

25 / *Atto Secondo* 97

*Scena 3<sup>a</sup> Domitiano, Autocinna, Plinio e Sordani con facie alla mano*

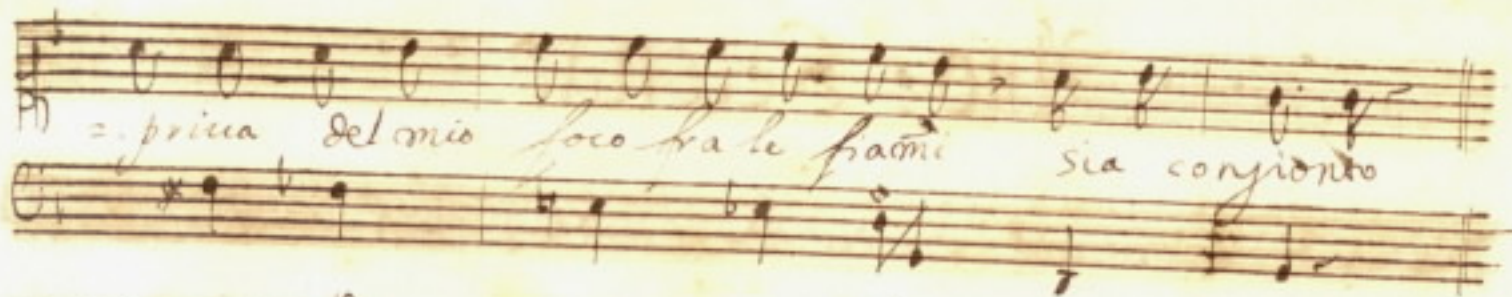
*Tom.*

Sù sù su appressate le facie ardere

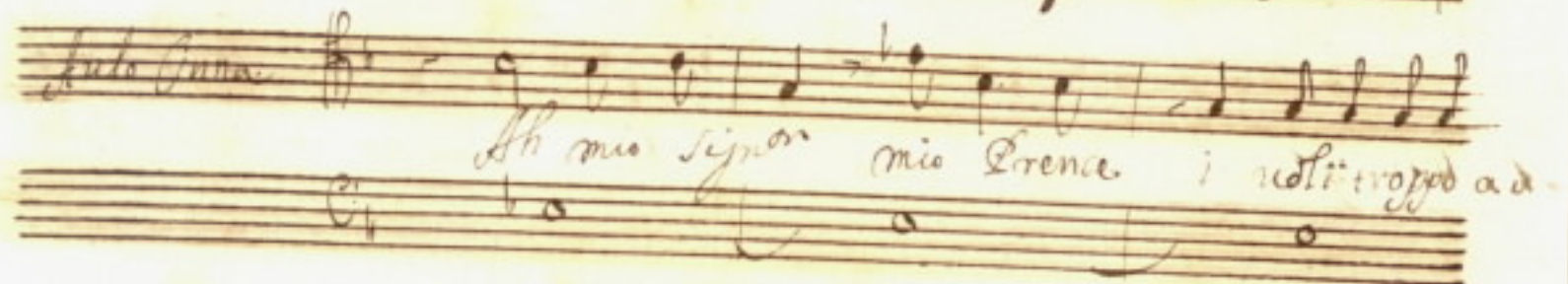
desolace incenerite queste moli superbe =

all' ardere l'ardor uada Congiunto chi mi

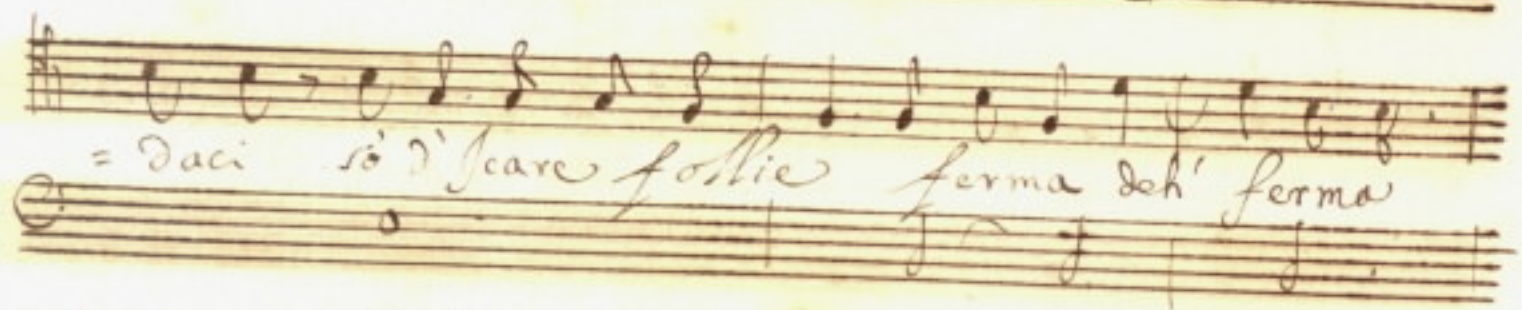
*prima del mio loco fra le fiamme sia congiunto*



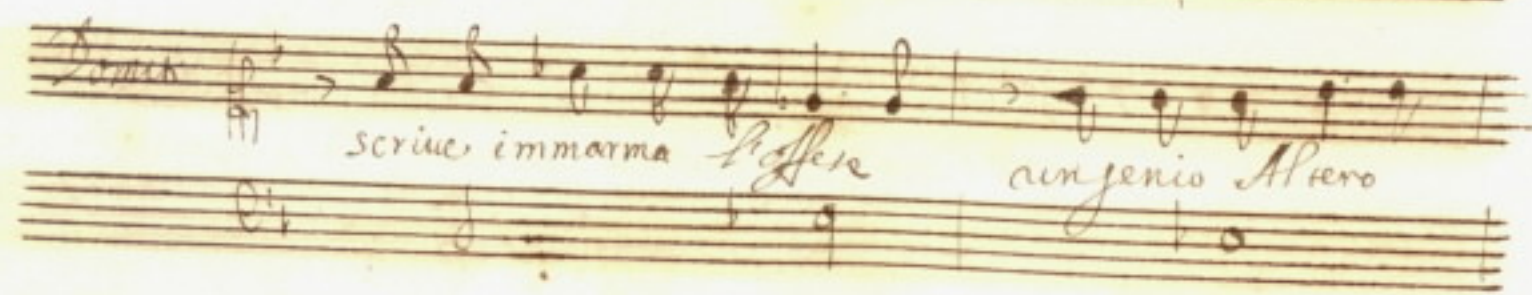
*Auto Anna. Ah mio signor mio Prenc. i volti troppo ad.*



*Daci sò d'iscare follie ferma deh' ferma*



*Scena scrive immarna l'offese un genio Albero*





aspira l'opre à meditar uendette ne =

garmi l'edol mio è che non son io forse figlio

di Vespasiano nò son Cesare anch'io

chi nutre nel suo cor pensier giganti stupor nò è

se d'un irato giorno proua in se stesso i fol-

gori tonanti è che vuoi tu che

spettatore inerte. lasci rapire à questa man lo-

= scettro no' bastaua à corai di que' usurarmi de te-



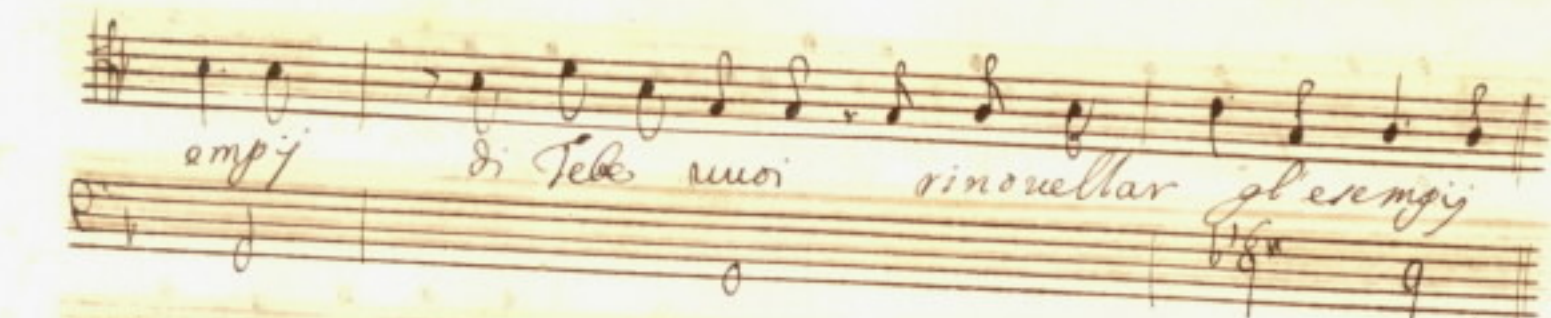
squadre il comando se co' esempio indegno no' mi ra-

pina e Berenice el' regno Dunque

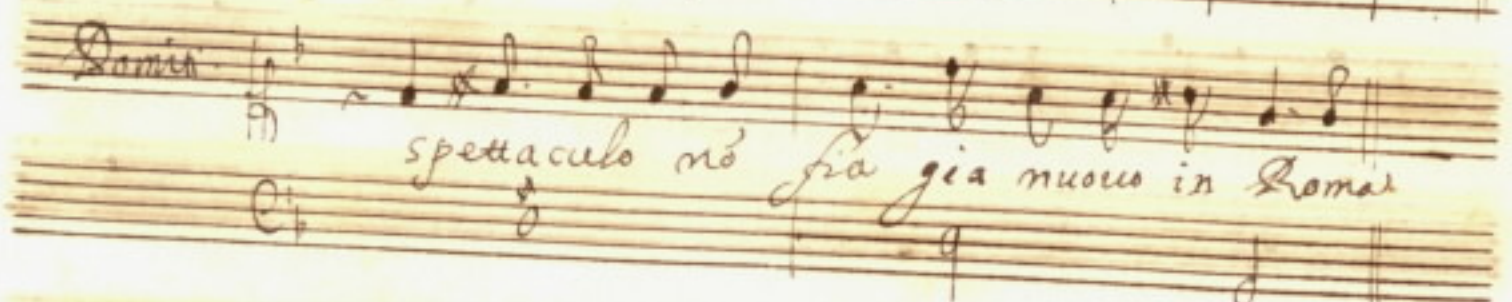
per una donna Barbara di natali empia di

fede d'Etioche piu' cruda con modi atroci ed

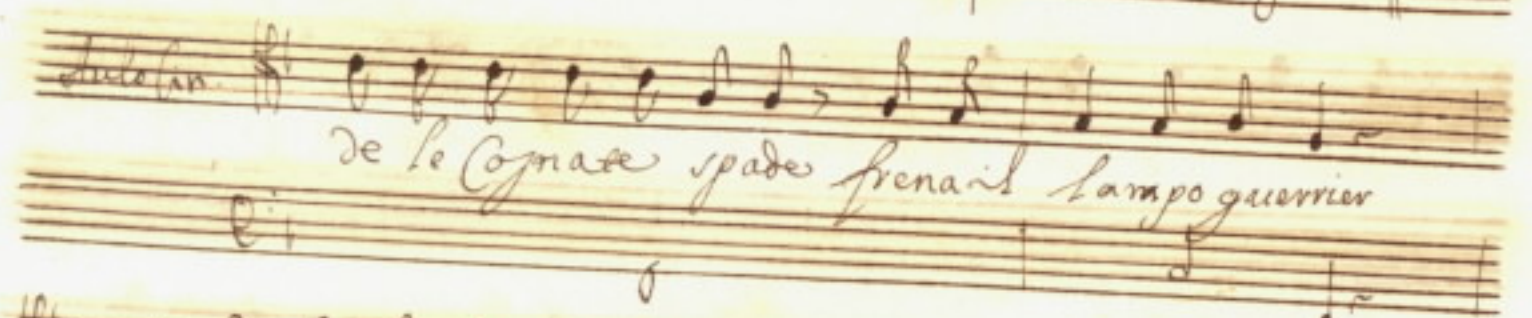
ampij di Tebe nuovi rinouellar gl'esempij



Dominus spectaculo no' fia gia nuovo in Roma

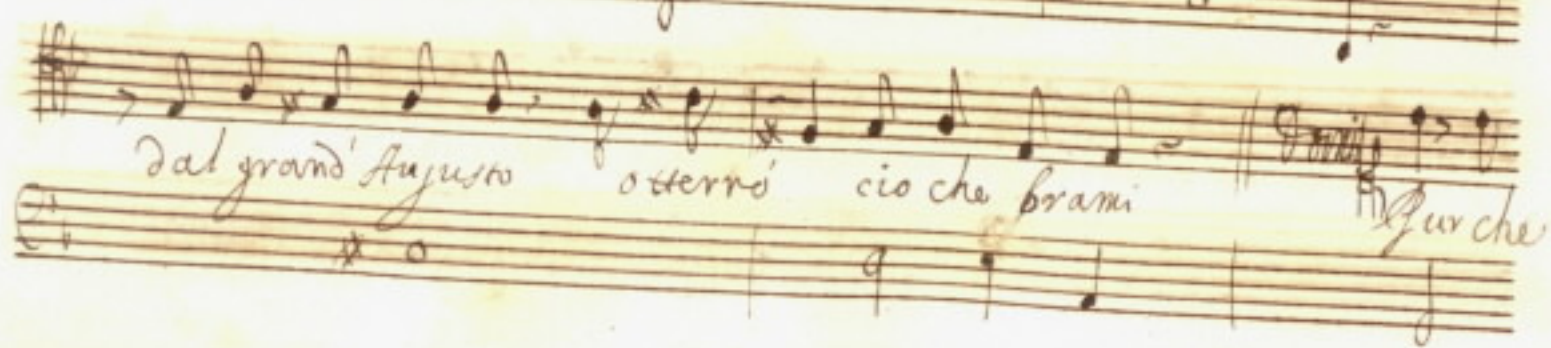


Tulio de le Cognate spade frenar il lampo guerrier

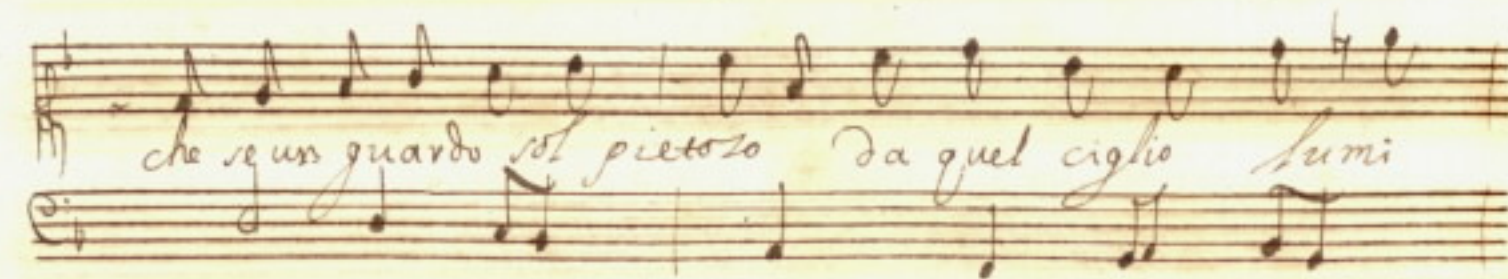
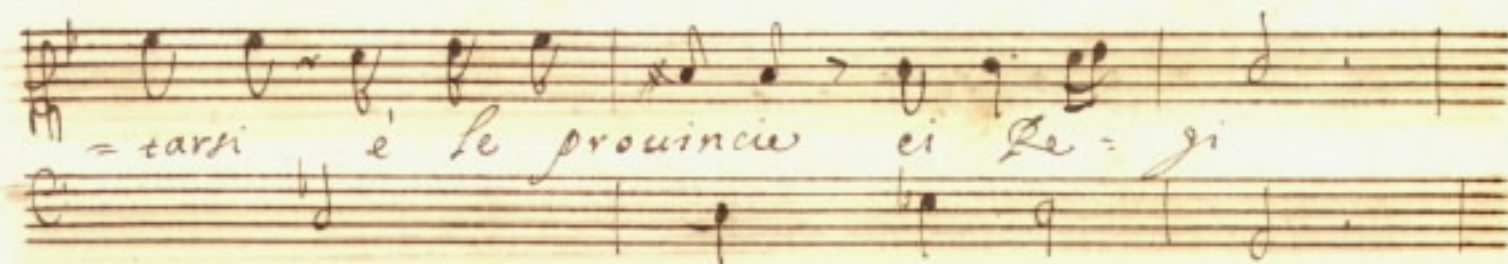
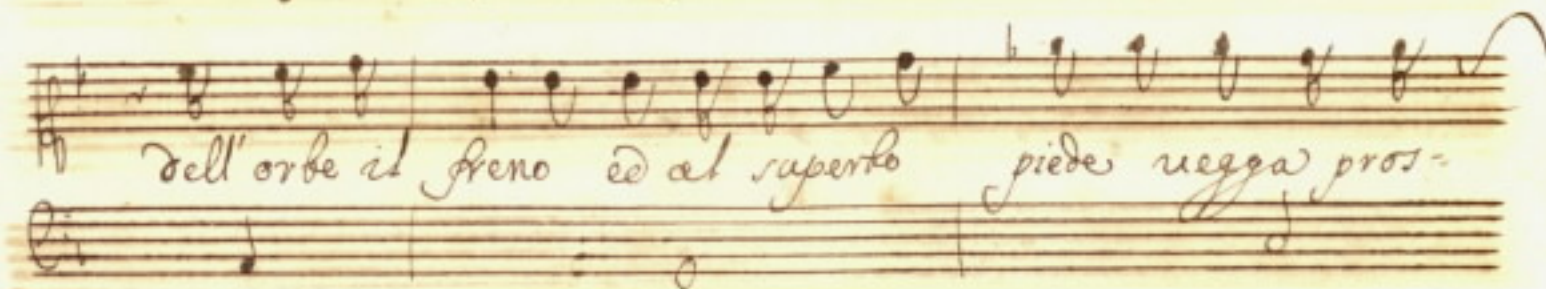
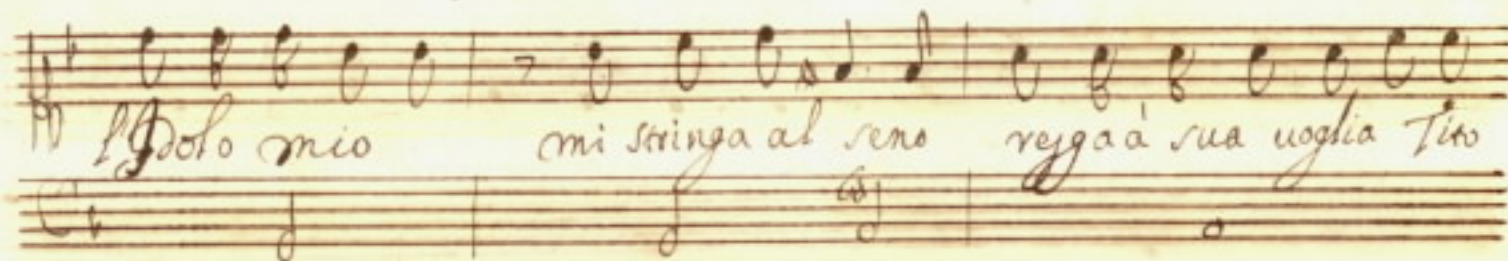


Dal grand' Augusto otterrò cio che brami

Fur che







= noto il mio ben amato che scocchi uaglian per mille

= mod. i suoi begl' oc = = = = chi

uaglian per mille mondi

i suoi begl' oc = = = = chi



*Allegro* *f* *c*

certo marte prouide

se sbizzarir lasciana il mio furor hoggi di ser per

gioco mandauo una cittade à ferro e d

*foco* *f* *c*

Scena II<sup>da</sup> Lepido

Solo



*Laberinto dell' alma, è un Lionco crin d' auroe*

*fila è era l'errore m' inuitaro d' ogni core si ray-*

*gira il Dio bambin Laberinto dell' alma è un*

*Lionco crin per mirare Beronico peregrino ama-*



tor m'aggioiro intorno è nel candor delle sue luci

belle l'alba ricerca in sul morir del giorno

ma che miro ecco Agrippa non scoprir del cor la


fat = = ce sempre pena in amor



Chi non è aida  
pena in amor chinò è aida

Scena III. Lepido, Agrippa  
Tito che sopra giunge  
Agrip. Lepido Amico generoso reynante



*Agrip.*  103

quanto Romani' deue si al lampo di tua spada ca-

de l'Arabo crudo e l' sirio estinto e in uirtu del tuo

braccio il Latio ha uinto *Lepi* Vincer che ual

se hora trafitto il core preda di due begl' occhi



*Agrip.*  
e l' Vincitore

Dell' Ignudo Arcier benedato l' arco aurato sepre

rigido è mortale e fuggir nò si può

da un Dio ch' a l' A



*gir non si può da un Dio ch'è l'A*

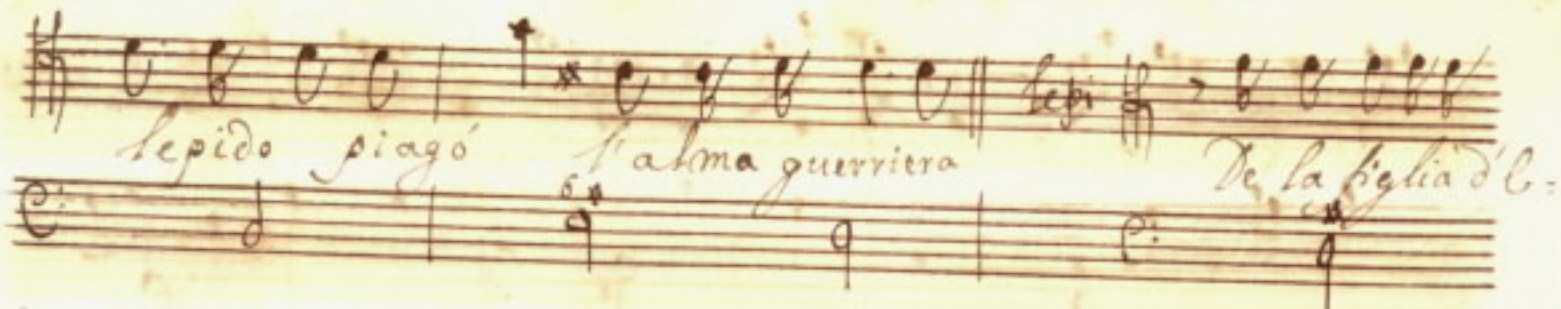
*le è fug*

*le*

*Ma qual bellezza altera di*



lepidò piagó l'alma guerriera Te la figlia d'è.



