

Ms. Mus. 206

Jenni









Atto III

Scena prima
Pillio, Boschetto delizioso

Boschetto, e Argia.

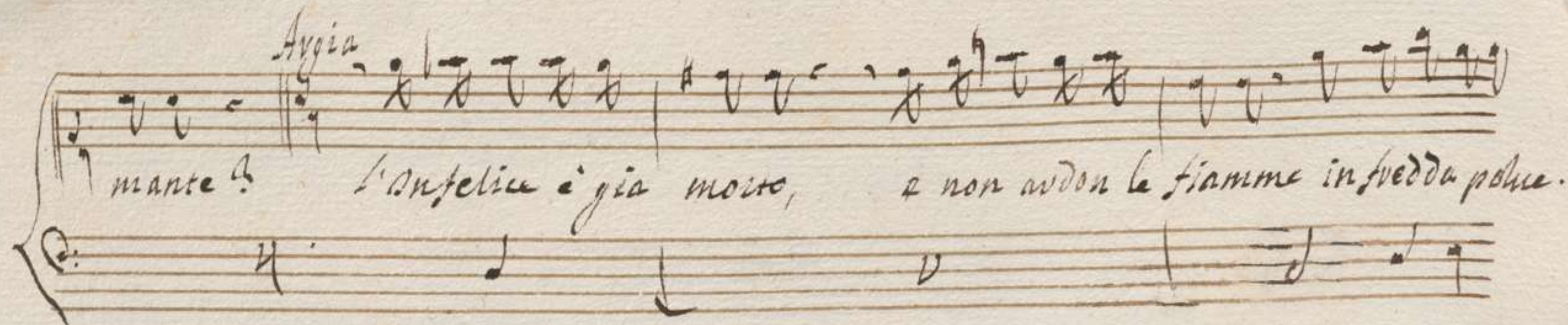
Boschetto. *Argia*

Non arrossir; Leon piacque al tuo core.

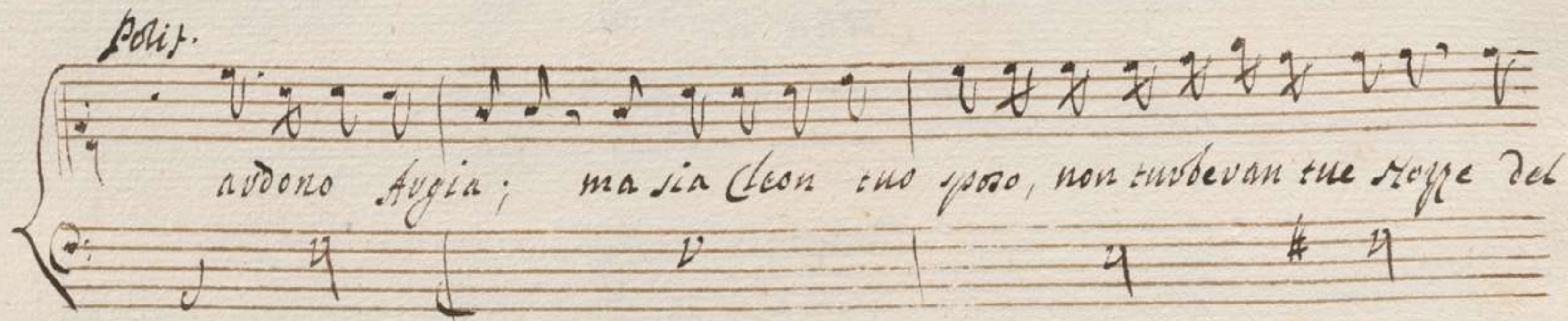
Boschet.

- letto dagli dei degno e d'amore. e si tosto obbliasti il primo A.

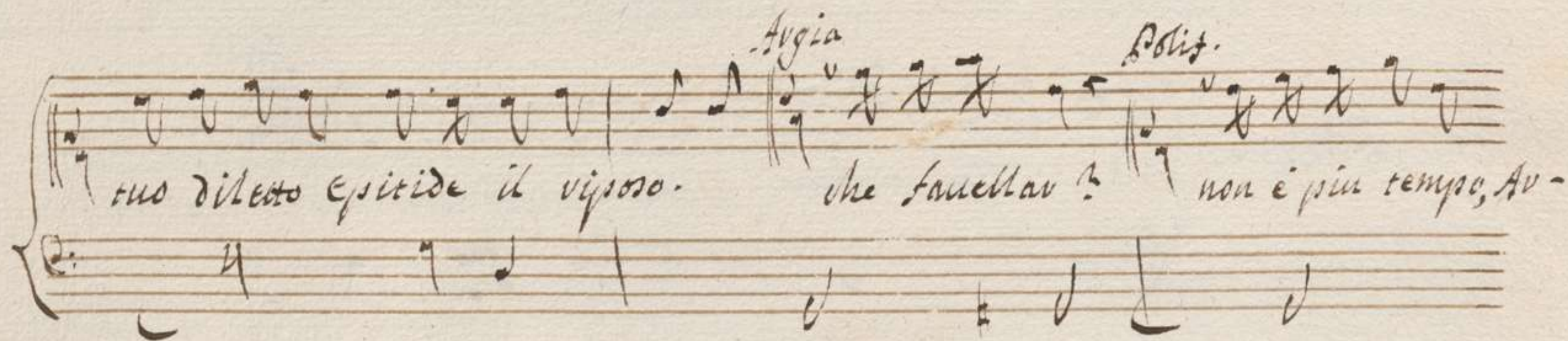
Augia
mante? l'onfelia e' gia morto, e non avdon le fiamme in fvedda polue.



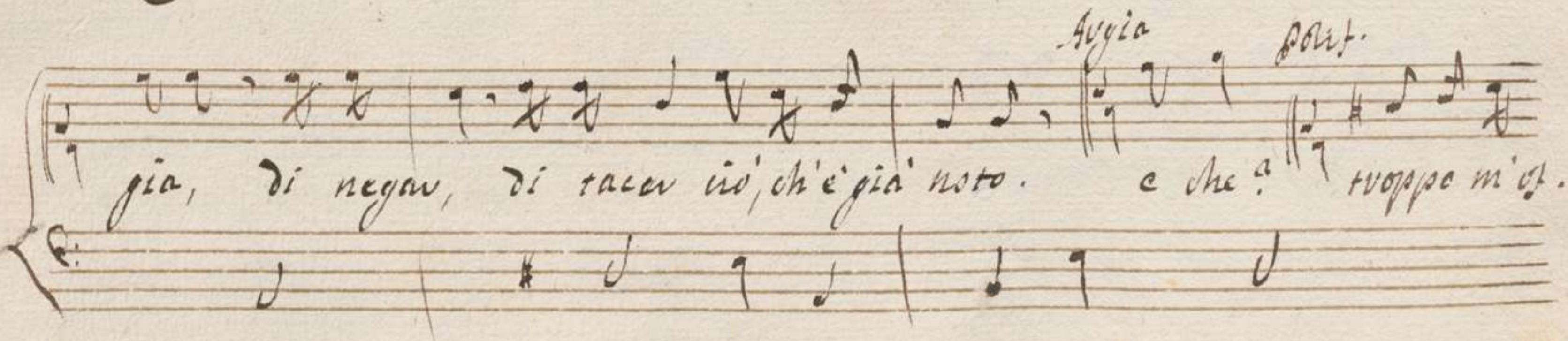
polit.
avdono *Augia*; ma sia con tuo sposo, non turberan tue Nozze del



Augia tuo dilecto esitide il vixoso. *polit.* che fauellar? non e' piu tempo, Av-



Augia *polit.* gia, di negar, di tacer cio' ch'e' gia' noto. e che? troppo m'ot.



fende il tuo timore. a Mevose si taccia iniqua madre, e non a poli-

fonte, anima fida, d'epitide il destin. stelle! ^{Augia:} ^{Polis:} egli vive,

lo so', in Cleon. Licisco | gioua il mentiro | me ne affido l'avcano.

viva egli lieto, e vegni. ^{Augia:} Signor, che sul tuo con regno hai piu

quando di quello che rifiuti, perdona se t'offese il mio timore.

Polist.

fu giusto, e tutto il tuo geloso amore; e tal lo custodisci, in sin che

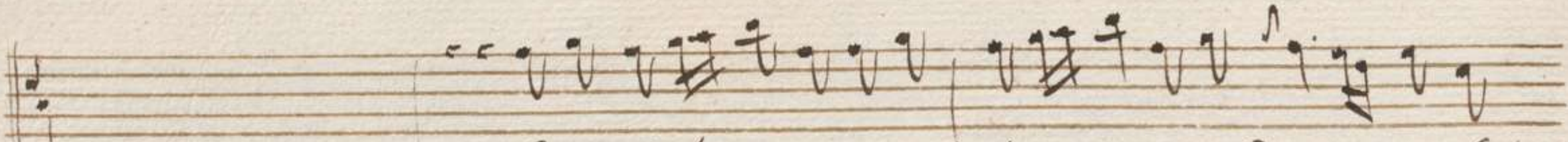
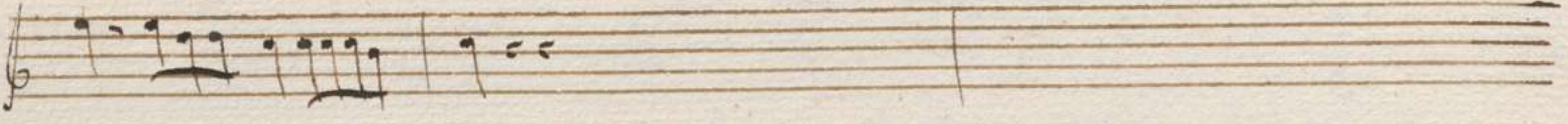
spiva l'iniqua madre. a lei, se chiede il figlio, vno lo'

niega, e lo compiangi estinto; che se noto a lei forse il suo des.

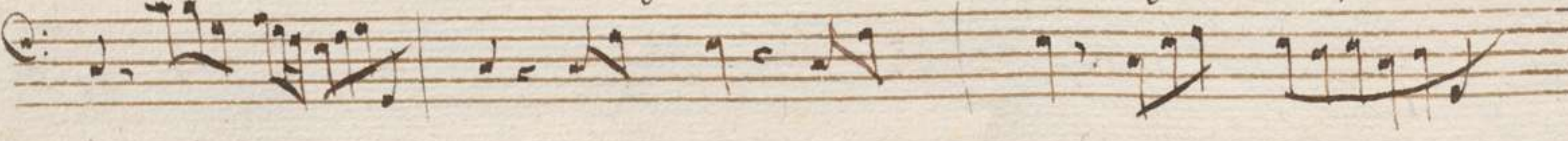
tino, spinta da quel furor, con cui raffina e la vuole, e l' Consorte, po -

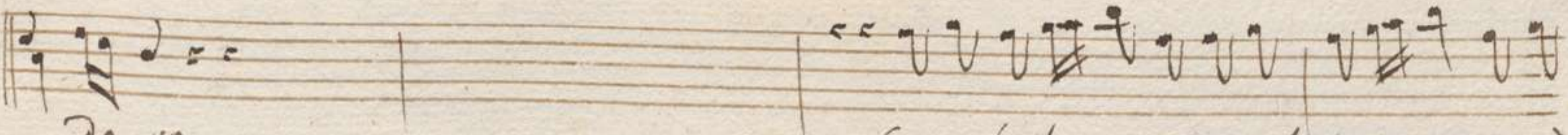
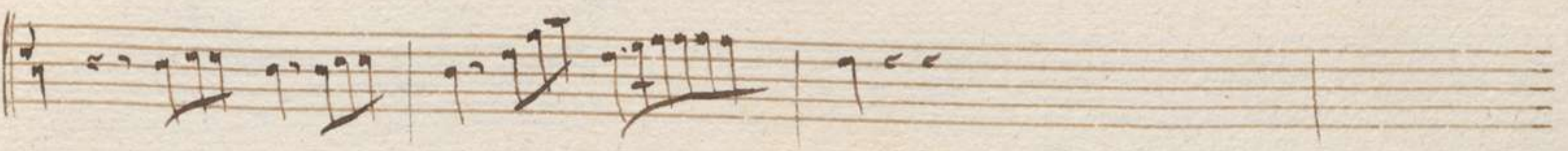
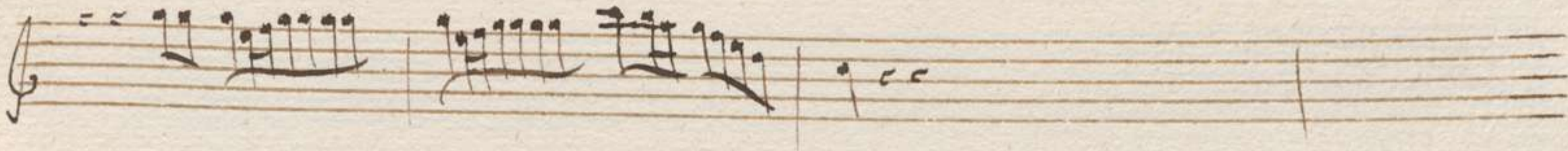
tua quella crudel dangli la morte.

Argia



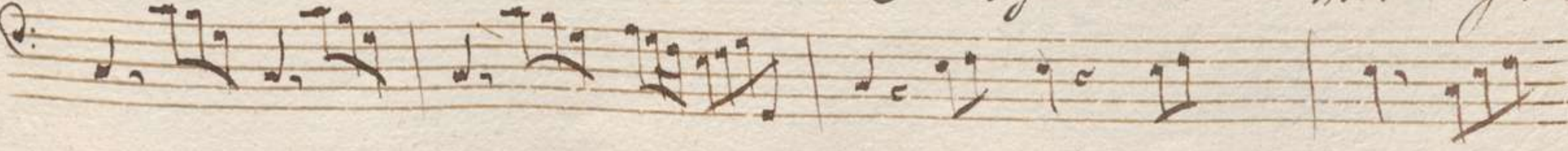
Come figlio, - onor del Suo - guardarsi quel - bel, che a -

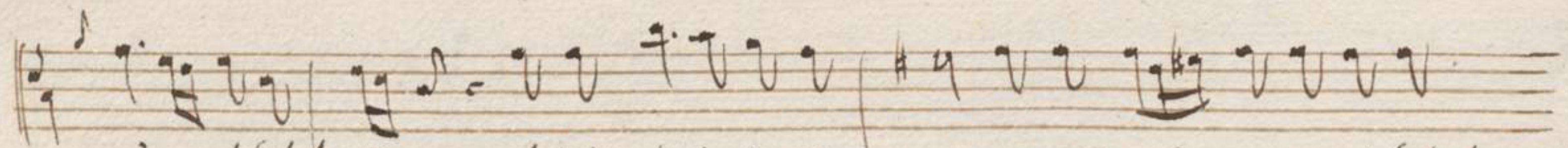
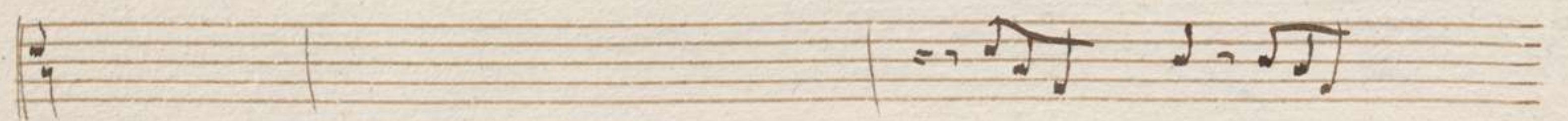
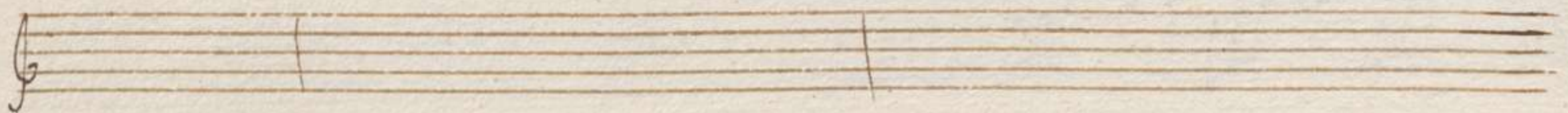




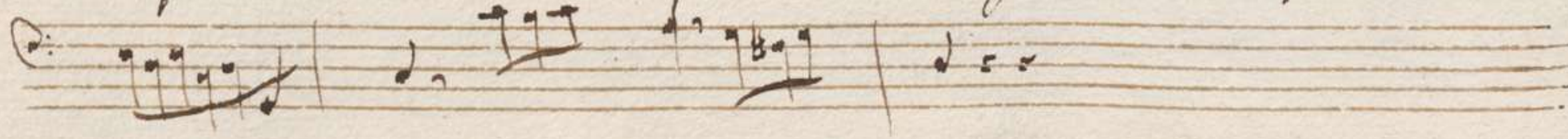
do-vo

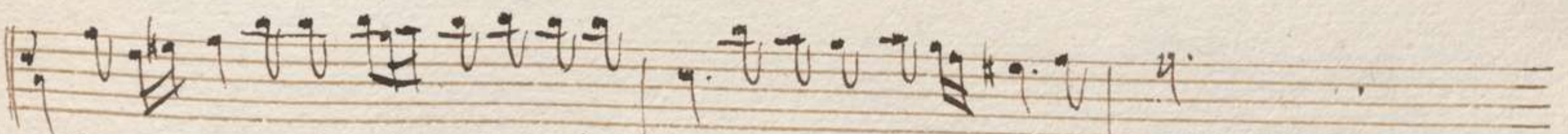
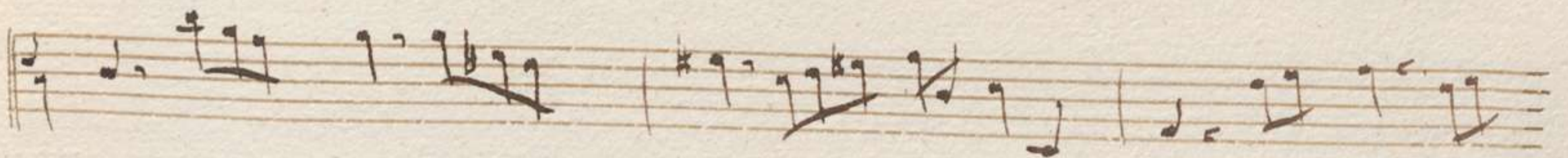
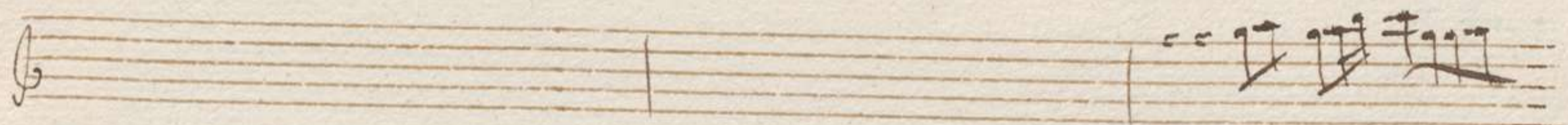
Come figlio - onor del Avaro - grande -



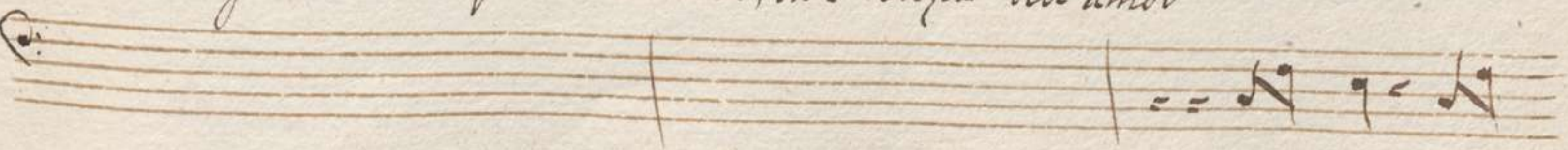


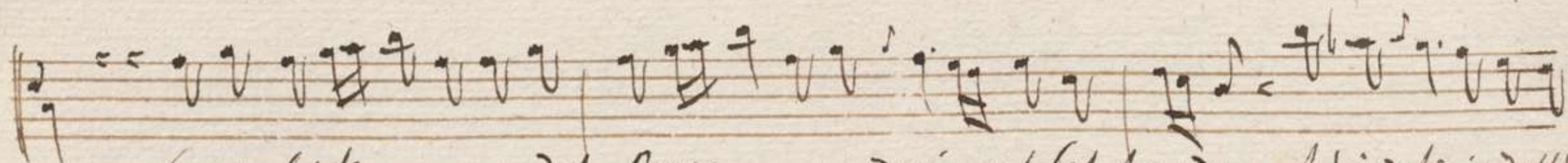
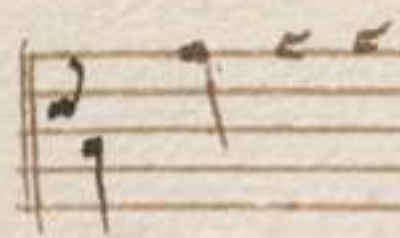
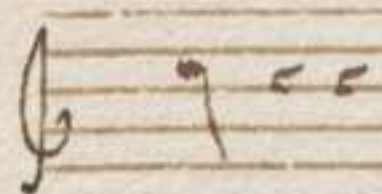
vo' quel bel che ado-vo, ch'è delizia dell' amor, guardavo - quel bel che a-



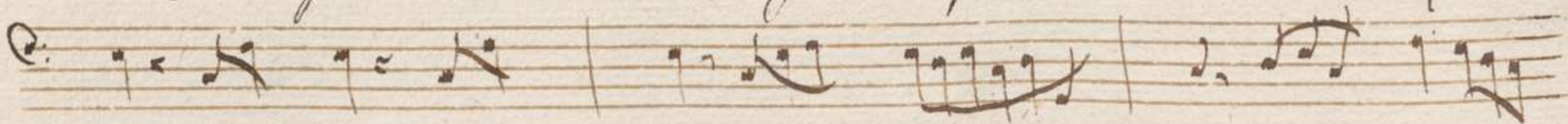


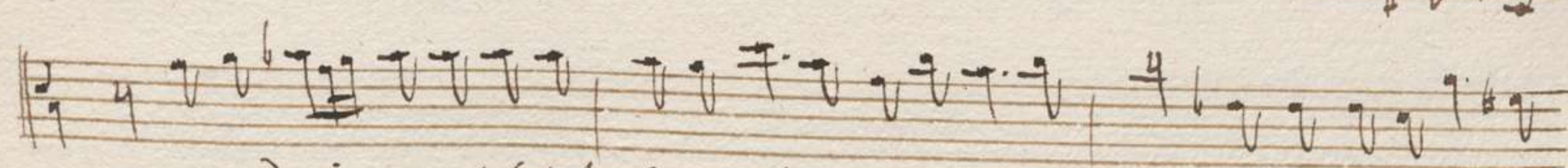
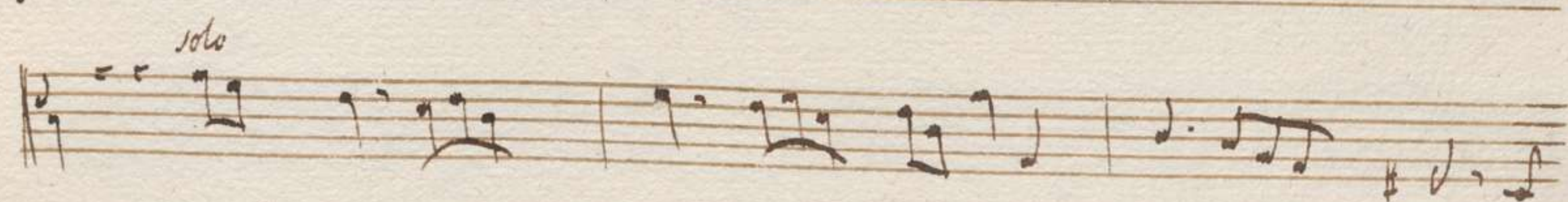
don - guandevò - quel bel ch'adovo, ch'è delizia dell'amor



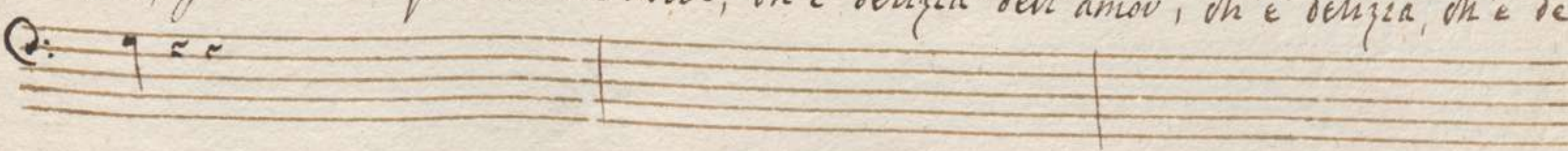


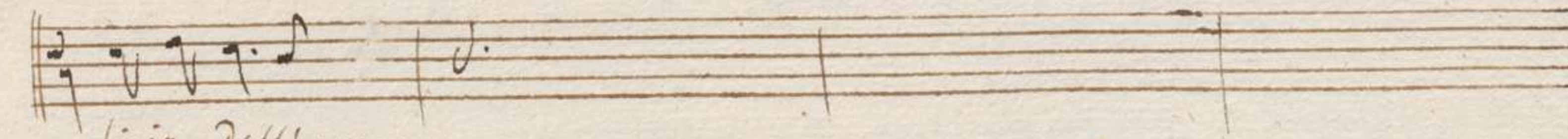
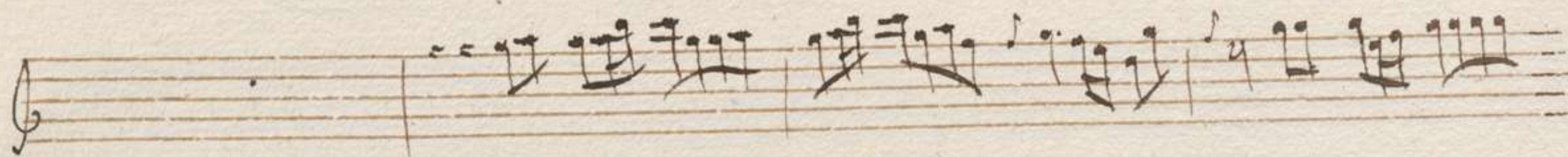
Come figlio - onor del Suo - guarderò quel bel che adoro, ch'è delizia dell'a -





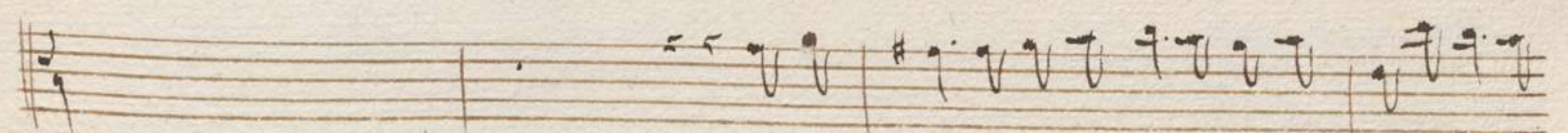
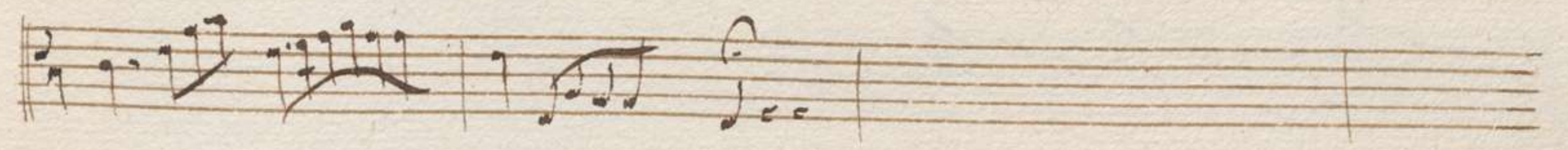
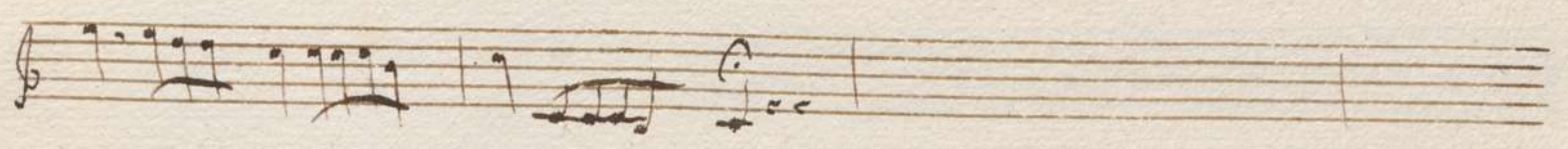
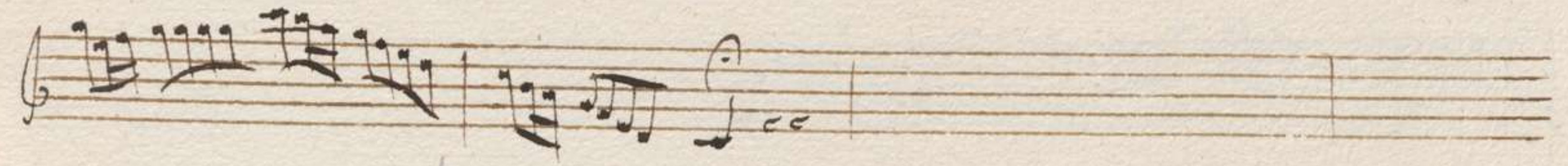
mov, guardarsi - quel bel che adoro, ch'è delizia dell'amor, ch'è delizia, ch'è de-



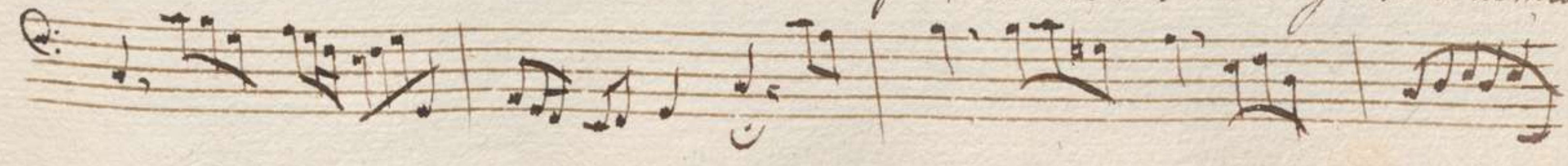


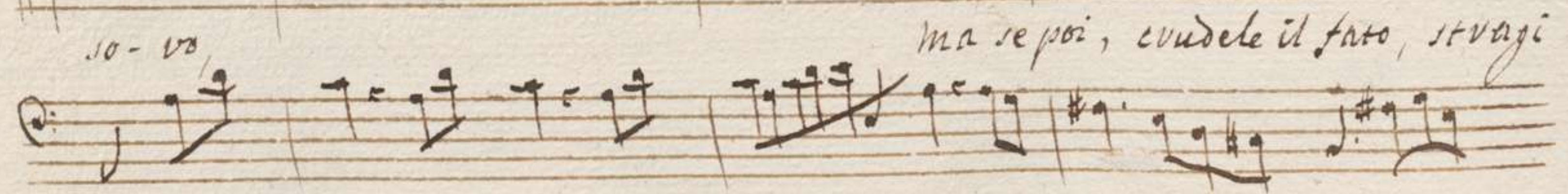
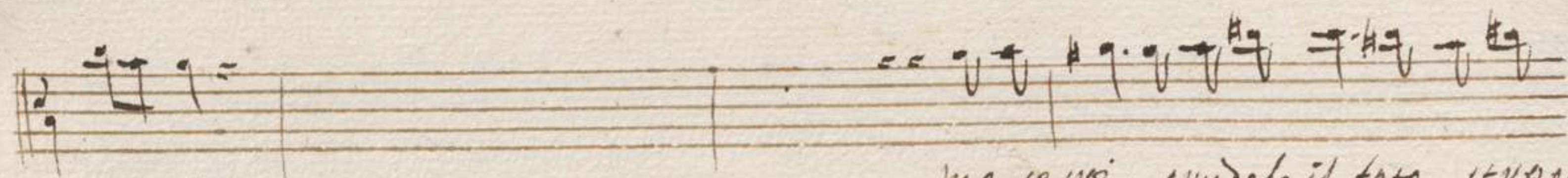
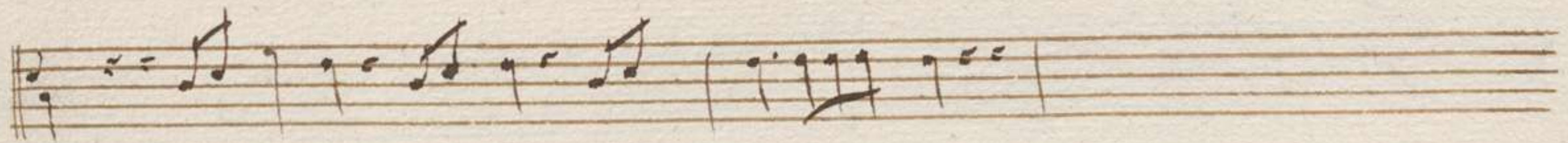
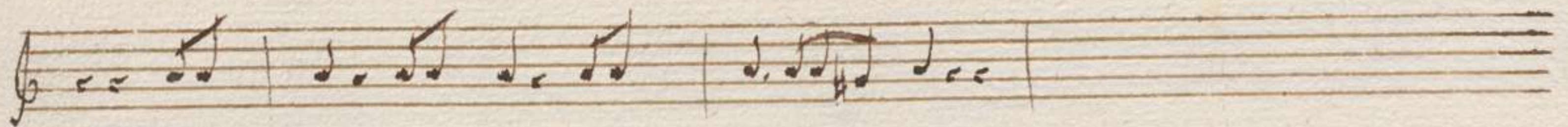
- lizia dell' amor.

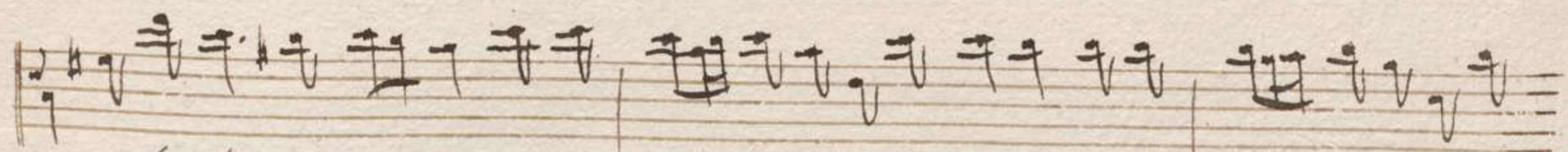
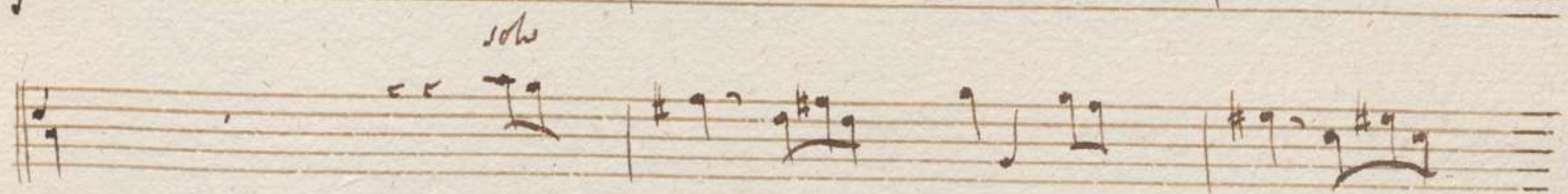




ma se poi, cvidete il fatto svagi serba al mio re.

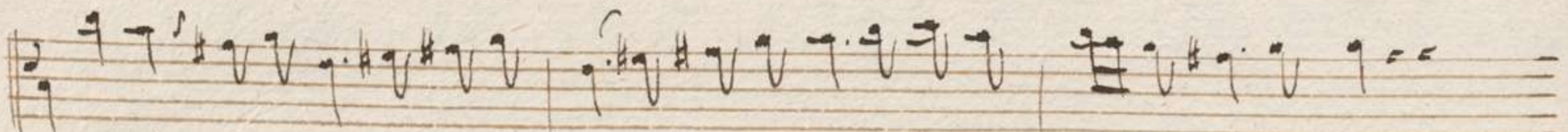
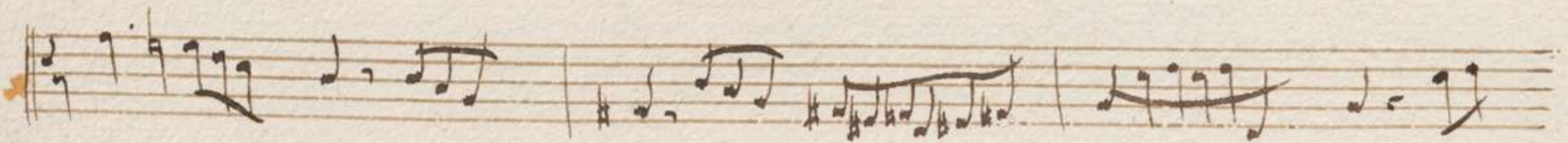
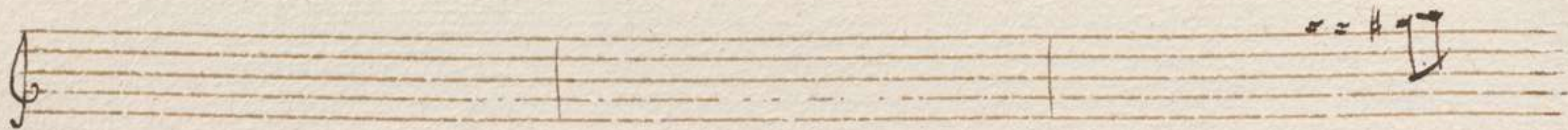




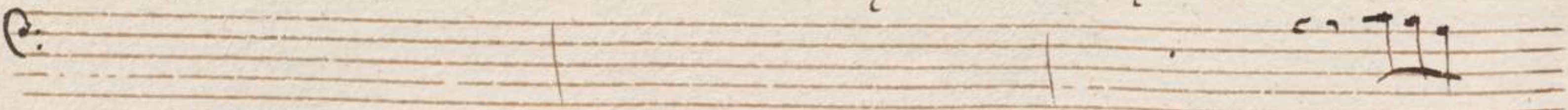


serba al mio reso - vo, guidava - uendeva acerba, guidava - uendeva a.

