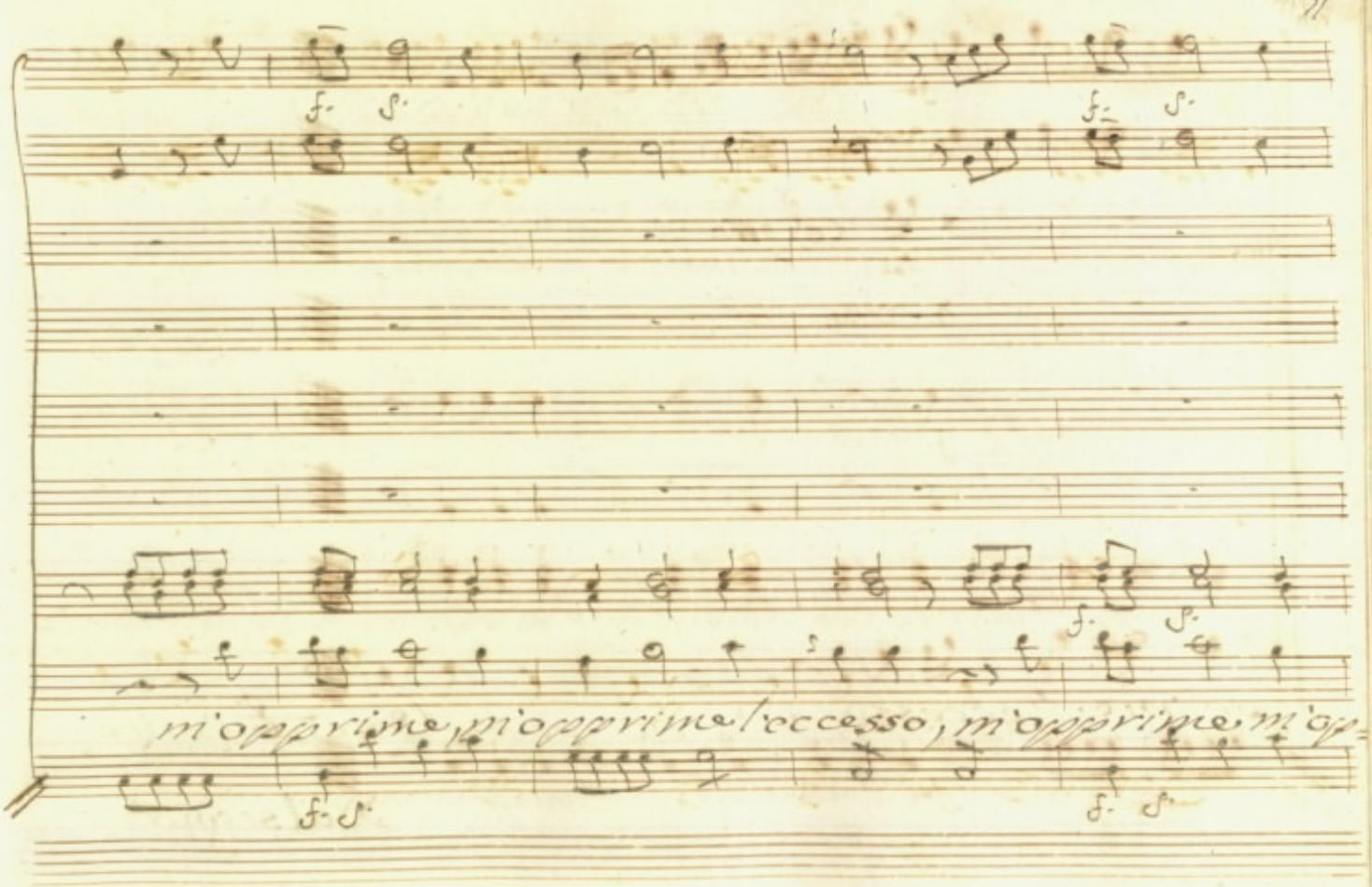

odio me stesso, se m'odia il mio ben, o in odio me

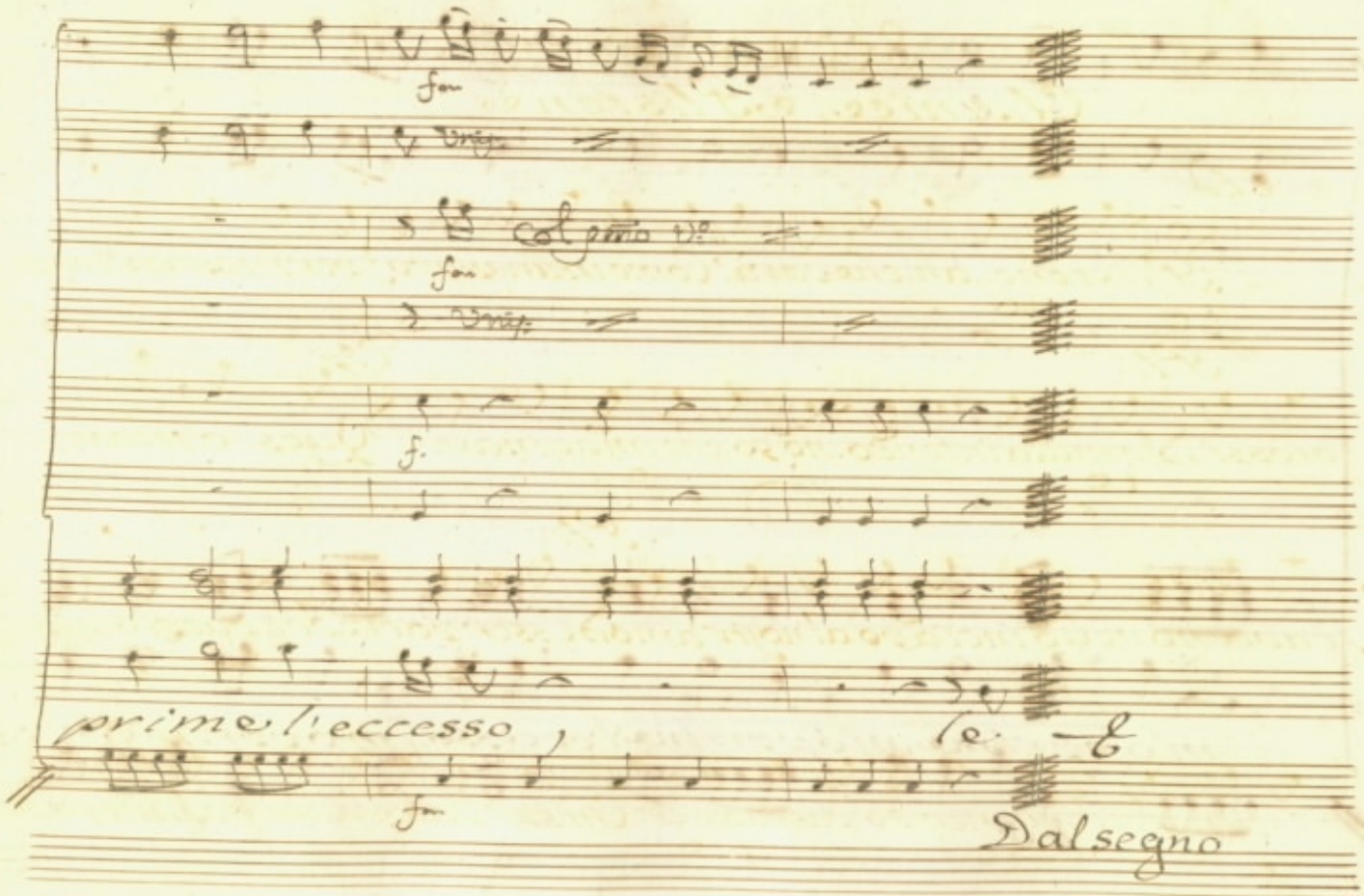

stesso, se m'odia il mio Ben, se m'odia il mio Ben.


all.o fon
fon
Con v.v.
fon
fon
allegro


Dipe


na si forte, di pe na si forte


m'opprime, m'opprime l'eccesso, m'opprime, m'op-


fan
Unis.
col primo V.o
fan
Unis.
f.
prime l'eccesso
le E
fan
Dal segno

Scena V.

Elpinice, e Plistene

Elp.

Plistene, ah, che sarà? Come in un punto I per mestra can=

Pli:

giòssi: Io nulla intendo: nõ so, che imãginar.

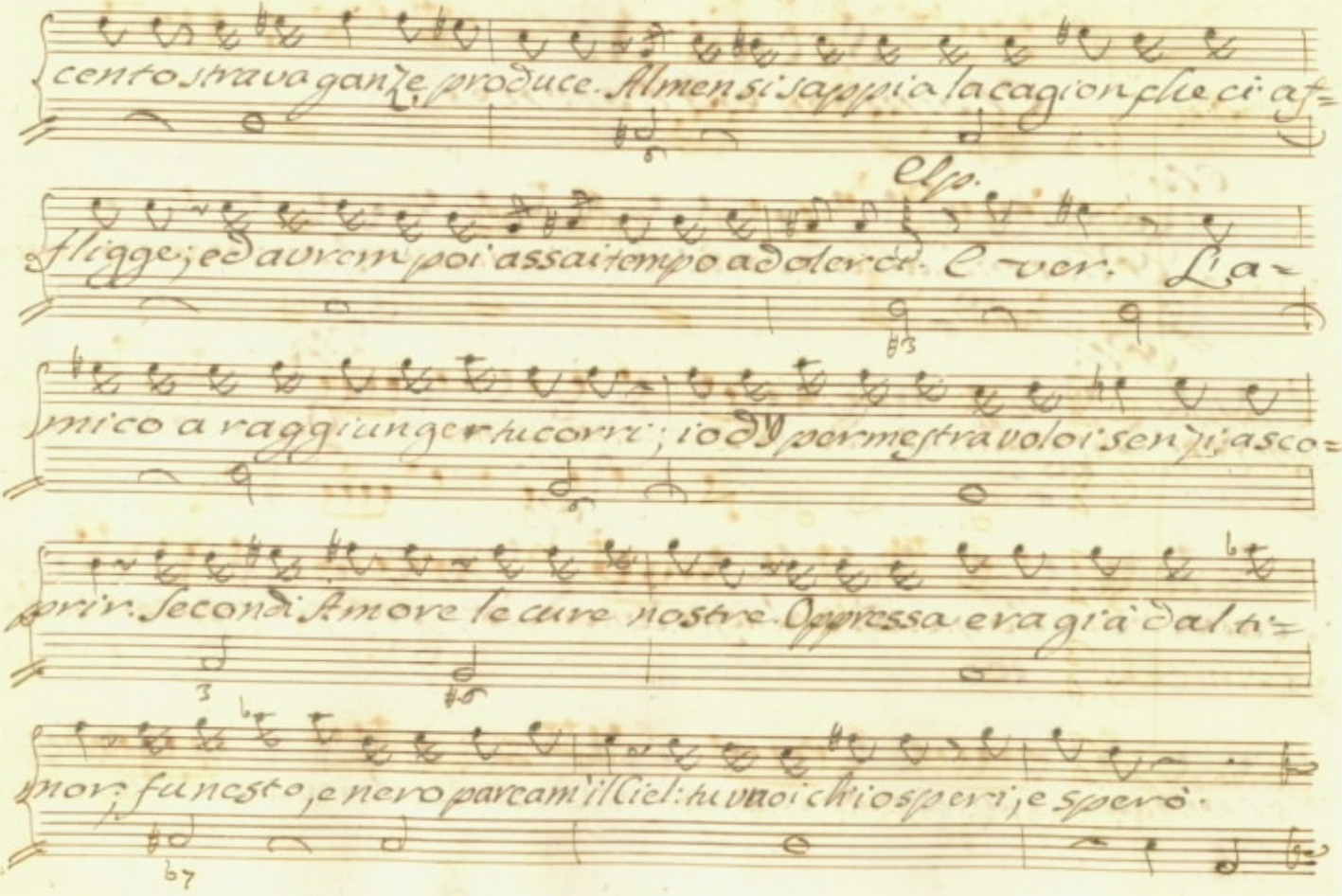
Elp.

Questo man=

Pli:

cava novello inciãpo al nostr'amor Esser potrebbe questo, che

ci minaccia, un nembo passaggier: Chi sa? Talora un mal inteso ac=



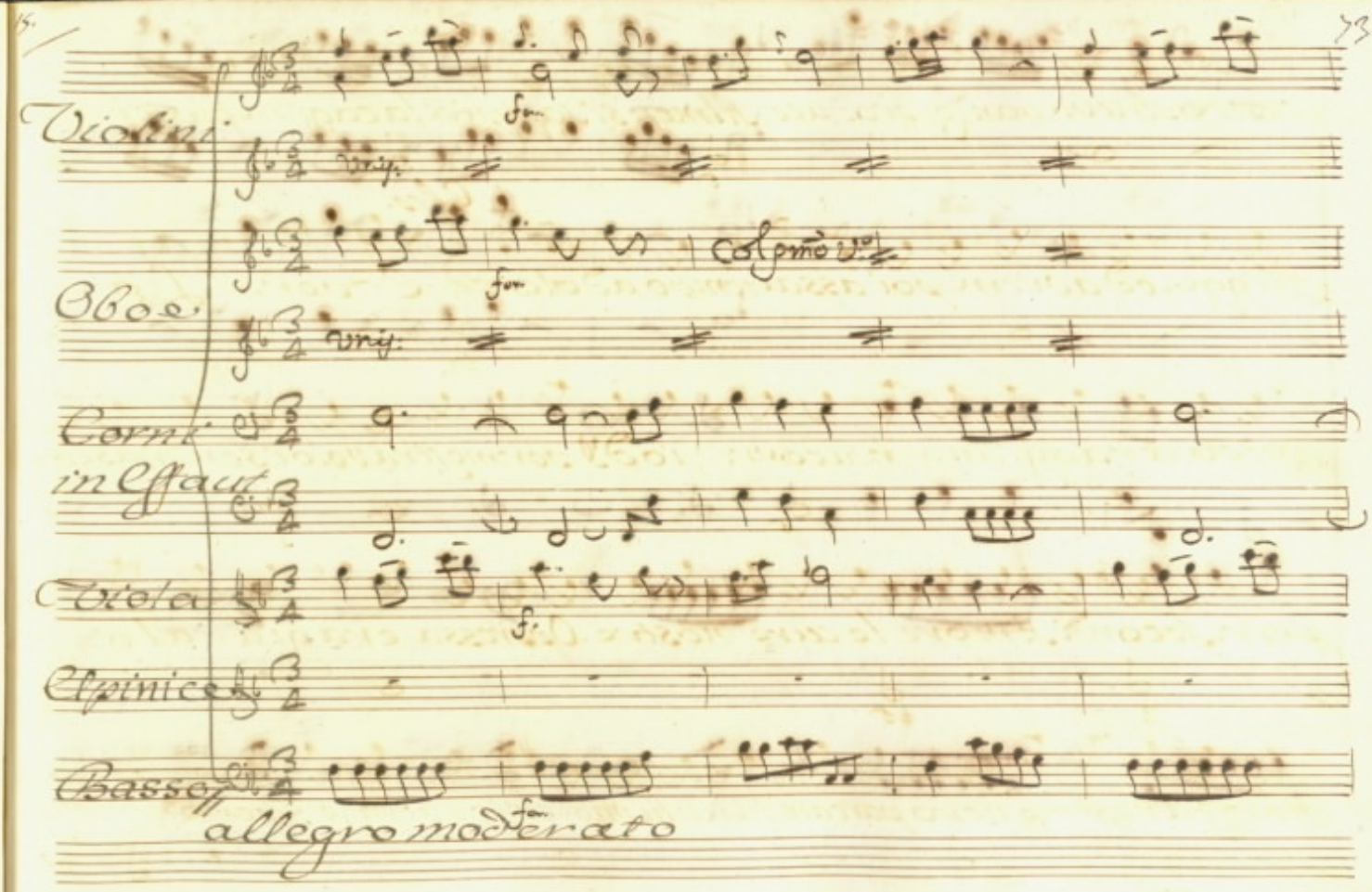
cento strava ganze produce. Almen si sappia la cagion che ci af=

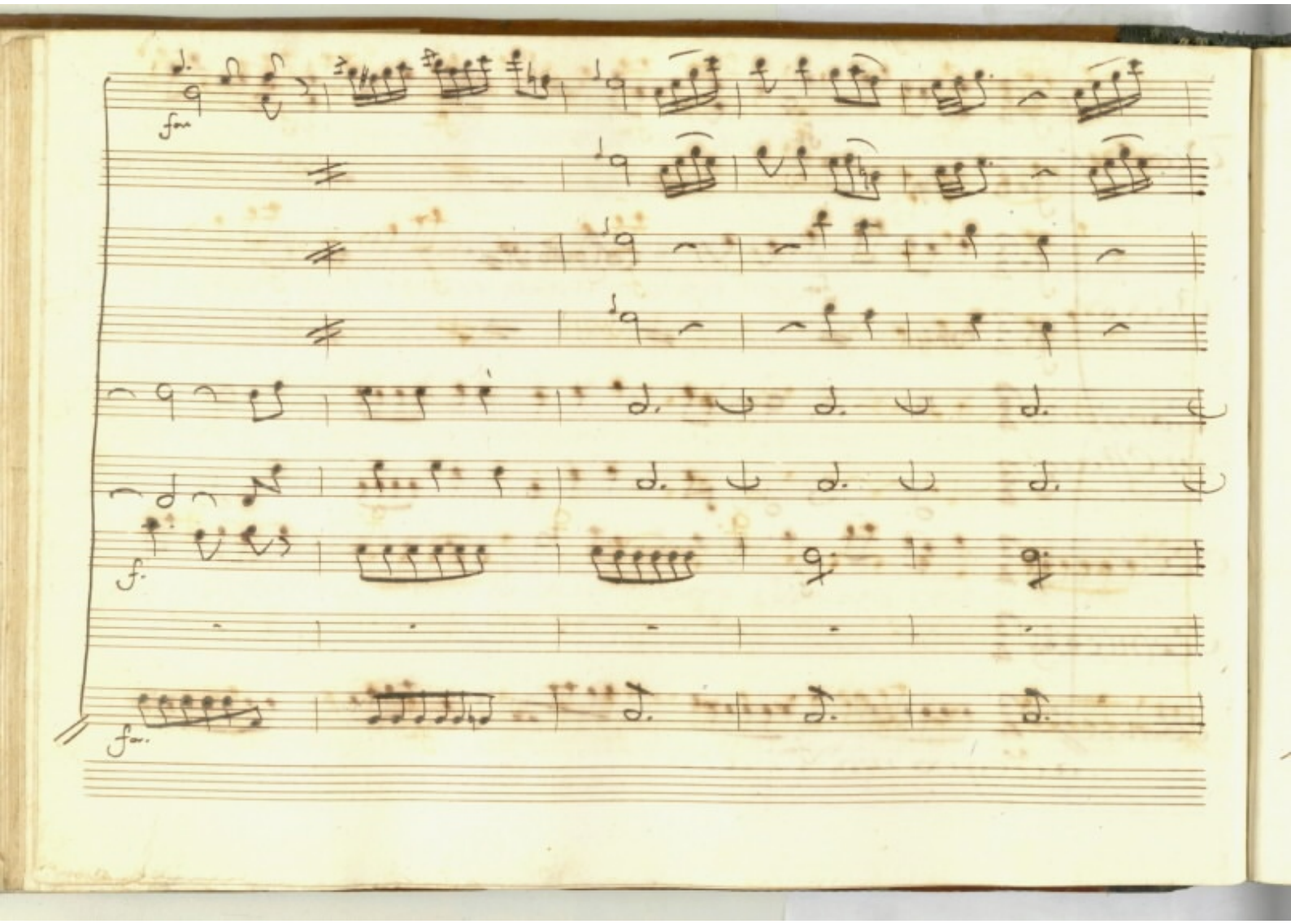
Elp.

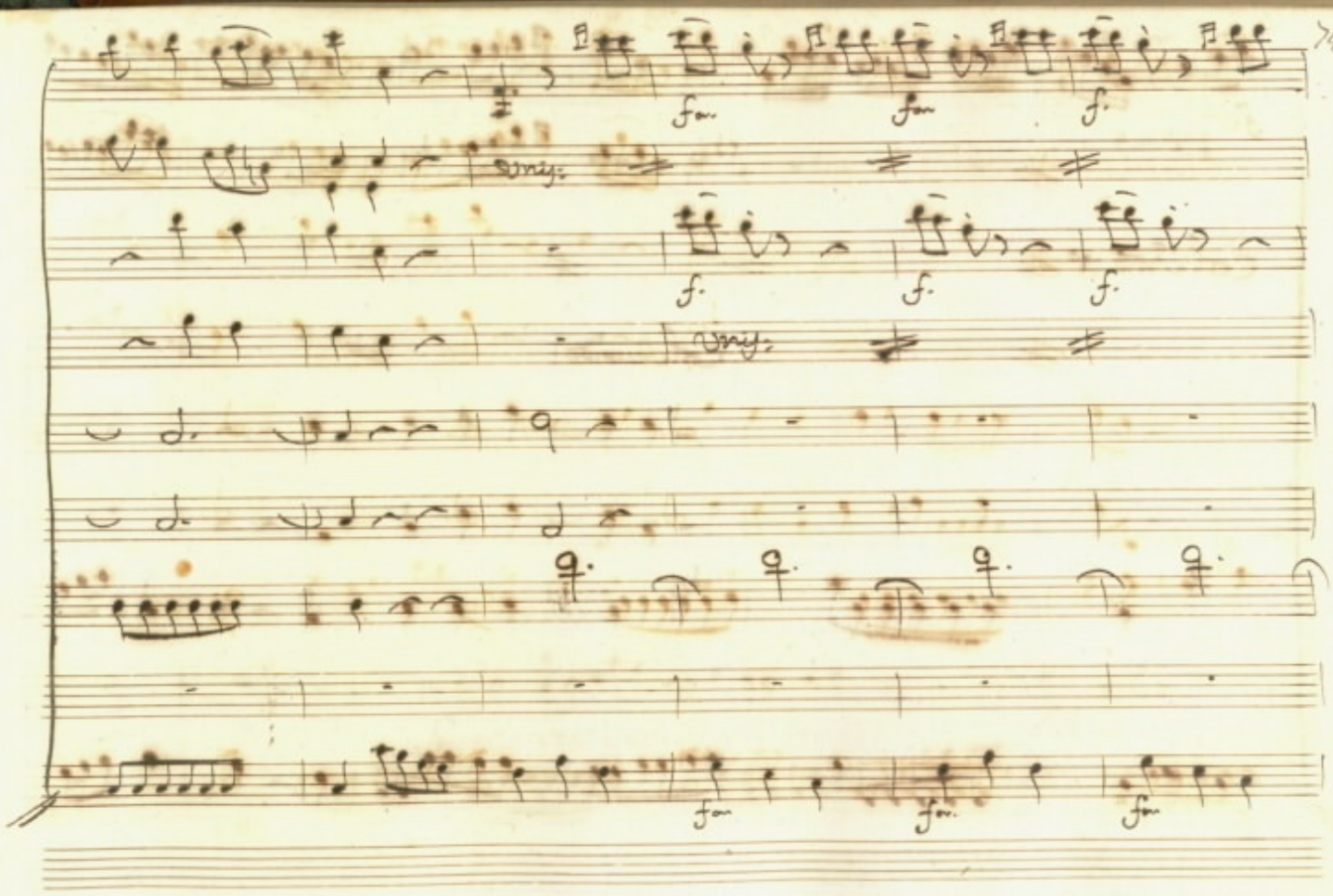
fligge; ed avrem poi assai tempo a dolerci. E ver. L'a=

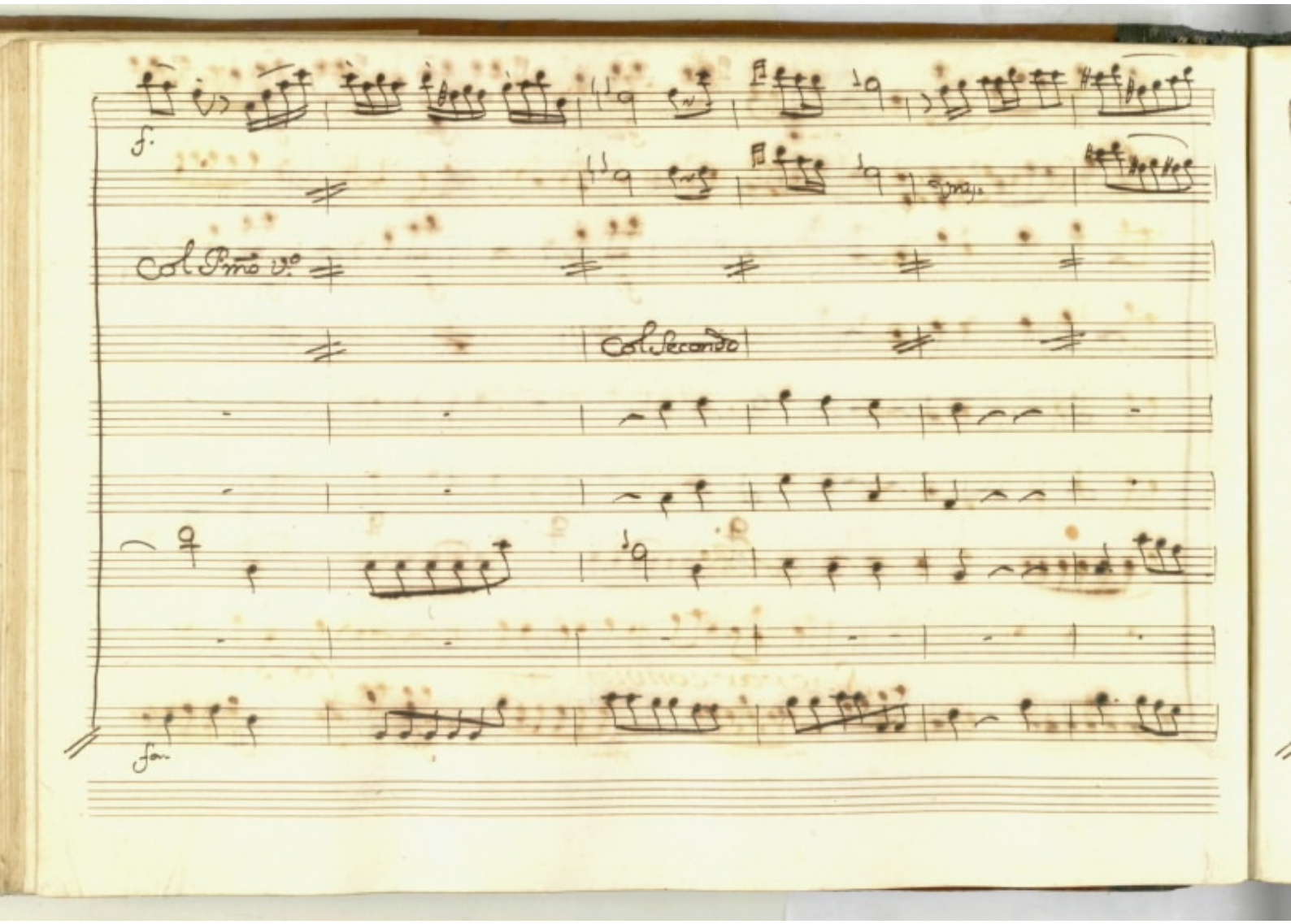
mico a raggiunger tu corri; io dì per mestra volo i senzi ascoprir. Secondi Amore le cure nostre. Oppressa era già dal ti=

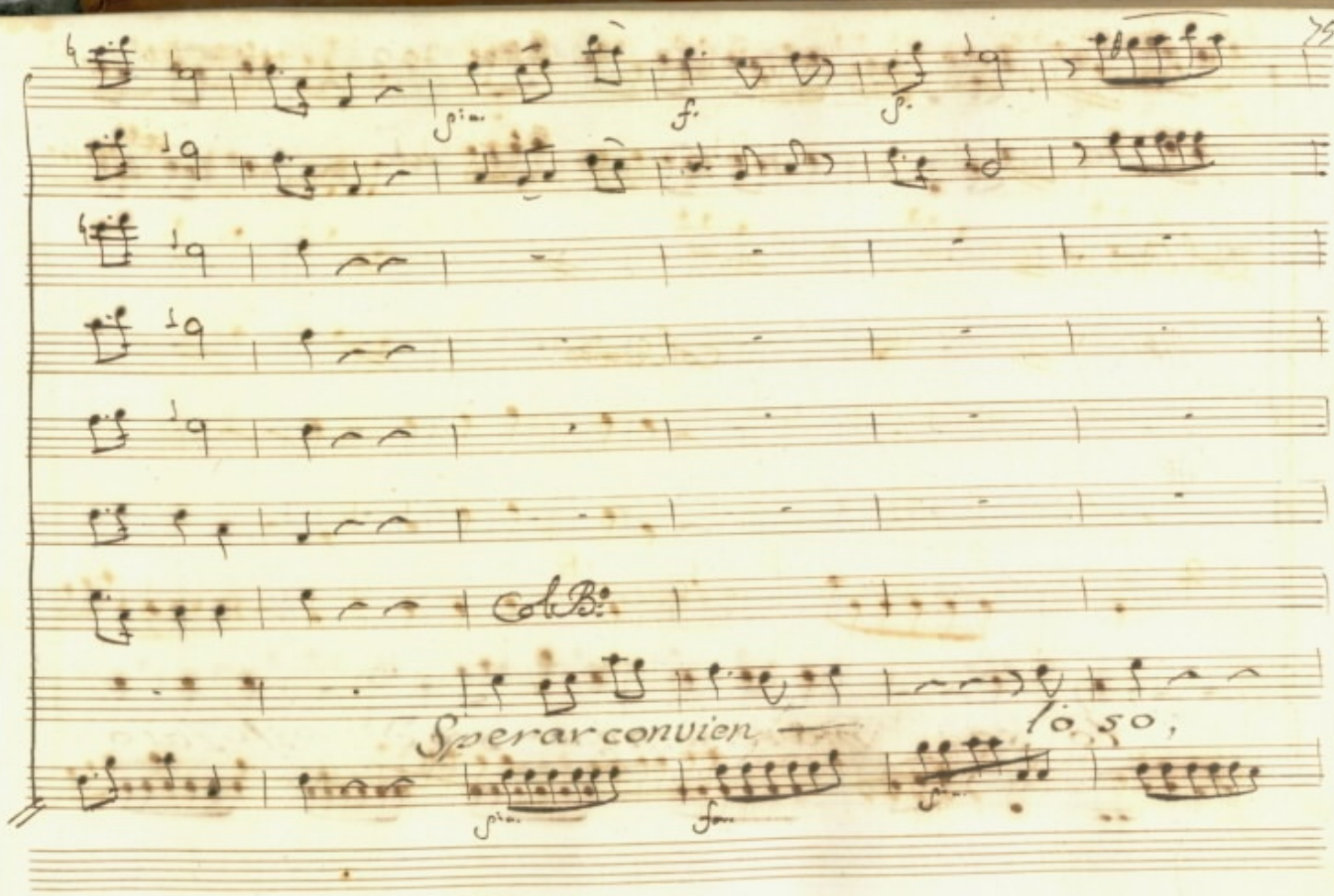
mor; funesto, e nero parcam'il Ciel: tu vuoi ch'io speri, e sperò.

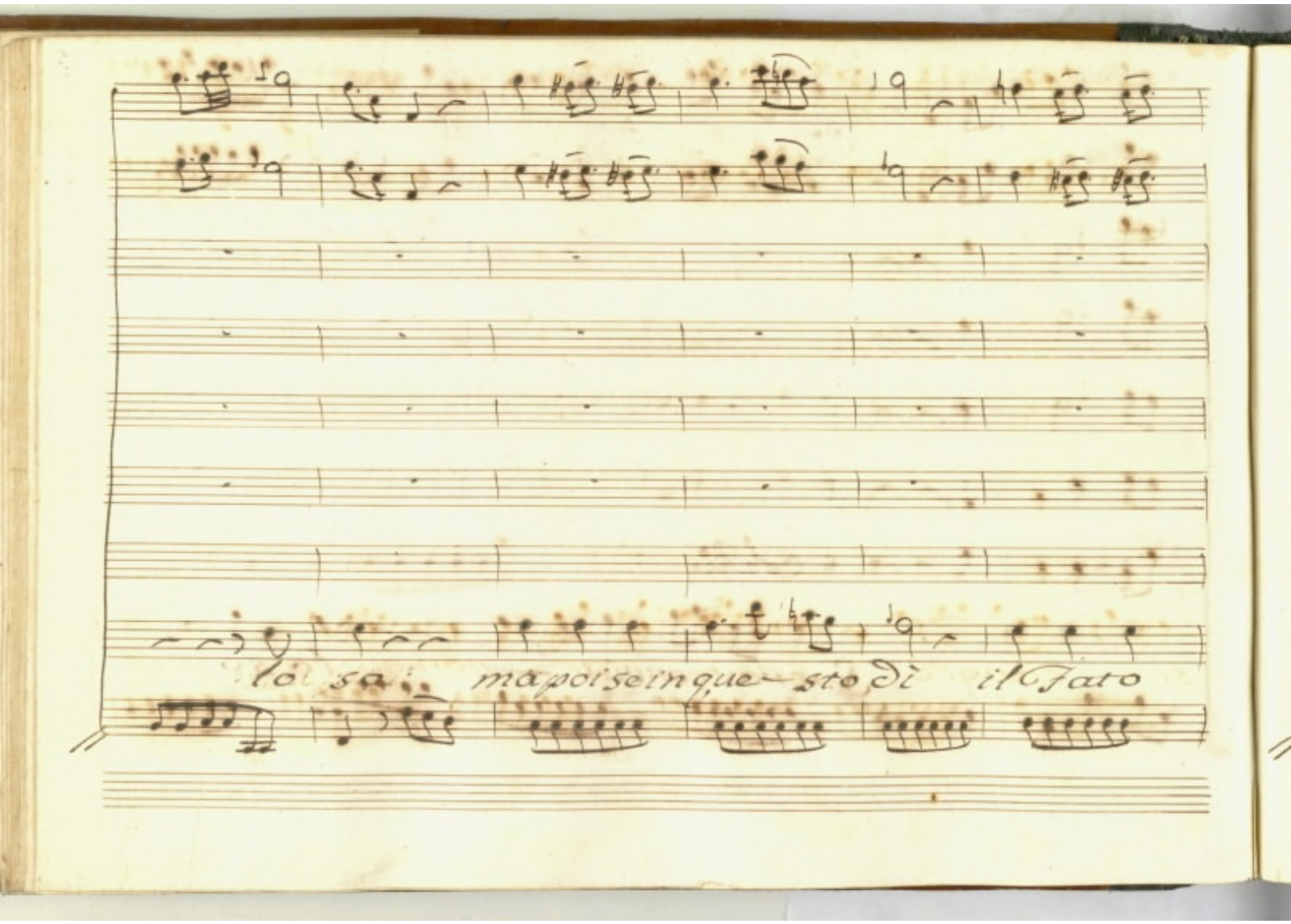

Violini
Oboe
Corni in Effaut
Viola
Elpinice
Basso
fon.
vnis.
col primo V.o
allegro moderato

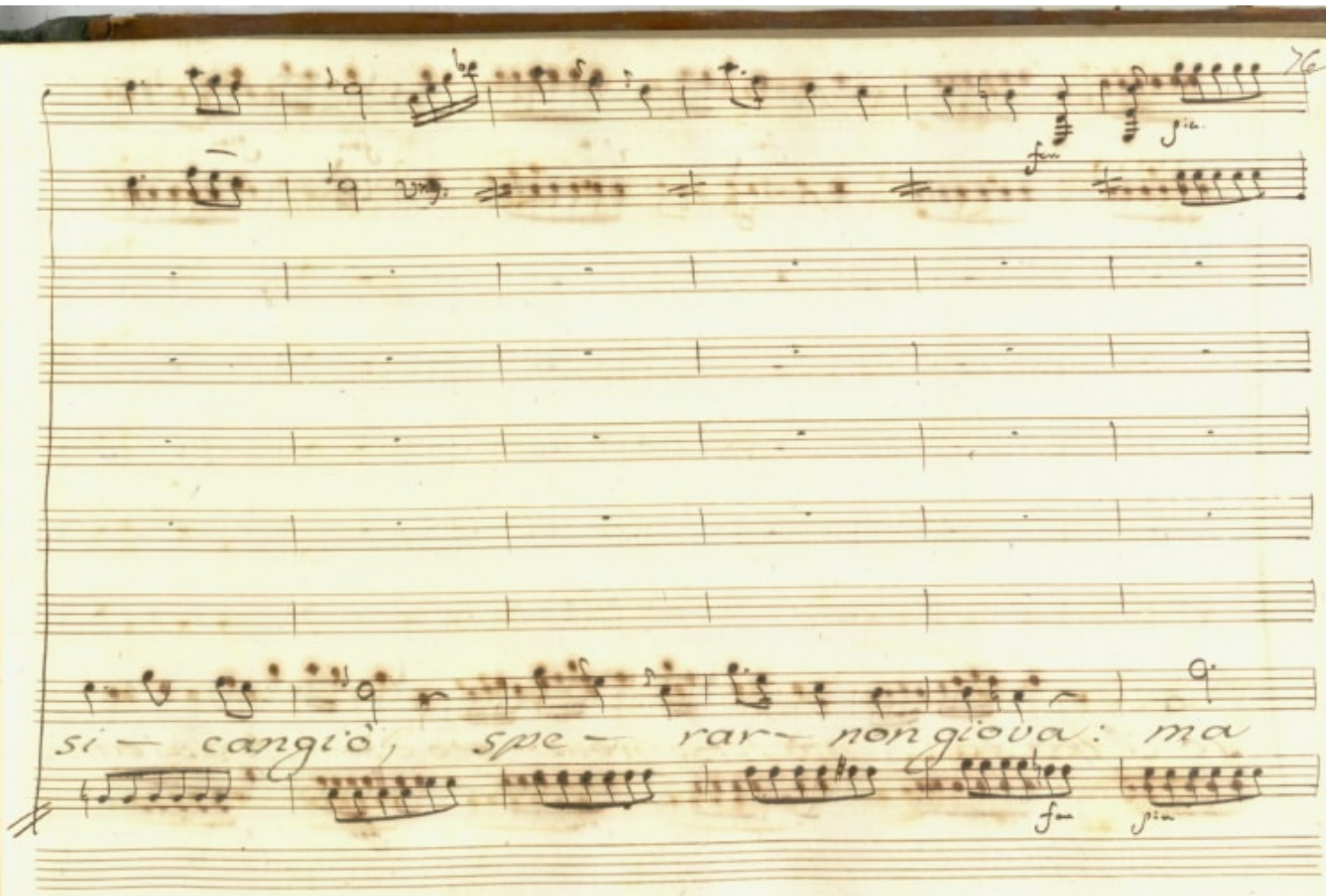

fm
f.
fm.

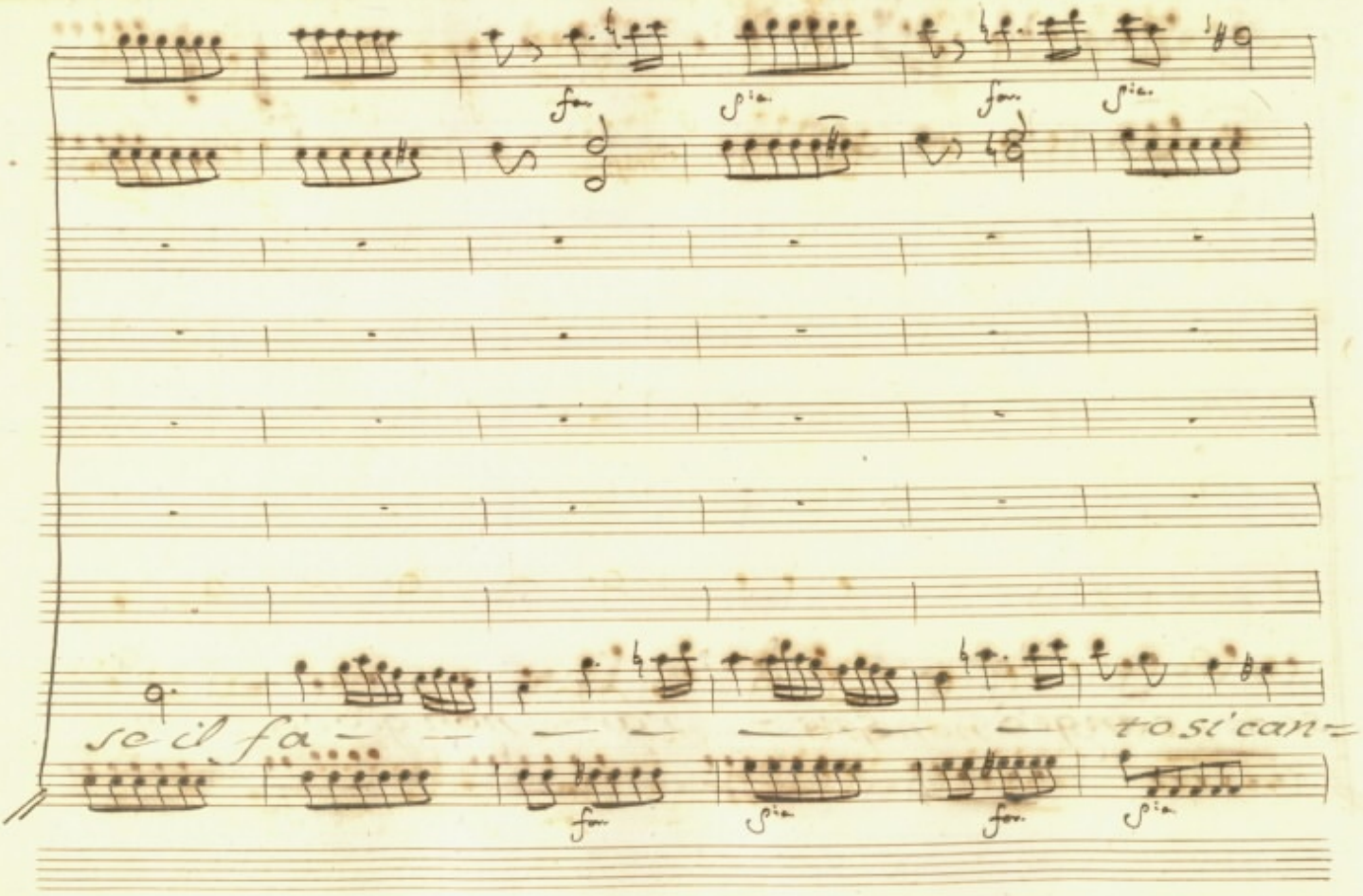

for
for
f.
Unis:
f.
f.
f.
Unis:
for
for
for

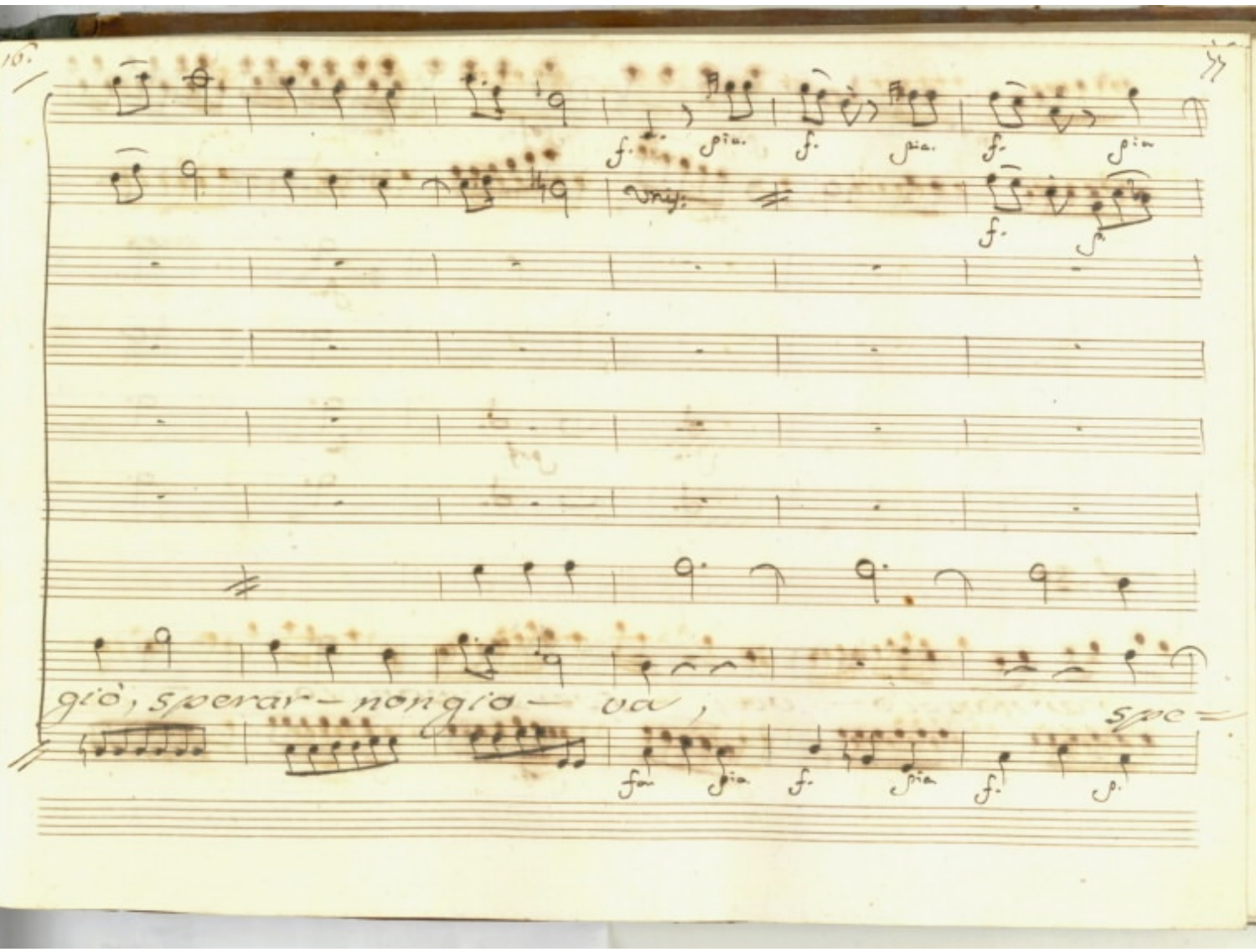

f.
Col Primo V.o
Col Secondo
fin


Sperar convien
lo, so,


lo sa, ma poi se in que sto dì il Fato


si — cangiò, spe — rar — non giova: ma


se il fa- to si can=



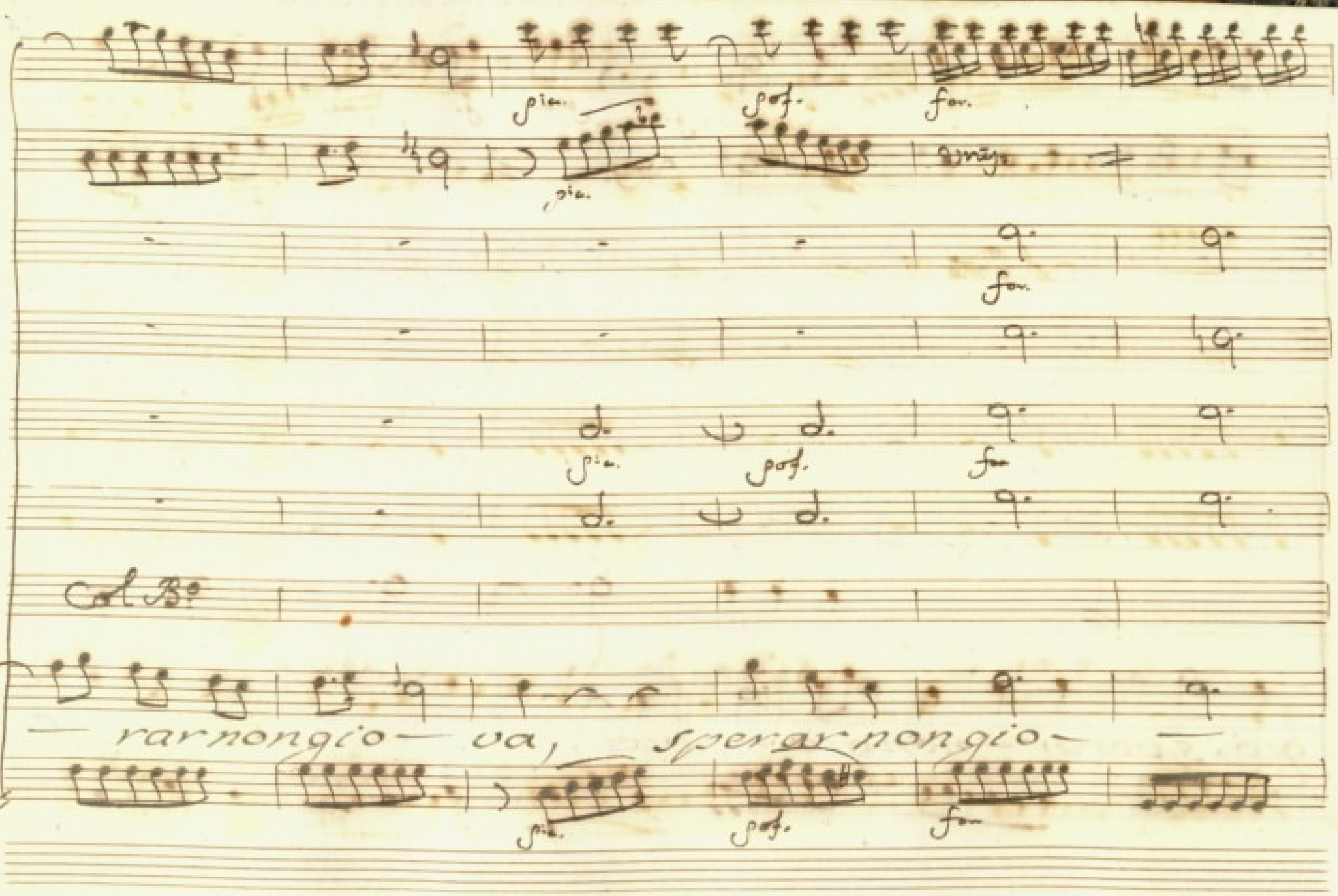
f. pia. f. pia. f. pia.

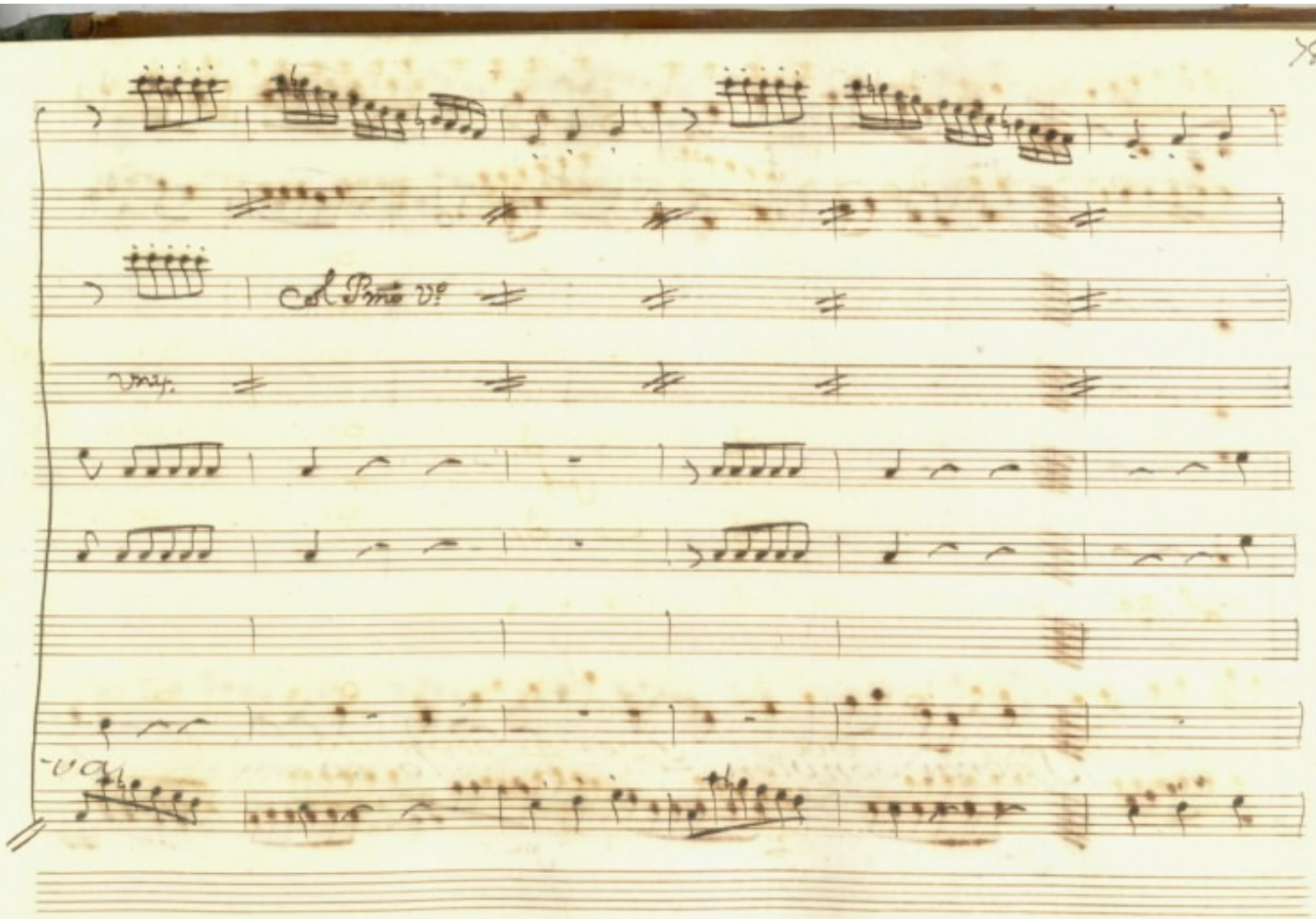
Unis.

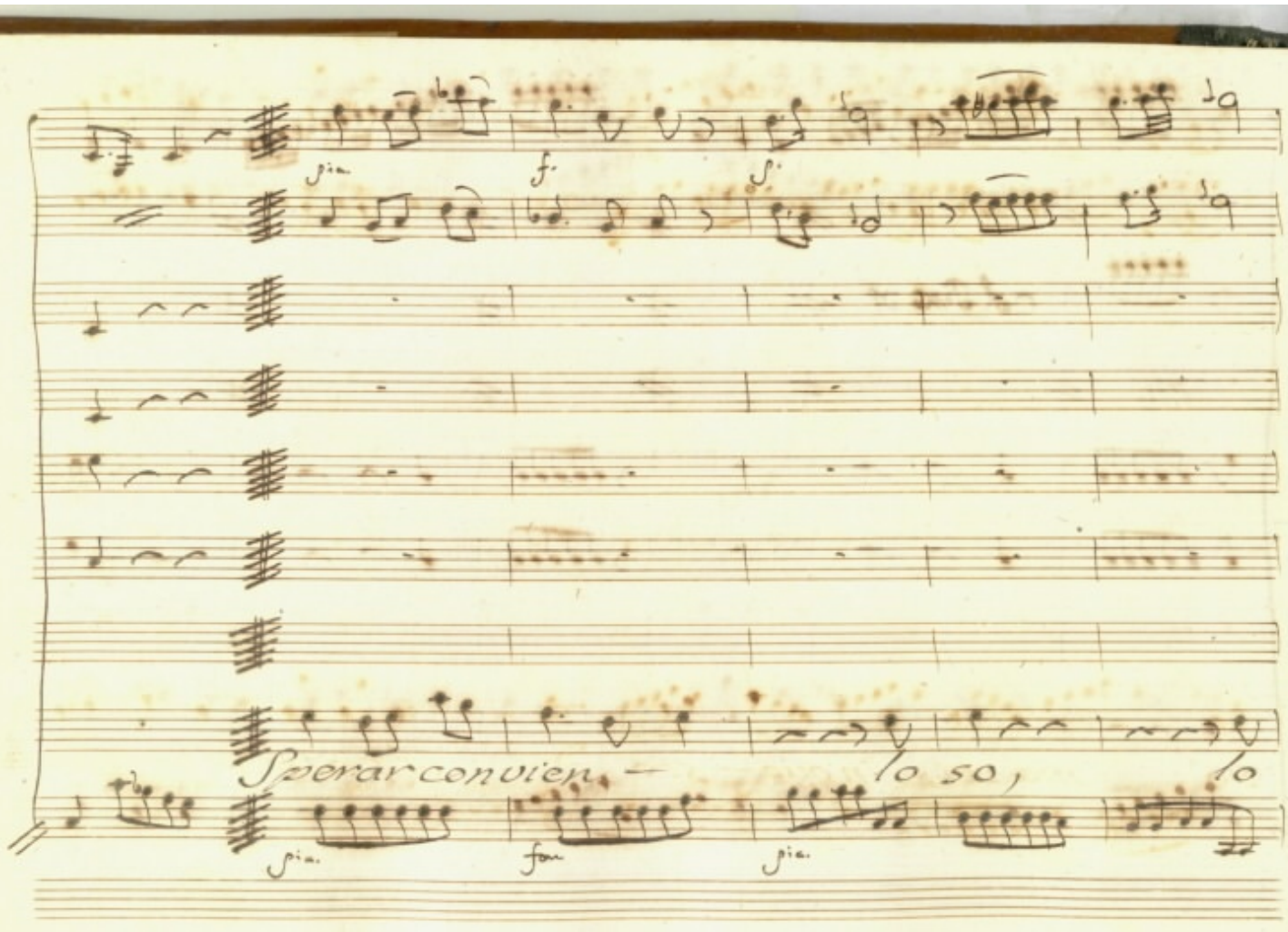
f. p.