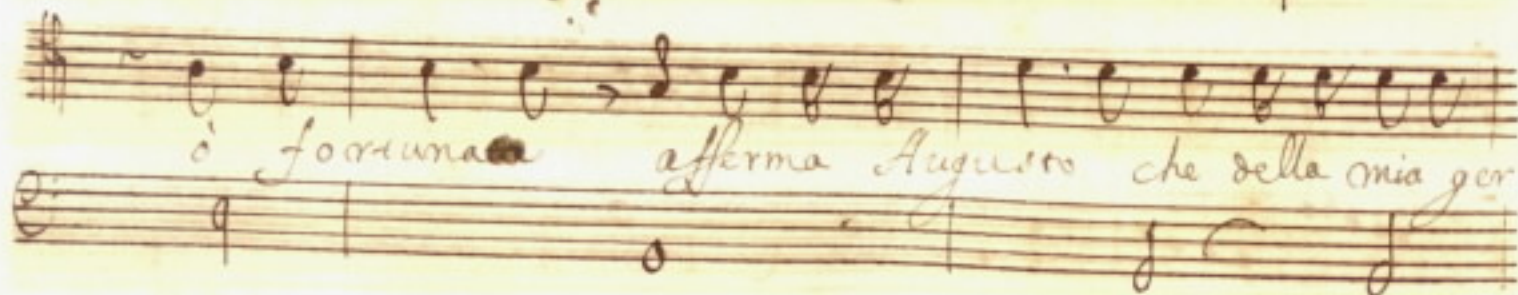
= rode i dolci fabri fur de le rete mie C=



= clopi i fabri Agrip. Pur m'arriò



ò fortuna afferma Augusto che della mia ger





*mana* fu innocente il trascorso non sia qualio

*credo* di si prode Campion gli alti himenei sol-

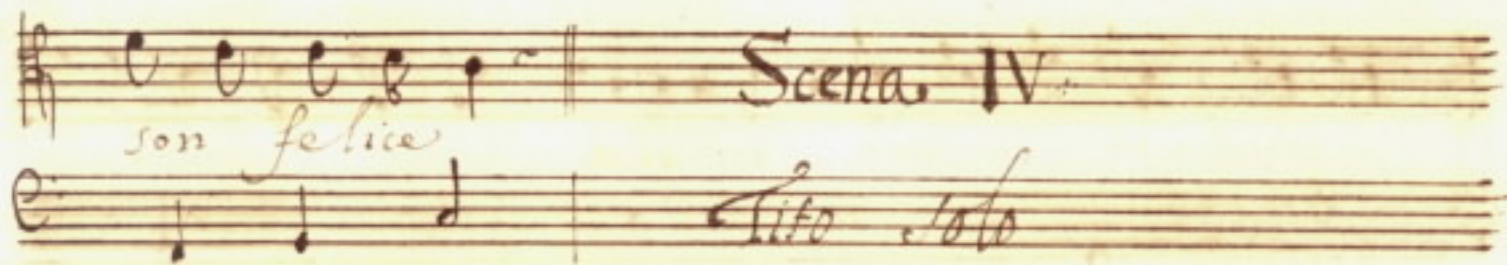
ponno risarcir gli scormi miei tua Sara Bernice

*Tito.* Ch'antes: stelle se cio fia vero io

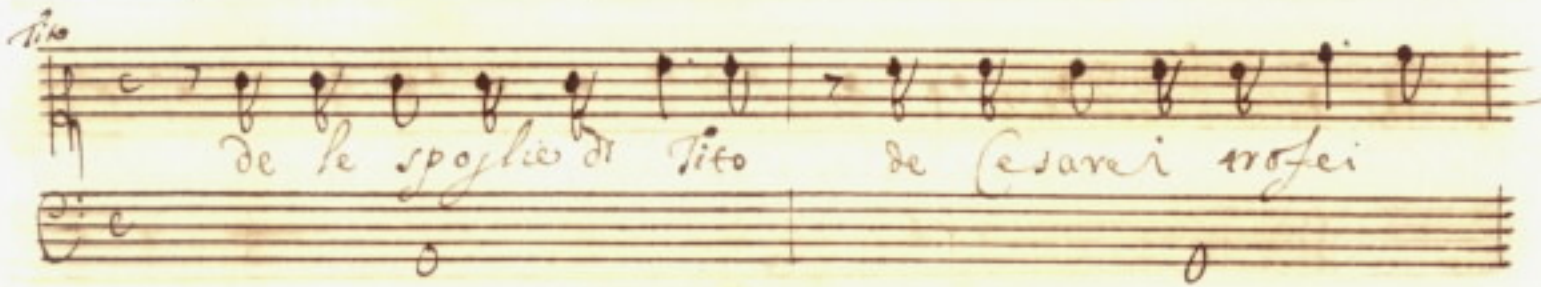
son felice

Scena IV.

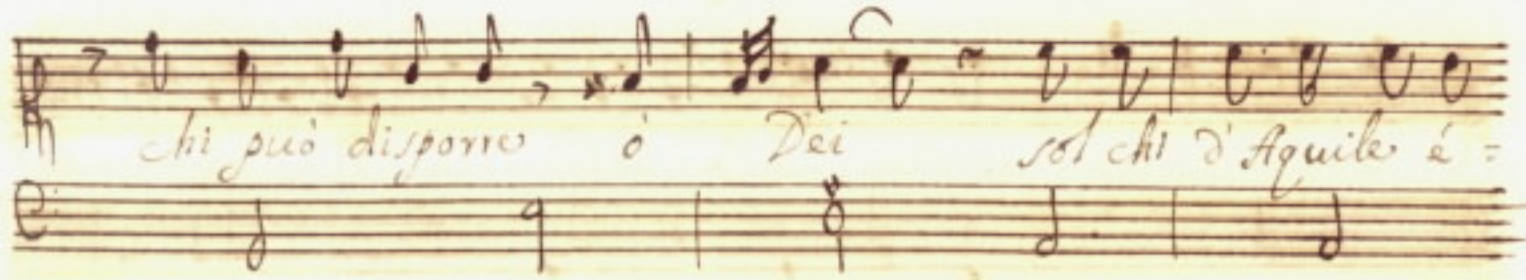
Tito solo



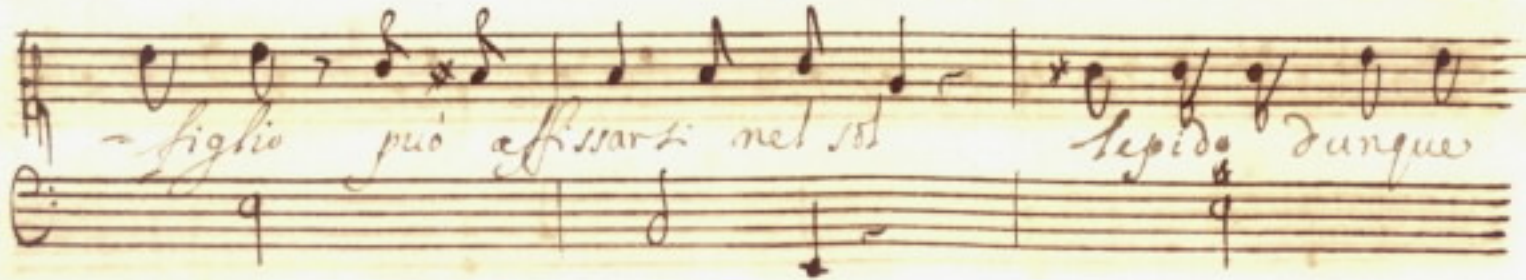
de le spoglie di Tito de Cesarei trofei



chi può disporre o Dei sol chi d'Aquile è =

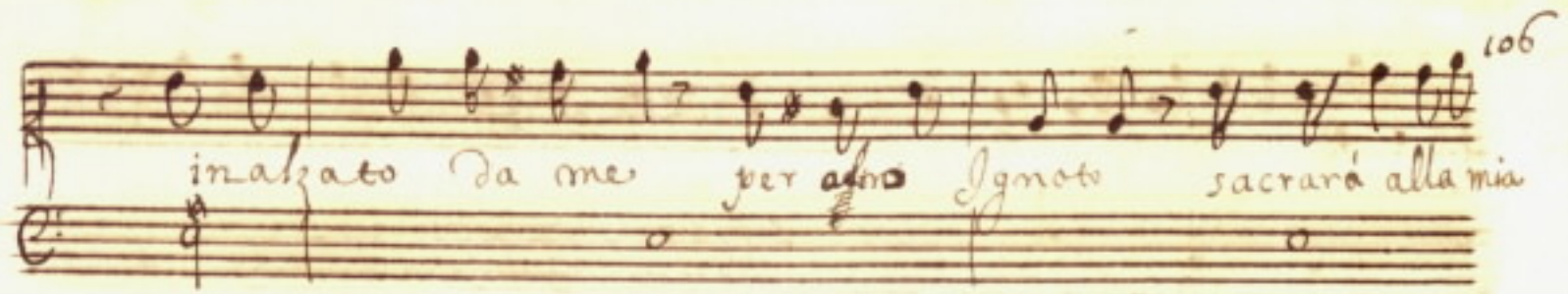


-figlio può affissarsi nel sol Lepido dunque





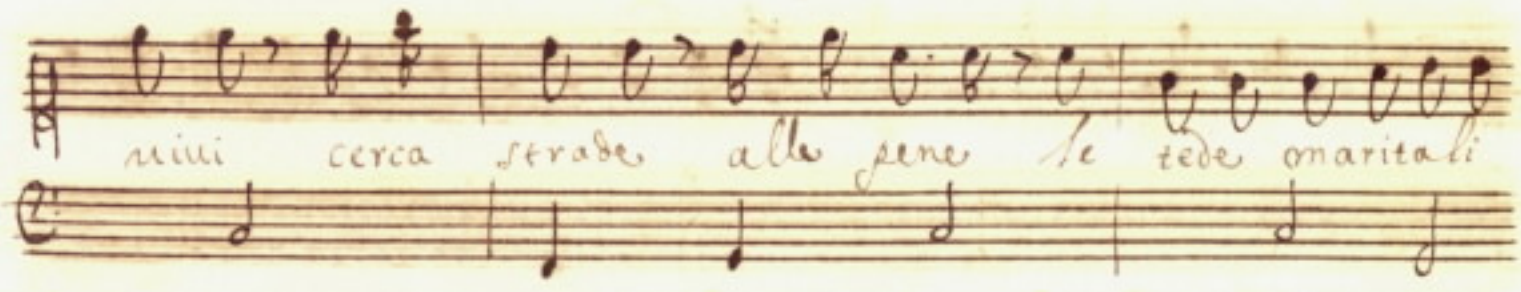
106  
inalzato da me per ~~alno~~ ignoto sacrara alla mia



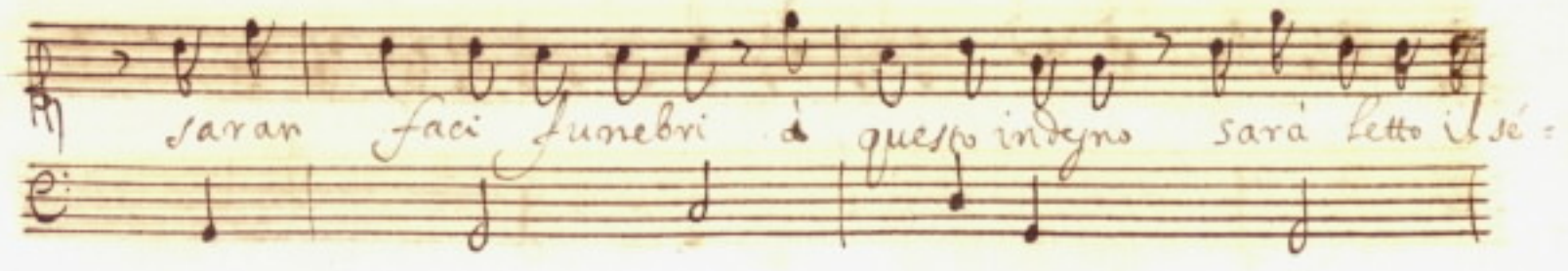
Diva il core in uo - to Animo se in me



nini cerca strade alle pene se tede onaritali



saran faci funebri a questo indigno sarai letto il se =



polero pronuba libitina per punire un fellone saprà

Scena V.  
Tito gangiardi hoggi in Nerone  
Cello e Tito

Cello  
Cello gran monarca del rebro è quat for

tuna del regio nostro il bel sereno inbruna



*Chorus*

un crin reale benche cinto di gemme e di cor-

*Chorus*

rone ha' piu prece che luce e Cesare tradito

*Chorus*

oggi sed collocato nell'impero l'honor ne le tue mani

*Cello*

in tua difesa diuerrò un marte in fulmi

mar titani *Fino.* no che Lepido e Agrippa

muovano in questo di se la tua spada l'anima di quegli

empi a me destina per merce del tuo merito haurai la.

bina *Celso.* Chi, e ribello ad Augusto e nemico di



Roma è chi à Roma è nemico, è nemico di Celso

è mio duce da periglio questa destra

sotter = ra = = chi de la terra è =

figlio se da gioue uol far sem =

Scena VI Sabina, e

pre Adrà

Celso

Aitov:

Sabi.

quando in grembo alla mia vita



io speravo esser felice d' Arianna piu infe

= lice nuovo-

tesco m' ha tradi = ta d' Arianna

piu infelice nuovo tesco m' ha tra

ta

Rito. Vt supra

Mentre in seno al mio abbraccio posar

crede il cor già tasso qual di siso il gran tasso

e in amor



110

pre ci pi ta = to qual di siro il gran

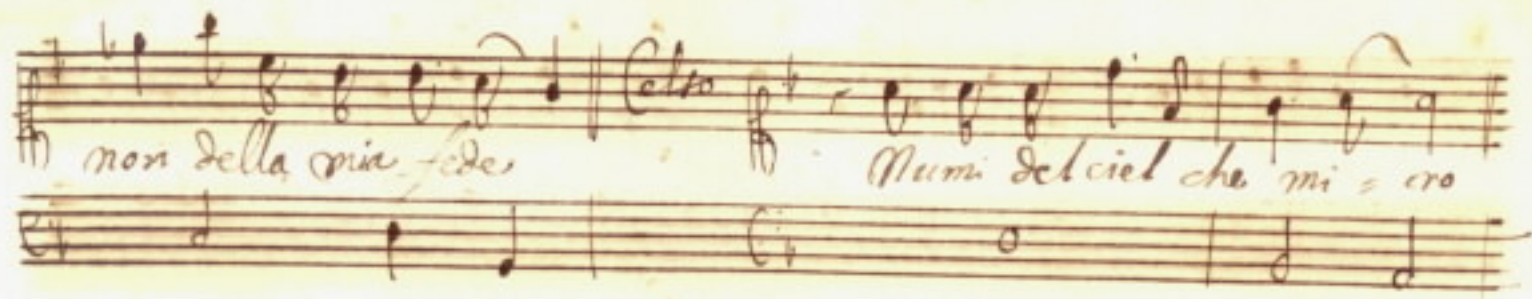
sasso è in amer pre = ci pi = ta = to

Ma che ueggio che scorgo ecco de le mie

Doglio hor l' archiere eccò l'empio si = '

non della mia fede

*Cello* Numi del ciel che mi ero

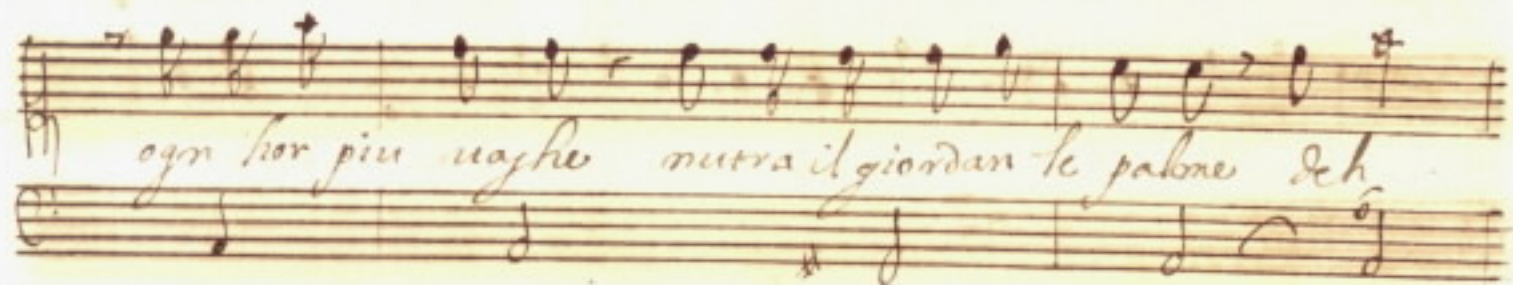


Sabbi

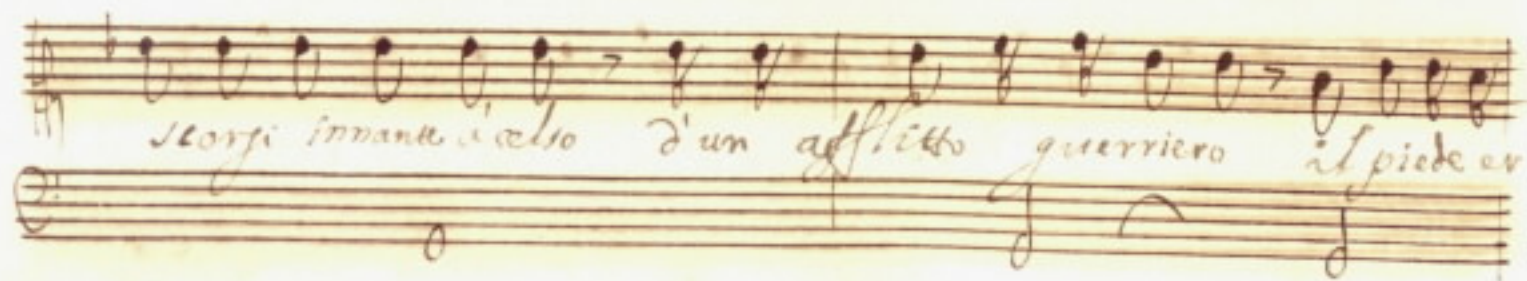
mentiro l'esser mio campion s'è la tua fronde.



ogni hor più uaghe nutra il giordan le palme deh



scorpi innant' al celo d'un afflitto guerriero il piede av





*Crante* *Celso*  
 di Sabina è la voce e il sem-

*Siante* *Amabile guerrier* *celso son io*

*tu chi sei* *D'onde aieni* *e che ricerchi*

*Sabi*  
*Do la da sette colli* *drigai l'antenne*

in ver le sirie sponde per annunciarti ah

infelice sorte di Sabina la morte

esse al fato Sabina di stelle è come.

se nel tuo volto delicato è uago ne miraglie.



mai v'iva l'imago *Solo* sappi che io so metello dell'es-

= tinta il fratello all' hor che dal Tebro allontanasi il

piè spirò la bina che senza alma sua

senza conforto chi è lungi dal suo ben si può dir =

he

19

mor = eu      Cello      sotto l'acciar di sotto

nittima è destinato      ogn un che nasce del fato di caso

cun tien gioue il uaso      ciò che nasce quà giù prova l'oc-

caso



A single staff of music in G-clef, containing several measures of music with quarter and eighth notes, and rests.

