

# ATTO III<sup>2o</sup>

## Scena I.<sup>ma</sup>

Campagna aperta alle rive del Fiume Lactone, con veduta  
del medesimo da una parte in guisa di precipitosa Cascata;  
e dall'altra un delizioso compartimento di bassi allori.

Munte, e Climene.

Munte.

Clim:

Ma, perchè d'Aristeo tanto il destin t'affligge! Questo è

quel che non so. So, che mi sento, per sua cagione così oppresso il

core, che se tu fossi nel suo caso, è certo, che saprei dirti a appena

*Alun:* *Clim:*  
Se provassi maggior parte la pena. Dunque tu lami! Amarlo!

Quante che dici! il cielo m'ene possa guardar. Vorrei piuttosto

perder Melampo, o la mia fida agnella, o saziar di me l'ingorde

*Alun:*  
brame del lupo voratore allor, che a fame. Però lo vedi volon-

*Clim:*  
-tieri. E' vero. Anzi dirò di più; m'è caro a segno, che in esso trovo un altro

*Mun:.* Io godo nel suo piacer. M'attristo nel suo dolore. In

*Somma,* è un Pastor che mi piace; ma se pretende amor, che vada in

*Mun:.* pace. Ma dimmi; se dovessi perder o' lui, o me, di, perde-

*Clim:.* resti? Ti dirò il vero: Scusa, a scieglier l'un de due sarei confusa.

*Mun:.* *Clim:.* *Mun:.* Oh me infelice! che cos' ai: ti vedo cangiato di colore. La

*Clim:* *Nun:*  
gelosia m'uccide. La gelosia cos'è? La più gran Fiera, che

*Clim:*  
Sia sopra la terra. Ma dov'è questa Fiera? io non la vedo.

*Nun:* *Clim:*  
Invisibil s'aggira a me d'intorno. Nante vaneggi. S'è invisibil,

*Nun:*  
come dunque la puoi veder? Come si vede il Padre suo, che l'a' pro-

*Clim:*  
=dotta. un mostro il Padre suo sarà. come si chiama?

*Fun:* *Clim:* *Fun:* *Clim:*  
 Non lo cercar. Perché? N'avresti orrore. Io lo voglio sa-

*Fun:* *Clim:*  
 per. Si chiama amore. Mal non ai, se non meriti. Tu

Sai, quante volte ti ho detto, che l'amor maledetto è un traditore. Di lui guar-

dar tu non ti vuoi. Ne parli; lo chiami ogni momento; non mi fo memoria

Se a tradirti con lui venga la Figlia. *Adia.*

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various instruments and dynamic markings.

**Staff 1:** Flauti. *Co' violini*  
Dynamics: *pia.*, *for.*, *pia.*

**Staff 2:** Flauti. *Co' violini*

**Staff 3:** *pia.*, *for.*, *unis.*, *pia.*

**Staff 4:** Violotte *pia* *piu* *tosto* *forte.*, *col B.*, *for.*, *m.<sup>ro</sup> for.*

**Staff 5:** *Allegretto.*, *for.*, *Tutti Bassi.*

*Co' violini*

*Co' violini*

Handwritten musical score for two violins and other instruments. The score consists of seven staves. The first two staves are labeled "Co' violini". The third and fourth staves contain complex musical notation with dynamic markings "m. fo for.", "for.", and "UNA.". The fifth and sixth staves show simpler notation with a "for." marking. The seventh staff is mostly empty with a few notes at the end.

*pia.* *for. unis.* *pia.* *col B.* *m. 20 for.*

Se agl'occhi tuoi son cara, fuggi, fuggi, fuggi gl'in:

*for. tutti B.*



Musical notation on five staves. The first two staves are empty. The third and fourth staves contain complex musical notation with many beamed notes and rests. The fifth staff contains a few notes followed by the word "Mis." written in cursive.

*gan-ni suoi, pensa all'ami-co e poi ricor-dati - di me,*

Handwritten musical score on aged paper. The score consists of several staves. The top two staves are for violins, with the word "Violini" written in cursive on the right side. The next two staves are for voices, with the word "Vnis." written on the left side. The bottom two staves contain the lyrics: "pensa all'ami-co, pensa all'ami-co, e poi ricor-da-ti di". The word "For." is written at the end of the lyrics. The music is written in a cursive hand, and the paper shows signs of age and staining.

*Violini*

*Vnis.*

*Vnis.*

*For.*

*pensa all'ami-co, pensa all'ami-co, e poi ricor-da-ti di*  
*For.*

*Co' violini*

*Co' violini*

*For. unis*

*pia.*

*For. sempre*

*me.*

*Se agl'occhi tuoi son cara, se agl'occhi*

Handwritten musical score on aged paper, featuring a vocal line and string accompaniment. The score is written in a single system with multiple staves. The vocal line is in the lower part, with lyrics written below it. The string accompaniment is in the upper part, with a bracket labeled "Violini" on the left. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "tuoi son ca = ra, fuggi, fuggi fuggi gl'ingan = ni". The score includes various musical notations such as notes, rests, and dynamic markings like "for. unis." and "pia.". The paper shows signs of age, including foxing and staining.

*Violini*

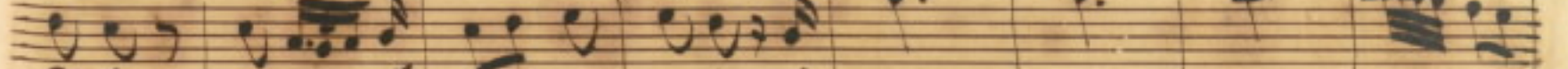
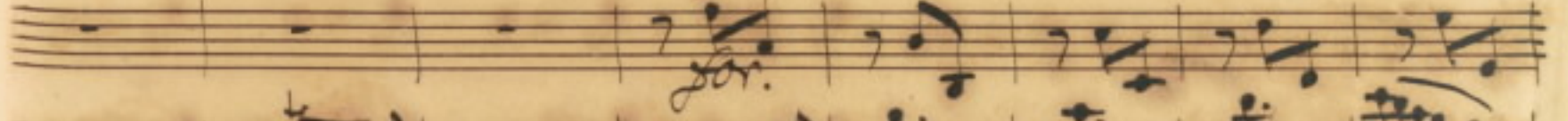
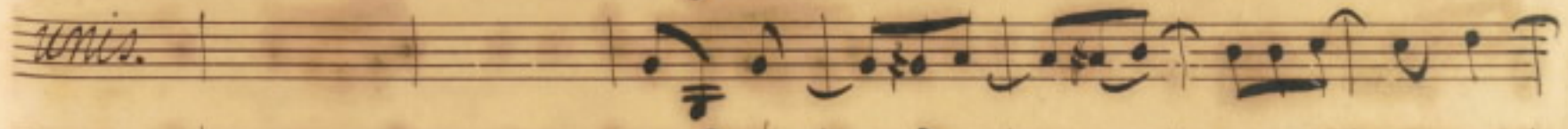
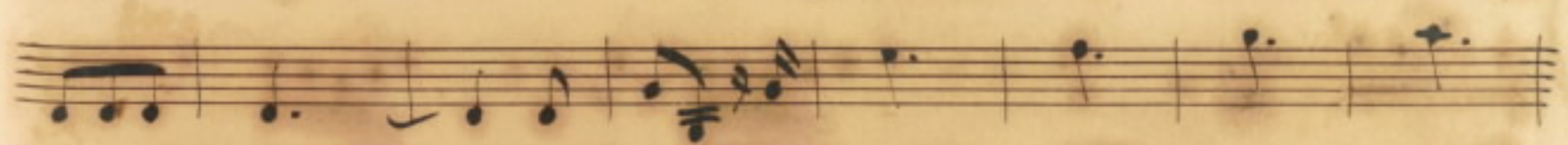
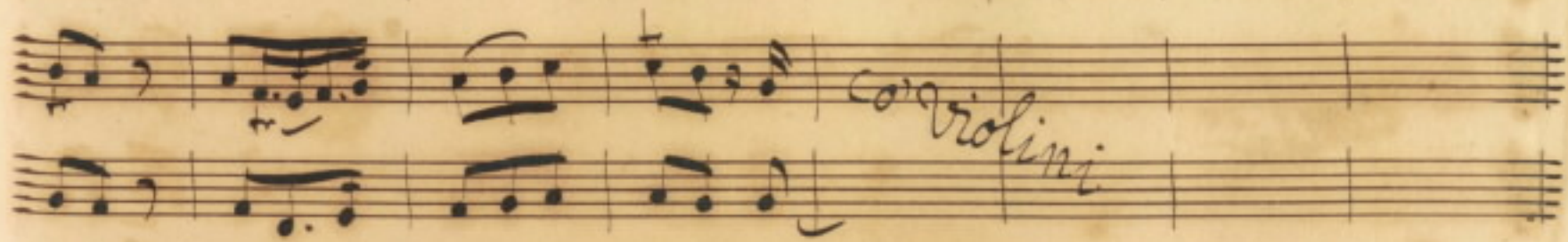
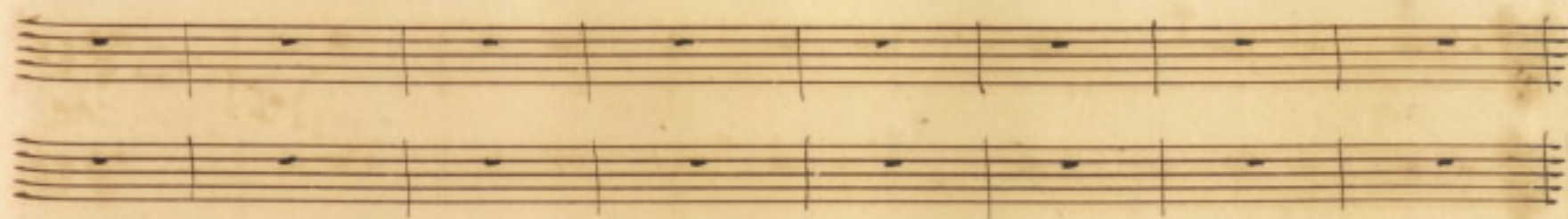
*for. unis.*

*pia.*

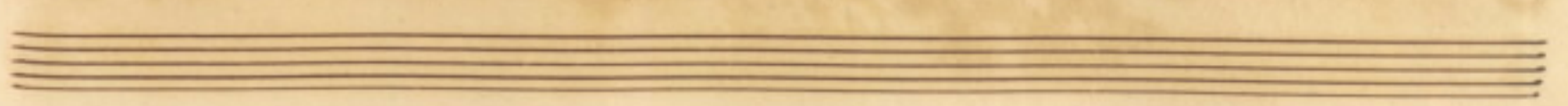
*col B.*

*tuoi son ca = ra, fuggi, fuggi fuggi gl'ingan = ni*

*for tutti B.*



*Suoi; pensa all'amico, e poi ricor* — — — — —



Co' violini

«dati di me, Fuggi l'inganno, pensa all'ami-co»

For. sempre tutti

The image shows a page of handwritten musical notation. At the top, there are four empty staves. Below them, the text 'Co' violini' is written across the first two staves. The next three staves contain musical notation for a violin ensemble, with notes and rests. The bottom staff contains a vocal line with the lyrics '«dati di me, Fuggi l'inganno, pensa all'ami-co»'. Below the lyrics, there are additional musical notes and the instruction 'For. sempre tutti'.

*Co' violini*

Handwritten musical notation for violin parts, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'for.' and 'f'. The music is written in a cursive style typical of 18th or 19th-century manuscripts.

*pensa all'ami-coe poi, e poi ricordati di me, ricordati di*

*for. violi soli.*

A handwritten musical score on aged paper, featuring eight staves of music. The notation includes various note values, rests, and dynamic markings. The staves are labeled as follows:

- Staff 1: *Sor.* (Soprano)
- Staff 2: *Co' violini* (Violins)
- Staff 3: *Colo' violino* (Violino)
- Staff 4: *for lip: unis.* (Lip: unis.)
- Staff 5: *Col. B.* (Corno Basso)
- Staff 6: *me.* (Mezzosoprano)
- Staff 7: *tutti B.* (Tutti Bassi)
- Staff 8: *Viol. Bli* (Violini Basso)
- Staff 9: *Bassi* (Bassi)

The score is written in a cursive hand, with some ink bleed-through from the reverse side of the page. The paper shows signs of age, including yellowing and some staining.



Handwritten musical notation for the first system, featuring staves for strings and woodwinds. The notation includes rests and some initial notes.

*co' violini*

Handwritten musical notation for the second system, including staves for strings and woodwinds. The notation is more active, with various note values and rests.

*pia.*

*For. Bassi.*

Handwritten musical notation for the third system, including staves for strings and woodwinds. The notation continues with various rhythmic patterns.

*forte*

*Quel povero infeli - ce va a morte per amo - re, va a morte per amore,*

Handwritten musical notation for the fourth system, including staves for strings and woodwinds. The notation concludes the system with various notes and rests.

*Allegro.*

*For. Bassi*

*co' violini*

*pia*

*pp*

*poco f*

*tal sorte, e chi ti dice, che poi non tocchi a te, che poi non tocchi a*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The first three staves are for a violin, with the instruction "co' violini" written across them. The next two staves are for a voice, with dynamic markings "pia" and "pp" (pianissimo) at the beginning, and "poco f" (poco forte) later. The bottom two staves contain the lyrics: "tal sorte, e chi ti dice, che poi non tocchi a te, che poi non tocchi a". The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.

col 1.º violino

*pia.* *for.* *pia.*

te: tal sor-te, e chi, chi ti dice, chi ti dice, che poi non tocchi a te, non

col. 1.º Violino  
For. unis.

col. 1.º Viol.  
col. 1.º Violino  
unis.

poco fa  
For. sp.  
Bris. sp.  
col. B.

tocchi a te, che poi non tocchi a te.

For. Viol. soli  
tutti B.  
Dal Segno.

Scena II. *Nunte.*

*Nunte, indi  
Delio.*

*Bisogna darsi pace. La Donna è per na-*

*-tura volubile, e fallace. Sia semplice, innocente quanto si*

*vuol, conviene, che una forza la muova, onde si senta,*

*Del: ch'esser non può d'un solo amor contenta. Nunte, che fai? se*

*resti ozioso così, vedrem perire il povero Aristeo. Non dubi-*

*Nun:*

-tare. Attendo qui Narete, per obligarlo a scior le sue catene.

Del: *Quar.* Solo non basti. Come! delinquente non e. Questo non giova,

*Quar.* delinquente lo vuole colui, che lo condanna. che Legge e questa

Del: mai! Legge tiranna. Se amor desto nel seno di Dafne, erro; ma

non perciò l'errore degno e di morte. Dafne puo chiamarsi profana.

