





BIBLIOTECA DEL R. CONSERVATORIO  
DI MUSICA DI NAPOLI

*Sala*

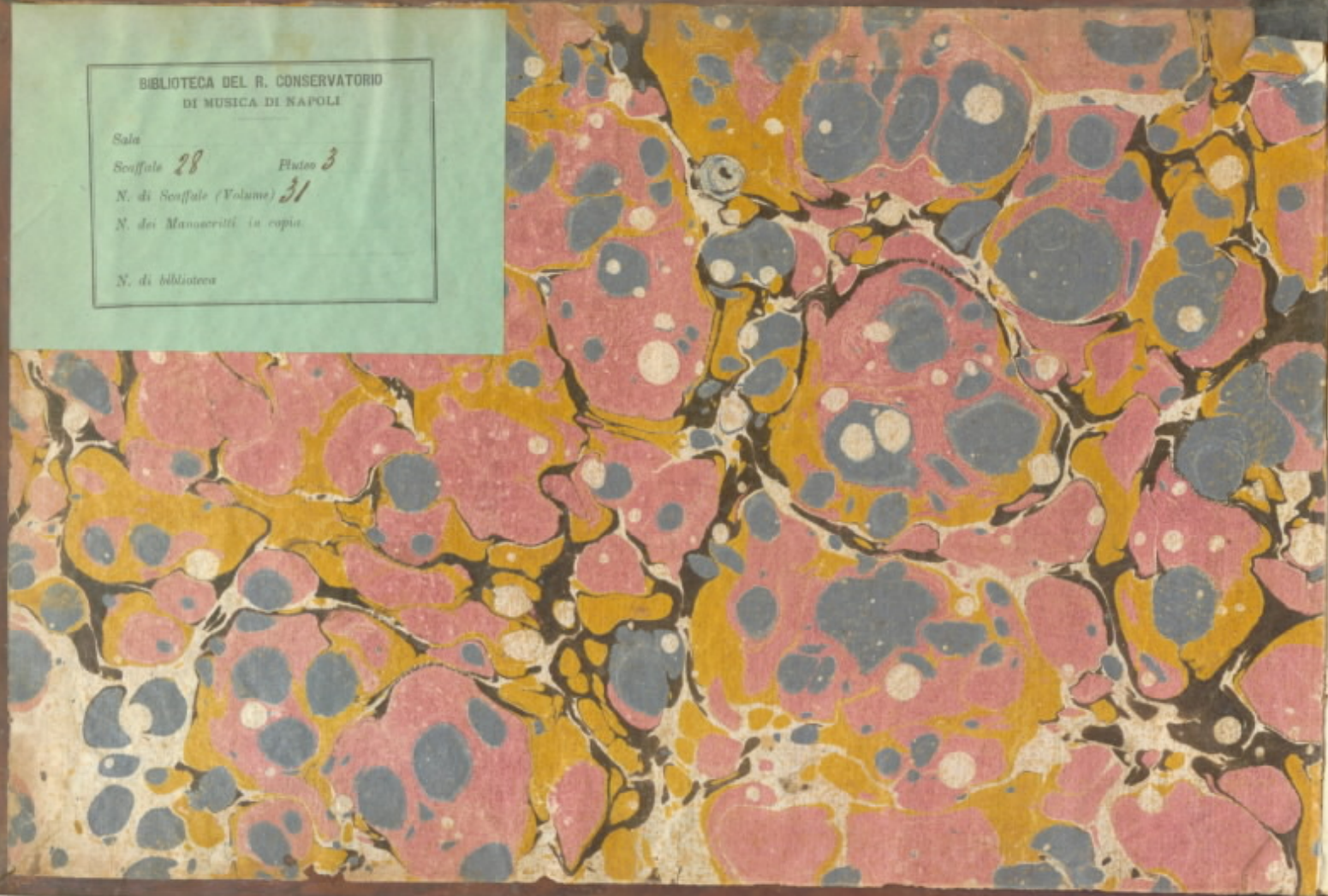
*Scoffale* 28

*Pluteo* 3

*N. di Scoffale (Volume)* 31

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118



LIPERMESTRA  
*Lipermestra*  
ATTO II.  
MUSICA  
DEL SIG. VINCE. ZON.

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Il lib. nel r. 6 delle op. di Metastasio

L'IPERMESTRA

*Dramma in 3 atti di Metastasio*

ATTO III.

MUSICA

DEL SIG. UINCENZOMARTIN-  
SPAGNOLO



*S. Carlo 1780*



*pm*



Atto III

Scena I

Elpi.

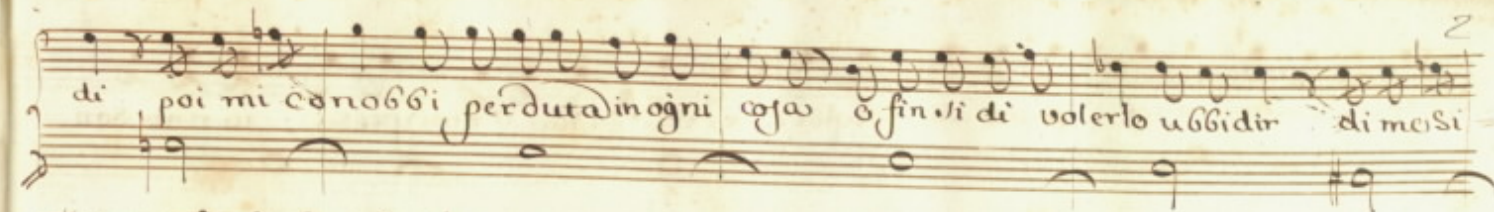
Ipsegrazied Elpinice) Pur e' così vuol che il mio braccio adempia ciò che il

