

... di sparta.

... Leonimo.

... ne riducon il tuo dano.

... che d'Inuenca la succ.

... no voto viver in liber.

... io l'arrando. Donum il cor de

Sächsische Landesbibliothek in Dresden

Handschrift Nr. ^{Alm.} 2477-F-48

Die Benutzung dieser Handschrift ist nur unter der Bedingung gestattet, daß der Entleiher der hiesigen Bibliothek ein Stück seiner auf die Handschrift bezüglichen Veröffentlichung geschenkweise überläßt, sofern die Bibliotheksverwaltung nicht ausdrücklich auf die Überlassung verzichtet. Zum Durchzeichnen oder zur Herstellung von Lichtbildern ist besondere Erlaubnis einzuholen.

Belehrende Auskünfte oder Hinweise auf der Bibliotheksverwaltung unbekannt veröffentlichten über diese Handschrift werden dankbar entgegengenommen.

Benutzer der Handschrift

Datum	Name, Stand und Wohnung des Benutzers	Ort der Benutzung	Art der Benutzung (nur eingesehen? – ganz oder teilweise abgeschrieben? – vergliehen? – abgedruckt?)	Zweck der Benutzung (ist Veröffentlichung beabsichtigt und in welcher Form?)
2.5.82	<i>Heinrich</i>	<i>Dresden</i>	<i>eingesehen</i>	
Dec. 85	Thom. Hebert Madison, Wisconsin	"	"	
19.11.86	W. L. CILLES HANNOVER	<i>Dresden</i>		
29.6.95	W. Ziegler Gleiwitz		"	
21.11.96	Kasauer, Ch. Münster	SLB.	einige Absätze abgeschrieben	phil. Diss.
14.10.03	Milani, Milano	"	"	
17.8.03	Tanja Grötz Zusheim	"	eingesehen	
23.06.05	V. <i>unintelligible</i>			

A 550. II°

Sala Reggia ornata di colonne, e statue rappresen-
tanti la serie de' Re, di sparta.

Scena I.

Arch: Arco, Archidamia, e Leonimo.

Signore, io non accetto, ne ricuso il tuo dono.

ver, nemica d'amor, sdegnai sinora, che d'Imeneo la luce

mai per me risplendesse. Era il mio voto viver in liber

ta. De' voli miei arbitro è il mio Sovrano. Donami il cor del

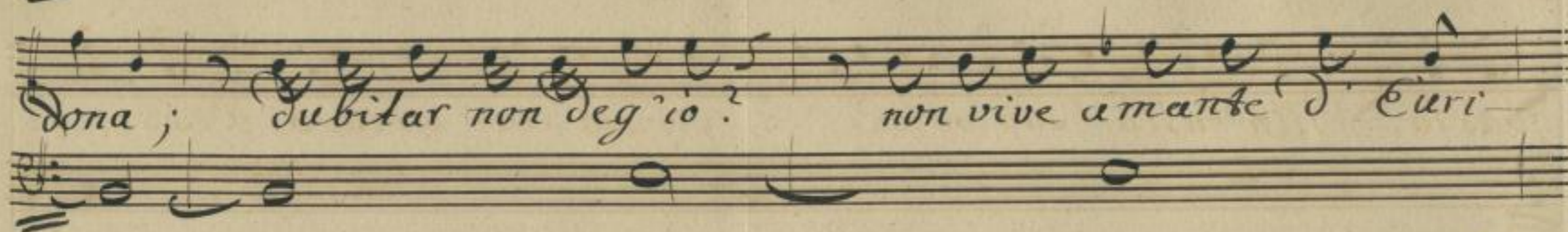
Arco:

Archi:

Figlio, ecco la mano. Del figlio mio non dubitar. Per



Dona; dubitar non deg'io? non vive a manco d' Euri

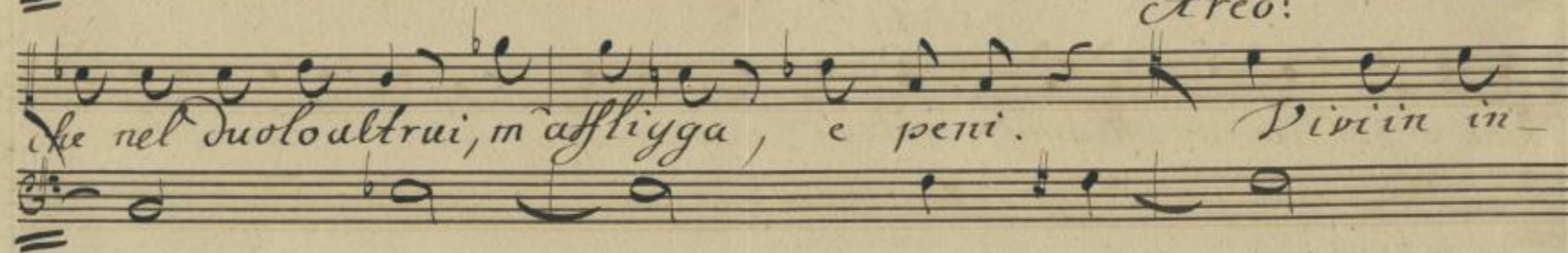


Stene? adunque un premio dar mi vuoi, che m'incateni, per



Arco:

Se nel duolo altrui, m'affligga, e peni. Divin in



ganno. Io sciolsi di già l'impegno. Ai miei voleri il



Arch:

Figlio, credimi, non contrasta. Perdonar mi il suo cor questo non

Oleo:

bastia. Ma bastia il suo voler. Quand'egli stesso d'esser u-

nito a te sospira, e brama, la ripugnanza

Arch:

Sua follia si chiama. A te non presto fè. Su come il

Oleo:

vai. Dalla sua bocca istessa. In lui poc' anzi m'a

venni, e di tal nodo parlando mi richiese di disporre il tuo

cor. Nol vidi mai, a tutti Numi il giuro, ne più se

Arch: ten, ne di più lieto ciglio. Possibil fia.

Arco. Che generoso figlio. Accelerato si chiami. A lui vogl-

Arch: io .. Ah no, sospendi ancor..... Ma qual si oppone

Arch:

Oleo:

nuovo ostacolo adesso... Il mio Germano. Come! che

Arch:

Dici? Che non sei bastante a sciorrei Subbj miei. Se

Oleo:

Arch:

vol dicesti tu, lo crede rei. Troppo m'offendi... Ora tant

Arco:

Oleo:

è: mi voglio seco abboccar. Ma già si appressa. Oh Dei! son per

Arch:

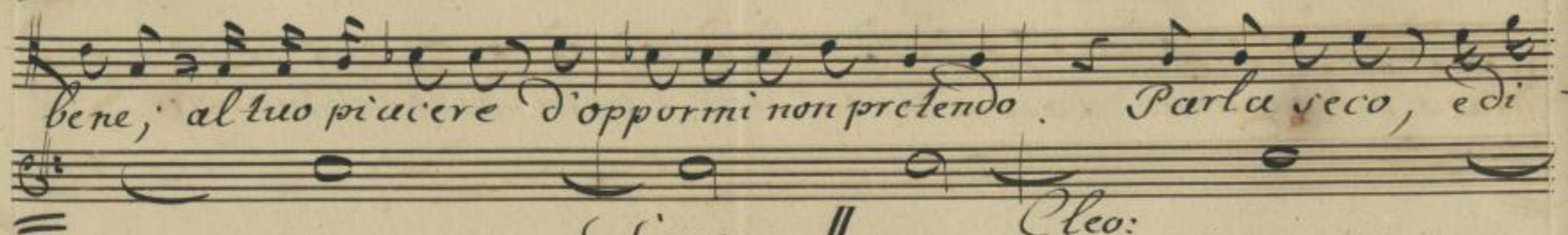
Oleo:

Duto. Signor, desio con esso restare in libertà. Coraggio.

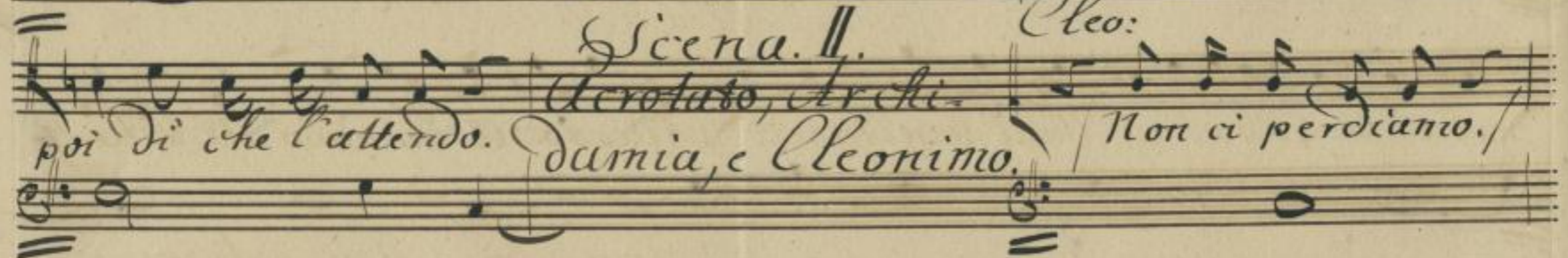
Arco:



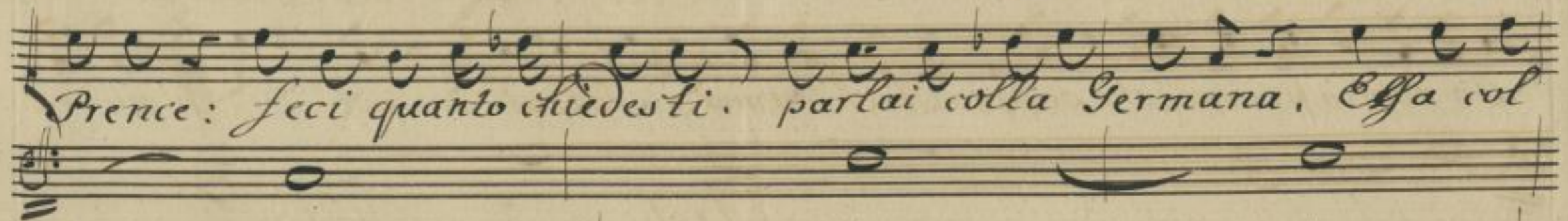
xero: parti signor. sospetta l'autorità di Padre a lei saria. E



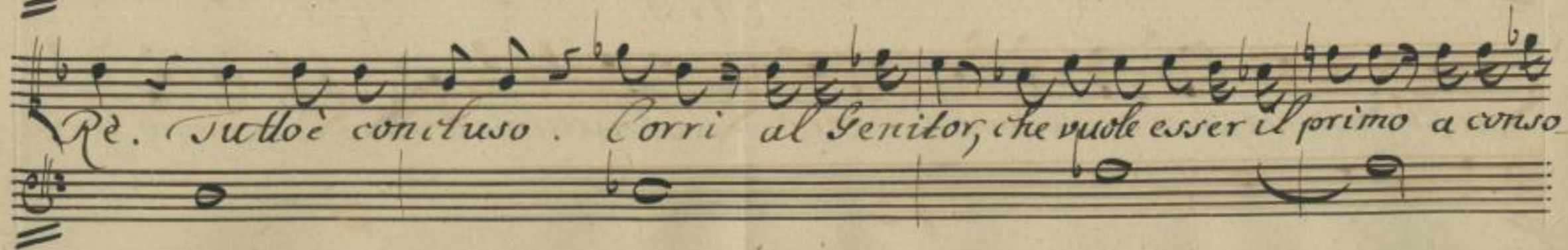
bene; al tuo piacere d'oppormi non pretendo. Parla seco, e di



Scena. II. *Allegro, Archi.* Cleo: Non ci perdiamo.
poi di che l'attendo. Damia, e Leonimo.



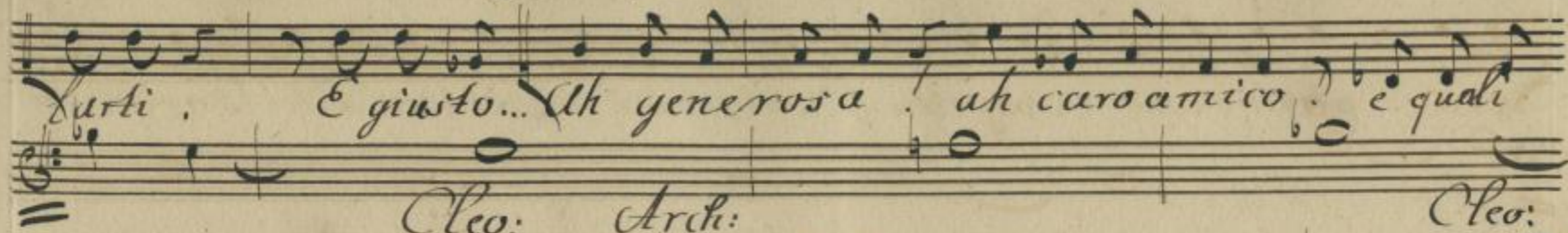
Prence: feci quanto chiedesti. parlai colla Germana. Essa col



Re. tutto è conituso. Corri al Genitor, che vuole esser il primo a conso

Acro:

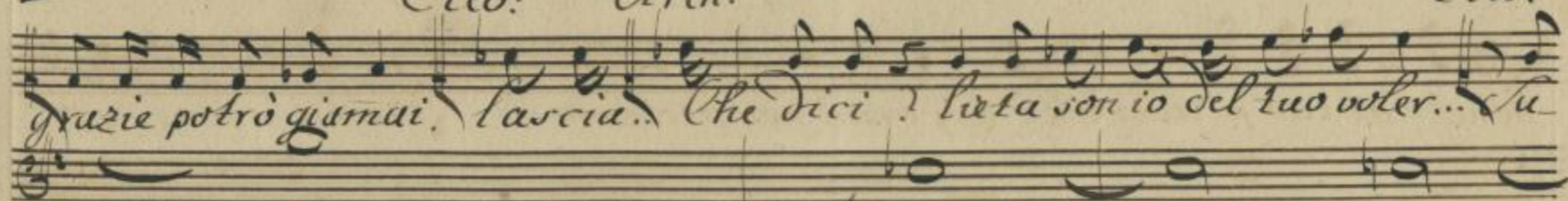
Parti. E giusto... Ah generosa! ah caro amico? e quali