A single staff of music in G-clef, continuing the melody with various note values and rests.

A single staff of music in G-clef, featuring a long rest followed by a few notes. A handwritten 'La =' is written below the staff.

A single staff of music in G-clef, containing several measures of music with quarter and eighth notes.

An empty musical staff with five lines.

An empty musical staff with five lines.

A single staff of music in G-clef, containing several measures of music with quarter and eighth notes.

A single staff of music in G-clef, containing several measures of music with quarter and eighth notes.

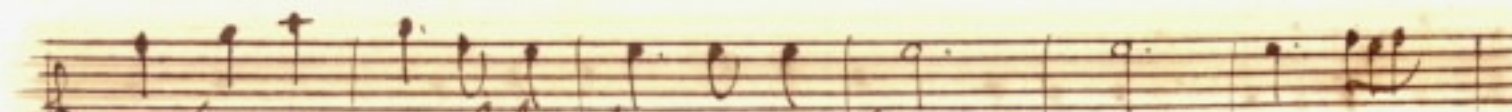
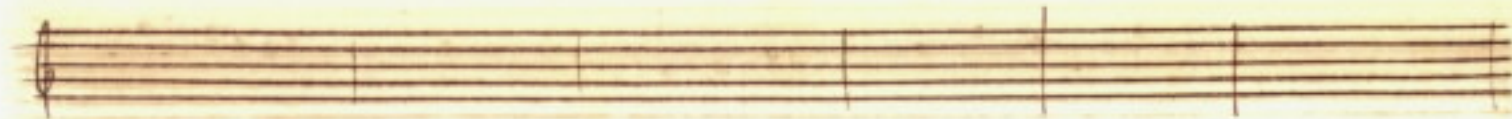
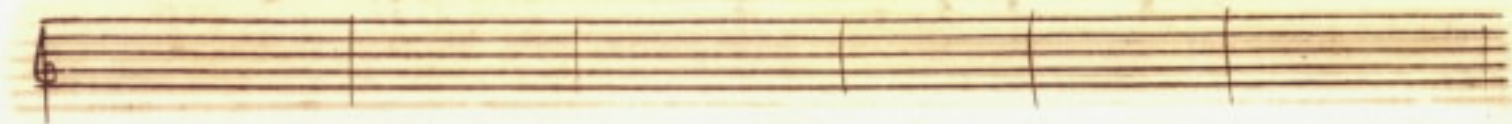
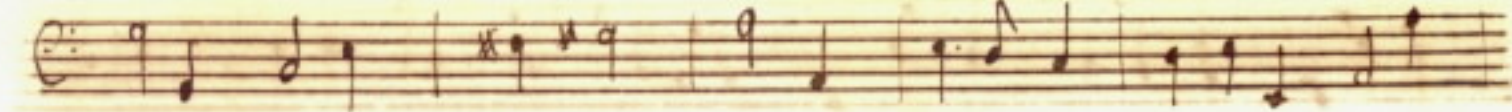
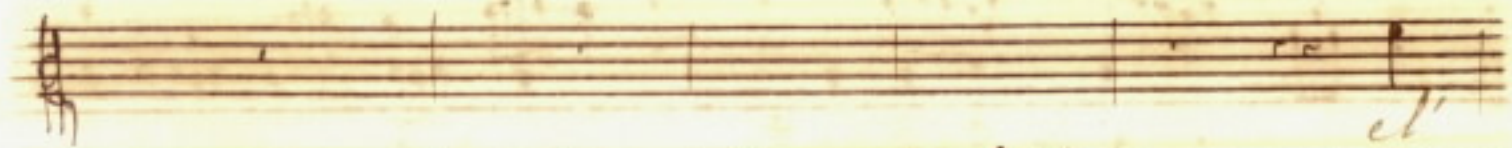
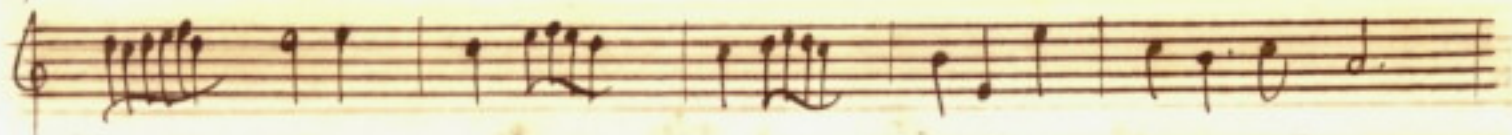
vita ch'è labile

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in cursive below the staves.

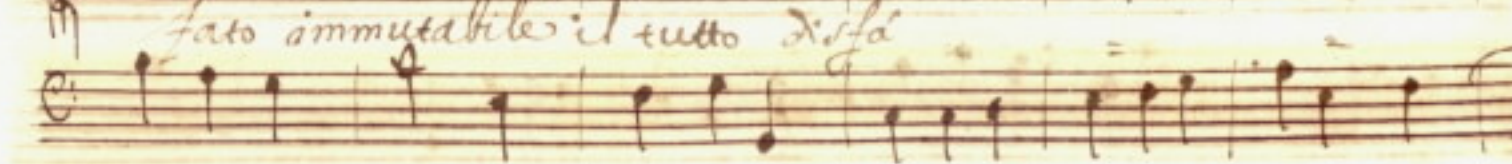
Staff 3: *qual on* = = = = *da si*

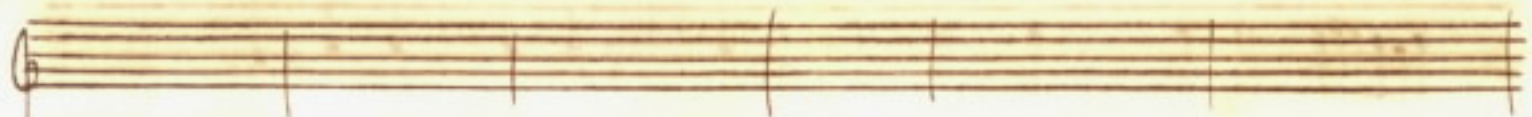
Staff 7: *sen ná*





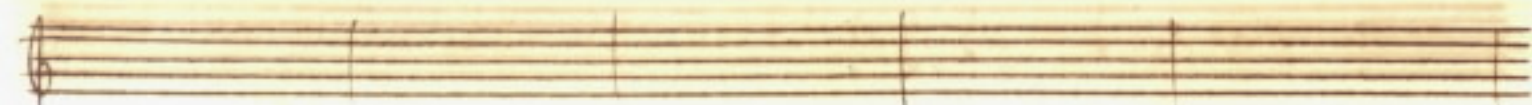
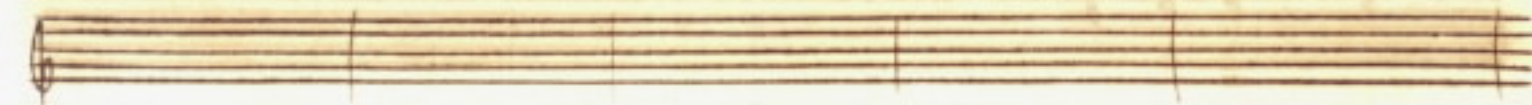
*fato immutabile il tutto di sfà*





*il tutto dis-fa*

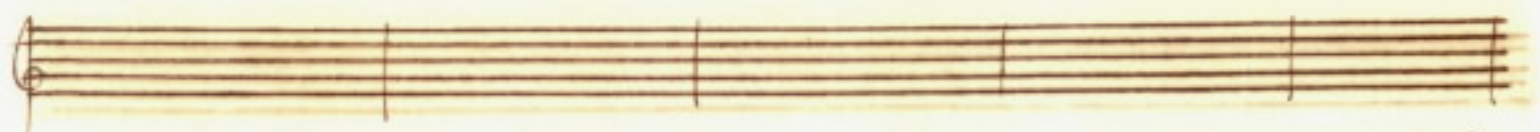
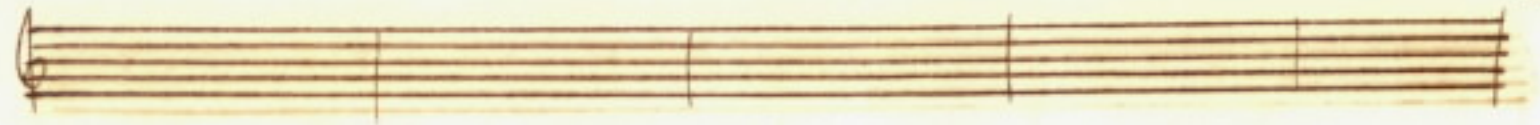
A system of musical notation featuring a vocal line and a bass line. The vocal line contains the lyrics "il tutto dis-fa" written in a cursive hand. The notation includes various note values, rests, and dynamic markings such as "f" and "p".



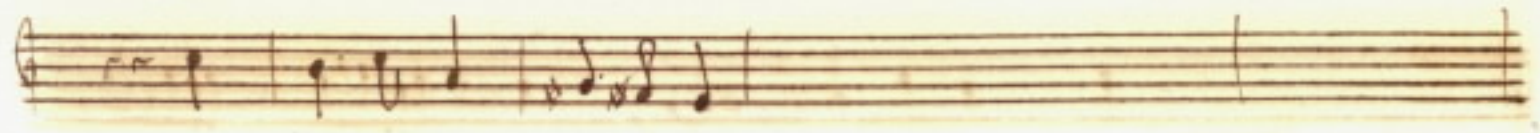
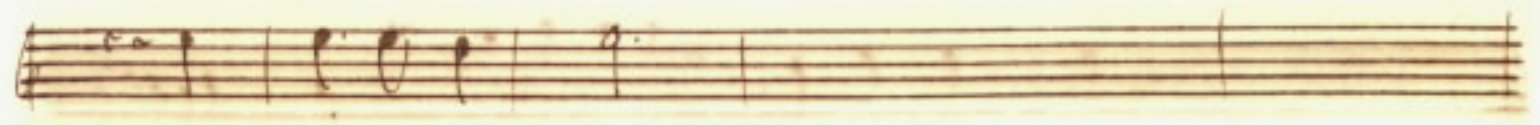
*Contro parco in eso rabilis no ual =*

A second system of musical notation, similar to the first, with a vocal line and a bass line. The lyrics "Contro parco in eso rabilis no ual =" are written in cursive below the vocal line. The notation includes notes, rests, and dynamic markings.





Handwritten musical notation on a staff with lyrics: *pre gio di bel =*



Handwritten musical notation on a staff with lyrics: *= ta la vita ch'è labile qual =*



Handwritten musical notation on a staff with a treble clef. The notation includes several groups of notes, some with slurs and accents. Below the staff, there are handwritten annotations: "on" followed by an equals sign, and "da qual:" followed by an equals sign. The notes appear to be quarter notes and eighth notes.


Handwritten musical notation on a staff with a bass clef. The notation includes several groups of notes, some with slurs and accents. The notes appear to be quarter notes and eighth notes.

Handwritten musical notation on a staff with a bass clef. The notation includes several groups of notes, some with slurs and accents. The notes appear to be quarter notes and eighth notes.

Handwritten musical notation on a staff with a treble clef. The notation includes several groups of notes, some with slurs and accents. Below the staff, there is a handwritten annotation: "anda sen ná". The notes appear to be quarter notes and eighth notes.

Handwritten musical notation on a staff with a bass clef. The notation includes several groups of notes, some with slurs and accents. The notes appear to be quarter notes and eighth notes.






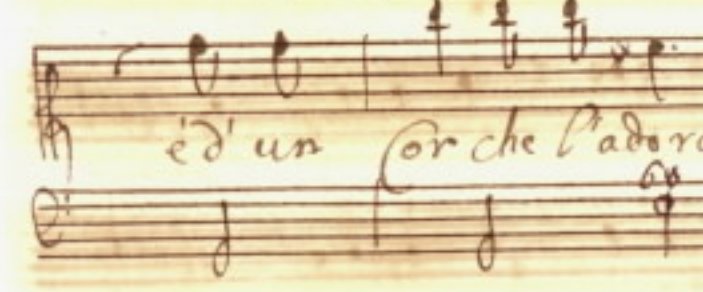
Scena VII.



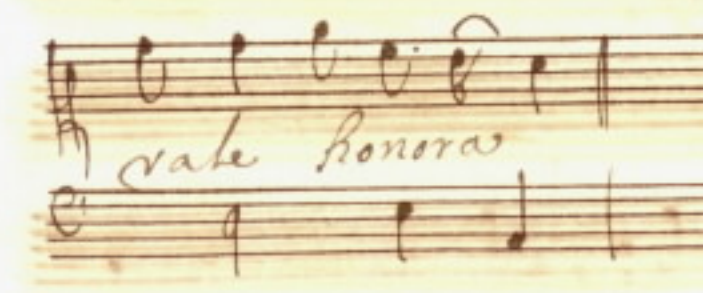
Sabina sola



Parte l'empio, i mi lascia



ed' un cor che l'adora col riso in bocca al fune-



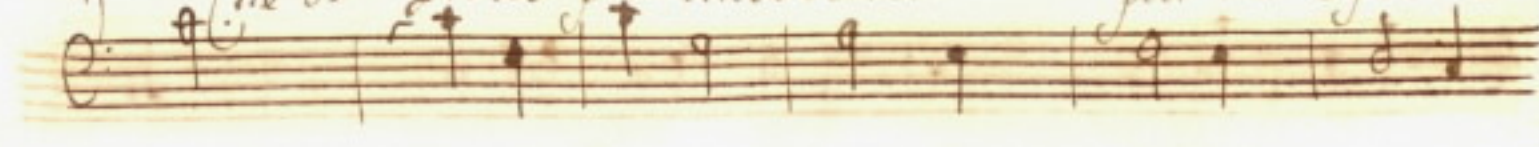
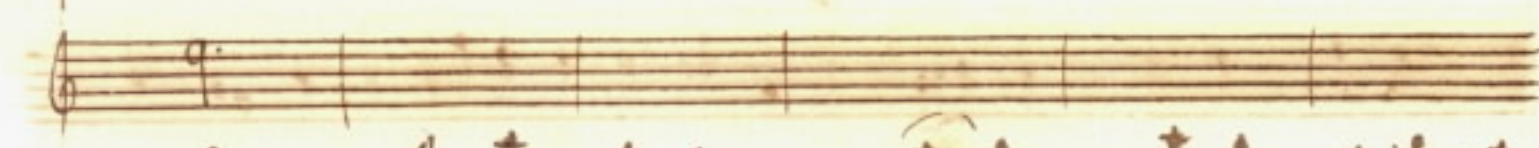
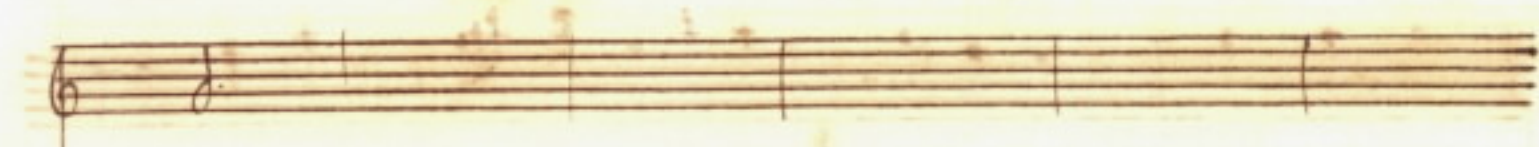
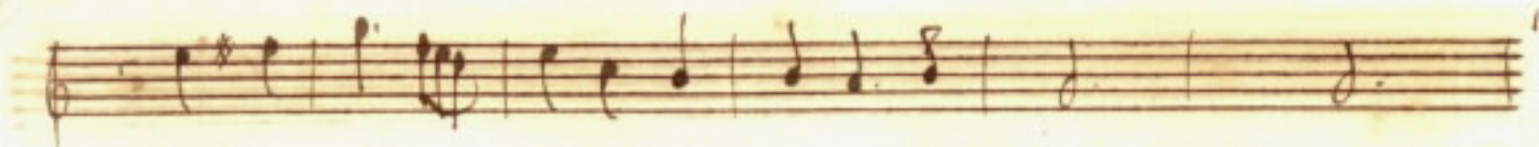
vate honora

*è follia di Donna Amante prestar se =*

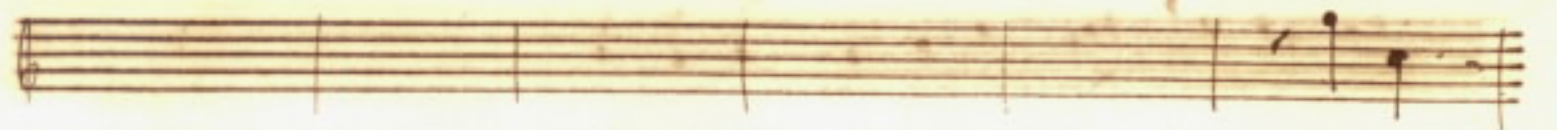
*de à bionda età*

The image shows a page of handwritten musical notation on aged, yellowed paper. It features ten staves of music. The first two staves are empty. The third staff contains a vocal line with lyrics written below it. The fourth staff is a bass line. The fifth and sixth staves are empty. The seventh staff contains another vocal line with lyrics below it. The eighth staff is a bass line. The notation includes various note values, rests, and clefs. The handwriting is in an old style, and the paper shows signs of age and wear.

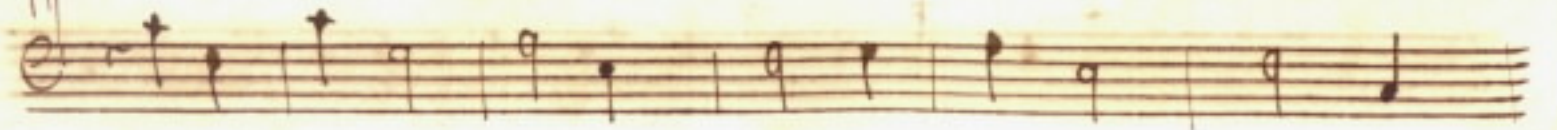
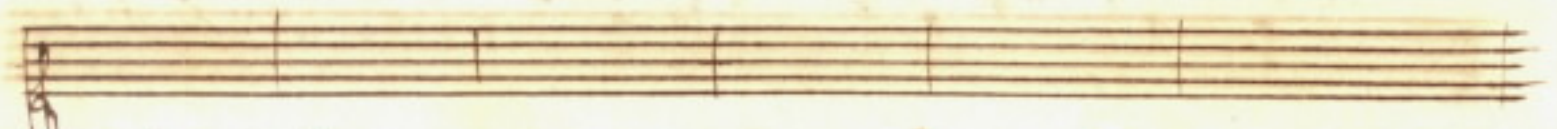




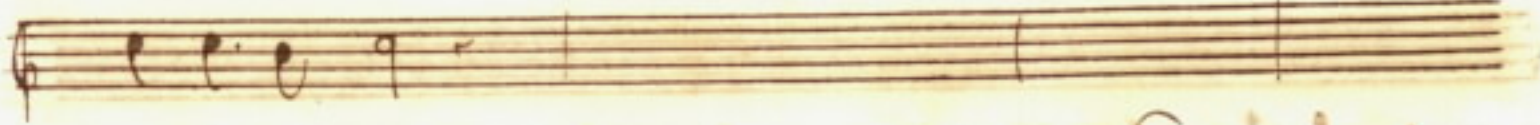
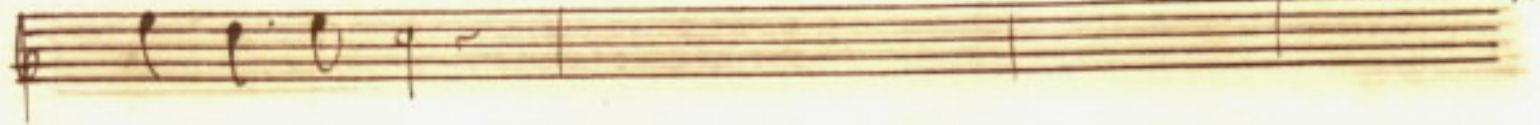
*Che di Grotto piu incostante piu dell' Apade ua =*



gan - te sempre in gi ro sené ná

A musical staff with a treble clef and lyrics written below the notes. The lyrics are "gan - te sempre in gi ro sené ná". The notes are mostly quarter and eighth notes.

