

Mrs. Mos,

156

Torri

~~Edippo~~



Musical staff with notes and dynamic markings *for.* and *tutti*.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes and dynamic markings *za,* and *e all'*.

Musical staff with notes.

Musical staff with notes and dynamic markings *pia.*, *for.*, and *tutti*.

Musical staff with notes and dynamic marking *v.v.*

Musical staff with notes.

Musical staff with notes and lyrics: *alma poi divo poi divo di abbia costan*

Musical staff with notes and dynamic marking *za,*

il mio cuor - del si - mor

V.V.

nasconder no' nel - sen, e all' alma - poi di - vo' ch'abbia coran -

tutti

v.v.

2a

e all'anima poi divo' ch'abbia co'

pia
fou.

tutti

e all'anima poi divo' ch'abbia costan'

2a

pizz. *f.w.*

tutti

io ben che afflito - il - cor, nel duolo ci merra

pia
tutti *col sordano*

v.v.

men; mi aita - ghi da - vai poi ta spevan -

for.
tutti

za,

pia. *fiv.*

f. f. *tutti* *f. f.*

io' ben che affliso - il - cor, nel buio ei si muove'

pia
tutti *col sordino*

v.v.

men; ma' aita - ghi da - va' poi ta spevan -

for.
tutti

za,

pizz.

col arco.
v.v.

ma' nira - ghi da - va' poi la spevam -

za, ma' nira ghi da -

va', gli dava poi la speranza. *Da capo.*

Scena. V.

Filoteo, e poi Armena.

Filoteo. *Al fin debbe uimiro; e pur vicaleo quel terren donde amore con pari amor ne*

lese tra biocasta, e il mio con fiamma novale; ma il destin che ben spero infelici ne vuole,

in sorte a l'air fortunato vinata al fin la diede; ma pur'io rivolvendo d'ingannare il mio

duol, d'Asmene allora adovatou mi sei. giurassi il patto, dopo almen scorso un

lustro d'Asmeneo d'eseguir. d'Cybele intanto l'ovme inseguendo, intesi l'air già es-

rinto e il valoroso edippo della stinge l'enigma sciolto avendo già il nodo, in premio a-

uvne, giocasta, e il regno. Alcide move: il panno qui tosto io volgo a vincera la

Asme.

Filo.

fede, dove amante il mio cor ferma ha la sede. che ueggio: Pilateto qui in Tebe. in

Tebe, e viene a riveder chi adova; e compiv reso dell'Ameneo l'impegno.

Asme.

e qual destino in così mesti orrori tra noi ti guida? forse ad' incontrar ne viene l'iva de

dei! deh' fuggi, fuggi s'è uevche m'ami; ah dove fa vitovras, che morte ha solo in questo

Filo.

Asme.

Filo.

Ciel soggiorno. Sarai più d'ogni vischjo mi saria non vederi. o - mio... i' re.

in sorte a' mio fortunato vinata al fin la diede; ma pur'io vincendo d'ingannare il mio

tuot, d'Asmene allora adovato mi sei. giurasti il patto, dopo almen scorse un

lustro d'Asmeneo d'eseguir. T'cucite intanto l'ovme inseguendo, intesi a'io già es-

rinto. e il valoroso Edippo della stinge l'enigma sciolto avendo già il nodo, in premio a-

venne, Giocasta, e il regno. Alcide mora: il panno qui costo io volgo a rimover la

Isma.

Filo.

fede, douc amante il mio cor ferma hã la sede. che ueggio: Pilotero qui in Tebe. in

Tebe; e viene a uueder chi adova; e compiu teo dell'Amenes l'impegno.

Isma.

e qual destino in così mesti orrori sua noi ti guida? forse ad'incontro non uieni l'iva?

dei! deh' fuggi, fuggi s'è uevche m'ami; ah uone fa vitouno, che morte hã solo in questo

Filo.

Isma.

Filo.

Ciel soggiorno. Satol piu d'ogni rischio mi saria non uedersi. O' - asio... i'ne

Stme.

Ohora; quanto allor ben si muove, quando il vivere è pena | ah' perche non uidermi vea, reg-

Filo.

liendo, alla buccia, ogni al mondo, un si forte queuvien a' dagli occhi tuoi a' viver morte appressi.

Stme.

almeno, o' triso, noni sol perche possi per douunque ti andrai spargere pietoso contui.

Filo.

piu la mia memoria. tutto s'adempia il tuo piacer, ma pria fra noi stauilli d'usc-

Stme.

Filo.

neo la face, e poi... ma il re d' Tebe... Edippo io' negarti non puo'.

Alme.
 nel veal sangue che di laio ti scorre entro le vene suddita non ti uos. dubia e la

spene. ma e doueu di' egli in tanto sappia il tuo auvio. ah! che il rimor mi suena,

che il mio dolce desio si lanti in pena.

pia. for.

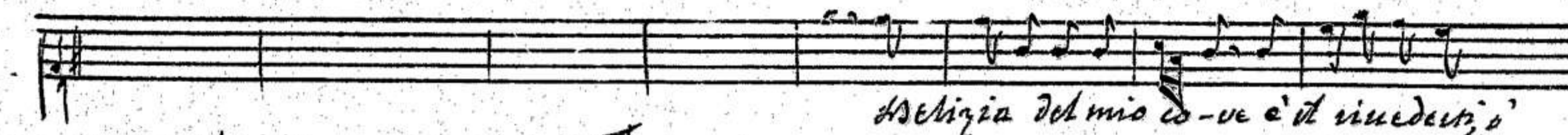
andante.

V.V.

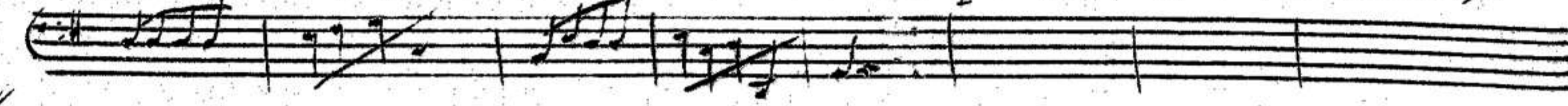

con la parte

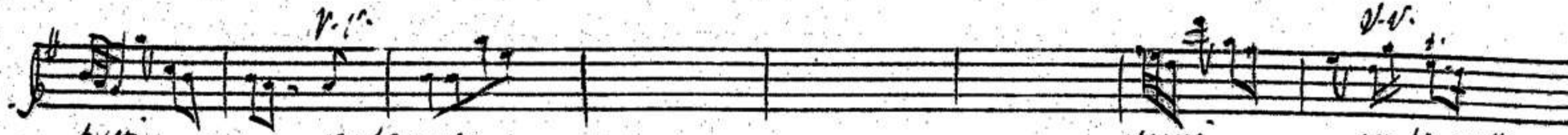


V.V.

A delizia del mio co-re e' il rivederti, o'



V.V.


tutti

con la parte

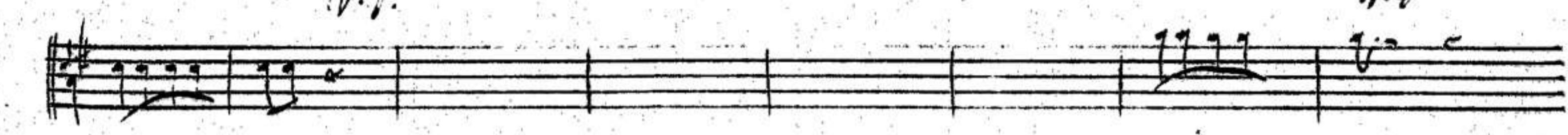
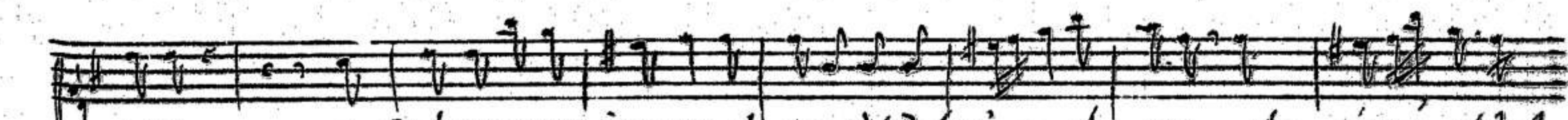
tutti

con la parte



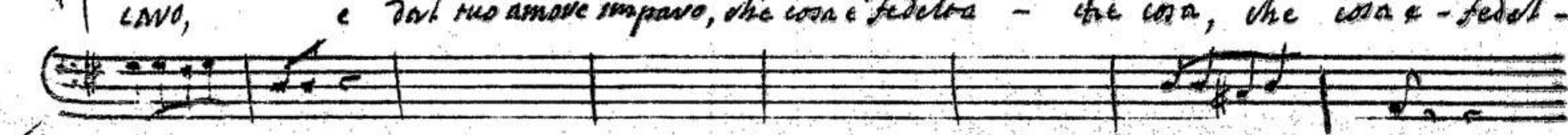
V.V.

V.V.

LAVO,

e del tuo amore imparo, che cosa e' fedeltà - che cosa, che cosa e' fedel-



pia. *N.V.*

fucili. *con la parte*

N.V.

ta'

tutti *con la parte.*

N.V. *fucili.* *N.V.*

N.V. *N.V.*

e dal tuo amore impuro, che cosa è fedeltà - che cosa, che cosa è - fedel-

tutti

N. V.

con la parte.

N. V.

fa

delizia del mio

tutti

N. V.

con la parte.

N. V.

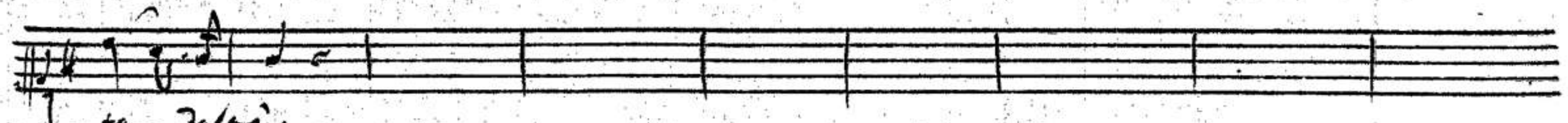
co-ve c' il rivedenti, o cara

e d'altuo amor imparo, che una e' fedeltà - che

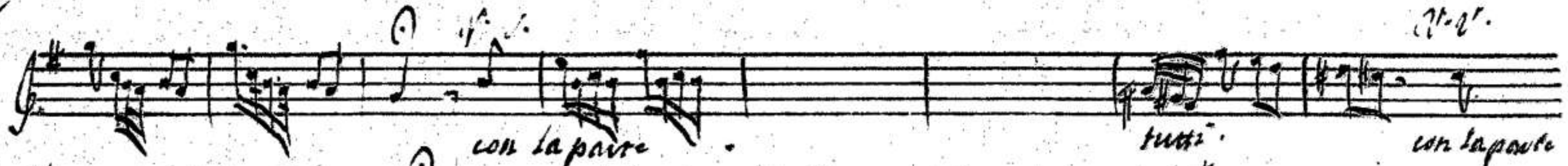
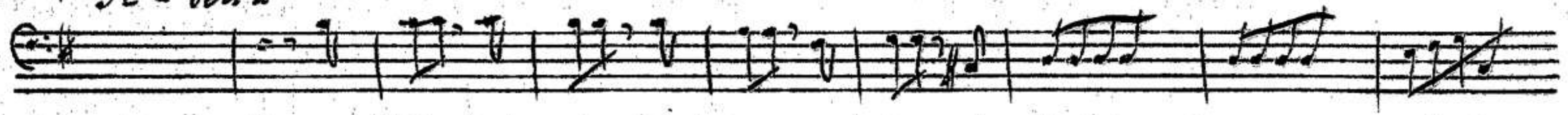
f *con la voce*

cosa, che cosa e' - fedeltà

e dal tuo amore imparo, che cosa e' fedeltà - che cosa e'



te - del - tra'.



con la parte

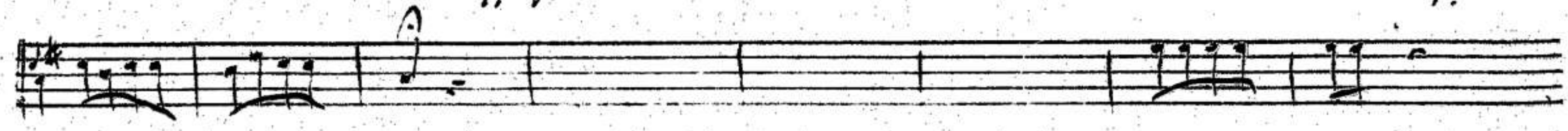
tutti.

con la parte



v.v.

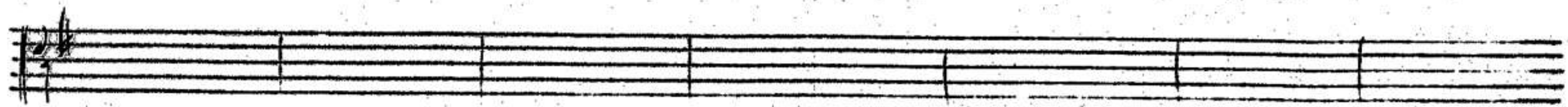
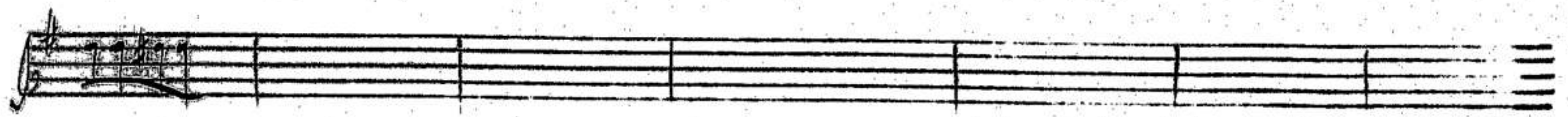
v.v.



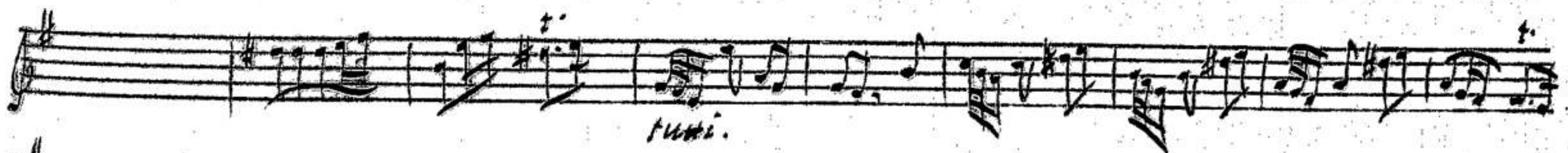
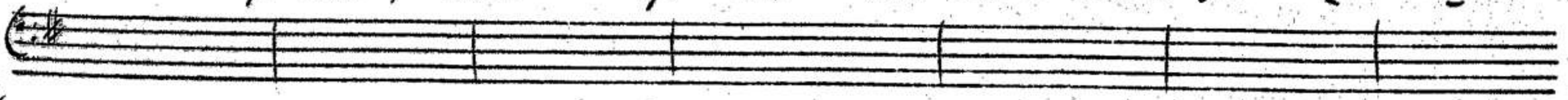
ma' poi vol - gendo il - ciglio al tuo fa - tal periglio,

vi -

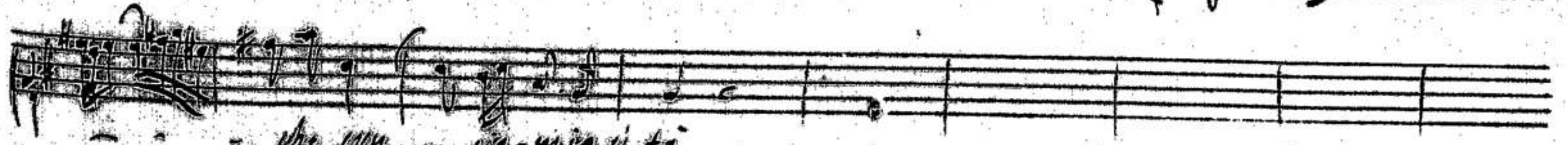
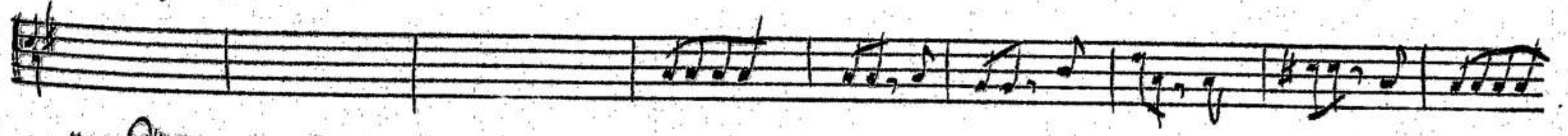




seno tal spouento, uento tal spouento - die - uuo - mio si - fa'



tutti.



