

AB. CESTI

IL TITO

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di Musica-Napoli
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W. S.

Il liso

Chiesa di S. S. Spirito

Donna Antonia di S. Spirito

Donna Antonia di S. Spirito

Donna Antonia di S. Spirito



110

Ch... ..

N° libretto nel vol. 9 lettera J

Il Tifo



Musica del Sig.^o Cesti

Rappresentata la 1^a volta a Venezia al Teatro Grimani
l'anno 1666.

Rappresentato in Roma nel Teatro di Torre di Nona

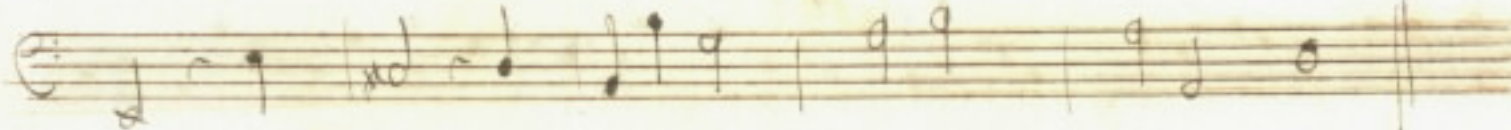
nell'anno 1672.



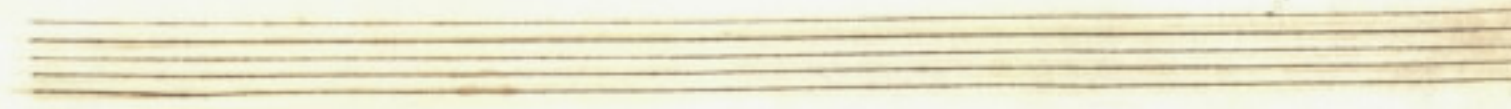
Handwritten musical notation for the first system, consisting of three staves. The top two staves are in treble clef with a common time signature 'C'. The bottom staff is in bass clef with a common time signature 'C'. The notation includes various note values, rests, and accidentals.

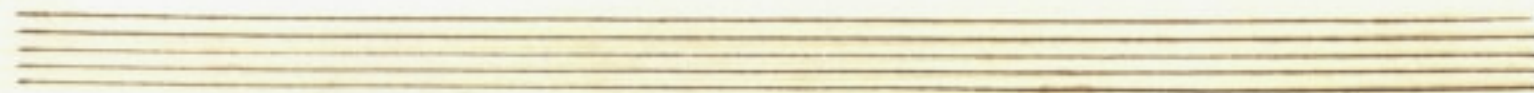
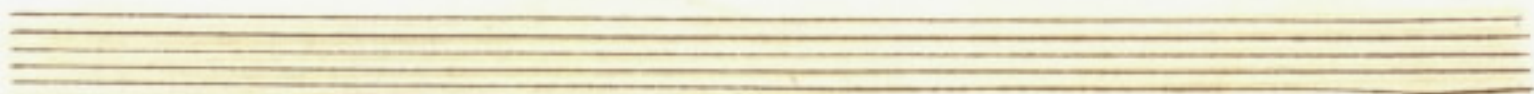
Sinfonia avanti il Prologo

Handwritten musical notation for the second system, consisting of three staves. The top two staves are in treble clef with a common time signature 'C'. The bottom staff is in bass clef with a common time signature 'C'. The notation includes various note values, rests, and accidentals.



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Handwritten musical notation on a single staff. It begins with a treble clef and a 3/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with several accidentals (sharps and naturals) and some notes marked with an 'x'.

Handwritten musical notation on a single staff. It begins with a treble clef and a 2/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with several accidentals and notes marked with an 'x'.

Handwritten musical notation on a single staff. It begins with a bass clef and a 2/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with several accidentals and notes marked with an 'x'.

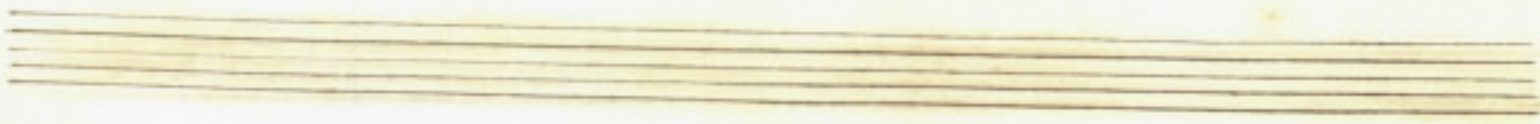
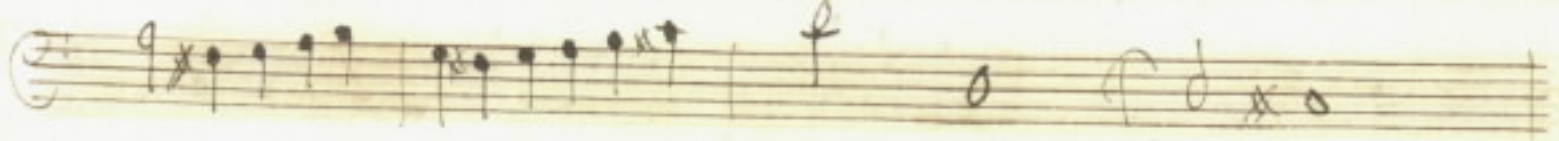
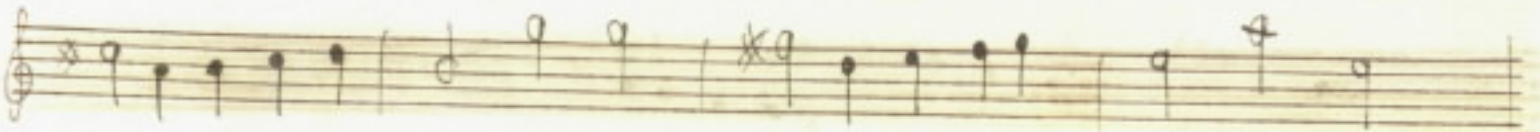
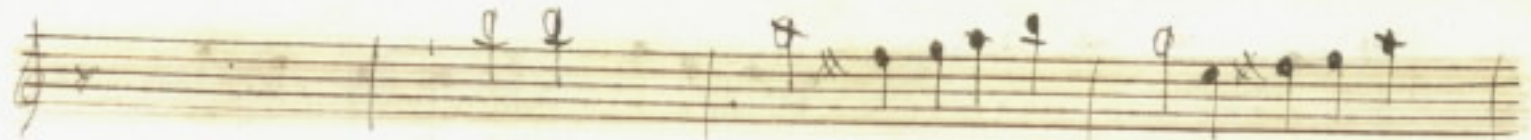
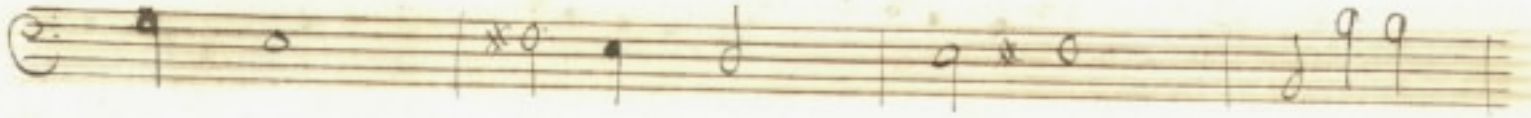
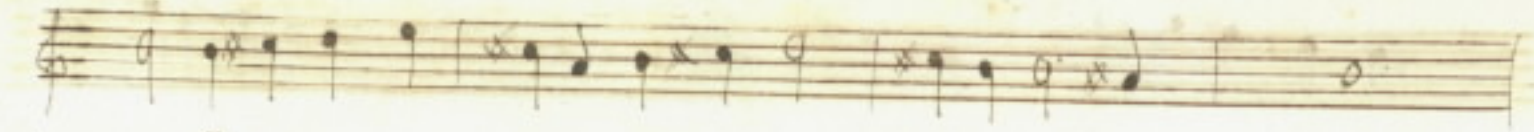
A set of five empty musical staves, consisting of five parallel horizontal lines.

Handwritten musical notation on a single staff. It begins with a treble clef and a 2/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with several accidentals and notes marked with an 'x'.

Handwritten musical notation on a single staff. It begins with a treble clef and a 2/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with several accidentals and notes marked with an 'x'.

Handwritten musical notation on a single staff. It begins with a bass clef and a 2/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with several accidentals and notes marked with an 'x'.

A set of five empty musical staves, consisting of five parallel horizontal lines.



Handwritten musical notation on three staves. The top staff uses a treble clef and contains a melodic line with various note values and rests. The middle staff uses a treble clef and contains a similar melodic line. The bottom staff uses a bass clef and contains a bass line with notes and rests.

Four empty musical staves.

Handwritten musical notation on three staves. The top staff uses a treble clef and contains a melodic line. The middle staff uses a treble clef and contains a melodic line. The bottom staff uses a bass clef and contains a bass line. The notation ends with a double bar line.

Aria Per l'Alto.

Four empty musical staves.

Handwritten musical notation on three staves. The top two staves are in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The notation consists of quarter and half notes with stems. A small '5' is written at the end of the top staff.

A set of five empty musical staves.

Handwritten musical notation on three staves. The top two staves are in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The notation includes quarter notes, eighth notes, and groups of six dots representing chords.

A set of five empty musical staves.

Affo Primo

Scena 1.^a Berenice, e Polemone

Bere. *Chi chi mi soccorre oh Dio*

Pole. *Confida in questo*

Handwritten musical score for the first system. The top staff is a vocal line in treble clef with lyrics: "frena mio Re l'ardire del nu-". The middle staff is a vocal line in treble clef with lyrics: "= braccio Idolo mio". The bottom staff is a bass line in bass clef. The music is written in a historical style with various note values and accidentals.

Handwritten musical score for the second system. The top staff is a vocal line in treble clef with lyrics: "= mio Roman fuggi lo sdegno serba te". The middle staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The music continues with various note values and accidentals.

stesso a Berenice, e al Regno

Ademo.

Amor gioua agl'audaci ouynerà questo ferro

e fra monti d'estinti misti n'andranno ai ruinci =

torì i aiuti è se gli è uer che ne uolenti e'

= terni co' penne di adamantie scritte là sù la'

mia caduta il fato qual più felice sorte ch'in

braccio alla mia uita hauev la morte

† Scena II^a Minfo, coro de soldati, Berenti

„ „ Polemone

Minfo

Cedi o' guernier del tuo destino all' onte A' l'cer:
= car fra cataste di suenati nemici A' suo mo:
= vire è ualor disperato e nò Ardire

Prima ch'è uile timore Jo dia riatto entro

l'aste piu folte farò à un torrente d'Armi argine del mi'

petto Vengano piu'

cento falanghi è cento no' lauento no' pa-

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests.

= uento

sin che l'alona in seno hauro

Handwritten musical notation on a single staff, featuring a bass clef. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef. The notes are mostly quarter and eighth notes.

puynero

Handwritten musical notation on a single staff, featuring a bass clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff, featuring a treble clef. The notes are mostly quarter and eighth notes.

i se Parca micidiale con la

Handwritten musical notation on a single staff, featuring a bass clef. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef. The notes are mostly quarter and eighth notes.

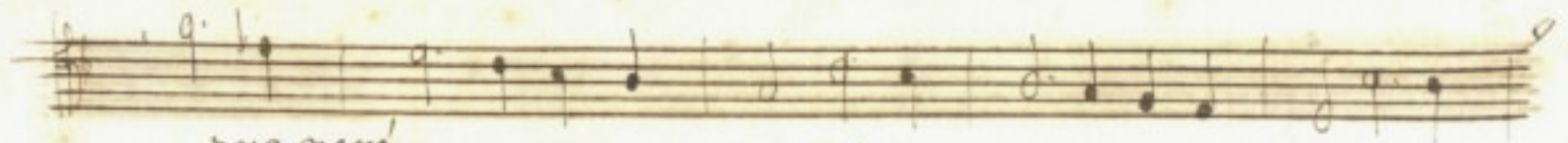
forbice

fatate à miei danni

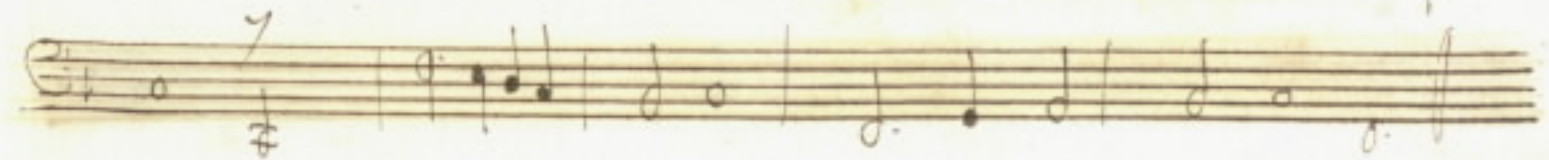
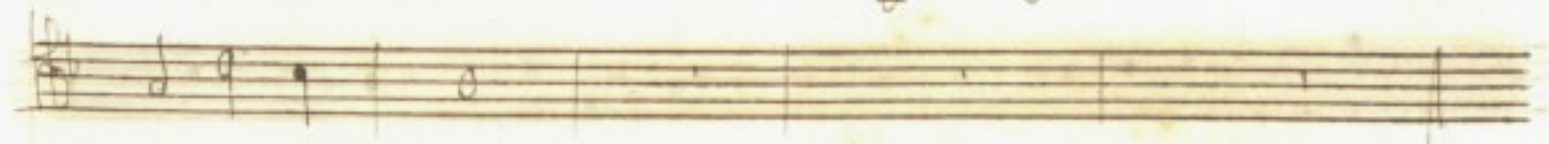
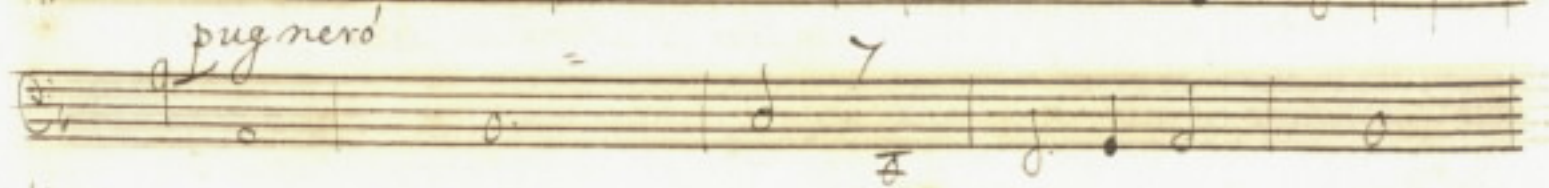
Congiuro

Handwritten musical notation on a single staff, featuring a bass clef. The notes are mostly quarter and eighth notes.

3

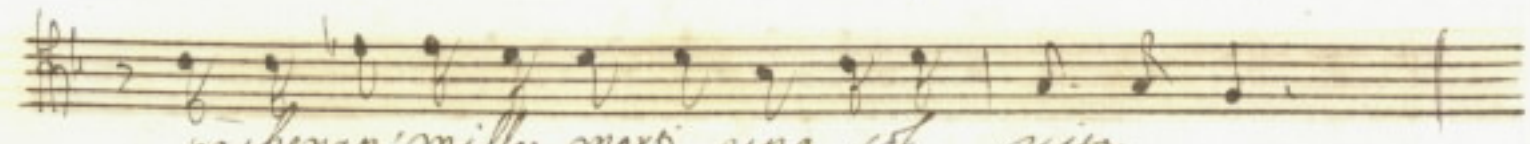
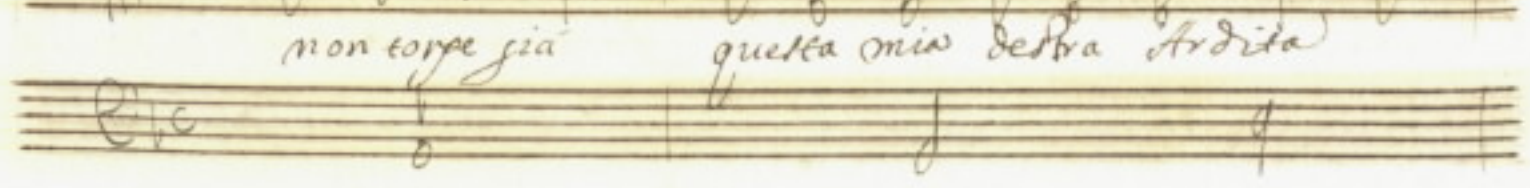


pugnerò

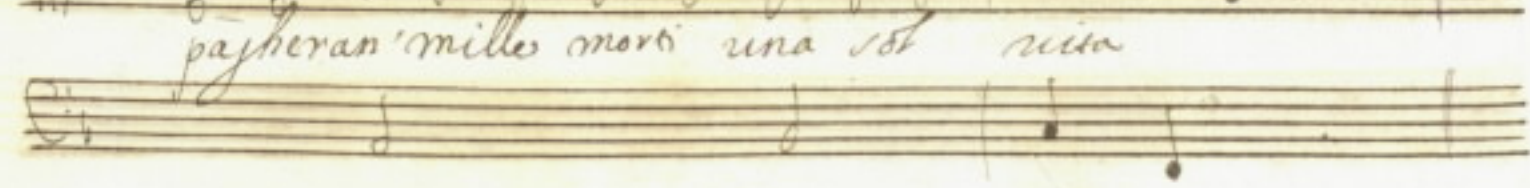


non torpe già quella mia destra Ardita

Etc



pagheran mille morti una sol vita



shione l'atta perdei ma ad Onfale si

- bratila quam' Ercole hoggidi Darian la Potta

In vano in van tentate empie

perfido schiero con barbaro furore suonar il mio si:

gnore no ch' il mio seno ignudo al mio guerrier amor

serua di scudo Permetti mio Re ch'io mora d'io mora per

te il mio core cada vittima d'ho

more su l'altare di mia fe' permetti mio Re ch'io

= mora ch'io mora per te

Scena III^{ma} Lepido, Pinto

Colemone, e Serenice

Lepido. Cessate dal ferire e tu am=

= piono frena l'ardir che temeraria impresa

= contro un immenso scudo opporre à mille brandi

Handwritten musical score for voice and piano. The score consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are in Italian. The first system ends with a double bar line and a repeat sign. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.

un grand solo ferma il braccio guerriero

è acciò che sappi de quai tempo è formato un cor Ro-

mano no mi serbo ragion spoglio no chiedo

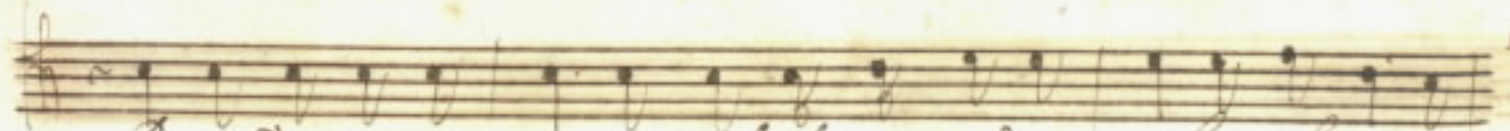
ma al tuo valor la libertà concedo

Primo. In questa sola spada a uita insieme.

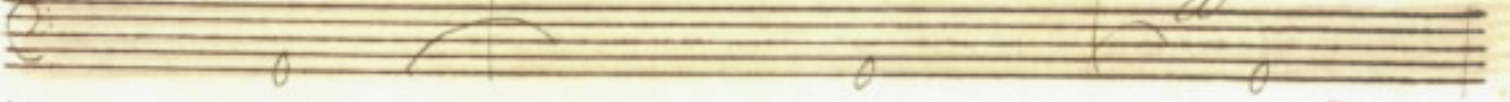
è libertà ripono ne gradito mio

fia s'ella è tuo dono come inuitto, è cos-

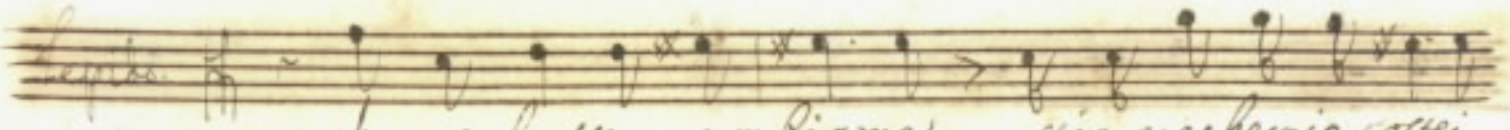
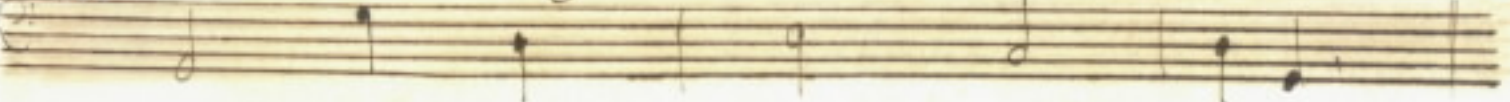
Molto *Primo.*
tui Com'è feroce



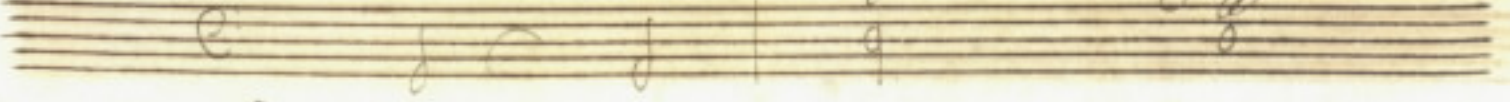
Pur se d'un tuo nemico l'alto virtude oggi honorar si



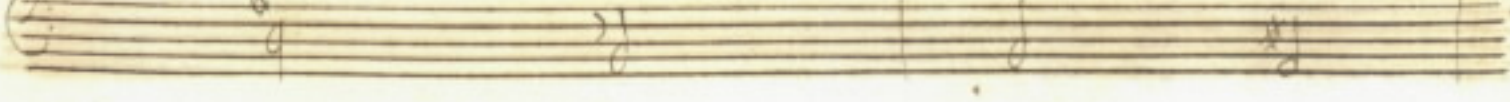
brama co' cedi al Cavaliero anco la Dama



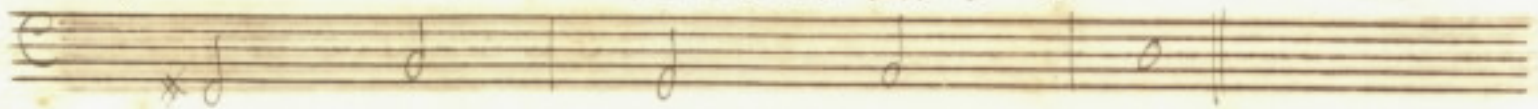
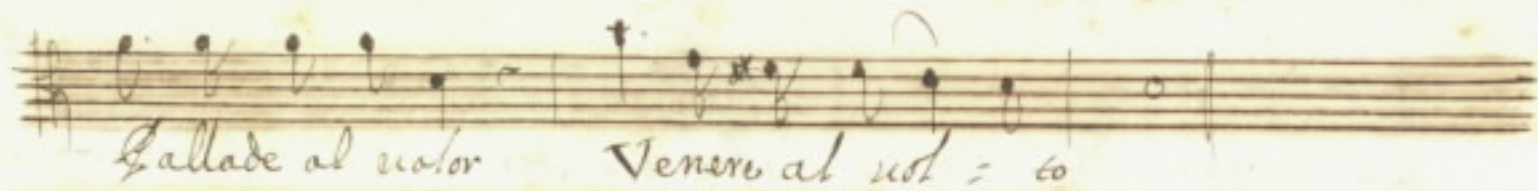
che celesto sembianza s'io vagheggio costei



col braccio armato, el'aureo crin disciolto e




Callade al uotor Venere al uot = to



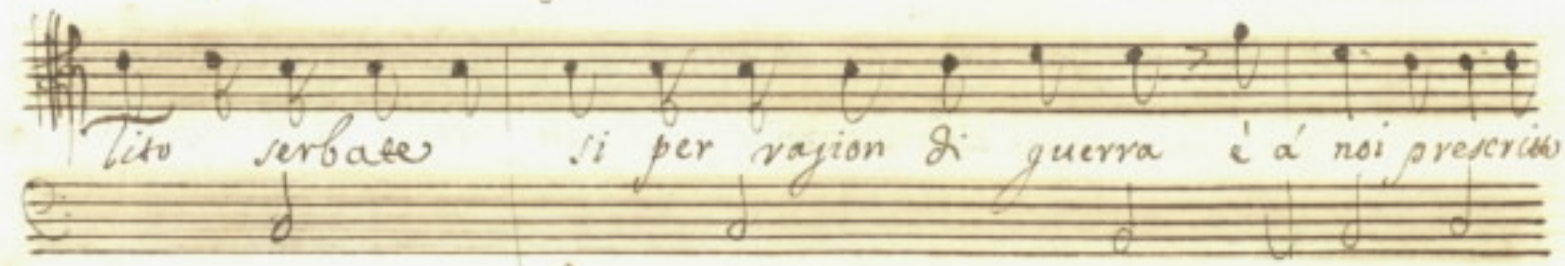
Nimfo Che ual d'acciaro armar la mia fatale se dell'ferro assai



lepido = più l'occhio è mortale. Le prede più sublimi sò d' =



tito serbate si per raxon di guerra è d' noi prescriu



ben potrà di Costei l'alta beltade di Cesare obli

gar l'animo inuitto poi ch'il latino Augusto il cui sommo ua:

lor la gloria spande porta al par dell'Imper l'animo grande

Serena Io che nacqui alli scettri , e alle Corone Hor dell' =

Itala plebe fatta uile spettacolo è Infelice in cate-

nata dal Romano orgoglio douro' accrescer i fasti al capi:

- duolo Ah! uoi nemiche spade co' pietoso vi:

= Agor trafigo te questo seno spalancate questo =

= cor trafige te questo seno palancate questo =

- Cor Barbaro Imperatore in non pretendi

ne suoi pensieri gonfi di condurti lezata di =

= suoi trion = troncherà questo ferro se questa =

destra al mio uolov nò ruiene Roma Tito l'im =

per le tue Cate ne *Ritmo.* quell fauellar superbo l'im =

domita del cor *lepid.* fievza accusa Schiauo sará

chi libererà ricuso stene omiei guerrieri à Cesare guidate i prigio =

Scena IV: 15

nieri

qual bellezza Tirina

Lepido solo

fe del mio cor rapina e p' destin d' Amore

no

da due luci trafitto nelle giudee campagne

oh miracolo musuo douei balsami

= Stan' le piaghe io tro = uo dito d' =

= candide pupille dite, e' d' onde ueniste sin

nella siria terra coperte d' armi bianche

d' farmi guerra ah' ch' l'arcier Pontato

per occultar al core i suoi perigli anco quell' occhi

ei mascherò di gi = = gli



Handwritten musical score on aged paper, featuring ten staves. The bottom staff contains the lyrics: *più nò amocchio ch'è nero ch'è ben =*. The music is written in a historical style with various note values and clefs.

folle chi si crede in due mori truar

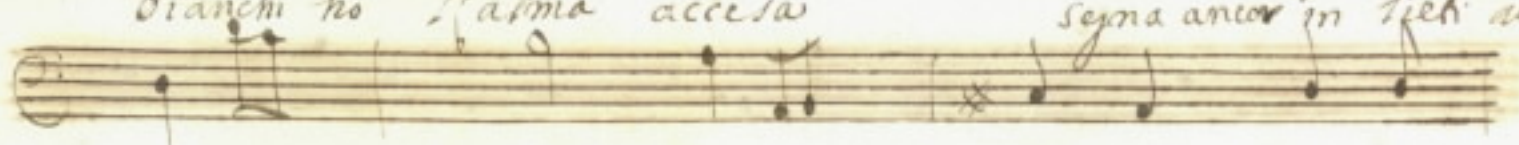
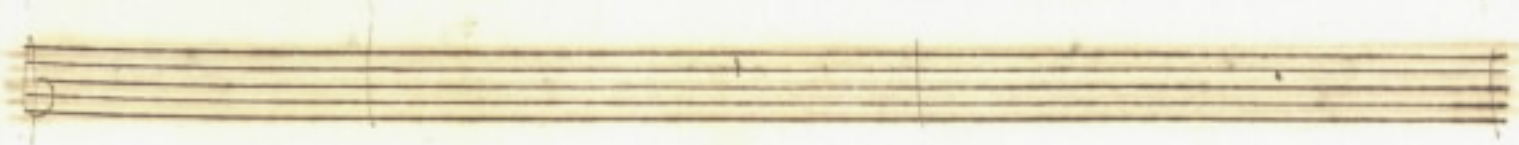
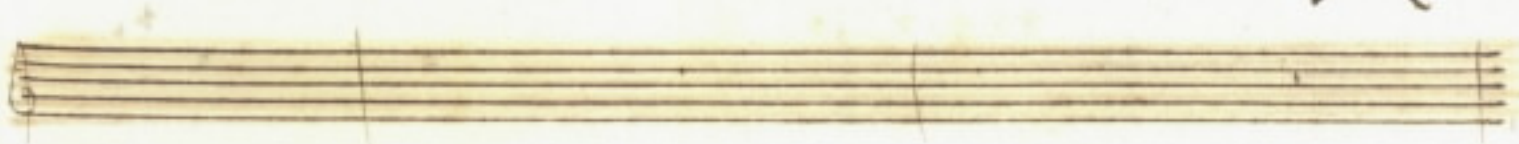
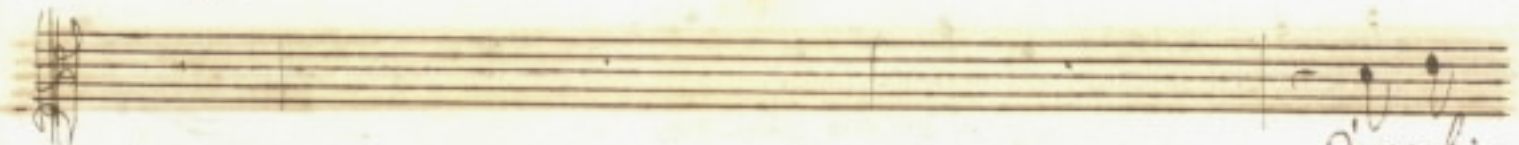
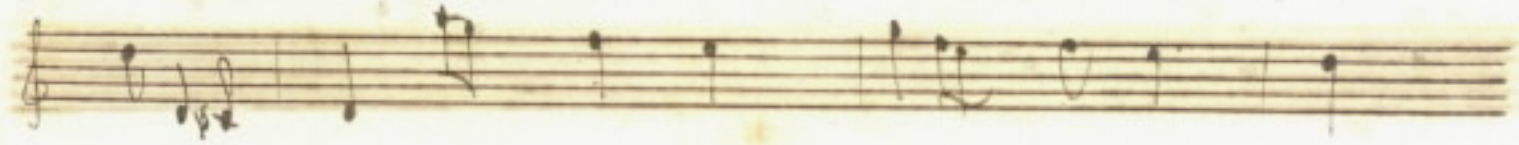
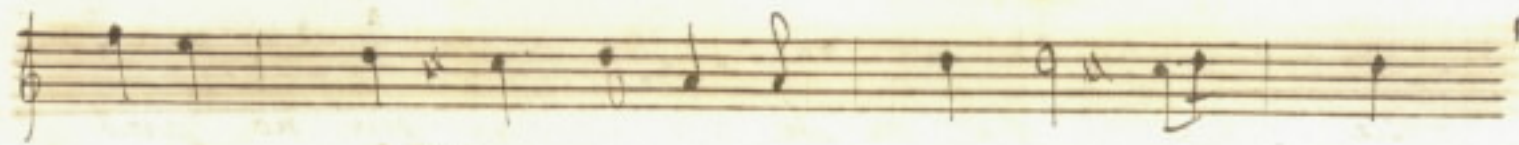
de fulminar = all' hor' si nido quando

A handwritten musical score on aged paper, featuring a vocal line and two piano accompaniment lines. The score is written in a historical style with various note values and rests. The lyrics are written below the vocal line.

foso e l'è mi zfe = = ro piu no amo,

occhio che ne = =

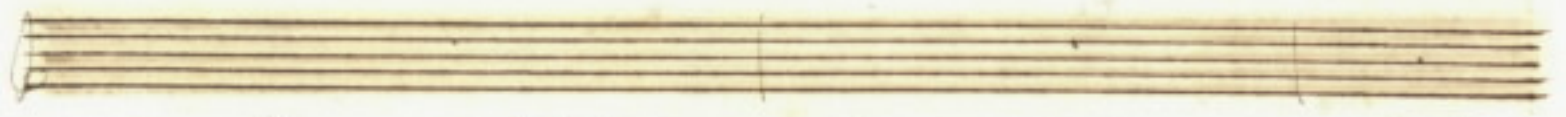
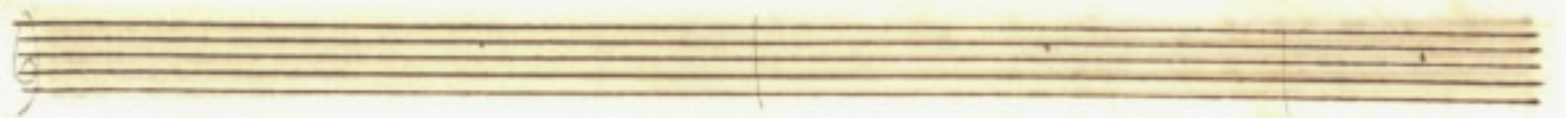
ro bo



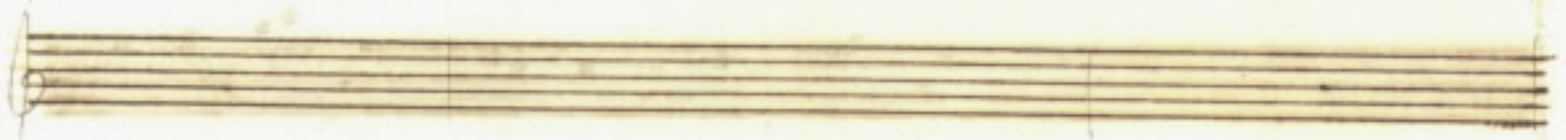
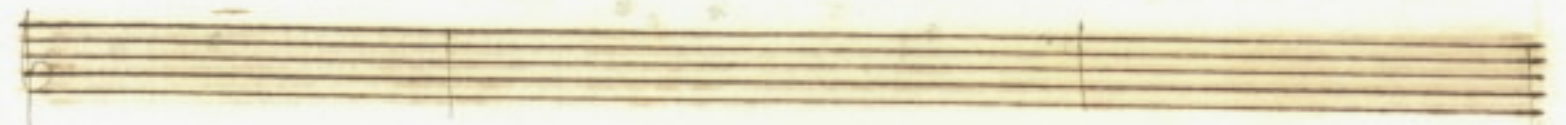
d'occhi.

Bianchi ho l'anima accesa

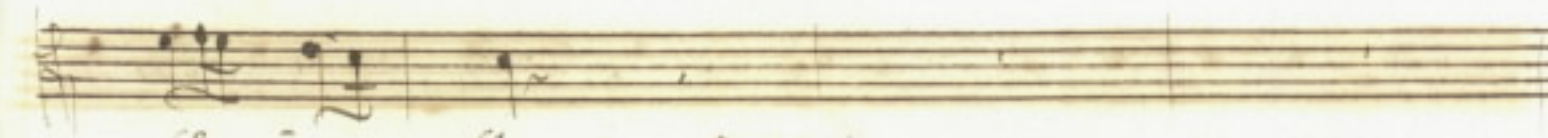
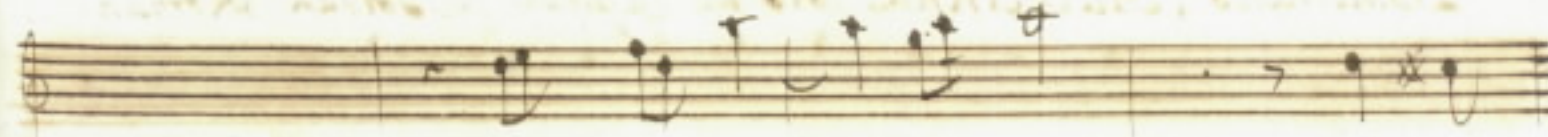
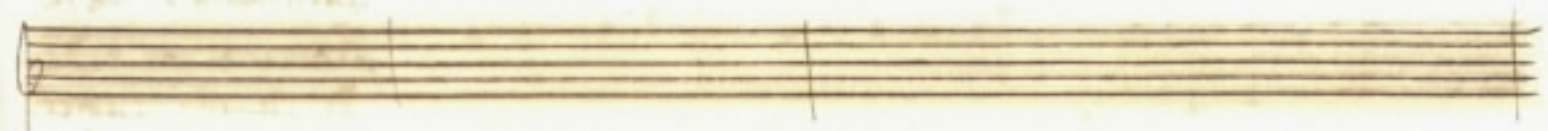
sejna ancor in fieri au =



picci bianca pietra è di feli ci è fa cter



citi nemici bianca l'in segno è di re

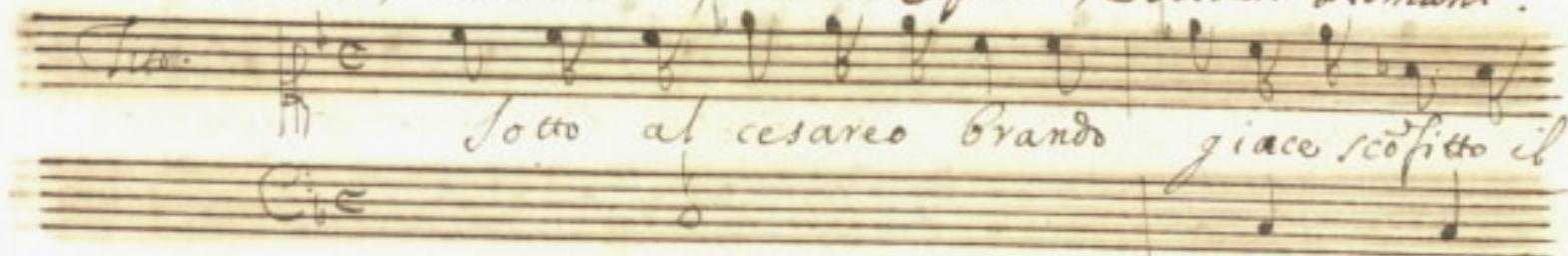


Scena V.^{ta}

Pabiglioni ove sta
adunata l' hoste
Romana con ordine
di Cavalieri, Cameli
Dromedari, elefanti
Con varie machine
et insegne da Guerra



Tito,
Domitiano, Aulocinna, coro de Capitani, e Soldati Romani.



Falcesin rubello colima, i già dis =

trutta *i in breues d'hore* *cio che* *marte las*

cio Vulcan diuora *Donit.* *all' Aquile Ro*

mano piejo *libano al fin l'audace fronte*

tremante *livie* *genti* *, e fra monti dis*

= traji scorsero già di sangue am = *pi torrenti*

Aulo cionna *cadde l'alta si onne di Quirino l'im =*

= pero *confermina con Giove i ben pus dirti*

mentre tu l'asta ol' fulmine ei diserra

21

Figli in un Tiro nel ciel tu giuoc in ter = =

= ra di Cadaveri e d'arme abassanza

o miei fidi del siloe e del giordano

tingeste l'onde e semi nati i lidi

hor qui il fin delire ed'è ben giusto ch'in as-

= petto giocondo s'al frogon di Bellona perduti di

= sonni hoggi riposi il mon = do

Scena VI.^a Tito, Domitiano, Autocinna,

e Pinco

Handwritten musical notation on a single staff, featuring a treble clef, a common time signature (C), and a 2/4 time signature. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. A small number '22' is written at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature (C). The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a bass clef and a common time signature (C). The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The word "rit?" is written above the first few notes.

Two empty musical staves, consisting of five lines each, with no notation.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature (C). The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature (C). The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a bass clef and a common time signature (C). The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

Two empty musical staves, consisting of five lines each, with no notation.

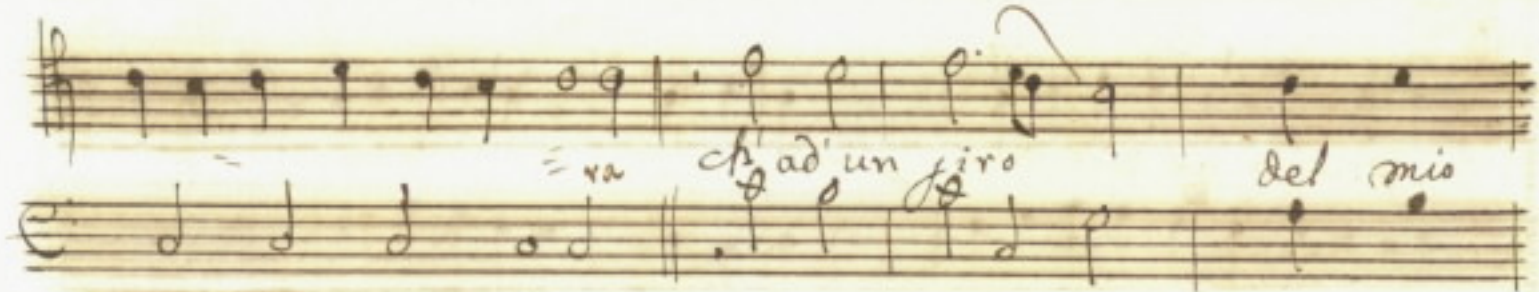
Andante *largo* = = al Dio della guerra al



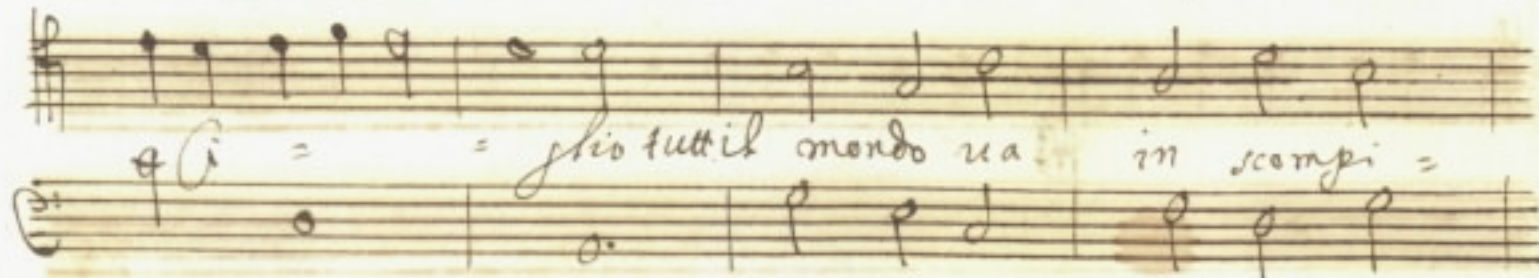
Dio de la guer- = = = = =



= va ch'ad'un giro del mio



= = gio tutt'il mondo va in scampi =



glio i zrothar io fo' io fo' io

fo' la cer = ra larjo i: i: al Dio dela -

guerra al Dio dela guer = = = =

= = = = ra

Allegro

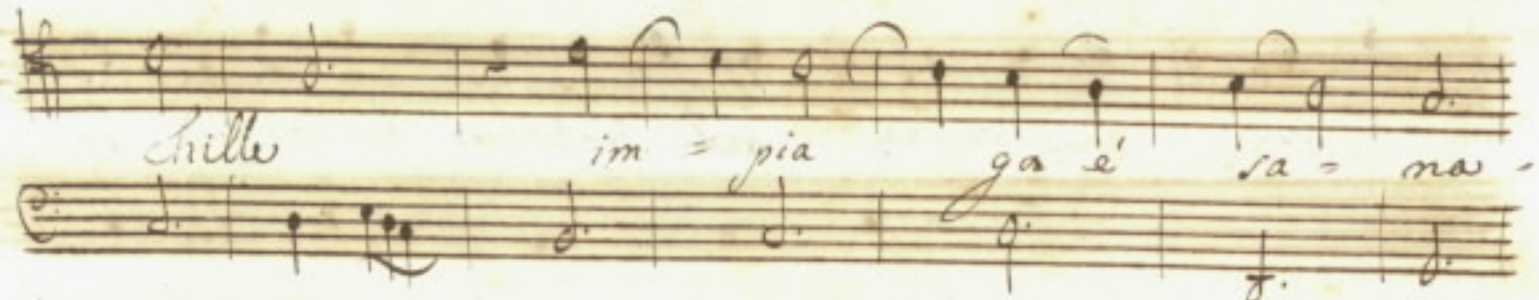
Del terrore del furore

so fratello questo ferro dagli es-

= sercito, e flagello ma l'aste mia di

tempra, e così serana Che qual lancia d'A=

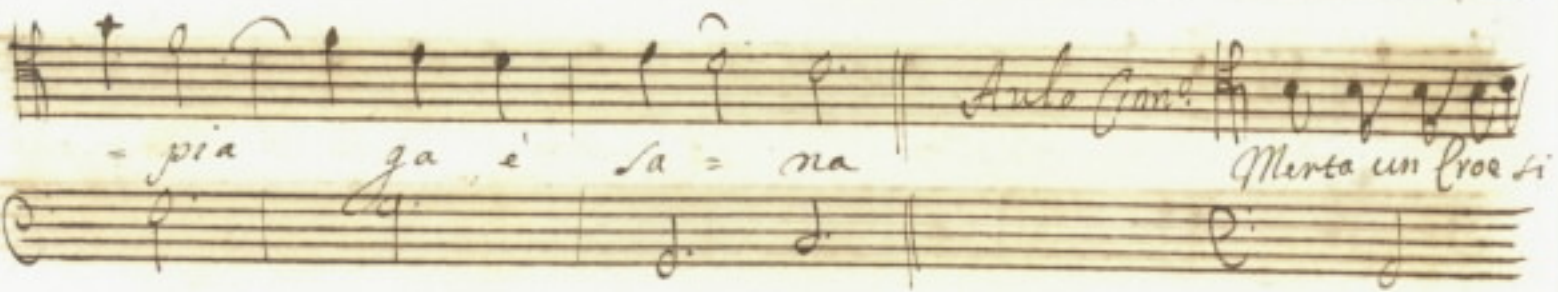
Trille *im = pia* *ga e' sa = na =*



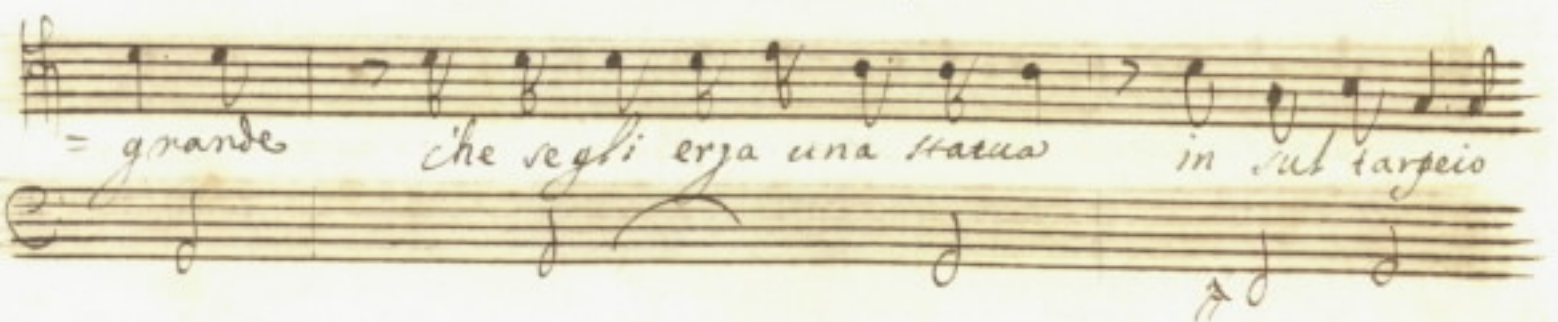
che qual lancia d' Achille *im =*



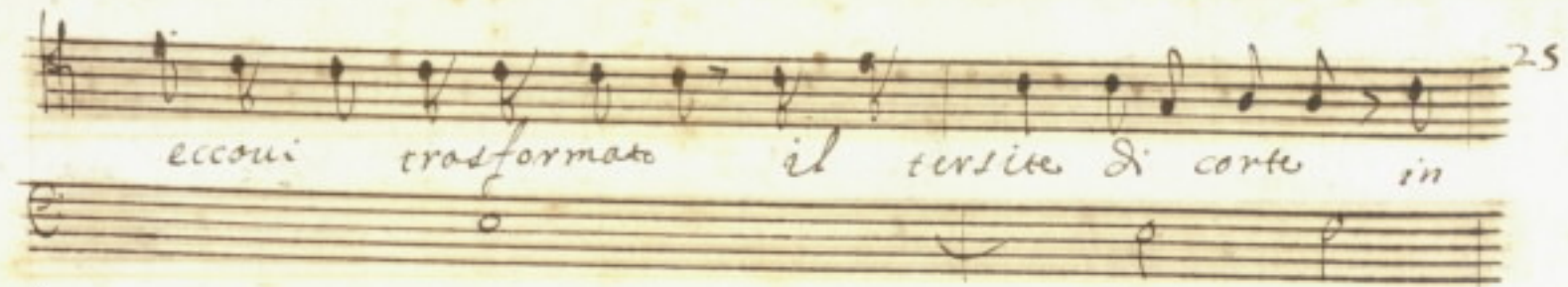
= pia ga e' sa = na *Auto Com?* *Morta un eroe si*



= grande *che negli erza una Harua* *in sub tarpeio*



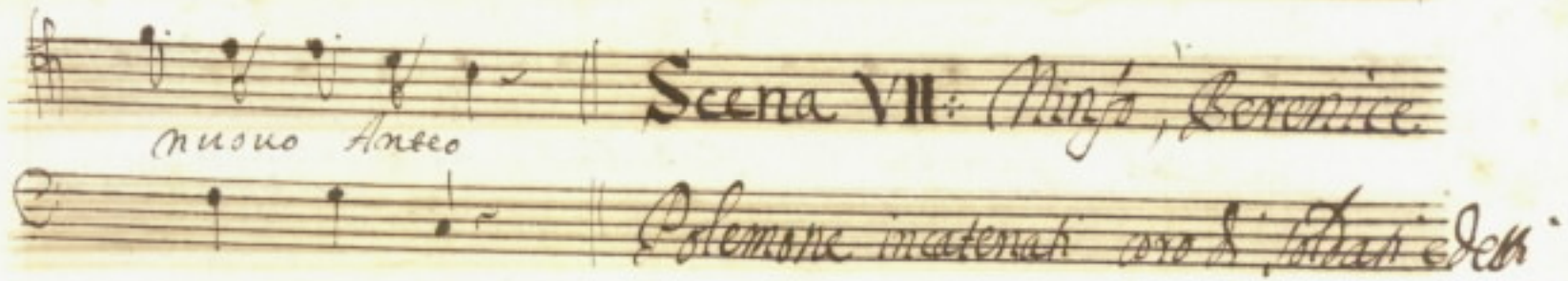
25
eccomi trasformato il tersite di corte in



musuo Aneco

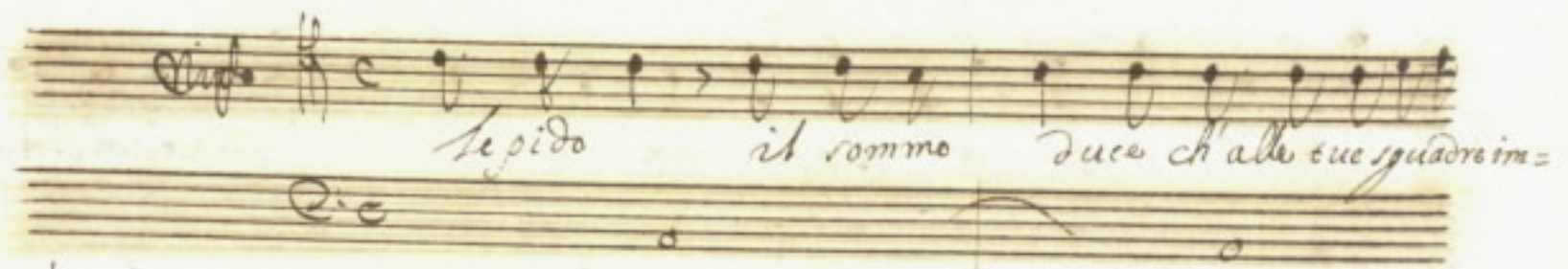
Scena VII: Minjo, Lerenice.