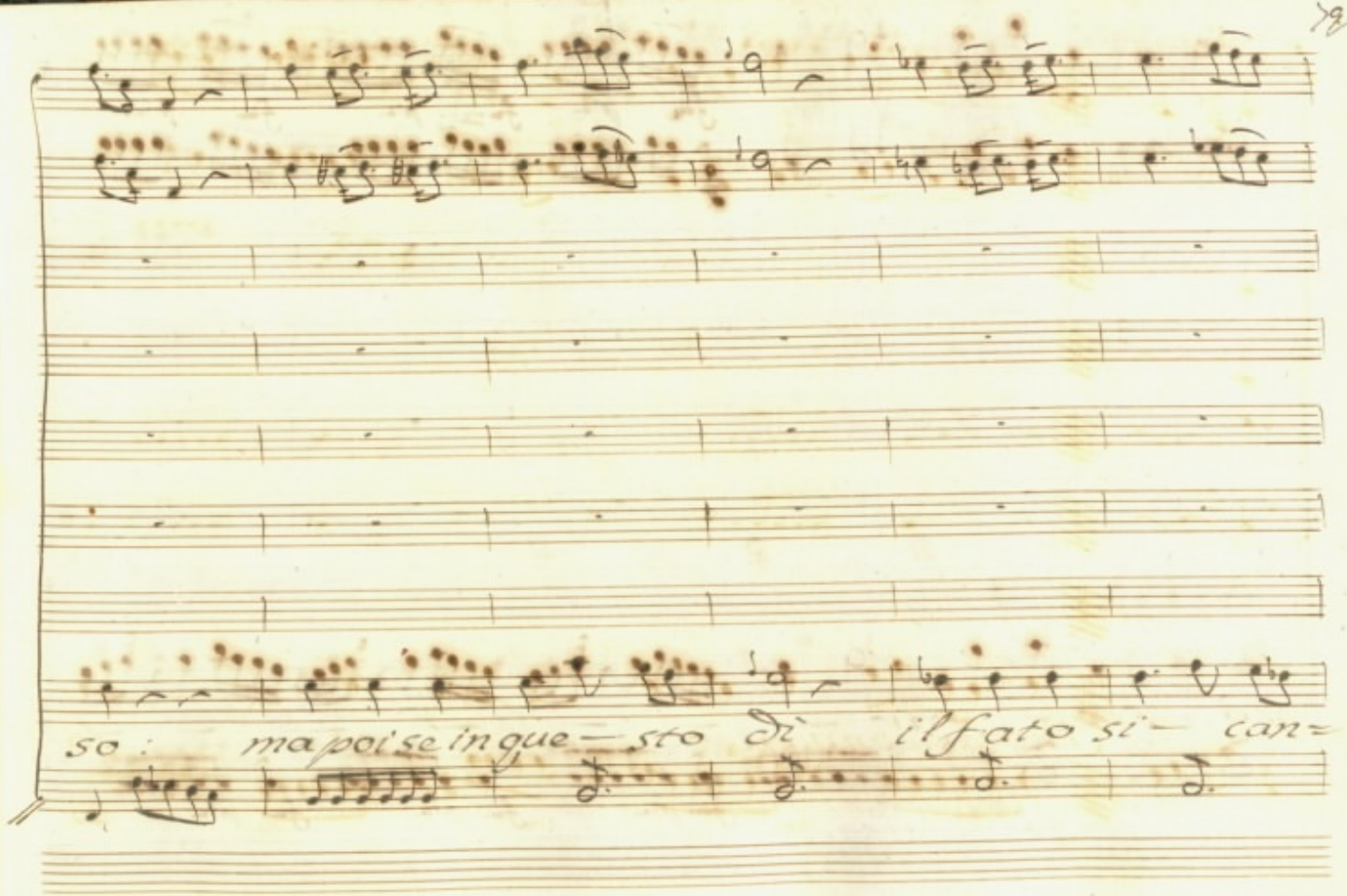
giò, sperar-nongio-va, spe=

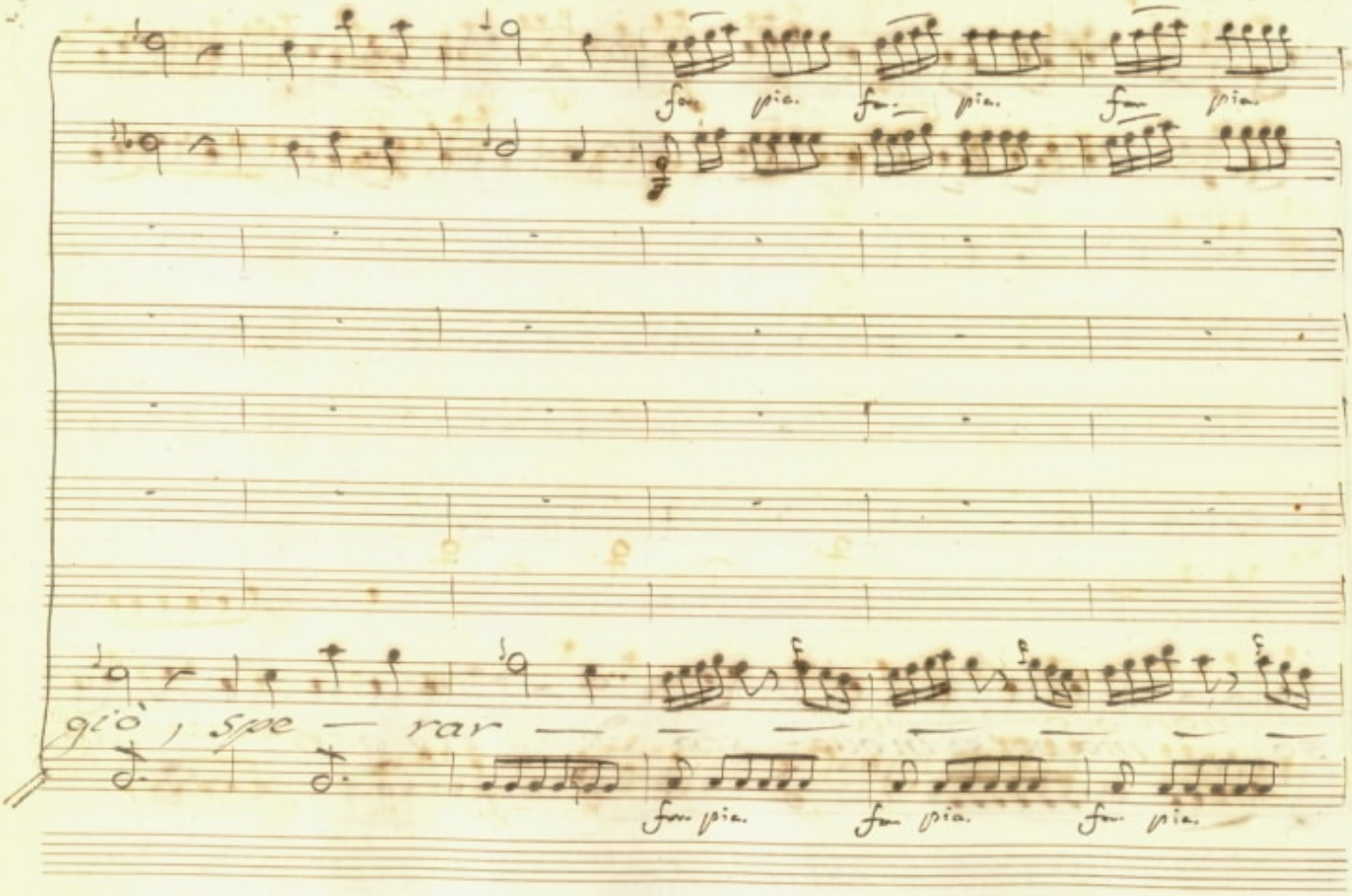
fa pia. f. pia. f. p.

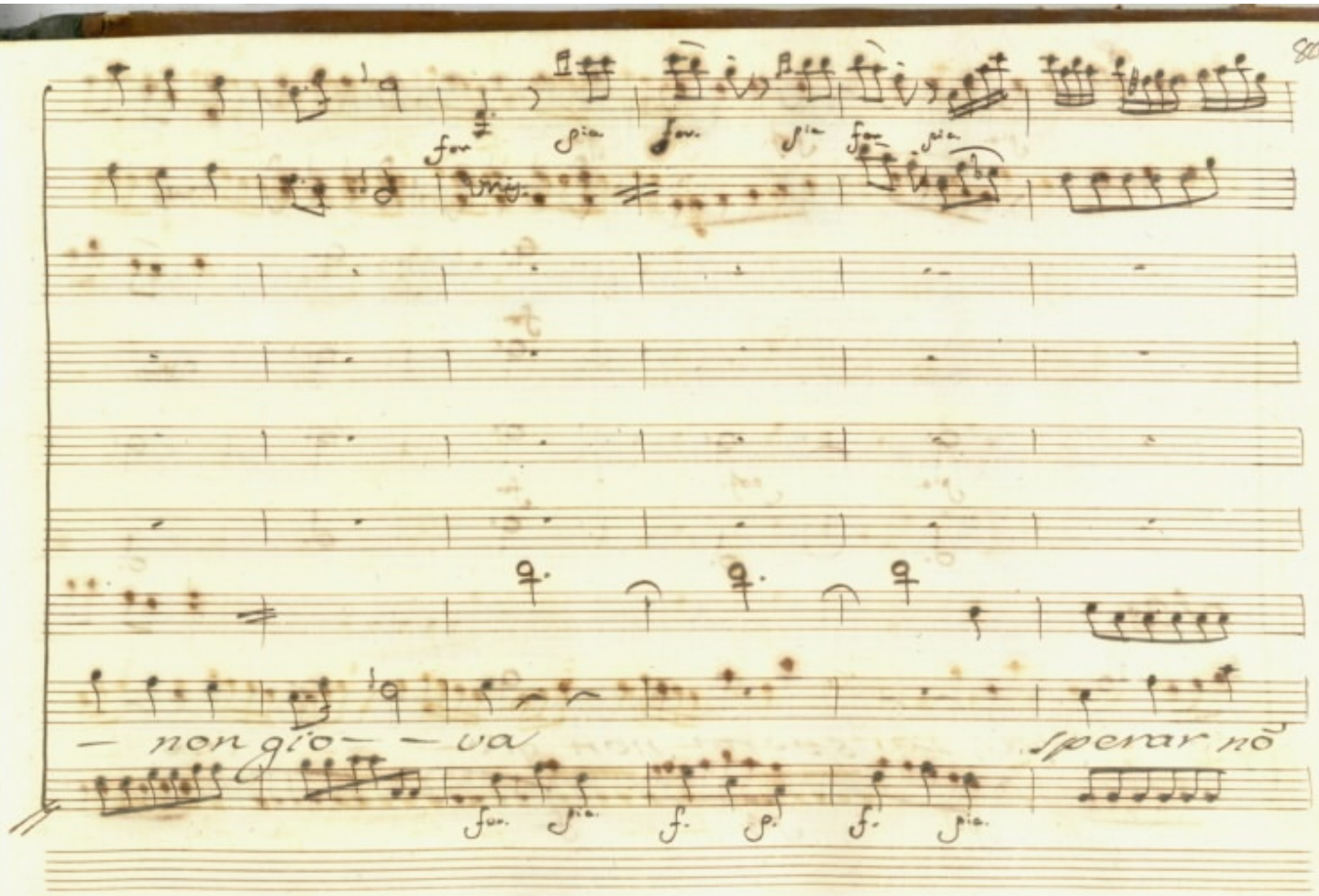

pia.
pof.
for.
pia.
unis.
for.
pia.
pof.
for.
Col B°
- rar non gio - va, sperar non gio -
pia.
pof.
for.

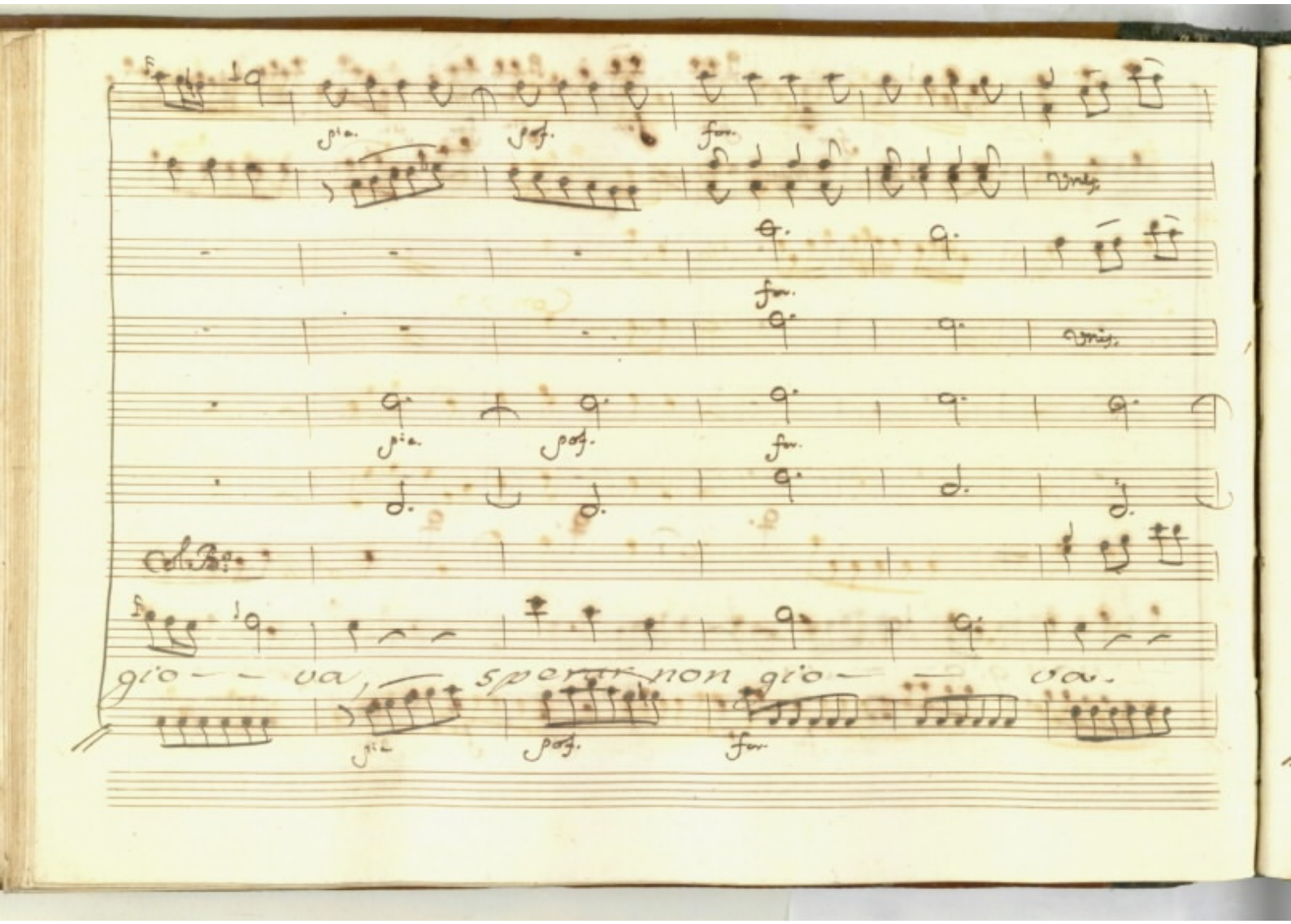

Col Pmo Vo
Vny.
-va

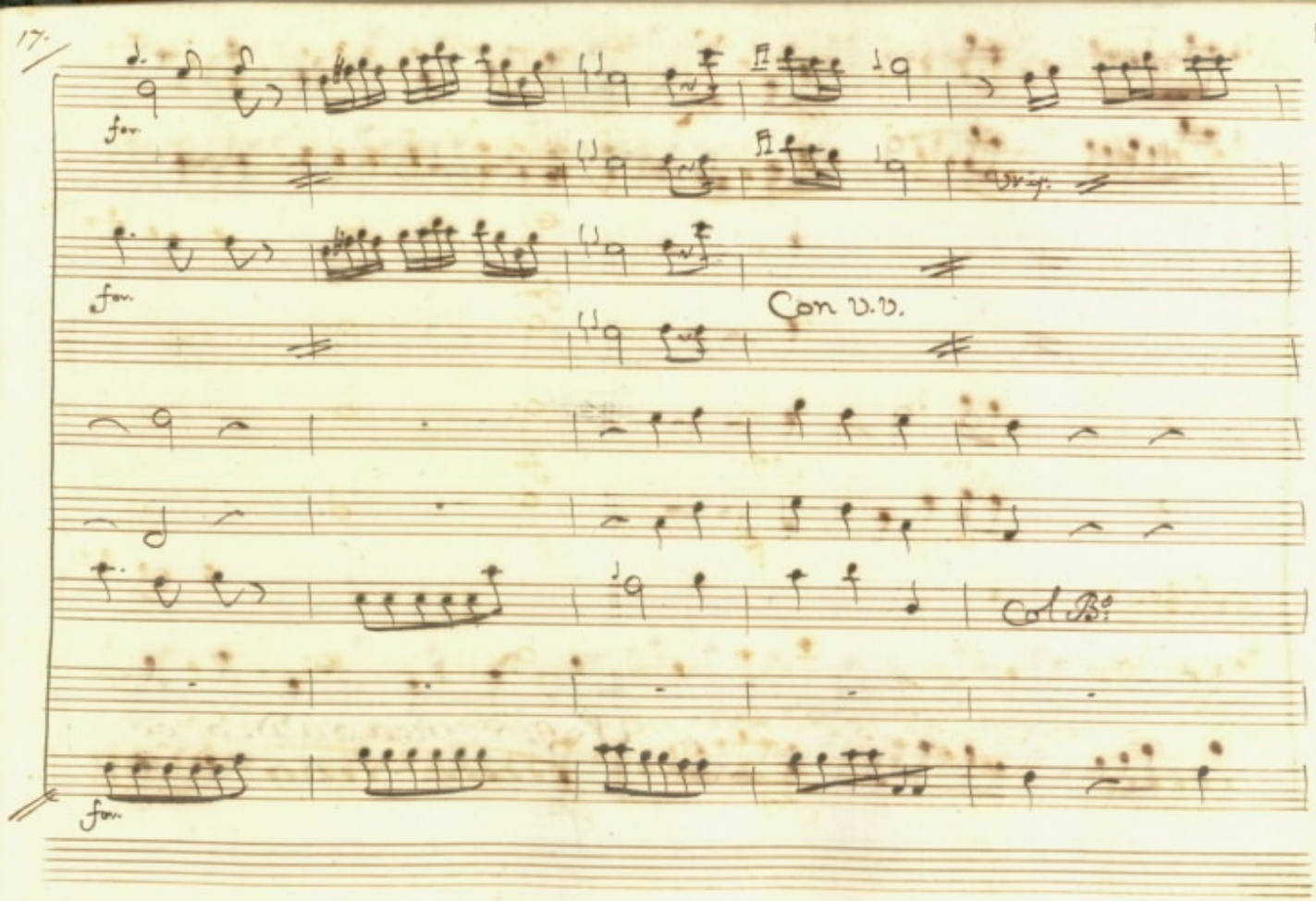

Sperar convien, — lo so, lo

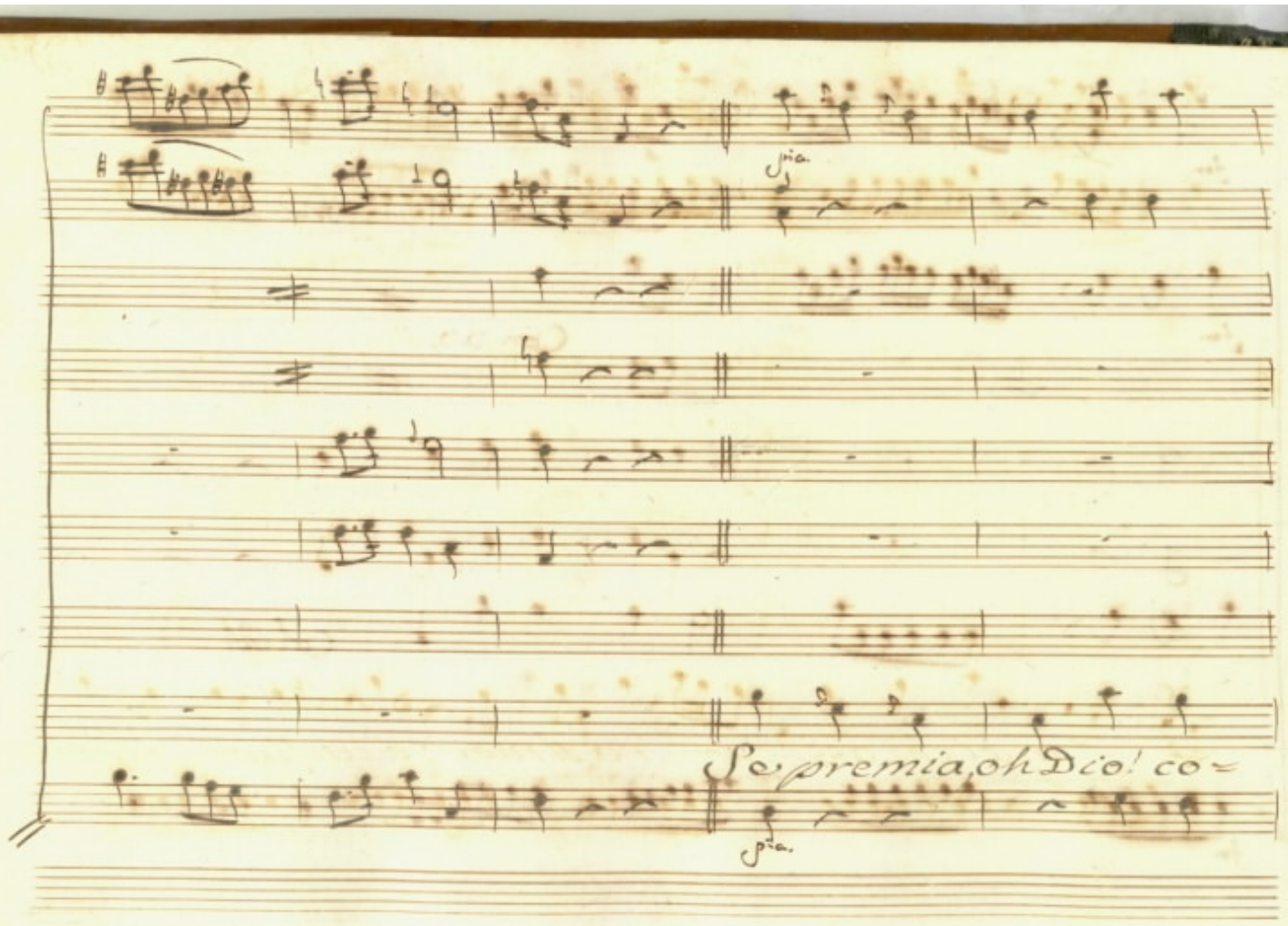

so: ma poi se in que—sto dì il fato si— can=

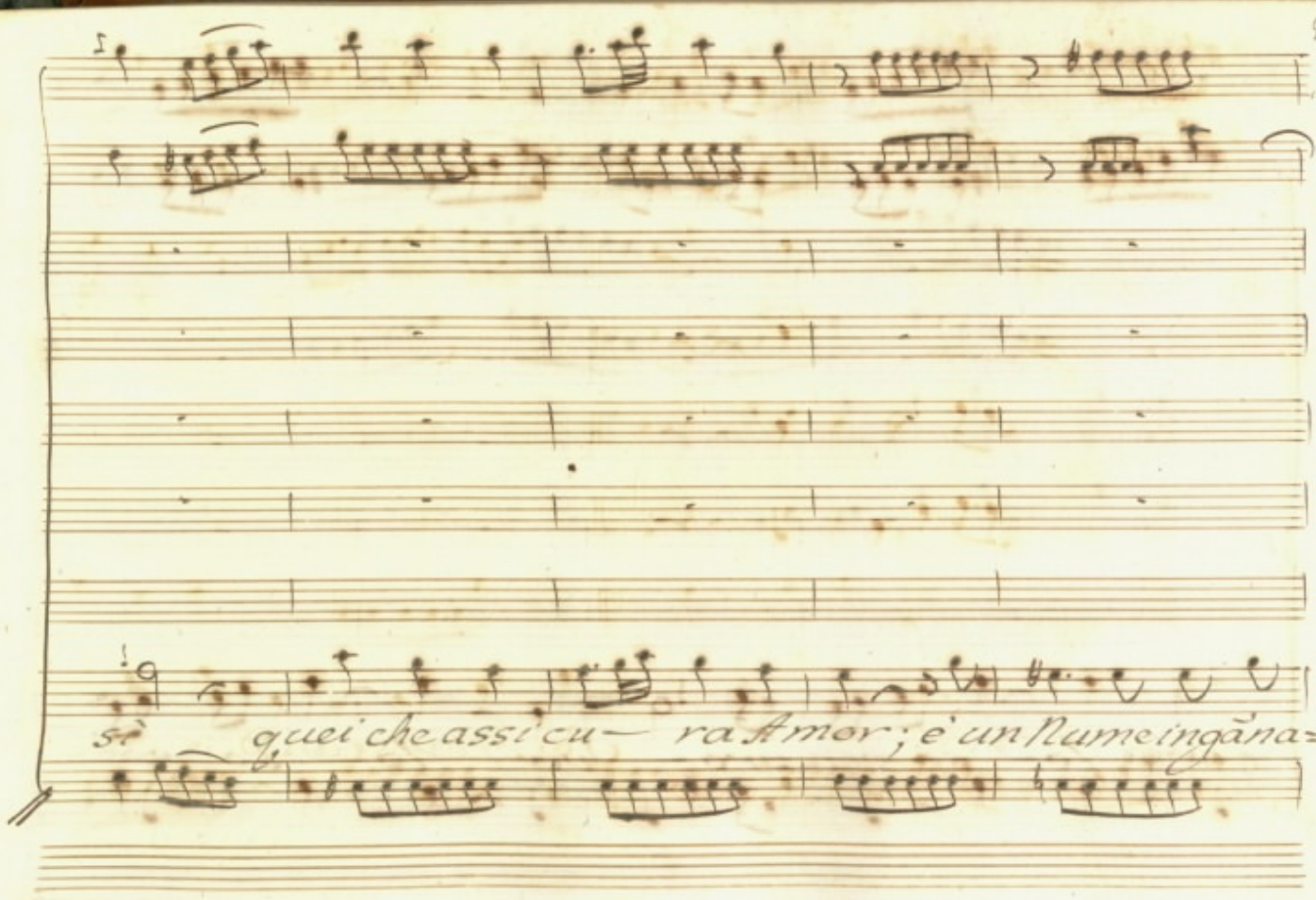

fa pia. fa pia. fa pia.
giò, spe — rar
fa pia. fa pia. fa pia.

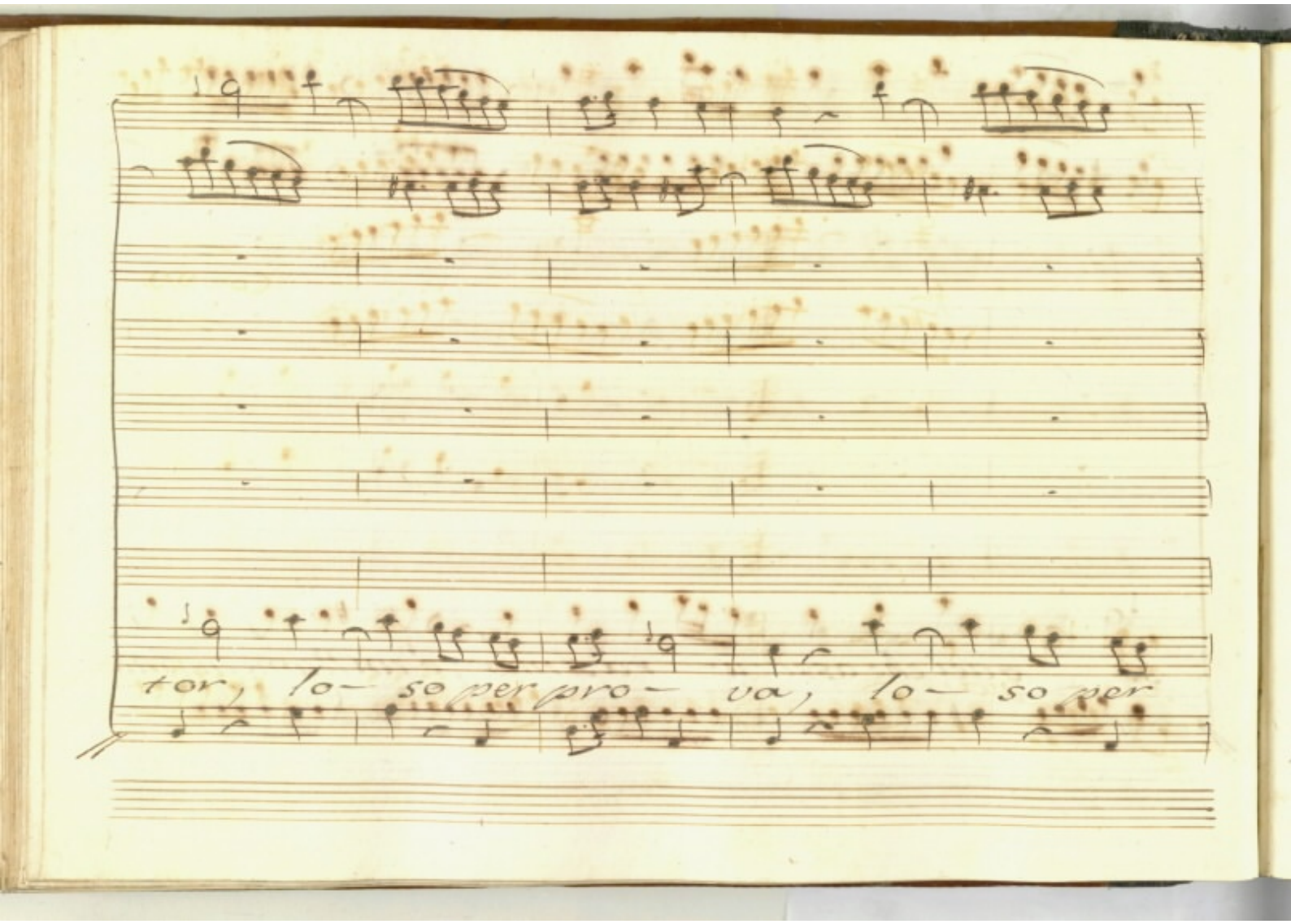

for
pia
for
pia
for
pia
— non gio — — va
sperar nõ
for
pia
f
p
f
pia

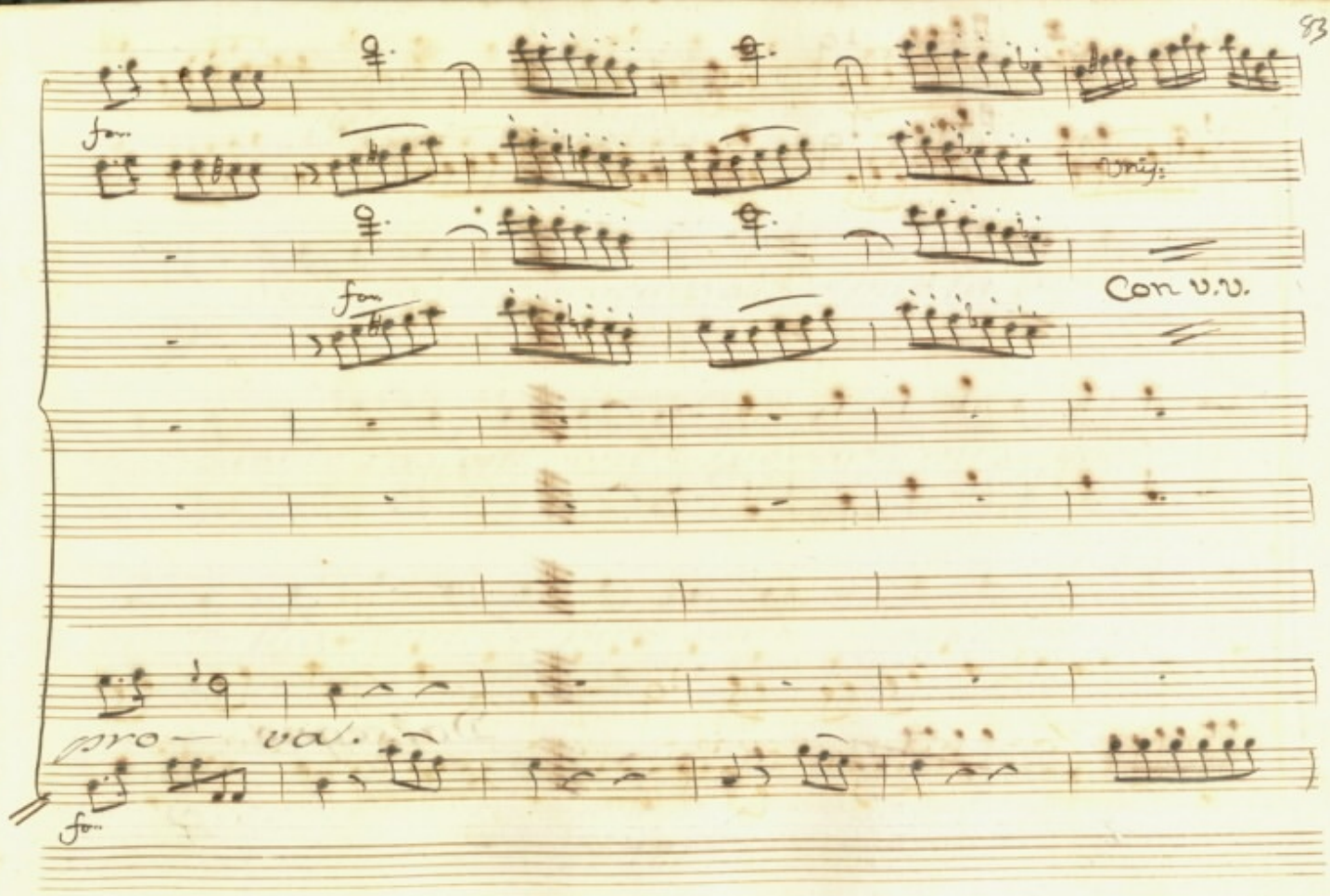

gio — va, sperar non gio — va.

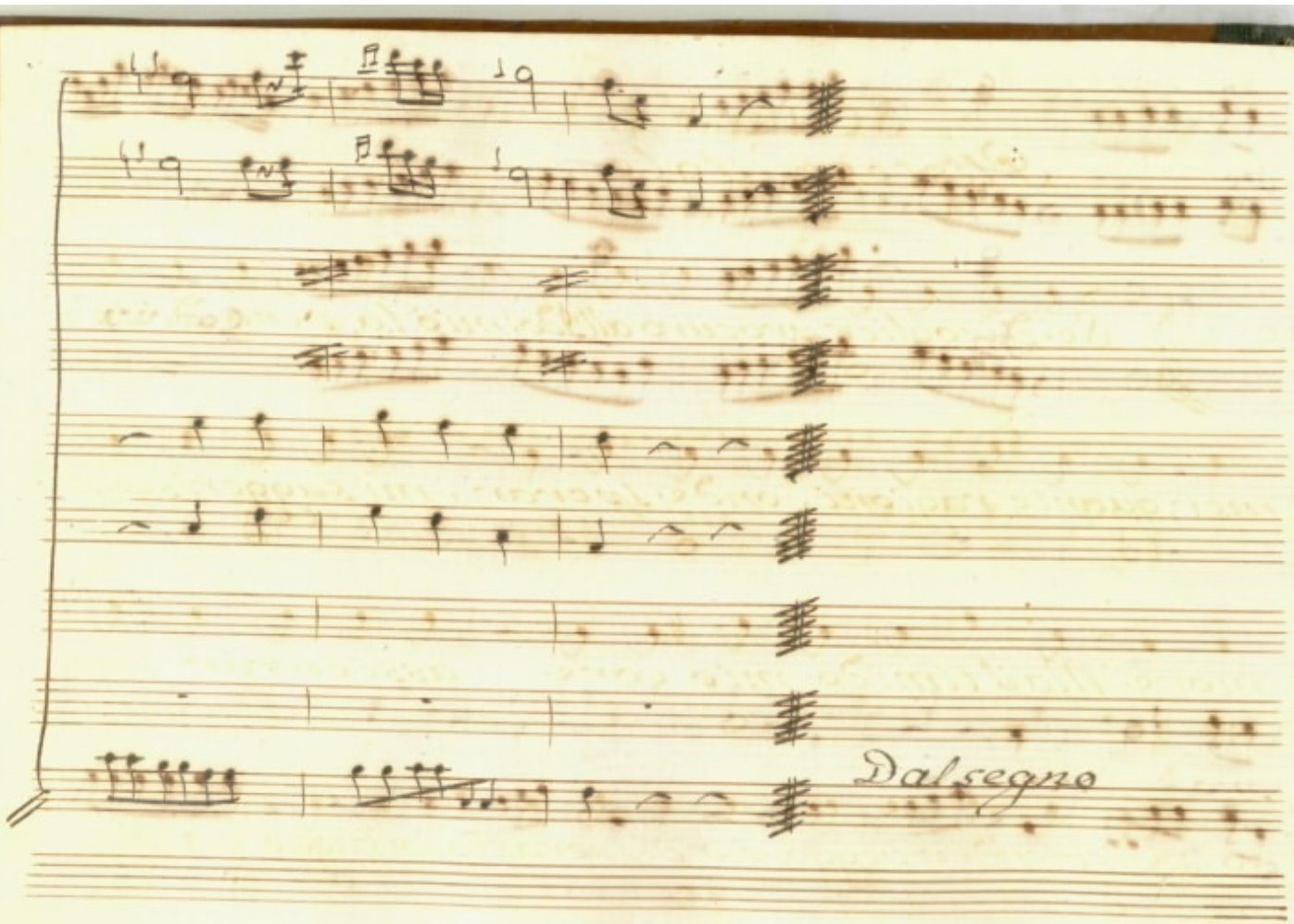

for.
Con V.V.
for.


Jria.
Se premia, oh Dio! co=
Jria.


Sì quei che assi cu— ra Amor; è un Nume ingăna=

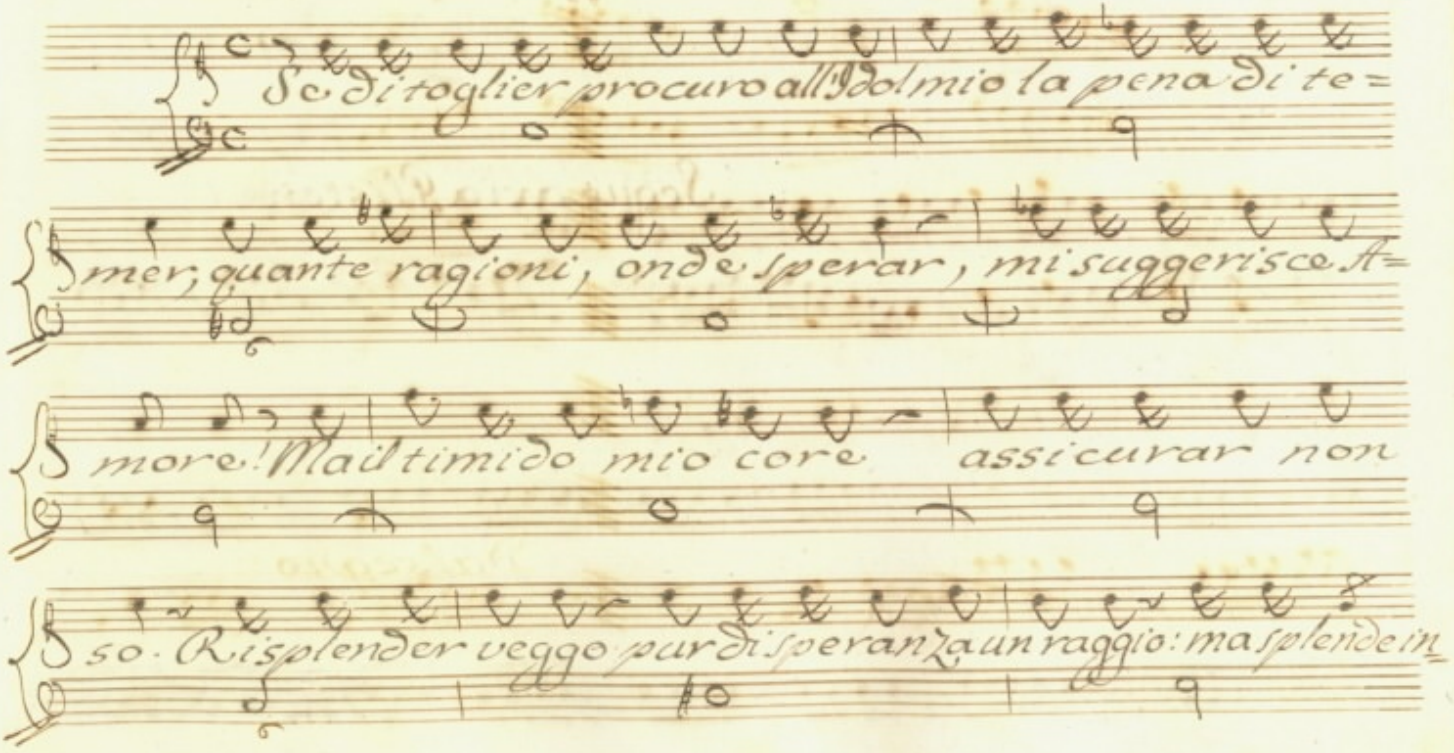

tor, lo- so per pro- va, lo- so per

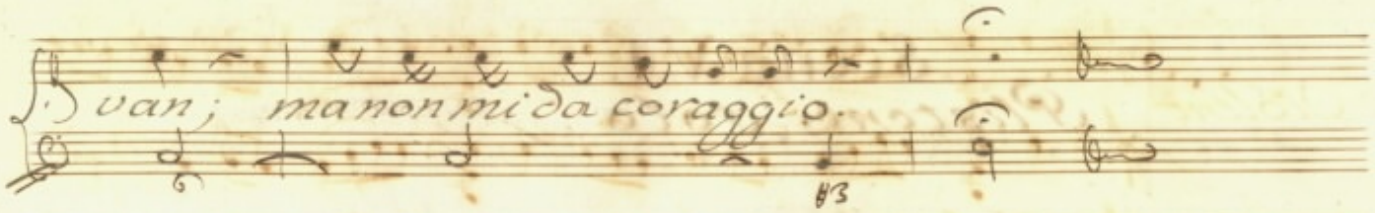

for.
Con V.V.
pro— va.
for.


Dal segno

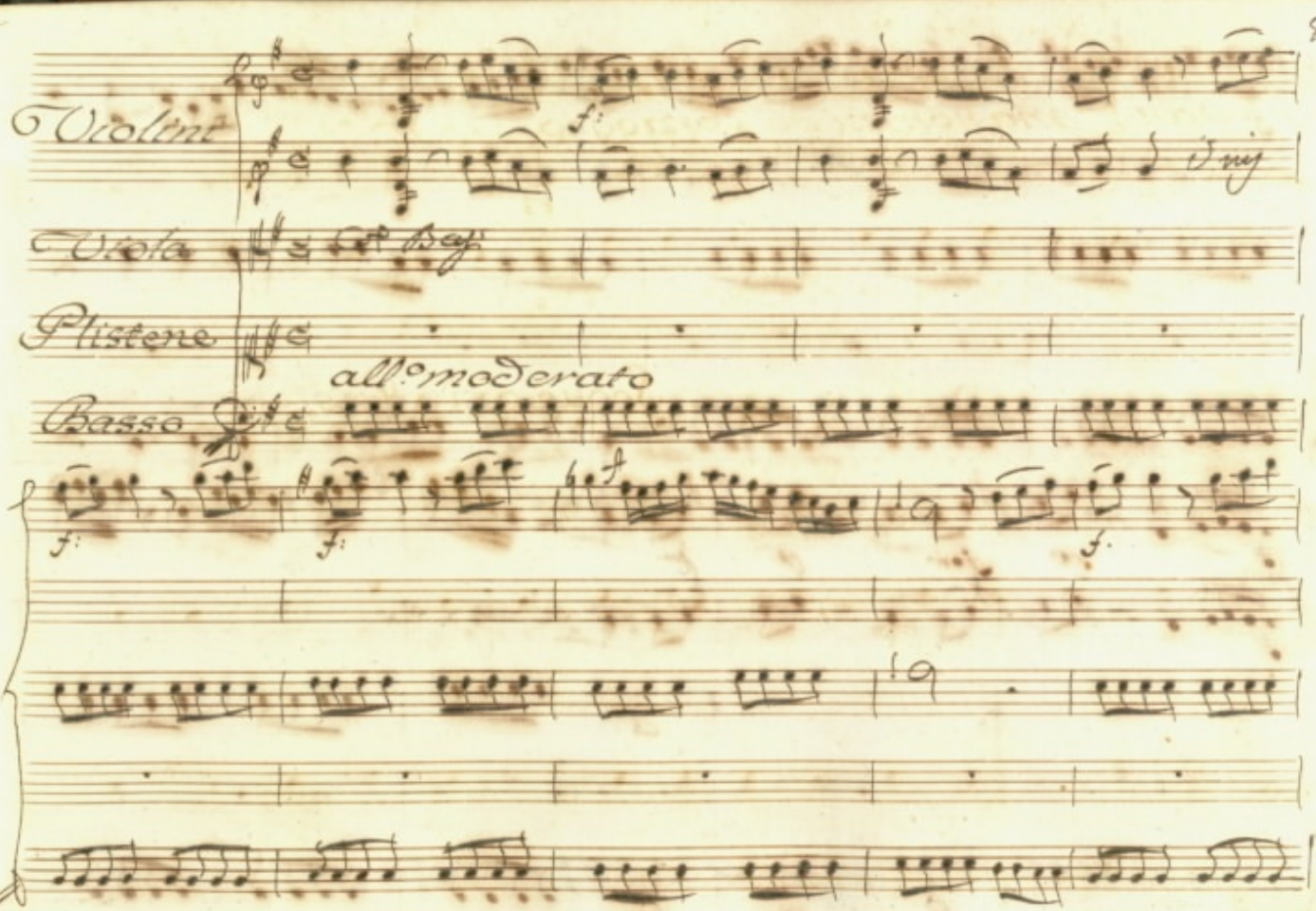
Scena VI.

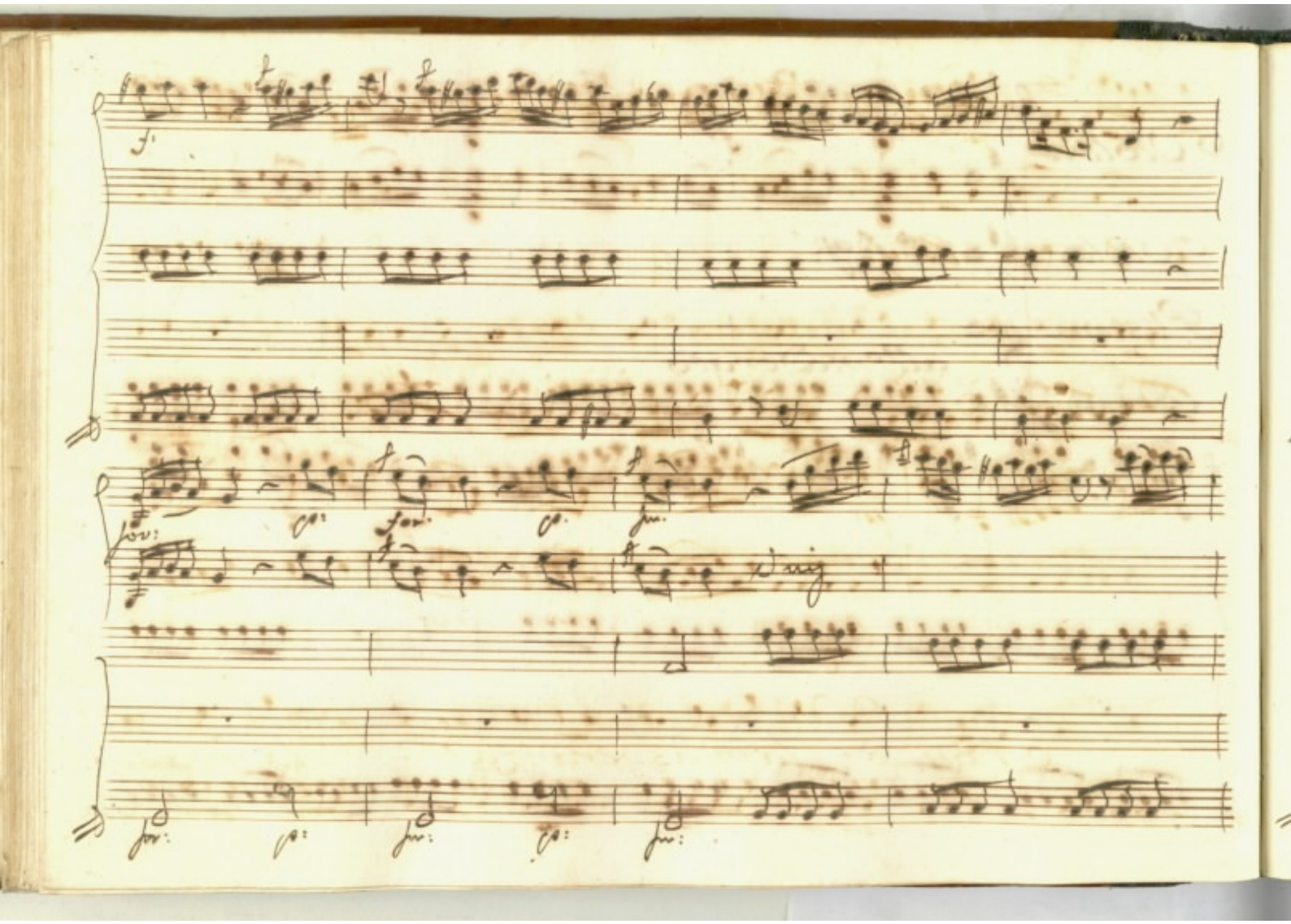
Plistene solo.

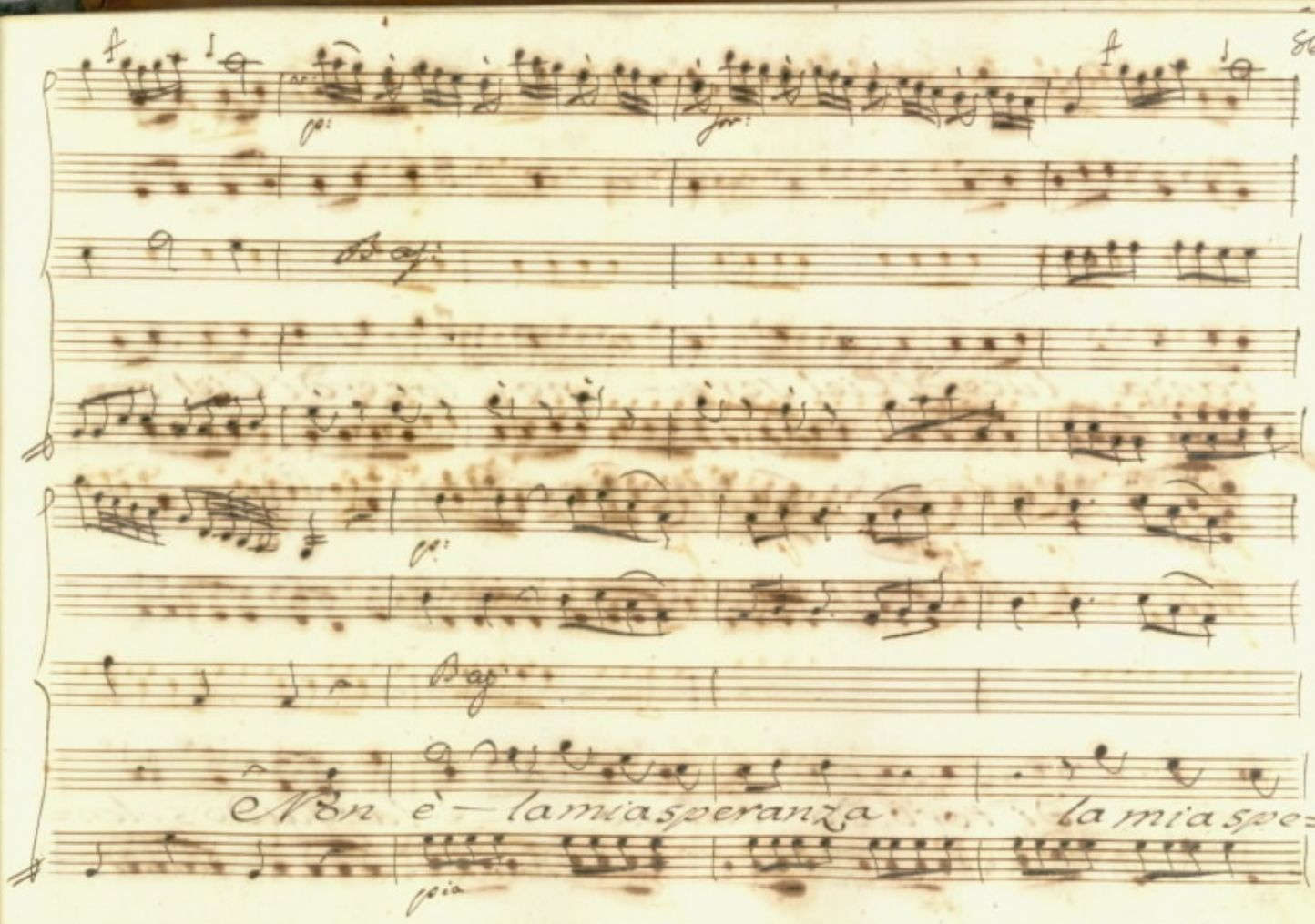


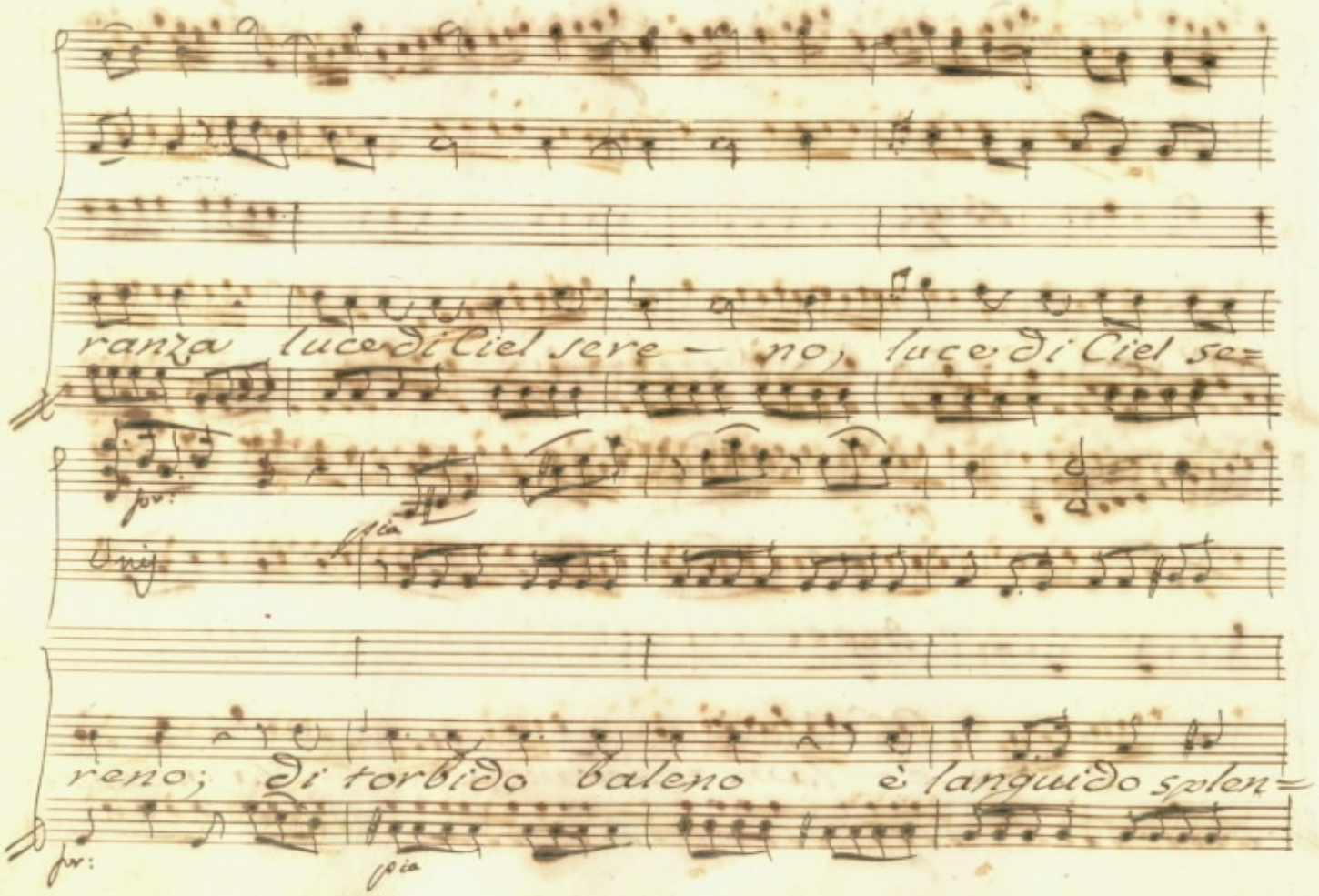


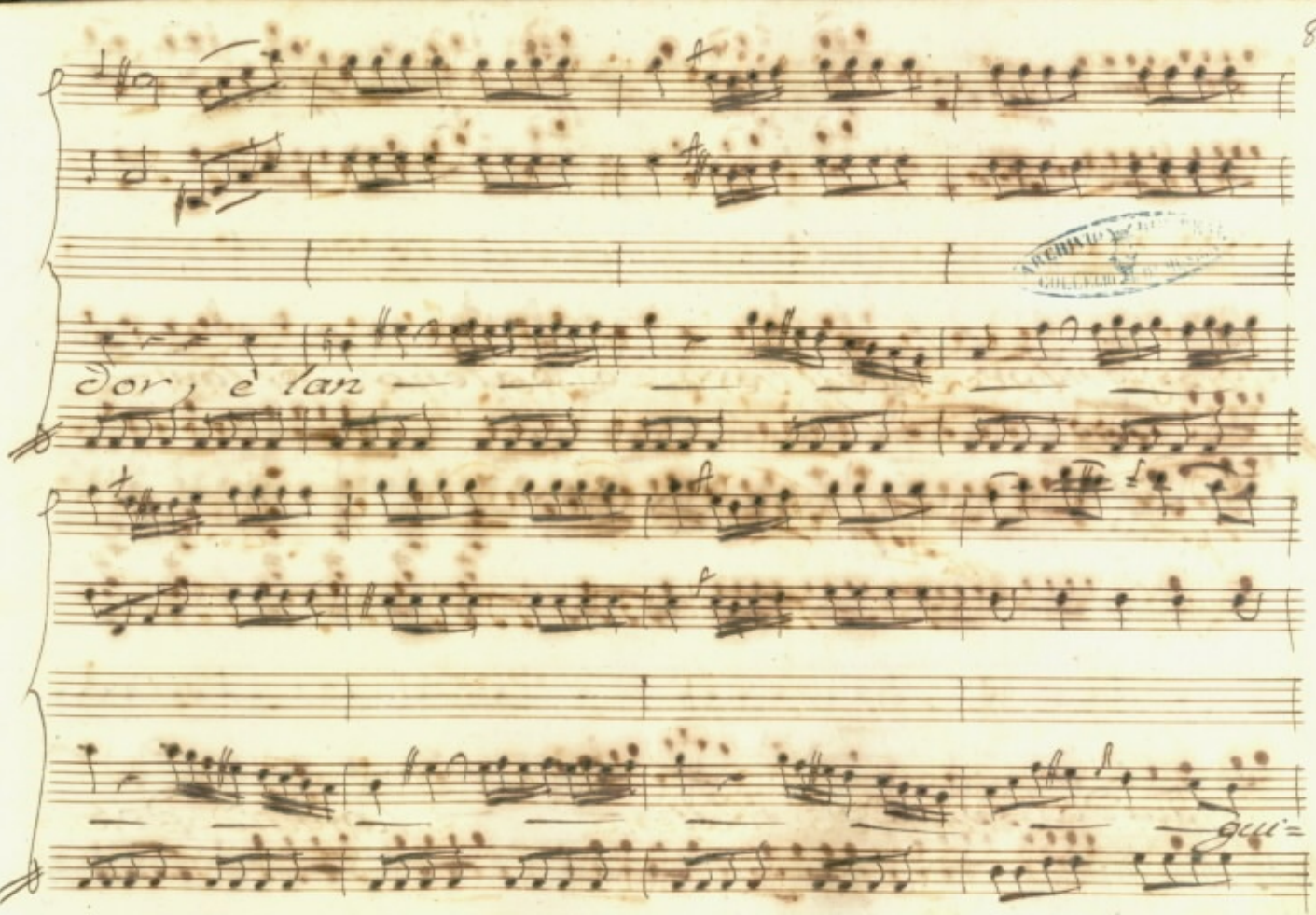
Segue aria Plistene.

