

Atto 2<sup>o</sup>. scena 1<sup>a</sup>

Lucio e Claudia

Lucia:  
Claudia d' Appio il comando vuol ch'io m'è uada ad ordinar le squadre in

su la marzia arena in di schierata appena soua l'Alzido brama che

meo le conduca e la tua fama? fugando per la patria io non l'of-

fendo che più degno il mio amor tra l'armi io rende. Lucio in questi amori noi pro-

fol. 20  $\frac{1}{2}$



*luc.* *clai.*  
Fmetto di giuuarti etu non vuoi? io non uoglio? ti chiedo

De la tua nega il nome e oscuro mi ripondi e con le cifre

*luc.*  
tue piu mi confondi ~ scopriarti la bella onde d' amor m'ac-

*clai.* *luc.*  
-cesi io troppo dissi o Claudio io nulla intesi nulla

*luc.*  
Del tuo martire sente gieta il cor mio da ad un tormento equal foggiaaccio anch'



*fuc.*  
 io ami forse anzi l'adoro | piu non si taccia | ingelo -

*cha.*  
 -sito io .moro il mio segreto amore | teo esprimer possi |

io che di tua fede ben m'e noto il candore | e illustre si con l'opre

*fuc.*  
 tue ti fai che di raggi d'onor chiaro ten vai | troppo m'i -

-nelzi or dimmi l'amoroso tuo duolo | e noto ad altri o gar



*fuc:*  
noto a me solo? al mio bel nume ancora la pena è occulto onde languisco ogni

*fuc:*  
ora e perche claudia cela l'interne sue ferite a chi tant,

*Chi:* *fuc:*  
ama ei non è cavaliere ed io son dama ei non è cava-

*Chi:* *fuc:* *Chi:*  
liere? no' se troppo ti chieggo dimmi chi sia non deggio lig-

*fuc:* *Chi:*  
getto palagari degli amor miei! oh se quello fuggi' io | quello tu



*fuc:*  
 Sei signora pur ch'io vagho à sollenar tue gene farò quel che tu

*lla:*  
 vuoi perche so che vorrei quel che à te conuiene molto o huio tu

*fuc:* *lla:*  
 Quoi dunque mi svela come il tuo ben di chiamar tu non sei Caua-

*fuc:*  
 liere ed io son Dama lusingar il mio pensiero dolce spe-

*fuc:*  
 rangor à credet ciò che bramo io non son Cavalier e Claudia è Dama



Scena 2a. *Di:* *Virg:*  
mercé mi giuri e poi non tel rammenti? a torto i miei tor-  
Julio e Virginia *le:*

*Di:*  
menti la mia fede l'empia fede che d'Imeneo già profano le tede  
*le:*

*Vir:* *Di:*  
Julio nube impura. - in te d'amore i chiari lampi of-  
*le:*

*Vir:* *le:*  
cura finsi... per ingannarmi ben lo so che d'amarmi un di fin-  
*le:*

*Vir:*  
gesti e che oltraggi son questi senti senti le mie di colpe  
*le:*



e con sentenza giusta e non tiranna o innocente m' assolui o

crea mi danno? di pur tu sai che spesso appio all' ita sog-

giace e lecito si fa ciò che li piace s'io d'amar te

se degnar mi dicea chi certar mi vendea che messo a danno.

ei non si fosse all' ora di te di Lucio e del mio onore ancora? con ac-



*- corto consiglio trassi da morte noi me da periglio e questa e*

*cosa? e in questo si peccar' infedele, misericordente cru-*

*dele, guardiammi il seno e dall' aperta piaga vedrai che intatta e*

*uaga dentro al mio cor s'iede presso all'Imago tua l'alta mia fede*

*l'oi*  
*perdonami cor mio che tu sei l'innocente il Reo son io*



*Vci*  
 men severo e più faggio contro di me gli dgni tuoi gre-

-para e giustamente ad oltraggiarmi. Impara

*Violon*

*Violon*



Handwritten musical notation on a five-line staff. The notes are written in a cursive style. Performance markings include *pia.*, *molto for.*, *pia.*, and *cresc. for.*. The word *col basso* is written below the first few notes.

Handwritten musical notation on a five-line staff. The notes are written in a cursive style. Performance markings include *visti solo*. The lyrics *Si io non t'amay* and *Si tanto meno tener saprei* are written below the notes.

Handwritten musical notation on a five-line staff. The notes are written in a cursive style. The marking *meno tener saprei* is written below the first few notes.



Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a rhythmic accompaniment with vertical stems and beams.

A single staff containing three vertical bar lines, indicating a section break or a measure of rest.

Handwritten musical notation on two staves. The top staff has a melodic line with the lyrics "i me = no te = met sapre" written below it. The bottom staff has a rhythmic accompaniment.

Handwritten musical notation on two staves. The top staff has a melodic line with a fermata over a note. The bottom staff has a rhythmic accompaniment.

A single staff containing three vertical bar lines, indicating a section break or a measure of rest.

Handwritten musical notation on two staves. The top staff has a melodic line with the lyrics "io non tra" written below it. The bottom staff has a rhythmic accompaniment. The word "solo." is written at the end of the bottom staff.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian and are positioned between the staves.

*may dar.*

*may* — — *si tanto meno tener saprei meno tener sapre* — —



Handwritten musical notation for the first system, consisting of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar note values. There are dynamic markings 'f' and 'p' above the notes.

Handwritten musical notation for the second system, consisting of two staves. The top staff contains a melodic line with lyrics written below it. The bottom staff contains a bass line. The lyrics are "me - no te - mer saprei" and "s'io non t'a'".

Handwritten musical notation for the third system, consisting of two staves. The top staff contains a melodic line with lyrics written below it. The bottom staff contains a bass line. The lyrics are "me - no te - mer saprei" and "s'io non t'a'".

Handwritten musical notation for the fourth system, consisting of two staves. The top staff contains a melodic line with lyrics written below it. The bottom staff contains a bass line. The lyrics are "ma - gi - si tanto meno temer sapre - i me - no te".



Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar notation. There are some markings like *fin.* and *mi* written in the margins.

Handwritten musical notation on two staves. The top staff has a melodic line with a long rest. The bottom staff has a bass line. There is a marking *met. Saprei* written above the first few notes of the bottom staff.

Handwritten musical notation on two staves. The top staff has a melodic line. The bottom staff has a bass line. There is a marking *fin.* written below the first few notes of the top staff.

Handwritten musical notation on two staves. The top staff has a melodic line. The bottom staff has a bass line. There is a line of Italian text written between the staves: *io che d'amor è tanto colpe di amar tu de*. The notation continues below the text.



Handwritten musical notation on a single staff, featuring various rhythmic values and a treble clef.

Two empty musical staves with vertical bar lines.

Handwritten musical notation on a single staff with lyrics: *i chiamar tu dei tu dei chiamar*

Two staves of handwritten musical notation with lyrics: *tu tu*

Two staves of handwritten musical notation with lyrics: *chiamar tu dei tu dei*



vi:  
 son pure quelle fiamme che il petto mio riserva ed io men uò d'unagra  
 #0 h 9 9 ↓ 9 |

fe superba  
 |

Scena 3a:

Appio ed etti:

perfida menzognera qual è la fe di cui te uai si altera;  
 #0 h o | d ↓

vi:  
 quella che da Appio tiene soddita l'alma mia / finger conuene  
 #9 | 9 #9 ↓

troppo gl'accenti tuoi dall'interno del cor uanno discordi semi prometti a -  
 #9 ↓ o | #0 |



more e poi ti scordi  
 ni ghi a me ciò che demì e con affetti

lieni manchi a te stessa ancora e questa è fede che liberal mer-

-cede che degna ricompensa a me tu dai signor dimmi non

gai che legata ad Isidoro il Genitor mi rejeta i lacci d'Ime-

Inco già m'è palese e poco stimi d'io con ischerno ingegno obli-



Laggi egualmente e l'amante e lo sposo forse a Julio presente do-

-nea con note ingiuriose e ric scopre i torti suoi le adpe

mie t'amo ma troppo fora se mi uoleggi amante e incauta ancora

*Al:* tu con la tua difesa pago mi vendi io lodo del sagace tuo

l' spirito il senno e il modo ma posso pur dar fede a queste tue di-



colpe e già te meco artifici non usi ne con nouelle

fradi ora ti scusi

*Tromba da caccia*

*Violina da caccia*

*Violon*

*Violini*

*affettuoso* Sei tu solo il mio pensiero il mio pensiero | no e

*Organo: cembali*

tutti



Two staves of handwritten musical notation. The top staff contains a series of rhythmic markings and notes, possibly a vocal line. The bottom staff contains a series of notes, possibly a basso continuo line.

A system of seven staves of handwritten musical notation. The first two staves are vocal lines. The third staff is a basso continuo line with figured bass notation. The fourth and fifth staves are accompaniment for a keyboard instrument. The sixth staff contains the Latin lyrics: *-vero / nō ē vero / il mi bene / il ver nō ē*. The seventh staff is a basso continuo line with figured bass notation.



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as "piz." and "fai". The lyrics "ver no" and "festa solo il mio pergiuro il" are written below the staves.

ver no

festa solo il mio pergiuro il





Handwritten musical score on a single staff with lyrics in Italian and Latin. The notation includes notes, rests, and bar lines. The lyrics are:

mio pensiero / nō ē vero / nō ē vero / il mio be-

The score consists of several lines of music. The first line has a treble clef and a common time signature. The second line has a bass clef and a common time signature. The third line has a treble clef and a common time signature. The fourth line has a bass clef and a common time signature. The fifth line has a treble clef and a common time signature. The sixth line has a bass clef and a common time signature. The seventh line has a treble clef and a common time signature. The eighth line has a bass clef and a common time signature.



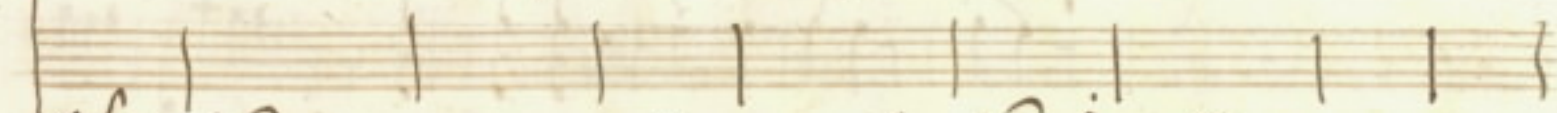




Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes, rests, and a key signature of one sharp (F#).



Handwritten musical notation on a staff, including notes, rests, and a key signature of one sharp (F#).

Handwritten lyrics: he / il ver no' e' il ver no' e'

Handwritten musical notation on a staff, including notes, rests, and dynamic markings 'solo' and 'tutti'.





per te sotto a cesbi affanni | tu t'inganni t'inganni in-

*pizz.*

*solo*

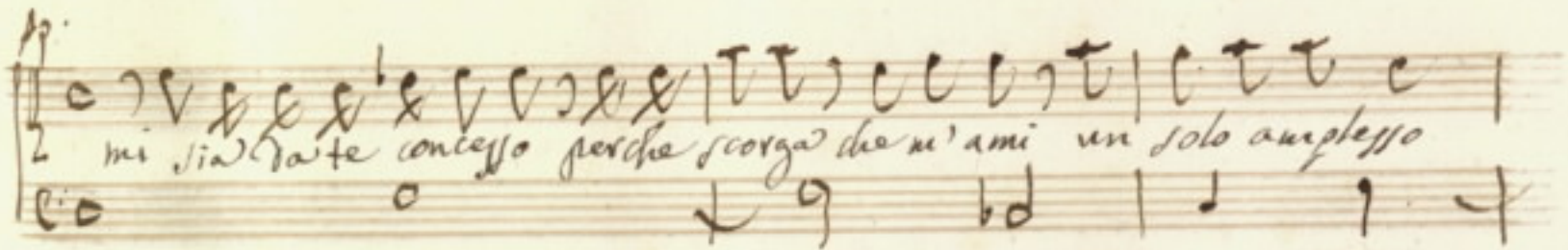
*tutti*



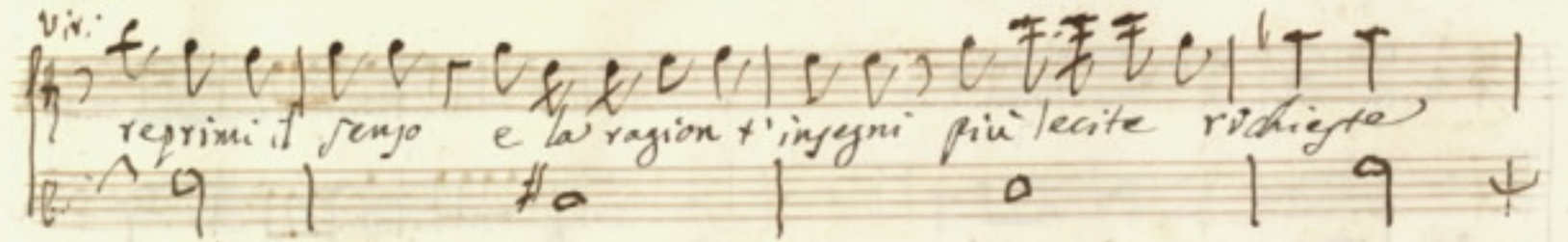
- ganni peno ogn'or / ma nō per te ma nō per te  
 - ganni peno ogn'or / ma nō per te ma nō per te