tuo ricuò) *Sp.* ma) come indurrete ad un atto sì reo; d'un'altra

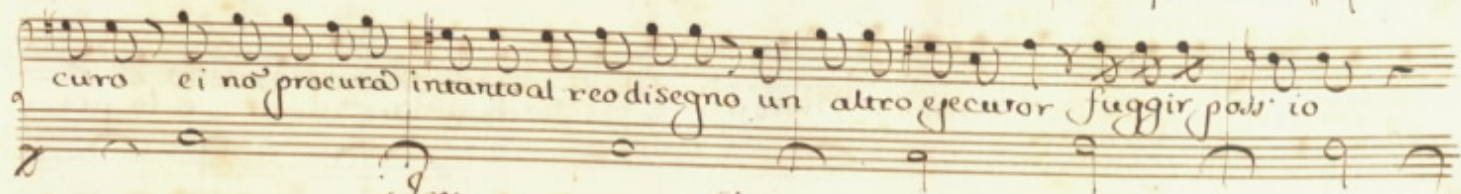
Sposa) rendere il Prencedamante come Danao spero! Deio che si brama mai diffi il no

*Sp.* sembra) E che dicesti a sì fiera proposta) *Elpi.* Al primo istante l'orror mi stupi

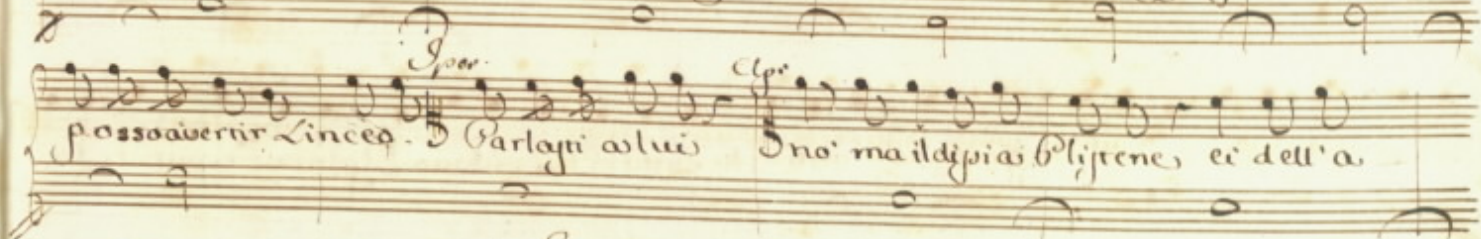
2  
di poi mi conobbi perduta in ogni cosa & fin si di volerlo ubbidir di mesi



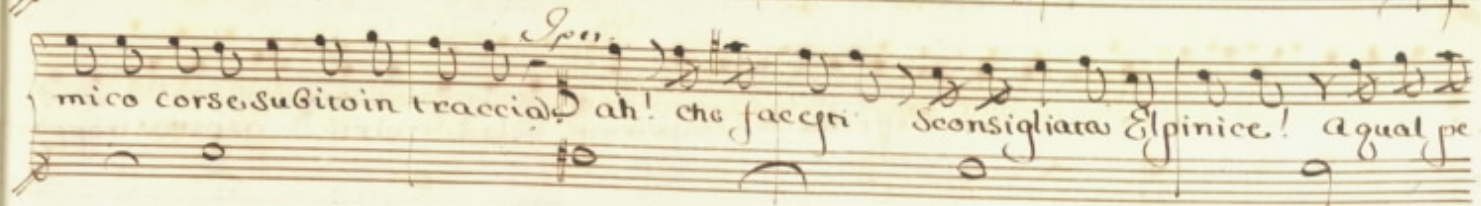
curo ei no' procura intanto al reo disegno un altro egecuror fuggir pav' io



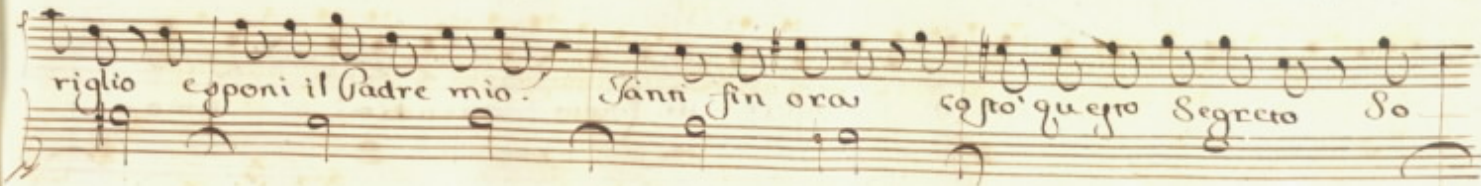
*For.* *Alp.*  
posso averir Linceo. Parlayi a lui Dno' ma il dipia b'lytene, e' dell'a.



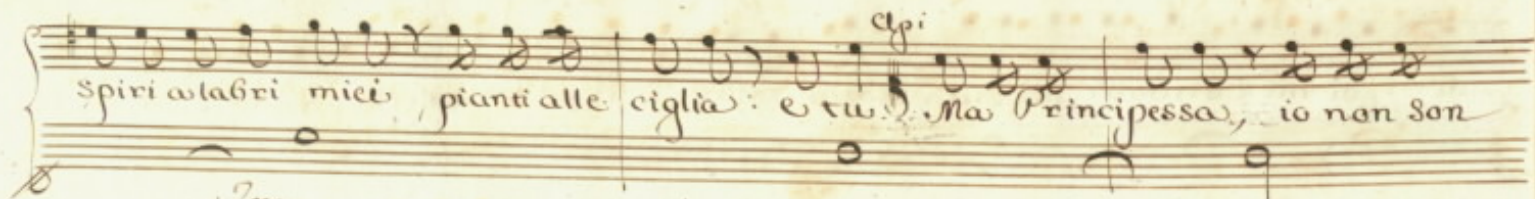
*For.*  
mico corse subito in traccia! ah! che faecri Sconsigliata & pinice! a qual pe