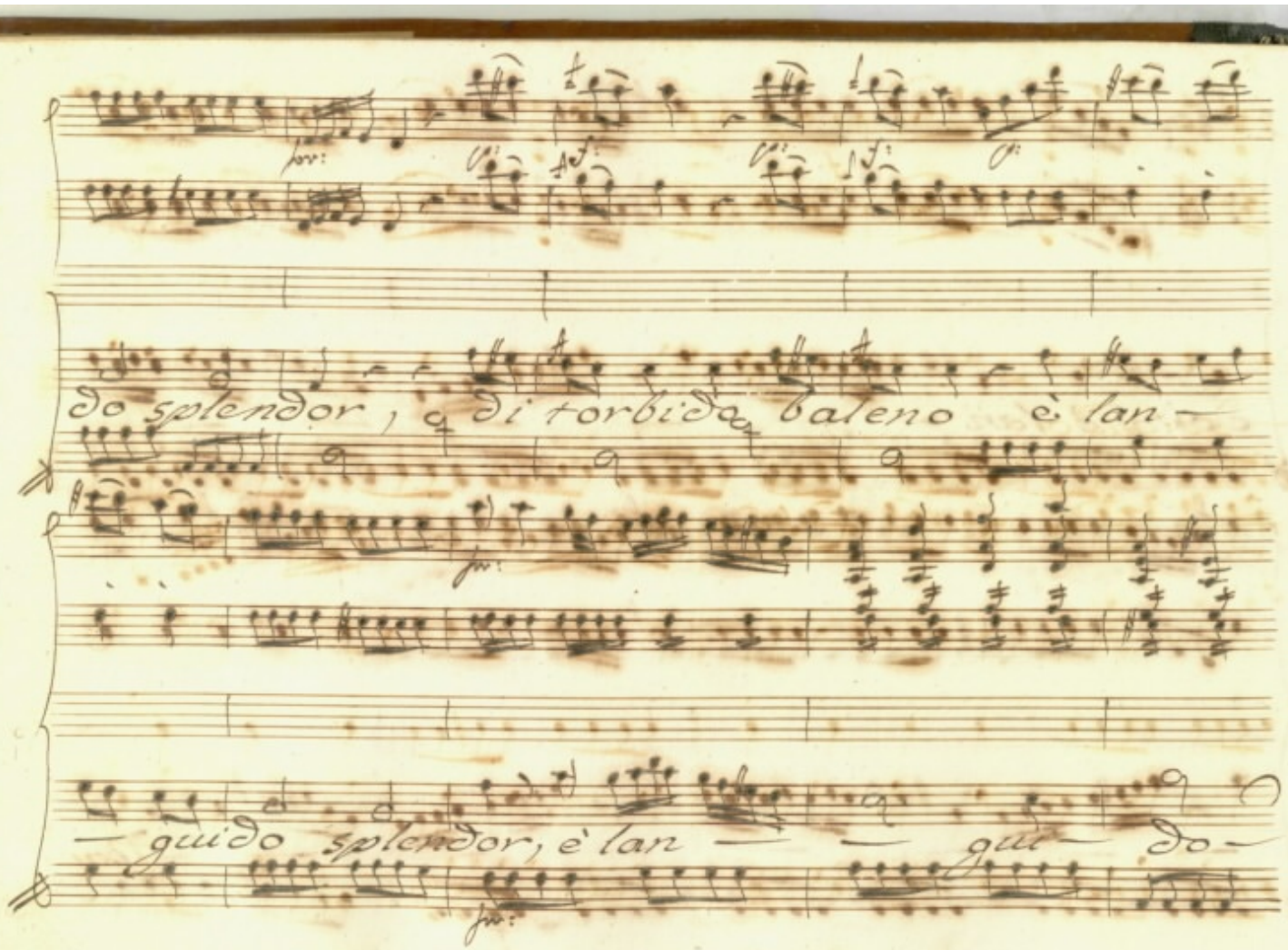

Violini
Viola
Flistene
Basso
all.o moderato

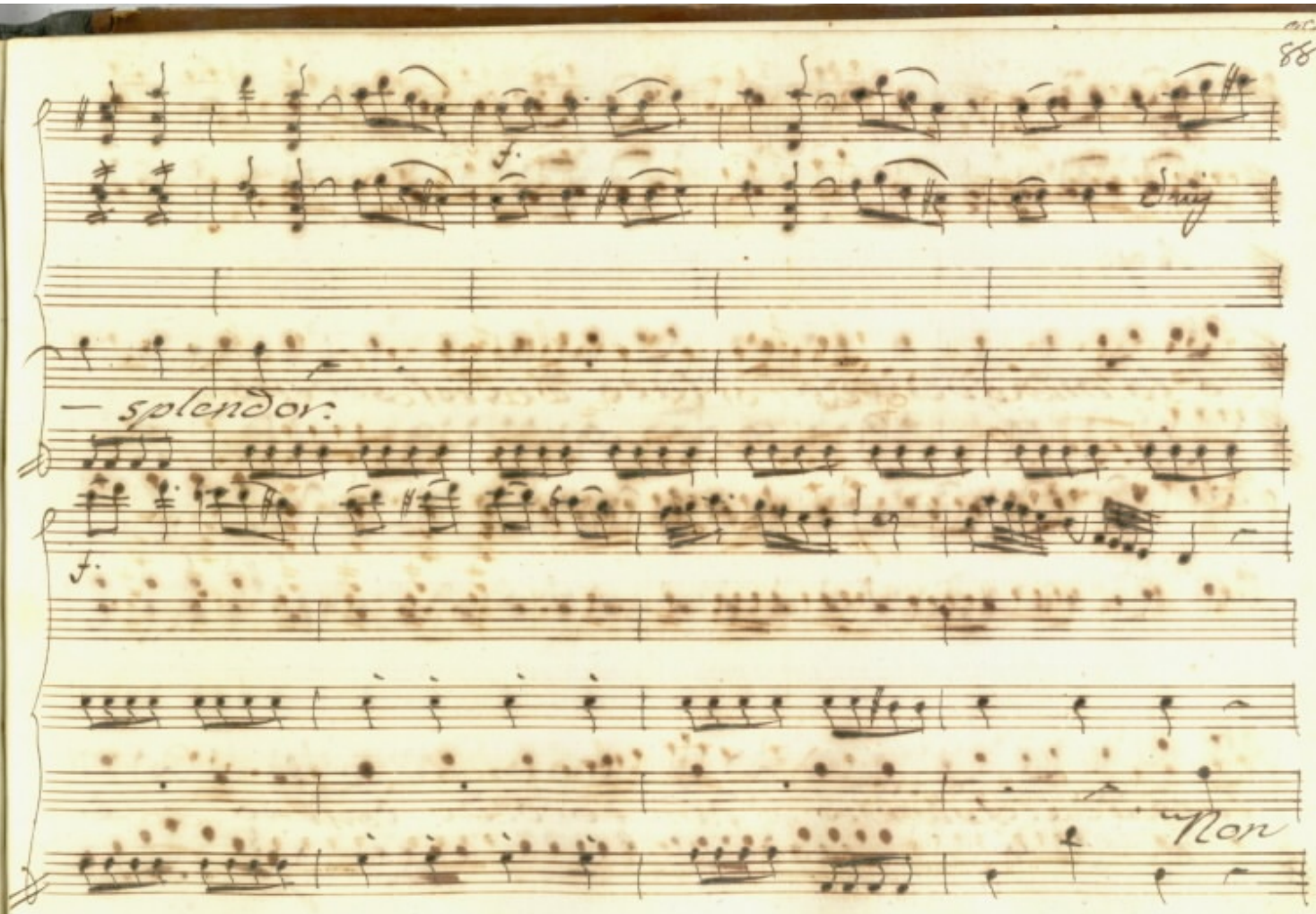


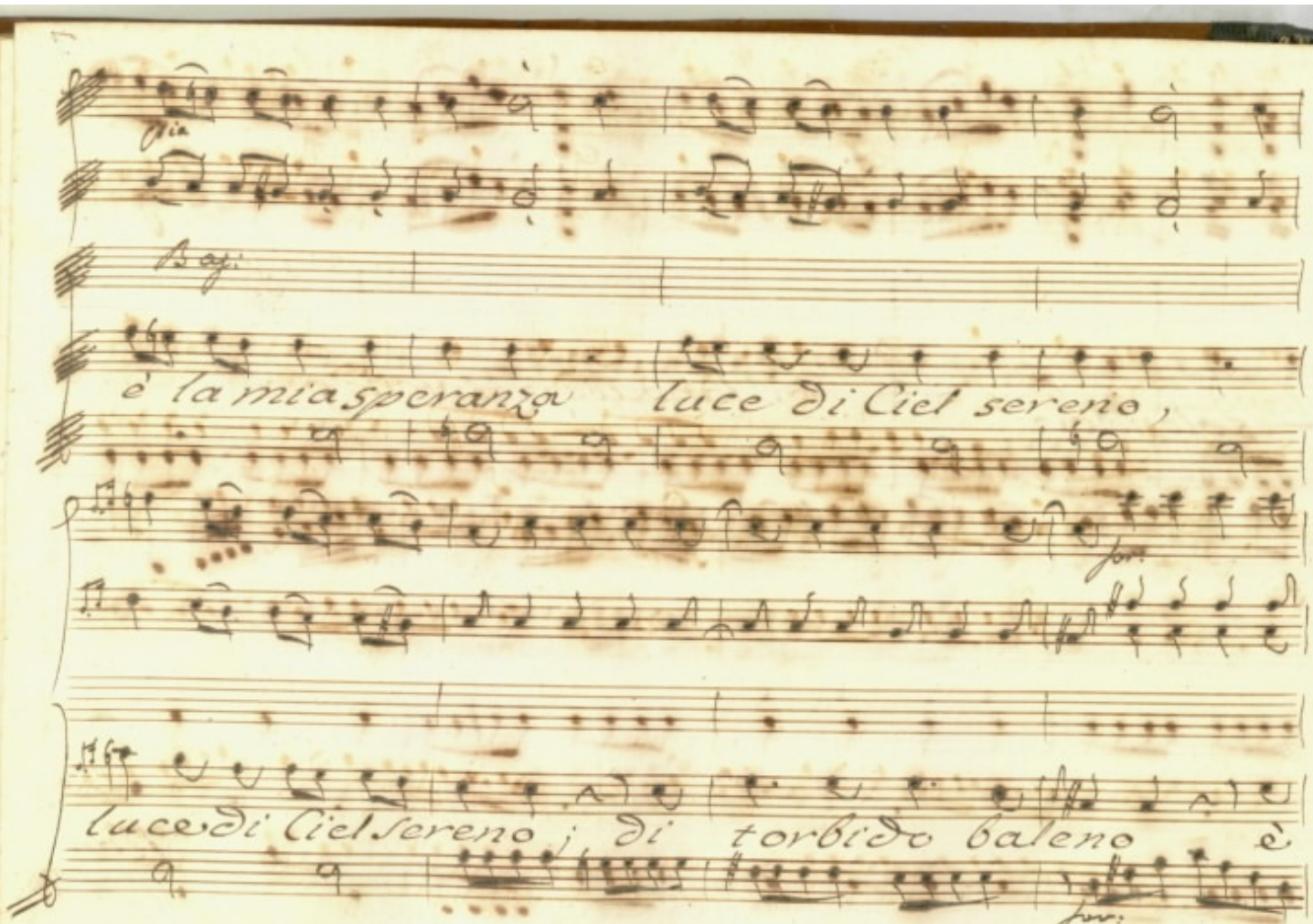

Non è — la mia speranza . . la mia spe=

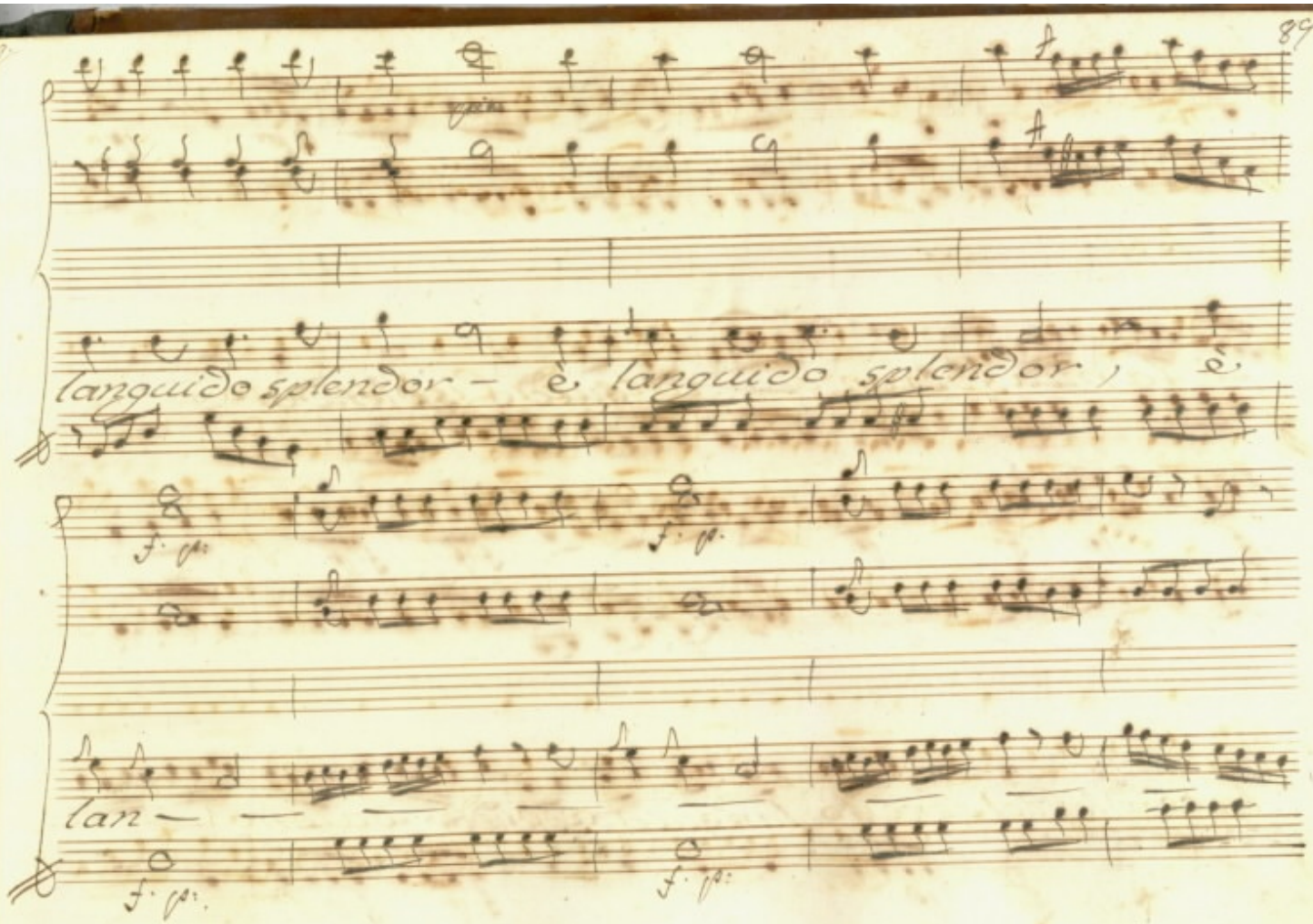

ranza luce di Ciel sere – no, luce di Ciel se=
reno; di torbido baleno è languido splen=

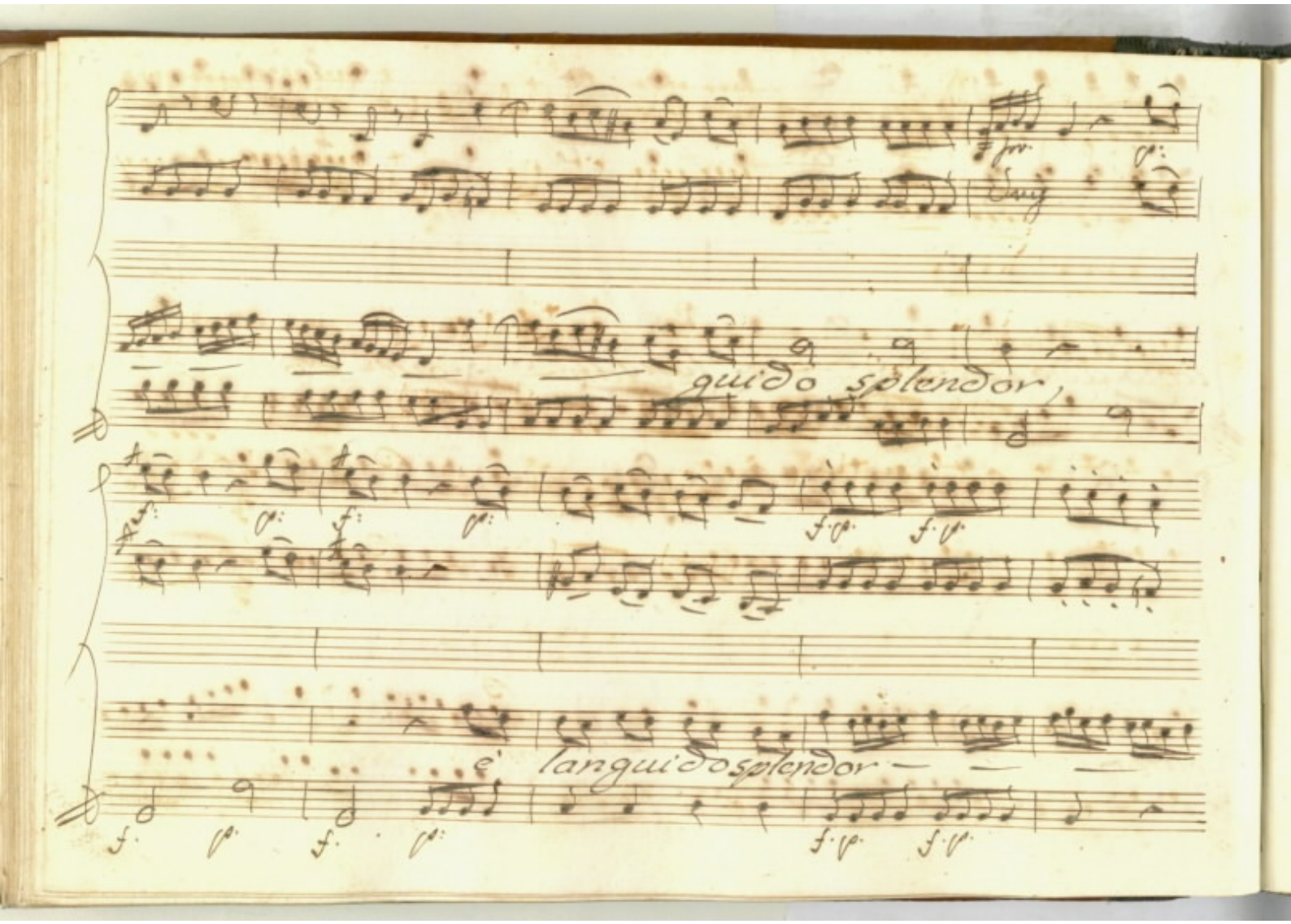

dor, è lan
gui=

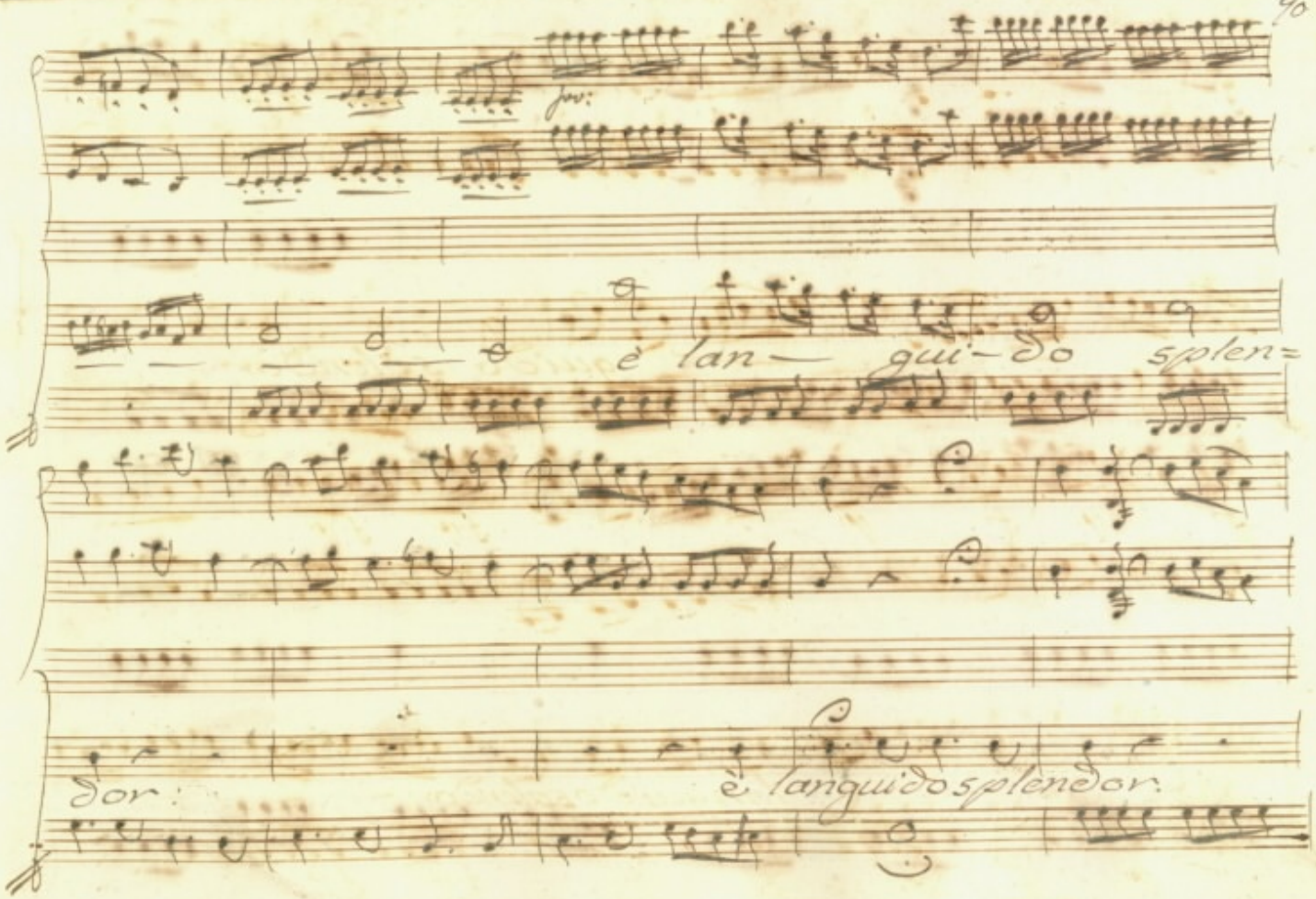

do splendor, e di torbida baleno è lan —
— guido splendor, è lan — — gui — do —

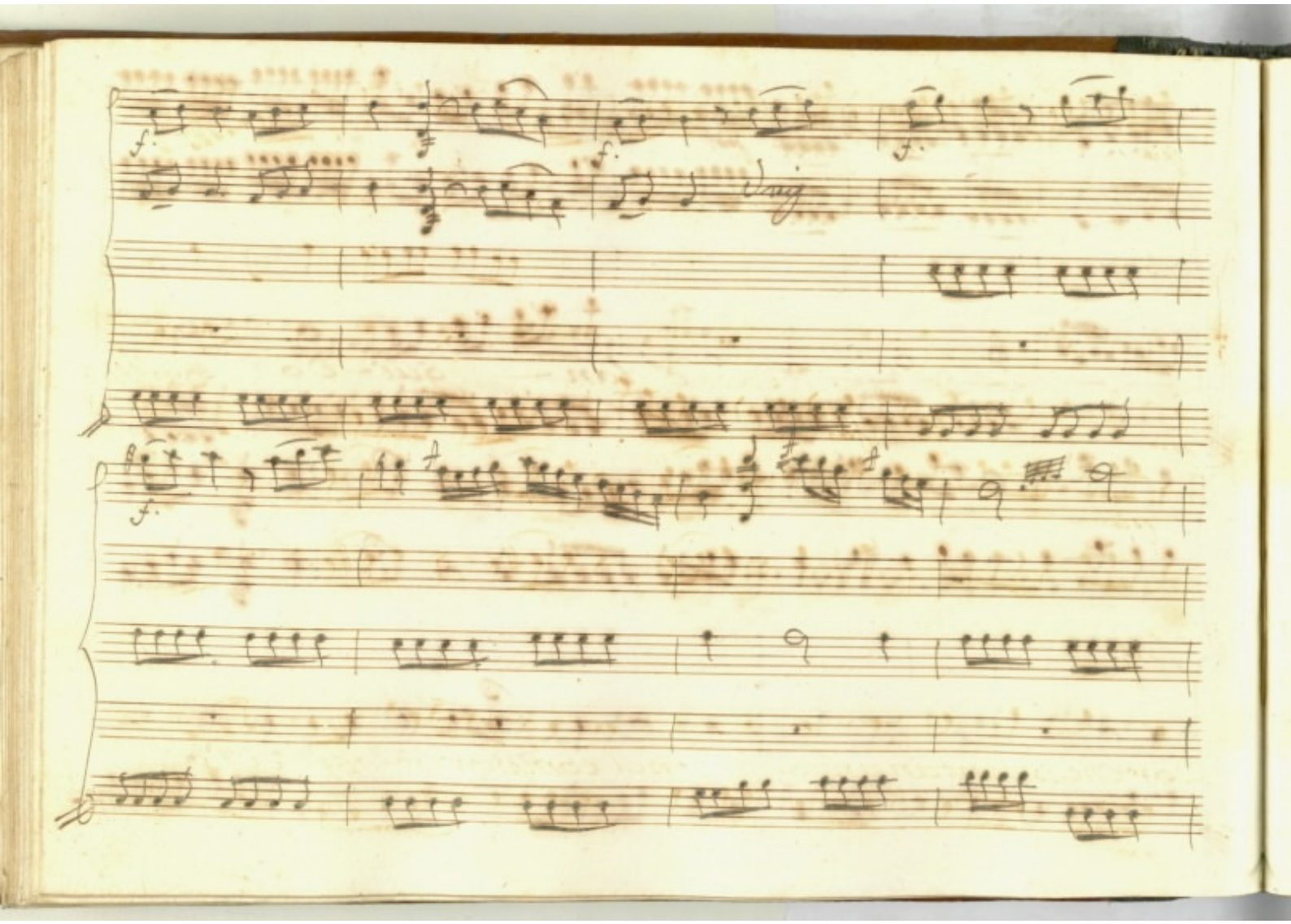

f.
— splendor.
f.
Non

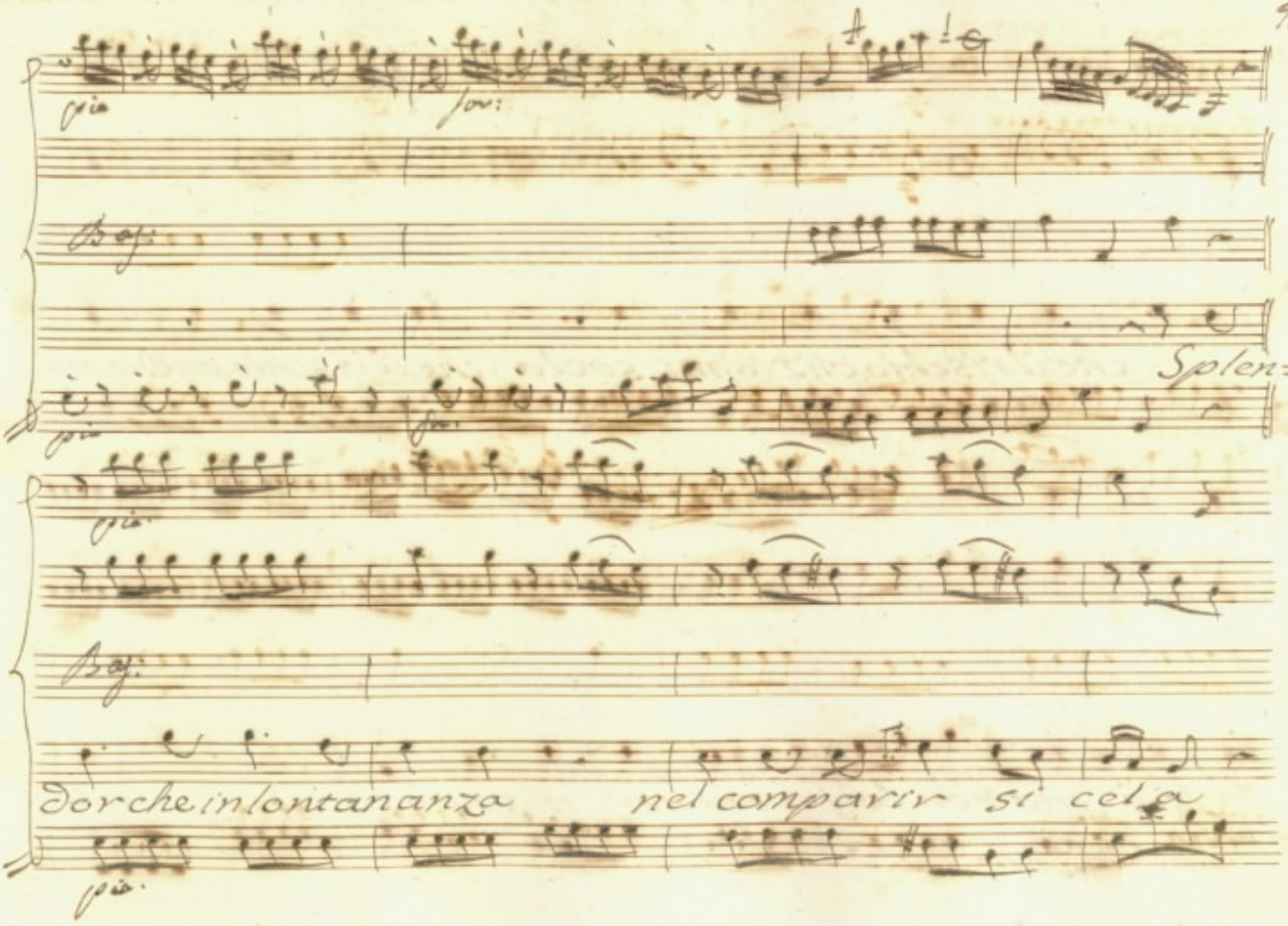

è la mia speranza luce di Ciel sereno,
luce di Ciel sereno; di torbido baleno è

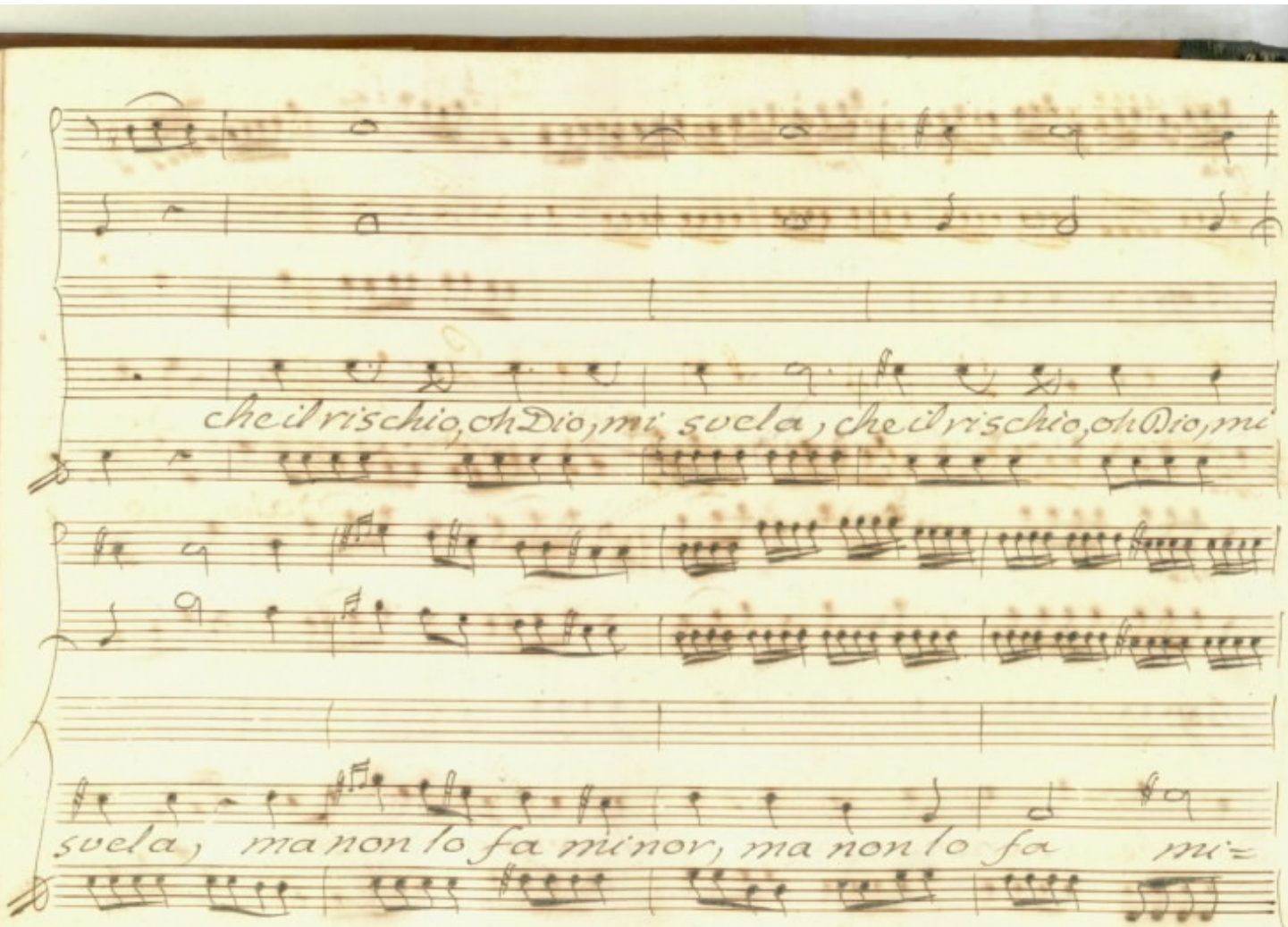

languido splendor – è languido splendor, è
f. p.
f. p.
lan –
f. p.
f. p.

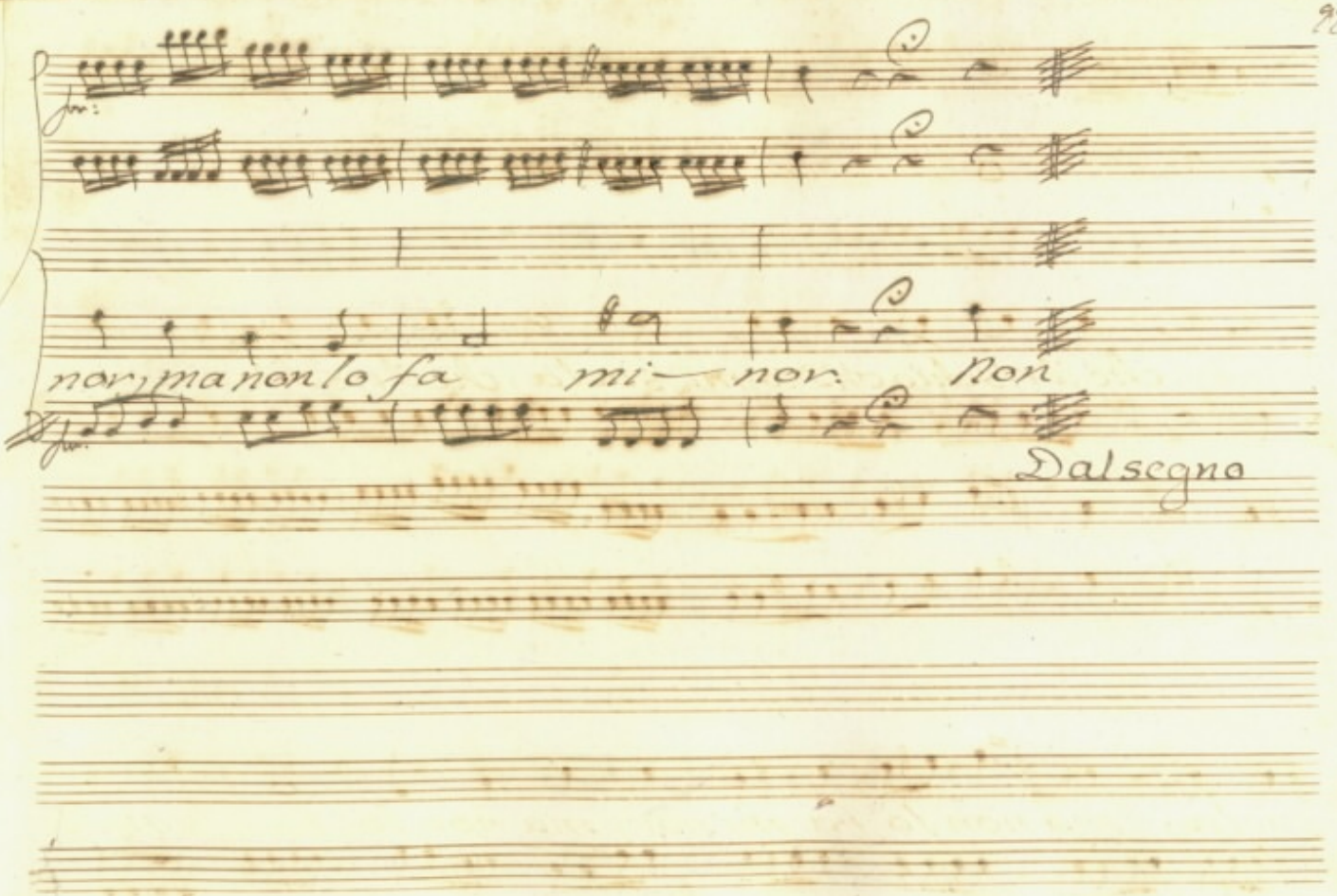

quido splendor,
e' languido splendor

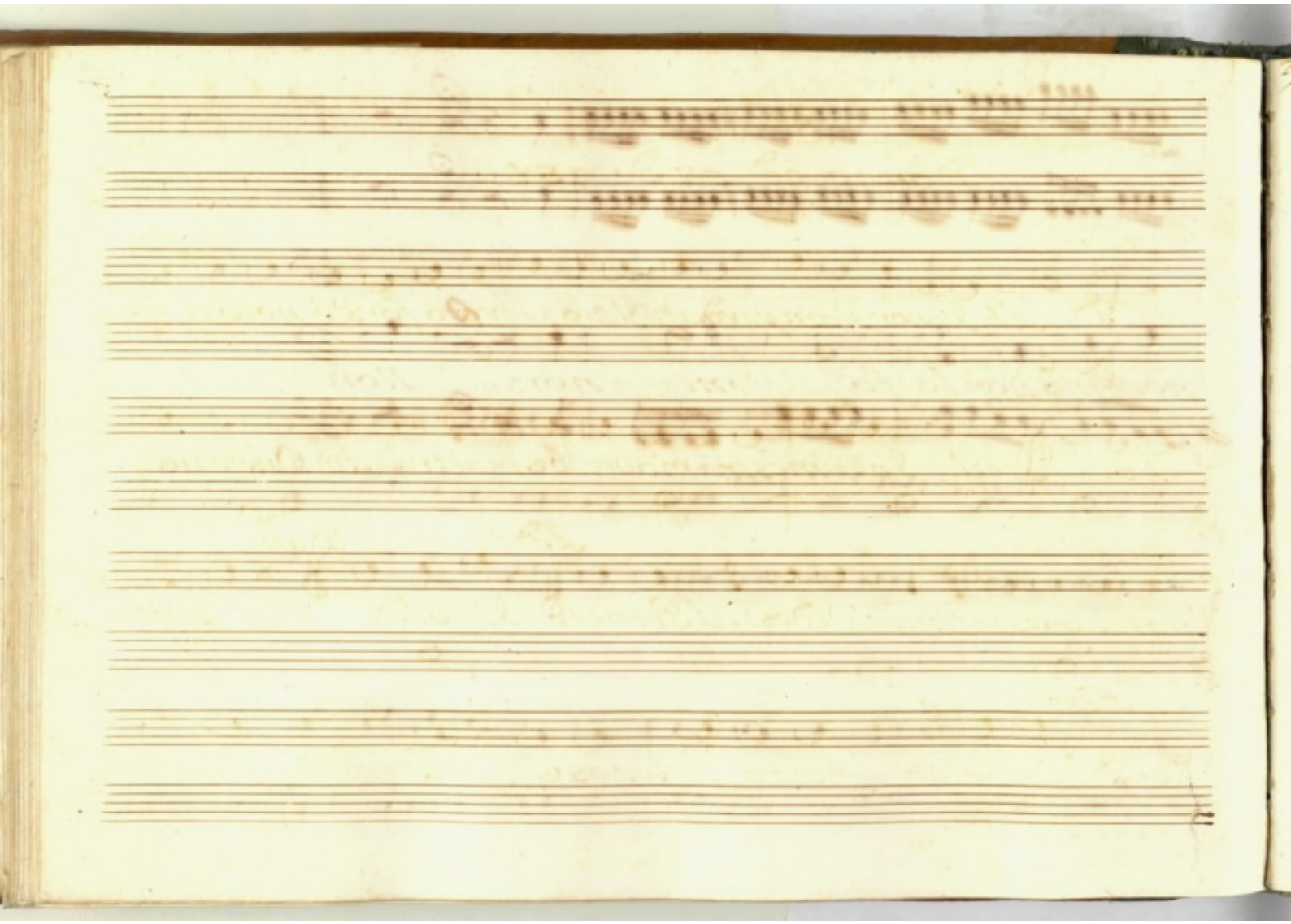

è lan— gui—do splen=
dor:
è languido splendor.


f.
f.
f.
f.


Splen=
Dor che in lontananza nel comparir si cel


che il rischio, oh Dio, mi svela, che il rischio, oh Dio, mi
svela, ma non lo fa minor, ma non lo fa mi=


nor, ma non lo fa mi — nor. Non
Dal segno



Scena VII.

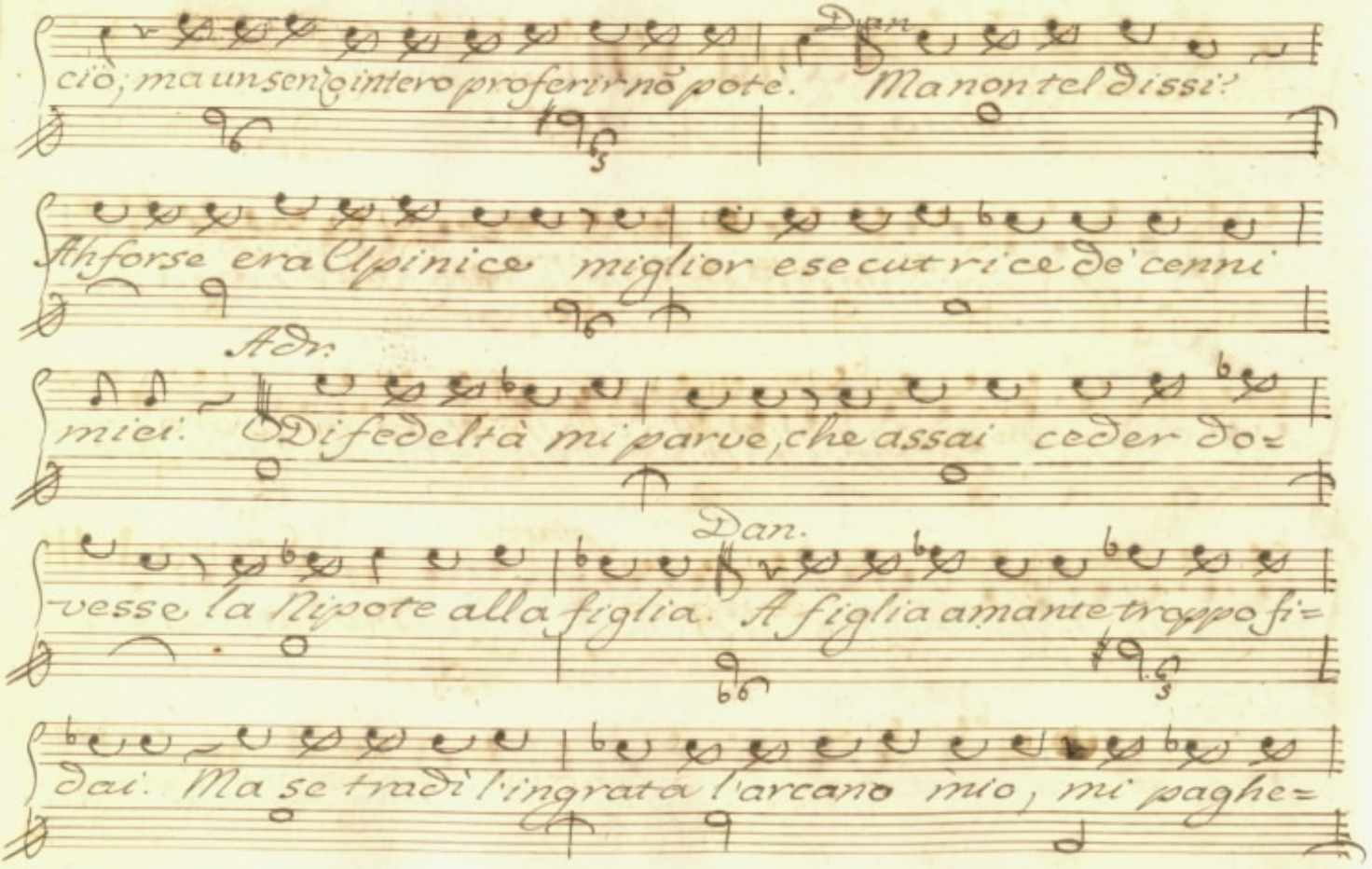
Danao, ed Adrasto

Adr. Ah, Signor, siam perduti! Il tuo segreto fors'è noto a Lin=

Dan. ceo. Stelle! I permestra m'avrebbe mai tradito! Onde in te

Adr. nasce questo timor? Vedesti il Prence? Il vidi. Ti par=

Dan. lò? Lo volea: molto propose: più volte incomin=


ciò; ma un senso intero proferir nò potè. Ma non tel dissi?
Dan.
Ah forse era Clpinice miglior esecutrice de' cenni
Adr.
miei. Di fedeltà mi parve, che assai ceder do=
Dan.
vesse la Nipote alla figlia. A figlia amante troppo fi=
dai. Ma se tradì l'ingrata l'arcano mio, mi paghe=

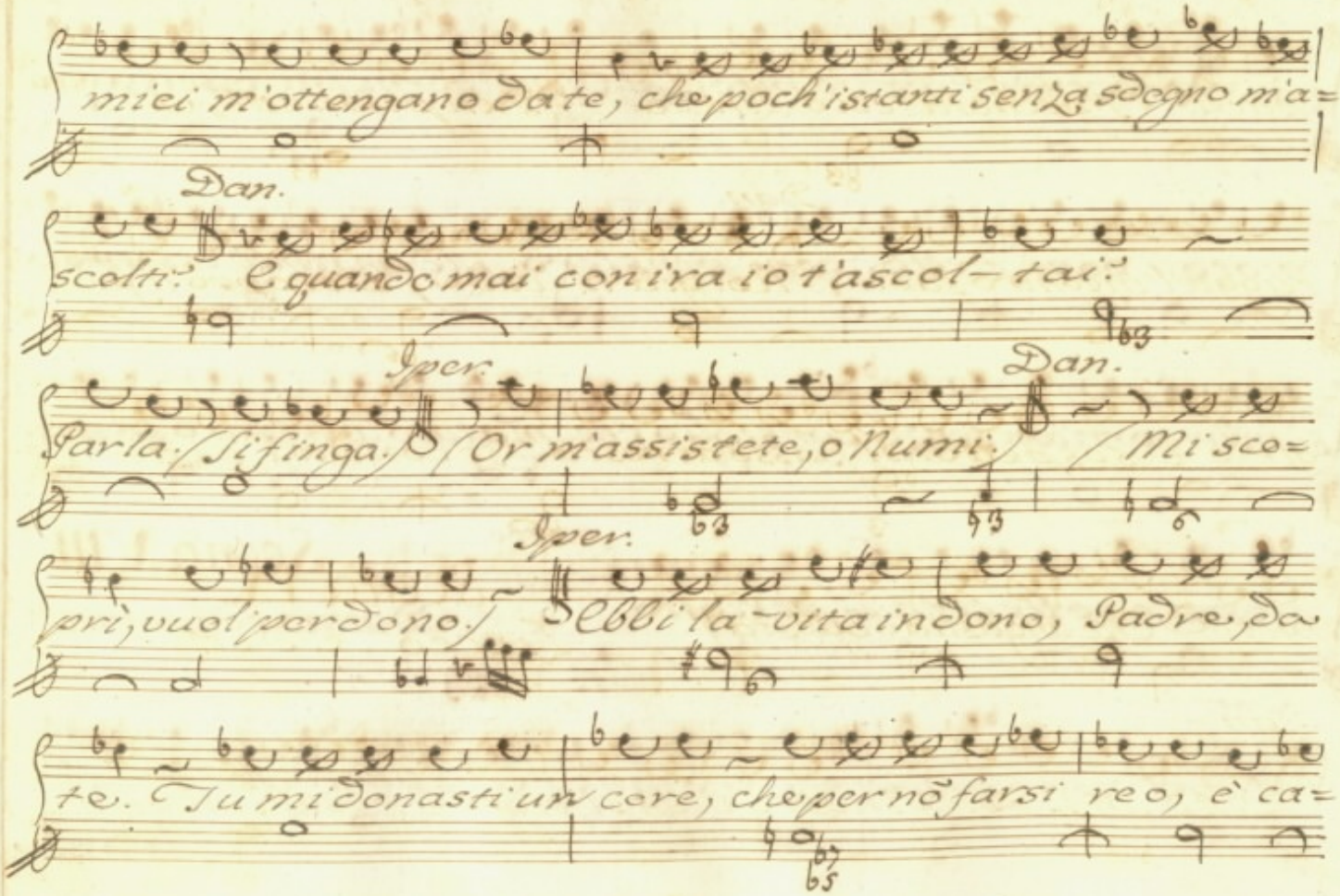
rà... Sospendi l'ire, o mio Re. Viene Ipermestra: osserva ogni

moto, ogni detto, ogni pensiero. Ad un rimedio estremo co

si nõ ricorriam senza consiglio, che imaturo un riparo spesso ac

cresce, e sollecita il periglio. parte. Scena VIII. Danao, ed Iperm.

Iper. Posso, o Padre, e Signore, sperar che i prieghi


mi ei m'ottengano da te, che poch'istanti senza sdegno m'a=
Dan.
scolti? E quando mai con ira io t'ascol-tai?
Iper.
Dan.
Parla. / Si finga. / Or m'assistete, o Numi. / Mi sco=
Iper.
pri, vuol perdono. / Sebbi la vita in dono, Padre, da
te. Tu mi donasti un core, che per nõ farsi reo, è ca=

Dan. Iper.

pace. T'accheta: ecco Linceo. Deh permetti, ch'io

Dan.

fugga l'incontro suo. No: già ti vide, e troppo il fug=

girlo è sospetto. Il passo arresta, seconda i detti

Iper.

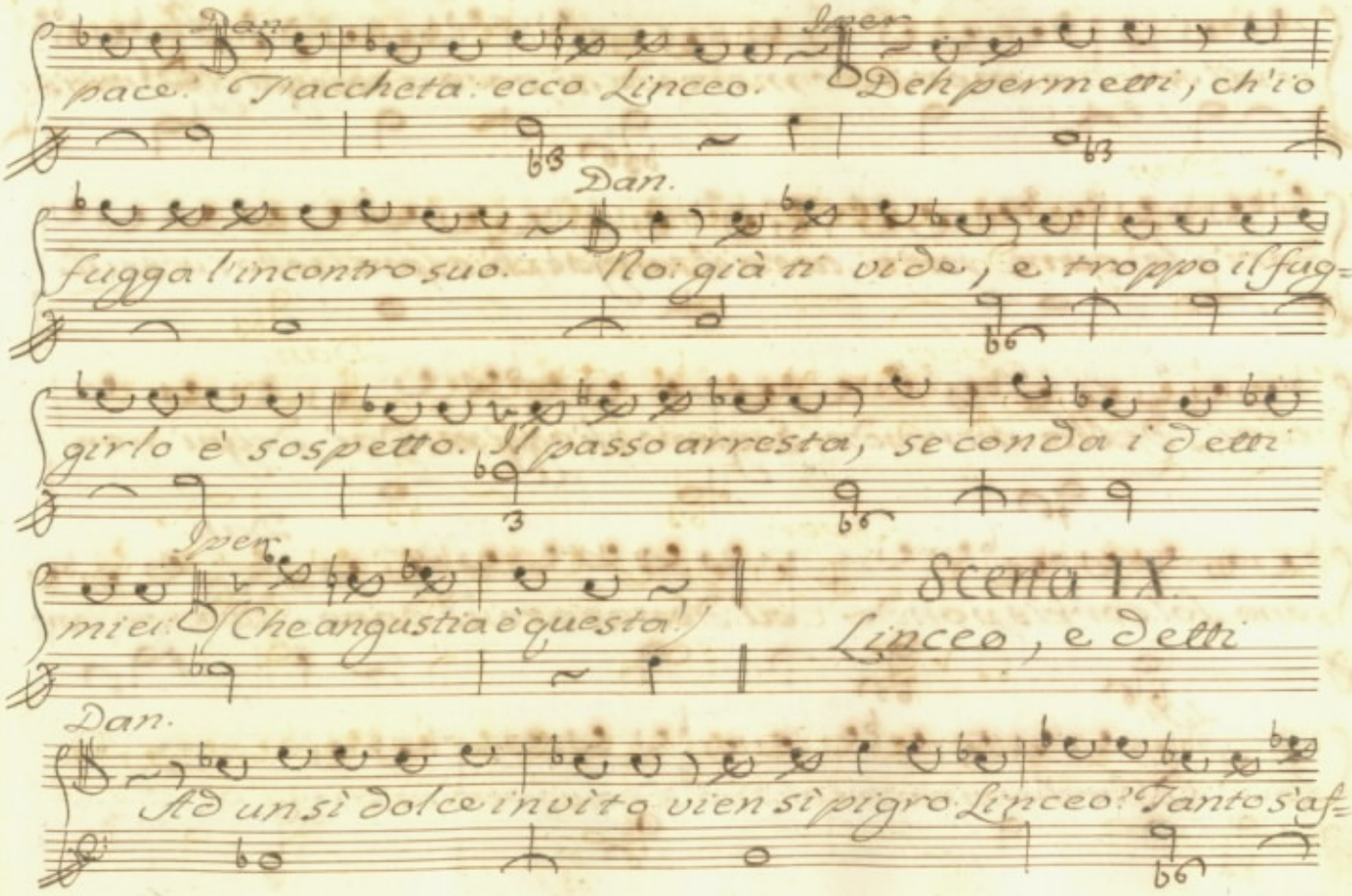
miei. (Che angustia è questa!)

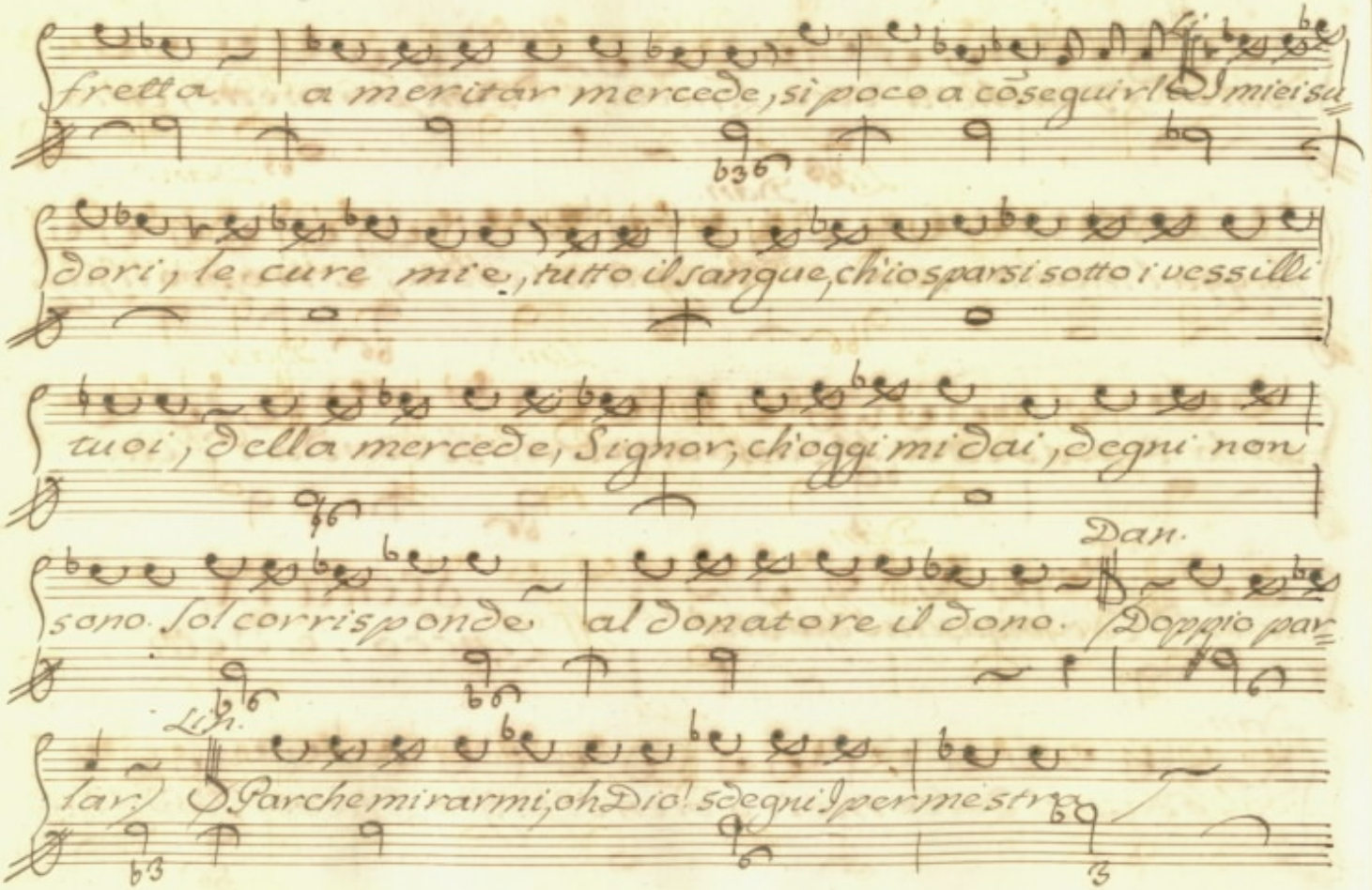
Scena IX.

