

25 / *Atto Secondo* 97

Scena 3^a Domitiano, Autocinna, Plinio e Sallustio con facie alla mano

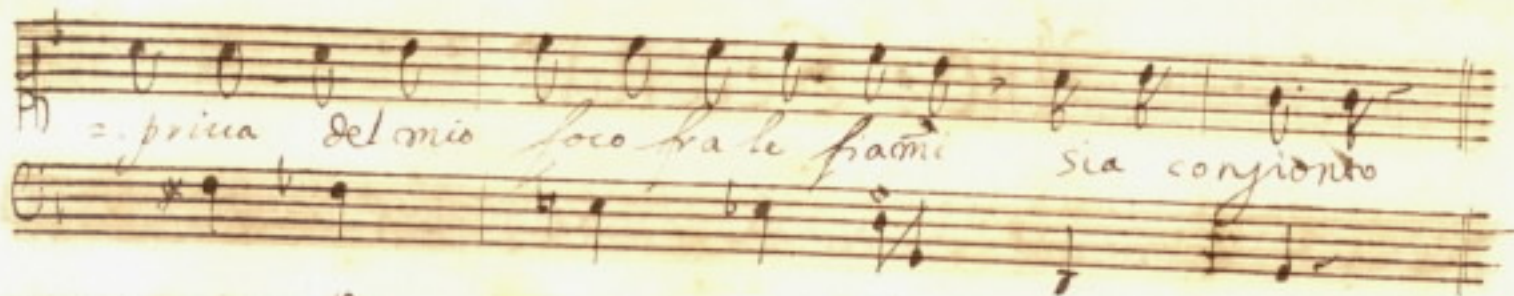
Tom.

Sù sù su appressate le facie ardere

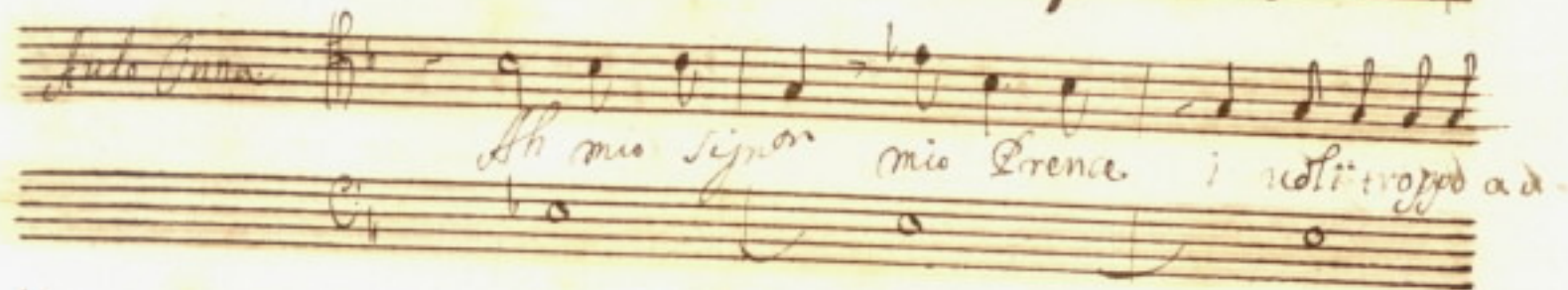
desolace incenerite queste moli superbe =

all' ardere l'ardor uada Congiunto chi mi

prima del mio loco fra le fiamme sia congiunto



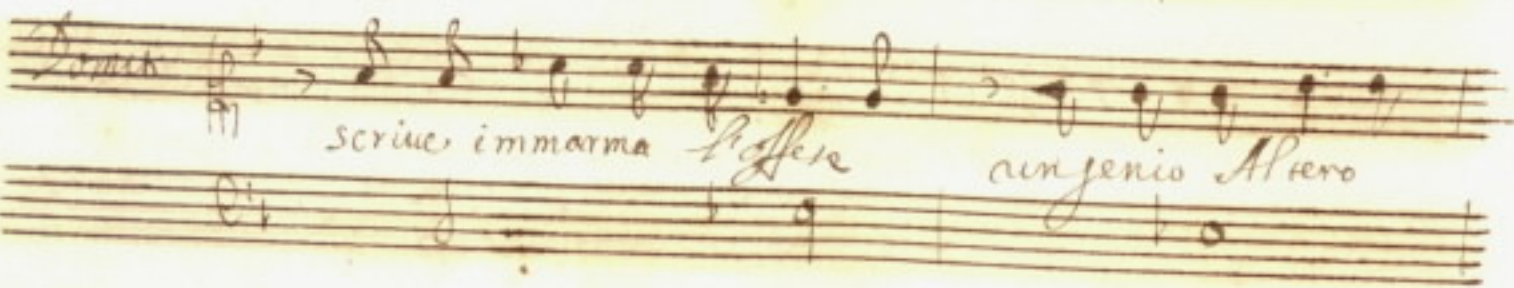
Subito Anna. Ah mio signor mio Prenc. i volti troppo ad.



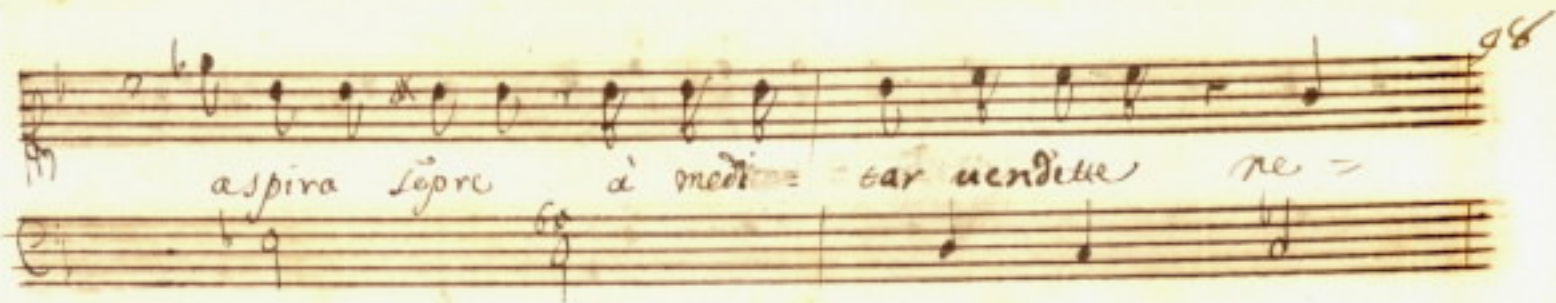
Daci sò d'iscare follie ferma deh' ferma



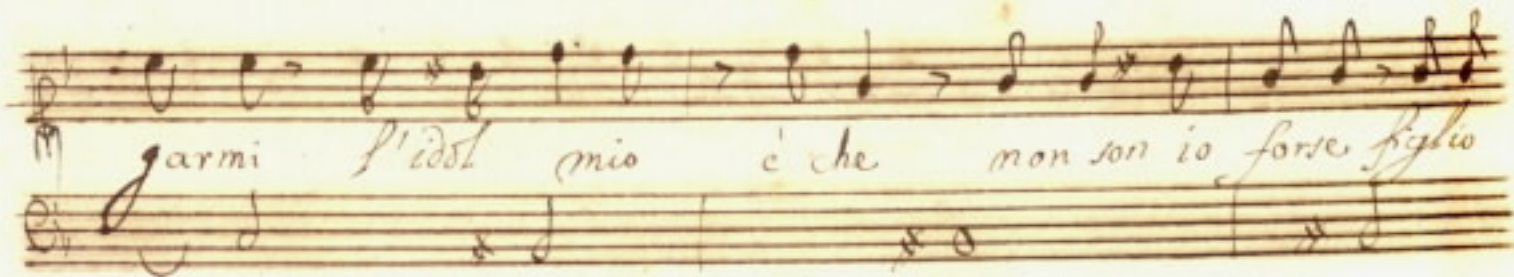
Scand. scrive immorta l'offese un genio Albero



aspira l'opre à meditar uendette ne =



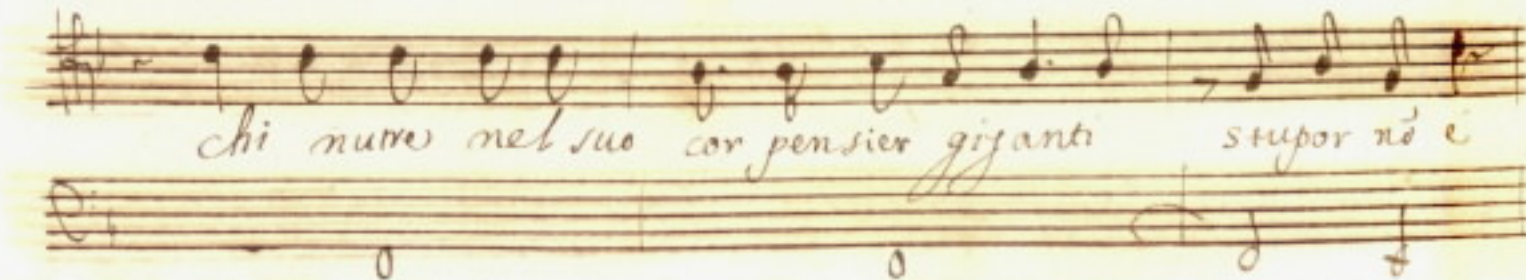
garmi l'edol mio è che non son io forse figlio



di Vespasiano nō son Cesare anch'io



chi nutre nel suo cor pensier giganti stupor nō è



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

gori tonanti è che vuoi tu che

spettatore inerte. lasci rapire à questa man lo-

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

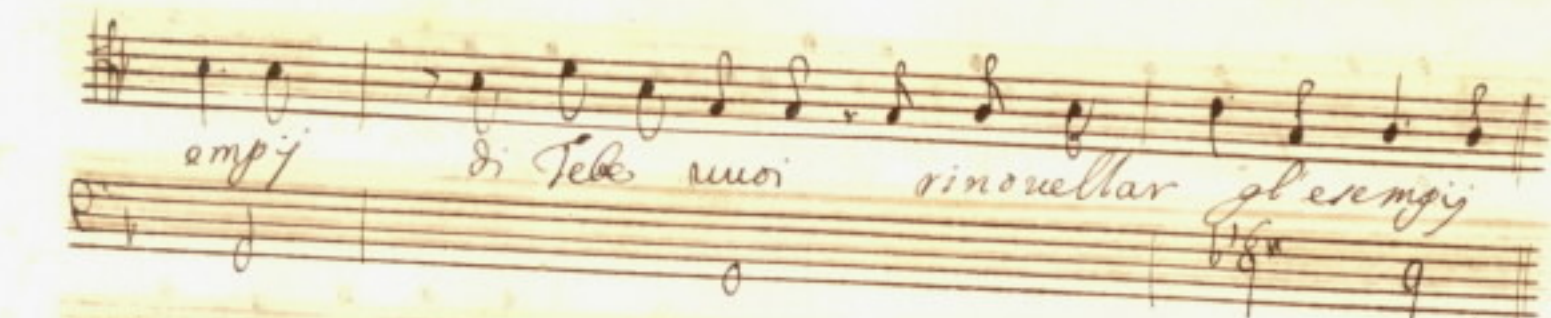
squadre il comando se co' esempio indegno no' mi ra-

pina e Berenice el' regno Dunque

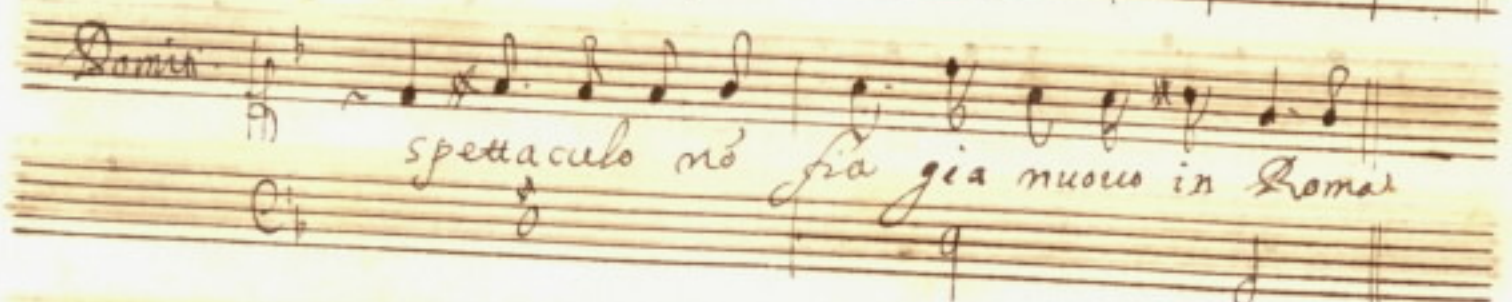
per una donna Barbara di natali empia di

fede d'Etiope piu' cruda con modi atroci ed

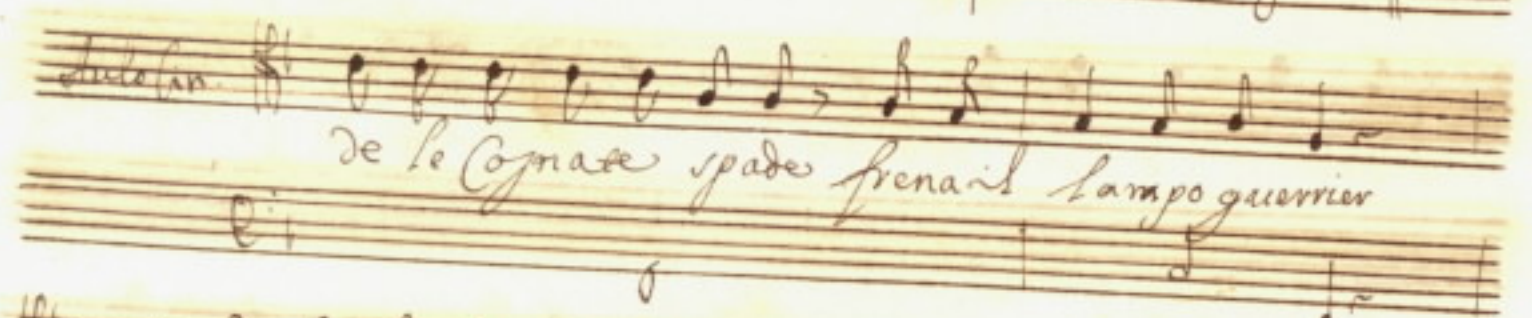
ampj di Tebe suoi rinouellar gl'esempj



Dominus spectaculo no' fia gia nuovo in Roma

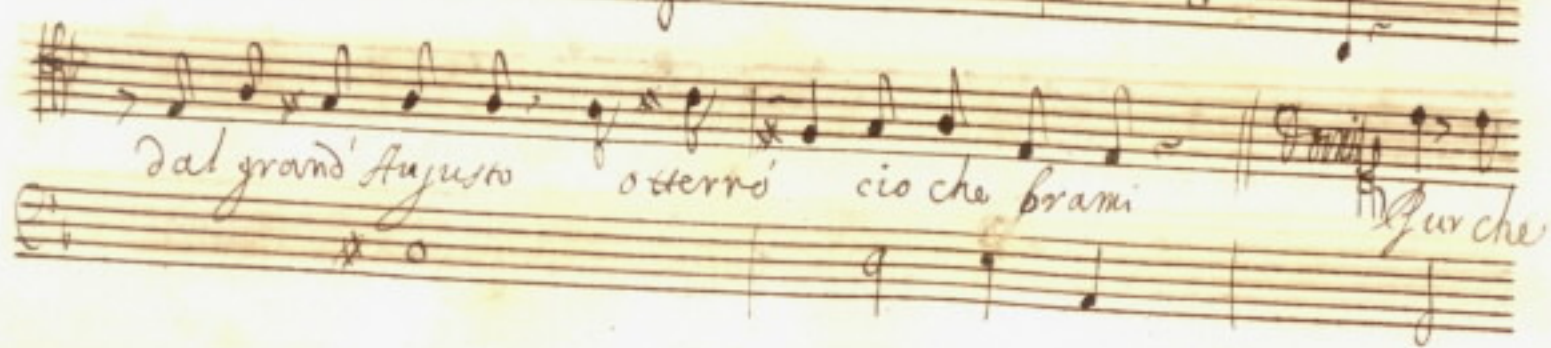


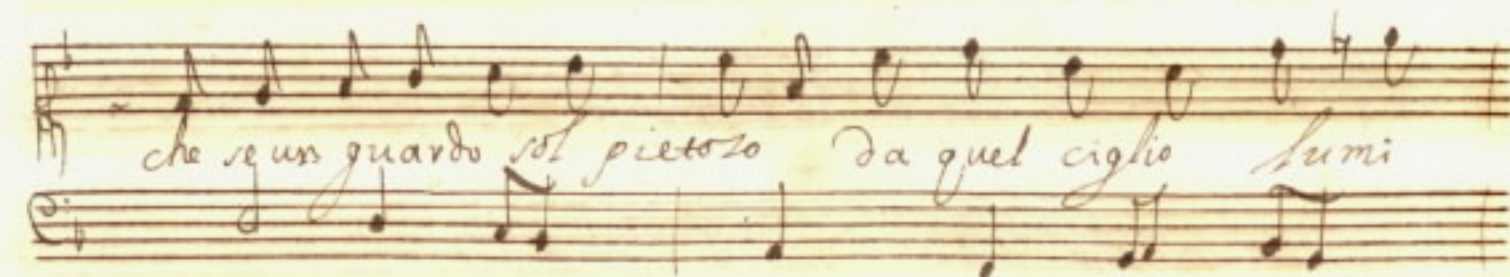
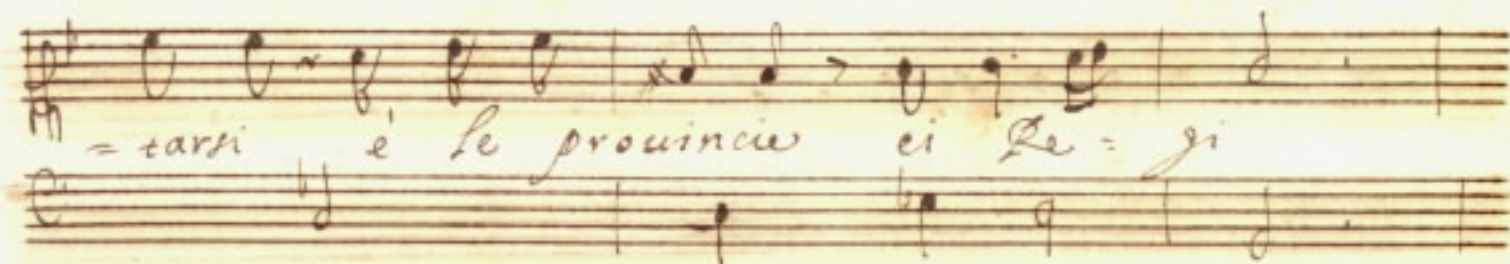
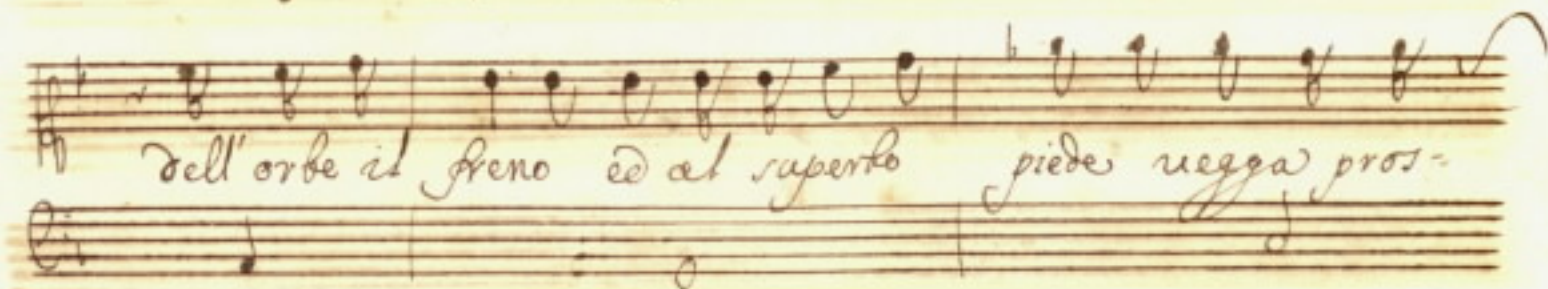
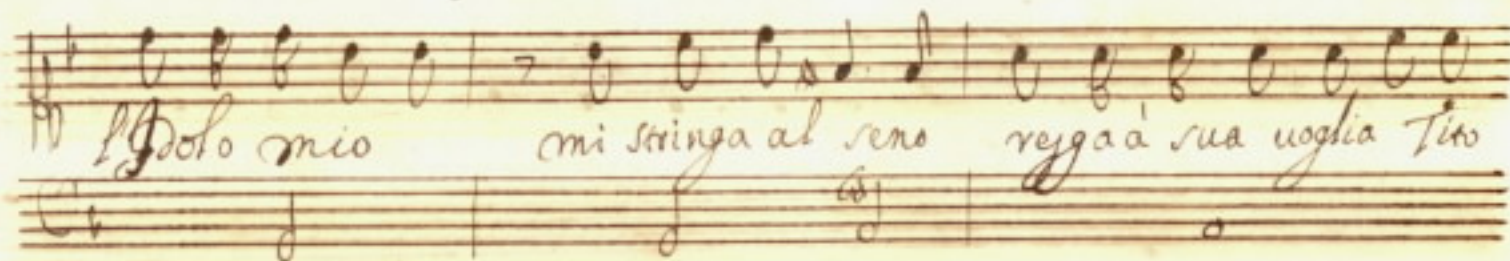
Tulio de le Cognate spade frenar il lampo guerrier



Dal grand' Augusto otterrò cio che brami

Fur che





= noto il mio ben amato che scocchi uaglian per mille

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 flat (B-flat) and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a basso continuo line in bass clef, providing harmonic support with chords and single notes. The lyrics are written in cursive below the vocal line.