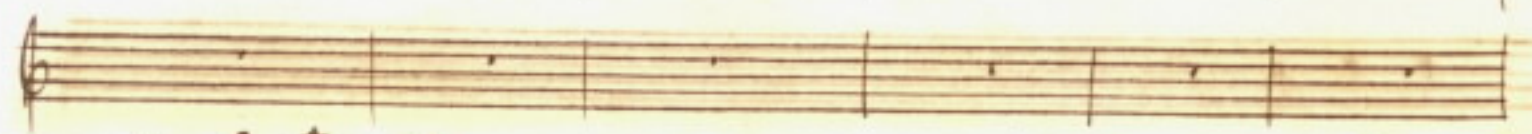




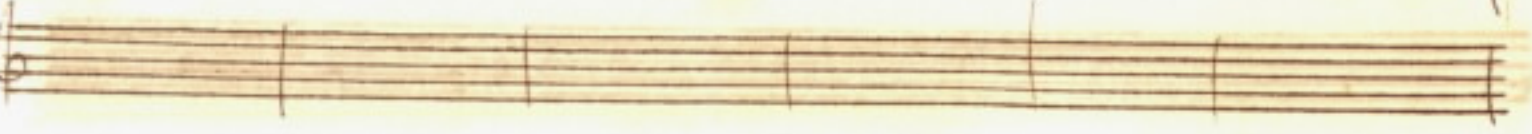
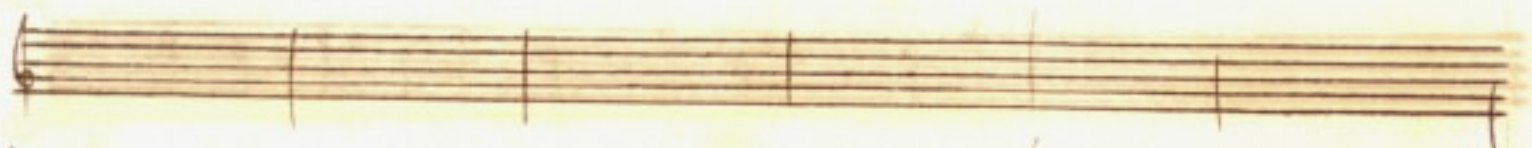
sue popille dona à mille sue po-



pille dona à mille è qual amale = oner d =



nuovo ogget = to sèpre muta colori, i can =



gia appet = to



A handwritten musical score on page 119, consisting of seven staves. The top two staves are empty. The third staff contains a vocal line with lyrics: "Sèpre muta esgri, è can". The fourth staff contains piano accompaniment. The fifth and sixth staves are empty. The seventh staff contains a vocal line with lyrics: "gia aspet = to". The eighth staff contains piano accompaniment.

Sèpre muta esgri, è can

gia aspet = to

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first two staves are treble clefs, the third is a bass clef, and the fourth is a bass clef. The fifth and sixth staves are treble clefs, and the seventh and eighth staves are bass clefs. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining.



Scena. VIII Apollonio, Maria, Lucindo

*puras tre' finge*

Apollo *o voi dell' erebo mostri*

*o voi dell' erebo mostri*

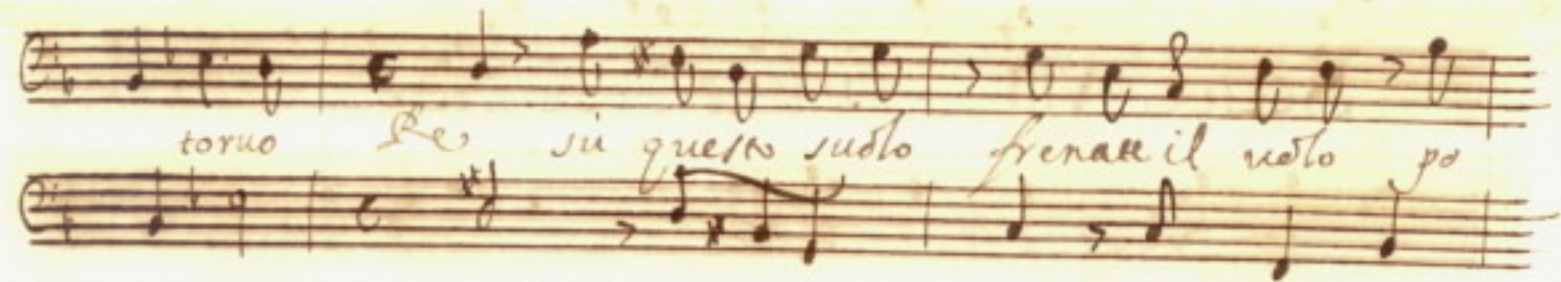
*Adoro.*

*noiri sirene a' ligere de tetri horroiri sirene A-*

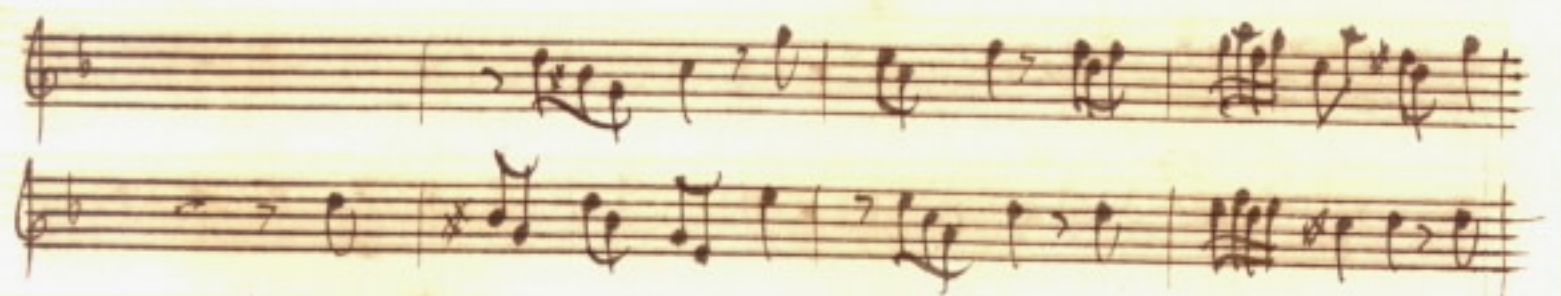
*ligere de tetri horroiri per obedir de' stizie' al-*



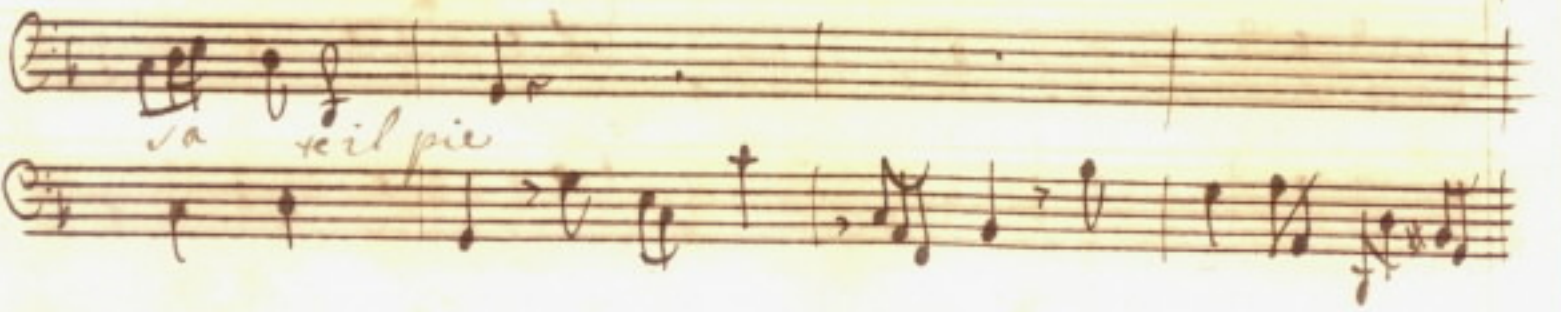
toruo Re su questo suolo frenate il volo po



sa se il piè su questa suolo frenate il volo po



sa se il piè





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

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

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

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

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

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

*Secundo*

*Pur ricarico La =*

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

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



terra che sentir straujante sù pegato d'Inferno

scorger del bel perle nell'oce iue maledetti gl'amori

è leonarie *Aria* se credetti di mo

crivo auot la donna e biggariv = si muot la =



Donna sbizzarir = si Mercurio nouello ha

l'ali al cervello è non cura suo marci =

re benchè s'è ch'ha da penrir = si

Le credesse di mo riro nuot la dona sbizzarir =



Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a common time signature, and a note with a sharp sign and the letter 'si' written below it. The rest of the staff contains several measures of music with various note values and rests. The word "Martia 9." is written in the upper right corner of the system.

Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a common time signature, and the lyrics "Ah' ch' in mano di Siculo" written below the staff. The rest of the staff contains several measures of music with various note values and rests. The lyrics "su volante corrier" are written below the staff in the second measure.

Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a common time signature, and a series of notes with a sharp sign and the letter 'si' written below it. The rest of the staff contains several measures of music with various note values and rests. The lyrics "trascorri i Lu = gni se luyi dal mio" are written below the staff.

Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a common time signature, and the lyrics "be = ne perigono d' Amor" written below the staff. The rest of the staff contains several measures of music with various note values and rests. The lyrics "per mio cor =" are written below the staff.

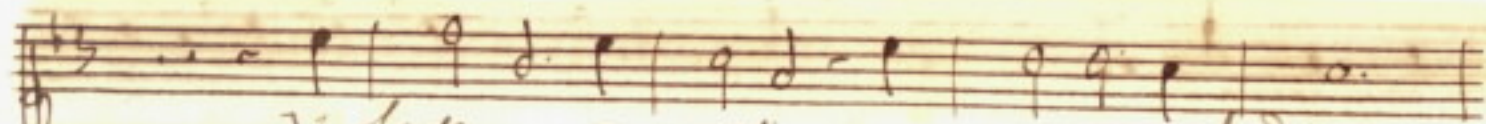
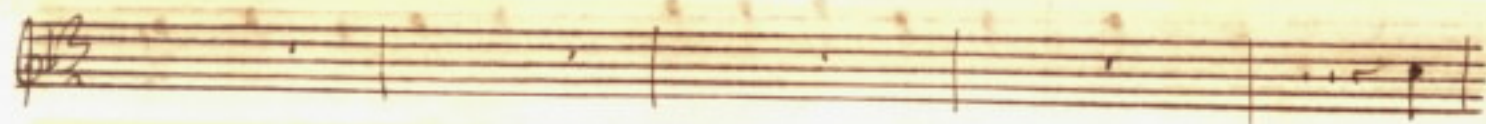


mento non ueggio il foco è pur la flam

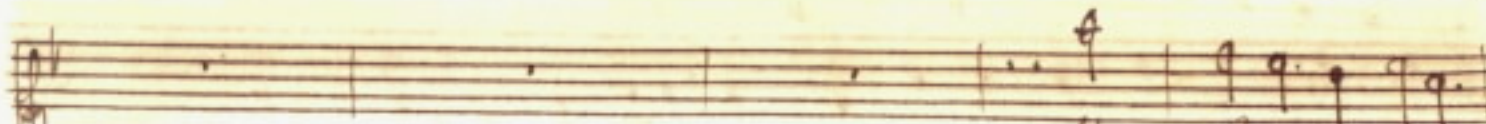
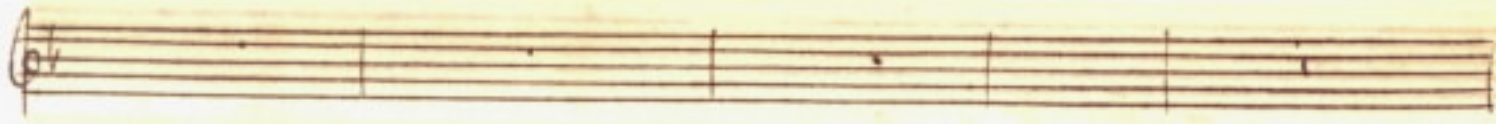
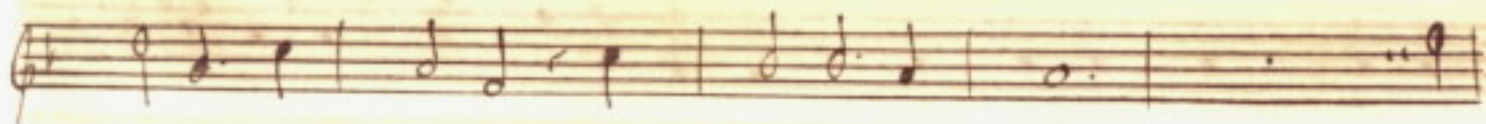
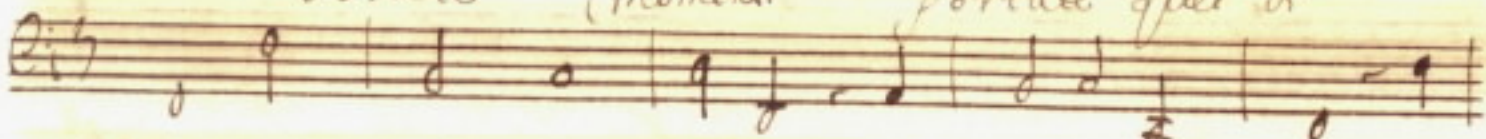
ma io sen - to Martia fugga il mar =

= fire à l'ombre de la notte sempre l'alba succede

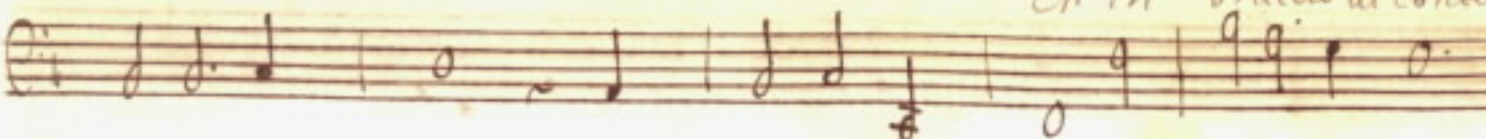
spesso, e dun sigopiano il ri - so herede



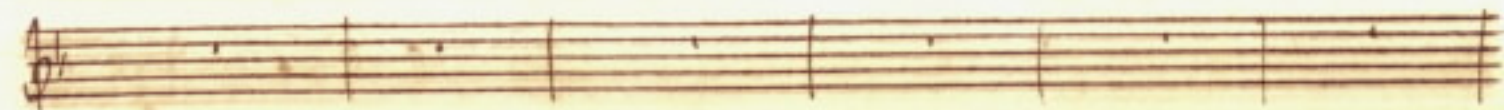
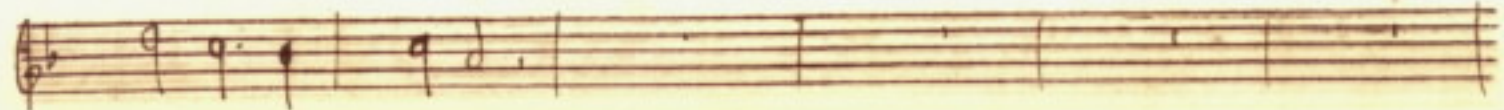
*Volate momenti portate quel di*



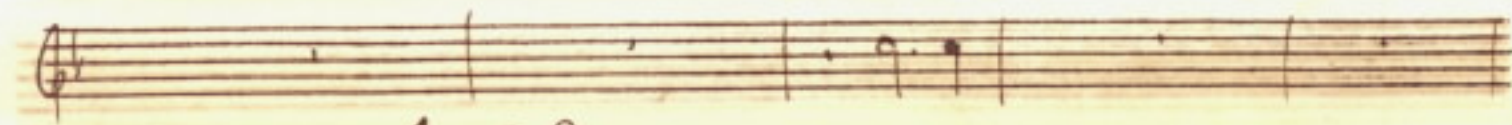
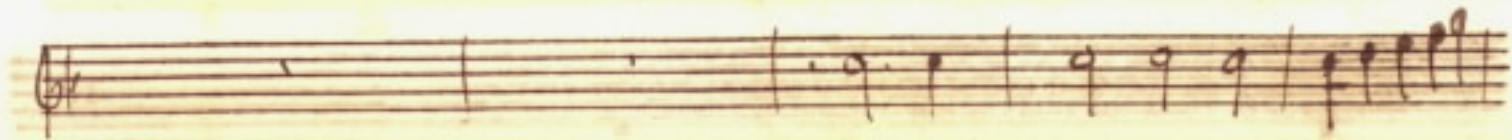
*ch'in braccio ai contenti*





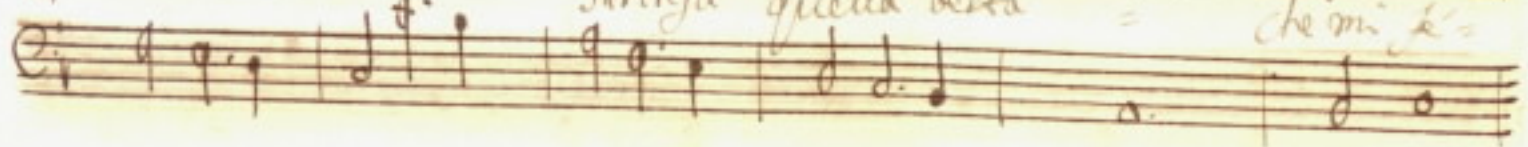
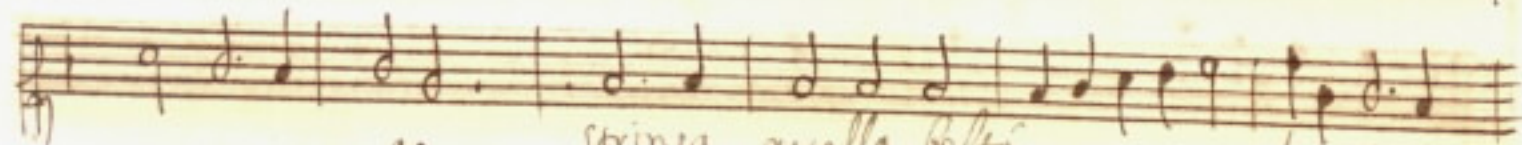
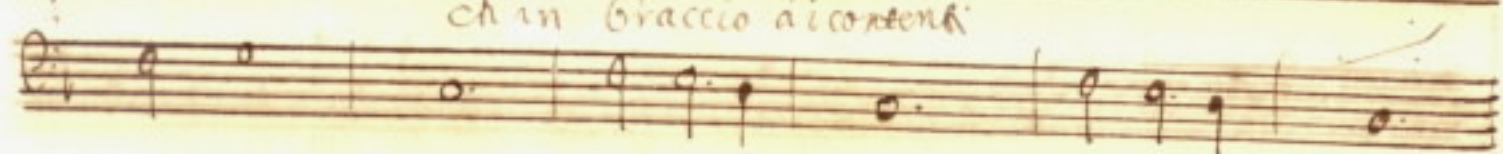
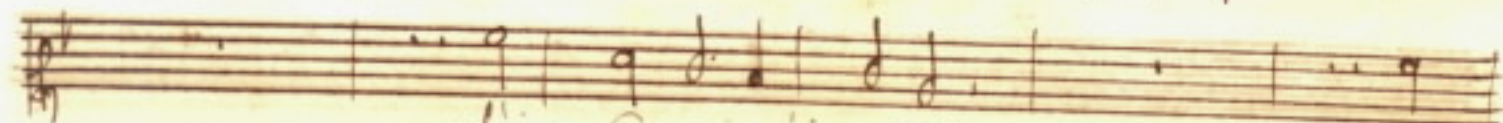
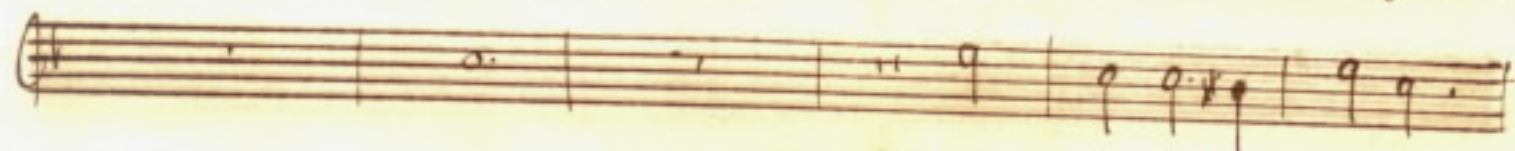


Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are quarter and eighth notes. The lyrics "ch' in braccio ai contenti" and "sringa quella bel" are written in cursive below the staff.

