

Intermezzo 2<sup>o</sup>.

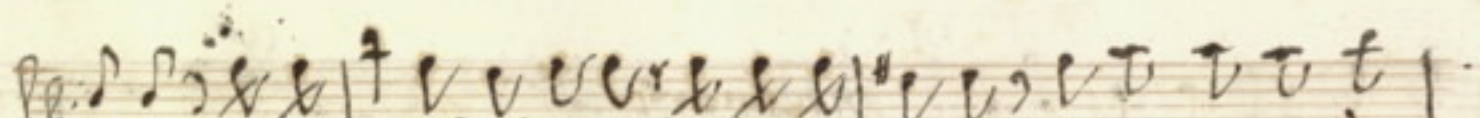
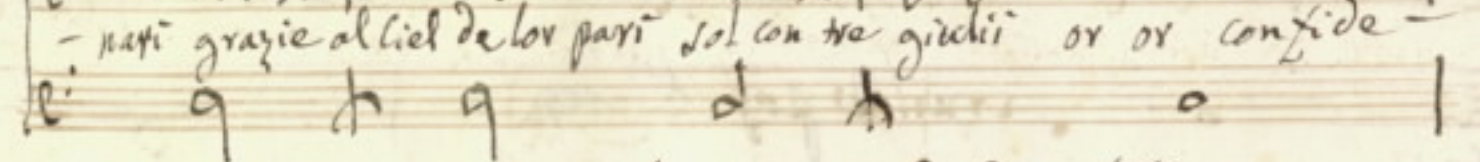
Servilia poi Glacco

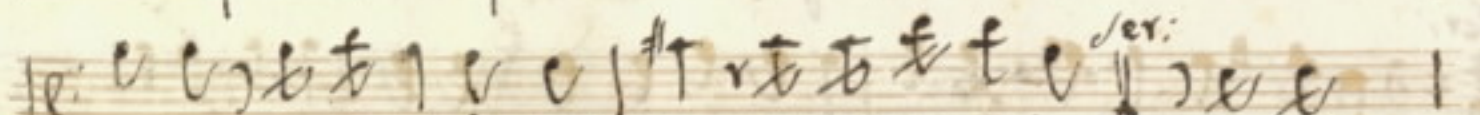
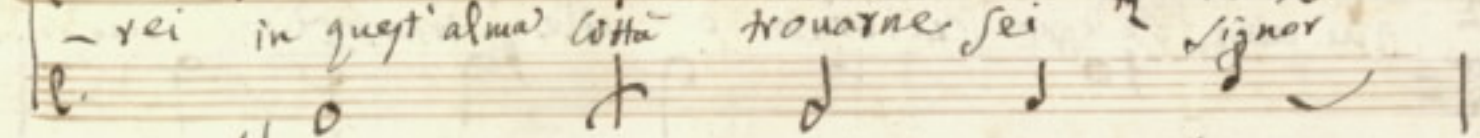
*For:*  
 qui vien l'Indegno scelerato e vile *traueptita* mi  
 lic

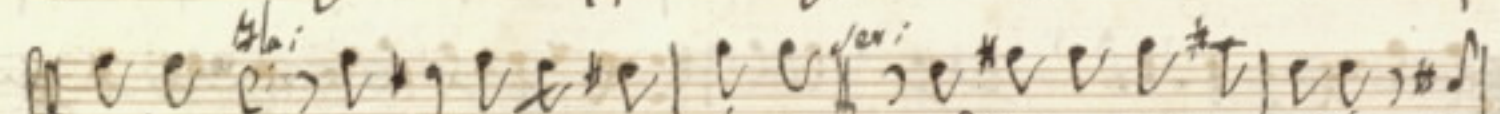
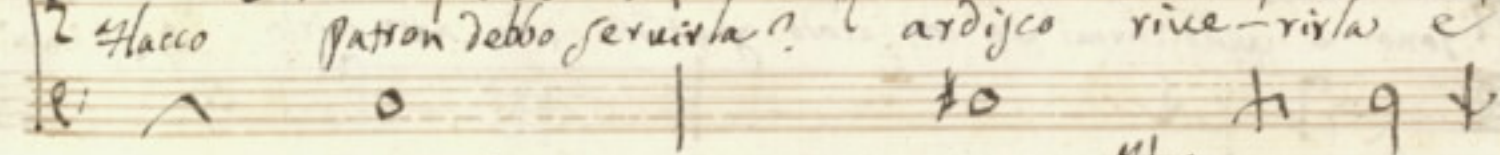
sono e uendicarmi uo con modo gentile con atterrirlo o spogli  
 e