*pp.*  
mi sia date concesso perche scorga che m'ami un solo amplesso

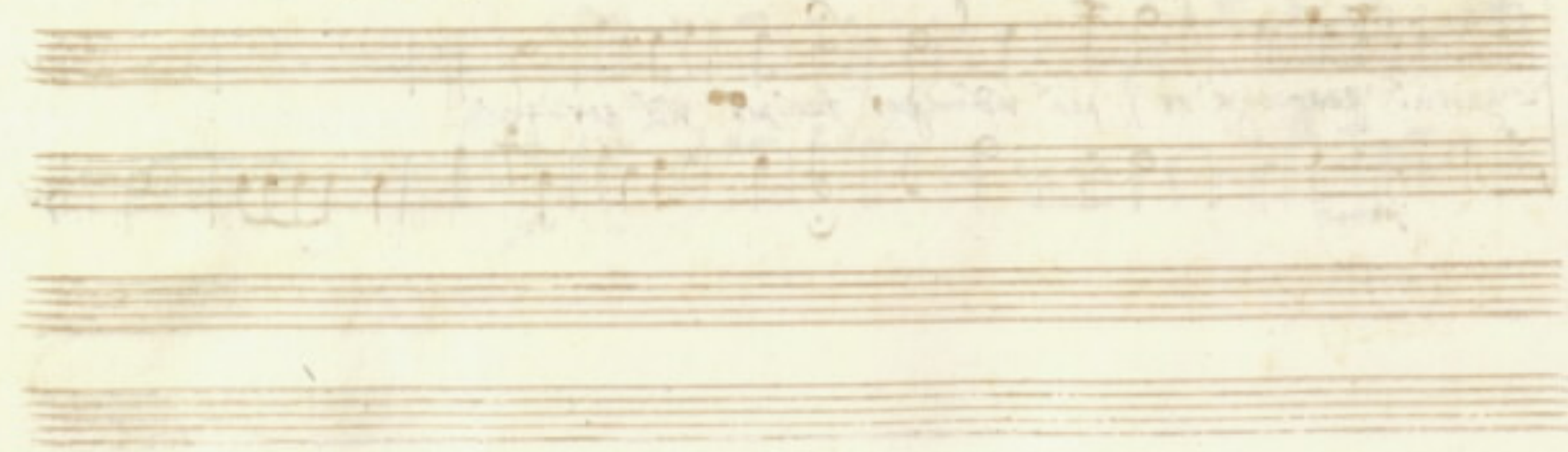
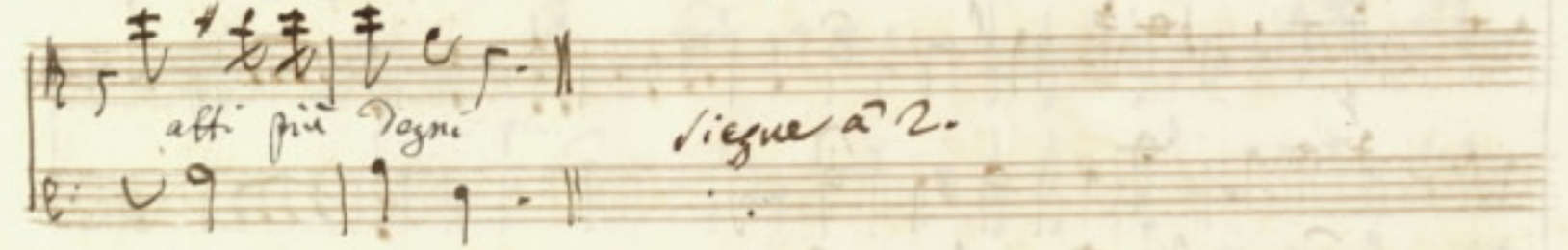


*viv.*  
reprimi il senso e la ragion t'ingegni piu lecite richiesta

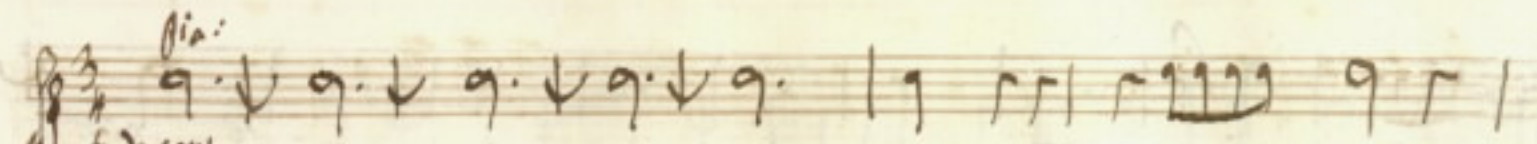


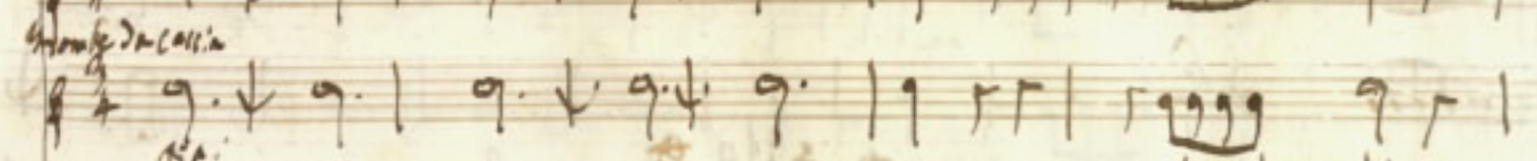
atti piu togni

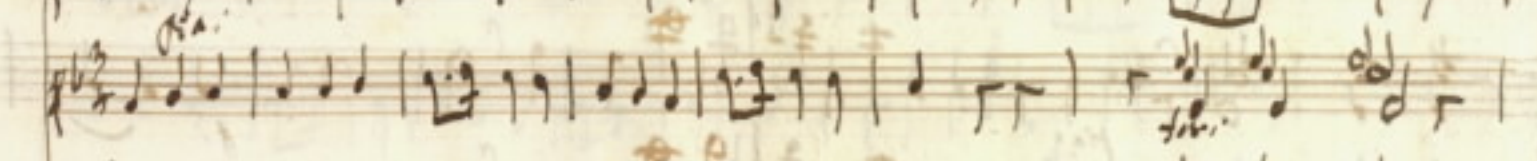
*Segue a 2.*

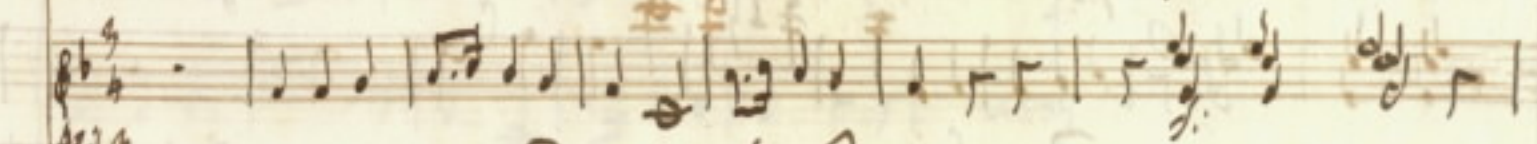


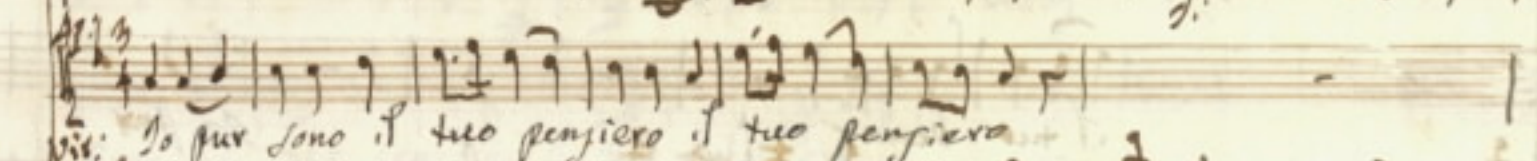


*pia:*  


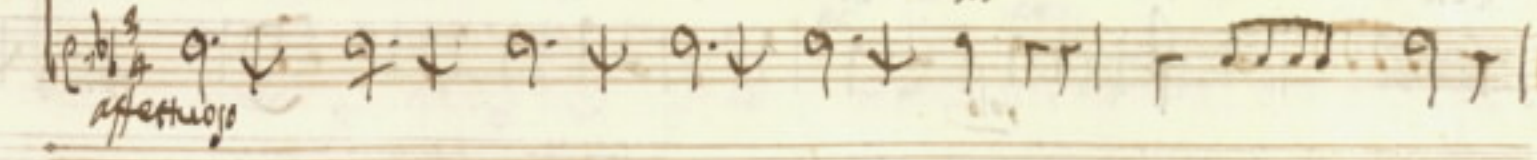
*And.te da casa*  



*pia:*  


*f.ri.*  


*And.te*  


*vis: Io pur sono il tuo pensiero il tuo pensiero*  


*no' e' vero no' e'*  


*affettuoso*  




Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various note values, rests, and dynamic markings such as *pia.*, *solo*, and *f*. The bottom staff contains lyrics in Cyrillic script: *чето* and *і тво бена і кер нѳ е і кер нѳ е*. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.



Sono il tuo pensiero il tuo pensiero  
 но е тво но е



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

Lyrics visible in the score:

il tuo be - ne

vero il uer ho - e il uer ho - e

am



Handwritten musical score on seven staves. The notation includes various note values, rests, and clefs. The sixth staff contains the handwritten text "per me soffri acerbi affanni" and "tu t'ra".





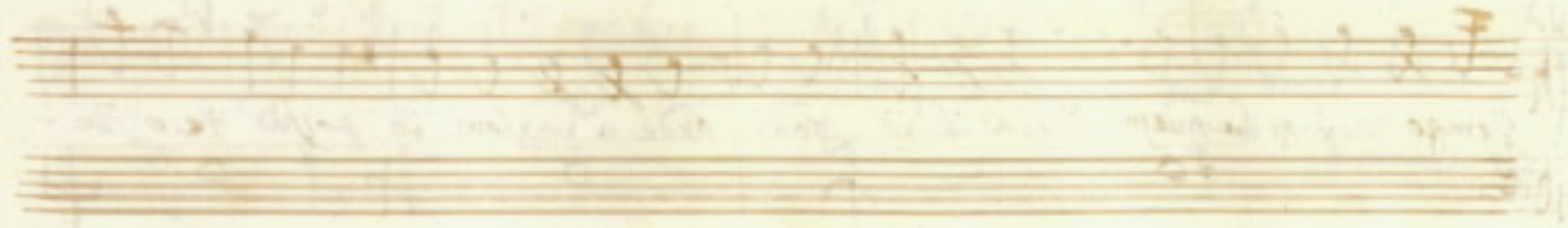
ganne t'inganni

pexi ogn'or

nã nã per te nã nã per te

The musical score consists of seven staves. The first two staves are empty. The third and fourth staves contain a melodic line with various notes and rests. The fifth staff contains a single note with a long dash. The sixth and seventh staves contain a melodic line with lyrics written below it. The lyrics are: "ganne t'inganni", "pexi ogn'or", and "nã nã per te nã nã per te".





Handwritten musical score consisting of seven staves. The notation includes various rhythmic values and clefs. The first staff begins with a treble clef and a common time signature. The notes are written in a cursive hand. The final staff contains the text:

Scena 4<sup>a</sup>  
Valevia ad Appio





Vol.  
Tempo miglior che questo nò fia ch'io tronì onde a ragione io poya teo de-  
cio

guarmi e favellar d'amore l'no poteni trouar tempo peggiore  
oli

si dà te s'oblia la prima fiamma e puoi così spreggar mi l'alta cura dell

armi da quella del mio diol te nò denia campo è il tuo petto e il core nò

corriposto amore tenta vincere inuano in uanfaticia ed è Virginia



*Ap.:*  
 sol la tua nemico *folle* che parli? *Vol.:* e di negar pur tenti

io chi io medesima qui per anni intesi? furon con chiavi accanti g' amor

Moi da Virginia a scherno presi e pur manchi di fede a chi per tesi

brugge per seguir chi ti fugge e con uol cauto brava ami chi ti dif-

prezza e non chi + l'ama odi non saggio lor sciocchezza *Ap.:* *finzer sogg.?*



io che il suo dolor mi preme <sup>ant.</sup> Ricordati Ingrato Ingrato che

m'adii così che sono. <sup>Ap.</sup> <sup>val.</sup> di si un negro spietato <sup>Ap.</sup> to ri

ricordati ingrato ingra- to ricordati che io sono quell

Appiò quell' istesso che t'amai sempre e che m'ingannai adagio <sup>val.</sup>

io maledico il giorno che a languir cominciai per te d'amore male



♯ Dico quell' ore che istante notti e tante pensando al ~~me~~ som-

biante io già uengliaci e quello in cui dormendo io te sognai e male-

♯ Dico quante volte ancora piansi per te sulla nascente aurora

sono ingrata quest' ire <sup>val:</sup> per non vederti più uoglio partire

*ap:* e ancor non parte <sup>val:</sup> oh Dio chiamar m'arresta <sup>ap:</sup> che pensa <sup>val:</sup> die uolta



Handwritten musical notation on two staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: F#4, G4, A4, B4, C5, followed by a bar line, then F#4, G4, A4, B4, C5, and a double bar line. The second staff contains a bass clef and notes: F#3, G3, A3, B3, C4, followed by a bar line, then F#3, G3, A3, B3, C4, and a double bar line.