*Fun:*  
 Il ver tu dici. Inizata Solo Su ne' misterij ;

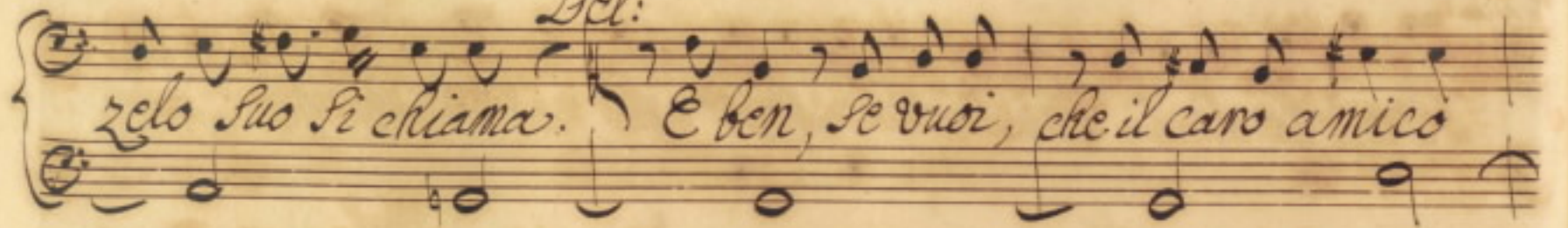
*Del:*  
 Ma però sin ora il giuramento non presto. Se pose

incauto il, sic' la' dove d'avanzarlo ad ogn'altro era periglio,

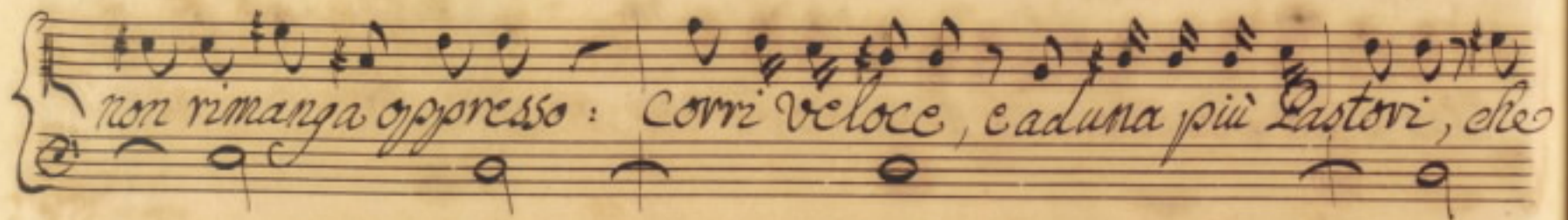
*Fun:*  
 farlo poteva d'Alcimedonte il figlio. così favella ogn'uno.

*Del:* *Fun:*  
 E pur Nanete s'ostina nel suo zel. che zel! capriccio il

*Del:*



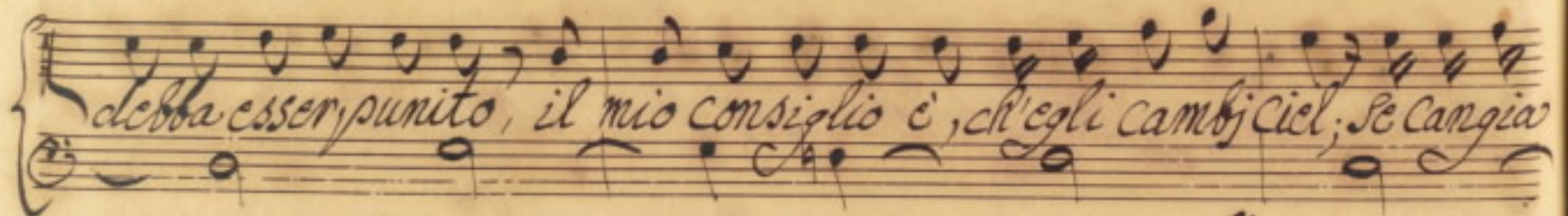
zelo suo si chiama. E ben, se vuoi, che il caro amico



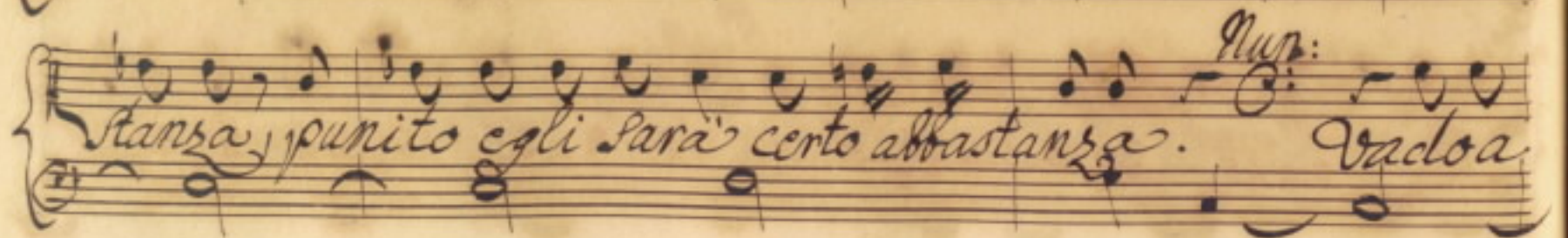
non rimanga oppresso: corri veloce, e aduna più Pastori, che



puoi. Si opponga ognuno di Nanete al voler. Se si pretende, che



debb'esser punito, il mio consiglio è, ch'egli cambi Ciel; se cambia



stansa, punito egli sarà certo abbastanza. *Mur:* *Vado a*



Far quanto dici. Assai diverso io ti credea per Ari-

-stco da quello, ch'or ti ritrovo. Oh quanto e' vero il

letto di Tiresia il Saggio: per conoscer a fondo le persone ci vuol

tempo, e poi tempo, e occasione.

Segue l'Aria.

Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a treble clef staff with a C-clef, a vocal line with lyrics, and a bass clef staff. The second system includes a treble clef staff with a C-clef, a vocal line with lyrics, and a bass clef staff. The music is written in a historical style with various note values and rests.

*Allegro*  
*Due Fagotti Soneranno per tutta l'aria.*

*col B.*

*col B.*

due oboe' co' V.V.

*pia.*  
*unis.*

*col. B.*

*pia.*  
Quante volte dal sembiante s'argomenta un cor fin-cero,

*unis.*

*col. B.*

per la maschera del vero, che nel volto asconde il cor-

*piti for.*  
*colp.*  
*asconde il cor.*  
*fortiss.*  
*colp.*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is arranged in ten staves, with some staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings. The markings 'piti for.', 'colp.', 'asconde il cor.', and 'fortiss.' are written in cursive. The paper shows signs of age, including foxing and some staining.

*pia.*

*unis.*

*col B.* *col B.*

*Quante volte dal Sombiante, s'argomenta un cor sin-cero,*

*pia.*

*unis.*

*per la maschera del ve-ro, che nel vol-to ascon-de il cor, che nel*

*Violli e Fagotti all 8.<sup>a</sup>*

Handwritten musical score for a choir and strings. The score is written on eight staves, organized into four systems of two staves each. The top two staves of each system are for the vocal parts (Soprano and Alto), and the bottom two are for the strings (Violins and Cellos/Double Basses). The lyrics are written in Italian and are placed between the vocal and string staves.

The lyrics are:  
Volto asconde il cor, ascon-de il cor  
che nel vol-to asconde il cor, a-

Performance markings include *for.*, *pia.*, *f.*, *col B.*, *all 8.<sup>a</sup> V. le e Fag. e*, and *Sen qua. poco f.*

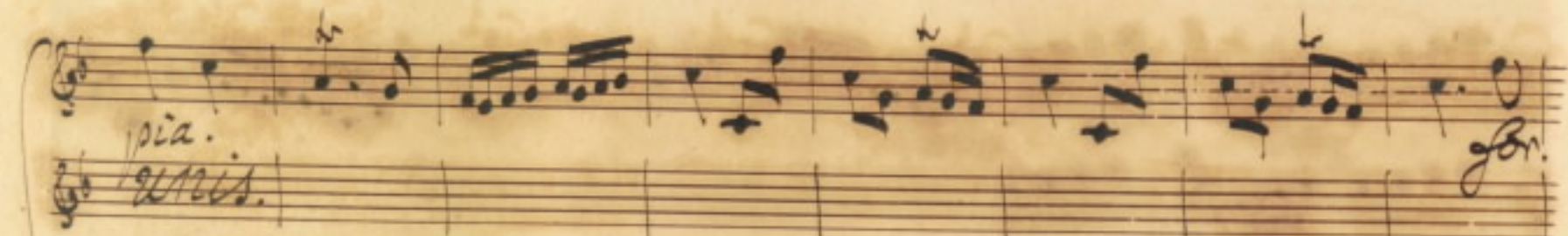
Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: *For.* *Forziss.* *Unis.* *col. B.*

*sconde il cor, asconde il cor.*

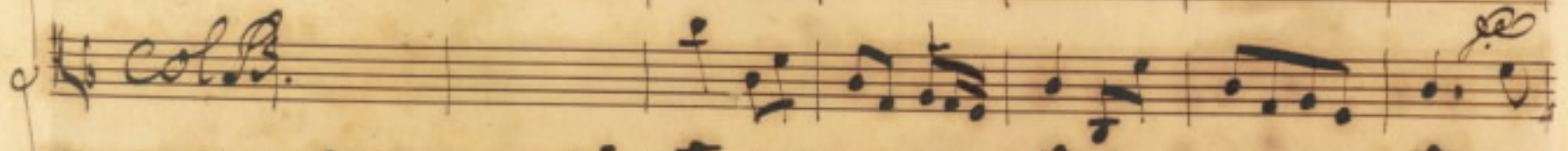
Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: *For.* *Forziss.* *Unis.* *col. B.*

Handwritten musical score for the third system. It consists of two staves, both piano accompaniment. The lyrics are: *col. B.*

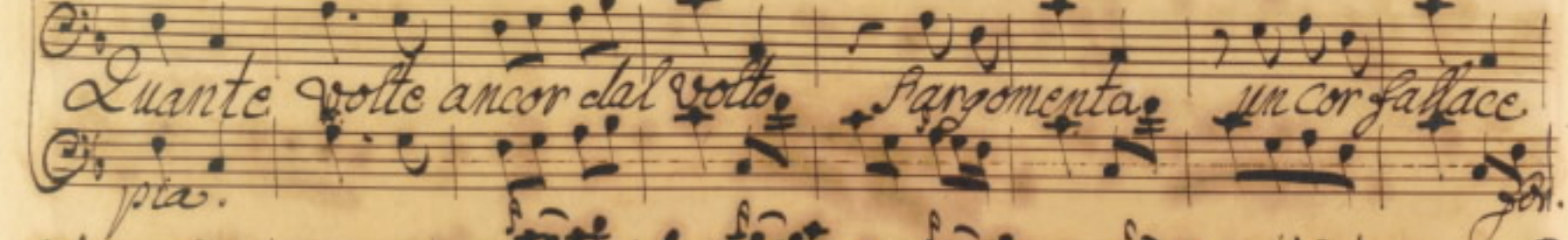
*pia.*  
unis.



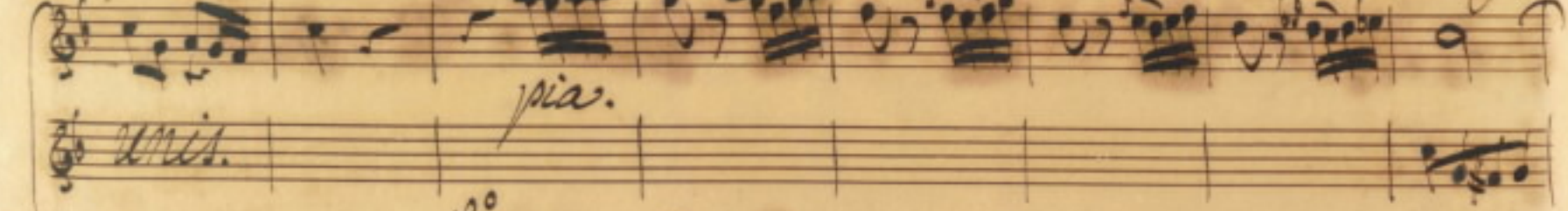
col B.



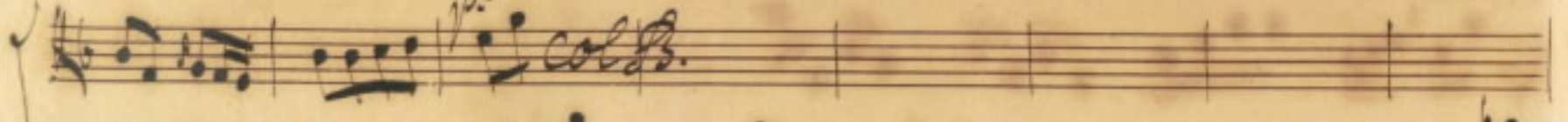
*pia.*  
Quante volte ancor dal volto s'argomenta un cor fallace.



*pia.*  
unis.

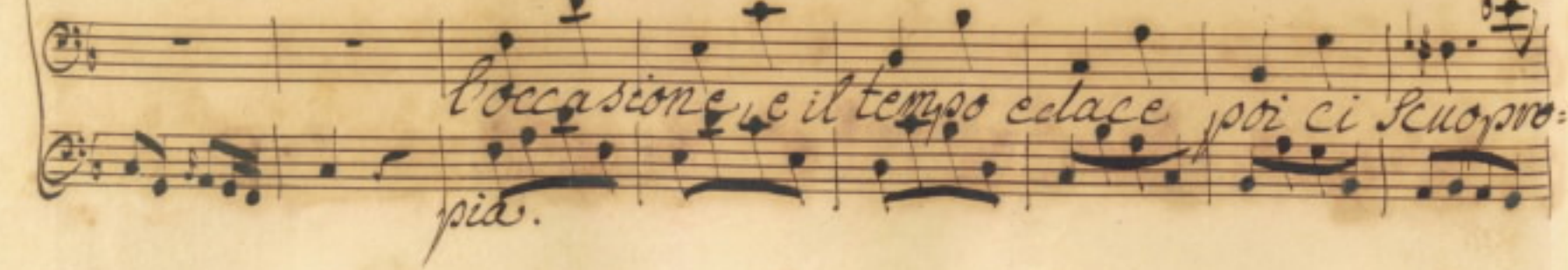


*1<sup>o</sup>.*  
col B.



l'occasione e il tempo edace poi ci scuopro.

*pia.*





no l'error

poi ci

Scuoprano l'error, ci scuoprano l'er

col.B.

