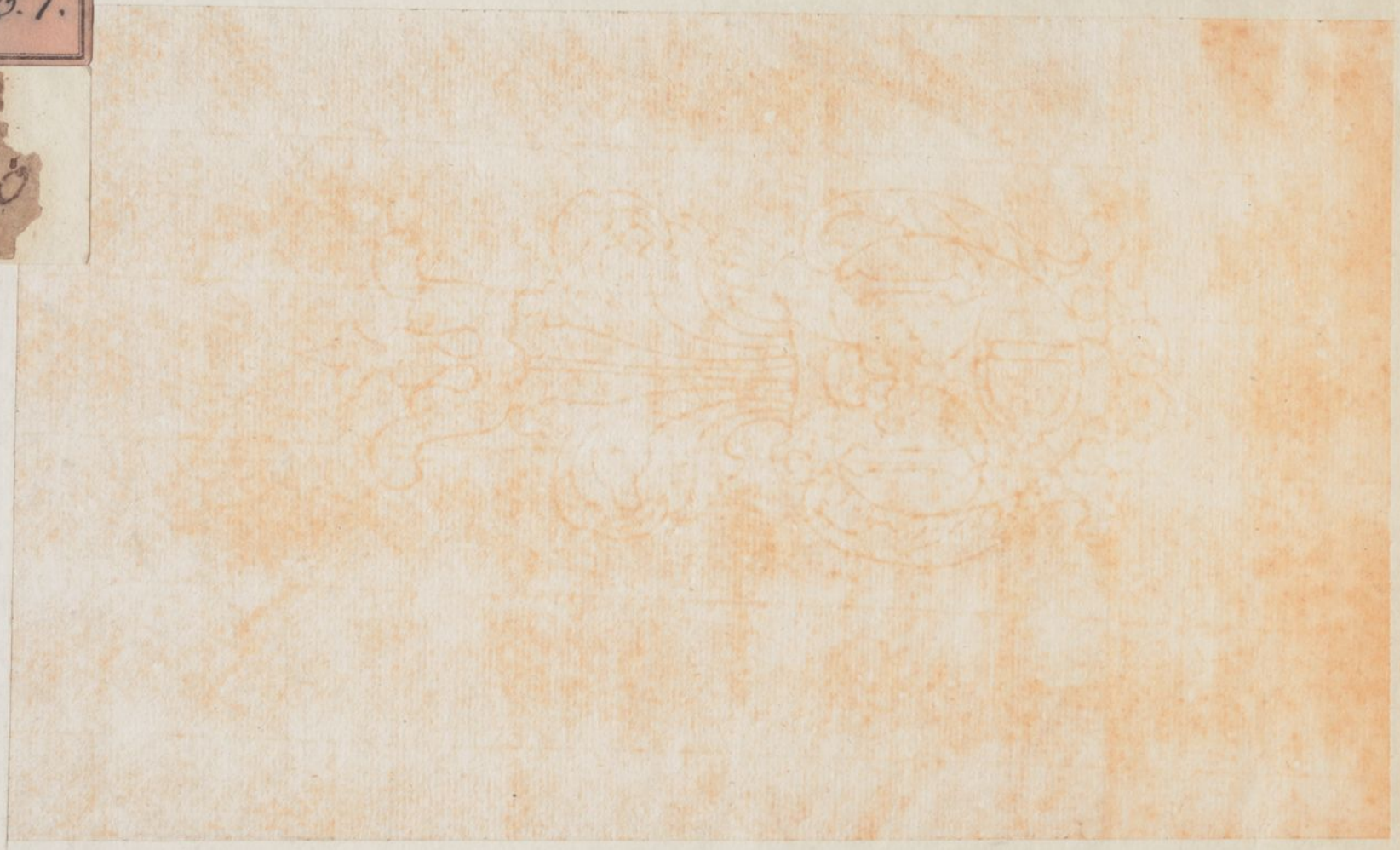
17238
12
A.N. 52. B. i.
60

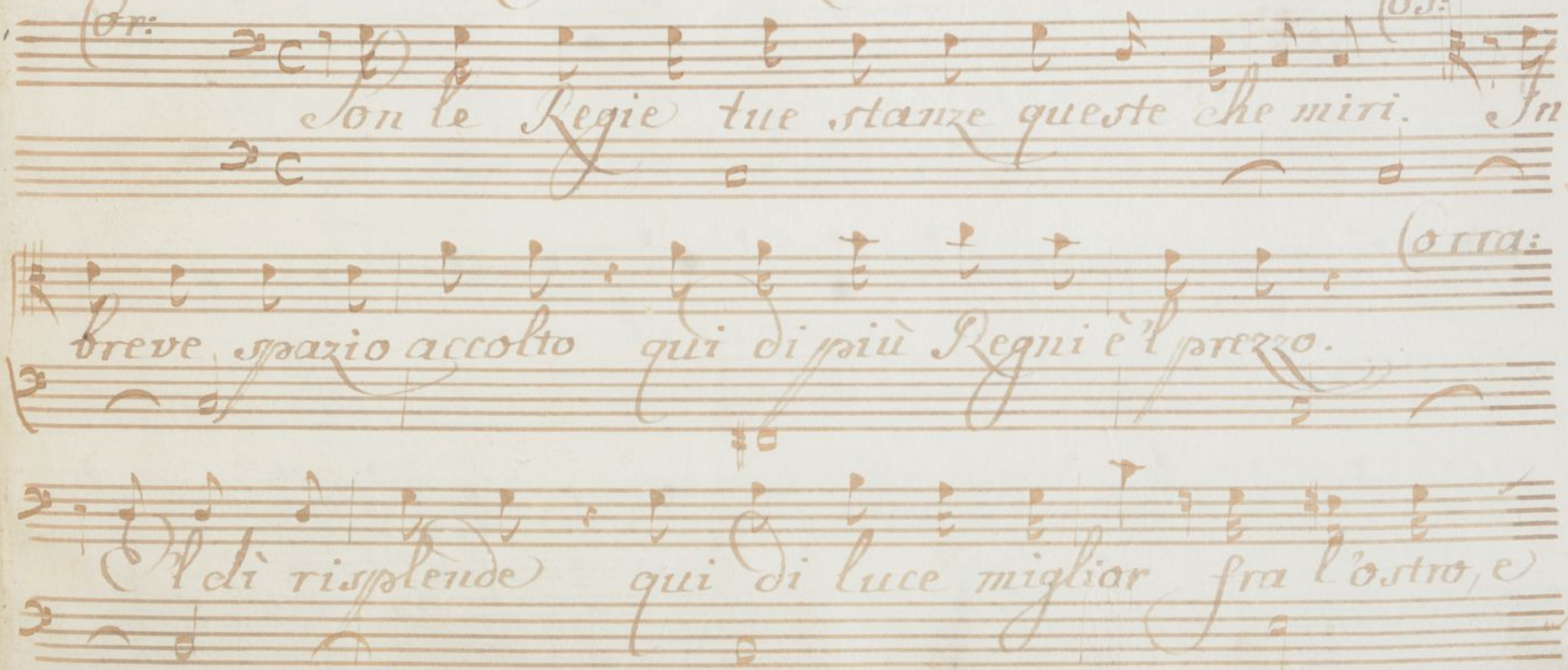


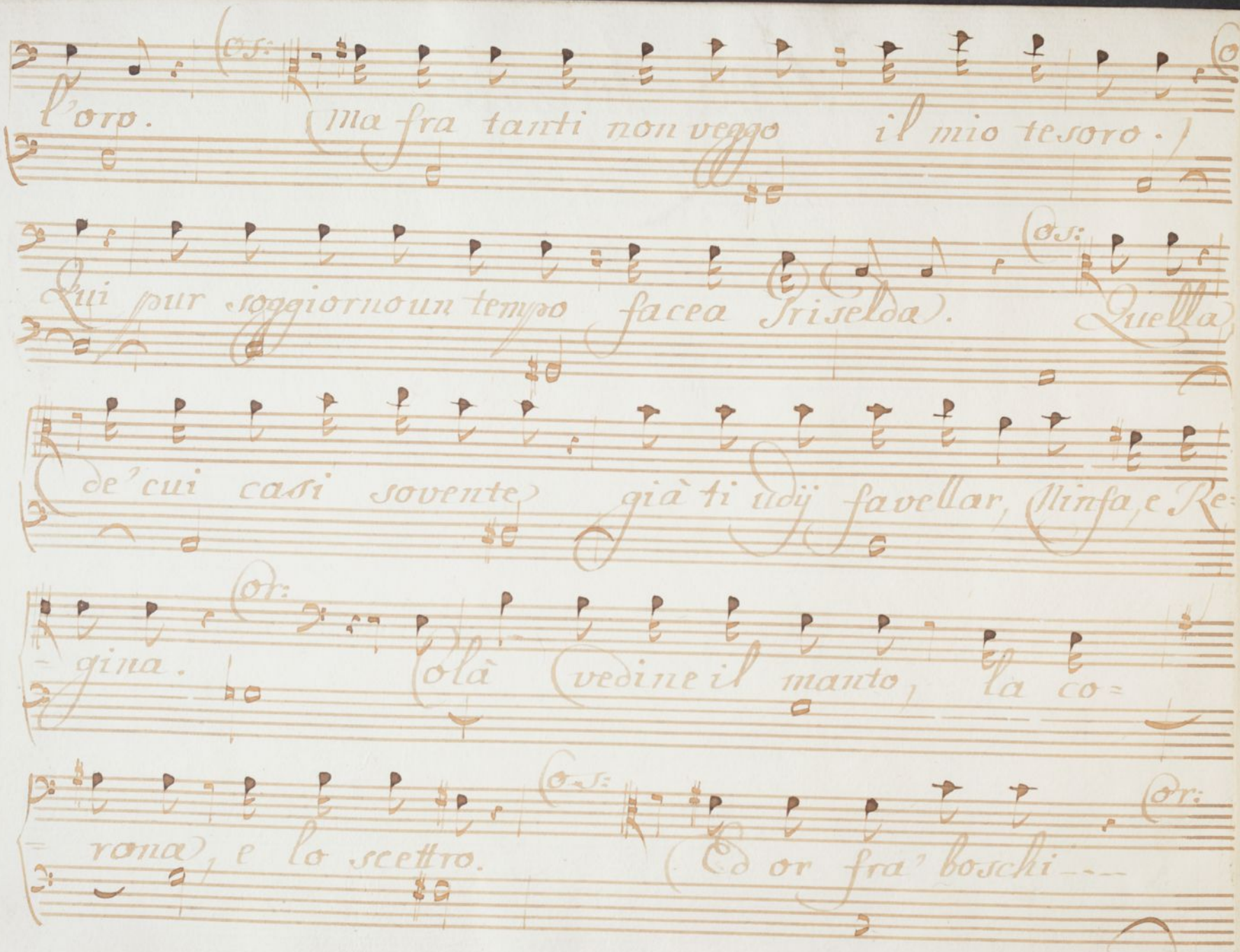
Atto Secondo.

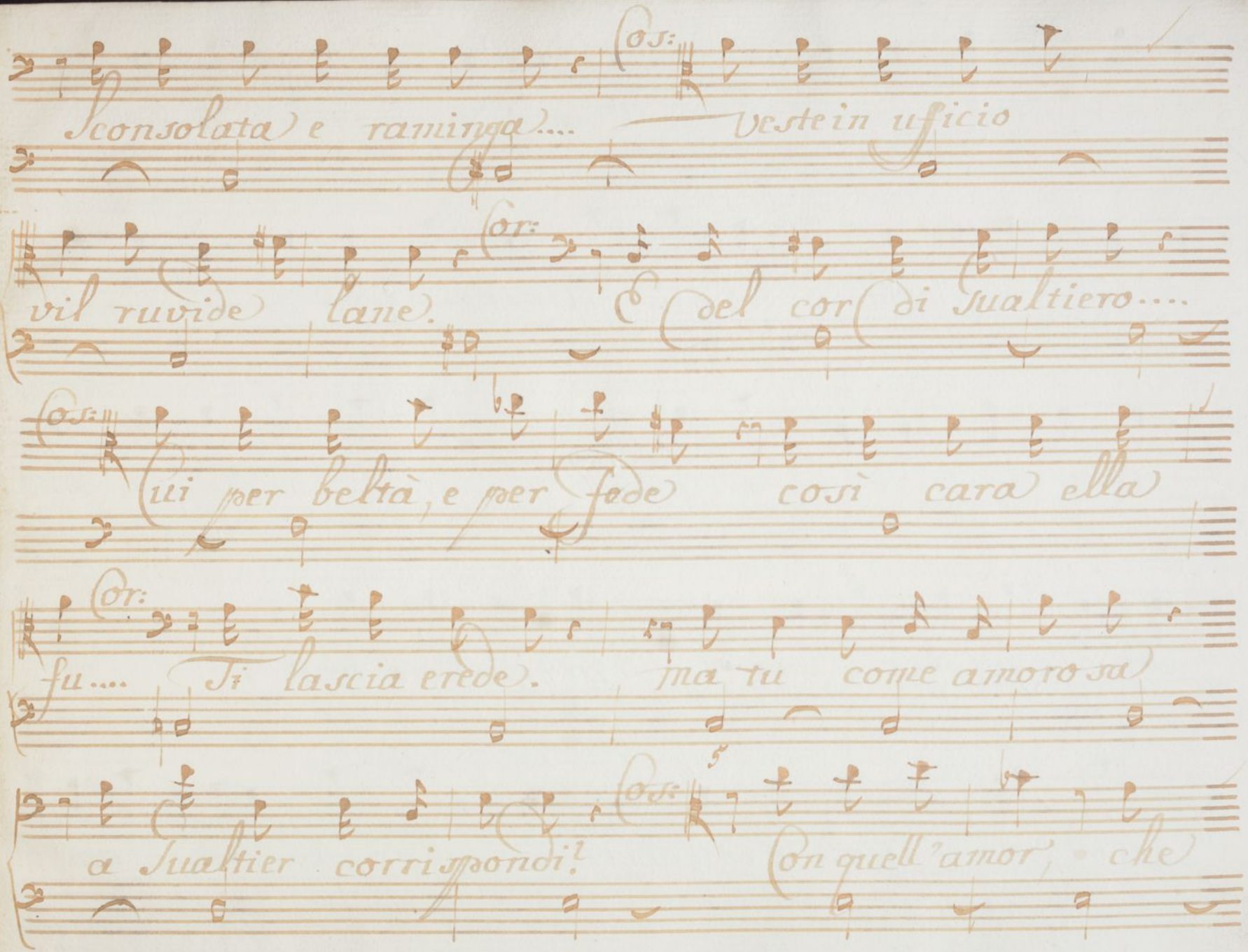
Stanze Reali

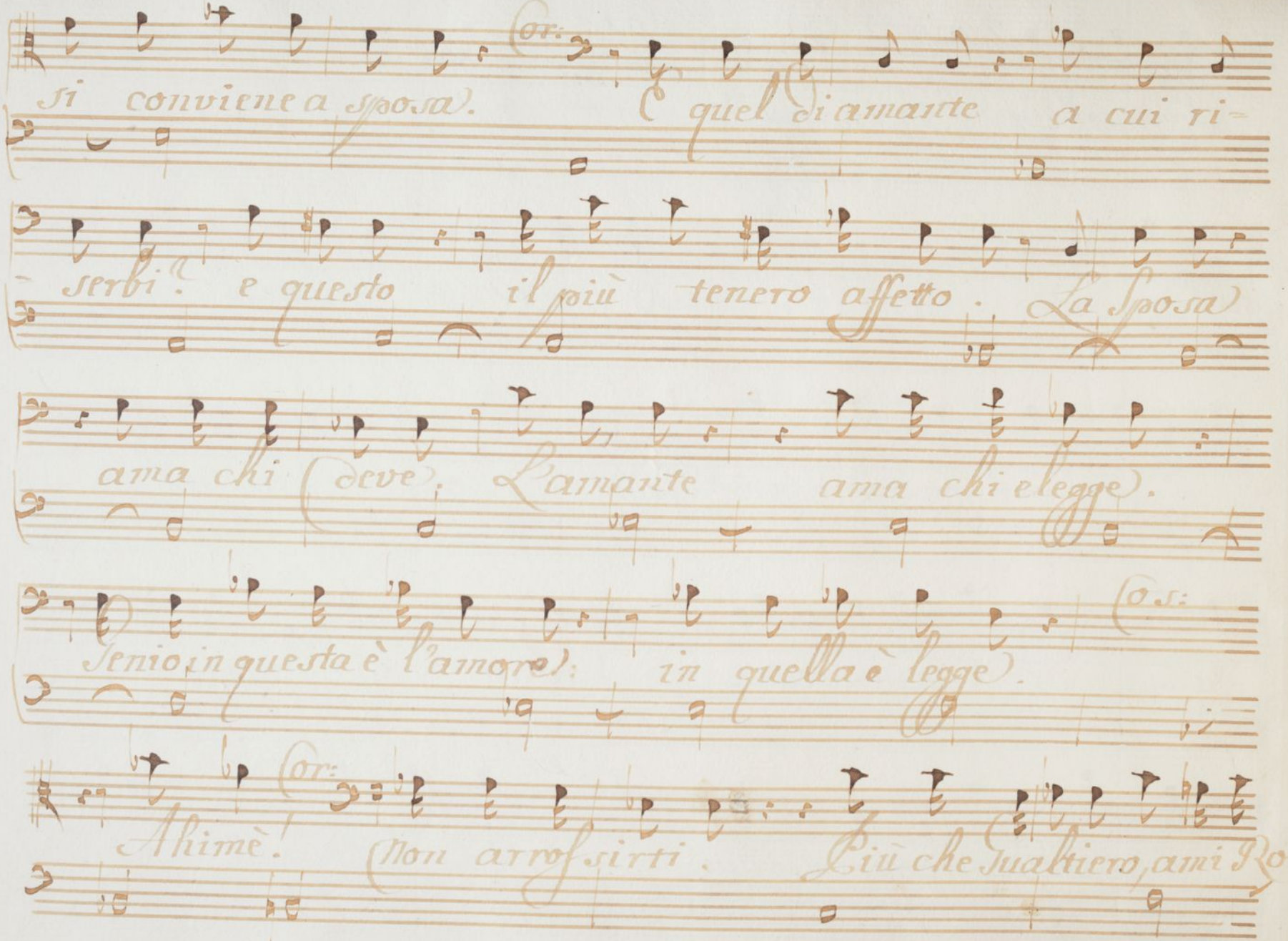
Scena Prima

Corrado, e Costanza




l'oro. (ma fra tanti non veggo il mio tesoro.)
Qui pur soggiornò un tempo (facea Griselda). Quella
de' cui casi sovente) già ti udij favellar, (Ninfa, e Re=
gina. Olà (vedine il manto, la co=
rona) e lo scettro. (Ed or fra' boschi---


Cos:
Sconsolata e raminga.... Vestein ufficio
vil ruvide lane. Cor: & del cor di Sualtiero....
Cos:
lui per beltà, e per fede così cara ella
Cor:
fu.... Ti lascia erede. ma tu come amorosa
a Sualtier corrispondi! Cor: Con quell'amor, che



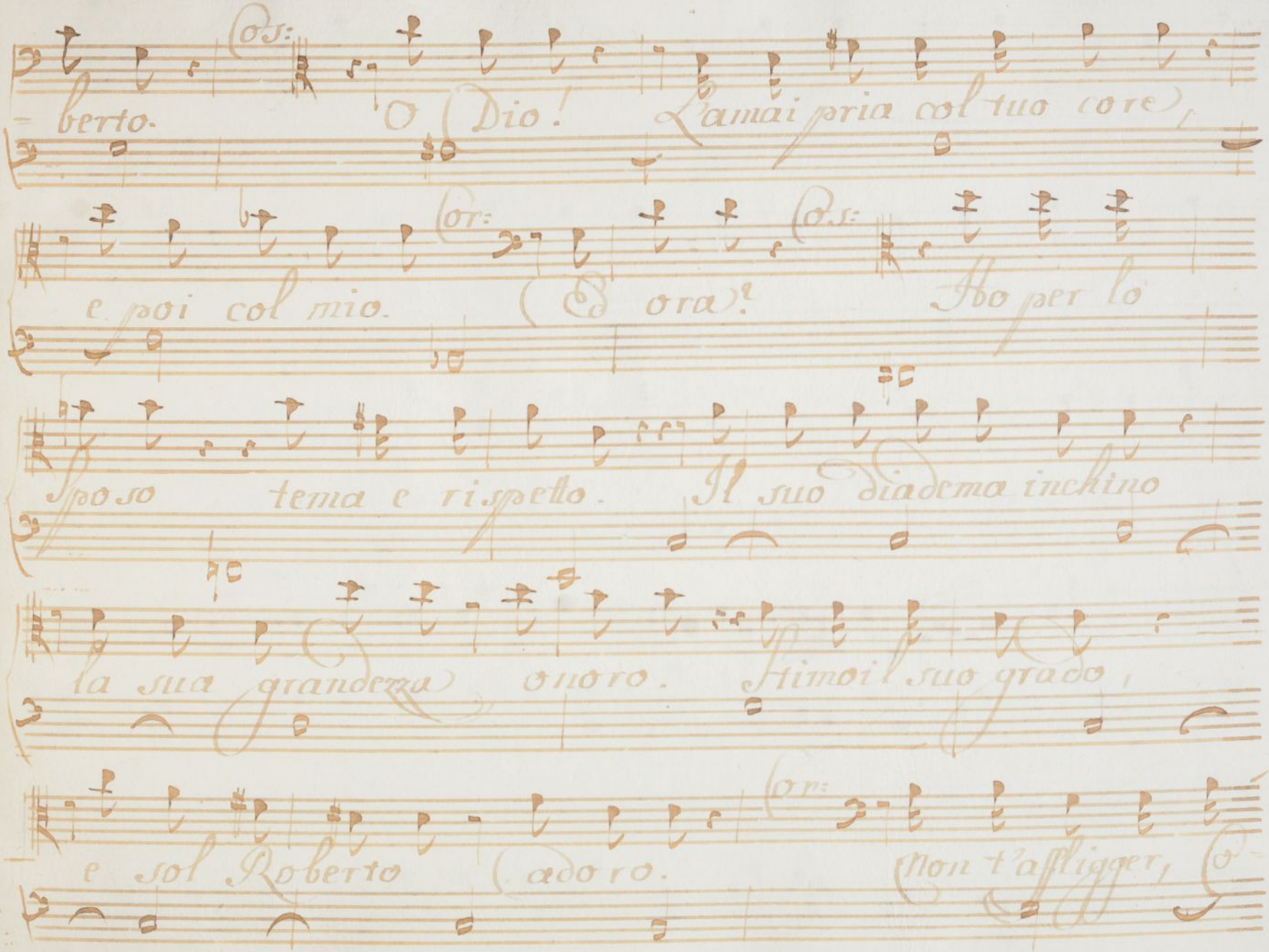
si conviene a sposa. Cor: E quel di amante a cui ri=

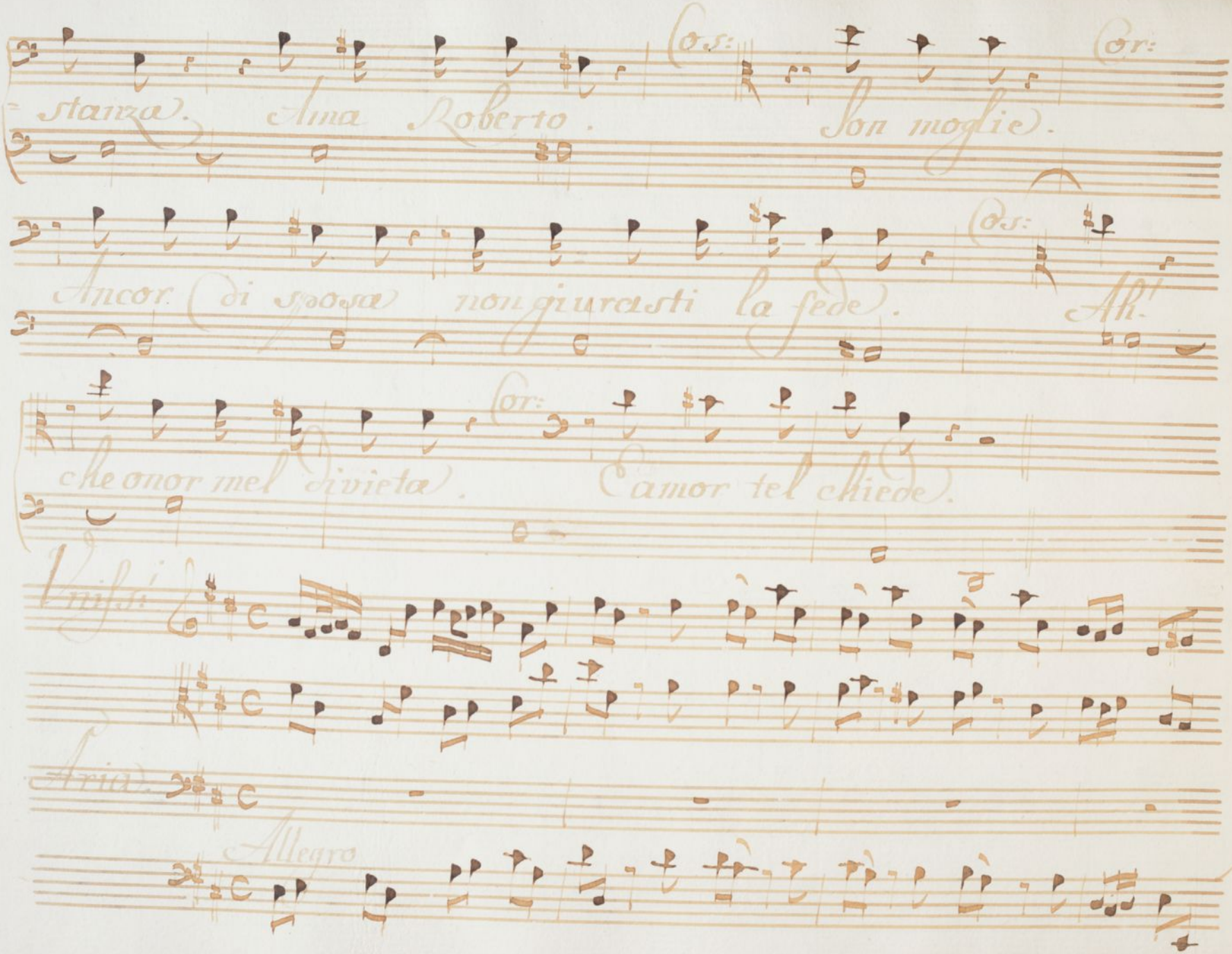
serbi? e questo il più tenero affetto. La Sposa

ama chi deve. L'amante ama chi elegge.

Senio in questa è l'amore: in quella è legge. Cos:

Ahimè! Cor: Non arrossirti. Più che Gualtiero, ami Ro=


berto. O Dio! L'amai pria col tuo core
e poi col mio. E ora! Ho per lo
Sposo tema e rispetto. Il suo diadema inchino
la sua grandezza onoro. Amai il suo grado,
e sol Roberto adoro. Non t'affligger,



Cos: Cor:

stanza. Ama Roberto. Son moglie.

Cos:

Ancor di sposa non giurasti la fede. Ah!

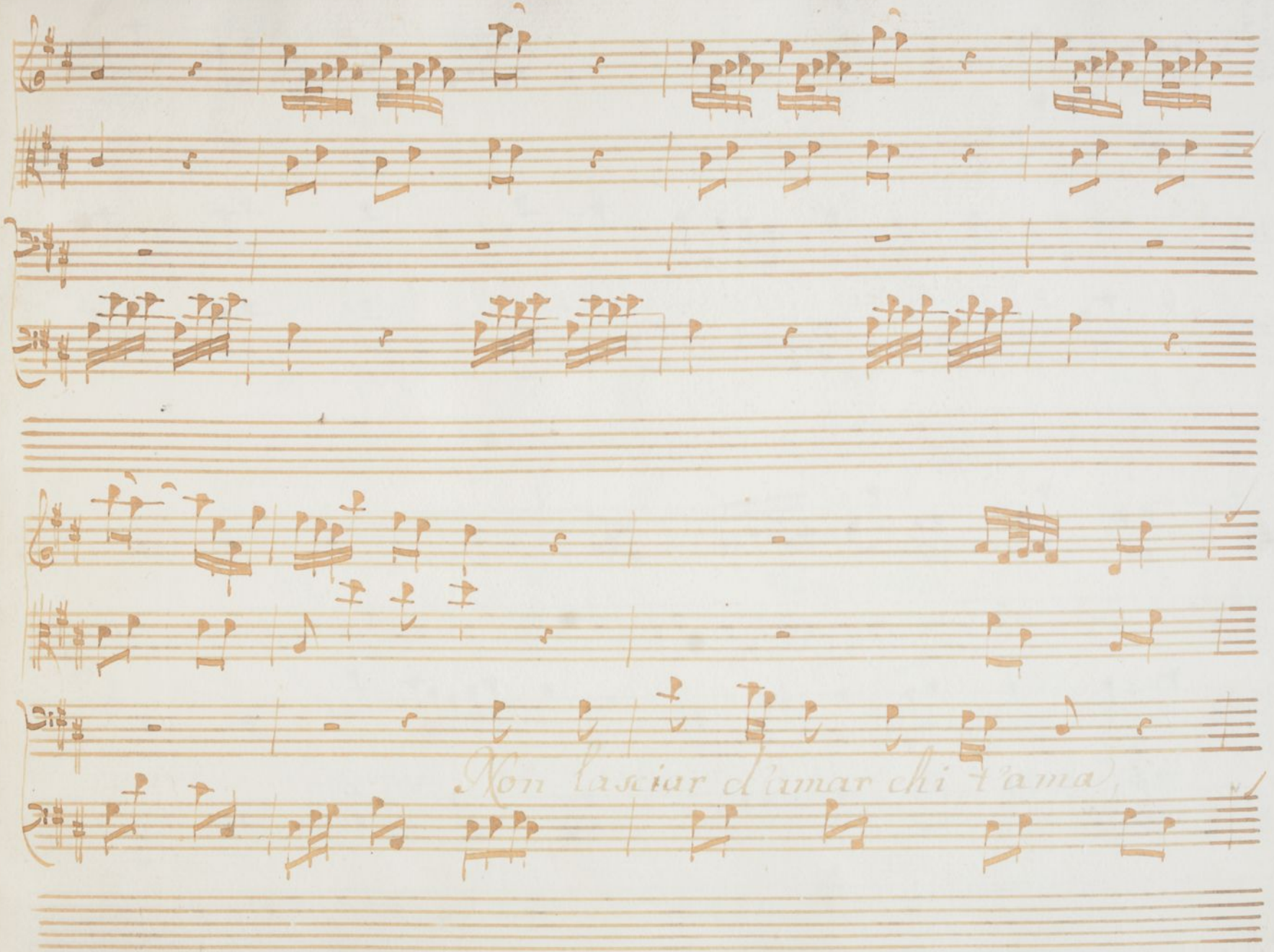
Cor:

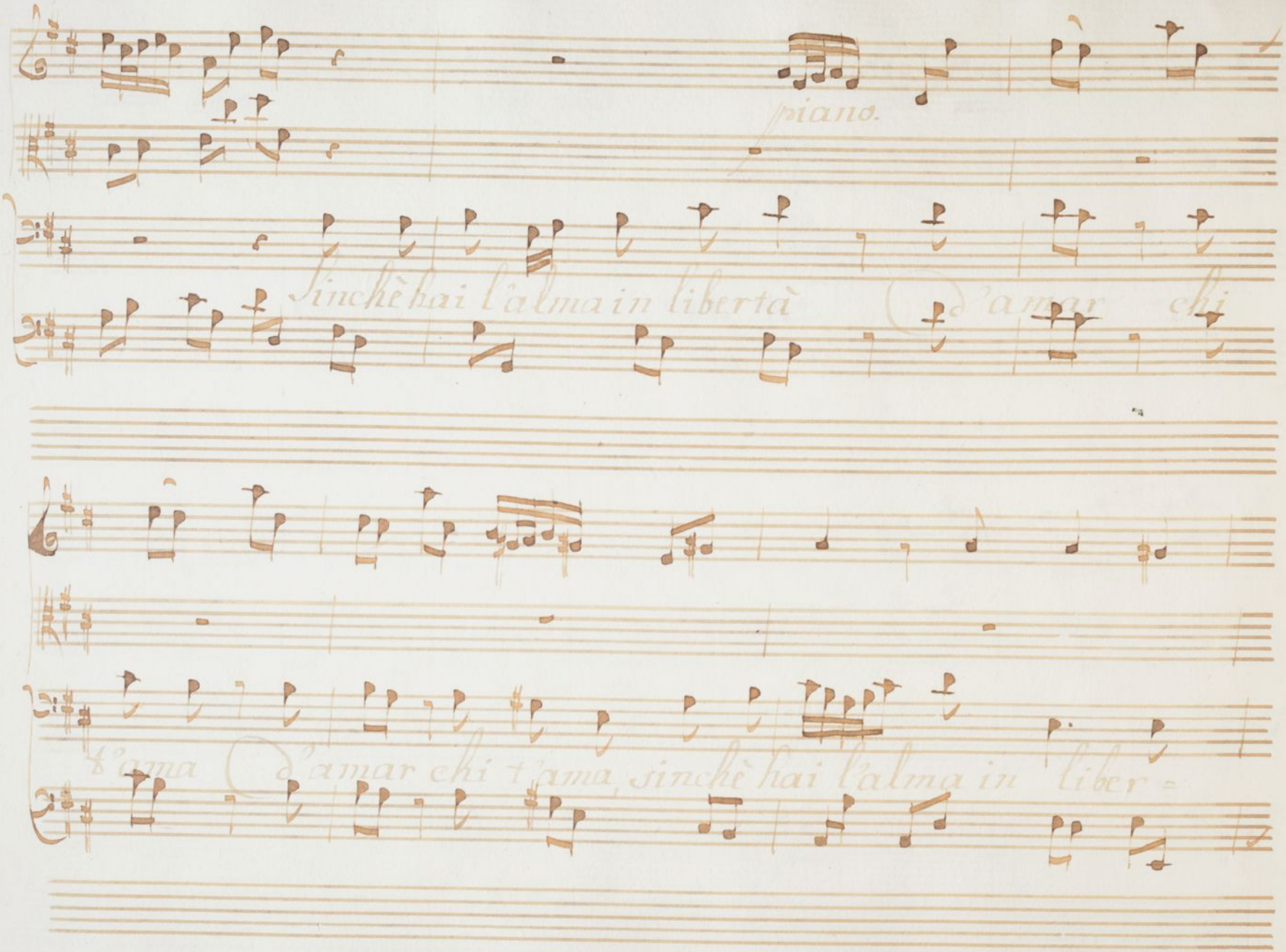
che onor mel divieta. E amor tel chiede.

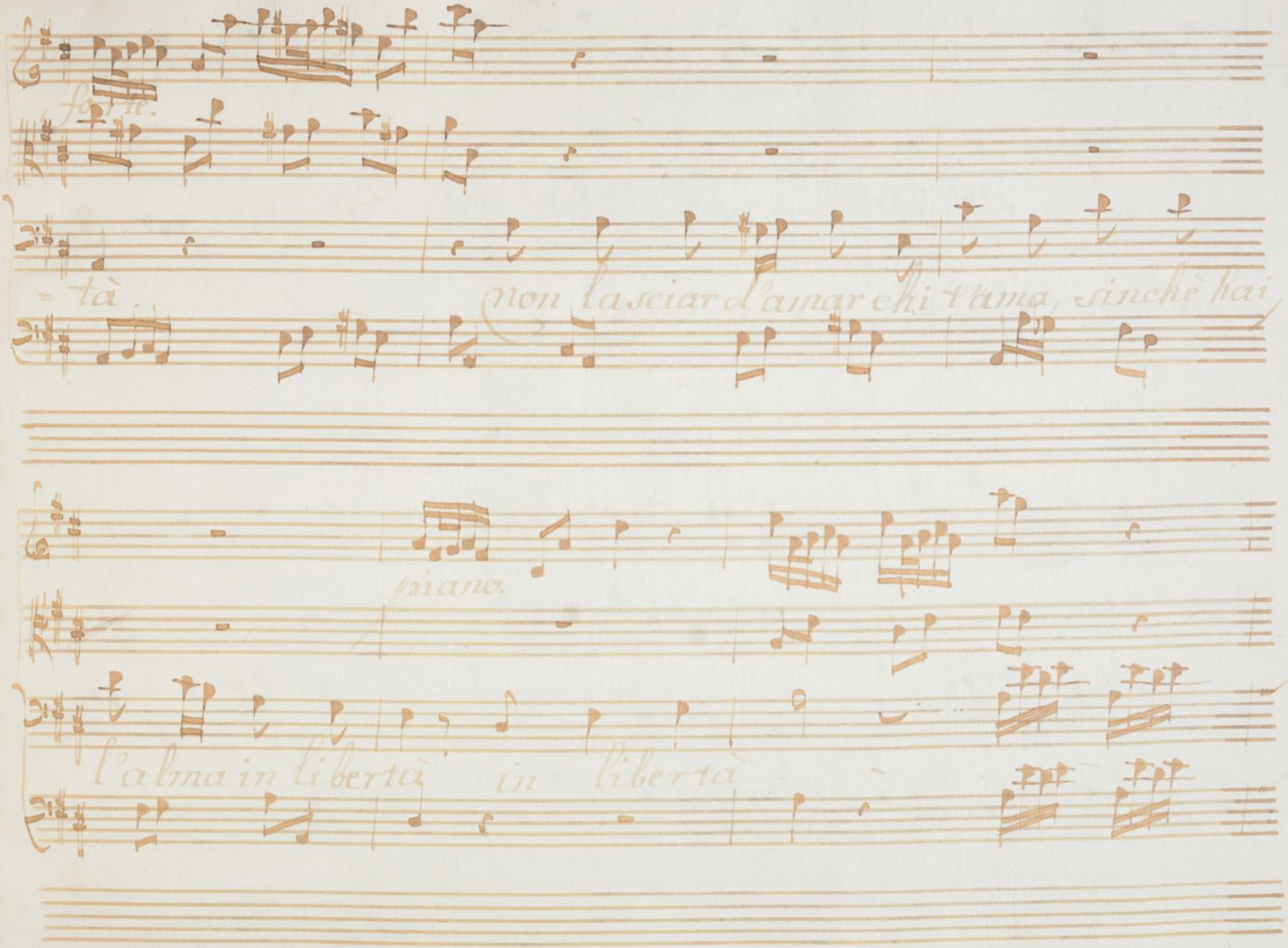
Unissi

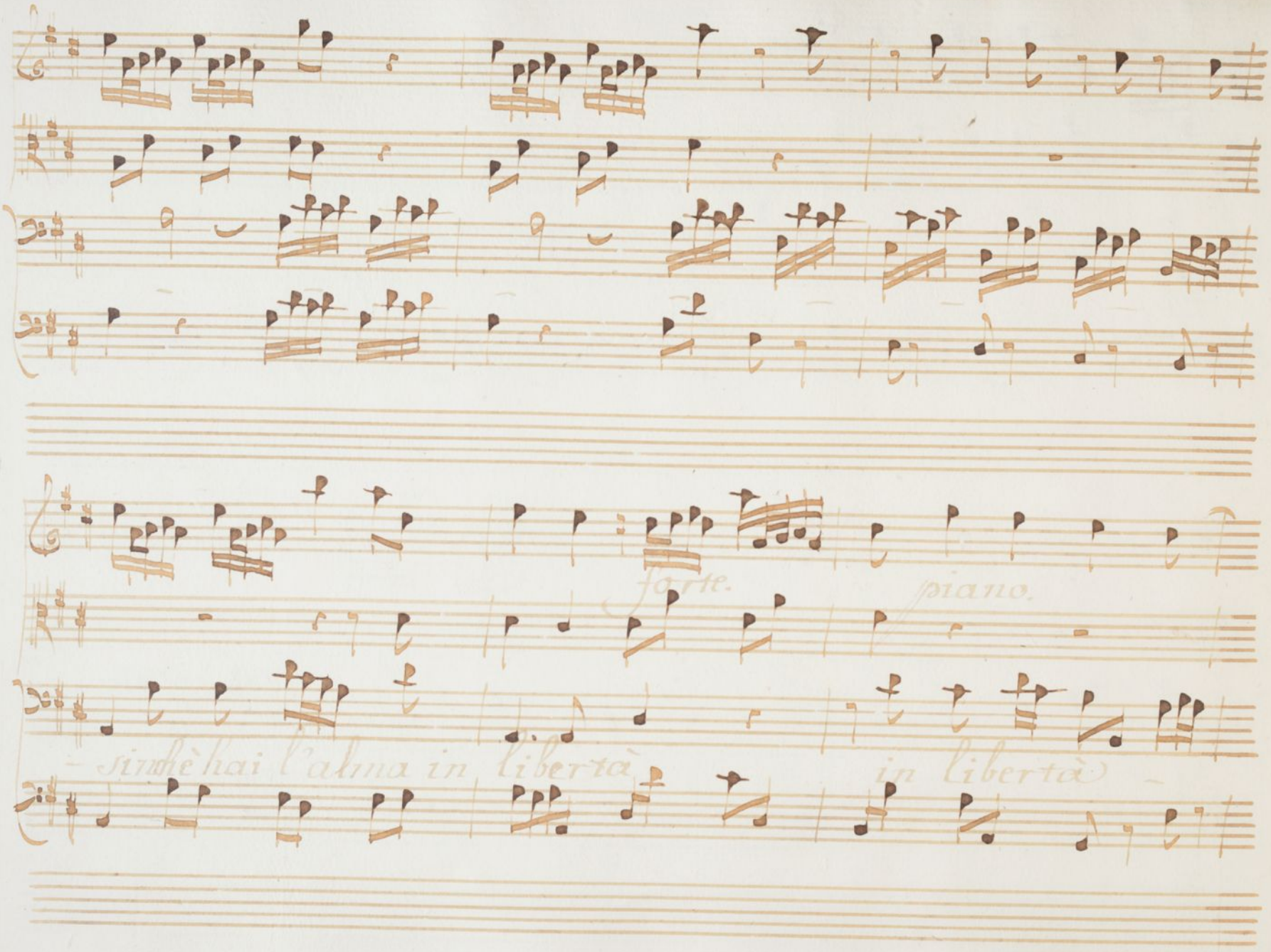
Aria

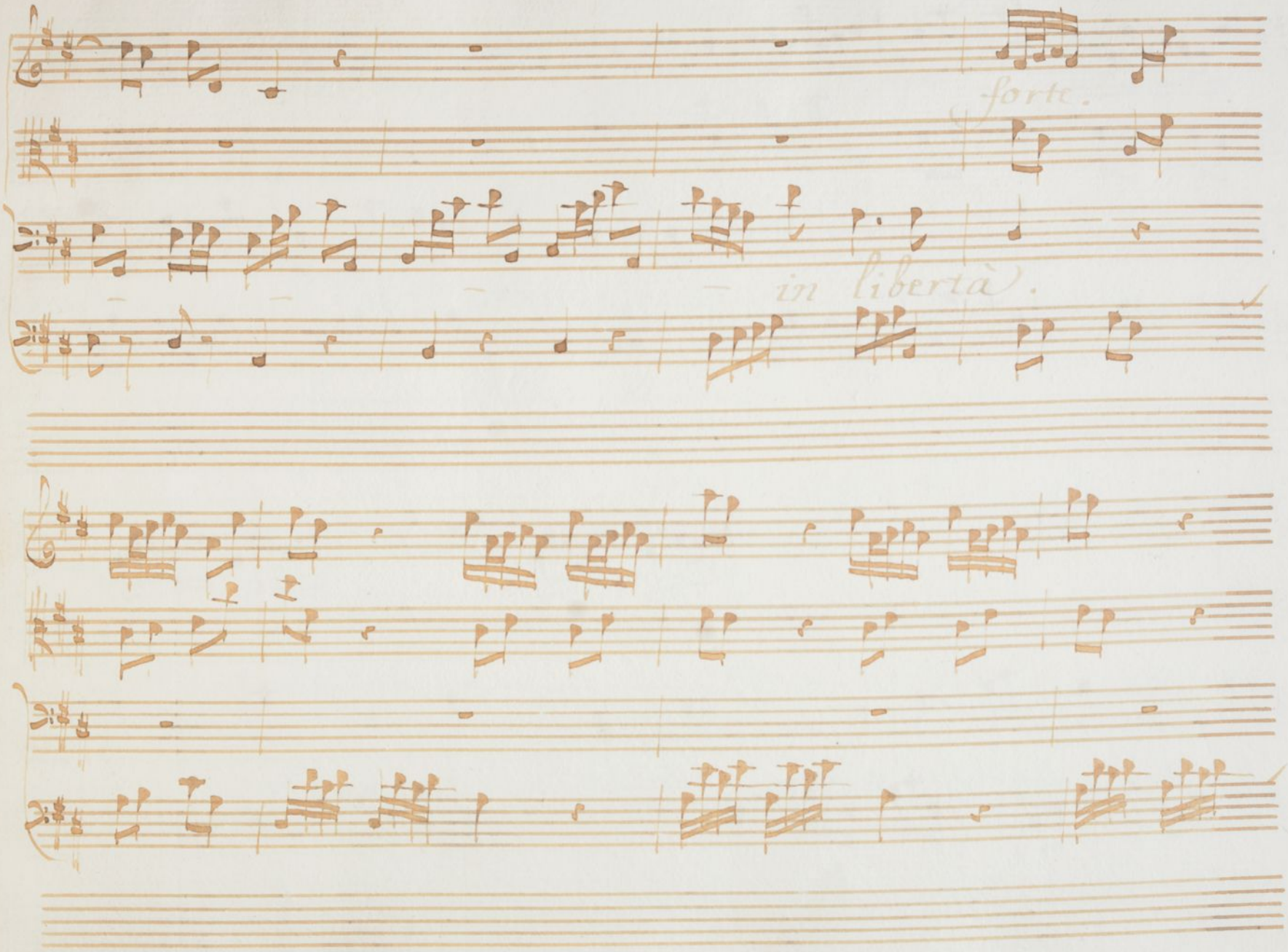
Allegro

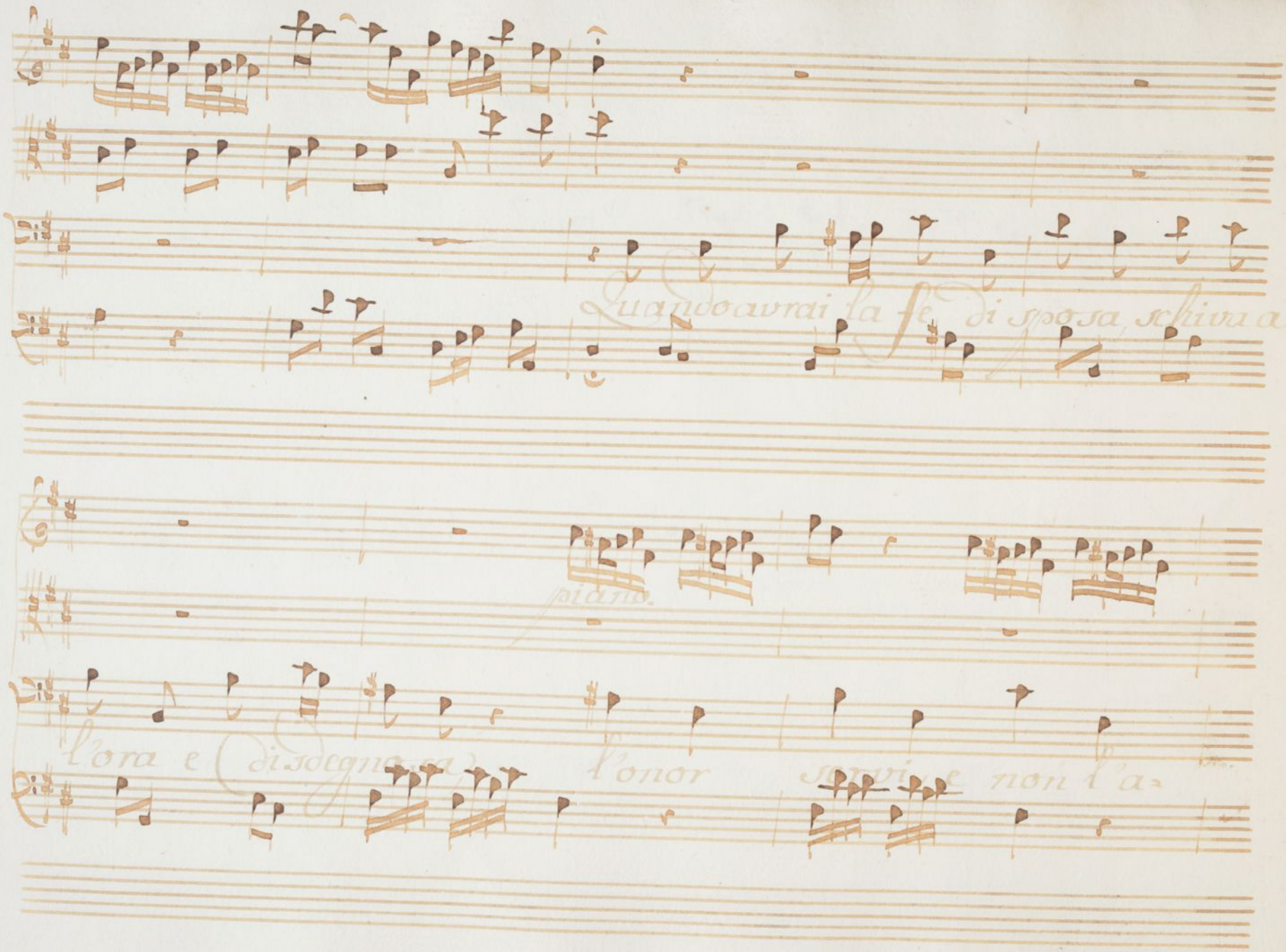

Non lasciar d'amar chi t'ama


piano.
finchè hai l'alma in libertà
d'amar chi
t'ama
d'amar chi t'ama, finchè hai l'alma in liber=


forte.
= tà
non lasciar d'amar chi t'ama, sinchè hai
piano.
l'alma in libertà in libertà


forte.
piano.
– sinchè hai l'alma in libertà
in libertà

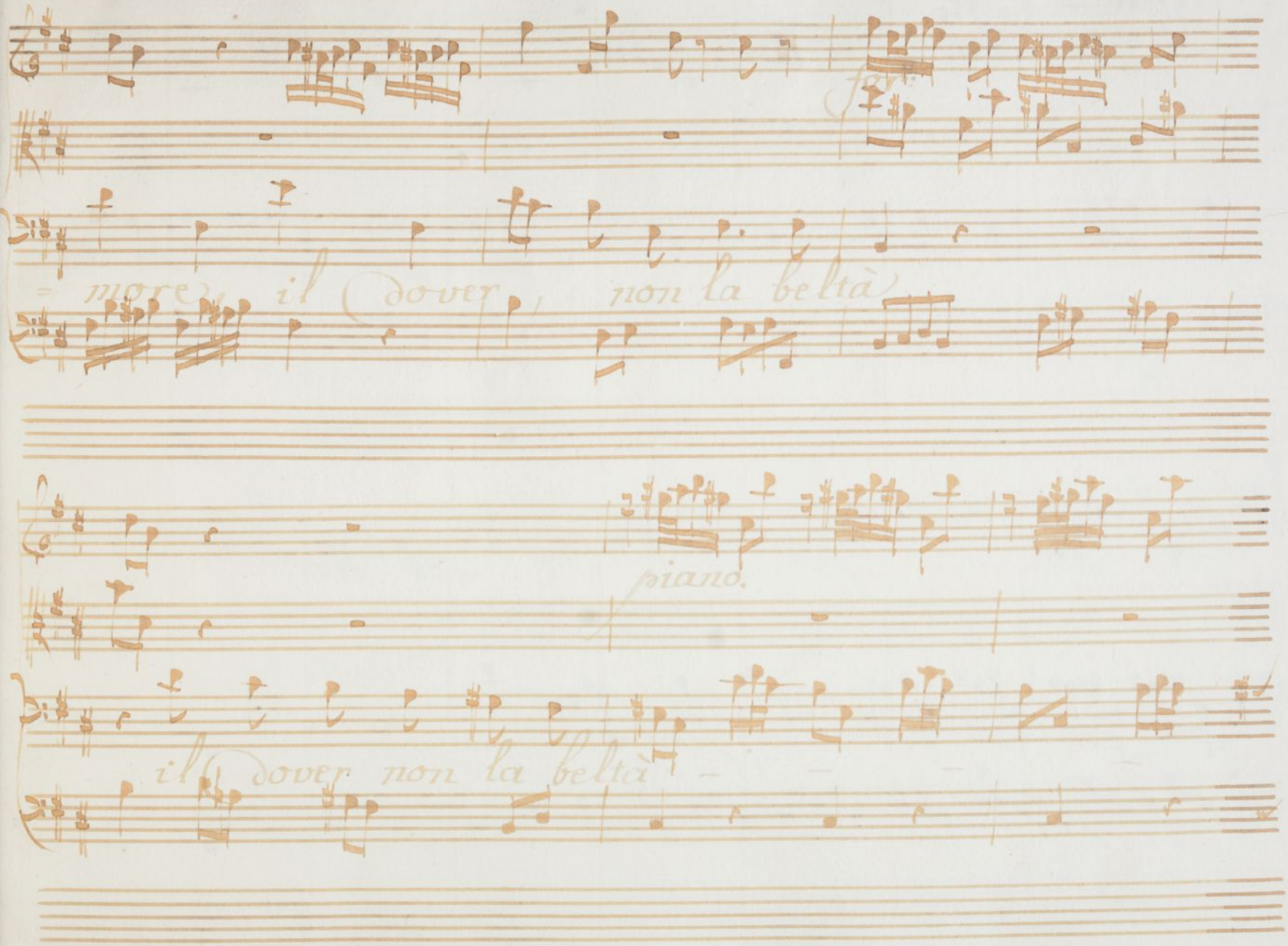

forte.
in libertà.

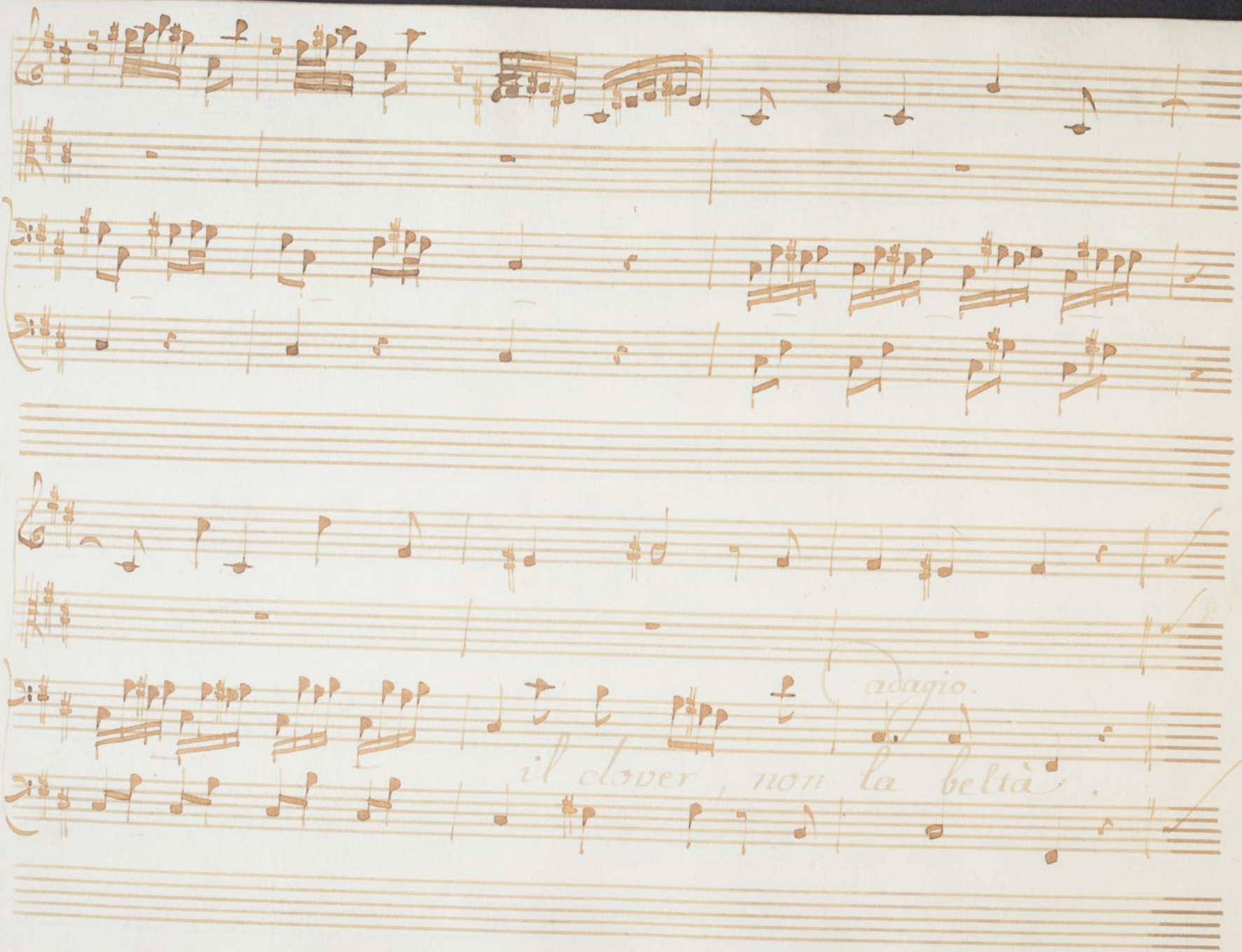


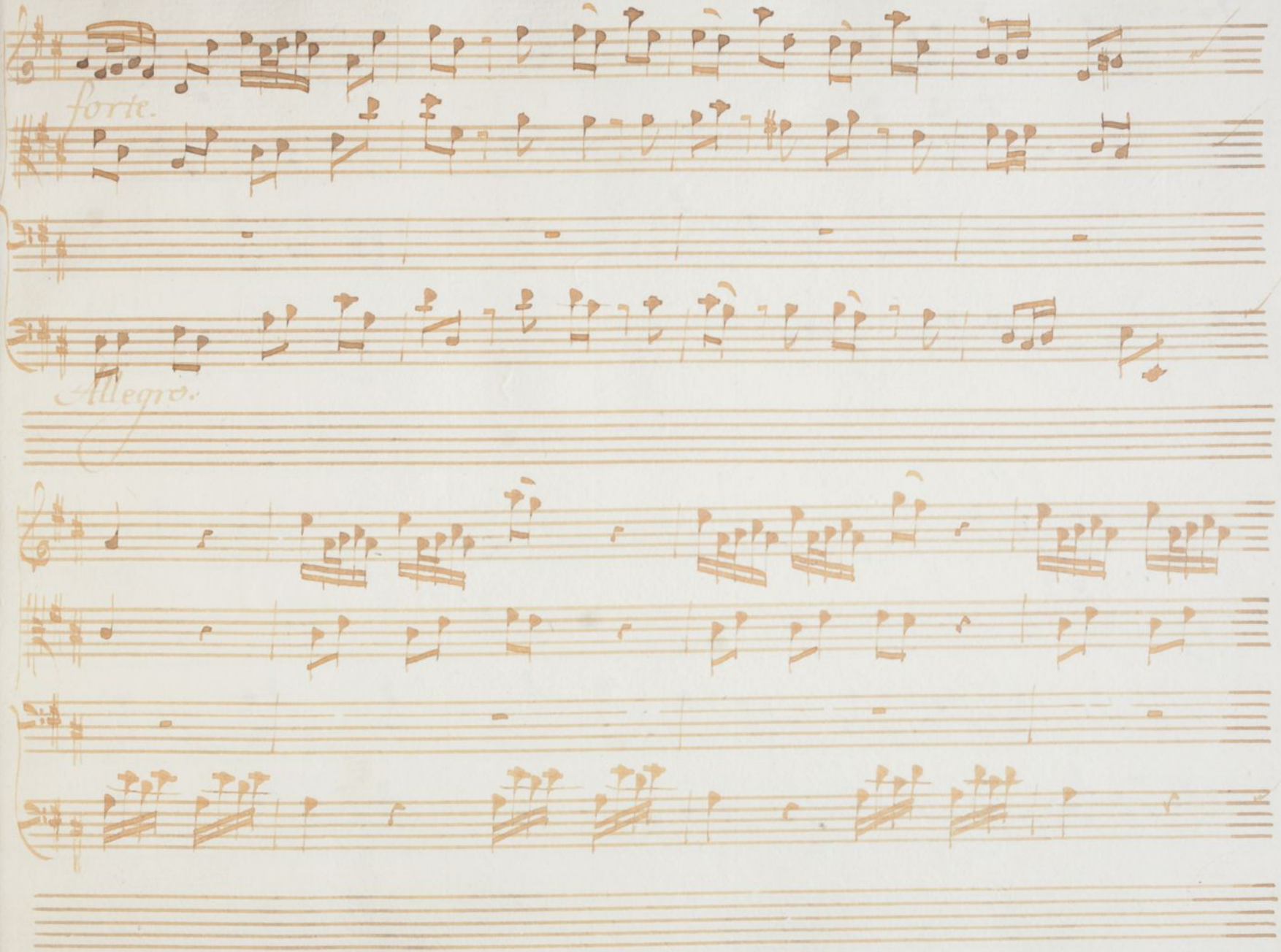
Quando avrai la fe di sposa, schiva a

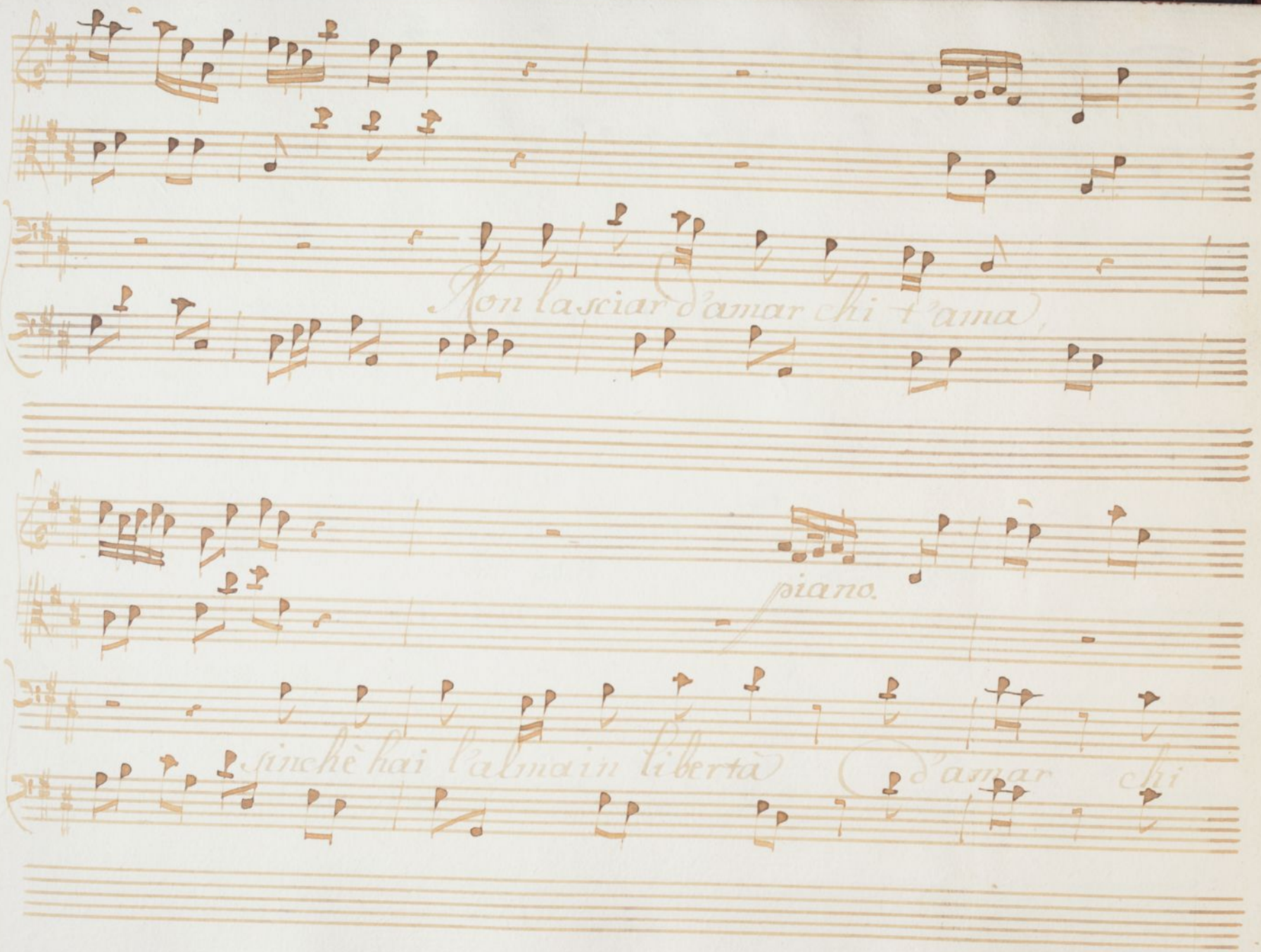
piano.

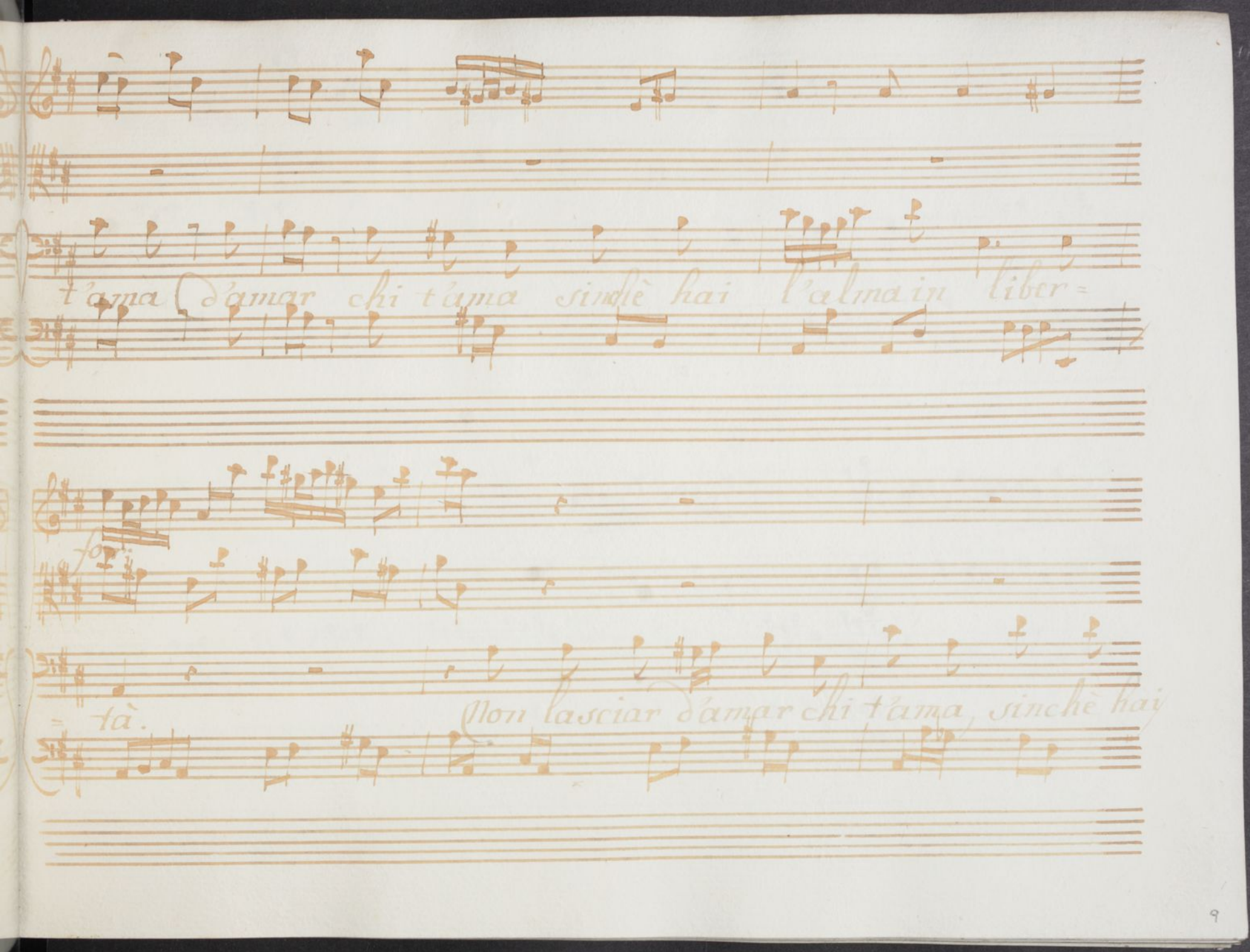
l'ora e (disdegno ca) l'onor servi e non l'a-

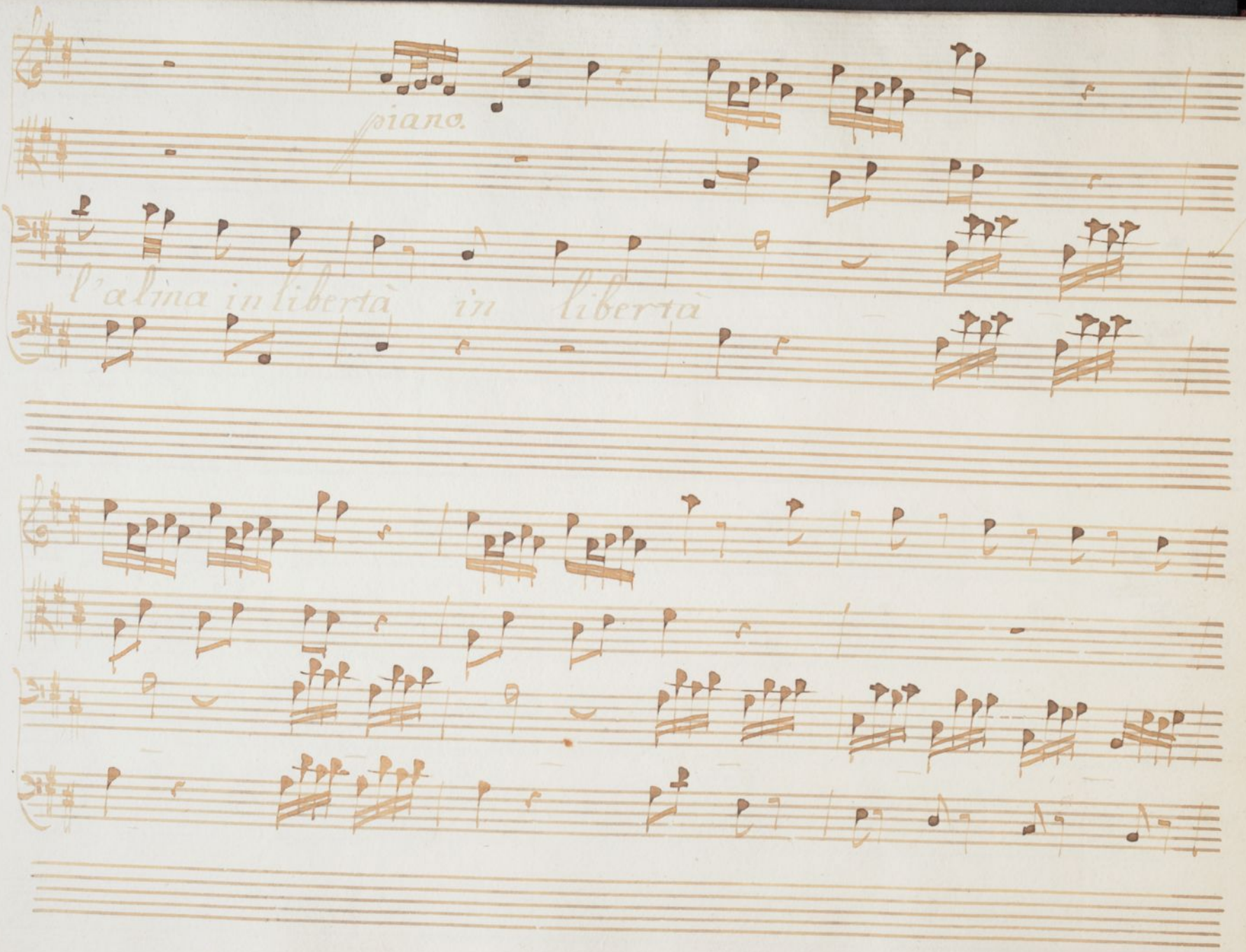

for:
more, il dover, non la beltà
piano.
il dover non la beltà

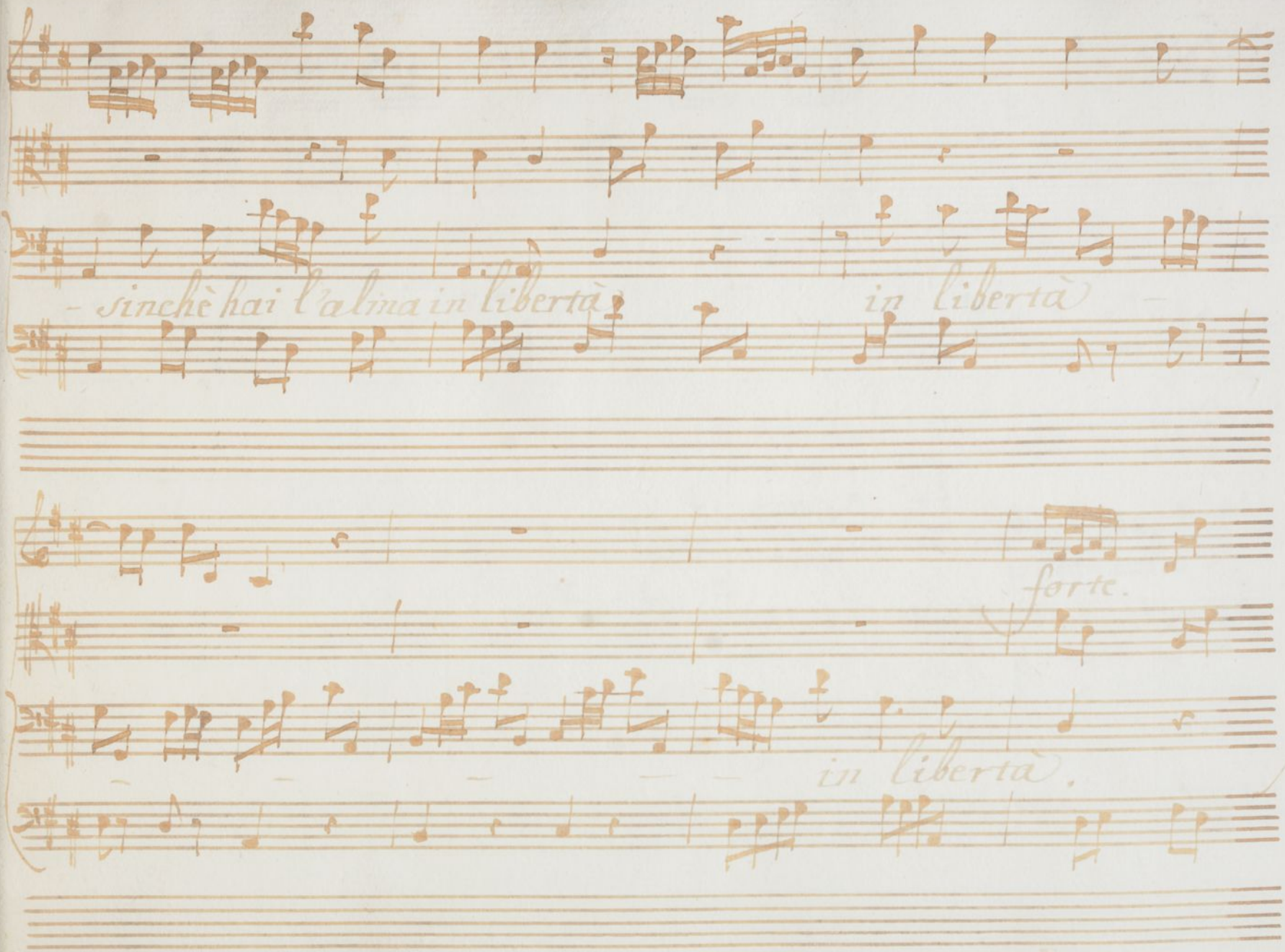

adagio.
il dover, non la belià.

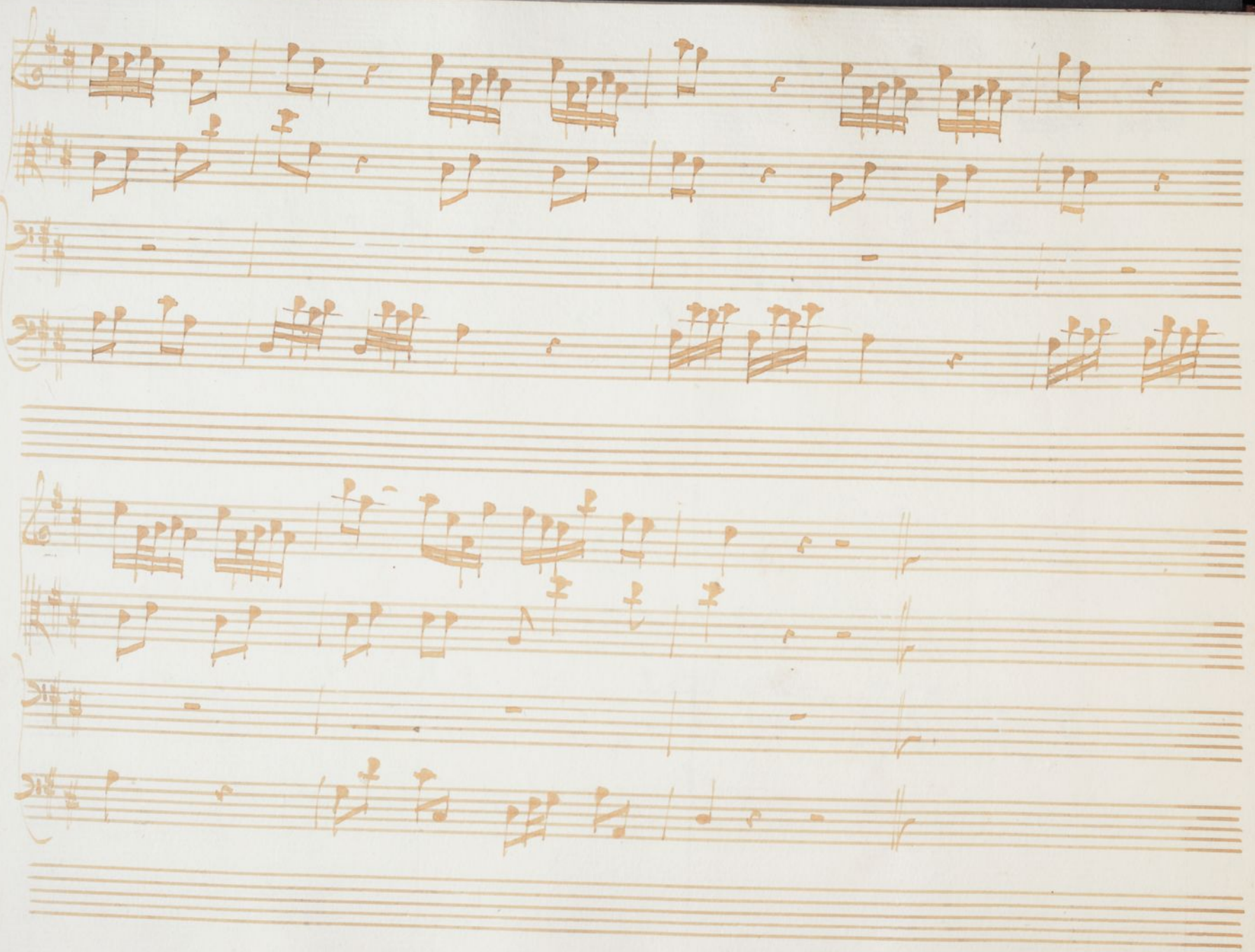

forte.
Allegro.


Non lasciar d'amar chi t'ama,
piano.
finchè hai l'alma in libertà
d'amar chi


t'ama (d'amar chi t'ama sinchè hai l'alma in liber=
for:
=tà.
Non lasciar d'amar chi t'ama, sinchè hai


piano.
l'alma in libertà in libertà


- sinchè hai l'alma in libertà
in libertà
forte.
in libertà.



Scena II.

Costanza, e Roberto.

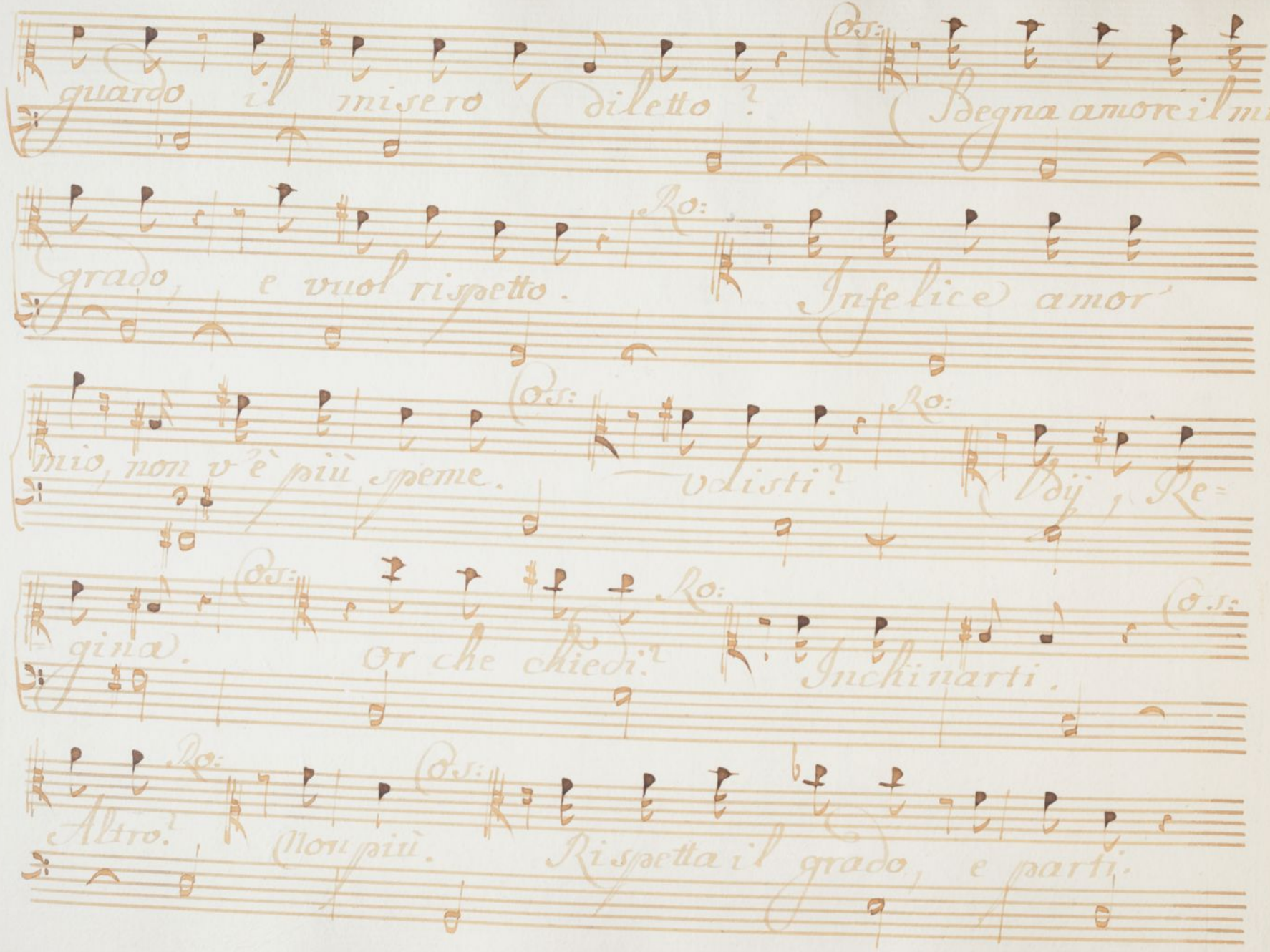
Cos: Pria che d'amar ti lasci, la vita lasce=

=rò, dolce mio bene. Ci vien. Giovi a le mie il

finger crudeltà per le sue pene.

Rob: Mia Costanza...

Tu nieghi, al tuo fedel Roberto anche d'un


guardo il misero diletto?
Os:
Degna amore il mio
grado, e vuol rispetto.
Ro:
Infelice amor
mio, non v'è più speme.
Os:
vidisti?
Ro:
Sij, Re=
gina.
Os:
Or che chiedi?
Ro:
Inchinarti.
Os:
Altro?
Ro:
Non più.
Os:
Rispetta il grado, e parti.

Ro:

Ubbidisco.... E sì tosto obbliasti l'amor.

Cos:

Regina, e moglie, in amore, o Roberto,

Roberto.

Più non deggio ascoltar che il Re mio Sposo.

Mie tradite speranze.

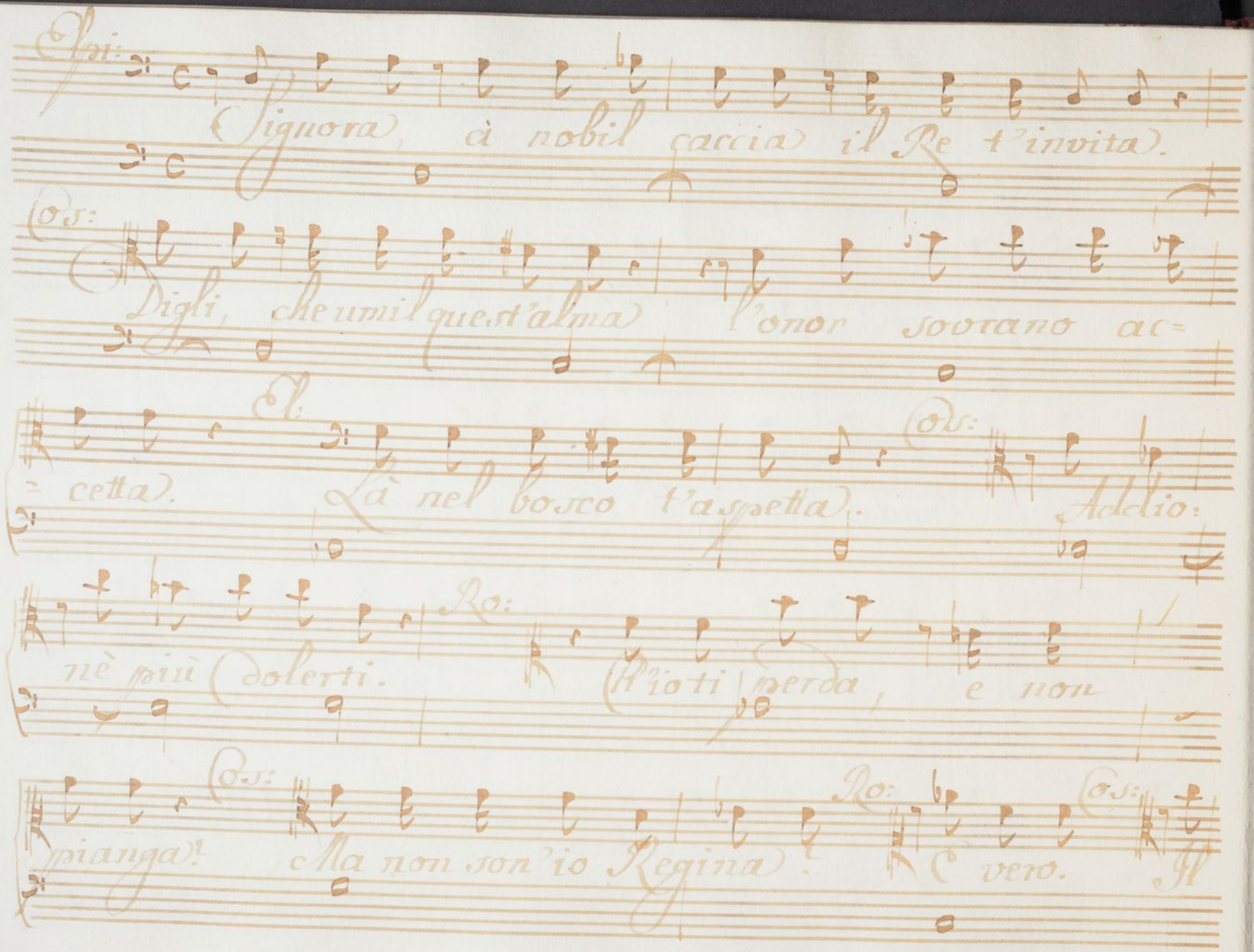
Cos:

Fosse almeno Gual-

tier così vezzoso!

Scena III.

Alpino, e detti.



Elpi:

Signora, à nobil caccia il Re t'invita.

Cos:

Digli, che umil quest'alma l'onor sovrano ac=

=cetta.

El:

Là nel bosco t'aspetta.

Cos:

Addio:

nè più dolerti.

Ro:

Ch'io ti perda, e non

pianga?

Cos:

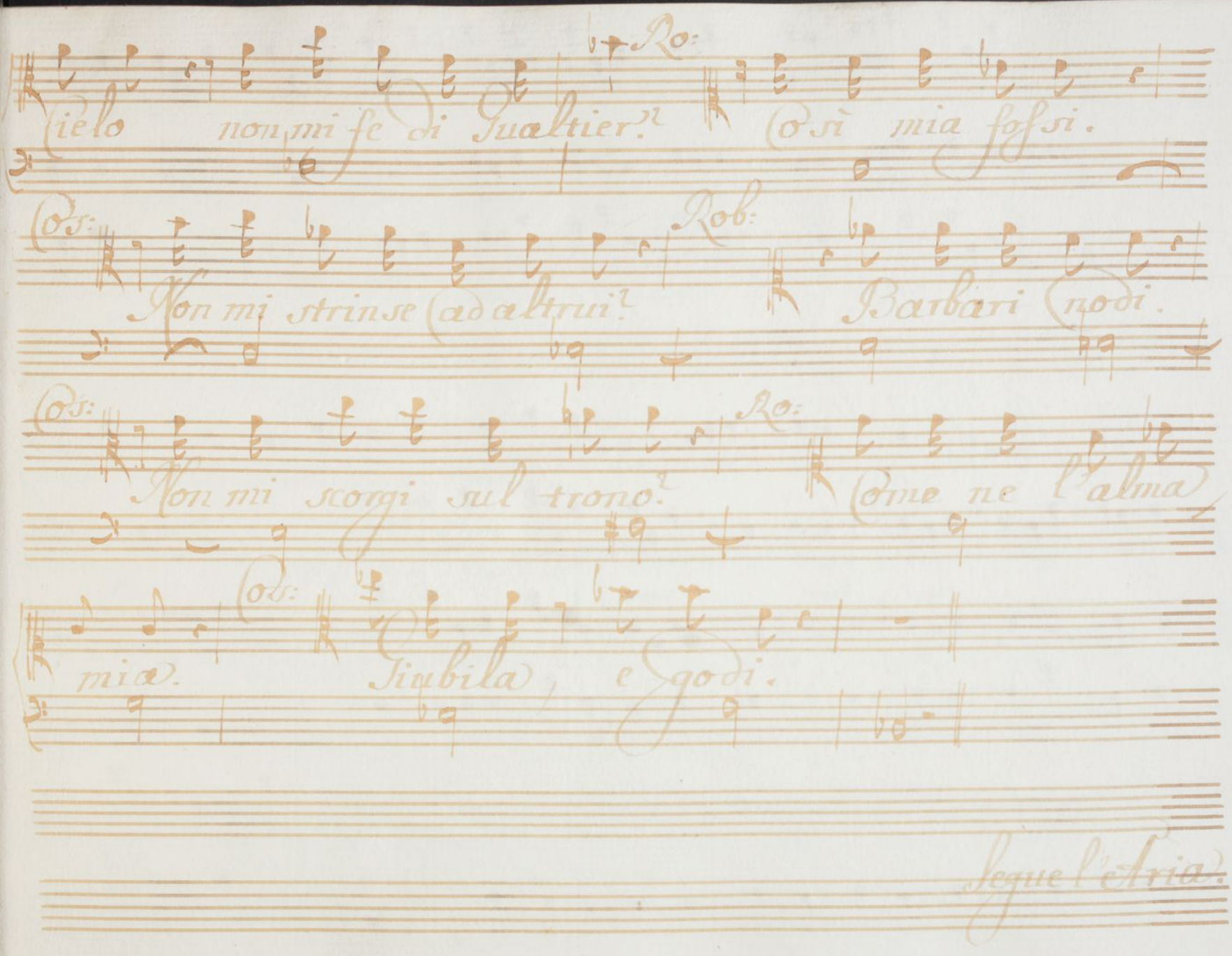
Ma non son'io Regina?

Ro:

È vero.

Cos:

Il



Ro:

Cielo non mi fe di Qualtier? Così mia fossi.

Cos: Rob:

Non mi strinse ad altrui? Barbari nodi.

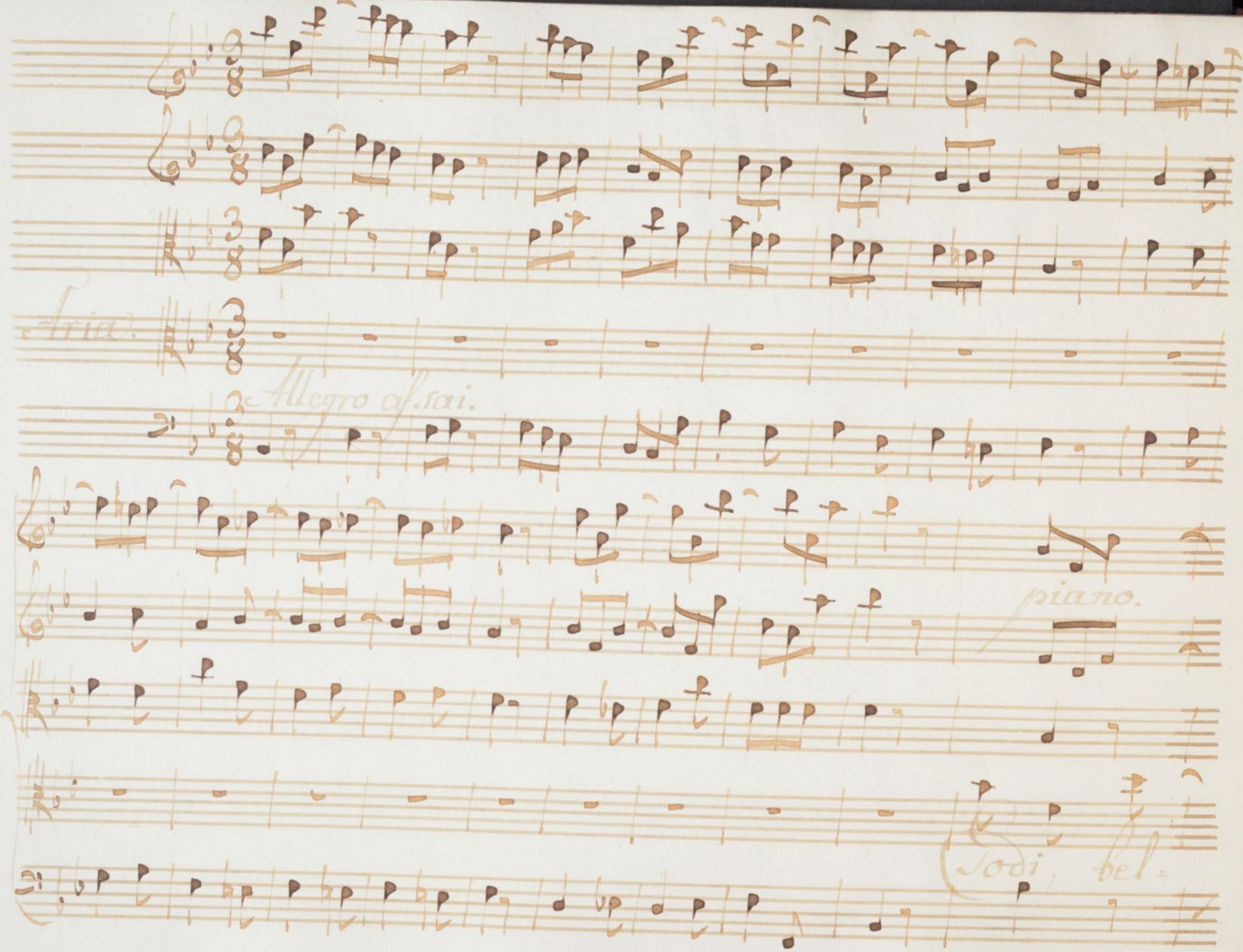
Cos: Ro:

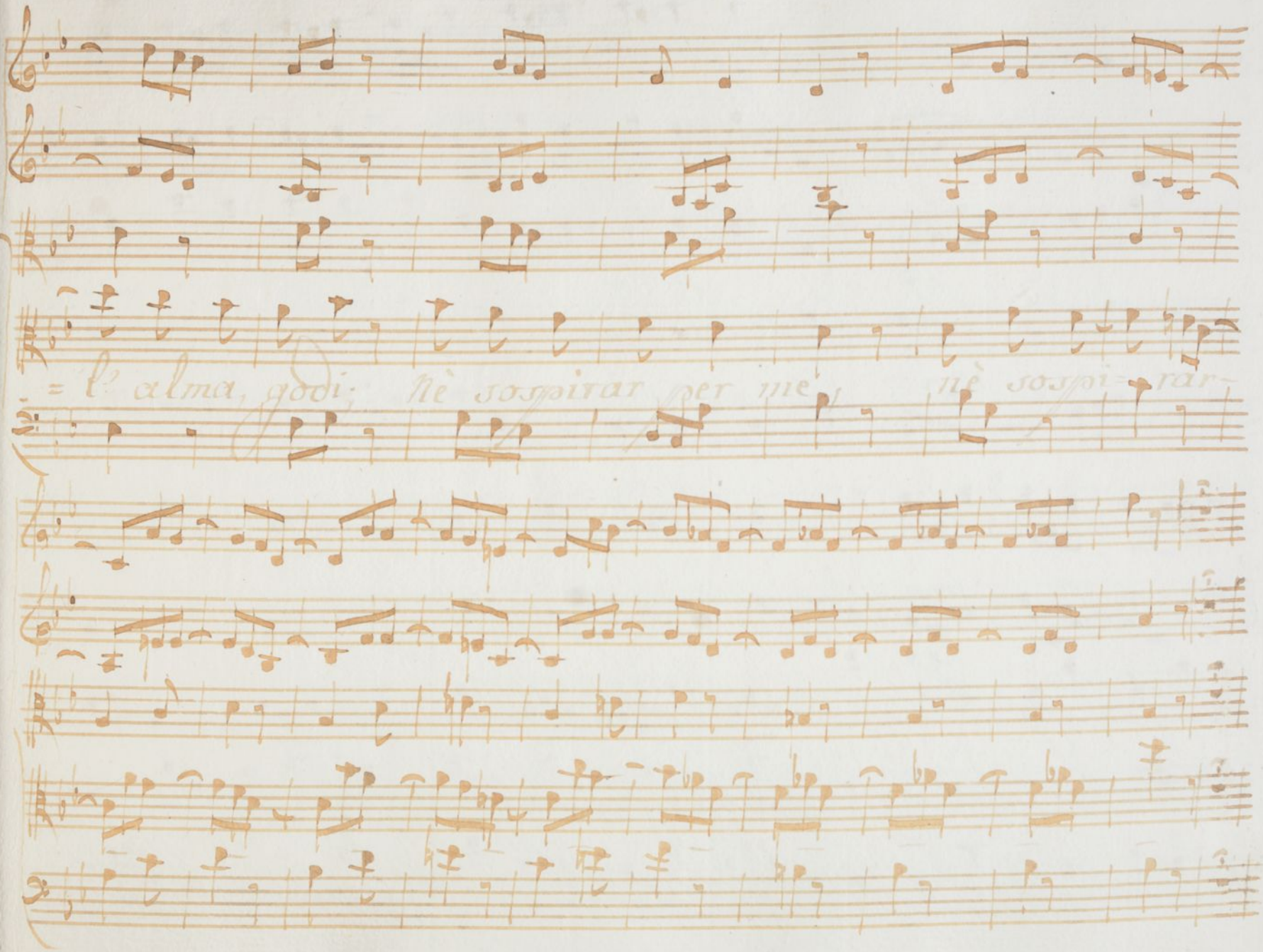
Non mi scorgi sul trono? Come ne l'alma

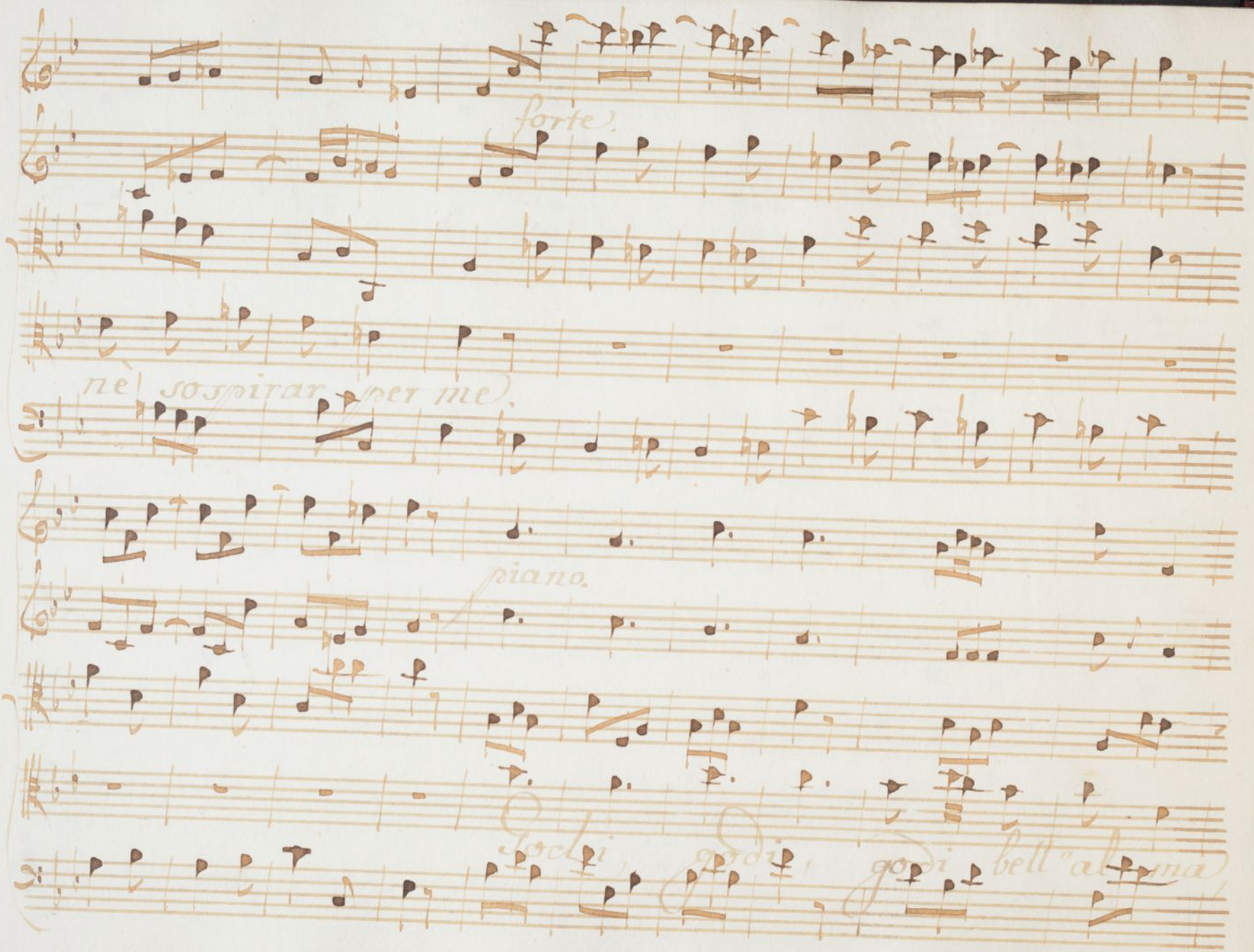
Cos:

mia. Giubila, e godi.

Segue l'Aria.


Aria.
Allegro assai.
piano.
Sodi, bel=


= l' alma, godi; ñè sospirar per me, ñè sospi-rar-

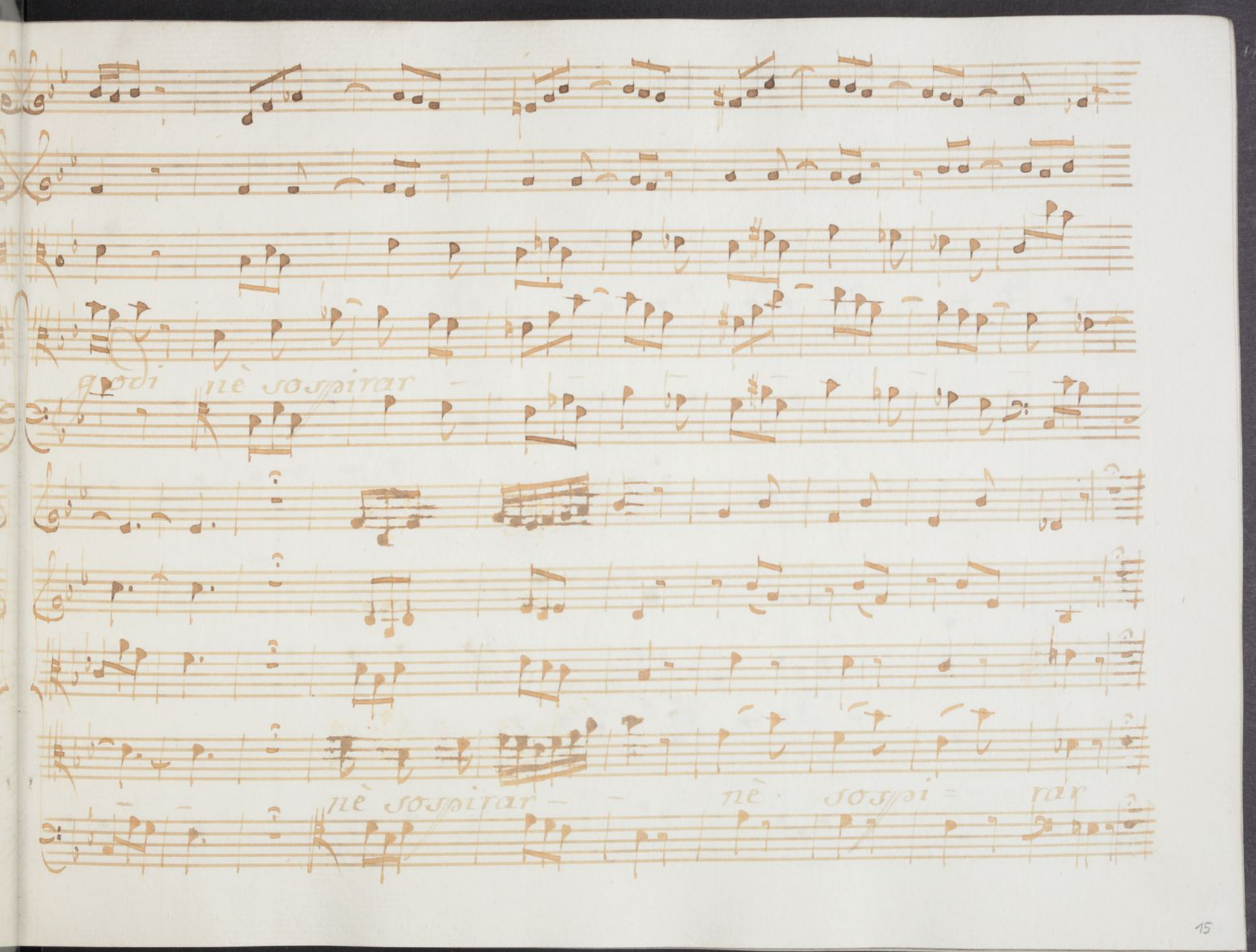


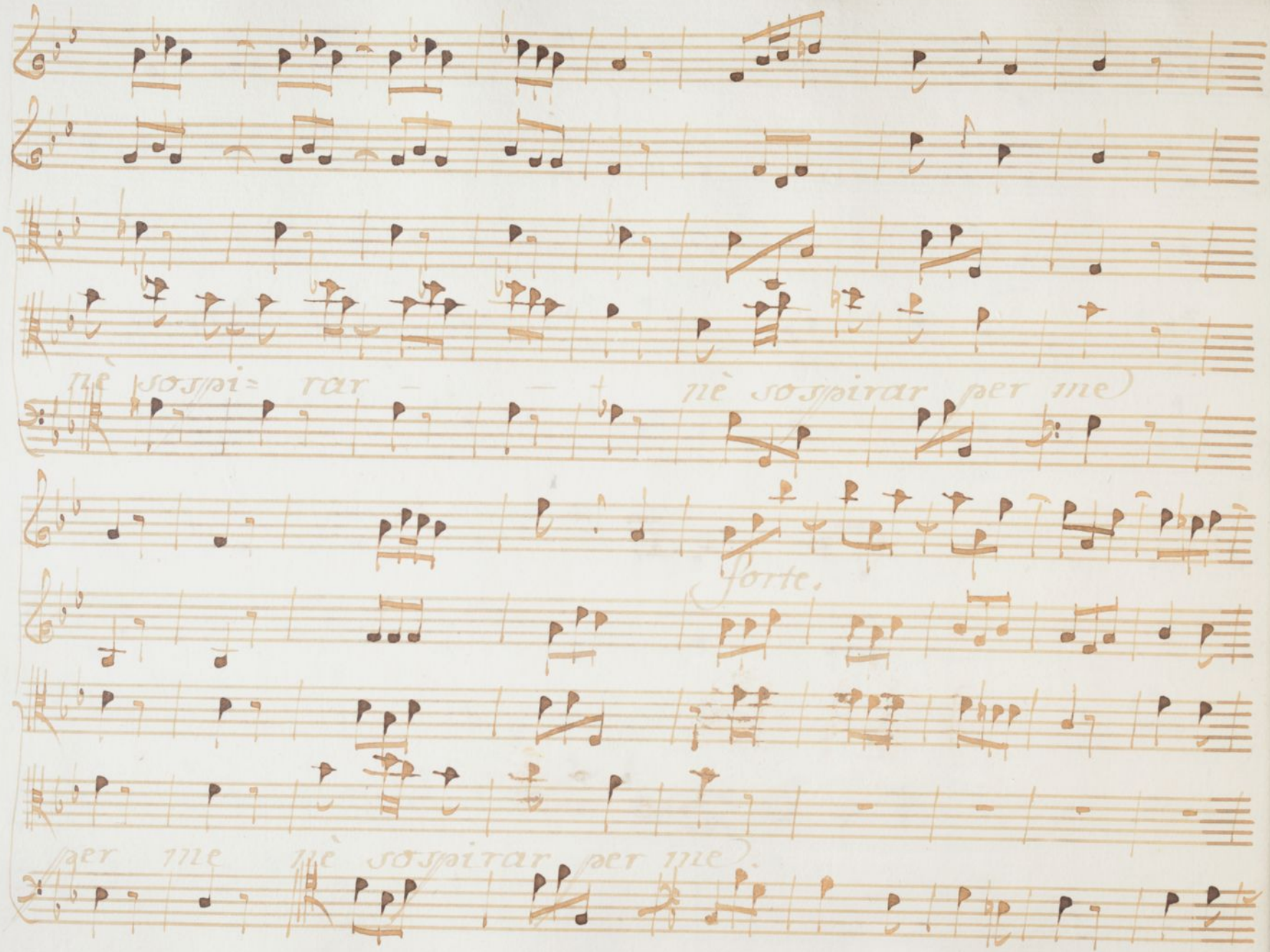
forte.

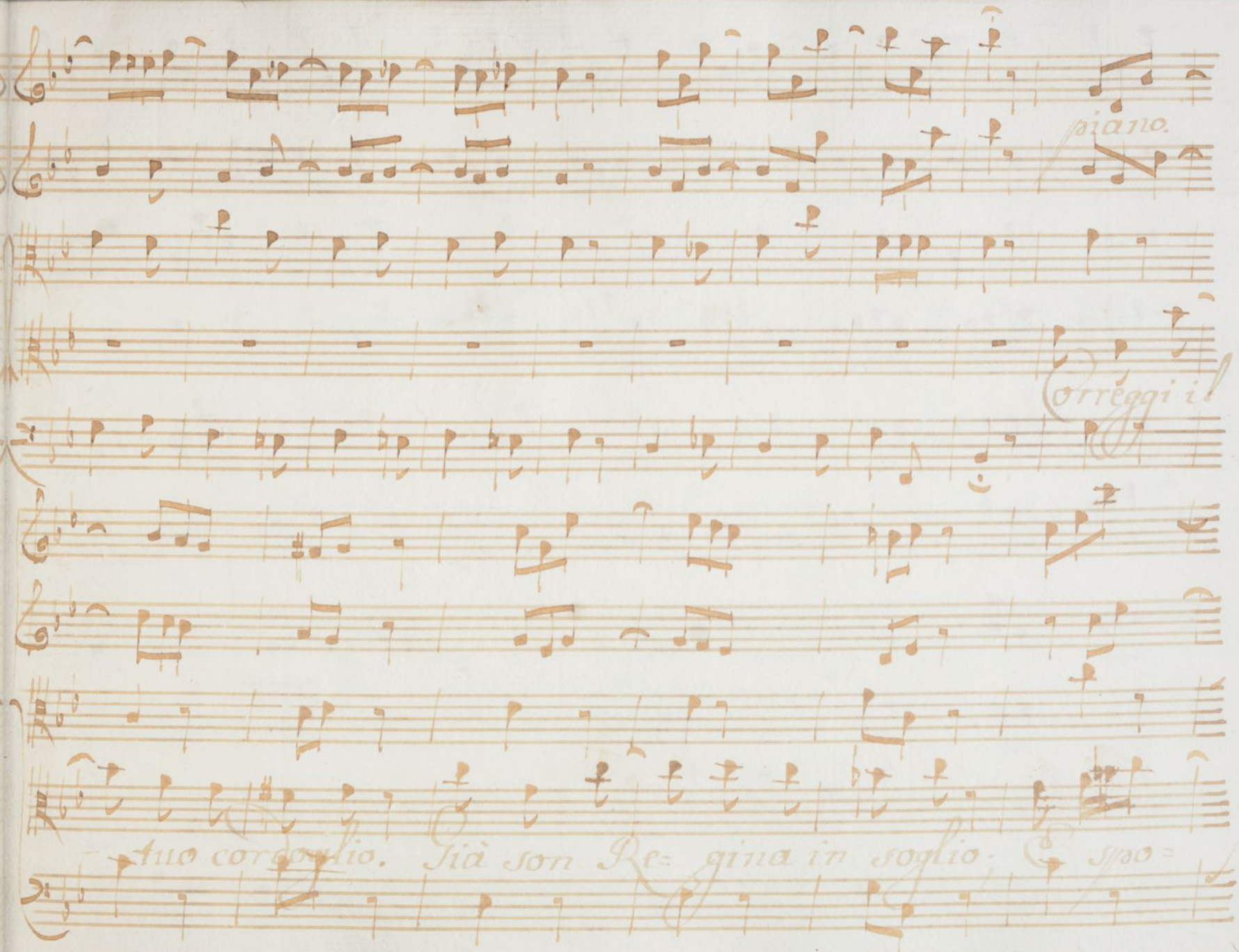
nè sospirar per me.