Cleo: Archi:

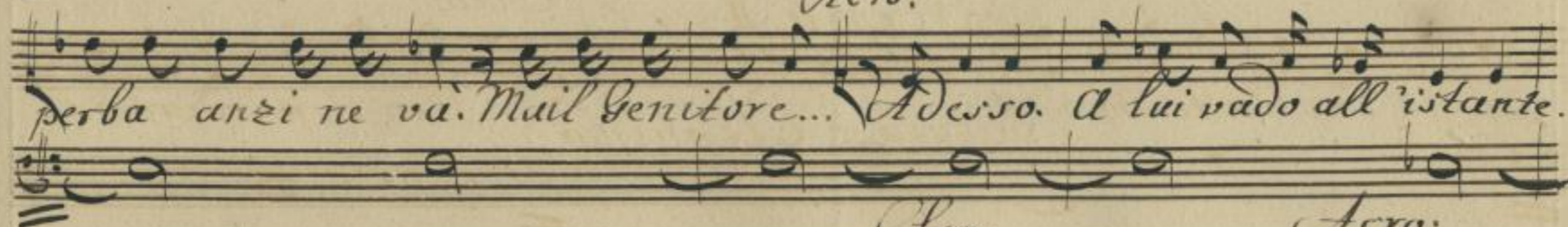
Cleo:

grazie potrò giamai. lascia.. Che dici? lieta son io del tuo voler... Tu



Acro:

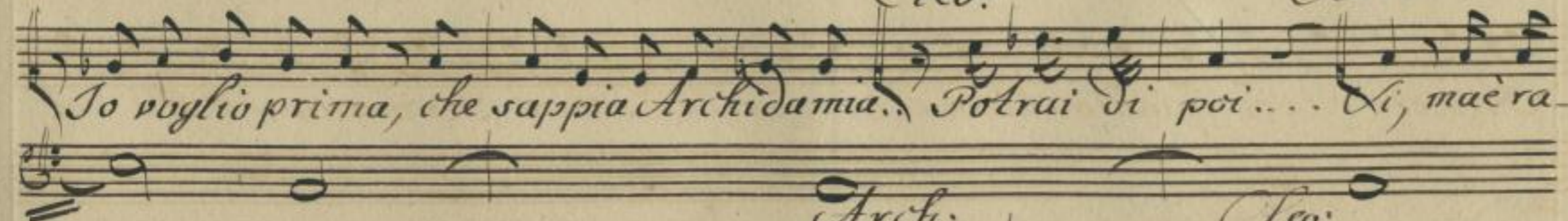
perba anzi ne va. Mail Genitore... Adesso. A lui vado all'istante.



Cleo:

Acro:

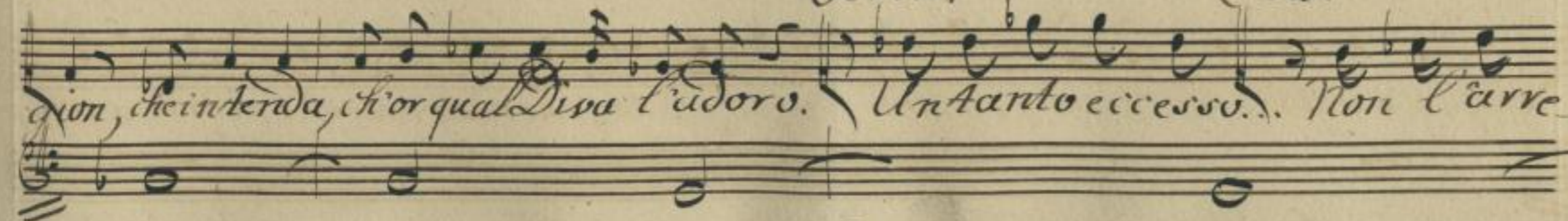
Io voglio prima, che sappia Archidamia.. Potrai di poi... Sì, ma è ra-



Archi:

Cleo:

dion, che intenda, ch'or qual Diva l'adoro. Un tanto eccesso.. Non l'arve



Acro:

Arch:

Star. Vi parlerete appresso. Lascia un momento solo... Un solo ac-

Oleo:

Arch:

deno... Mail se l'attende. oh Dio! questo tormento.

Acro:

Arch:

Oleo:

ben parti Vignor. Vado, main breve ritornerò. Ramenta... Ram

Acro:

Oleo:

menterà, che sei... La mia felicità. Lode agli Dei.

Scena III

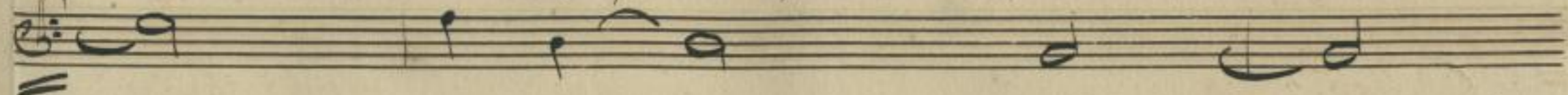
Cur:

Oleo:

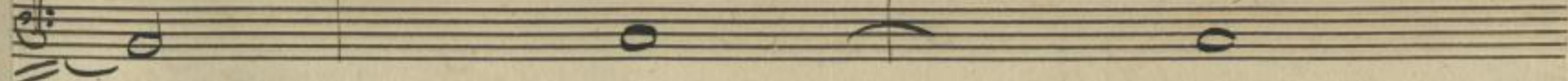
Curstene, che s'incontra in Acrotato, e lo ferma, e delli, O dimi Prence. Non partire / oh

Adro:

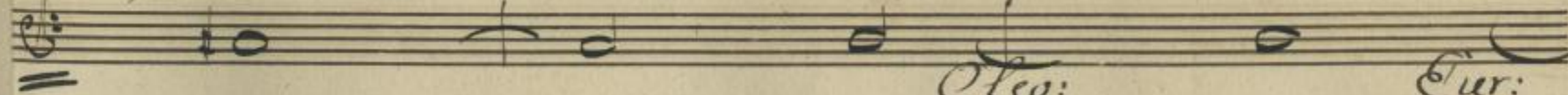
telle! un nuovo in ciampo. V'usa; non arrestarmi. Or sono il più fe-



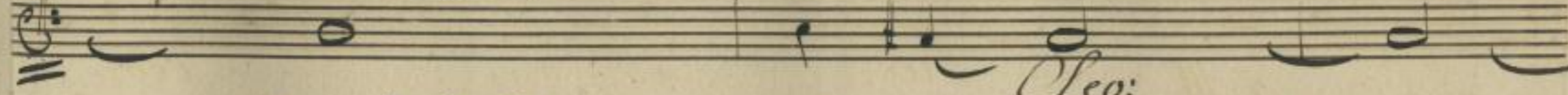
lice de' viventi? Udrai Dall'amico fedele, e da co-



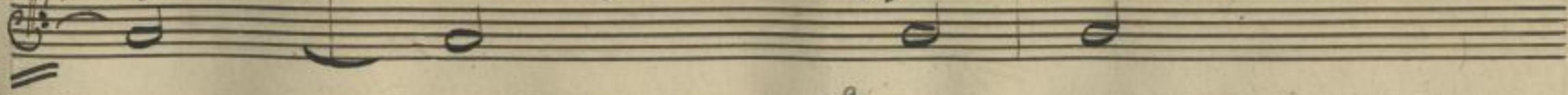
lei, a cui sempre dovrò la pace mia, quanto il destin m'arrida,



e qualsia la cagion, ch'orne dividea. *Oleo:* In porto io son. *Tur:* di



quai felici e venti rallegrar mi degg'io. *Oleo:* Sel dirà la Ger-



Arch:

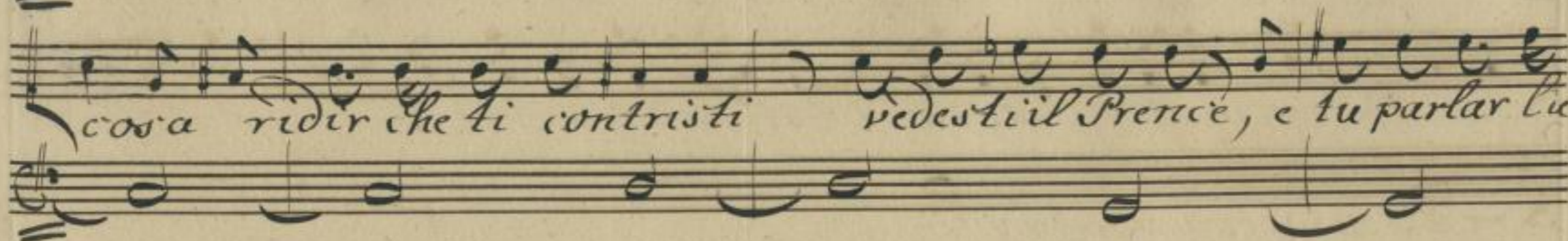
Cur:

Arch:

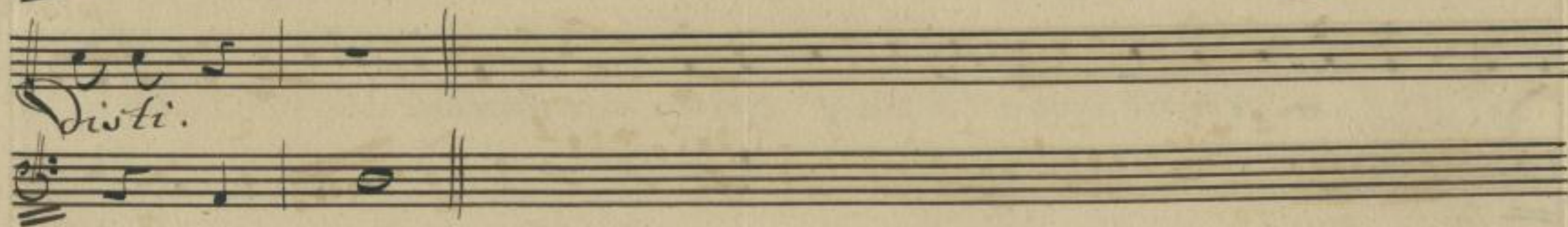
mana. A me disdice, Perchè? perchè non voglio a te



cosa ridir che ti contristi vedesti il Prencè, e tu parlar tu



Disti.



segue l'aria di Archidamia.

Handwritten musical notation on a single staff, featuring a complex melodic line with many slurs and ornaments. The word *pia:* is written at the end of the staff.

Handwritten musical notation on a single staff, starting with the word *Viol:* written above the staff.

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

Handwritten musical notation on a single staff, featuring a melodic line. The tempo marking *allegro, ma non molto.* is written above the staff, and the word *pia:* is written at the end.

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

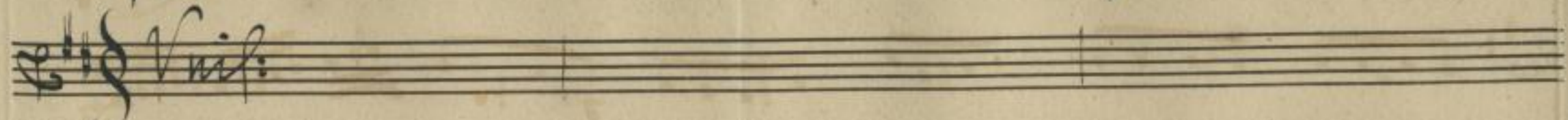
Handwritten musical notation on a single staff, featuring a complex melodic line with many slurs and ornaments. The word *for: pia: for: pia:* is written below the staff.

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

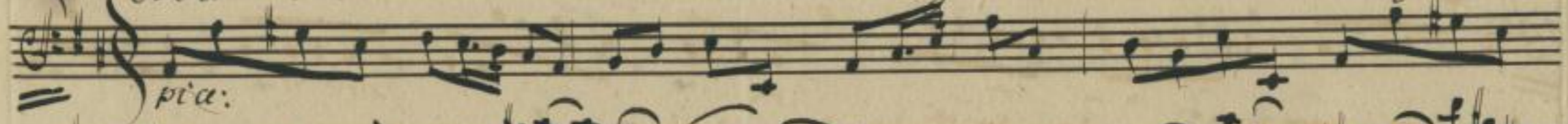
Handwritten musical notation on a single staff, showing a melodic line with various note values and rests.

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

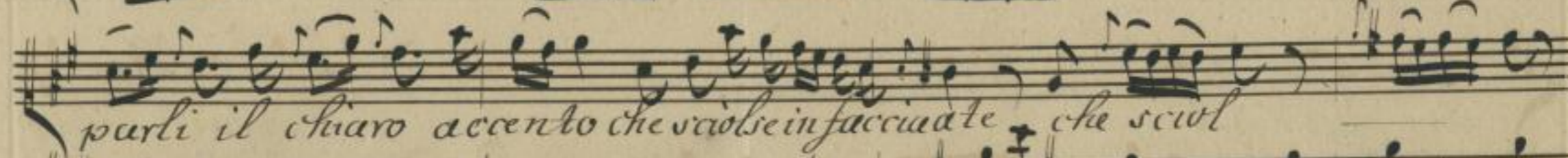
Handwritten musical notation on a single staff, featuring a melodic line. The word *for: pia: for:* is written below the staff, and the word *sel* is written at the end.