- die con - uo - mio si fa,



V.V.

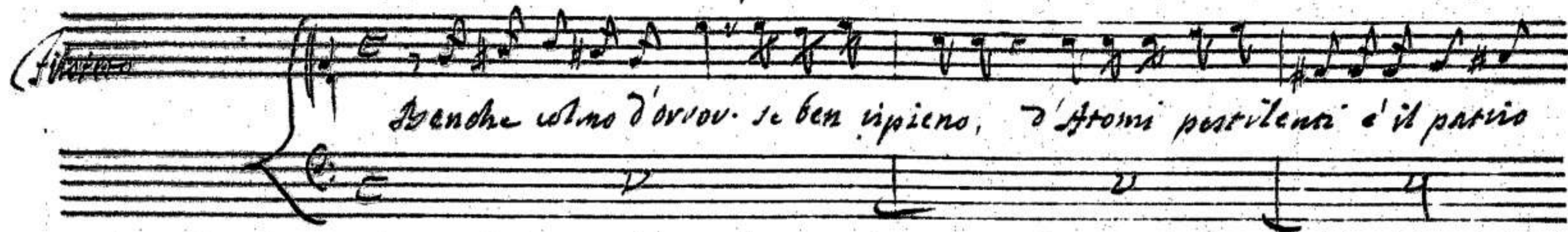
con la parte

viento tal spavento, viento tal spavento - he - cuic - mio si fa

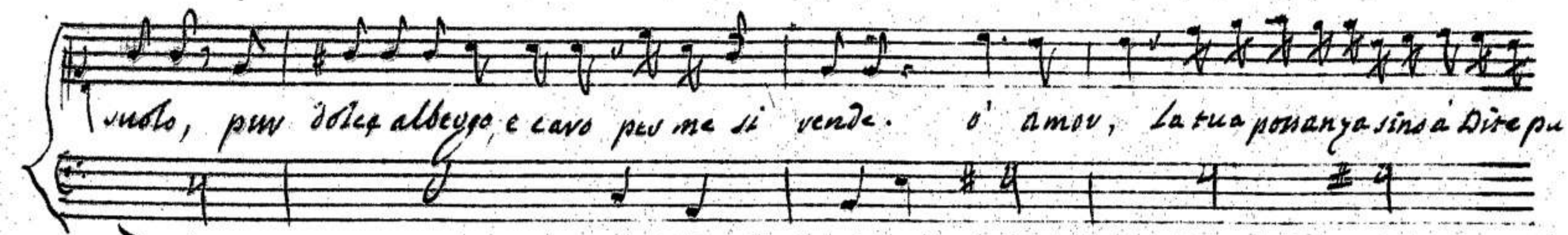
he cuic - mio si fa. da capo.

Scena VI. Finistero, e poi Giocasta.

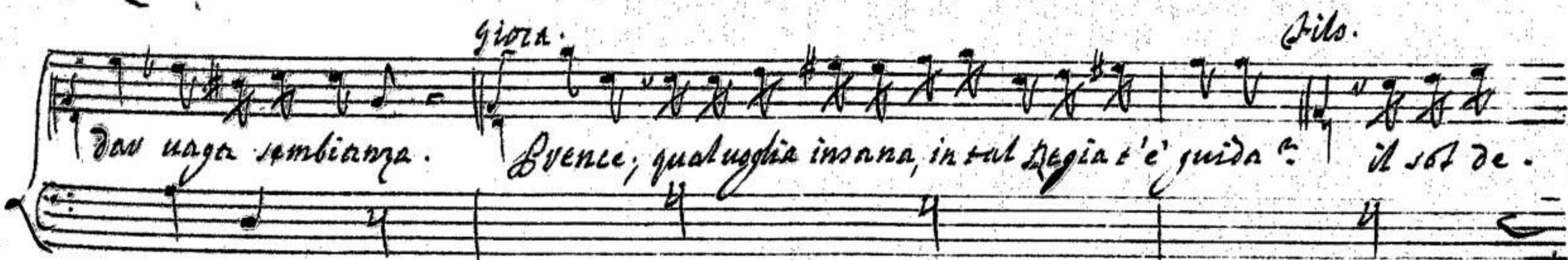
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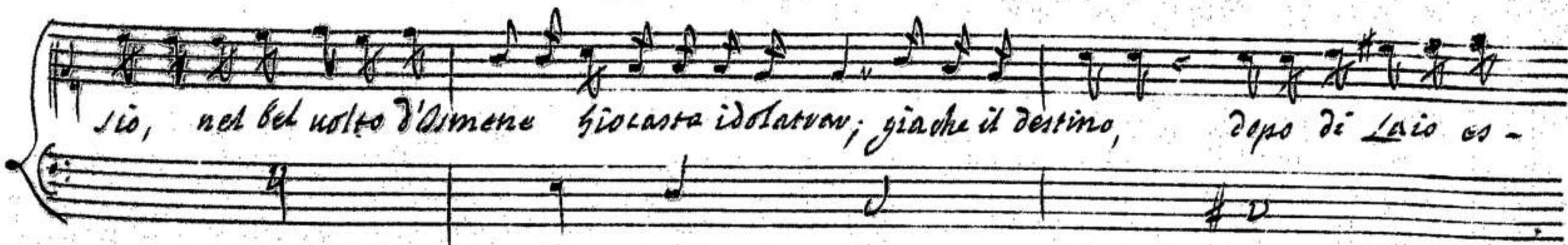
Finistero
Bene che colmo d'orror, se ben ripieno, d'Atomi pestilenti e il patrio



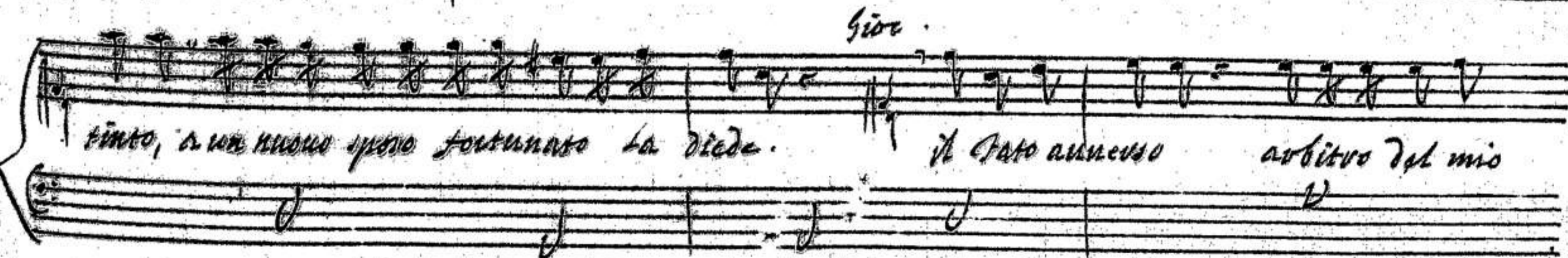
volto, pur dolce albeggo, e caro per me si vende. o' amor, la tua ponanza sino a Dite pu



gioca. Dite.
Dau uaga sembianza. Evence, qual uggia insana, in tal regia t'e' guida? il sol de.



sio, nel bel volto d'Amene Giocasta idolatror; giacche il destino, dopo di Licio es-



gioc.
tinto, o un nuovo spiro fortunato la diede. il fato avverso arbitro del mio

love (in un gran parte n'eva di te, no' è n'isso) in onta mia, si' dispose di me.

Nota è la strage dell'empia s'ingge, e ancor patese è a tutti, ch' Edippo... *Filo.* il so' che

questo, perche de sensi suoi fu' interpretato fedel, degno si' rese, e del vegno, e di te, donde mi.

spene sen cadde inavidita. *Viol.* appunto ei viene

Scena V^{ta}.

Edippo con seguito di Camogliani
e sudani.

Organo

Pilato! qual uisita! e chi dal trionfo della gloria ti suelle, e in quest' in-

Pilat.

fanti, lussuosi apparati giunger ti fa' a. dal torbido mio ciglio il mio debol van-

uisa. amor se un tempo qui da Tebe scalliammi; ancu l'istesso qui mi richiamo

Corp.

e tu que vivo felice, a cui dal ciel tutto il favore e' dato, tanti simit uil-

Pilat.

fa' a. vici ingannato. tanti, e tant'anni spesi solo in avidi vimenti, utili o'

love (in un'van parte n'eva di te, no' t'ingoo) in onta mia, si' dispose ti me.

Nota e la stragge dell'empia stinge. e anou patese e a tutti, in' edippo... il so' che *Filo.*

questo perche de sensi suoi fu interpretate fedel, degno si rese, e del vegno, e di te, dondemi.

spene sen cadde inavidita. *gioc.* appunto ei viene

Scena VII.

Edippo con seguito di cavaglieri
e indetti.

Cdippo

Pilotero! qual uisita! e chi dal reombo della gloria ti suella, e in quest'

Pilot.

fausti, luvuosi apponati giuncer ti fa' dal torbido mio ciglio il mio debol van-

uisa. amov se un tempo qui da Sebe stalliommi; ancu l'istesso qui mi riviviamo

Cdip.

e tu queovico felice, a mi dal ciel tutto il favore e' dato, uanti simit uil-

Pilot.

fa' uini ingannato. tanti, e tant'anni spesi solo in avdmi vimenti, utili e'

quanto della guerra al riposo; e lento e' lento Giovanni debellati, e mostri estinti

gia' il disio mi died, non sentiv poi vossou per liene errov. *edip.* siasi qual uoi.

ma qual fian le discolpe di' evole lasci in abbandono, e in traccia / non biasmeusi tras-

poeto / d'una donna ten vai. *Filo.* Evole e' molto. *edip.* Alcide... *gior.* non vine piu' *Filo.* l'e-

voe troppo e' uev che mori. sul monte Oeta, mentre Olocausti al sommo Nume of-

fuima, sospeso in un momento, da un subito furore all'improvviso, d'un fiammeggiante

rago la nel mezzo lanciassi; e il tener solo io vallon ne potei; che qui lo vedo,

perche in Tebe sua patria oggi s'inalzi qual Nume tutelare, del suo se-

potero un glorioso Altrave. ^{gioc.} qual sventura! ^{edip.} o' destino! e te sa-

che formidabili sue? ^{f.ilo.} meo le scoto inuisolabit pegno della nostra amis-

quanto della guerra al riposo; e cento e cento Giovanni debellati, e mostri estinti

già il diviso mi died, non sentiv poi vossor per liena error. *edip.* siasi qual uoi.

ma qual fian le discolpe ch' evole lasci in abbandono, e in traccia (con biasmeuoi tras-

porto / d'una donna ten uai. *Filo.* Cuote e' molto. *edip.* Alcide... *Uoi.* non vine piu. *Filo.* e-

voe troppo e' uev che moai. sul monte Oeta, mentve Olocanisti al sommo Nume of-

fuiva, sospeso in un momento, da un subito furore all'improvviso, d'un fiammeggiante

oggi la nel mezzo lanciassi; e il tener solo io vallon ne potei; che qui lo vedo,

perche in Tebe sua patria oggi s'inalzi qual Nume tutelare, del suo se.

potro un glorioso Altrave. ^{gioc.} qual sventura! ^{edip.} o' destino! e te sa-

che formidabili sua? ^{Filo.} meo le serbo inviolabil pegno della nostra amis-

edip.

ra'. ne sei ben degno. O la torturato con militari insegne siasi il mostro se-

f.to.

potero e del suo nome negli eccelsi tuotai si decanta le glorie. | egli e' tra i miei

ben lo' doueva anchis seguir lo' spirito mio; ma forse il cielo per piu' farmi infelice almeno amarmi:

edip.

bo'. per ov non lice. tutti quasi già pieno di morte al braccio, e come può di lieto sime-

f.to.

neo splender la face? | se mai la nostra pace dall'ovaiol Gebro oggi ne viene, possi il Prenci-

edip.

vov. *fia in un'it spene. pria del reyno levlar deggio il riposo, indi fia che allo sposo d'is-*

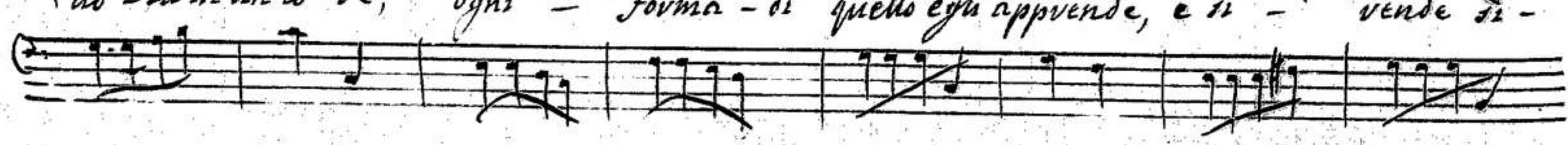
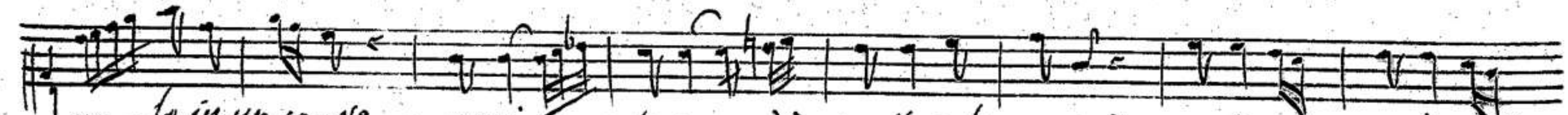
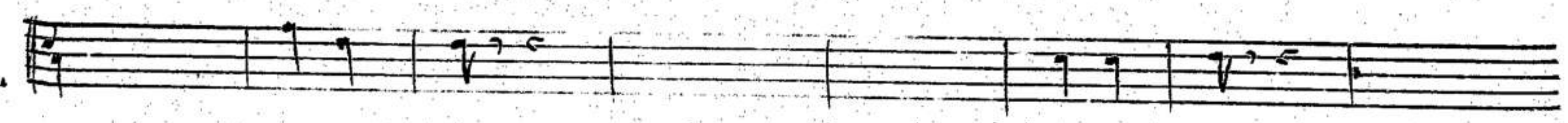
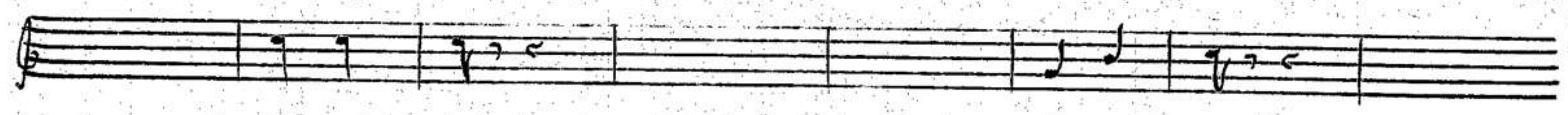
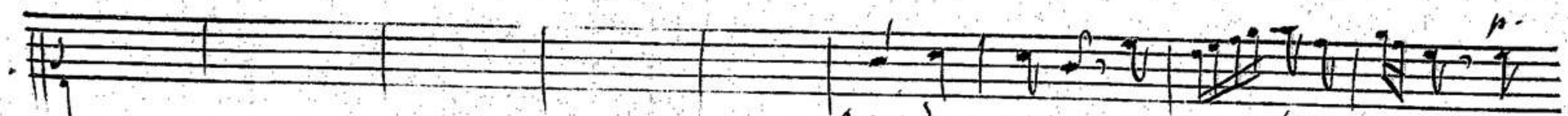
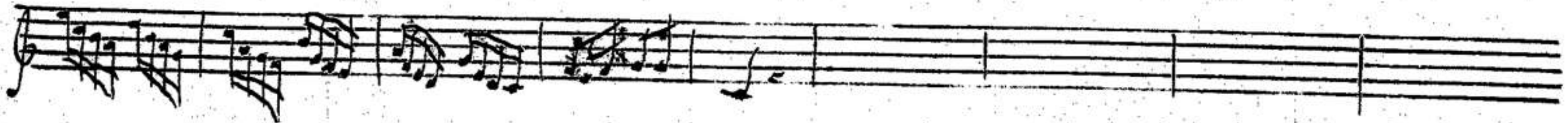
gior.