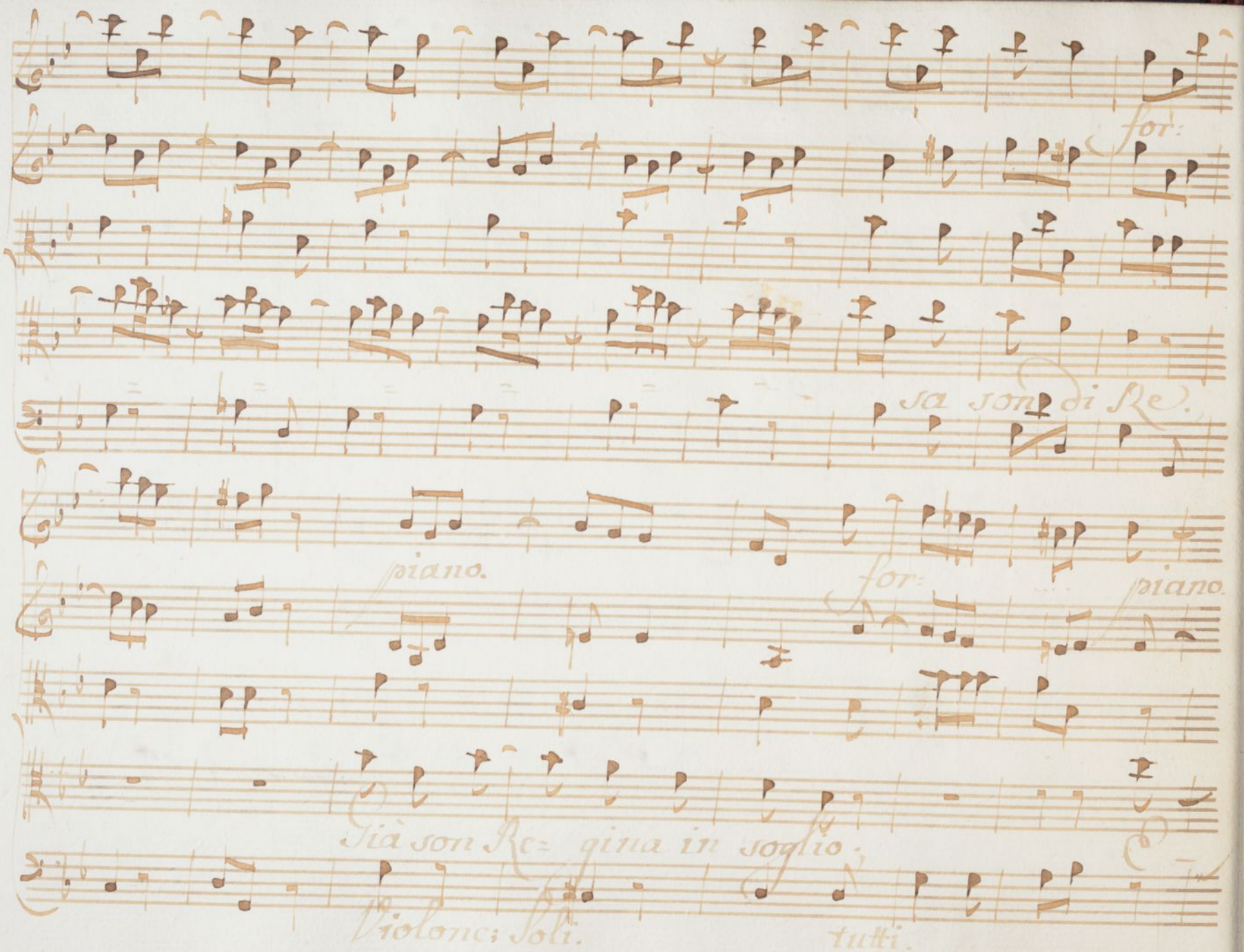
piano.

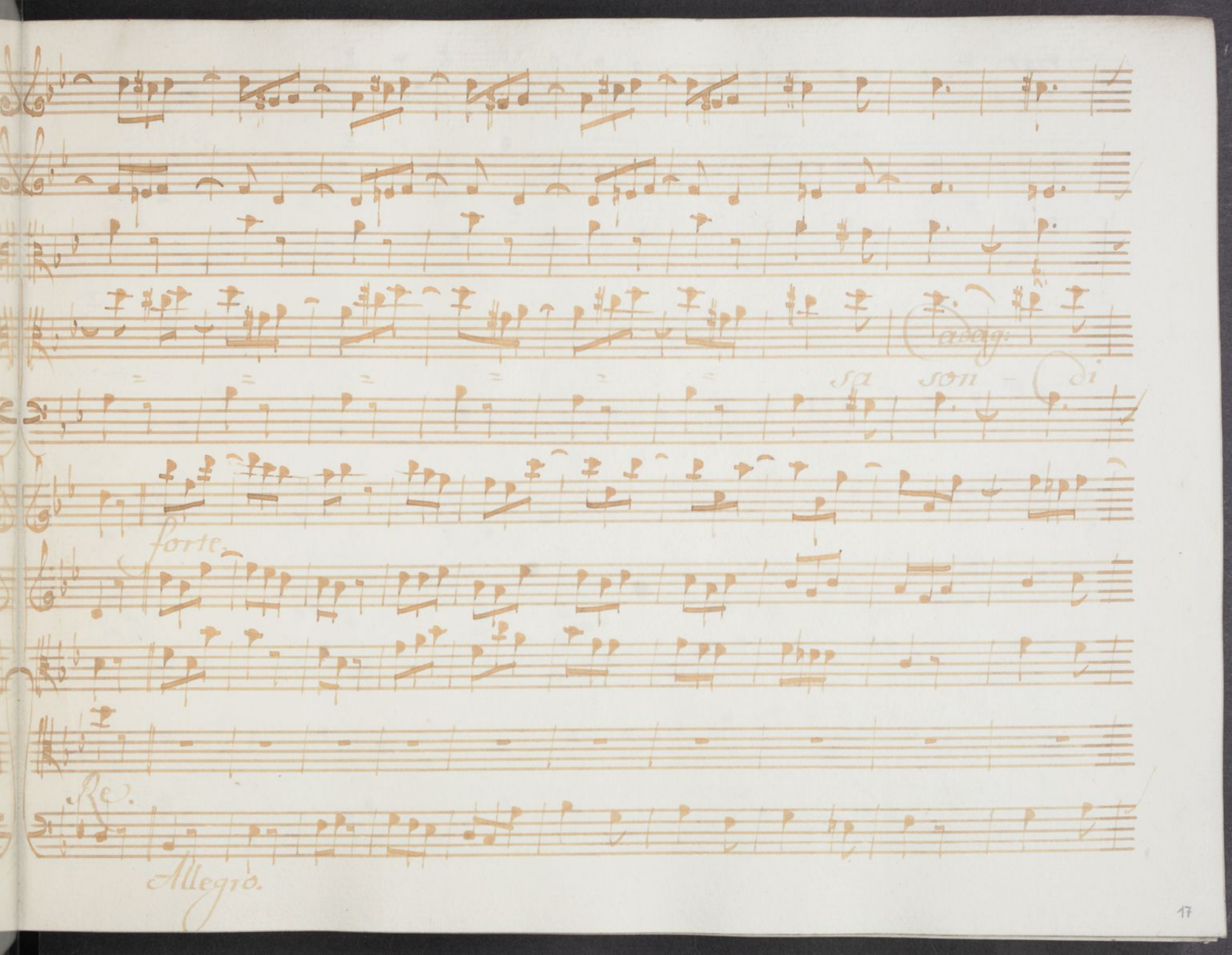
Gochi, godi, godi bell'alma

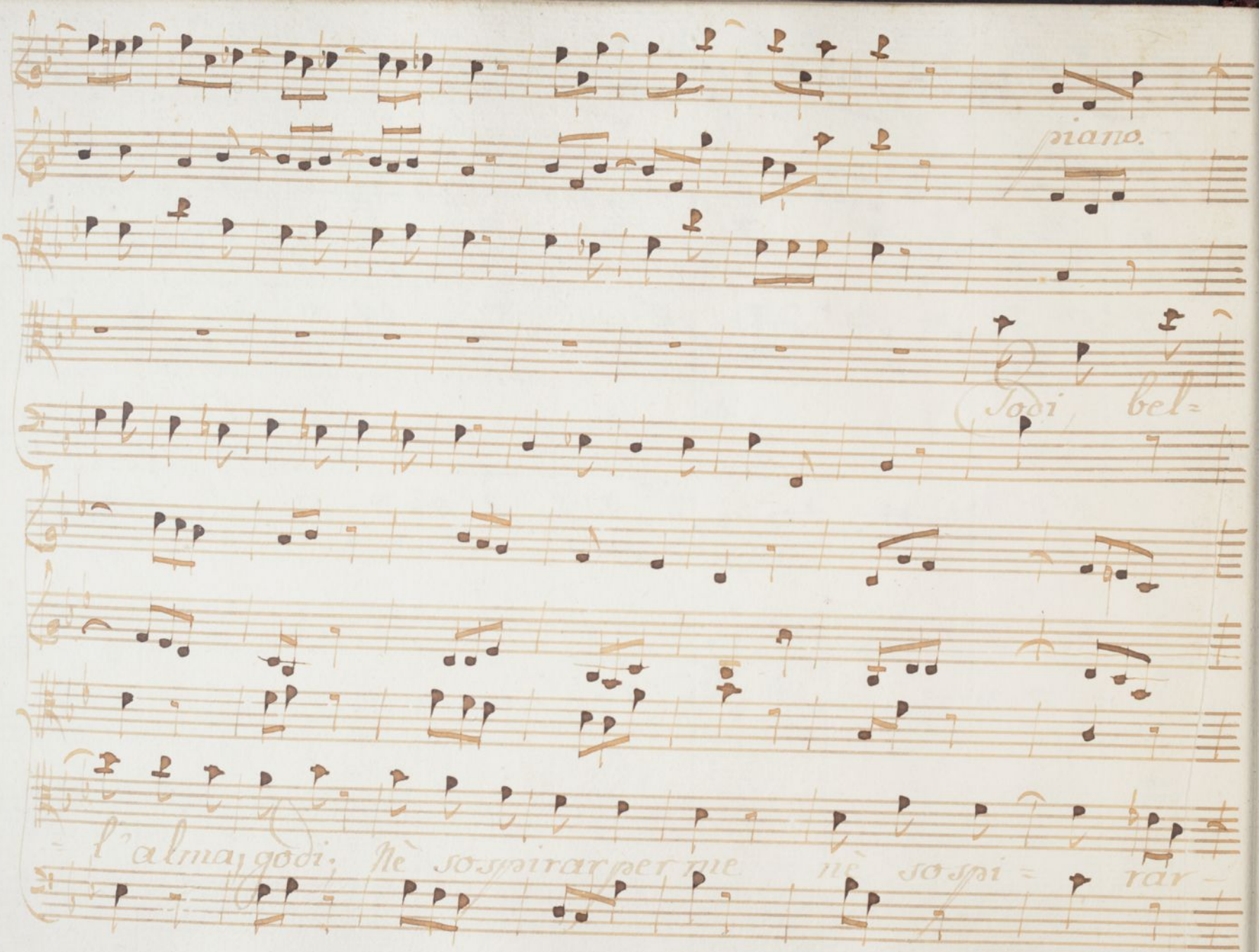

godi nè sospirar
nè sospirar
nè sospi = rar


nè sospi= rar — — nè sospirar per me)
forte.
per me nè sospirar per me).


piano.
Correggi il
tuo cor orgoglio. Già son Re= gina in soglio. Spo=


for:
Sa son di Re.
piano.
for:
piano.
Sia son Re= gina in soglio.
Violone; Soli.
tutti.

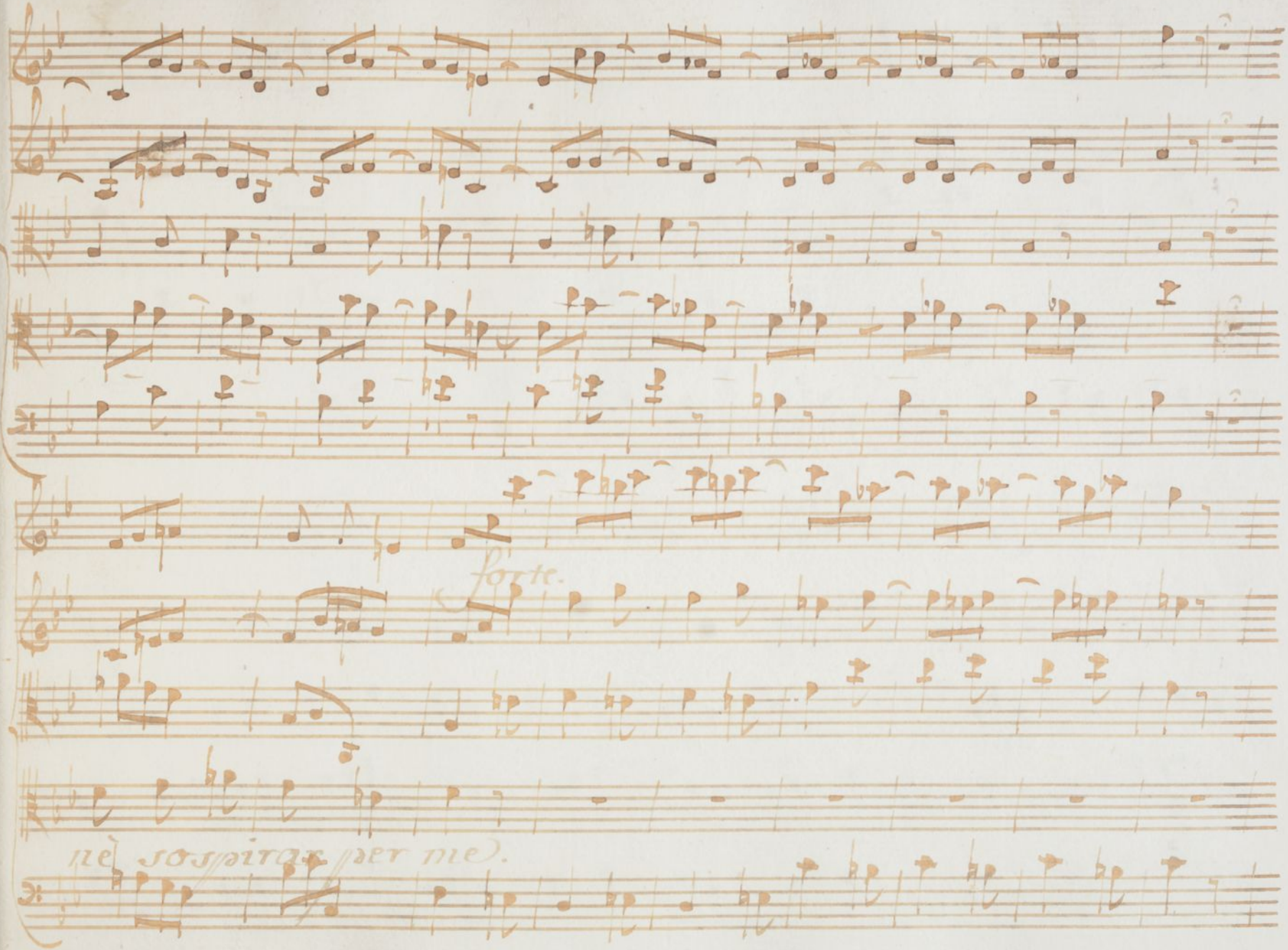

Adag:
sa son - di
forte.
Re.
Allegro.

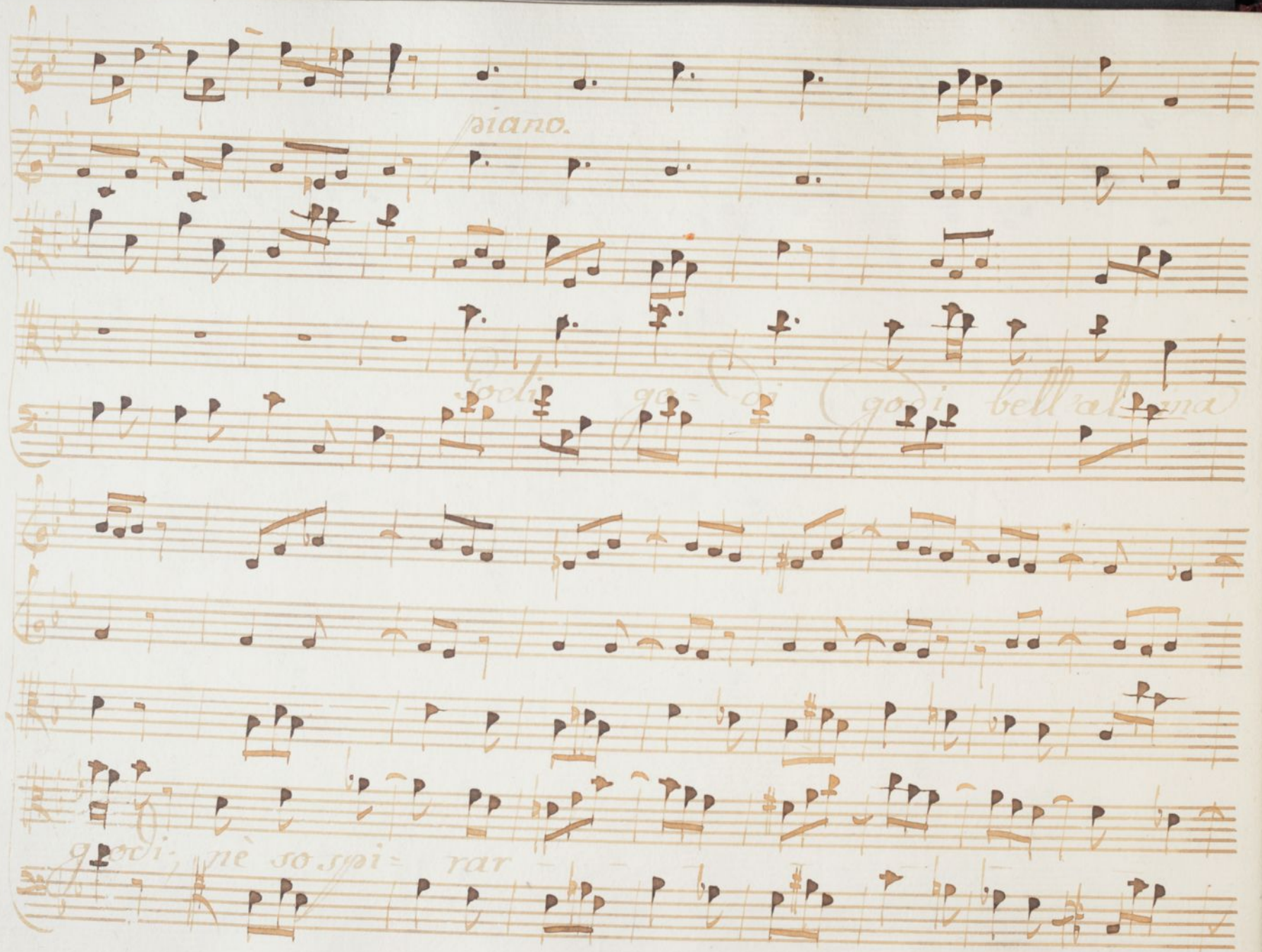


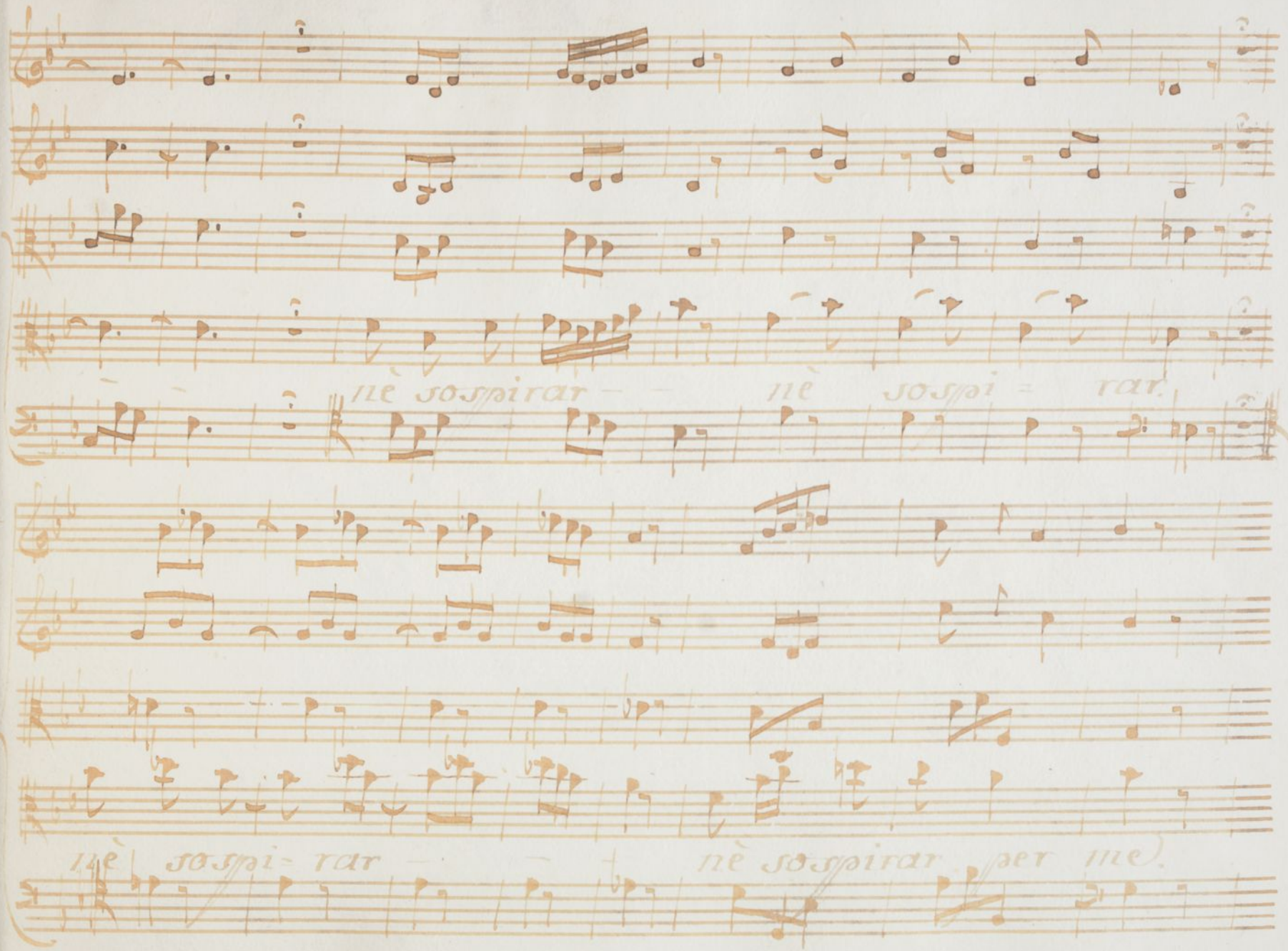
piano.

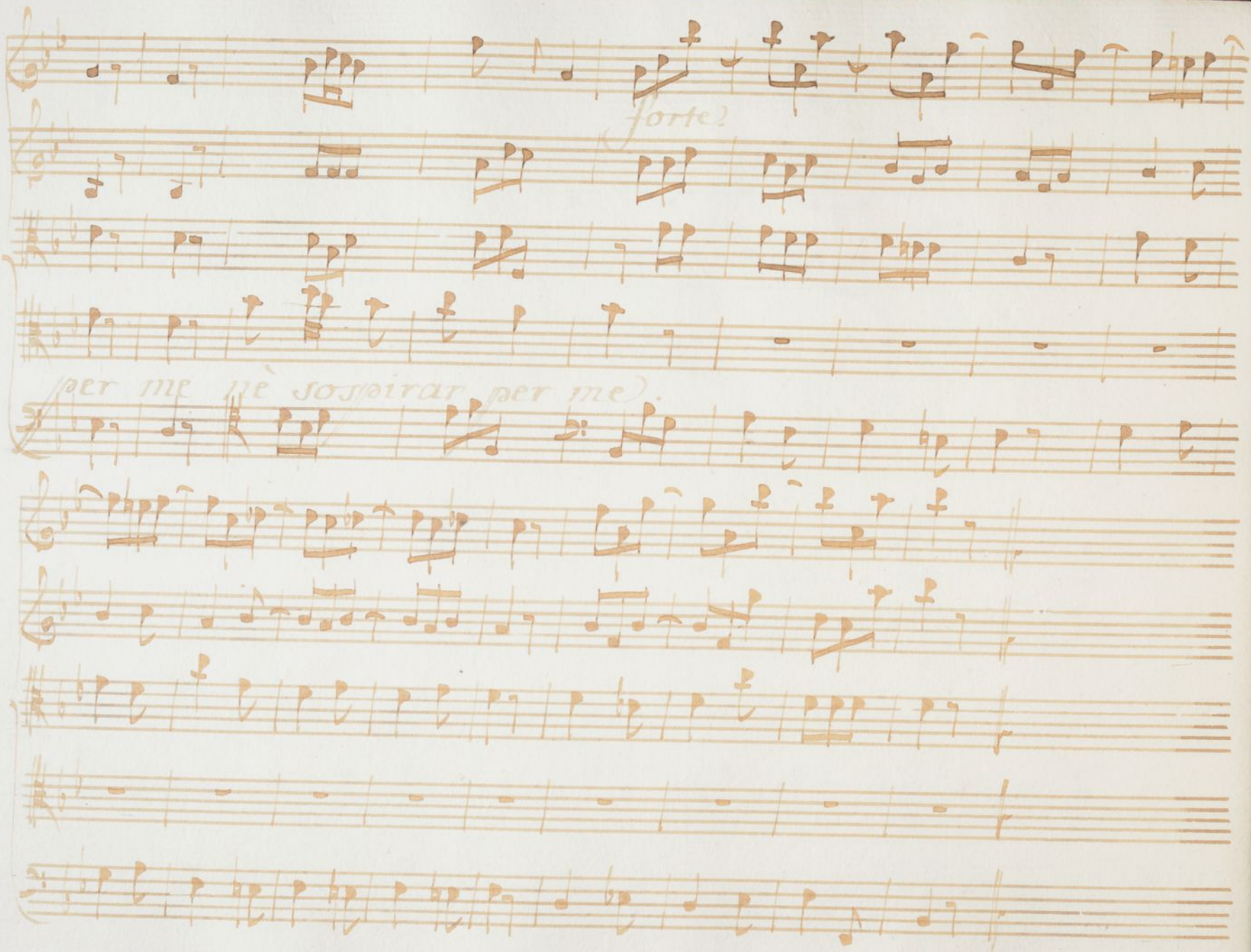
Godi bel=

l'alma godi. Nè sospirar per me nè sospi = rar-


forte.
nè sospirar per me.

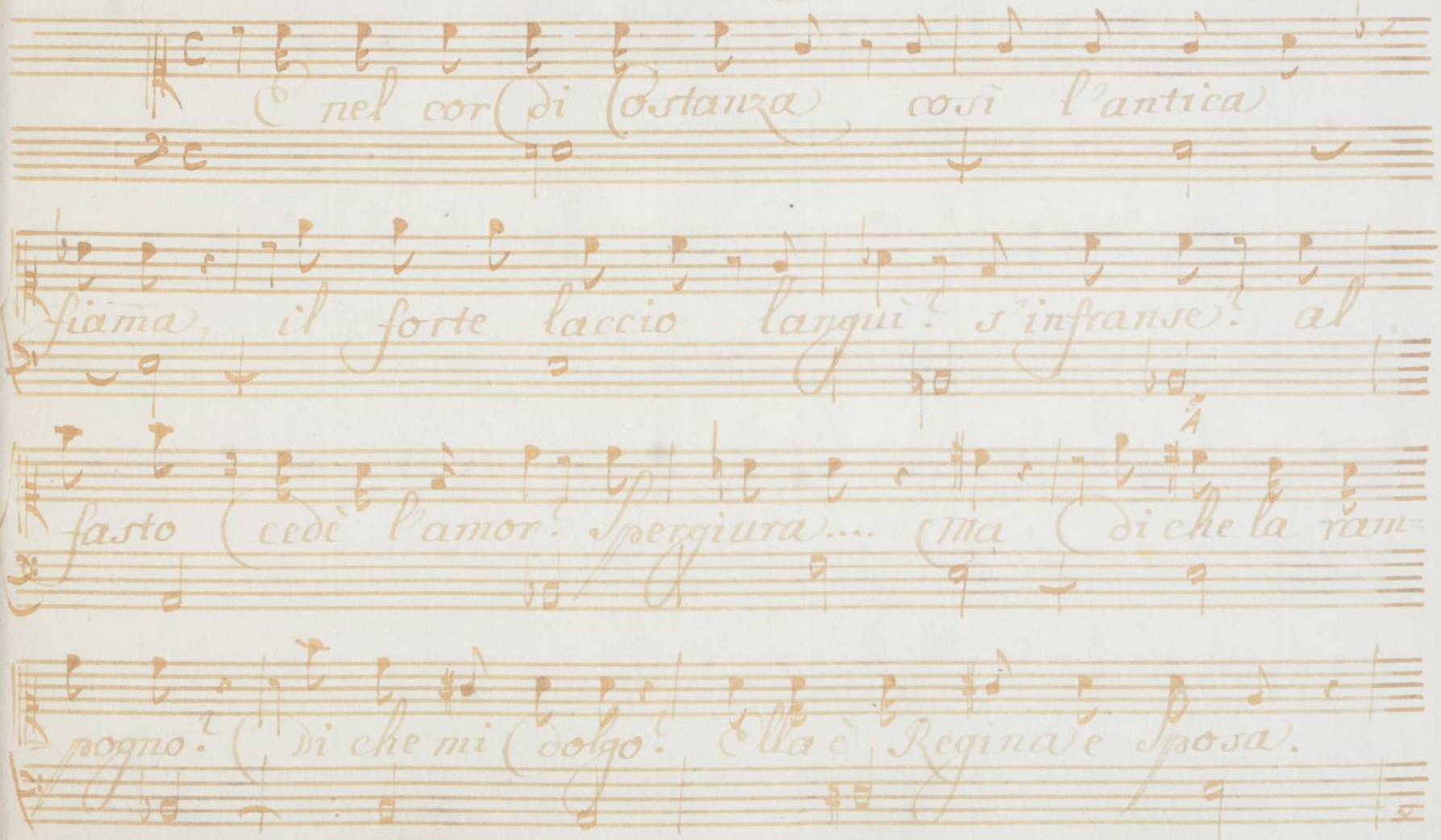

piano.
Godi go= di godi bell'al=ma
godi, nè so spi= rar

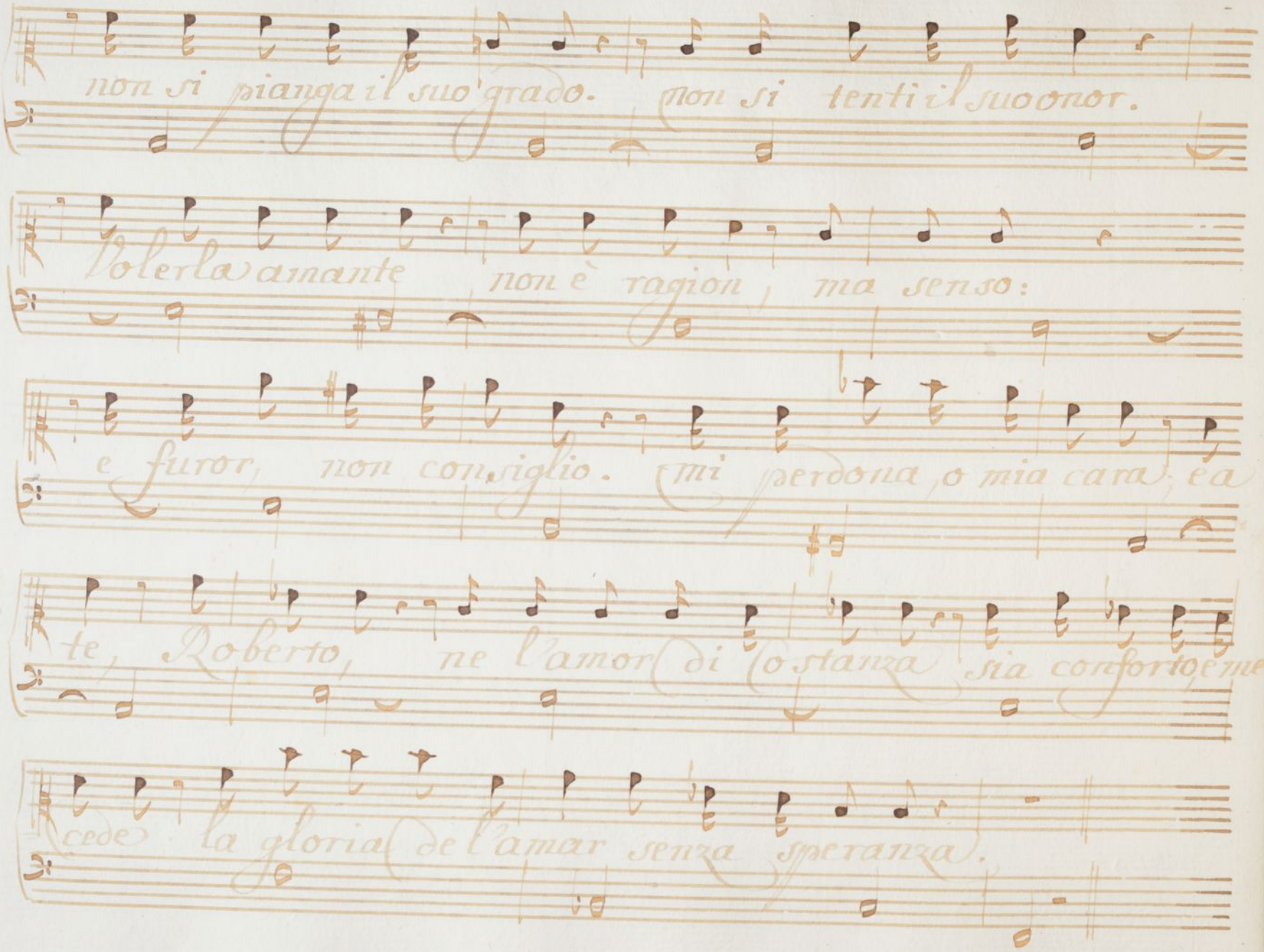

ne sospirar — — ne sospi = rar.
ne | sospi = rar — — ne sospirar per me.

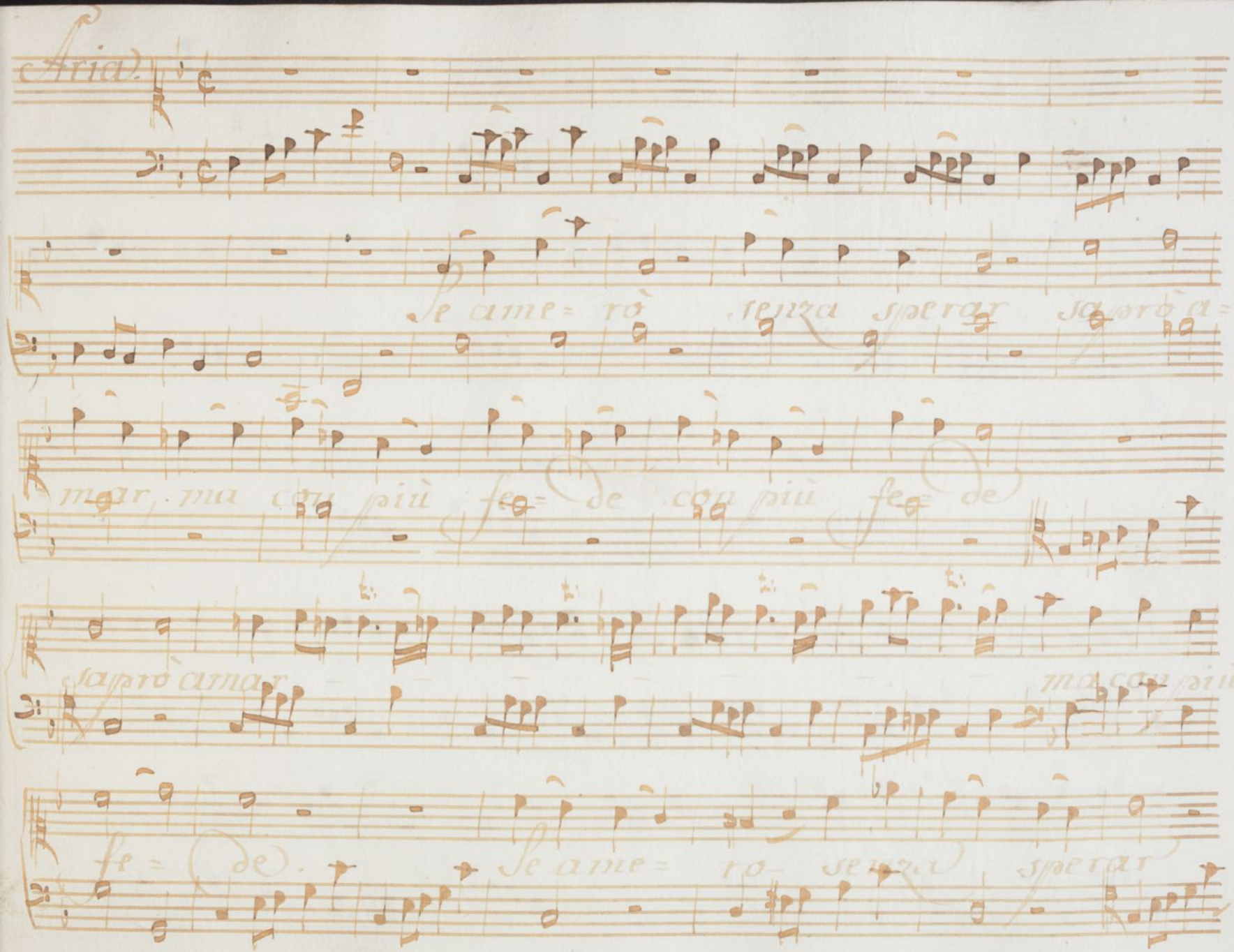

(forte)
(per me ne sospirar per me).

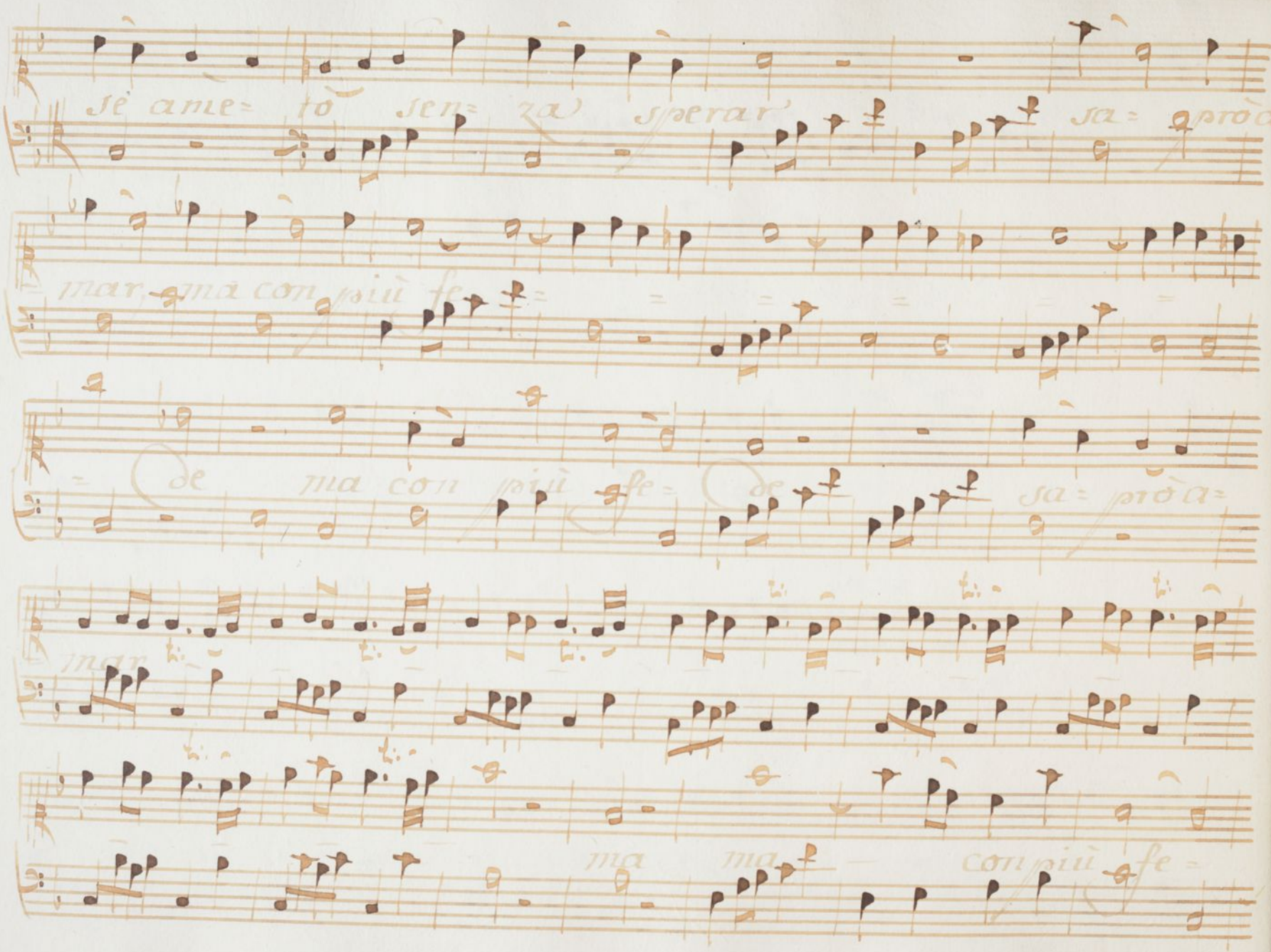
Scena IV

Roberto.




non si pianga il suo grado. non si tenti il suo onor.
Volerla amante non è ragion, ma senso:
e furor, non consiglio. mi perdona, o mia cara; ed a
te, Roberto, ne l'amor di costanza sia conforto e mer
cede la gloria de l'amar senza speranza.


Aria.
Se ame=rò senza sperar
mar, ma con più fe= de con più fe= de
saprò amar
ma con più
fe= de. Se ame= rò senza sperar



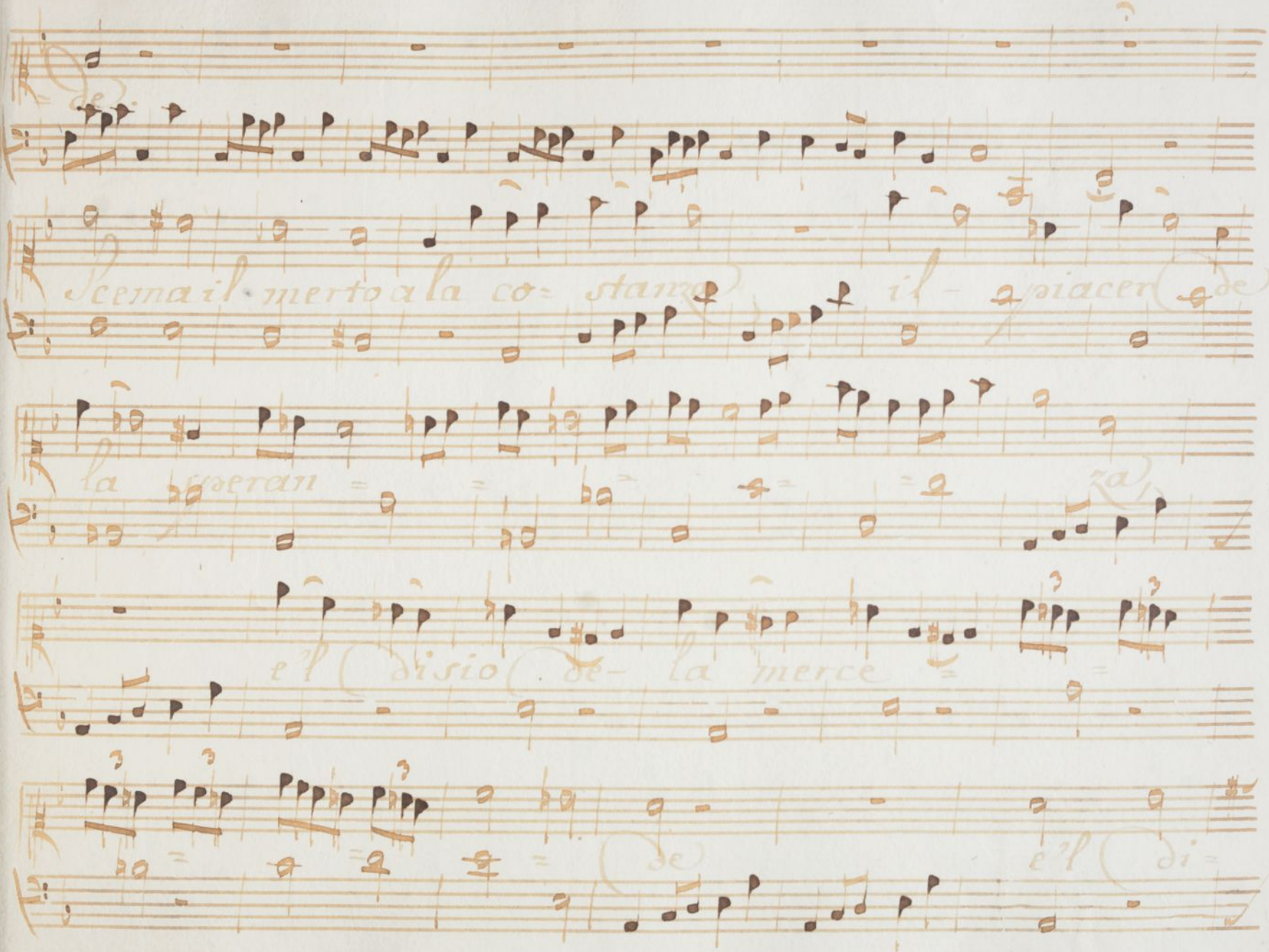
se ame= to sen= za sperar sa= prò a=

mar ma con più fe=

= de ma con più fe= de sa= prò a=

mar

ma ma con più fe=



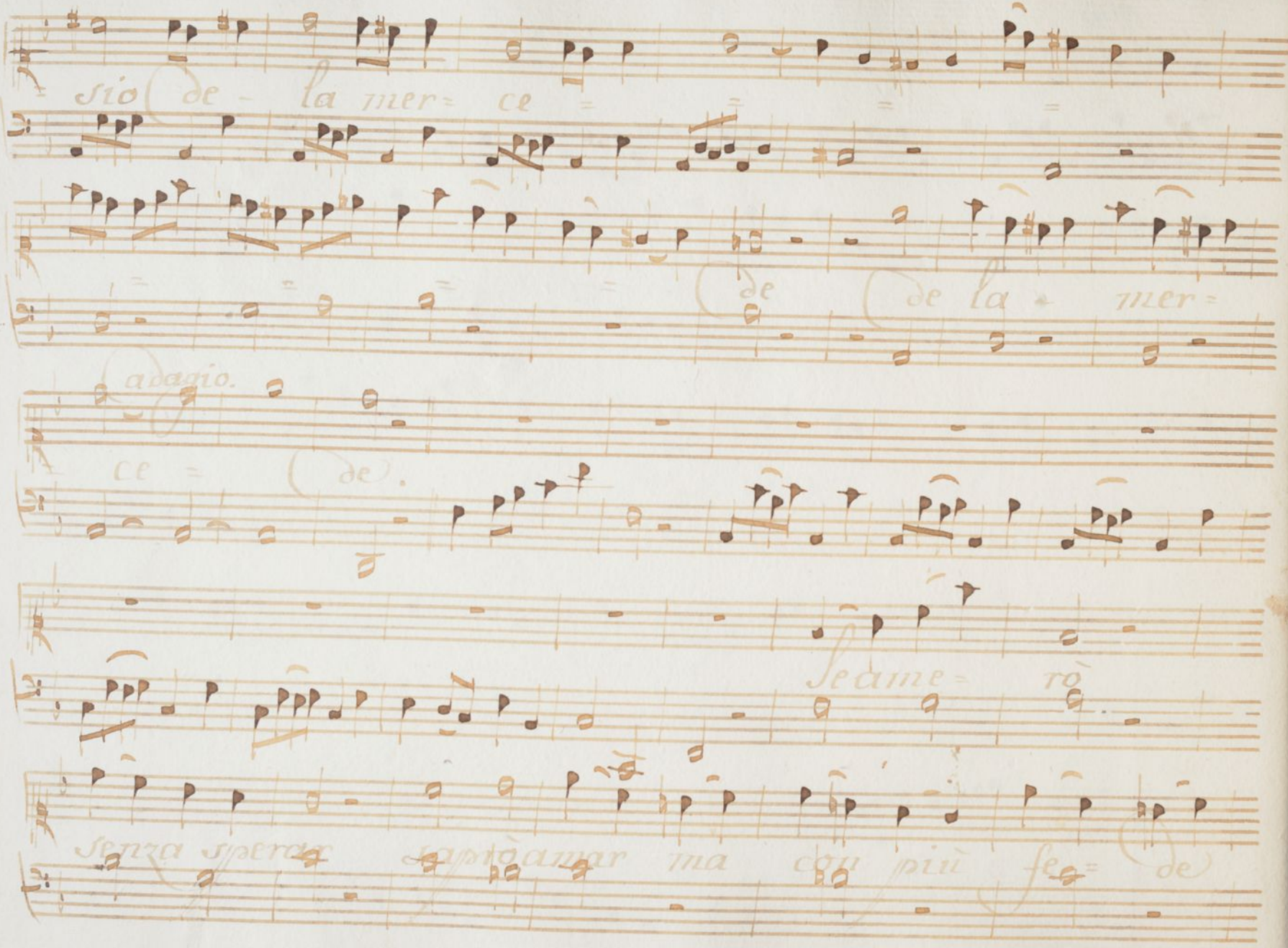
de

Scema il merto a la co= stanza il piacer de

la speran = = = = = za

e'l disio de la merce = =

= = = de e'l di=



sio de la mer= ce = = = =

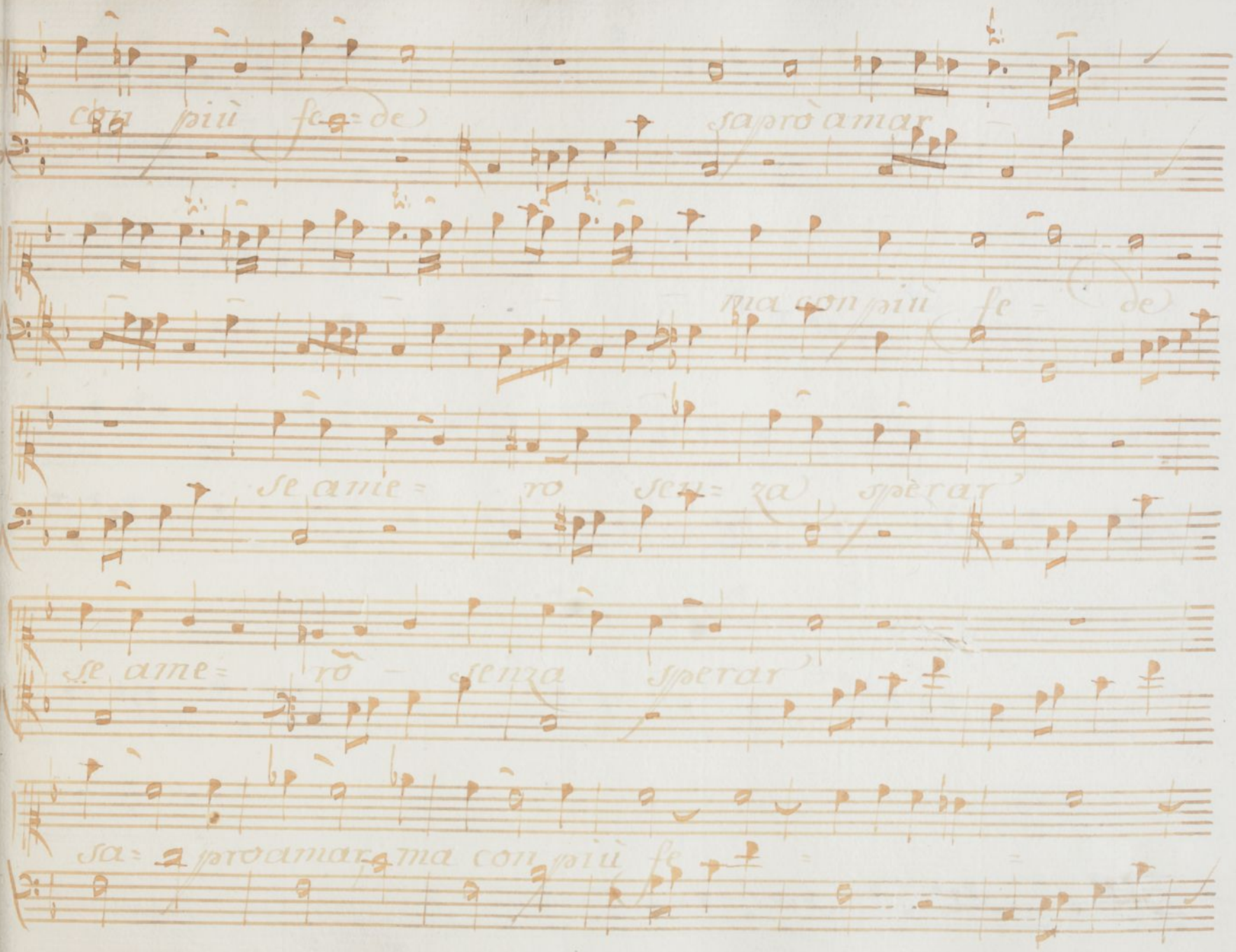
= = = = de de la mer=

adagio.

ce = de.

Se ame= rò

senza sperar saprò amar ma con più fe= de



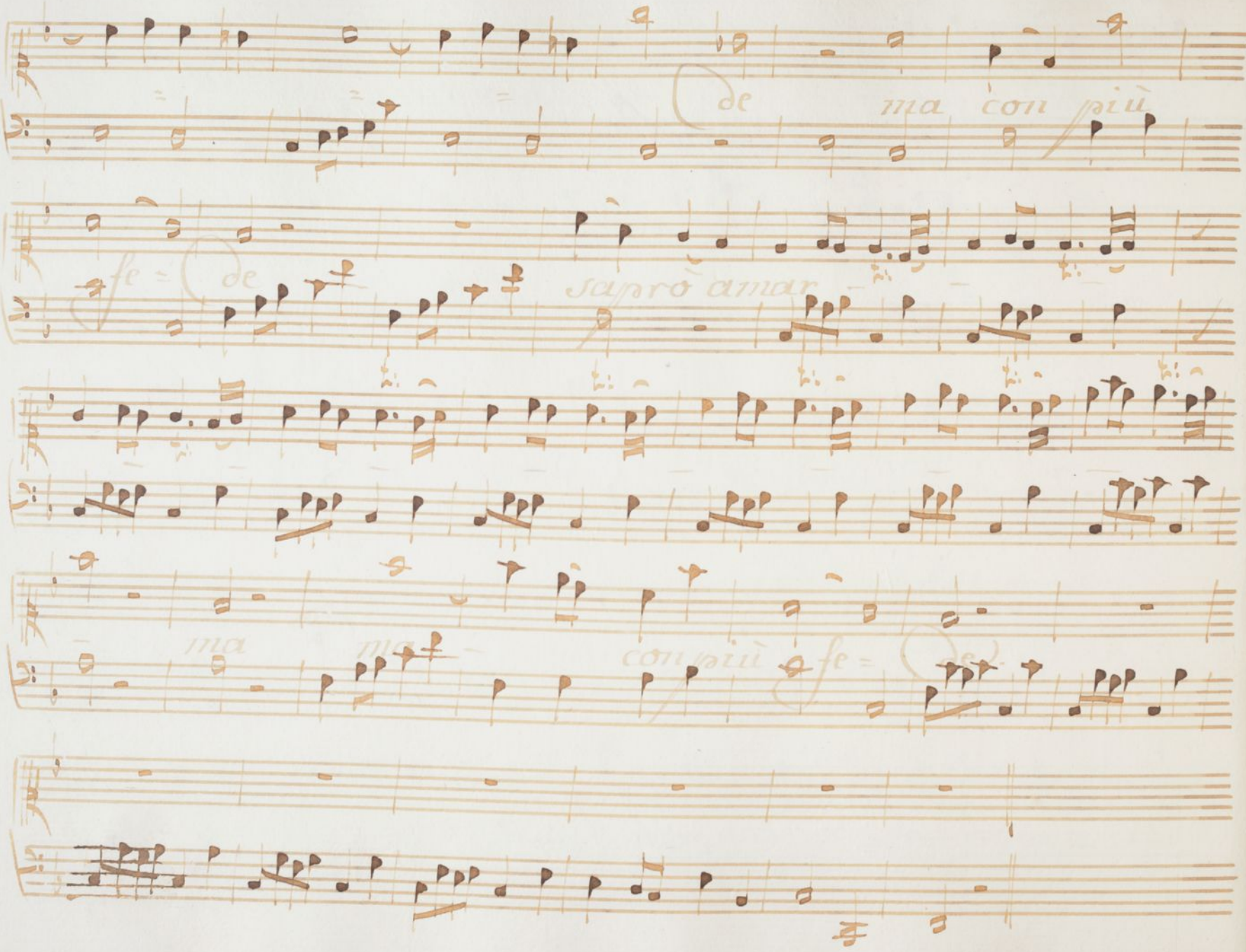
con più fe=de saprò amar

ma con più fe=de

se ame=ro sen=za sperar

se ame=rò senza sperar

sa=pro amar ma con più fe=


de
ma con più
fe = de
saprò amar
ma
ma
con più fe = de

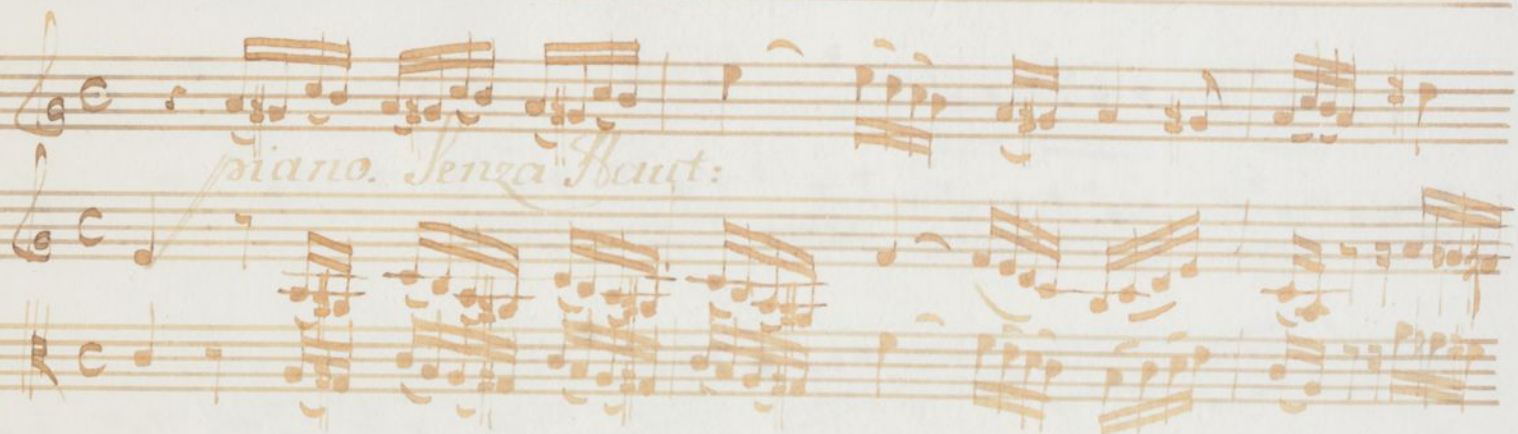
Campagna con bosco e fiume. Collinetta

a parte con capanna su la cima

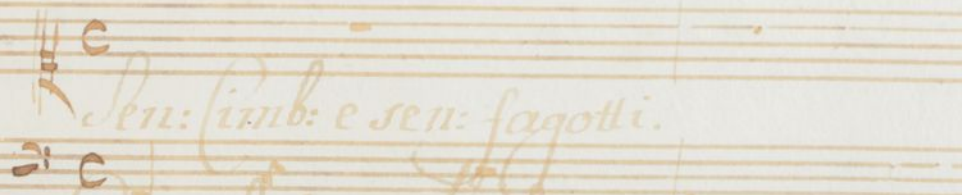
di essa.

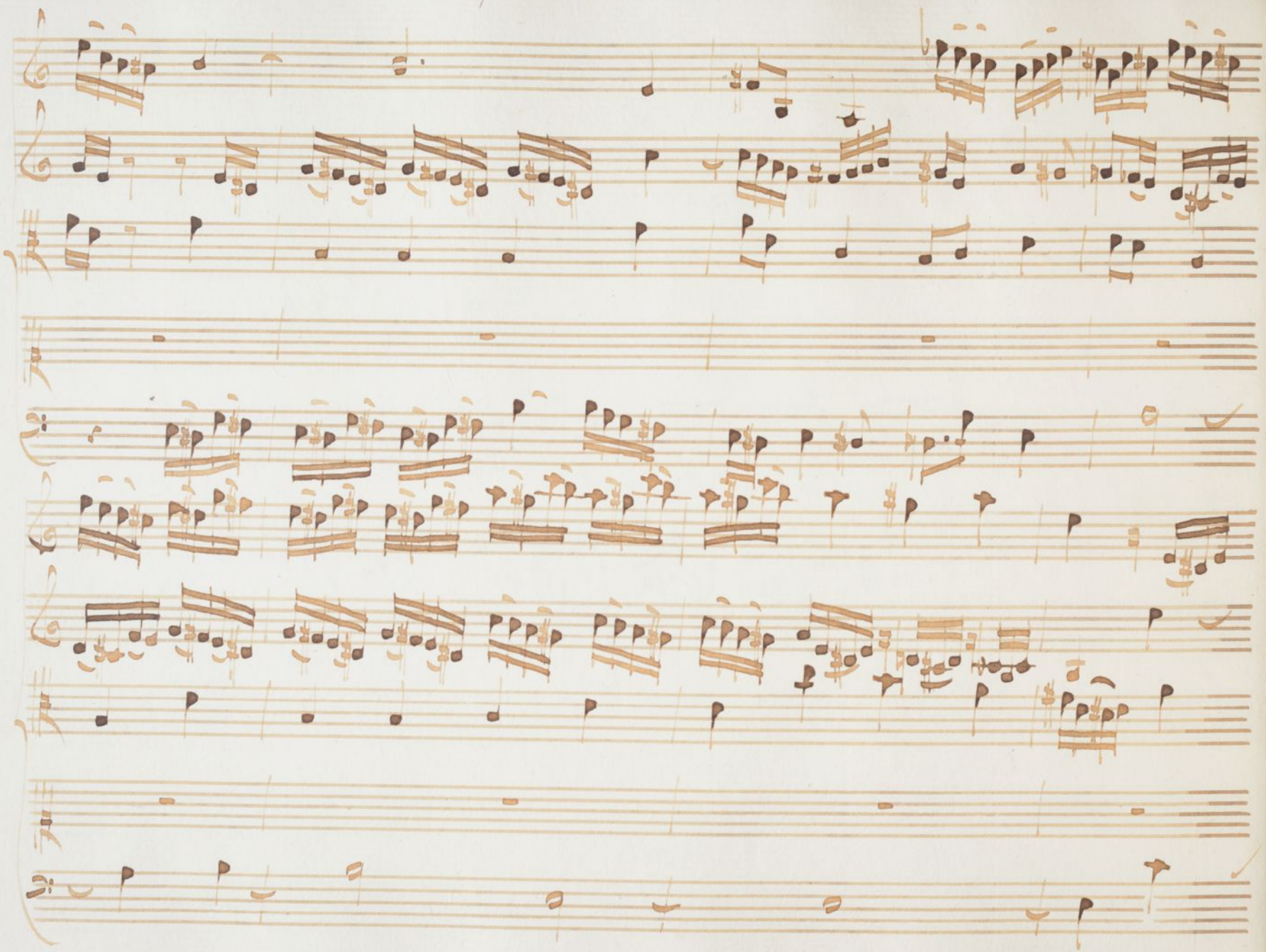
Scena V.

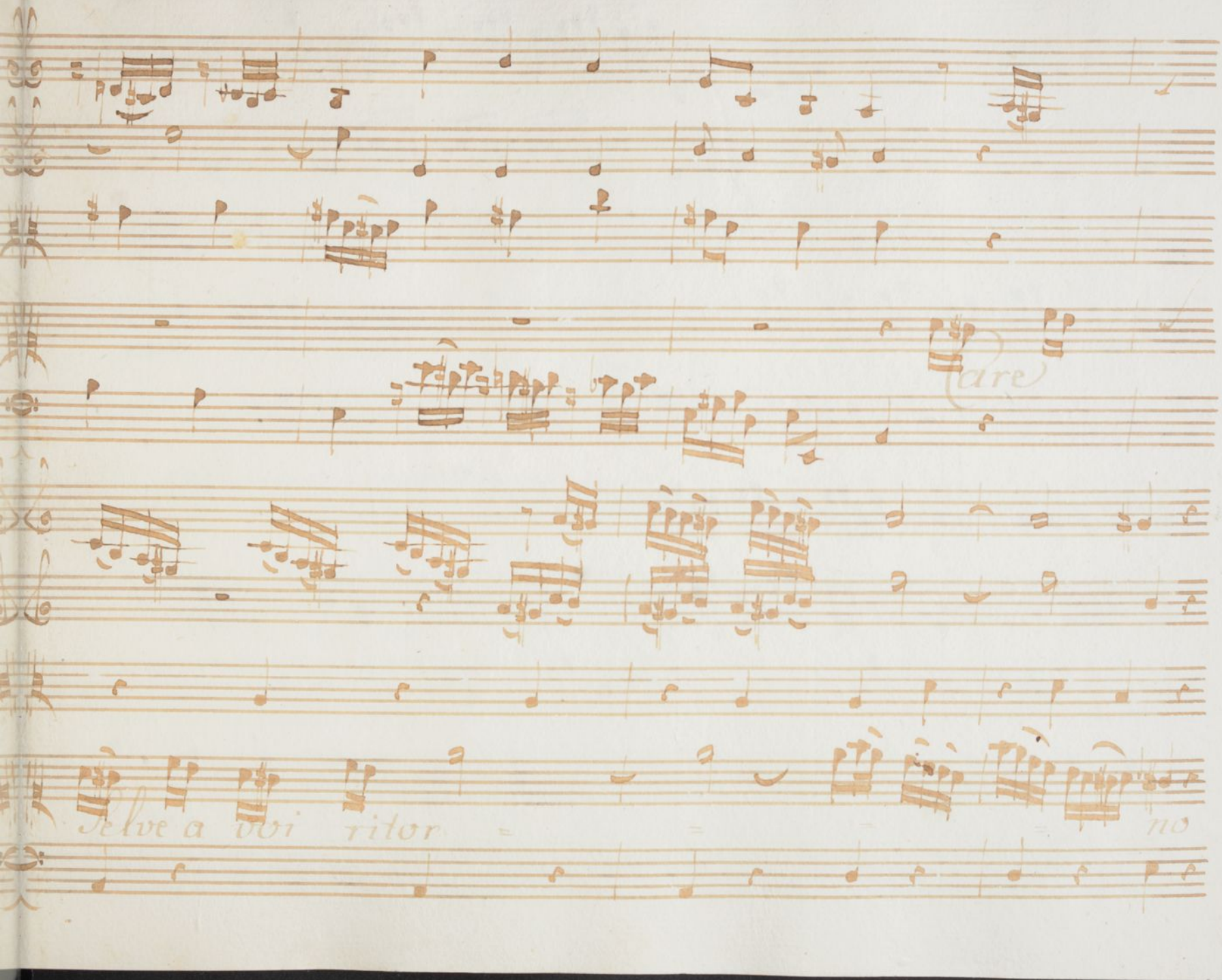
Griselda.

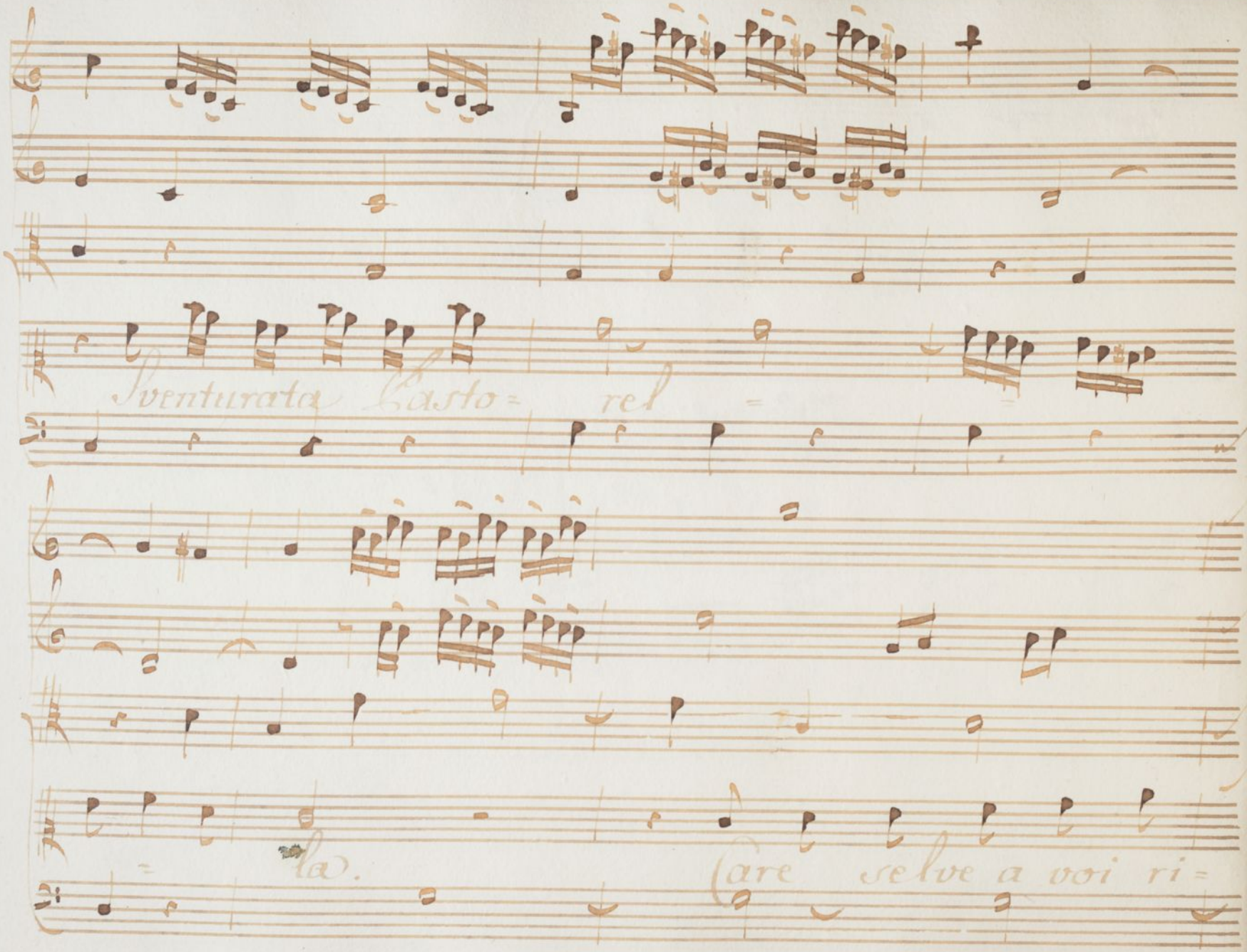


Aria.



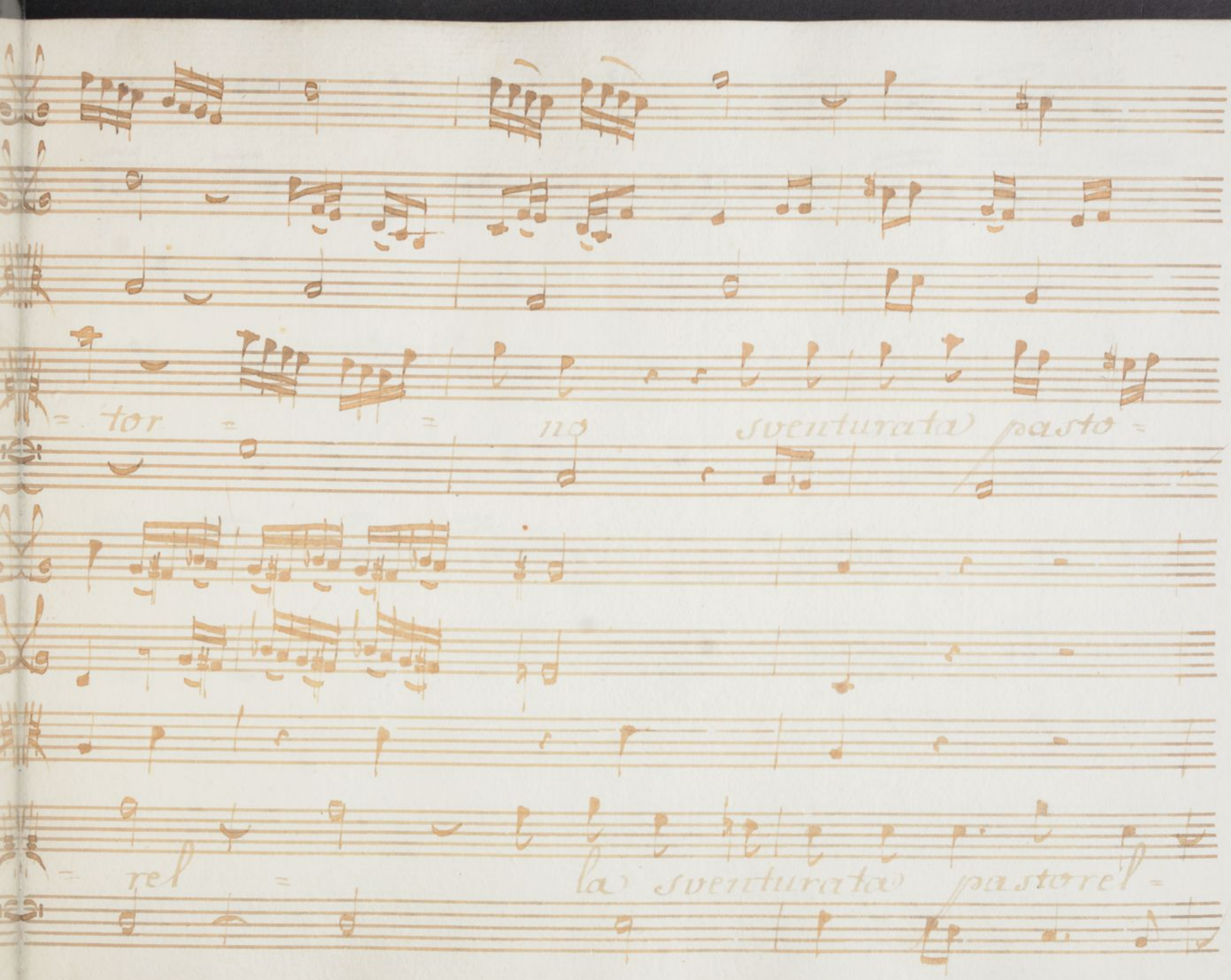


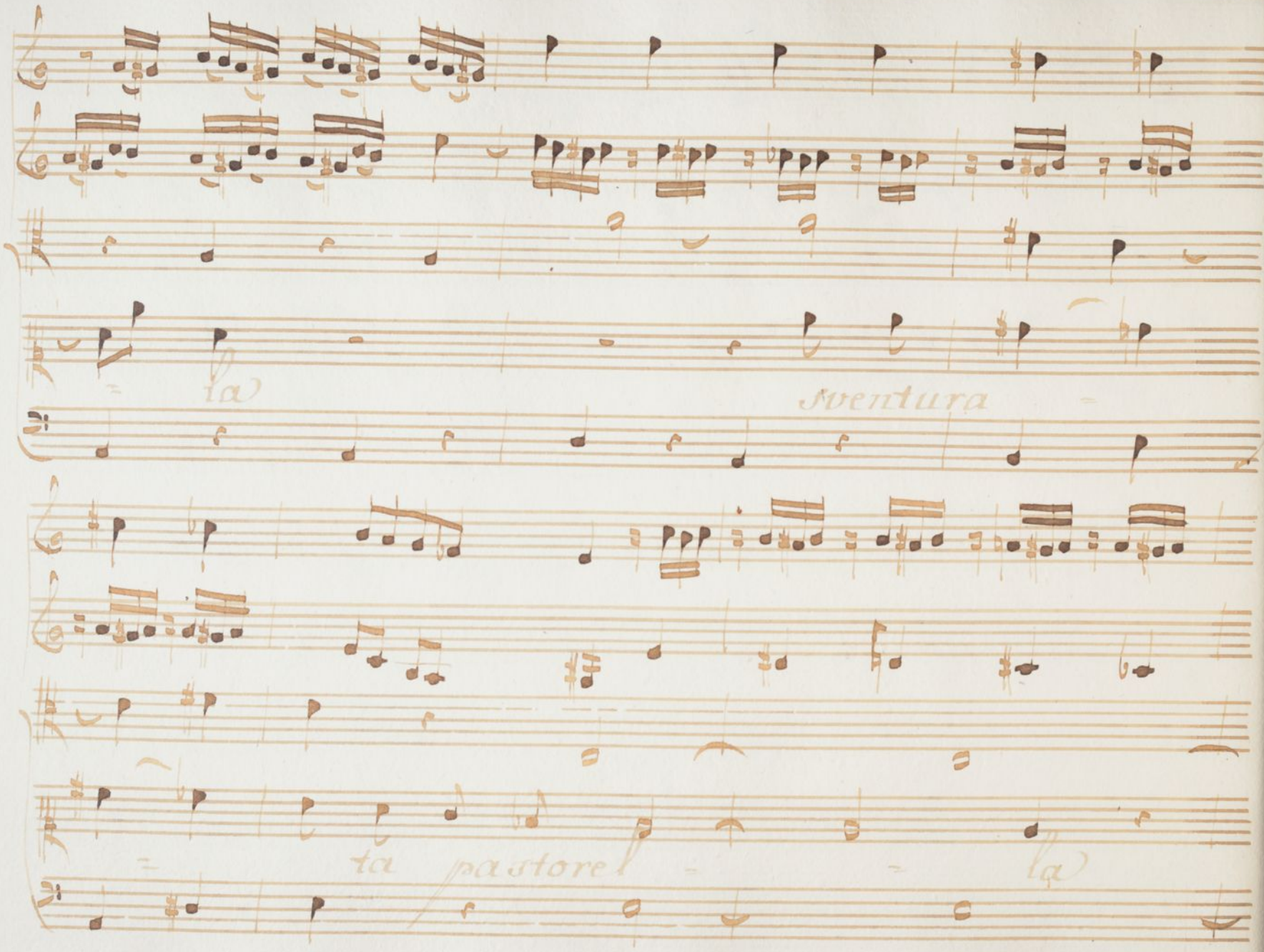

(are)
Selve a voi ritor no

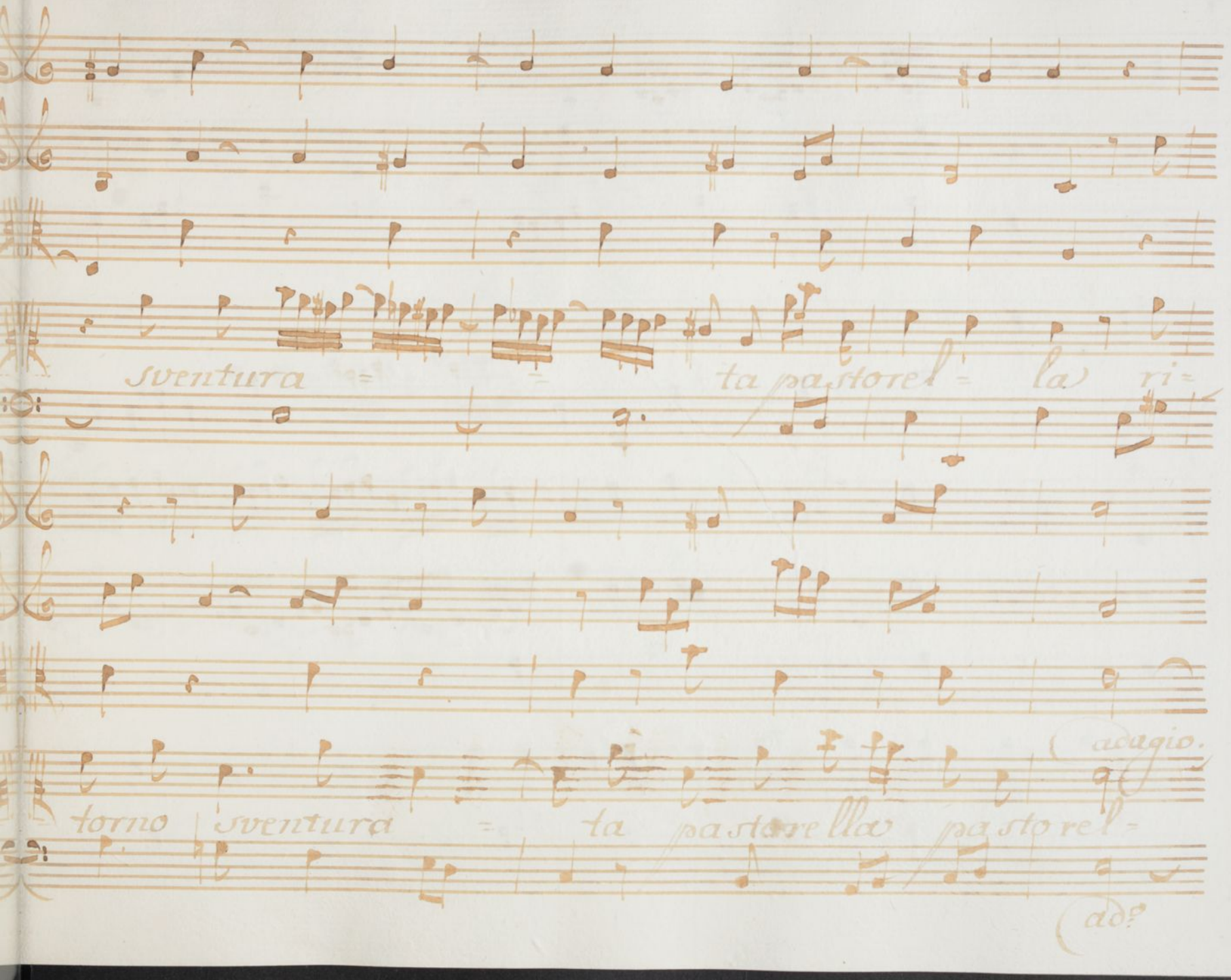


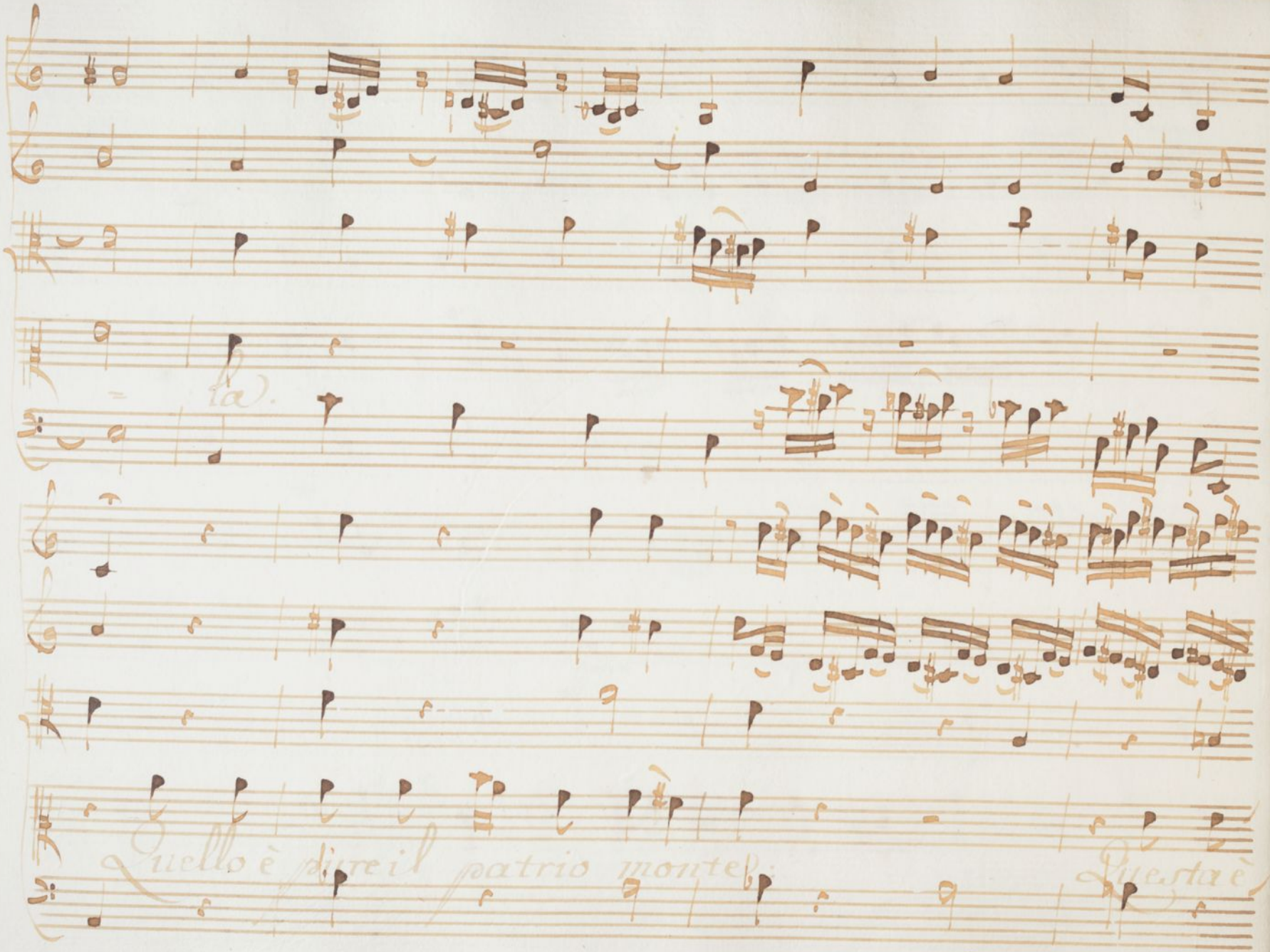
Sventurata Casto= rel =

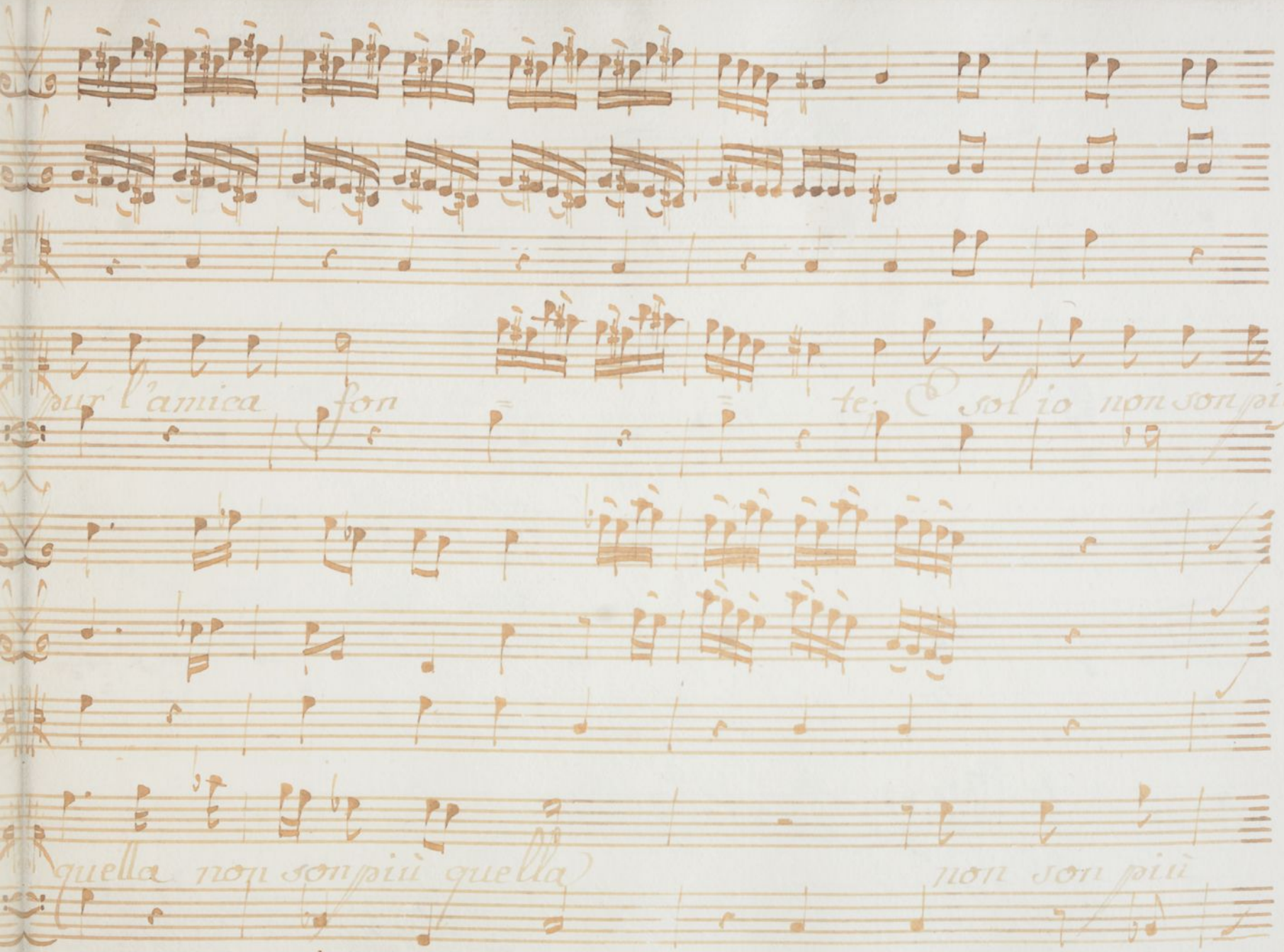
= la. Care selve a voi ri=

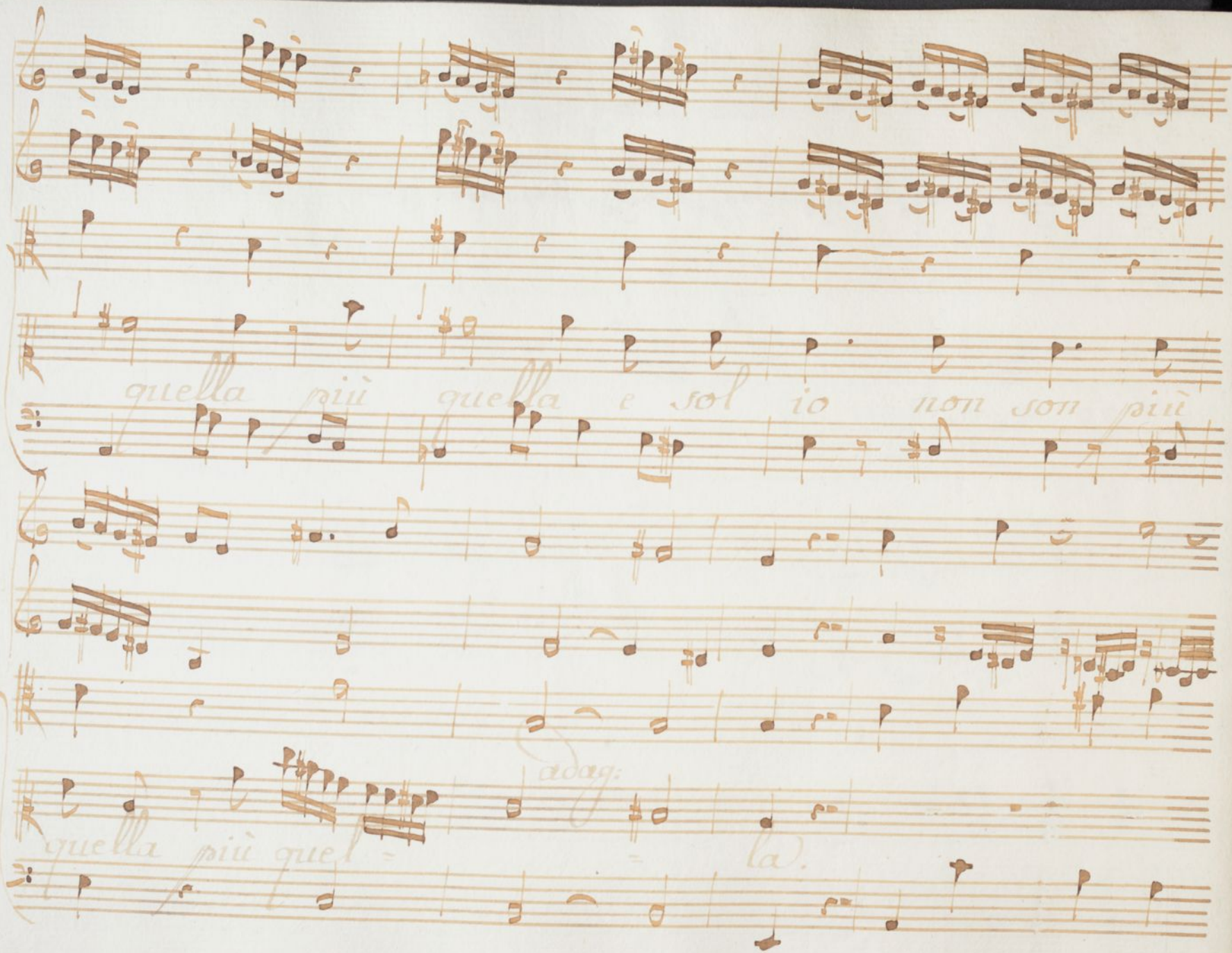

tor
no sventurata pasto
rel
la sventurata pastorel

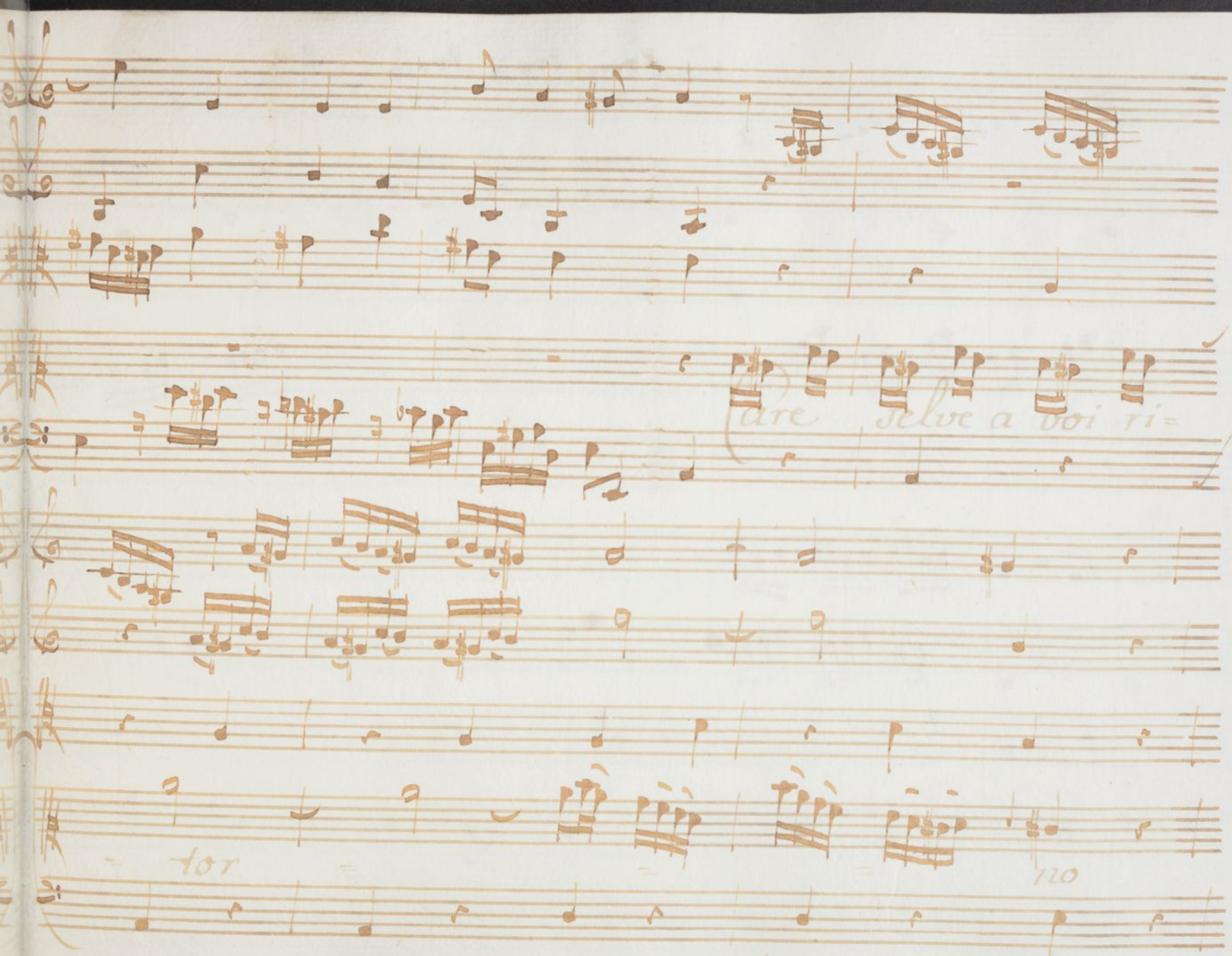

la
sventura
ta pastorel
la

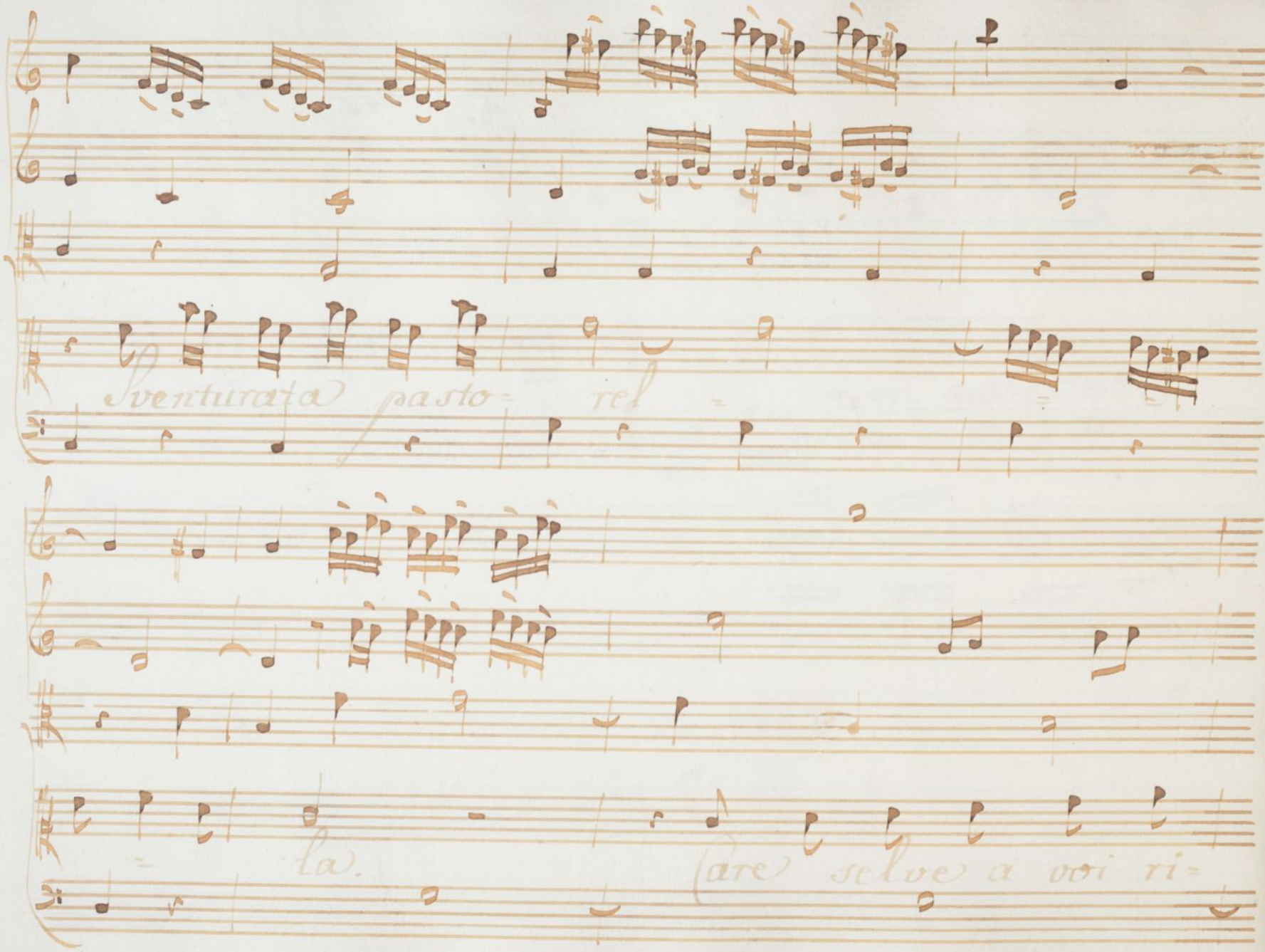

sventura = = ta pastorel = la ri =
torno | sventura = ta pastorella pastorel =
adagio.
(do?

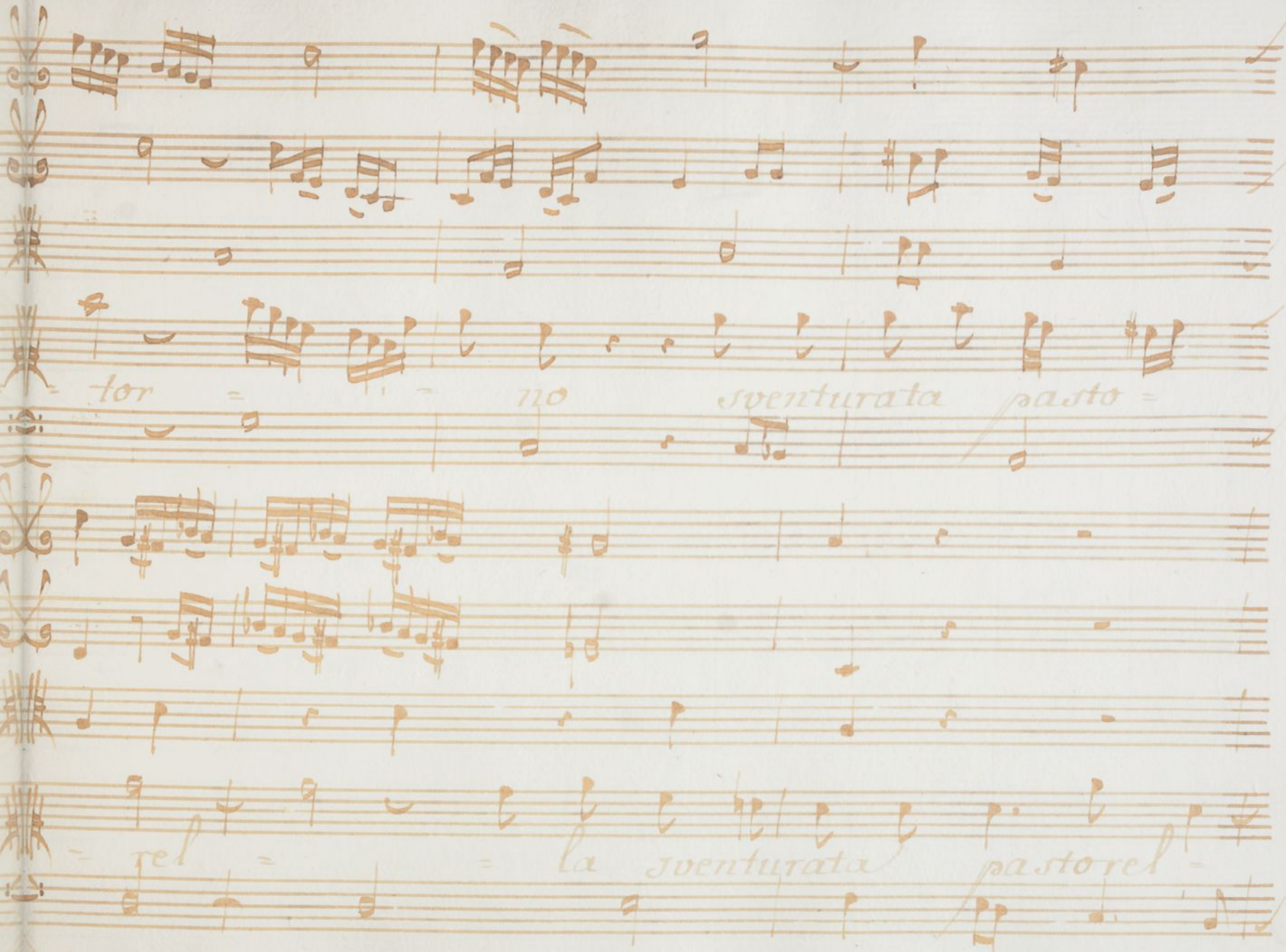

Quello è dire il patrio monte!
Questa è

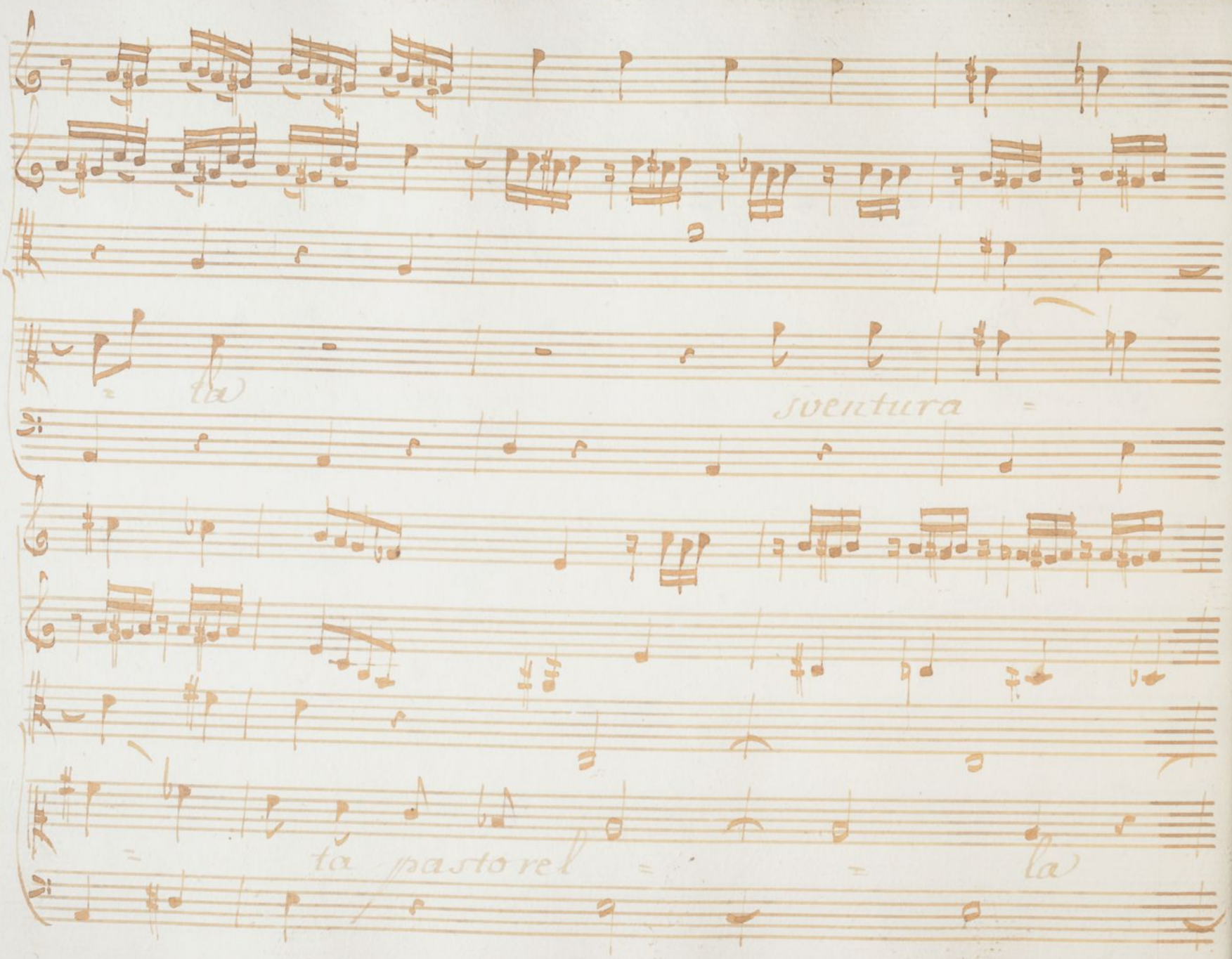

pur l'amica fon te, sol io non son più
quella non son più quella
non son più

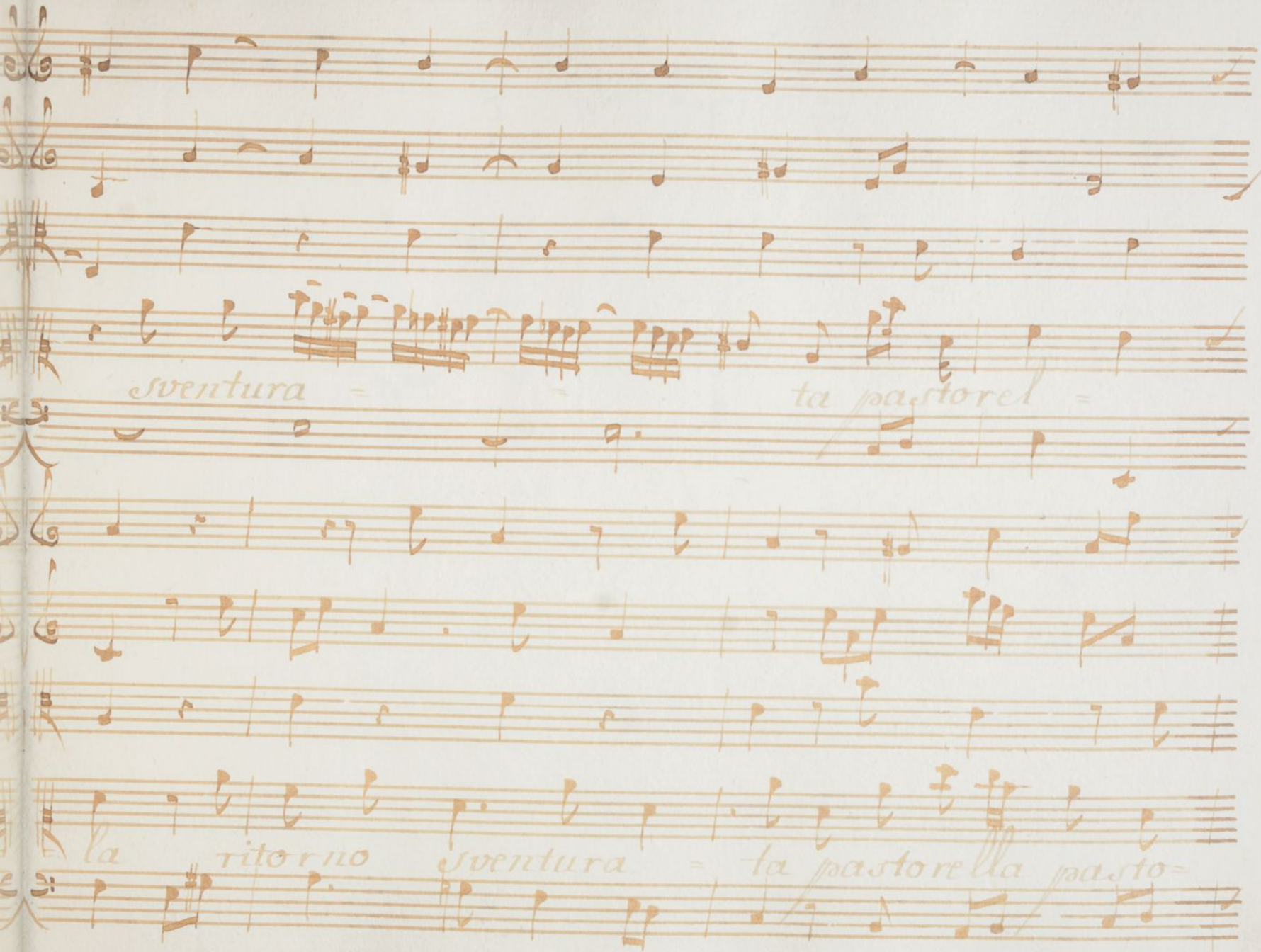

quella più quella e sol io non son più
adag:
quella più quel = = la.

