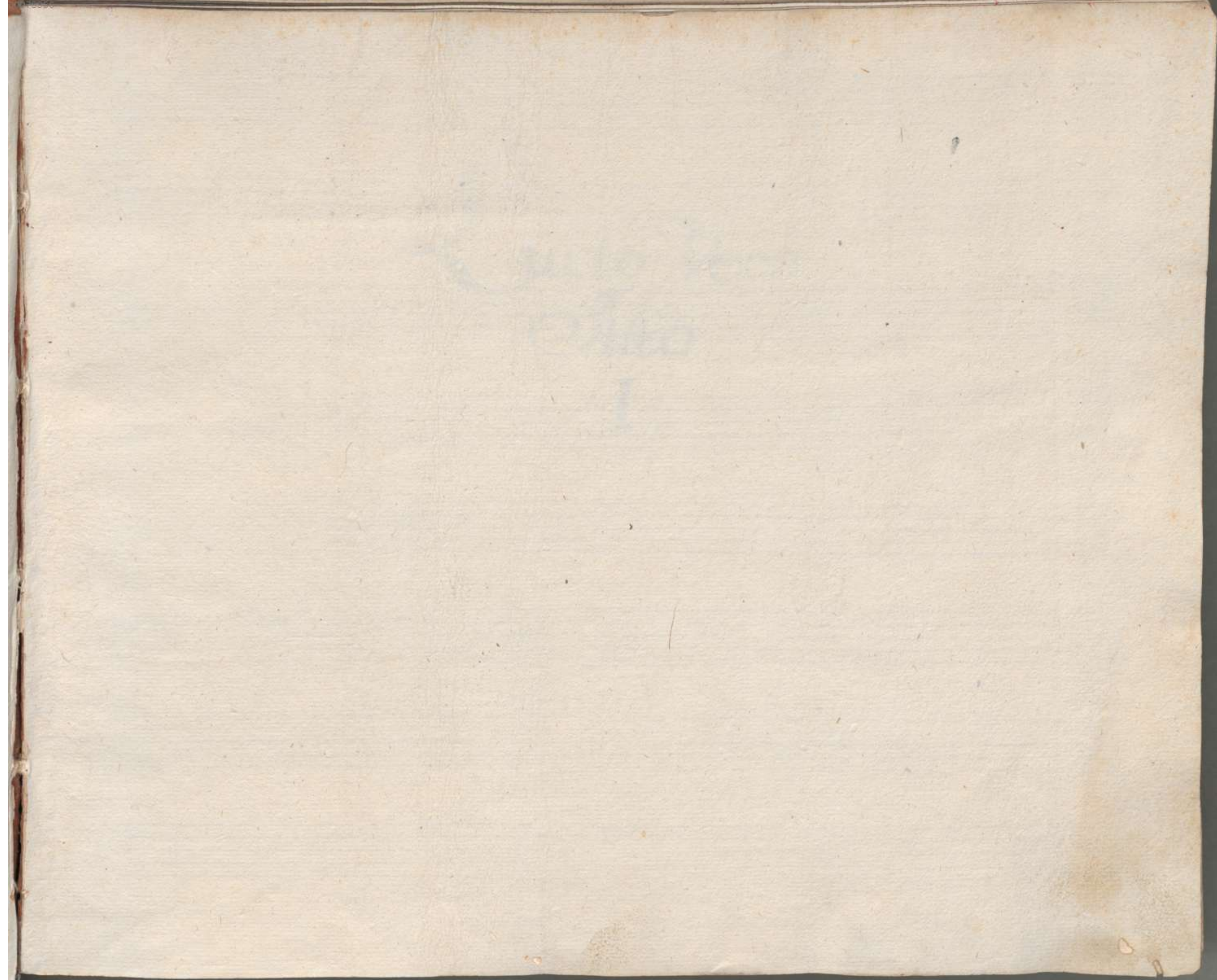


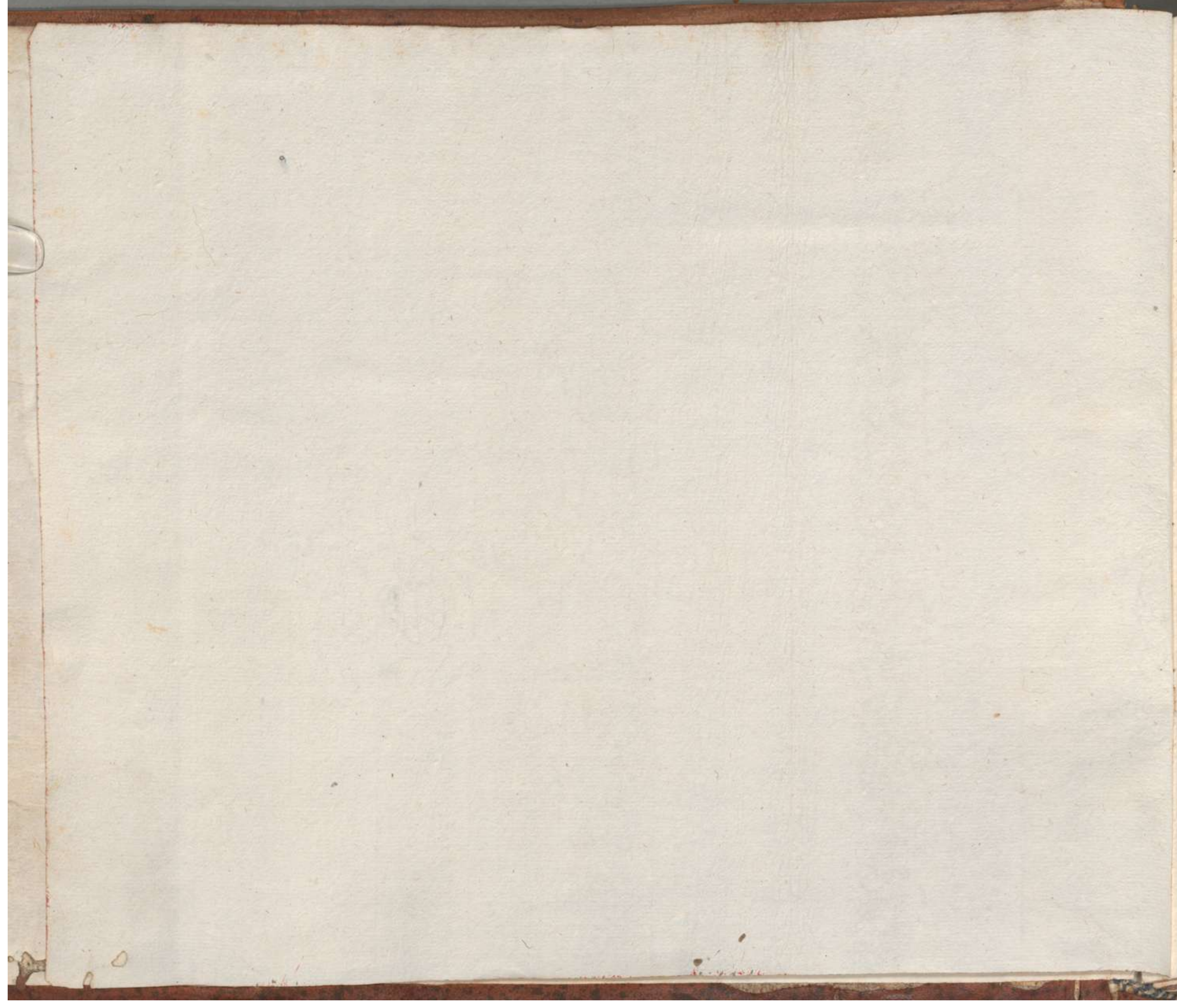


Miss Mus. 155

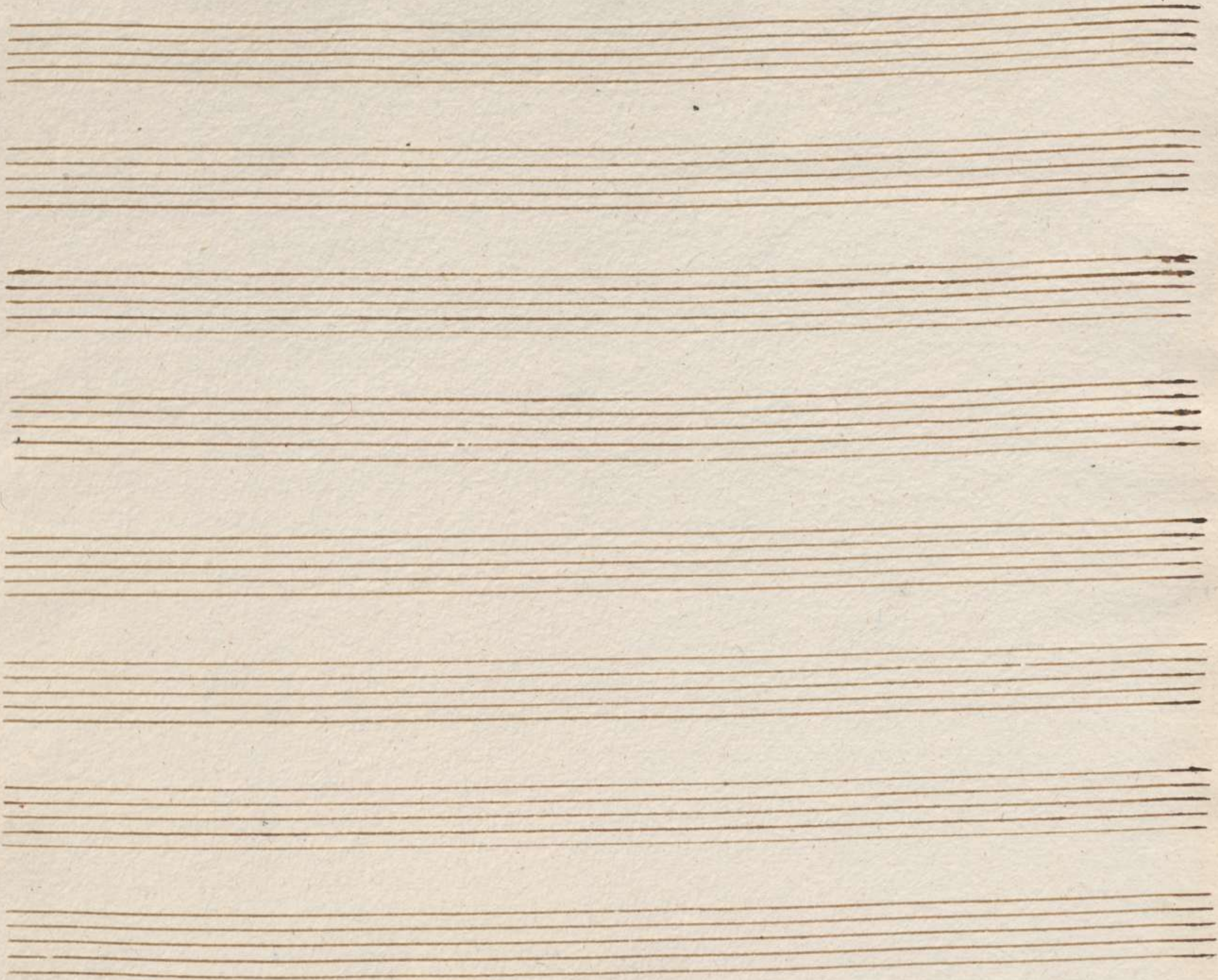
Torri

~~Lucio Vero~~





Lucio Vero
Atto
I.



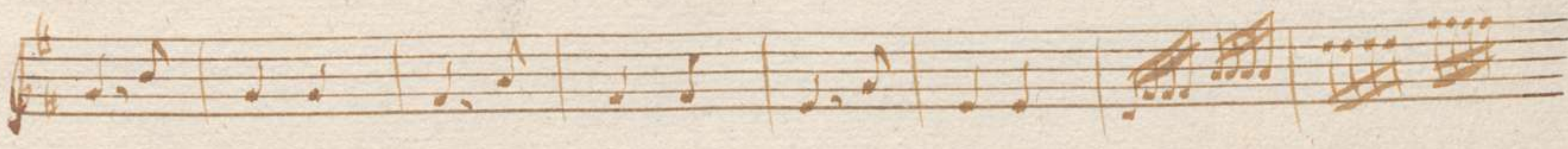




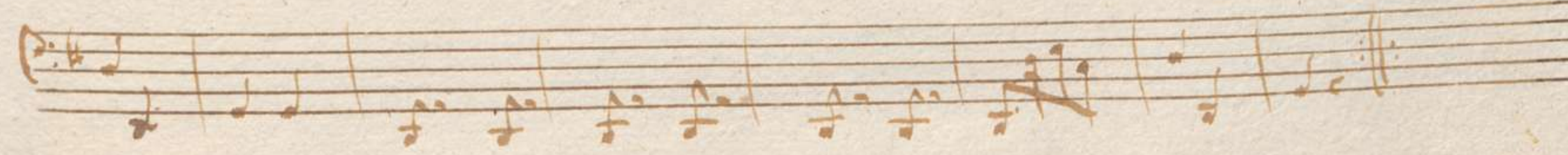
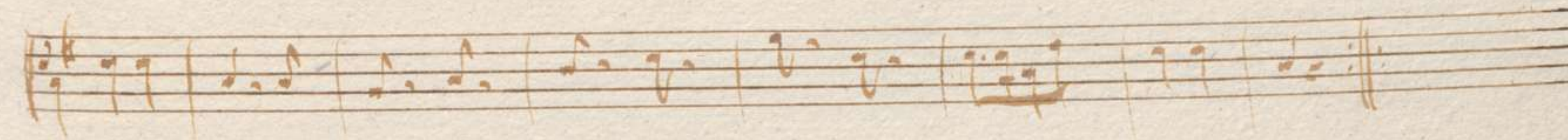
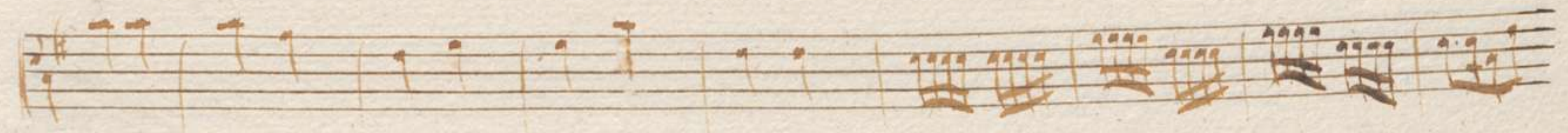
M.
Luio Negro.

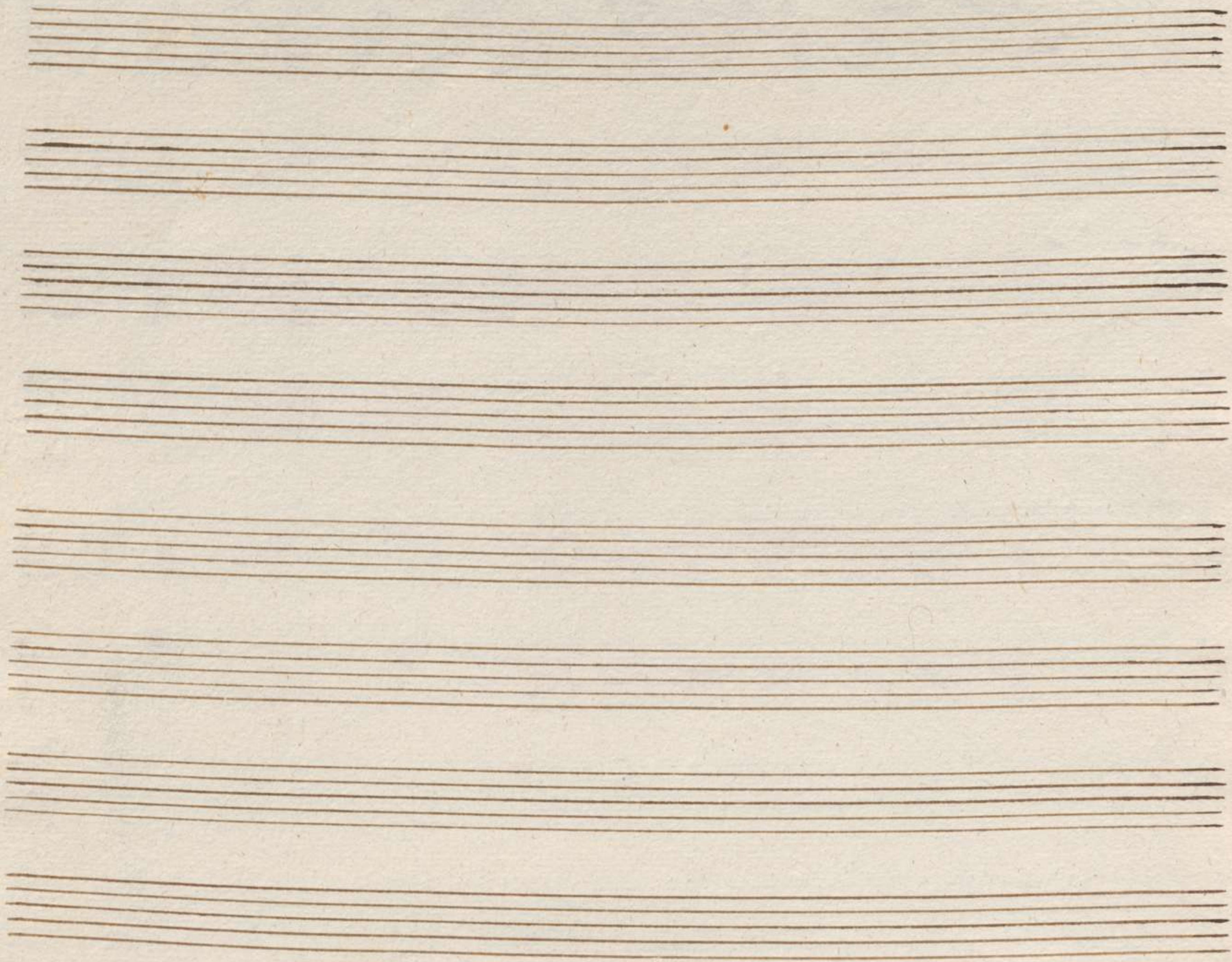
Sinfonia avanti.

A handwritten musical score for a piece titled "Sinfonia avanti". The score is written on eight staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes a series of chords and melodic lines. The second staff is also a treble clef with a key signature of one sharp and a 2/4 time signature, featuring a melodic line. The third staff is a bass clef with a key signature of one sharp and a 2/4 time signature, showing a melodic line. The fourth staff is a bass clef with a key signature of one sharp and a 2/4 time signature, showing a melodic line. The fifth staff is a treble clef with a key signature of one sharp and a 2/4 time signature, featuring a series of chords and melodic lines. The sixth staff is a treble clef with a key signature of one sharp and a 2/4 time signature, featuring a series of chords and melodic lines. The seventh staff is a bass clef with a key signature of one sharp and a 2/4 time signature, showing a melodic line. The eighth staff is a bass clef with a key signature of one sharp and a 2/4 time signature, showing a melodic line. The handwriting is in brown ink on aged, slightly yellowed paper.



This image shows a page of handwritten musical notation on eight staves. The notation is written in brown ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of dense, overlapping notes, particularly in the first and fifth staves, which may represent complex chords or rapid passages. The notation is somewhat irregular, with some ink bleed-through and variations in line thickness. The staves are separated by vertical bar lines, and the overall layout is typical of a handwritten manuscript page.







11



Atto primo.
Scena prima

Loggie Imperiali pendute, con sontuoso apparato di mensa

Luio Vero, Prevenite, e loro accompagnamento

Luio Vero.