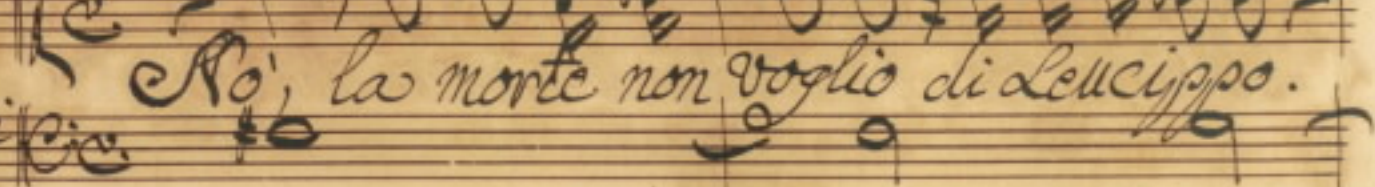
ff.

for.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two systems, each with five staves. The first system includes a vocal line with lyrics 'Gen.' and 'Unis.', a piano part labeled 'col B.', and a bass line with the marking '= non.'. The second system includes a vocal line with lyrics 'Unis.', a piano part labeled 'col B.', and a bass line. The piece concludes with the instruction 'Dal Segno.' written in a large, decorative hand at the end of the final staff.

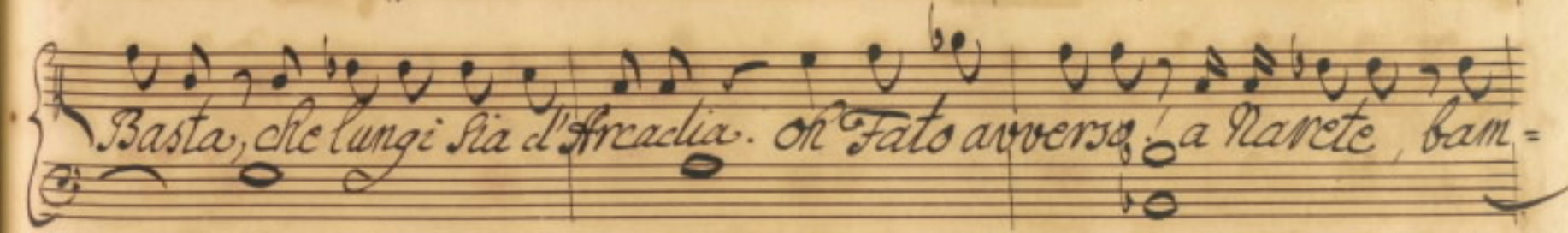
Scena III<sup>a</sup> Delio.

Delio, indi  
Narete con Pastori

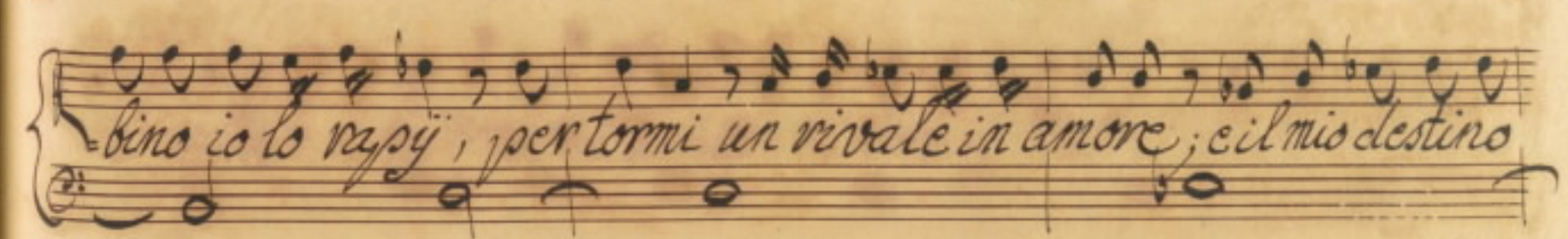


No, la morte non voglio di Leucippo.

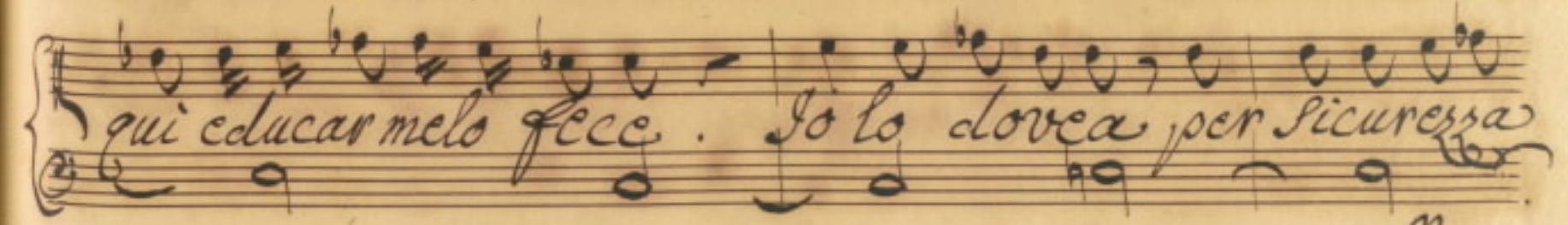
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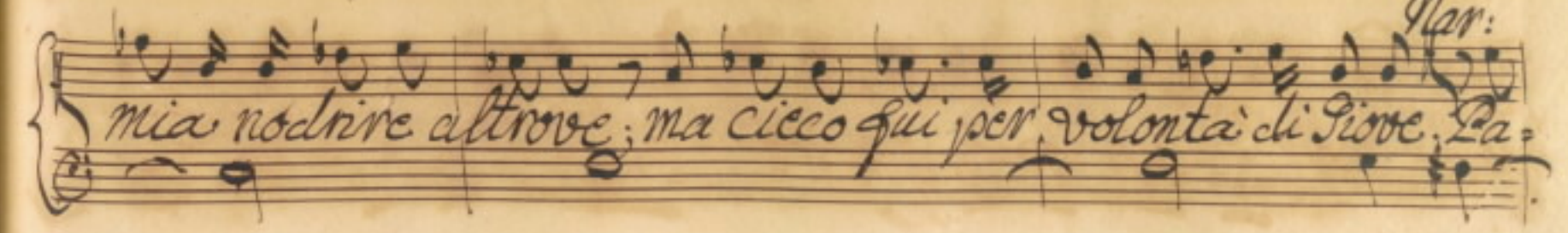
Basta, che lungi sia d'Aradia. Oh Fato avverso, a Narete, bam-



bino io lo rapy, per tormi un rivale in amore; e il mio destino



qui educar melo fece. Io lo dovea per sicurezza



mia nodriva altrove; ma cieco qui per volonta di Giove. Pa-

Nar:

no.

*Del:*  
Pastori, a me si quidi all'istante Aristeo. Pastori, u =

=dite: alcun di voi non osi tal cenno d'eseguir.

*Har:* *Del:* *Har:*  
Delio, che tenti? De' miseri innocenti io prendo la difesa. Ed'

*Del:*  
io voglio placar la Diva offesa: ubbidite Pastori. Ma =

=rete, tu non sai a qual fatal cimento corri ad esporti.

Nar: *Fosse della vita, io non lo curo, e moviro' contento.* Del: *Ma*

*Sentimi: Aristeo vien condannato a torto. T'inganni. Non e'* Nar: *reo.* Del: *Se a' difesa il secondo delitto, non*

*a' difesa il primo. Dal primo l'assolvesti. E' ver; ma i-* Nar: *gnaro, che fosse cosi' grave.* Del: *Tal ti sembra, perche lo miri*

*gnaro, che fosse cosi' grave.* Nar: *Tal ti sembra, perche lo miri* Del: *Tal ti sembra, perche lo miri*

*Tal ti sembra, perche lo miri* Del: *Tal ti sembra, perche lo miri*

*Nar:* *Del:*  
colle luci inferme. chi può fissarle al Sol, le luci a sanar. Prendi per

*Nar:*  
Sole un vil vapore acceso. Raggio vivo è del cielo, non un va-

*Del:*  
-por, che accende in noi lo zelo. Ma se il destin volesse, che in

vece d'Aristeo sacrificar dovessi il proprio figlio, il

*Nar:*  
zeli porterebbe a un tanto eccesso. Morrei d'affanno,

*Del:*  
 ma farei l'istesso. *Troppo ostinato sei.* *Vivi deluso. Non*

*Sai dove t'ingolfi.* *Io t'abbandono al cel, che ti trasporta.*

*Avventurato!* *Credi con questo di trovar la pace.* *Ti scopri-*

*-ra l'inganno coi mossi il cor, che sarai tuo tiranno.*

*Segue l'aria.*

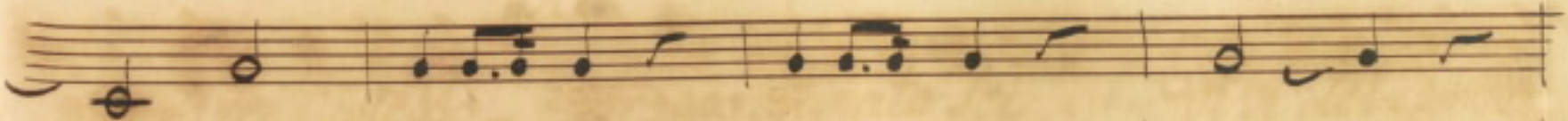
Comi.  
UNIS.

Oboe.  
Violini

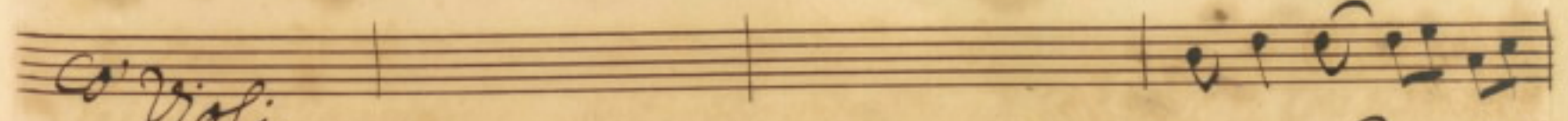
UNIS.

*Allegro assai.*

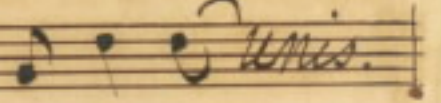




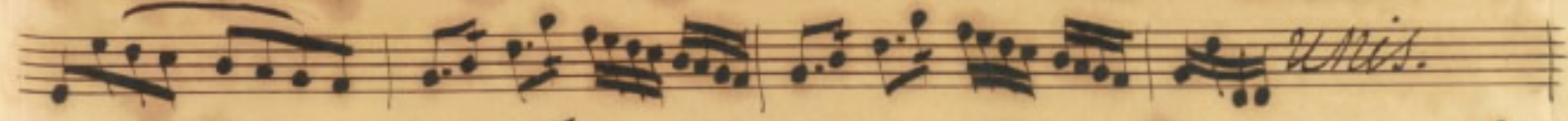
*UNIS.*



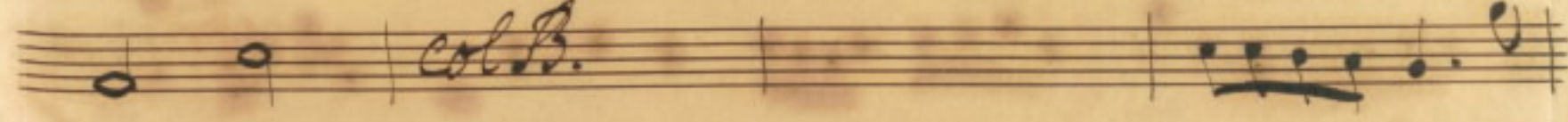
*co violini*



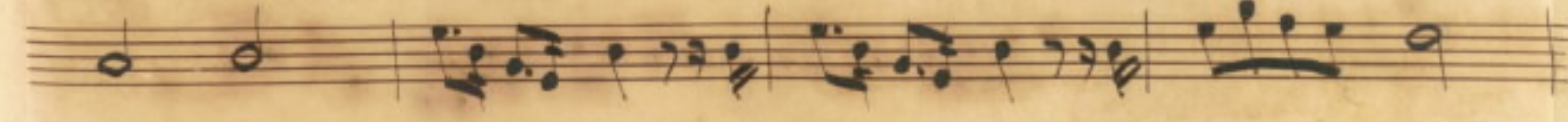
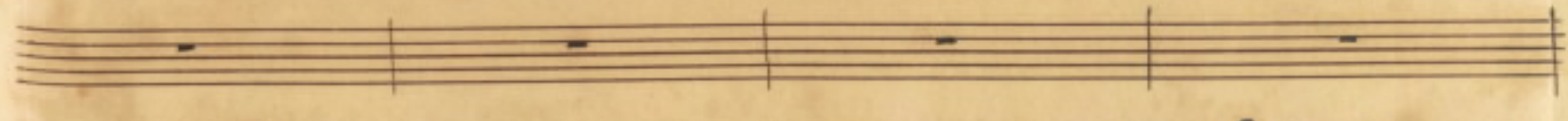
*UNIS.*



*UNIS.*



*col. B.*



A handwritten musical score on aged paper, featuring ten staves. The first two staves are for strings, each marked with *Viol.* in the first measure. The third staff is for violins, marked *Violini*. The fourth staff is for strings, marked *Viol.*. The fifth and sixth staves are for violins. The seventh and eighth staves are for strings. The ninth staff is for violins, marked *Viol.*. The tenth staff is for strings. The score is written in a cursive hand and includes various musical notations such as notes, rests, and clefs. A large bracket on the left side groups the first four staves. The paper shows signs of age, including yellowing and some staining.

*piao.*

*piao.*

*col. B.*

*piao.*

*che'è leggiere il ven = to, cre = di tranquillo il mar*

*For.* *unis.* *pia.*

*pia.* *con violini*

*For.* *pia.*

*For.* *pia.*

*Col. B.*

*For.* *pia.*

*Credi tranquillo il mar; tremar non ti fidar*

Two empty musical staves at the top of the page, each consisting of five horizontal lines.

*Con Violini*

Handwritten musical notation for a violin ensemble. It consists of six staves. The top two staves appear to be for the first and second violins, with notes written in a treble clef. The bottom four staves appear to be for the third and fourth violins, with notes written in a bass clef. The notation includes various note values, stems, and beams, indicating a complex rhythmic and melodic structure.

Two empty musical staves at the bottom of the page, each consisting of five horizontal lines.

Handwritten musical score on aged paper, featuring multiple staves. The score includes vocal lines and instrumental parts for violins. The lyrics are written in Italian: "non ti fidar, non ti fidar, che il mare è infi-". The notation includes notes, rests, and dynamic markings such as *pp*, *ff*, and *for.*. The word "Violini" is written across the middle staves. The page is numbered "10" in the top right corner.