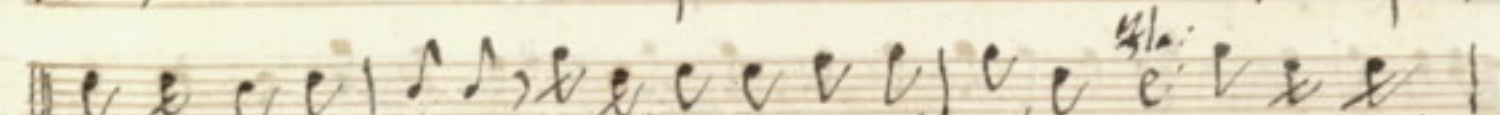
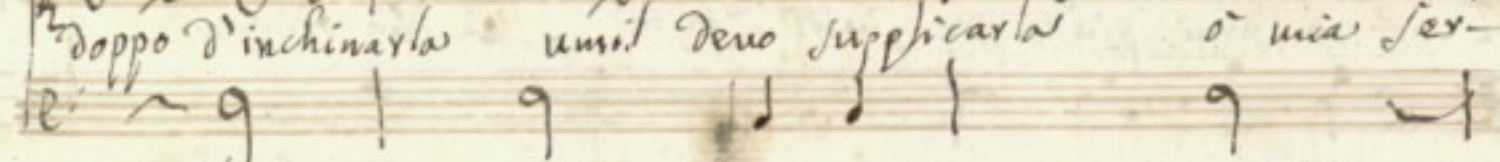
*Ala:*  
 vuol con l'armi piu di tre giuochi a testa oh che bricconi  
 e


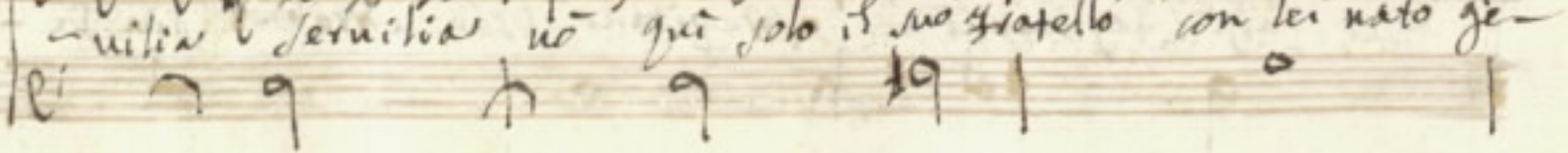
quei falsi testimoni scapitano che vorrebbor piu de-  
 e

*ve.*   
- nati grazie al ciel de lor pari sol con tre giudii or or confide -  
*le.* 

  
- rei in quest' alma lotta trouarne sei *ser.*   
*le.* 

*Gla.*   
- Glacco patron debbo seruirta? *ser.* ardijco rive-rivta e  
*le.* 

  
- doppo d'inchinarla unil deno supplicarla *Gla.* o mia ser-  
*le.* 

*ser.*   
- uilia seruitia no qui solo il suo fratello con lei nato ge-  
*le.* 

*Ala:*  
 quello a voi s'unita ma se quella si tenera non è uovra  
 li

*Ter:*  
 barba perché peli non ha fui costretto da grave infermi-  
 li

*Ala:*  
 ta della virilita scemarmi il pregio il mai fu male  
 li

*Ter:*  
 ma il rimedio è peggio io so venuto se mi dà li-  
 li

*Ala:*  
 senza ad aggiustar fra voi picciola differenza  
 li

*ser.* *Gla: b*  
so che uoi parlar de la mia schianta appunto or questa uerra in mia  
o