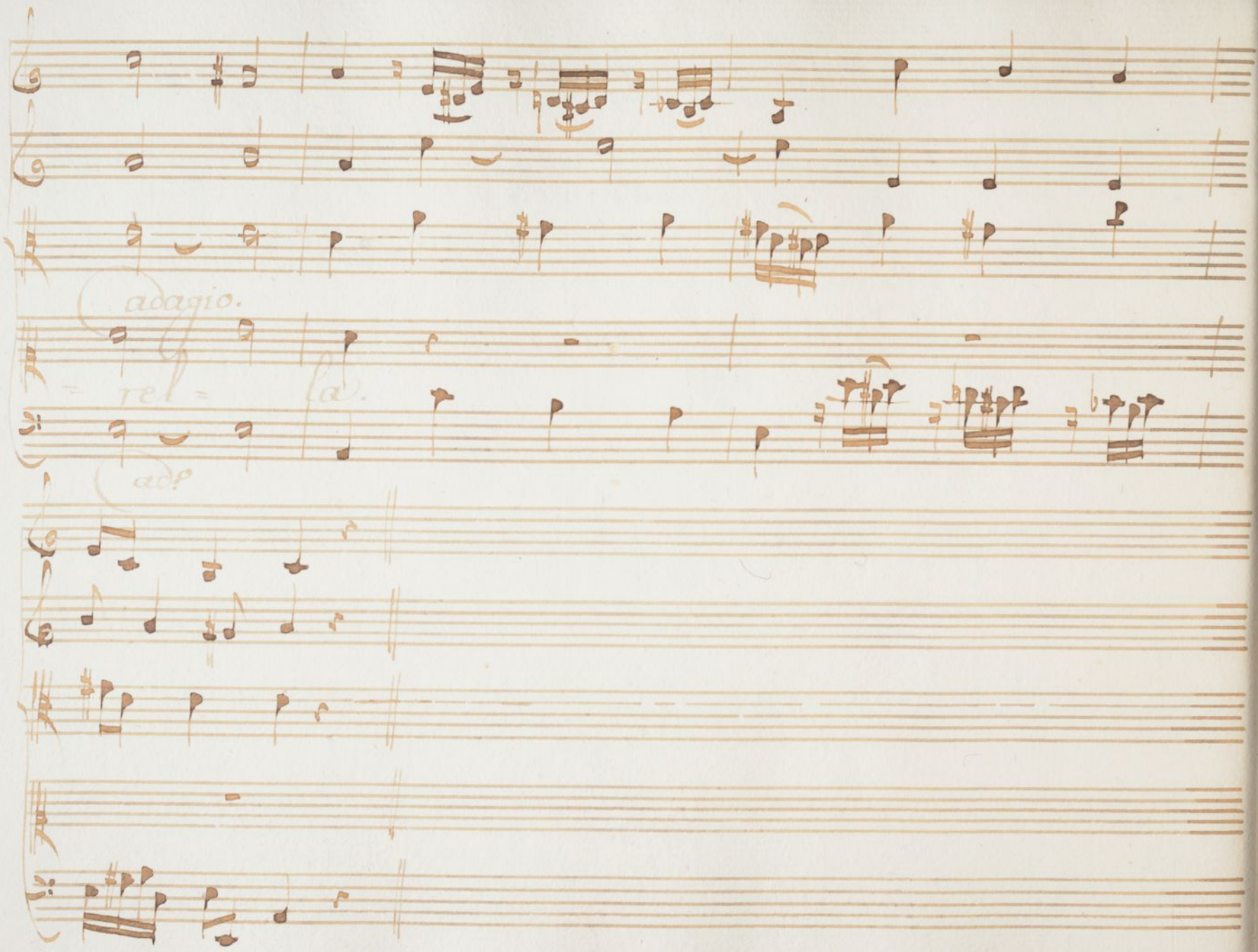

Care selve a voi ri=
tor
no

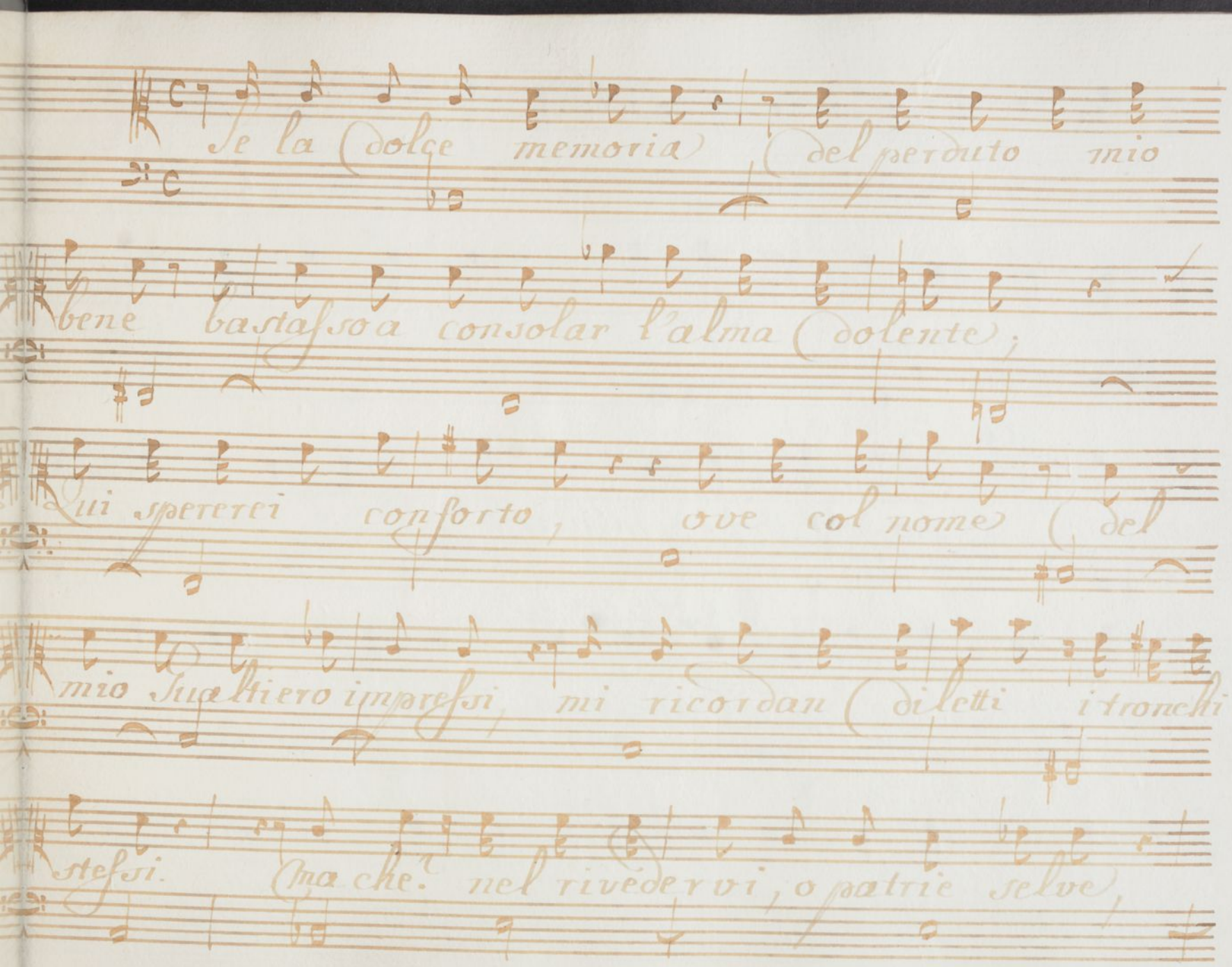

Sventurata pasto= rel=
la.
(are) selve a voi ri=


tor = no sventurata pasto =
= rel = la sventurata pastorel =


ta
sventura
ta pastorel
ta


sventura = = ta pastorel =
la ritorno sventura = la pastorella pasto=


adagio.
= rel = (a).
adp



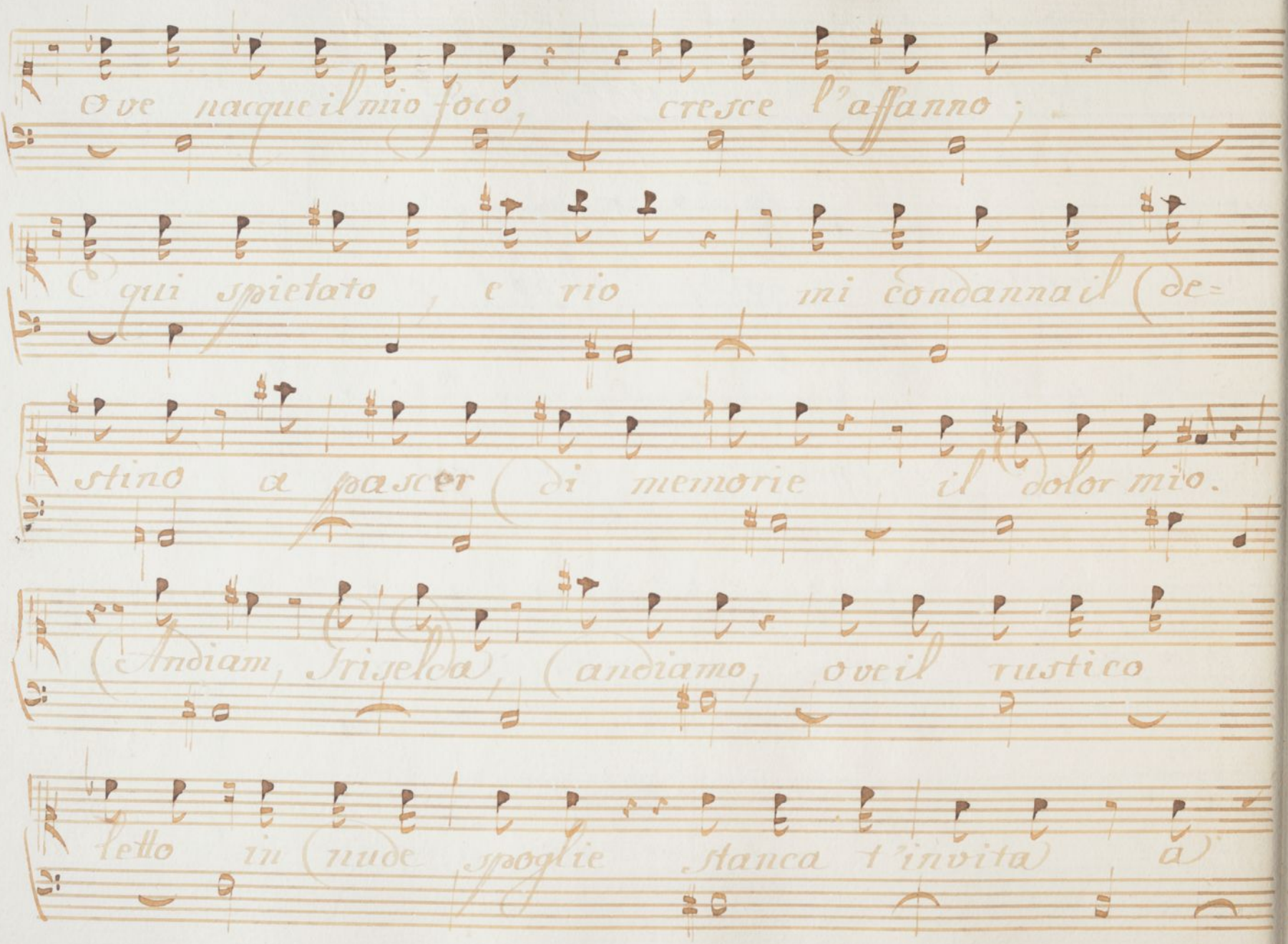
Se la dolce memoria del perduto mio

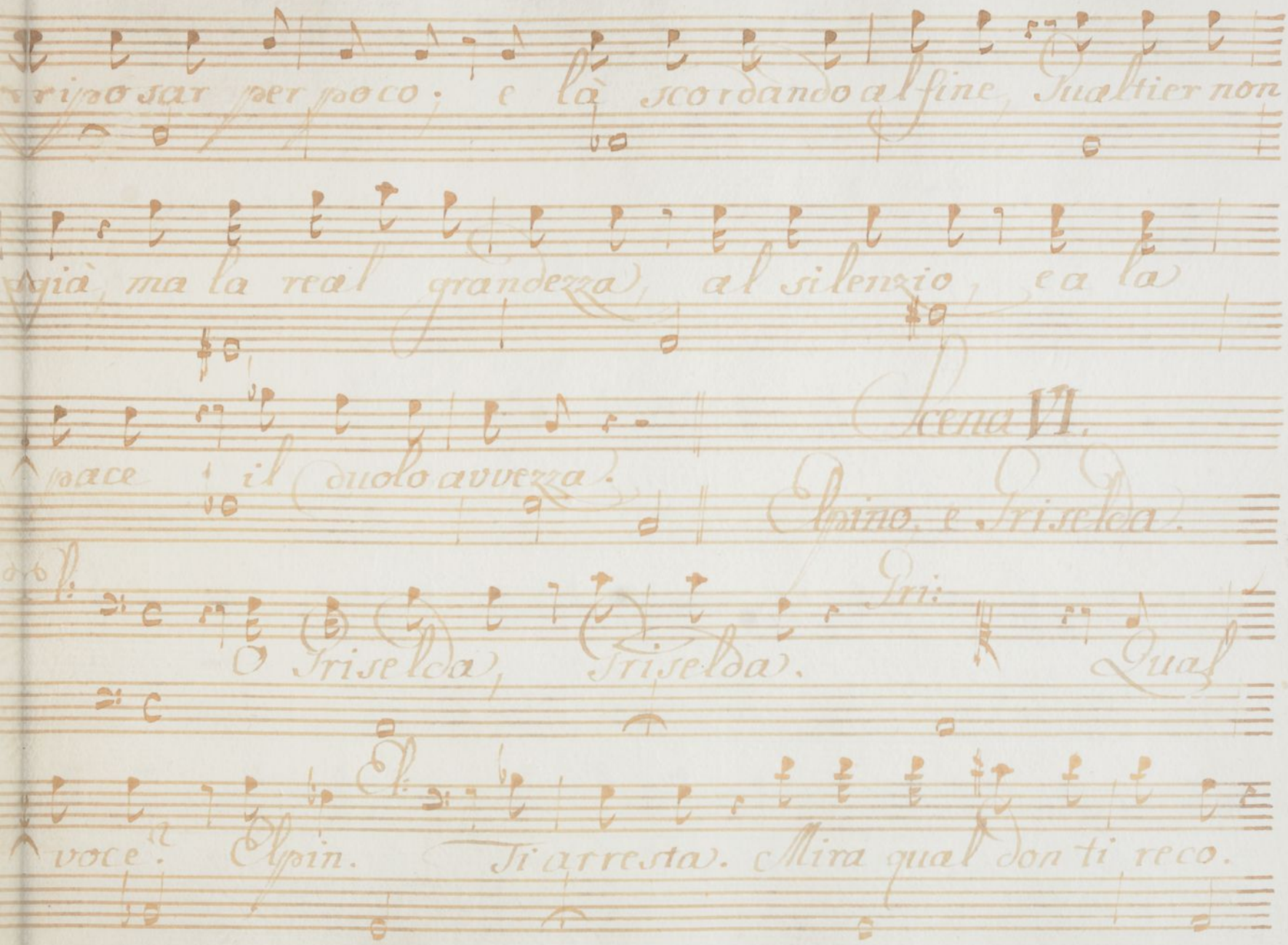
bene bastasso a consolar l'alma dolente;

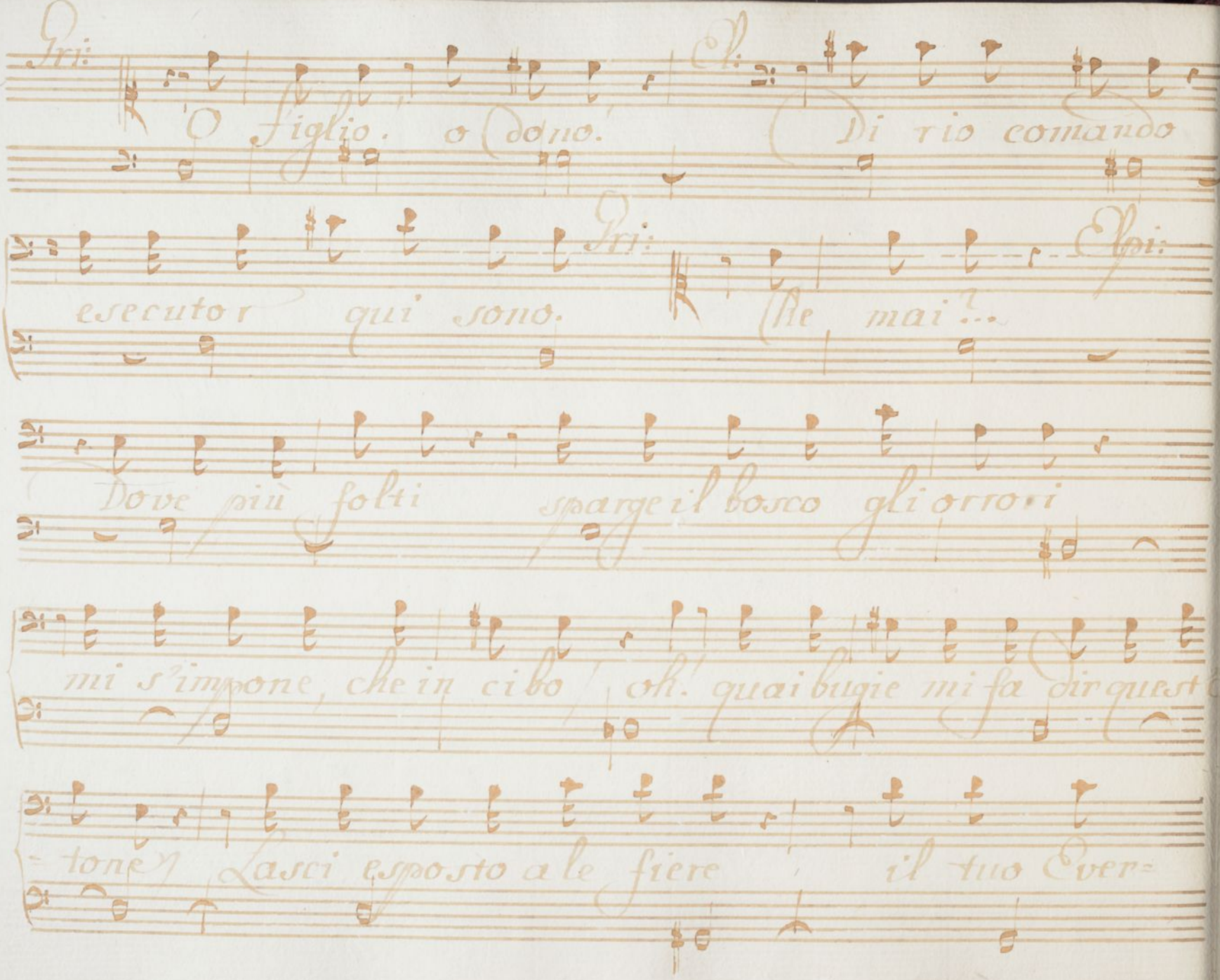
Qui spererei conforto, ove col nome del

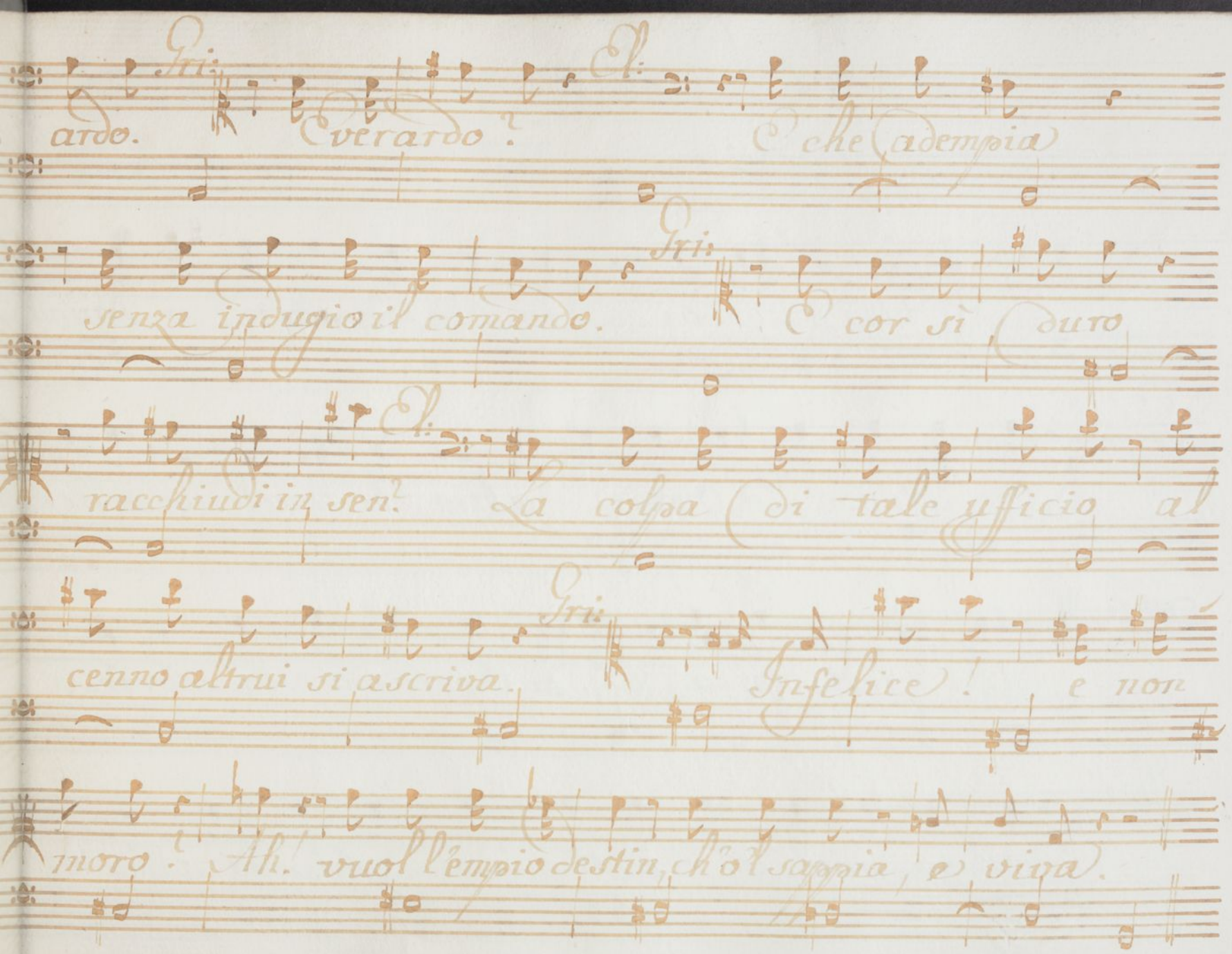
mio Sualtiero impressi, mi ricordan diletti i tronchi i

stessi. Ma che? nel rivedervi, o patrie selve,


Ove nacque il mio foco, cresce l'affanno;
Qui spietato, e rio mi condanna il (de=
stino a pascer (di memorie il dolor mio.
(Andiam, Irisetta, (andiamo, ove il rustico
tetto in (nude spoglie stanca t'invita a)


riposar per poco; e là scordando al fine, Qualtier non
già, ma la real grandezza, al silenzio, e a la
pace il duolo avvezza.
Scena VI.
Elpino, e Griselda.
O Griselda, Griselda. Gri:
voce. Elpin. Ti arresta. Mira qual don ti reco.


Iri:
O figlio, o donno.
Di tio comando
esecutor qui sono.
Iri:
Esp:
Re mai...
Dove più folti
sparge il bosco gli orrori
mi s'impone, che in cibo
oh. quai bugie mi fa dir quest
= tone? Lasci esposto a le fiere
il tuo Ver=


Iri.
ardo.
El.
verardo!
che adempia
Iri.
senza indugio il comando.
cor sì duro
El.
racchiudi in sen.
La colpa di tale ufficio al
Iri.
cenno altrui si ascriva.
Infelice! e non
moro. Ah. vuol l'empio destin, ch'ol sappia, e viva.

Scena VII.

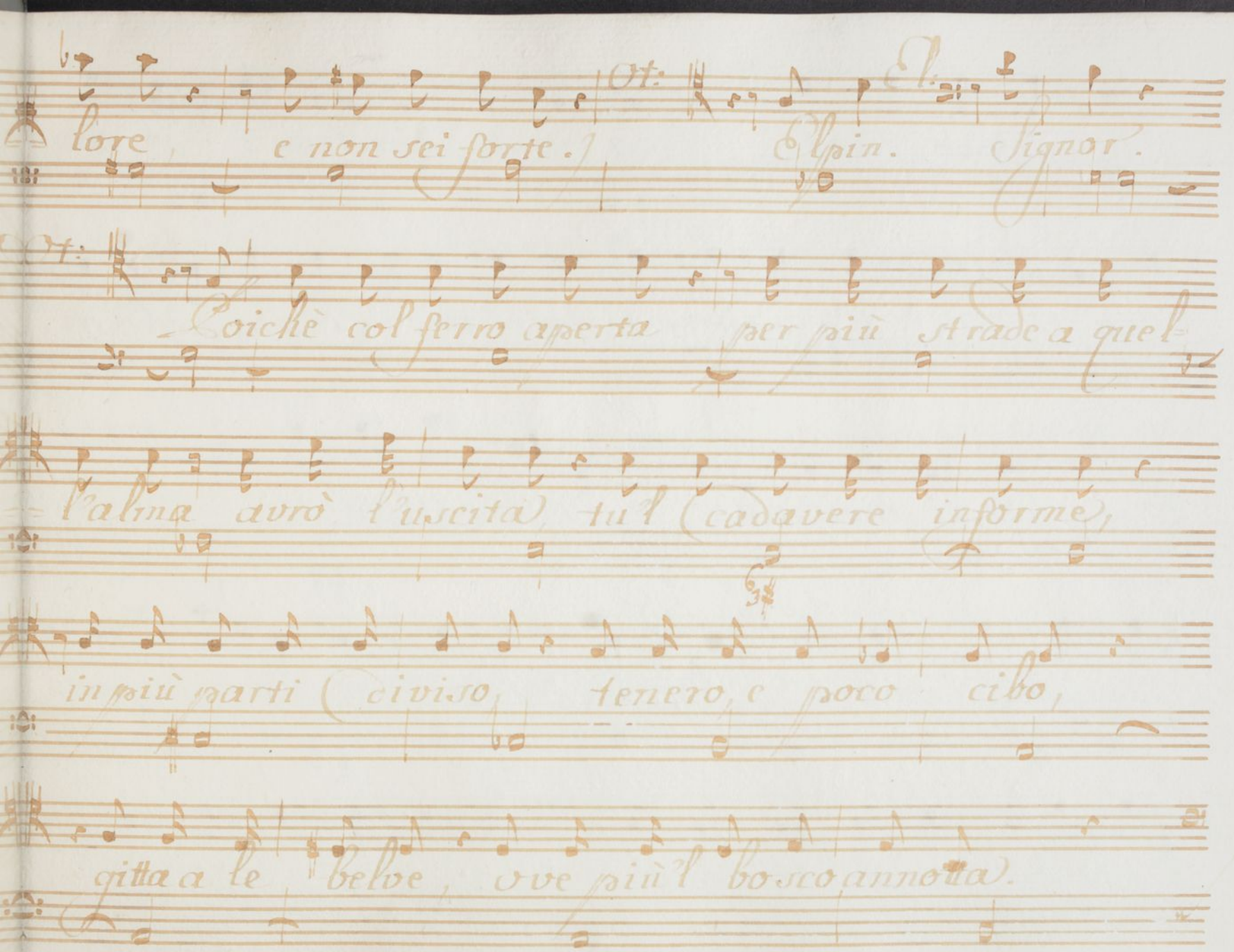
Ottone, e detti.

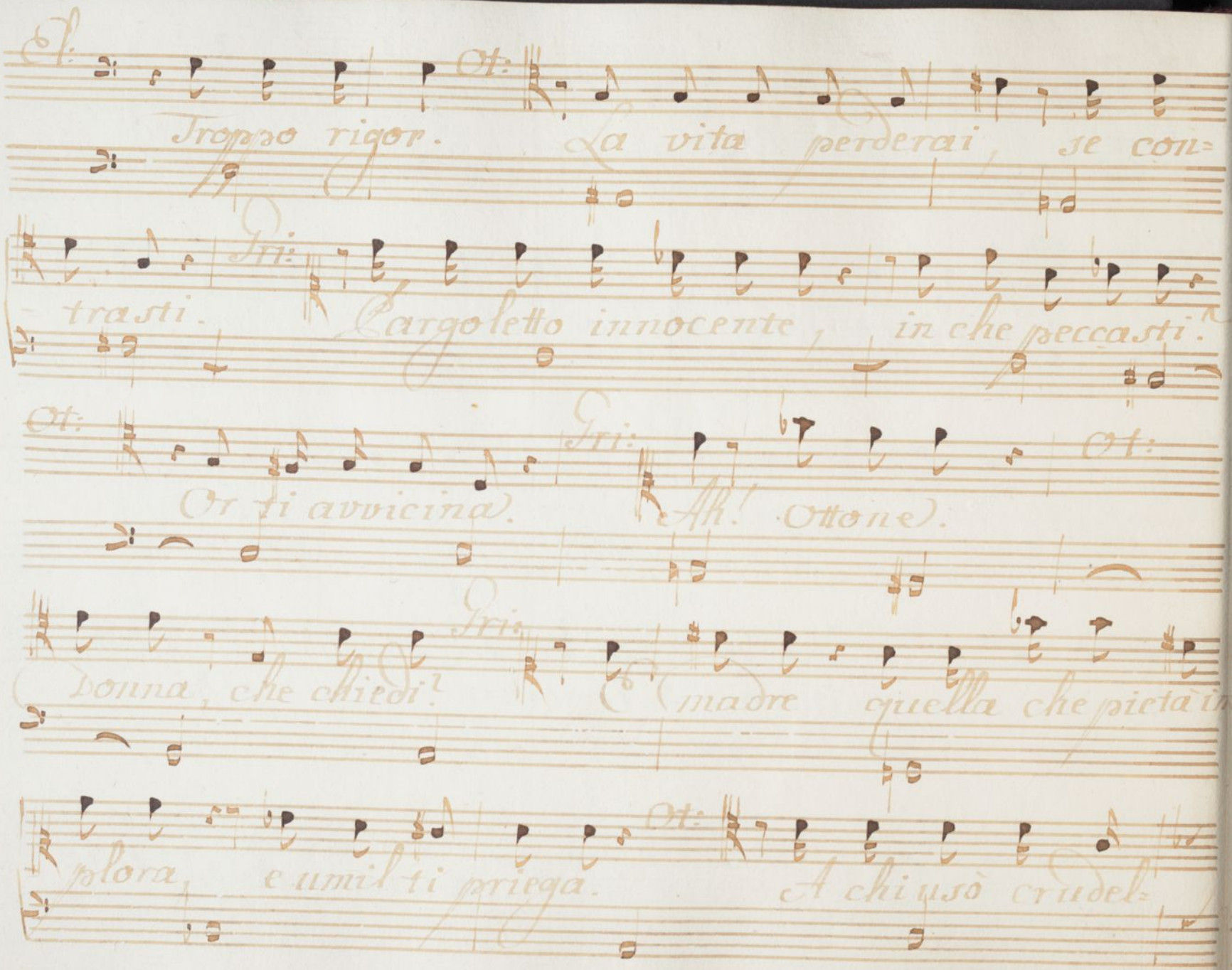
Ott: Nè tutta ancor sai la tua sorte, o Donna.

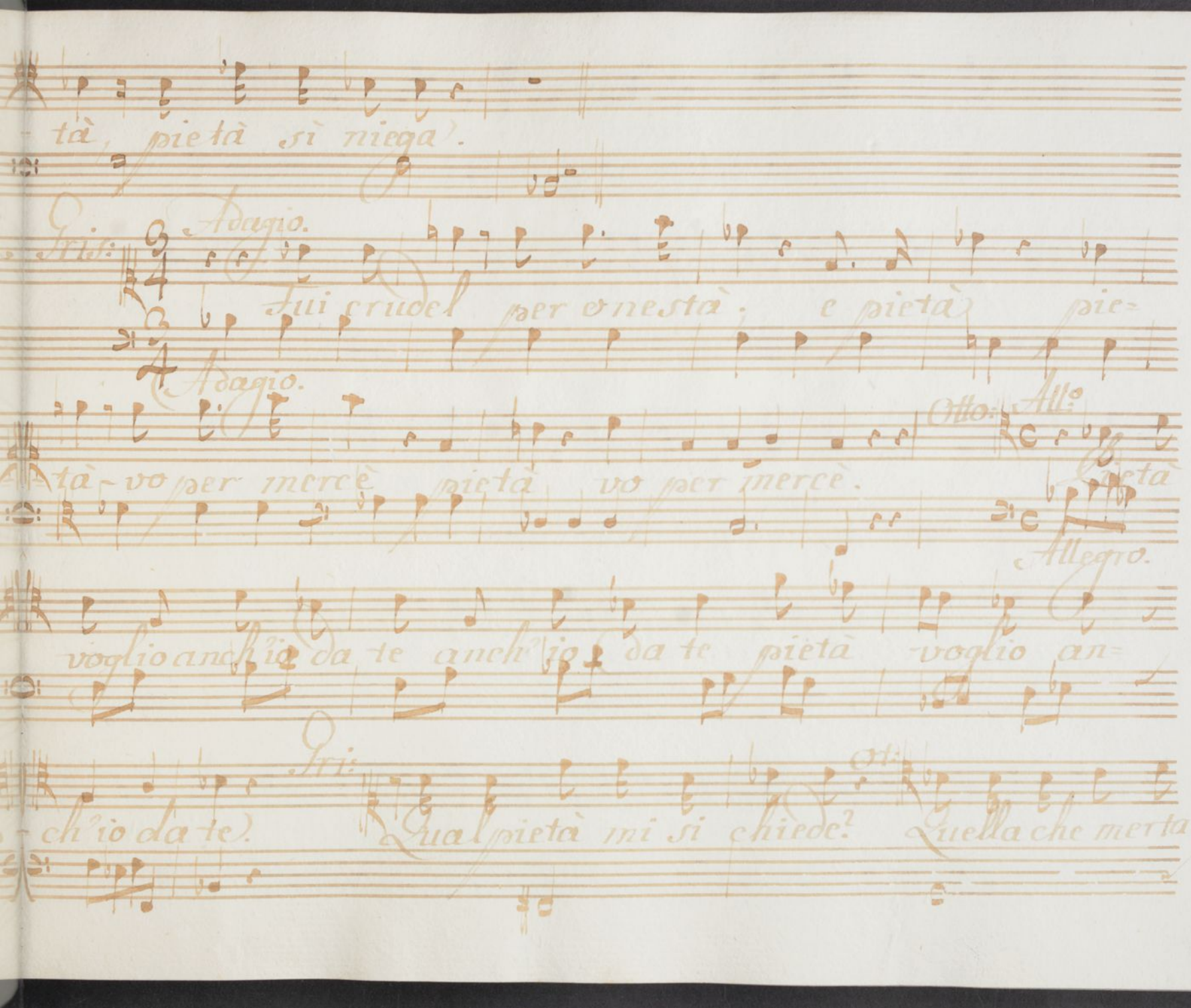
Iri: (Non attendo da Ottone altro che mali. (Se arrechi

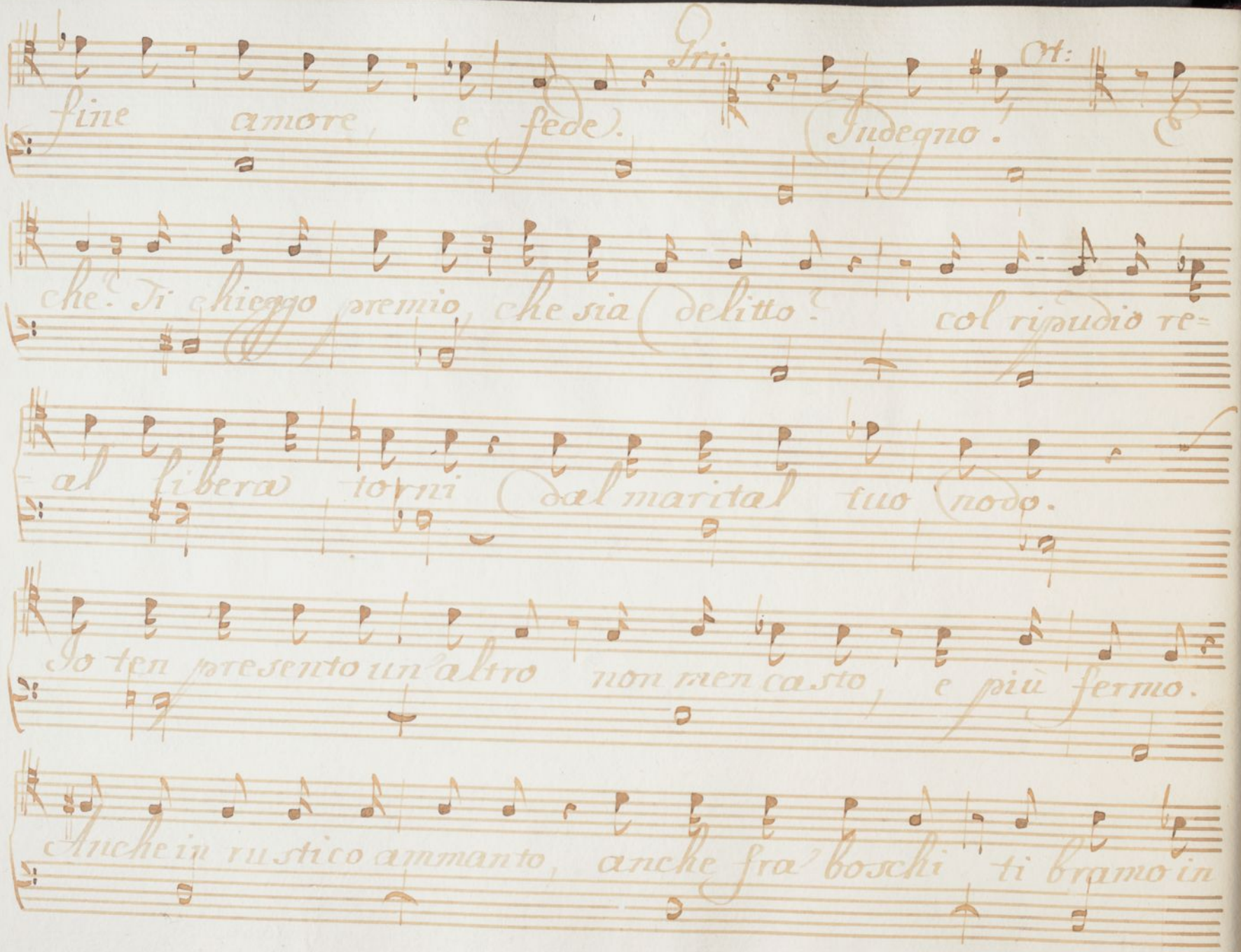
Ott: In questo ferro di Berardo la morte.

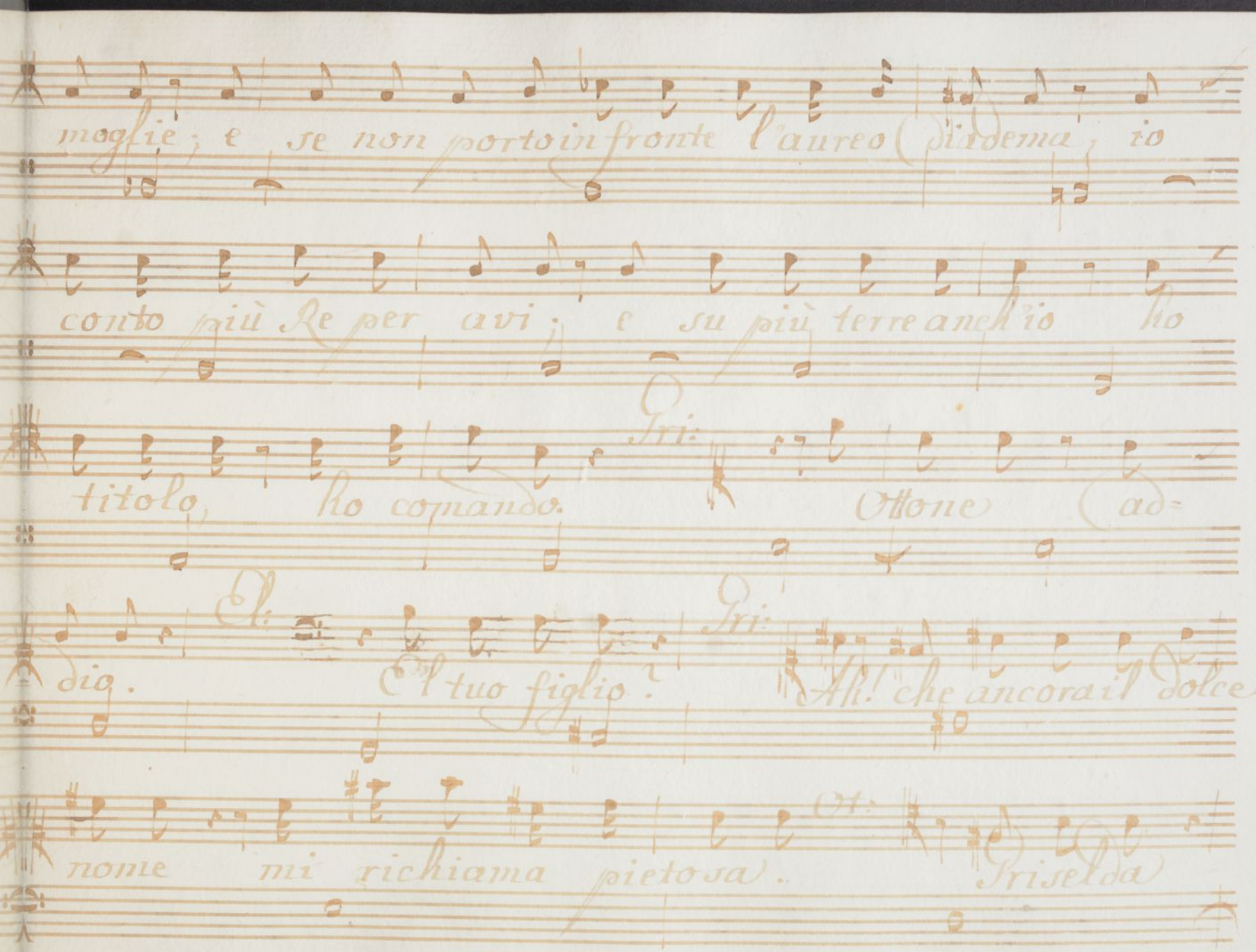
Iri: Alma, mia, se resisti, sei stupida al (do=


lore, e non sei forte. / Elpin. Signor.
Poichè col ferro aperta per più strade a quel-
l'alma avrò l'uscita, tu'l cadavere informe,
in più parti diviso, tenero, e poco cibo,
gitta a le belve, ove più'l bosco annotta.


El:
Troppo rigor.
Ot:
La vita perderai, se con=
Iri:
trasti.
Largoletto innocente, in che peccasti.
Ot:
(Or ti avvicina).
Iri:
(Ah! Ottone).
Ot:
Donna, che chiedi?
Iri:
(madre quella che pietà in
plora, e umil ti priega.
Ot:
A chi usò crudel=


tà, pietà si niega.
Adagio.
Iri:
Fui crudel per onestà, e pietà pie=
Adagio.
Otto: All°
tà vo per mercè pietà vo per mercè.
Allegro.
voglio anch'io da te anch'io da te pietà voglio an=
Iri:
ch'io da te). Qual pietà mi si chiede? Quella che merta al


Iri
Ot:
fine amore, e fede). Indegno.
che. Ti chieggo premio, che sia delitto. col ripudio re=
al libera tornii dal marital tuo nodo.
Io ten presento un'altro non men casto, e più fermo.
Anche in rustico ammanto, anche fra' boschi ti bramo in



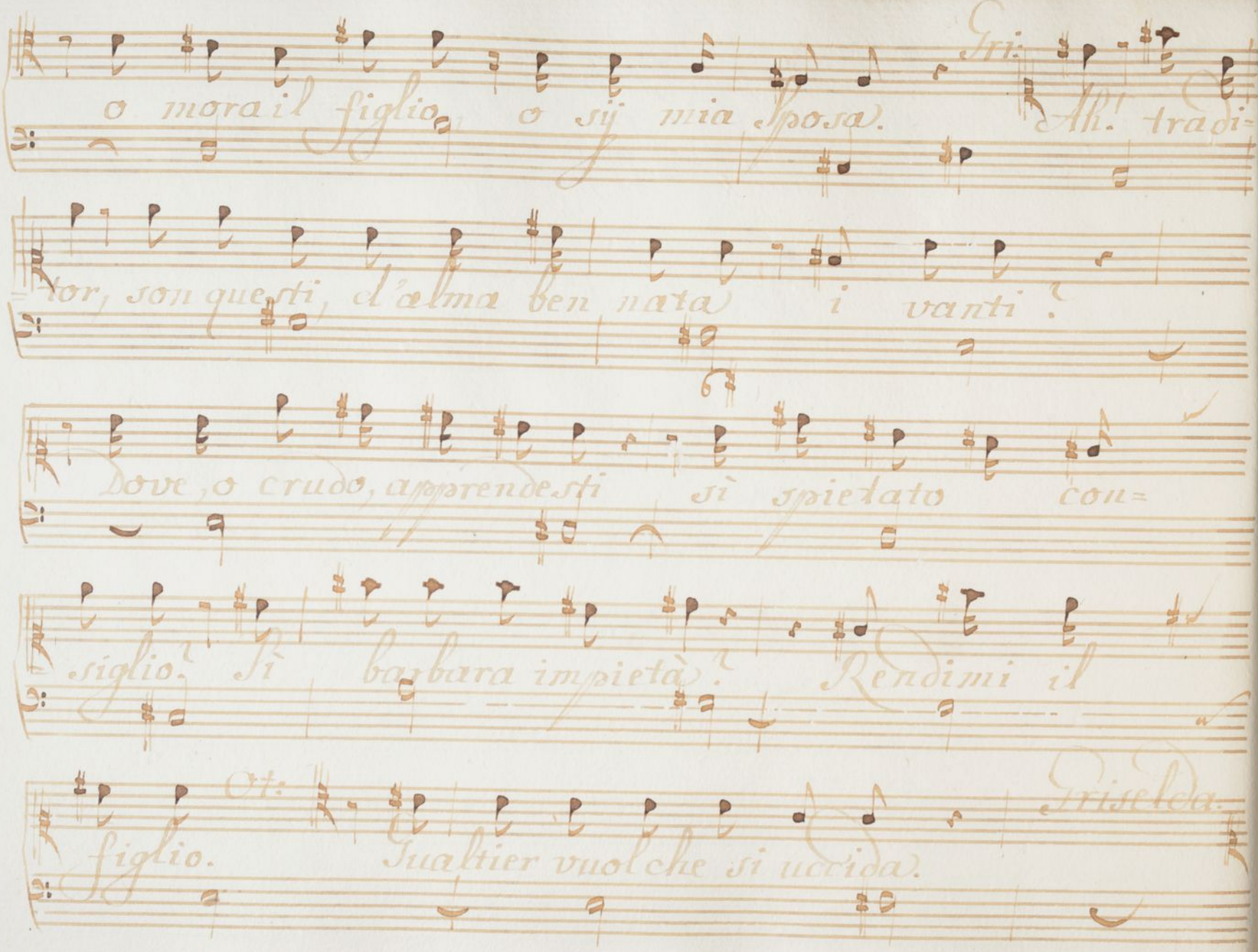
moglie; e se non porto in fronte l'aureo diadema, io

conto più Re per avi; e su più terre anch'io ho

titolo, ho comando. Gri: Ottone ad-

dio. El: E'l tuo figlio? Gri: Ah! che ancora il dolce

nome mi richiama pietosa. Ot: Griselda



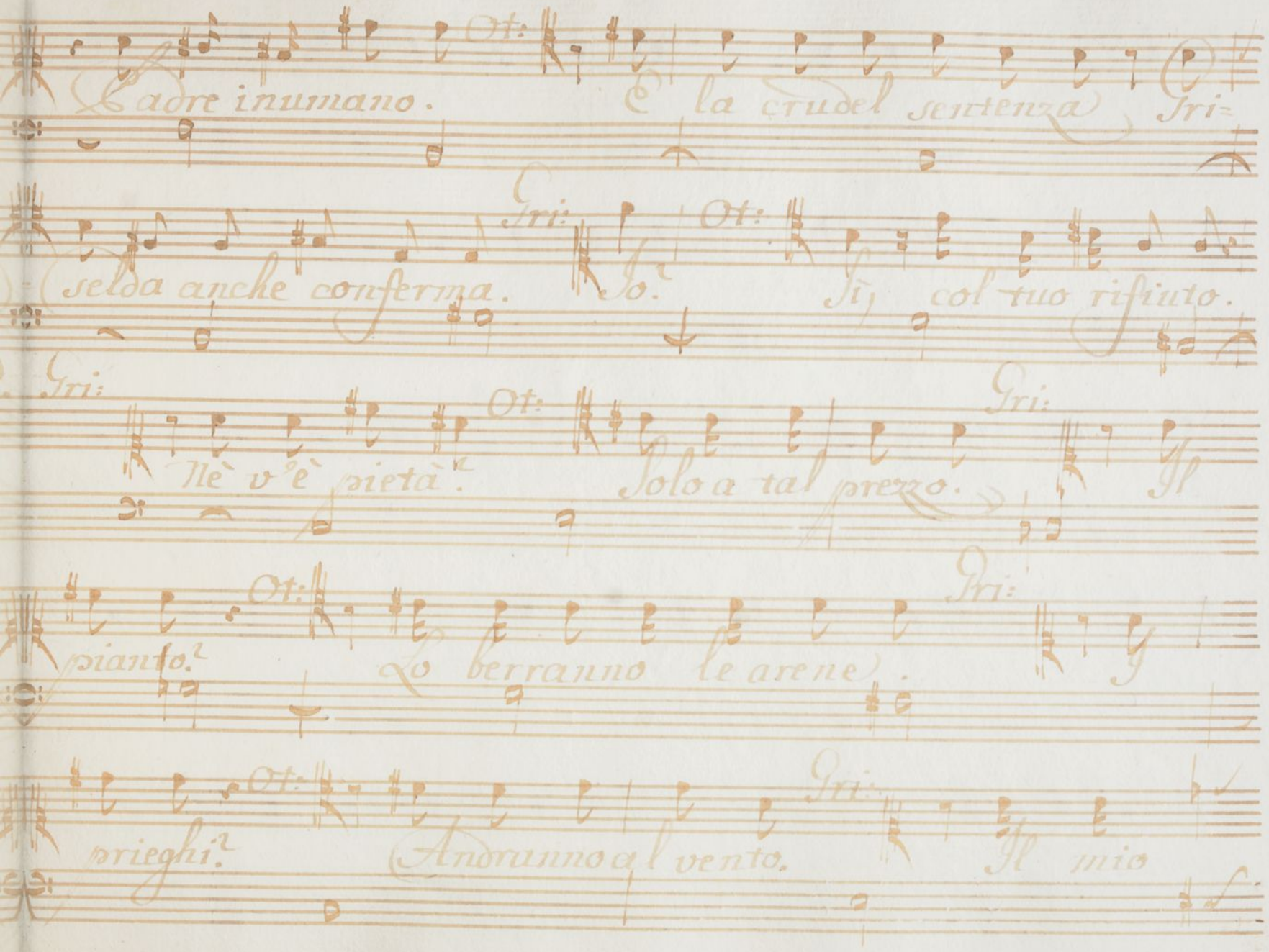
o mora il figlio, o sij mia Sposa. Gri: Ah! tradi=

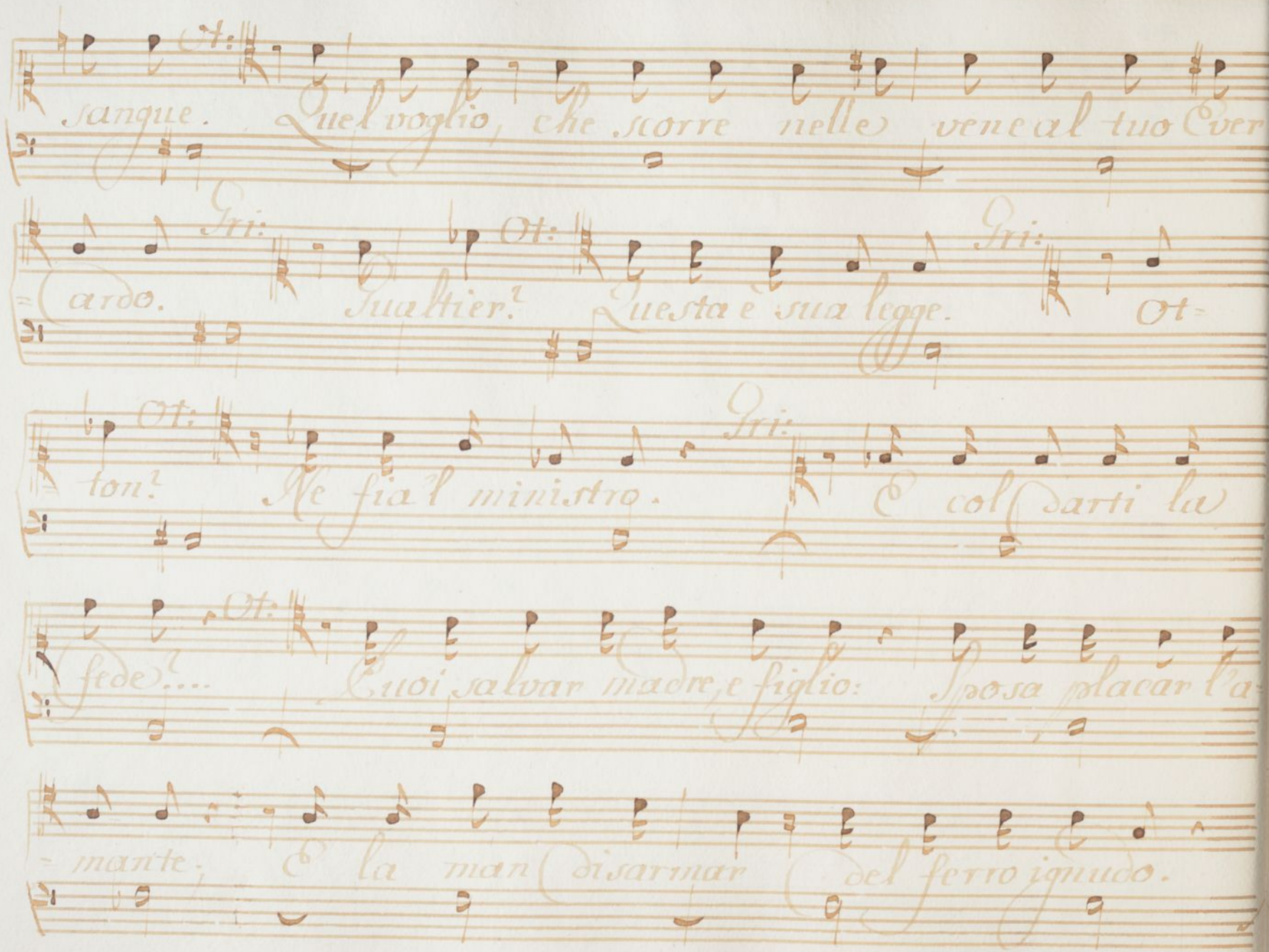
=tor, son questi, d'alma ben nata i vanti?

Dove, o crudo, apprendesti sì spietato con=

=siglio? Sì barbara impietà? Rendimi il

figlio. Ot: Gualtier vuol che si uccida. Griselda.


Ot:
Padre inumano.
E la crudel sentenza
Iri:
Iri:
Ot:
selda anche conferma.
Io.
Sì, col tuo rifiuto.
Iri:
Ot:
Iri:
Nè v'è pietà.
Solo a tal prezzo.
Ot:
Iri:
pianto.
(Lo berranno le arene).
Ot:
Iri:
prieghi.
(Andranno al vento.
Il mio



Ot:

sangue. Quel voglio, che scorre nelle vene al tuo Ever=

Gri: Ot: Gri:

=cardo. Qualtier? Questa è sua legge. Ot=

Ot: Gri:

=ton? Ne fia'l ministro. E col darti la

Ot:

fede?... Puoi salvar madre, e figlio: Sposa placar l'a=

=mante. E la man disarmar del ferro ignudo.

Tri: Vbbidisci al tuo Re.. Svenato, e crudo.

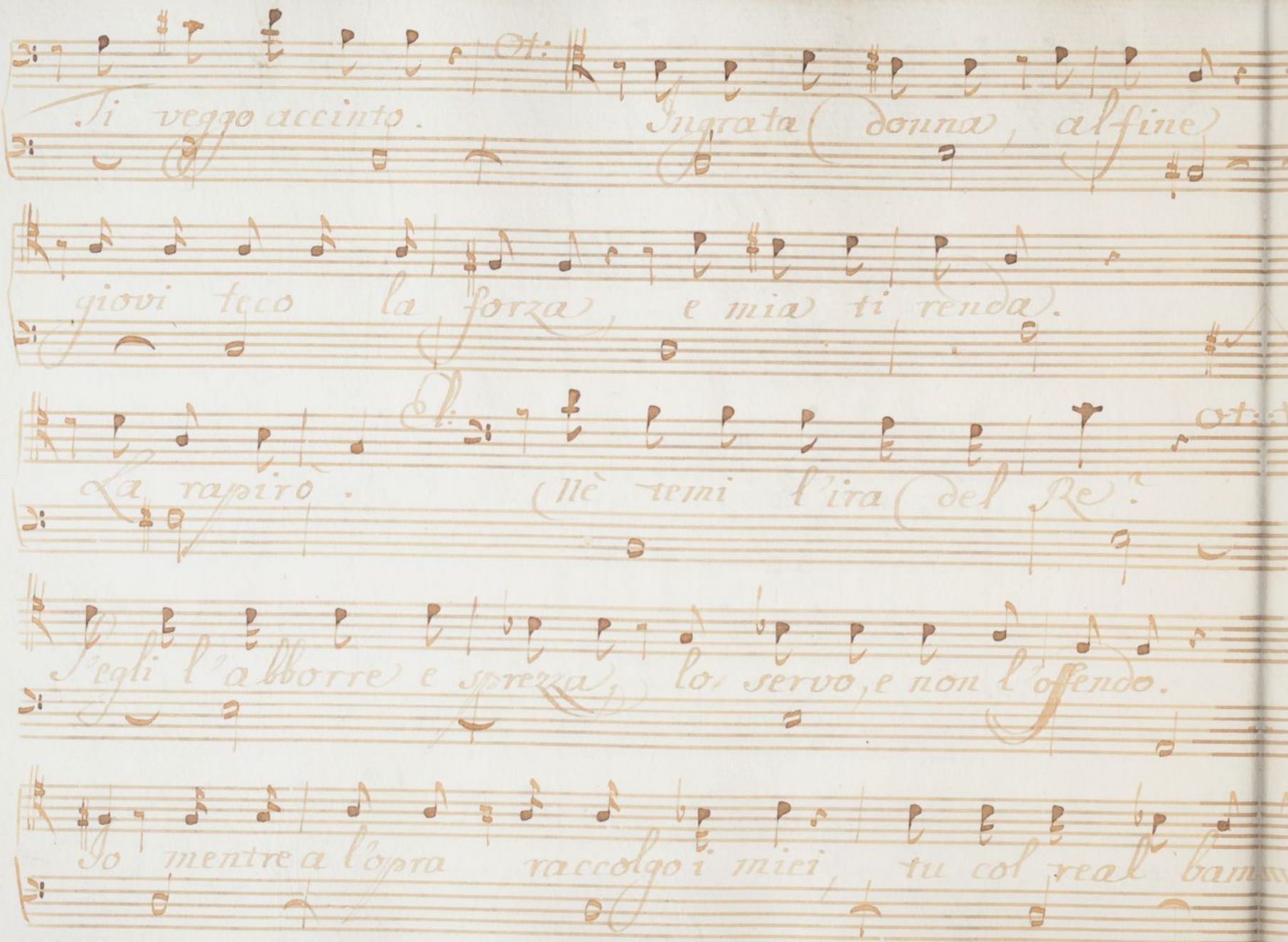
Scena VIII.

Ottone, e Elpino.

El: Fermati Ottòn: ma so che fingi.

El: pino, non giovano lusinghe, non mi-

nacce, non frodi. El: A dura impresa


Ot:
Ti veggo accinto.
Ingrata donna, alfine
giovi teco la forza, e mia ti renda.
Ch:
La rapirò.
Nè temi l'ira del Re?
Ot:
Segli l'abborre e sprezza, lo servo, e non l'offendo.
Io mentre a l'opra raccolgo i miei, tu col real ban

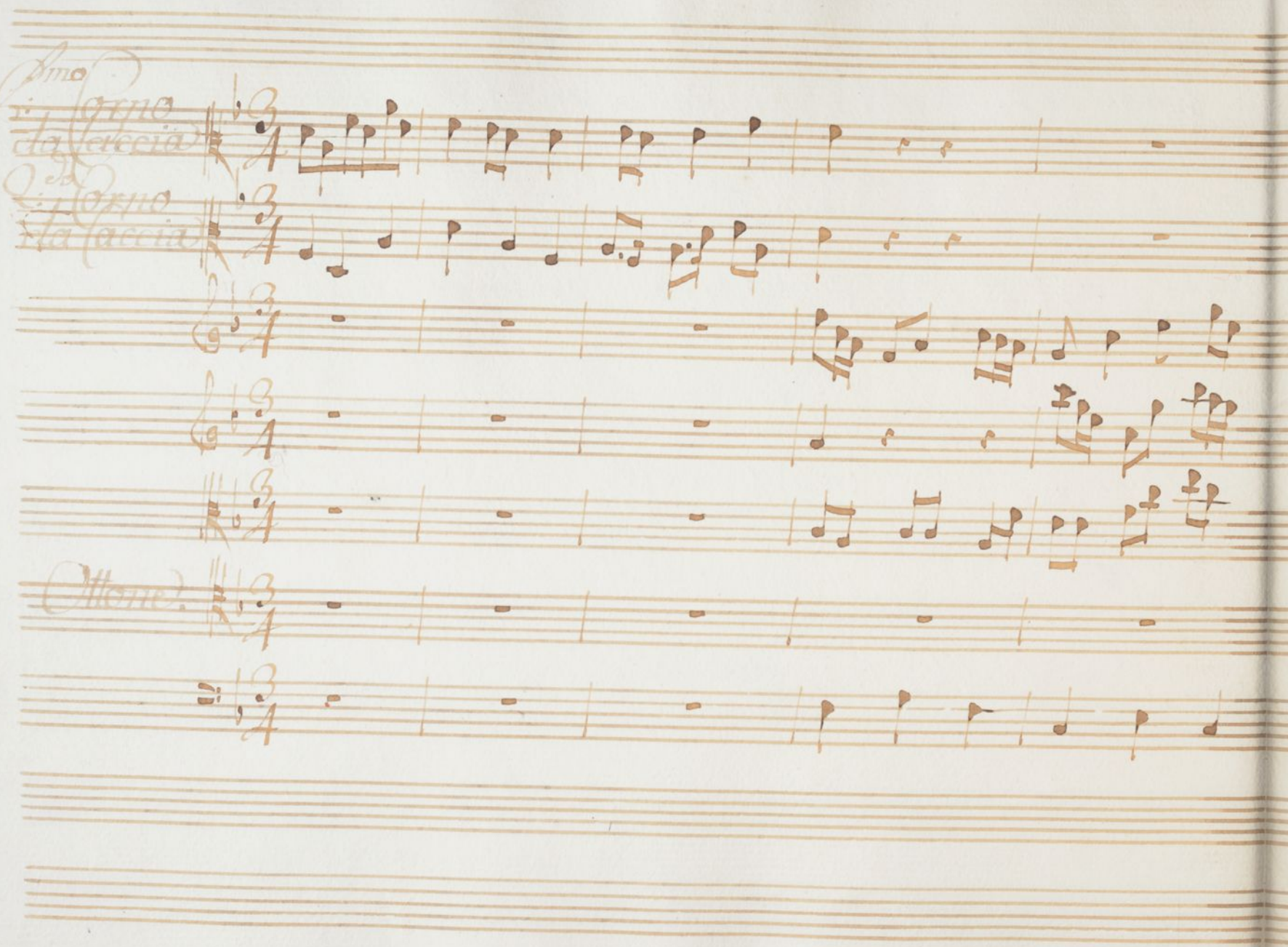
Elpino.

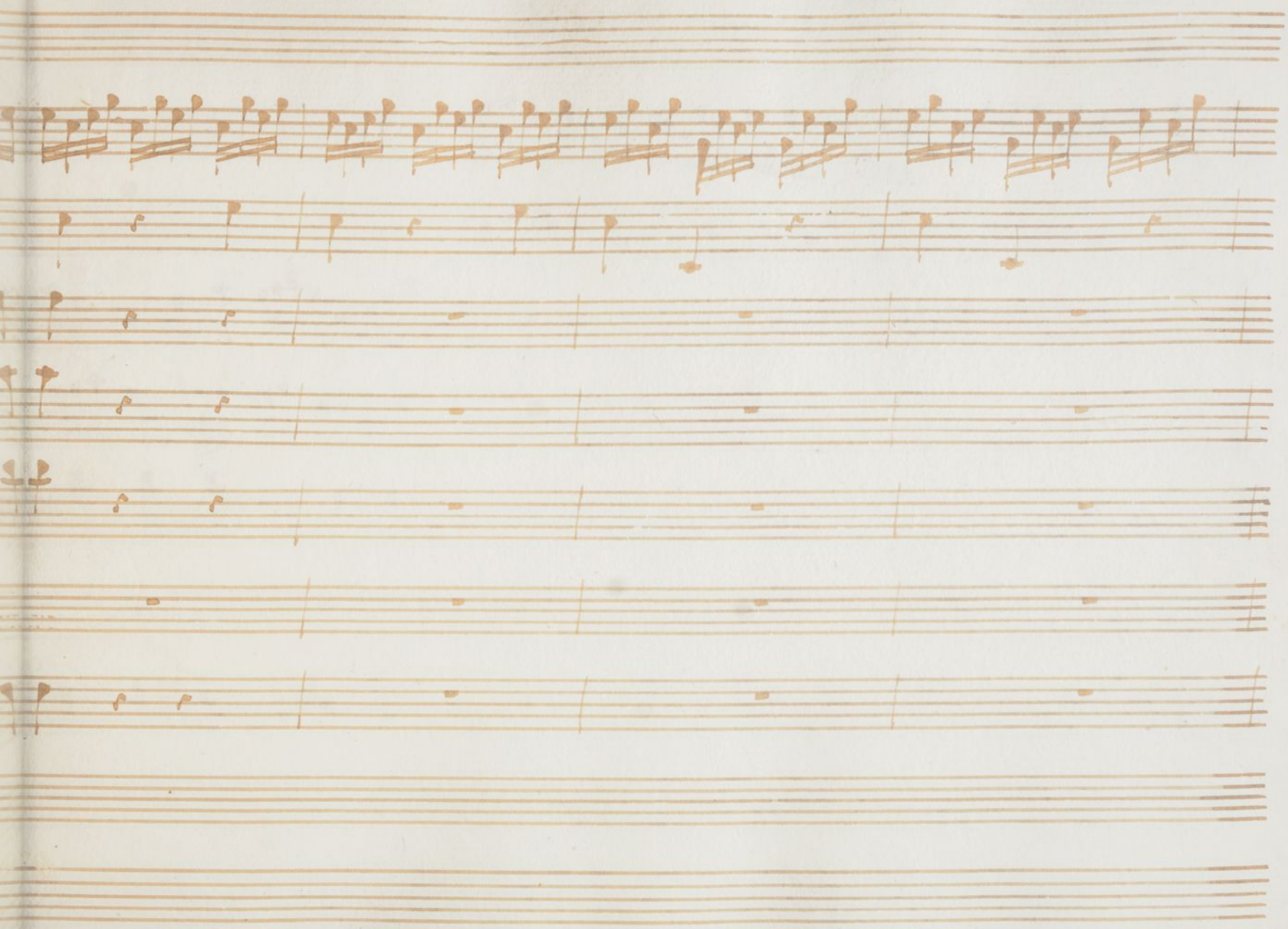
bino Riedi alla Reggia, e taci.

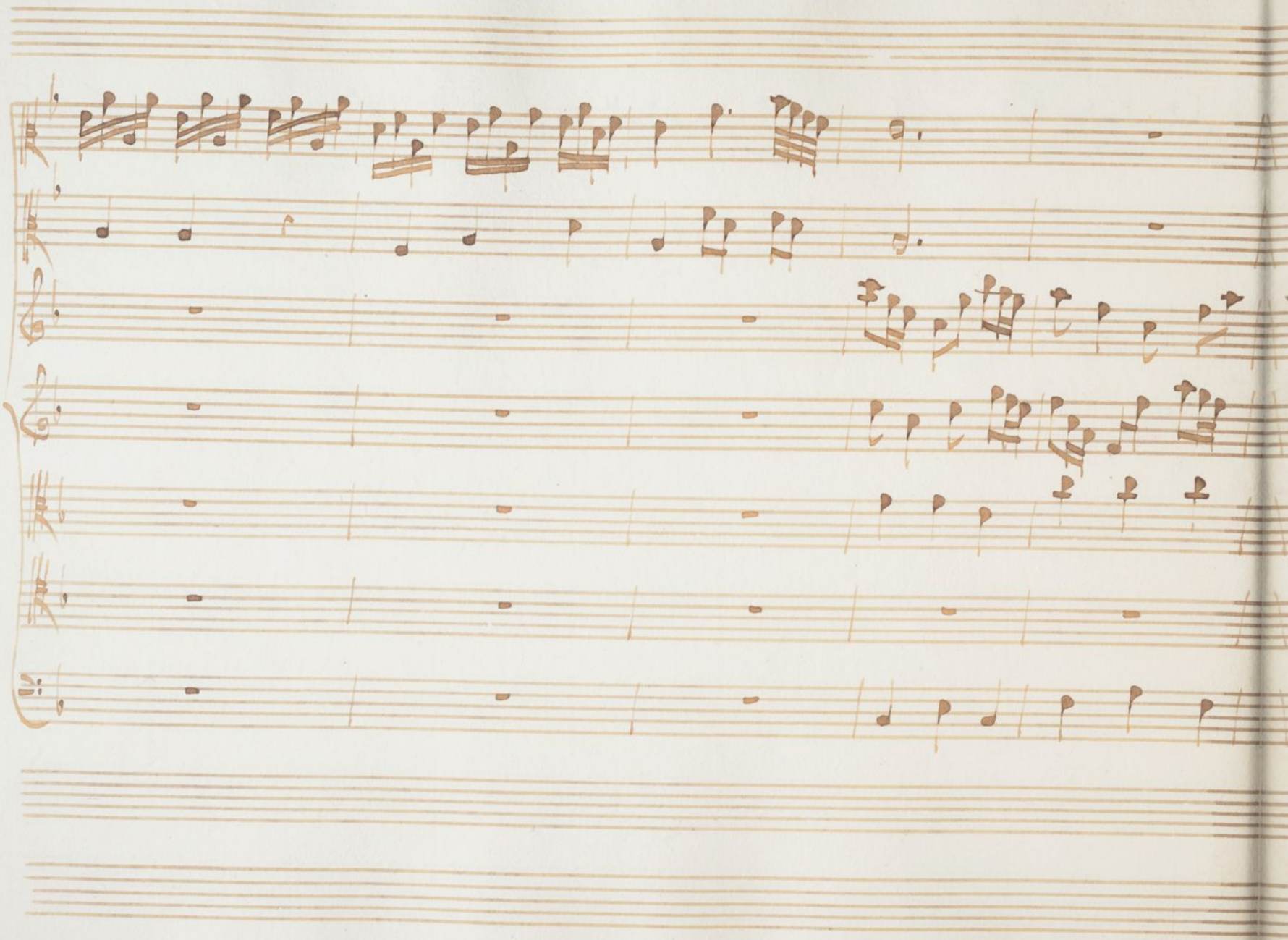
Certo sei di mia fe. Corro veloce ad avvisarne il

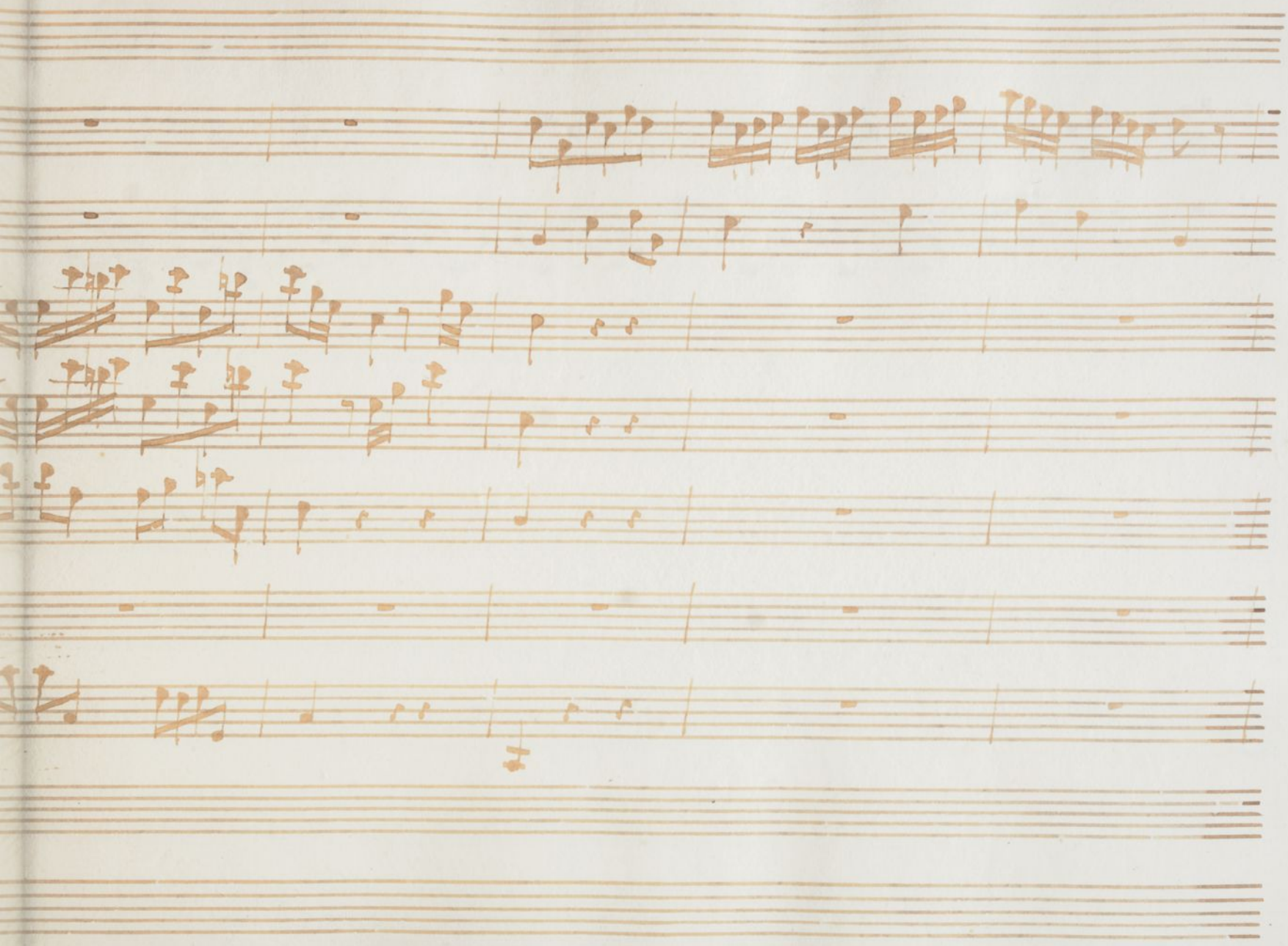
Re.

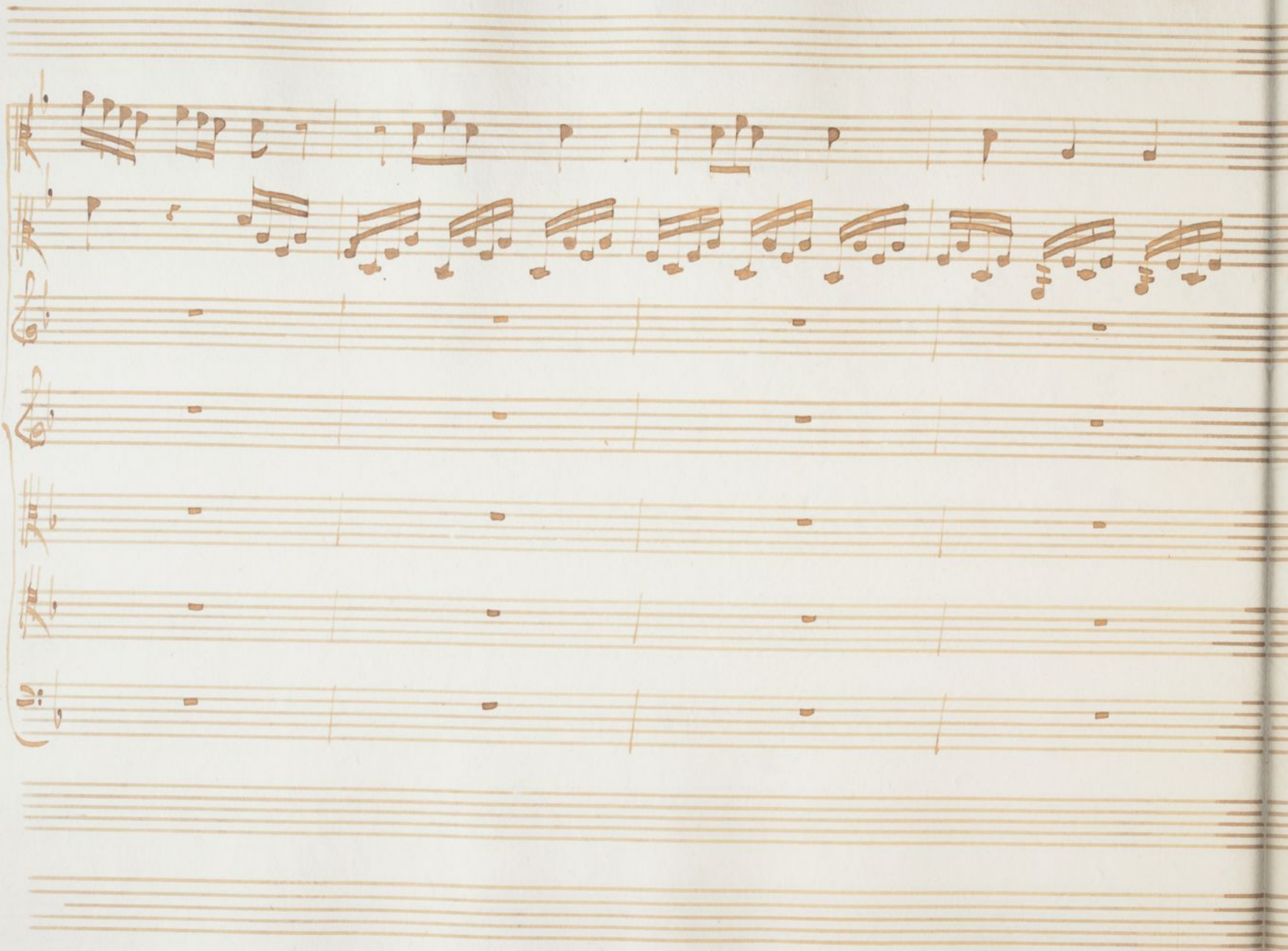
Segue l'Aria.

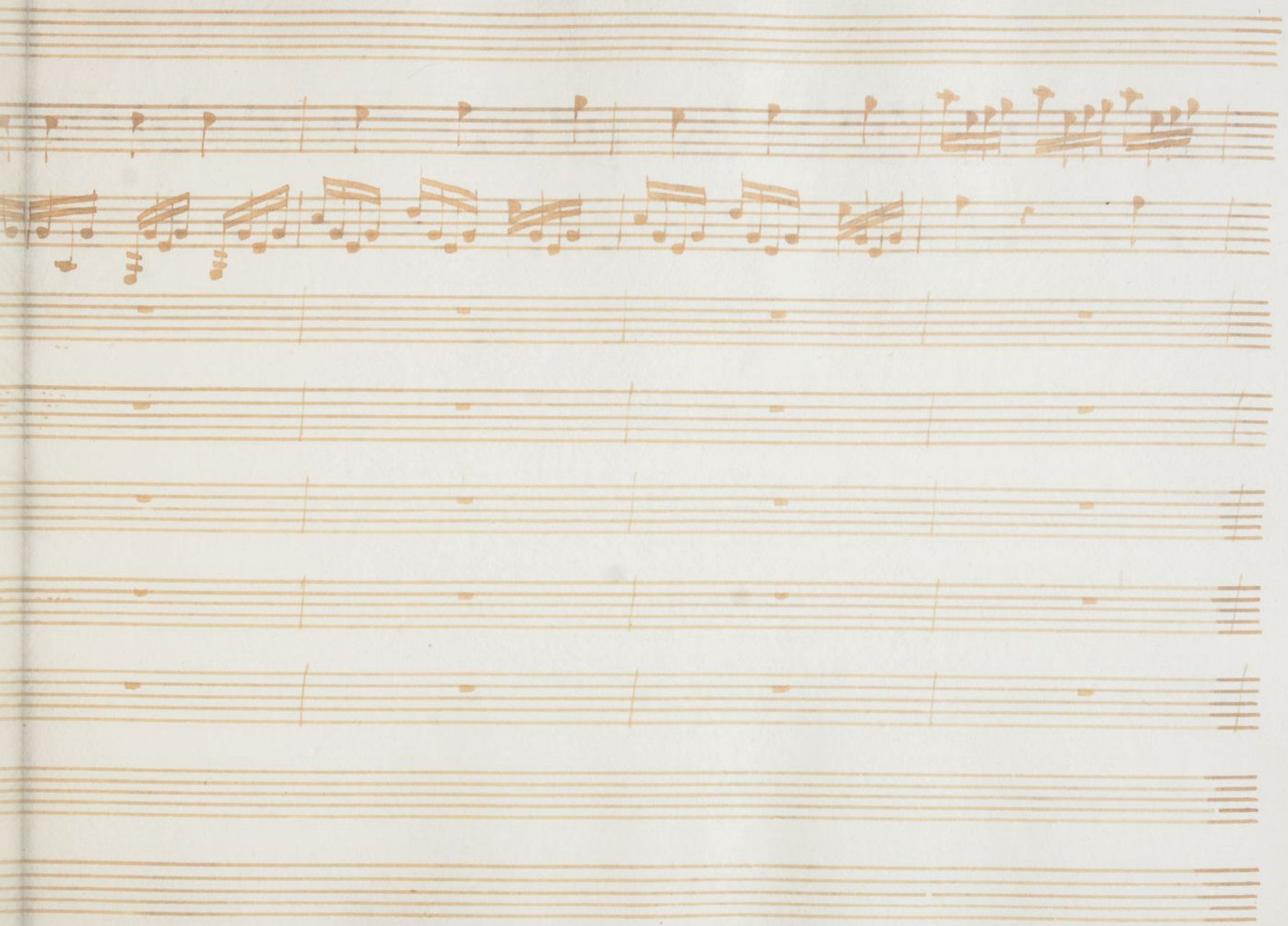

1mo
Corno
da caccia
2do
Corno
da caccia
Horne

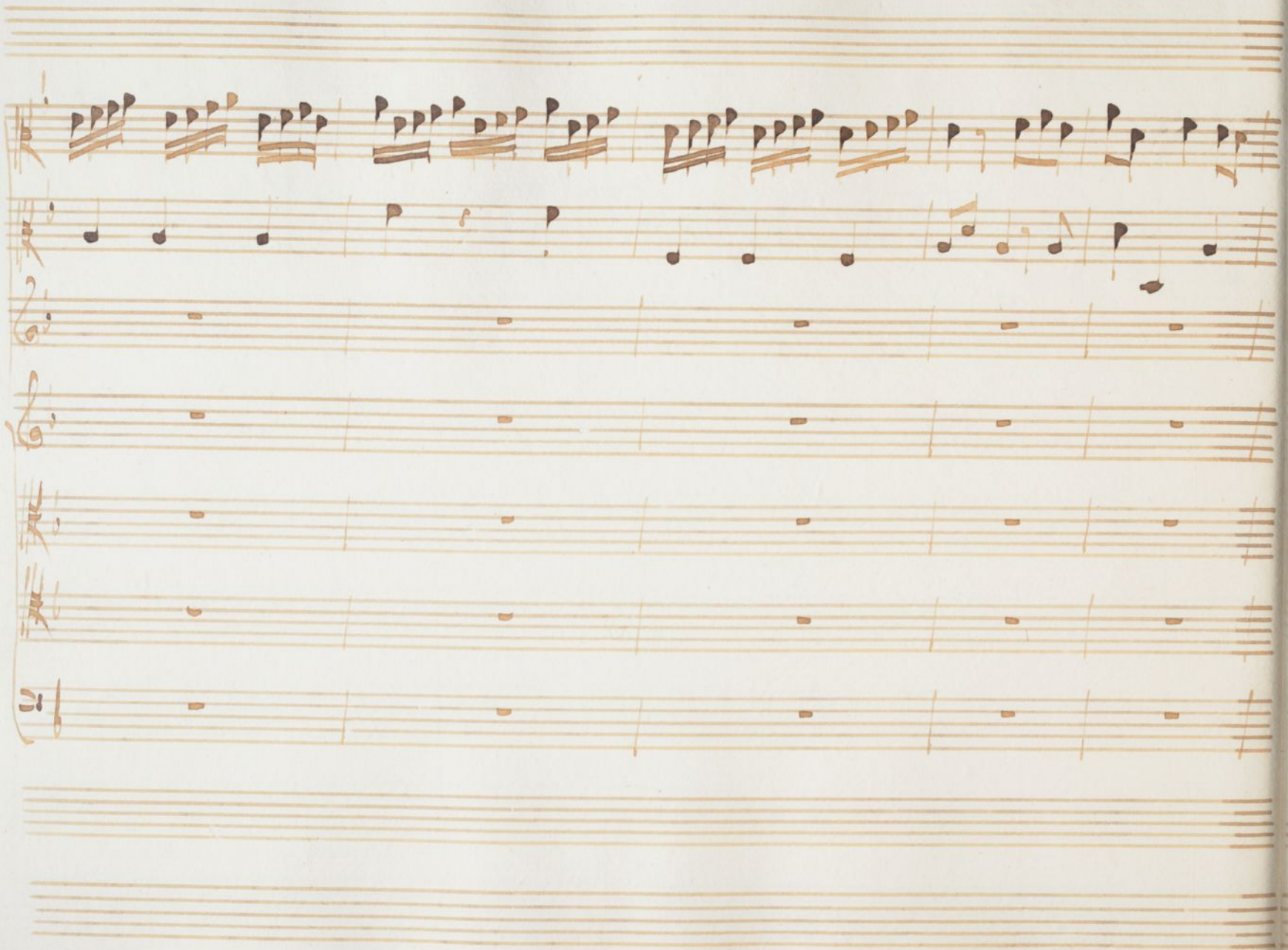


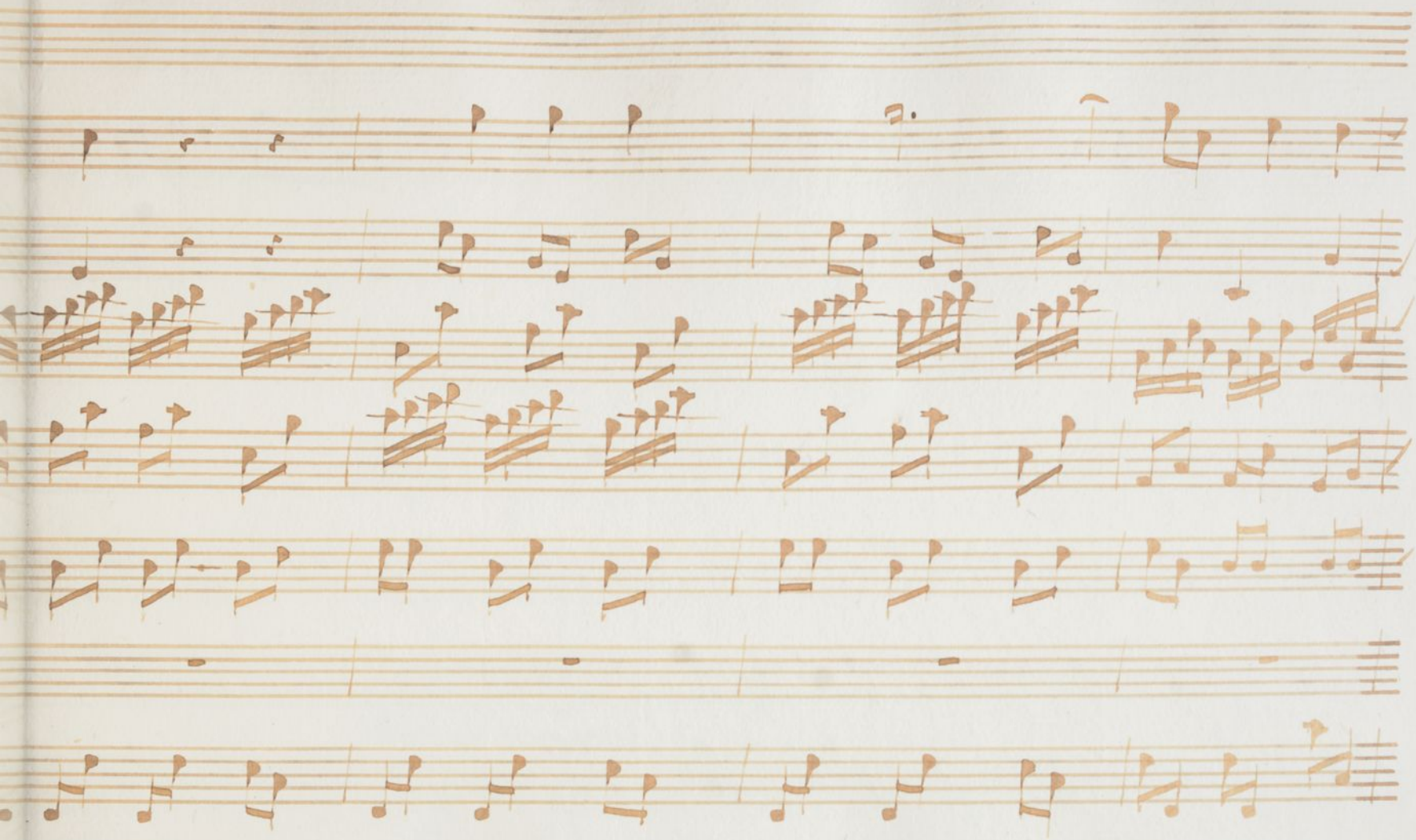


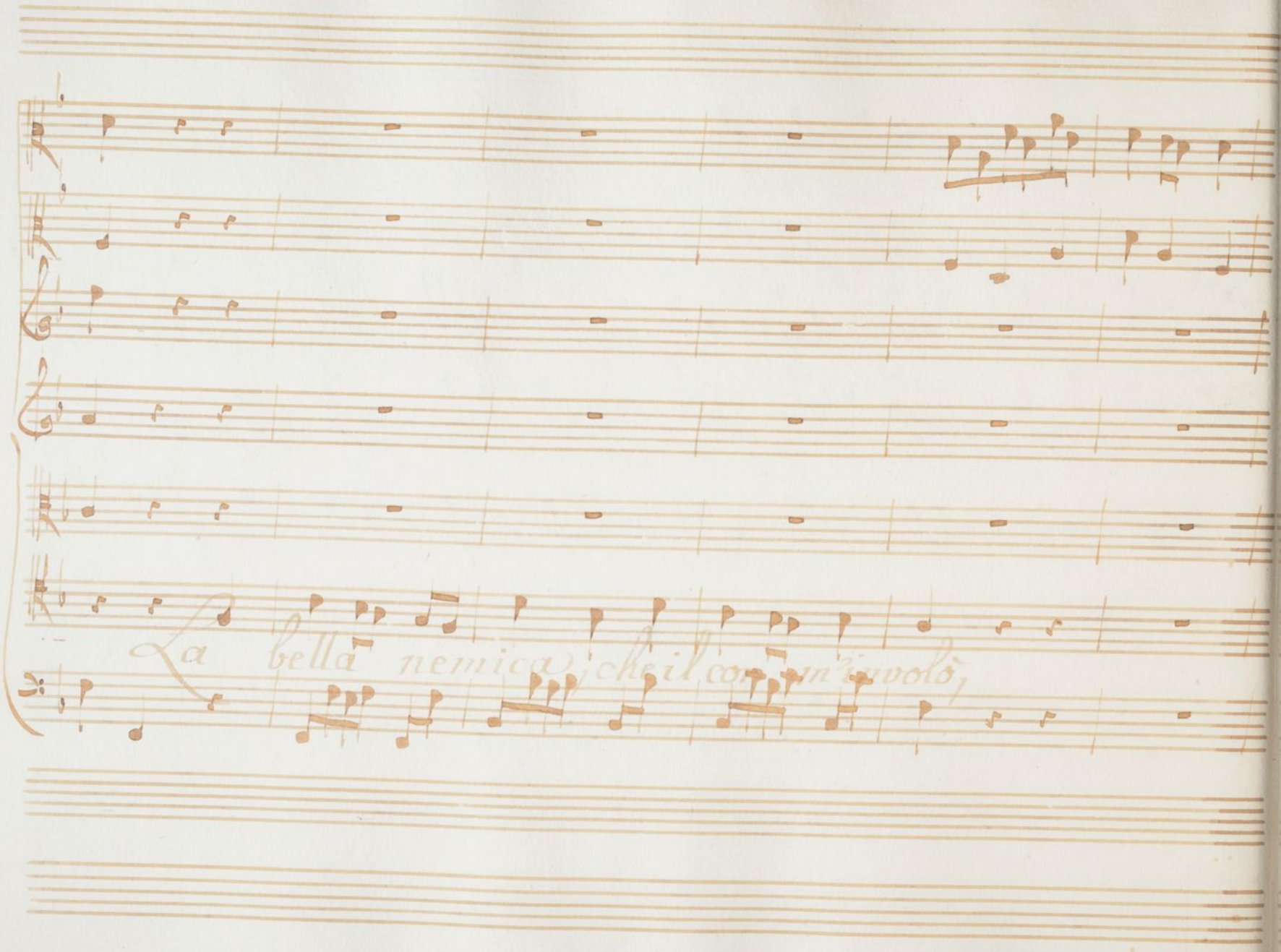








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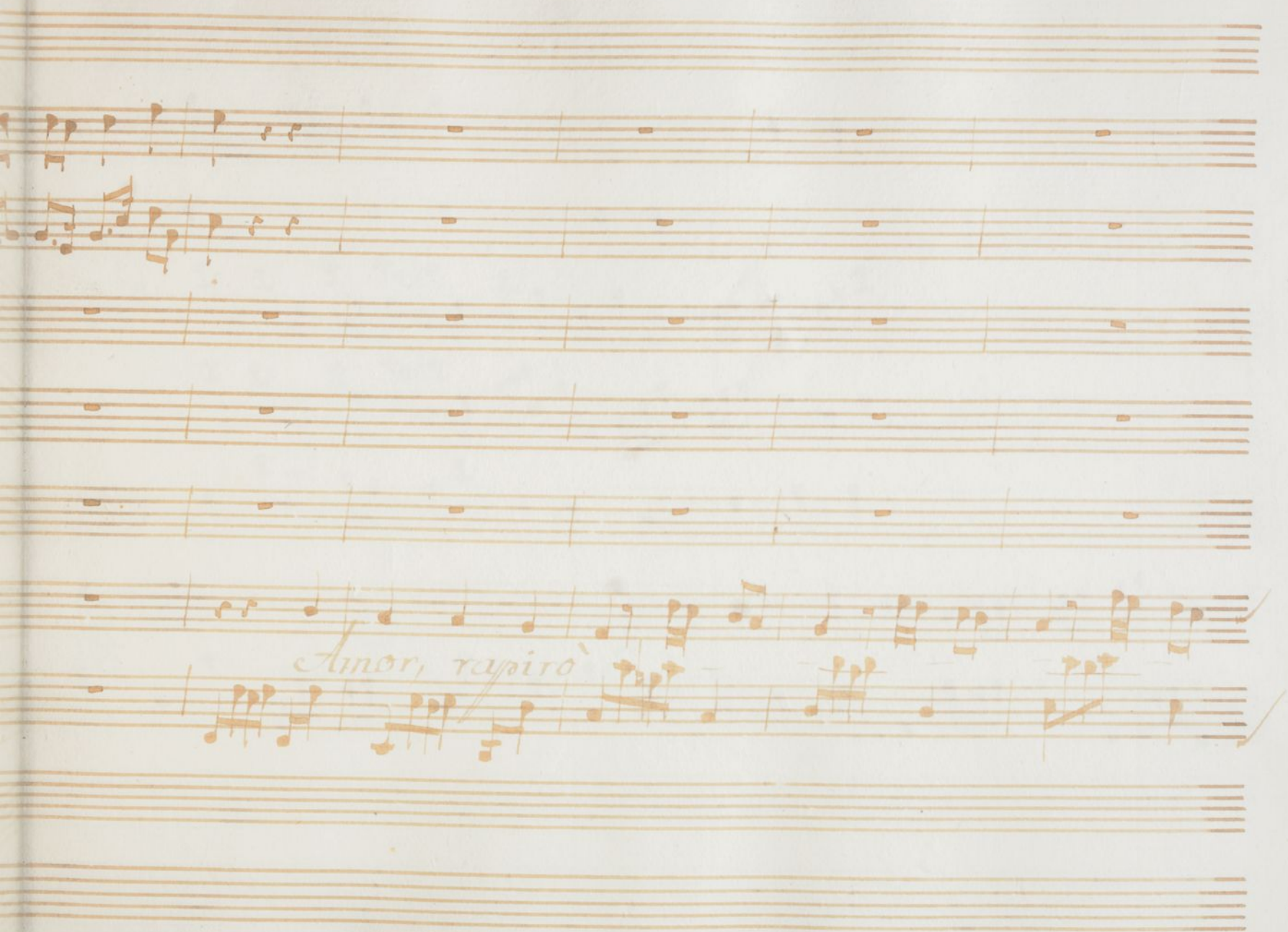
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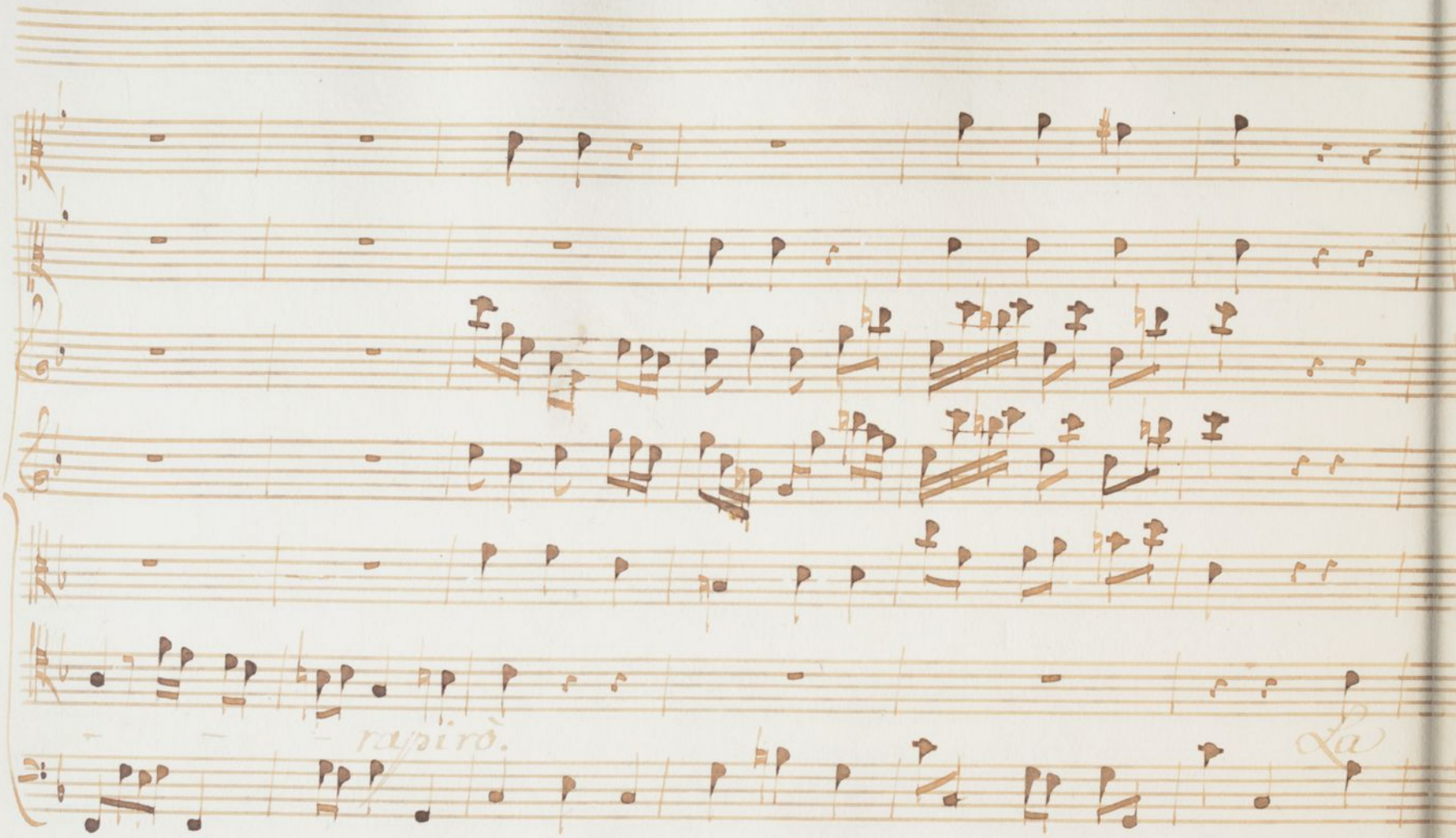
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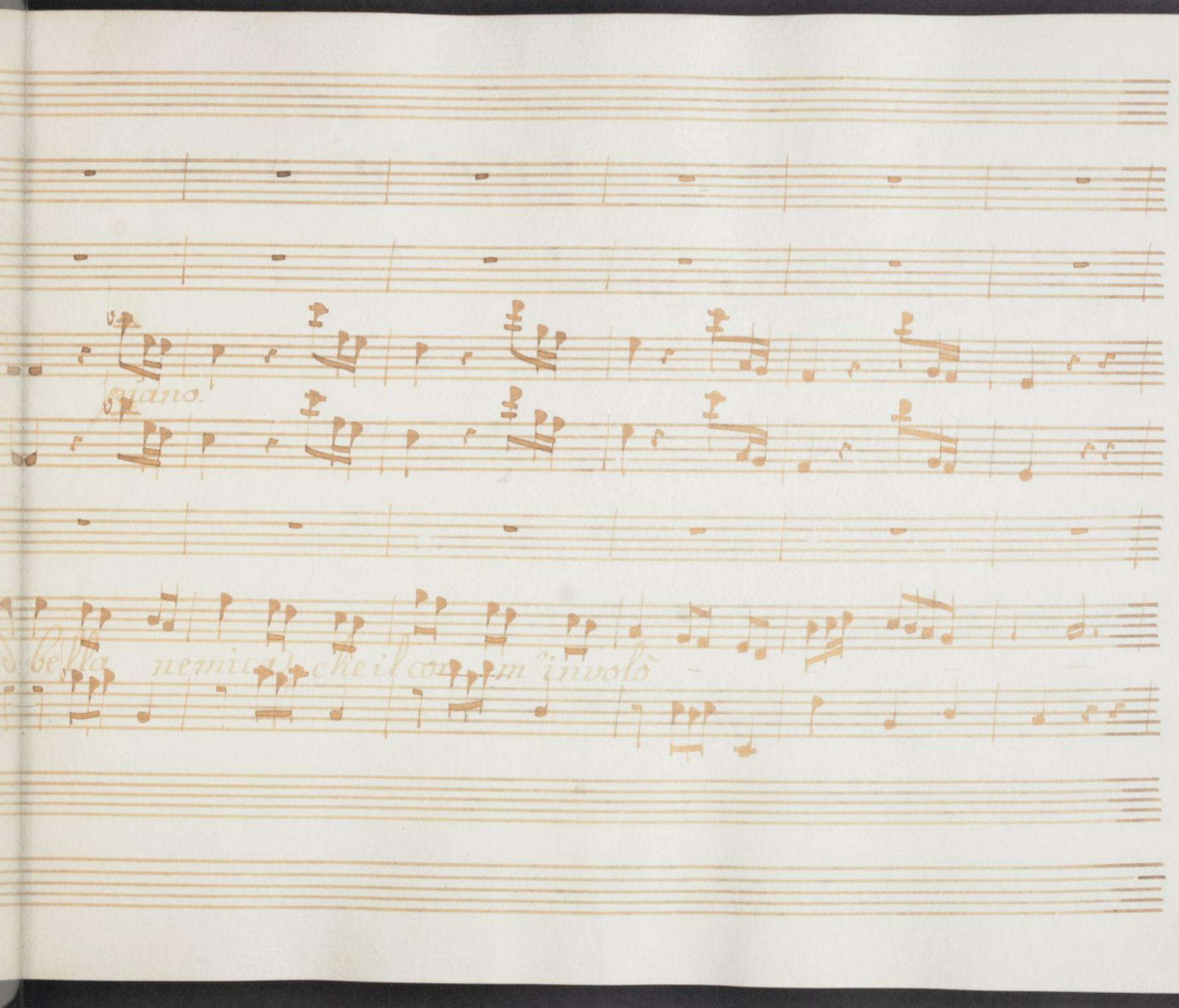
La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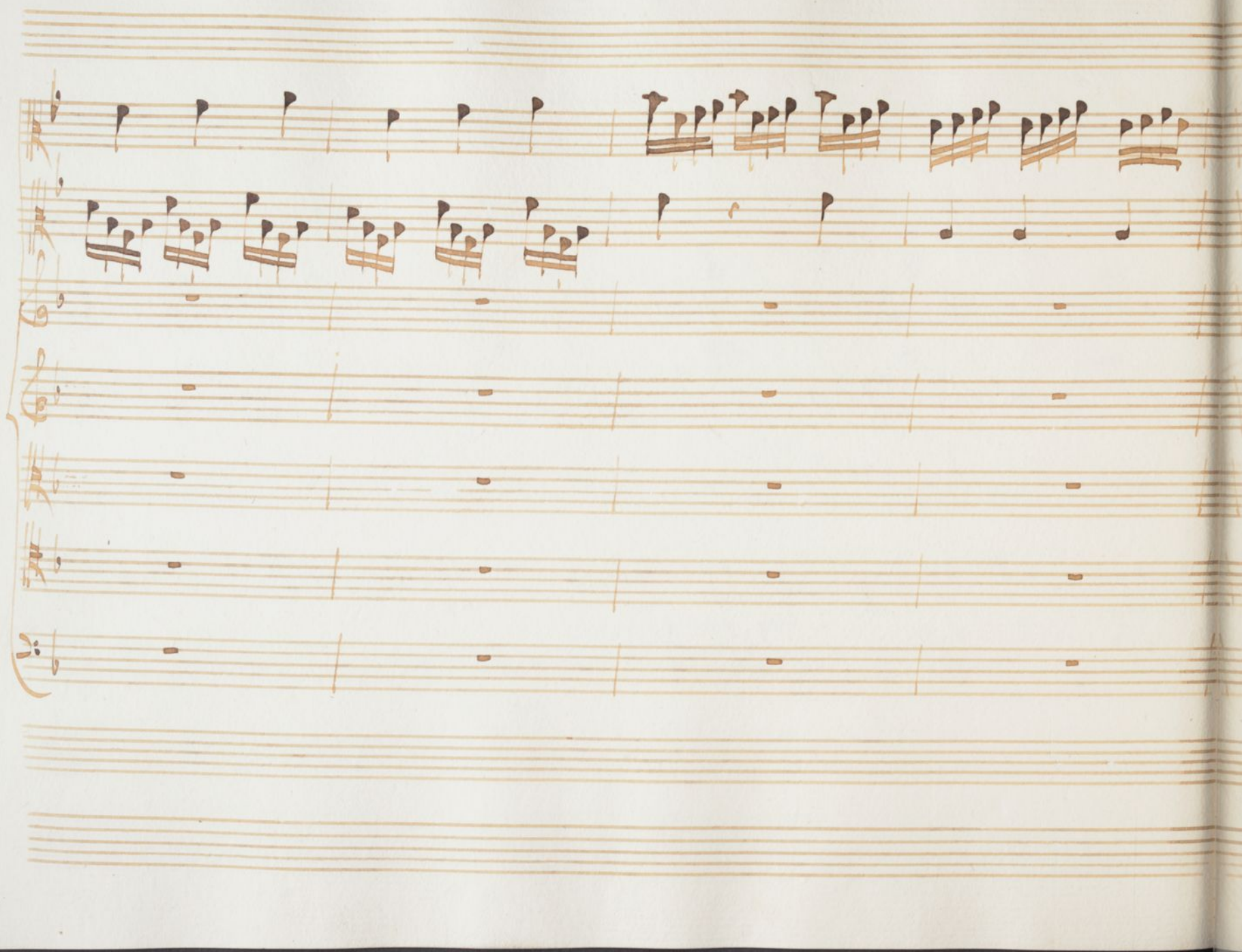