Regina, assai donasti di costanza, e d.

pianto al tuo genio pudico, all' ombra illuse del estinto tuo sposo.

vanne venati omai, che in quel vostro amovoro troppo il tuo

duol insuperbio tu fai. Cesare, in Vologero

la virtude, il valor, la gloria il merito han rucidato le tue

squadre. io piango l'amor mio, l'amor suo: piango il sos-

L. uero

regno del mio cor, de miei uoti, e del mio Regno. cio' che perduti, o

bella, nel Partico Regnante, nel Cesare Latino il ciel ti

vende. e la? uieni, ed a questa lauta mensa Real

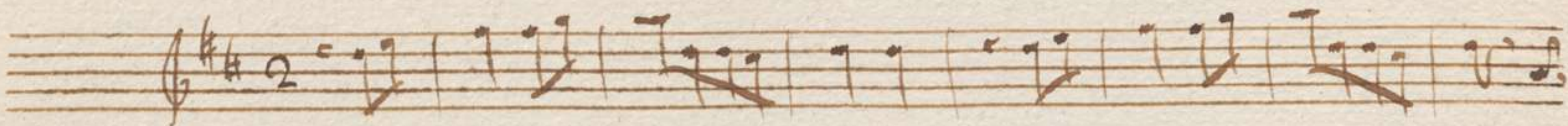
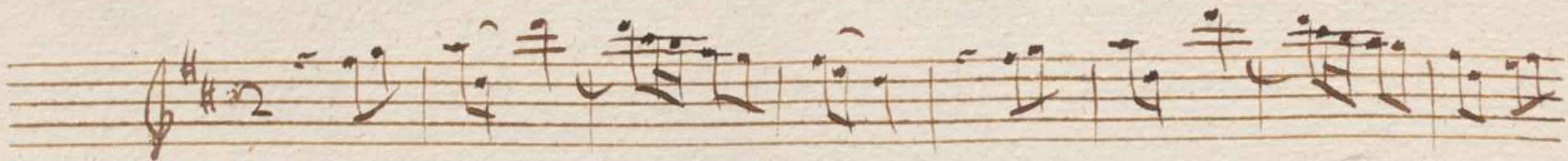
Brev.

meo + 'anidi. seruo al mio uincitore, e a gli astri insidi.

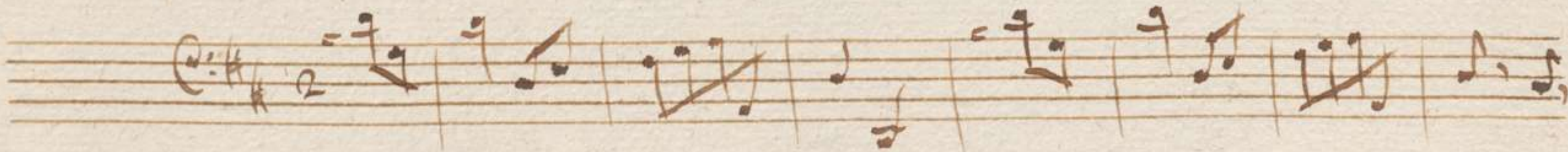
Scena II.

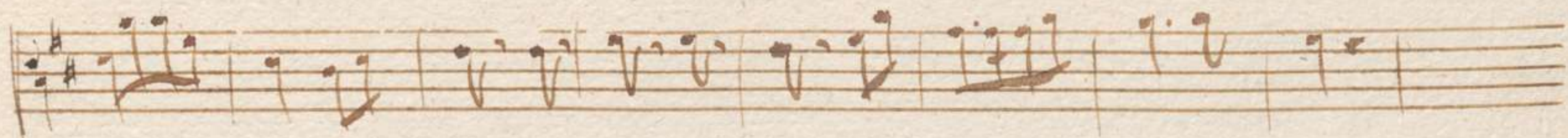
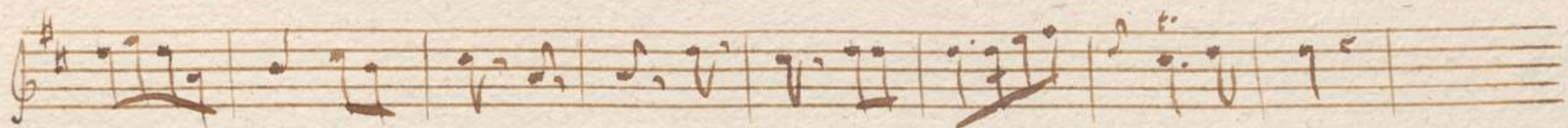
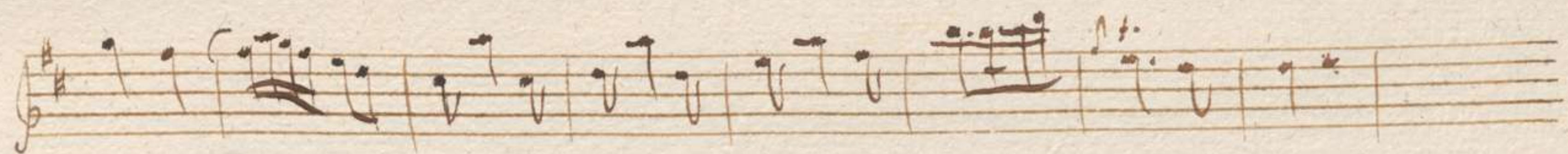
Aniceto, poi Vologeso: l'uno, e l'altro con seguito di Ministri.

Lucio uero, e syeverice assisi a mensa



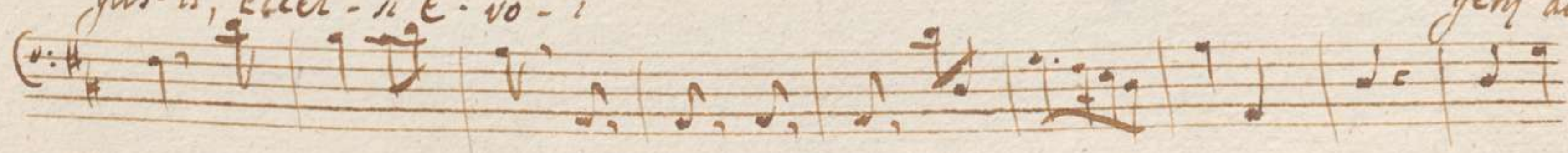
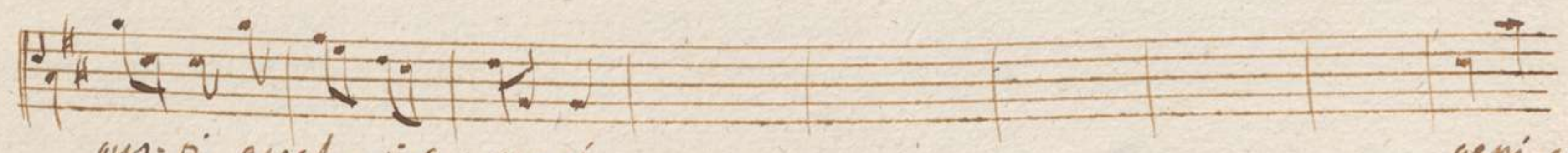
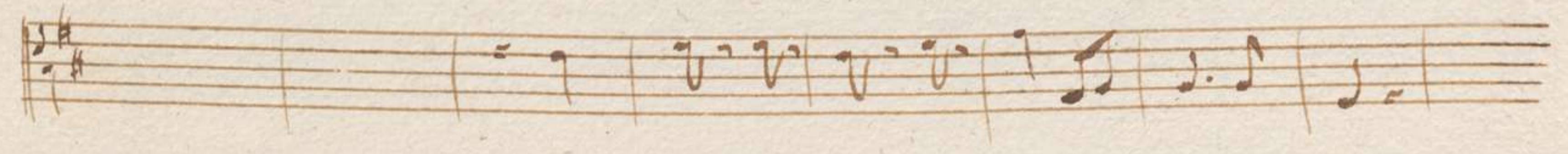
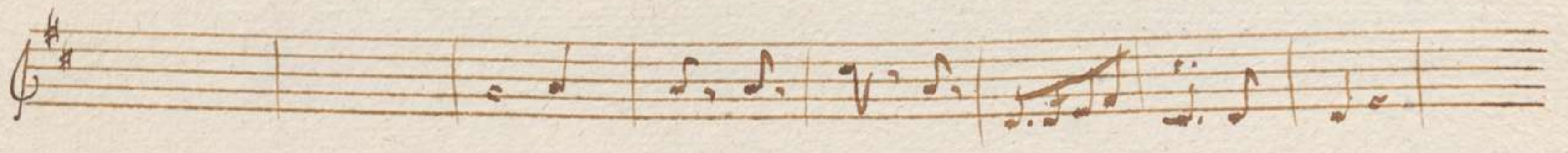
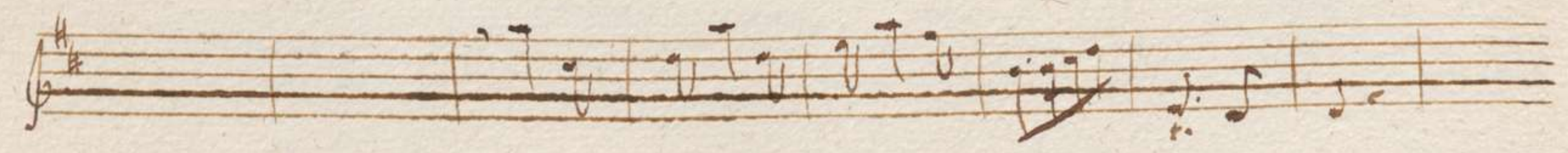
Aniceto.





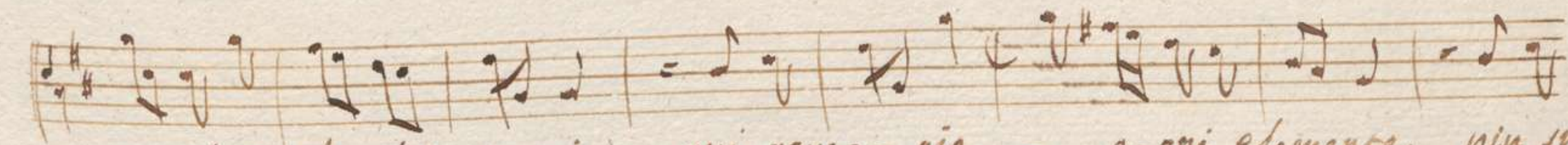
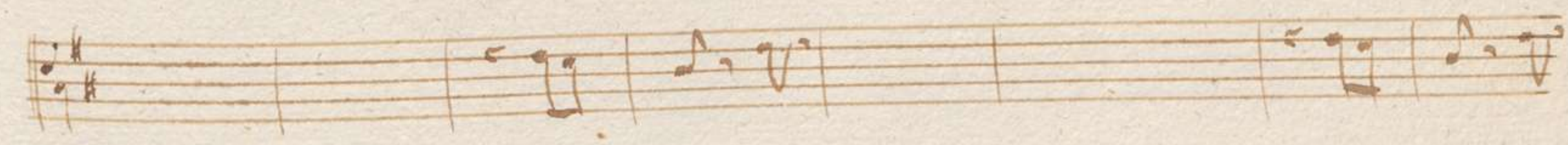
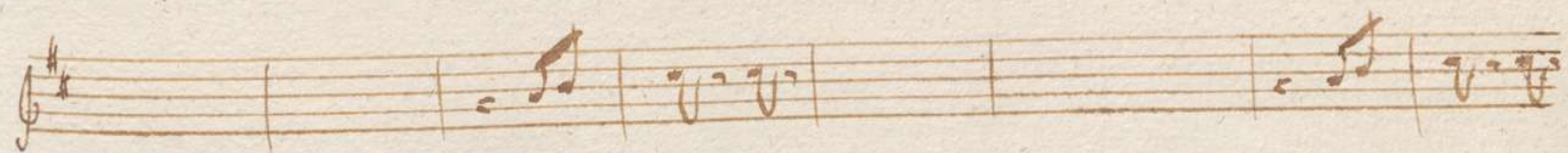
Genj Au.



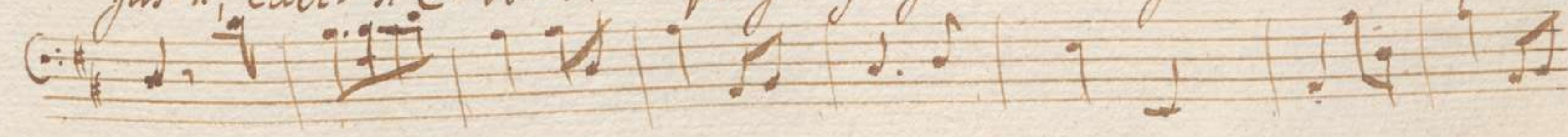


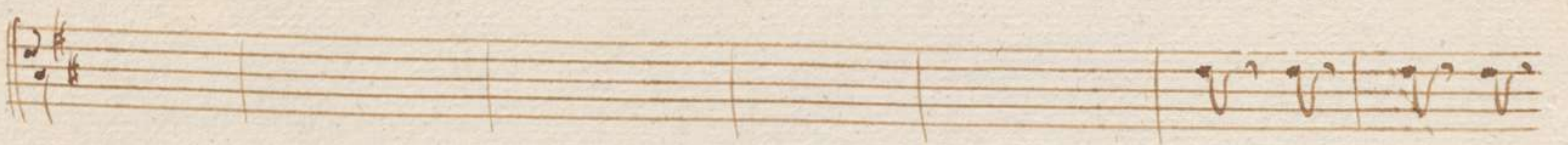
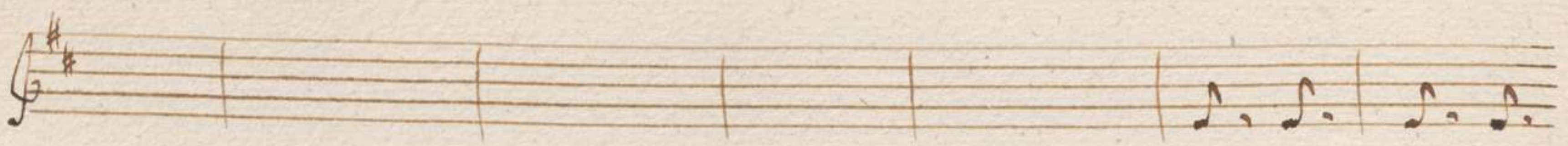
gus - ti, exel - si e - vo - i

geni au

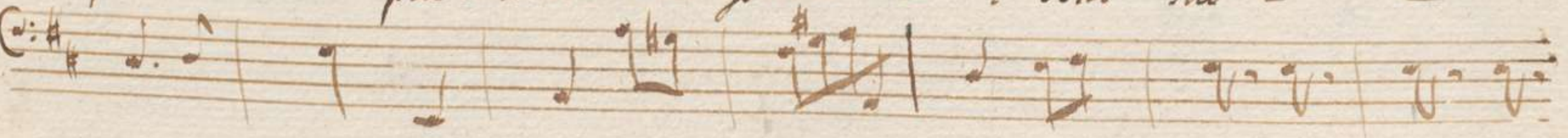


gus-ti, cuel-si e-ro-i: qui gawe-gia - o-gni elemento, pin su-



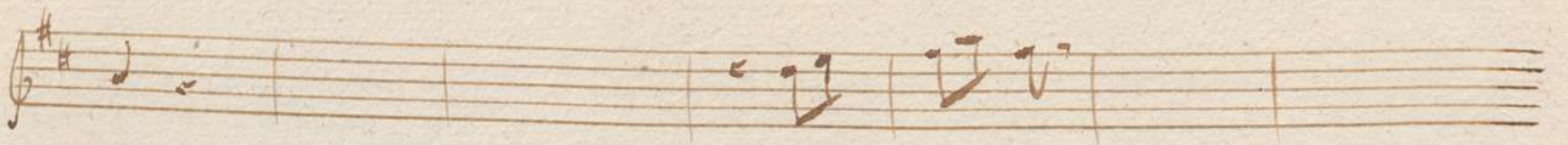
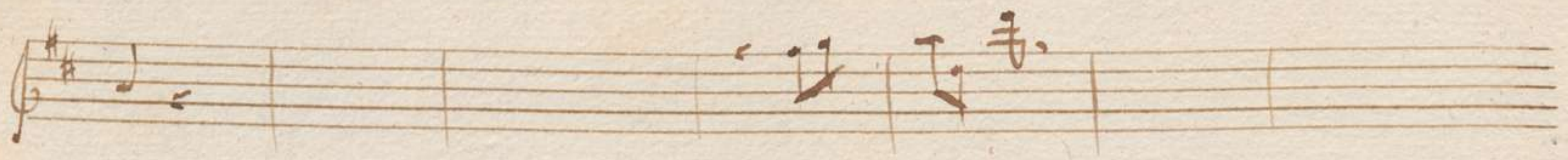


per-ò - e - più contento nell' offirmi - i doni suo -

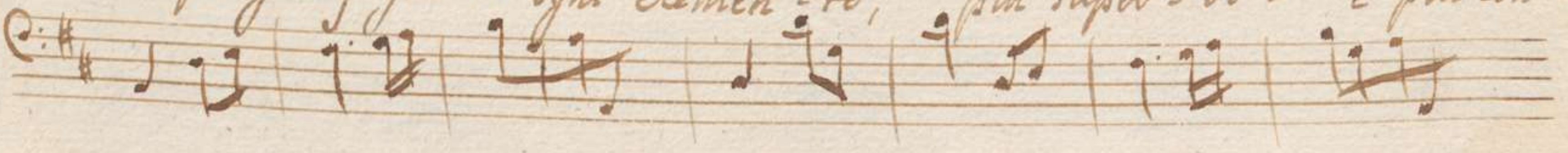


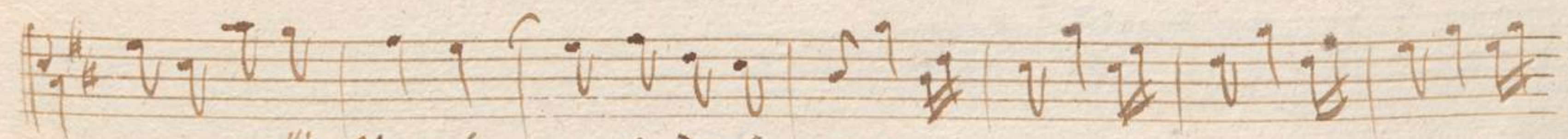
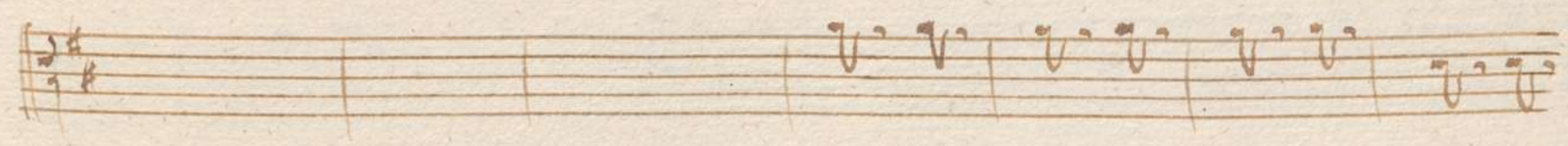
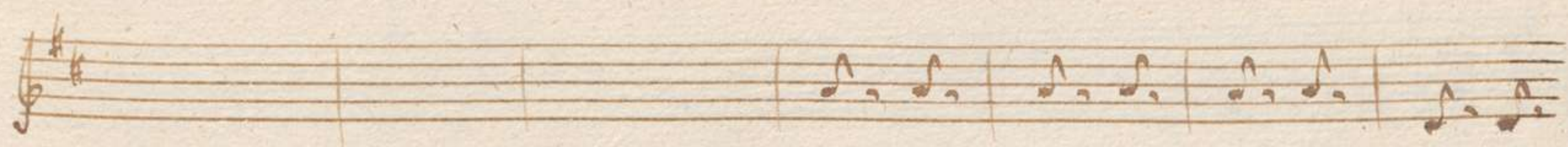


A handwritten musical score consisting of five staves. The notation is in brown ink on aged paper. The first four staves begin with a treble clef and a key signature of two sharps (F# and C#). The fifth staff begins with a bass clef and the same key signature. The music is written in a cursive, handwritten style, featuring various note values, rests, and slurs. The score is organized into measures by vertical bar lines.



qui gavey-gia - ogni elemen - to, piu super - bo - e piu con -





tento nell' offrivvi - i doni suo -

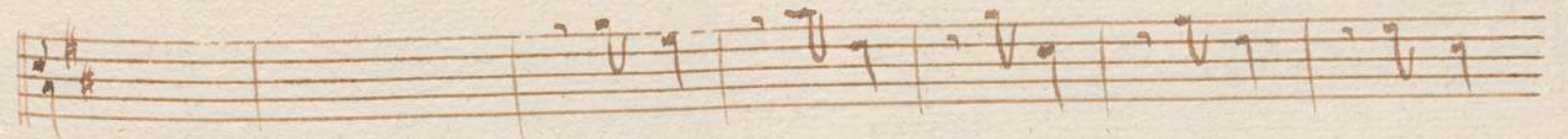


A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves use a treble clef and a key signature of one sharp (F#). The fifth staff uses a bass clef and the same key signature. The music consists of several measures with various note values, including quarter, eighth, and sixteenth notes, as well as rests. The notation is fluid and characteristic of 18th or 19th-century manuscript writing.

nell'of.