*ser.*  
coga e Balia al mio seruizio tua sorella ancor resta ci uer-

tra a precipizio seruizia e ne fara molto con-

*4/4:* *ser.*  
tenta oh oh quanto u'ama e n'ha ragione or tenta quel 'ch'a-

*4/4:*  
uete aperito e uerita se uer d'Auerno io giuro

*tutte le dita*  
*tutte le dita*  
 ne sto sicuro basta che faccio il dica

posto alla vostra amica si felice nonella var pur quanto è gar-

-bato ma dir mi resta un'altra bagattella co' è siete in-

-stato più di mentirvi ohibò ne incio un loco di servilia il pre-

gar? signor mio non si degni dunque s'aspettar mi un poco

*Gla:*  
e un galant'huomo e quando ho differenza con sua sorella  
e

lui perche l'aggiuti no fame confidenza *Ter:* ueda  
e

pur che son giunte scelga quel piu l'aggrada *Gla:* e coja e questa  
e

*Ter:* ci batteremo e dirà il uer che resta *Gla:* mi burla *Ter:* io dico il  
e

*Gla:* uer ne u'ha rimedio *Gla:* seruidor suo non no darle piu *Ter:* tedio  
e

*des:*  
 se un sol passo darete perdonar mi douete io son co-

*stretto* *Gla:*  
 passarui il brando mio dal tergo al petto id non mi

*muovo*  
 e non uo prender l'armi non lascio trasportarmi da

*des:*  
 tal tentazione se no vuol armi prendero il baytone



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 *unij* written below the staff.

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

Handwritten musical notation on a five-line staff, including the word *and<sup>o</sup>* written below the staff.

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 *col basso* written below the staff.

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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 words *nobil destrier fero* and *tutto e furor tut* written below the staff.

Handwritten musical notation on a five-line staff, including the words *nobil destrier fero* and *tutto e furor tut* written below the staff.



Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns, possibly representing a vocal line. The bottom staff contains a similar series of rhythmic patterns. There are some markings below the top staff, including a small 'i'.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns. The bottom staff contains a series of rhythmic patterns. There is a large handwritten note in the middle: *to e furor ma poi ha' al cenno ed alla voce del saggio dama*.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns with some accents. The bottom staff contains a series of rhythmic patterns.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns with some accents. The bottom staff contains a series of rhythmic patterns. There is a small '407' written below the first few notes of the bottom staff, and a 'del' written at the end of the top staff.

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

Empty musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff. Includes the text *Saggio domator* and *nobilis rex* written below the notes.

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

Empty musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff. Includes the text *-Kier fero* and *-ce tutto e furor tutto e furor* written below the notes.

Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, and the bottom staff contains a corresponding sequence of notes and rests.

Two empty musical staves.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff contains notes and rests.

*ma poi sta al cenno, ed alla voce del Saggio Domator*

Handwritten musical notation on two staves. The top staff contains notes and rests, and the bottom staff contains notes and rests.

Two empty musical staves.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff contains notes and rests.

*del Saggio Doma*

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

Empty musical staff with a double bar line.

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

Handwritten musical notation on a staff, featuring various notes and rests. Includes the instruction *ma il muto uszi*.

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

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

Empty musical staff with a double bar line.

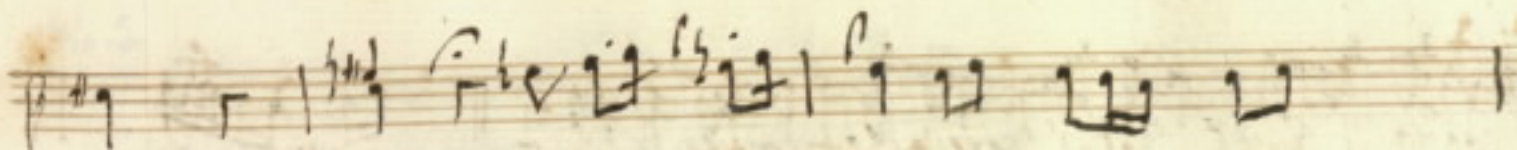
Empty musical staff with a double bar line. Includes the instruction *col basso*.

Handwritten musical notation on a staff, featuring various notes and rests. Includes the instruction *col basso*.