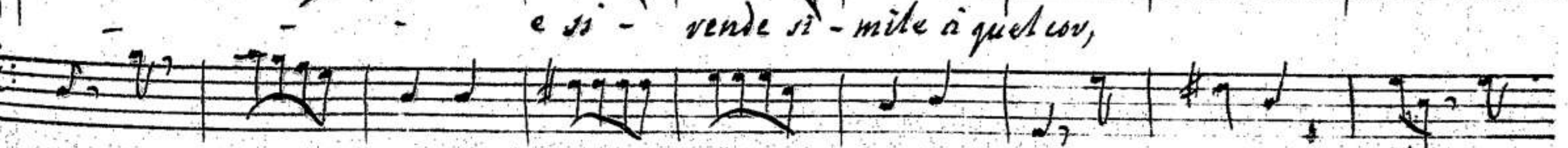
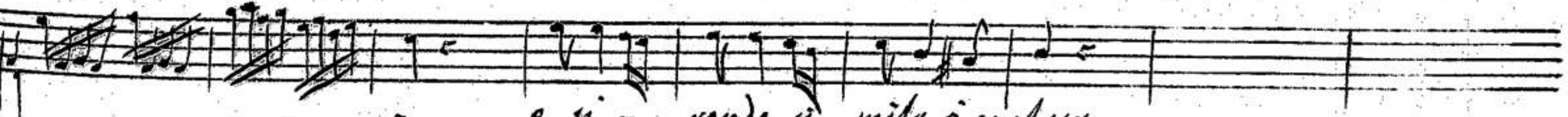
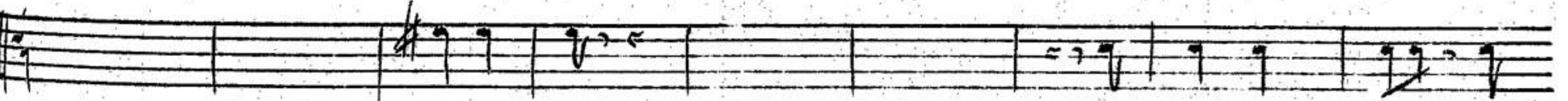
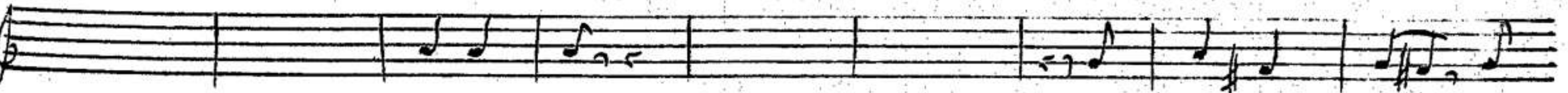
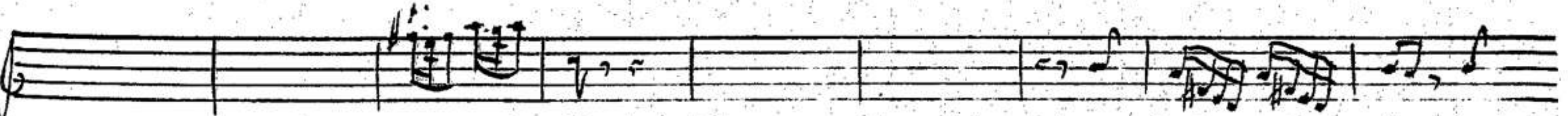
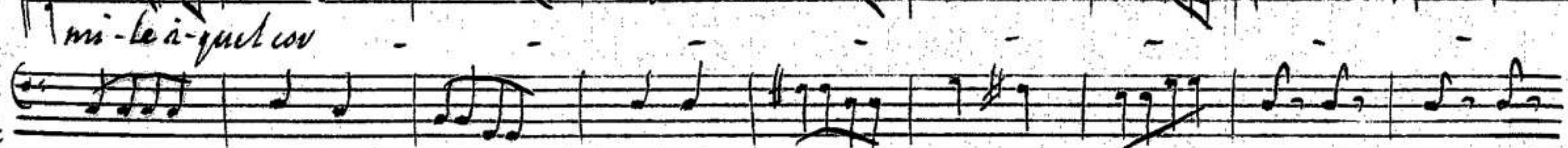
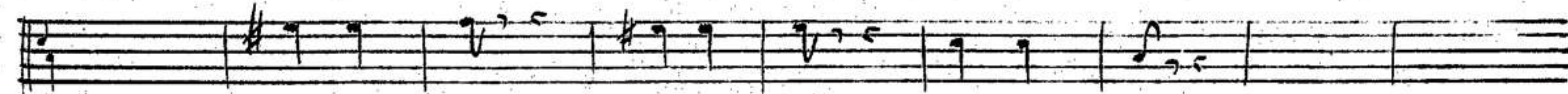
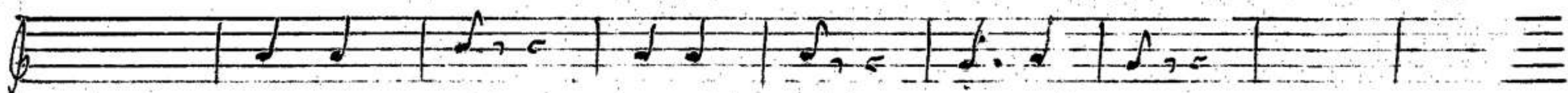
mena io pensevo. di quel che vegge questo e il primo pensier. giusta e la legge.

Clilot.

dammentov fia bastante che son buence amov io, ma puenne amante.

allegro.





quando a - mo-ve sen uo - la in un co - ve ogni -
 fov - ma di quel - lo egli apprende, e si - vende si - mile a quel cor

This is a handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 't' (tenuto), and some phrasing slurs. The lyrics are written in Italian and are placed below the staves. The handwriting is clear and legible.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff with lyrics "e si - vende si - mile a quel" written below the notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

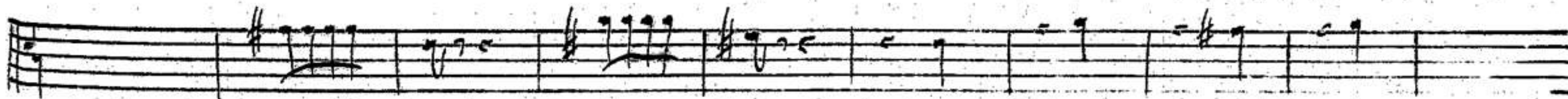
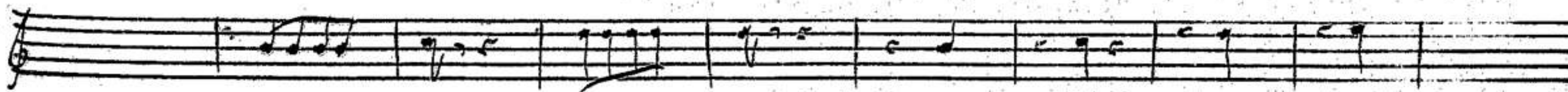
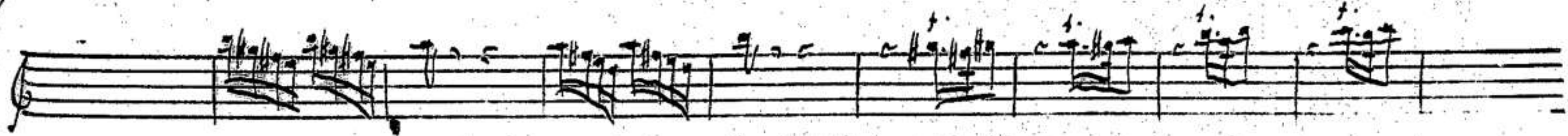
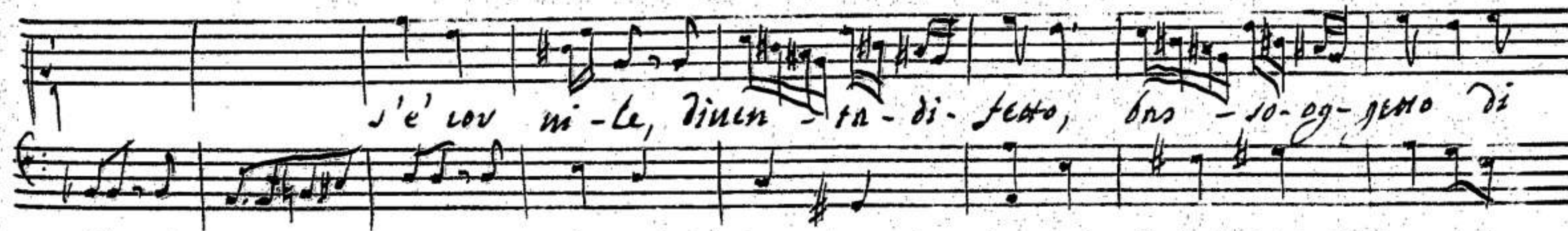
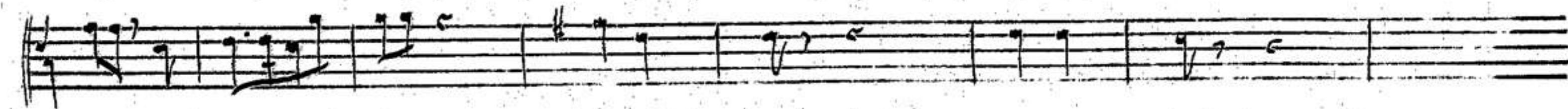
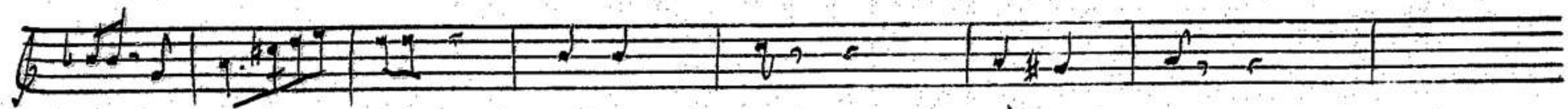
Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff with lyrics "cor, simi - le a quel cor." written below the notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

s'è uov ui - le, diven - ta - di - fetto, bas - so - og - getto di

sordide sorte; ma s'è forte, ma s'è for - - - te si - cangia in uator



can - gia si cangia in color. da capo.

Scena VIII.

Edippo, e Giocasta.

Edippo. benchè superbo è il suo parlar, nel ciglio ben più chiaro discerno che del prence ha più

Gioc. ta. donata è questa a gl'infelici. edip. e parve degna in tenon appar. benchè. po -

trebbe de vostri antichi amoi, (di cui Laio, et Edippo vincitori ne fuvo) Enev scin -

filia nascosta anova. ^{hior.} Ingiusto e' el geloso trasporto. io Piloteto a -

maia allor che m'eva Laio, et Edippo ignoto. allor ch'io sola di me stema anea il

fven; ma quando anove il diniero ne fe', fudo il mio love fu prin di Laio, indi di re.

lo sai, se s'amo, e se t'amai. uedito, o cavo dal desiau che a d'mene Piloteto si

edip. *sioc.*

stinga. uana e' pur la lusinga. Al mio riposo rat Osmeneo contrasta. il cenno

edip.

tuo sol basta. ma il patuito impegno della lor data fe'z. L'io giu.

volla, io serbavla non deggio; e se d'ismene, si sprezzante l'umante or mi fauetta, qual

sioc. *edip.*

mai sarebbe allor meo piu' atrevo, se suo sposo gli sia? giusto e' il pensiero. Ben sovvenis ti

dee che ad Osmene di L'io unica vede, qual dipore e' donuro di Tebe il vegio

soffio; e con quel odio, e orgoglio questa mi vommi allora che vinto al fine della stringe il tuo, tu.

pevo il vendema mi desti. e' nero? e' nero. dunque se sposi a un

Glor. dip.

puente, e ad un puente guerrero oggi la vendo, la mia guanderra e' in rischio? il tuo intendo.

Glor.

allegro.

piu.

v.v.

Come dal sole il lu-me, il firmiel dal -

f. v. v.

man; così dal tuo uo-le-ve, sol nasce il mio pia-zer, sol nas -

f *mod.* 2. V. V.


- ce, così dal suo uo- le- ve sol nas - - ce il

f *mod.* *pia.*

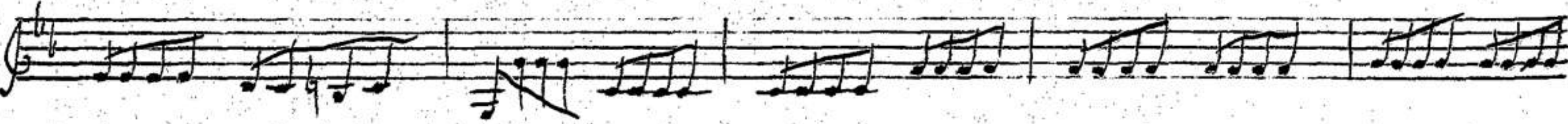

mo *piacev,*



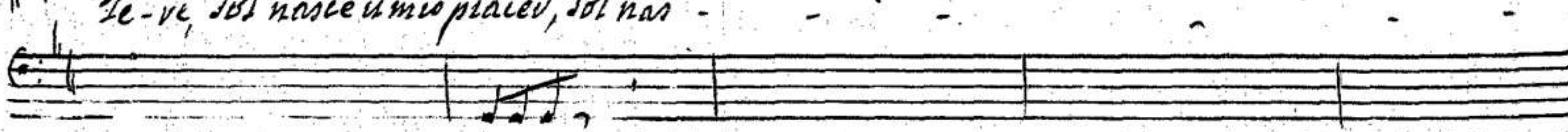

come dal sole il lume, il fiammet dal. mar, così dal suono.

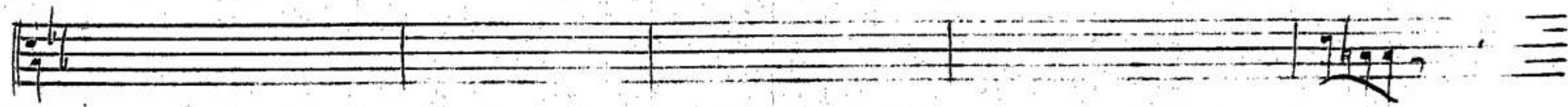
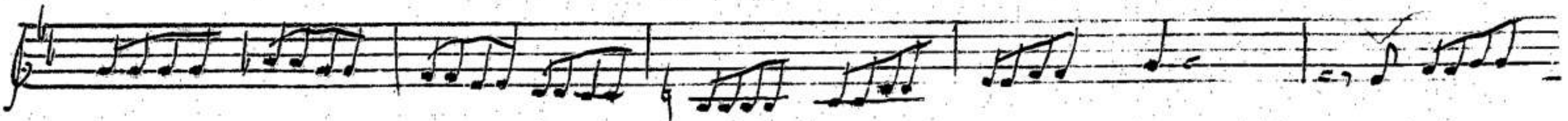
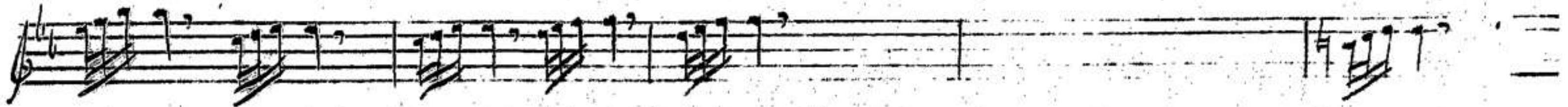



a. V. V. *fumi* *a. V. V.*

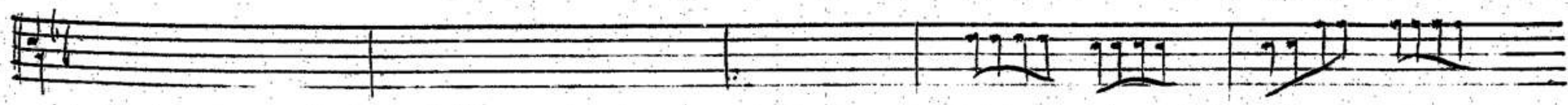
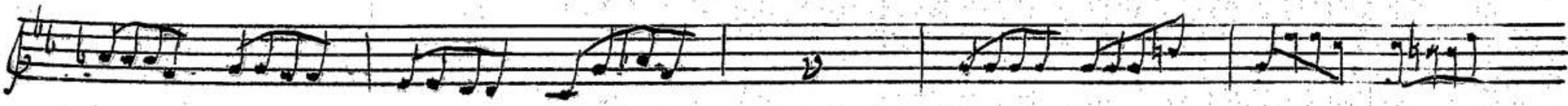
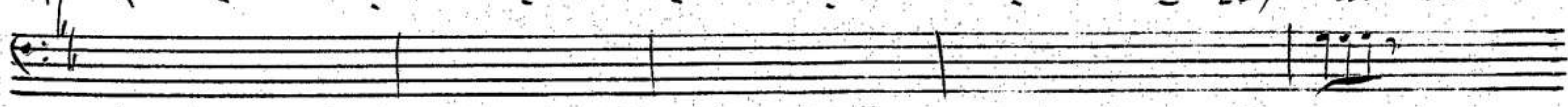



le-ve, sol nasce il mio piacere, sol nas

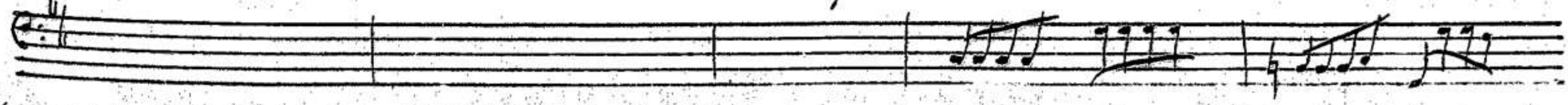




le, così dal tuo no-



le-ve sol nas - - ce il mio - piacer.



pia.

