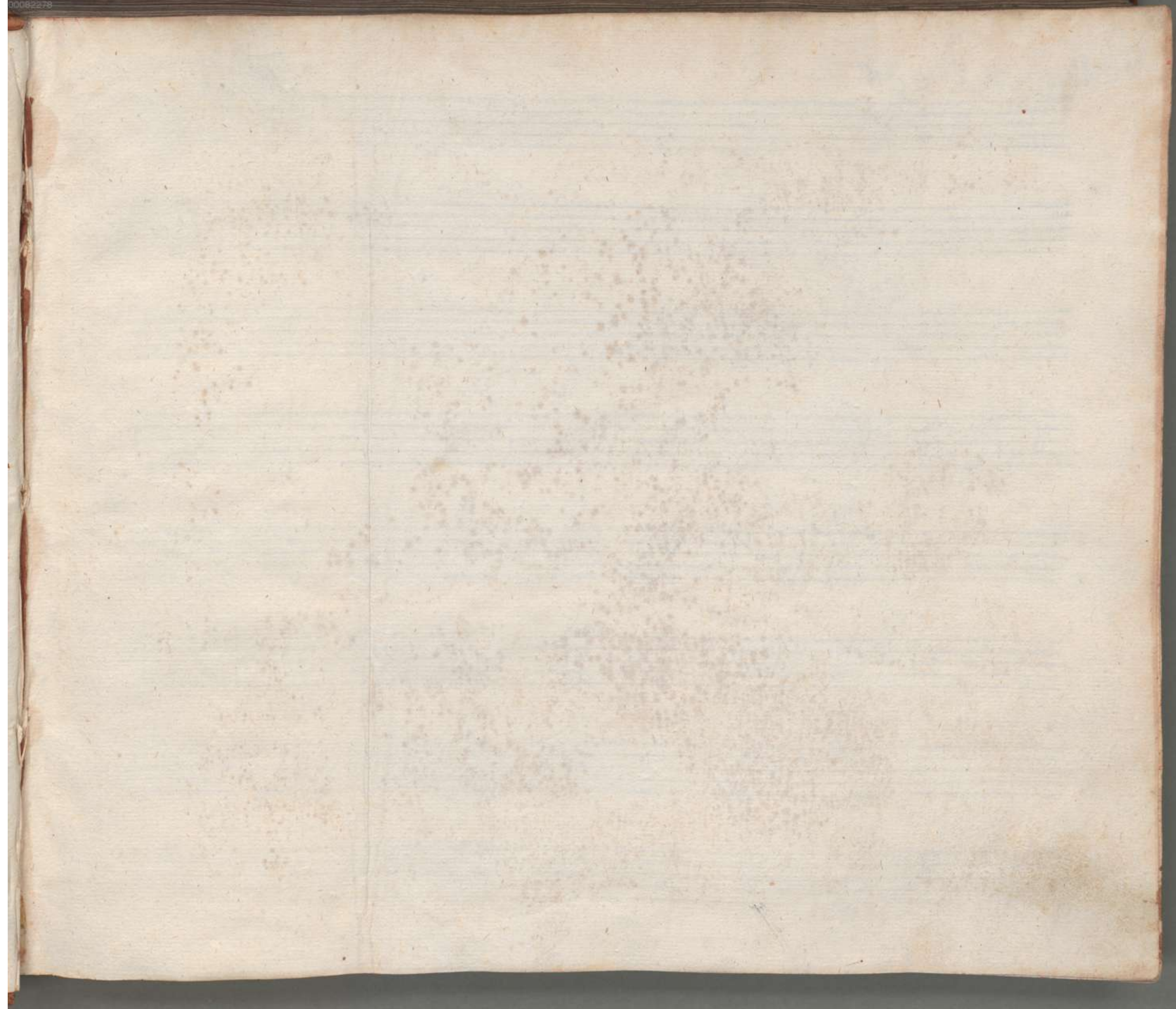




Mus. ms. 206(A)

Torri

La Merope



4. *Ms. Mus. 206*

*Torri*





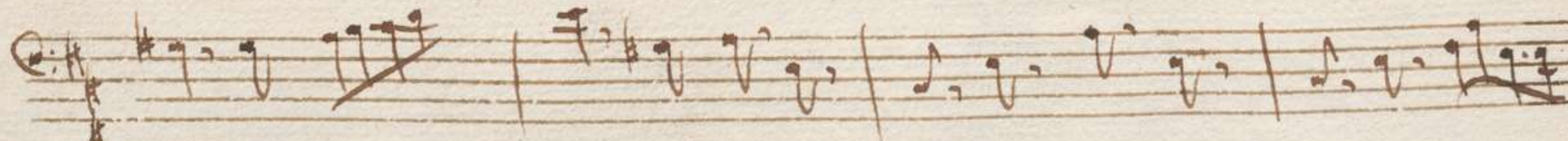
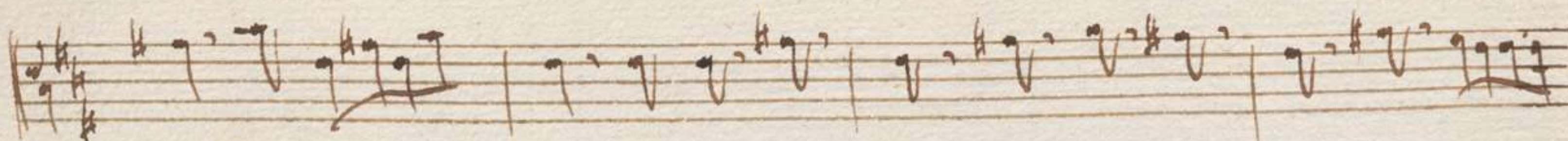
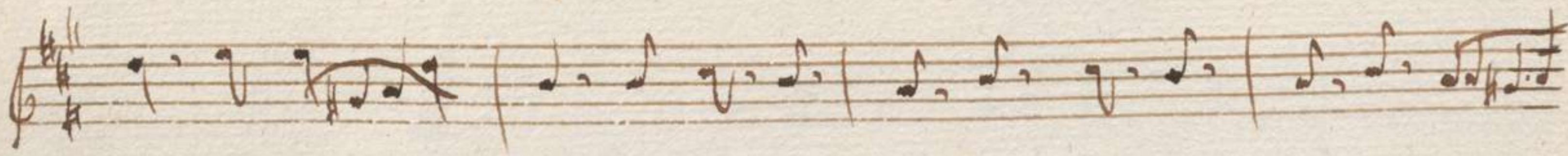
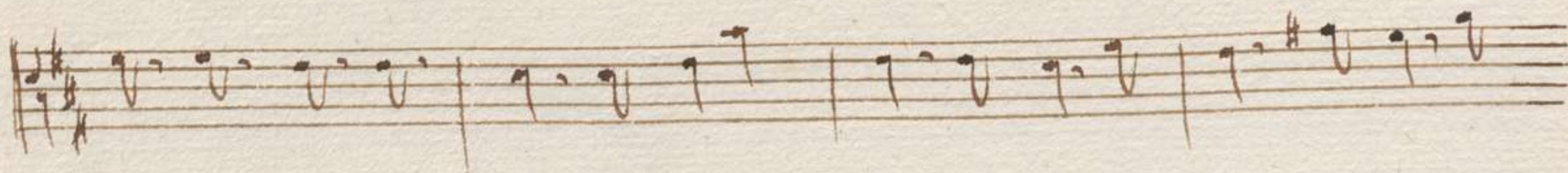
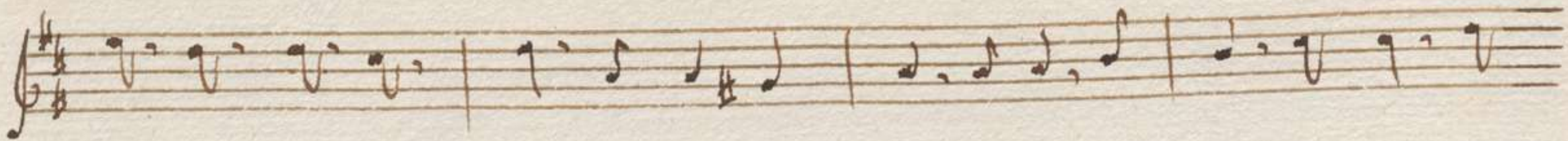


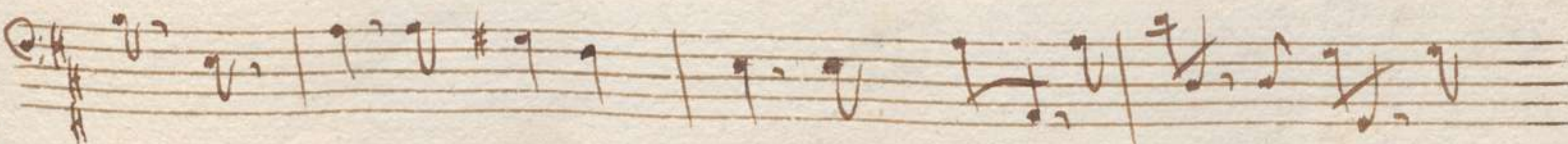
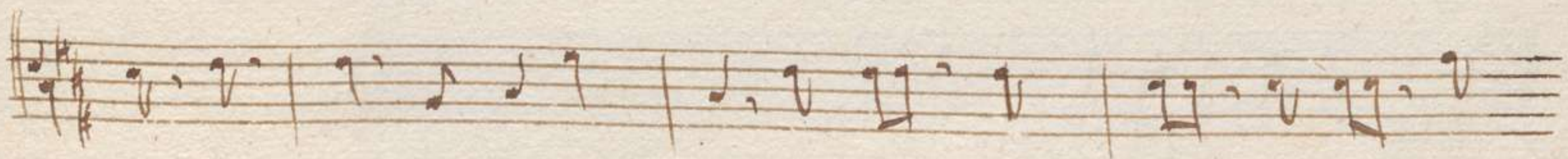
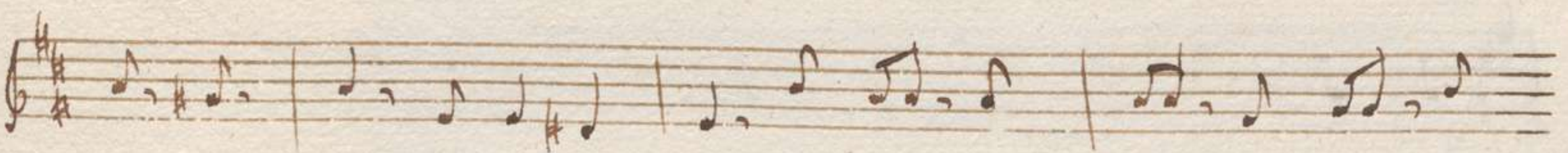
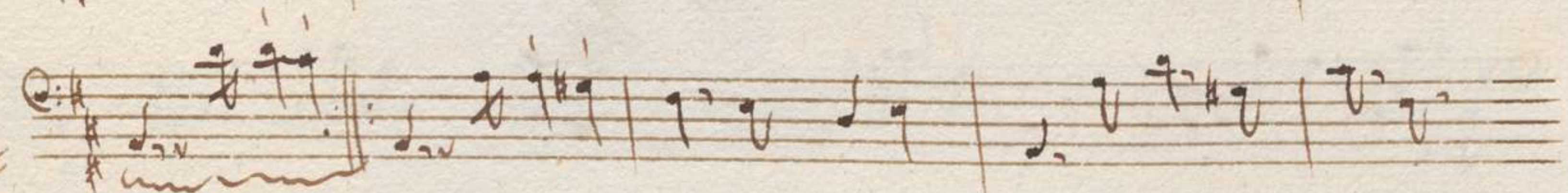
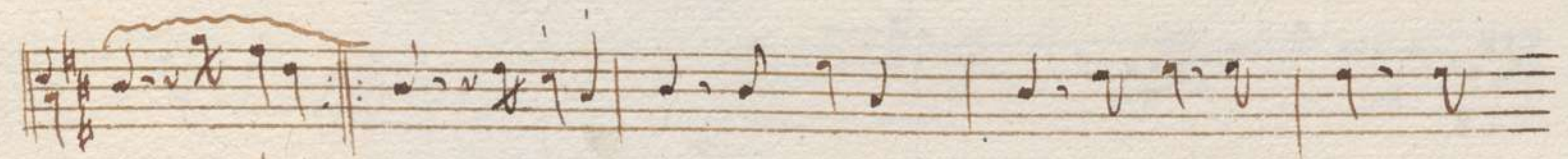
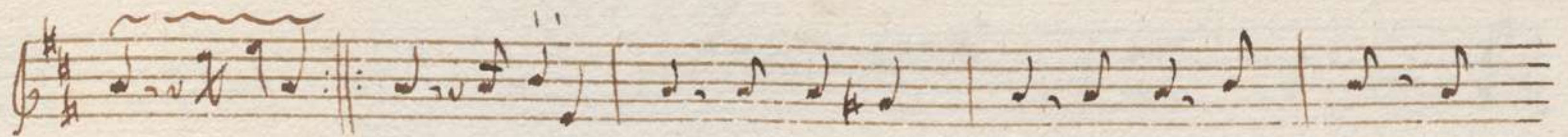
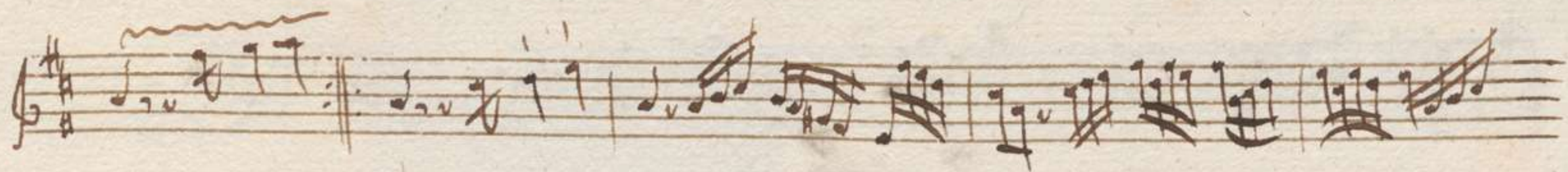




Sinfonia avanti.

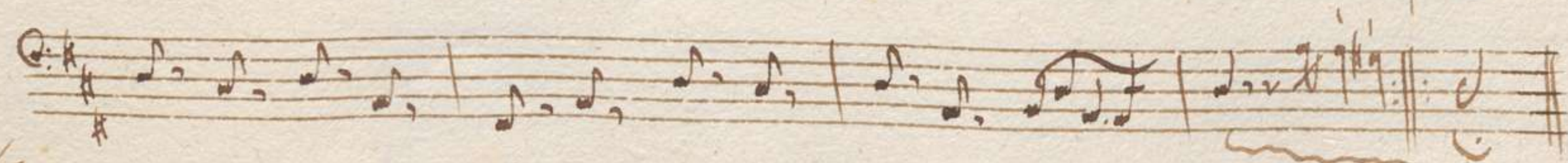
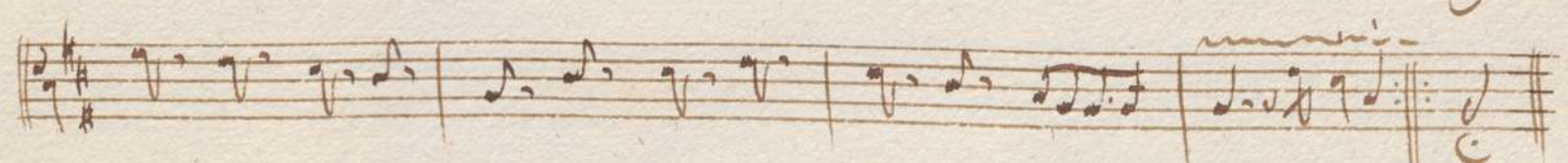
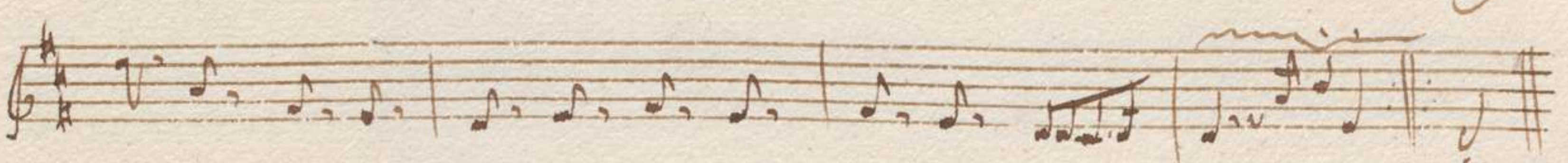
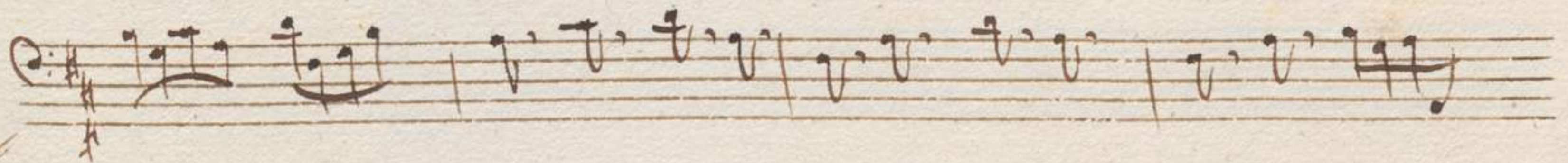
Allegro.





The first system of the manuscript consists of four staves of music. The notation is dense and complex, featuring many beamed notes and slurs. A large, rectangular area in the center of the system is filled with a cross-hatched pattern, obscuring the original notation. The staves are arranged vertically, with the top staff being the highest and the bottom staff the lowest.

The second system of the manuscript also consists of four staves of music. This system is clear and legible, showing a variety of musical notations including eighth and sixteenth notes, rests, and slurs. The staves are arranged vertically, with the top staff being the highest and the bottom staff the lowest. There are some diagonal lines on the left side of the page, possibly indicating a page fold or a correction.











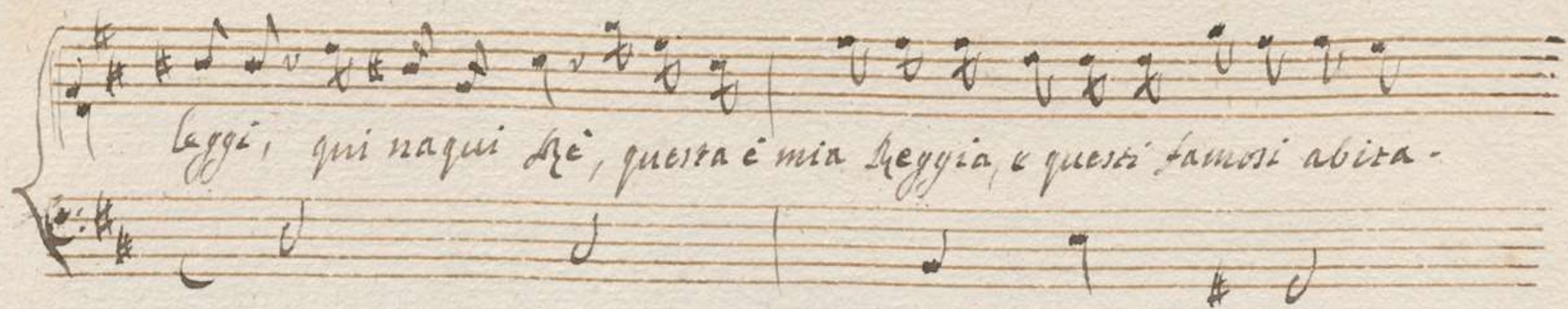
Atto primo  
Scena prima

Piaggia di Menene, con Trono, ed' Ara colla  
statua d' Ercole, e veduta del Tempio  
chiuso, che poi si apre.

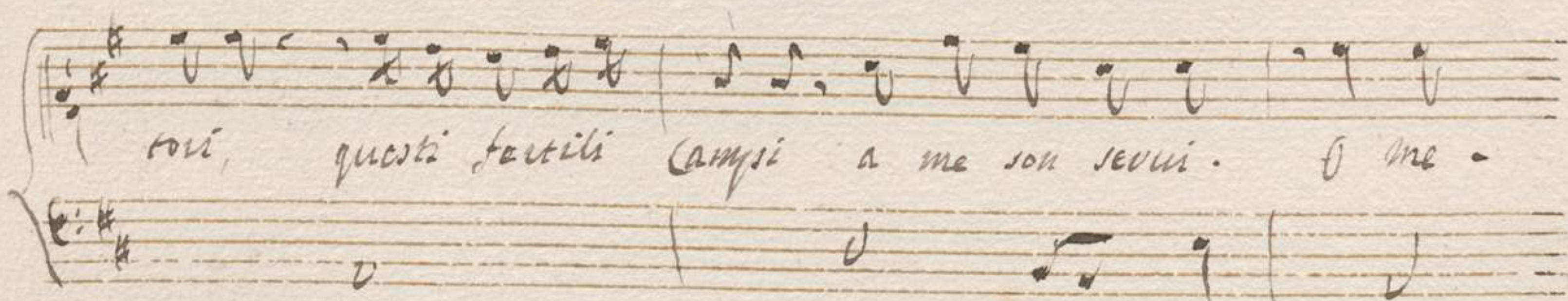
Epiride solo

QUESTA È MENENE, IL PATRIO CIELO È QUESTO DELL'INFE-

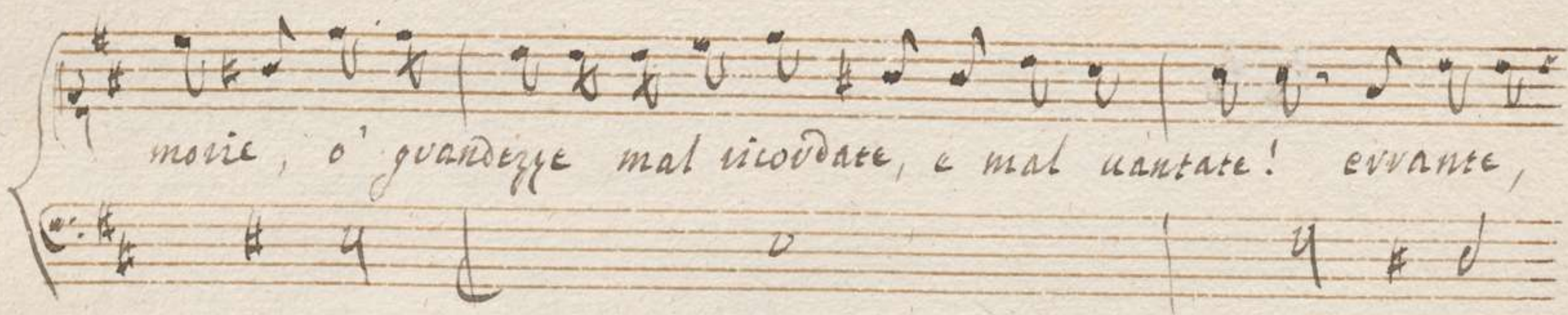
LICE EPIRIDE: C'EST FONTE MIO MUSTVE GENITOR QUI DIEDE



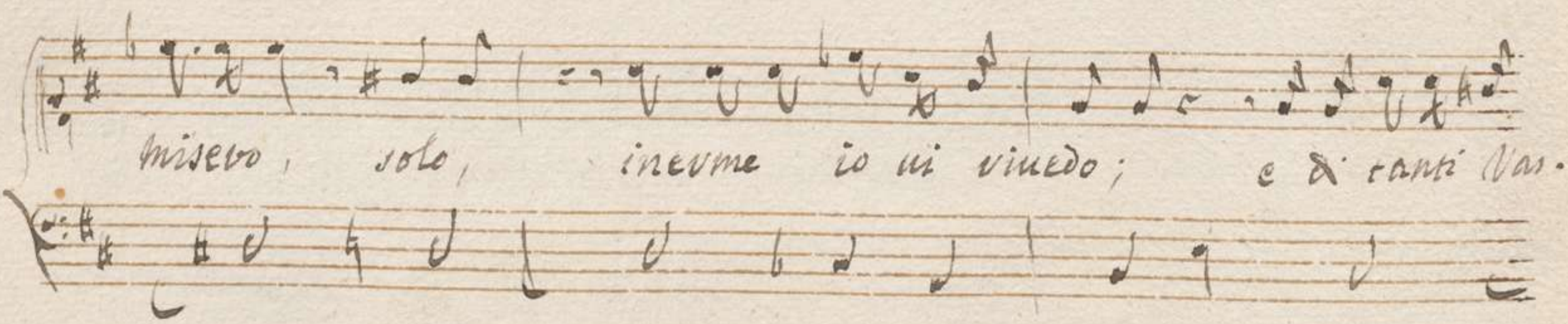
leggi, qui naqui Re, questa è mia Reggia, e questi famosi abita-



toi, questi fertili Campi a me son servii. O me-



morie, o' guardezze mal ricordate, e mal vantate! evvante,



misero, solo, inevme io vi vivedo; e di tanti Vas.

salli un so! non u'e', che Re' m'onori, un solo, che piu mi viso -

nocea, un so!, che dia Almeno un pianto alla miseria mia.

si nota uero la statua d'eviole.

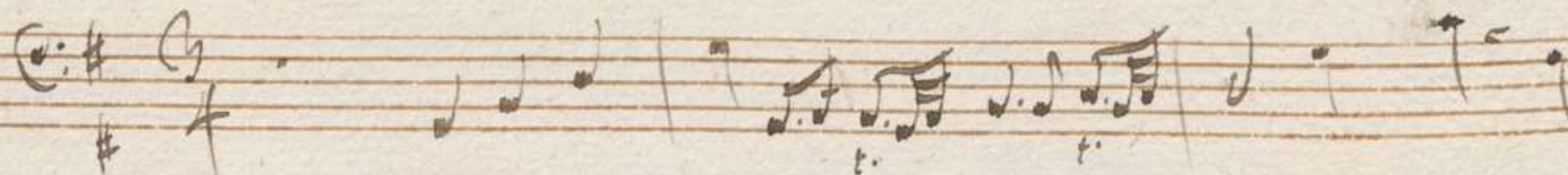
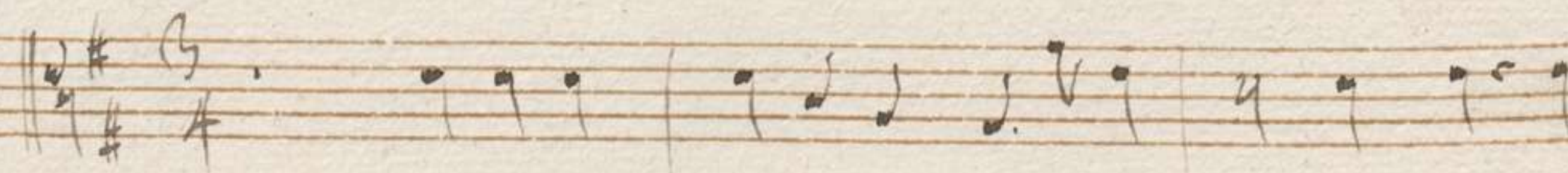
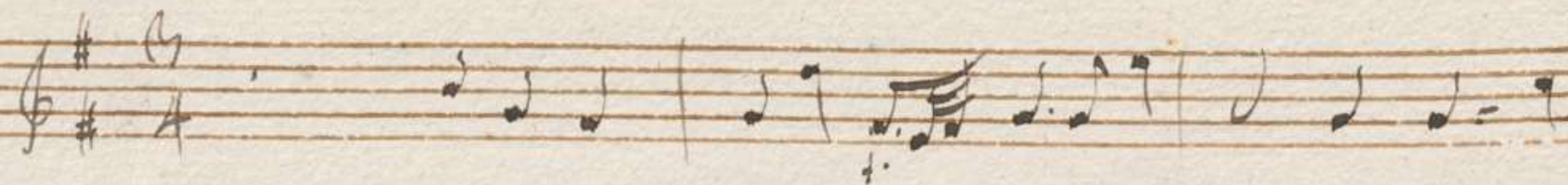
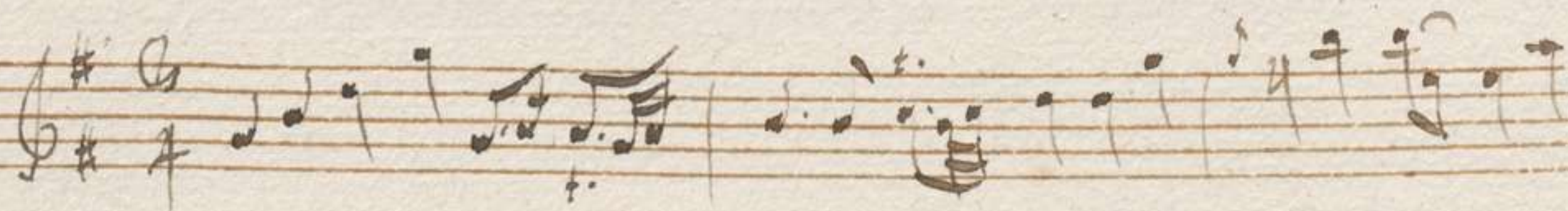
ma! punitor di chi mi tolse il Regno quasi mi tuassi, o

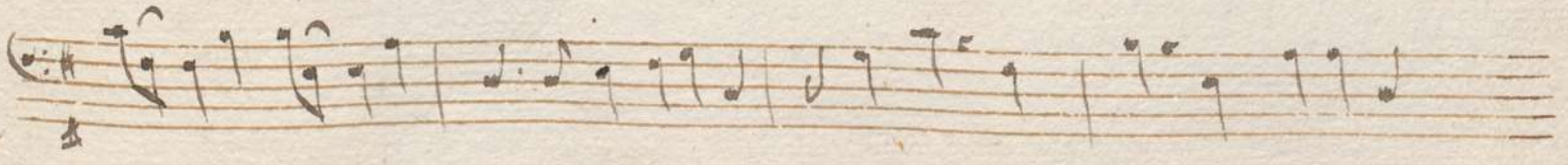
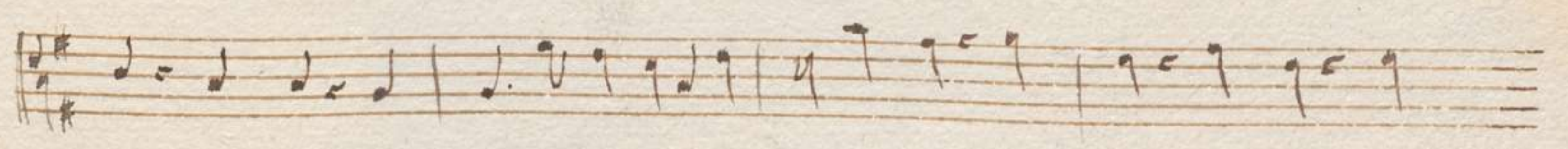
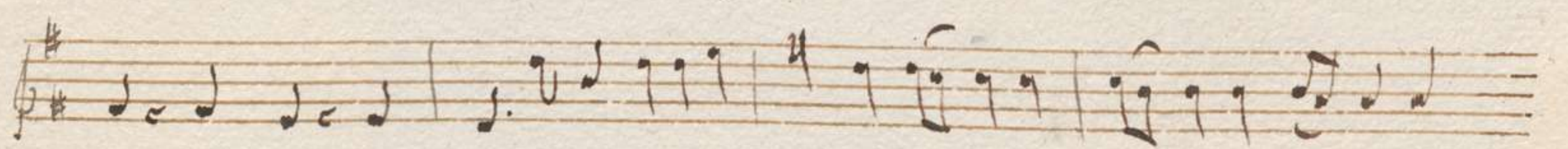
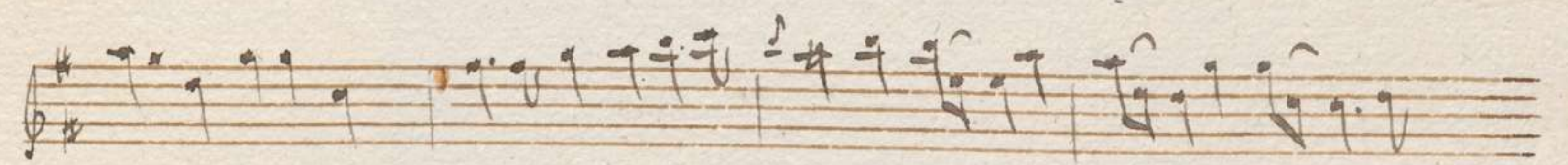
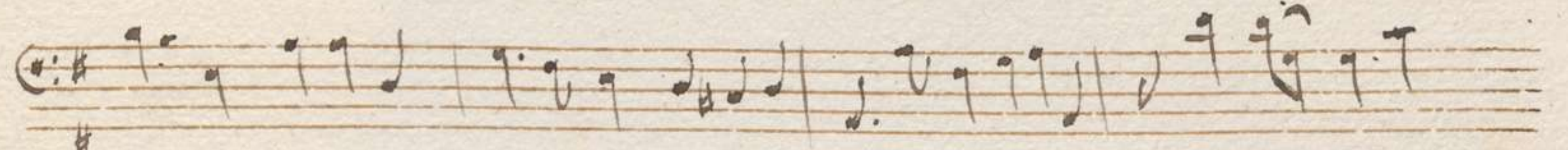
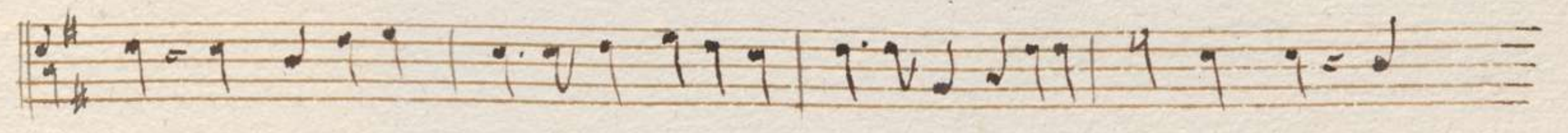
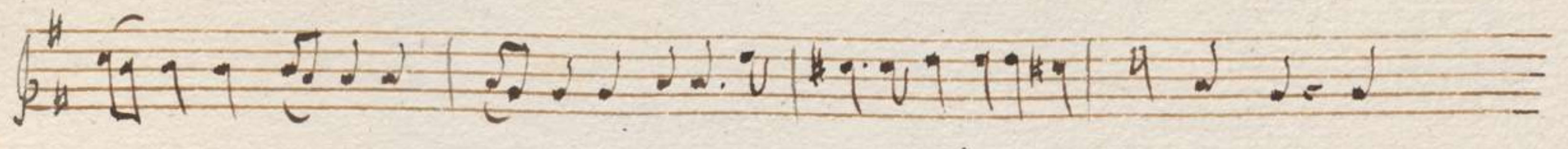
Nume, tu seconda l'audiv del gran disegno

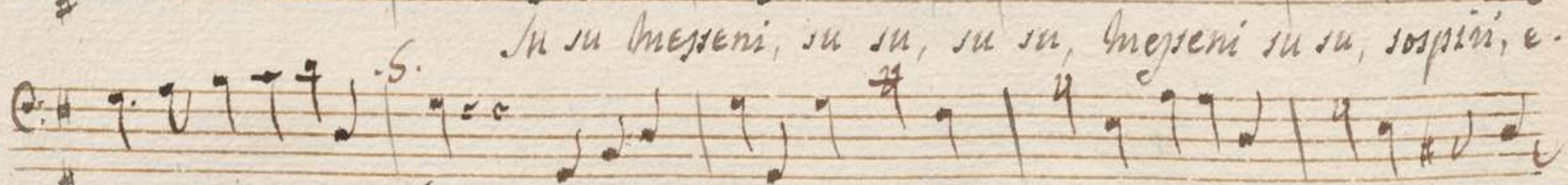
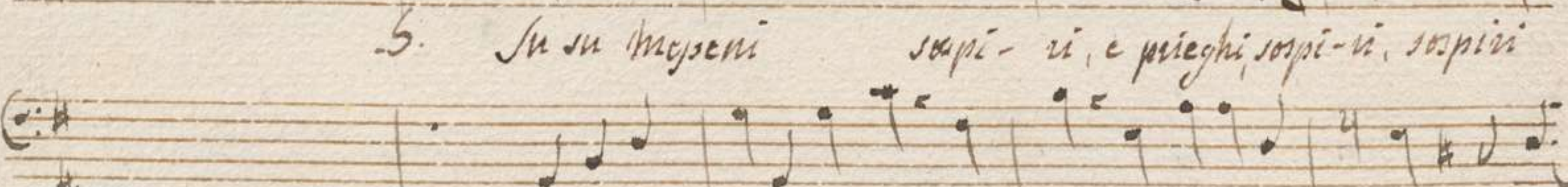
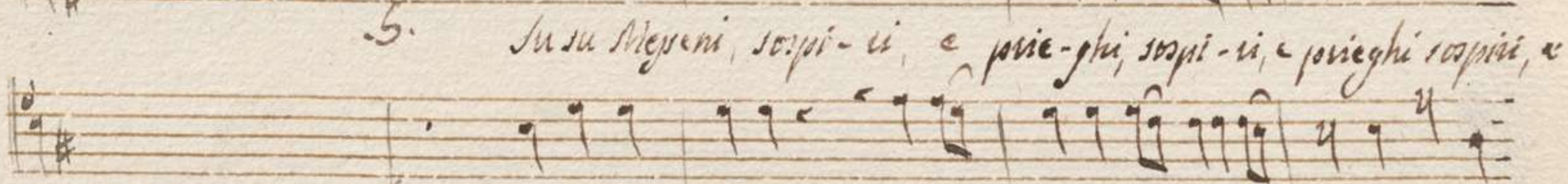
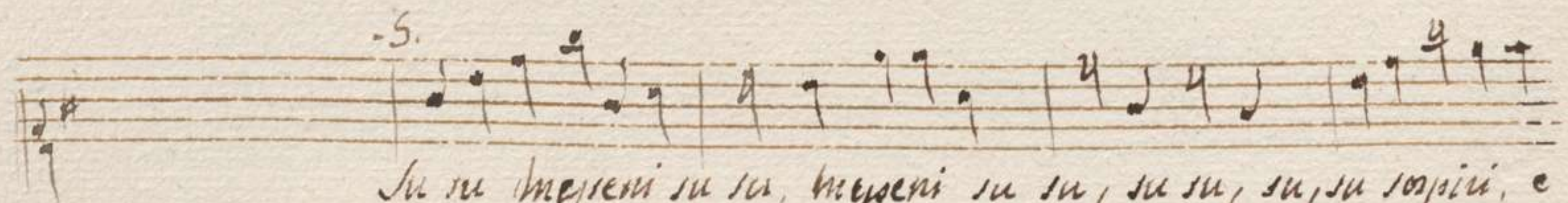
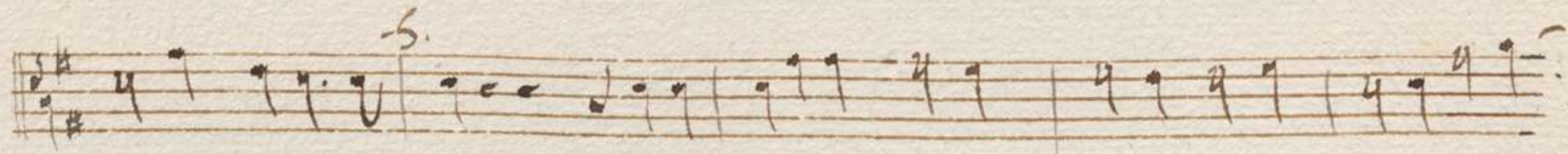
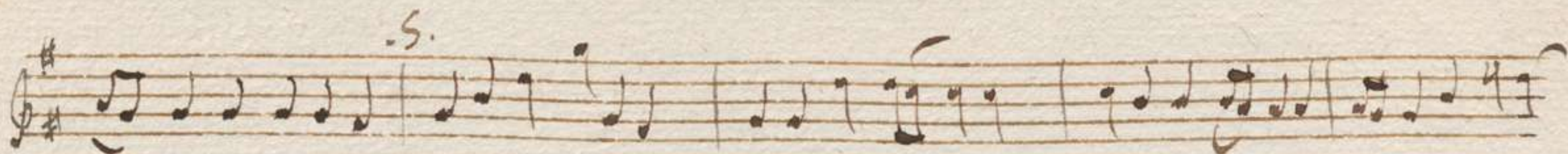
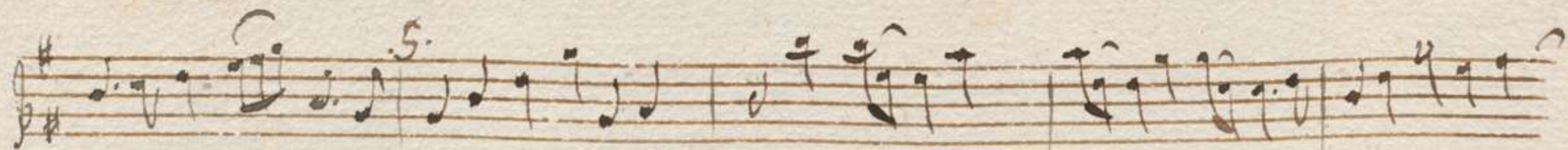
Scena 11

Ivarimede, e Coro d'Ineseni, che portano in mano  
vami, e Corone d'pioppo, e cingendo in ordinanza  
il Trono, e la statua, si prostavano in atto d'offesive  
i loro vami, e le Corones.

Epitide in disparte







Cervo

- *pieghi*

*sospi-ri, e pie-ghi, sospi-ri, e*

- *pieghi*

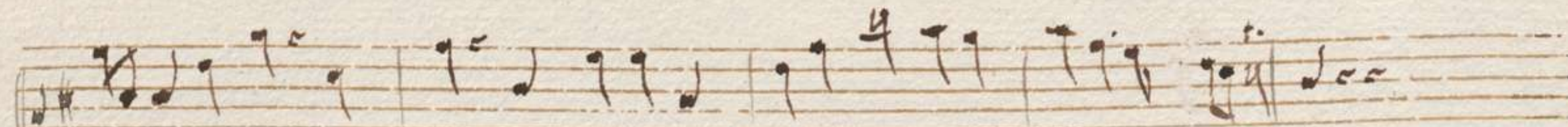
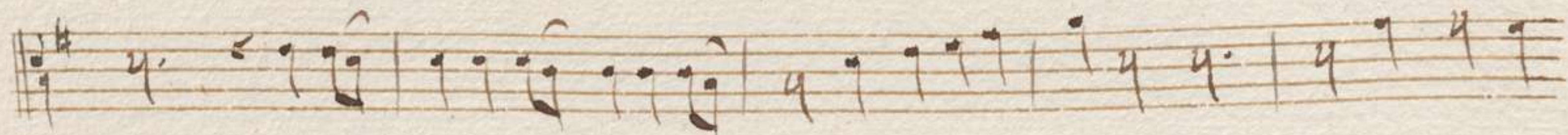
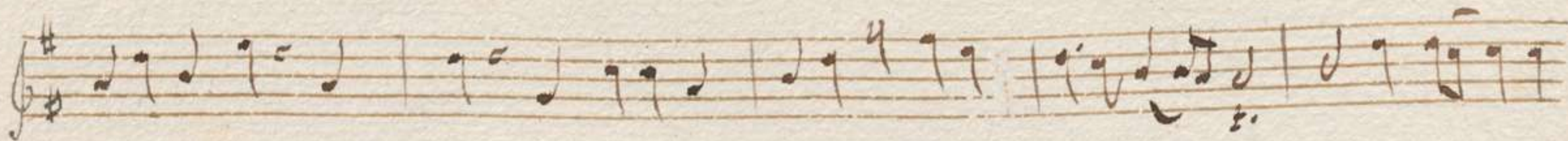
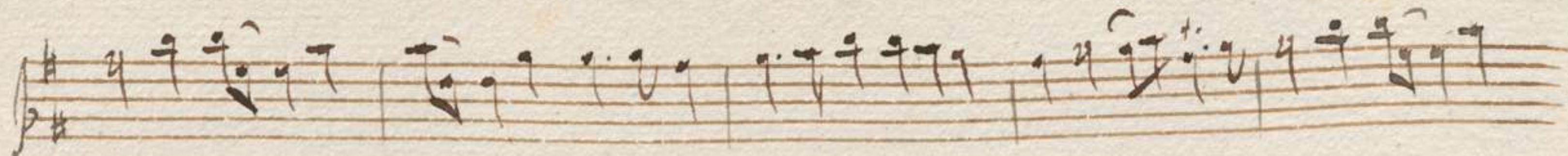
*sospi-ri, e pie-ghi, su su Inej-*

- *e pieghi*

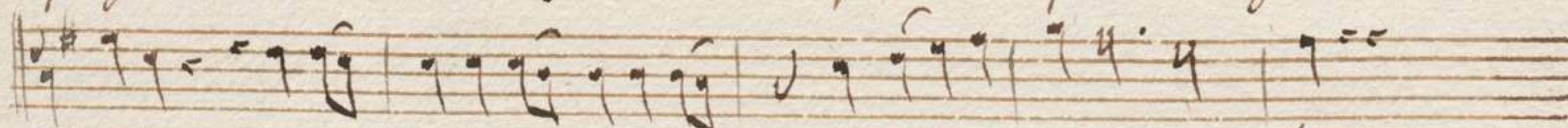
*su su, su su, Inejseri Inejseri su*

- *pieghi*

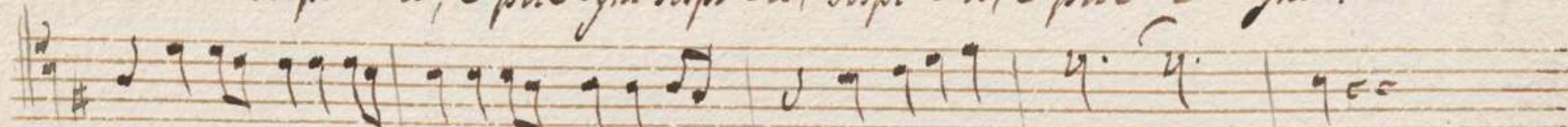
*su su, su su, Inejseri su*



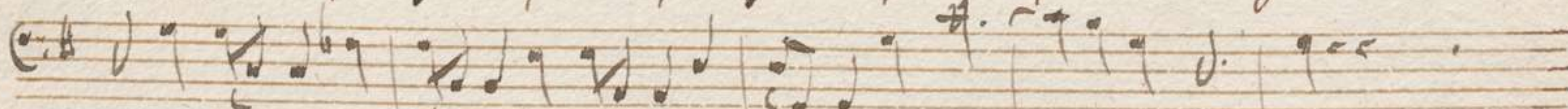
preghi, su su su su inesseri su su sospiri, e pre - ghi.



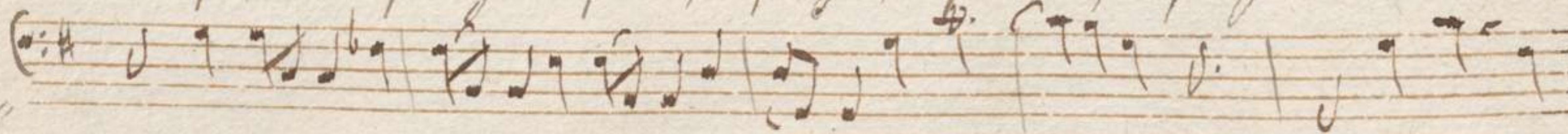
seri sospi - ri, e pre - ghi sospi - ri, sospi - ri, e pre - ghi.



su, sospi - ri, e pre - ghi, sospi - ri, e pre - ghi, sospiri, e pre - ghi



su, sospi - ri, e pre - ghi sospi - ri, e preghi, sospi - ri, e preghi.