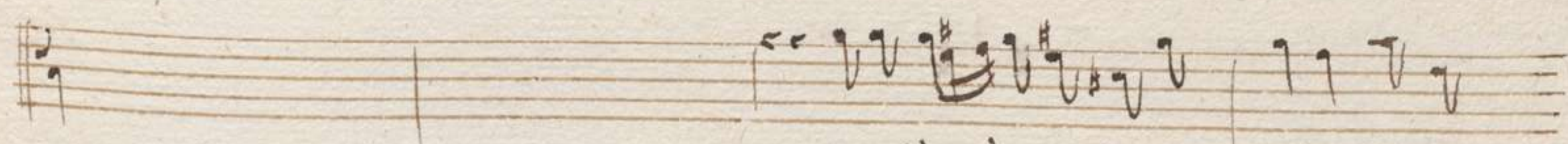
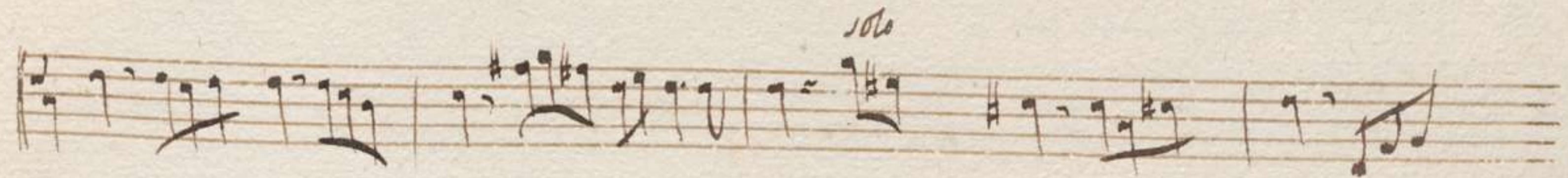
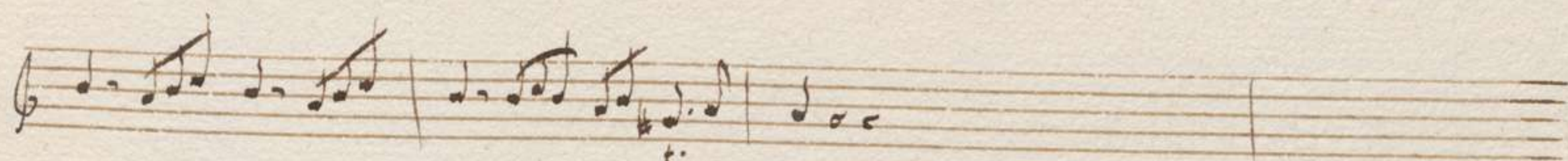
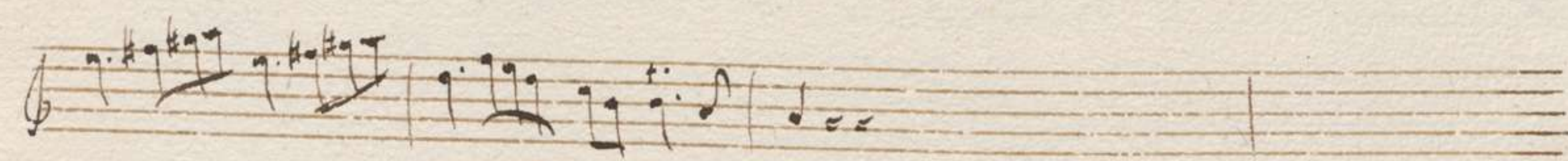




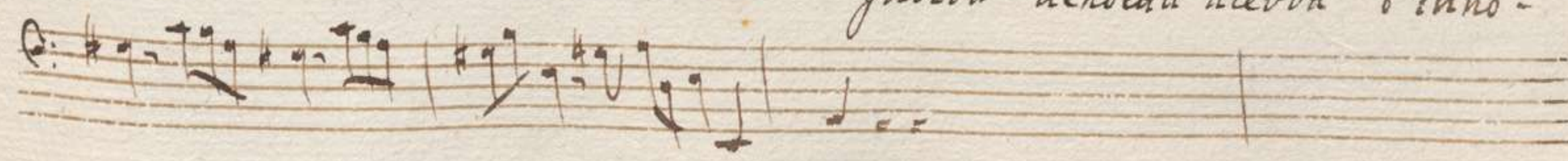
ceſſa d'innocenza il bel candor - d'innocenza d'innocen - za il bel candor,



A



guidava' uendena uerba d'innu-





Musical staff with treble clef, containing a few notes and rests, ending with a double bar line and a fermata.

Musical staff with treble clef, containing a few notes and rests, ending with a double bar line and a fermata.

Musical staff with treble clef, containing a melodic line of notes, ending with a double bar line and a fermata.

Musical staff with treble clef, containing a melodic line of notes, ending with a double bar line and a fermata.

senza il bel candor - d'innocenza d'innocenza il bel candor.

Musical staff with bass clef, containing a few notes and rests, ending with a double bar line and a fermata.

Al segno.

Scena II

Polifonte, poi Anassandro fra
gli Aviceni

Polifonte. *Vanto a miei cenni, ecco Anassandro: e' giusto tu adive il vadi-*

Anas.

Ecce mi: ma tua ceppi, e tu nel-soglio. Son

Polif. *si ritivano gli Aviceni a un cenno di Polifonte.*

lubriche, Anassandro, e son gelose le fortune de i re. la mia ua-

Anas. *Pois.*

cilla, se tu non la sostieni. e che piu resta? il piu resta o mio fido.

Anas. *Pois.*

sai qual cov, sai qual fede!... e fede, e love / temo, che al io ci -

Anas.

ments innovvidisca. / ho' spirito, ho' sangue, ho' vita da offerirti an -

Pois.

cov. per altri esser vile poss'io: per te son forte. e se io chiedessi a

Anas. *polit.* *Anas.* *polit.*

re... che! La tua morte? La morte mia? Sol questa assicurava mi

Anas.

può la pace, e l'Avono. oh' hio! si via m'avece a me tu

polit. *Anas.*

vendi? in servive al suo frè premio ha il Vassallo. sei

polit.

Re', ma tal ti feci. e questo è il grande delitto da punirsi. Neo

Andas.

sei del mio vossou, sinche tu vivui. se mi temi vicin, dammi l'eriglio-

Poder. *s'auanzano gli Avieri.*

e vicino, e lontan sei mio periglio. avieri, o la: a quel

svonno si consegnri il fellon. ne stringa il nodo la sua stessa ca -

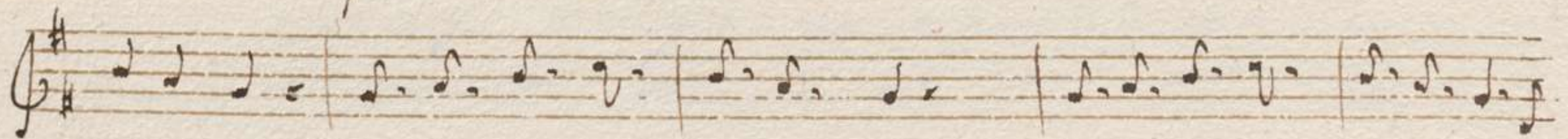
rena - bersaglio a vostri colpi l'empio sia torto. intenda il popolo da
vien legato all' Albero.

noi la sua vendetta: sacrificio piu illustre a se m'affreda.

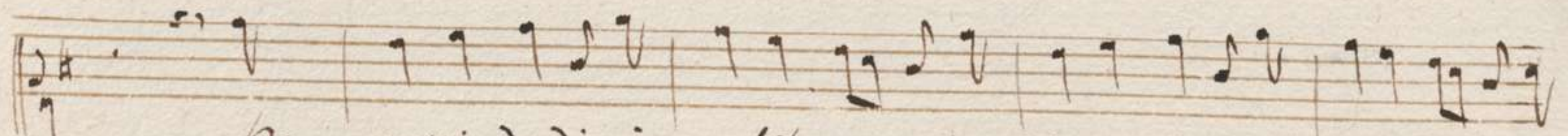
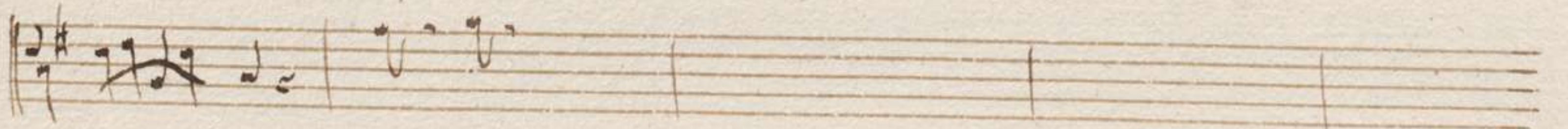
forte



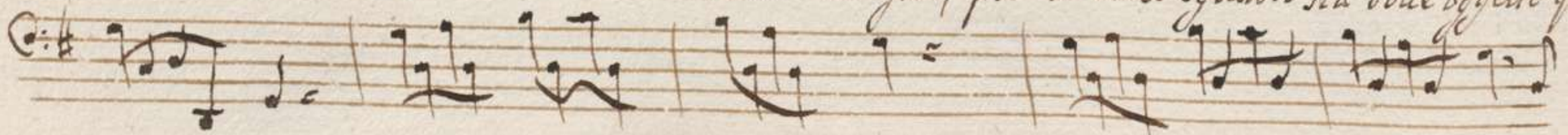
piano



col 1^o Violino



De nostri dandi sia stabil se-gno, poi de miei sguardi sia dolce oggetto quel



forte.

love indigno - del Traditor de



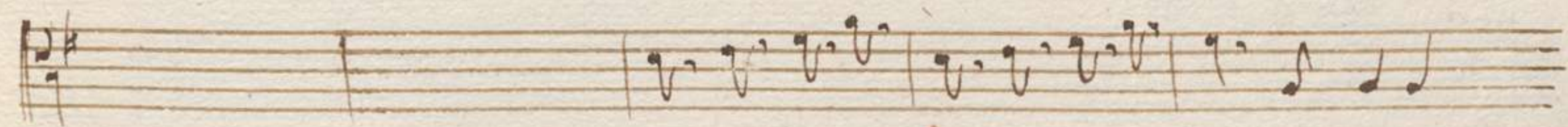
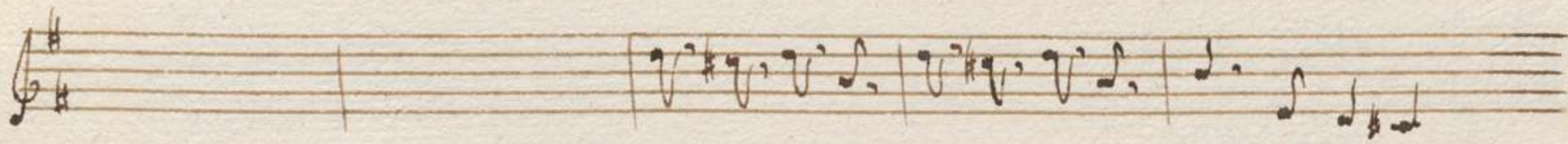
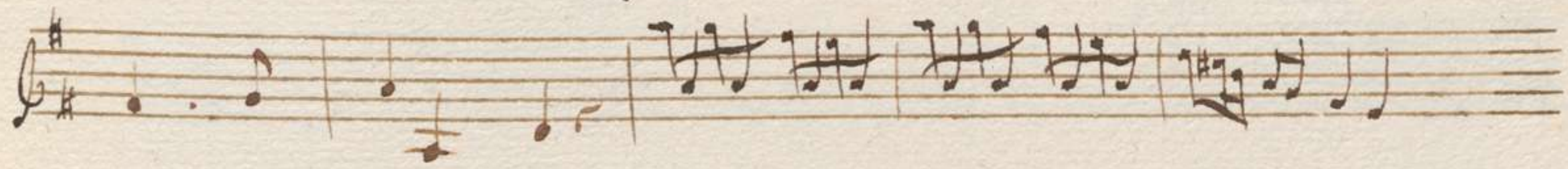
piano

cresc.

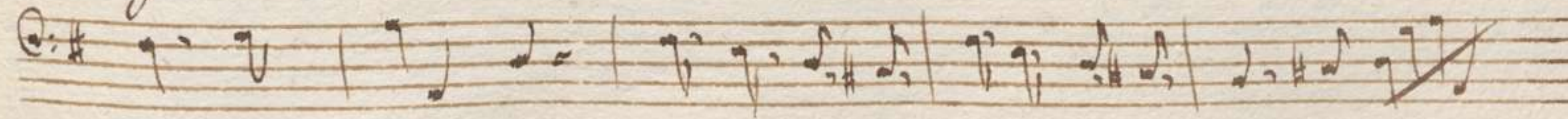
nostri dardi sia stabil se-gno, poi de miei squardi sia dolce oggetto quel core in-



forte.



degno. del Traditor





piano

sia stabil segno de nostri dav-di, sia dolce oggetto poi de miei squarda quel core in -



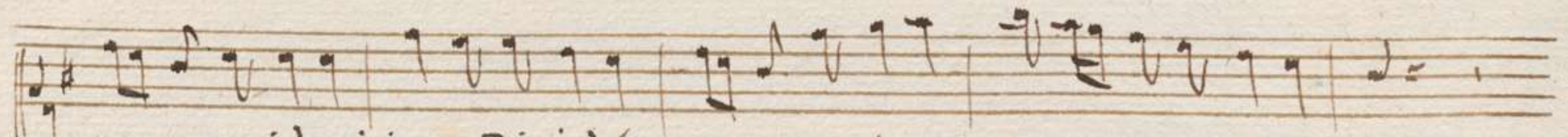
forte *piano*

col p^o v.

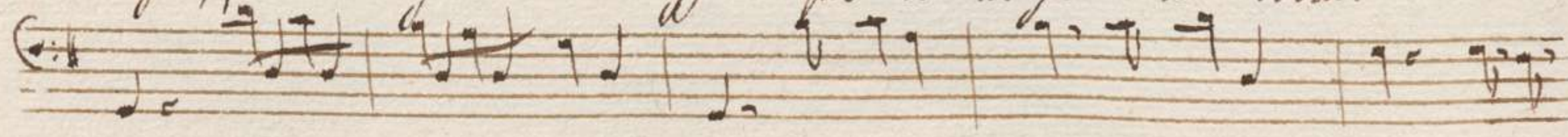
degno - del Auditou *de ussi ignandi sia stabil*

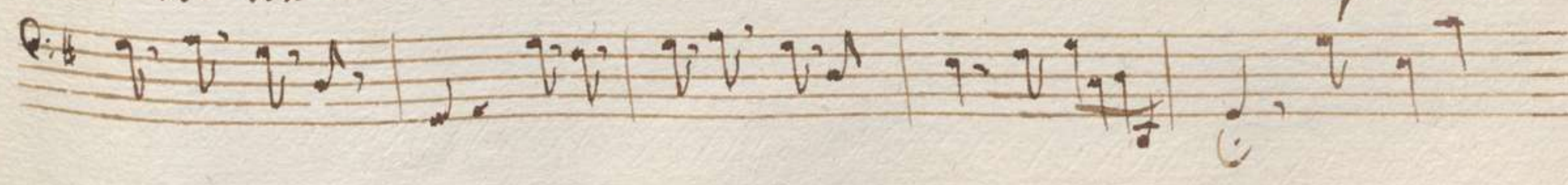
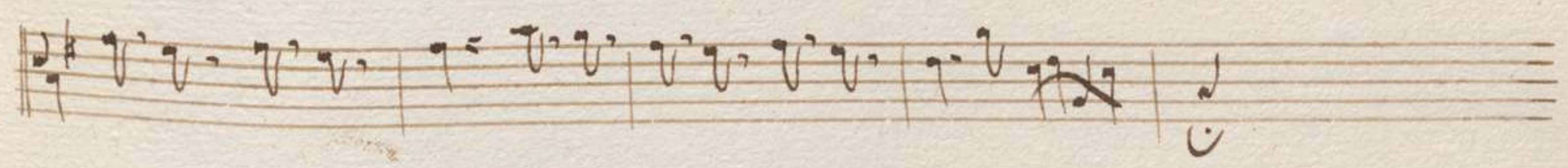
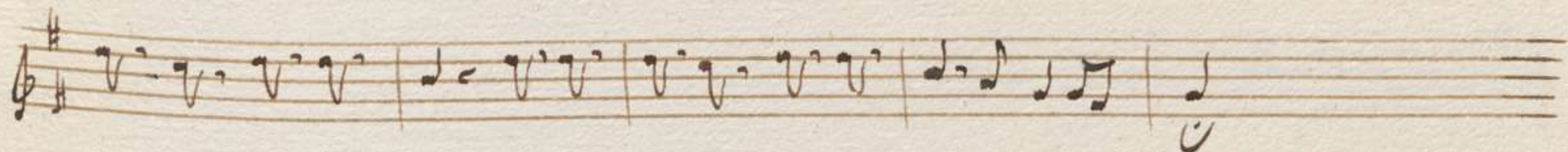


forte.



re-gno, poi de miei squardi sia d'ora oggetto quel core indegno - del Traditor





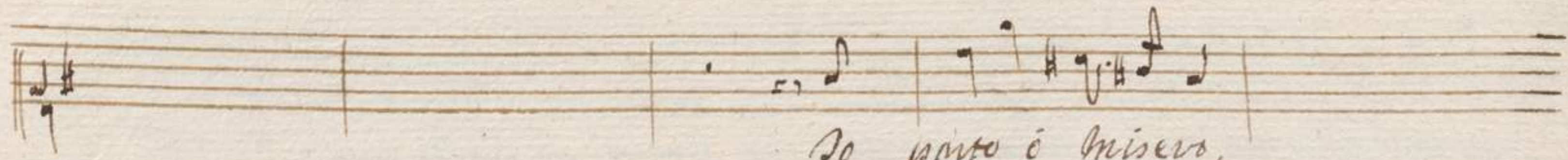
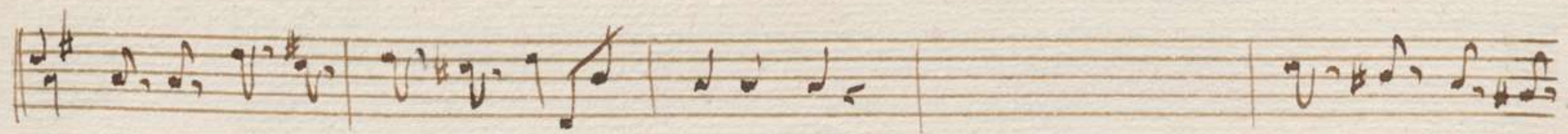
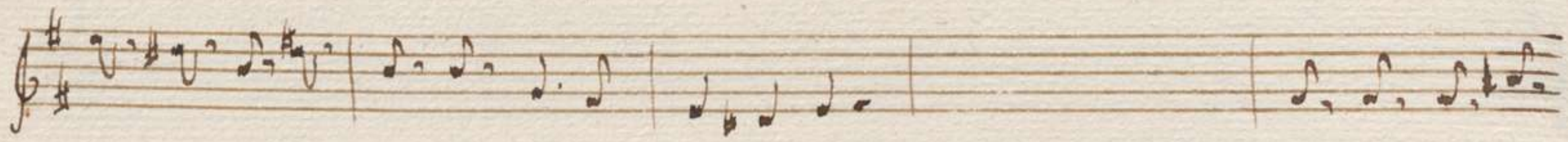
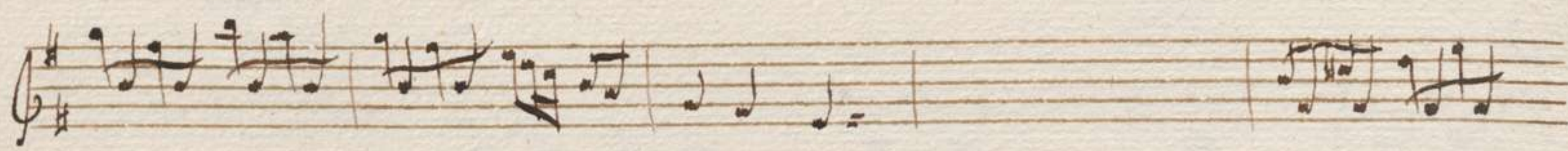


forte. *piano*

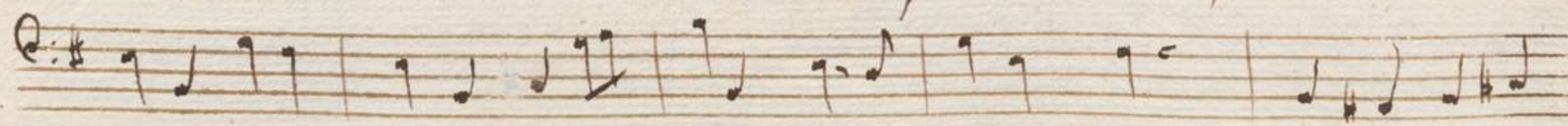
miserò *io parto ó miserò, e nel mio aspet-to vis-*

forte.

partimio alla tua mov-te, ispartimio alla tua mov-te un grande ovvov,



So punto è Misero,





piano

cel. p. N.

io povero o' misero, e nel mio aspet. to rispavvio alla tua morte, vis-



forte

primo alla tua morte un grande ovvio un grande ovvio. à Capo.

Scena III

Anassandro legato per essere saccheggiato dagli Aviceni,
e Licisio.

Licisio

Qui muov l'empio, e non darsi a pubblico fatto pubblica

Anas.

Licis.

pena?

delle mie scelleragini ecco il frutto. e ben ne paghi il

Anas.

fio.

giusto il confesso. duotmi, che ansov non l'abbia chi di me piu per-

Luis. *Anas.*

UERTO ov ne trionfa. Mevope ancov movva. Mevope, o' lio!

non movva che innocente, movva epiritide ancov: vivva il Tivanno.

Luis.

miseva Patria mia; toudi ti piango. Da tvonche note alti misterj ap-

puendo, o almen li remo. Avicci, che Messeri puo

siete, giuoca al pubblico ben, che sol per poco l'inevitable morte si sospenda a' cos-

lo scioglie dall' Albero.

tui. sciolgo i suoi lacci; lo riconsegno a voi. non si trascuri

cio, che il Regno riguarda, e poco importa, che o piu presto, o piu tardi un'

Apras.

empio mora. no, non chiedo perdono. m'oda menene, e

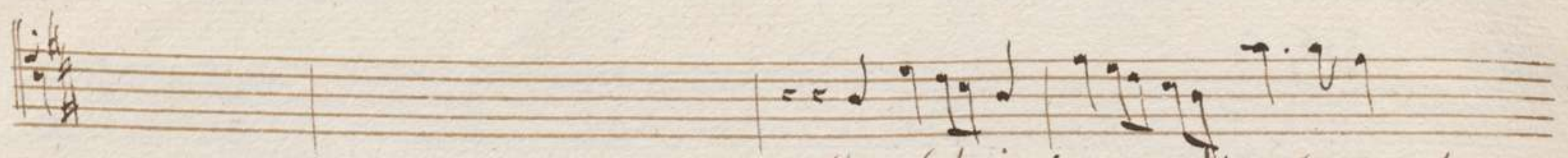
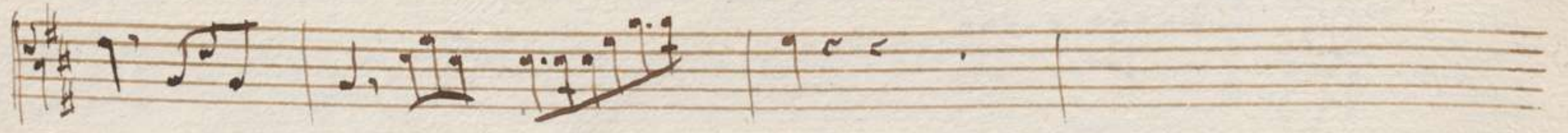
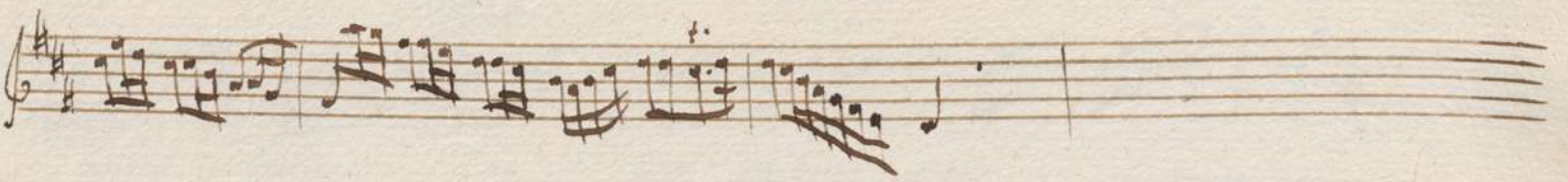
poi moiv mi faccia. ella, Numi il proresso, ella e piu vea d. me, se non mas-

Luis
colta. per le piu occulte vie guidatelo a suoi Giudici. Da

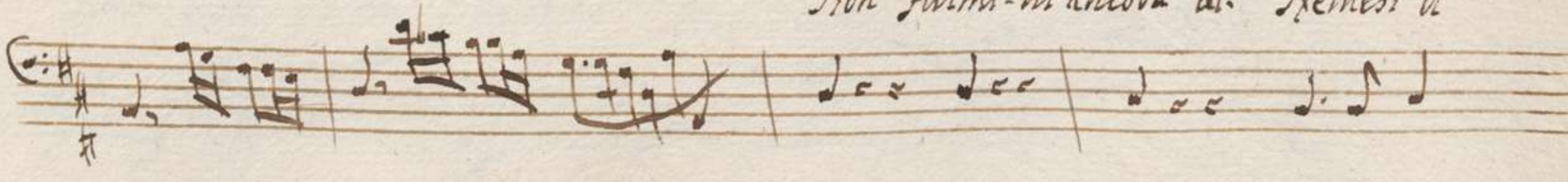
Anas.
lungi vi sequivo. o' Dei che giusti siete, si sospenda per

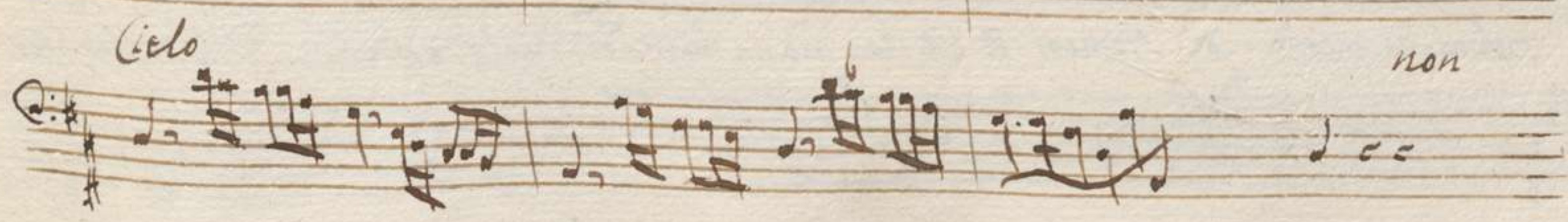
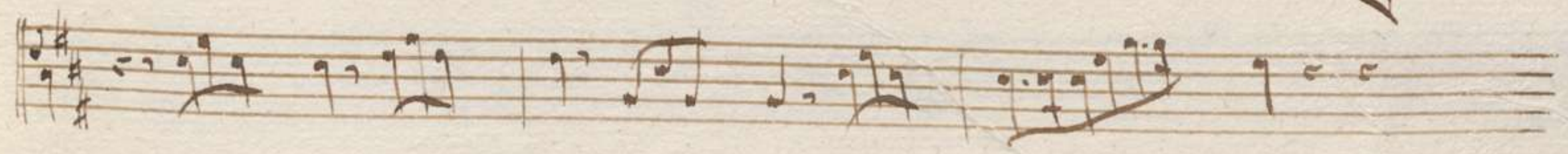
pezo delle giuste vendette il gran furore, e conueno mi

sia di patesar l'inganno, accio' meco cadew' possa il Tivanno.



Non fulmi-ni anova di Nemese il



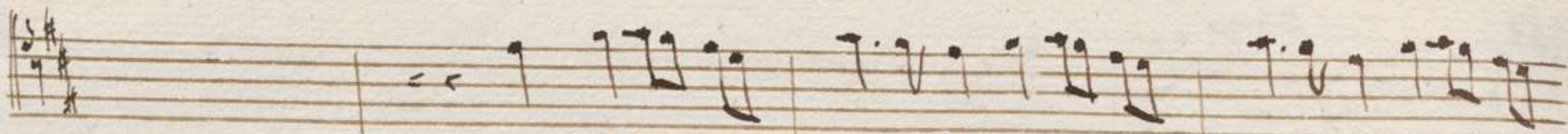
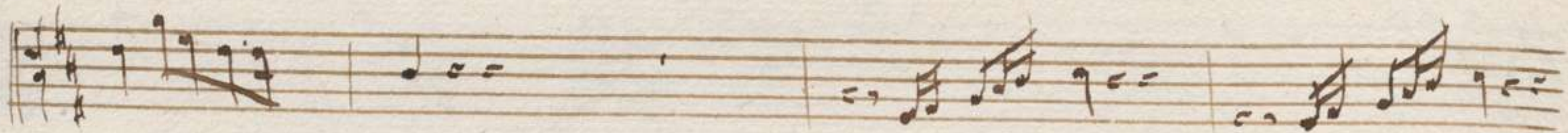




piano. *forte*

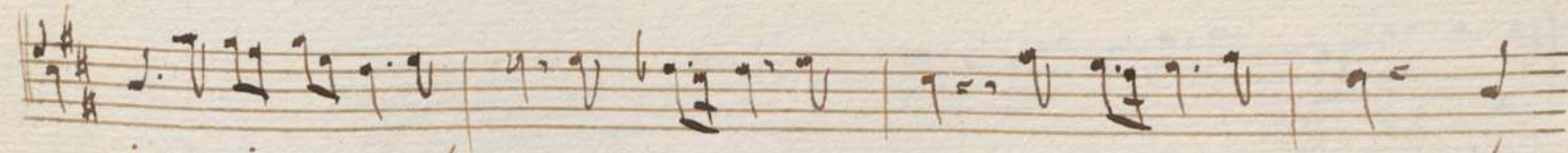
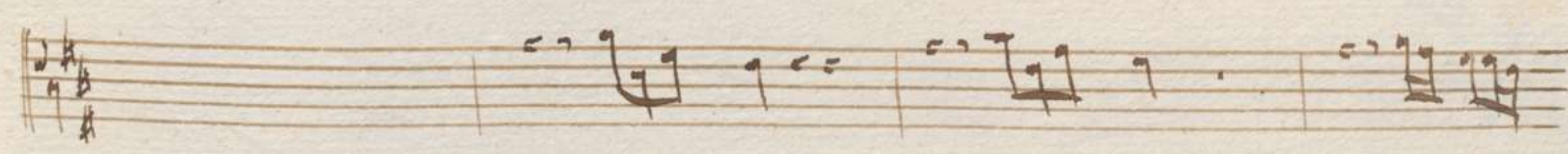
fulmi-ni ancora. di Nemese il Cie-lo, man lui do- uelo distenda. d'in-torno, che

venda - del - giovane - pin - uago il reven,

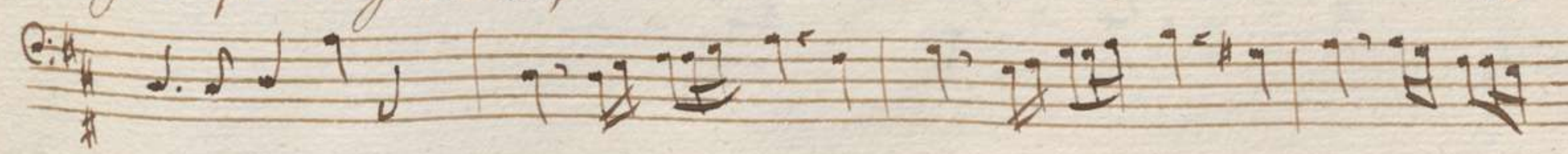


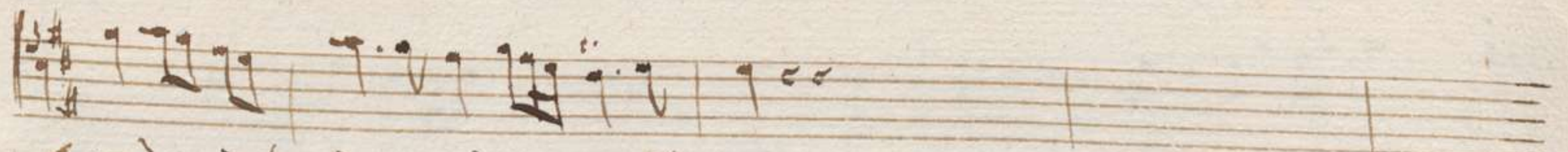
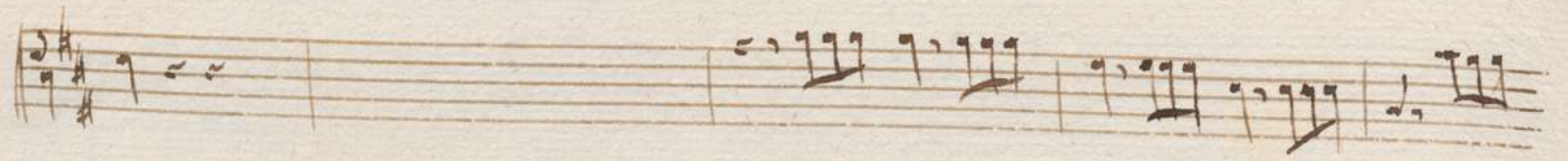
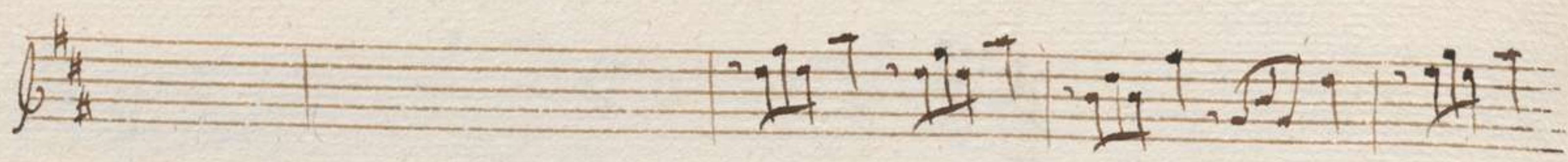
ma un luci - do - uelo distenda - d'in - torno, che venda - del -



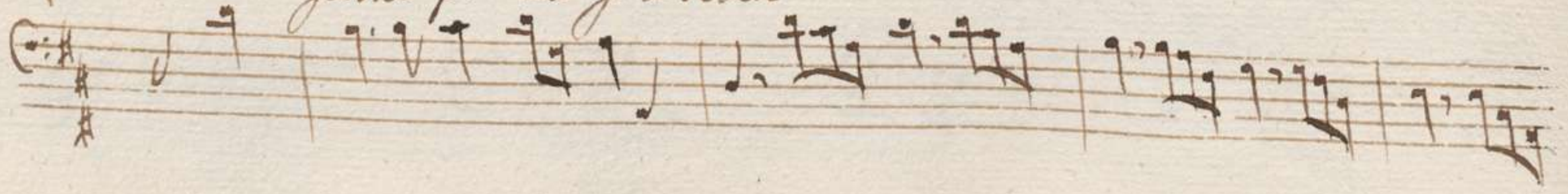


giorno pin-ua-go il seven, - - - - - che



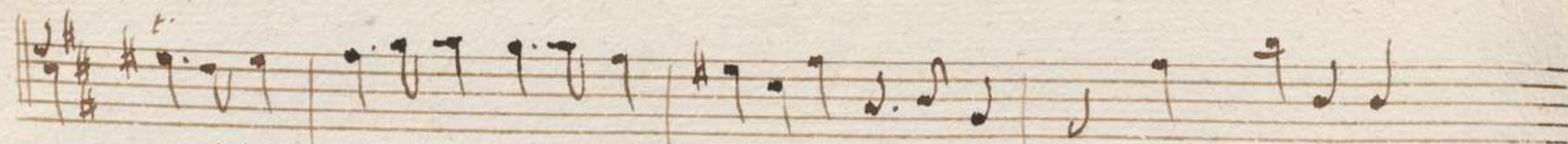
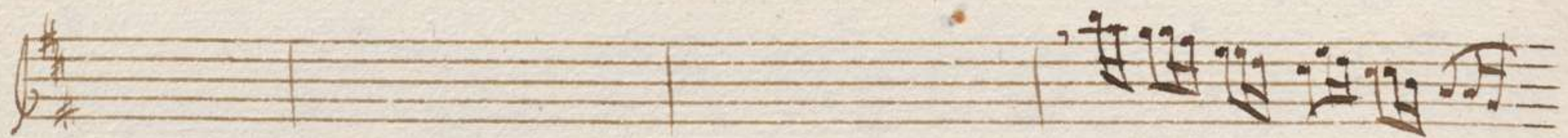


venda - del - giorno piu ua - go il seven.



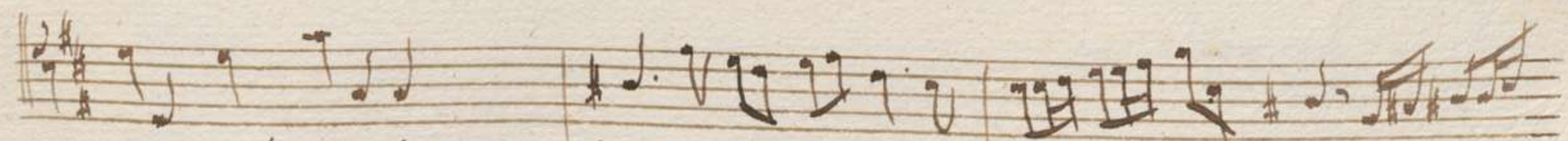
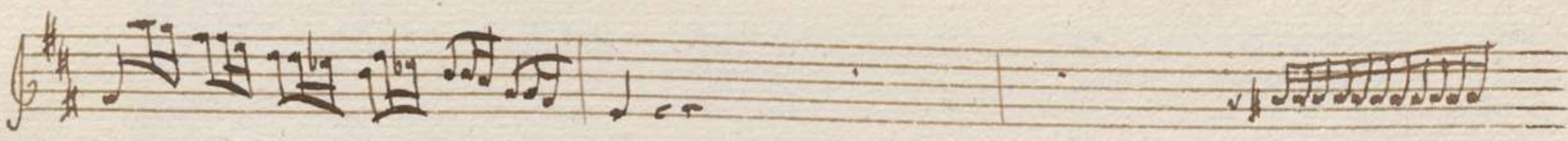
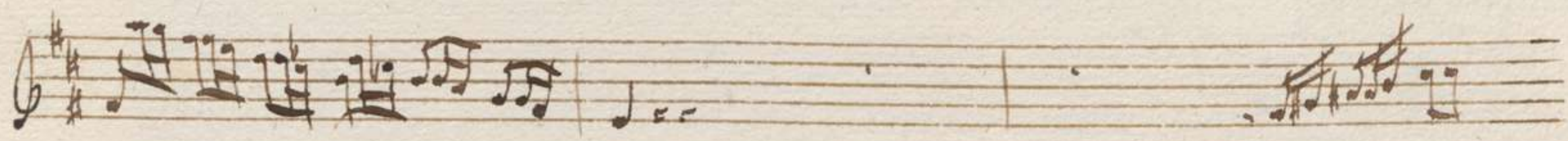
A handwritten musical score on five staves. The notation is in a historical style, possibly 17th or 18th century. The first two staves feature complex, dense melodic lines with many beamed notes. The third staff has a more rhythmic, dotted pattern. The fourth staff contains a few notes and rests. The fifth staff has a melodic line similar to the first two staves. The manuscript is written in brown ink on aged, yellowish paper.

poi

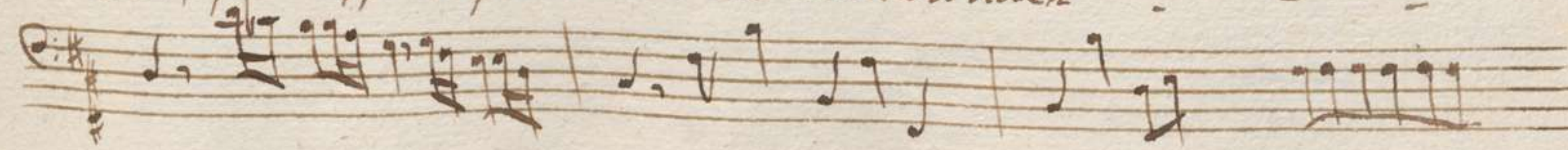


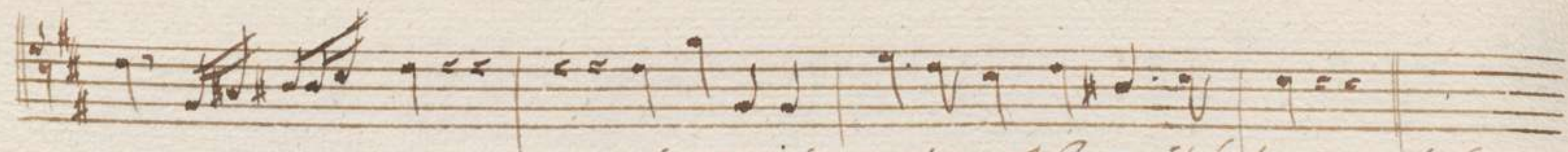
scoppi improvviso sull' ora del viso col suono il balen, poi scoppi impro -



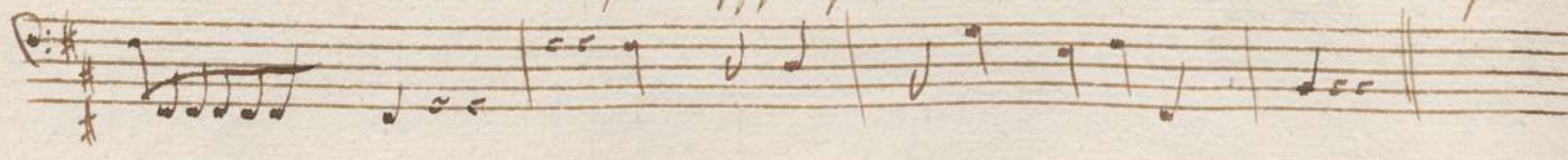


niso, poi scoppi improvvisi - so col - tuo - no il balen





poi scoppj improvviso col Tuono il balen. à Capo.