Linceo, e detti

Dan.

Ad un sì dolce invito vien sì pigro Linceo! Tanto s'af=





fretta a meritar mercede, si poco a cõseguirla. I miei su-

dori, le cure mie, tutto il sangue, ch'io sparsi sotto i vessilli

tuoi, della mercede, Signor, ch'oggi mi dai, degni non

sono. Sol corrisponde al donatore il dono. Dan. Doppio par-

lar. Lin. Par che mirarmi, oh Dio! sdegni I per mestra

Dan.

Ah che tormento è il mio! Io sperai di ve-derti oggi più

Lin. Dan.

lieto, o Prence! Anch'io sperai... Ma... poi... Perche so=

Lin. Dan.

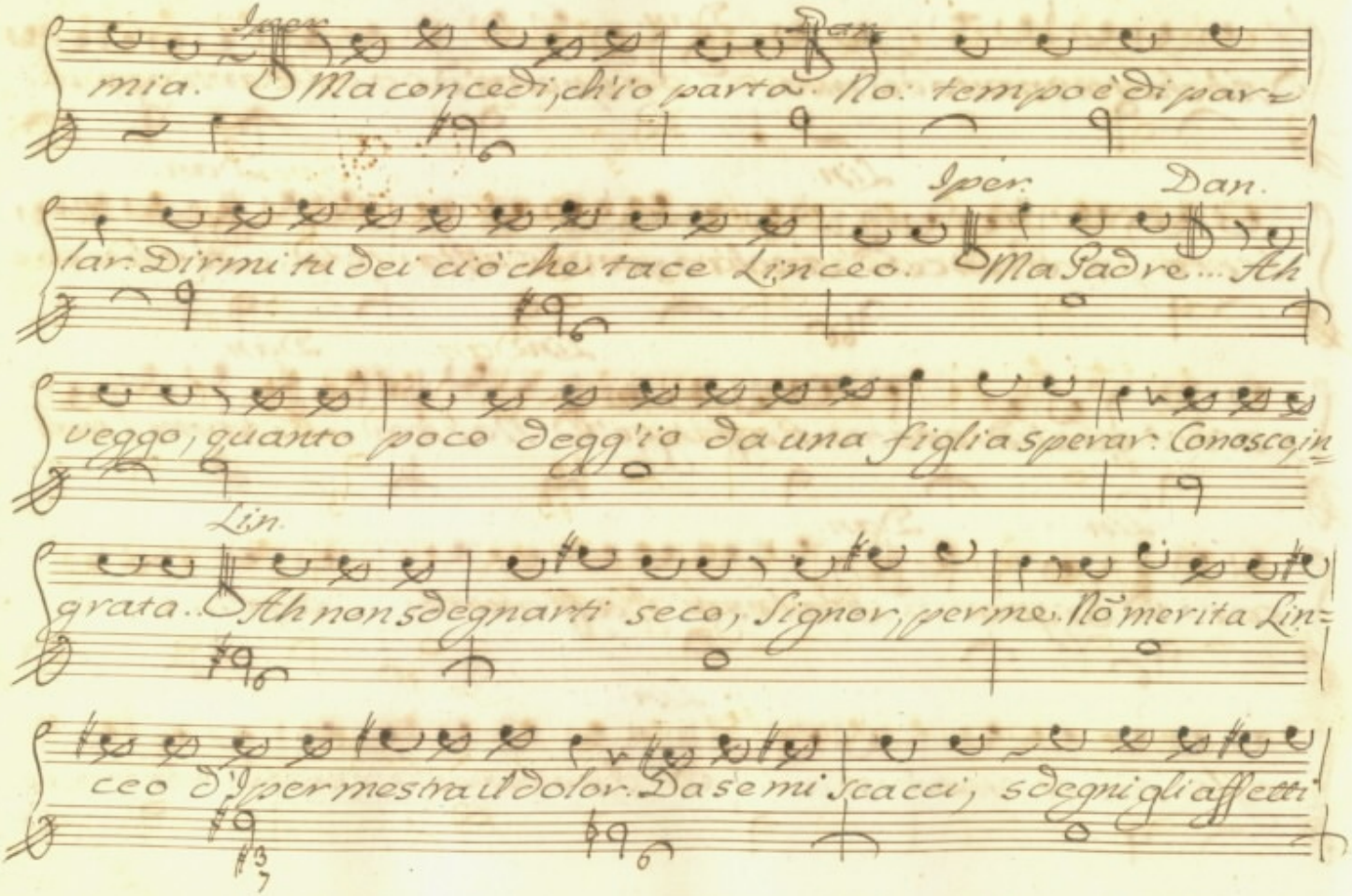
spirri? qual disastro t'affligge? Nol so. Come! nol

Lin Dan.

sai? Signor... Palesa l'affanno tuo:

Lin.

voglio saper, qual sia. Ipermestra può dirlo invece.


Iper.
Dan.
mia. Ma concedi, ch'io parta. No: tempo è di par=
Iper.
Dan.
lar: Dirmi tu dei ciò che tace Linceo. Ma Padre... Ah
veggo, quanto poco degg'io da una figlia sperar: Conosco in=
Lin.
grata. Ah non sdegnarti seco, Signor, perme. Nõ merita Lin=
ceo d'Iper mestra il dolor. Da se mi scacci, sdegni gli affetti

miei, tutto per lei, tutto voglio soffrir. Ma non mi

Iper.

sentò, per vederla oltraggiar, forze bastanti: O Che fido a=

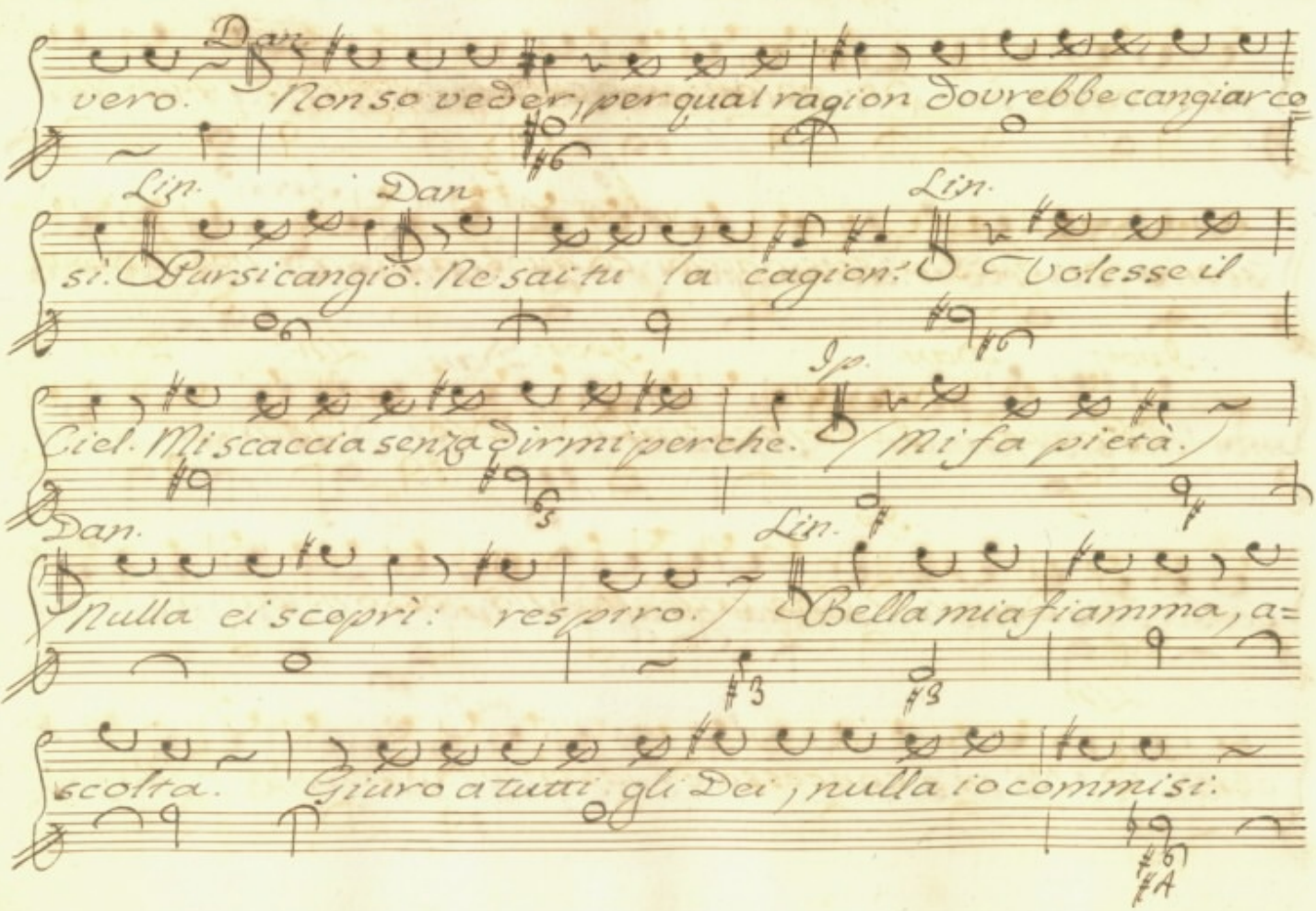
Dan.

mor! che sfortunati Amanti. Il dubitar, che

possa Ipermestra sdegnargli affetti tuoi, Prence, è

Lin.

folle il pensiero: Non crederlo. O Ah! mio Re, pur troppo è


Dar.
vero. Non so veder, per qual ragion dovrebbe cangiarco
Lin.
Dar.
Lin.
si. Pur si cangiò. Ne sai tu la cagion? Volesse il
Ip.
Ciel. Mi scaccia senza dirmi perche. / Mi fa pietà. /
Dar.
Lin.
Nulla ei scoprì: respiro. / Bella mia fiamma, a=
scolta. Giuro a tutti gli Dei, nulla io commisi:

colpa io non ò. Se volontario errai, voglio sugli occhi

tuoi, con questo istesso acciar, cõ questa destra voglio passarmi il

Ipper. Dan. Iper. Lin. Dan.

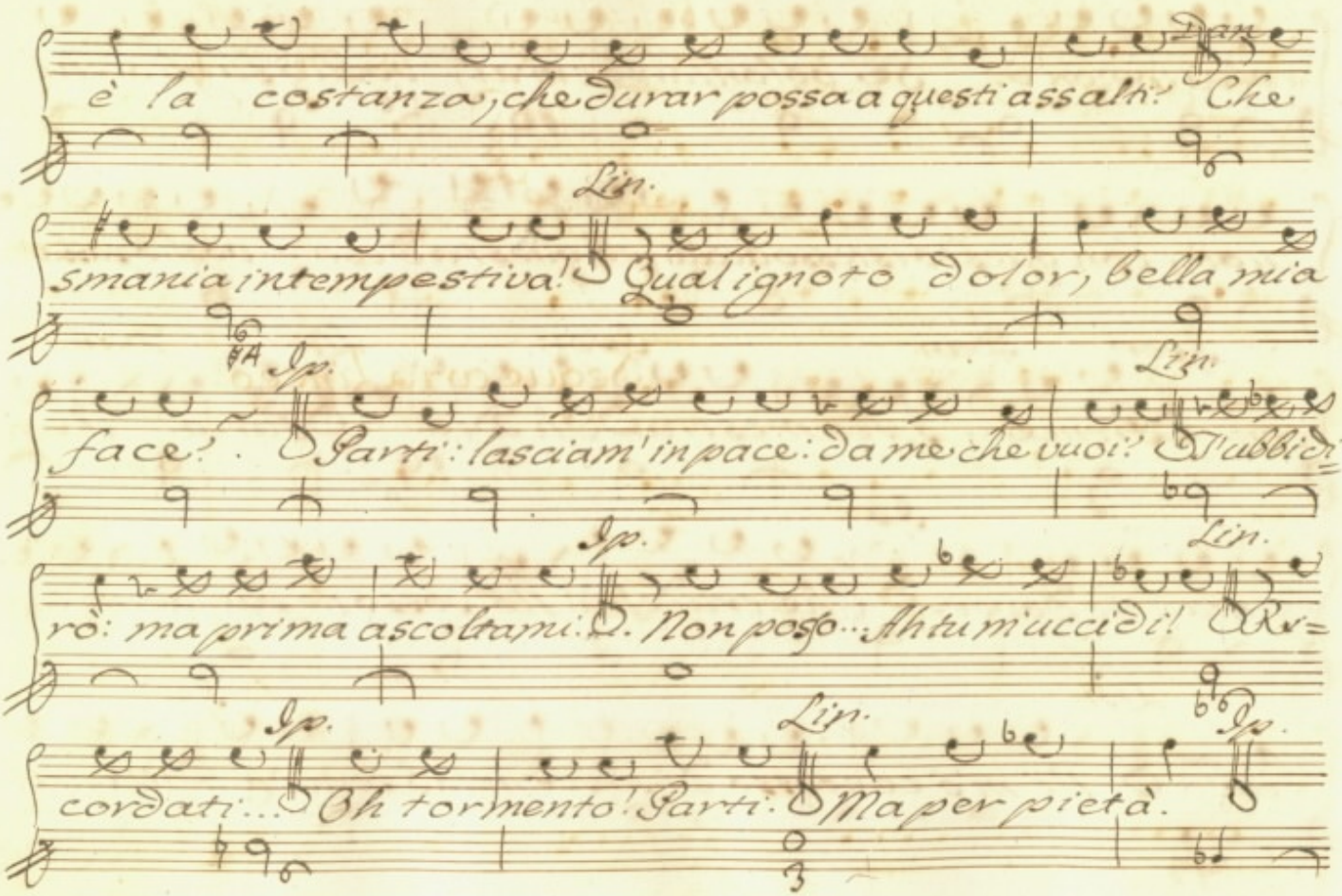
cor. Prence..; Ipermestra. Oh Dio! Parla. Ram-

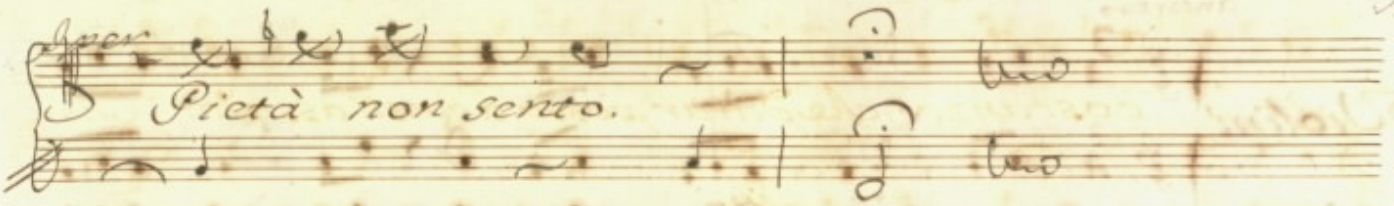
Ip.

menta il tuo dover. Che crudeltà! nõ posso nè parlar, nè ta-

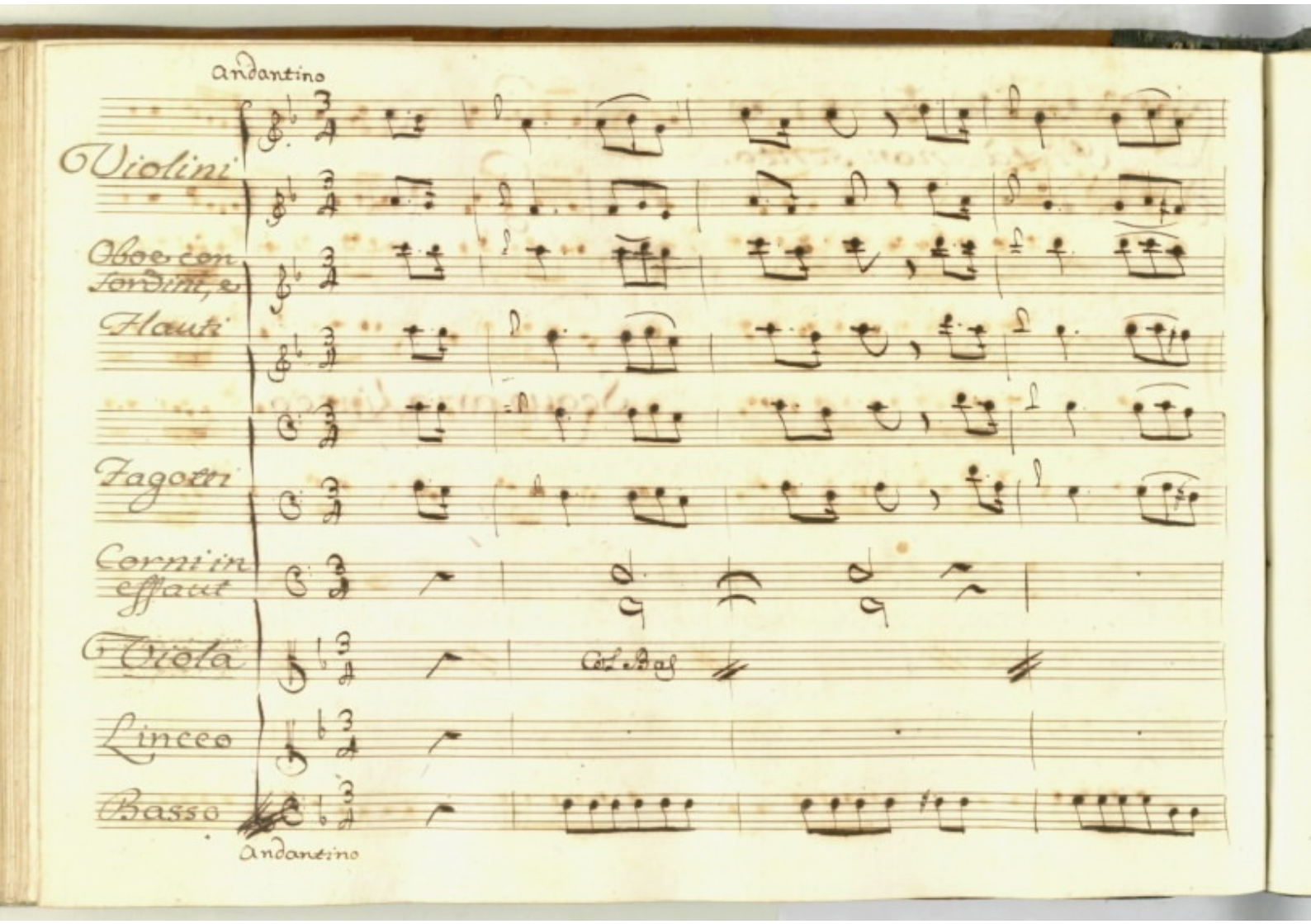
Lin. Ip.

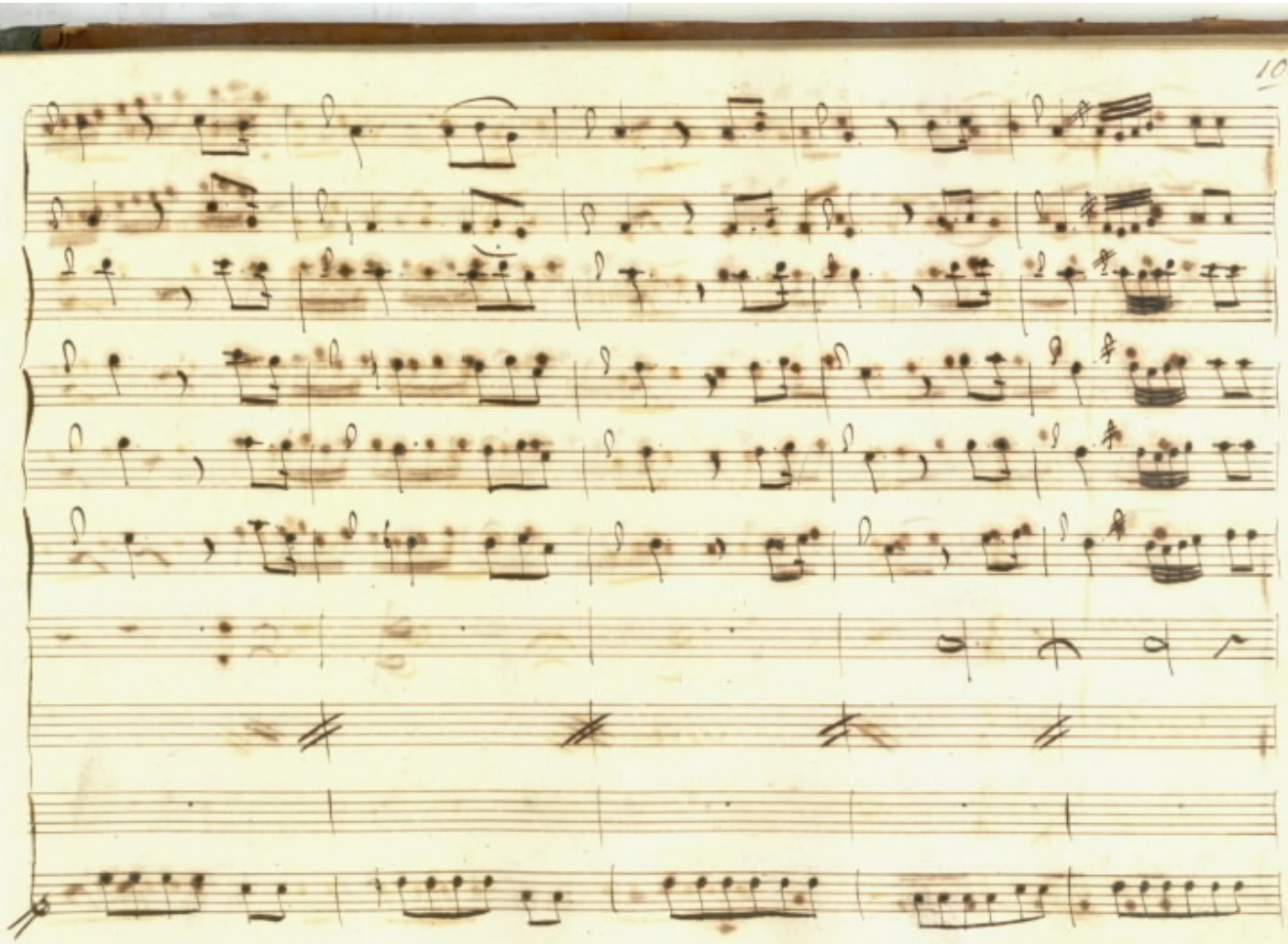
cer. Nè m'è concesso di saper, mia Speranza... Ma qual

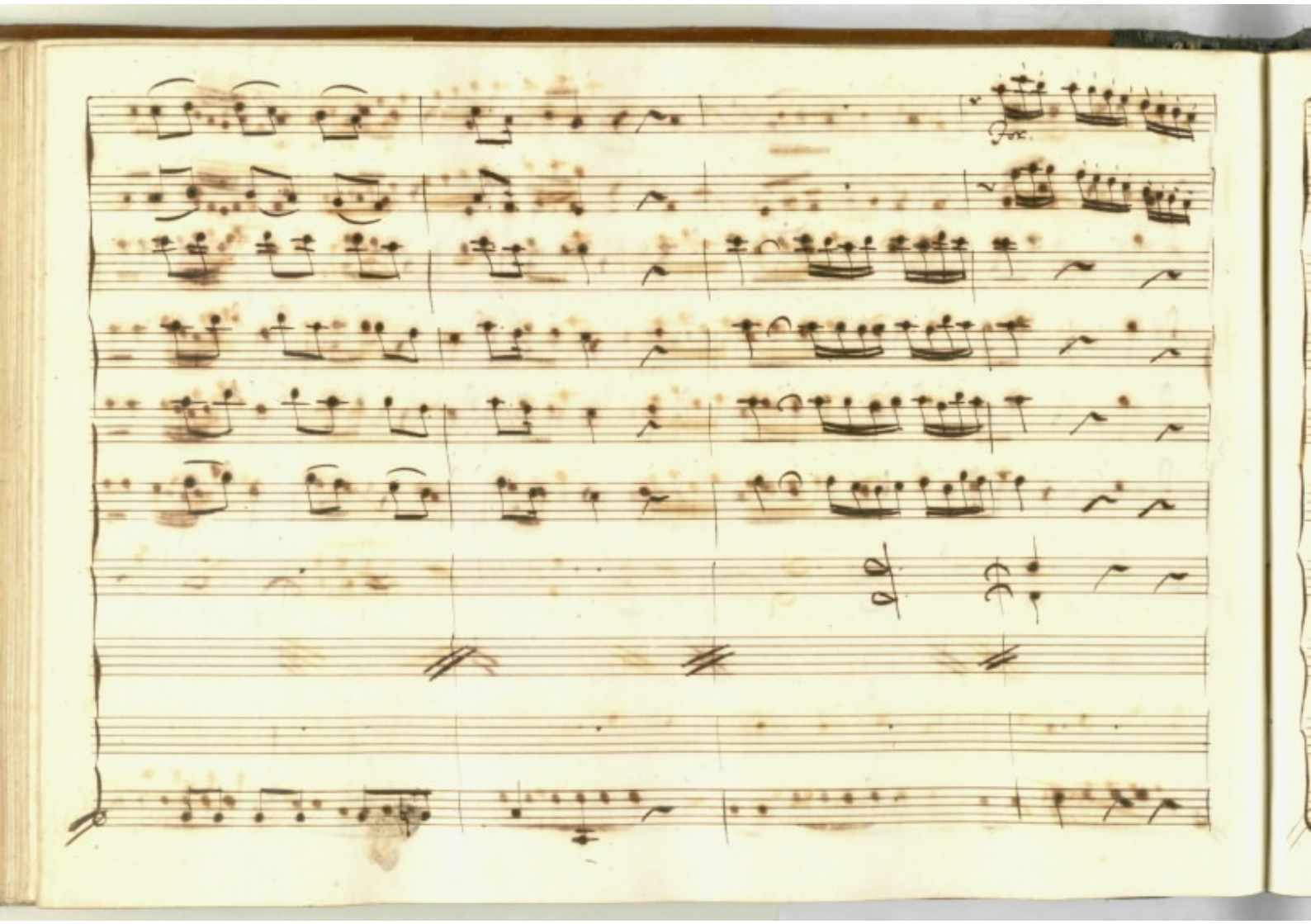

è la costanza, che durar possa a questi assalti? Che
Lin.
smania intempestiva! Qual ignoto dolor, bella mia
Ip.
Lin.
face? Parti: lasciam'in pace: da me che vuoi? Dubbi-
Ip.
Lin.
rò: ma prima ascoltami. D. Non posso... Ah tu m'uccidi! Ri-
Ip.
Lin.
Ip.
cordati... Oh tormento! Parti. Ma per pietà.

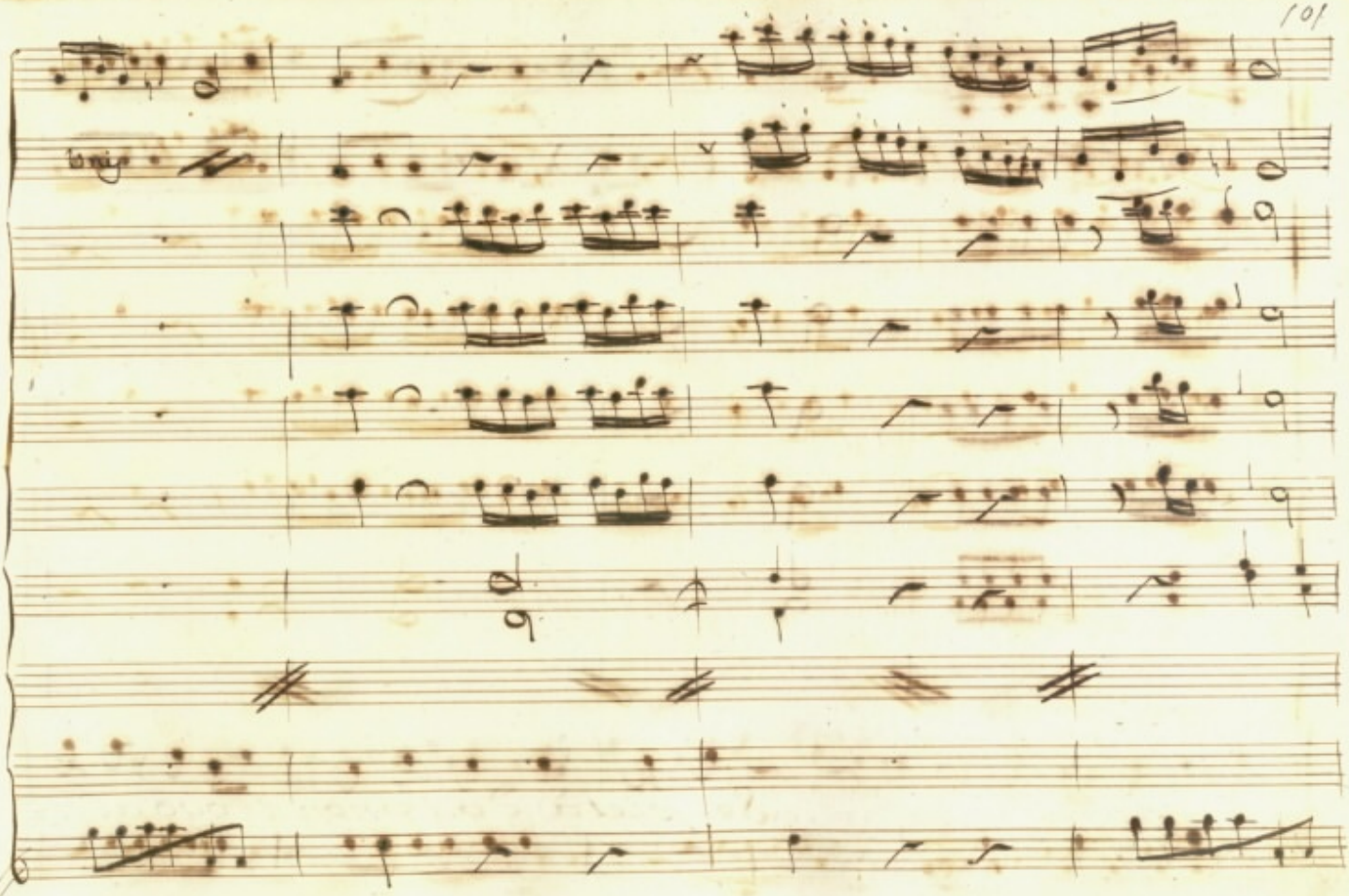


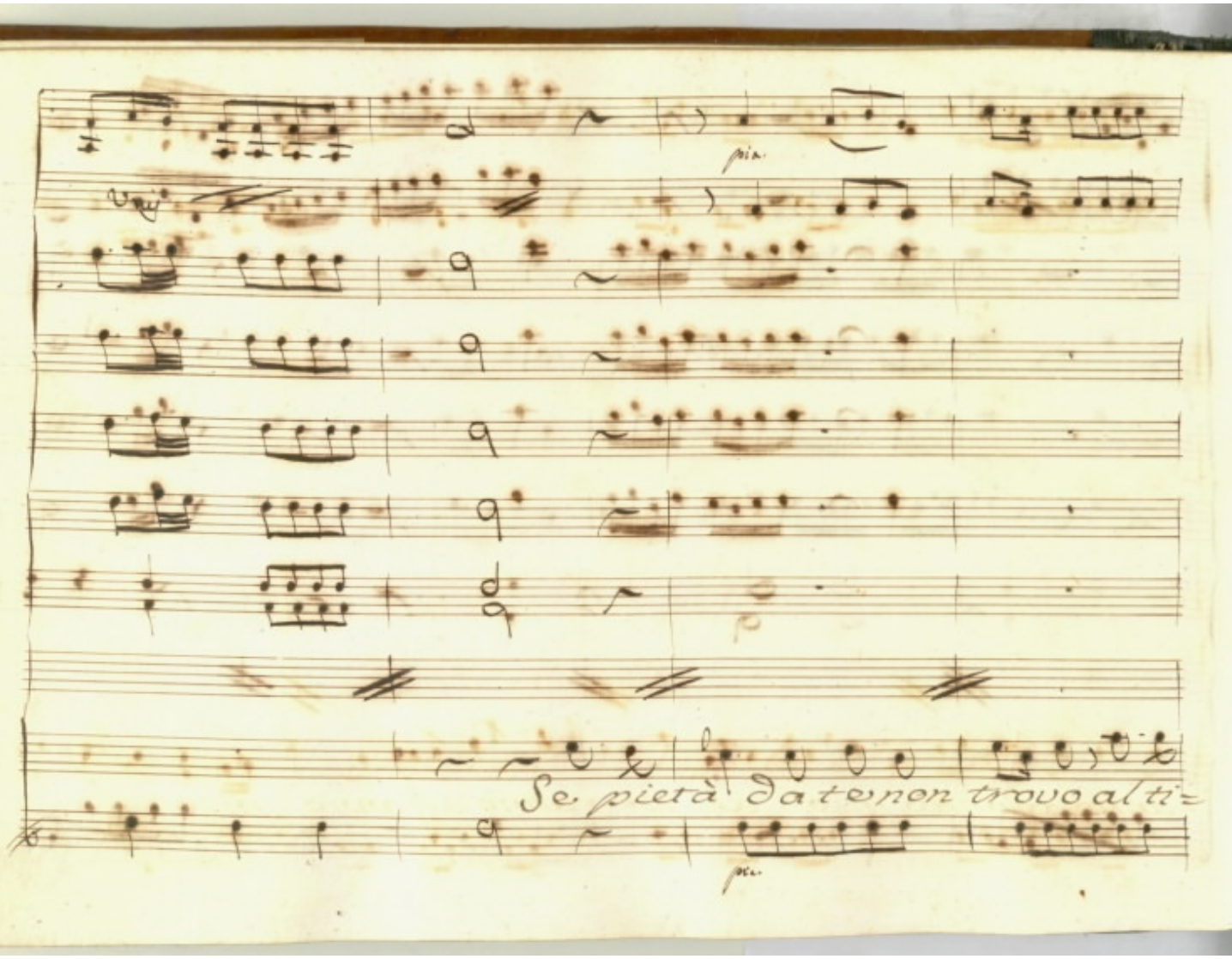
Segue aria Linceo

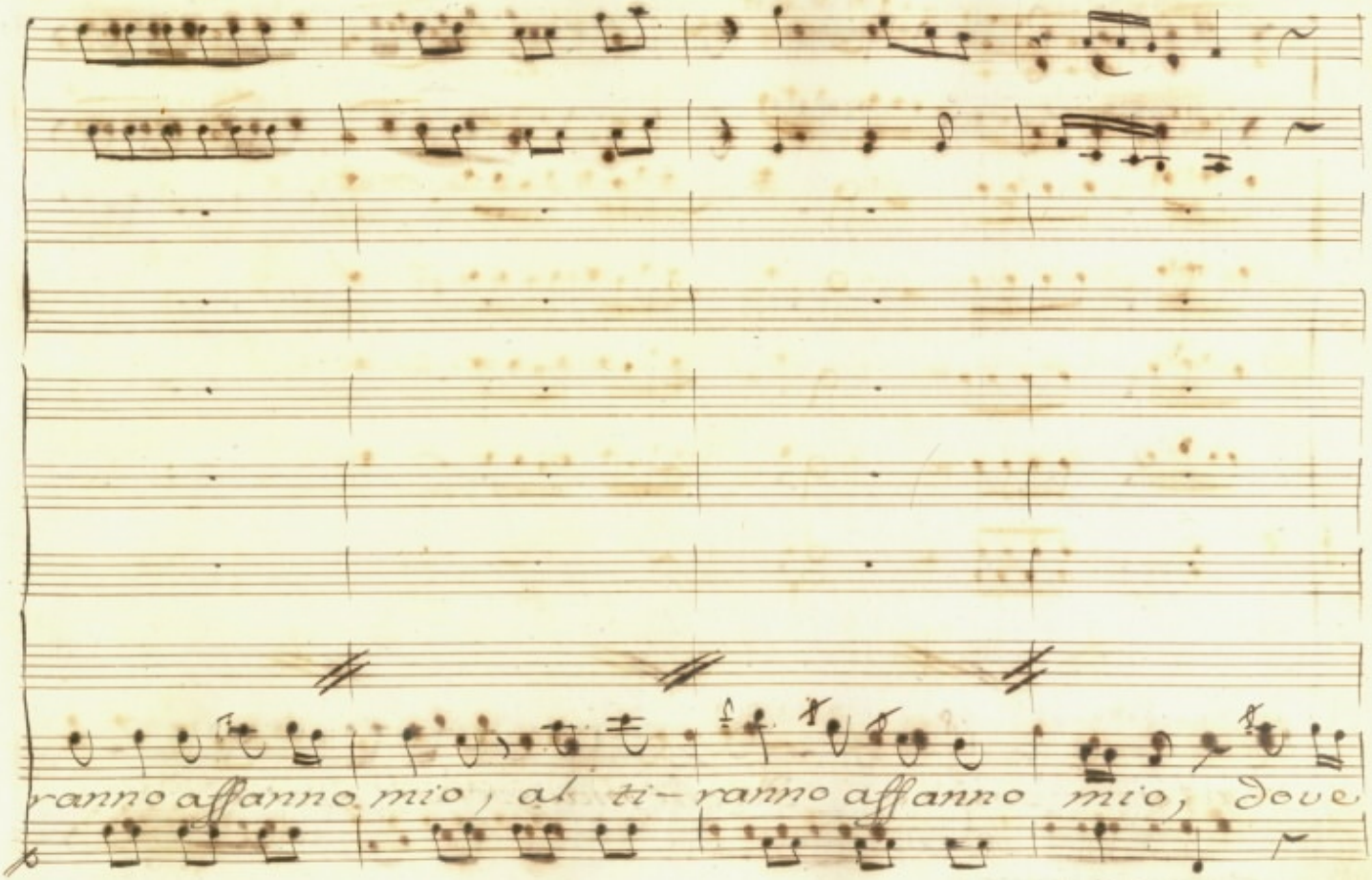

andantino
Violini
Oboe con sordini, e
Flauti
Fagotti
Corni in effaut
Viola
Col Basso
Linceo
Basso
andantino

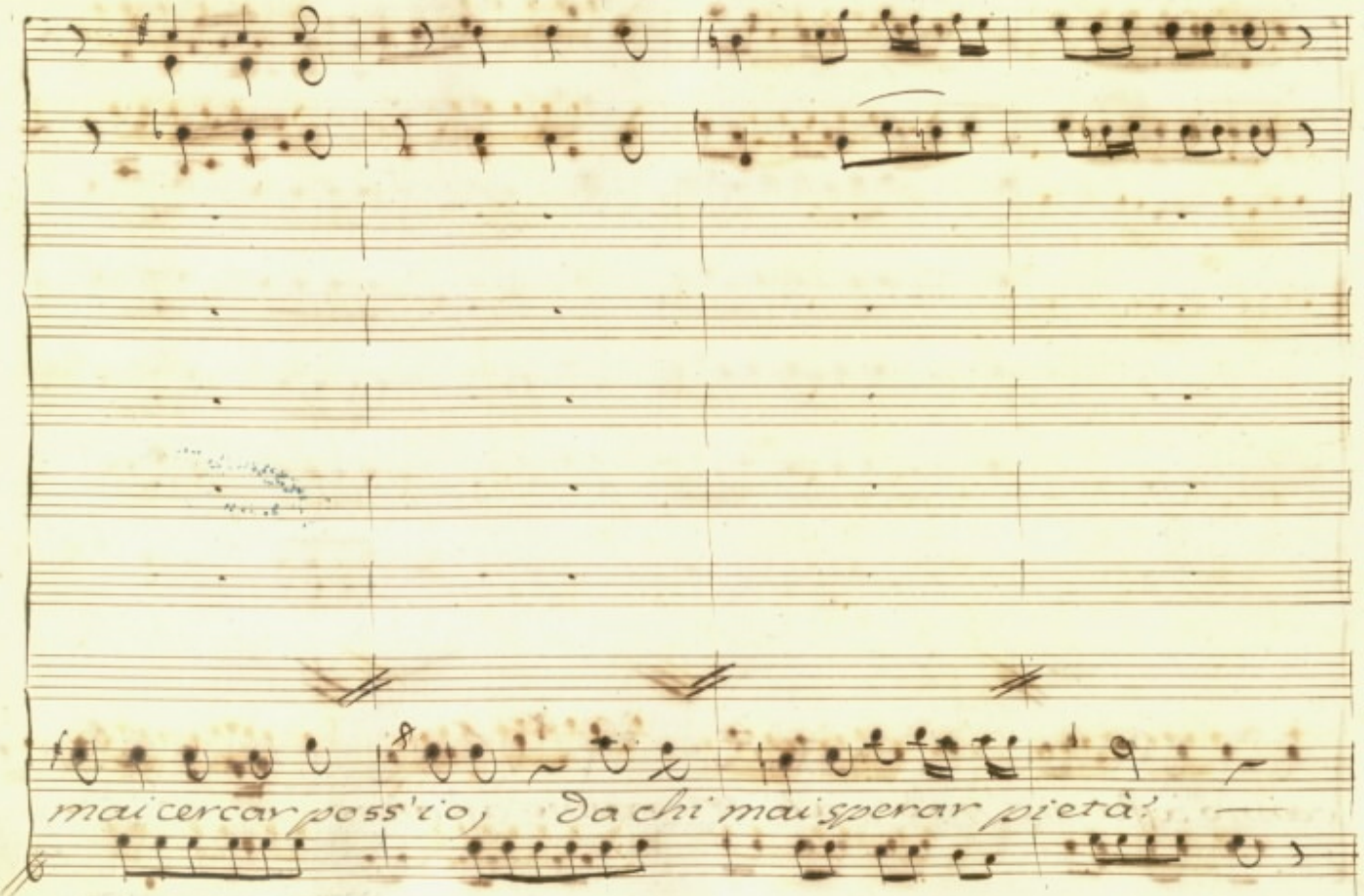


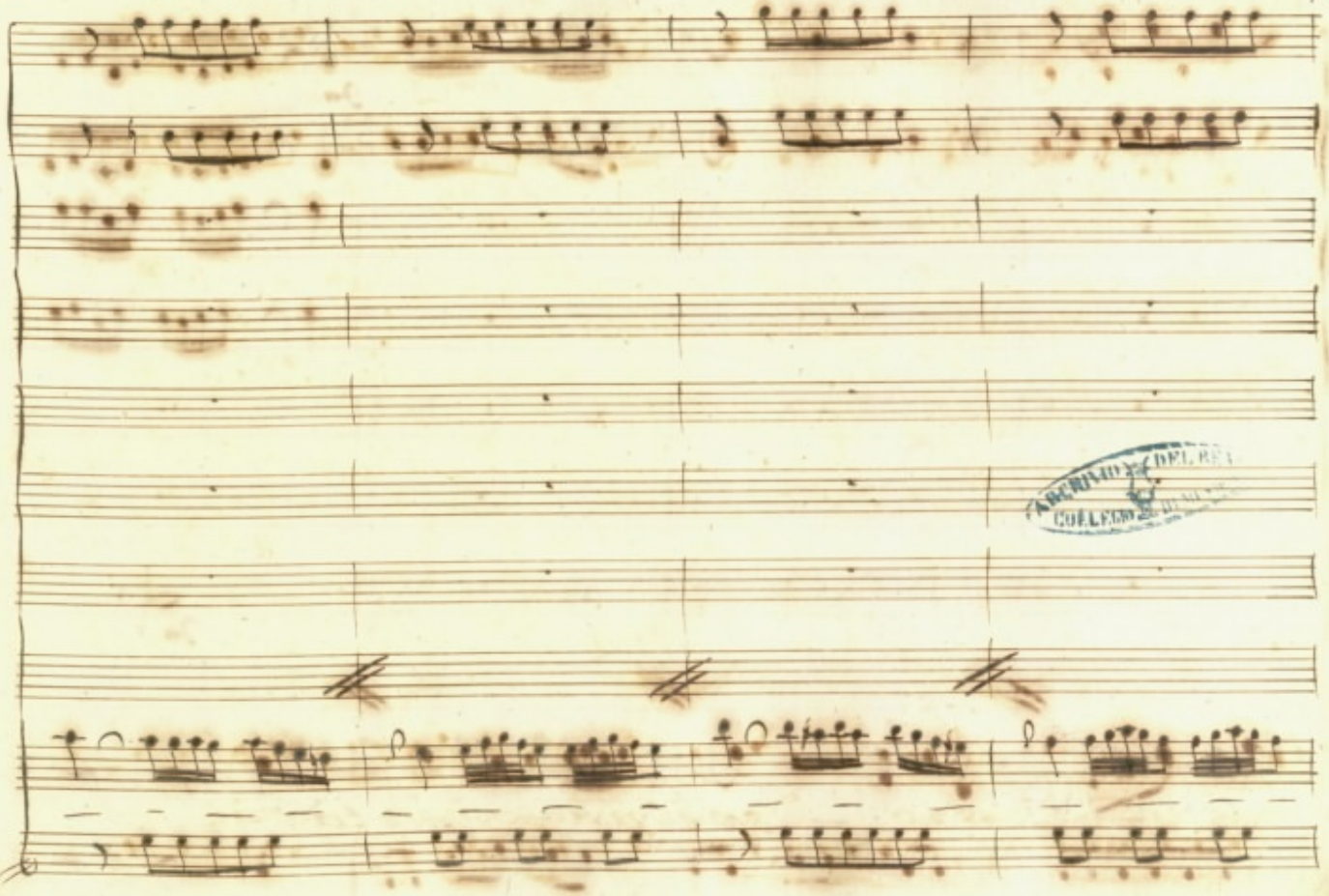




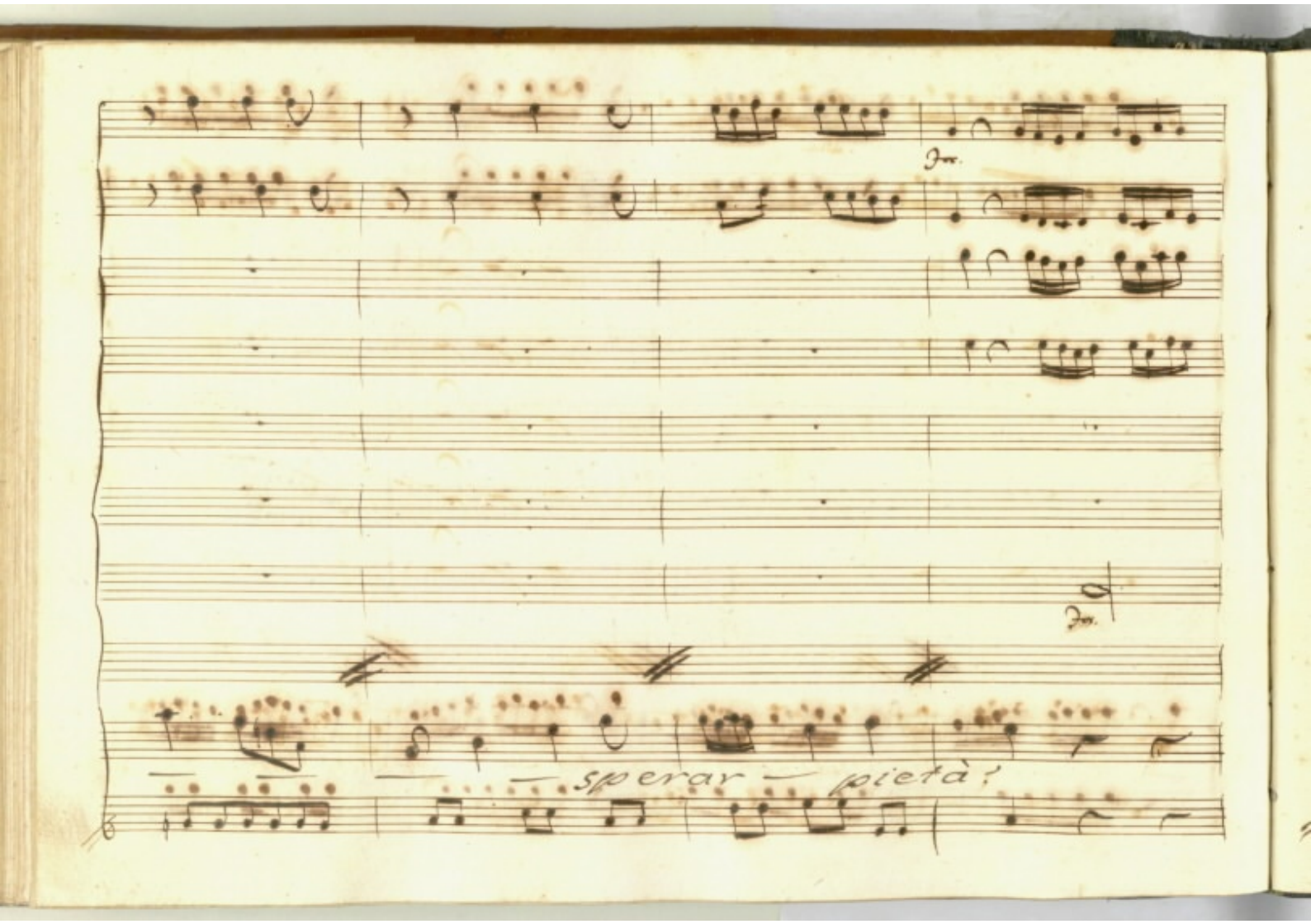

pia.
Se pietà da te non trovo al ti=
pia.

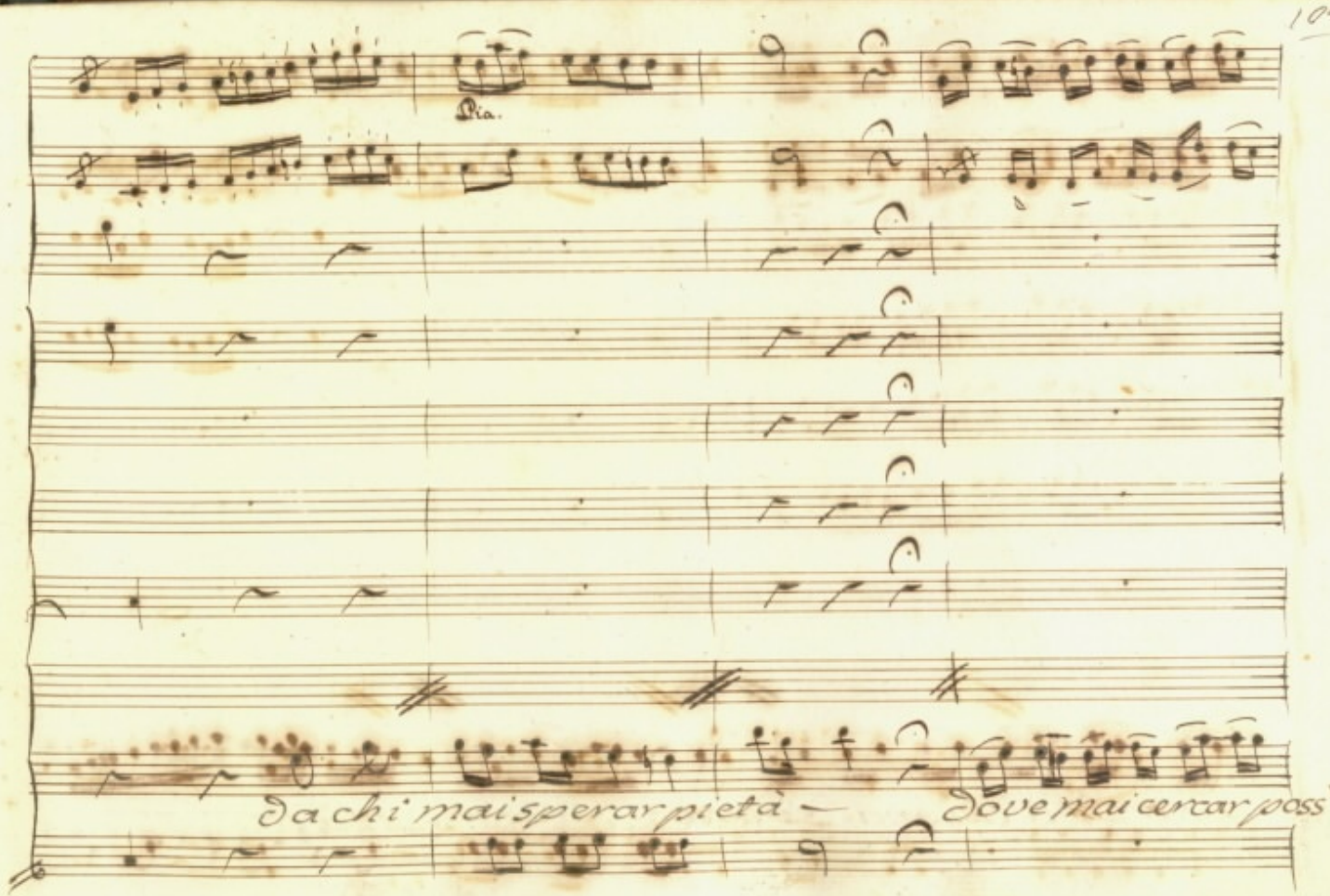

ranno affanno mio, ah ti- ranno affanno mio, dove

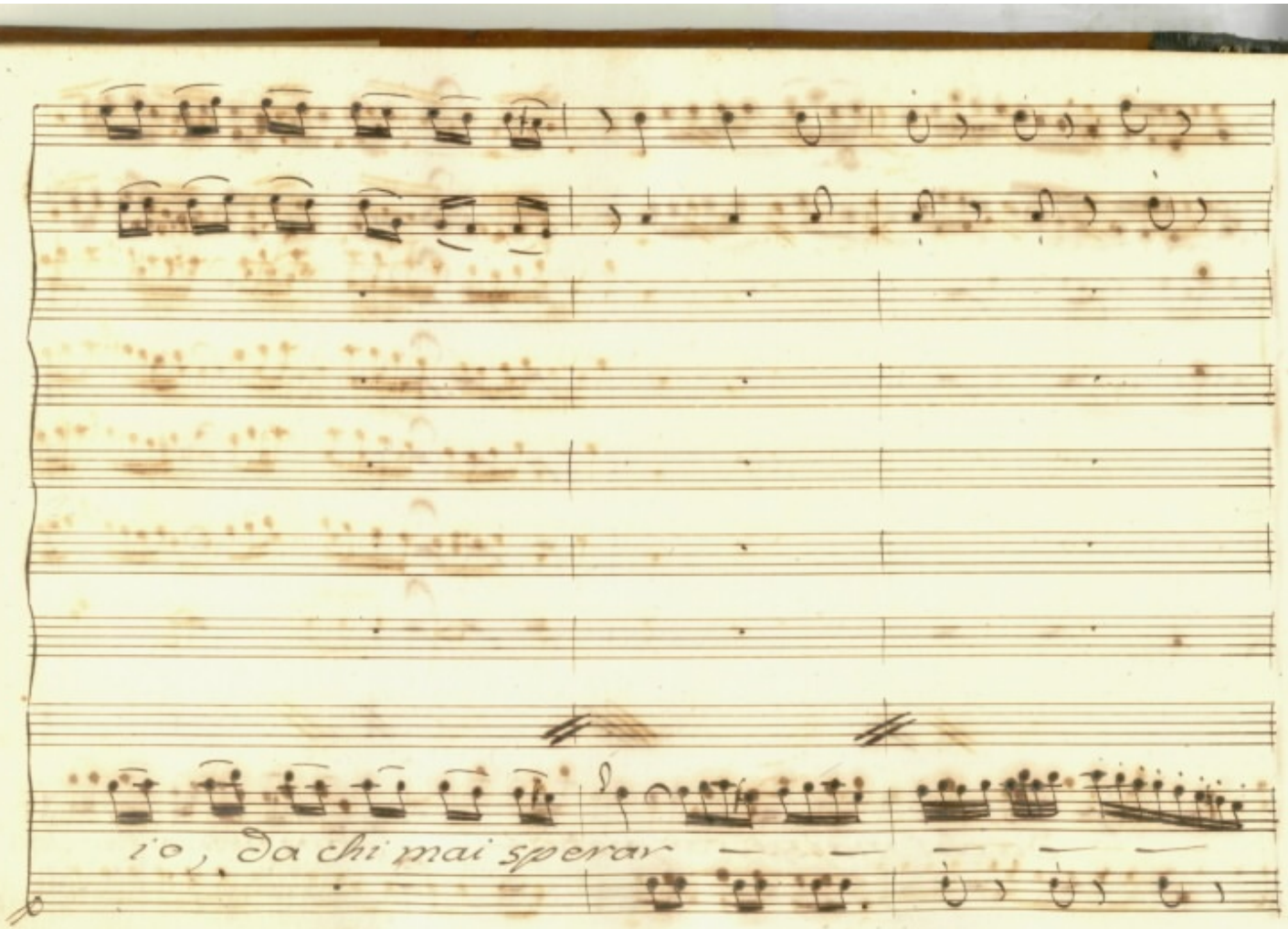

mai cercar poss'io, da chi mai sperar pietà?