*for*  
*unis.*

*Co' violini*

*fortiss.<sup>o</sup>*  
*unis.*

*fortiss.<sup>o</sup>*

*col B.*

*do.*

*fortiss.<sup>o</sup>*

*Per.*

*pia.*

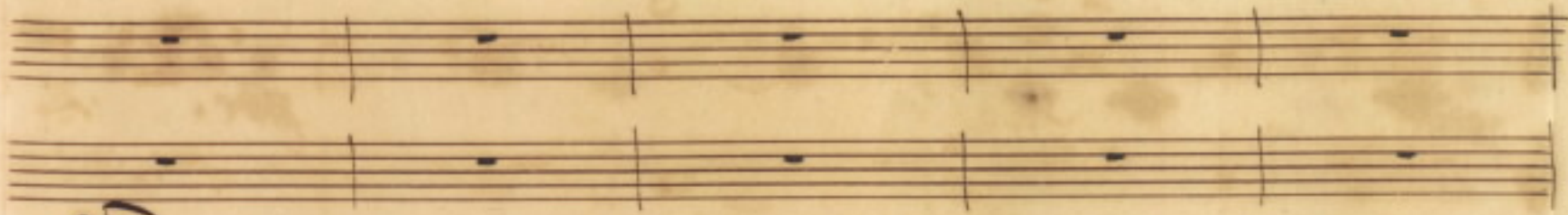
*col 1.<sup>o</sup> violino*

*pia.*

*Se leggero il ven = to, cre = di tranquillo il mar*

*pia.*





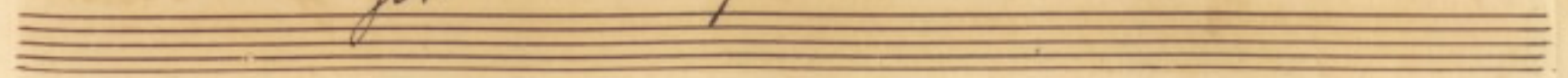
*co' violini*

*for. Unis. pia.*

*for. pia.*

*cre-di tranquillo il mar tremar, non ti fidar*

*for. pia.*



*pia.*  
*unis.*

*Co' Violini*

*col. B.*

*for.*

*for.*

This page contains a handwritten musical score for a violin and piano. The score is written on eight staves. The first staff is a single melodic line for the violin, starting with a treble clef and a common time signature. It features a series of notes, including a half note, a quarter note, and a half note, followed by a rest and then a series of eighth notes. The second staff is a single melodic line for the piano, starting with a bass clef and a common time signature. It features a series of notes, including a half note, a quarter note, and a half note, followed by a rest and then a series of eighth notes. The third and fourth staves are for the violin, with the third staff starting with a treble clef and the fourth with a bass clef. Both staves feature a series of notes, including a half note, a quarter note, and a half note, followed by a rest and then a series of eighth notes. The fifth and sixth staves are for the piano, with the fifth staff starting with a treble clef and the sixth with a bass clef. Both staves feature a series of notes, including a half note, a quarter note, and a half note, followed by a rest and then a series of eighth notes. The seventh and eighth staves are for the violin, with the seventh staff starting with a treble clef and the eighth with a bass clef. Both staves feature a series of notes, including a half note, a quarter note, and a half note, followed by a rest and then a series of eighth notes. The score is written in a cursive hand and includes various musical notations such as clefs, time signatures, and dynamic markings.

*pia.* *for.* *unis.*

*pia.* *unis.* *con violini*

*pia.* *unis.* *for.*

*2<sup>o</sup>*

*trema, non ti fidar, non ti fidar, che il mare e in fido, non ti fi-*

*pia.* *for.*

Handwritten musical score on aged paper, featuring a voice line and instrumental parts for strings and bass. The score is written in a cursive hand and includes dynamic markings such as *pia.*, *for.*, and *forziss.*. The lyrics are written in Italian: "dar seil ma - re infido." The score is organized into systems, with a large bracket on the left side grouping the first six staves. The first two staves are vocal lines, the next two are violin parts, and the sixth is a bass line. The seventh staff contains the vocal line with lyrics, and the eighth staff is a bass line. The paper shows signs of age, including yellowing and some staining.

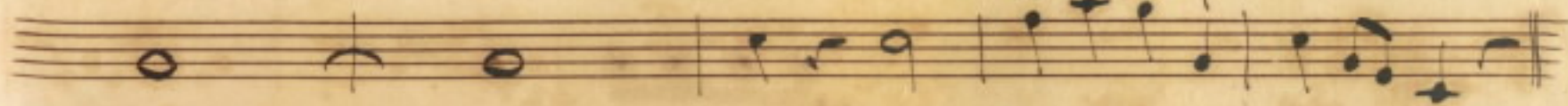
*pia.* *for.* *for.*  
*unis.* *unis.*

*pia.* *for.* *col violini*

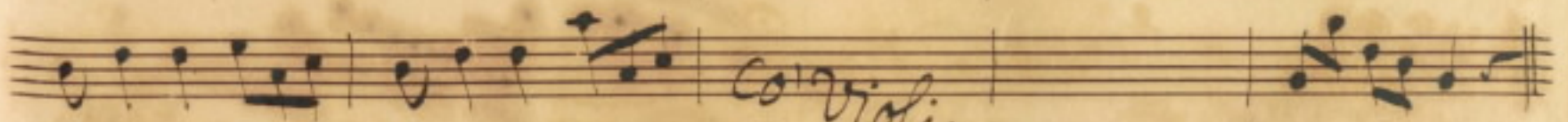
*pia.* *for.* *forziss.*

*col B.* *for.* *col B.*

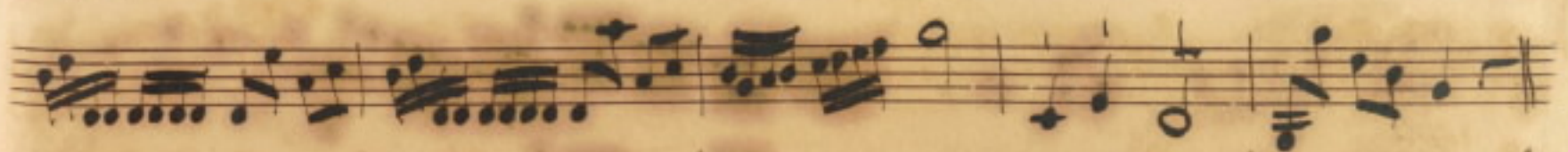
*dar seil ma - re infido.*  
*pia.* *for.* *forziss.*



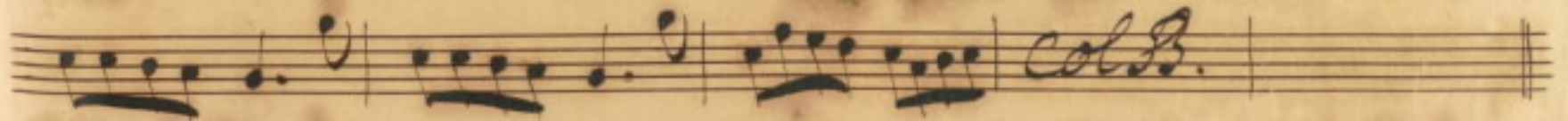
*uMis.*



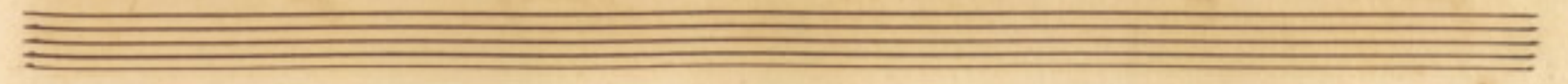
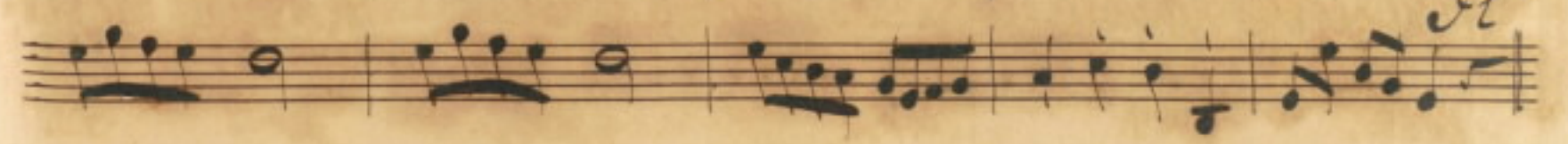
*uMis.* *col Violini* *uMis.*



*uMis.*



*col B.*



*pia.*  
*UMIS.*

*col 1.º violino*

*col 2.º viol.*

*pia.*  
*UMIS.*

*col B.*

Vento in un momen-to può l'ire sue de star, può fanti naufr=:

*pia.* *for.* *p.º*

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes. The dynamic marking *for.* is written above the first few notes, and *unis.* is written below the staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notes are mostly quarter and eighth notes. The dynamic marking *for.* is written above the first few notes, and *unis.* is written below the staff. Further down, *pia.* is written above the staff, and *for.* and *po.* are written above the notes towards the end of the staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notes are mostly quarter and eighth notes. The dynamic marking *for.* is written above the first few notes, and *unis.* is written below the staff. Further down, *pia.* is written above the staff, and *for.* and *po.* are written above the notes towards the end of the staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notes are mostly quarter and eighth notes. The dynamic marking *for.* is written above the first few notes, and *unis.* is written below the staff. Further down, *pia.* is written above the staff, and *for.* and *po.* are written above the notes towards the end of the staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notes are mostly quarter and eighth notes. The dynamic marking *for.* is written above the first few notes, and *unis.* is written below the staff. Further down, *pia.* is written above the staff, and *for.* and *po.* are written above the notes towards the end of the staff.

*gar in faccia al lido suo parti naufragar*

*for. pia. for.*

Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and dynamic markings. A large bracket on the left side groups the first four staves. The fifth staff is labeled "col B.". The sixth staff contains the word "in". The seventh staff contains the word "fac.". The eighth staff contains the word "cia al Li=".

*col Violini*

*poco f. e*

*dimis.*

*for.*

*col B.*

*in*

*fac.*

*cia al Li=*

*poco for.*

*for.*



*for.*  
*UNIS.*

*for.*  
*UNIS.*

*co' violini*

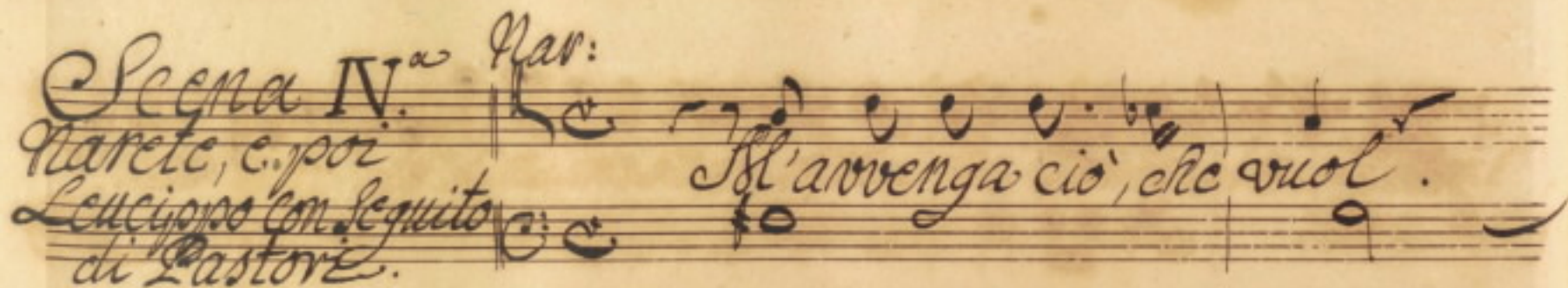
*for.*  
*UNIS.*

*col B.*

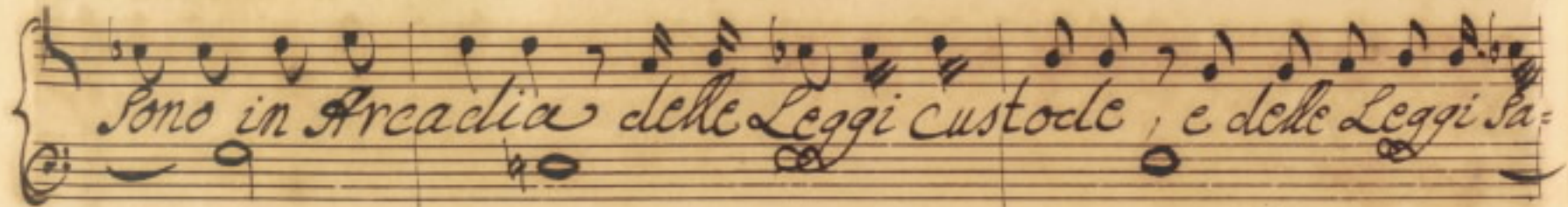
*do.*  
*for.*

*Per*  
*Dal Segno.*

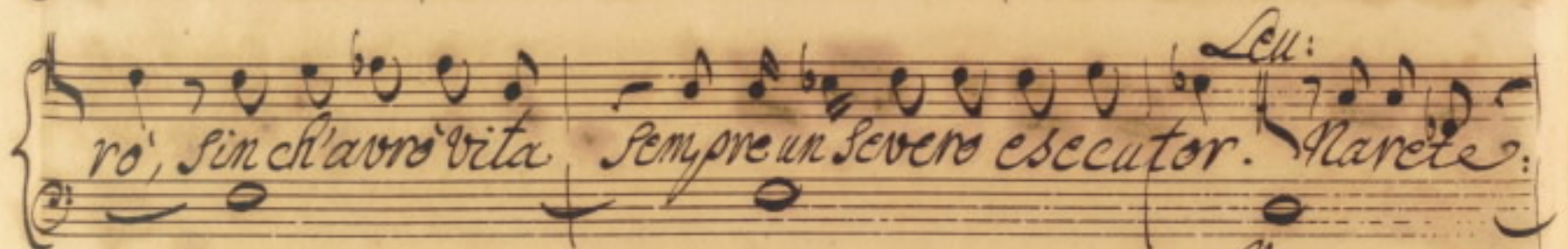
Scena N.<sup>a</sup> *Har:*  
Narete, e poi *Il'arvenga cio', che vuol.*  
Leucippo con seguito  
di Pastore.