Handwritten musical notation on five staves. The first staff is a treble clef with a common time signature (C) and notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, 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Handwritten musical score for the first system. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics are: *se tu sei crudo o perfido pietoso amor sera amor sa*. The bottom staff is a basso continuo line with a bass clef, providing harmonic support with chords and a melodic line.

Handwritten musical score for the second system. The top staff continues the vocal line with the lyrics: *re e gli ti puni- ra ti punira ti*. The bottom staff continues the basso continuo line. The notation includes various rhythmic values and accidentals, characteristic of 17th or 18th-century manuscript notation.



Handwritten musical score on ten staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The lyrics are written below the staves.

Lyrics: *penti - vai ti ponti - ra*

Additional annotation: *col basso*



*Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. The lyrics are written below the staves.*

*se tu sei crudo o perfido*

*pietoso amor sarà pietoso*

*pietoso a-mor sa-ra*



ti puni-ra

mi

ti pentirai ti pentira



A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand below the staves. The paper shows signs of age, including foxing and staining.

raí de tu lei crudo e perfido piétojo piétojo amor ja - raí ti



Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and clefs. The lyrics are written below the staves.

pentirai ti pentirai ti pentira



*mp* *ff* *mf* *ff*

*mezz. for.*

se questi occhio in

lacrime

si scioghero per te di tua tradita fe non rivederai



no non videvai non vide - va - ko ko non

vide - vai non videvai

Da Capo al segno #



Scena 5<sup>a</sup> *Al. Al.*  
Partisti al fin signore che ti turba co-  
Appio e Glacco *Al.*  
- si noia e furore Glacco io uo che tu dica che Virginia è tua  
schiana la che la mia nemica sia condotta qual rea la douer ioiedo al  
tribunal d' Astrea con ragioni mentite a me l'accusa e uincerò la  
lite *Al. Al.* si perchè tu sarai giudice e partel uo pu-

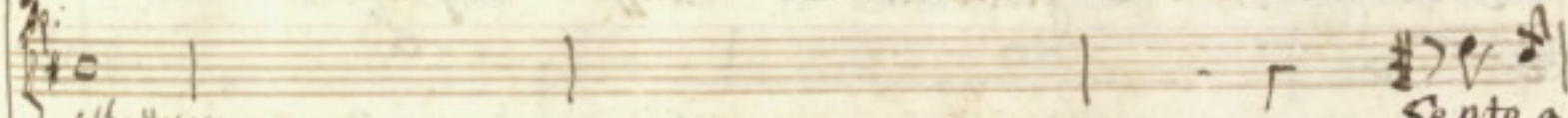
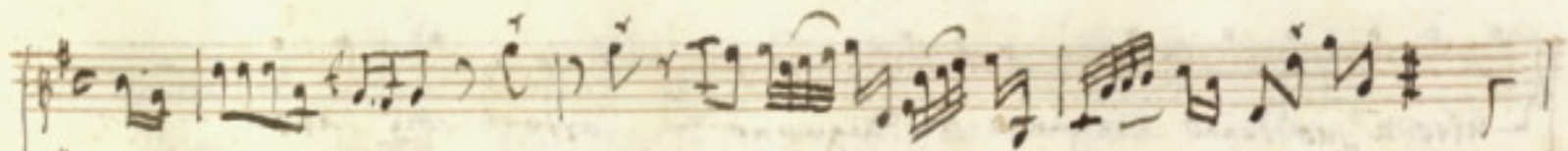


nire a suo danno inganno con inganno arte con arte

e da me brame e provocate e posso usurpero

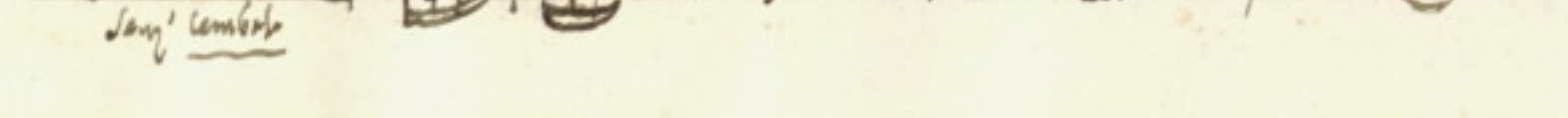
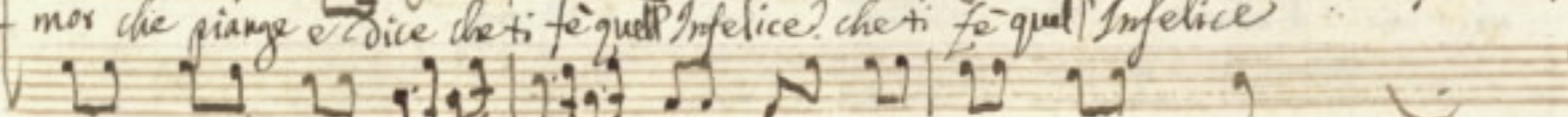
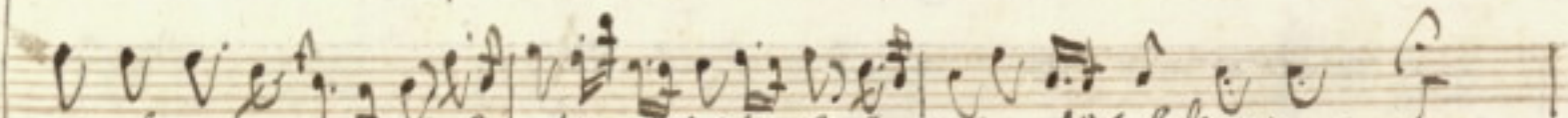
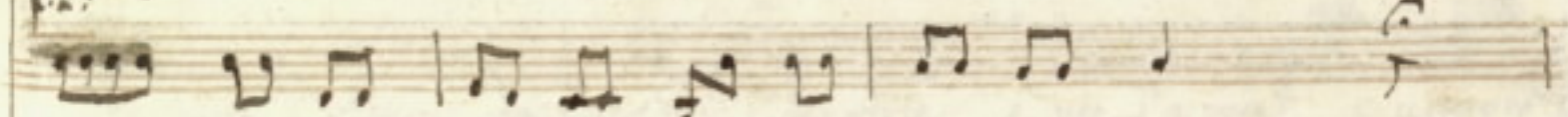
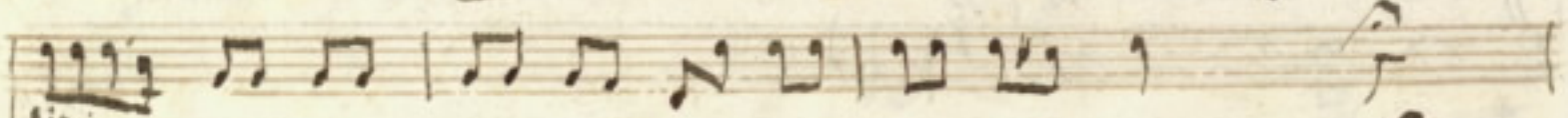
quel che ottener non posso





*affettuoso*

*Sento a*



*ma che piange et dice che ti fe' quell' Infelice? che ti fe' quell' Infelice*

*San' lombato*



*All.*

*ma a dipetto ancor d'amore ancor d'amore l'of-*

*- fejo mio core vendetta farò*



fr.

di.

vendetta vendetta farò vendetta farò

Alli.

affettuoso

affettuoso

Sento amor che piange e dice che ti fa quell' infelice che ti

Sony: hand of



*allegro*  
*rit.*  
 Musical notation on two staves with lyrics: *Ma a dispetto ancor d'amore l'offeso mio*

*allegro*  
 Musical notation on two staves with lyrics: *Ma a dispetto ancor d'amore l'offeso mio*

Musical notation on two staves with lyrics: *Ma a dispetto ancor d'amore l'offeso mio*

*allegro*  
 Musical notation on two staves with lyrics: *Ma a dispetto ancor d'amore l'offeso mio*

*allegro*  
 Musical notation on two staves with lyrics: *Ma a dispetto ancor d'amore l'offeso mio*



Handwritten musical notation on two staves. The top staff features a melody with notes and rests, while the bottom staff provides a rhythmic accompaniment with repeated note patterns.

Two empty musical staves, likely serving as a separator between sections of the score.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics: *uendette farai l'offeso mio core uen-*. The bottom staff features a complex accompaniment with many beamed notes. A *tutti* marking is present below the first measure of the accompaniment.

Handwritten musical notation on two staves. The top staff continues the vocal melody, and the bottom staff continues the accompaniment with rhythmic patterns.

Two empty musical staves, serving as another section separator.

Handwritten musical notation on two staves. The top staff continues the vocal melody. The bottom staff features a complex accompaniment. A *-detta fura* marking is present at the beginning of the accompaniment.



Handwritten musical notation on two staves. The first staff begins with a treble clef and contains a series of rhythmic patterns, including eighth and sixteenth notes. The second staff continues the notation with similar rhythmic structures.

A single staff of musical notation, mostly empty with some faint markings, possibly indicating a rest or a specific performance instruction.

Handwritten musical notation on two staves. The notation includes complex rhythmic patterns and slurs. Annotations in Italian are present: "Vendetta" is written above the first staff, and "fara" is written above the second staff. There are also some smaller, less legible markings.

Handwritten musical notation on two staves. The notation features rhythmic patterns and slurs. An annotation "tutti" is written above the first staff, indicating a change in dynamics or tempo.

A single staff of musical notation, mostly empty with some faint markings.

A single staff of musical notation, mostly empty with some faint markings.

Handwritten musical notation on a single staff, starting with a treble clef. It contains a series of rhythmic patterns, including eighth and sixteenth notes, similar to the notation in the first section of the page.







Handwritten musical notation on two staves. The top staff contains a sequence of notes, and the bottom staff contains a sequence of notes with some markings below it.



Handwritten musical notation on two staves. The top staff has lyrics written below it: "anco a' dispetto l'acego mio petto contento godra'". The bottom staff contains a sequence of notes.

Handwritten musical notation on two staves. The top staff contains notes with a "w" at the end. The bottom staff contains notes with a "w" at the end.

Handwritten musical notation on two staves. The top staff has lyrics "contento godra'" and "Da capo al segno" written below it. The bottom staff contains notes with a "w" at the end.



Scena 6a  
Campo marino nel quale si vedono

squadronate

Le schiere che devono partire  
verso il Monte Alido  
Lucio

Forti guerrieri il bel momento è questo di partire alle palme

Veggio che le vostre anime ricome son d'alto coraggio inuolto

onde nel gran conflitto non avranno l'equi non avranno i volgi / non è pe-



ro de io di uita gli colpi / al fulminar de uogni brandi in campo

braccio che uaglia a ripararne i colpi ciglio che bati

a sostenere il campo partono le schiere seguite da huicio  
il quale uien fermato da claudia

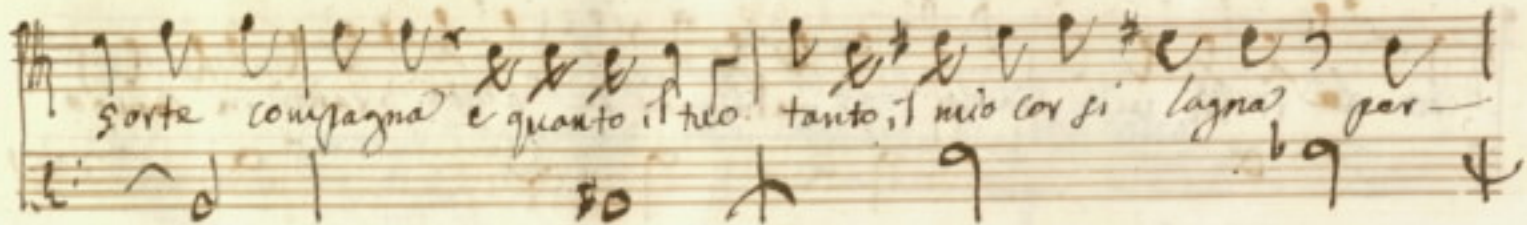
Stenay: huicio narrar ti deggio questa nouella ond'

Claudio: eic

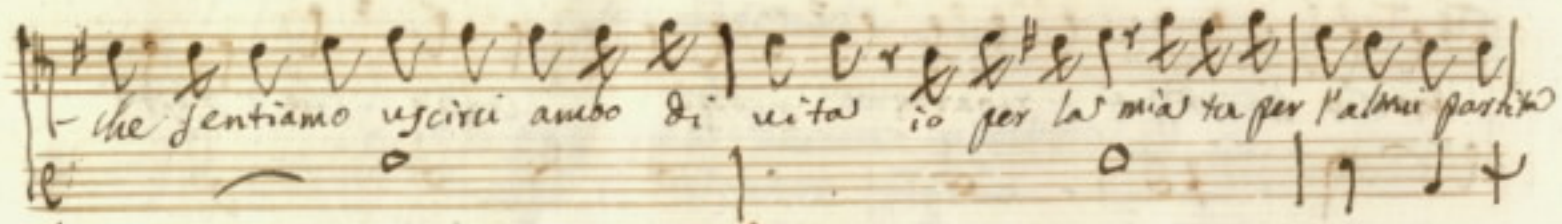
ho gia mi sento morir parte il cor mio di fa' ad tuo destino la mia