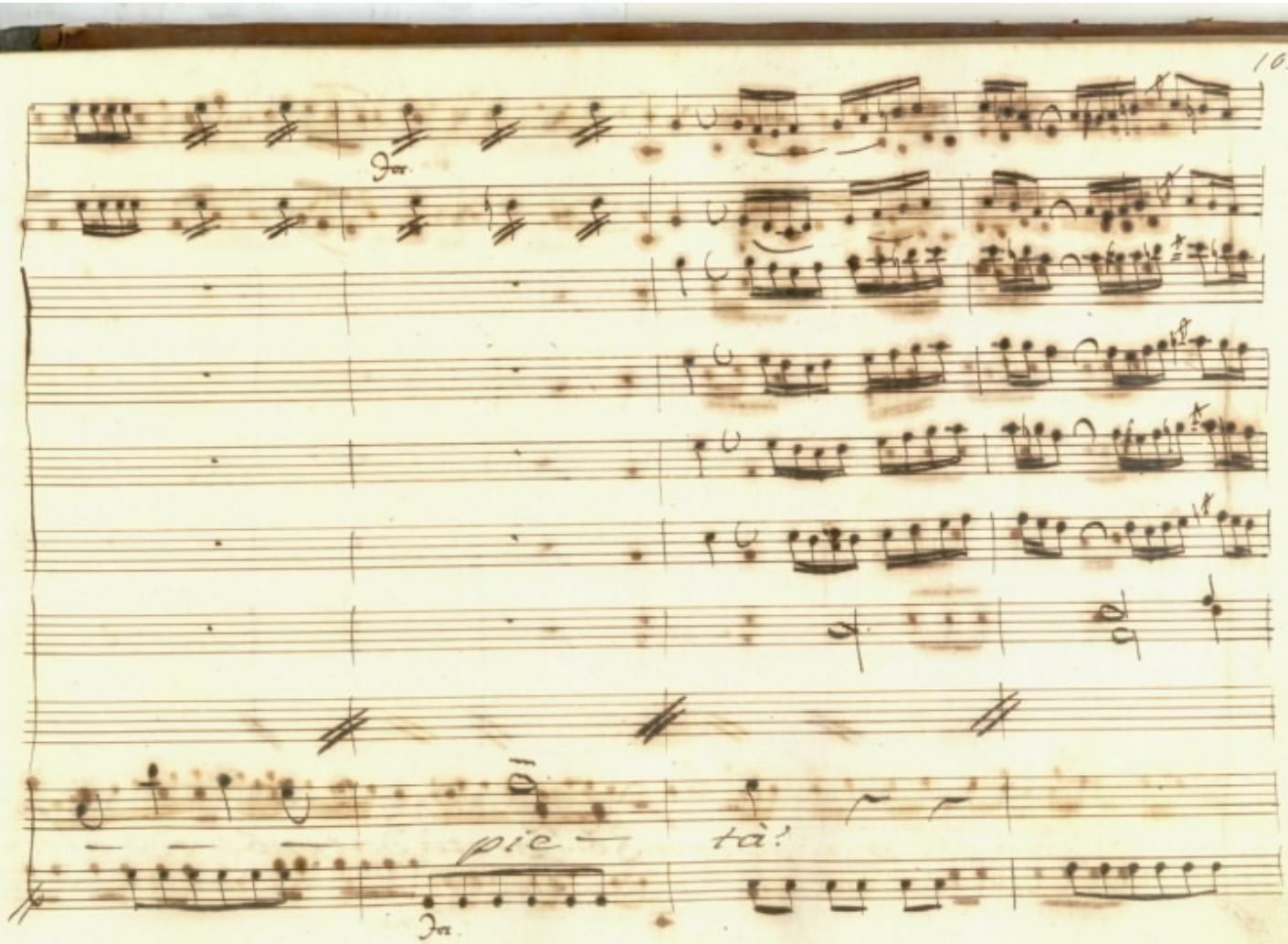


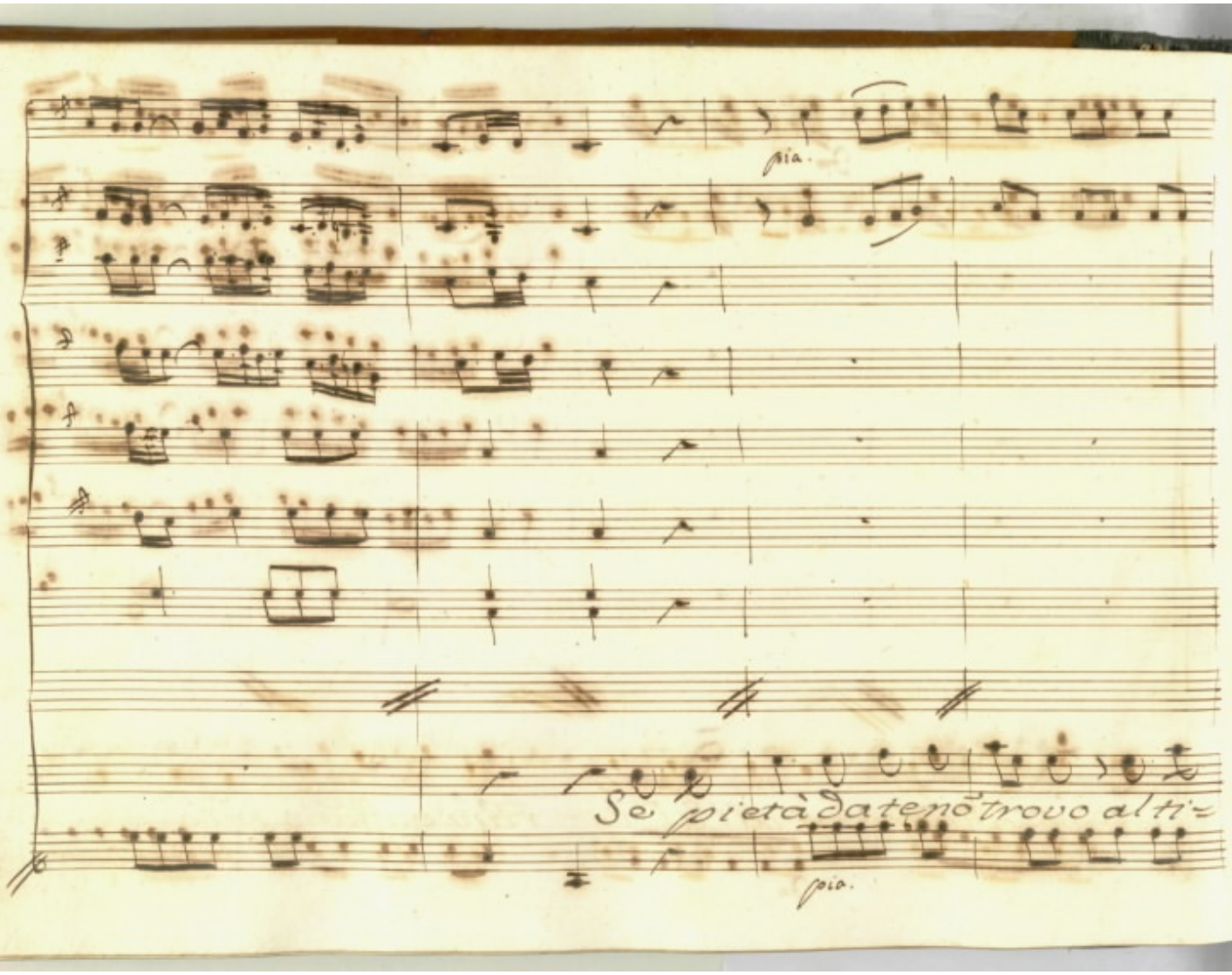
ARCHIVO DEL REY
COLEGIO

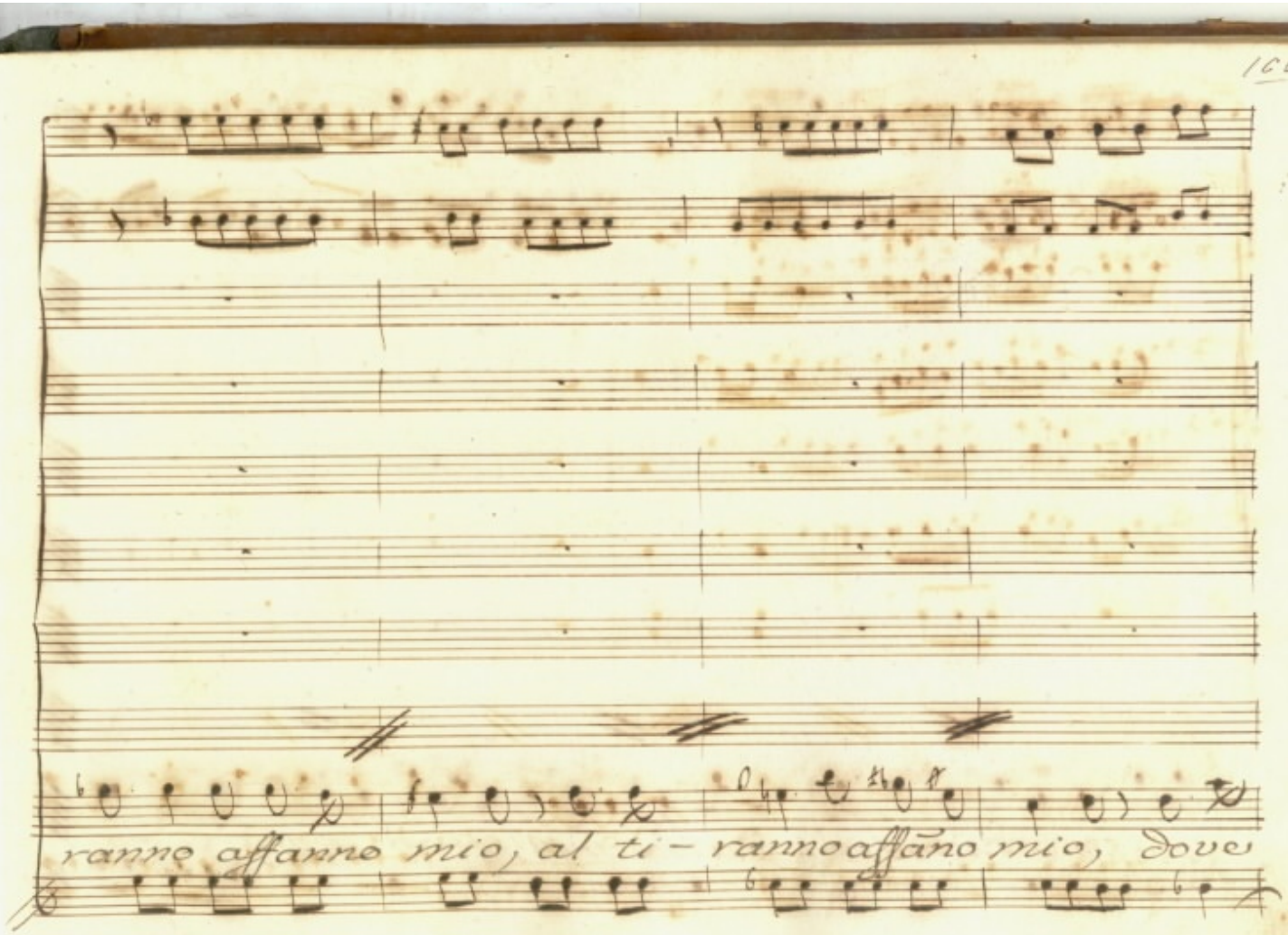

Tm.
Tm.
sperar — pietà?

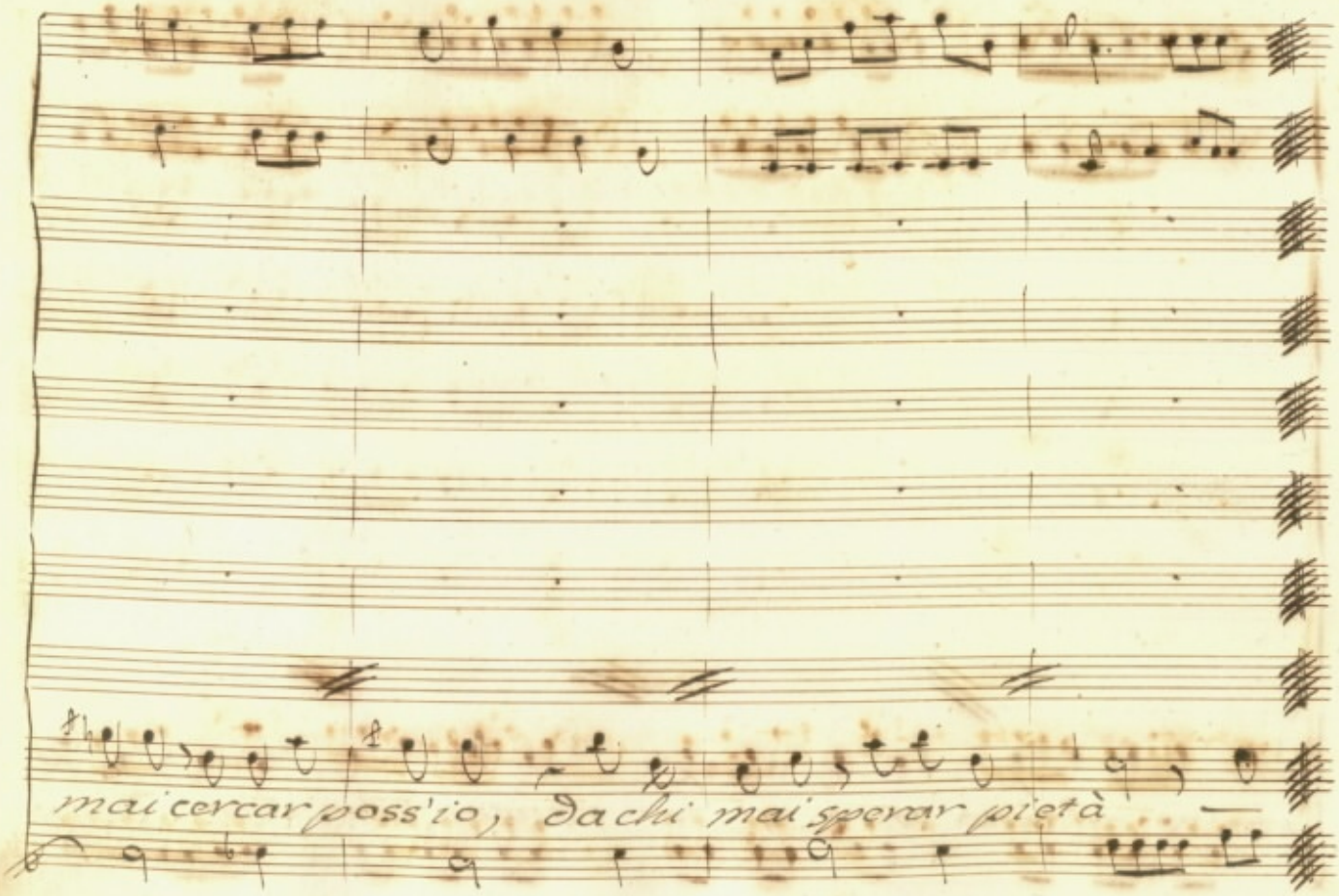

Da chi mai sperar pietà —
dove mai cercar pass'

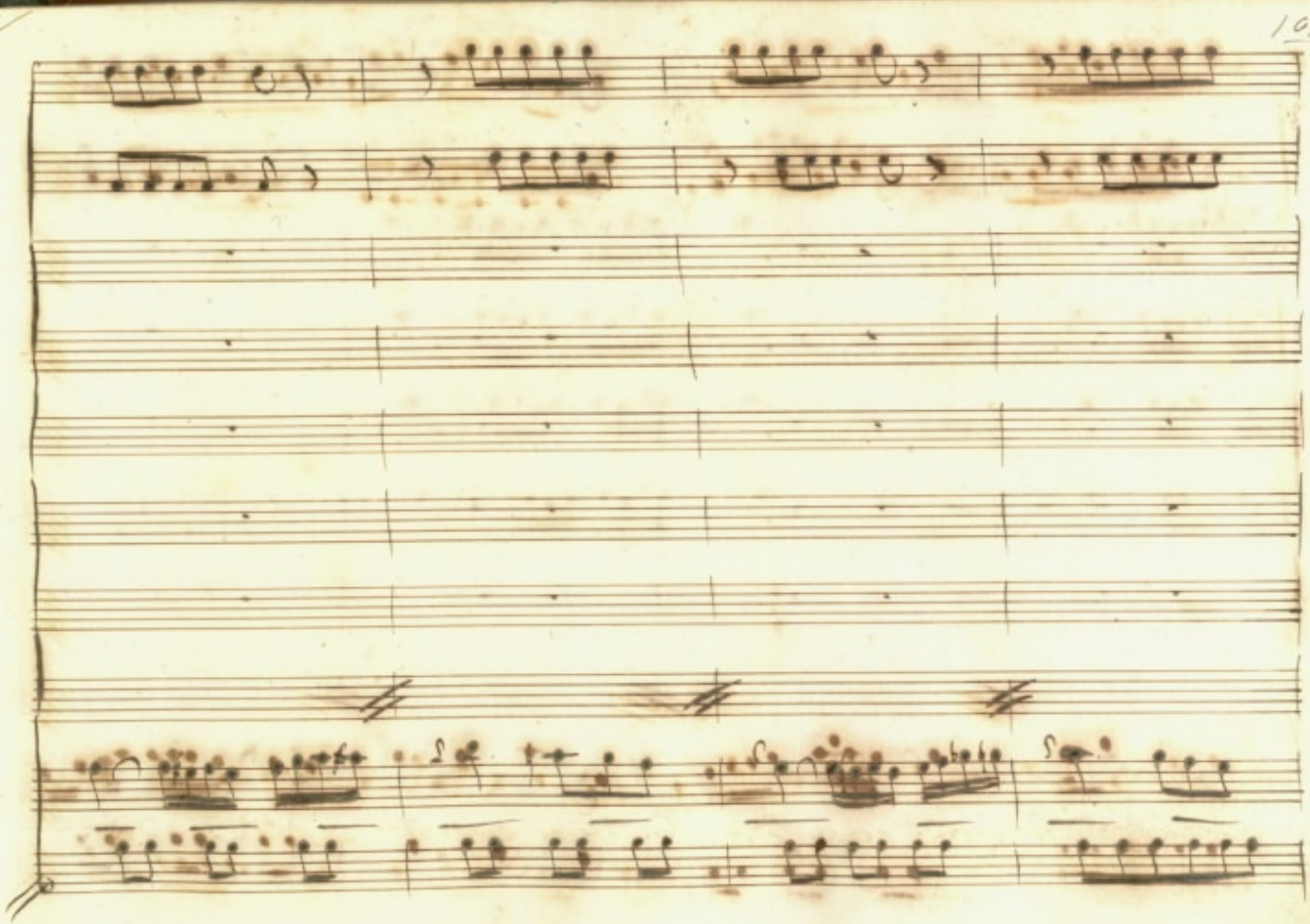

io, Da chi mai sperar

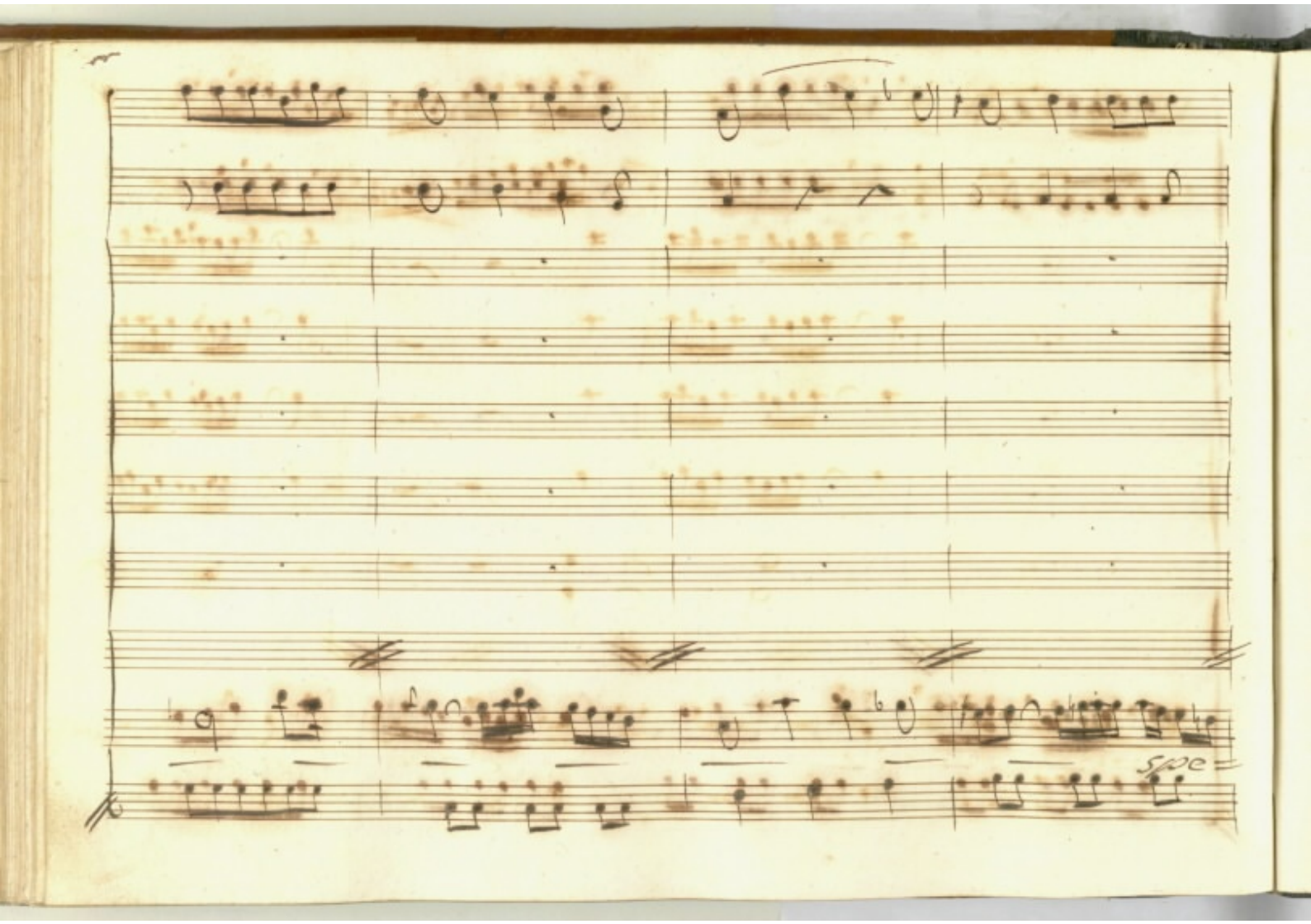

pie — tà!

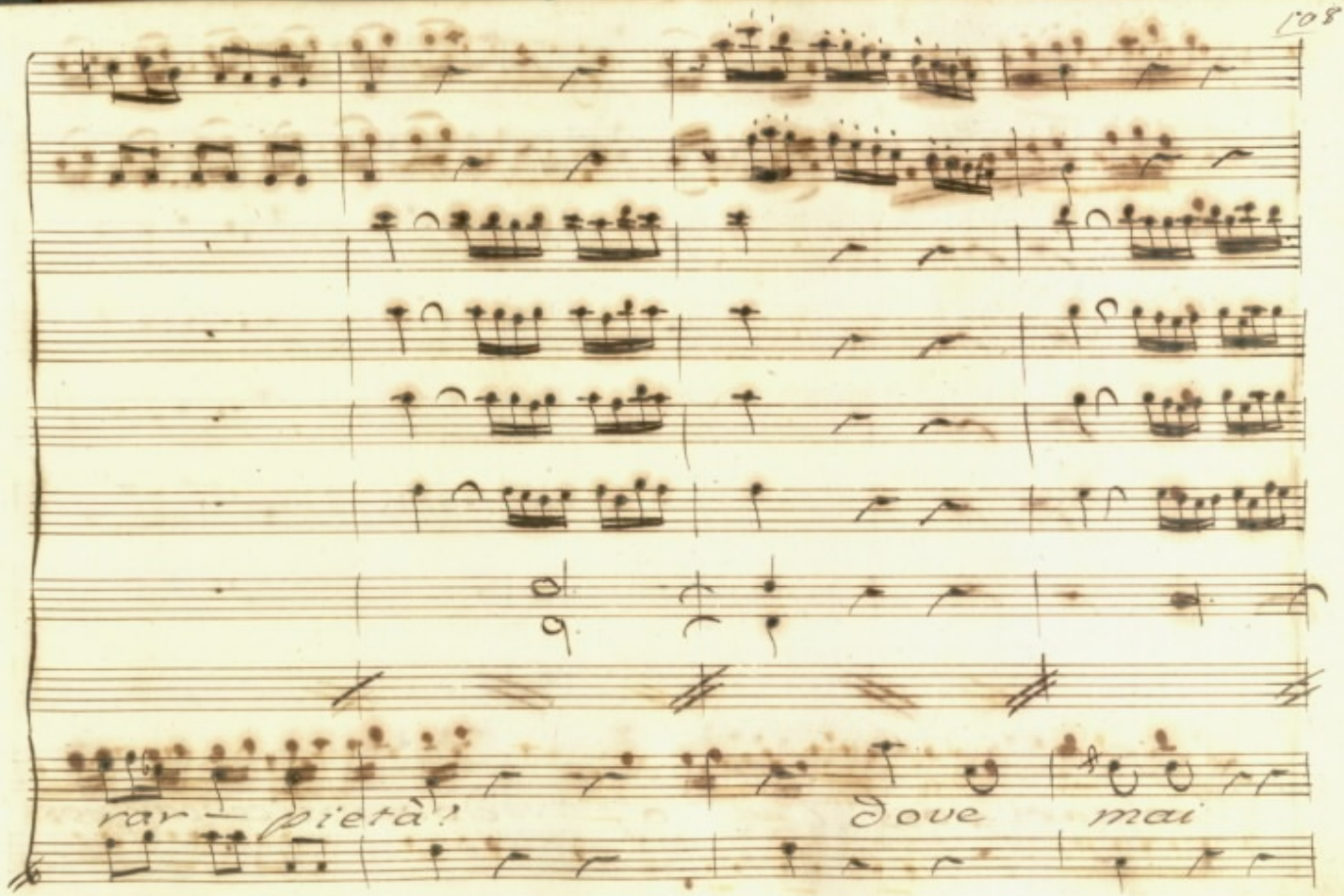

pia.
Se pietà di te nō trovo alti=
pia.

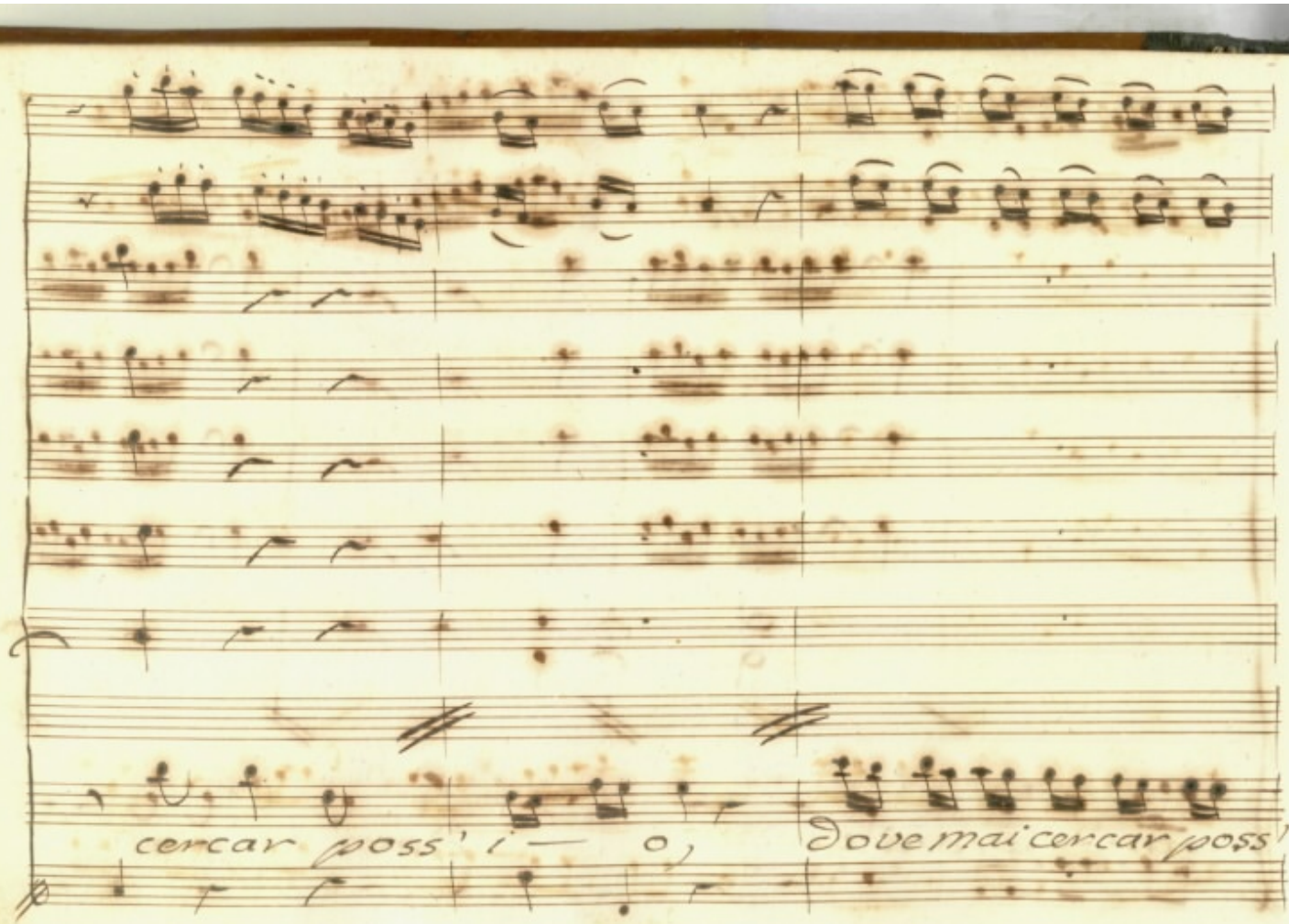

ranno affanno mio, al ti - ranno affanno mio, dove

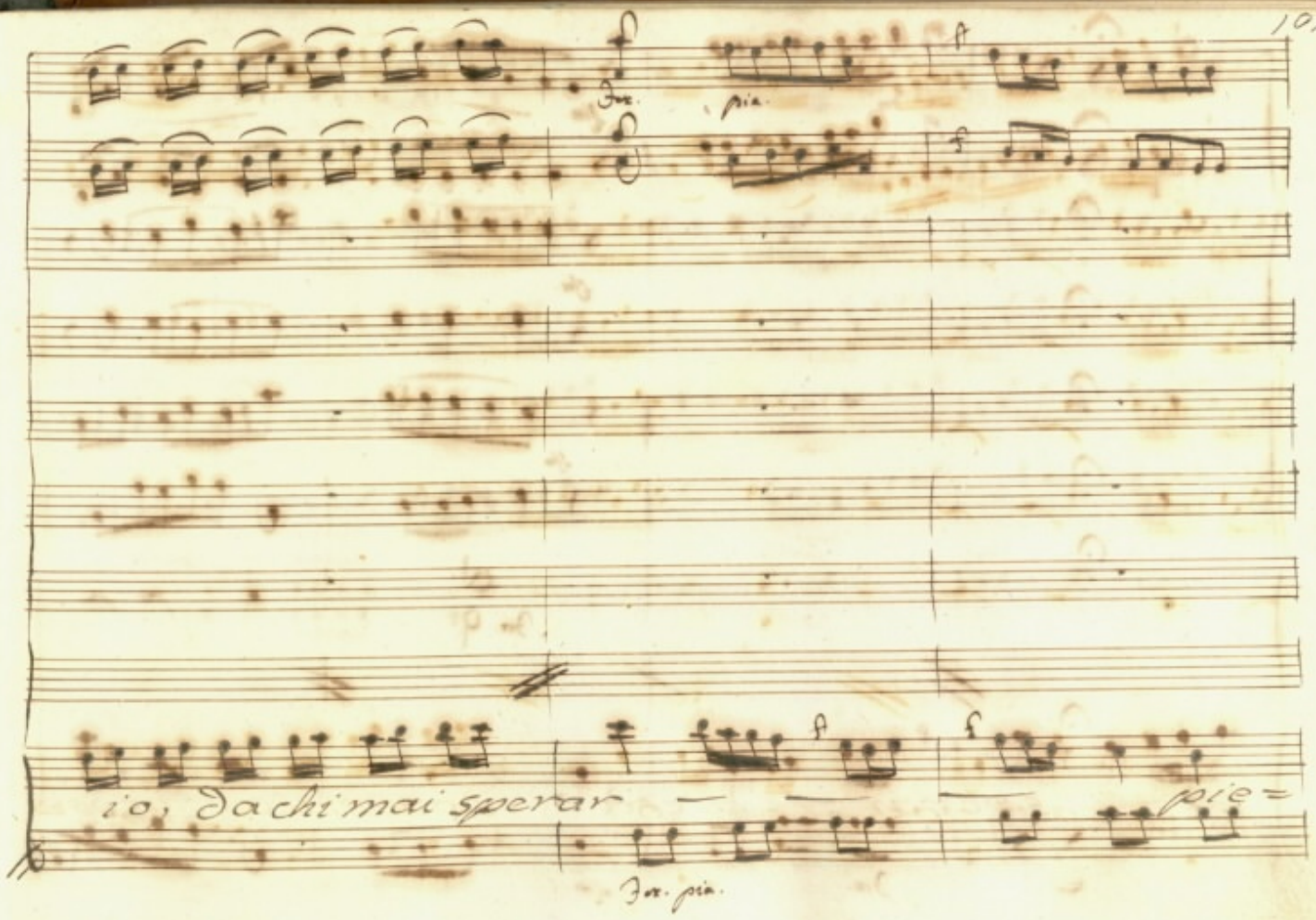

mai cercar poss'io, da chi mai sperar pietà

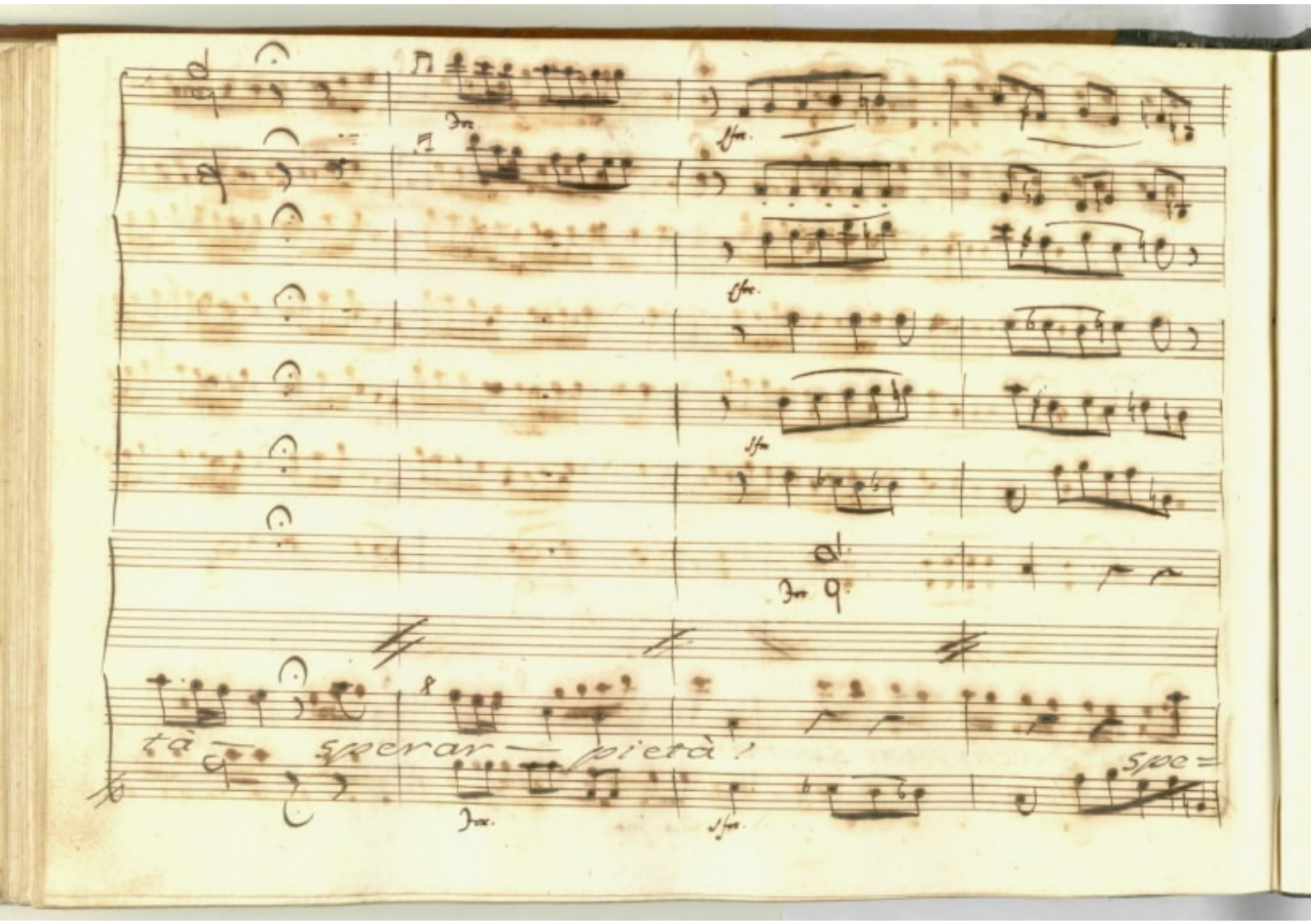


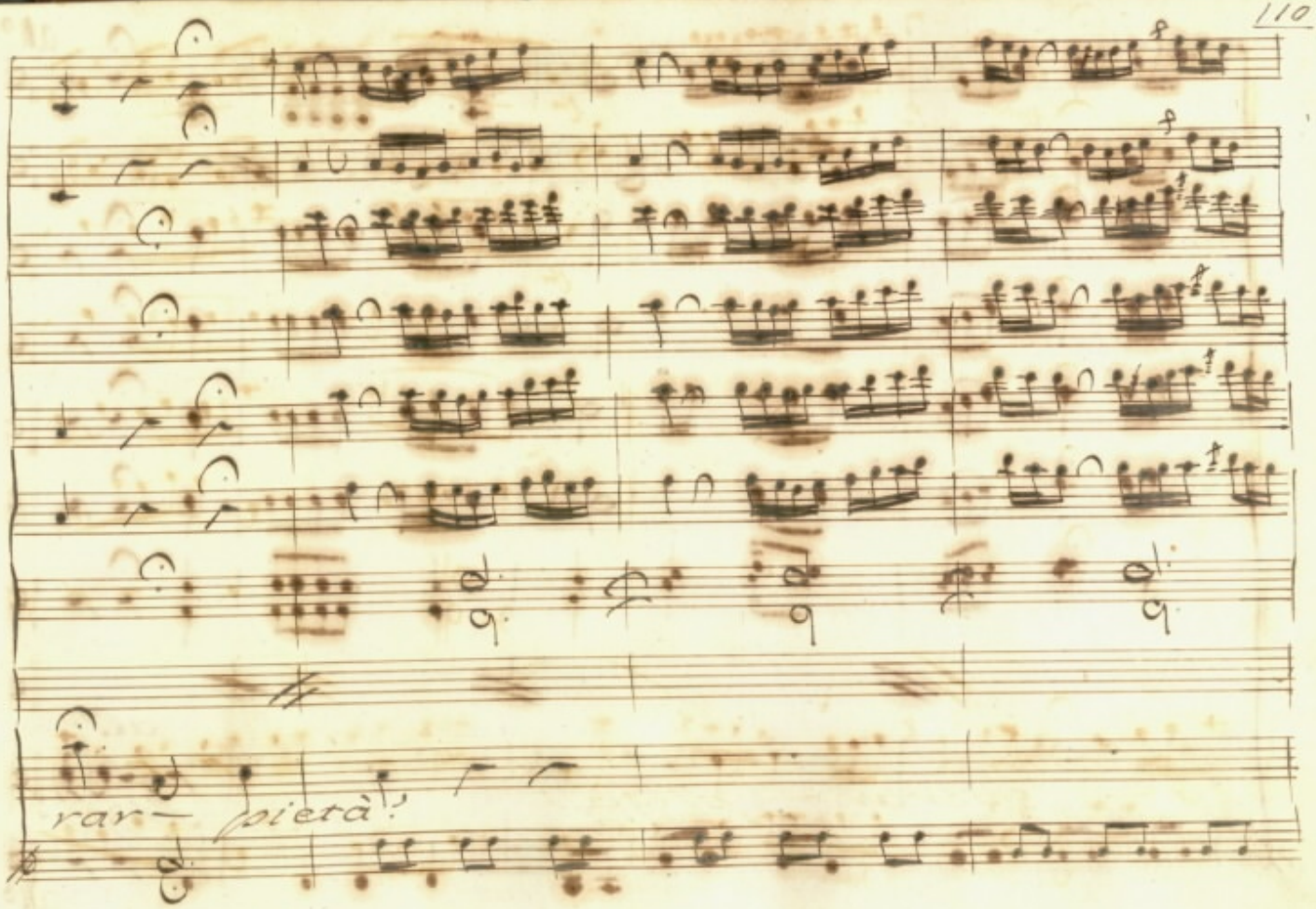


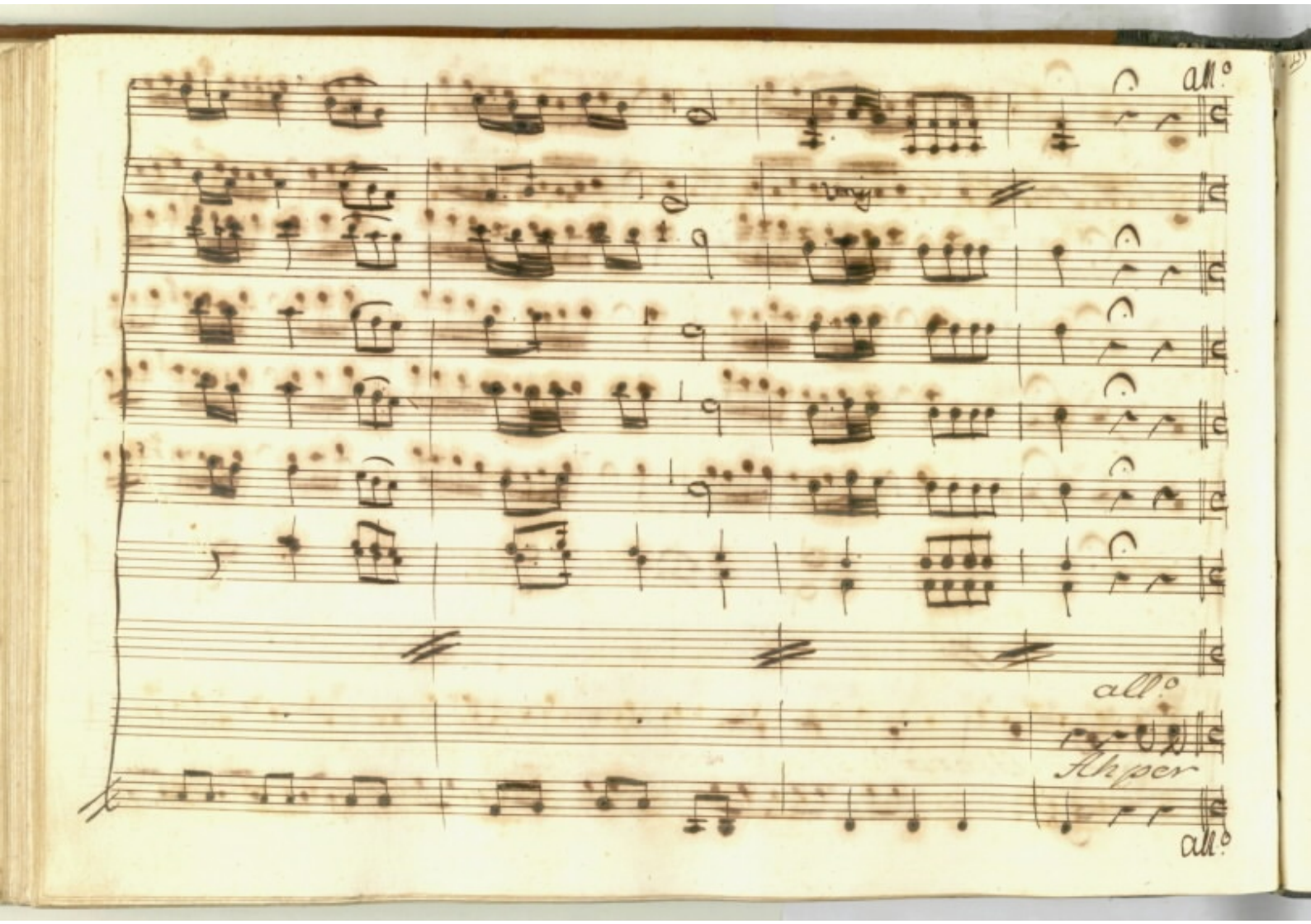

rar — pietà?
Dove
mai


cercar poss' i — o,
dove mai cercar poss'


Fer.
pia.
io, da chi mai sperar
pie=
Fer. pia.


tà sperar — pietà!
spe=


ran— pietà!


all.°
all.°
Alper
all.°

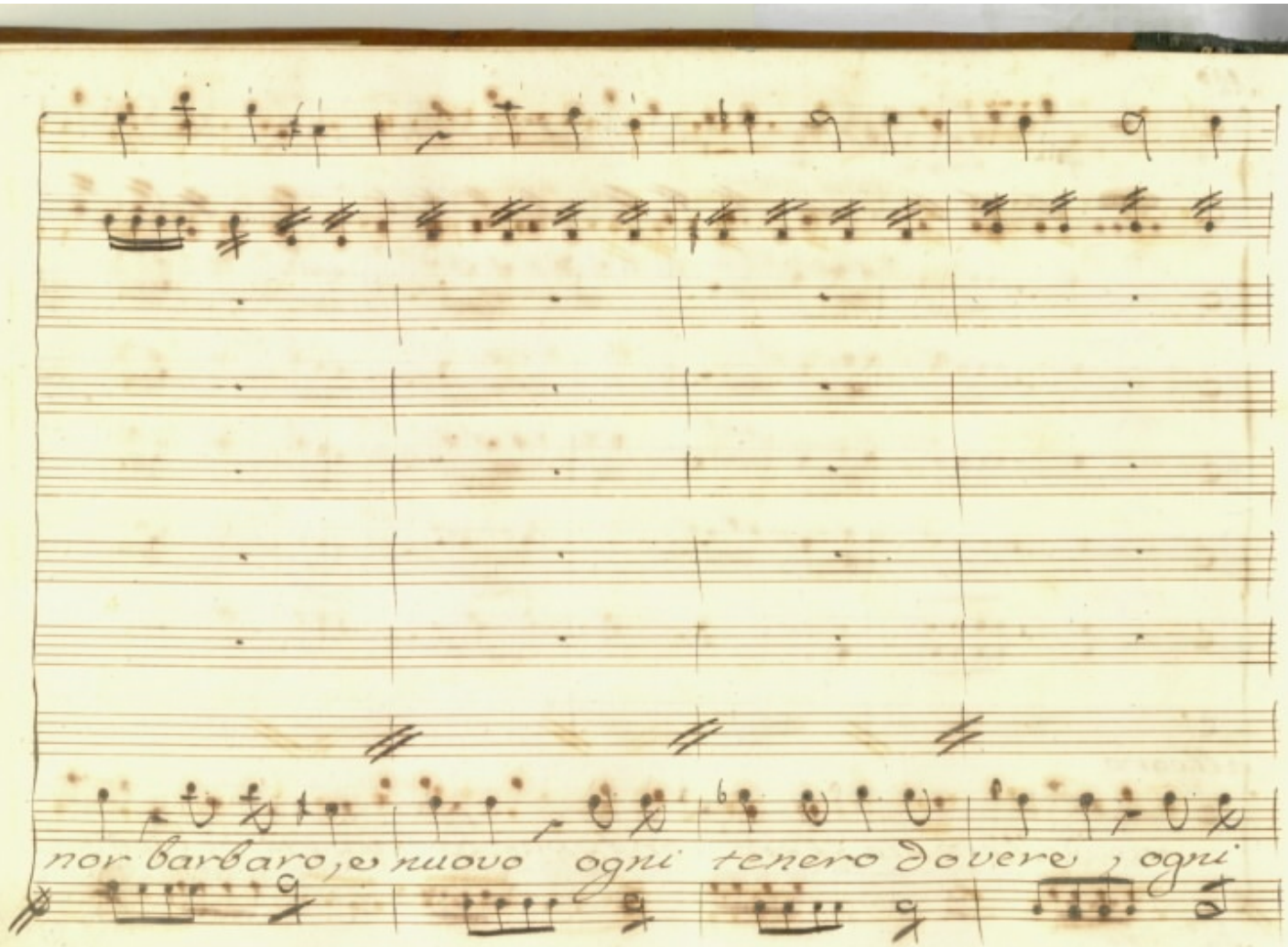
All.o

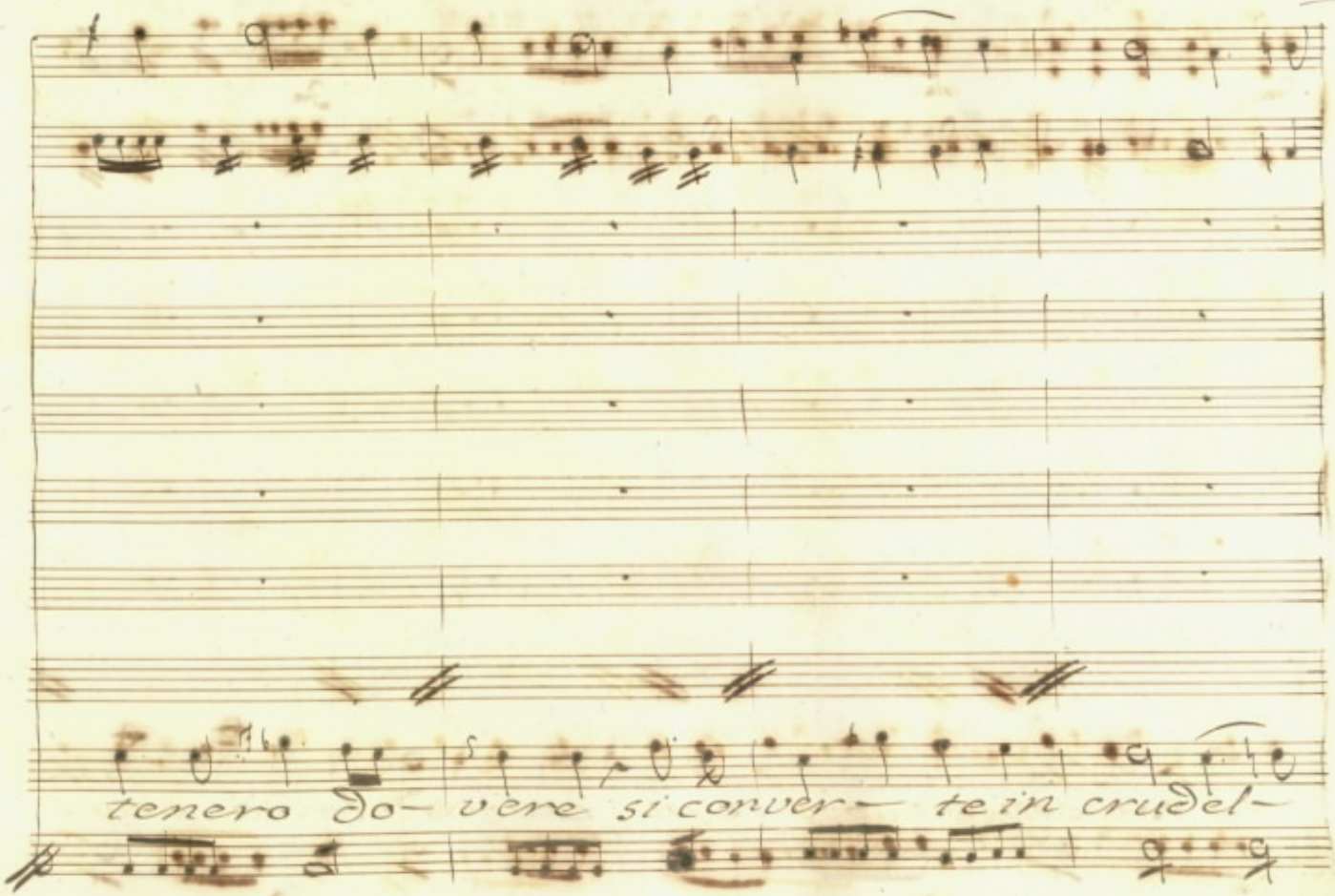
pia

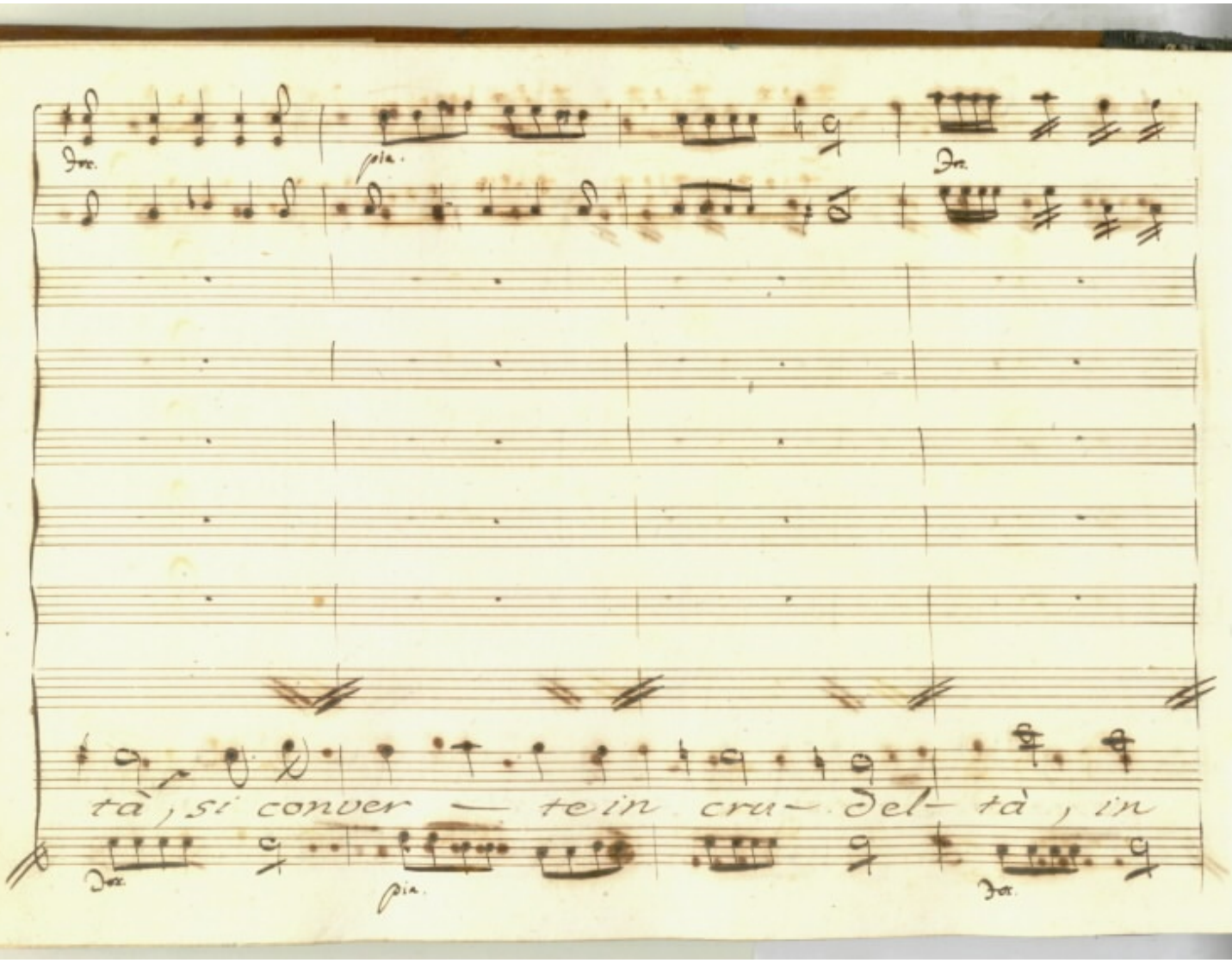
allegro

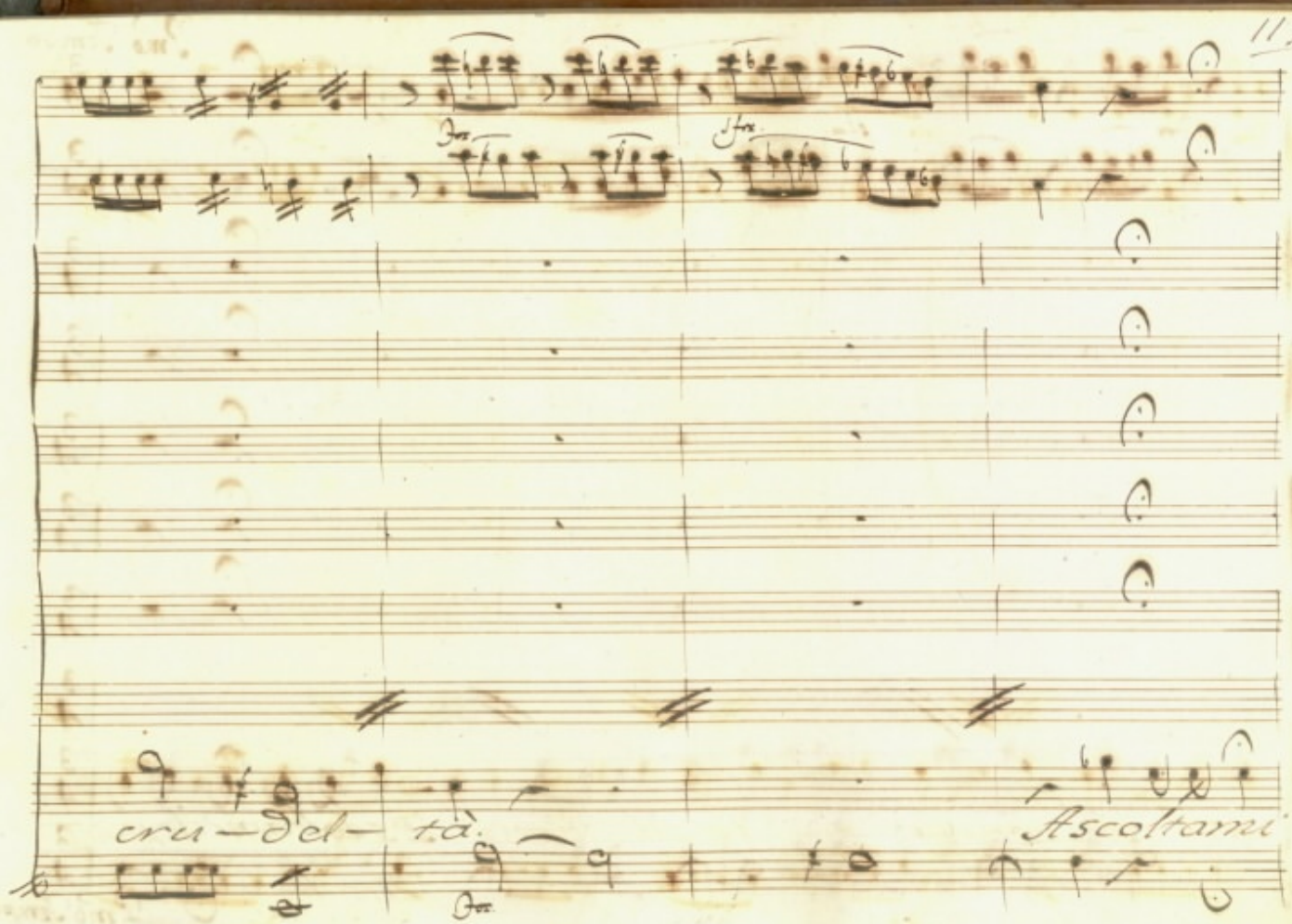
me dell'empie sfere, con tenor barbaro, e nuovo, cõte=