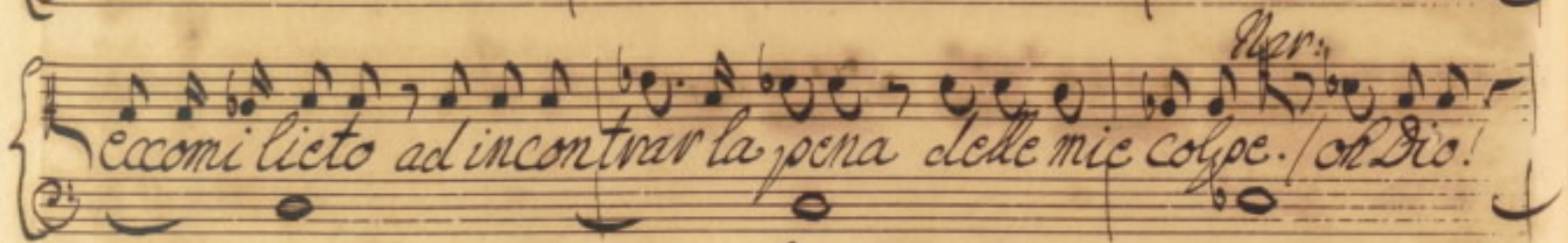
Sono in Arcadia delle Leggi custode, e delle Leggi Sa-



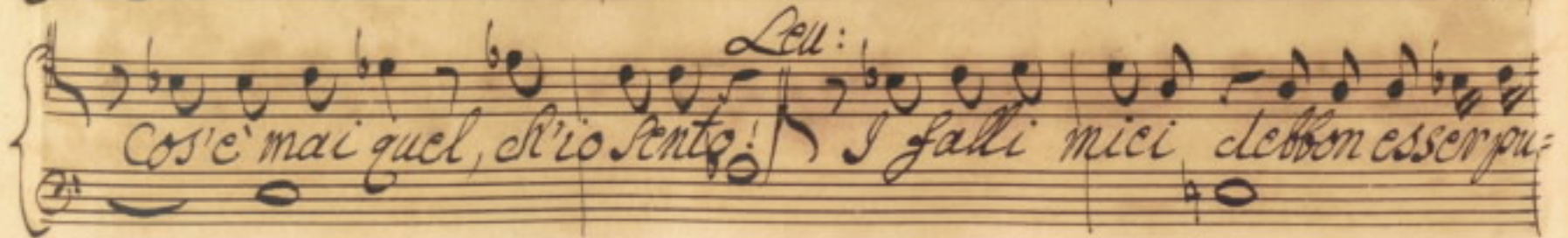
ro', sin ch'avrò vita. *Leu:* Sempre un severo esecutor. *Narete:*



*Har:* Ecco mi lieto ad incontrar la pena delle mie colpe. / *Oh Dio!*



*Leu:* Cos'è mai quel, ch'io sento! I falli miei debbon esser pu-



=niti; ci Sommi Dei, oh quanto son pietosi, permet =

=tendo, che il fil della mia vita reciso sia da te. *Mar.* (che man =

=sveti accenti questi son!) Senti Aristes: un'altra volta an =

=cora vorrei poter salvarti, ma la Legge tanto a me non concede.

*Leu:* Io non lo bramo. Deggio morir, lo so'. *Mors fe =*

*-lice, morendo di tua mano. Ah tu non Sai qual mi desti nel*

*petto riverenza, rispetto, tenerezza, ed amor. No, non po-*

*-trebbe esser maggiore in me, quando foss'io tuo Figlio,*

*o che tu fossi il Padre mio. Al Sacro uffizio adempj Si-*

*Mar. -curo, che per me non è funesto. Qual tumulto ho nel cor!*

*Leu:*  
 che moto e' questo! Sebben sul fior degl'anni considero la morte...

*Par:* Il terribil de' mali. *Leu:* Ah no', t'inganni. Per me la morte non e'

male. E' fine del male, ed e' principio d'una vita miglior.

*Par:* Quai sensi ascolto! Lodo il coraggio tuo. Però vivendo... *Leu:* Vi =

vendo; ma la vita in fine che cos'e'! Dicca mio

*Padre, che siam concetti, e siamo in un carcer sepolter.*

*Al giorno usciti, la prima voce e' il pianto. Adulti un*

*poco siamo in braccio al timor. Giovani abbiamo*

*il periglio sequace. Il viril senno ha le cure affan-*

*=nose! e la vecchiezza, che rincrebbe a se stessa resta dagli anni, e*

*Mar:*

da fatica oppressa. E questa ti par vita? Eterni Dei! ri-

=dotto a questo stato, delle Paterne voci Sai far uso così!

Senti... potrei... ah no... de il ciel... no, che mi sento il

core... possibile non è... voglio, e m'arresto

*Leu:*

Misero, misero me! che Labirinto è questo! Lo

Vedo, amato Padre; io ti faccio pietà. Questo è un af-

fetto, che non conviene a te. Non vacillare; Erba costante il

cor, le luci immote; la vittima son io, tu sacerdote.

*Par:*  
Figlio, Figlio, mi muovi il pianto. Quanto ti devo,

quanto apprendo oggi da te! tu mi confondi nella mia debo-



*lezza. Mi rammenti il mio proprio dover. Tu mi ri-*

*-metti il pie' nel buon camino, e mi sforzi a invidiare il tuo de-*

*-stino. Ma pria che giunga l'ora del Sacrificio tuo, cui*

*Sai, che dove preceder il silenzio, se ti resta d'appagar qualche*

*brama, Spiegami il tuo desir. Dove poss'io, tolti la vita,*

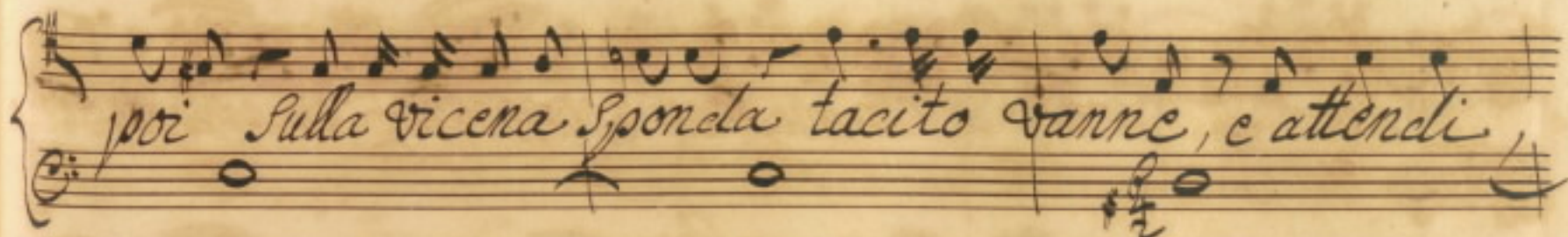
che sarai di poi il mio più gran cordoglio, chiedi, se in

tutto, io compiacerti voglio. *Leu:* E ben: pria di mo-

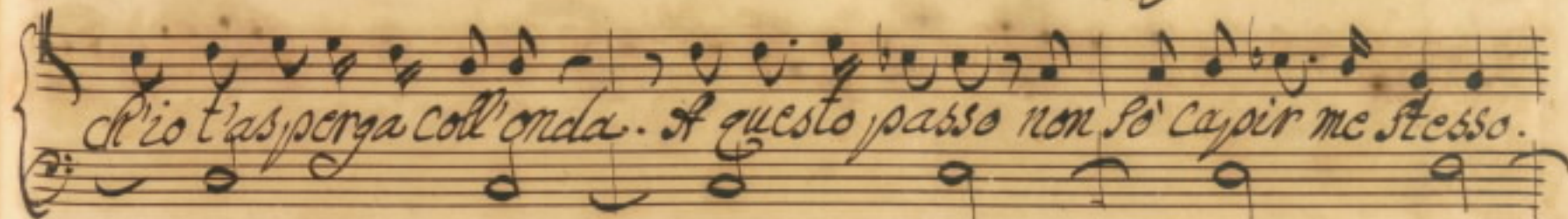
rir mi sia concesso Dafne di riveder. *Nar:* Pure ti lasci,

come tu senti adesso il cor costante, l'accordo ancor di riveder l'amante.

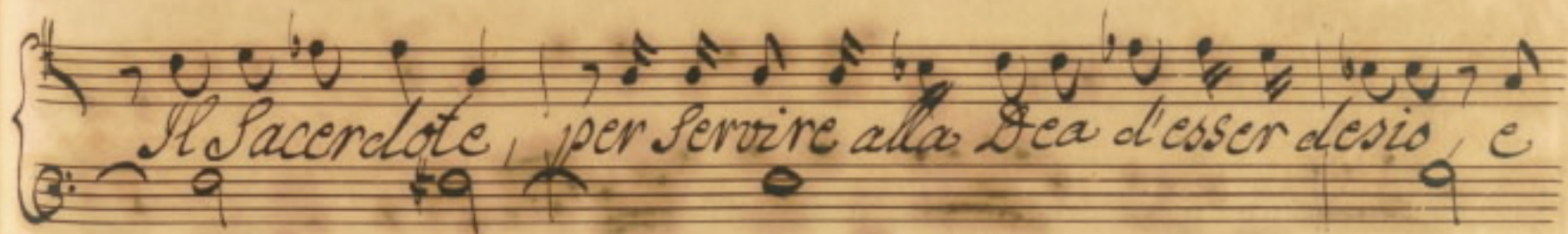
Pastori, venga Dafne. Resta seco in libertà. Di



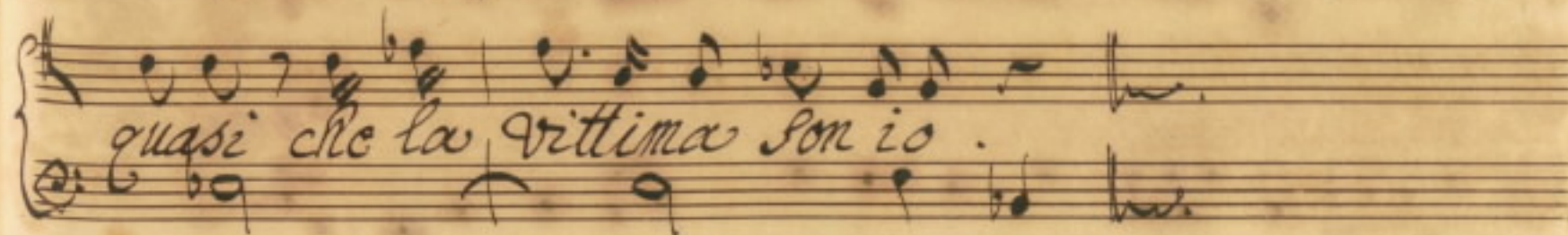
poi sulla vicina sponda tacito vance, e attendi



Ch'io t'aspetta coll'onda. A questo passo non sò capir me stesso.



Il Sacerdote, per servire alla Dea d'esser desio, e



quasi che la vittima son io.

Segue l'Aria.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The first system consists of two staves with musical notation. The second system has two staves, with the word *Mis.* written in the left margin. The third system features two staves, with the tempo marking *Moderato.* written in the left margin. The fourth system is a grand staff with three staves, including the word *Mis.* in the left margin and the word *pia.* in the right margin. The fifth system also consists of three staves, with the word *Quando* written in the right margin. The notation includes various note values, rests, and dynamic markings.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are also piano accompaniment. The music is written in a common time signature and features various note values and rests.

*pia.*  
 penso o Figlio amato, che deggio ferirti il core, io mi sen-to

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are also piano accompaniment. The music continues with similar notation to the first system.

*pia.*  
 un tale orro-re, che gelar-il cor-mi fa, io mi sen-to un tal cor.

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are also piano accompaniment. The music concludes with various note values and rests.

This page contains a handwritten musical score with ten staves. The notation includes treble and bass clefs, various rhythmic values, and dynamic markings. The lyrics are written below the staves.

The lyrics on this page are:

...rone, che gelar — — — — — il cor - mi

At the bottom of the page, the lyrics begin with:

Quando penso o figlio amato,

The musical score includes several dynamic markings: *for.* (forte), *unis.* (unisone), and *pia.* (piano).

*poco fe*

*unis.*

*che deggio ferirti il core, io mi sento un tale orrore, che ge-*

*lar*

A page of handwritten musical notation on aged, yellowed paper. The page is numbered '185' in the upper right corner. The music is written in a system of ten staves. The top staff features a melodic line with a 'poco fe' marking above it. The second staff is marked 'unis.' and contains a lower melodic line. The third and fourth staves appear to be accompaniment. The fifth staff contains the lyrics 'che deggio ferirti il core, io mi sento un tale orrore, che ge-' written in a cursive hand. The sixth and seventh staves continue the accompaniment. The eighth and ninth staves feature a more complex melodic line with a 'lar' marking below the first staff. The tenth staff continues the accompaniment. The paper shows signs of age, including foxing and staining.

*poco for.* *pia.*  
*for.* *pia.*

il cor mi fai, io mi sento un tale orrore, un tale or-

*for.* *pia.* *pia.* *pia.*  
*for.* *pia.* *pia.* *for.* *for.*  
*UNIS.* *UNIS.*

rore, che gelar

il cor-mi

*col B.*

*for.* *pia.* *pia.* *for.*

rore, che gelar

il cor-mi



*fortiss.*  
*unis.*

*fa.*

*fortiss.*  
*pia.*  
*Col. B.*

*mi*  
*Un poco All. pia.*  
*Quanto lieto, se potessi, can-gere-rei con*  
*for. pia.*

Handwritten musical score on aged paper, featuring a vocal line and a basso continuo line. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in Italian and are written in a cursive hand. The music is written on a system of five staves. The first staff is the vocal line, and the second staff is the basso continuo line. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. The paper shows signs of age, including discoloration and some staining.

te di stata! Se quest'alma tu vedes-si, piangeresti

per pietà, piangere-sti per pietà, Se quest'alma

*7 UNIS.*

*poco f.*

*pia.*

tu vedessi, pian - ge - re - sti per pic-

*for.*

*unis.*

= ta.

Quando.

Tempo di prima.

Dal Segno.

Scena V<sup>o</sup> Leu:  
Leucippo, indi Dafne. All'occupar la sua pena a tale eccesso, che nel

caso in cui son, scordo me stesso. Daf: Lode agli Dei: respino.

Leu: Caro Aristea, tu vivi! Si, vivi ancor. Son dono del pic-

-toso Narete questi pochi momenti, che felice posso impiegar per te.