N.V.

vedrasi senza - piume, pia l'augellin uolav - - ch'io volga al mio dove-ve-se-

dele un sol pensiv, fede - - - - - le-unsol-pe

sien, da'io radda al mio doveve fe - dele, fedele un sol - pensiv - Da Capo.

Scena IX. edippo, e poi Sovero.

edippo.

quanto amov, quanta fede vanta edippo in quel core, - ah che felice troppo sa-

Sovero. edip.

vei; se il fier comun periglio non mi fosse di pianto umido il ciglio. Signor... di mene-

Sove.

leo vechi forse l'avviso? amov non s'ode l'aspetato ritorno. il popol

edip.

tutto pien di speme, e rimov mania, e sospira perche amov nol rimova. il dubbio

male piu del certo fa duol. ma forse amova gia non fia che rimanga senza dei la mia Tebe.

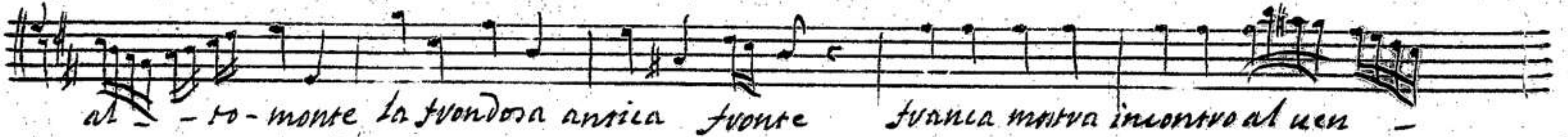
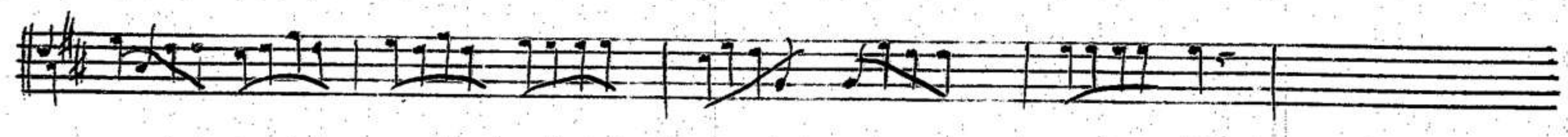
in tanto, o fido, per ov si pensi solo d'evole al. lenev salvo; ben si debbono a lui fra

pompe militari, Colossi, Ave, Profumi, perche onon va Numi s'oda il gran spira

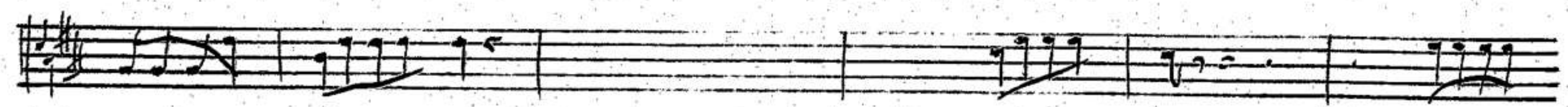
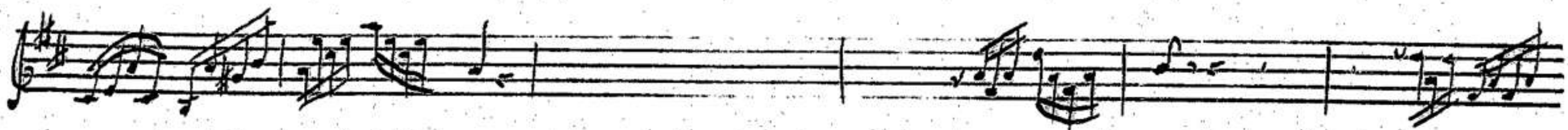
suo. famoso Tempio dee la Grecia al suo nome. il cenno adempio.

Jove.

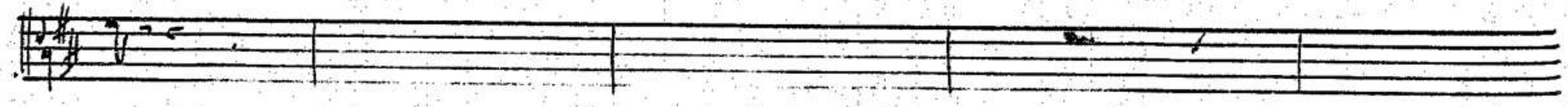
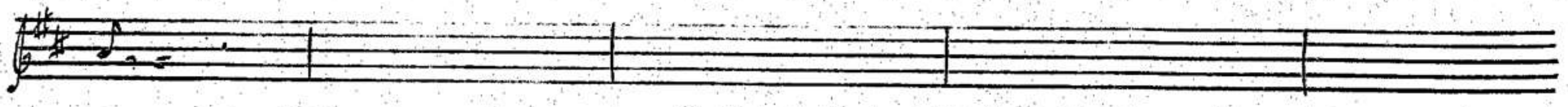
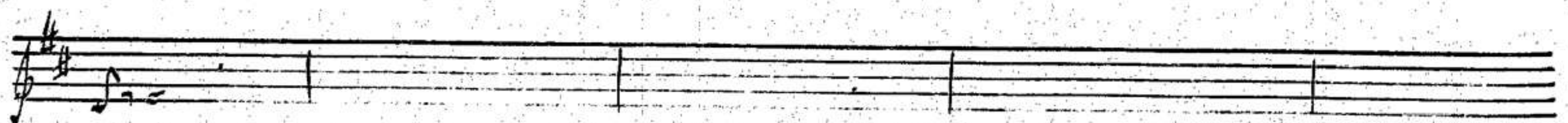
puesto.



Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 6/8. The score features a vocal line with lyrics and piano accompaniment. The lyrics are: "to, fin che vin- ce il suo fuo- ro", "il suo fuo- ro,". The music includes various rhythmic patterns, slurs, and dynamic markings.



queveia annosa in al - to - monte, la frondosa antila fronte

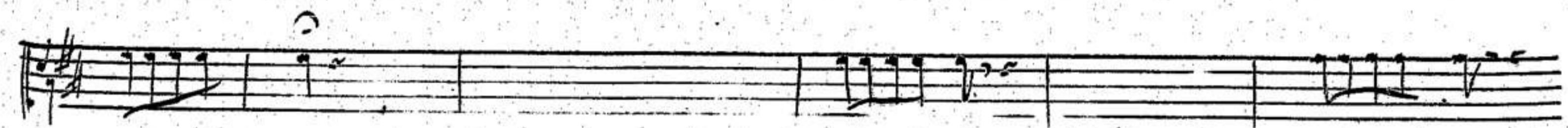
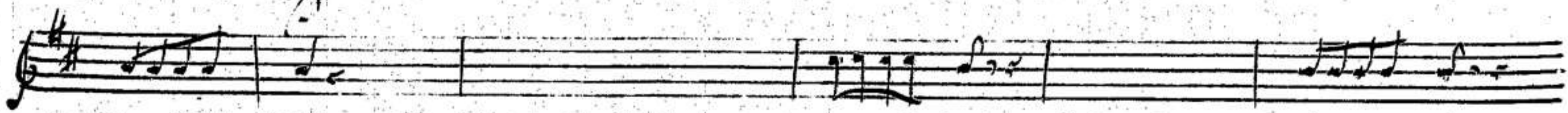
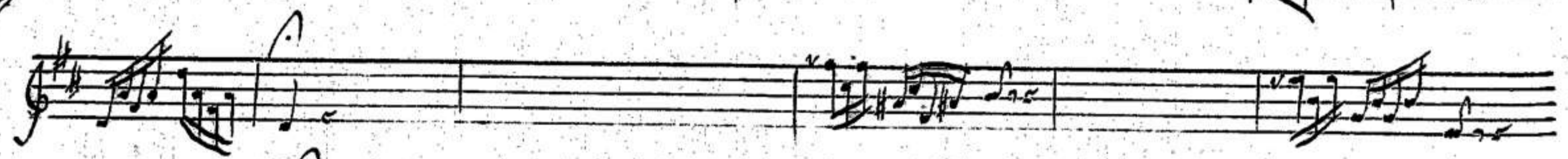
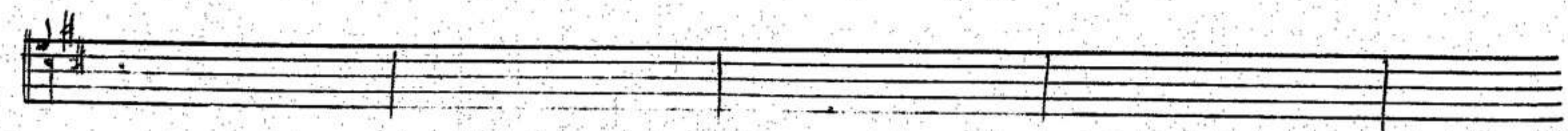
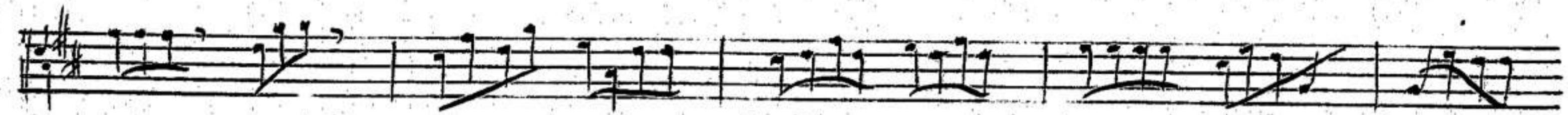


franca mostra incontro al ven

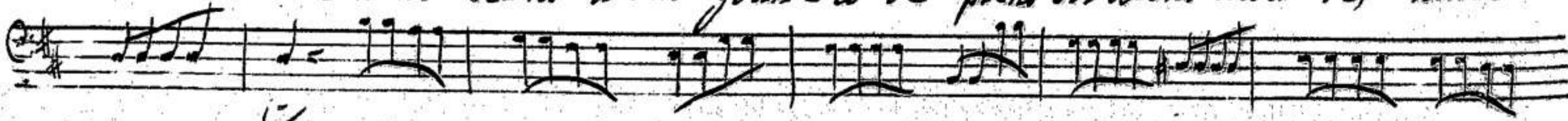


to, fin che vin-ce il suo fu-

vou - - - il suo fuou.



Col nel se-no il tuo-guar-ri-co-ve pieno sol del suo uo-la-ve, vince -

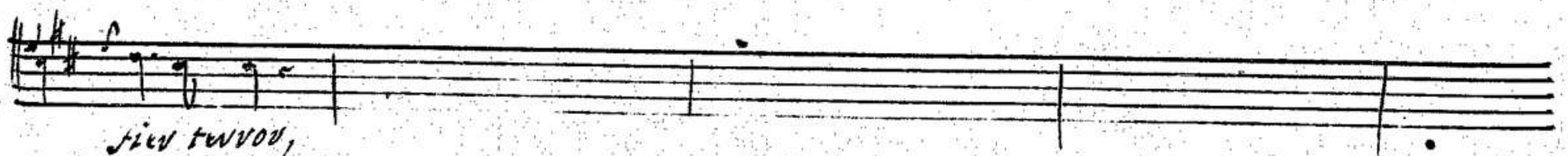
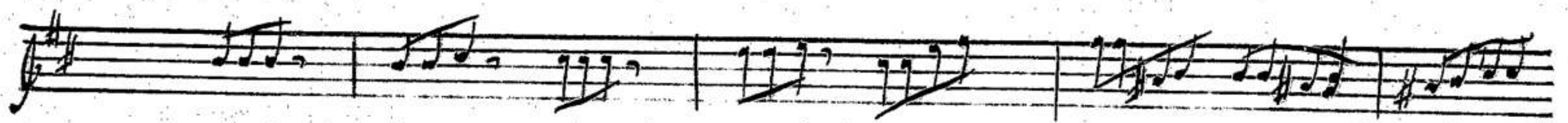


2

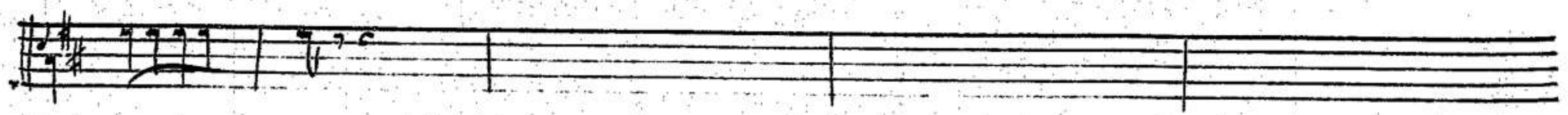
Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The fourth and ninth staves contain vocal lines with lyrics in Italian. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

va' con l'ardimen -

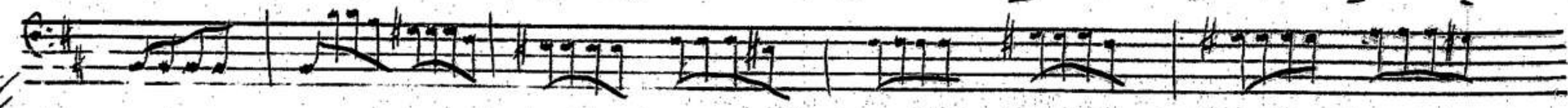
to, della - morte, della - mov - te il



fiu tuvov,

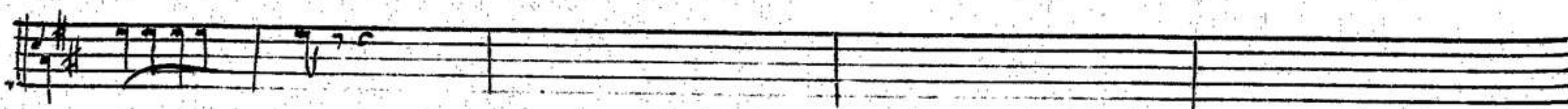
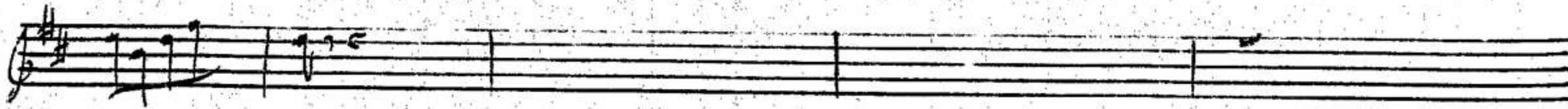
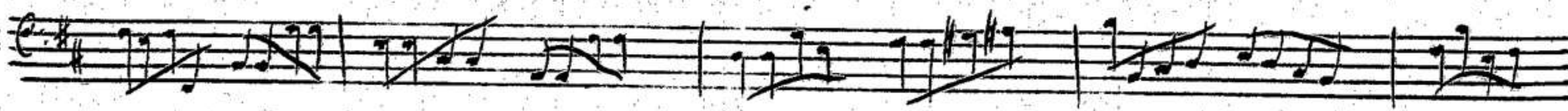
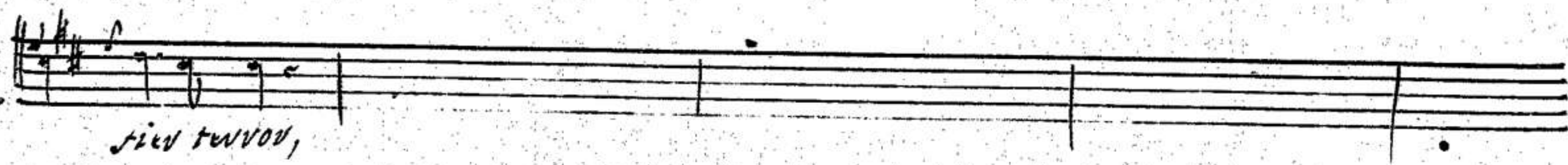


vinceva con l'ardimen -



to, della - morte, della - mor - te il fier ter -

VIV — il fier terrore. Fa Capo.



