



H. B. XVII. 246 b

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1

Haupttheater Stuttgart

*Handwritten text, possibly a signature or title, written in a cursive script.*



Atto Secondo

Scena Prima



Alpride. Polifonte. Meropse. e Chicisco

*Allegro*

Lascia che al reno o generoso o prode del Meropse Regno liberator...

*Andante*

perche l'arretti? Auerze con le fiere a lottar braccia selvage ricusero l'onor di regiamma



*Meno*

stesso. O Dei! qual se l'ardito e qual se l' mico mi si dera nell'alma inerti:

*All.*

tato non inteso tumulto. Libero e il Regno, ogni alma esulta, e da nel

publico piacere Messape è mesto? <sup>Epi:</sup> Che? La Regina? o Dio. Messape è questo?

<sup>Mex:</sup> Messape si <sup>Epi:</sup> non la Regina. Un ombra son di quella che fui. Concedi o Donna ec:

celso Ah! quasi dissi o madre. <sup>Mex:</sup> Oh io baci umil la nobil destra. Obacio

onde in seno m'è corso e gelo e fuoco. <sup>Pl:</sup> Come! di Plifonte fuggite amiche

braccia? e imprimer poi su colpende man bacio diuoto? <sup>Epi:</sup> Glorai di farlo ed ornademyro il

3

*Adli:* uoto. *Perchi il giurasti?* *o chi?* *Mer:* *Iraniero addio.* / *Cresce in mearlo il turba-*

*mento mio.* *Epi:* *Ciò chi esporò Regina la tua richiede, e la real presenza.* *Mer:* *O ciel! la*

*ma?* *Parla.* *Chi sei?* *che rechi?* *Eto* *io son. No Calidony Borchide laraggia Eri:*

*clea nacqui ad Ateno.* *Il mio nome è Cleon.* *fic.* *(Dax uero il falso con tal'arte l'adonna.)*

*Mer:* *Or d'etolia a noi uieni?* *Epi:* *Vengo di delfo.* *Dui desio mi trare di saper ~~la~~ mia*

sonne. Ovesi parre la via tra delfo e dauli trouai nobil garzon giacer rea:

fitto. Che? tra fitto un garzon tra dauli e delfo. Quant'ha? Sei uolte e sei

rinato è il giorno. Tutto s'accorda e'l tempo e'l loco. Estinto il ferito graz

cea. Santo di uita spirauo anora che potè dirmi: Amico moro. Di Masna

dieri tutta feroce a le rapine inessa mi assassinò. Nel fior degli anni io moro.



*Mex.* *Epi:*  
 Misero! Di Merone nella Peggia, roggiate, a Polifone ed a Meroppe seco quest'auceo

cinto e questa gemma illare mie spoglie e mio retaggio. Bacia per me di Meroppe la destra

guardarsi che fosse mi chiuderebbe in mena uffizio e pio legname luci.

egli in ciò dir la mano ch'io stesso quea scinse all'ardua. Poi tacque. Getto un ro-

*Mex:*  
 spiro abbasso i lumi e giacque. Qual funesta caligine m'ingombra! qual freddo orror

*miempioles uero e l'ossa? senti l'alma pueraja. l'infauuto annunzio. o desolato regno! o scondata*

*Madre! Epitide il mio amore, il mio conforto, l'unico figlio il caro figlio e morto.*

*Adi. Tace ne' graui mali un gran dolore. Ma ppoi occultai l'interna gioja o core. Mer: Ah che spira!*

*ardi? Il cinto Dove? dou'e la gemma antico dono d'infelice Regina. Ep: e quello e questa*

*Mer: eccoti o regal donna. Al suo tormento del mio inganno crudel quasi mi sento. Spoglie del figlio uc:*

ciso del mio misero amor memorie infante delle par troppo siete. Ben vi ramviso. Os che più

cercò. Uieni per quest'ultimi baci per questi amari pianti uieni sul labbro o cor uieni sul

figlio è morto. e morto il caro figlio. *pp* / Resisto appena / *f* Il grido nulla men-

ti del caso acerbo e fiero. *Ad:* Ma di nono il pianto è memo-griero. *Max:* Quiesce uo rin-

gulti. Ormai l'oggetto si cede alla vendetta; e si risvegli qual da l'onda l'ardor l'ira dal

pianto. Dimmi o Cleon! Solo giacea l'estinto *Ep:* senza compagno al fianco. *Lic:* E solo appunto sorti d'e:  
 solia e sconosciuto il Greco. *Mes:* Turbati di masnadieri non l'assali? *Ep:* Poglio gli tolse, e  
 vita. *Mes:* di molte piaghe, o d'una sola? *Ep:* Il sangue dappiù ueno gli uscia. *Mes:* *Ep:* L'ora? Non molto  
 dopo il mezzogiorno e come semicivico restò? come il furore non finì di ruenarlo? *Ep:* Forse e  
 stinto il crede No' traditore di che tu l'uccidesti *Ep:* Io Regina l'uccisi? *Mes:* Tu' in



gloria e il mio poter t'è scudo. Ella Matigna a i uini, madre parca usale a suoi figli e =

*Lyri* scinti. Se scinti li bramo' perche li piango? *Al:* Tutto è menzogna o nulla costa o

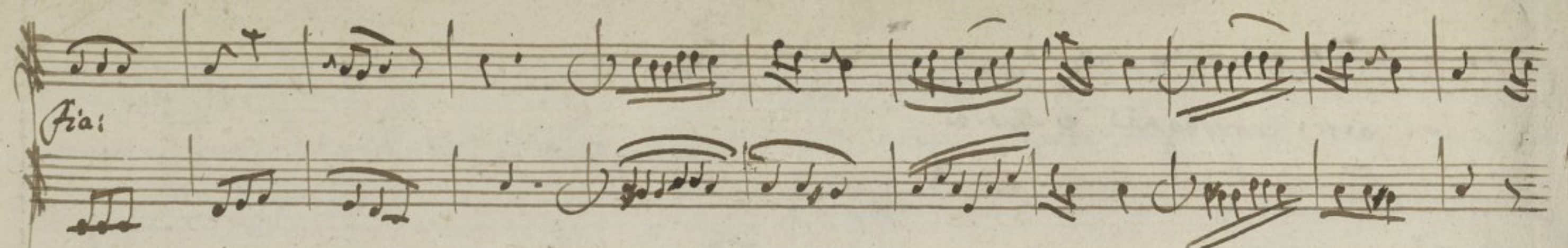
poco ad occhio femini'l pianto bugiarde. *Al:* E mal giudichi ancor se credi al guardo. *Al:* Pace all'ombra ste.

*Al:* Giozno si lieto In cui pestao ualor saluo è Merene ferreggi i tuoi sponsali. *Lyri*

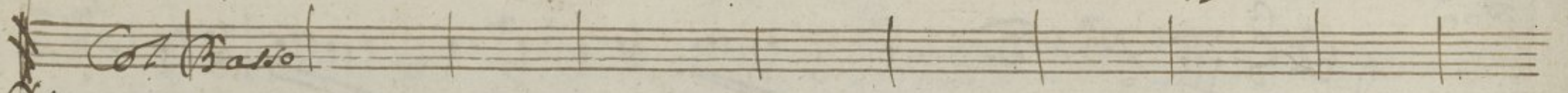
*Al:* miei? Di quanto opasti alta mercede auri nell'amorosa regal Vergine illuore scelta da




*Fia:*



*Col. Basso*

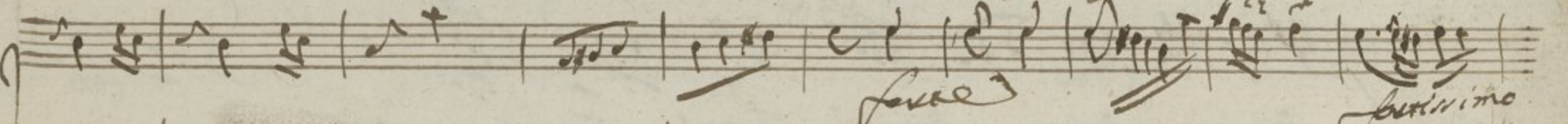
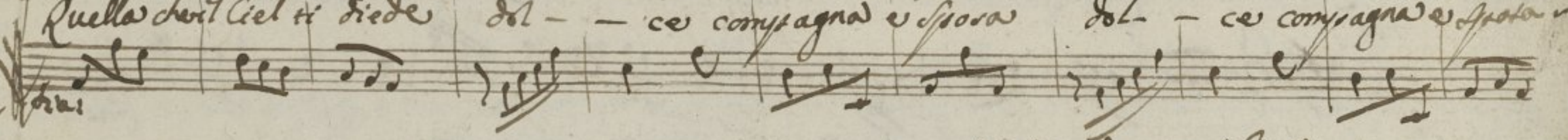


*Viol.*

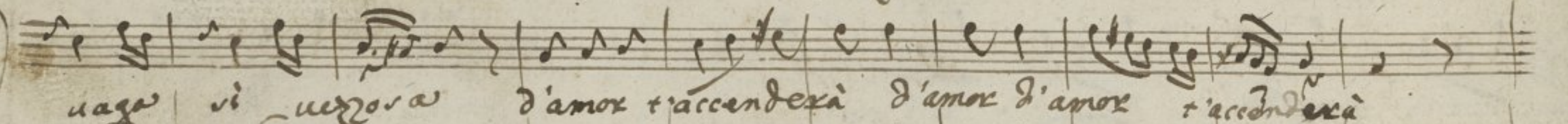


*Viol.*

Quella del Ciel ti diede dol - - ce compagno e spora dol - - ce compagno e spora vi



*uaga vi uerora d'amor t'accendera d'amor d'amor t'accendera*





Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The score includes dynamic markings such as *f*, *rit*, *Allegro*, *Andante*, *molto*, and *rit*. The lyrics are written in a cursive hand and include phrases like "Quella che il Ciel ti diede", "dolce dolce com'è", "pagna dolce dolce spora", and "si uaga si uagora si uagora". The notation includes various musical symbols, clefs, and a key signature of one sharp (F#).