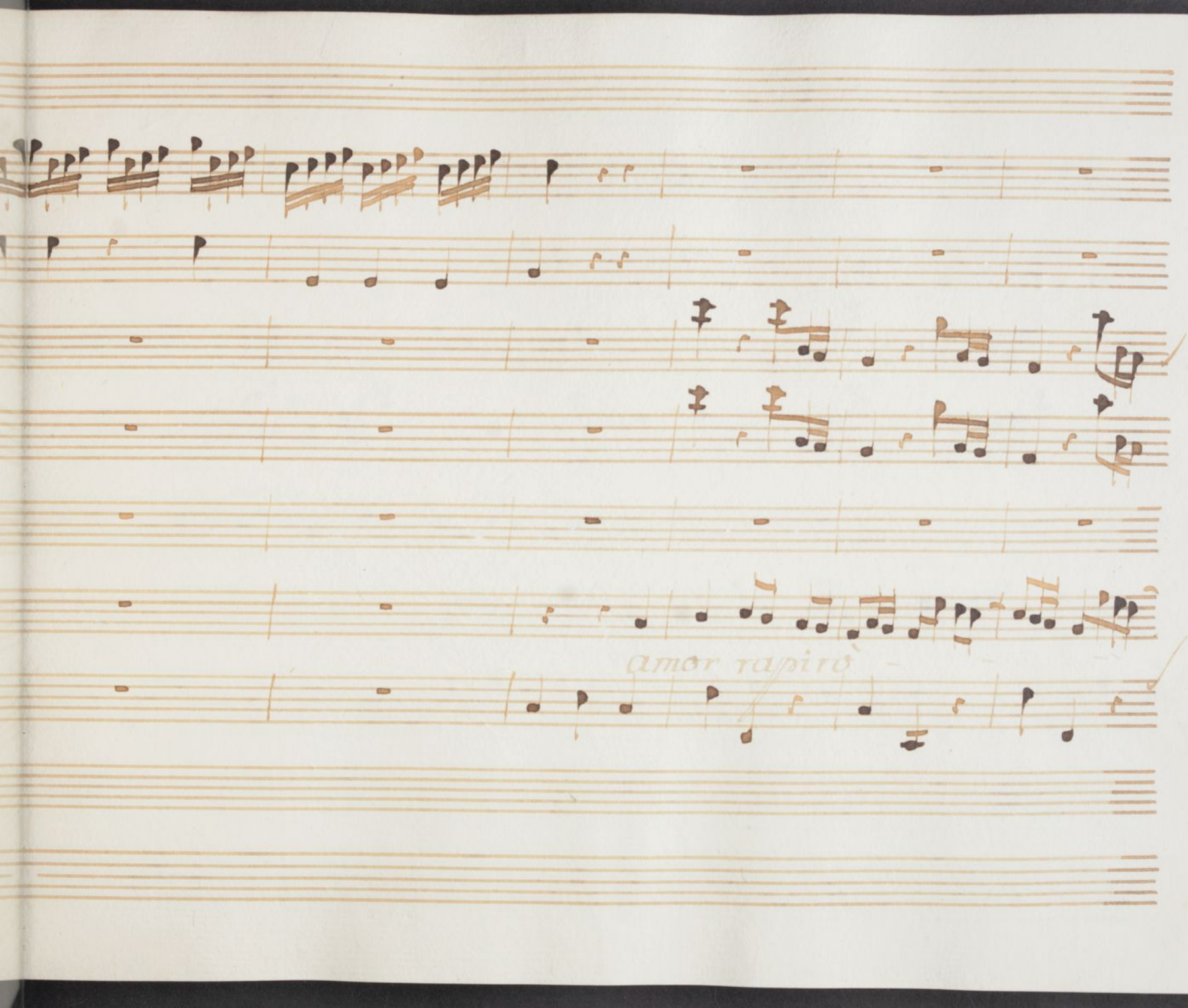
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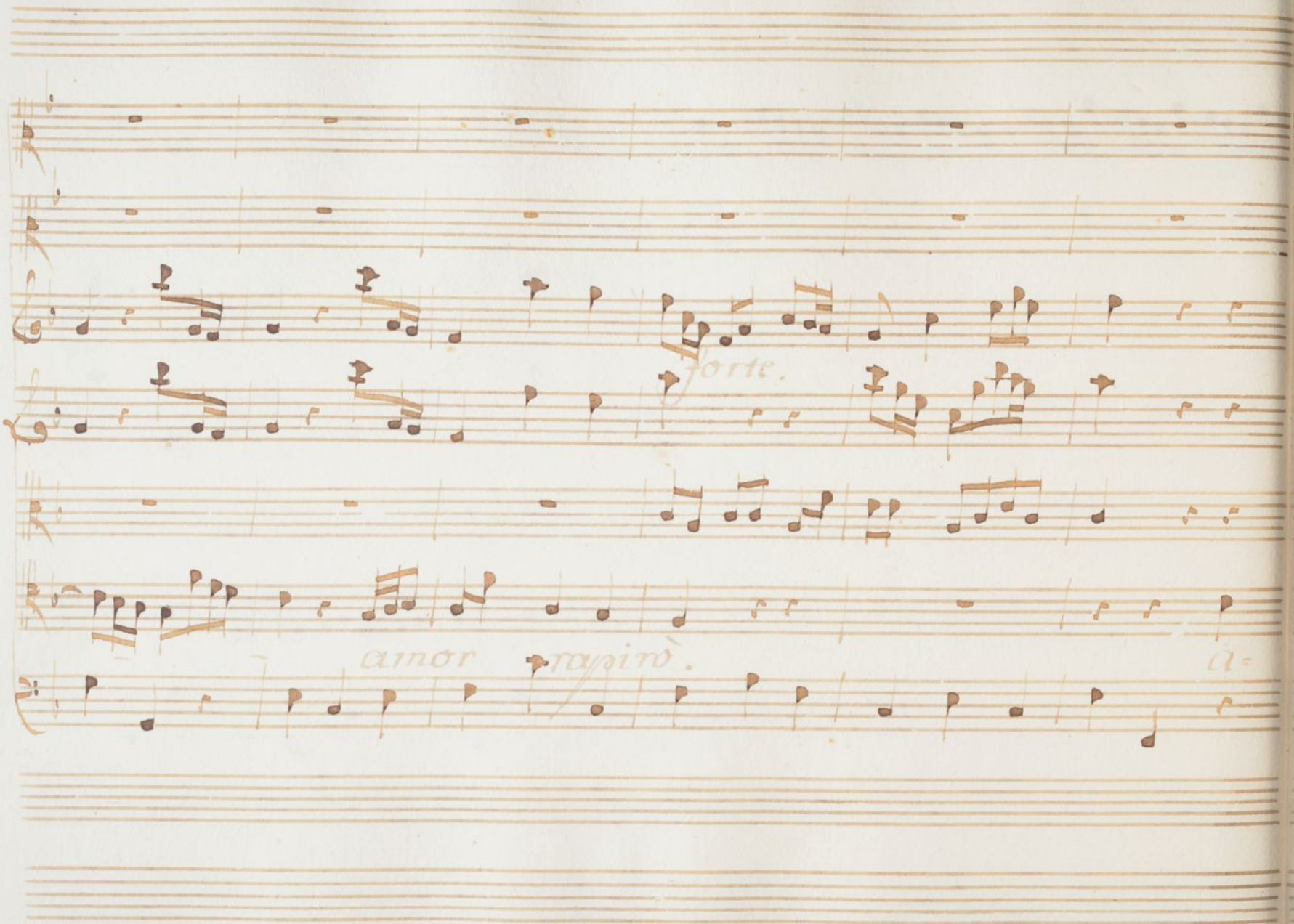
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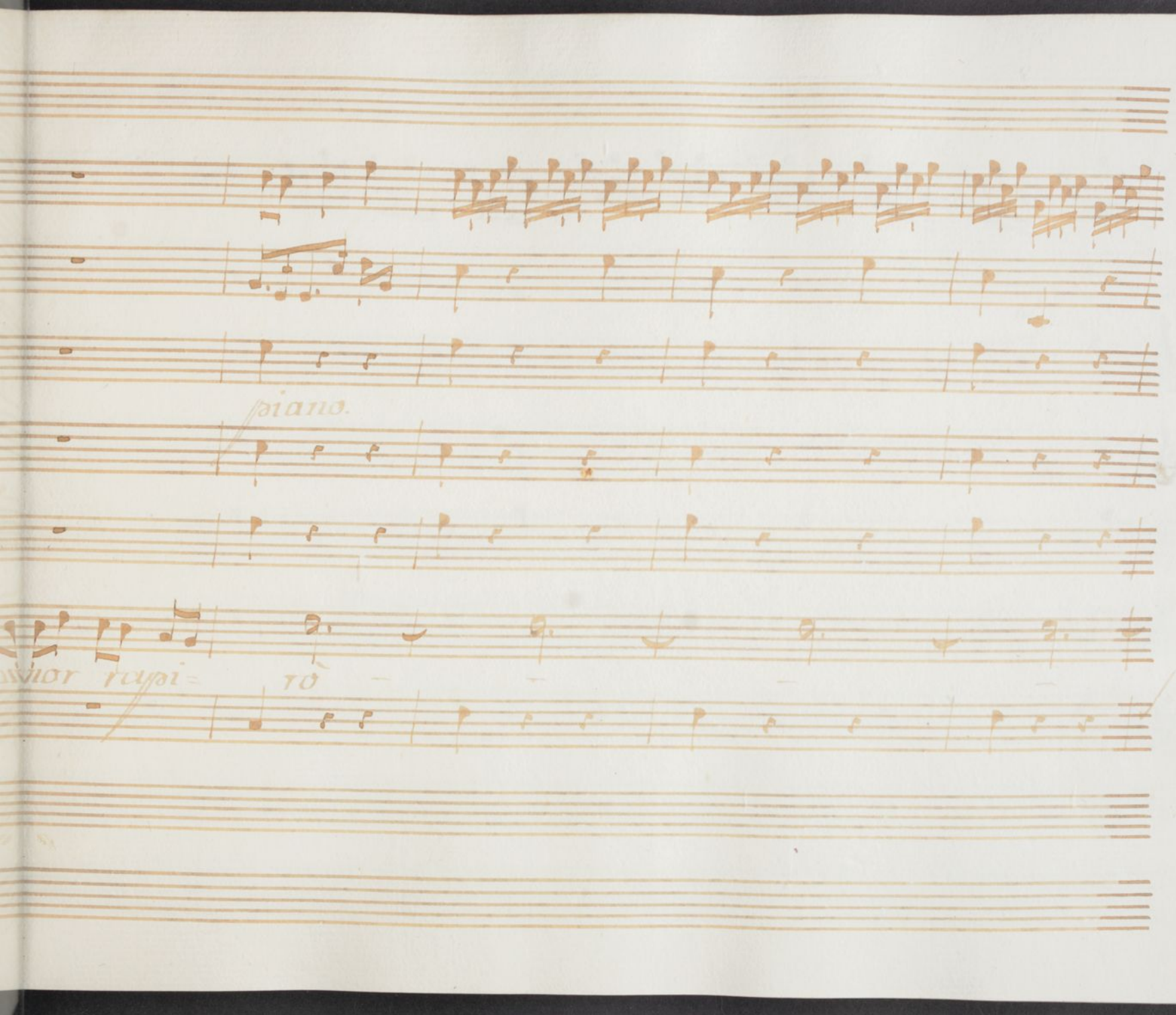
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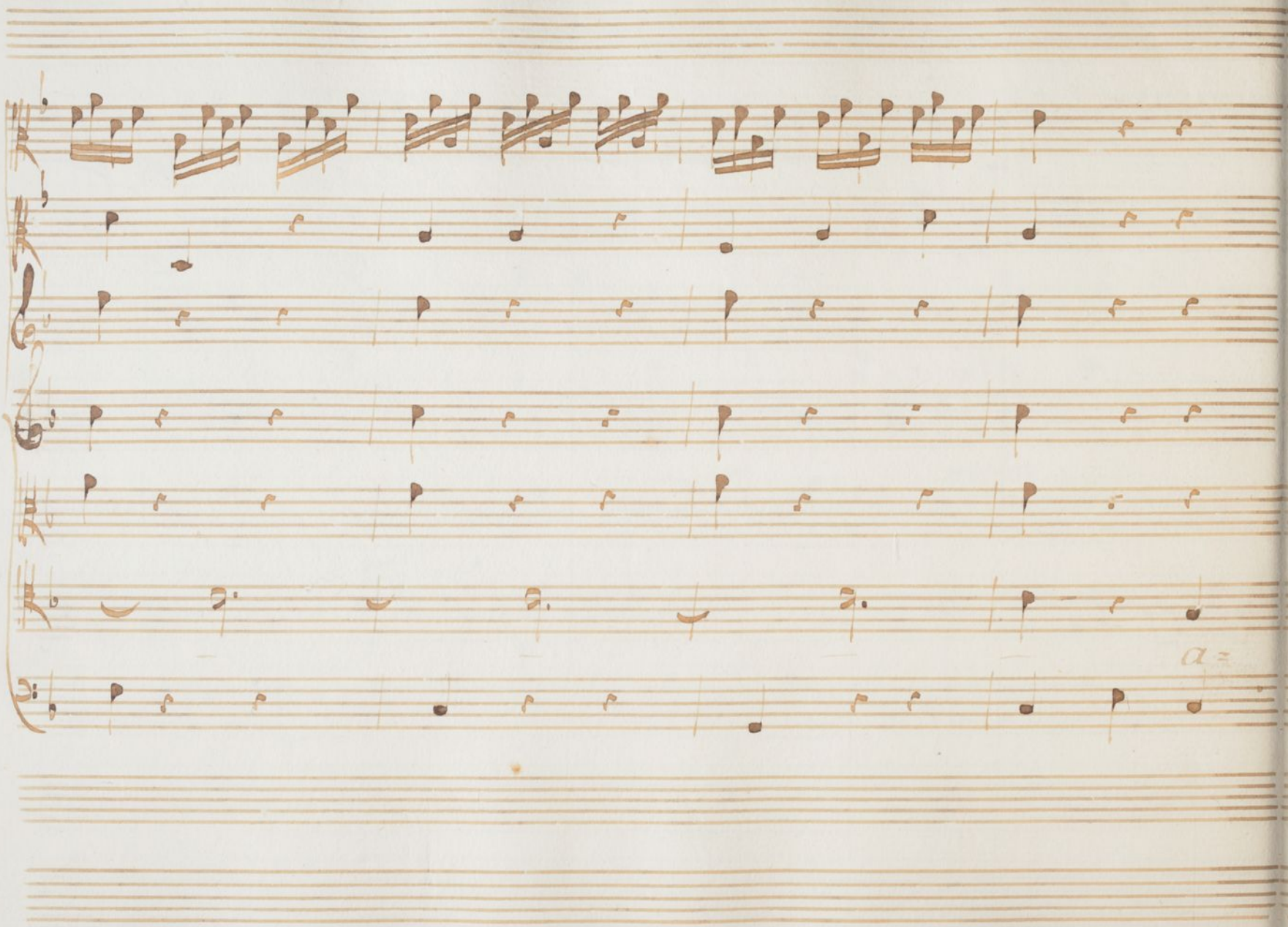
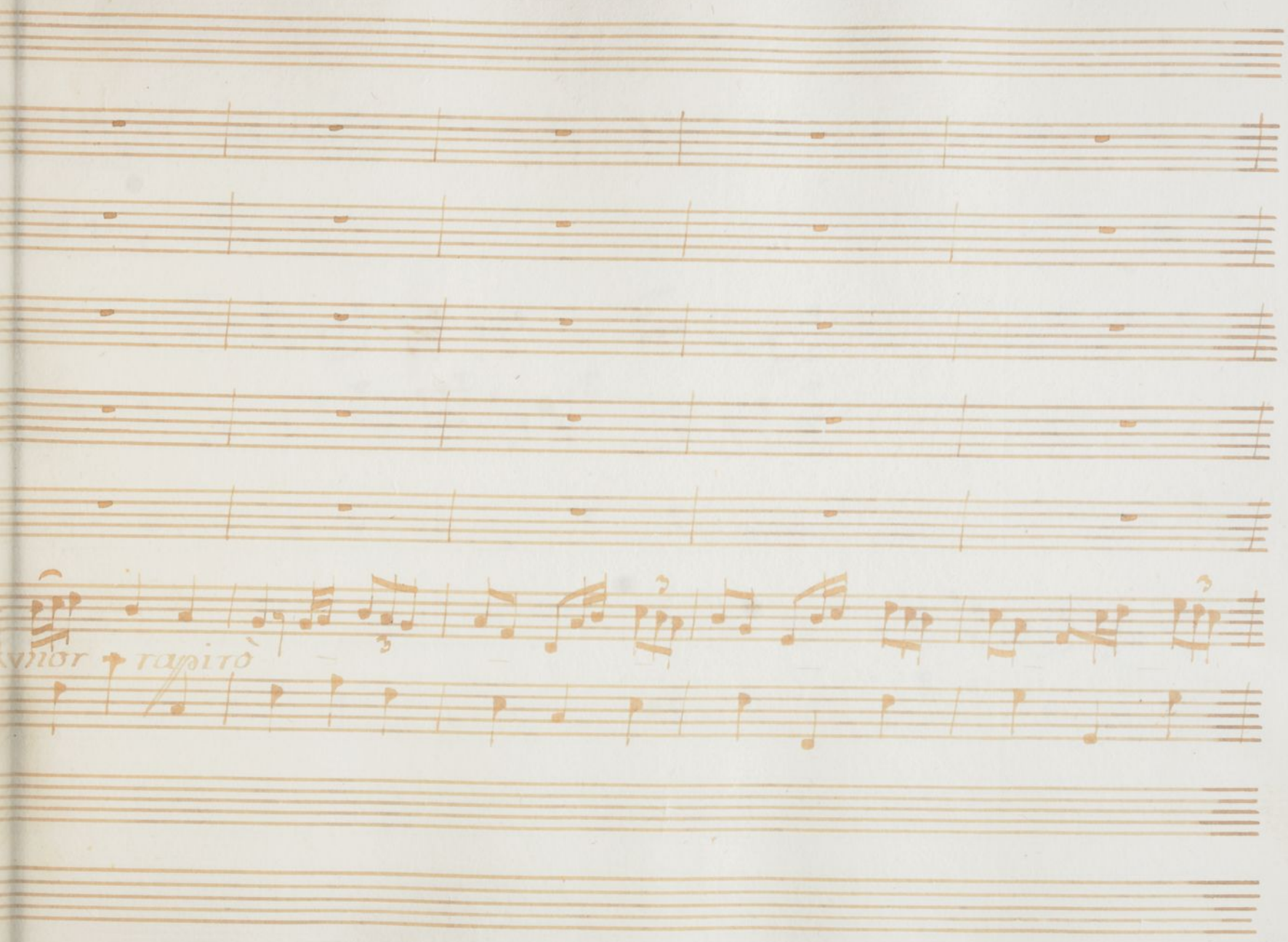
vior rupi= to

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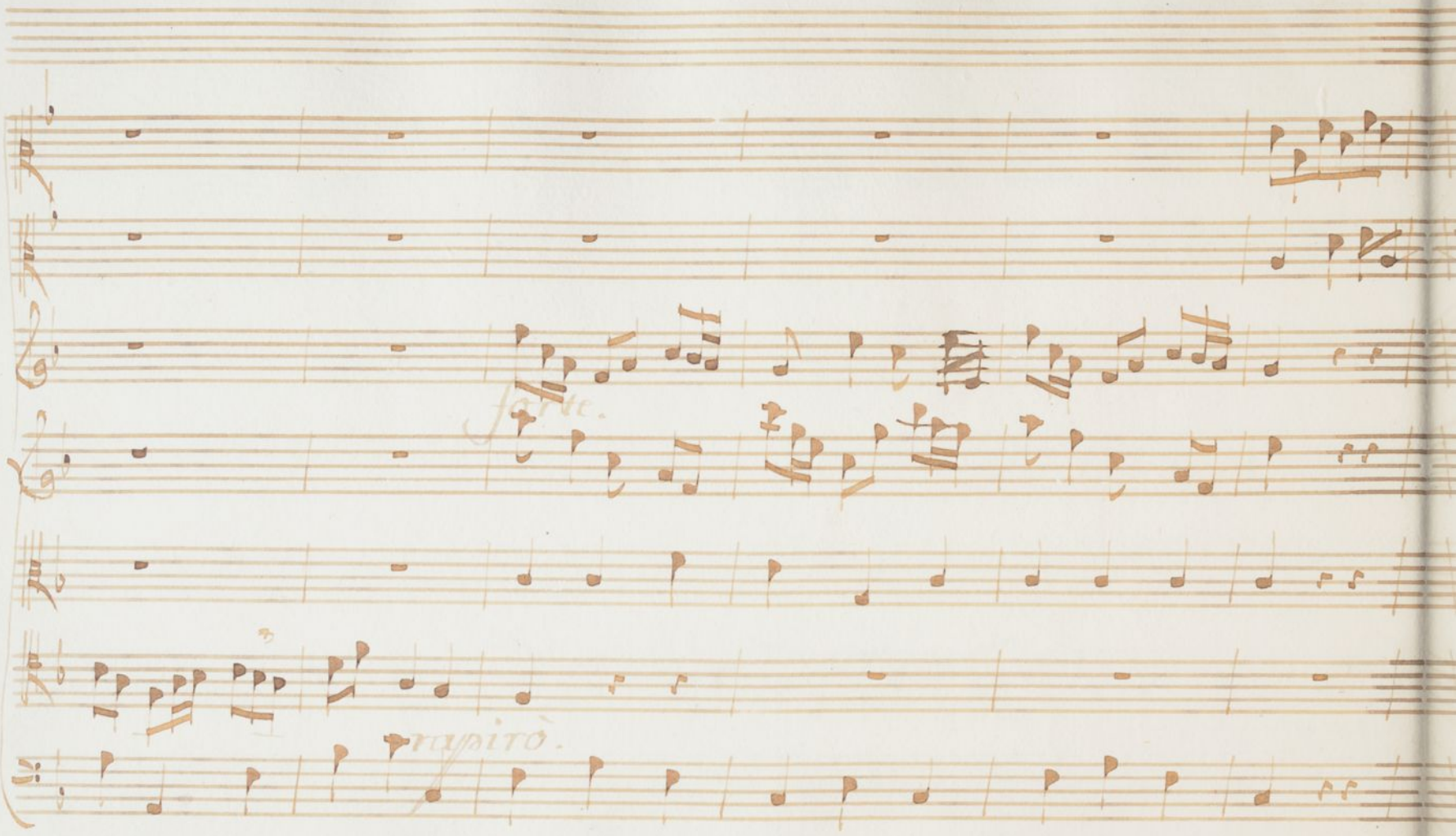
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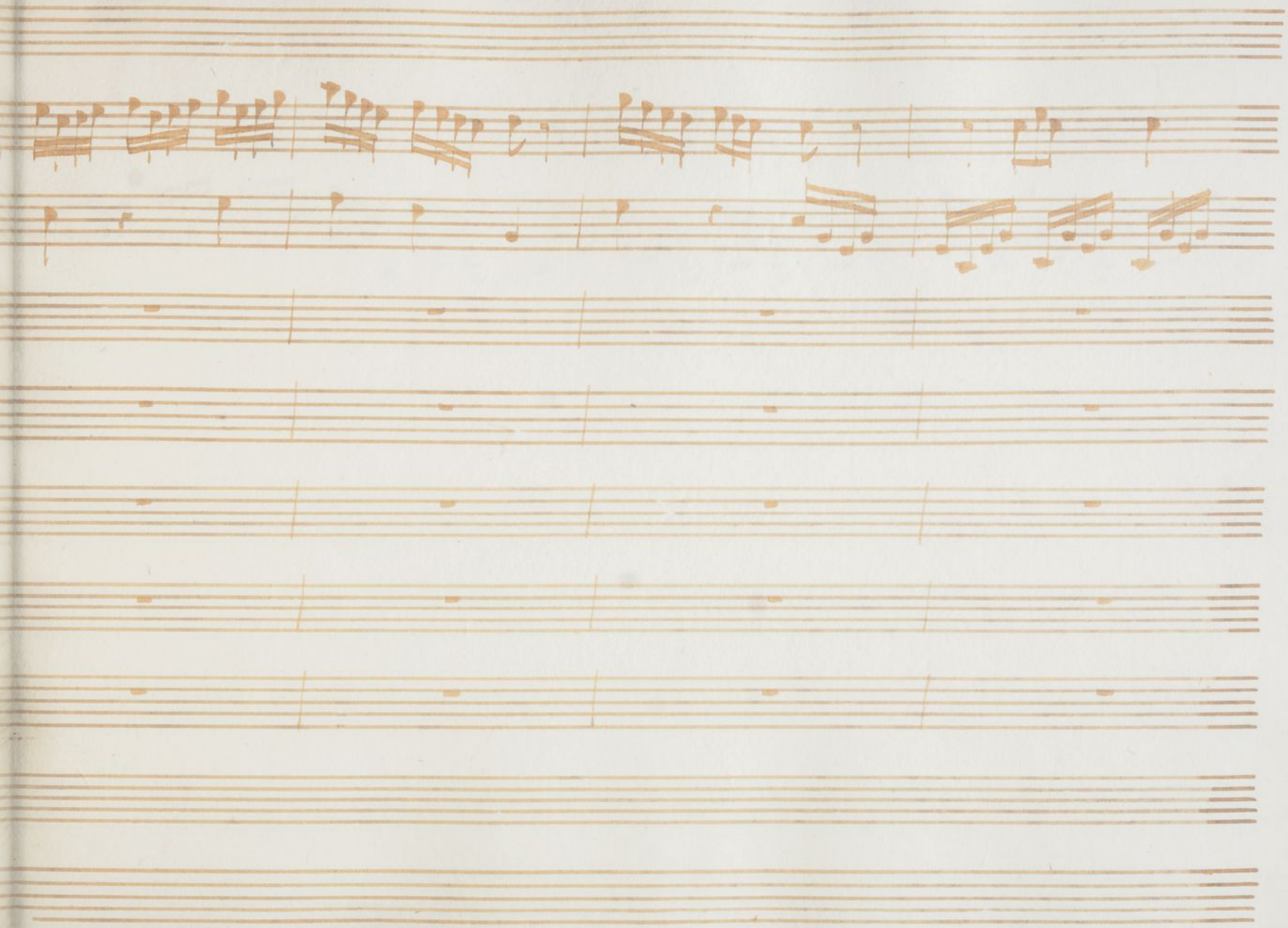
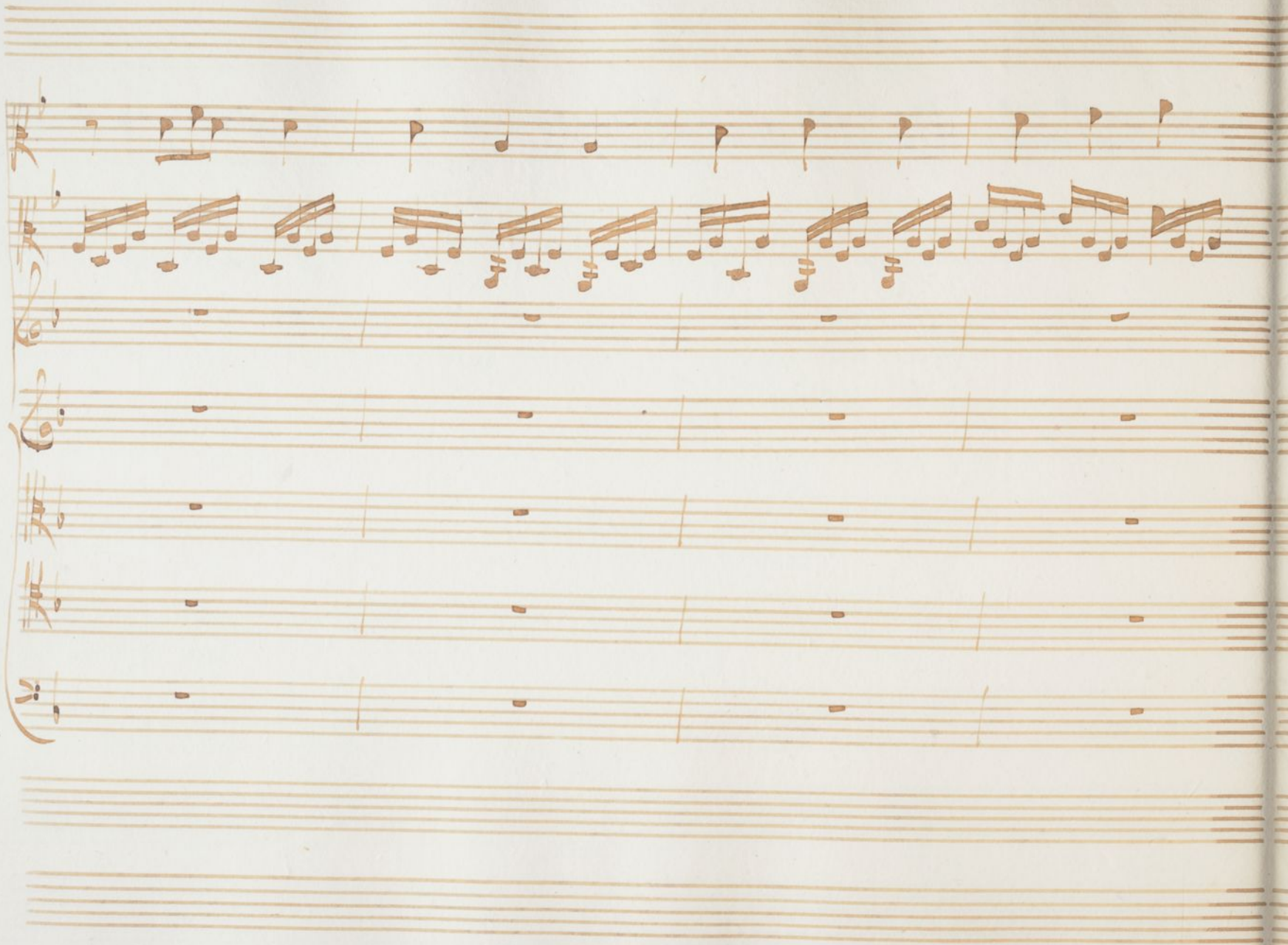
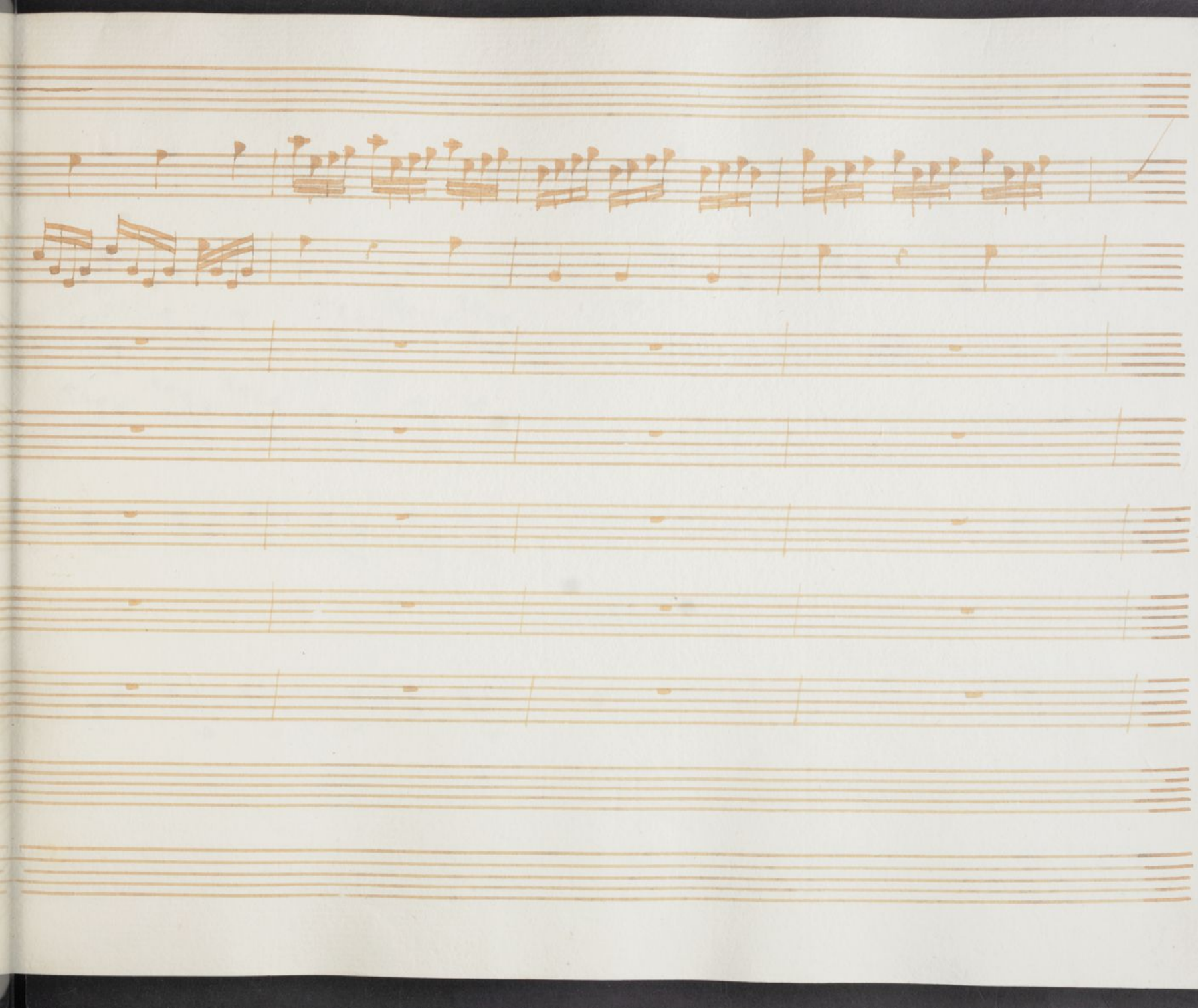
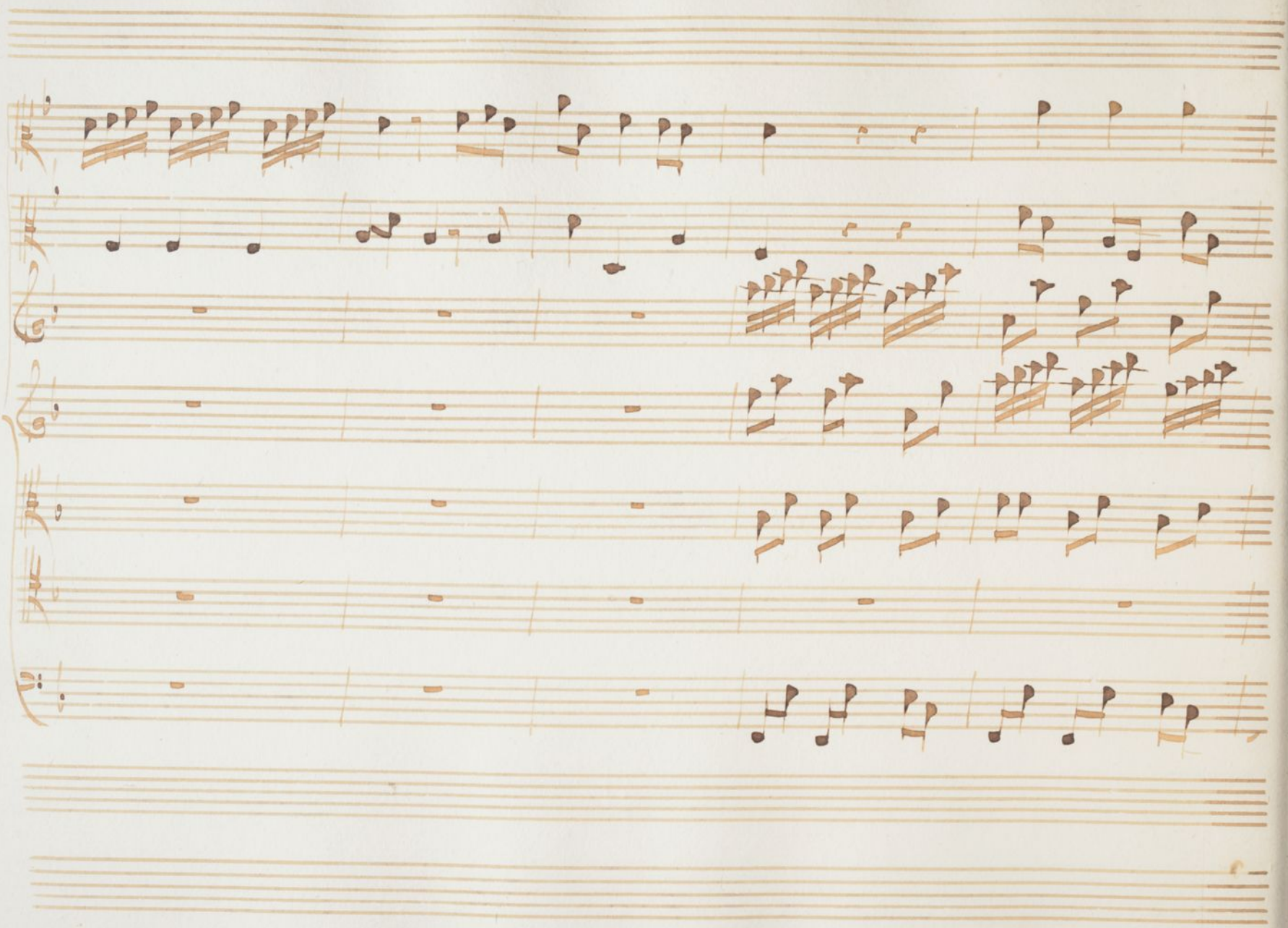
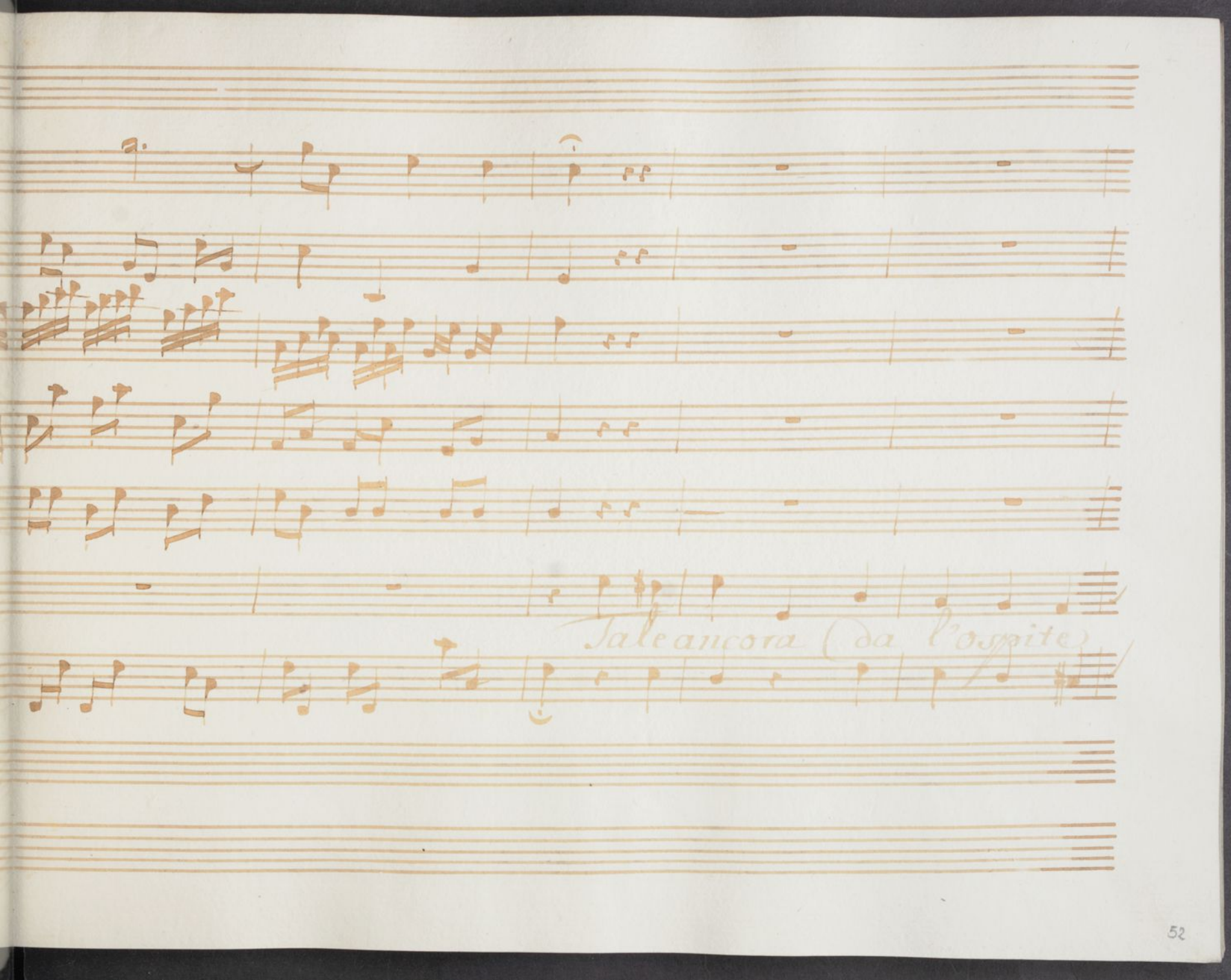
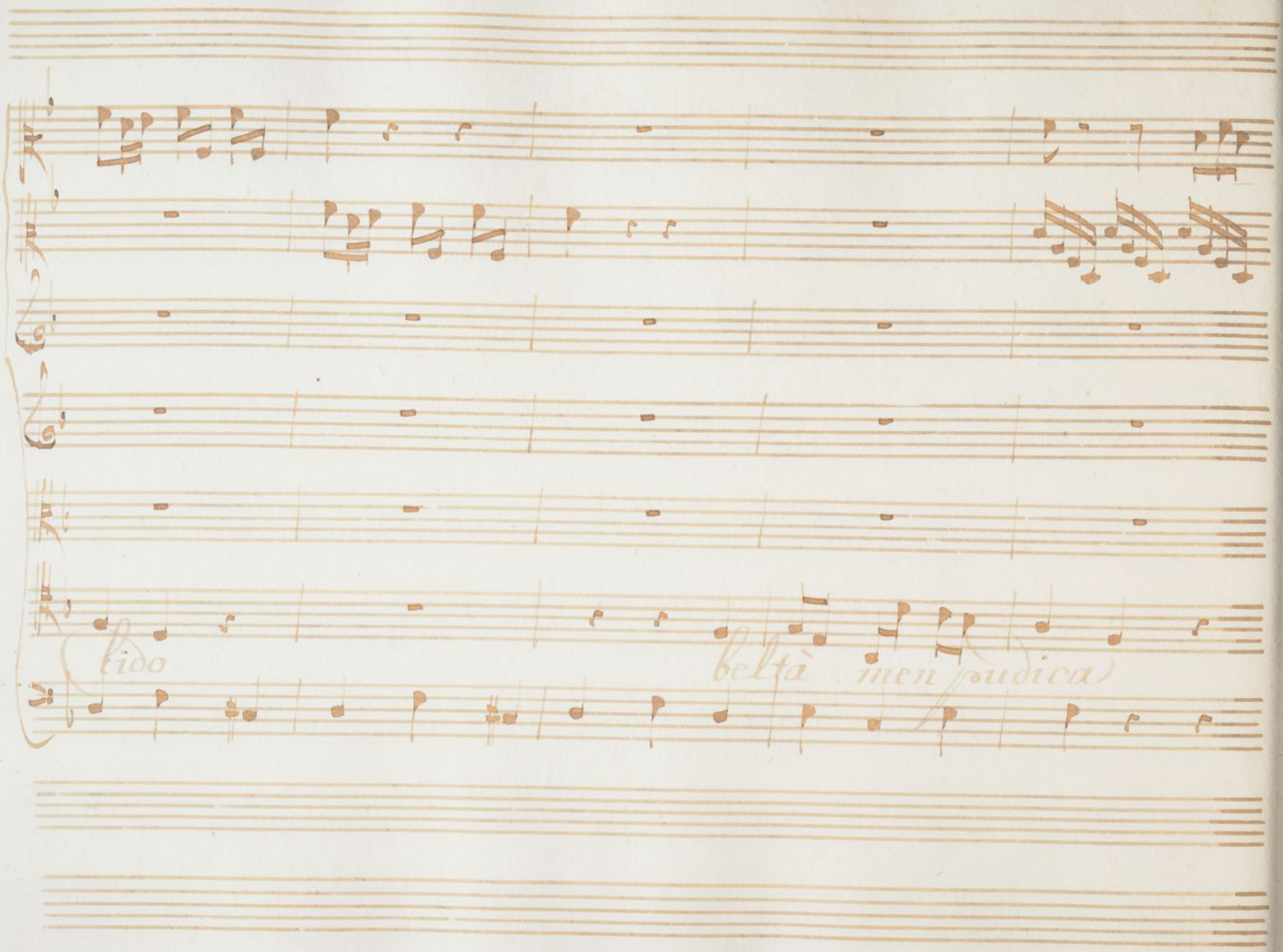


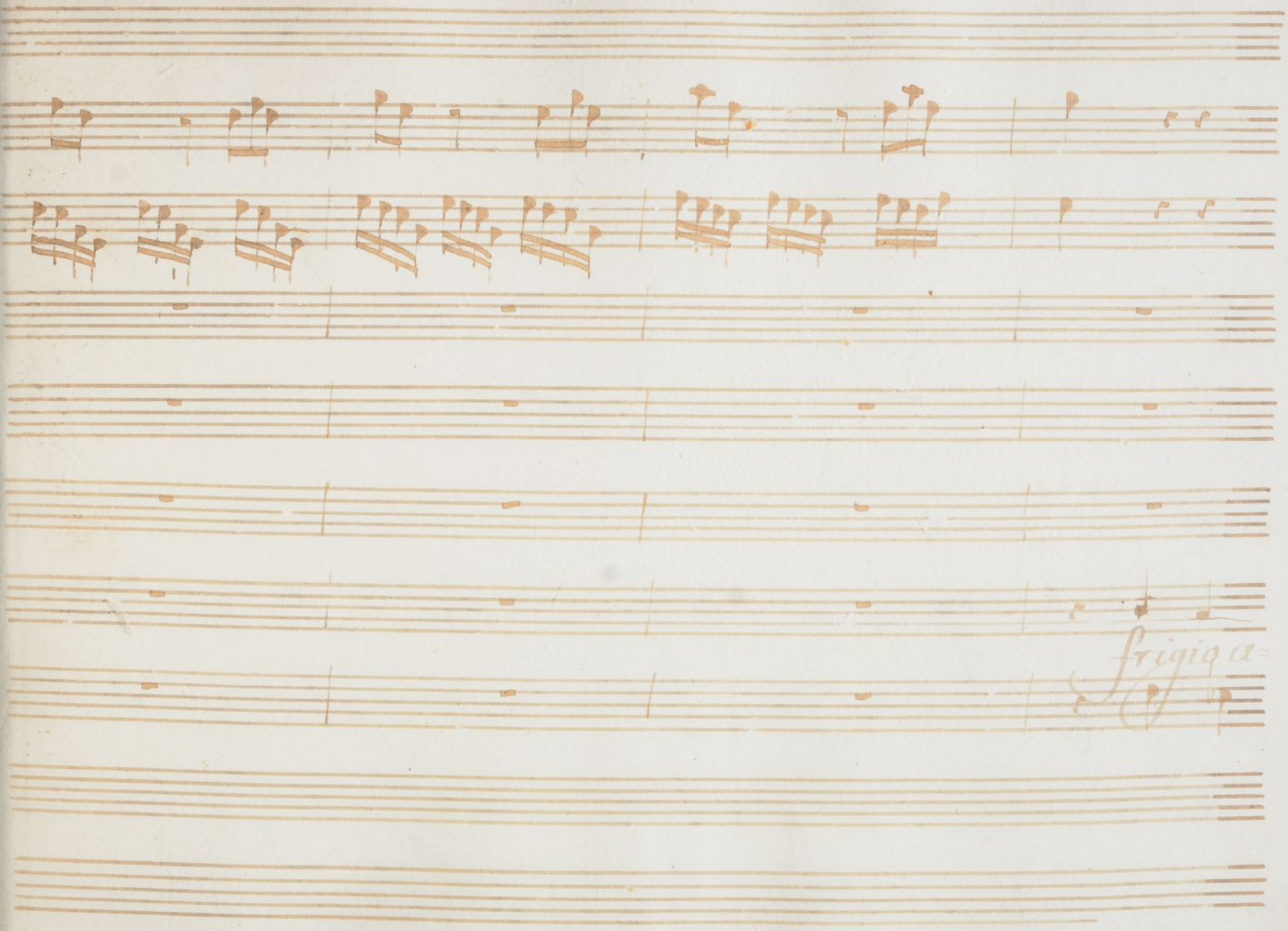


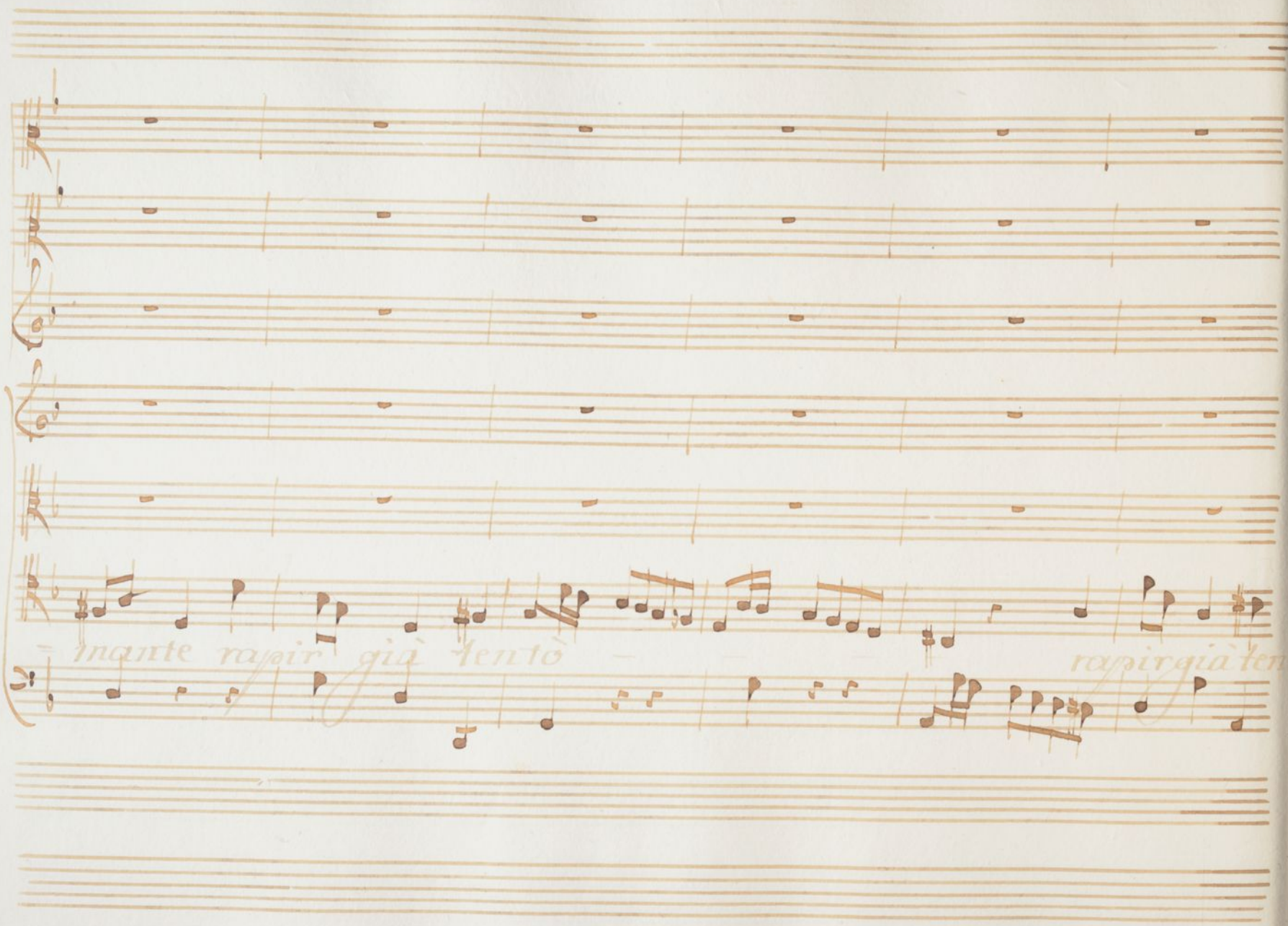


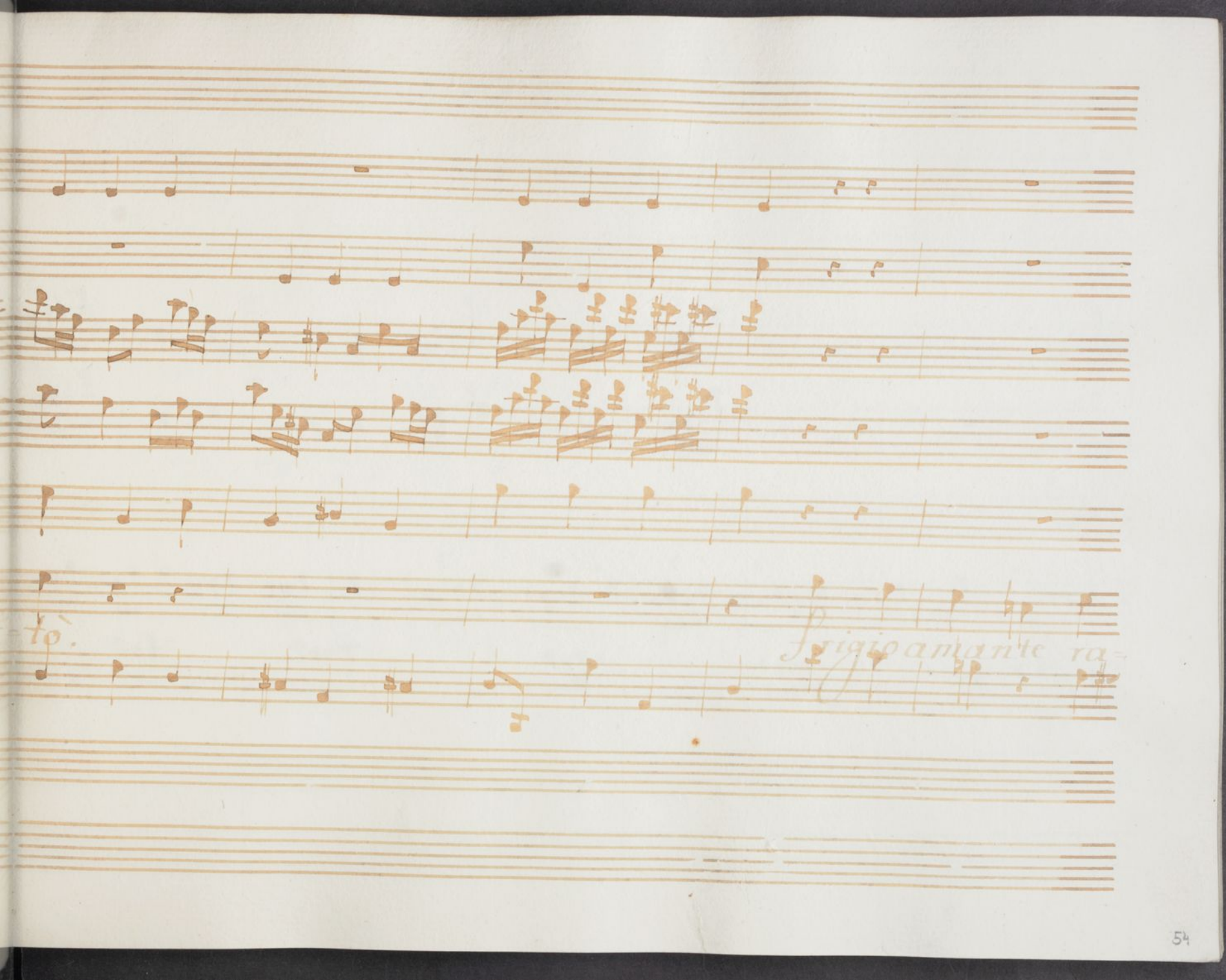


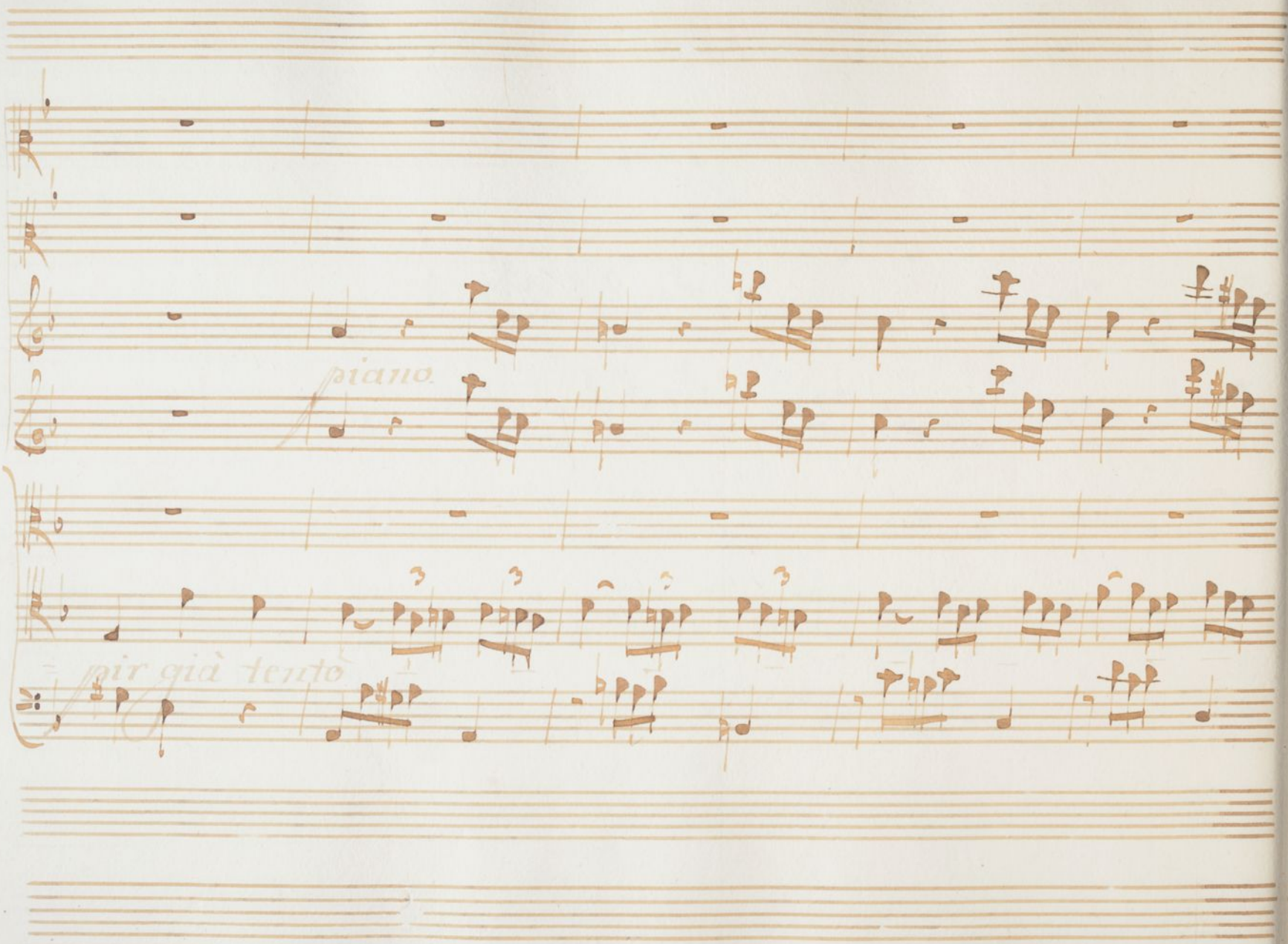

Sale ancora (da l'ospite)

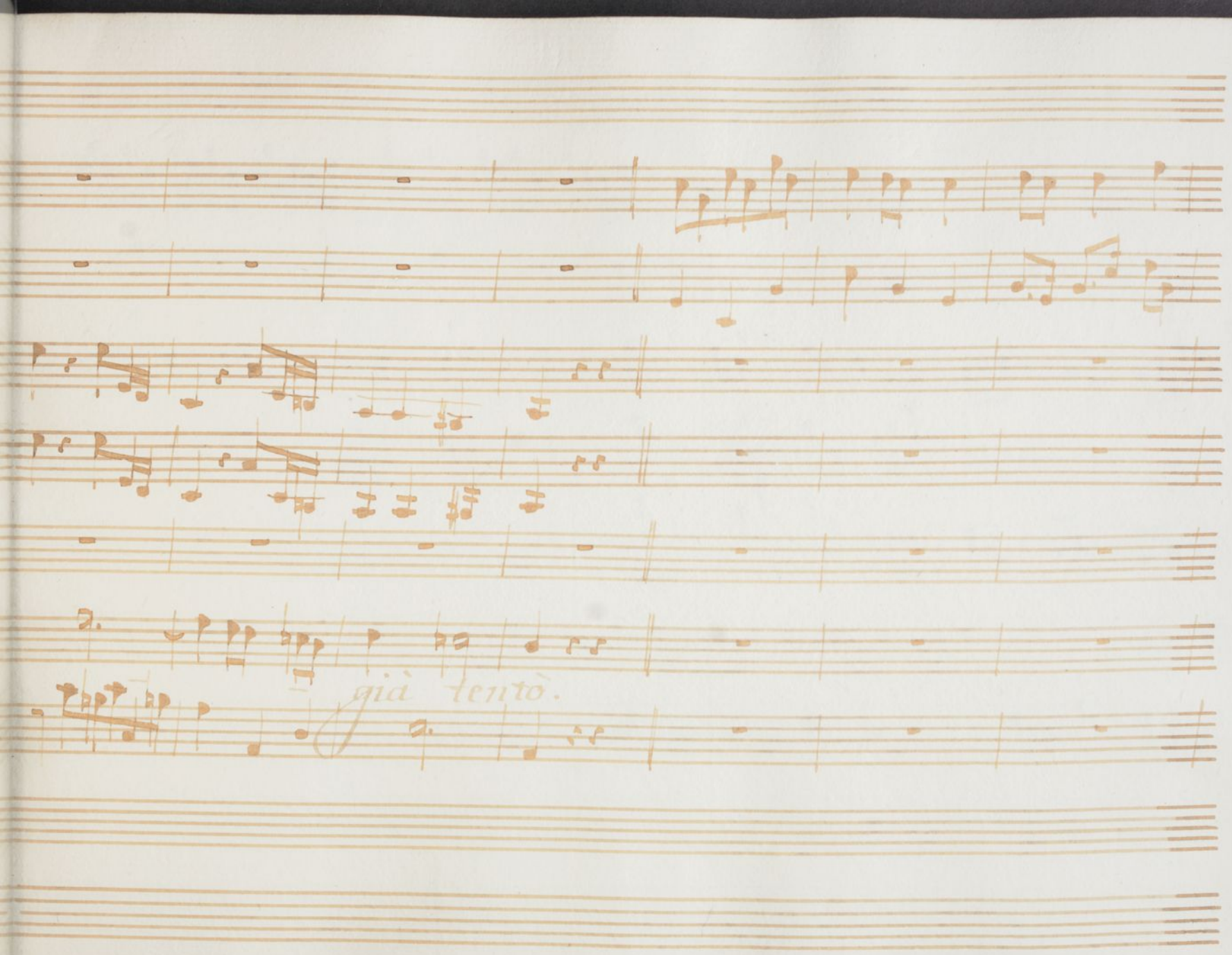

fido
beltà (men pudica)


frigia a=


inante rapir già lentò
rapir già len


to.
Sfigio amante ra-


piano
più già tenuto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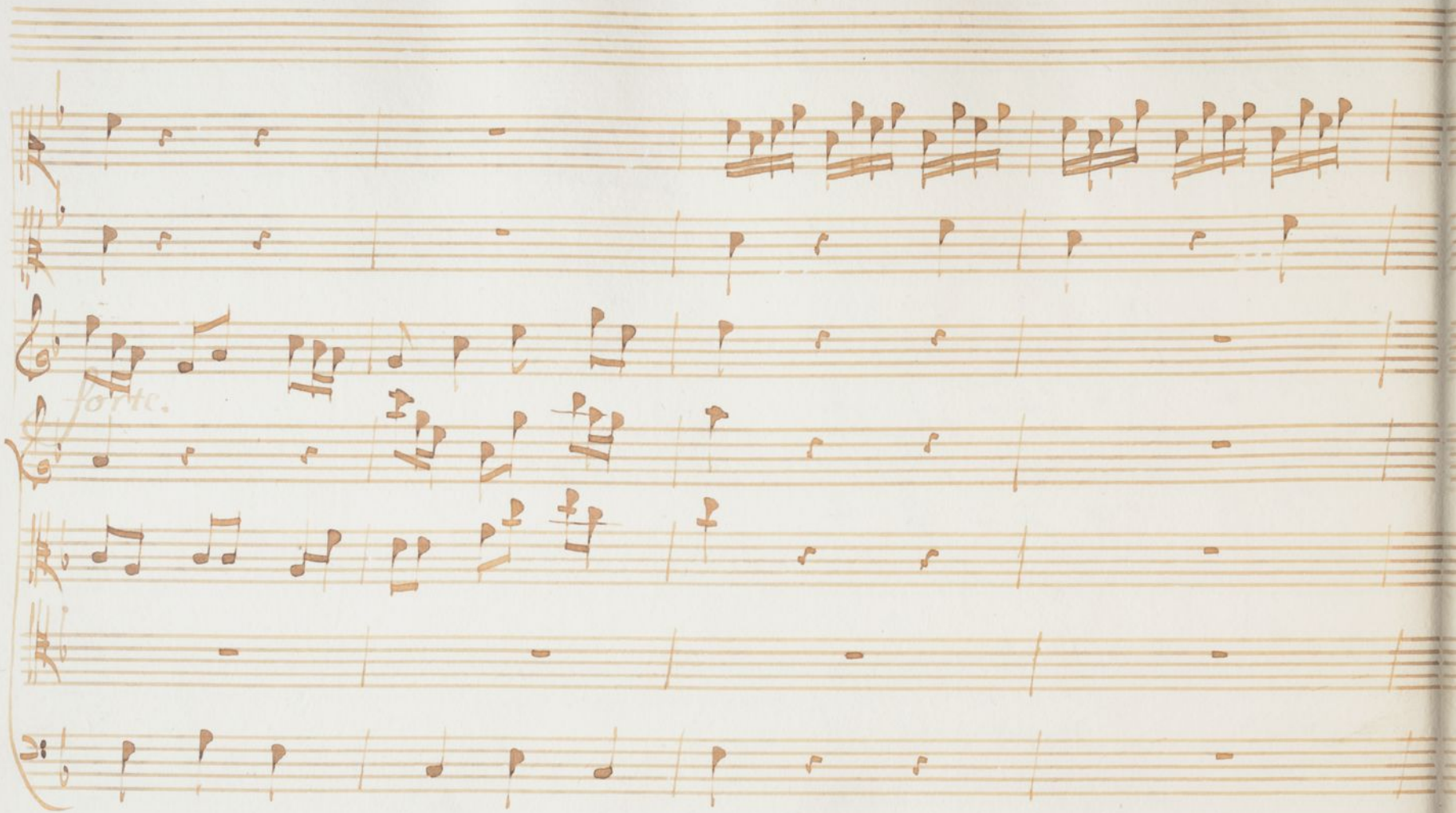
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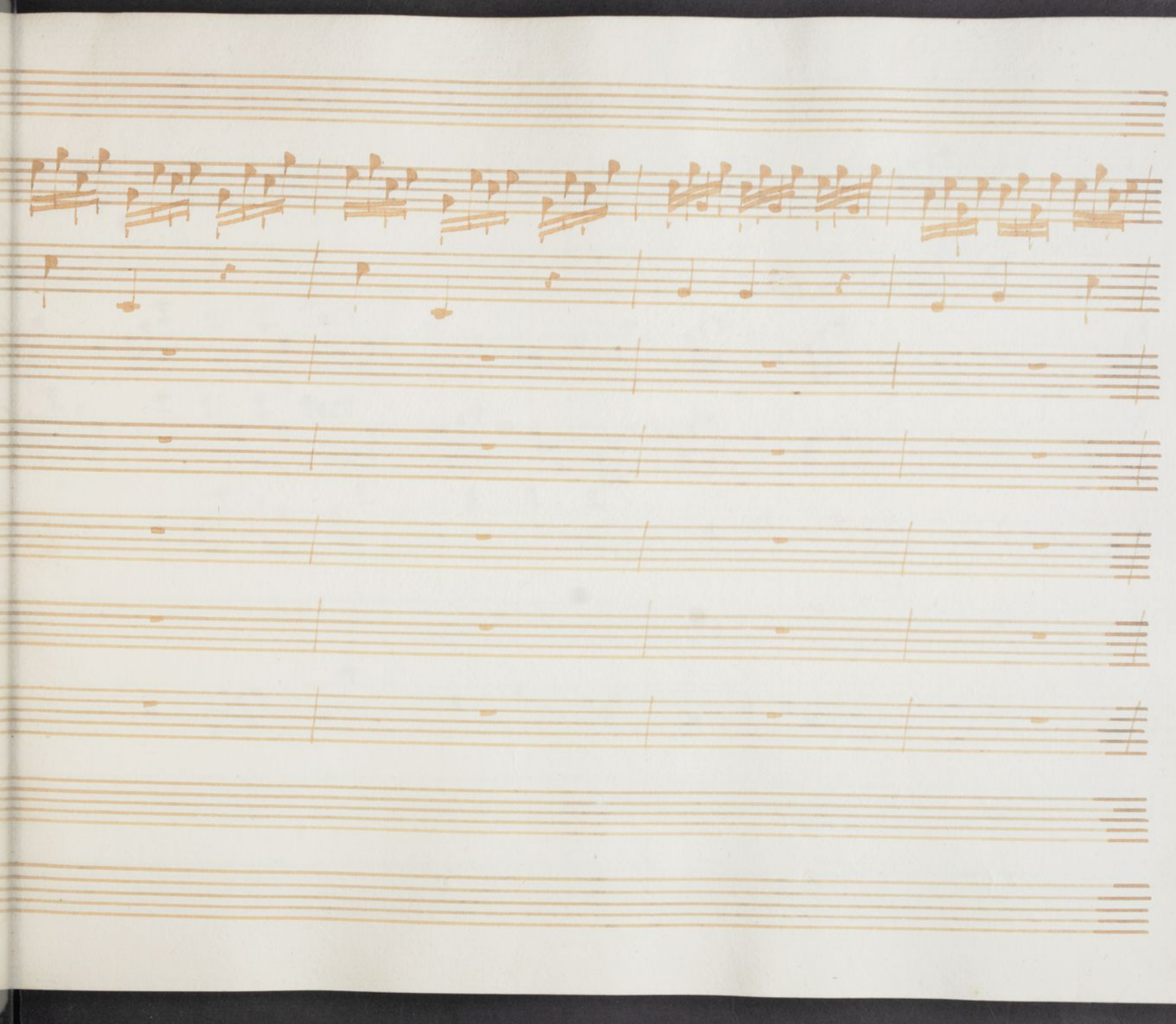

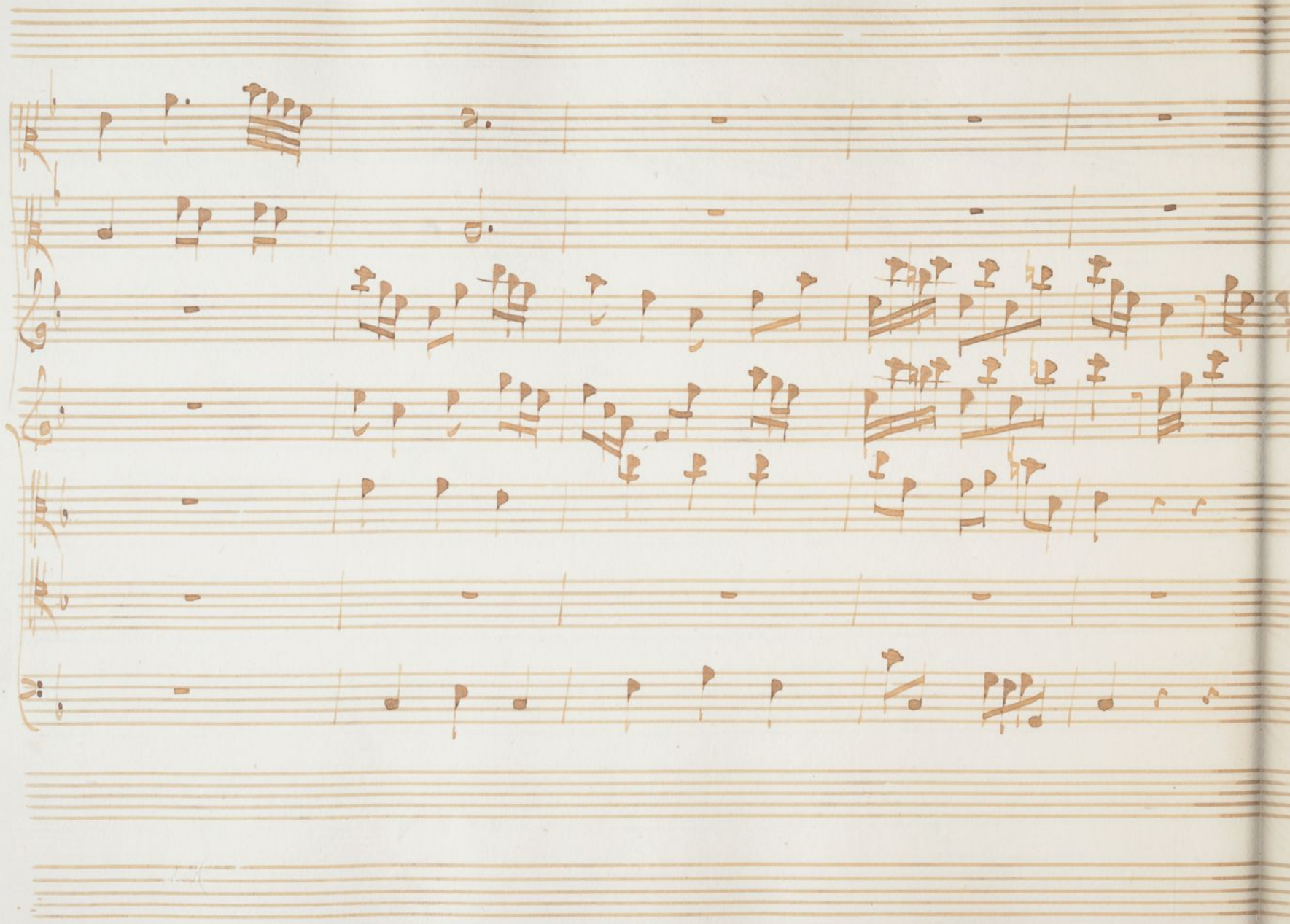

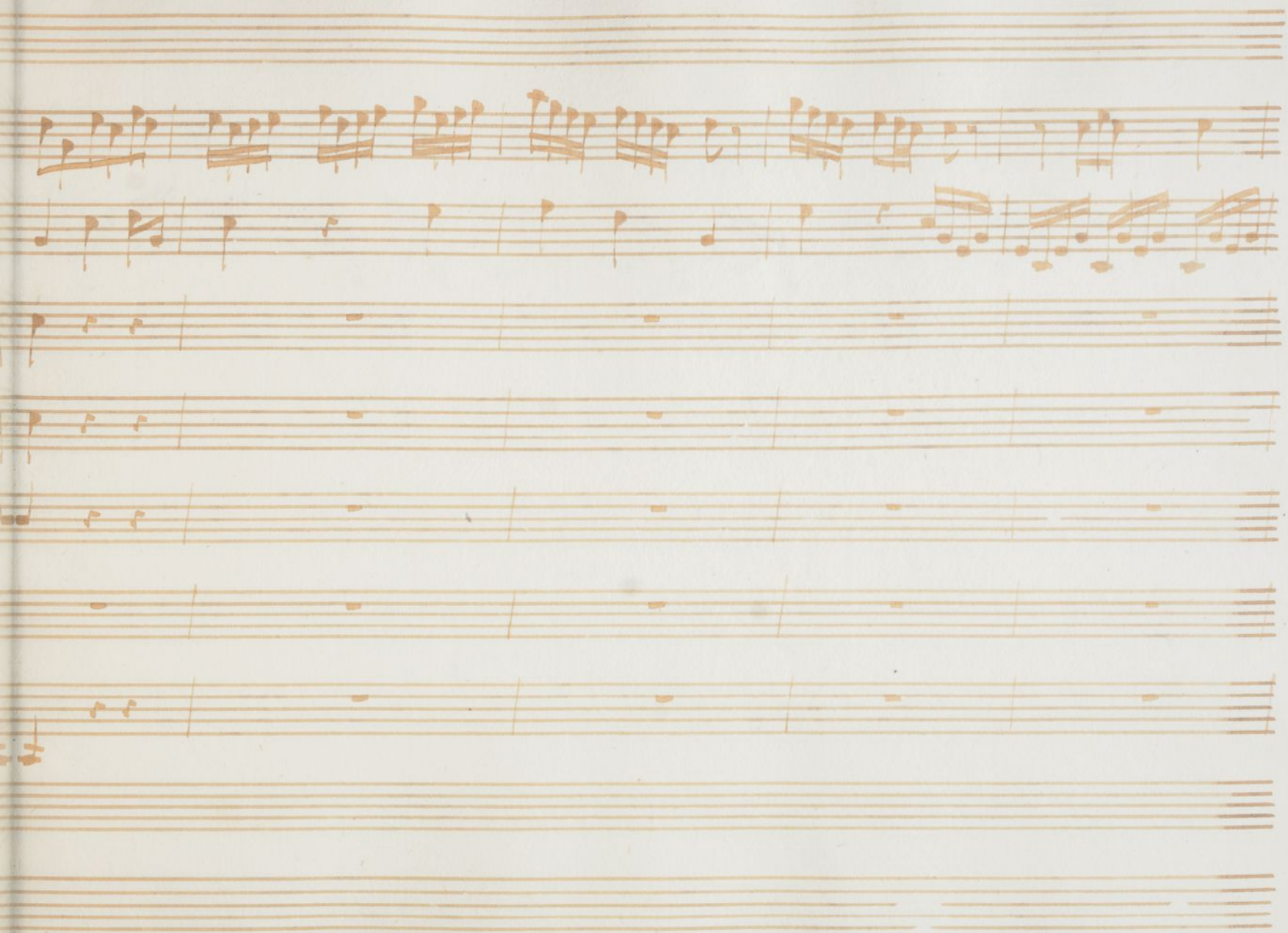

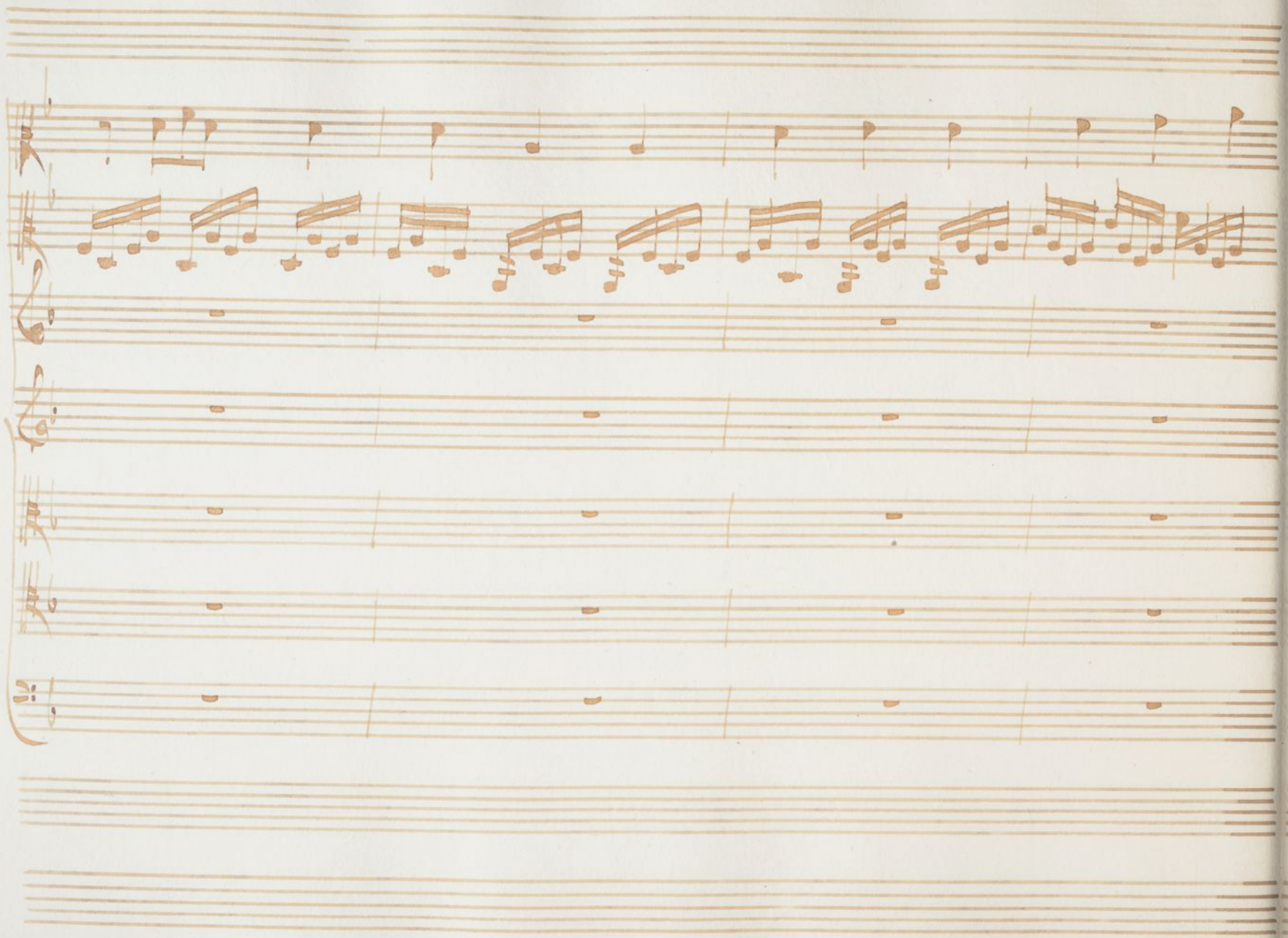

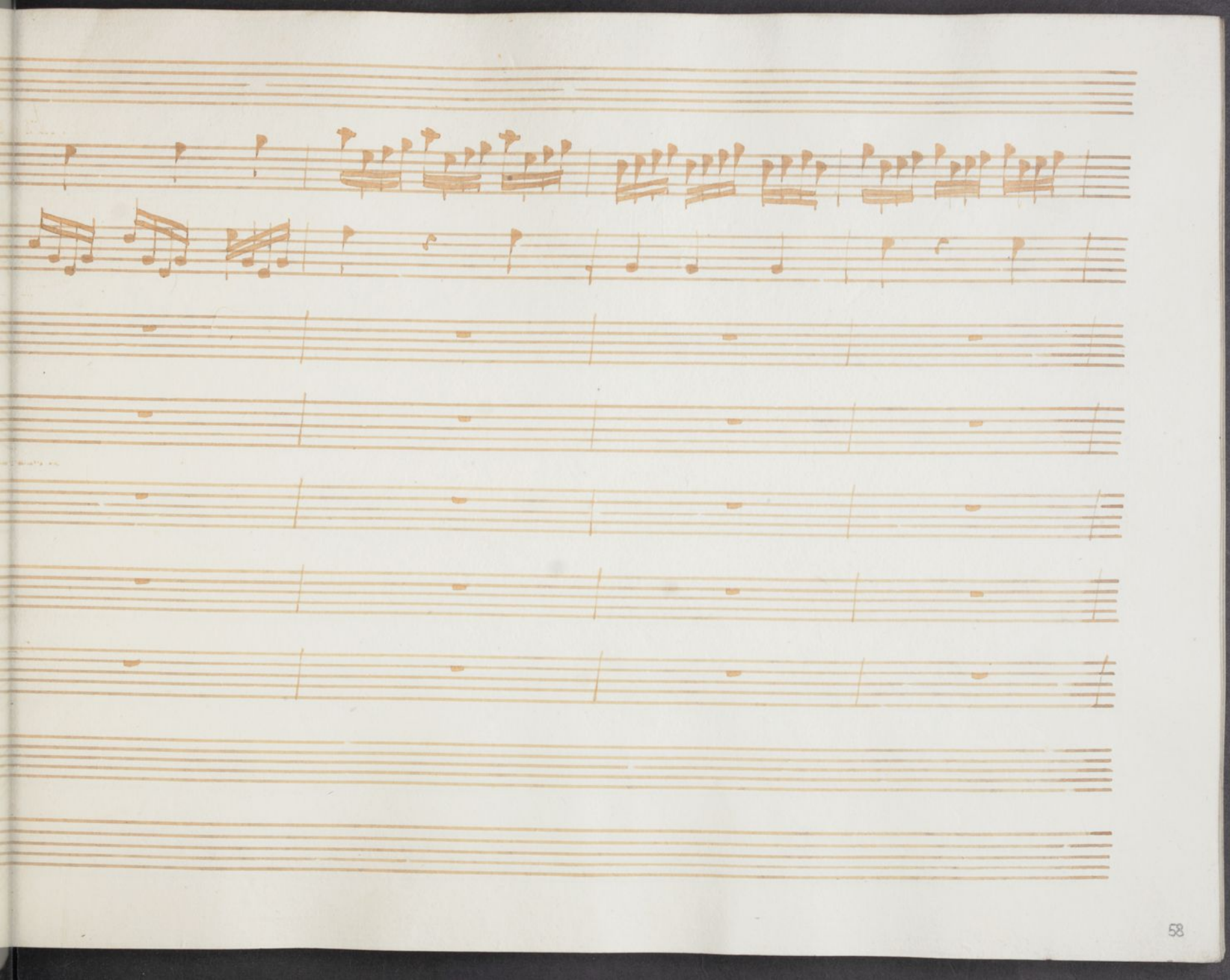

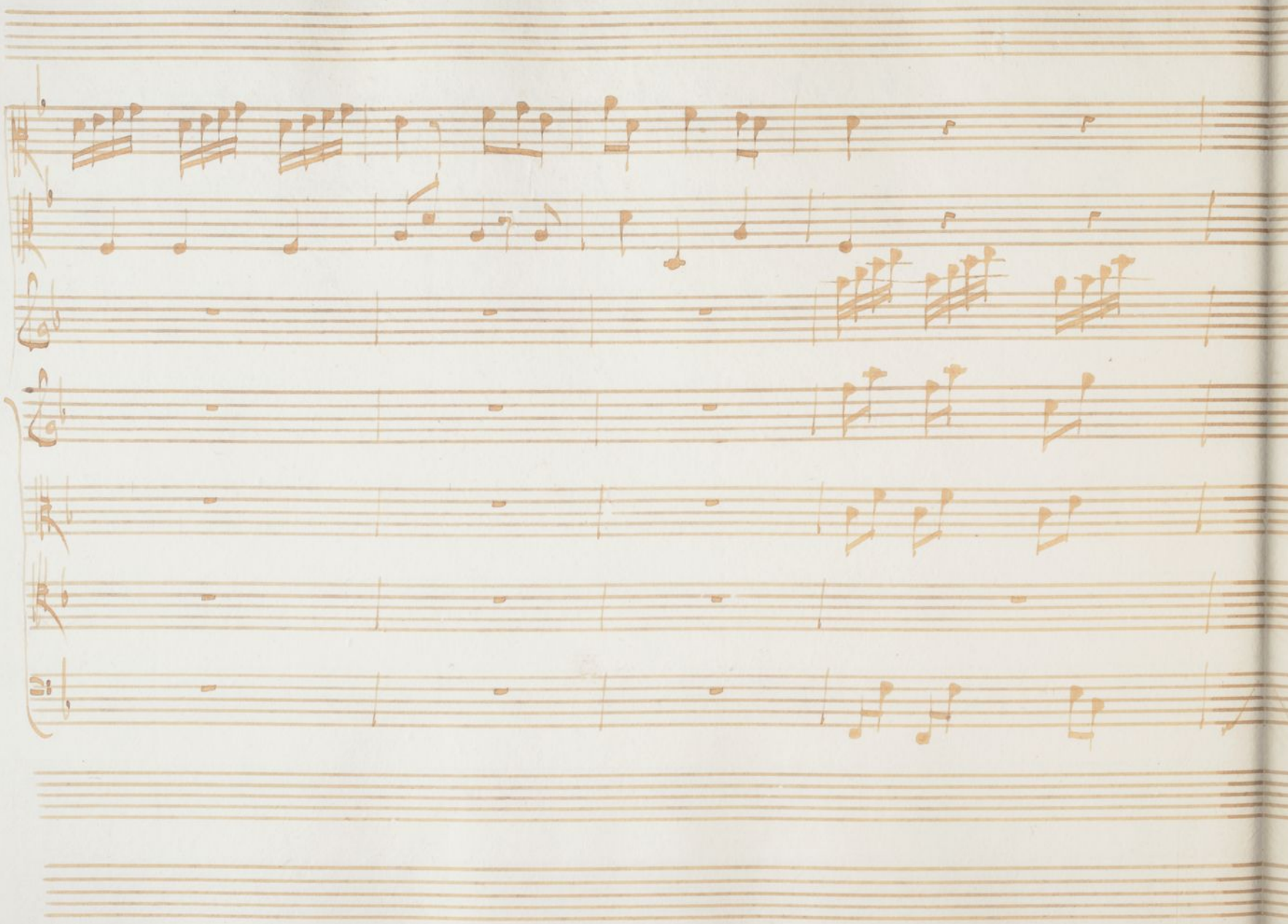

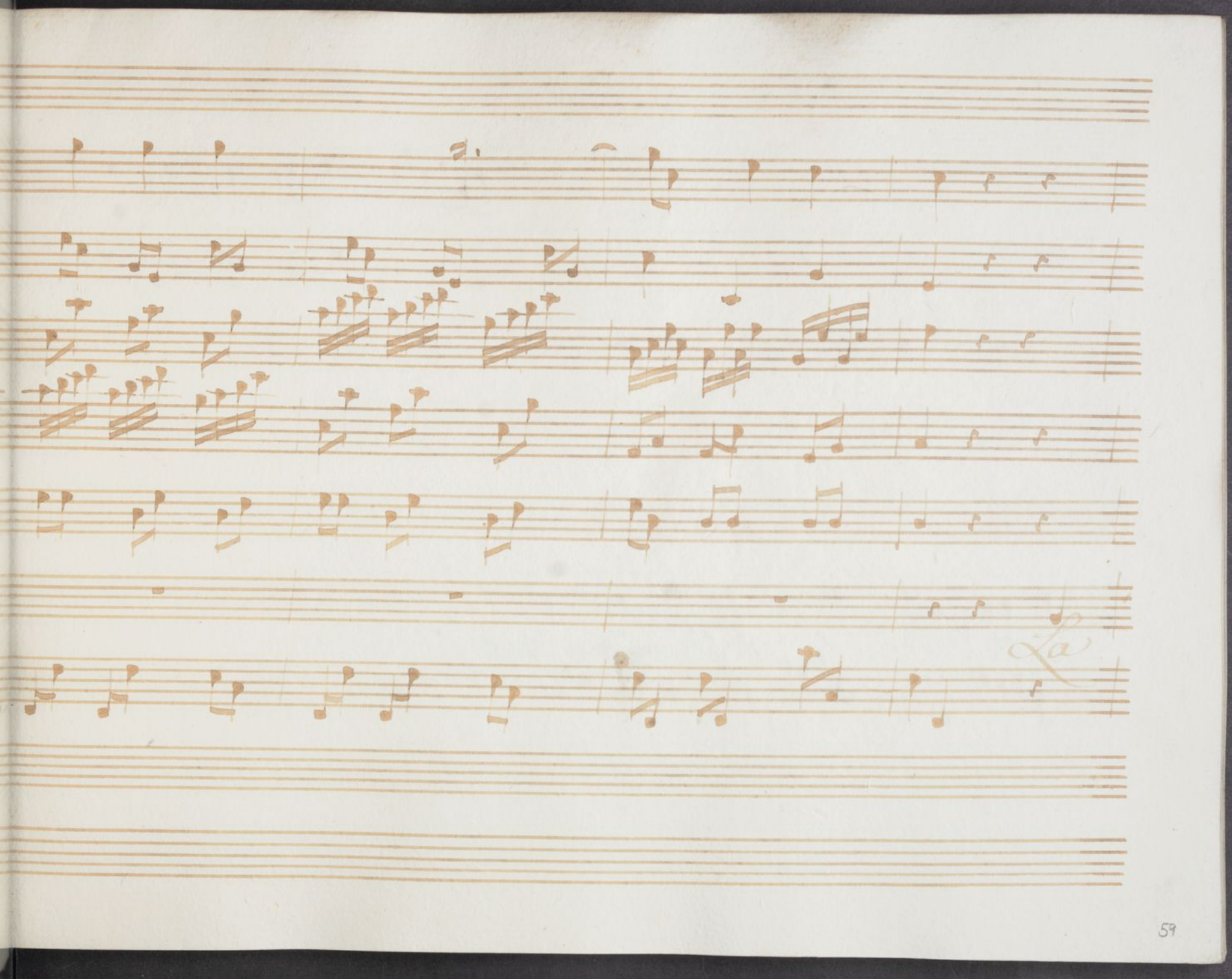
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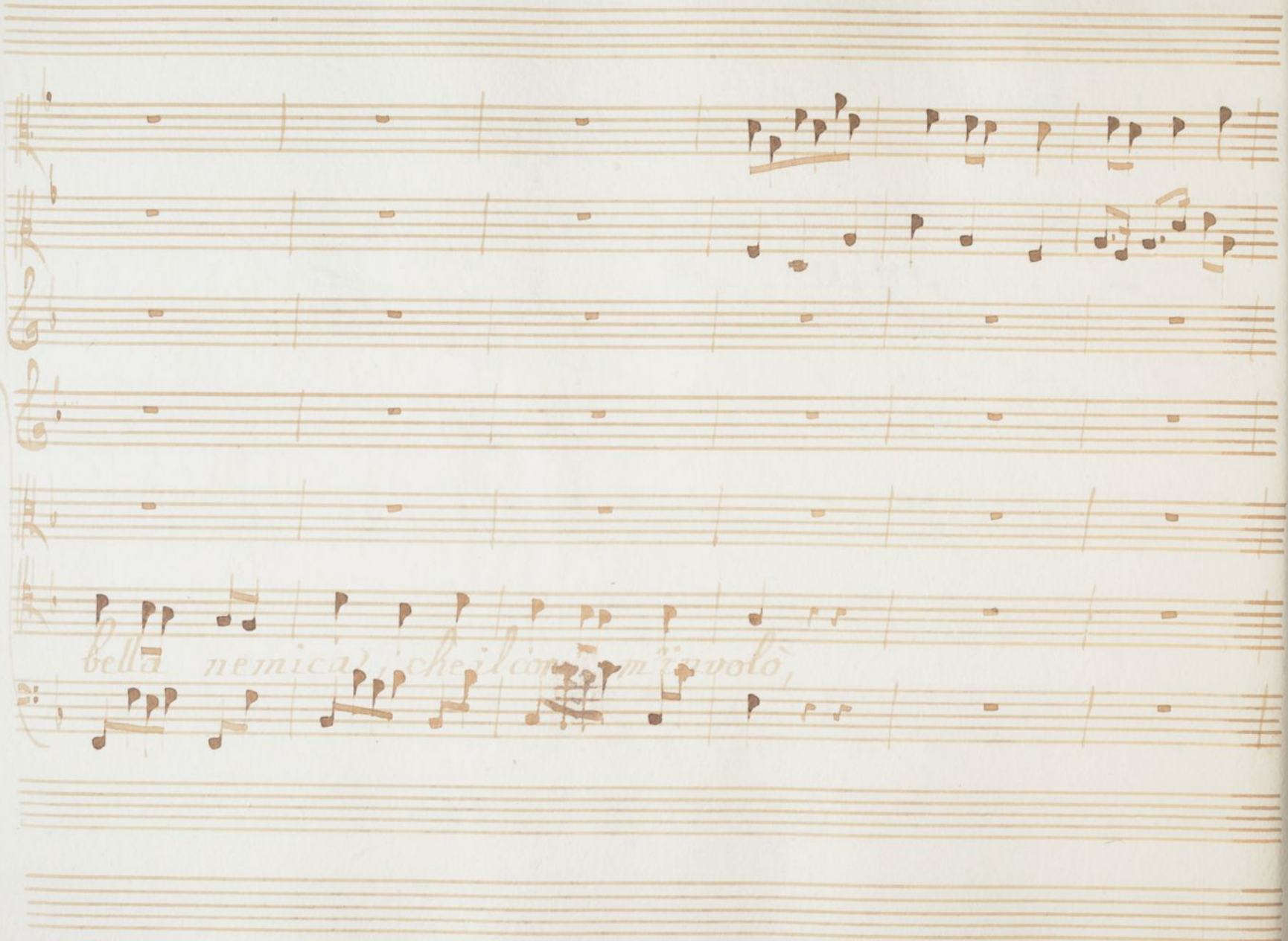
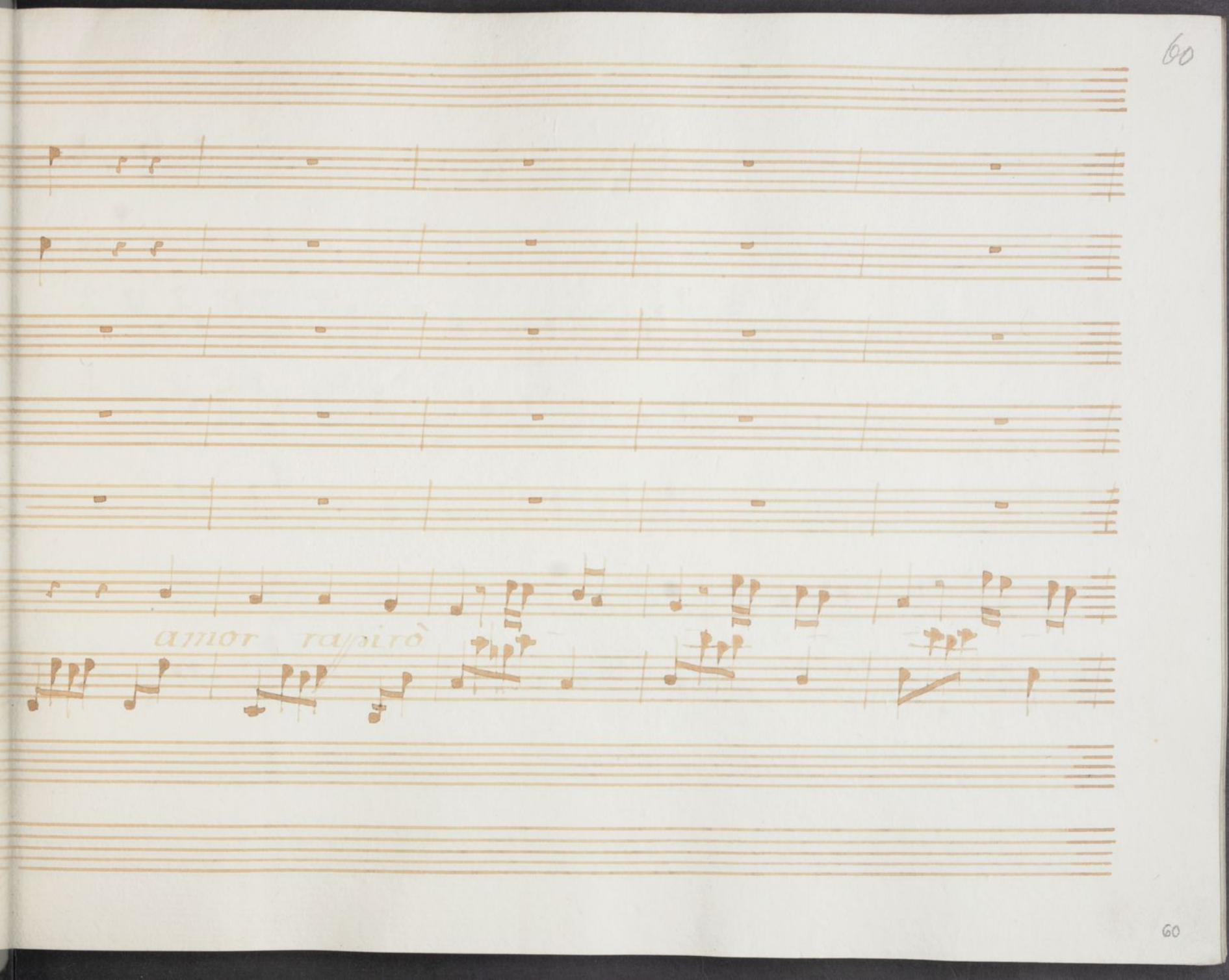


bella nemica, che il con[illegible] m'involò,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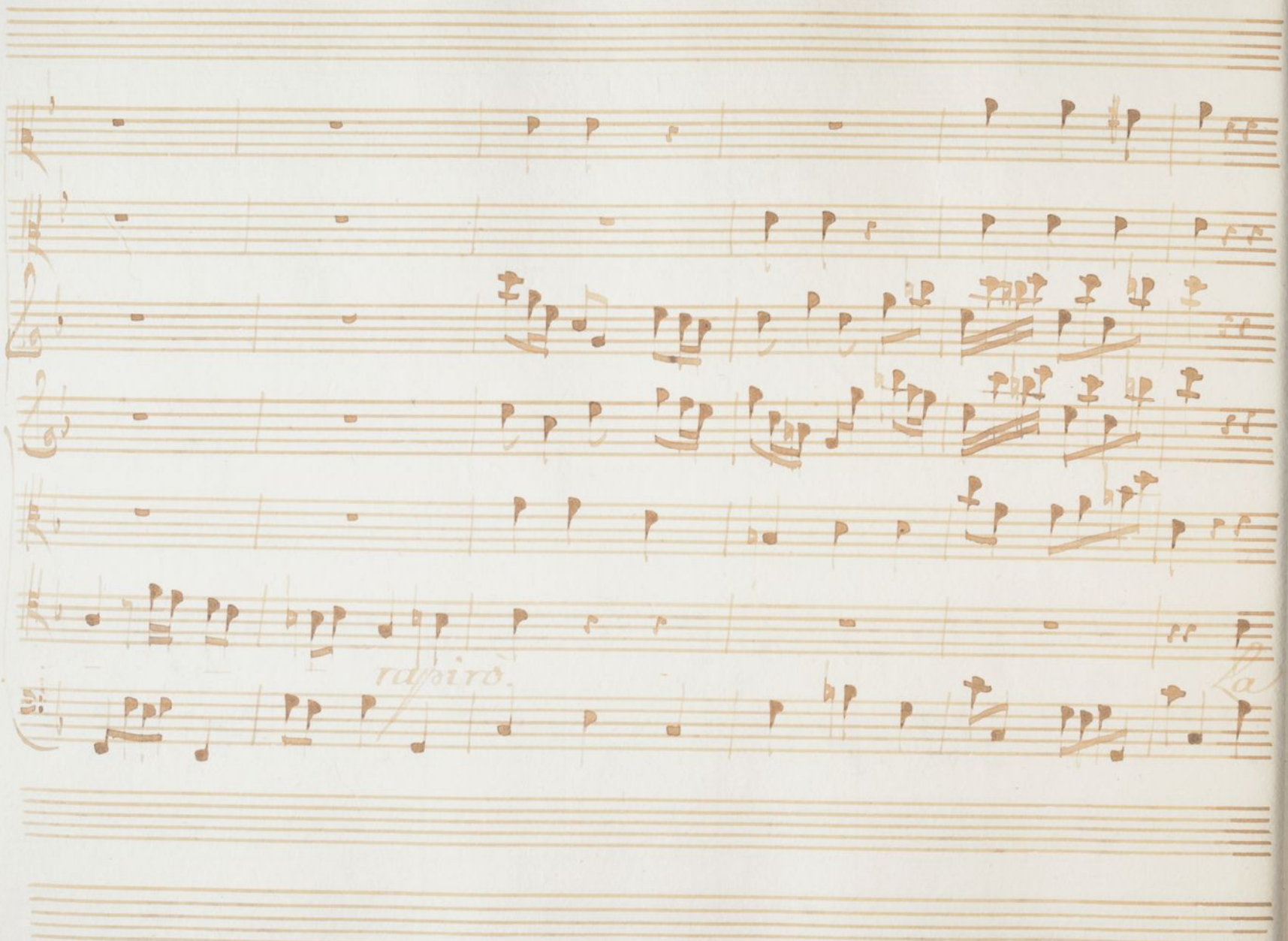
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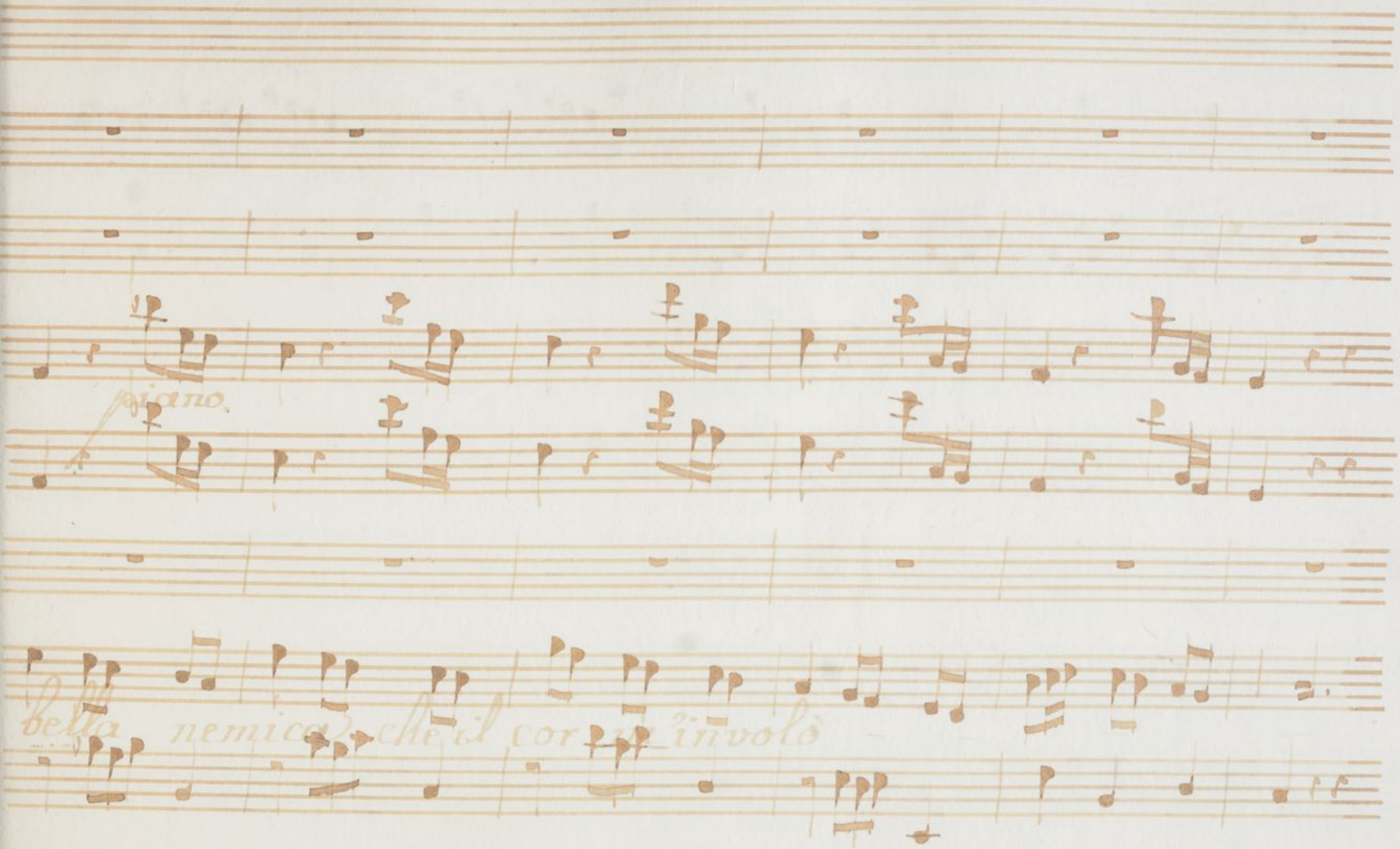
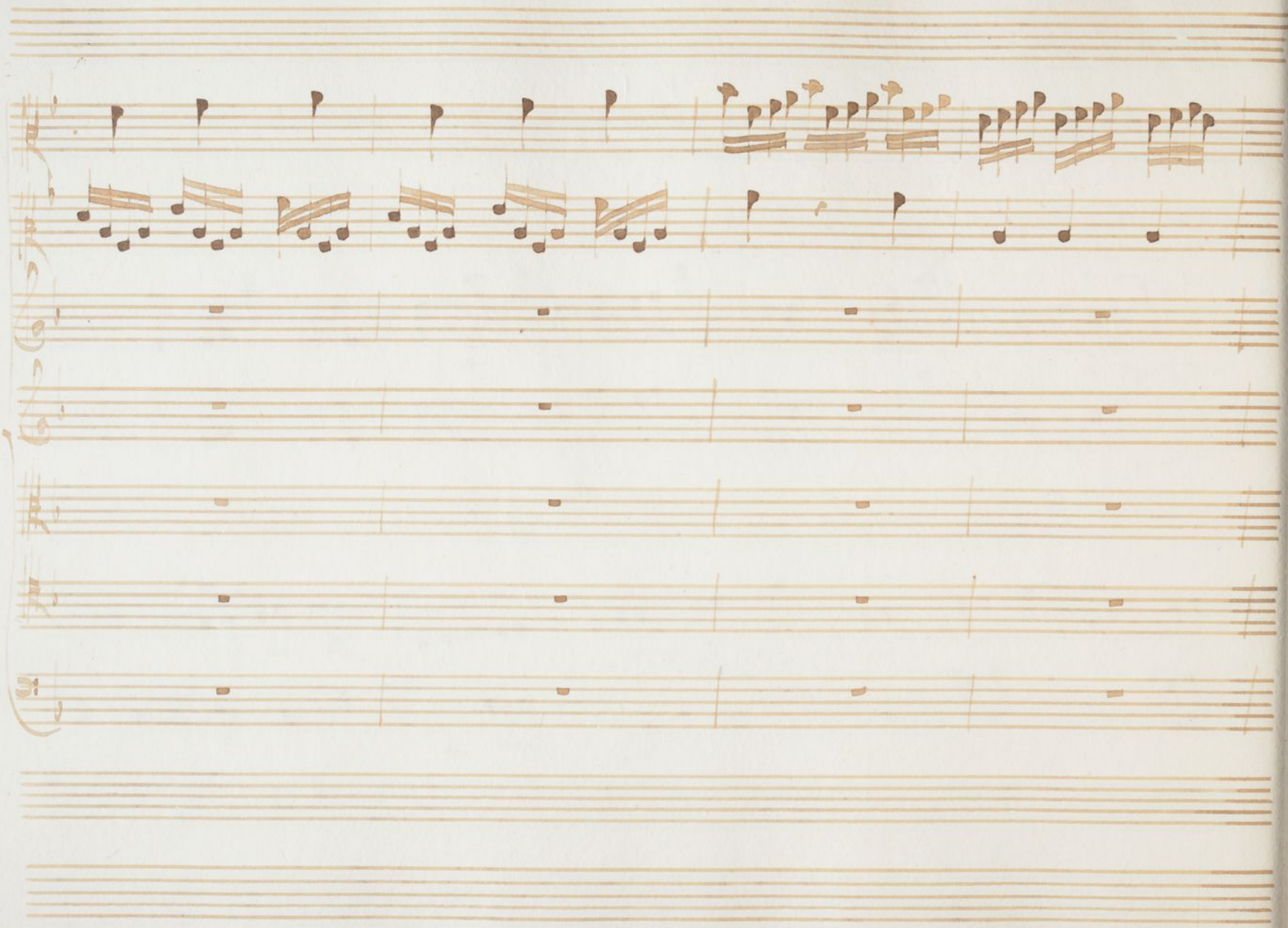
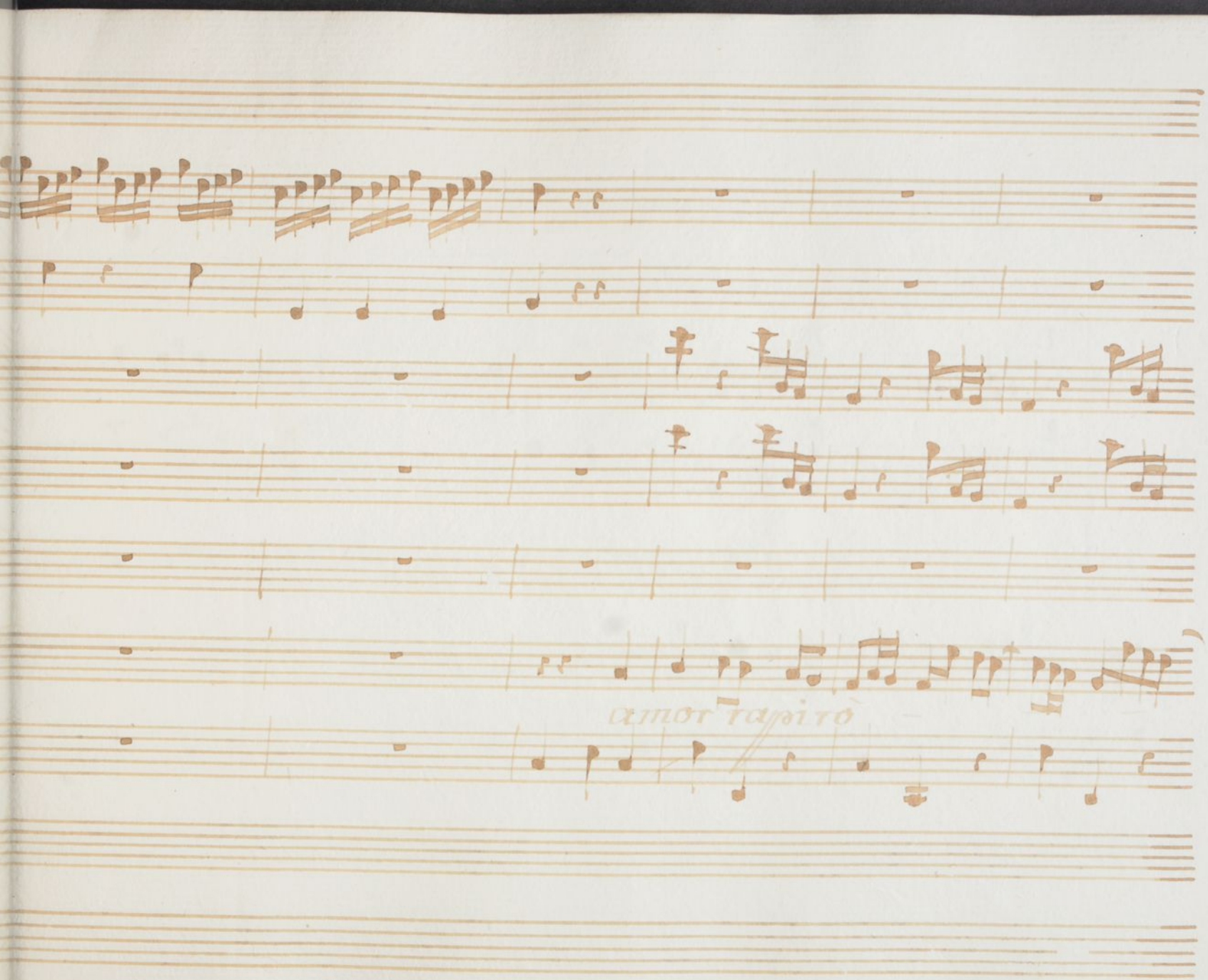