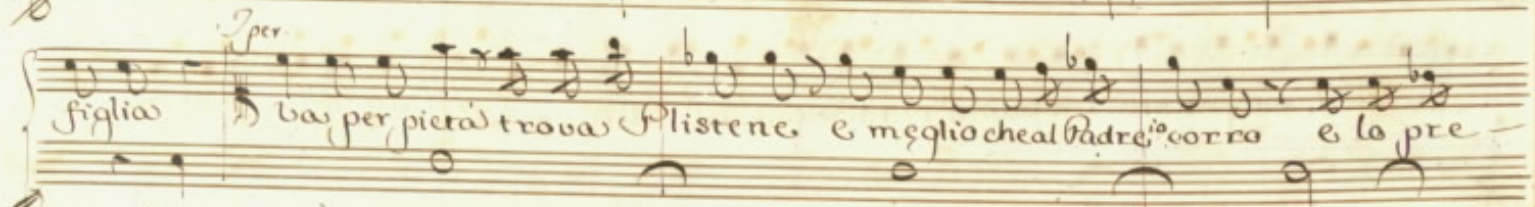
riglio esponi il Padre mio. Tanti fin ora costo' questo Segreto So



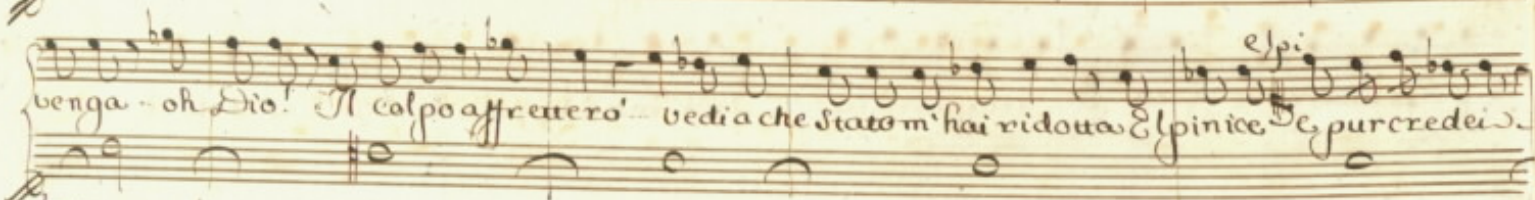
spiri volabri miei, pianti alle ciglia: e tu, Ma Principessa, io non son



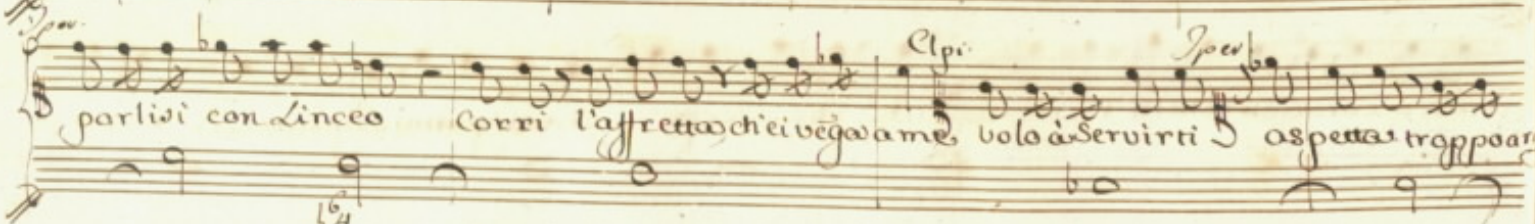
*per* figlio bai per pietas trova Plistene, e meglio che al Padre, corro e lo pre-



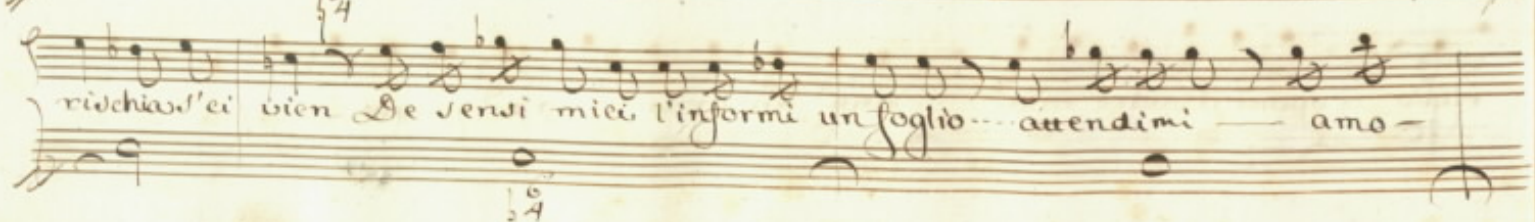
benga - oh Dio! Il colpo affrettero' - uedi che stato m'hai ridotto, El pinice, e pur credei,



*per* parlisi con Linceo Corri l'affrettaschi e vego a me volo a servirti e aspetta troppo a



richiamal'ei vien De servi miei, l'informi un foglio... attendimi - amo -



menti tornerò *Alp.* Principessa odi *Sp.* Non m'arresta *Alp.* Dinceo s'appressa *Sp.* Di-  
me Se il vedi alcun - ma tradudriscio. Scelgo il minor. Corri a Plifeno intanto.  
Di che l'arcian funesto *Alp.* taccio Se no parlo *Alp.* che giorno è questo

Segue Aria Elpinice.

Violini

Viola

Clarinete

Allegretto

This image shows a page of handwritten musical notation. The score is arranged in a system with four staves. The top staff is labeled 'Violini' and contains a melodic line with notes and rests. The second staff is labeled 'Viola' and contains a melodic line with notes and rests. The third staff is labeled 'Clarinete' and contains a melodic line with notes and rests. The fourth staff is labeled 'Allegretto' and contains a melodic line with notes and rests. The notation is written in black ink on aged, yellowed paper. The music is in common time (C) and features various rhythmic values and articulations.