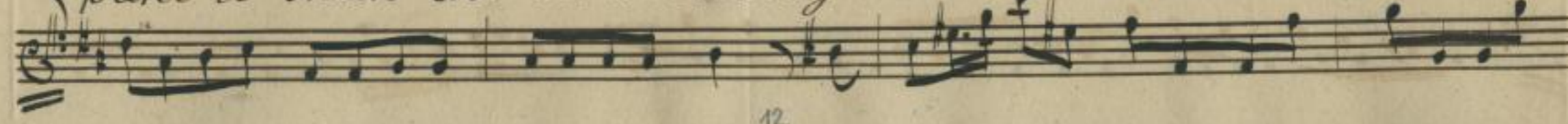
Dica il bel contento chea lui ridea sul ciglio chea lui ridea sul ciglio bi



pi'a:



parli il chiaro accento che sciolse in facciate che sciol



for:

Cl:

se in facciate, che sa' se in fac- cia a

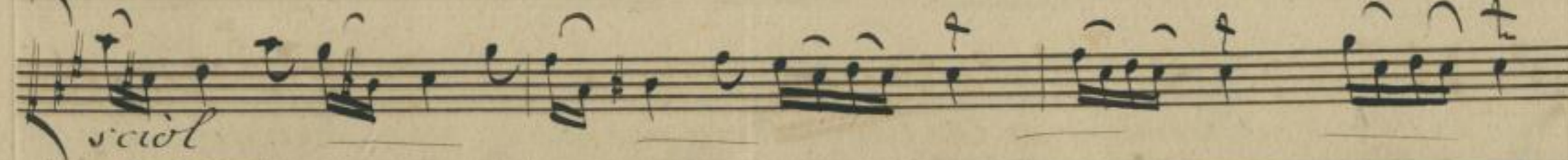
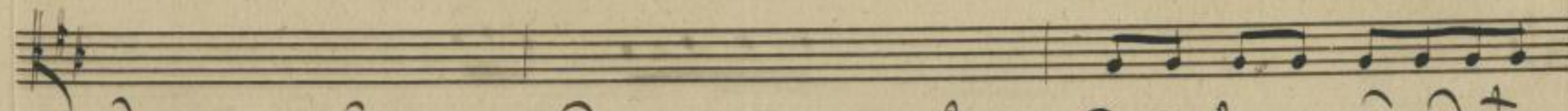
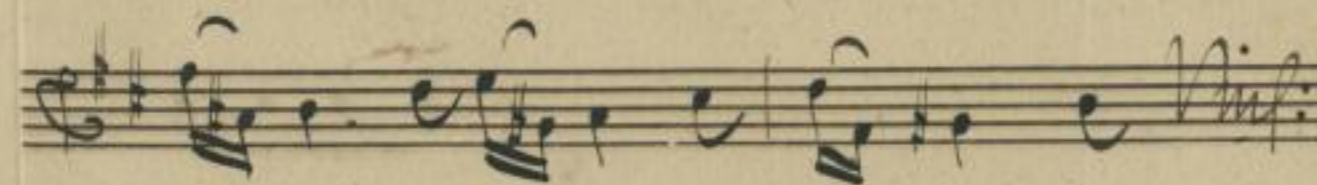
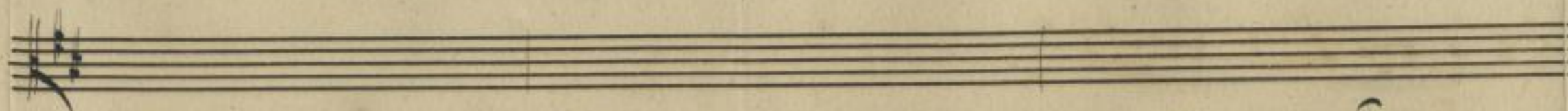
for:
pia:

Viol:

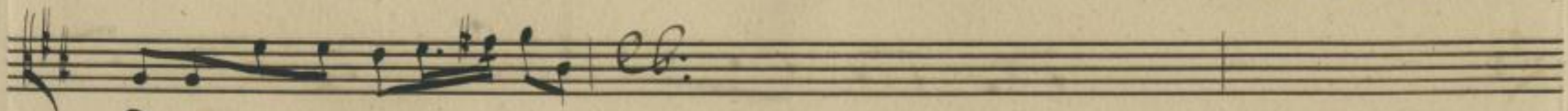
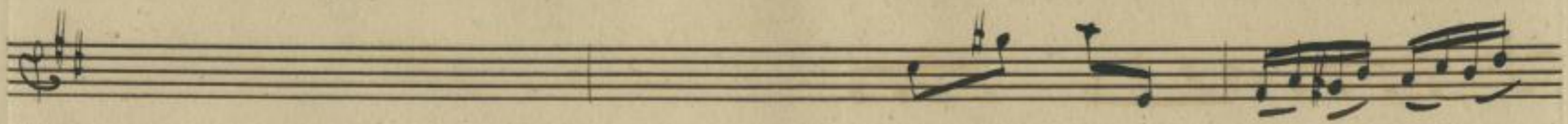
Cl:

Set. dica il bel con-

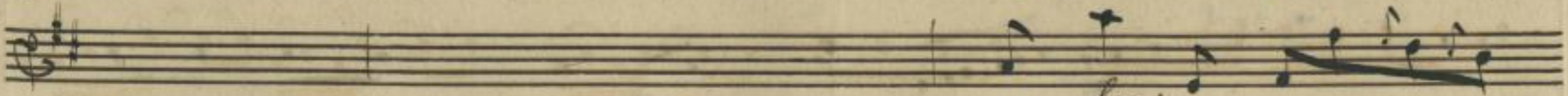
Set. dica il bel con-



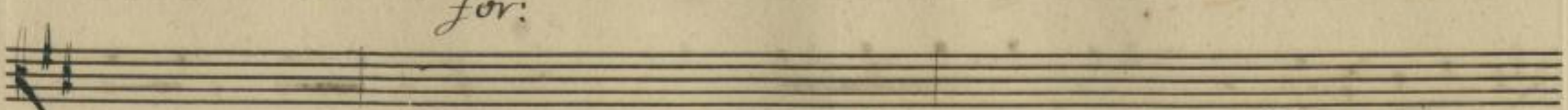
colla Voce



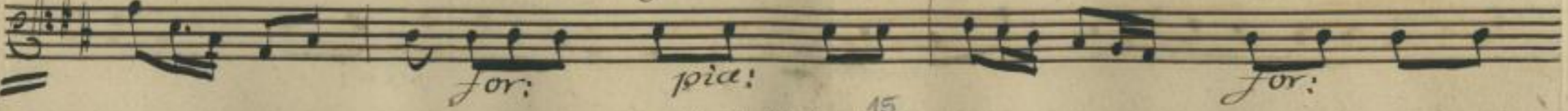
se in faccia a te tel dica il bel contento ti parli il chiaro ac-



for: ^{pia} _{mf}



cento che sciol - se in fac - cia a te che sciolse in



for: pia: for:

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves.

for:

Vnif:

fuc *cia a te.*

for:

pia:

D'un anima fe

pia:

lice so, che il contento è figlio so, che in parlar non

dice quel che nel cor non è so, che in parlar non

dice quel che nel cor non è so, che in parlar non

A handwritten musical score on aged paper, featuring ten staves. The top two staves are for a vocal line, with lyrics written below. The middle two staves are for a keyboard instrument, marked 'Cb.' (Cello). The bottom four staves are for a string quartet, with 'Viol.' (Violin) indicated on the sixth staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'for:' and 'pia:'. The lyrics are in Italian: 'Dice quel che nel cor quel che nel cor non è quel che nel cor non è.' The page number '18' is written at the bottom center.

Dice quel che nel cor quel che nel cor non è quel

che nel cor non è.

Sel Dal Segno.

Scena. II.

Eur:

Curistene
e Cleonimo.

Che amari detti! che vuol dir? che intende? Cle

onimo che fu? sarebbe mai il mio Prence in fedeli.

Cleo:

Eur:

Che vuoi ch'io dica? Oh me infelice! Come? Acrotato tra

Cleo:

Eur:

dirmi e tradirmi così. Su l'ascoltasti. Ci lascol

Cleo:

Zai, ma non comprendo ancora.. no, possibil non è. Così non

Cur:

fosse. Ma quella pace... In così lieto aspetto abbando

Cur:

armi, anzi goder ch'io resti vittima del dolor! Su lo ve

Cur:

Desti. Ah! che pur troppo vidi, ah che troppo l'intesi, e pur non

Cur:

posso figurarmi il crudel che si compiaccia, del dolor mio col

Cur:

tradimento in faccia. Forse che finto avrà. Lo sogni in

Cur:

Cur:

Oleo:

mano. Dunque alla tua Germana. Alla Germana mia dona la

Cur:

Oleo:

Cur:

mano. Io perdo il senno. Io son felice / Ingrato! Mi

lascia, mi abbandona senza smarrirsi in volto, mi parla, mi ra-

giona in faccia alla Rivale, e con trionfo Si poi che m'hà tra-

Oleo:

lita anco a gioir del suo piacer m'invita! misera me! Scof

fesa come or tu sei, potesse una facil vendetta consolarti
 Eur: Cleo:
 suggerir ti vorrei..... Lasciami e parti. Subbidiro; ma
 Eur:
 pensa, che l'invidia fortuna se una occasione invola... Lo
 chiedo per pietà. Lasciami sola. segue l'Aria di Cleo
 mmo.

Violini

Handwritten musical score on aged paper. The score consists of ten staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The middle four staves contain a complex piano part with many sixteenth notes. The lyrics are written in a cursive hand below the piano part. Dynamic markings include *pia:*, *for:*, and *and*. The lyrics are: "Sciolto dal freno bra mi il tuo core bra".

pia:

for:

pia:

and

pia:

for:

pia:

for:

Sciolto dal freno bra mi il tuo core bra

pia:

for:

pia:

Handwritten musical score for voice and instruments. The score consists of ten staves. The first four staves are for instruments, and the last six are for voice. The lyrics are written below the voice staff.

for:

ffo

for: *pia:*

Viol:

miil tuo core al tuo Dolo-re al tuo Dolore ti

pia: *for:* *pia:*

Handwritten musical score on page 28, featuring ten staves of music. The bottom staff contains the lyrics "la sciero al tuo do" and is marked "for: pia:". The page number "28" is at the bottom center.

A handwritten musical score on aged paper. The score consists of ten staves. The top four staves are empty, likely for a string quartet. The fifth and sixth staves contain the piano accompaniment, featuring a melody with dynamic markings *f:* and *p:*. The seventh staff contains a woodwind part, possibly for a clarinet, with a *Cl:* marking. The eighth staff is the vocal line, with the lyrics "lore ti la sciè rò al tuo Dolore ti la sciè" written below it. The vocal line includes various musical ornaments and dynamic markings. The ninth and tenth staves contain the piano accompaniment for the vocal line, also with dynamic markings *f:* and *p:*.

Handwritten musical score on ten staves. The top two staves are vocal lines with long rests. The third staff is for Cello (Cello). The fourth and fifth staves are for Violin (Viol.). The sixth staff is for Violin (Viol.). The seventh staff is for Violin (Viol.). The eighth staff is for Violin (Viol.). The ninth staff is for Violin (Viol.). The tenth staff is for Violin (Viol.).

pia:

Sciolto dal freno bram il tuo core bram il tuo core

pia:

Handwritten musical score on page 32. The page contains several staves of music. The top four staves are empty. The fifth and sixth staves contain a vocal line with lyrics: *f: p: for: pia:*. The seventh and eighth staves contain a piano accompaniment. The ninth and tenth staves contain a vocal line with lyrics: *al tuo do-lo-re al tuo do-lo-re, ti la*. The eleventh and twelfth staves contain a piano accompaniment with dynamic markings *f: p: for: pia:*. The page number 32 is written at the bottom center.

Handwritten musical score on ten staves. The top four staves contain whole notes. The fifth and sixth staves contain eighth notes. The seventh staff is empty. The eighth staff contains a vocal line with lyrics "scie ro' al tuo do". The bottom two staves contain eighth notes.

Four empty musical staves at the top of the page, each with a clef and a key signature of one sharp (F#).

Musical score with lyrics and dynamics. The lyrics are: *for: pia: for: pia: lore ti la - scierò al tuo dolore ti lascie*. Dynamics include *f: 1^o:*, *for:*, and *pia:*. The score consists of several staves with notes and rests.

Coltini

Viol.

for:

ro:

for:

Ma pensa intanto, che un tra di
allegro

Handwritten musical score on aged paper. The score consists of several staves. The top four staves are mostly empty, with only a few notes visible. The fifth and sixth staves contain a melodic line with lyrics. The seventh staff is empty. The eighth and ninth staves contain a vocal line with lyrics. The tenth staff contains a bass line. The lyrics are written in a cursive hand.

for:
V. inf:

to re quel tuo bel pianto quel tuo bel pianto, non merito

for:

A page of handwritten musical notation on aged paper. The page features several staves. The top four staves are mostly empty, with only a few notes in the first two. The fifth staff contains a melodic line with lyrics: *for: pia: for:*. The sixth staff has a few notes at the end. The seventh staff is empty. The eighth staff contains a melodic line with lyrics: *pensa pensa cheun traditore*. The ninth staff contains a melodic line with lyrics: *pensa pensa cheil tuo bel piarito*. The tenth staff contains a melodic line with lyrics: *pia: for: pia: for:*. The notation includes various note values, rests, and dynamic markings.

pensa pensa cheun traditore

pensa pensa cheil tuo bel piarito

Four empty musical staves, each with a clef and a double bar line at the end, indicating a section of the score that has not yet been written.

Two musical staves with handwritten notation. The notation includes various note values and rests. There are two instances of the word "for:" written above the notes, each with a small cross symbol above it. The staves end with double bar lines.

An empty musical staff with a clef and a double bar line at the end.

Two musical staves with handwritten lyrics and notation. The lyrics are: "quel tuo bel pian — to non merito non meri — to. D.?" The notation includes various note values and rests. There is a "for:" marking with a cross symbol above the second staff. The staves end with double bar lines.

Scena. V.

Curistene.

Vnif:

Numi del Ciel, che fiero colpo è questo?

e chi creduto avrrei che dopo tante repli

Five staves of musical notation, each containing a whole rest. The staves are arranged vertically from top to bottom.

Two staves of musical notation. The upper staff is a vocal line with the lyrics: *iate promesse, e giuramenti, senza temer lo sdegno degl'*. The lower staff is a basso continuo line with notes and rests.