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

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. The lyrics are written in cursive below the vocal line.

uaglian per mille mondi

The third system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are written in cursive below the vocal line.

i suoi begl' oc = = = = chi

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are written in cursive below the vocal line.

Allegro *f* *c*

certo marte prouide

se sbizzarir lasciana il mio furor hoggi di ser per

gioco mandauo una cittade à ferro e d

foco *f* *c*

Scena II^{da} Lepido

Solo

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

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

gira il Dio bambin Laberinto dell' alma è un

Lionco crin per mirare Beronico peregrino ama-

tor m'aggioiro intorno è nel candor delle sue luci

belle l'alba ricerca in sul morir del giorno

ma che miro ecco Agrippa non scoprir del cor le

fat = = ce sempre pena in amor

Handwritten musical score for two voices and basso continuo. The first system consists of three staves. The top staff is for the first voice, the middle for the second voice, and the bottom for the basso continuo. The lyrics are: *chi non è aida* (top staff), *pena in amor chinò aida* (middle staff), and *ca sempre* (bottom staff).

Handwritten musical score for a scene introduction. The first system consists of three staves. The top staff is for the first voice, the middle for the second voice, and the bottom for the basso continuo. The lyrics are: *Scena III. Lepido, Agrippa* (top staff), *Tito che sopra giunge* (middle staff), *Agrip* (left of bottom staff), *Lepido Amico* (below bottom staff), and *generoso reynante* (right of bottom staff).

Agrip.  103

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

de l'Arabo crudo e l' sirio estinto è in uirtù del tuo

braccio il Latio ha uinto *Lepi* Vincer che ual

se hora trafitto il core preda di due begl' occhi

Agrip.
e l' Vincitore

Dell' Ignudo Arcier benedato l' arco aurato sepre

rigido è mortale e fuggir nò si può

da un Dio ch' a l' A

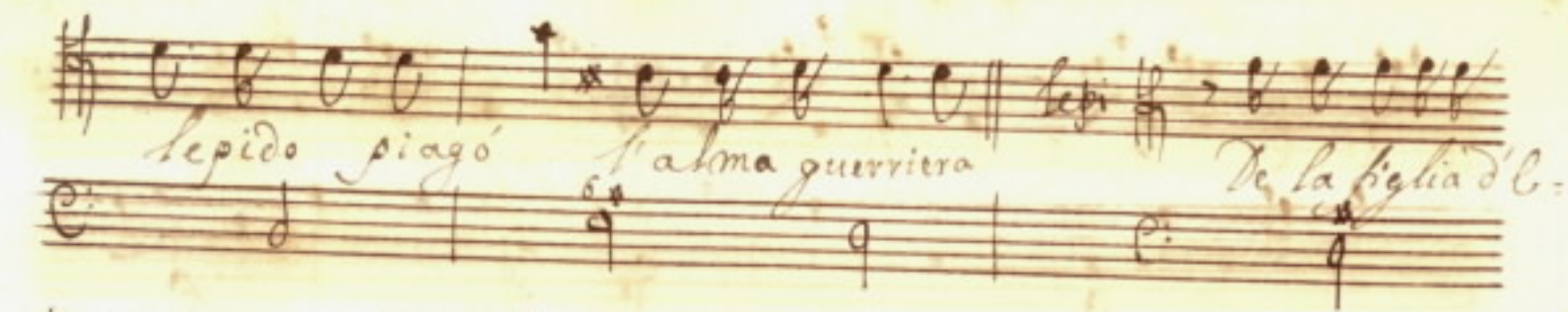
gir non si può da un Dio ch'è l'A

le è fug

le

Ma qual bellezza altera di

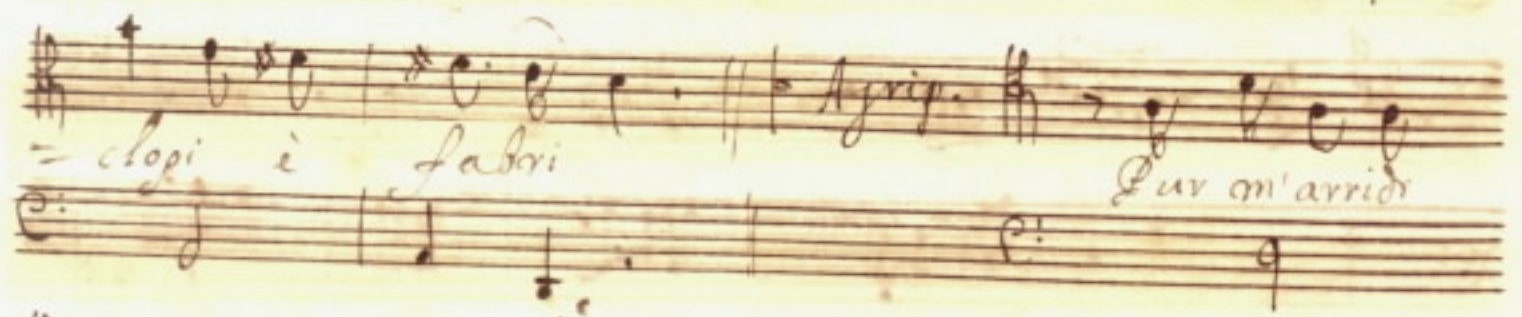
lepidò piagó l'alma guerriera De la figlia d'è.



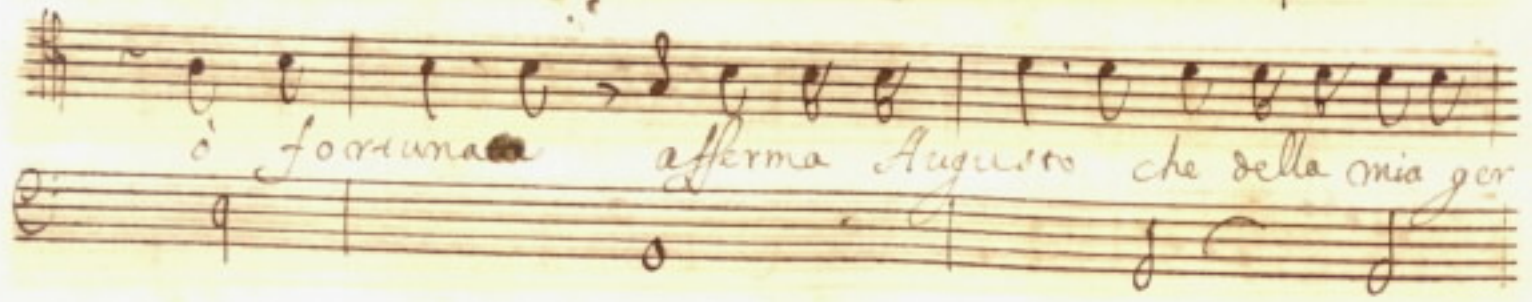
= rode i dolci fabri fur de le rete mie



= clopi i fabri Agrip. Dur m'arriò



ò fortuna afferma Augusto che della mia ger



mana fu innocente il trascorso non sia qualio =

credo di si prode Campion gl'alti himenei sol-

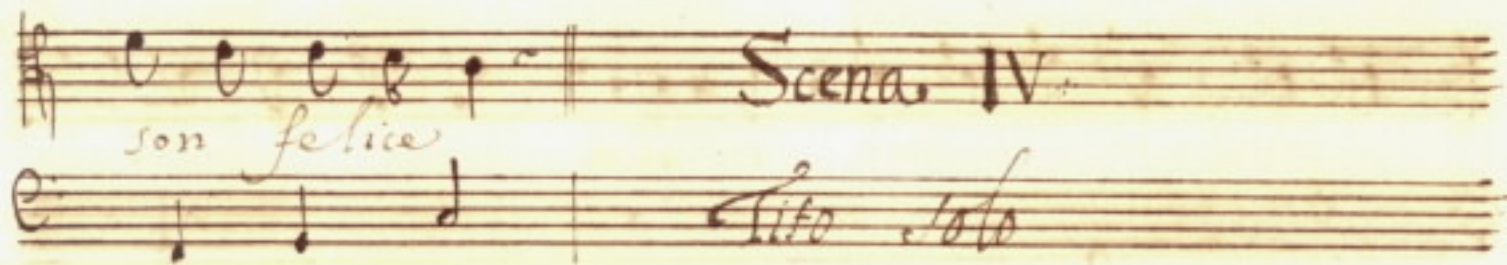
ponno risarcir gli scormi miei tua Sara Berenice

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

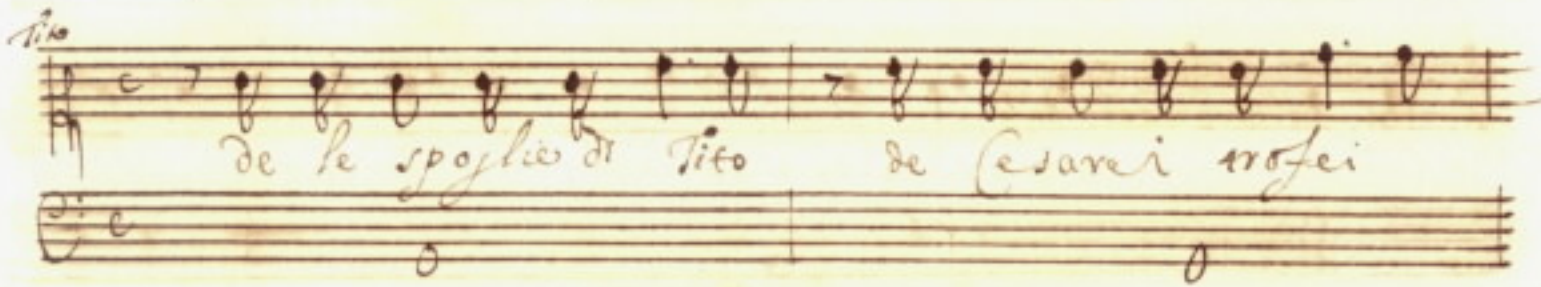
son felice

Scena IV.

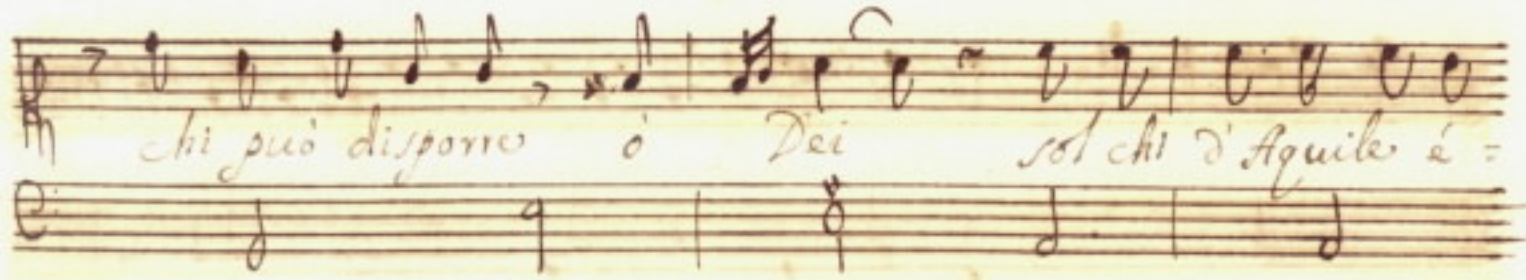
Tito solo



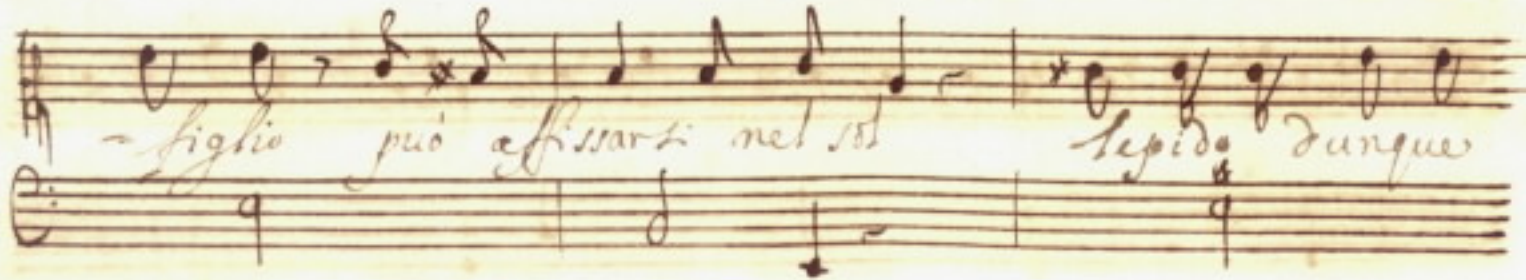
de le spoglie di Tito de Cesari trofei



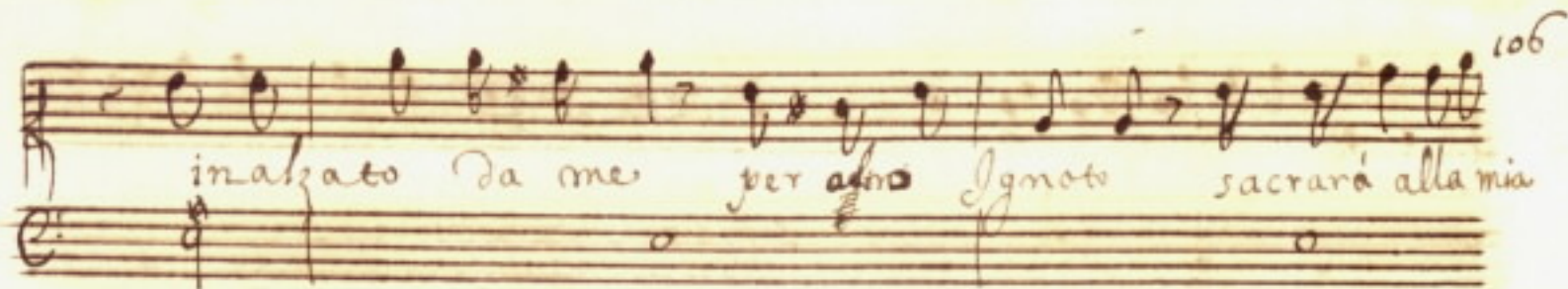
chi può disporre o Dei sol chi d'Aquile è =



-figlio può affissarsi nel sol lapido dunque



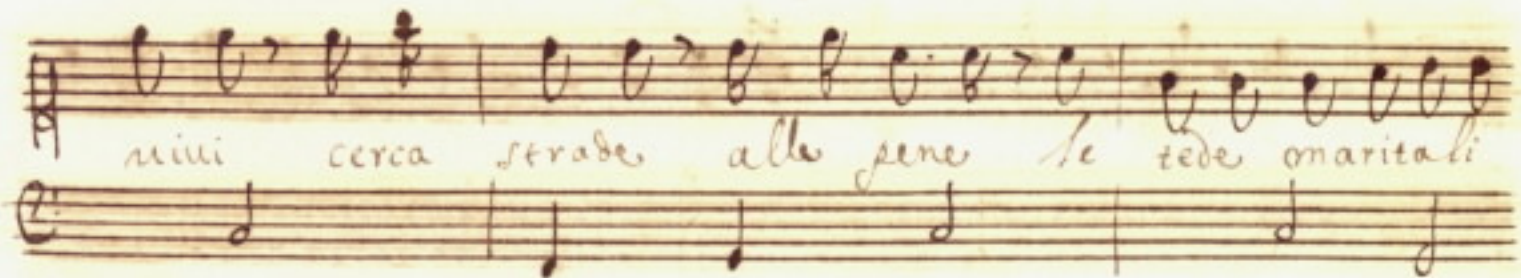
106
inalzato da me per ~~alno~~ ignoto sacrara alla mia



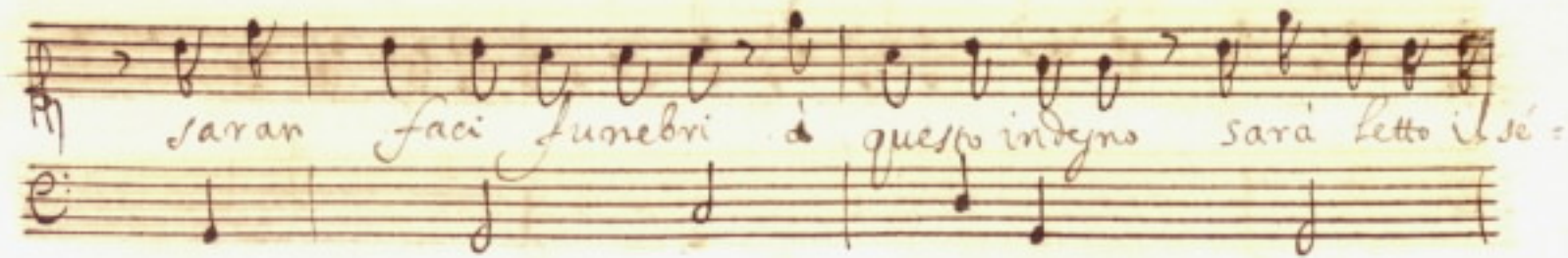
Diva il core in uo - to Animo se in me



nini cerca strade alle pene se tede onaritali



saran faci funebri a questo indigno sarai letto il se =

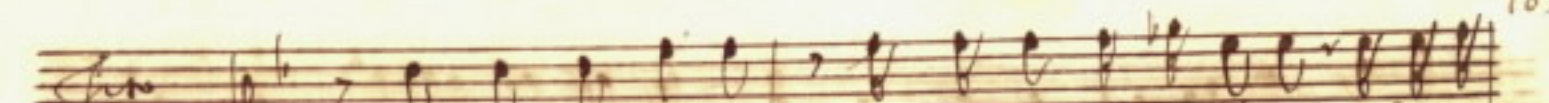



polero pronuba libitina per punire un fellone saprà

Scena V.
Tito gangiarti hoggi in Nerone
Celo e Tito

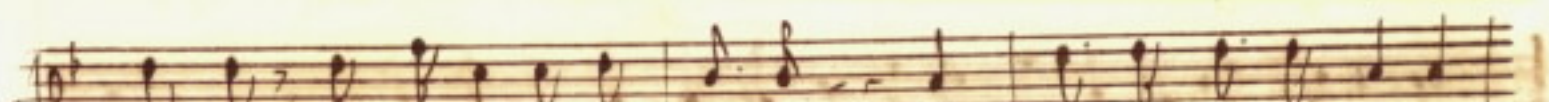
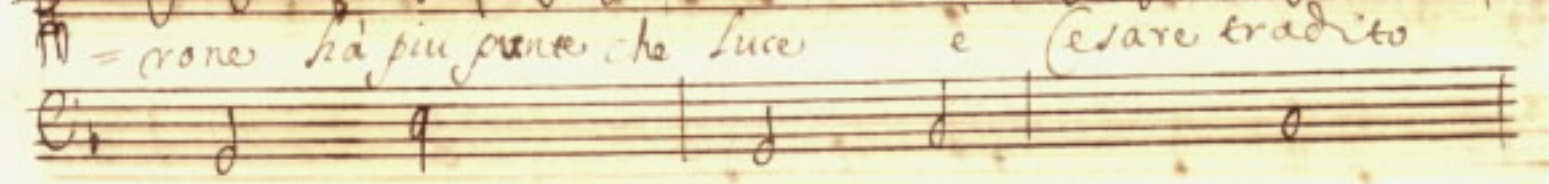
Celo
Ere
gran monarca del rebro è quat for

tuna del regio nostro il bel sereno inbruna

Chor  *un crin reale benche cinto di gemme e di cor-*

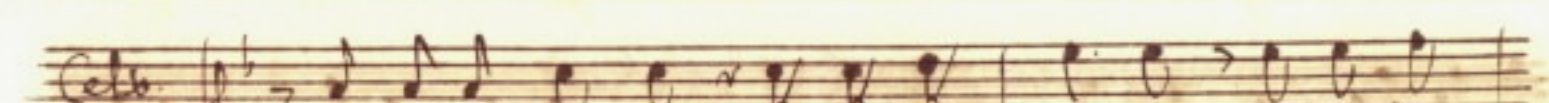


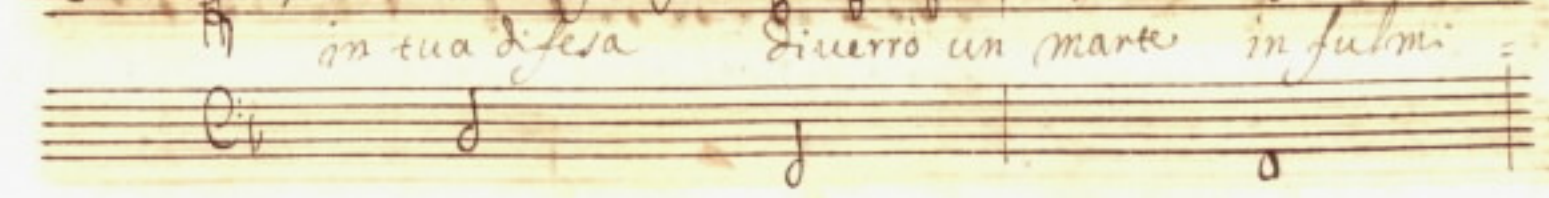
rone ha' piu prece che luce e Cesare tradito