*f* *rit* *f* *rit*

*Allegro*

*Andante*

*molto*

*rit*

Quella che il Ciel ti diede dolce dolce com'è

*f* *rit* *f* *rit*

pagna dolce dolce spora si uaga si uagora si uagora

*forte* *fortissimo* *rit:* *for*

*d' amor + accendera + accendera + accendera*

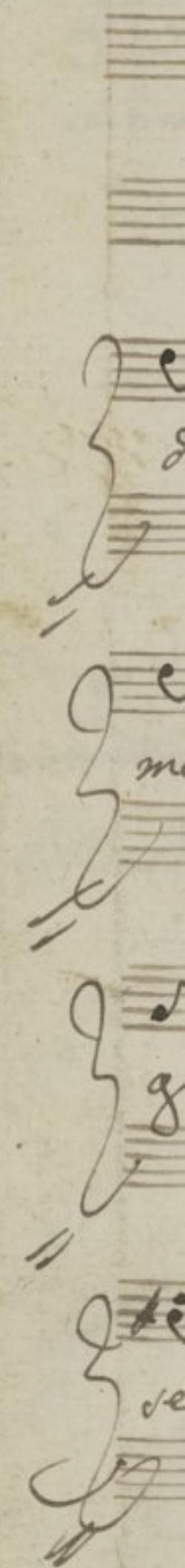
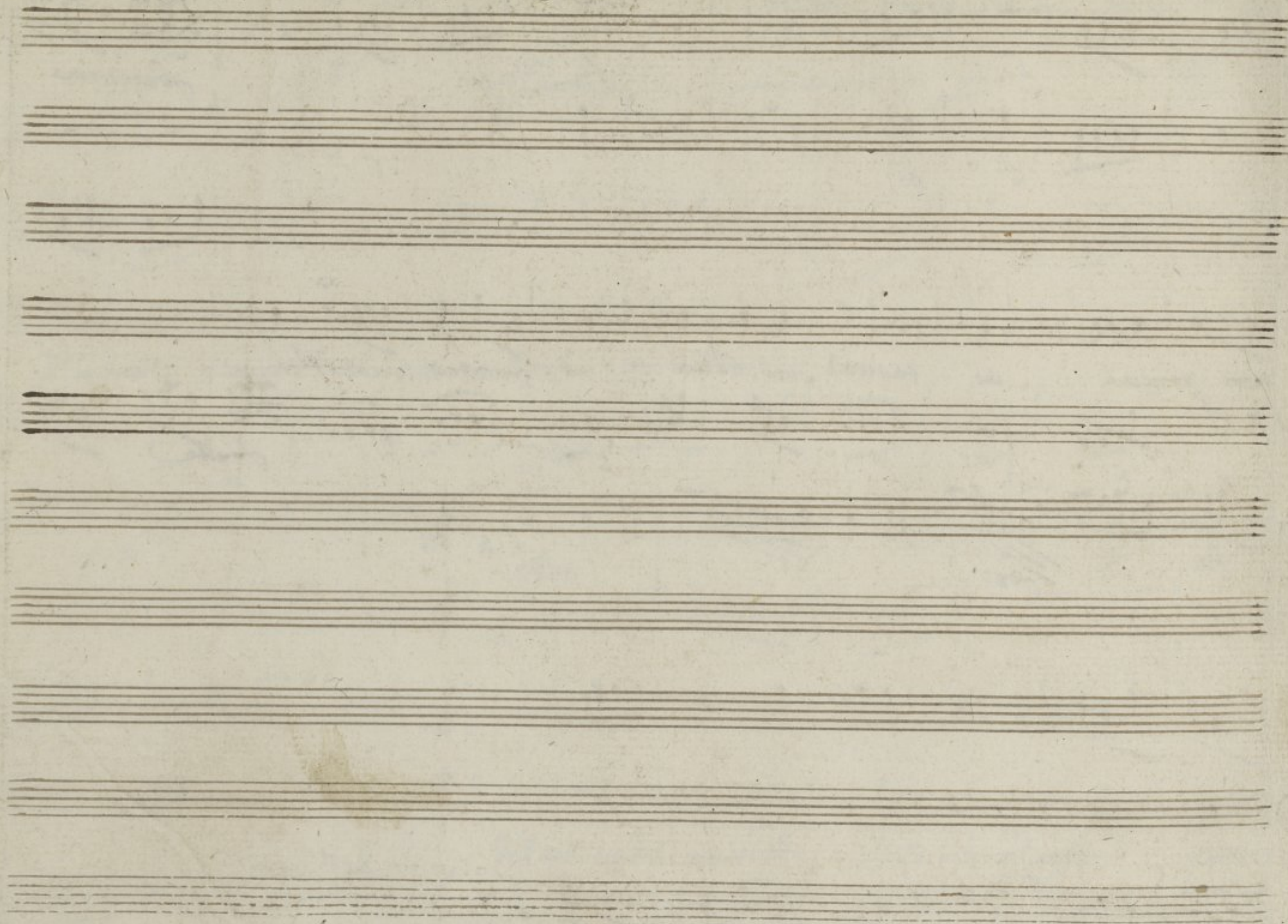
*Pia:*

*Allegro*

*Pia:* *del tuo ualor mercede al ven la ringherai resistet*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top staff features a melodic line with dynamic markings: *forte*, *fortissimo*, *rit:*, and *for*. The second staff is a blank five-line staff. The third and fourth staves contain a vocal line with the lyrics: *d' amor + accendera + accendera + accendera*. The fifth staff continues the melodic line with the marking *Pia:*. The sixth staff is a blank five-line staff. The seventh staff contains the marking *Allegro*. The eighth and ninth staves contain a vocal line with the lyrics: *Pia: del tuo ualor mercede al ven la ringherai resistet*. The notation includes various note values, rests, and slurs.

*fortissimo*  
 non potrai a tanta sua beltà a tanta sua beltà  
*For: pia: For: forte*  
*For:*  
*Dal Segno*



Scena 3.<sup>a</sup> Epi: e hic:

Epi: A me nozze! a me sposa! Hic: Il Ciel decreta Epi: abbi:

Epi: disca. E pos'io farlo? Hic: Consigliarlo hicisco? Epi: Cori: seruo al tuo cor seruo al tuo a:

Epi: moce Il mio amore il mio cor l'anima mia non e lo sai che l'amore e fe =

Hic: gia E regia sara tua sposa Regia sara tuo premio Il Ciel la uolle primiera in me =

Epi: sene perche seco tu regni amato amante. Hic: O me se cio fia uero, fortunato ama:

*pic:*  
 tor lieto regnante. *S'equi il vento ben cominciato e spera. Sporo sei ma belta non ti lu-*  
*sighi.* Figlio sei, ma pietà non ti tradisca. *Opri:* Ah cheri duol della Madre e mio spavento.  
*pic:* ditto tua debolezza, a sei fratelli a te il padre somuenga e il tuo periglio *Opri:* Vi ma Me caperò  
 madre ed io son figlio *S'equi dris di Gicisco*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into systems, with some staves containing multiple systems of music. The markings include:

- Andante* (written above the fourth staff)
- Andante* (written below the fourth staff)
- Andante* (written below the sixth staff)
- Andante* (written below the seventh staff)
- Andante* (written below the eighth staff)
- Andante* (written below the ninth staff)
- Andante* (written below the tenth staff)
- Andante* (written below the eleventh staff)
- Andante* (written below the twelfth staff)
- Andante* (written below the thirteenth staff)
- Andante* (written below the fourteenth staff)
- Andante* (written below the fifteenth staff)
- Andante* (written below the sixteenth staff)
- Andante* (written below the seventeenth staff)
- Andante* (written below the eighteenth staff)
- Andante* (written below the nineteenth staff)
- Andante* (written below the twentieth staff)
- Andante* (written below the twenty-first staff)
- Andante* (written below the twenty-second staff)
- Andante* (written below the twenty-third staff)
- Andante* (written below the twenty-fourth staff)
- Andante* (written below the twenty-fifth staff)
- Andante* (written below the twenty-sixth staff)
- Andante* (written below the twenty-seventh staff)
- Andante* (written below the twenty-eighth staff)
- Andante* (written below the twenty-ninth staff)
- Andante* (written below the thirtieth staff)
- Andante* (written below the thirty-first staff)
- Andante* (written below the thirty-second staff)
- Andante* (written below the thirty-third staff)
- Andante* (written below the thirty-fourth staff)
- Andante* (written below the thirty-fifth staff)
- Andante* (written below the thirty-sixth staff)
- Andante* (written below the thirty-seventh staff)
- Andante* (written below the thirty-eighth staff)
- Andante* (written below the thirty-ninth staff)
- Andante* (written below the fortieth staff)
- Andante* (written below the forty-first staff)
- Andante* (written below the forty-second staff)
- Andante* (written below the forty-third staff)
- Andante* (written below the forty-fourth staff)
- Andante* (written below the forty-fifth staff)
- Andante* (written below the forty-sixth staff)
- Andante* (written below the forty-seventh staff)
- Andante* (written below the forty-eighth staff)
- Andante* (written below the forty-ninth staff)
- Andante* (written below the fiftieth staff)
- Andante* (written below the fifty-first staff)
- Andante* (written below the fifty-second staff)
- Andante* (written below the fifty-third staff)
- Andante* (written below the fifty-fourth staff)
- Andante* (written below the fifty-fifth staff)
- Andante* (written below the fifty-sixth staff)
- Andante* (written below the fifty-seventh staff)
- Andante* (written below the fifty-eighth staff)
- Andante* (written below the fifty-ninth staff)
- Andante* (written below the sixtieth staff)
- Andante* (written below the sixty-first staff)
- Andante* (written below the sixty-second staff)
- Andante* (written below the sixty-third staff)
- Andante* (written below the sixty-fourth staff)
- Andante* (written below the sixty-fifth staff)
- Andante* (written below the sixty-sixth staff)
- Andante* (written below the sixty-seventh staff)
- Andante* (written below the sixty-eighth staff)
- Andante* (written below the sixty-ninth staff)
- Andante* (written below the seventieth staff)
- Andante* (written below the seventy-first staff)
- Andante* (written below the seventy-second staff)
- Andante* (written below the seventy-third staff)
- Andante* (written below the seventy-fourth staff)
- Andante* (written below the seventy-fifth staff)
- Andante* (written below the seventy-sixth staff)
- Andante* (written below the seventy-seventh staff)
- Andante* (written below the seventy-eighth staff)
- Andante* (written below the seventy-ninth staff)
- Andante* (written below the eightieth staff)
- Andante* (written below the eighty-first staff)
- Andante* (written below the eighty-second staff)
- Andante* (written below the eighty-third staff)
- Andante* (written below the eighty-fourth staff)
- Andante* (written below the eighty-fifth staff)
- Andante* (written below the eighty-sixth staff)
- Andante* (written below the eighty-seventh staff)
- Andante* (written below the eighty-eighth staff)
- Andante* (written below the eighty-ninth staff)
- Andante* (written below the ninetieth staff)
- Andante* (written below the hundredth staff)

Partial view of the left page of the manuscript, showing the right-hand ends of several staves. Some text is visible, including "non ci lu=" and "ma Merope".