Scena IIII

Apparimenti di Mevope.

Mevope con l'arco di mano.

poi Trasimede.

Mevope.

A mevope il Giovanni un foglio inuia? di mia fatal sen-

- senza qual sia il tenor, forse m'annuncia: il leggo con quell'istesso

ove il foglio
 con, con cui l'attendo. Mevope, alla tua morte deuo qualche pie-

tade: o' Epitide tuo figlio Leon fu l'amassin: p'ovve sicure n'ebbi da fido messo.

o' Traditore! ov che l'amor n'è certo, a te lo dono; nelle stene tue

stanze egli uerrà fva poro. inu il tuo figlio uendica, inu il mio

Re; così uerrai, che non è politorre quel Sivanno, che pensi, e qual lo fai.

vien Trasimede, e Mevope
gli uà incontro.

Andas.

Andasimede, per anco alla mia morte un vespero mi vesta: e qual

Moroso.

mai? Polifonte in questo foglio dona alla mia vendetta in Leon l'ucci-

Andas. *Moroso.*

sov del caro figlio. quan conforto a cui mali? il dovuto a un Ti-

vanno assai mi duole; pur non si perda. Andasimede, io voglio veder te.

on, fangli temer la morte pria ch'ei la senta. uà, seco mi

lascia; poi, s'altro cenno mio non te' l'divieti, fa, che in uscir da queste soglie il

fio paghi del suo delitto dalla tua spada, o dall'altui rapitto.

Tua eseguirò il tuo cenno. *Innoce.* altro non chiedo. misai per me tu o -

svasti, io per te nulla posso; figlia, e moglie di re' vicina a morte

son così sventurata, ch'ho un solo Amico, e moiv deggio ingrata.

Andas.

Amico nol divesti se vedessi il mio cov. veo tu nol sai, e

mevoje. *Andas.*

veo di quare colpa. e di qual mai? chiedilo alla mia

stella, a tuoi begli occhi, al tuo merito, al mio love, e allor scysvai, che la mia

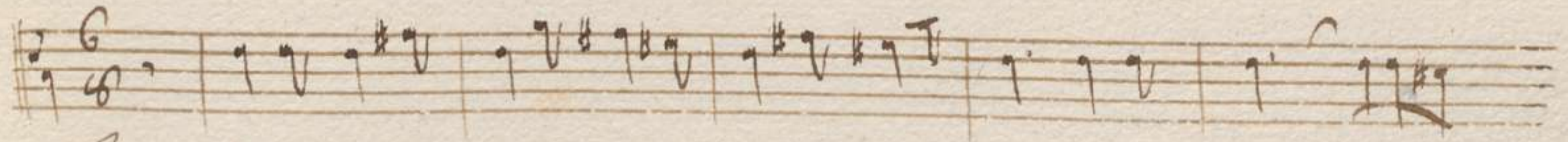
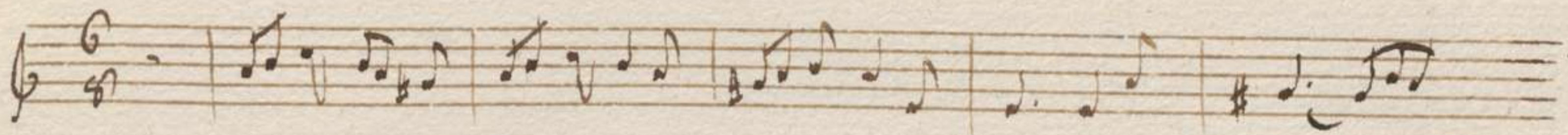
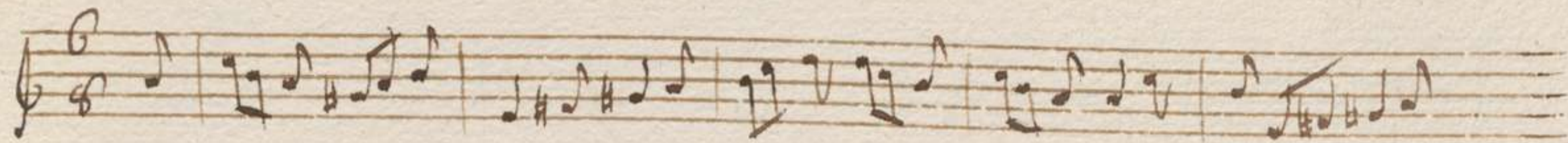
Moderate.

colpa è A - - - - - taci, che se t'ascolto appien la mia virtude piu non può pseudo-

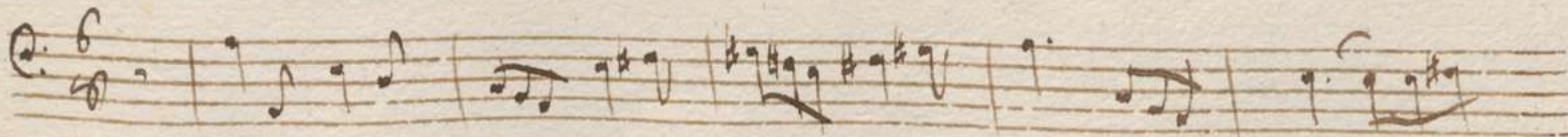
Vas. *Moderate.*

nanti. o perdono, o virtù! Lasciami, e parti.





Trasimede





.s. pia.

.s.

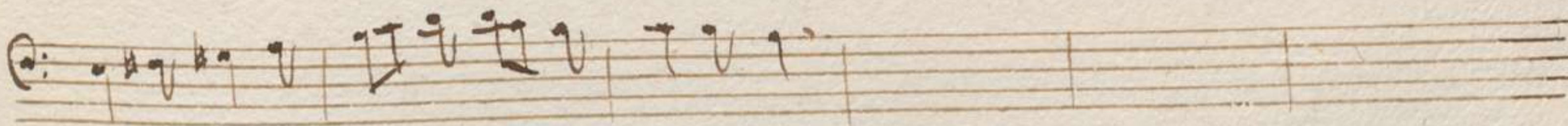
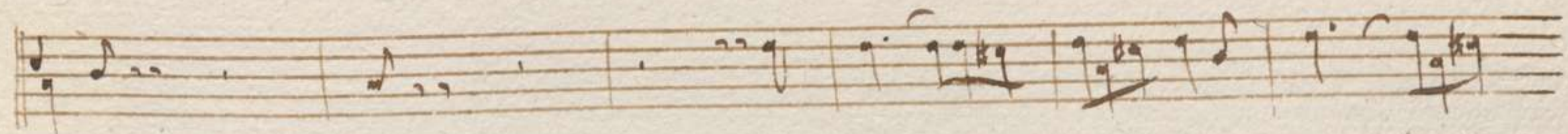
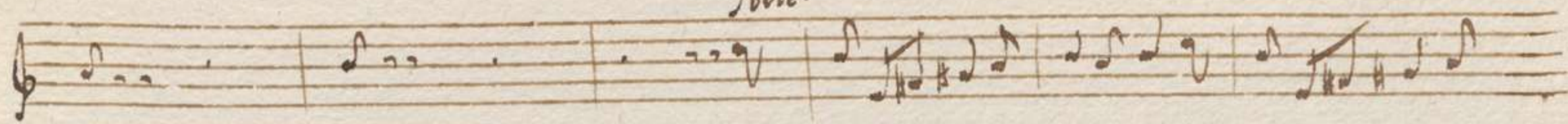
.s.

.s.

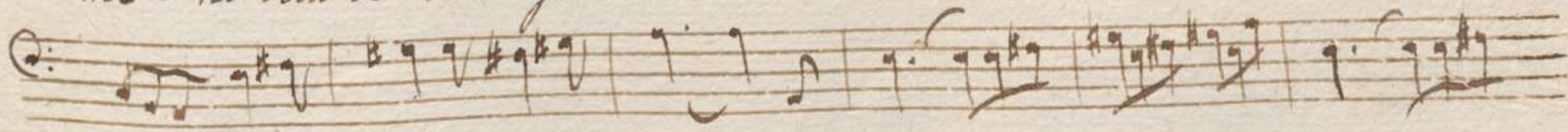
Je mi - rai - ve - re al -



forte.

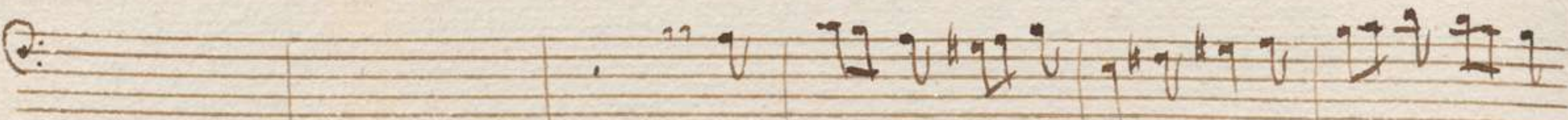


me - no belli or - chi un qua - do so - lo

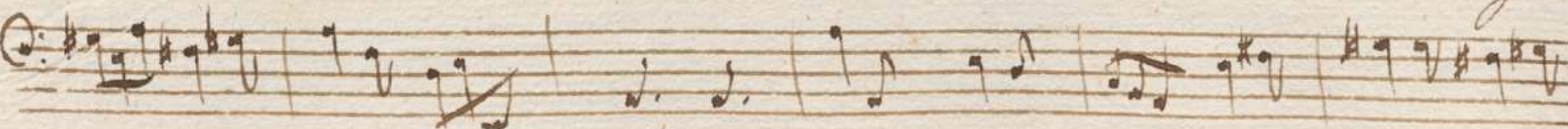


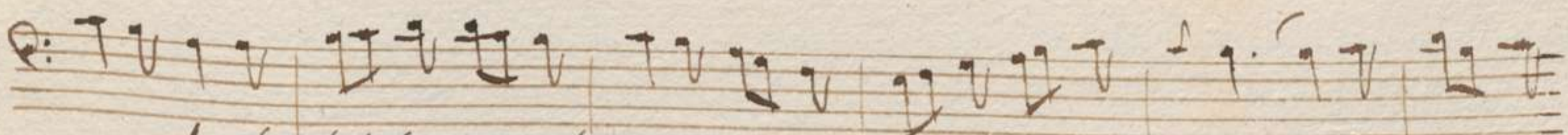
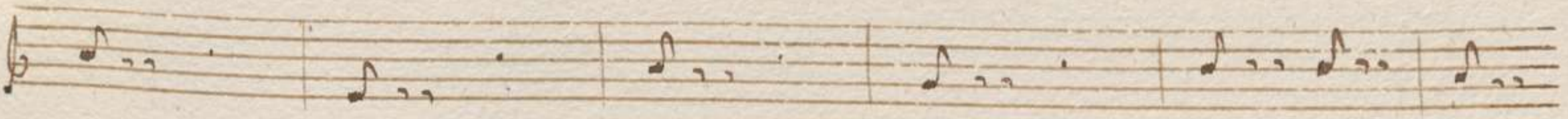
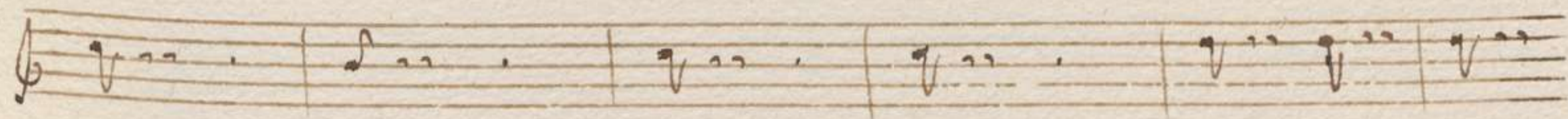


pia.

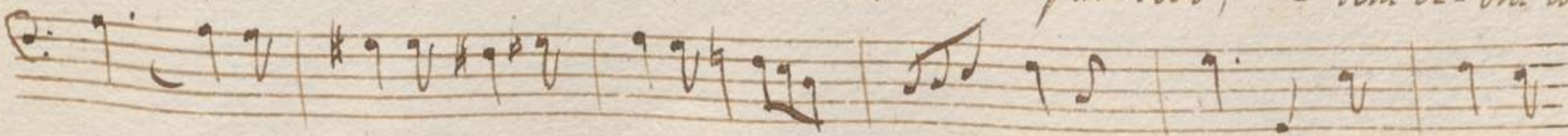


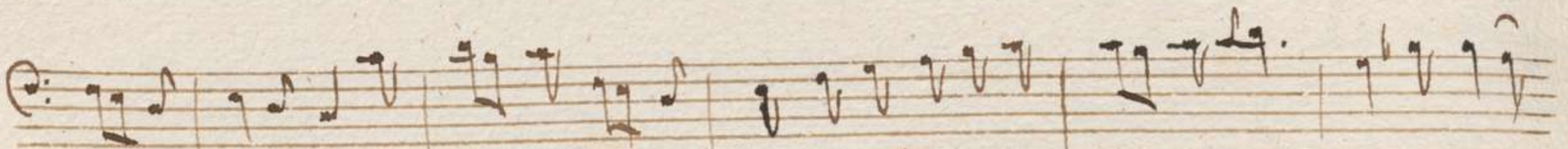
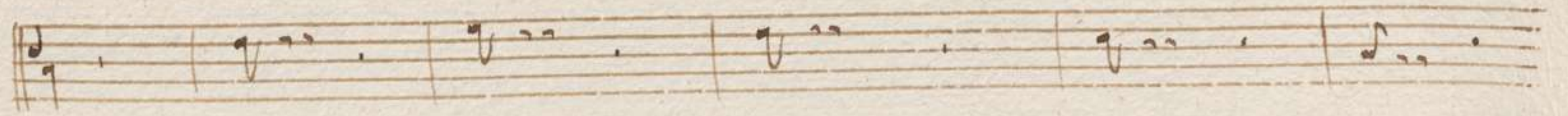
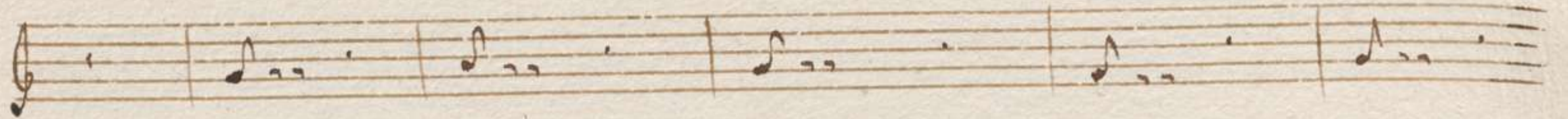
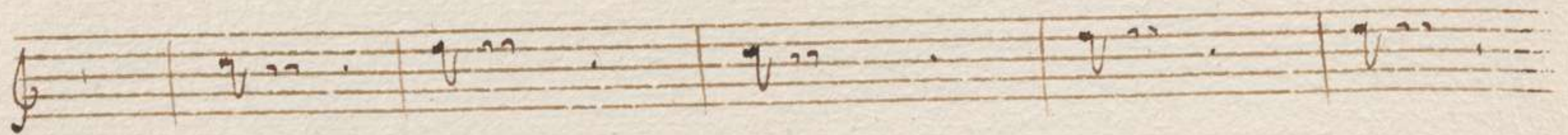
se mi - dove - re alme - no belli oc - chi un guar-do





so - lo, bel lab-bro un so-lo uen - to - conten-to io par-tivo, - belli or - chi un





quan-do so-lo, bel lab-bro un so-lo ac-cen-to, al-men-o se mi-dav-e-re, con-ten-



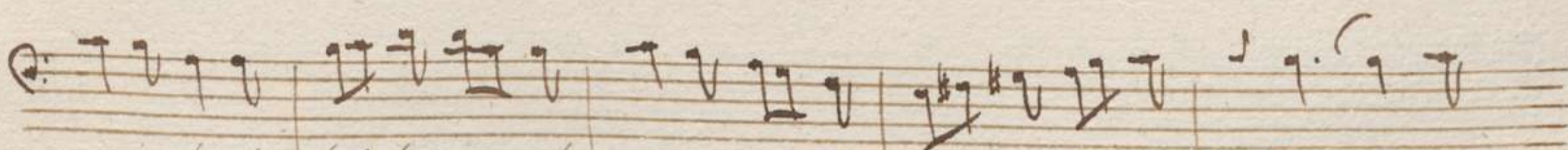
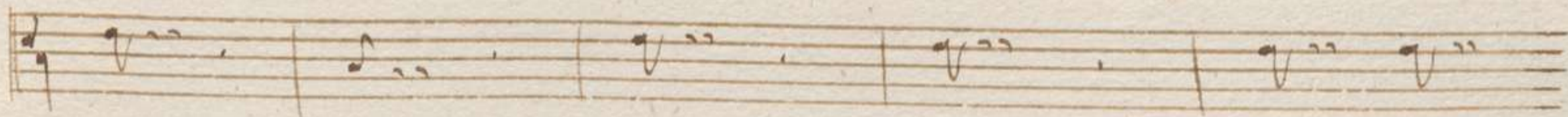
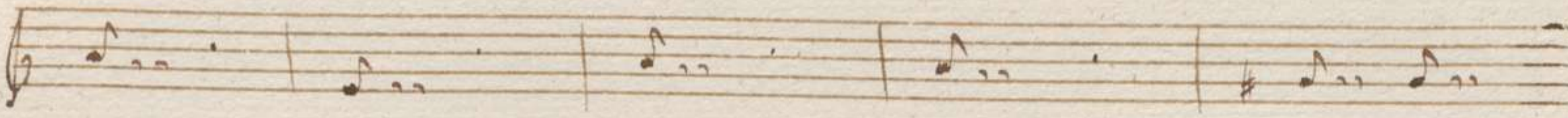
forte.

to, contento io par-tivo

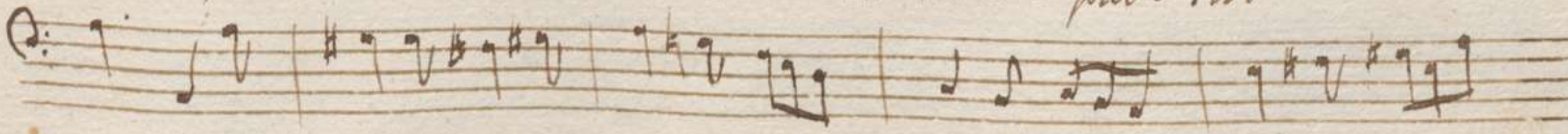


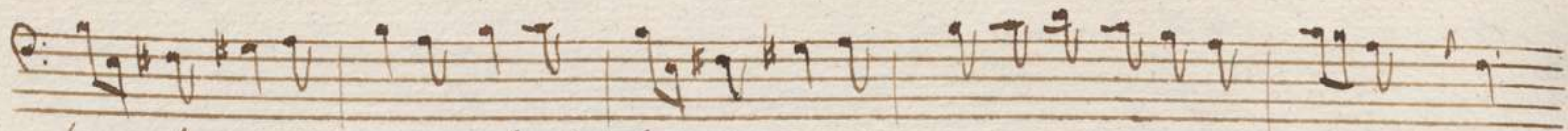
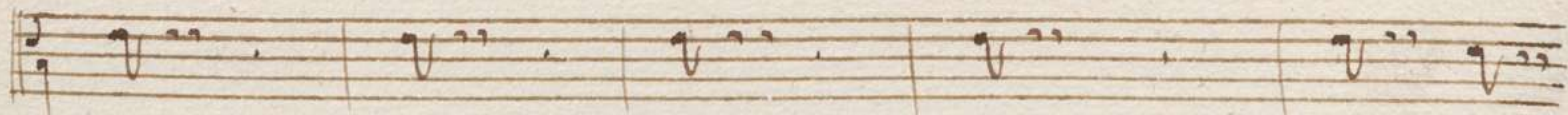
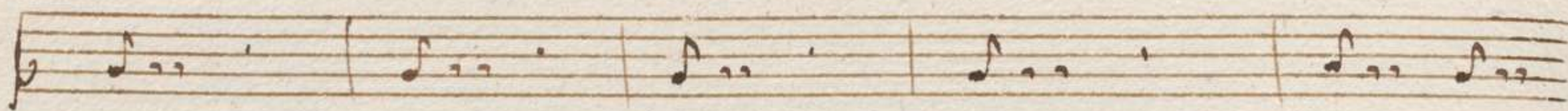
piano

se mi - dare - te al me - no belli or - chi un quan - do

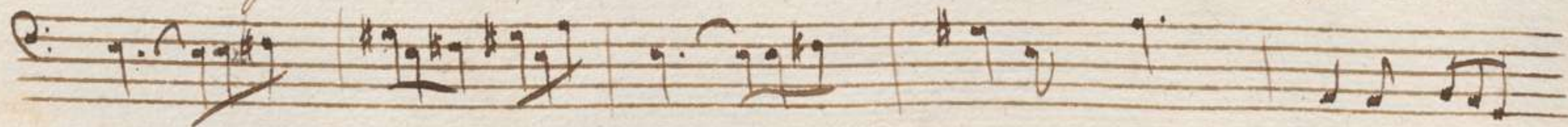


so - lo, bel lab-bro un so-lo auen - to - conten - to io par - rivi - bel -



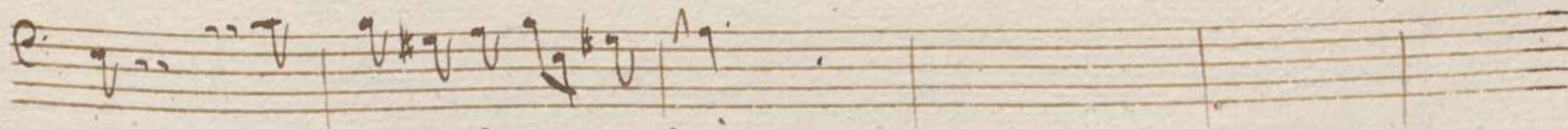
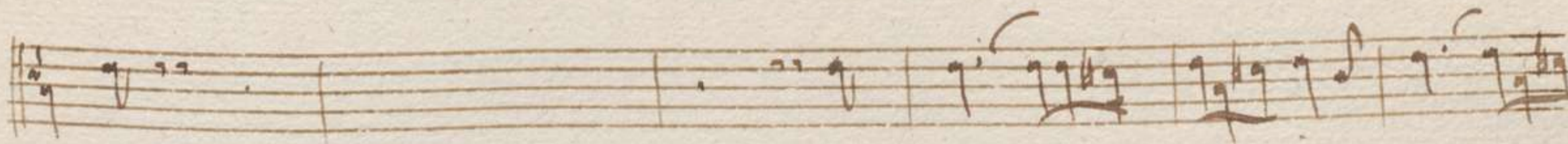
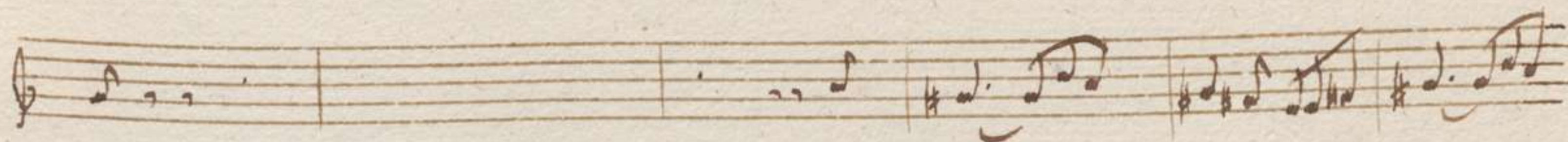
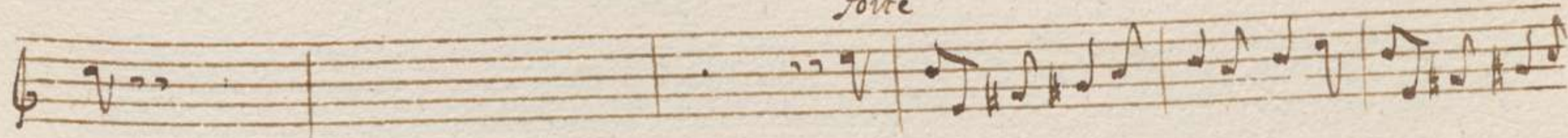


- li oc - chi un guardo so - lo, bel lab - bro un solo accento, almeno se mi dove -

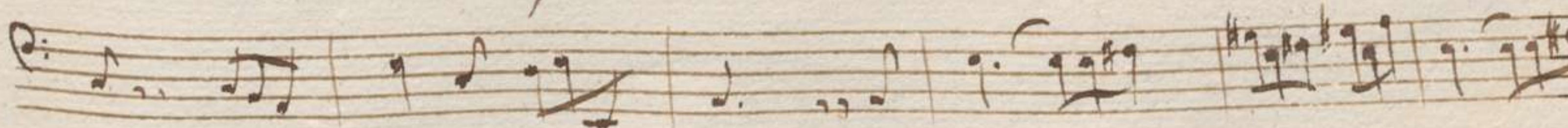


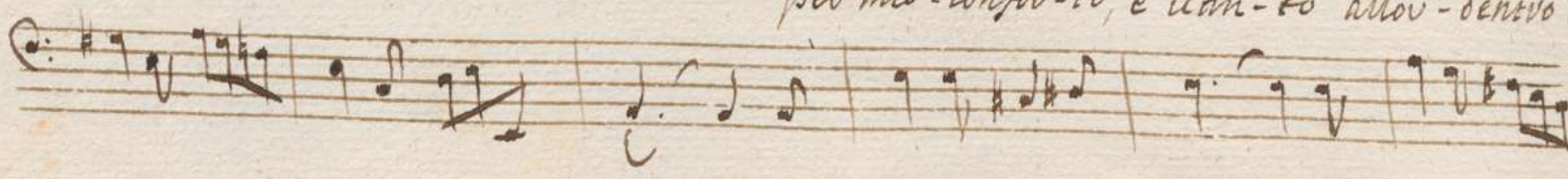
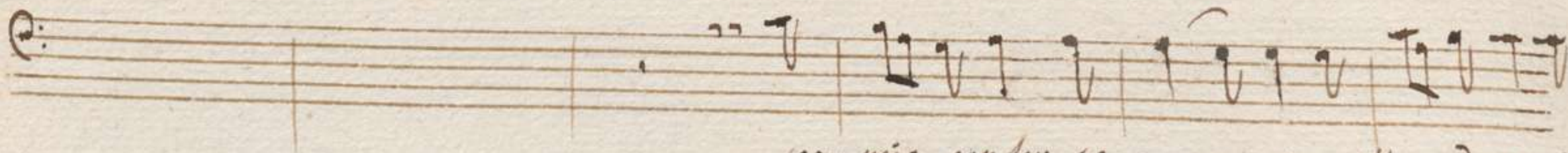


forte

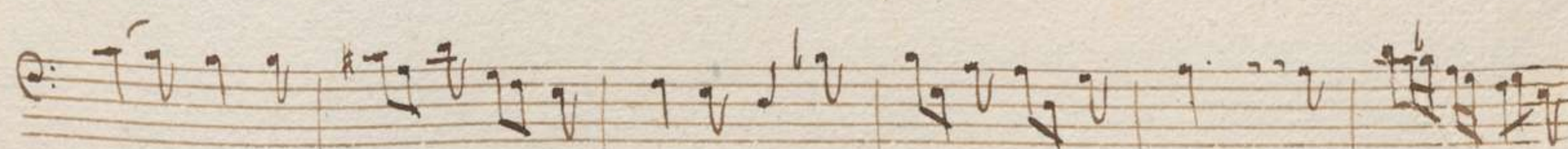
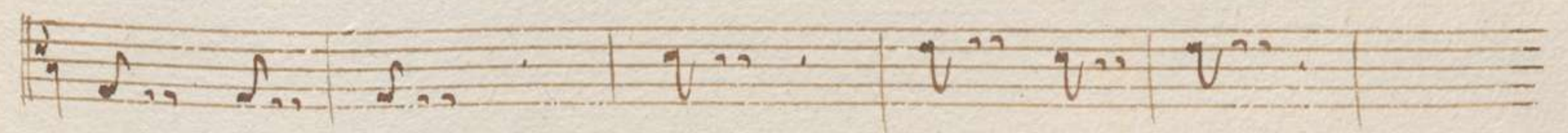
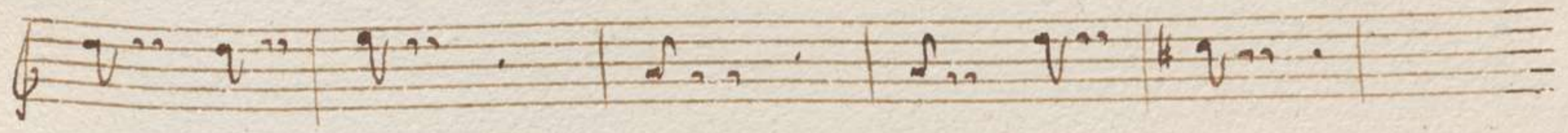


te contento in par-titi

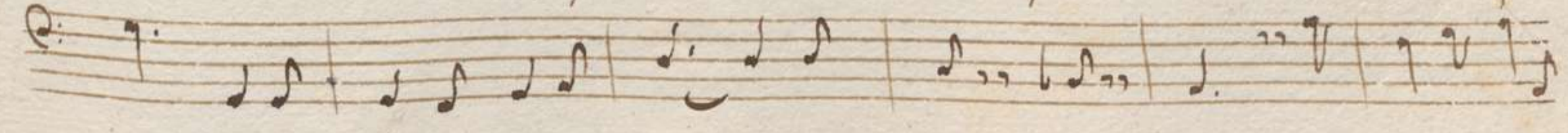




per mio-comfor-to, e uom-to allou-dentvo del

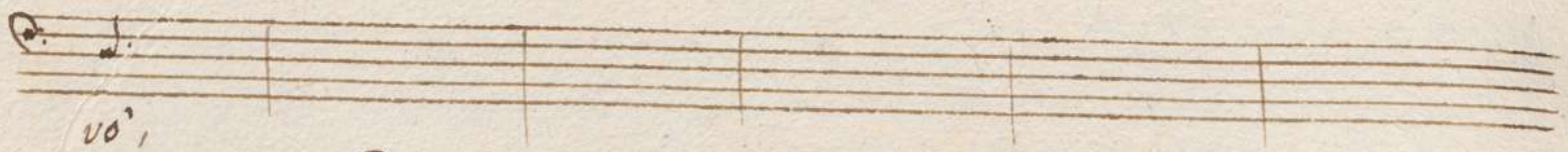
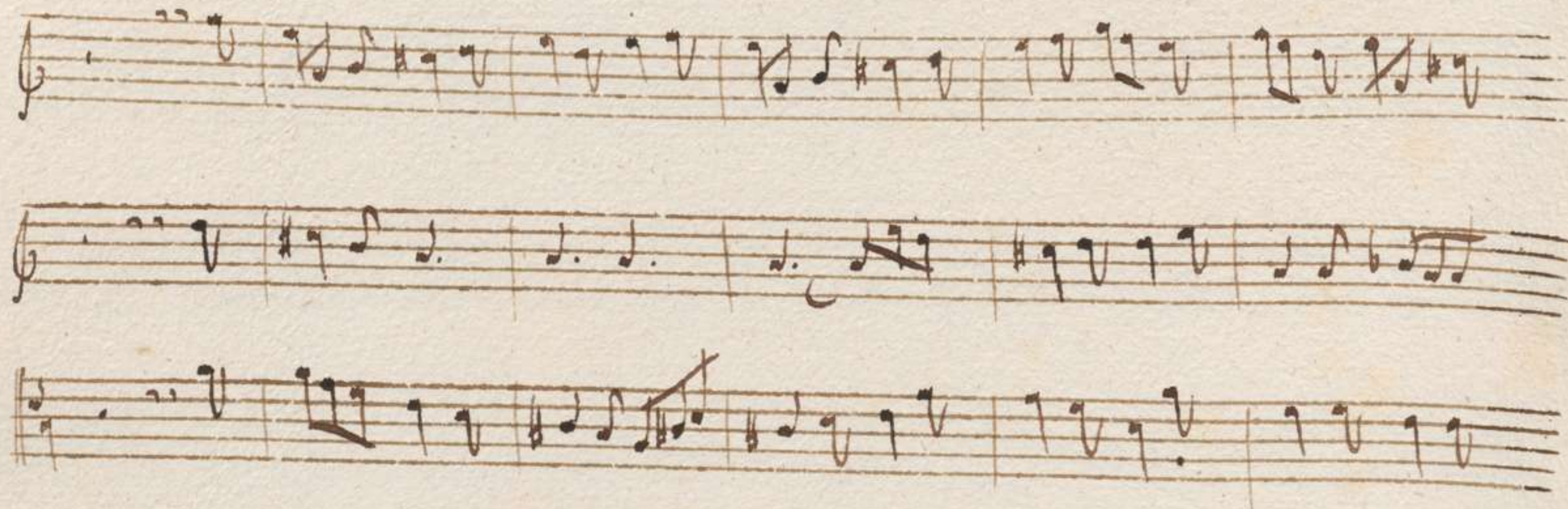


se - no, seve - no in dop-pio incan - to, il co - ve io pou - tevi, il love - lo - pou - te

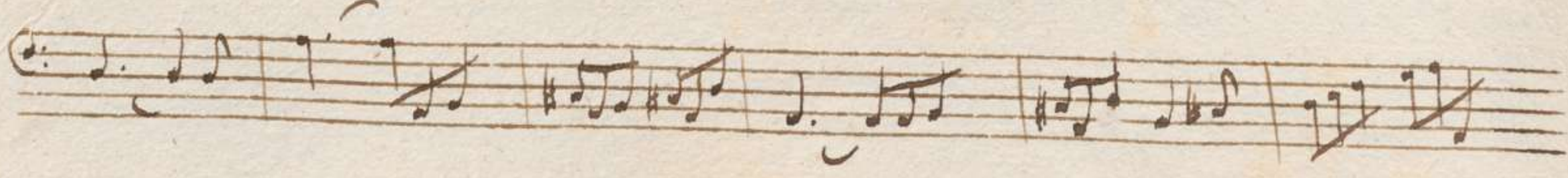




forte.



vo',

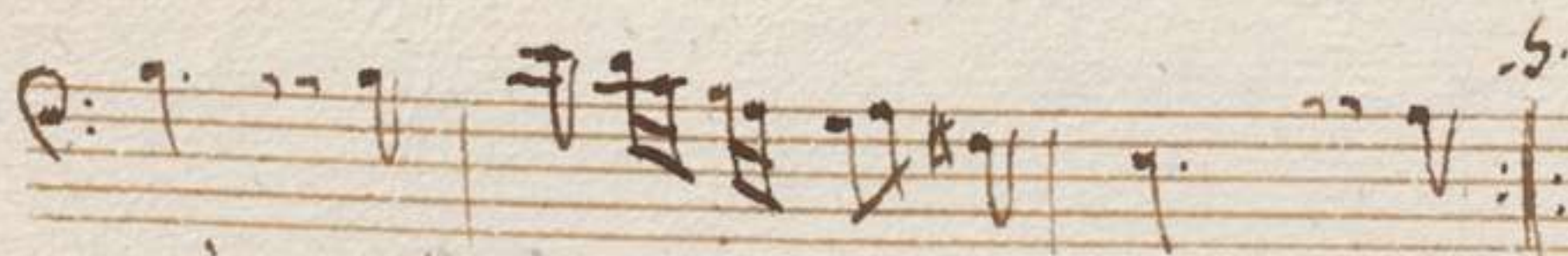
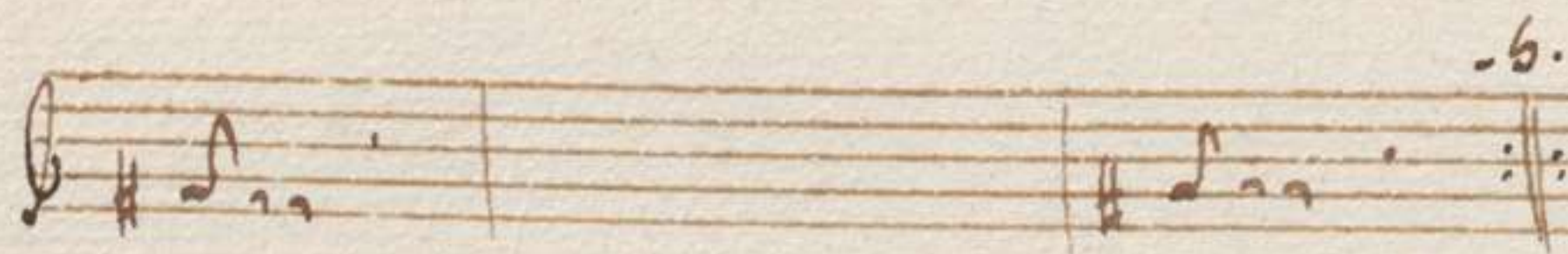
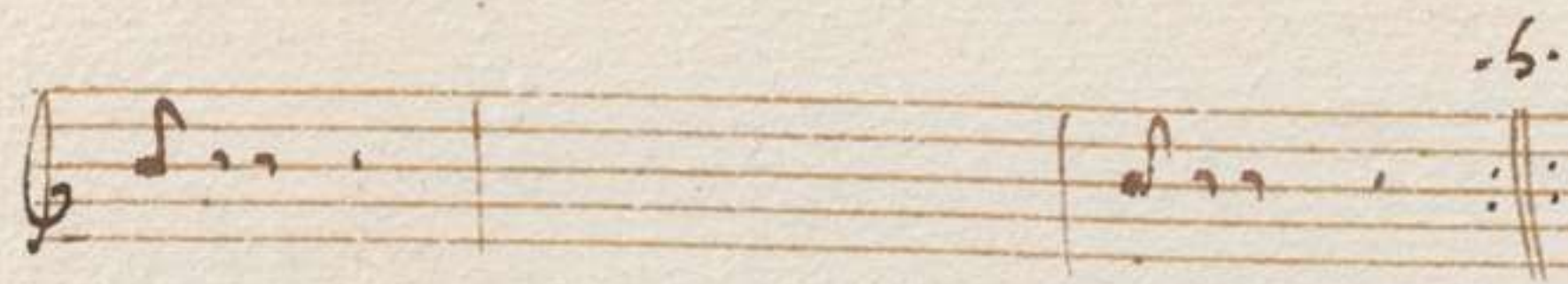


piano.

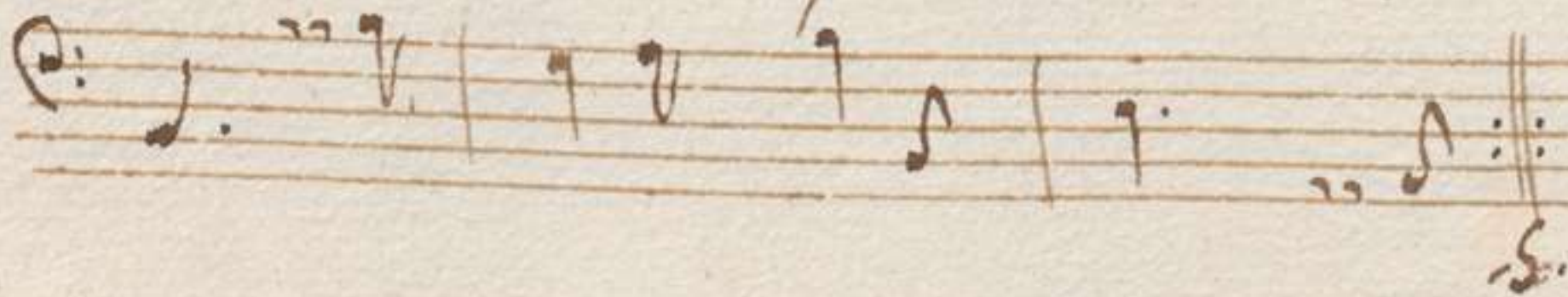
Handwritten musical notation for three staves. The first staff is in treble clef, the second in bass clef, and the third in alto clef. Each staff contains six measures of music with various note values and rests.

allov - dentro del se - no, seve - no in dop - pio man - to, il co - ve io pou - te -

Handwritten musical notation for a single staff in bass clef, corresponding to the lyrics above. It contains six measures of music.



vo; il love - io - por - tero'. Se - al regno.