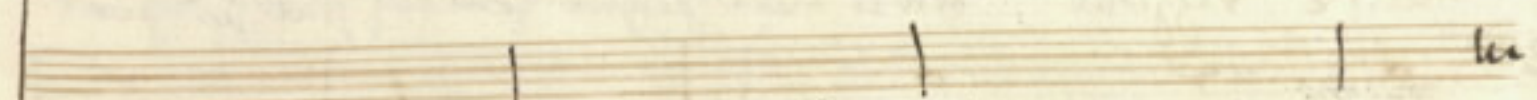
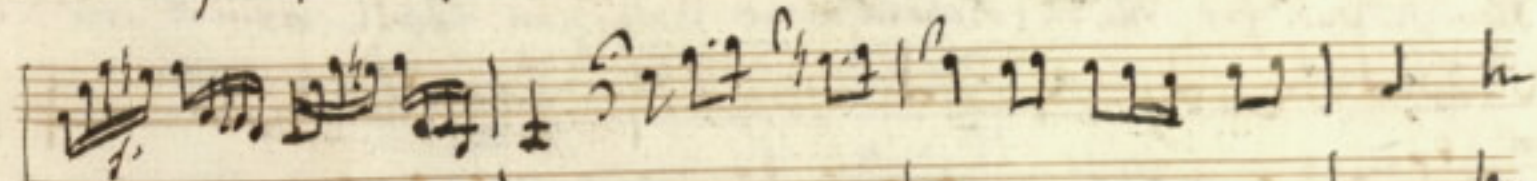
Handwritten musical notation on a staff, featuring various notes and rests. Includes the instruction *col basso*.

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

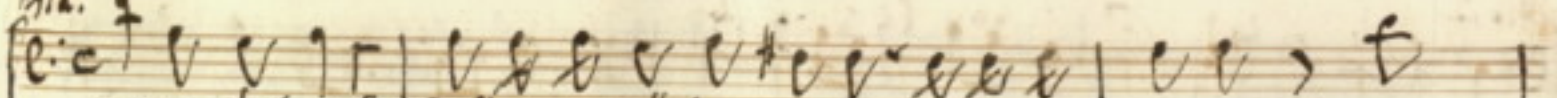
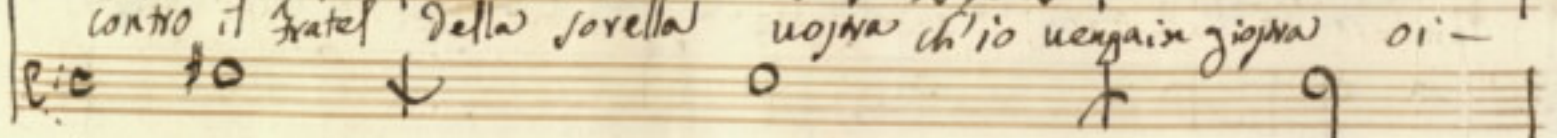
Handwritten musical notation on a staff, featuring various notes and rests.

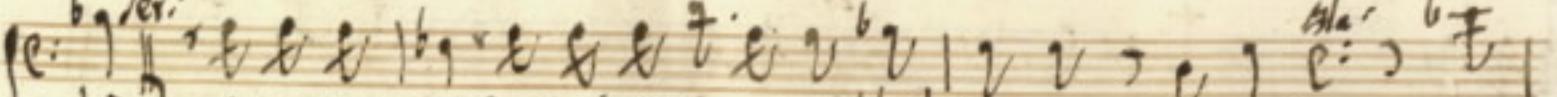
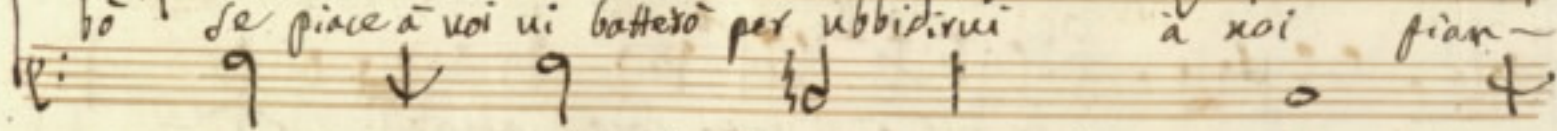