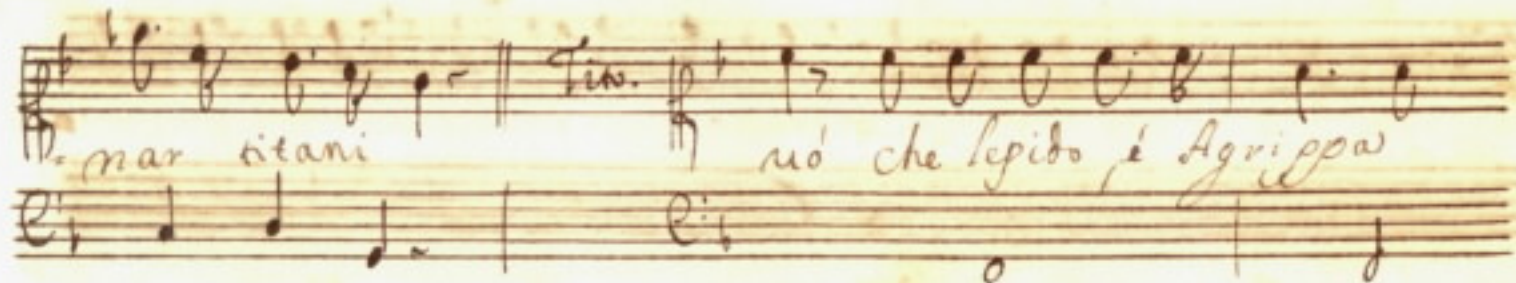
hoggi sed collocato nell'impero l'honor ne le tue mani



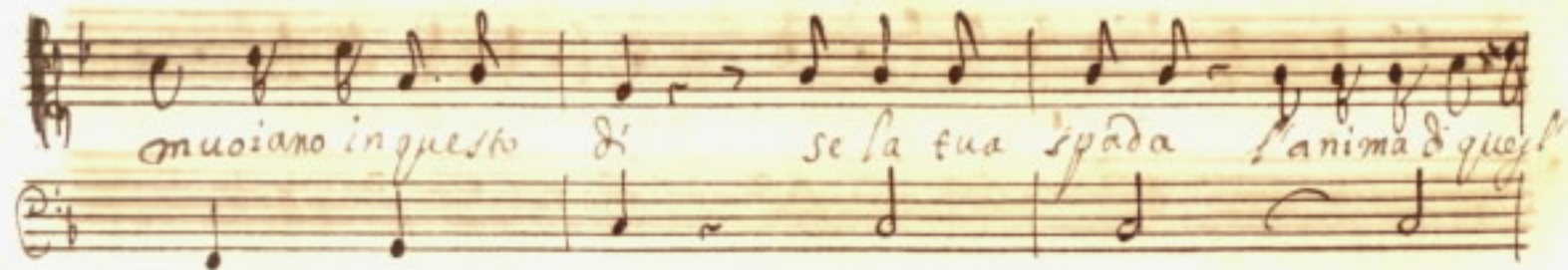

Cello  *in tua difesa diuerro un marte in fulmi*



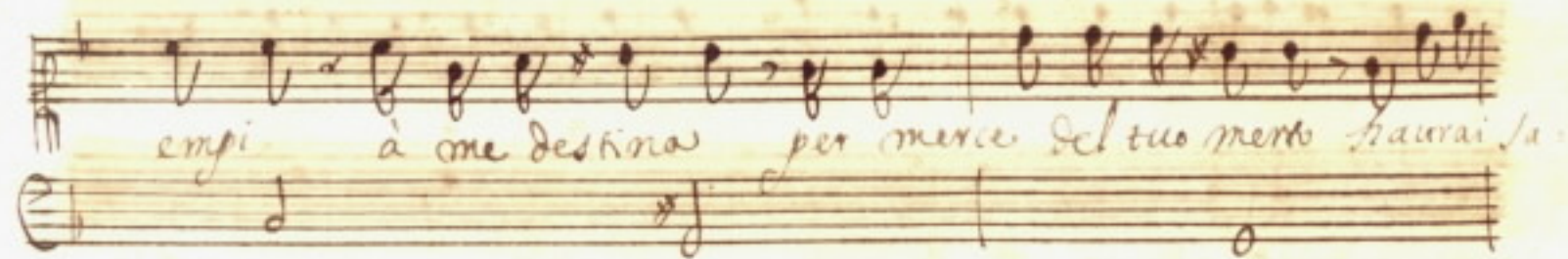
mar titani *Fin.* no' che Lepido e Agrippa



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



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



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



Roma è chi à Roma è nemico, è nemico di Celo

è mio duce da periglio questa destra

sotter = ra = = chi de la terra è =

figlio se da gioue uol far sem =

Scena VI Sabina, e

pre Adrà

Celso

Aitov:

Sabi.

quando in grembo alla mia vita

io speravo esser felice d' Arianna piu infe

= lice nuovo-

tesco m' ha tradi = ta d' Arianna

piu infelice nuovo tesco m' ha tra

ta

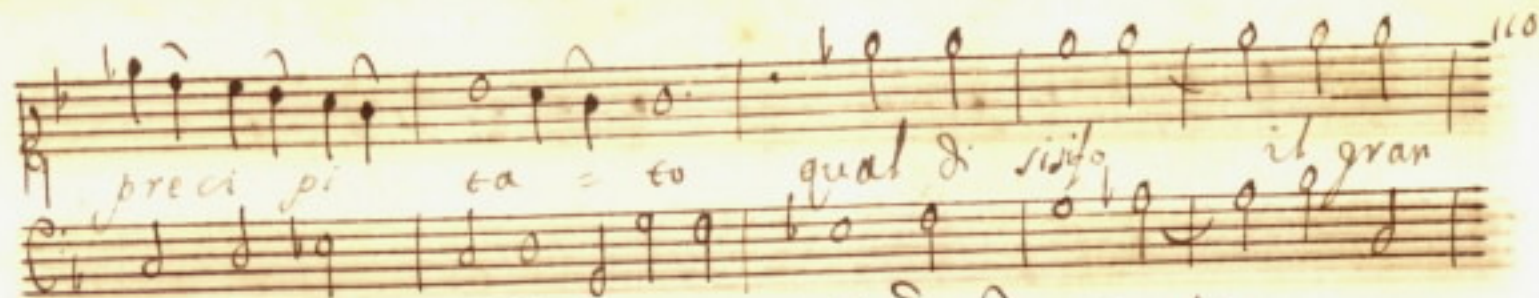
Rit. *vt. sopra*

Mentre in seno al mio abbraccio posar

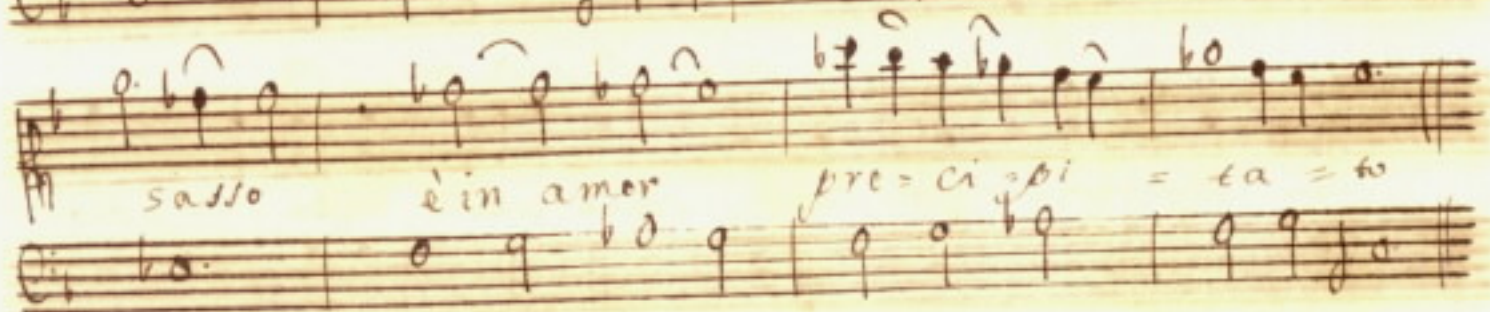
crede il cor già tasso qual di siso il gran tasso

e in amor

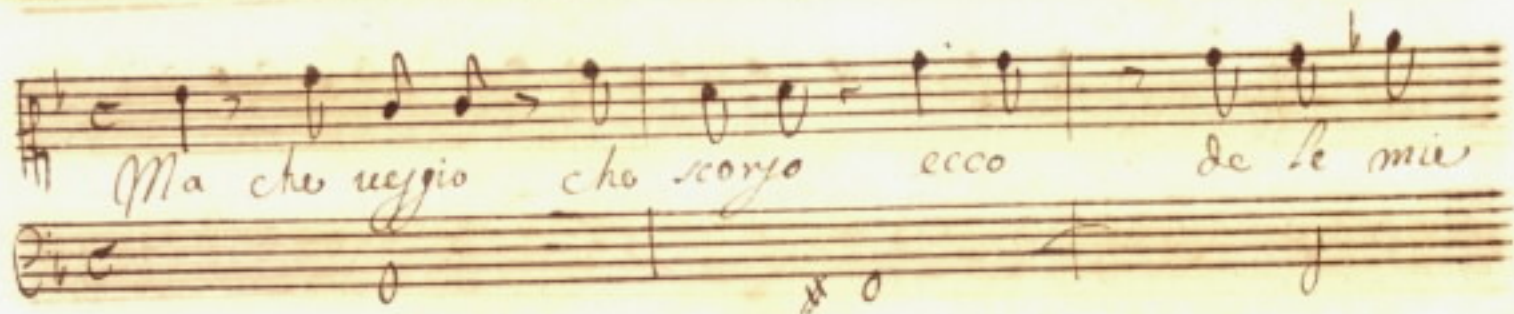
110
pre ci pi ta = to qual di siro il gran



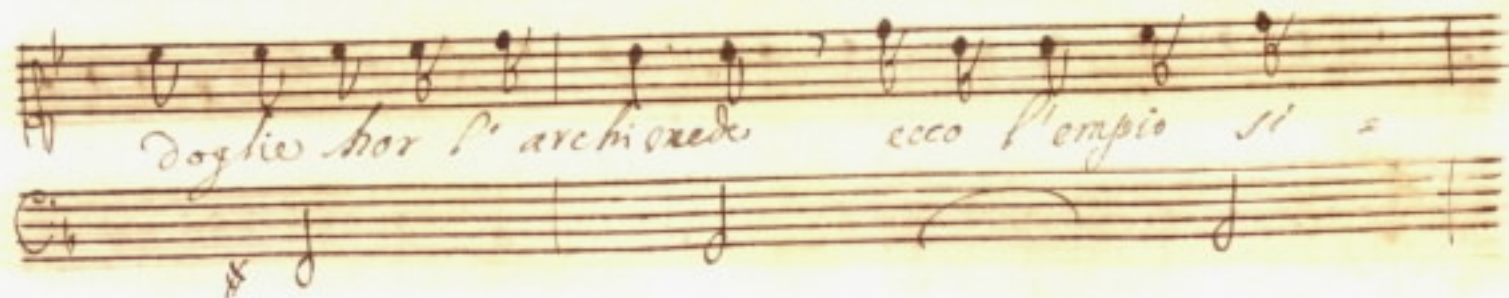
sasso è in amer pre = ci pi = ta = to



Ma che ueggio che scorgo ecco de le mie



Doglio hor l' archiere eccò l'empio si =



non della mia fede

Cello Numi del ciel che mi ero

sati mentiro l'esser mio

campion s'a la sua fronde

ogni hor piu uaghe

nutra il giordan le palme deh

scorpi innante a'celso

d'un afflitto guerriero il piede ex

celso
 rante di Sabina è la voce e il sem-

Amabile guerrier celso son io
 sante

tu chi sei D'onde aieni, e che ricerchi

Do la da sette colli drizzai l'antenne
 Sabi

in uer le sirie sponde per annunciarli ah

infelice sorte di Sabina la morte

esse al fato Sabina di stelle è come.

se nel tuo uolto delicato è uago ne miraglie.

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

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

piè spirò la bina che senza alma sua

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

he

19

mor = eu Cello sotto l'acciar di sotto

nittima è destinato ogn un che nasce del fato di caso

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

caso

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

Handwritten musical staff with notes and rests.

vita che labile

La =



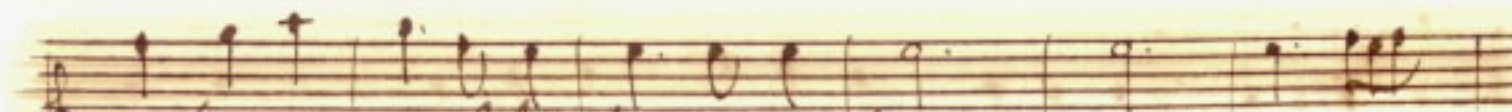
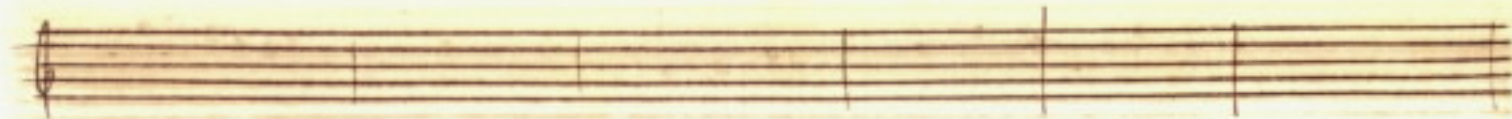
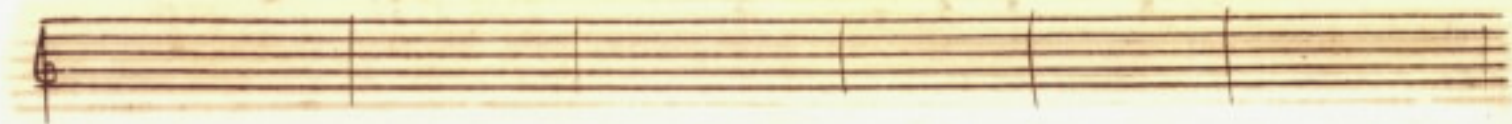
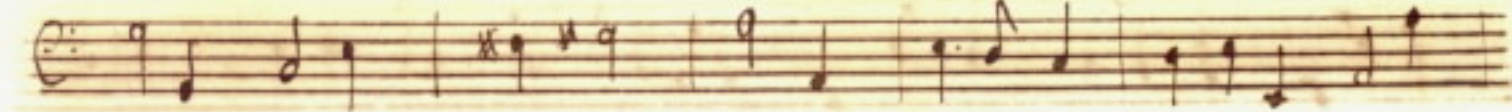
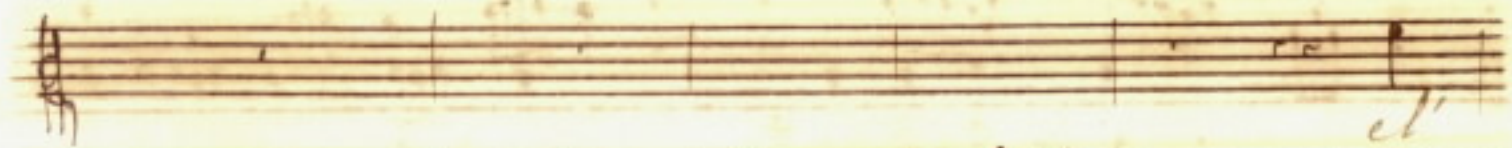
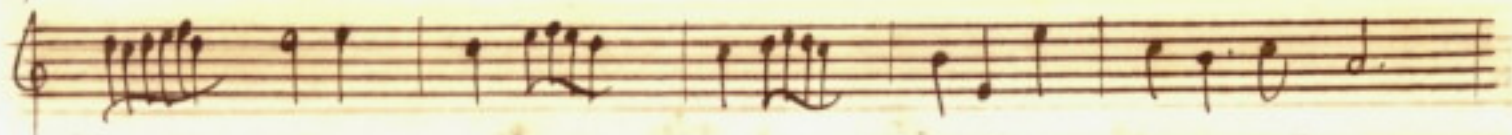
Handwritten musical notation on a staff with lyrics: *qual on = = = = da*

Handwritten musical notation on a staff.

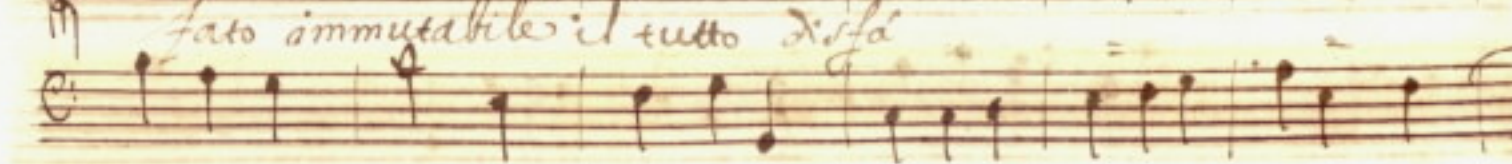
Handwritten musical notation on a staff.

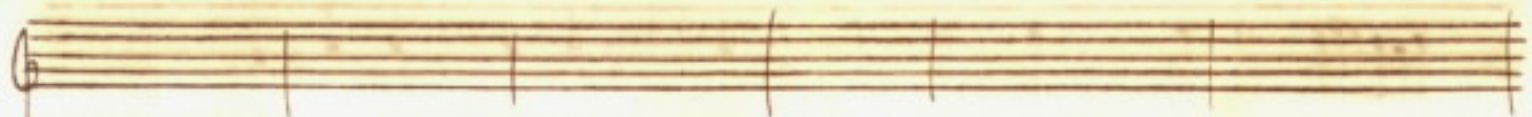
Handwritten musical notation on a staff.