*Aia: poco f. pia: poco f. pia:*

*Al Basso*

*dimmi d'amar la Madre d'amar la sposa d'amar la sposa che in questa amoe vi:*

*fia: poco f. pia: poco f. fia: for: pia: forte fortissimo*

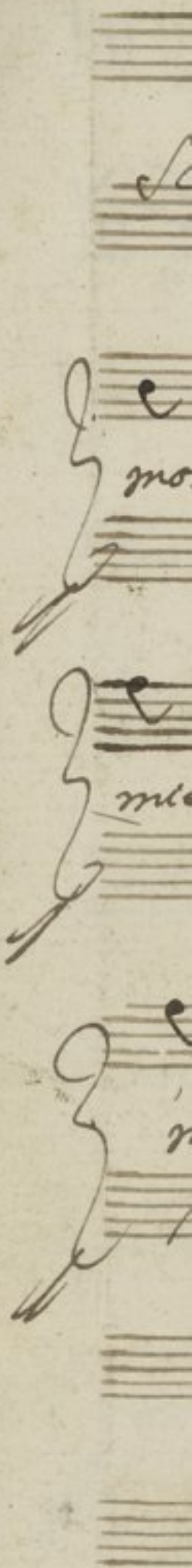
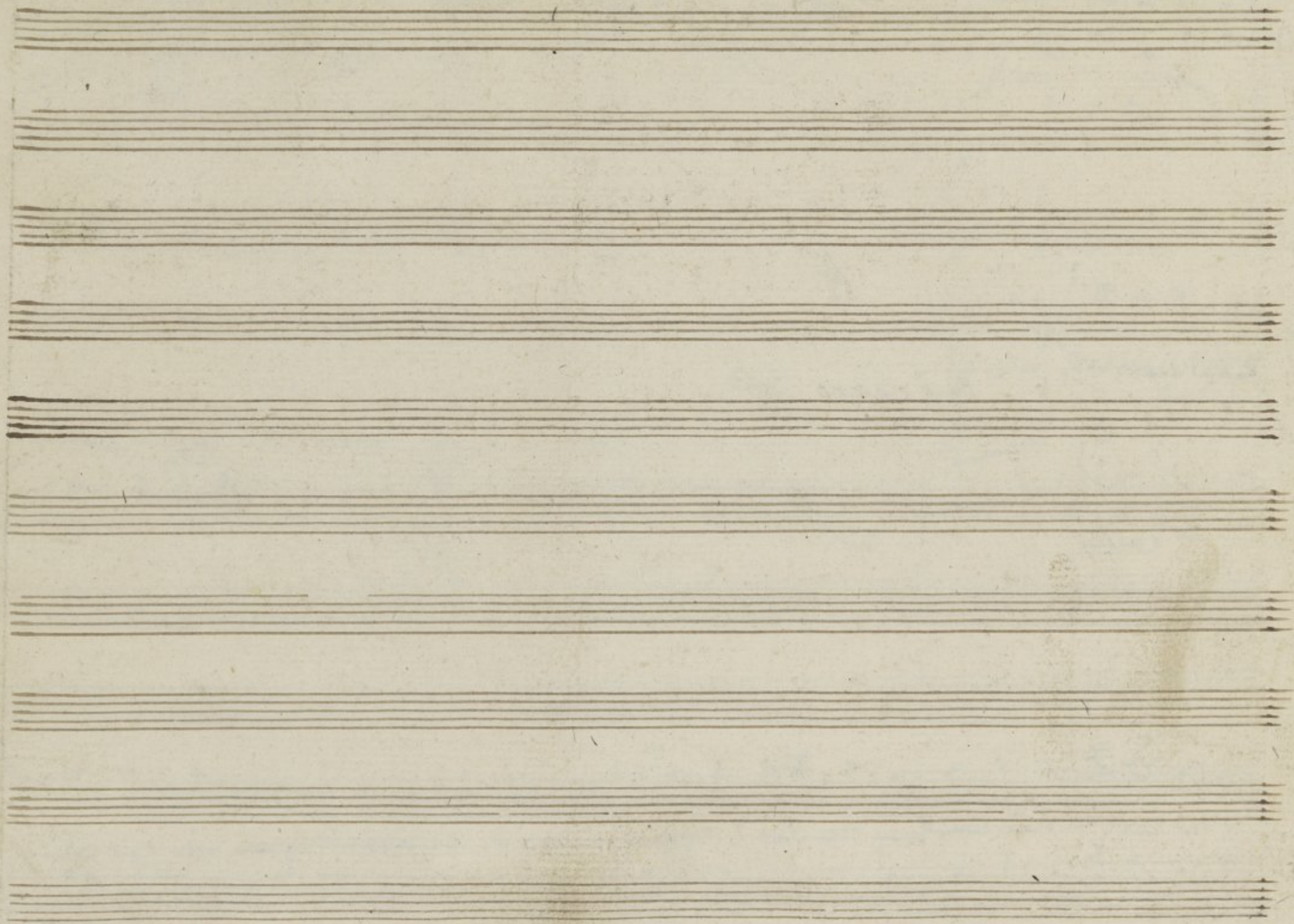
*pura in quella il tuo douer in quella il tuo douer in quella il tuo douer*

*for: pia: for: fortissimo*

*Pia:* *Piano* *Col Basso* *Chi'io ti dico cheri Padre* *for:* *for:* *for:*

do re suo sanguine aspecta tuo sanguine aspecta carnae uenditas auct la sua ueni:

Handwritten musical score on page 13. The score is written on a system of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a 4/4 time signature. The third staff begins with a bass clef. The text "Jetta aues." is written above the third staff, and "dal segno" is written below it with a double bar line and repeat sign. The number "41" is written above the second staff. The page contains several empty staves below the written music.



Scena 9.<sup>a</sup> Euritide

Merope, Soli forte, Gloria, Regno, vendetta, odio, ed ar-

14

more tutti voi siete oggetto di spavento e d'incerto a miei pensieri, mostragli affetti

miei quel che più mi combatte e allenta il core l'odio non è non è vendetta e a-

more  
Liquefria

B. 2

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

*M. con sordini*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

*Flauti Scaversi*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

*Corni con sordini*

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

*Cl. Basso*

*Epitafio*

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

Handwritten musical notation on a single staff, featuring a series of sixteenth-note runs and a triplet of eighth notes.

Handwritten musical notation on a single staff, continuing the melodic line with various rhythmic patterns.

Handwritten musical notation on a single staff, showing a change in texture with more complex rhythmic figures.

Handwritten musical notation on a single staff, featuring a triplet of eighth notes and a final cadence.

Handwritten musical notation on a single staff, consisting of a series of rhythmic patterns.

Handwritten musical notation on a single staff, showing a series of rhythmic patterns.

Handwritten musical notation on a single staff, consisting of a series of rhythmic patterns.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns.

Handwritten musical notation on a single staff, concluding with a final cadence.

*Non è più pace*

Handwritten musical score on aged paper. The score consists of several staves of music. The lyrics are written below the staves. The lyrics are: *già sono amante in allettare piace un bel bambino mi scazzo oh dio oh dio mi*. The music is written in a cursive hand, typical of 18th or 19th-century manuscripts. There are some markings above the notes, possibly indicating ornaments or specific performance instructions. The paper shows signs of age, including some staining and discoloration.



Handwritten musical score for the upper part of the page, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'ff' and 'f'.

*struggo e l'amor mio riposo e calma oh dio oh dio no' no' non*

Handwritten musical score for the lower part of the page, including a vocal line with lyrics and a piano accompaniment line.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the bottom staff.

*lascias al cor no' no' non lascias al cor — — non lascias al cor.*

Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, rests, and dynamic markings such as *f* and *ff*. The music is written in a cursive, historical style.

Handwritten musical score for the second system, including a vocal line with lyrics and a piano accompaniment line. The lyrics are: *Non è più pi-a-ce già sono amante m'alletta e pi-a-ce un bel rem =*

stante mi struggo di Dio. Oh Dio mi struggo e l'amor mio zippo-ro e calmo di

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A large, light-colored stain is visible on the right side of the page. The lyrics "dio di dio no' no' non lascial cor no' no' non lascial cor - non" are written below the lower staves.

dio di dio no' no' non lascial cor no' no' non lascial cor - non

Handwritten musical score on a single page, consisting of ten staves. The notation is in a historical style, likely 18th or 19th century. The first six staves contain a complex piece of music with many sixteenth and thirty-second notes, and some accidentals. The word "Tact" is written at the end of the first, second, third, fourth, and fifth staves. The sixth staff is mostly empty with some notes. The seventh and eighth staves are also mostly empty. The ninth staff begins with the instruction "lascia al cor." and contains a melody. The word "Convulsio" is written at the end of the ninth staff. The tenth staff is empty.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Empty musical staff.

*meno l'amato bene scastante se - no il mio dolor*

Handwritten musical score on aged paper, consisting of ten staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and bar lines. The score is divided into two systems of five staves each. The first system contains a treble clef and a key signature of one sharp (F#). The second system contains a bass clef and a key signature of one sharp (F#). The lyrics "mio do" and "do capo" are written below the notes in the second system. There are some stains and a large scribble in the upper right corner of the page.



20

Scena 5.<sup>a</sup> Merope e Trasimedo

Mas: *Quunque Anarandro è in tuo potere.* Tra: *Auunto è il tradi:*

tor fra ceppi alto Regina.