piano.
bella nemica, che il cor mi rapì involò

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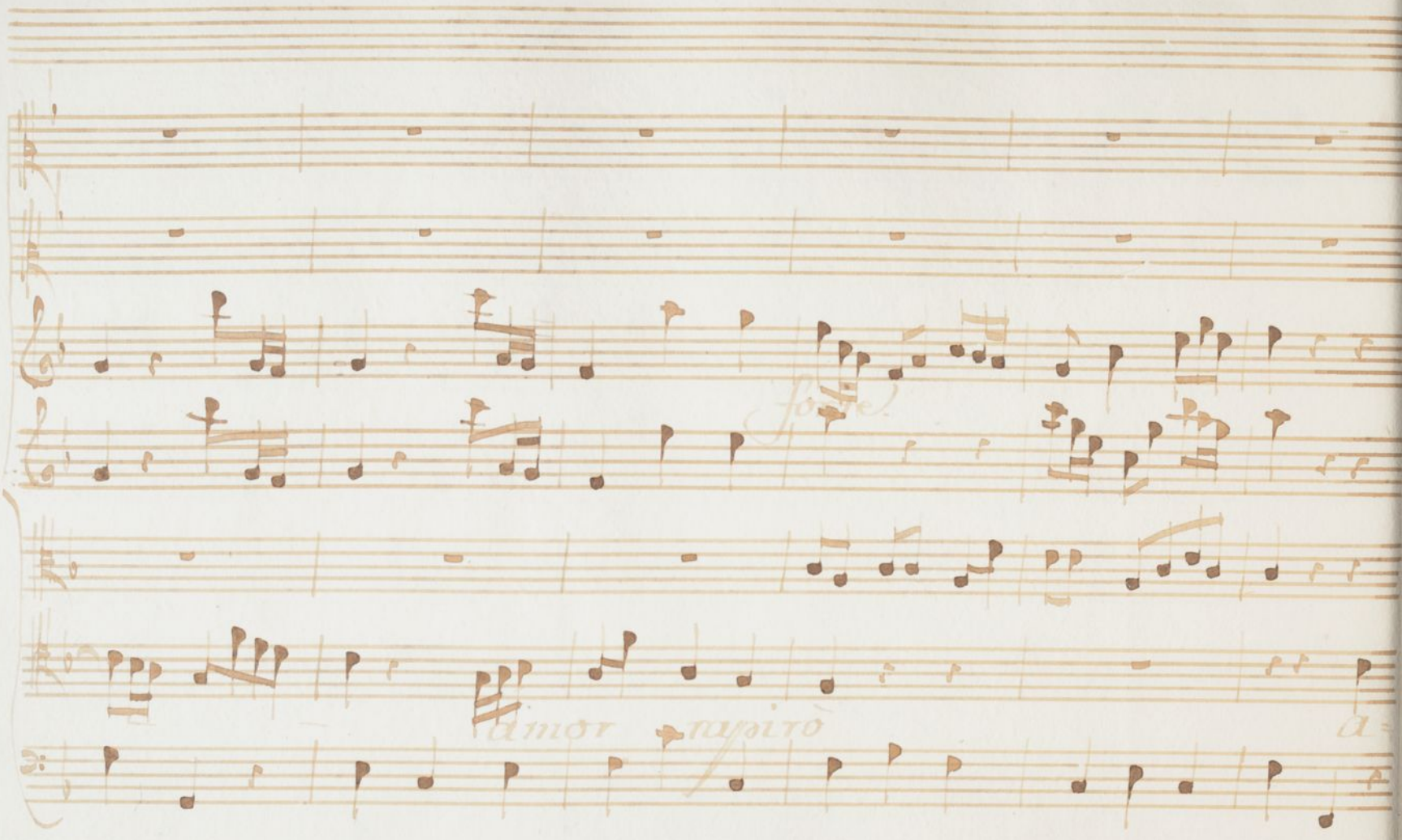
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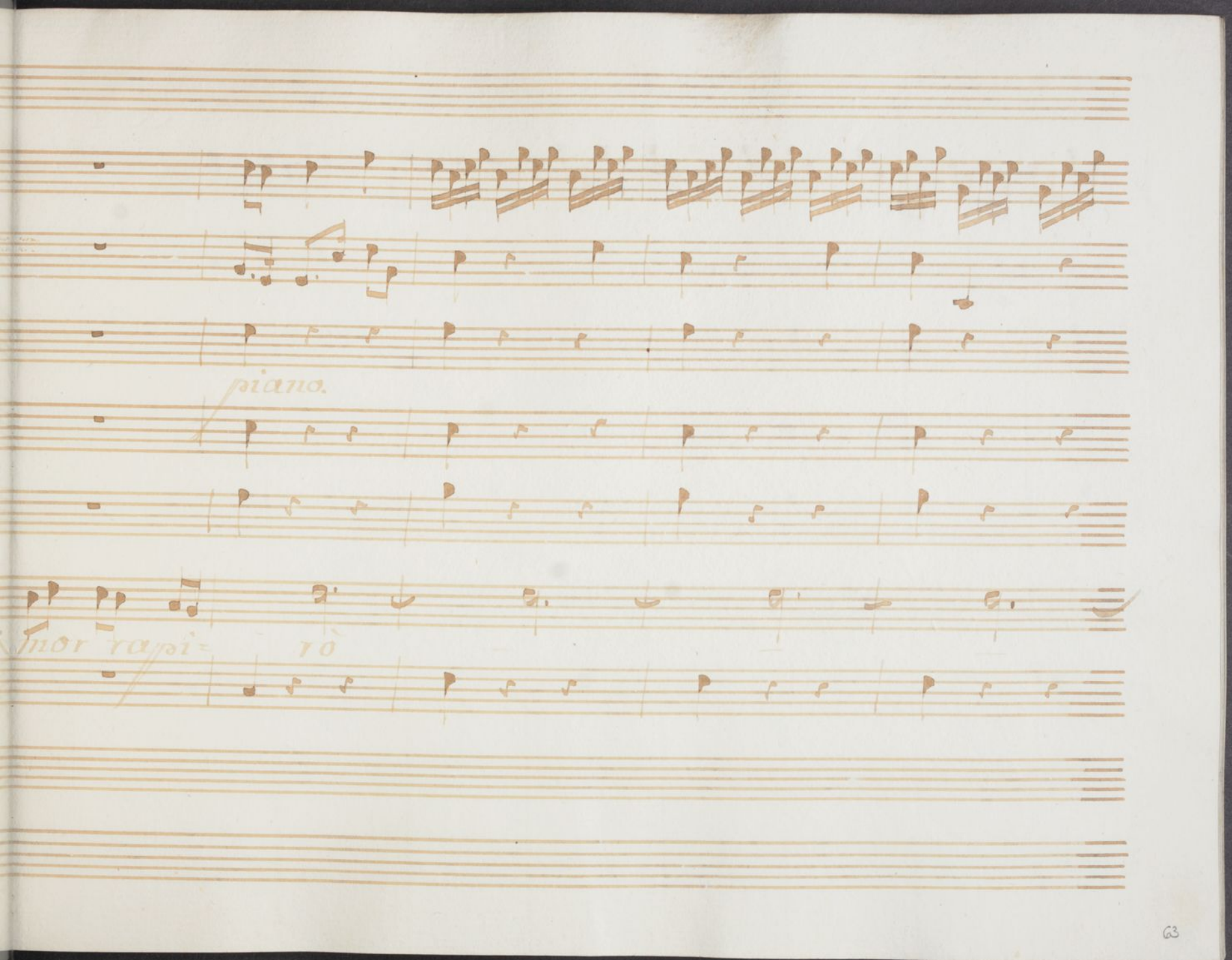
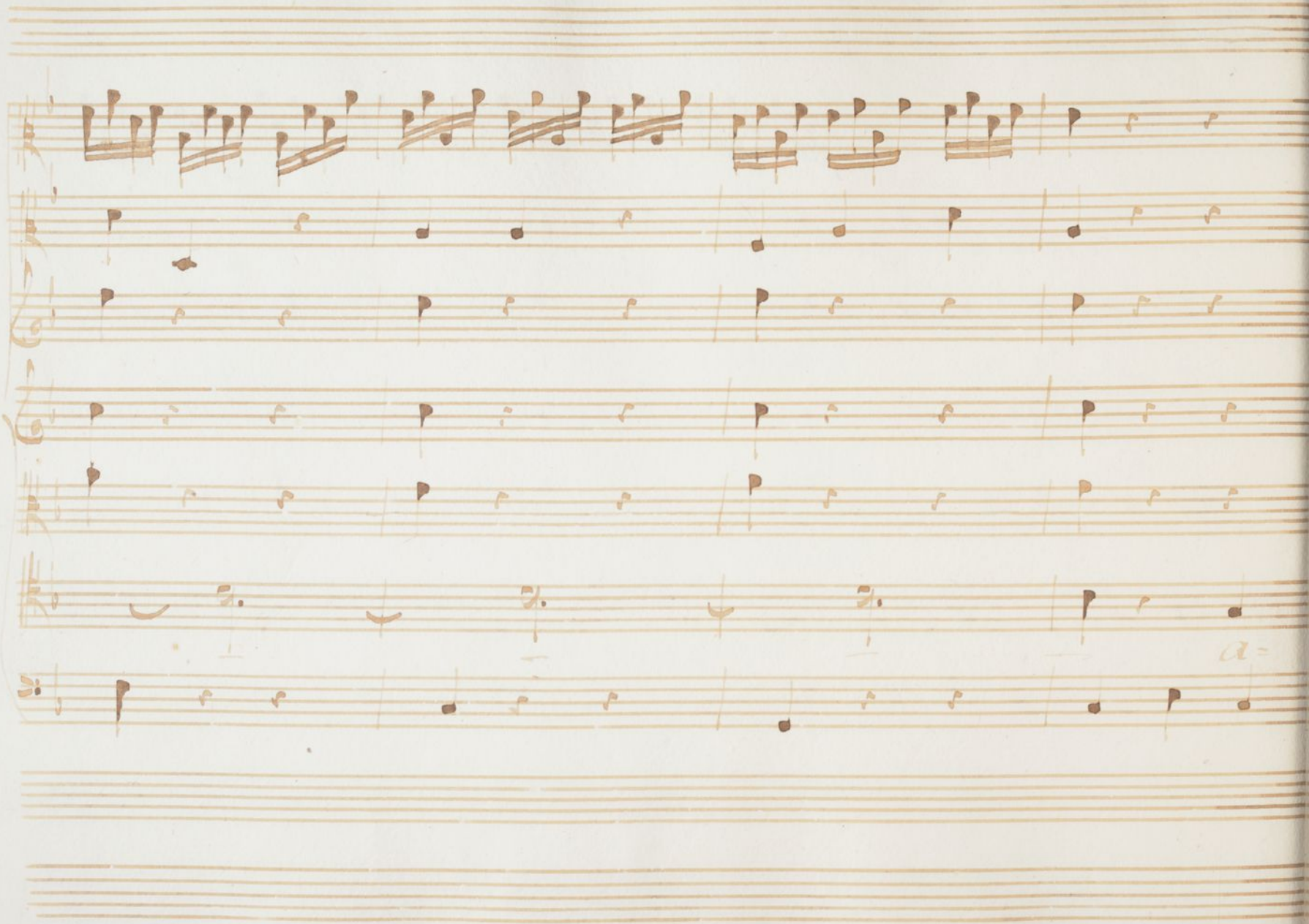
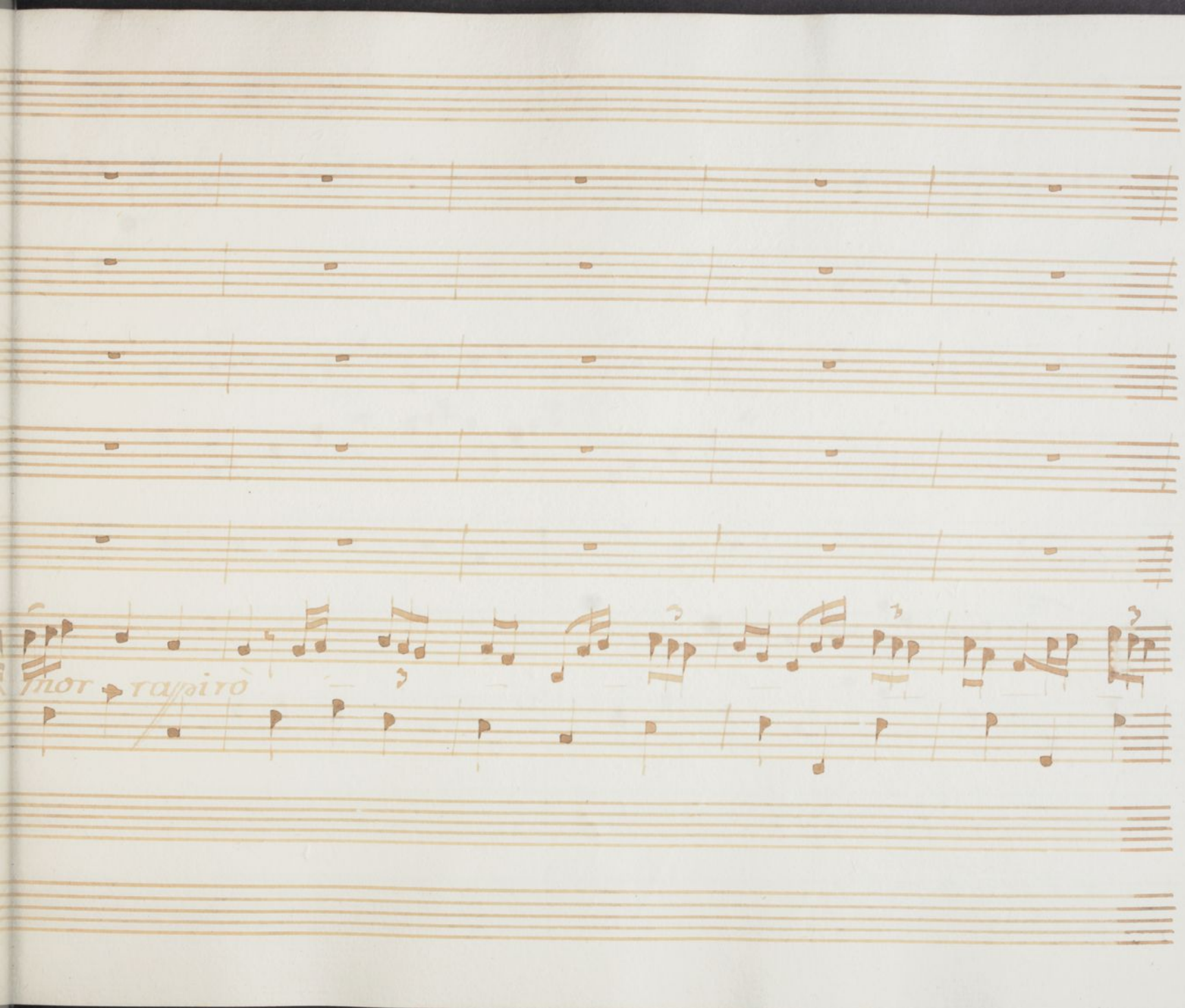
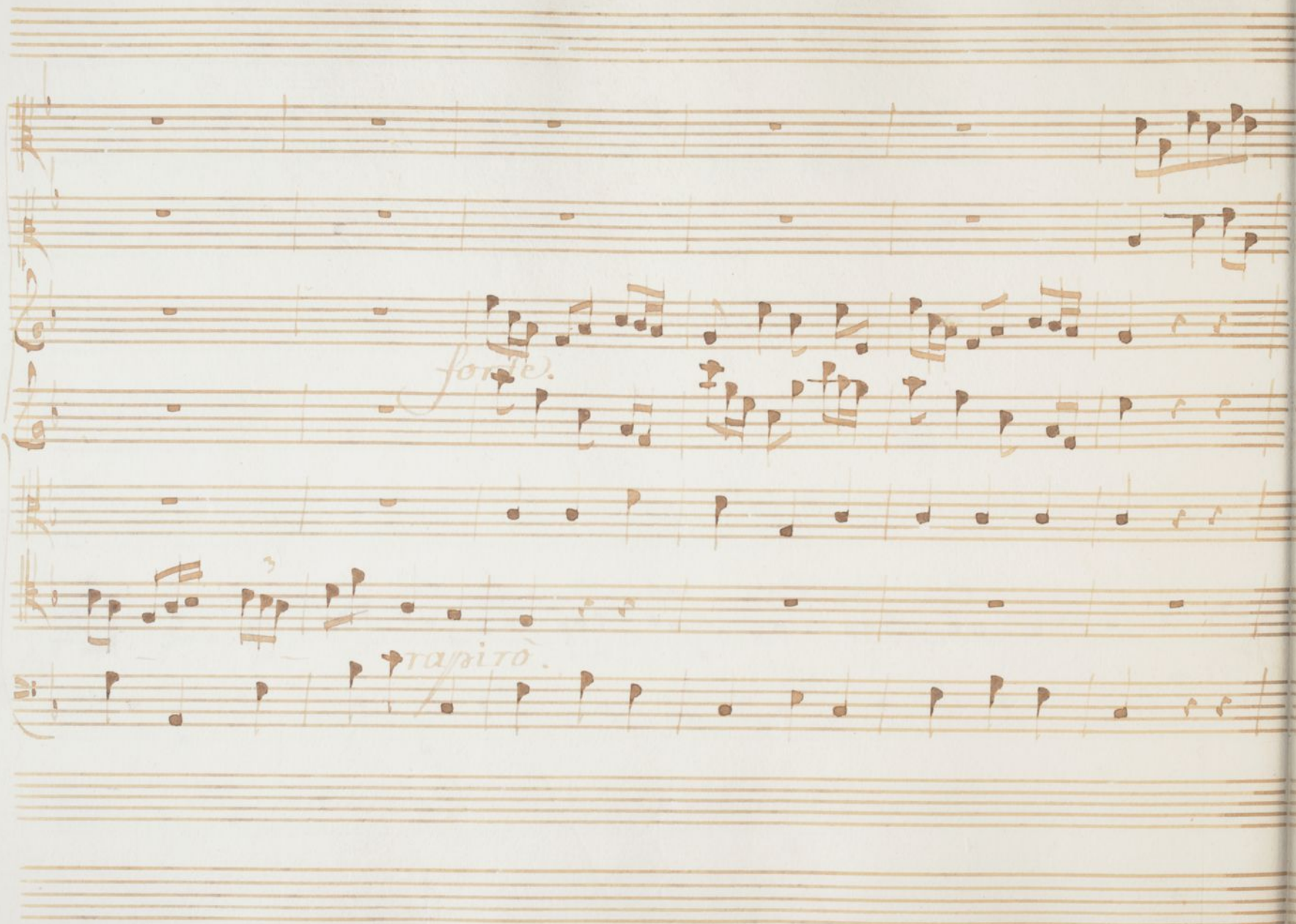
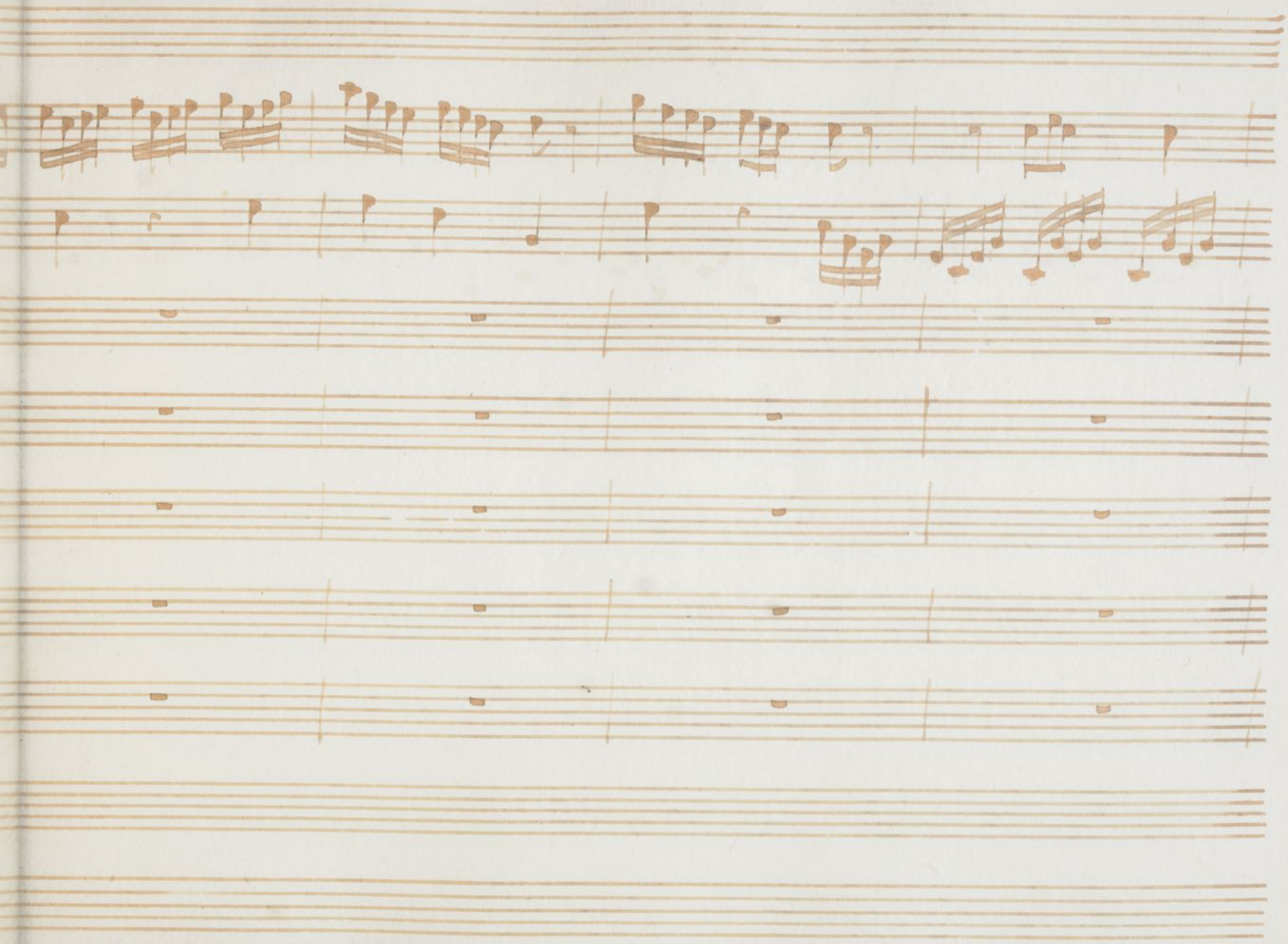
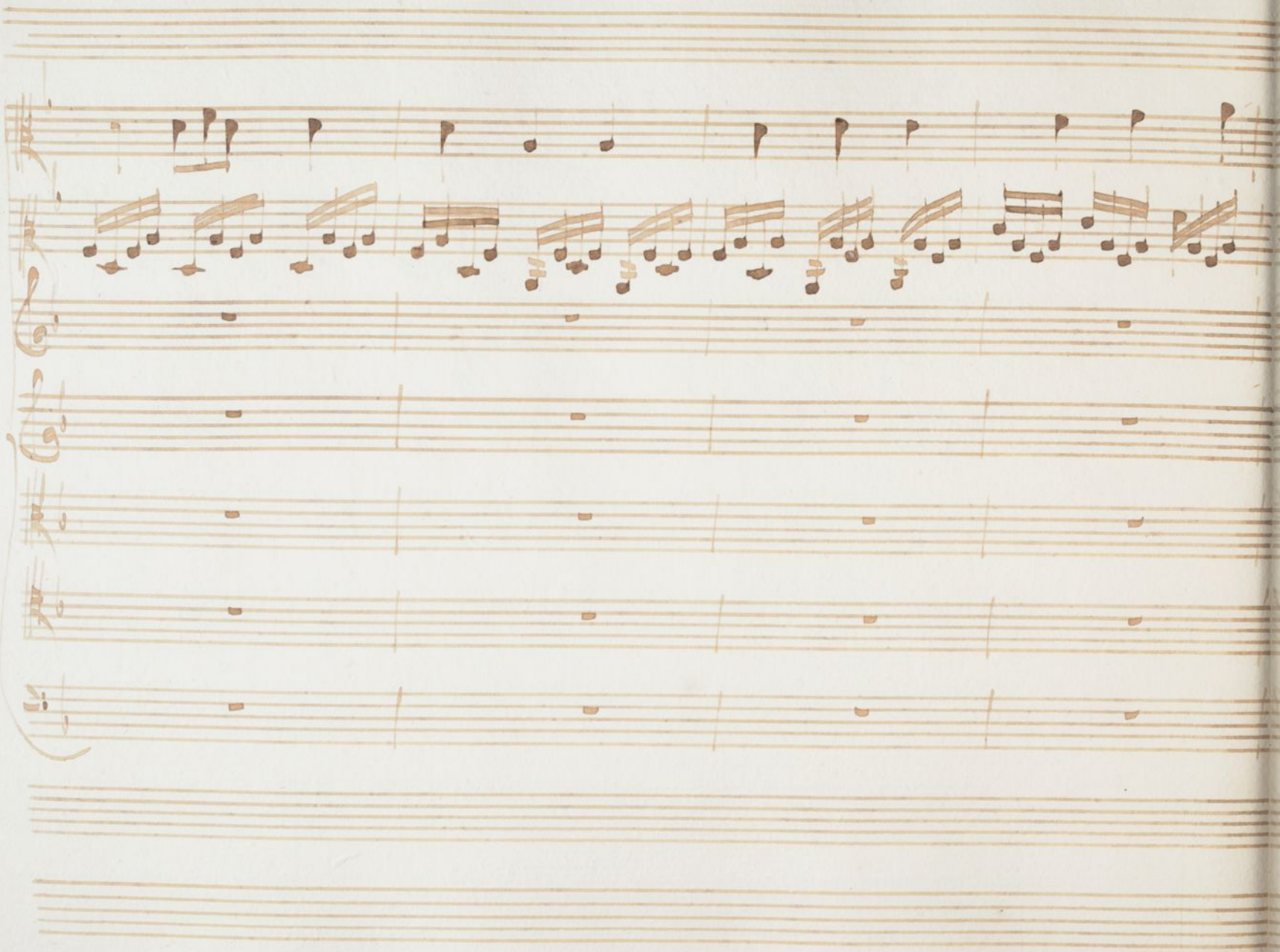

piano.
mor rapi= rò

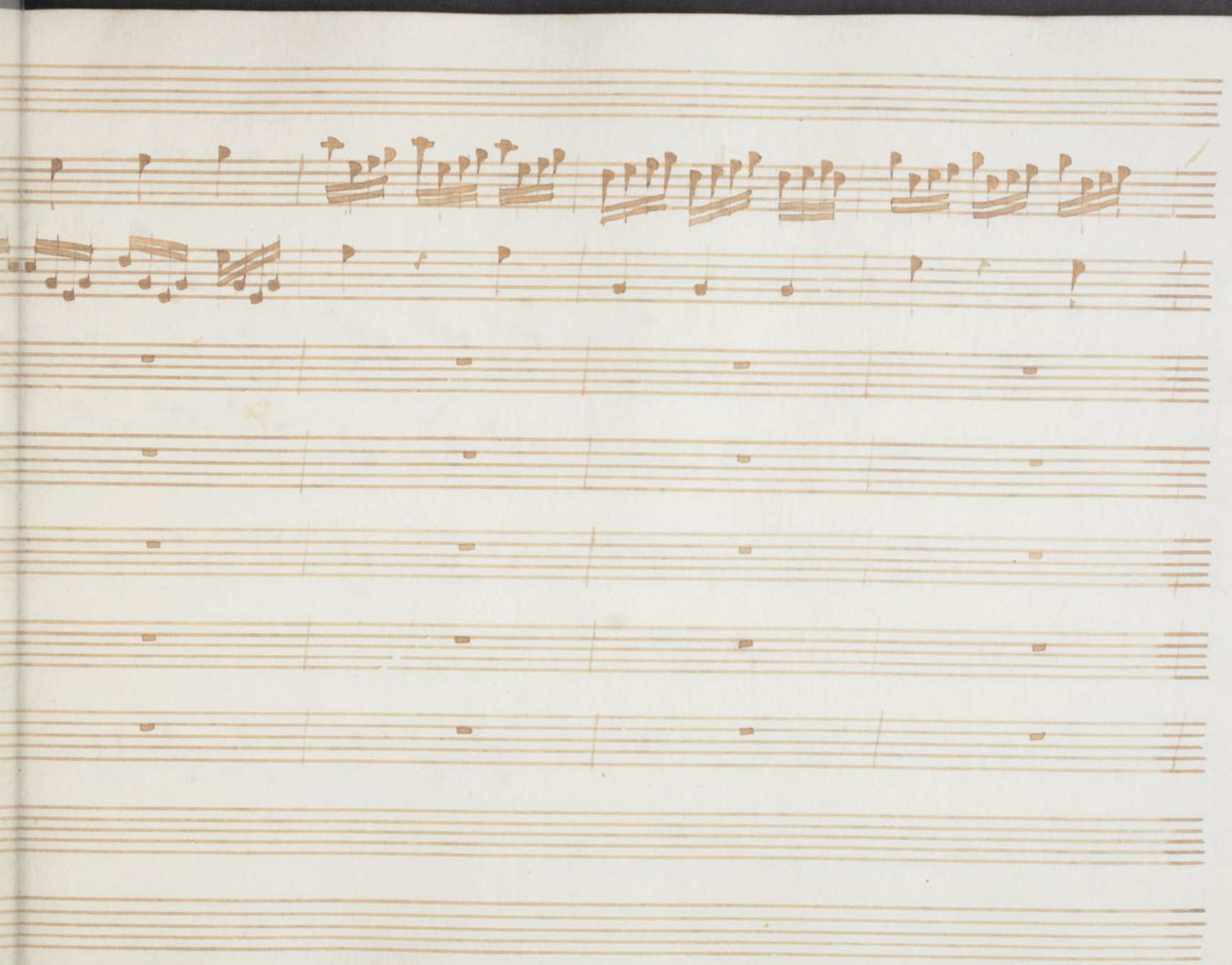


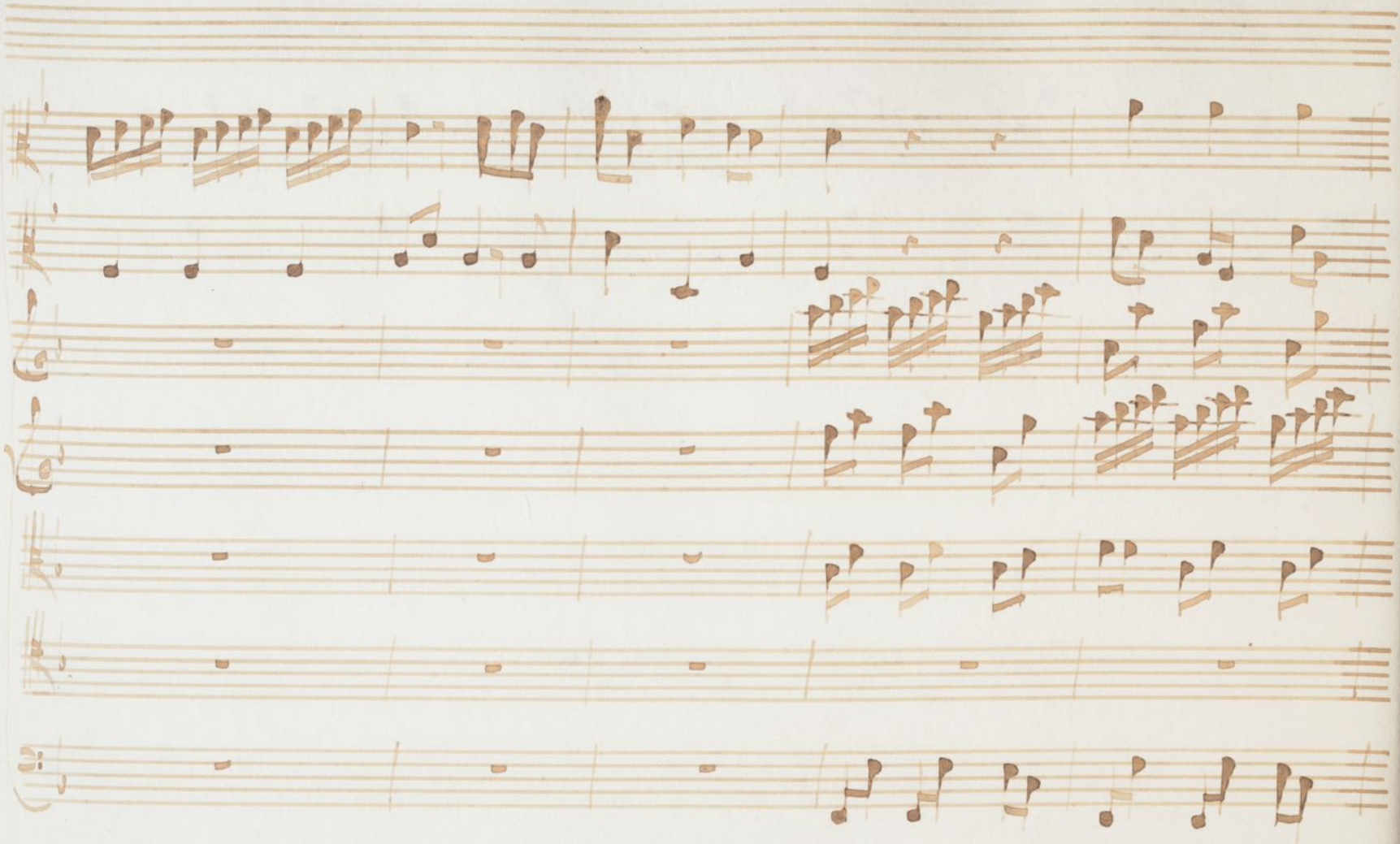

mor - rupirò

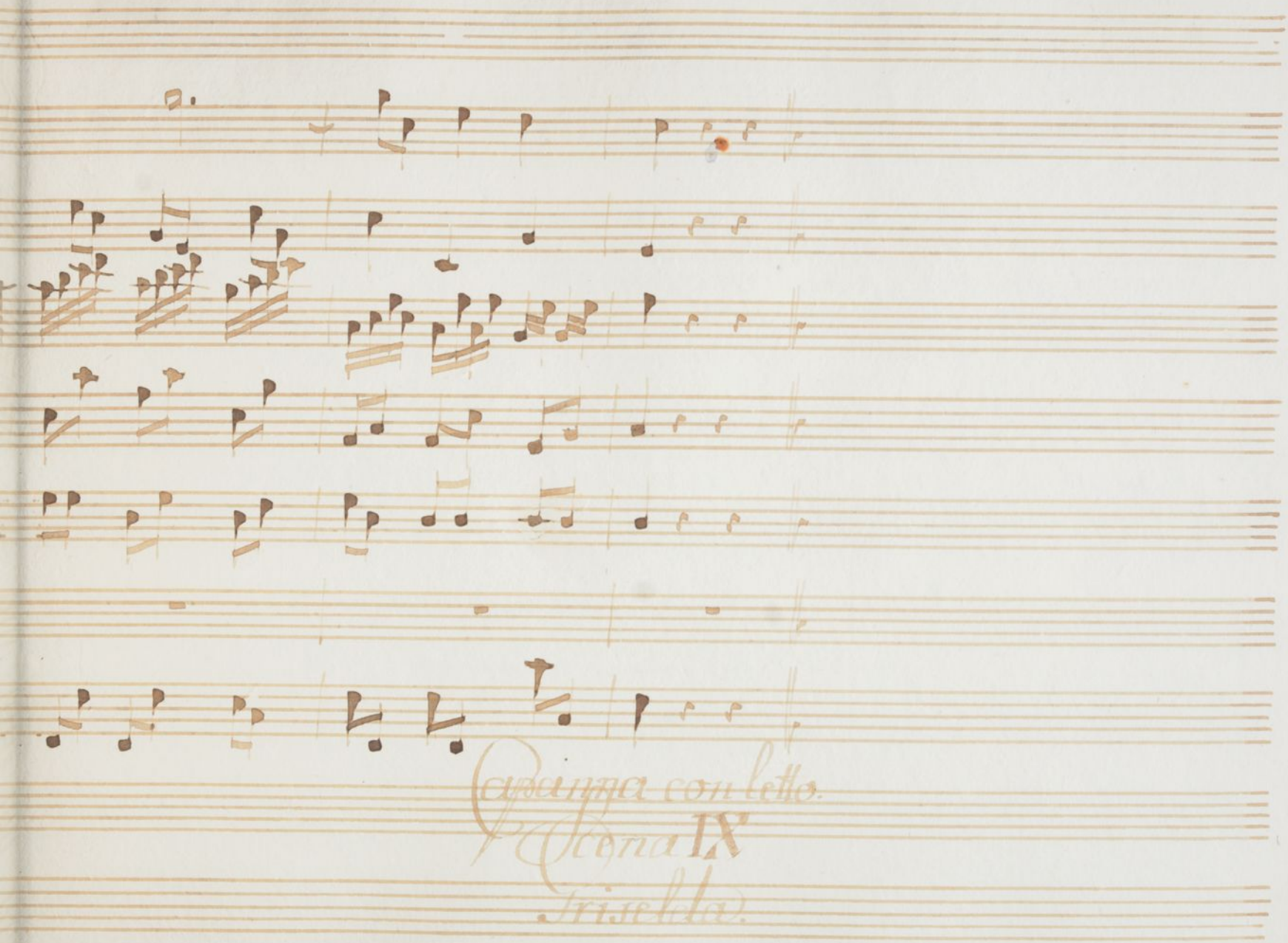

forte.
tasto.

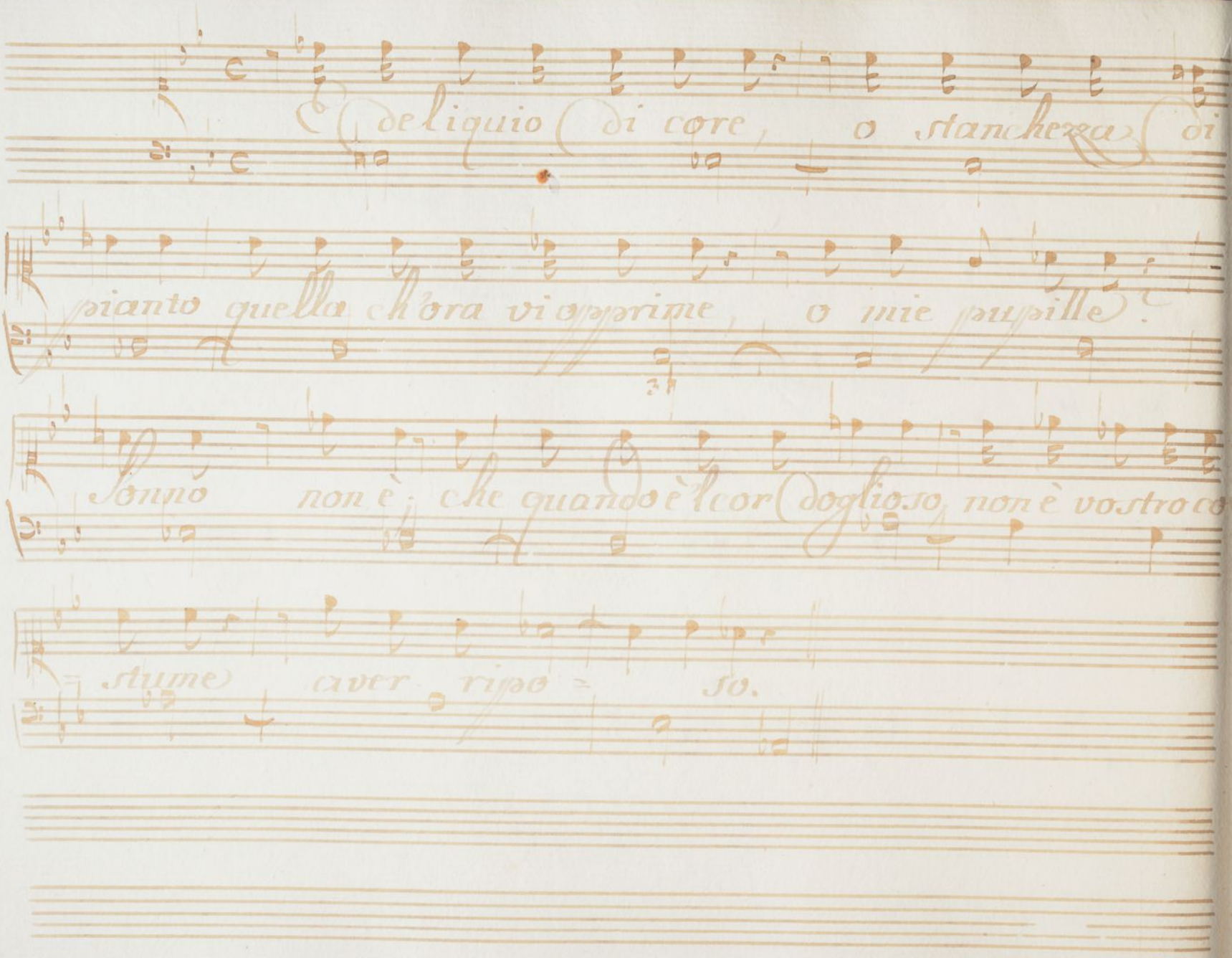


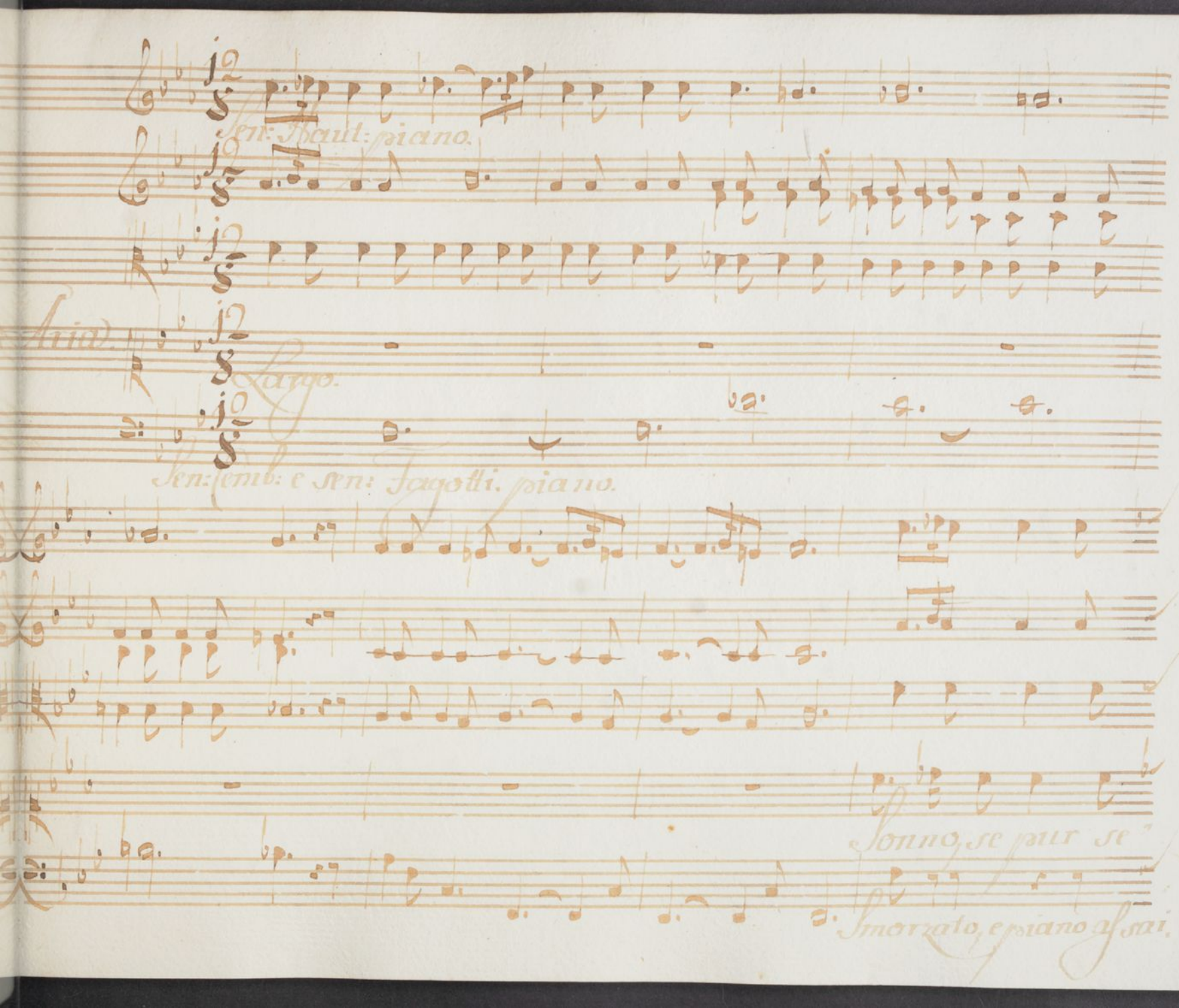


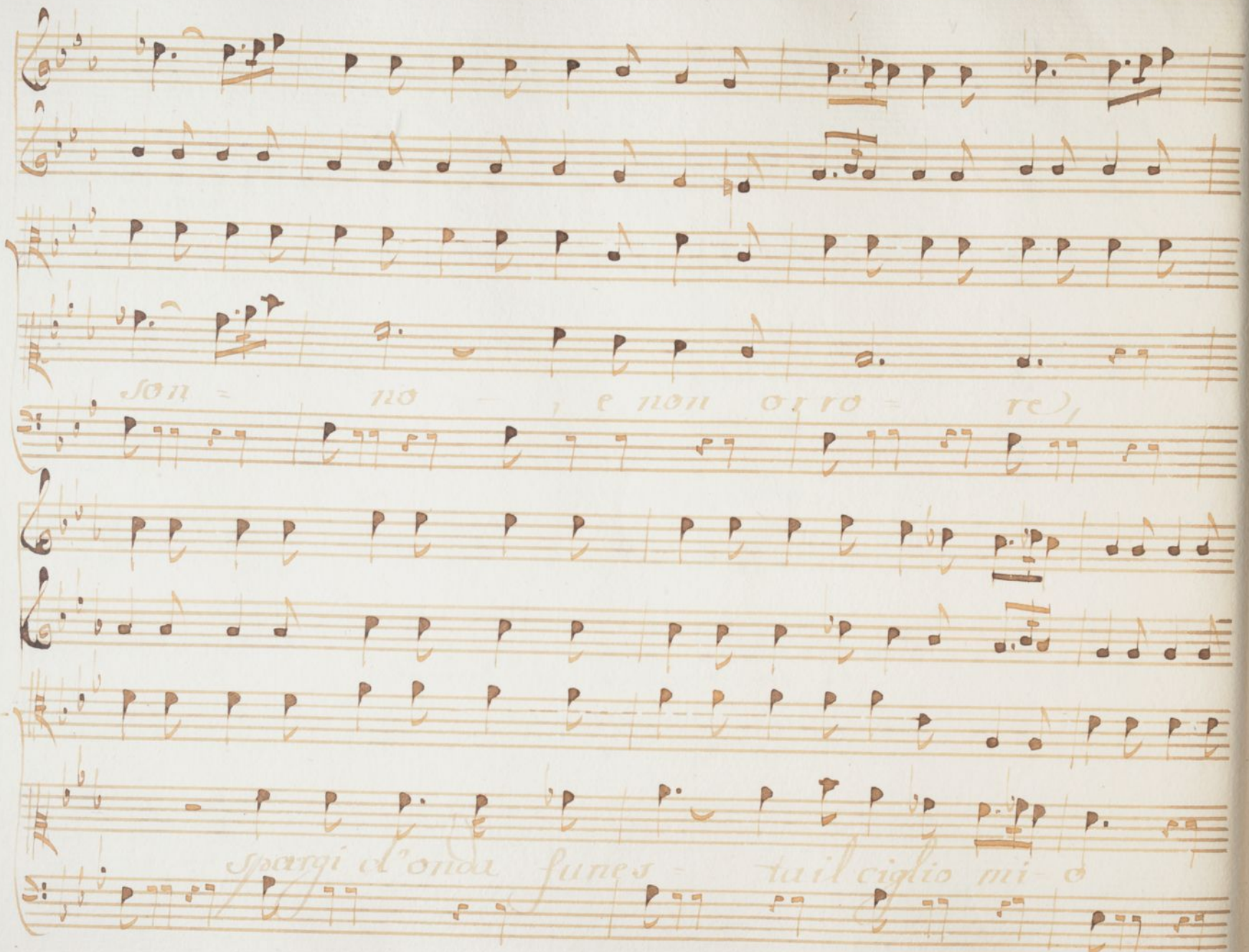





Capanna con letto.
Scena IX
Griselda.

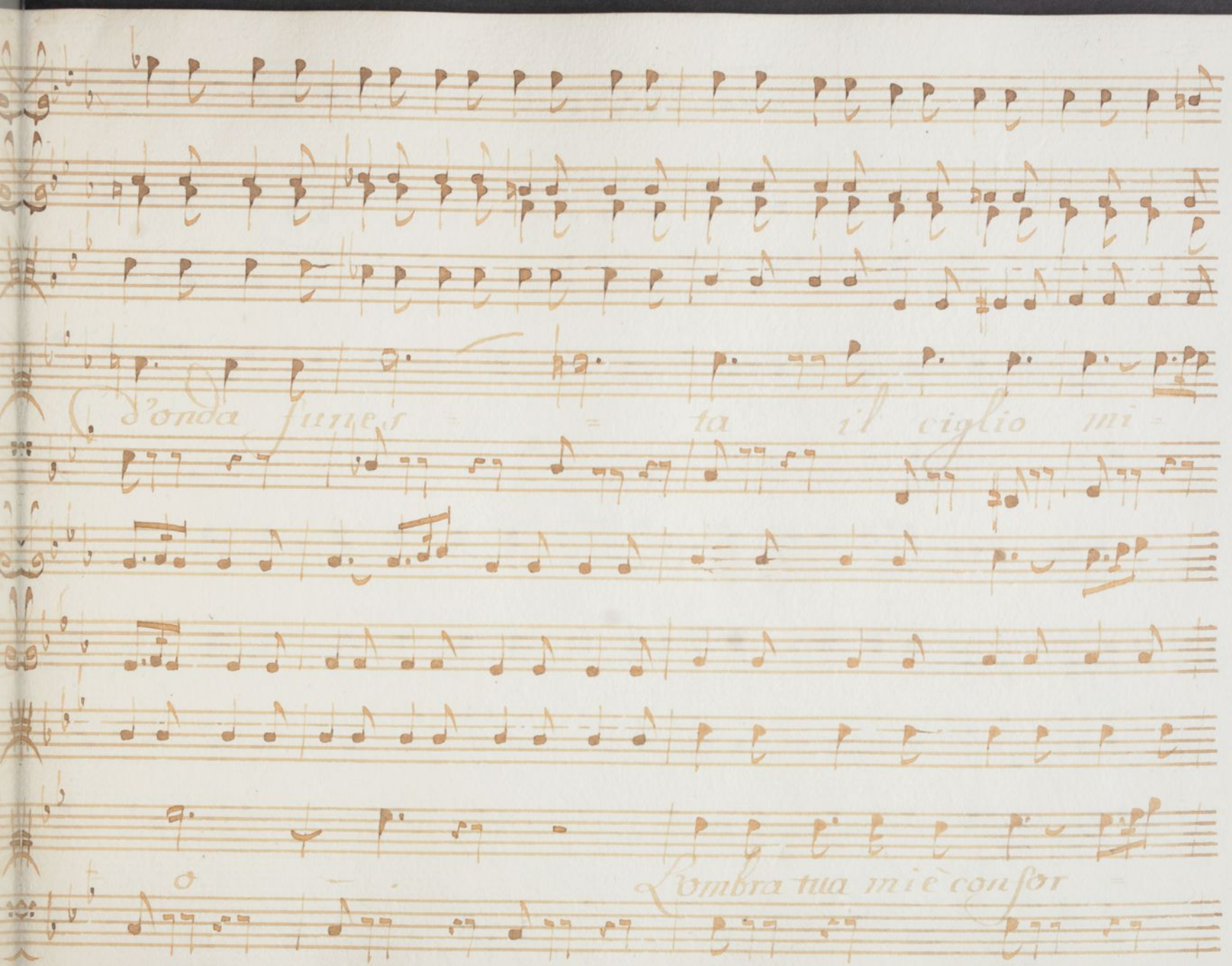

deliquio di core, o stanchezza di
pianto quella ch'ora vi apprime, o mie pupille.
Sonno non è, che quando è l'cor doglioso non è vostro co
stume aver ripo = so.

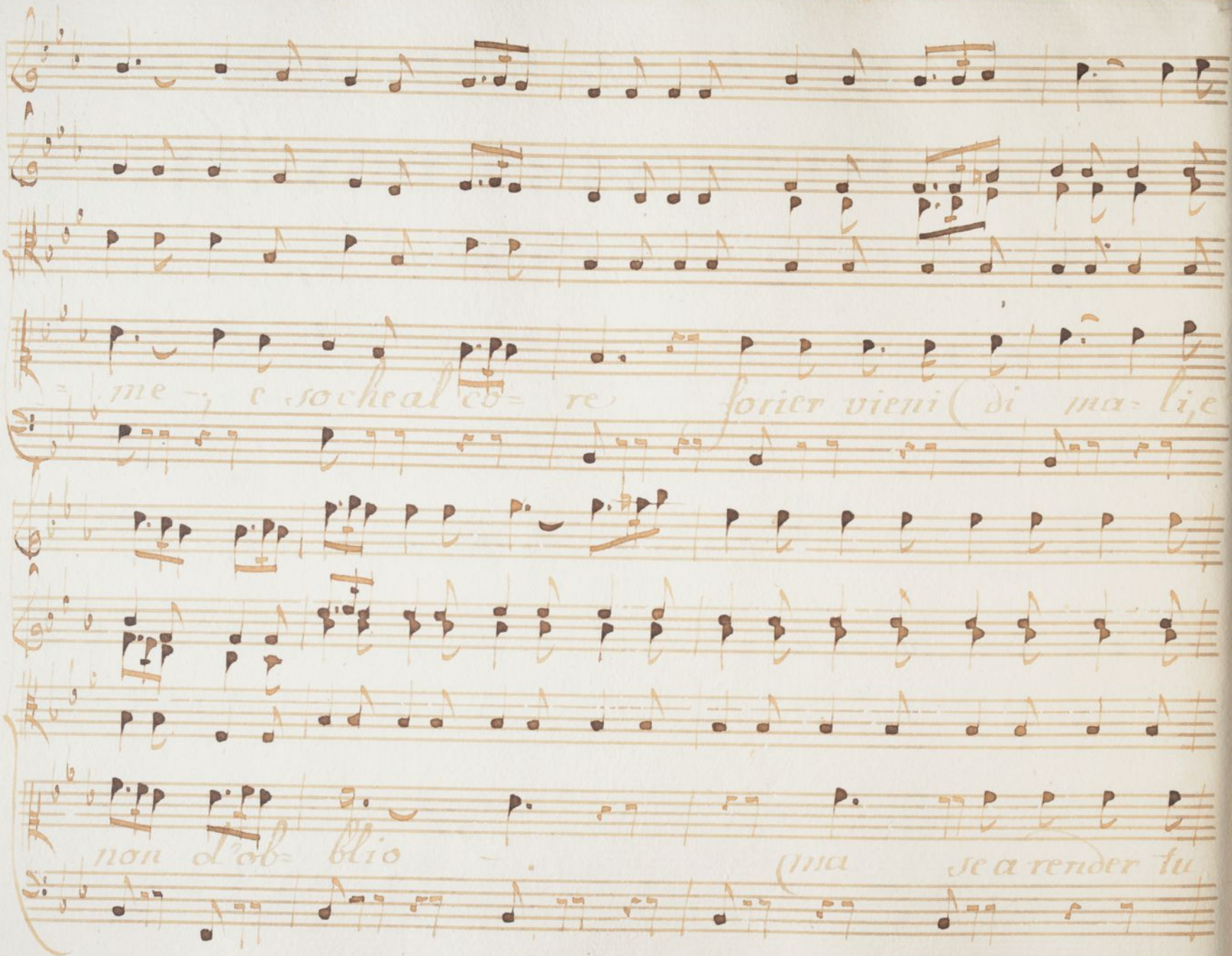

Sen: Haut: piano.
Aria.
Largo.
Sen: Semb: e Sen: Fagotti. piano.
Sonno se pur se
Smorzato, e piano assai.



son = no , e non orro = re,

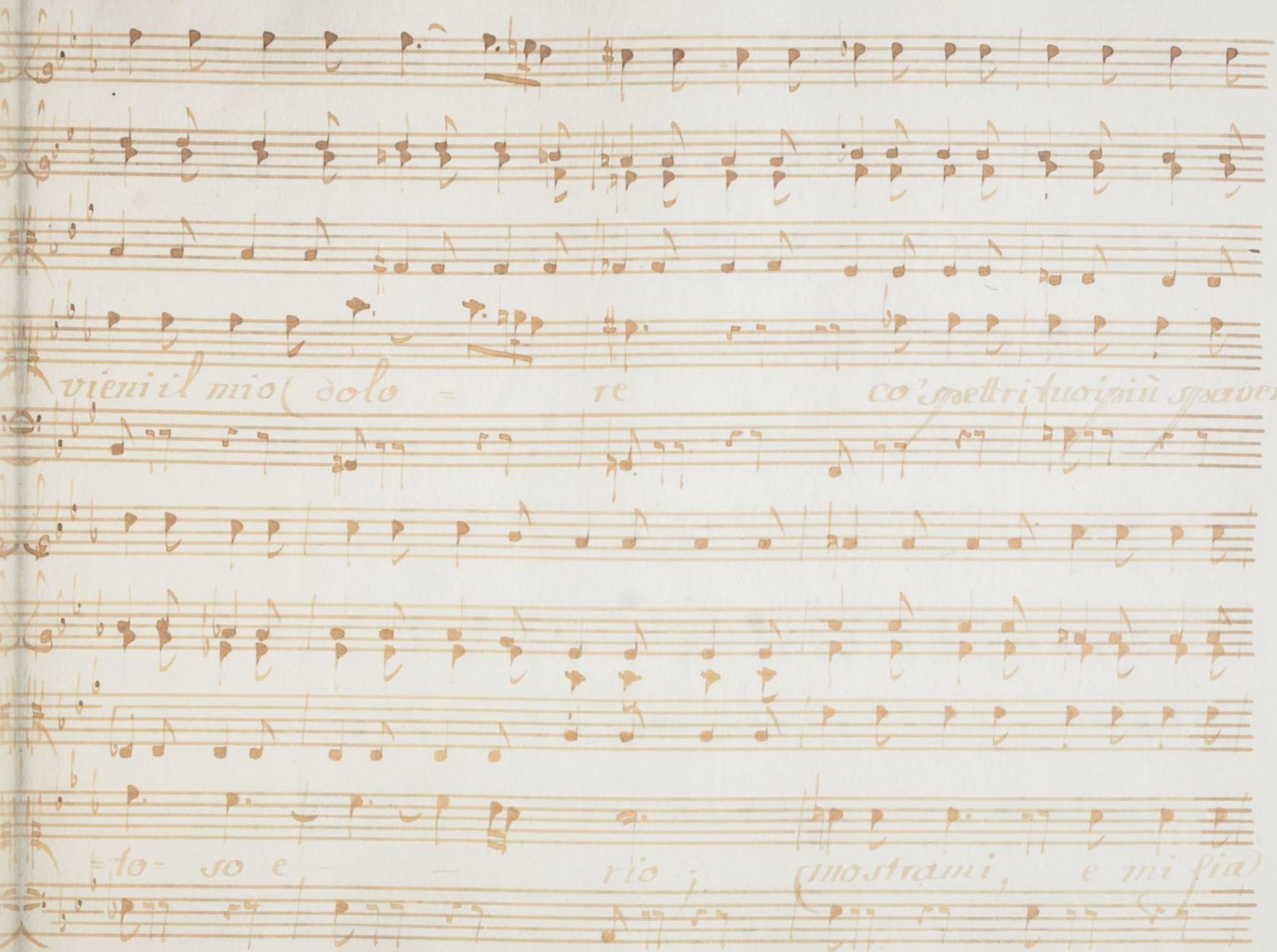
spargi d'onda funes = ta il ciglio mi = o

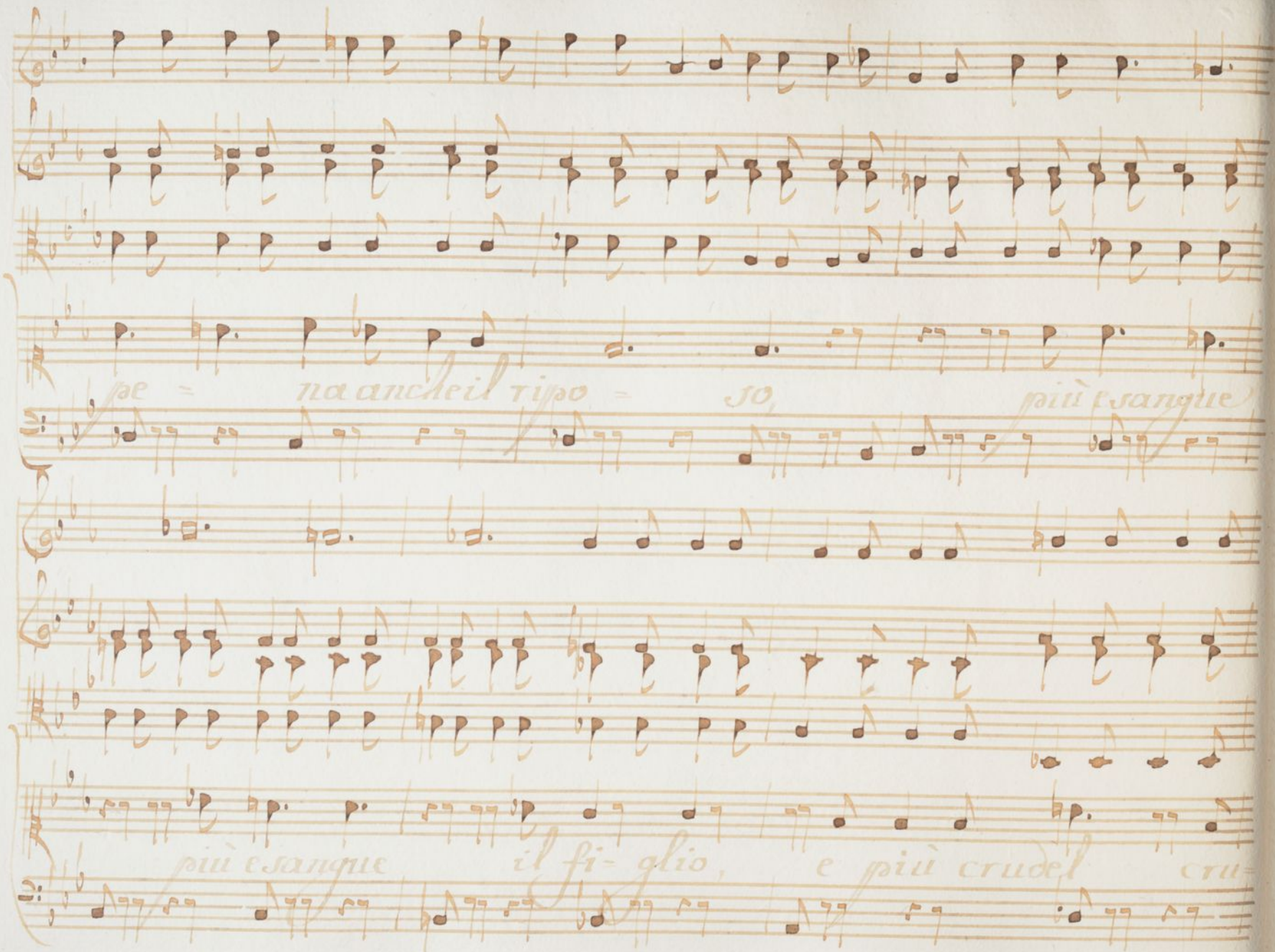

L'onda funes = ta il ciglio mi =
O
L'ombra tua mi è con sor =



me, e so che al co= re forier vieni (di ma= li, e

non d'ob= blio (ma se a render tu


vieni il mio (dolo = re co' spettri tuoi più spaven=
= to= so e = rio ; (mostrami, e mi fia


pe = na anche il tipo = so, più e sangue
più e sangue il fi= glio, e più crudel cru=

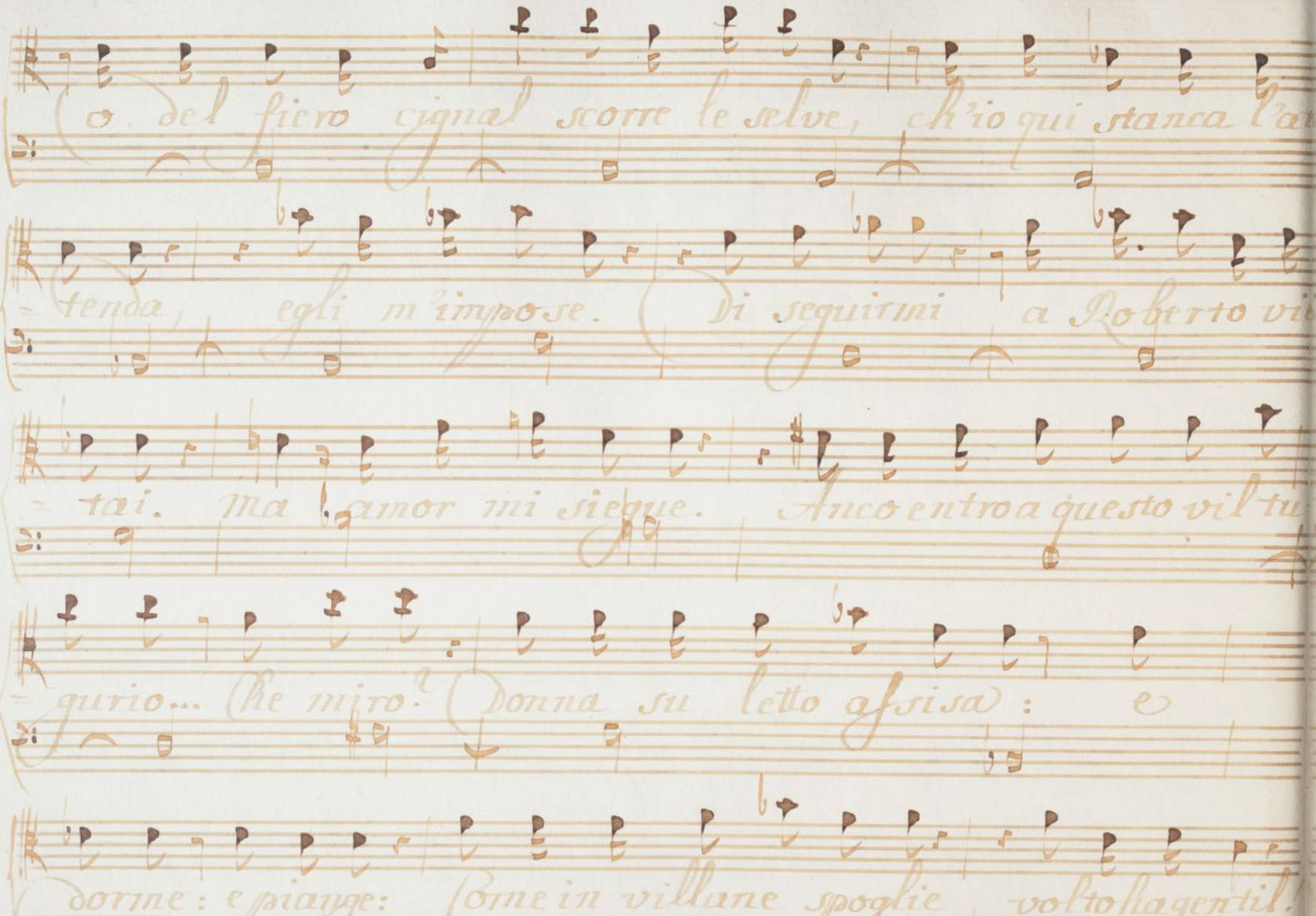
del lo spo = = so.

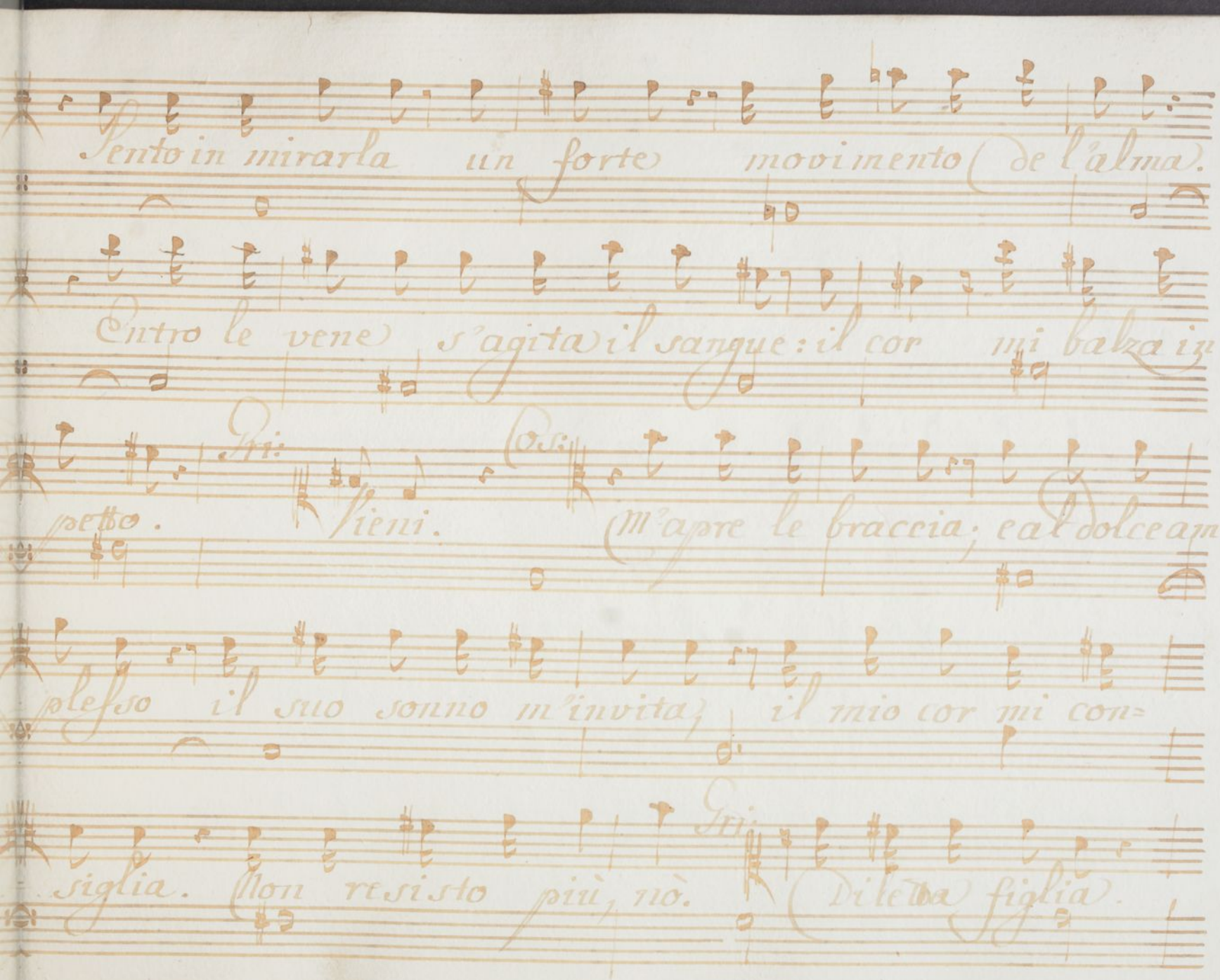
Scena X

O stanza, e fredda, che dorme

Cos:

finchè'l Re dietro l'orme della timida leppre,


O del fiero cignal scorre le selve, ch'io qui stanca l'at
= tenda, egli m'impose. Di seguirmi a Roberto vi
= tai. ma l'amor mi siegue. Anco entro a questo vil tu
= gurio... Che miro? Donna su letto assisa: e
dorme: e piange: Come in villane spoglie volto hagentil



Sento in mirarla un forte movimento (de l'alma.

Entro le vene s'agita il sangue: il cor mi balza in

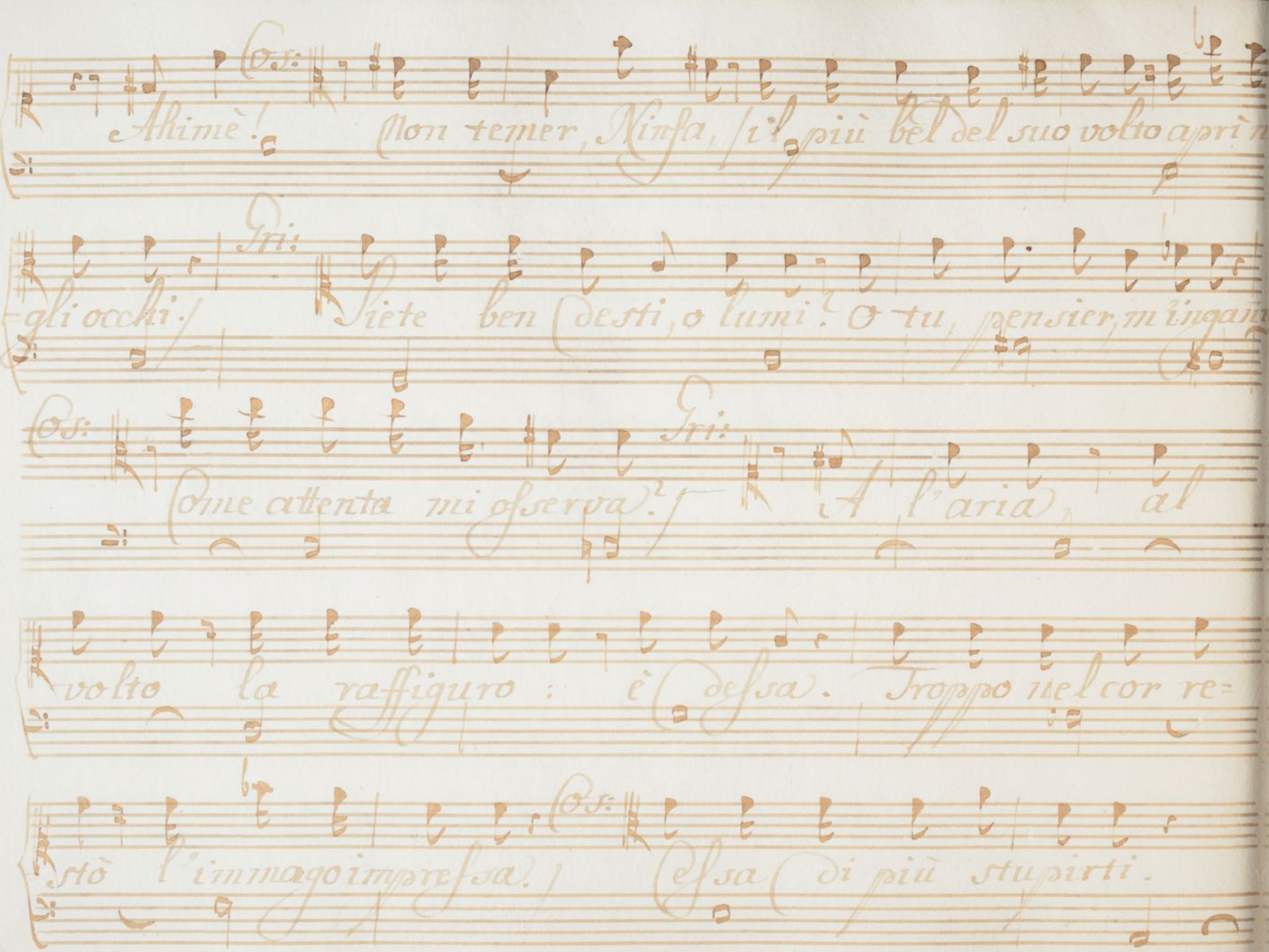
Gri: Cos:

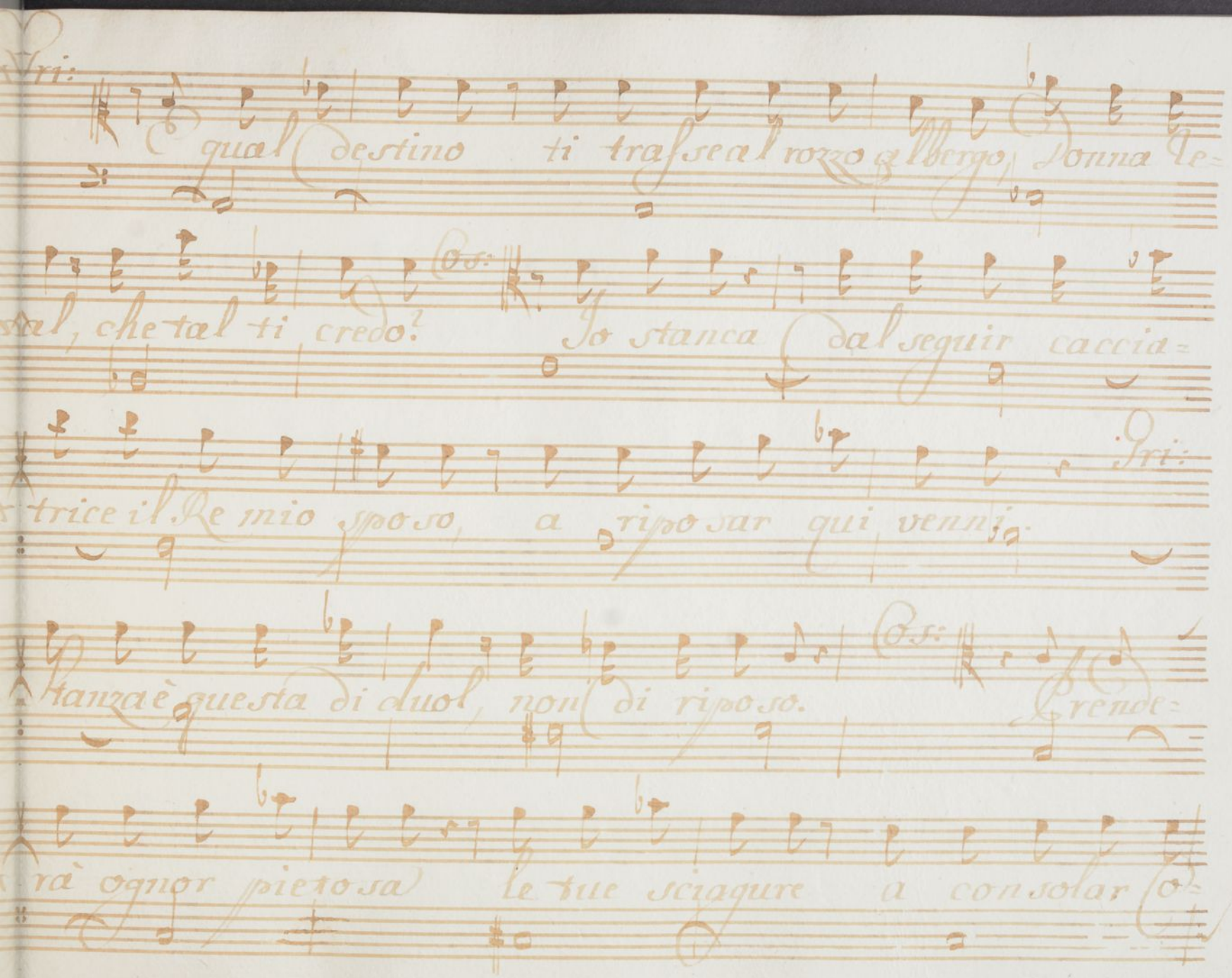
petto. Vieni. (M'apre le braccia; e al dolce am=

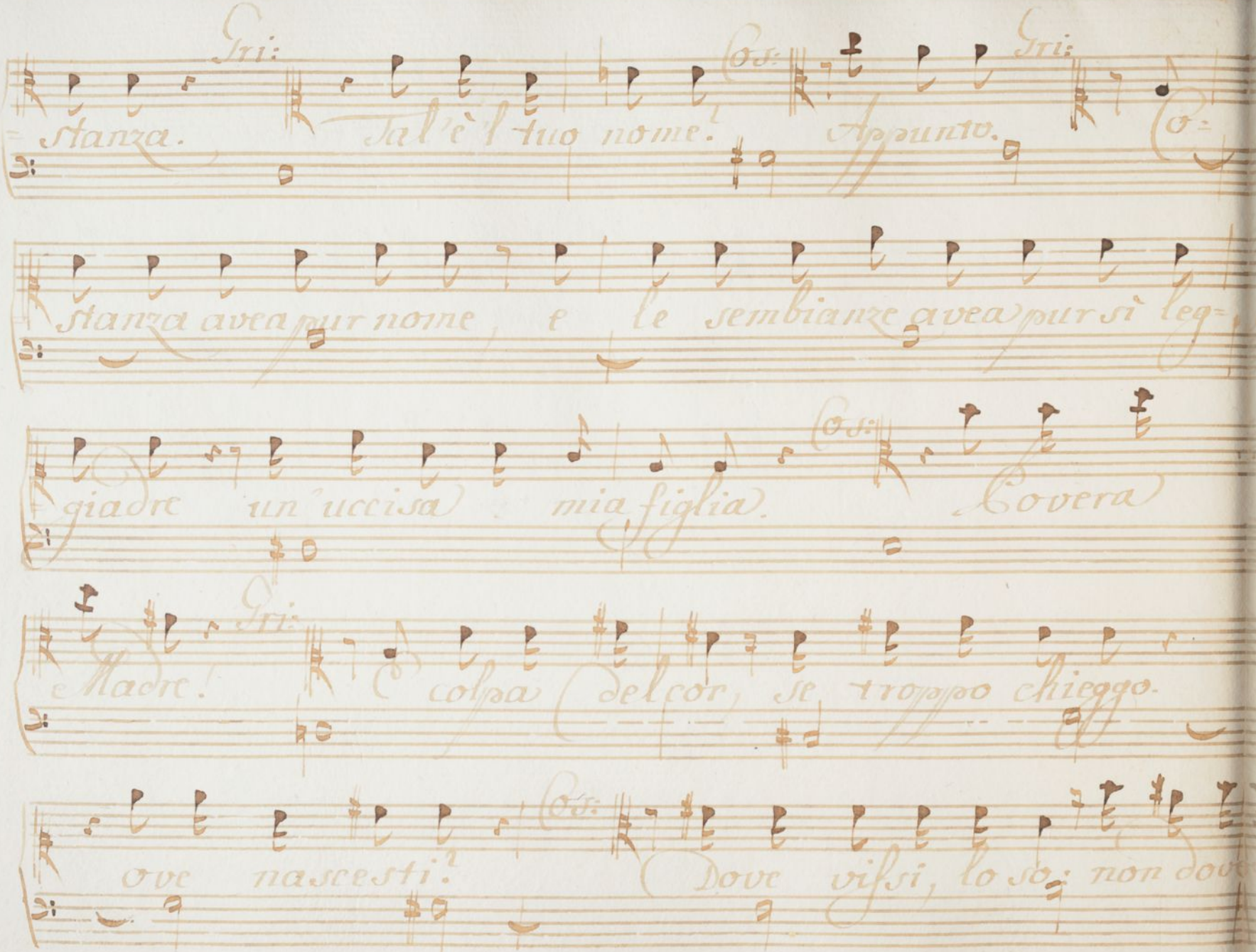
plesso il suo sonno m'invita, il mio cor mi con=

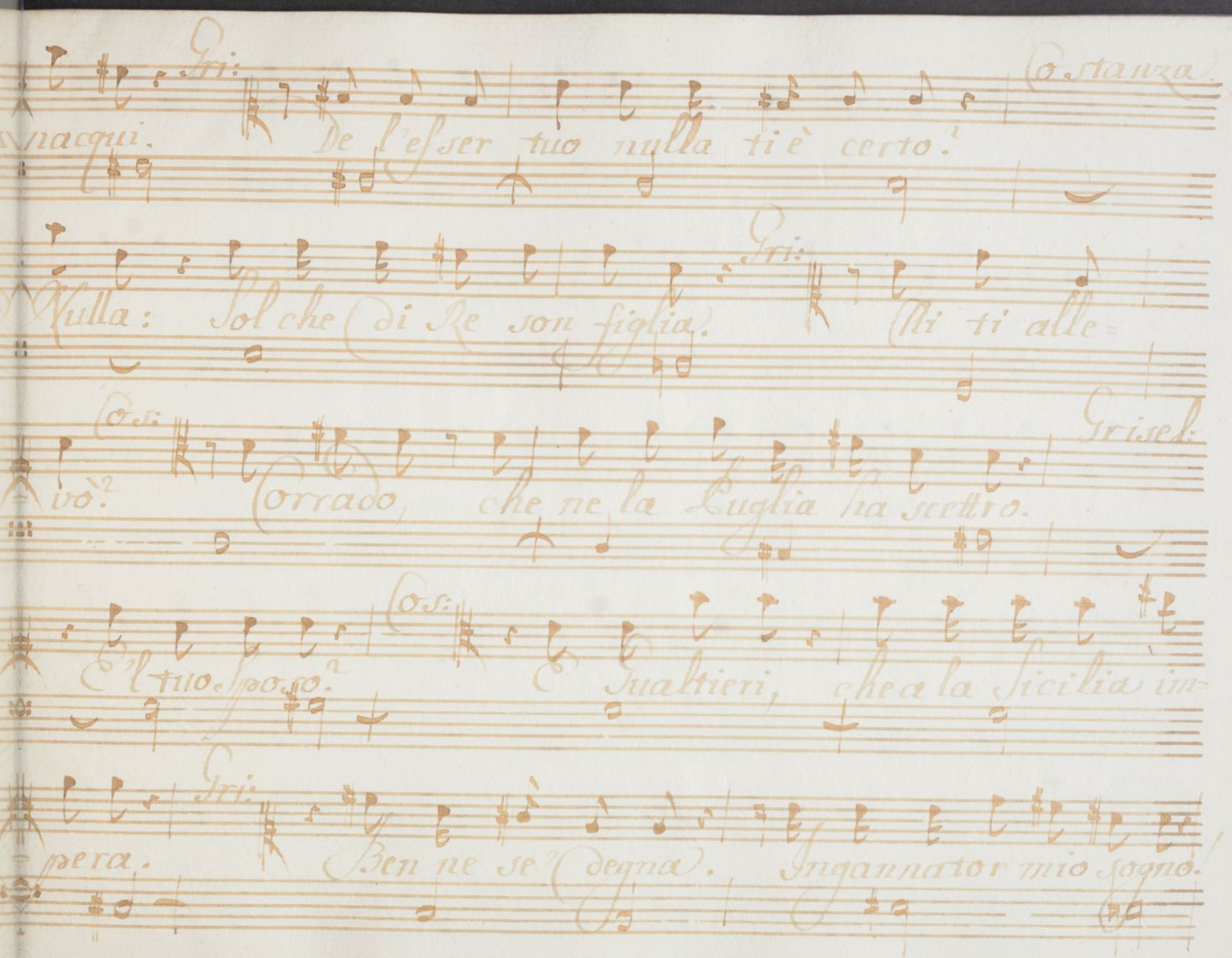
Gri:

siglia. (Non resisto più, nò. (Diletta figlia.


Os:
Ahimè! Non temer, Ninfa, ch'il più bel del suo volto aprì n
Iri:
gli occhi. Siete ben desti, o lumi: O tu, pensier, m'ingan
Os:
Come attenta mi osserva! Iri:
A l'aria, al
volto la raffiguro: è dessa. Troppo nel cor re=
Os:
stò l'immago impressa. Essa di più stupirti.


Ori:
qual destino ti trasse al rozzo albergo, donna le-
stal, che tal ti credo? Io stanca dal seguir caccia-
trice il Re mio sposo, a riposar qui venni. Ori:
stanza è questa di duol, non di riposo. Prende-
rà ognor pietosa le tue sciagure a consolar o-


Iri:
Stanza.
Tal'è l'tuo nome.
Cos:
Appunto.
Iri:
Stanza avea pur nome, e le sembianze avea pur sì leg-
giadre un'uccisa mia figlia.
Cos:
Covera
Madre!
Iri:
colpa del cor, se troppo chieggo.
ove nascesti.
Cos:
Dove vissi, lo so; non dove



Gri: Costanza

nacqui. De l'esser tuo nulla ti è certo?

Gri:

Nulla: Sol che di Re son figlia. Mi ti alle=

Cos: Grisel:

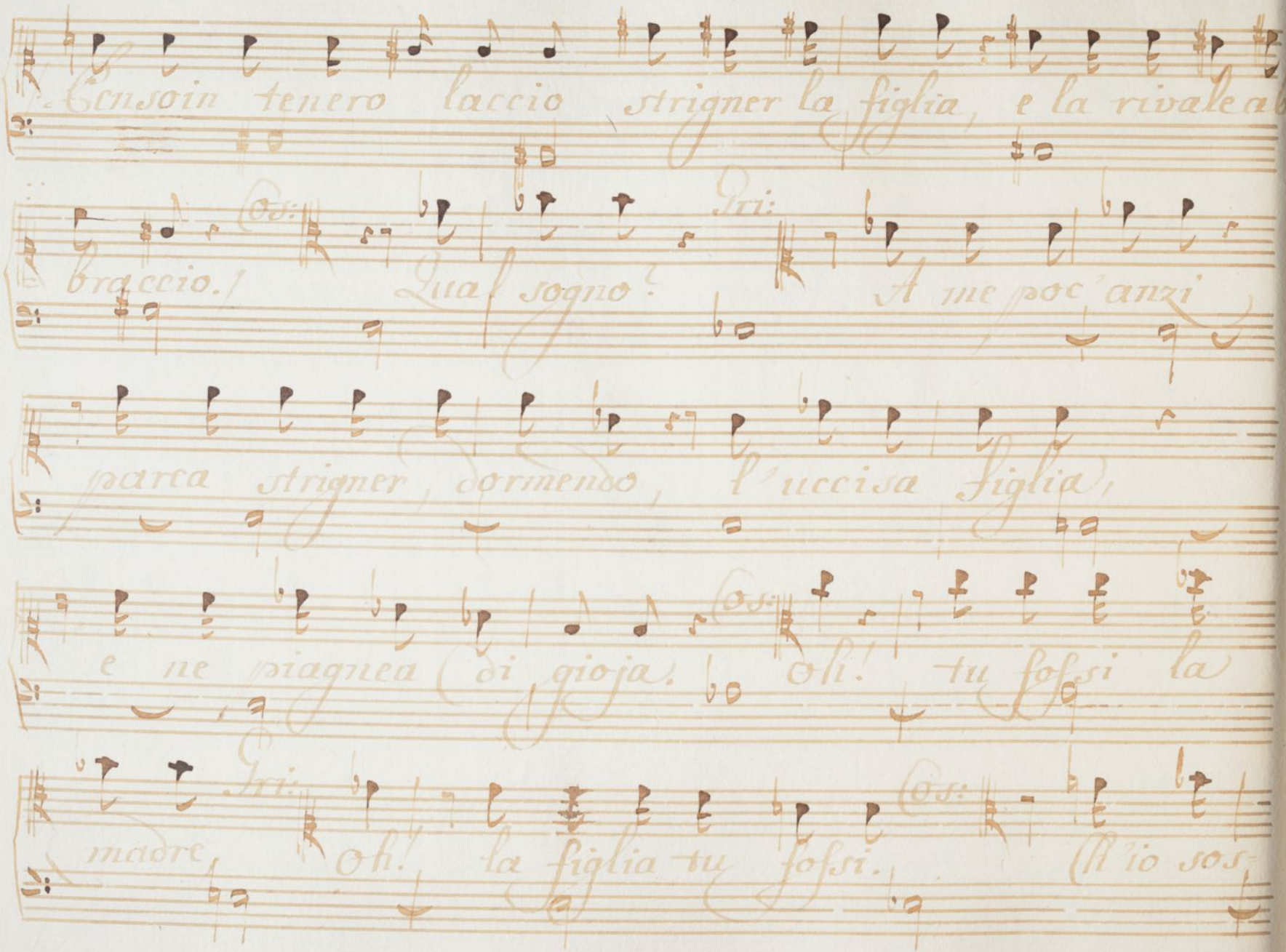
vò? Corrado, che ne la Puglia ha scettro.

Cos:

E'l tuo Sposo? E Gualtieri, che a la Sicilia im=

Gri:

pera. Ben ne se' degna. Ingannator mio sogno!



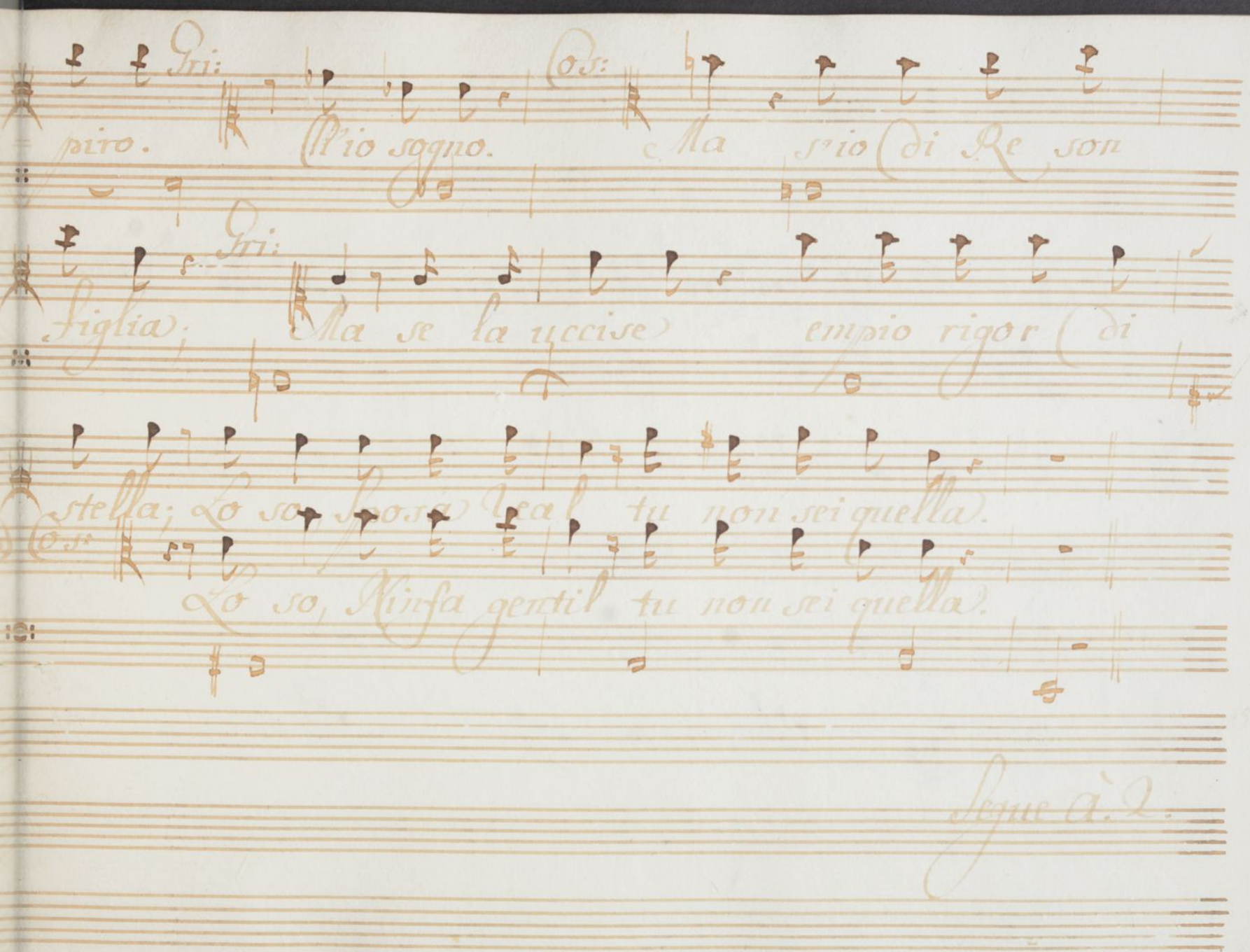
Censo in tenero laccio strigner la figlia, e la rivale a b

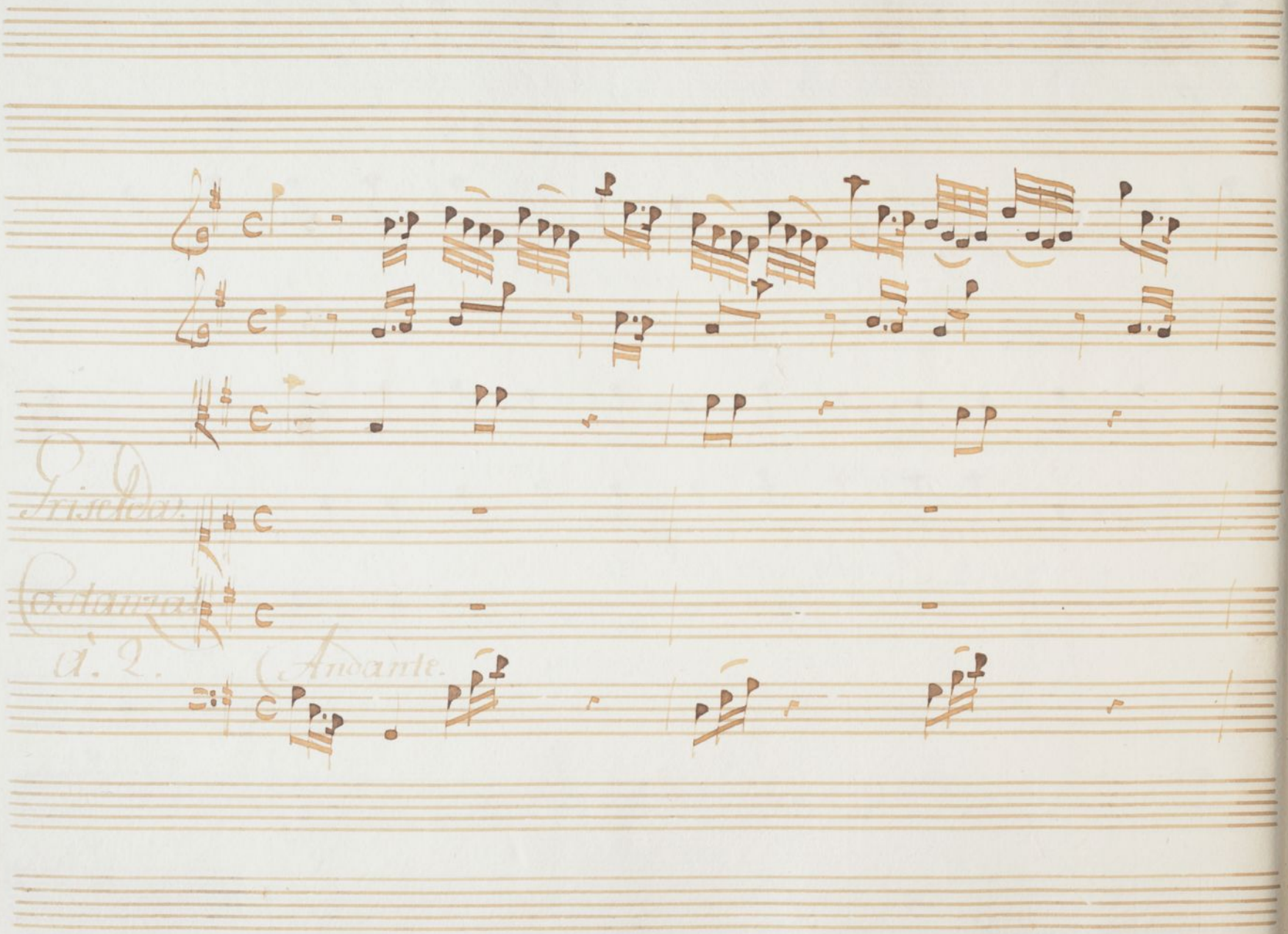
braccio. Cos: Qual sogno? Gri: A me poc'anzi

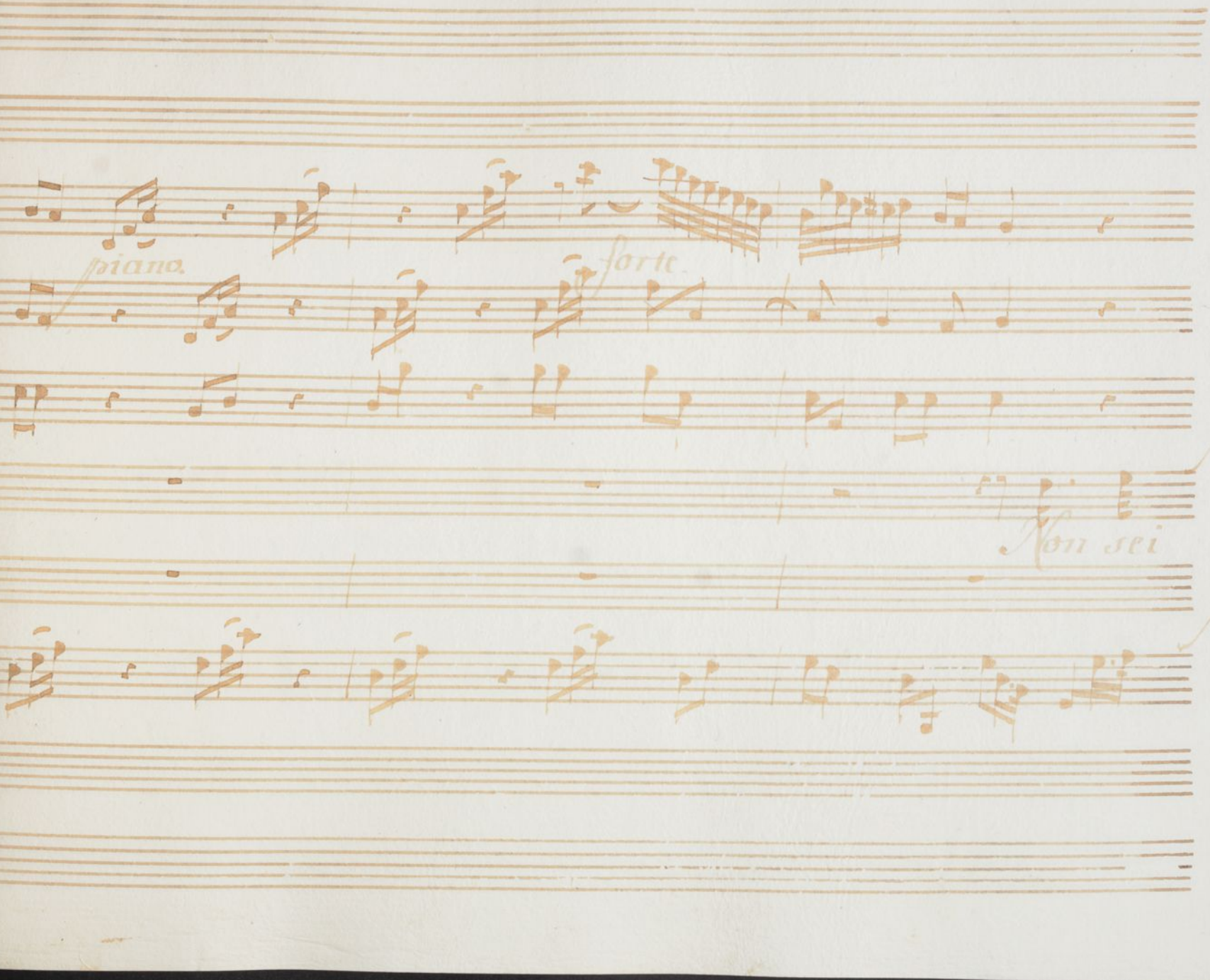
parea strigner, dormendo, l'uccisa figlia,

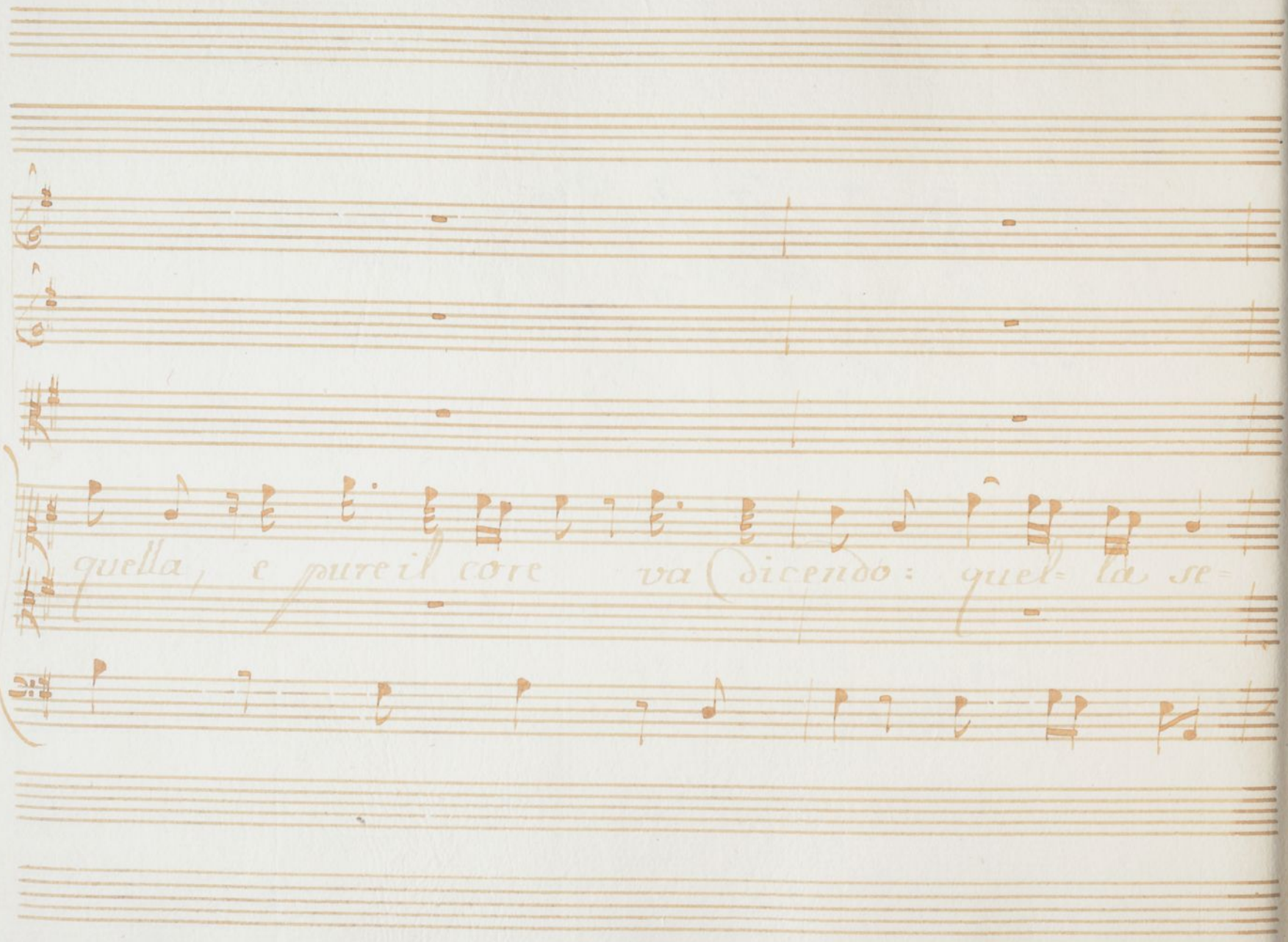
e ne piagnea di gioja. Cos: Oh! tu fossi la

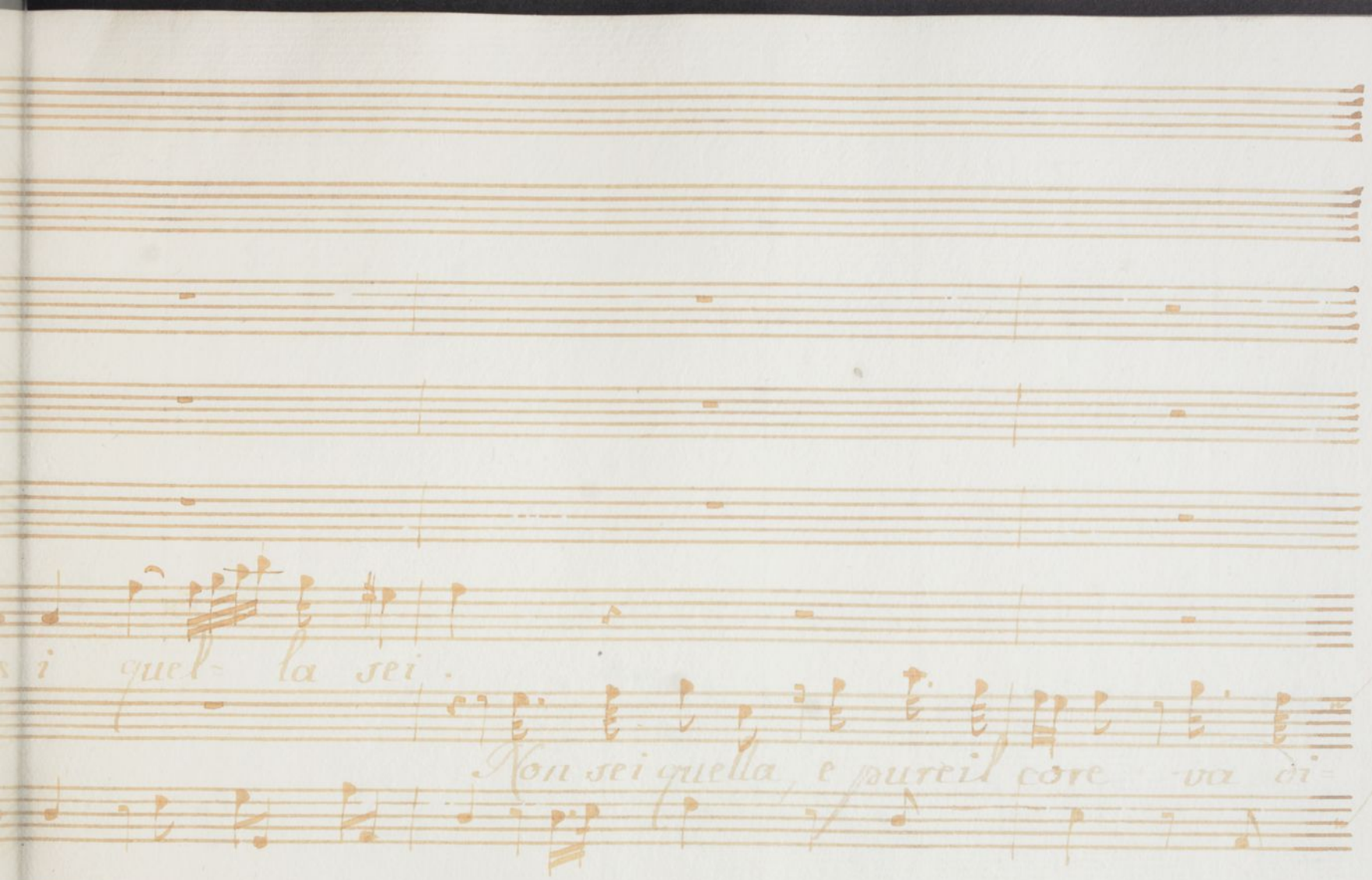
madre. Gri: Oh! la figlia tu fossi. Cos: Ch'io sos-

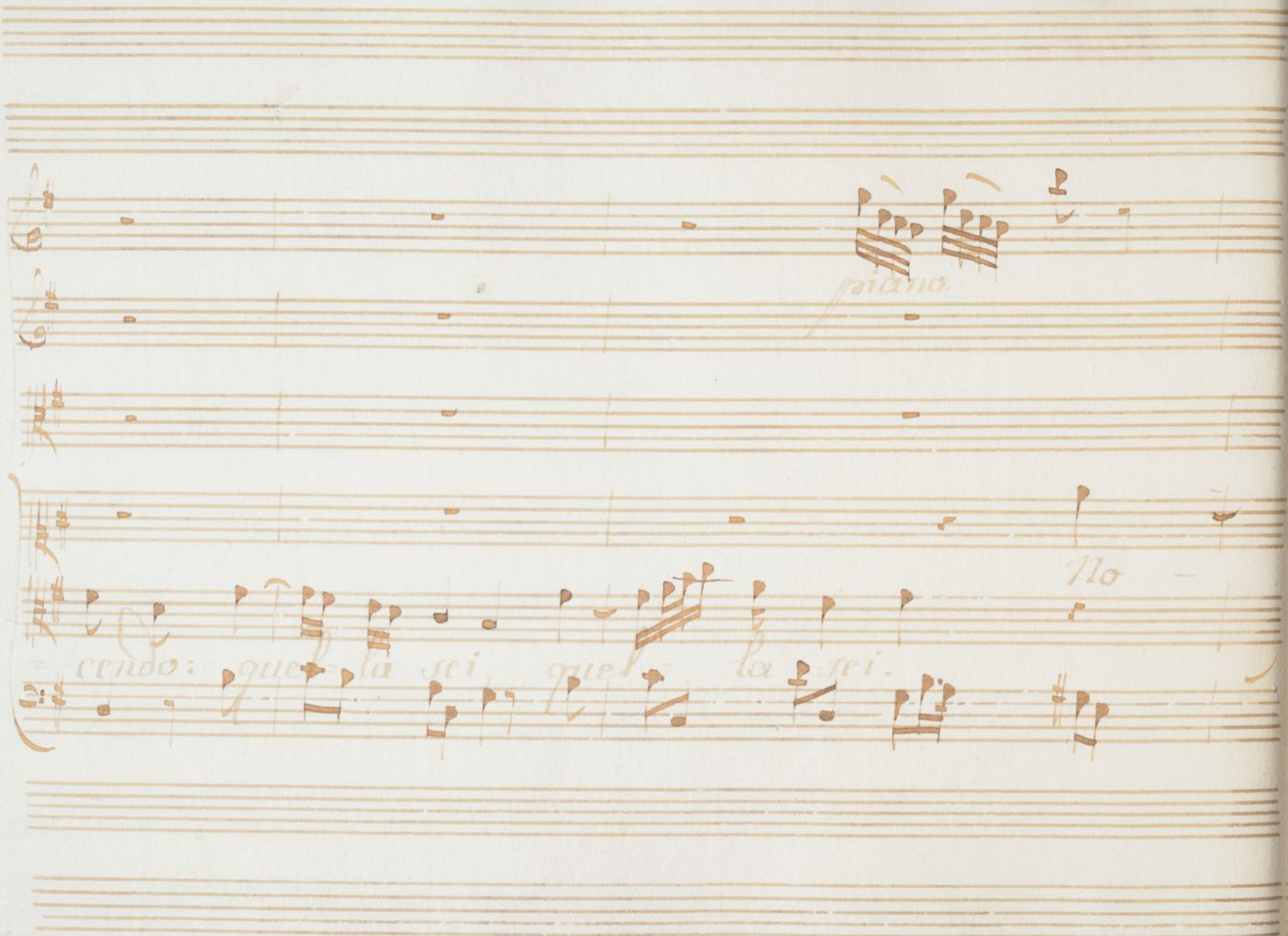

Iri:
Os:
spiro. Pio sogno. Ma s'io di Re son
Iri:
figlia; Ma se la uccise empio rigor di
stella; Lo so Sposa leal tu non sei quella.
Os:
Lo so, Ninfa gentil tu non sei quella.
Segue a 2.