Handwritten musical notation on a staff with lyrics: *sen ná*



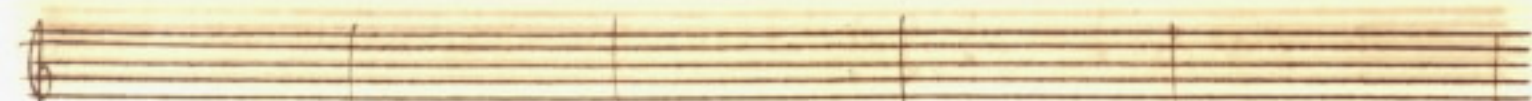
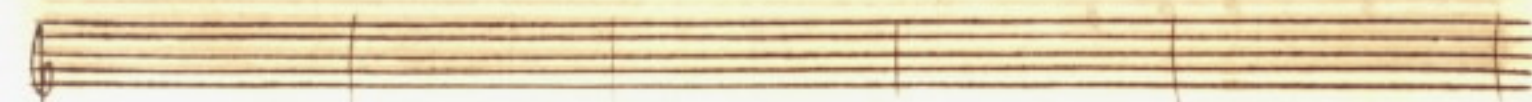
fato immutabile il tutto di sfà





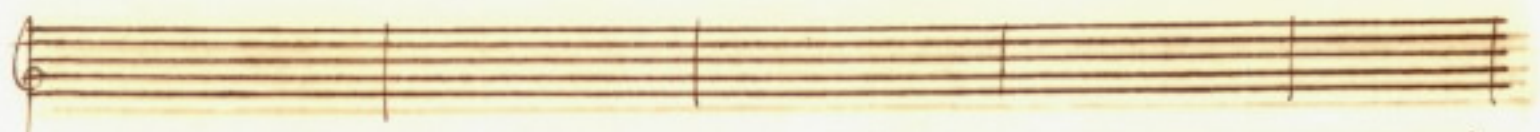
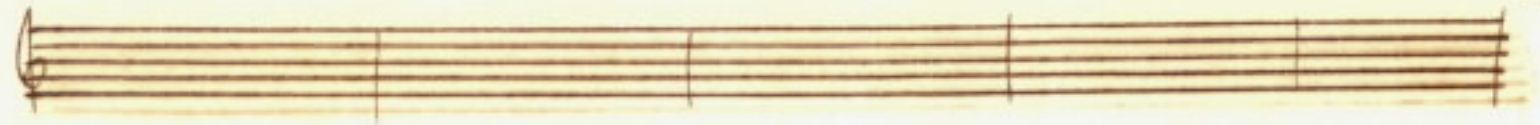
il tutto dis-fa

The first system of music consists of two staves. The upper staff is a vocal line with lyrics written below it: "il tutto dis-fa". The notes are mostly quarter and eighth notes. There are dynamic markings: a forte (*f*) marking above the first measure and a piano (*p*) marking above the second measure. The lower staff is a bass line with notes corresponding to the vocal line.

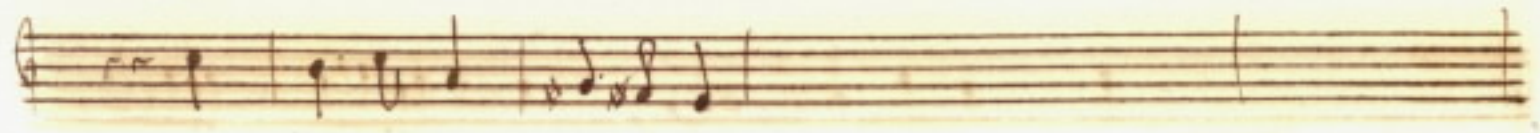
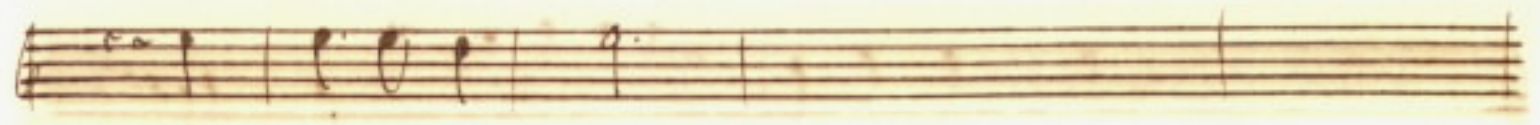


Contro parco in eso rabilis no ual =

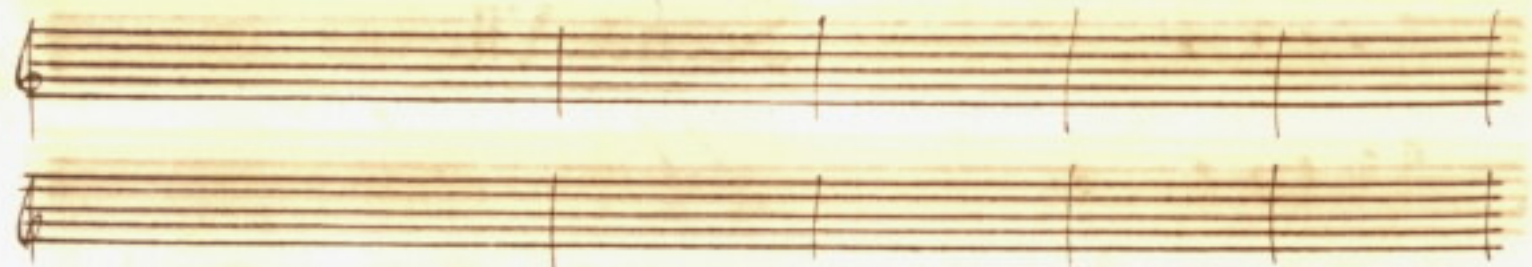
The second system of music consists of two staves. The upper staff is a vocal line with lyrics written below it: "Contro parco in eso rabilis no ual =". The notes are mostly quarter and eighth notes. The lower staff is a bass line with notes corresponding to the vocal line.



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



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



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

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

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

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

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

Scena VII.

Sabina sola

Parte l'empio, e mi lascia

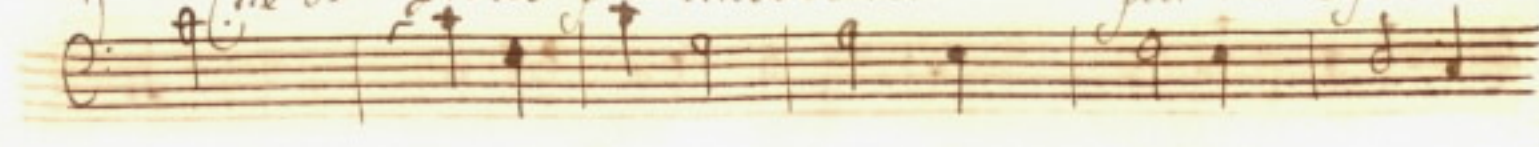
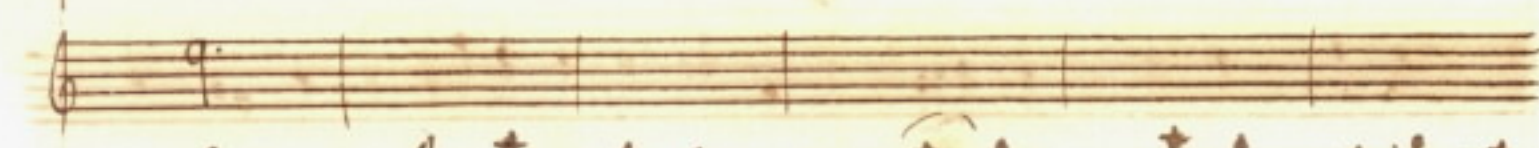
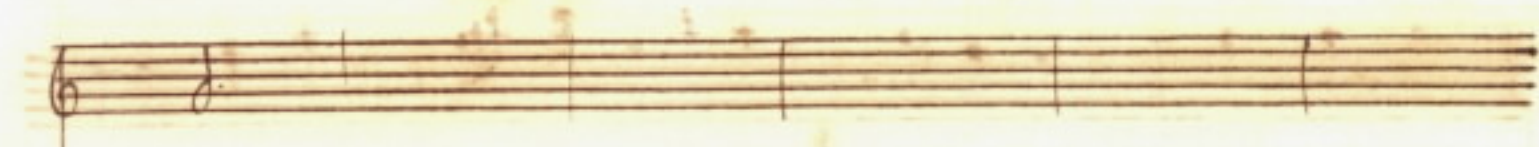
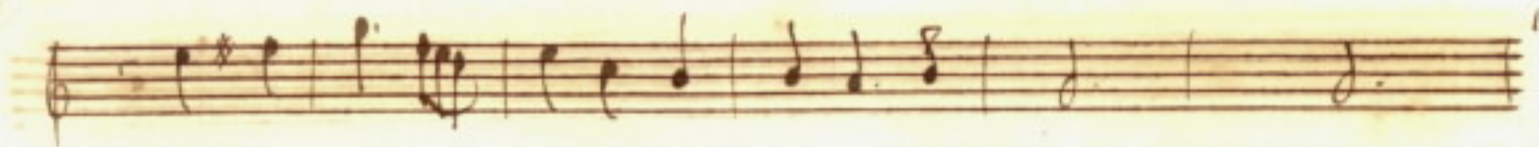
e' d' un cor che l'adora col riso in bocca al fune-

rate honora

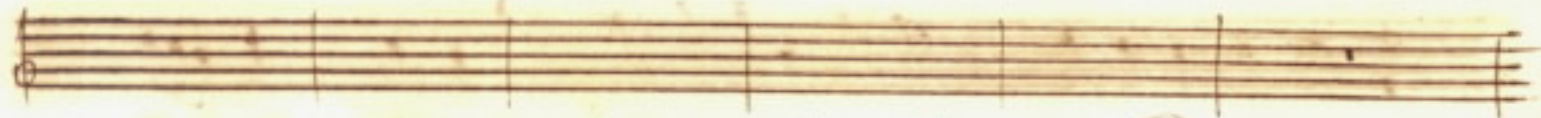
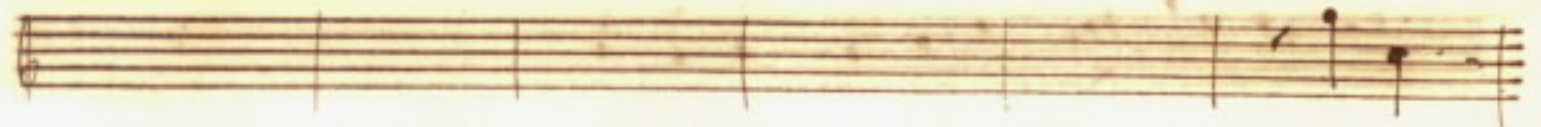
è follia di Donna Amante prestar se =

de à bionda età

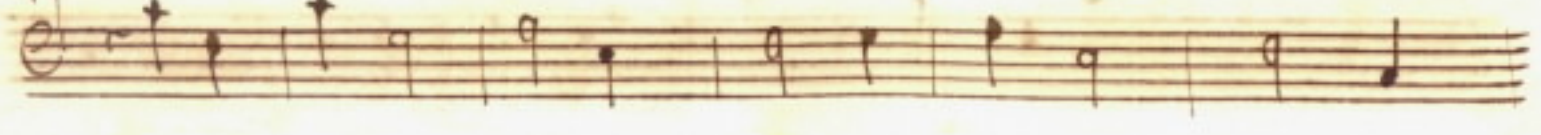
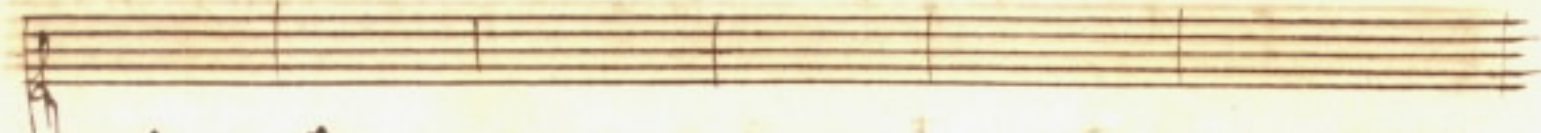
The image shows a page of handwritten musical notation on aged, yellowed paper. It features ten staves of music. The first two staves are empty. The third staff contains a vocal line with lyrics written below it. The fourth staff is a bass line. The fifth and sixth staves are empty. The seventh staff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

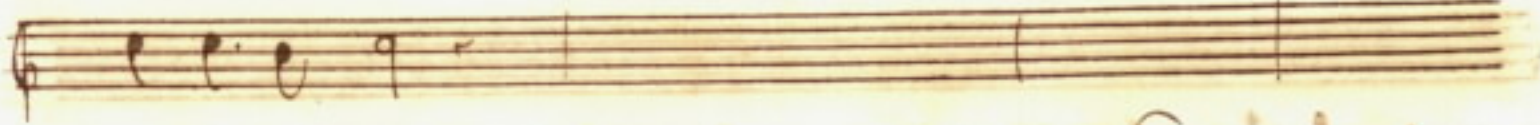
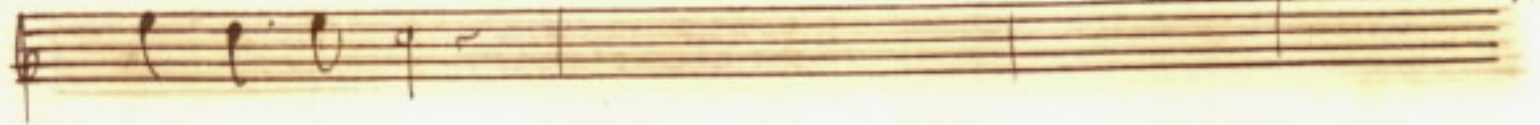


che di Grotto piu incostante piu dell' Apade ua =



gan - te sempre in gi ro sené ná

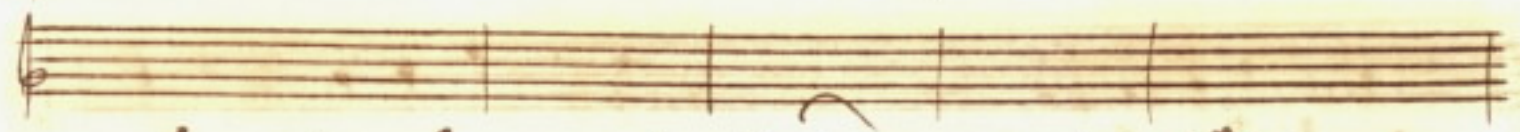
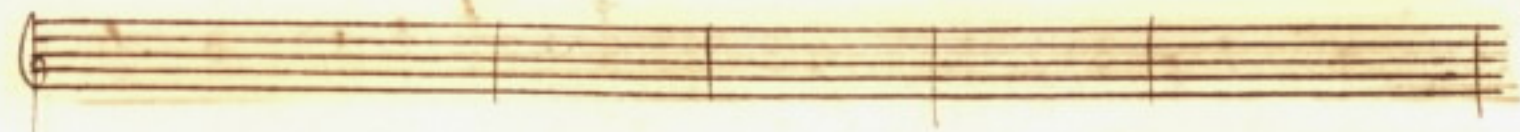
A musical staff with notes and rests, with the lyrics "gan - te sempre in gi ro sené ná" written below it. The notes are mostly quarter notes and half notes.



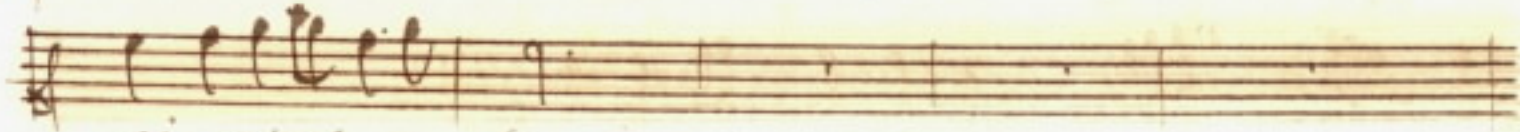
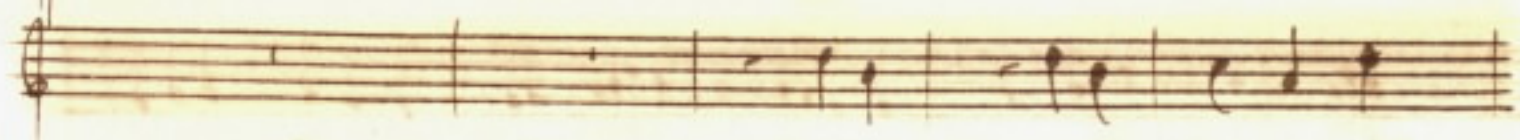
sue popille dona à mille sue po-



pille dona à mille è qual amale = oner d =



Sempre muta esigri, e can



gia aspet = to

A page of handwritten musical notation on eight staves. The notation is in brown ink on aged, yellowish paper. The first two staves are treble clefs, the third is a bass clef, and the fourth is a bass clef. The fifth and sixth staves are treble clefs, and the seventh and eighth are bass clefs. The music consists of various note values, rests, and some complex rhythmic patterns, including a sixteenth-note run in the fifth staff. The paper shows signs of age, including foxing and staining.

Scena. VIII Apollonio, Maria, Lucindo

puras tre' fingi

Apollo *o voi dell' erebo mostri*

The first system of music consists of two staves. The upper staff is a vocal line for Apollo, starting with a treble clef and a common time signature. The lower staff is a basso continuo line, starting with a bass clef and a common time signature. The lyrics are written below the vocal line.

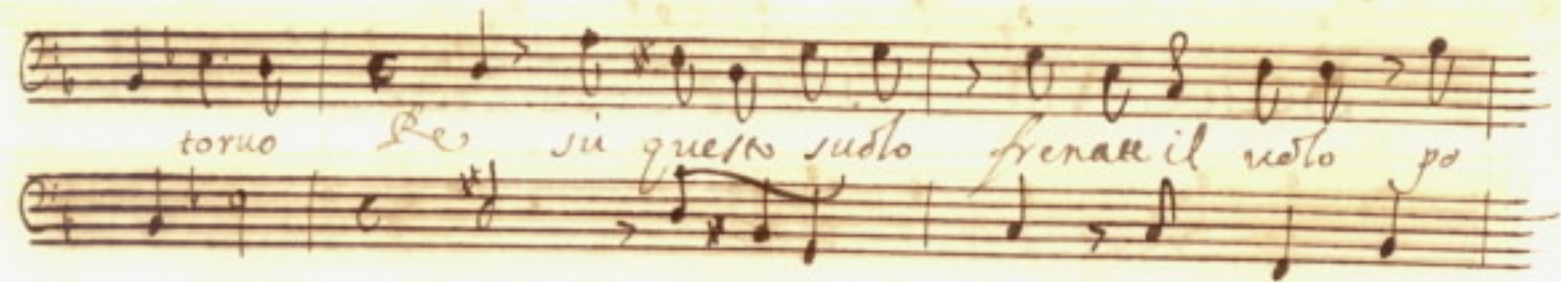
Adaro. = nori sirene a' ligere de tetri horrori sirene A-

The second system of music consists of two staves. The upper staff is a vocal line, and the lower staff is a basso continuo line. The lyrics are written below the vocal line.

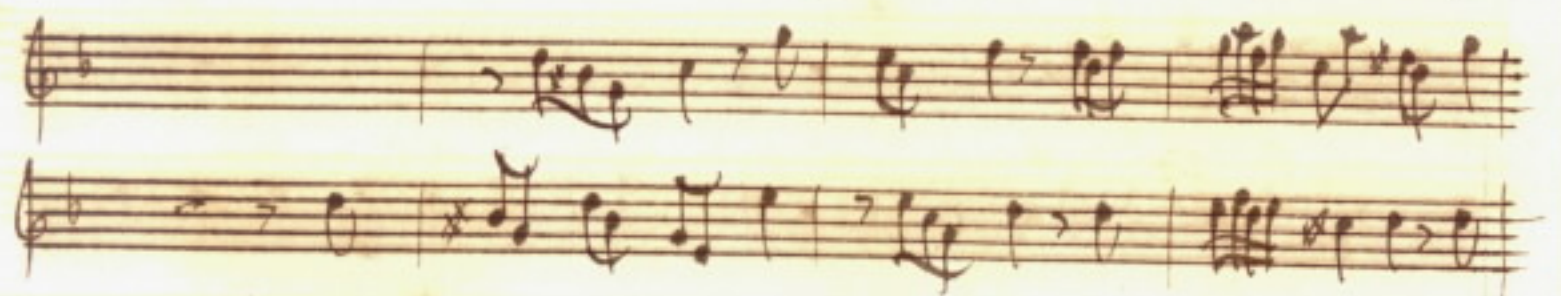
= ligere de tetri horrori per obedir de' stizie' al =

The third system of music consists of two staves. The upper staff is a vocal line, and the lower staff is a basso continuo line. The lyrics are written below the vocal line.