Mas: *Giusti Dei! pur vi fece pietà la mia innocenza.*

alle guardie

A me tosto il fello.

Tra: *Non lungi attende la giusta pena sua* Mas: *Già viene il traditor.*

nel fosco uolo di perfidia e timor spiegar l'insigno.

Scena 6.<sup>a</sup> Anarandro incatenato, Guardie, e subetti

Ori mi tradire inique nelle indegne.

Qual colpa àndi tua pena gli astri innocenti! al tuofal:

*And.*  
lic las deui. A me la debbo è uero, già ne sento l'orror. ueggio i Ministori; s'arruotano le scuri

*Mod.*  
ardori le fiamme. Ma fiamme, scuri, e orribili tormenti degno peno non fan del tuo de-

*And.* *Mod.*  
lito. Ne quali al mio rimorso. Ercai Regina. Ero del mio Dose perché

*And.* *Tra.*  
fatti? perché? de miei custodi ero tuce anaxandro. Era tuo seruo. Da lei benefi-

*And.* *Mod.* *And.* *Mod.*  
cato... E tuo più cari. E tu ingrato... Saccilego. Tra l'ombre trafiggesti il mio

*And.* *And.* *And.*  
 Creasente uccisi. No sazio d'una morte e d'una colpa svenarsi i figli miei. Coppainno =

*Tra:* *And.* *Tra:*  
 Confessa il fallo. Il perfido non mente. Or di, chi tal fierezza ti consi =

*And.*  
 Molto a dir reos e molto reos a saper. Di pubblico delitto pubblico sia il giudizio.

*And.*  
 Vattene Prasimede, tutto raduna e popoli e guerrieri e nella rocca ec =

*Tra:*  
 celos costui ben custodisci ondi non fugga Danne e sinche d'Arcea sourai tuo capo

*And:.*  
cada la pena extrema del castigo all'orrore perfido tremo. Si si noxo model mio fato irreso

*And: Tra:*  
altri cadra' con mio piacere appeno. Il suo castigo ad affrettare io parto.

*Mer: Tra:*  
solo mio di partiz... Parla concedi che sul timido labbro esca un sospiro e ti dica per

*Mer:*  
me siequi ma prima rifletti o Scarmide chea Meroppe tu parti vedova di Cesfone e tua Re-

*Tra: Mer: Tra:*  
gina. Aime perche ammutix? Il dner mio... Il tuo uolere... non piu! Re=

*gino Adagio.* Requie aia di Trasimede

*Trasimede*  
*Un poco andante*  
 Uccrei... ma oh Dio! non posso oh Dio! non posso la fede ed il re:

*for: pia: for: piano*

*for: pia: for: pia:*  
 spetto... ah chermi sento in petto mi sento in petto fra mille affan - ni il cor fra mille af:

*forte* *fortissimo* *Aia:*

fan - ni il cor fa mi lle a fan ni il cor. *Vorrei... ma*

*for:* *Aia:*

*for:* *piu:* *forte*

*for:* *for:*

no la fe de... ah dio ah di - o non posso ah che mi sento in petto ah che mi sento in

*for:* *for:*

23

*petto fra mille affan* — — — *ni il cor*

*forte* *fortissimo*

*fra mille affan - ni il cor fra mi l' affan - ni il cor fra mille affan - ni il cor.*

*forte*

Handwritten musical score on a single page, featuring multiple staves of music and lyrics in Italian. The score includes dynamic markings such as *Pia:*, *Col Basso*, and *Forze*. The lyrics are written in a cursive hand and include phrases like "Sappi... sappi... ma no. se taccio lo uolo il mio docere, si" and "si conuien tacere soffre - do il suo dolor - - - - - soffre il suo do". The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The page is aged and shows some staining.



Handwritten musical notation on a single staff, featuring a series of sixteenth-note chords and melodic lines.

A blank musical staff with a few scattered notes and a double bar line.

Handwritten musical notation on a single staff, showing a sequence of notes with slurs.

A blank musical staff with a few scattered notes.

Handwritten musical notation on a single staff, including the instruction "Vox = Per Capo." and a double bar line.

A blank musical staff with a few scattered notes.

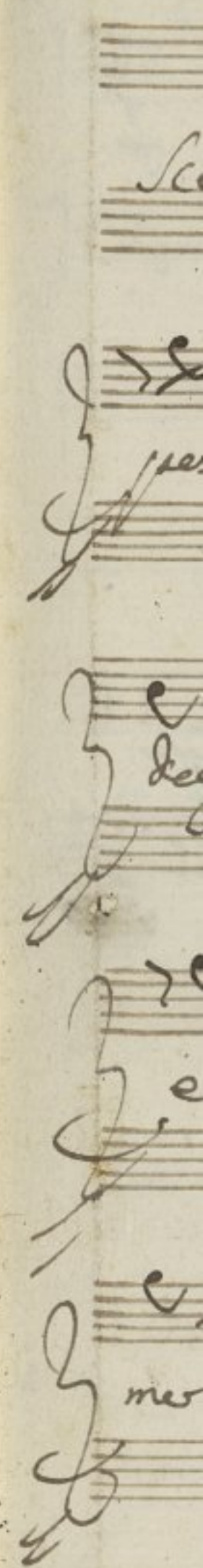
A blank musical staff with a few scattered notes.

A blank musical staff with a few scattered notes.

A blank musical staff with a few scattered notes.

A blank musical staff with a few scattered notes.

A blank musical staff with a few scattered notes.



Scena 2.<sup>a</sup> Meneggie

Teasimede; e intendo; Ma troppo del suo duol pieno e' quest'alma

perche al suo duol possa un sol pensiero. Un empio e' gia' nei laci e a to lo

deggio. Cadra' ne' suoi l'usurpator tiranno. Resta Cleon. Diasi ad Averno

e all'ombra d'Epitide d'ente questa vittima ancor. Madre e consorte debbono

meta vendetta e poi la morte

Segue Aria

52

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into systems, with some staves grouped by brackets.

- Staff 1: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 2: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 3: Bass clef, 6/8 time signature. Labeled "Col Basso".
- Staff 4: Bass clef, 6/8 time signature. Labeled "Moxoje".
- Staff 5: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 6: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 7: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 8: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 9: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.
- Staff 10: Treble clef, 6/8 time signature. Contains rhythmic notation with slurs and dynamic markings.

Dynamic markings include *Piano*, *For:*, *Pia:*, and *For:*.

26

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*Piano*

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, with the instruction *Col Basso* written below the staff.

Handwritten musical notation on a five-line staff, continuing the piece.

*Un aura soave di dolce vendetta al core d'intorno opia*

Handwritten musical notation on a five-line staff, featuring a series of repeated rhythmic patterns.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

*rando mi affida mi piace mi allesta mi allesta mi piace e in mezzo alle pere più*

Handwritten musical notation on a five-line staff, continuing the piece.

*Fia:*

*forte*

*fortissimo*

*fia:*

*fia:*

*for:*

*for:*

*fia:*

*fia:*

*Con Basso*

*for:*

*fia:*

*Un auro soave di Alce uendetta al core d'intorno*

21

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Empty musical staff.

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Handwritten musical notation with lyrics: *rando mi affido mi piace m'alletta m'alletta mi piace e in mezzo alle pene più*

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Empty musical staff.

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Handwritten musical notation with lyrics: *Dolce si fa e in mezzo alle pene più dolce si fa più dolce si fa più*

Handwritten musical notation on a staff with treble clef and key signature of one sharp (F#).

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The score includes dynamic markings such as *fortissimo*, *Piano*, *Pia:*, and *Al Basso*. The lyrics are written in Italian: *Non temo la Morte non cu- ro il periglio se-*



28

Handwritten musical notation on a five-line staff, featuring numerous beamed notes and rests.

*forte*

A blank five-line musical staff.

Handwritten musical notation on a five-line staff, including notes with dynamic markings like 'f' and 'p'.

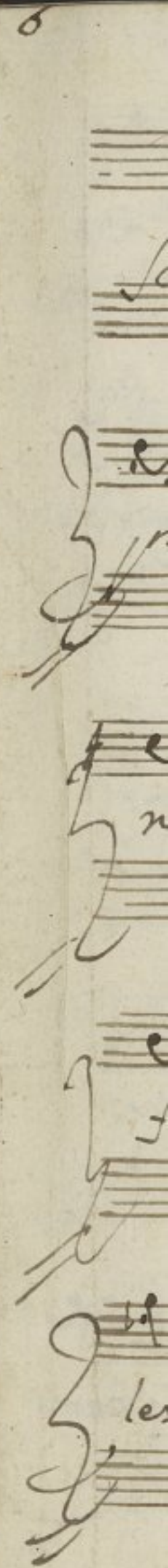
*lice imia sono felice mia sono se l'empio ora se l'empio cadra.*

Handwritten musical notation on a five-line staff, continuing the piece with beamed notes.

*Da Capo*

Handwritten signature or flourish.

A series of seven blank five-line musical staves.



Scena 8.<sup>a</sup> Rezia poi Epitide

*Allegro*

lieto lieto mio core il grido spasso per la morte d' =

29

Epitide è un inganno. Il mio Epitide uive e di Cleon col nome uive in Messene uincitor =

noce: tanto del mio gran Padre il messagger suelommi. Secondi il suo disegno l'ordito

frede: O mio Epitide o mia spave prigionia! ah che il rapirmi fu uo =

lex degli dei perche sempre ~~fu~~ foss'io done tu sei qui Rezia! qui l'Idol mio

*Allegro* *f*

*Epri:*  
 Ad essa ancora d'uopo è celarmi. *Arg:* Caro Epriide mio... *Epri:* Qual faellare? E=  
 pitide non son. *Arg:* Come non sei? *Epri:* non son qual pensi. *Arg:* Et nieghi agli occhi miei? *Epri:* Già' l'  
 dissi. *Arg:* Ma v'egli finge fingasi ancor. *Epri:* Palese l'esser tuo. *Arg:* Cleon son'io  
 che col valor del braccio colà nel bosco ombroso atteso il fiero Mostro e fuo tuo sparo.  
 Tale è il voler de' Numi e legge di chi regna. *Arg:* E qual voler qual legge fanno i numi

O chi regna sovra un libero cor.<sup>3</sup> Io del mio genio fo' mio adex mia legge. In te ric

guardi il tuo ualor che puore forse eiger da me qualche rispetto ma non già l'amor mio che ado:

ggetto più degno io serbo intexo. Ah fingendo eiger peno da uero. *Opri:* Cara più non re-

sisto. *Argia* perdona epitide son' io. *Arg:* lame celari. *Opri:* colpa n'è

so Dio! quella necessita' di oggi mi ualeo ignoro anche da me stesso.