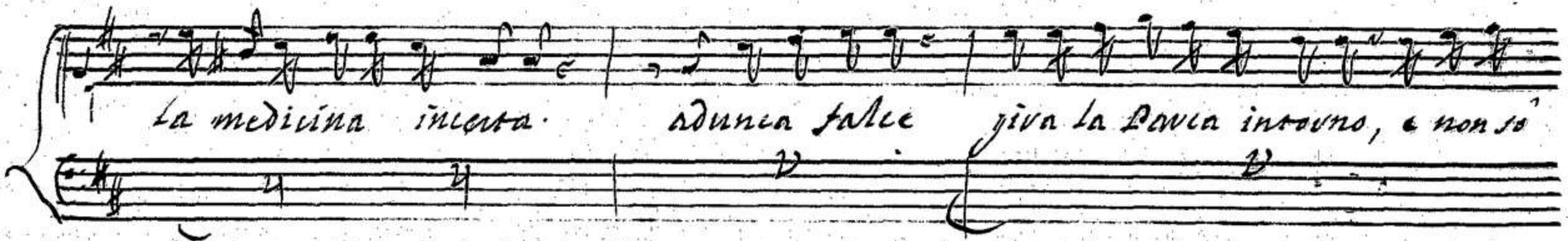
to, della - morte, della - mor-te il fier ter-

viv - il fier terrov. Fa Capo.

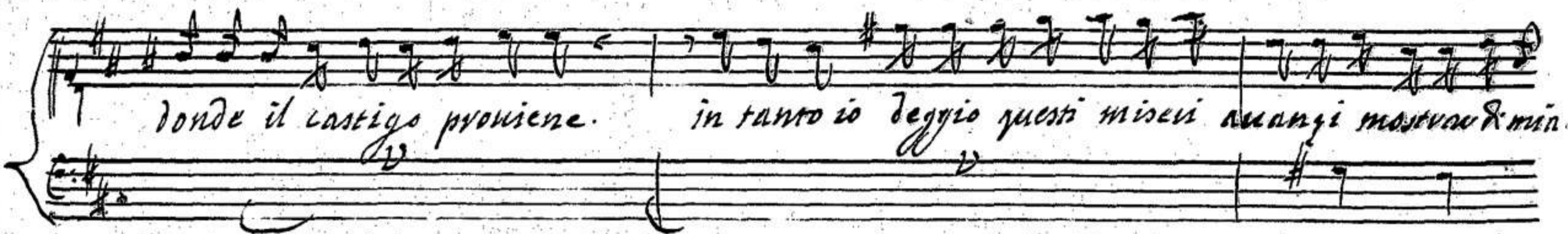
Scena X. Edippo solo.



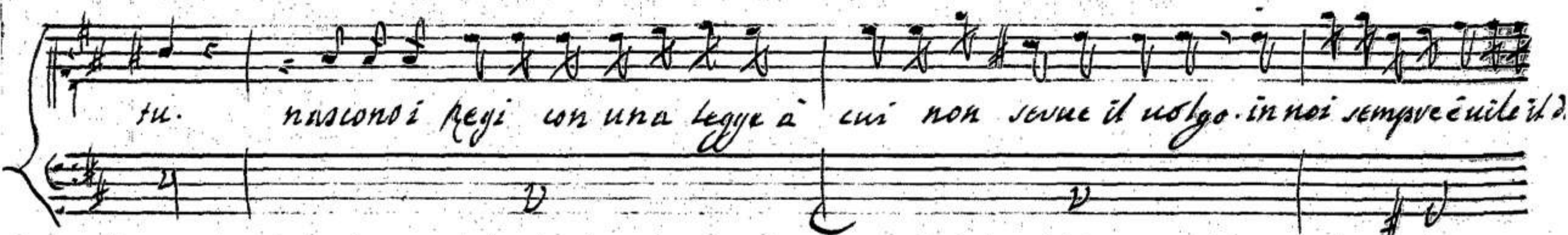
o' del mio core appreso indiviso timor. sicuro e' il male



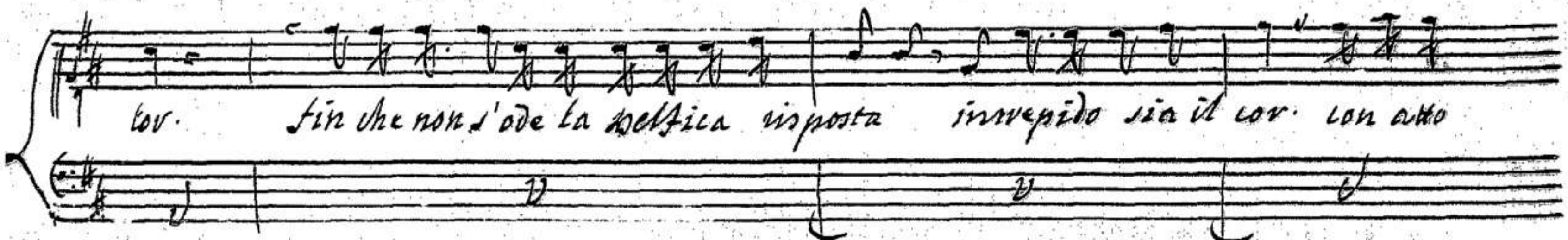
la medicina incerta. adunca falce gira la Pancia intorno, e non so



donde il castigo proviene. in tanto io deggio questi miseri avanzì mostrar & min



tu. nascono i Regi con una legge a cui non serve il volgo. in noi sempre e' vile il d.

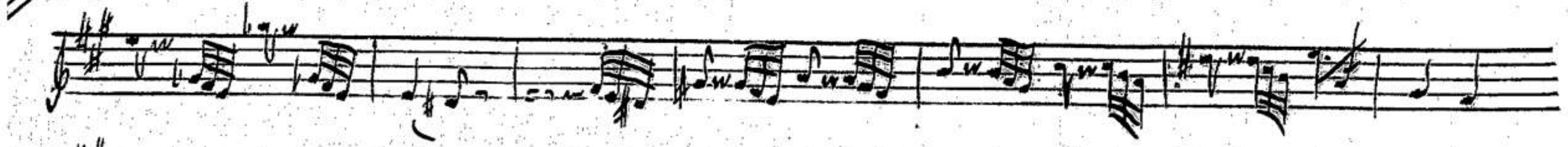
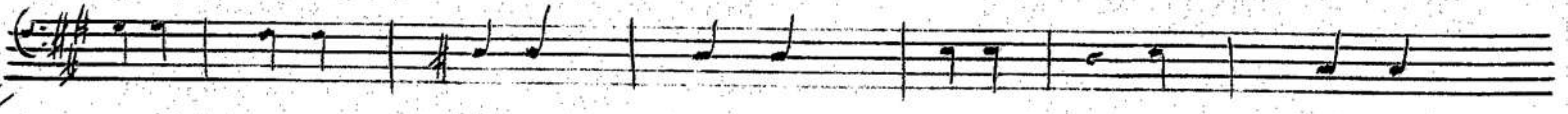
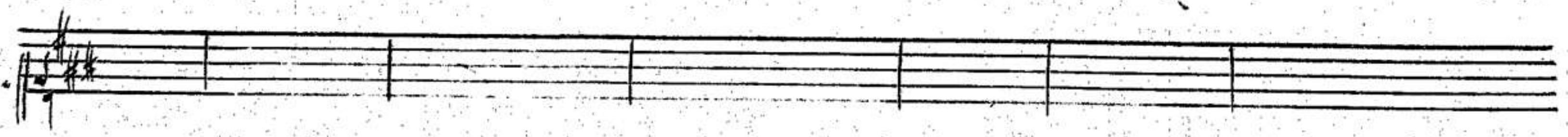
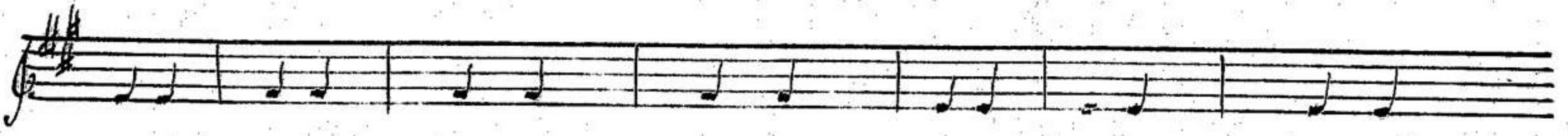


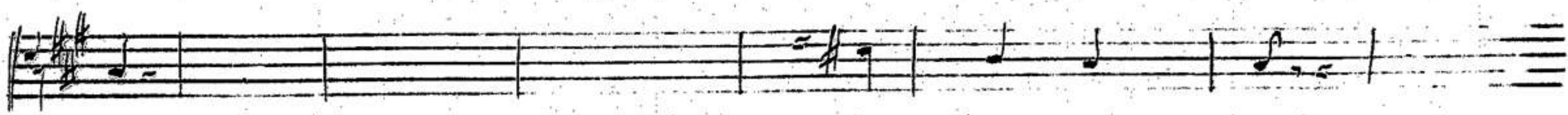
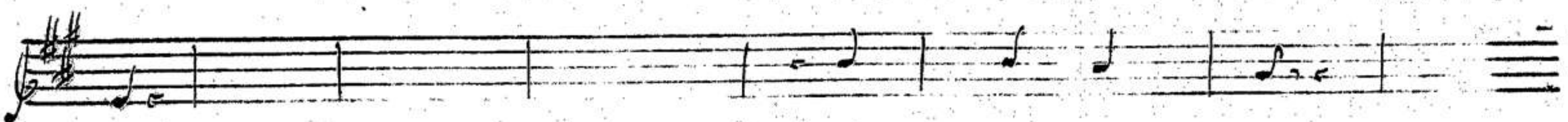
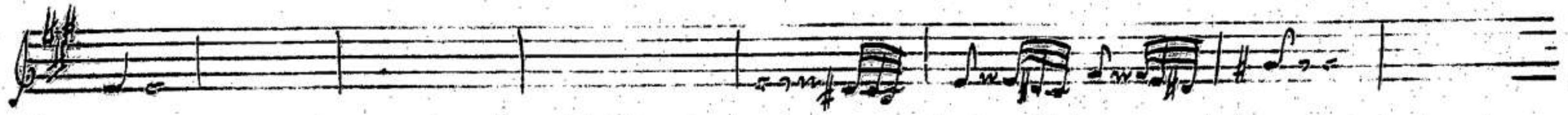
lor. fin che non s'ode la pelfica risposta invepido sia il cor. con atto

quando i monarchi son usi, de vegni lor nelle fatal procelle a sforzare il des-

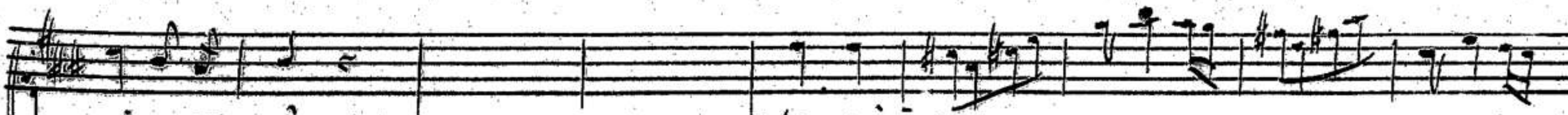
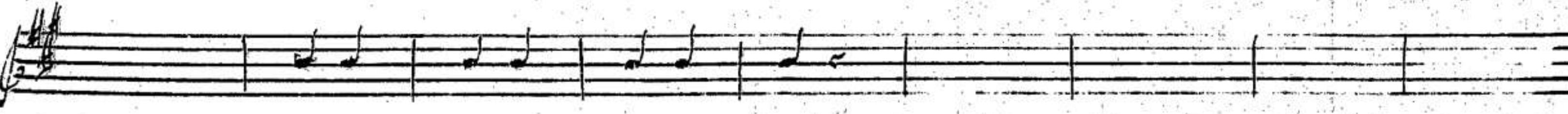
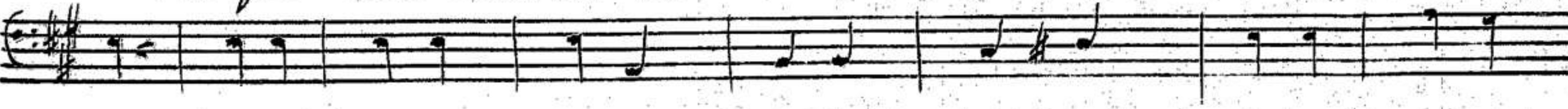
tin, vincere le stelle.

grave, e staccato.



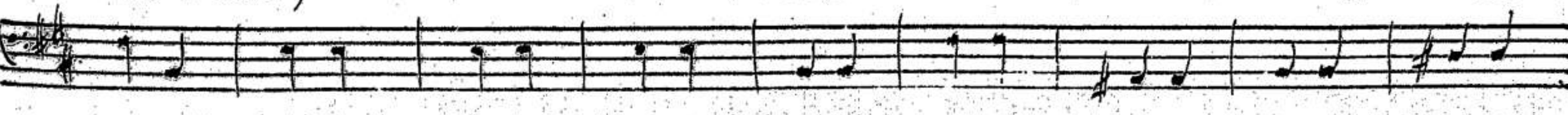


fra la notte il ca-



meno maris;

che sta' immo



pia-

to gli palpita il cuore,

non sa donde, non sa donde vivot

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking "for." at the end.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps.

- sen, rivolgere il pie', non in tonde rivolgere il pie',

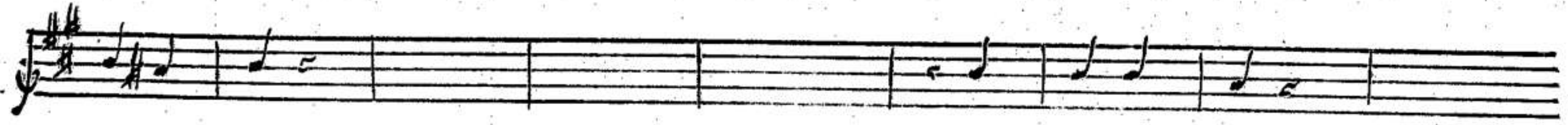
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps, with some notes marked with "w".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps.

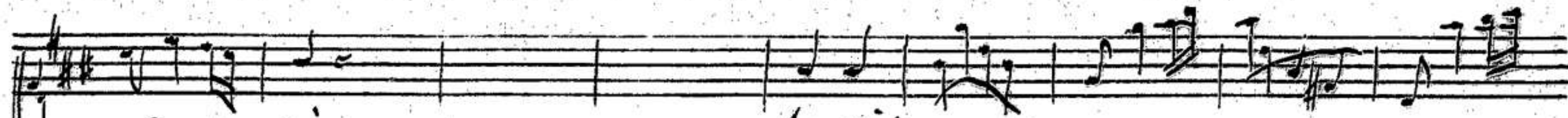
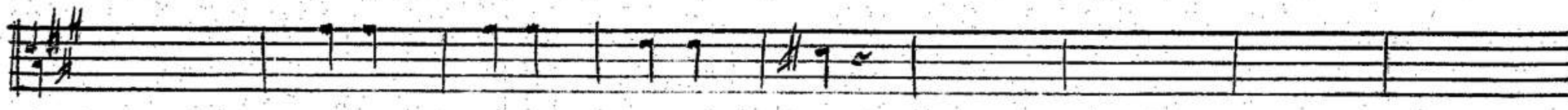
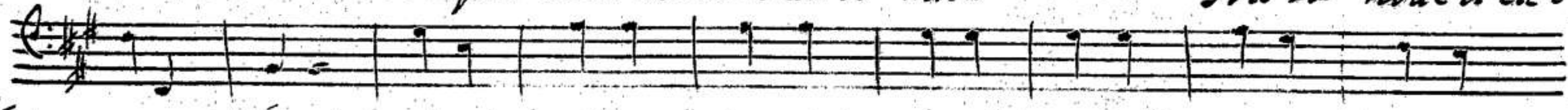
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps.



son qual' uomo che in selua vo-mita *sva la notte di ca-*



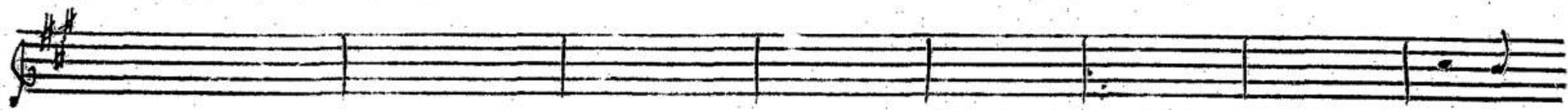
mino amari, *che sta immo*



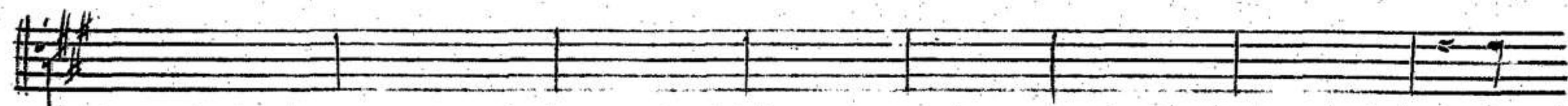
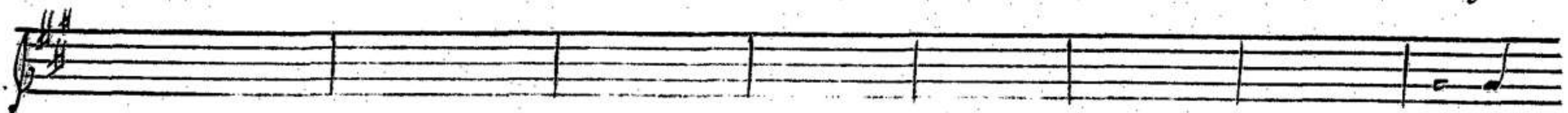
pia.