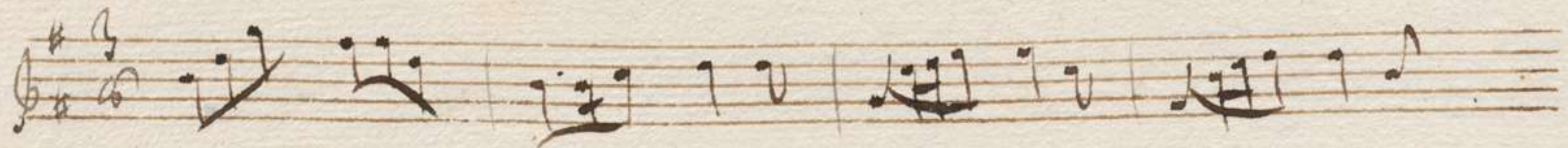
//

*Cypiride*

*Quai genti son coteste? e con qual d'ido ringano il vegal*

*leggio, et salvo Alawe?*

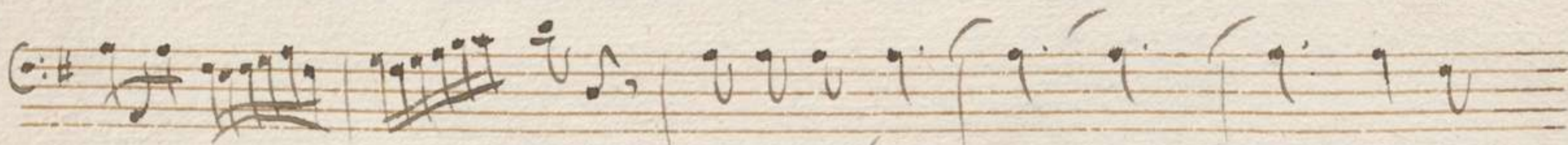
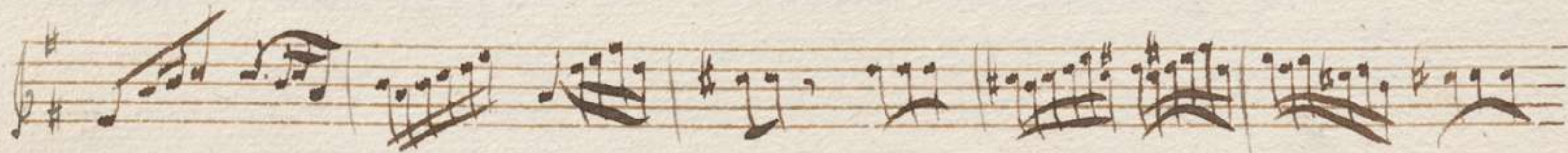
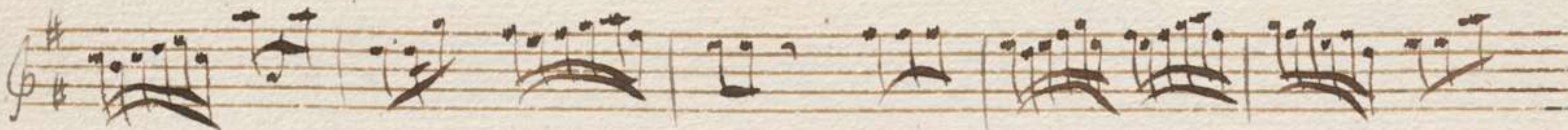
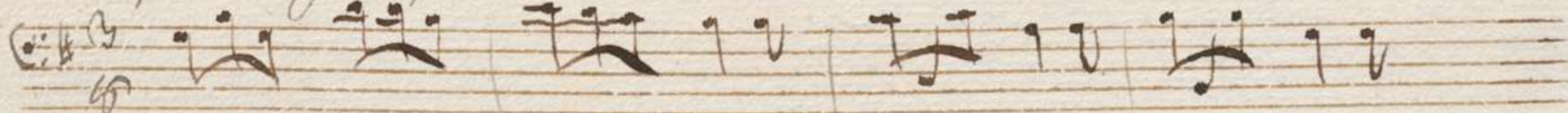
2 N.V.



*Uasimede*

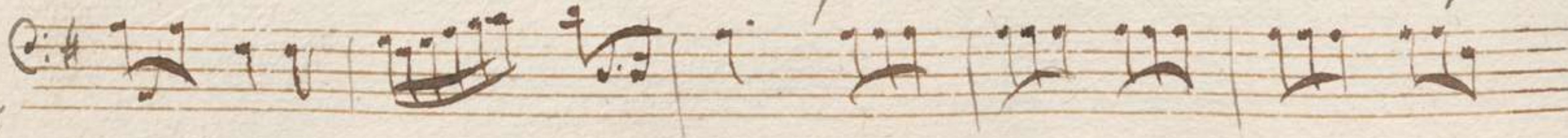


*Spevau si gionu, che il cie-lo i va*



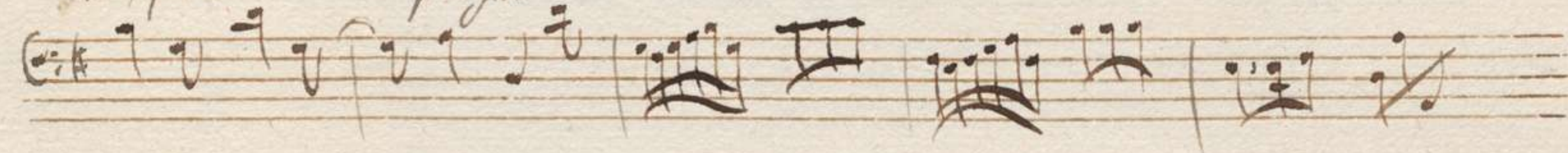
*to al fin placu*

*to nev*



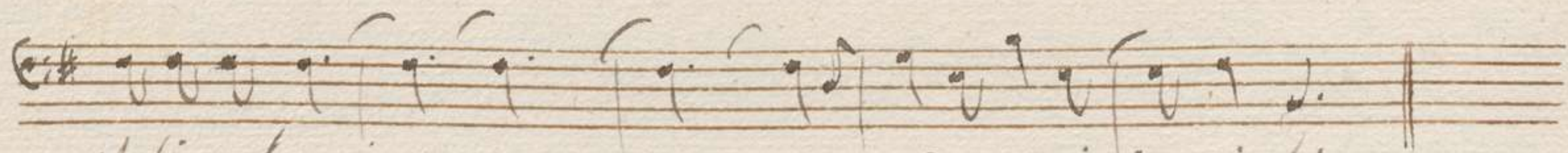


*noi, per noi si - pieghi*

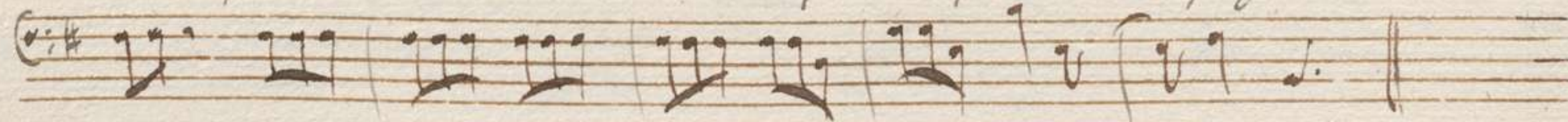


*sperav'ci gioua, che il Cielo iua*





*al fin placa - - - to per noi, per noi si - pieghi*



*al segno - S: Coro, su su Inesperi.*

*Epitride*

Signor, che al vecchio ammanto, al nobil volto ben mostri eccelso grado, e con gen

tile, ond'è che per l'insensibile suonin gemiti, e strida! ond'è che in

atto di suplici, e dolenti offvan costoro quei nevdi vami, e al

*Quasimodo*

Cielo fumo d'incensi, e - di sospiri ascende? Undici volte oggi amato è

*l'anno, dacché ucciso fu il nostro buon re Crisoforo, e due pargoletti suoi figli.*

*Epitide.*

*il caso acerbo tutta d'ovvove empie' la Grecia, e d'iva, ma dell'au-*

*tor non è ben certo il grido.*

*Wasimide*

*Anassandro egli fu.*

*Epitide*

*Cor*

*Was.*

*tui m'è ignoto. della Reina*

*Merope era servo*

epis.

Tuas;

può cadere tal delitto in moglie, e madre? per la credula

plebe fama vea se ne sparse, ma il suo dolor, la sua virtù nel core

Epit.

di chi meglio vagiona, assai l'assolue. perchè dall' ucci -

Tuas.

io non trovo il uero? l'ombre il toterro al guardo, e alla sua pena, ne di

*Epit.* *Tras*  
 lui più s'interessa. | altro germoglio sopravvisse a Ceres fonte  $\text{♩}$  in Epitide

mine de gli evachid il sangue, e la speranza dell' afflitta Messemia.

*Epit.* *Tras.*  
 come a lui perdono l'empio omicida  $\text{♩}$  l'eroe lungi in e

*Epit.*  
 tolia, Ostaggio al Re Tideo, fu sua salvezza. || poche al vedovo



*Tras.*

Trono non si chiamò l'Evade? In sua tenera crade ne fu ca.

gione, e più il timor, che anch'esso di ferro, o di velen verame ucciso.

*Epit* *Tras*

Ma de' publici affari il grave peso cui s'affido? dimise

mevone, e polifonte i voti nostri. a lei nouque il si.

nistro sparso vumov del Parricidio: eletto Polifonte rimare,

degli Evacidi anch'egli, uom saggio, e prode. *Epit.* rem.

bianca di virtù sperto ha la frode. non si pensò, che un

*Tuas.*  
giorno richiamar si doveva il regal figlio? su' l'cin di Poli.

fonte è la corona un deposito sacro: all' erede ei la serba.

*Epit.* *Tras.*

tanta modesta in Polifonte è l'alma? gode Inyenia in

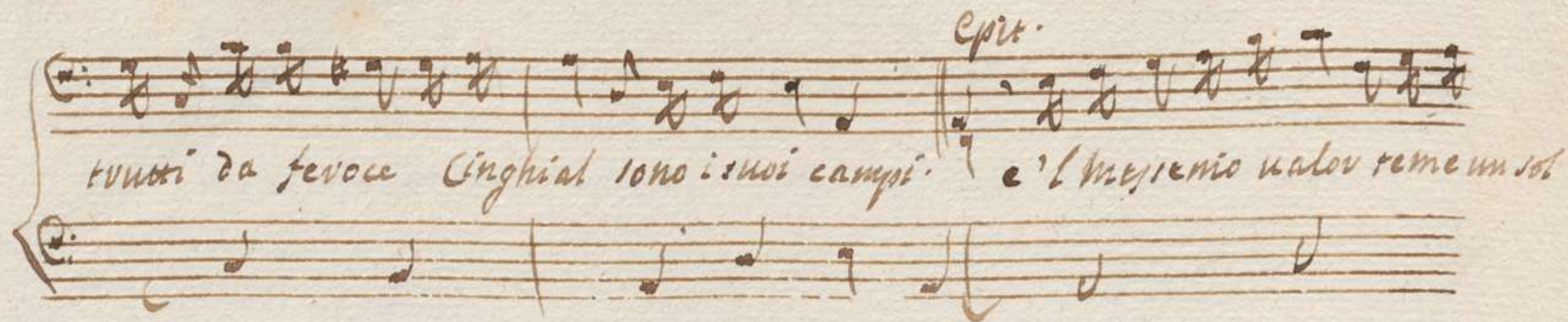
*Epit.*

lui quel Re, che ha pianto - di che dunque si lagna ella, che l' gode?

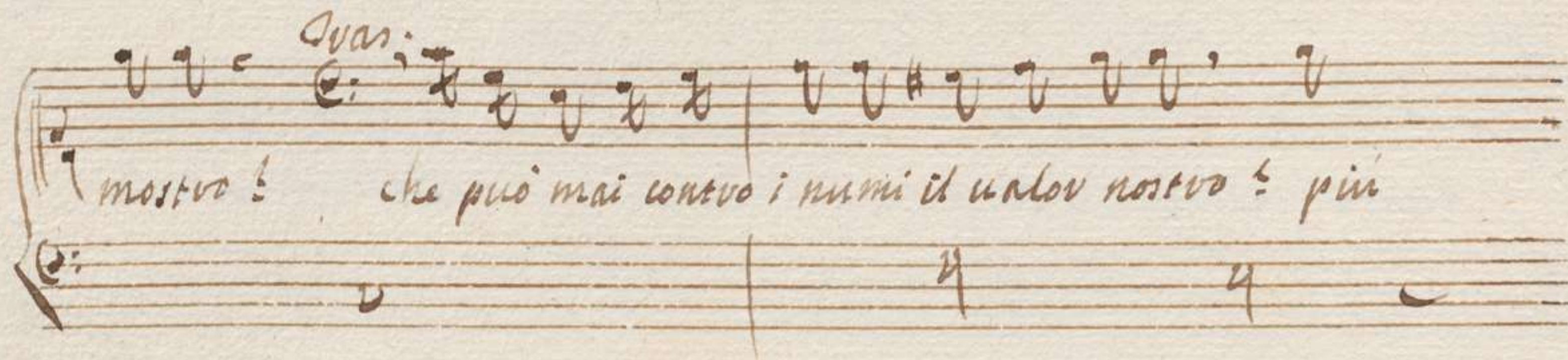
*Tras.* *Epit.* *Tras.*

sente dell' altrui fatto in se la pena. per qual d'ostin? dis.

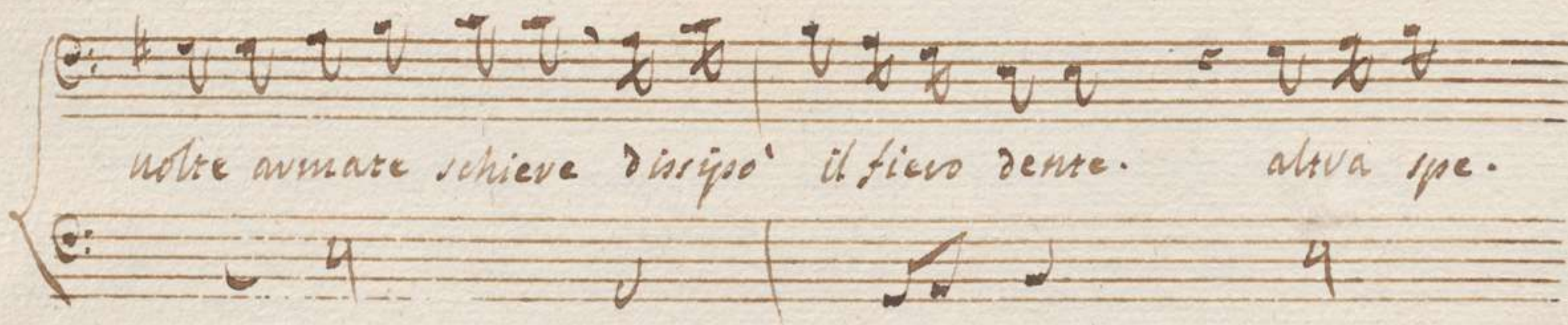
*Crit.*  
tornati da feroce cinghiale sono i suoi campi. e' l'insperato ualor teme un sol



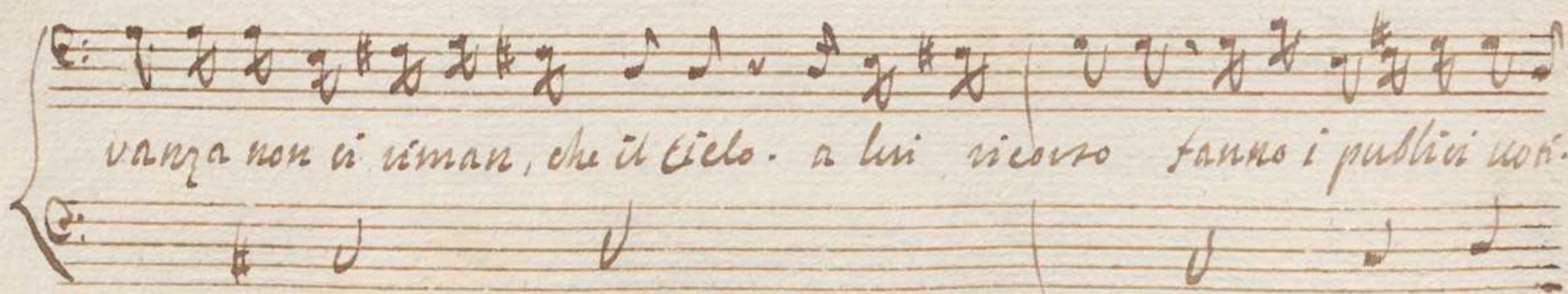
*Quas.*  
mostro! che puo' mai contro i numi il ualor nostro e' piu'



notte armate schiere disipol' il fiero dente. altra spe.



vana non ci rimar, che il cielo. a lui ricorso fanno i pubblici uol.



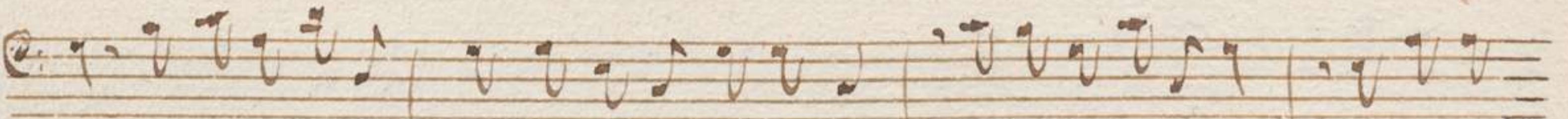
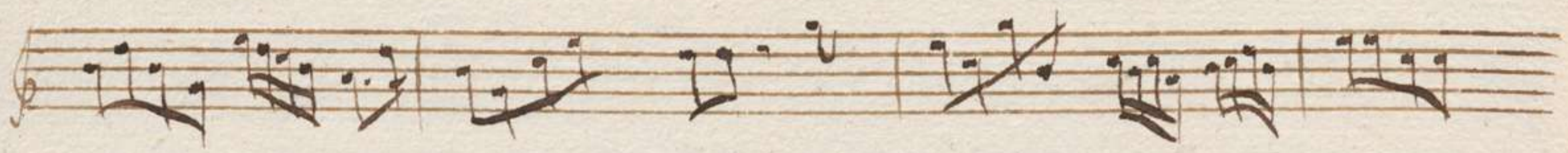
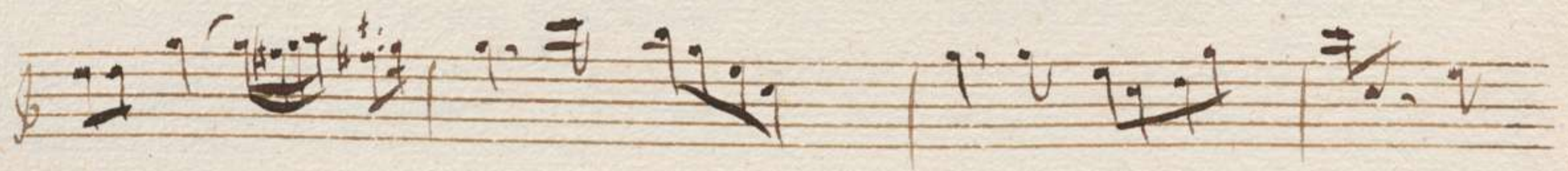
*S'apre la gran porta del Tempio.*

*Epit. Mar.*

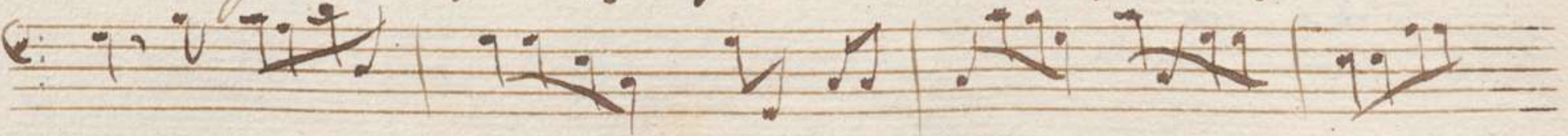
*in che ... già s'apre il Tempio.*

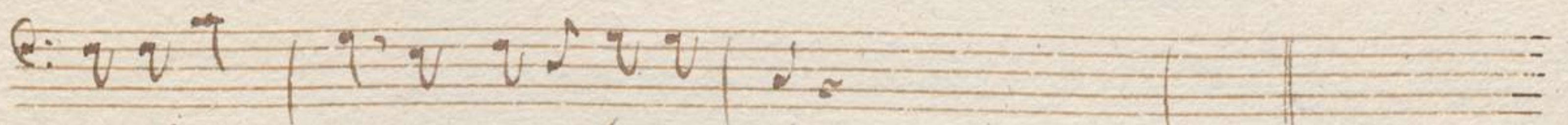
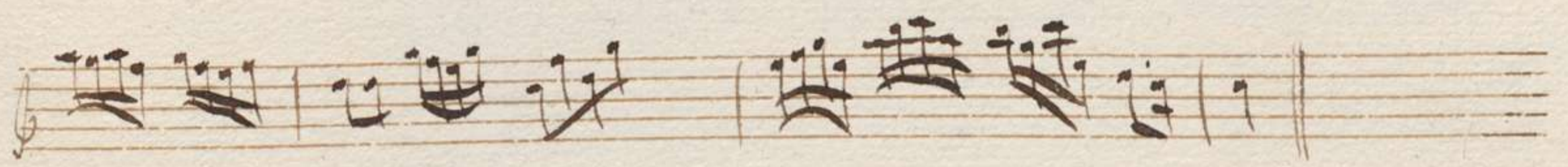
*Al Re, Inesieni, il Re; all'armi pronti, all'armi, all'armi pronti, all'ar-*

*pronto*

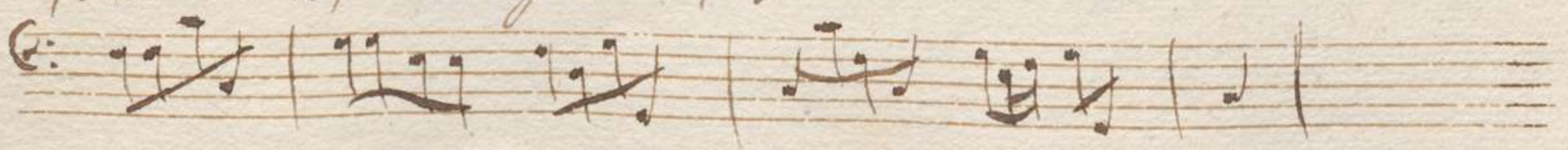


*mi vi tenga Amore, e fe'. il Re meseri il Re, il Re, meseri il Re, all' armi*





*puonti all'anni, si tenga Amore, e fe'.*



Epit.

Nella gran turba io mi nascondo; intanto penso a gran cose, e generoso, e

forte: Epitide, ecco il giovno; o Regno, o morte.

Scena III

Polifonte, e Trasimede uscendo dal Tempio con seguito.  
Epitide in disparte. Polifonte ha a sedere sul Trono

Polifonte

Stanno, popoli, e' il cielo delle lagrime nostra; la



ritime ei gradi, lieti ne diede la uampa i segni, e fausti l'esaminare

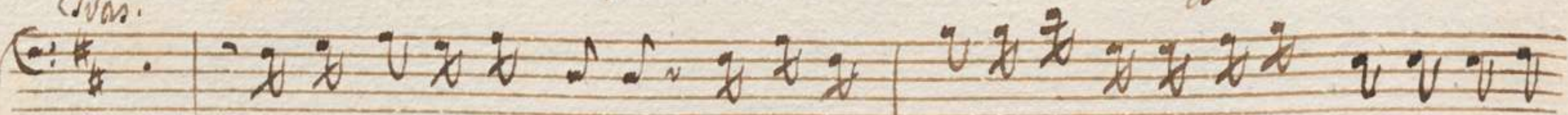
risueve gli auspici; Che più! placato il Nume chiaro parlò.

Su del uolter celeste leggi qui Trasimede, il gran rescritto,

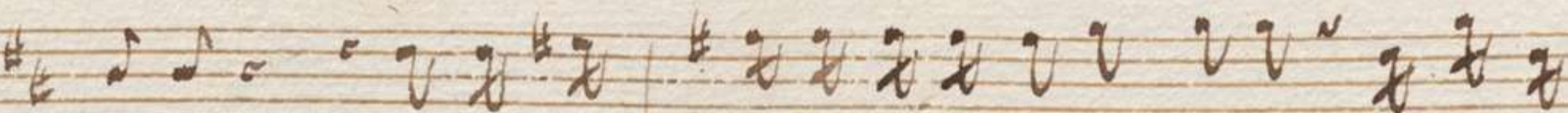
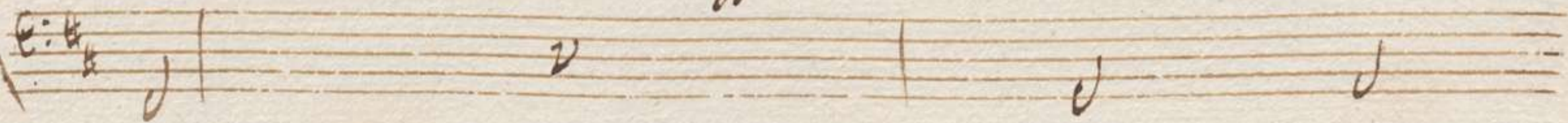
ed intanto vespini dal passato spouento il Regno afflito.

spinge la leuera la risposta dell' oracolo, e trasimede legge.

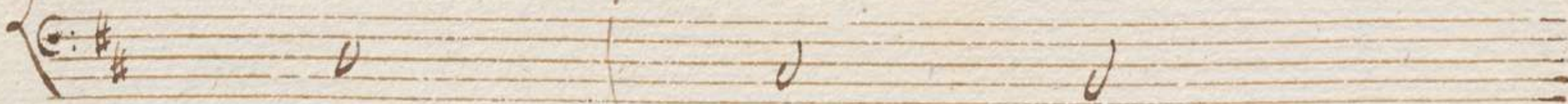
*And.*



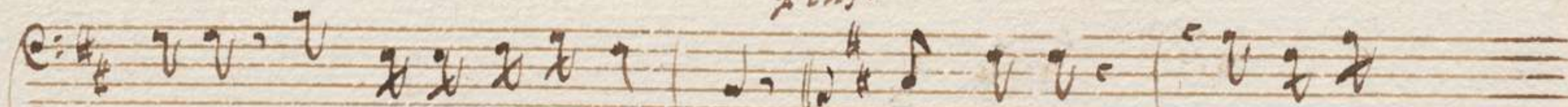
Hi Inesenia due mostri: oggi ambo estinti cadranno un po' uirtude, un po' su.



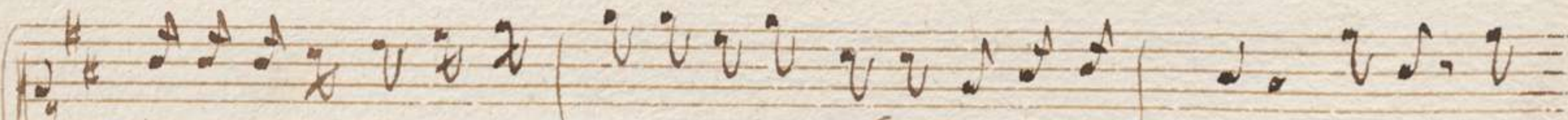
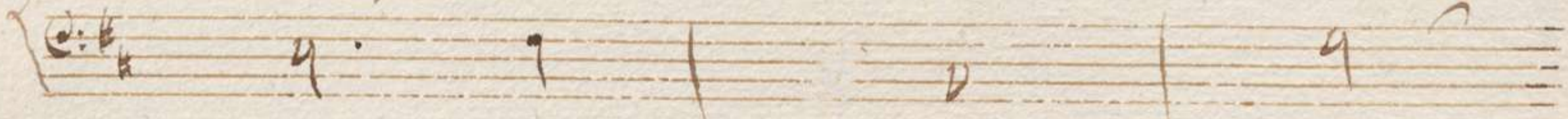
- uove. vestino poscia in sauo nodo anninti, l' illustre



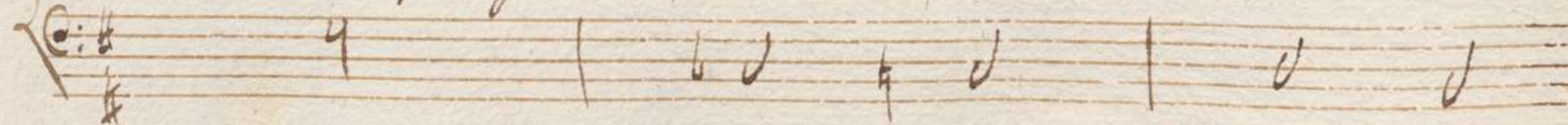
*And.*



schiana, e' l' pio liberatore. Noisce? ov chi nell'



alma nuove spirti guerrieri, e chi nel braccio tiene ualor, uada, com.



botta; e vinca: la sua virtù rinforzi con la voce del Nume, e col sicuro pia

cen d'un premio illustre, che se per tua Messeri non u'è: come si

forte, alma si audita, u'è Polifonte; egli espoua per uoi non

viende dal Tonno.  
 Me', ma Cinadino, e sangue, e vita.  
 Epitide si nuanga.

Epitide

Inella sua vita espor non dee chi vegna la salvezza comun; L'ovvide

belue affronti anima forte, non regal svaccio; e se a presenza av-

vide manca, e virtude, io sive, giovane qual mi vedi, in evme, e solo

tanto osar posso. Impromi, ch'io la sia tratto ove si nasce il

fiero Cinghial di mille svaggi, l'abbacero, non primo trofeo della mia

dentua; e se cadro, Messenia mi darà lode, e fia

ch'ella di pochi fiore a me sparga la Tomba, e l'ossa onori.

*Polis.*

Giouane, molto a te Messenia deve, nulla tu a lei.

*epit.*  
Stoniero a' i panni al uoto, al faucellu tu sembri. io Greco sono,

ne per lieue cagion qui trassi il piede; piu diu non posso -

All' ova, che dal cimento io uincitou ritorni saprai qual

*Polis.*  
sia, perche ne uenga, e d'onde. Custodi, o la si

svolti questo prode in nome. iui, se al tanto risponde l'opra, e'

tuo il trionfo, e tuo il premio ne savii. *epit.* premio non ceveo,

ceveo un popolo salvo, e meco porto le speranze d'un Regno

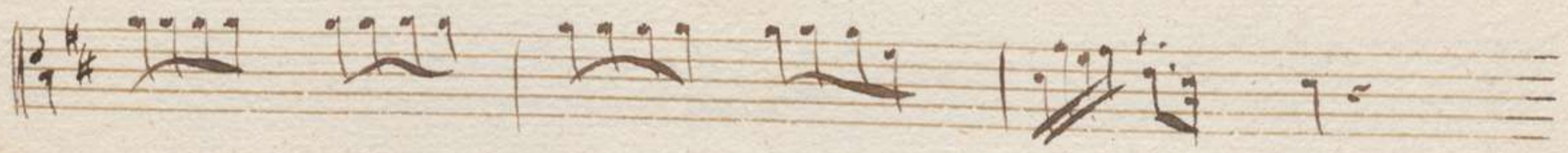
*polist.* un di tal vide forse la Grecia il giovineo Alcide.

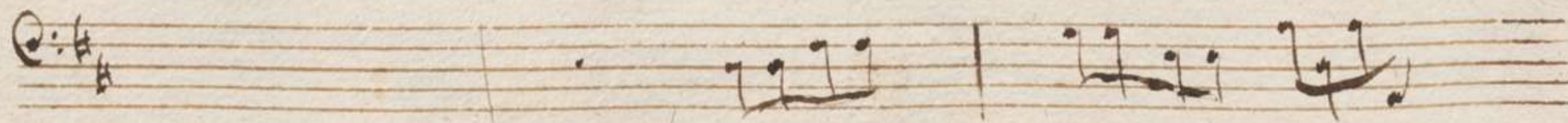
*forte.*

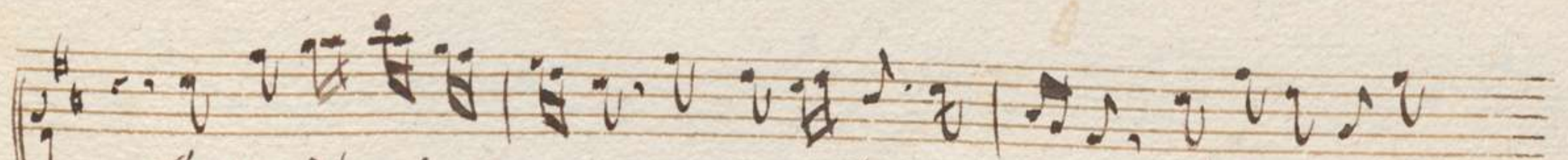
*rit.*

*Epit.*



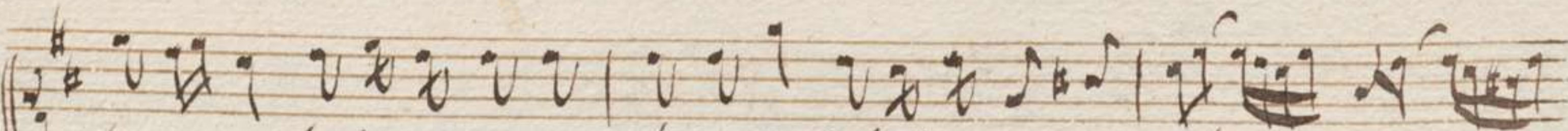
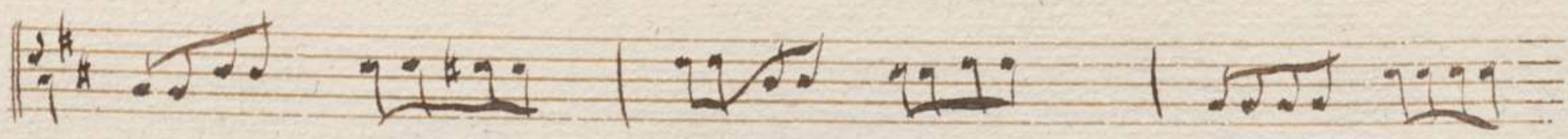
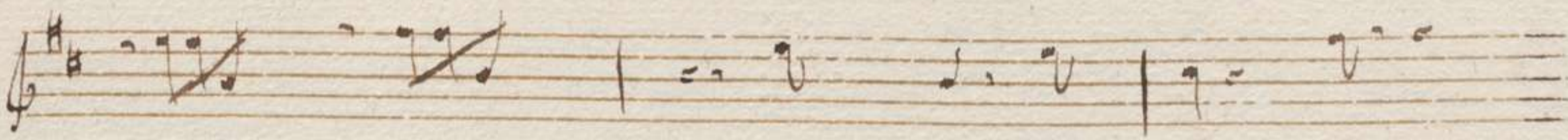




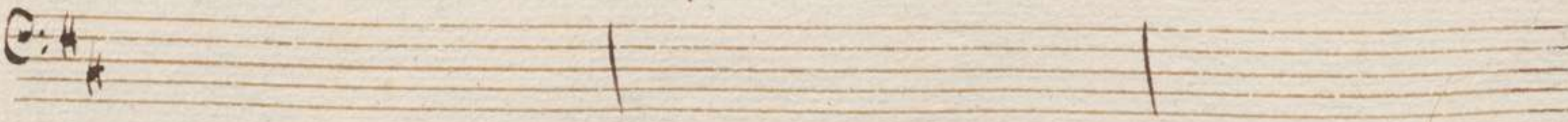


*Favou d'ami - ca soite non cura il mio uolo - ve, che quando il bracio e*

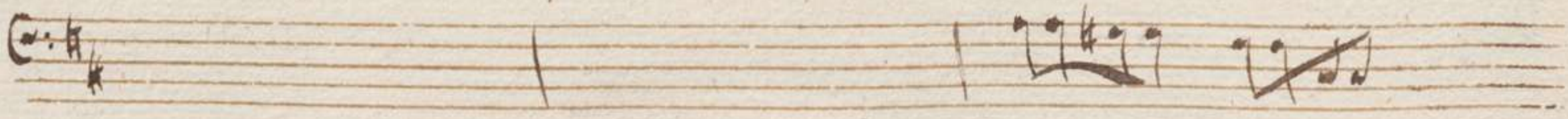
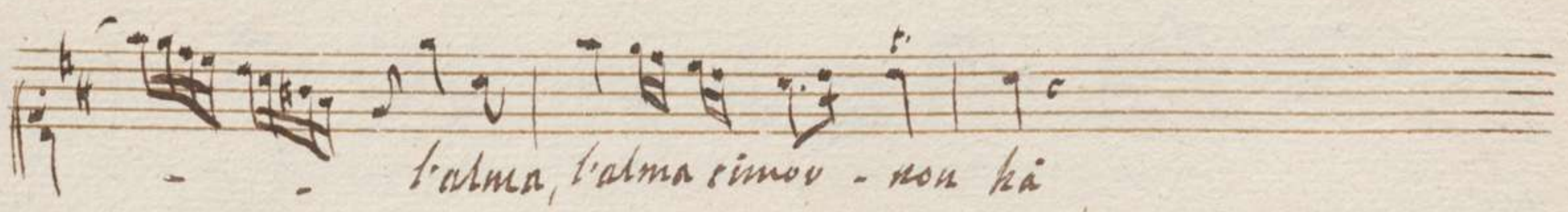




*f*orte - l'alma timor non ha, no' no', l'alma timor non ha -

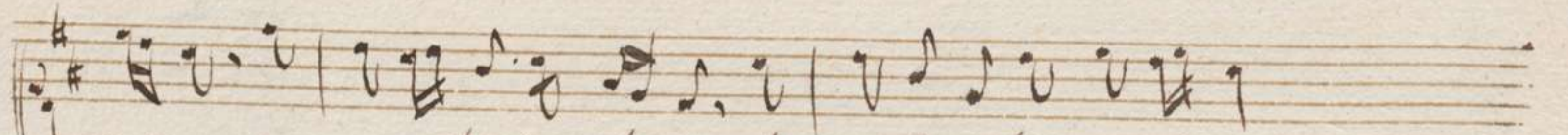
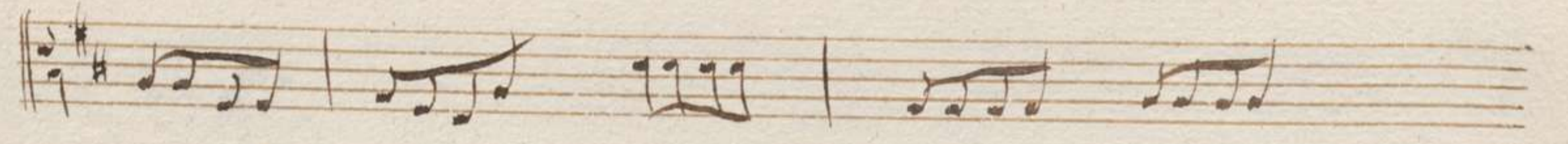
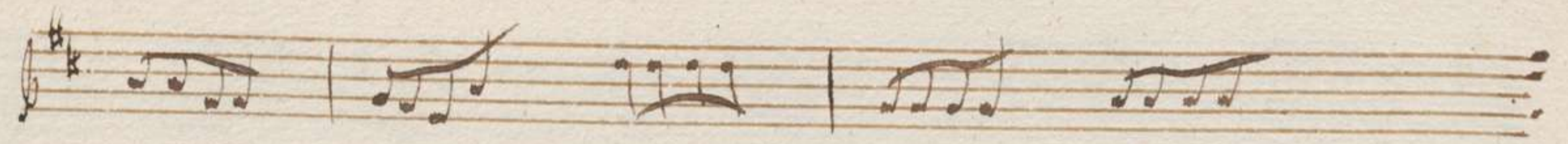
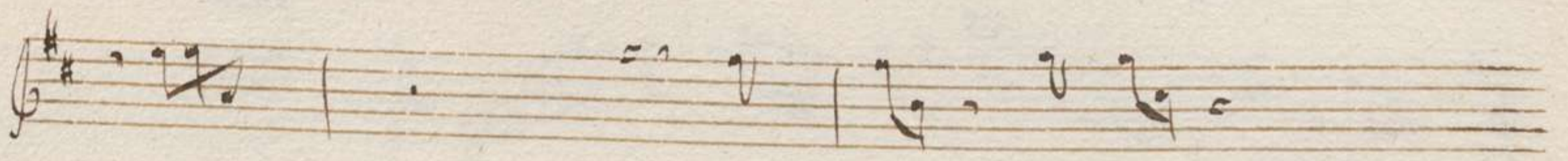


A handwritten musical score on five staves. The notation is in a historical style, possibly from the 18th or 19th century. The first staff contains a melodic line with various note values and rests. The second and third staves feature rhythmic patterns, likely accompaniment, with many beamed notes. The fourth staff continues with more complex rhythmic figures. The fifth staff is mostly empty, with only a few notes and a clef visible at the beginning.

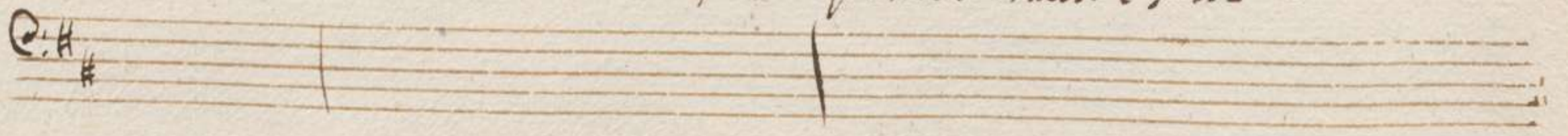


piano

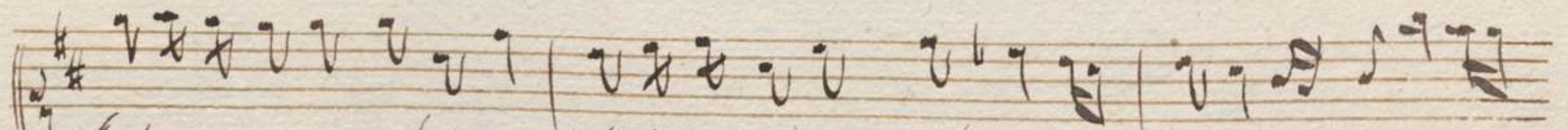
Tausou d'amica -



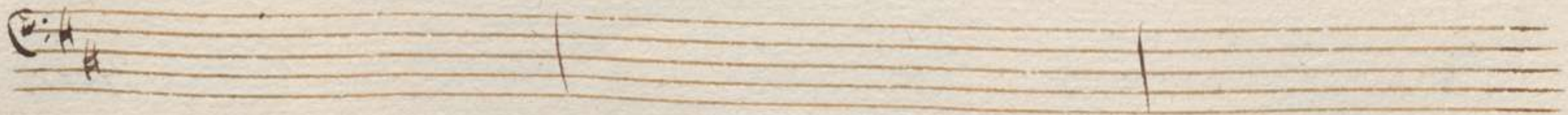
*sore, non uva il mio ualove, che quando il braccio è forte .*

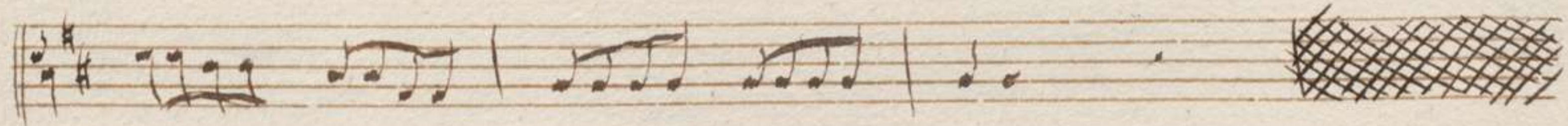
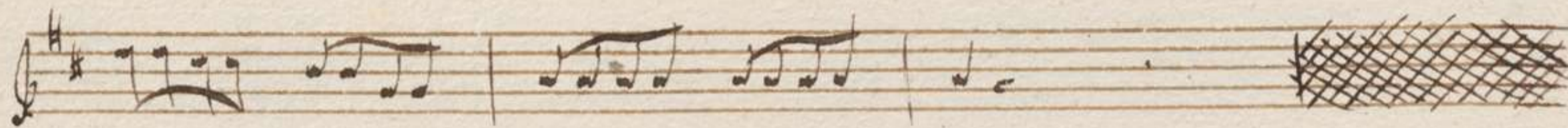
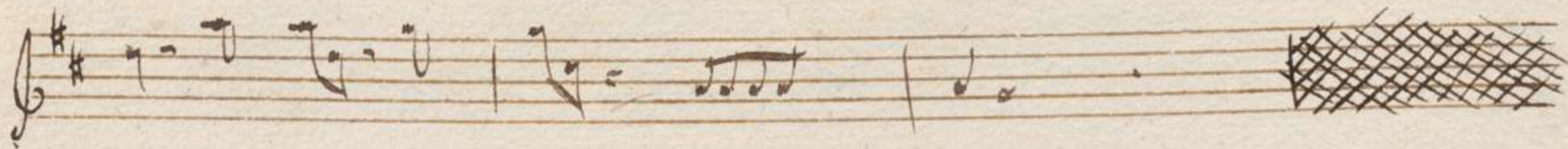






*S'alma timou non ka, no'no', S'alma timou non ka . . .*

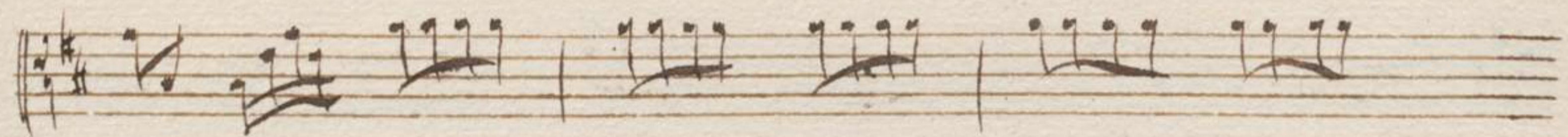
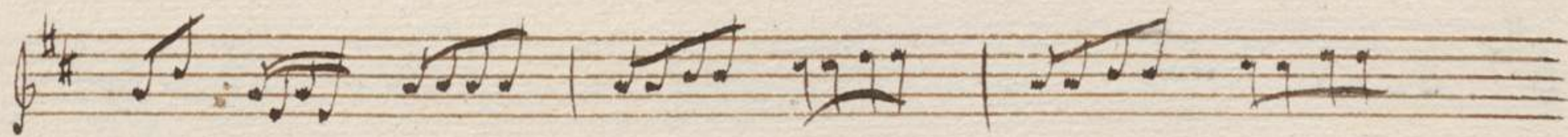






*forte.*

ma - ti - mou - non ha





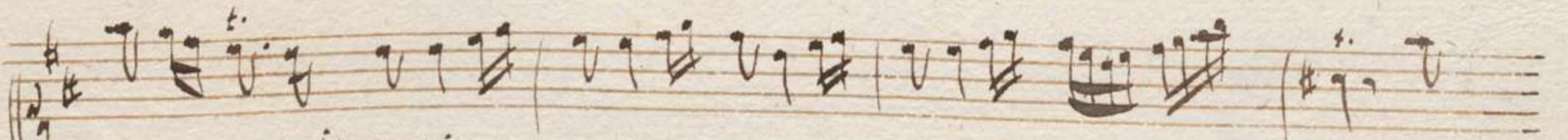
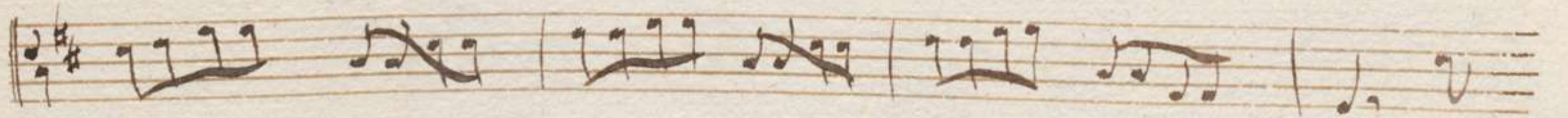
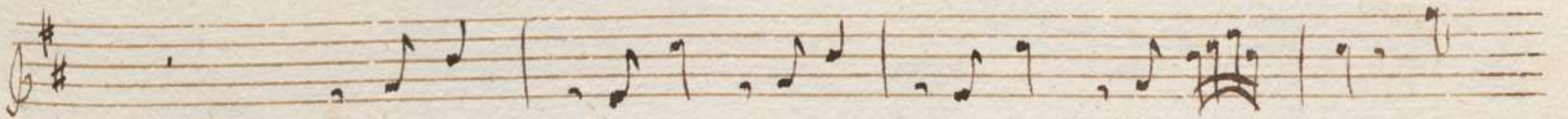
*piano.* *forte*

*sarà* *quet-motto* *fi-vo* *Voce del mio fuo - ve*



*piano*

*tuoſco del mio fuo - ve, e pace un Regno inte - ro dal*



*mis co-vagyo awwá - - - - - dal*





*forte*

*mio coraggio avai*



*piano*

e pace un Regno intero dal mio dal mio coraggio su -

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes several measures with notes and rests.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes several measures with notes and rests. The word "va" is written below the first measure.