*Allegro*  
E di mia fede paumentarsi potea.  
*Allegro*  
No, ma più tosto del nostro amor che troppo in-  
cauto fosse palesar mi potesse.

*Allegro*  
Nelle nostre alme intanto ei languiva ta-  
cendo.

*Allegro*  
Amas Cleon, per esso lascia regio in liberta' tutto il tuo amore, e an-  
dava l'amor tuo da Epitide in Cleon tutto il suo core.

*Allegro*  
O del mio amor bellerui-  
cende! io temo la pace del mio cor quando men spero  
ma dubbia l'alma appena crede il

ma dubbia l'alma appena crede il

31

vero.

Requies aia di Argia

6.

The musical score consists of several systems of staves. The first system includes a vocal line with a treble clef and a piano line with a bass clef. The second system continues the vocal line and piano accompaniment. The third system features a more complex piano accompaniment with multiple voices. The fourth system shows the vocal line and piano accompaniment with dynamic markings. The fifth system includes a section marked 'Allegro' and ends with a double bar line. The sixth system continues the piano accompaniment. The seventh system shows the vocal line and piano accompaniment with dynamic markings. The eighth system concludes the piece with a final cadence.

The image shows a page of handwritten musical notation. It features several staves of music. The top two staves contain a melodic line with some trills and ornaments. Below these is a staff with the instruction "Al Basso". The middle section contains a vocal line with lyrics: "Incerta di miai vete or temo ed ora". Below the vocal line are two staves of accompaniment. The bottom section contains another vocal line with lyrics: "spero or temo ed ora spero falso mi sembra il uero corretta a pauerax". Below this is a final staff of accompaniment. The notation is in a historical style, likely from the 17th or 18th century.



32

Handwritten musical notation for the first system, including a treble clef and various note values.

Handwritten musical notation for the second system, featuring a dense texture of notes and rests.

Handwritten musical notation for the third system, with dynamic markings *forte* and *fortissimo*.

Empty musical staves.

Handwritten musical notation for the fourth system, including lyrics: *si correctas parentas si si correctas parentas - a parentas*.

*Ala:*  
*poco f. più:*

*Incerta di mia voce or temo ed ora poco falso*

*mi sembra il uero falso mi sembra il uero costretto a pa-ventar*

10

Handwritten musical score on a single page, numbered 33 in the top right corner. The score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The music is written in a cursive, historical style. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *f.* (forte) at the beginning, *corretto - tarjumentar.* in the middle, and *forte* in the lower section. The bottom of the page features the instruction *corretto a pauer tar* repeated twice, followed by *forte* and a large decorative flourish.

*fortissimo* *Pia.* *for.*

*Pia.* *for.* *Colla Bassa*

*tar*

*for.* *Pia.* *for.*

*Pia.*

*Pia.*

*Mi dan tormento all'alma la speme ed il timore e in tal contrasto il*

*Pia.*  $\frac{1}{2}$

*coce non ra che palpitax* — — — — — *non ra' che pal-* — — — — — *gr:*

*tax*

dn = Adagio

25

Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and accidentals.

*Primi Violini*

Handwritten musical notation for the first violin part, including a wavy line indicating a fermata or a specific performance instruction.

*Secundi Violini con Violini*

Handwritten musical notation for the second violin and viola parts, showing rhythmic patterns and accidentals.

Handwritten musical notation for the cello part, featuring rhythmic patterns and accidentals.

Handwritten musical notation for the bass part, including a clef change and rhythmic patterns.

Handwritten musical notation for the second cello part, including the label *Secundo Cembalo* and rhythmic patterns.

Four empty musical staves at the bottom of the page.

A handwritten musical score on aged paper, featuring seven staves. The top staff contains a vocal line with the word "mi" written in a cursive hand. The second and third staves contain complex, multi-measure passages with numerous sixteenth and thirty-second notes, some marked with a '6' above them. The fourth staff contains a simpler melodic line. The fifth staff is mostly empty. The sixth staff contains a melodic line with dynamic markings: *forte* (written as *for*), *piu*, *Secundo Cembalo*, *piu*, *Secundo Cembalo*, *for*, and *Terzo Cembalo*. The seventh staff is empty. The notation is in brown ink and shows signs of age, including some staining and fading.



*Piano*  
*Secondo Cembalo*

*Forti*

*Alia:*

*Alia:*

Un raggio di speme consolò il mio core: Accresce mie penne di nuovo il timore in-

Terzo Cembalo      Secondo Cembalo      Terzo C.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

Musical staff with handwritten notes and rests.

*certa smarrita non so che sarà*

*Secundo C<sup>o</sup>*

*Terzo C<sup>o</sup>*

*Tutti*

— non so' che sarà no' non so' che sarà no' non so' che sarà non so' che sa=

Tercio C.      Secundo C.      Tutti

Terzo C<sup>o</sup>

*core accresce mie pene di nuouil timore incerta smarrita smarrita in.*

*Secondo Cemb.*      *Terzo Cemb.*      *Secondo Cemb.*

certo non so che sarai

Tutti

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves, and the piece concludes with two sections labeled "Terzo Cmi" and "Secundo Cmi".

— non so — che sarà no' non so' che sarà

Terzo Cmi Secundo Cmi



*forte*

*for.*

*no' non so che sarà no' no' non so che sarà*

*no' non so che sarà*

*Tutti*      *Terzo Cori*      *Secondo Cori*

Handwritten musical score on a single page, featuring eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The text "mi" appears on the third and fourth staves, and "Choro" on the fifth. The sixth staff contains the instruction "Nel grave concerto" and "Pia:". The seventh staff is marked "For: Tutti". The bottom three staves are empty.

Handwritten musical score for the first system, featuring a vocal line and two piano accompaniment staves. The piano parts are heavily crossed out with diagonal lines. The vocal line contains several measures of music with notes and rests.

Handwritten musical score for the second system, including a vocal line with lyrics and a piano accompaniment staff. The piano part is also crossed out. The lyrics are written in Italian.

*perduto o' la calma perduta o' la calma ritorni quest'alma al fine pie*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes several systems of staves, with some staves containing lyrics and others containing musical notation. The lyrics are: *ta' al fine pietà al fine pie - ta'*. The score is marked with *Tempo di prima* and *Terzo Cemi*. The notation includes various musical symbols such as notes, rests, and clefs.

*Scandolemi*

*Tutti*

*Br. Adagio*

11

This page contains ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with no musical notation or text written on them. The paper is aged and shows some staining and discoloration.

The right edge of the image shows the beginning of the next page, which contains handwritten musical notation. The notation is in a cursive style and includes several staves with notes and clefs. The word "Sca" is partially visible in the second staff from the top of this section.



Scena 9.<sup>a</sup> Messippo, Trasimede, Licisco  
Epitide, requiesce di Apollo. per il fonte

Mex:

Sequami per Licisco uenga de =

on. presente all'alto formidabile giudizio tutto uorrei non che la Grecia il mondo.

Sea:

Epit:

Al.

Sol manca il Re. / Che fia / Stabilirò sul trono qui la uendetta e la fortuna mia.

E che! senza il mio uoto, e me lontano, u'è chi vedano e popoli e soldati?

Mex:

Mio no fu il cenno, e questo da che vedua son fu il primo el No.

Qui si dee solfonar l'innocenza svelare e'l tradimento: qui decretar la

vita e qui la morte e qui veder se e rea del sangue di Cresfonte e de' suoi

figli un empio madre o un perfido vassallo. *Adi.* Chi dar doura' l'accusa e chi par

nella? *Met:* l'accusator sarà Anassandro al fine tratto ne' ceppi. e voi voi *Met:*

seni custodi delle leggi difensori del Regno e tu che sei del consiglio so:





rattere che in fronte m'imprimete o Messeni. Reo Merope mi crede e finche il vostro memorabil giu:

dizio pur gli il mio nome e la mia gloria ad tua; e così Polifonte non Re ma Citra-

dino. O Re uoi siete ed al uedovo reno io questo reno non mie, ma

*Depone la corona sul Temo*  
vostro alio reali insegna. Merope or senti in noi u'è il reo

u'è l'innocente. Tu accusi Polifonte, Se la Meremia: Orsù la legge è

*memorabil già:*

*fic:* *Op:*

questa Al giusto la corona al reo la terra. *Non erzo Voi lo sapete o*

*Tra:* *Mex:*

dei! Tutti sono in tumulto i pensier miei. Genj voi tutelari di questo

Regno, e voi del mio Re de' miei figli che d'intorno m'udite anime

belle splendet all'innocenza in rai di stelle.

*Scena 10.<sup>a</sup> Arrando incatenato*

*Ans:*

*fra guardie, esultanti* *Que sono le scuri?* *Que i Ministri* *Que il palco di*



Allegro in morte, e mi si lasci portare a Radamanto un mio solo delitto e' sol mio pianto.

*Mozz.* No' no' rompi cotesto silenzio contumace. *And.* Oh Dio! *Al.* che tardi? a forza di torz

menti parlerai se puxisti. *And.* Su via vi parli. Un traditor non memento quando in mo

rix teme il rimorso o'l sente. Cadde Creofonte e diede al colpo atroce *Mozz.* Merope... *Ferma* e

prima fissa in Merope un ~~quarto~~ <sup>quarto</sup> un ~~no~~ ricevi, e passi dal mio uolto e dal mio

sgando  
entro l'anima tua quantunque infame una voce un idea che ti sgomenta.

Riconoscimi, e poi che ch'è uolo io via d'illo se puoi. *And: Ah! uoc!*

Ah! uita! instupidita e l'alma, sudo, tremo, uacillo, ardo, ed agghiaccio.