Daf: Leu: Come a potuto ammolirsi quel core. Ah tu non sai qual

*Daf:*

pena abbia di me. Se questo è vero, perché al tuo fato non ti

*Leu:*

toglie! Oh Dio! perché non puoi, ne deve; e quando ancora farlo po-

-tesse, io stesso nol vorrei, che viver senza te già non po-

*Daf:*

trei. E pur senza di me ti sarà forza in vita di ve-

*Leu:*

star. Ma di sì brevi istanti a me concessi, facciamo uso mi

*(qui entrano gli Strumenti.)*

*un poco lento.*  
*unis.*

*gliore.* Ecco, mio Bene, ch'io ti lascio, e per

*pia.* *for.*

*pia.* *for.*

*Sempre.* Ti sovvennga spesso di me. *Ram =*  
*pia.* *for.*

Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of several systems of staves. The first system includes the tempo marking 'un poco lento.' and the dynamic 'unis.'. The second system features the lyrics 'gliore.' followed by 'Ecco, mio Bene, ch'io ti lascio, e per'. The third system has 'pia.' and 'for.' markings. The fourth system contains 'Sempre.' and 'Ti sovvennga spesso di me. Ram ='. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and some staining.



Handwritten musical score on aged paper, featuring multiple staves. The lyrics are written in a cursive hand across the staves. The text includes: "UMIS.", "pia. Sempre", "E se talvolta qui passi, ove la terra mi coprirà, ti", "chiedo nel premerla bagnata del sangue mio, etc." The score includes various musical notations such as notes, rests, and dynamic markings.

UMIS.

pia. Sempre

pia.

E se talvolta qui passi, ove la terra mi coprirà, ti

pia.

chiedo nel premerla bagnata del sangue mio, etc.



pre

*poco for.*  
*unis.*

Pol di tanto in tanto con fonda il sangue mio col tuo bel

*for.*

*for.*

*unis.*

*Daf:*

*piano.*

Ah non parlar così! Caro, non sai, non

*pia.*  
*UMIS.*

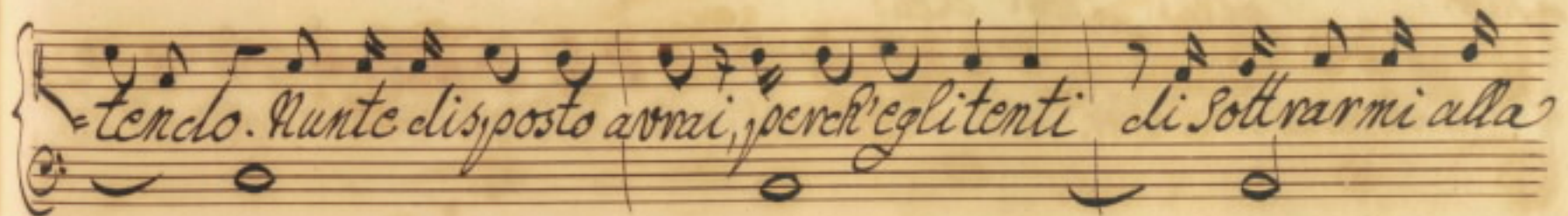
*col B.*

Sai quel, ch'è disposto. Forse... chi sa'... potresti in questo sudor.

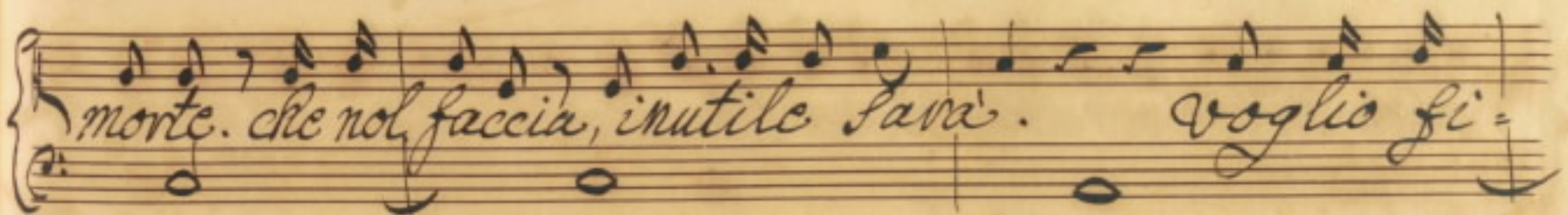
*pia.*  
*UMIS.*  
*for.*  
*le*

Stesso... basta... di più non posso dirti. *Leu:*  
*In=*  
*for.*

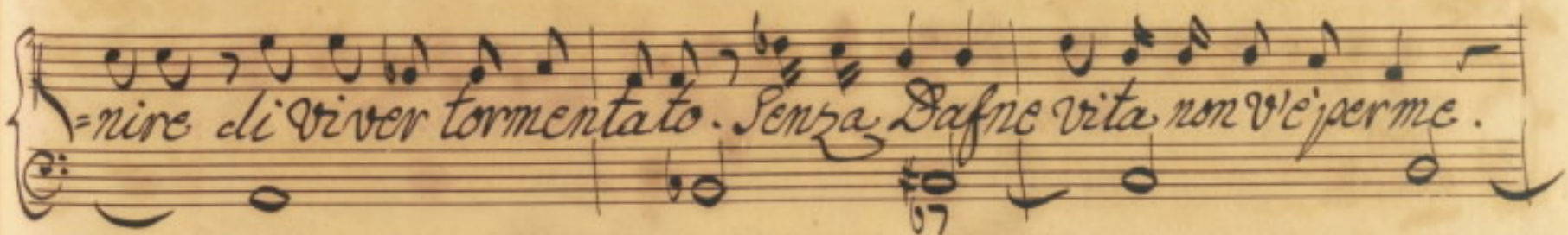
Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of several systems of staves. The first system includes a vocal line with lyrics and a piano line with the instruction 'col B.'. The second system continues the vocal line with lyrics and includes dynamic markings like 'pia.' and 'UMIS.'. The third system features a vocal line with lyrics and a piano line with 'UMIS.' and 'for.'. The fourth system concludes with lyrics and dynamic markings 'Leu:' and 'In='. The paper shows signs of age, including some staining and wear at the edges.



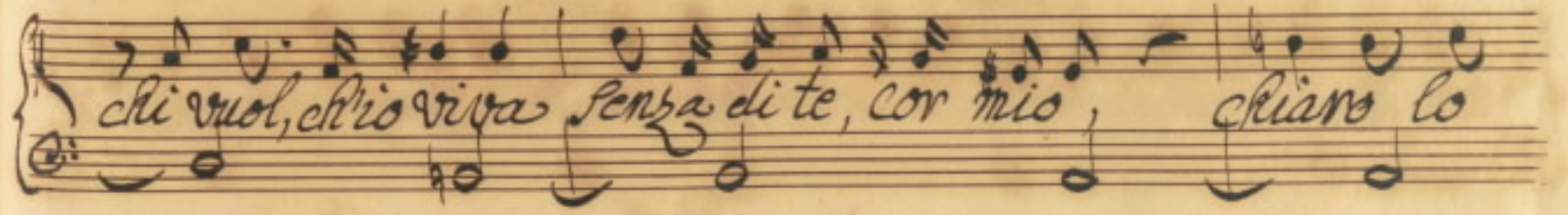
tendo. Nante disposto avrai, perch'eglitenti di sottrarmi alla



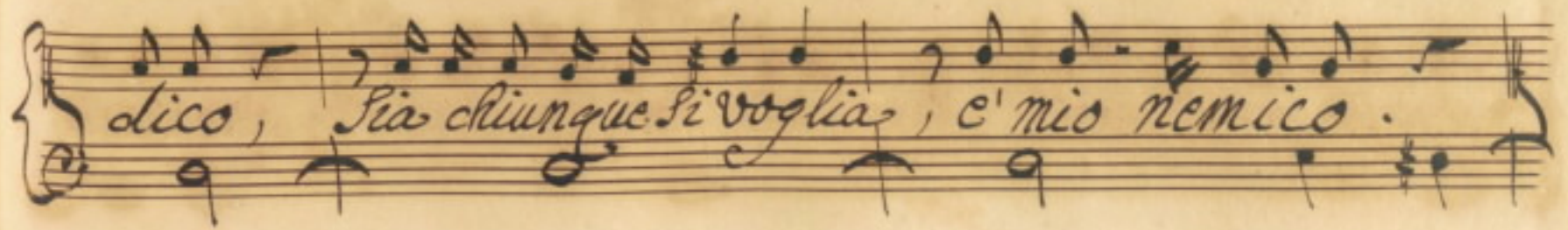
morte. che nol faccia, inutile l'avai. voglio fi=



nire di viver tormentato. Senza Dafne vita non v'e per me.



chi vuol, ch'io viva senza di te, cor mio, chiaro lo



dico, sia chiunque si voglia, e' mio nemico.

*Daf:* *Leu:* *Daf:* *Leu:*  
E se foss'io! Tu! Sì. Come! e potresti voler, che di te

privo, per te viver dovessi una vita peggiore assai di morte.

*Daf:* *Leu:*  
Così vince il dolor colui, che forte. Tanta virtù, se chiedi,

*Daf:* *Leu:*  
non la sperar da me. Da te la voglio. Tutto farò; ma in

*Daf:* *Leu:*  
questo inflessibil son io. Ma senti. Invano,

*Daf:*  
 credimi, t'affaticchi. Odi: se tua esser non posso,

*Leu:*  
 almeno ti rendero sicuro, che d'altri non sarò. Questo non

basta. Dovrei sempre languire. Son sazio di penar:

*Daf:*  
 voglio morire. Or sappi, se il tuo fato non è deciso an-

cora. A tuo dispetto viver dovrai. Narete punir non ti potrai.

*Tramo a tal Segno, che ad ogni costo vincero l'impegno. All.* Leu:

*questo amor non e' cangia consiglio. Son risoluta. Ad.* Leu:

*verti, ch'io mai non cedero. Chi avra' potere di*

*togliermi all'arbitrio di me? chi t'e fedele. Questa si* Leu:

*chiama fedelta' crudele. Segue l' Aria.*

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

Handwritten musical notation on a five-line staff, including the instruction *unis.* and *col. B.*

*Più tosto allegro.*

Handwritten musical notation on a five-line staff, showing a melodic line with various note values.

Handwritten musical notation on a five-line staff, featuring dynamic markings *pia.* and *fz.*

Handwritten musical notation on a five-line staff, including the instruction *col. B.*

Handwritten musical notation on a five-line staff, featuring dynamic markings *pia.* and *fz.*

*pia.*

*pia.*

*pia.*

Voler, che in vita io resti, per vivere

*pia.*

*col. B.*

*col. B.*

re al dolore, che nuova Idea d'amore, che bella se-detta



col. B.

de nuo=va Idea d'amo=re, Sic bel=la se=del=

*for.*  
*Unis.*  
*for. pps.*  
*pia.*  
*for. pps.*  
*pia.*  
*col B.*

*ta, che bella fe- delta.* *Voler, se in vita io resti*

*for.*  
*for. pps.*  
*pia.*  
*poco for.*  
*pia.*  
*poco for.*  
*pia.*

*per vivere al dolore, che nuova Idea! che nuova*

-dea d'amo-re, che bel-la fedeltà  
 URIS.

A handwritten musical score on aged paper, featuring ten staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The middle four staves contain the vocal melody with lyrics. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in a cursive hand.

*poco f<sup>o</sup>*

*col. B.*

*che nuova Idea d'amore, che bel-la*

*poco f<sup>o</sup>*

*pia.*

*col. B.*

*f<sup>o</sup>*

*fedelta! che nuova Idea d'amore, che bel-la fedel-*

*pia.*

Handwritten musical notation for the first system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: *sta, che bel = la fedelta, che bel = la fedelta.* The piano part includes dynamic markings *pp.* and *col. B.*



Handwritten musical notation for the second system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: *sta, che bel = la fedelta, che bel = la fedelta.* The piano part includes dynamic markings *pp.*, *col. B.*, and *pp.*. The lyrics for the third system are: *Siamo = co e non tiranno,* with a dynamic marking *pp.*

Handwritten musical score for the first system. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a basso continuo line. The music is written in a historical style with various note values and rests. The lyrics "Si mi torra d'affanno, si vuol ch'io resti in vita, ti" are written across the vocal staves.

Si mi torra d'affanno, si vuol ch'io resti in vita, ti-

Handwritten musical score for the second system. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a basso continuo line. The music continues with various note values and rests. The lyrics "no" are written at the end of the system.

Handwritten musical score for the third system. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a basso continuo line. The music continues with various note values and rests. The lyrics "no" are written at the end of the system.

*for.*  
*unis.*  
*for. p.*

*col. B.*  
*tiran - no mio Sara'.*

*for.*  
*for. p.*

*col. B.*  
*p.*

*vo.*  
*Dal Segno.*

Scena VI.<sup>a</sup> Daf:

Dafne, e  
Narete. Questo tuo genio disperato e' quello

Nar: che palpitarmi fa'. Dafne, parlasti ad Aristote: In

Nar: questo istante. Adesso dunque tu puoi partir. Daf: Perché? Nar: Non

Daf: devi qui rimanere. Il loco, lo sai, non ti conviene. Anzi per-

Nar: -dona: questo loco e' per me. come! ogni Legge



*Daf:*

*Dunque tu vuoi così porre in oblio! Non ti sdegnar. La vittima son*

*Mar*

*Daf:*

*io. Me dici! Il ver ti dico. Se permesso e di mo-*

*rire l'un per l'altro, come la Legge lo permette;*

*Mar:*

*Daf:*

*io morir chiedo in vece d'Aristeo. Ma pensa... Penso,*

*ch'è reo per me. Megli dovia finire per mia sola Cagione.*

*i giorni Sui, ch'io nol consento, e vo' morir, per Lui.*

*Nar:*  
*E ben: ti si conceda.*

*Scena VII<sup>a</sup>*  
*Ante, Cimene, e Leucippo*  
*accompagnato da Pastori,*  
*e delli.*

*Plun:*  
*Tacete: Arcadia tutta vuol d'Aristeo la vita.*

*Leu:*  
*Na=*

*Nar:*  
*Tacete: non si ascolti quest'ingiusta pietà.*

*Daf:*  
*Im=*

*Leu:*  
*poni, ch'egli sia sciolto.*

*Cli:*  
*Io vo' morir.*

*No, Padre: as=*

*Har:* *Un:*

*Solvilo, che inato il Popol ti minaccia. Ma udite... Ascolta...*

*Leu:* *Har:*

*Senti... ognun si taccia. Si dice, che si doni la*

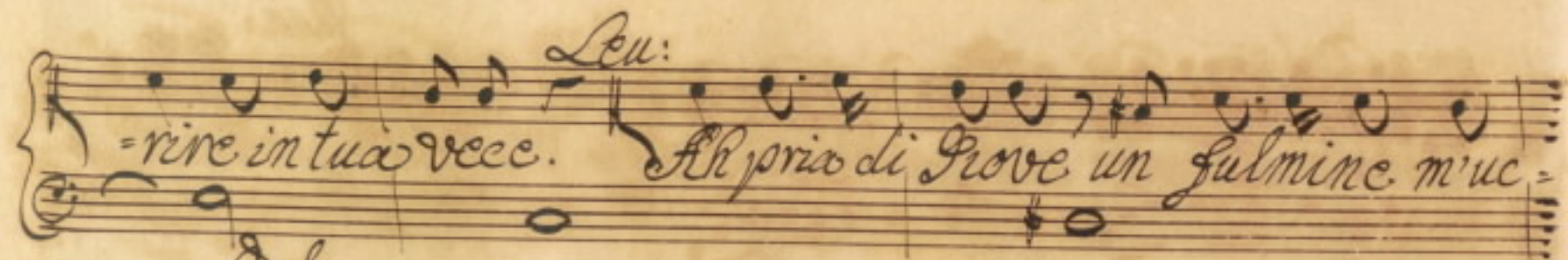
*vita ad Aristeo: La vita a lui, senza offender la legge,*