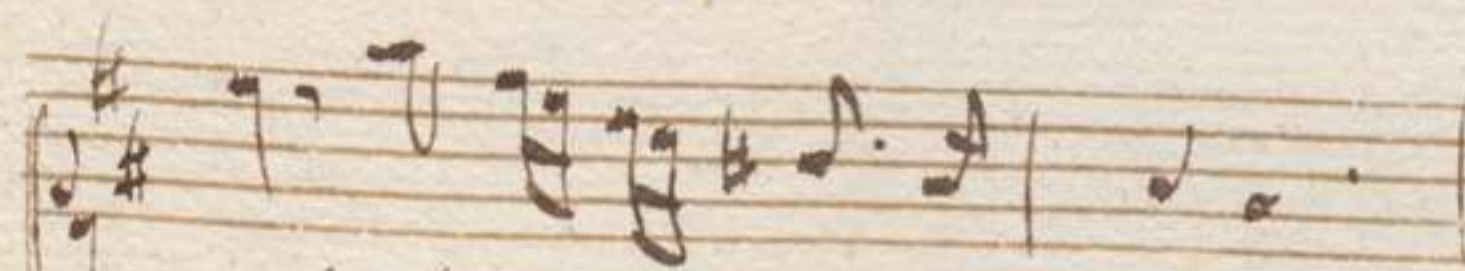
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes several measures with notes and rests.



*Scena IV*

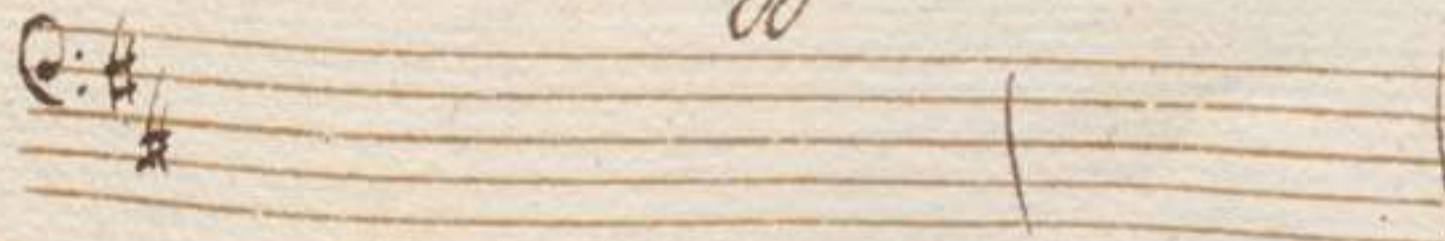


*Polifonte e Ansimede.*



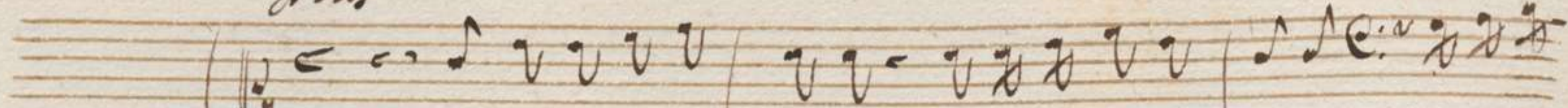
*- del mio viaggio auri*

*à Capo.*

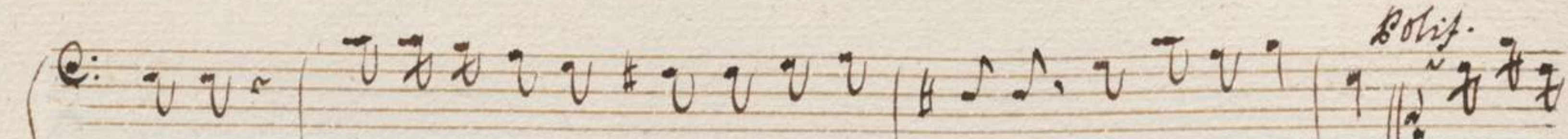
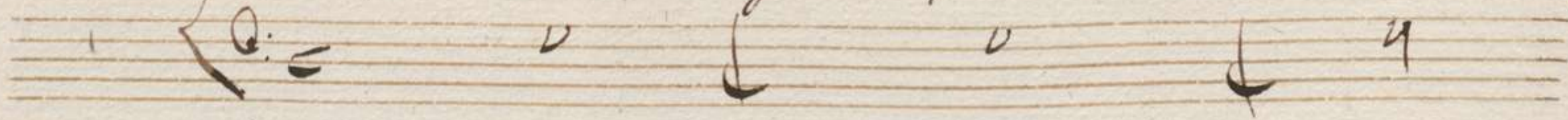


*Polis.*

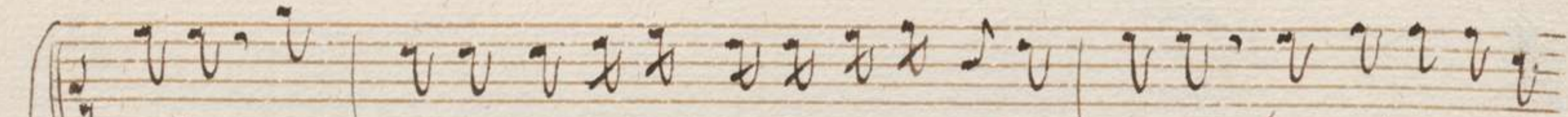
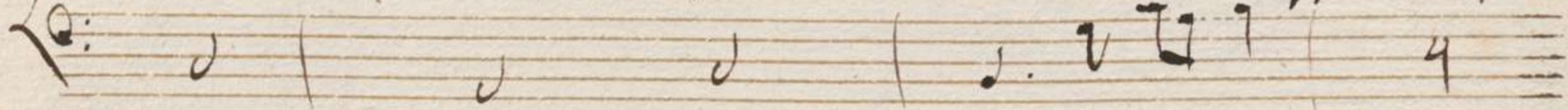
*Tras.*



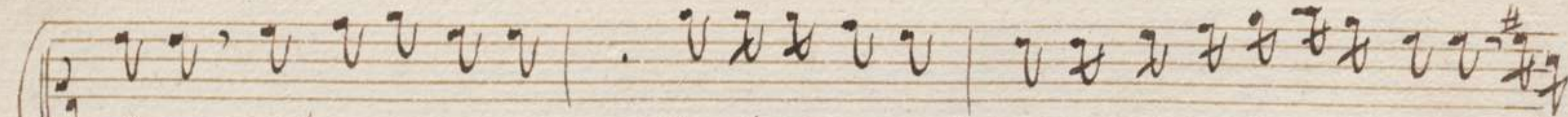
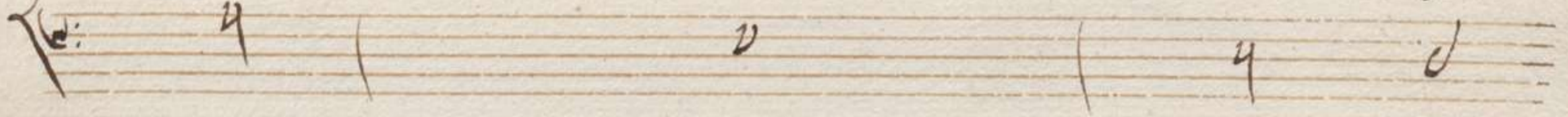
Nev noi, se non mi inganno, parmi veniv Lisisco. e' desso ap-



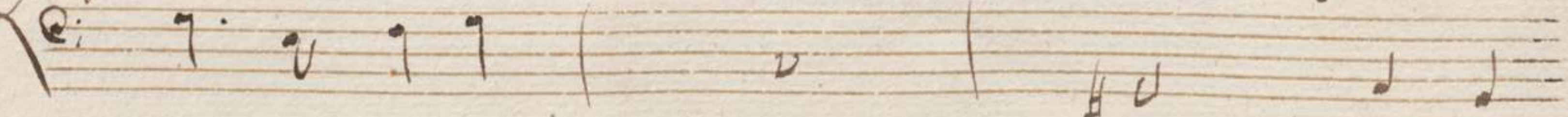
punto, Nunzio del Re Tideo piu volte il vide la nostra Reggia. io qui l'at-



tendo; e intanto alla Reina mi precedi, e disse, che il di prefisso e'



giunto, di nostre nozze. ella al mio amor dieci anni di reverenza impose; la com-



piacqui, e sofferesi. oggi per compire la dura legge. all' almeno pro-

nesso oggi ella accenda le giurate - faci. <sup>Was.</sup> ubbidivo (pena mio

love, e taci. )

Scena V

Polifonte, e Licisco con seguito d' etoli.

Licisco

Re Polifonte, al cui voler tornano di messenia ubbi-

disse il nobil Regno; il Re Tideo, che glorioso impera sull' Etolia pos-

sente, m'innia tuo Numio. Ecco la carta, ed ecco la Tessera spi-

presenta a Poliponte le lettere evidenziali.  
tale, e' l' noto segno. egli si duot, che contro il duto, e i

patti di scambiabile pace, tu vaspigli abbia fatto Argin sua

figlia; o gli si venda Augia, o copiva della Mezenia i

campi d'Armati, e d'armi, e paghwan la pena d'un atto in -

- giunto i Popoli innocenti. tanto espone il mio Re; qual piu ti

piace scegli Amico, o Nemico, o guerra, o pace.

*Polis.*

vendicav si douea con la forza la forza. dall' Etolico Re peche si

niega Epitide al suo Regno? egli cel venda, e noi davemo Augia.

*Licis.*

non e piu in mio poter cio, che gli chied. *Polis.* uani pvetesti. *St.*

Re Tideo se pensa o facei inganno, o intimidivci, egli evra



*Licis*

scelga qual più gli aggrada, o' pace, o' guerra. Come di' Asio: qui non

giunse l'infuosto avviso? e come? ciò che à tuoda la Grecia e già palero

*Poist.*

*Licis.*

in Messenia si tace? e che? La morte dell'infelice e.

*Poist.*

*Licis*

pitide. che navii? molto? ma dove? e come? nella fouide ap.

punto, colà dove il sentiero in due diversi parte à trarsi conduce, &

parte à delfo. (con si odita menzogna si giorna à epite, & al mio si.

*Polif.*

gnor si serva.) (ieli! aucte piu fulmini! uotete altro pianto altro

sangu? eccomi il mio. o stirpe de gli evaelid infelice!

Misero Regno! Prence sfortunato! (ma se epitide e' molto,

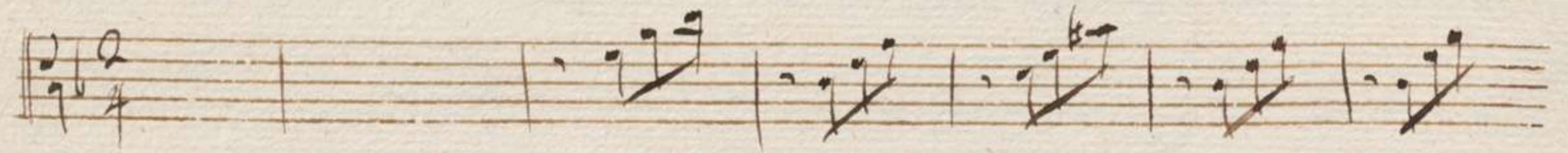
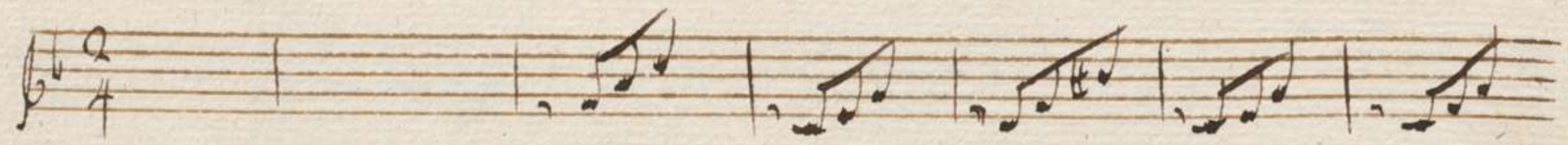
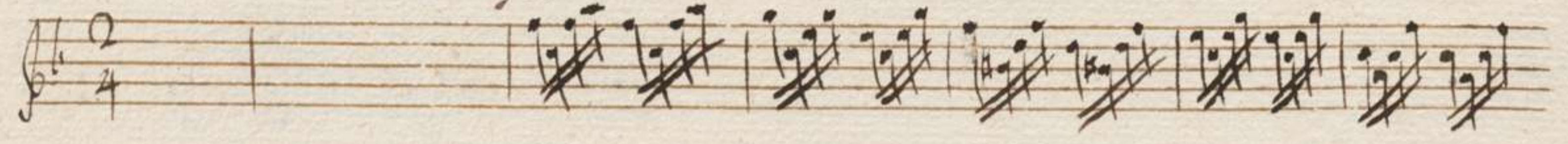
io son beato - | *Liccis.* giunto dolon! *Pois.* na' messaggier ritorna, torna al tuo

He, che troppo giunge acerbo al mio con l'infanto au - viso. *Liccis.* Ma d'Augia che ri -

solui ?



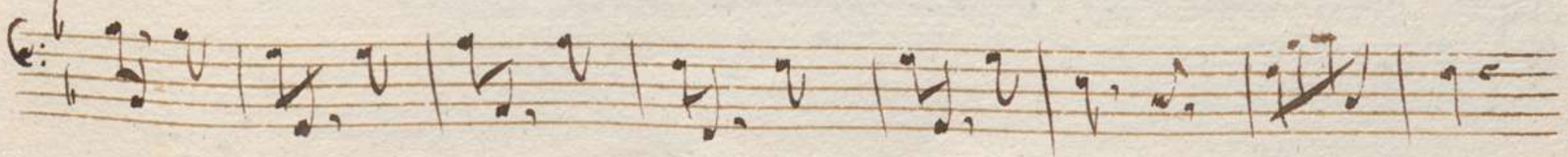
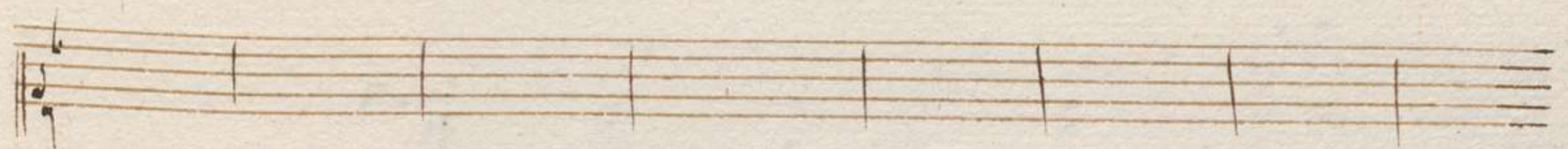
*forte.*



*Non scoloro, - che fuo - ri*



*allegro*





*piano.* *forte.*

non ascolto, - che tuov - ti non rispondo, che uender - te



*piano* *piu piano*

*non rispondo*      *non rispondo*      *non rispondo, che uendet*



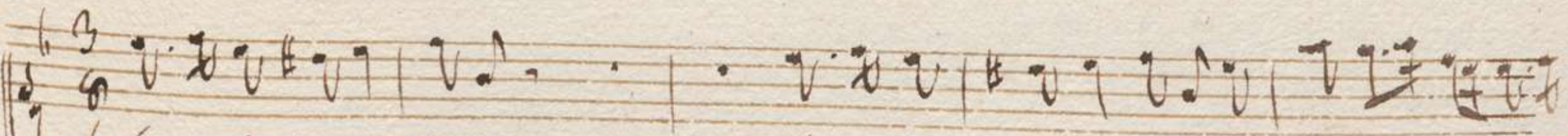
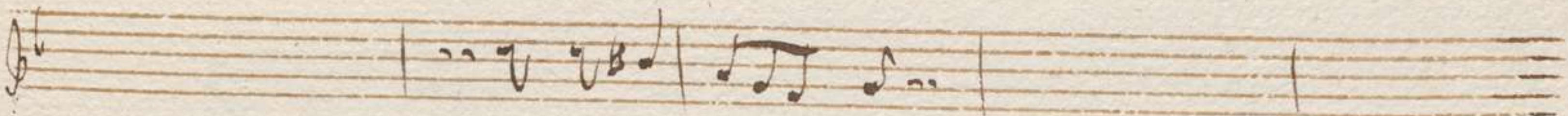
*forte*

- re, che pendete, pendete, pendete,



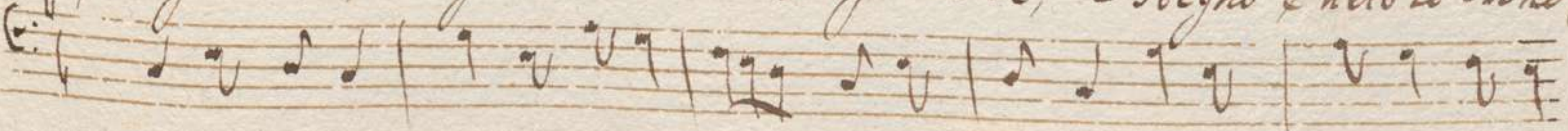


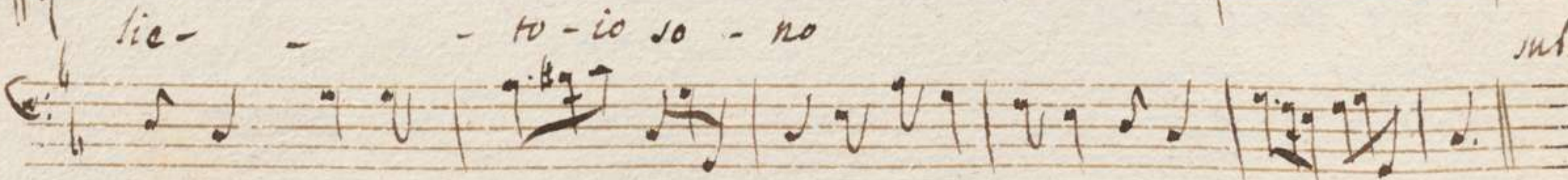
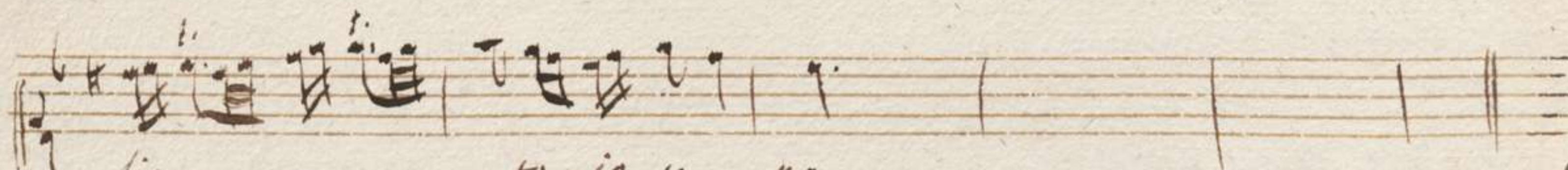
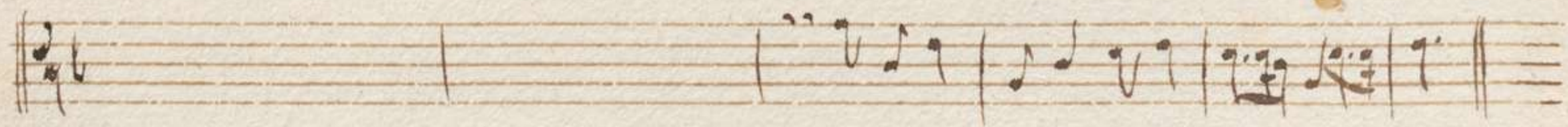
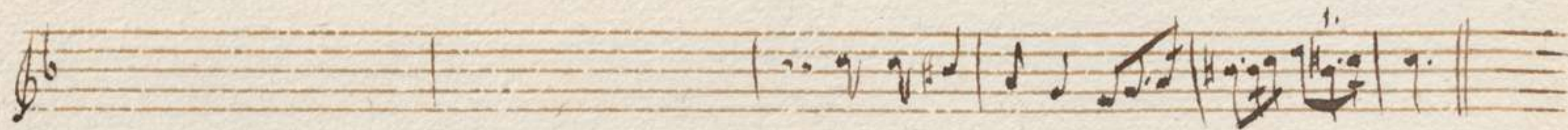
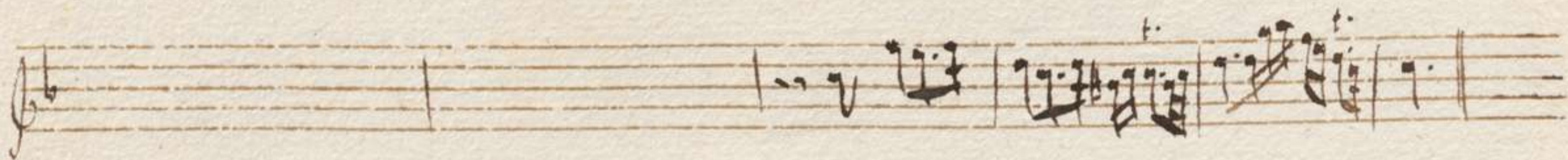
*forte*



*fingo dolore, e degno*

*fingo dolore, e degno e lieto io sono, e*





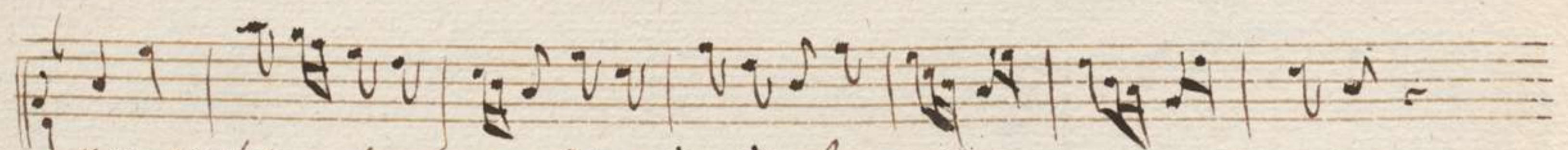
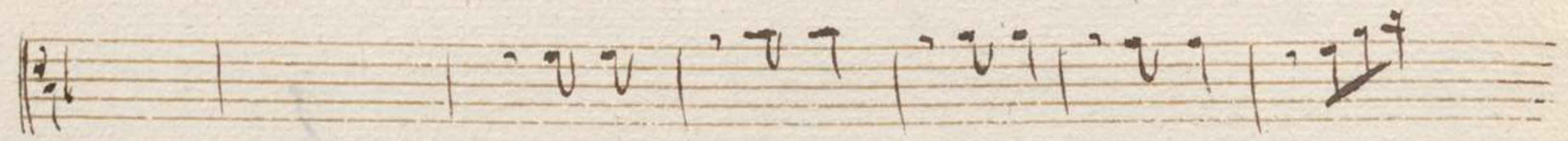
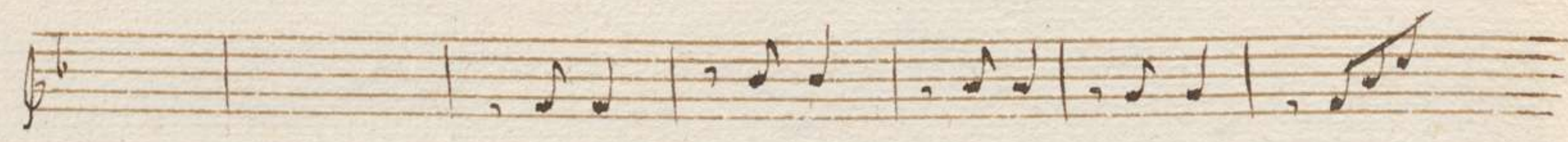
*forte*

*non ascolto - che fuo - i*

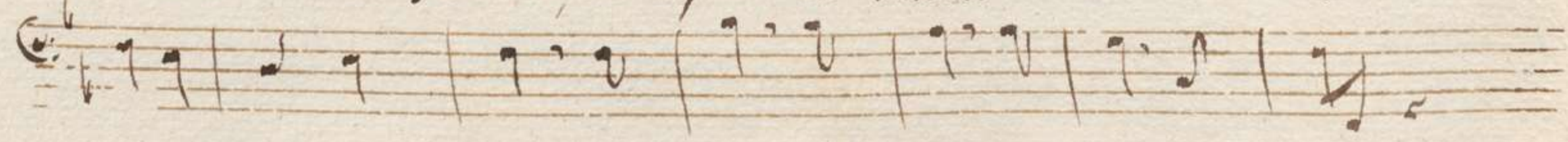


*piano*

*forte*



*non ascolto - che furo - u non rispondo che uendit - te*





*piano*

*piu piano.*

*non rispondo*      *non rispondo*      *non rispondo, che uerdes*

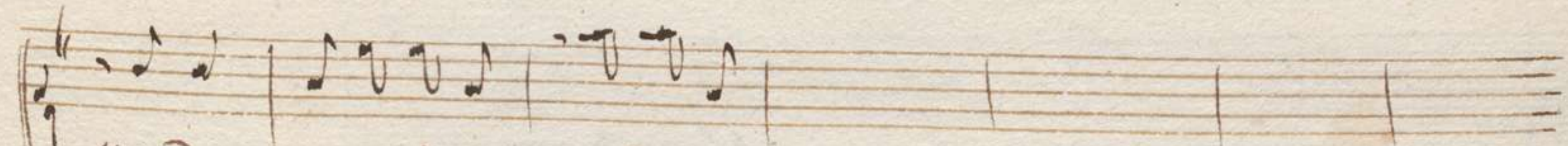
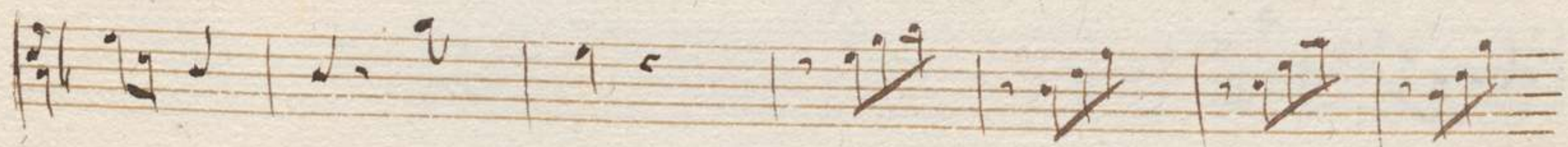


*forte*

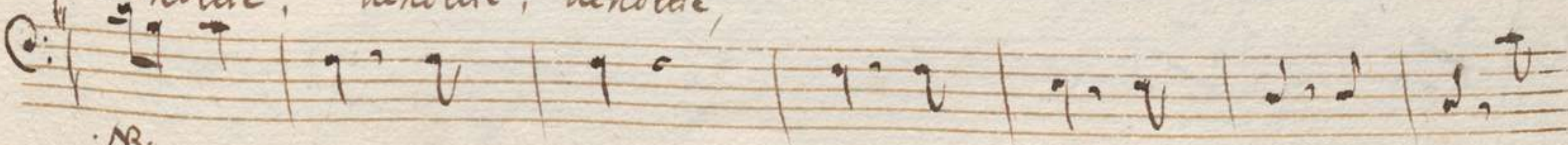
te, che



*forte.*



*пендесе, пендесе, пендесе,*



*MB.*

*piano*

Al tradi - to, all' anno.

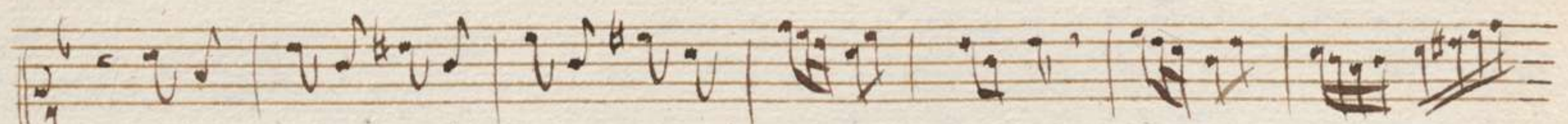
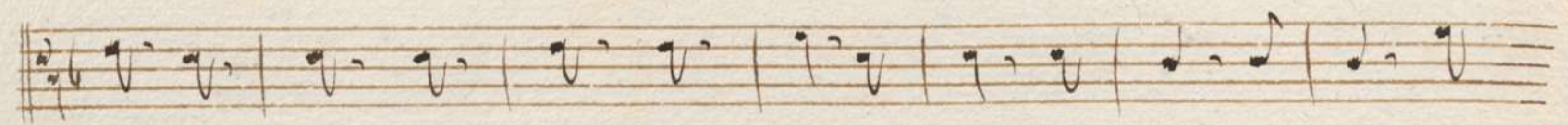
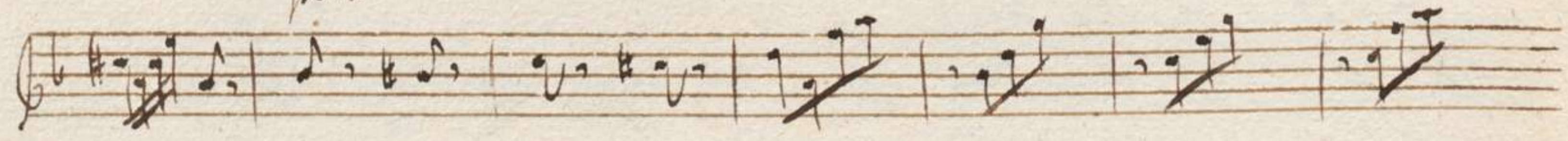


*più piano* *forte*

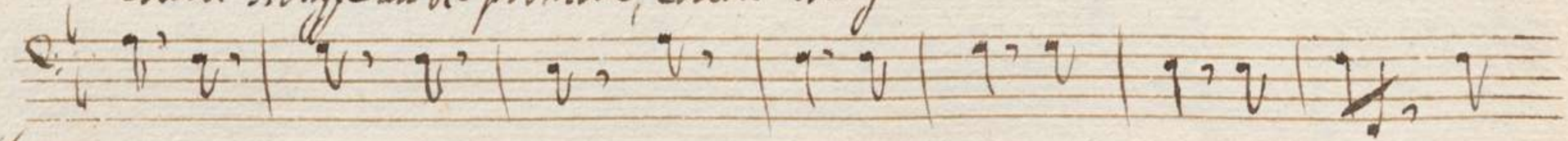
cen-te, degli infami traditori canda svagge un Re promise



*piano*



*суда стваге и ре протече, суда стваг -*



ff

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests. A dynamic marking "t. forte" is written above the staff in the middle section.

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

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, including a complex rhythmic passage.

Handwritten musical notation on a single staff with the French text "je un de promesse" written below it.



*forte* *piano*

oggi ho sicuro il re-gno, oggi ho sicuro il re-gno, e fer



*forte*

A single staff of music containing handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, featuring a complex, multi-measure rest in the first measure followed by various rhythmic patterns of eighth and sixteenth notes.

A single staff of music containing handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, featuring a complex, multi-measure rest in the first measure followed by various rhythmic patterns of eighth and sixteenth notes.

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A single staff of music containing handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, featuring a complex, multi-measure rest in the first measure followed by various rhythmic patterns of eighth and sixteenth notes.

*mo, e fessmo il suo - no.*

A single staff of music containing handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, featuring a complex, multi-measure rest in the first measure followed by various rhythmic patterns of eighth and sixteenth notes.

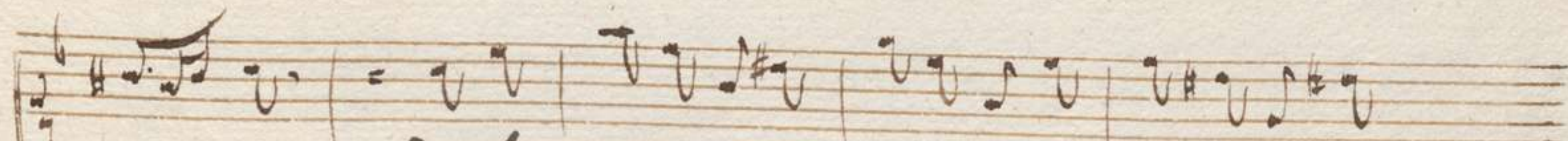
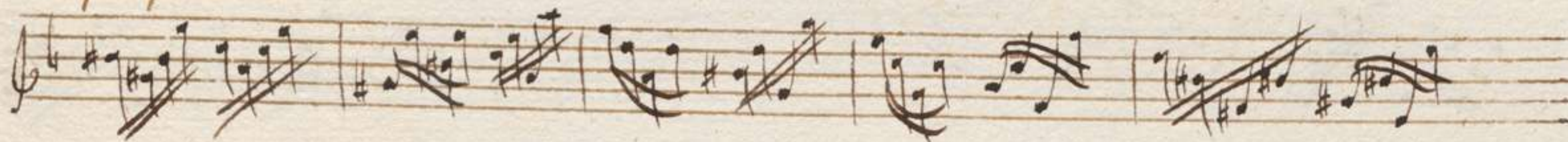


*piano*

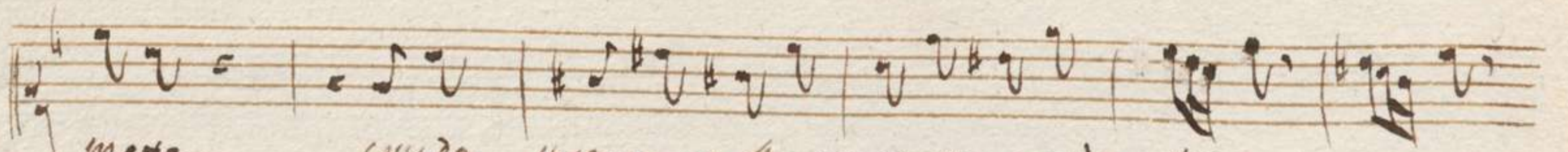
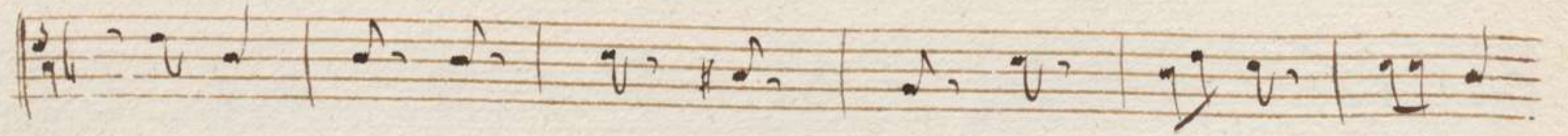
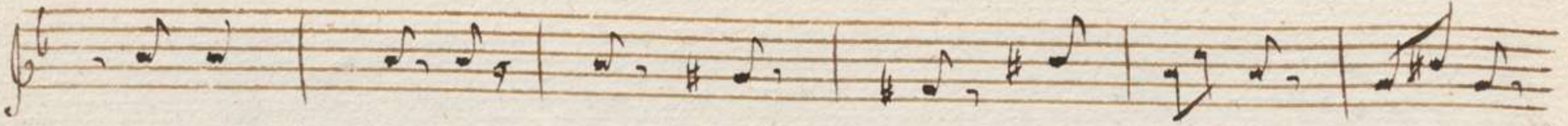
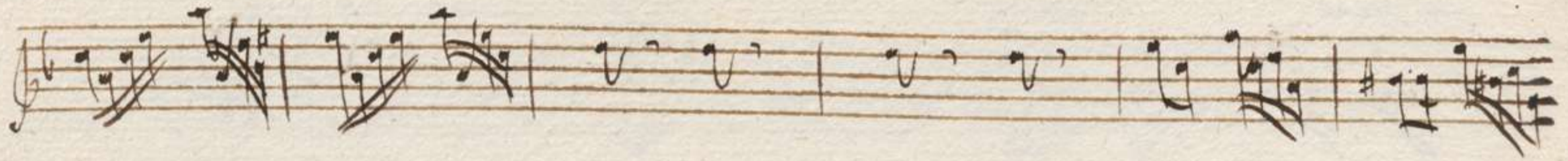
*al radi - to, all' ino -*



*piu piano*

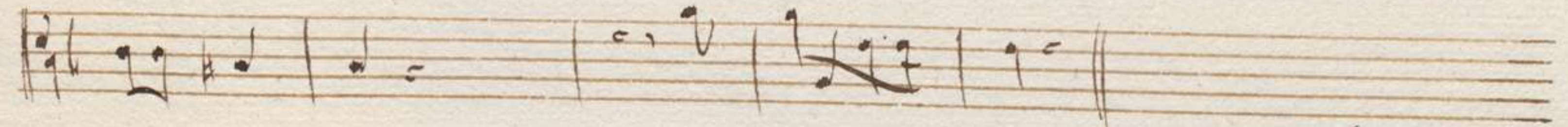
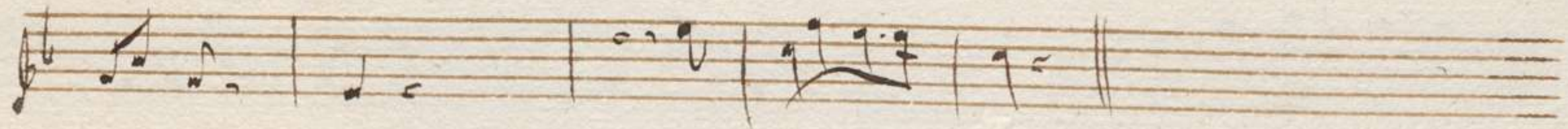


cen - ta, degli infami traditori cunda stragge un re pvo

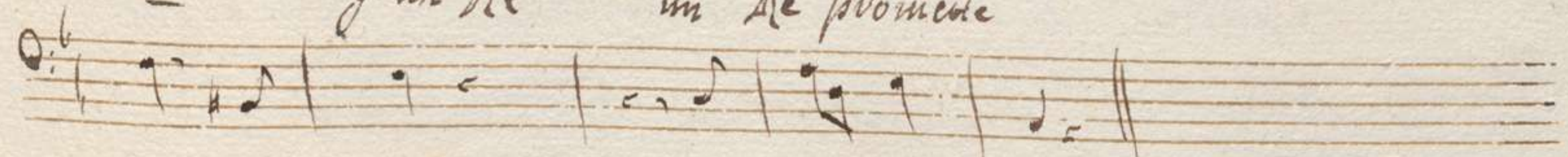
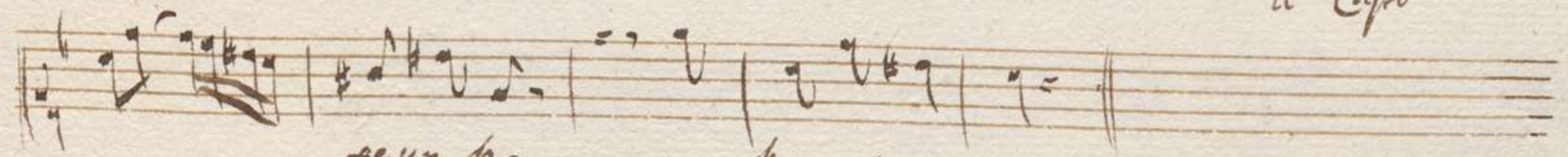


*mede, cunda stvayge un de pvoomete, cunda stvayg.*



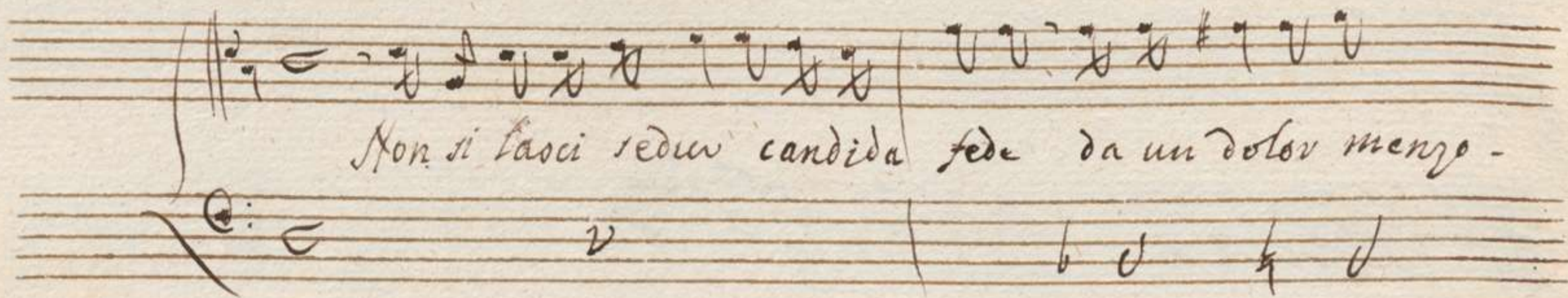


*a Capo.*

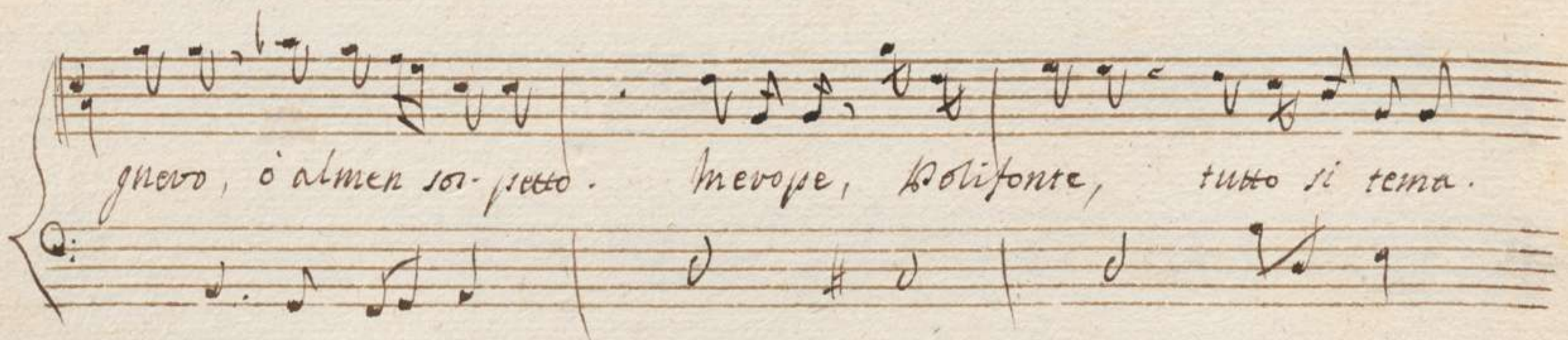


Scena Vi

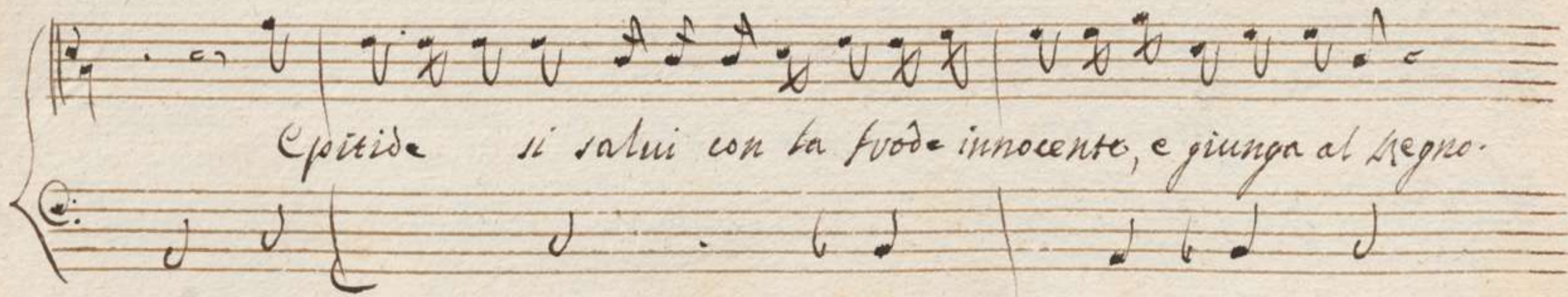
Licisco solo



Non si lasci sedur candida fede da un dolor menzo-



gnero, o almen sospetto. Inevope, Polifonte, tutto si tema.

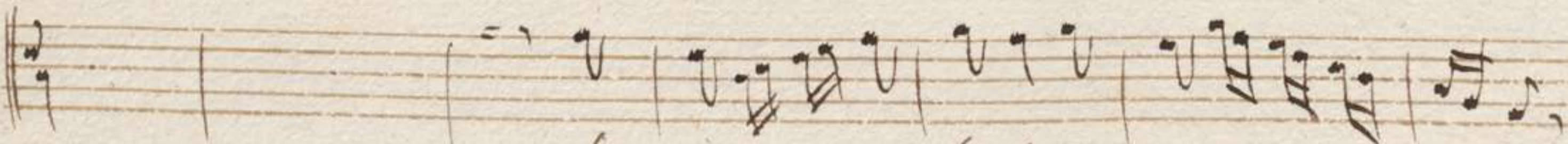


Epitide si salvi con la fode innocente, e giunga al Regno.