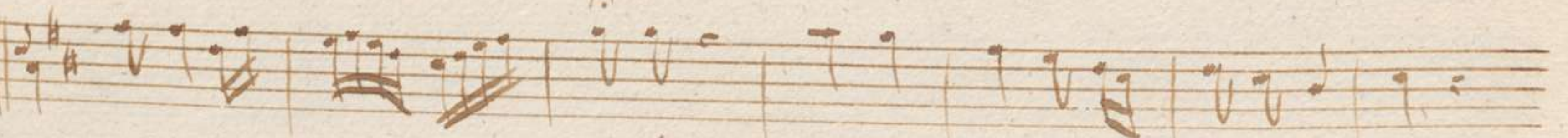
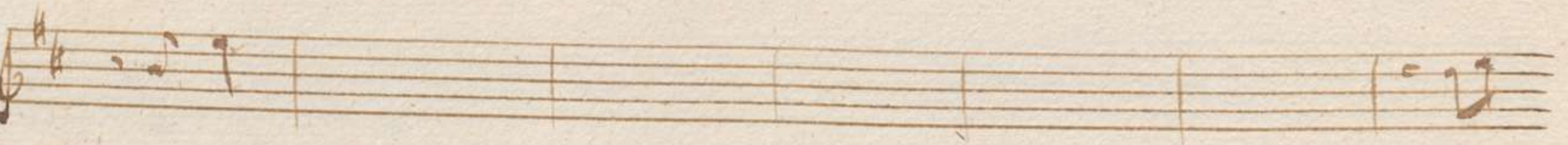
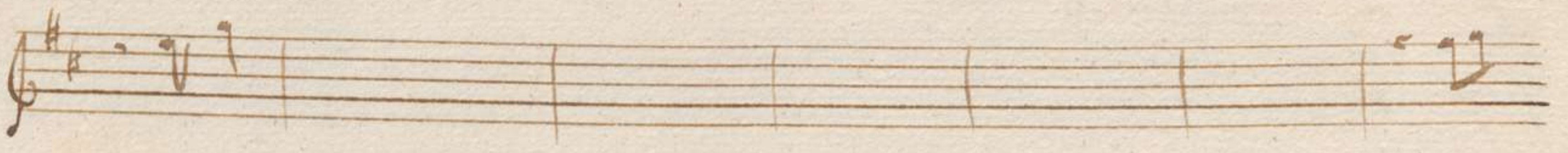


piano

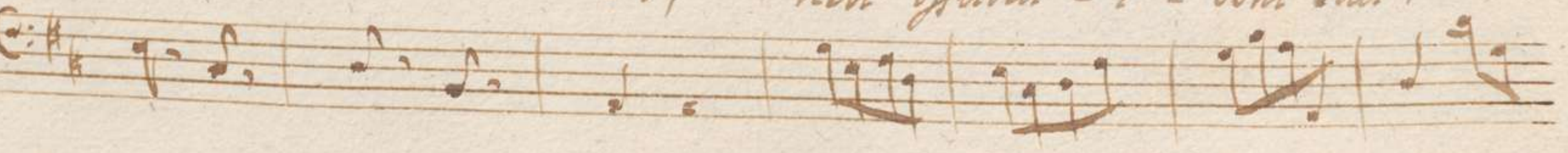


frivvi - i doni suo -

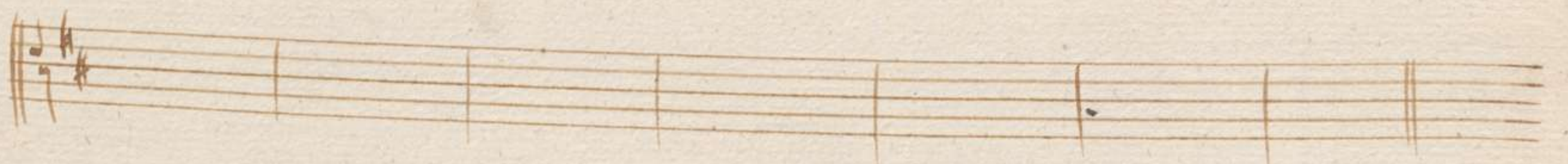
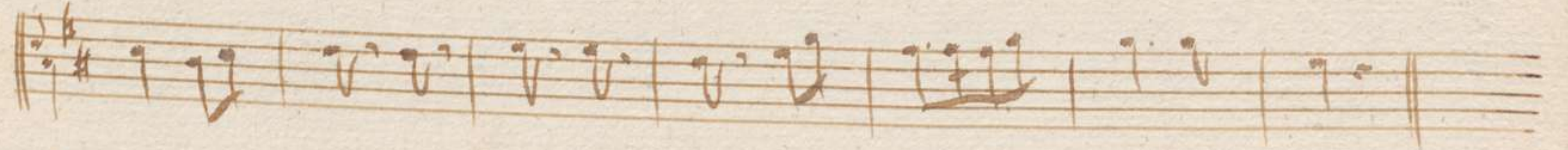
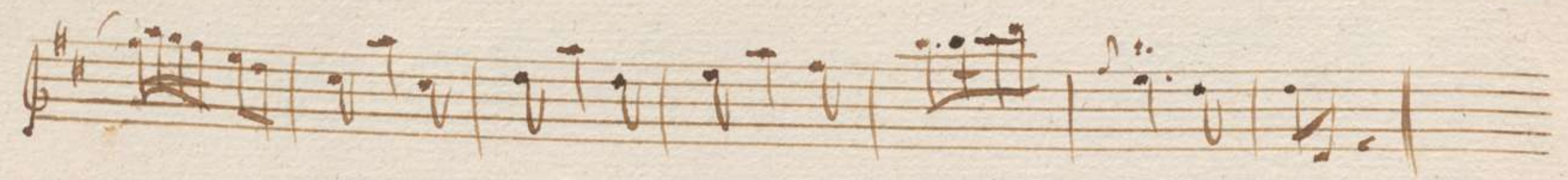




- i, nell' officii - i - domi sui.



A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music, including some complex passages with many beamed notes. The second and third staves continue the melody in the same key signature. The fourth staff shows a change in key signature to one sharp (F#) and contains mostly whole and half notes. The fifth staff begins with a bass clef and a key signature of one sharp (F#), continuing the piece with various note values and rests.



Nologeso

4

So di piacere ministro in questi di Lieo colmi cis-

Brev.
talli Largo nento a gioia a noi presento.

L. uero
dei: di Nologeso non e' quello il semblante? Regina, a bev t'inuito.

Ani.
e tu mi progi pien di quella uendemia il nappo auvato. eccolo

Vol.

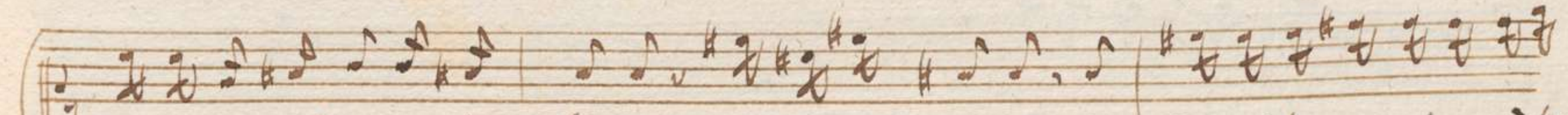
Lucio uero

pronto. | amov m' assista, e' l' fato. del primiero cristallo sia tua la

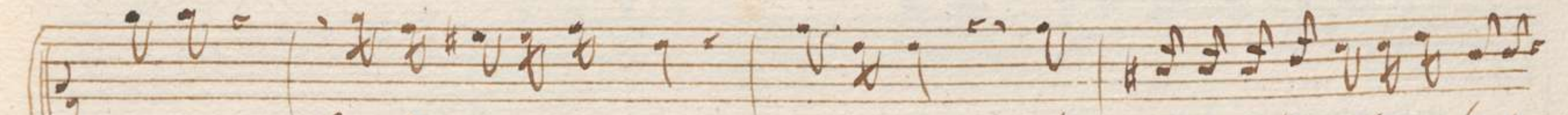
gloria. Al Cesare di roma ti serve di Coppier; ben o re-

gina. ^{Bev.} troppo grande e l'onore, e a me tua schiava ricusarlo non

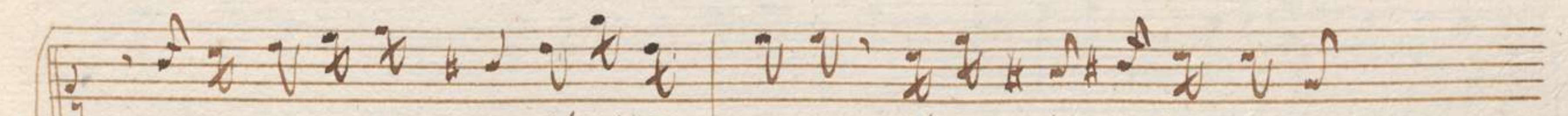
lice. ^{Vol.} beno a' trionfi tuoi. | ^{L. uero} no' prevenice. ^{Vol.} tanto ardivo? | ^{Vol.} l'altomi



more tu appressarti al tuo labro; e fosti incanta, che i doni d'un nemico, e d'un ti-



vanno ben donemi tener. Cesare, e' forse quel mi bene la terra;



e sua pena dimien io, che da un moitto liberarla douea.



t'assolue il caso dall' odio mio. perdei la mia vendetta la tua co-



minicia: inuiato l'adendero: n'e' degna piu la sventura mia, che il mio delitto .

Lento piu troppo e' detto, che - stelle? o tu, che al poi dell' opre hai temerario il

labro, e guardo al nome dall' ive mie, da le tue colpe attendi: chi

sei? che cevchi? oue ti spinge un cieco impeto di fu -

Vol.

non, desio di morte: | Parto son io: vistetti ecco in buone imiei roci.

per istinto, e per legge a Roma, e a te nemico, altro di

quando non ho, che l'odio mio: toglimi questo, son nome ignoto, ombra in se.

poeta io uino. del mio re Nologoso meditai le uendete. a lui tog-

Non non saprei se disperato, o forte.

liesti scettro, popoli, e vita; ne' ti basto'. ne la sua sposa, in

quella ch'è sua vita miglior, più fiero insulto a le ceneri sue. temi i tuoi

numi; temi l'ombra veal; temi il mio esempio: non mandon mai spene, e ne.

Ani -

mici a un empio. del forsennato orgoglio puniva la baldanza il

L. uero *Lyov.* *L. uero.*

feruo - mio. feuma, Anicero. oh' hio! in canen

tetuo a piu maturo esame si custodisca. muove col uo tua la

colpa, ma non tua e' punita. un' uom del uolgo non puo' solo, ed' inermi osan co -

Vol.

tanto. solo cercai de la tua morte il uanto, e solo ancu' poss

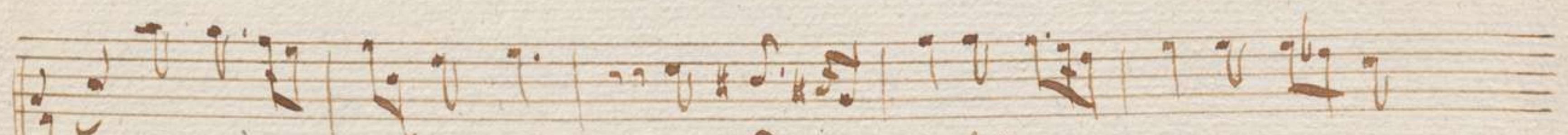
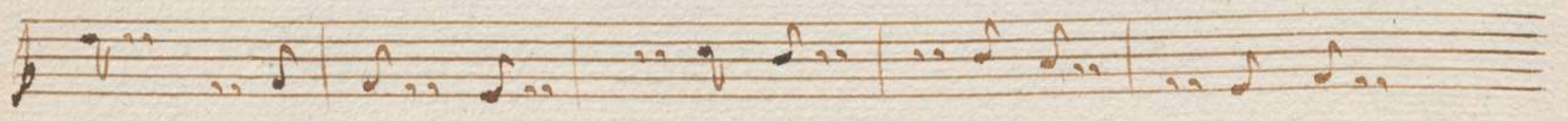
is sostenen live tue. Regina, addio.

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "is sostenen live tue. Regina, addio." are written below the notes. The lower staff is a bass line in bass clef, providing harmonic support with simple chords and a few notes.

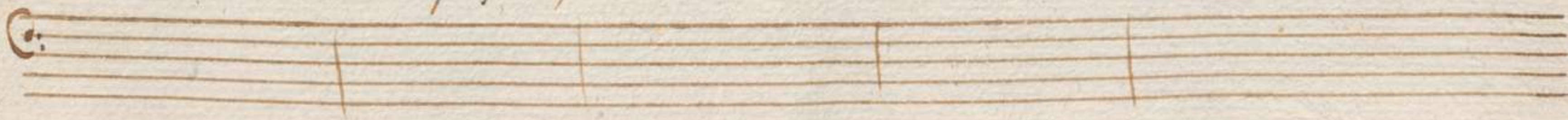
The second system contains five staves of handwritten musical notation. The top staff is a vocal line in treble clef, continuing the melody from the first system. The following three staves are accompaniment for a keyboard instrument, likely a harpsichord or spinet, with a treble clef and a common time signature. The bottom staff is a bass line in bass clef, also in common time. The notation is dense and characteristic of 18th-century manuscript style.

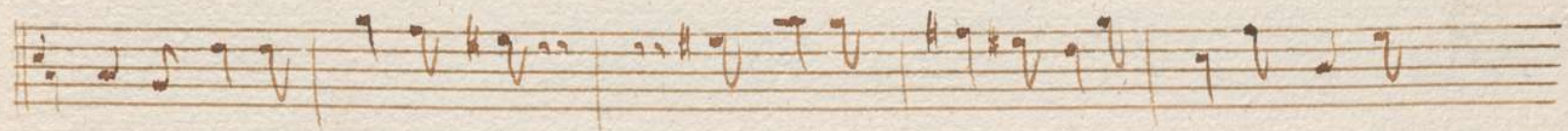
piano.

Ricorda - ti chi io mo - vo, e mo - vo sol - per te - e mo -



- vo, e mo-vo - sol - per te, ricor-da - ti di'io mo - vo, e mo - vo





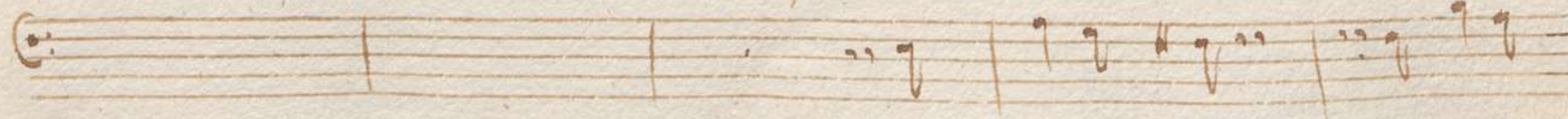
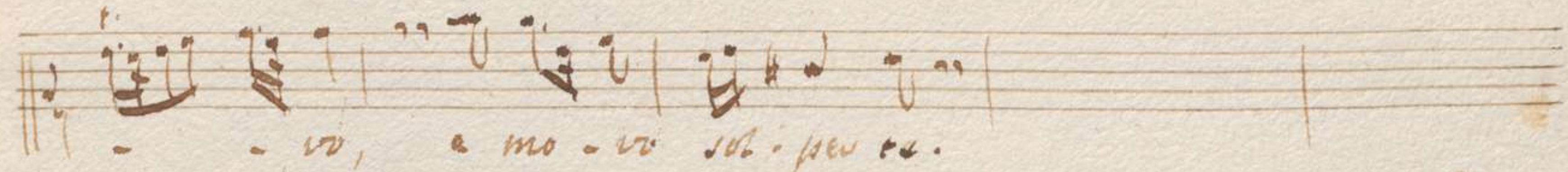
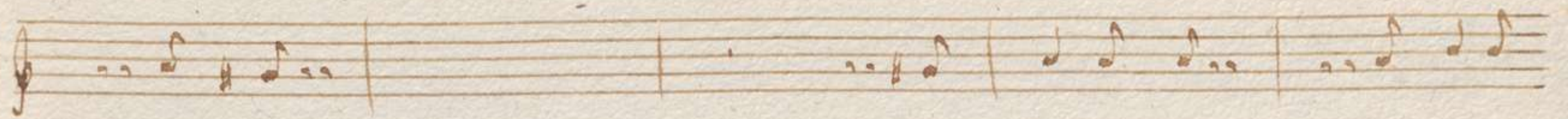
sol per se, e mo - vo, e mo - vo - riov - dari - ch'io

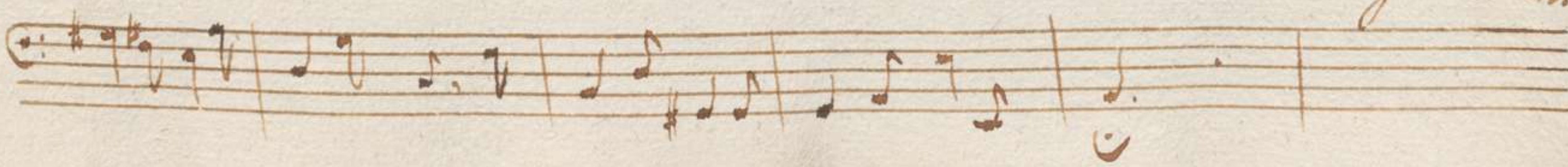
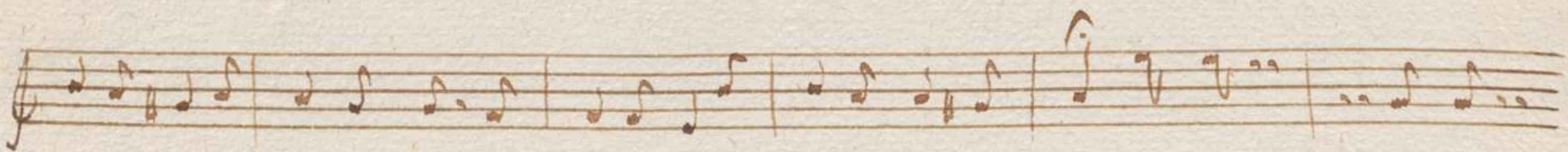
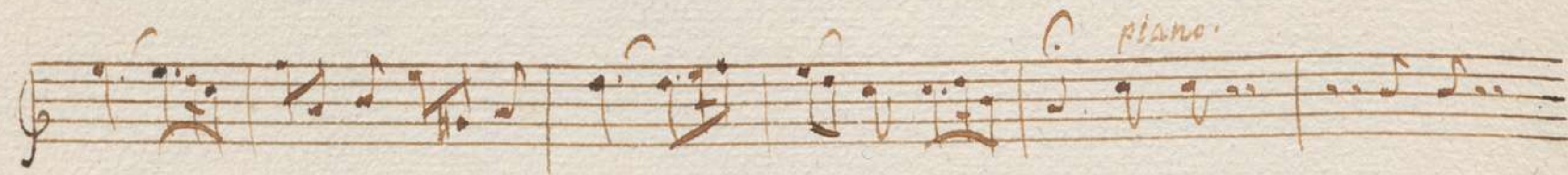


Handwritten musical score on aged paper, featuring five staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and bar lines. The bottom staff contains the lyrics: *mo - vo, e mo - vo sol - pu re, e mo*. The paper shows signs of age, including yellowing and some foxing.



forte.