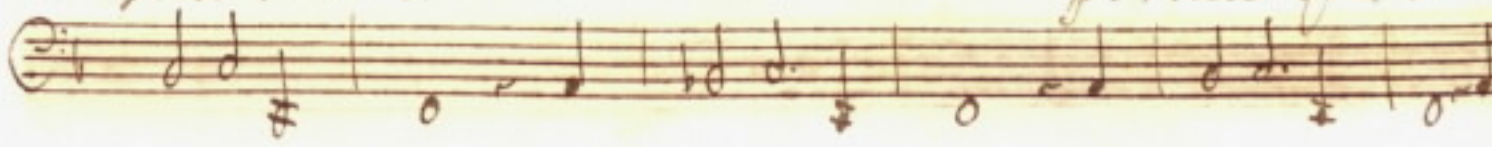
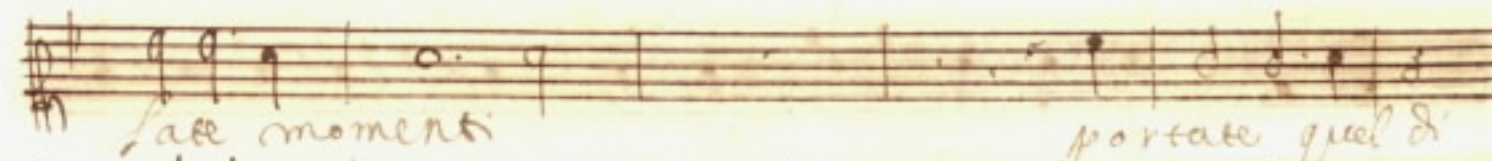
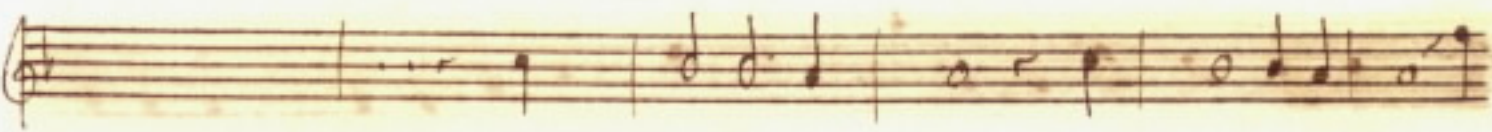
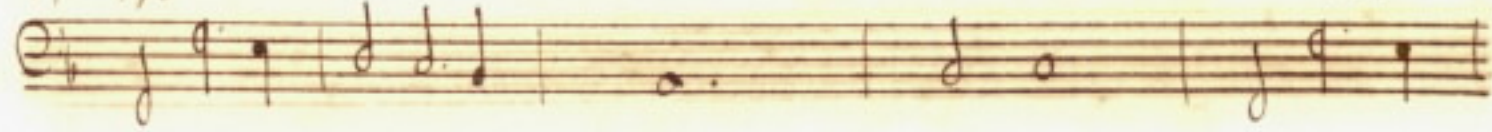
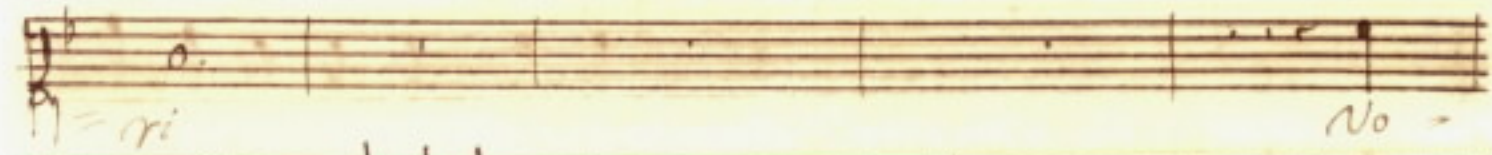
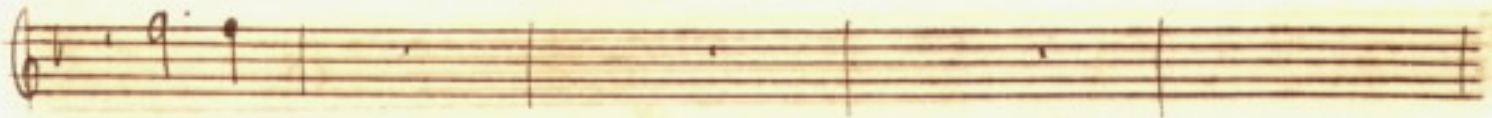
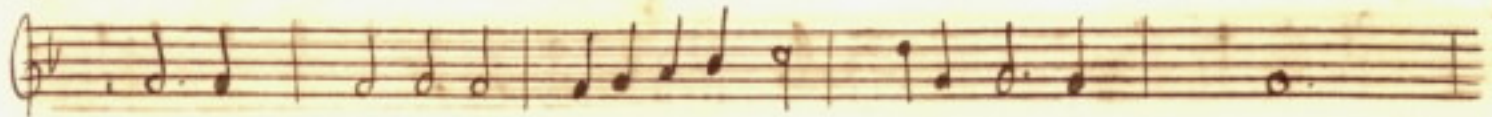


Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are quarter and eighth notes. The lyrics "e a" and "che mi ferì" are written in cursive below the staff.

Handwritten musical notation on a five-line staff with a bass clef and a key signature of one flat. The notes are quarter and eighth notes. The lyrics "e a" and "che mi ferì" are written in cursive above the staff.







Apollo  
 Que il siloe argen-  
 tato il fianco a flajel  
 Donde conanti sferza ad horrenda balza il fianco an-  
 = tico ad altre cure inteso ri usso il pie' ua-



gante tu mentre resti o bella fuor dell'opaco

nelo di questa caua nube del tuo uajo las:

petto mirar potrai non conosciuta amante

Amma onida è spera uince sol in A non uince

*solo in Amor chi è piu costante vince solo in Am*  
*mor e piu costante*

*Gittornello.*



Lucido

quanti Amanti ho' =

gi morirebbero sempre andar =

sere inuisi = bili quante Donne prouarebbero

sere inuisi = bili quante Donne prouarebbero

sere inuisi = bili quante Donne prouarebbero

sere inuisi = bili quante Donne prouarebbero



le lor gio = = ie piu godi = bibr

quante donne prouarebbero le lor gio = =

ie piu godi bibr

senza tanti tormenti al cor saria pure gus =



*tofo Amor senza tanti torbati*

*saria pure gustoso A - mor*

*Sign un sapere incanto si giocondo non ci sa*

*rian Penepoli nel mondo no' ci sarian*

*Genepöli nel mondo*

A handwritten musical score on aged paper, consisting of ten staves. The first two staves contain the vocal line with the lyrics "Genepöli nel mondo" written in cursive. The third staff is a treble clef staff with a G-clef and a 6/8 time signature, containing a melodic line with various note values and rests. The fourth staff is a treble clef staff with a G-clef, which is mostly empty. The fifth staff is a bass clef staff with an F-clef, containing a bass line. The sixth and seventh staves are empty. The eighth staff is a bass clef staff with an F-clef, containing a bass line. The ninth and tenth staves are empty.



## Scena IX

Tito, e Potamo

ne

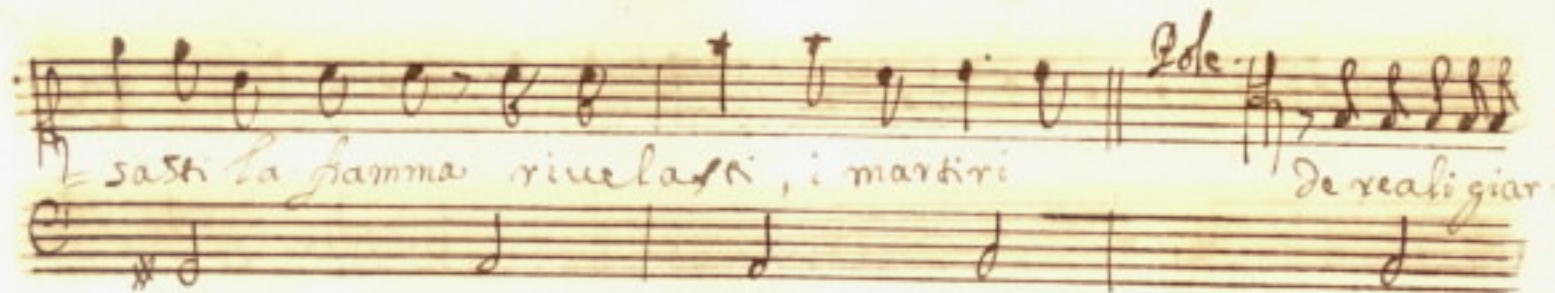
Tito

Adraspe o del mio re custode amantissimo

rato

a la mia vita narrasti i miei sospiri pater-

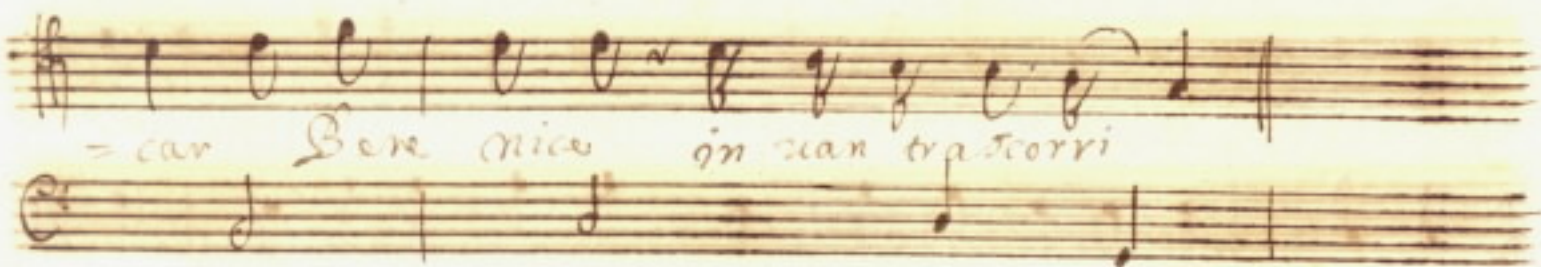
*Andante*  
= sasti la fiamma rivelarsi, i martiri De realigiar



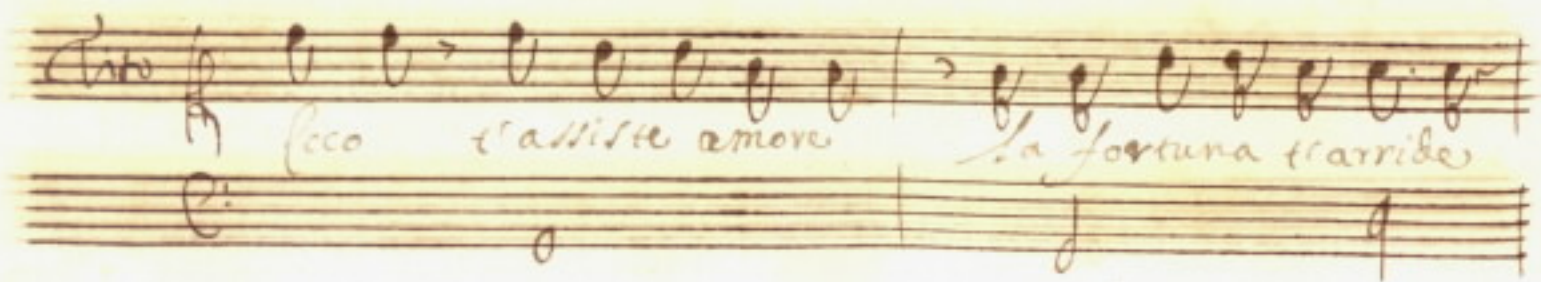
= dini i fioriti sentieri E i teeti Augusti per car



= car Bere nice in van trascorri



*Alto*  
= ecco t'assistete amore La fortuna farride





La Reina sen viene, che Maestà che uolto

mentre canto indisperto il tutto offeruo tu de miei

cenni esecutor sozziace scopri à lei la mia fede

è la mia face che s'isifo col sasso ch'isi-



on cò la Rosa che canta lo danato a l'arie arene

son sojori e non so pene Lasciar l'og=

getta amato fra le braccia del rivale nell'Inferno

degl'Amanti no si da tormento egua



le nell' Inferno degli manci no si da tormen

to è quale

Scena X. Berenice, Polemone, Tito,

Martha. in diparte

Bare. o di mia uita o del mio honor sostegno

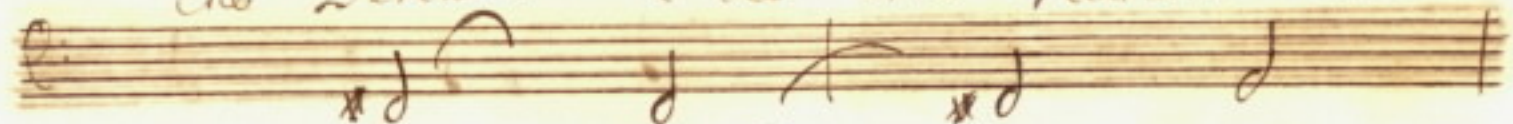
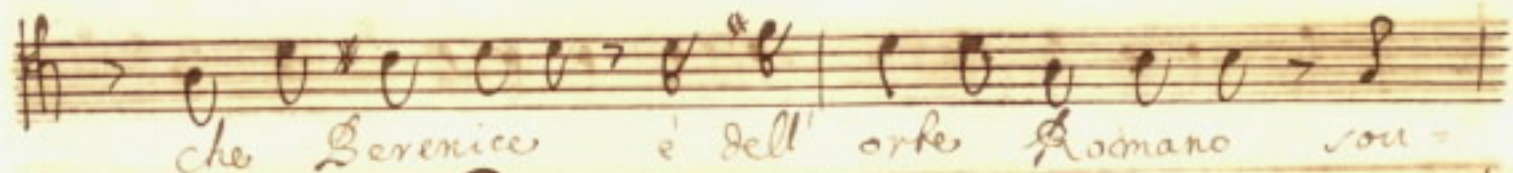
*dolce tranquillitor de miei sospiri*      *Donde l'ungi da =*

*mei dove t'aggi = ri*      *Dalla tua reggia luce*

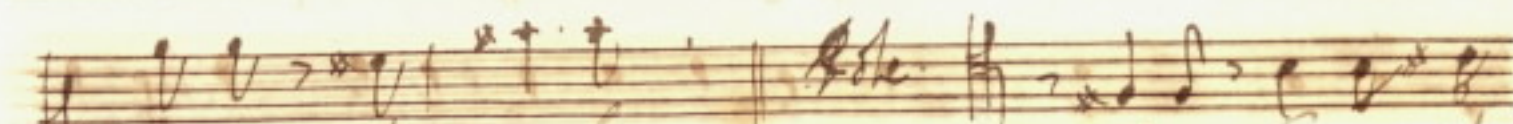
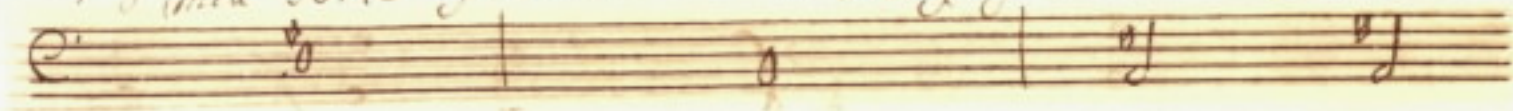
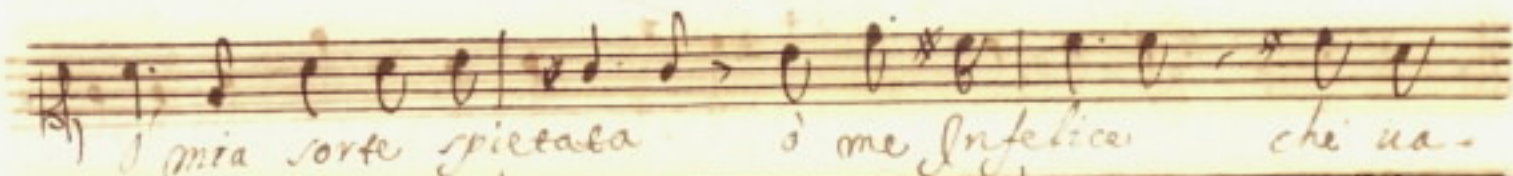
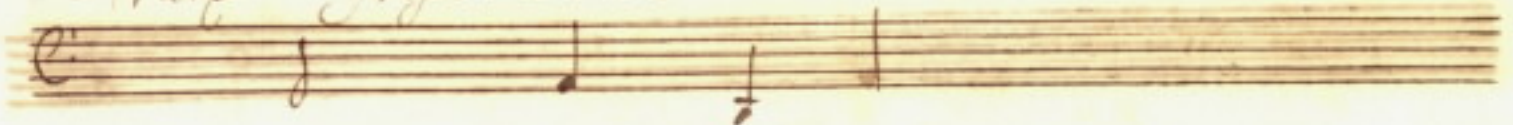
*i raggi io seguo*      *ma ben detto da lunge*

*adorar del tuo più l'orme reali*      *hora*

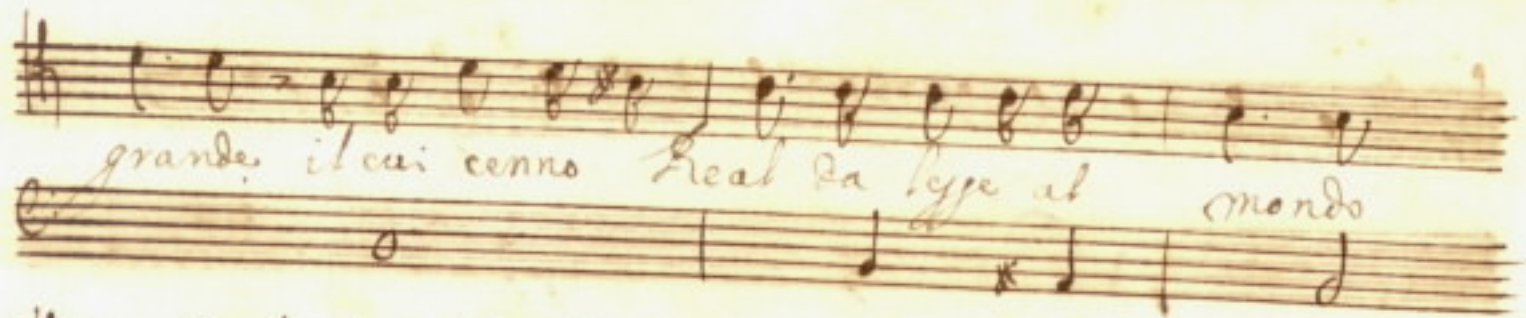




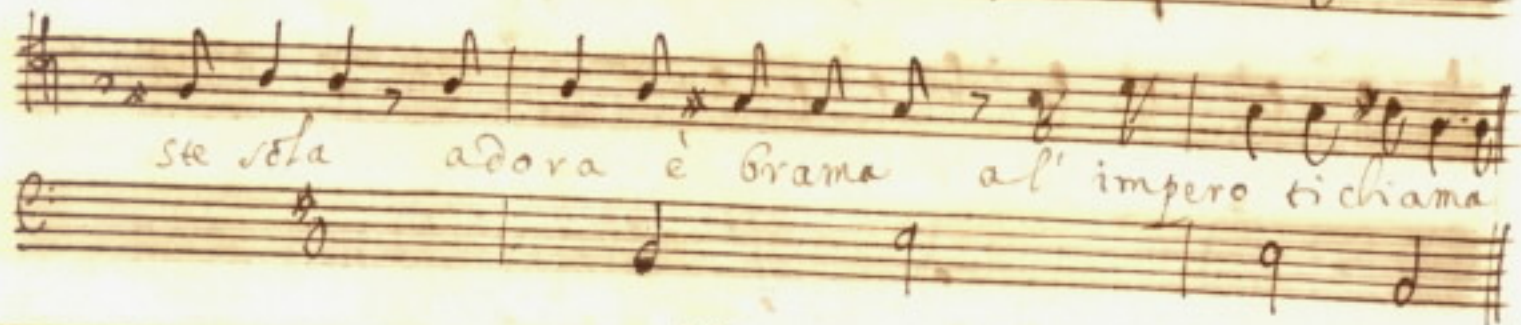
= rana Imperatrice



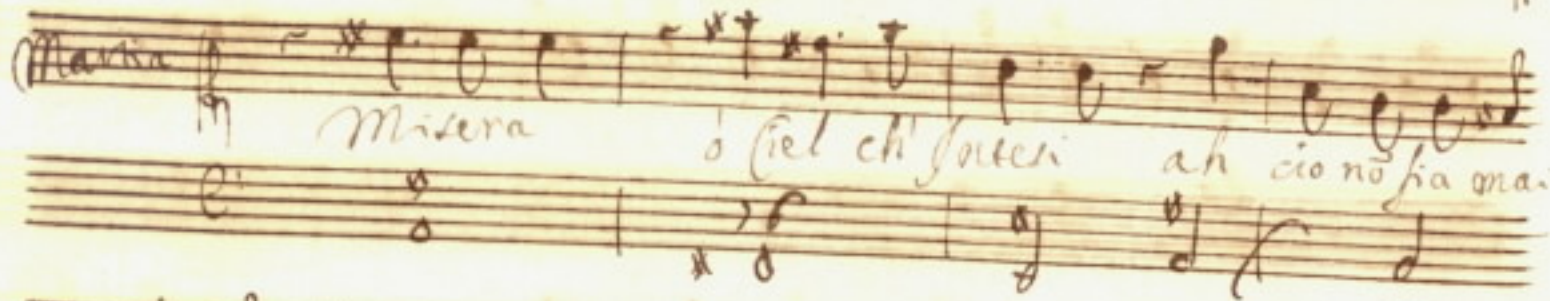
grande il cui cenno Real da legge al mondo



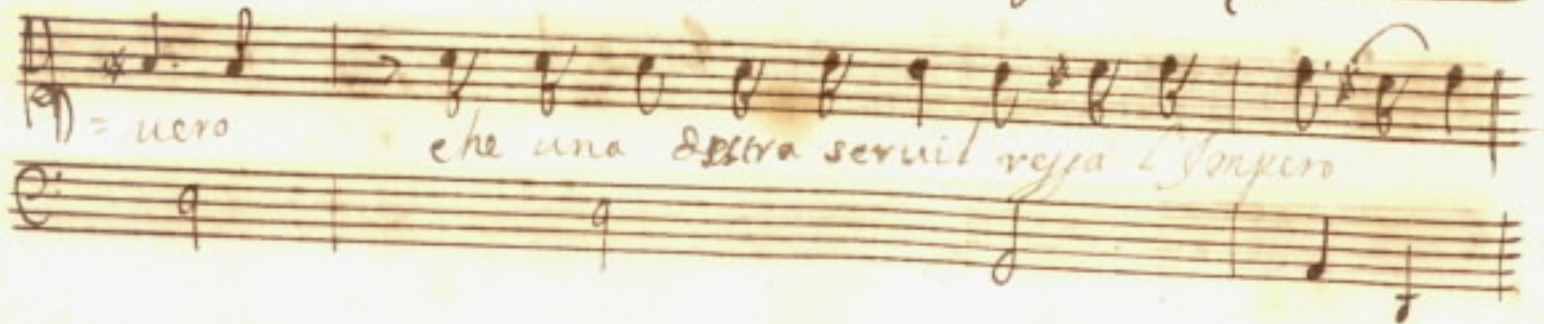
ste sola adora e brama al' impero ti chiama



Maria Misera o ciel ch'interi ah cio non fia mai



vero che una destra servil regia l' impero





37

Sere. *Re Polimone io lasci amor nò uade*

*ma tu perfido di di di il cor d'una Re-*

*ina si tormenta così Solo Vellicio reffer o'*

*bella disperata e la speme ti propongo crone*



porgo lasci di scetti a la tua mano

Sem. Ah pietato inhumano Solo La fortuna che

uola ad affermar nel crine oggi ti esorto ma s'ac=

= cerca l'Impero, o Dio con morto Fine Dunque



parla da uero che deppio far in questo punto estremo

che deppio far in questo punto estremo fingerò no curarlo

Tuo che Martire

Ala che tormen =

che doglia



Da un solo si  
to  
De un solo no  
Da u solo no  
gra

din  
d'io  
pende di Maria  
d'io  
pende d'Avraspe  
il cor



pende l'alma di Ti co

co

ve.