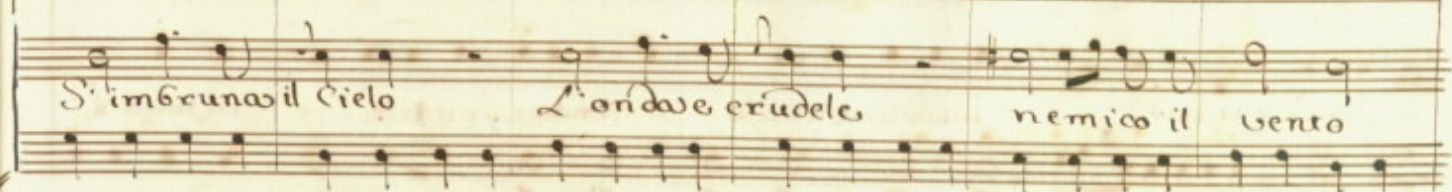
*p. sf*



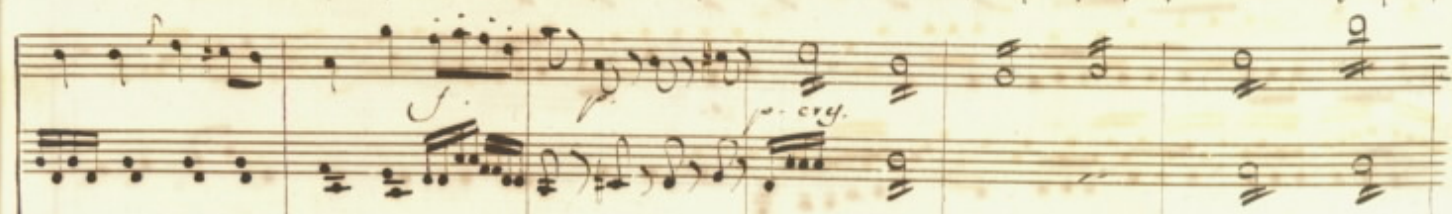
*sim.*



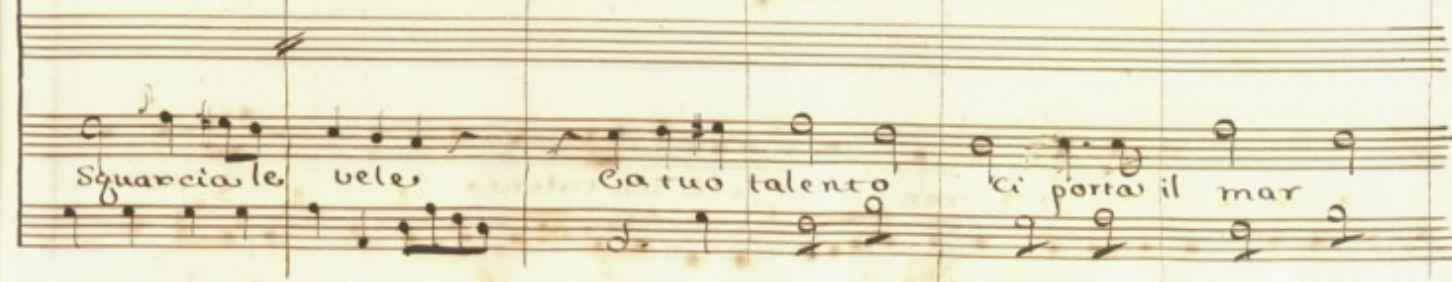
S'imbruna il Cielo  
L'onda crudele,  
nemico il vento



*p. - cry.*



Squarcia le vele,  
Ga tuo talento  
ci porta il mar



A handwritten musical score on aged, yellowed paper. The score is arranged in three systems, each consisting of three staves. The top staff of each system contains a vocal line with lyrics written below it. The middle and bottom staves of each system contain instrumental accompaniment. The lyrics are in Italian and describe a scene of a storm at sea. The paper shows signs of age, including foxing and some staining.

*p.*

ci portav il mar s'imbrunav il Cielo l'onda e crudele nemico il

*p.*

vento Squarcia le vene e a suo talento ci portav il

Handwritten musical score on aged paper. The score consists of several staves. The top two staves are for piano accompaniment, with the first staff starting with a *cr.* (crescendo) marking and a *f.* (forte) marking. The third staff is the vocal line, with the lyrics "mar ci portai il mar ci portai il mar" written below the notes. The bottom four staves are for piano accompaniment, with some staves containing large, decorative flourishes. The paper shows signs of age, including yellowing and foxing.

*cr.*

*f.*

mar ci portai il mar ci portai il mar

5



## Scena II.

Liu.

Iper.

Liu.

Ipermejra, o Linceo

Non creder già, ch'io torniate. Vedeti Plistene.

Musical notation for the first system, including vocal line and basso continuo line.

vidi e l'evitai

Iper.

Liu.

(respiro.) Se qui ritrovarlo fra labbri tuoi creduta

Musical notation for the second system, including vocal line and basso continuo line.

vessi il tempo alle nostre querele, Or manco vrence io di lagnarmia

Musical notation for the third system, including vocal line and basso continuo line.

rei ben più ragion di te che porrei lusingarmi della fe d'Ipermejra.