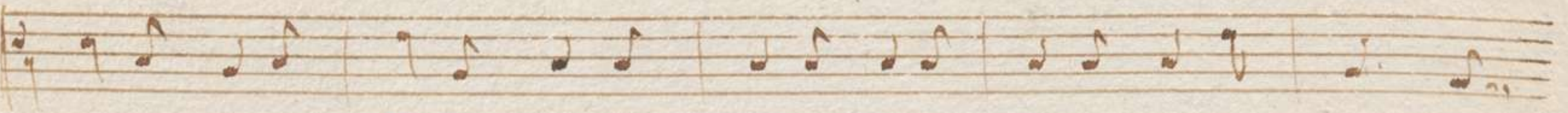
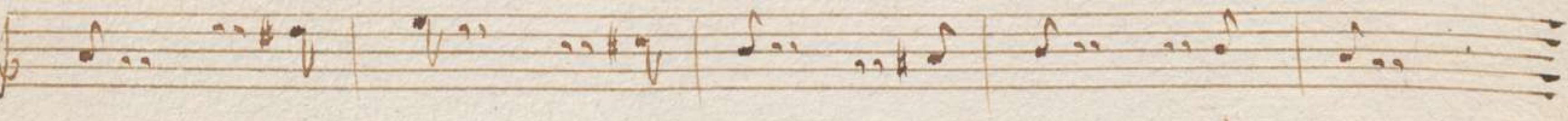
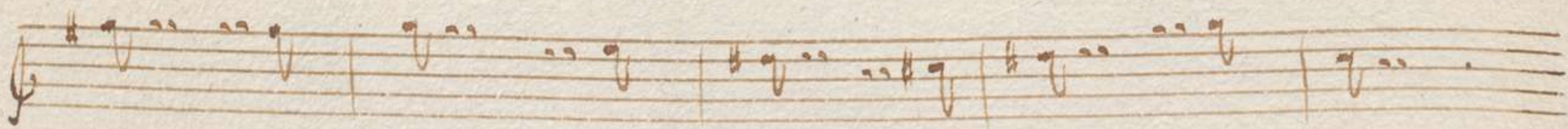


l'insegna

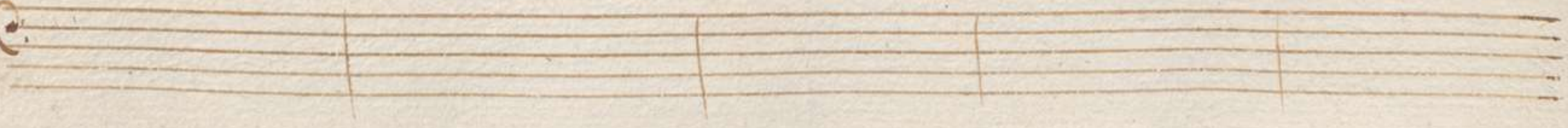
The musical score consists of five staves. The first two staves are vocal lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The third and fourth staves contain instrumental accompaniment, likely for a keyboard instrument, with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and accidentals.

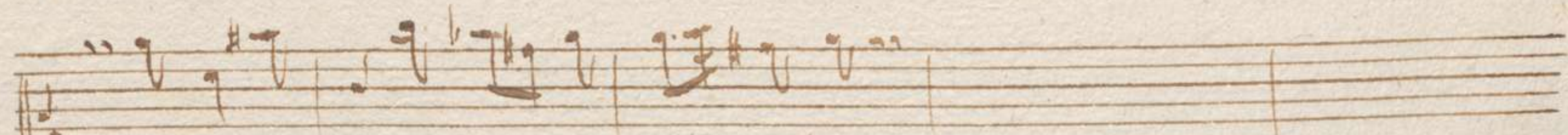
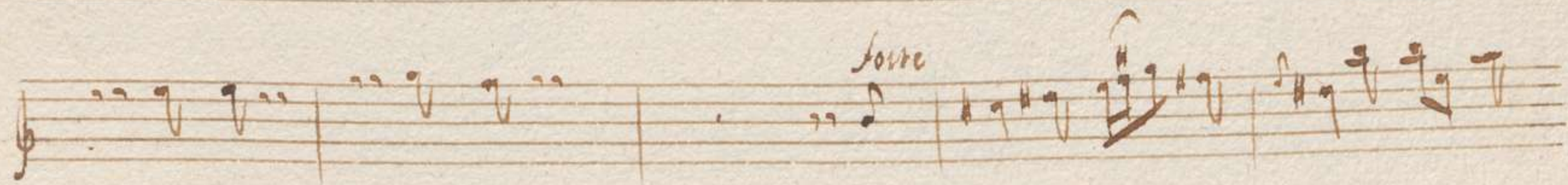
sov - te a non teme - re - la mor - te, a non evadi - a non - evadi - la fe'

A single empty musical staff at the bottom of the page, with a double bar line at the beginning.



a non teme - la mor - - - - - te



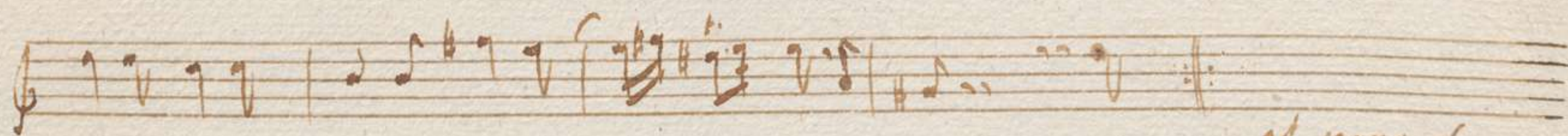


a non evadit, a non evadit. la fe.





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

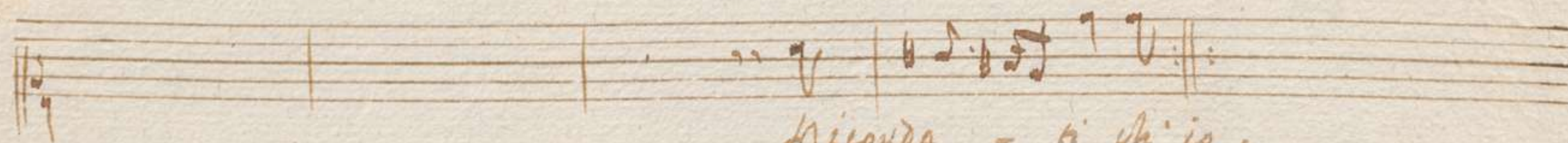


Handwritten musical notation on a five-line staff, featuring various note values and rests.

al segno - 5.

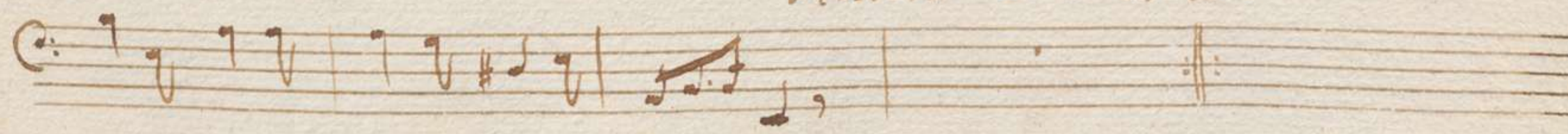


Handwritten musical notation on a five-line staff, featuring various note values and rests.



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

Milorda - ni sh'io.



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

Scena III - Lucio nevo, Brevenice, e Aniceto.

L. nevo.

All' ovvio del gran caso l'idea si toglia, e

And.

tonni piu tranquilla a goder. siedi o Regina. Augusto a miglior

tempo servami il tuo favor: l'alma turbata chiede riposo.

Ani.

e qual dolor ti noja ov ch'è tempo di gioia.

Scena IV. Niso, e i sudetti.

L. uero

Niso

Si si di gioia e tempo: valleguati signor. Niso che

Niso.

porti su le navi latine con Avard, e messaggi la tua sposa Lu-

L. uero, e Ani.

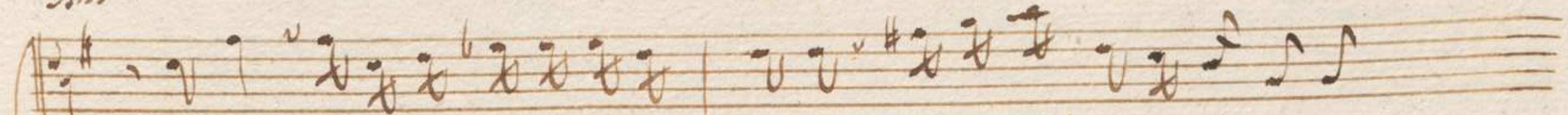
Niso.

cilla ov'ova e giunta. Lucilla a si Lucilla.

L. uero.

Colei, che iniquo fato, anzi che amove mi destina in Consorte.

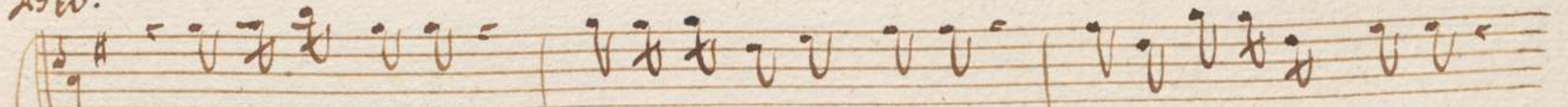
Ani.



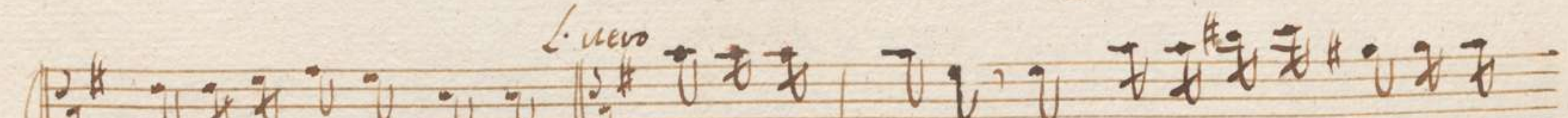
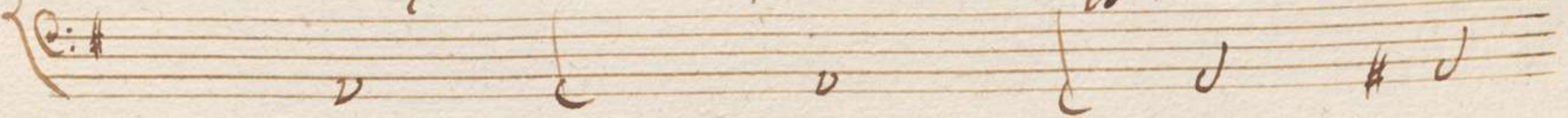
colui, che in tenacissime virtute mi tien legato il core.



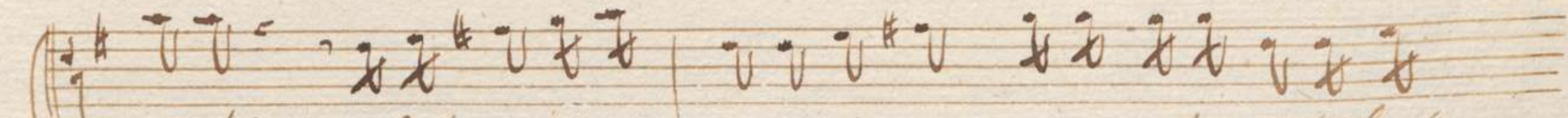
Aw.



L'altra sonzella, onde l'Impero, e Roma leggi, e Cesari attende,



aida e' de' tuoi sguardi. uanne Aniceto: affrena gli spettacoli, e i



giuochi. si deluda con questo il primo oltraggio, che mi fe' la fov-



Ani.

tuna con tentav di vapivomi a Bvenice. re vinedo Lu.

cilla io son felice. parre.



pia

col. 27.

Occhi bel-li occhi neri - si, benchè rigi-di, a ide -

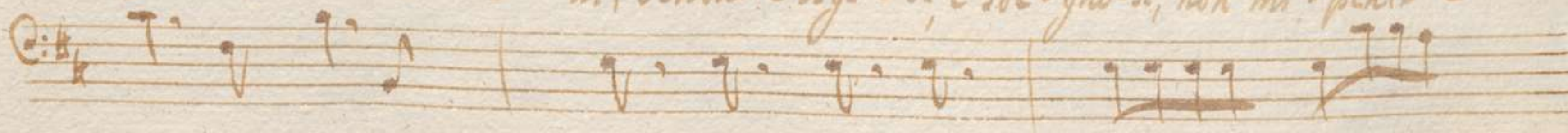


for. *pia.*

угоди - non mi rehto, non mi rehto d'adonna



ni, benchè - vici - di e de - gno - si, non mi - pen -



fov.

d'ado - vanini

occhi belli occhi - nerze - si benche

The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "fov." is written above the first few notes. The second staff continues the melody. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff continues the melody. The fifth staff begins with a bass clef and contains the lyrics "d'ado - vanini" written below the notes. The final staff continues the melody and includes the lyrics "occhi belli occhi - nerze - si benche" written below the notes. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

pia.

vigidi, e - degnosi non - mi sento, non mi - sento d'ado - van

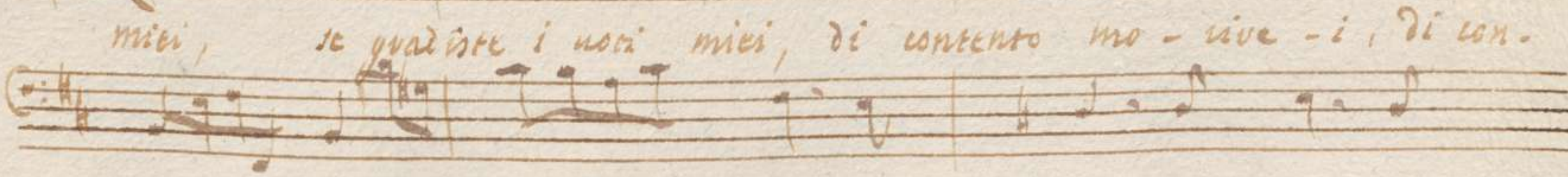
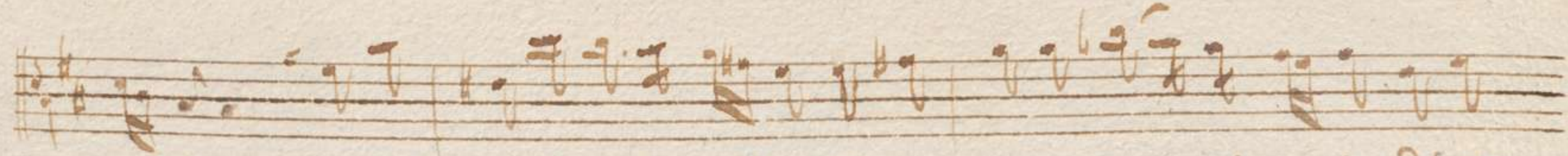
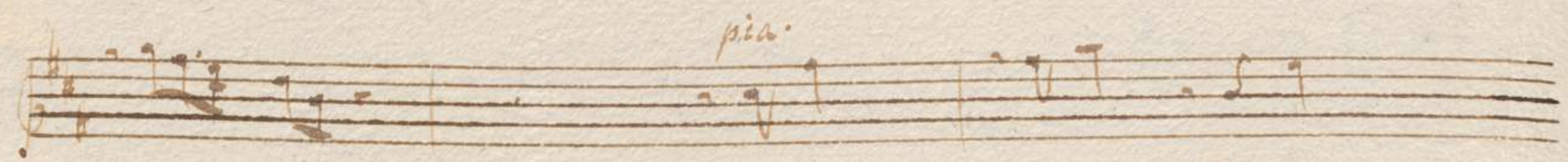


for.

- mi - non - mi peno d' a - donarmi.

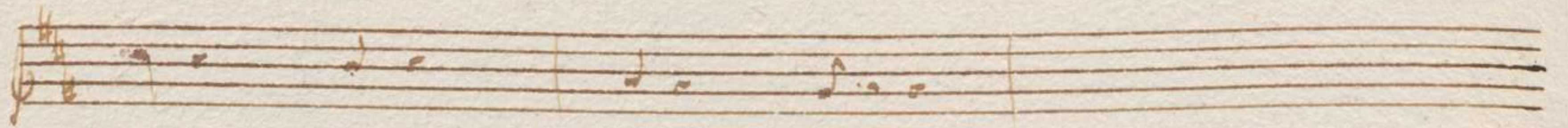
tutti gli Bassi come sono.

Handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves contain complex melodic lines with many slurs and ties. The fifth staff contains the lyrics "se gradiste i usri" written in a cursive hand, with musical notes underneath. The paper shows signs of age, including some staining and a small hole at the bottom center.



for. *t.* *piu.*

tento mo - vive - i occhi ca - ri, occhi cari, in vagheggiar - -



pia. *for.*

ti, di contento moivici, occhi ca - u, occhi ca - u in maghez -

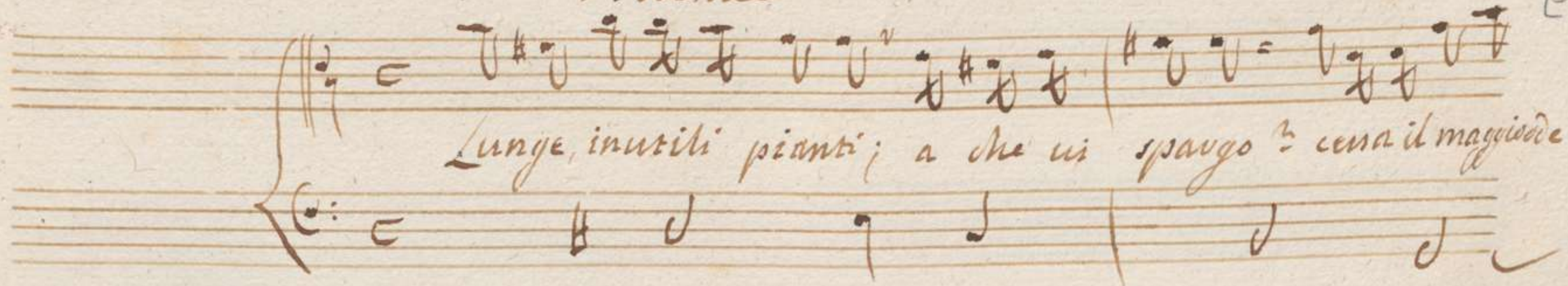


pia-

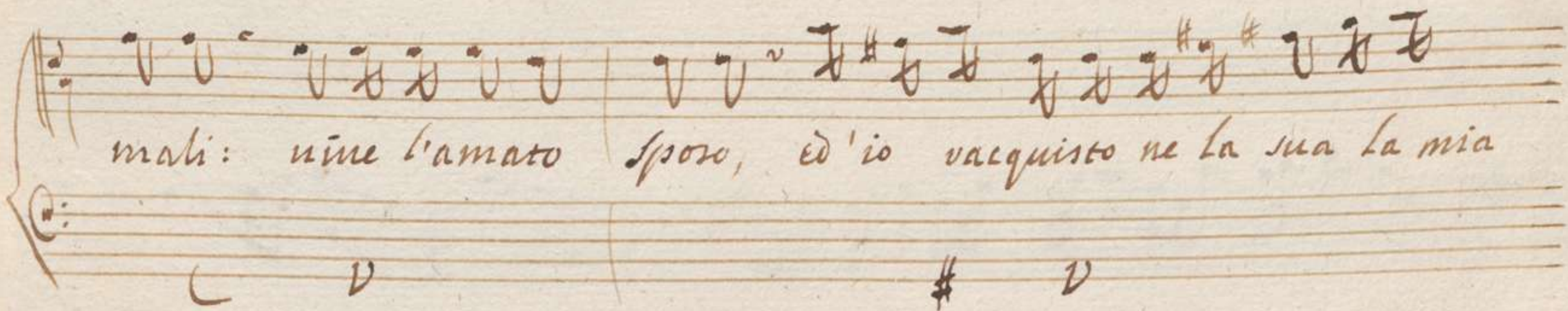
giac

in a Cap.