Polemone incatenati oro d'indian edeb.



Suplo

lepido il sommo duce ch'alle tue sguardo im-



pera pegno dela sua fede trasmetti incate



nati due prigionieri ignoti al reyo piede

Tito. Pi lepido la spada et l'alladio di

Romas ma quella beltà di cielo cò fulgor.

sour humano i sens' abaglio quella chioma onde

giante ch' i dorati volumi al vento =

spiega così errante è disciolta il

cor mi le = ga così errante è disciolta

ta il cor mi le = ga

filosafiche suolo hor che direte che si.

formin nell' aria le pomee se quell' ben' erin fra doli.

maime intatte stella, e crinita entro la uia del lat.

te o' la miei fidi si tronchino quei nodi si.

franghino quei ceppi i per annodare di così bianco

mano il bel candore dell' arco suo toglia la corda A-

more Domitiano. In rompete gl' indugi

si spezzino quei lacci ma che parlo dei =

facci ahi per mia pena le catene dal-

piede amor le sciolte se ad al mio

= cor = ic die = de

Cesare per piccader si raddopin le

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics: "vini à quel guerriero se rimirar no' vuoi cò tuo spa-". The basso continuo line (bass clef) provides the harmonic accompaniment.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics: "vento minfo Roma, e l'impero andar in-". The basso continuo line (bass clef) provides the harmonic accompaniment.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics: "vento si sleggi il Cavalier ma-". The basso continuo line (bass clef) provides the harmonic accompaniment.

Handwritten musical notation for the fourth system. The vocal line (treble clef) contains the lyrics: "tu chi sei prigio niera gentile ch'in si uogo sem". The basso continuo line (bass clef) provides the harmonic accompaniment.

biante anco vinta trionfi è fai cò tue bellezze

anco presa è ligata felici i nodi è la pre =

gion bea ta Serenica Donna Infelice hor.

miri hor ch'al piede toglì i nodi

Sian tue lodi conduplicare patrone

vinceri corpi, e trion =

Far

dell' Alt = me

conduplicate palme

vinceri corpi e' trion =

far = = = = =

dell' al = me

Scena VIII. Si detti, et A:

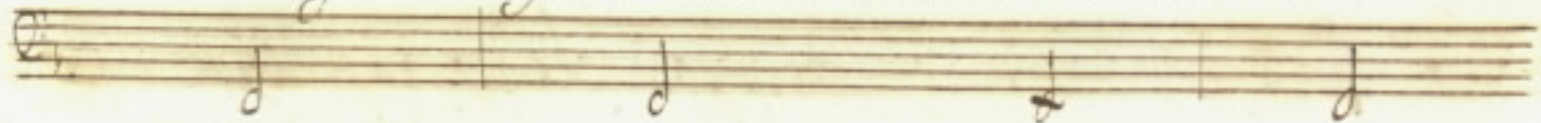
grippa che sopraggiunge

luci mio che mirate le reali sem =

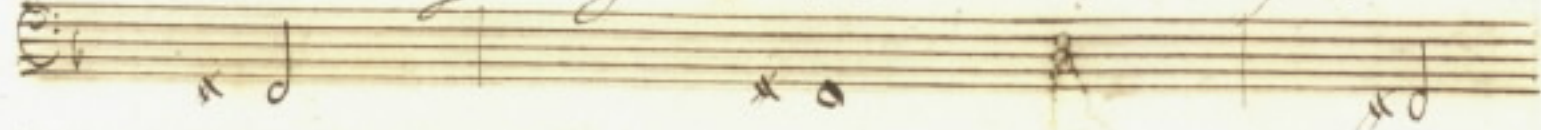
bianche scorge di Berenice
Lynor

se questo ferro che di sangue Dumeco scilla par =

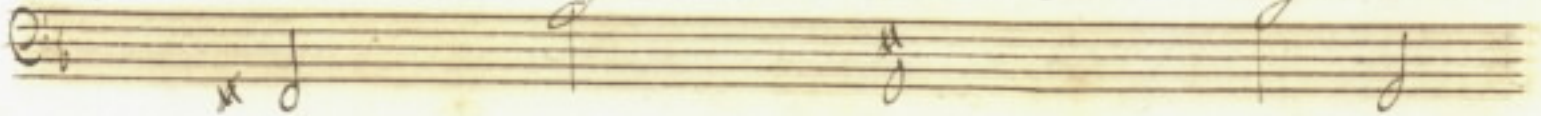
anco portoi fasci latini olovo l'oronte



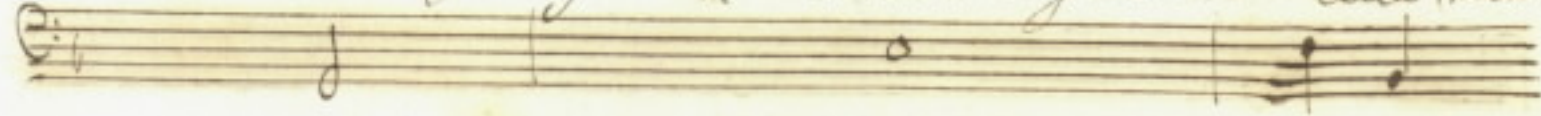
se tra falanghi hastate scabily la co =



rona alla tua fronte costei che col bel guardo d



mille cor fra preder, concedi in quiderdon della mia



See *Dee. Sic* *f' ascolto, e no lo suono*

pria che iormi Berenice mi trarrá mi trarrá l'al-

ma dal Le = no *Tito* *Altre spoglio*

altre prede *d' gran Germano* *Roma deve al tuo*

merto, è alla tua mano Dusolmi ch' hora nò lice de grauo

Dar de sue pompe il Lazio, il tebro del Lago Flo

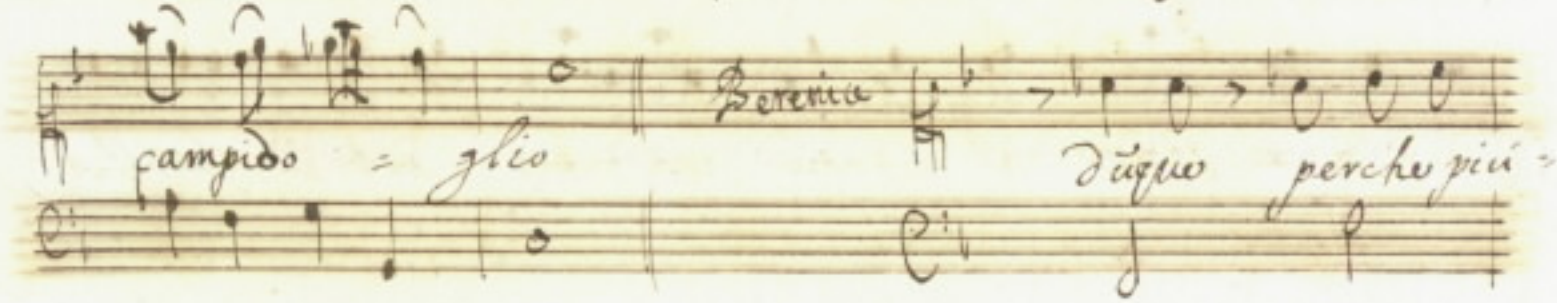
mano, è non di Tito è costei prigioniera

cò sue rare bellezze accrescer uoglio i tri =:

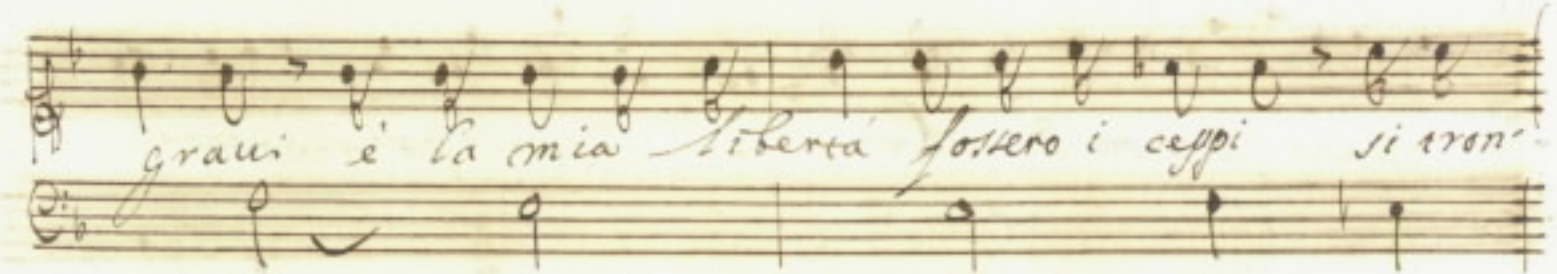
32
onfi, è la glo-rio al-



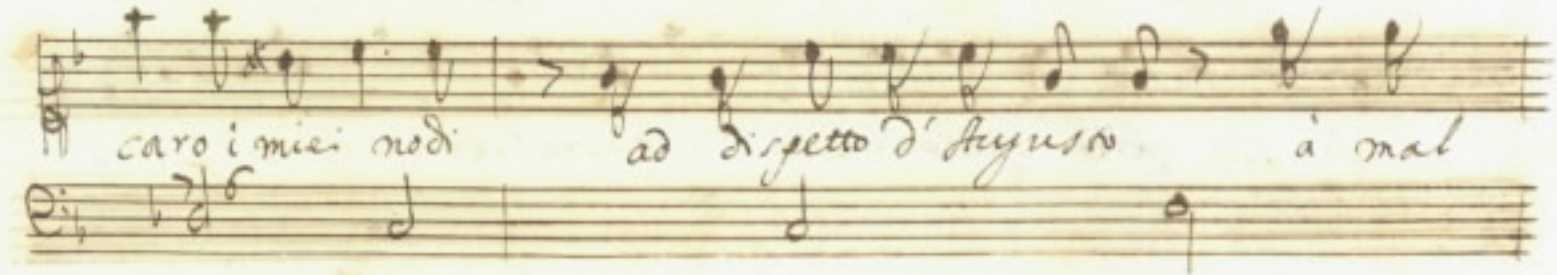
fampido = glio Berenice Dūque perche più =



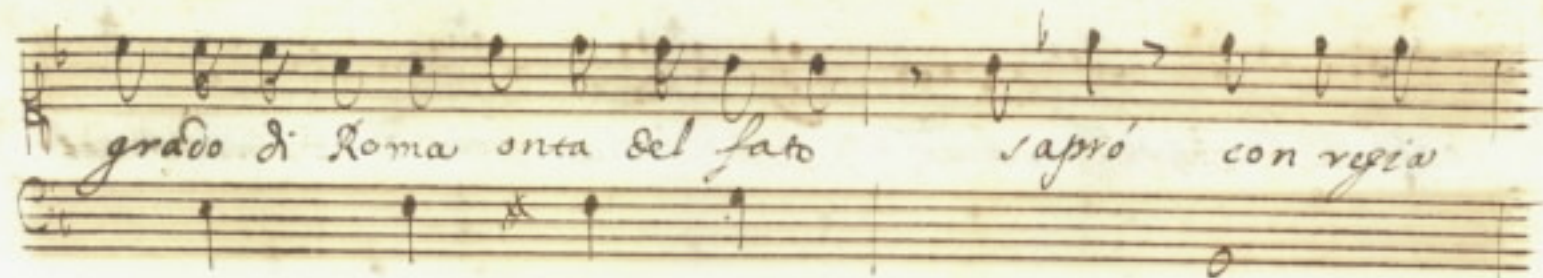
gravi è la mia libertà fossero i ceppi si tron-



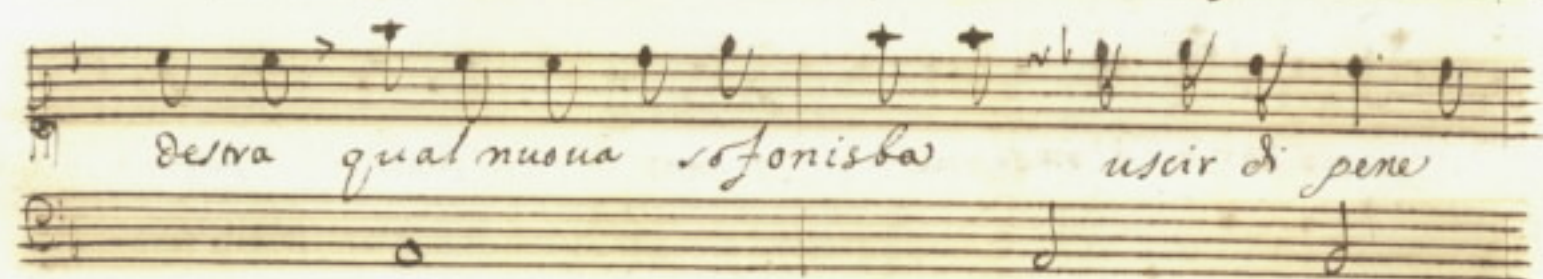
caro i miei nodi ad dispetto d'Augusto à mal



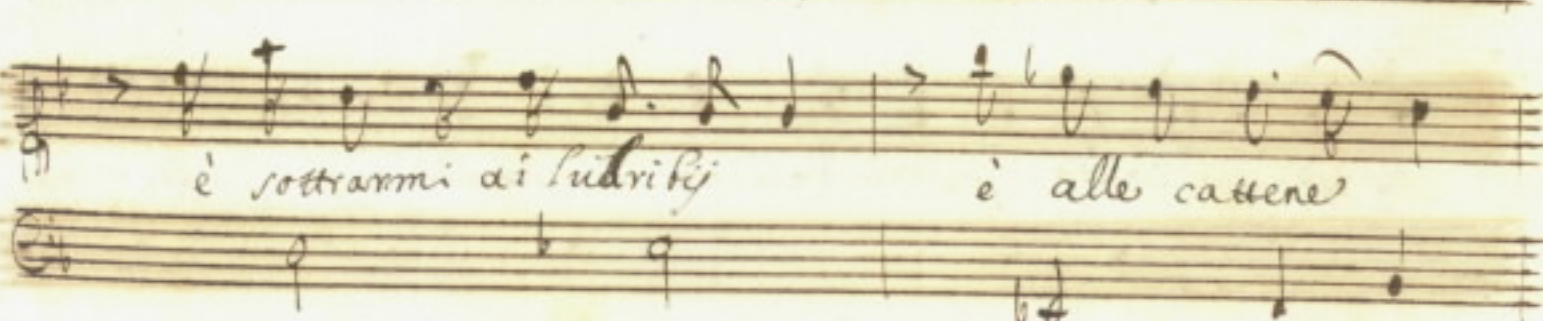
grado di Roma onta del fato sapro con regia



destra qual nuova s'fonisba uscir di pene



e sottrarmi ai ludricij e alle catene



Agrigga Ala nuova d' Agrigga no si deon catene



91

Io che fra selue d'Aste a honor di Roma ues-

= ty l'aria d'insegne il mar di uelo io

che per sua bontà Cesare inuicto degli Acaui Impe-

ranti alta Regia possiedo la liber-tà di Bere-

- mico hor chiedo *Servico* *Mio german Mio Signore*

Soprano *l'è Regina costei giubila il core*

Alto *S'ella ed i rege sagua alto, i sovano lito le uoria-*

- dar lo scetro in mano *Tito* *Amico è gli è ben-*

giusto che ciò che ti si dette ti renda Augusto

ma tu bella Reina p qual cagion ta fra nemiche

genti arrotassi ner noi da due pupille lumi

- noi tormenti Serenice dal licio li

che temerario Amante di cesario co-

lì fra l'alte mura m'assali mi rapì non-

fui sicura così di quell guerrier ch'oggi suona

giace fra mille estinti in braccio a morte resa =

fui in un soldo, preda è con sor = = = re

Solomon scaltro in mentir *Beneke* fanciullo *Amo* = re

Serech costui ch'ivi tu scorgi *Adraspo* è detto

questi all'hor ch'ist'uo campo di Sionne su =

perla portò gl'ultimi eccidi e le ruine

mi sottrasse con l'armi à le spade agl' in :

= cendi si alle rapine *Alto* Bella non ho f =

= desti affrena i tuoi dolori haurà il mondo per

te Rege magis - ri sta salu

cor mio sta salu cor mi o ri

meglio in periglio si meglio in peric - olo

L'arco adora d'un bel ciglio

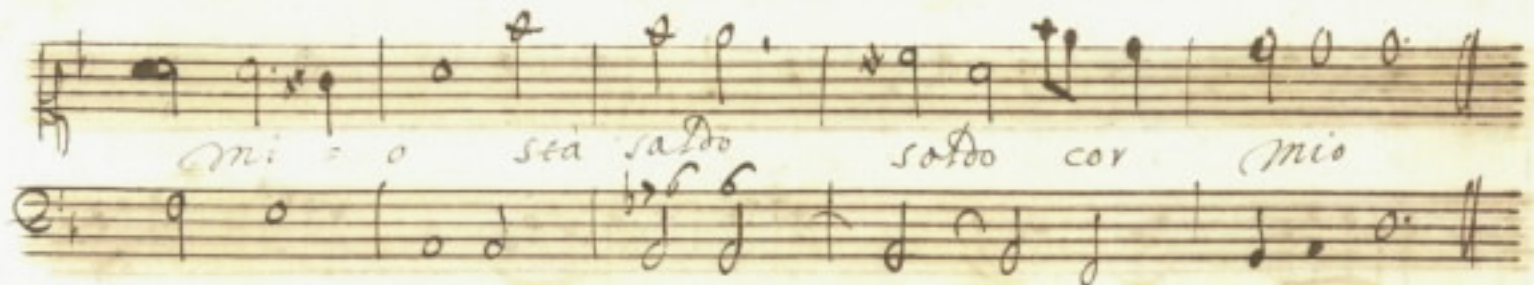
per ferirmi il cieco di - o ti



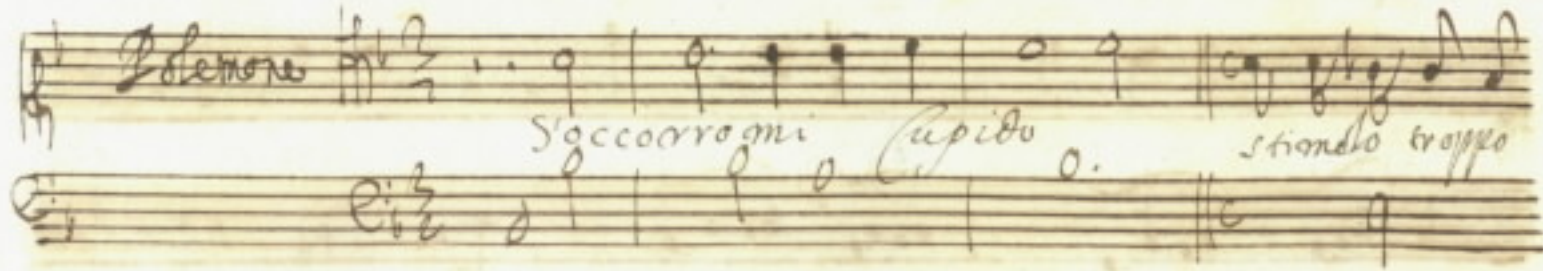
veggio in seriglio ha fatto cor



mi - o se a fatto fatto cor mio



Polemone S'occorrimi Cupido stiondo troppo



fiero e in cor di donna a uiddita d'Impero

Andante. *Eie* *Dami alta* *nume alato* *Vio Bonda*

= to de la mia luce priuo cino ce fallo A

= mante io piu no' ui

Handwritten musical score on aged paper, featuring a vocal line and two piano accompaniment lines. The lyrics are in Italian. The score is organized into three systems, each with a vocal line and two piano accompaniment lines. The first system includes the lyrics "no" and "Vio benda =". The second system includes "to de la mia luce priuo cino = ce fab A =". The third system includes "mante io piu no u". The piano accompaniment consists of two staves per system, with various rhythmic patterns and chordal textures. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

no Vio benda =

to de la mia luce priuo cino = ce fab A =

mante io piu no u

Sua candida adorata perchè vien

medi cino a questo cor u'ha formato di

bianche margherite il Dio d'Amor u'ha for-

mate di bianche margherite il Dio d'amor

ma non errai -errai dolci rai p. far co'le sue

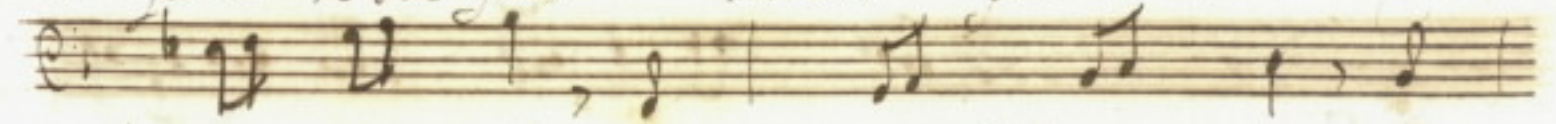
faci incendi piu aoraci cupido sol per

glo co in due globi di neve as

co'co il fo co ascolti il fo co per



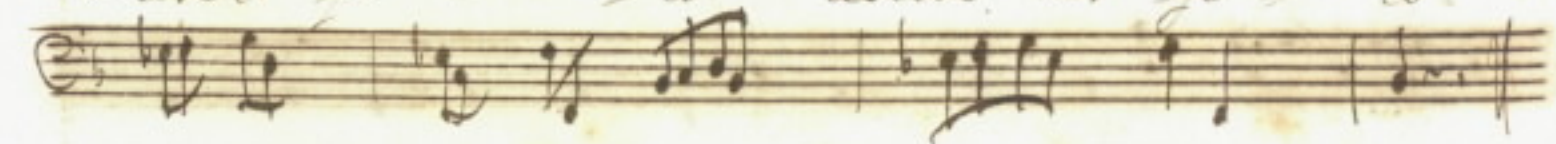
far cō te sue faci incendi più voraci



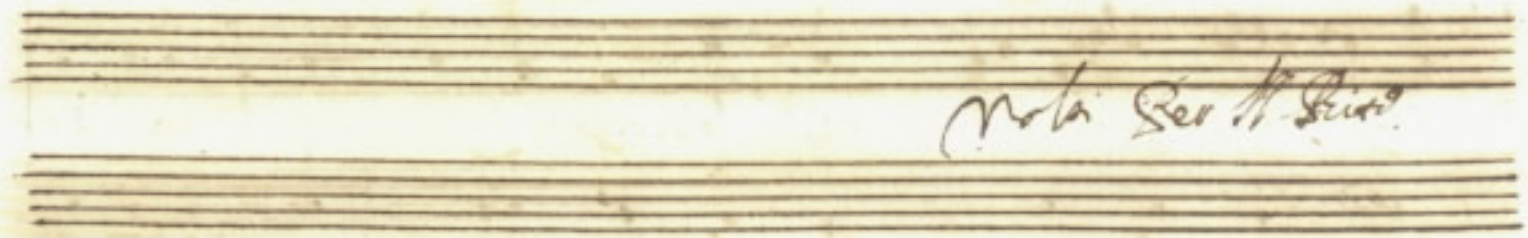
pido versuo pio co in due globi di neve a

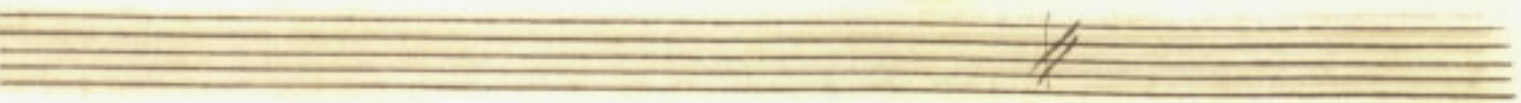
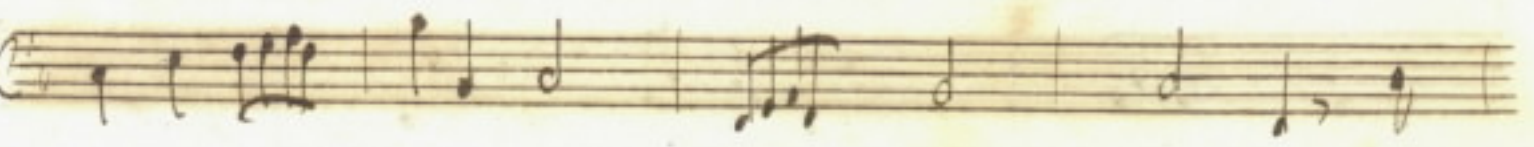
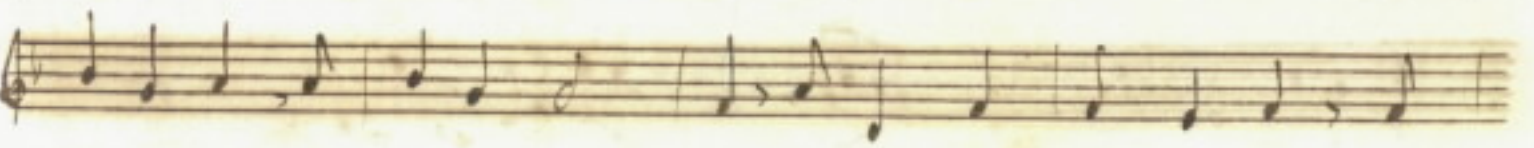
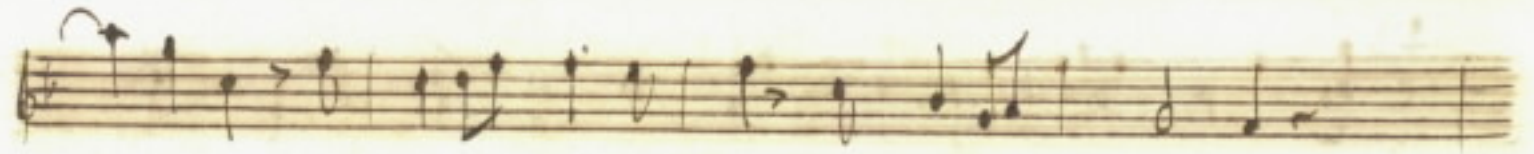
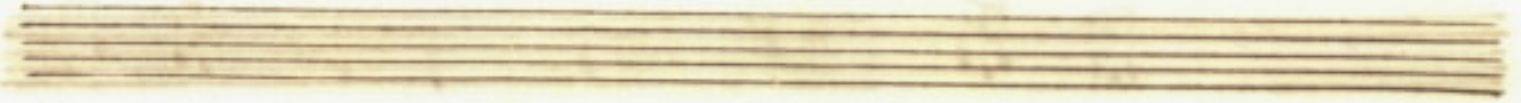


cote il fo = co ascote il fo = co

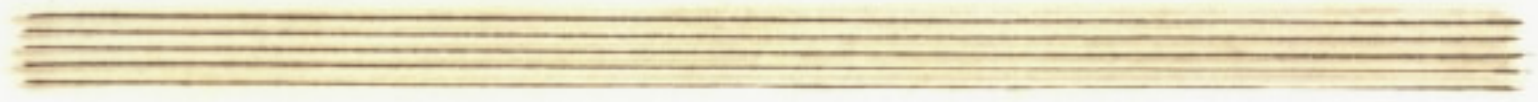


Nota Ser M. Gioi

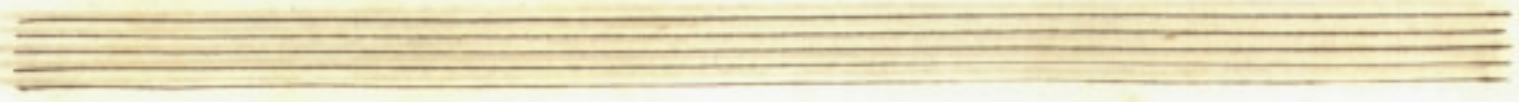




Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one flat. The middle staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and slurs.



Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one flat. The middle staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and slurs.



Scena IX.^a Berenice, et Agrippa

Bere. Mio rege mio Sermano
o di radice imperi-
ale indegna
sopprimi quelle uoci
spoglia o mai di re-
ina
il nome Augusto
su grosapia d'eroi

tu de Tedrarchi tu degli eroi e degli Agrigri he

= rede dunque a sentier si digni della pudica

Madre si chiamar ti imitar l'ali vestigi per

che e' diuzzi amata alla tua patria e alla tua

dire

Se' rubella fosti tra sozzi ampelli d'un altro Don La'

Venere novella Terribil Signor tacilascina

la porpora d'un Re macchie no' soffe Fereti'

del mio candore, e' testimonia il cielo In vano'

impura lingua al ciel ricorre che signor del puri

Sereni
tate abborre te mio giudice nuovo

Agrip
Come giudice giusto hor ti condanno

è ben farò che con esempio raro sani colpa d'a

mer colpo d' acciaio

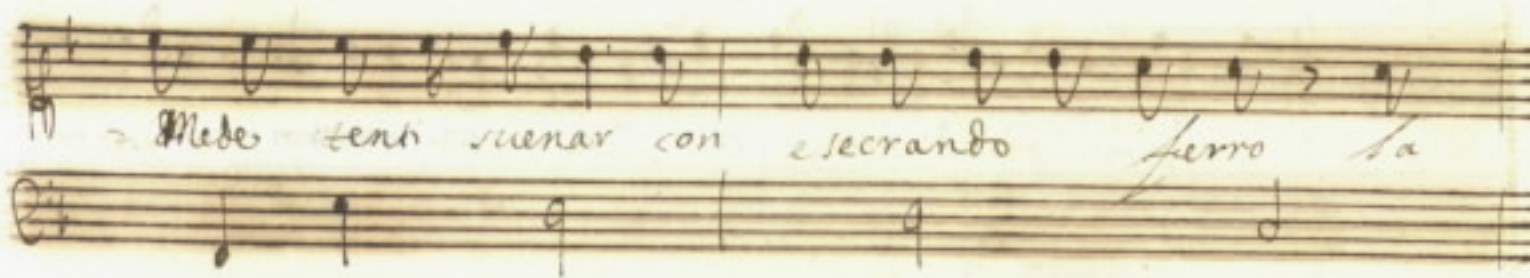
Scena X^{ta} Celso, e
li sudetti



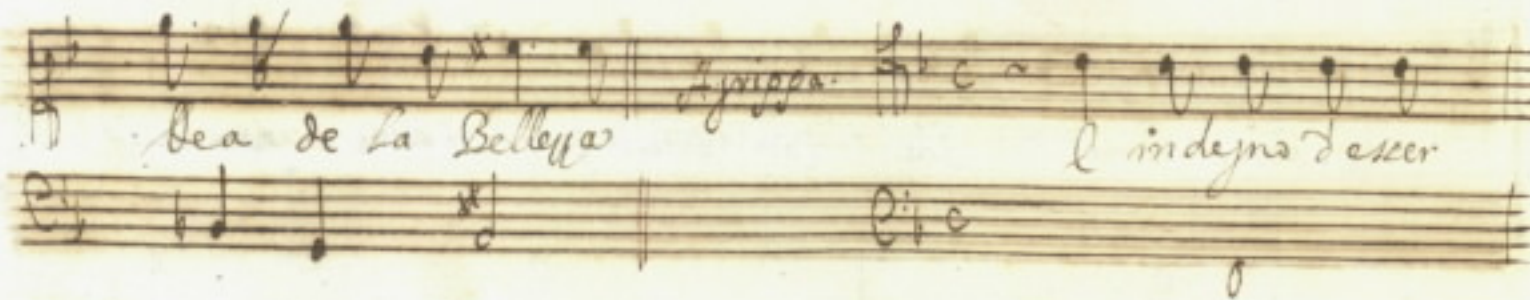
Celso
frena frena Pirata de' tra perche nuovo Dio =



Medes tenti suonar con e secrando ferro la



Dea de la Bellezza
Arieggia. E' indegno d' esser
E' c



Deren
 He chi honor nò prezza se del mio honor d'ir

odi le mie discolpe e poi m'uccidi *Agrep.* tanto per nò tu

Dir sappi in honetta che questo scettro e questa

man nò sangue mai fatti tuoi saprò lavar col sangue

Scena XI.

Cello Berenice

Sabina da parte

Cello

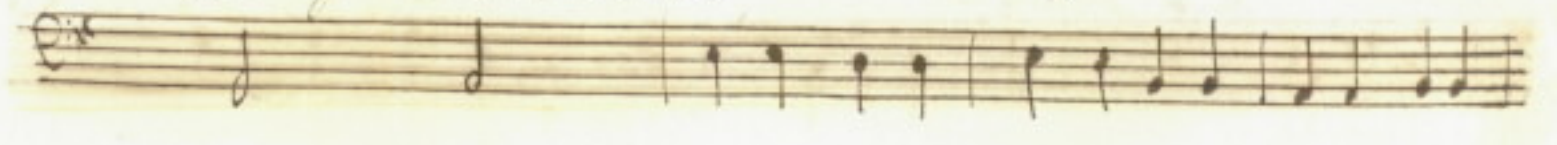
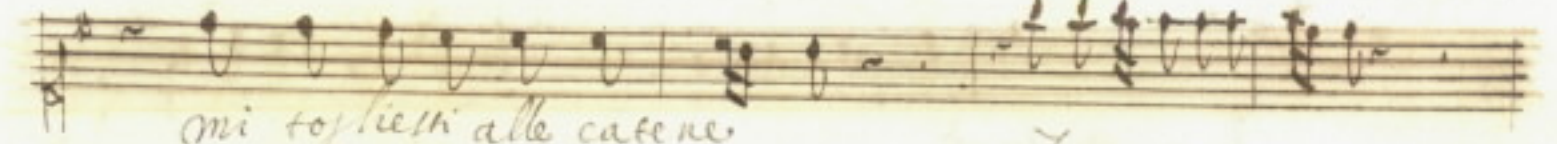
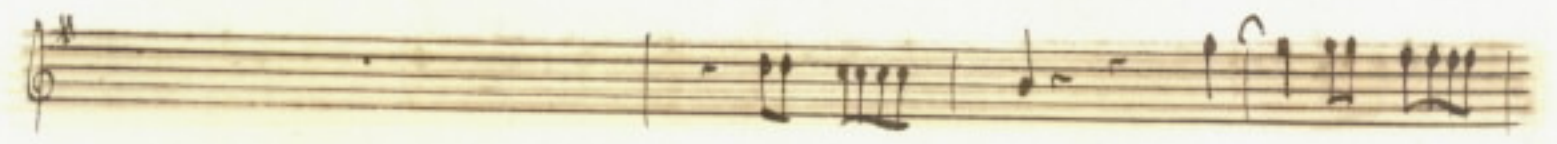
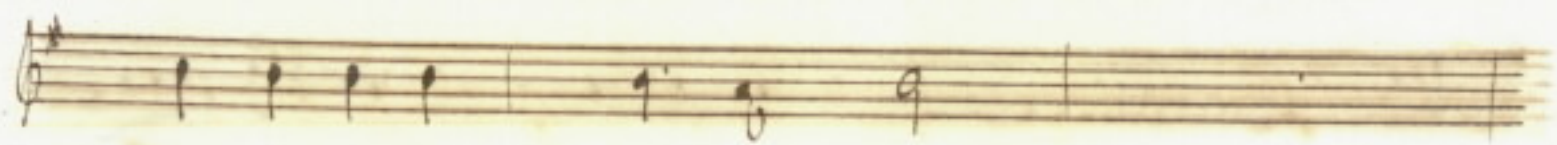
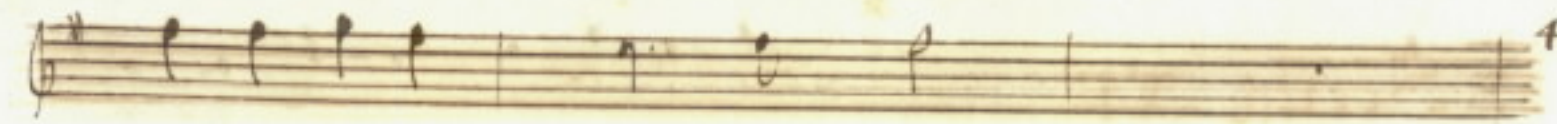
Cello

Cello

Cello

Per sordando
Cello

o ciel di



cello

Lagrimate occhi oc =

chi dicit = ni uenja chi ueber must =

Latto in Agua = = =

rio hos = gi piú ardente il sol

Venga chi veder vuol

Latto in Aqua = rio oggi piu ar =

dent il

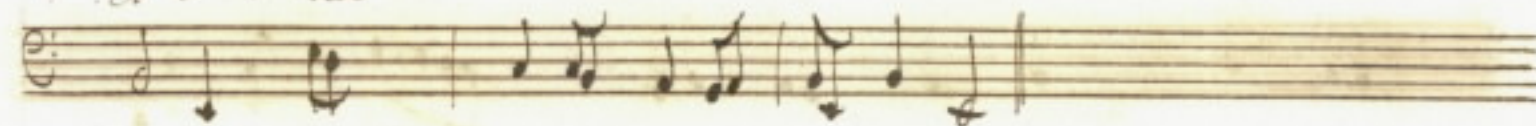
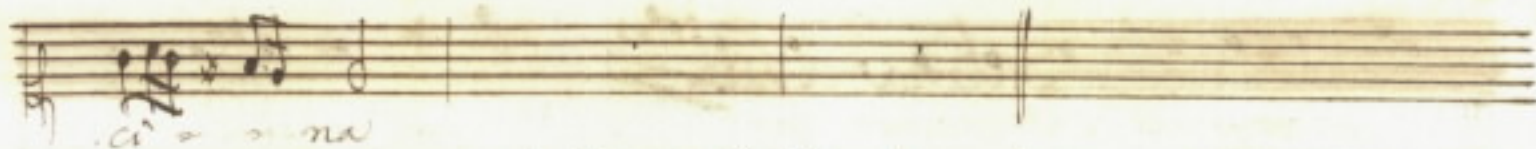
Supillese ruziade meure

Lacrime versate d'amor far
mi tempo

ite che st'auanti i dardi scioc
chi spess amor gli strati af

fina seruirà l'humor dell'occhi per dar i'pra a la luci

ne seruirà l'humor dell'occhi per dar tempo a la pi



Borenia.
 o Piuquie tu sei guerrier corate che pie -

toto accoreta
 D'innocente Reina à te di

fese e la vita mi doni
 D'un Rezio arbitrio à tuo uolter di

Sabina a parte ^{Lab.} *deh che miri o sa-*

bi - na ecco il tuo uajo che quel fupido Vite ac =

ceso d'Altra fiamma prigionier d'Alro faccio respira a =

mante a nuova circe in braccio *Cello.* *da tuoi fenni Re.*

ah! vittima proquest Alma Sabina. - ad l'empio incostante:

gia diposti dell armi i bell cori spirti nelle Doumee cam:

payne doue narcon le Salme ei coglie i mirti

Benedice Ver la vejjia d'Augusto si almeo naufrago passo

Re.

13

cinosura fedele il tuo natore

Ecco pròto la

la destra el core stelle fortuna a =

amor più di voi non mi quero sel Atlante son io d'ubel

Cre - lo stelle fortuna amor più di voi non mi que -

velo sel Atlante son io Diù bel pelo

Sab.
Scena XII
occhi miei

Sabina sola

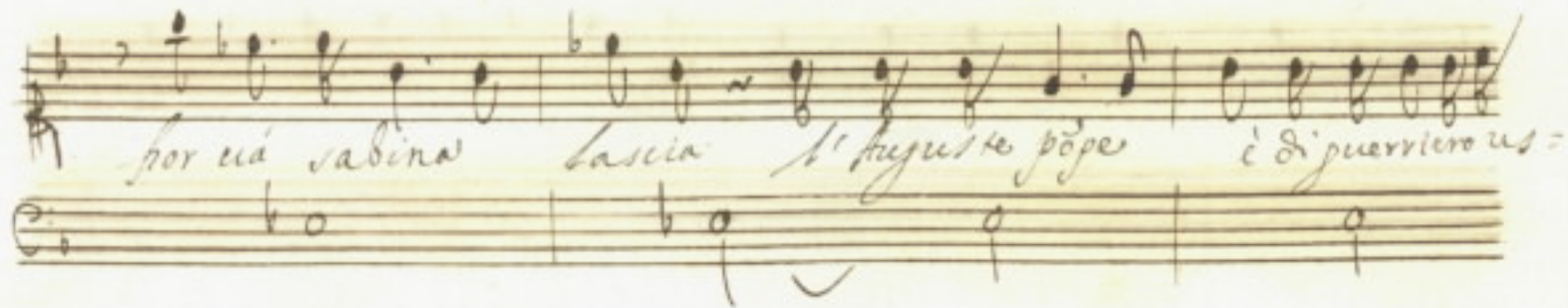
traudete o pur la morte architetti fantasmi

Ah che pur troppo fui lungi nel veder le mie scia-

gure mi - era a chi racconto

nor le mie pe ne Sh' solo i pianti miei be-

= non l'are = = = = = re'



por uà sabina lascia l'inguste pöpe e di guerrero us =

benjo cingi il tenero sen fuggi dal Tebro abban- ^{su}

Dono la Patria et Genitore lasciò la Regina et'

regno et per seguire un traditor indegno



Handwritten musical score on ten staves. The top two staves are vocal lines in 3/2 time. The middle four staves are instrumental accompaniment. The bottom two staves are vocal lines with lyrics 'numi coniu' and 'gali' written below them.

numi coniu

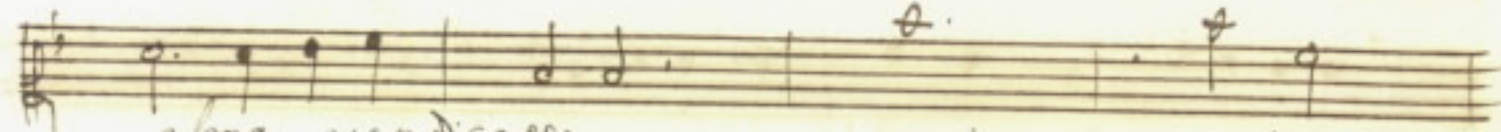
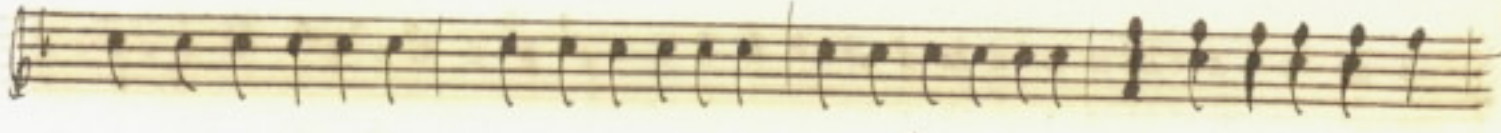
gali

o tu del casto letto proceptrice =

= cina o noi del cielo Dei =

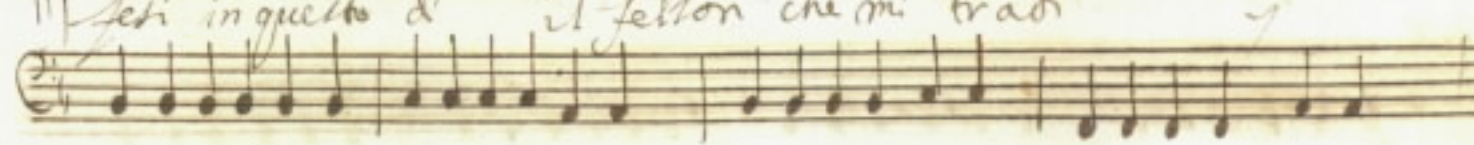
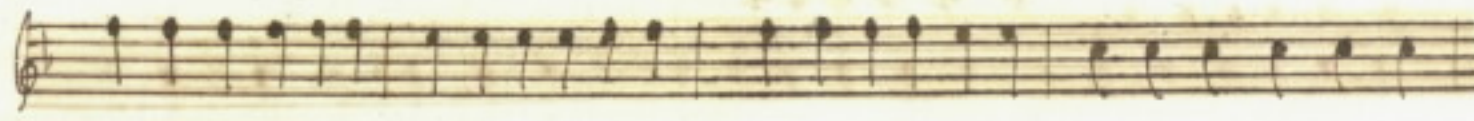
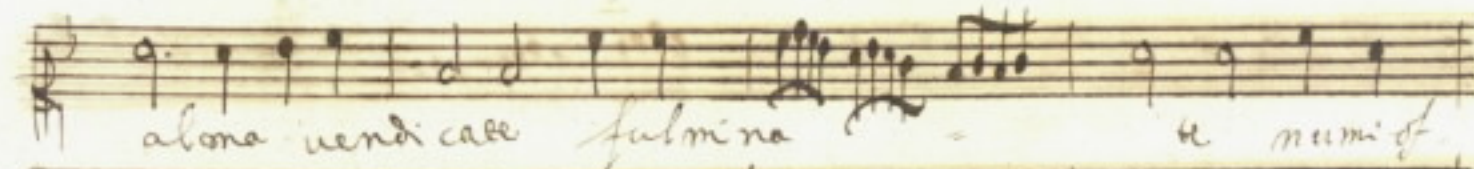
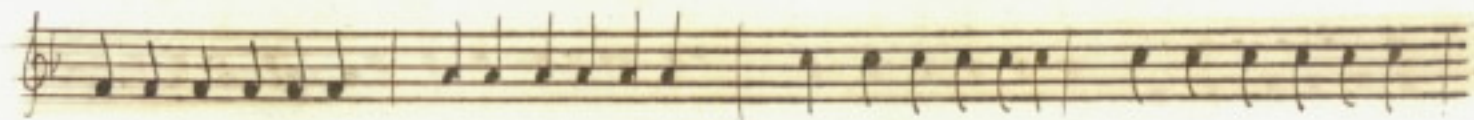


ta' sperjurate noi noi quest'



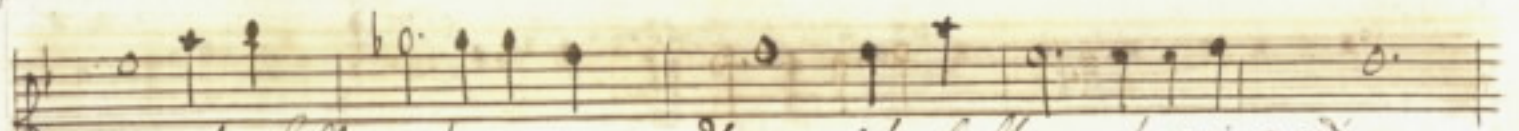
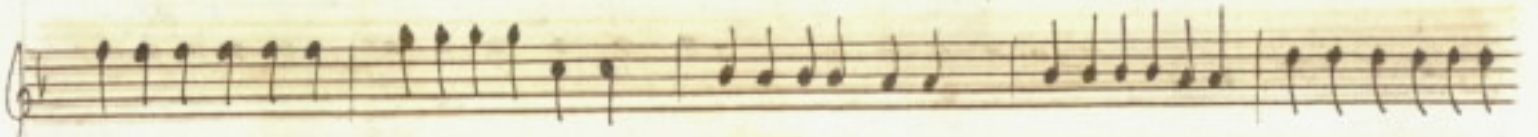
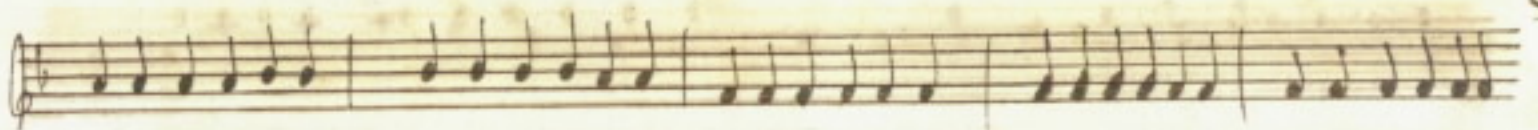
alma vendicace noi noi quest' e



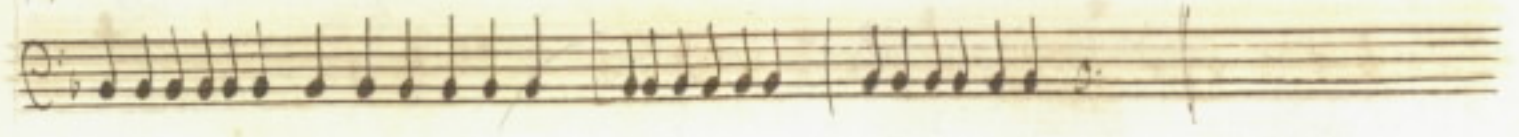
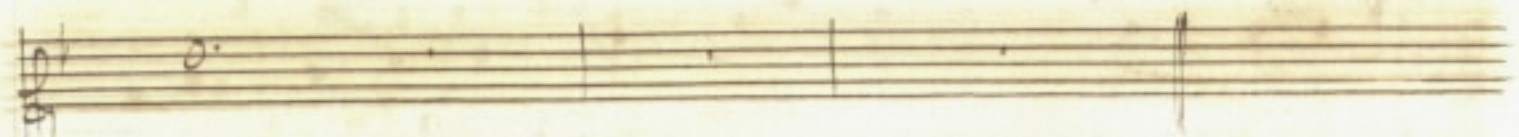
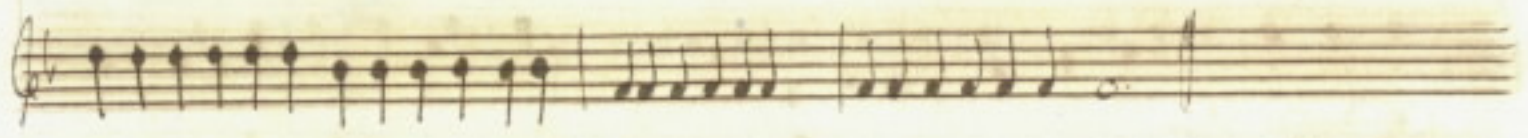
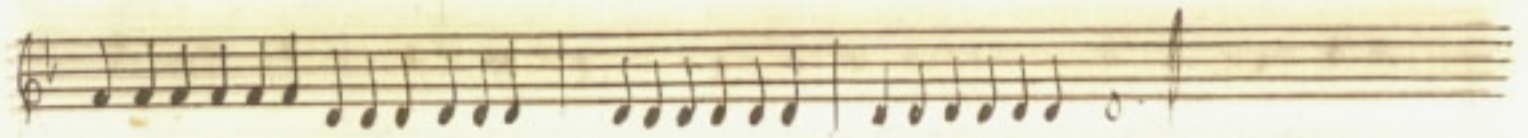
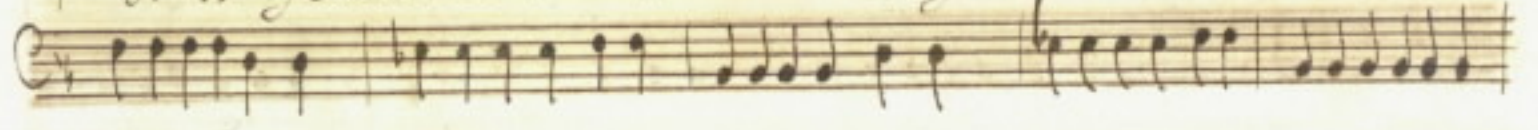


submina = te

numi Jheri in questo =



Di il fellon che mi tradì il fellon che mi tradì



follo ma che uaneggio ed' a chi parlo in util'.