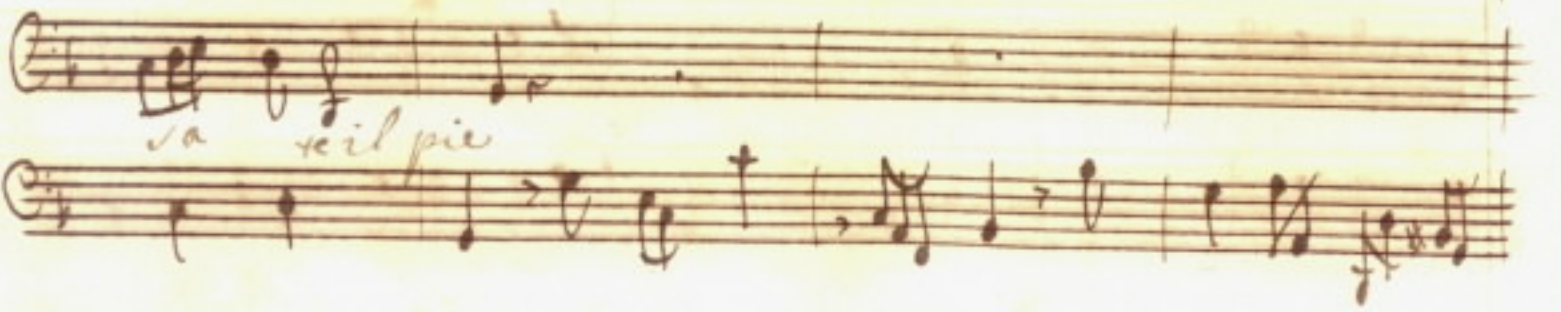
toruo Re su questo suolo frenate il volo po



sa se il piè su questa suolo frenate il volo po



sa se il piè



Musical staff 1: Treble clef, contains a series of eighth and sixteenth notes with various accidentals and dynamic markings.

Musical staff 2: Treble clef, continues the melodic line with similar rhythmic patterns.

Musical staff 3: Bass clef, contains a series of dotted notes, likely serving as a harmonic accompaniment.

Musical staff 4: Bass clef, contains a series of eighth notes with dynamic markings.

Musical staff 5: Treble clef, contains a series of eighth notes.

Musical staff 6: Treble clef, contains a series of eighth notes. The word "Secundo" is written above the staff, and "Per ricaro La =" is written below it.

Musical staff 7: Bass clef, contains a series of dotted notes.

Musical staff 8: Bass clef, contains a series of eighth notes.

terra che sentir straujante sù pegato d'Inferno

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

è leonarie *Aria* se credetti di mo

crivo auot la donna e biggariv = si muot la =

Donna sbizzarir = si Mercurio nouello ha

l'ali al cervello è non cura suo marci =

re benchè s'è ch'ha da penrir = si

Le credesse di mo riro uost' la dona sbizzarir =

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

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

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

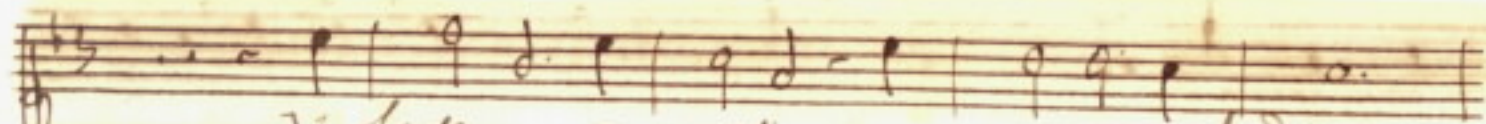
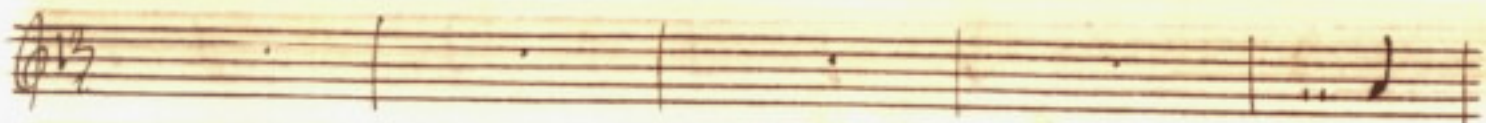
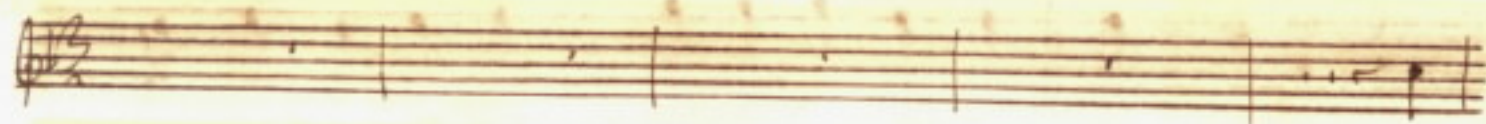
Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a common time signature, and the lyrics "be = ne perigono d' Amor" written below the staff. The rest of the staff contains several measures of music with various note values and rests. The lyrics "per mio cor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

mento non ueggio il foco è pur la flam

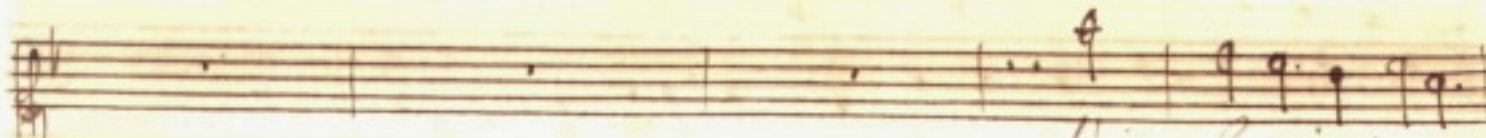
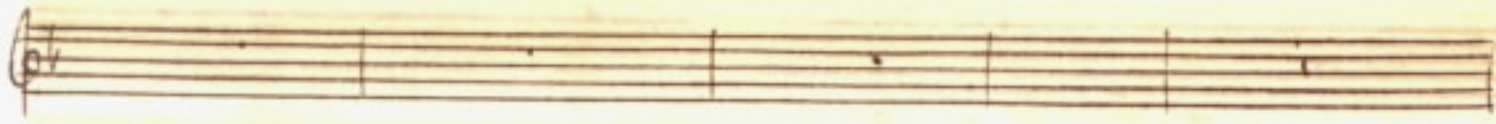
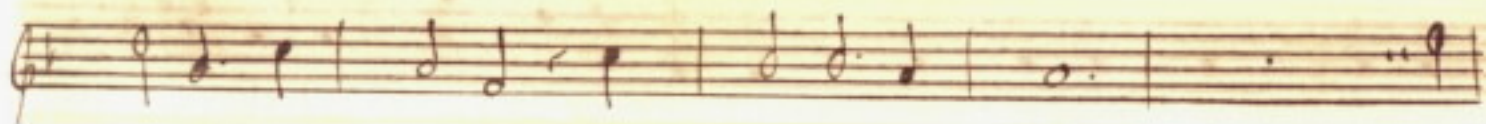
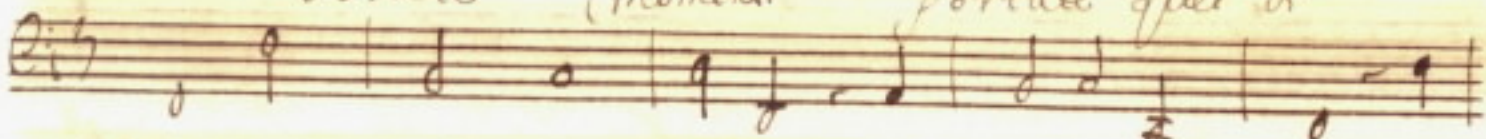
ma io sen - to Martia fugga il mar =

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

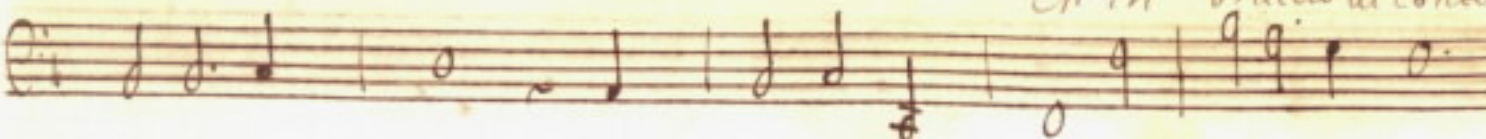
spesso, e dun sigopiano il ri - so herede

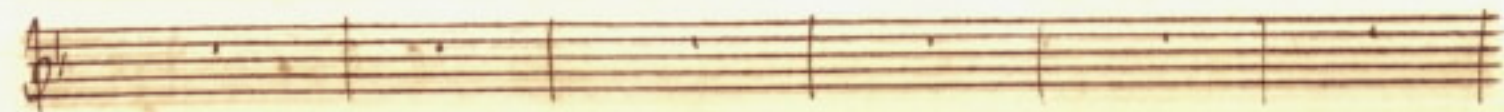
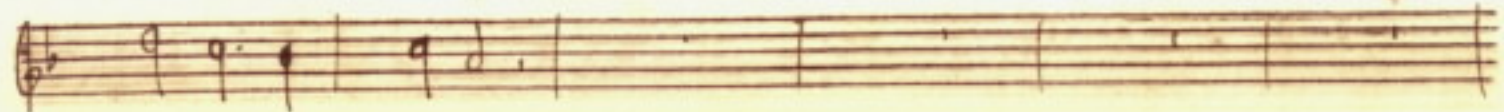


Volate momenti portate quel di

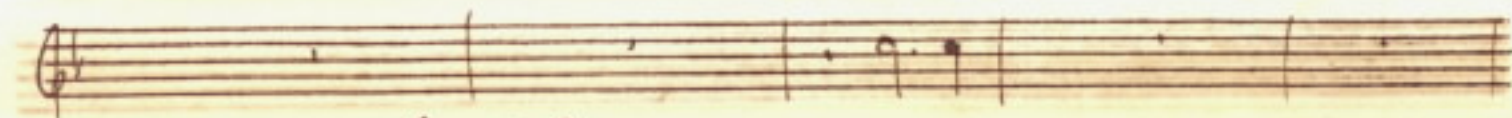
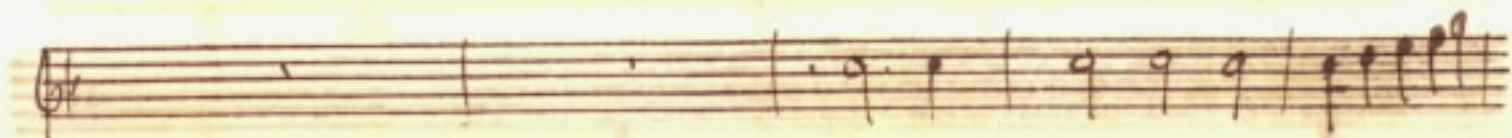


ch'in braccio ai contenti





ch' in braccio ai contenti svinga quella bel

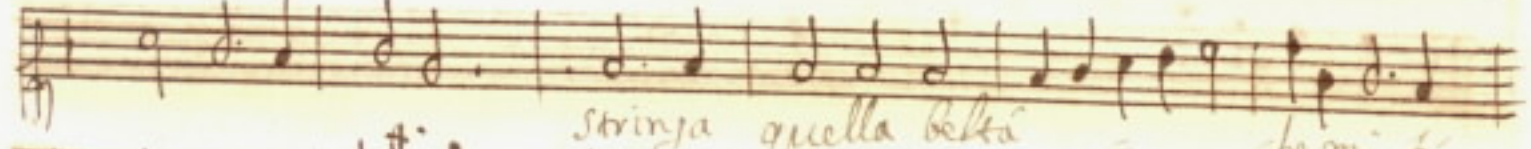
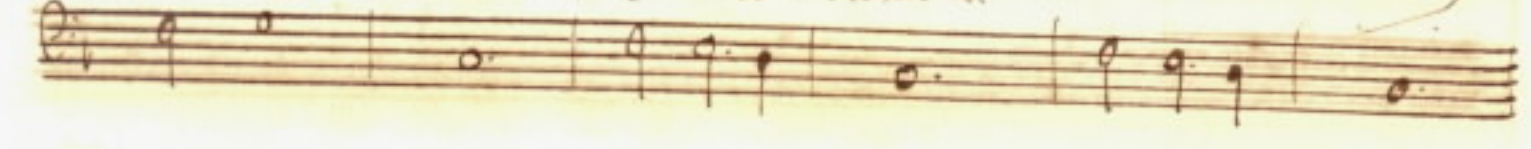


ta

che mi ferì



ch'in braccio ai contenti



stringa quella beltà = che mi è =



face momenti

portate quel di

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

The image shows a page of handwritten musical notation on aged paper. It consists of eight staves of music. The first two staves are vocal lines with lyrics written below them. The lyrics are in Italian and describe Apollo's suffering. The notation includes various note values, rests, and clefs. The paper shows signs of age, including some staining and discoloration.

gante tu mentre resti o bella fuor dell'opaco

meo di questa cara nube del tuo uajo las:

= petto mirar potrai non conosciuta amante

Amor confida è spera vince sol in A non vince

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

Gravissimo.

Lucido

quanti Amanti ho' =

gi morirebbero sempre andar =

sere inuisi = bili quante Donne prouarebbero

le lor gio = = ie piu godi = = bibr

quante donne prouarebbero le lor gio = =

ie piu godi bibr

senza tanti tormenti al cor saria pure gus=

tofo Amor senza tanti torbati

saria pure gustoso A - mor

Sign un sapere incanto si giocondo non ci sa

rian Penepoli nel mondo no' ci sarian

Genepöli nel mondo

A handwritten musical score on aged paper, consisting of ten staves. The first two staves contain the vocal line with the lyrics "Genepöli nel mondo" written in cursive. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are mostly quarter and eighth notes. The second staff continues the melody. The third staff is a guitar accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and single notes. The fourth staff is a blank treble clef staff. The fifth staff is a bass clef staff with a single melodic line. The sixth and seventh staves are blank. The eighth staff is a bass clef staff with a single melodic line. The ninth and tenth staves are blank.

Scena IX

Tito, e Potamo

ne

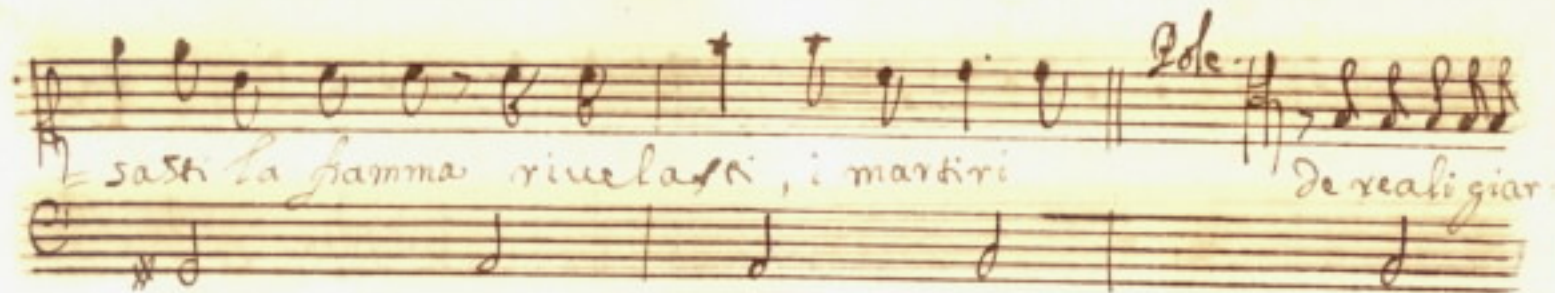
Tito

Adraspe o del mio re custode amenti

rato

a la mia vita narrasti i miei sospiri pater

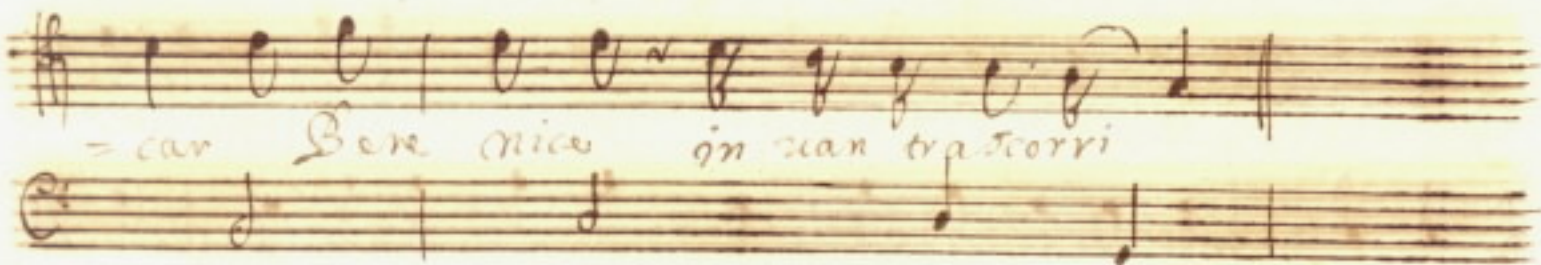
Ande
= sasti la fiamma rivelasti, i martiri
De realigiar



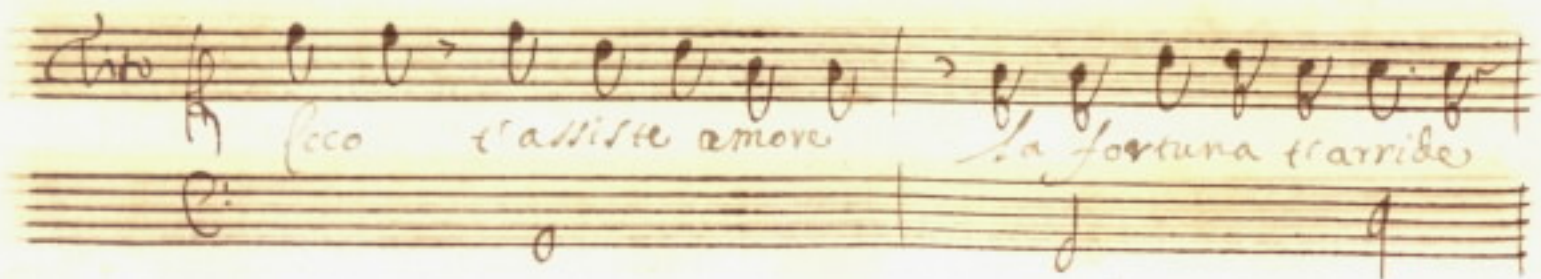
= dini i fioriti sentieri
E i teeti Augusti per car



= car Bere nice in van trascorri



Alto
= ecco t'assistete amore
La fortuna farride



La Reina sen viene, che Maestà che uolto

mentre canto indisperto il tutto offeruo tu de miei

cenni esecutor sojgiace scopri à lei la mia fede

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

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

son sojori e non so pene Lasciar l'og=

getta amato fra le braccia del rivale nell'Inferno

degl'Amanti no si da tormento egua

le nell' Inferno degli man non si da tormen

to è quale

Scena X. Berenice, Polemone, Tito,

Martha. in diparte

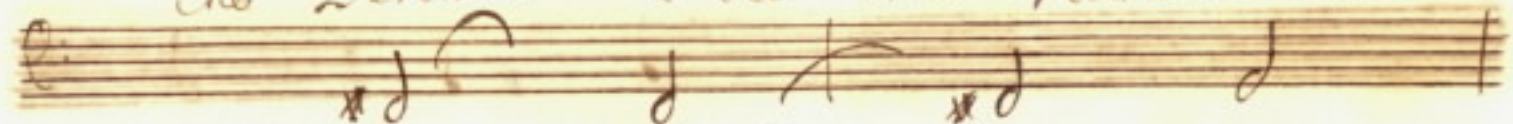
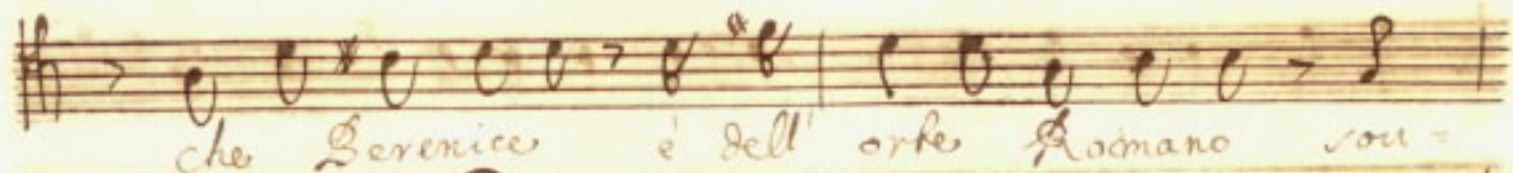
Bare. o di mia vita o del mio honor sostegno