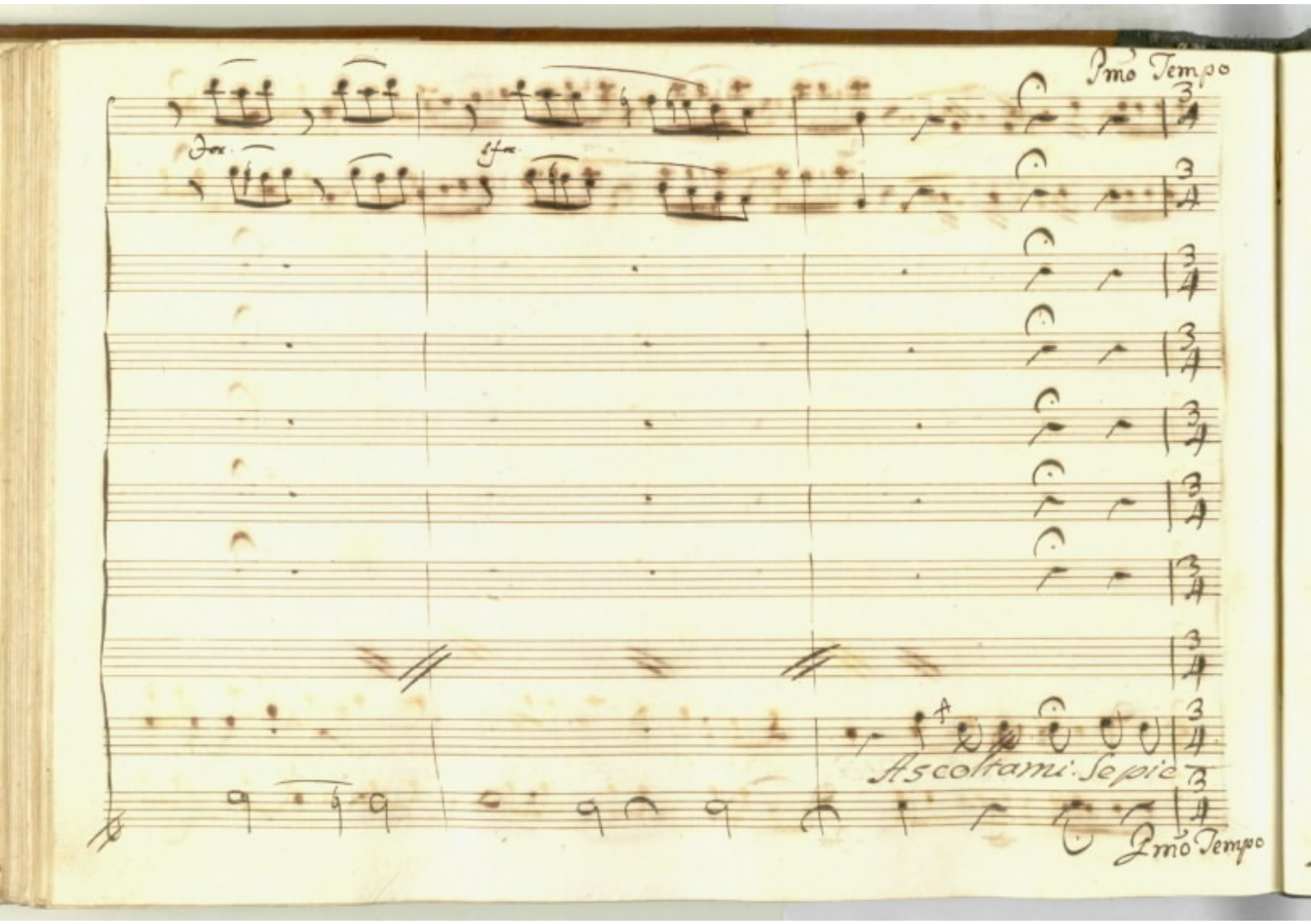
All.o pia

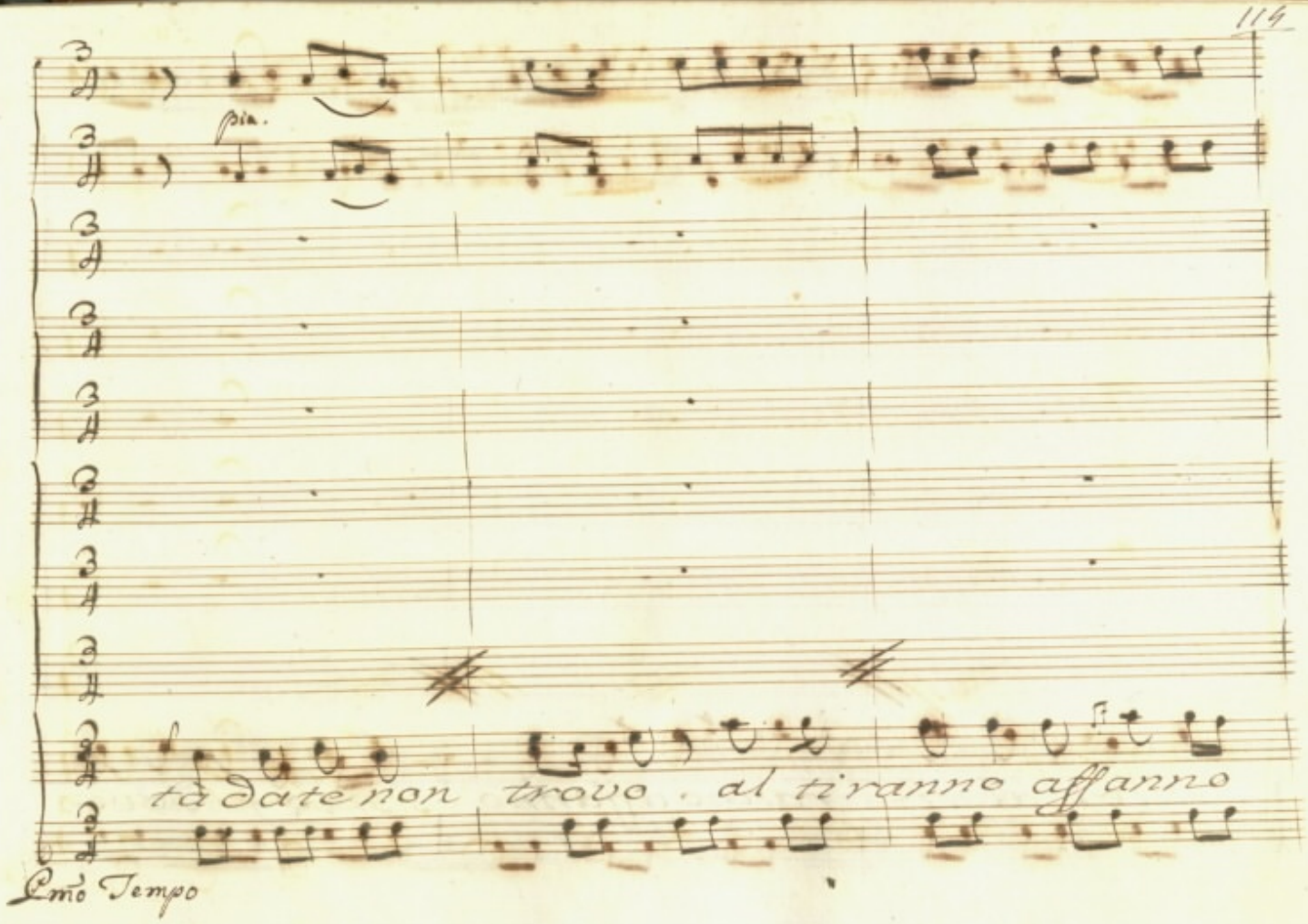

nor barbaro, e nuovo ogni tenero dovere, ogni

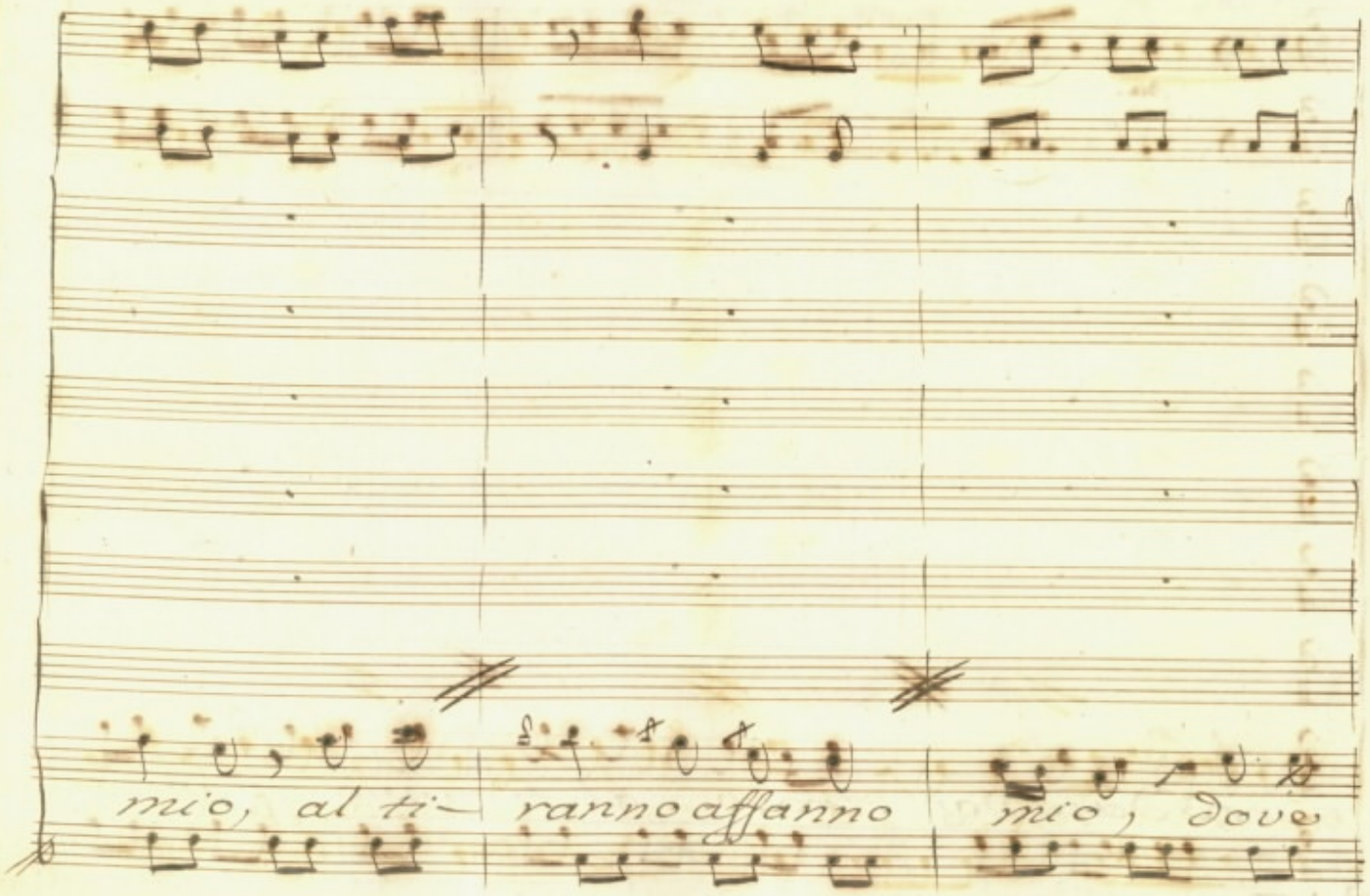

tenero do- vere si conver- te in crudel-

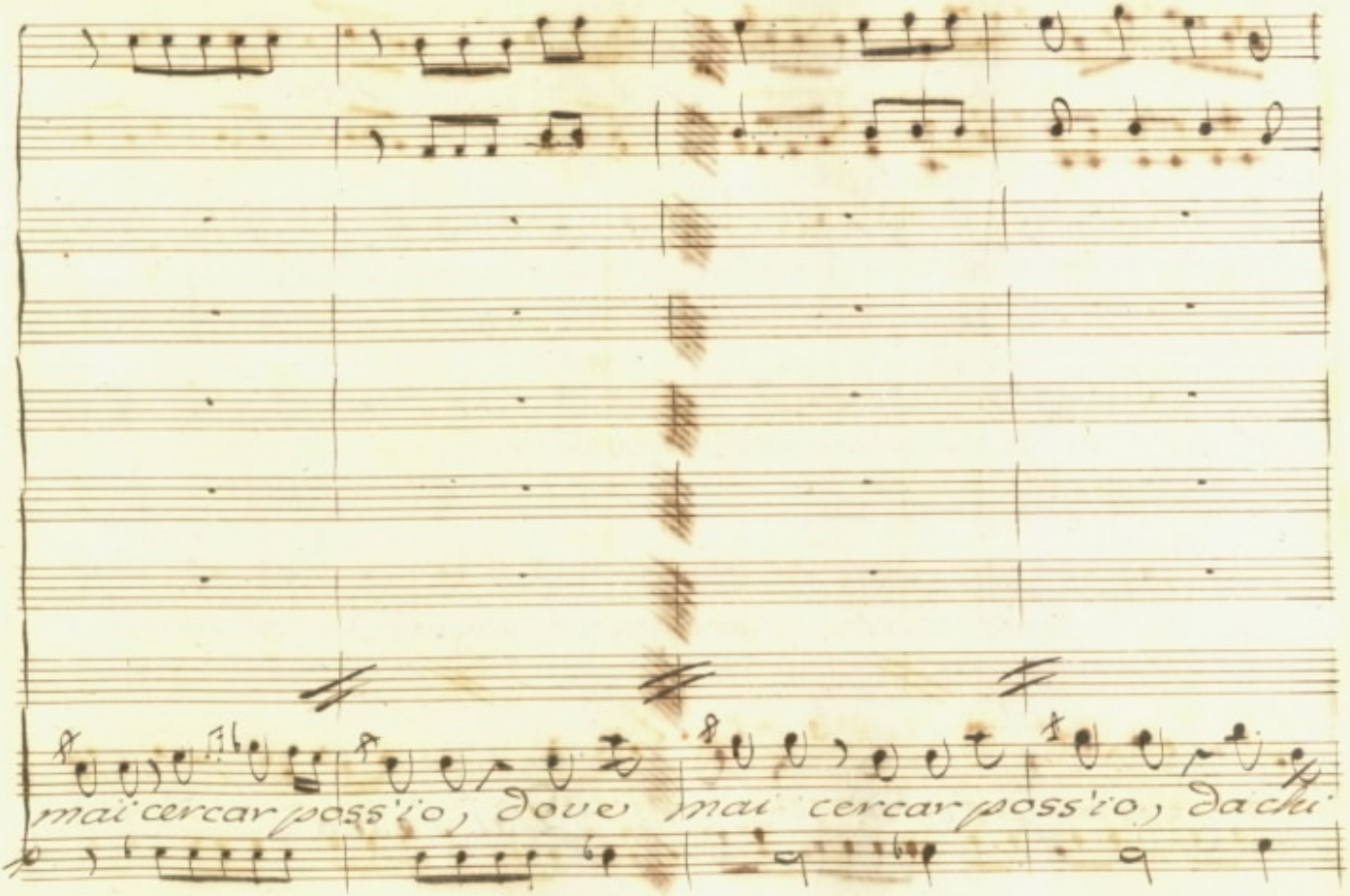

Dre.
pia.
Dre.
tà, si conver — te in cru— del— tà, in
Dre.
pia.
Dre.

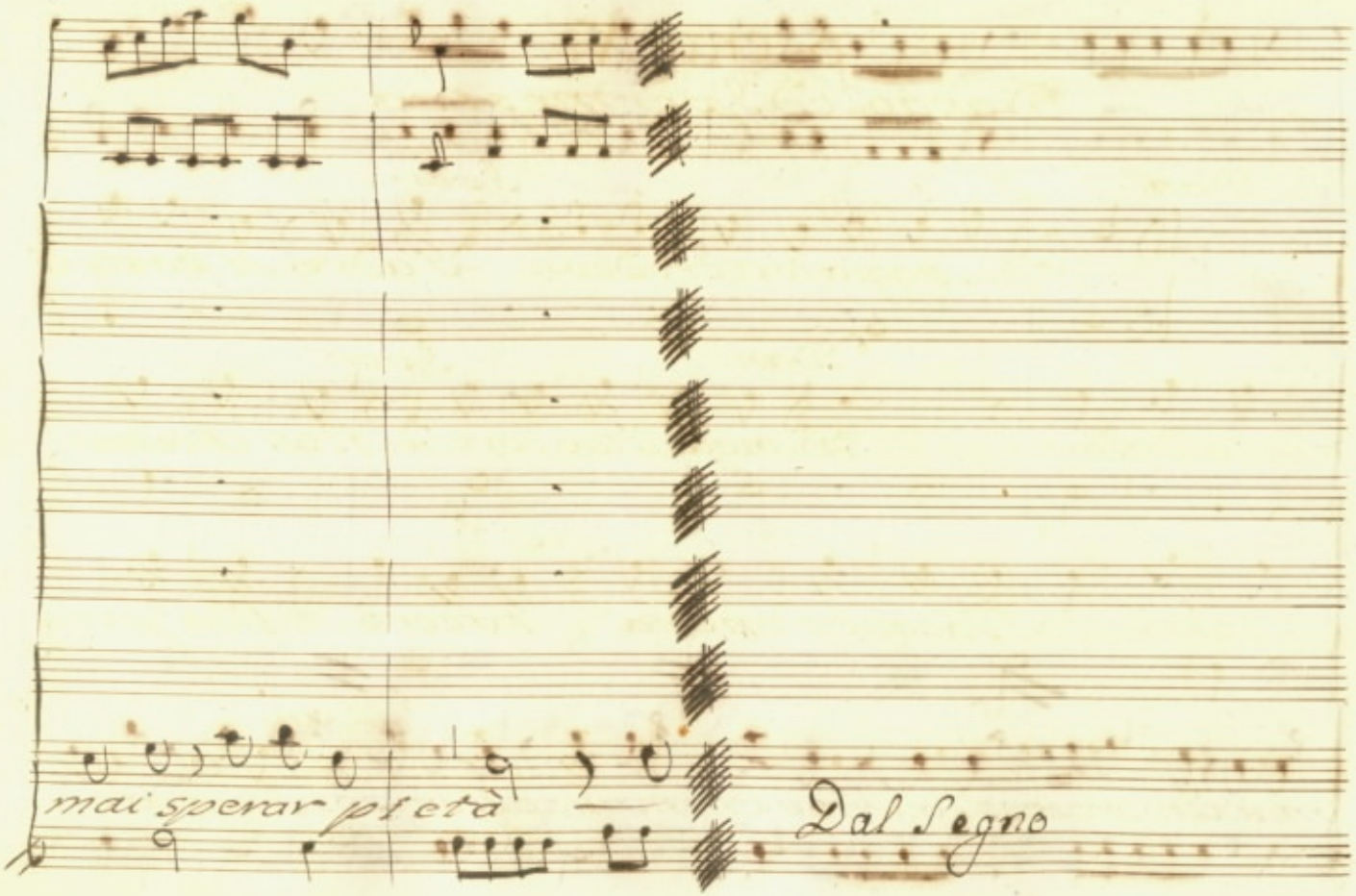

cru — del — tà.
Ascoltami


Primo Tempo
Ascoltami Sepric
Primo Tempo


pia.
tà date non trovo . al tiranno affanno
Imo Tempo


mio, al ti-
ranno affanno
mio, dove


mai cercar poss'io, dove mai cercar poss'io, da chi


mai sperar pietà
Dal Segno

Scena X.

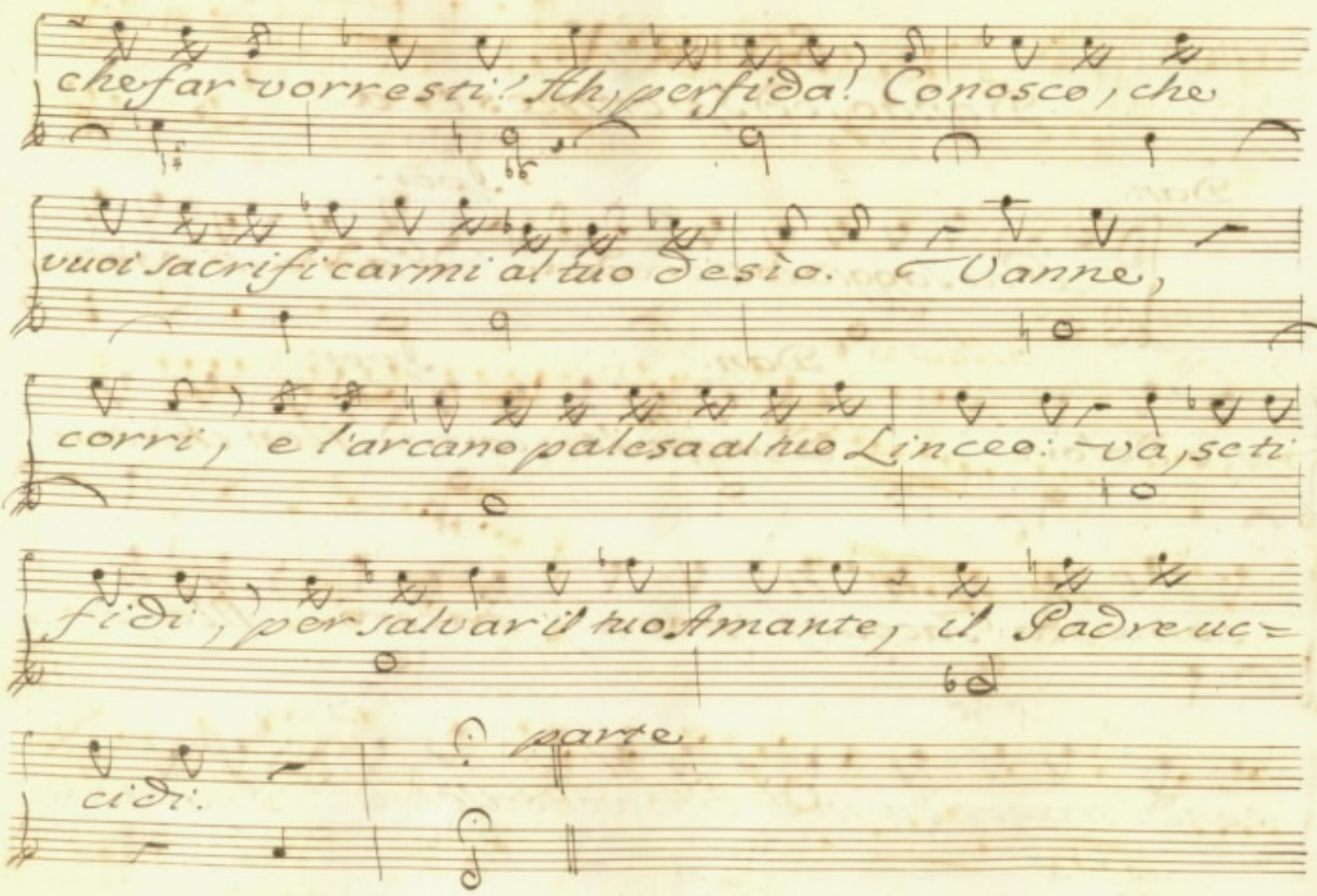
Danao, ed Ipermestra

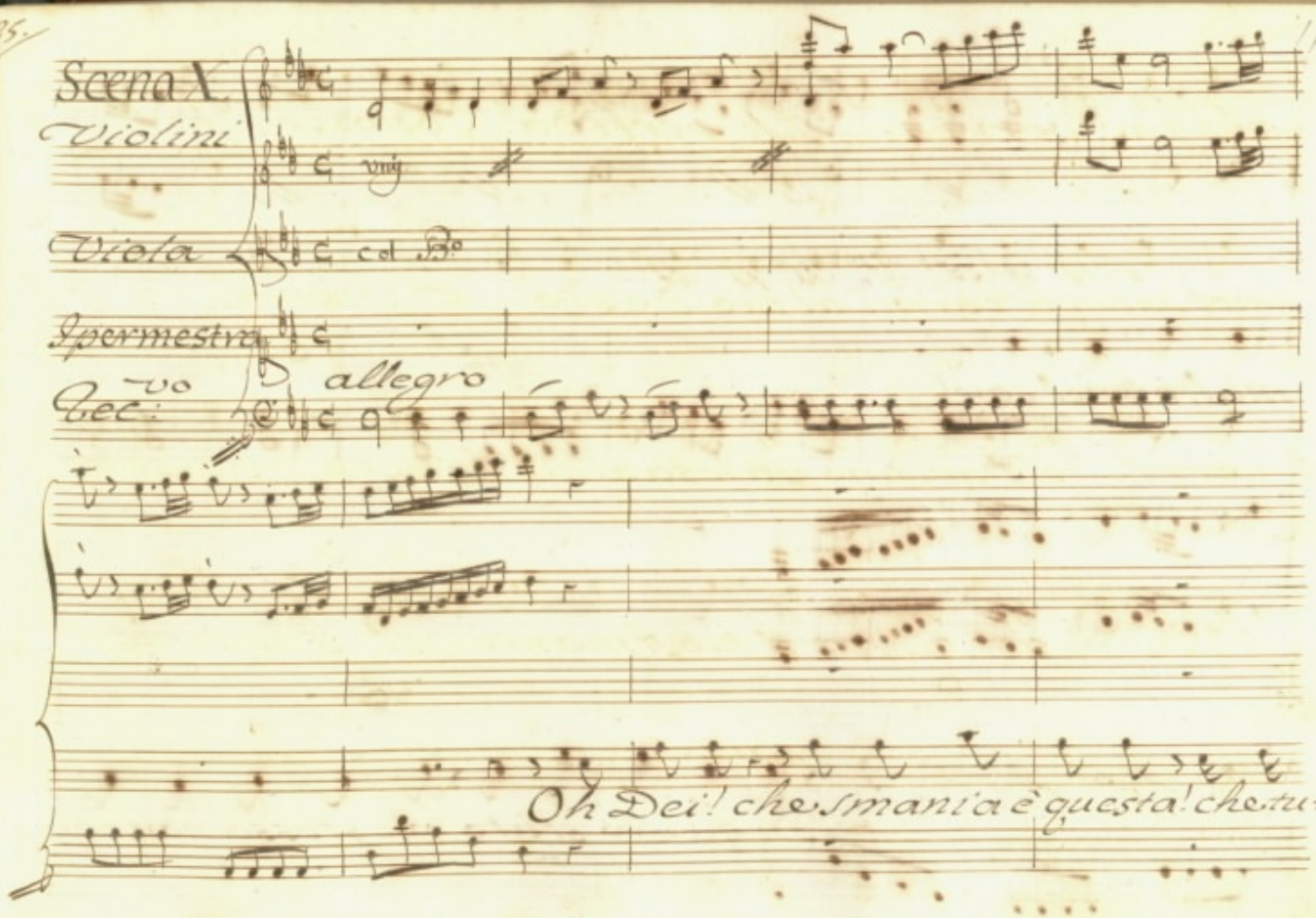
Dan. Più saggia io ti credea. Iper. Padre, ti basti il

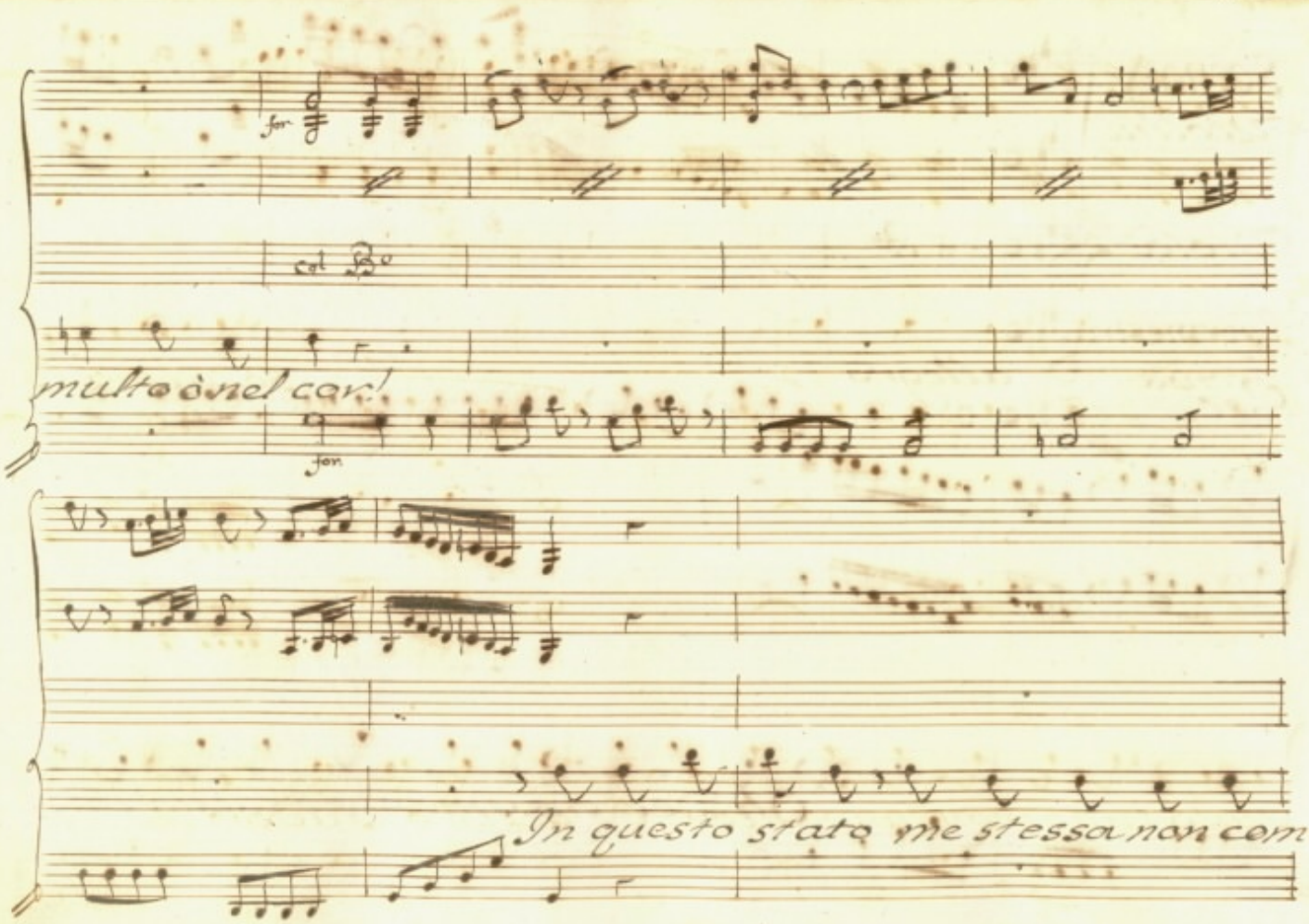
Dan. mio dolor. Iper. Dunque il tuo core Non chieder

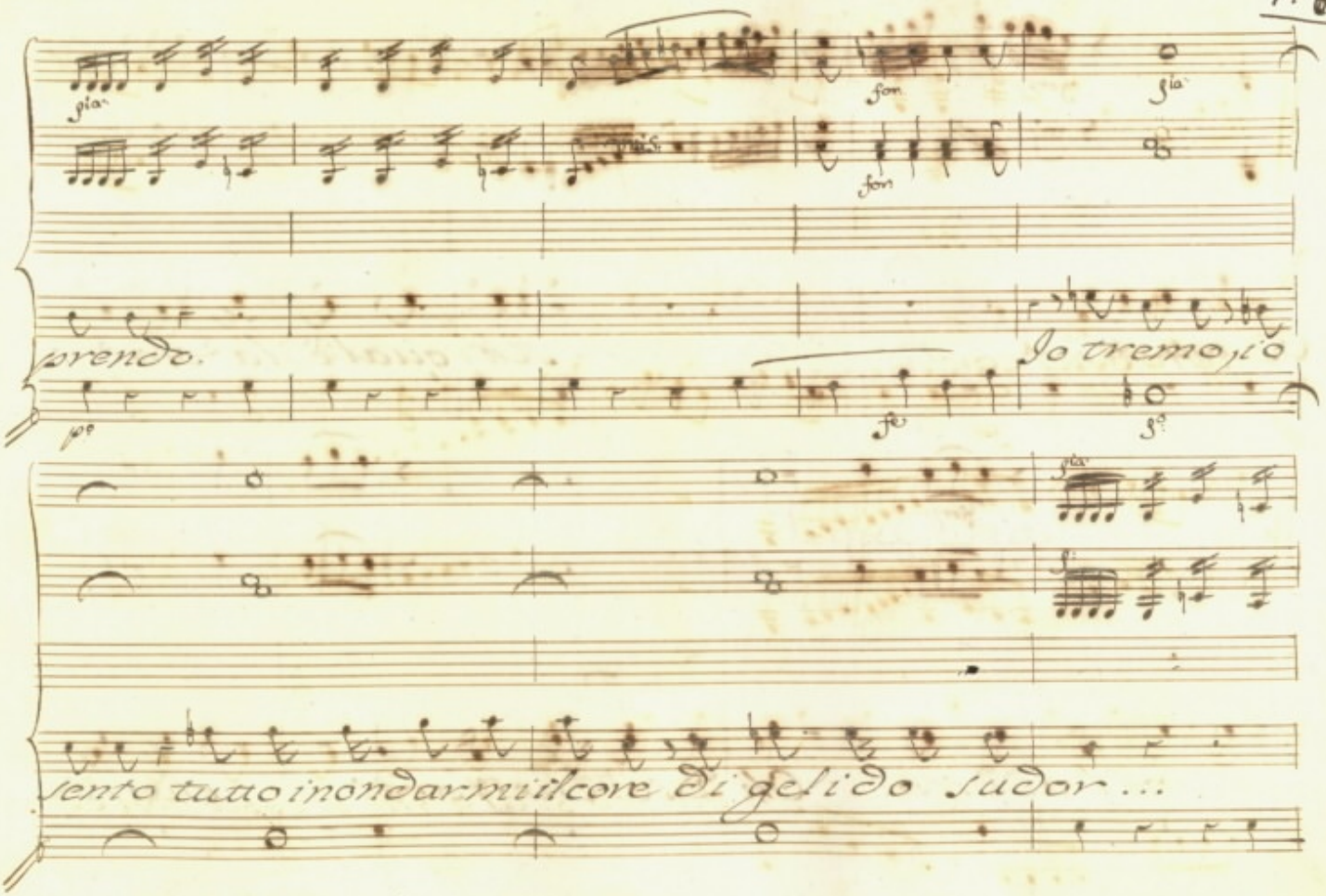
come sta. Tacqui finora, tacerò... Ma pre=

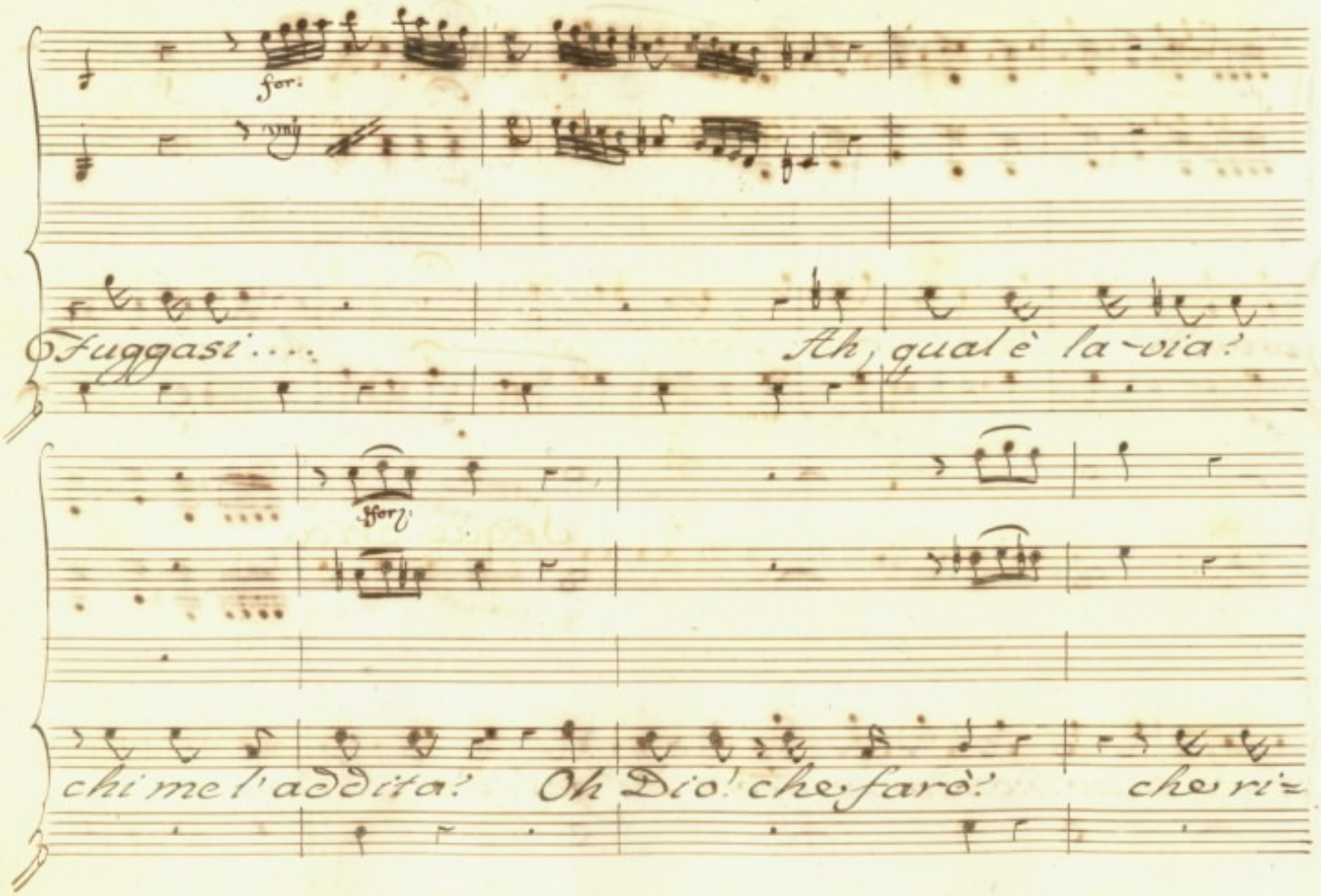
Dan. tendi troppo da me. Chi sa, che alfine... Ingrata,

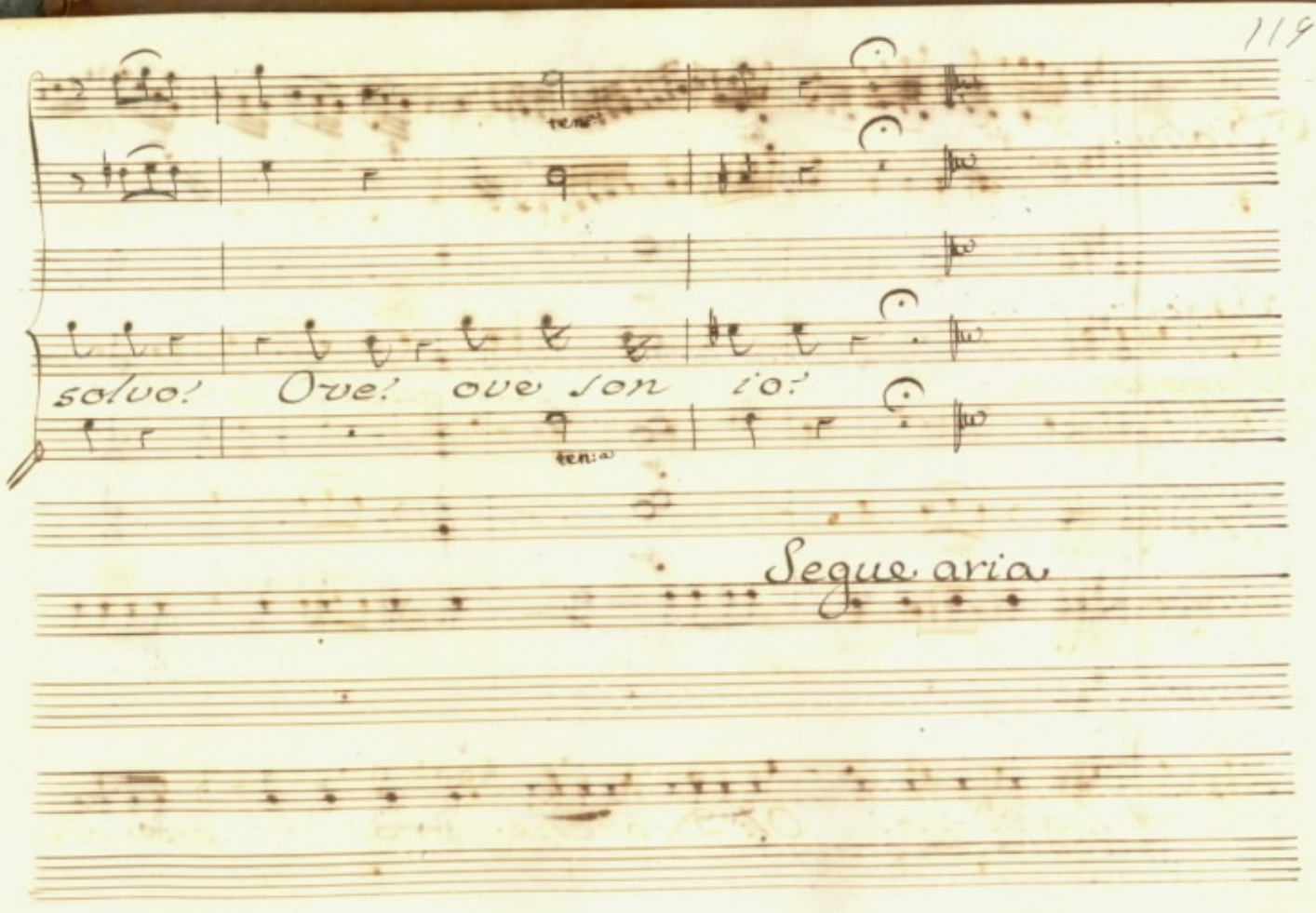

che far vorresti! Ah, perfida! Conosco, che
vuoi sacrificarmi al tuo Desìo. Vanne,
corri, e l'arcano palesa al tuo Linceo: va, seti
fidi, per salvar il tuo Amante, il Padre uc=
parte
cidi:

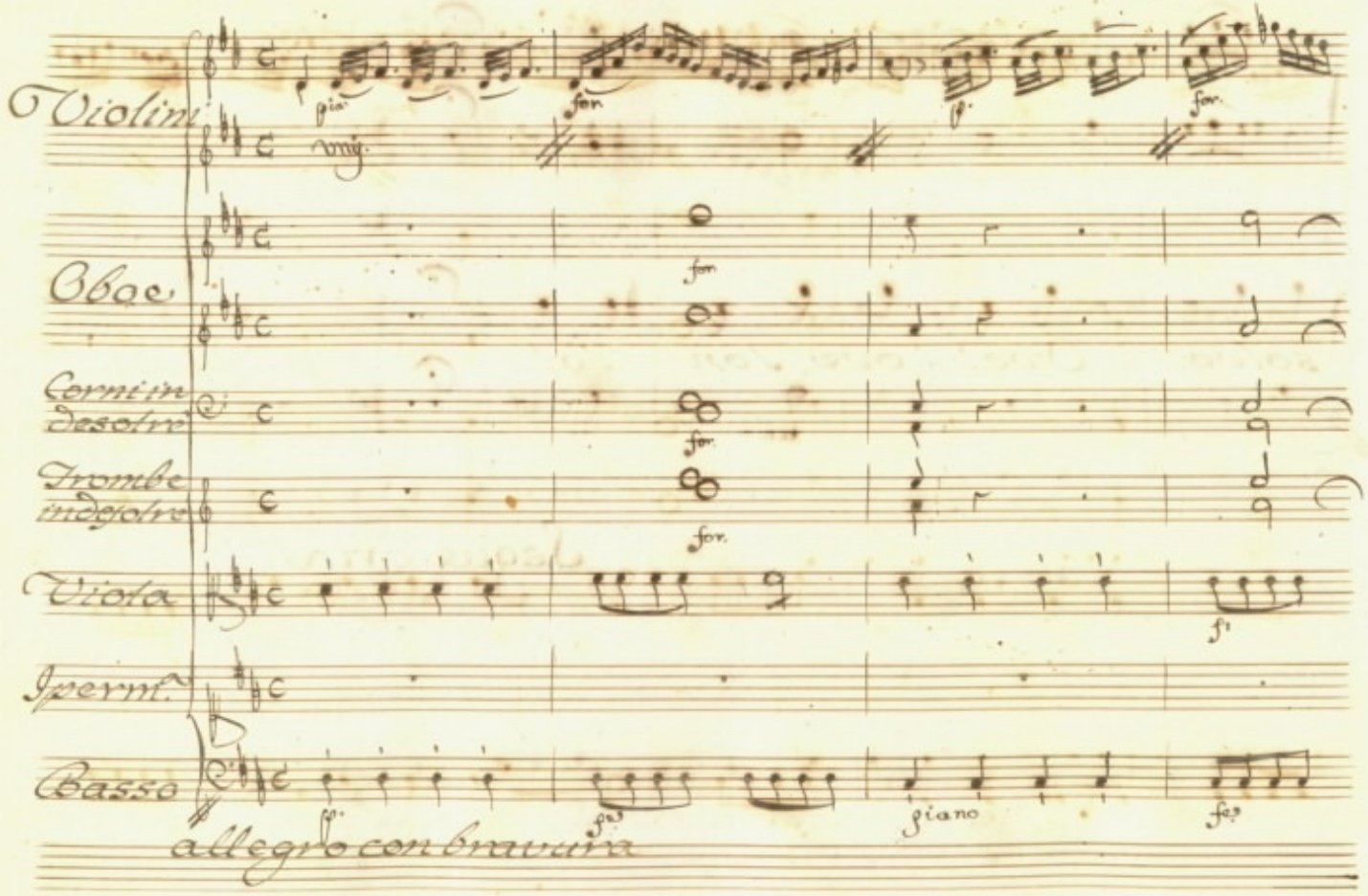

Scena X.
Violini
Viola
Spermestra
Cec:vo
allegro
Oh Dei! che smania è questa! che tu=

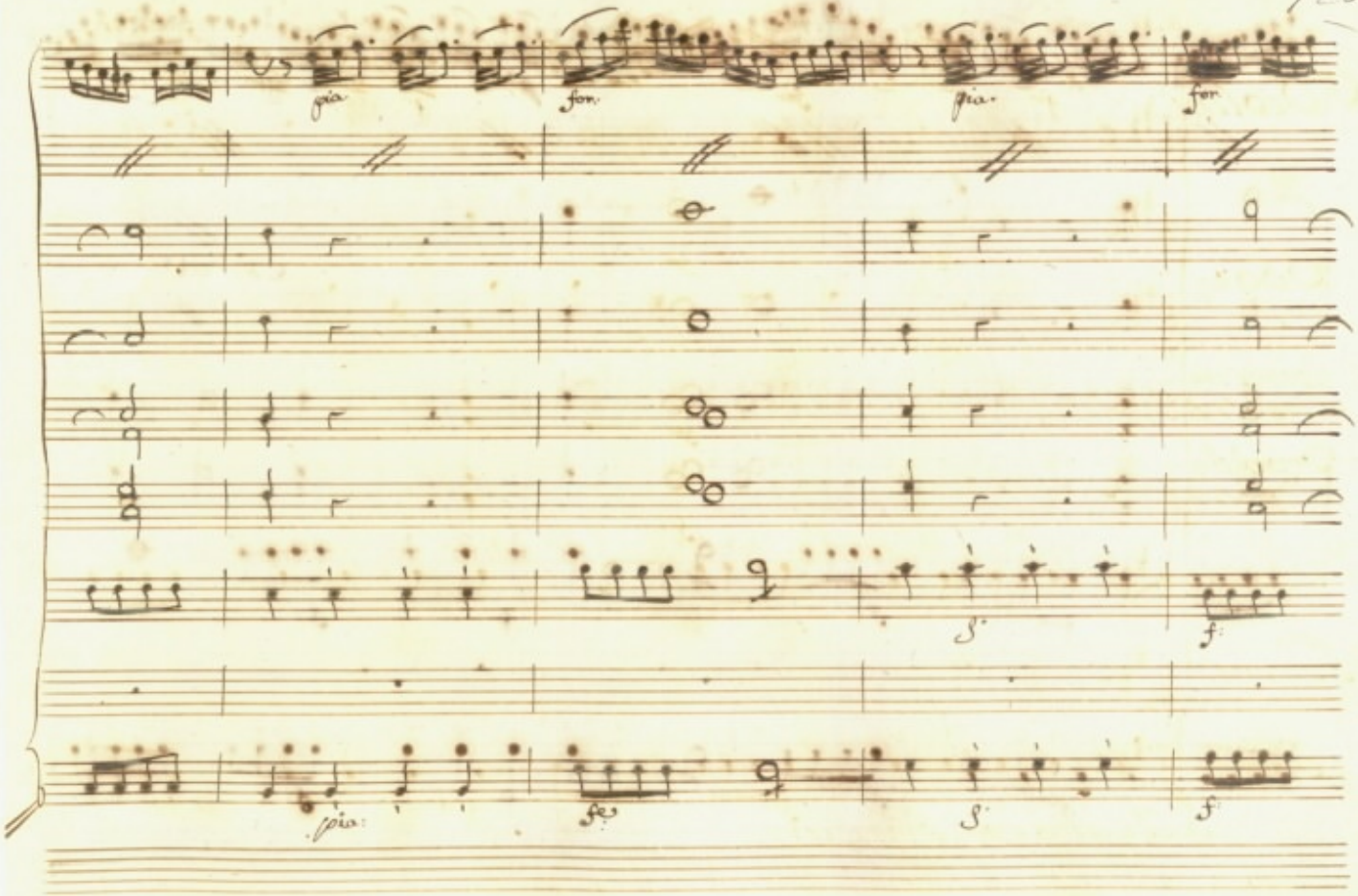

for
col B°
multo ò nel cor!
for
In questo stato me stessa non com=

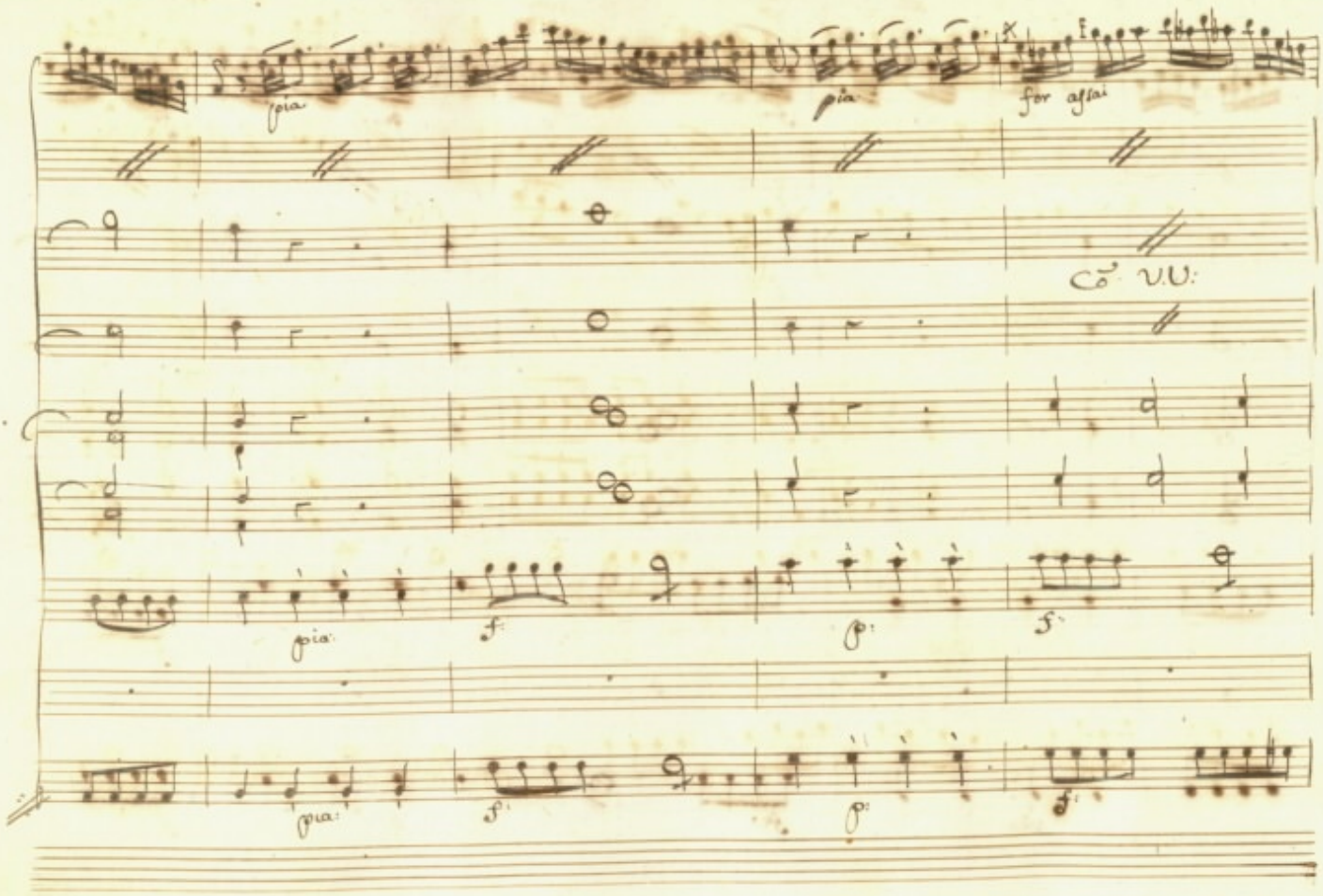

prendo.
Io tremo, io
sento tutto inondarmi il core di gelido sudor ...