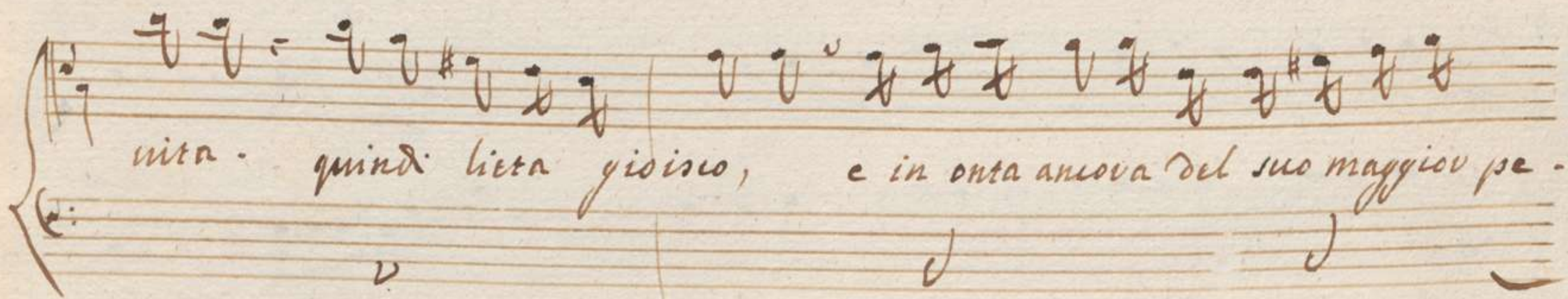
Scena V. A Venezia.



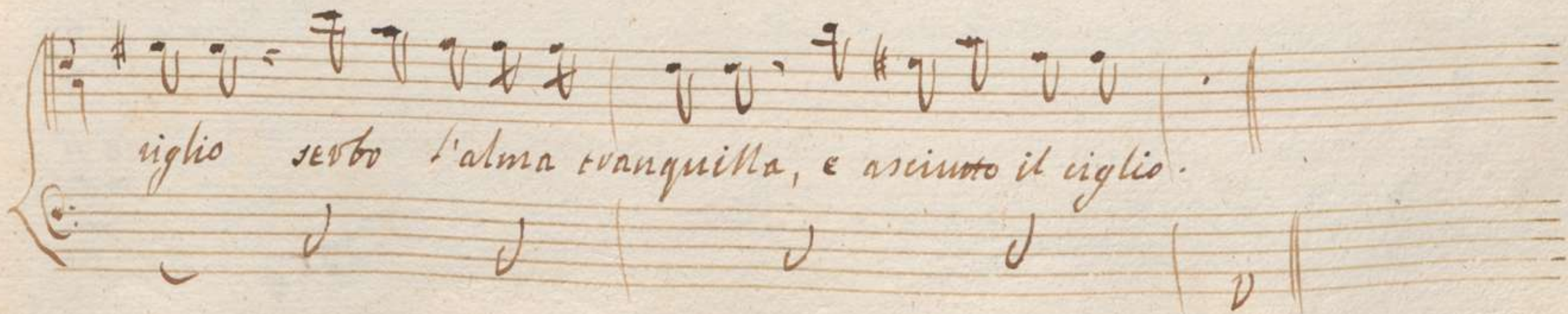
Lunge, inutili pianti; a che mi spargo? cerna il maggiore



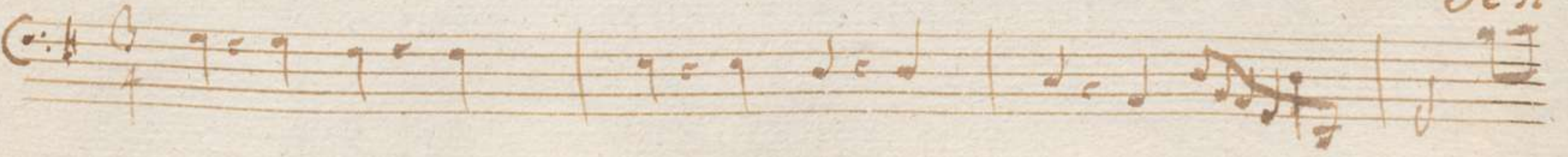
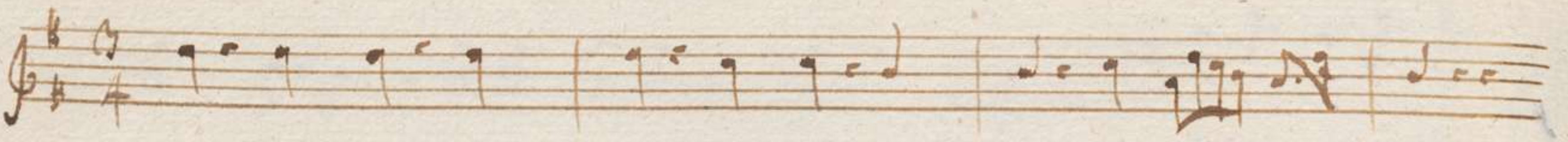
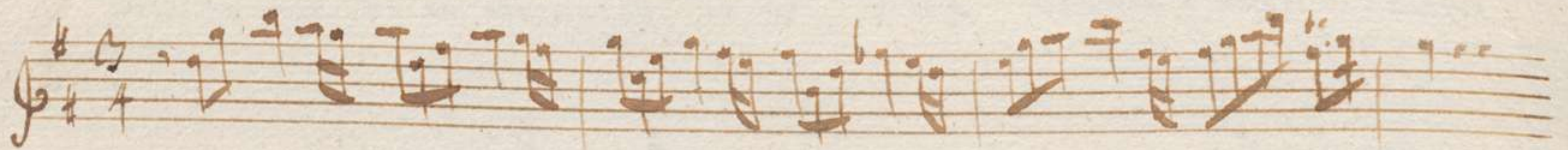
mali: mine l'amato sporo, ed'io valquisto ne la sua la mia



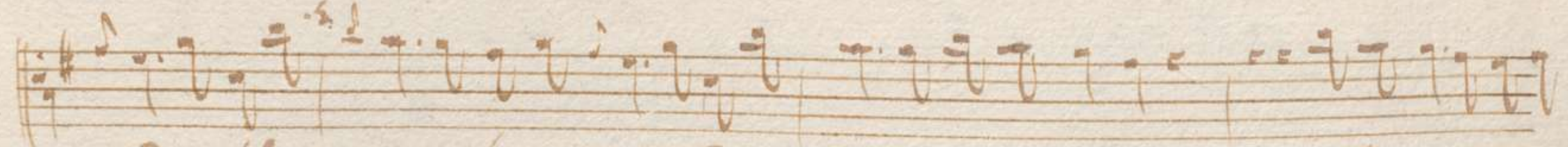
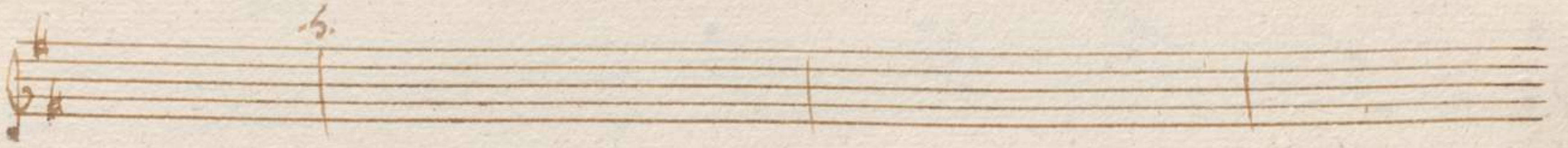
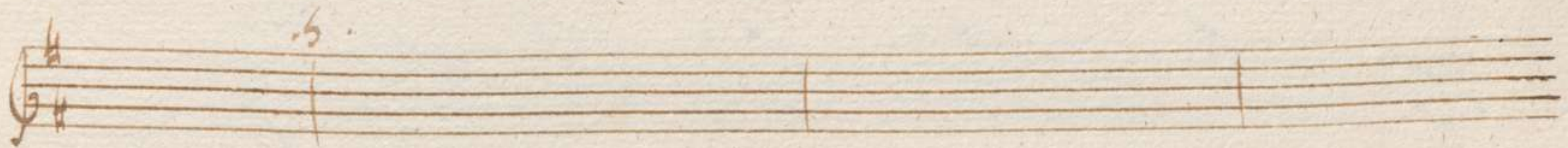
vita. quindi lieta gioisco, e in onta ancora del suo maggior pe-



igliu serbo l'alma tranquilla, e asciutto il ciglio.



Se si



vede abbandonata l'amorosa Torrovelta, ma gemendo. ma languendo scosso.



5.



piano

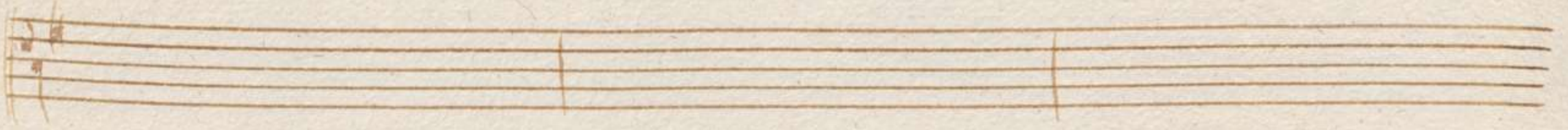
soli

lata, sconvola

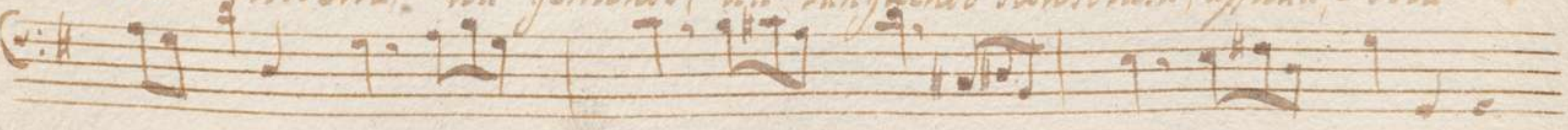
ta, afflitta, e sola

se si uida abandonata l'amo

The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged, slightly yellowed paper. The first four staves contain melodic lines with various note values and rests. The fifth staff contains a bass line with larger note values. The lyrics 'se si uida abandonata l'amo' are written in a cursive hand below the fifth staff, aligned with the notes. The paper shows signs of wear, including a small tear at the bottom center.



vosa spiritovella, na' gemendo, na' languendo scorsolata, afflitta, e sola



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, with slanted stems. The first measure contains a quarter rest followed by a pair of eighth notes. The subsequent measures contain eighth and sixteenth notes, with some slanted stems. The piece concludes with a quarter note and a half note.

so

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, with slanted stems. The first measure contains a quarter rest followed by a pair of eighth notes. The subsequent measures contain eighth and sixteenth notes, with some slanted stems. The piece concludes with a quarter note and a half note.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, with slanted stems. The first measure contains a quarter rest followed by a pair of eighth notes. The subsequent measures contain eighth and sixteenth notes, with some slanted stems. The piece concludes with a quarter note and a half note.

sonata

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, with slanted stems. The first measure contains a quarter rest followed by a pair of eighth notes. The subsequent measures contain eighth and sixteenth notes, with some slanted stems. The piece concludes with a quarter note and a half note.

tutti

Soli

- - fa afflitta, e so - - la suonola - -

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes, some with beams, and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and note values as the previous staff.

Handwritten musical notation on a five-line staff, showing a continuation of the melodic line with various note values and rests.

Handwritten musical notation on a five-line staff, featuring a series of notes with stems pointing downwards, possibly representing a bass line or a specific rhythmic pattern.

Handwritten musical notation on a five-line staff, concluding the piece with a final melodic phrase. The word "afflitta, e" is written in cursive below the staff.

ra afflitta, e

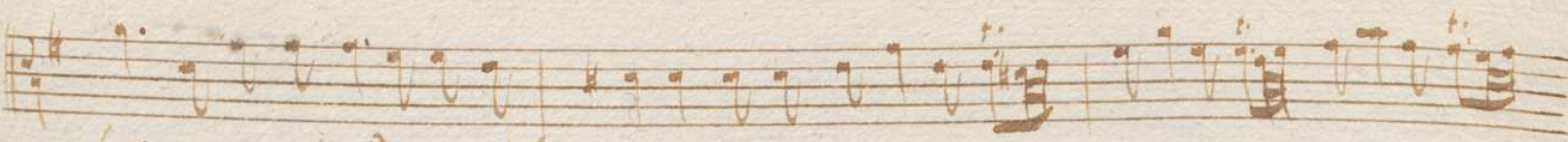


f *utti*

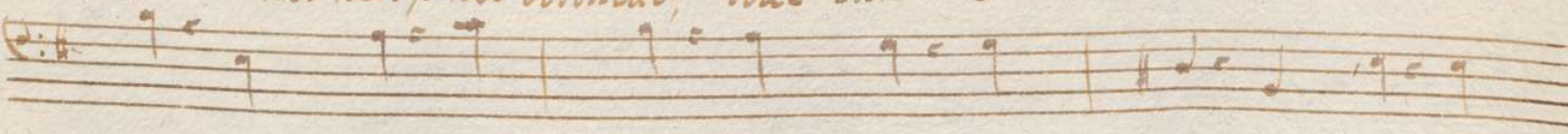
10 - *la.*

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and quarter notes. The music is written in brown ink on aged paper.

Ma se tuona usodi

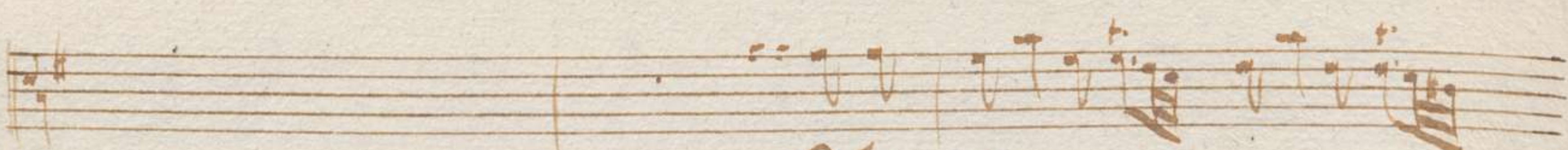
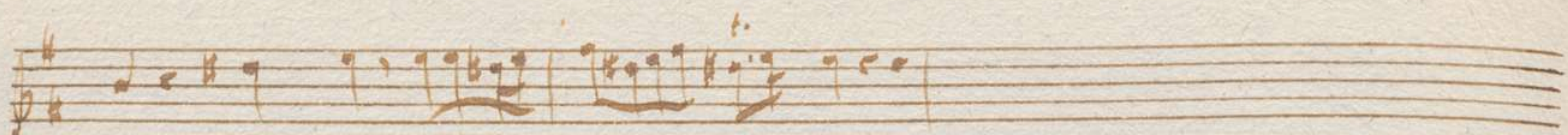
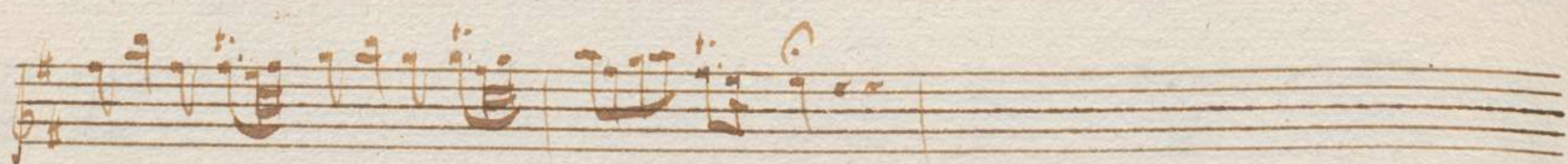


Letto o nel nido, o nel boschetto; dolce can

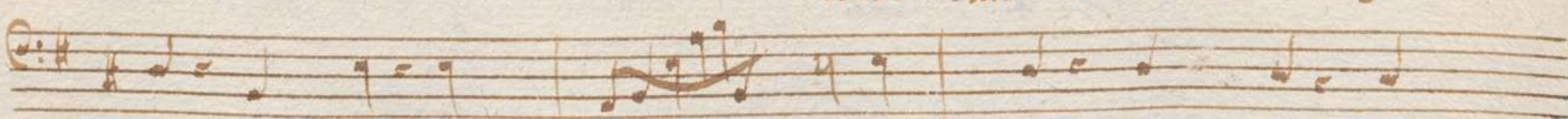


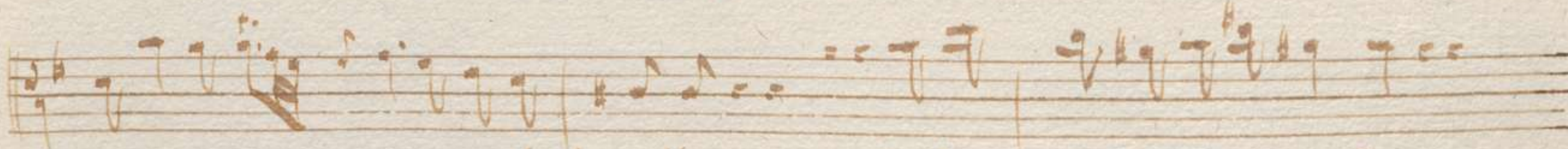
tutti

ta, e gli faucella, dolce vide, e si conso - la



you can - - -





ta, e gli fauetta: dolce ride, e si consola.





Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a complex melodic line with many beamed notes and slurs. The staff ends with a double bar line and a fermata.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur. The staff ends with a double bar line and a fermata.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur. The staff ends with a double bar line and a fermata.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur. The staff ends with a double bar line and a fermata.

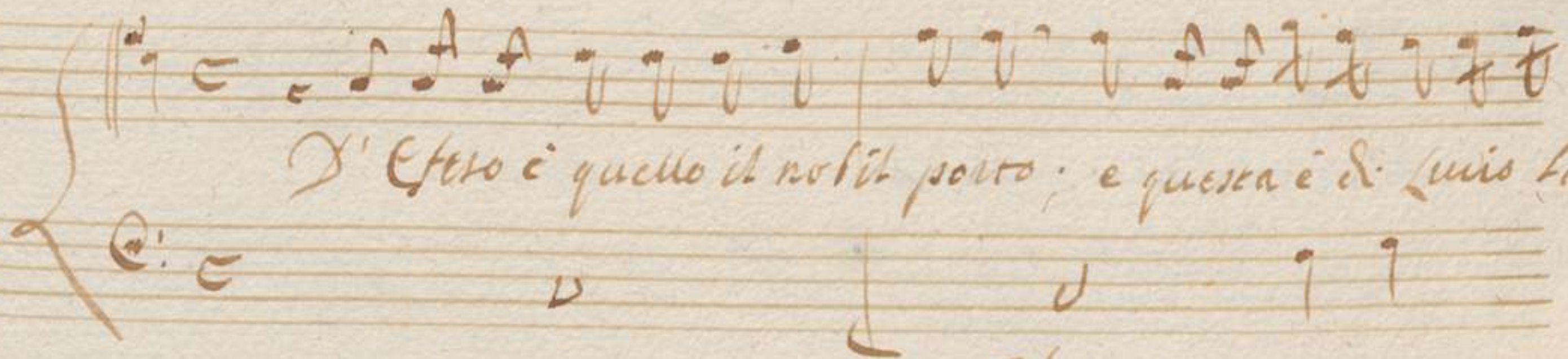
Se si vede. al segno

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur. The staff ends with a double bar line and a fermata.

Scena VI

deliziosa con veduta di mare. da una parte
Palazzo Imperiale di Licio Vero: dall'altra Torre, che serve
di prigione a Vologero.
Lucilla, Flavio, e seguito di Romani.

Flavio



D' Egeo e quello il nobil porto; e questa e di Licio la

Luc.

Fla.

Lucilla

a lui spedisci Avanti del mio arrivo? povero i suoi

Luc.

parsi e Marcello, e Volturno.

e piu non veggio ch'ei venga ad incontrar

tu avrai! risorge il mio timor, cessa l'affanno. Ciel che sara mai?

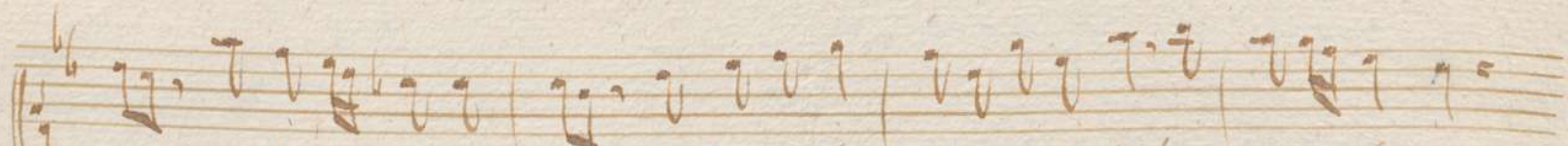
Fla.

ch'altro amor lo tuaviene ov'ov vedrai.

pia.

con il No.