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

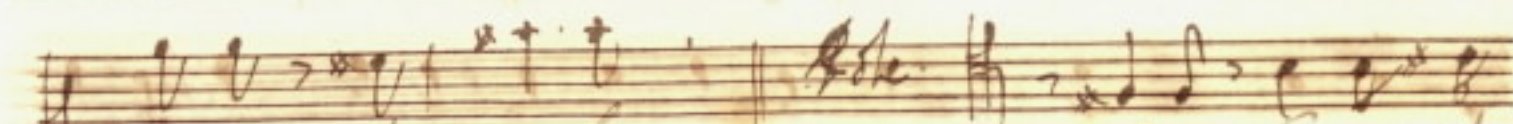
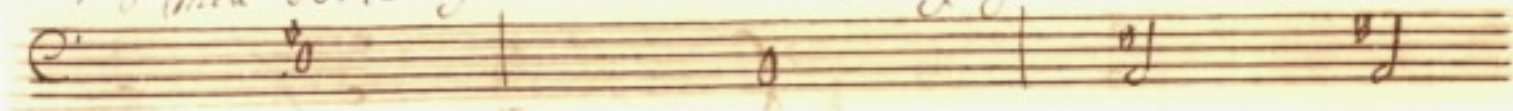
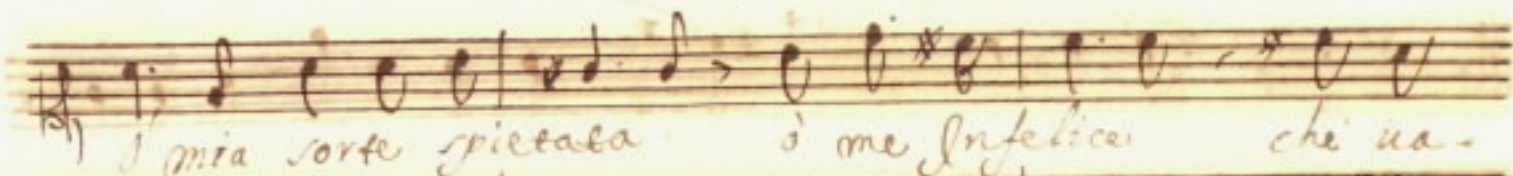
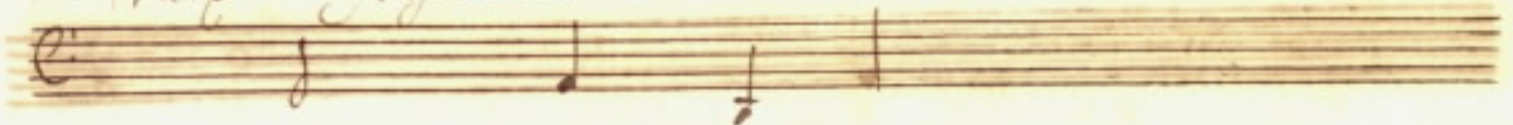
mei dove t'aggi = ri *Dalla tua reggia luce*

i raggi io seguo *ma ben detto da lunge*

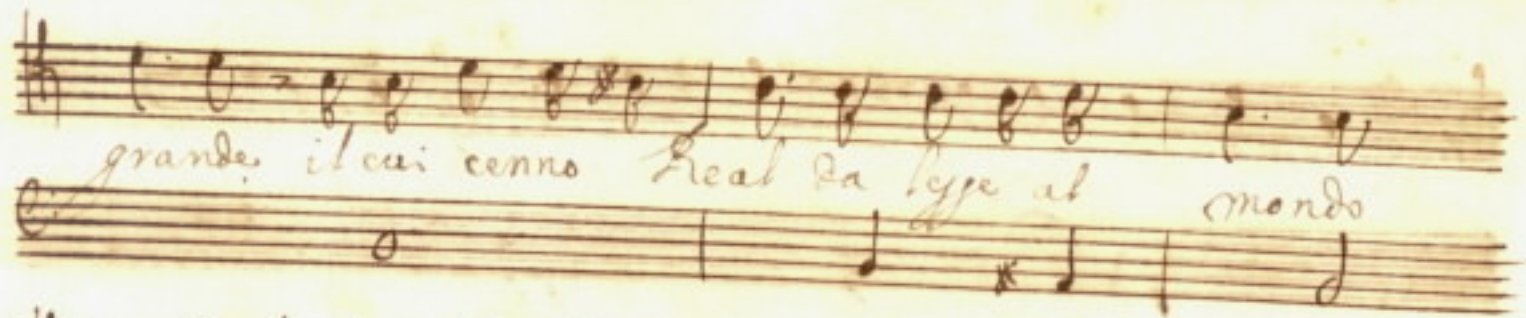
adorar del tuo più l'orme reali *hora*



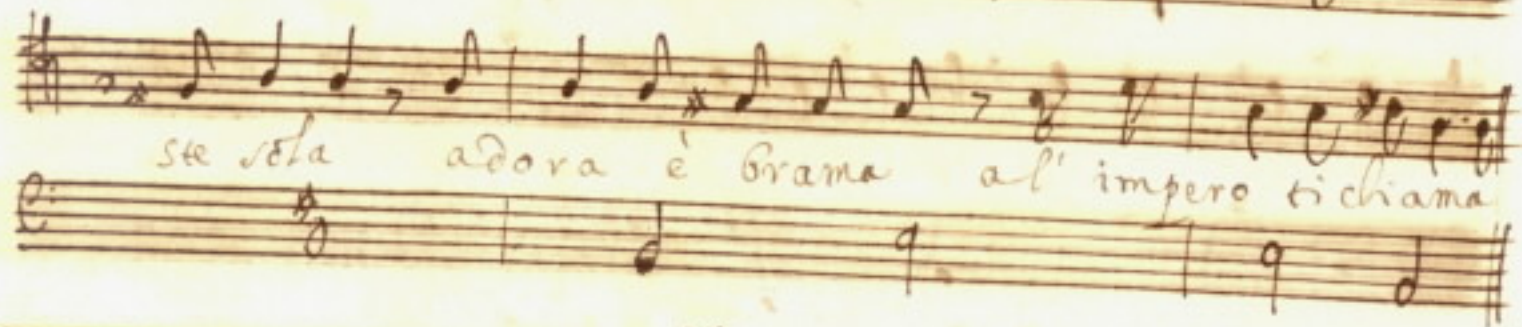
= rana Imperatrice



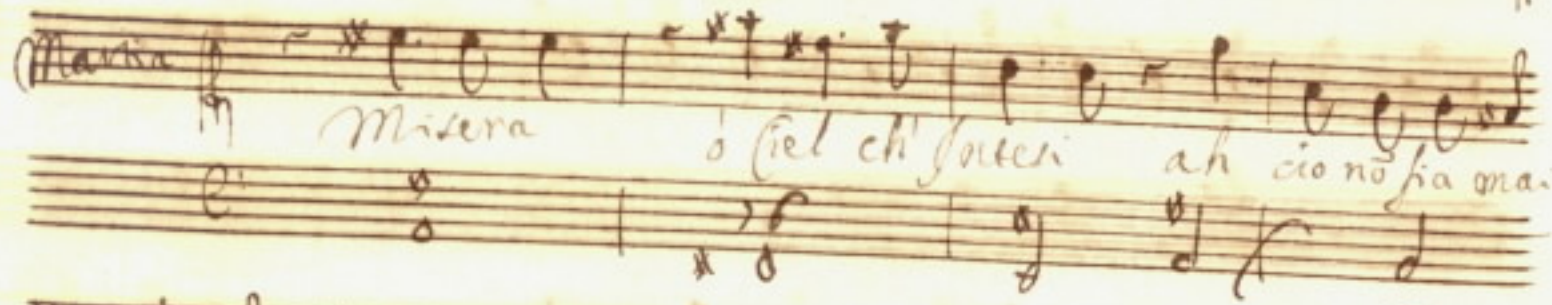
grande il cui cenno Real da legge al mondo



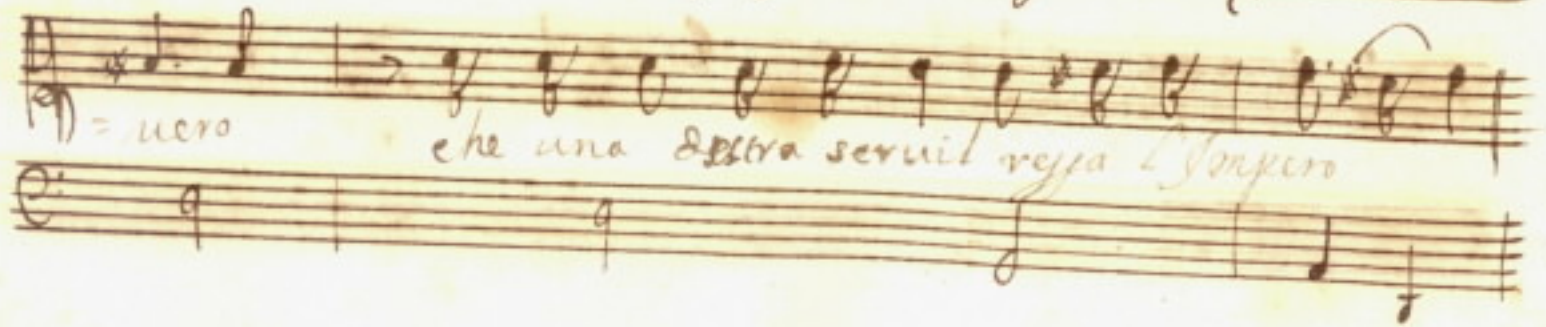
ste sola adora e brama al' impero ti chiama



Maria Misera o ciel ch'interi ah cio no' fia mai



vero che una destra servil reggia l'impero



37

Sere. *Re Polimone io lasci amor nò uade*

ma tu perido di di di il cor d'una Re:

ina si tormenta così Solo Vellicio reffer o'

bella disperata e la speme ti propongo crone

porgo lasci di scetti a la tua mano

Sem. Ah pietato inhumano Solo La fortuna che

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

= cerca l'Impero, o Dio con morto Bare dunque

parla da uero che deppio far in questo punto estremo

che deppio far in questo punto estremo fingerò no curarlo

Trio

Marta

Soleno

che doglia

na che,

stac=

Alh che tormen =

> 6 6 63

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

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

pende l'alma di Ti to

co

ve.

Da un solo si gra d'io

Da un solo no

Da un solo no

gra d'io

pende d'A=

pende di maria
il co - - -
drasse il co

The first system of the manuscript contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is another vocal line, also in treble clef, with lyrics written below it: "pende di maria" and "il co - - -". The third staff is a basso continuo line in bass clef, with lyrics "drasse" and "il co" written above it. The fourth staff is a vocal line in treble clef, continuing the melody.

pende l'alma di Tito
re
re
va

The second system of the manuscript contains four staves. The top staff is a vocal line in treble clef with lyrics "pende l'alma di Tito". The second staff is a vocal line in treble clef with the lyric "re". The third staff is a vocal line in treble clef with the lyric "re". The fourth staff is a basso continuo line in bass clef with the lyric "va".

Guerriero al tuo gran merito mi fo' mutar consiglio

Lascio chi mi lascio uallene a Tito uà uà

uà digli che Bene = nice sempre

sempre l'adone = uà digli che Bene nice

Amore sempre l'adore = rita

se nell'anima serba qualche scintilla di tanto

doro al suon di questo voci morirà

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

cor ritorna in si - ta d. S.

Maria Oub Ciel

Berenice speme evadi - ta

Colonia fiero donor

Scena XI Tito, Berenice, Her

Domitiano, e Nino sopra giunge

Mia augura Ber

ina anima del cor mio per aquagliar lo

tua sembianze belle non colta Roman diadema ma

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

nar di stelle Seren. Qui mi jionca il oriente

proprio, ed un Romano Solleuare i vapori e dargli

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

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

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

mondo *Inchinatevi* *Domitiano che sopra*
Siumge

Di il *Caonlatin* *mira di Roma* *L' Hippolito vi*

toto mi sgrida *purchio l'amo* *ed ei poscia erafitto*

Da due luci homicidi *D'una Jote Dames fatto e Al-*

And.
Gide per festeggiar si fortunato giorno

no ch'ala tua presenza nobil caccia r'apresi

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

> ciero *Allegro* l'lonca surò d'una piu bella

Vi = do l' mea sarò D'una più bel =

la di = do

nino

quanti etali è quanti di così

uaga dorma seguendo la traccia potrian ogn hora

à! loro uetro in caccia potrian ogn hora à! loro

ne loro In caccia

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

Scena XII Domitiano, e Nipote

Dom.

è pur uidi e l' incesi è aiuo è =

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

Cielo nemici o furie o mostri

acco =

rete.

morta =

tes appres.

rate

l'atre faci a questa mans

= mora

mora

l'empio Germans

si si sicche uo farne scempio si si che uo lace =

parlo lo suono si

ma doue non che parlo

del mio pianto Amor si ri =

= de & altri è fatto il mio tesoro

sò per me comete Infide quei Beyl'

occhi è pur è pur l'adoro

me comete Infide

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "quei begl'occhi e' pur". The piano accompaniment (bass clef) features a steady eighth-note accompaniment.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics "e' pur". The piano accompaniment (bass clef) continues with eighth notes and includes some rests.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics "A' che tanti sospiri". The piano accompaniment (bass clef) features a more active accompaniment with sixteenth notes.

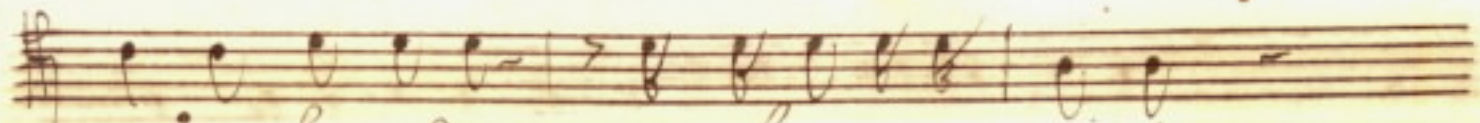
Handwritten musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "Trode co' Amor nacque gemella". The piano accompaniment (bass clef) continues with eighth notes.

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

dell' Amata Reina entro l' Augusto tetto di con

darti prometto la tra l' ombre notturne

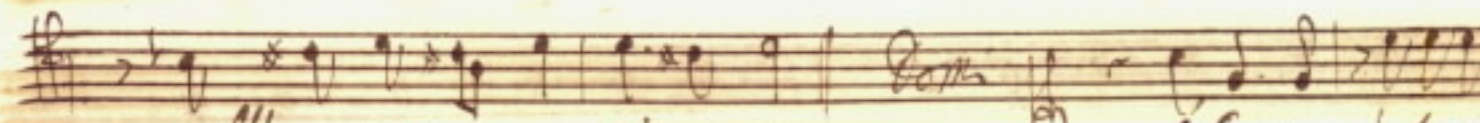
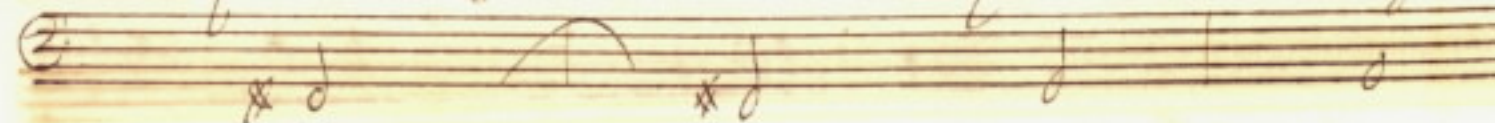
simile nella voce al tuo germano d' esser



Tito fingendo con la uaja nemica



senza lorica Intorno è senza lumi Lottar potrai



nell' amoroze piu - me O seruo d' Amato



seruo quanto deuo al tuo merito seguirò il tuo con



siglio che spreca amante un core ogni Periglio *Nel*

regno d' Amore *sol*

re sol gode chi tenta sta sepre in dolo

re un'



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



Handwritten musical notation with lyrics. The lyrics are: *more* and *col*

Handwritten musical notation for the first system, consisting of five staves. The top two staves are empty. The third staff contains a melodic line with a 'go' marking. The fourth staff contains a bass line with a 'p' marking.

Handwritten musical notation for the second system, consisting of five staves. The top two staves are empty. The third staff contains a melodic line with lyrics "de chi ten = ta" written below it. The fourth staff contains a bass line.

Allegro

Impa

= rate aoi ch'in corte dispe ra =

se de la sorte d'a for auna e sempre

scorto *chi è in Amor* *Ministro ac*

cor *chi è in amor* *Ministro accorto*

Scena XIII Celis solo

ogni bella fa per me

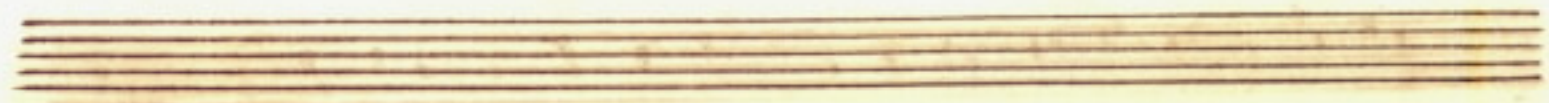
fa per me

è quest' alma co' Protes instabile di vertunno

piu mutabile varia forme e cambia fé

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

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



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

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

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

Cello

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

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

colpo una Reina vuol che Lepido mora

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

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

Scena XIV Tomitiano, spada
 Plinjo con faci alla mano

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

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

tutte prigionier mar te degno so ch'adentro =

Durre un aguerito Amante di nuova Citherea entro la

porta questo chiuso nubcan serue di cortia

Serina Chitropio d'amor la =

Lucio io seguo Berenice ricerco d'hor ch'il

solo l'alto rivest di sue bellezze è spento i

vai del morto giorno Da quei begl'occhi à mend

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

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

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

benche di foco armate dormono le sentinelle se

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

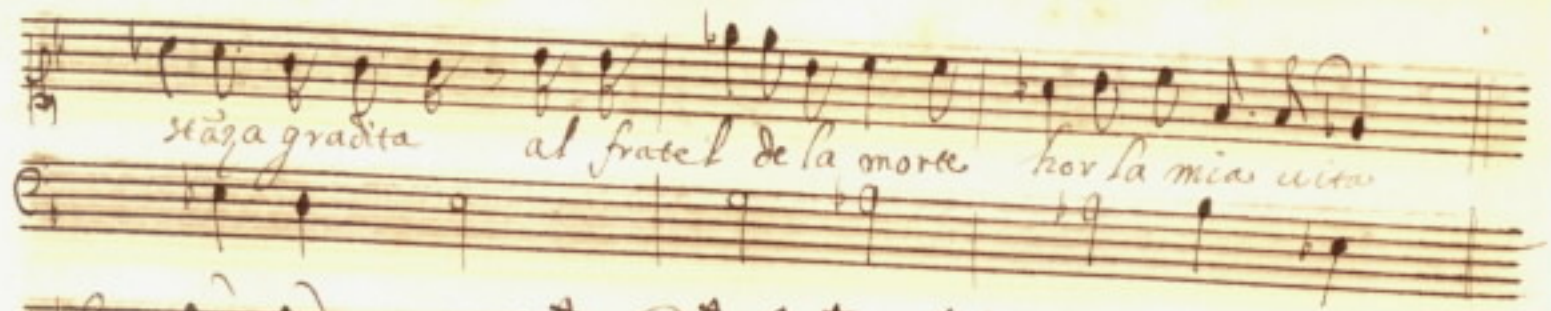
Far la mezza luna Domine che veggio ella ri