Scena V

Amevope, poi Epitide

Amevope. *Figlie di giusto sdegno, ire & madre, e' tempo di vendetta.*

Lungi o pietà. cada l'iniquo esangue all'ucciso mio figlio...

Eccolo! ahi - misra! per comando vegal di Poli -

Epit.

Meno mosse.

fonte a te uengo, o Reina. di, che uieni, crudel, perche il mio pianto ti serua di tu-

- onfo. armata d'iva uolea chiuder nel petto il mio dolore,

e non dari la gloria d'un barbaro piacere. ma al primo sguardo cede

d'iva; e piu' forte e' al mio pensier l'idea del figlio ucciso, che agli occhi

miei dell'uccisor l'aspetto. godi, perfido, godi. ecco, il mio pianto le gote i-

nonda, e inumidisce il ciglio. Inumano Assassino! potevo figlio.

Epit.

l'odo, e non muovo, e tacio? perdona mi, o Reina. e' uen, son uen.

ma non e' la mia colpa la morte del tuo figlio. il duro anniso io te ne

dieci, e la mia colpa è questa. Le lagrime, che spargi,

Meno mosso

tu le spargi per me. per te, spietato, montane il bel tuo seno, per te le

spargo; ma poco ne godrai. tremare, e senti. pochi, pochi mo-

menti ti vestano di vita. sul primo uscio di queste soglie, al fianco avrai la mia ven-

Epit.
 detta, e la tua morte. | ah' non vesisto piu': tempo e', che parti. quel

Mevopo. *Epit.* *Mevopo*
 figlio che tu piangi . . . Empio, tu l'uccidesti. | il tuo epitide . . . Mio?

Epit. *Mevopo.*
 tu me l'hai tolto. | madre . . . piu' tal non sono, dopo il tuo tradir-

Epit. *Mevopo.*
 mento. | tounevai se m'ascolti, ad'ener madre. | parla

Epit. *Mevope.* *Epit.*
Epitide mine. il sò, tra l'ombra del vecchio Regno. ei

mine qual tu, qual io; questo è il suo cielo, e queste sono l'aurè, ch'ei spira.

Mevope. *Epit.*
e' nino il figlio mio? tet giuvo, e'l uedi, e'l senti, e quel son - io.

Mevope.
quello tu sei? ah' uile! la minacciata morte s'è fatta tuo spa-

mento, e per fuggirla mi uovvesti ingannar; ma questa uscia non ti uarrà la

Epit. *Mevope.*
 suode. ah madre! taci. sol pevoche madre son, temev mi dei

Epit.
 tacerò, mo vivo; ma pria che io mova, ti parli Augia; ti parli

Mevope.
 la mia sposa fedel, cvedi all'amante, cio', che al figlio ricusi. o la,

si faccia uenir qui Augia. sospendo sol per breuii momenti il tuo destino;

ma d'Epitide sei l'empio assassino.

Epitide Quando in me ti troue - vai del tuo affetto il dolce og -

Meuope. Epit. getto - che farai? t'abbracie - vo' del tuo affetto il dolce oggetto quando in

Mesopie. *fine*

me ritrovava - i che favai? l'abbraccio - vo. ma se il perfido sa -

epit. *Mesopie.*

va - i, per cui spento è il mio contento che - divai? io moi - vo. ma se il

epit.

perfido sava - i, per cui spento è il mio contento che - divai? io moi -

-5.

vo. quando in me ritrovavi. al segno

-5.

Scena VI. Argia, e suddetti.

Epitade

Più non si nieghi il figlio ad una madre. parlò la mia pie-

tade; ova parlò il tuo amor. dillo alma mia, cara adorata Argia.

Argia

a chi parlò? chi sei? donde in te nasce tanta baldanza, o fvenesia d'a.

move?

qual reina è costui? | canto o mio core. ^{epit.} eh - non finger mio

Ben; l'arte non gioua, l'aviano è già svelato, tu lo conferma. So son tuo

Augia
sposo; so quegli ... intendo. un mostro ucciso ti dà qualche va-

Epit.
gion sopra il mio core. no, no: di, che in me uedi della Invenia il'

Augia
Bvenca, e di Ineuope il figlio; di di' Epitide io son. no' tu not sei.

Mezopie

quello non sei; già certa è la perfidia tua. parlo l'amante, ne s'ingan-

Epit. no la-madre. i Numi adesto *Augia a Mezop.* spergiuvo e il traditor. non ti do' *a epit.*

Epit. fede. *Mezopie.* questo pianto, di is verso per te lo sparsi anch'

Epit. io. non t'ho pietade. parti. *Mezopie.* oh' hoio! e ancor t'av-

Epit. a brevop. *Inevone.*

vesti? io sono il figlio tuo: piu non t'ascolto

Epit. ad Aug. *Augia*

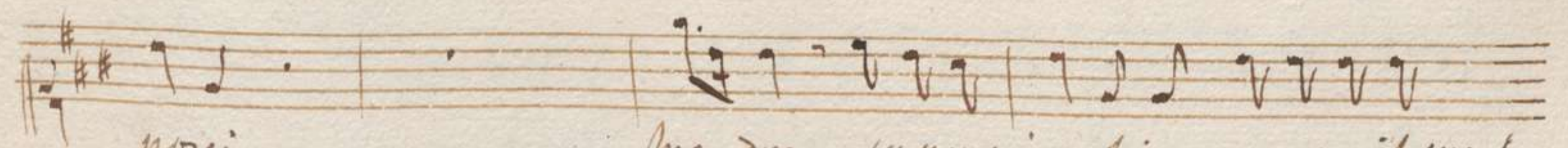
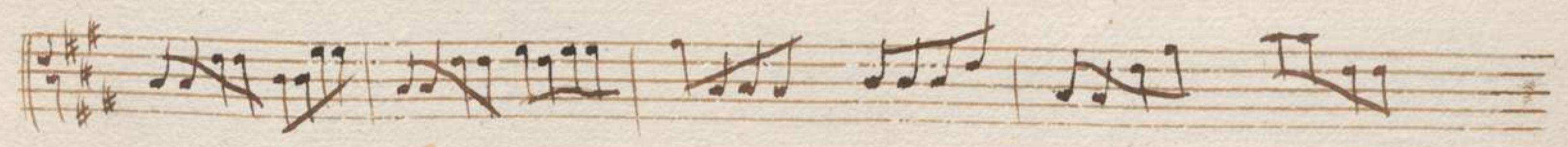
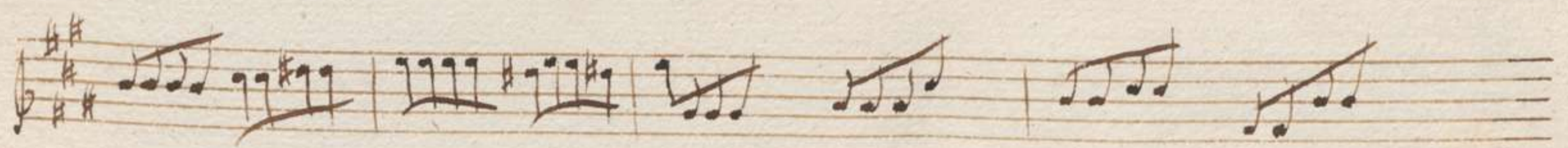
il tuo sposo son io. non ti conosco. segue l'aria.



Flauto

Epitide

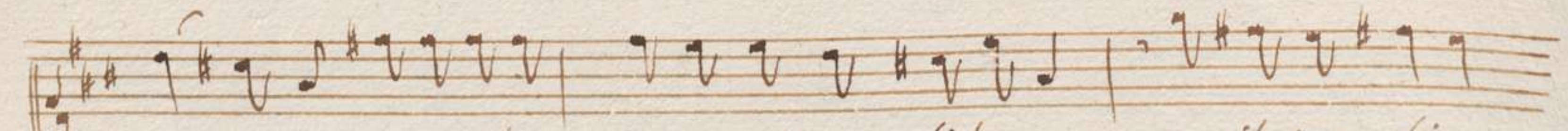
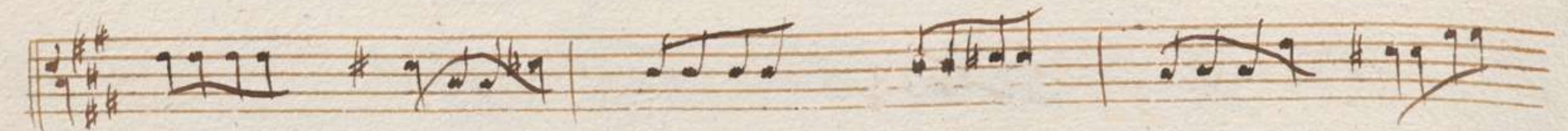
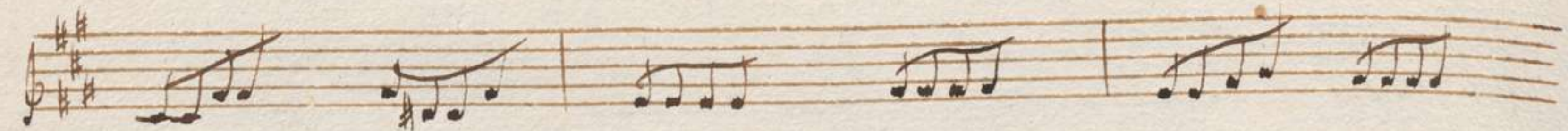
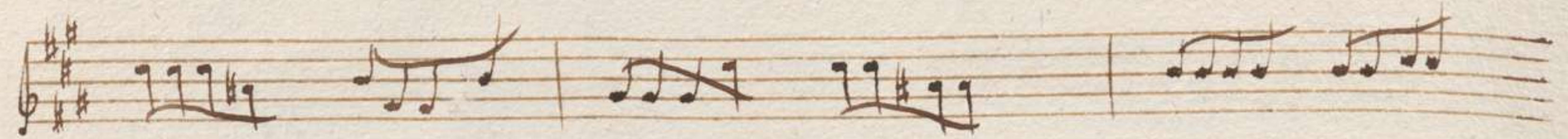
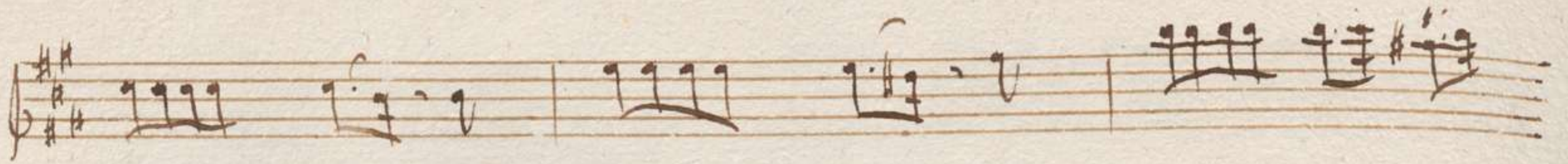
Spo - sa ... non mi co -



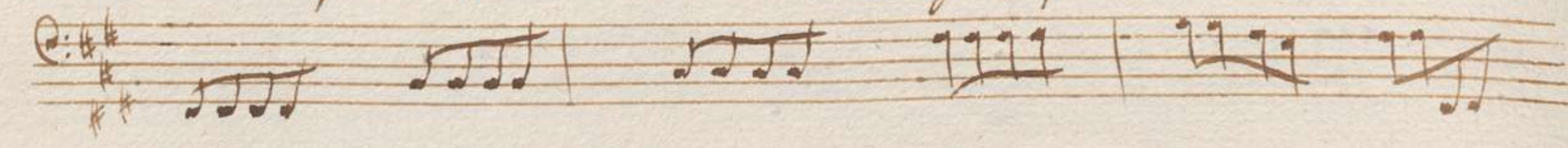
nocei,

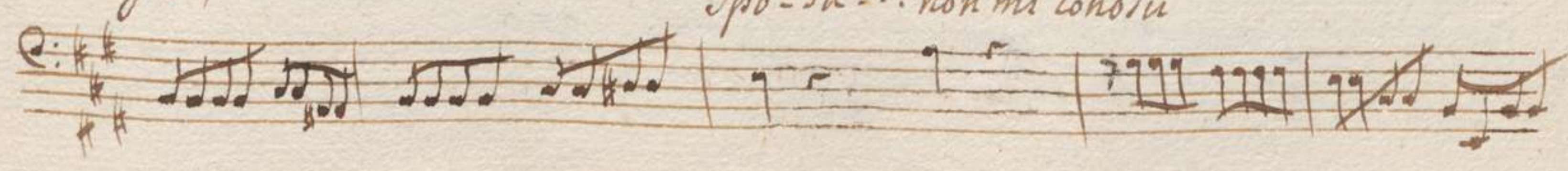
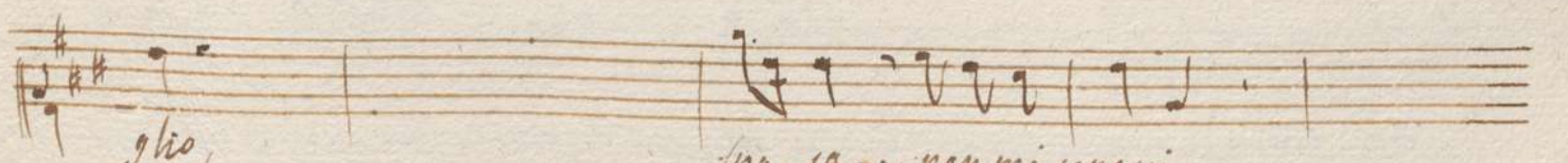
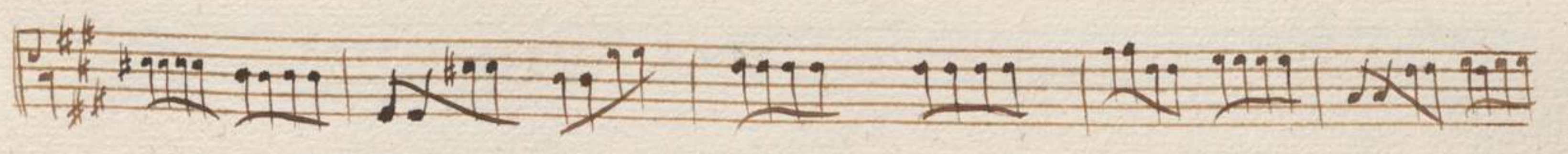
Ma-dve... tu non mi ascolti, e piu son il tuo A-





mov - e pur son il tuo amor, son il tuo figlio, e pur son il tuo fi -

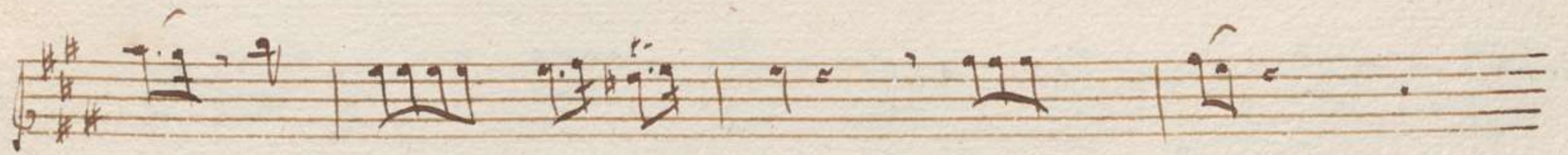




ghio,

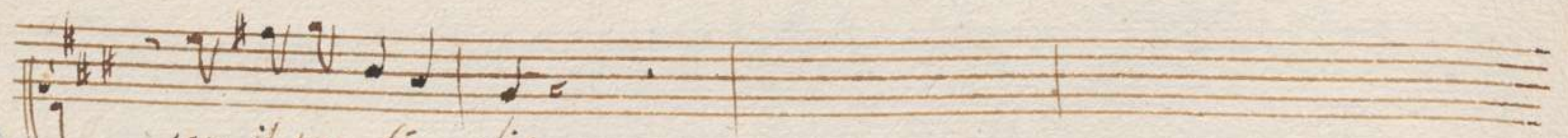
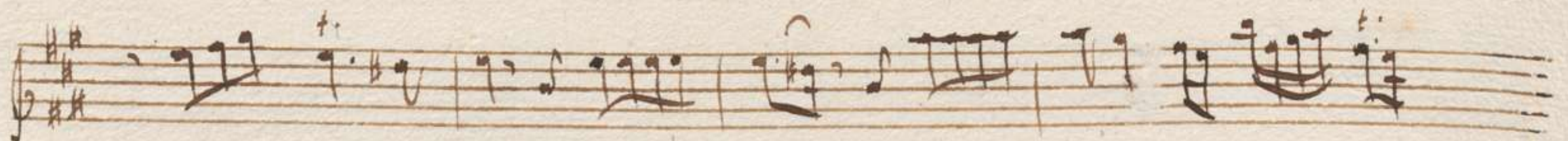
spos-a... non mi cono-sci

Ma-dre... tu non mi ascolti, e pur son il tuo amor, - e pur son il tuo amor, son il tuo

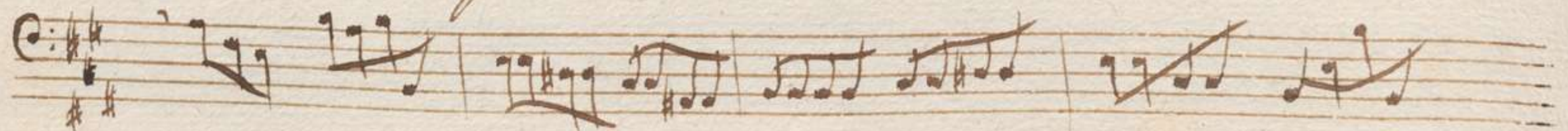


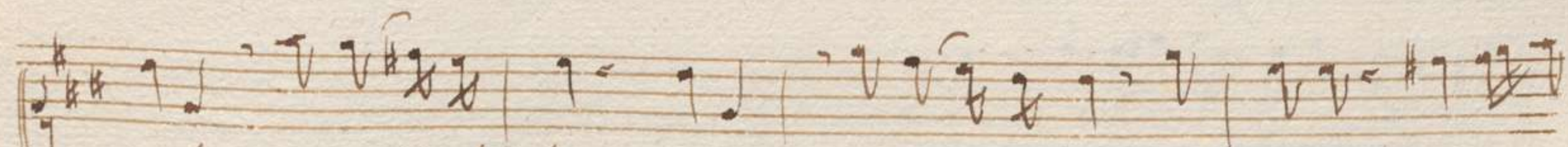
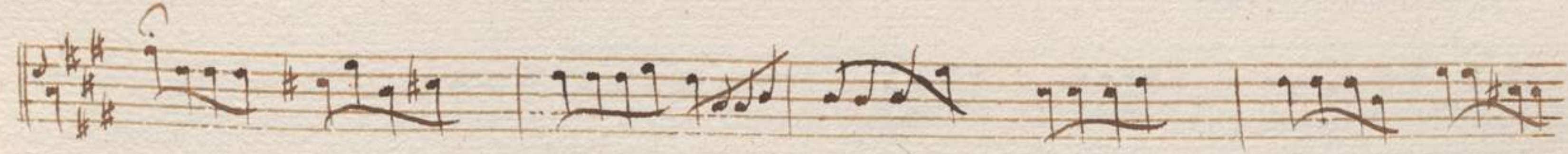
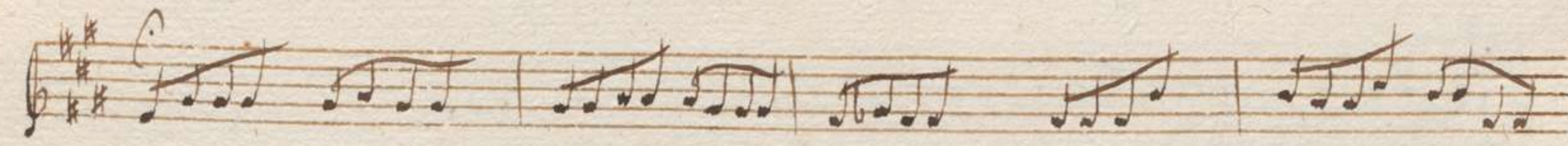
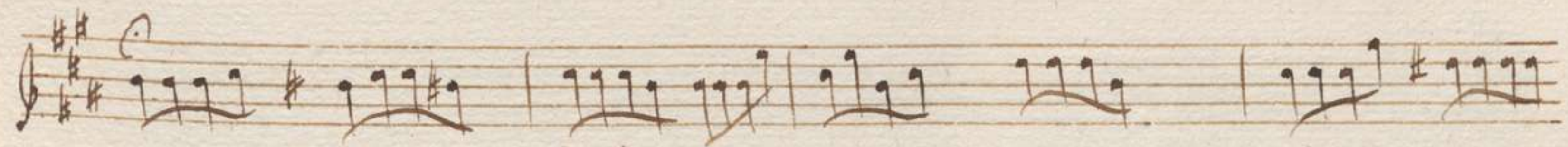
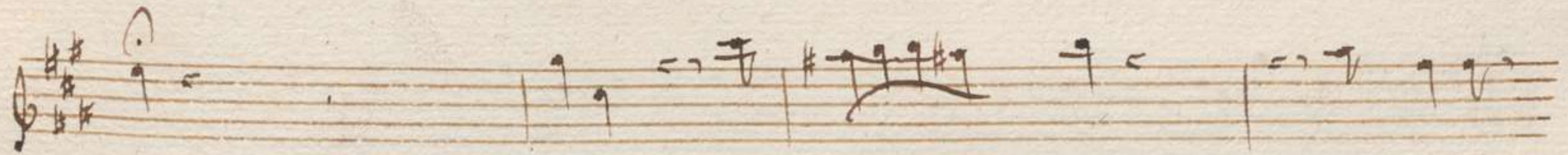
figlio, e pur son il tuo fi - glio, son il tuo amor - son il tuo figlio, e pur



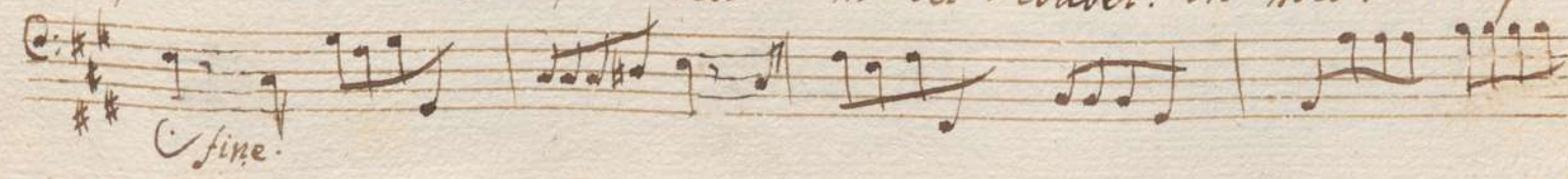


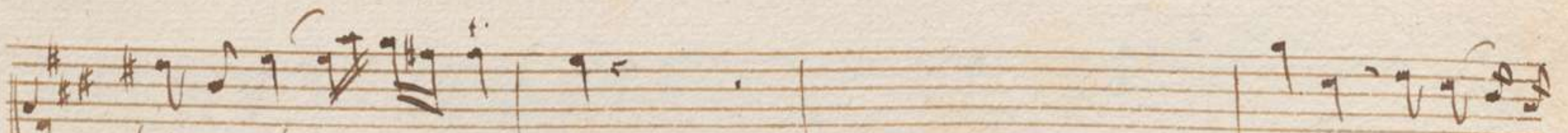
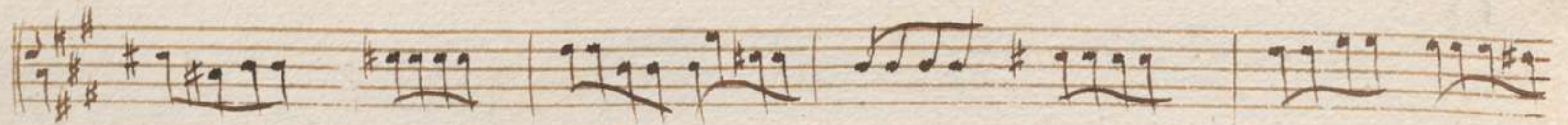
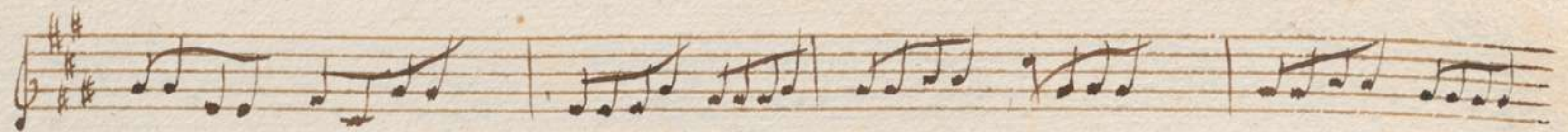
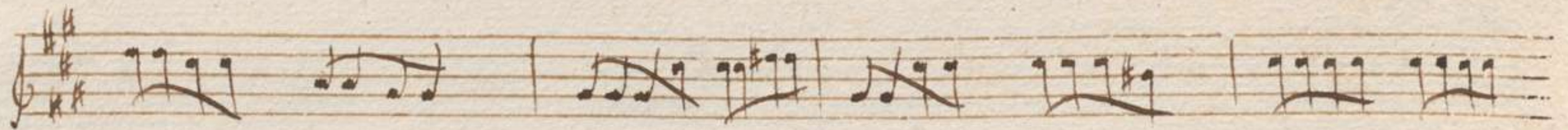
son il tuo fi - glio





parla... ma sei impedit, credi... ma sei - credet: oh' ksio! scampo-non



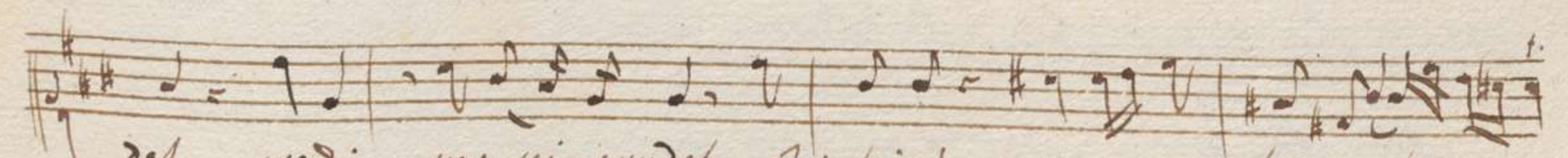
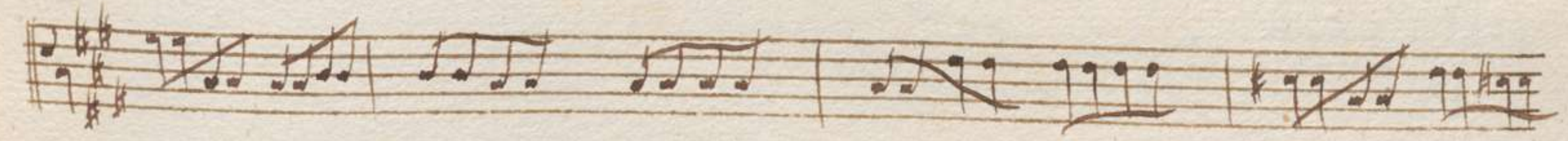
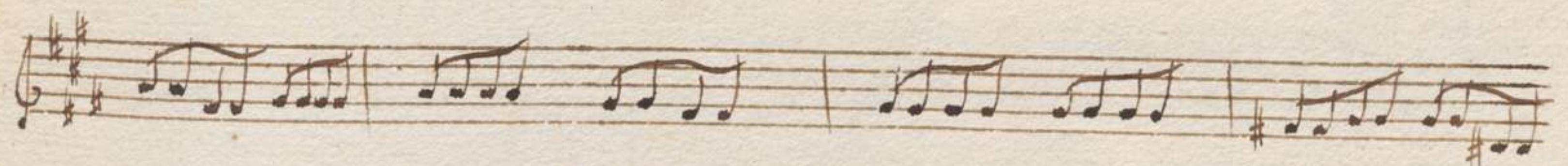
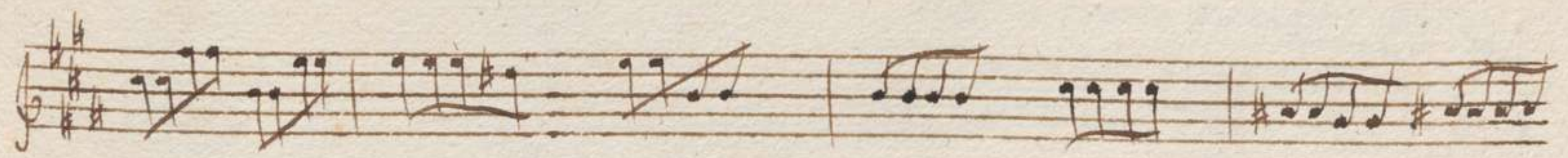
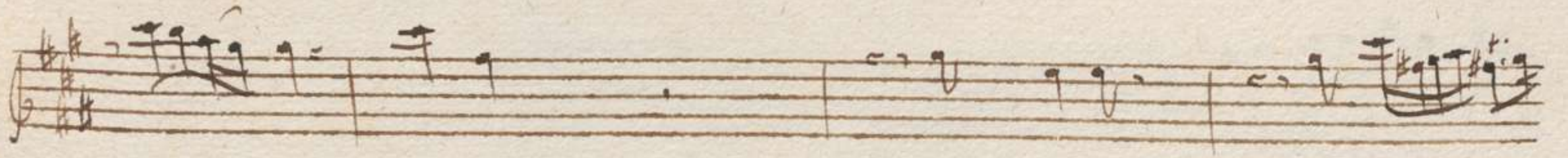


ho, non ho - consiglio

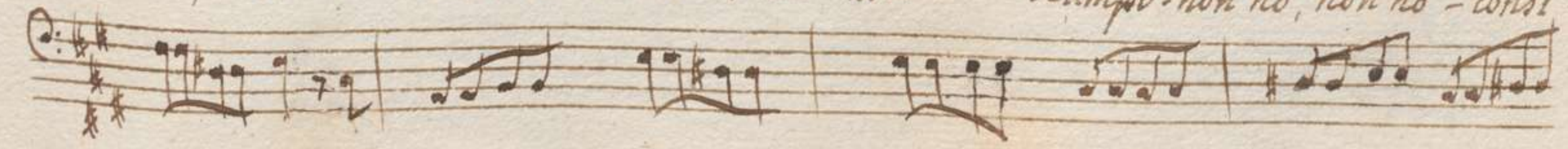
parla... ma sei infe-



*4 4 5#
5 5*



del, wed... ma sei-coudel, oh kio! scampo-non ho, non ho-consi-



-5.

-5.

-5.

-5.

-5.

glio, oh mio! scampo non ho', non ho' consi - glio. *Al segno.*

.5.

Scena VII. Inevope, ed Augia.

Inevope. Quasi m'inteneri, quasi sedotta il suo pianto m'avea. tutto è vi-
Augia

Inevope. già. ne paghevà le pene. anzi in questo momento quel cor fel-
Augia

con cade menato all'Ara dell'infelice Epitide tradito. come!

Inevope. menato? si: dato era il cenno; e fuor di queste soglie al nuovo l'men-

Augia. *Merope.*
dea la mia vendetta. ah! va, corri, sospendi... qual pat-

lor? qual pietà? tanto è il consiglio. per l'empio Cleone.

Augia *Merope.*
e nell'Empio Cleon per il tuo figlio. che sento? o Dio! Cle-

one, Cleone è il figlio mio? perchè tacelo? perchè negarlo? A.

mici, lumi, soccorso; ah' - se non giungo a tempo, son misera del pari, e nell'ora

polifonse.

Scena VIII

potente, e detti

Stremati, avvesta il piè, madre spie-

mevole.

polif.

tata. o' furia, o traditor!

t'affligge il colpo? perchè darne il co-

mevole.

Polif.

mando? da te ingannata, iniquo mostro, e vio. per te epiride e'

Scena IX

molto, e furia, e mostro, e traditor son' io?

Polissimede, e detti.

Morope.

Polissimede

Reina la mia morte compisci, o Polissimede. il

Tras.

cenno;... il figlio... di, parla, a che ammiratio? quanto doveva, fido ere -

Morope.

guy. barbava fede! iniquo cenno! crudel ministro; Misera

Augia. *Svas.*

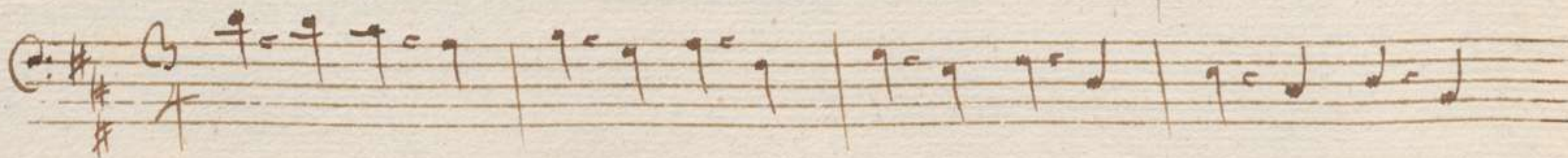
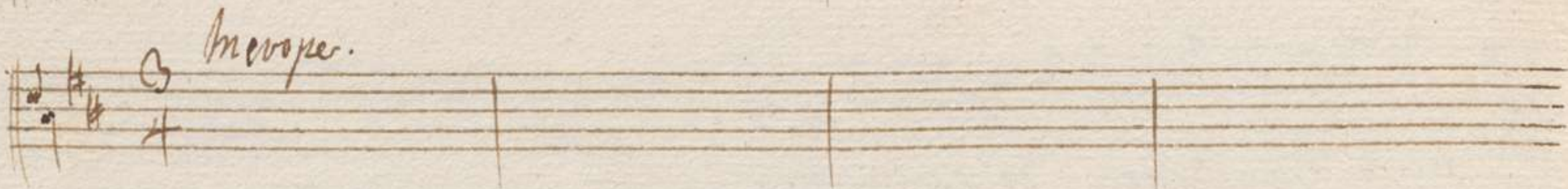
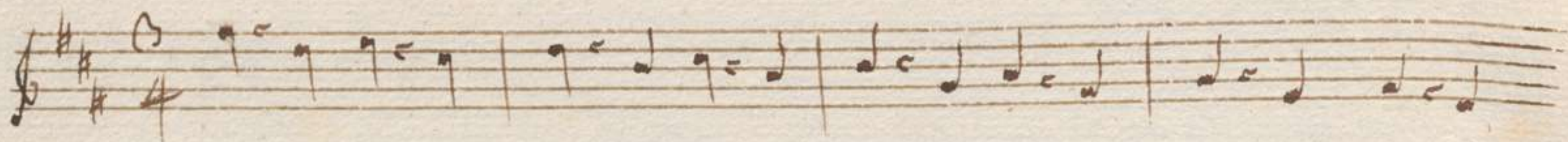
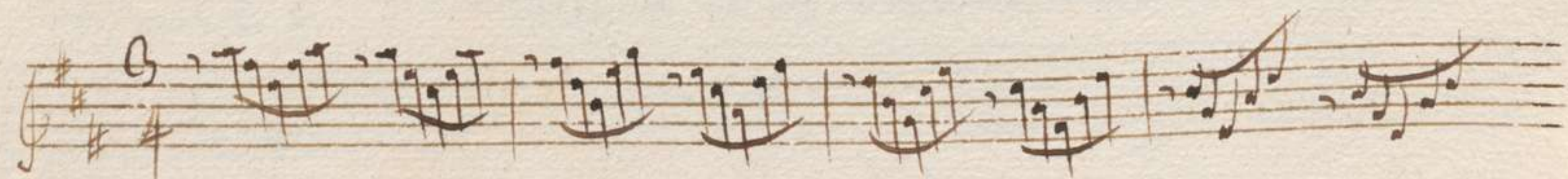
Madre! che? tu l'amor mio, tu epitide uccidesti? di qual fu-

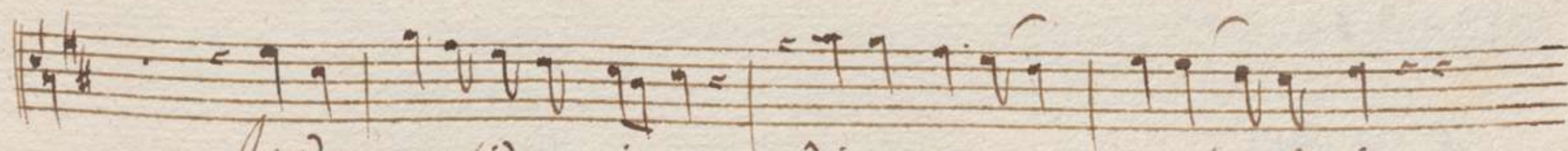
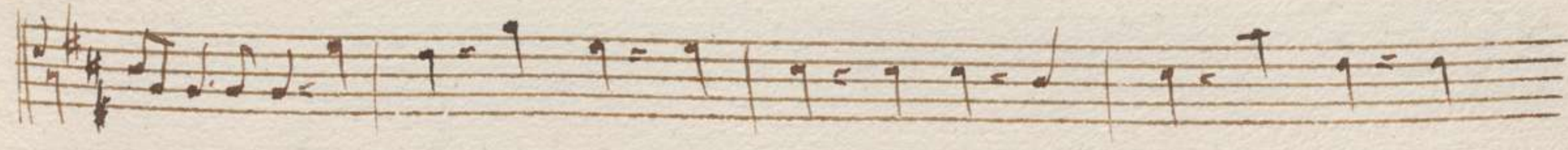
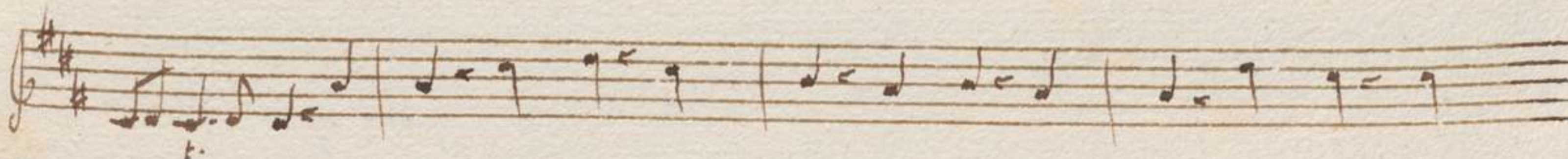
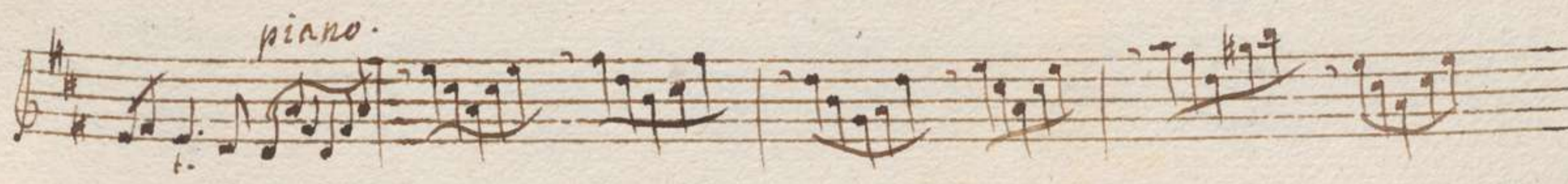
Mesopo. *Pois.*

... un ferro per pietra. Chi mi da morte? te la dava fui

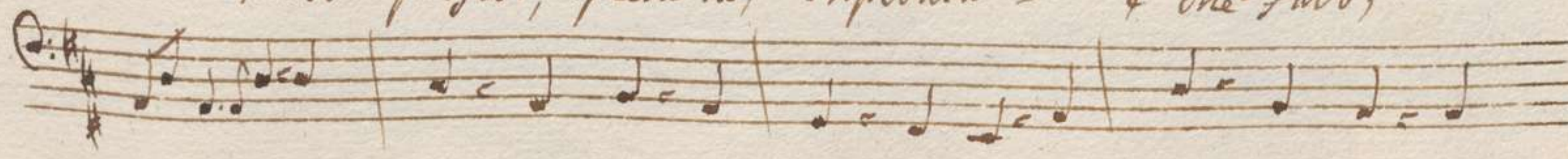
poio qual la metti una suve. *Augia,* come, si lasci costei con le sue

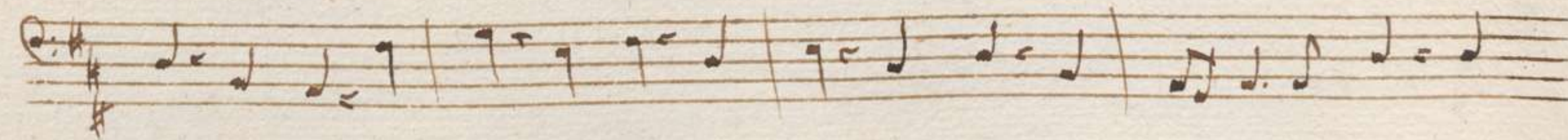
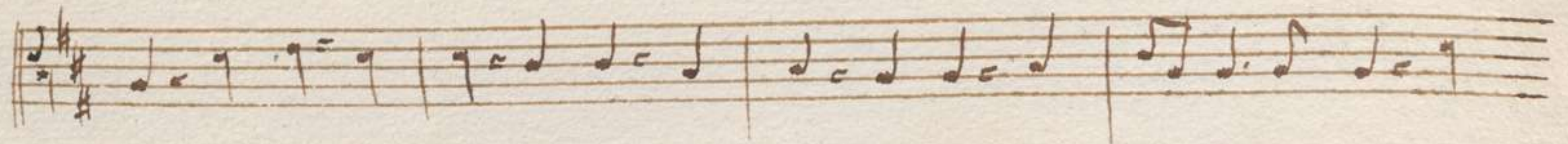
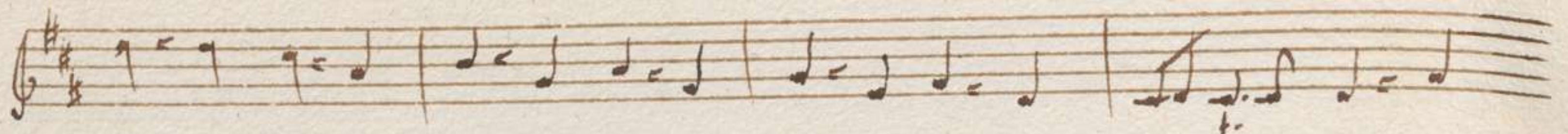
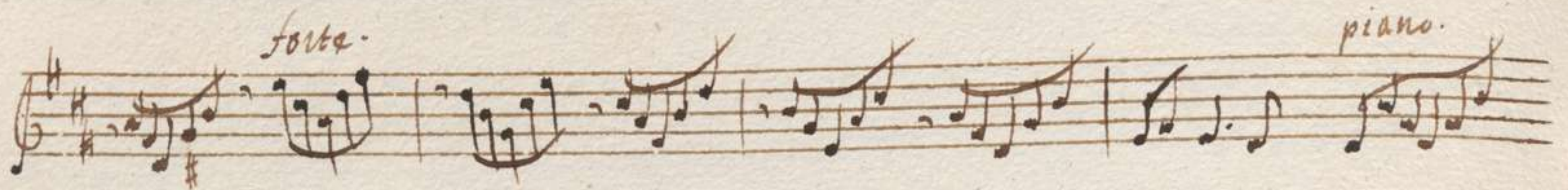
furie, e con l'idea de' suoi misfatti enormi. andiamo ad avvenante il suo castigo.