= onente se quere se ai uenti co' barbaro

scēpio si ueni quell'

sempi co' barbaro scempi'

si sueni quell' empio

sarò all'anima rea

D'un nouello Jason noua Medea

Scena XIII. Tito

Galleria con Haoue

A page of handwritten musical notation on eight staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of various rhythmic values, including eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff is mostly empty, with only a few notes and rests. The fourth staff begins with a different clef, possibly a soprano or alto clef, and continues the melodic line. The fifth staff features more complex rhythmic patterns, including some notes with slurs. The sixth staff shows a change in the melodic line with some notes marked with an accent (>). The seventh staff is mostly empty, with some faint markings. The eighth staff continues the melodic line with simple rhythmic values. The paper is aged and shows some staining.

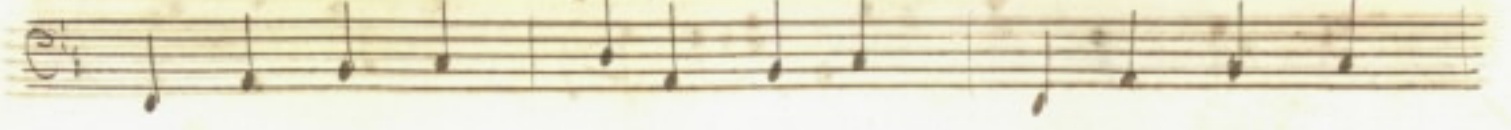
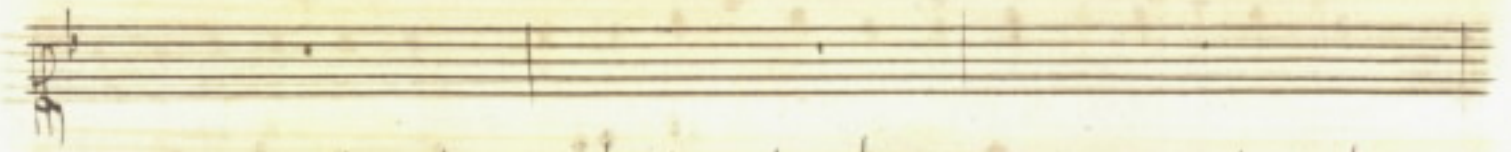
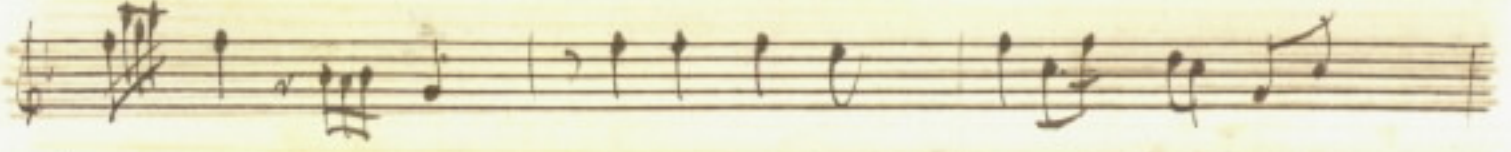
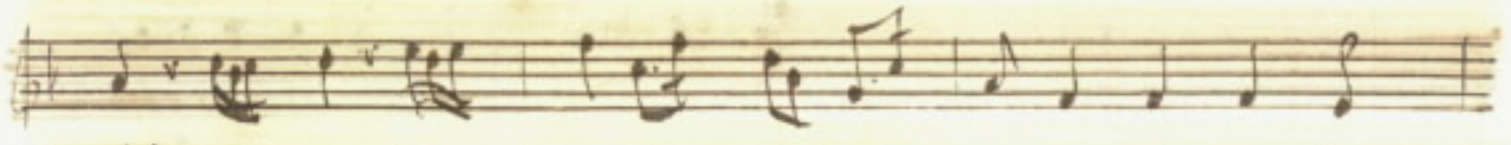
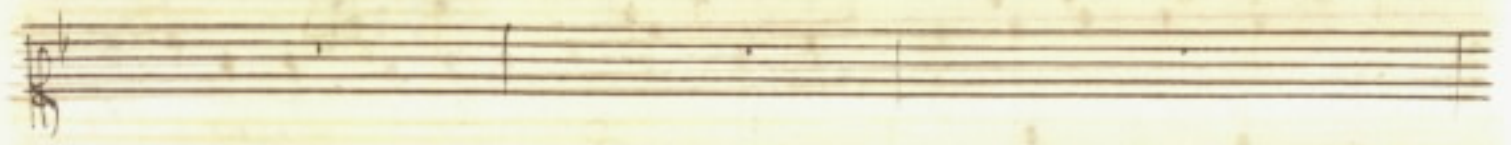
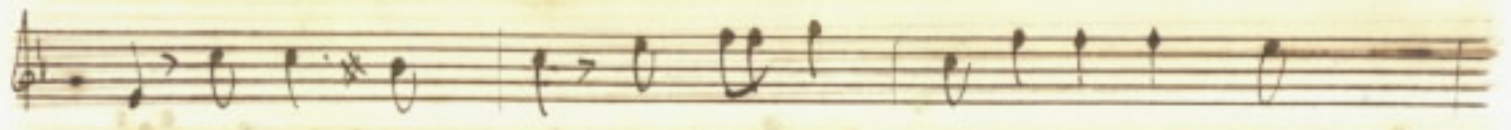
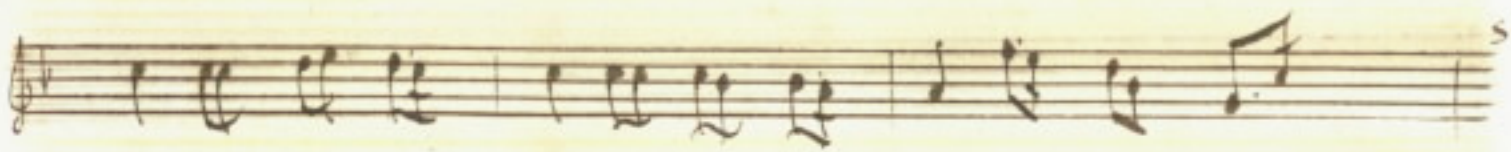
quanto uale è quanto più bella bocca d'ci

nabro st' à poder d' uago labro gioue in cignoti si cògiò bellas



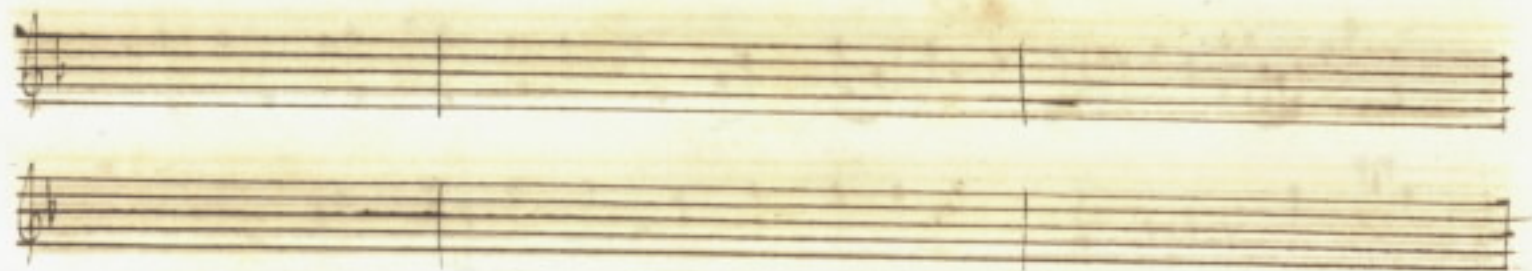
-bocca di Cinabro quanto male quanto più

quanto male quanto più

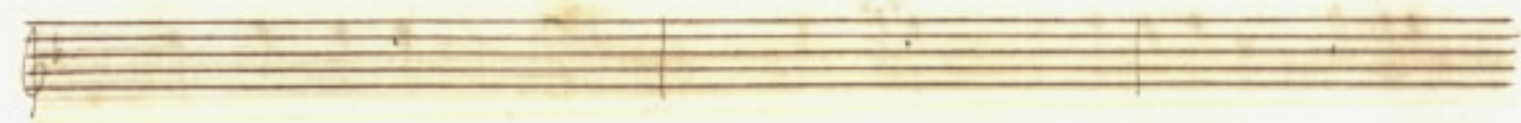
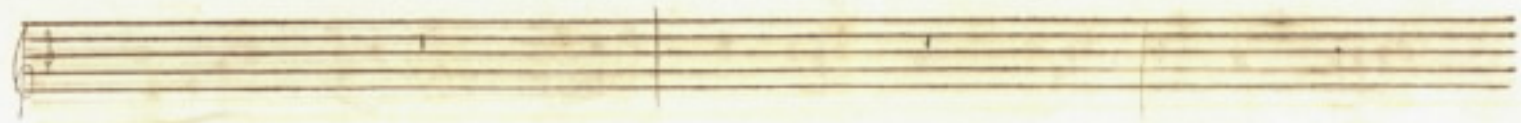




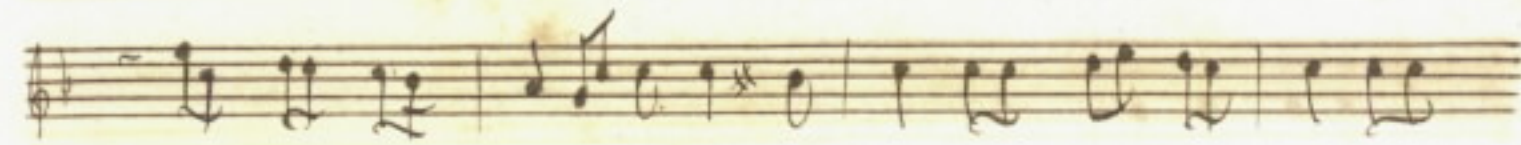
che nò opra è che non fa' el candor d' uaja fronte silgran -



nume d' Acheronte se prigion di sua belta' il candor d' uaja -



fronte che nò opra che nò fa che nò opra che nò



fa



Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, various note values, and rests. The piece concludes with the lyrics "Tito" and "Tito mache uaneyi" written in cursive.

questi iroge. del tuo uator saranno *l'aque* chi di *Ision*

domo l'orgoglio *chi la Siria a Herro l'Asia distrusse*

fia prigionier d'è sguardo, e della fama d'rassi incamp.

doglio ch'armata di *lustyke* in breue gonna del =

Mondo il vincitor vinto ha una donna taci lingua che parti

del bel Dolo mio così raggioni quel portamento Al-

-tero quel no' so' che d' Amabile e' di fiero

Maria di quel r'bianco un Zenocrate ancor farebbe d' =

mante *Se ami pur Bereni = ce, helio*

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains several measures of music, including a half note followed by a quarter note, and a half note followed by a quarter note. The lower staff is a basso continuo line in bass clef, providing harmonic support with various rhythmic values.

dramo d' Amore *il mio sole sequiro*

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody from the first system. The lower staff is a basso continuo line in bass clef, with notes and rests corresponding to the vocal line.

spieghero *del mio*

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, showing a melodic phrase. The lower staff is a basso continuo line in bass clef, with notes and rests.

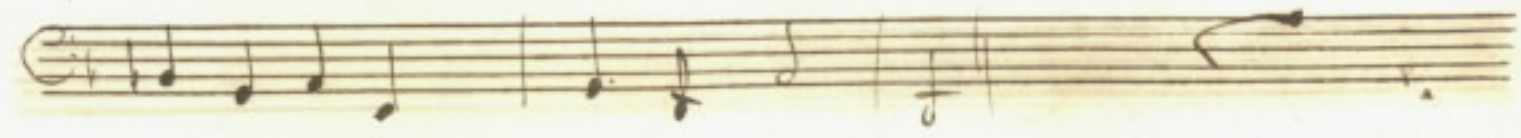
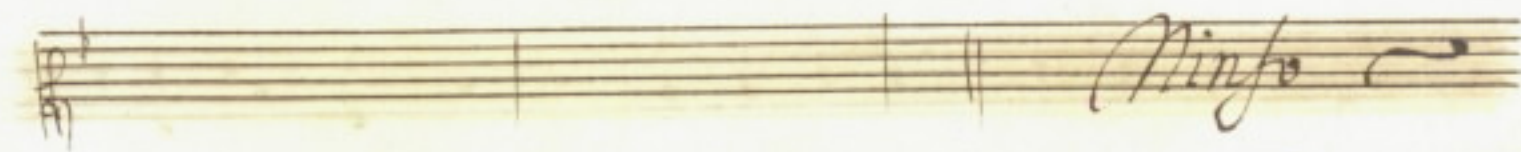
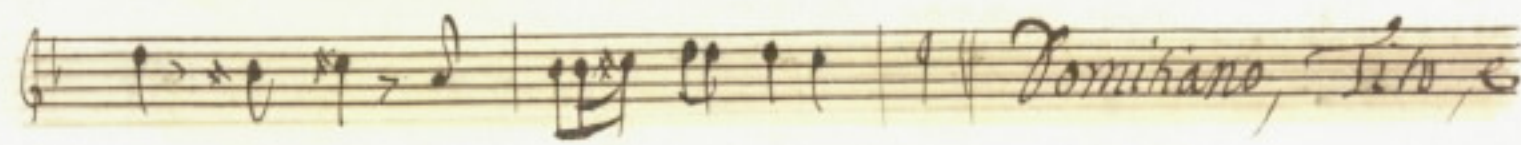
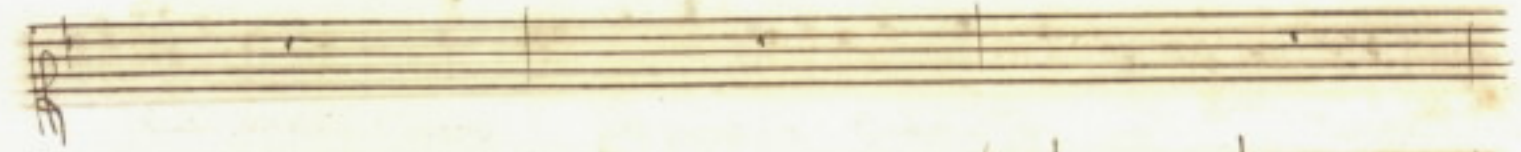
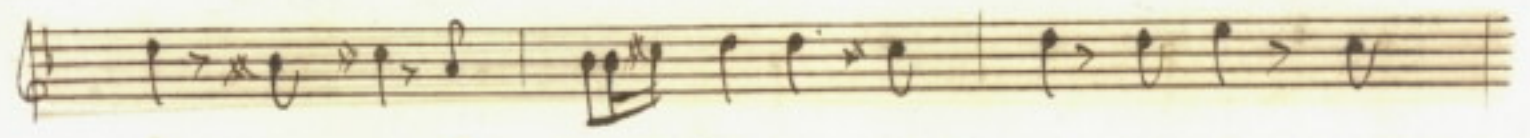
cor se *doglio e' bro = me ch' amore e'*

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef, concluding the phrase on this page. The lower staff is a basso continuo line in bass clef, with notes and rests.

Maestà non uanno in-

se me ch' amore è maestà non uanno insie-

me non uanno insieme



Domitiana. Dalla gratia di Lito Al mio destin d'

Lito pende quanto nel questo scettro è questa mano tutto

Adoro. può Domitiano gli occhi di Serenice

Lito. Principio tormentoso *Dom.* Penche uestiti di can.

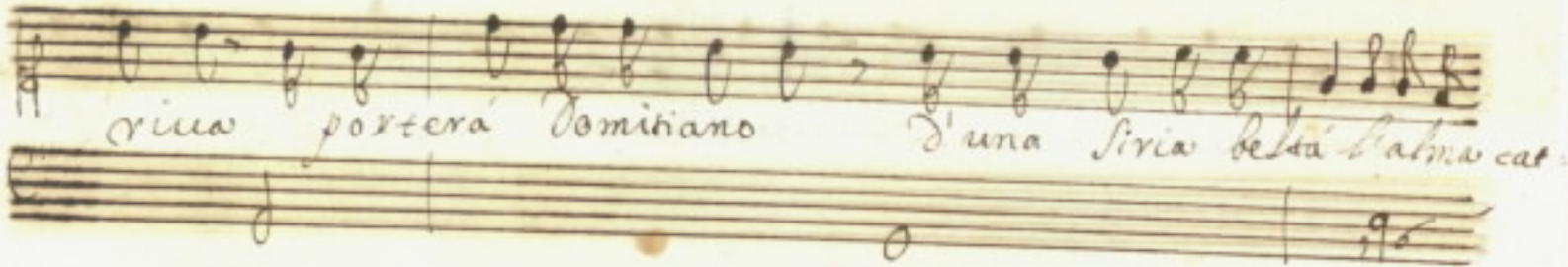
Don celeste sott' habito di pace con armi di piè

ta mi fecer guerra tu e che dirassi in Roma

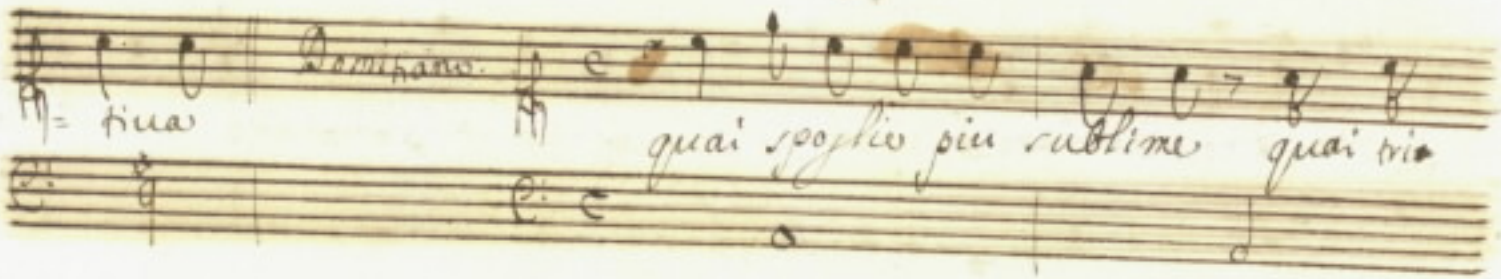
che dirà Vespesiani che dirà il mondo mentre

Dunque di solima trionfi exgerà questa città del Tebro in

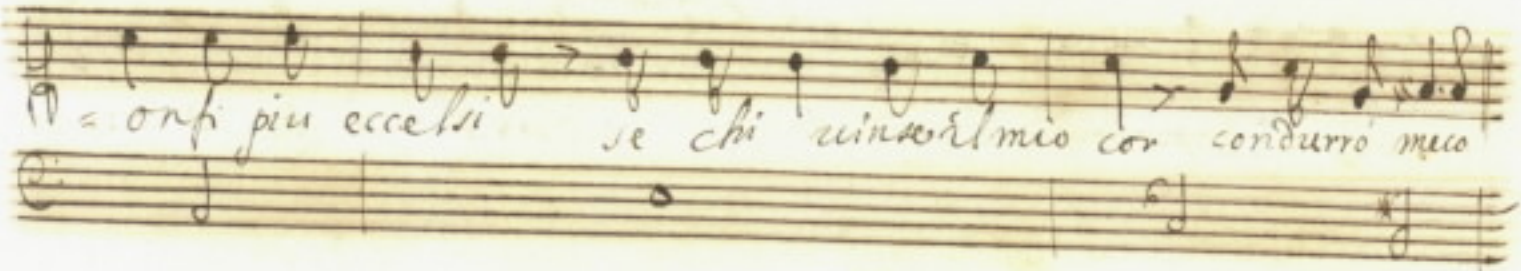
riua portera Domitiano D'una Siria bella l'alma cat.



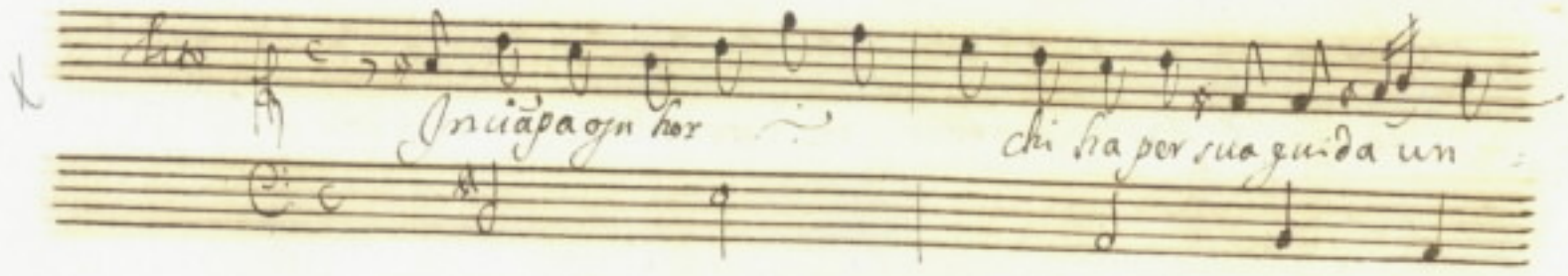
Domitiano.
= tua quai spoglio piu sublime quai tra



= onfi piu eccelsi se chi uincor il mio cor condurro meo



chi Inuapagojn hor chi fra per sua guida un



at.

= cie = co lascia cotesti amori presto si spezza a fine

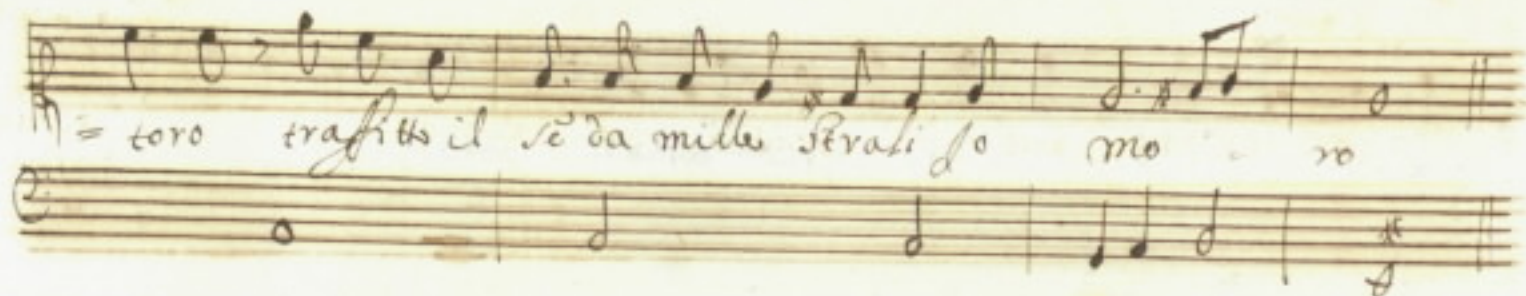
che prigioniera d'ucrine souvenyati di Germano che figlio

Adagio, e stonato.

sei d'Imperator Romano mizerico a che so' pianto

se qual fisico insano mentre alle piaghe abomi porge vis -

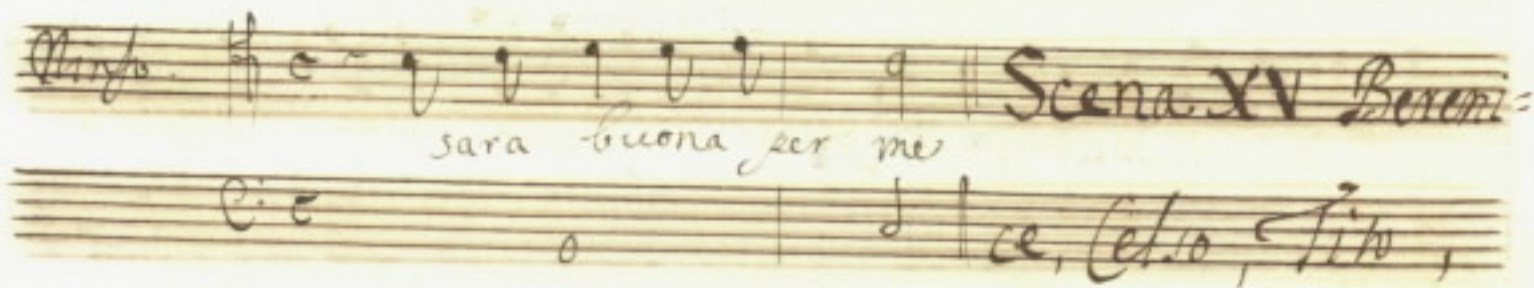
toro trafitto il se da mille *Sirali* so mo ro



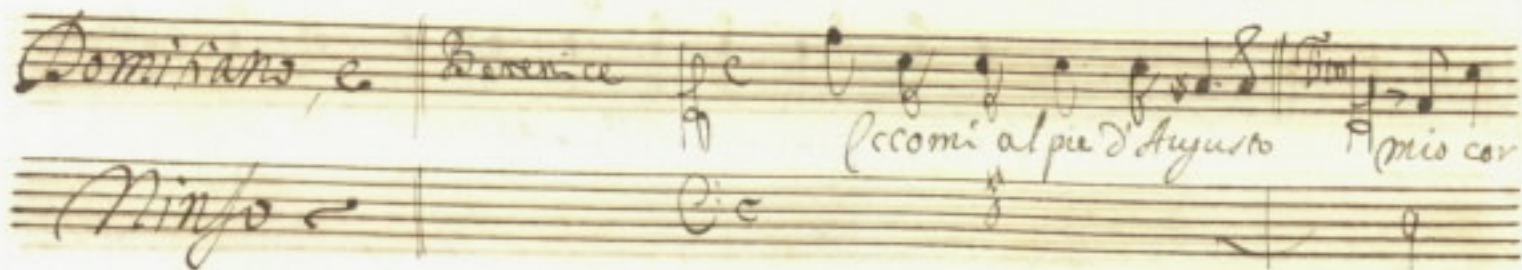
Domis ella è suora di *Re*. *Tito* Ma il Re che serve