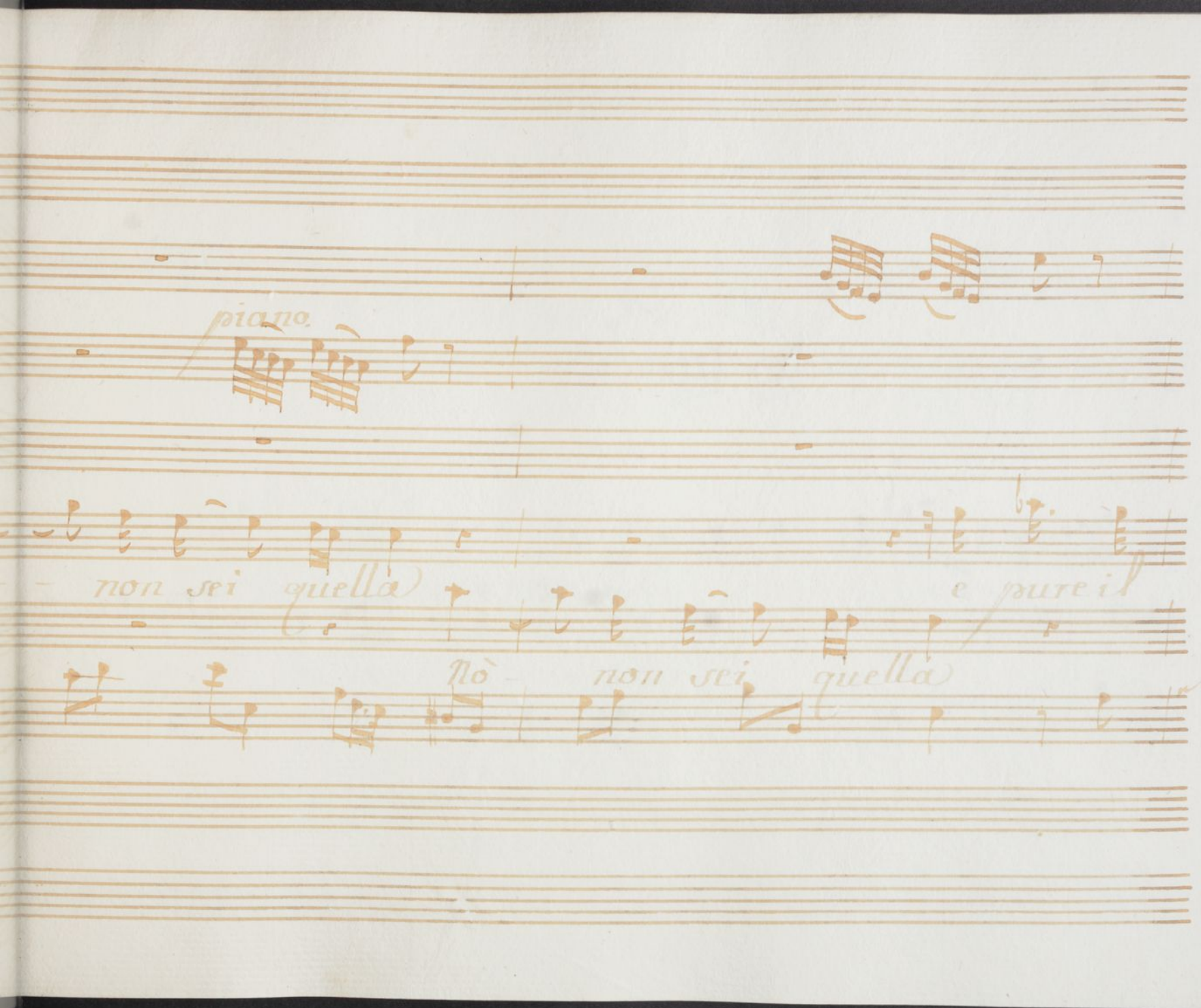

Griselda.
Costanza.
à 2.
Andante.

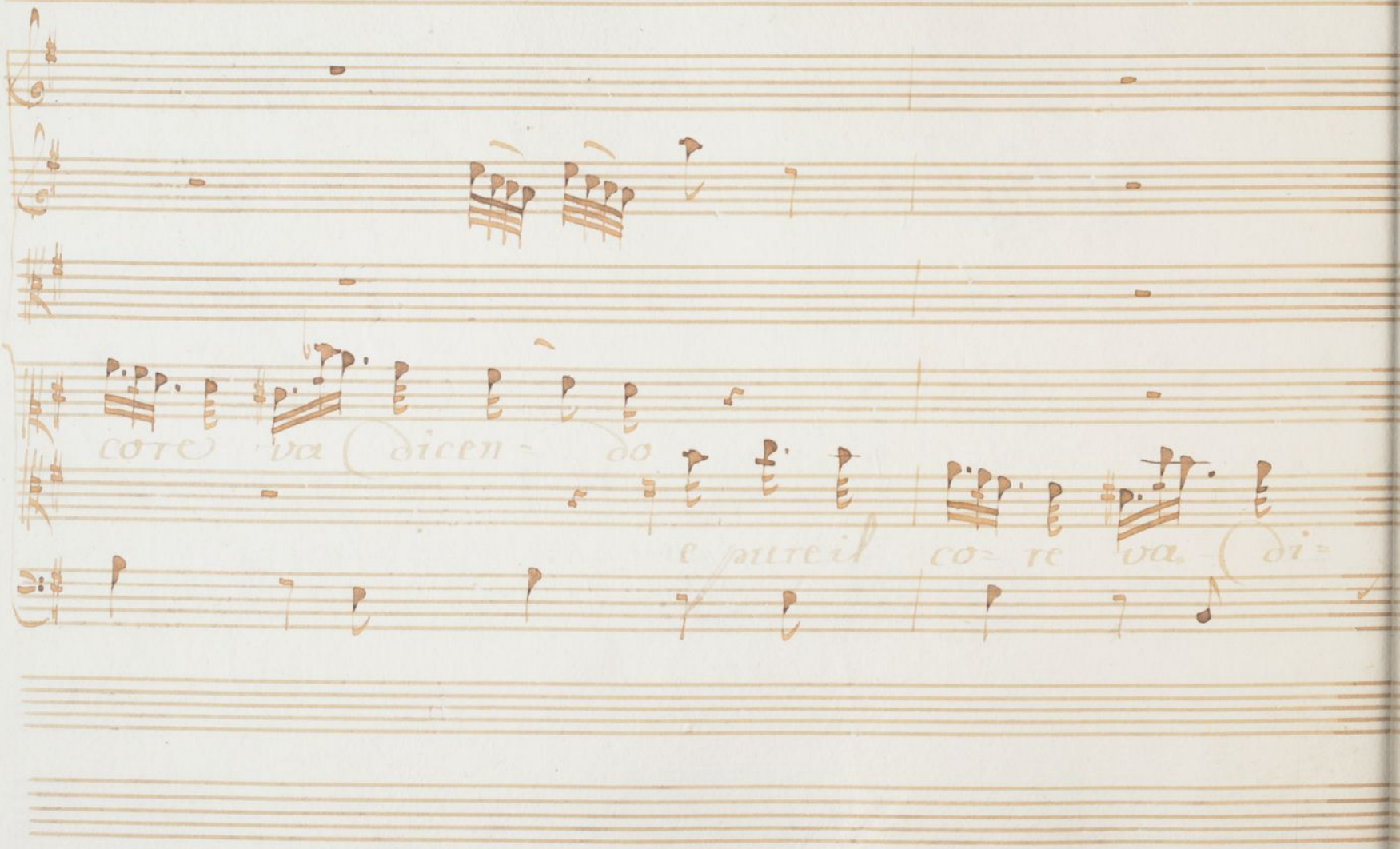

piano.
forte.
Non sei


quella, e pure il core va dicendo: quel= la se=


i quel- la sei .
Non sei quella, e pure il core va di-

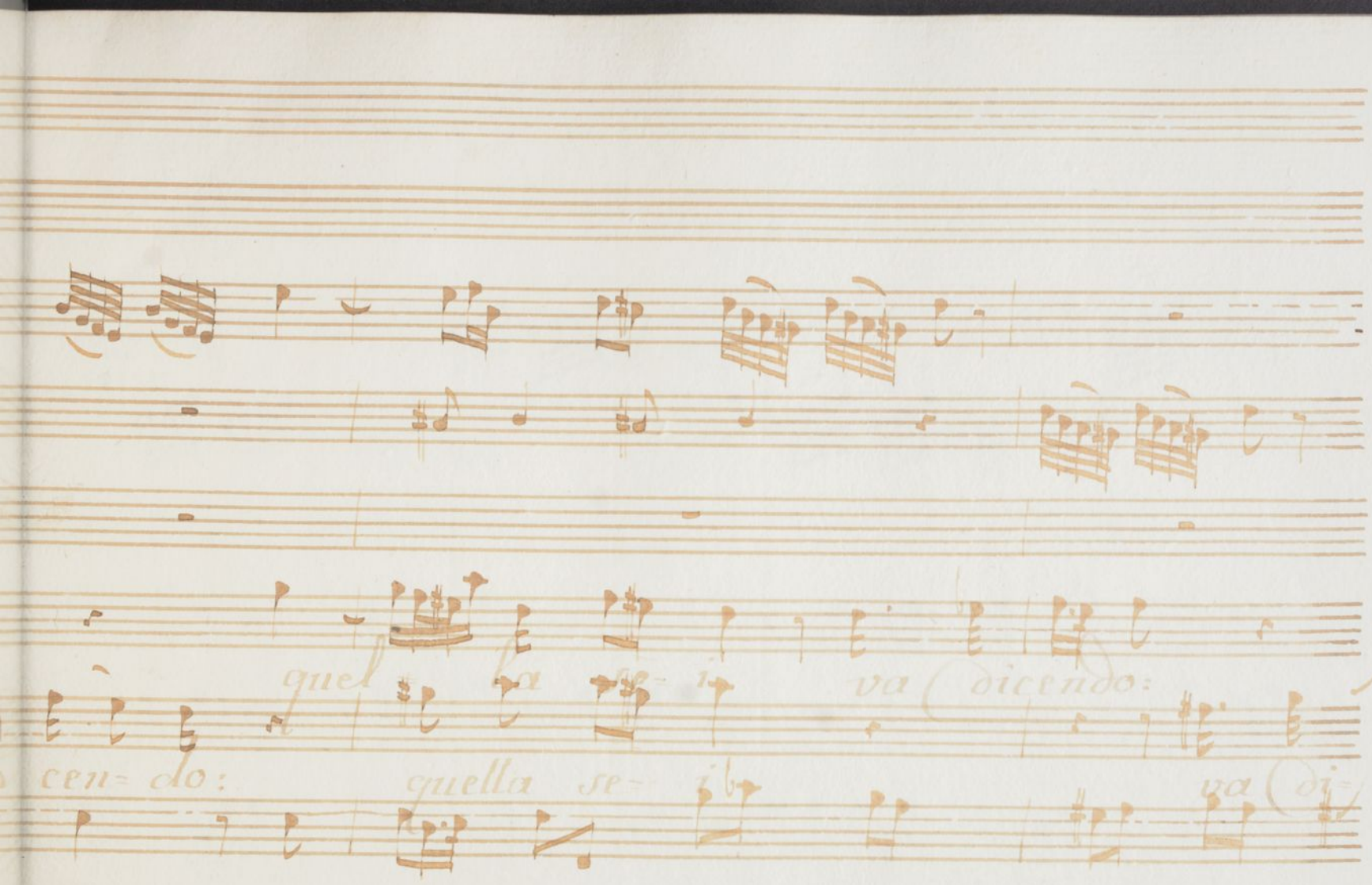

piano.
cendo: que la sci, que la sci.

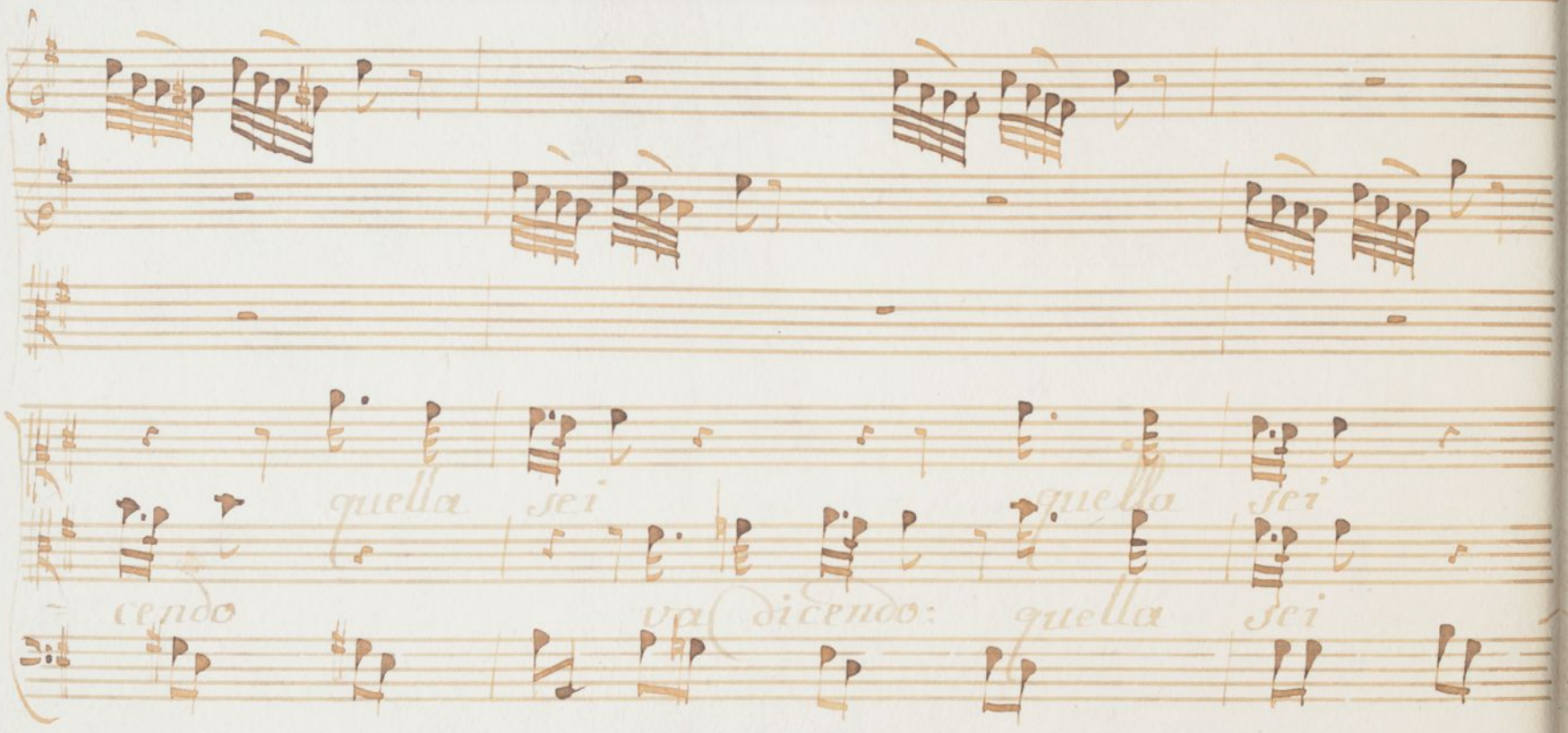

piano
non sei quella
e pure il
nò non sei quella

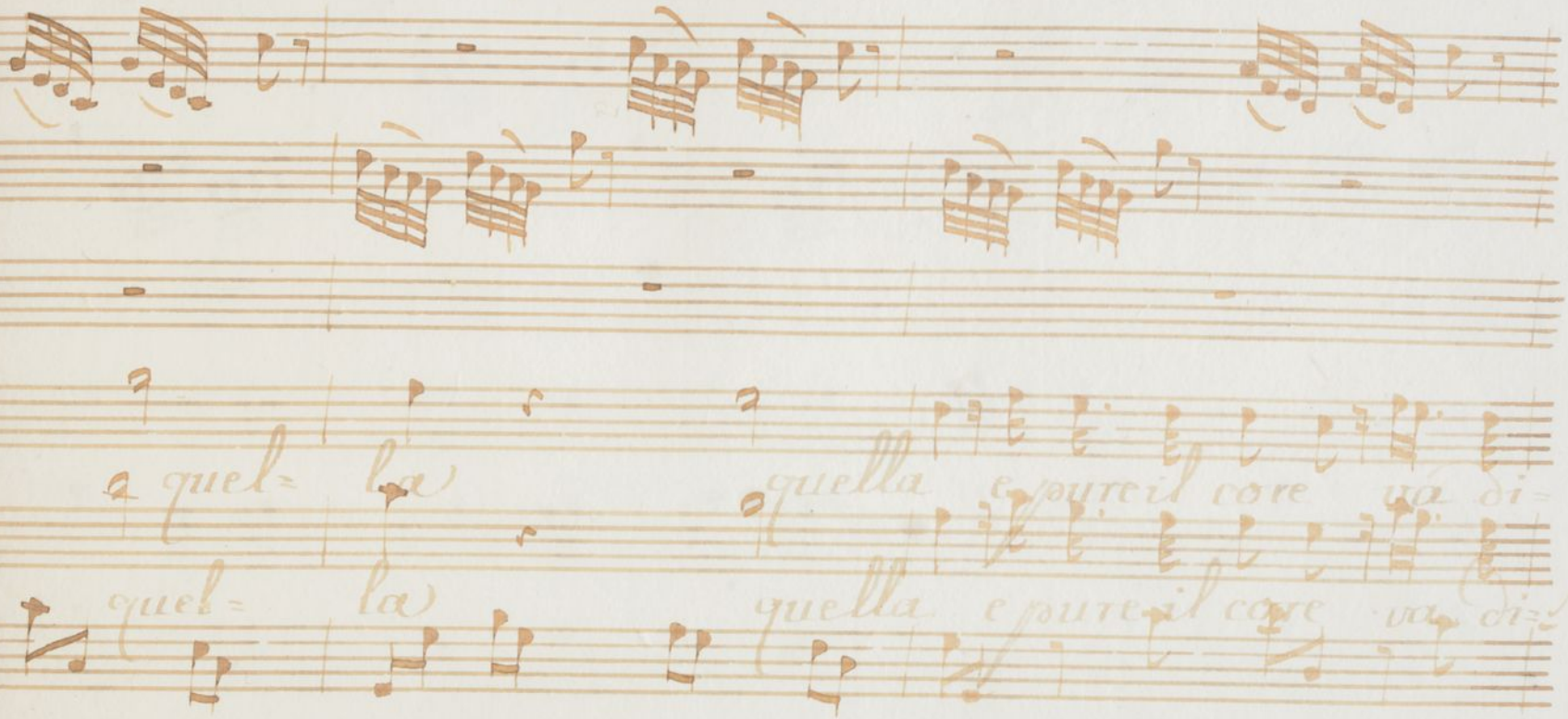


core va dicen- do

e pure il co- re va di-


quel la se va (dicendo:
cen= do: quella se= va (di=


quella sei
quella sei
cendo va dicendo: quella sei


quel= la
quella e pure il core va di=
quel= la
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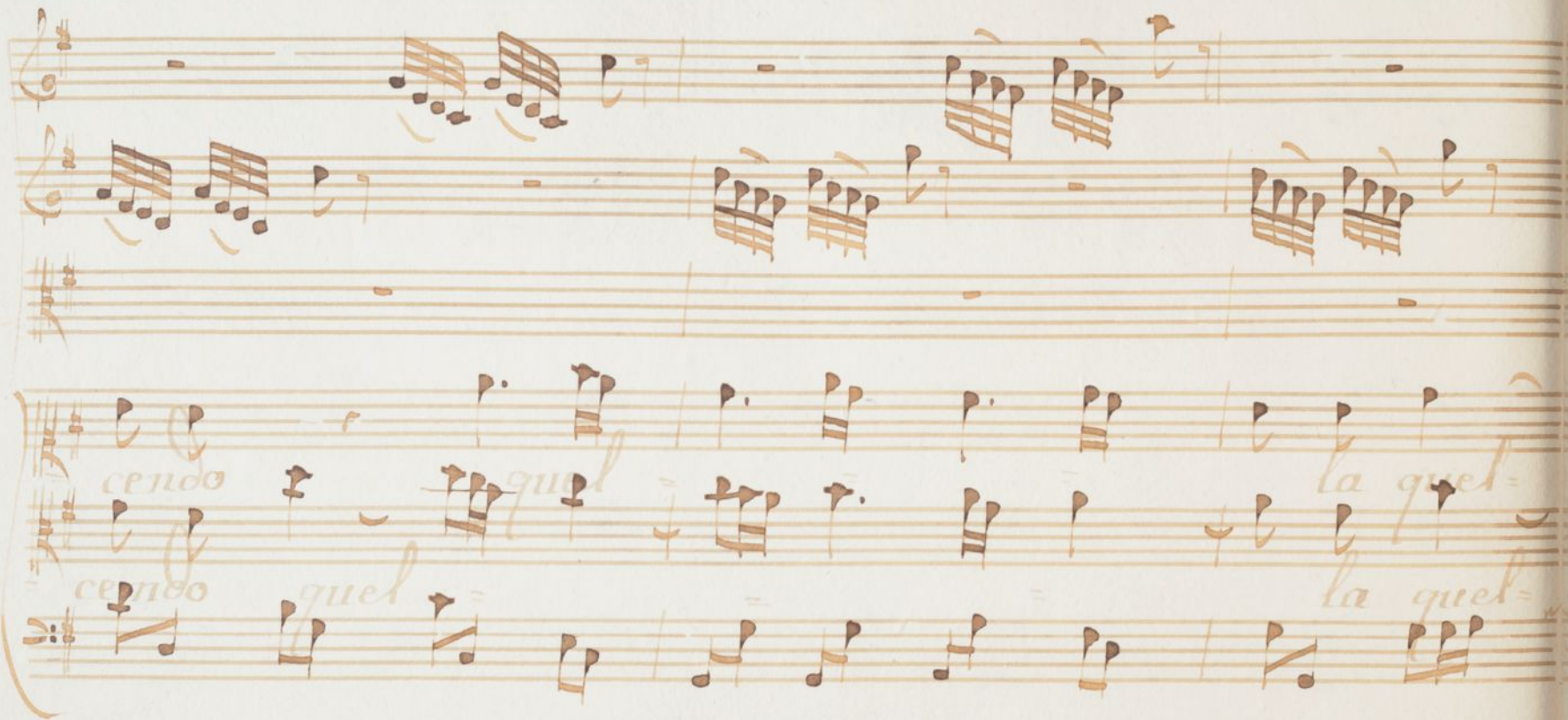
cendo quel
la quel
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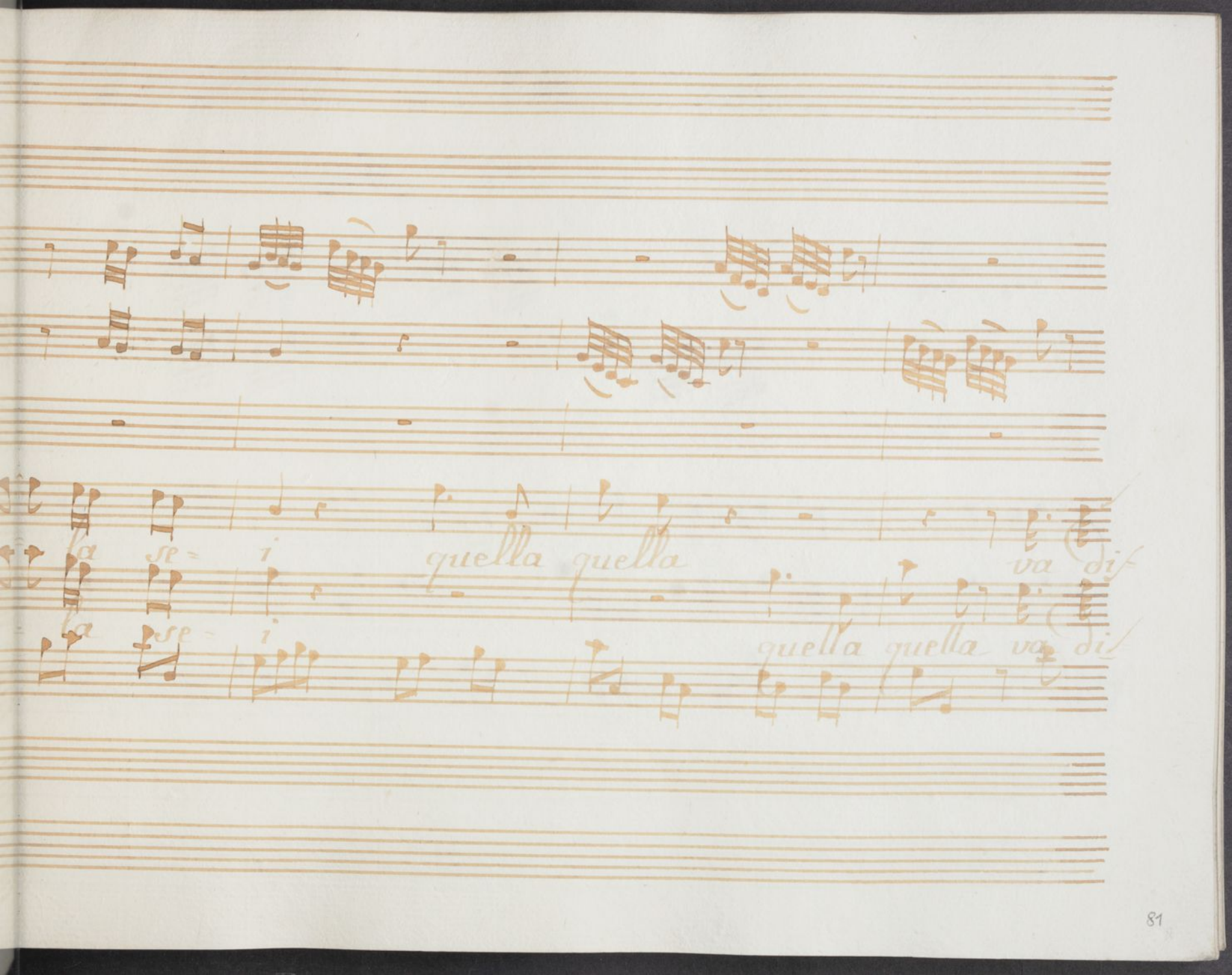
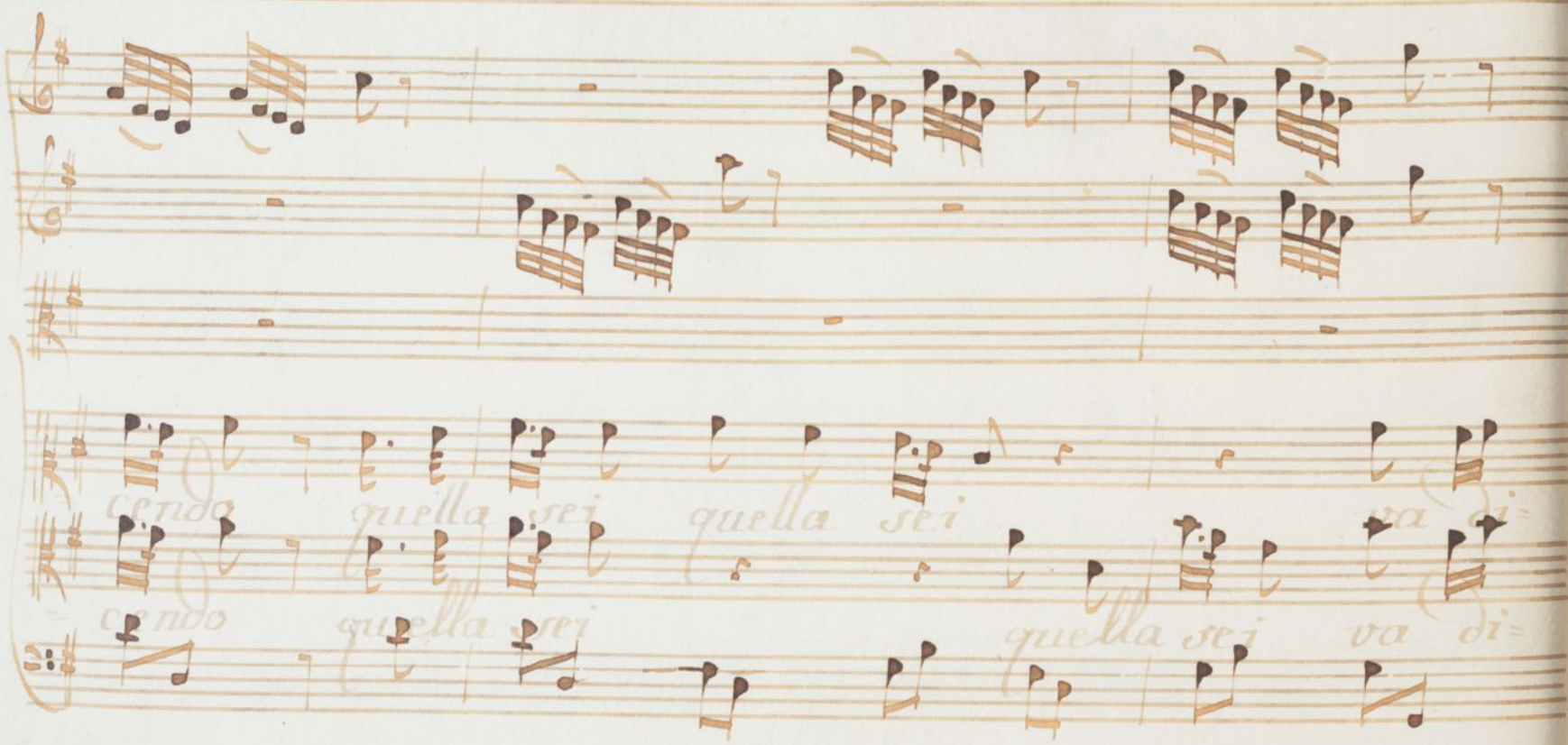
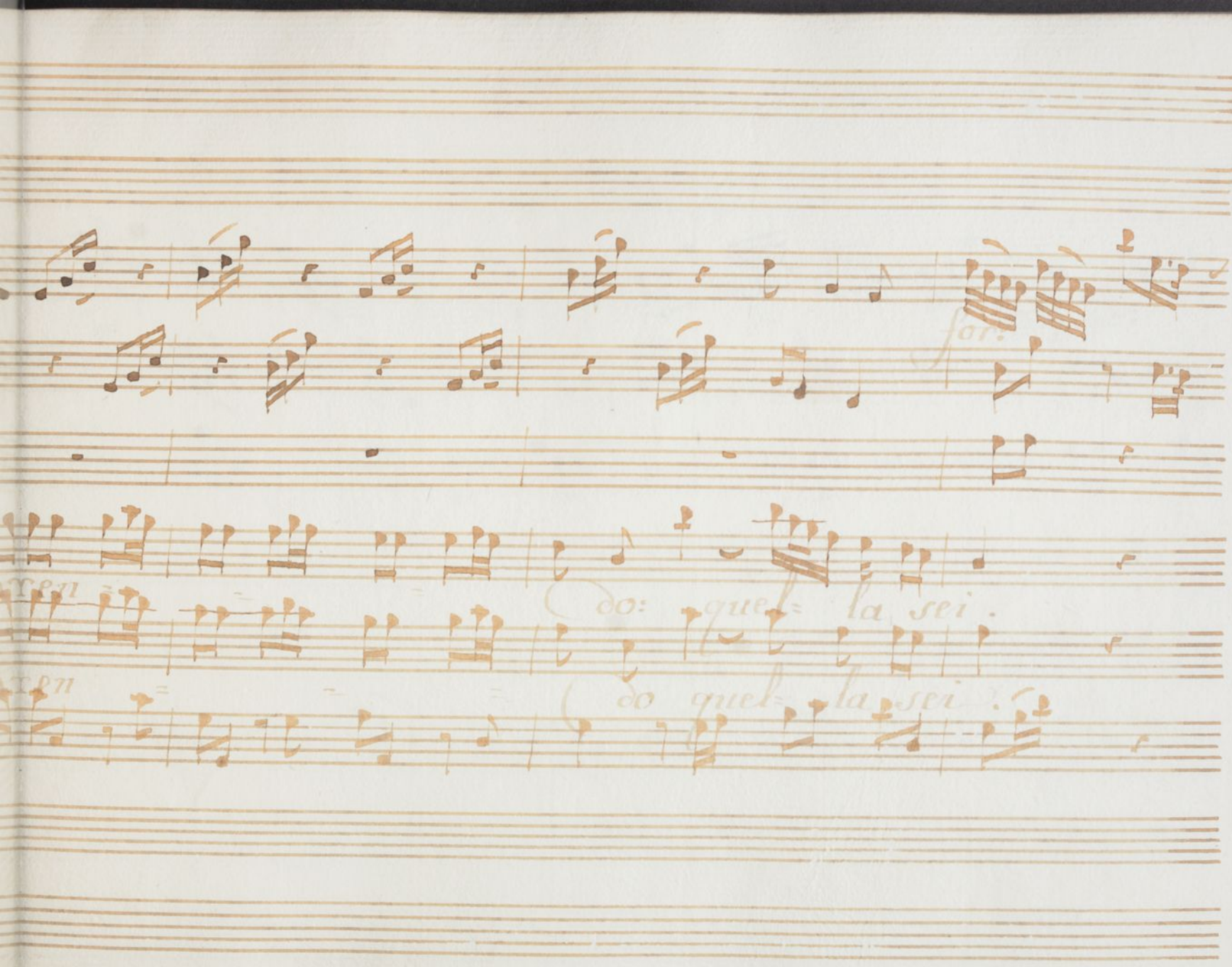
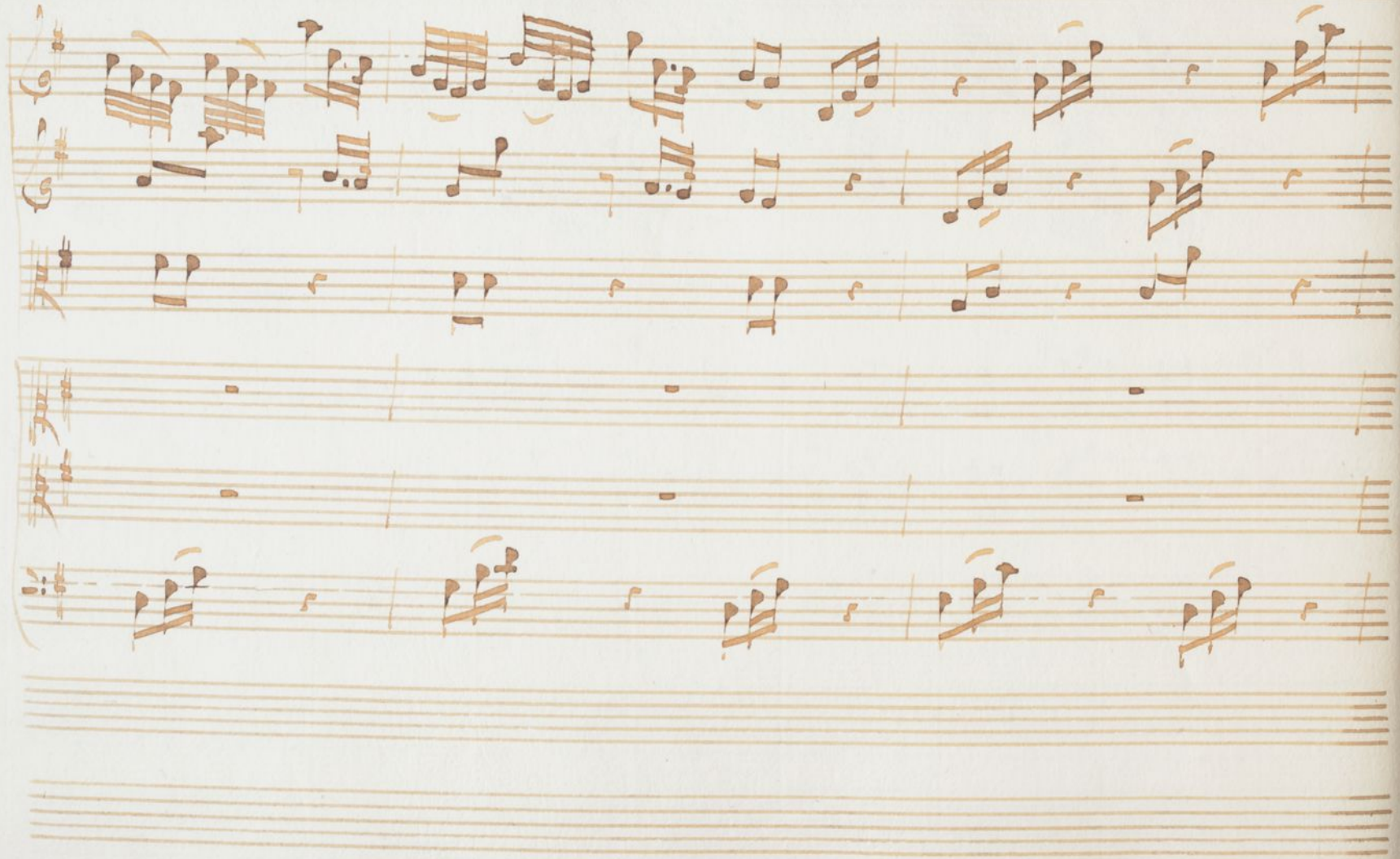
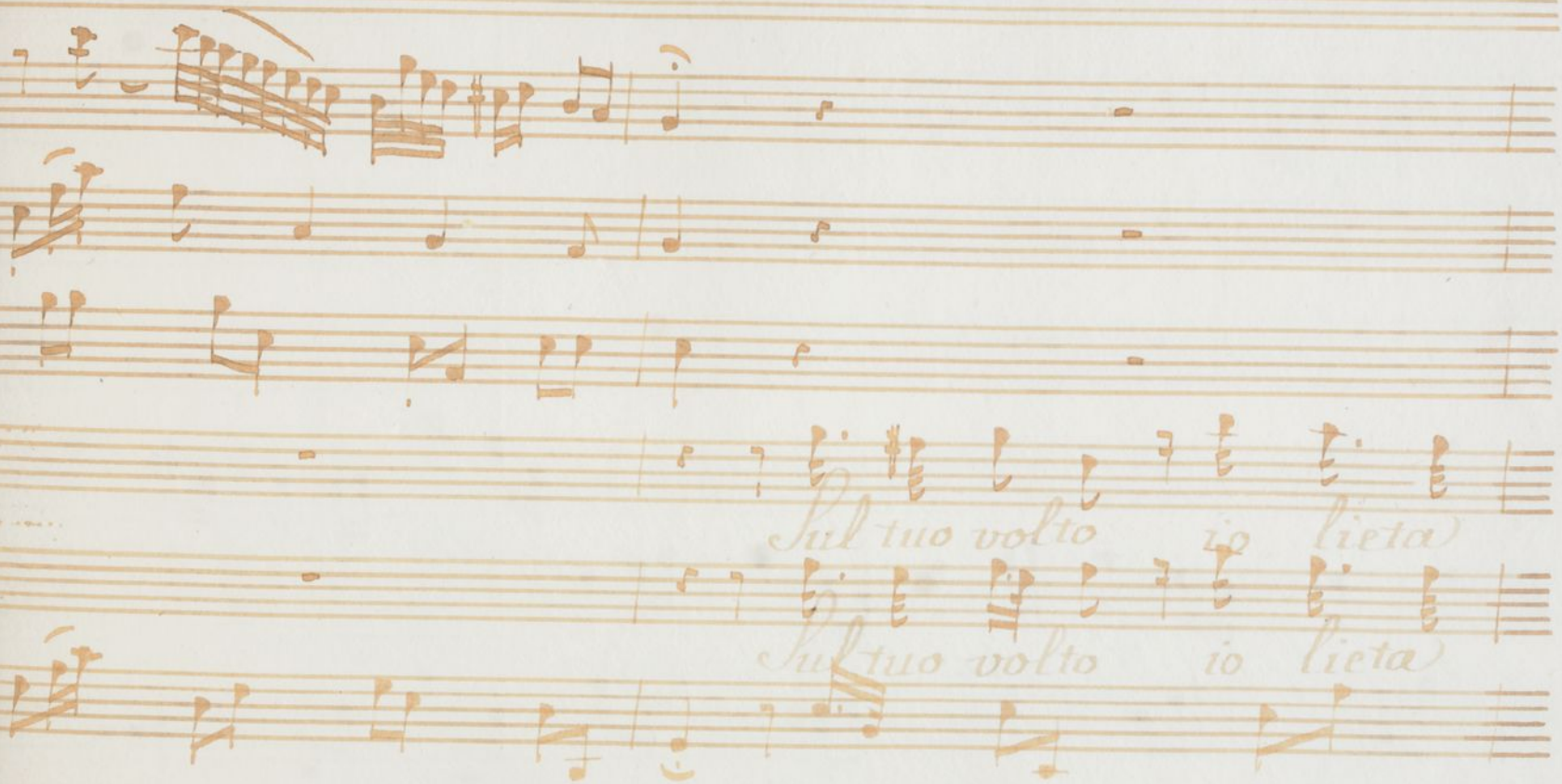
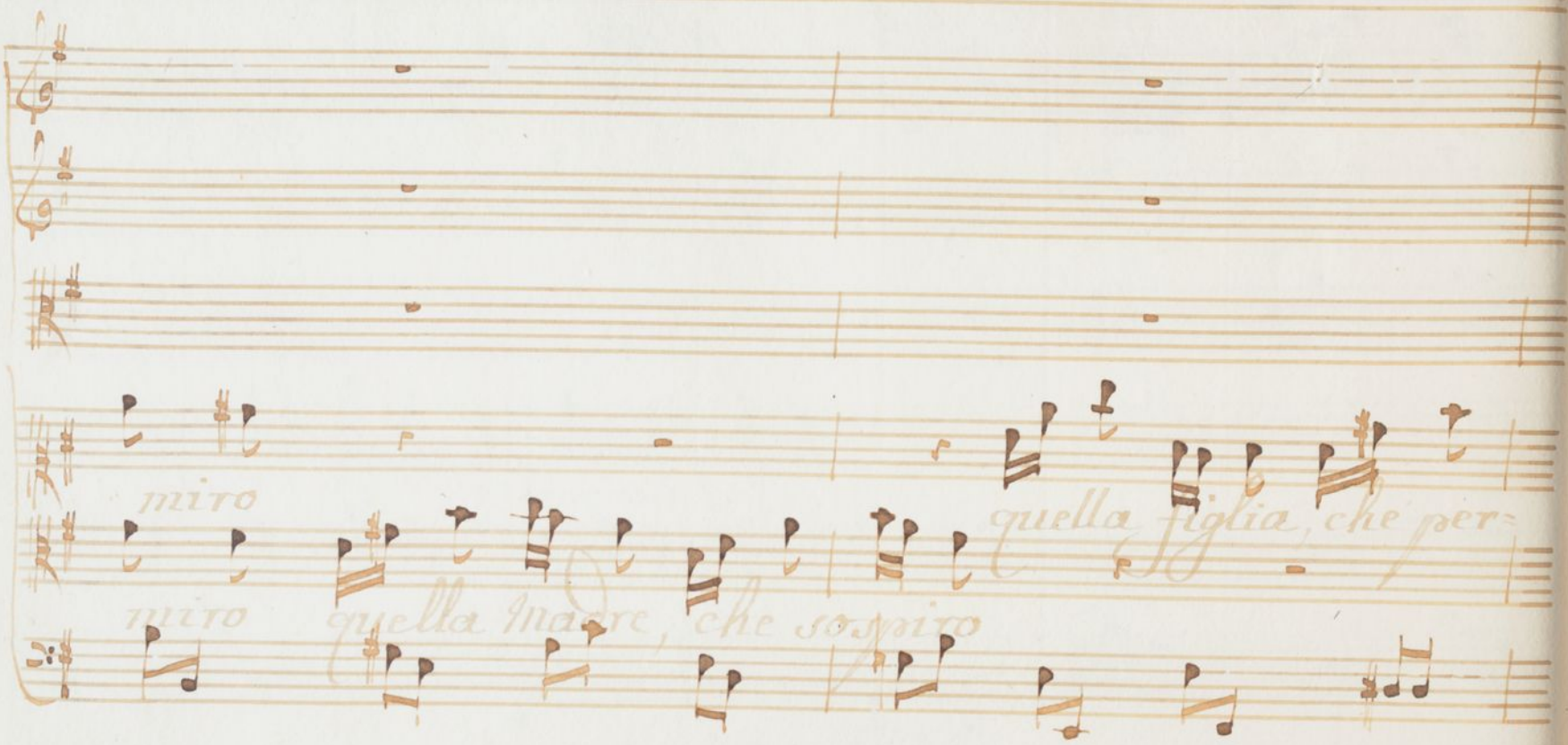

la se = i
quella quella
va di
la se = i
quella quella va di


cendo quella sei quella sei va di=
cendo quella sei quella sei va di=


for:
do: quel= la sei.
do quel= la sei.




Sul tuo volto io lieta
Sul tuo volto io lieta


miro
quella figlia, che per=
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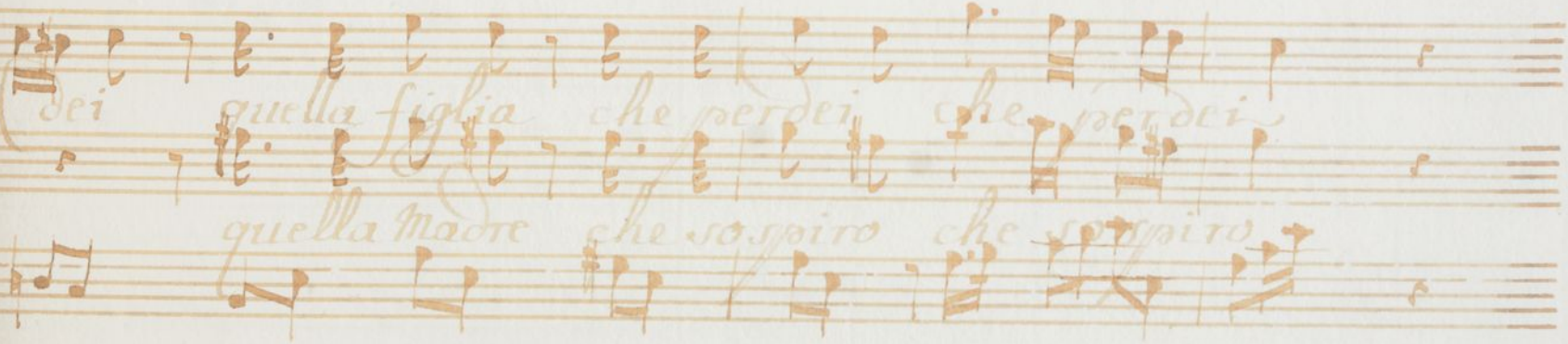
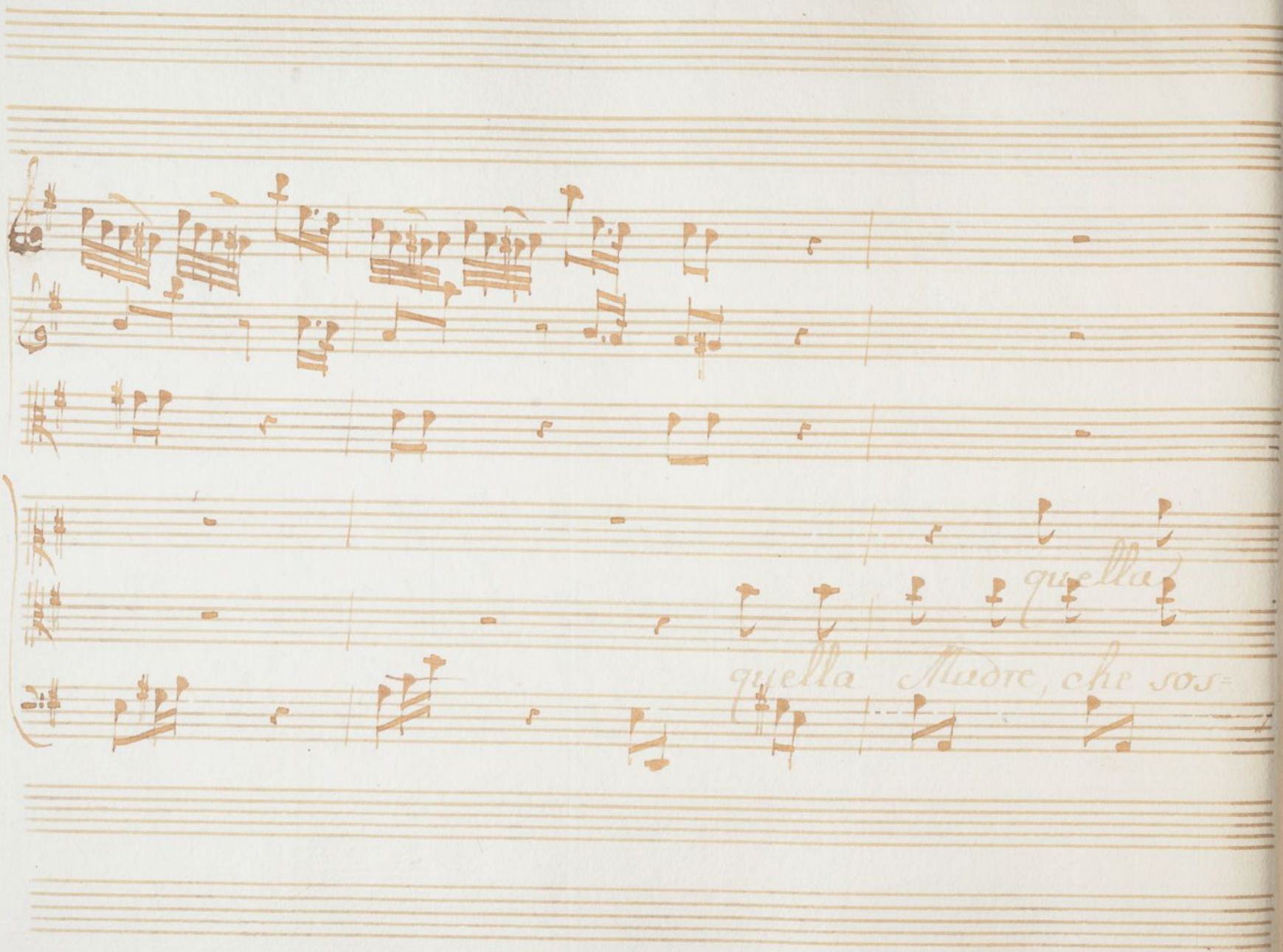
quella Madre, che sospiro


dei quella figlia che perdei che perdei
quella Madre che sospiro che sospiro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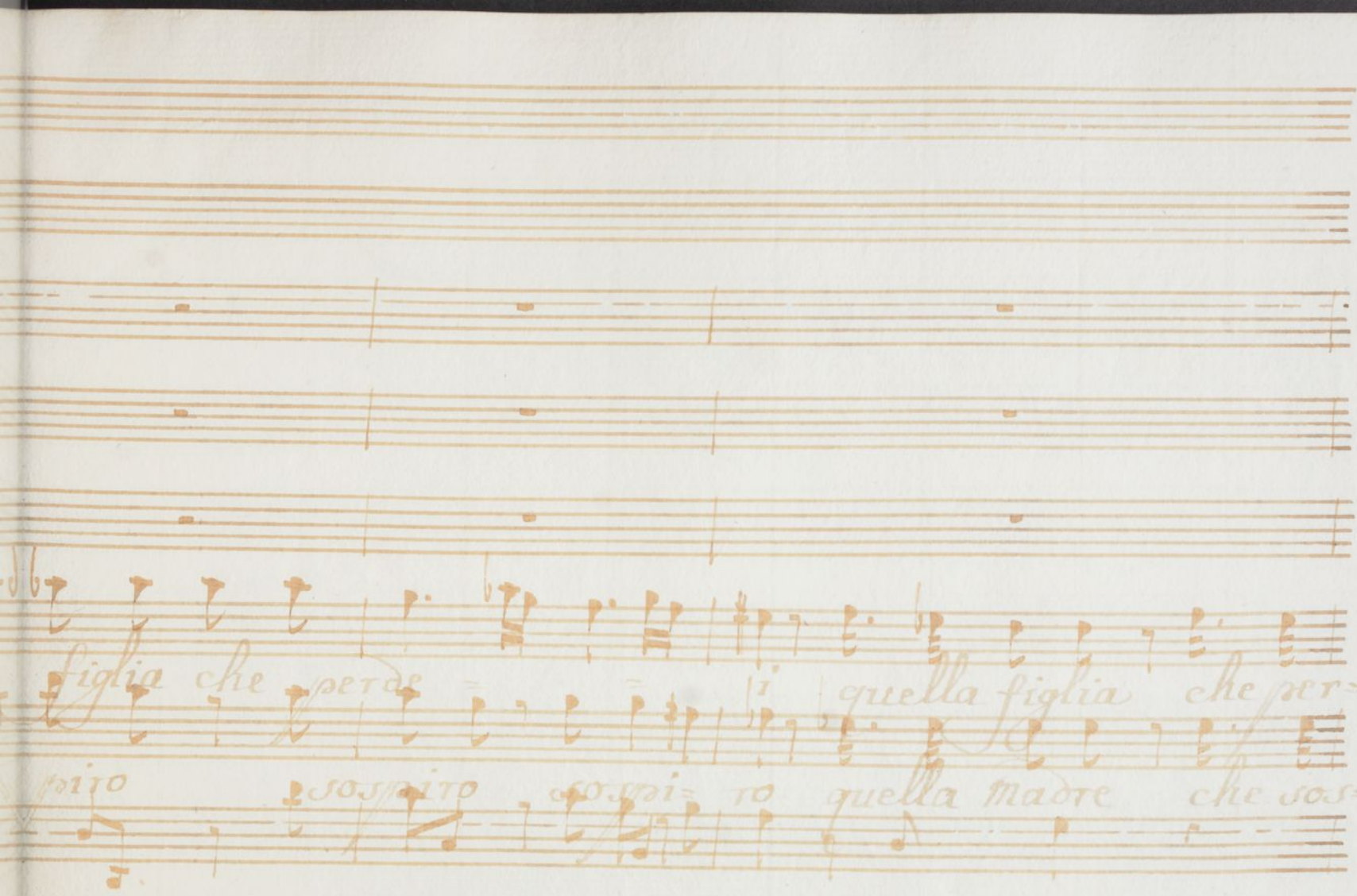
figlia che perde
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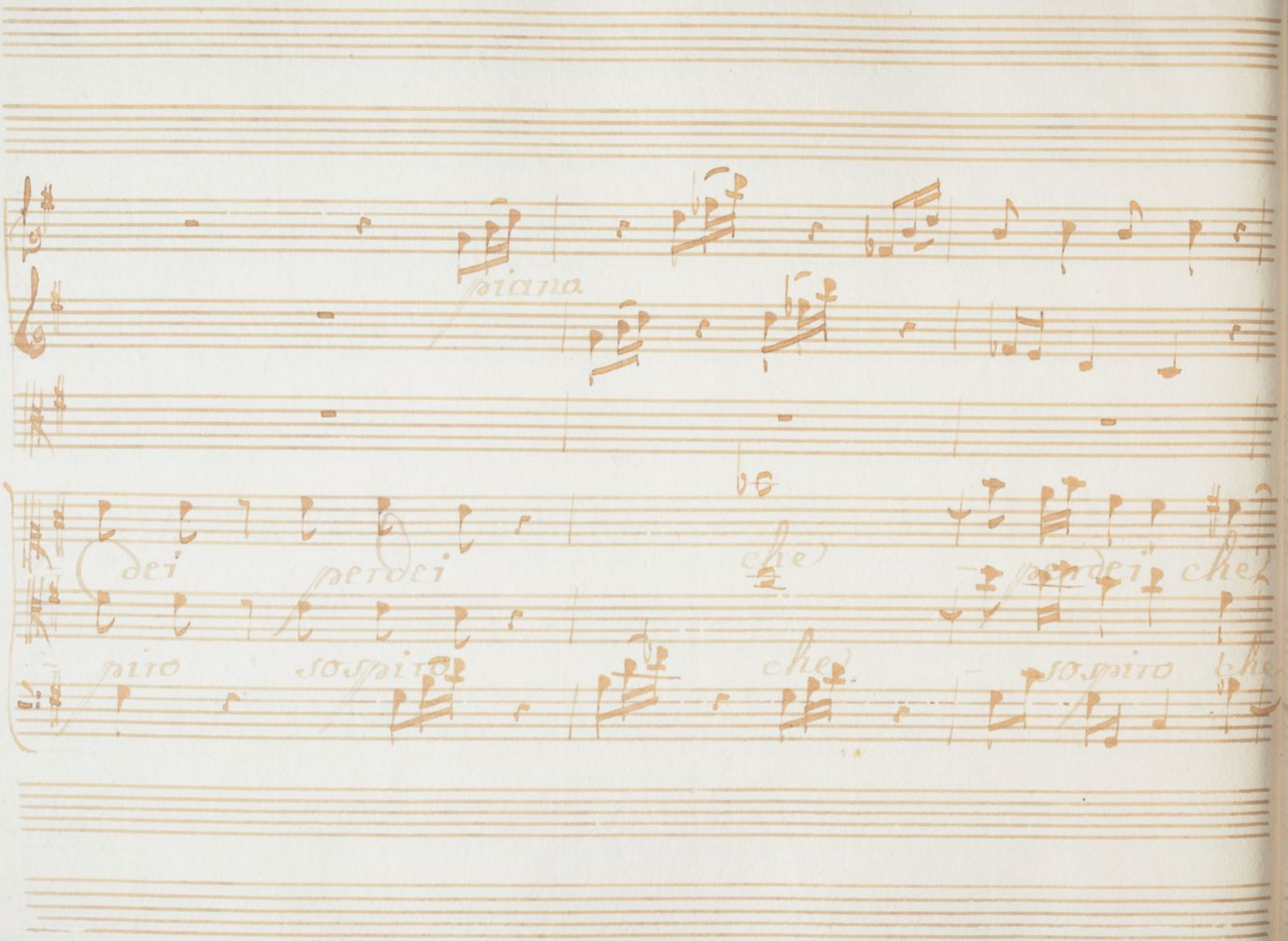
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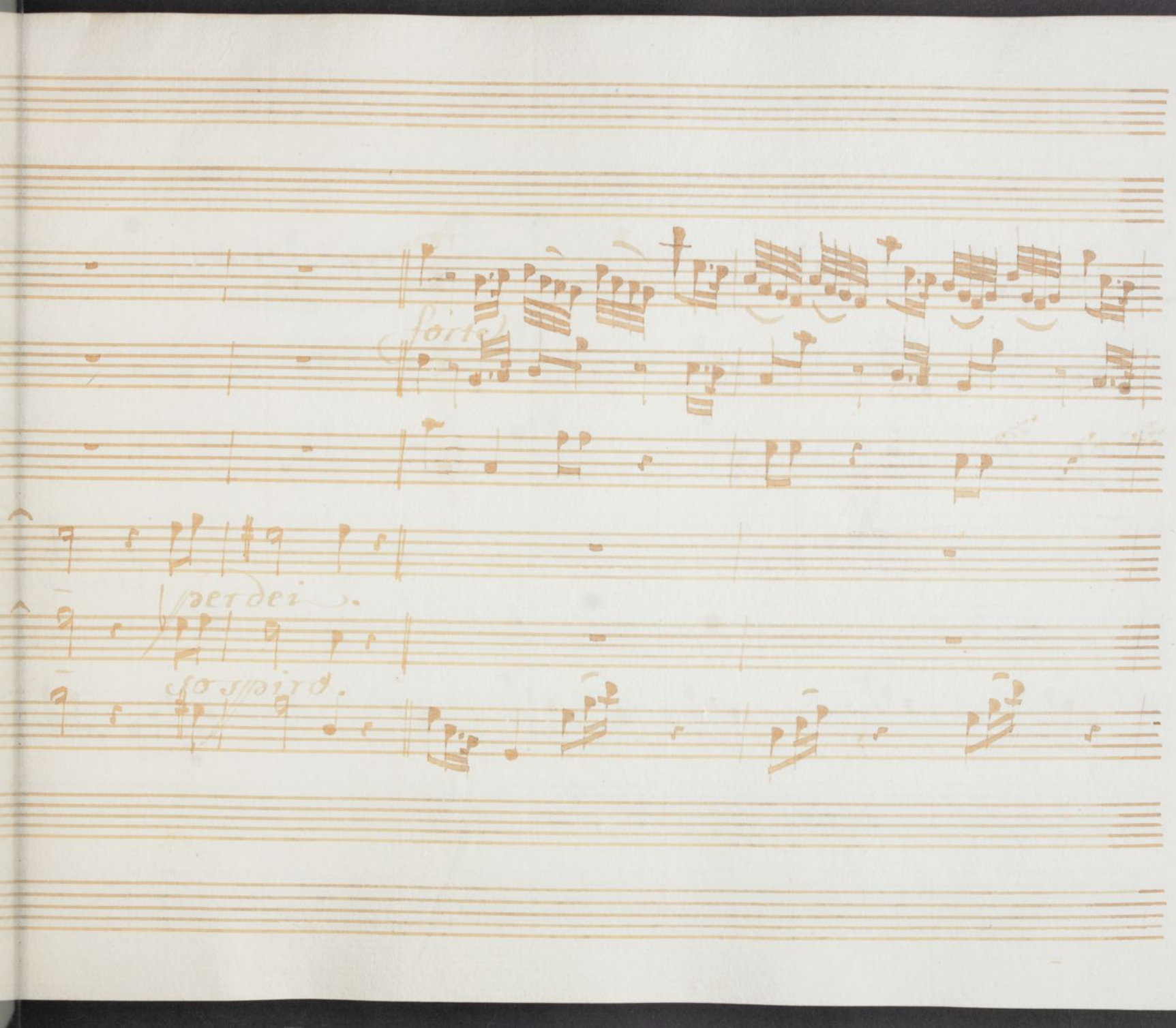
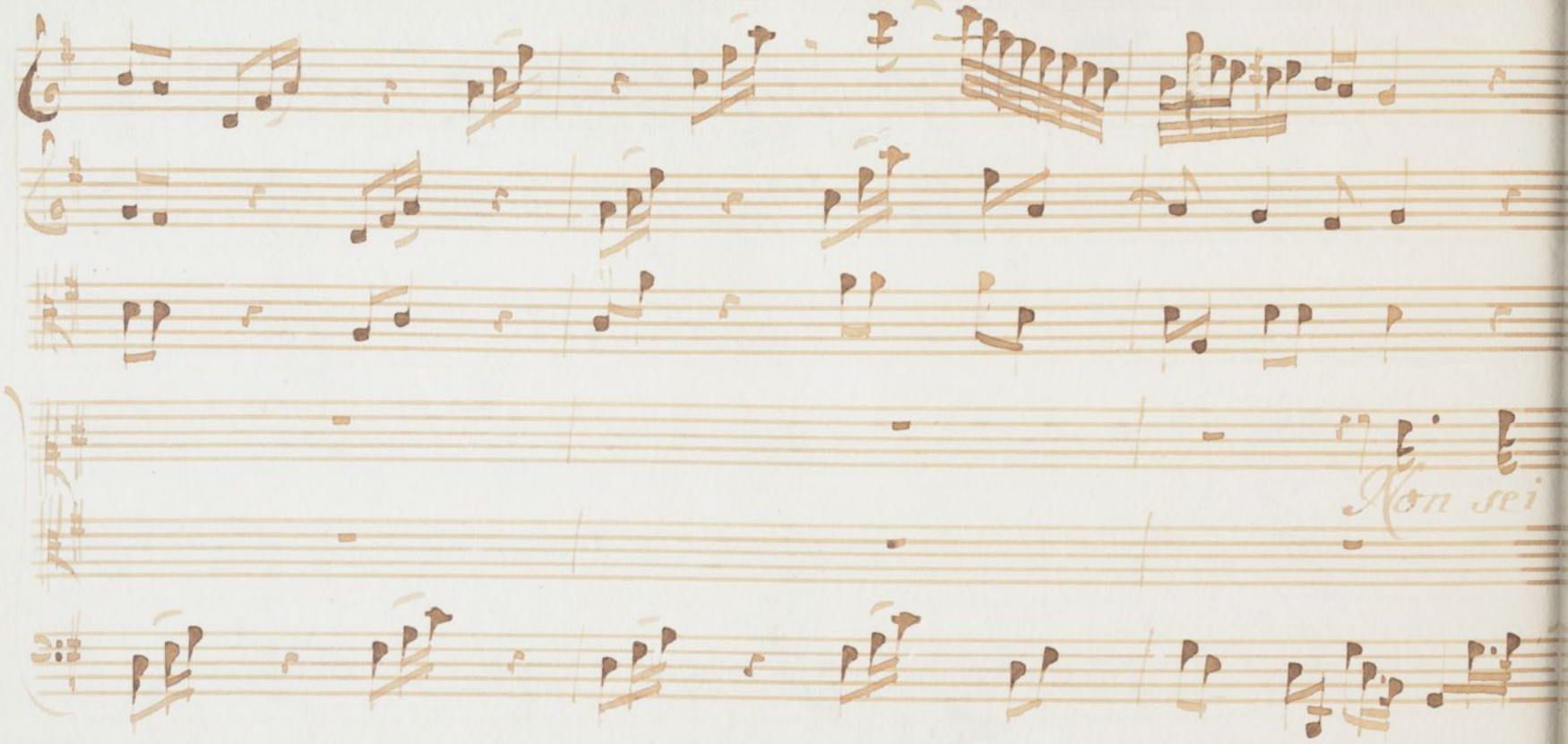

forte
per dei
spiritus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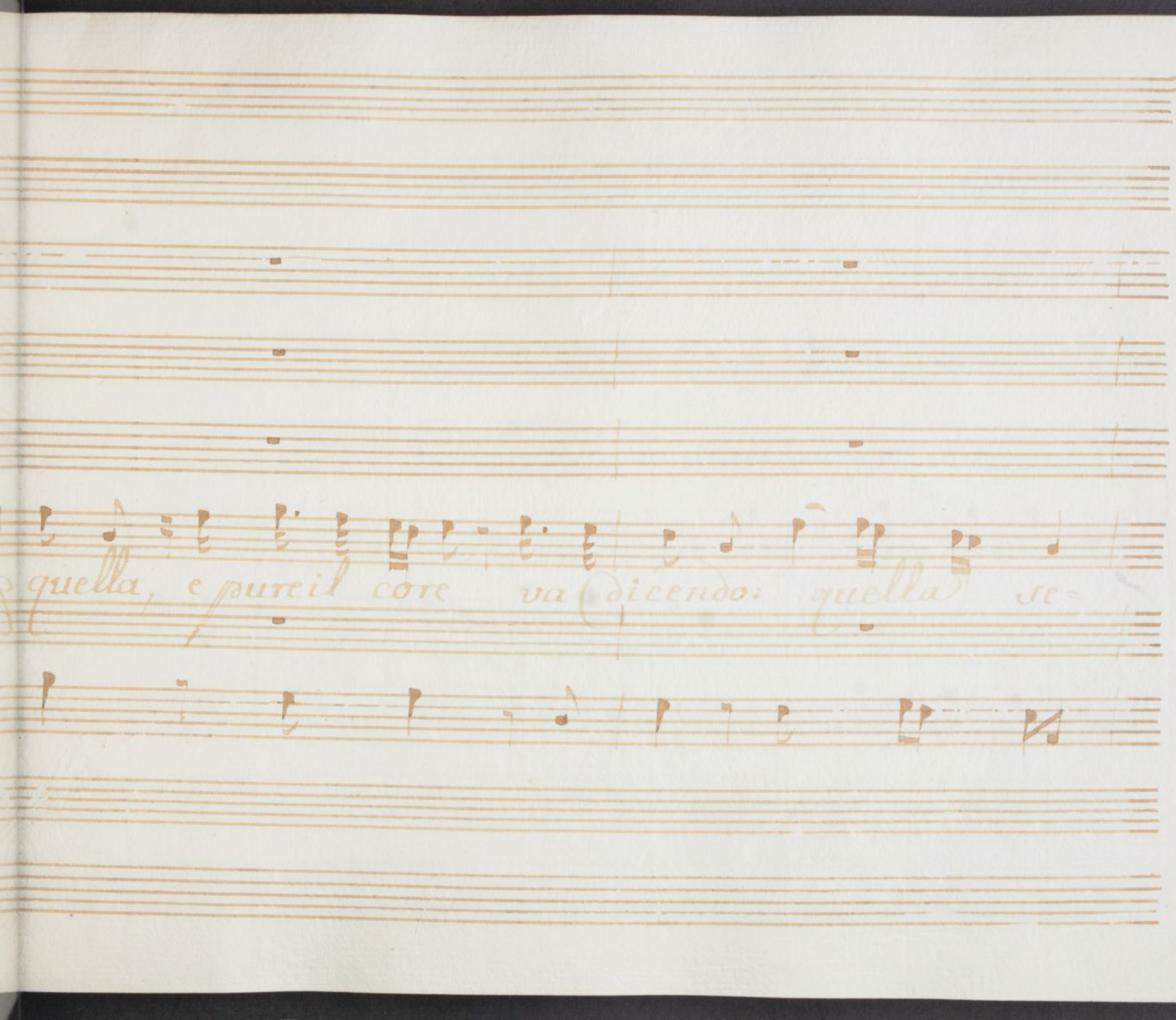
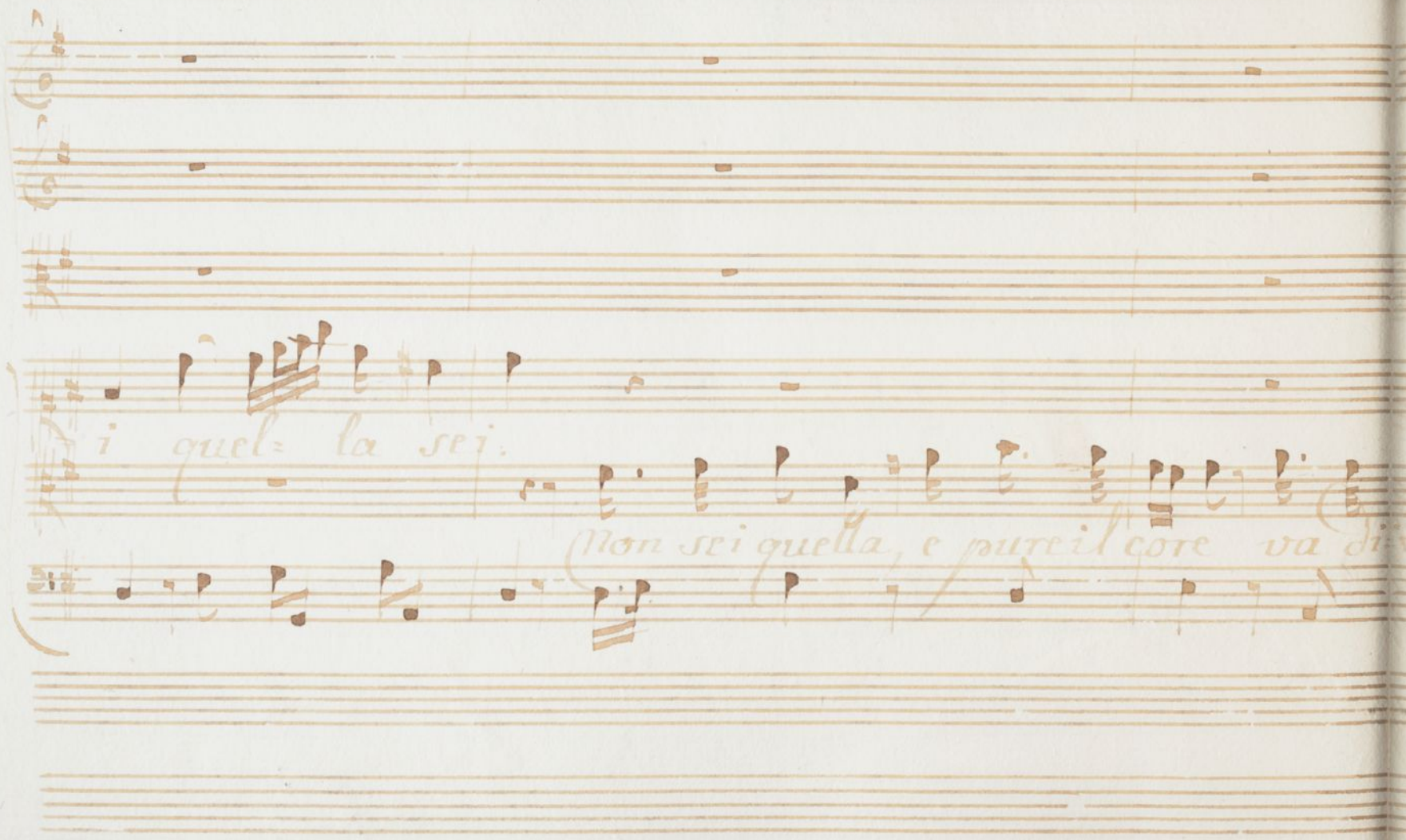

quella, e pure il core va dicendo: quella se=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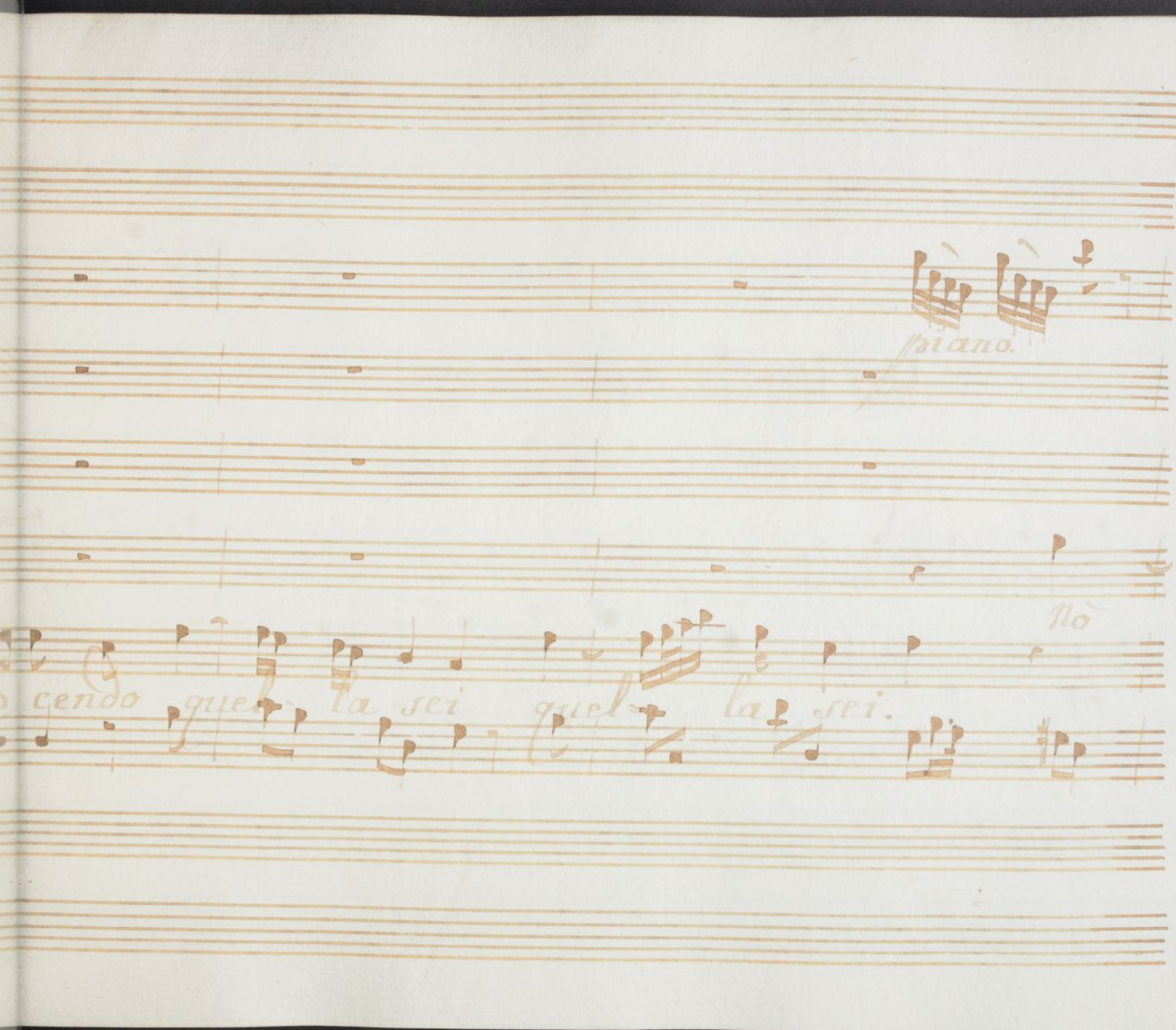
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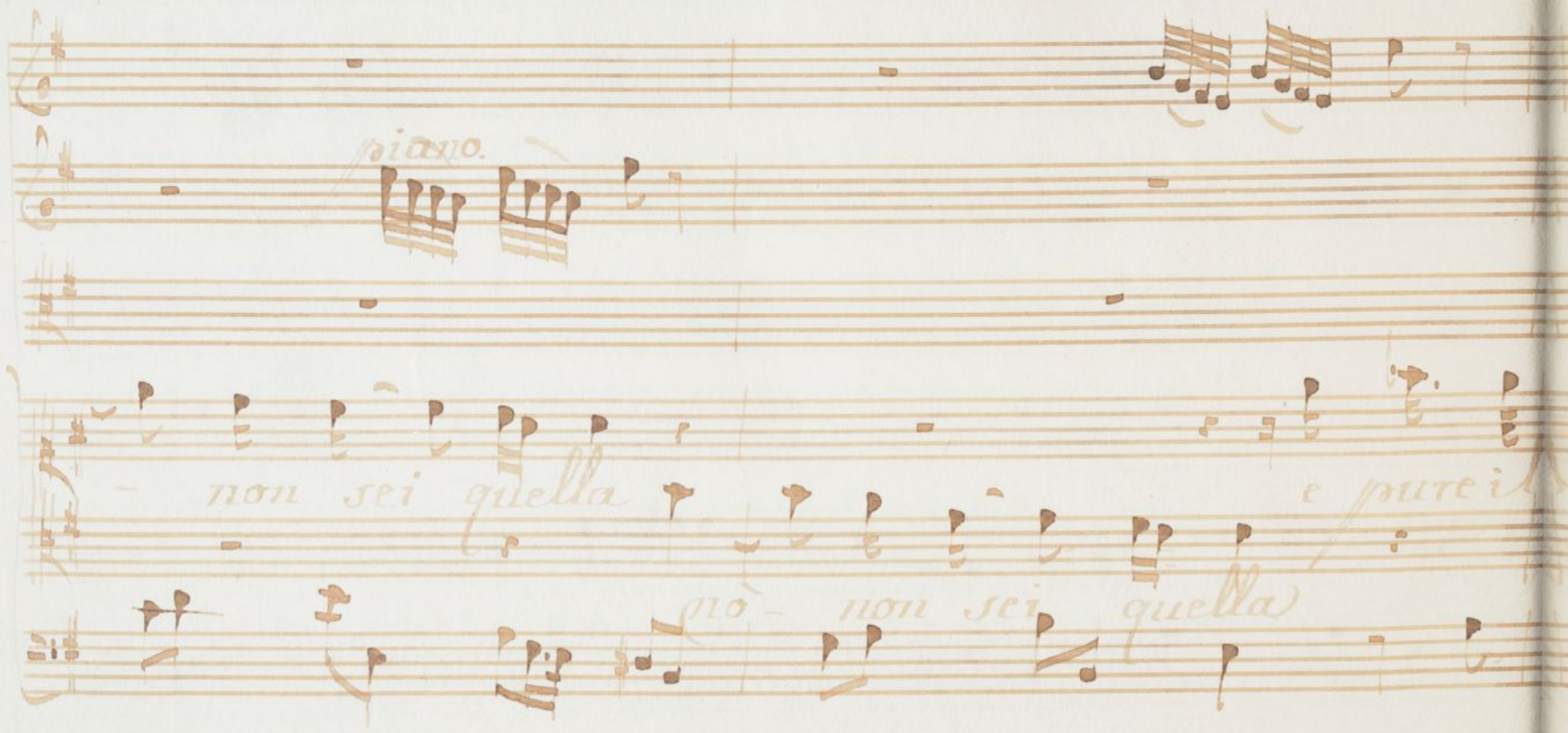
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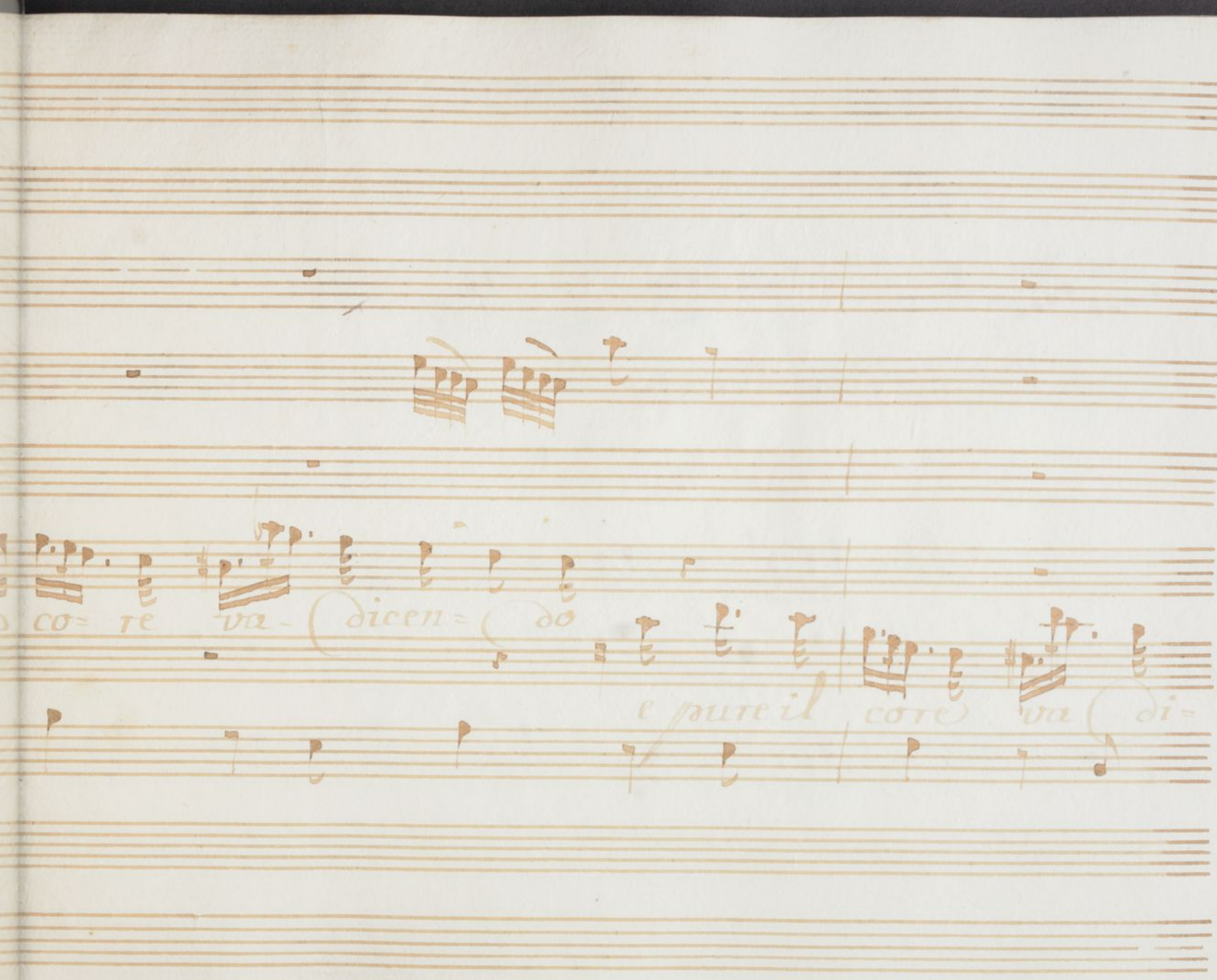
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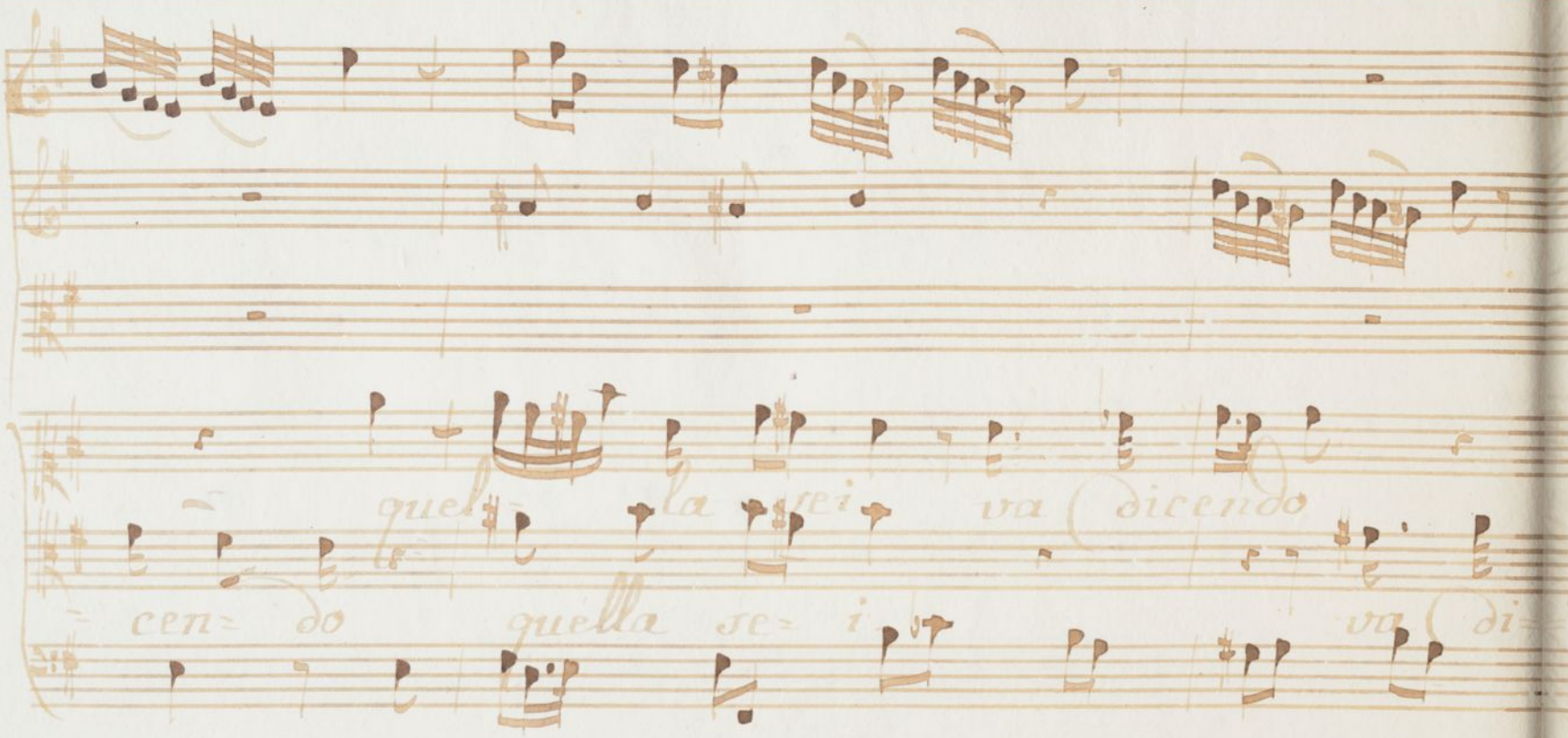
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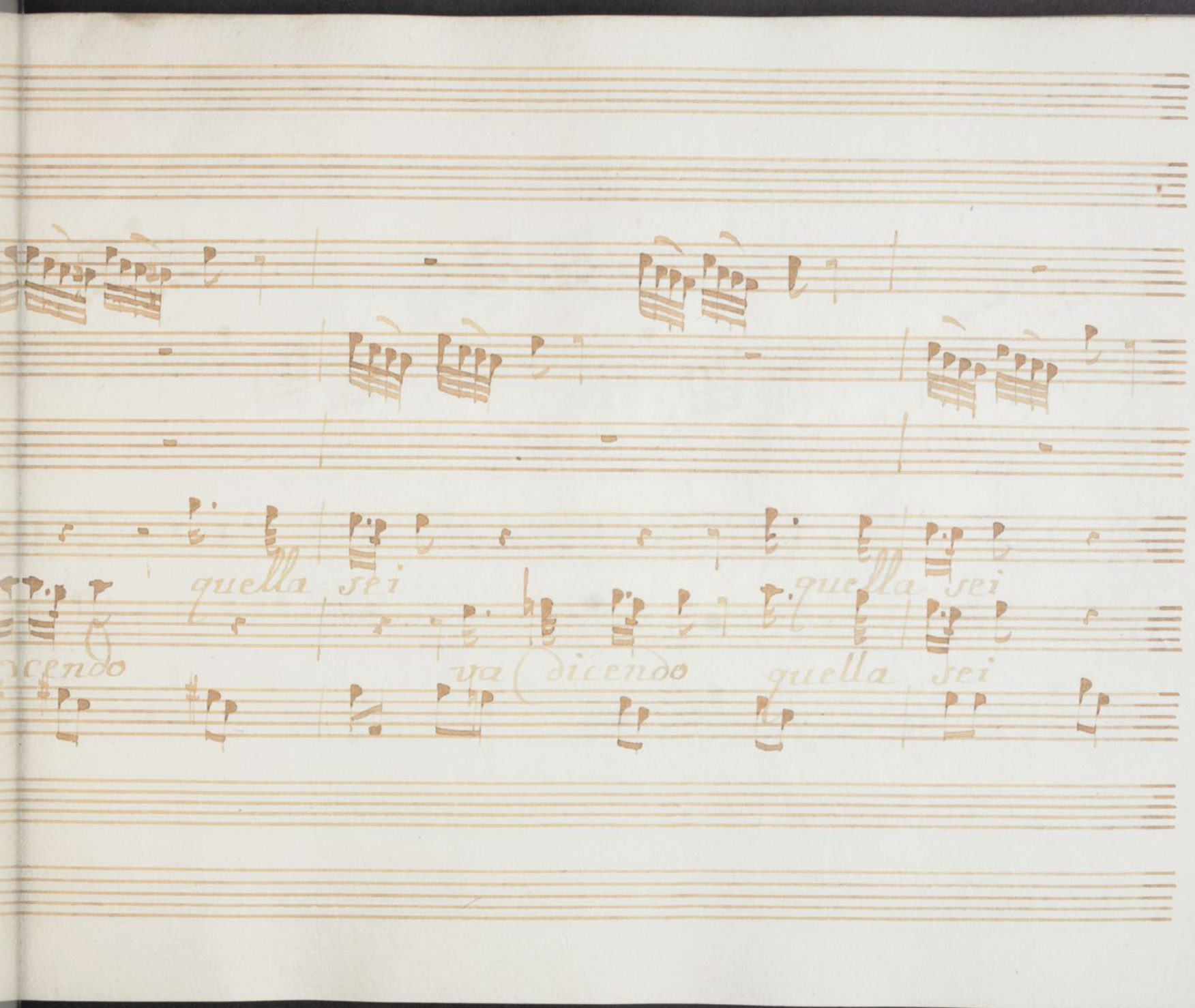
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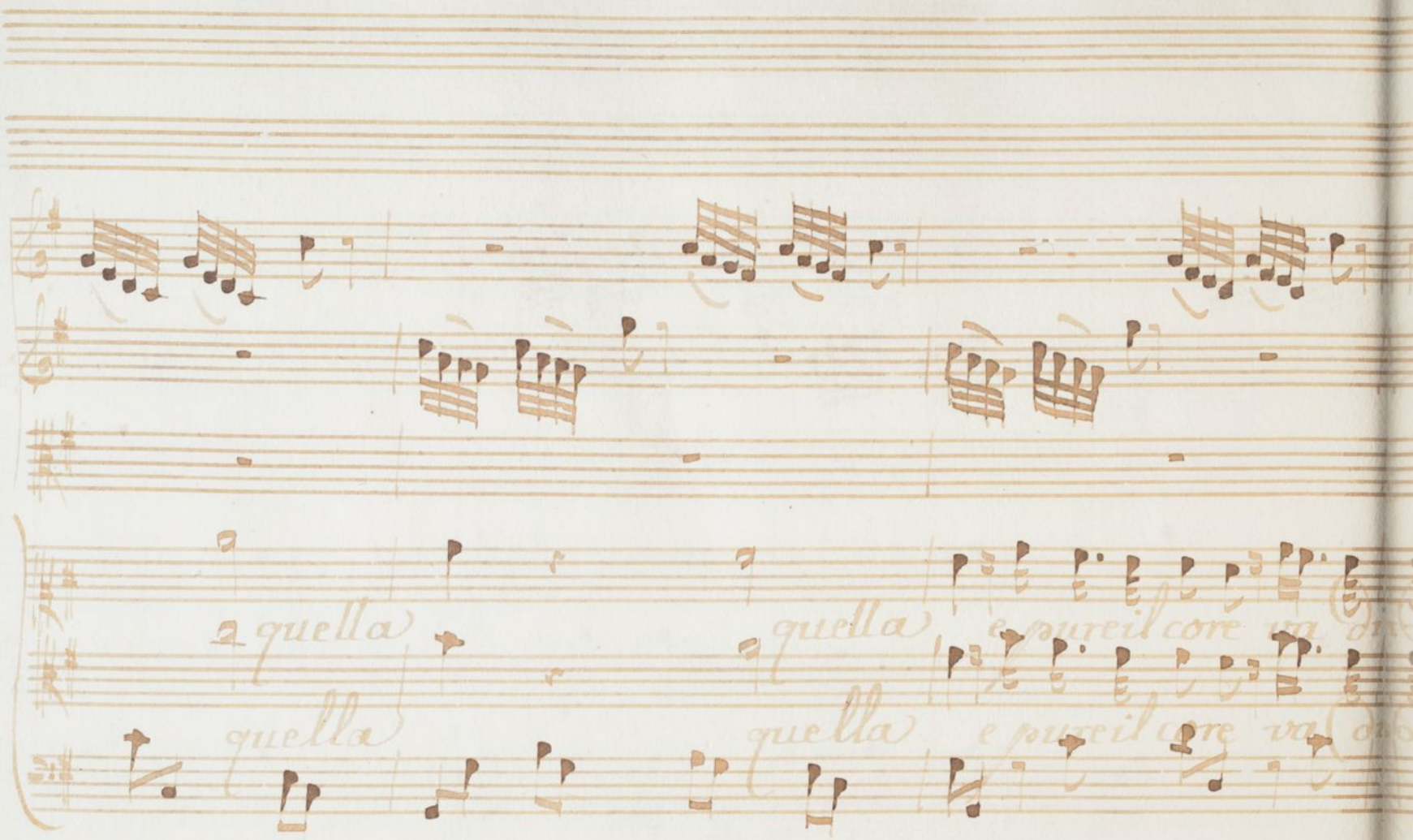
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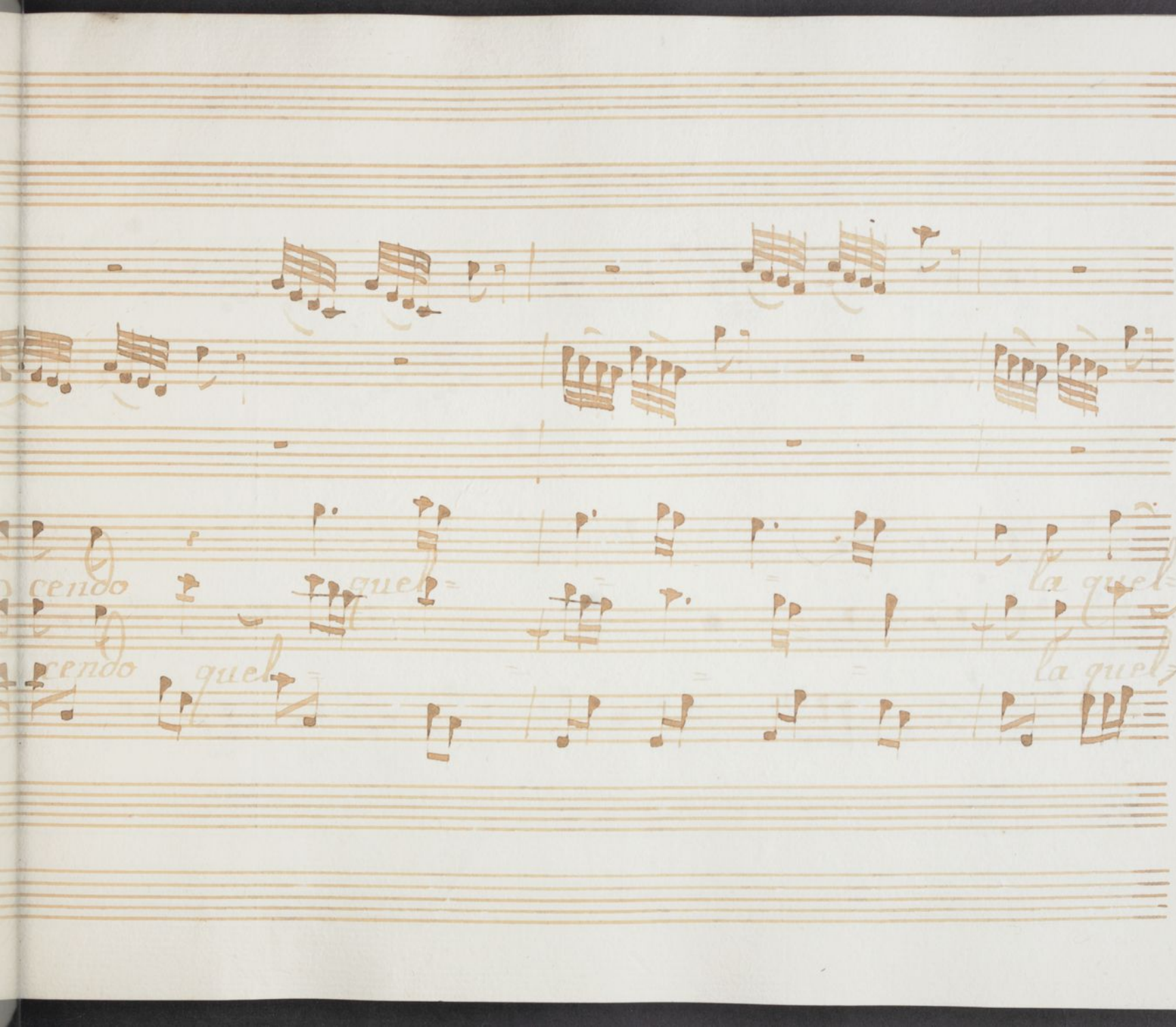
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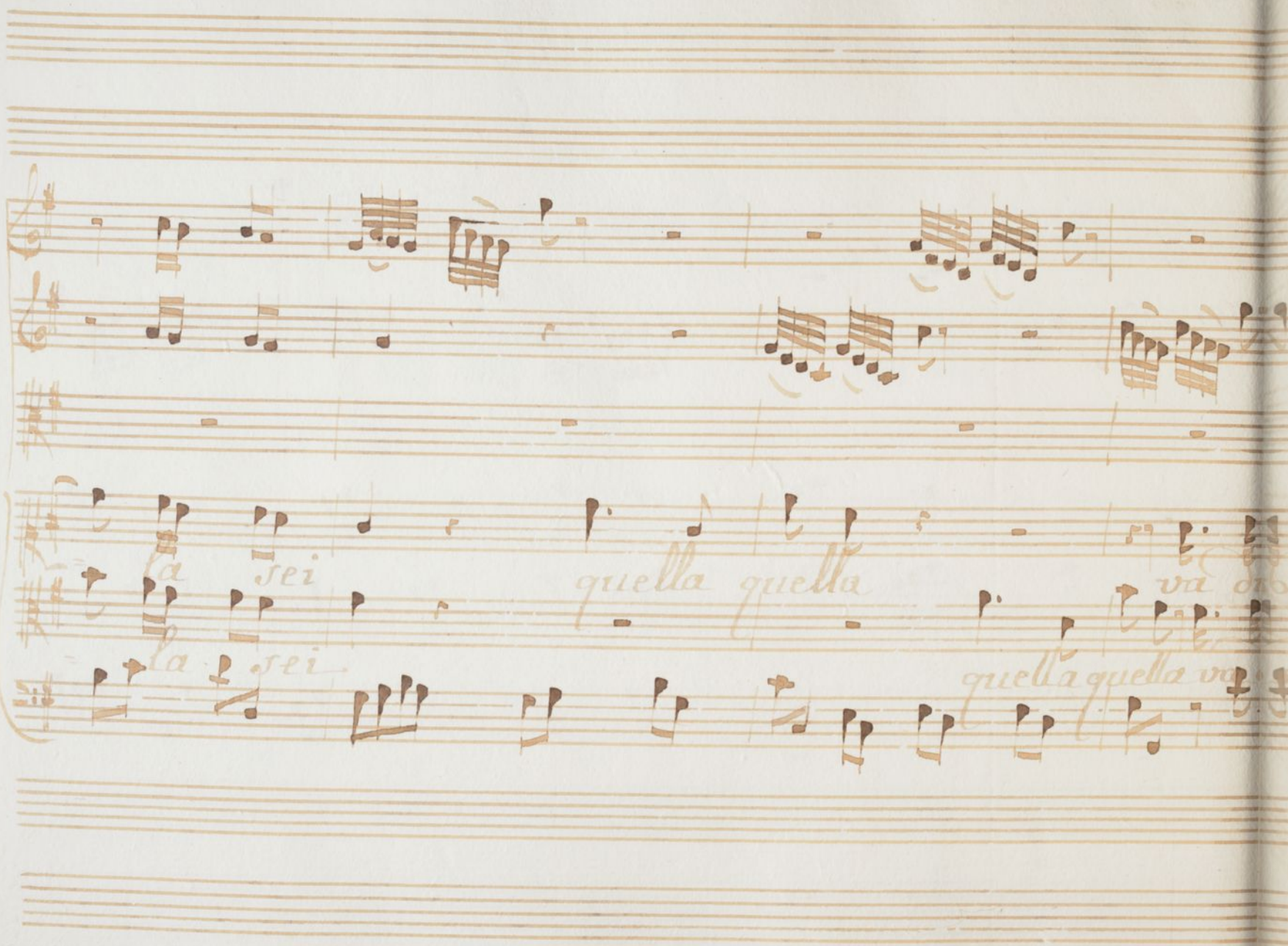
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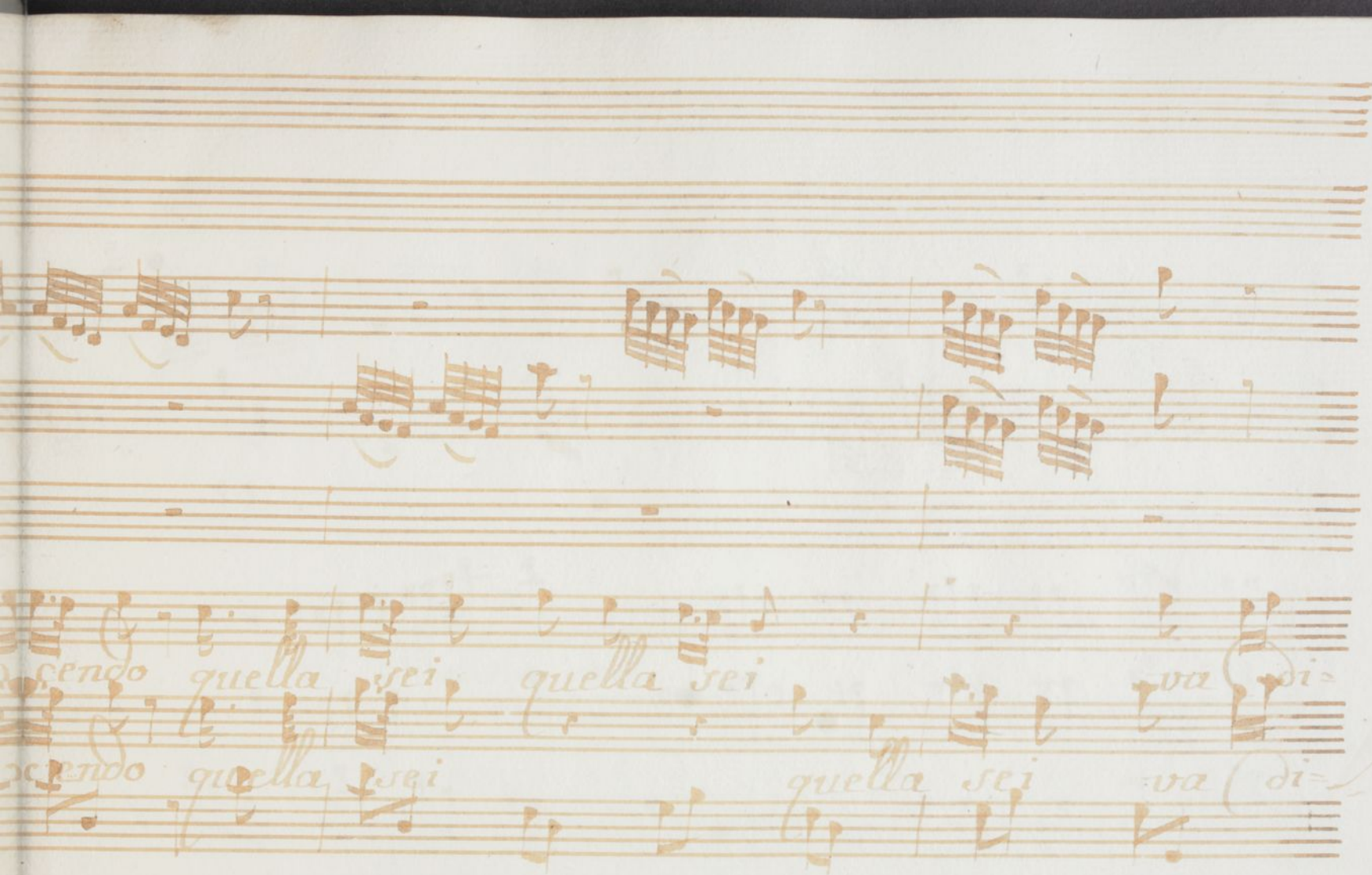
cendo quella sei quella sei va di=
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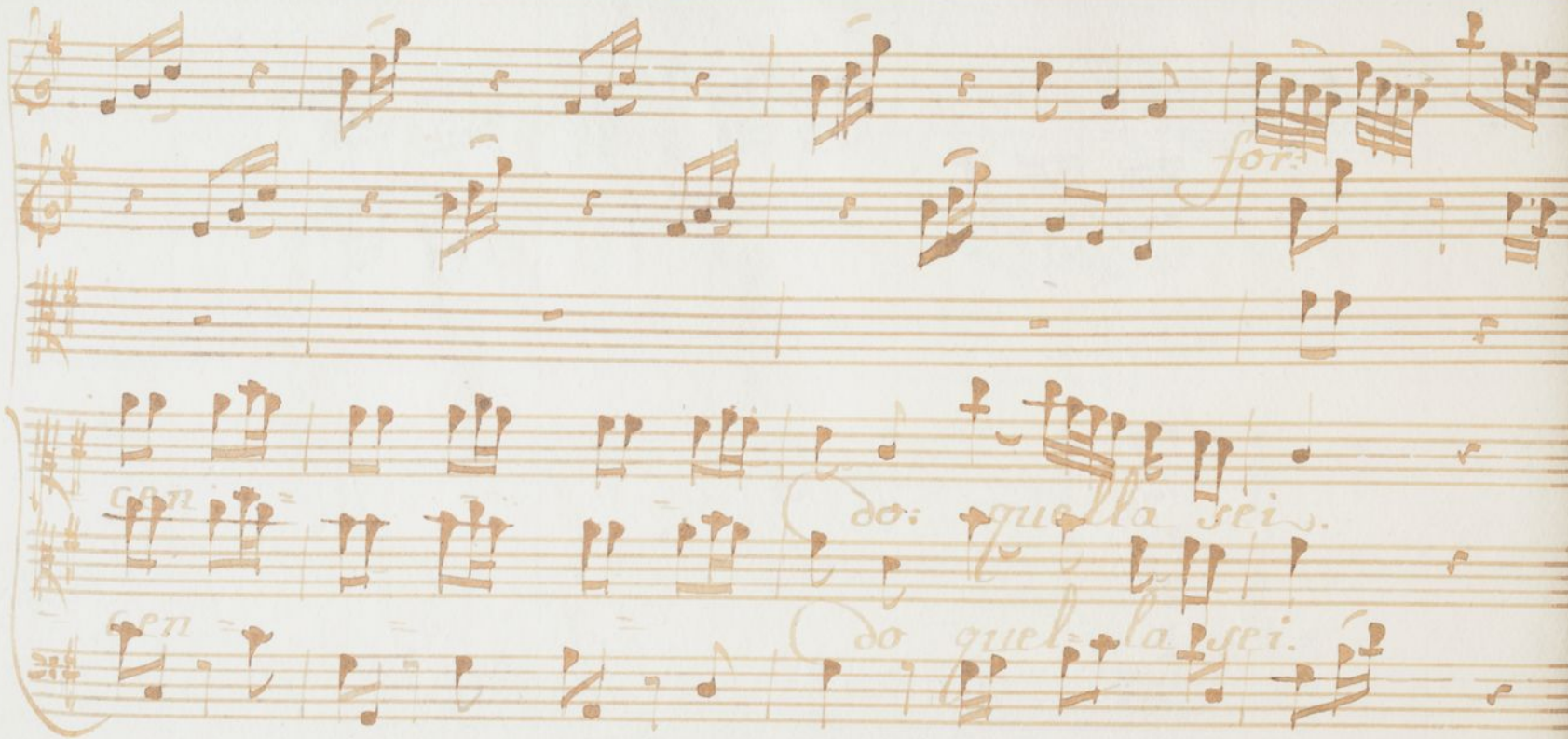
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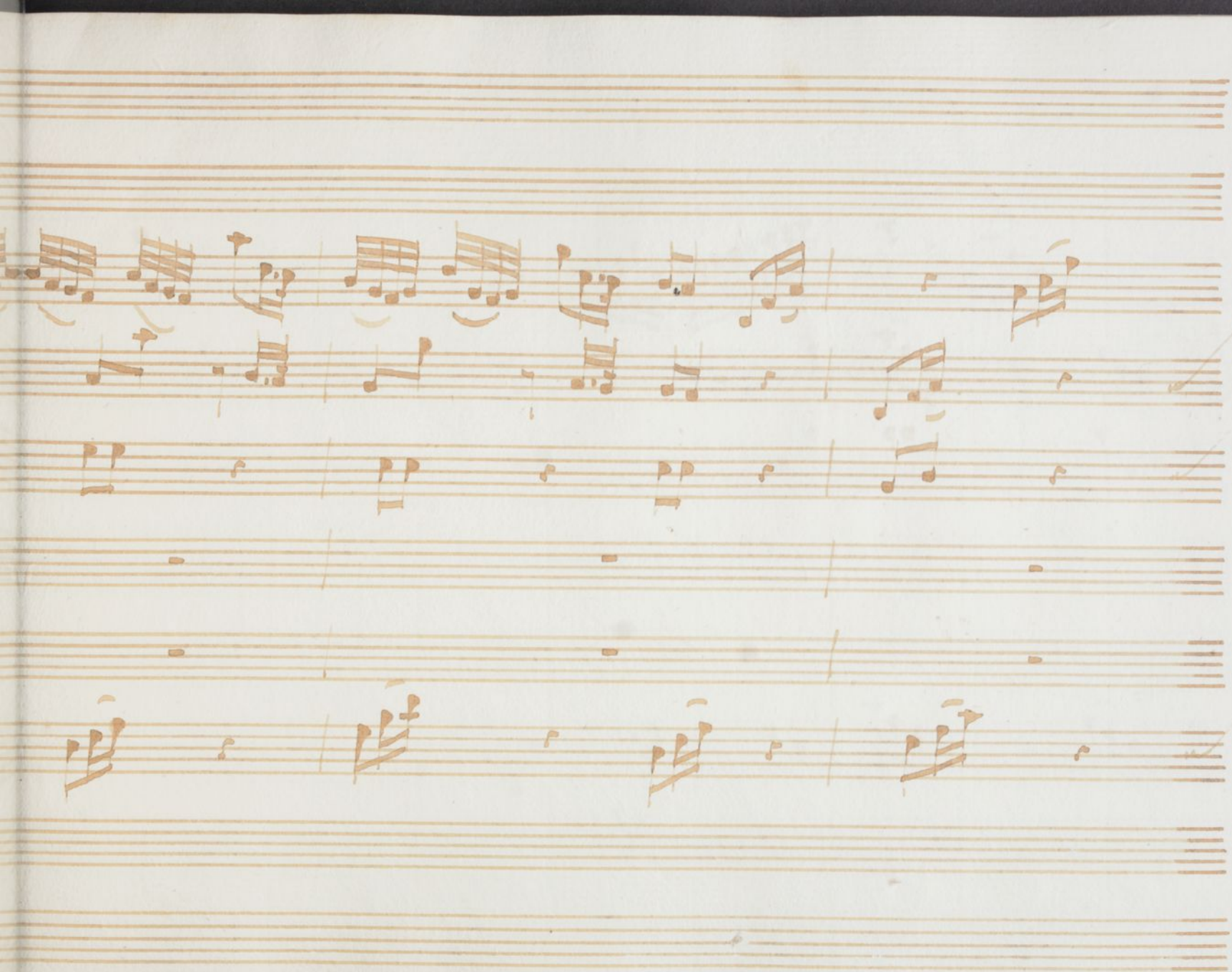
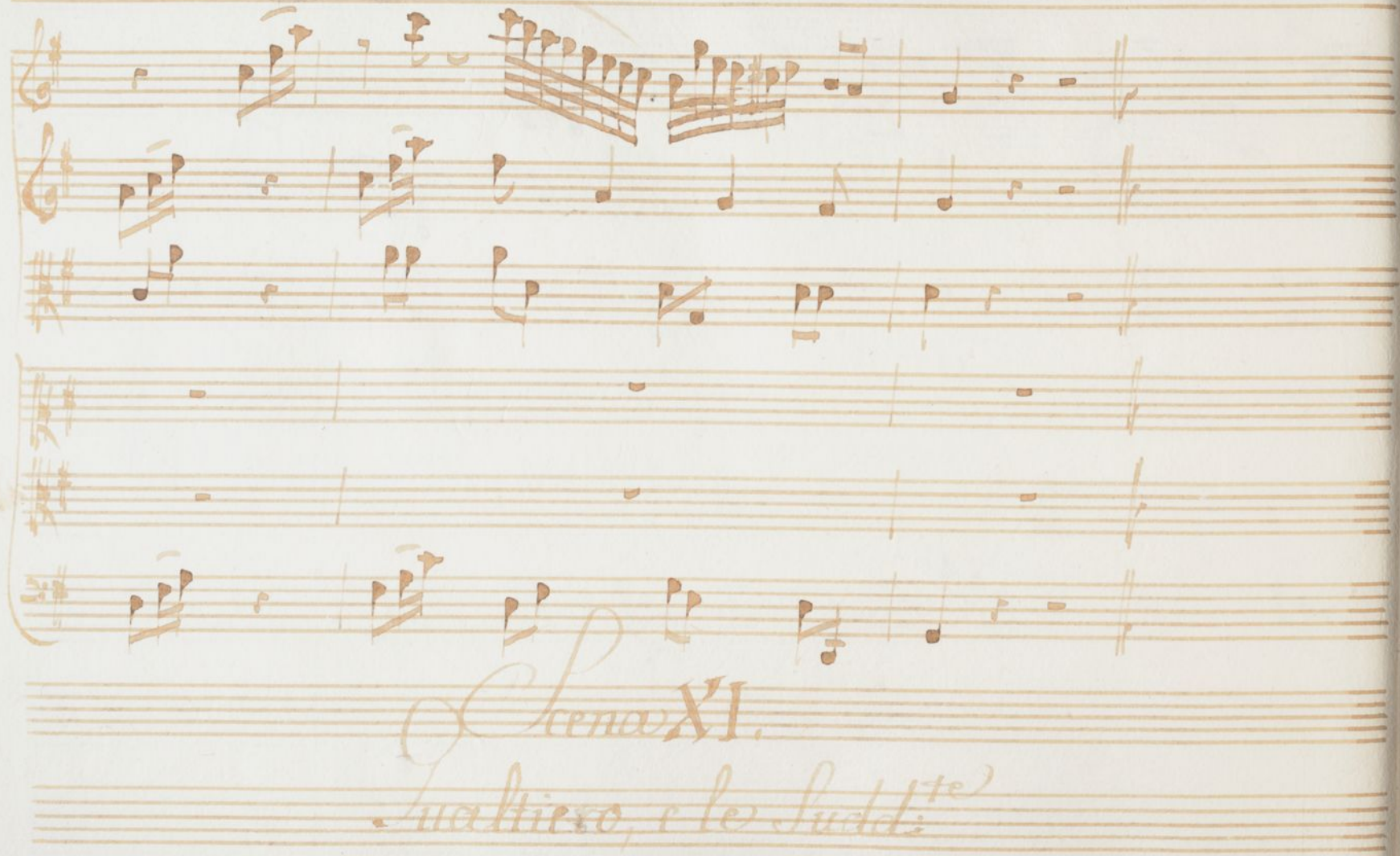
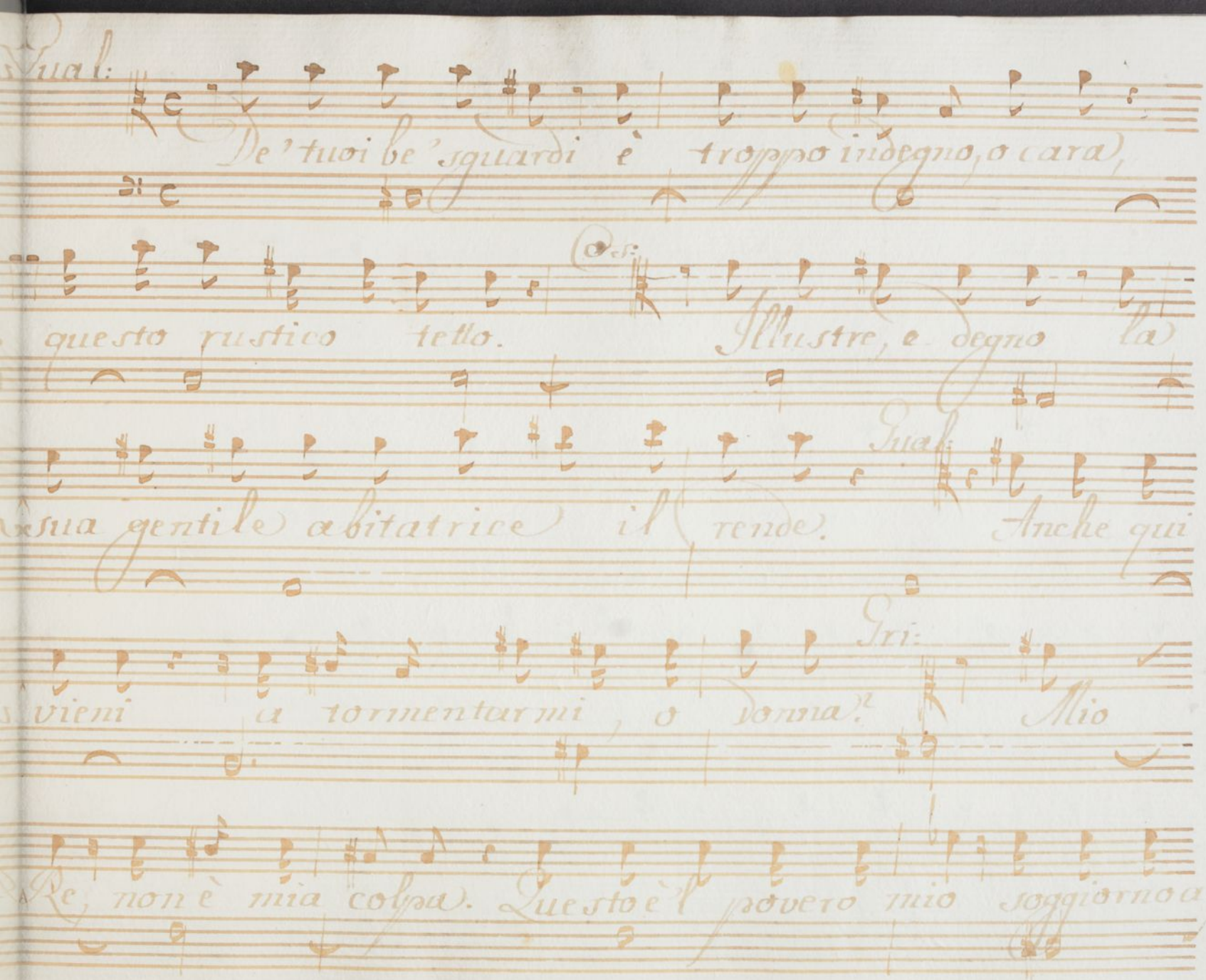
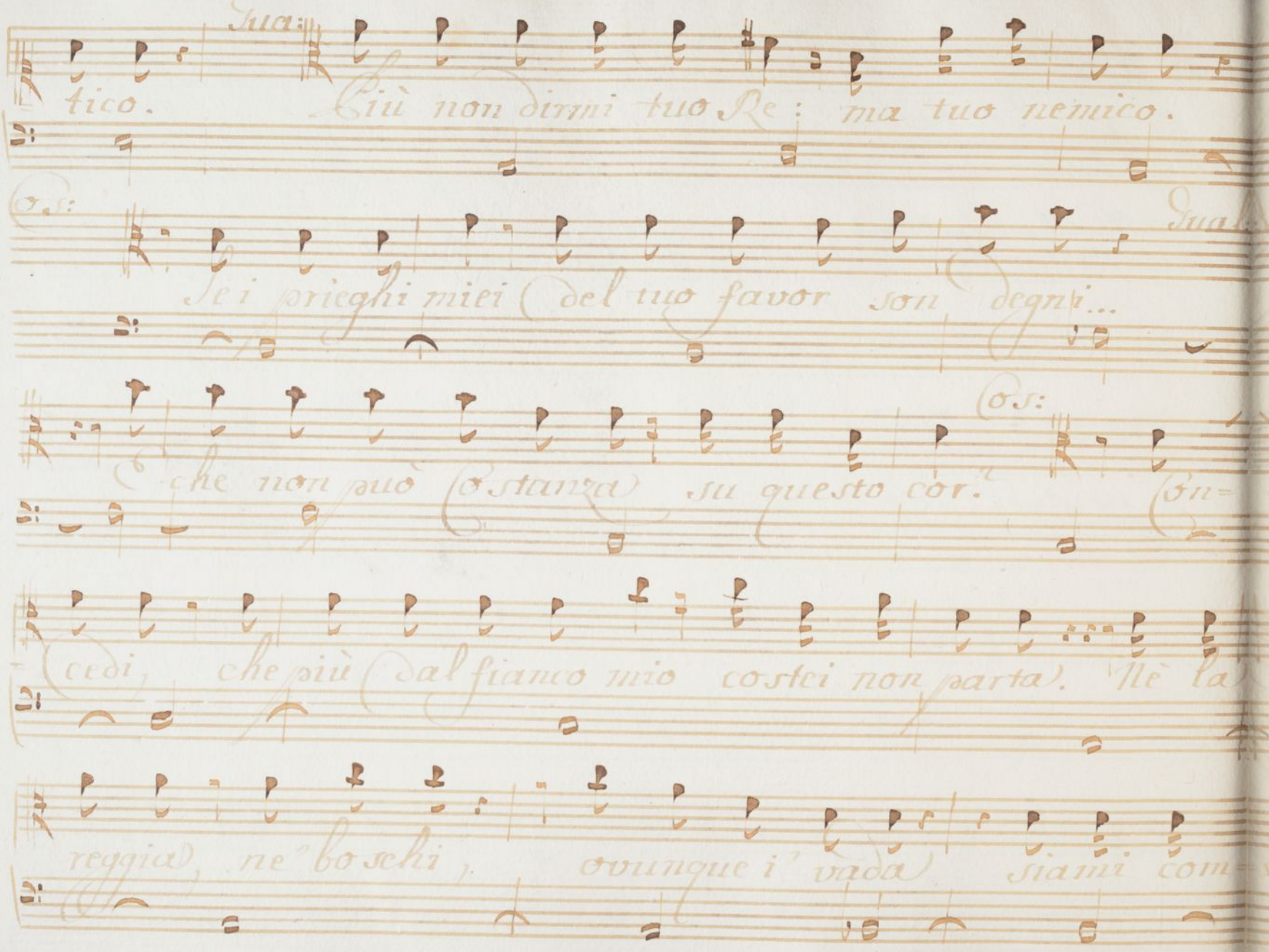
do: quella sei.
con
do quel-la sei.