Da un solo si gra d'io

Da un solo no

Da un solo no

gra d'io

pende d'A.

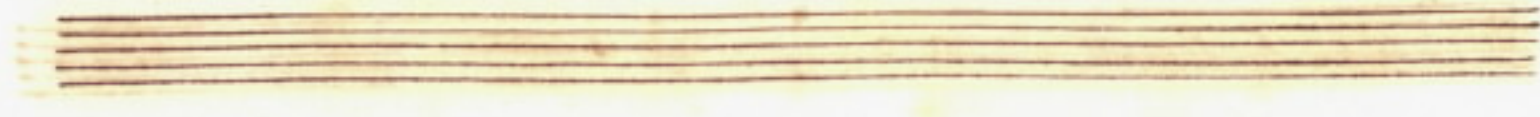
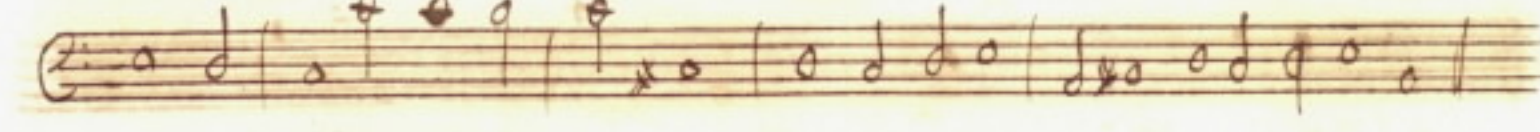
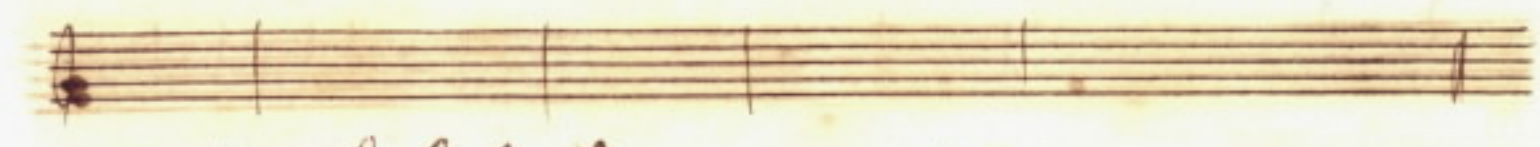
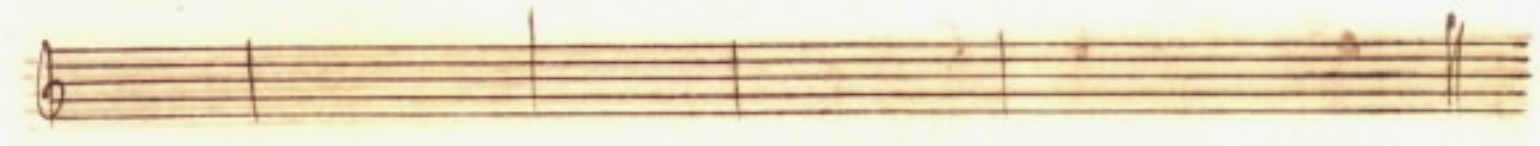
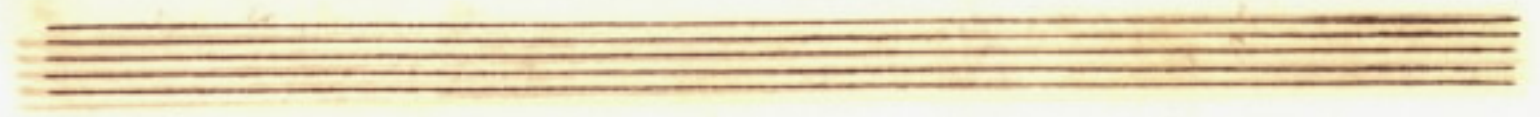
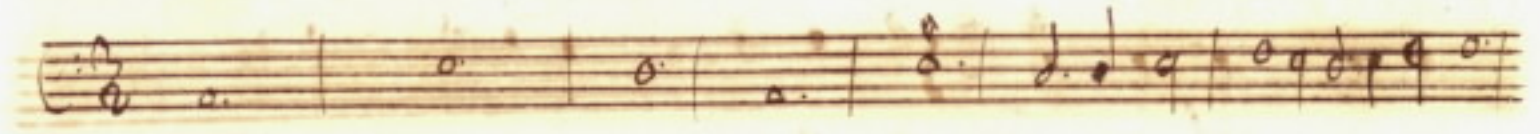
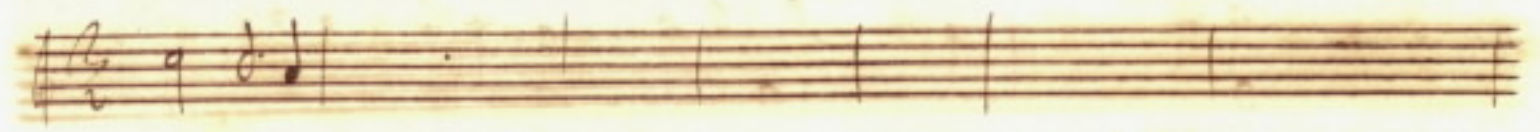
pende di maria  
il co - - -  
drasse il co

The first system of the manuscript contains three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melody of quarter and eighth notes. The middle staff is another vocal line, also with a treble clef and one sharp, containing a similar melody. The bottom staff is a basso continuo line with a bass clef and one sharp, featuring a simple harmonic accompaniment of quarter and eighth notes.

pende l'alma di Tito  
re  
re  
va

The second system of the manuscript contains four staves. The top staff is a vocal line with a treble clef and one sharp, containing a melody. The second staff is a vocal line with a treble clef and one sharp, containing a single note 're'. The third staff is a vocal line with a treble clef and one sharp, containing a single note 're'. The bottom staff is a basso continuo line with a bass clef and one sharp, containing a simple harmonic accompaniment.





Guerriero al tuo gran merito mi fo' mutar consiglio

Lascio chi mi lascio uallere a Tito uà uà

uà digli che Bene = nice sempre

sempre l'adone = uà digli che Bene nice



*Amore sempre l'adore = rita*

*se nell'anima serba qualche scintilla di tanto*

*doro al suon di questo voci morirà*

*de il traditore* *Trio.* *se mi aiuto me*

cor ritorna in si - ta d. S.

Maria Oub Ciel

Berenice speme evadi - ta

Colonia fiero donor

Scena XI Tito, Berenice, Her

Domitiano, e Nino sopra giunge

Mia augosa Berenice



ina anima del cor mio per aquagliar lo

tua sembianze belle non colta Roman diadema ma

qual di Serenia e il crine in fielo norrei tua chioma In coro -

nar di stelle Seren. Qui mi jionca il oriente

propio, ed un Romano Solleuare i vapori e dargli

*Fine.*  
= *suco* quel brio piu che diuin che nel tuo

= *labro* in cuna di Rubin. nutrisa il viso l'Anima

*m' inuols* te' sul Trono del Tedro *Fatta nume' del*



mondo Incline - vi Domitiano che sopra  
 Si unge

Di il Conlatin mira di Roma l' Hippolito vi

toto mi grida purch'io l'amo ed ei poscia era fitto

Da due luci homicidi D'una sola Dames fatto è Al-



*And.*  
Gide per festeggiar si fortunato giorno

no ch'ala tua presenza nobil caccia r'apresi

se de boschi entro l'horrore assisti al mio core *Ar.*

*Allegro*  
ciere l'idea surò d'una piu bella



Vi = Do l' mea sarò D' una più bel =

la Di = Do

nino

quanti *Stali* *è* *quanti* *è* *di* *così*

uaga *dorma* *seguendo* *La* *caccia* *potrian* *ogn* *hora*

*à* *loro* *retro* *in* *caccia* *potrian* *ogn* *hora* *à* *loro*

*ne* *loro* *In* *caccia*



Three staves of musical notation. The top two staves are empty. The third staff contains a melodic line with notes and rests.

Scena XII Domitiano, e Nipote

Dom.

è pur uidi e l' incesi è aiuo è =

spi = = ro o dell' horrenda stigie numi al=

Cielo nemici o furie o mostri acco =

rete. morta = tes appres.

rate l'atre faci a questa mans

= mora mora L'empio Germans



si si sicche uo farne scempio si si che uo pace =

parlo lo suono si

ma doue non che parlo

del mio pianto Amor si ri =

de l'Altri è fatto il mio tesoro

so per me comete Infide  
qui Beyl'

occhi è pur è pur l'adoro  
so per

me comete Infide



Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The lyrics are: *quei begl'occhi e' pur l'ado :*

Handwritten musical notation for the second system, featuring a vocal line and piano accompaniment. The lyrics are: *ro e' pur l'ado = ro*

Handwritten musical notation for the third system, featuring a vocal line and piano accompaniment. The lyrics are: *Ninfa A' che tanti sospiri La*

Handwritten musical notation for the fourth system, featuring a vocal line and piano accompaniment. The lyrics are: *trode co' Amor nacque gemella Sijr' s'ra ninfa =*

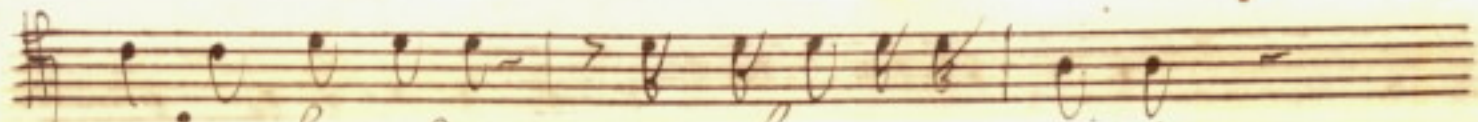
*= credi in questa notte all' hora ch'ogn'un dorme*

*dell' Amata Reina entro l' Augusto tetto di con*

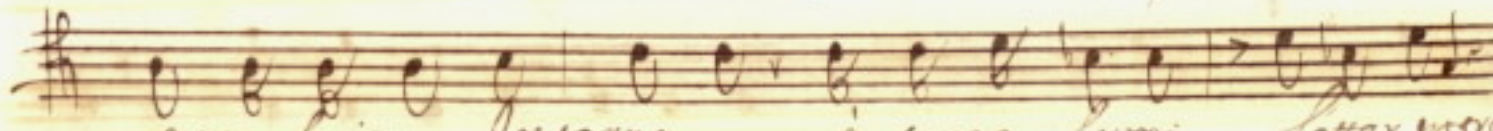
*darti prometto la tra l' ombre notturne*

*simile nella voce al tuo germano d'esser*

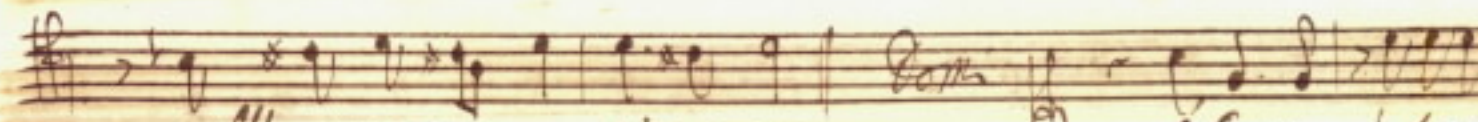




Tito fingendo con la uaja nemica



senza lorica Intorno è senza lumi Lottar potrai



nell' amoroze piu - me O seruo d' Amato



seruo quanto deuo al tuo merito seguirò il tuo con



siglio che spreca amante un core ogni Periglio

regno d' Amore

Nel regno d' Amore



re sol gode chi tenta sta sepre in dolo

re un'



Handwritten musical notation with lyrics: *cor che pauen = ta nel regno d'As*



Handwritten musical notation with lyrics: *more*



Handwritten musical notation for the first system. It consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a bass line. The bottom staff is a vocal line with lyrics "go" written below it. The music is in a common time signature and features various note values and rests.

Handwritten musical notation for the second system. It consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a bass line. The bottom staff is a vocal line with lyrics "de chi ten = ta" written below it. The music continues with similar notation to the first system.

*Allegro*

*Impa*

= rate aoi ch'in corte dispe ra =

se de la sorte d'a for auna e sempre



scarto chi è in Amor ministro ac =

cor  $\text{do}$  chi è in amor ministro accorto

Scena XIII Celis solo

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line.

ogni bella fa per me

Handwritten musical notation for the second system. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line.

fa per me

Handwritten musical notation for the third system. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line.

è quest' alma co' Proco instabile di vertunno

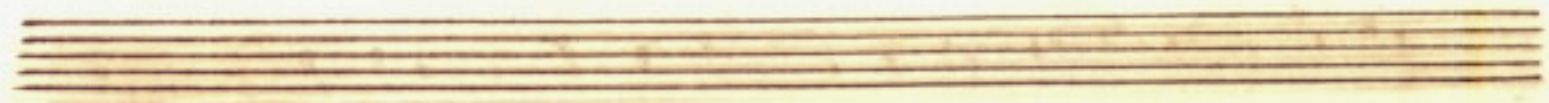
Handwritten musical notation for the fourth system. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line.

piu mutabile varia forme e cambia fé



Handwritten musical notation for the first system. The top staff is a vocal line with lyrics "ogni bella" and "fa per". The bottom staff is a piano accompaniment line.

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics "me ogni bella fa per me". The bottom staff is a piano accompaniment line.



A set of empty musical staves, consisting of two blank staves.

A set of empty musical staves, consisting of two blank staves.

Handwritten musical notation for the third system. The top staff is a vocal line with lyrics "Crito". The bottom staff is a piano accompaniment line.

Cello

Son un giaro amoroso ch' a duo beltà m'aggio

ma restinta è sabina spero trouar da tta o premio del mio

colpo una Reina vuol che Lepido mora

lo suenero farò ch' il cor d' Agrippa ultima del mio



ferro al suo mè uada risposta ogni mia speme a' inguerra

Scena XIV Tomitiano, spada  
 Plinjo con faci alla mano

ni h'il lio del fo - so sia di Venere ge -

so - e era creti per suo gio - ce res -

tutte prigionier mar te degno so ch'adentro

Durre un aguerito Amante di muona (itherea) entro la

porta questo chiuso nubcan serue di carta

Serena Chitropio d'amor la =



Lucio io seguo Berenice ricerco d'hor ch'il

solo l'alto rivest di sue bellezze è spento i

vai del morto giorno Da quei begl'occhi à mend

car io tor = no *finis.* *ferma* *Ligioni*

ecco la sua nemica in braccio all' ombra posan sue luci

= belle hora . che di quel nocto in su la rocca

benche di foco armate dormono le sentinelle se

l'aureo crin ti porge in mar fortuna tenta pur di for =



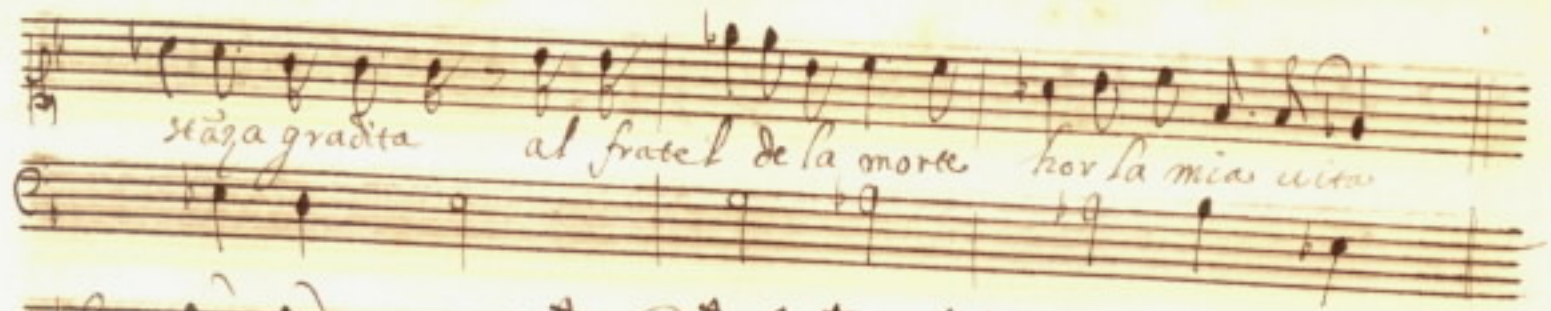
Far la mezza luna Domine che veggio ella ri