Ninfa sarà buona per me **Scena. XV** *Berenice*
ce, *Celso*, *Tito*,



Domitiano, *Berenice* *Domis*
Pecomi al padre d'Augusto *Ninfa* mio cor



Seren.
 che incontro è questo ergito gran Reina
Cesare

di tua luce un guardo solo può serenar mia vita

Cello
 A Bellezza che preza nulla si uida o' nieza

Seren.
 Agrippa il mio Germano in honesta mi

Crede deh sia reudo al mio honor tua reya fede

Creder macchie nel sole proprio e' d'occhi di zappa

tergi tuoi uaghi rai cio che puo far u' Tuo hojje u-

Drai *Bened.* *nella tua sola man sta la mia sorte*

Domini

Anzi ne tuoi bei lumi ogn' hora immota e la

sorte et destin vien la sua rota

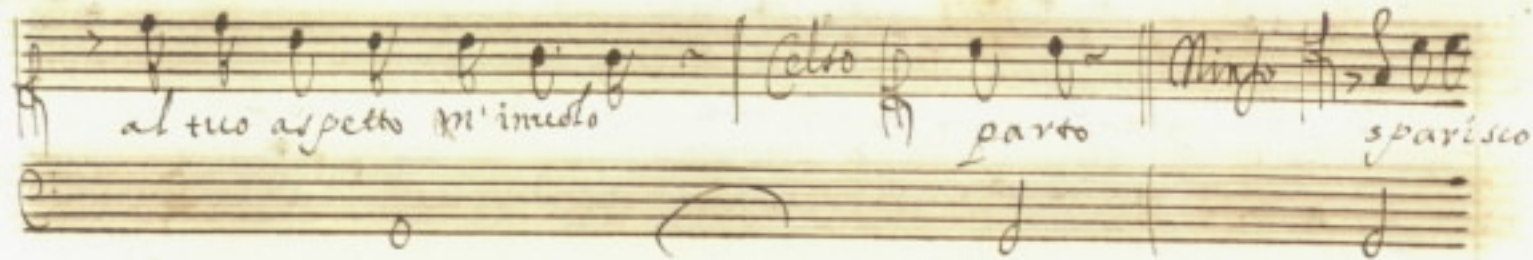
Tiro Voi rici-

rate il pie con Serenia di fauellar de no

Domini

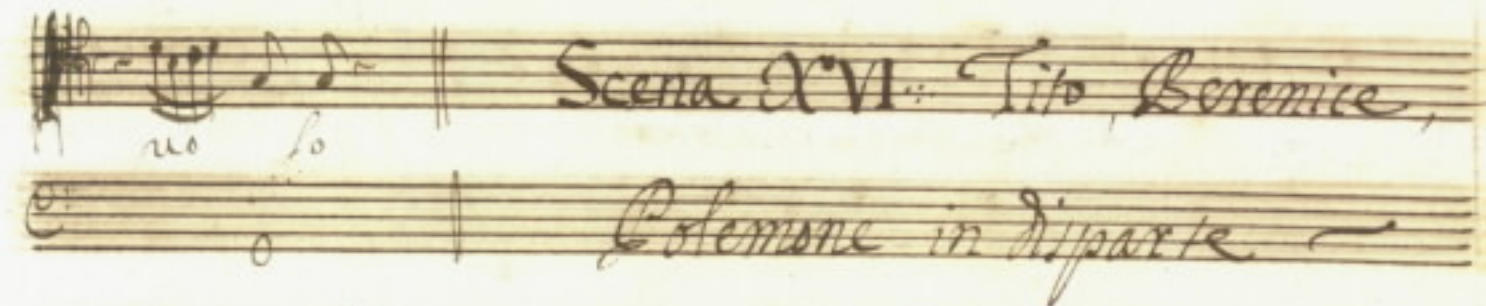
dammi scorto d faretrato Dio

al tuo aspetto m'incanto | Altro | Mirto | sparisco

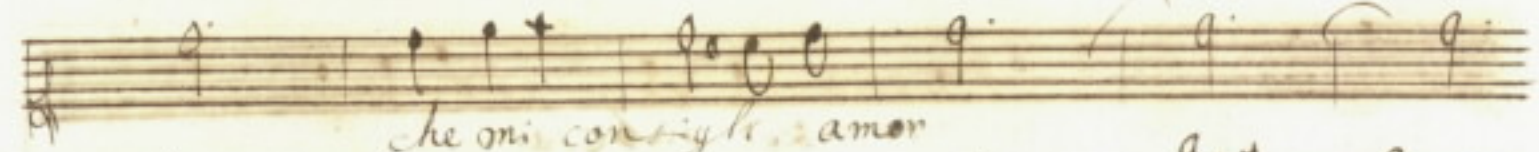
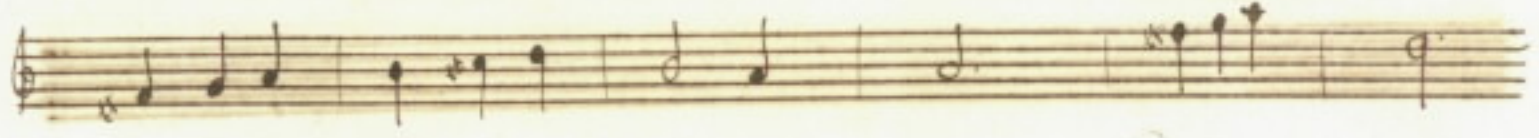
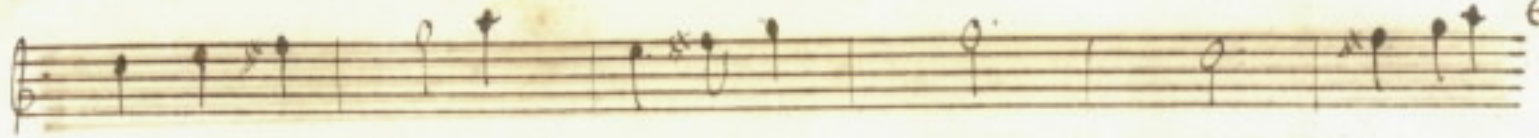


no lo

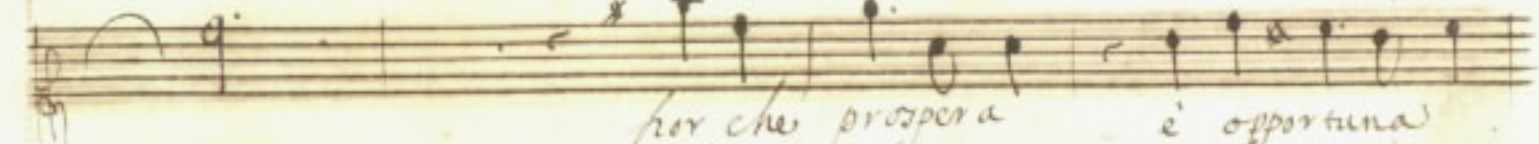
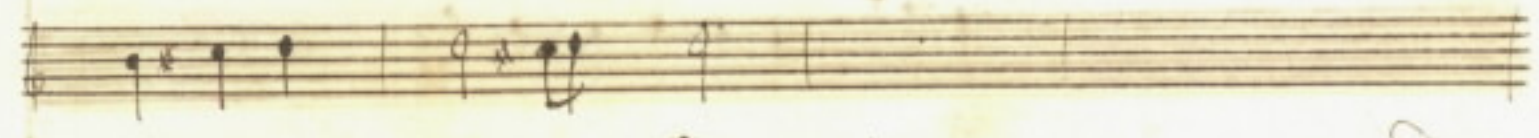
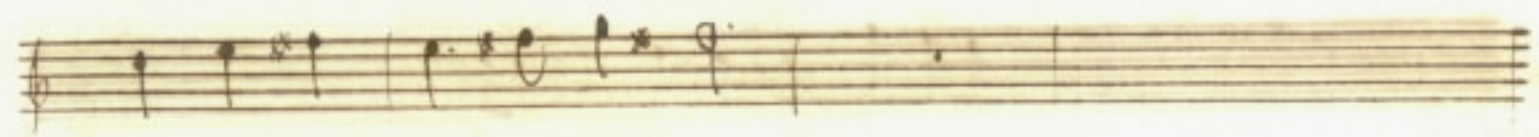
Scena XVI. Tito, Berenice,
Polemone in disparte



che

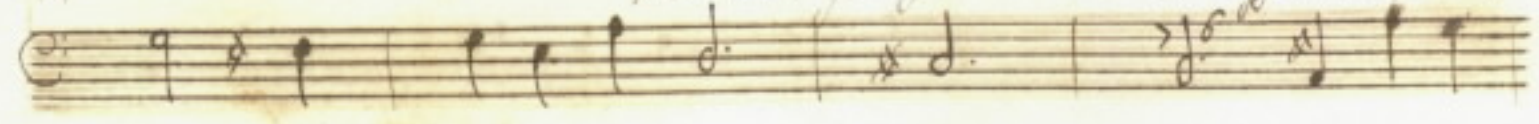


che on consiglio amor



per che prospera

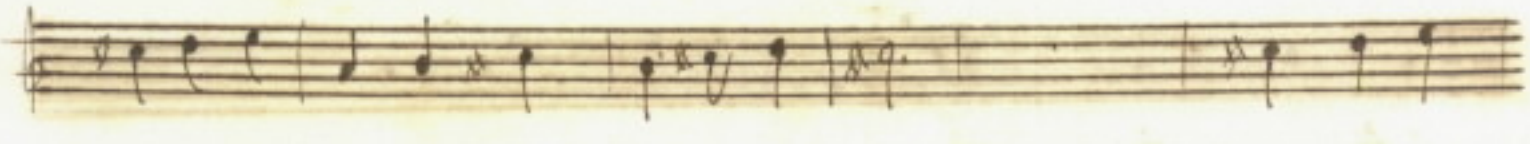
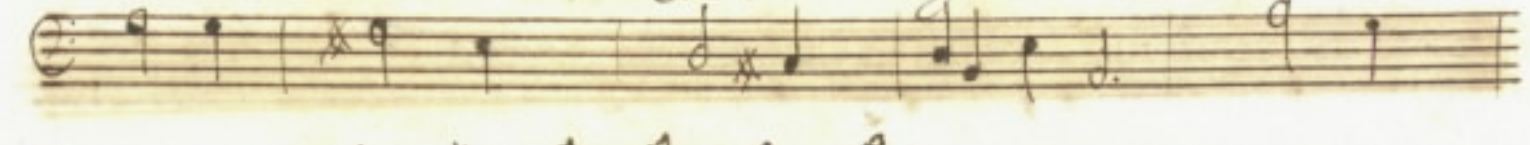
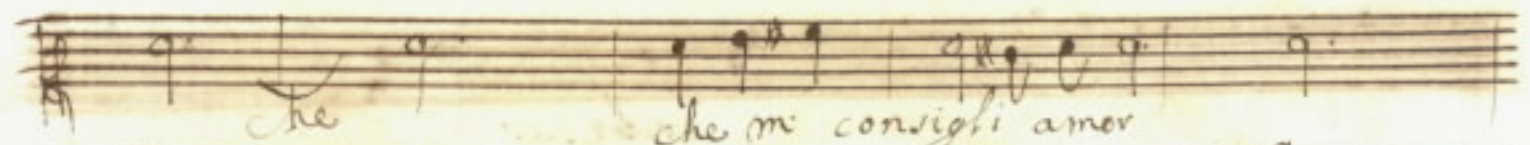
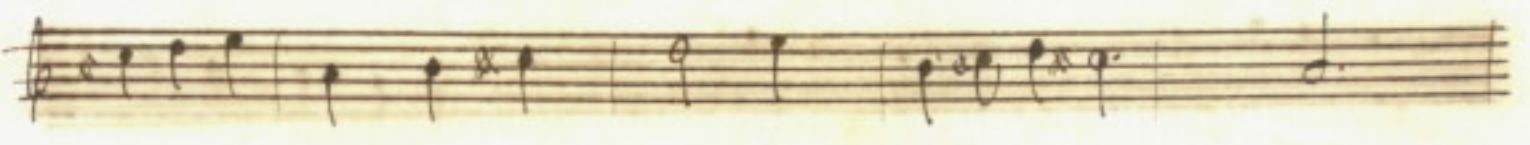
e opportuna





per lo crin tenyo fortunata ~~gaber~~ sar deo no Mar =

da.



Handwritten musical score on aged paper, featuring ten staves. The score includes a vocal line with lyrics and several instrumental accompaniment lines. The lyrics are:

che che mi consigli amor far

Carlo scopri

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff with lyrics: "ro parte - ra scoprivo scoprivo del"

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

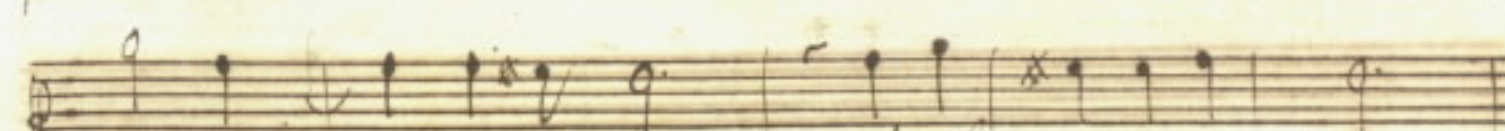
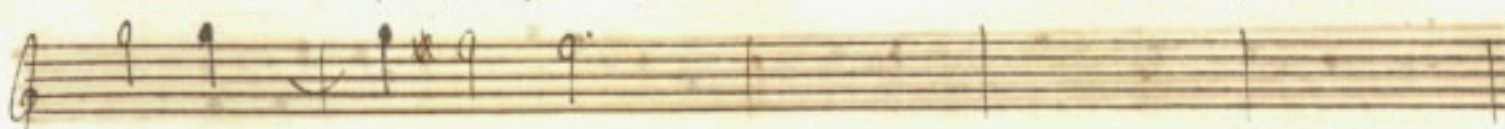
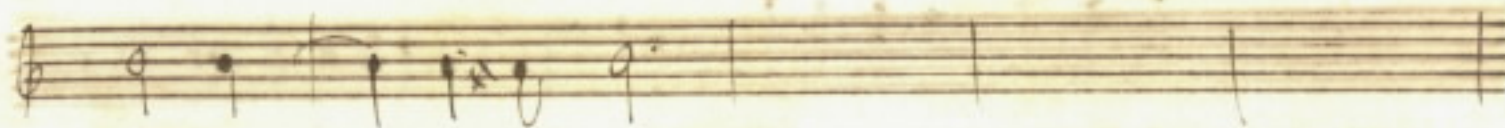
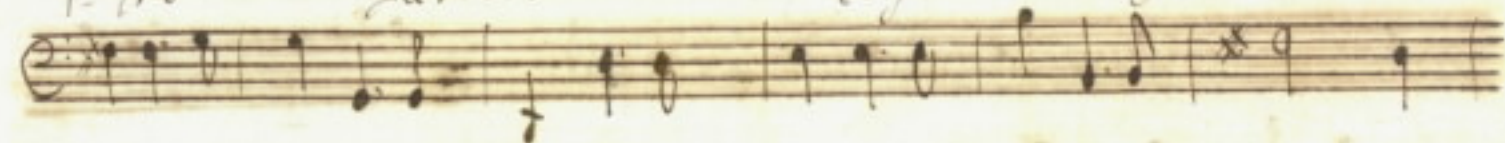
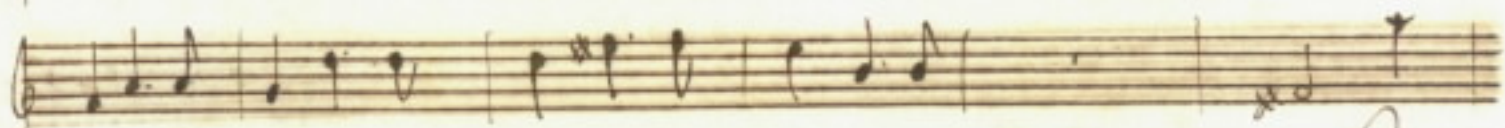
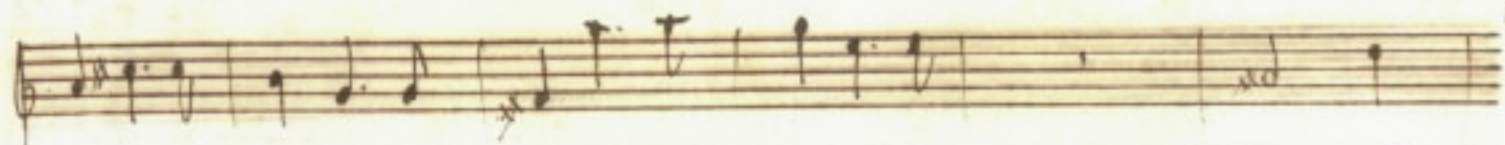
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff with lyrics: "cor. lo strale che la piaga più ascosa"

Handwritten musical notation on a single staff, featuring various note values and rests.

e piu morta = le

Parlerò scopri =



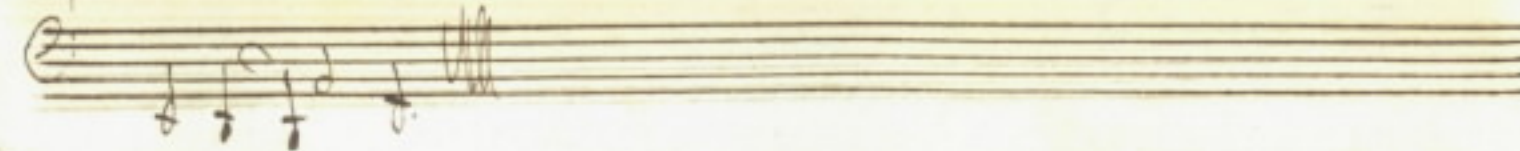
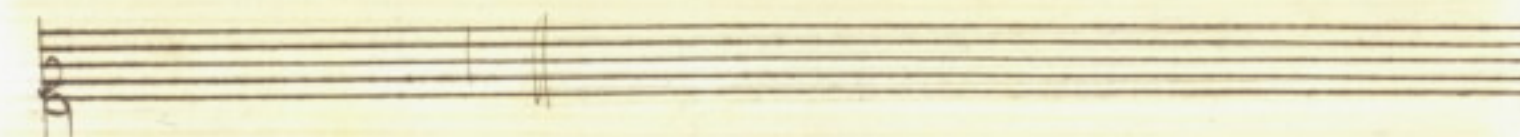
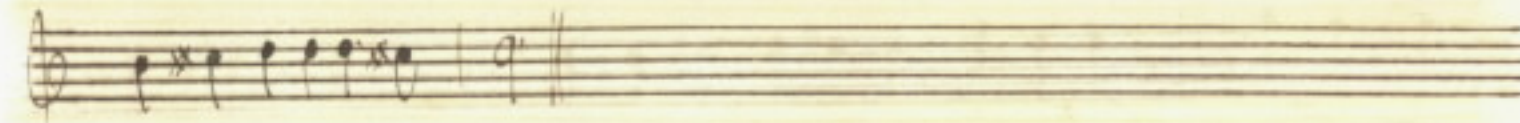
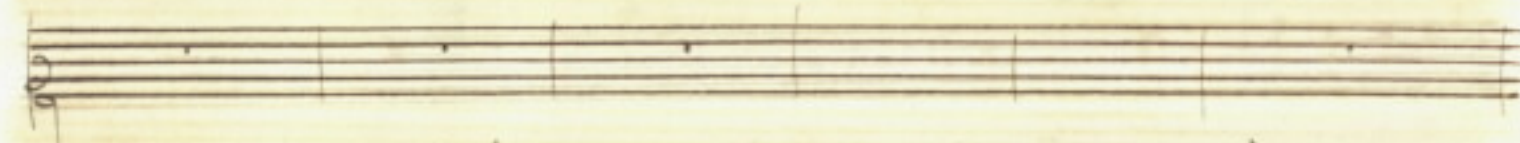
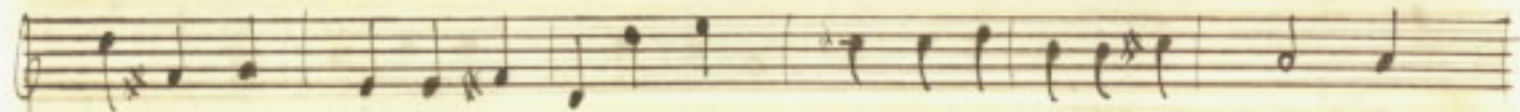
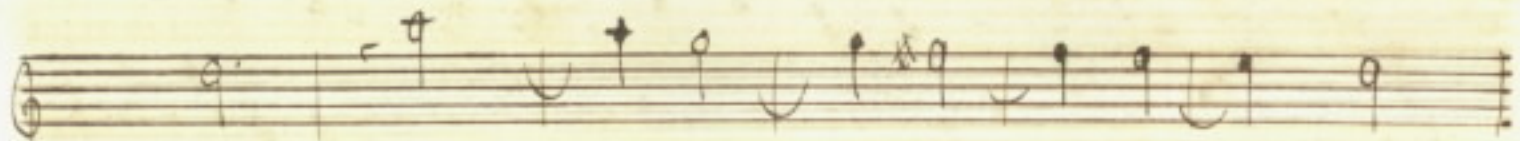
Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and clefs. The lyrics are written in cursive below the notes.

sa e piu mortale

Che la

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with various note values and accidentals. The second and third staves are piano accompaniment. The fourth staff contains the lyrics: *piaya piu arco sa e piu morta Le*. The notation includes various note values, rests, and accidentals.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth staff is a bass line. The notation includes various note values, rests, and accidentals.



Sereni *Mio monarca è Signore*

Fio *Mia Regina mio*

Solemo

nume

Mia infida mio Tiranno

Bereni

Arde l'io al mio uostro d'huopoi finge affect

eu attesta al dot mio uolante Amore che semente ha

l'ingua ho fidu il co-re Bella io

mero erafico Berenti per scettar un marte ci

mus. beta divina *f* *rit.* Appunto due veyl occhi che

portan nel color di celo furon del cor gl'ar

cieri *rit.* forse nel risananti no' sa

ranno si fieri *rit.* Ah mia tradita fede

Sereni.
è che più spe - ri
s' Romana

franiere la bella che' accese
sot nel drake

piasse nascono le fenici
è la sua culla sai che no'

hà ch' in oriente il sole
Serenico

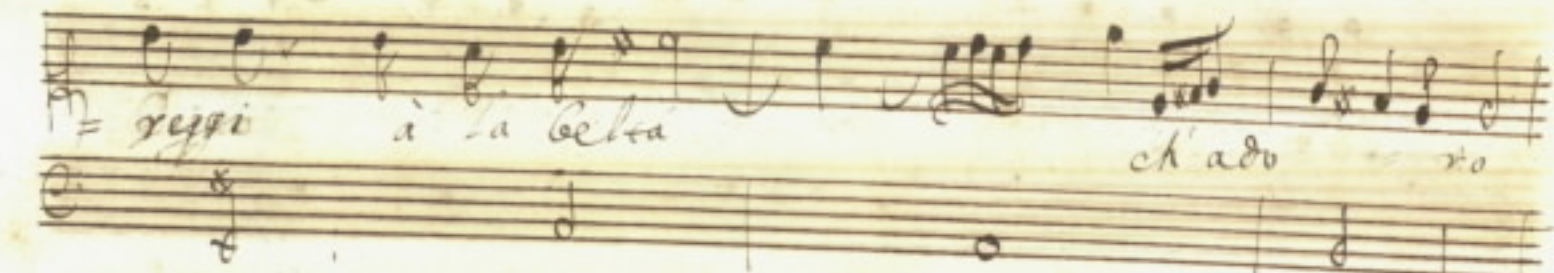
primo di Selloza è il ciel latino che medicar do

nest sin dal Asia gl' amori non ha l'Africa im =

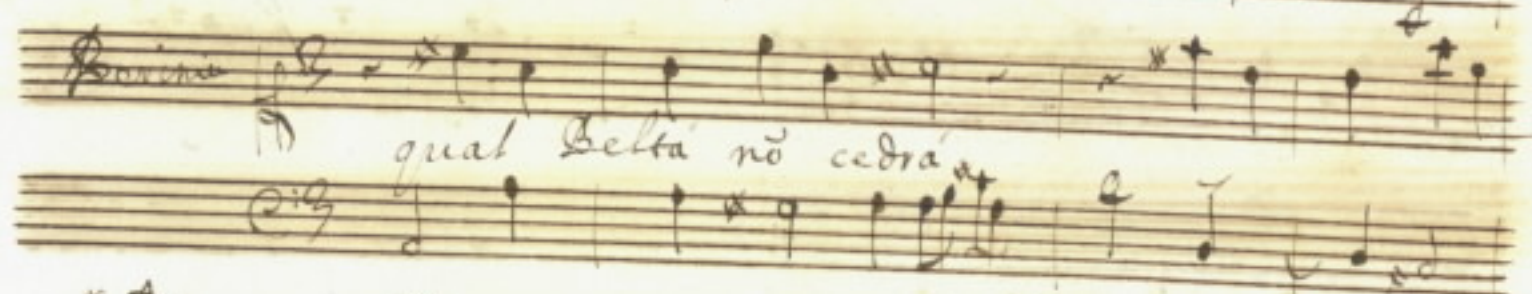
menta non ha l'Asia l'Europa e non ha'