*Leu:* *Har:*

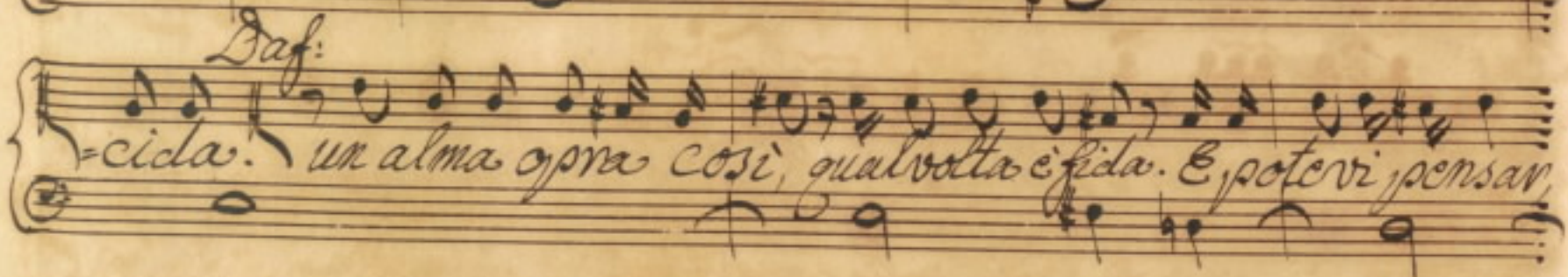
*conceduta già fu. Come! Taccheta. Da me non la ri-*

*cevi. A lei, che t'ama, tu la dovrai. Sofferse a mo-*

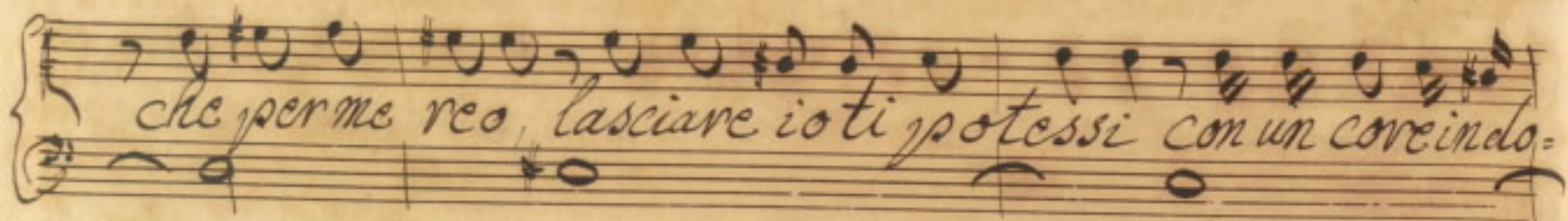
*Leu:*  
-rire in tua vece. Ah pria di Giove un fulmine m'uc-



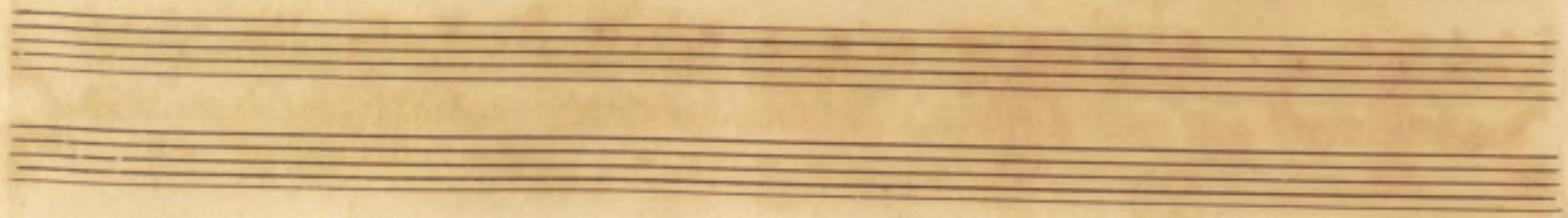
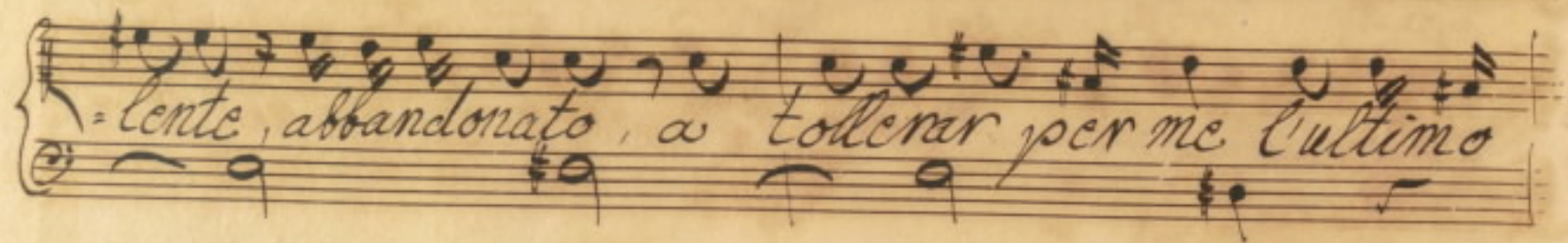
*Daf:*  
-cida. un alma opra così, qual volta è fida. E potervi pensar,



che per me reo, lasciare ioti potessi con un core indo-



-lente, abbandonato, a tollerar per me l'ultimo



*un poco lento*

*unis.*

*Fato!*

*Meglio conosci chi t'adora.*

*unis.*

*Io moro, e nel morir superba vado del mio destin.*

*pia. sempre*

*pia.*

*adagio.*

Sol di talvolta nel ripensare a me, qualche sospiro qualche

*pia.*

*Unis.* *for. pia.*

*for. pia.*

Stilla di pianto versi di tanto in tanto da quelle luci

*pia.*  
*unis.* *unis.*

*pia.*

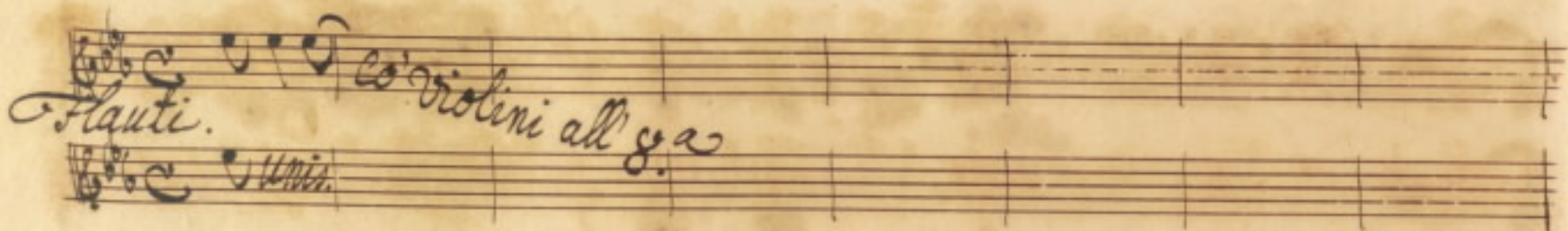
ove. Sinora io vissi; Spirito spento ancora, ombra smar-

*unis.* *poco for.* *for.*

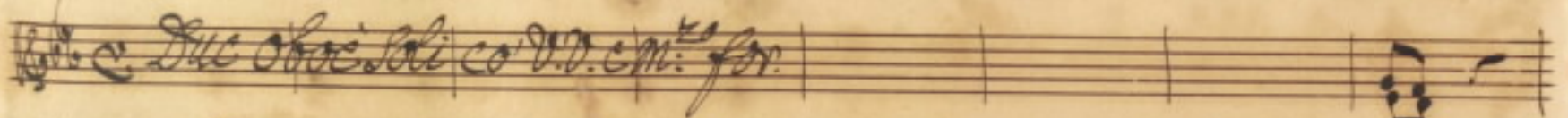
*poco fo* *fe*

*vita, in quelle luci io trovero' la vita.*  
*poco for.* *for.*

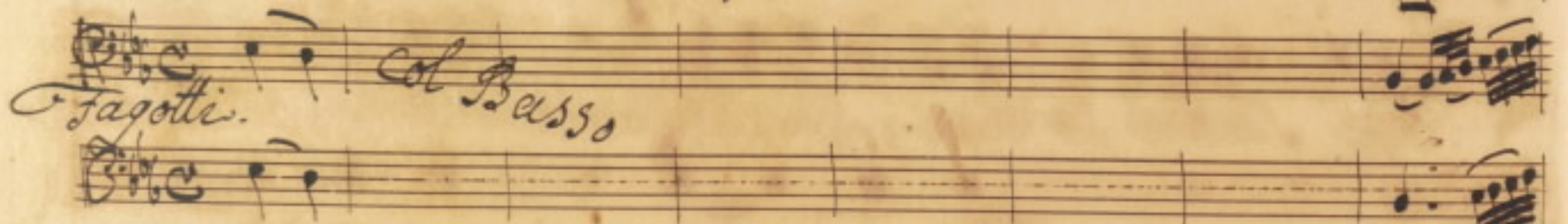
*Flauti.* *co' violini all' g. a*



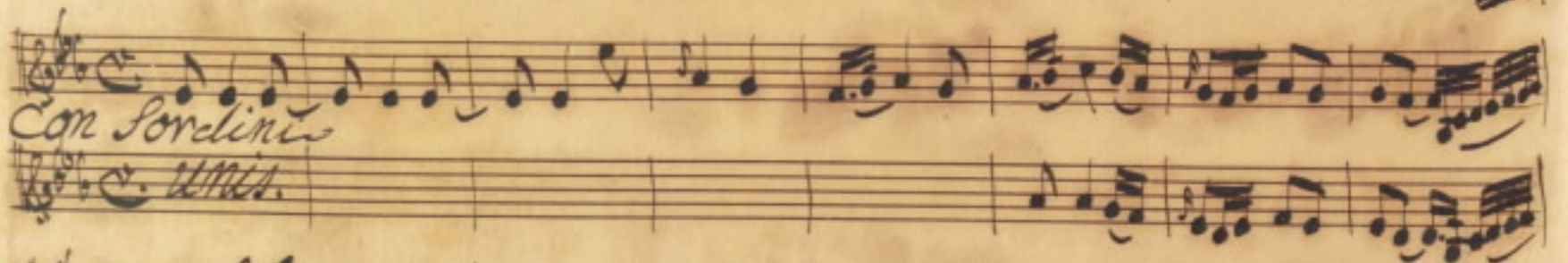
*Due Oboedi co' V. V. c. m. f. or.*



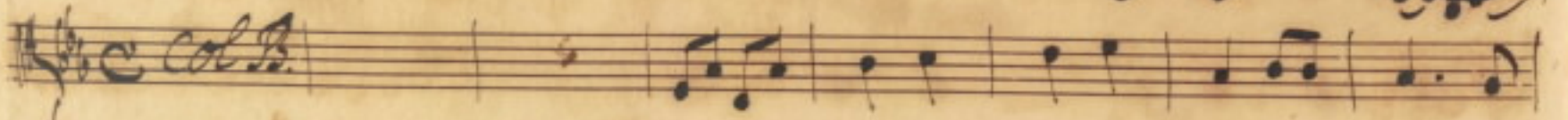
*Fagotti.* *col Basso*



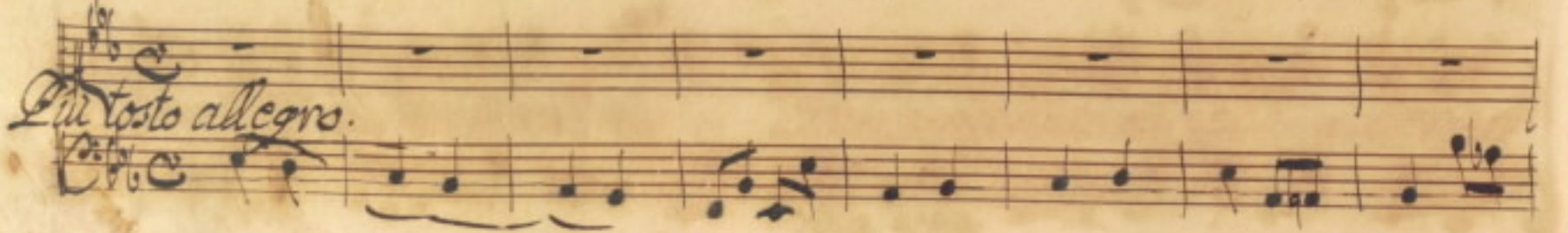
*Con Sordini*



*col B.*



*Piu' tosto allegro.*





Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. Both staves contain rhythmic notation with various note values and rests.

*co' violini.*

Handwritten musical notation on ten staves. The first two staves continue the notation from the previous section. The remaining eight staves contain dense rhythmic patterns, including many sixteenth and thirty-second notes, and some complex rhythmic figures.

col. 1. 2. 3. 4. 5. 6. 7. 8.

*Ums.*

*col Viol. pia. assai*

*Ums.*

*Ums.*

*Ums.*

*Ums.*

*col B.*

*Ombra amante almeno allora*

*pia.*

*piao.*

*col. B.*

da gli Dei mi si = a concesso di ve = nire a te d'appresso, a

*piaz. Sempre* *co' Flauti*

*UNIS.*

*col. B.*

*te - d'appressa la mia pace a ri = cercar*

Handwritten musical notation on a five-line staff. The notes are in a treble clef with a key signature of one flat. The tempo marking *Coro. V. V. all. g. a* is written in the right margin. The word *UNIS.* is written above the staff on the left side.

Handwritten musical notation on a five-line staff. The tempo marking *Coro. V. V. m. for.* is written in the right margin. The word *for.* is written above the staff in the middle.