Two staves of musical notation. The upper staff is a piano accompaniment section with the marking *dolce* above it. The lower staff is a basso continuo line with notes and rests.

Two staves of musical notation. The upper staff is a vocal line with the lyrics: *invocati Dei così dovesse abbandonarmi.* The lower staff is a basso continuo line with notes and rests, ending with the marking *Andante*.

pia: *dolce.*

This system contains the first three staves of the musical score. The top staff is marked *pia:* and the second staff is marked *dolce.* The music consists of simple rhythmic patterns in the first two staves and more complex melodic lines in the third.

Oh Dio che cerbo a fanno il mio. Non è si fiera la

This system features a vocal line with lyrics. The lyrics are written in a cursive hand. The music is a simple melody of eighth notes.

for: *pia:* *dolce*

Vnif:

Cl:

This system contains the next three staves. The first staff has markings *for:*, *pia:*, and *dolce*. The second staff is marked *Vnif:* and the third staff is marked *Cl:*. The music includes complex melodic passages and rests.

pena del morir Barbaro Ingrato,

for:

This system features a vocal line with lyrics. The lyrics are written in a cursive hand. The music is a simple melody of eighth notes. The first staff is marked *for:*.

Dolce.

Spergiuro, Disleal. *Ma non fia vero, che d'avermi ingan-*

for:
Viol.

nata esulti ad onta della fe giurata. Pi

Un poco *Andesto.* come uanti
Vmf: Vmf:

solviti cor mio chiede l'offesa una pronta vendetta

Il mio Germano contro di Lui s'irriti

44

for!
Vmf.
eb.

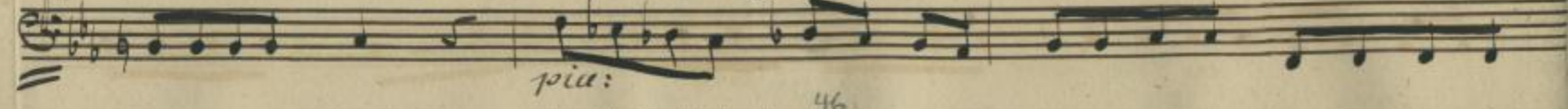
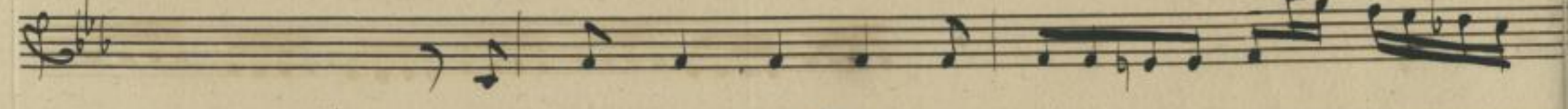
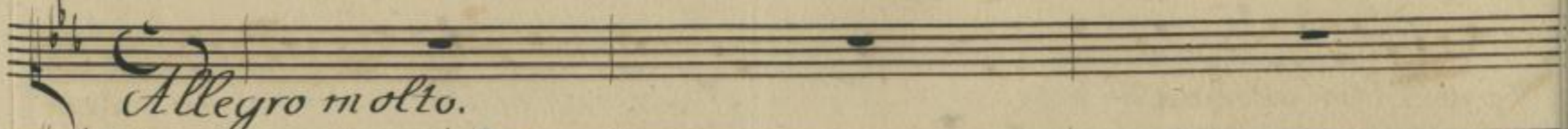
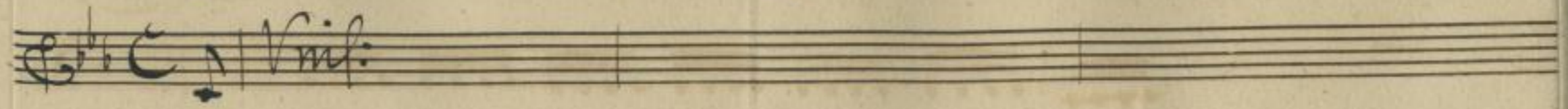
e tempo ancora *si* *veda afflito anch'esso*

presto

e poi si mora.

45

<http://digital.slub-dresden.de/ppn338980768/263>



f: p: f: p: f: p:

Vmf:

pro vi sdegn *to can*

f: p: f: p: f: p:

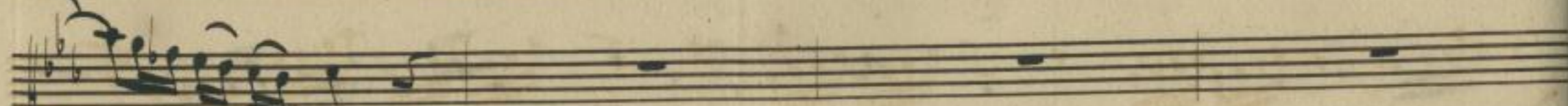
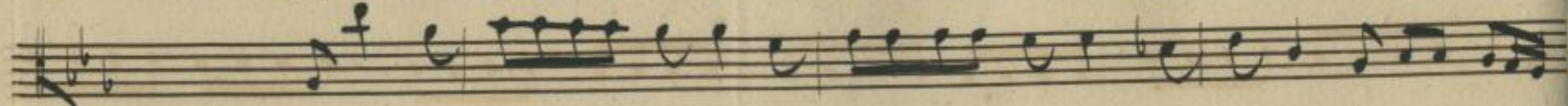
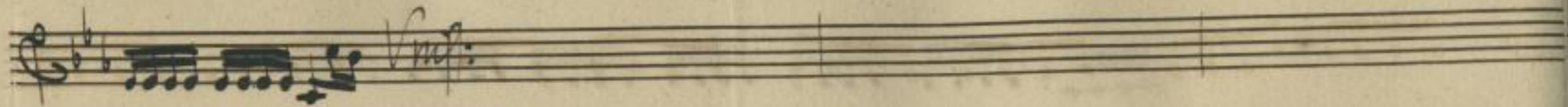
f: p: f: p: f: p:

for: pia: for:

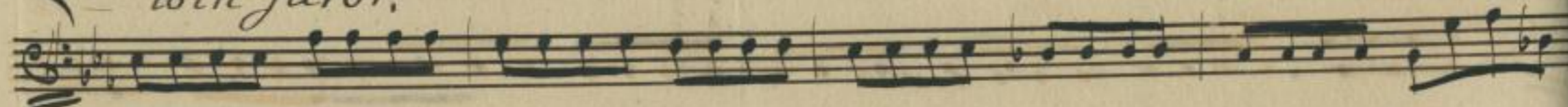
giato in furor cangia *to in furor cangia*

for: pia:

for: pia:



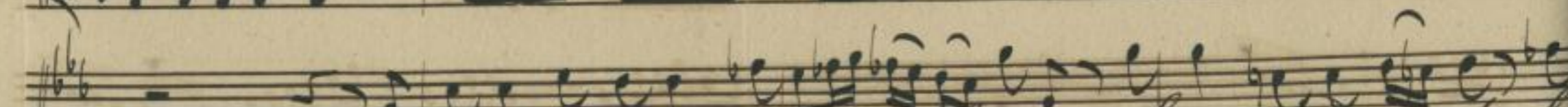
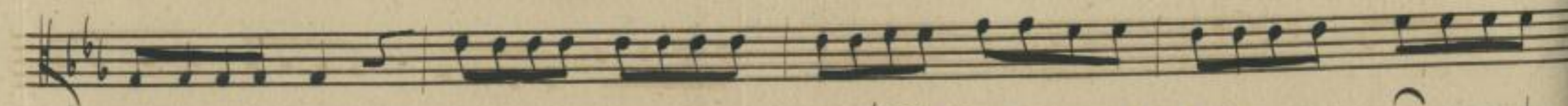
toin furor,



pia:

for:

pia:



Seun tenero affetto non cura l'ingrato lo provi sdegnato lo



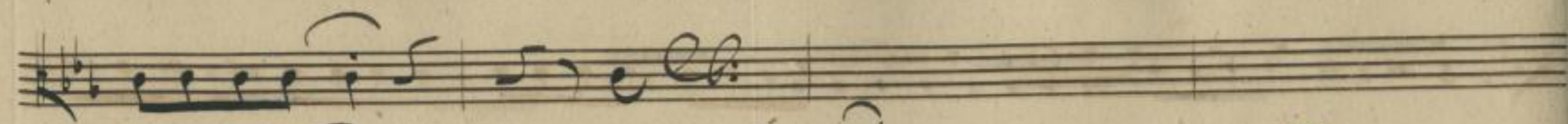
pia:

for:

pia:

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings and performance instructions. The word "piani" is written in the fourth measure of the second staff. The word "Viv." is written in the eighth measure of the sixth staff. The page is numbered "49" at the bottom center.

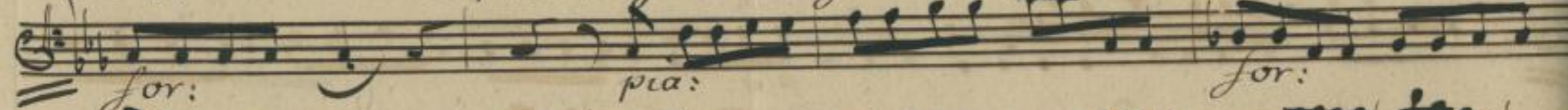
for: *pia:* *for:* *Viol:*



to *lo propri' sdegnato sdegnato cangiato in furor cangiato in fu*



for: *pia:* *for:*



Viol:



ror cangiato in furor.



pia:

M^o acceso d'alletto nel seno la fa

pia:

for: *pia:*

Viol.

ce *che provi la*

for: *pia:*

pace che sentil mio cor che propi la pace la pace che

sen te il mio cor. Da Capo.

Scena. VII.

Arco:

Urbio magnifico nel
Real Palazzo che condu
ca varij appartamenti

Dunque la Patria ingrata così pensa di

me? Creder ch'io stringa con sugaie consiglio questo Imeneo per collocar di

sparta nel vuoto soglio, mio compagno il figlio? Ah! mi fa torto. So

Dum:

vedo che la Patria è furore di chi meno ci può.

Furor che freno

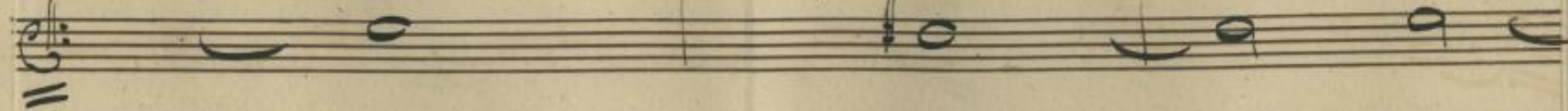
Arco:

di chi più ci comanda.

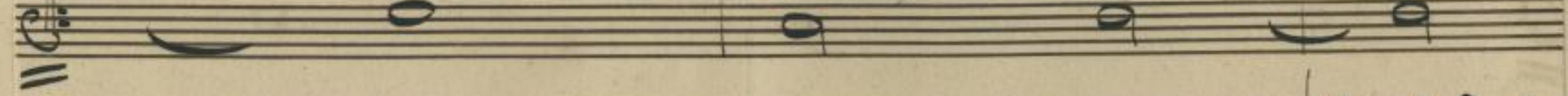
Per che la lealtà dell'età

Dam:

nostra è la malizia del mentir. *Perdona:* la lealtà si trova; e



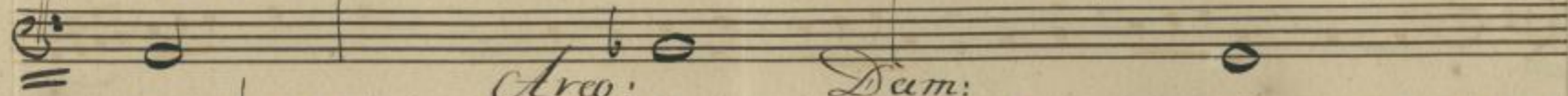
vede di raro al Trono ella si appressa, lo fa per tema di restare op-



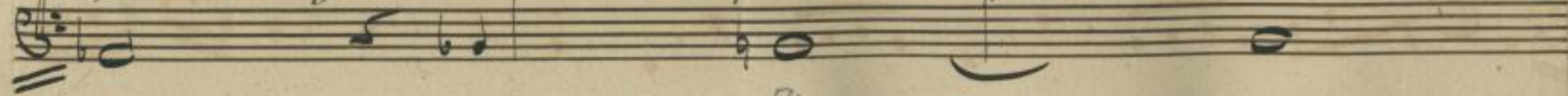
pressa. *Arco:* Ora il decreto udisti. *Dam:* Il Popol t'inibisce le



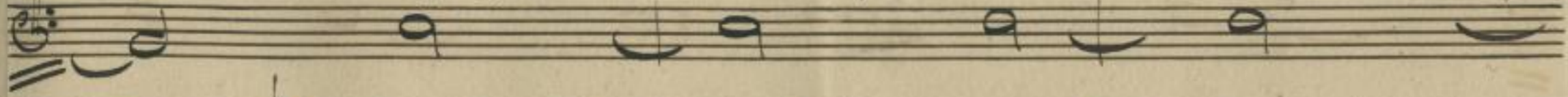
stabilite nozze a torto le condanna. *Arco:* Il Popol, tu lo



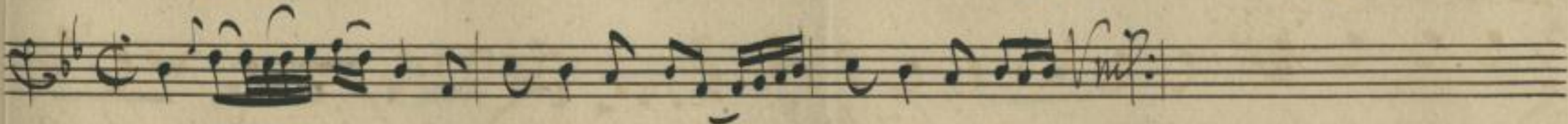
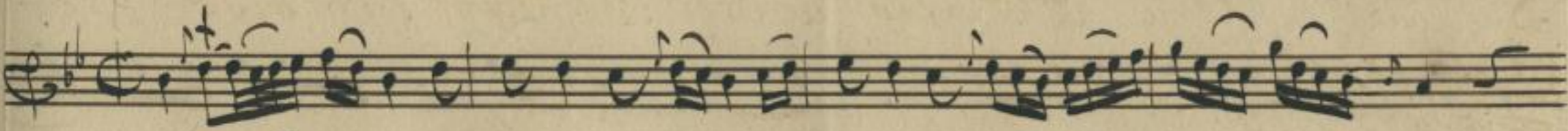
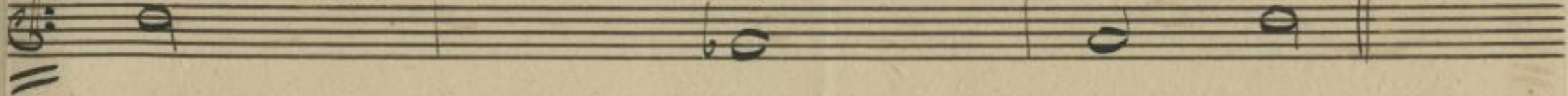
Sai, raro s'inganna. *Dam:* Ma in questo... In questo se ostinar ti vuoi a



Costener l'impegno, forse, che da quel Trono Dove in alzar vo



lesti il Siglio tuo precipitar potresti.