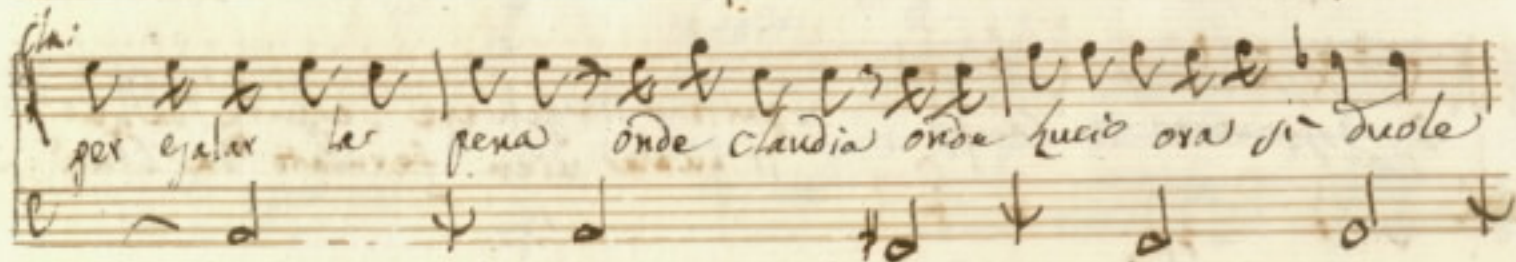
sorte compagna e quanto il tuo tanto il mio cor si lagna per



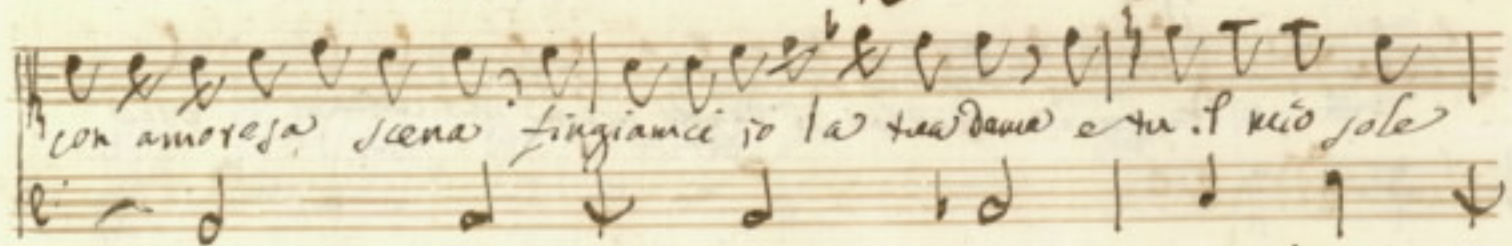
che sentiamo uscirai ambo di vita io per la mia tu per l'altra parte



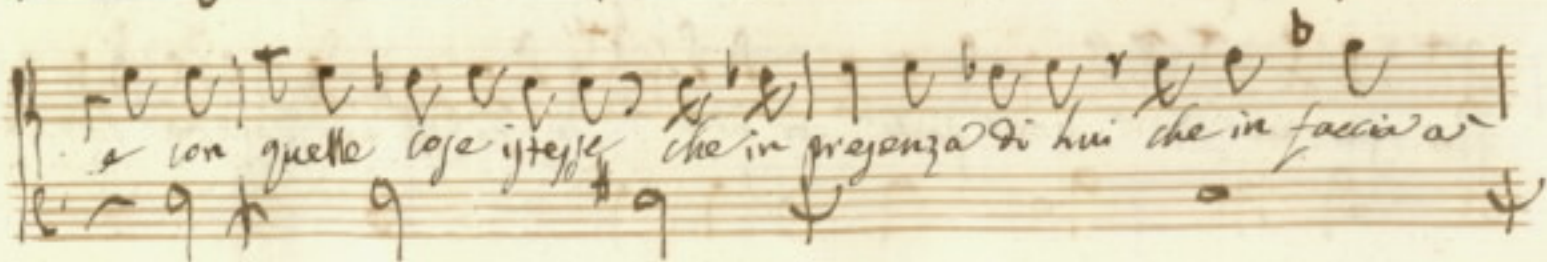
chi  
per equalar la pena onde claudia onde tu ora si vuole



con amore sa scena fingiamci io la tua donna e tu il mio sole



e con quelle cose istesse che in presenza di lui che in faccia a





lei tu diresti io direi da noi uengano apprese tutte in

libere note! ah m'intendesse! le indolueri son

rejo del tuo uoler seguace! oh fuggi inteso tu

part: io resto sola che stando senza te sola son io e lonta-

nanza oh Dio sanar forse potria la tua ferita e in cruda-



*fuc*  
-tir la mia i tuoi singulti arreata che potria farji questa

balzamo a la mia piaga se fido non poss'io quanto sei uaga

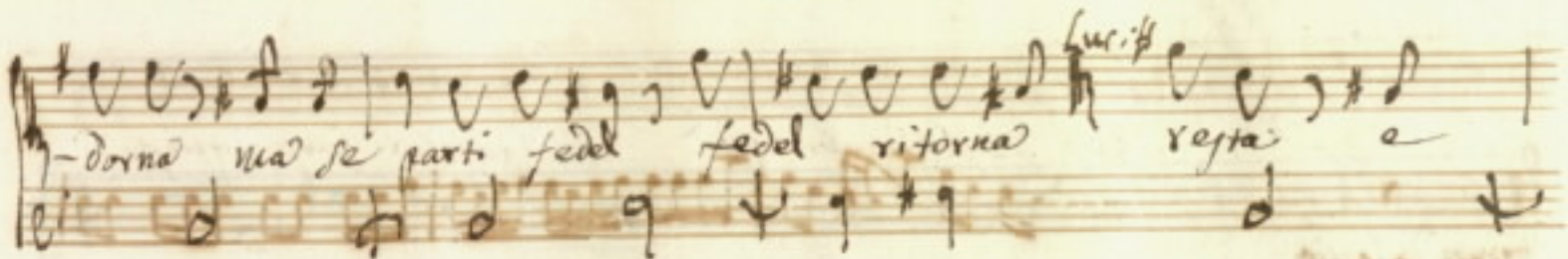
*clai*  
se col partir tanto dolor m'appressi tu perche partiv uoi

*fuc* *clai* *fuc*  
tu perche vesti pura onestade i passi miei soffrona Desio di

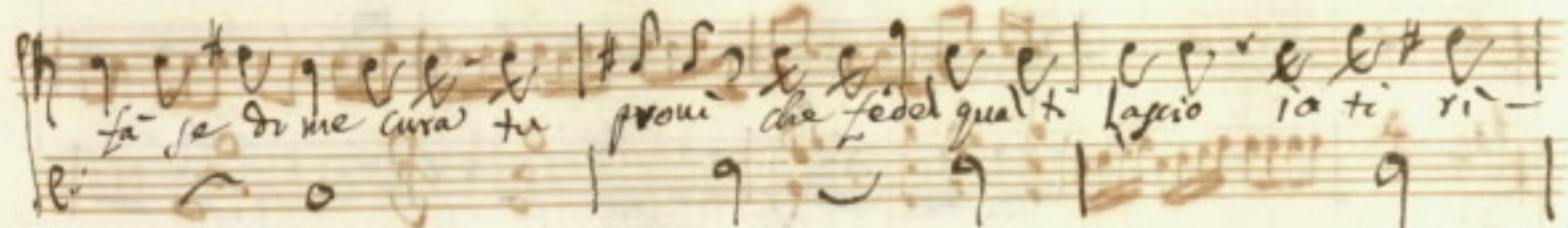
*clai*  
gloria a guerreggiarmi mena uanna e di belle palme il crin ta-



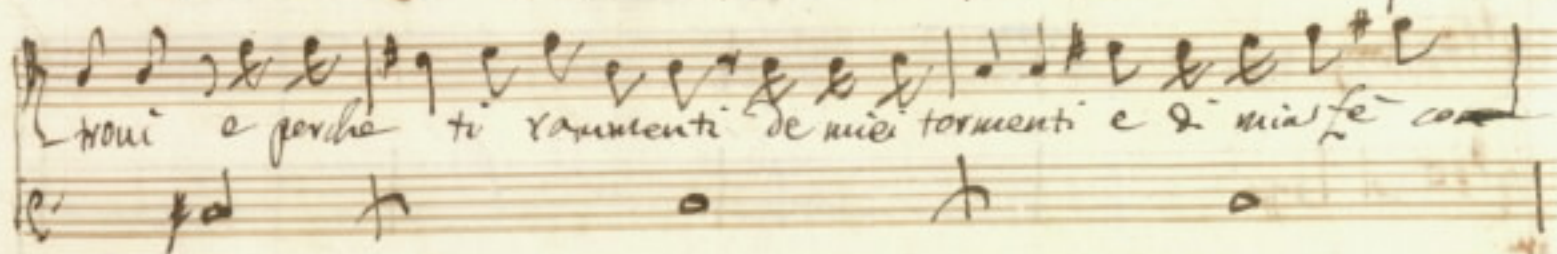
*Luc. #*  
-donna mia se parti fedel fedel ritorna resta e



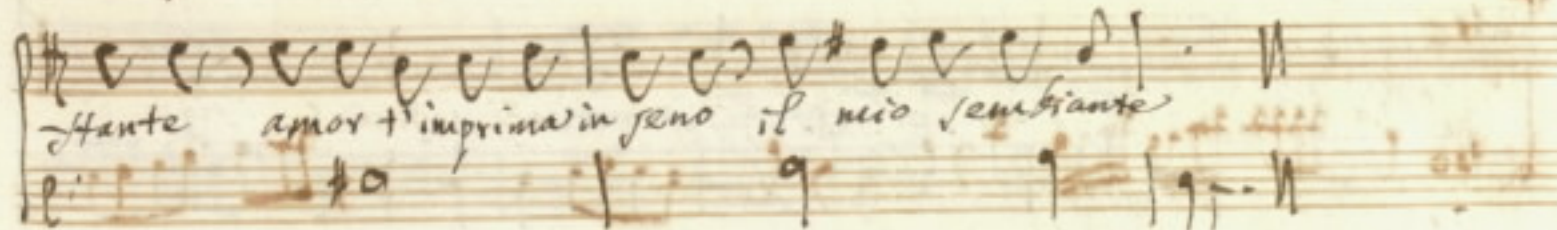
fa se di me cura tu prou che fedel qual t'aggio io ti ri-



noni e perche ti rammenti de miei tormenti e di mia fe' con-



stante amor t'imprima in seno il mio semblante



12



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a common time signature (C), and a series of rhythmic notes and rests. The notes are written in a style characteristic of early printed music.

*Humbe da laccia*

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a common time signature, and rhythmic notation.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a common time signature, and rhythmic notation.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a common time signature, and rhythmic notation.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a common time signature, and rhythmic notation.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a common time signature, and rhythmic notation.

Two empty five-line musical staves at the bottom of the page.



Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The third and seventh staves contain dense rhythmic patterns. The seventh staff includes the handwritten text "onor mi" and "Cuiusmodi".



A page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top two staves are mostly empty, with some faint markings. The third staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a cursive, handwritten style. The lyrics are written below the notes. The fourth staff contains a bass clef and some notes. The fifth staff contains a treble clef and notes. The sixth staff contains a treble clef and notes. The seventh staff contains a treble clef and notes. The eighth staff contains a treble clef and notes. The ninth staff contains a treble clef and notes. The tenth staff contains a treble clef and notes. The eleventh staff contains a treble clef and notes. The twelfth staff contains a treble clef and notes. The thirteenth staff contains a treble clef and notes. The fourteenth staff contains a treble clef and notes. The fifteenth staff contains a treble clef and notes. The sixteenth staff contains a treble clef and notes. The seventeenth staff contains a treble clef and notes. The eighteenth staff contains a treble clef and notes. The nineteenth staff contains a treble clef and notes. The twentieth staff contains a treble clef and notes. The twenty-first staff contains a treble clef and notes. The twenty-second staff contains a treble clef and notes. The twenty-third staff contains a treble clef and notes. The twenty-fourth staff contains a treble clef and notes. The twenty-fifth staff contains a treble clef and notes. The twenty-sixth staff contains a treble clef and notes. The twenty-seventh staff contains a treble clef and notes. The twenty-eighth staff contains a treble clef and notes. The twenty-ninth staff contains a treble clef and notes. The thirtieth staff contains a treble clef and notes. The thirty-first staff contains a treble clef and notes. The thirty-second staff contains a treble clef and notes. The thirty-third staff contains a treble clef and notes. The thirty-fourth staff contains a treble clef and notes. The thirty-fifth staff contains a treble clef and notes. The thirty-sixth staff contains a treble clef and notes. The thirty-seventh staff contains a treble clef and notes. The thirty-eighth staff contains a treble clef and notes. The thirty-ninth staff contains a treble clef and notes. The fortieth staff contains a treble clef and notes. The forty-first staff contains a treble clef and notes. The forty-second staff contains a treble clef and notes. The forty-third staff contains a treble clef and notes. The forty-fourth staff contains a treble clef and notes. The forty-fifth staff contains a treble clef and notes. The forty-sixth staff contains a treble clef and notes. The forty-seventh staff contains a treble clef and notes. The forty-eighth staff contains a treble clef and notes. The forty-ninth staff contains a treble clef and notes. The fiftieth staff contains a treble clef and notes. The fifty-first staff contains a treble clef and notes. The fifty-second staff contains a treble clef and notes. The fifty-third staff contains a treble clef and notes. The fifty-fourth staff contains a treble clef and notes. The fifty-fifth staff contains a treble clef and notes. The fifty-sixth staff contains a treble clef and notes. The fifty-seventh staff contains a treble clef and notes. The fifty-eighth staff contains a treble clef and notes. The fifty-ninth staff contains a treble clef and notes. The sixtieth staff contains a treble clef and notes. The sixty-first staff contains a treble clef and notes. The sixty-second staff contains a treble clef and notes. The sixty-third staff contains a treble clef and notes. The sixty-fourth staff contains a treble clef and notes. The sixty-fifth staff contains a treble clef and notes. The sixty-sixth staff contains a treble clef and notes. The sixty-seventh staff contains a treble clef and notes. The sixty-eighth staff contains a treble clef and notes. The sixty-ninth staff contains a treble clef and notes. The seventieth staff contains a treble clef and notes. The seventy-first staff contains a treble clef and notes. The seventy-second staff contains a treble clef and notes. The seventy-third staff contains a treble clef and notes. The seventy-fourth staff contains a treble clef and notes. The seventy-fifth staff contains a treble clef and notes. The seventy-sixth staff contains a treble clef and notes. The seventy-seventh staff contains a treble clef and notes. The seventy-eighth staff contains a treble clef and notes. The seventy-ninth staff contains a treble clef and notes. The eightieth staff contains a treble clef and notes. The eighty-first staff contains a treble clef and notes. The eighty-second staff contains a treble clef and notes. The eighty-third staff contains a treble clef and notes. The eighty-fourth staff contains a treble clef and notes. The eighty-fifth staff contains a treble clef and notes. The eighty-sixth staff contains a treble clef and notes. The eighty-seventh staff contains a treble clef and notes. The eighty-eighth staff contains a treble clef and notes. The eighty-ninth staff contains a treble clef and notes. The ninetieth staff contains a treble clef and notes. The ninety-first staff contains a treble clef and notes. The ninety-second staff contains a treble clef and notes. The ninety-third staff contains a treble clef and notes. The ninety-fourth staff contains a treble clef and notes. The ninety-fifth staff contains a treble clef and notes. The ninety-sixth staff contains a treble clef and notes. The ninety-seventh staff contains a treble clef and notes. The ninety-eighth staff contains a treble clef and notes. The ninety-ninth staff contains a treble clef and notes. The hundredth staff contains a treble clef and notes.