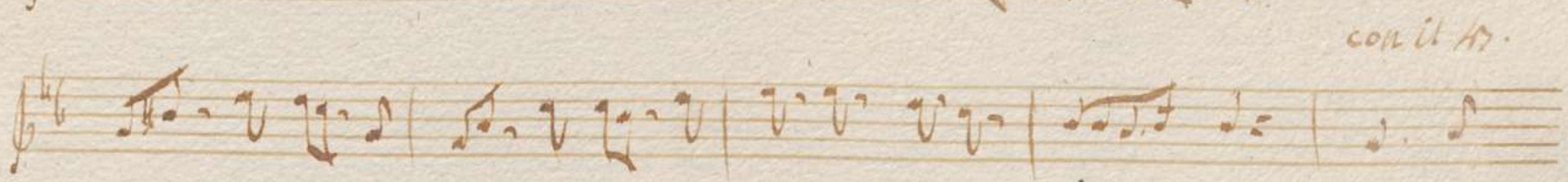
Stivo su questa sponda al lido, all'aura, all'onda, peucche sospira il

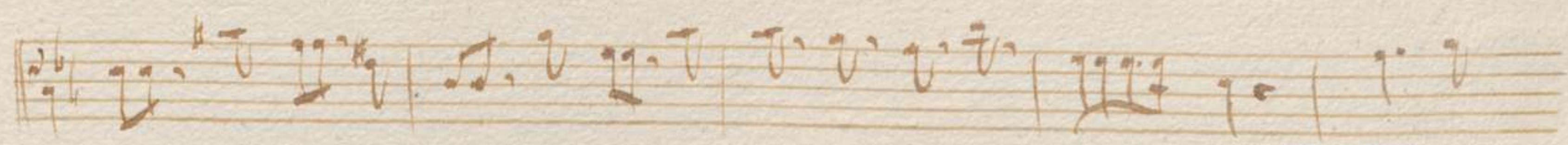


cou, perchè sopra il cou, ch'io non l'intendo no no no no' ch'io non l'intendo

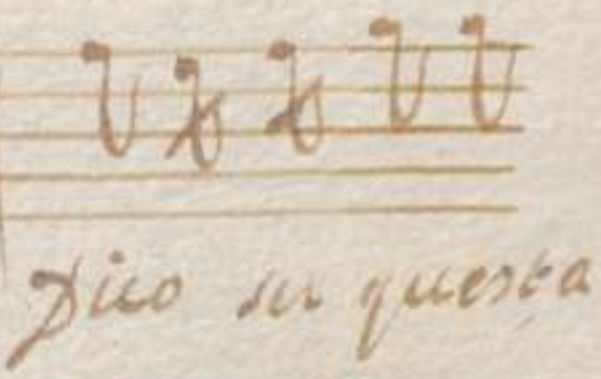


Alc.

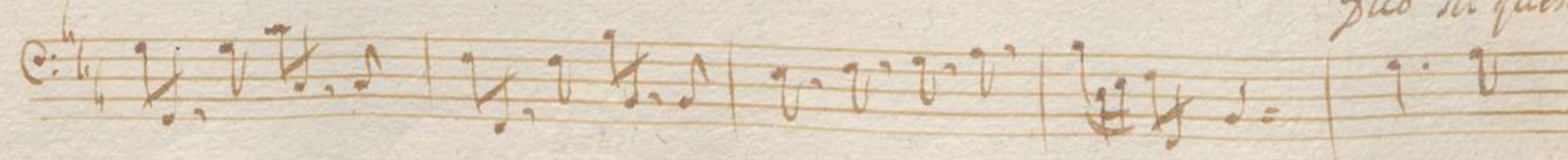

con il Ar.


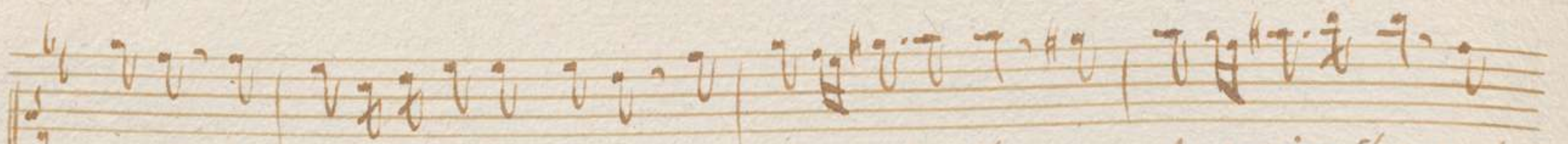
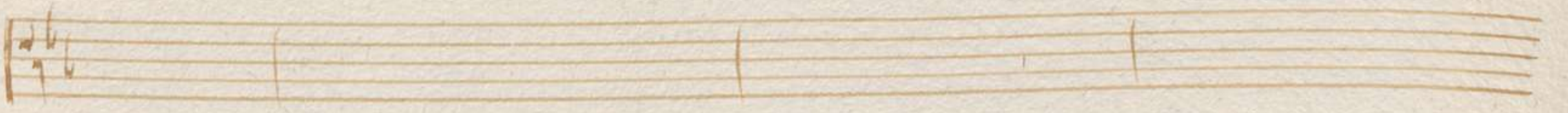
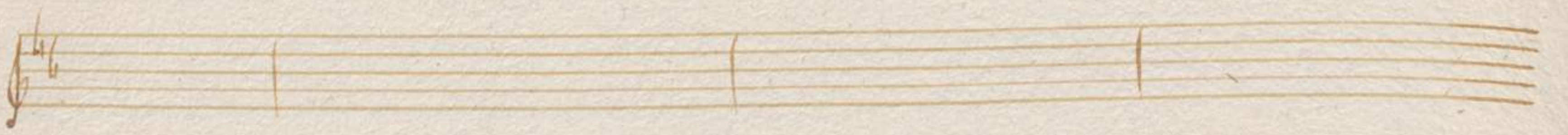
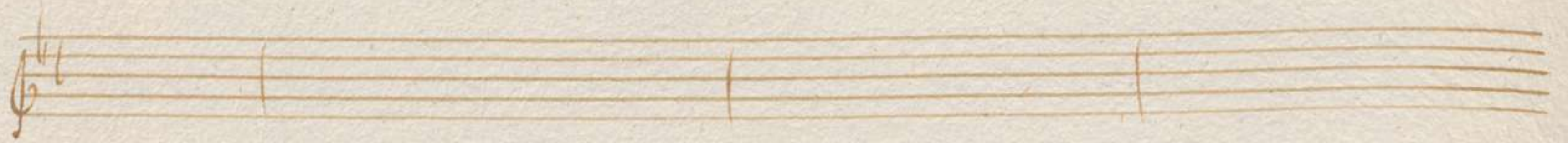




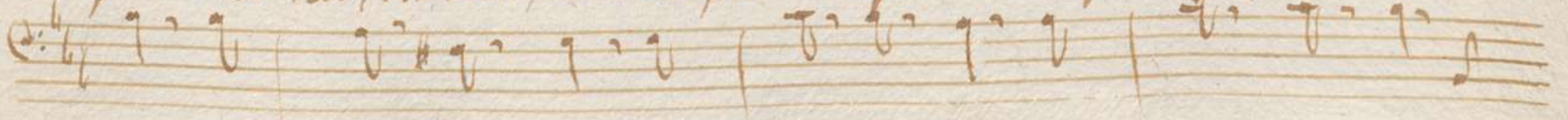
Alc.


Alc. in questa





sponda al lido, all'aura, all'onda perchè sospira il cor, perchè sospira il cor, oh io



for. *pia.*

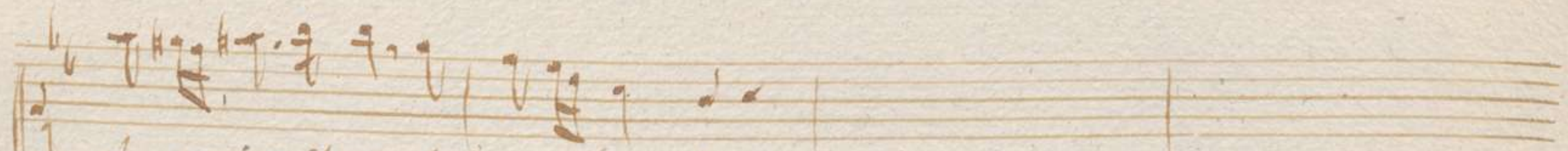
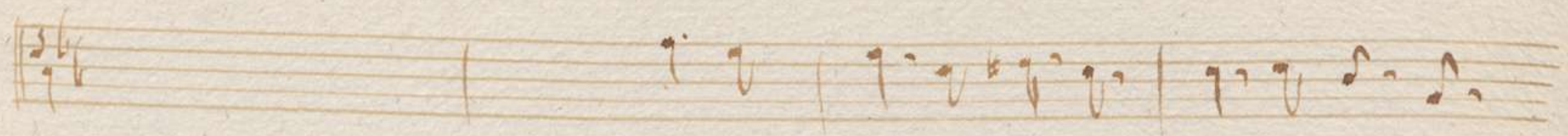
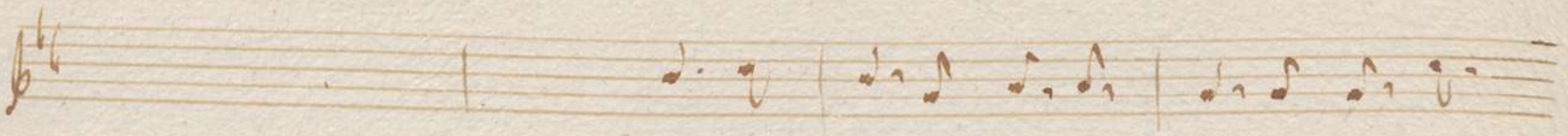
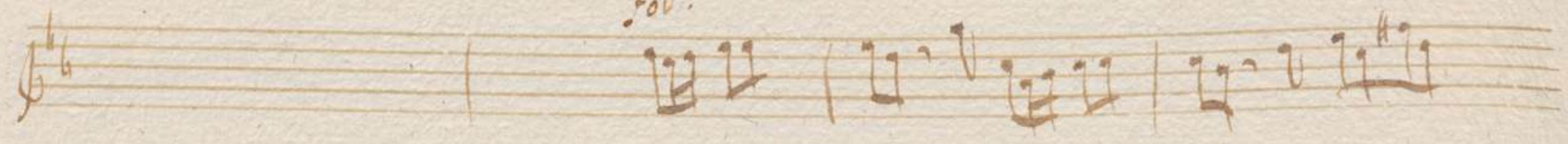
con il br.

p.

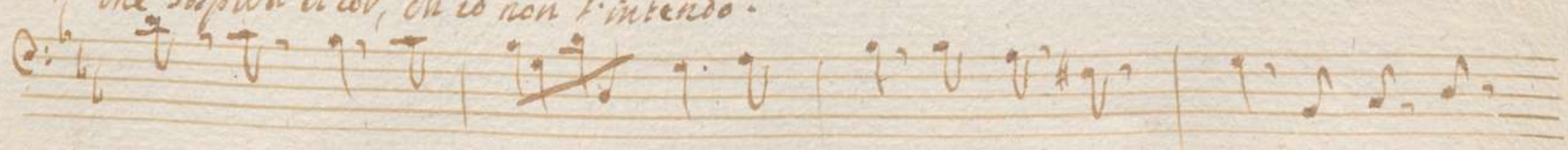
non l'intendo non no' no', ch'io non l'intendo *perche sopiva il cor, per-*



for.



che sapiva il cor, che io non l'intendo.



pia

con il no.

Ma l'onda, l'aura, e'l lido rispondono al mio.



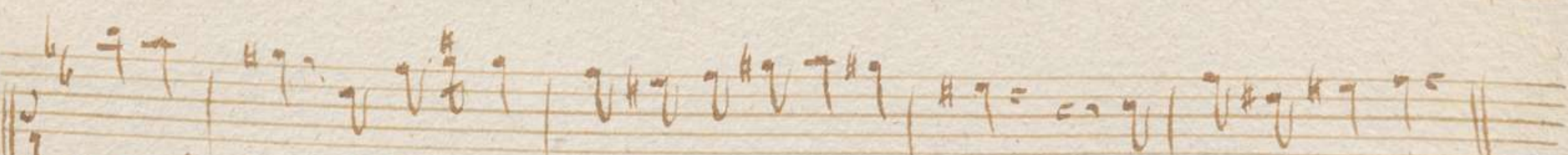
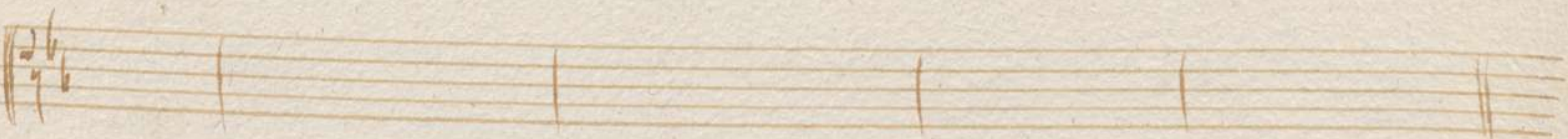
Jov.

guido un certo non so che, ch'io non comprendo, no no no no', ch'io non comprendo

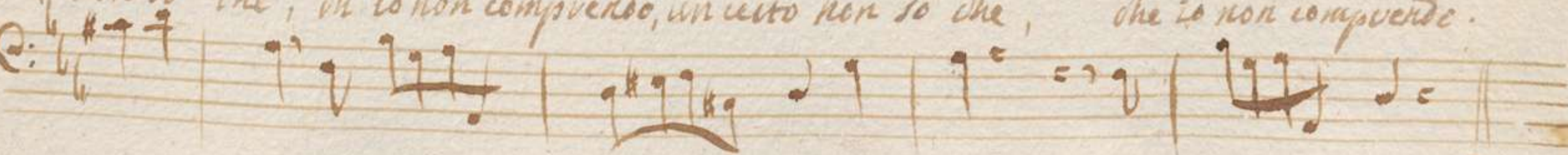
pia.

con il Ab.

ma l'onda, l'aura, e' lido rispondono al mio grido un coro



non so' che, di' io non comprendo, un certo non so' che, che io non comprendo.

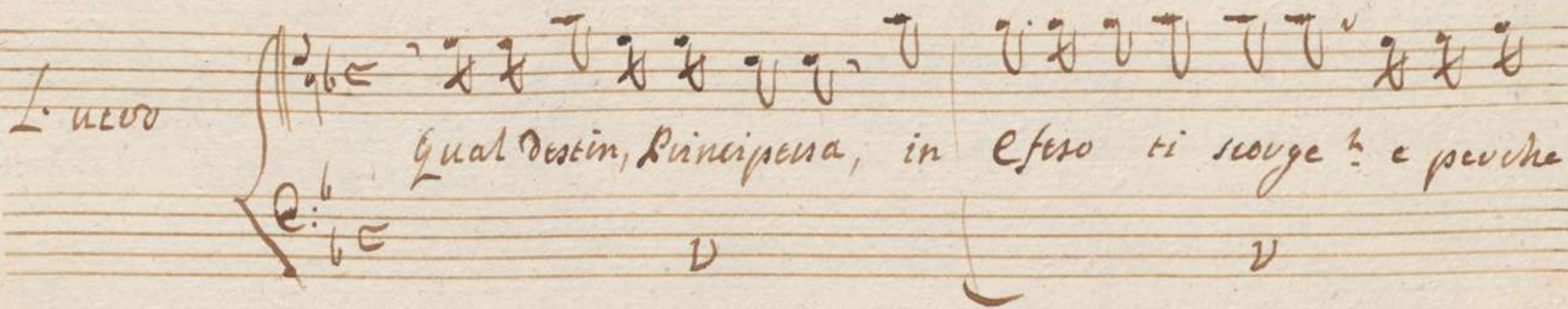


Capo.

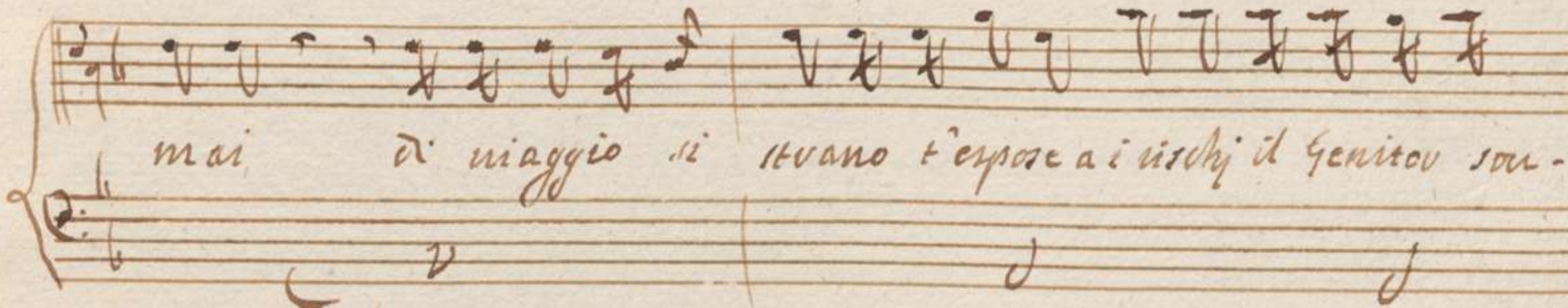
Scena VII.

Luis uero, ch' esce dal Palazzo Imperiale
con suo accompagnamento.
e i sudeti.

I. uero

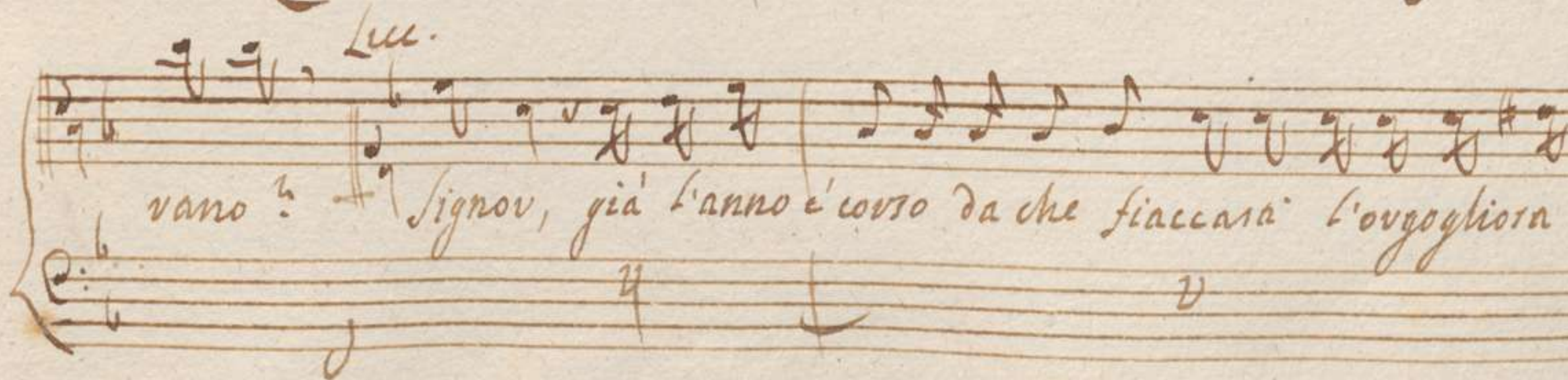


Qual destin, Principessa, in Efeso ti scorge? e perche



mai di viaggio si stiano l' expose a i uschi il Genitor sou.

Luc.



vano? signor, già l'anno e' corso da che fiaccata l'orgogliosa

fronze all' enfuate, all' ovonte. ov qui che fai? peuchi a quest' evmo

lido Roma invidia il suo evoc: colà finova forti adero, e bramato dal Padre, e dal se.

nato; non divo dal mio cov: teo egli uenne; e fva i guerrieri tuoi teo pu-

gnò co i desiderij - moi. L. vero. vinsi e' vero; ma il vinto eva an-

con da temersi. Al mio soggiorno, ch'ozio sembra a Romani, a' Nemici e' ter-

voue. tuasi da le dimove piu che da le battaglie: e al Parro au-

dace formidabile ho vesa ancor la pace. De tuoi si lunghi in-
Ala.

duj qualunque sia l'alta cagion, tu quella del uenir nostro accendi.