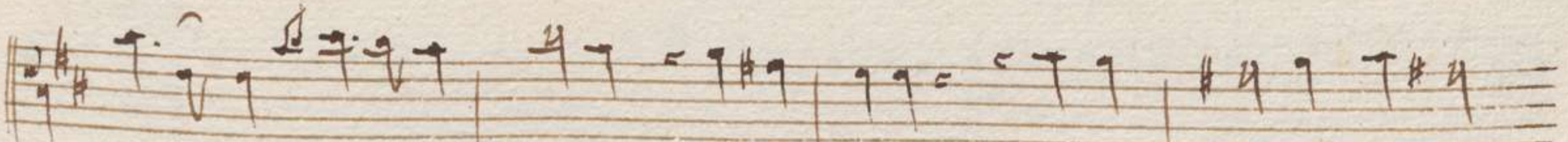
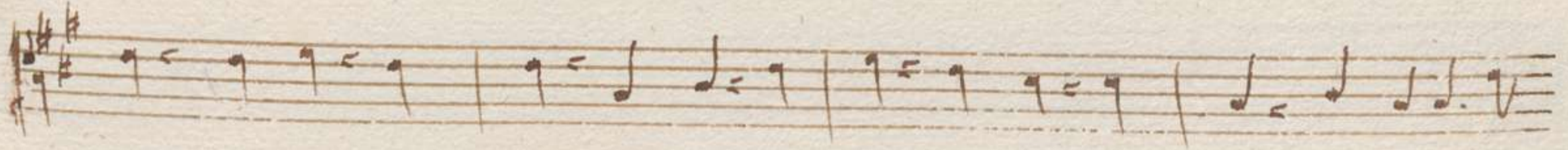
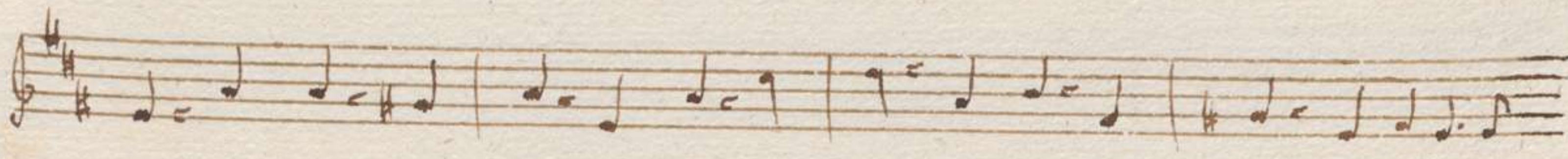
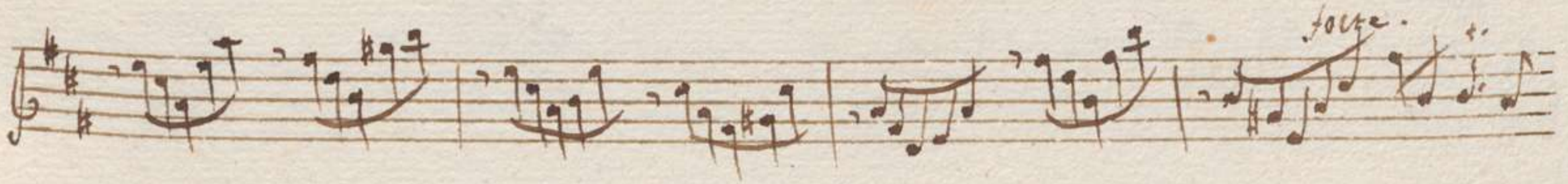




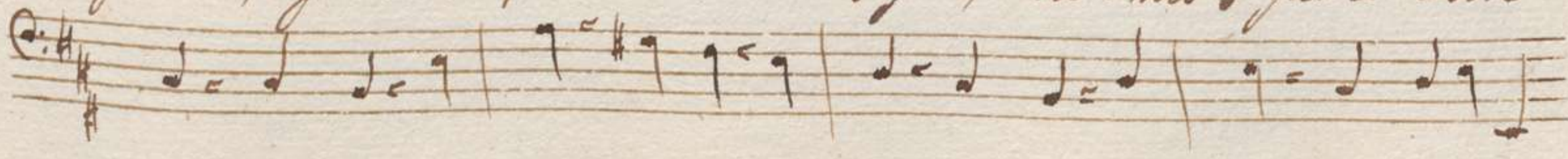
Madre perfida, espieta-ta, disperata - e che-favo,







gi - a, gli ultimi piani su'l mio figlio, su'l mio figlio io uer-ve-

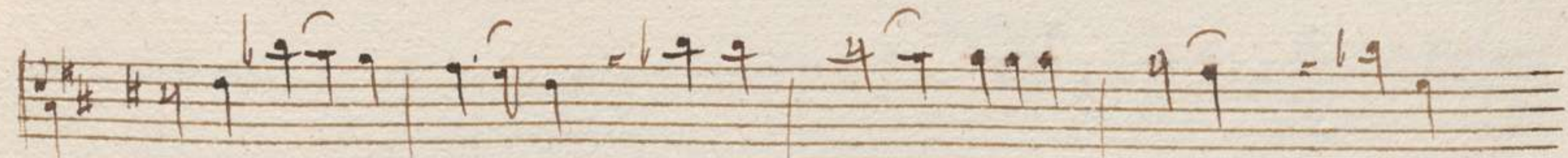
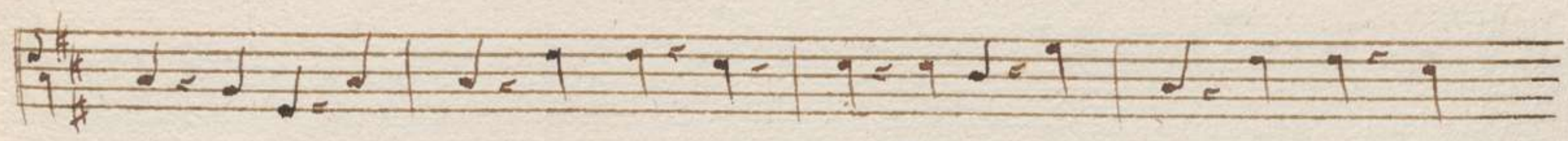
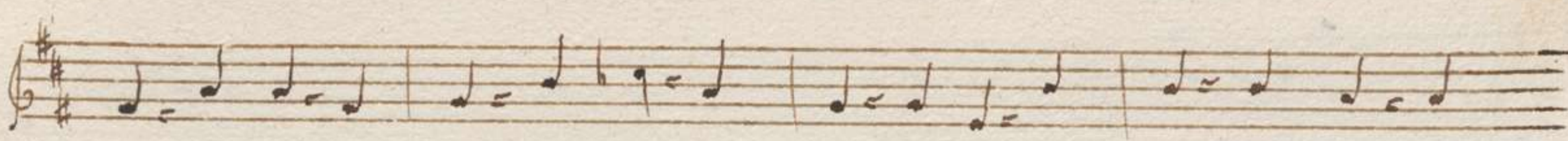




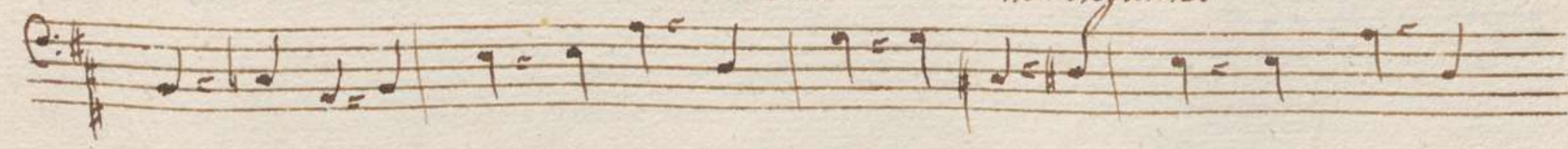
piano. *forte* *piano*

Andia.

vo' - - - - - su' l'mio figlio io uersevo. *Crato au.*



verso all' al-me aman-ti te tuadi - e me inganno' te tua.





forte. *piano* *forte.*

Moderato.

di, e me inganno; fievò amico, quel tuo grande - le mie - uise -



piano

- ve sueno' - - - - - le - mie nise -

forte *piano.*

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of notes, with a dynamic marking of *forte* at the beginning and *piano.* later. The notes are mostly eighth and sixteenth notes, some beamed together.

A single staff of handwritten musical notation, continuing the piece. It features a treble clef and a key signature of one sharp. The notes are primarily eighth notes, with some rests and slurs.

A single staff of handwritten musical notation, continuing the piece. It features a treble clef and a key signature of one sharp. The notes are primarily eighth notes, with some rests and slurs.

Cresc.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp. The music includes a dynamic marking of *Cresc.* and features a variety of note values, including eighth and sixteenth notes, with some slurs and ties.

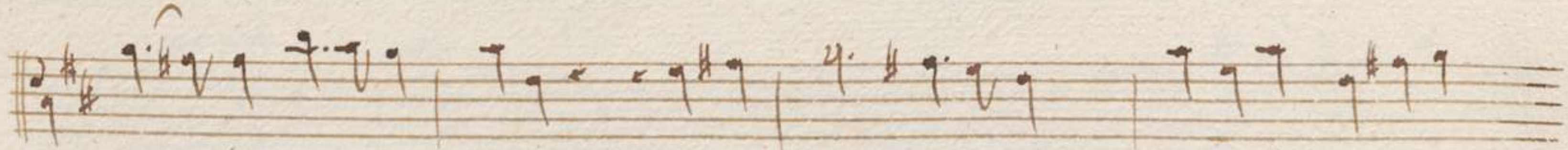
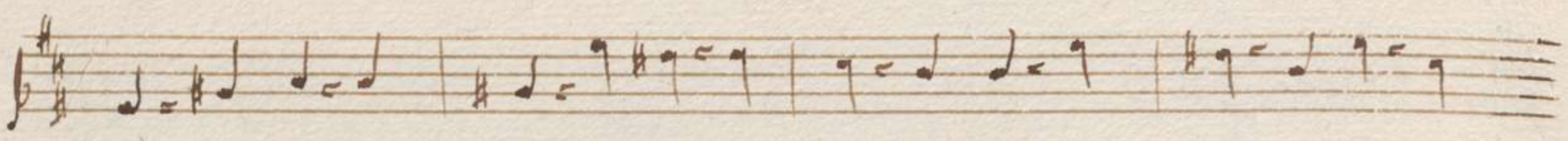
— ve meno. ve son io per tuo comando Altra colpa Altra

A single staff of handwritten musical notation, continuing the piece. It features a treble clef and a key signature of one sharp. The notes are primarily eighth notes, with some rests and slurs.

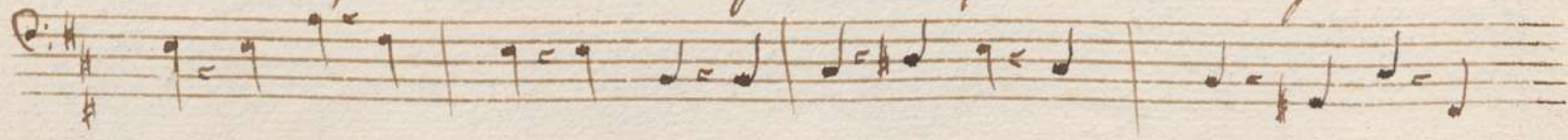
forte. *piano* *forte.* *piano.*

Andante.

colpa in me non ho; altra colpa altra colpa in me non ho. del mio



duo- lo, empio tivanno, non godrai sempre no' no', non godrai no' no'

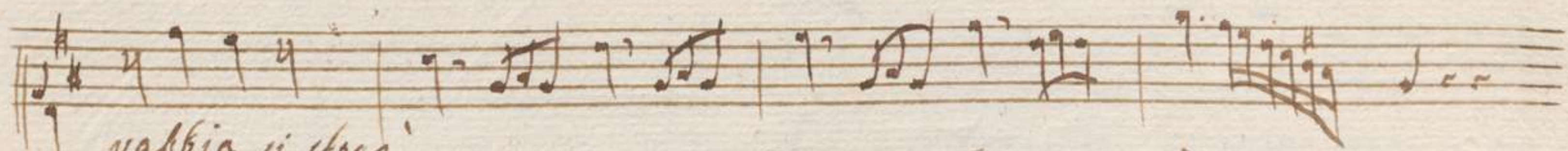
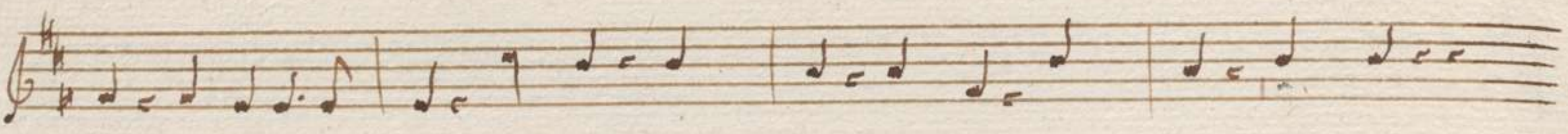
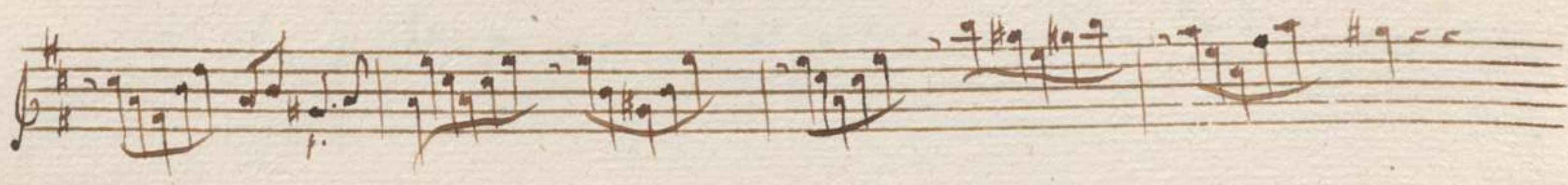




forte *piano.*

Polit.

non godervi sempre no' no'. | sei tu l'empia, e con tuo danno, la tua



vabbia si sfogo





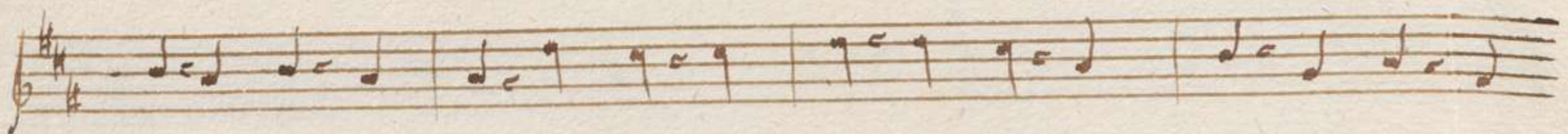
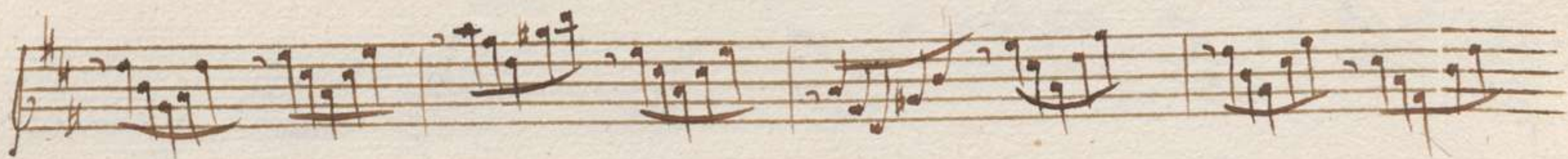
forte.

piano.

Meno mosso.

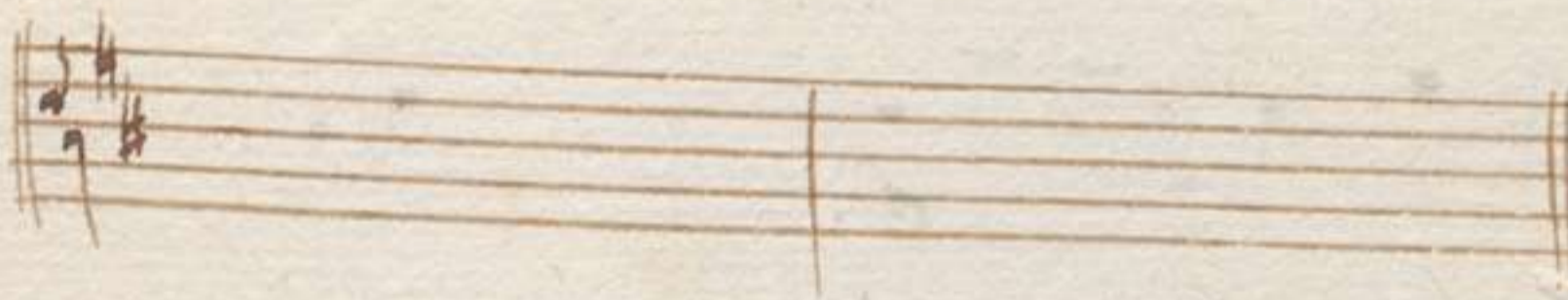
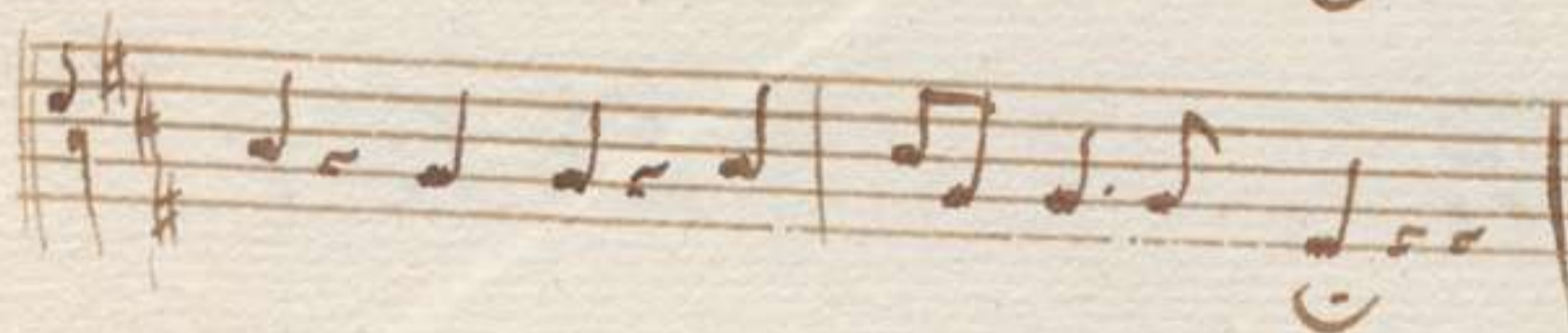
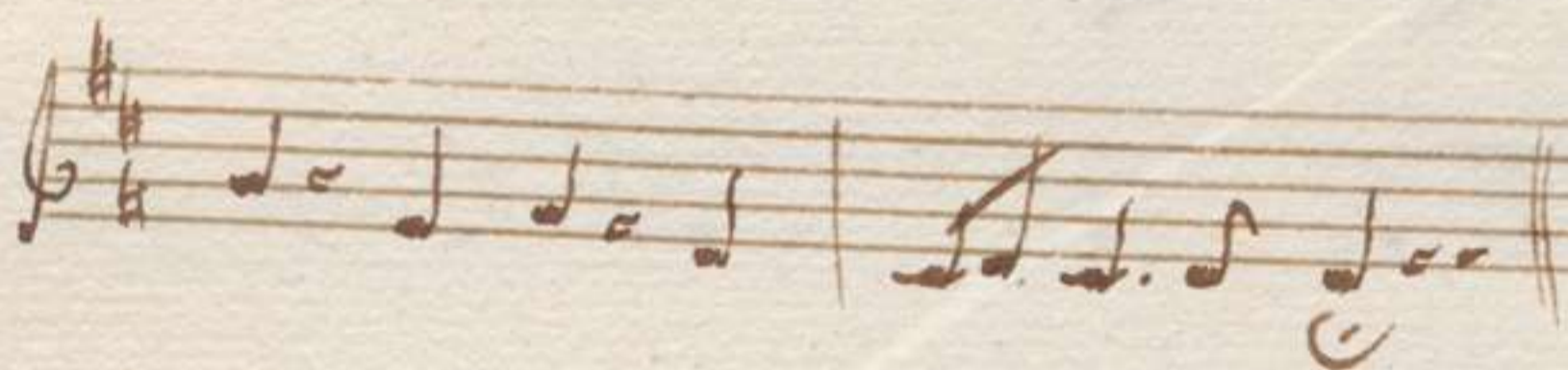
la tua rabbia - - si - sfogo.

Madre perfida, e spietata



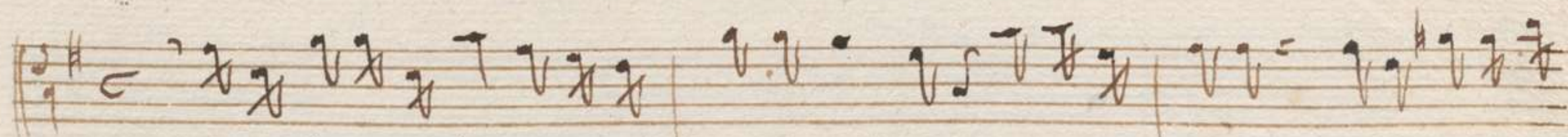
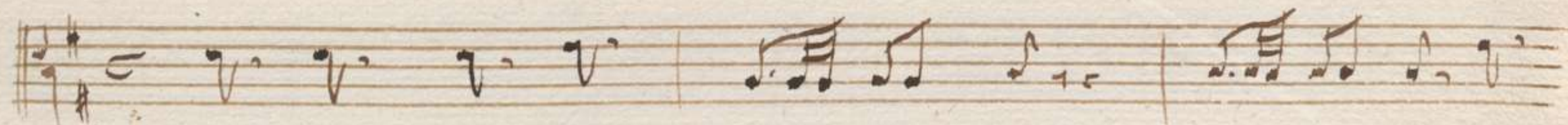
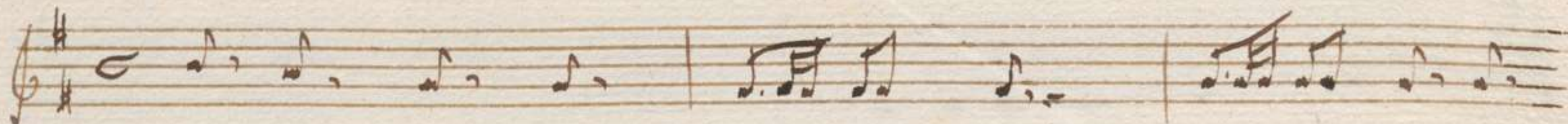
disperata - e che favo' ? e che favo' ?



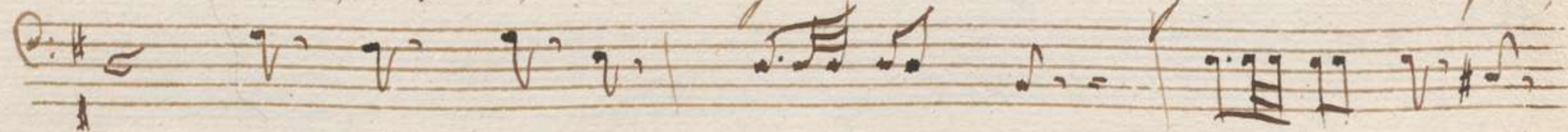


Scena X

Mevope sola.



sei dolor, sei furor, ciò che mi ingombi? dove dove mi guidi? mostri, spettri, che





piano. *forte* *piano*

siete? a che venite? *Polifonte! ah Giovanni!* *Anassandro!*



forte. *piano.* *forte*

ah! spengiuwo! che turba e quella? intendo. ecco il uelo fu.



piano *forte.* *piano.*

nebre: ecco i Ministri. ecco la morte mia. su che si tarda?



Musical staff with treble clef, key signature of one sharp (F#), and 3/8 time signature. It contains a melodic line with a fermata over the first measure and a trill-like figure in the second measure. A '-5.' marking is above the staff.

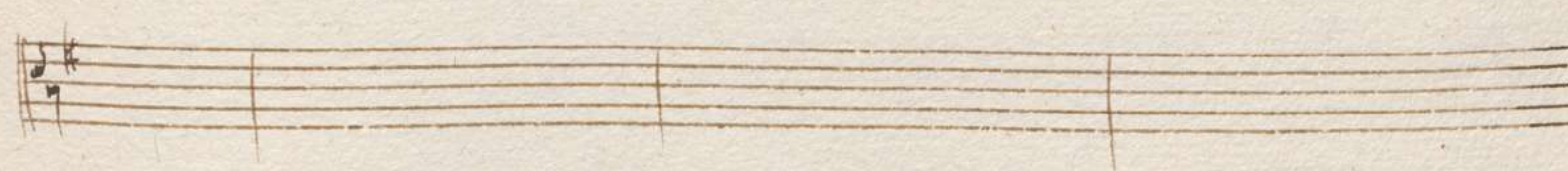
Musical staff with treble clef, key signature of one sharp (F#), and 3/8 time signature. It contains a melodic line with a fermata over the first measure and a trill-like figure in the second measure. A '-5.' marking is above the staff.

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Musical staff with treble clef, key signature of one sharp (F#), and 3/8 time signature. It contains a melodic line with a fermata over the first measure and a trill-like figure in the second measure. A '-5.' marking is above the staff.

Evideli, affrettate il colpo - che at-tendo

Musical staff with treble clef, key signature of one sharp (F#), and 3/8 time signature. It contains a melodic line with a fermata over the first measure and a trill-like figure in the second measure. A '-5.' marking is below the staff.





piano.

Crueli, affredate il colpo - che at-tendo, il collo già



forte. *piano*

stendo, il collo, già stendo - al - vostro furor - - al vostro fu.



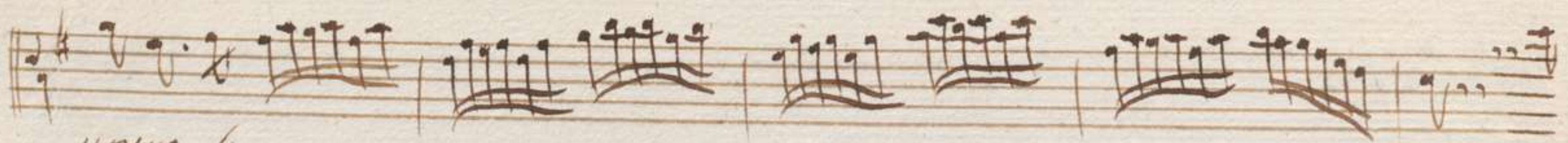
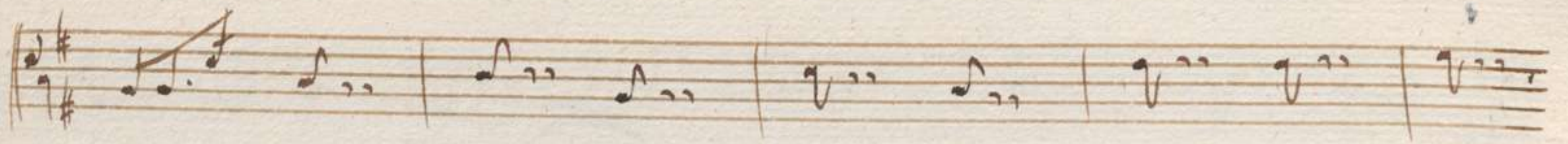
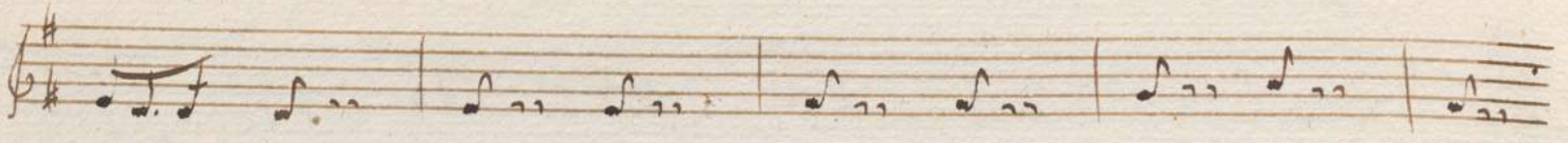
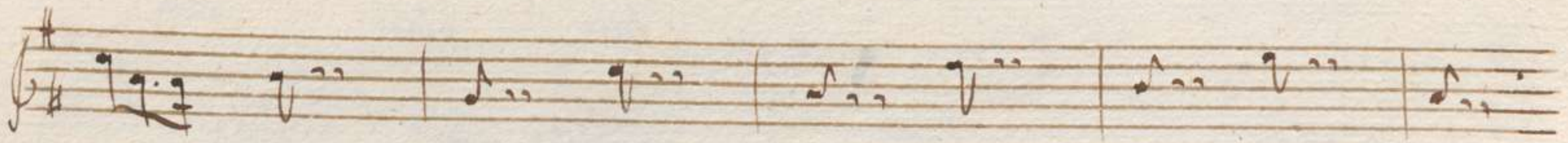
forte. *piano.*

no *con deli affec.*

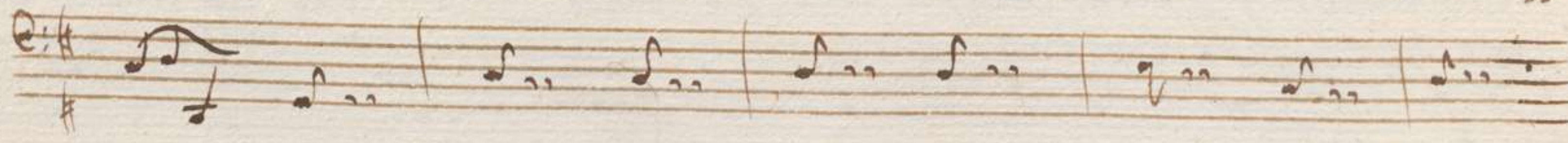


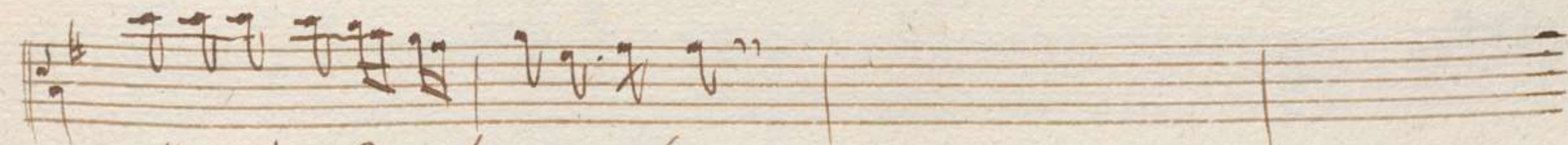
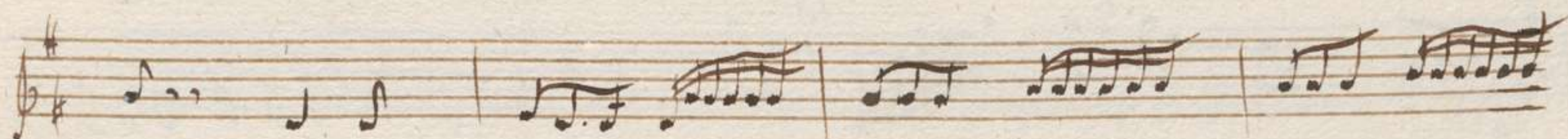
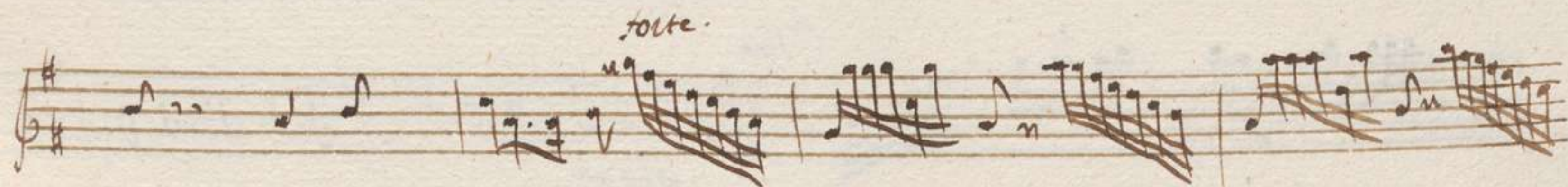
forte *piano.*

tate il colpo - che a - tendo, il collo già stendo, il collo già stendo - al -



mostvo fuvov





collo già stendo - al - vostro furor.