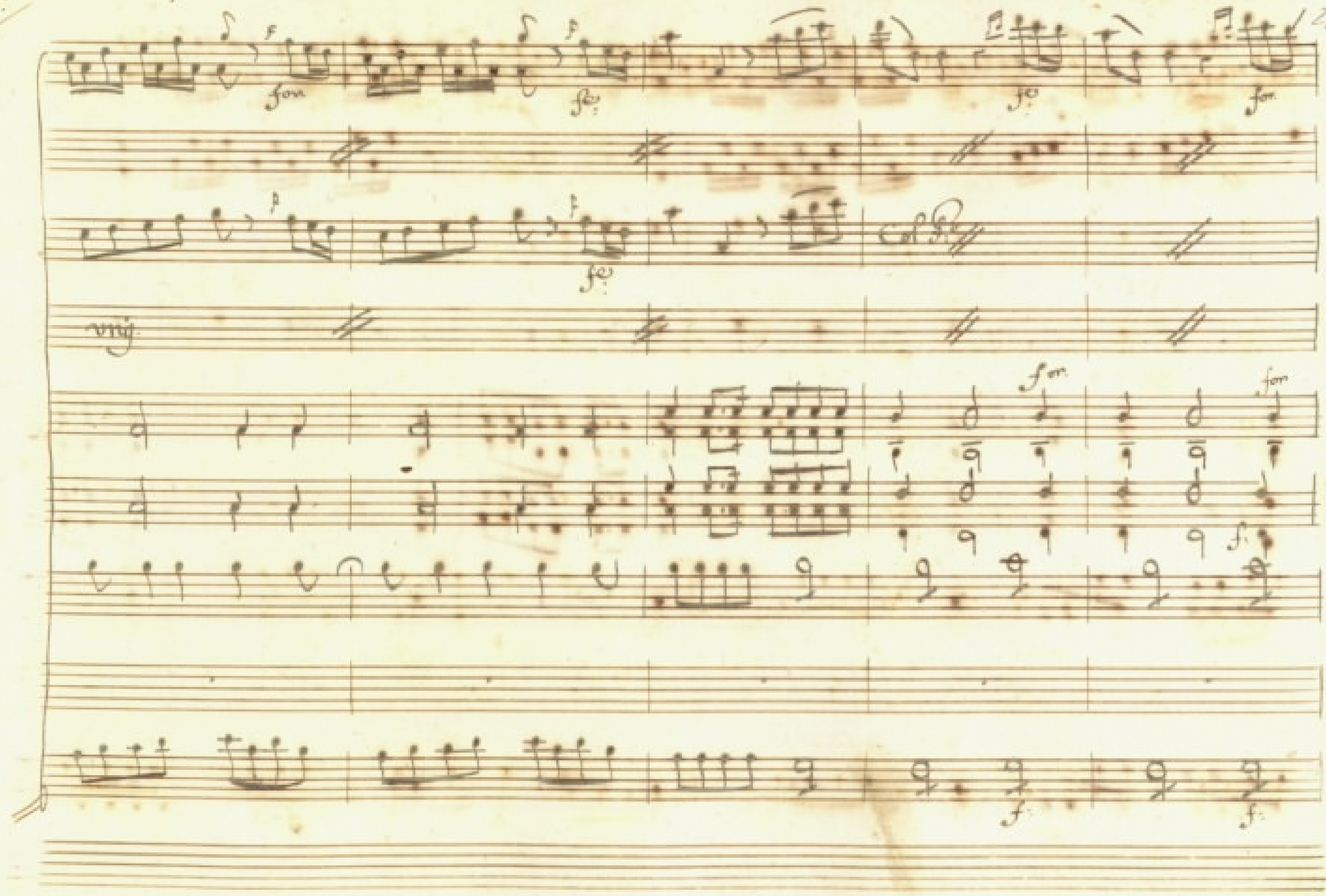

for:
Fuggasi....
Ah, qual è la-via?
ffor:
chi me l'addita?
Oh Dio! che farò?
che ri=

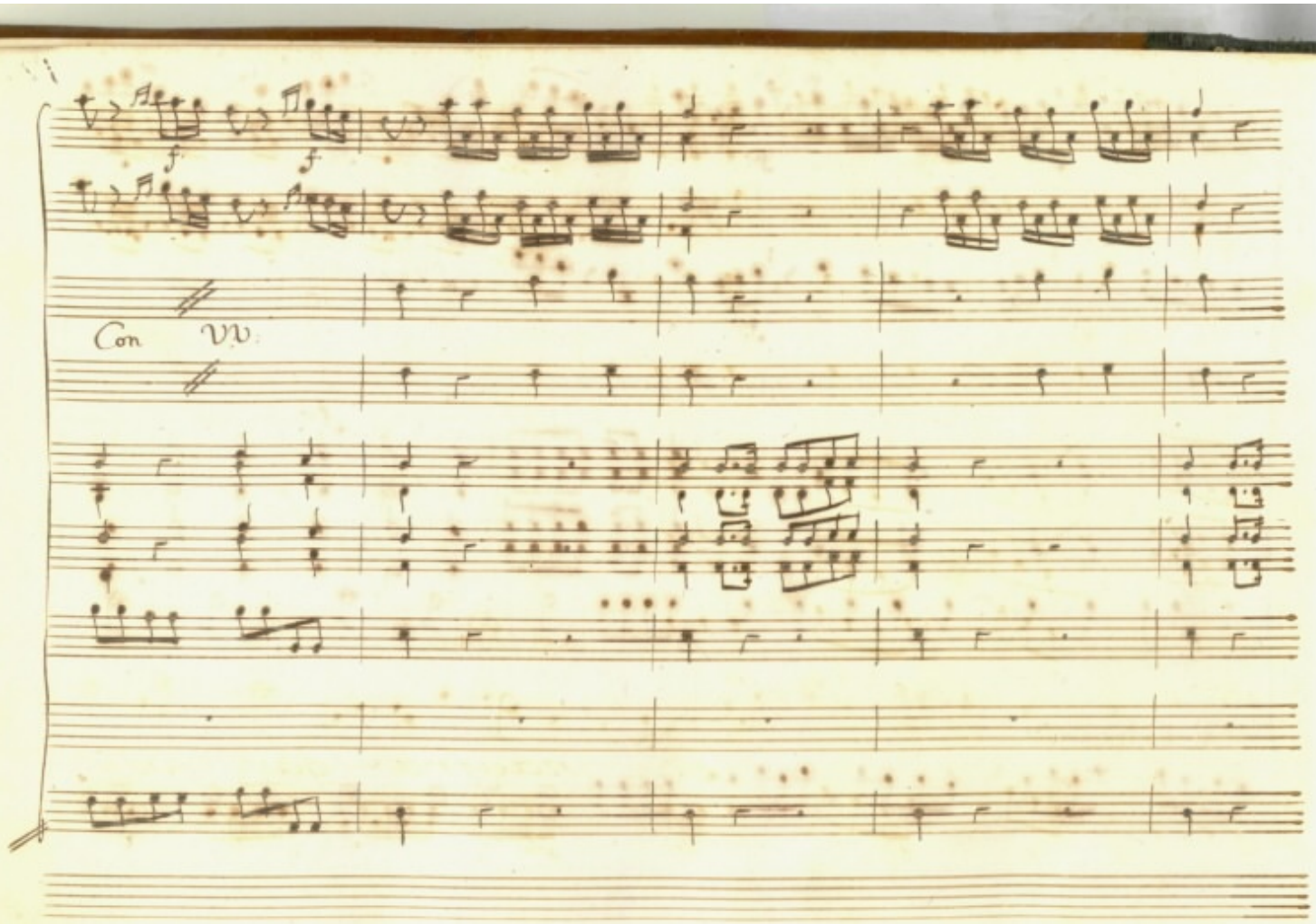

solvo! Ove! ove son io!
Segue aria

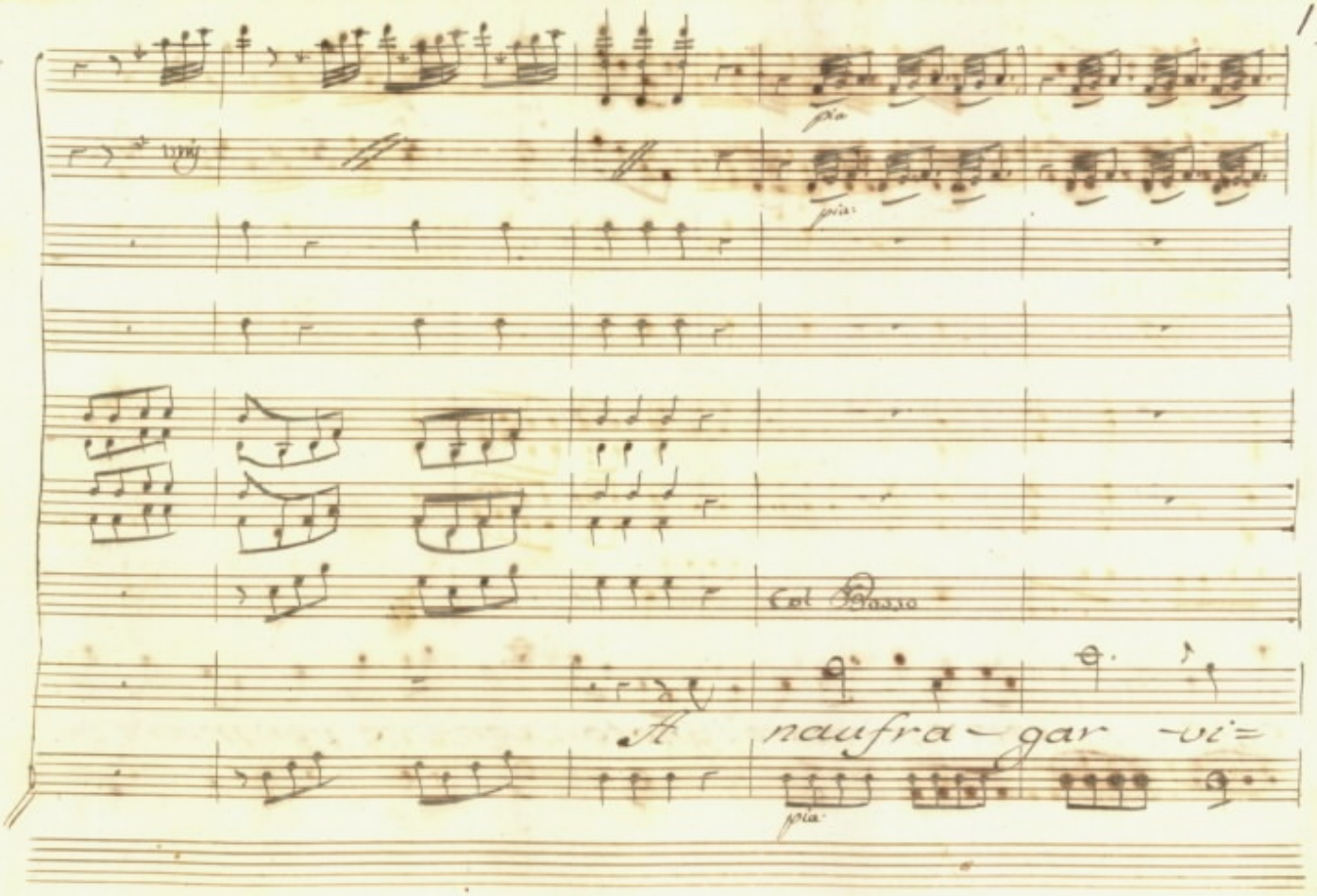

Violini
Oboe
Corni in desotre
Trombe in desotre
Viola
Ipermt.
Basso
allegro con bravura
piano


pia
for
pia
for
f
f
pia
fe
f
f


pia
pia
for assai
Cō V.V:
pia
f
p
f
pia
f
p
f


for
for
f.
f.


f
f
Con VV.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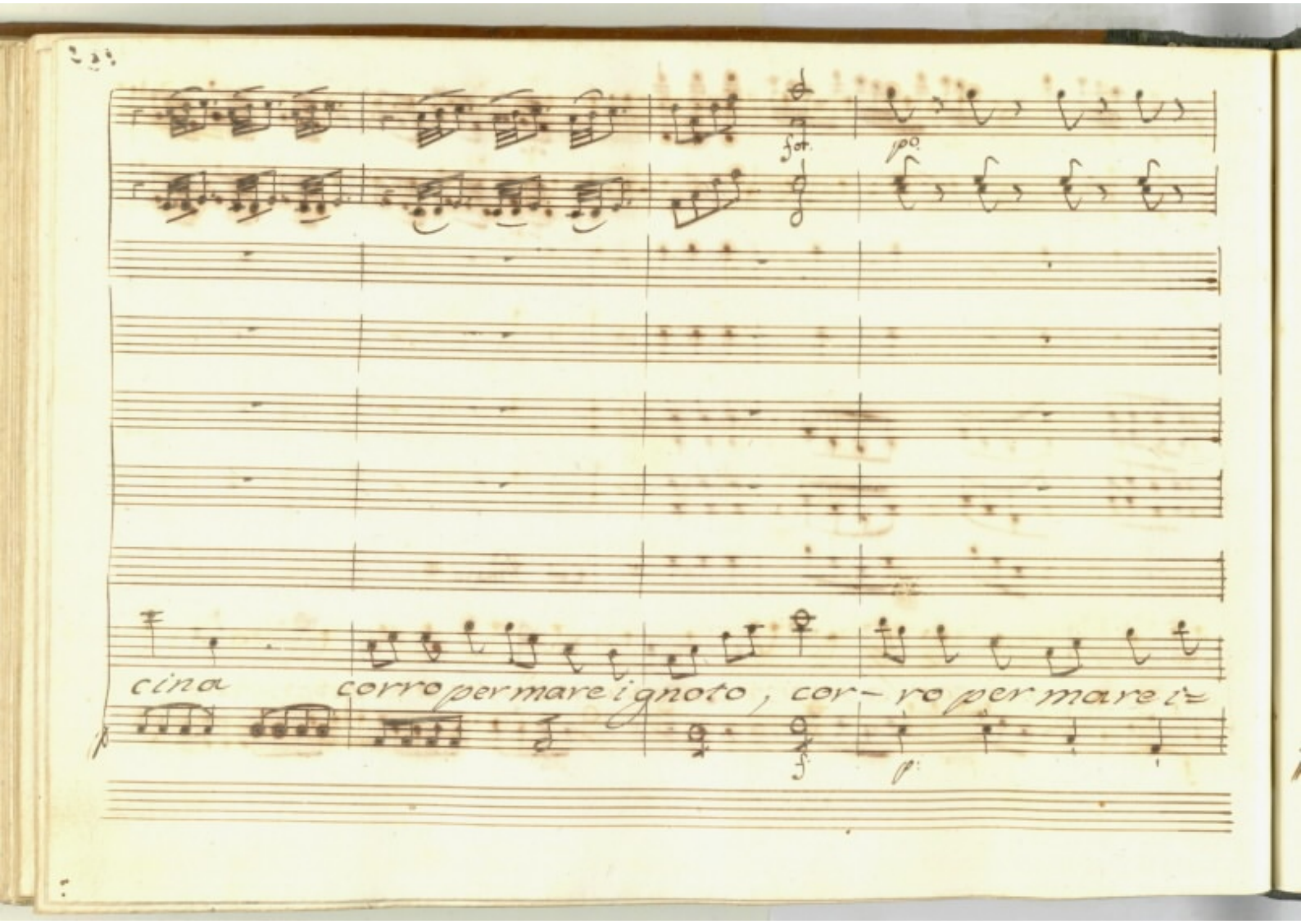
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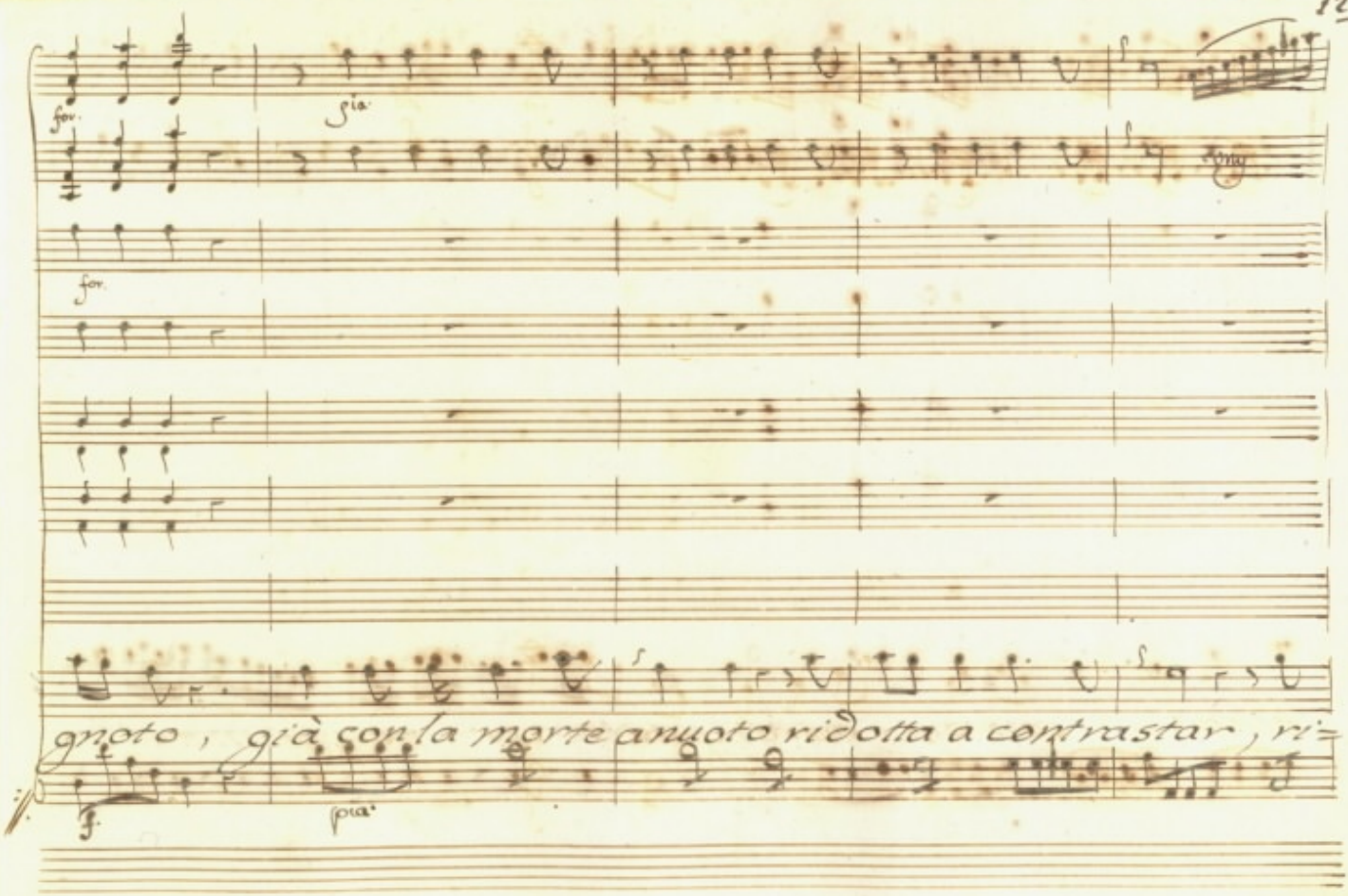
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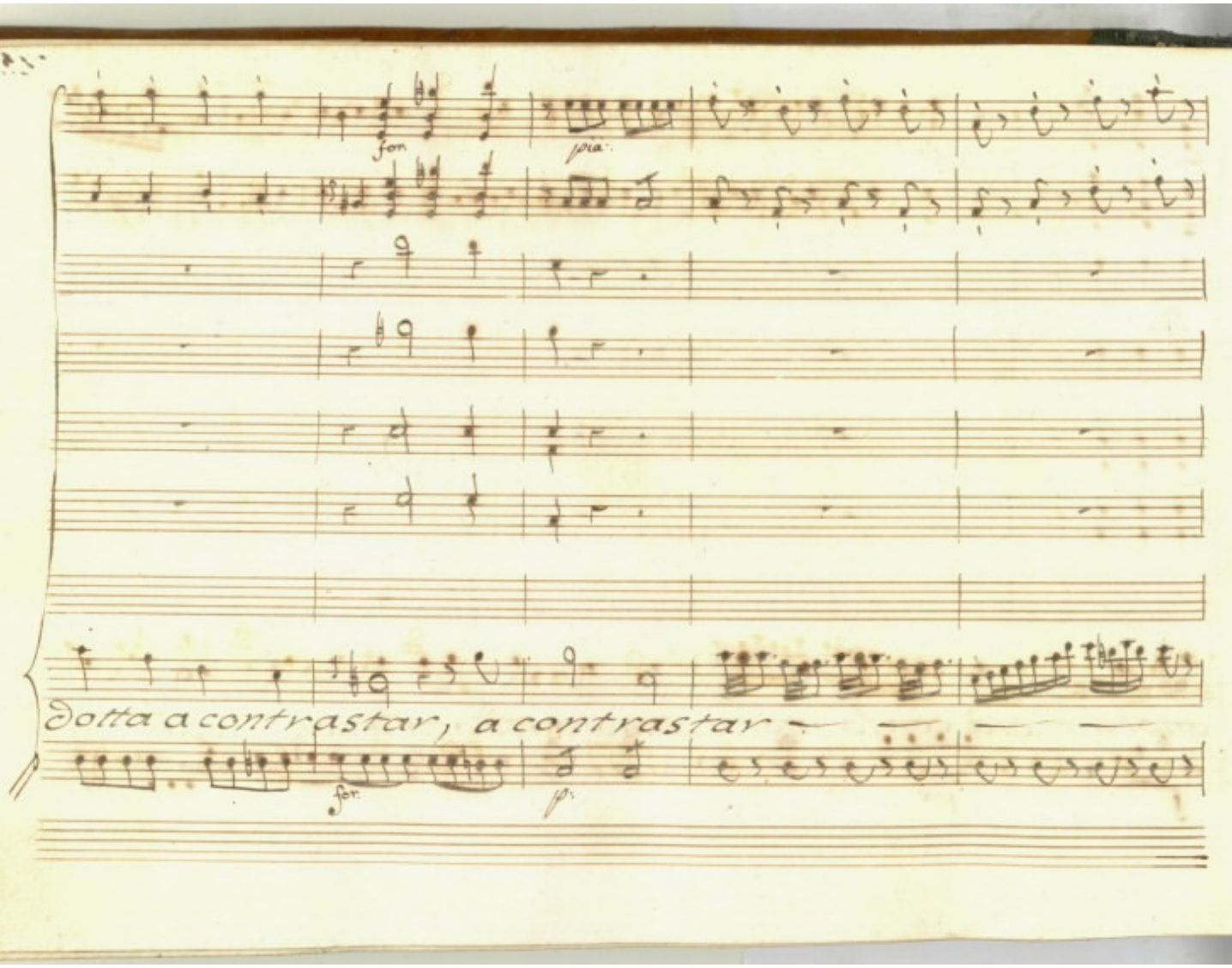
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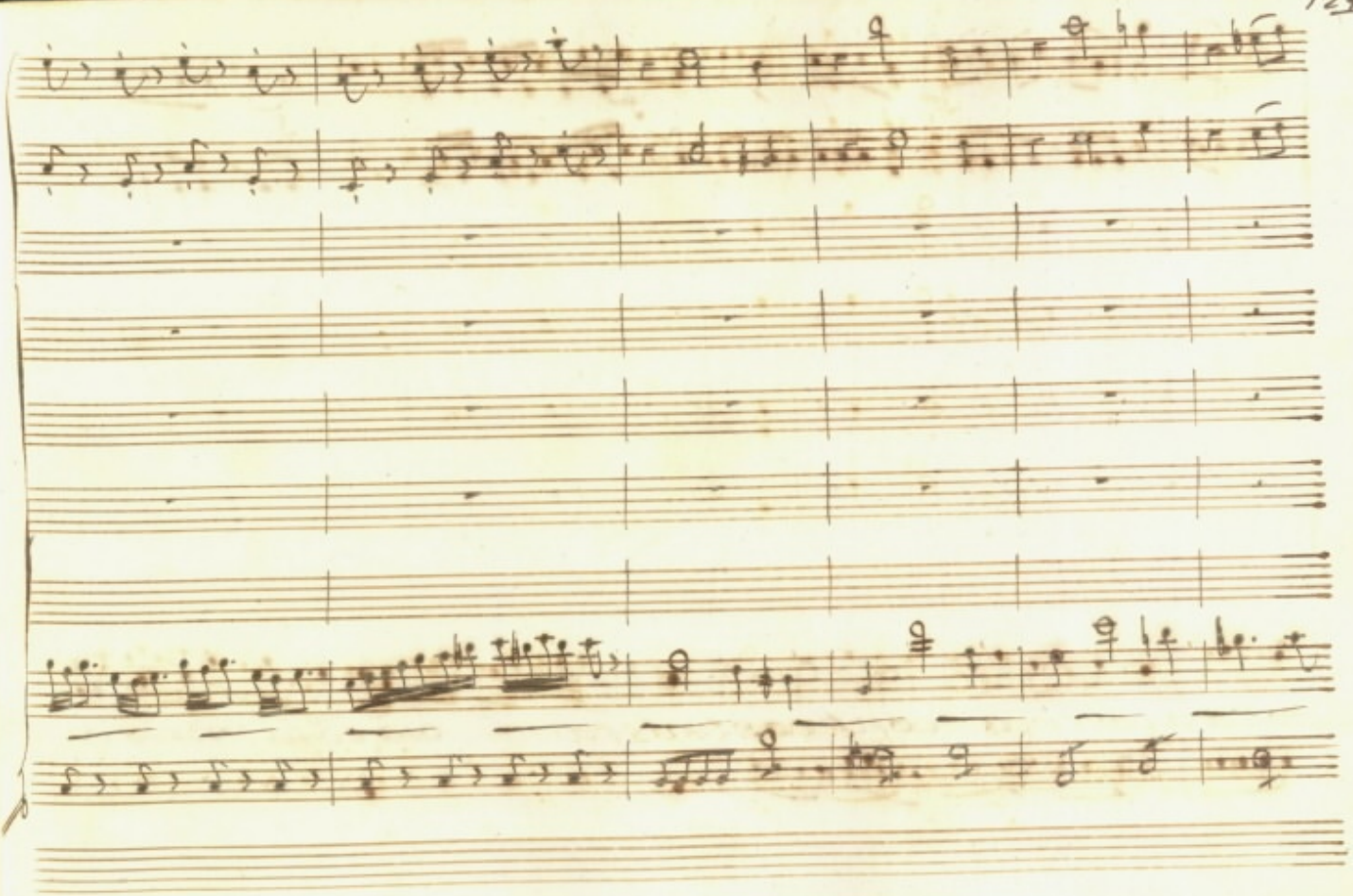

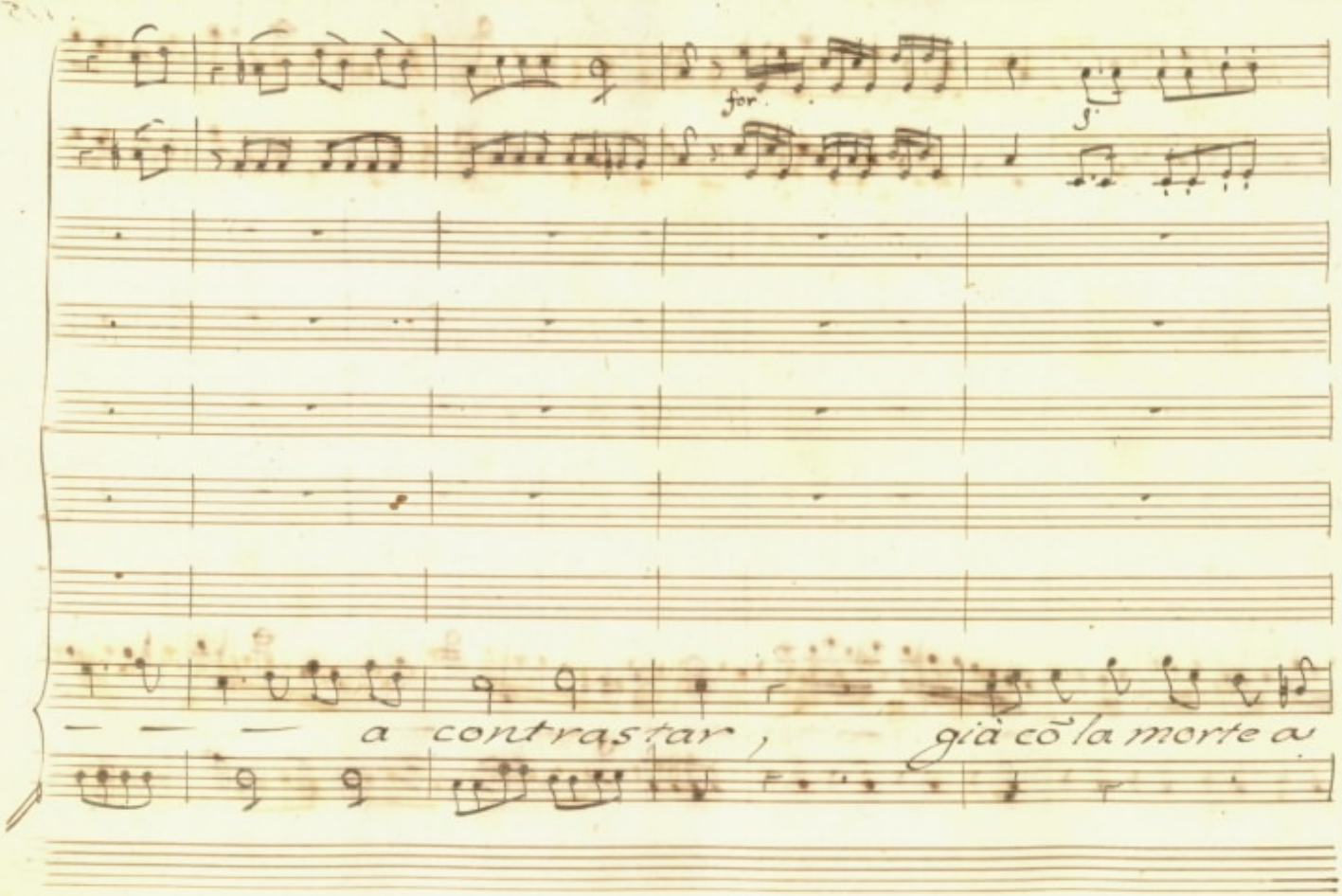
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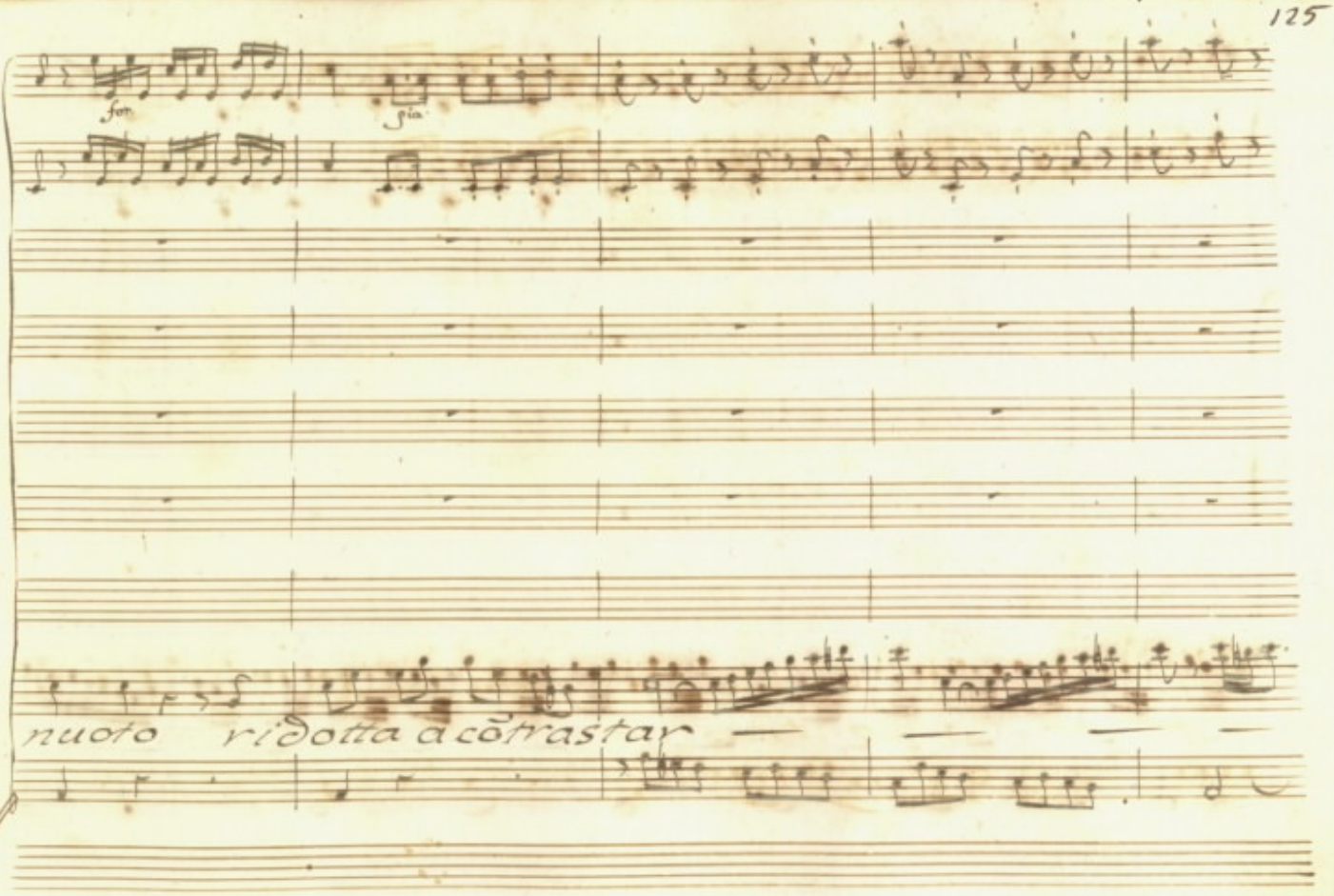
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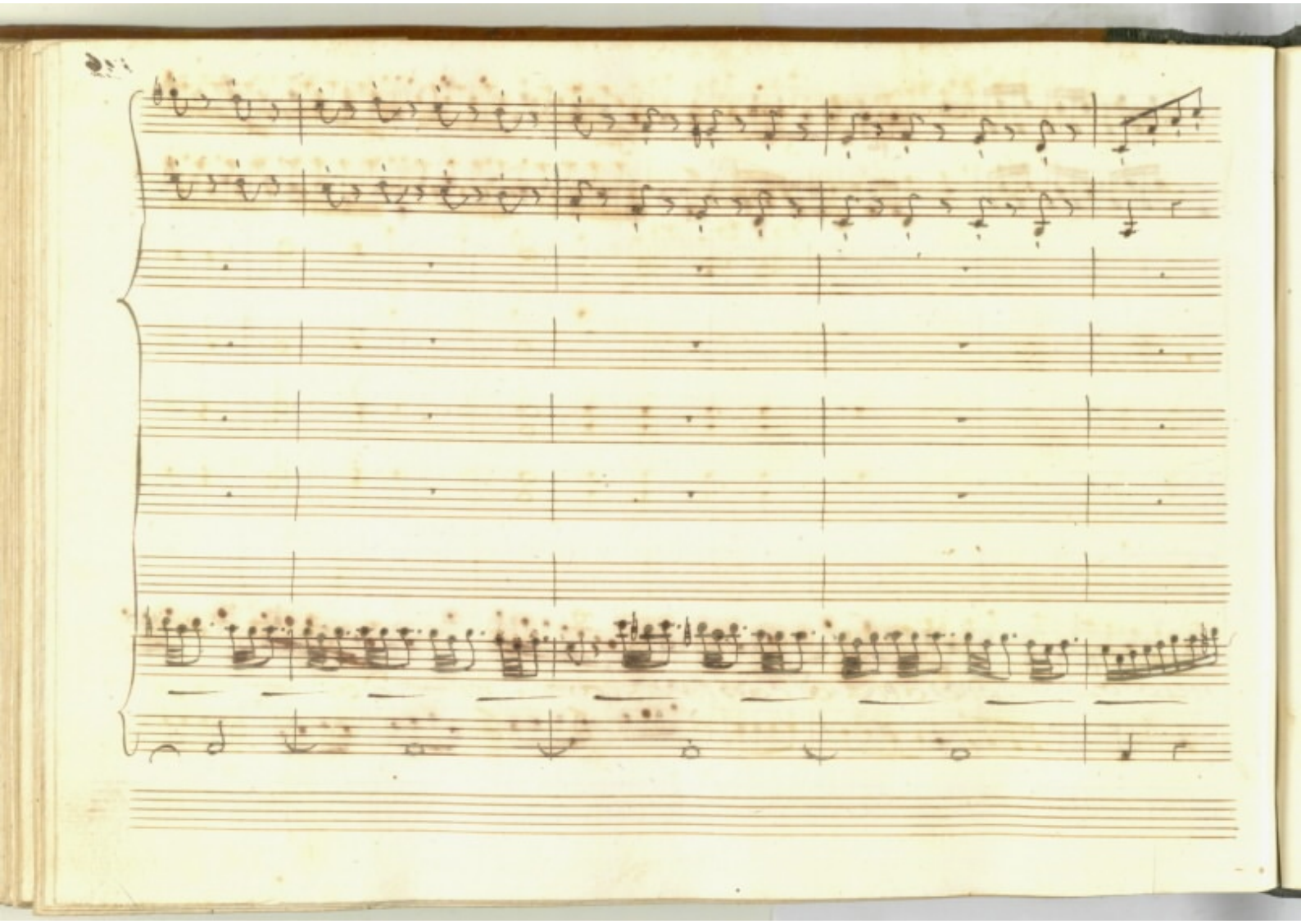
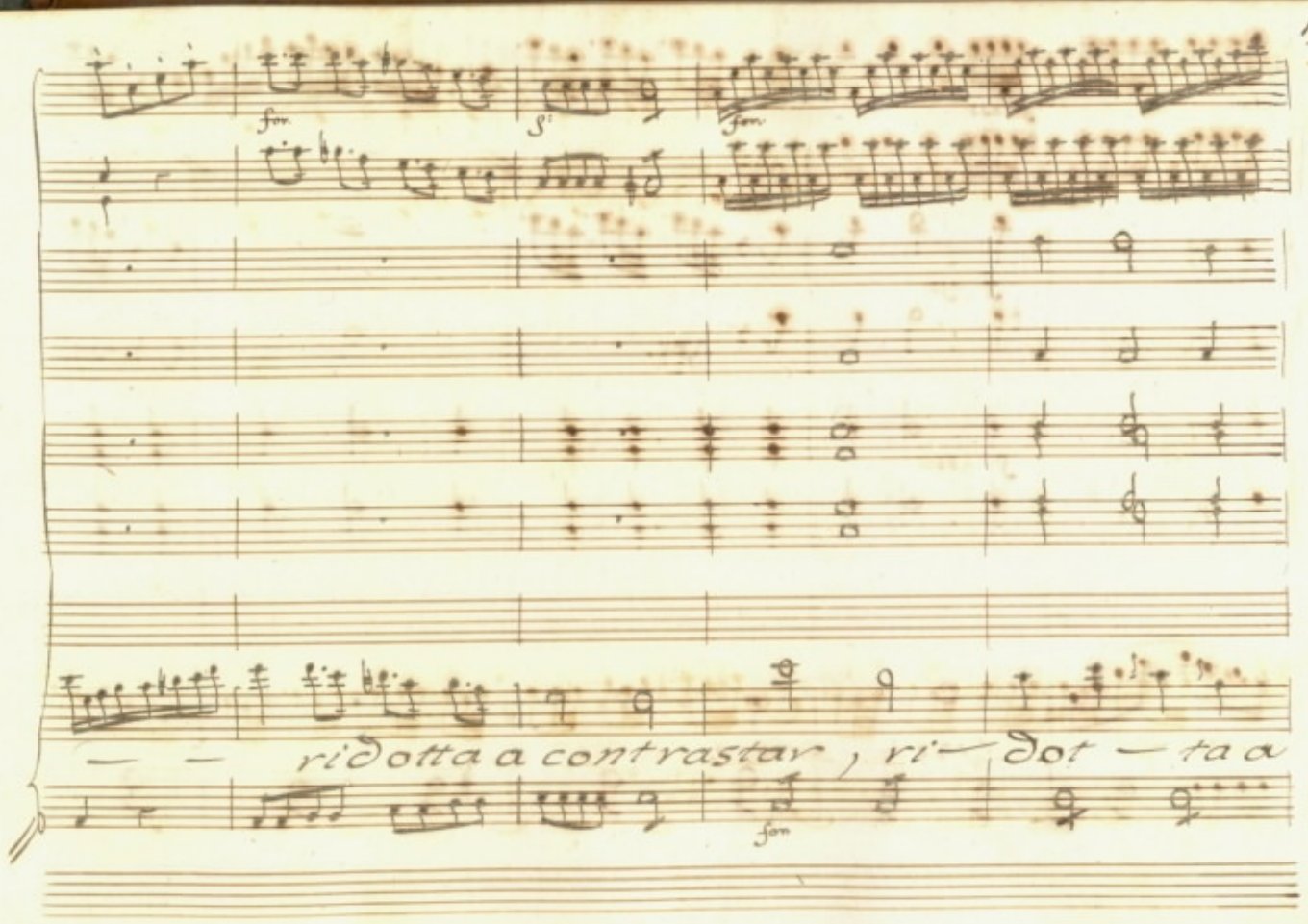
nuoto ridotta a cõtrastar

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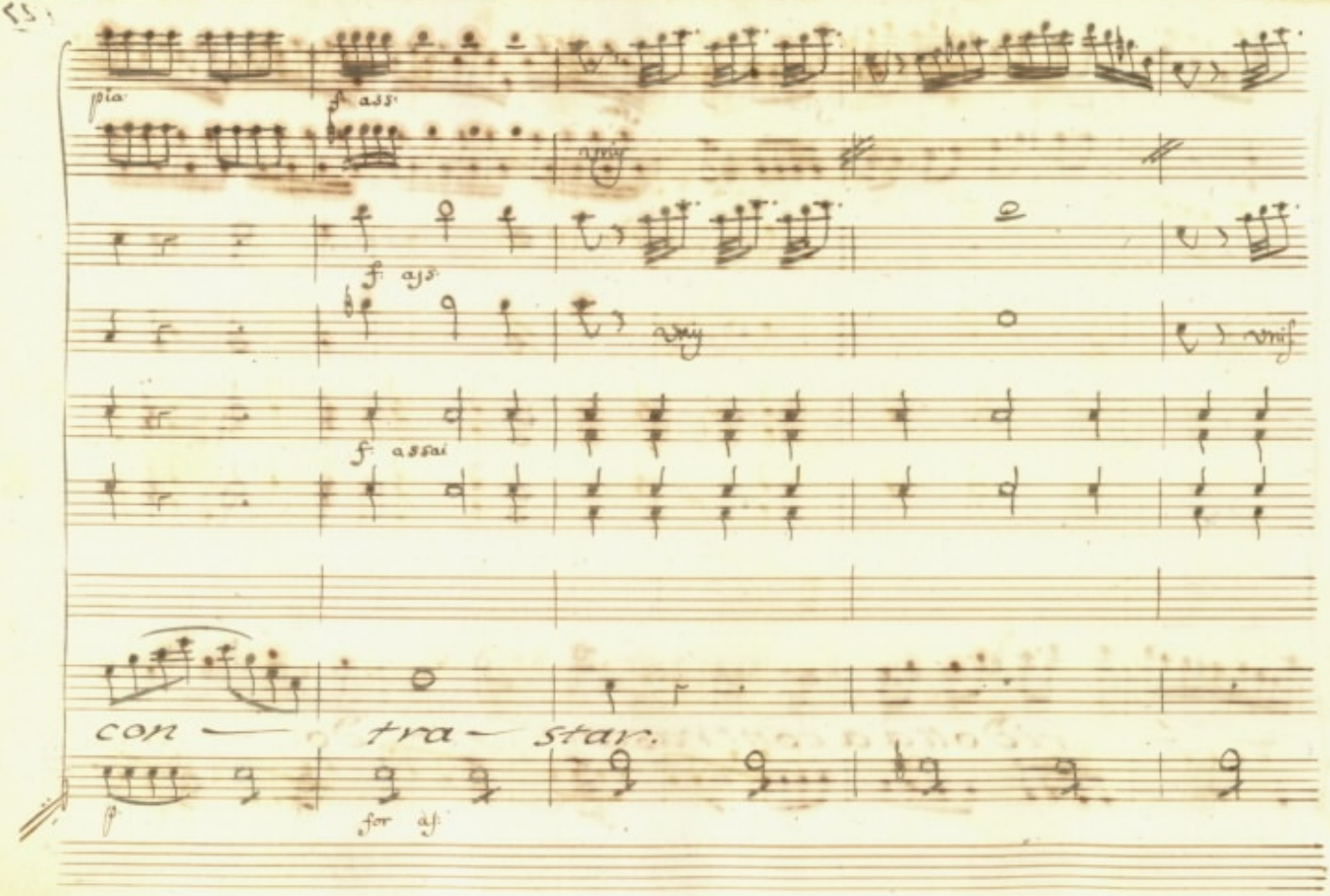
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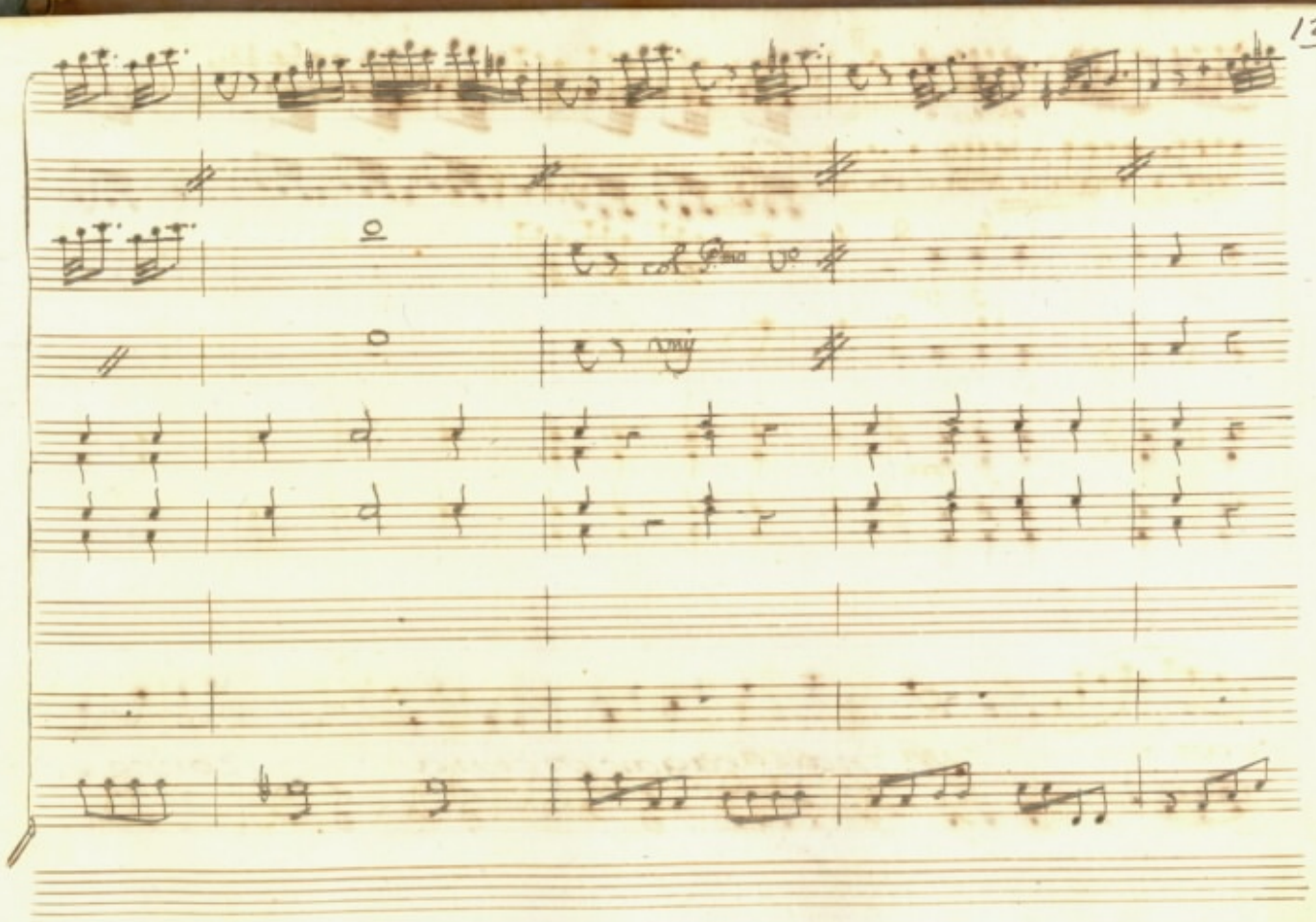

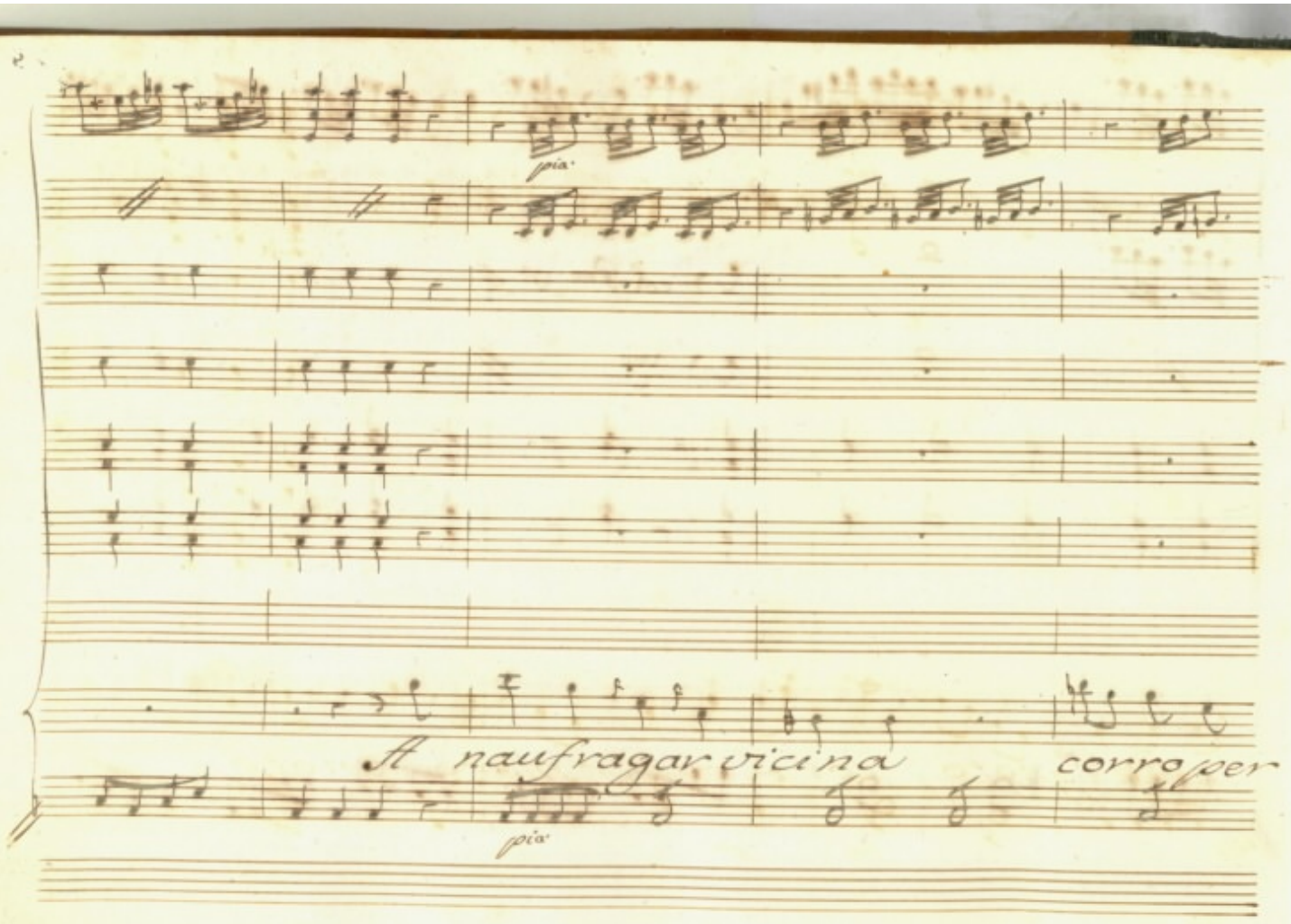
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A naufragar vicina corro per
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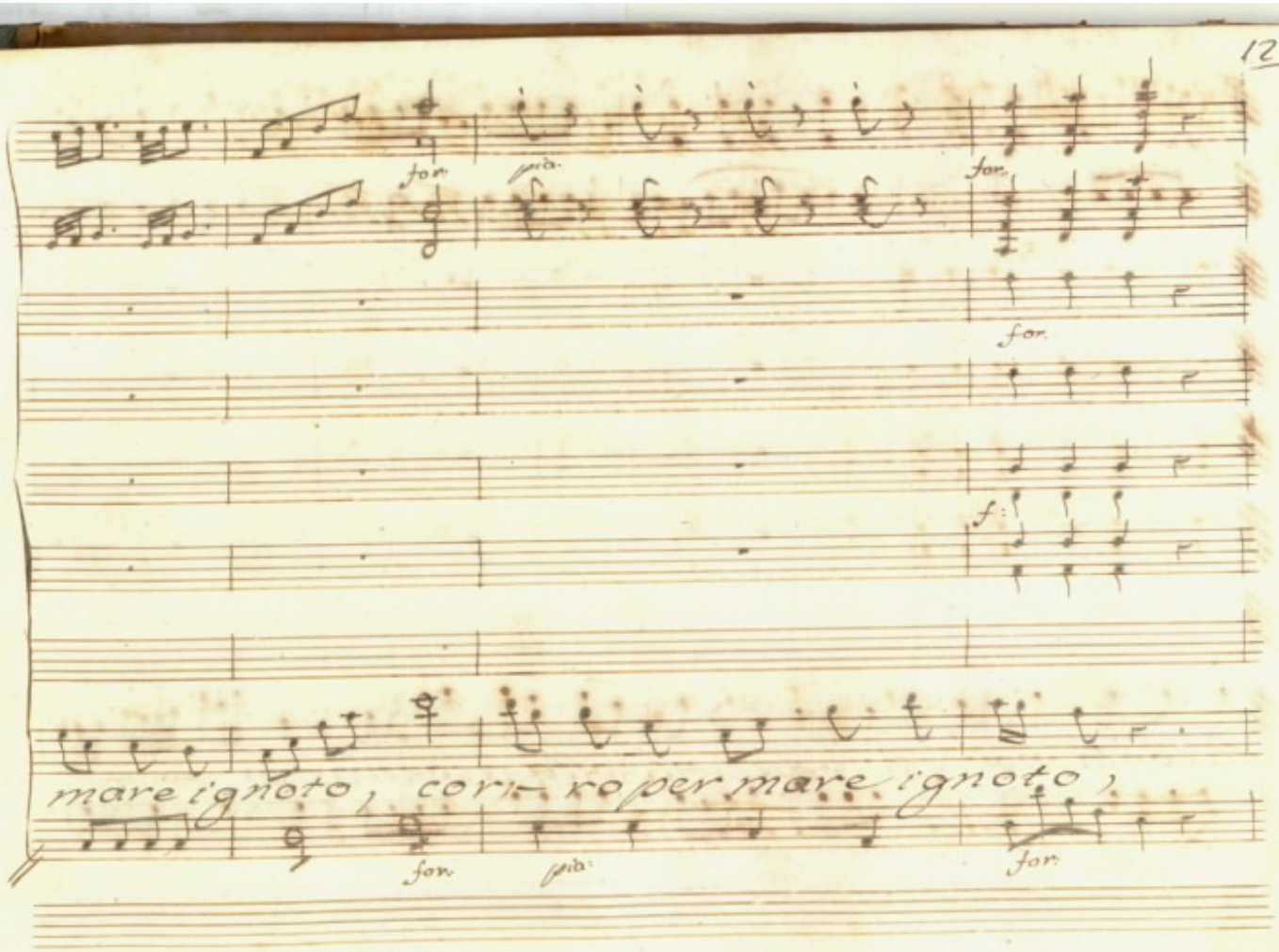
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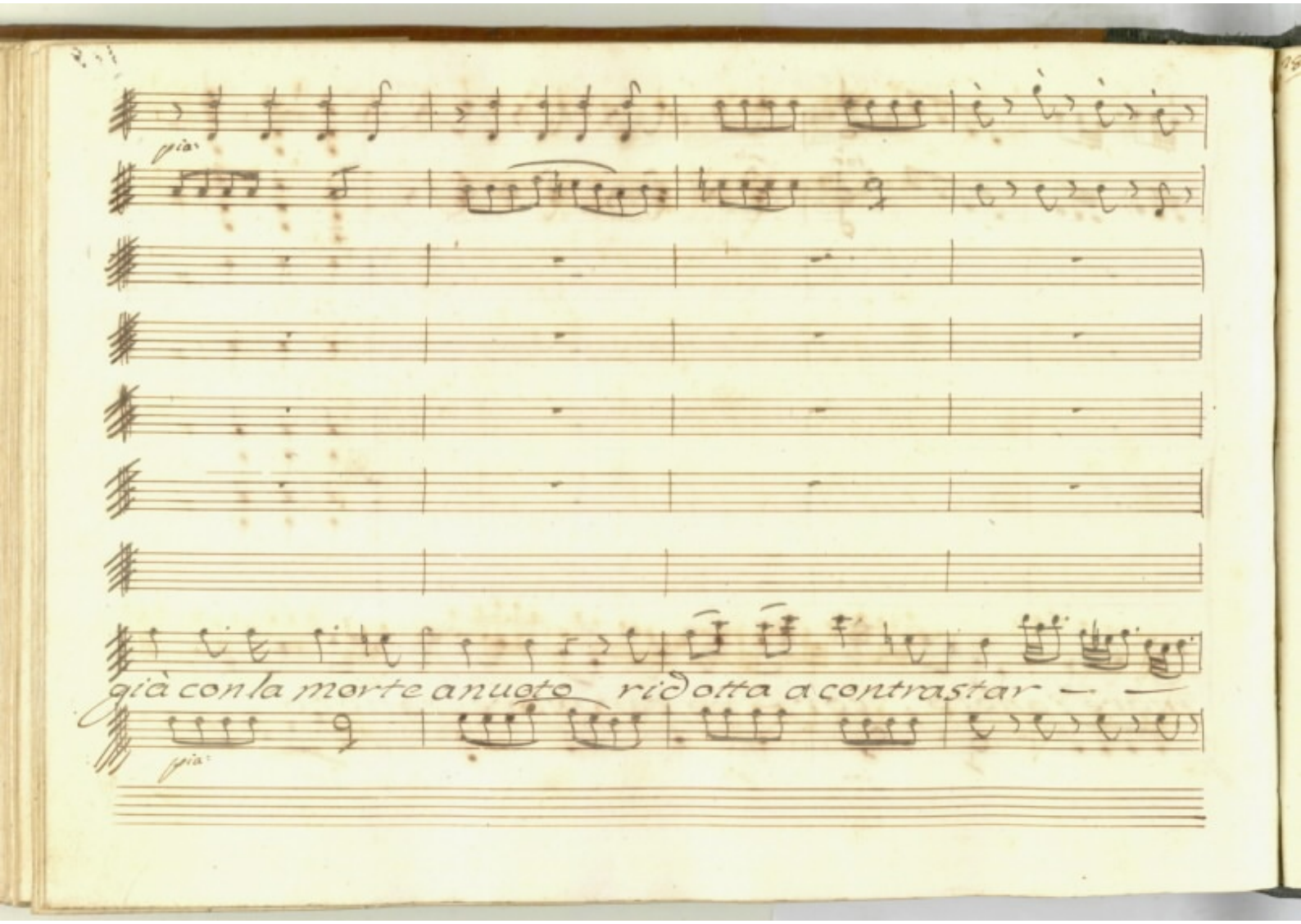
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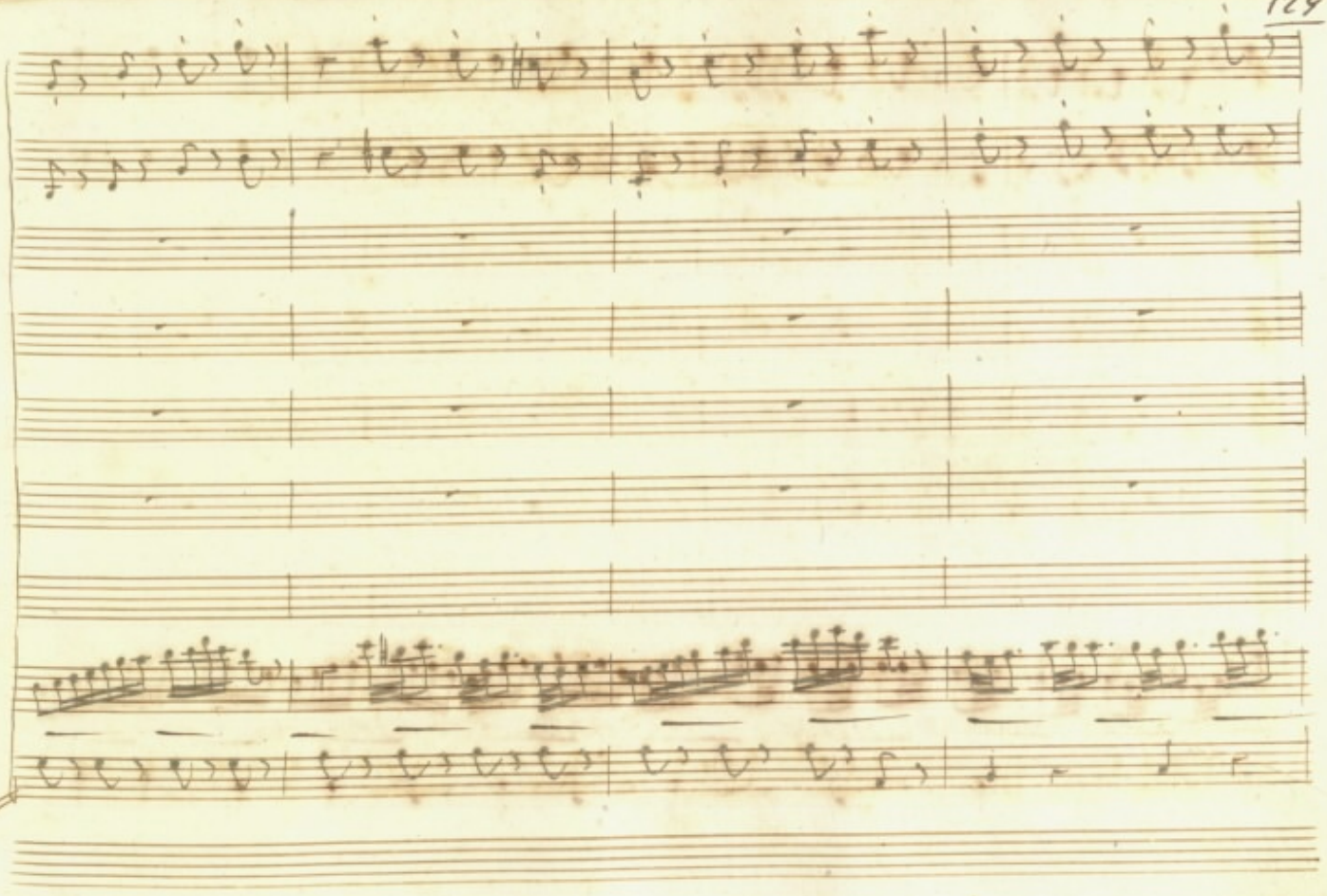