Suo Nunzio, e suo Ministros Avelio a se m'invia: sua figlia è questa, la cui

man ti fa Cesare, e t'inalza al governo del mondo.

de' felici sponsati, che già tardo' la già compiuta guerra, maturo è il

tempo, ed Steve al di nouello differenti non lice.

Lucio, Cesare, Ascolta: qual d'ambo i nomi ov piu t'aggrada, eleggi. o

suddito, o Monarca; o vendi il Lucio; o serba il pacto, e veggi

L'uevo.

Flavio; il Rele di' eccede e' colpa in chi e' Nasallo. e tempo, e

luogo scegliu doueri, e fauellar piu canto. per tutto al guado, al

metto di chi t'invia messaggio; tutto all'amor di chi vien teco io dono: ma

tu pensa che anch'io Cesare ov sono. a te mia sposa Au-

gusta, meglio nel nuovo giorno farò noto il mio love. andianne in-

tanto de' miei trionfi ad'ammirar la gloria. *Luce.* regno, Augusto i tuoi

Handwritten musical score for the first system. The top staff is a vocal line in G major, 4/4 time, with lyrics: *pari tua spectatūe insieme, e tua vittoria.* The bottom staff is a basso continuo line in C major, 4/4 time, with a simple harmonic accompaniment.

Handwritten musical score for the second system, featuring a treble clef staff with a complex melodic line. The music includes various ornaments and slurs, characteristic of Baroque style.

Handwritten musical score for the third system, featuring a treble clef staff with a complex melodic line. The music includes various ornaments and slurs, characteristic of Baroque style.

Handwritten musical score for the fourth system, featuring a treble clef staff with a complex melodic line. The music includes various ornaments and slurs, characteristic of Baroque style.

Handwritten musical score for the fifth system, featuring a treble clef staff with a complex melodic line. The music includes various ornaments and slurs, characteristic of Baroque style.

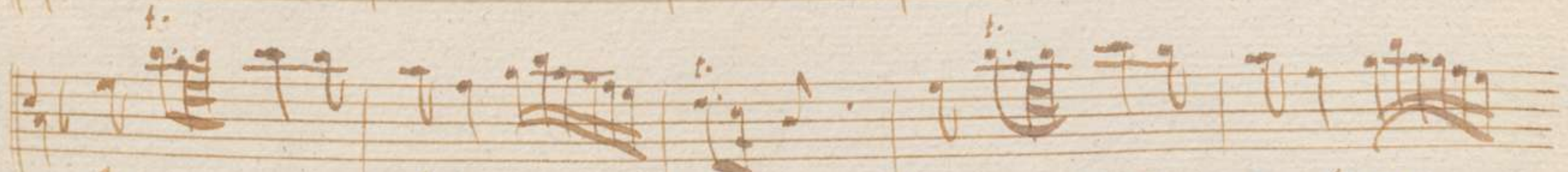
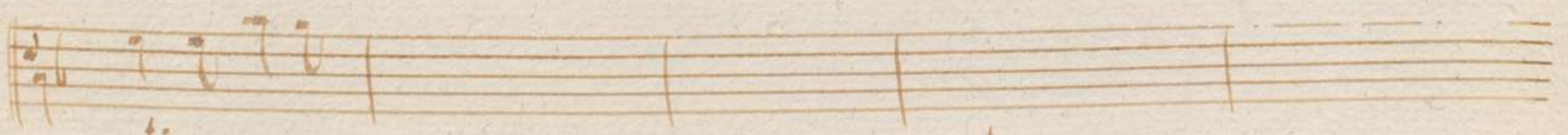
Handwritten musical score for the sixth system, featuring a bass clef staff with a complex melodic line. The music includes various ornaments and slurs, characteristic of Baroque style.



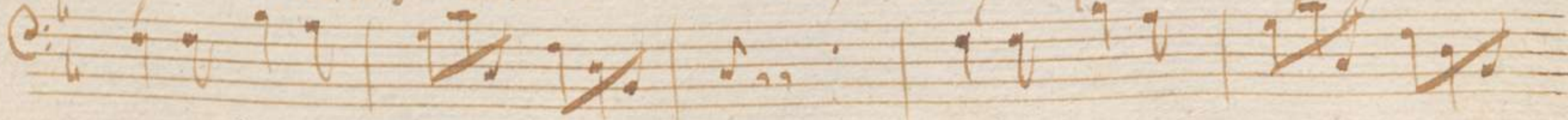
pia.



lot B.

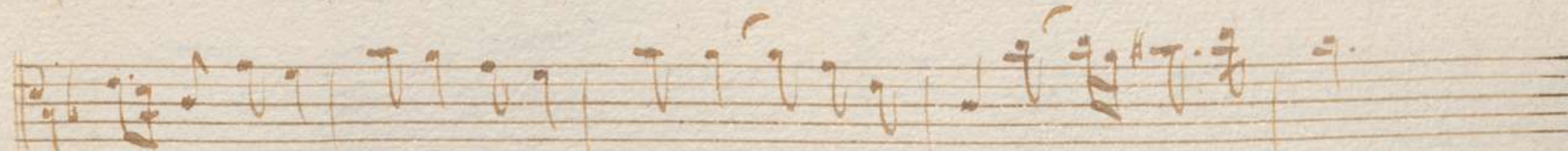
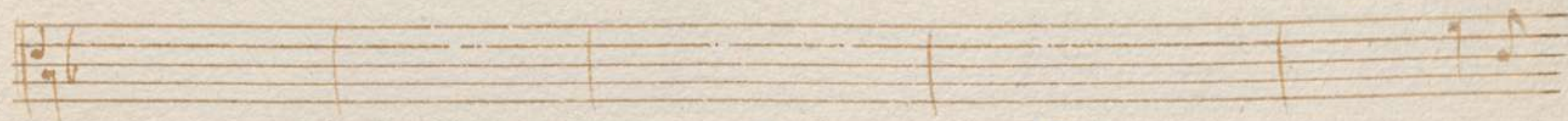
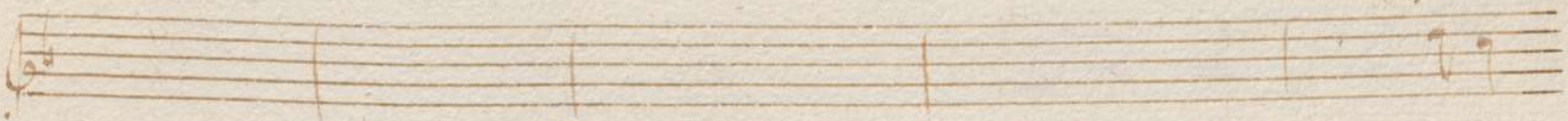


Impa - vare a fulminar - mi, auy - zateu a piayan

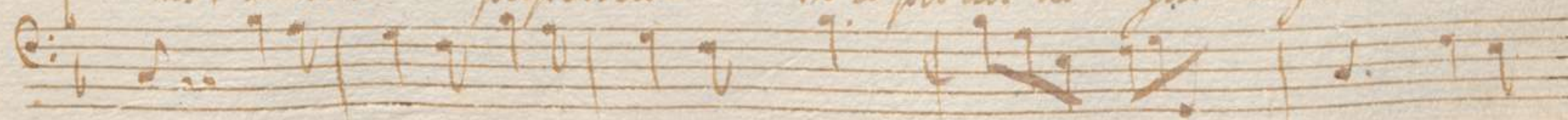


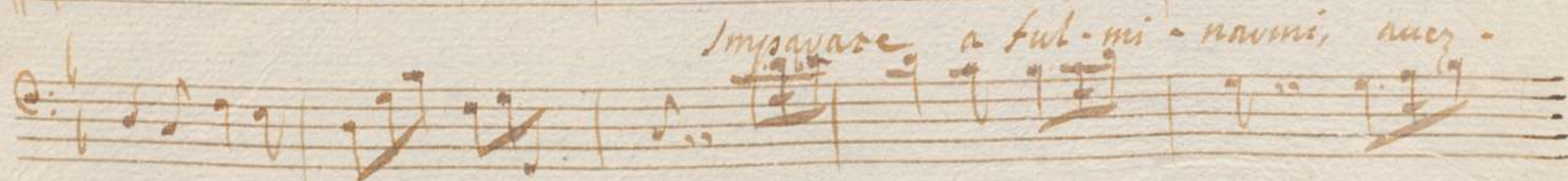
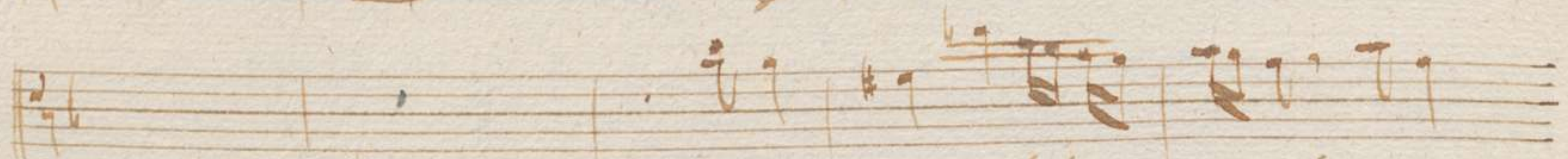
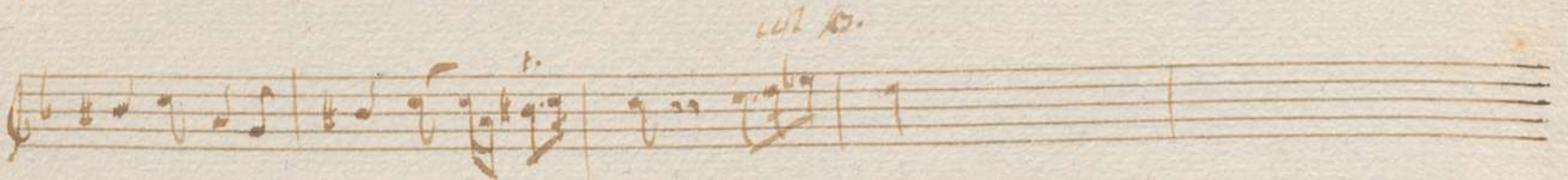
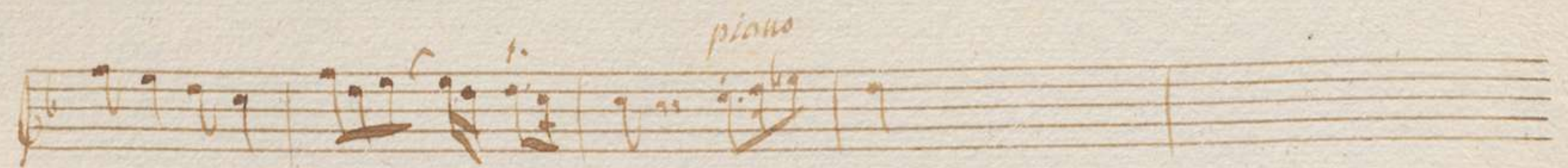


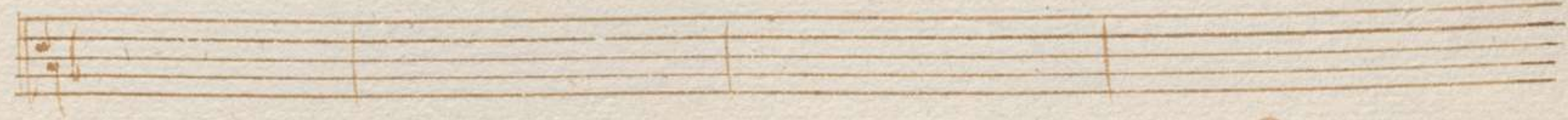
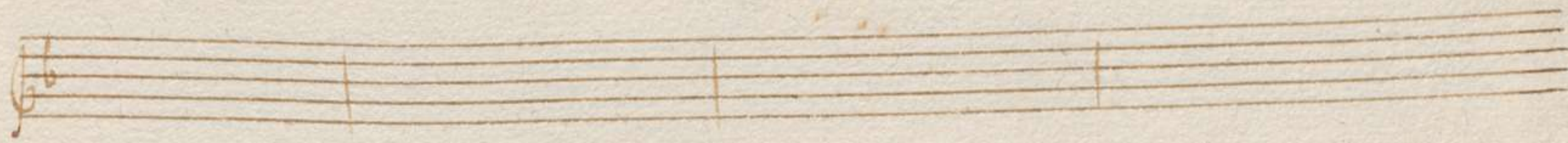
for



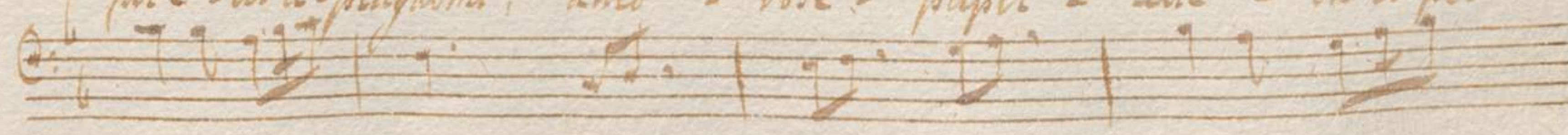
- mi, amovose pupillate - di'io per voi no - glio languin







gate - via - piagnoni, amo - rose - pupit - leone - di' io per





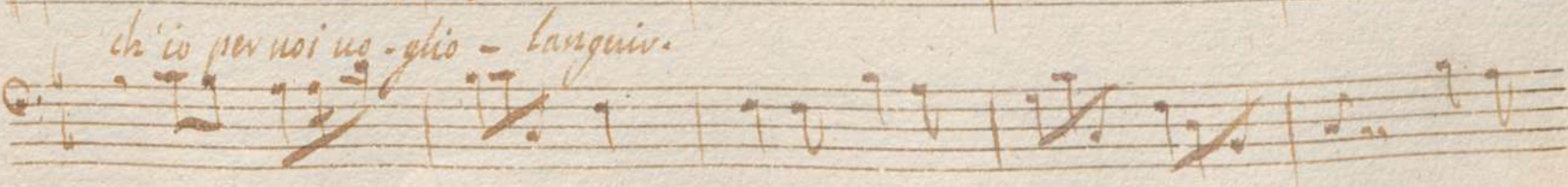
for

ma

col. M.

voi, ch'io per voi voglio - languis

amo - uote - pupil - les - te,



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of several measures of music, ending with a fermata. The word "piaz" is written above the final measure.

Handwritten musical notation on a five-line staff, continuing the melody from the previous staff. It features a treble clef, a key signature of one flat, and a common time signature. The word "col for" is written above the final measure.

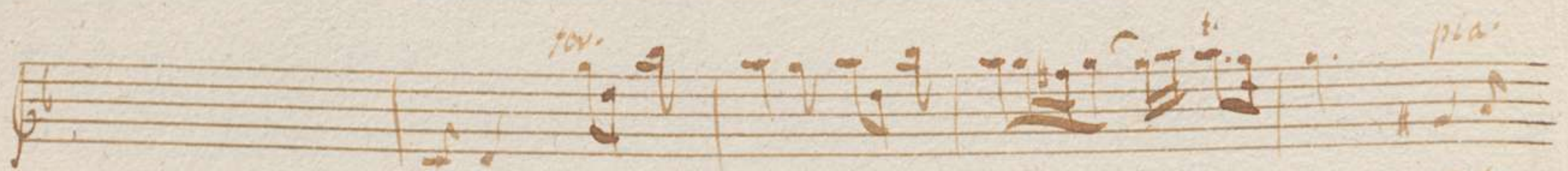
Handwritten musical notation on a five-line staff, continuing the melody. It features a treble clef, a key signature of one flat, and a common time signature.

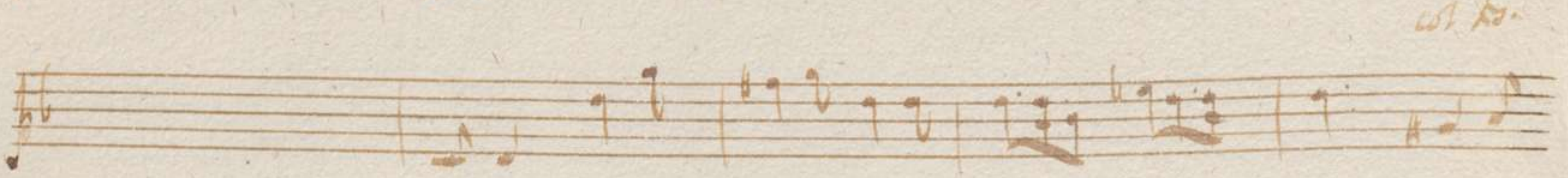
Handwritten musical notation on a five-line staff, continuing the melody. It features a treble clef, a key signature of one flat, and a common time signature.

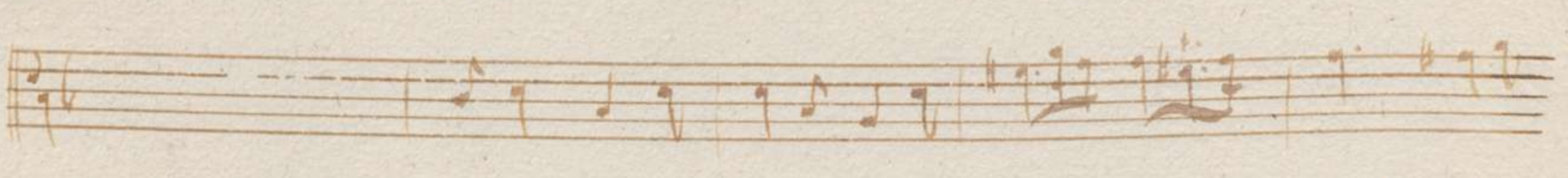
Handwritten musical notation on a five-line staff, continuing the melody. It features a treble clef, a key signature of one flat, and a common time signature. The word "non vi - MARCANTO JA - Et -" is written below the final measure.

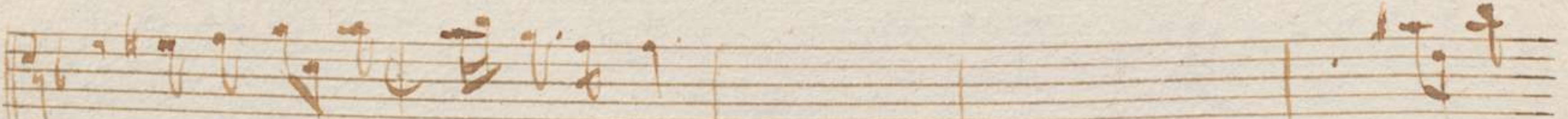
Handwritten musical score on aged paper. The score consists of five staves. The bottom two staves contain a vocal line with lyrics in Italian: "- te, non vi - mancano fa - mil - le, e - potere, se - volere,". The music is written in brown ink with various note values and rests. The top three staves are mostly empty, with some faint markings.

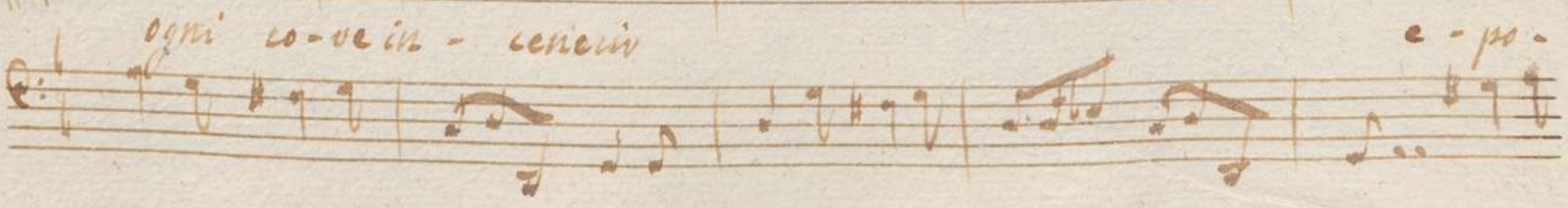


for.  *plac.*

 *col. co.*





ogni co-ve in - cen-er-um  *e-po-*



tere, se - uolere ogni co - ra



Handwritten musical score on aged paper. The score consists of ten staves. The bottom two staves contain handwritten notes and lyrics. The lyrics are: *ogni cosa incensiv. da Cayro.*

Scena VIII. Lucretia, e Flavio.