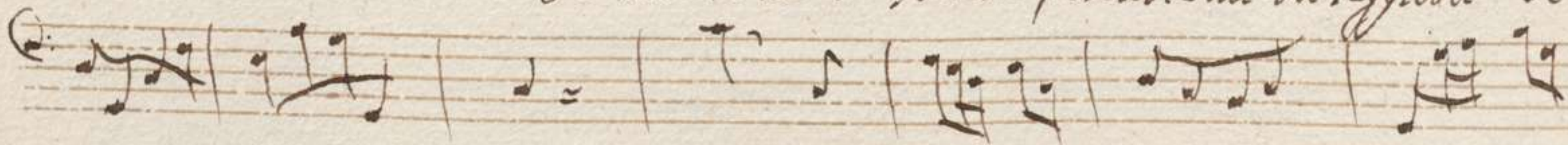
Ma come ancor qui nol rineggo? ei puve mi pvecede. qual fato lo ritarda a mey-

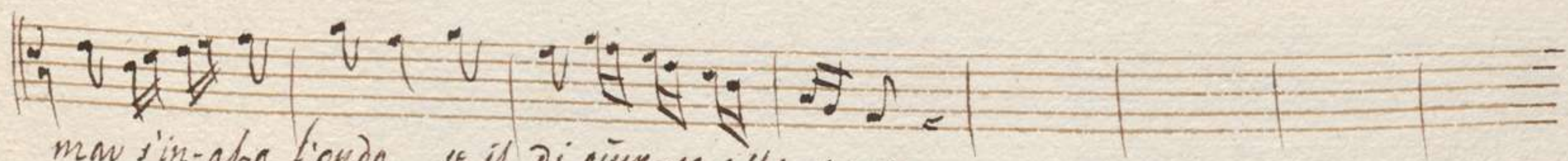
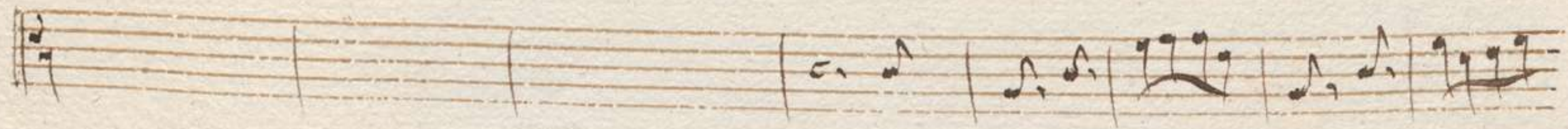
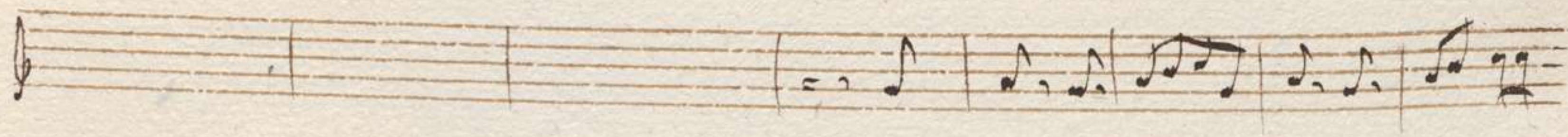
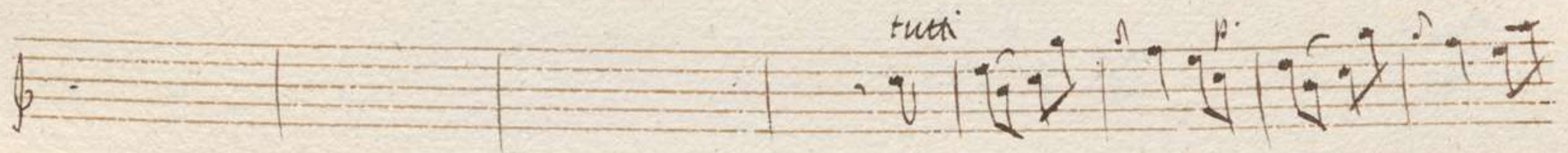
sene, e a' uoti miei? l'alma veal voi proteggete, o dei.

V. con la parte cantante

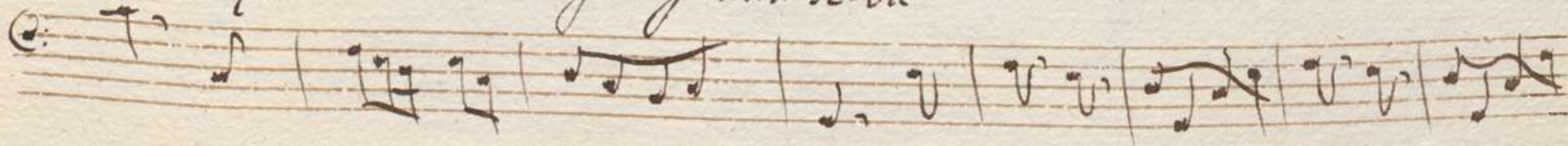


Se mai te-ne-va fronda percuote au-va leggiera se in

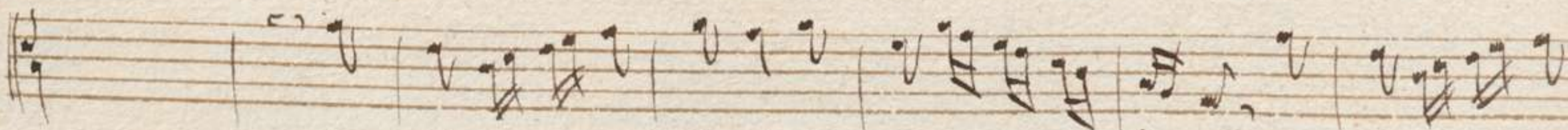
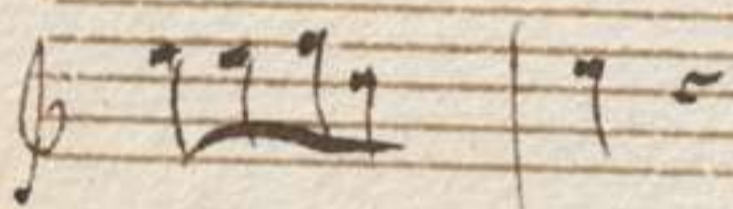
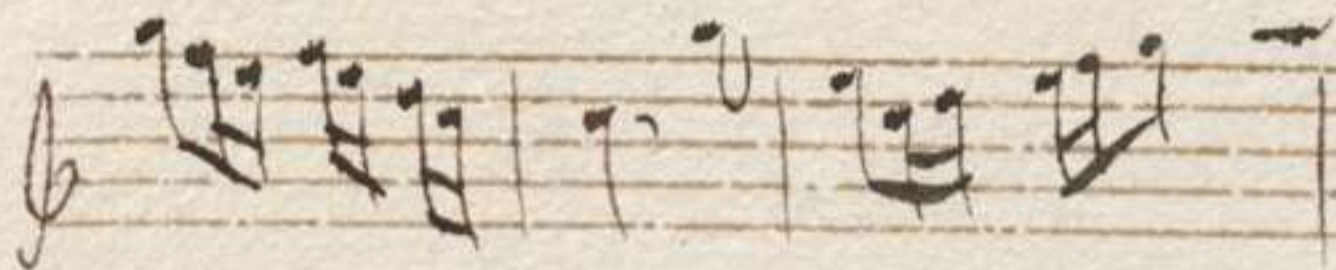




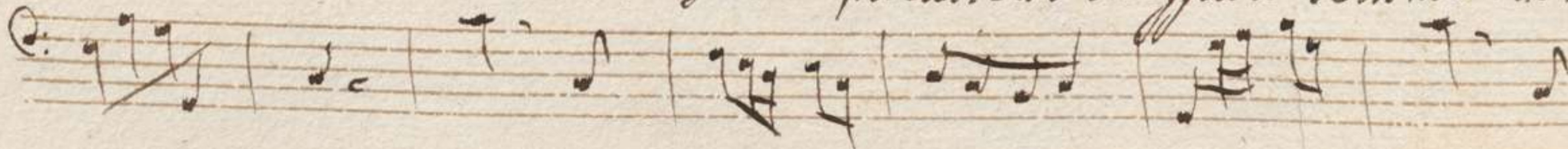
mau s'in-aha l'onda se il di giun-ge alla se-va



suona con la parte Cantante



se mai te-ne-va fronda pesenote au-va leggiera se in man i'in-aha





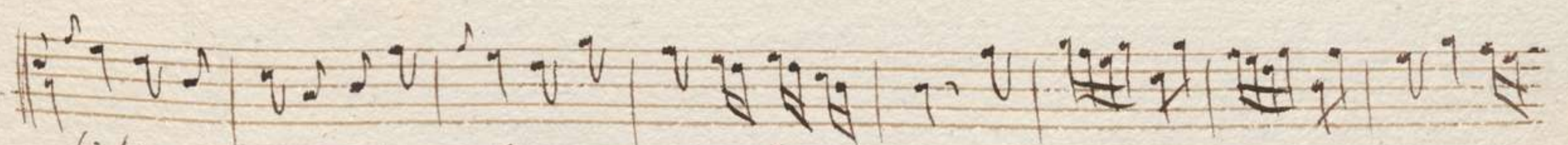
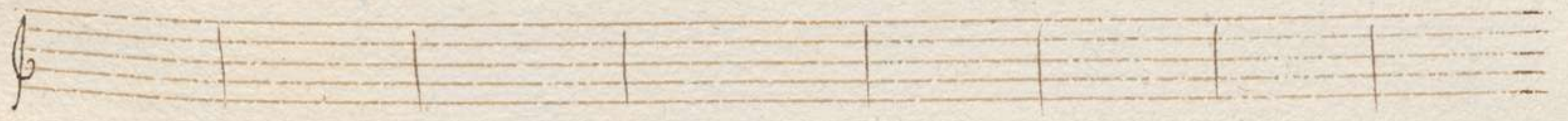
*L'onda se il di giun-ge alla riva il suo perduto figlio, ogn'ov teme in pe-*



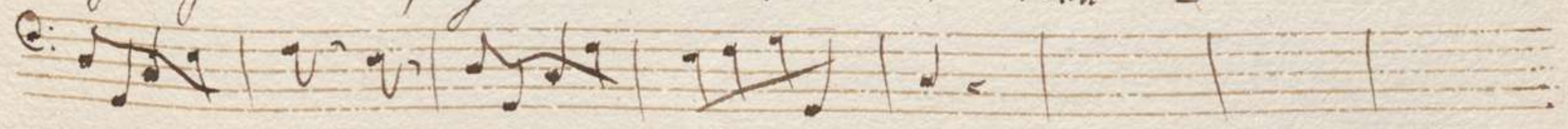
*tutti* *con la parte cant.*

*nglio aman-te benito* *del suo peccato*



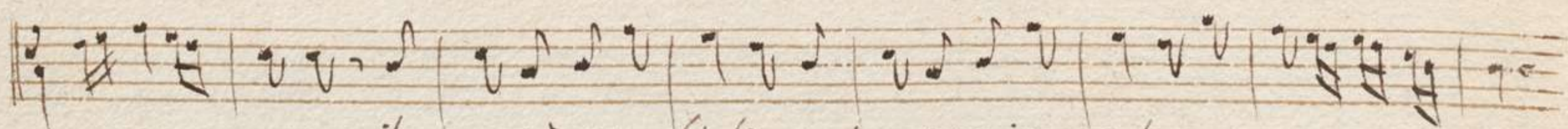


*figlio ogn'ou teme in periglio amante-Ge-nitor, aman -*

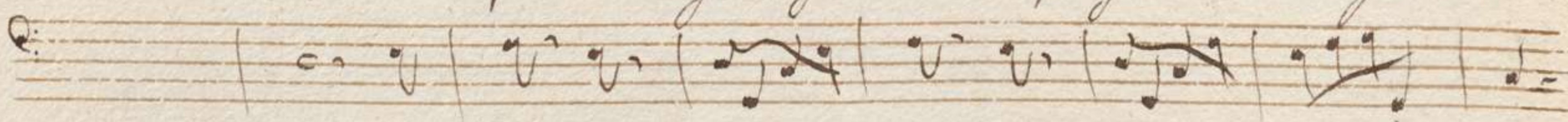


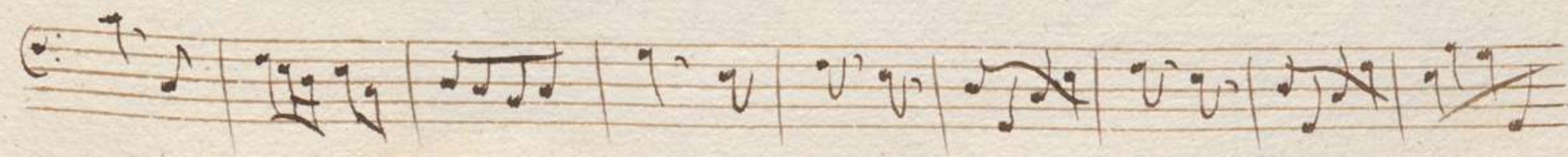
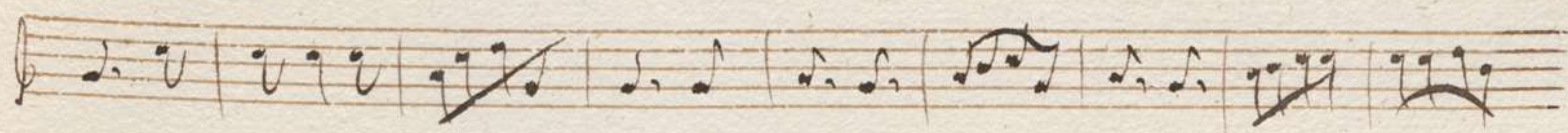


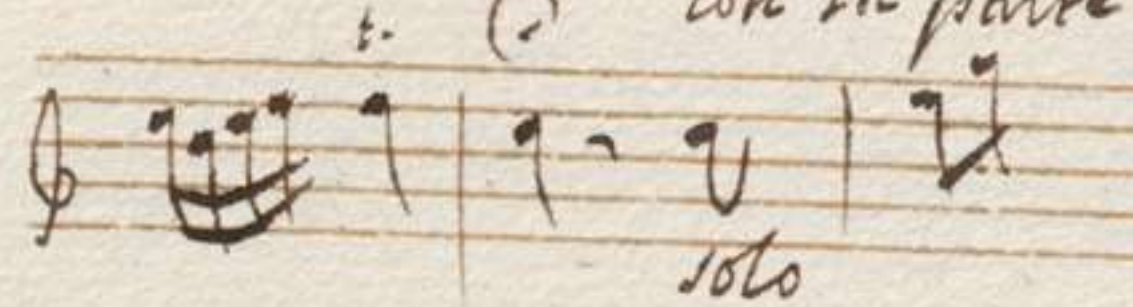
tutti



- te, il suo perduto figlio ogn'or teme in periglio amante-ge-nito.

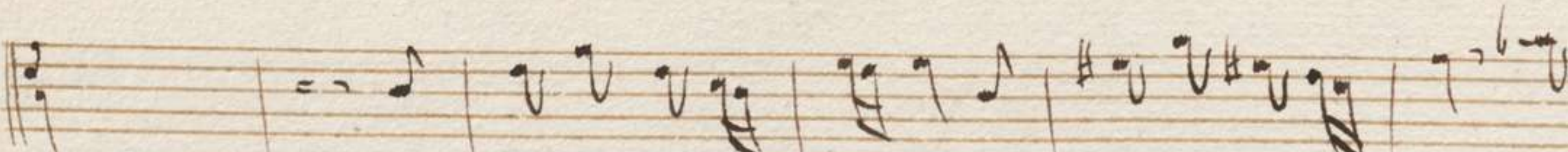




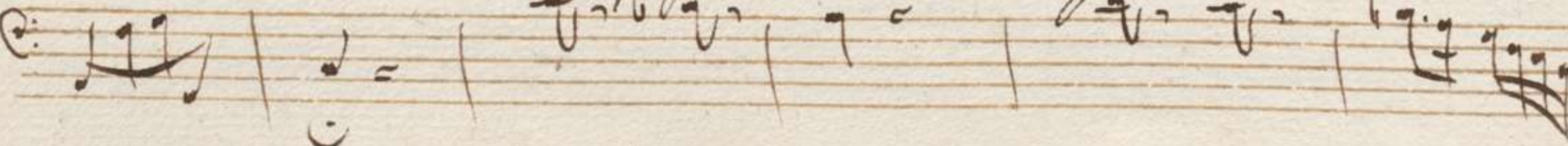
1.  *con la parte*  
*solo*







*così al compagno - mi - o che lungi evvan-do - na men -*





*tutti*



*tutte tanno anch' i-o e posa - mai - non ha da suoi - ti-mori il cor*



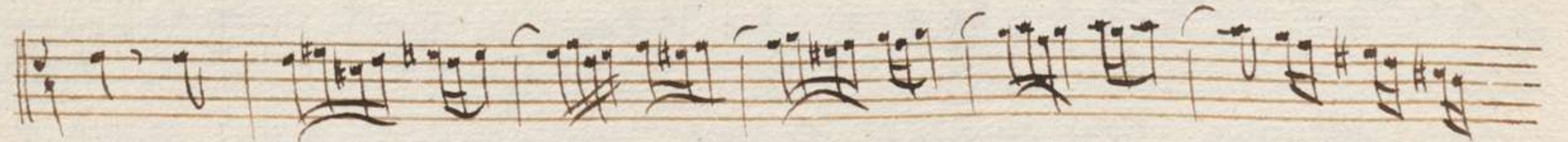
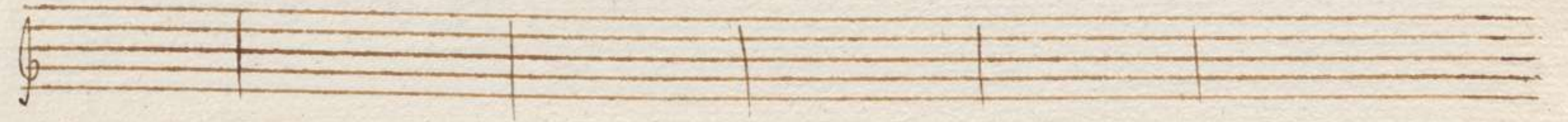
*solo con la parte*

*così al compagno mio che lungi errando*



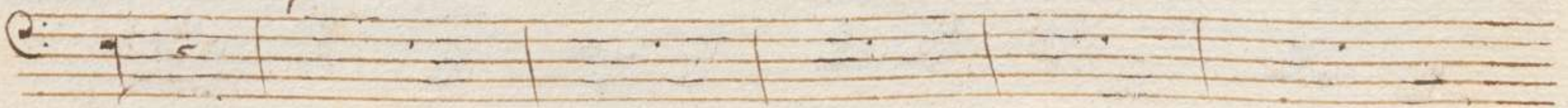
na sventura temo anch'io, e posa - mai non ha da suoi - timori il

The musical notation consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with various note values and rests. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines. The lyrics are written below the vocal staff, with some words underlined.

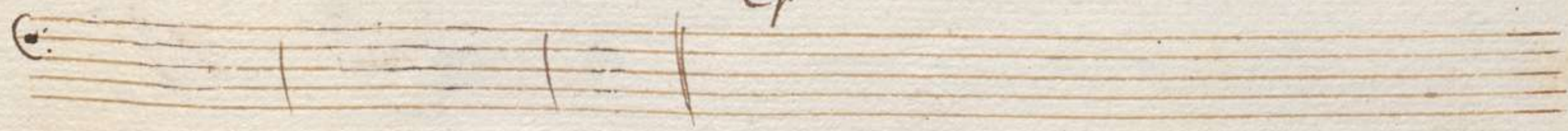
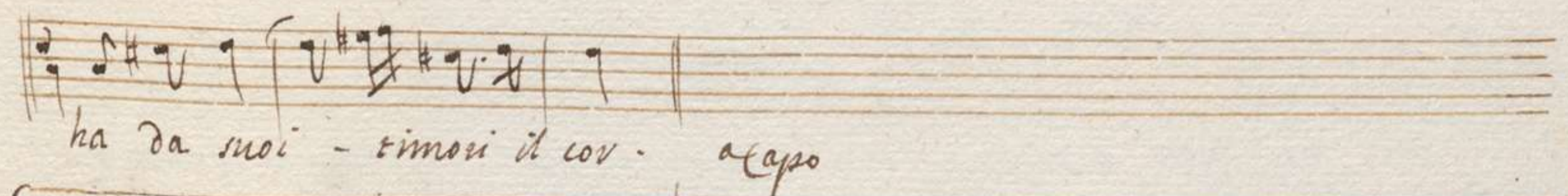


cou , e po

sa - mai - non -



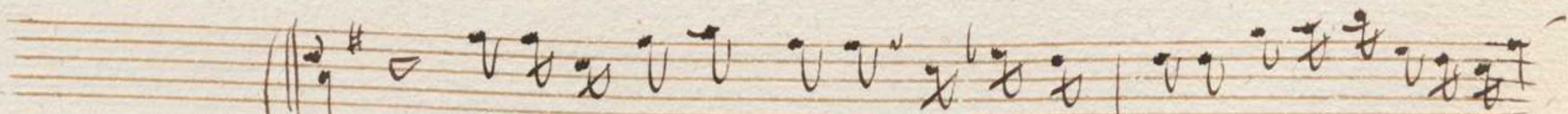




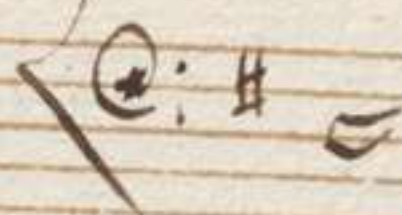
Scena VII

Stanza a Teveno di Polifonte in Villa.

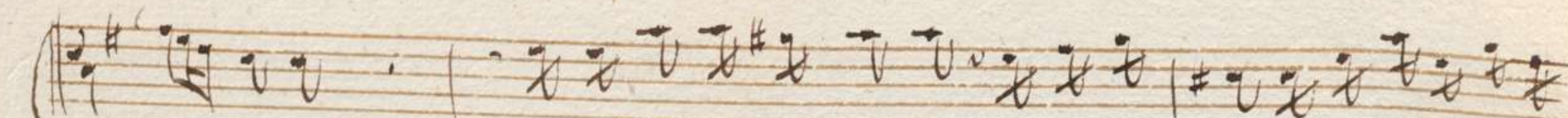
Inevope, solo



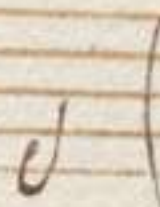
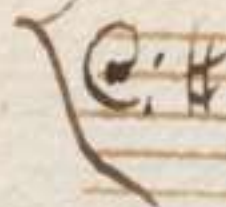
Ecco pur giunto il giorno, che dir posso io di mia sciagura estre.



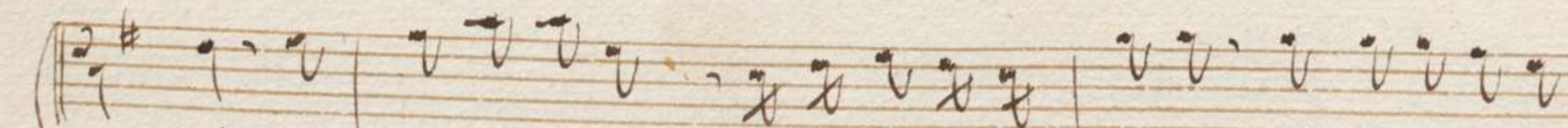
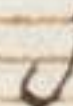
v



ma. eva poco, o fortuna a me mi tolto il Regno non di-



v



vo, ma sposo, e figli: eva poco in esiglio tenevni il caro &



v

#

#

v

pitide, in cui solo consolarmi potersi: eua anche poco pubblicarmi a me

senia moglie iniqua, empia madre; di Polifonte al letto uoi ch'io pari e' con-

lenta. il decim' anno giurato alle mie nozze oggi si compie: o

giorno, o legge, o giuramento, o Nozze, o Polifonte, o troppo miseri dei, o

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

*tu oppo acerbi mali, che per divini spierati, io divo miei.*

Handwritten musical notation for the second system, featuring a piano accompaniment line in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Handwritten musical notation for the third system, featuring a piano accompaniment line in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Handwritten musical notation for the fourth system, featuring a piano accompaniment line in treble clef with a key signature of one sharp (F#) and a common time signature (C).

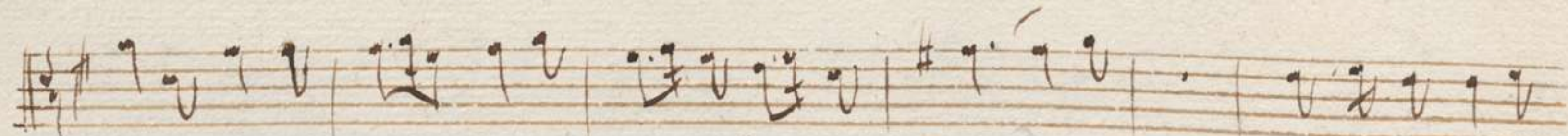
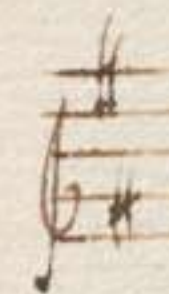
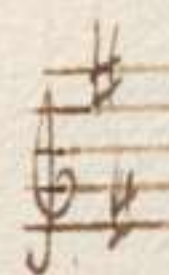
Handwritten musical notation for the fifth system, featuring a piano accompaniment line in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Handwritten musical notation for the sixth system, featuring a piano accompaniment line in treble clef with a key signature of one sharp (F#) and a common time signature (C).

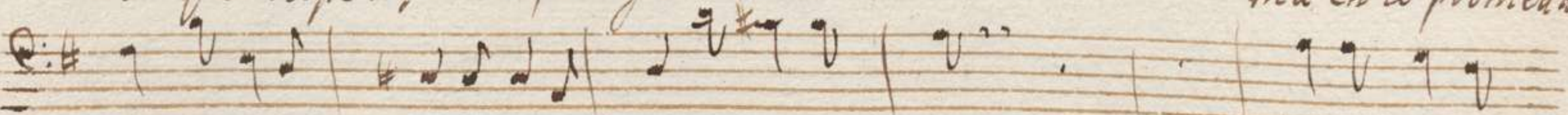
*piano*

*tutti gli strumenti, con il basso cont.*

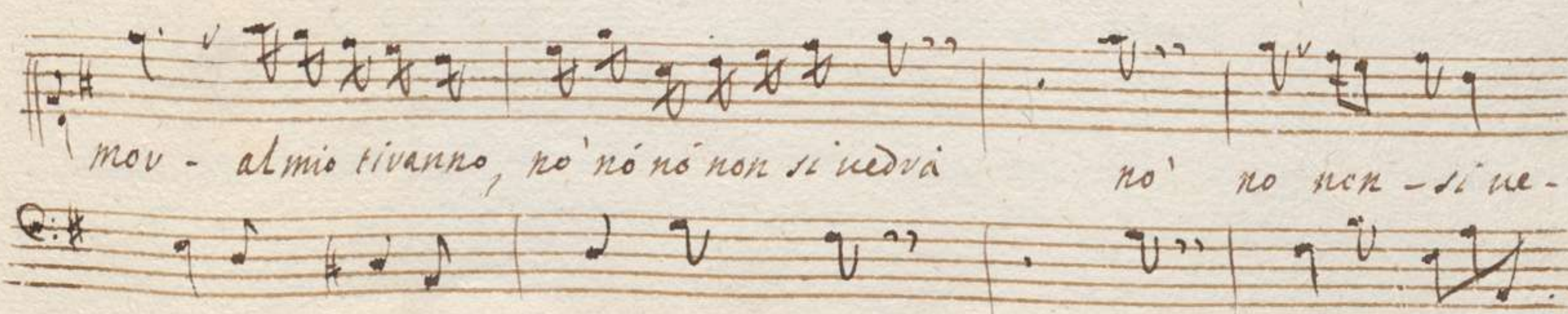
*Nedvassi - nel suo ni-do la cassa - tortovel - la a -*



ma quel serpe infi - do, che già - l'anne - leno' - - - Ma ch'io prometta A.






  
 mov - al mio tivanno, no' no' no' non si vedrà      no' no non - si ve -

*forte*

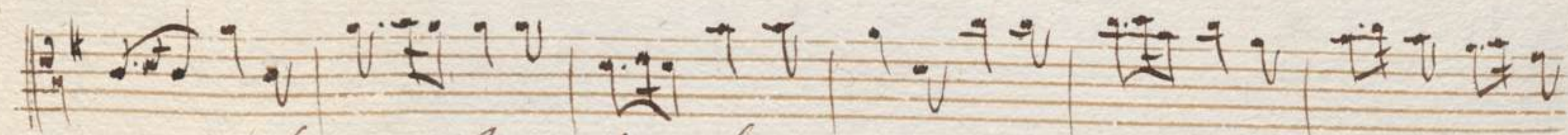
*piano*

*col mano con.*

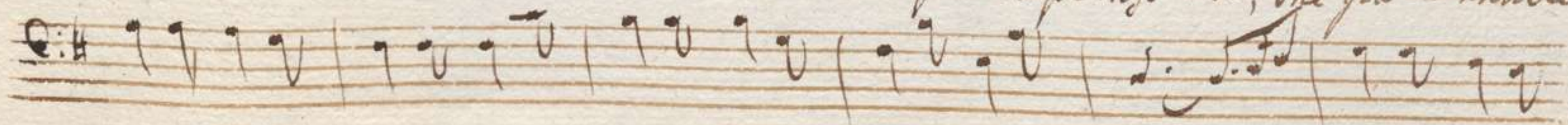
*ova*

*nel vassi - nel suo*





ni - do la casta sottovel - la amav quel serpe infi - do, che già - l'annucle -





no - ma chi io prometta amor al mio tivanno no, no no non si vedrà



*forte* *piano*

*tutti col. fr. con.*

no no non - si vedrà ma ch'io prometta amor, al mio rivale



Handwritten musical notation on a staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a fermata and a dynamic marking *forte.* followed by a series of notes.

Handwritten musical notation on a staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a fermata and a series of notes.

Handwritten musical notation on a staff with a bass clef and a key signature of two sharps (F# and C#). The notation includes a series of notes.

Handwritten musical notation on a staff with a bass clef and a key signature of two sharps (F# and C#). The notation includes lyrics and musical notes.

no no - non non si vedrà      no' no non - si vedrà

A handwritten musical score on five staves. The notation is in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures with various note values, including minims, crotchets, and quavers, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a more active rhythmic pattern with many quaver notes. The fourth staff is mostly empty, with only a few notes at the beginning, possibly indicating a rest or a change in texture. The fifth staff concludes the piece with a final cadence, marked with a double bar line and repeat dots.



*piano*

*tutti col Ky. C.*

*Salus nostrorum petrae lo deigno - suo placato a*



Lui, che dispieta - to i figli a lei vapi - - ma pa - ce dal mio



*forte.*

Two staves of handwritten musical notation. The upper staff is a vocal line with lyrics written below it. The lower staff is a basso continuo line. The lyrics are: *con l'empio, che mi tradì, no no, mai non avrò l'empio l'empio mai non avrò.*





*piano*

*tutti col. k. c.*

*Mai pa-ce dal mio cor l'empio che mi tua-*



Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "forte" is written above the staff. The notation consists of vertical bar lines and a few notes on the first staff, with the other two staves being mostly empty.

Handwritten musical notation on two staves with lyrics. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "di no no mai non auri l'empio l'empio mai non auri. a Capo." The second staff is a basso continuo line in bass clef with a key signature of one sharp (F#). The lyrics are aligned with the notes in both staves.

Scena VIII

Trasimede, e Menope

Trasimede

Con qual senso, o Reina, di comando farai Nunzio a te

Menope

uenga lo sa il Ciel, lo sa l'alma, e la mia fede. e Nunzio di spon-

sati, e di guarderze uieni si mesto? eh' piu reuero in uolto

dimmi Reina, e sposa. precedimi piu lieto al soglio antico, alle nouelle

Sede: gia' le attende la Grecia, e un Re le chiede. le chiede un Re, ma

pria da te promere. uolente non dico, che ben piu uolte lenti ne' tuoi begli

occhj contro d. Polifonte dio, e disprezzo. e quest' odio alla

Somba mi savà scorta. Io sposerò il Tivanno, per poi svenarlo in altro sonno op-

presso; indi col ferro istesso fumante ancor dell'odioso sangue

*Was.*

sulle vedove piume io cadvo esanguo. Reina,

eva mia pena, e pena arvoce il pensarti a lui sposo:

ma se all'aspra sciagura altro rimedio non ti riman, che morte, uadere,

Polidonte t'accogga fortunato, e seco vegna.

*meo*

vegna con Polidonte? e Wasimede mi consiglia così?

*Was.*

questa è la fede tante volte giurata? Ah! che far posso?

*In tempo.*

se mi hai pietà, se la memoria illustre del buon Re nostro ucciso anco t'è

cava, sull'orme d'Annunzio uanne, tutto ricerca, e quell'in-

fame s'avvesti, s'incateni, e a me si guidi: questo è il mio sol vi-

medio; e a te lo chiedo; uanne; tua gloria sia e fa-mia

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment line in bass clef with the same key signature. The lyrics "vita, e l'innocenza mia." are written below the vocal line.

vita, e l'innocenza mia.

Handwritten musical notation for the second system, a single staff in treble clef with a key signature of two sharps. It contains a melodic line with various note values and rests.

Handwritten musical notation for the third system, a single staff in treble clef with a key signature of two sharps. It continues the melodic line from the previous system.

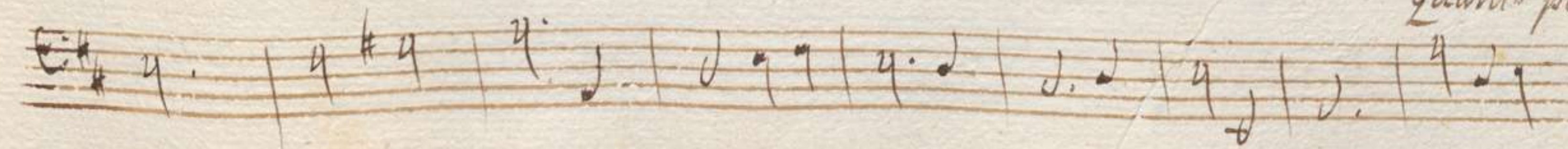
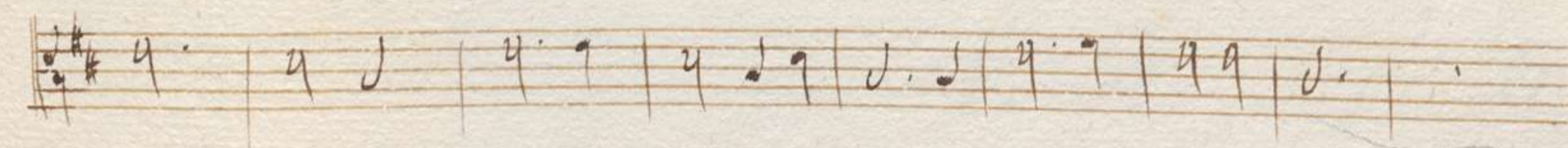
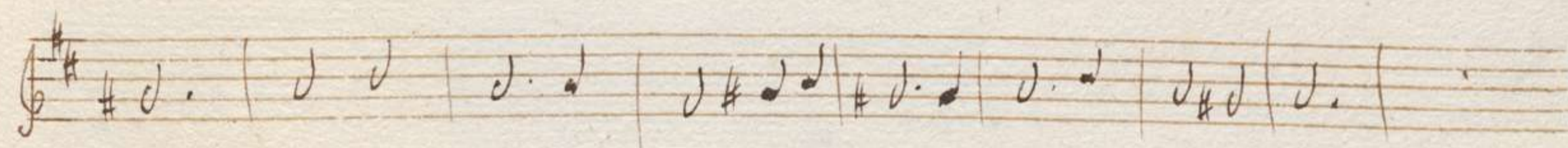
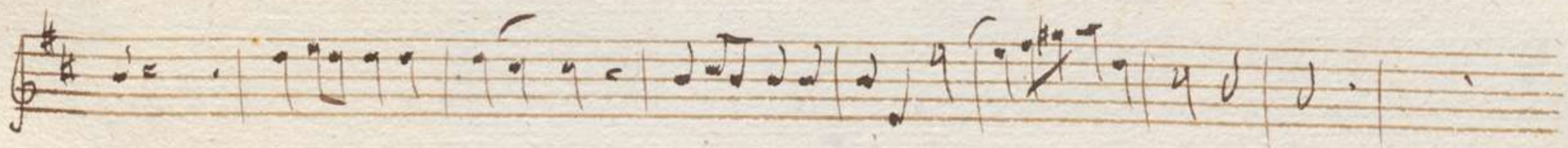
Handwritten musical notation for the fourth system, a single staff in bass clef with a key signature of two sharps. It continues the accompaniment line from the previous system.

*Adas.*

Handwritten musical notation for the fifth system, a single staff in bass clef with a key signature of two sharps. It contains a few notes and rests, possibly serving as a transition or ending.

Handwritten musical notation for the sixth system, a single staff in bass clef with a key signature of two sharps. It continues the accompaniment line.



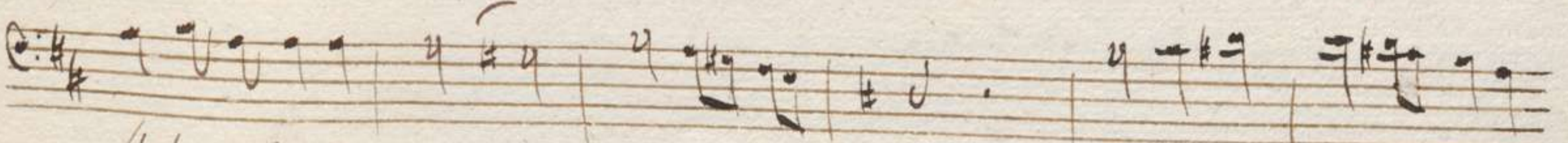
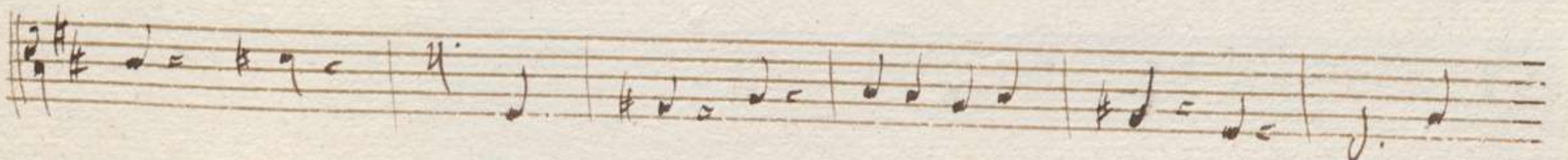
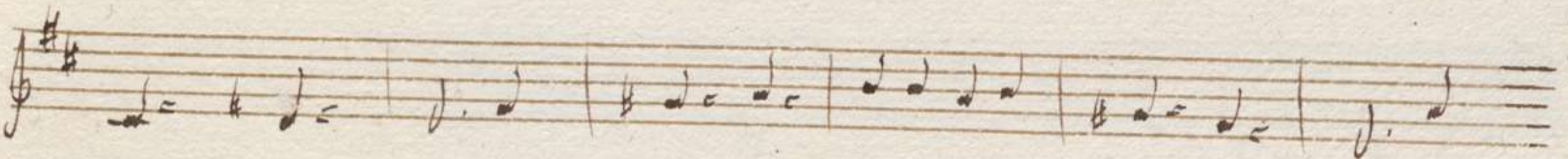
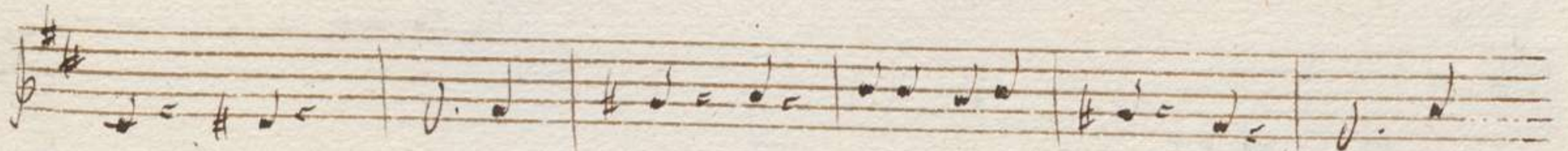


*quanto po -*

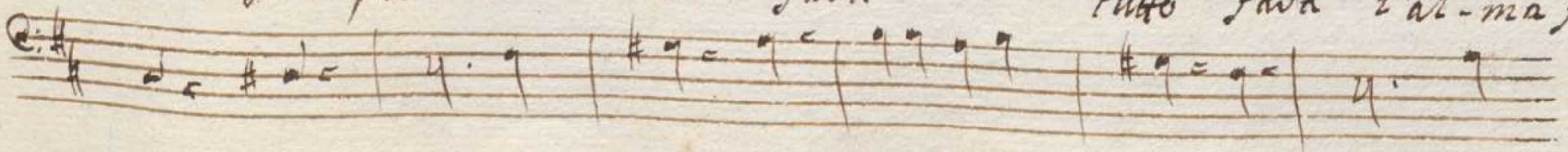


*piano*

tua re-lo della mia fe', tutto fava l'al-ma fedel per te



*L'alma fedel per te - tutto - favi tutto favi l'al-ma fe -*





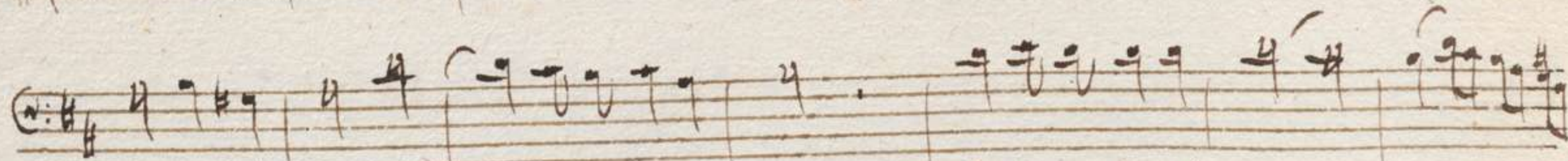
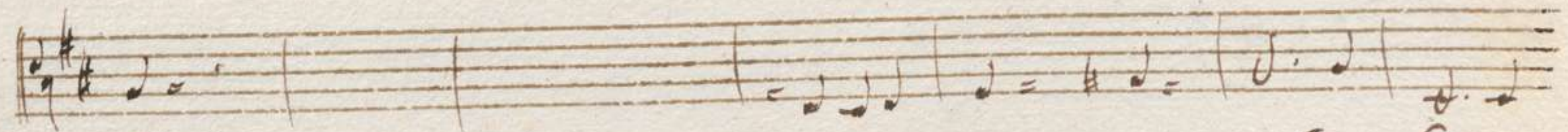
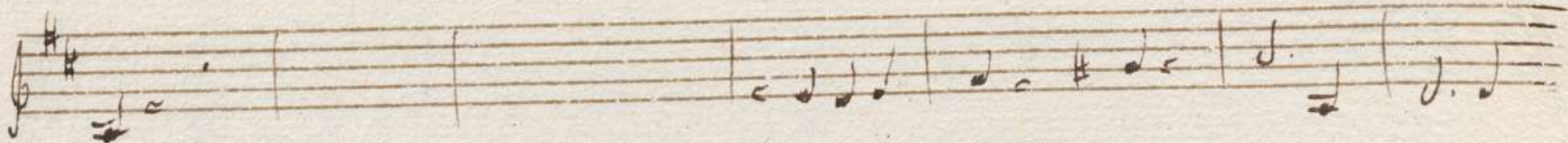
*forte*

del per te, l'al - ma fe del per te



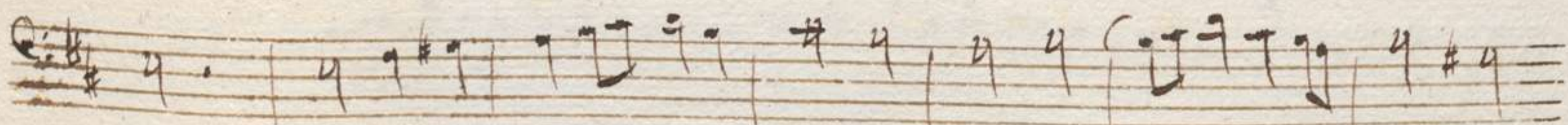
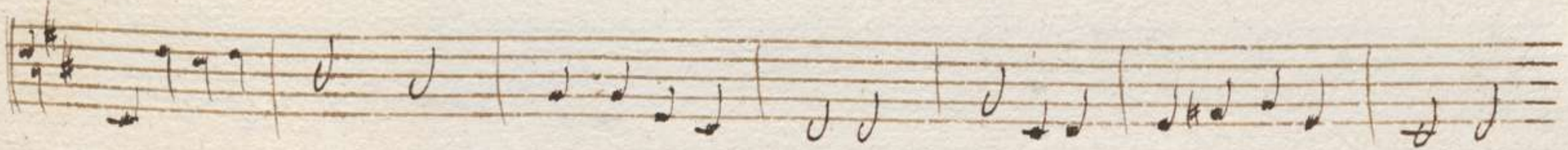
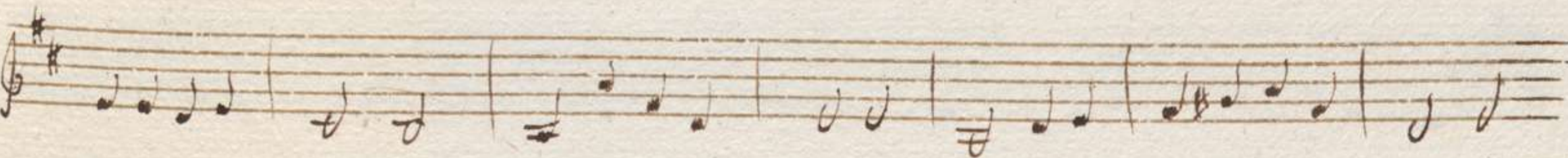
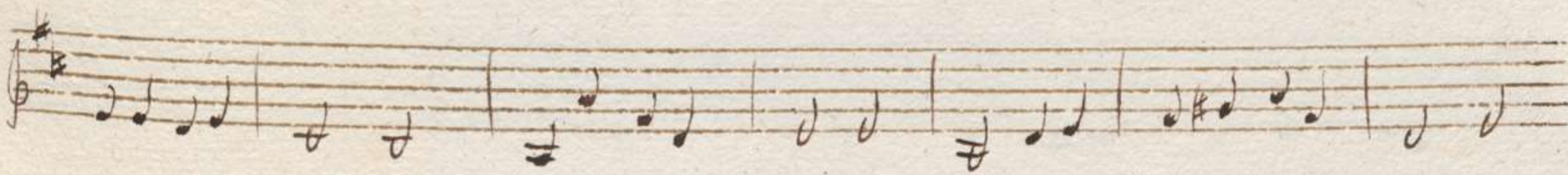
*piano*

quanto poevvi ce - lo della mia fe'