posa e mentre in seno le diluvias la chiama in auero

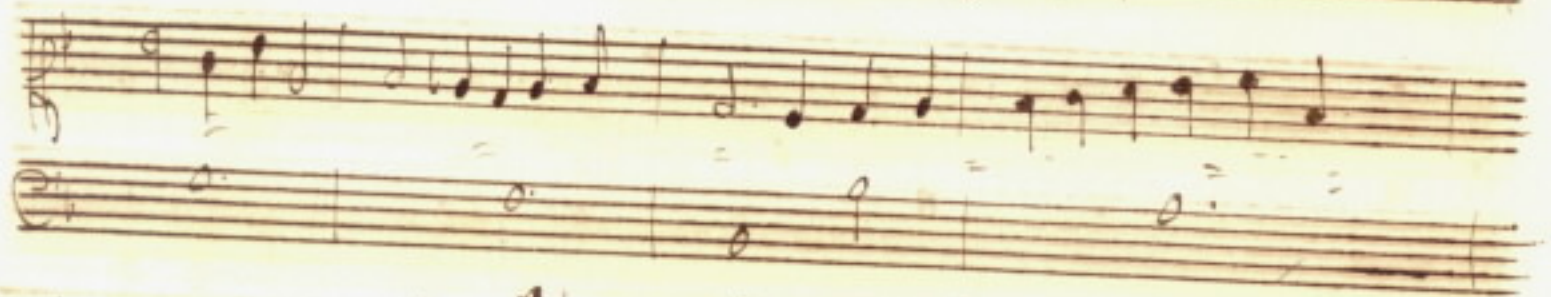
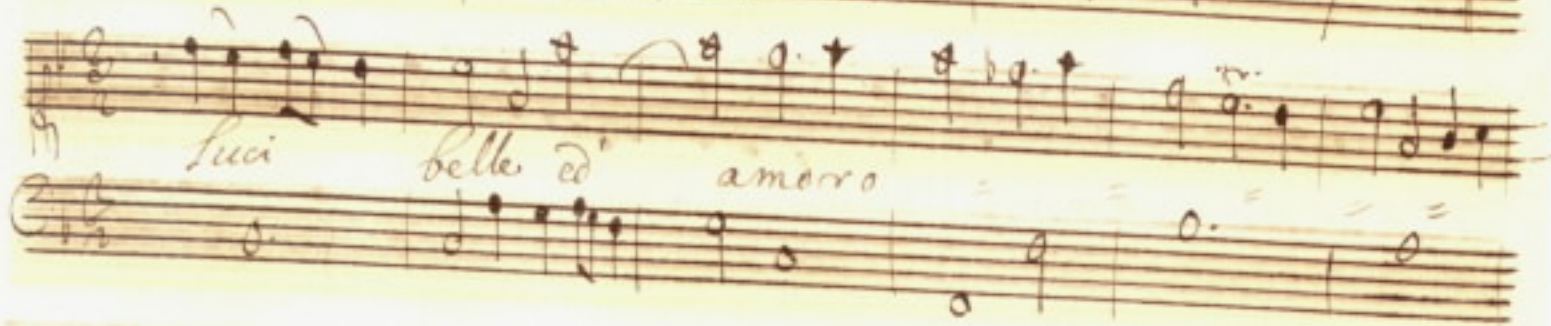
nembo rasmembra Pastrea dell' sonno in grem = do

o miracolo strano entro a quei lumi dona = ta

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



luci belle co' amorro



se pur ui miro ui



miro ² son nacchio = se stanche forse

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

mi chiudete i lumi e rinfrodaste =

folle ma che uaneggio qual =

Stregua alle mie pene dal bel Poeto mio un =

qua sperar posso io se beltà così fura

chiusa era padiglioni è più guerriera oh che

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

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

Dorme mio cor mio cor ma che pauenti anima

d che temi ardisci ardisci

gl' incendij tuoi refrigerar sol panno ard

regia, è d'amer la notte e il sonno

Scena XV: *Ninfa*

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

chiero singolherá nell' ocean d' Amore is

qui mi troue solo ogni moxha che uola ras-

- sembra un gerione al mio timo = re ohime

che gente è quella chi mi segue chi è là

La vita per gitta Ma no' furon fantasmi

che strana frenesia Io mi posi in timon

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

che s'Agrippa mi troua d'Adraspe Ardito bona

noxe son spedito

Scena XVI Berenice, Timotiano

in atto d'forzatura

Berenice

Cieli numi soccorso lasciami traditi =

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

Dom.
 Sentar cò empia mano coronato rapine e fa fur

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

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

f
t'accheta se cō ignota forza la tua bellezza mi

f
= sforza del mio fallir la tua bellezza incolpa chi

f
pecca uiscentato ha minor colpa e chi sei tu

f
che temerario indegno osi assalir notturno una Re =

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

Seve di piu mondi il tributo si a tal prezzo si

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

Sev legge all'genti il poter cio che piace l'ha =

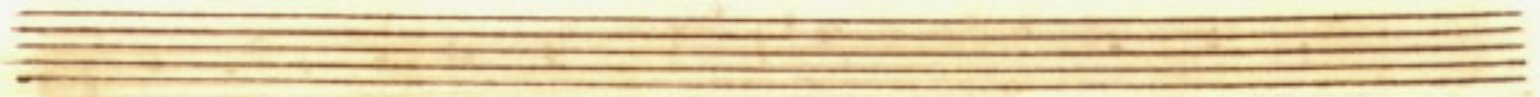
uer a cenni suoi seruo il destino
è un far da gioue in terra

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

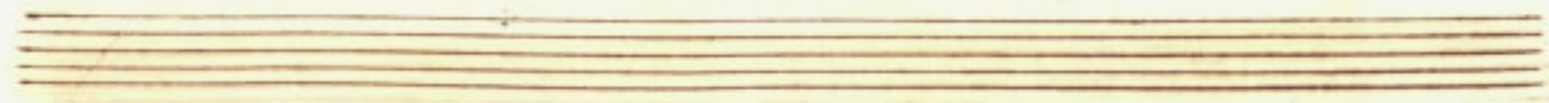
Care. si' inganni empio tiranno
Son cesare

son Tito non ho temenza alcuna
Se strin =

gondoti al seno lor tengo nelle man la mia fortuna



Concedigo mio core permettimi mio ben che compriar possi Par:



A page of handwritten musical notation on aged paper. The score consists of ten staves. The first four staves contain the lyrics: "Dove, ne le nevi del tuo sen". The last two staves contain the lyrics: "che comprar possi l'ardore ne le nevi". The music is written in a cursive hand with various note values, rests, and ornaments. The paper shows signs of age, including yellowing and some foxing.

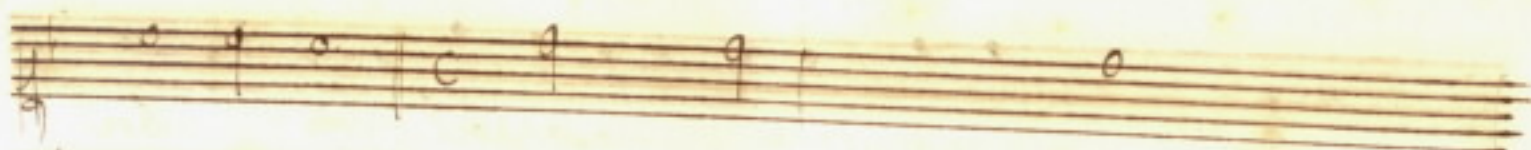
Dove, ne le nevi del tuo sen

che comprar possi l'ardore ne le nevi

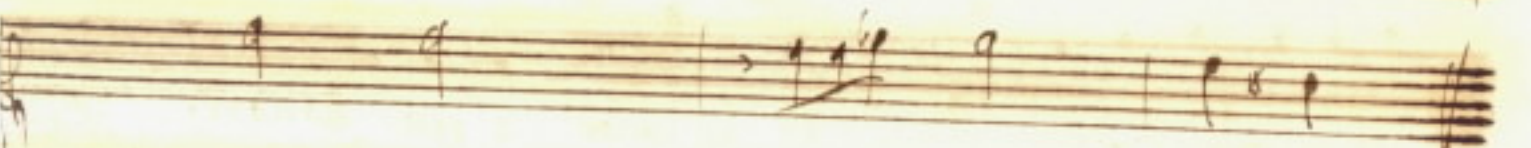
del tuo sen

concedi mio

core permitti mio sen concedi concedi mio core per =



metti mio ben lascia che da tuoi labri ^o bacio in



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

Serenita

Alpina uerme l'innesorabil Poto ribre

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

leggi ofenda

Dom: che honor è quel honore piu sub =

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

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

niero lascia Serenica ferma lasciuo Tomio

Tomio.
le preghiere de grandi son decreti e comandi

Seve.
Tomio.
Son Regina ancor io. Ma =

Sere
 suddita a miei cenni
 Menti mio Re no sei

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

= nata al dispetto d'amor sarà mia spozia

Sere In pria cadro svenata *Domib.* Si fera

a chi s'adora
hà le Lucrezie sue sa

siria ancora
Alfio
Alfio mio signor mio Brence.

L'armi l'oriche è spade
de un nēos crudele

envoil mar de piaceri torci il timor
piugha le gonfie

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

mor m' uccide. *Allegro* *alla fya*

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

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

Aprissa.
qual voce di spavento
quasi confusi stridon

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

= turno hora posar il piede
Berenice Regina è =

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

fuor del usato piume lagrimosa ti scorgo chi

turba i tuoi riposi chi invidia a la tua vita

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

di l'alta vendetta *Seren.* Sei res =

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

hanno scorto da cieco Amore penetra ne le stanze

ei notturno m'assale io lo respingo tenta coi sospiri

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

egli mi aferra mi oppongo mi rinecaha alzo le

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

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

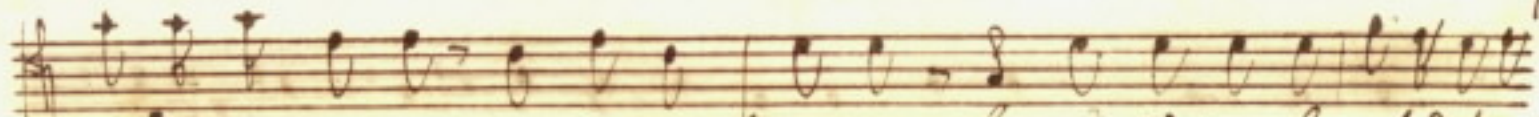
= nore e di mia ui - ta *Adagio* gioue che as-

= cōtto e come una porpora Augusta puote servir di

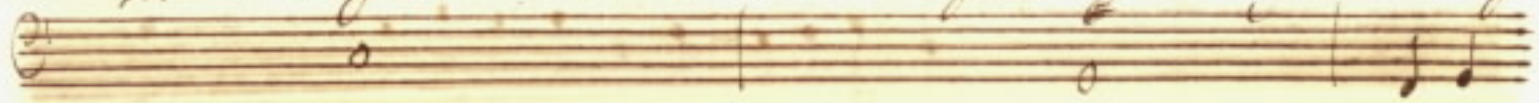
= mano al tradio mento vasierena la fronte

per rincuzzar d'Imperatore injusto ogni forza ogni of

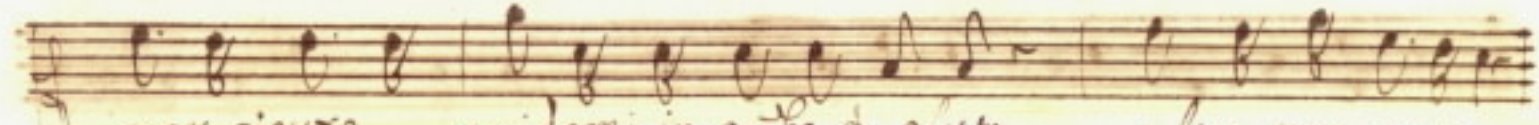
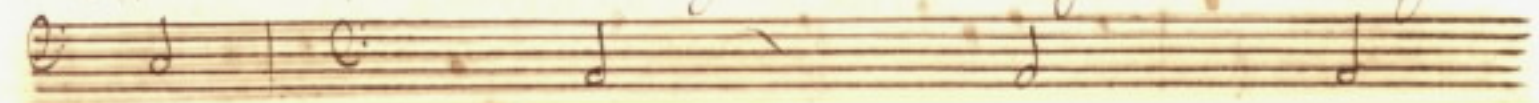
= fesa ricorrem da Domitiano ei forte pari d =



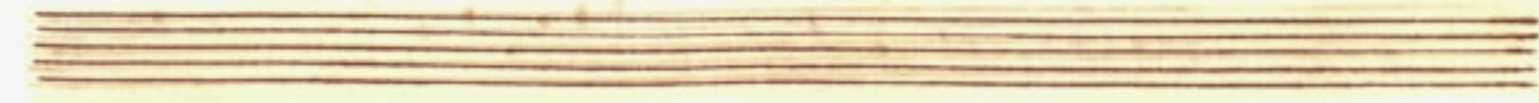
Tito di sangue e di valore fra l'avidia fatal del vizio:



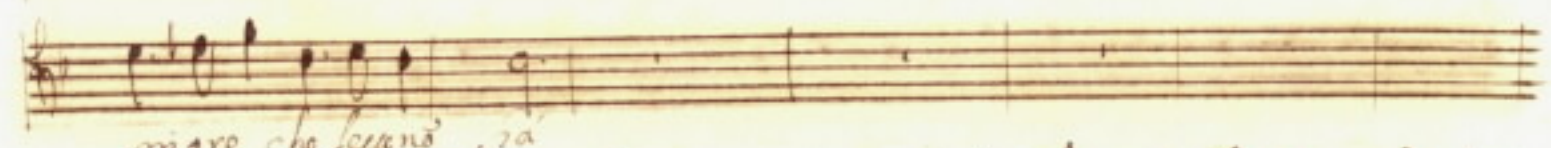
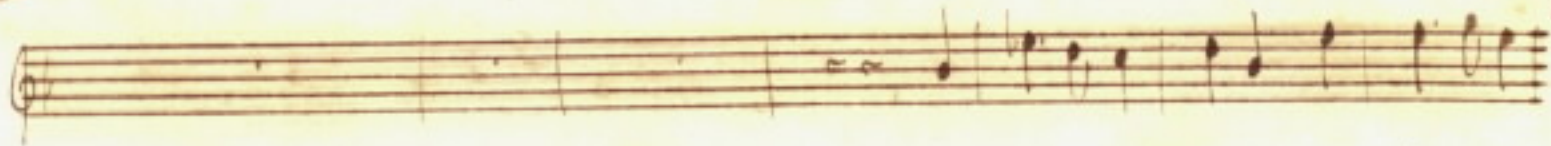
nonore. ^{Serò} Purche dal'impudico sia questo sen sia questo ho-



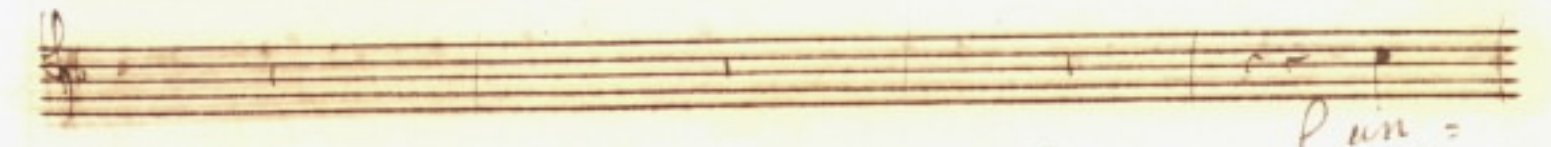
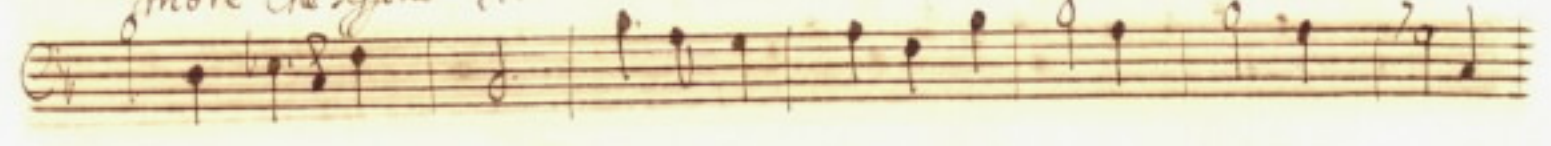
non sicuro guidami in grebo a sluto altro non curo



Handwritten musical score on eight staves. The notation includes various clefs (treble and bass), time signatures (C and 4/4), and notes (quarter, eighth, and sixteenth notes). A fermata is present over the first measure of the top staff. A second ending bracket with a '2' is visible in the fourth staff. The bottom staff contains the handwritten instruction *è un allari a =*.



more che legna' ra'



Fin =

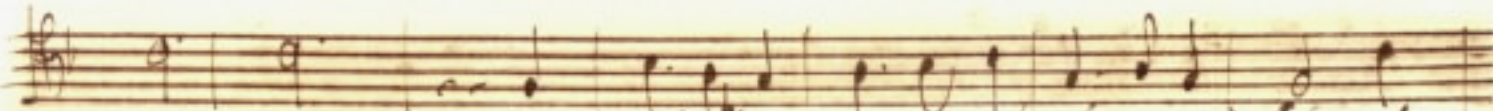
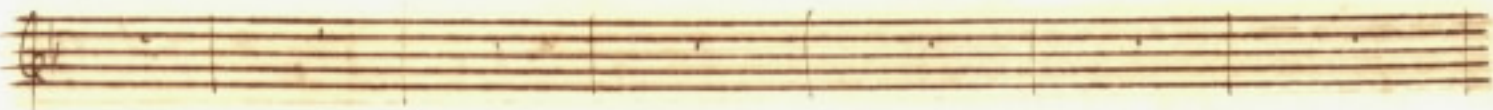
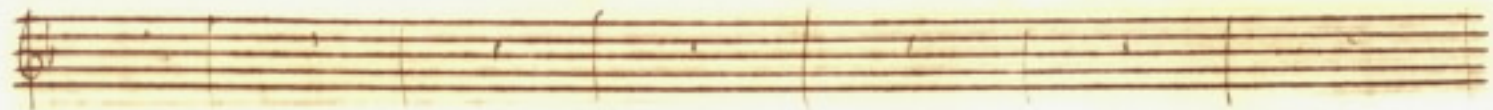


Handwritten musical score for the first system. It consists of two staves: a vocal line on top and a piano accompaniment line on the bottom. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written in cursive below the notes.

fallari amore che lego non ha ma tiranno

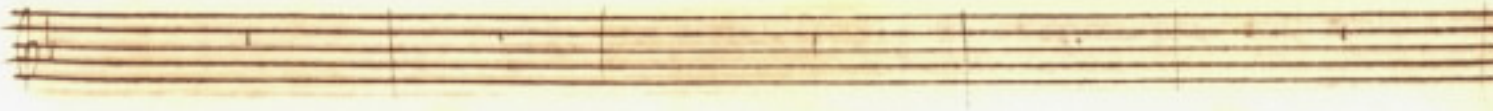
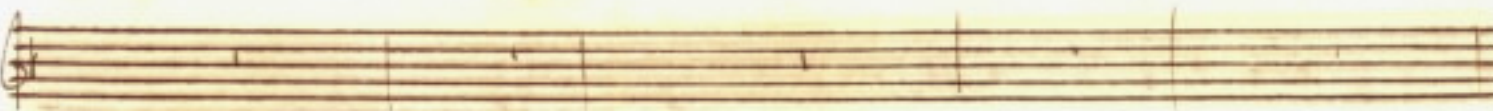
Handwritten musical score for the second system. It consists of two staves: a vocal line on top and a piano accompaniment line on the bottom. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written in cursive below the notes.

L'altreui danno machi = nado sempre



uà

è un fallari amore che legge nò hà che



legge nò hà



ha che se ne ha

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is written in dark ink and includes various note values, rests, and clefs. The lyrics "ha che se ne ha" are written in a cursive hand across the third staff. The paper shows signs of age, including some staining and discoloration. The right edge of the page is slightly curved, and the binding of the book is visible on the left.

Scena XVIII

Baraggia di Cipressi, et

Aranci con fontane, e Statue

Tito, Appollonio e Maria

Musical notation staff 1

Musical notation staff 2

Musical notation staff 3

Musical notation staff 4

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves, organized into five systems of two staves each. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef. The third staff is a blank five-line staff. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth and sixth staves feature complex rhythmic patterns with many beamed notes. The seventh staff is another blank five-line staff. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth and tenth staves continue the musical notation with various note values and rests. The paper shows signs of age, including some staining and discoloration.