Musical notation for the fourth system, including vocal line and basso continuo line.

chiedi ingrato sì poco intelligenza dunque ha il tuo colmio

*Line.*  
 cor! Ah! D'unquedo cara tum'amiancora. *Spes.* S'io lo volessi no' porrei no' a  
*Line.*  
 marti oh cari accenti! oh mio bel nume! *Spes.* Eppure solo un ombra basta *Line.* Lo  
 veggio: e vero no' merito perdon ma d. di Scyari lascia il peso al mio cor tutt'oma  
*Spes.* *Line.*  
 Speme tutto faro' Dme lo prometti. Ilgiuro a numi a te  
*Spes.* *Line.*  
 Senza frapper dimora fuggi d'argo sem'ami e qual car

*Ipse*  
gione! Questa cercar no' dei questa è la prova, ch'io domando a lin-

*Lento* ceo che dura legge *Ipse* barbaro e' verma necessaria) addio *Lento* va, senti

*Ipse*  
Dah prenciamato troppo già mi sedusse il piacer d'esser teo io perdo il frutto del mio do-

*Lento* tor, se più rimango. *Ipse* e come! non cercar come sto. Se tu vedessi in che,

mifero stato è il cor mio se tu sapessi amato prence, addio

## Scena III

Lin.

Linceo, e poi Pliseno

Qual Sarò giugnì numi mai lascagion ma io

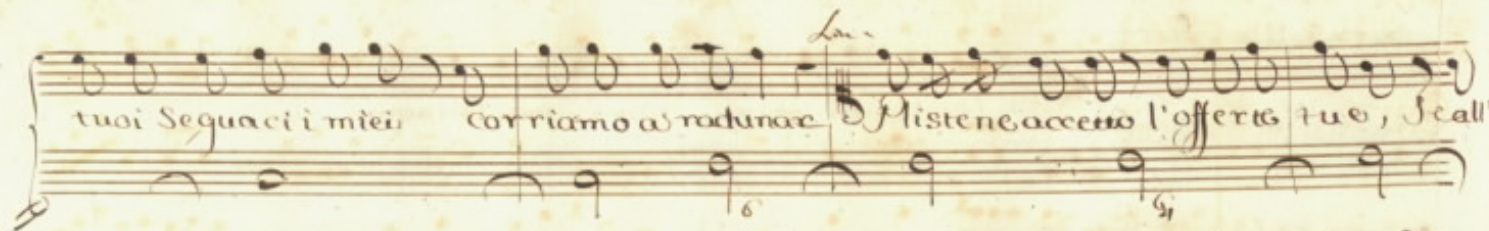
deggio il comando eseguir. oh Dio che ascolto, che strepito improvviso. Andiam Linceo

Lin. Pliv.  
 carri che fu s'invia alle stanze del Re condotta a forza tra custodi per

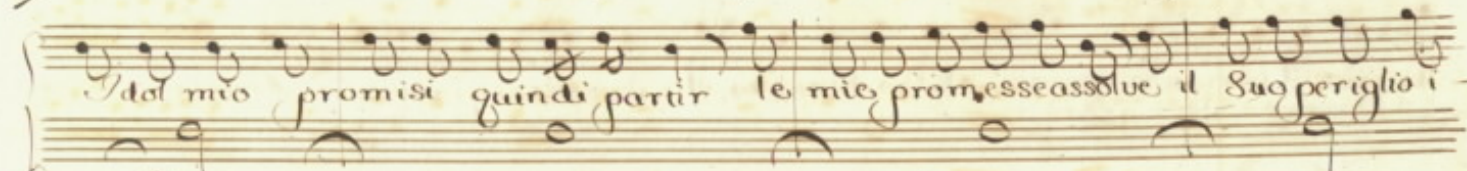
mepra o seppes o vide Danao che teco ella parlò, ne mai si terribiles ei

fu deh si finiscas di tremar una volta e vendicarei i

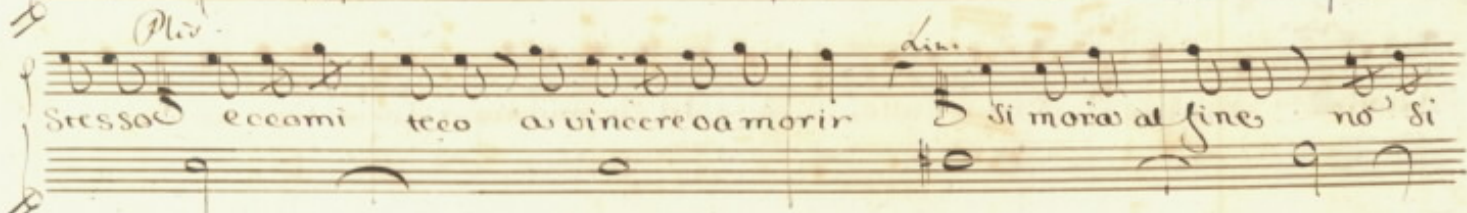
*Lento*  
tuo Segua ci i miei corriamo a rodunae Mistene accetto l'offeris tuo, Scall



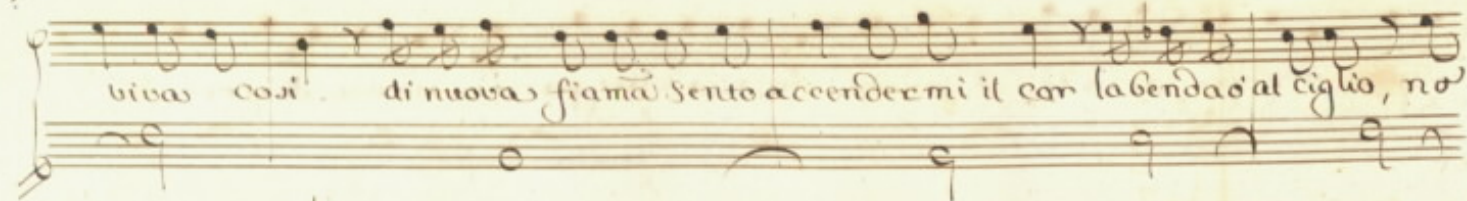
Idol mio promisi quindi partir le mie promesse assolve il suo periglio i