*And:*  
Merope non si teme Ischi e innocente accusator che pacli, ne al suo labbro s'insulta.

E tu Anassandro che più tacer? del giudice l'aspetto e non l'ira del reo sia tuo oppa.



*sol:*  
uea. Tu l'uscio apertu tu l'ora, il seno il seno segnasti in cui le piaghe... Non

pià. Già sei conuinta perfida donna. La sentenza è data. Trasimede la socia la Messenia la

~~segni.~~ Vattene. A la tua pena oggi t'appresto. Al giuro la Corona. al

*mer:*  
reo la testa. Ah scellerato! ah traditor! Messeni, Liciro, Scario

mede, non mi turba la pena non mi fa orrore la morte. Innocidiro solo al pensar



che da si via sentenza debba oppresso cader la mia innocenza. S'affretti pur lo scempio. Odami il

mondo. E impostor chi mi accusa e reo chi mi condanna. In me sal-

uate non la Regina offesa non la sposa dolente l'infelice saluate, et'inno:

cente. *Sicque trio di Meroppe*

Soli  
 he... Non  
 9  
 venia la  
 al  
 casis  
 l'pensar

Handwritten musical score for a symphony or opera. The score is written on ten staves. The top staff is for the Violin I (Vcl. I), followed by Violin II (Vcl. II), Viola (Vcl. III), Violoncello (Vcl. IV), and Contrabasso (Cb. Basso). The bottom two staves are for the vocal parts, with lyrics written below the notes. The music is in 3/8 time and G major. The lyrics are: "Un empyio m'accusa ed e' merognoso". The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *for.*, *forza*), and articulation marks.

*f* *Allegro* *rit.* *f* *Allegro* *rit.* *f*

*Allegro*

*f* *let* *f* *re* *f* *re* *f* *re*

*Un Reo mi condanna e colui non ho. L'amico*

Handwritten musical score on aged paper. The score consists of ten staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. The next three staves are mostly empty, with only a few notes. The seventh staff has some notes and rests. The eighth staff contains a melodic line with lyrics written below it. The ninth staff has notes and rests. The tenth staff is empty. The lyrics are: *confuso non morrea neta non morrea neta oh*.

*for: pia: for: pia: f.p.*

*Piano assai*

*Piano*

*Al Basso*

dei chi difende quest'al - ma innocente chi ai - tagli da

*f.p. f.p. f.p. f.p. f.p. f.p. f.p.*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The lyrics are written in a cursive hand below the staves.

Lyrics: *chi chi chi aita gli da chi aita gli da*

Dynamic markings: *forte*, *fortissimo*, *poco forte*, *forzando*

57

*Aria:*

*Amico* si sono innocente sono innocente

*Piano*

Detailed description: This is a page of handwritten musical notation. It contains approximately 12 staves. The top section features a complex instrumental or vocal line with many sixteenth and thirty-second notes, some beamed together. Below this, there are several staves with simpler notation, including some rests. The bottom section contains a vocal line with the lyrics "Amico si sono innocente sono innocente" written in a cursive hand. The word "Amico" is written above the first measure, and "si sono innocente sono innocente" spans the following measures. The word "Piano" is written below the first measure of this section. There are also some decorative flourishes and a large bracket on the left side of the page.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature complex, rapid passages with many beamed notes. Below these are several staves with simpler, more spaced-out notes. The bottom two staves contain lyrics in Italian. The lyrics are:

fete) Aia: fete) fua: fete)  
 ah! non morrea pietà non morrea pietà empiò ah! meno:  
 fete) fua: fete) fua: fete)



*Piano*

*Pianissimo*

*Piano*

*gnor* *m' accusa* *mi condanna* *un empio* *un reo* *oh*

*Pia:*





Handwritten musical score on aged paper, featuring ten staves. The top two staves contain dense, rapid sixteenth-note passages. The middle four staves contain sparse notes and rests. The bottom two staves include a vocal line with the lyrics "ognun m'abbandona ognuno m'inganna ognuno m'inganna" and a piano accompaniment of sixteenth notes. A "Pia." marking is present below the piano part.

54

Handwritten musical score consisting of approximately 12 staves. The top two staves feature dense, rapid sixteenth-note passages. The middle staves contain sparse notes and rests. The bottom two staves contain the vocal line with lyrics: *come soffrite giustissimi dei si via crudeltra' si via crudeltra'*. The score includes dynamic markings *for:* and *fortissimo*, and a *for:* marking at the end of the piece.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The bottom staff contains the instruction "Da Capo" and the number "135".

Scena II. <sup>2</sup> Al: Tra: Epri: Ici: ed Ines:

Ad: 531

Non si perdan ~~diversi~~ momenti: oggi s'aspetta a Meropio la

Epri

nocte. Ella a moir? Messenj una moglie real mal si condanna su l'accusa infer

del d'un traditor. Infelice Regina! Oh dura legge che usci contro di te, ne u'è fra

voi chi la difenda? di più certe prove uoq ho indiger. co si pecc si lascia

L'amor suo la sua fe' forse innocente? ed alcuno di voi pietà non sente.

V. Capriccio  
d'Epitides

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pia:* and *forse*. The score is organized into systems, with some sections marked *Andante* and *Adagio*. The handwriting is in a historical style, and the paper shows signs of age and wear.



56

*Ave:*  
C. Basso

*è ben fiero e ben crudele di pietà di lei non sente chi pietà di lei non sente. da uoi*

*forse l'innocente alla morte si condanna*

Handwritten musical score for the first system, consisting of two staves. The notation includes various rhythmic values and dynamic markings. The lyrics "fuo" and "fuo" are written below the first staff, and "Sono" is written below the second staff.

Handwritten musical score for the second system, consisting of two staves. The notation includes various rhythmic values and dynamic markings. The lyrics "na" and "Eben sic-rober crudele chi" are written below the staves.

Handwritten musical score for the third system, consisting of two staves. The notation includes various rhythmic values and dynamic markings. The lyrics "fuo" and "fuo" are written below the first staff.

Handwritten musical score for the fourth system, consisting of two staves. The notation includes various rhythmic values and dynamic markings. The lyrics "fuo di lei non sente di lei non sente da voi furo l'innocente alla mor-tu ri con" are written below the staves.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic notes, followed by a section with many sixteenth notes. The bottom staff contains a corresponding melodic line. A dynamic marking *for* is visible on the right side of the top staff.

Handwritten musical notation on two staves. The top staff has vocal lyrics "dan" and "na". The bottom staff has a corresponding melodic line. A dynamic marking *for* is present on the right side of the bottom staff.

Handwritten musical notation on two staves. The top staff features dynamic markings *Pia* and *for*. The bottom staff has a melodic line with a dynamic marking *for* on the right.

Handwritten musical notation on two staves. The top staff has vocal lyrics "l'innocente si si condan" and "na". The bottom staff has a corresponding melodic line. Dynamic markings include *f* and *cadenza*. A dynamic marking *for* is also present at the bottom.

Fragmentary handwritten musical notation on the left edge of the page, partially cut off. Some visible lyrics include "cudelo chi de", "ri con:", and "ri".

*3/8*  
*Andante*  
 Al Basso  
 Tanto col par in lei non credo ch'è l'accusa  
*For.* *Ma!* *For.*  
 è un traditore so già sento con orrore una legge vi viz  
*For.* *ma!* *For.*