Roma meraviglie o' tesoro che si pa =

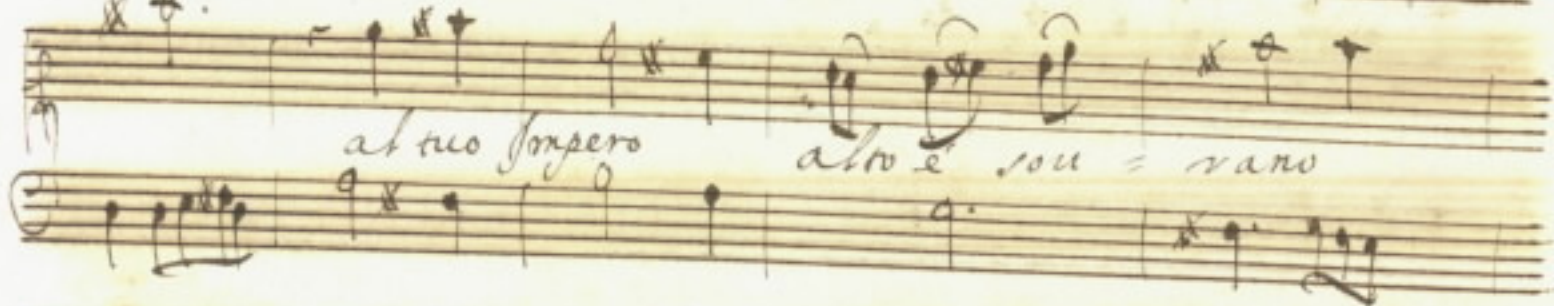
Requi a la Belta ch'ado no



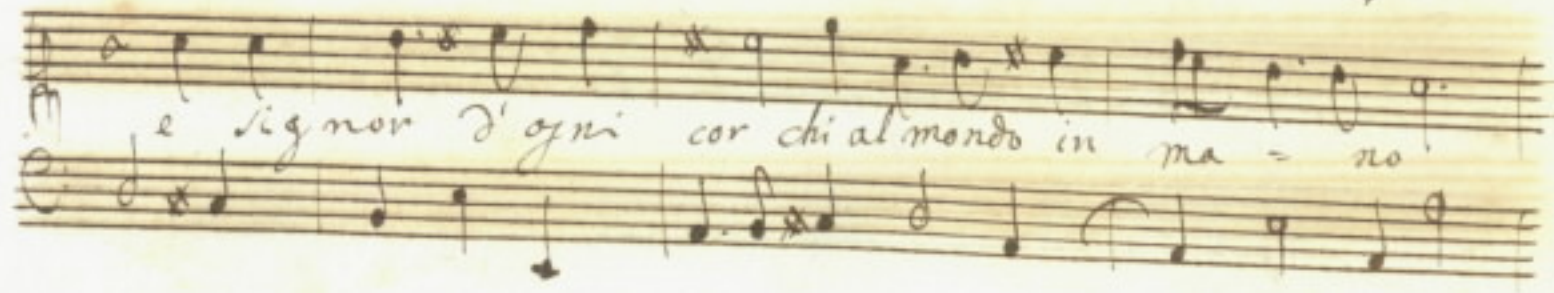
Basso qual Belta nõ cedrà



at tuo Impero alto e sou = vano



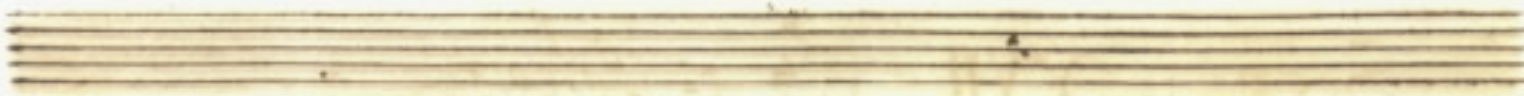
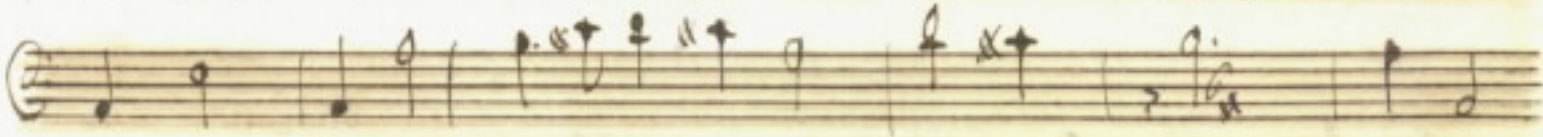
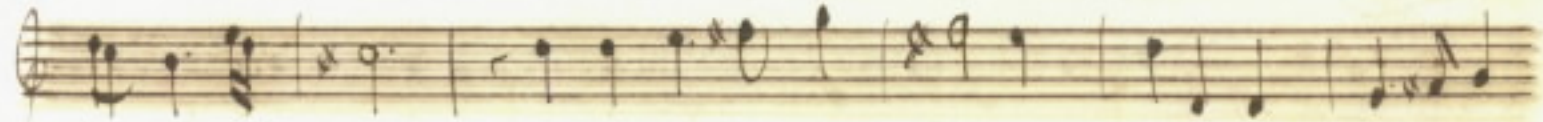
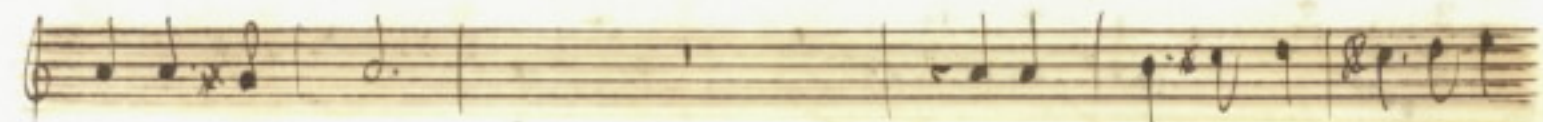
e signor d'ogni cor chi al mondo in ma = no



e' signor d'ogni cor chi ha il mondo in ma =

no chi al mon =

do chi ha il mondo in ma = no



Handwritten musical score for the first system, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are accompaniment lines. The music is in a common time signature. The first staff ends with a fermata and the number '24' written above it.

Handwritten musical score for the second system, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are accompaniment lines. The music is in a common time signature. The first staff features a melodic flourish with a slur and a fermata.

Scena XVII Tito, e Polemone.

lento
Mi ralle = = *gro*

at ma cò te che riden

te no più brachio

Dolente pianzera: senza Merce

Mi ralle

gro al ma con te

Ma che scorgo ecco Adraspe oppor

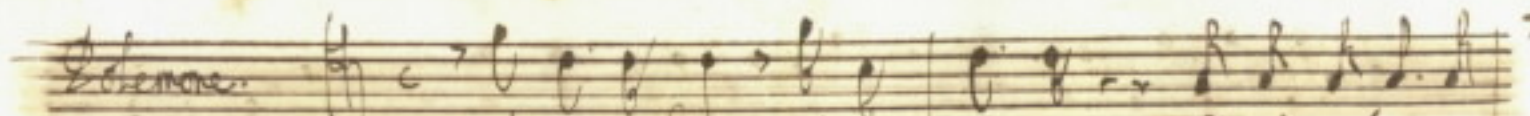
nuno qui giunse Quervievo il tuo valore

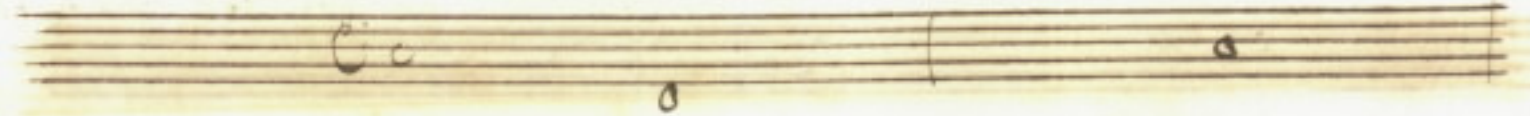
degno che fra nemici anco s' honore sai che d'Augusto al

- piede la fortuna s'opprime e s'ende il fato, è un cenno

mio susti può ar Beato titoli dignita

tesor prometto pur che di Bernice m'intercedi l'afetto.

Solenne.  *che machini o destino dissimular con.*




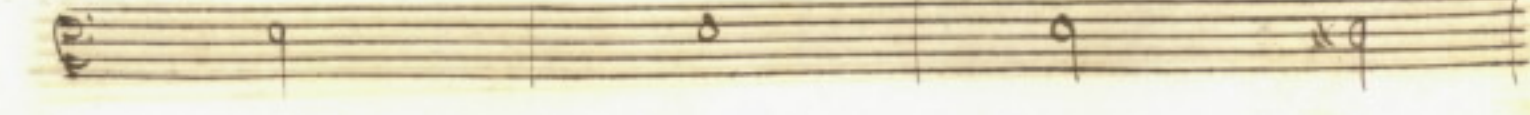
uene  *stimo gloria maggiore di Cesare obbedirà i cenni Al:*



teri  *che frenar mille imperi* *come se che cos =*



fei  *del Re di Licia amante* *benche estinto lo crede*



qual nouella Artemisia - dove la pira erbi al

cenere suo costanza, e len = de

Lo so' che Bernice grata mi corris =

ponde ma l'amor stionolato e piu veloce

parla prega scongiura Lascia à lei ch'adoro la mia

face amorosa che sopra la tua fe' tito riposa

s' al mio arder piu no' resisto la beltà

che m' impiajo

d' amore massime *sea =*

to beato saro

sea = *to beato sa =*

ro *beato sa =*

Scena XVIII Polemone

ro

Solo

Coda

A quai pene mi condanni

per se quira o Dio d'gnido no sai d'gnido

empio Cupido dispen

sar se no a fan = = ni par se =

= quarti d' Dio di gnido a' quai pene mi con =

san mi a' quai pene mi con =

Musical staff with treble clef and a key signature of one sharp (F#). It contains a sequence of notes: a dotted half note, followed by two half notes, and then a series of quarter notes.

Danni

Musical staff with bass clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

Musical staff with treble clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

Perche perfide stelle delle sciagure

Musical staff with bass clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

Vivac.

Musical staff with treble clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

mie farmi il Cerillo ma s'il cielo mi fa guerra il

Musical staff with bass clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

Musical staff with treble clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

cielo mi fa guer = = ra noi dagl

Musical staff with bass clef. It contains a sequence of notes, including a dotted half note, followed by several quarter notes and eighth notes.

antri di sotterna

fiere Dee di flajetonte empie figlie d'Acheronte agi-

tae tormentate lumenidi spi rate la crudel chemi pia

go' la Infedel che mi larcio' agi tate tormentate agi-

= tate tormentate agi = tate tormentate tormen =

tate crude lumini disprezate la crudel che mi pia

= go l'Infedel che mi lacio piu d' Ercole fu

vente piu agitato d' Oreste d' Ertrato piu sano

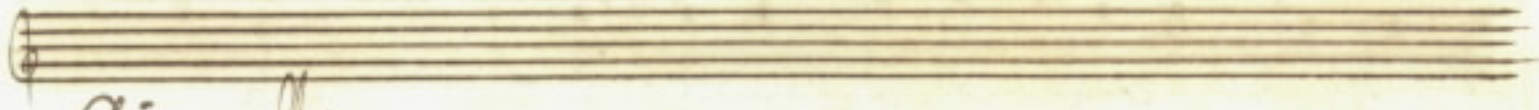
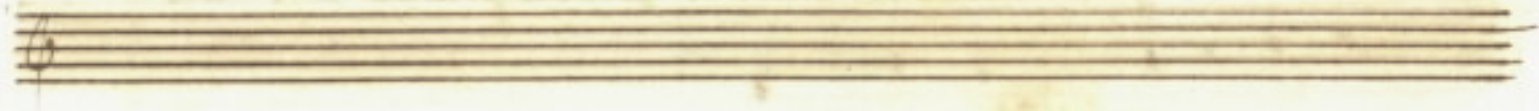
Andero questa veggia cò questa man Vtrice sbrane.

ro' il cor di Tito suenerò Borenice

Scena XVIII

Martha, Appetonio
e Lucindo

Campagna delitiosa con boschi di palme confinante alla Marina



Bitornello.

Lucindo

Addio mar addio Gauco addio

Nellu - no

piu con dori et Anfrittiter - io non uuo no' no' no'

no' no' uuo comercio alcuna? addio mar addio

Mauro addio addio nettu = no

addio nettu = no

Lucin e' d'ugno che la' =

donna sia cibo molto crudo per natura s' ancor, che sia

uasta e di gran lena non puote digerirla una Sa =

= lena Apollo Martia non fia stu =

puote se dal cielo di Roma hoggi a le rivie

sponde la sua irava debra guidai per l'acqua



che dal grembo del mar Venere nacque in mia uir

tu confida ne le braccia di Tito haurai co'

forte dopo il naufragio è più gra-

dito è più gradito il porto

Maria


Scegli pur

Ingnudo Arcie =


Le sue fa = *ci a mille a*

mille che fra incendij e fra fauit =

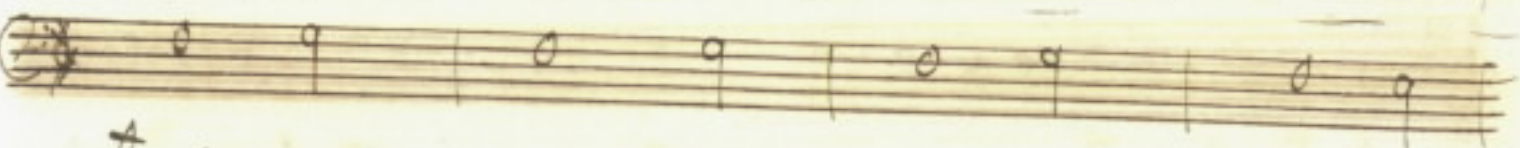

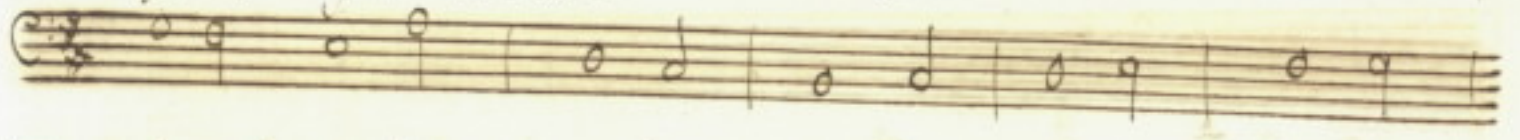
Se ho di scuoza il coraggio =



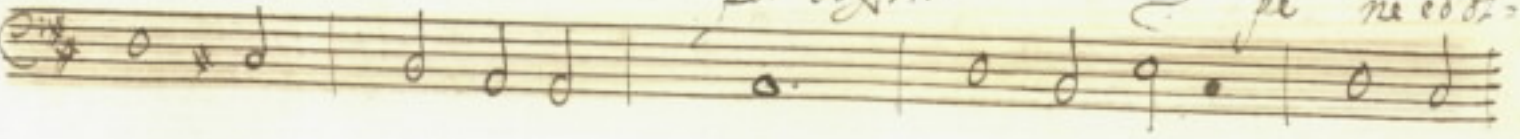
Lon di



Lon dia piu costan



se



per soffrir *pe ne edo.*

traggio basta dir - - - chio sono a -

man - - - - - te p. soffrir

pene ed' orrag - gio basta dir - - - chio

sono aman

A handwritten musical score consisting of eight staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The first two staves are connected by a brace on the left. The third staff begins with a large, decorative initial 'C'. The fourth staff features a complex rhythmic pattern with many beamed notes. The fifth staff has a '2' below the clef. The sixth staff contains several notes with a '+' sign above them. The seventh staff shows a sequence of notes with stems pointing downwards. The eighth staff consists of a few widely spaced notes. A handwritten 'fe' is written above the second staff. The paper is aged and shows some staining.

Matthia

A che quindi no' surge co' un Mondo d'Amati

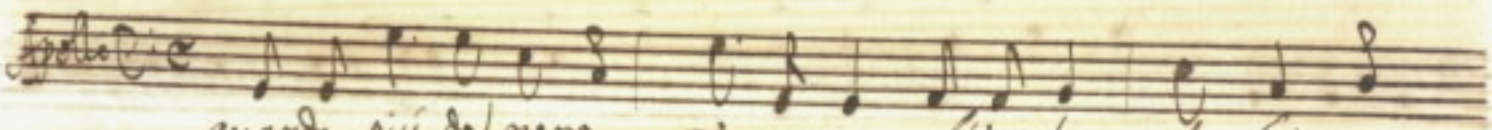
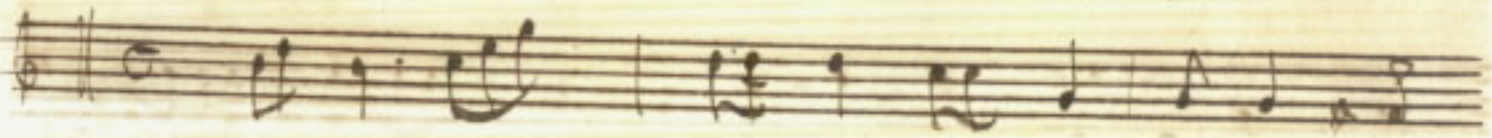
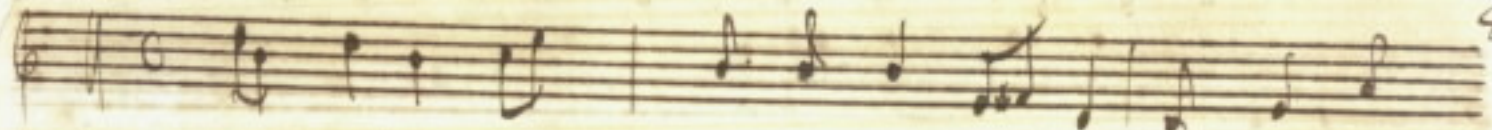
E'c

cinge Tito guerriero ad' immensa pitta le forti -

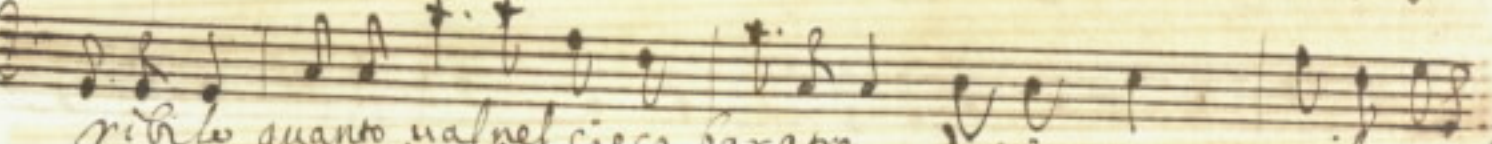
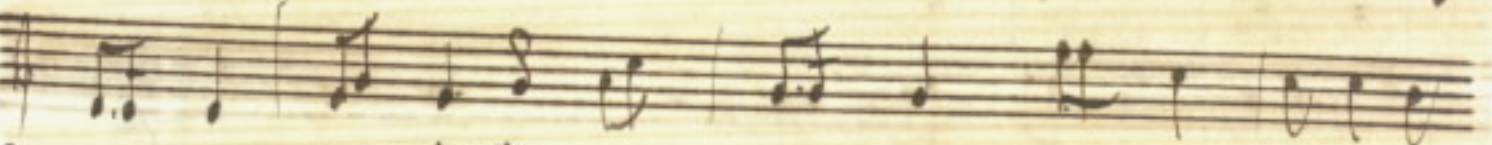
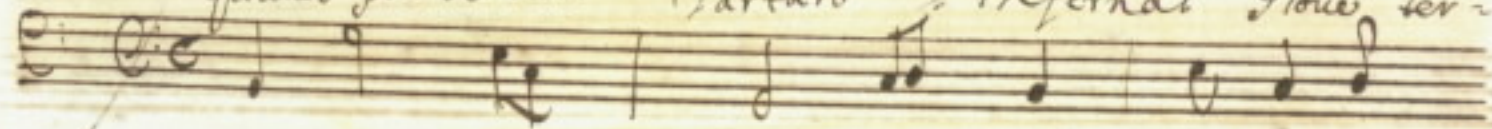
mura *ha va'l* *ferro* *tra l'aque* *e fra le* *strasi*

sia omia gloria *infinita* *ritrouar* *fra le* *moni*

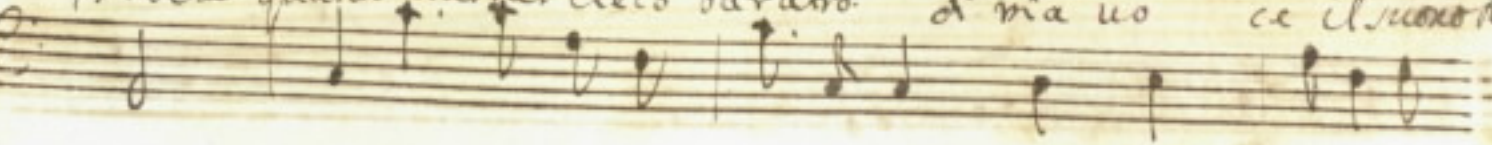
hoggi *sa* *rei = ta*

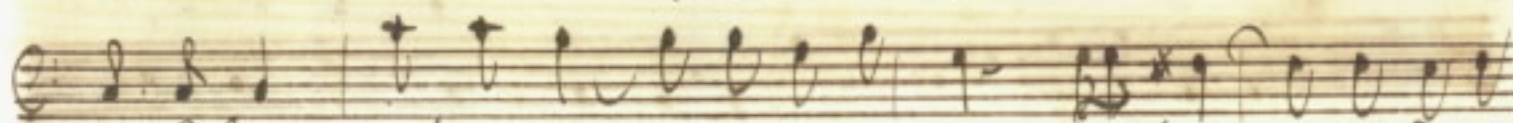


quando più del nero Tartaro l'infernal Giove ser-

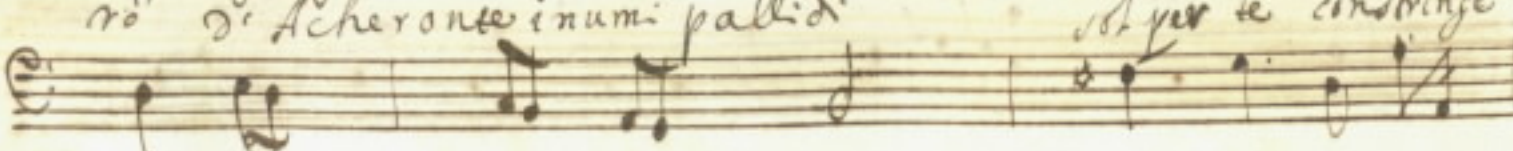
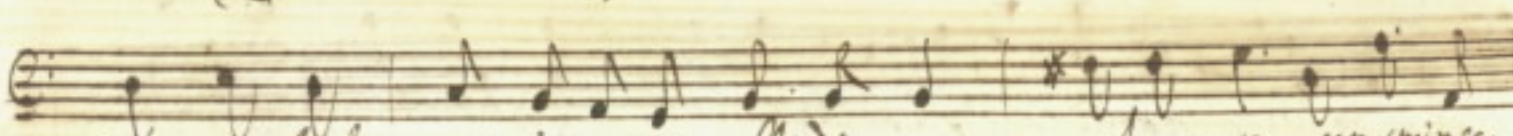
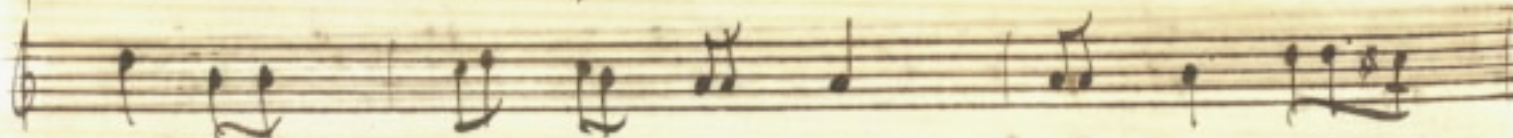


ribile quanto ual nel cieco baratro. d'ira uoce il monstro -





ribile a' tuoi gen ni adoprerò a' tuoi cen oni adopre =



no' di Acheronte inumi pallidi. *Ad* yer te constringe =

Ma credi credi a
me chez de stanne

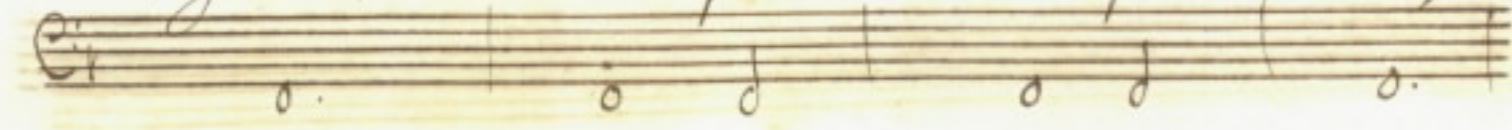
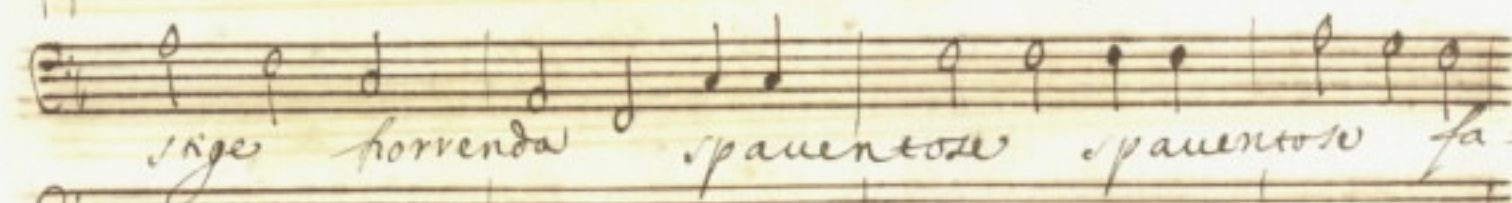
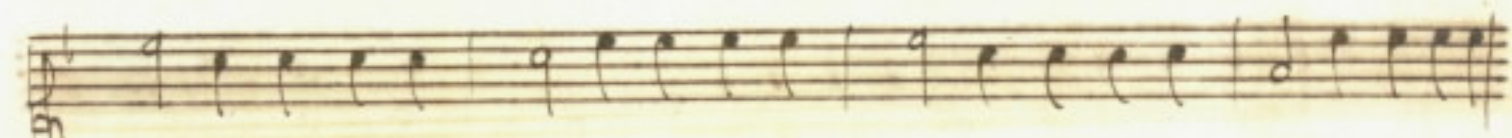
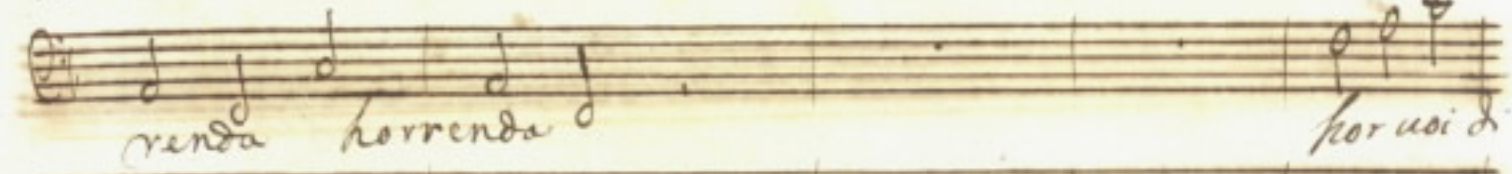
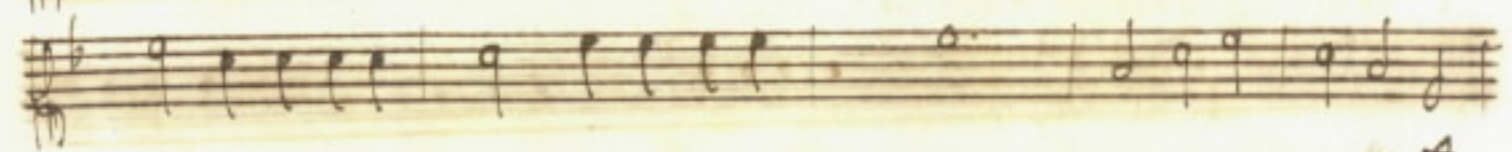
= cori amorose fauille incanti piu po =

= genti han due pupille incanti piu po =

tenti hã due papille

Allegro.

hor uoi di uije hor



23

Handwritten musical score for the first system. It consists of four staves. The top three staves are for vocal parts: Soprano (treble clef), Alto (treble clef), and Tenor (bass clef). The bottom staff is for the basso continuo (bass clef). The lyrics are written in cursive below the vocal staves.