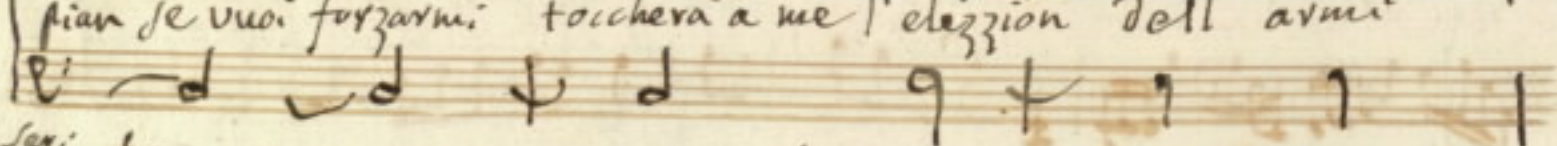
-ajo per uajo or tale è il uostro capo amabile di -

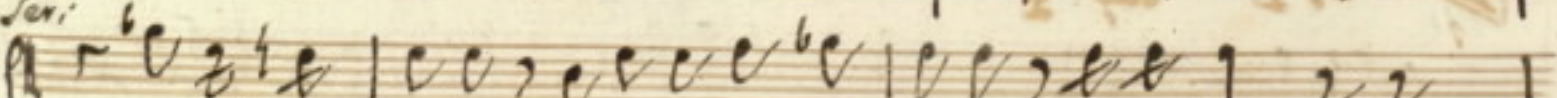
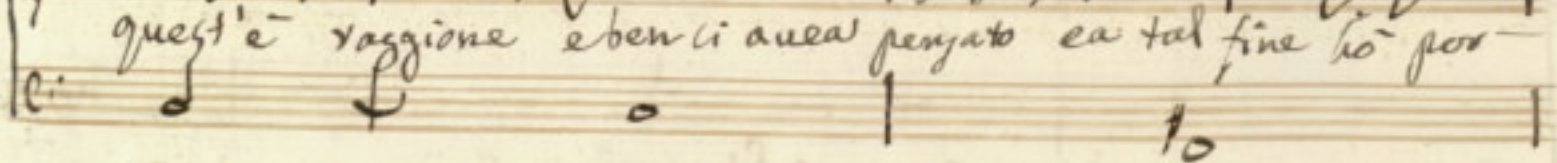


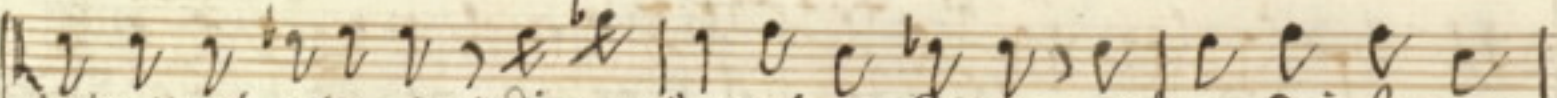
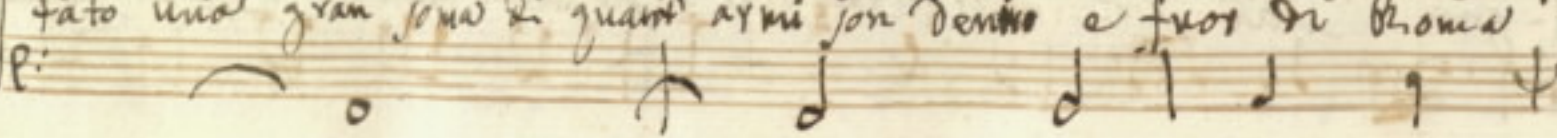
-gnor ah eh or tale è il uostro capo amabile Signor de Capo

*Ala:*  
c:   
contro il fratel della sorella uojra ch'io uengain gioua oi-  
c: 

*ser:*  
c:   
bò se piace a voi ui batterò per ubbidirmi a noi pian-  
c: 

c:   
pian se vuoi forzarmi toccherà a me l'elezzion dell armi  
c: 

*ser:*  
c:   
quest'è ragione eben ci auea pensato ea tal fine ho' por-  
c: 

c:   
fato una gran soma di quart' armi son dentro e fuor di Roma  
c: 