58

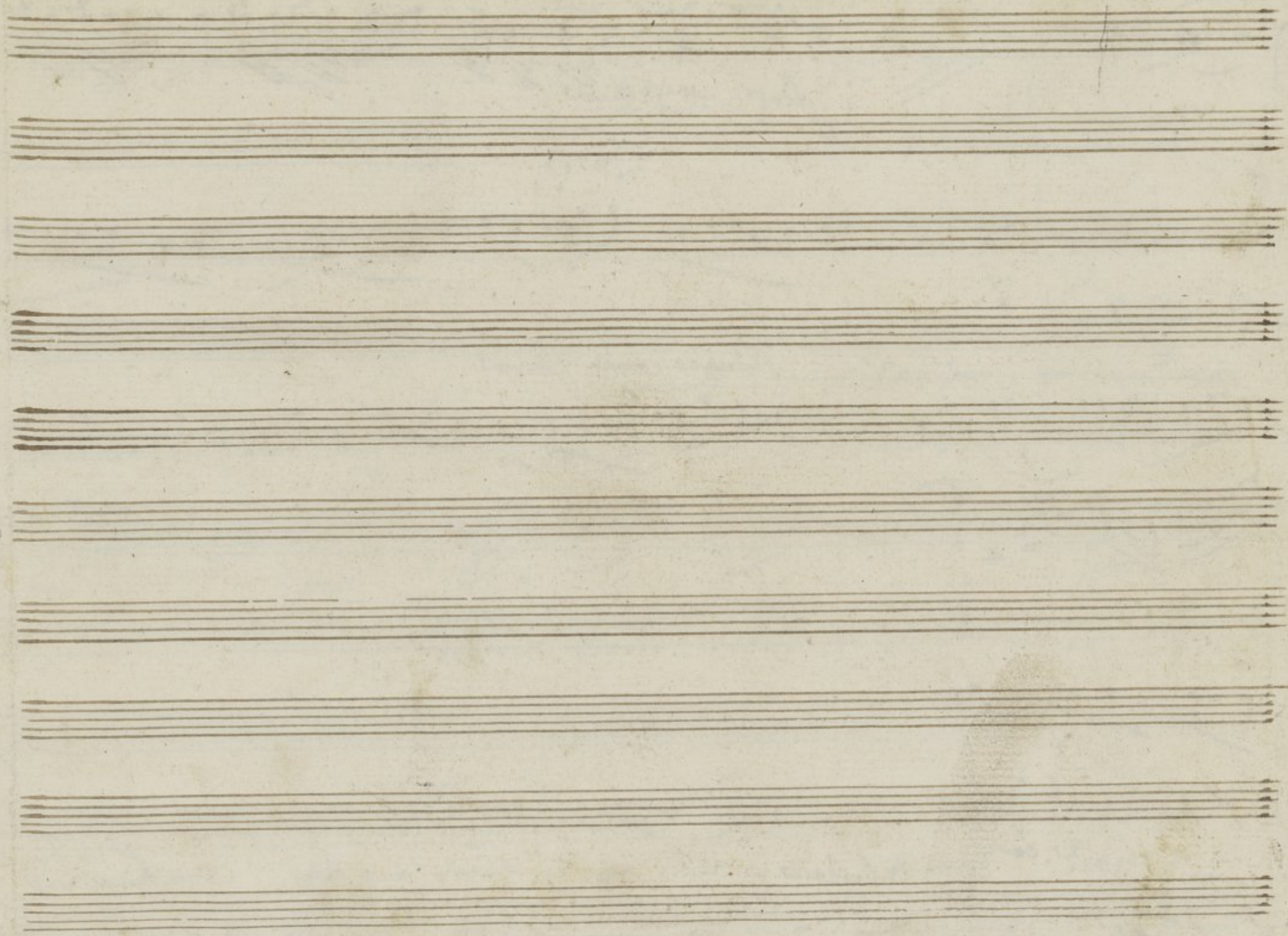
*Adagio come prima*

*Adagio come prima*

*Adagio come prima*

*ei ben dal segno*

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '58' in the top right corner and has a handwritten '58' in the right margin. The notation consists of several staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains a melodic line with some slurs and a circled '1' above it. The second staff has a wavy line underneath it. The third staff continues the melodic line. The fourth staff has the word 'ran' written above it. The fifth staff has a wavy line underneath it. The sixth staff has the word 'rao' written above it. The seventh staff has the word 'Adagio come prima' written above it. The eighth staff has a wavy line underneath it. The ninth staff has the word 'ei ben' written above it. The tenth staff has the words 'dal segno' written above it. The notation includes various note values, rests, and slurs, typical of a handwritten manuscript.



*Scena 12.<sup>a</sup> Al. Trai sic: ed fine:*

*fic: .* *parce .*

O amore! o ardor! siegno i suoi pani.

*Tea:* *Pol:*

Signore il regal sangue onde Meroppe uscì... Vanì riguardi. Sia mia cura =

niel'Empio Anassandro e Meroppe la sua. Vai, vadi, adempri la capital ven-

senza, e se paventi d'esser giudice suo paventa ancora il tuo giudice in me. loghò che

*Tra:* *parce Pol:*

*mora.* Arco a ubbidir Regina fortunata. Solt ora siamo

*Andas:*  
e posso dirti: Amico fedel per te che sono. Mas sotto il piè non ai ben fermo il

*Adl:* *Andas:*  
tremo. Meo po estinta onde temerme il collo? Di Epitide dall'ira.

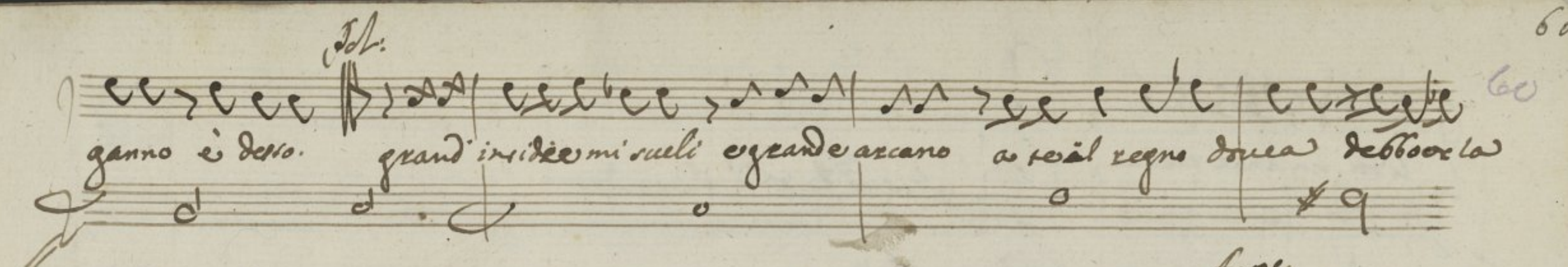
*Adl:* *Andas:*  
Aio farmi guerra un nudo spirito un'ombra? Vive in Cleone il tuo maggior re-

mico. Nel'lettrica Reggia all'or che occulto vi passai per tuo cenno piu' alter il

*Adl:* *Andas:*  
vidi e impreso restò quel volto entro l'idea D'inganni. No' non m'in-

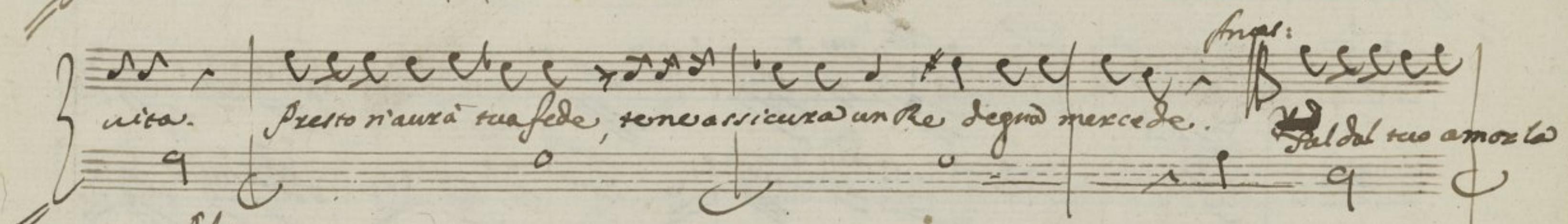


*Sol.*



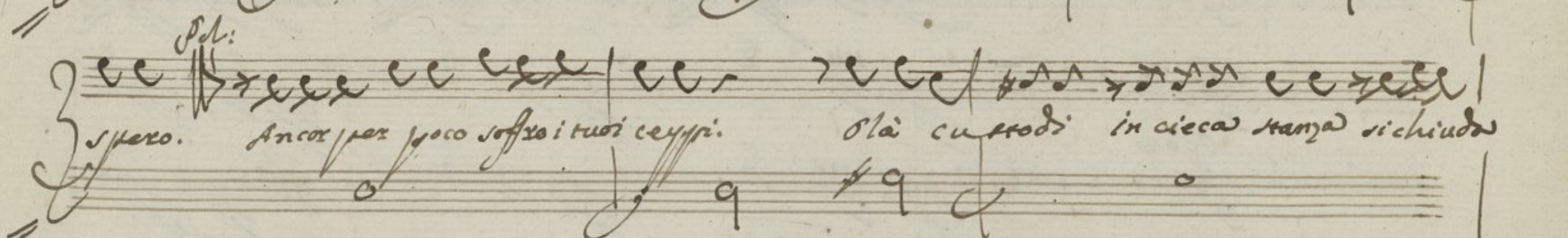
ganno è detto. grand' invidia mi sueli e grande arcano a te al regno dovea debboe la' vita.

*Andas:*



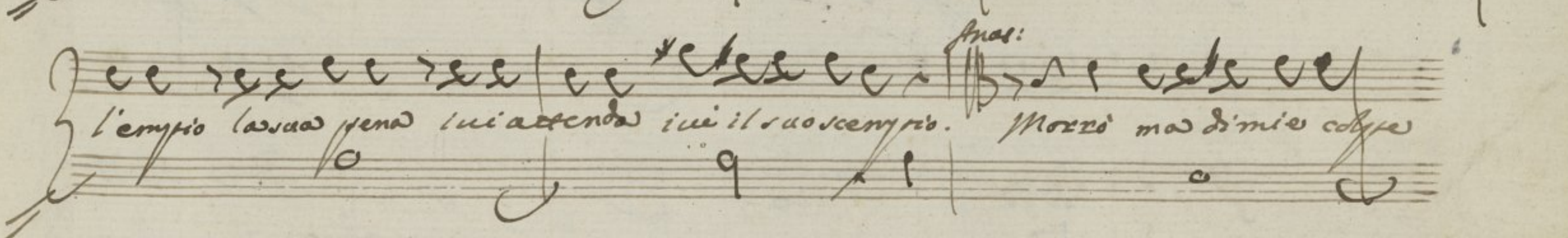
Presto n'aura tua fede, teneva sicura un Re degna mercede. Sal dal tuo amor la' spero.

*Sol.*

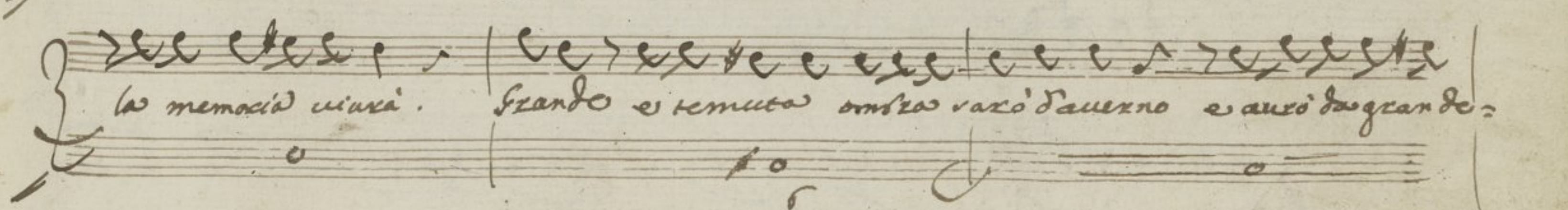


Ancor per poco soffro i tuoi ceppi. Oia custodi in cieca stanza richiuda l'empio lassua pena lui accenda in il suo scempio.

*Andas:*



Morro ma di mie colpe la memora' uura. Grand' e temuta ombra varo' d'auerno e auro' da grande.



la memora' uura. Grand' e temuta ombra varo' d'auerno e auro' da grande.

*lieti un nome eterno.*

*Segue Aria d'Andante*

*Fl.*

*Oboe*

*Corni*

*Cl. Basso*

61

This page contains a handwritten musical score on ten staves. The notation is dense and intricate, characteristic of Baroque or Classical era manuscripts. The first six staves feature complex rhythmic patterns, including many sixteenth and thirty-second notes, often grouped together. The seventh and eighth staves are mostly empty, with only a few notes and rests. The ninth staff contains a series of notes with a '+' sign above them, possibly indicating a specific performance instruction or a correction. The tenth staff is also mostly empty. The paper shows signs of age, with some staining and discoloration.