mi amor mi uol con te mi uol con te farem oji farem co



Handwritten musical score on aged paper, featuring six staves. The score includes vocal lines with lyrics and instrumental parts. The lyrics are: "gi - te co sia l' alma mia me co sia la tua fe". The music is written in a historical style with various note values and rests. The score includes the following markings:

- affettuosa* (written above the first vocal line)
- fai* (written above the second vocal line)
- gi* (written below the first vocal line)
- te co sia l' alma mia me co sia la tua fe* (written below the first vocal line)
- Organo Cembali* (written below the second vocal line)



A page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top two staves contain rhythmic notation with vertical stems and dots. The third staff features a complex melodic line with many beamed notes and a dynamic marking 'f'. The fourth staff has a few notes and rests. The fifth staff is mostly empty with some faint markings. The sixth staff contains a vocal line with lyrics written below it: "onoy mi chiama all'". The seventh staff has a melodic line with a dynamic marking 'trai' and ends with two double bar lines. The bottom of the page shows several empty staves.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, featuring a complex melodic line with many beamed notes and a dynamic marking 'f'.

Handwritten musical notation on a single staff, featuring a few notes and rests.

Handwritten musical notation on a single staff, mostly empty with some faint markings.

Handwritten musical notation on a single staff, featuring a vocal line with lyrics written below it: "onoy mi chiama all'".

Handwritten musical notation on a single staff, featuring a melodic line with a dynamic marking 'trai' and ending with two double bar lines.



Handwritten musical notation on ten staves. The notation consists of Hebrew letters (א, ב, ג, ד, ה, ו, ז, ח, ט, י, כ, ל, מ, נ, ס, ע, פ, צ, ק, ר, ש, ת) written with stems and flags, indicating pitch and rhythm. Some letters are accompanied by small circles or dots. The notation is organized into measures by vertical bar lines. The paper is aged and shows some staining and wear.

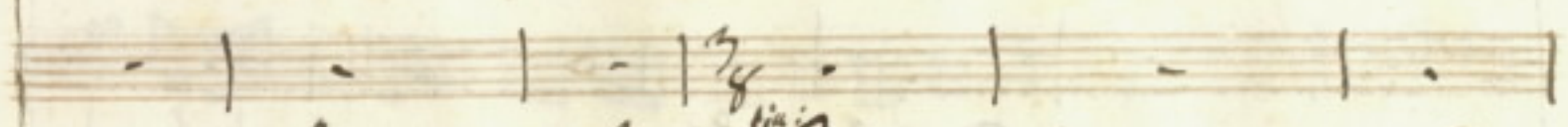
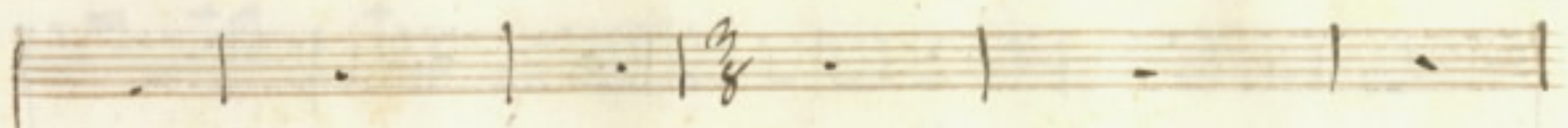


A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain rhythmic notation with notes and rests. The third staff begins with a treble clef and a key signature of one flat (B-flat), and contains the lyrics "mi amor mi vuol con te". The fourth staff continues the melody with the lyrics "mi vuol con te fa". The fifth and sixth staves contain further musical notation. The paper shows signs of age, including foxing and some staining.

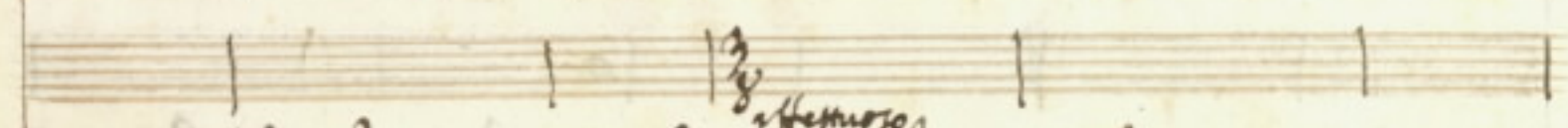
*mi amor mi vuol con te*

*mi vuol con te fa*

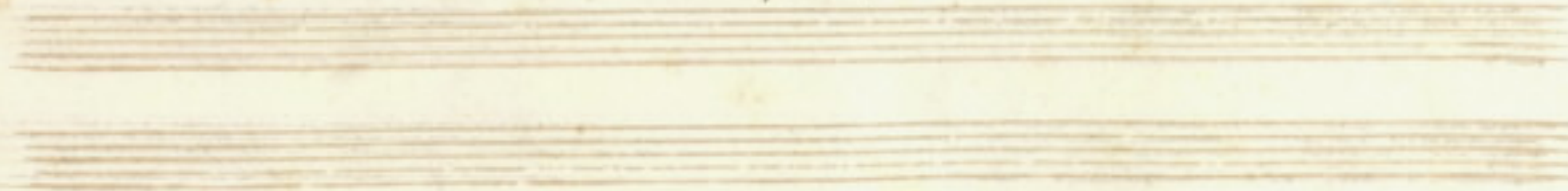




*rit.*  
 גַּבְרֵי אֱלֹהִים וְעַבְדֵי יְהוָה  
 וְעַבְדֵי יְהוָה וְעַבְדֵי יְהוָה



*affettuoso*  
 וְעַבְדֵי יְהוָה וְעַבְדֵי יְהוָה  
 - *sempre loco* *affettuoso*  
 teco resta l'anima mia meco





Handwritten musical score on aged paper. The score consists of seven staves. The first two staves are empty. The third and fourth staves contain musical notation with Hebrew lyrics written below the notes. The fifth staff is empty. The sixth and seventh staves contain musical notation with Hebrew lyrics and Latin text written below the notes. The Latin text is: *repta la tua fe meo repta la tua fe laudem cogi*. The word *domi* is written at the end of the seventh staff.

Handwritten musical notation on seven staves. The third and fourth staves contain Hebrew lyrics. The sixth and seventh staves contain Hebrew lyrics and Latin text: *repta la tua fe meo repta la tua fe laudem cogi*. The word *domi* is written at the end of the seventh staff.







Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The ink is dark brown on aged, yellowed paper. The first two staves appear to be instrumental or vocal accompaniment, while the third and fourth staves contain a vocal line with lyrics written below the notes.

Handwritten musical notation on two staves. The first staff contains a vocal line with lyrics written below it. The second staff contains a corresponding musical line, possibly for a second voice or instrument. The lyrics are in Italian.

*coj nel tuo bel core per non d'ua il migliore coj dai per be -*

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.



Handwritten musical score on aged paper. The score consists of several staves. The first two staves are empty. The third and fourth staves contain musical notation. The fifth staff is empty. The sixth staff contains the lyrics: *- armi si caro pegno a me si caro pegno a me copri dai per be-*. The seventh staff contains musical notation with the dynamic marking *for.* below it. The eighth and ninth staves are empty.

Musical notation on two staves, featuring various note values and rests.

*- armi si caro pegno a me si caro pegno a me copri dai per be-*

Musical notation on one staff, corresponding to the lyrics above. A dynamic marking *for.* is written below the staff.



Handwritten musical score on seven staves. The first four staves contain rests and some notes. The fifth staff has the lyrics: *armi si loro pegno a me si caro pegno a me*. The sixth staff continues the melody. The seventh staff has a *Da Capo* marking.

Scena 8a;

// Claudia sola //



Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines.

chi più il caro mio sol l'occhio non mira  
 ma l'agitata mente l'è ognor pre-

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation continues from the first system, with lyrics written below the top staff.

Dono

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes various note values, rests, and bar lines.

sente e intorno a lui <sup>infixa</sup> già fra le schiere e l'armi

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes various note values, rests, and bar lines.



unij  
 col basso  
 vagheggiar parmi quell'ama-bil uolto di polue appetto e di su-  
 dor già amolto fra nemici lo uedo e ne più forti fulminar



Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with notes and rests. The bottom staff continues the melody with similar notation.

Handwritten musical notation with lyrics. The top staff contains the lyrics "morti ma in periglio estremo spesso lo miro e uesp-". The bottom staff contains musical notation corresponding to the lyrics.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp. The music continues with notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp. The music continues with notes and rests. The bottom staff has a treble clef and a key signature of one sharp.

-spiso e tremo



Handwritten musical score on ten staves. The notation is in a historical style, possibly 17th or 18th century. The first staff begins with a treble clef, a common time signature (C), and the tempo marking *all.* The music consists of various note values, rests, and bar lines. The second staff starts with a different clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff starts with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff starts with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff starts with a treble clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff starts with a treble clef and a common time signature.







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics:  
sai piu temer non non sa piu temer piu temer  
col basso

Dynamic markings: *mf*, *ff*, *for*, *f*, *forti*



*pia.*

*f*  
La tortora accesa nel cavo suo nido se at-

-tende amo- rosa l'aman- te suo fido non sa piu' te-



Handwritten musical notation on two staves. The first staff contains a melodic line with several groups of beamed eighth notes, some marked with a '3' indicating a triplet. The second staff contains a bass line with similar rhythmic patterns.

Handwritten musical notation on two staves. The first staff features a melodic line with notes marked with a '4' and a 'p' (piano) dynamic. The second staff contains a bass line. The word "mer" is written below the first staff.

Handwritten musical notation on two staves. The first staff has a melodic line with notes marked with a 'p' (piano) dynamic. The second staff contains a bass line. The word "mij" is written below the second staff.

Handwritten musical notation on two staves. The first staff has a melodic line with notes marked with a 'p' (piano) dynamic. The second staff contains a bass line. The words "sa", "piu", "temer", and "se at" are written below the second staff.



Handwritten musical notation for the first system, consisting of two staves with notes and rests.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment line.

*tende amorosa l'amante suo fido non sa piu temer*

Handwritten musical notation for the third system, continuing the vocal and piano parts.

Handwritten musical notation for the fourth system, concluding the page with a vocal line and piano accompaniment.

*non sa piu temer*

*fin.*



A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first staff contains a complex melodic line with many beamed notes and rests. The second staff is mostly empty with a few notes. The third staff has a melodic line with a *piu* marking. The fourth staff has a melodic line with a *f* marking and the word *temer* written below it. The fifth staff contains a melodic line with many beamed notes. The sixth staff is mostly empty. The seventh staff has a melodic line with notes and rests. The eighth staff is mostly empty. The ninth staff has a melodic line with notes and rests. The tenth staff has a melodic line with notes and rests.



Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes quarter notes, eighth notes, and rests. A dynamic marking *molto forte* is written above the staff in the second measure.

Handwritten musical notation on a five-line staff. The word *Allegro* is written in the center of the staff. The notation consists of quarter notes and rests.

Handwritten musical notation with Italian lyrics. The lyrics are: *godesto se spera pur teme di inciampi dell'aria ne' tempi tempestosi*. The notation includes a treble clef, a key signature of one flat, and a common time signature. Dynamic markings *molto forte* and *allegro* are present.