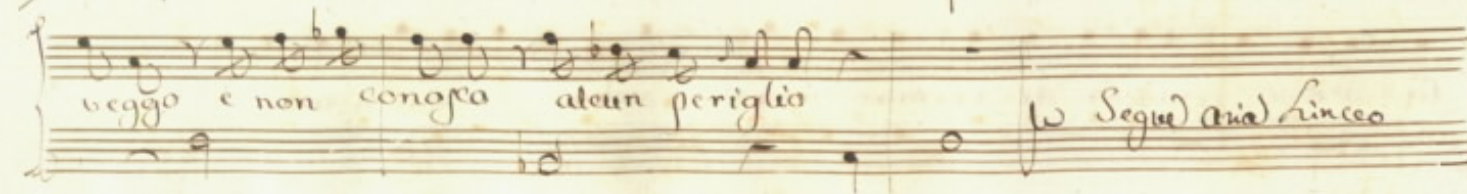
*Plu.* Stesso eccomi teo a vincere o a morir *Lento* Si mora al fine no' si



viva così di nuova fiamma sento accendermi il cor labenda o al ciglio, no



veggo e non congoa alcun periglio (Segue Aria) Linceo



Gorni

Clarinetti

Violini

Viola

Tenore

And.<sup>no</sup>  
un poco sosten.

Handwritten musical score for various instruments. The score is written on multiple staves with musical notation, including notes, rests, and dynamic markings like 'f' and 'p'. The instruments listed are Gorni, Clarinetti, Violini, Viola, Tenore, and And. un poco sosten. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The score is written in a cursive hand.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first four staves contain a complex melodic and harmonic passage, with the third staff featuring a dense, rapid sixteenth-note run. The fifth and sixth staves show a more intricate texture with multiple voices or instruments, including a prominent sixteenth-note figure in the fifth staff. The seventh staff continues the melodic line, while the eighth and ninth staves are mostly empty, suggesting a rest or a change in the arrangement. The tenth staff concludes the piece with a few final notes. The notation is in a historical style, possibly from the 18th or 19th century, and includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p.' and 'sol.'.

Handwritten musical notation for the upper part of the score, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'f'.

Handwritten musical notation for the middle part of the score, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as 'f'.

Handwritten musical notation for the lower part of the score, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as 'f'. The lyrics are written below the notes.

Tremo per l'idol mio scemo con chi l'offende non so', se più m'ac



cende, lo sdegno e la pietá      Salvar chi m'innamora      a vendicar vogl'

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: *io altro pensar per ora l'anima mia non sa*. The notation features various note values, rests, and dynamic markings such as *f.* and *p.*. The paper shows signs of age, including yellowing and foxing.

Handwritten musical score on aged paper, featuring ten staves. The bottom staff contains the lyrics: Tremo per l'idol mio Tremo con chi l'offende non. The notation includes various musical symbols such as notes, rests, and clefs. A dynamic marking 'f.' is visible in the upper right section of the score.

Handwritten musical score on aged paper, featuring ten staves. The bottom staff contains the lyrics: "So se piu m'accende lo sdegno o la pietá lo". The music is written in a historical style, with various note values and rests. There are some markings above the notes, possibly indicating dynamics or articulation. The paper shows signs of age, including foxing and staining.

*Sdegnò e la pietà*

## Scena IV.

Adr.

Dan.

12

Danao ed Adrasto

Dove corri o mio Re? fuor della Reggia un asilo acer-

Adr.

car chi ti difende fra il popolo commosso ogni momento a l'istene a fin-

ceo s'aggiungono i seguaci in campo aperto Son pochi i tuoi custodi e son ba-

stanti a sostener l'ingresso de Reali voggjorni fin ch'io gente rac-

Dan.

colga eate ritorni

ma quindi uceir porrao

*Ad.*

ponrai tornar colla raccolta Schiera? penda? a tua pensai

fidati e spera.

Scenas V

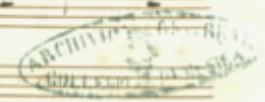
Violini

Violas

Basso Solo

And<sup>no</sup>

Misero me, Qual nuova Sui-



al<sup>ro</sup>

al<sup>ro</sup>

perdita m'opprime.

il rischio appredo no so come evitarlo.

al<sup>ro</sup>

al<sup>ro</sup>



Sc 1<sup>o</sup>

g. g.

Sc 1<sup>o</sup>

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The tempo is marked 'g. g.' (allegretto). The key signature has one flat. The system includes a repeat sign and a fermata over a whole note.

tornadine Stesso risolviti omio Cor

Svegliati e scosso quest' indegno le

Handwritten musical notation for the second system, including lyrics. The tempo is marked 'g. g.'. The lyrics are: "tornadine Stesso risolviti omio Cor" and "Svegliati e scosso quest' indegno le". The system includes a repeat sign and a fermata over a whole note.

Handwritten musical notation for the third system, primarily piano accompaniment. It features a repeat sign and a fermata over a whole note.

targo

oh Dei -- no' posso.

Segue Aria

Handwritten musical notation for the fourth system, including lyrics. The tempo is marked 'targo'. The lyrics are: "oh Dei -- no' posso." and "Segue Aria". The system includes a repeat sign and a fermata over a whole note.

Corni

Violini

Viola

Basso

Allegro

Lo spavento d'ogn' aura d'ogn' ombra d'ogn' aura d'ogn'

ombra altra nebbia la mente m'ingombra altra nebbia la mente m'in

14

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line. The lyrics are: *gombra freddo gelo mi piomba sul cor*. There are dynamic markings *f.* and *f. b.* in the upper right. A tempo marking *H. o.* is written below the first staff.

*f.*  
*f. b.*  
gombra freddo gelo mi piomba sul cor  
*H. o.*

Handwritten musical score for the second system. It consists of three staves. The top staff is a piano accompaniment with chords and some melodic lines. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with lyrics. The lyrics are: *l'alma stessa che palpitava fremere, no' so come s'accordino in*. There is a dynamic marking *p. a.* in the middle of the second staff.