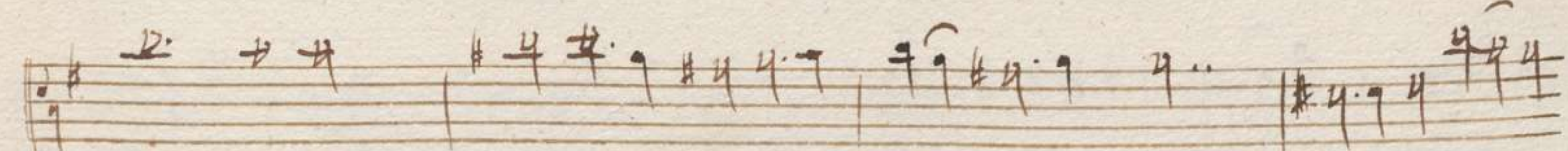
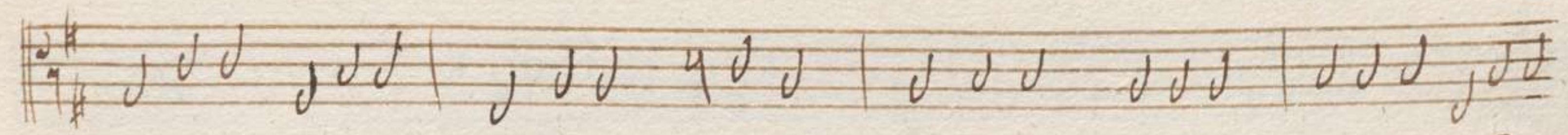
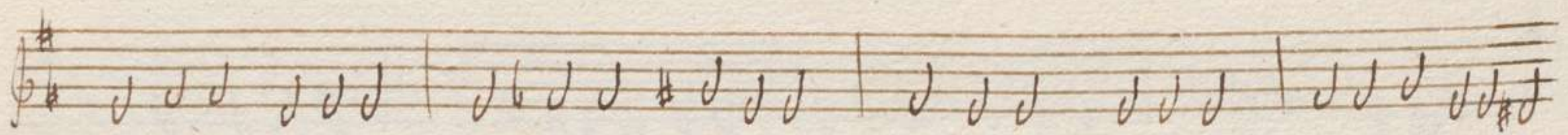
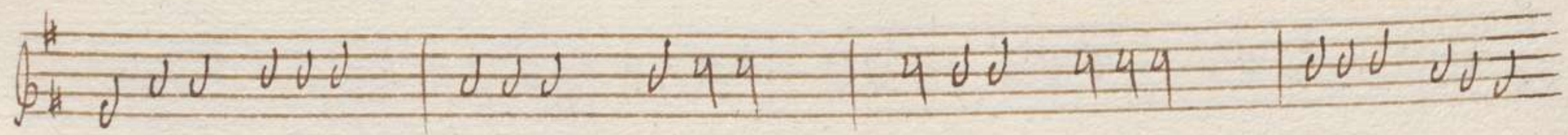


fine

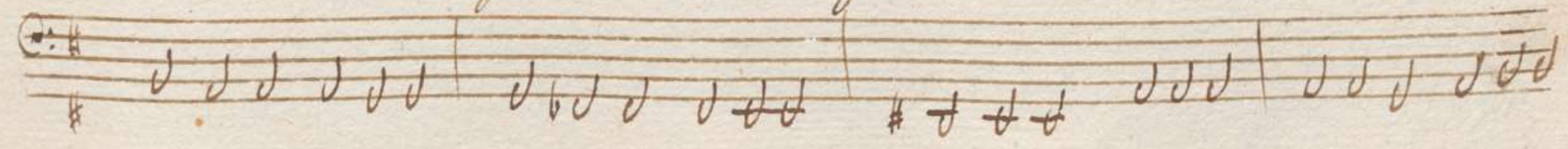
piano

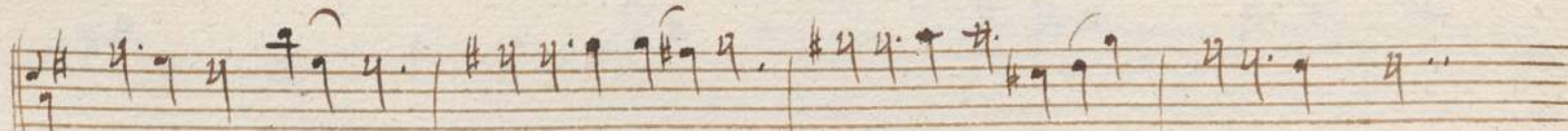
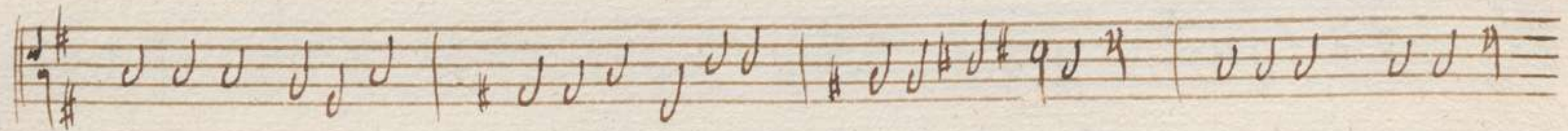
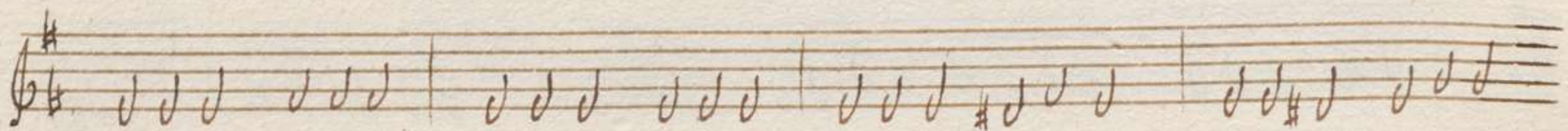
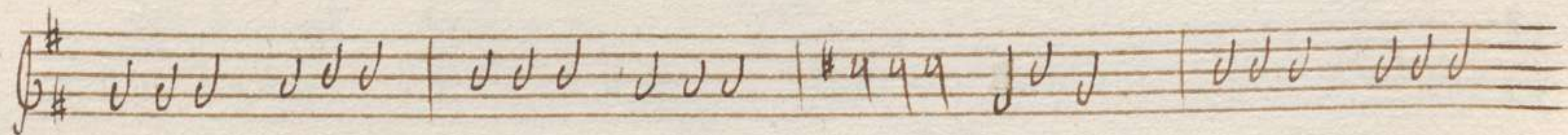
Ma almen disperate quell'ombra inno-

adagio

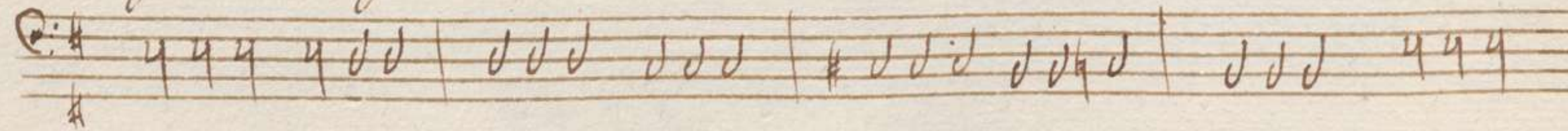


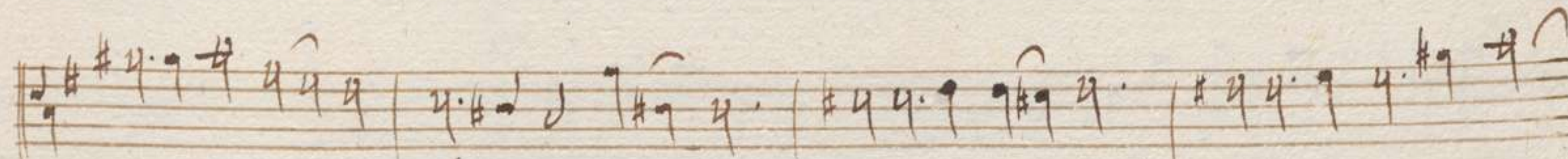
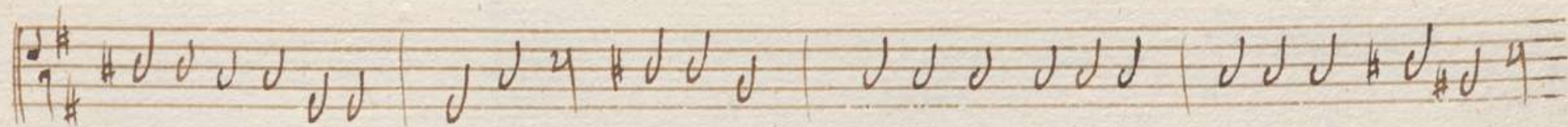
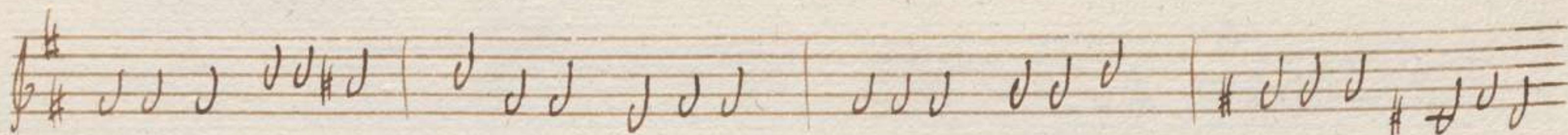
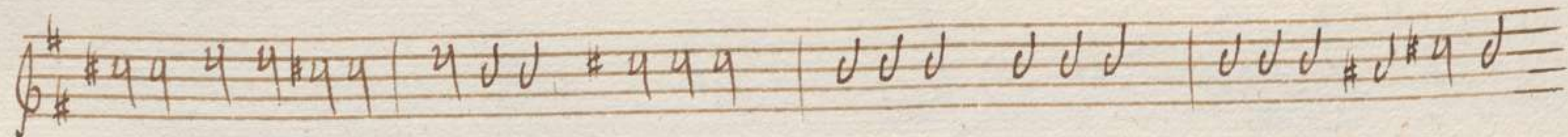
cente, che veglia dolente in quav - dia al mio cor: escimi tut-to in



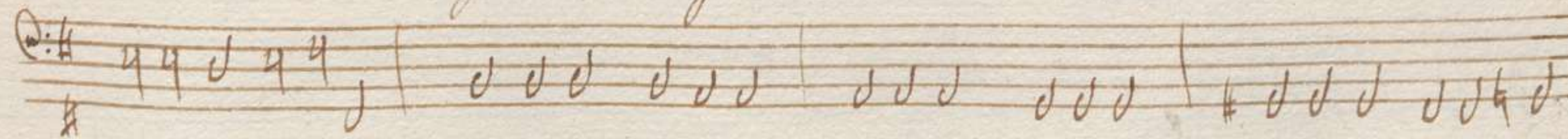


Lagime, san-gue, che aneu dai vi-ta che aneu dai vita al-mis - do-lov,





esimi tut-to in Lagime, san-gue, che ancor dai vi-ta che ancor dai vita al-





Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The piece ends with a double bar line and a fermata, with a '-5.' written above the staff.

Musical staff 2: Treble clef, key signature of two sharps. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The piece ends with a double bar line and a fermata, with a '-5.' written above the staff.

Musical staff 3: Treble clef, key signature of two sharps. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The piece ends with a double bar line and a fermata, with a '-5.' written above the staff.

Musical staff 4: Treble clef, key signature of two sharps. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The piece ends with a double bar line and a fermata, with a '-5.' written above the staff.

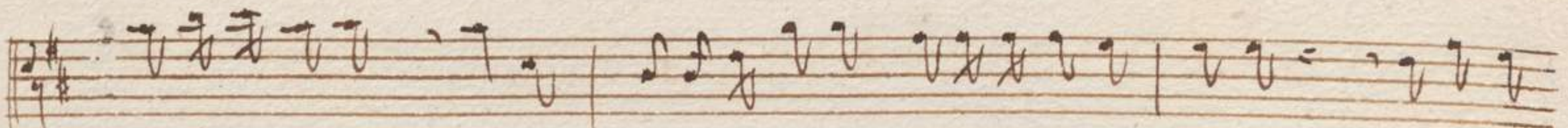
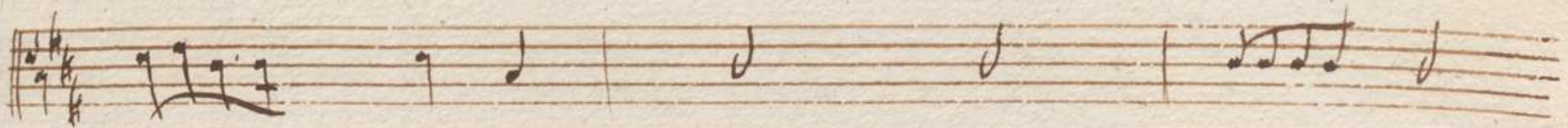
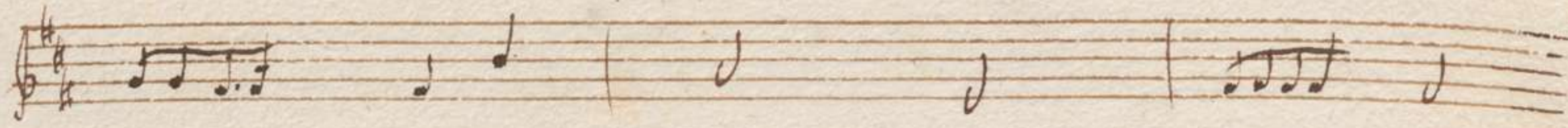
- mio dolor. Crudeli affettate il corpo - che arde. al segno.

Musical staff 5: Treble clef, key signature of two sharps. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The piece ends with a double bar line and a fermata, with a '-5.' written below the staff.

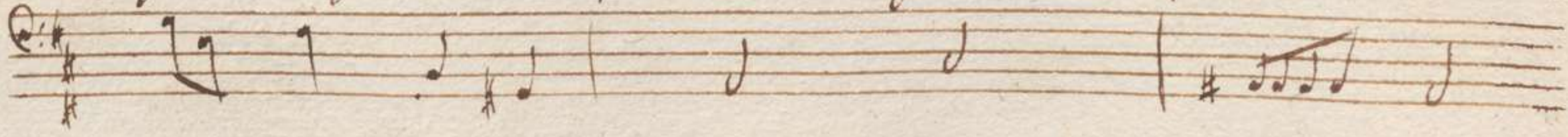


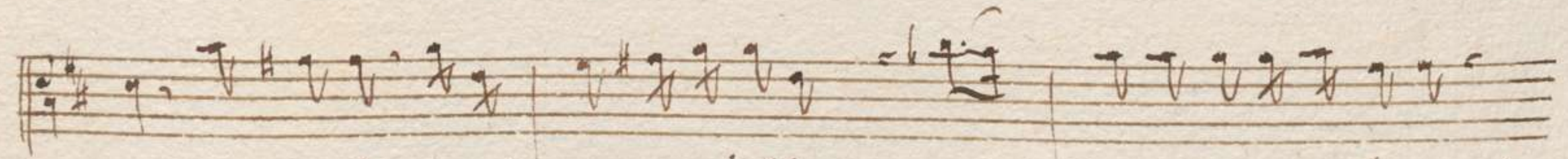
piano. *forte* *piano* *forte* *piano*

qual ferro è quello? in qual seno ei si uideva? Nasimede, ferro.



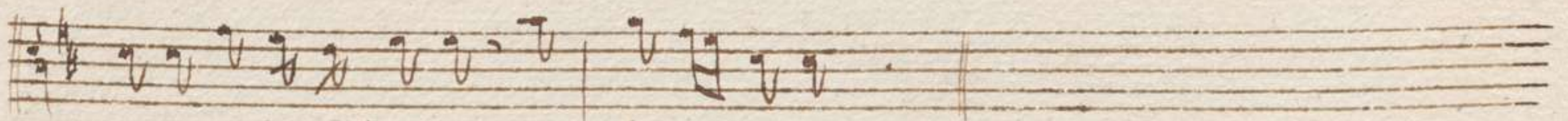
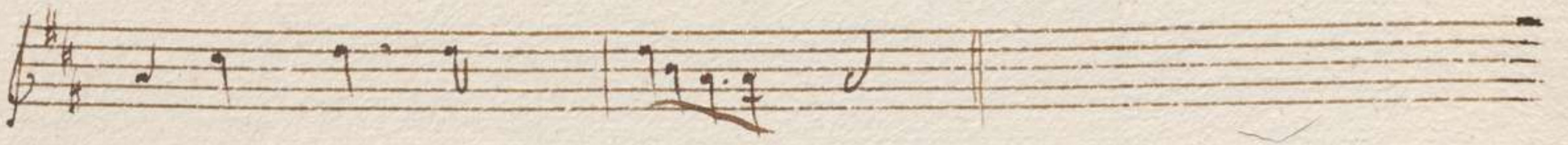
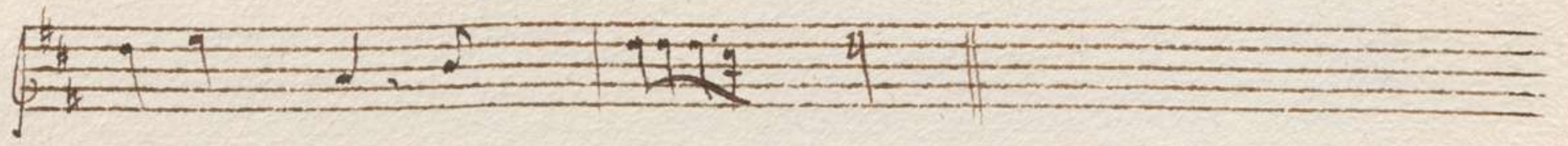
quegli è mio figlio. caro epitide, o tanto già sospirato, e pianto. mio dolce a



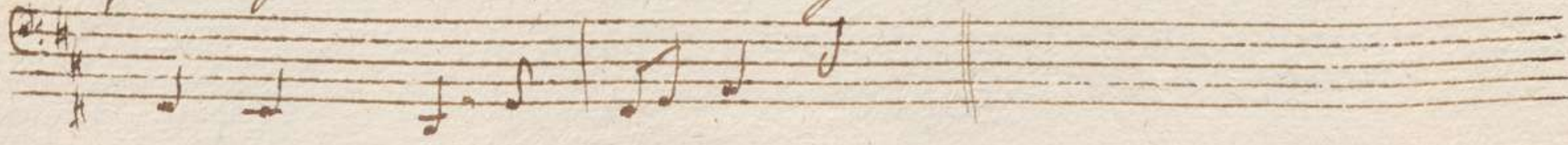


mov, per salvo e ti trovo, e t'abbraccio. O - hio qual mi lusingo!





apvo al figlio le braccia, e l'auve-stringo.





forte

A single staff of music with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes and rests, with some notes marked with accents and a dynamic marking of *forte* written below the staff.

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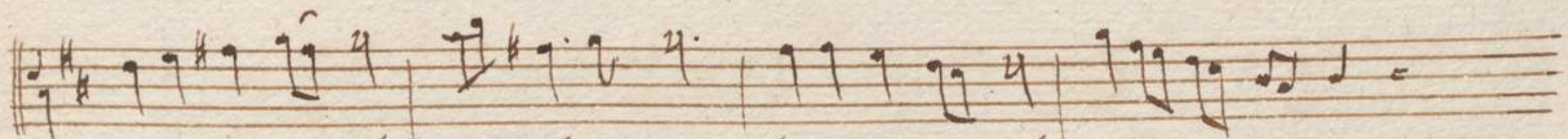
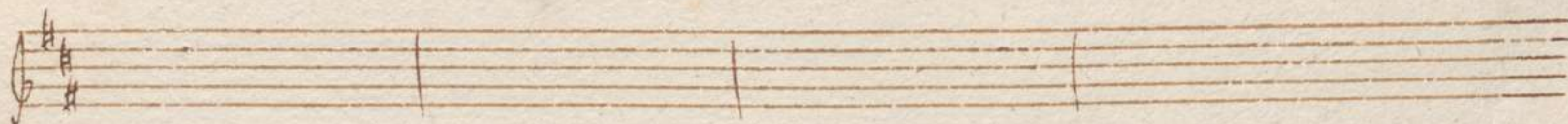
A single staff of music with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes and rests, with some notes marked with accents.



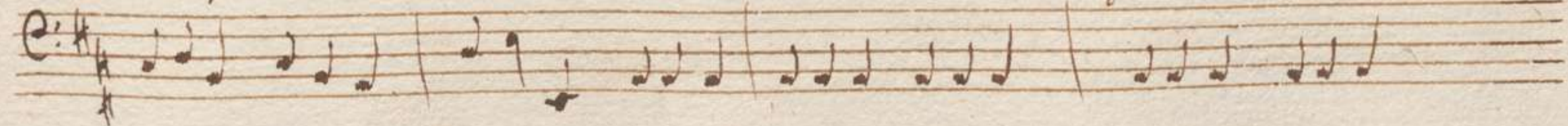
piano.

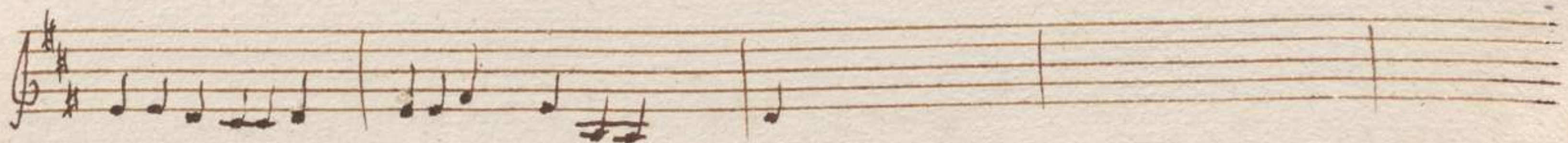
tutti gli strumenti vanno col basso.

segue il suo fido la rondinella; abbaucia il lido la navicella se laccio infi-do

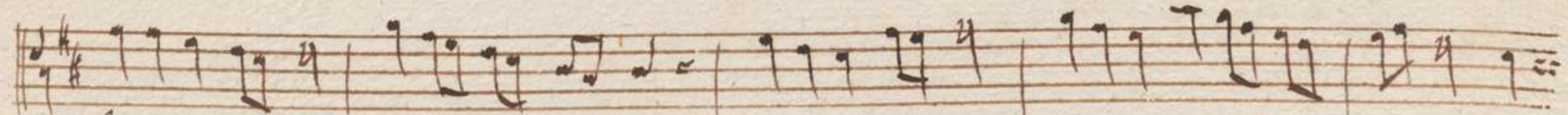
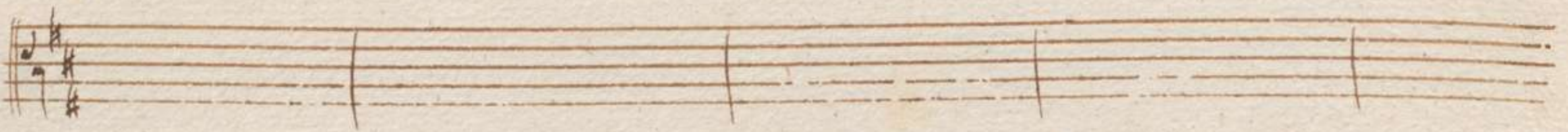
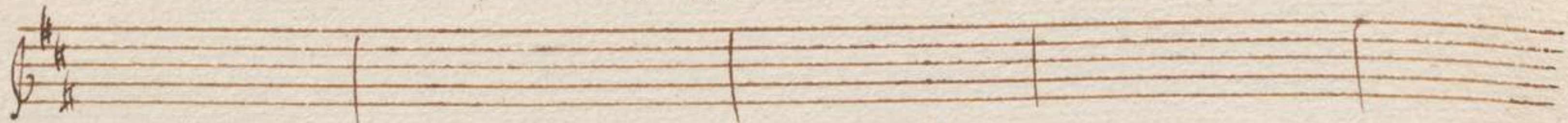


se via pvoet, la non- la vitien, la rondinet- la sequeit- mo fi- do

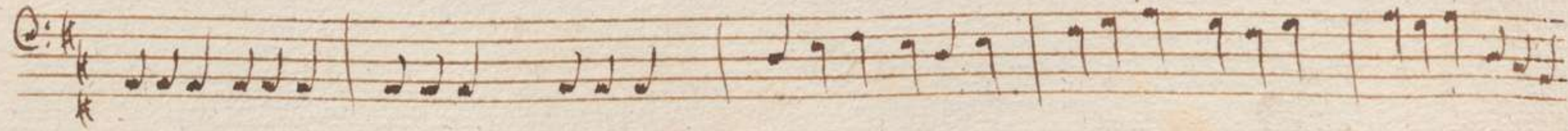


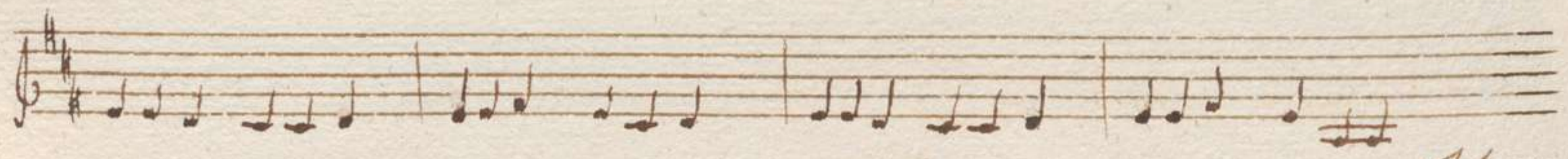


col bravo.

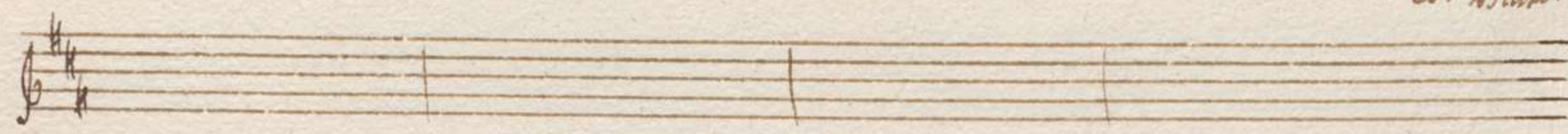


La nauicel-la abbae-ria il li-do, se lacio infi-do, se sia procella-non-la-ritien





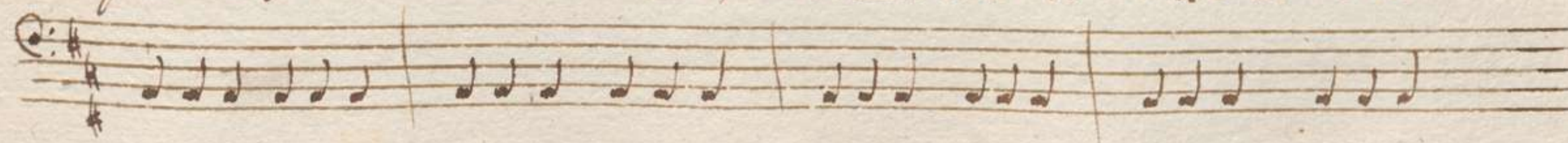
col basso.

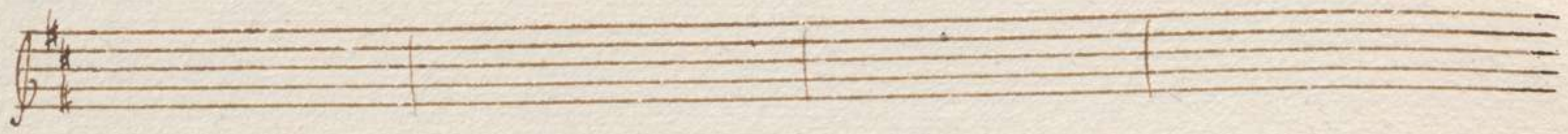


piano.



segue il suo fi - do la ron - di - nella, abbraccia il li - do la Na - ni - cetta



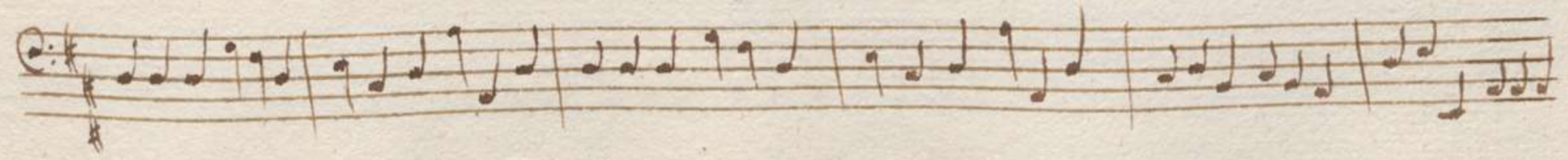
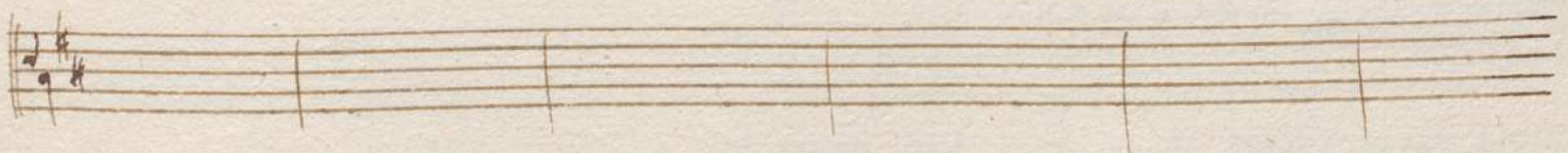
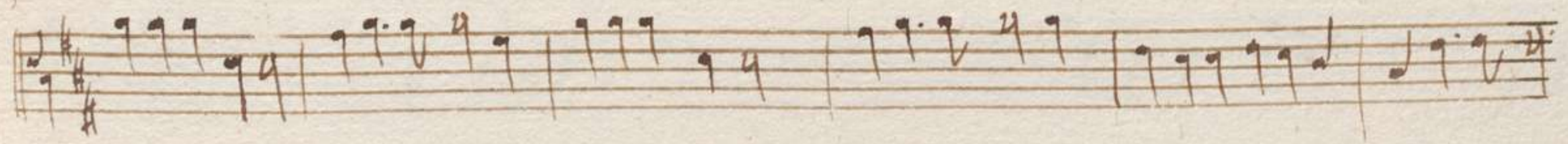
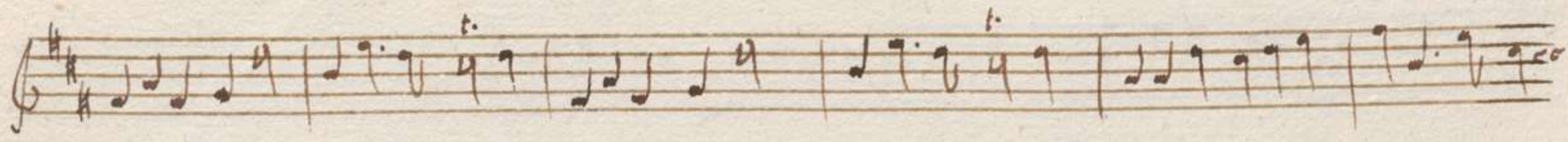


se laccio infi-do, se via puocella - non - la - vitien, non - la vitien.





forte.





piano *forte*

A handwritten musical score consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with various note values and rests. The word *piano* is written above the second measure, and *forte* is written above the fifth measure. The second staff continues the melody with similar note values. The third staff shows a continuation of the melodic line. The fourth staff is mostly empty, with only a few notes at the beginning. The fifth staff contains a bass line with a bass clef and a key signature of one sharp, featuring a steady eighth-note accompaniment.



piano.

al figlio mio mi guida Amore, ma un fier destino



forte

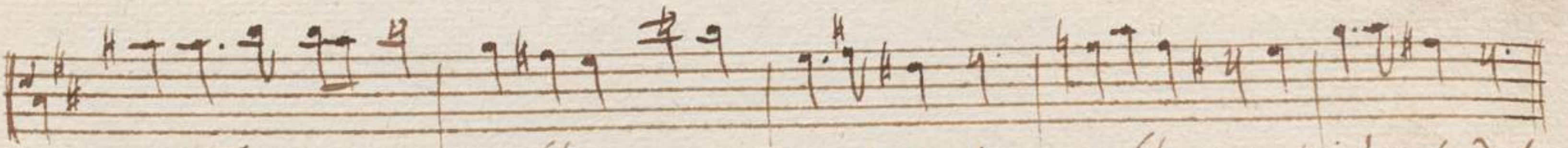
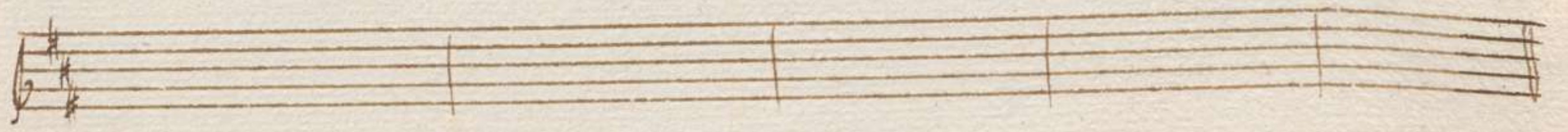
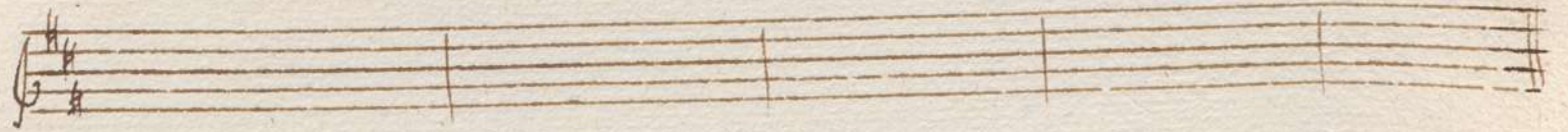
ma un tradito - ve me l'hanno, o Dio! suelto dal sen



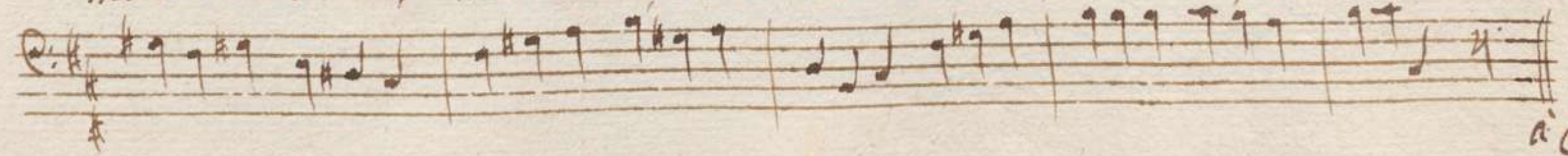
piano

col. bravo.

al figlio mio mi guida Amore, ma un fier desti - no



ma un Tradito - ve me l'hanno o pio! suolto dal sen, me l'hanno o pio! suolto dal sen.



a Capo

Siena XI

Vasta breggia ingombuata nel mezzo da gran
 tenda lugubre, quale appendosi lascia vedere
 una la breggia luminosa, e circondata di popolo
 Polifonte, Licisco, e poi Ivarimede.

Polifonte

Ma! fece il tuo signor, mal tu facesti, facendo il - uero.

Licis. *Polif.*

Epitide in Leone, lo so, uinea nascoso. ma per l'infe-

lia dall'empia madre ucciso. La colpa, e la uendema qui ne ue-

duoi. poi tosto essi dal Regno mio: quel guado, che sostenni, e ch'io vis-

petto in te, ministro indegno, all'iva mia t'innesta, e al Regno degno.

-5.

-5.

-5.

-5.



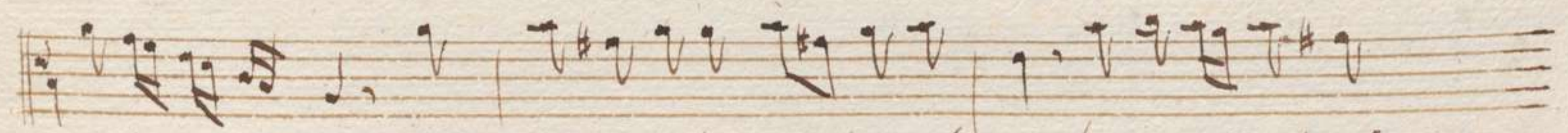
piano

tutti con il basso

Lo so, lo so che indegno sono, lo so (lo so, che un em- plo sei) non merito il per-

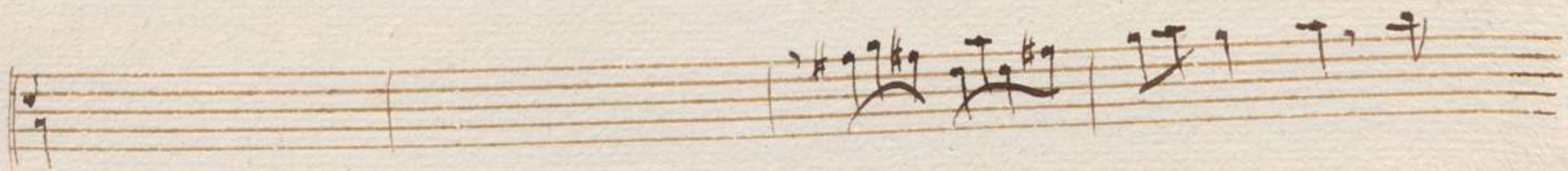
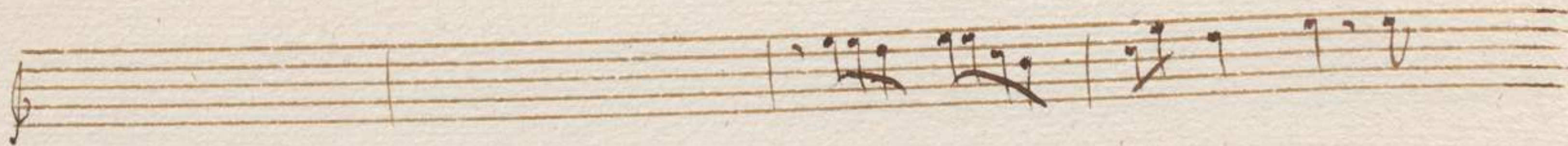
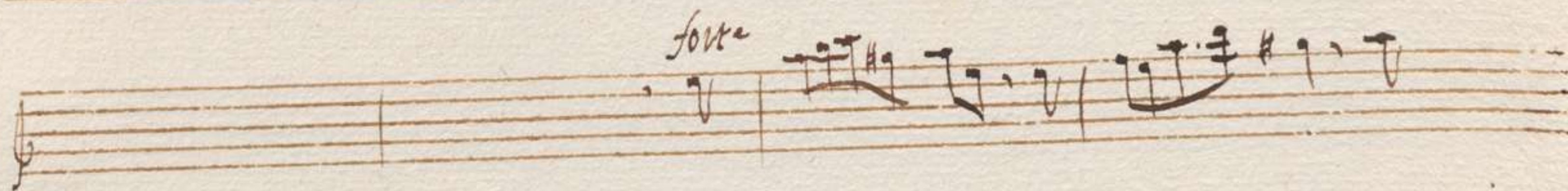


sono, no no (non meri - ti - pierai.) lo so, lo so, che indegno sono, lo so | lo

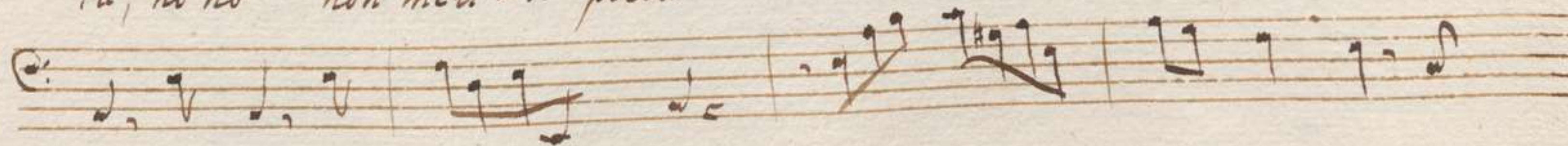


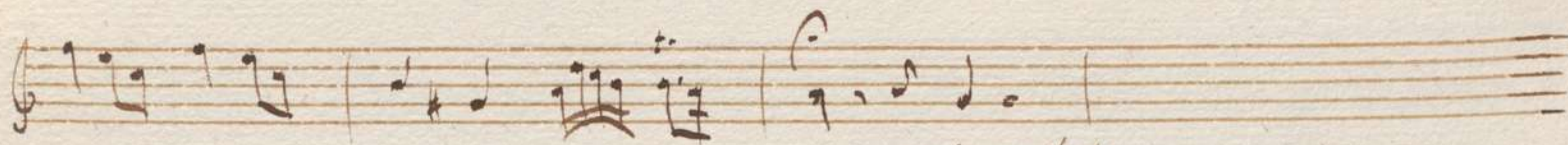
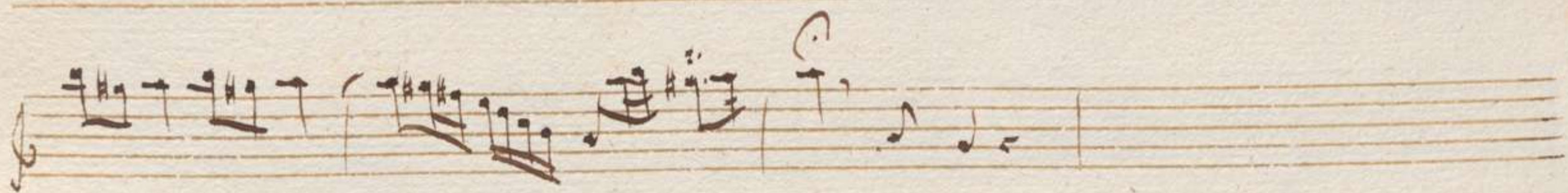
so che un em-pio sei / non merito il perdo-ro, lo so / non meri-ti pie



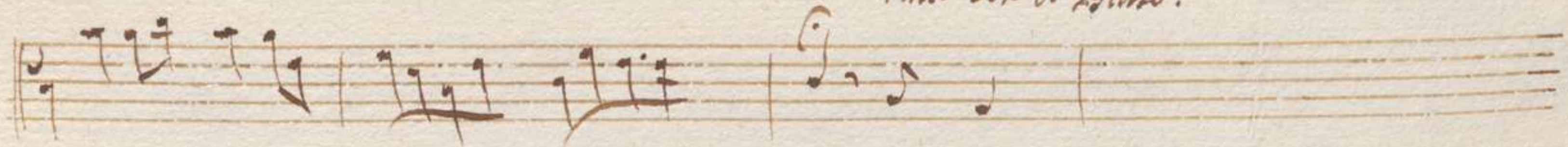


ta, no no non meri - ti - pietà.

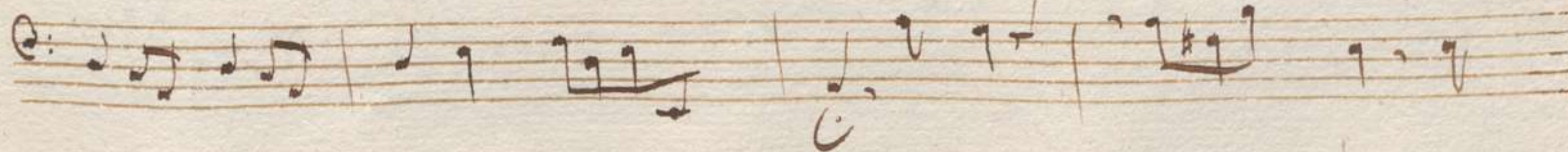




fatti con il mano.



andvo / ma uendica-to / a





piangeve il mio fato, in fin che ai pianti miei pietoso, pietoso - so - il ciel si -

The image shows a page from a handwritten musical manuscript. At the top, there are three empty musical staves. Below these are three more empty staves. The bottom section of the page contains two staves of handwritten musical notation. The upper staff is a vocal line, and the lower staff is a basso continuo line. The lyrics are written in Italian and are positioned between the two staves. The handwriting is in a cursive style typical of the 17th or 18th century.