Scena XI.
Gualtiero, e le Suddte


Sual:
De' tuoi be' sguardi è troppo indegno, o cara,
questo rustico tetto.
Illustre, e degno la
sua gentile abitatrice il rende.
Sual:
Anche qui
Iri:
viemi a tormentarmi, o donna?
Mio
Re, non è mia colpa. Questo è povero mio soggiorno an-



Gua:

tico. Più non dirmi tuo Re: ma tuo nemico.

Cos: Gual:

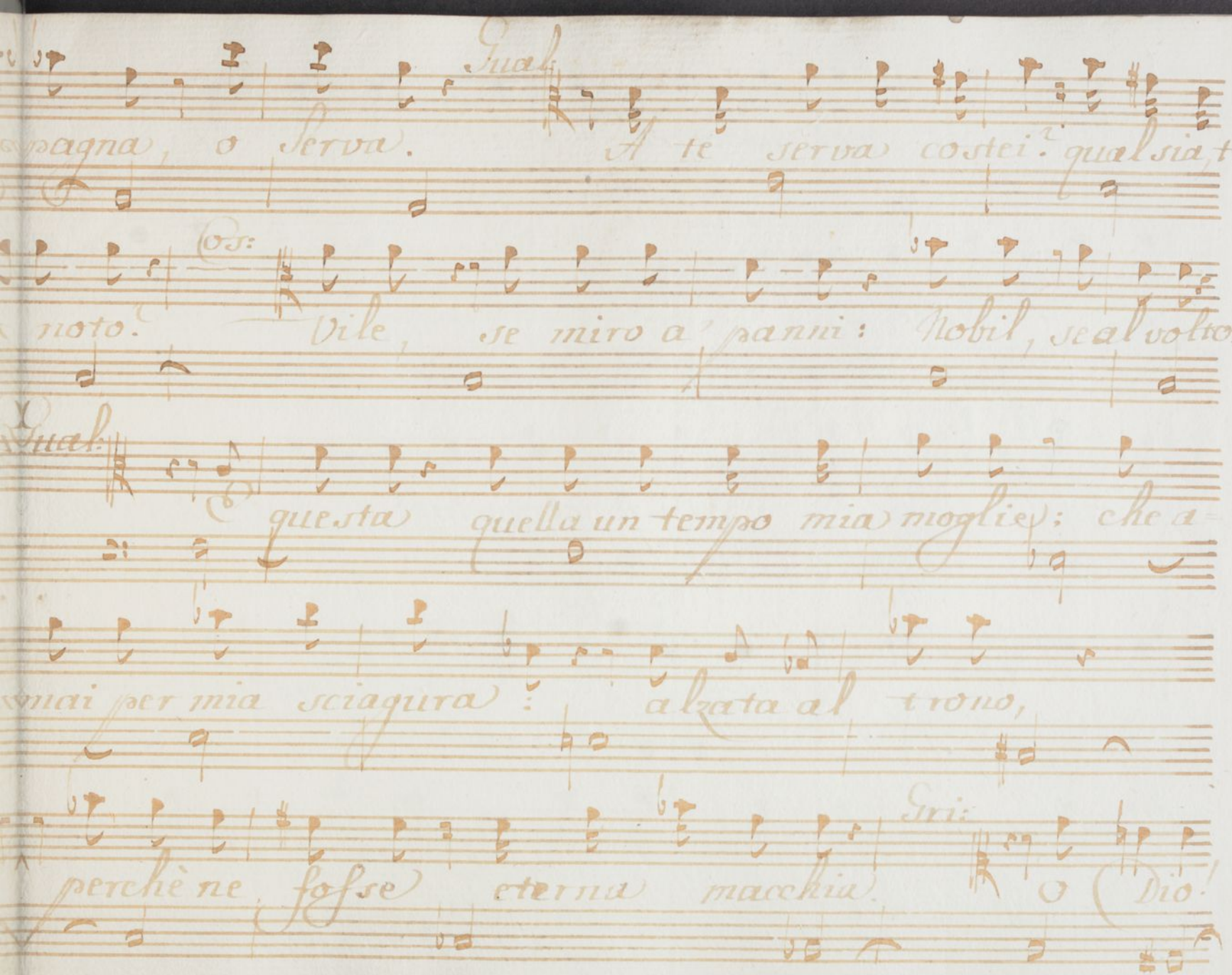
Se i prieghi miei del tuo favor son degni...

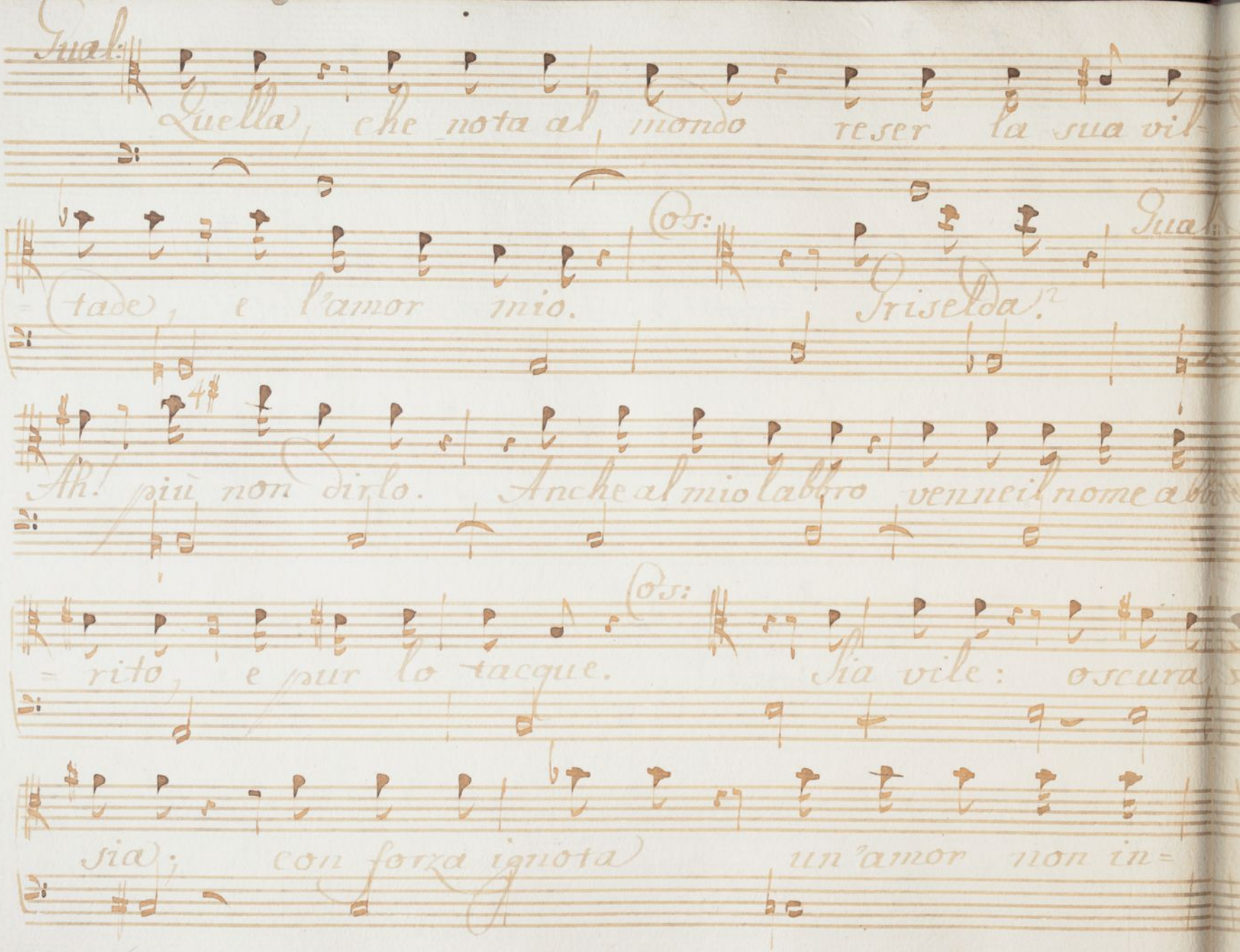
Cos:

E che non può Costanza su questo cor? Con=

cedi, che più dal fianco mio costei non parta. Nè la

reggia, ne' boschi, ovunque i' vada siami com=


Qual
spagna, o serva.
A te serva costei: qual sia, tie
Os:
noto.
Vile, se miro a' panni: nobil, se al volto.
Qual
questa quella un tempo mia moglie; che a-
mai per mia sciagura: alzata al trono,
perchè ne fosse eterna macchia.
Ori:
O Dio!


Qual:
Quella, che nota al mondo reser la sua vir-
tude, e l'amor mio.
Os:
Qual
Griselda!
Ah! più non dirlo. Anche al mio labbro venne il nome ab-
rito, e pur lo tacque.
Os:
Sia vile: oscura
sia; con forza ignota un'amor non in-

teso a lei mi strigne. Difficil nodo.

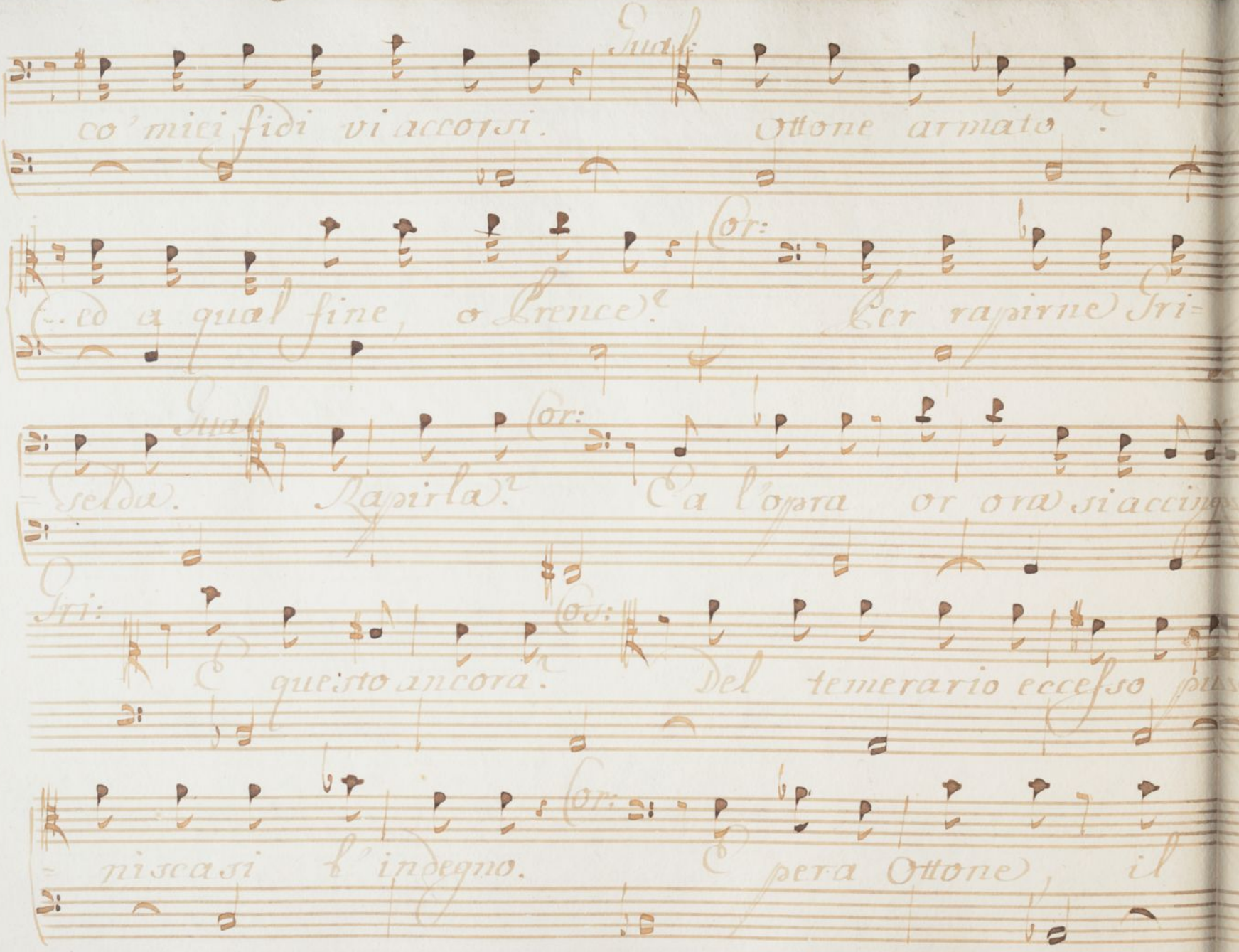
in amistà più raro. A maggior tolle-

ranza il cor preparo.

Scena XII.

Avvisato dal servo, che Otton ver questa

parte volger volea con gente armata il piede,



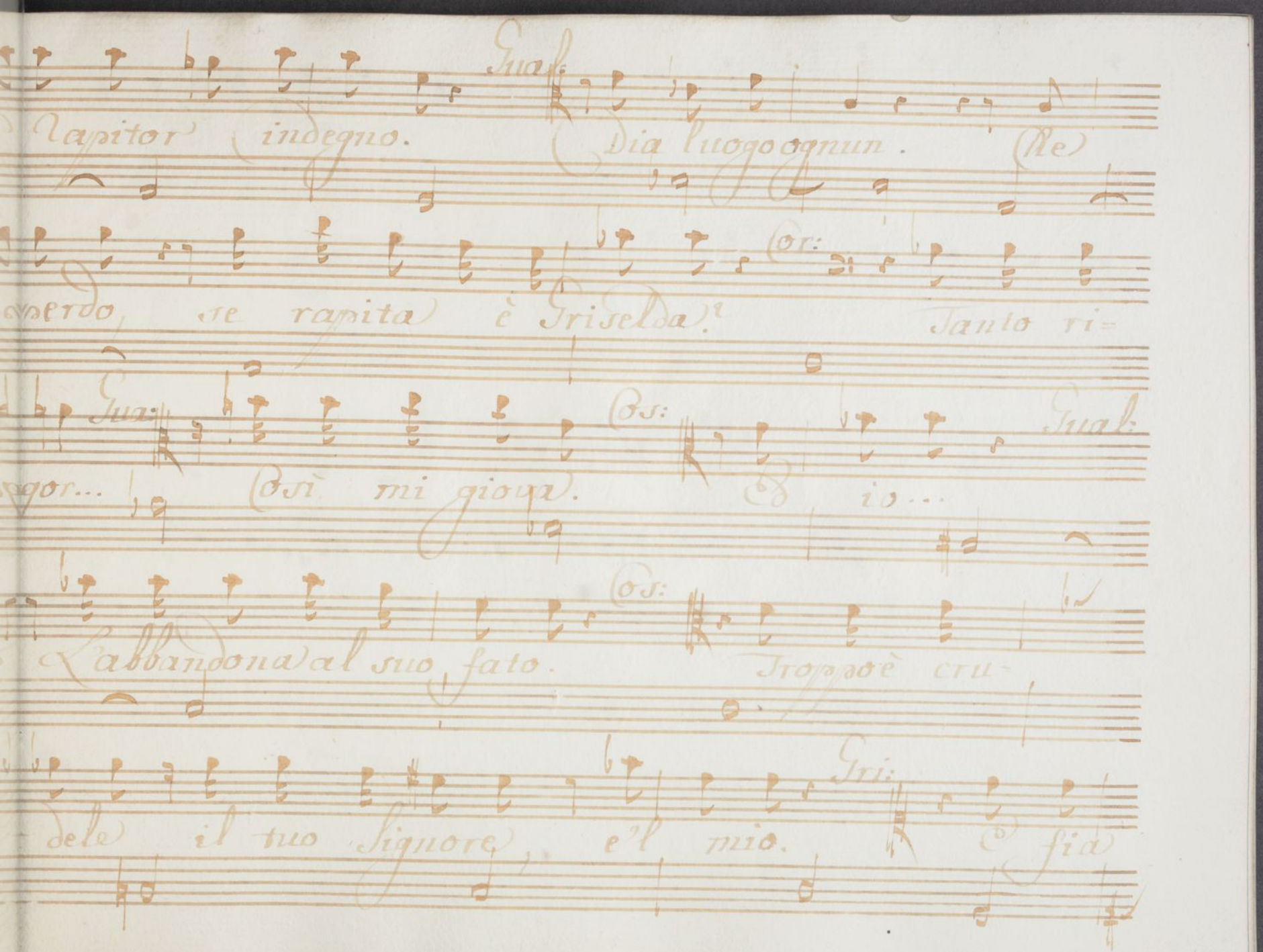
co' miei fidi vi accorsi. Gual: Ottone armato?

..ed a qual fine, o Prence? Cor: Per rapirne Gri=

=selda. Gual: Rapirla? Cor: E a l'opra or ora si accing

Gri: E questo ancora? Cos: Del temerario eccesso pu

=niscasi l'indegno. Cor: E pera Ottone, il



Gual:

rapitor indegno. Dia luogo ognun. Che

Cor:

perdo, se rapita è Griselda? Tanto ri=

Gua: Cos: Gual:

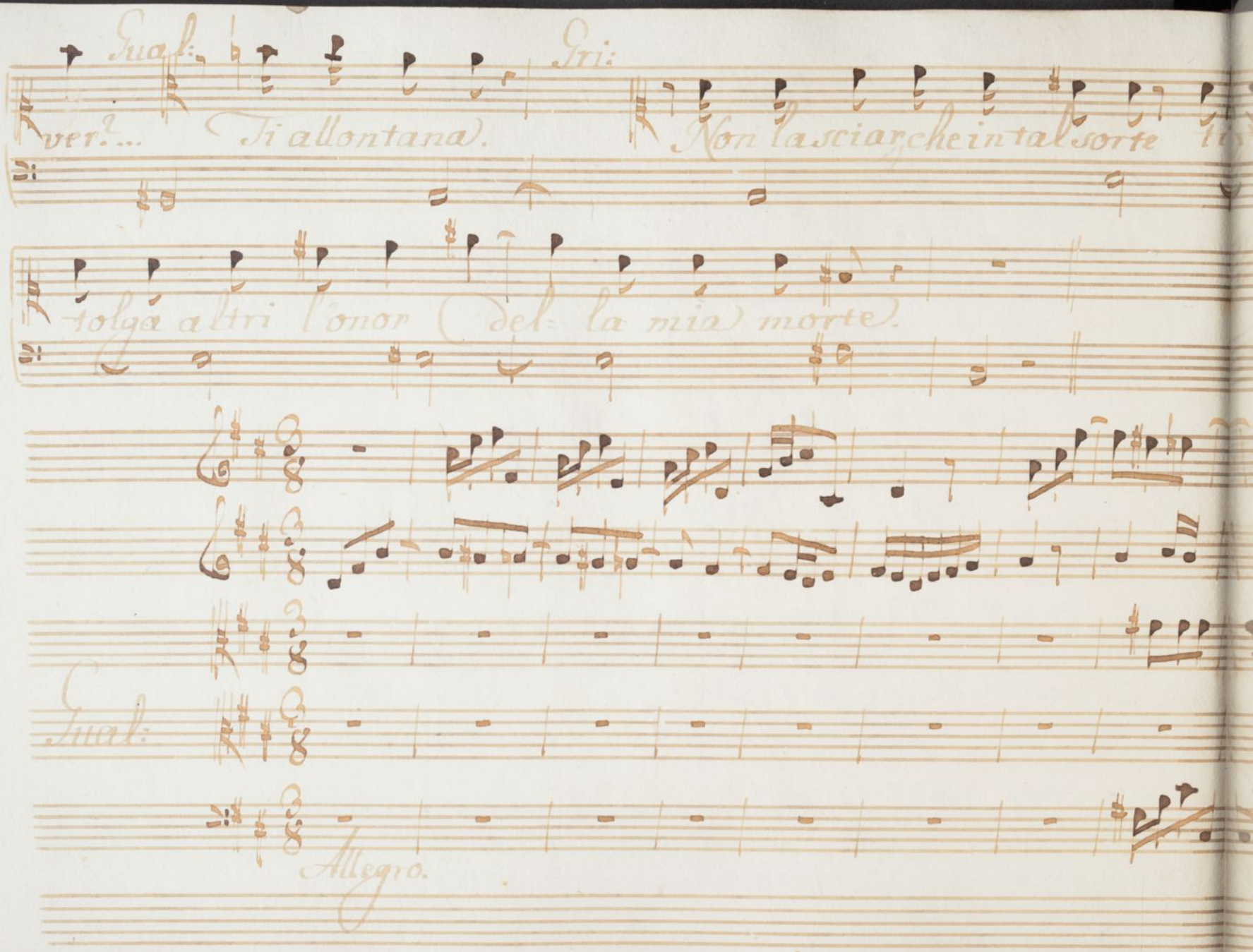
gor... Così mi giova. Ed io...

Cos:

L'abbandona al suo fato. Troppo è cru=

Gri:

dele il tuo Signore, e'l mio. E fia



Gual:

ver?... Ti allontana.

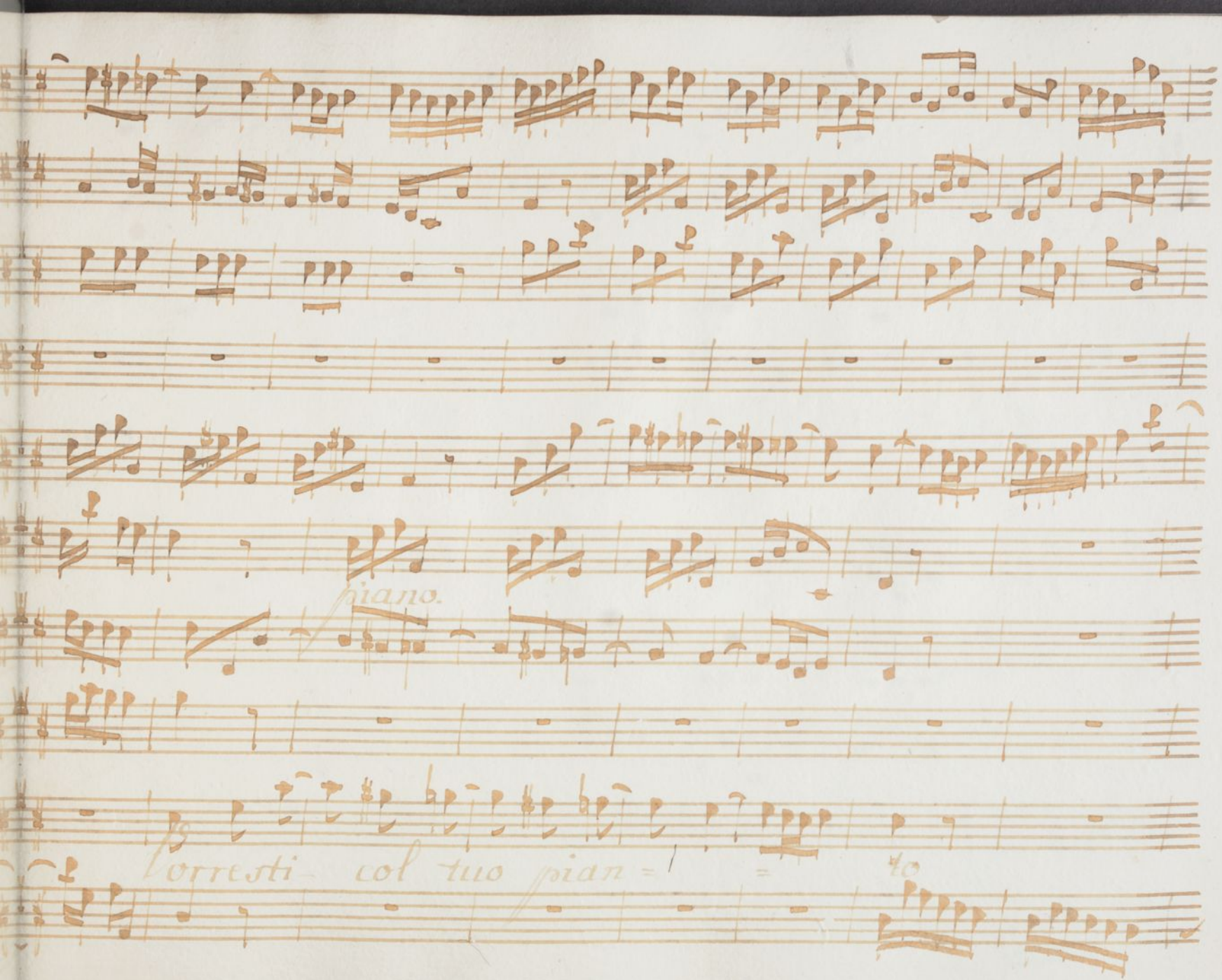
Gri:

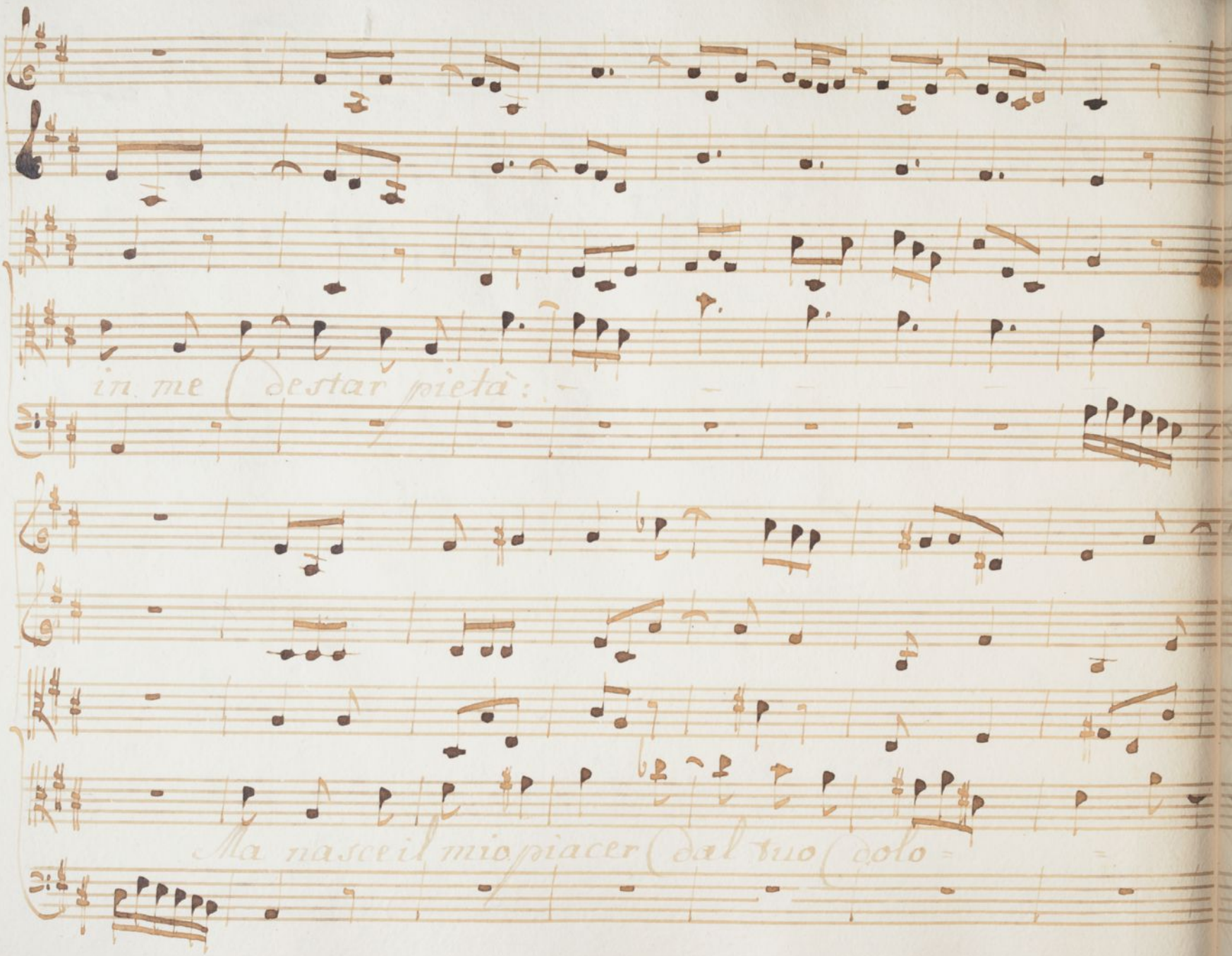
Non lasciar, che in tal sorte ti

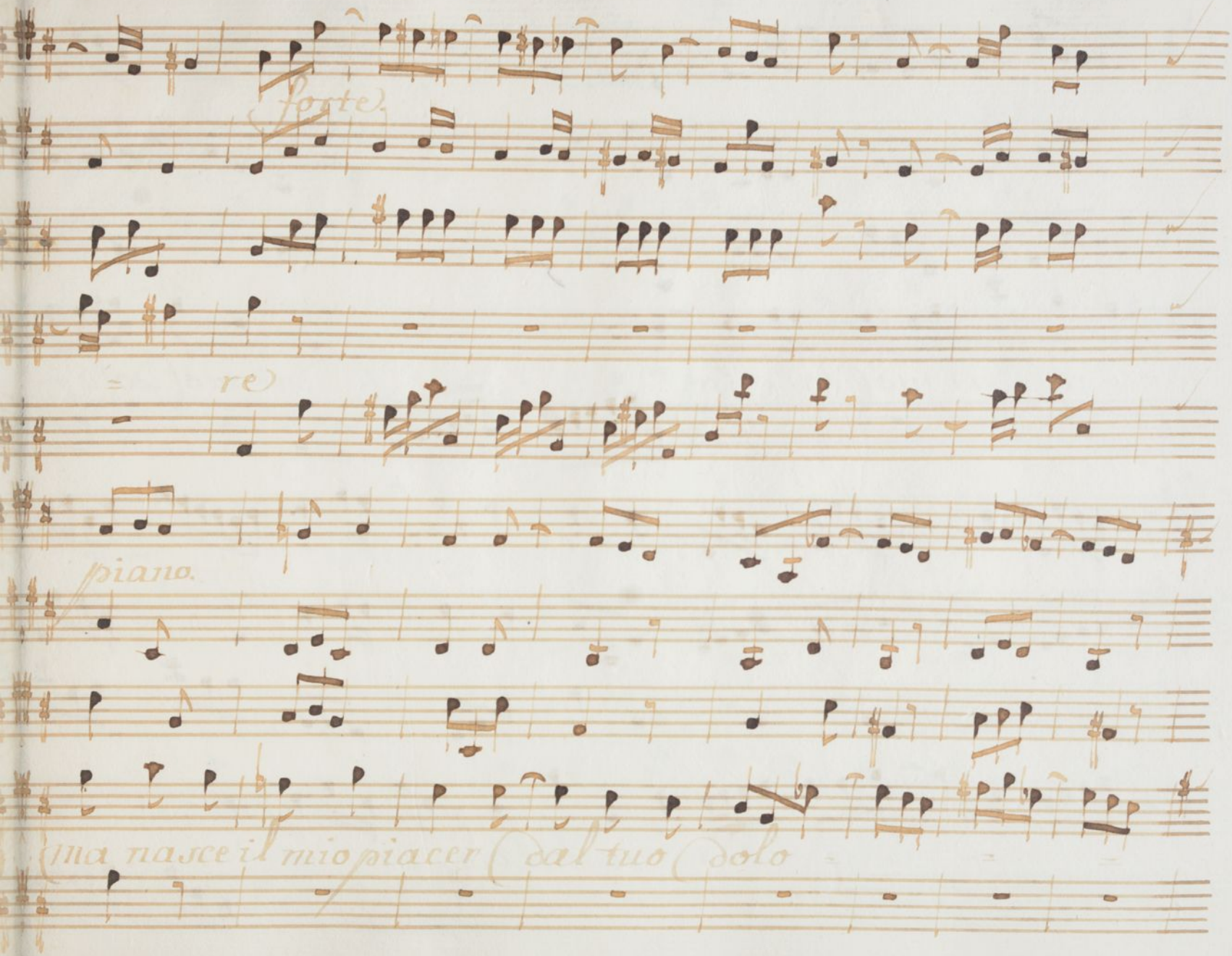
tolga altri l'onor del- la mia morte.

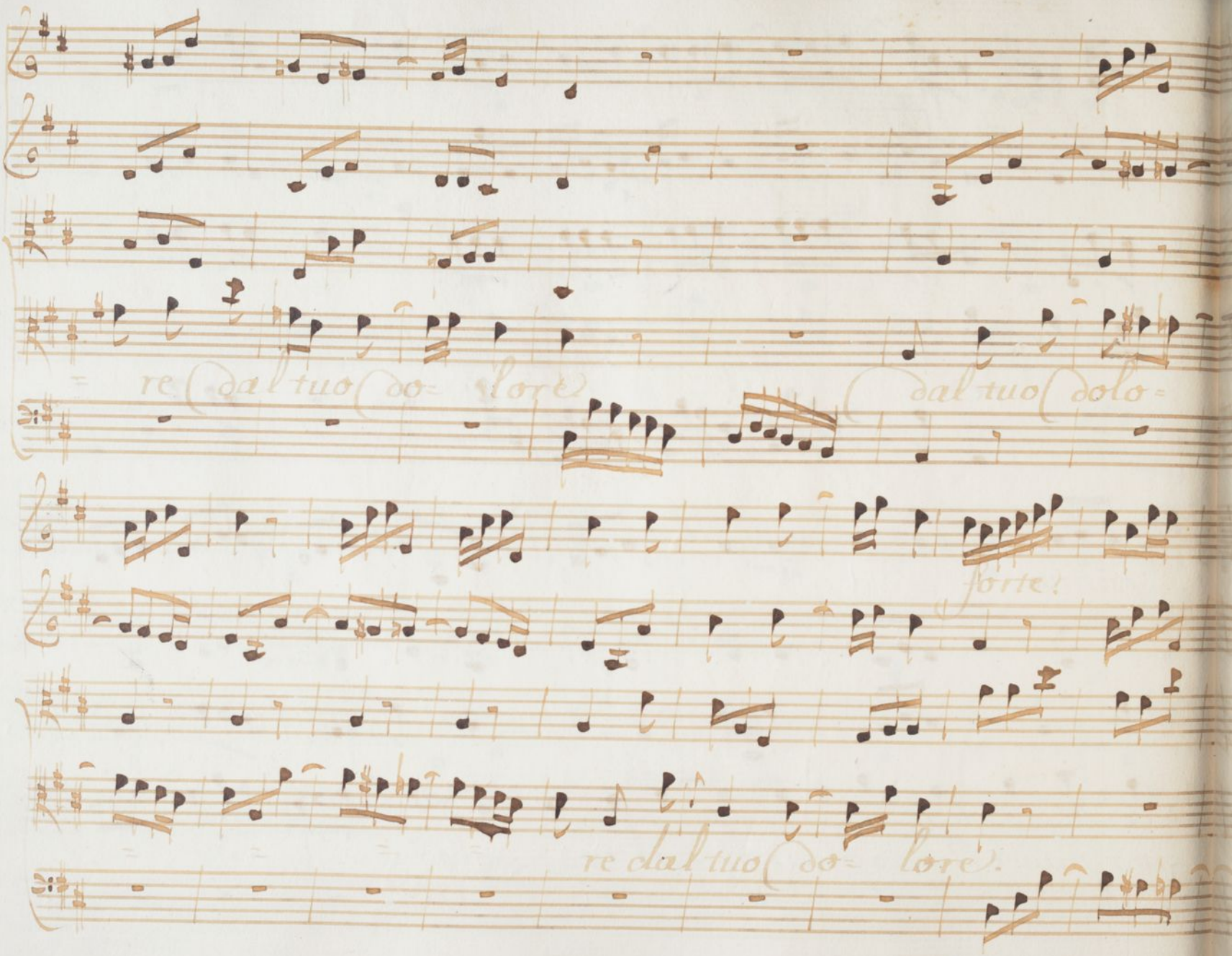
Gual:

Allegro.


piano.
Porresti col tuo pian = = to


in me destar pietà:
Ma nasce il mio piacer dal tuo dolo

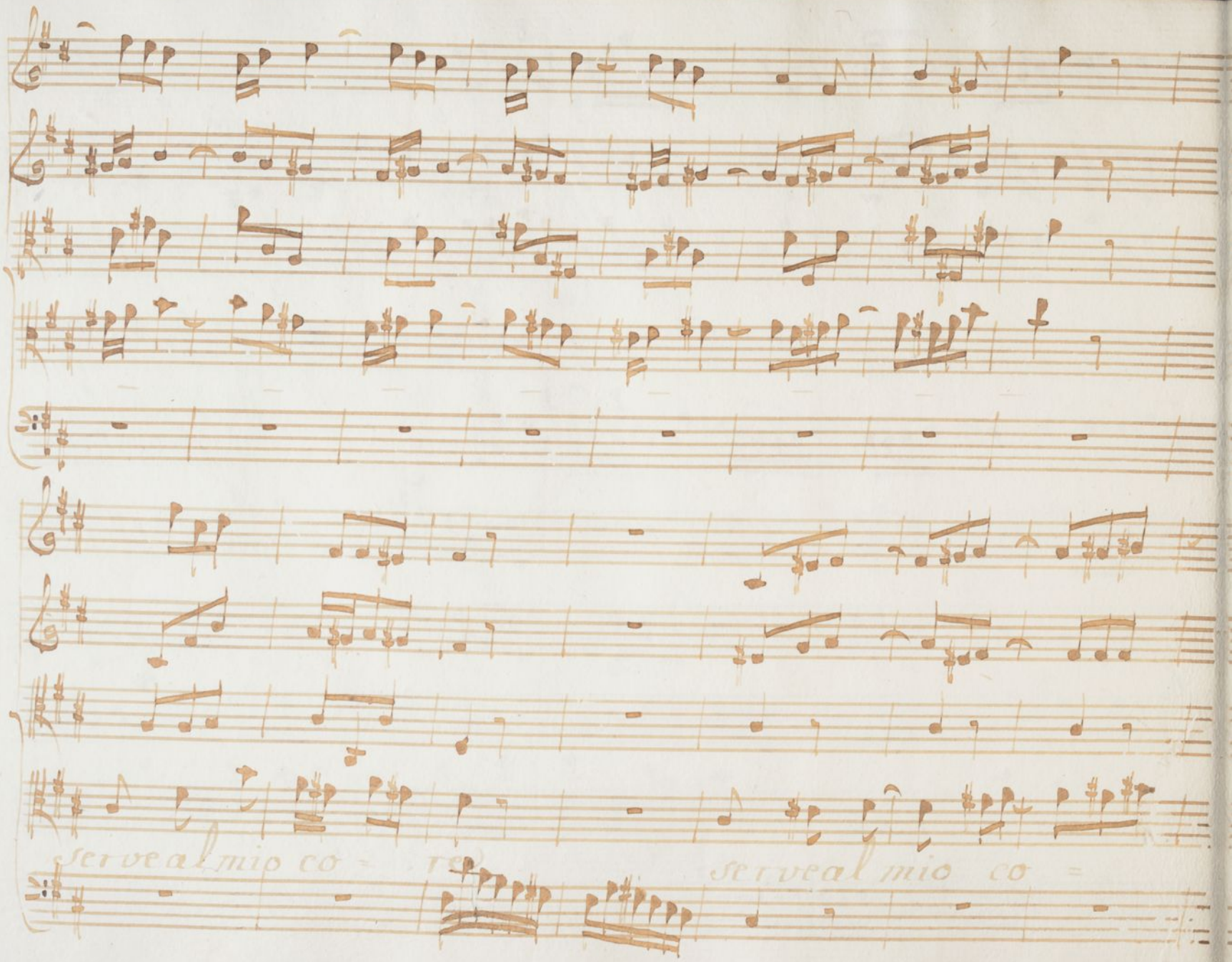

(forte)
re)
piano.
(Ma nasce il mio piacer (dal tuo (solo

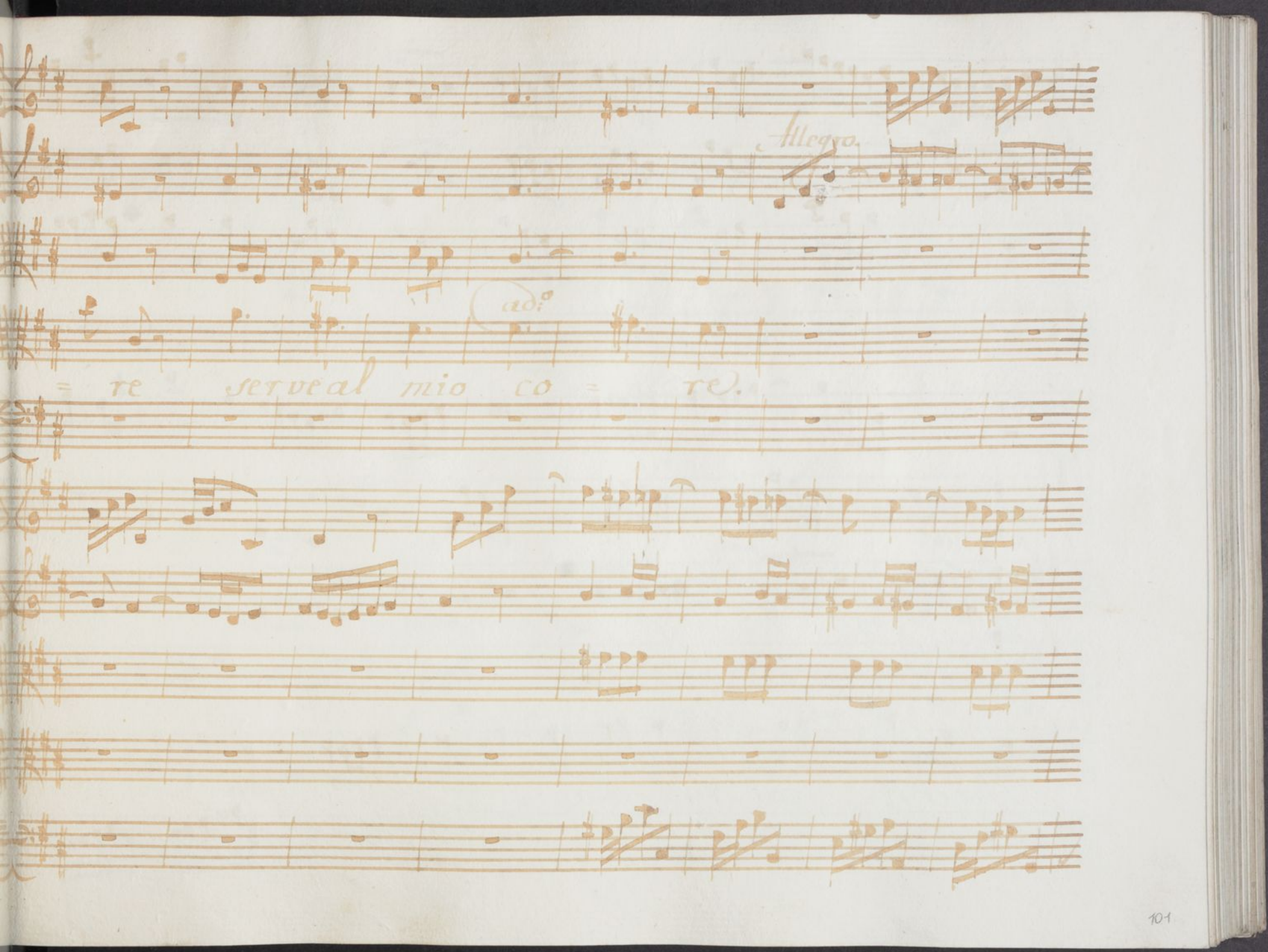

re (dal tuo (do= lore)
(dal tuo (dolo=
forte!
re dal tuo (do= lore).

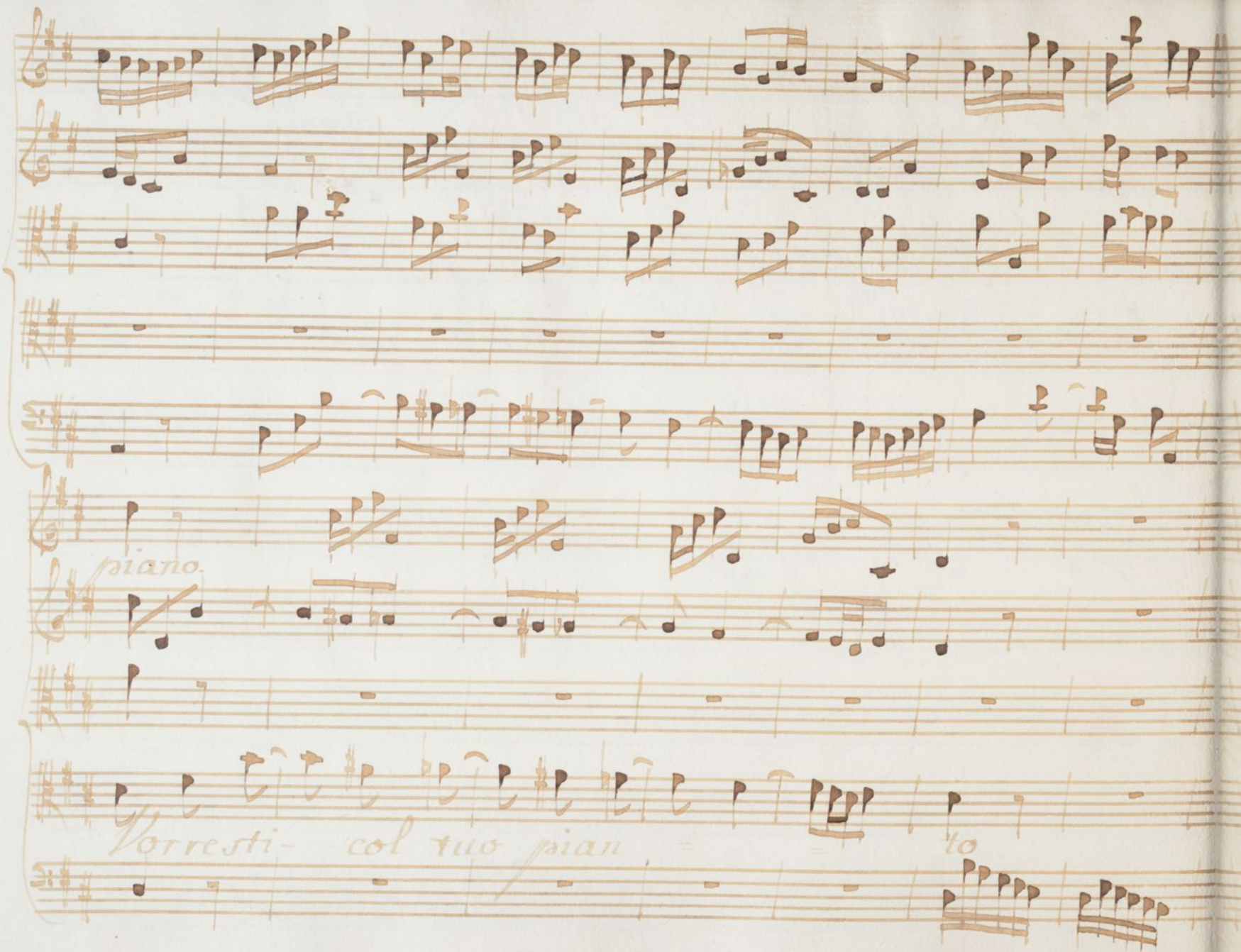
piano.

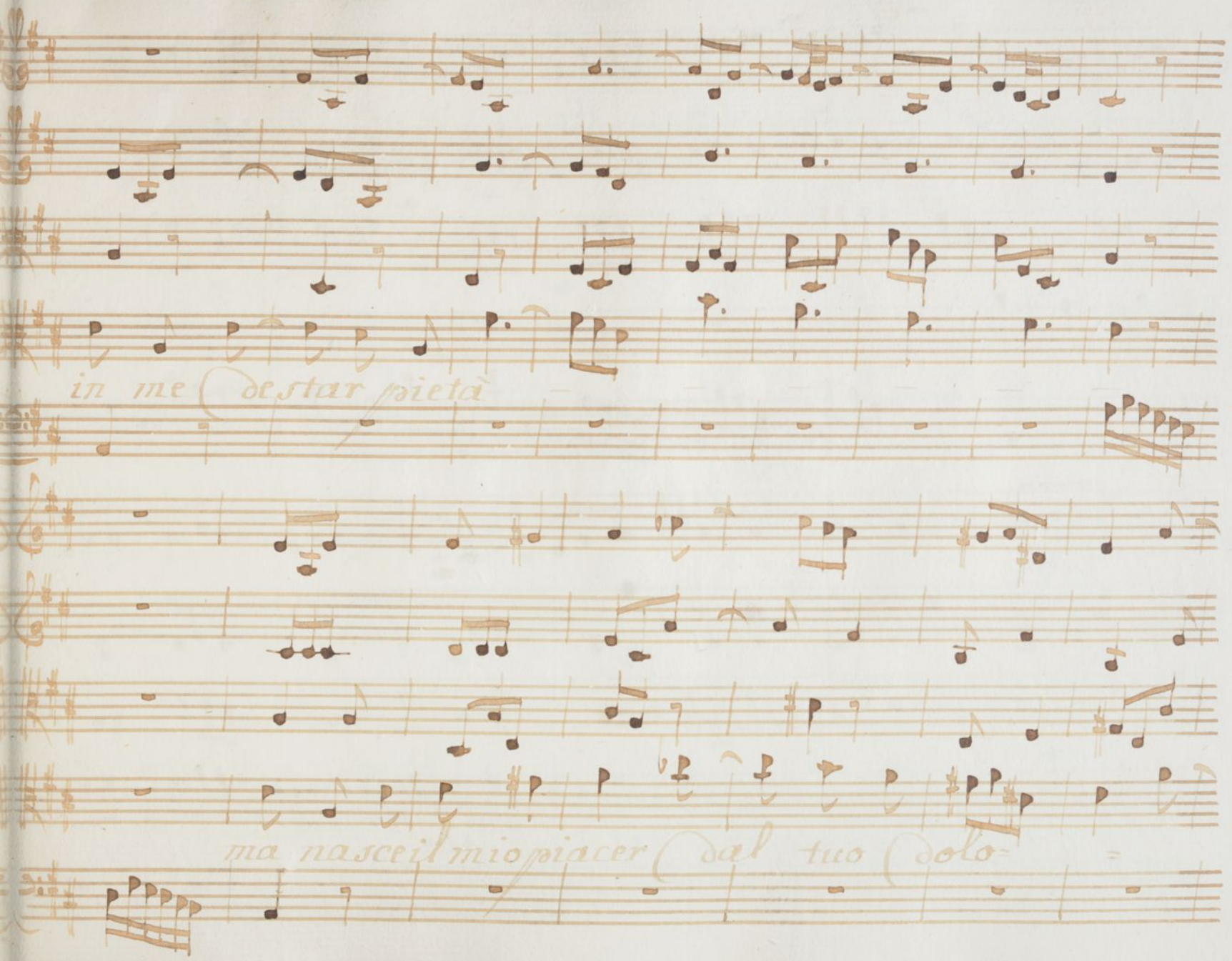
Il fato spieta-

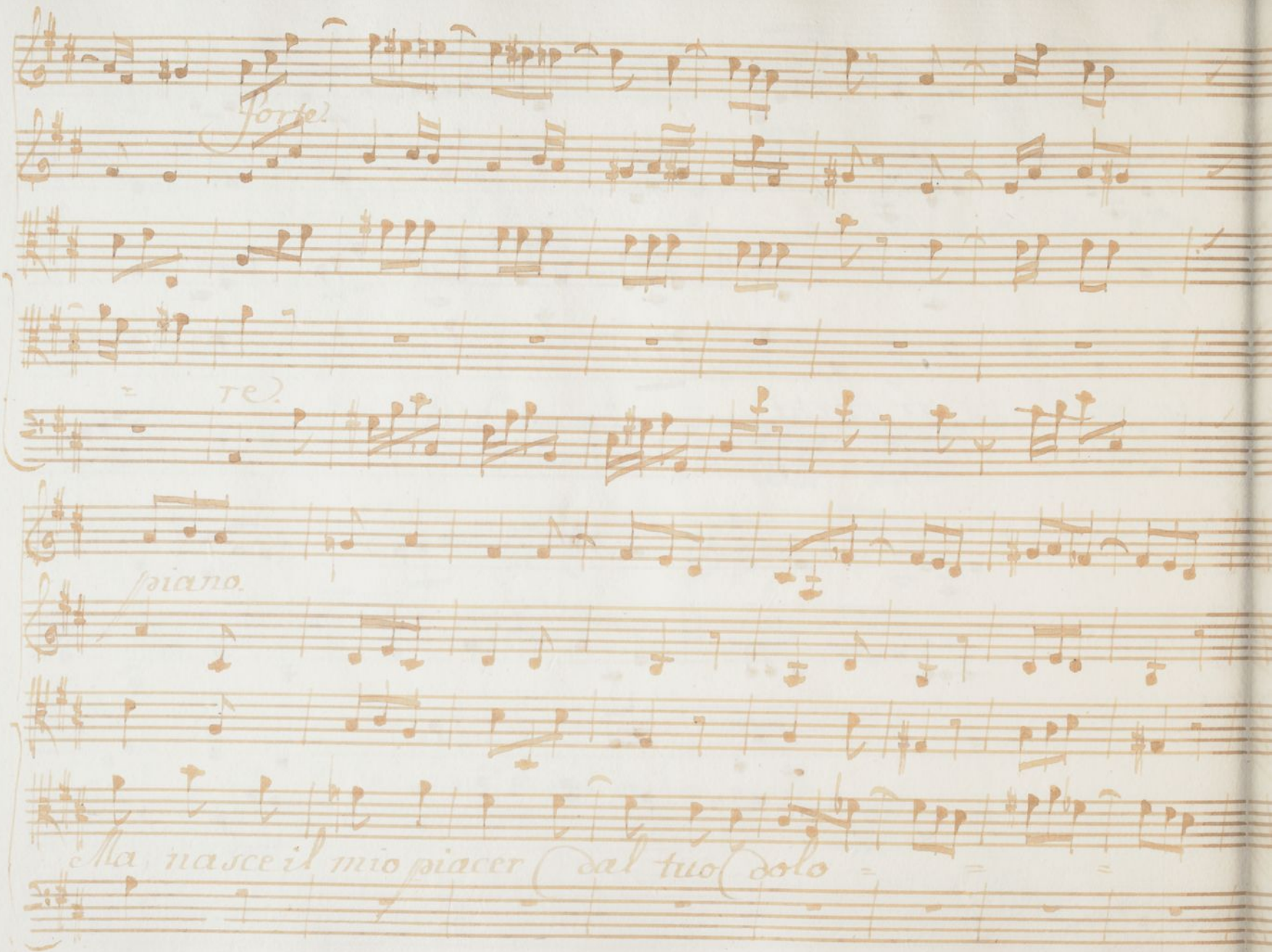
to, con la sua crudeltà

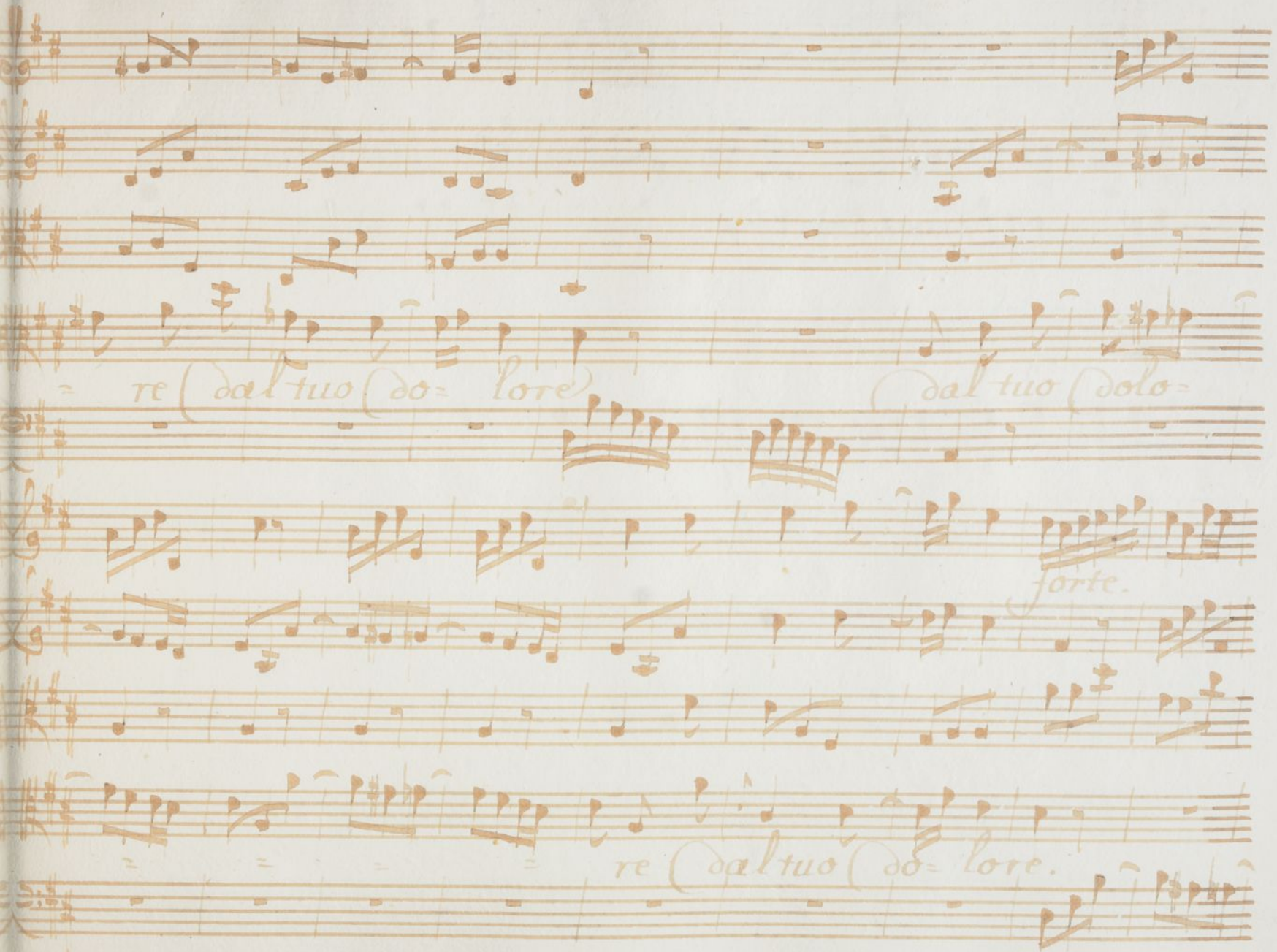

ser ve al mio co = re
ser ve al mio co =

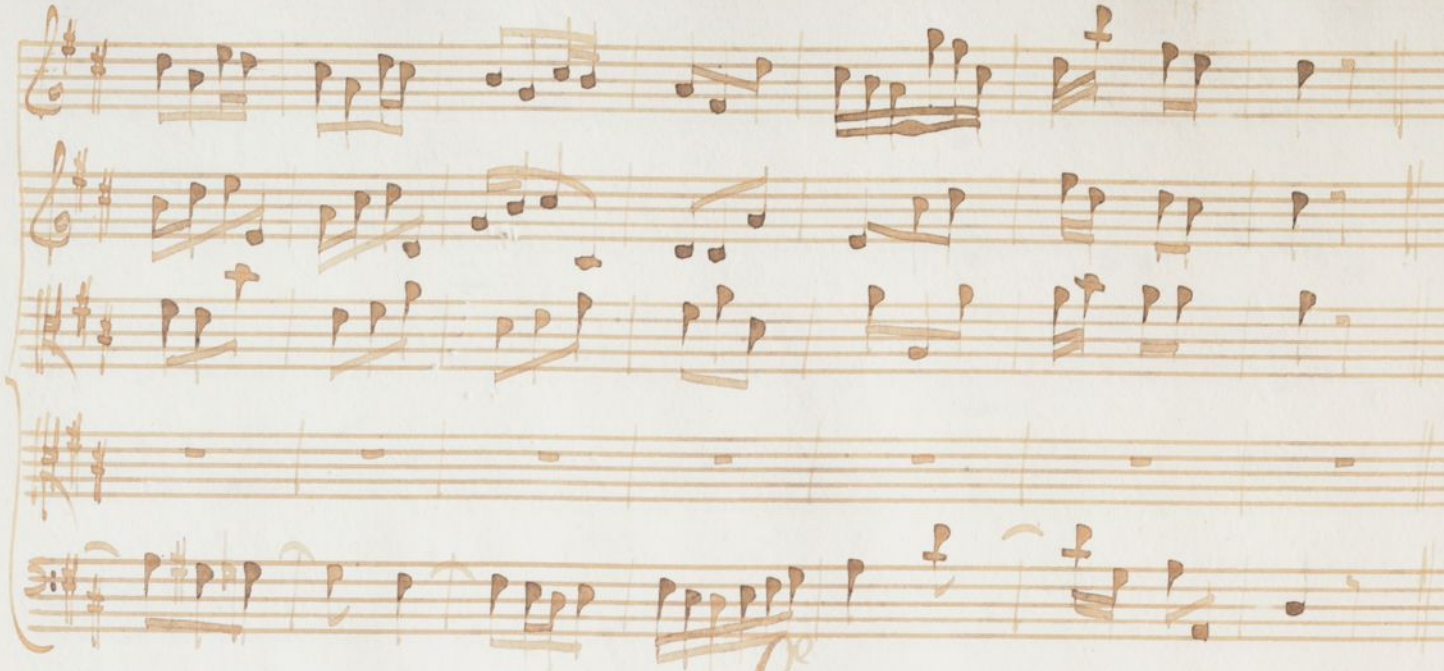

Allegro
ad.o
= re serveal mio co = re.


piano.
Vorresti- col tuo pian = = to


in me (de star pietà
ma nasce il mio piacer (dal tuo (dolo=


forte
te
piano
Ma nasce il mio piacer dal tuo solo

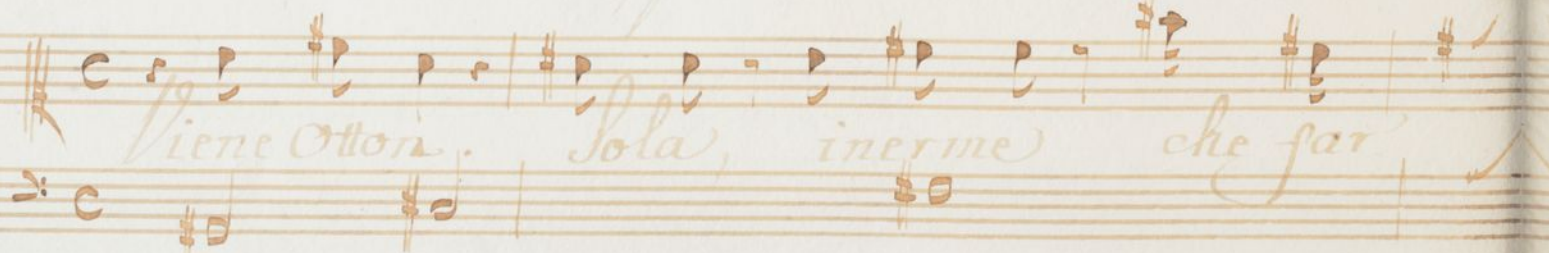

re (dal tuo (do= lore
(dal tuo (dolo=
forte.
re (dal tuo (do= lore.

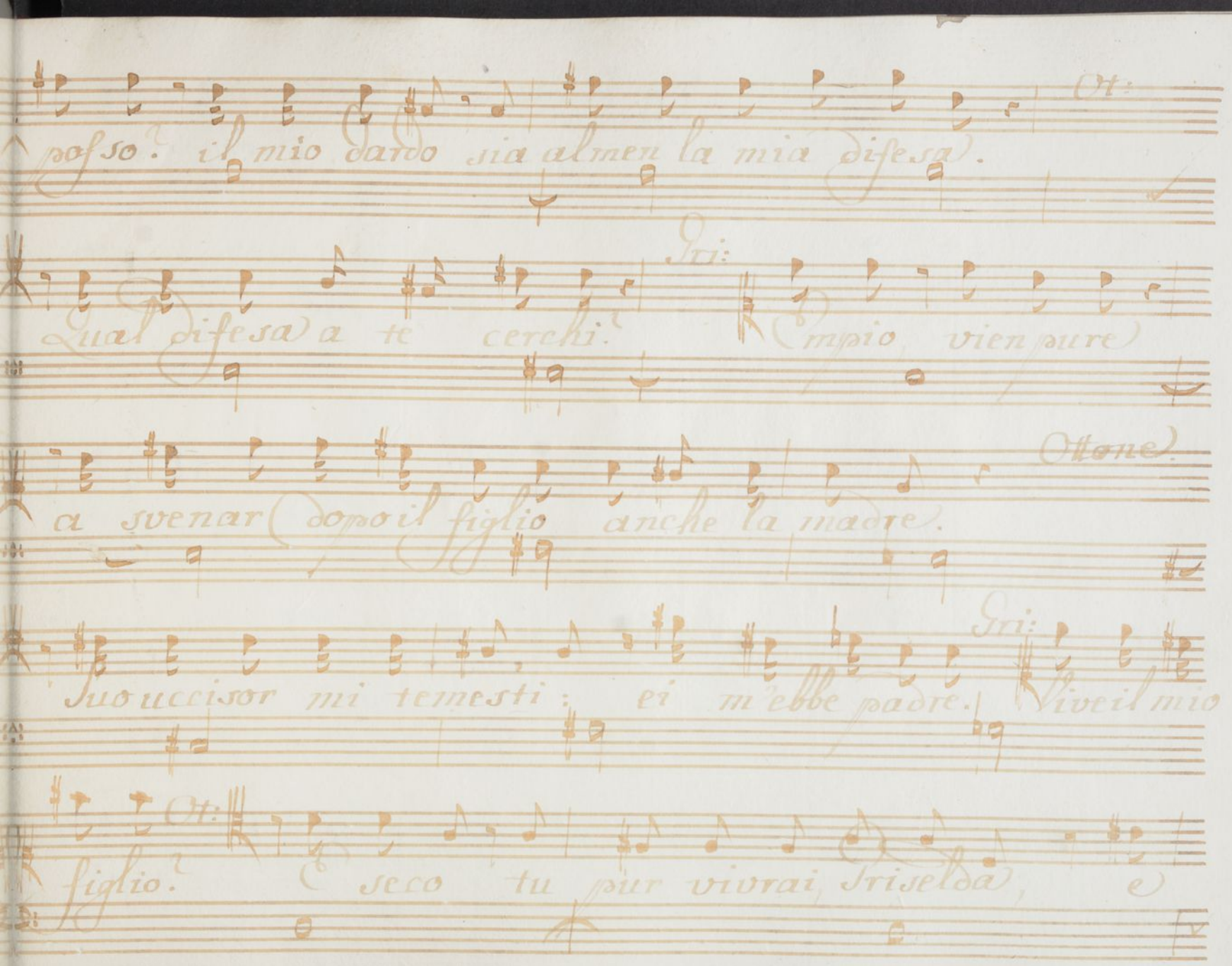


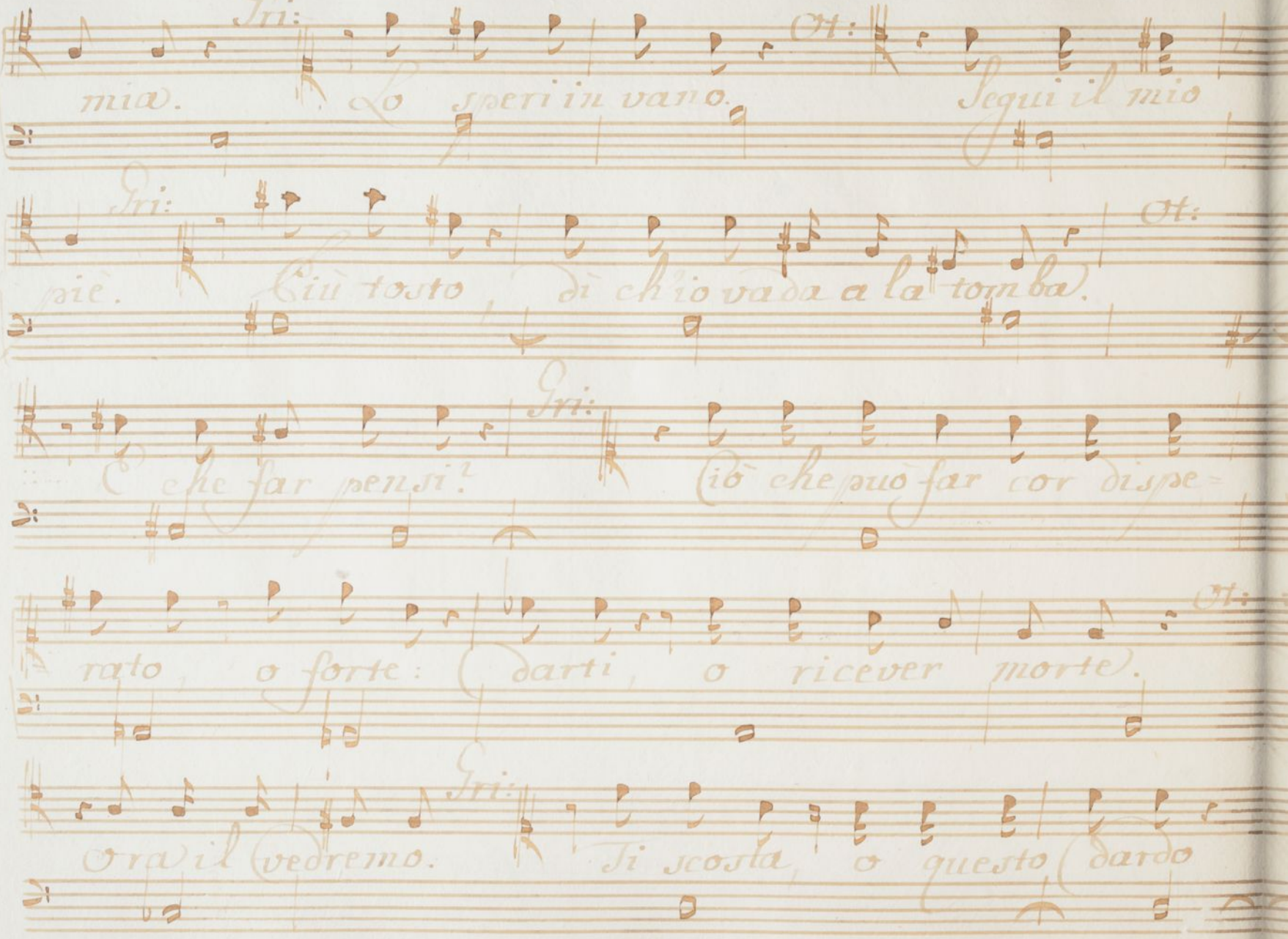
Scena XIII.

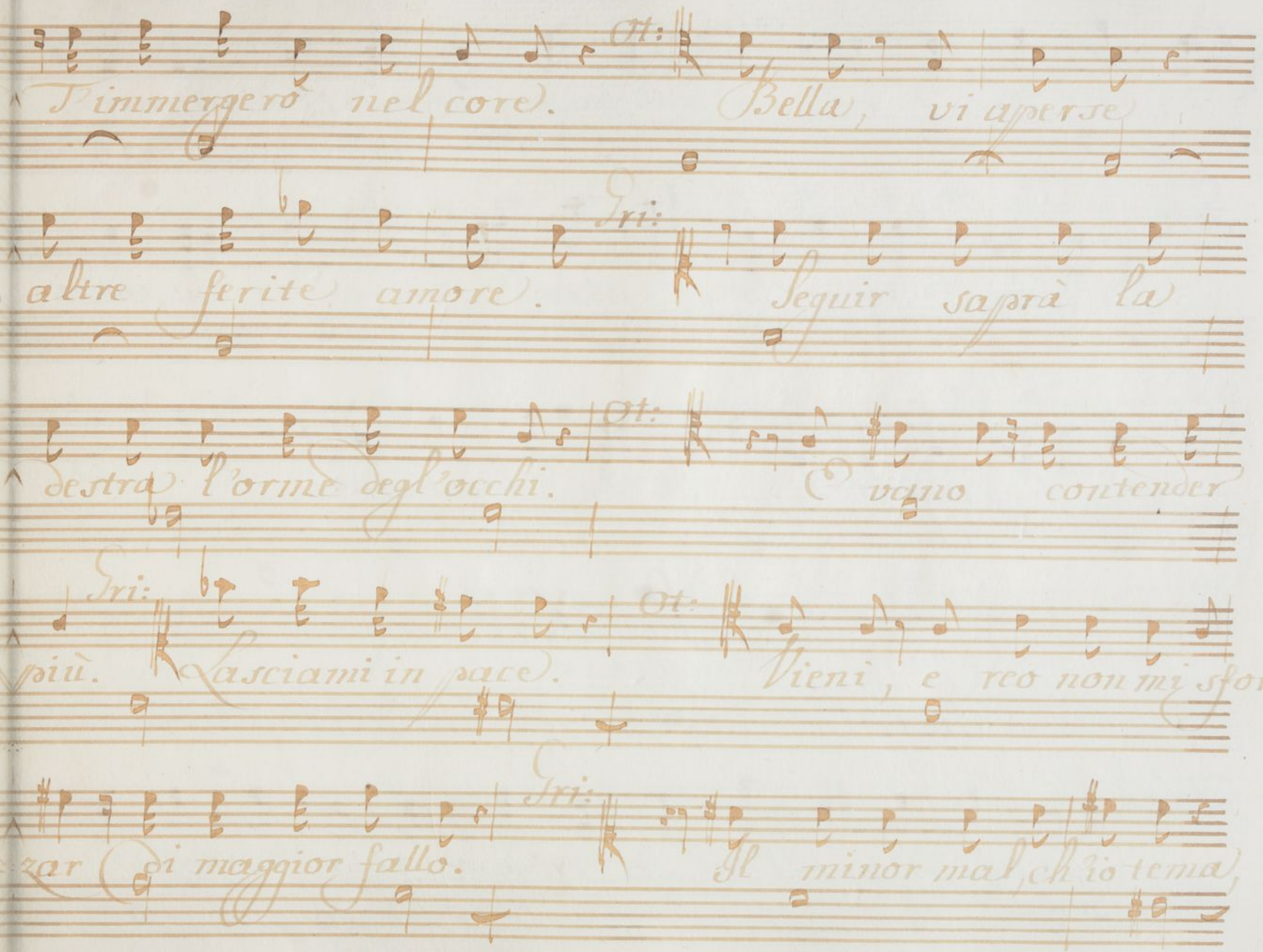
Griselda poi Ottone.

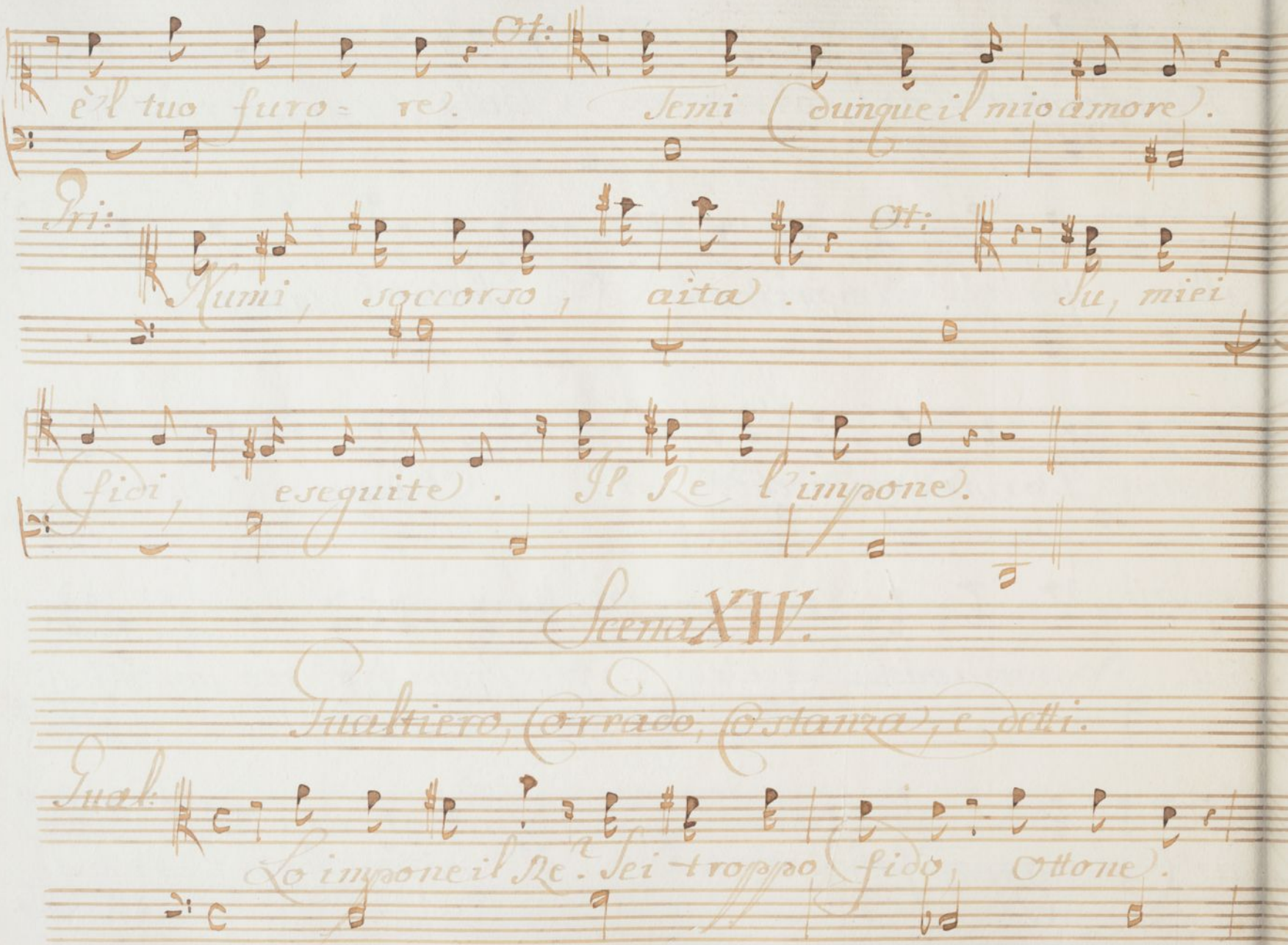
Gri:


Viene Otton. Sola, inerme che far


Ot:
posso. il mio dardo sia almen la mia difesa.
Iri:
Qual difesa a te cerchi. (empio vien pure)
(Otone)
a svenar (dopo il figlio anche la madre.
Iri:
suo uccisor mi temesti; ei m'ebbe padre. Vive il mio
Ot:
figlio. (seco tu pur vivrai, Griselda, e


Iri:
Ot:
mia. Lo speri in vano. Segui il mio
Iri:
pie. Ciù tosto di ch'io vada a la tomba.
Ot:
Iri:
che far pensi? (iò che può far cor dispe=
rato, o forte: (darti, o ricever morte).
Ot:
Iri:
Ora il (vedremo. Ti scosta, o questo (dardo


Ot:
T'immergerò nel core. Bella, vi aperse
Iri:
altre ferite amore. Seguir saprà la
Ot:
destra l'orme degl'occhi. vano contender
Iri:
più. lasciami in pace.
Ot:
Vieni, e reo non mi sfor-
Iri:
zar di maggior fallo. Il minor mal, ch'io tema,



è'l tuo furo= re. Ot: Temi dunque il mio amore.

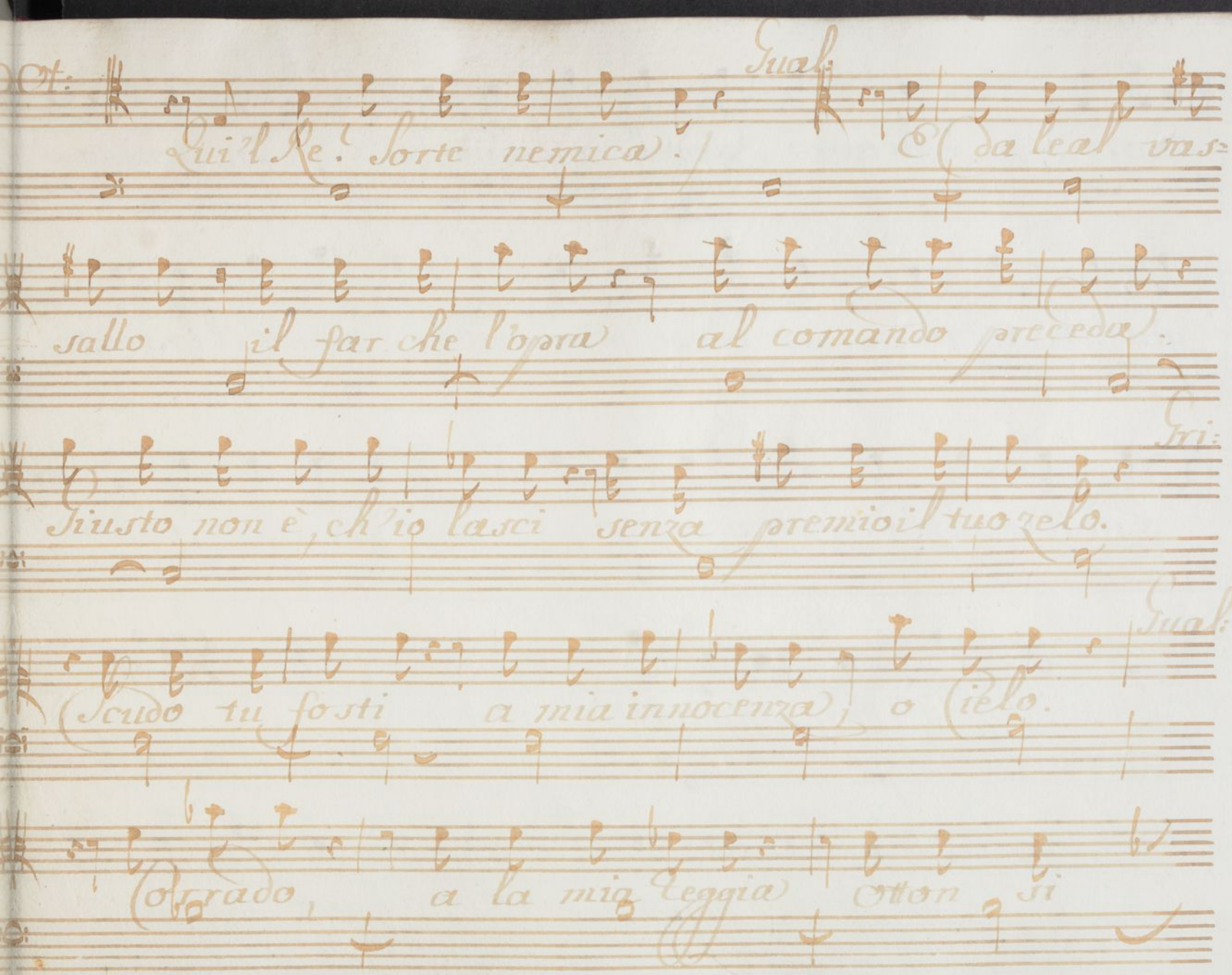
Pri: Numi, soccorso, aita. Ot: Su, miei

fidi, eseguite. Il Re l'impone.

Scena XIV.

Gualtiero, Corrado, Costanza, e detti.

Gual: Lo impone il Re? Sei troppo fido, Ottone.



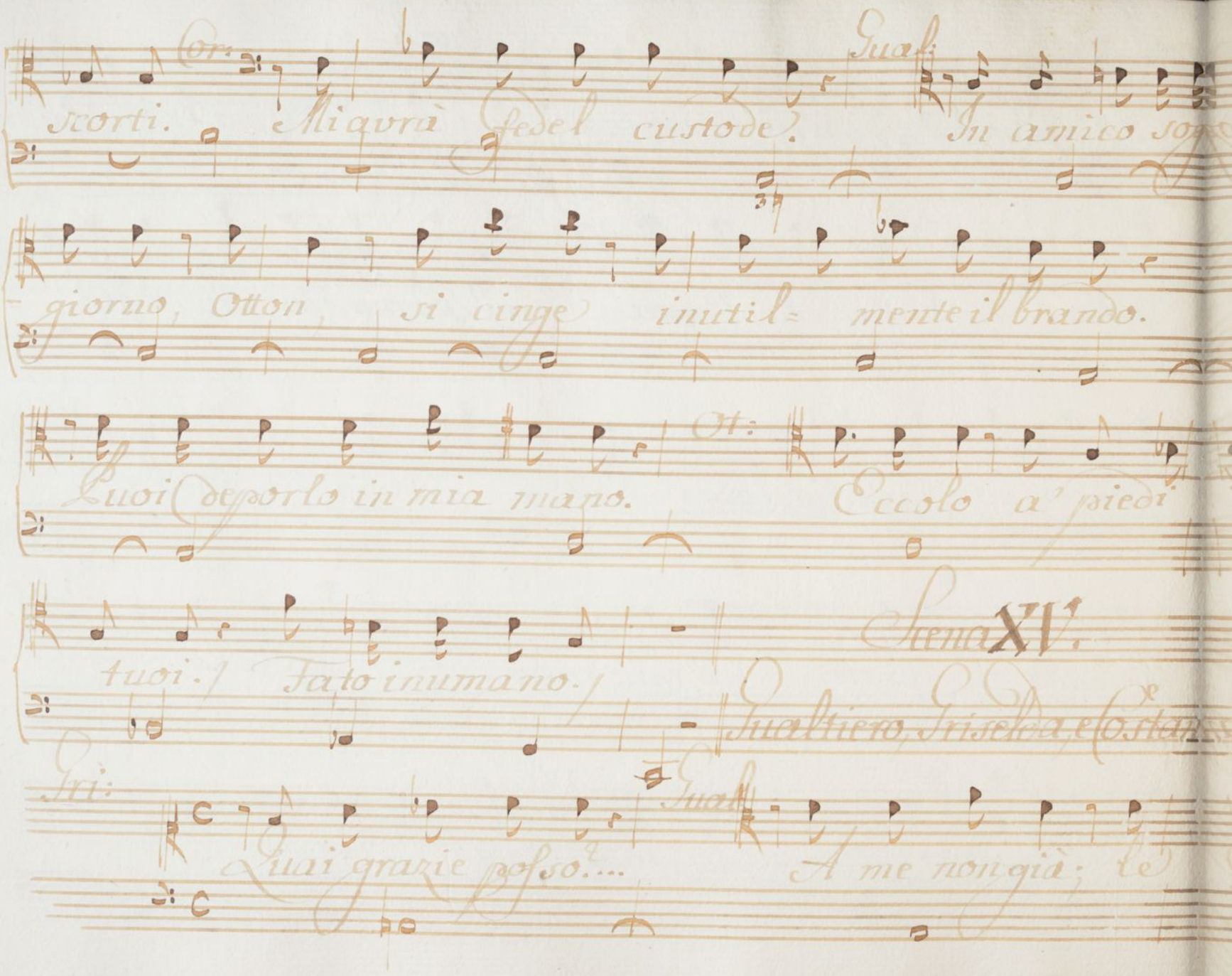
Ot: Qui'l Re. Sorte nemica. Gual: E da leal vas-

sallo il far che l'opra al comando preceda.

Giusto non è, ch'io lasci senza premio il tuo zelo. Gri:

Scudo tu fosti a mia innocenza, o Cielo. Gual:

Corrado, a la mia Reggia Otton si



Cor: scorti. Mi avrà fedel custode.

Gual: In amico sog-

giorno, Otton, si cinge inutil= mente il brando.

Puoi deporlo in mia mano.

Ot: Eccolo a' piedi

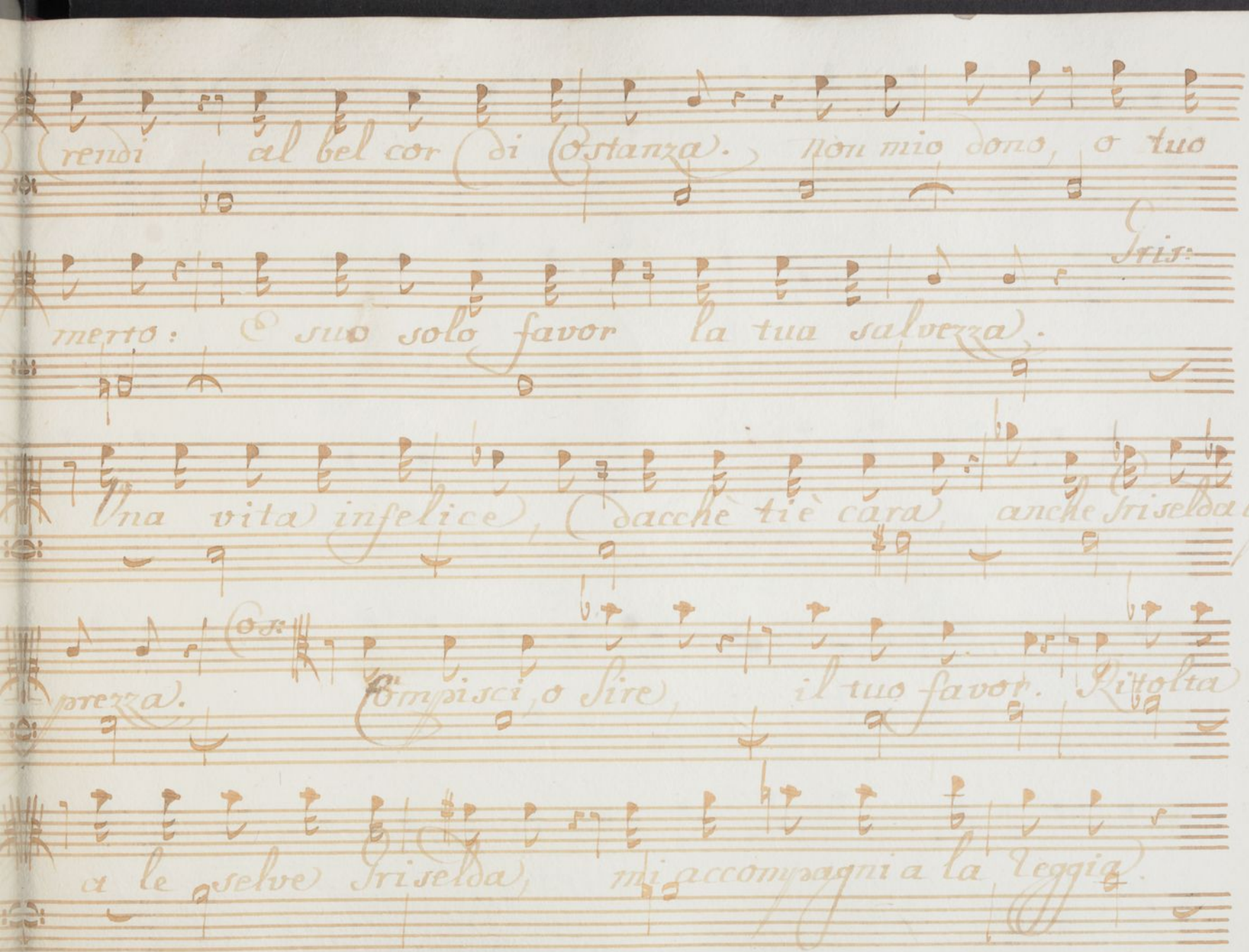
tuoi. / Fato inumano. /

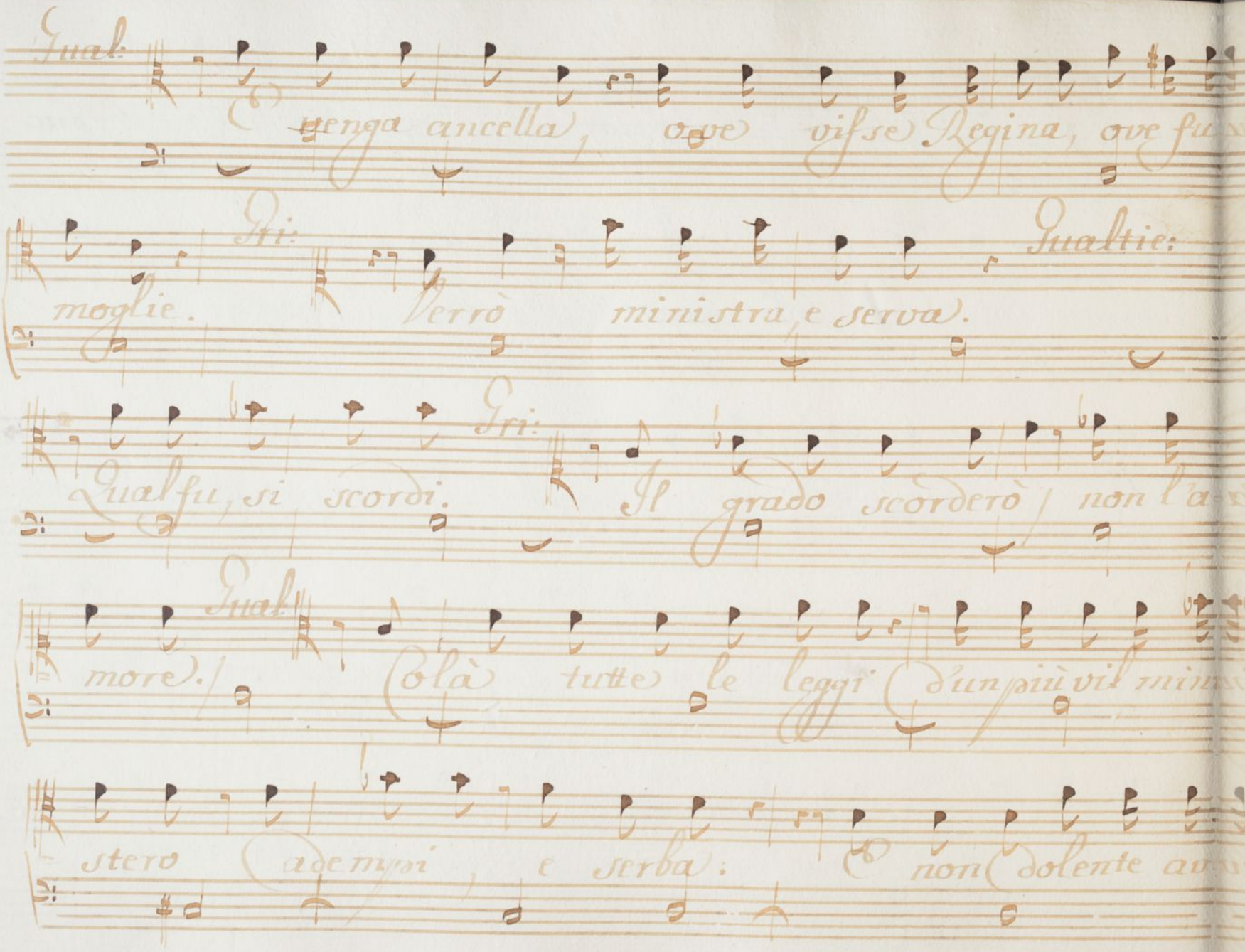
Scena XV.

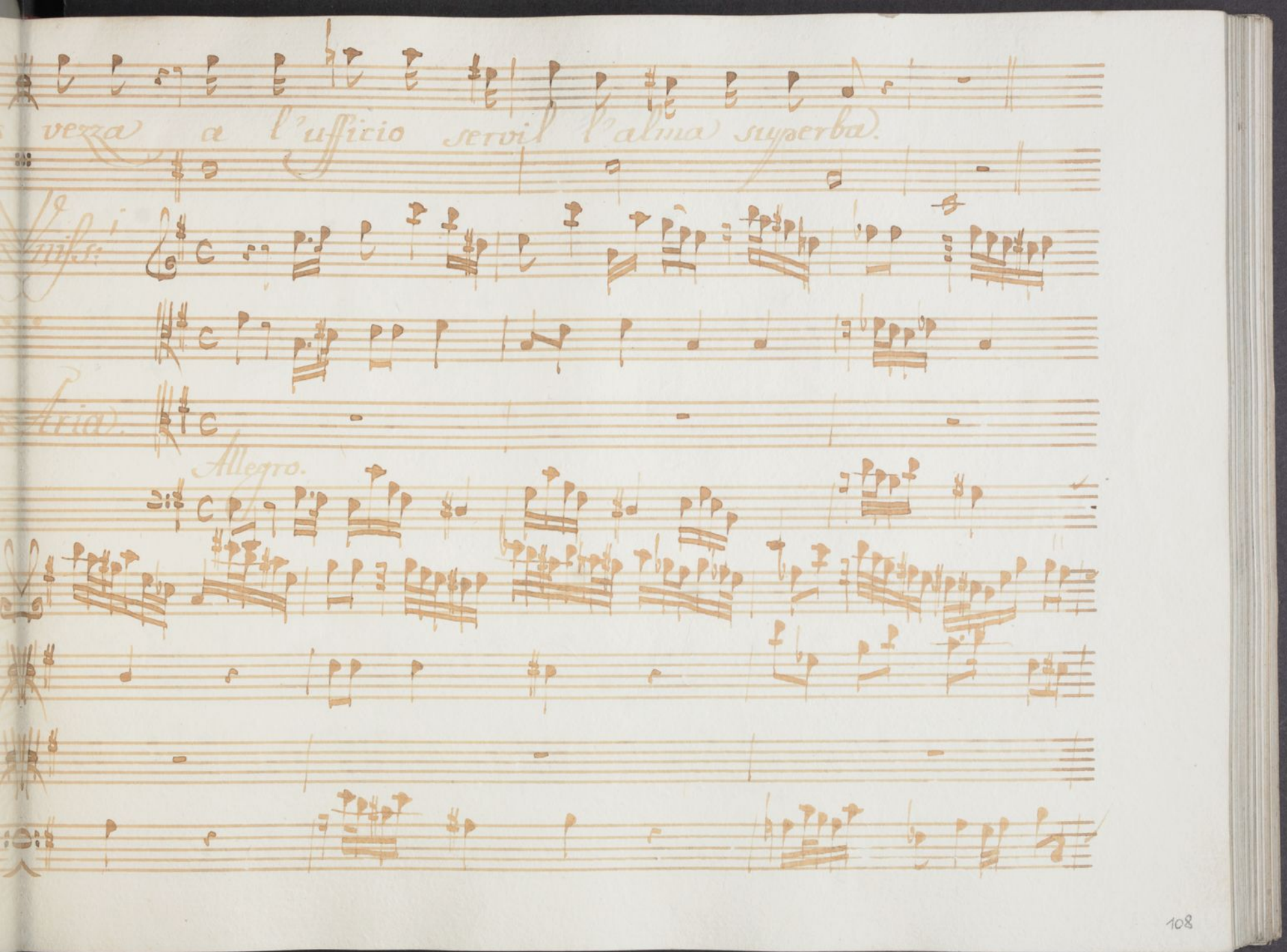
Gualtiero, Griselda, e Costan-

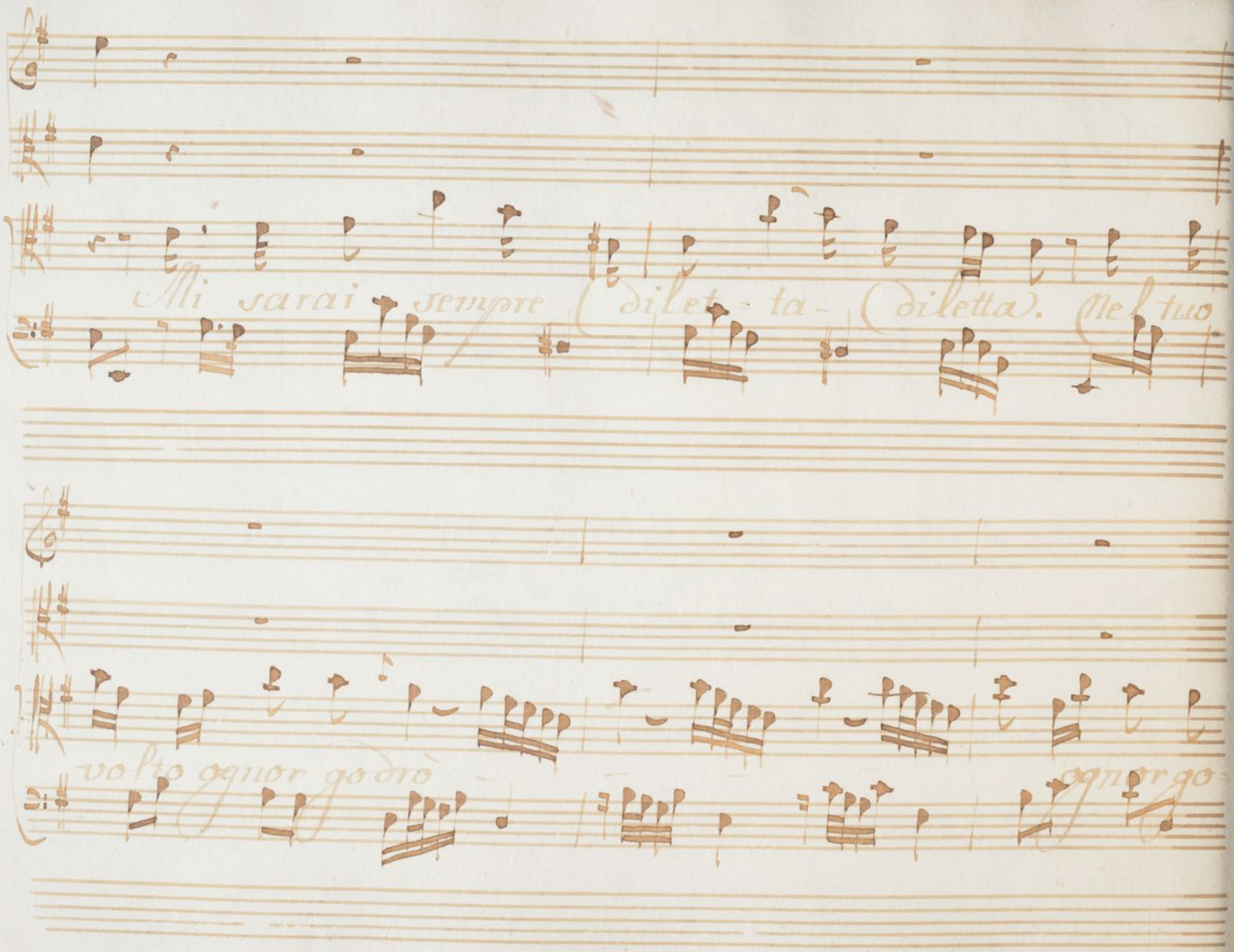
Gri: Quai grazie posso?...