Handwritten musical notation on a five-line staff, featuring a series of sixteenth notes in a descending sequence.

Handwritten musical notation on a five-line staff, featuring a series of sixteenth notes in a descending sequence.

Handwritten musical notation on a five-line staff, mostly empty with some faint markings.

Handwritten musical notation with lyrics: *Cami pi' ia - quila' alte'*. The notation includes a treble clef, a key signature of one flat, and a common time signature. It features a series of sixteenth notes.



Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a rhythmic accompaniment consisting of repeated eighth-note patterns. Dynamic markings include *f* and *for no*.

Handwritten musical notation on two staves. The top staff features a melodic line with a slur over the first few notes and the text *ra in a* written below it. The bottom staff contains a rhythmic accompaniment. A dynamic marking of *huti* is present.

Handwritten musical notation on two staves. Both staves contain rhythmic accompaniment consisting of repeated eighth-note patterns. The notation is dense and fills the staves.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur over the first few notes and the text *uido Arcier in Aquila altera in auido arcier - Talpa* written below it. The bottom staff contains a rhythmic accompaniment. A dynamic marking of *allegro* is present at the end of the piece.



Scena 9a:

Virginia Servilia e Flacco

vir: *Ma* *lasciami* *no* *giunger* *vorrei* *ad* *abbracciare*  
 sic *il* *genitore* *amato* *a* *tempo* *piu* *non* *sei* *barbaro*

vir: *fatto* *figlia* *ciunol* *pazienza* *tormento* *partenza* *da* *pace* *il* *core*  
 sic *prezzo* *voglio* *in* *mezzo* *alla* *strada* *far* *polito* *il* *mio* *fatto* *adesso*

vir: *prezzo* *voglio* *in* *mezzo* *alla* *strada* *far* *polito* *il* *mio* *fatto* *adesso*

vir: *prezzo* *voglio* *in* *mezzo* *alla* *strada* *far* *polito* *il* *mio* *fatto* *adesso*

laga

no



*viv.*  
- deppoi deh permetti ch'io vada dell' Anacutin sulla più eccelsa

parte doue possa scorrendo questo candido lino all'aria in

seno dare un dolente addio al caro padre mio da lungi almeno

*Al.*  
Glaccio su Glaccio all'opra dalla addosso le mani e ualle sopra perche

*viv.* *Alar.* *viv. de*  
mezza coji! il genitor parti chi genitore? fucio.



*Ala:* questo è un errore *Vir:* conca non sei sua prober *lev:* che mendaci pa-

*Ala:* -role d'una mia schiava è figlia e Glacò giustamente ciò che gli-

fù rapito or si ripiglia *Vir:* temerario *lev:* inpolente *Ala:* è vir-

-ginia mia serva taci lingua proterva lei che tolta mi venne

io mi ritolgo *Vir:* menzognero *lev:* buggiardo *Ala:* io la rinnugio.



Scena X

Scitio da una parte con huomini, Valerio dall'altra con donne

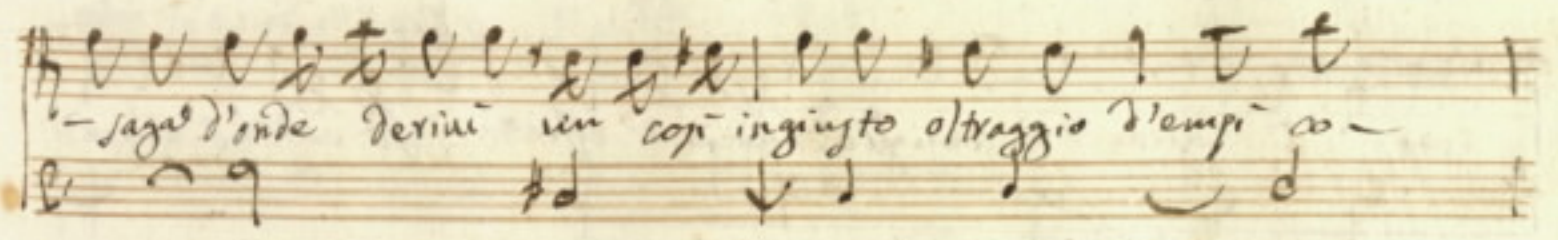
Scitio: *val.* che scida? *ser.* che clamori? *vir.* aita aita

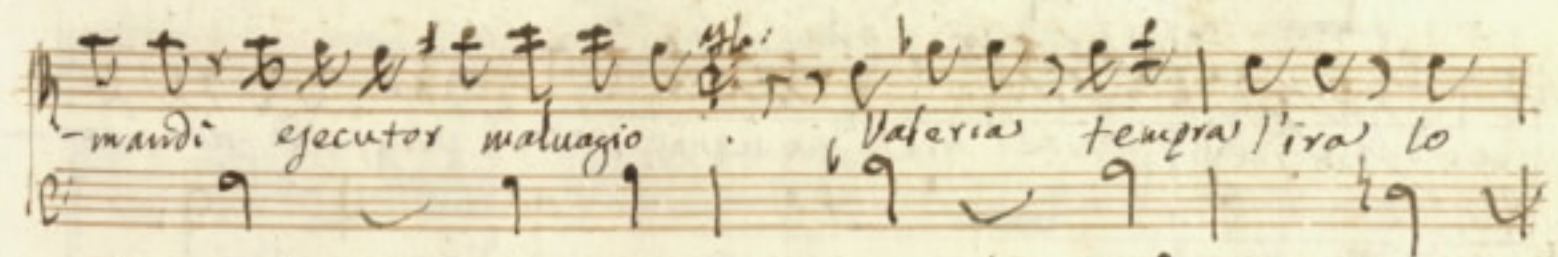
Valerio: *ser.* con violenza ardita, Glauco Virginia mia uolea rubbarmi punir sa-

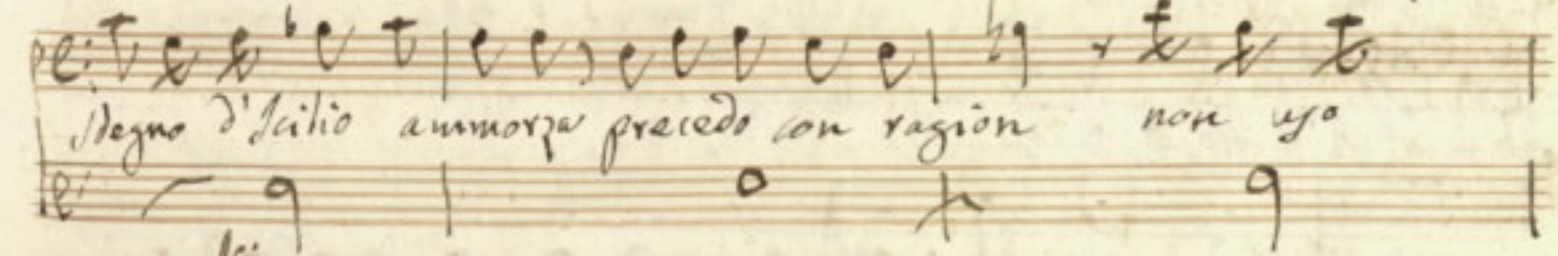
Scitio: *val.* pro... che fai *glai.* piano piano con l'armi non pretendo l'altrui pretendo il

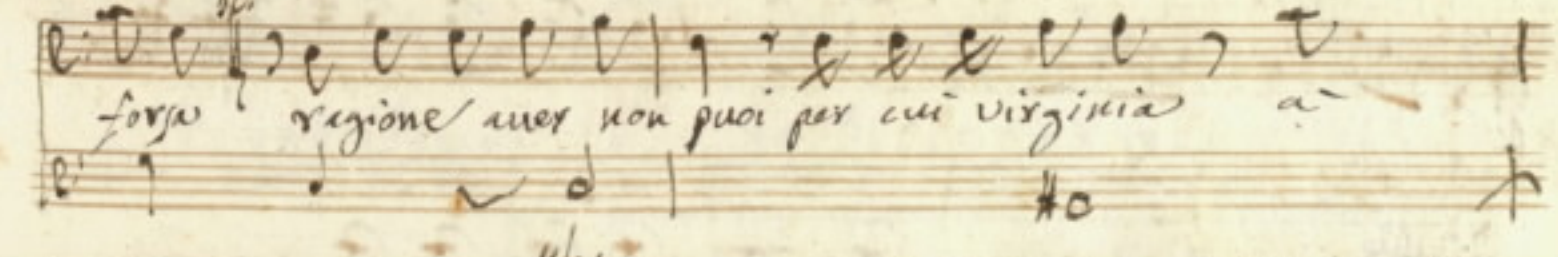
Valerio: *vir.* mio od oja dit che serua sua son io. *val.* giuro che io son pre-

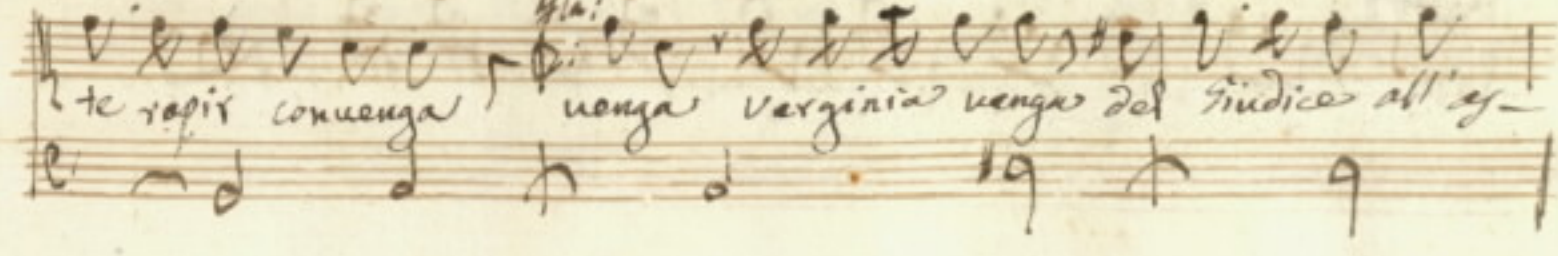



  
 -saga d'onde derivi un cori ingiusto oltraggio d'empri co-


  
 -mandi ejecutor maluagio . Valeria tempera l'ira lo


  
 Regno d'Alito ammorza precedo con ragion non ugo


  
 forsa ragione uer non puoi per cui Virginia a


  
 te rapir conuenga venga Virginia venga del giudice all'ef-



*Andante*  
petto a girni io ti consigliol ed io l' affetto si vedrai s' allave

*Andante* *Andante* *Andante* *Andante*  
mia che sarã sorte rias tu uanne seco Virginia non te

mer ch' Iahio è teo

*Andante*  
*Andante*



Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several measures of music with various note values and rests.

A second staff of music, mostly empty, with a sharp sign (#) at the beginning, possibly indicating a key signature change or a specific instruction.

Handwritten musical notation on a staff, continuing the piece with several measures of music.

Handwritten musical notation on a staff, continuing the piece with several measures of music.

Handwritten musical notation on a staff, continuing the piece with several measures of music.

*Deo si uenigo anch'io e meco uiene amor*

Handwritten musical notation on a staff, continuing the piece with several measures of music.

Handwritten musical notation on a staff, continuing the piece with several measures of music.

*fori*

Handwritten musical notation on a staff, continuing the piece with several measures of music.

*si meco uiene amor uiene amor*

Handwritten musical notation on a staff, continuing the piece with several measures of music.

*tutti*

Two empty staves at the bottom of the page, indicating the end of the musical score on this page.



Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, including the word *toco* written above the notes.

Handwritten musical notation on two staves.

*uengo anch'io e - meco viene amor*

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

*si meco viene amor viene me*

Handwritten musical notation on a single staff.

Four empty musical staves at the bottom of the page.



Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

*viene amor vienghi' anch'io si' meco viene amor*

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

*viene amor*

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

*non parentat cor mio*

Handwritten musical notation on a five-line staff.

Empty musical staves at the bottom of the page.



no non paentat mio cor non paentat

no non paentat mio cor da capo al segno

ed empiera si grande un core arriva? Appio cerca inuo-  
 pic

lar l'onore altrui edagl'amori sui crudel mi prima che



fate che fate in cielo oh Dei e non avete mali

o trascurando i mali suoi non pensate a scettare i rei.

*pia:* *mez. for.* *for:*

*mez. for* *for*

*presto*

violoncello solo *mez. for:* *tutti*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The notation is written in a historical style, featuring various note values, rests, and bar lines. Several staves contain specific annotations:

- The first staff begins with the instruction *piu forte*.
- The second staff has *rit.* written below it.
- The third staff includes the instruction *col basso*.
- The sixth staff has *rit.* written below it.
- The seventh staff has a sharp sign ( $\sharp$ ) written below it.
- The eighth staff has a sharp sign ( $\sharp$ ) written below it.
- The ninth staff has a sharp sign ( $\sharp$ ) written below it.

The music is organized into measures by vertical bar lines. The paper shows signs of age, including some staining and discoloration.



Handwritten musical notation for the first system, featuring a treble clef and various rhythmic patterns. The notation includes eighth and sixteenth notes, with some slurs and dynamic markings.

Handwritten musical notation for the second system, including a vocal line with lyrics. The lyrics are: "Y'apri o ciel humi possenti il rio". The notation features a treble clef and various note values.