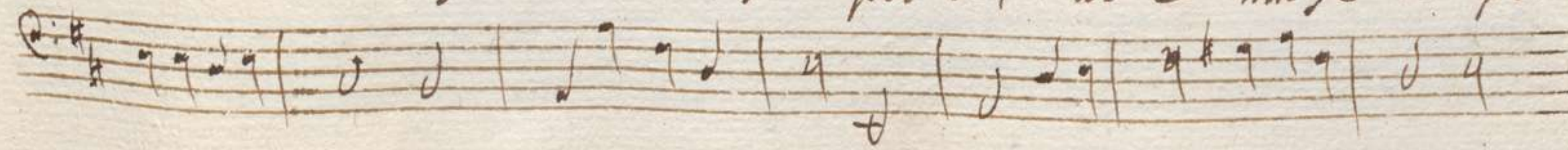


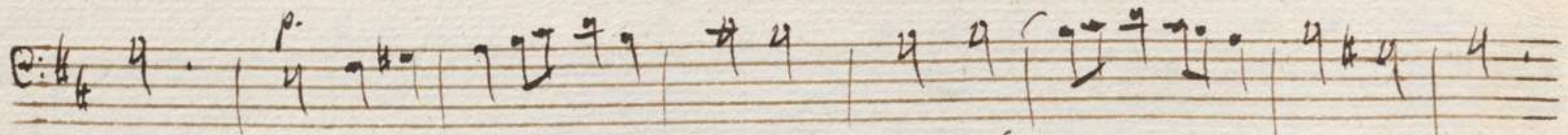
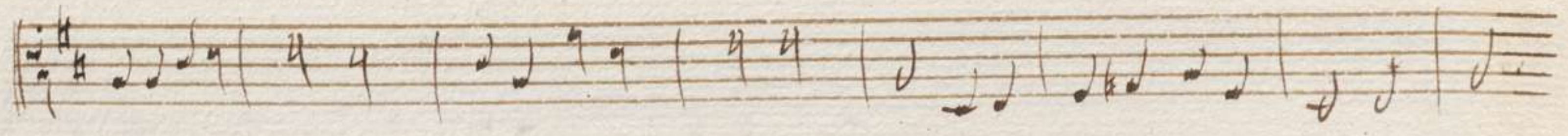
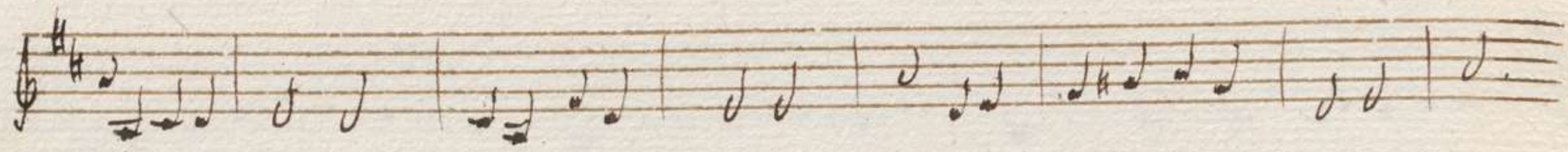
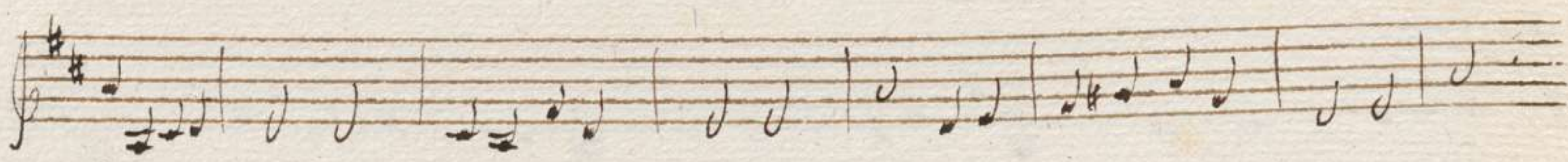
tutto fava l'al - ma fedel per te      l'alma fedel per te - tut - to - fa -



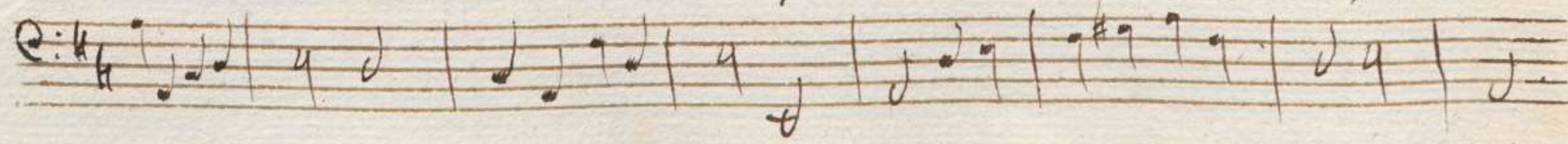


va tutto fava l'al-ma fedel per te, l'al - ma fe-del per





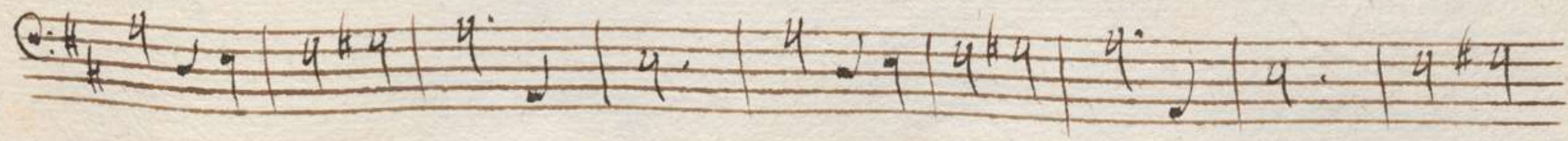
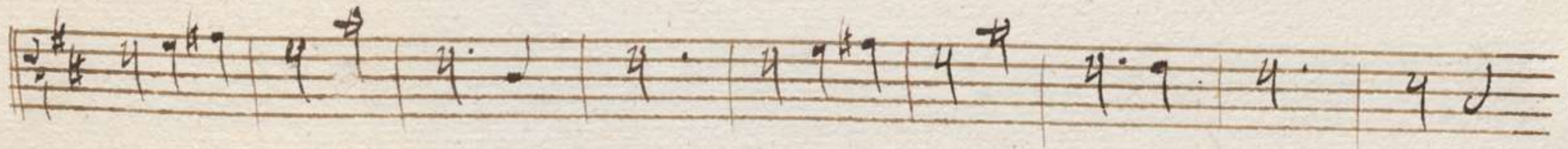
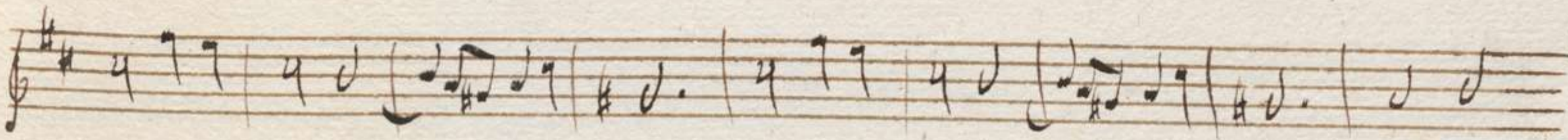
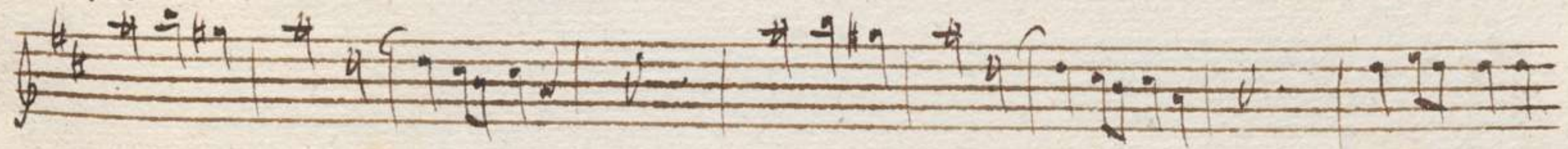
te tutto fava l'al-ma fedel per te l'al - ma - fedel per te







forte.





Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes, some with slurs, and a fermata over the final note.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a sequence of notes, some with slurs, and a fermata over the final note.

Handwritten musical notation on a staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes, some with slurs, and a fermata over the final note.

Handwritten musical notation on a staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes, some with slurs, and a fermata over the final note.

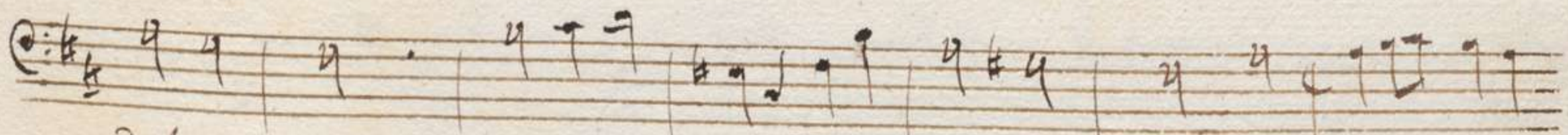
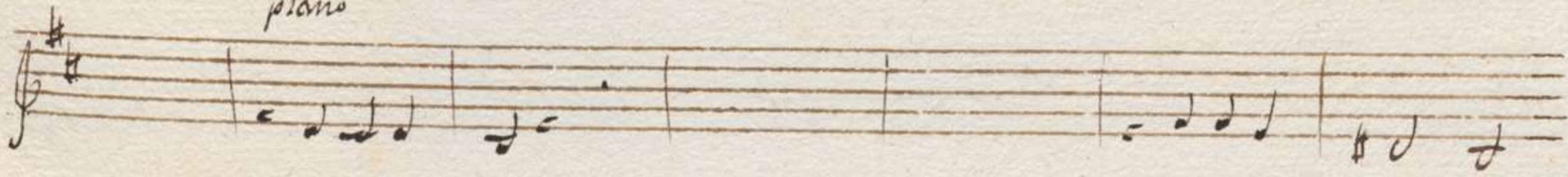
Handwritten musical notation on a staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes, some with slurs, and a fermata over the final note.

*Sevno a un pira che legge è*

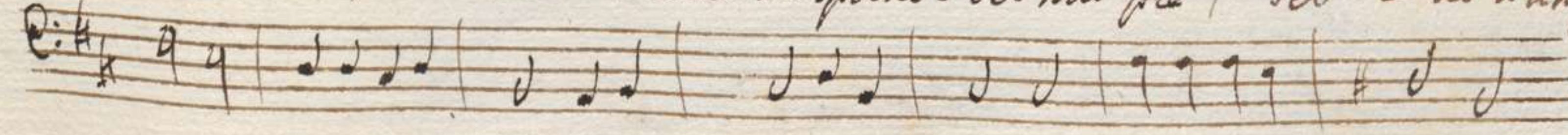
47

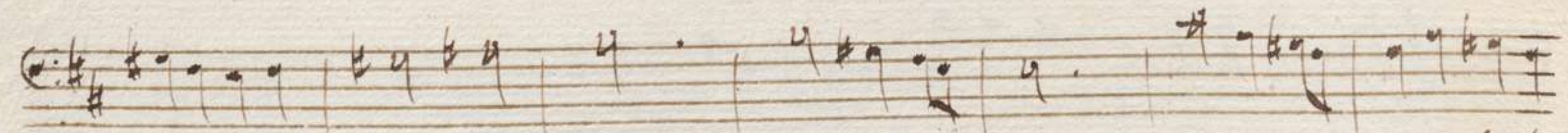
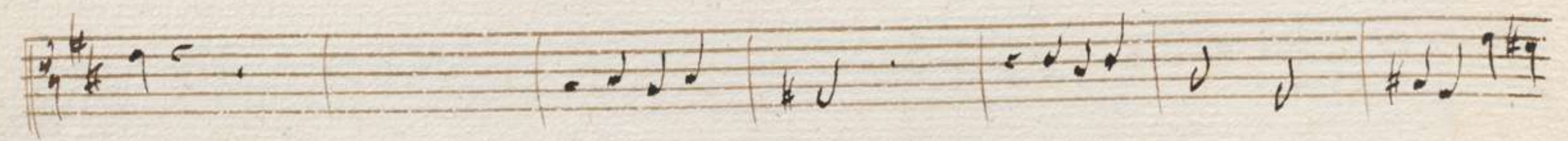
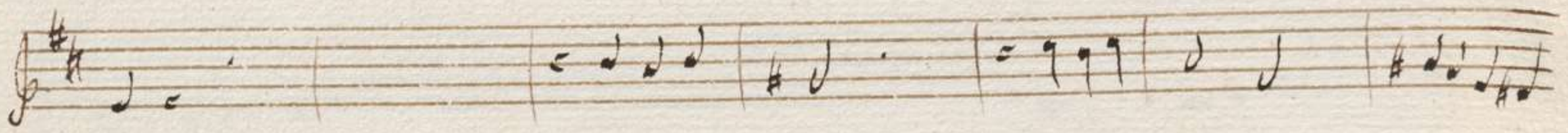
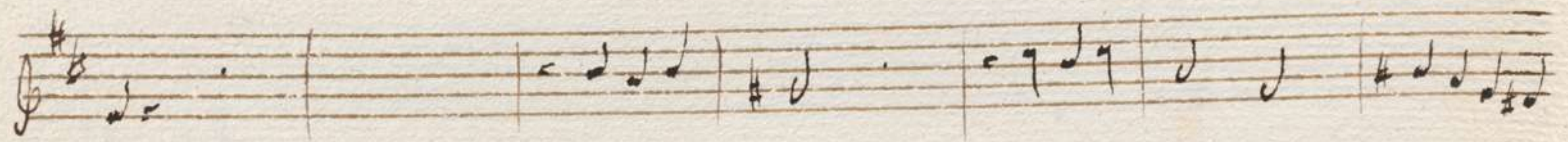


*piano*

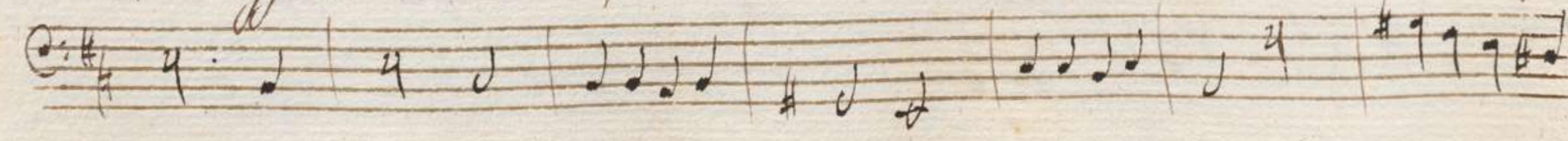


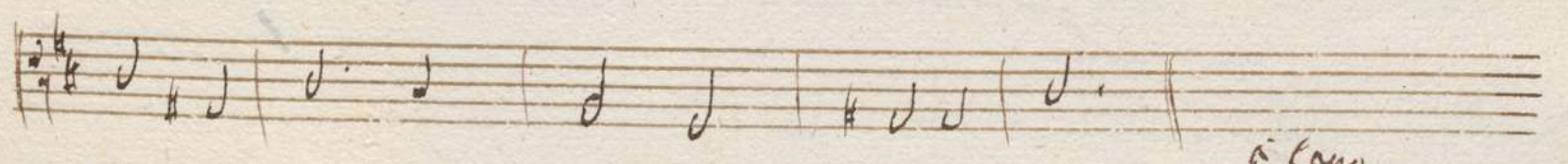
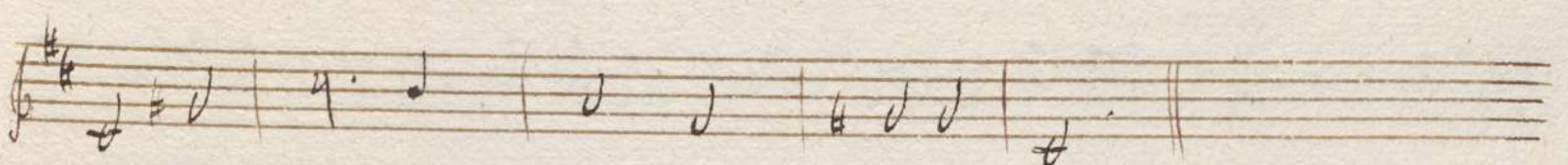
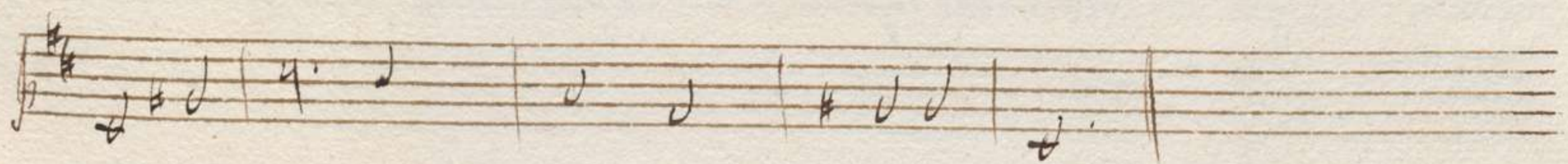
del mio cor, seruo al donen che spone e del mio pie', ser - uo a un pia -



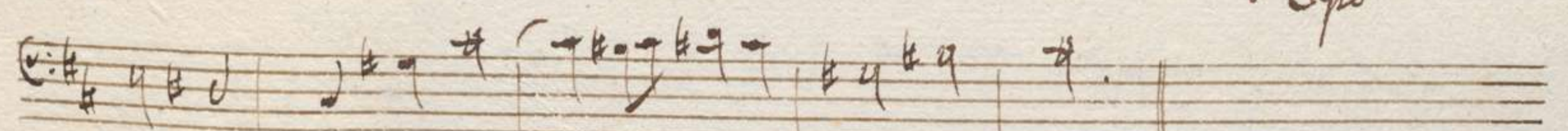


cer, che legge è del mio cor, servio al do-uer, servio al do-uer, che seruone è

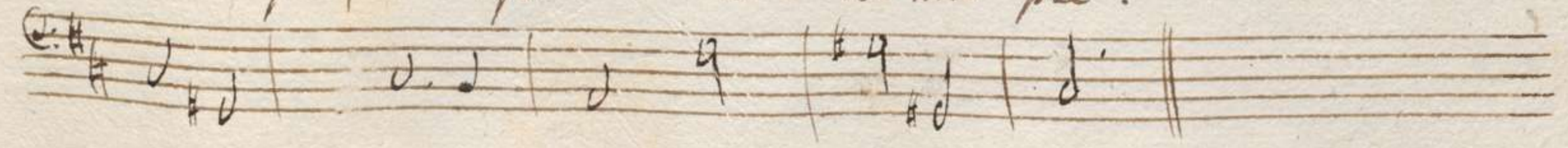




à Capo



del mio piè, che spro - ne è del mio piè.



Scena IX

Mevope e Argia

Mevope

Voi, che sapete, o Re, la mia innocenza, vedgete i passi

sui.

non più sola, o Regina; andrai costretta alle giuvate

notte; gli Re della Meneria vogliono le mie. qual fia lo'

*Augia*

Sposo al prode uccisor del rio Mostro il decreto del

*Morspe.*

Ciel mi uost Consorte. fausto sava' cio, che comanda il nome.

*Augia.*

A Nume o' mal s'intende, o' ubbidito mal fia, ne Consorte d'Av.

gia altri sava, ch' Epitide, ne' punto a me cal la Mes.

senia, onde il mio Amore sacrificar le debba il mio riposo

Scena \*

Polifonia e detti

Polifonia. Lato dal Ciel, viusevai lo sposo? <sup>Argia</sup> il mio sposo e già

scelto, amor u'applaude, il genitor l'approua, e Argia l'adova.



*Polifonia.* *Augia* *Polis.* *Augia*

ma te' l'contuasta il fato. e chi l'intende? chiaro parlò. Au -

*Polis.*

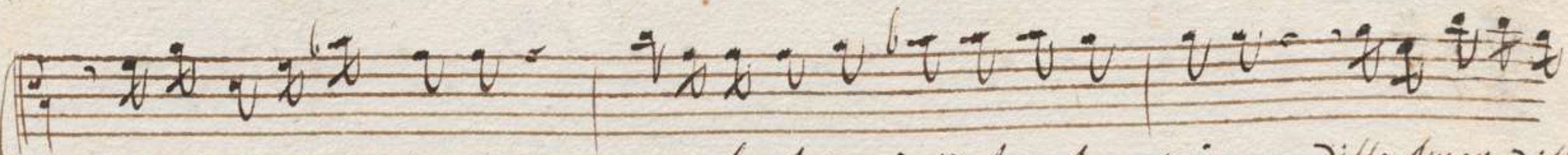
mano intendimento doue il ciel parli, e' tenebuoso, e cieco. piu cieco e -

*Mezopo.*

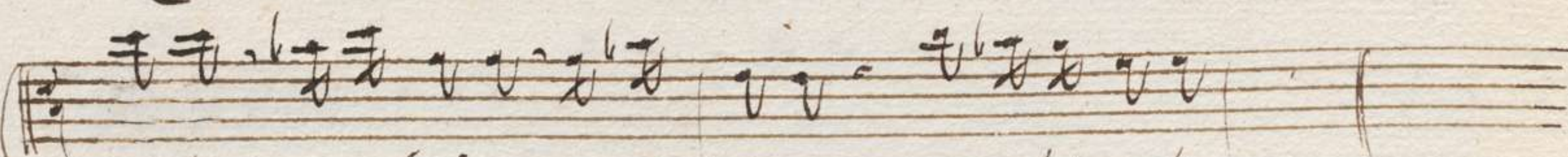
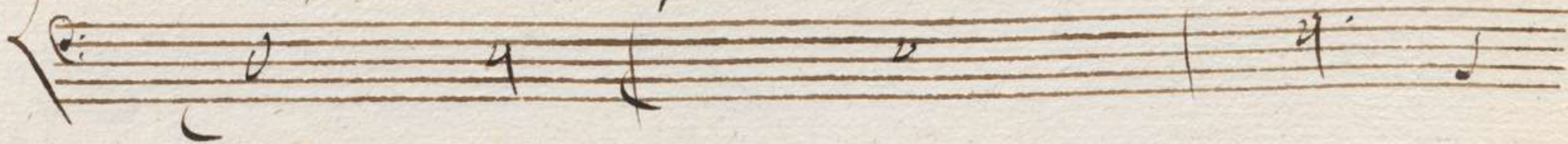
gli e', doue l'appanni Amore. Del caro figlio ella piagato ha il core.

*Augia, a meo.* *a Poli.*

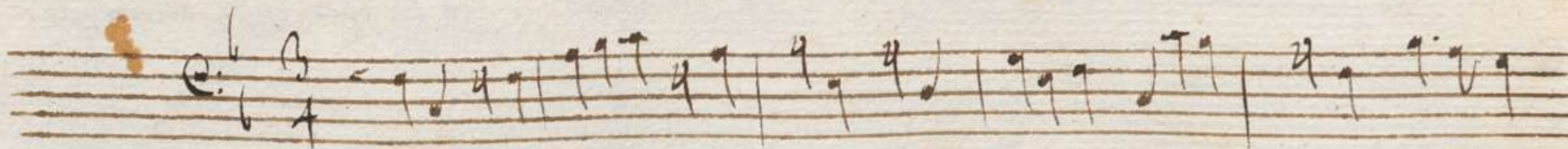
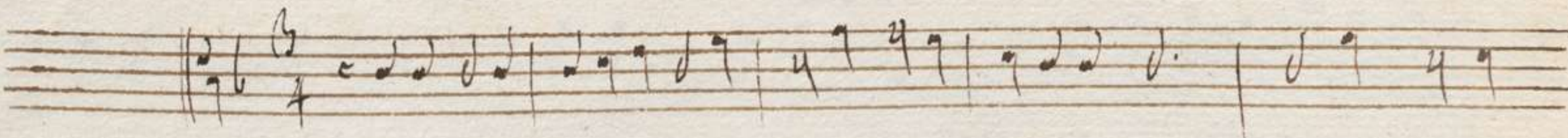
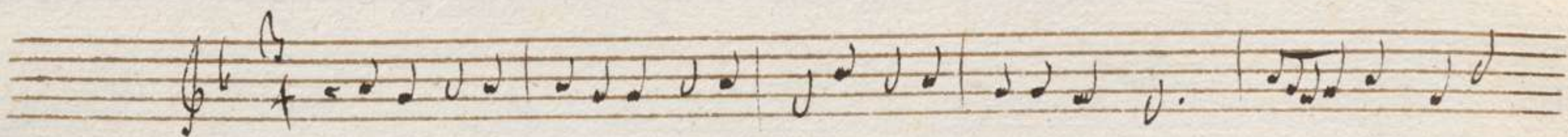
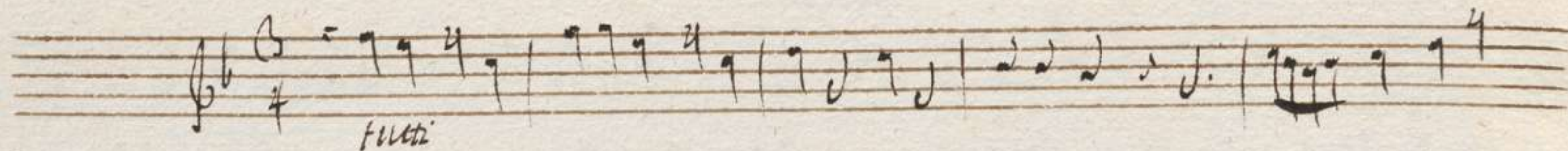
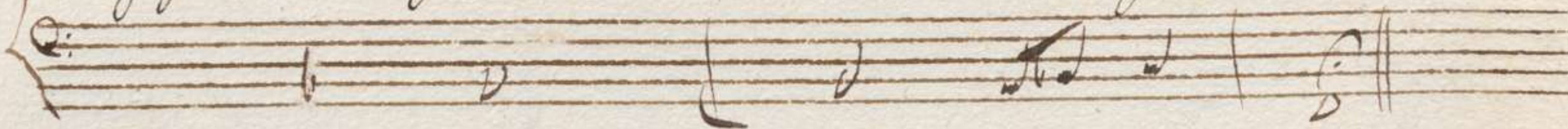
Si, Epitide a te figlio, a te souuano e la face, onde auuampo:



non u'è re, non u'è Numo sopra la libertà del uoster mio: ditto Amou, ditto ov-



goglio, sono Augia, son Reina, amo chi uoglio.





*solo*

*con la parte cantante*

*solo*

*Ardere voglio a quella face,*

*tutti*

*che mi sveglia e che mi piace*

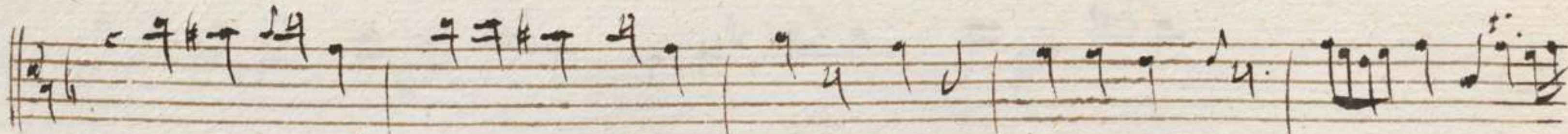
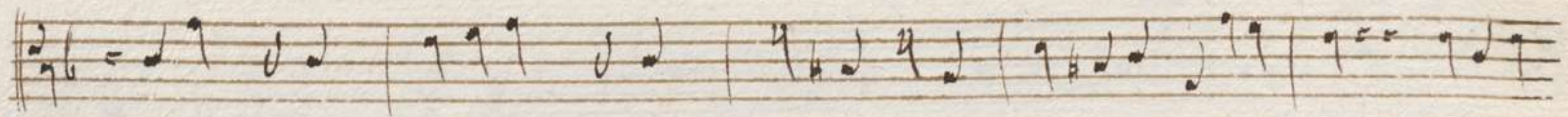
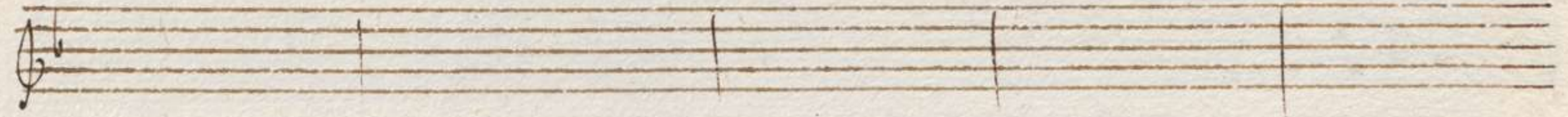


*solo*

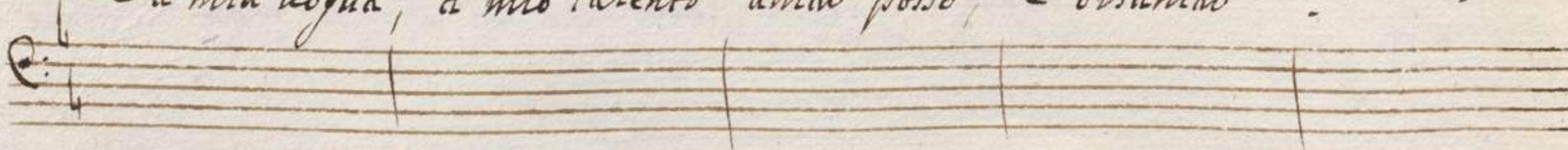
*con la pouta cant<sup>e</sup>*

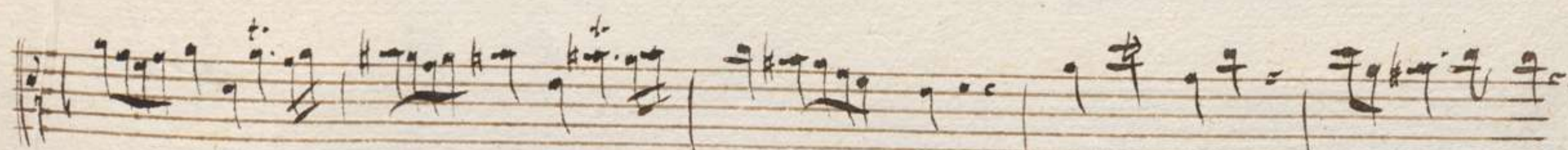
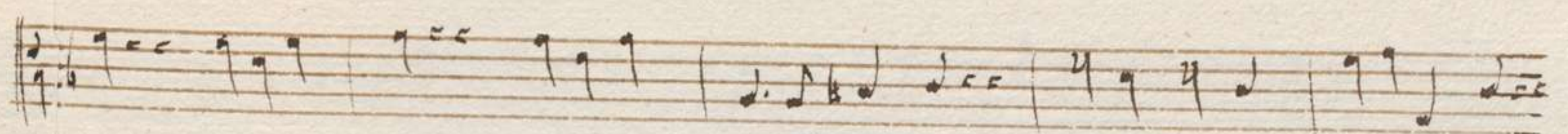
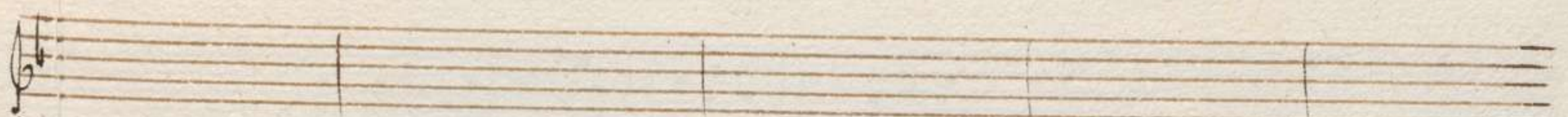
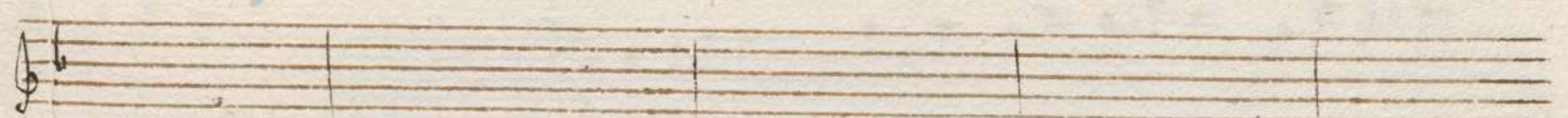
*solo*

*Avda voglio a quella face, che mi stovogge, e che mi piace,*



a a mia uoglia, a mio talento amar posso, e disammw





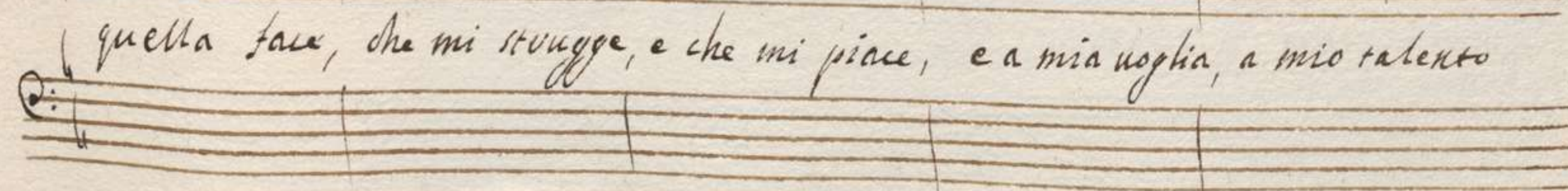
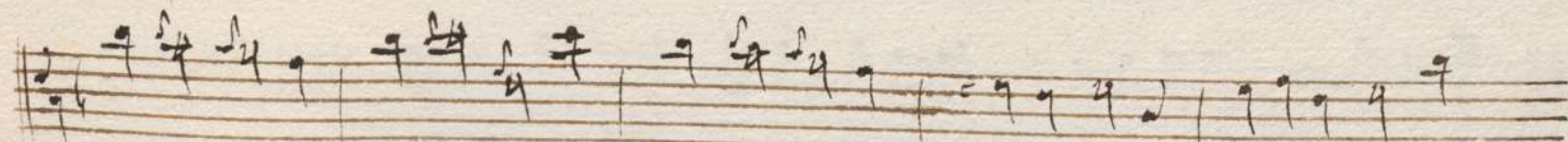
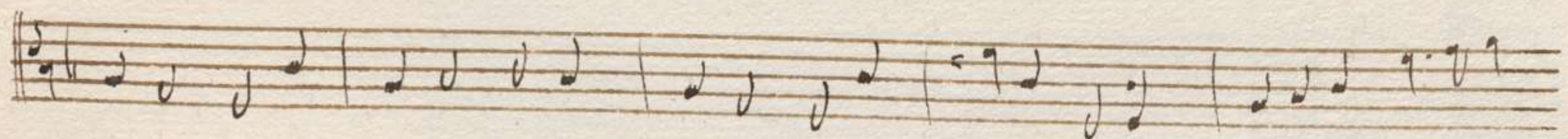
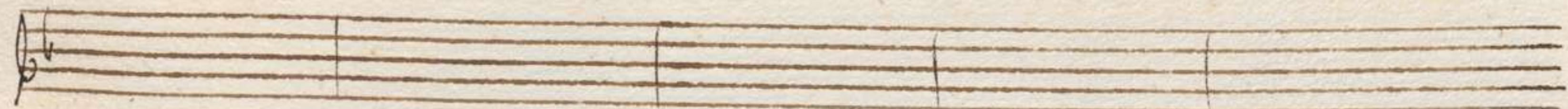
aman posso, e - disaman

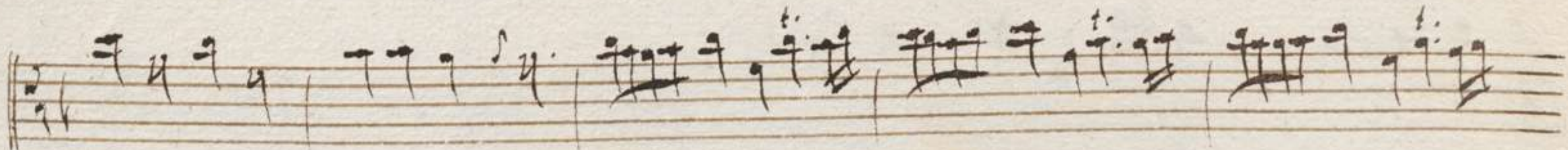
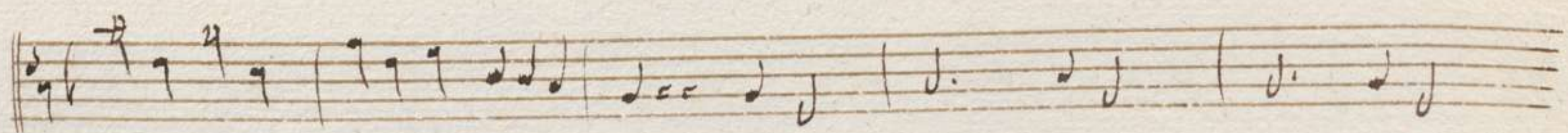


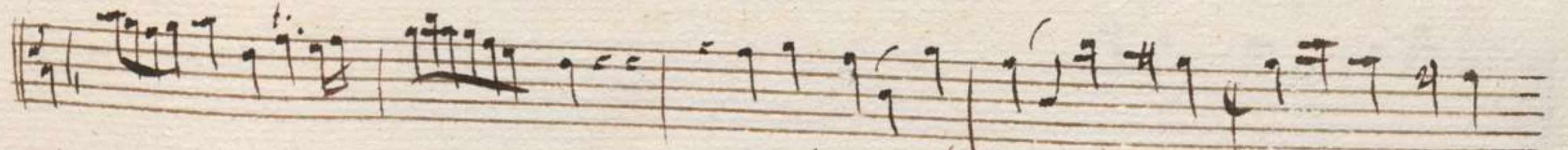
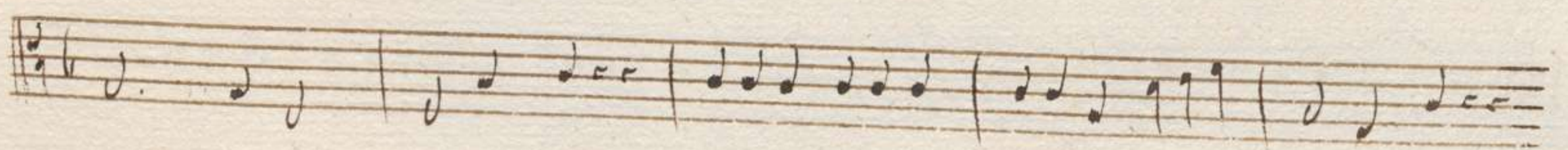
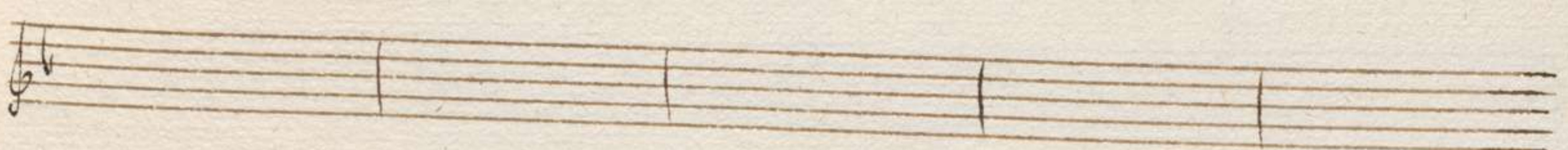
*tutti*

*o dove voglio a*

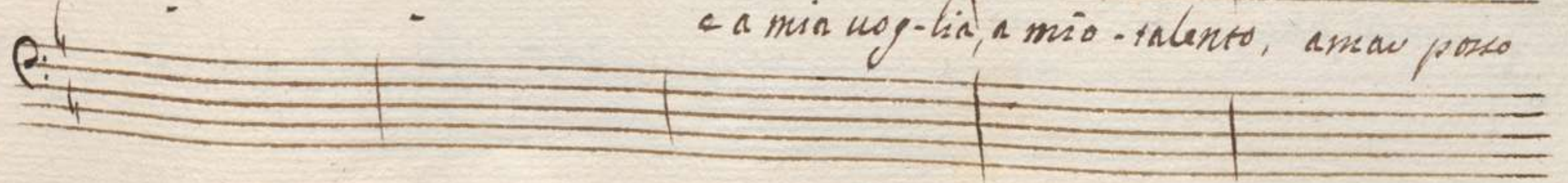








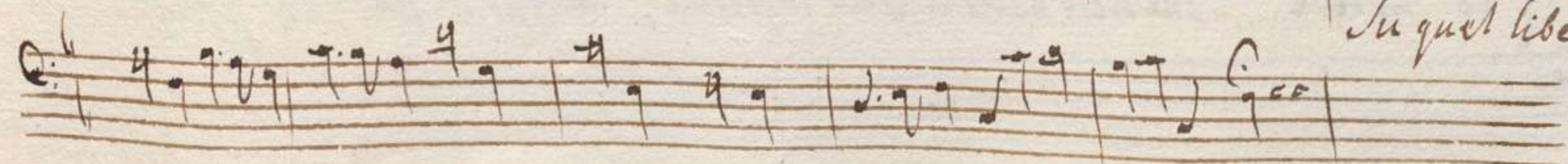
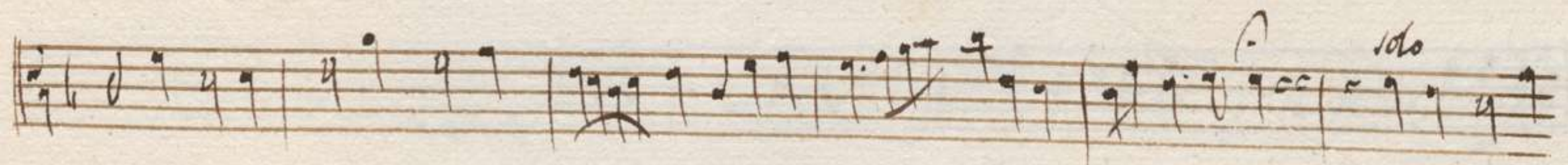
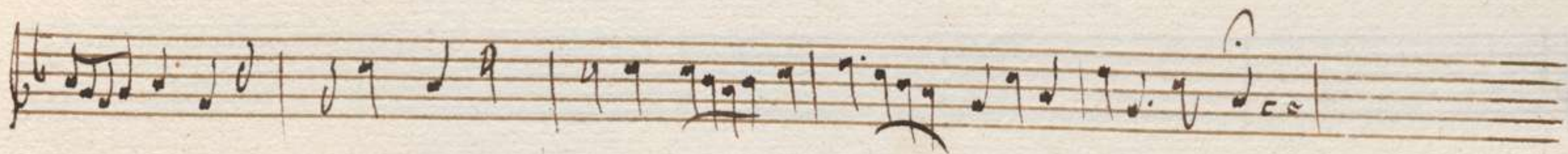
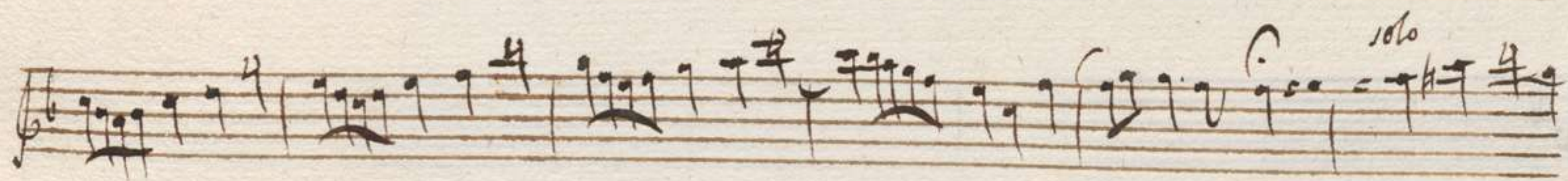
*e a mia uo-glia, a mio-talento, amar posso*



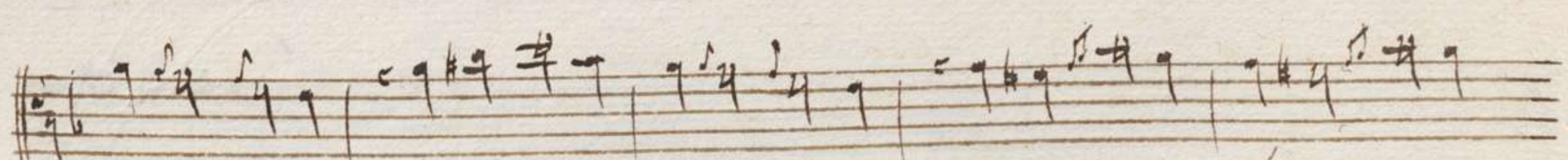
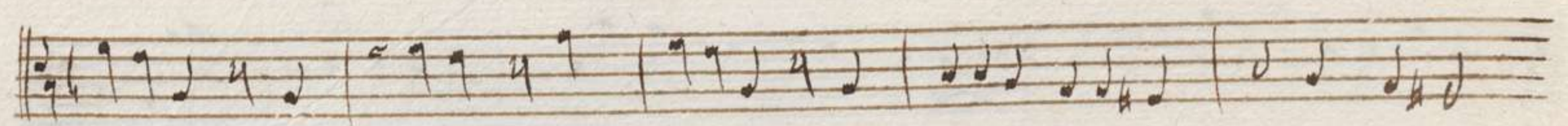
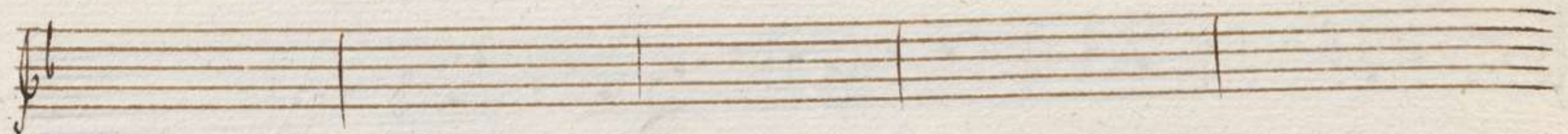