*p. a.*  
l'alma stessa che palpitava fremere, no' so come s'accordino in

U. G.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian. The score includes various musical notations such as notes, rests, and clefs. There are some markings above the first staff, possibly indicating a key signature or time signature. The paper shows signs of age, including yellowing and some staining.

sieme tanto Idigno con tanto timor tanto Idigno con tanto timor

ho spavento d'ogn' aura d'ogn'

A handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in black ink on five-line staves. The vocal line includes Italian lyrics. The piano accompaniment consists of two parts: a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a common time signature. The lyrics are: "ombra d'ogni aura d'ogn'ombra altra nebbia lamente mi ingombra altra" and "freddo gelo mi piomba sul cor". The score ends with the initials "f. v." in the bottom right corner.

ombra d'ogni aura d'ogn'ombra altra nebbia lamente mi ingombra altra

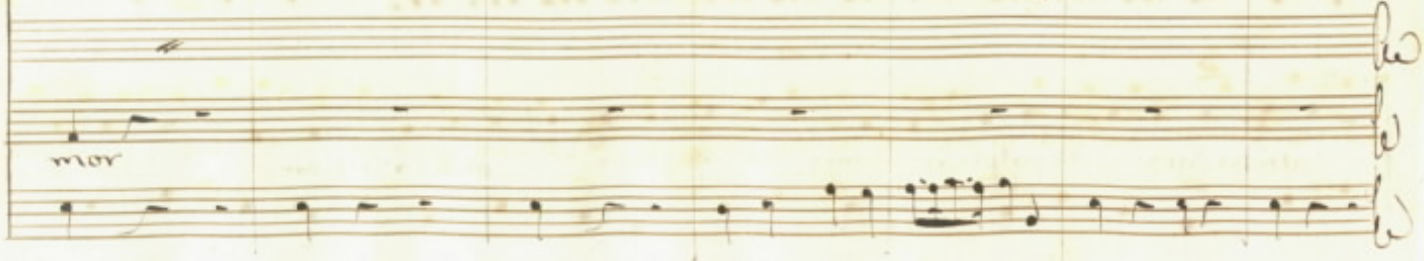
freddo gelo mi piomba sul cor

f. v.





Sdegno cò tanto timor      tanto      Sdegno con tato timor con tanto timor



Scena VI.

*Iper.* *Dan.*

*Ipermejtrale Danao* Padre Sei pur contenta, finalmente, *Ipermejtra* al caroa-

mante Sacrificasti il Genitor trionfo dell' opera Sublime è il tuo Lin-

ceo Gen graoesser ti dee. D'una sì bella prova d'amor. Le sacre leggi, è

vero Calpesti di natura D'adred'inganni? io no' parlai. Pretendi di de

*Iper.* *Dan.*

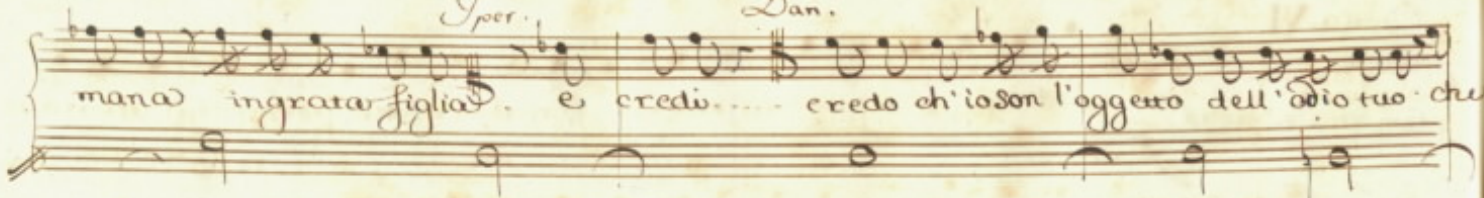
ludermi ancor no' vidi io stesso te con Linceo? Mano' perciò... Taccheta, figlia inu

*Iper.* *Dan.*



*For.*

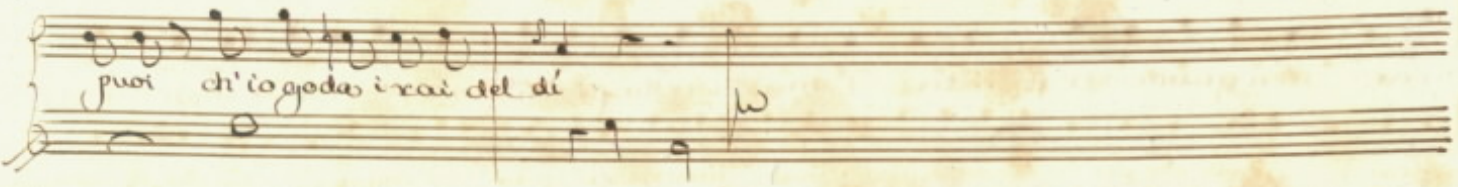
*Dan.*



mana ingrata figlia. e credi... credo ch'io son l'oggetto dell'odio tuo che



di veder sospiri fumar questo terreno del sangue mio : che tollerar non



puoi ch'io goda i rai del di



Violini

Two staves of violin music. The top staff is in treble clef and the bottom in alto clef. Both are in common time (C). The music consists of whole notes and half notes, with some rests.

per me

che, dioi, Padre! qual mai così s'inganna

Vocal line in treble clef, common time. The lyrics are written below the notes. The music features a mix of quarter and eighth notes.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom in bass clef. The music consists of whole notes and half notes, providing harmonic support for the vocal line.

dea: pensi che Sei l'oggetto dell'odio mio... com'esser può? l'inganni tu Sei il mio

Vocal line in treble clef, common time. The lyrics continue. The music features a mix of quarter and eighth notes.