Handwritten musical notation for the third system, featuring a treble clef and various rhythmic patterns. The notation includes eighth and sixteenth notes, with some slurs and dynamic markings.

Handwritten musical notation for the fourth system, including a vocal line with lyrics. The lyrics are: "fulmi - na' te fulmi -". The notation features a treble clef and various note values.



Handwritten musical notation for two staves. The notation includes treble clefs and various rhythmic values such as eighth and sixteenth notes. The word *largo* is written above the first staff, and *rit.* is written above the second staff.

Handwritten musical notation for two staves. The lyrics are: *nate fulminate no fermate fermate*. The word *largo* is written above the first staff.

Handwritten musical notation for two staves. The lyrics are: *io a*. The word *largo* is written above the first staff.

Handwritten musical notation for two staves. The lyrics are: *no io amo ancor no no f'apri o'ciel nemi possente*. The word *largo* is written above the first staff, and *presto tutti* is written below the second staff.



unij

*il* *vio* *mo/ko* *fulminate fulmina* — — *te fulmi* —

*no*



long

long

-te no fermate fermate io l'amo ancor io l'amo ancor ferma

-te io l'amo ancor io l'amo ancor l'amo an-



Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one sharp (F#). The notation includes eighth and sixteenth notes, rests, and bar lines.

Handwritten musical notation with lyrics: *Coro - ah! che di morte peggior sorte e' l'ama*. The notation includes a treble clef, a key signature of one sharp, and various rhythmic values.

Handwritten musical notation on two staves. The lyrics include the word *ho*. The notation continues with treble and bass clefs, a key signature of one sharp, and various rhythmic values.

Handwritten musical notation with lyrics: *re l'amare un traditor un traditor da capo al Signo#*. The notation includes a treble clef, a key signature of one sharp, and various rhythmic values.



Sceno XII

Sala grande del Campidoglio con Tribunale: Appio da' una parte  
 con i suoi litteri: Virginia Salio Servilia e Glacco  
 dall' altra seguiti da' moltitudine di huomini e Donne

Appio da' una parte guardando severamente Virginia uà a sedere  
 sul tribunale e dall' altra Servilia Glacco ed Iulio  
 vengono litigando fra loro: e Virginia si segue  
 piangendo

ser. *Ma:*

questa è più che menzogna e uerità che il fatto così sta

faci Iniquo che sei son galant huomo anch'io quanto che lei'



*vir:* *Gla:*  
 | come fier ami offerua | ora ora si seorgeva nella mia serva

*vir:* *Gla:*  
 | tanto afferuar presunni non uia difficulta deh per pie-

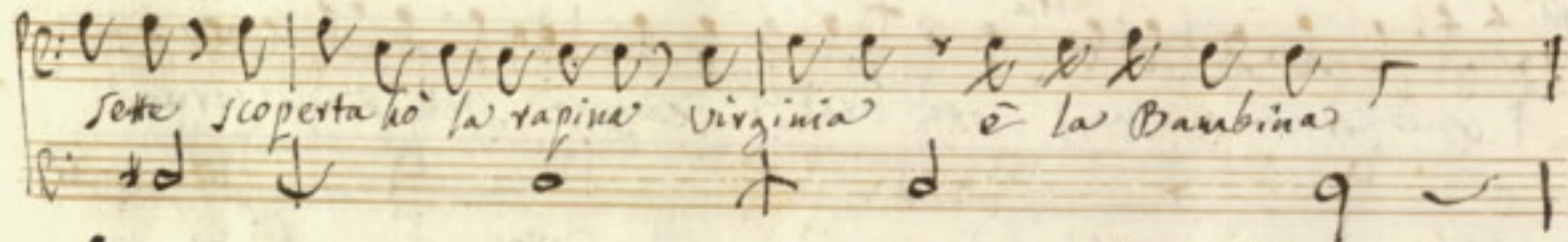
*Gla:*  
 | -ta mi difendete o numi Appio sa tutta Roma che a la

morte mia schiava che sepo si chiamava Lu' già rubbata in

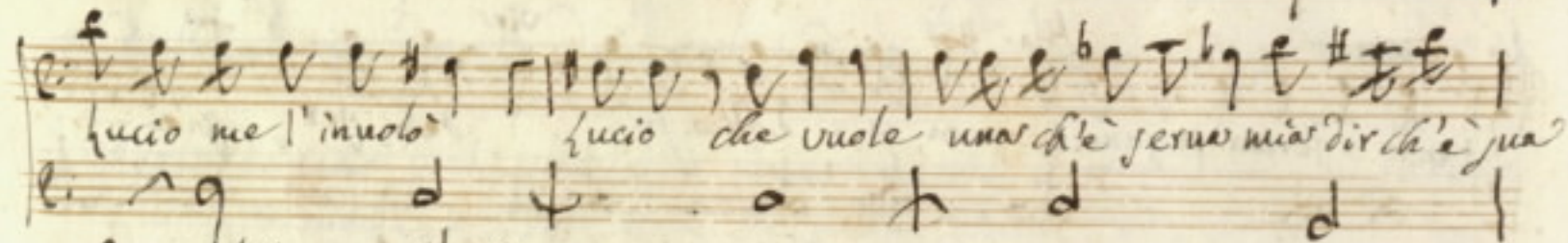
culla nella propria casa una fanciulla dopo sett' anni e



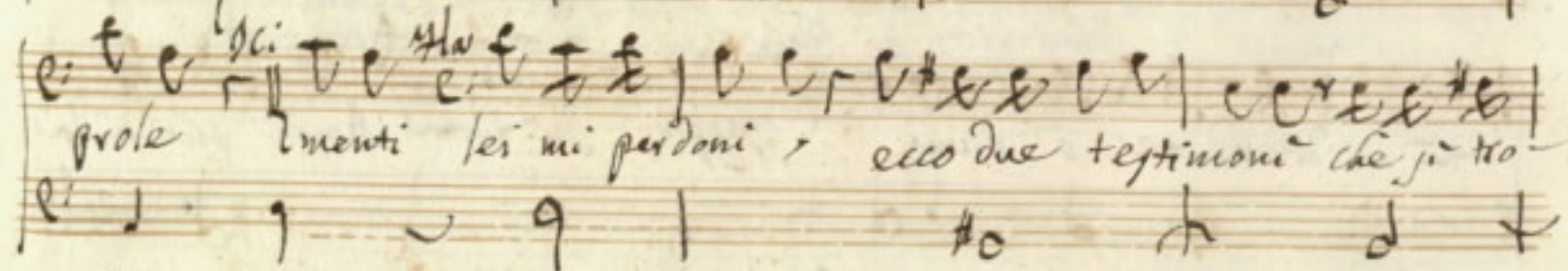
Sette scoperta ho la rapina Virginia è la Bambina



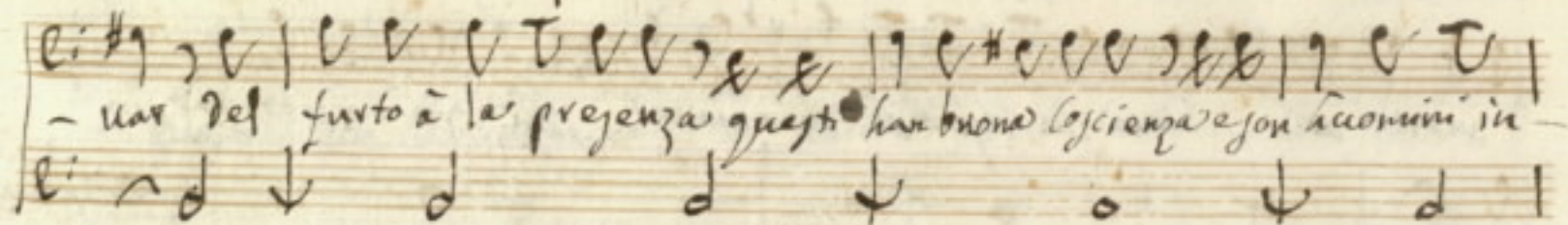
Lucio me l'involo Lucio che vuole una di e seruo mia dir ch'è sua



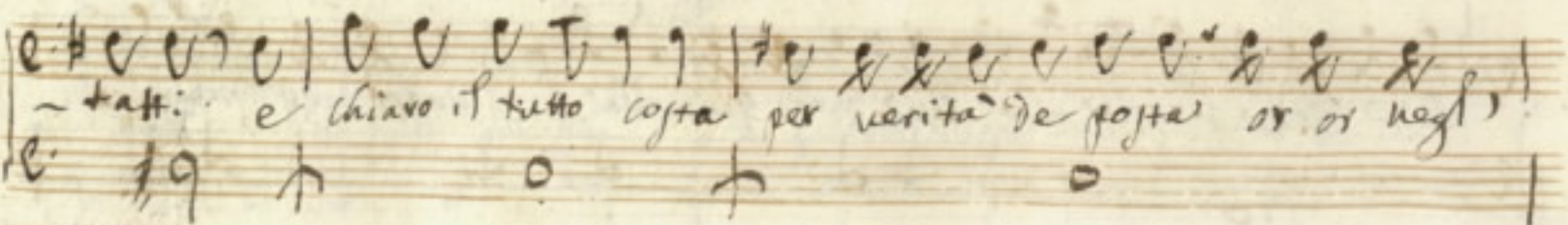
prole <sup>di</sup>menti lei mi perdoni, ecco due testimoni che si tro-



- uar del furto à la presenza questi han buona coscienza e son accomini in-



- tatti: e ch'io il tutto costa per verità de posta or or negli





*Sev.*  
 alti menzognera è l'accusa dall'estinta creuya già di

Lucio consorte nacque o signor Virginia ed io l'accogli trale

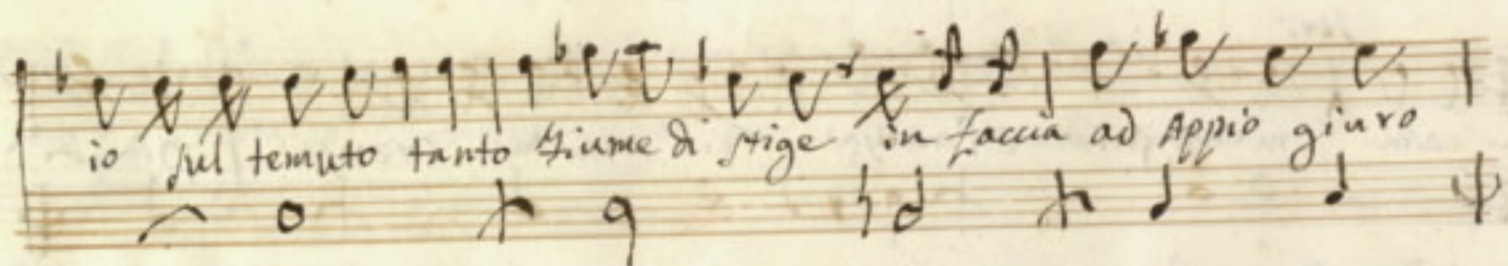
fagi l'annolsi e con le labra innocenti e tenerella

succhiato ha il latte da le mie mammelle qual le vedi poi crebbe e

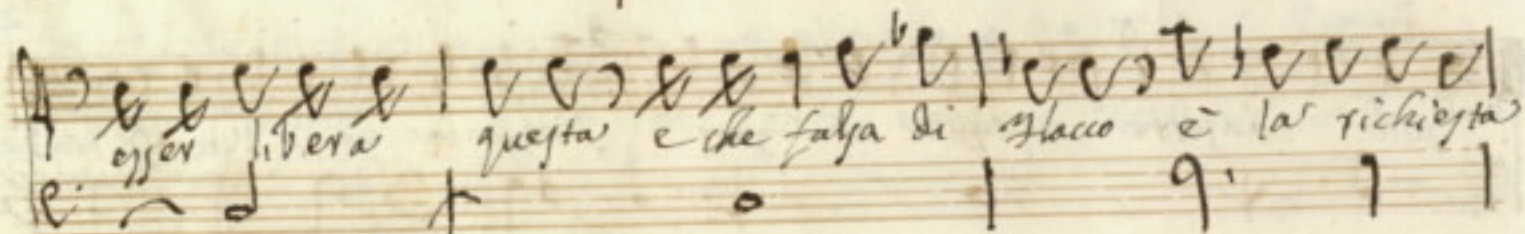
notte e di semprebbe ne pria Nutrice e poi compagna accanto



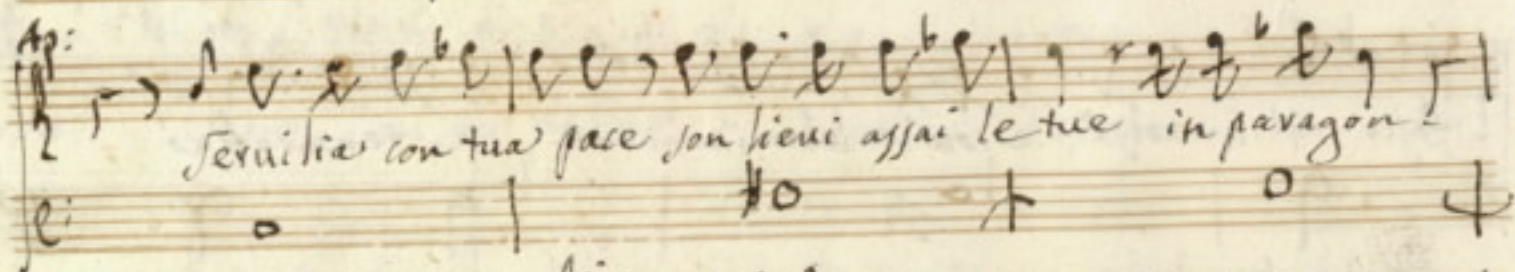
io sul temuto tanto fiume di Nige in faccia ad Appio giuro