to, gli palpita il cuore

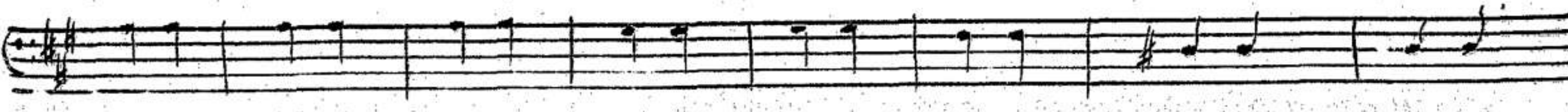
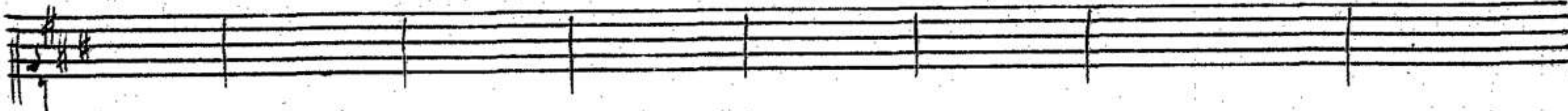
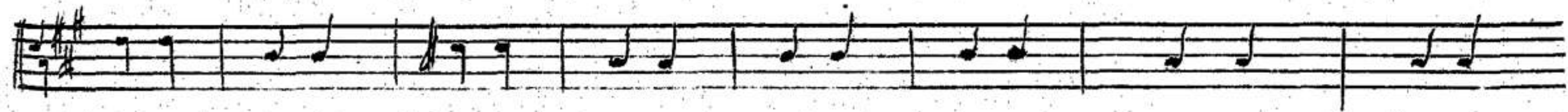
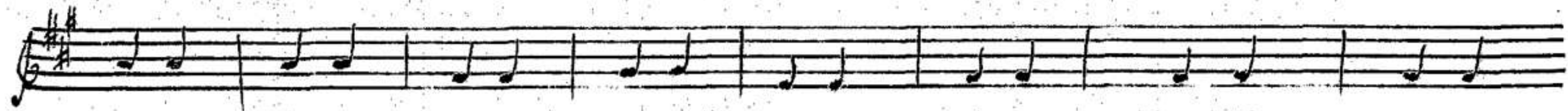
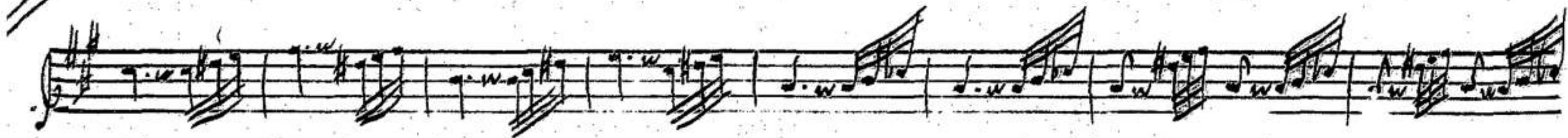
non sa donde, non sa donde rivol

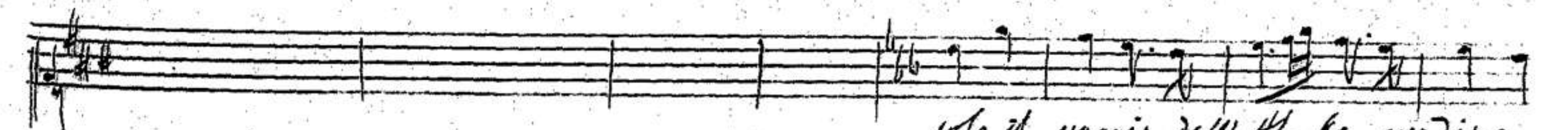
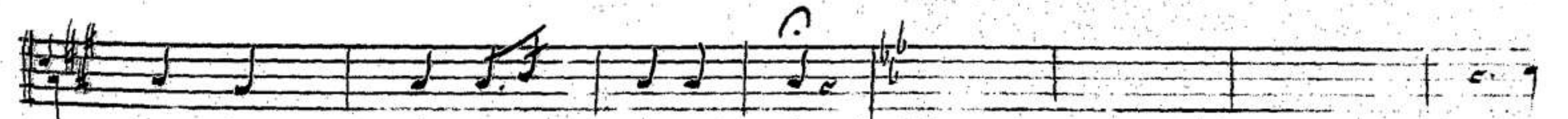
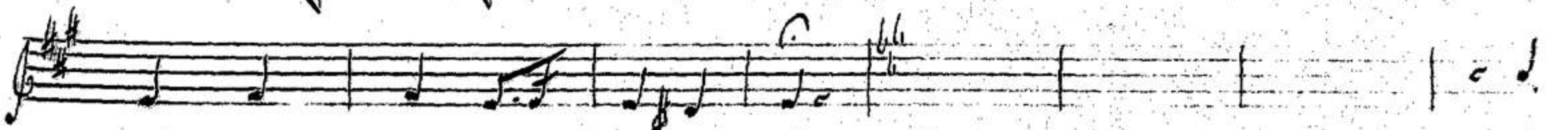
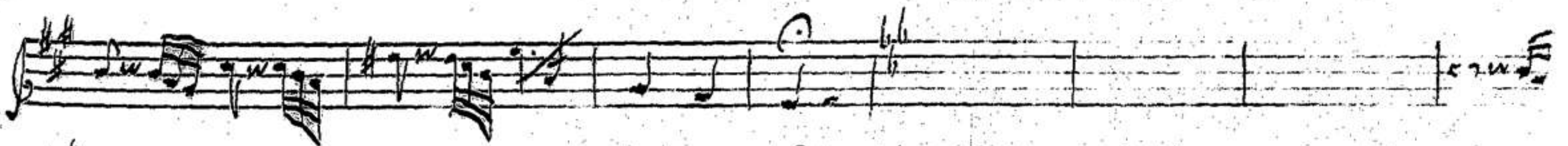
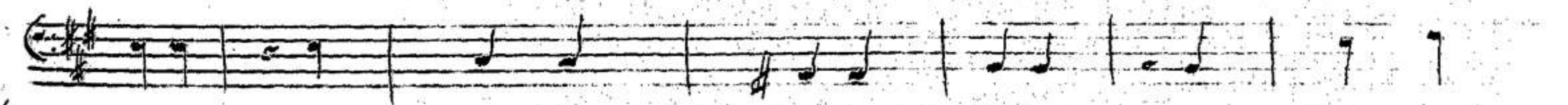
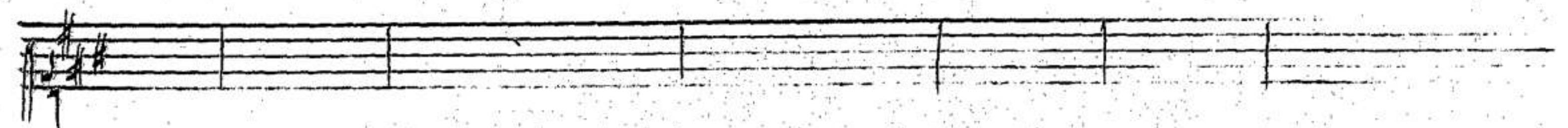
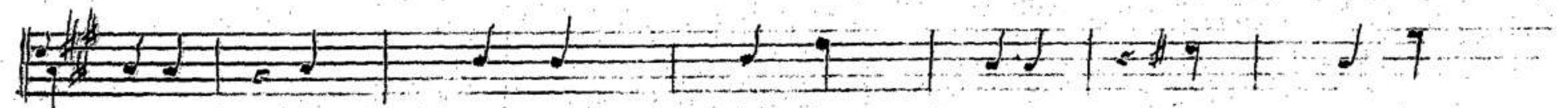
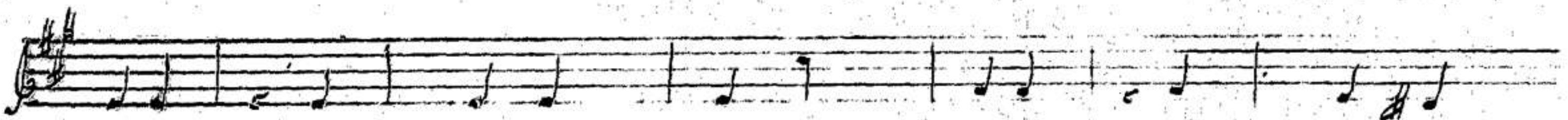


for-

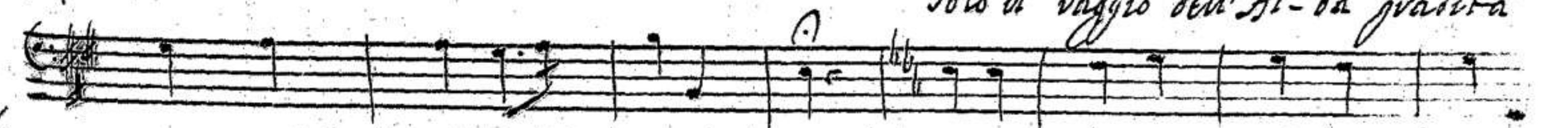


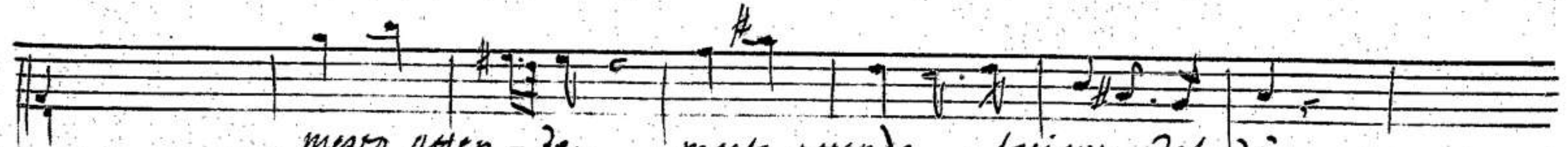
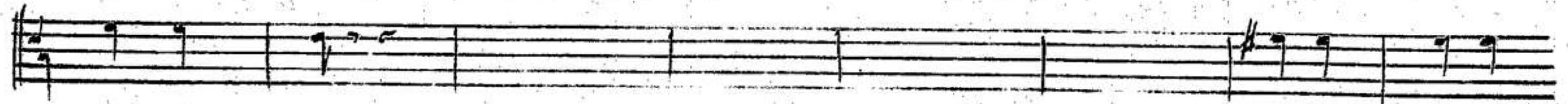
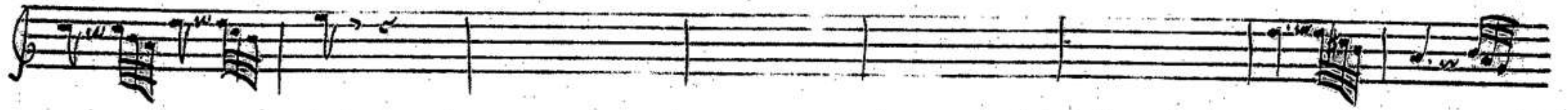
- ger, rivoltare il piè, non sù donde rivoltare il piè.



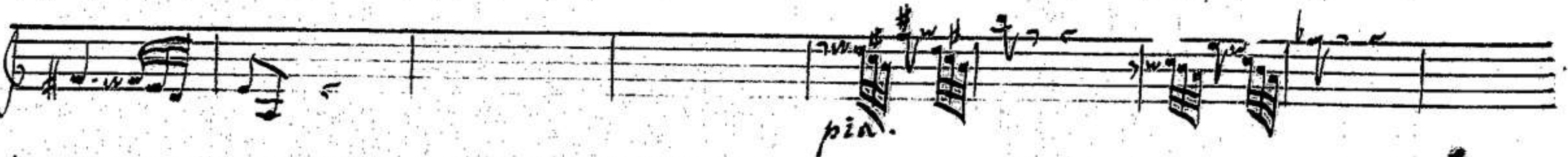
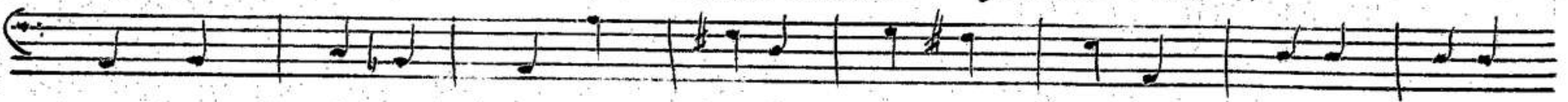


solo il vaggio dell'Al-ba gradita

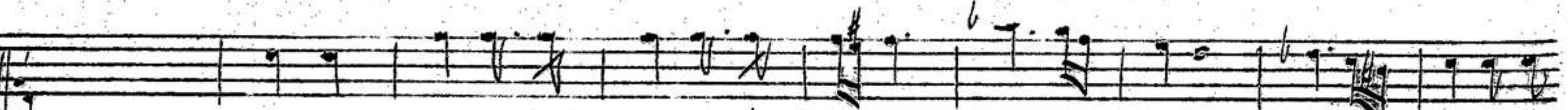
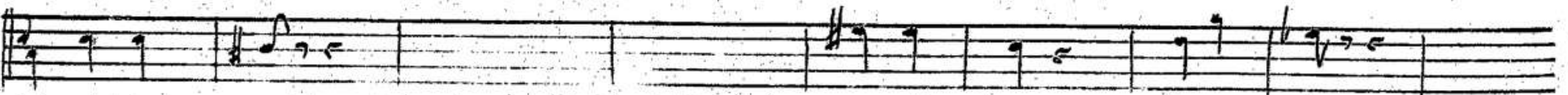
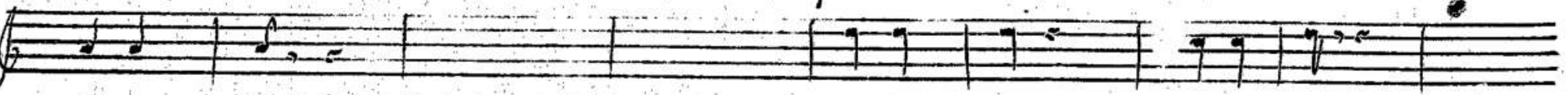




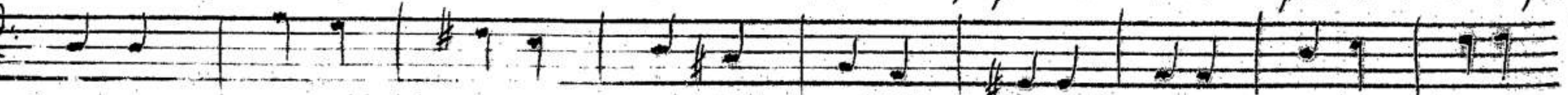
mesto atten - de, mesto attende giovivo del di



pizz.



e fin tanto ch'è asotto il suo albe-ve, più di - lui, più di - lui un più

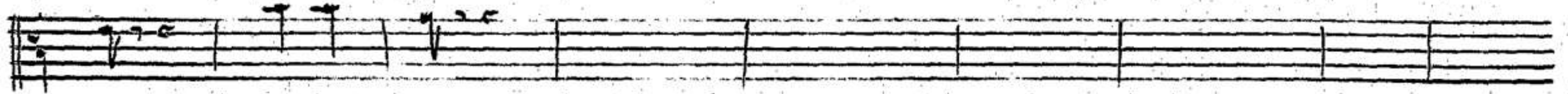
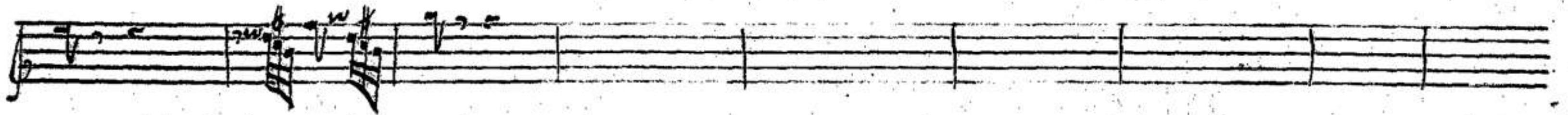


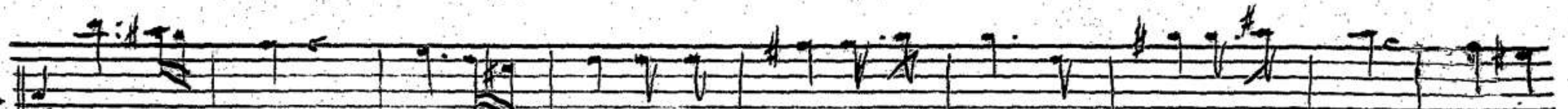
for.


miser non u'e', piu' miser non u'e', piu' di-lui un piu' miser piu' miser non u'e'

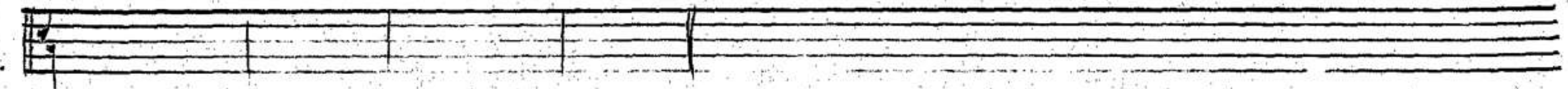
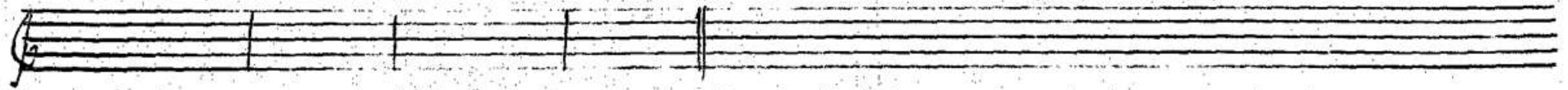
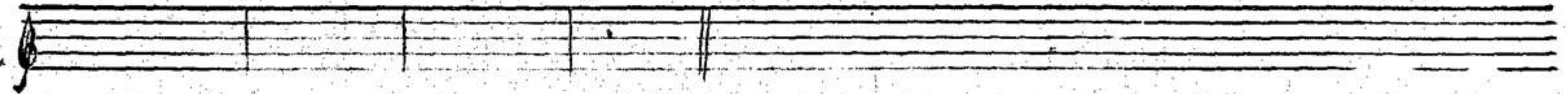
pin.