Vivace.



p *f* *p* *f*

pia: *for:* *pia:* *for:*

pia:

pia:

Non t'abbagli il falso lume il falso lume della prospe

ra fortuna essa è mobil per costume Calva cieca

calva cieca e sen za fè calva cieca calva cieca e

for: pia: for: pia: for: for: pia: for: pia: for: poco for: pia: for: pia:

Handwritten musical score on page 58, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *for:* (forte), *mf:* (mezzo-forte), and *pia:* (piano). The lyrics are written in Italian.

for:

mf:

senza se - e sen - za fe.

for:

pia:

pia:

mf:

Non t'abbagli il

pia: *for:* *pia:*

for:

falso lume il falso lume Della pro spera fortuna

for:

Vmf:

Vmf:

essa è mobil per co stume calva, cieca e senza fe

for:

f: pia: f: p: for:

for:

calva cieca calva cieca e senza fe e senza fe e

pia: for: p: f: p: for:

enza fe.

enza fe.

enza fe.

enza fe.

pia:

for: pia: for: pia: for: pia: Vmf: Vmf: lb: for: pia: Vmf: for: pia:

Mille spoglie in
sieme ad una tol- te altrui; Di poi con queste capricci

osa e spoglia e veste veste il ser- voe spo- glia il Re.

vesteil servo e spoglia il Re. vesteil servo e spoglia il Re.

D.C.

The image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature. The music consists of various rhythmic values, including eighth and sixteenth notes, and rests. The lyrics are written in a cursive hand below the staves. The first line of lyrics is 'osa e spoglia e veste veste il ser- voe spo- glia il Re.' The second line is 'vesteil servo e spoglia il Re. vesteil servo e spoglia il Re.' The page ends with a double bar line and the initials 'D.C.' (Da Capo). The paper is aged and shows some staining.

Scena VII.

Arco.

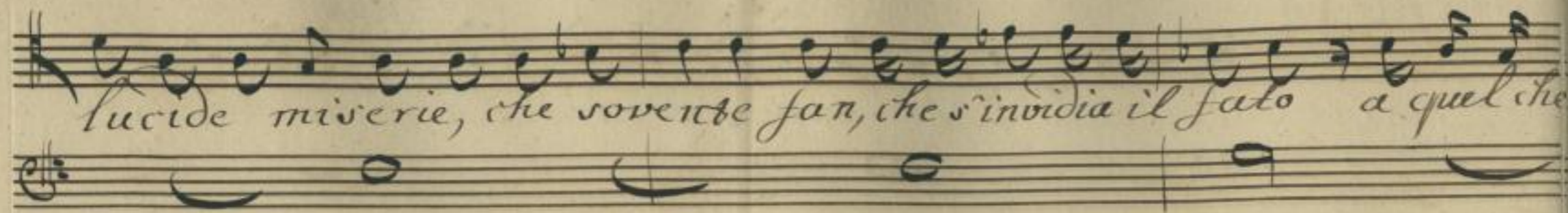
A sospirare andate la Dignità Re-

ale. Ecco qual frutto di produrre è capace. Vi contrasta la

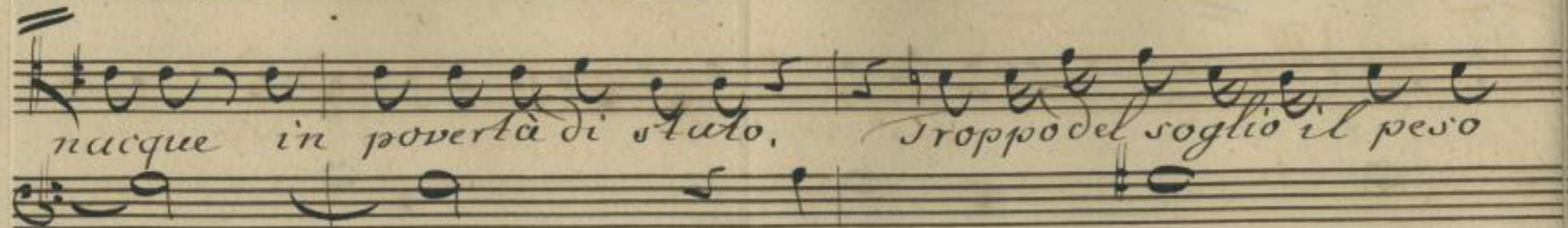
pace di libertà vi priva, del bene altrui vi recca la

cura, che un tormento, perche nel Ben d'un solo l'odio germoglia in

cento; e se vi dona scettro, Manto, e Corona son



lucide miserie, che sovente fan, che s'invidia il fato a quel che



nacque in povertà di stato. Troppo del soglio il peso



mi fa il Popol sentire. Ma se fosse una trama del Siglio?

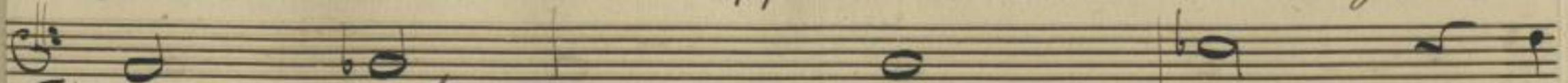


Il mio sospetto senza ragion non è. Lo rende insano l'amor d'Eur



stene. Che dubitarne? Il colpo è suo. Qual altro potea

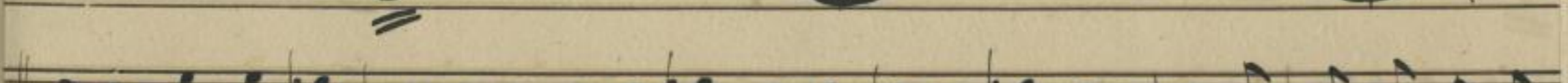
con tal successo..... Ma appunto ecco che a me viene egli stesso.



Scena. VIII.

Acro:

Acrotato, e detto Ah, caro Genitor. Non d'una vita sola

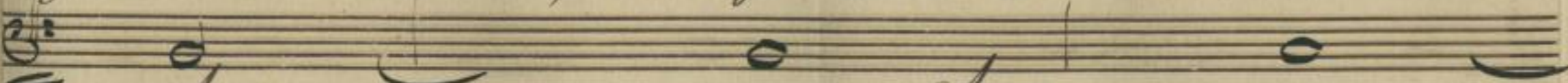


ti deggio il dono. Al fin ti mosse pietà di me. Condescendestial



Arco:

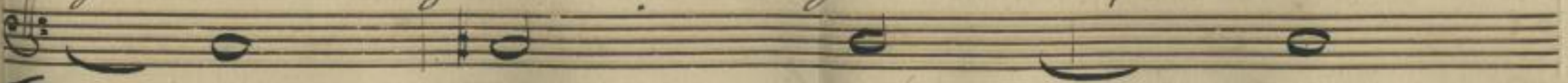
fine a consolarmi, ea segno che il Popol tutto... Ah scellerato in



Acro:

Arco

degno. Come Signore? in che t'offesi. Iniquo. Il Popol mi puo



torre il Trono a suo piacer; Ma non si creda che dall'impegno et

Acro:

reo desista, e ceda. Perdona: io non in-

Acro:

tendo... Ingrato! ancora di simulare ardisci

Acro: Arco

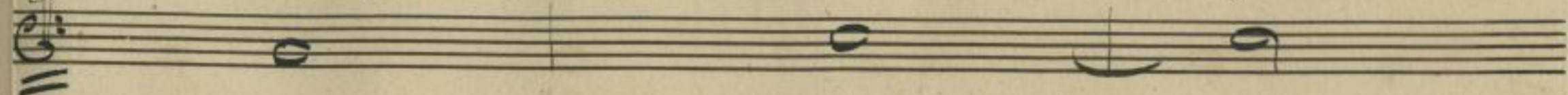
A tutti i Numi... Taci spergiuro. è guida l'uno dell'altro ec.

Acro: Arco

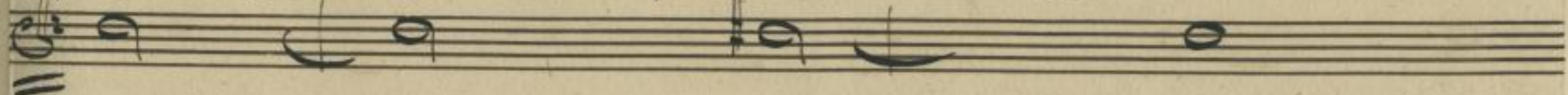
cesso. Ma spiegati Signor. Perdo me stesso. Mi spiegherò, ma in

66

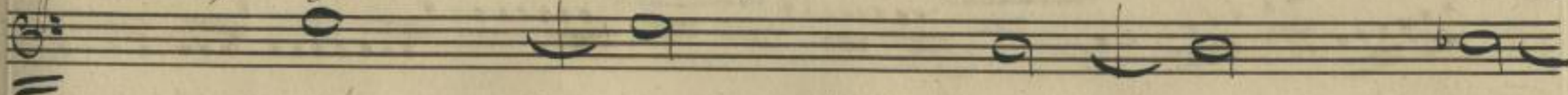
faccia al Popolo ridotto. Io vado al Tempio cola t'as-



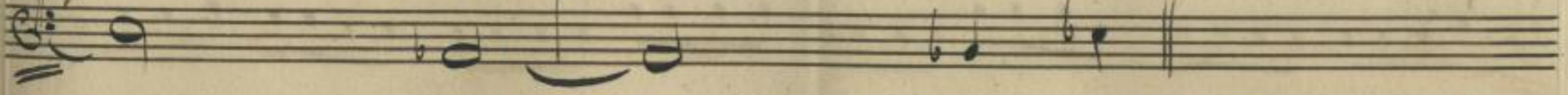
petto. Ascolta. O ti prepara a secondare il mio vo-

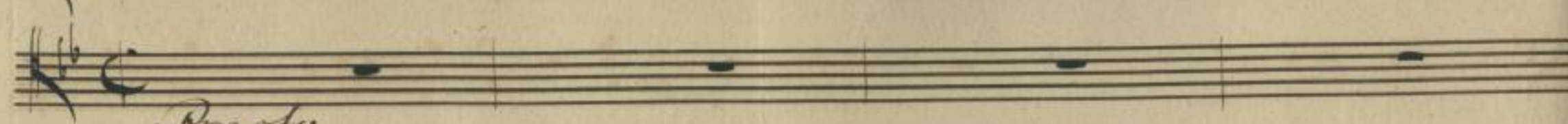
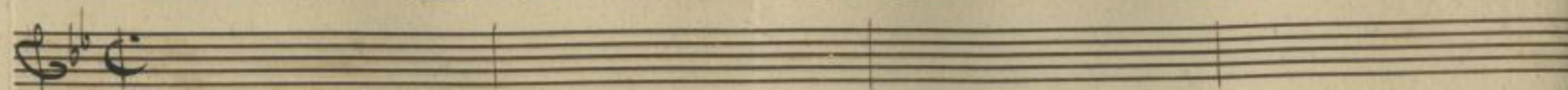


lere, o giunto vò che per me ti veda all'ora estrema



quest'è la sorte tua. Pensaci e tremate.

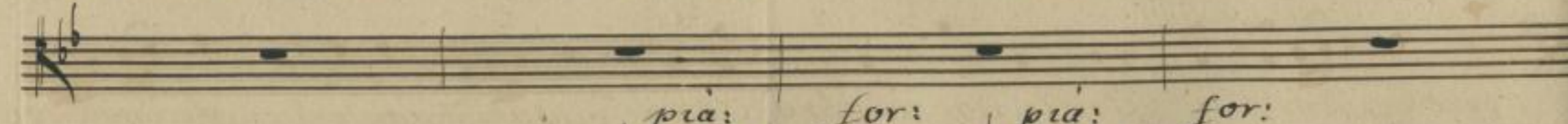




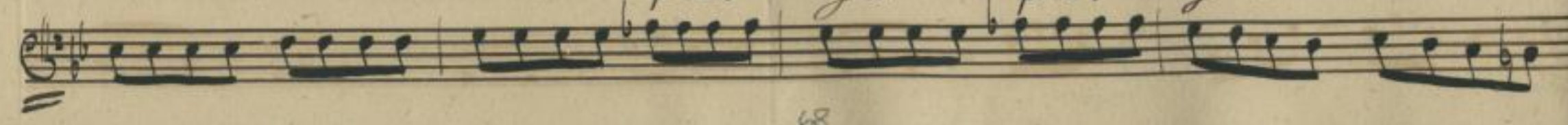
Presto.