*tutti*

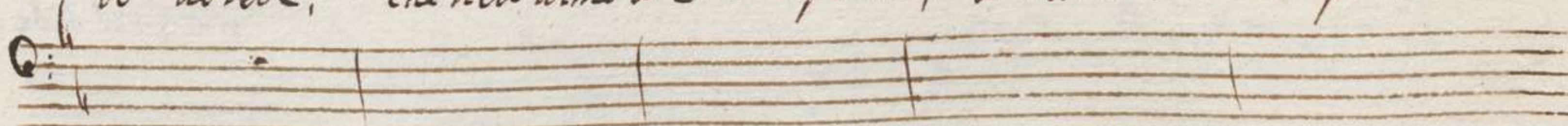
*amar posso, e dis-amar.*

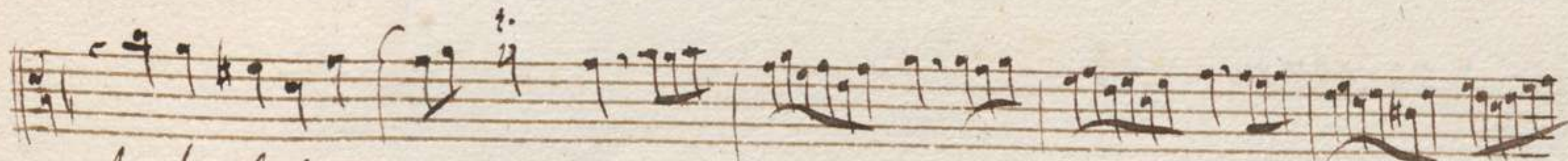
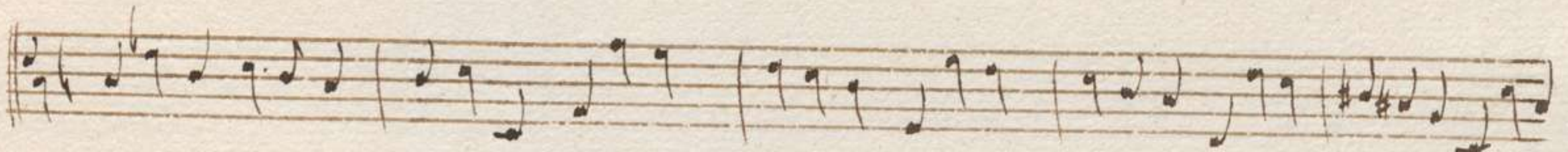
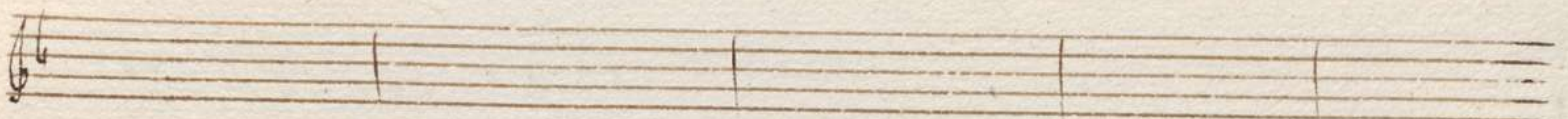
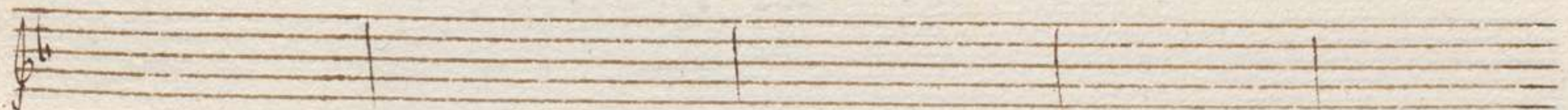
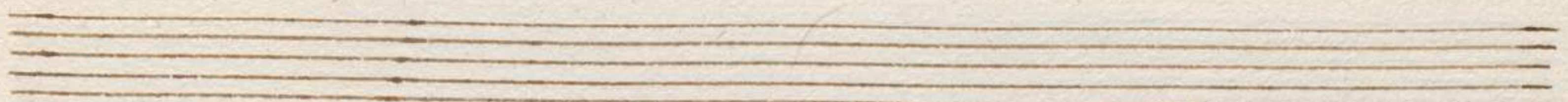
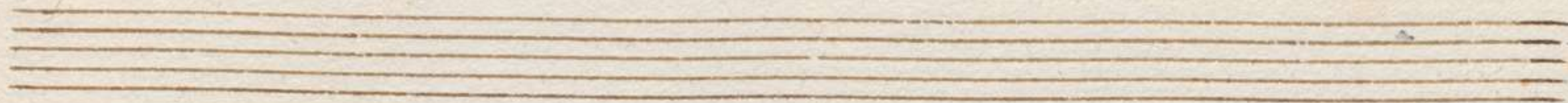


*su quel libe.*

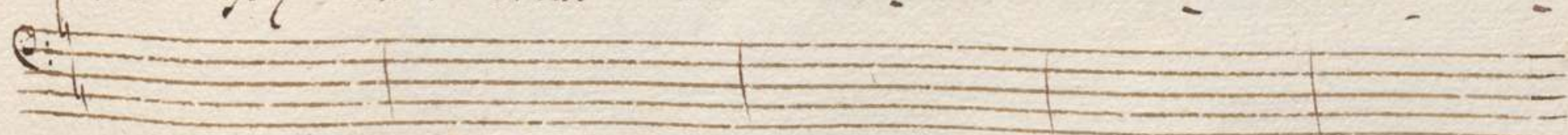


vo notare, che nell'alme il Cielo imprime, il destin non ha potere



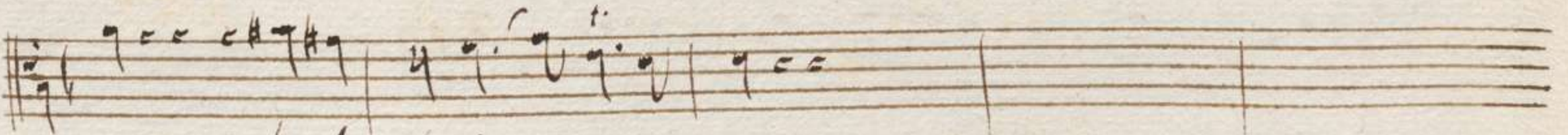
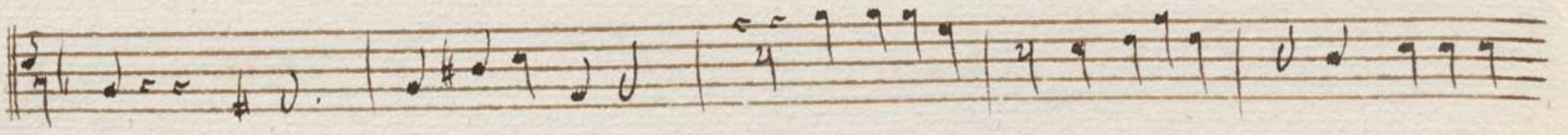
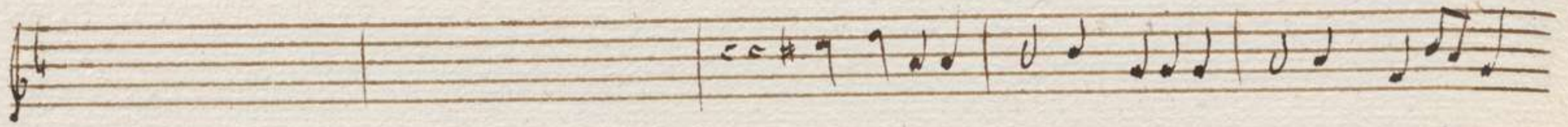
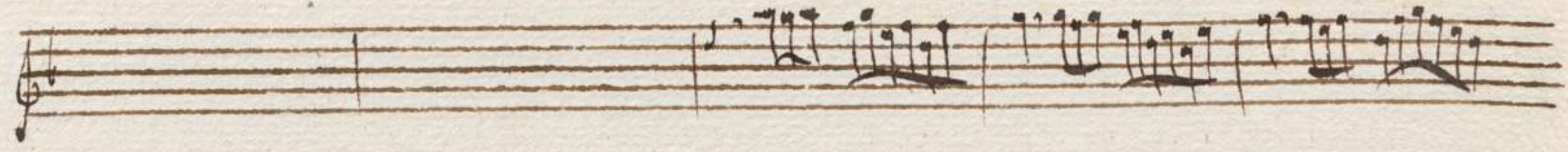


*che lo fouzi a non - aman*





*tutti*



*che lo sfoggi a - non amman*







Handwritten musical notation on a staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes, followed by a dotted quarter note, and then a measure with a fermata. Above the staff, the word "solo" is written in a small, cursive hand.

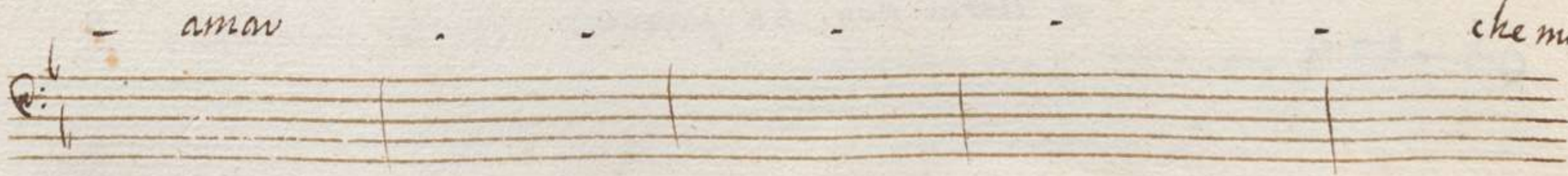
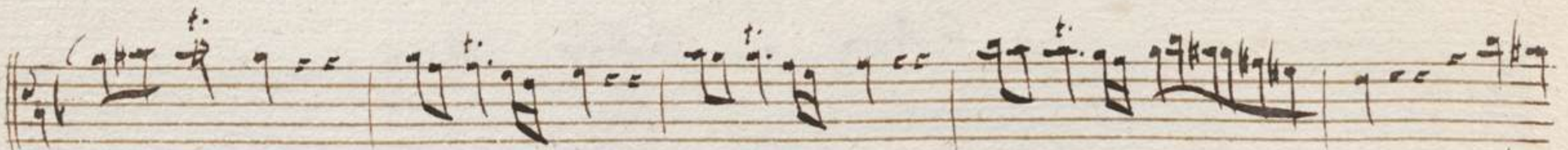
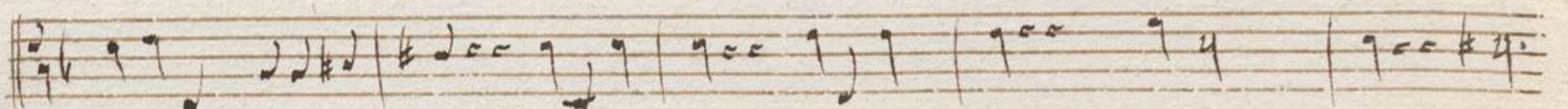
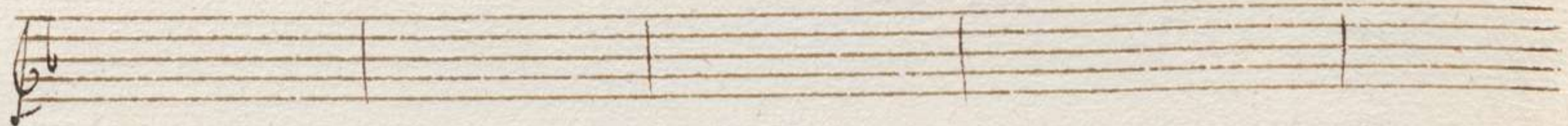
Handwritten musical notation on a staff, continuing the piece. It features a treble clef and a key signature of one sharp. The notation consists of several measures of music, including a measure with a fermata.

Handwritten musical notation on a staff. It starts with a treble clef and a key signature of one sharp. The word "solo" is written above the staff. The notation includes a series of eighth notes and quarter notes.

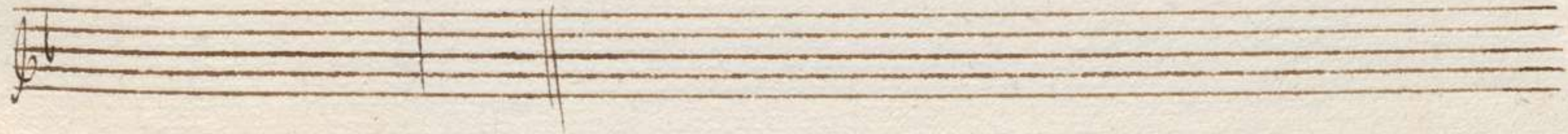
Handwritten musical notation on a staff, likely for a piano accompaniment. It features a grand staff with both treble and bass clefs and a key signature of one sharp. The notation includes several measures of music with various note values and rests.

il destin non ha potera, che lo sforzi a non

Handwritten musical notation on a staff, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes a series of notes and rests, with a fermata at the end of the first measure.



21



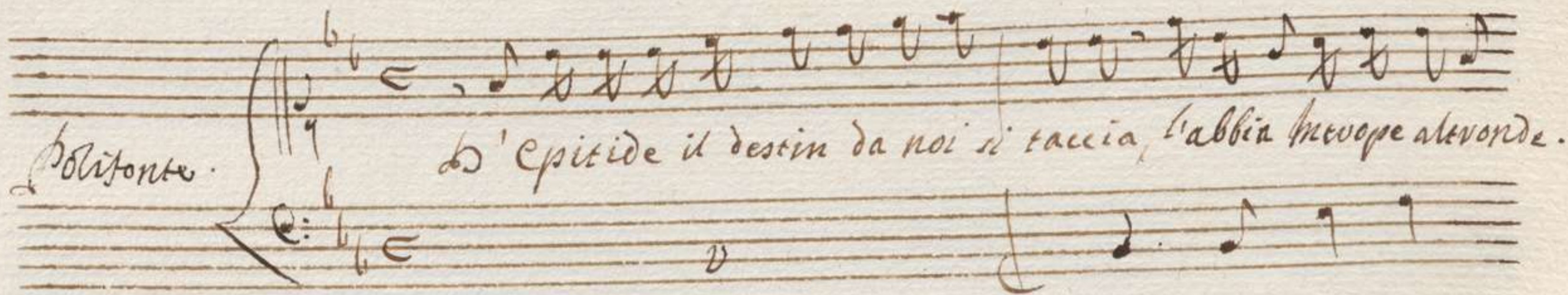
*Sforzi a - non amon . a Capo .*



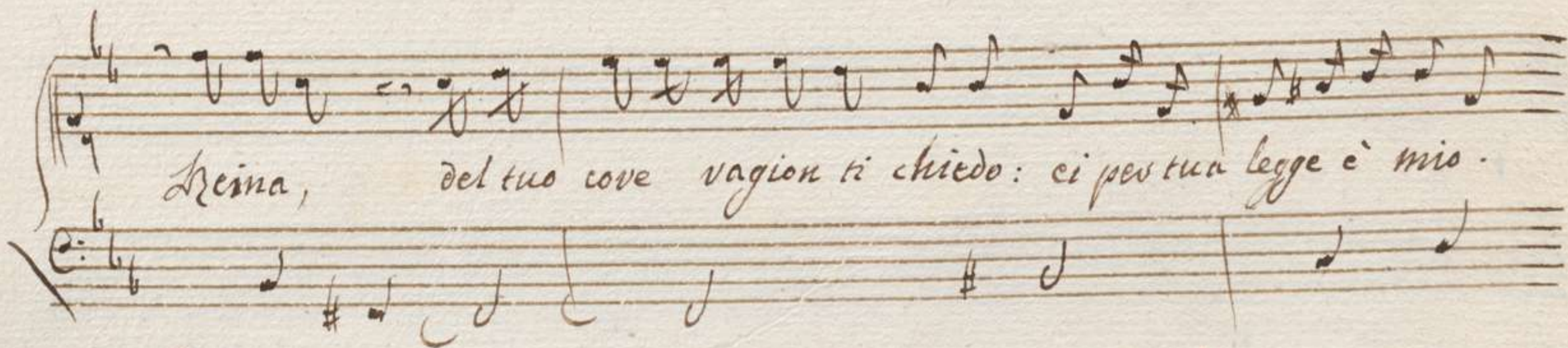
Scena XI

Mevope, e Polifonte

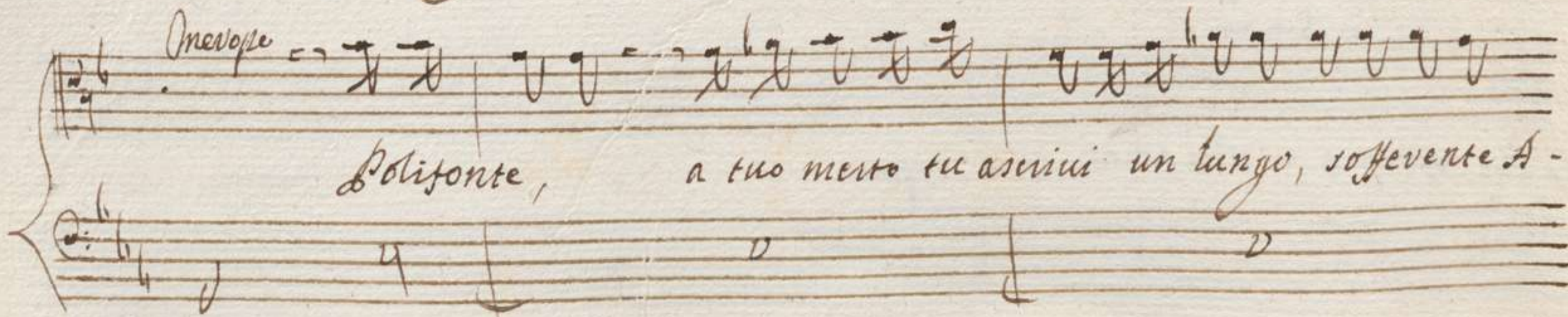
Polifonte. *d'*Epitide il destin da noi si taccia, l'abbia Mevope alevonde.



Reina, del tuo core vagion ti chiedo: ci per tua legge è mio.



Mevope  
Polifonte, a tuo merito tu aserivi un tango, sofferente A-

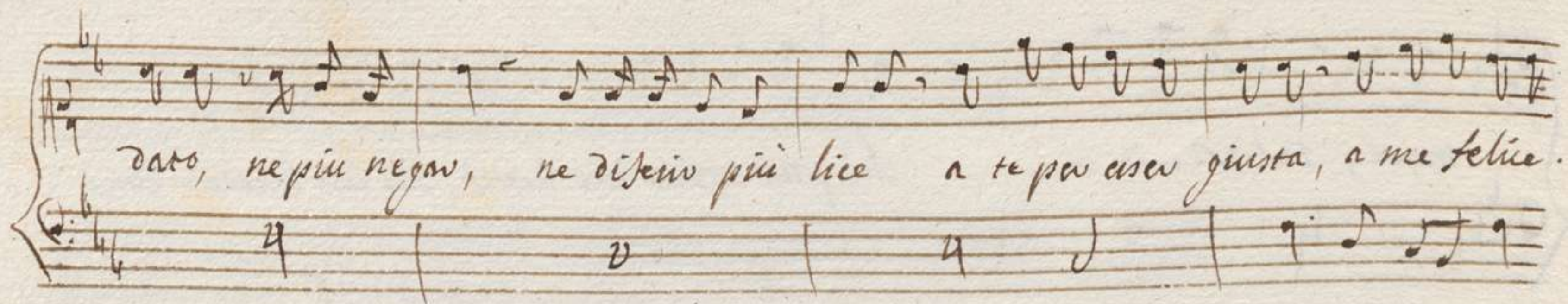


move; tal noi ved'io. chi può soffrir due lustri, che un lontano sme-

- neo giunga, e maturi, o nulla l'brama, o poco. *polif.* tutto può tolte.

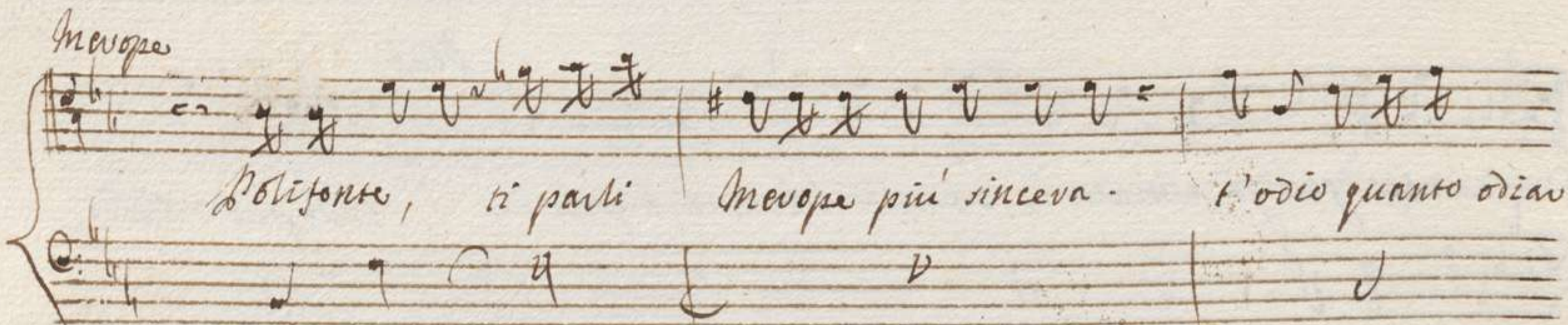
*Movope.* van cor, che ben ama. e se ben ama il tuo, due lustri ancora soffra d'in-

degio, e poi sarò tua sposa. *polif.* No; già son noesi i due, il giuramento è



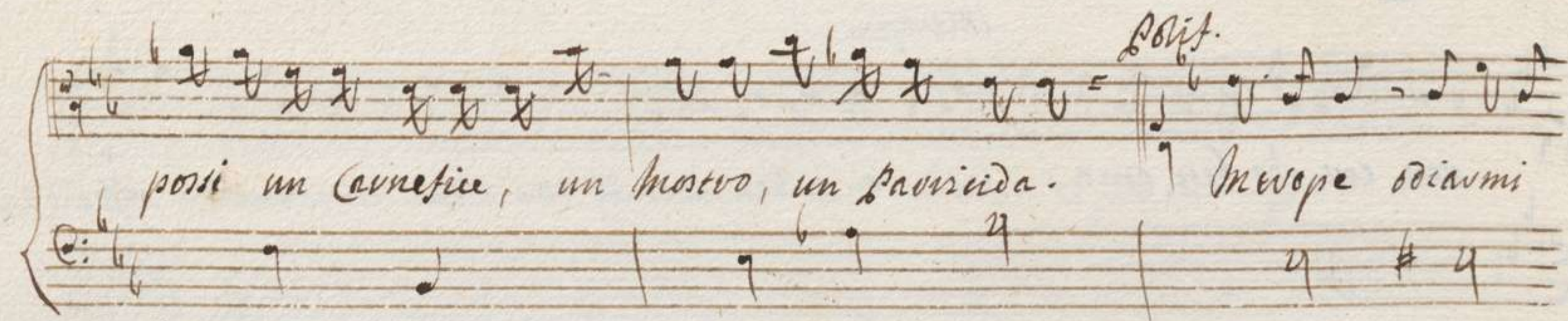
dato, ne piu negar, ne disero piu lice a te per esser giusta, a me felice.

*Mevope*



Polifonte, ti parli Mevope piu sincera. t'odio quanto odian

*Polif.*



possi un carnefice, un mostro, un parricida. Mevope odiammi

*Mevope*



tanto? e in che t'offesi? in che mi chiedi? il dica il rimorso al tuo

come, e se pur giunto sei nelle tue colpe a non sentir rimorso,

empio, tel dica il sangue de' miei figli svenati, del mio sposo tua-

ditto. <sup>P. aff.</sup> si, tu adito: e da chi? già m'avvossisco in facianti una

colpa, che d'obbrovio fatal sponge il tuo nome; ma il perfido Anassandro

*Meno mosso*

eva tuo servo. dillo ministro infame de' tuoi consigli, e di quel cieco ov-

*Polif.*

goglio, che ti spinse a salir sul non tuo soglio. t'intendo pur t'intendo.

*Polifonte* qui vegna, e perche vegna con odio, e con orror *Meno mosso* l'

fugge; no, no, dell'odio tuo sien la gran pena, gli sponsali giurati.



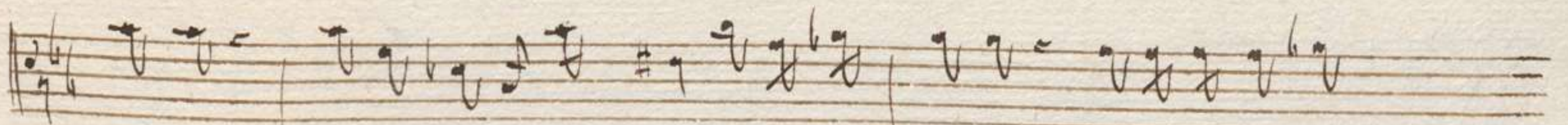
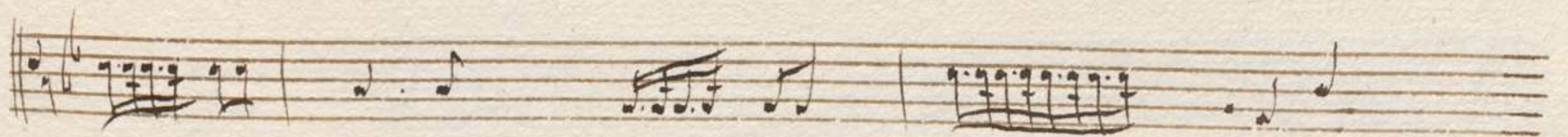
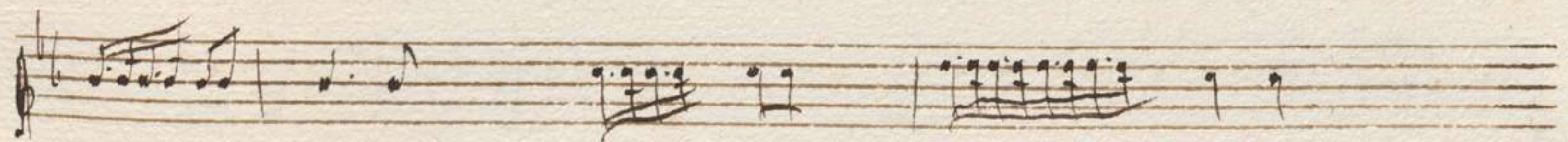
*Mevopo.*

( o giuovamento ? o Mevopo infelice !    Ossi' uervo, Giovanni, ma  
 senti qual uervo : senti qual deui attendermi    Consorte .    uoltri subito

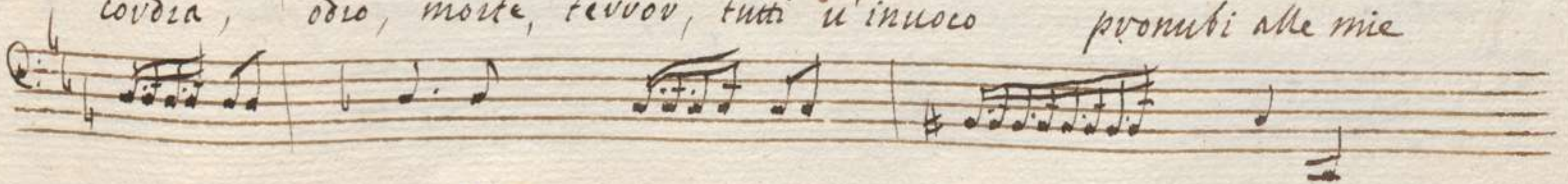


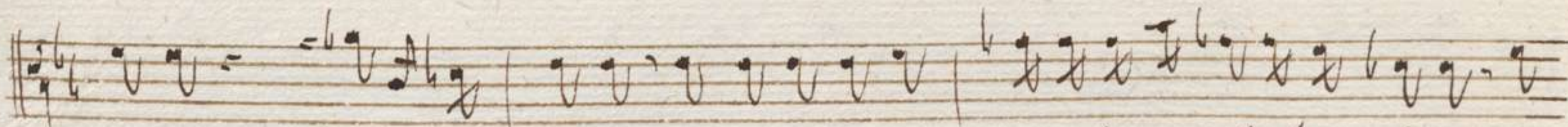
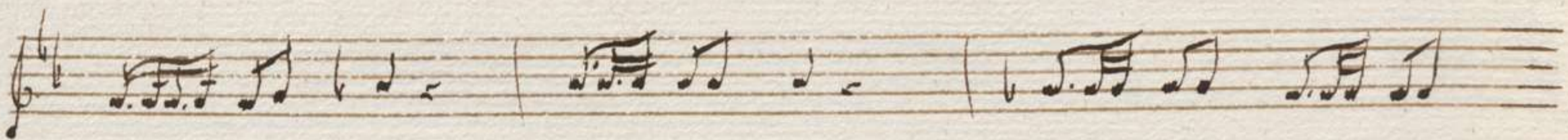
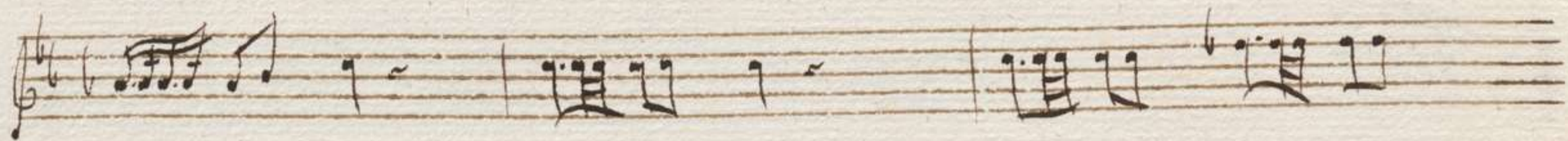
piano

Voi tremende d'abisso implacabil furie, e tu funesta sanguinosa bis-

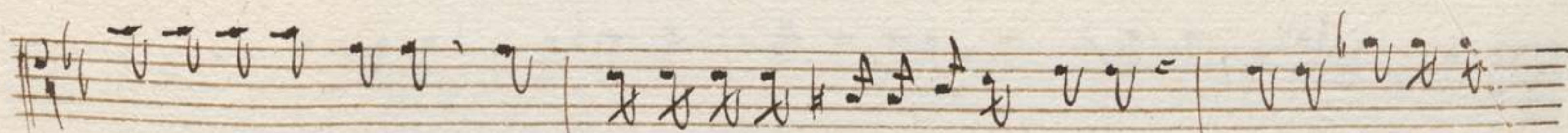
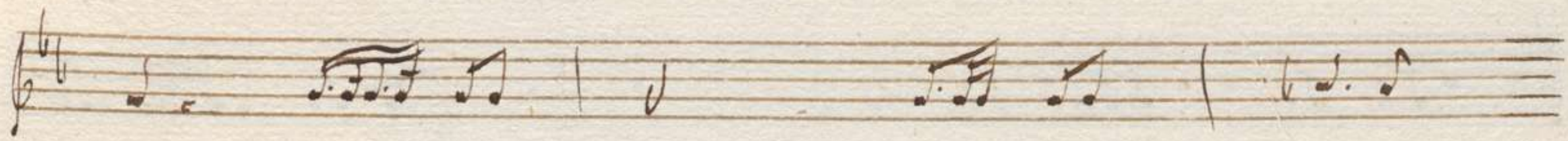


*cordia, odio, morte, teuvov, tutti u'innoco prouubi alle mie*

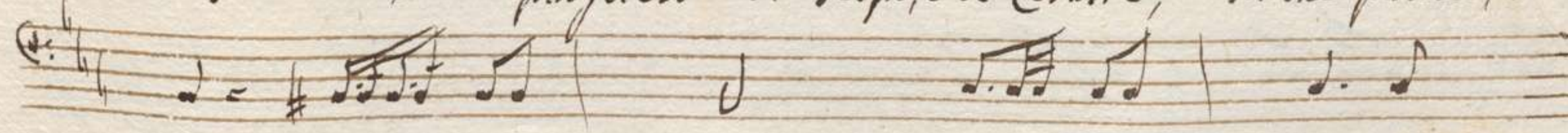


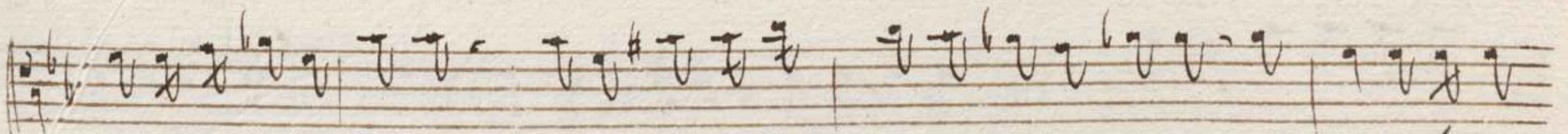
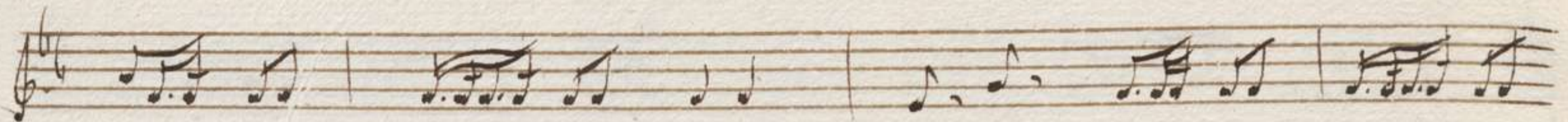
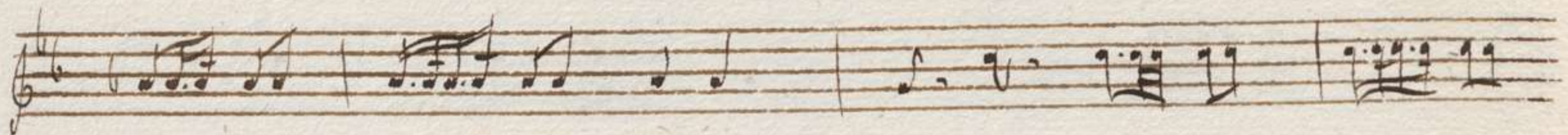


*Nozze.* andan per voi sul letto profanato le sacrileghe faci, e

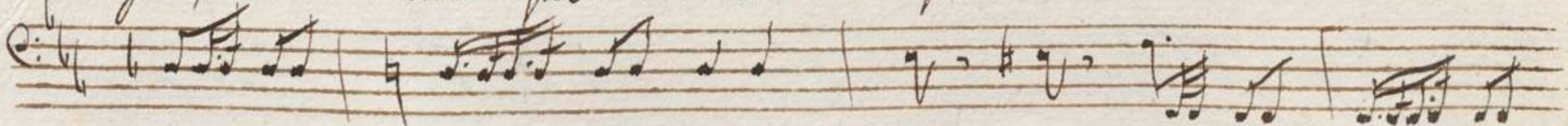


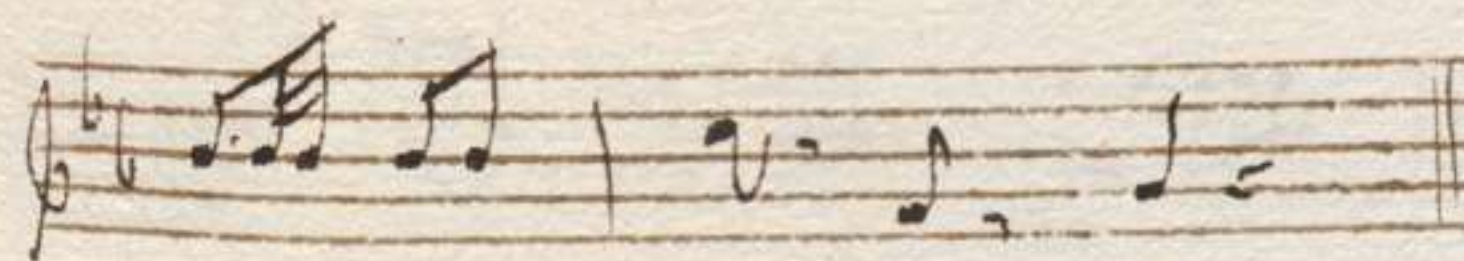
*usi di fiori in uere spargerelo di lupi, e di Ceraste; sinche' pallido, e -*



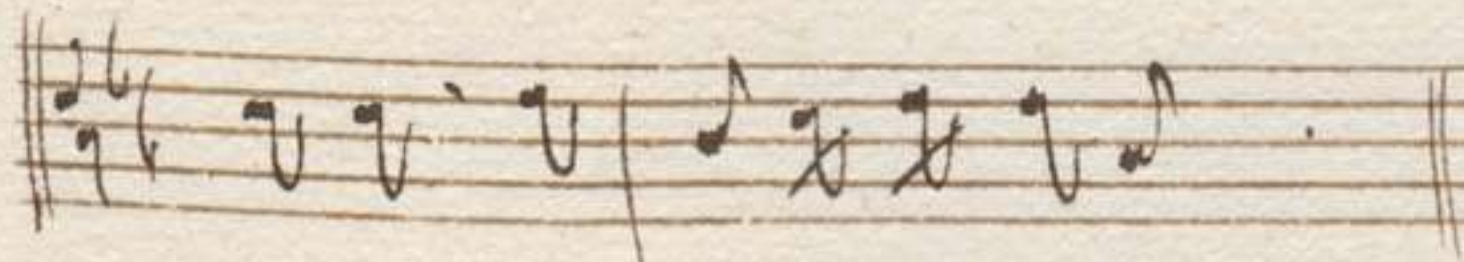
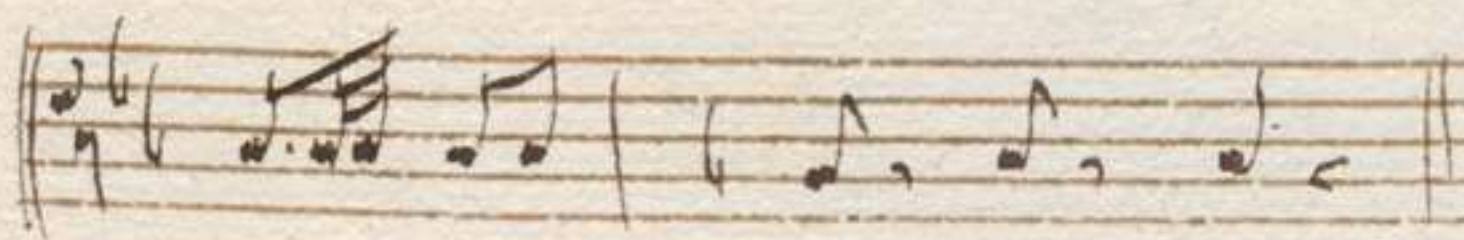
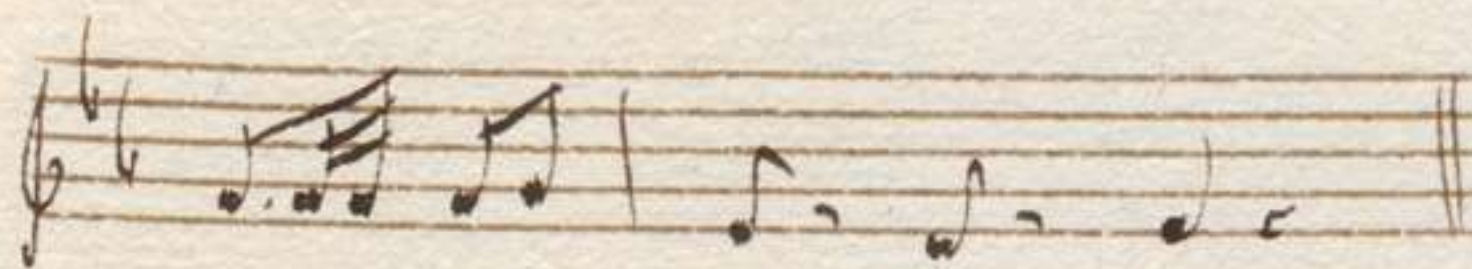


sangue, e trono busto quel tiranno crudel per me si scenna dormiv l'ultimo

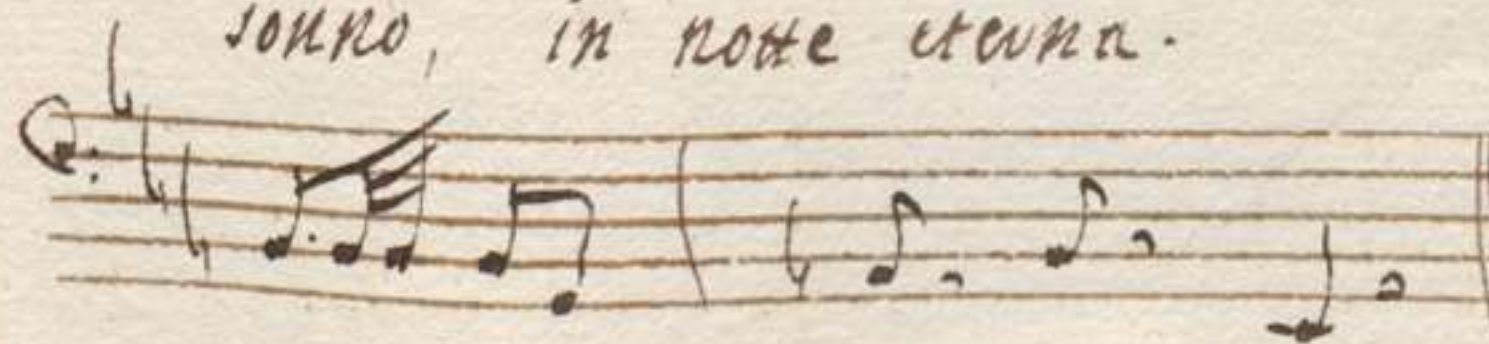




*subito f avia*

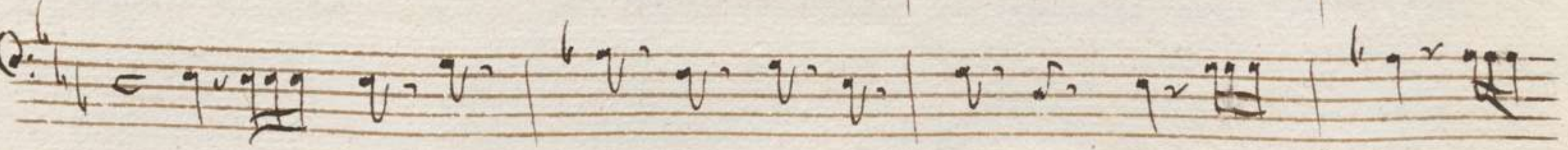
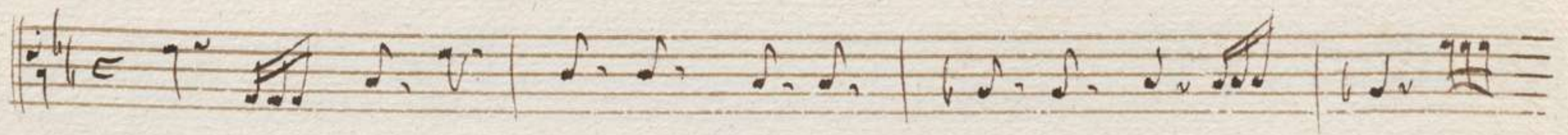
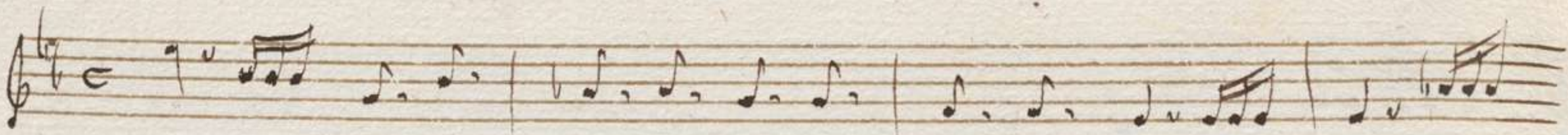
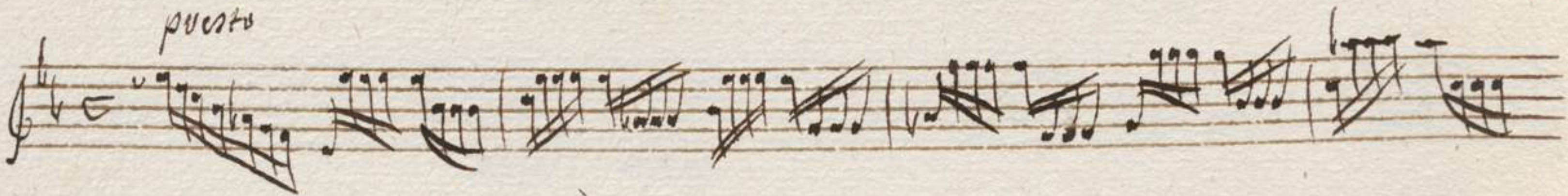


*sono, in notte eterna.*



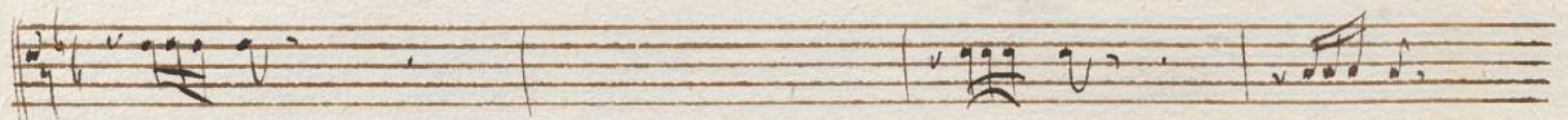
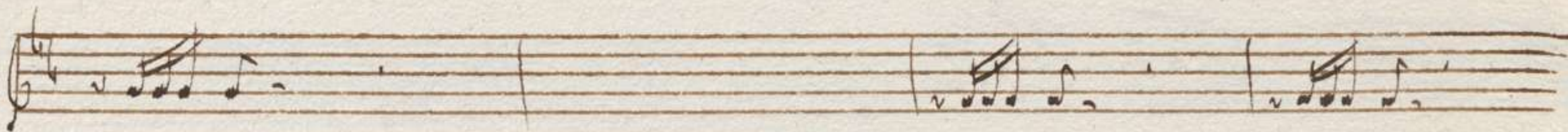
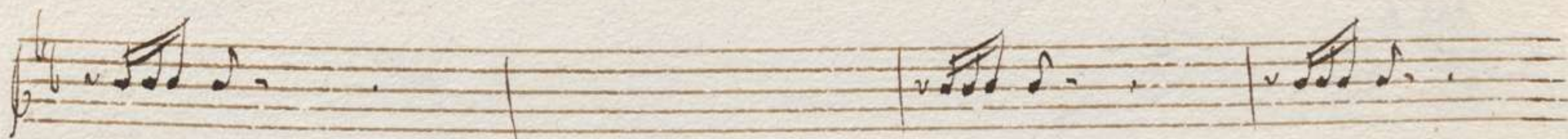