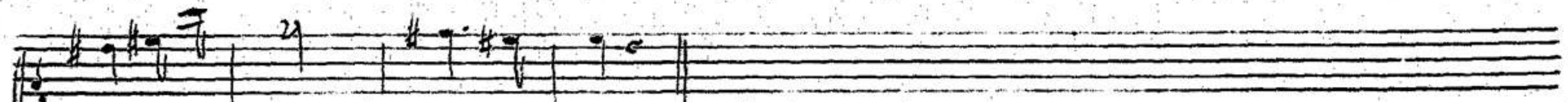
e fin tanto ch'e ascosto il suo above,

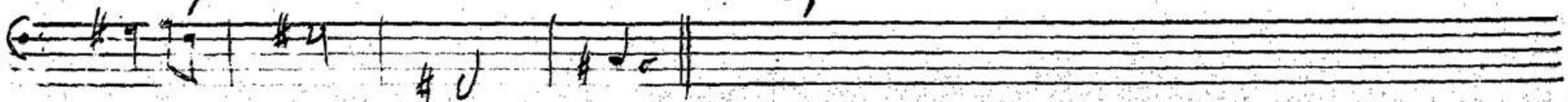




 più di - lui, più di - lui un più miser non u'è, più miser non u'è, più di
 



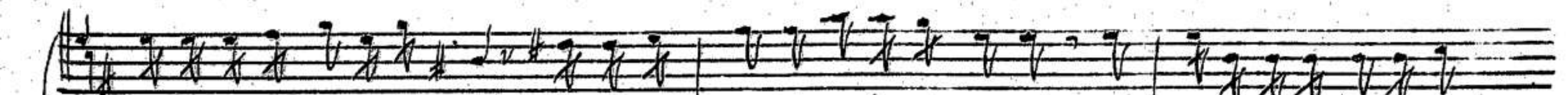


 lui un più mi - ser non u'è. *da capo.*


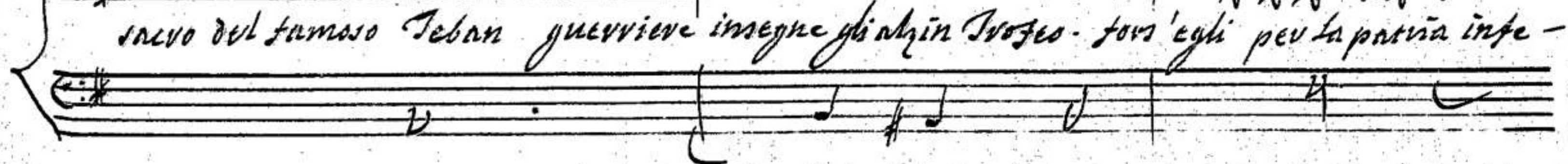
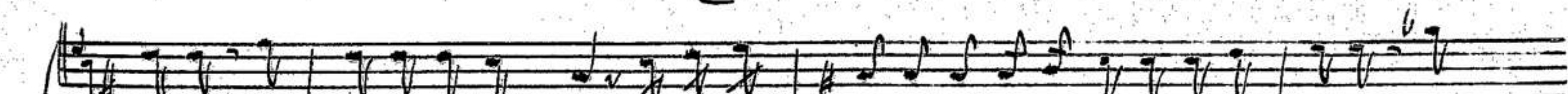
Scena XI. Sovete.



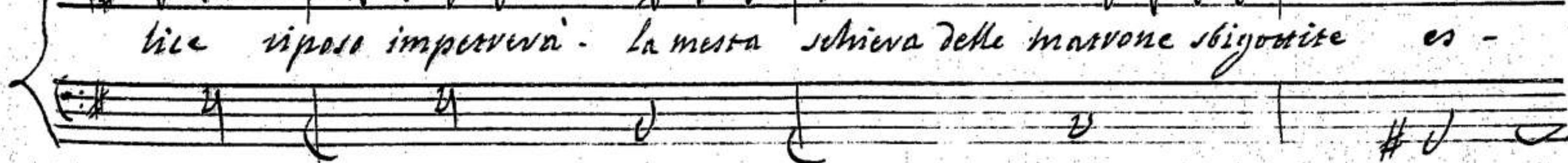
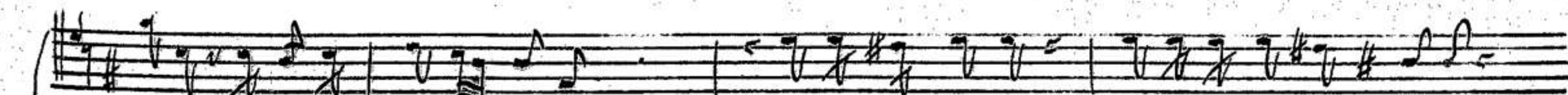
Amici, il regio impero eseguito immenza. al cenar

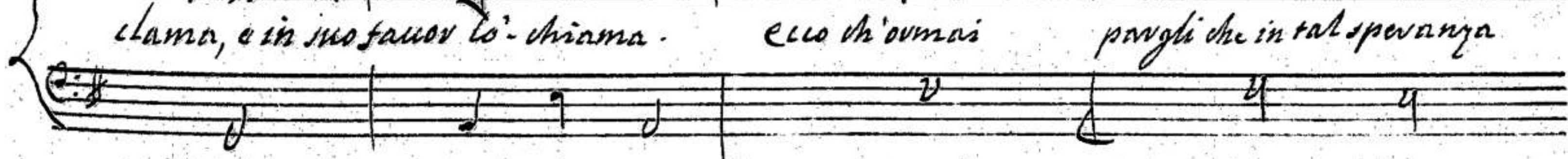
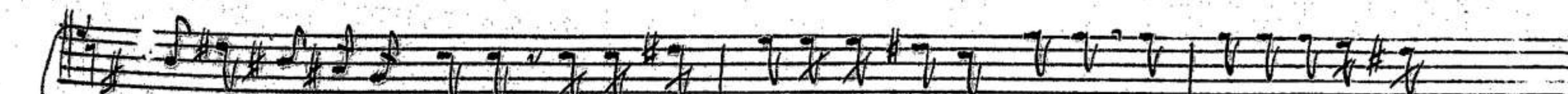
salvo del famoso Teban guerriere insegna gli altri Trojes. fors'egli per la patria infe-

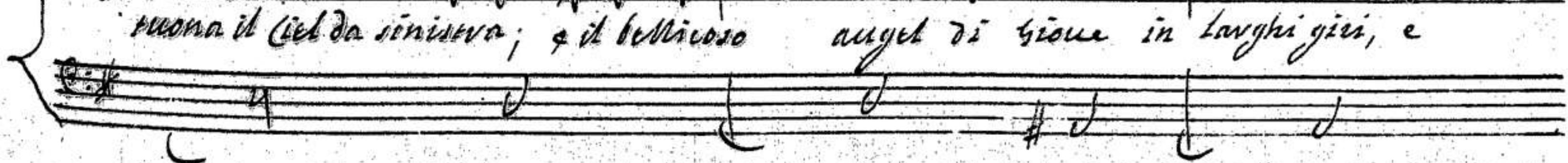
tice riposo imperverrà. La mesta schiera delle marzonne s'ignote es-

clama, e in suo favor lo chiama. ecco di ormai pargli che in tal speranza

suona il ciel da sinistra; e il bellicoso auge di Giove in larghi giri, e



lento, predica a noi più fortunati eventi.

Scena V. II

Edippo, e Sovete
Giacosta, e Armeac

Sovete. *Signor, del tuo comando tutto adempito è il cenno. il bel tuo -*

feo già pomposo s'inalza all' estinto campione; e la famosa cenere illustre

sua in riposo. edip. bene il tutto eseguirsi. al lugubre cos -

tume diasi principio. O là, stanilli intanto nel doppio reo il fiammeggiante av -

dove. andano i uerdi Nubis, e inaltin fumi gli Arabi incensi; e d'orientali in-

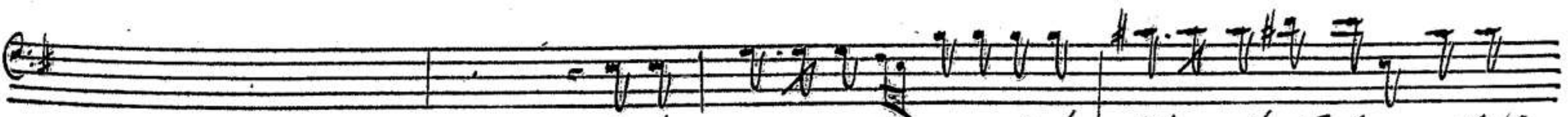
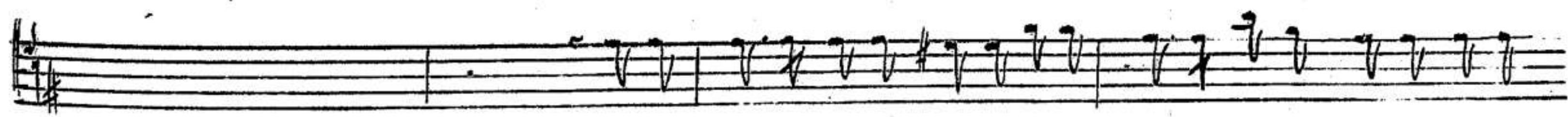
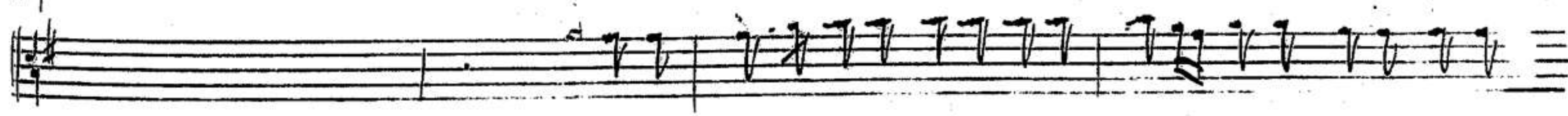
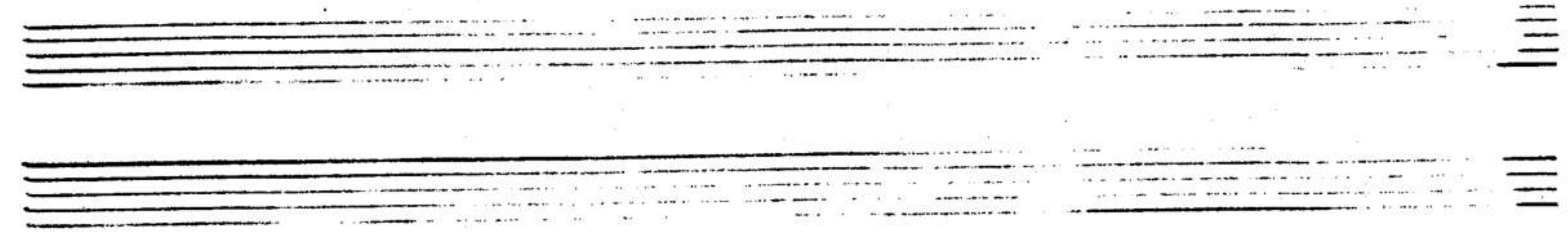
torno il luminoso suono giunga dell'alto Empiro insin sul Trono. Lardiaz, e Simbati cope

de mesti viti ov siegua l'usata pompa. e pria la tua candida man rose spa

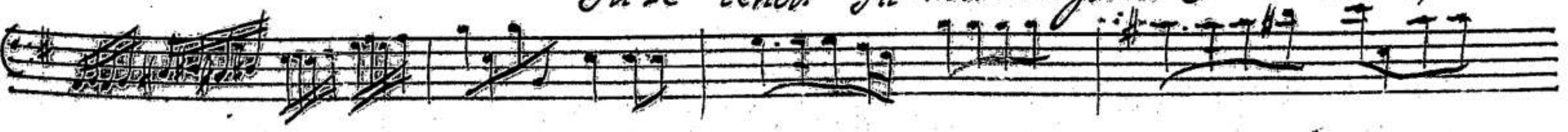
gendo la Tomba onori Al tuo uolter mi vendo. mentre la veal destva uà seminand.

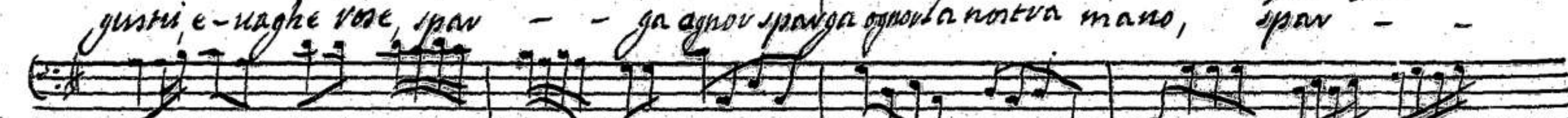
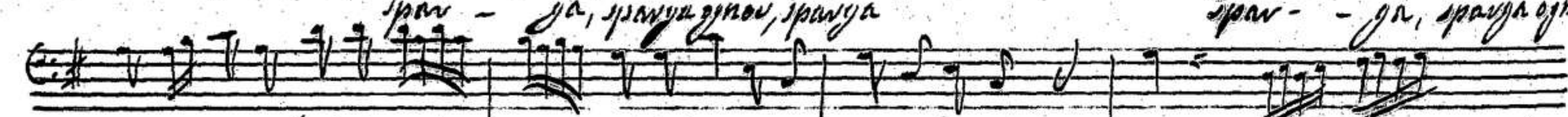
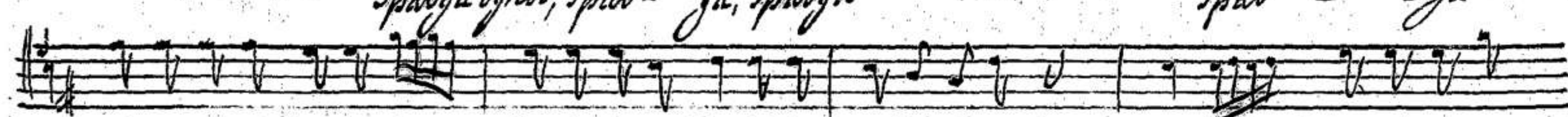
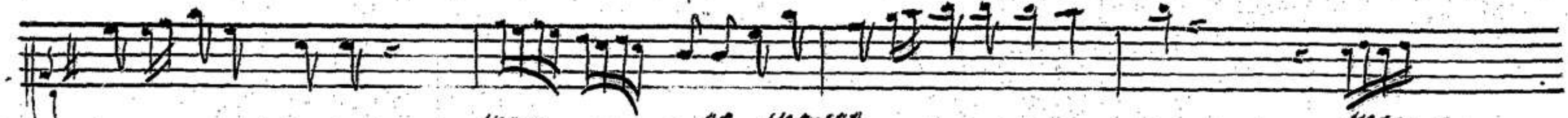
fiori, con vegetati passi, ogniuno à prova, al cavolar con umil piè si muova.