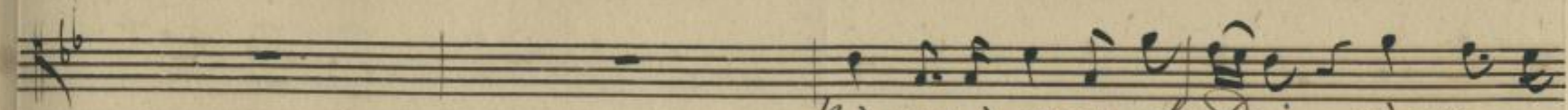
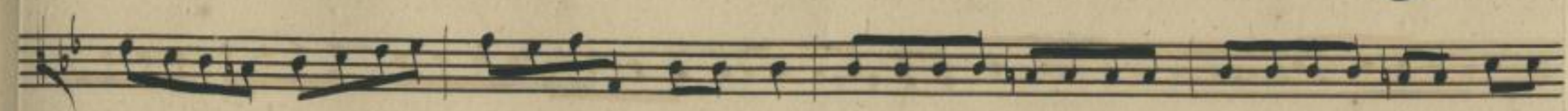
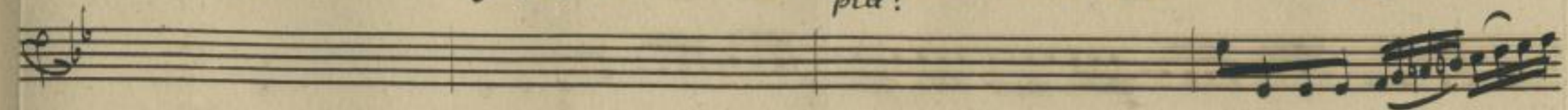


pia: for: pia: for:

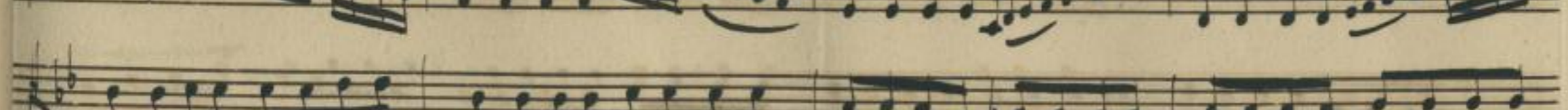
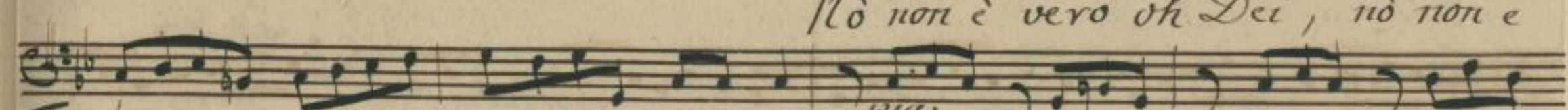


pia: for: pia: for:

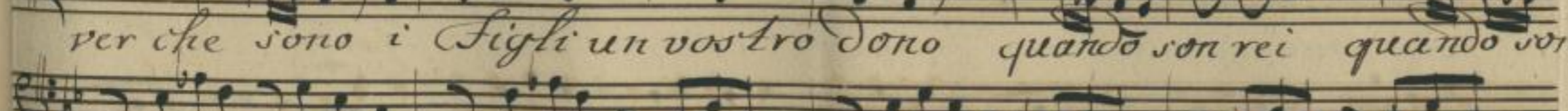




No non è vero oh Dei, no non è



per che sono i Figli un vostro dono quando son rei quando son



for: pia: for: pia:

Viv:

rei così quan do son rei così quando son rei, son

for: pia: for: pia:

rei così.

for:

pia:

nò non è vero oh Dei nò non è ver che sono i Figli un vostro

for: pia: for: pia:

sono quando son rei son rei così quando son re

for: pia: for: pia:

A handwritten musical score on aged paper, featuring ten staves. The top four staves contain vocal lines with lyrics. The bottom six staves contain instrumental accompaniment, including a double bass line. The lyrics are written in a cursive hand and include the words: "i quando son rei son rei co", "si, no non è ver che sono un vostro dono quando son". The score includes various musical notations such as notes, rests, and dynamic markings like "for:" and "pia:". The page number "72" is visible at the bottom center.

i quando son rei son rei co

si, no non è ver che sono un vostro dono quando son

for: pia: for: pia:

72

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes dynamic markings such as *for:* (forte) and *pia:* (piano), and the lyrics: *rei son rei cosi quando son rei son rei cosi.* The notation includes various rhythmic values, slurs, and articulation marks. The page number 23 is visible at the bottom center.

for: *piu:*
Vmf: *Vmf:*

Son barbaro tormento son
ten:

for: *piu:*

pena son dolore al cor dun Genitore son pena son do
for:

for: *pia:*

Lore son barbarò tormento al cor d'un Genitore

for: *pia:*

Vni:

che gli produsse al di che gli produs seal di.

for: D.C.

Scena. IX.

Acro:

Acrotato, indi
Euristene

Ove son? Che ascoltai? Me non ritrovo. Qual

il delitto mio? Perchè tant'ira? sogno? son desto.

Eur:

il Penitor delira? Stelle! che miro! è qui l'in

grato. Come nel suo confuso aspetto chiaro si legge il

Acro:

Eur:

tradimento espresso! Minacciarmi così Così tra

Acro:

dirmi? Una sola cagione trovar potessi almeno.

Eur:

Un sol motivo mi potessi idear. *Acro:* Padre tiranno.

Eur:

Anima senza fede. *Acro:* Andiamo... oh Dei! Princi-

Eur:

essa... Lontan dagli occhi miei. *Acro:* Come! Per qual ra-

Eur:

gione... e ardisci indegno... Ma non son io.... *Eur:* tu

Eur:

Acro:

Cur:

Sei un traditor. S'inganni; Io son tradito. Ah!

Acro:

Cur:

perfido. A me stessa non crederò. Ma senti... Non è più

Acro:

Cur:

Acro:

tempo. Io chiedo... M'ingannasti abbastanza. I Numi vanno.

Cur:

Che uno spergiuro sei, che m'hai tradita, che t'abborisco in

Acro:

grato; e che provo il rossor d'averti amato. Ma

Eur:

Acro:

Eur:

Acro:

per pietà... *Suggi.* Un accento. E tardi. Ah. ch'io divengo

Eur:

Tolto. Ma lasciati parlar. No non t'ascolto. *Duello*
entra in ca-
denza

pia:

Vmf:

Eur:

Acro:

Parti in fedel

Ma

pia:

for: pia:

And:

ff.

non t'odo:

Fuggi

Udir non ti vogl

venti. Ascolta: oh Di-o. Due so-li accenti

for: pia:

for: pia:

io.

And:

Lasciami lasciami ingratoe

For- se potrò placarti potrò placarti.

for:

Detailed description: This is a page of handwritten musical notation on aged paper. It features six staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The first staff has the marking 'for: pia:' below it. The second staff has 'And:' below it. The third staff is in bass clef. The fourth staff has 'io.' below it. The fifth staff contains the lyrics 'Lasciami lasciami ingratoe' written in a cursive hand. The sixth staff has 'for:' below it. The lyrics 'For- se potrò placarti potrò placarti.' are written across the bottom of the fifth and sixth staves. The notation includes various note values, rests, and dynamic markings.

for: pia:

parti. stelle! chi mai del mio sta- to provò peggior? chi

stelle! chi,

for: pia:

f. p: *f. p:* *for:*
mai, del mio Del mio chi mai sta to provò peggior stato pro
mai, del, *for:*

Handwritten musical score on a page with ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "vo - peggior." are written under the fourth and fifth staves. Dynamic markings include "fortiss.", "Vnif.", and "p".

Staff 1: Musical notation with notes and rests.

Staff 2: Musical notation with notes and rests. Dynamic marking: *fortiss.*

Staff 3: Musical notation with notes and rests. Dynamic marking: *Vnif.*

Staff 4: Musical notation with notes and rests. Dynamic marking: *p*. Lyrics: *vo - peggior.*

Staff 5: Musical notation with notes and rests. Lyrics: *vo - peggior.*

Staff 6: Musical notation with notes and rests. Dynamic marking: *fortiss.*

pia: *for:* *pia:*

mf: *mf:*

Parti infedel *non l'odo* *fuggi*

Ma senti. *ascolta, oh Dio!* *due so* *liac*

for: *pia:*

poco for: pia: for: pia:

V. m. f.

udir non ti vogl'io lasciarmi in

centi. for se potrò placarti for se potrò pla

poco for: pia: for: pia:

poc: for: pia: for: pia: stui:

grato par ti ingrato, infedel non t'odo ingrato

carti, ma senti, ascolta, oh Dio

poc: for: pia: pia:

The image shows a page of handwritten musical notation on aged paper. It features several staves of music. The top two staves appear to be vocal lines with lyrics written below them. The lyrics are in Italian and include phrases like "poc: for: pia: for: pia: stui:", "grato par ti ingrato, infedel non t'odo ingrato", and "carti, ma senti, ascolta, oh Dio". The bottom two staves also contain musical notation with lyrics "poc: for: pia: pia:". The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. There are some markings on the staves, such as a "7" in the third staff and a double bar line in the bottom staff.

for: pia: for: pia:

Stelle! chi mai del mio stato provò peggior? chi mai del mio, del mio stu
Stelle! chi

for: pia:

poc: for: for: pia: for: pia: for:

mai sta to provò peggior, stato provò peggior, Del mio chi mai.

mai f poc: for: for: pia: for: pia: for:

fortiss.

rit.

stato provò peggior.

stato,

for:

pia:

Vmf:

Co:

8

Almen super vorrei chi

for: pia: for: pia:

Ah come Aerni Dei men

fu che mi tradi? chi fu che mi tradi?

for: pia: for: pia:

Vna.

tir si può così? mentir si può così?
main che l'offesi mai? palesami l'er-

Handwritten musical score on a page with ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in Italian and Latin: "ror, in che t'offesi mai? palesami l'error, pale sami l'error." and "perfito, se nol". Performance markings include "for:", "pica:", "Vmf.", and "perfito".

Handwritten musical notation for the first system, including treble clef, key signature, and dynamic markings *poco for:* and *fortiss:*.

Handwritten musical notation for the second system, including treble clef and dynamic marking *V mal:*.

Handwritten musical notation for the third system, including treble clef and the vocal line with lyrics: *s'ai domanda ne al tuo cor, domanda ne al tuo cor, al tuo cor*.

Handwritten musical notation for the fourth system, including treble clef and dynamic markings *poc: for:* and *fortiss:*.

sciolto.

Dal Segno.

Scena X

Arch: Acro:

Archidamia, che l'incontra, in Acro
 Tata trattenendolo. Prence. Che vuoi da me? Lasciami in pace.

s'on oppresso d'avanzo. Non arrestarmi. Senti. Ma non

vedi, che in questo stato, oh Dio! nemen me stesso tollerar poss?

Arch:

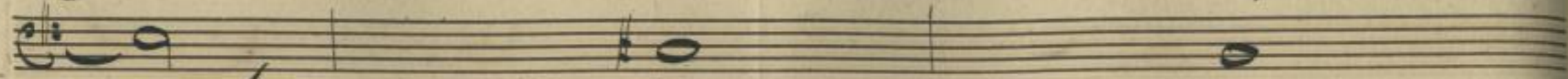
Acro:

io. Che fu? Parla: Il tuo Bene... Suci una volta

Taci. Perduta Euristene, non v'è più ben per me.

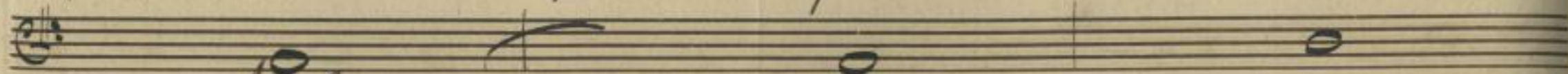
Arch:

Come! che dici? che? Forse non son io la speme del tuo



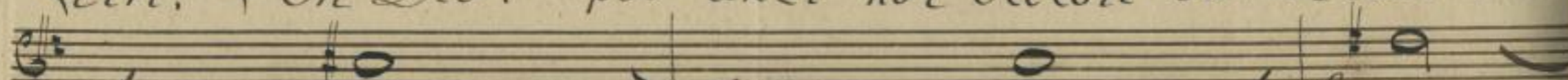
Acro:

cor? Su la mia speme! Ma quanti uniti siete a voler il io de



Arch:

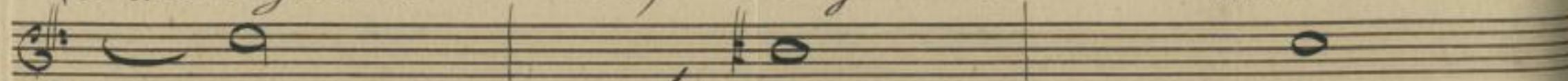
liri? Oh Dio! poc' anzi nol dicesti tu stesso!



Acro:

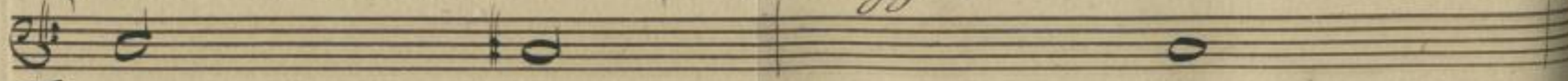
Arch:

O che sognasti allora, o sogni adesso. Ma non chiedesti a



Acro:

Padre le nozze mie? Vaneggi, Euristene e il



olo unico oggetto del cor mio. Da Lei fuggia di me

quel che vorrà la sorte; non potrà separarmi altri che morte.

Flauti.
Violini.
Co' Violini all'ott.

senza
Clor
co' Corini.
Violini.

2da.
Violetta.
Un poco Andante

Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The score is written in a historical style, likely from the 18th or 19th century. The first two staves are mostly empty, with only a few notes at the beginning. The third and fourth staves contain dense, complex passages with many notes and slurs. The fifth and sixth staves are simpler, with fewer notes and rests. The seventh and eighth staves contain more complex passages, similar to the third and fourth staves. The ninth and tenth staves are mostly empty, with only a few notes at the end. The page is numbered 101 at the bottom center.