*poco*

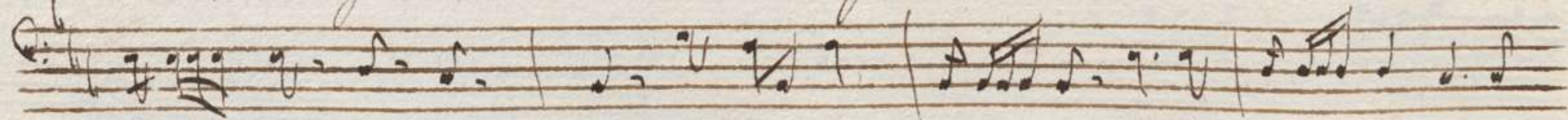


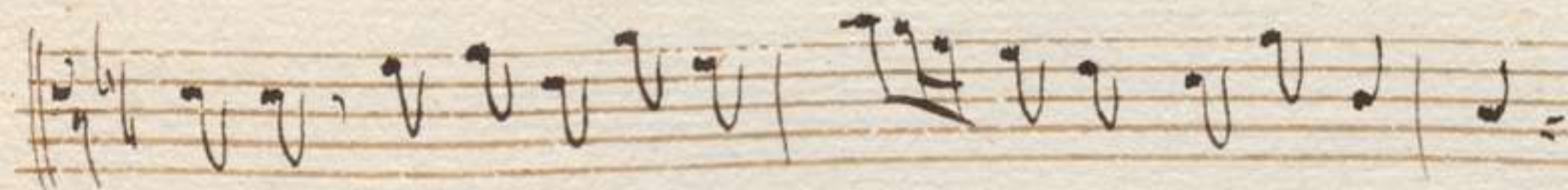
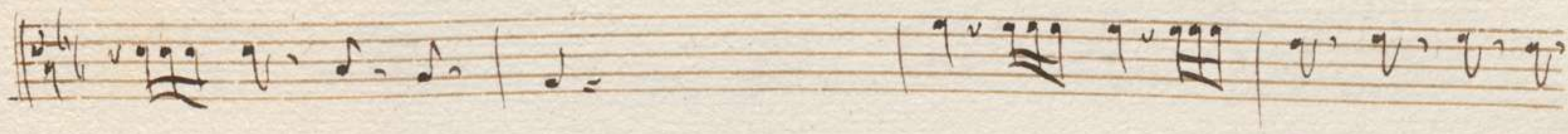


Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth, sixteenth, and thirty-second notes. The music is written in a cursive, historical style. The fifth staff contains the lyrics: *Sempre sarò cride - la, se un sangue à me si*

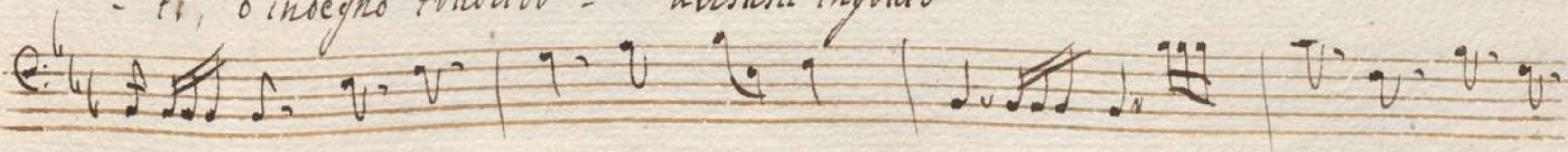


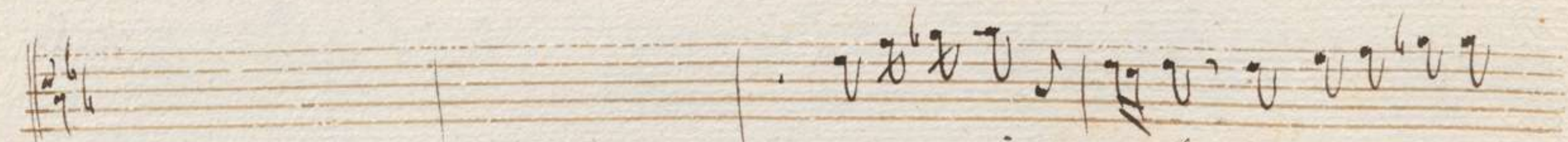
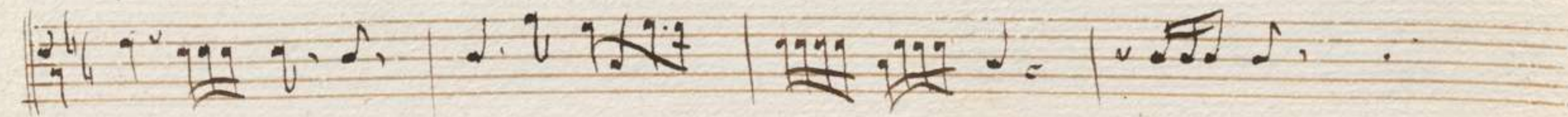
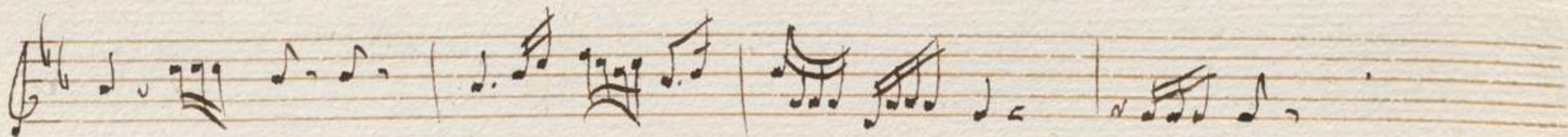
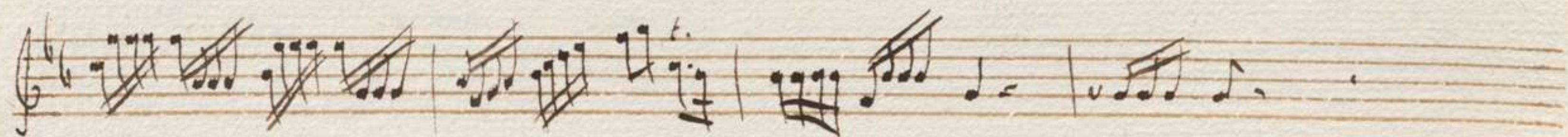
ca-vo, o indegno traditor - uersasti ingrato, uersas - ti uersas -



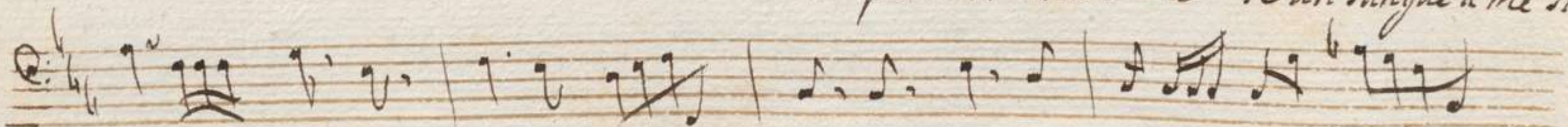


- ti, o indegno traditor - uersasti ingrato



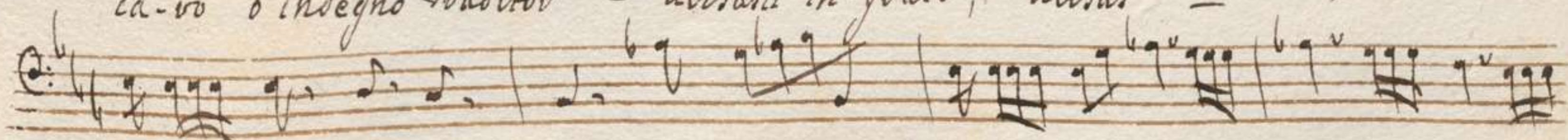


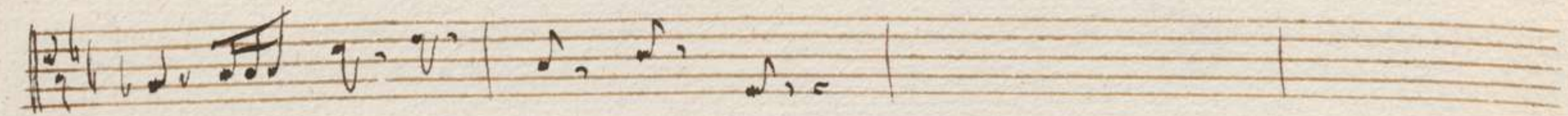
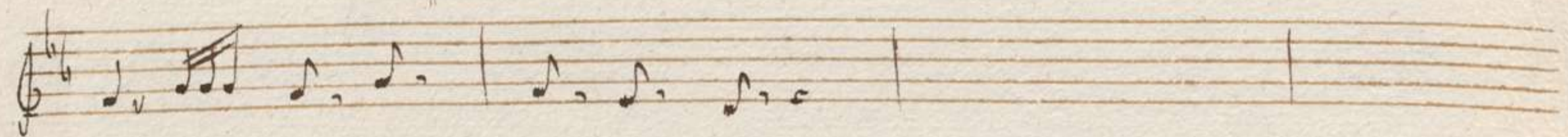
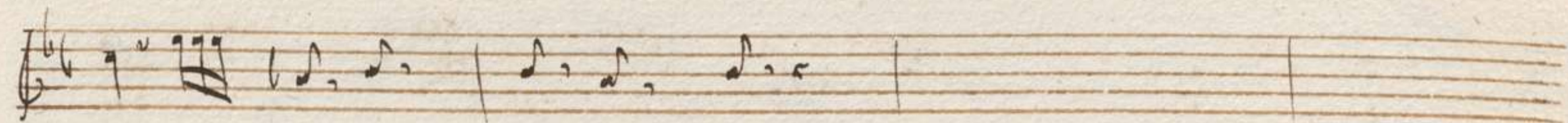
*sempre vivo cruce - le se un sangue a me si*





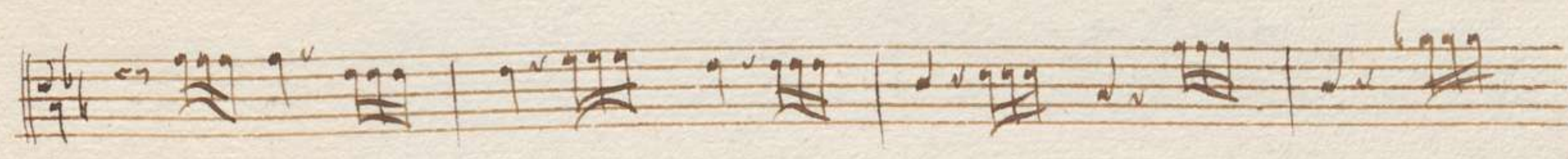
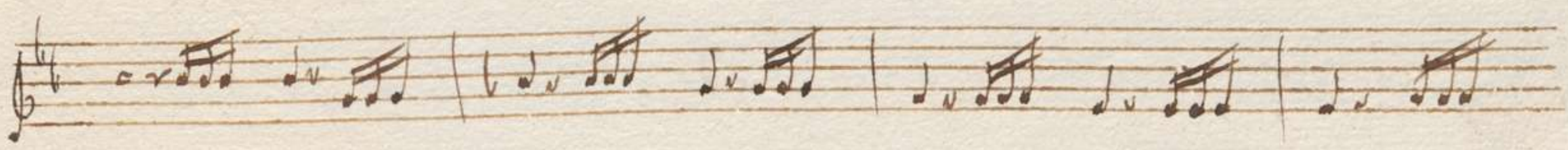
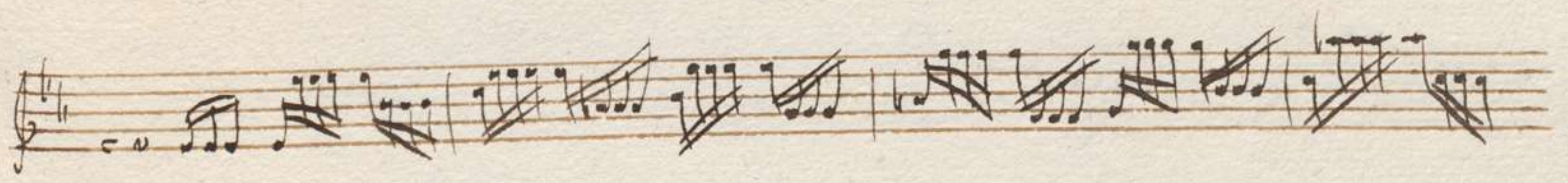
ca-ro o indegno traditor - versati in-guato, versas



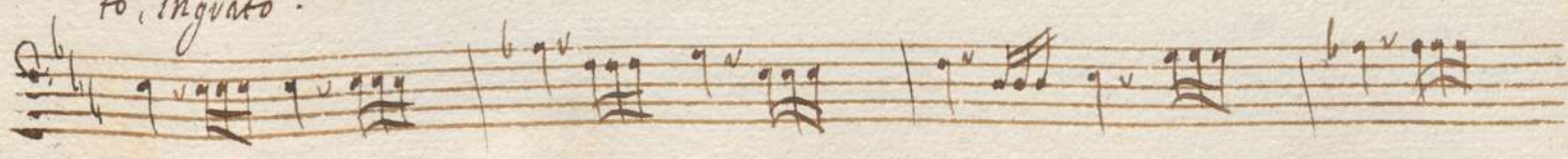


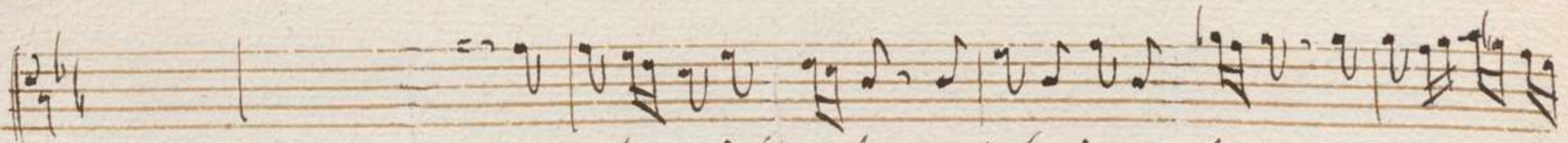
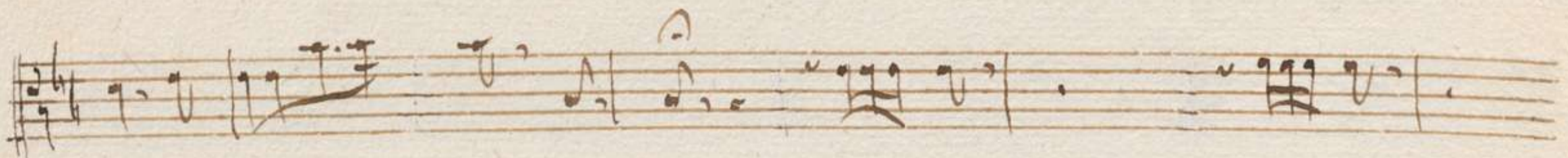
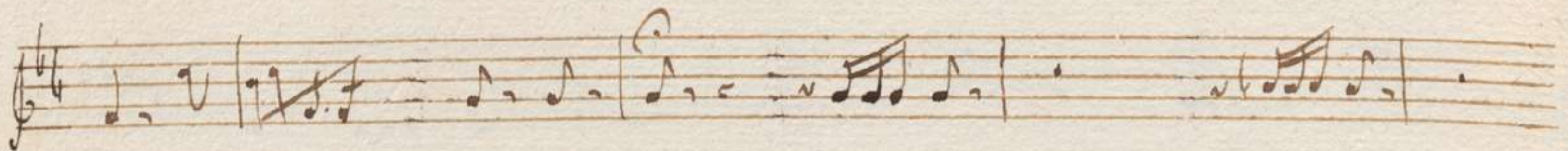
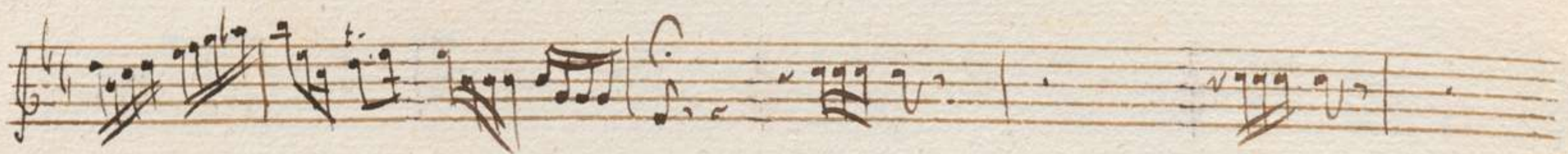
ti, o indegno traditor - νεσιστι ingra -



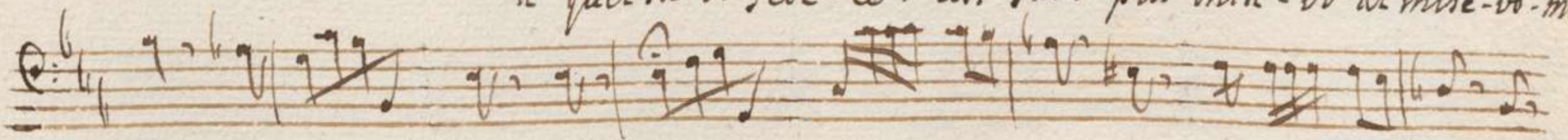


to, inguato.

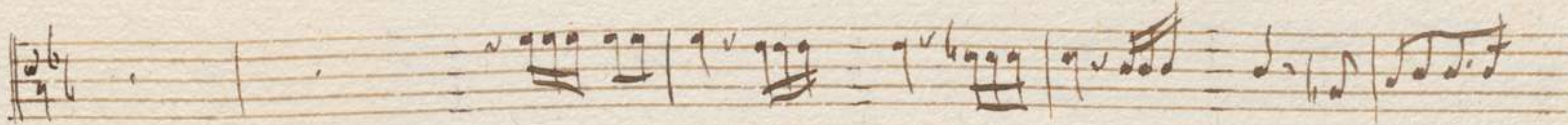
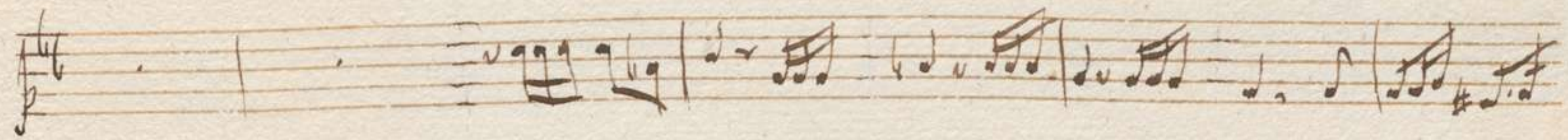




a quel sa-vo fe-de-le: così farò più chia-ro al mi-se-ro-mio a.

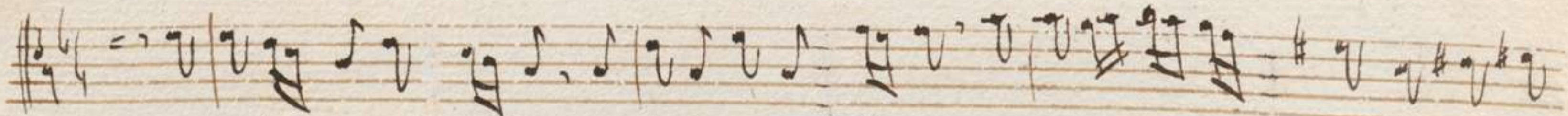
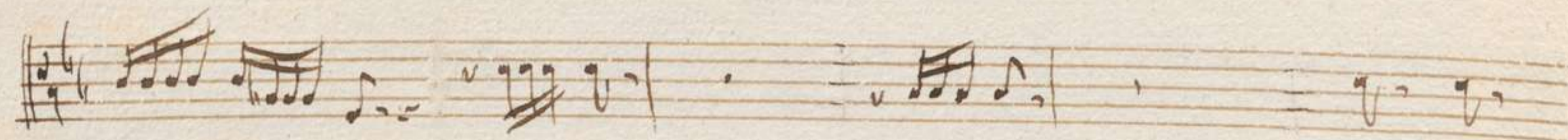
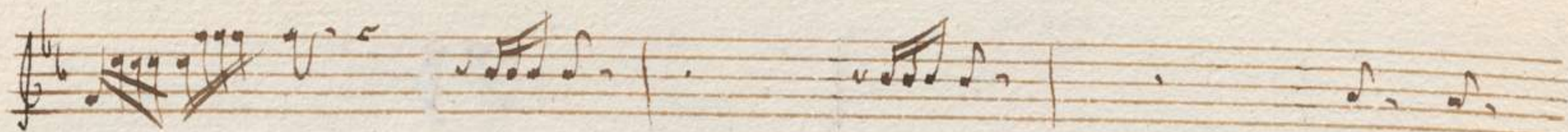




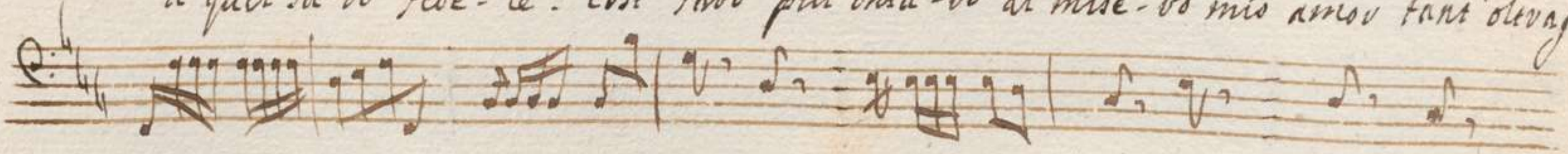


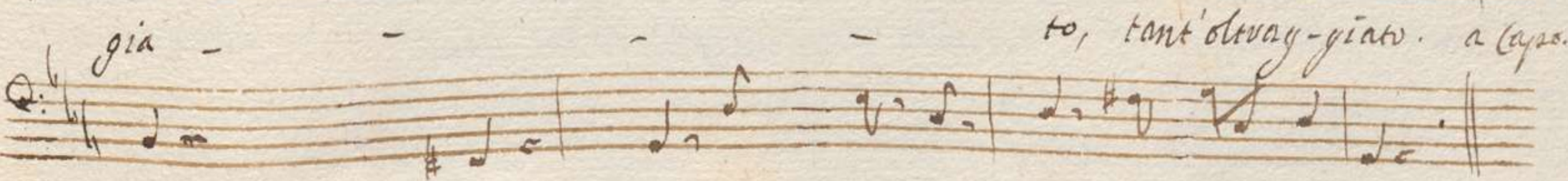
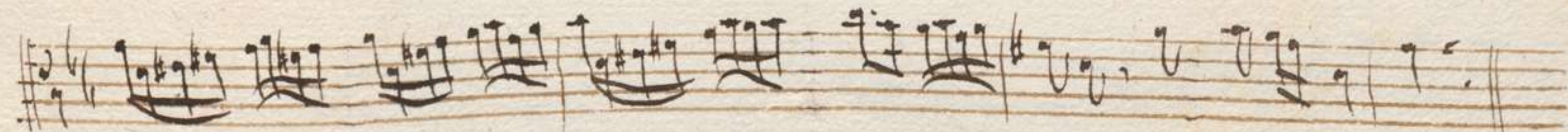
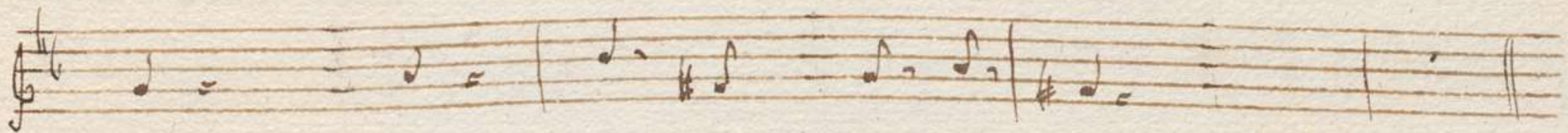
*mov tant' stravag-giato*





a quel sa-vo fe-de-le : così farò più chia-vo al mise-vo mio amor tant'olevag-

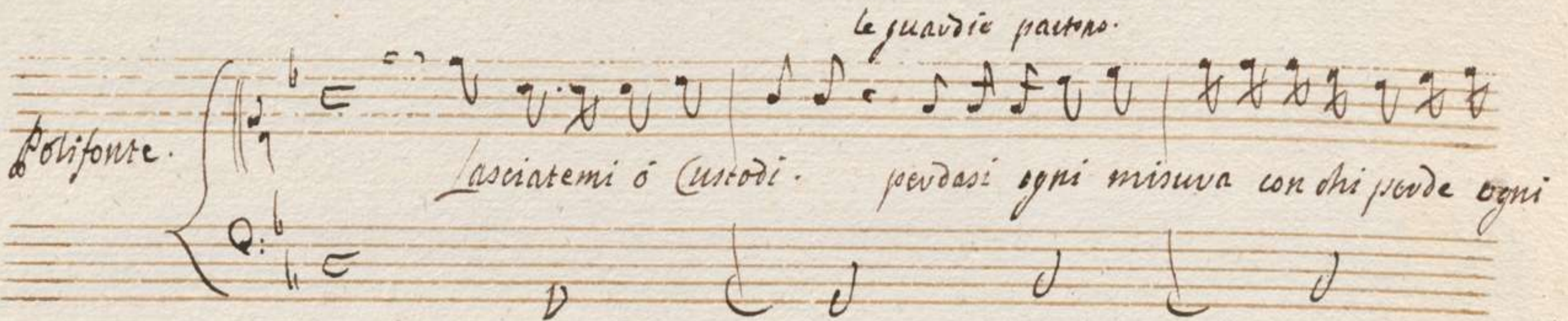




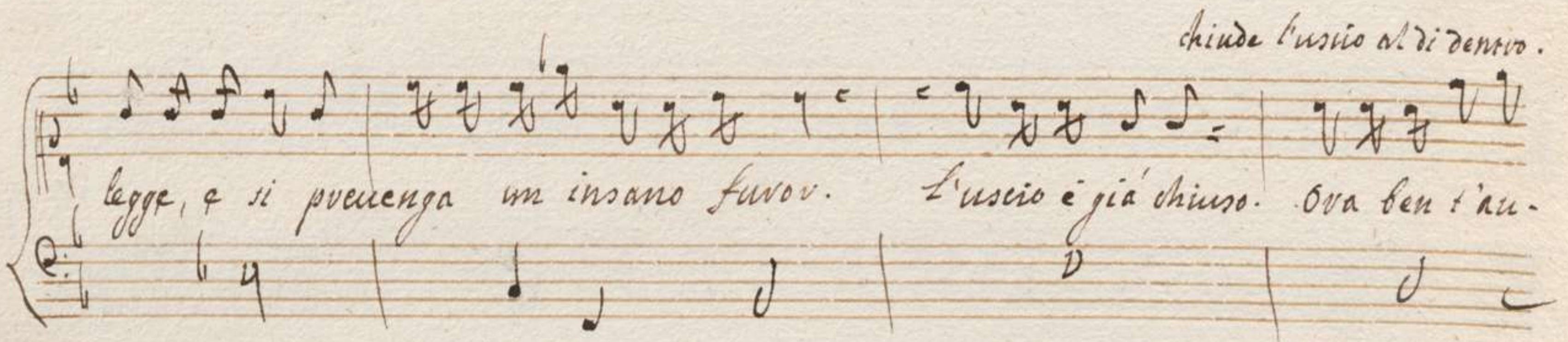
Scena XII

Polifonte, poi Anassandro.

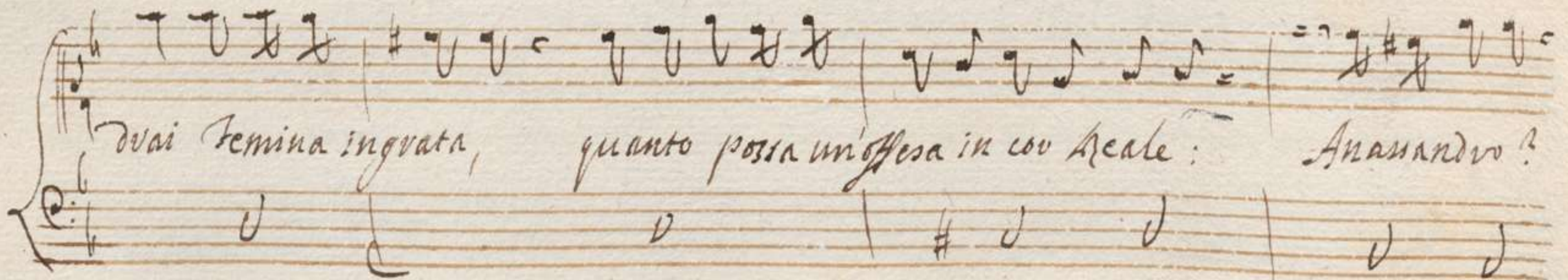
Polifonte. *Le guardie partono.*  
Lasciatemi o Custodi. perdasi ogni misura con chi perde ogni



*chiude l'uscio al di dentro.*  
legge, e si prevenza un insano furor. L'uscio è già chiuso. Ora ben t'au-



Ouai femina ingrata, quanto possa un'offesa in coo reale: Anassandro?



Anasandro.

La voce del mio signor qui giunge a fermar l'udito; a qual'alto tuo

cenno ubbidio deggio! tutto mi fia men grave di quest'ozio profondo in cui se-

polto tua rimorso, e timor, peno, e sospiro. ecco il tempo, onde puoi go

der dell'opre tue, basta, che tu u'asenta, e che tu dia fedele A-

*Anas.*

mico il compimento all' opva. Eccomi: uoi ch'io torni nella Reggia d'e-

tolia, e colà sveni anco in braccio a Tideo il mal guardato epitide?

*Poliz.*

son pronto. Morì già l'infelice, e senza nostra colpa morì.

Ciò che al tuo Re lo chiedo, è più facile impresa. esci in nome,

sopra, che tra catene ti viveggia Messenia: della morte de' figli, e del ma-

rito accusa la Regina, e attendi poi dalla mano real di Poli-

fonte e guardate, e Tesori, ancor del dono vieni a parte, se uno, tutto è tuo

dono. Anas. La Regina accusar? Pol. si qual vimorso? Polif. Anas. quello, che piu si-

*Poliz.* *Anas.*

sente un alma inguata. in Mevope riguarda la Nemica comun. vanviso in

*Poliz.*

cisa anco la mia Reina. se n'hai pietà; la nostra morte e' certa.

*Anas.*

Mio Re, non piu: si ferma alla nostra salute, e alla tua sorte

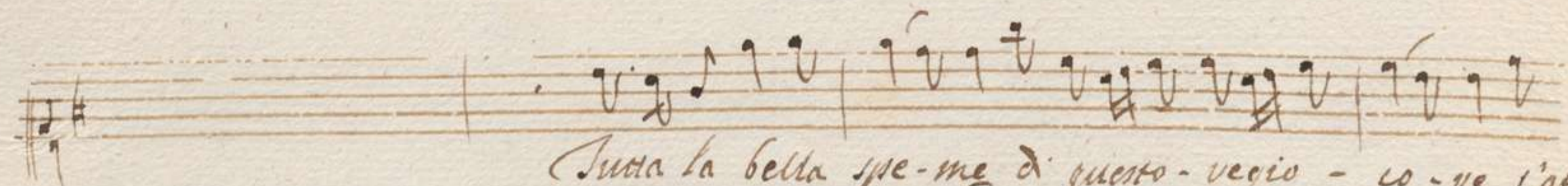
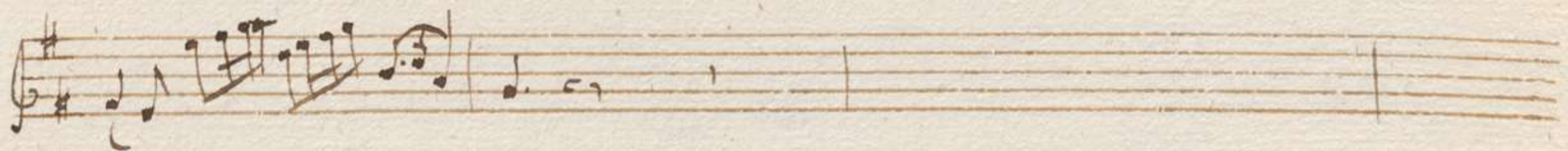
*Poliz.*

Mevope accusero. cavo Anassandro; della grandezza mia fido sos-

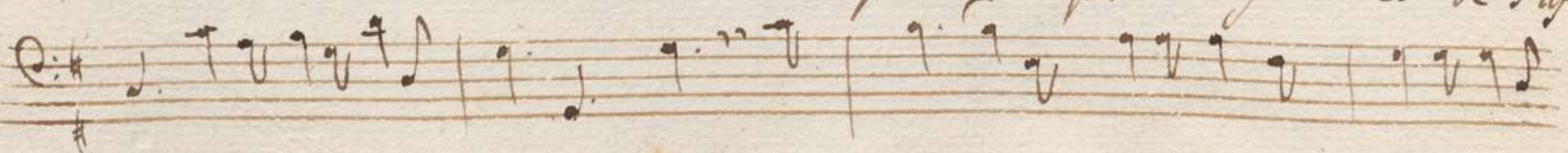


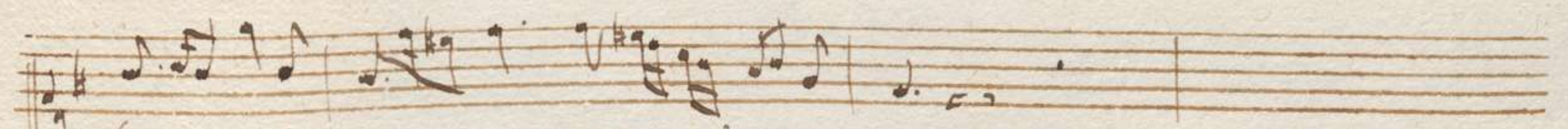
regno, per te diu posso, e' mio lo scettro, e' l' Regno.

*forte*



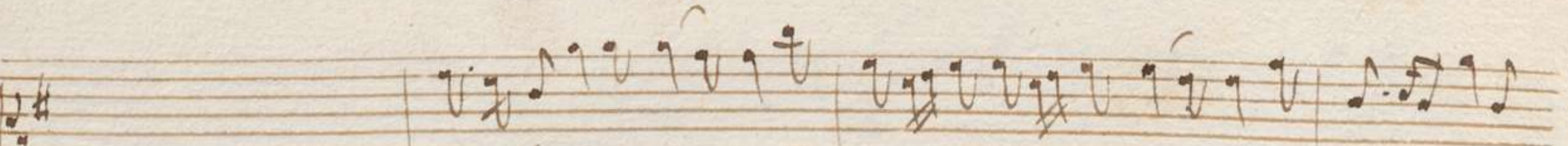
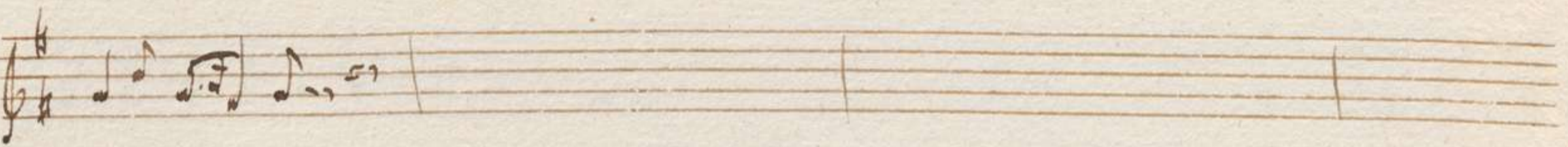
*Quia la bella spe-me di questo-vegio - co-ve s'aj.*



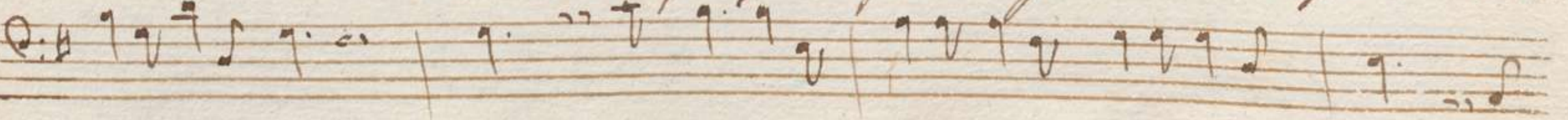


*fida - nel tuo amo - ve tutta - ti - po - sa in te,*





tutta la bella spe-me di questo - regio - co-ve s'affida - nel tuo a -

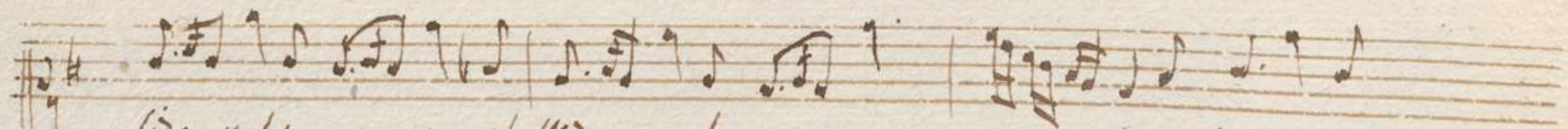
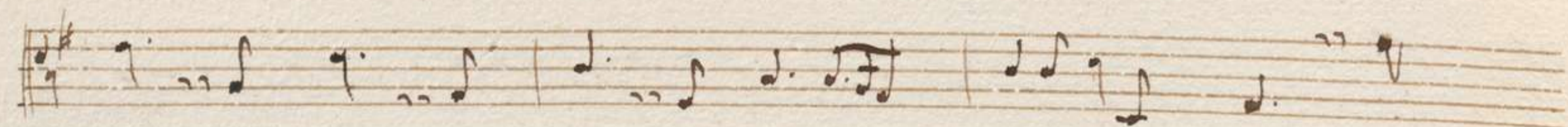
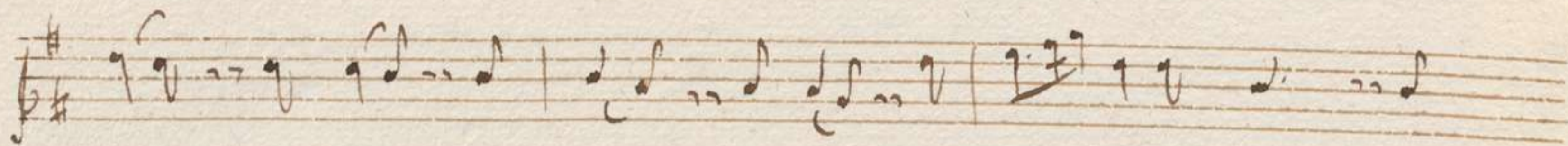


*solo*

*solo*

*solo*

mo - ve tutta - ti - pora in te, di questo vegio co - ve tutta la bella spe - me s'af.



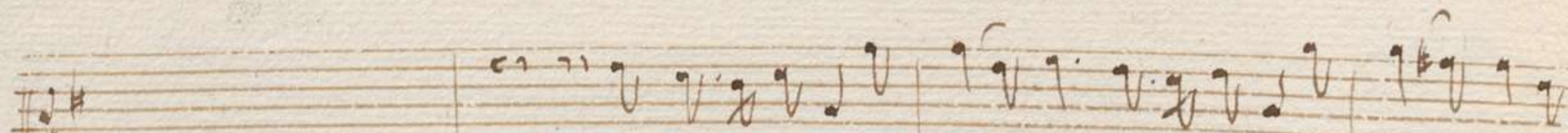
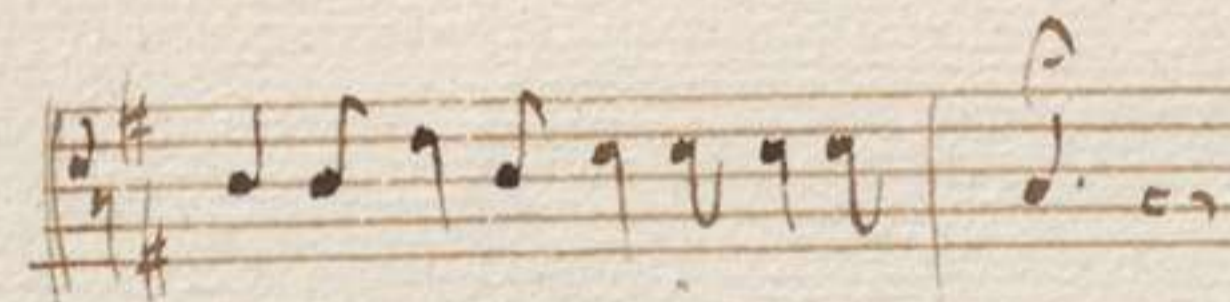
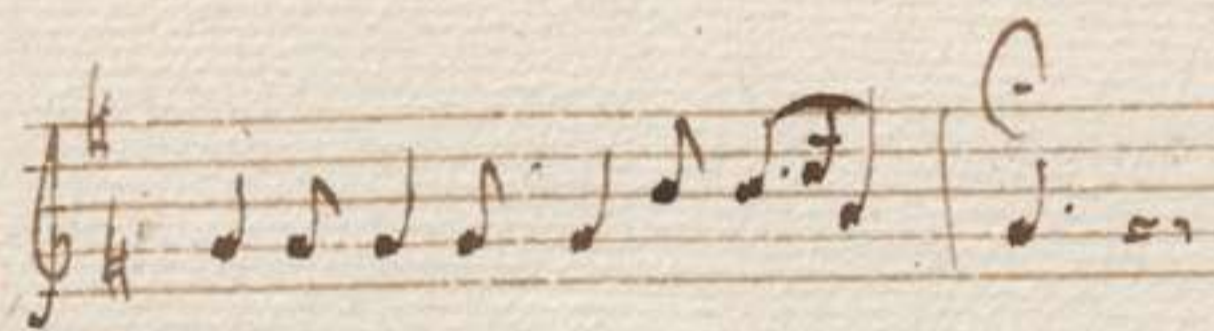
*fida nel tuo amo-ve, s'affida - nel tuo amo-ve tut-ta-vi-sa in te, tu-ma*



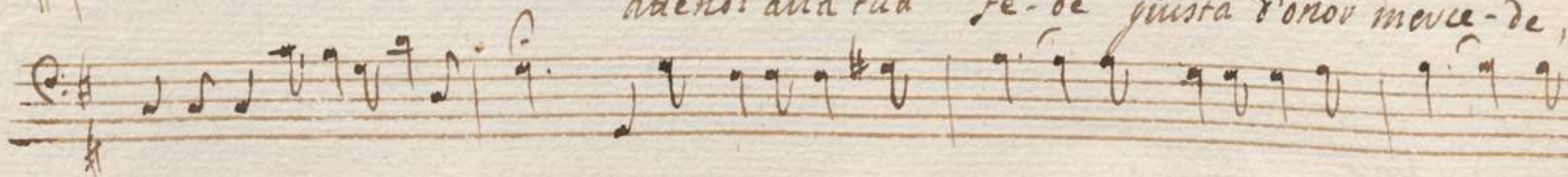


*Andante*

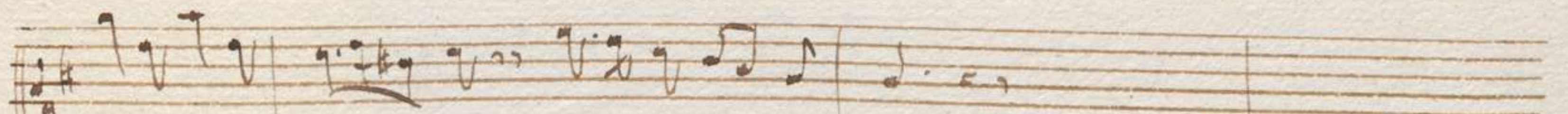
*tu-um - vi - po - sa in te.*



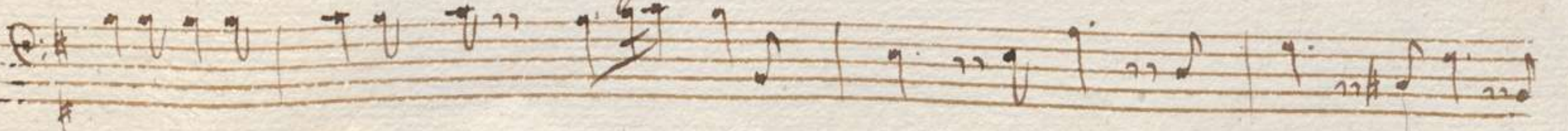
*attendi alla tua fe-de giusta d'onor merca-de, e*

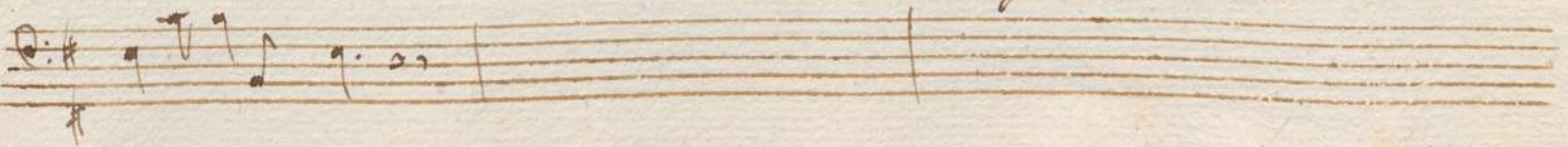
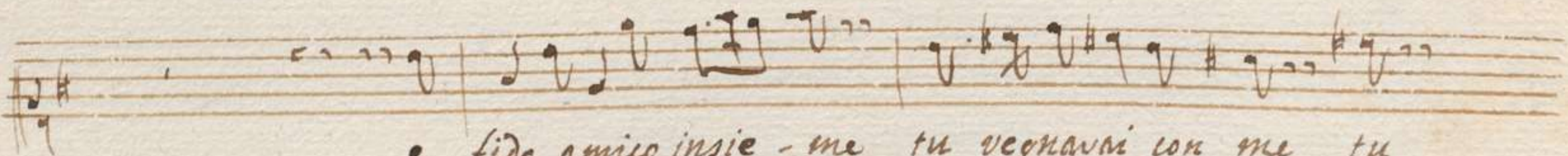
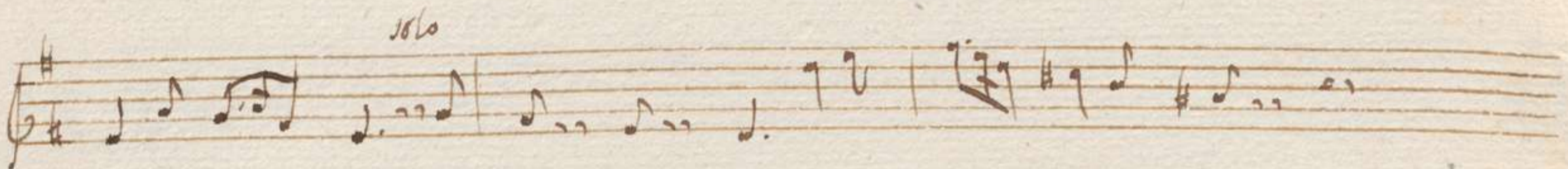
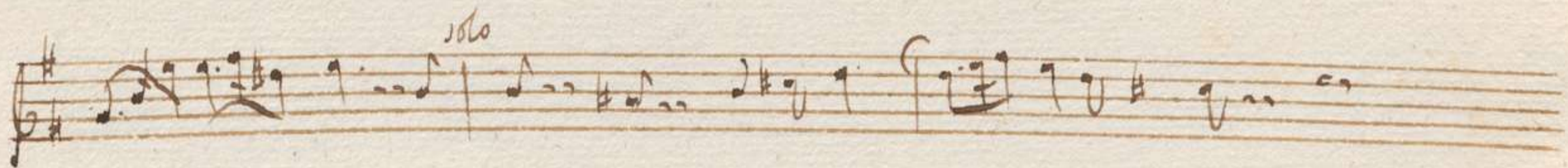


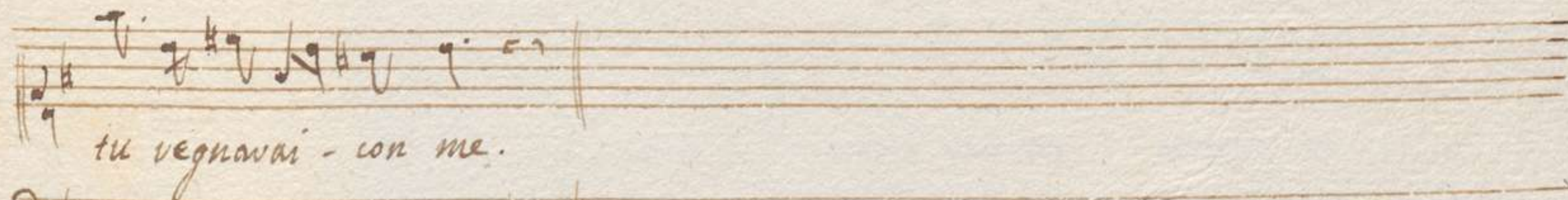
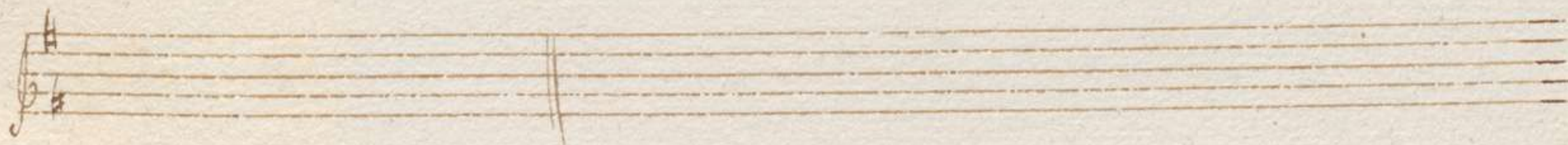




*fido amico insie - me tu vegnavai - con me*

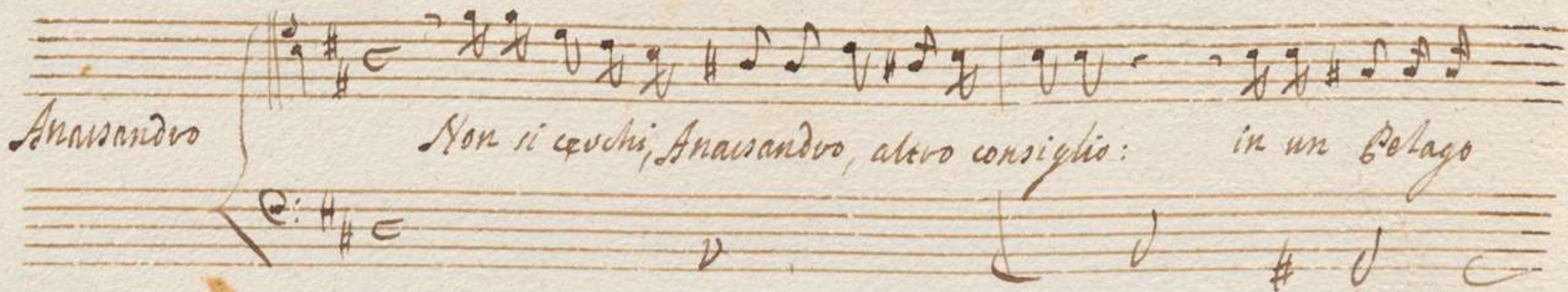




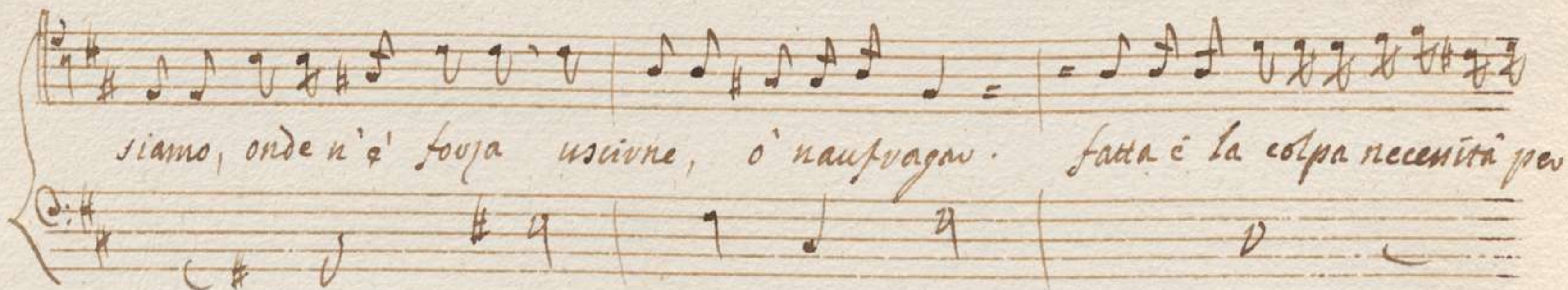


Scena XIII. Anassandro.