This image shows a handwritten musical score on a page with ten staves. The notation is in black ink on aged paper. The first three staves contain dense musical notation, including treble clefs, a key signature of one sharp (F#), and a common time signature (C). The notation features a variety of note values, including eighth and sixteenth notes, and rests. The fourth, fifth, and sixth staves are mostly empty, with only a few notes and clefs visible at the beginning. The seventh and eighth staves are also mostly empty, with a few notes and clefs at the start. The ninth and tenth staves contain musical notation similar to the first three staves, including treble clefs, a key signature of one sharp, and a common time signature. The overall style is that of a handwritten manuscript.



su le ceneri fa-mose del grand' erode Sebano, sol li-





ga, span — — — ga, spruga ogniv la nosva ma — no

span — ga ogniv, spruga ogniv, spruga

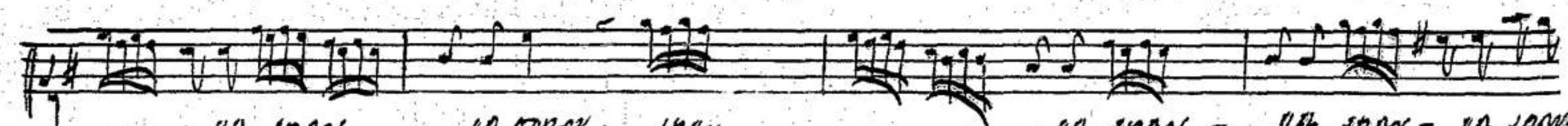
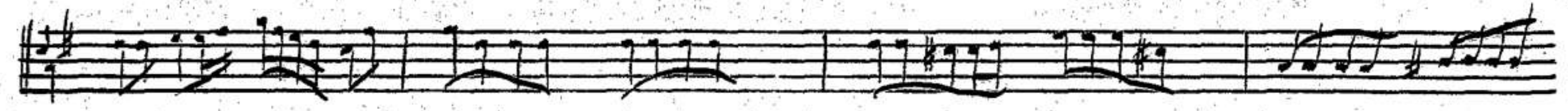
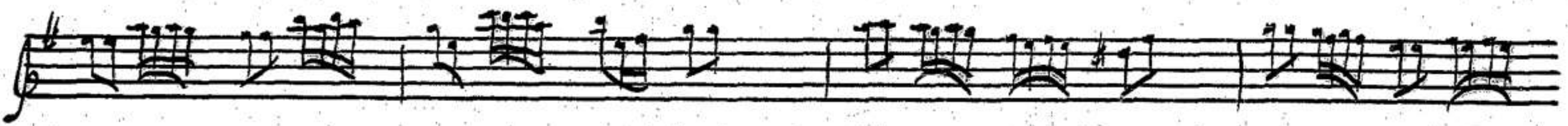
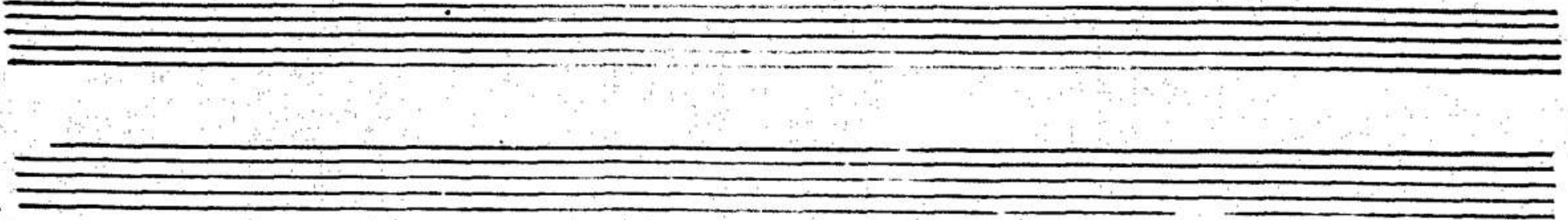
ou, spruga ogniv la nosva ma no, spruga ogniv, spruga

— ga, span — — — ga spruga ogniv la nosva ma — no,

Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, often beamed together. The lyrics are written in a cursive hand below the seventh staff.

Su le ceneri fa-mose del grand' Evede se -

Handwritten musical score consisting of ten staves. The first two staves are empty. The third staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of early 20th-century manuscript notation, featuring various note values, rests, and slurs. The lyrics are written below the staves, alternating between Cyrillic and Latin script. The lyrics include: "spav - - - ga ognou la nostra ma - no, spav -", "spav - - - ga, spanga", "spav - ga, spav - ga ognou", and "bano, sol liquisti, e - unyhe vose, spav - - - ga ognou, spanga ognou la nostra ma - no". The word "spav" appears to be a transliteration of "spiritus" or "spirit".

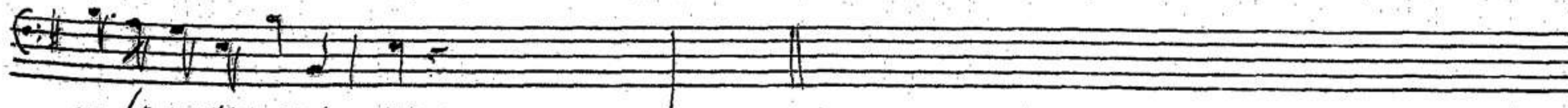
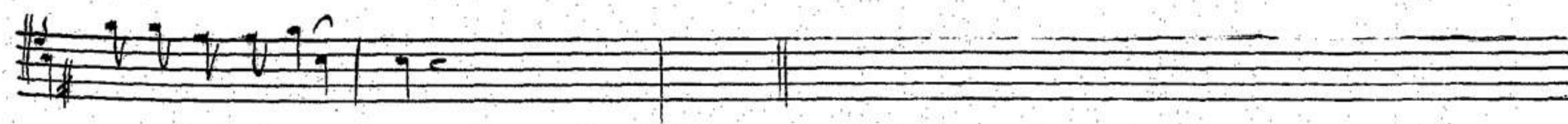
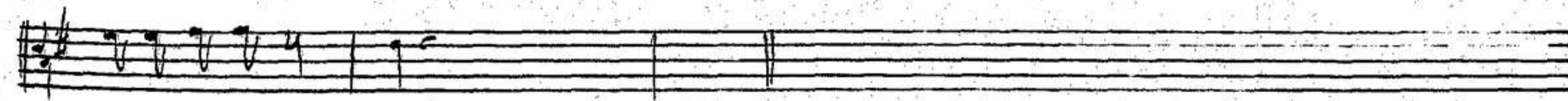
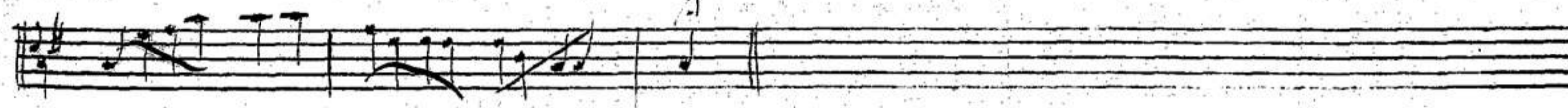


- ja, span - ja ognou, span - ja span - ja span - ja span

- ja, span - ja ognou, span - ja, span ja ognou, span ja ognou, span - ja span

ou la nostra mano span - ja ognou span ja ognou la nostra mano span - ja ognou

span - ja ognou, span - ja span - ja ognou, span ja ognou, span ja ognou



ov la nostra ma - no .



edip.

Di fresco latte un Sappo alla veal donzella tosto si porga.

Dim.

questo simbol di neva se' candido umore per te' gran spirito inuido tre' volte io lito,

edip.

e in inueventi guise, n' aspeugo del Trofeo l'alta diuise. ov di Nergini'

Filat.

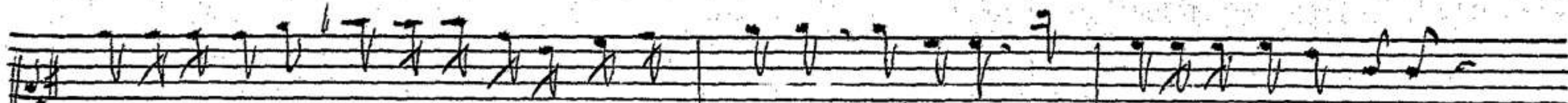
Viti a Filototo il Breuce vorseggianta liquor tosto si uechi. ecco tre' volte anch'

io di Bromis genevoso inringo il labuo; e poi del brillante Lieo, ne bagno il'

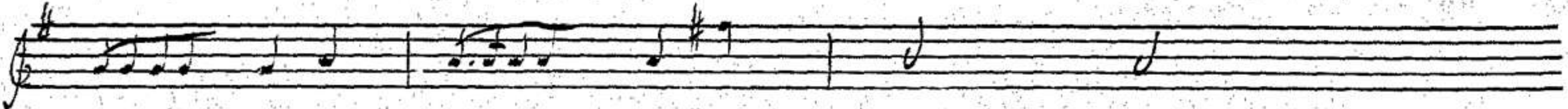
meno, e funeral Trofeo.

spinto d'evve che assosine

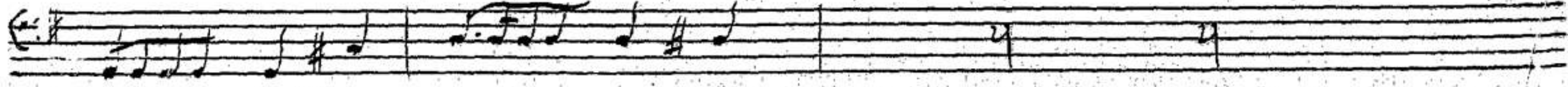
adagio

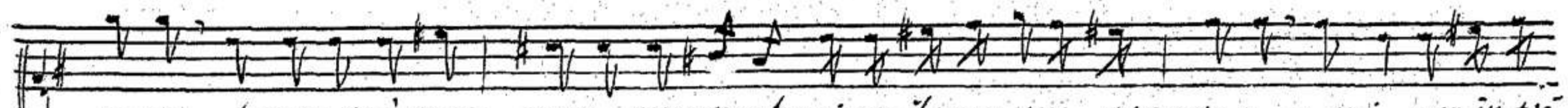
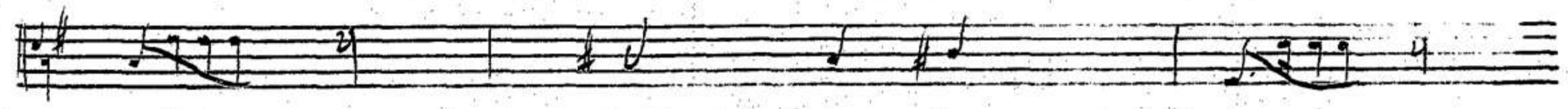
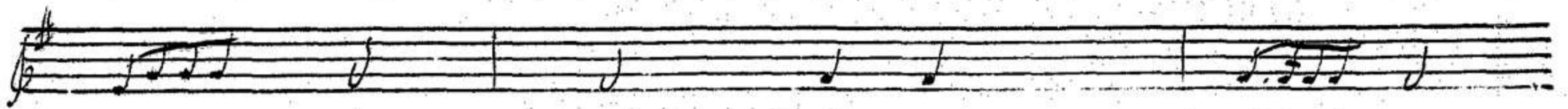
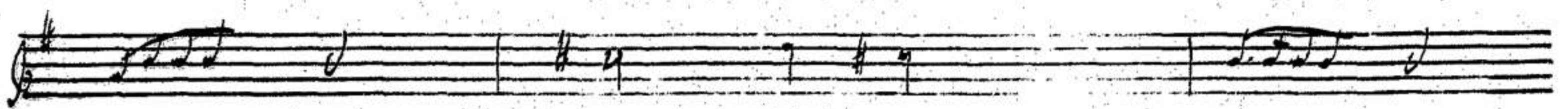


giungi un nuovo. Veme in su l'empirei Christii, deh miva, deh miva i danni nostri.

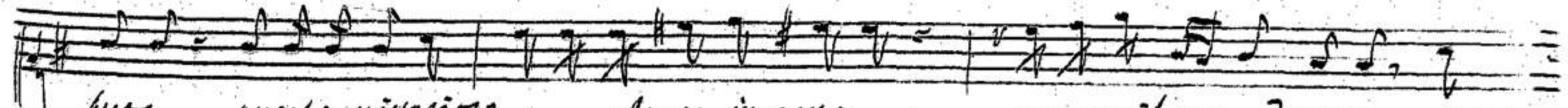
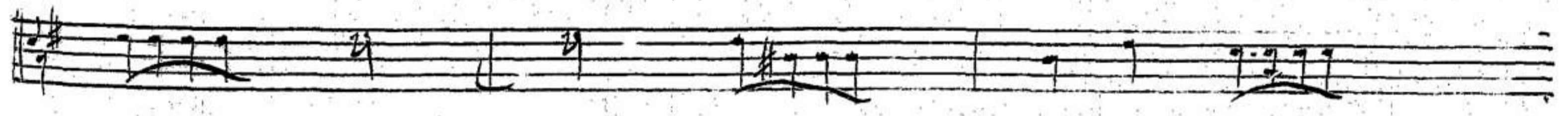
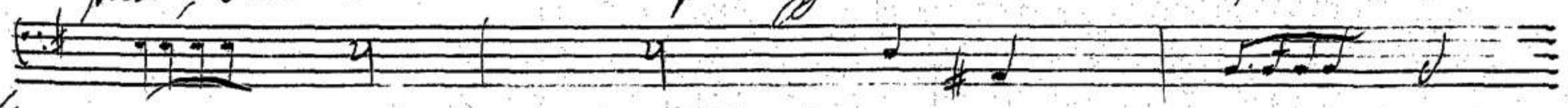


la tua Patria difendi, la salute ne vendi, che ote davem us che per noi si

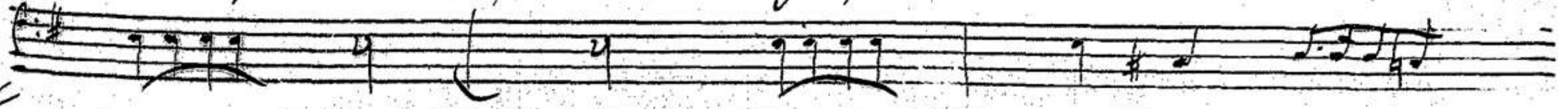


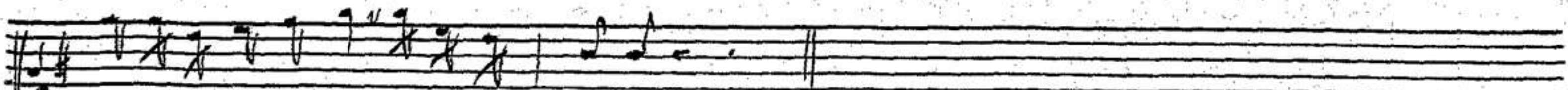
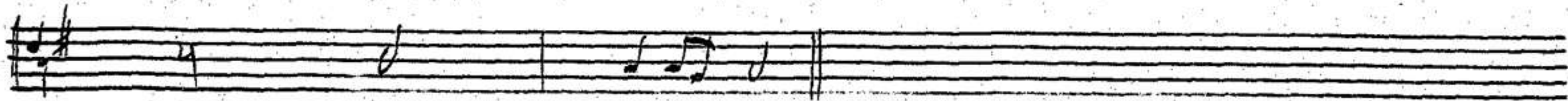
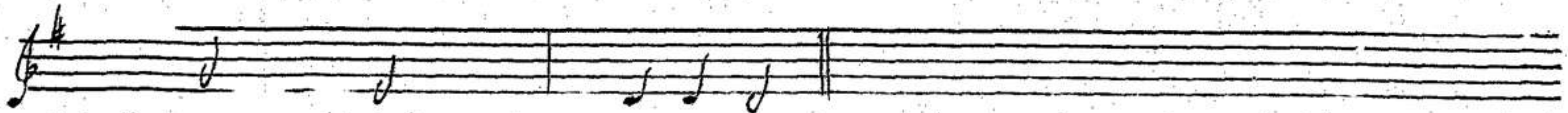


note, favem tra' saue note sempre echeggiare il nome tuo temuto; a cui ova in tu-



bus, questa vittoria, altra insegna, con umil cor - tenuto, e -





dispo, il Re Teban s'apprende in uoto.

Covo da Capo.