Handwritten musical score on page 102. The score consists of several staves. The top staff begins with a treble clef, a common time signature, and a tempo marking "14 all' ottava". The music is written in a cursive hand. Dynamic markings include "pia:" (piano) and "for:" (forte). The word "Vrit:" (Vivace) is written above the music in several places. A double bar line is present at the beginning of the bottom staff.

pia:

pia:

V. m. f.

Per lei mi nacque amore, per lei mi crebbe in petto, per lei con

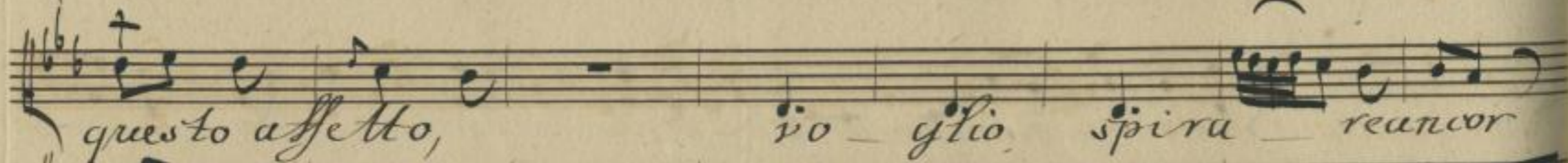
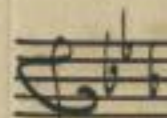
pia:

pia:

pia:

pia:

Continu all'ott:



Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and clefs. A key signature change to E-flat major is indicated on the fifth staff. The lyrics "con questo affetto, voglio spirar" are written in cursive below the sixth staff.

Cotinu all. ott.

Vnif.

for:

fostif:

Vnif.

re, voglio spirare ancor.

for:

for:

pia:

pia:

pia:

Vmf:

pia:

Per lei mi nacque d'innare, per lei mi

pia:

Corno all. Ad.

crebbe in petto per lei con questo affetto, con questo affetto

Handwritten musical score on page 109, featuring eight staves of music. The notation includes various notes, rests, and articulation marks. The lyrics "voglio spira" are written below the sixth staff. The page number "109" is centered at the bottom.

voglio spira

pia:

for: *pia:*

re ancor, Con questo affetto, voglio

for: *pia:*

Handwritten musical score for voice and piano. The score consists of seven staves. The top two staves are for the voice, and the bottom five staves are for the piano accompaniment. The lyrics are written below the voice staves. The tempo and dynamics markings are: *poco for.*, *mezzo for.*, *Viv.*, *poco for.*, *for.*, and *mezzo for.*

spi ra re ancor voglio spirare an

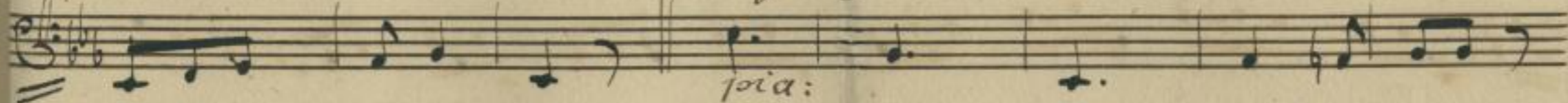
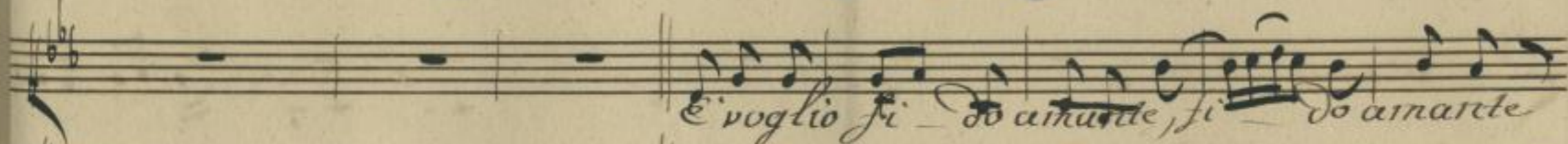
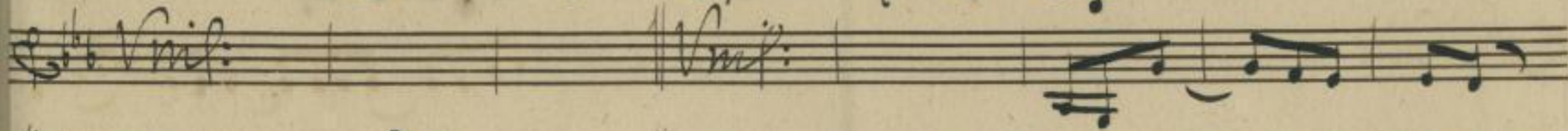
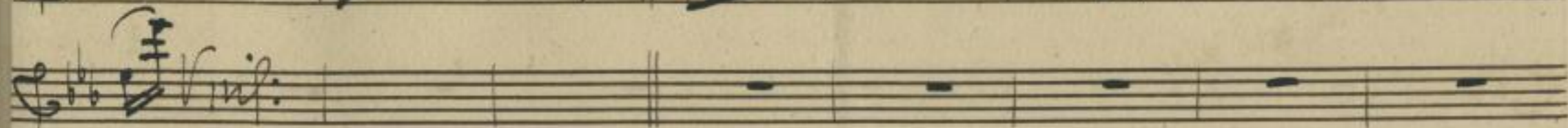
Cor. in all. ott.

for:

Vcll:

Cor.

for:



E' voglio fi do amarte, fi do amarte

Handwritten musical score on page 114. The page contains several staves of music. The top two staves are empty. The third staff is marked *f*. The fourth staff is marked *f*. The fifth staff is marked *Acc:*. The sixth staff is marked *pia:* and contains a complex, fast-moving melodic line. The seventh staff is marked *Vnif:*. The eighth staff is marked *Cl:*. The ninth staff contains the lyrics: "por tur fra l'oin brein core all' Pol". The tenth staff is marked *pianisf:* and contains a simple harmonic accompaniment. The bottom three staves are empty.

Handwritten musical score for voice and piano. The score consists of ten staves. The first two staves are for the voice, with lyrics written below the notes. The third staff is for the piano accompaniment. The fourth staff is for the violin (Viol.). The fifth staff is for the cello (Cb.). The sixth staff is for the piano accompaniment. The seventh staff is for the voice, with lyrics written below the notes. The eighth staff is for the piano accompaniment. The ninth and tenth staves are empty.

Col. ni

Viol.

for.

Viol.

Cb.

Cb.

miò costante, colmo per lui d'ardor, colmo per lui d'ardor.

forz

Handwritten musical score on a page with seven staves. The notation includes various instruments and dynamic markings. The first staff is for Cori (Corns) with the instruction *ni all'ott.* (no oboe). The second staff is for Violins (Viol.). The third staff is for Violas (Viol.). The fourth staff is for Violins (Viol.). The fifth staff is for Violins (Viol.). The sixth staff is for Violins (Viol.). The seventh staff is for Violins (Viol.). The score concludes with the instruction *Dal Segno* on the sixth staff. The page is numbered 116 at the bottom center.

Scena. XI

Archidamia

Non mi ritrovo. Meco non favellò? nol vidi

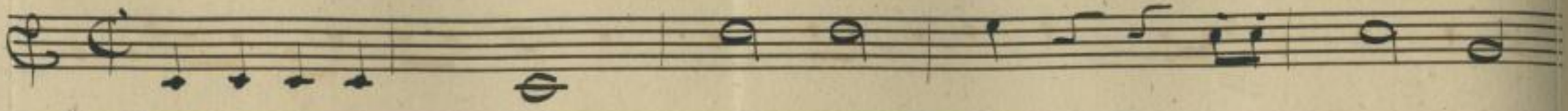
Lieto del suo destinto? ah qualche inganno qui si nasconde. Sciorre

questo nodo degg'io, ma per mia pace, che si abbandoni intanto l'im-

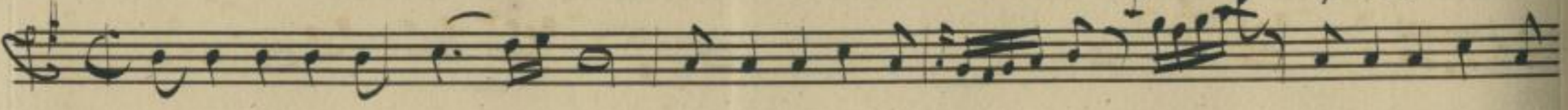
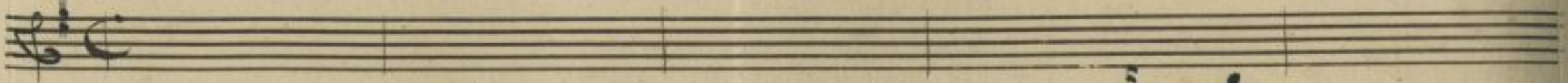
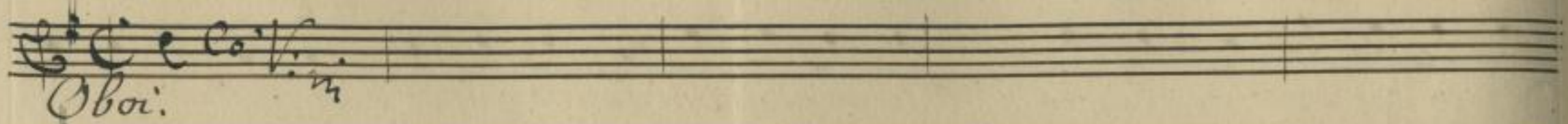
pegno d'un amor, che in me destava qualche liere scintilla. Non mi fido,

Lasciamo l'onda, e ritorniamo al lido.

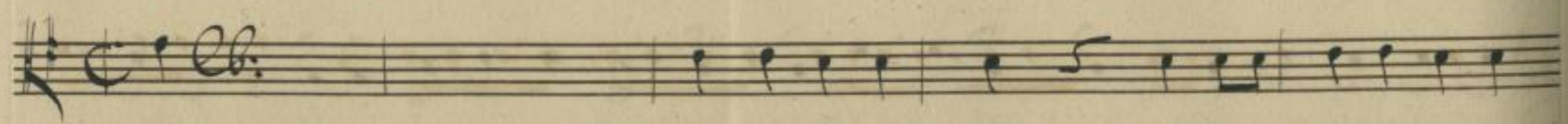
Cornii



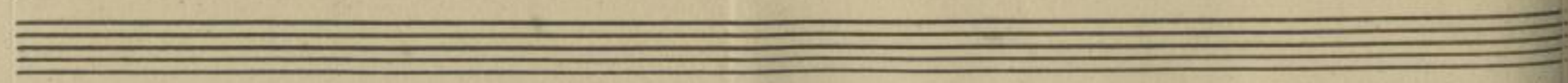
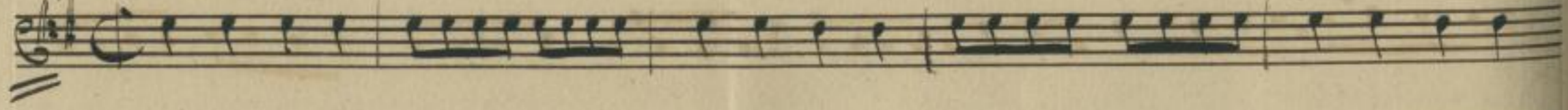

Oboi.



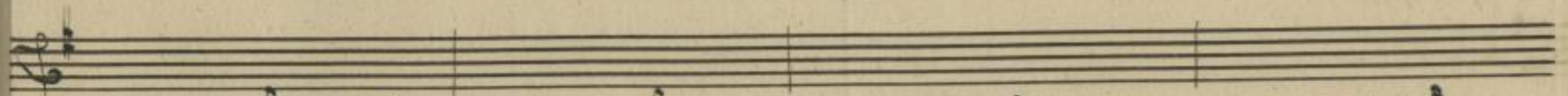
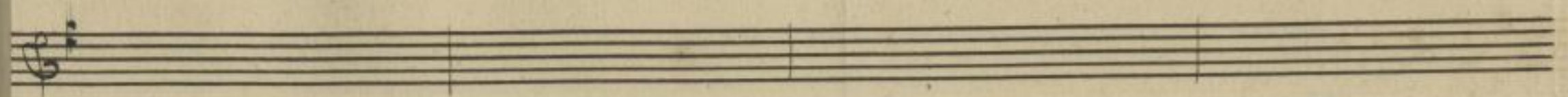
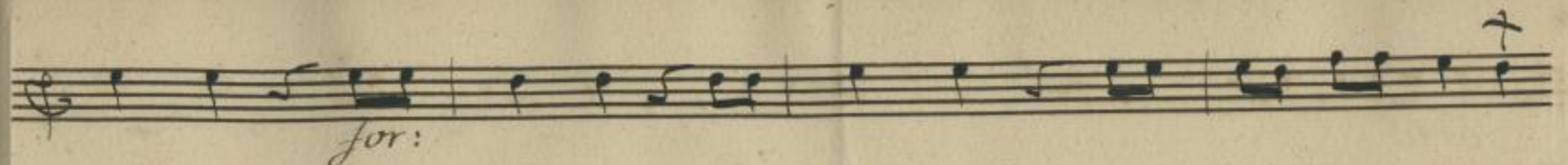
Cl.



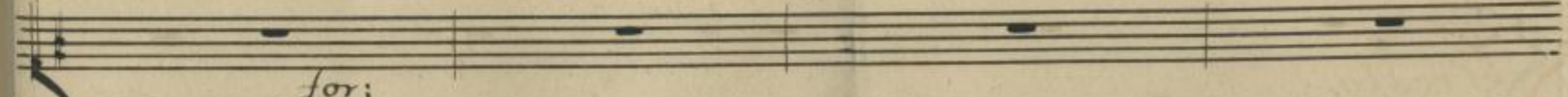
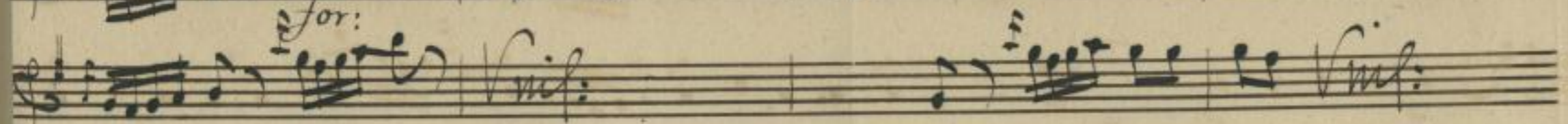
Presto.