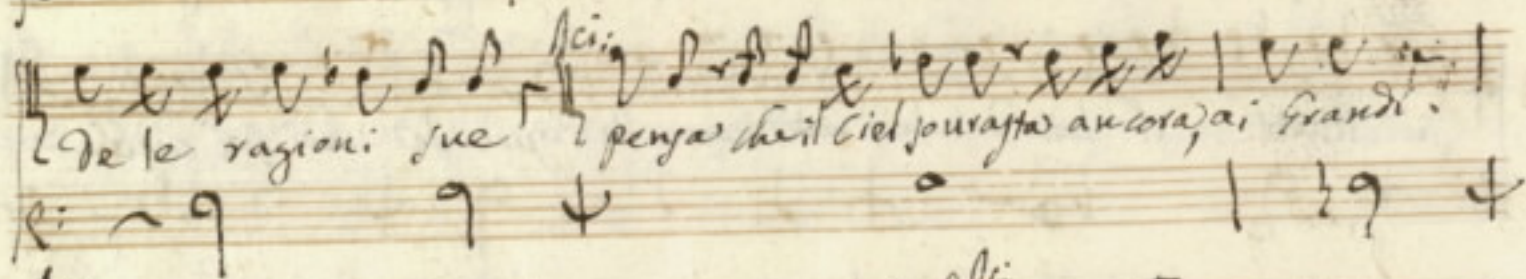
esser libera questa e che falsa di Glacco e la richiesta



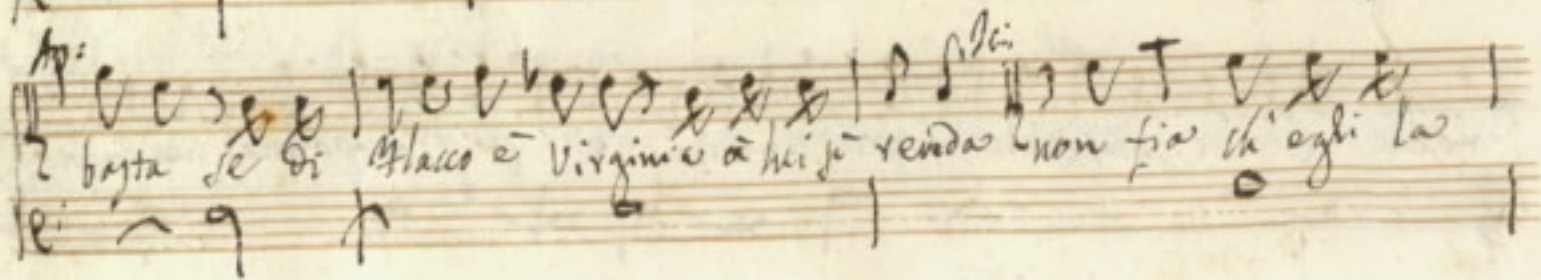
*Ap:* Terribile con tua pace son lieti assai le tue in paragon



*Sci:* De le ragioni sue pensa che il Ciel souvra ai grandi



*Ap:* basta se di Glacco e Virginia a lui si renda non fia ch'egli la





*Andante*  
 Prenda e qual rayon tu riconosci in lui se la mia sposa  
 to h o h q v

*Andante*  
 su la figlia albrat di scilio l'ardire a tanto si cimenta  
 e ~ q | to h q ~ q | q v |

*Andante*  
 un disperato cor nulla pauenta dammi Virginia  
 e ~ q h q. #q | o

*Andante*  
 no darla non uoglio signor senti che orgoglio oh dei sentenza or  
 e ~ d #d h d d v d |

*Andante*  
 vendal se di gl'huo e Virginia a lui si vendal non e  
 e #d h d h d #d #q v |



*Gla:*  
 giunto è douere *ser:* pouera figlia mia *vir:* soccorso o fere

Scena XIII  
 Valerio Claudio edetti

*val:* Appio *Gla:* Germano *val:* e tanto oscuri

*Gla:*  
 ogni tuo uanta etanto oh dio neanche a te neanche al Cielo se a fucio

*miol:* olà tacete *Gla:* taccia chi à parlar male apprese

*Gla:*  
 e ingiuste offese all'onesta minacciate uai fucio a pro' di



noī contro mille nemiche armate schiere e de la figlia

sa priuato uoi fin che ritorni il Pate la sentenza cru-

*val:*

- dele Appio soppenda se di Ghalco e Virginia a lui si venda

*Ap:*

oh uia non più dimora lascio e ni gli ancora per satiar tue

*Ala:*

*val:*

uoglie che il genitor la figlia sua difenda se di Ghalco e vir-

*Ap:*







*Al:*  
 itere uoi *ser:* *glia* sarò tua scorta sieguimi e datti pace

*Al:* ohime son morta *Al:* più giustizia o sermano e men rigore e foje la

*Al:* mia non è giustizia e amore





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

Handwritten musical notation on a five-line staff, including the word "mi" written below the staff.

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

Handwritten musical notation on a five-line staff, including the word "Allah" written below the staff.

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

Handwritten musical notation on a five-line staff, including the word "col basso" written below the staff.

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

Handwritten musical notation on a five-line staff, including the word "col basso" written below the staff.

Handwritten musical notation on a five-line staff, including the word "In uan si celi amor co i" written below the staff.

Handwritten musical notation on a five-line staff, including the word "sempre cantati" written below the staff.



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

Handwritten musical notation with lyrics: ueli amor coi ueli di fe di onore di zelo ed

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

Handwritten musical notation with lyrics: ira se ben si mi - ra e sempre amor e sempre a



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Latin and are positioned below the bottom staff of music.

*in* *van* *si* *celi* *amor* *coi* *veli* *amor* *coi* *veli* *di*



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

Handwritten musical notation with lyrics: *fe d'onore di zelo ed ira se ben si mira e'*

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

Handwritten musical notation with lyrics: *sempre amor se ben si mira e sempre amor*



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

Handwritten musical notation on a five-line staff, consisting of several vertical bar lines.

Handwritten musical notation on a five-line staff, with the lyrics "Je ben si pura e sempre amor di" written below the notes.

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

Handwritten musical notation on a five-line staff, consisting of several vertical bar lines.

Handwritten musical notation on a five-line staff, with the lyrics "Je s'ouire di zelo e di ira de ben si mira e" written below the notes.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. There are several annotations in Italian: "unij" on the second staff, "Sempre amor" on the fourth staff, "col basso" on the seventh staff, and "piu" on the fifth staff. The paper shows signs of age with some staining and foxing.



Handwritten musical notation on a five-line staff. The notes are written in a cursive style with stems and beams. There are some accidentals and a key signature change to one sharp (F#) visible.

Handwritten musical notation on a five-line staff with Italian lyrics written below the notes.

*Stesso amore un inco - stante odiar si crede e*

Handwritten musical notation on a five-line staff with Italian lyrics written below the notes.

*compiace ma ma non s'arrende che in quella face au*

Handwritten musical notation on a five-line staff with Italian lyrics written below the notes.

*compiace ma ma non s'arrende che in quella face au*



Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with notes and rests.

Handwritten musical notation on two staves with Italian lyrics. The top staff has lyrics: "uampa ancor no no che in quella face au". The bottom staff has notes and rests.

Handwritten musical notation on two staves. The top staff has notes and rests. The bottom staff has notes and rests.

Handwritten musical notation on two staves with the instruction "T a Capo". The top staff has notes and rests. The bottom staff has notes and rests.



Scena 14<sup>a</sup> *sol:* *Ap:* *Ap:*

Valeria ed Appio } *Appio* *Qua' che sei stolto sdegno d'udirte*

*Ho* | *Ho*

*val: f*

*piu'* *ferma ne' ascolta* *vuol giustizia* *Valeria* *da chi giu-*

*stizia* *esercitar non uia e a te grave error te stesso accusa*

*piu'* *non ti uanti Croe ne piu' ti* *pegar di roma la di-*

*feja e sol ti preme injana* *uagliar impura* *Appio deh siastua*



cura di glorioso allor cingesti il crin non uolar le

vergini latine con ben saggie pupille l'orror de falli

tuoi rimira e correggi la smoderata brama ch'che u-

leggi

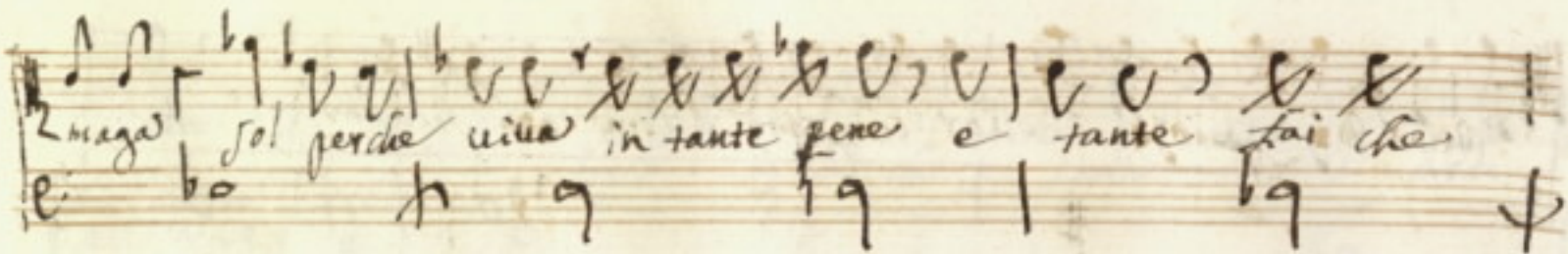
Scena XV.

Appio solo

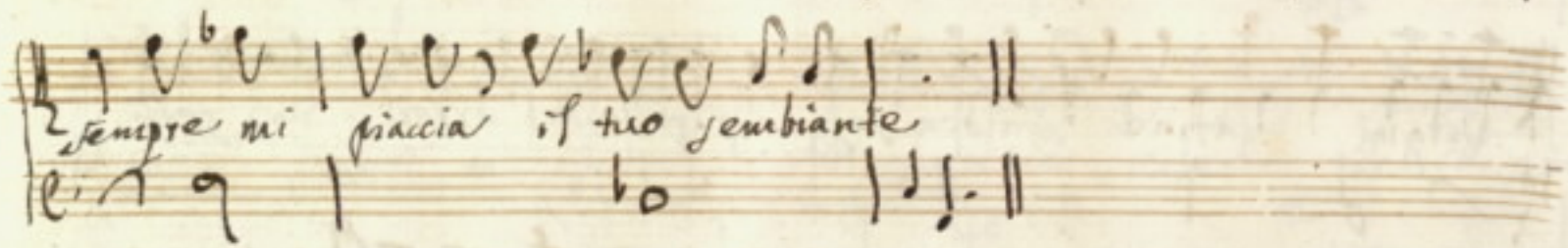
Virginia ingrata o quanto a danno mio per ugar d'amor possente



*magis* *sol* *perche* *uiva* *in* *tante* *pene* *e* *tante* *fai* *che*



*sempre* *mi* *piaccia* *il* *tuo* *sembiante*



*affettuoso*

*pia.*

*pia.*

*pia.*



Deh caro mio tesoro il ciglio il labro il crin accen-de al-



Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a rhythmic accompaniment with vertical stems and beams.

Handwritten musical notation on two staves with lyrics. The top staff has a melodic line with lyrics written below it. The bottom staff has a rhythmic accompaniment. The lyrics are: *-let - ta annōda il petto l'alma il cor*

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a rhythmic accompaniment with vertical stems and beams.

Handwritten musical notation on two staves with lyrics. The top staff has a melodic line with lyrics written below it. The bottom staff has a rhythmic accompaniment. The lyrics are: *il petto l'alma il*



Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "unij", "col basso", and "del caro mio tesoro il ciglio il labro il crin ac". The notation includes various note values, rests, and dynamic markings like "f." and "p.".

f.

unij

Cor.

p.

col basso

del caro mio tesoro il ciglio il labro il crin ac

sol.



~ uen- de alletta' annoda' il pet- to ~ l' alma il

cor suende il cigno alletta' il labro il



*Cyin* *annoda* *il* *petto* *l'alma* *il* *cor*

*il* *petto* *l'alma* *il*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and a vocal line with lyrics. The paper shows signs of age and staining.

COX -

e il suo bel crime è





Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The music consists of rhythmic patterns of eighth and sixteenth notes.

di oro il labro è di rubin e più che sempre

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The music continues with rhythmic patterns of eighth and sixteenth notes.

da star nel suo ligno a-mor e il suo bel crine è

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The music concludes with rhythmic patterns of eighth and sixteenth notes.

*Handwritten text at the bottom of the page, possibly a signature or a note.*



di oro il labra e di rubin e parche sempre  
goda star nel suo ciglio amor star nel suo ciglio amor

The musical score consists of several systems of staves. The first system has two staves with rhythmic notation. The second system has two staves with lyrics: "di oro il labra e di rubin e parche sempre". The third system has two staves with lyrics: "goda star nel suo ciglio amor star nel suo ciglio amor". The score includes various musical notations such as notes, rests, and clefs.

Fine dell'atto Seco f. d. c.