*Ala: 2*  
Canhero ho fallata *For:* ecco scelga a suo modo qual le fara piu

*Ala:* grata io nessuna ne lado *For:* it so ben io coi stocchi pugn-

*Ala: 2* vera no batton mia vuol pagnar con la lancia sior no che in como

*For:* dar mi quò la pancia prenda adunque lo sùdo troppo e peyante ed io son

*For:* grosso e sùdo *Ala:* or via spada e pugnale me men ch'e sanguin-

*ser.* *Alai.*  
- nojo e vuol far male con la mazza ferrata? e cojar in-

*ser.* *Alai.*  
- diavolata vuol combatter coi dardi il cielo me ne guardi

*ser.* *Ala.*  
or dol l'arco, ed i stali resta all' elezzione stati son quasi ogni

*ser.*  
or troppo fatali vuol dunque ch'io ripigli il mio bag-

*Alai.*  
-none *adagio* *adagio* or dammi qui l'arco e il tur-



*ser:* *Alai:* *ser:*  
 - casso subito or via bel bello a passo a passo uend-

*Alai:*  
 car no l'ingiuria guardami pria ben ben non tanta furia

*W. Violon* *all:*  
*e fagotti* *col basso*

Al fiero mio Coppetto d'ai voglia di tremar tremar tre-

ma t' appeto

fiero mio cospetto s'ai voglia di tremar al fiero mio co-

-spetto s'ai voglia di tremar tre - ma tremar t'aj -

- petto to t'aspetto tremar t'aj - pet -

-to tu non paventi e vidi io ti perdono io ti perdo -

-no con l'aylo Amor ti sembro e un marte io sono un marte

no  
al gran periglio

rio temar tu non darai temar degg'lo temar tu non sou-

rai temar degg'lo - a capo

lev.  
non piu' si uenga al fatto odi un'altra parola io gia' com-  
le' to

blai.  
basso fermo ch'entrato sei troppo a misurar ugi ugi di ma' ven-  
to

*Ala:*  
tura Alto sai che ricetto servida in questo petto

*ser:* io ne la canerò *Ala:* la farai male *ser:* non andrā per qua-

*Ala:* rivirā all' oppe-dale *ser:* ohime già l'ho scagliata allora a-

*Ala:* far non t'annanza a caso m'è scappata perdonami se

*ser:* sei mala creanza non più che già sei morto mi rendo ho torto

*Sev.*  
 no da passarti il core se ti piace o signore a' manzatti  
*Ala.*

-one verrei per cento colpi di Baytone uo-  
*Sev.*

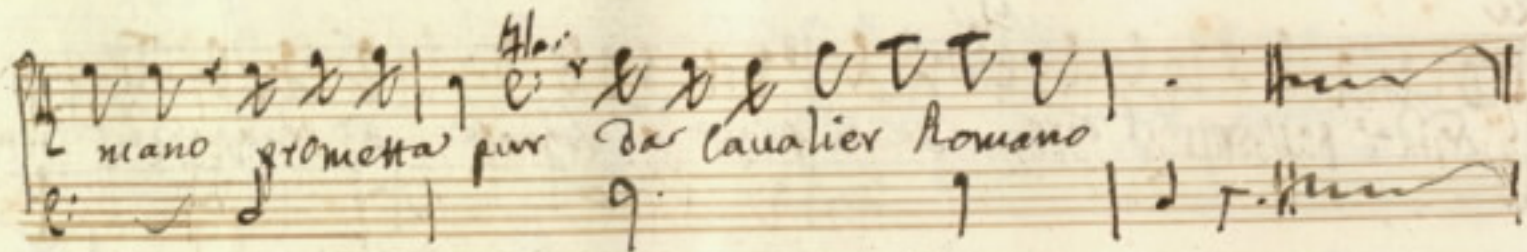
che di chiari sol da fa impostura la tua pretensione lo fa-  
*Ala.*

ro ma se manchi eh stia sicura quando faccio lo giura + uccider-  
*Sev.* *Ala.* *Sev.*