posa e mentre in seno le diluvias la chiama in auero

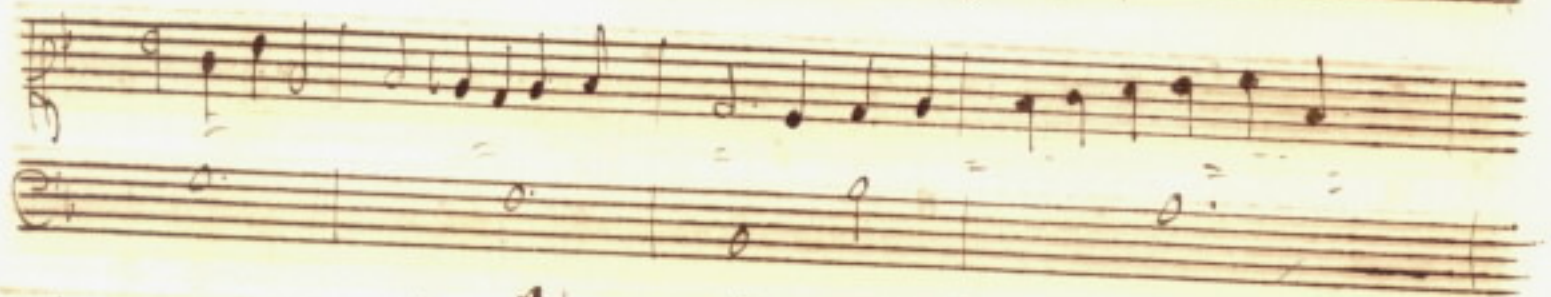
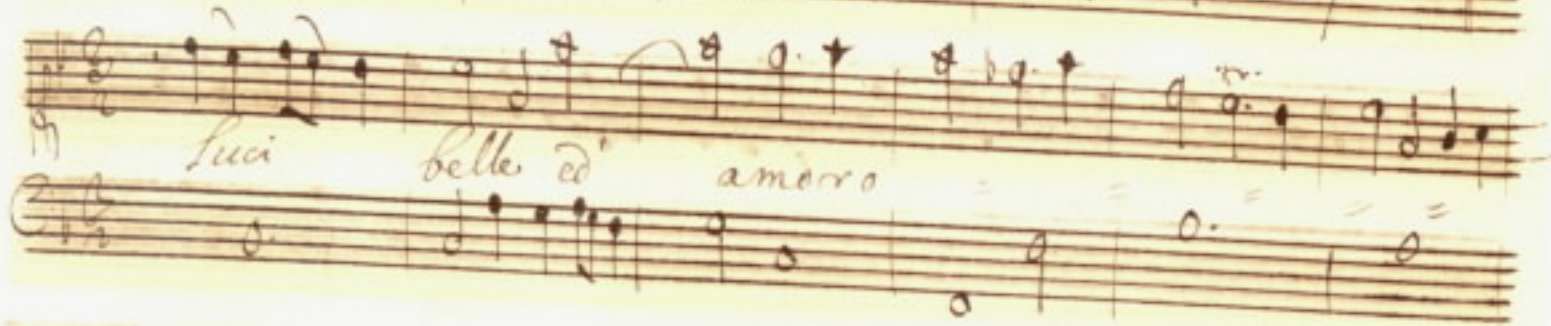
nembo rasembra Pastrea dell' sonno in grem = do

o miracolo strano entro a quei lumi dona = ta

staza gradita al frate! de la morte hor la mias uita



luci belle co' amorro



se pur ui miro ui





miro <sup>2</sup> son nacchio = se stanche forse

2. pia = gar = = = = = = = = = = = = = = = =

mi chiudete i lumi e rinfrodaste =

folle ma che uaneggio qual =

Stregua alle mie pene dal bel Poelo mio un =

qua sperar posso io se beltà così fura

chiusa era padiglioni è piu guerriera oh' che

L'empia ch'adoro ancor sognando sa ferir mille cori



in mille forme    ma se meglio la cruda, e ma se

Dorme    mio cor mio cor    ma che pauenti    anima

d che temi    ardisci    ardisci

gl' incendij tuoi    refrigerar sol panno ard

regia, è d'amer la notte e il sonno

Scena XV: *Ninfa*

Ninfa in atto il Patrone, è in sicuro, e buon noc -  
di timore

chiero singolherá nell' ocean d' Amore is

qui mi troue solo ogni mocha che uola ras



*- sembra un gerione al mio timo = re ohime*

*che gente è quella chi mi segue chi è là*

*La vita per gitta Ma no' furon fantasmi*

*che strana frenesia Io mi posi in timon*

dell'ombra mia meglio fa ch'io mi celi è occulto il nome

che s'Agrippa mi troua d'Adraspe Ardito bona

noxe son spedito

**Scena XVI Berenice, Timotiano**

in atto d'forzandola

Berenice

Cieli numi soccorso lasciami traditi =



*Dom.*  
 = *toro*  
 è d'una di pietà colpa d'Amore

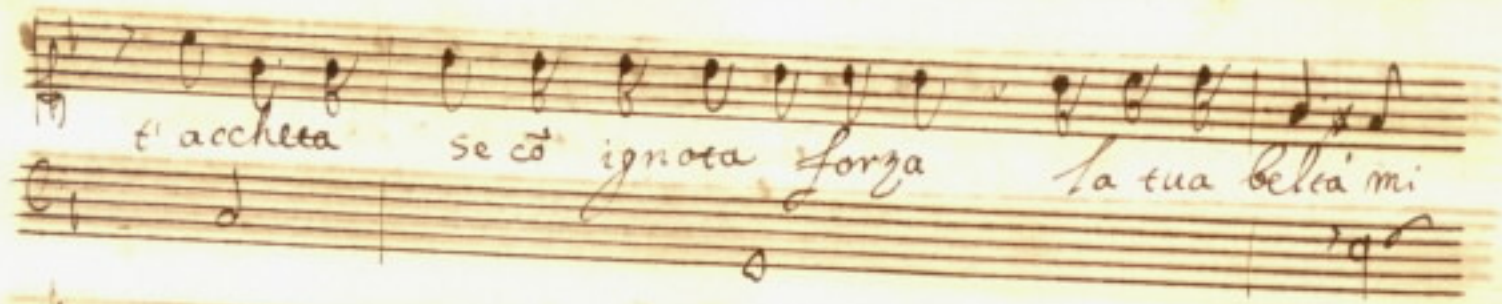
*Dom.*  
 Sentar cò empia mano coronato rapine e fa fur

*Dom.*  
 = *tiuo*  
 di profanar la maestà regnante è un

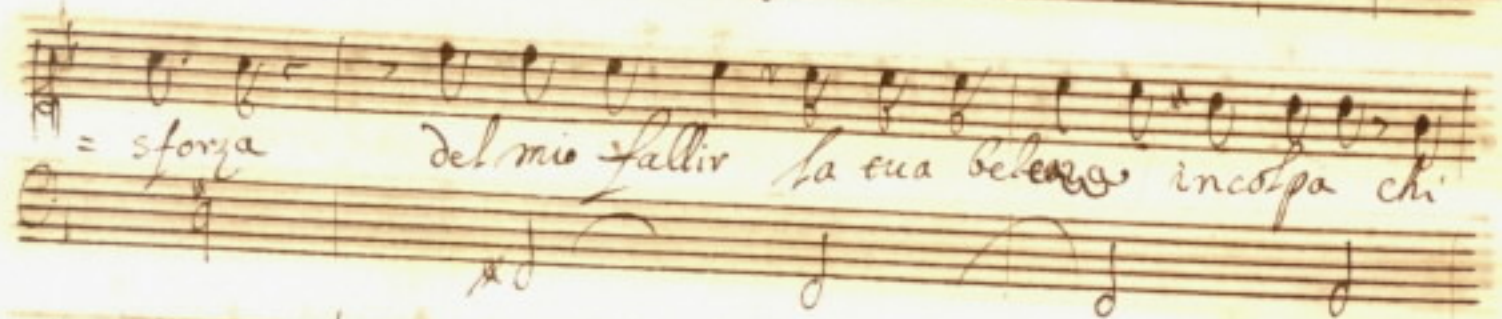
*Dom.*  
 atto da ne mico enò d'Amante *Berenice*



*f*  
t'accheta se cō ignota forza la tua belessa mi



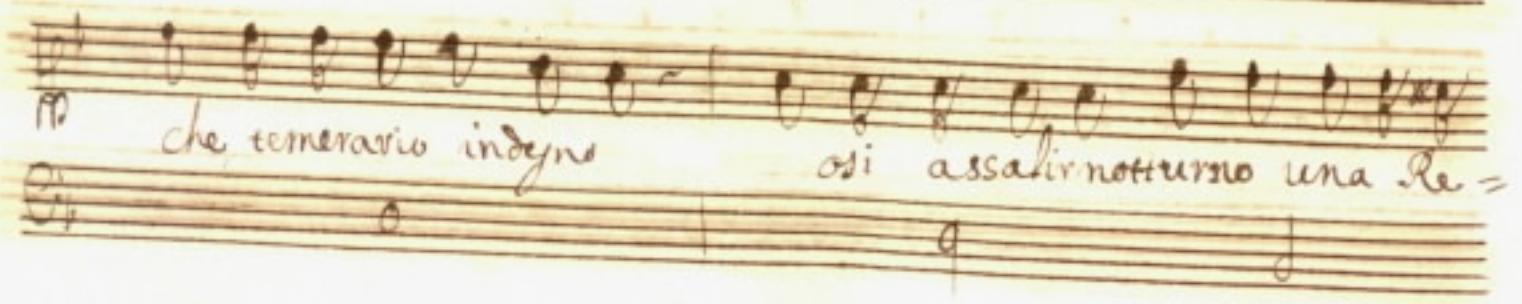
*f*  
= sforza del mio fallir la tua belessa incolpa chi



*f*  
pecca uiscentato ha minor colpa e chi sei tu



*f*  
che temerario indegno osi assalir notturno una Re =





*ma* *Donc* Un ch' à dar legge al mondo hor si destina

*Seve* di piu mondi il tributo si a tal prezzo si

*cōpra* io lo rifiuto *Domine* il far del suo no =

*Seve* legge alle genti il poter cio che piace l'ha =



uer a cenni suoi seruo il destino  
è un far da gioue in terra

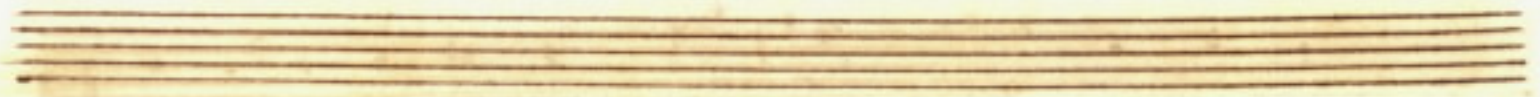
un genio altero nò puo hauer cor da rifiutar l'impero

*Care.* si' inganni empio tiranno  
Son cesare

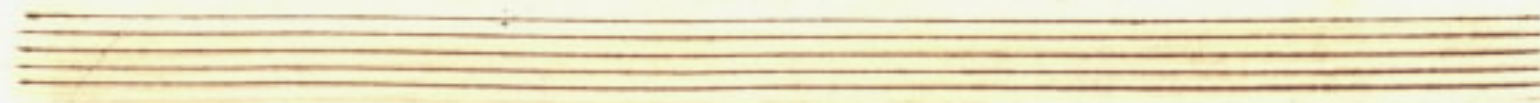
son Tito non ho temenza alcuna  
Se strin =



gondoti al seno lor tengo nelle man la mia fortuna



Concedi mio core permettimi ben che comprer possi Par:



A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in Italian cursive script below the vocal line. The text is as follows:

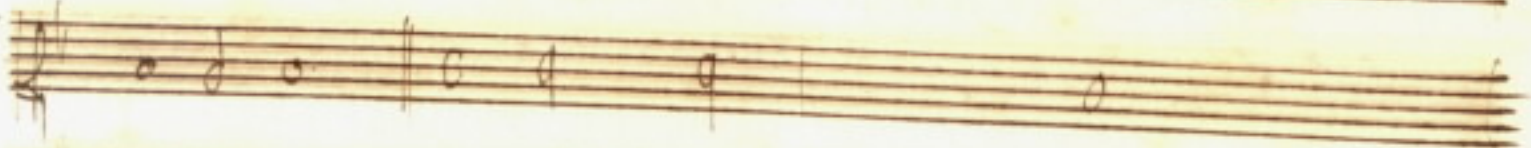
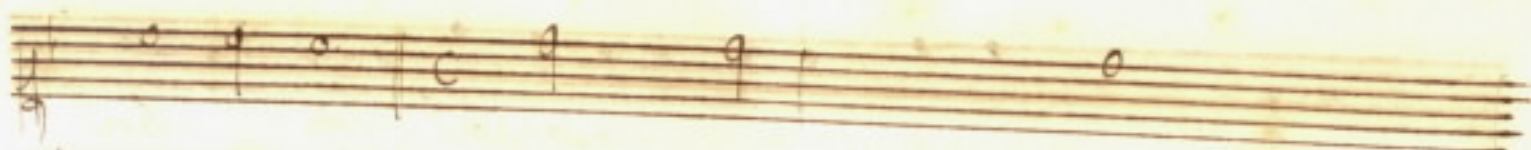
*... dove, ne le nevi del tuo sen*

*... che comprar possi l'ardore ne le nevi*

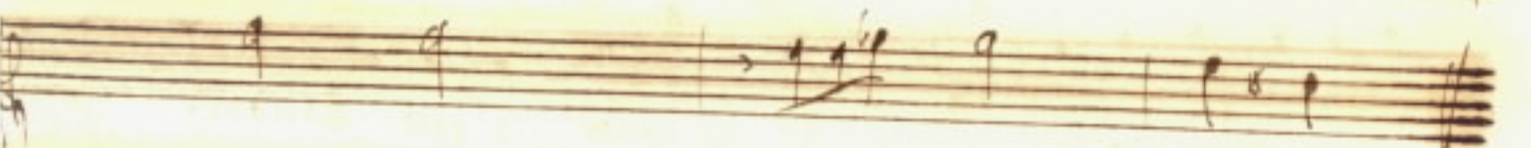


del tuo sen concedi mio

core permitti mio sen concedi concedi mio core per =



metti mio ben lascia che da tuoi labri <sup>o</sup> bacio in



= note, e nel grèbo nella notte io stringo un sole



Serenita

Alpina uerme l'innesorabil Poto ribre

ra in questo sen la falce horrenda chedell'honor le sacri-

leggi ofenda

Dom: che honor è quel honore piu sub =

Lime o maggiore puo figurarti in terra human pensiero ch'ha =

uer ch'il tutto reffe entro le braccia sue suo prigio =

niero lascia Serenica ferma lasciuo Tomio.

Tomio.  
le preghiere de grandi son decreti, e comandi

Seve. Son Regina ancor io. Tomio. Ma =



*Sere*  
 suddita a miei cenni  
 Menti mio Re no sei

*Dom.*  
 senti o donna crudel uoglia o no uoglia tua bellezza ohi

= nata al dispetto d'amor sarà mia spoglia

*Sere* In pria cadro svenata *Domib.* Si fera

a chi s'adora  
hà le Lucrezie sue sa

siria ancora  
Alfio  
Alfio mio signor mio Prencipe

L'armi l'oriche e spade  
de un nēo crudele

envoil mar de piaceri torci il timor  
piugna le gonfie



*mele* *Torite.* *Mi tradisci d' fortuna* *A.*

*mor m' uccide.* *Ritro* *alla hya*

*ben sapemo ch' al pie trouamo intoppo* *l' haueuo per com*

*pagno* *un Dio che zoppo* **Scena XVII** *Agrippa*  
*con spada alla mano, e Serenice*



*Aprissa.*  
qual voce di spavento  
quasi confusi stridon

mi distaron dall sonno chi dentro a Regi tetti ora not =

= turno hora posar il piede  
Berenice Regina è =

= come è quando scissò il crin nudo il sen lacera il manto =



fuor del usato piume lagrimosa ti scorgo chi

turba i tuoi riposi chi invidia a la tua vita

L'aria scopri l'affanno a me s'aspetta contro a chi tanto ar =

di l'alta vendetta Seren. Dei ves =



piro Agrippa fuggi l'infame Reggia Tito l'empio ti'

hanno scorto da cieco Amore penetra ne le stanze

ei notturno m'assale io lo respingo tenta coi sospiri

usa la forza e l'arte da le piume io mi lancio



egli mi aferra mi oppongo mi rinecaha alzo le

= strida de la tua spada al lampo moue ala fiza il passo

tu opportuna qui giungi à darmi aita difensor del mio ho-

= nore e di mia ui - ta *Adagio* gioue che as-



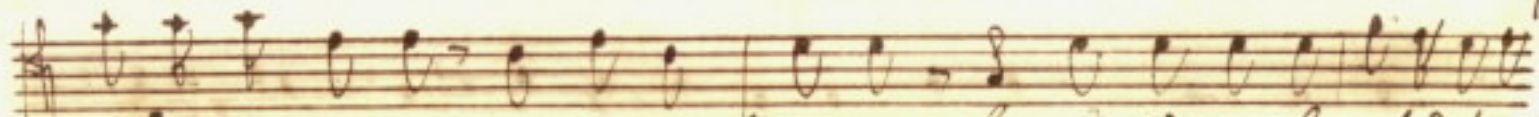
= corso e come una porpora Augusta puote servir di

= mano al tramento vasierena la fronte

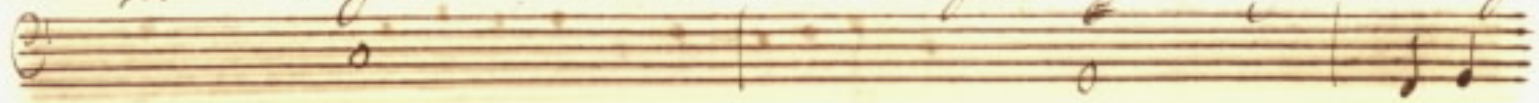
per rincuzzar d'Imperatore injusto ogni forza ogni of

= fesa ricorrem da Domitiano ei forte pari d =

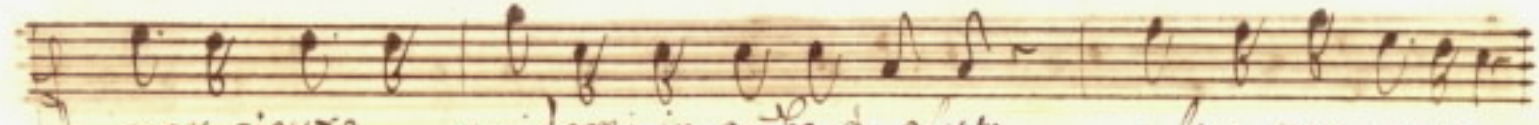
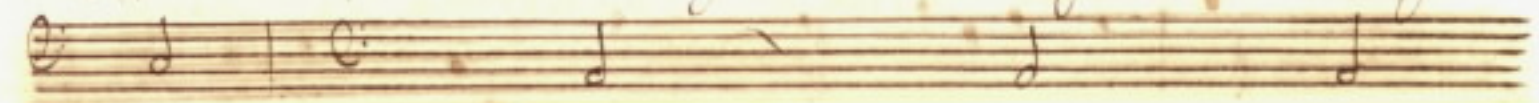




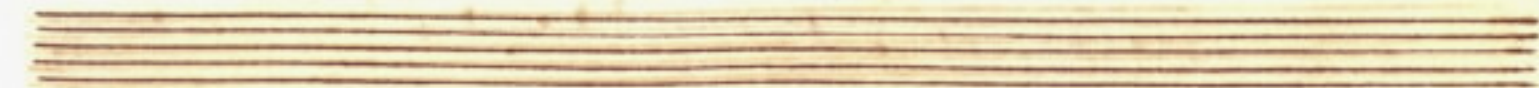
Tito di sangue e di valore fra l'avidia fatal del vizio:



nonore. <sup>Ser</sup> Purche dal'impudico sia questo sen sia questo ho-



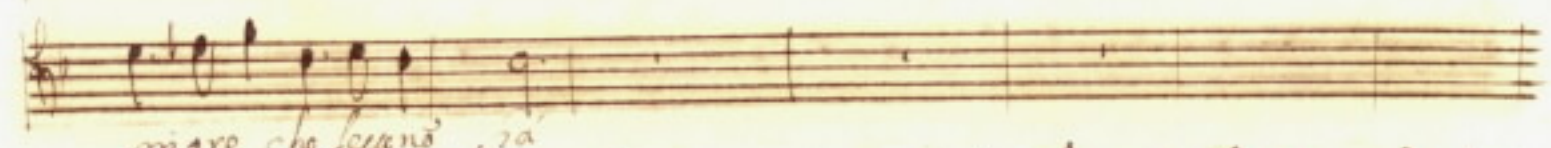
non sicuro guidami in grebo a sluto altro non curo



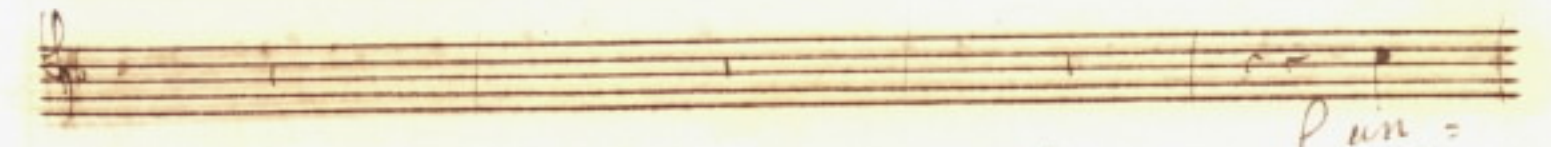
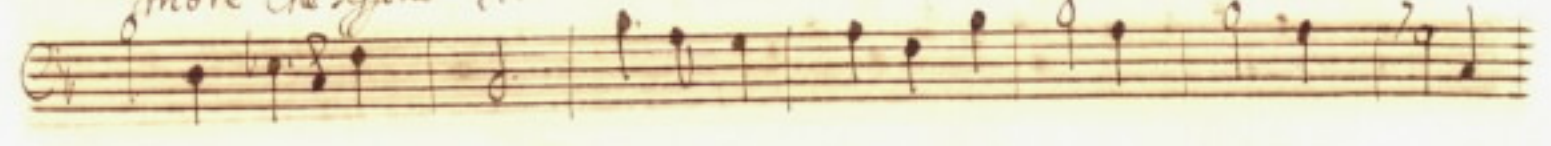
A handwritten musical score consisting of eight staves. The notation includes various clefs (treble and bass), time signatures (C and 4/4), and notes of different durations (quarter, eighth, and sixteenth notes). There are some annotations, such as a '2' above a note on the fourth staff and the instruction 'e un -allari a =' on the eighth staff. The paper shows signs of age, including some staining and foxing.