*Piano*

*Pia:*

*Pia:*

*fora:*

*fora:*

*Morizo' ma vivo al mondo restera' foraveri' mio nome*

*Pia:*

*fora:*

62

*Piano*

*Piano*

*me*

*noxió' ma, nel profon - do traxio'*

*Pia:*

*forte* *fortissimo*

*for:* *mie* *Al. Ad.*

*meco il mio piacer traxro meco il mio piacer*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems of staves. The top system features a single staff with a melodic line and a lower staff with accompaniment. The word "forte" is written below the first measure, and "fortissimo" is written below the second measure. The second system also has a single staff with a melodic line and a lower staff with accompaniment. The word "for:" is written below the first measure, and "mie" is written below the second measure. The third system consists of two staves with a melodic line and an accompaniment line. The fourth system consists of two staves with a melodic line and an accompaniment line. The fifth system consists of two staves with a melodic line and an accompaniment line. The sixth system consists of two staves with a melodic line and an accompaniment line. The seventh system consists of two staves with a melodic line and an accompaniment line. The eighth system consists of two staves with a melodic line and an accompaniment line. The lyrics "meco il mio piacer traxro meco il mio piacer" are written below the seventh system. The paper shows signs of age, including discoloration and some staining.

*Piano*

*forse*

*Pia!*

*forse*

*Pia!*

*forse*

*forse*

*Moriso' ma' usuo al mondo restera' forse il mio nome*

*Pia!*

*forse*

*Aria:*

*Pia:*

*Pia:*

*Pia:*

*Pia:*

*Pia:*

*Pia:*

*moiso*    *ma nel*    *profon-*    *do*    *nel*    *pro-*



Handwritten musical score on page 64, featuring multiple staves with notes, rests, and dynamic markings like "Pia." and "for.".

fon - - - do teasso meco il mio piacere teasso' meco il mio pia:

*forte* *fortissimo*

*cer il mio piacere*

*Pia:*

*Tace*

*Tace*

*Tace*

*Tace*

Non sarà che solo io uado    lo nei regni di gloria    a portarceli

forse

nuova guerra forse ancora io sorgerò io sorgerò da Capo

Scena 1<sup>a</sup> *Allegro ed il forte*

*fz:*  
 Danque del grave fallo della morte de figli e del con:  
*gt*

*Pl:* *Agg:*  
 sorte Meropè rea si crede e si condanna? *Pl:* Ah troppo è ver! *Agg:* E al perfido Anassandro

*Pl:*  
 fede si presserà? *Pl:* Merenia tutta alle sincere voci ai giuramenti noi che Meropè.

*fz:* *Pl:*  
 rea del gran delitto. *Pl:* E una Madre e una Moglie... non dir madre ne Moglie a di a'

figli e consorte inumana diè morte. *Pl:* Ma *Al forte* in questo giorno i:

*Lucia* *Arg.*  
stesso darà pena condegna al grave eccesso. e poi ~~si~~ <sup>più</sup> al lento e ancor non

posso crederla rea del barbaro delitto. d'un qualche inganno io temo d'un qualche tradi-

mento ed una voce io sento che mi dice nel cor Me ne so a torto e l'accusa

si condanna e Anassandro Anassandro ancor cinganna. *Segue Aria*

la mortal sentenza ingiusta ell'è di troppo ed è ricanna

Segue fido per fine dell'

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in a cursive style with a treble clef and a 3/4 time signature. The lyrics are written in Italian. The piano part consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The vocal line is written on a single staff with a treble clef. The lyrics are: *di fesa di - cdei ne gli erano i som - mi dei e di quella assai più bella* and *assai più bella l'inno - cenno appa - rizi*. The score is divided into measures by vertical bar lines, and there are some markings above the notes, possibly indicating ornaments or specific performance instructions.



68

*Aria*

*Al Basso*

In difesa di lei ughieranno: som-mi dei

*Aria*

e di quel - lo assai piu bel - - lo l'inno - compappaxizai

*forte*

*for:*

*appassio*

*for:*

*for* *forte* *for* *for* *for*

*p.* *f.* *p.* *f.* *p.*

*e di quella assai più bella l'innocenza appassio*

69

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings and lyrics:

- poco forte*
- forte*
- fortissimo*
- apparizi* (repeated three times)
- forte*
- Piano*
- Al Basso*
- e l'ofeso ciel isato un de fatmiz*

*For:* *ria:* *Foria* *Fora*

ni posenti sopra gli Empij scaglierà sopra gli Empij scaglierà sca - glierà

ra' *Da Capo*

This image shows ten horizontal musical staves on a single page of aged, yellowish paper. Each staff consists of five parallel lines. The paper has some minor stains and foxing, particularly a larger brownish mark on the lower-left side of the page. The staves are completely blank, with no musical notation or clefs present.

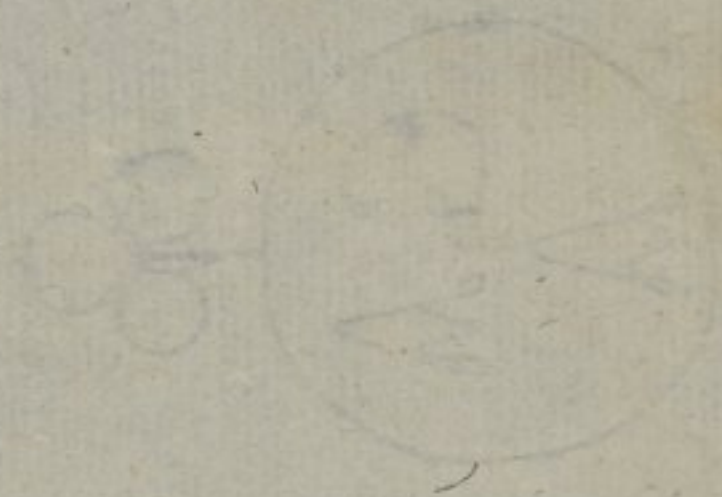
72  
11

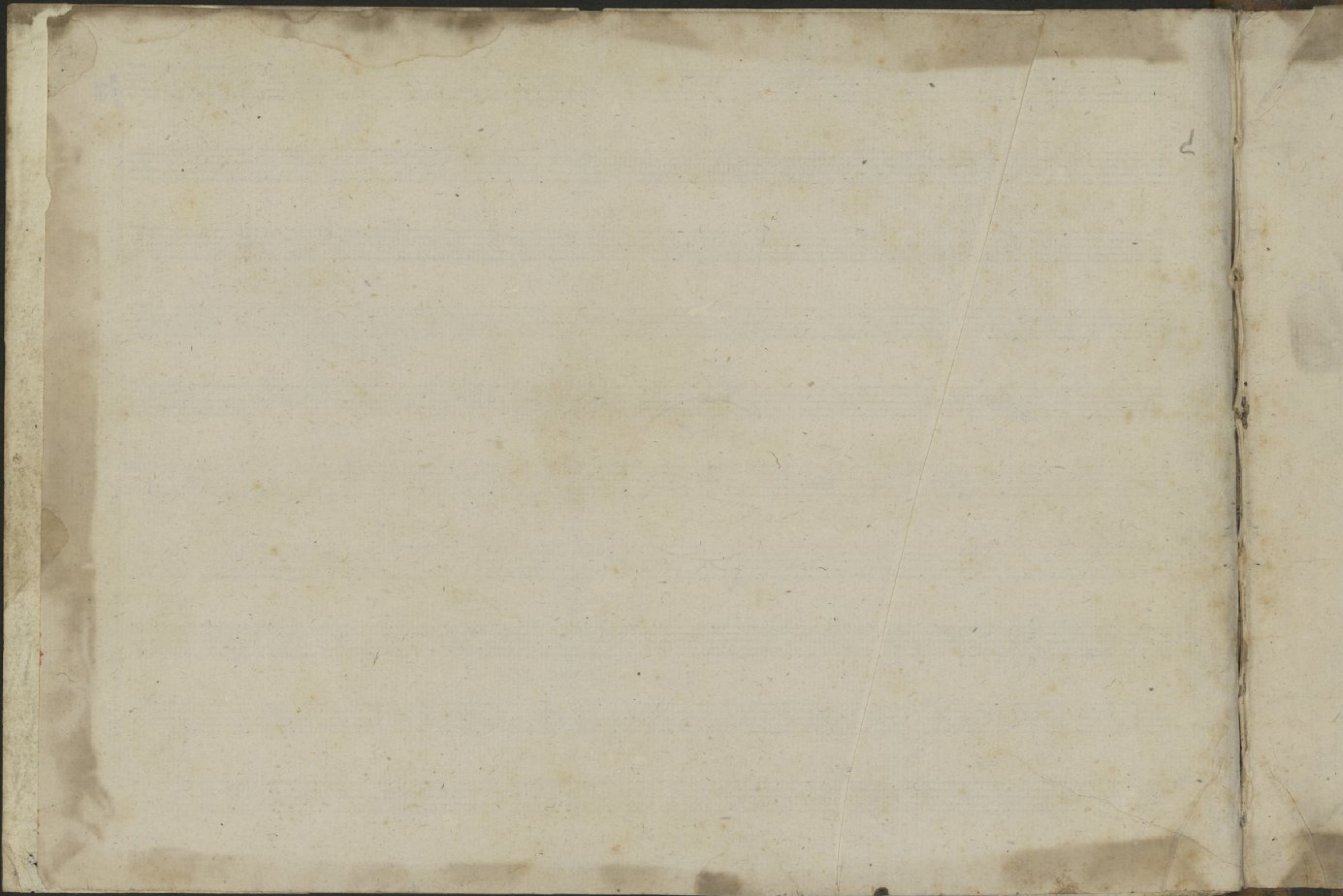






26





kein Schimmelbefall 23.11.94





Innamelli Merope

Atto Secondo

Scena Prima

Alcide. Alfante. Merope. e Chicisco

Lasciasche al reno o generoso o prode del Meropico Regno

perche l'arcezzi?

Auerze con le fiere a lottar braccia seluaggie ricusano l'or

stesso.

O dei! qual se l'ascolto e qual se l' miro mi si denno nell'alm

tato non inteso tumulto?

Libero e il Regno, ogni alma esulta; e