Sanzi *gran potenze d' Averno*

Handwritten musical score for the second system. It consists of four staves. The top three staves are for vocal parts: Soprano (treble clef), Alto (treble clef), and Tenor (bass clef). The bottom staff is for the basso continuo (bass clef). The lyrics are written in cursive below the vocal staves.

gran potenze d' Averno uscite uscite

Handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The lyrics are written in Italian cursive script below the staves. There are two 'y' marks above the first and eighth staves, likely indicating breath marks or phrasing. The page number '69' is written in the top right corner, and '23' is written in the top left corner.

qua uolate

su queste ignute arene uastamo le for

Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Latin: "ma-te", "uscite", and "qua usate". The notation includes various note values, rests, and dynamic markings.

ma-te

uscite

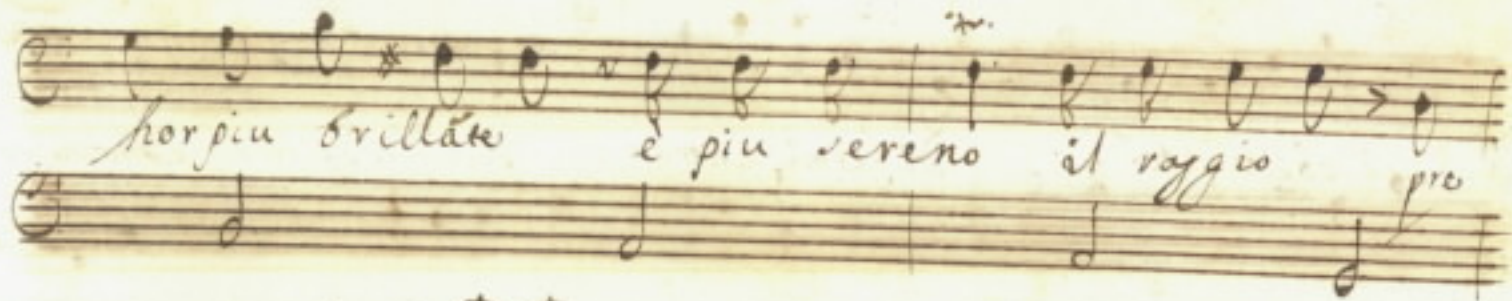
qua usate

su queste innude arene vastamole formate

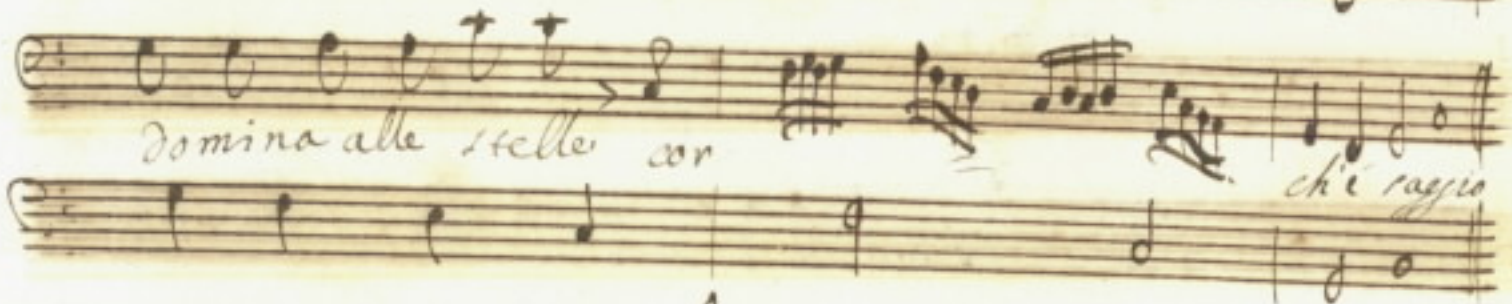
spera o Donna Real que regio tetto

fia tuo nobil ricetto splenda ne tuoi bei lumi


hor piu brillante e piu sereno il raggio pro



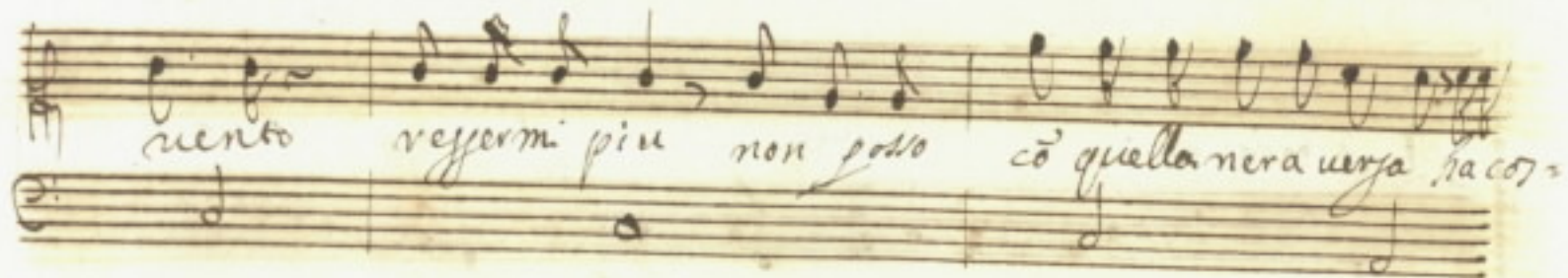
domina alle stelle con chi raggio



loquato Ohime misero me o spavento



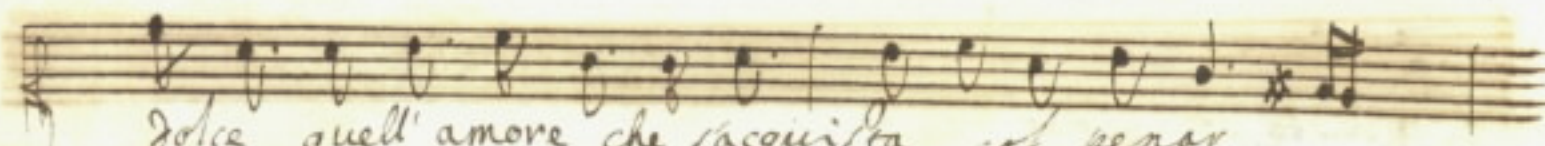
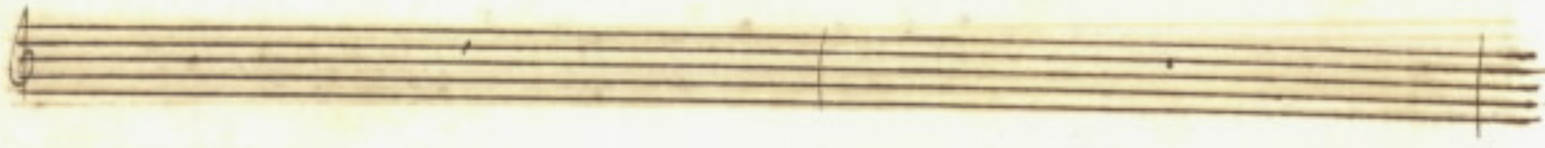
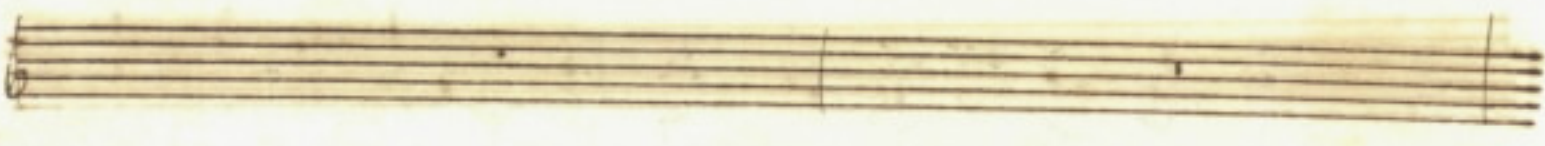
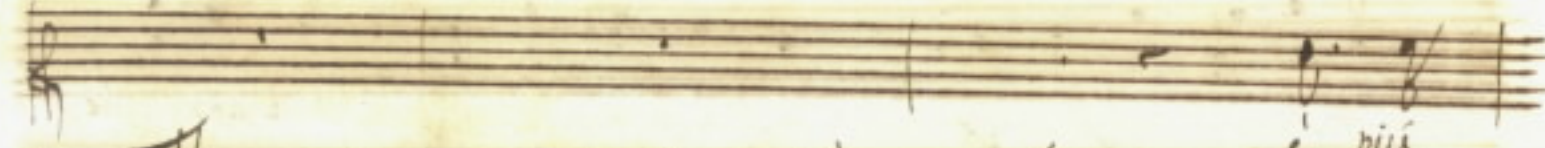
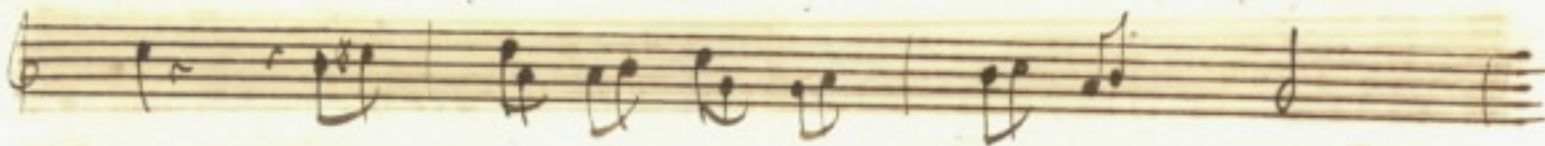
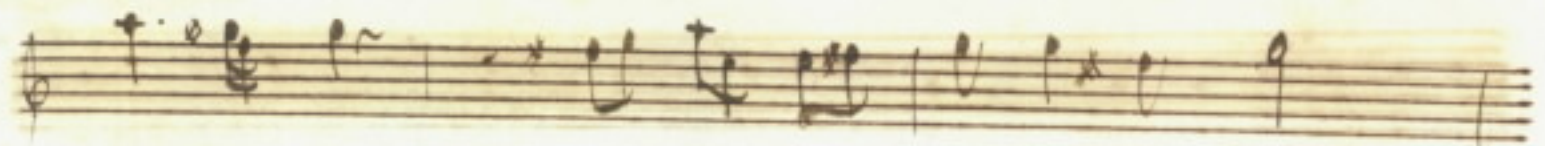
mento vezzermi piu non posso co' quella nera uersa ha cor



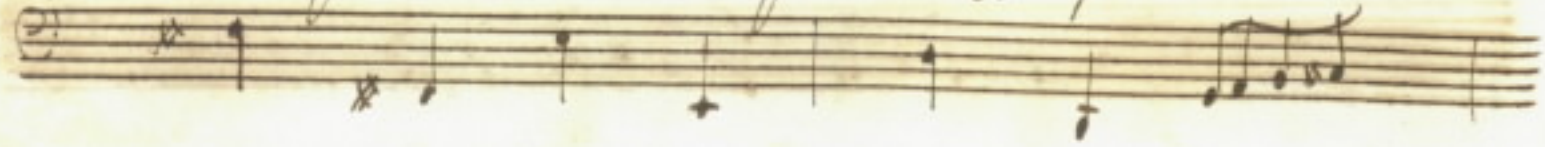
tui cōjurato di farmi enorar più d'è spirito addotto ⁰¹

Aria Andante

Allo Sc. Basso.



dolce quell' amore che s'acquista col penar



è più dolce quello amor che rac-

questa col penar

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

Lyrics: *gra le spine sta la rosa ei suoi fa ui -*

Lyrics: *sèpre ascosa*

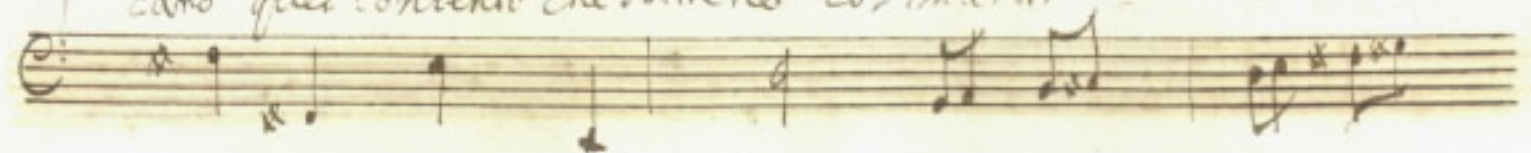
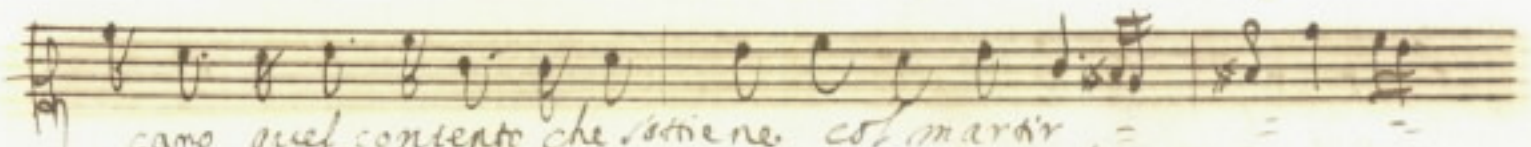
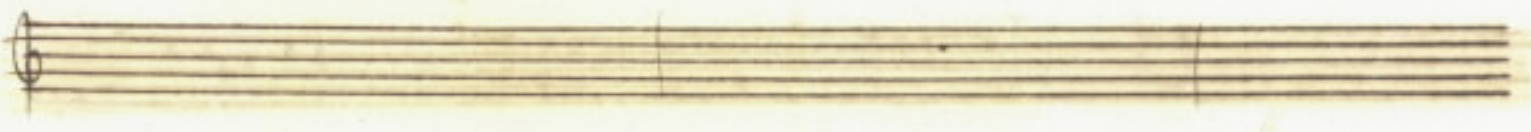
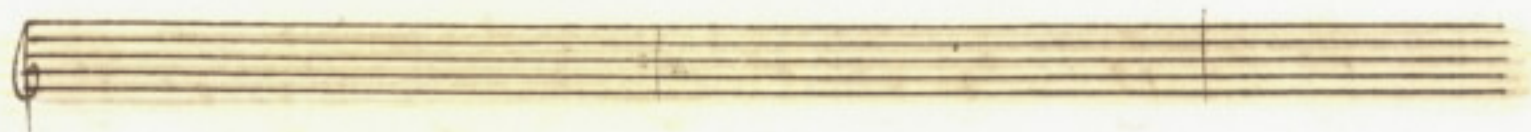
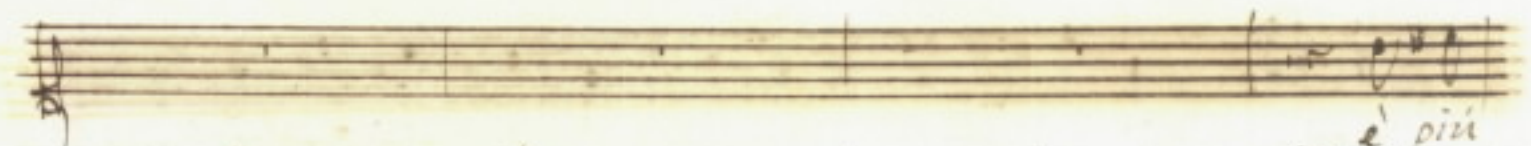
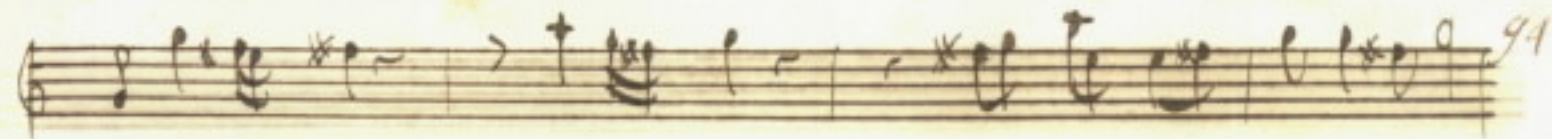
Handwritten musical score for the first system. It consists of two staves: a vocal line in G-clef and a piano accompaniment line in C-clef. The vocal line contains the lyrics "di vi go ri l'ape ancor suble ar". The piano accompaniment features a simple harmonic accompaniment with quarter and eighth notes.

Handwritten musical score for the second system. It consists of two staves: a vocal line in G-clef and a piano accompaniment line in C-clef. The vocal line contains the lyrics "mar e piu dolce quell' amor che s'acquista col pe". The piano accompaniment continues with a simple harmonic accompaniment.



nar *e' piu dolce quell a'*

more che l'acquistato penar



A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The first two staves are mostly blank, with only faint lines and some very light markings. The third and fourth staves contain a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The fifth and sixth staves show a more complex texture with multiple voices or instruments, featuring chords and moving lines. The seventh staff is mostly blank with some light markings. The eighth and ninth staves continue the musical composition with various rhythmic patterns and note values. The tenth staff concludes the piece with a final chord and some decorative flourishes. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

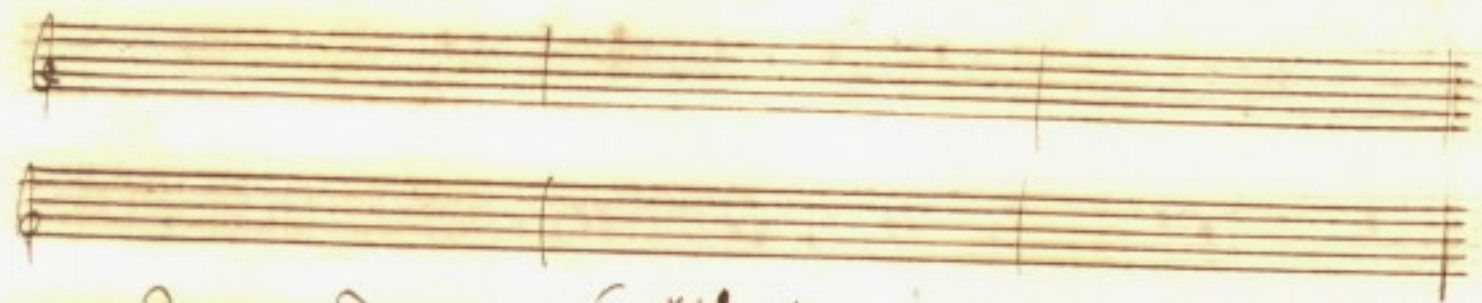
Handwritten musical notation on a single staff with the lyrics "mai no cogli uaga" written above it.

A blank musical staff.

A blank musical staff.

Handwritten musical notation on a single staff with the lyrics "perla che fra scogli e dal grido del cor" written below it.

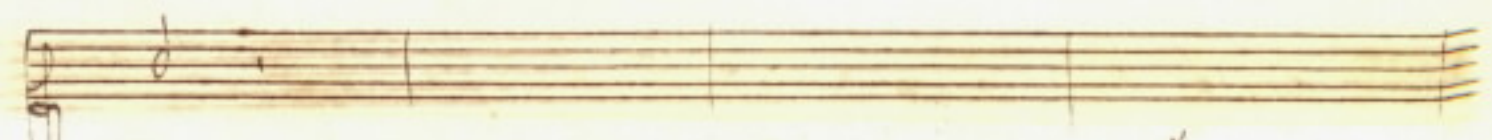
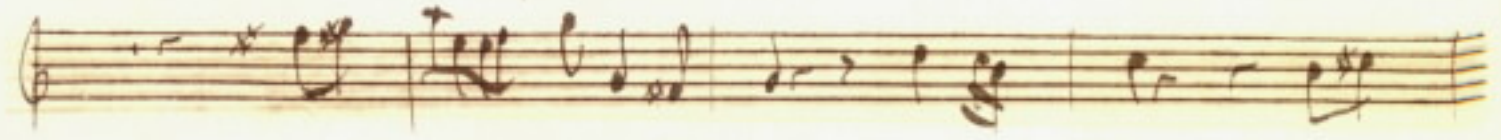
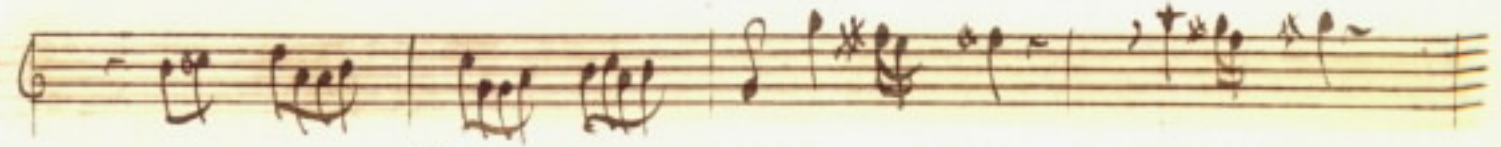
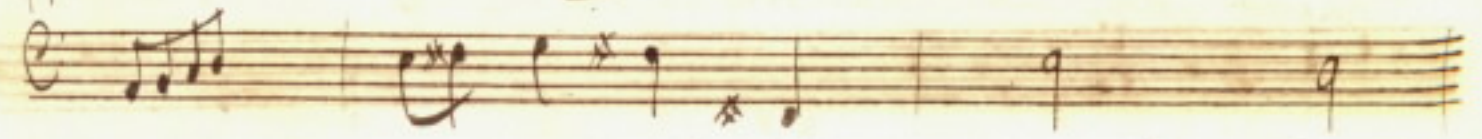
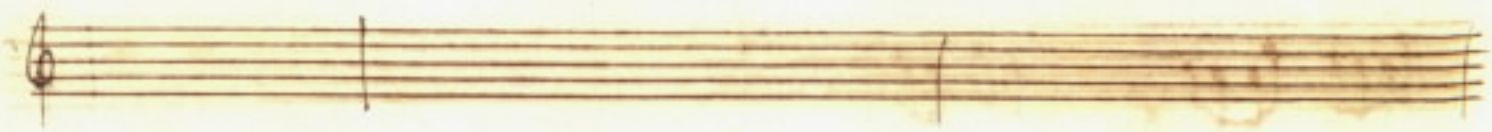
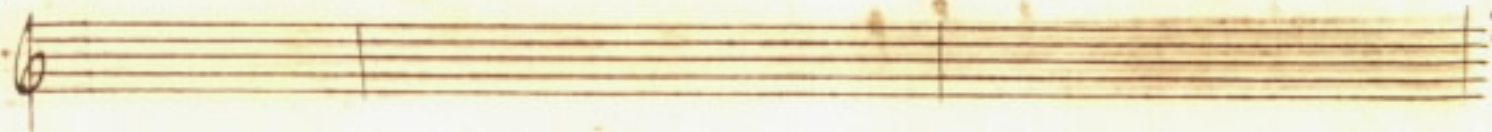
Handwritten musical notation on a single staff with the lyrics "perla che fra scogli e dal grido del cor" written below it.



mento ha la nascita il gio - ir è piu



caro quel concerto che sostiene col mariv



Handwritten musical score on four staves. The notation includes various notes, rests, and clefs. A large, stylized signature or scribble is present on the right side of the first three staves. The text "Dell' Ato Primo." is written in cursive on the fourth staff.

Five empty musical staves, each consisting of five horizontal lines, located below the first four staves.

Fragment of handwritten text from the adjacent page, including a clef and some notes.