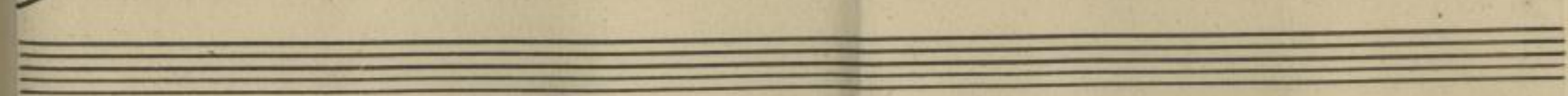
for:

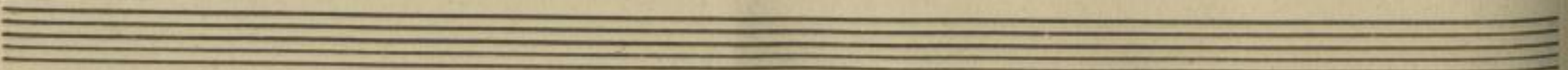
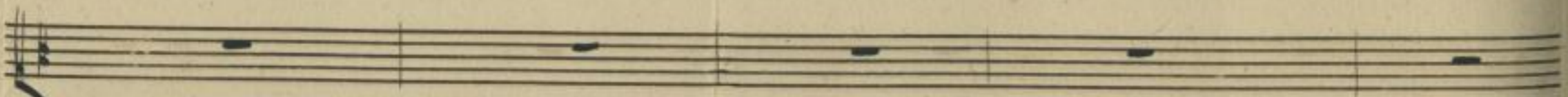
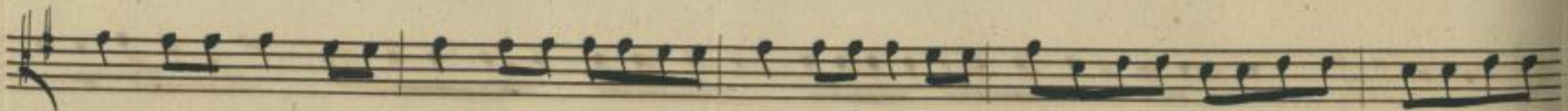
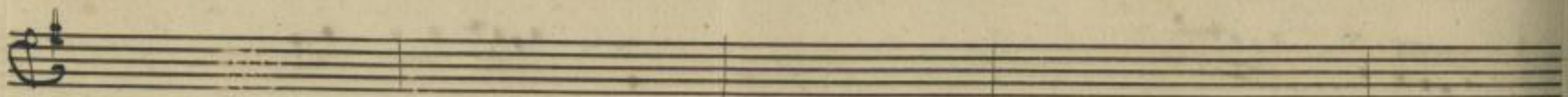
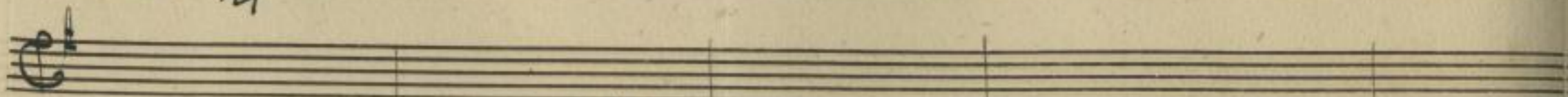
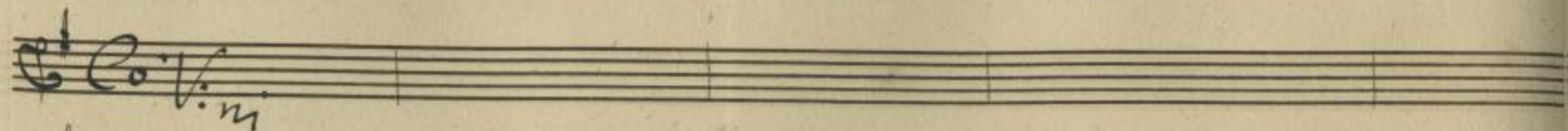
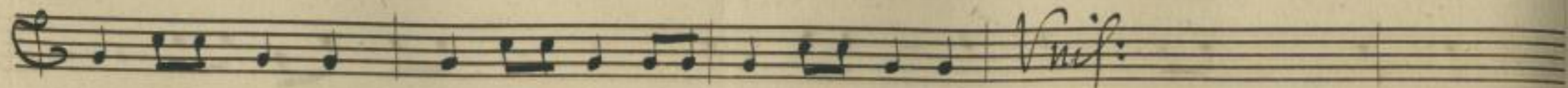
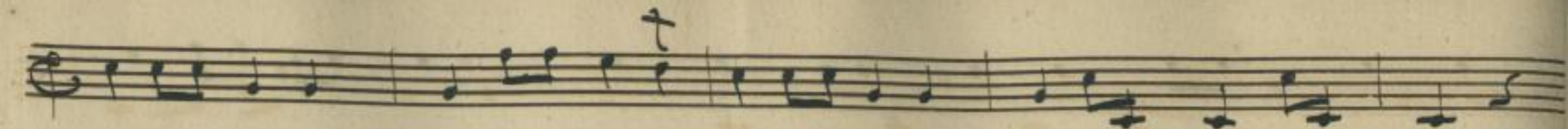


for:



for:





A handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings *pia:* and *for:* are repeated across different staves. The paper shows signs of age, including some staining and discoloration.

pia: *for:*

Viv:

pia: *for:*

pia: *for:*

poco for: pia:

poco for: Viol: vi

poco for: pia: pia: pia:

Viol: Viol:

or ch'è leggiervoil vento, infidoun E le men to

poco for: pia:

for: pia:

C. V. 14

for: pia:

V. m. f.

abbando ni, orch'è leggiero il ven

for: pia:

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "to infidoun & lamento sabbando" are written below the sixth staff. Dynamic markings include "for:", "pia:", and "Vml:".

Handwritten musical score on ten staves. The notation includes various dynamics and performance markings:

- Staff 1: *for:*, *poco for:*, *for:*
- Staff 2: *pia:*
- Staff 3: *Colt. no V: no*, *Colt. fortiss. in*
- Staff 4: *Viol.*, *Viol.*
- Staff 5: *for:*, *pia:*, *for:*, *fortiss.*
- Staff 6: *Viol.*
- Staff 7: *ni*, *s'abbando*, *ni, s'abbando*, *ni*
- Staff 8: *for:*, *pia:*, *for:*, *fortiss.*

A page of handwritten musical notation on ten staves. The notation is in black ink on aged, yellowish paper. The first two staves contain a melodic line with a handwritten 'Viol.' above the first staff. The third and fourth staves are empty. The fifth staff contains a complex, dense passage of music with many beamed notes. The sixth staff contains a melodic line with some chords. The seventh staff is empty. The eighth staff contains a melodic line with many beamed notes. The ninth and tenth staves are empty.

Handwritten musical score for orchestra and voice. The score consists of ten staves. The first staff is a vocal line with dynamics *pia:* and *for:*. The second staff is a violin part with dynamics *Vmf:*. The third and fourth staves are empty. The fifth and sixth staves are vocal lines with dynamics *pia:* and *for:*. The seventh staff is a cello part with dynamics *cb:*. The eighth staff contains the lyrics: *Orch'è tranquillo il mare, orch'è leggiere il ven*. The ninth and tenth staves are empty.

p: *f:* *p:* *f:* *p:* *f:* *f:*

Vmf:

Co. V. in

f: *Vmf:*

p: *for:* *pia:* *f:* *p:* *f:* *poco for:* *pia:*

Vmf: *Vmf:* *Vmf:*

Ob:

to in fidoun

poco for: *pia:*

Handwritten musical score for violin and piano. The score consists of ten staves. The first two staves are for the violin (Viol:), and the last two are for the piano (pian:). The middle six staves contain the vocal line with lyrics. The lyrics are: "E' lamento, infidoun Ele merito s'abbando". The music includes various dynamics such as *for:* (forte), *mezzo for:* (mezzo-forte), and *pia:* (piano). There are also some handwritten annotations like "Co' V. 24" and "V. 24".

pia:

rit,

pia:

rit, *orchestra leggiero il ven*

Handwritten musical score on page 132. The page contains several staves of music. The top two staves are vocal lines with lyrics. The middle section includes piano accompaniment with dynamic markings such as *poco for:*, *for:*, *mol:*, *pia:*, and *for:*. The bottom section features a vocal line with lyrics and a piano accompaniment line. The lyrics include "to in fi down e le merito, s'abbando".

for: pia:

mol:

poco for: *for:* *mol:*

poco for: *pia:* *for:* *pia:*

mol:

to in fi down e le merito, s'abbando

poco for: *for:* *pia:*

Handwritten musical score on page 134, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff has a fermata over the final note. The second staff begins with a *Viv.* marking. The fifth staff contains a complex, dense passage of sixteenth notes. The eighth staff has a fermata over the first measure. Dynamic markings *pia:* and *for:* are present on the first, fifth, and eighth staves. The page number 134 is centered at the bottom.

pia:

pia:

Il vento può cangiar — può

pia:

for: for: poco for:

mezzo for: Viol. no

mezzo for: Viol.

for: pia: for: mezzo for:

Viol.

la, la

mezzo for:

mezzo for.

for. pia:

for. pia:

pia:

for. pia:

And.

Stella può mancar,

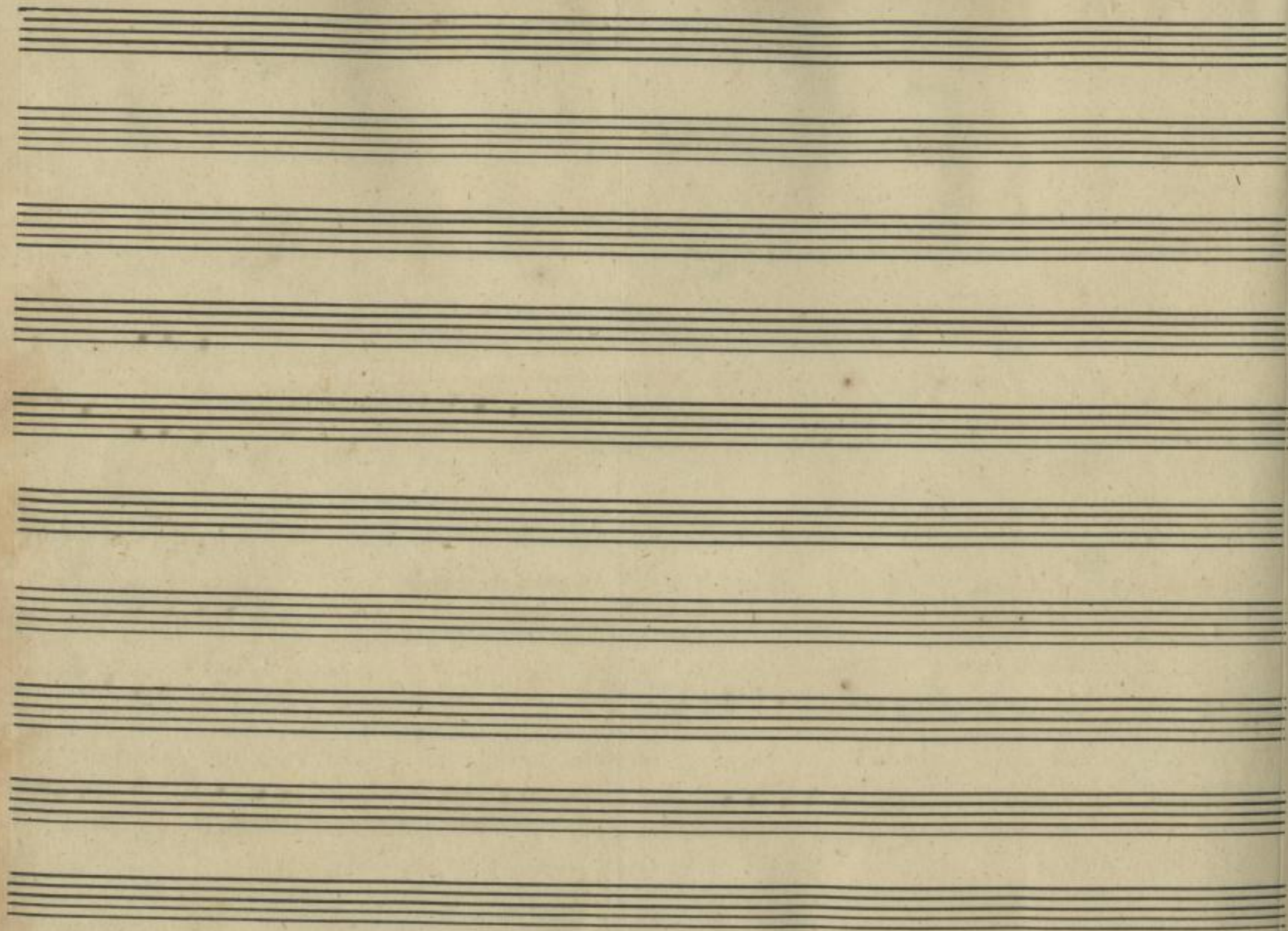
la stella può mancar fra

pia: for. pia:

for: pia: for: pia: for:
for: pia: for: pia: for:
for: for: for:
for: for: for:

lampi, e tuoni, fra lam pi e tuo ni. Da Capo.
for: for: for:

Fine dell' Atto secondo



Mus. $\frac{2477}{F|4.8}$