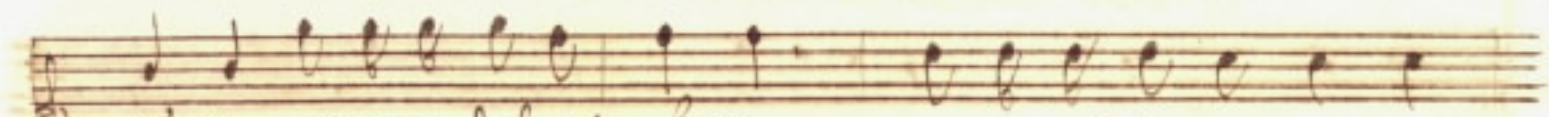
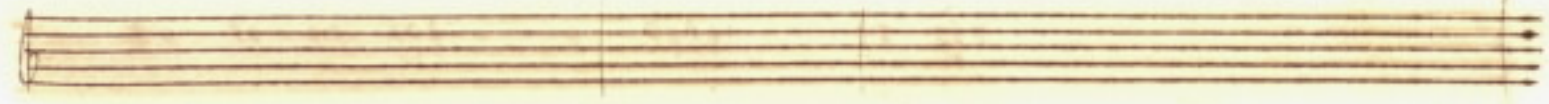
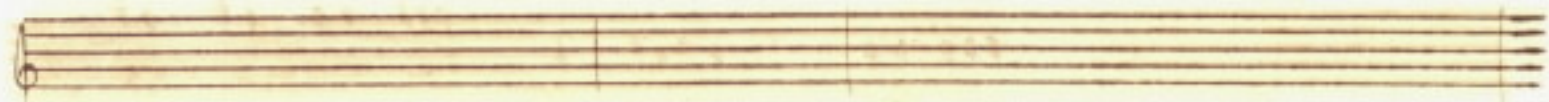
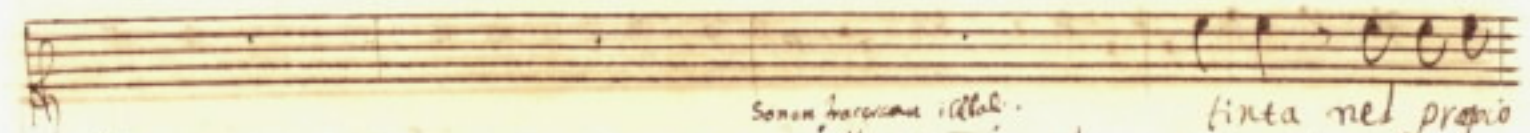
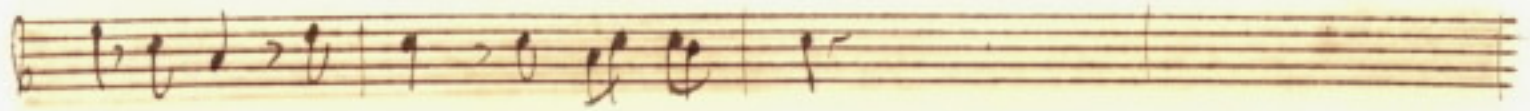
Arrota pur fiero


Sublime de le reue le tue lunate zanoie or ar

uogo ai perigli dente nò cura è nò pauenta ar =

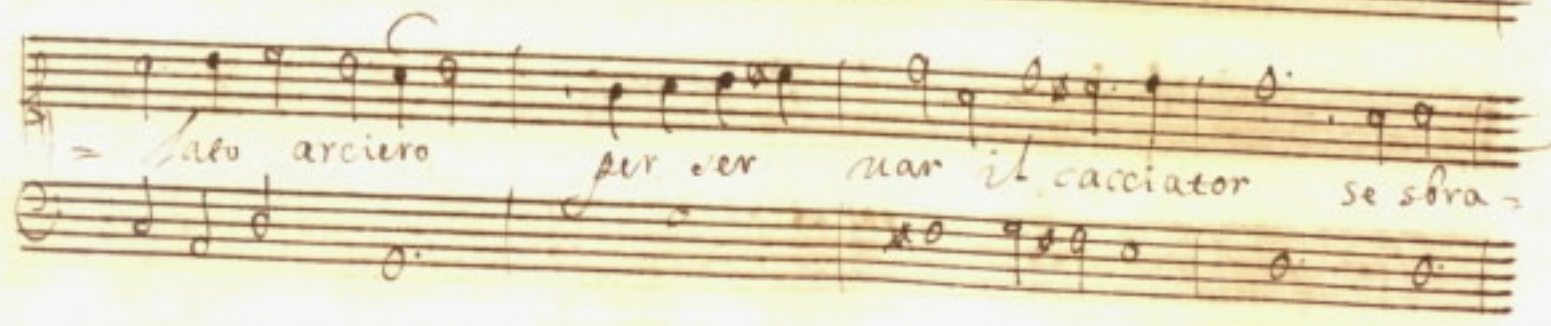
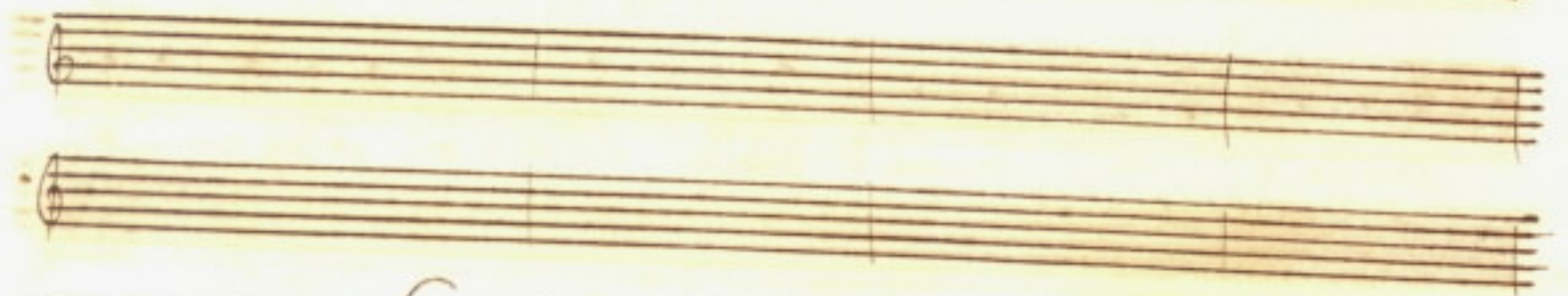
Martia uccidento la rora.

tigli





cade la fera è sangue Ma che giova A-



l'abo arciero per ser nar il cacciator se sbra-

nato lacerato da mostro piu fero languisce il mio cor so'

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

Donna o Diva nume di quelle schue mi porgi amico

in si gran fuoco aitas sovra il Latini Altari di

ultime suonate ordero al nome tuo mille e =

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

nime idolatra diuoto anima o tradi

for sacra in uo = to inhumano crudele

incostante infedele così Martia tradita e altrui =

Do ni mira ch'anco tradita mentre morte m dai

ti do la uita

Scena XIX

Trio Solo

qual fantasma quai Parue martia sgridommi e sparue

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

= co mentre à mania ribellato d'altra se = gus

il lume arciero uani oggetti si forma il

mio penke = = ro uani oggetti si forma il

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics "mio pensie = = ro" and "sinchio soero". The bottom staff is a piano accompaniment. The music is in a 3/2 time signature.

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics "bianche luci ro voglio a =". The bottom staff is a piano accompaniment. The music continues in the 3/2 time signature.

Handwritten musical notation for the third system, consisting of a single piano accompaniment staff.

Handwritten musical notation for the fourth system, consisting of a single piano accompaniment staff.

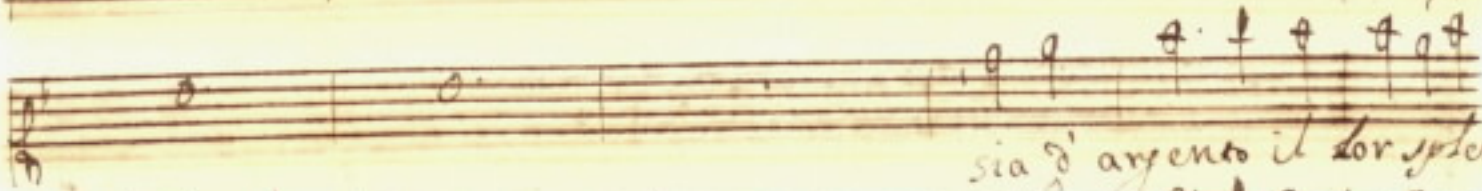
Handwritten musical notation for the fifth system. The top staff is a vocal line with the lyric "mar". The bottom staff is a piano accompaniment.

Handwritten musical notation for the sixth system. The top staff is a vocal line with the lyric "potro' =". The bottom staff is a piano accompaniment. The music concludes with a fermata over the final note.

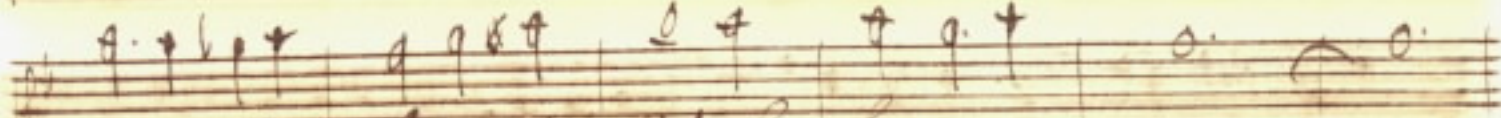
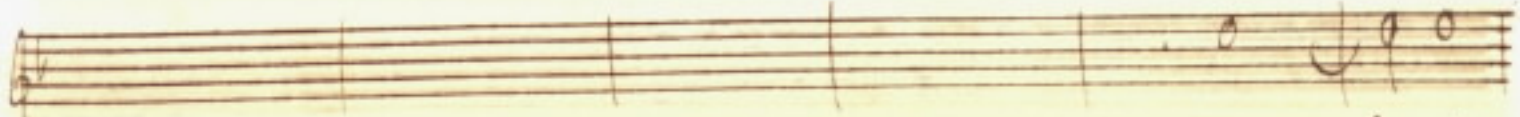
Handwritten musical score for the first system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line contains the lyrics "Dir fra uaghi gi ri la fronte del -". The piano accompaniment consists of a simple harmonic accompaniment.

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

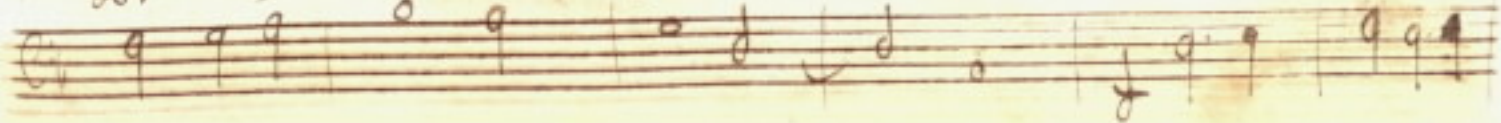
4a



sia d'argento il lor splen =

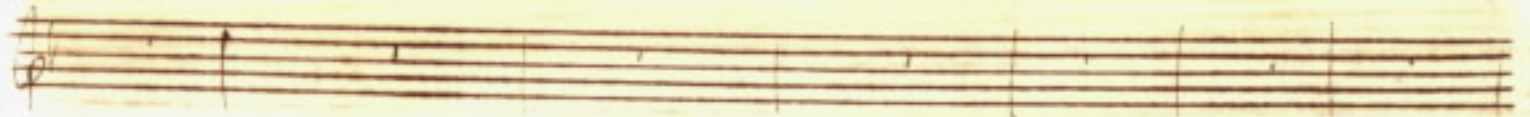
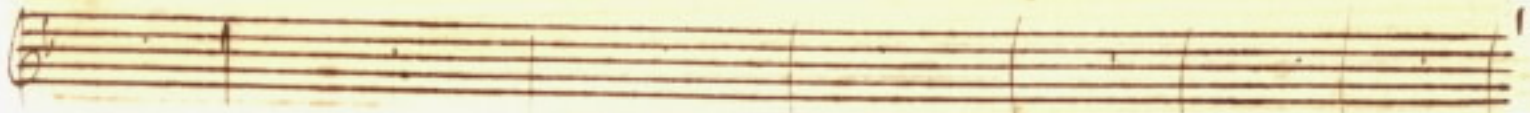


Dor bianca in ciel la Luna ancor =

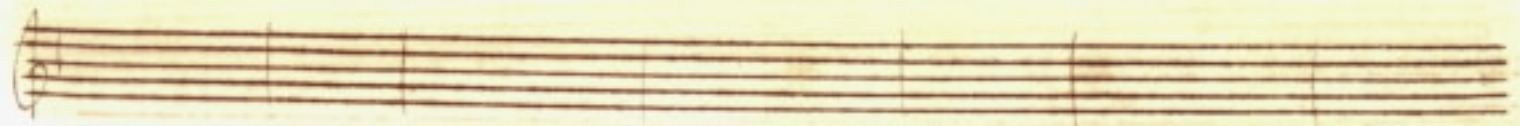
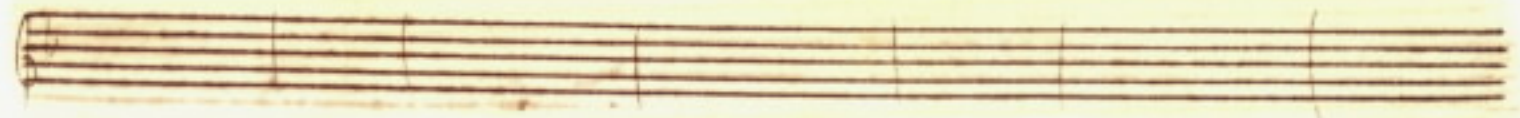


Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a treble clef. The third and fourth staves are a piano accompaniment line with a bass clef.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

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

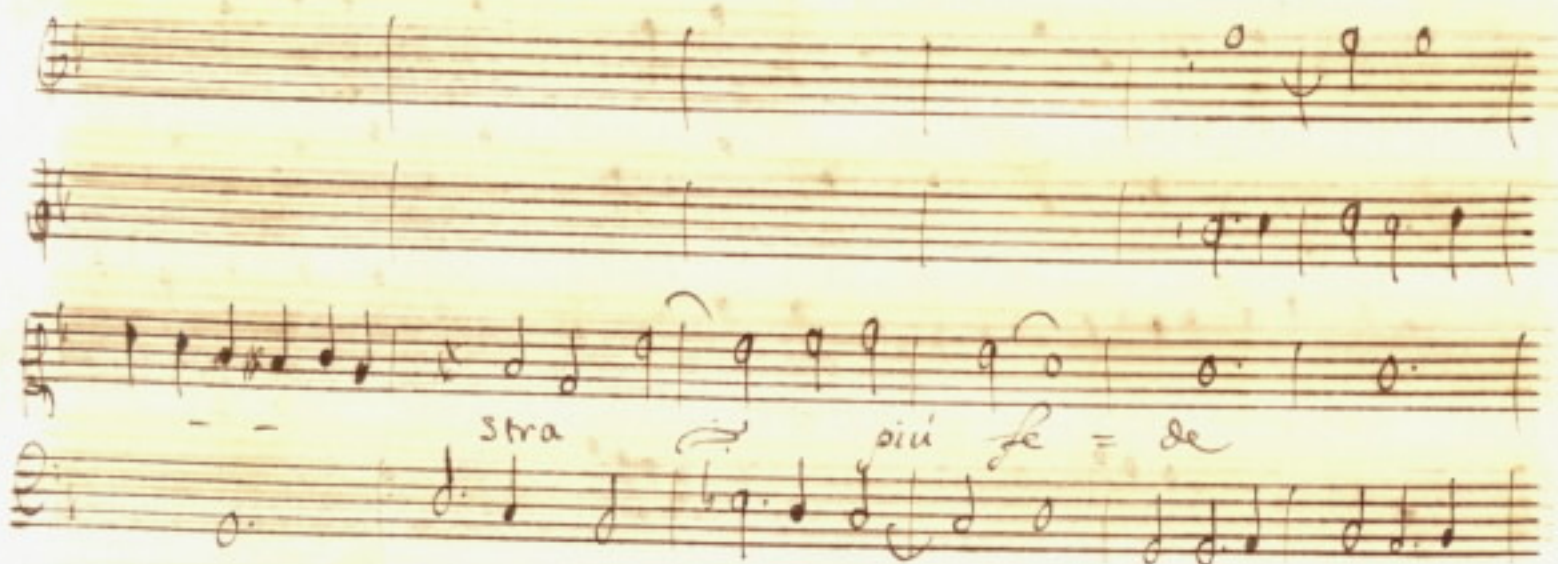


mo = = = stra piu fe - de occhio ch'na =



piu candor

mo

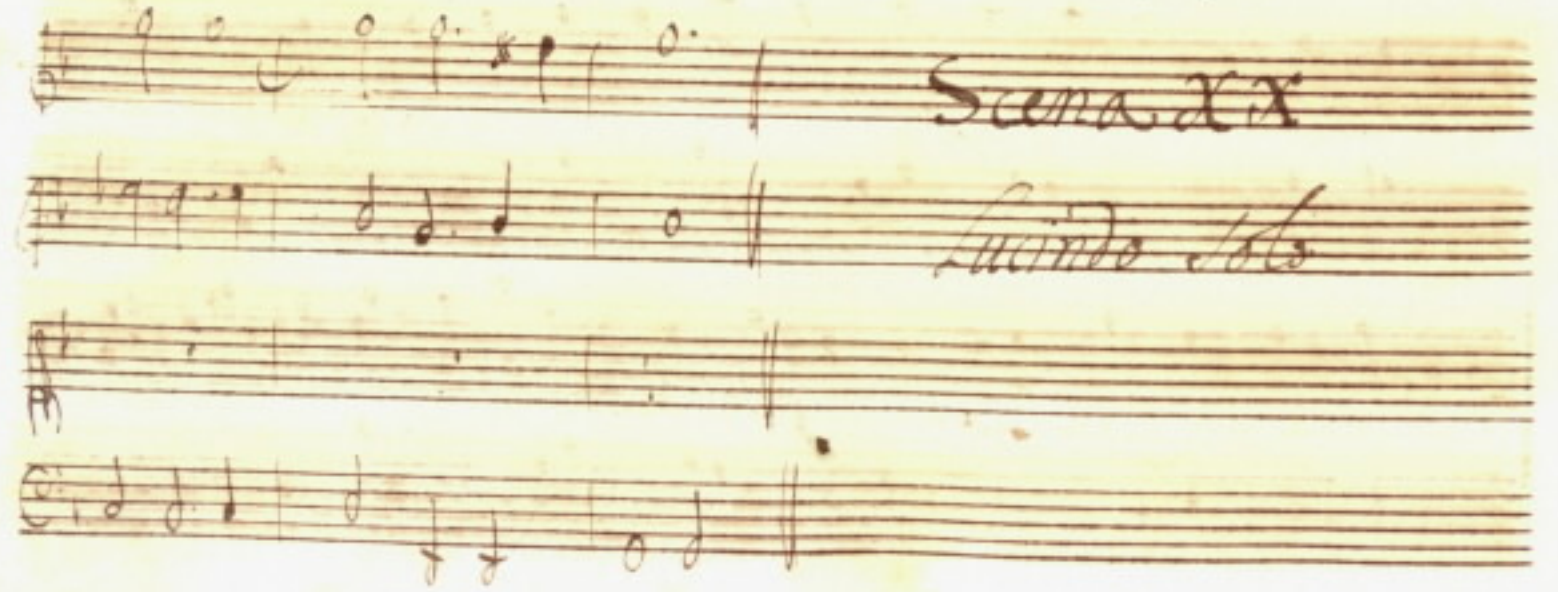


stra piu fe = de

This block contains the first four staves of a handwritten musical score. The first two staves are instrumental, likely for a lute or guitar, with a treble clef and a key signature of one sharp (F#). The third staff is a vocal line with a soprano clef, and the fourth staff is a bass line with a bass clef. The lyrics 'stra piu fe = de' are written above the vocal line. The music is in a simple, early style with various note values and rests.

Scena XX

Lucinda Solo



This block contains the remaining staves of the musical score. It includes a vocal line with a soprano clef and a bass line with a bass clef. The music continues with various note values and rests, typical of the early modern period. The paper shows signs of age, including some staining and discoloration.

Soccorso aia ahime

son semi uiso d'un terrore le

= one che rassembra a la

mae un elefante fujo il desise submi

na te il mio cor timoro

so divenuto è così salti un Danzatore

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

can = so non regare il mio ri = mo =

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

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

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

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

ualli ombrose di menar il uelero mio certe

dame dispettose di cacciar piu non de

= si o certe dame di = pettose di cac-

= ciar piu non desi = o sequir fera che

fuge

è troppo duol

per me dono la caccia à chi la uol

à chi la uol = à chi la =

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

Fine dell'atto secondo

Volta per il Terzo