ro. si brutto occasione non ti daro mi dia dunque fa  
*Ala.* *Sev.*



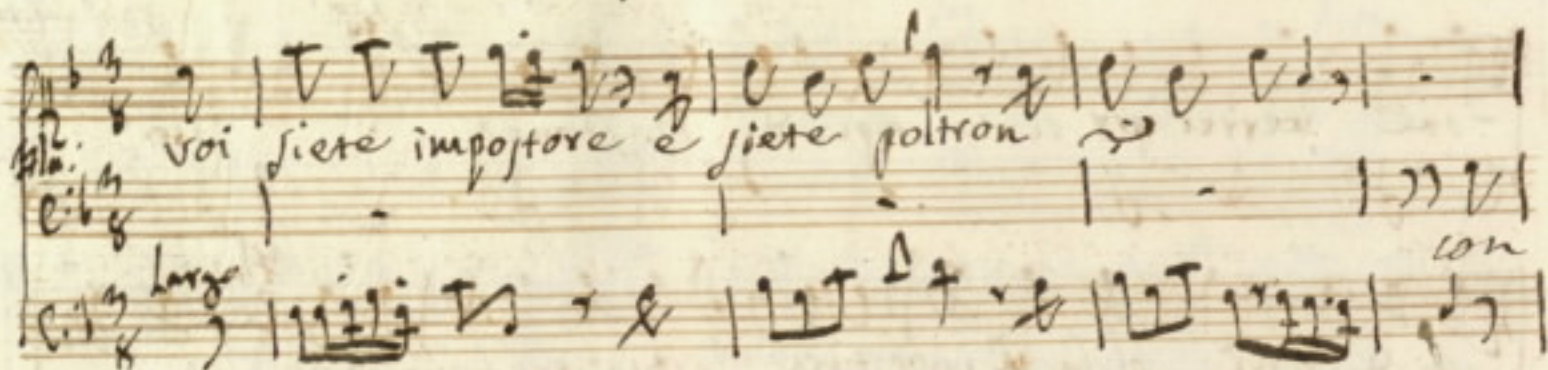
*Alar.*  
mano promessa pur dar Cavalier Romano



*Ala.*  
voi siete impostore e siete poltron

*largo*

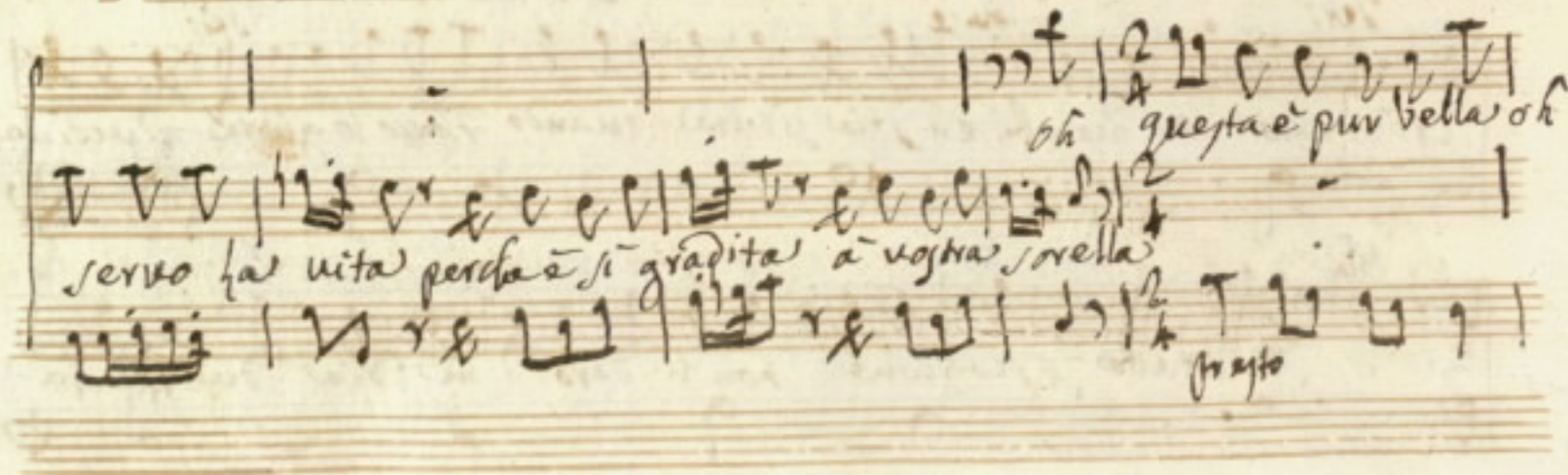
con



oh questa è pur bella oh

servo far vita perche si gradita a vostra sorella

*presto*



quest'è pur bella si sprezza da quella si sprezza da quella chi in qualche pe-  
 si sprezza da quella a chi in qualche pe-