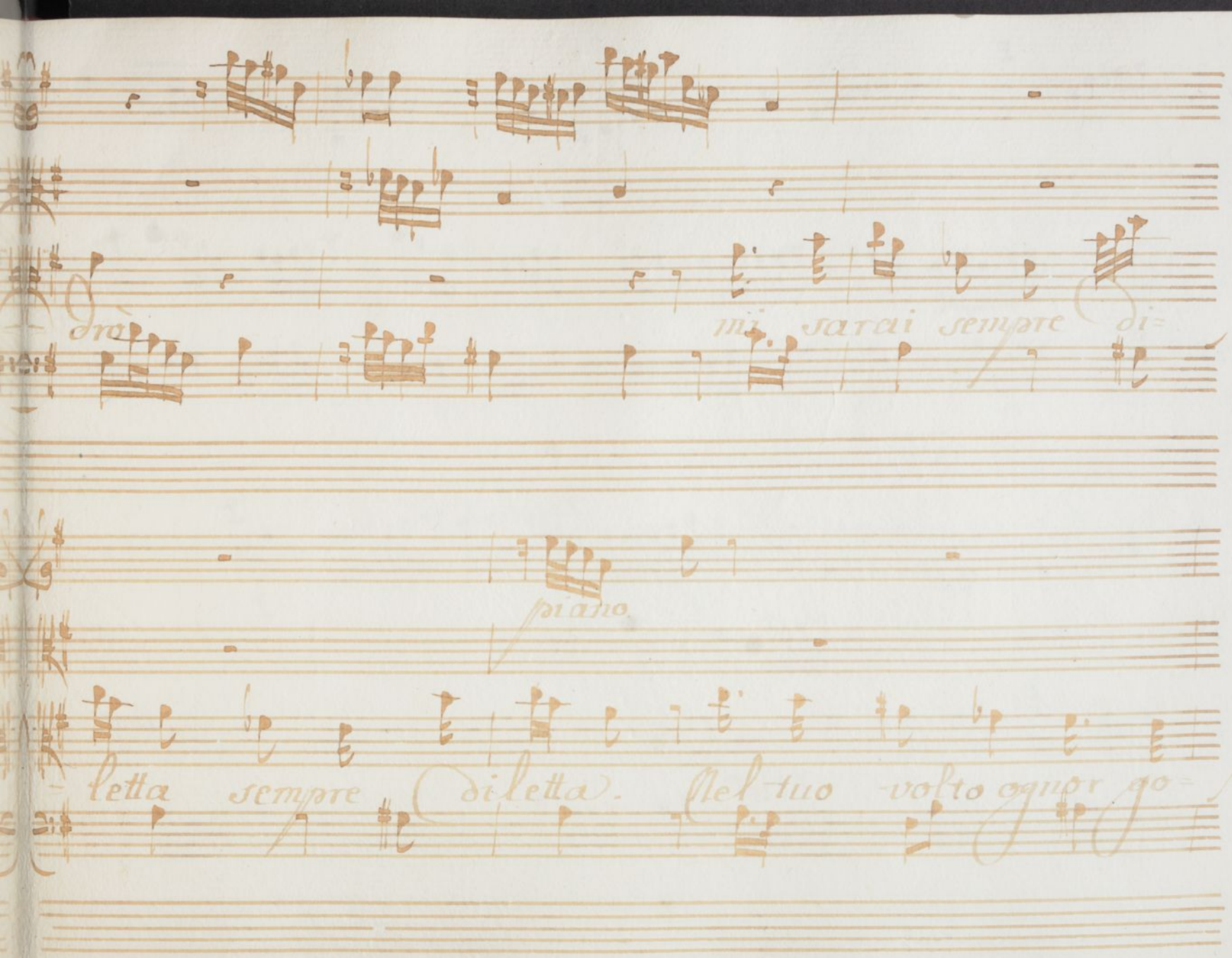
Gual: A me non già; le

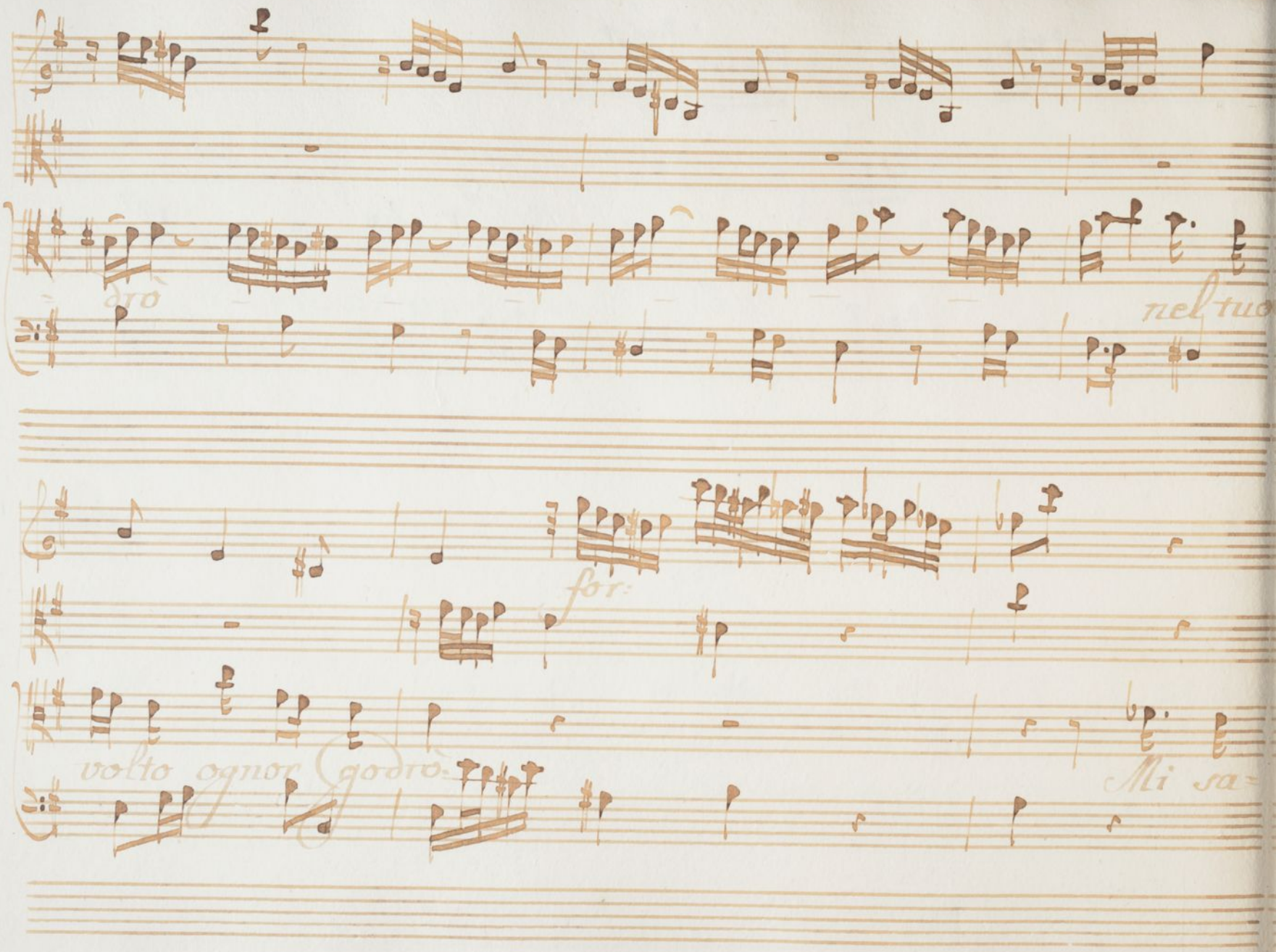

rendi al bel cor di Costanza. Non mio dono, o tuo
merto: è suo solo favor la tua salvezza.
Una vita infelice, (sacchè tiè cara) anche Griselda a-
prezza. Compisci, o Sire, il tuo favor. Rivolta
a le selve Griselda, mi accompagni a la Reggia.


Qual:
venga ancella, ove visse Regina, ove fu
Iri:
moglie. Verrò ministra, e serva.
Qualtie:
Iri:
Qual fu, si scordi. Il grado scorderò / non l'a
Qual
more. / Olà tutte le leggi d'un più vil mini
stero adempi, e serba: non dolente av


vezza a l'uffizio servil l'alma superba.
Vesp.
Aria.
Allegro.


Mi sarai sempre (dilet-ta- (diletta). (Nel tuo
volto ognor godrò
ognor go-


mi sarai sempre di=
piano
letta sempre (diletta). Nel tuo volto ognor go=

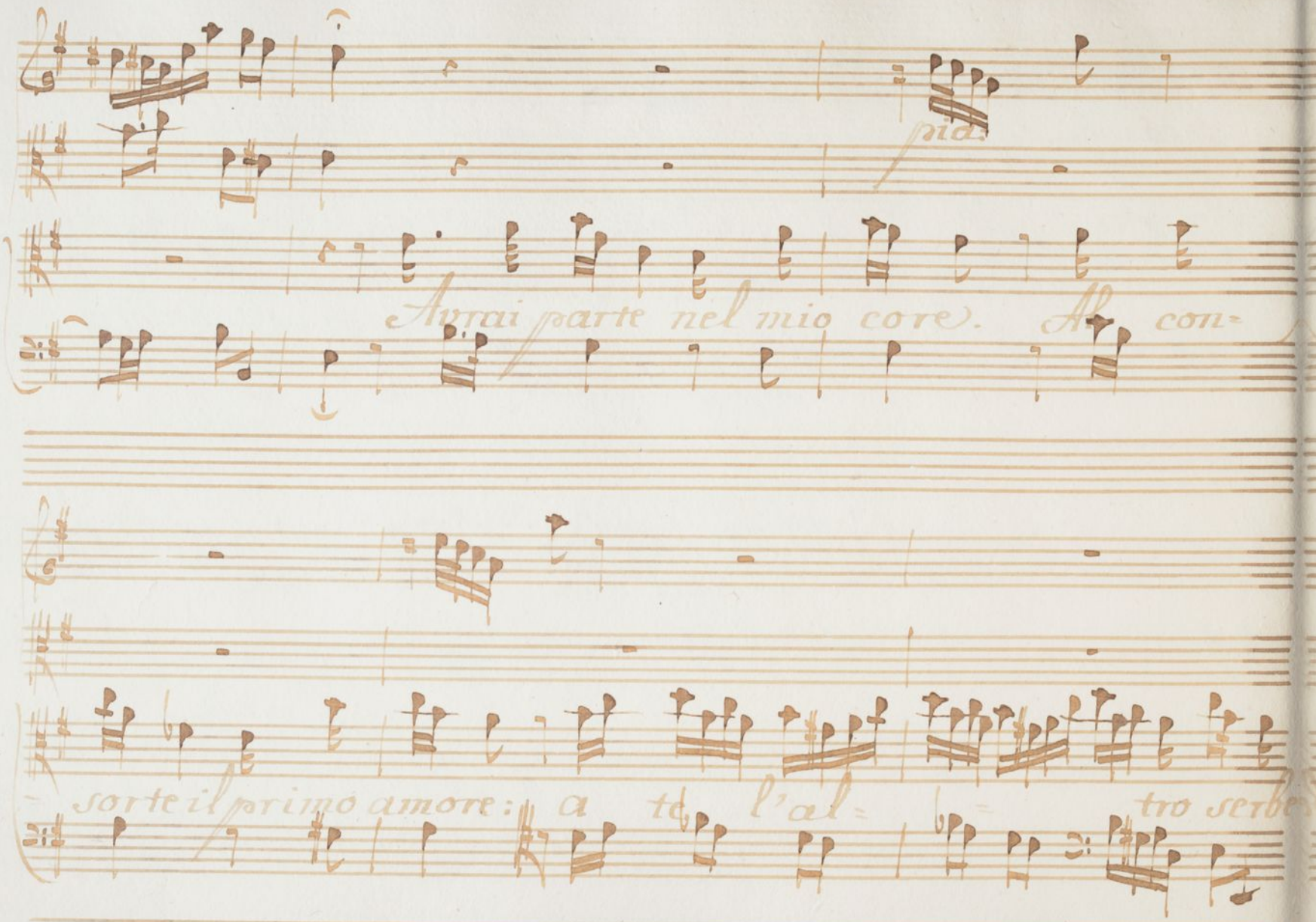

oro
nel tuo
for:
volto ognor godrò
Mi sa-

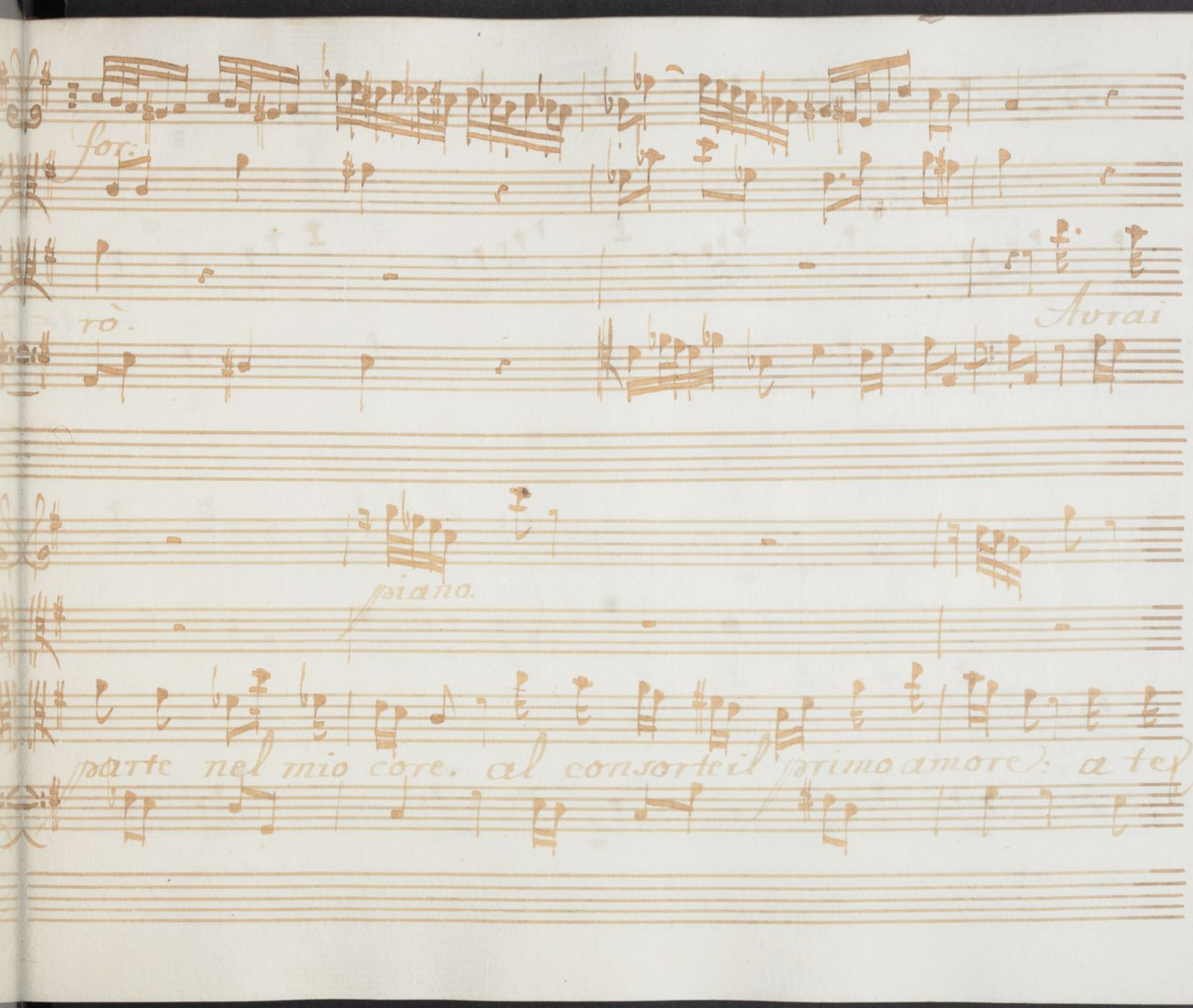
piano.

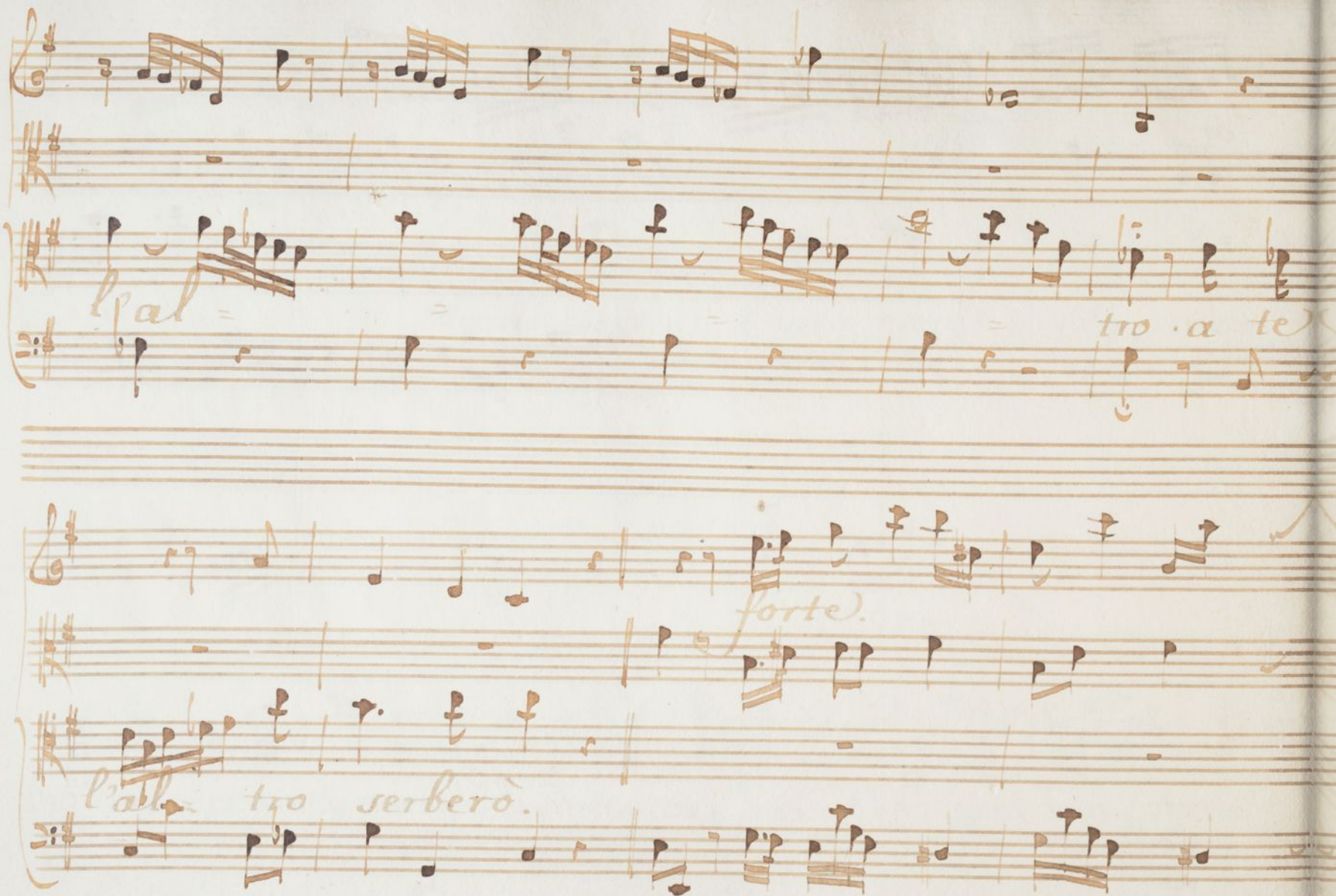
rai sempre (di let = = ta. Nel tuo volto ognor go=

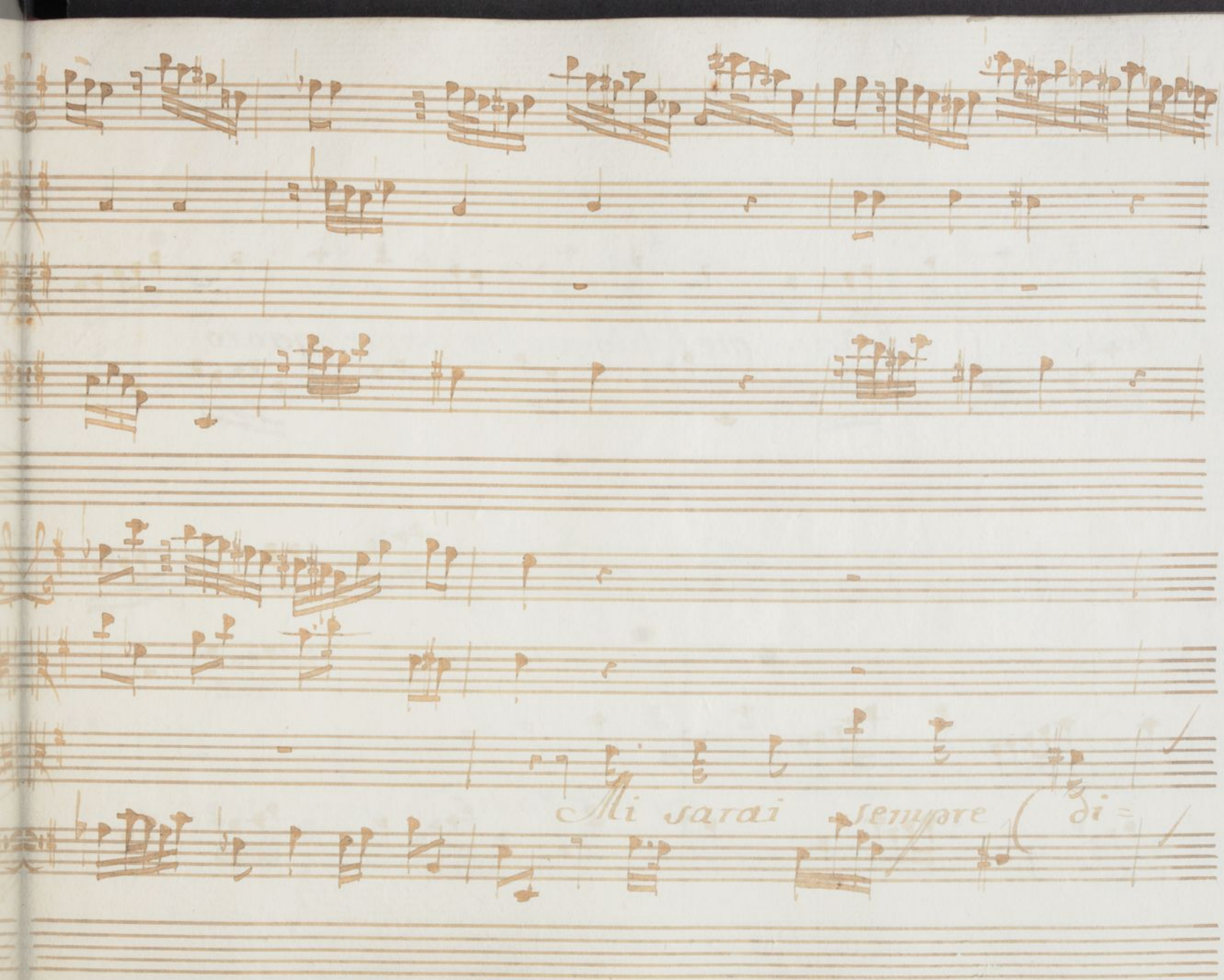
for:

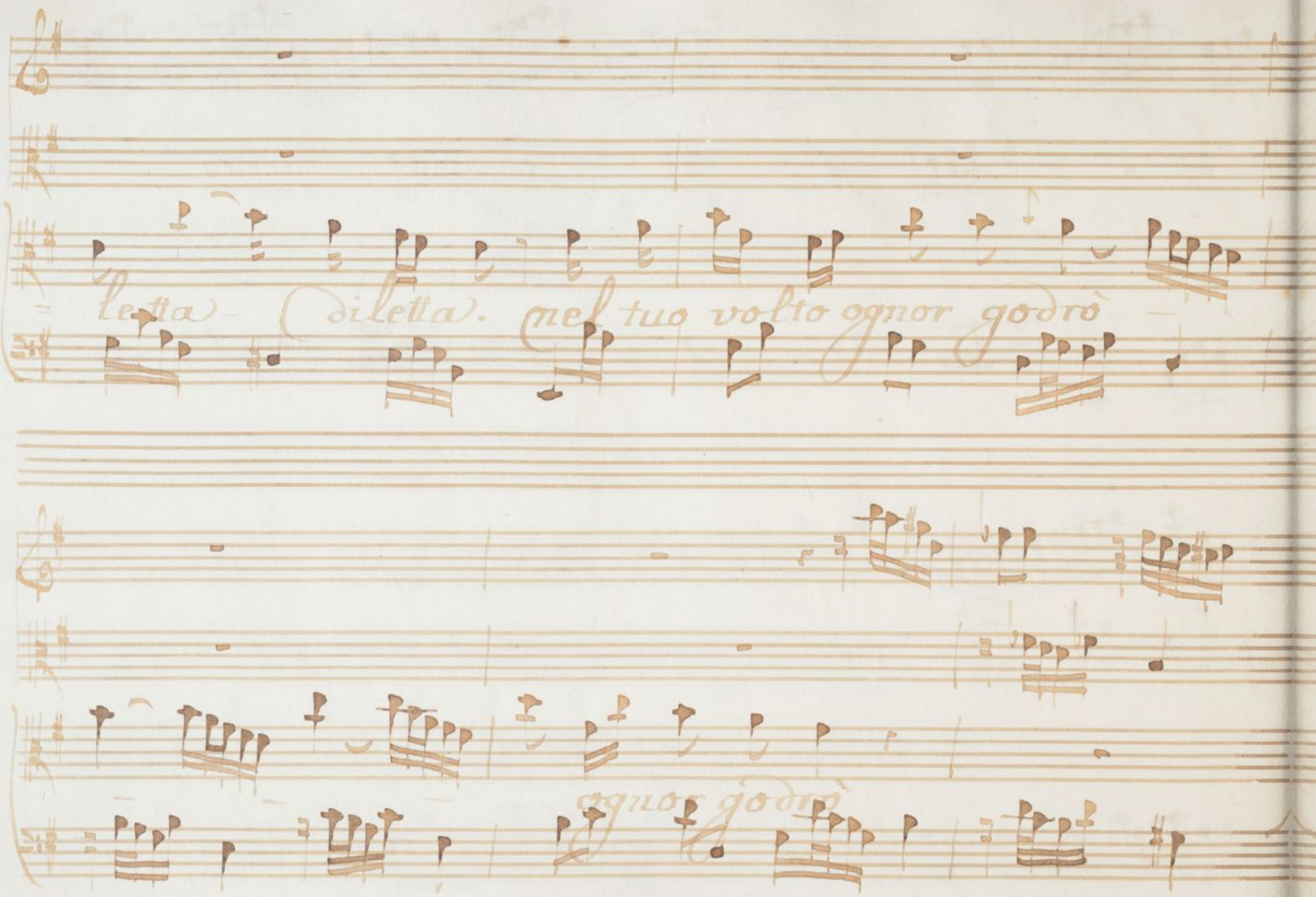
drò = ognor godrò.

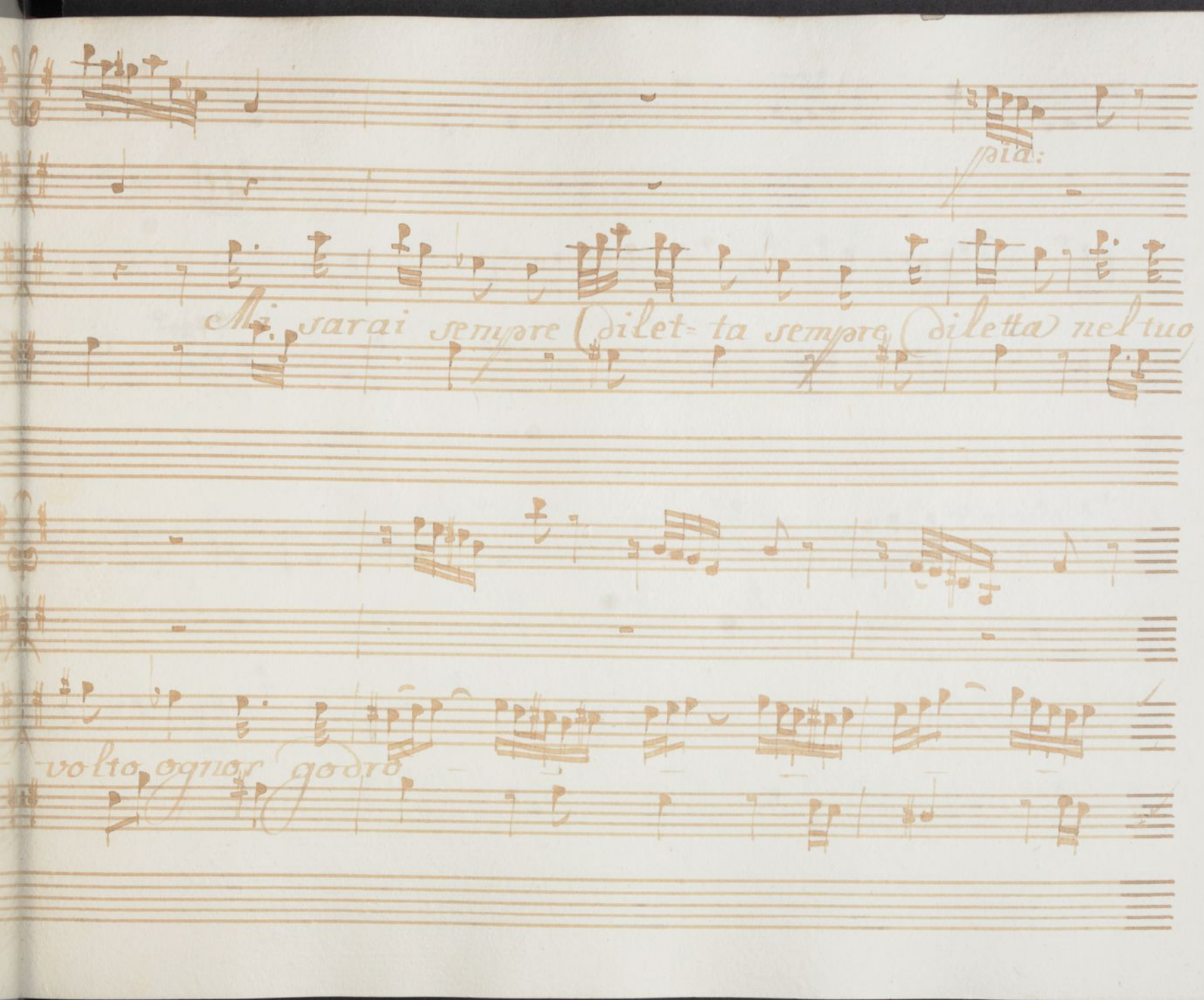

pia:
Avrai parte nel mio core. Ah con=
sorte il primo amore: a te l'al= tro serbe

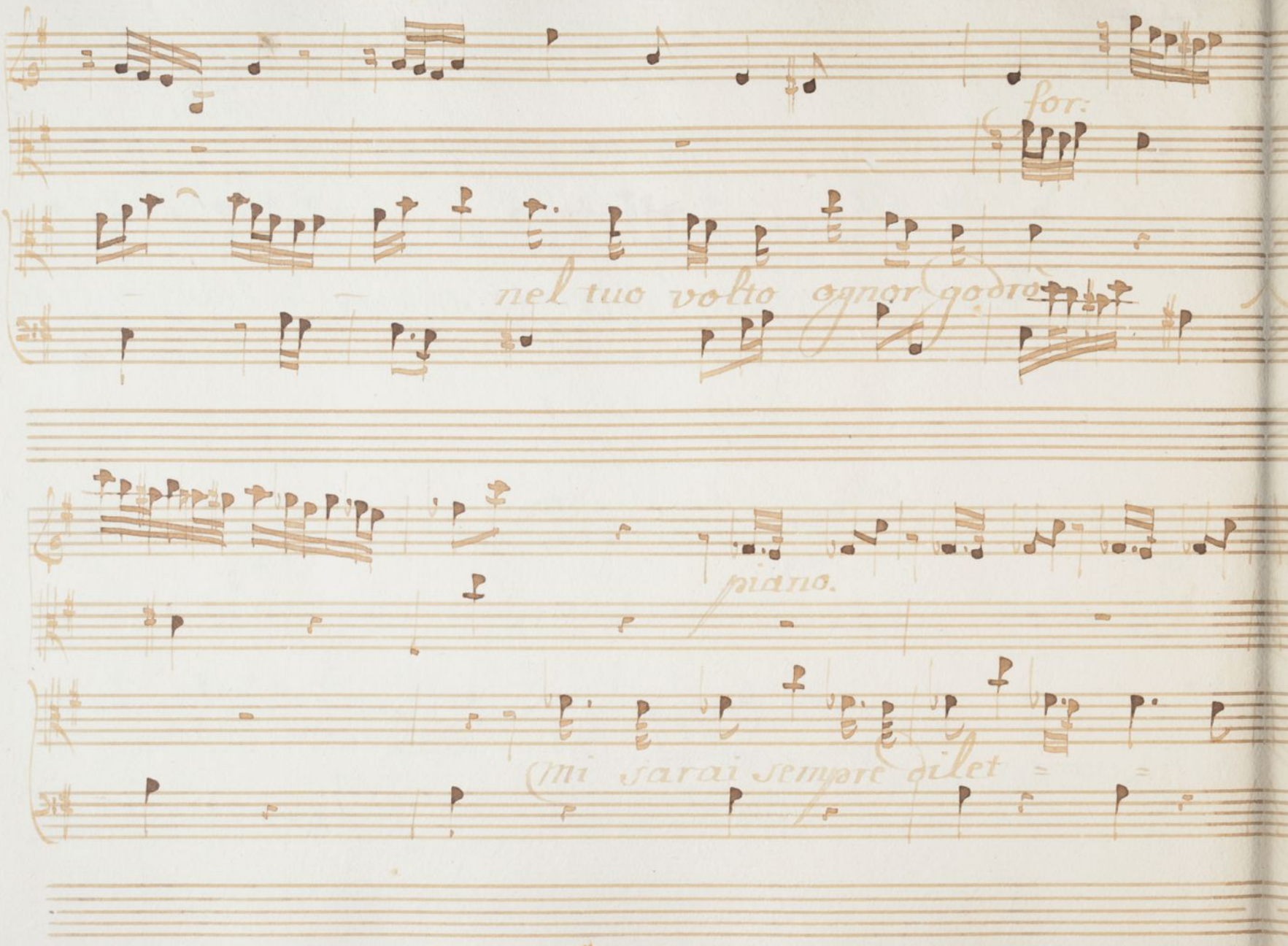

for.
rò.
Avrai
piano.
parte nel mio core. al consorte il primo amore: a te

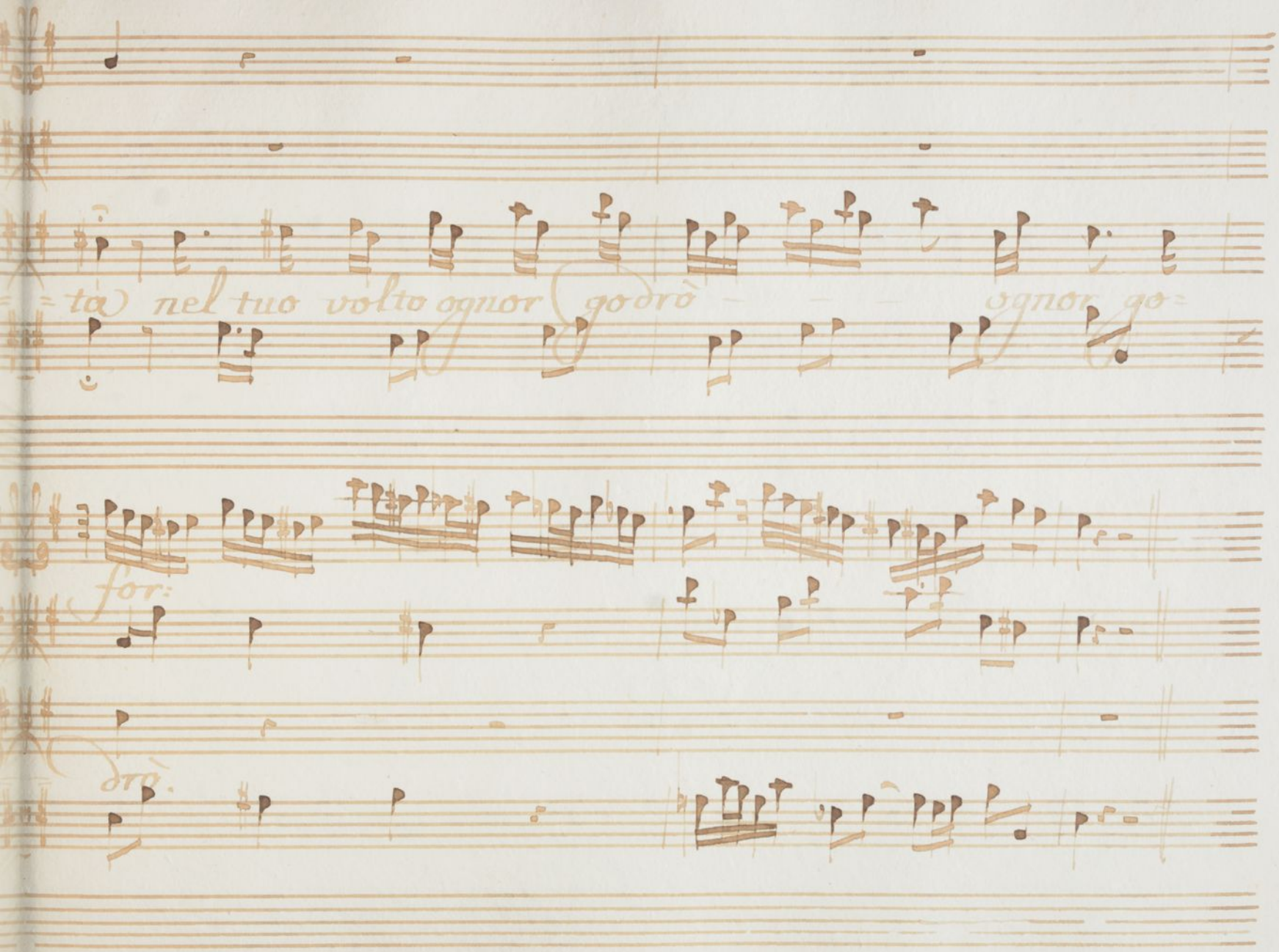

l'al
tro · a te
forte.
l'al tro serberò.


Mi sarai sempre di =


letta (diletta). nel tuo volto ognor godrò
ognor godrò


pia:
Mi sarai sempre (dilet= ta sempre (diletta nel tuo
volto ognor godrò

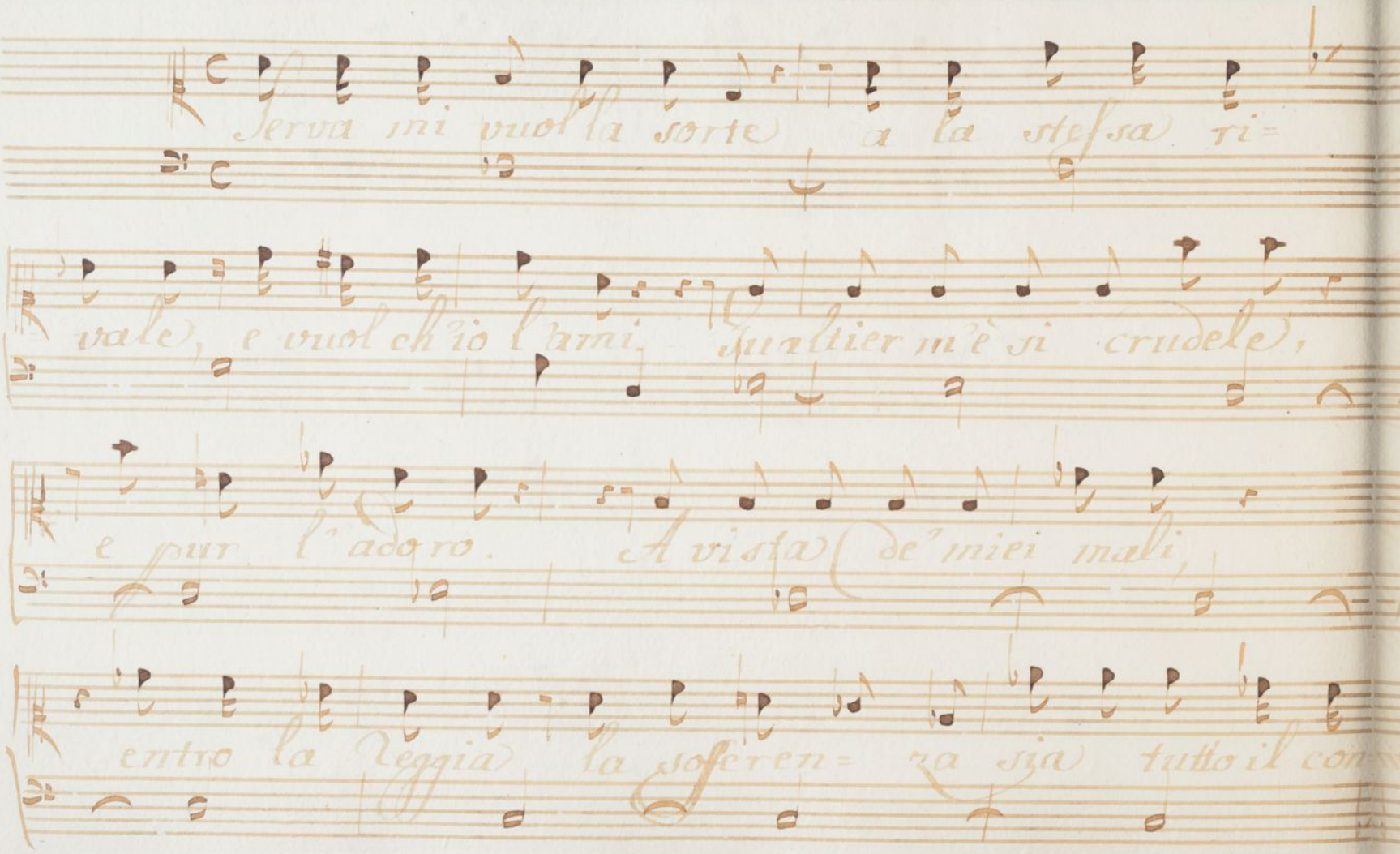

for:
nel tuo volto ognor godrò
piano.
(mi sarai sempre dilet

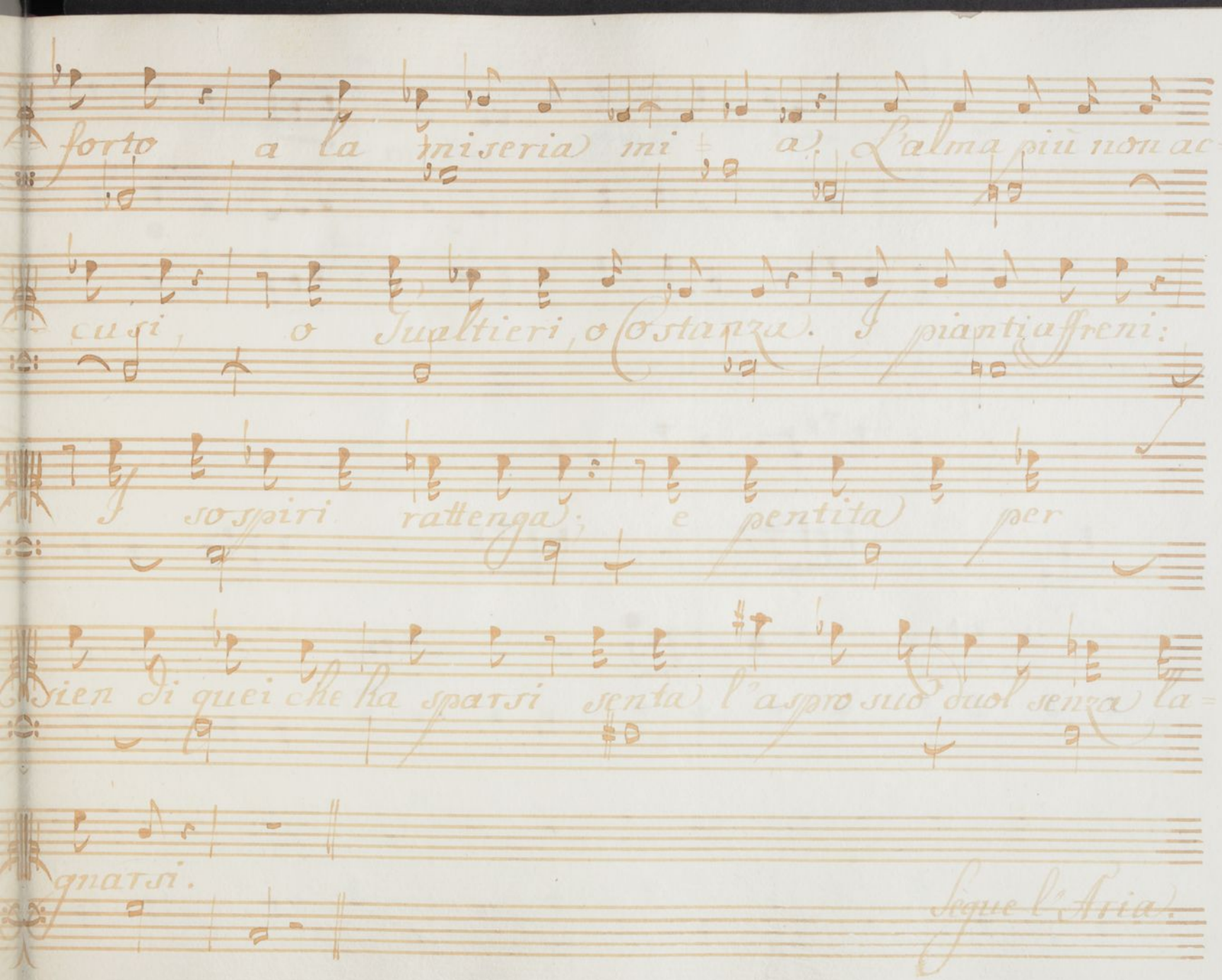

=ta) nel tuo volto ognor godrò
ognor go=
for:
drò.

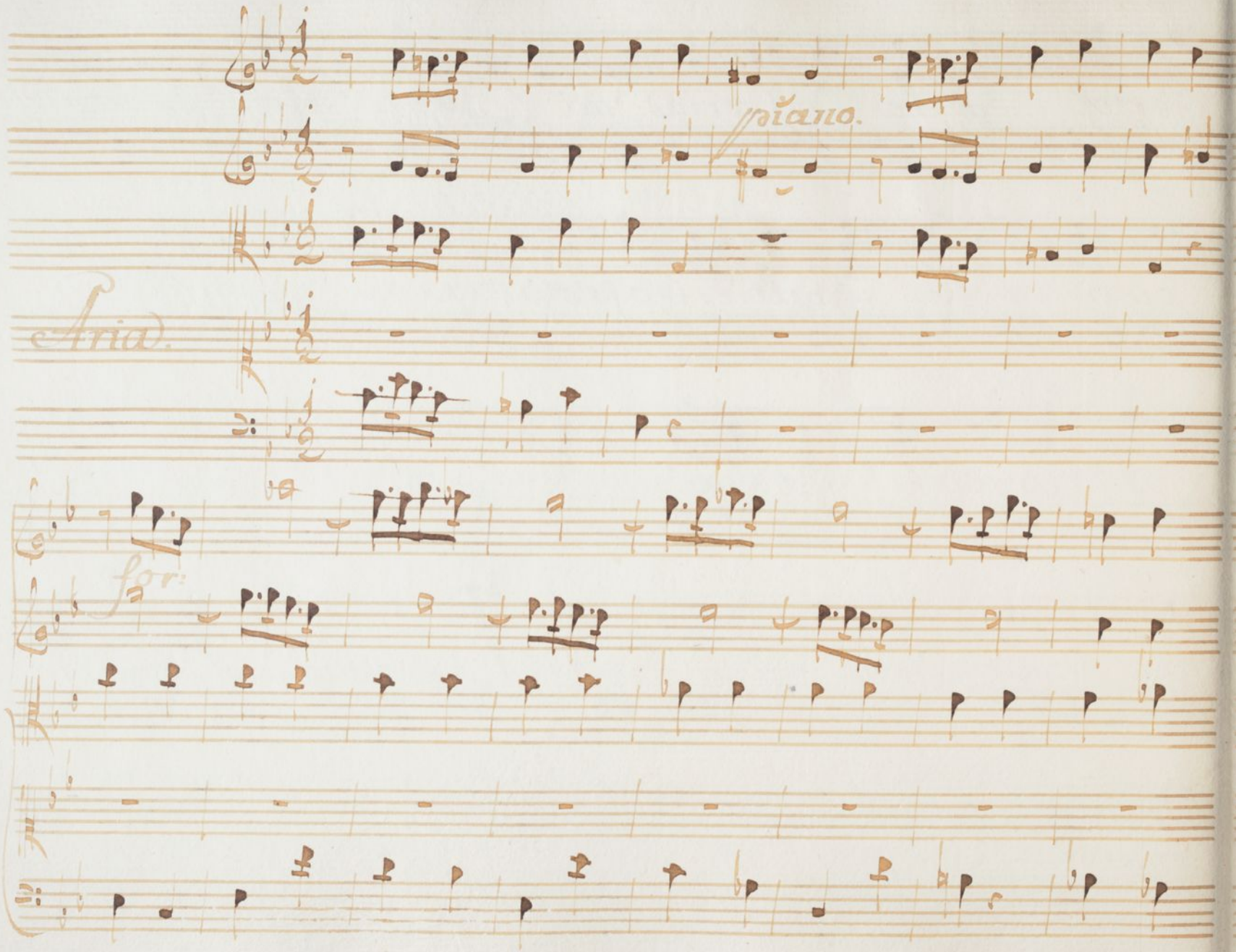
Scena XVI.

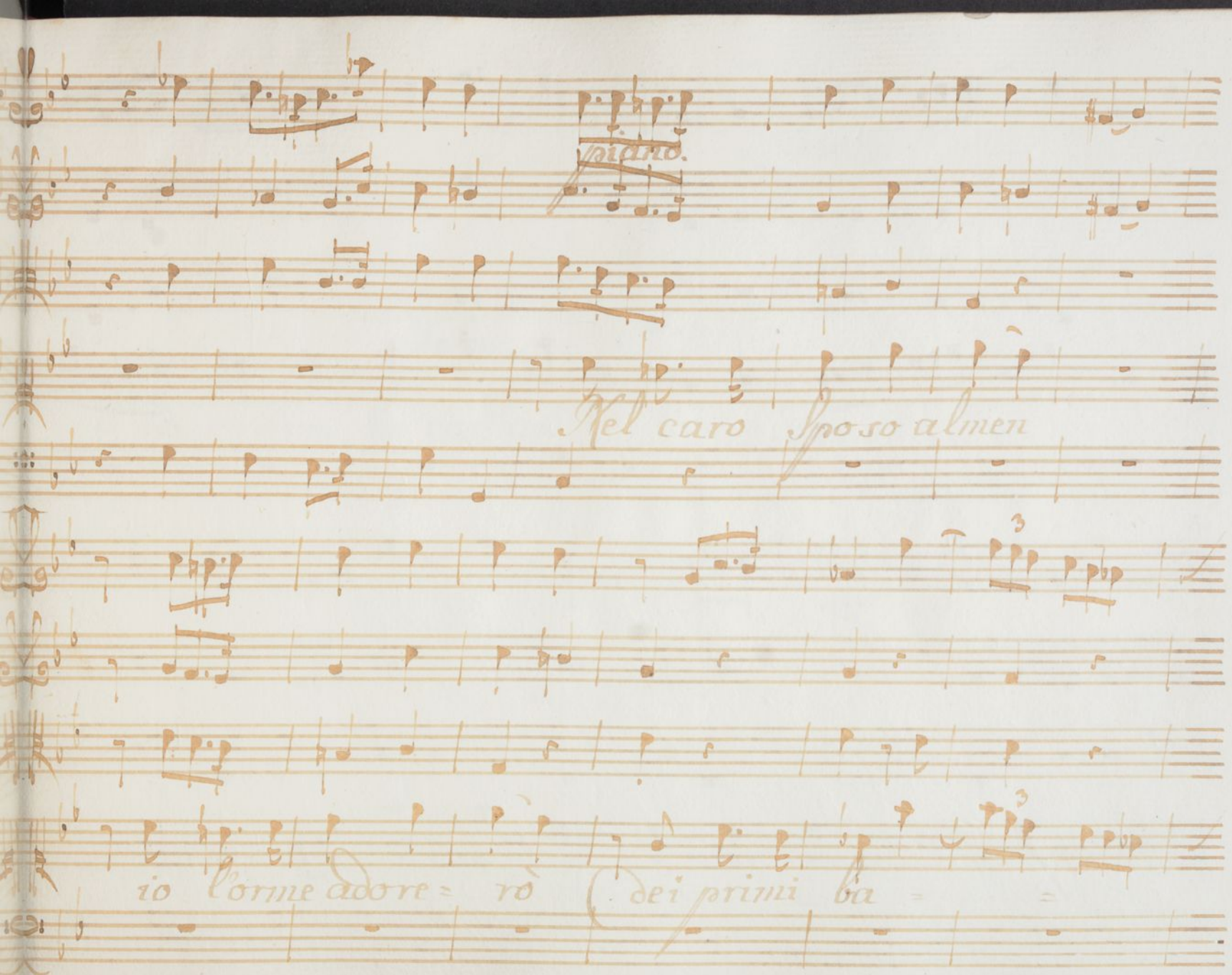
Griselda.

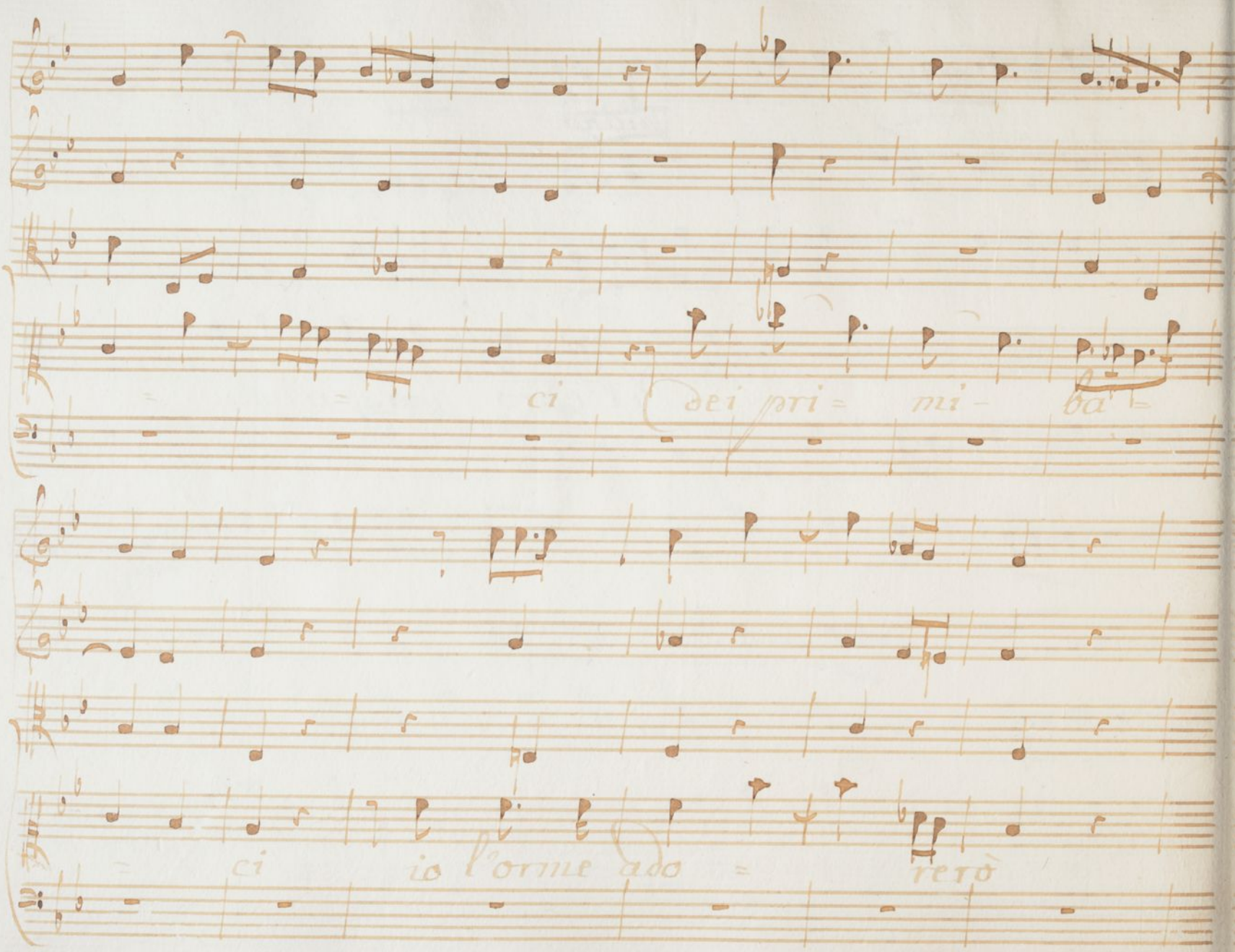
Serva mi vuol la sorte a la stessa ri=
vale, e vuol ch'io l'ami. Qualtier m'è si crudele,
e pur l'adoro. A vista de' miei mali,
entro la Reggia la soferen= za sia tutto il con=

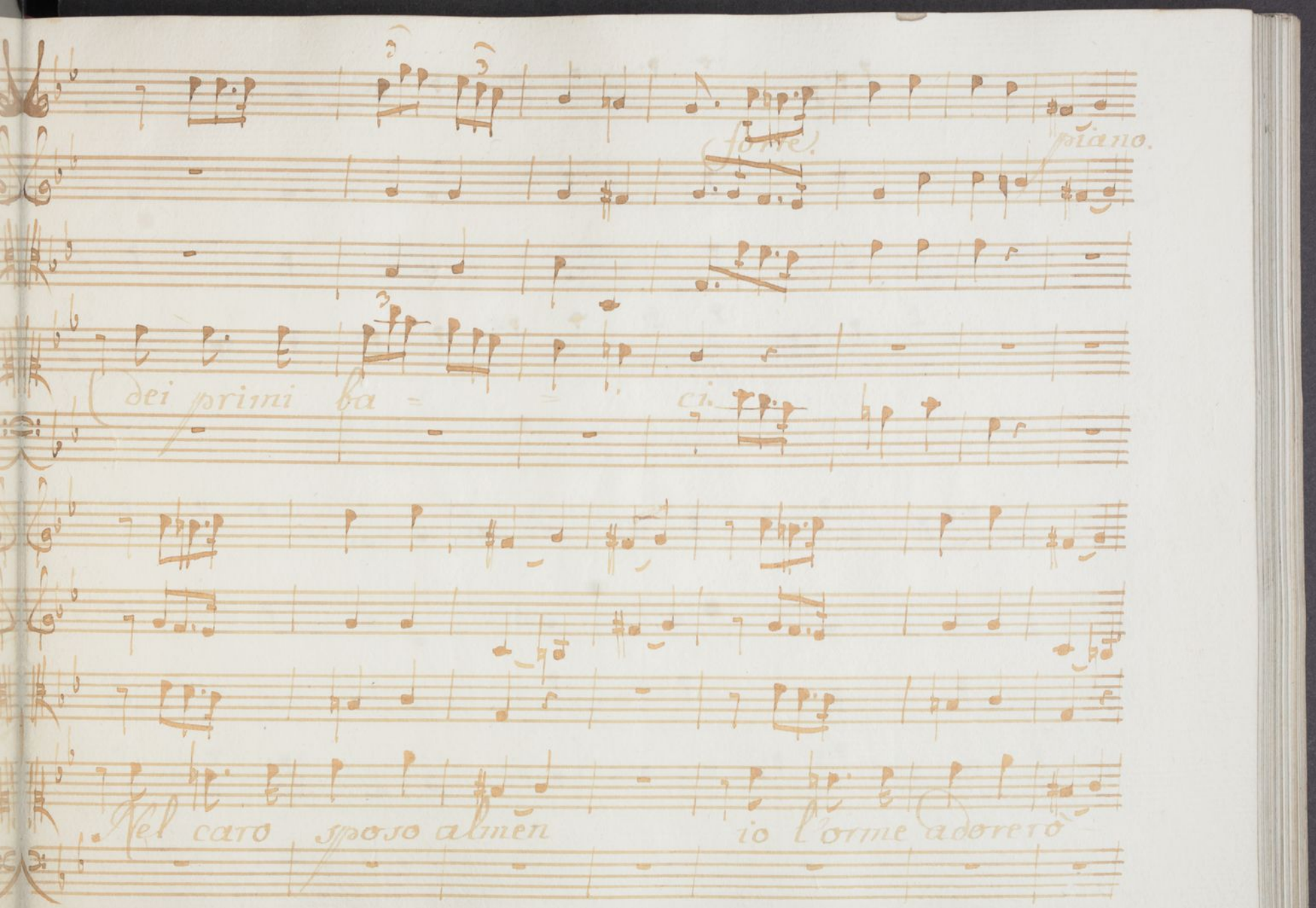


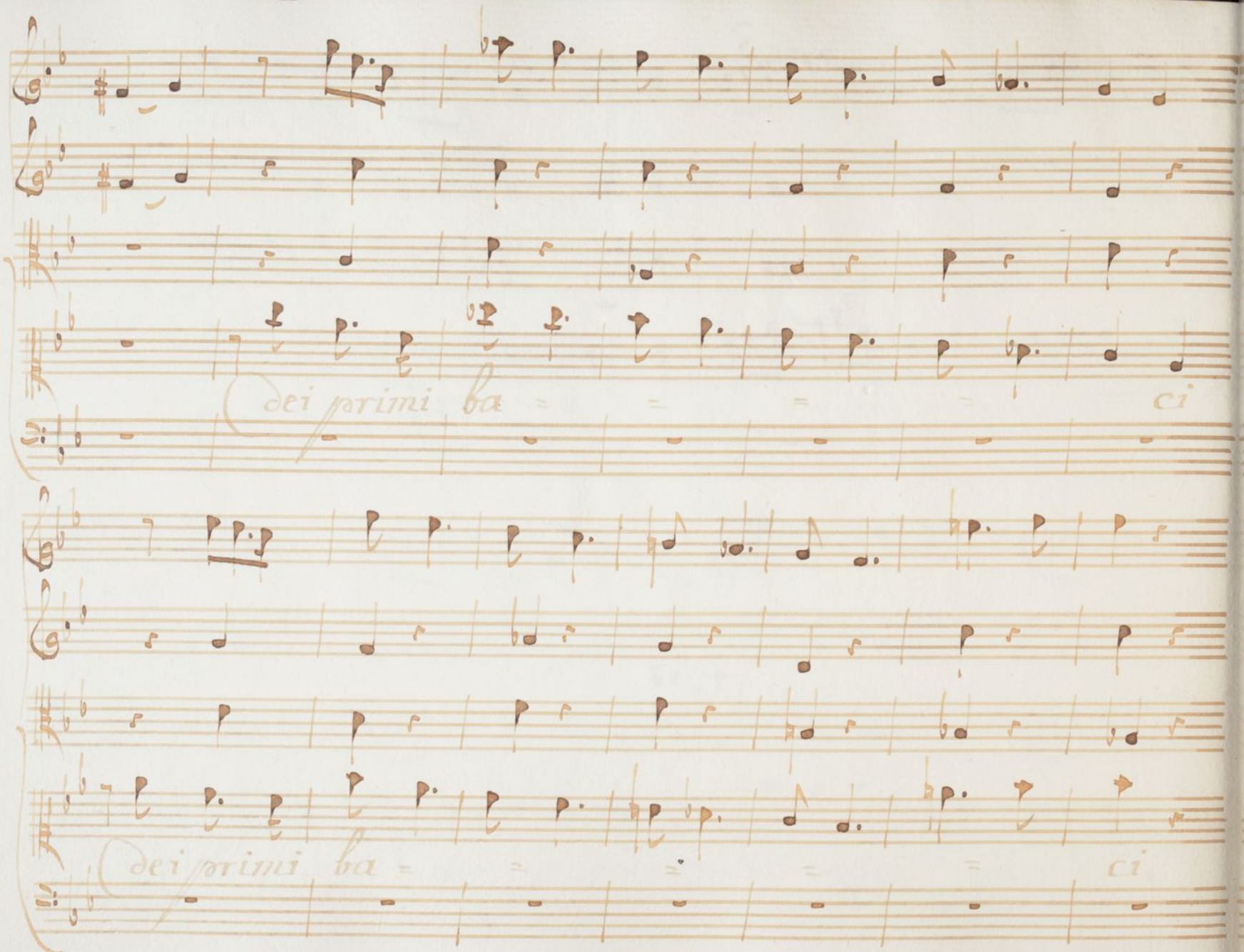

forto a la miseria mi a. L'alma più non ac=
cusi, o Sualtieri, o Costanza. I pianti affreni:
i sospiri rattenga; e pentita per
sien di quei che ha sparsi senta l'aspro suo duol senza la=
grimarsi.
Segue l'Aria.

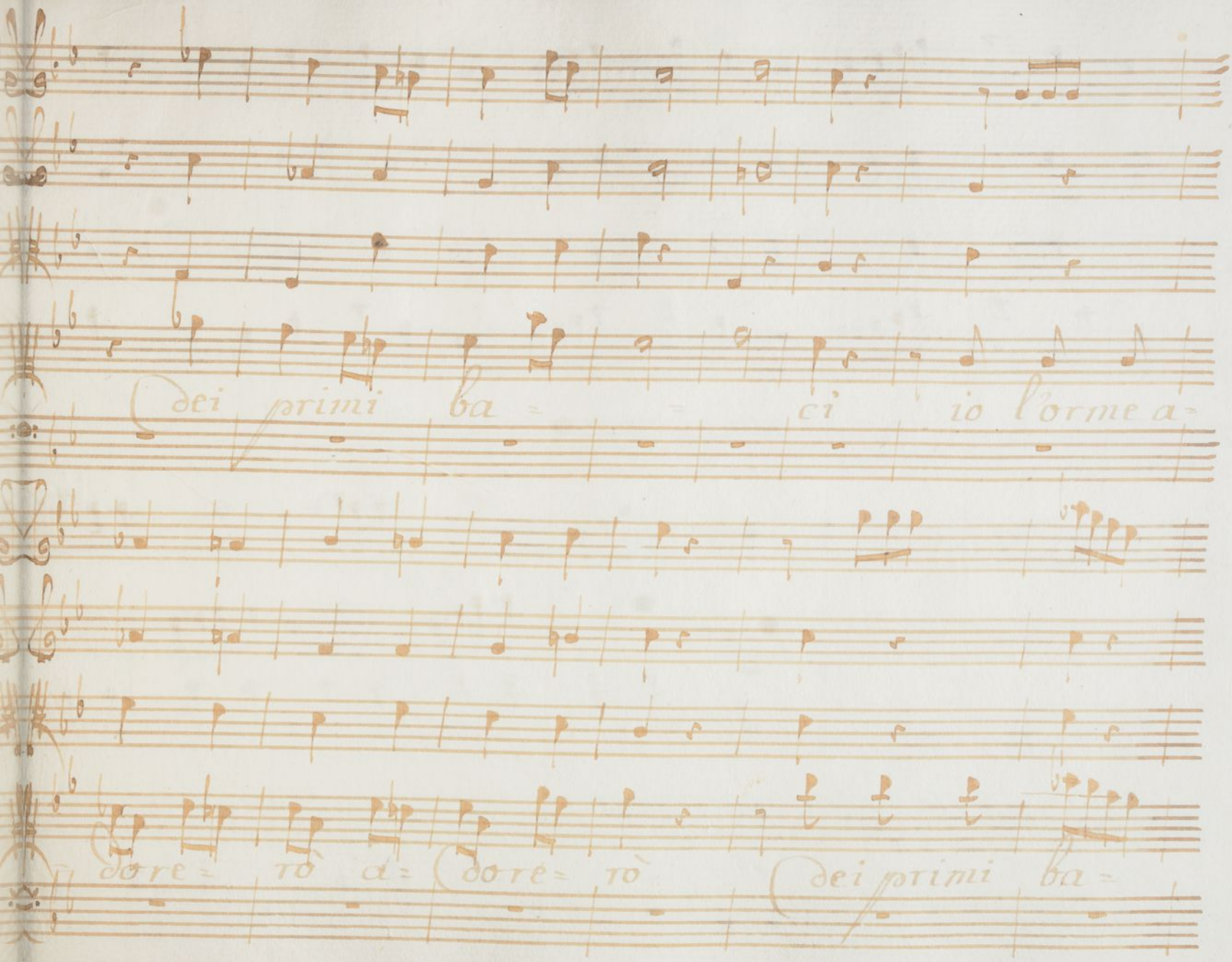

piano.
Aria.
for:

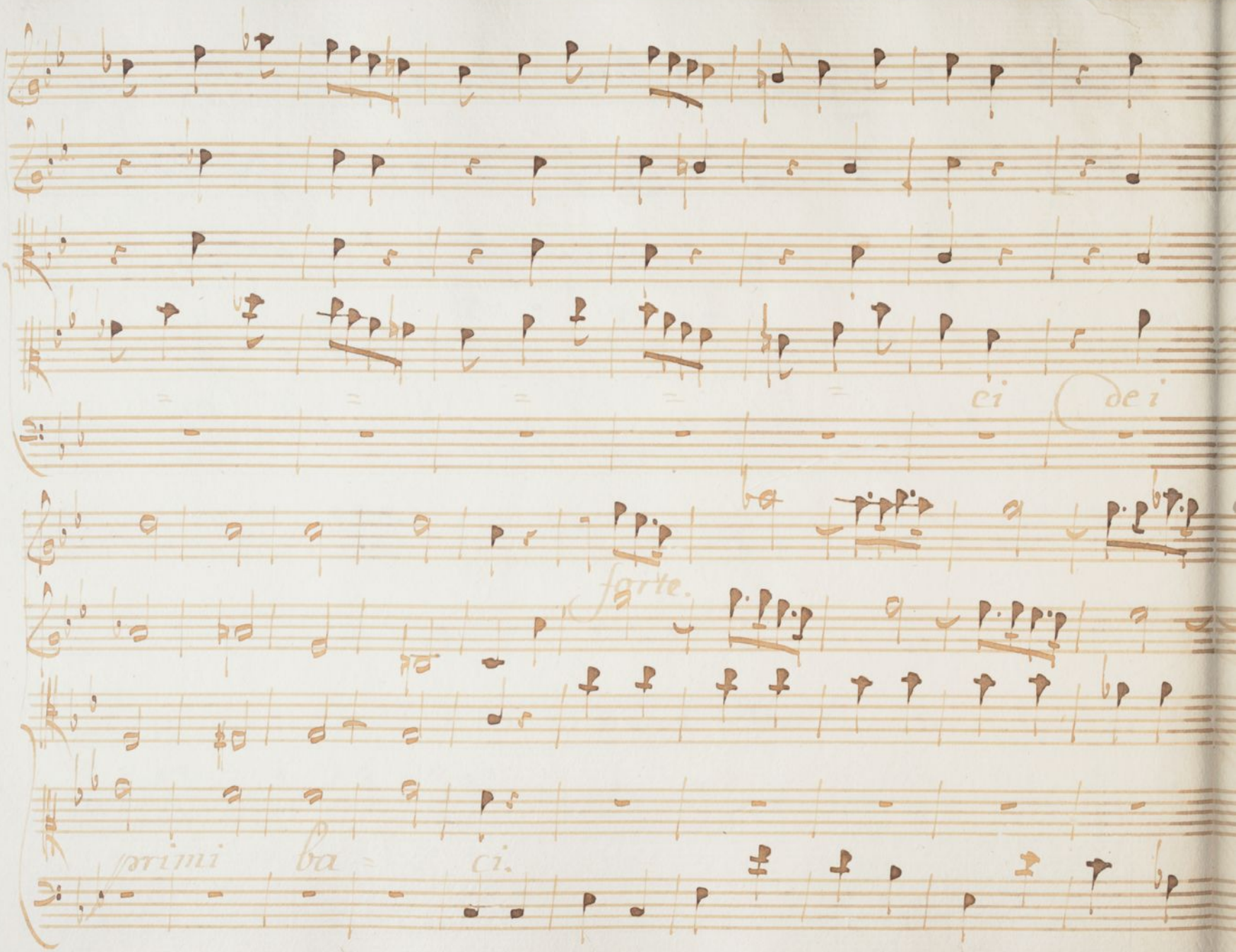

piano.
Nel caro Sposo almen
io l'orme adore = rò (dei primi ba = =

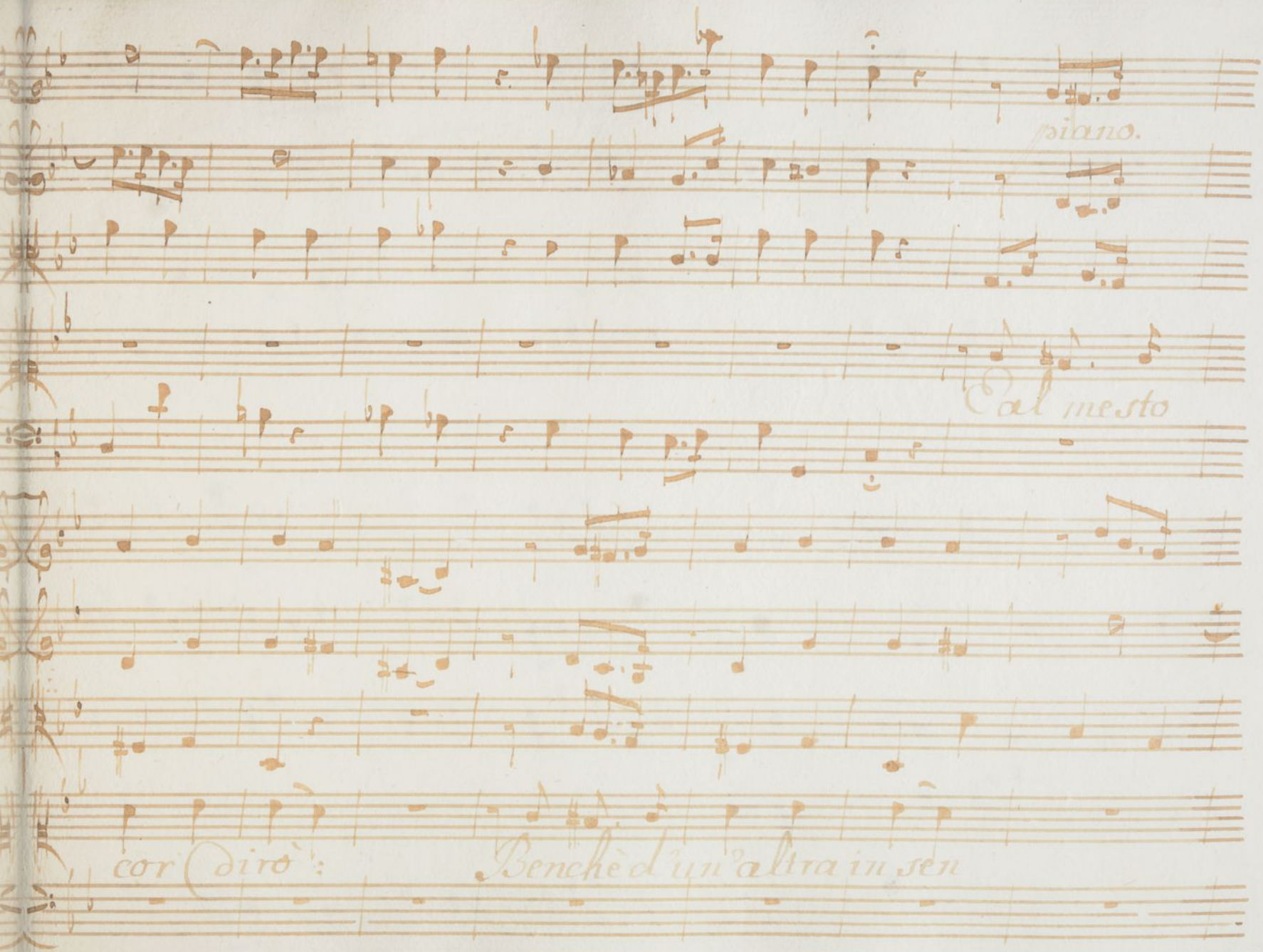

ci dei pri = mi ba' =
ci io l'orme ado = rerò

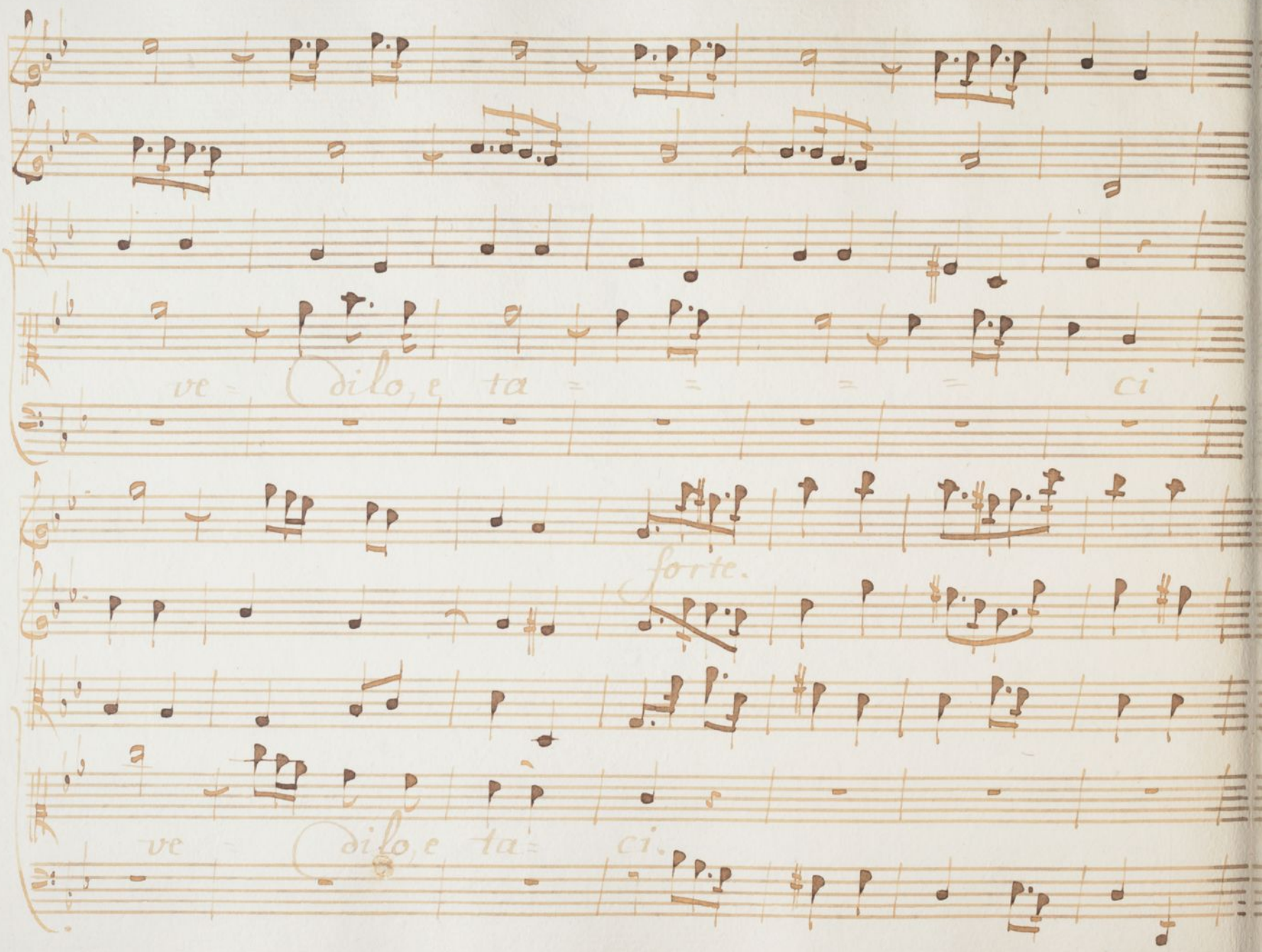

forte.
piano.
dei primi ba = = ci.
Nel caro sposo almen io l'orme adorerò


dei primi ba = = = = ci
dei primi ba = = = = ci


dei primi ba = ci io l'orme a-
dore = tò a = dore = tò dei primi ba =


ci de i
forte.
primi ba = ci.

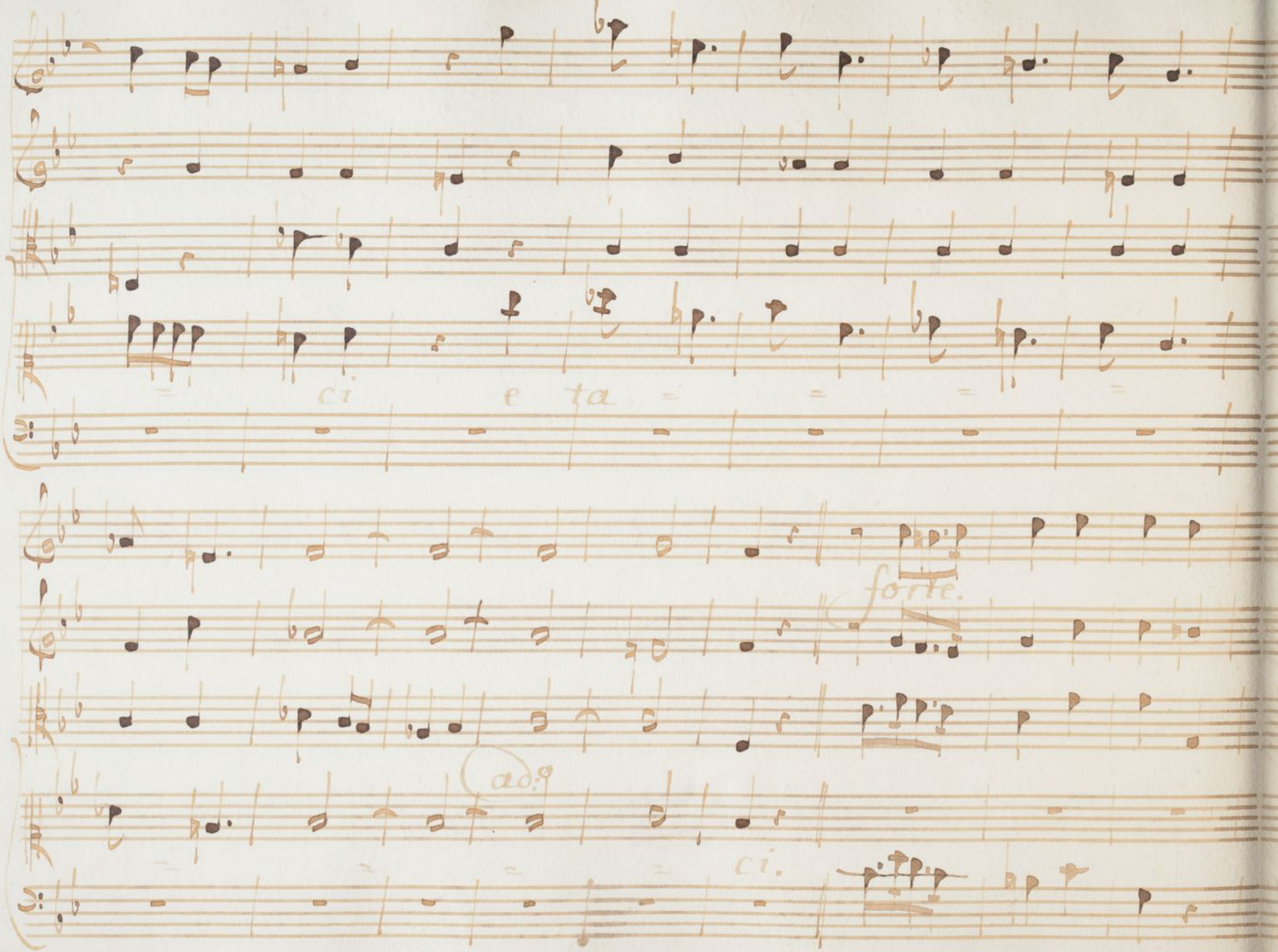

piano.
Col mesto
cor (dirò): Benchè d'un'altra in sen

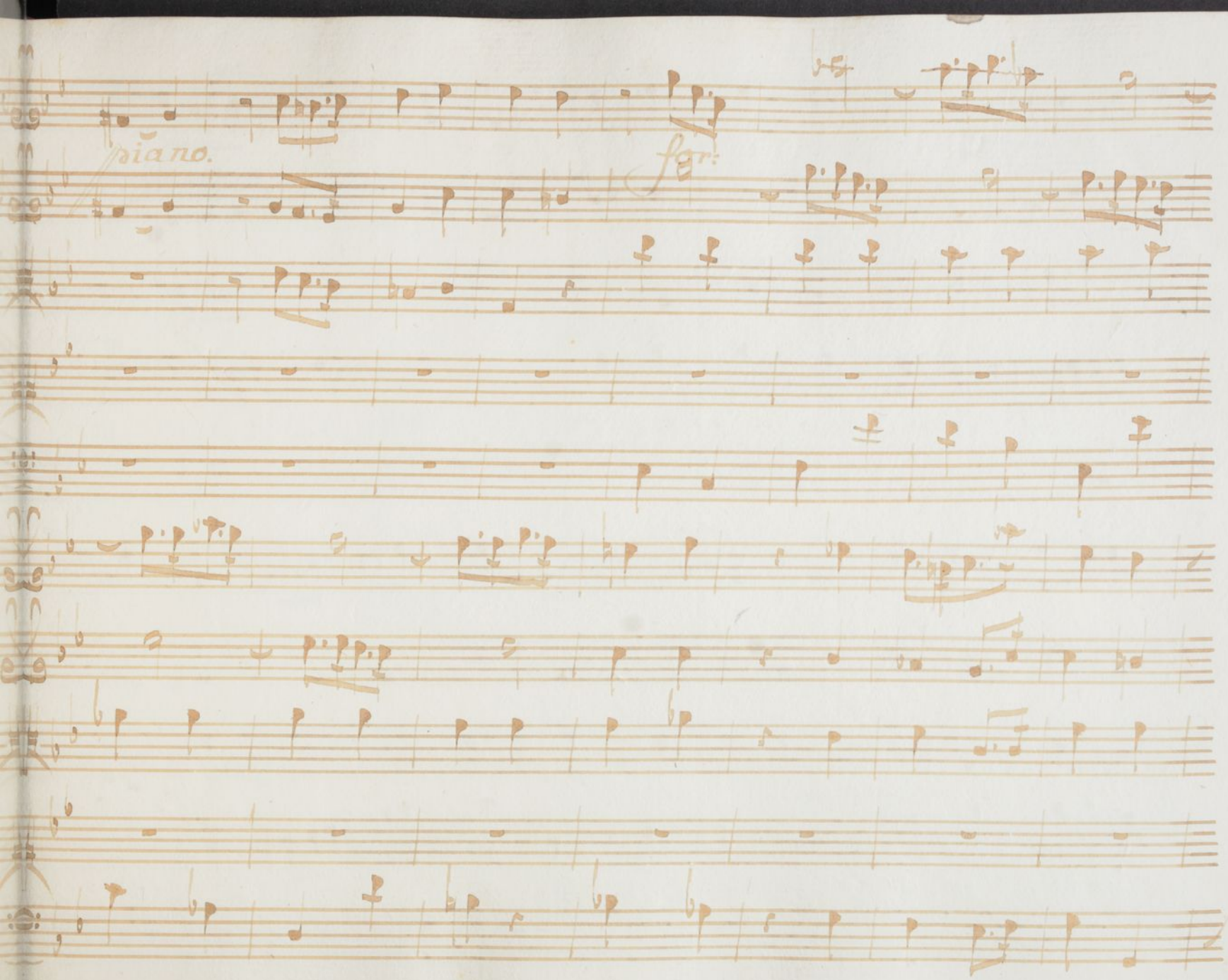

ve - dilo, e ta - - - - - ci
forte.
ve - dilo, e ta - ci.

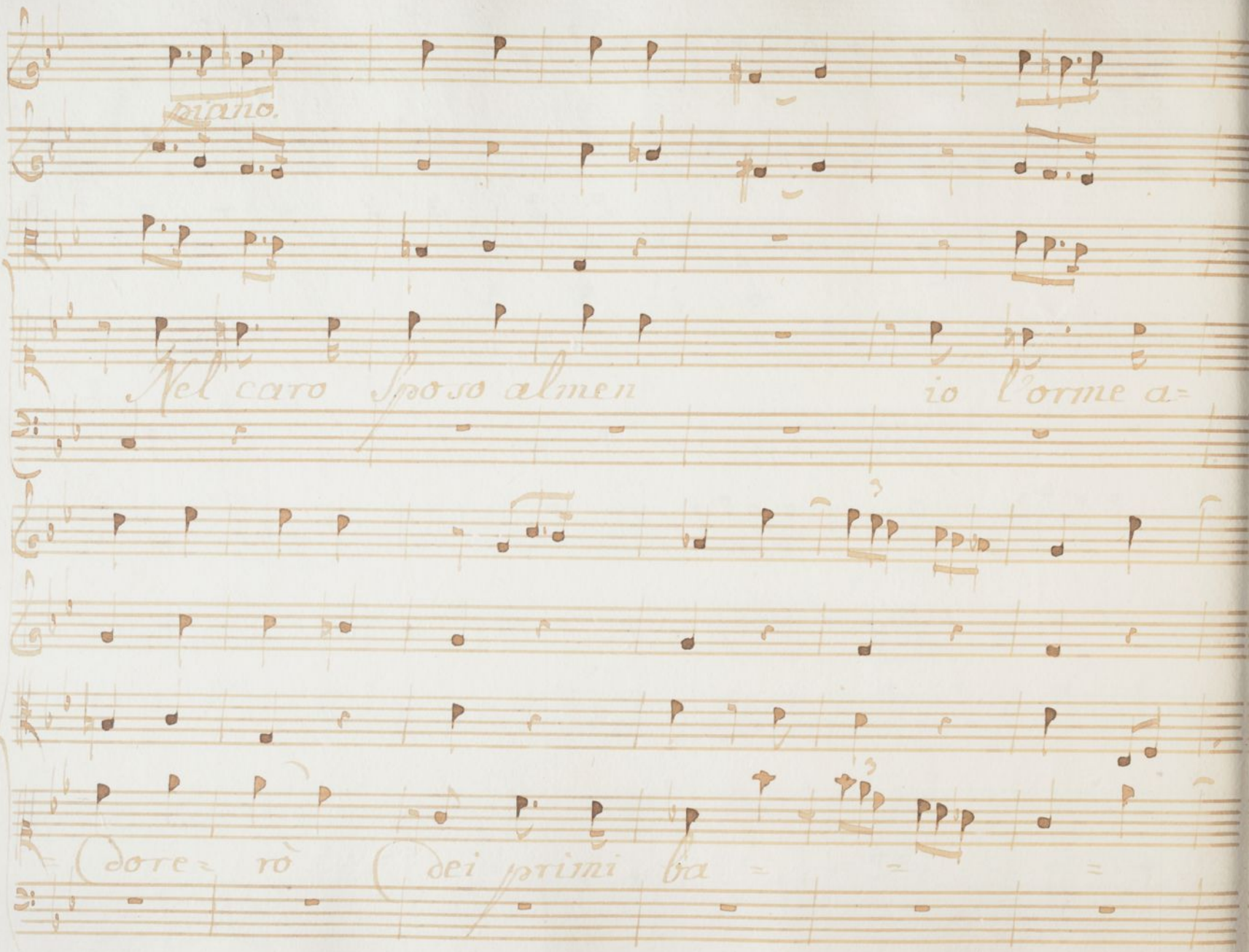
piano.

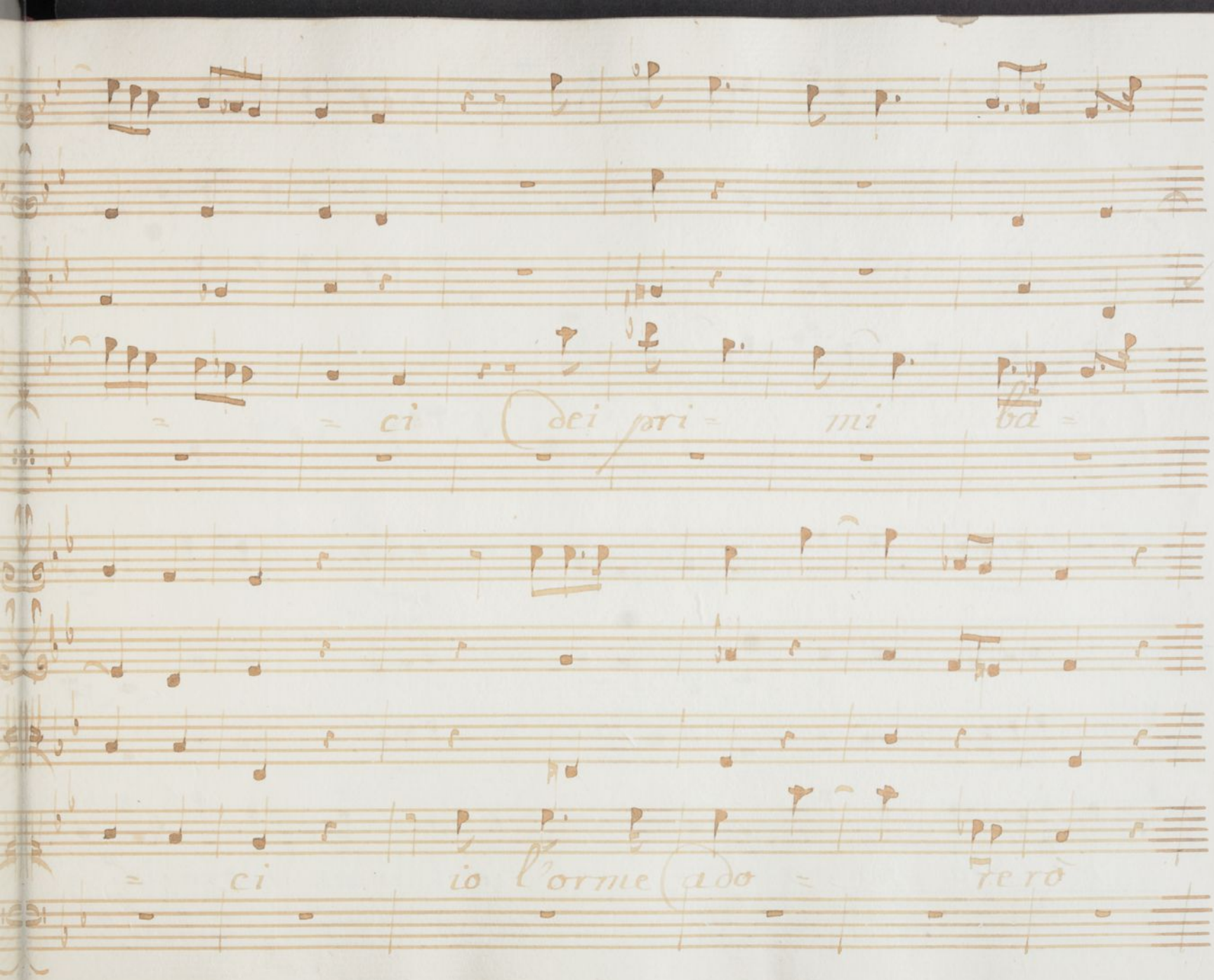
e al mesto cor (dirò — benchè d'un altra in sen

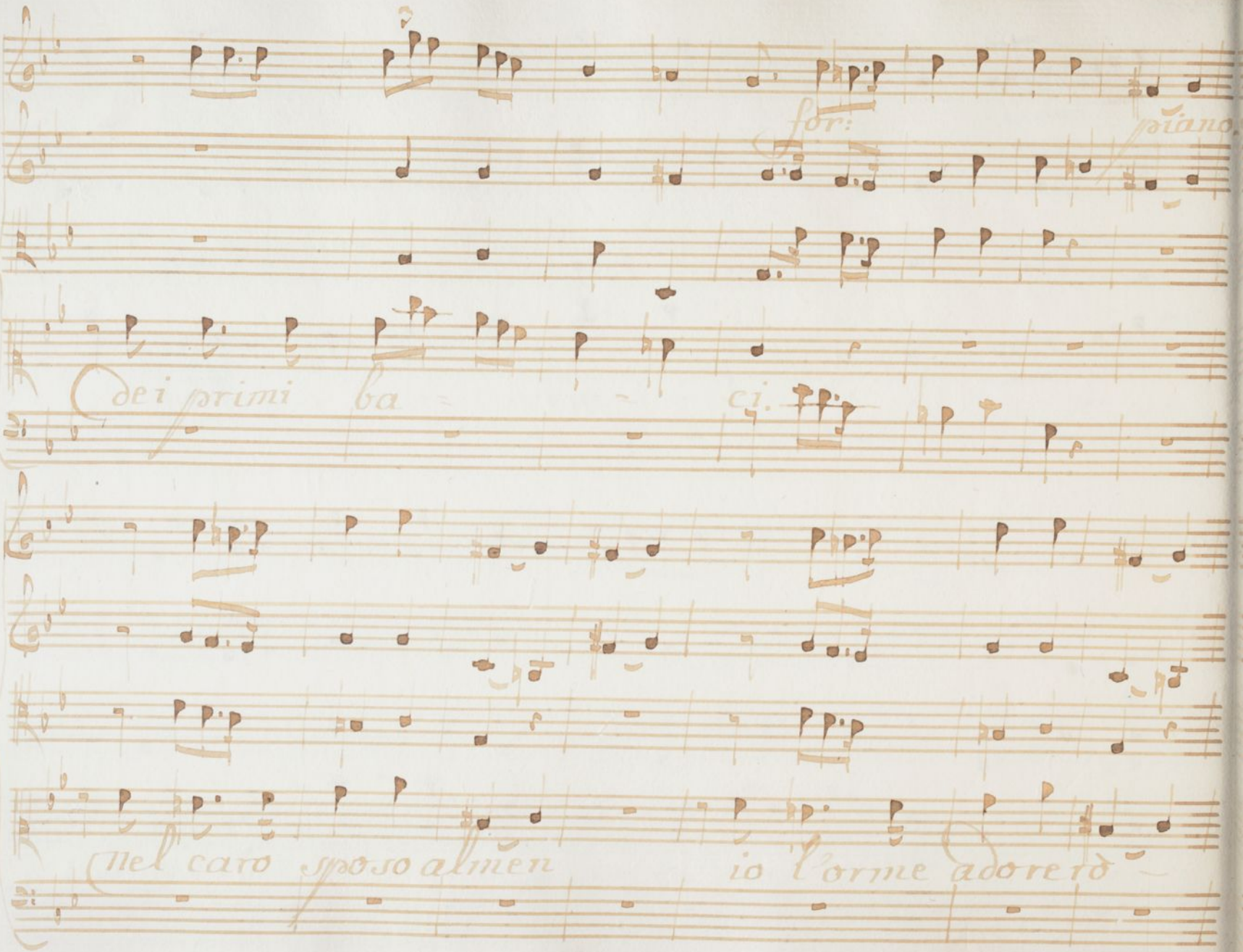
vedilo e tà

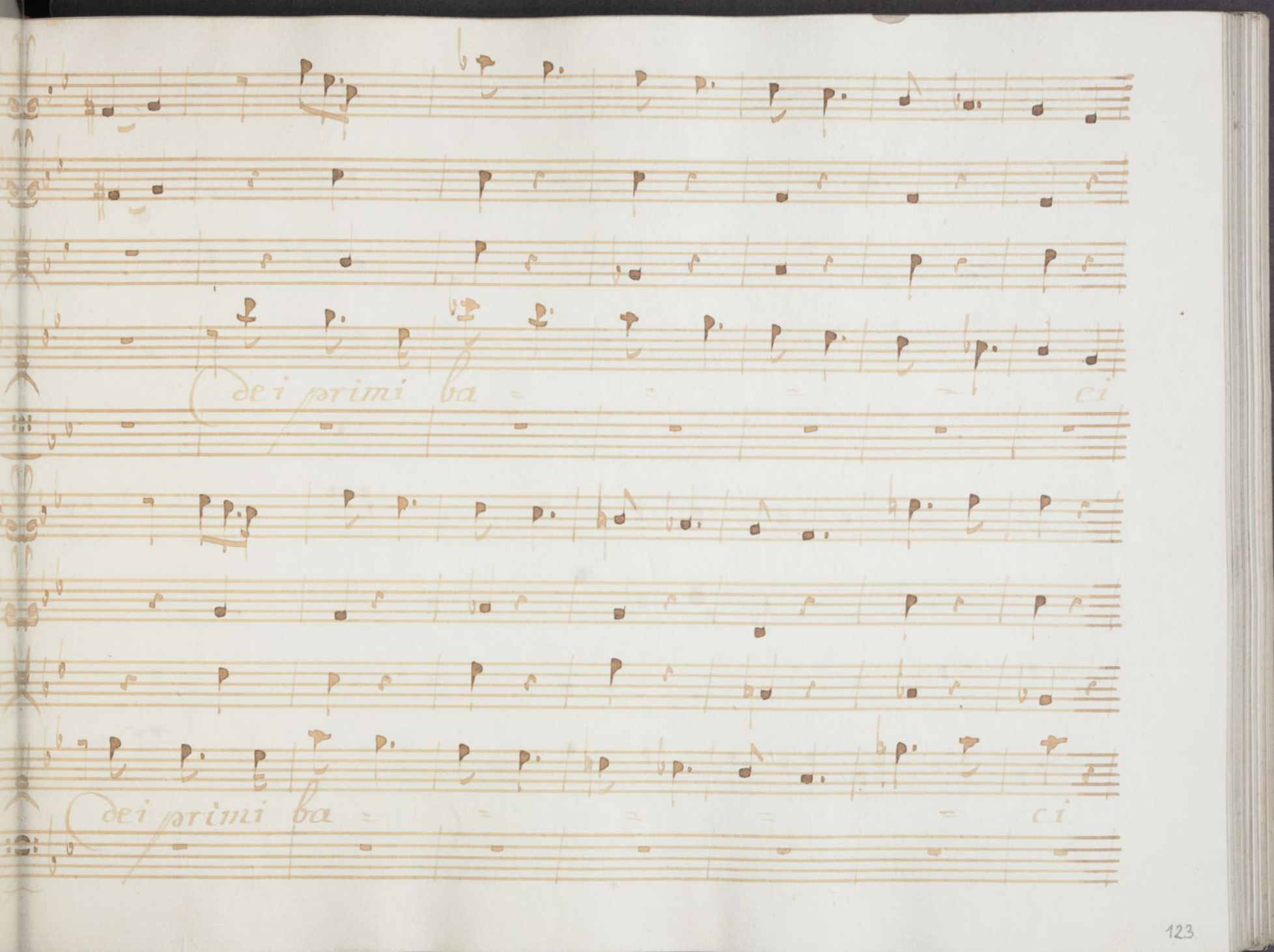

ci e ta
forte.
ado
ci.

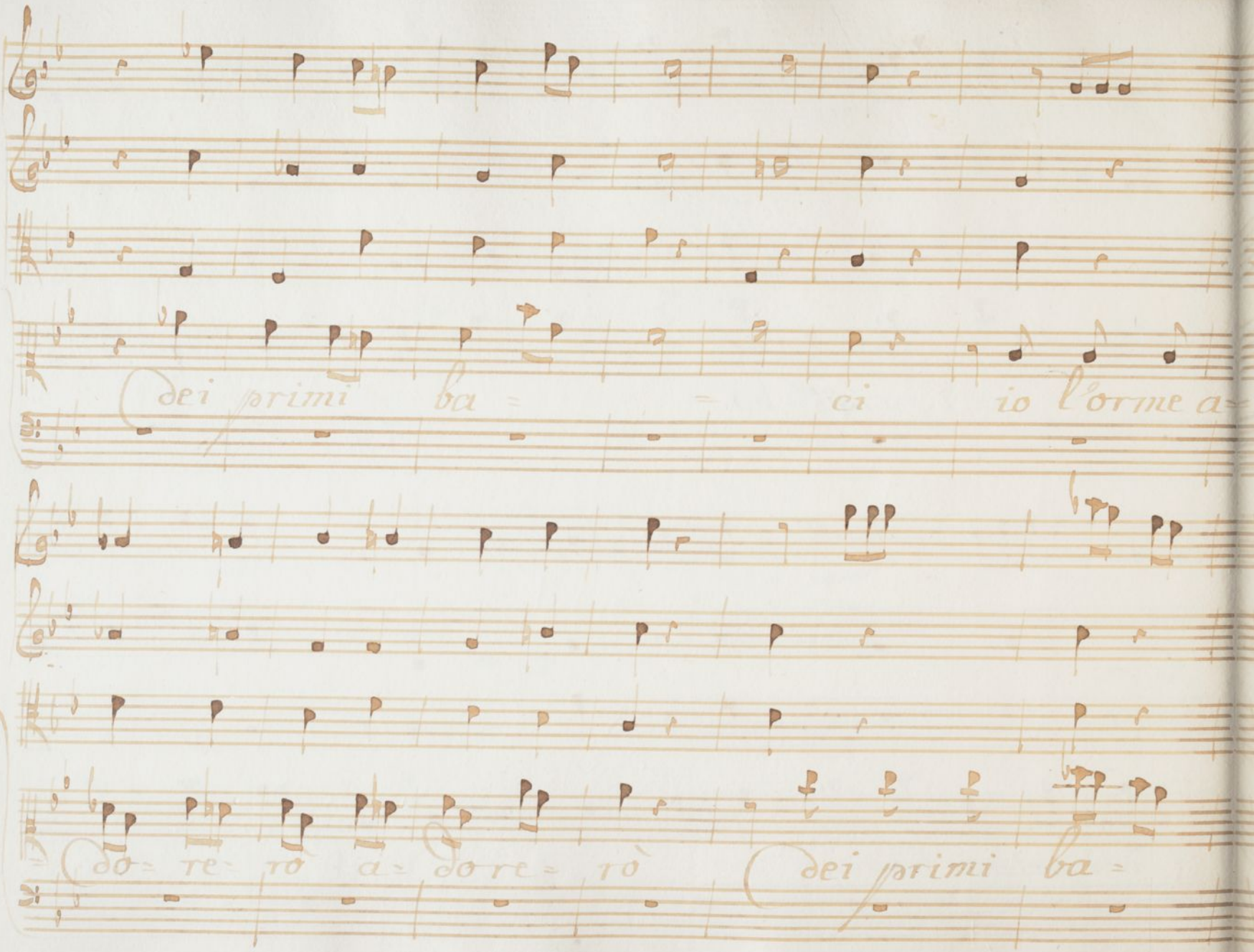

piano.
for:

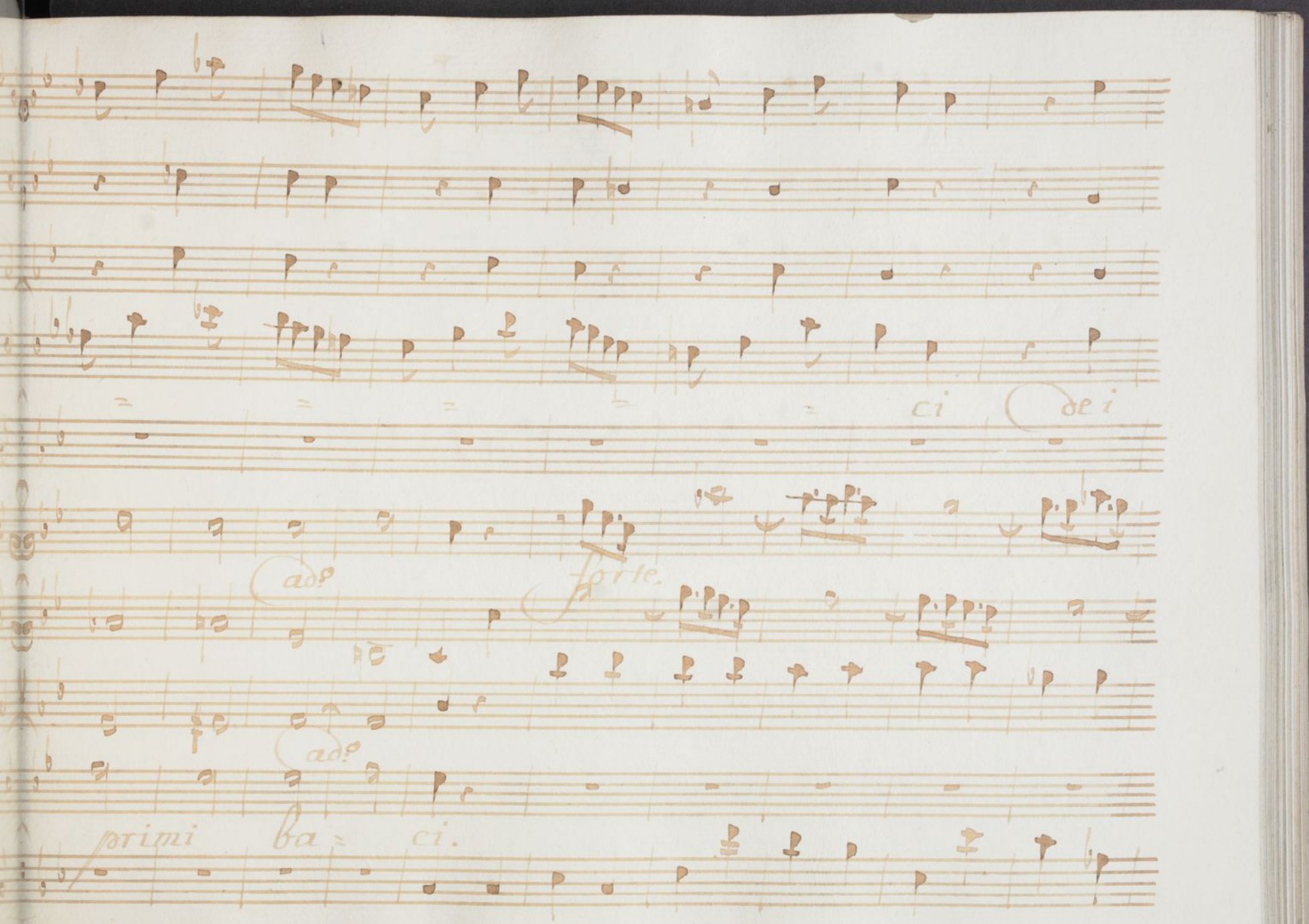

piano.
Nel caro Sposo almen io l'orme a=
dore= rò dei primi ba= = = =

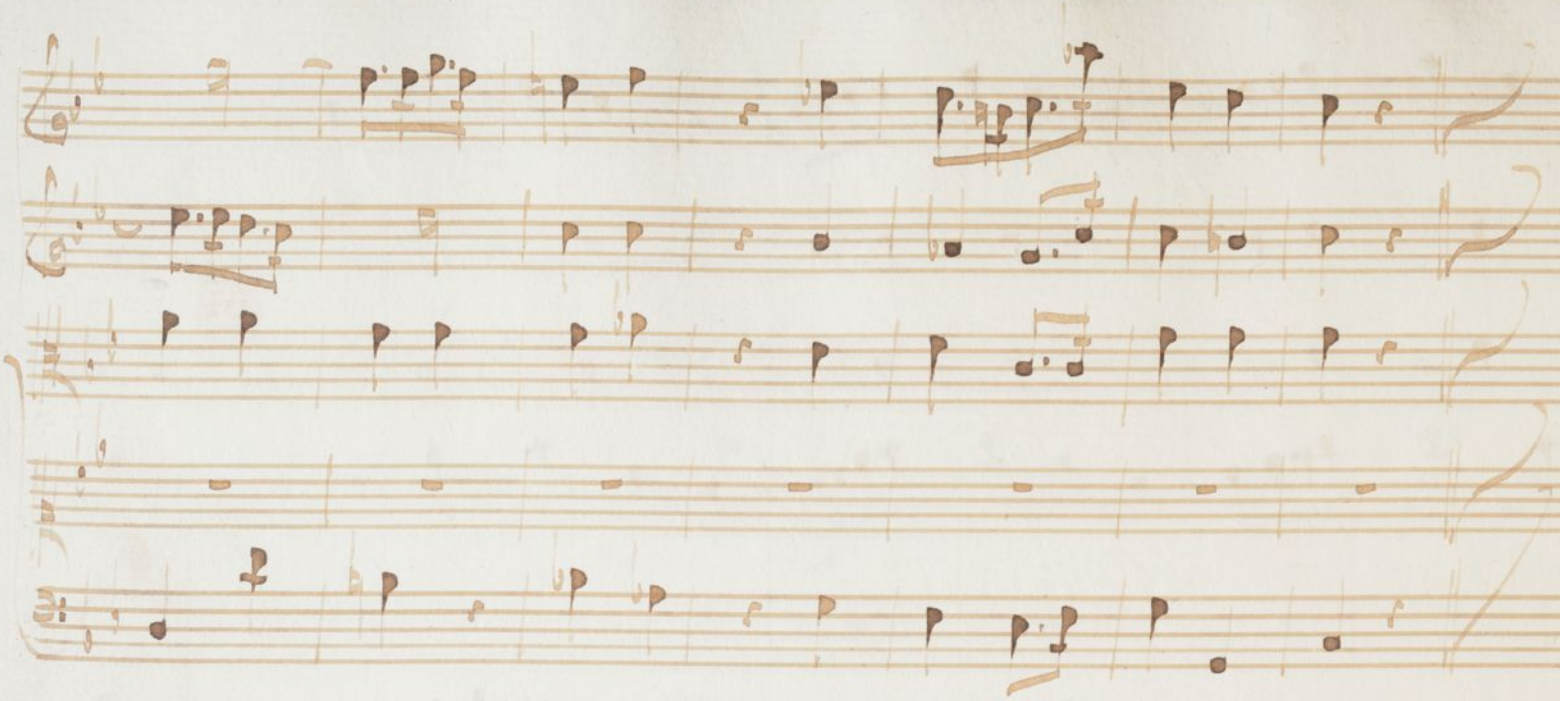

ci dei pri mi ba
ci io l'orme ado terò


for:
piano
dei primi ba ci.
nel caro sposo almen io l'orme adorerò


dei primi ba ci
dei primi ba ci


dei primi ba = = ci io l'orme a=
= do = re = rò a = dore = rò dei primi ba =


ci dei
ad?
forte.
ad?
primi ba = ci.



Fine dell' Atto Secondo.