And.<sup>te</sup> con moto

Two staves of piano accompaniment. The top staff is in treble clef and the bottom in bass clef. The music consists of eighth and sixteenth notes, with some triplets. The tempo marking is 'And.<sup>te</sup> con moto'.

And.<sup>te</sup> con moto

Two staves of piano accompaniment. The top staff is in treble clef and the bottom in bass clef. The music consists of eighth and sixteenth notes. The tempo marking is 'And.<sup>te</sup> con moto'.

Se come no' credi a queste, che mi cadon sul viso  
lagrime amare

ah credi almen  
qual prova vuoi dar me tutto avrai

come ti puoi imaginar che del tuo sangue ha

14

*And.<sup>no</sup> Sopr<sup>o</sup>*

*mf.*

Sete che gl'ani tuoi felici

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line with notes and rests, marked with a dynamic of *mf.* and a tempo of *And.<sup>no</sup> Sopr<sup>o</sup>*. The bottom staff is a piano accompaniment with chords and moving lines. The lyrics 'Sete che gl'ani tuoi felici' are written below the vocal line.

*p.*

Padre Padre che dici

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line, marked with a dynamic of *p.*. The bottom staff continues the piano accompaniment. The lyrics 'Padre Padre che dici' are written below the vocal line.



Segue Cavatina

Violini *rit.*

Viola

Permezzata

Sarghetto *rit.*

Ah non mi dir - no' mi dir co - si risparmias o Geni

tor risparmias o Genitor al povero mio cor al povero mio

all<sup>o</sup>

Coll'arco

cor quest' altro affano

S'io non ti son fedel' J'io non ti

Son fedel'

un fulmine del Ciel. - un fulmine del Ciel.

The first system of the musical score consists of three staves. The top two staves are for the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom staff is for the vocal line, with lyrics written below the notes. The tempo is marked 'all<sup>o</sup>' and the performance instruction 'Coll'arco' is present.

The second system continues the musical score with three staves. It features a vocal line with lyrics and piano accompaniment. The lyrics include 'Son fedel' un fulmine del Ciel. - un fulmine del Ciel.' The piano part includes dynamic markings such as 'f' and 'ff'.

Misteneo da dentro

Linceo

mora il tirano Sah qual tumulto? Ogni Soccor so

lungi, cader degg' io le mie ruine, almeno non siano invendicate.

Scena VIII

Misteneo Linceo

Linceo, Misteneo e Di

Mora, mora il tiranno D'empì fermate. Raggiad che un colpo al'

fin si ma comincia d'oguetto den per altra strada un ferro al tuo non passerà. Ch'a'

scolto e giusta la pena d'un crudele. E voi chi fece. Giudici de no'

nanti il tuo periglio d'oguetto e mia cura. E un barbaro. E mio padre. E un ti'

ranno e' il tuo Re *For.* l'odia e' il difendi il mio dover lo chiede e' puo *Clit.* 21

toglierti la vita *Iper.* ci me la diedo *Daw.* (oh figlia) *Quinceo* e vuoi ben mio----

Staci tuo bene. con quell' occiar impugno non osar di chiamarmi *Linc.* *Iper.* amor Se a

more persuade delitti *Linc.* sento ravor della mia fiamma antica *Daw.* *Iper.* ma non e'

ver son tua nemica. *Daw.* chi vide mai maggior virtua *Plu.* *Linc.* troppo tempo tu perdi

ecco da lungi mille spade apprestar Adagio arrivo *Iper.* fuggi o perduto



*line.*  
sei salvati amico io vuo morire co' lei

*Scena Ultima Ad.*  
*Adagio Spinice ed.:* Occupato miei fidi dell'albergo Zeal tutte le pami

*Pia.*  
Danao non ingannarti nell'inchiesta del reo da me sedotto fu il vrence prender

*Alr.* *Spir.*  
L'armi ei non volea io che svelai l'arcano io son la Rea madre u

desti finora una figlia pietosa or che lode agli Dei in sicuro già si senti una

Sposa sposa ma non temer di questo nome signor ch'io faccia abbayo no' difendo Lin

Dan.

22-

23

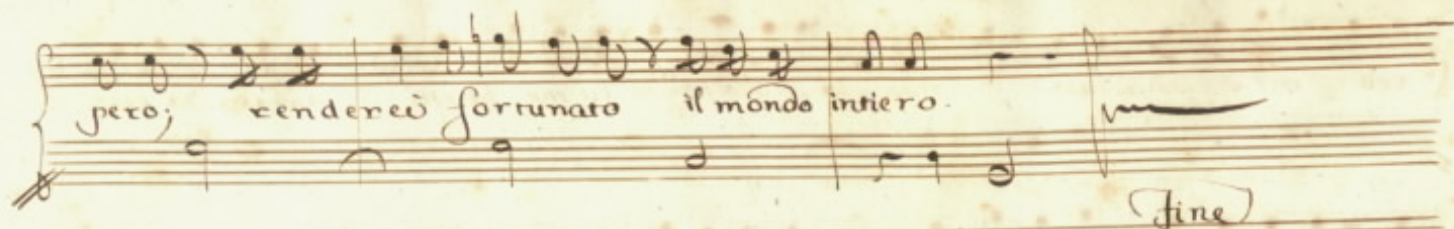
ceo me stessa accuso non più figlia no' più tu mi facesti abbastanza arroj

dir come potrei altripunir se non vi veggio intorno alcun più reo di me vivi fe

laci vivi col tuo linceo madre la vita dar mi sapresti or l'opra da solvi e per far

rendermi l'onore il Oregio sero pawi al tuo crine e sul tuo crin ragguigni quello splendor

che gli scemo sul mio ah! così potessi io ceder dall'universo a te l'Im-



Handwritten musical notation on a single staff. The lyrics are: *pero; venderò fortunato il mondo intero.* The music consists of a series of notes and rests, ending with a fermata and the word *(fine)* written in parentheses.

46532