e un -allari a =





*more che legna' ra'*



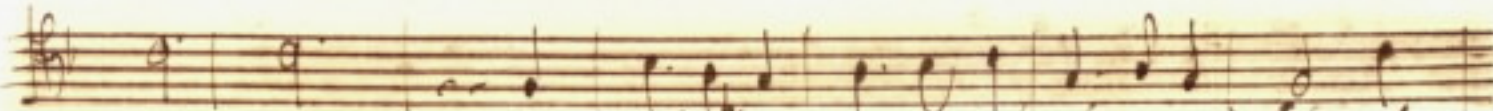
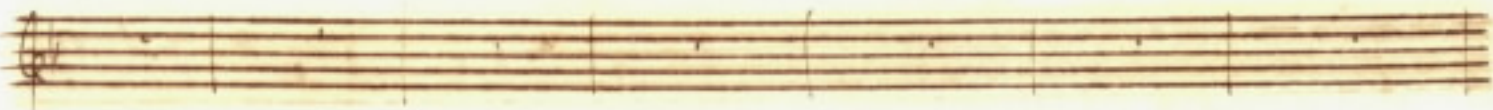
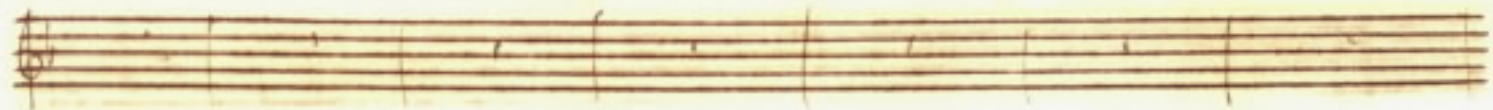
*Fin =*



*fallari amore che lego non ha ma tiranno*

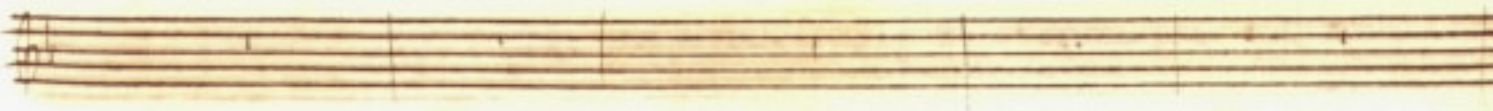
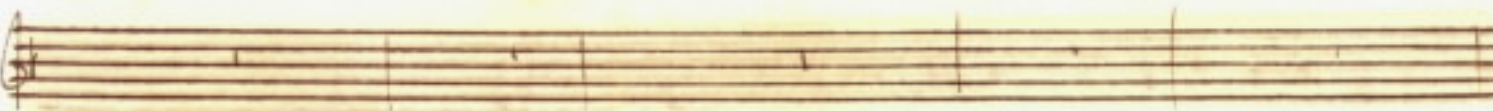
*L'altro danno machi = nado sempre*





uà

è un fallari amore che legge nò hà che



legge nò hà



ha che se ne ha

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff starts with a bass clef. The third staff contains the lyrics "ha che se ne ha" written in cursive. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The handwriting is in dark ink, and the paper shows signs of age and wear.



Scena XVIII

Baraggia di Cipressi, et

Aranci con fontane, e Statue

Tito, Appollonio e Maria

Musical notation staff 1

Musical notation staff 2

Musical notation staff 3

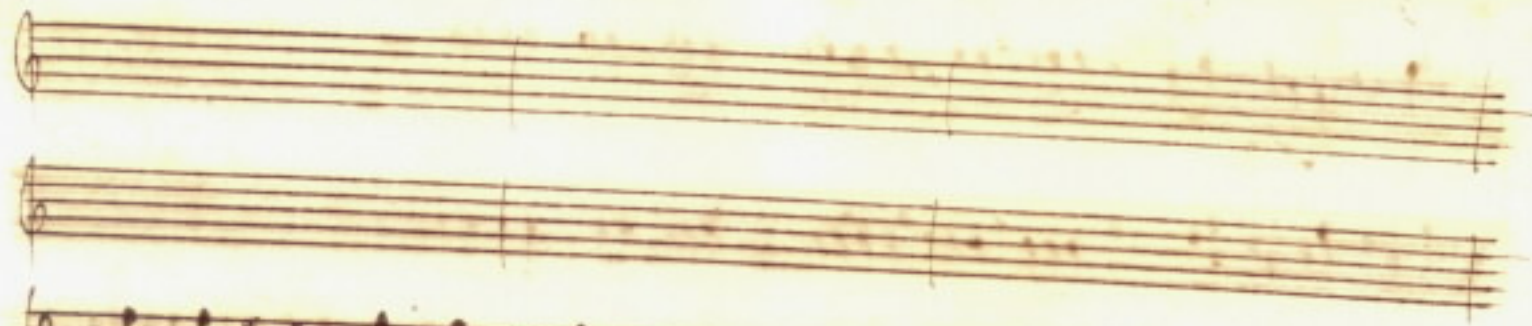
Musical notation staff 4

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves, arranged in five pairs. Each pair of staves appears to represent a different instrument or voice part. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including some staining and discoloration. The handwriting is clear and legible, typical of an 18th or 19th-century manuscript.



*Arrota pur fiero*

*Sublime de le reue le tue lumate zanoie or ar*

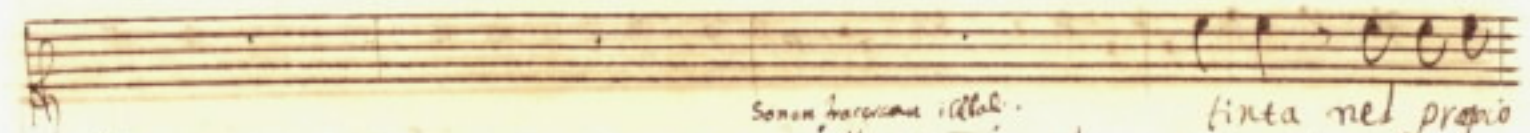
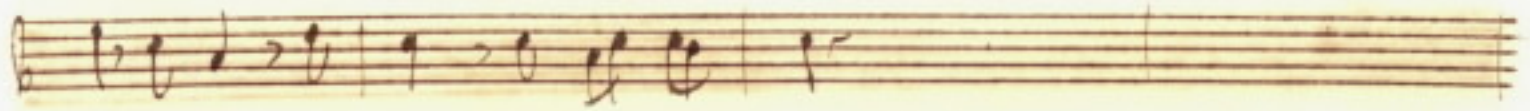


nozo ai perigli      dente nò cura      è nò pauenta ar =

Martia uccidento la rora.

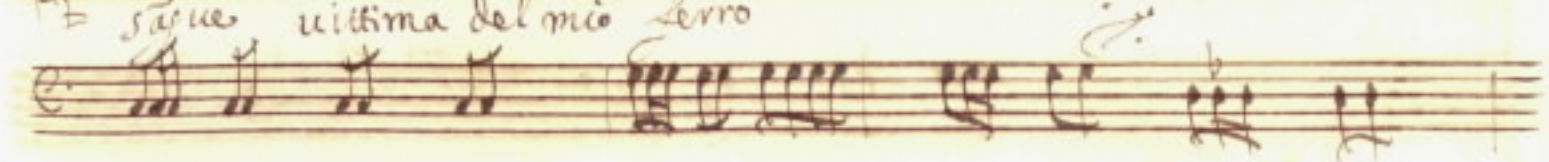
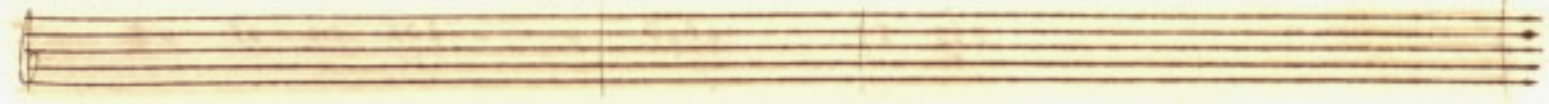
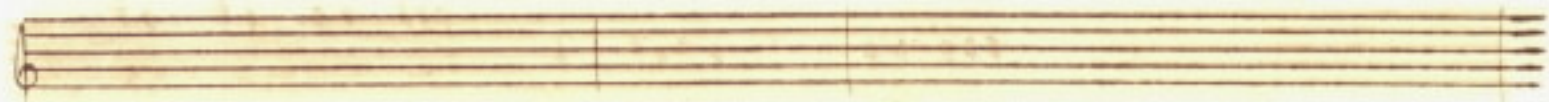
igli






Sonon harmonica i'

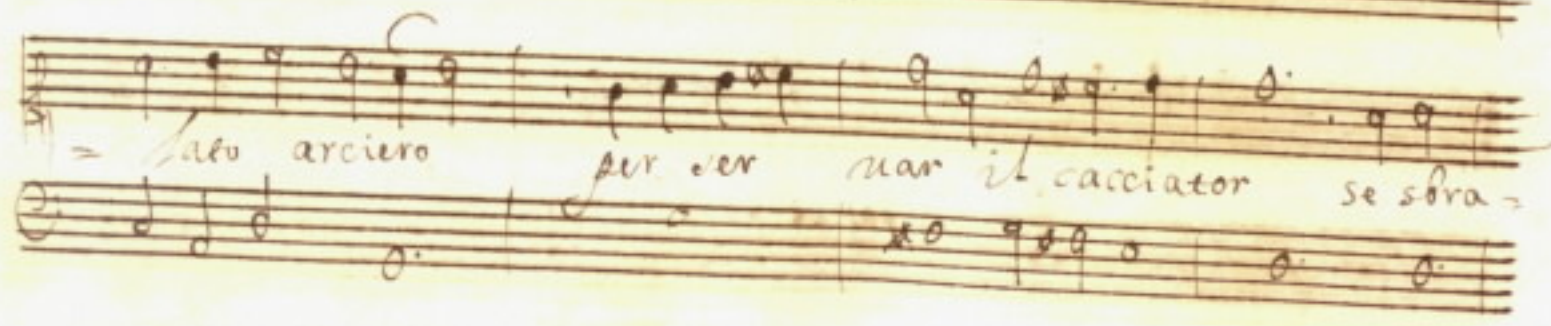
l'inta nel proprio



s'acue uittima del mio ferro



cade la fera è sangue Ma che giova A-



l'arco arciero per ser nar il cacciator se sopra -



nato lacerato da mostro piu fero languisce il mio cor

mostro piu fero languisce il mio cor o chi unque tu sia che

Donna o Diva nume di quelle schue mi porgi amico

in si gran fuoco aitas sovra il Latini Altari di

ultime suenate  
ordero al nome tuo mille e =

ca combe *Maria.*  
ad Altra Deitate e ad Altro

nime idolatra diuoto  
anima o tradi

for sacrahi in uo = to  
inhumano crudele



incostante infedele così Martia tradita e altrui =

Do ni mira ch'anco tradita mentre morte m dai

ti do la uita

Scena XIX

Trio Solo

qual fantasma quai Parue martia sgridommi e sparue



*d' amore questo un gioco per deluder il mio fo =*

*= co mentre a marcia ribellato d'altra se = gus*

*il lume arciero uani oggetti si forma il*

*mio penke = = ro uani oggetti si forma il*



Handwritten musical notation for the first system. It consists of two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is written with eighth and sixteenth notes, some with slurs and accents. The bottom staff has a bass clef and contains a simple harmonic accompaniment of quarter notes.

*mie pensie = = ro sinchio soero*

Handwritten musical notation for the second system. It continues the melody and accompaniment from the first system. The top staff has a treble clef and the bottom staff has a bass clef. The melody includes a fermata over a note.

*bianche luci ro voglio a =*

Handwritten musical notation for the third system. It continues the melody and accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. The melody features a series of quarter notes.

Handwritten musical notation for the fourth system. It continues the melody and accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. The melody features a series of quarter notes.

Handwritten musical notation for the fifth system. It continues the melody and accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. The melody features a series of quarter notes.

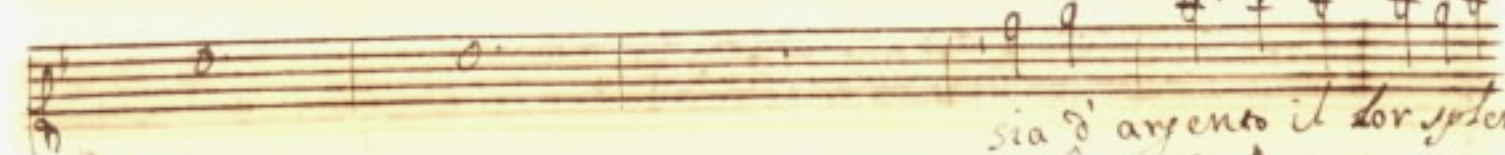
*mar = patró =*

Handwritten musical notation for the sixth system. It continues the melody and accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. The melody features a series of quarter notes.

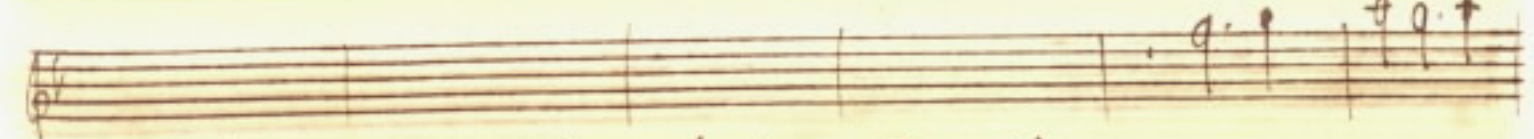
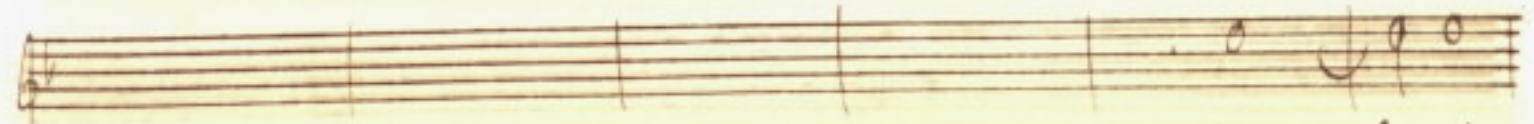
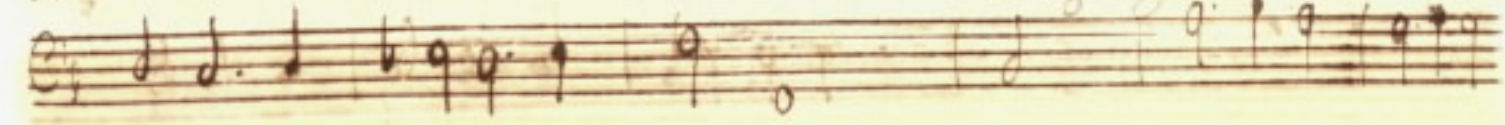
Handwritten musical score for the first system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line contains the lyrics "Dir fra uaghi gi ri la fronte del". The piano accompaniment consists of a simple harmonic accompaniment.

Handwritten musical score for the second system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line contains the lyrics "sol - - - - - tal la adorar". The piano accompaniment continues with a simple harmonic accompaniment.

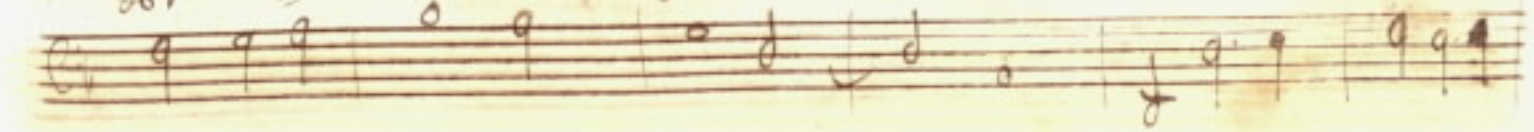




sia d'argento il lor splen =



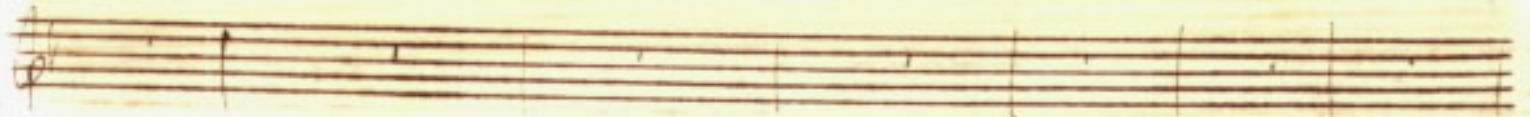
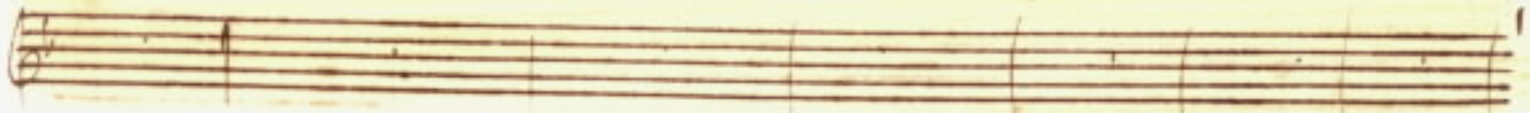
Dor bianca in ciel la Luna ancor =



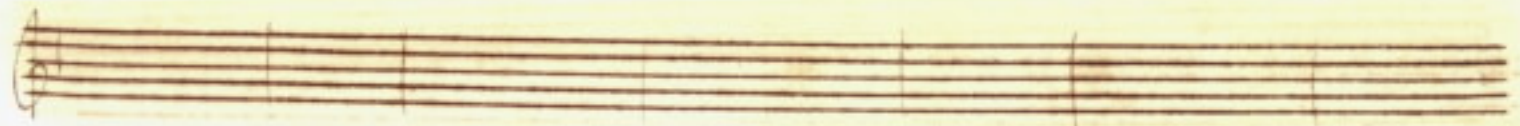
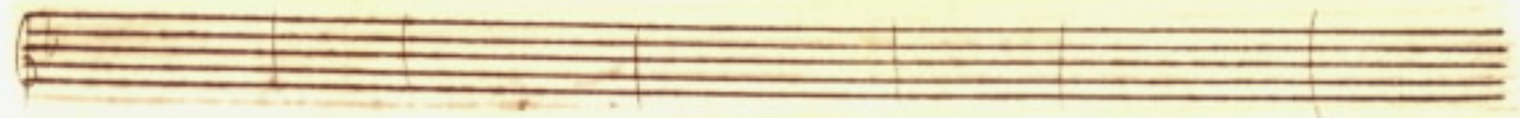
Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a treble clef. The third and fourth staves are a piano accompaniment line with a bass clef. The lyrics "e' pur souva & feblo es sur si" are written between the third and fourth staves.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a treble clef. The third and fourth staves are a piano accompaniment line with a bass clef. The lyrics "ore = de occhio ch' ha' piu candor" are written between the third and fourth staves.





mo = = = stra piu fe - de occhio ch'na =



piu candor

mo

stra piu fe = de

Scena XX

Lucinda Solo



Soccorso aia

ohime  
son semi uiso

d'un terrore le

= one che rasembra a la

mae un elefante fugo il desise  
submi

mae un elefante fugo il desise  
submi



na te il mio cor timoro

so divenuto è così salti un Danzatore

ma se spari la belva col can = = so col =

can = so non regare il mio ri = mo =



Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "re, can - co no fu =". The piano accompaniment (bass clef) features a complex texture with many beamed sixteenth notes.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics "pare al mio timo - re per me". The piano accompaniment (bass clef) continues with a similar complex texture.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics "sono la caccia a chi la vuol". The piano accompaniment (bass clef) continues with a similar complex texture.

Handwritten musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "piu no us tra =". The piano accompaniment (bass clef) continues with a similar complex texture.



ualli ombrose di menar il uelero mio certe

dame dispettose di cacciar piu non de

= si o certe dame di = pettose di cac-

= ciar piu non desi = o seguir fora che



*fuge*

*è troppo duol*

*per me dono la caccia à chi la uol*

*à chi la uol = à chi la =*

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff also starts with a treble clef. The third staff is mostly blank, with the word "not" written in cursive below the first few lines. The fourth staff begins with a bass clef. The fifth and sixth staves continue the notation with treble clefs. The seventh staff is mostly blank. The eighth and ninth staves continue with bass clefs. The tenth staff concludes the notation with a treble clef. The paper shows signs of age, including foxing and staining.



Fine dell'atto secondo

Volta per il Terzo