-riglio con uile consiglio soggiace al bayton al bayton al bayton  
 -riglio con saggio consiglio soggia - ce al bayton -

al bayton voi siete impostore e siete poltron e  
 al bayton conseruo la uita perche e si gra-

*f*



*presto*  
siete poltron. oh questa è pur bella  
dita a vostra sorella si sprezza da quella  
*presto*  
si sprezza da quella chi in qualche periglio con vile con  
chi in qualche periglio con saggio consiglio sog-  
-iglio soggiace al bayton con vile consiglio soggiace al bayton  
-giace soggiace al bayton con saggio consiglio soggiace al bayton



Handwritten musical notation on three staves. The notes are written in a cursive style, typical of 18th-century manuscripts. The first two staves appear to be vocal lines, while the third may be a basso continuo line.

Handwritten musical notation with lyrics: *qui ogni'uno dirà lui gl'acco battuto ma' dir non potrà qui'*. The notation includes a treble clef, a 3/8 time signature, and various note values. The lyrics are written in a cursive hand below the notes.

Handwritten musical notation with the tempo marking *hugo*. The notation features a treble clef and a 3/8 time signature, with notes written in a cursive style.

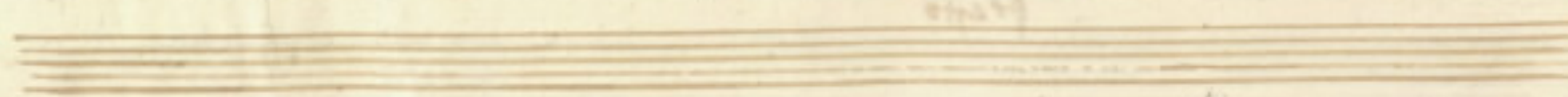
Handwritten musical notation with lyrics: *e meglio morire e' meglio morire r' morto e' caduto e' peggio morire ricolmo di'*. The notation includes a treble clef, a 2/4 time signature, and various note values. The lyrics are written in a cursive hand below the notes.

Handwritten musical notation with the tempo marking *presto*. The notation features a treble clef and a 2/4 time signature, with notes written in a cursive style.

colmo d'onore che udirsi poi dire per ogni Canton Consiglio Ca-  
-nore d'onore che udirsi poi dire per ogni Canton Consiglio Ca-

-pron e meglio morire e meglio morire meglio morire ri-  
-pron e peggio morire e peggio morire vicinno d'a-

colmo d'onore che udirsi poi dire per ogni Canton Co-  
-nore d'onore che udirsi poi dire per ogni Canton Co-



- nighio Capron Coniglio Capron Coniglio Capron *hi*  
 - nighio Capron Coniglio Capron Coniglio Capron? *hi*

The musical score consists of six staves. The first two staves contain the lyrics. The notes are written in a cursive style, and the lyrics are written below the notes. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves have treble clefs, and the fifth and sixth staves have bass clefs. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written in a cursive hand, and the word "Coniglio" is written with a capital 'C' and a lowercase 'o'.

Fine del Secondo Intermezzo

This image shows a page from an antique music manuscript book. The page is filled with ten horizontal musical staves, each consisting of five lines. The notation is handwritten in dark ink. The first four staves contain musical notes, including quarter and eighth notes, with stems and beams. The fifth staff begins with a clef and contains notes. The sixth staff contains notes with stems. The seventh staff contains notes with stems. The eighth staff contains notes with stems. The ninth staff contains notes with stems. The tenth staff contains notes with stems. The paper is heavily aged, showing significant yellowing and numerous brown spots (foxing) scattered across the surface. The left edge of the page shows the binding of the book.

Handwritten text at the bottom of the page, possibly a signature or date, which is difficult to decipher due to fading and the angle of the page.