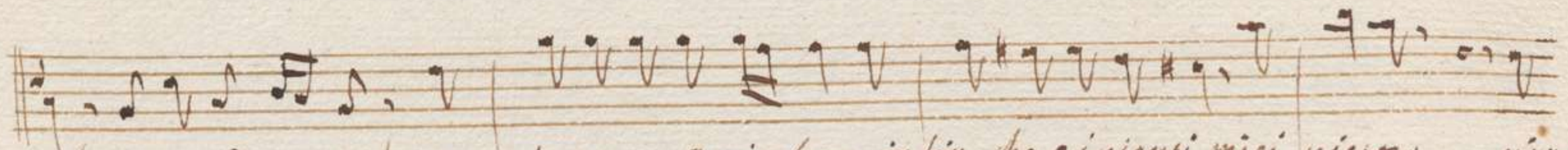
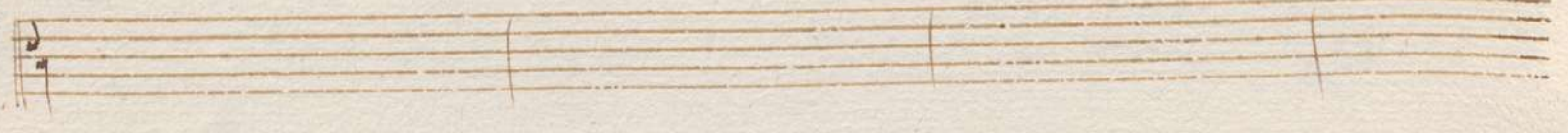
ri

forte.

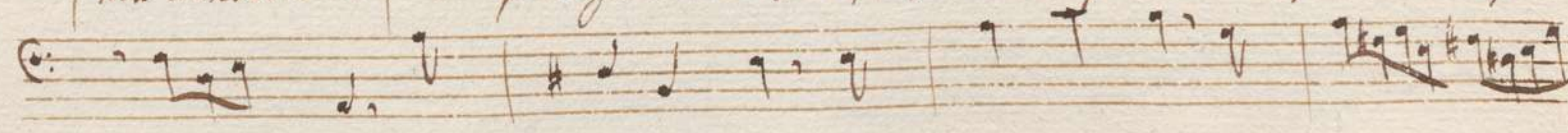
tutti con il basso.

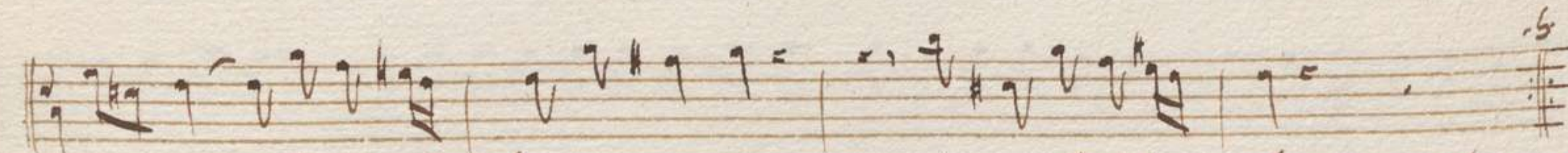
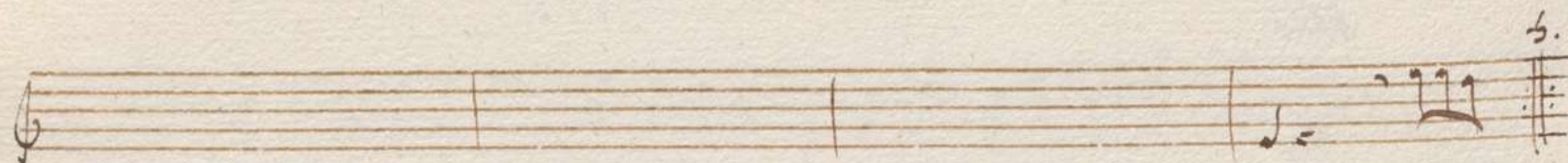
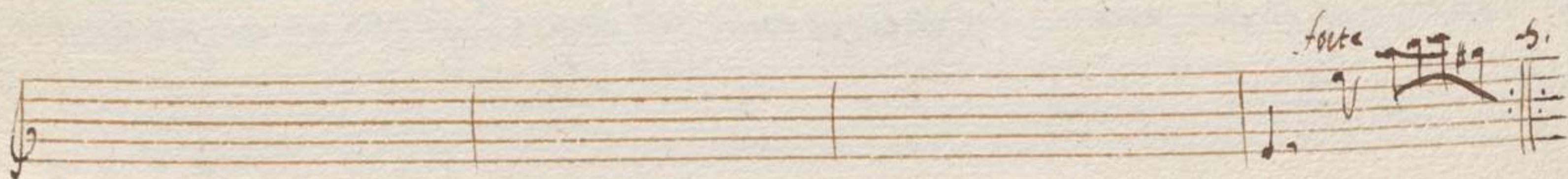
fa.

andvo'



(ma vendica-to | a piangere a mio fato, infin che ai pianti miei, pieroso, pie-

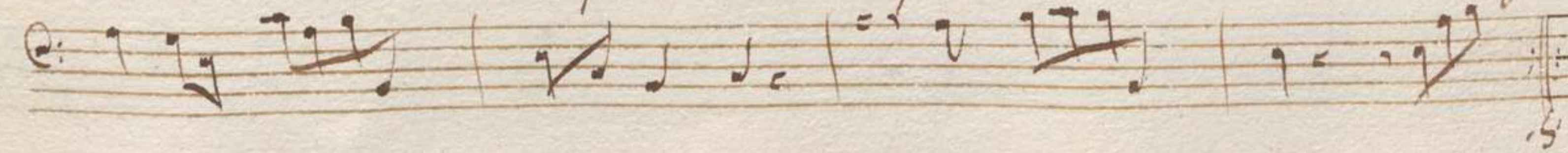




to - so - il ciel si - fa, pietoso

pietoso il ciel si - fa.

al segno.



Urasimede

Signor tutto è già pronto. un' alma iniqua qui aura la pena

Polist. *Uras.*

ma: qui fa sua pace. Mevope ancor non giunge: il veo ua sempre con lento passo a

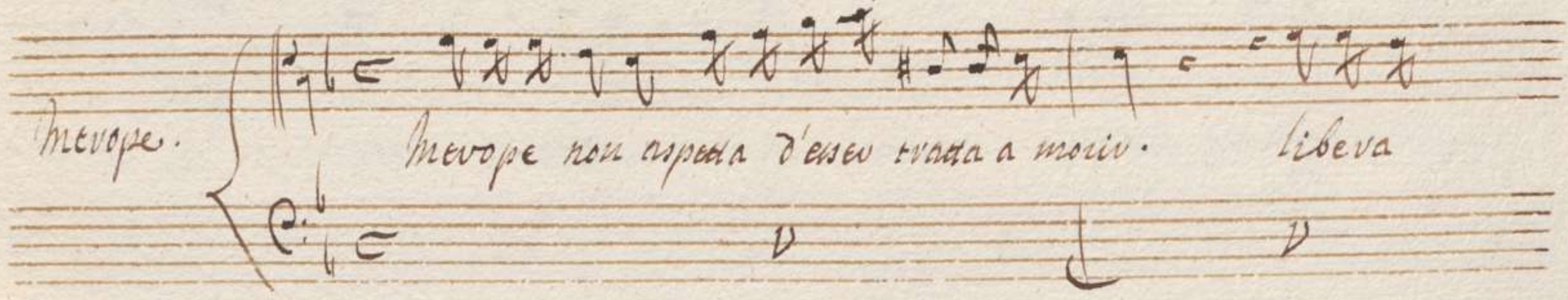
Polist.

morte. stvasinata ella negna, se uolontaria l'niega, e collo, e

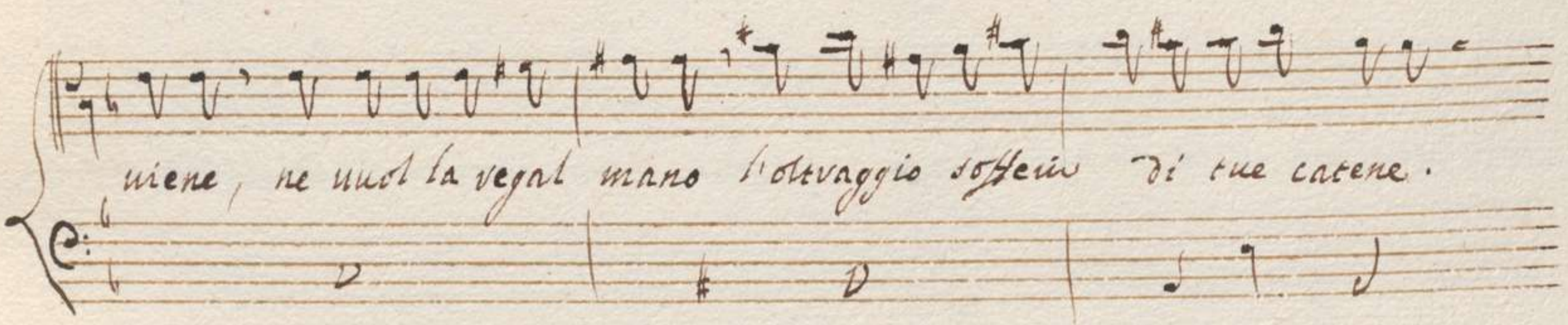
mani & funi avvinta svaggarsi l'indegna al sanguinoso altar della vendetta.

Scena XII Mevope fra guardie, e suddetti.

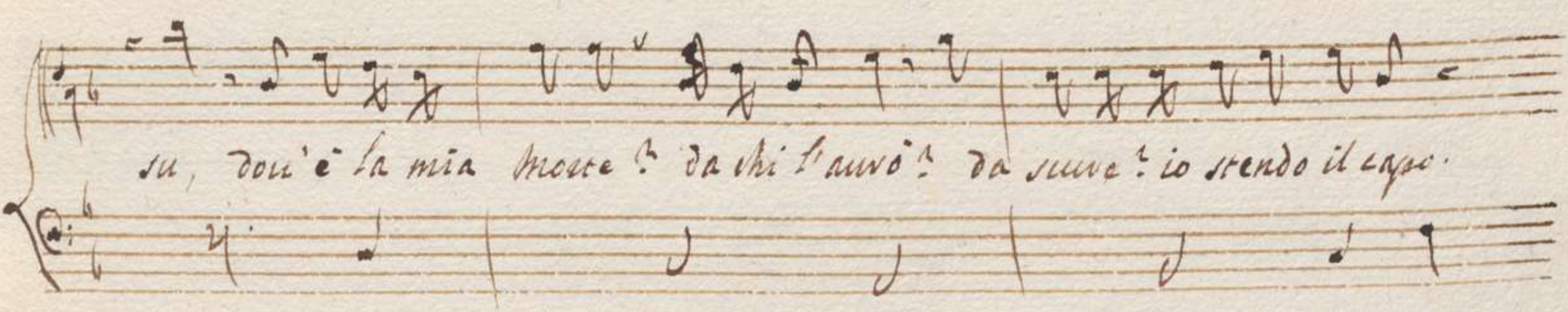
Mevope. Mevope non aspetta d'esser tratta a morir. Libera



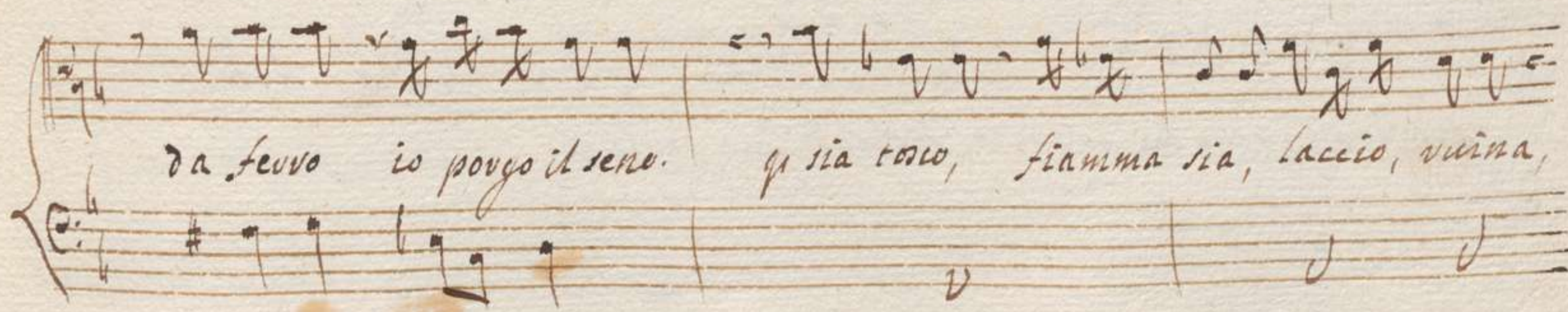
viene, ne vuol la regal mano l'ottavaggio soffrir di tue catene.



sa, dou'è la mia morte? da chi l'aurò? da surve? io stendo il capo.



da fevo io pongo il seno. q' sia tolo, fiamma sia, laccio, vuna,



qualunque sia, m'ensi, morivo, si; ma morivo Reina. ^{polis.} tu or-

tenti per virtù la tua fierezza; ma favo', ch'ella tuemi- uedi: colà suc-

nato, e svenato da te giace il tuo figlio. aprì l'infranta sena, e fissa il

guardo su quelle che pur sono trofeo di tua barbarie, ovvide piaghe

se poi tanta pietà ti chiama ai baci, baciato pur, ma con qual legge, ov senti.

sul freddo busto esangue mano a man, seno a seno, e bocca, a bocca ti legano o cu-

del, ferree vitorte, e tal uini sin tanto, che il cadavere istesso a

te dia morte. *Tras.* sacrilego! inumano! *Mezopne* che arrotto? ahime!

Handwritten musical score for the first system. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with fewer notes. The lyrics are written in Italian.

nell' alma per qual via non usata sentiva l'orrore? Averno non l'avea,

Handwritten musical score for the second system. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with fewer notes. The lyrics are written in Italian.

pois.
l'ha possidente. e per Averno l'abbia. via: che piu tardi?

Handwritten musical score for the third system. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with fewer notes. The lyrics are written in Italian.

Averno.
al tuo furor si serva. chi sa, che al primo sguardo, al primo bacio

Handwritten musical score for the fourth system. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with fewer notes. The lyrics are written in Italian.

io non mova su voi, viscere amate? o - bacio! tuema la

ua per aprire, e poi si riviva.

Polif. 22

mano, il pie s'arvetva. s'offusca il sguardo. io non ho' cor ... non

L'hai, e si fieva il vantarsi? Ovsu: già t'apvo io steno l'apparato le-

tal. da voi breneri, sia il mio cenno ubbidito. miva. epitide e

quegli ... ah, son tradito. al cenno di Politorre s'algano le Corine e danno luogo alla vista del rimanente della Meggia.

Scena Ultima.

Epitide, Augia, Ananandro, e i suddetti.

seguito di Mevreni, e di Soldati

Epitide

Si, Epitide son io. deh' vieni! ov non é tempo.

Musical notation for Epitide's first line, including vocal line and basso continuo line. The vocal line is in treble clef with a key signature of one flat and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are written below the vocal line.

a. fort.

sono tuo re, tuo punitor, tua pena. questi delle tue colpe è il testi-

Musical notation for Ananandro's first line, including vocal line and basso continuo line. The vocal line is in treble clef with a key signature of one flat and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are written below the vocal line.

fort.

mon: lo vaffiguri? o stelle! uine Ananandro ancor? uino, o spev-

Musical notation for Ananandro's second line, including vocal line and basso continuo line. The vocal line is in treble clef with a key signature of one flat and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are written below the vocal line.

Polit.
 giuro, per tuo vanto, per tuo tormento, o iniquo. *Trasimede, Messeni, all'*

avmi, all'avmi; al vostro Re s'insulta; ira, ed'inganno s'avmano a danni miei.

Quoti *Polit.* *Augia.* *Polit.*
 muori o Sivanno. muori? chi mi difende? o traditor: sor.
 muori o Sivanno.
 muori o Sivanno.
 muori o Sivanno

Quas. *Pois.* *Morose.*

corso. o sollevato. Pietade. di Cuesfonte l'averi, e de miei

Pois. *Epit.*

figli? gli uccisi e uev: pietade. L'aurai, ma sol da morte.

Pois.

entro il piu chiuso della peggia sia tuato, e la s'uccida. con -

Epit.

del, se cosi giusta e tua uendetta, perche qui non l'adempri? one il Padve uci -

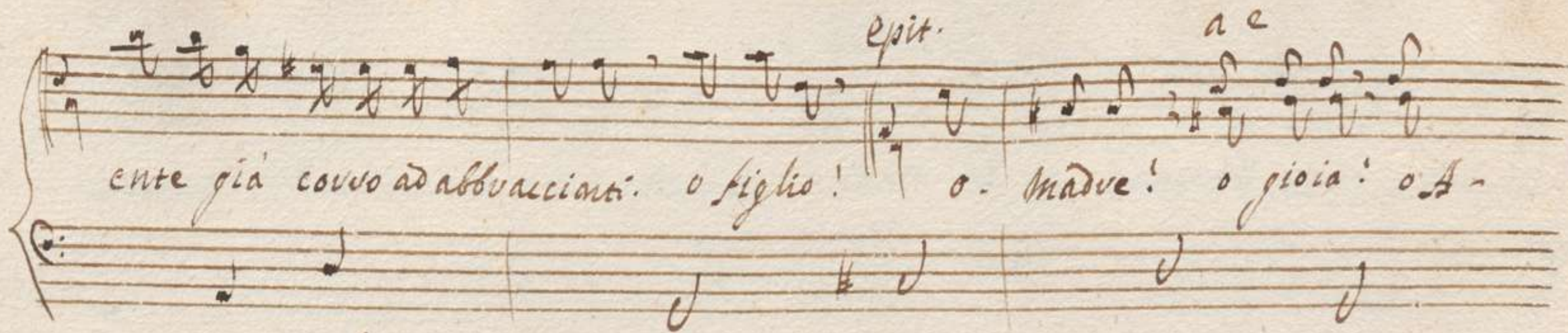
desti, que i hermani, tu dei moriv. piu ovvibile a tuoi sguardi, done pec-

cati, appariva la morte. *rit.* andiam. con qualche pace moro da noi lon-

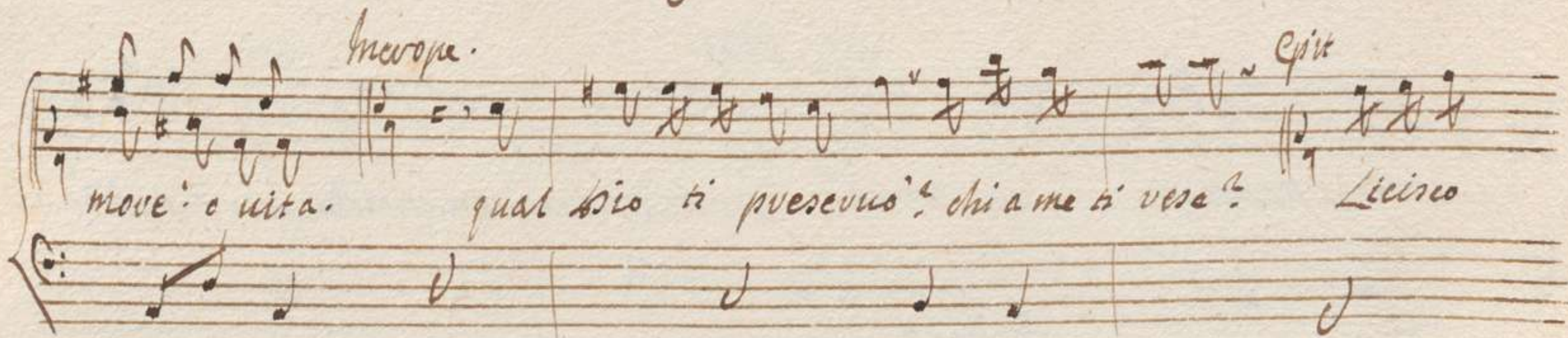
tano. felice me, se meco tuar io poteri al bavato profondo Inevope,

Epite, la Inevencia, e' il mondo. *pace.* *Inevope.* uada con la me furie. impazi-

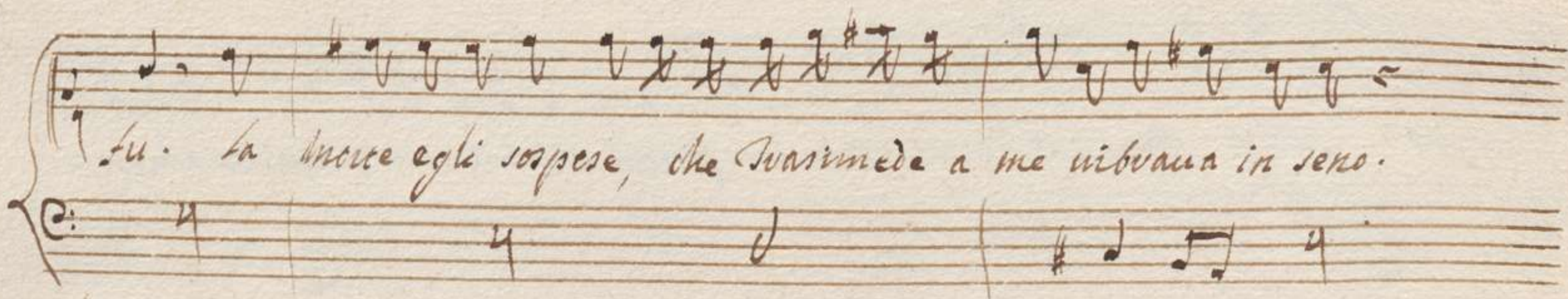
ente già couo ad abbracciarti. o figlio! *epit.* o. madre! o gioia! o A-



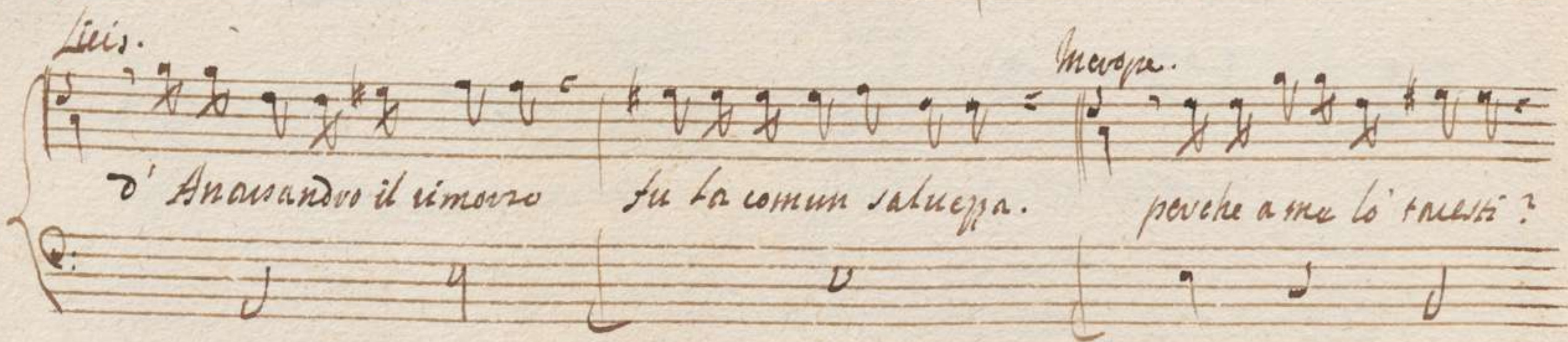
move: o uita. *incrope.* qual Dio ti preseuuo? chi a me ti uese? *epit.* Licinio



fu. la morte egli sospese, che Iuarimede a me uibrava in seno.



Licis. d' Anassandro il rimorso fu la comun saluezza. *incrope.* perche a me lo tresti?



Ovas.

Amas.

e poteva d'ido presente il tuo Giovanni? ov che gran parte ripovai di que'

Epit.

mali, onde veo sono, supplice a' piedi tuoi chiedo la morte. Desiglio ti pu-

nica, e ti perdono. Tuasimede a te deuo e vita, e letivo:

a te mia sposa il core, a te, madre quan'ho, con, letivo, e vita.

Augia. *Morope.* *Tras.* *Lies.*

o sposo: o figlio: o generoso. o degno

Morope.

tal da due mostri e per te saluo il Regno.



3
4

Choro

3
4

3
4

3
4

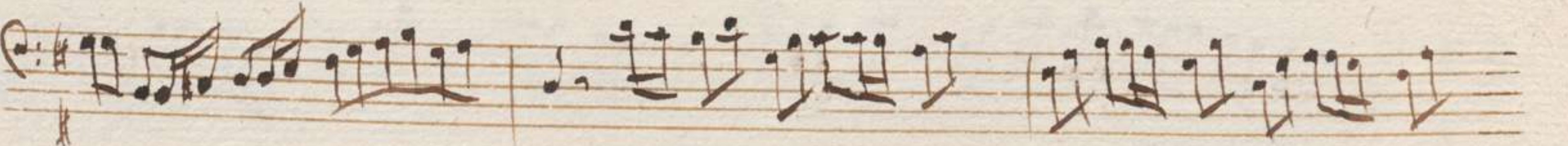
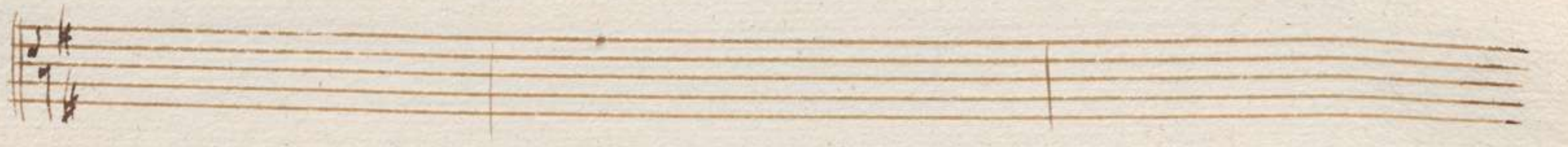
3
4

3
4

3
4

3
4

Choro.

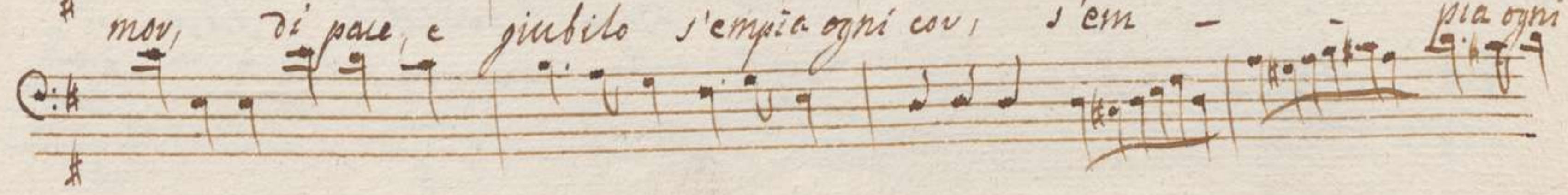
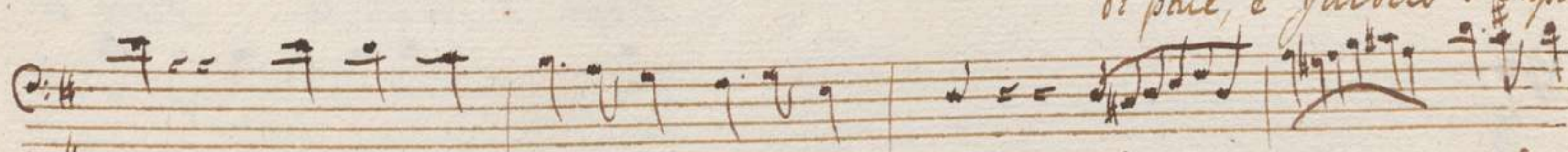
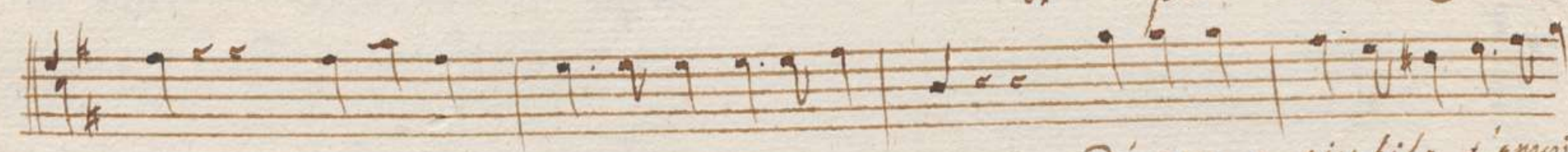
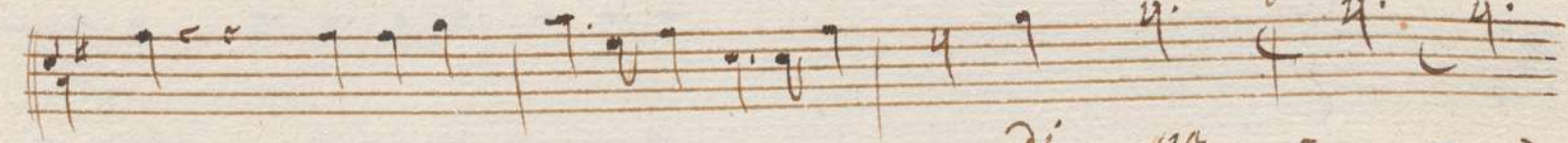
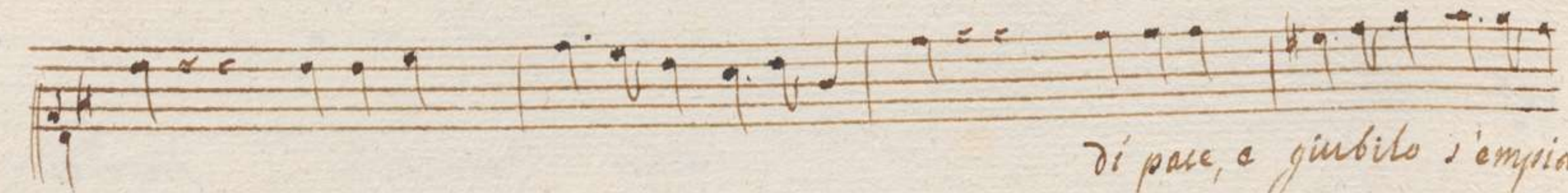
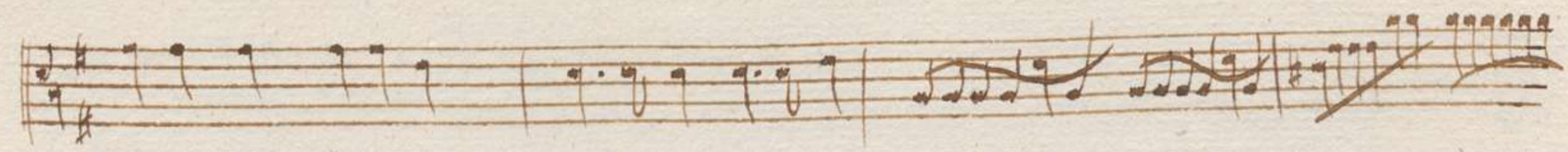


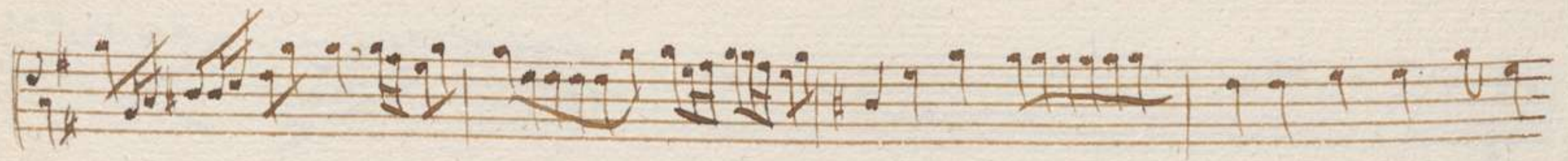
Dopo l'ovvibile fiero ti -

Dopo l'ovvibile fiero ti -

Dopo l'ovvibile fiero ti -

Dopo l'ovvibile fiero - ti -





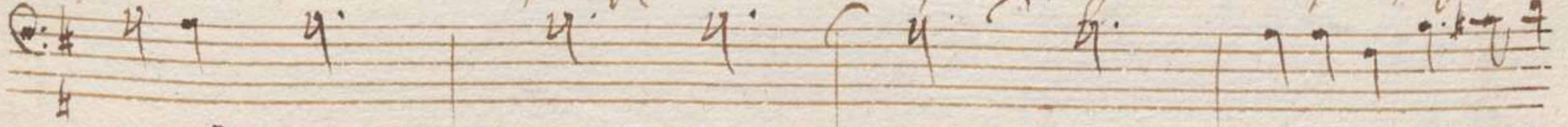
cor, og-ni-cor, s'em - - pia o-gni-cor di pace, e giubilo



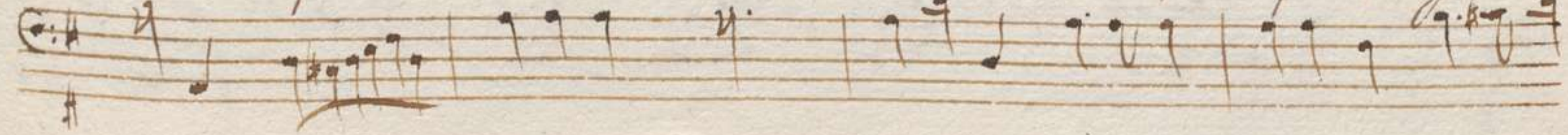
ce di pa-ce, e - giubilo s'em - pia ogni cor, di pace, e giubilo

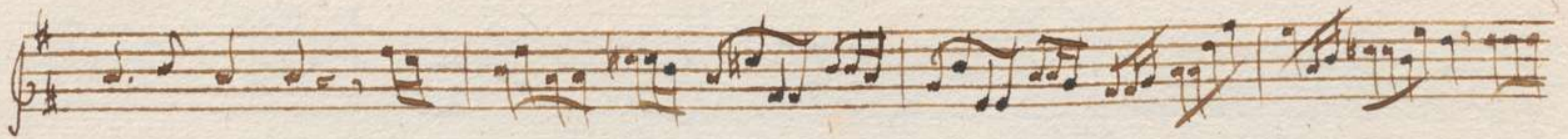


cor, s'em - pia ogni cor di pa-ce, e giubilo di pace, e giubilo



cor, di pa - ce, di pace, e giubilo

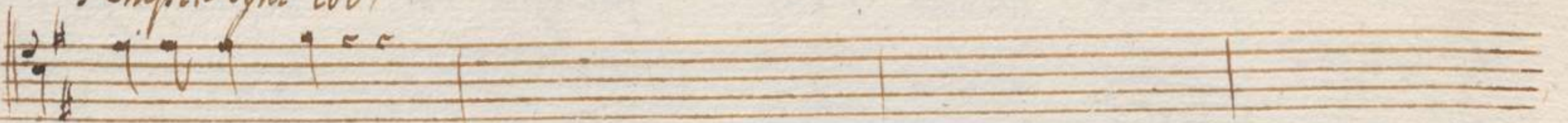




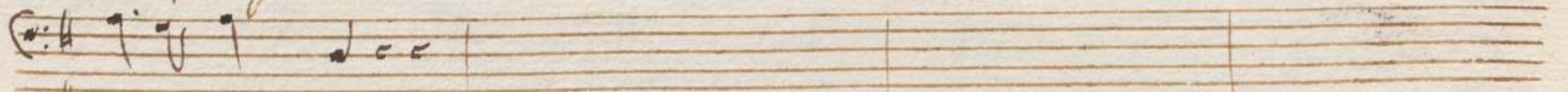
s'empia ogni cov,



s'empia ogni cov,

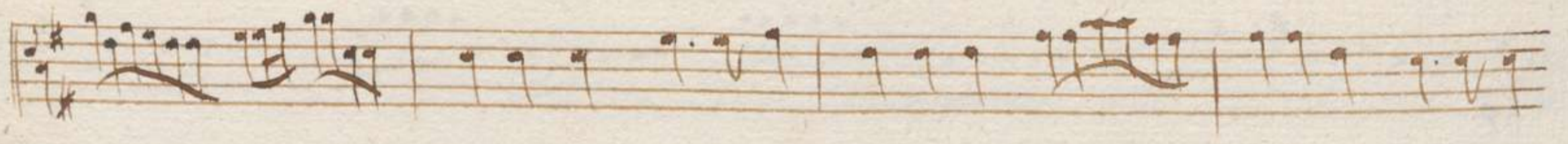
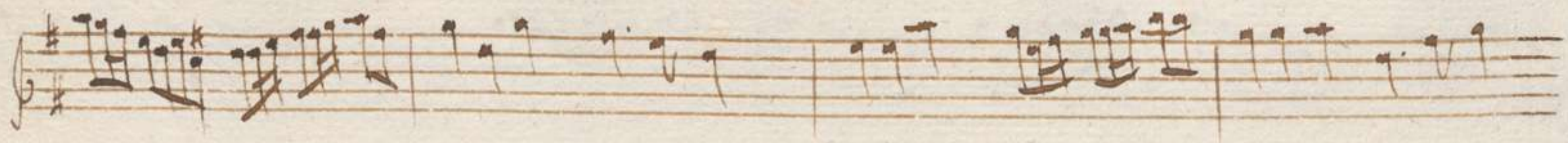


s'empia ogni cov,



s'empia ogni cov,



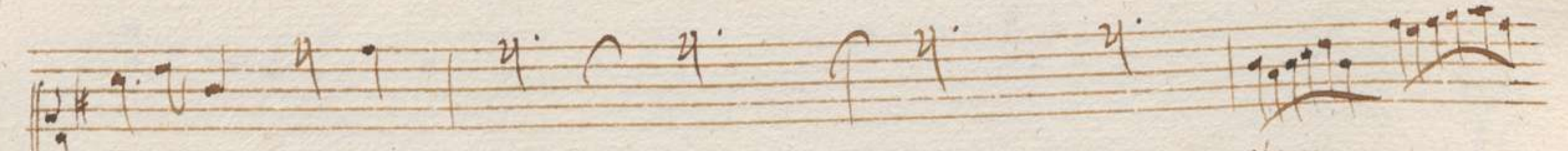
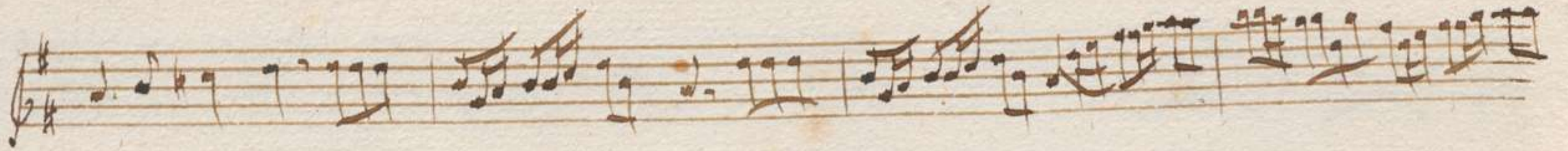
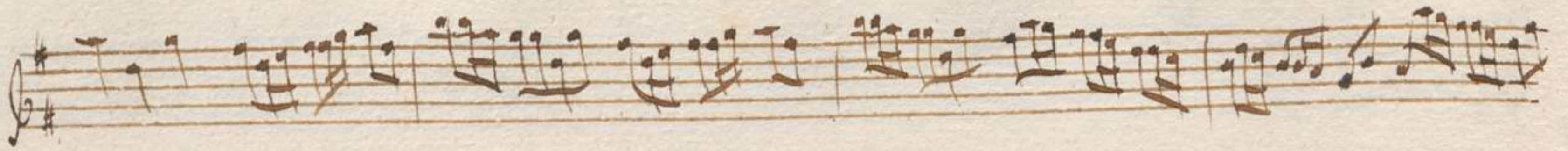


dopo l'ovvibile fievo timor di pace, e giubilo

dopo l'ovvibile fievo timor di pace, e giubilo

dopo l'ovvibile fievo timor di pace, e giubilo

dopo l'ovvibile fievo - ti - mor, di pace e giubilo



s'empia ogni cor, di pa- *ce, s'em*

s'empia ogni cor, vi pace, e giubilo s'empia ogni s'em

s'empia ogni cor, s'em - pia s'em - pia ogni cor

s'empia ogni cor s'em - pia ogni cor, di pa

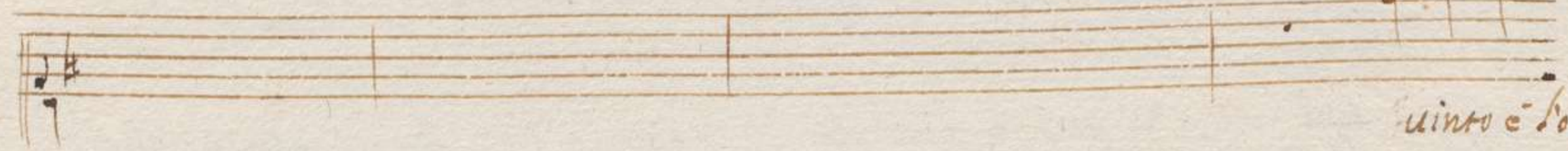
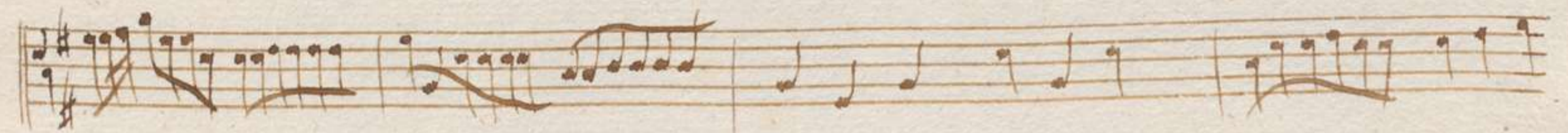
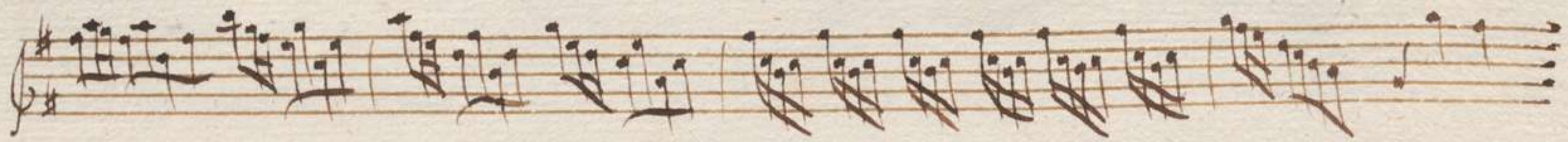
- pia-ogni-cov, di pace, e giubilo s'empia ogni cov, s'empia ogni cov.