Handwritten musical notation on a five-line staff. The word *for.* is written above the staff on the left side. The word *UNIS.* is written above the staff on the right side.

Handwritten musical notation on a five-line staff. The lyrics *a ri. — cercar.* are written below the staff.

Handwritten musical notation on a five-line staff. The word *for.* is written below the staff on the left side. The word *for.* is written below the staff in the middle.

col. V. all. 8a

pia.  
Ums.

col B.

Ombra amante almeno allora da-gli Dei mia fi-a concesso

pia.

pia.

*all'ottava*

*for.* *pia.*

*col. B.* *pia.*  
 di ve-nire a te d'ap-pres-so a te - d'ap-pres-so la mia pace a'

UNIS.

C. V. V. pianiss.

UNIS.

UNIS.

ri = cercar, la mia pace a ricer = car



col. v. v. all. g. a

col. v. v.

col. B.

la mia pace a ricercar - a r. - cercar.

The musical score consists of ten staves. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The fifth and sixth staves continue the vocal parts. The seventh and eighth staves are instrumental accompaniment. The ninth and tenth staves are vocal parts with lyrics. The score is written in a historical style with various ornaments and dynamic markings.

This page contains a handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first two staves are marked with the tempo instruction *all ga*. The third staff is marked *C. Vidini*. The fourth staff has the annotation *pica.* above it. The fifth staff is marked *m. 20 for.* above it. The sixth staff is marked *m. 20 for.* above it. The seventh staff is marked *m. 20 for.* above it. The eighth staff is marked *m. 20 for.* above it. The ninth staff is marked *m. 20 for.* above it. The tenth staff is marked *m. 20 for.* above it. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *pia.*, and *for.*. The bottom staff contains the lyrics: "Sen-za il ben, che m'innamora, e - se l'Idol mi-otu sci' ben'." The paper shows signs of age, including yellowing and some staining.

*Violini*

*pia.*

*p.°*

*pa = ceinte deggio speran*

*deggio speran, deggio*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. The text *Spc = rar.* is written on the bottom staff, and *Tempo di prima* is written at the bottom right. The word *unis.* appears on several staves, and *Violini* is written on the third staff.

Handwritten musical score on aged paper, page 209. The score consists of ten staves. The first two staves are for strings, with notes and rests. The third staff is labeled *Violini* and contains a treble clef and notes. The fourth and fifth staves are for woodwinds, with a *Clar.* marking above the fourth staff. The sixth and seventh staves are for woodwinds, with a *Bass.* marking above the sixth staff. The eighth staff is for woodwinds, with a *p.* marking. The ninth and tenth staves are for woodwinds, with a *pia.* marking above the ninth staff. A large section of the score is marked *Dal Segno.* on the right side, indicated by a double bar line and a repeat sign.

*Narrete.*

*Leu:*  
Pastori, che sia sciolto da suoi lacci Aristes. Questo atten-

*Nar:*  
-dea. Con essi indi avvincete, che per lui si fa' rea.

*Leu:*  
Lodato il cielo, mi trovo in liberta'. Cedi Pastore a

me questo tuo davelo. Or son felice. Dafne, al mio arbitrio adesso

*Daf:* *Dellio.*  
toglierv non mi potrai. Io moro di mia mano! Oh Dio! che



Scena ultima.

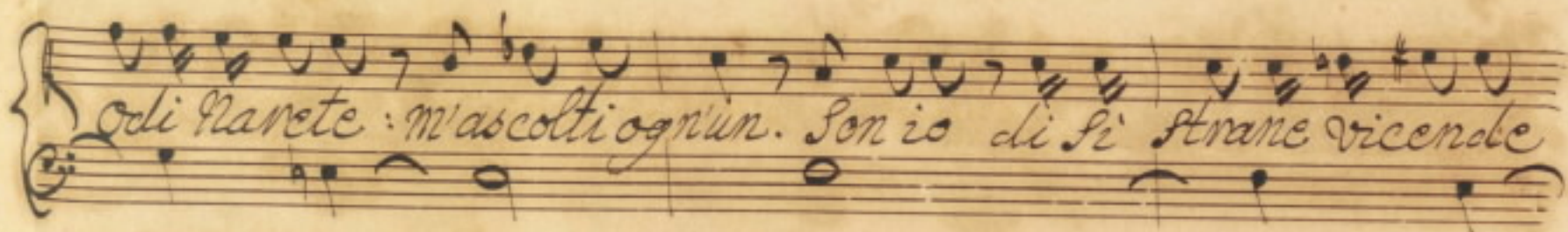
Delio, che trattiene  
Leucippo, e detti. *Leu:* Sai. *Del:* Ah Delio per pietà... *Lascia.*

*Leu:* Se resto in vita, perdo Dafne. Ella s'offerse a morire in mia

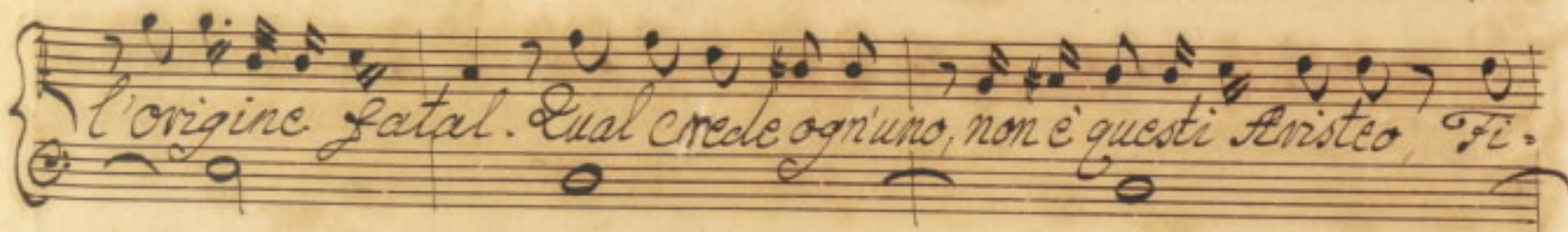
*Daf:* vece. E son contenta, se pietosi gli Dei finir mi lasce-

*Del:* ranno i giorni miei. No; vivi Dafne, e vivi

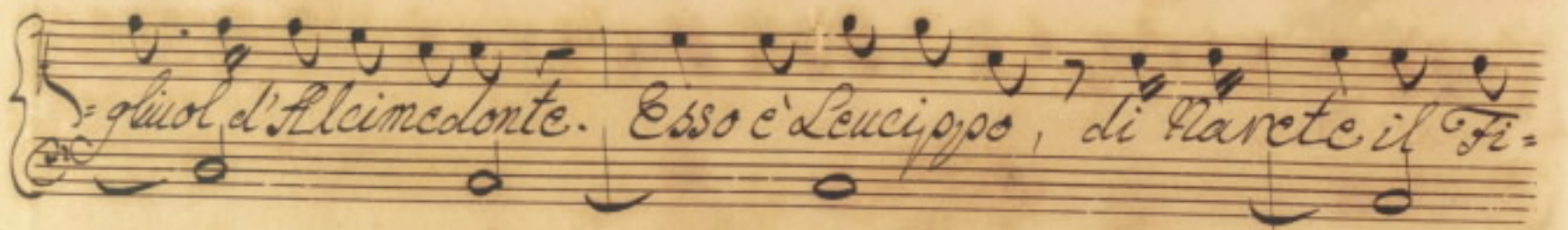
col tuo fido Pastore. Oggi si estingue in me la fiamma antica.



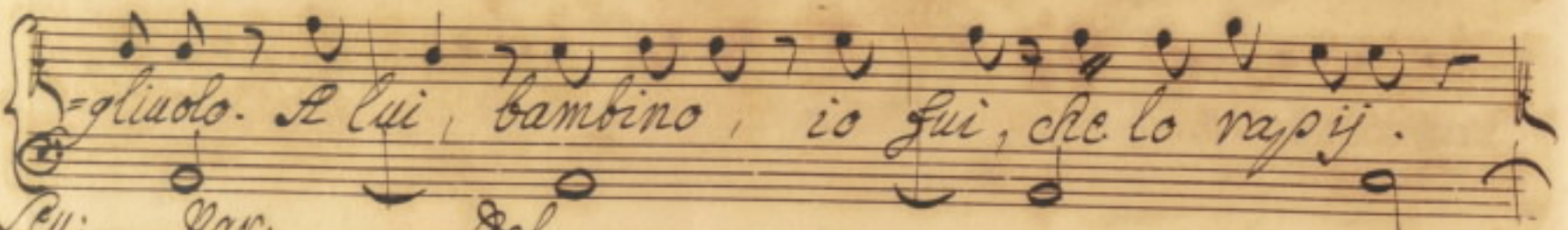
odi Narrete: mascolti ogn'un. Son io di sì strane vicende



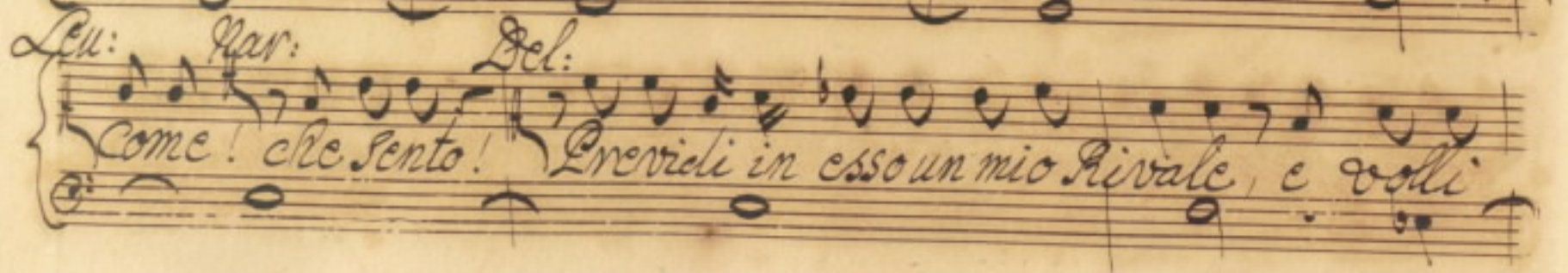
l'origine fatal. Qual crede ognuno, non è questi Aristeo, Fi-



-gliuol d'Alcimedonte. Esso è Leucippo, di Narrete il Fi-



-gliuolo. A lui, bambino, io fui, che lo rapij.



Leu:      Nar:      Del:  
Come! che sento! Inevidi in esso un mio Rivale, e volli

tormi un incianpo nell'amor, ma Giove, che, per mia pena

mi rende soggetto all'umana passione, cieco mi rese, e

d'un sinistro affetto esser per danno mio mi fe cagione. Etu potesti?

E che potei rammenta le voci dell'oracolo. Non

vedi, che un piu felice Padre di te non v'e? Premio altuo

rel concesso eccoti il Figlio. Dagne, d'ora volea con

esso cangiar sorte, e periglio, sua Sposa esser dovra.

Nessuno e' veg. Aretto gia' il nodo il ciel, poteva la Ninfa a-

-mare il Figlio tuo. Potea Leucippo accendersi di

lei. Senza delitto al Figlio di Narete era permesso d'aver

libero accesso sin di Giove sull'ana. Non t'arvedi, che tutto a

tutti spira oggi pace, e piacer. Tutto è contento,

*Har:*  
e vi toglie d'affanni un sol momento? Oh fortunato

*Leu: Har: Daf: Cli: Nun: Del:*  
giorno! Ah Padre. Ah Figlio. Sposo. Germano. Amico. Ah

Tempio, al Tempio a ringraziar gli Dei. Dovete a loro

Sacrificar gli affetti. ogn'un di voi, or si reprima, e

taccia. Ai Sacri Numi in faccia si stringa il nodo inaspet-

tato, unito a quel di Nunte, e di Climene; e

poi, che ben dal cielo incominciato avrete; d'ogni vostra bell

opra il fin godete. Segue il Coro.

Corn

unis.

unis.

unis.

Violino

Clarineto

Flauto

Violoncello

Violone

*Allegretto, e con spirito.*

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts. The lyrics are "Per noi le occulte vie, per dove il ciel conduce,". The word "unus." is written on several staves.

unus.

unus.

unus.

unus.

Per noi le occulte vie, per dove il ciel conduce,

Per noi le occulte vie, per dove il ciel conduce.



UNIS. *pia.* *f.º*  
 UNIS. *pia.* *f.º*  
 Col. B. *p.º*  
*p.º*  
 ripiene ancor di luce, Son tene-broso orror, Son te-ne-  
*p.º*  
 ripiene ancor di luce, Son tene-broso orror, Son te-ne-  
*p.º* *f.º*

A page of handwritten musical notation on aged paper. The score consists of ten staves. The top two staves are vocal parts with lyrics: "pia. UNIS." and "pia." written above the notes. The bottom two staves are also vocal parts with lyrics: "= broso orror, son tenebroso orror, son te - nebroso orror." written below the notes. The middle four staves are instrumental parts, likely for strings or woodwinds, with dynamic markings "p.<sup>o</sup>" and "f." written above the notes. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining.

*pia.*  
*UNIS.*

*pia.*

*p.<sup>o</sup>*

*p.<sup>o</sup>*

= broso orror, son tenebroso orror, son te - nebroso orror.

*p.<sup>o</sup>*

= broso orror, son tenebroso orror, son te - nebroso orror.

*p.<sup>o</sup>*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and accidentals. The word "unis." is written below the staff in two locations.

Handwritten musical notation on a five-line staff. The notation includes notes and rests. The instruction "Col B." is written below the staff.

Handwritten musical notation on a five-line staff. The lyrics "Sembra questo Pa-sto-re" are written across the staff, with the notes following the syllables.

Handwritten musical notation on a five-line staff. The lyrics "Sembra questo Pa-" are written across the staff, with the notes following the syllables.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "la vittima del Fato, del Fato; ne se di lui trova-to" and "Storè la vittima del Fato; ne se di lui trova-to". Performance markings include "unis.", "col. B.", and "Storè".

Cornu. unis.

Fagotti.

216

216

Handwritten musical score for Cornu. unis. and Fagotti. The score consists of ten staves. The first two staves are for the instruments. The last four staves contain vocal lines with the lyrics "il piu felice amor, il piu felice amor, il piu fe-". The music is written in a cursive hand with various musical notations including notes, rests, and dynamic markings like "p" and "p.o".

*col B.*

*UNIS.*

*fice amor, il piu felice amor.*

*=lice amor, il piu felice amor.*

*FINE.*



42494

Handwritten text on the left margin, partially visible, including musical notation symbols.

Main body of the page containing musical notation on ten staves. The notation consists of various notes, rests, and clefs, though the ink is faded and the paper is aged.