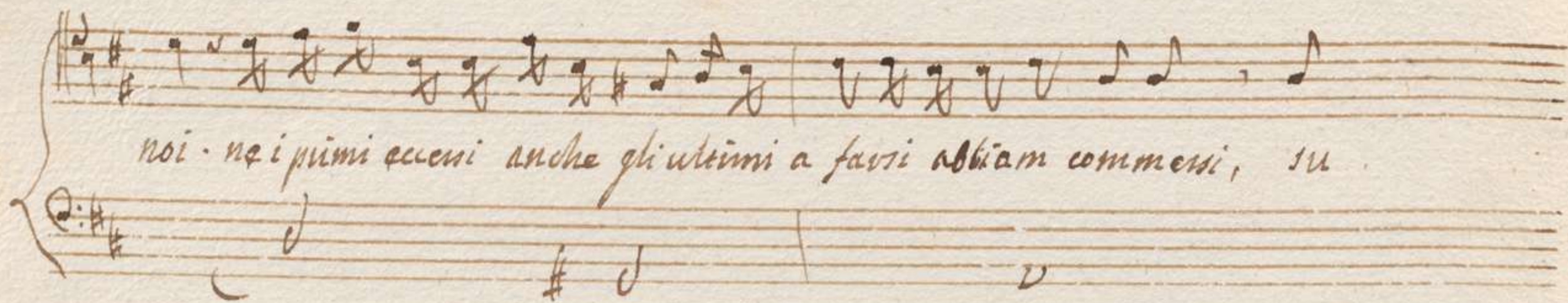
Anassandro



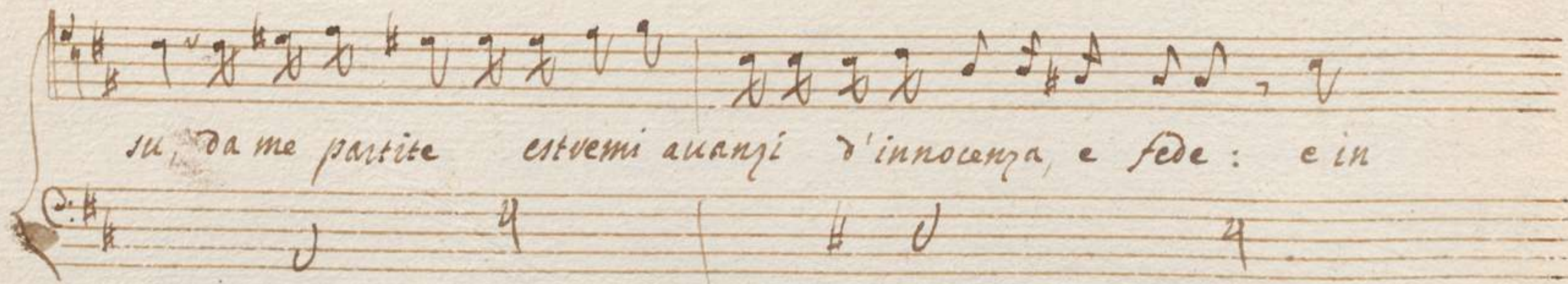
Non si cerchi, Anassandro, altro consiglio: in un Pelago



siamo, onde n'è forza uscirne, o naufragar. fatta è la colpa necessità per

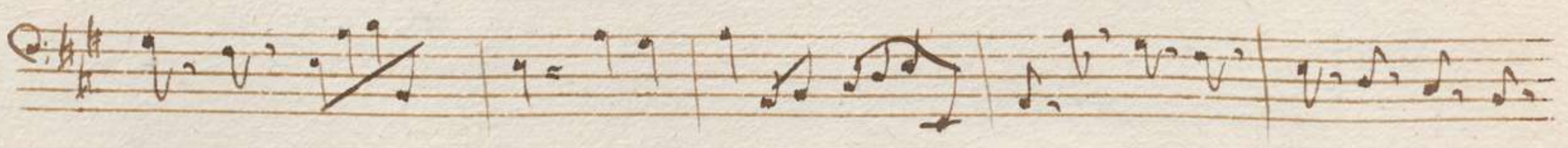
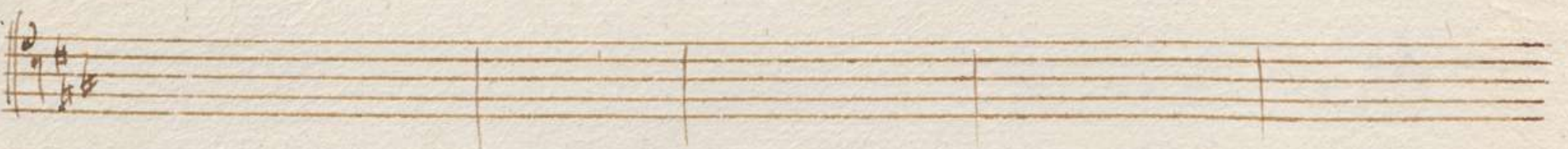
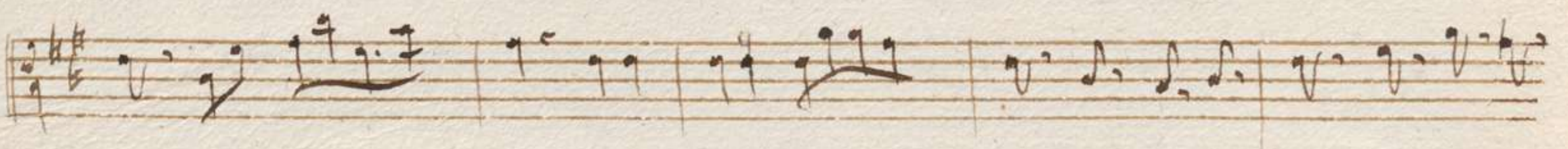
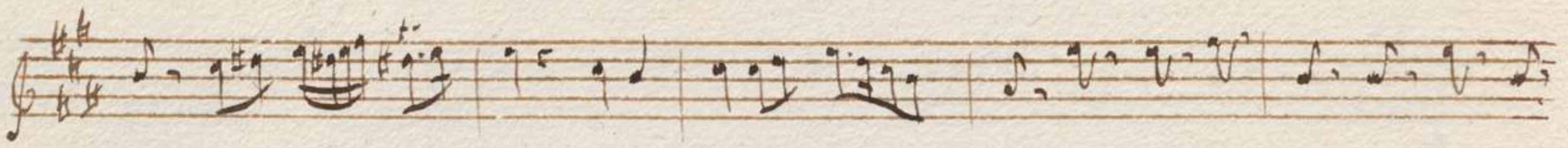


noi. ne i primi eccessi anche gli ultimi a farsi abbiam commessi, su



su, da me partite estreme avanzi d'innocenza, e fede: e in

me più non latvate con uole di spauento, o rimorsi d'inou, ch'io non ui sento.





*Si si lasciate mi si si lasciate mi tutta dell'ani-ma-la*



*solo*

li - ber - ta



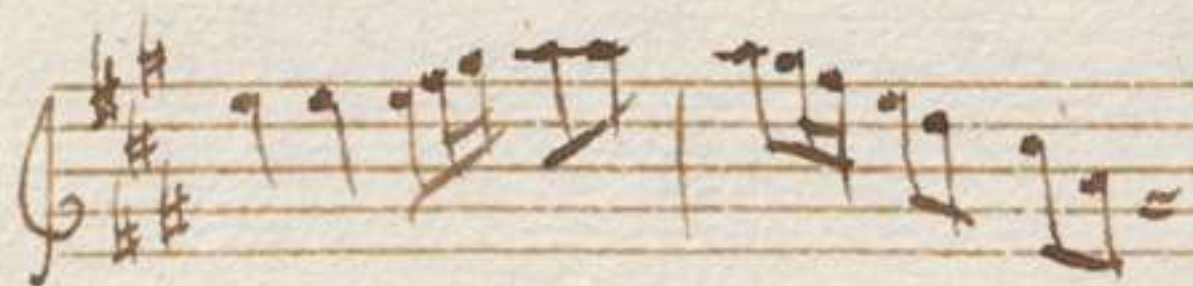
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes, with a particularly dense and complex passage of sixteenth notes marked with 'f' and 'ff'.


Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes, with a particularly dense and complex passage of sixteenth notes.

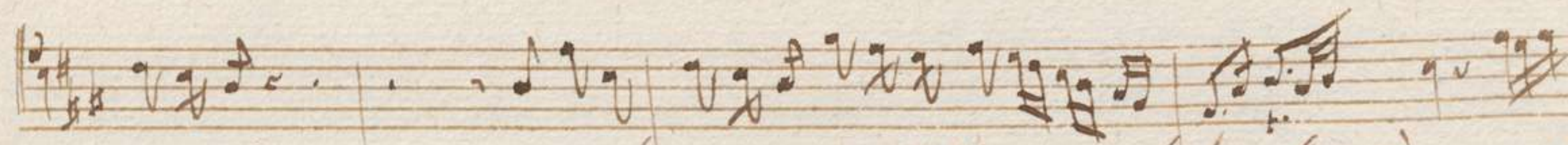
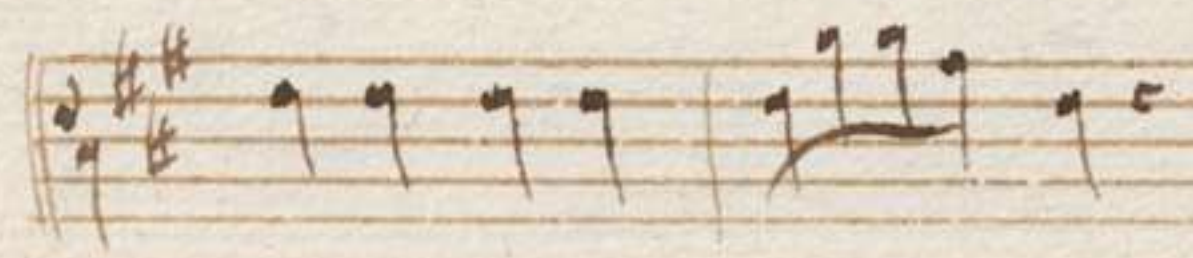
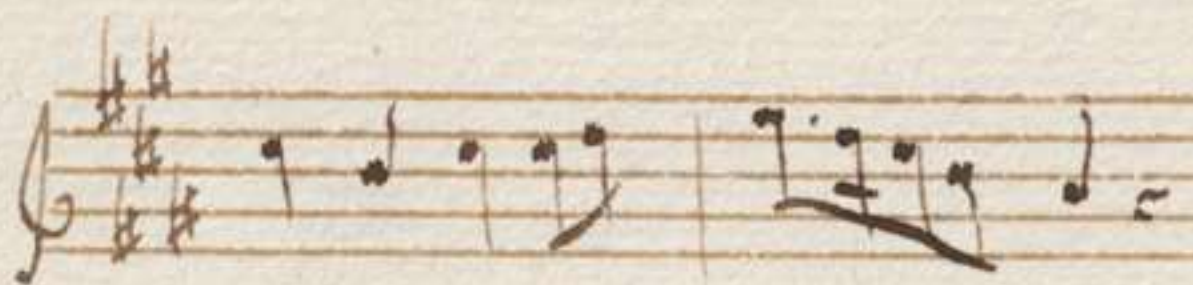
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes, with a particularly dense and complex passage of sixteenth notes.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes, with a particularly dense and complex passage of sixteenth notes. The lyrics "la libertà" and "si si las-" are written below the staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes, with a particularly dense and complex passage of sixteenth notes.

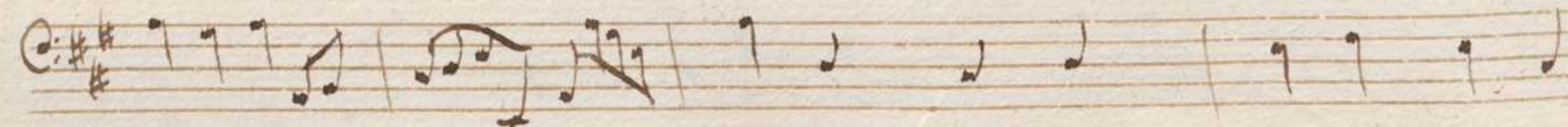


solo  
" 

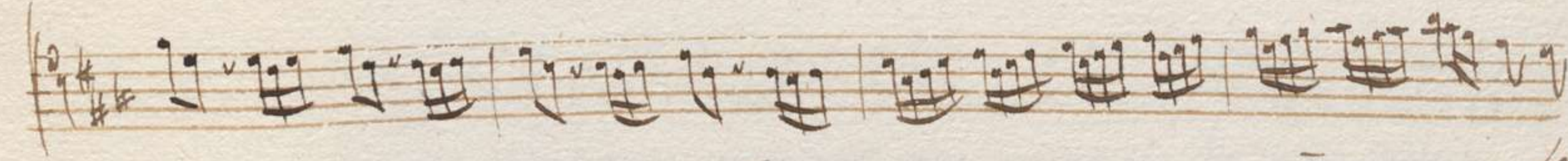
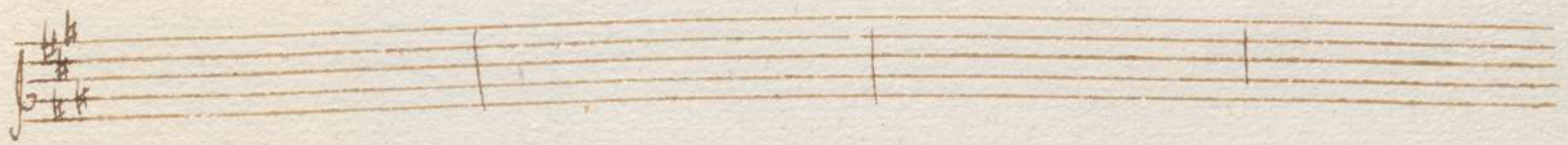


ciatemi,

si si lasciatemi tutta dell'ani-ma-la li-bev-tà

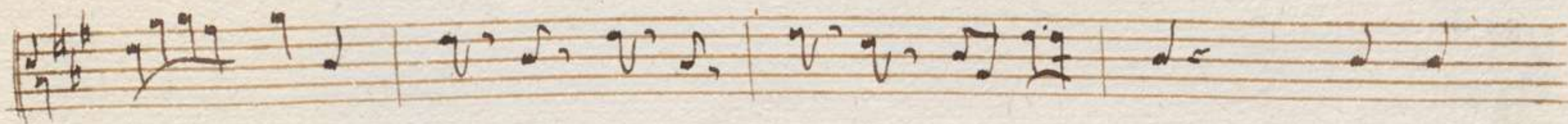
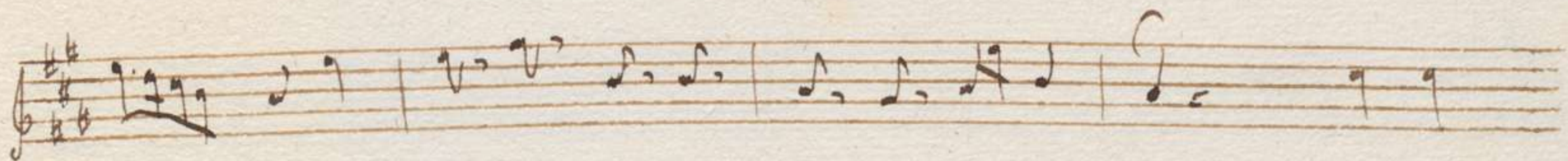


FT

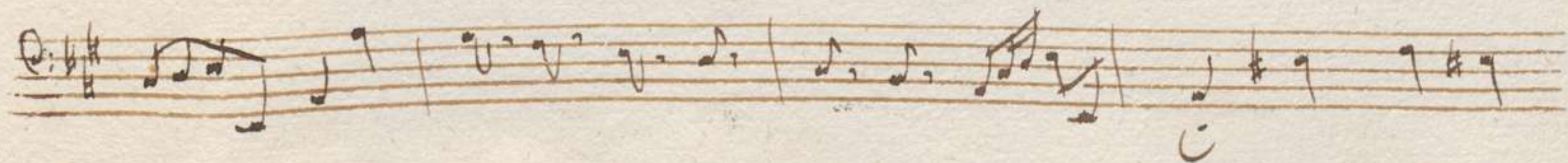


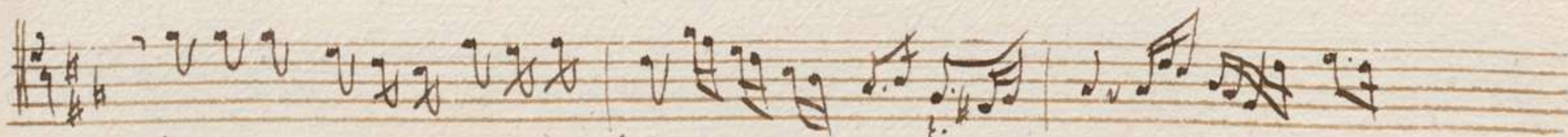
FLUTE

libertà, si si lascierei tutta dell'anima, tutta dell'ani-ma la liberta

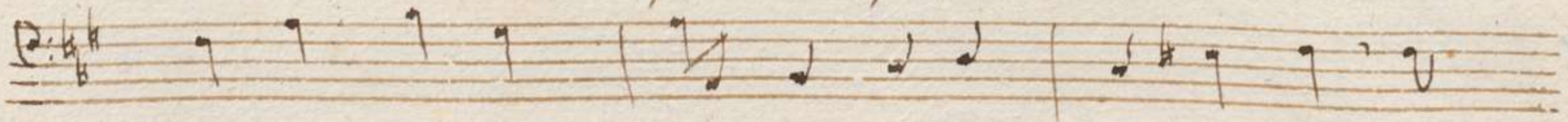


*che così miueve*





che così vivere con uoi lo spiri-to - non può - non - sa'





*futti*

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes several measures with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The word "futti" is written above the staff.

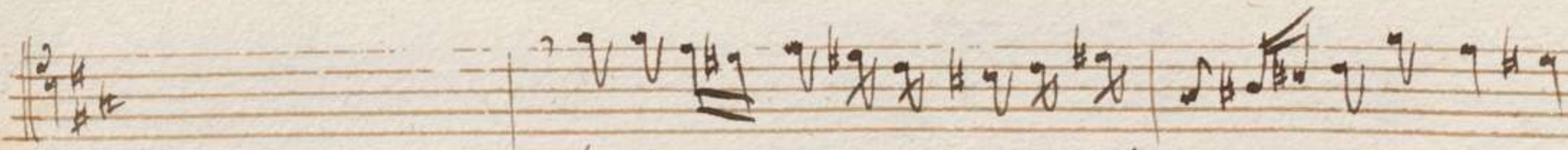
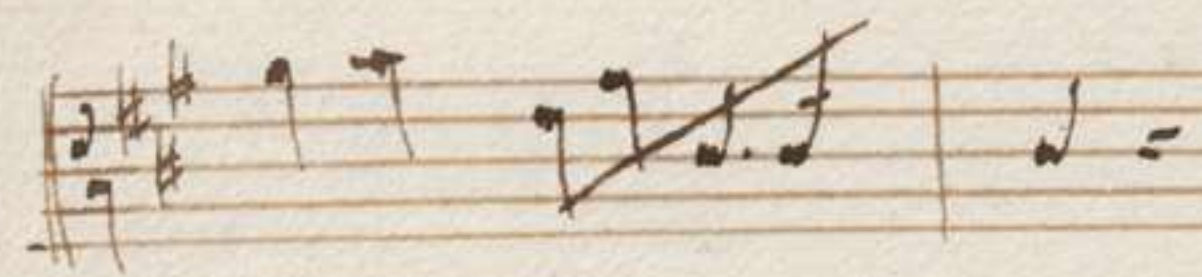
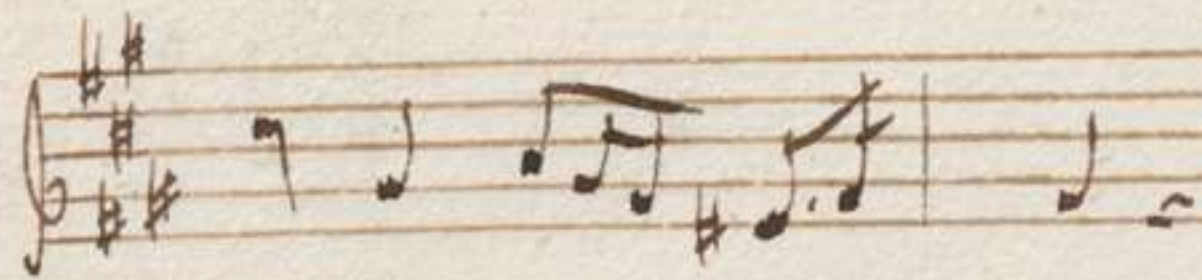
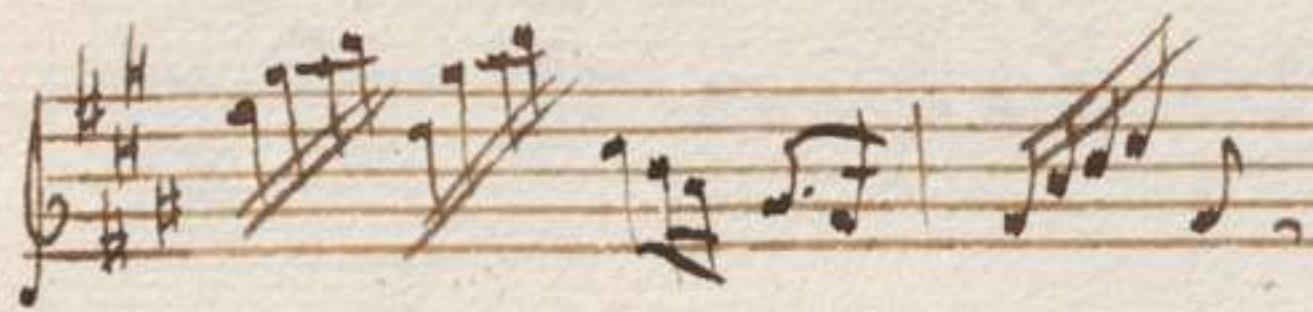
A single staff of music with handwritten notation. It begins with a treble clef and a key signature of two sharps. The notation consists of a few measures with simple rhythmic patterns, including quarter and eighth notes.

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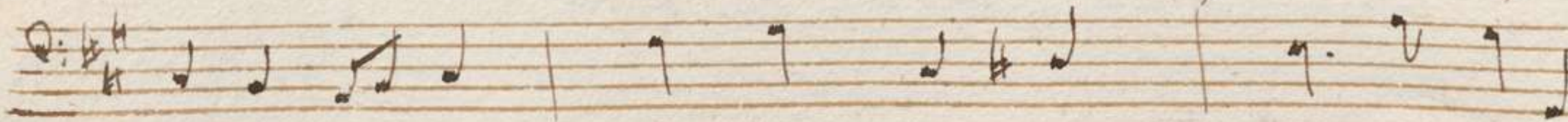
A single staff of music with handwritten notation. It begins with a treble clef and a key signature of two sharps. The notation includes several measures with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

*nonpulsionon sa*

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of two sharps. The notation consists of several measures with simple rhythmic patterns, including quarter and eighth notes. The word "nonpulsionon sa" is written above the staff.



che così - vivete con noi lo' spiri - to non può, non





[M]

J. F. M.

tuba'

sa' - non più, non sa.

si si lasciate mi

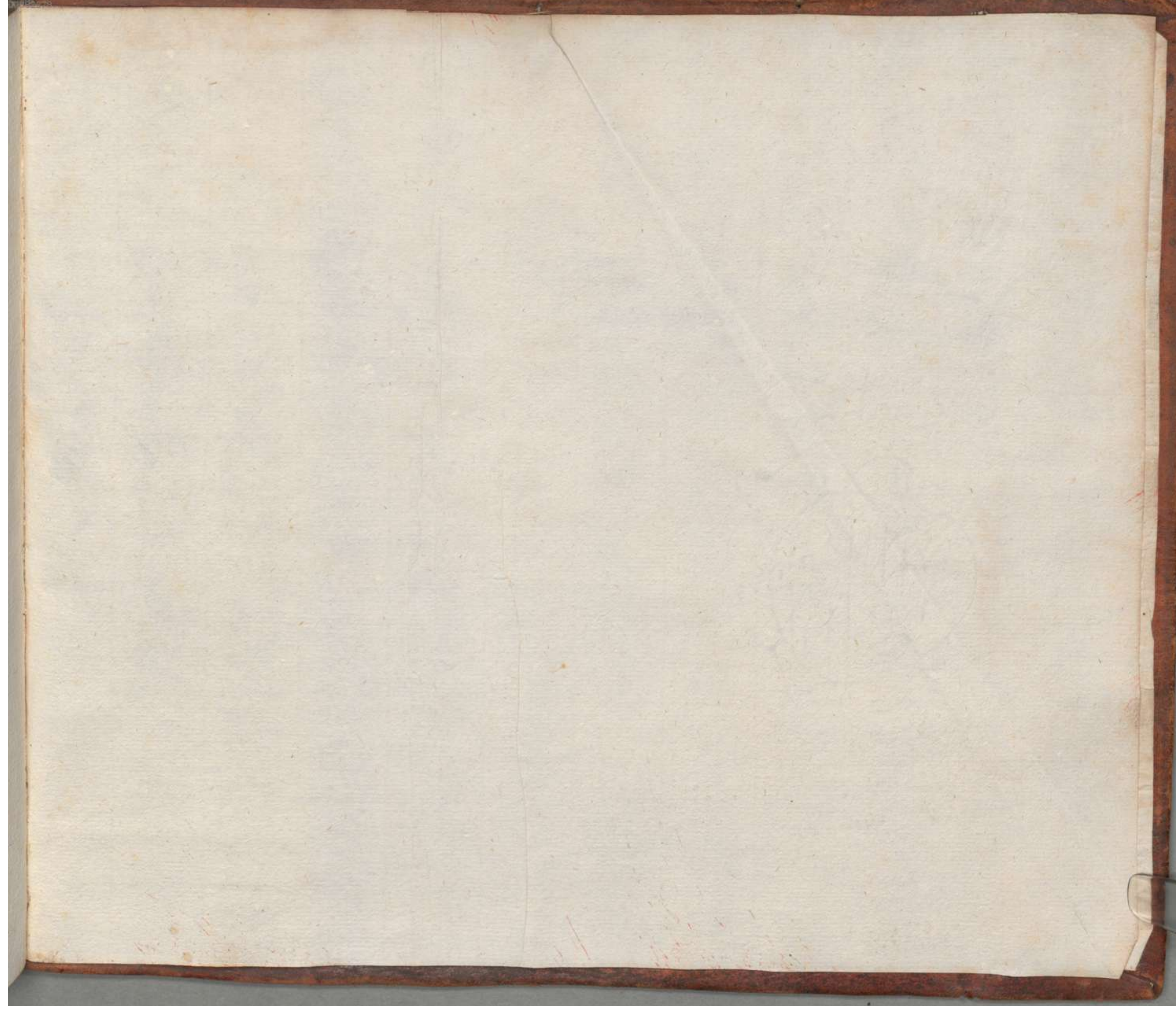
si si las. a capo

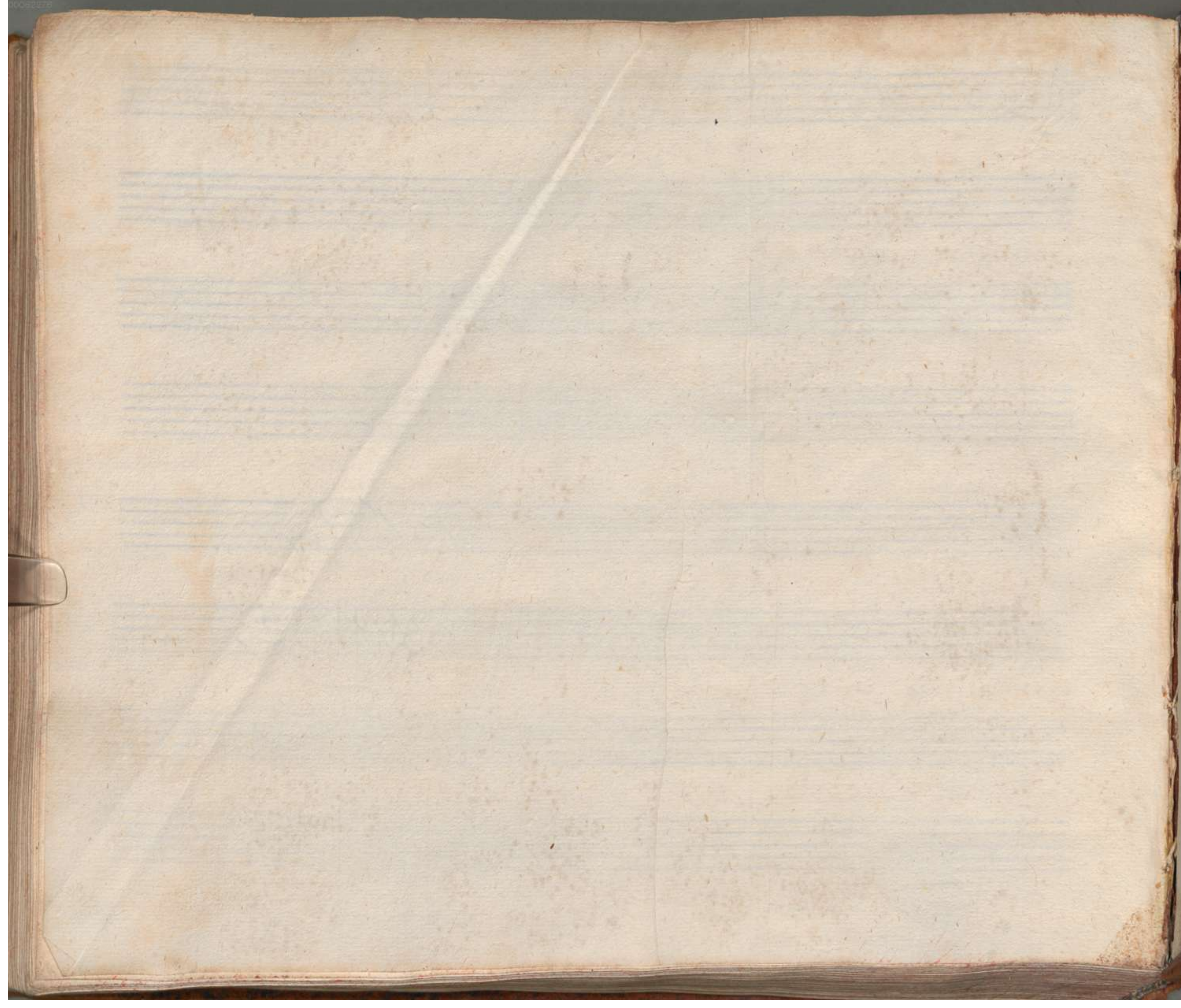














Bav. 8° 4015/13

Trasime

Sopran

Epitide

Tolifante

Alt

Eiasco

Merope

Argia

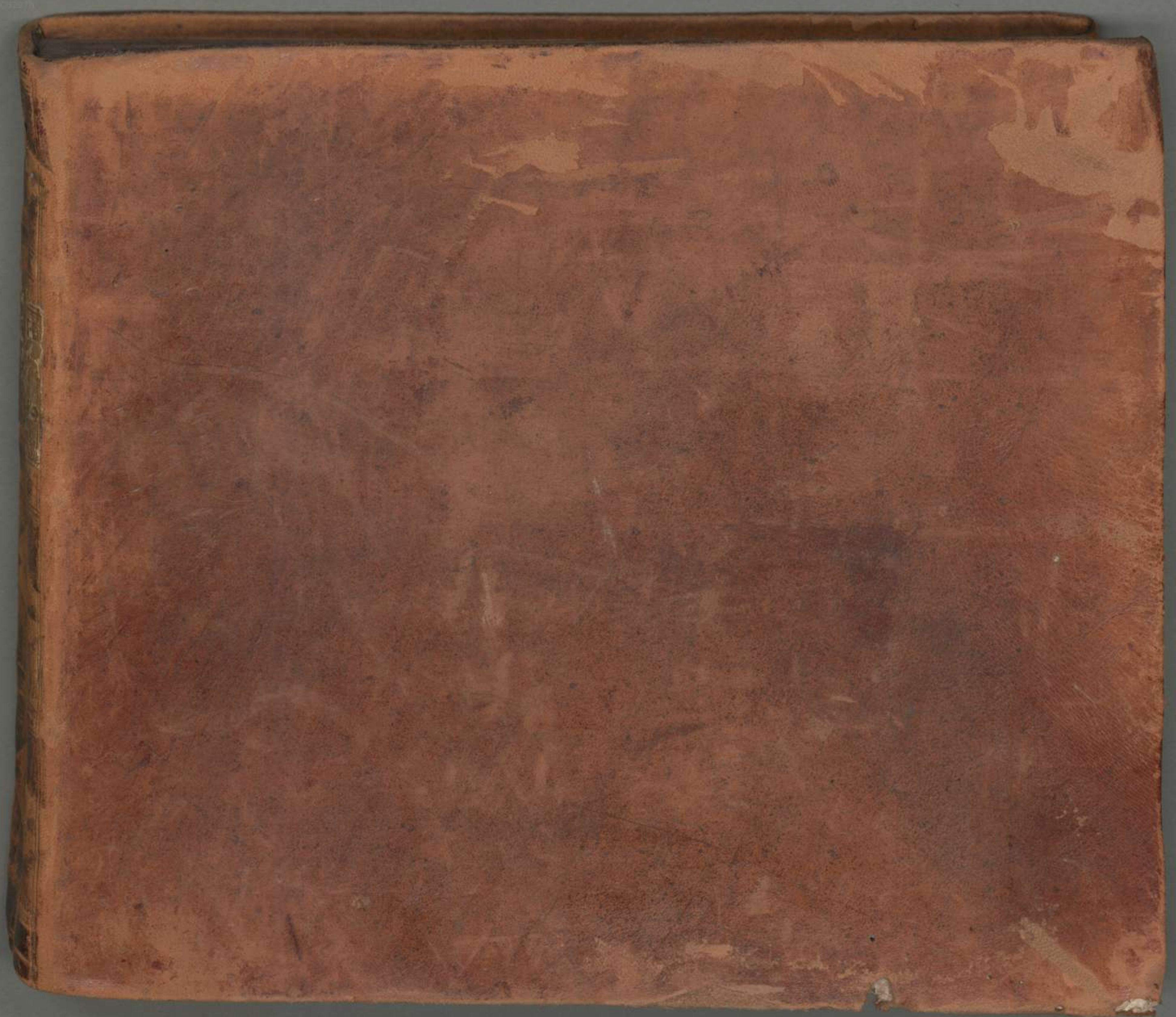
Tenor

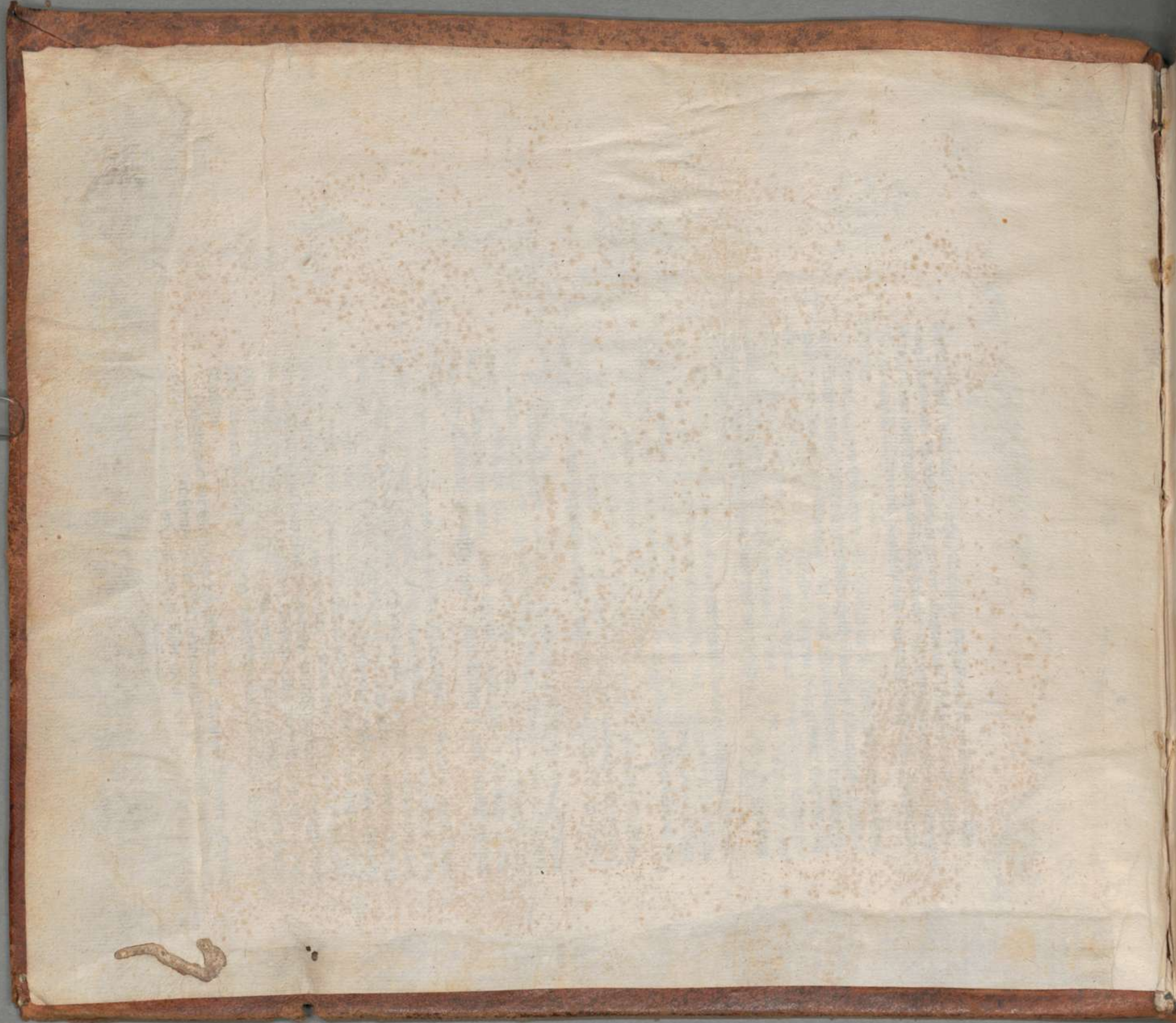
Anassandro

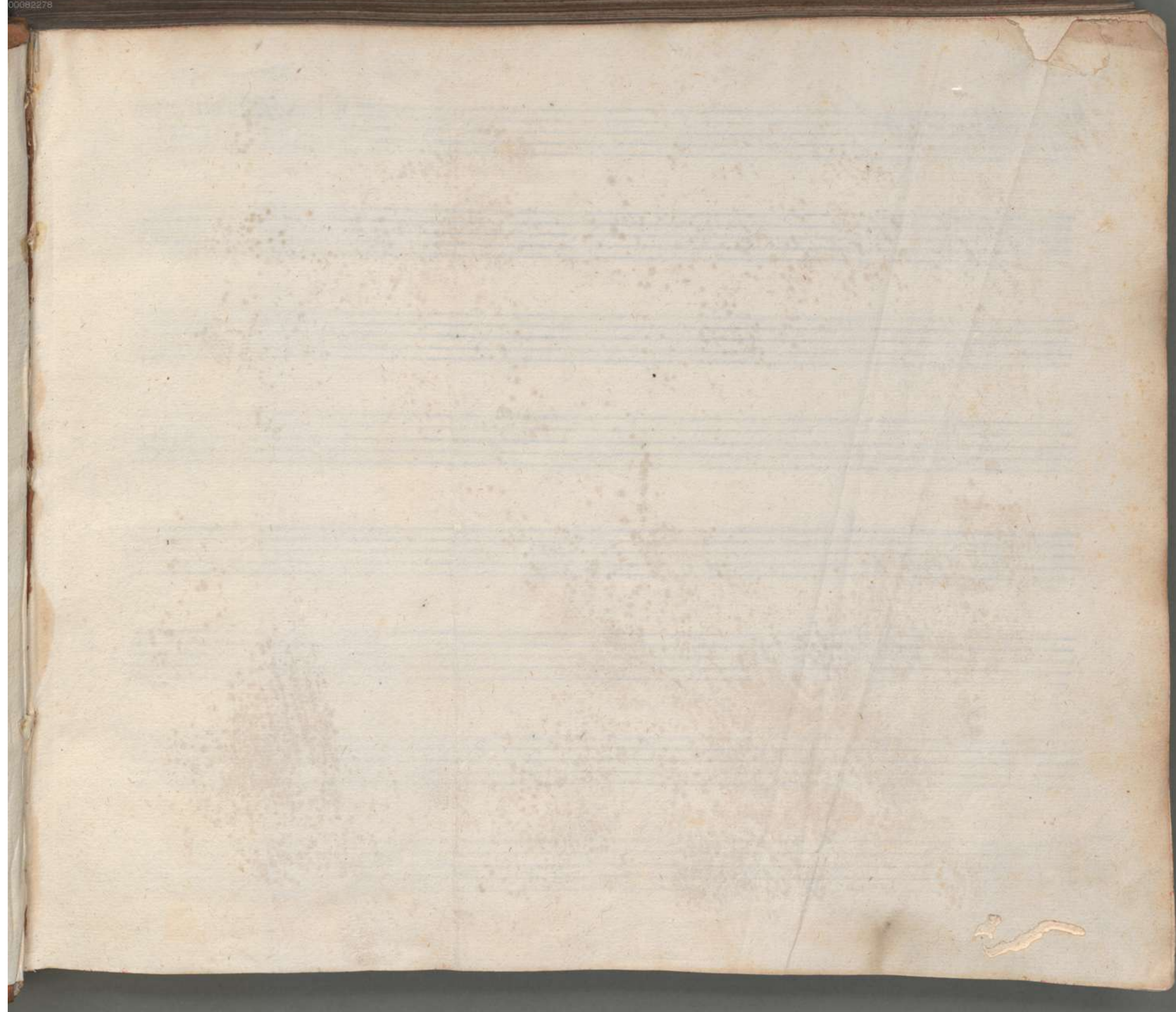
Bass

Trasimede









Ms. Mus. 206

Torri









This image shows a single page from an antique music manuscript book. The page is cream-colored and features ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically and are completely blank, with no musical notation or text. The paper shows signs of age, including some light staining and a slightly uneven texture. The book's binding, which appears to be made of dark brown leather, is visible at the top, bottom, and right edges. A small metal fastener or clip is attached to the left edge of the page.