- pia-ogni cov, di pace, e giubilo s'empia ogni cov. s'empia ogni cov.

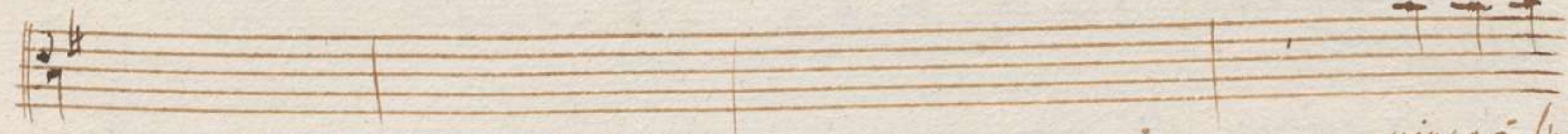
di pace, e giubilo, di pace, e giubilo s'empia ogni cov. s'empia ogni cov.

- ce, di pace, e giubilo s'empia ogni cov, s'empia ogni cov.

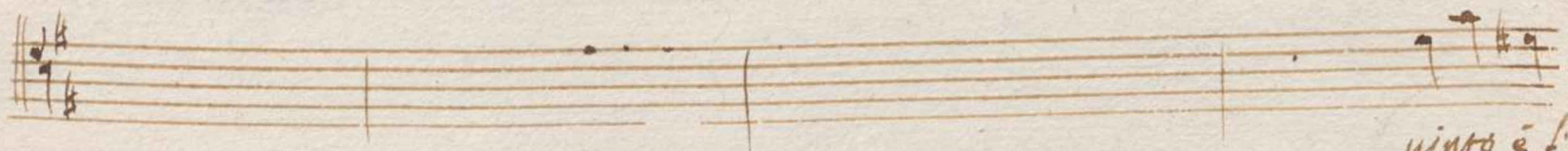
C fine.



uinto e l'ou



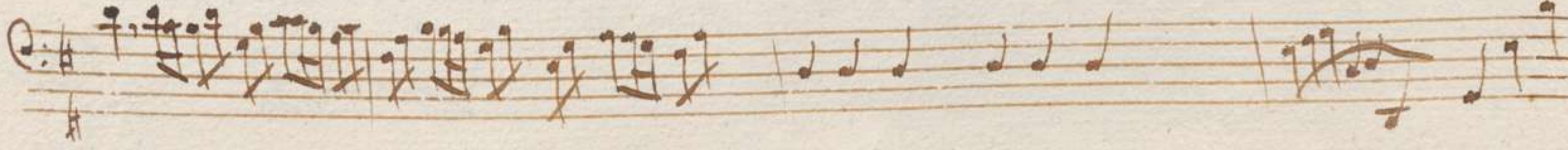
uinto e l'ou.

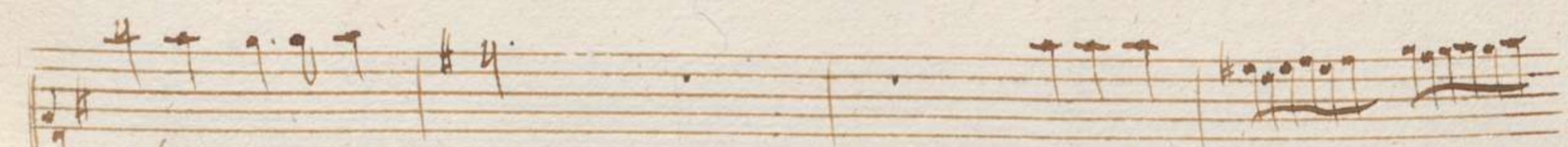
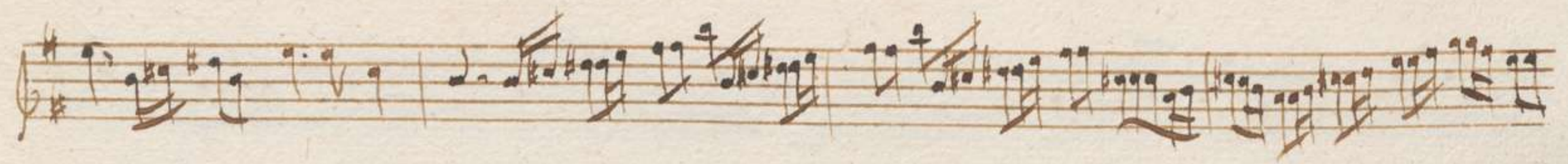


uinto e l'ou.



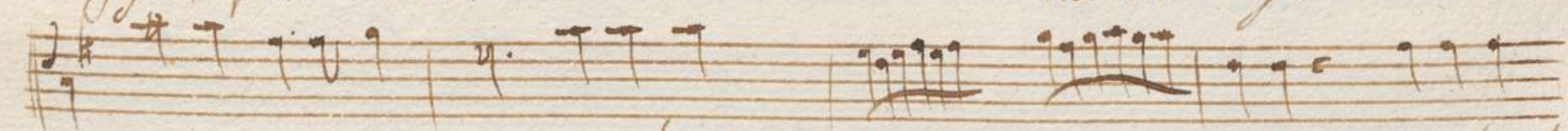
uinto e l'ou.





goglio, spento il tevvov

oue hä la glo - -



goglio, spento il tevvov, oue hä la glo - - - - - via oue hä la



goglio spento il tevvov

oue hä la gloria oue hä la gloria



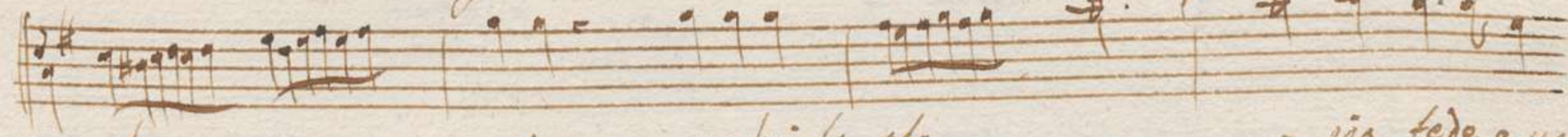
goglio spento il tevvov

oue hä la glo - - - - - via

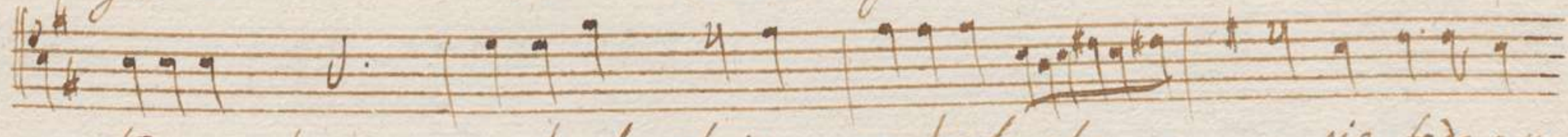




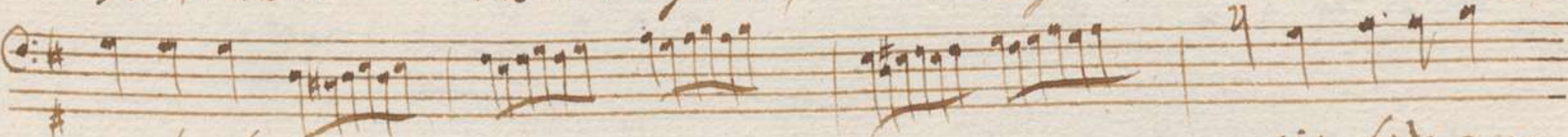
- via que ha la glo - - - - - via que ha la glo - via fede, e ua -



glo - - - - - via que ha la glo - - - - - via fede, e ua -

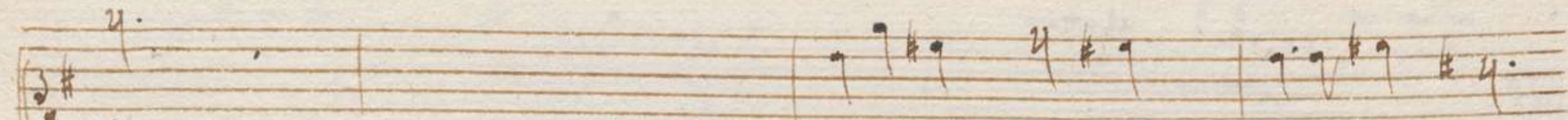
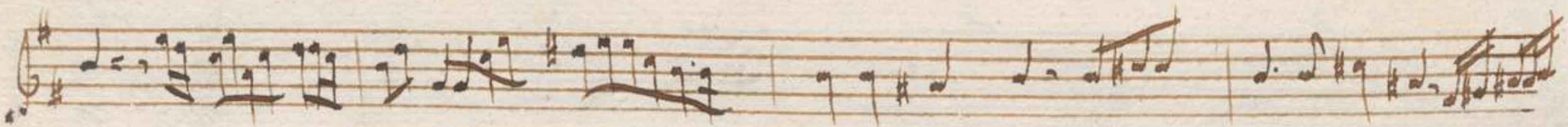


fede, e ualor que ha la gloria, que ha la glo - - - - - via fede, e ua -

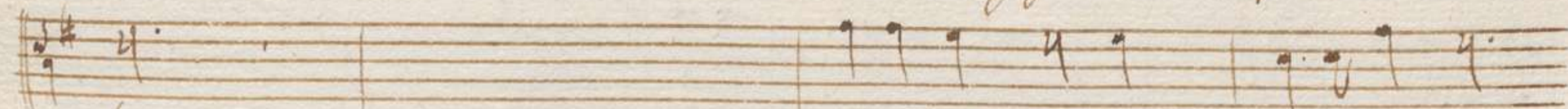


que ha la glo - - - - - via fede, e ua -





lov, vinto e l'ougoglio spento il tevvou



lov, vinto e l'ougoglio spento il tevvou

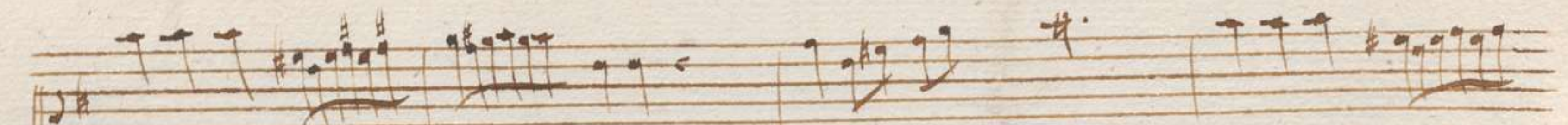
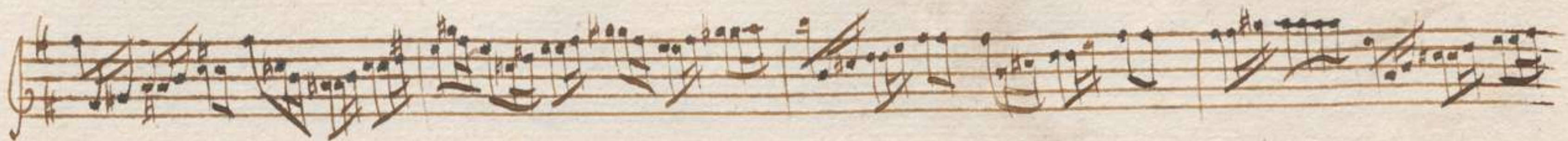


lov, vinto e l'ougoglio spento il tevvou



lov vinto e l'ougoglio, spento il tevvou.





oue hã la glo - - - - - via, fede - e ua - lou oue hã la glo - - -



oue hã la glo - - - - - via



oue hã la glo - - - - - via, oue hã la



oue ha la glo - - - - - via, oue ha la glo

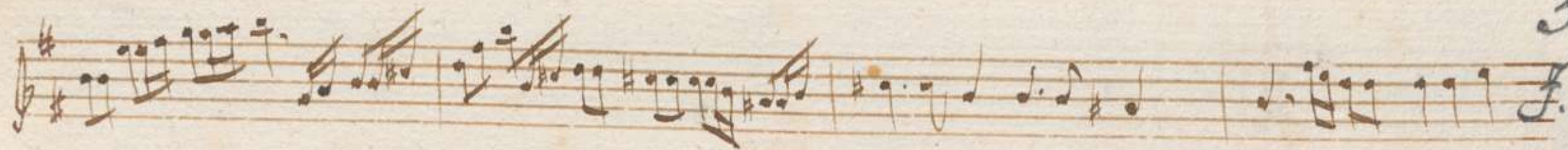
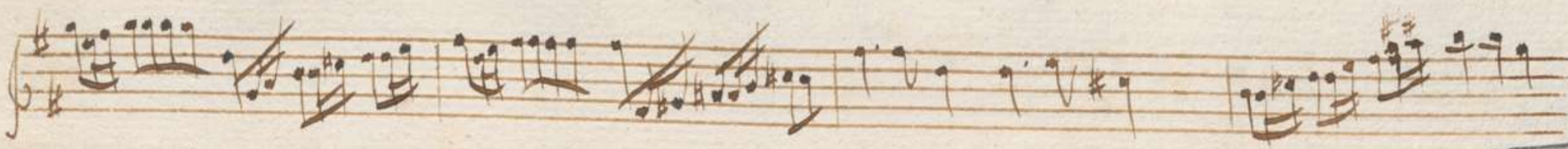


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112

327

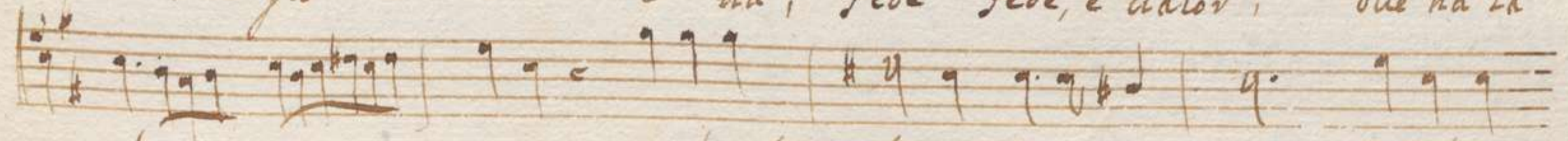
F. F. Mv.



- - - - - via, que ha la glo - - - - - ria fede, e ualor, que ha la



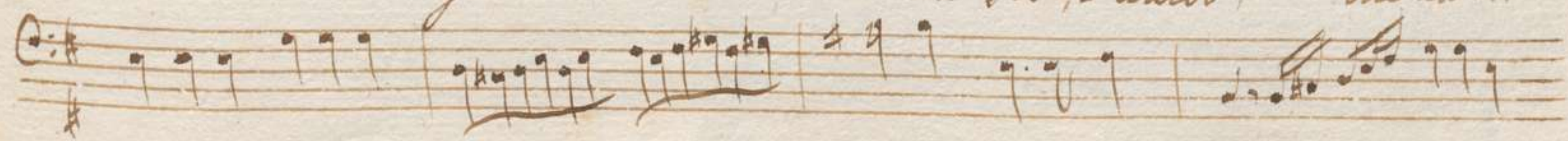
que ha la glo - - - - - ria, fede fede, e ualor, que ha la



glo - - - - - ria, que ha la gloria fede, e ualor, que ha la



- - - - - via que ha la glo - - - - - ria fede, e ualor, que ha la



gloria - fede, e ualor. Dopo l'ovvibile - al segno -5.

gloria fede, e ualor. Dopo l'ovvibile.

gloria fede, e ualor. Dopo l'ovvibile

gloria fede, e ualor. Dopo l'ovvibile.

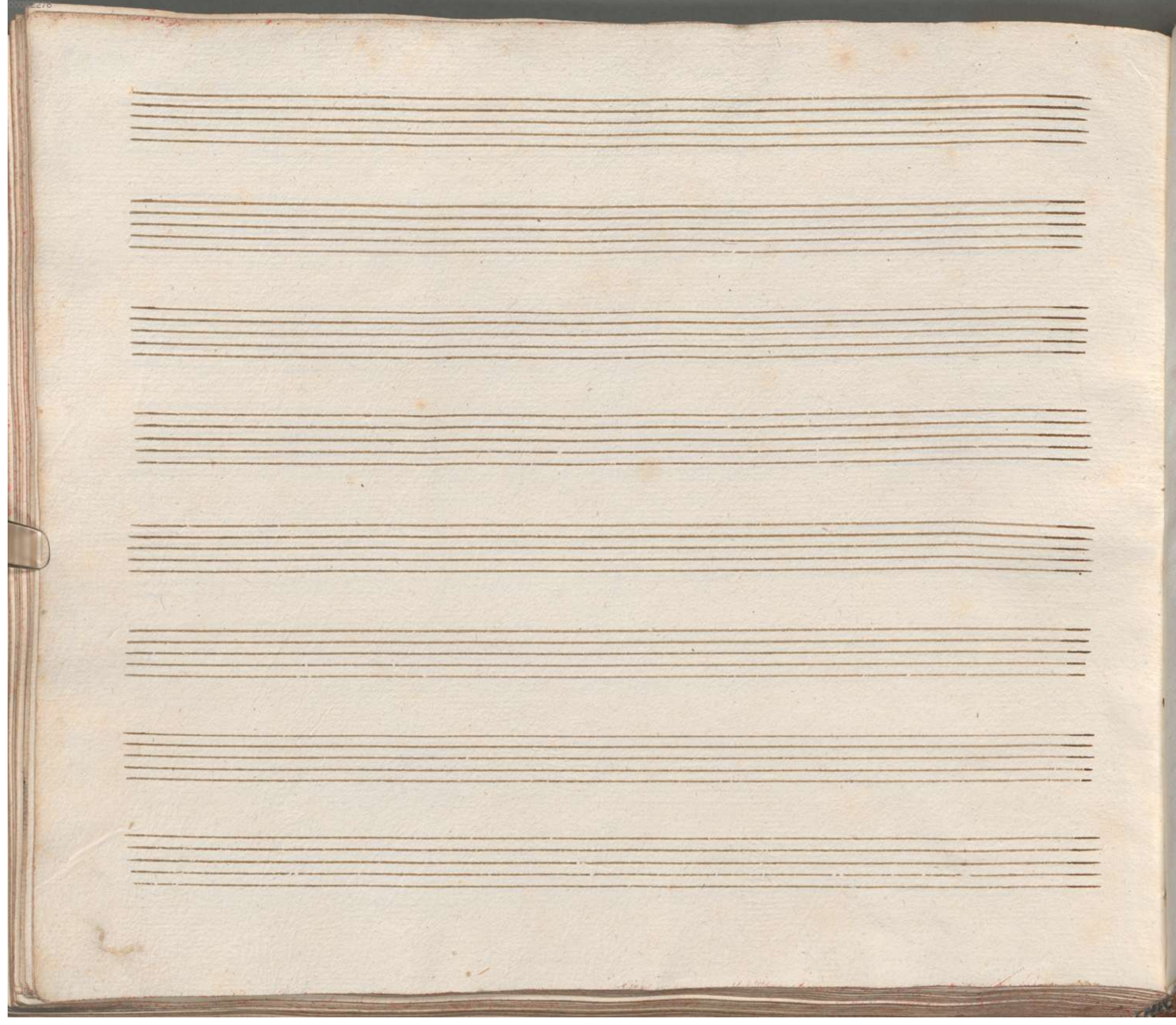
-5.

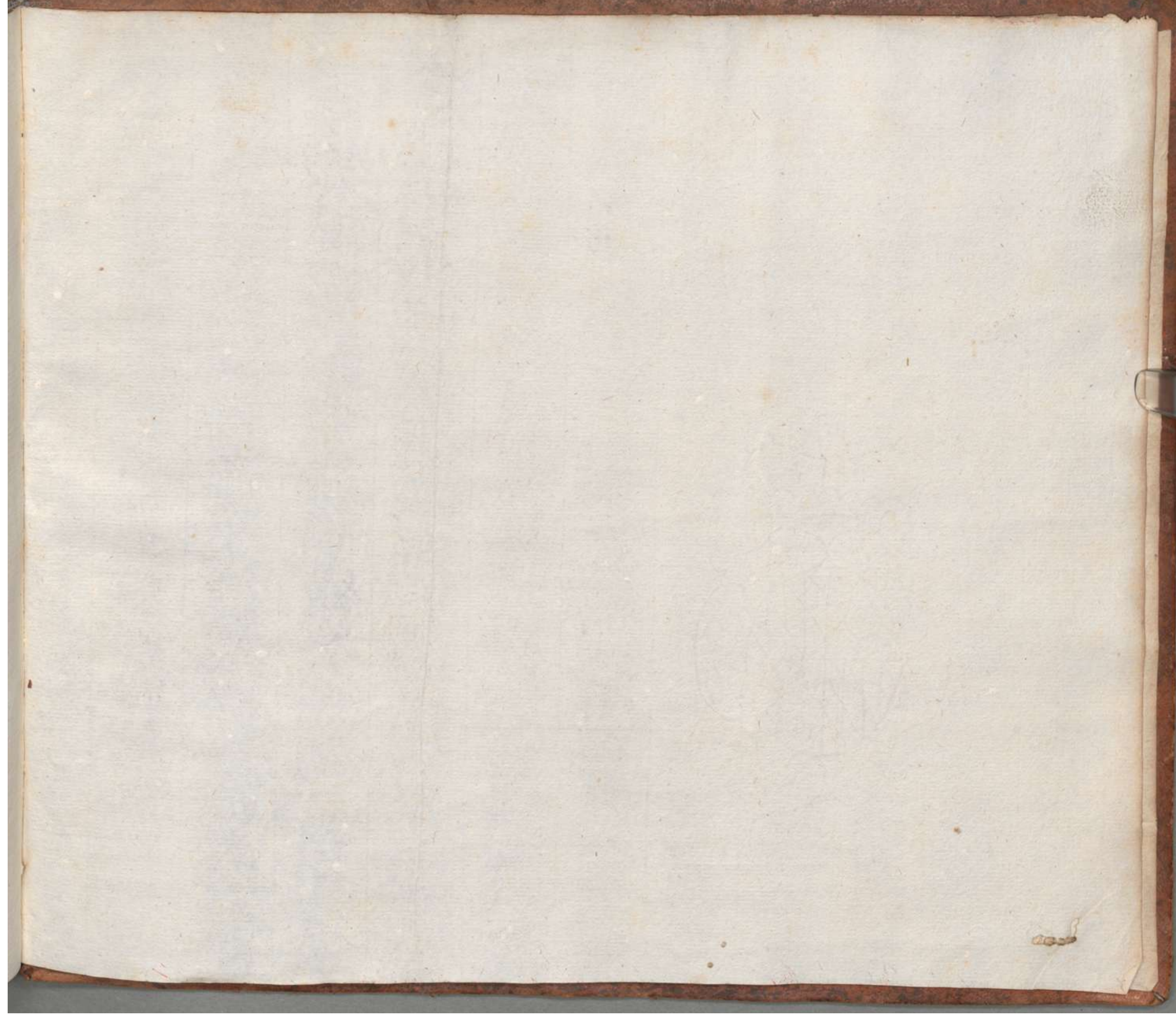


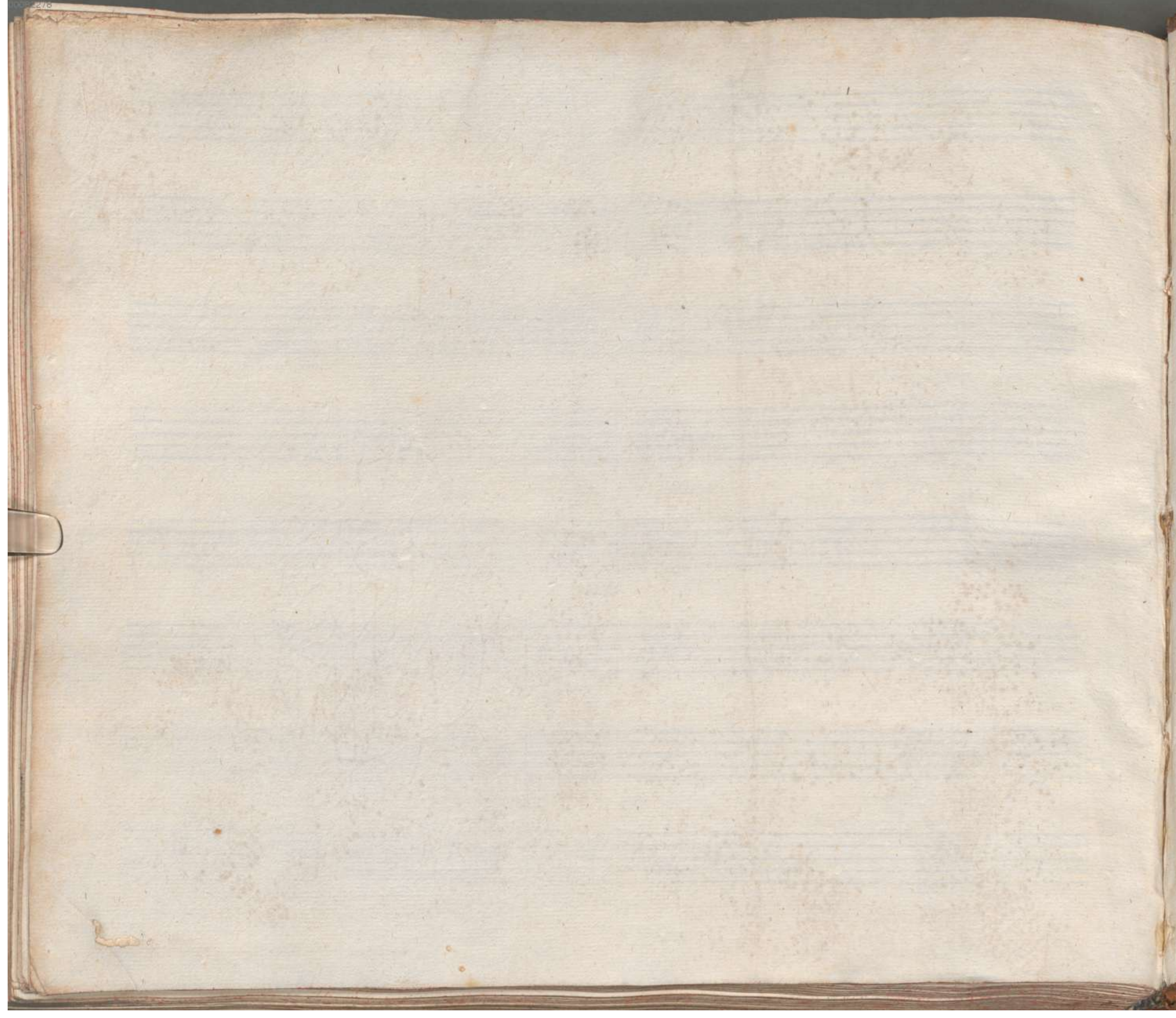
This image shows a page from a manuscript book, featuring ten blank musical staves. Each staff is composed of five horizontal lines, drawn in a dark brown or black ink. The staves are arranged vertically, with a consistent gap between each one. The paper is aged and has a slightly yellowish tint, with some minor foxing or staining visible. On the left edge, a metal fastener or clip is partially visible, holding the page in place. The overall appearance is that of a clean, unused page from an old music manuscript book.

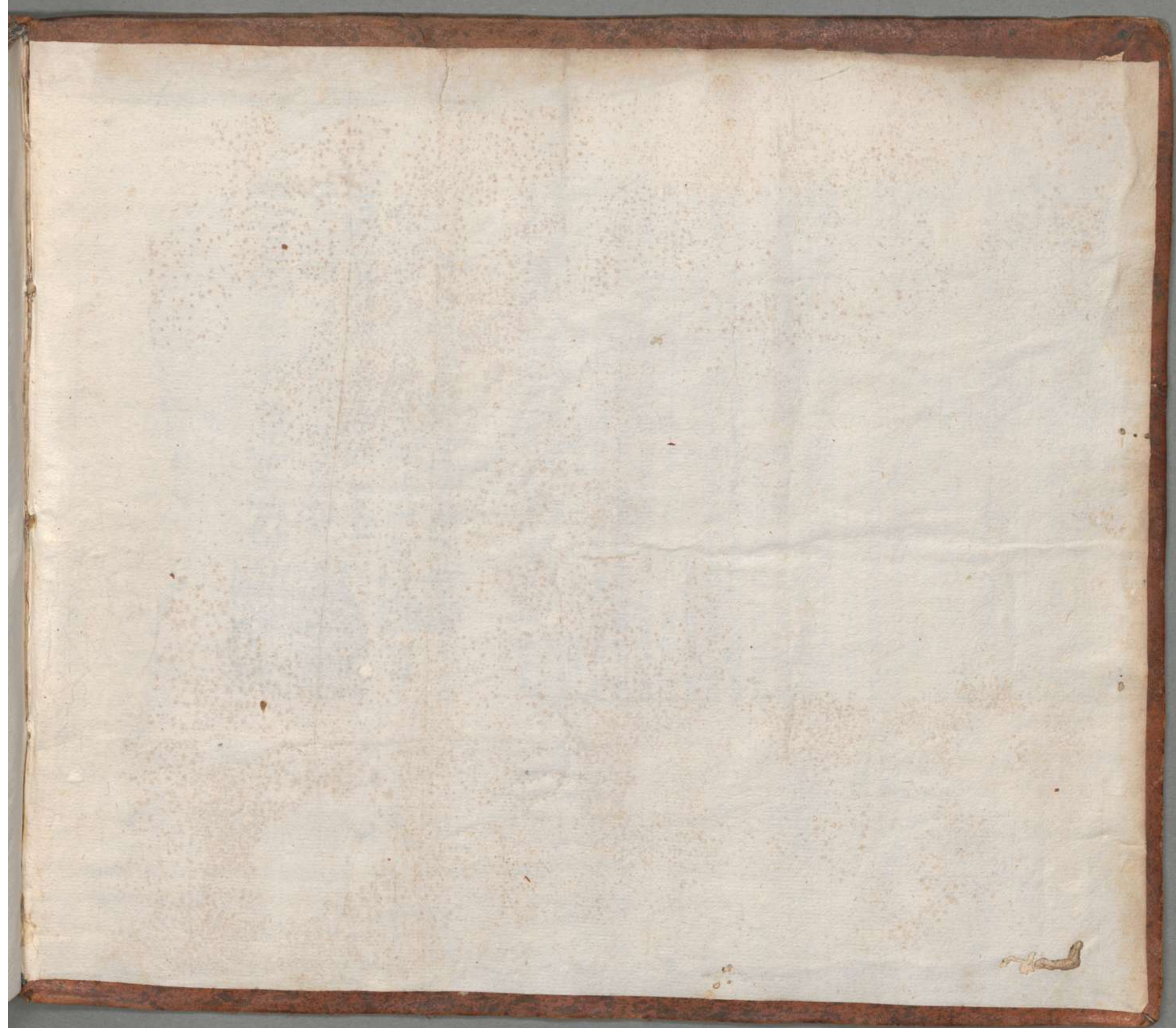
[100]



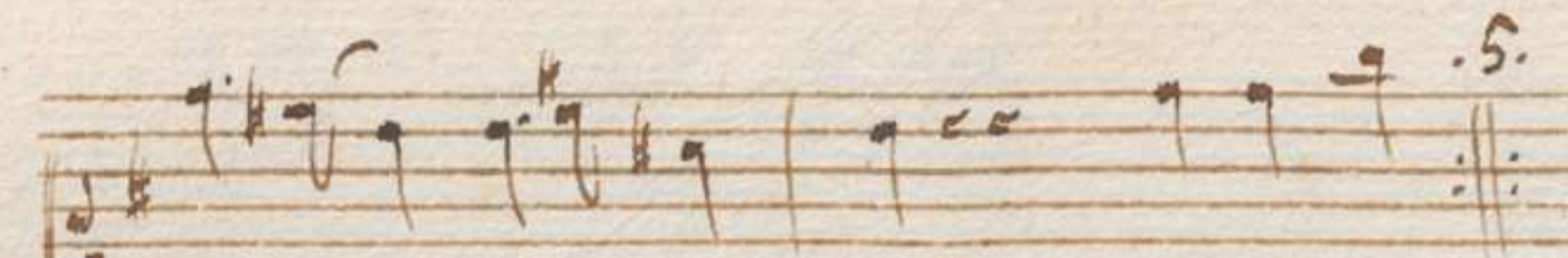
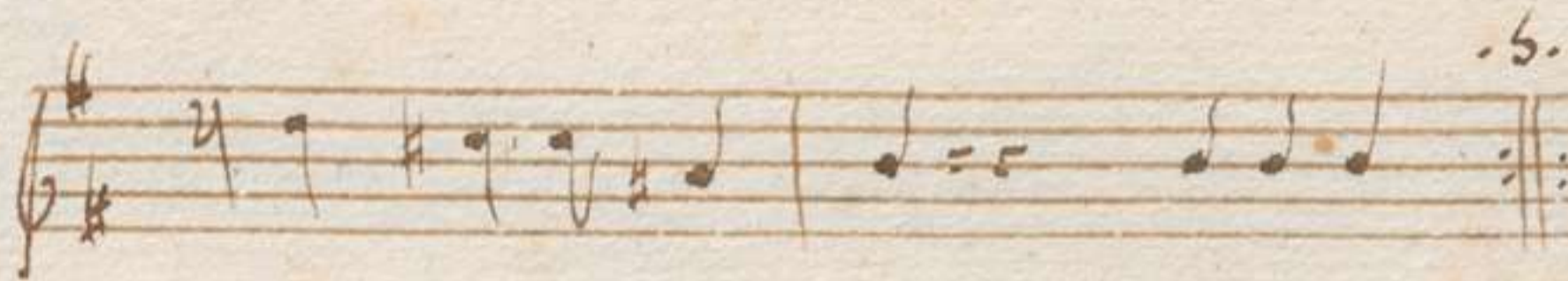








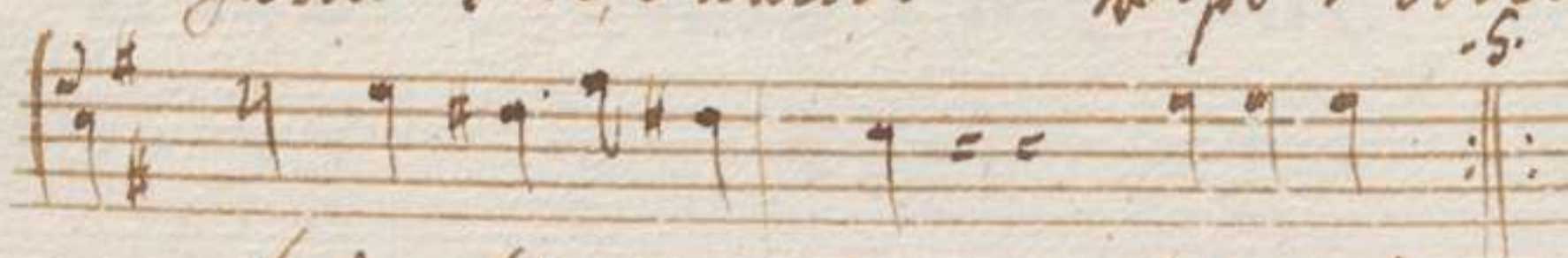




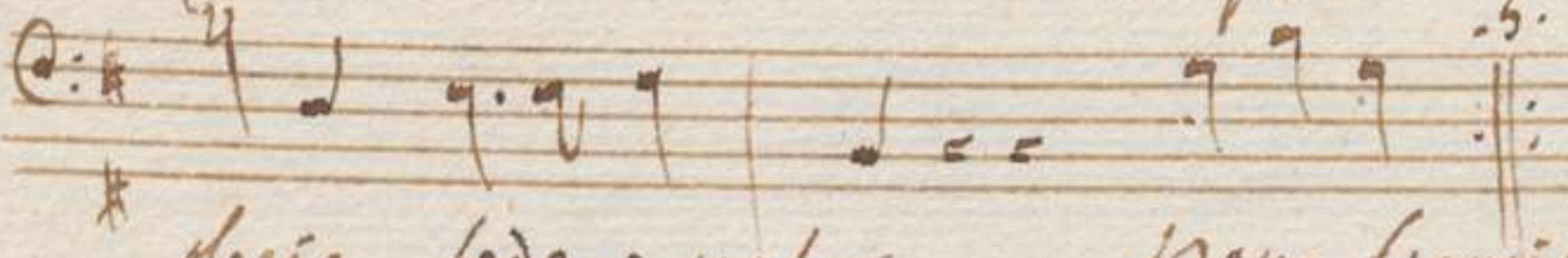
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gloria fede, e ualov. Dopo l'ovibile.



gloria fede, e ualov. Dopo l'ovibile



gloria fede, e ualov. Dopo l'ovibile.