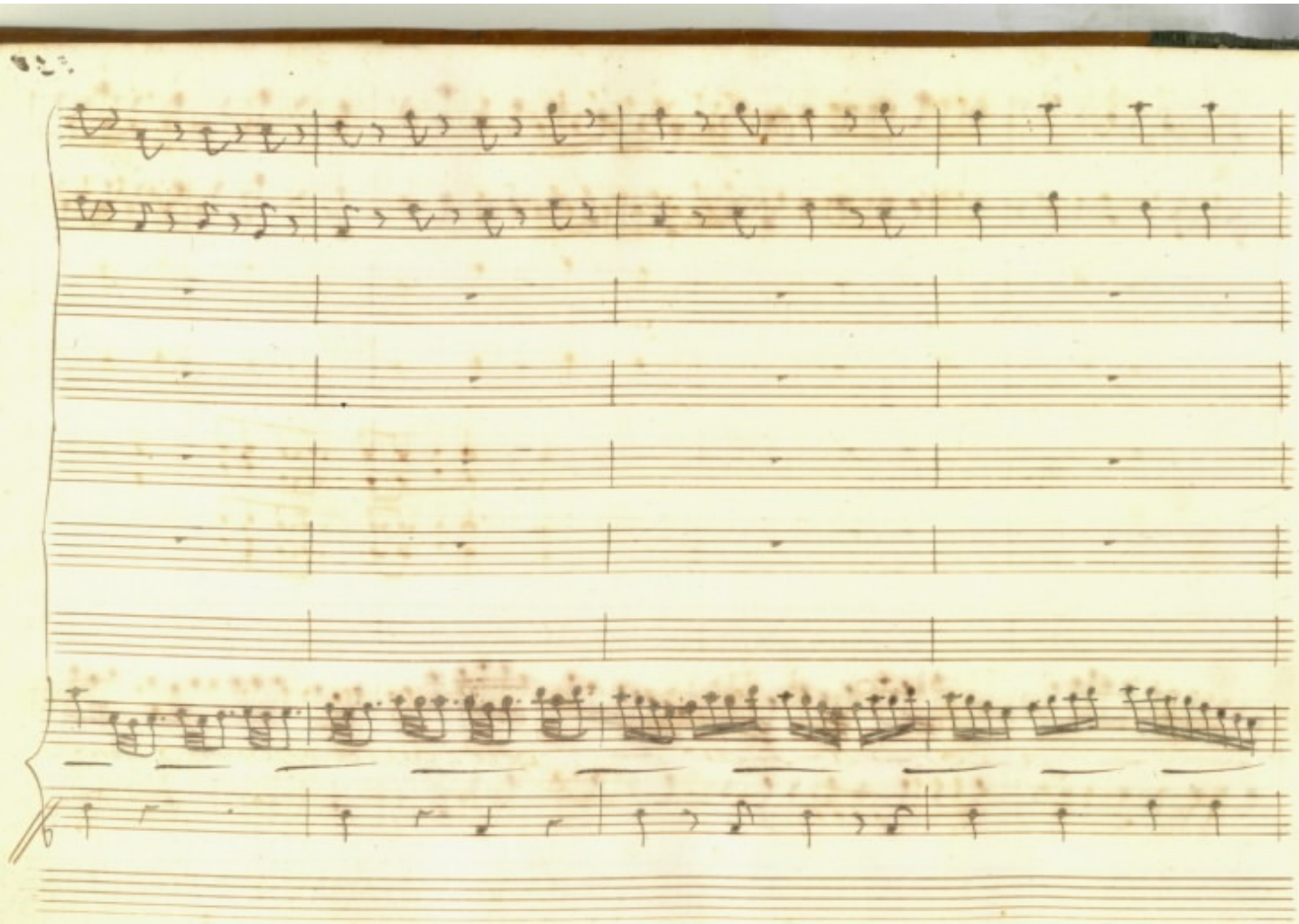

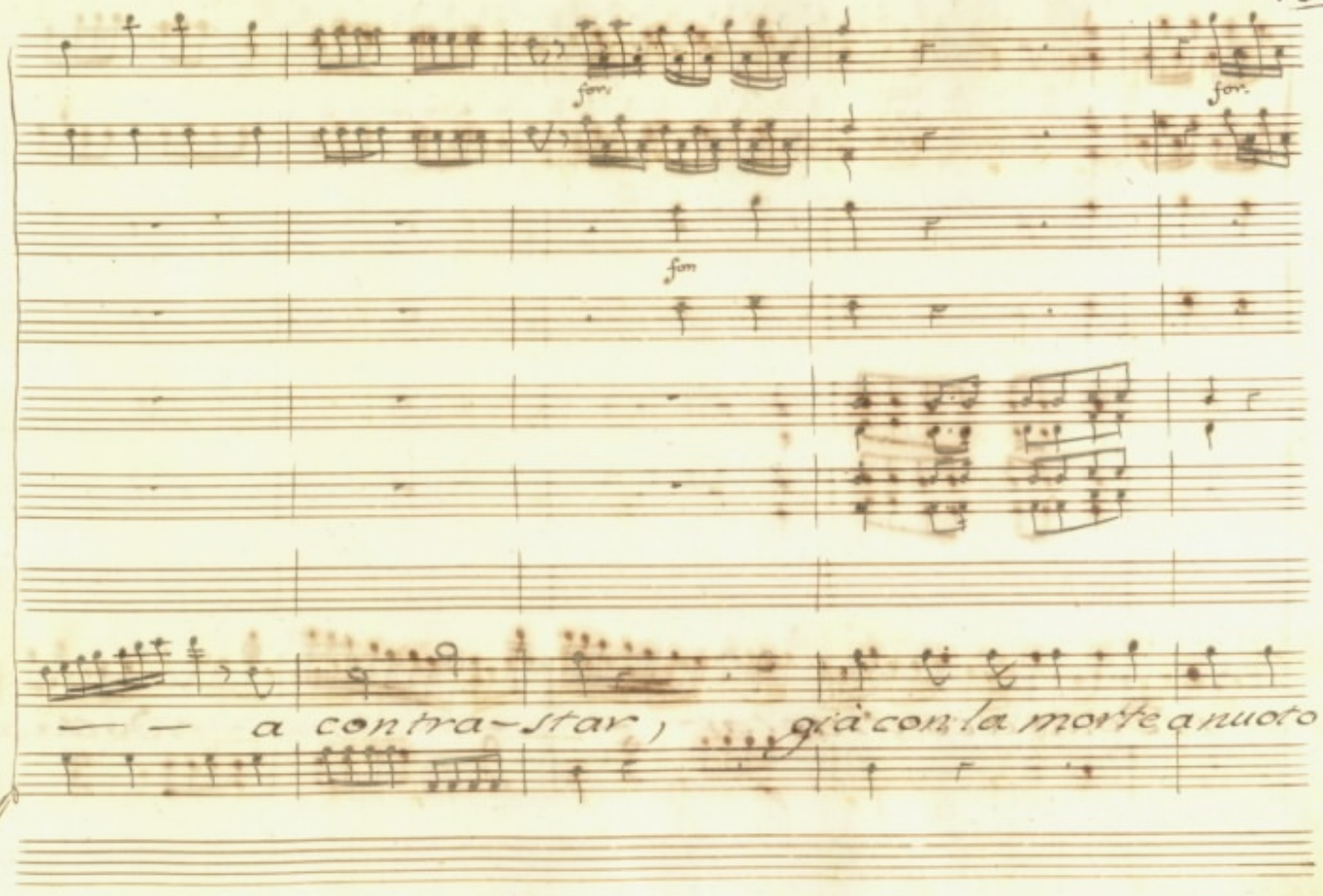
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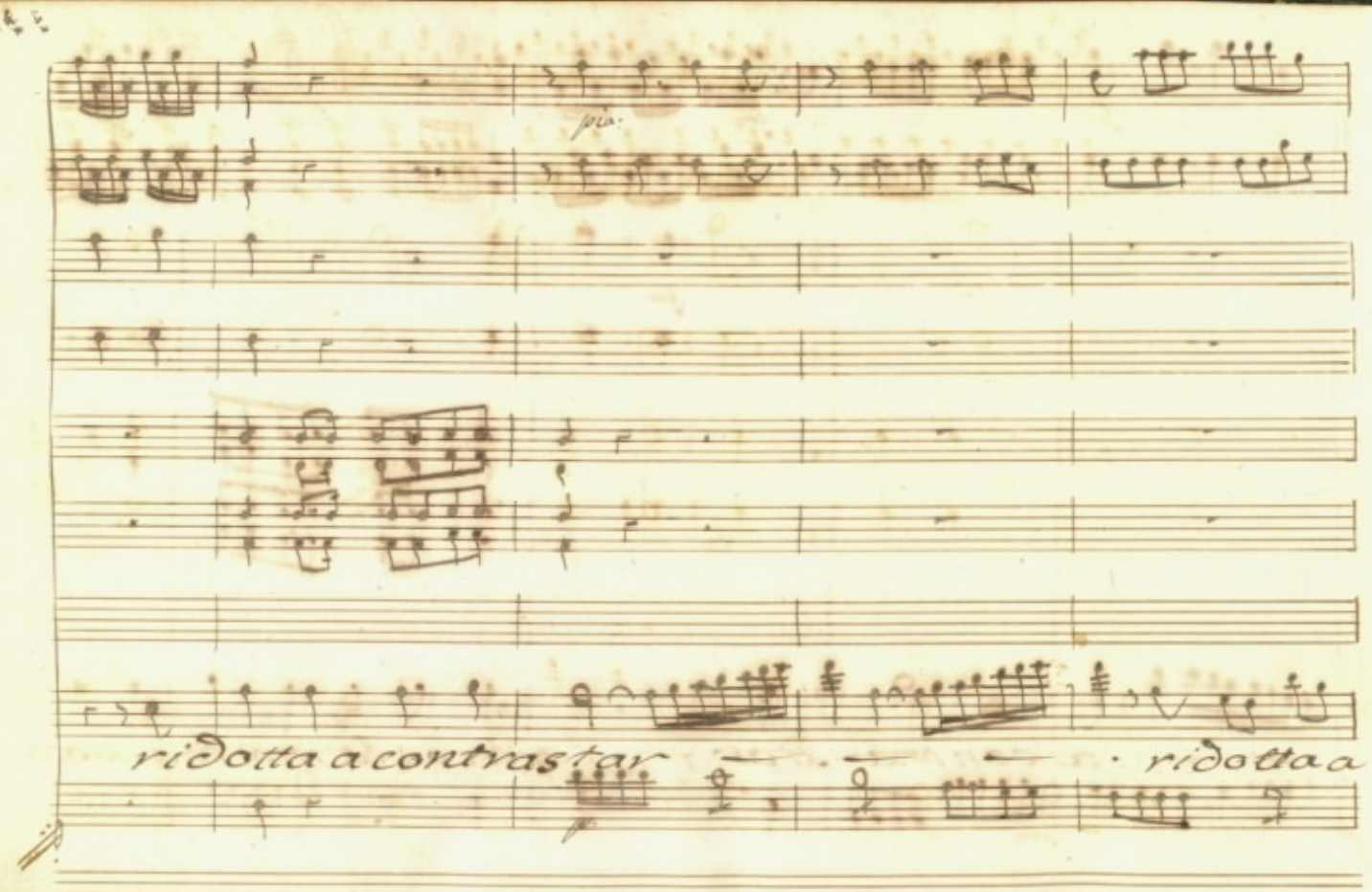
fon
— — a contra-star) già con la morte a nuoto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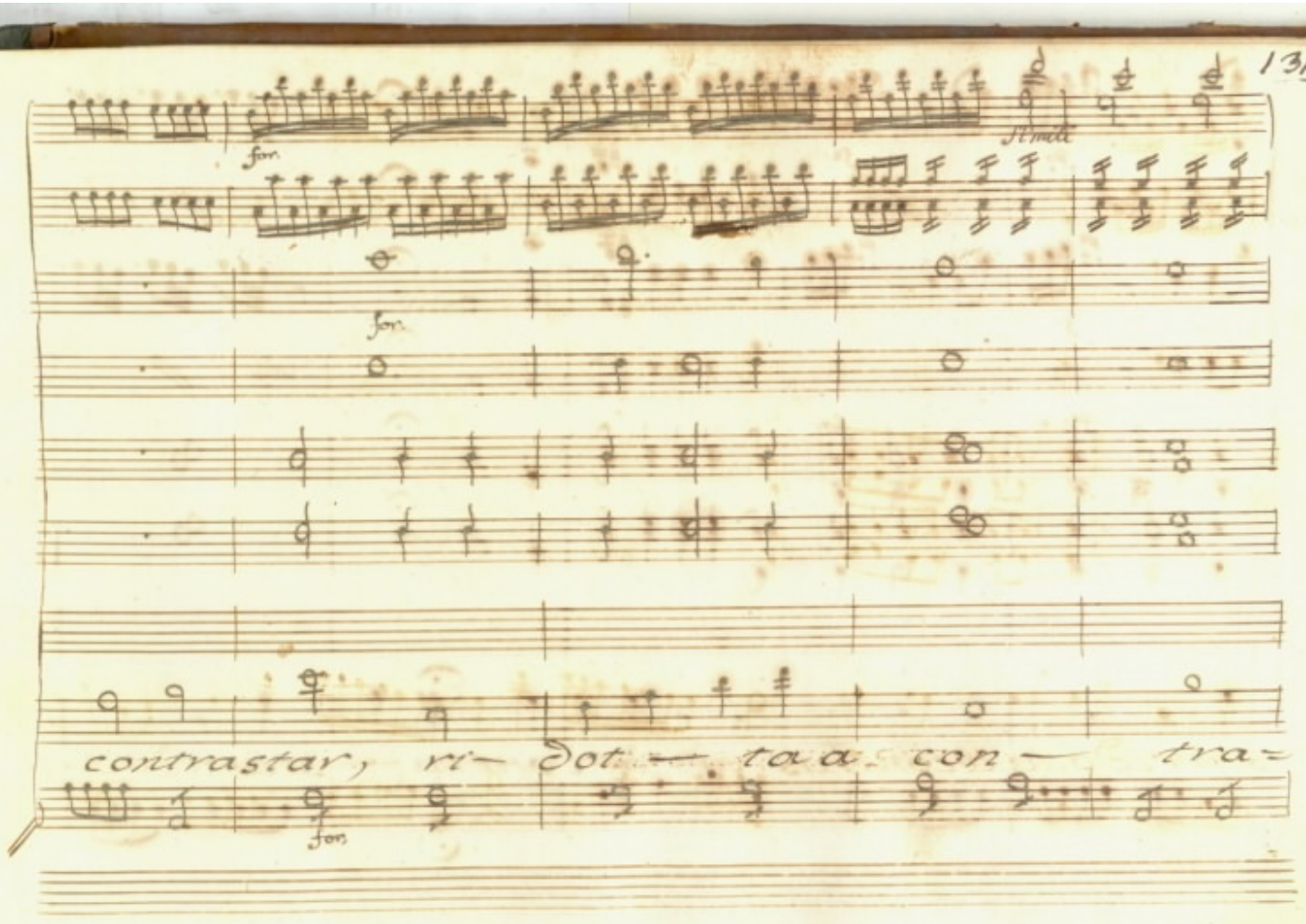
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contrastar, ri- dot- ta a con- tra=
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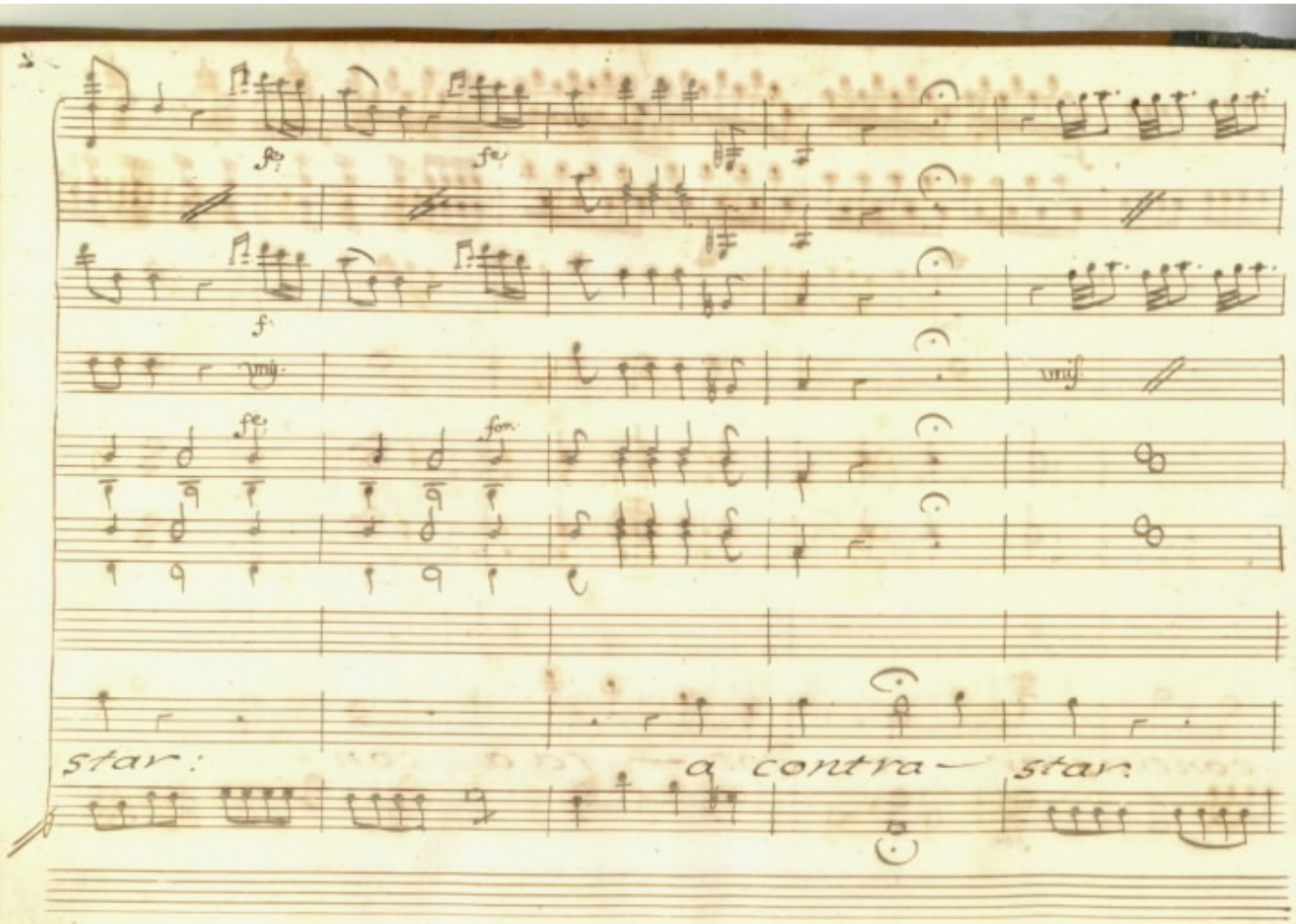
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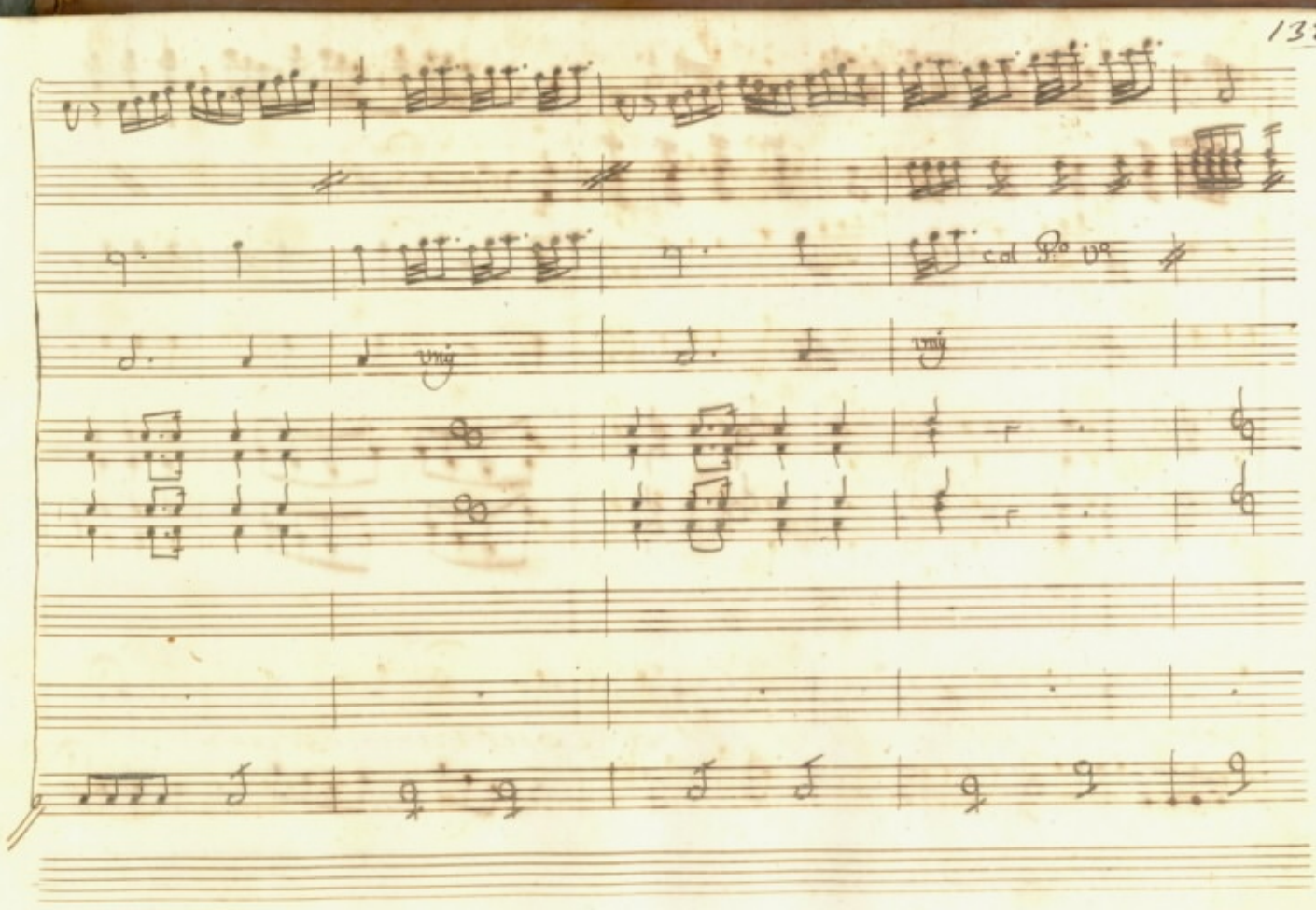
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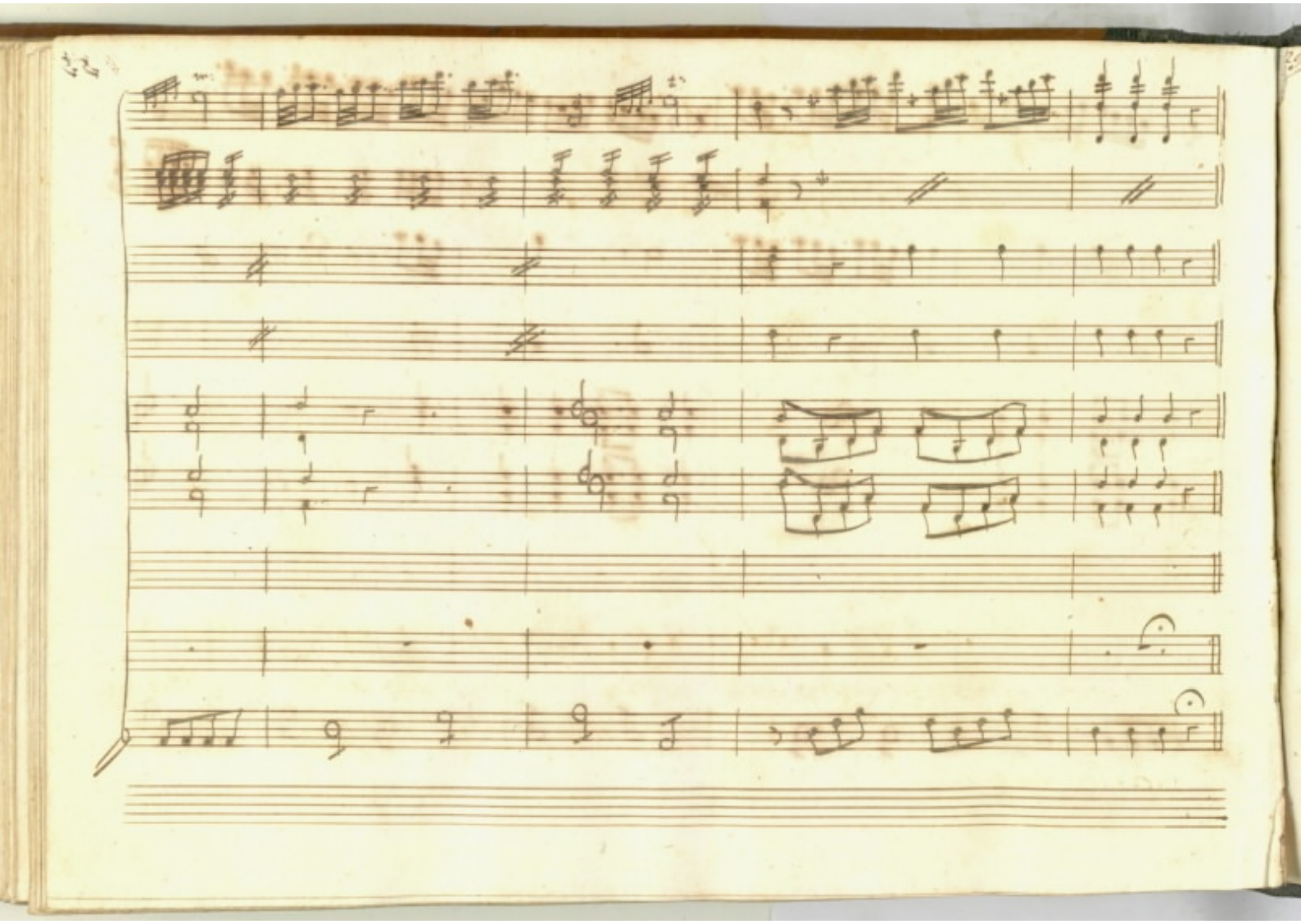


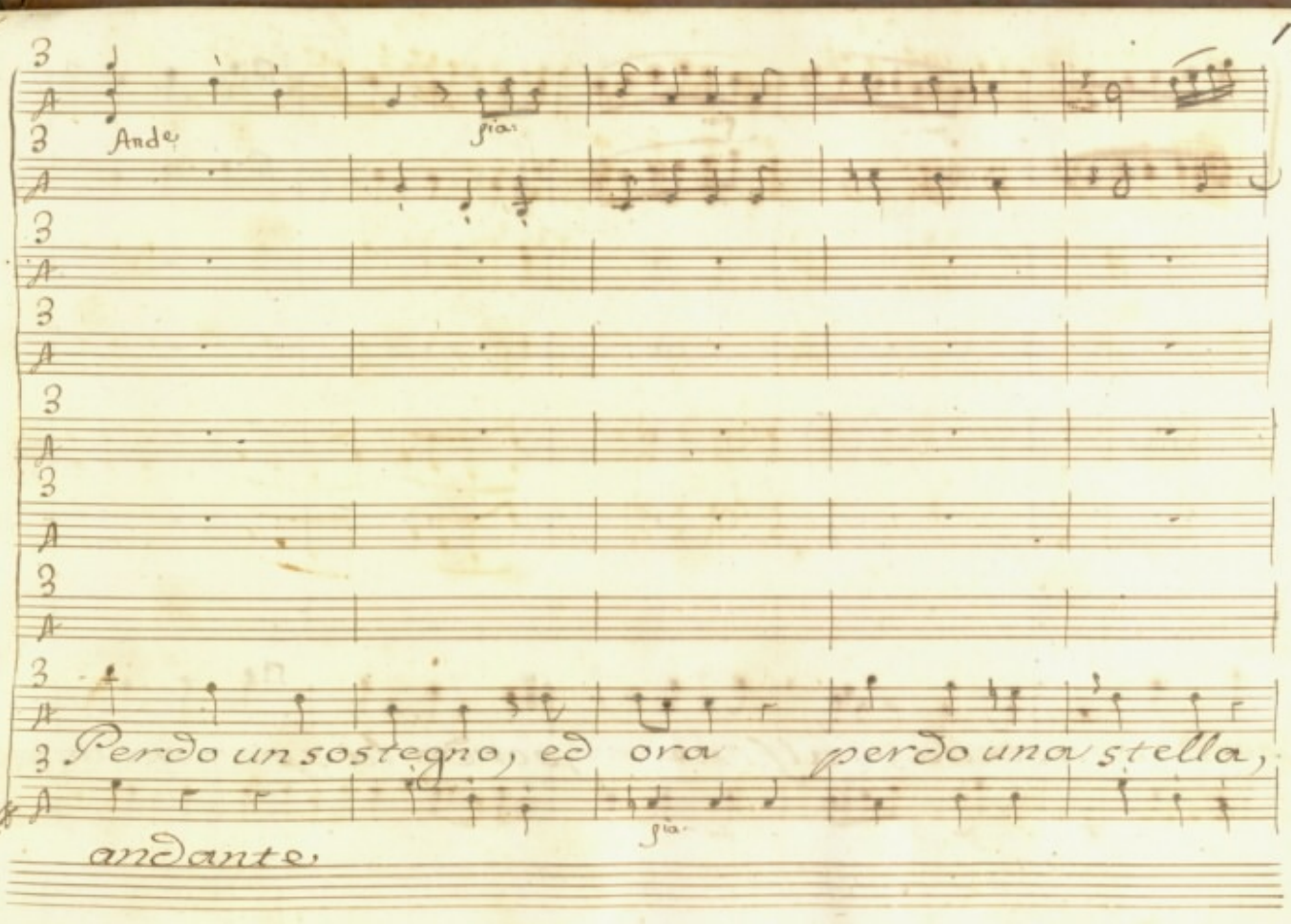
Andte

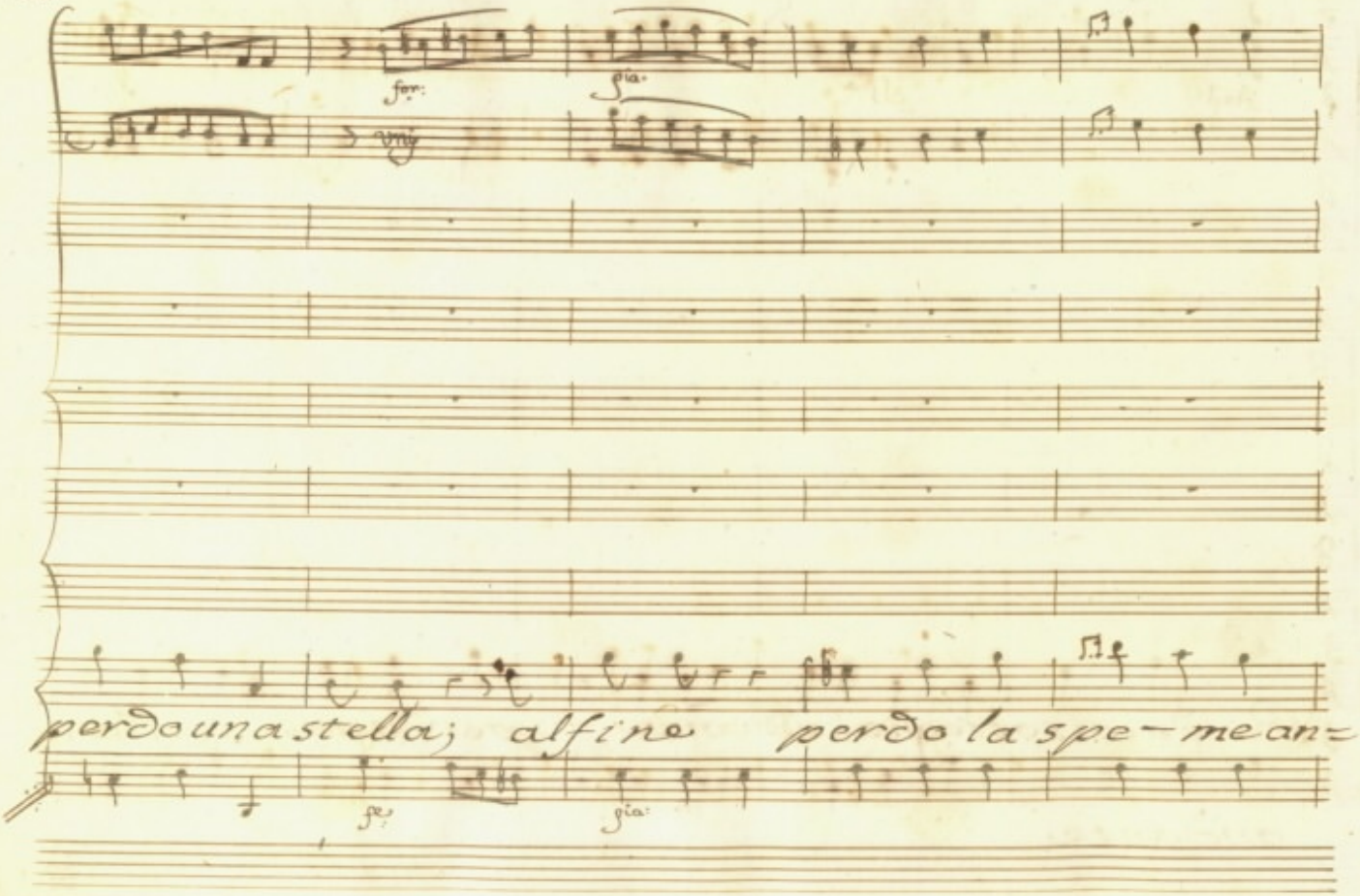
fia

Perdo un sostegno, ed ora perdo una stella,

fia

andante

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fe:
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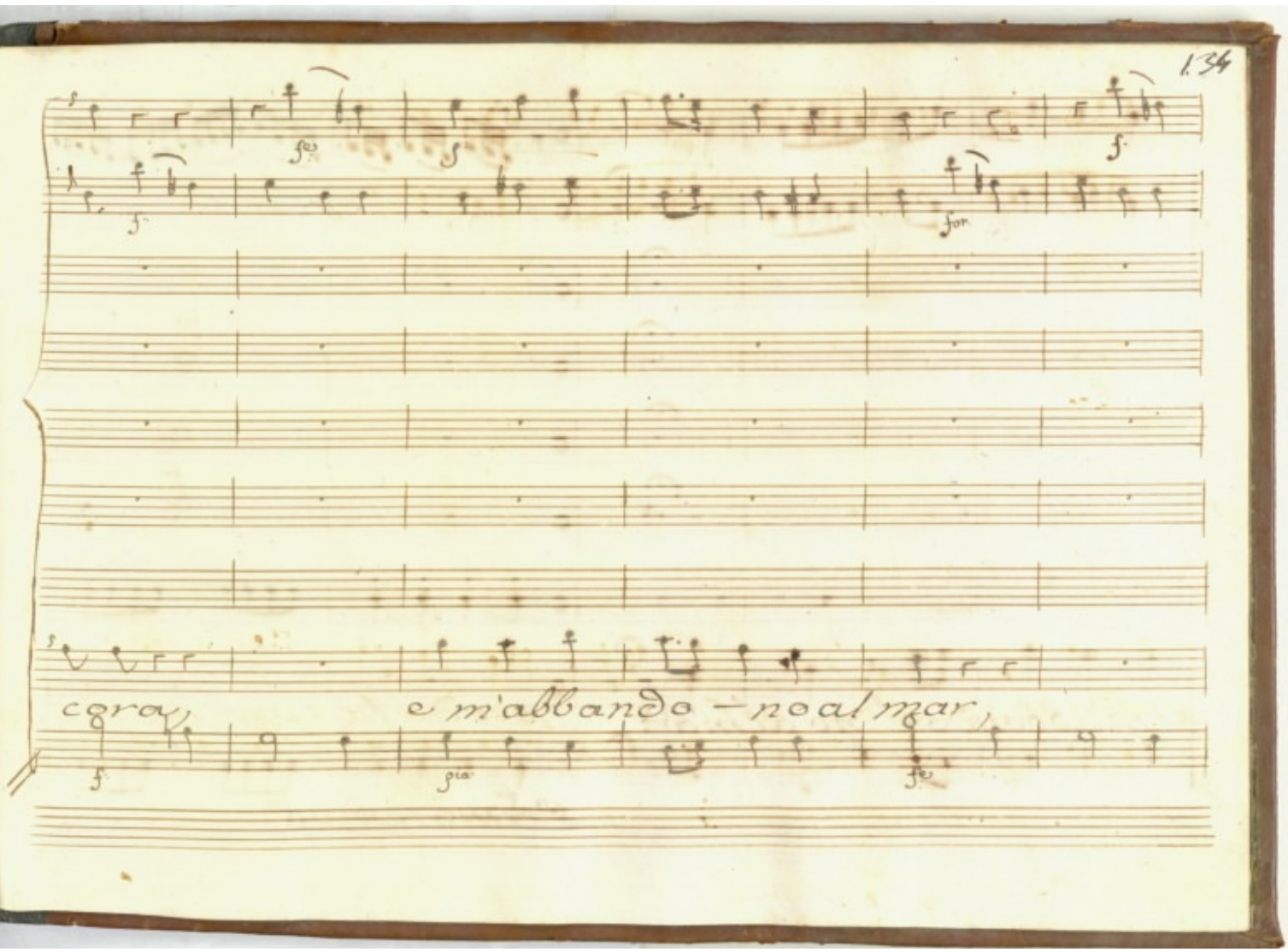
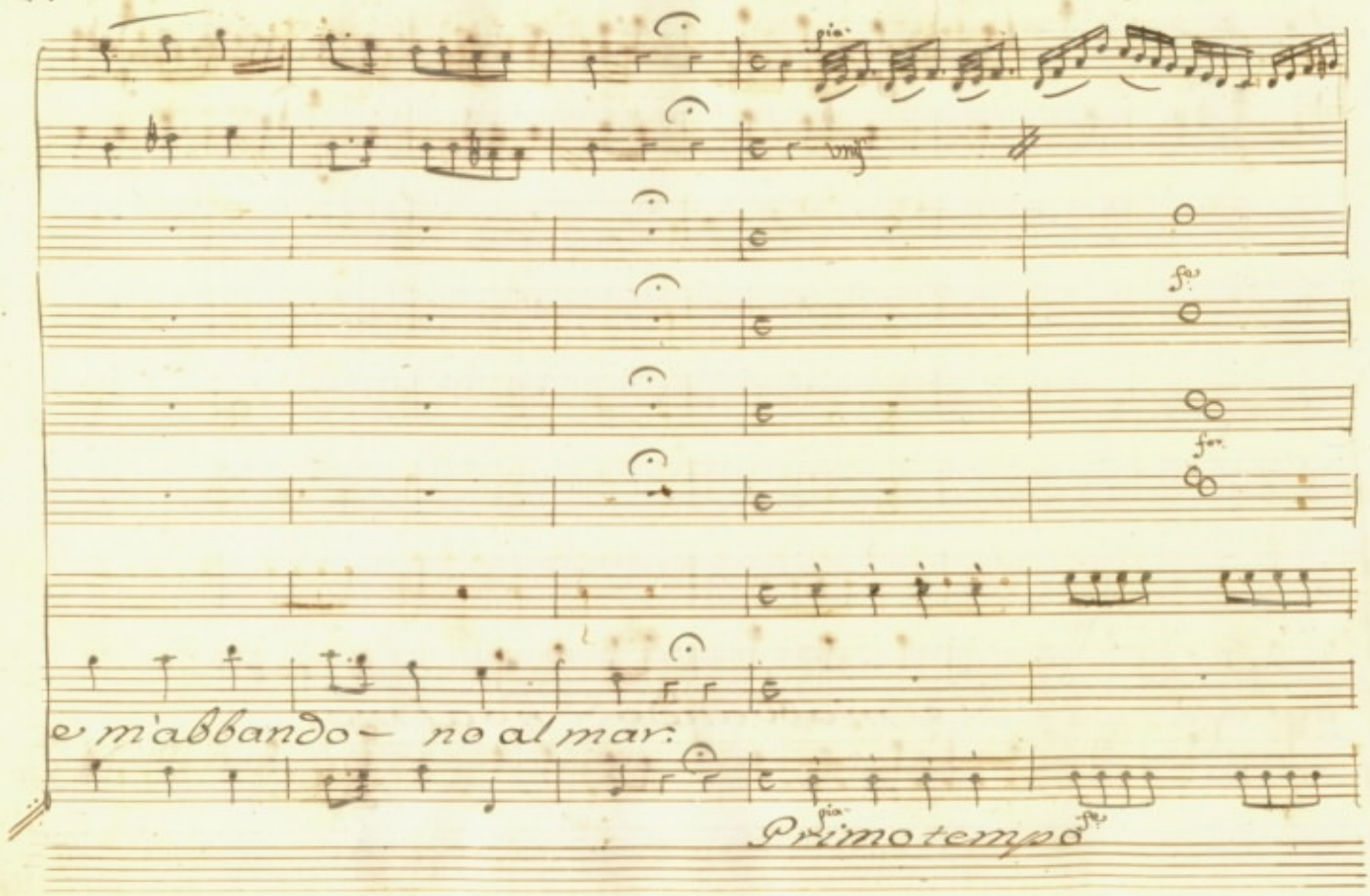

cora
e m'abbando — no al mar,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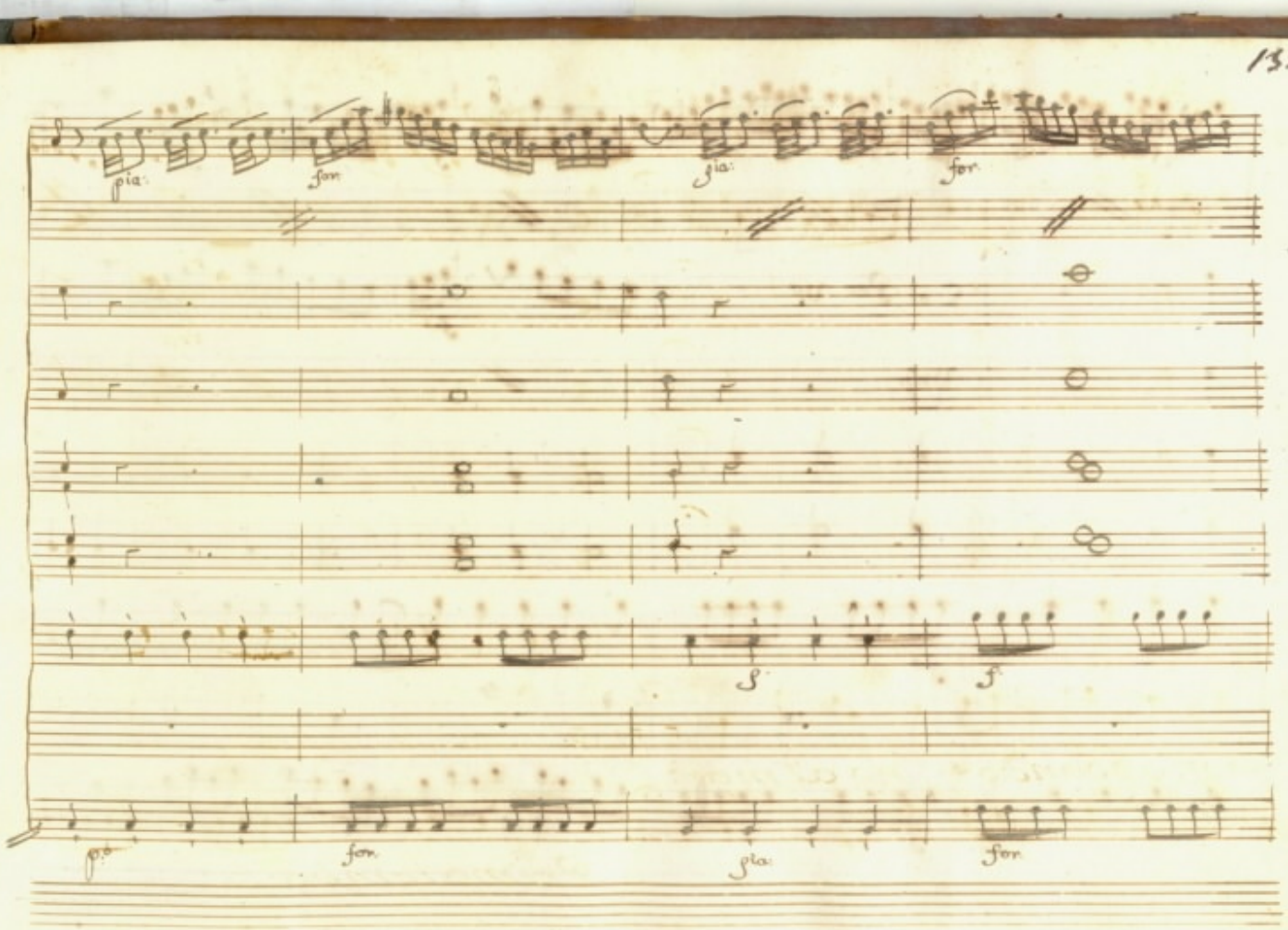
unis.
fa.
for.
e m'abbando- no al mar.
pia.
Primo tempo
fa.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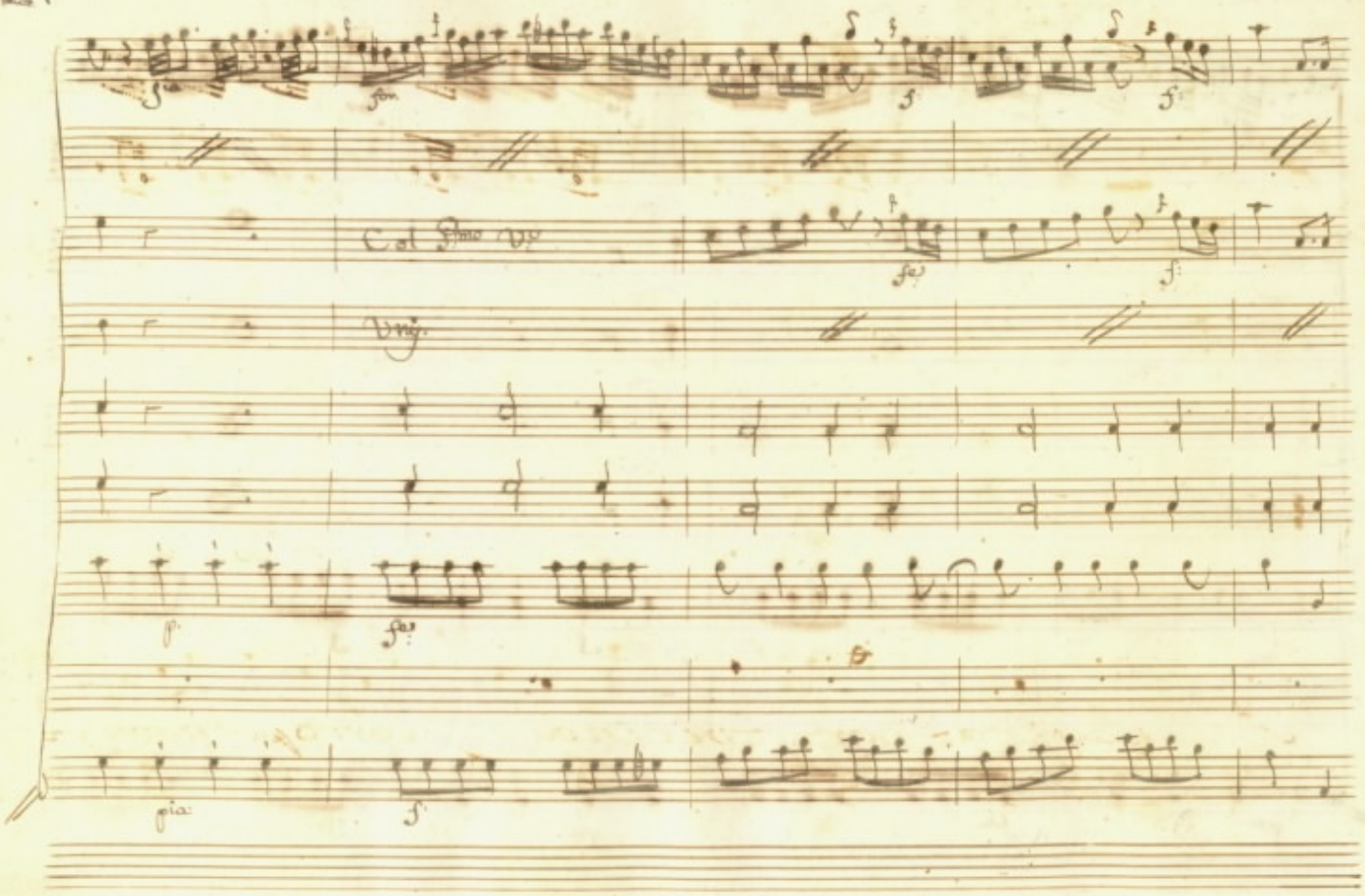
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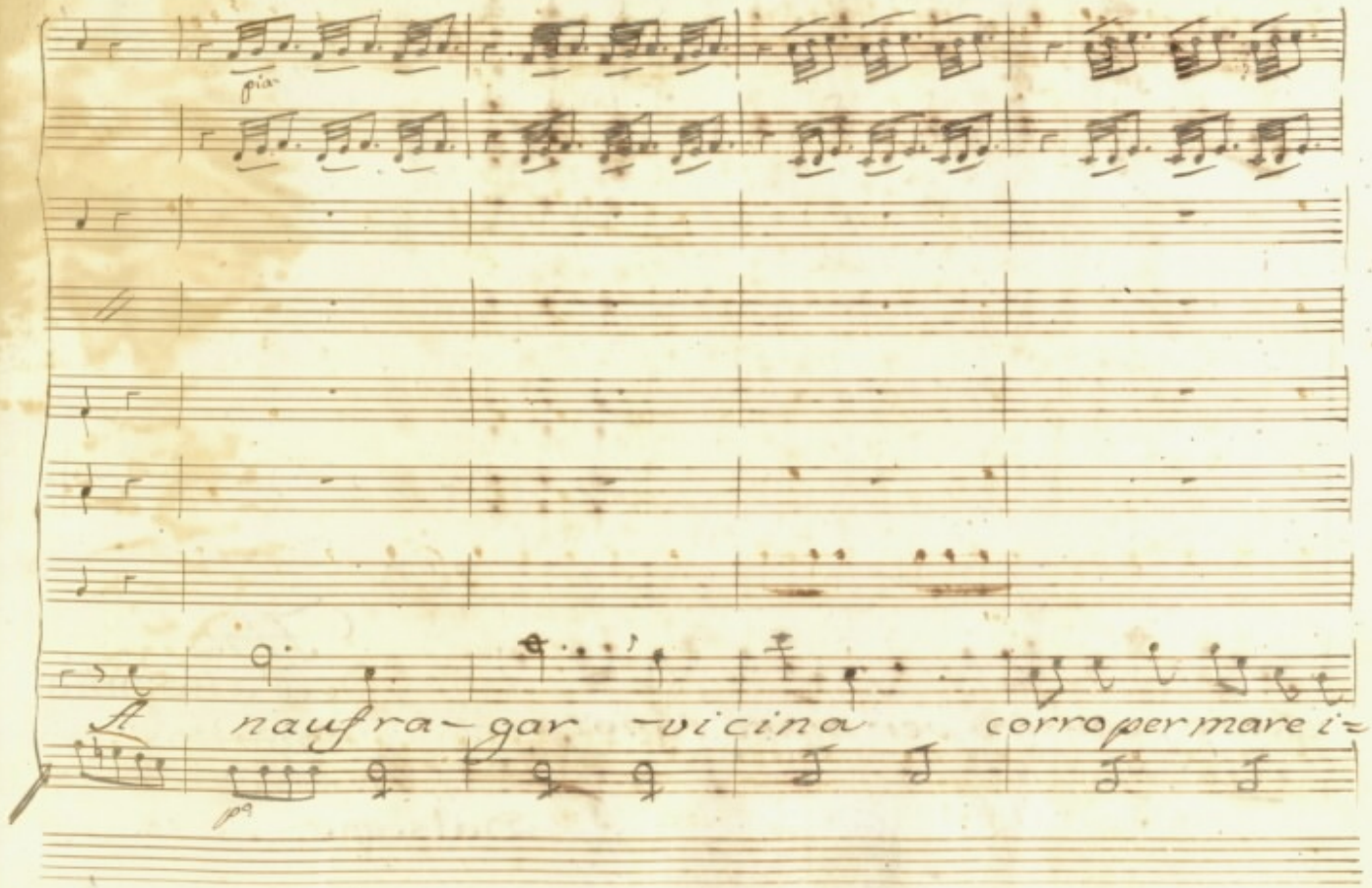
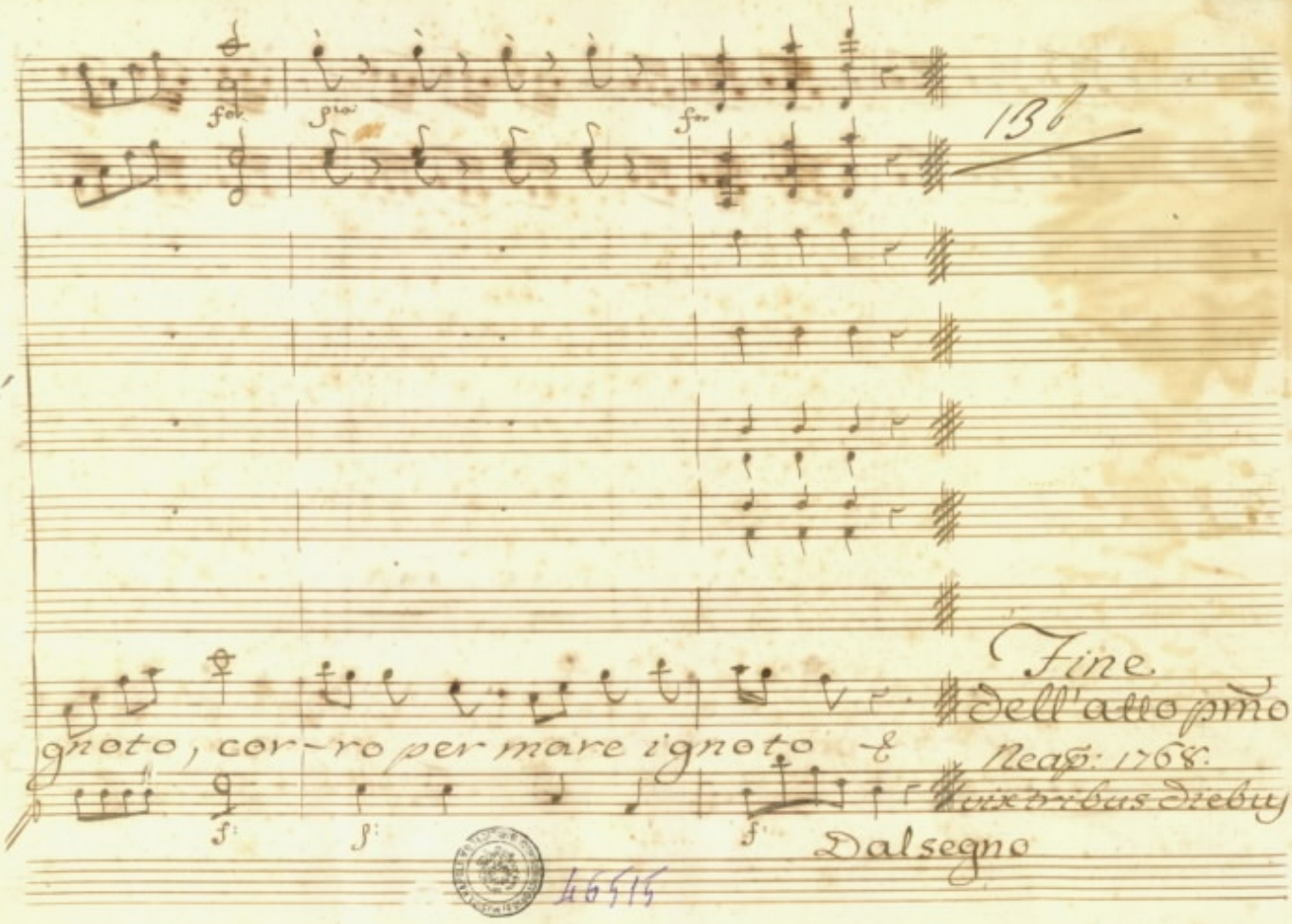
Vnis.


pia
A naufra-gar -vicina corro per mare i=
pa



13b
gnoto, cor-ro per mare ignoto
Fine
dell'atto pmo
Neap: 1768.
vix tribus diebus
Dal segno

46515