Luc. *Fla.* *Luc.*
 Flavio? Iovanna Augusta. che ti sembra di.

Fla.
 Lucio, e del suo amore? ti accoglie, e poi ti lascia: ti parla, e poi ti

fugge: puoi ben veder se uero sia di Roma il sospetto, o menzognero.

Luc.
 amoroso mi parla, amoroso mi accoglie; e uoi che dica, se.

Fla.

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics: "guendo un falso guide, ch'empio m'inganna, e mi tradisce infido? non". The basso continuo line (bass clef) provides harmonic support with simple rhythmic patterns.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics: "so. co' tuoi amori non turbar la mia gioia, e la mia pace;". The basso continuo line (bass clef) continues the harmonic accompaniment.

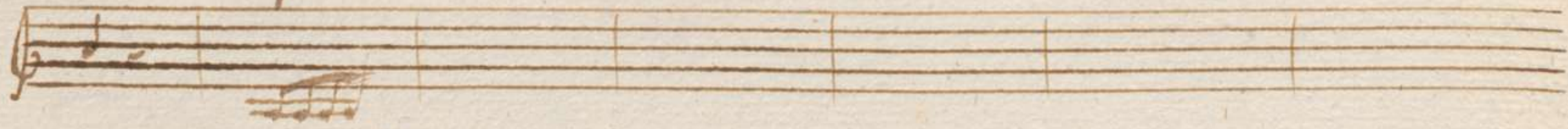
Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics: "cesare mi e' fedel, Roma e mendace.". The basso continuo line (bass clef) concludes the piece with a final cadence.



A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff is a treble clef with a 2/4 time signature, containing a melody of eighth and sixteenth notes. The second staff is also a treble clef with a 2/4 time signature, featuring a more active melody with many sixteenth notes. The third staff is a bass clef with a 2/4 time signature, showing a rhythmic accompaniment with many beamed sixteenth notes. The fourth staff is a bass clef with a 2/4 time signature, mostly empty with some faint markings. The fifth staff is a bass clef with a 2/4 time signature, containing a rhythmic accompaniment similar to the third staff. The music concludes with a double bar line and a repeat sign at the end of the fifth staff.



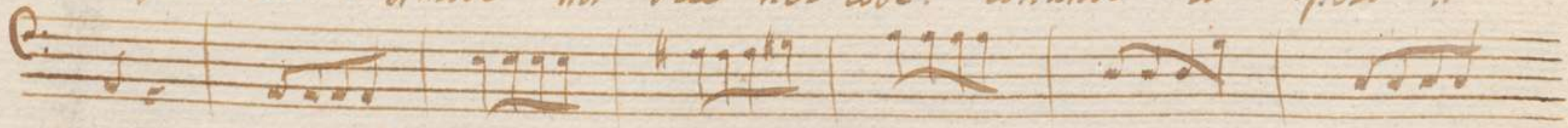
pia



con il B.



Un' Eco d'Amore mi dice nel core: costante lo sporo h

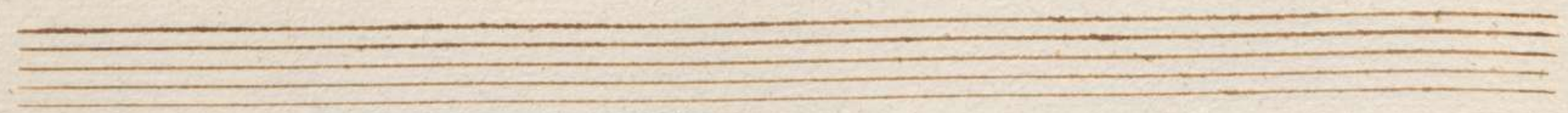


senza Basso



for. *pio.*

serba - la fe' mi dice nel core cantante lo sposo, ti

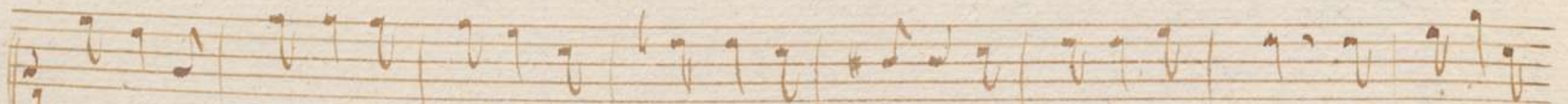
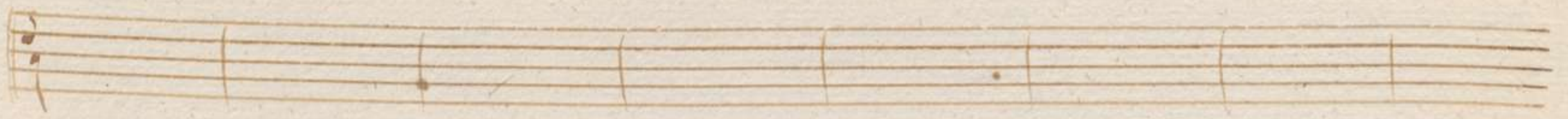
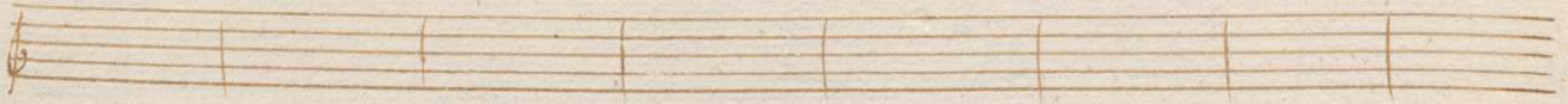
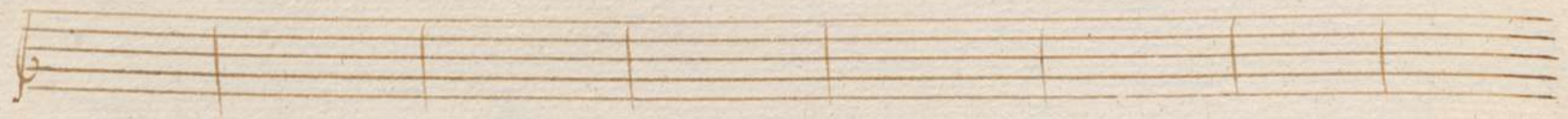




for. *pia.*

con il Ps.

- ba a ser-va la fe', un eco d'A.



Il move mi dice nel core costante lo spozo ti serba la fe', ti ser -

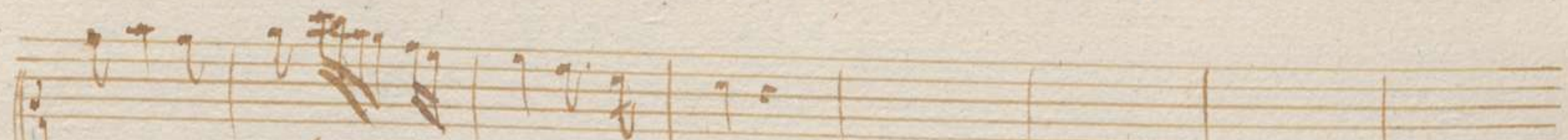
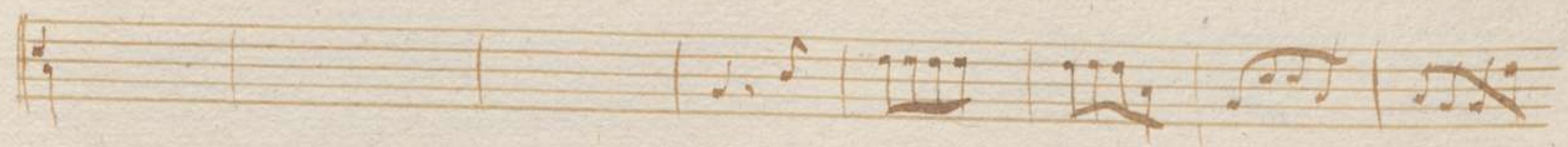
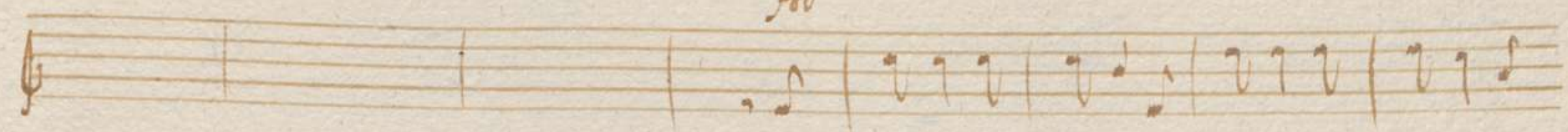


- ba - ti - seta la fe' un -

tante lo sporo ti serba la fe ti ser



for



ba - ti - serva la fe





pia.

con il M.

al core ne chiedo, e il core in

fov. pia.
con il B.

con il B.

con il B.

con il B.

ponde: di fiamme giocande sfavilla per te



lou

fiam - - - - - *me-gioro-de sancti-ta per te,*



pia.

con il B.

e il cora risponde: & fiamme gloriosa spa.



uilla per te, di fiam - me - gioronda stauit - la per te.

da Capo.

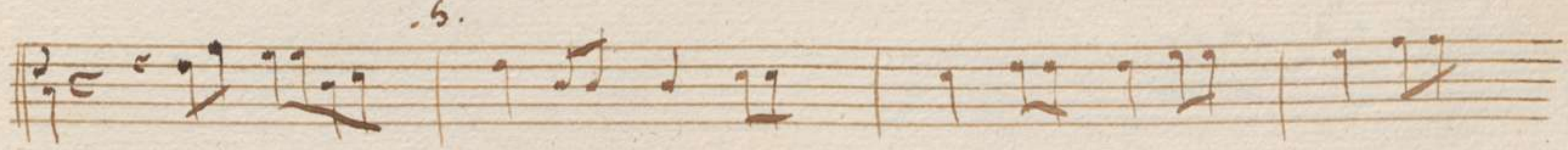
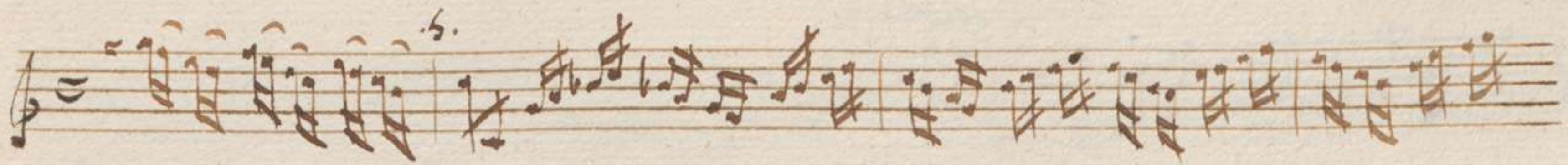
Scena IX. Flavio

Misera Principessa: quanto bugiarda è la tua
gioia, e quanto falsa la tua speranza! Licio non è più quello,
che in privata fortuna gli affetti meriti del tuo bel core. *St*
soglio, e la grandezza, a cui tu t'inalzasti, colmano d'altrezza,

umano di perfidia il core inguato. Ma non temer Lucilla: se

Cesare t'inganna, puniro la sua frode, e i torti tuoi vendiche.

vo' co' i precipizj suoi.





solo

con la parte

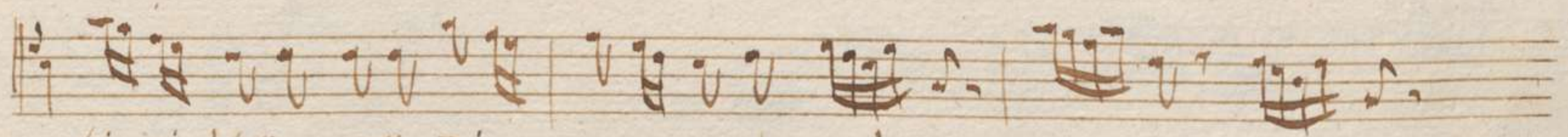
Fin che lan-to il fiumicello vi po - so' fra le sue sponde, l'erbe, ei



piano

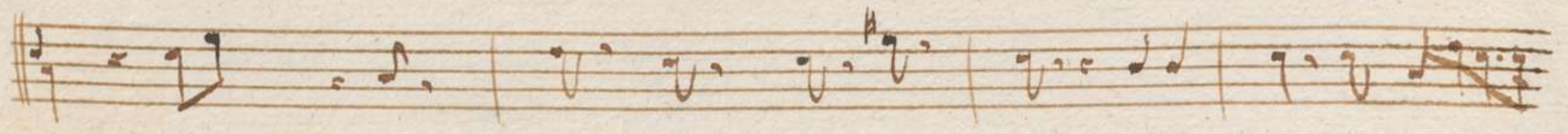
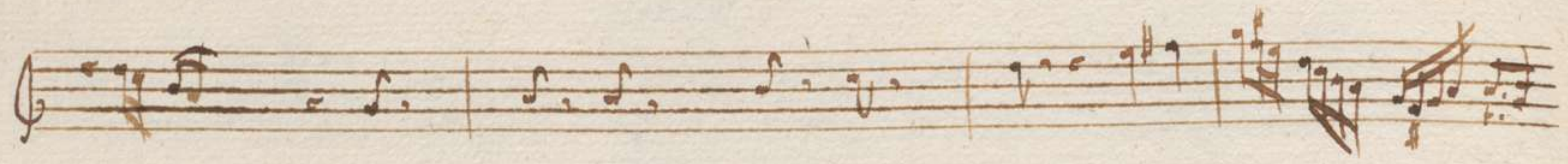


fumi.

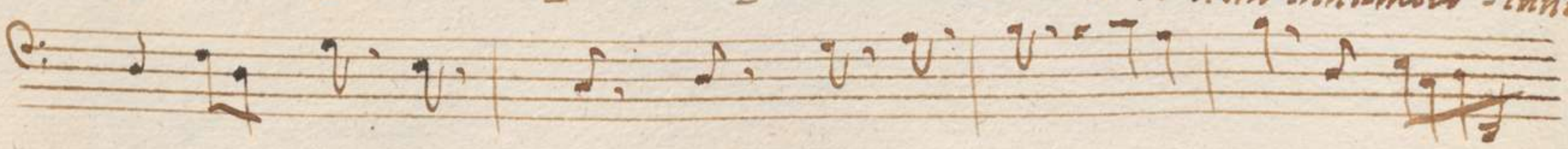


fio. vi, e' l' Pastorello di se stesso innamorato



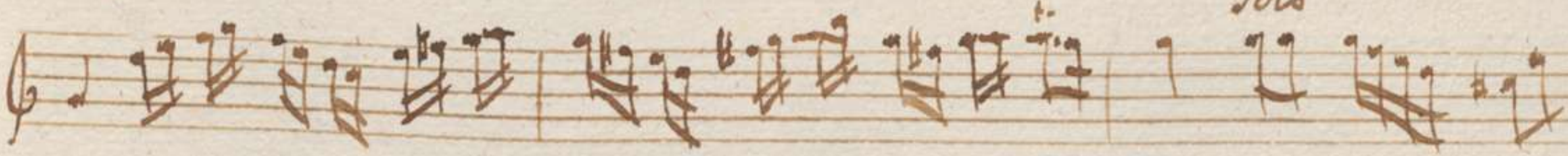


di se non innamorati - innamo -

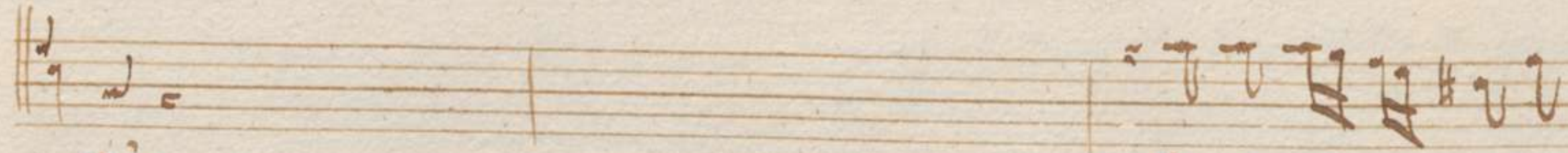
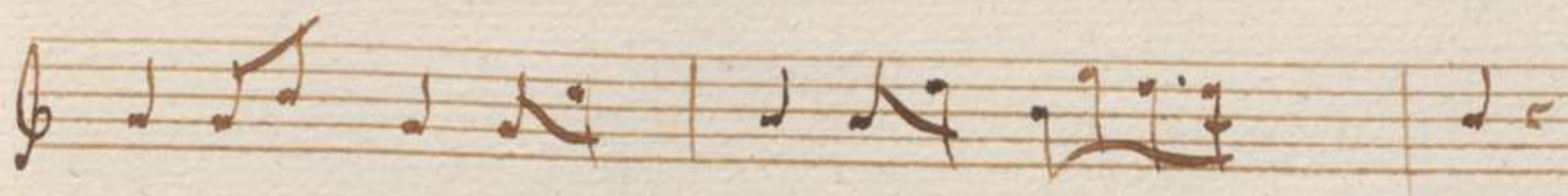


forte.

solo



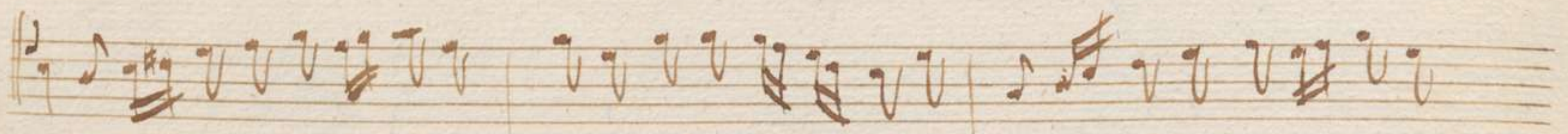
con la parte



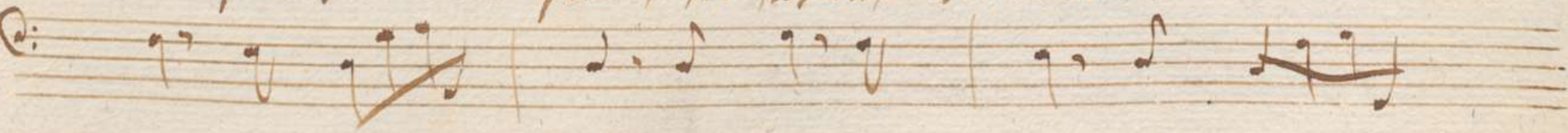
vo'

fin che len-to il fiumi -



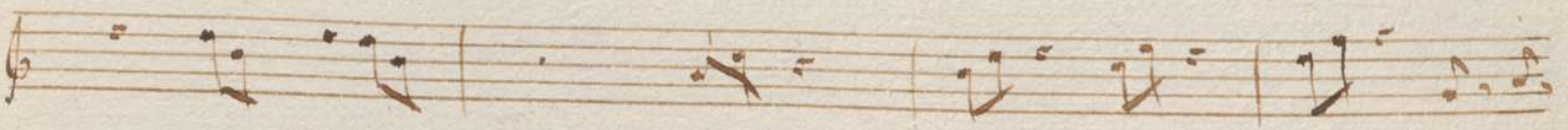


cello - riposo' fua-le sue sponde, l'erba, ei fiori, e'l bastovello - di se stesso in-nanno -

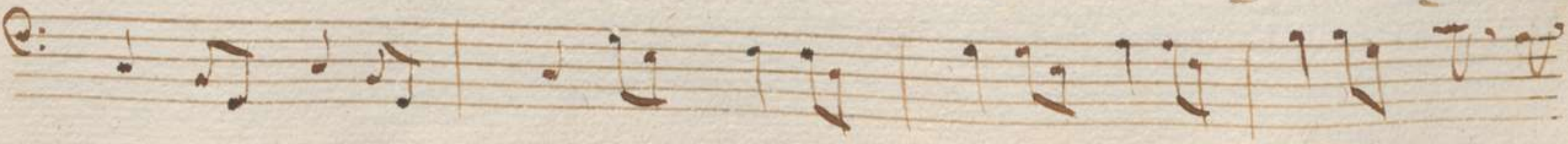
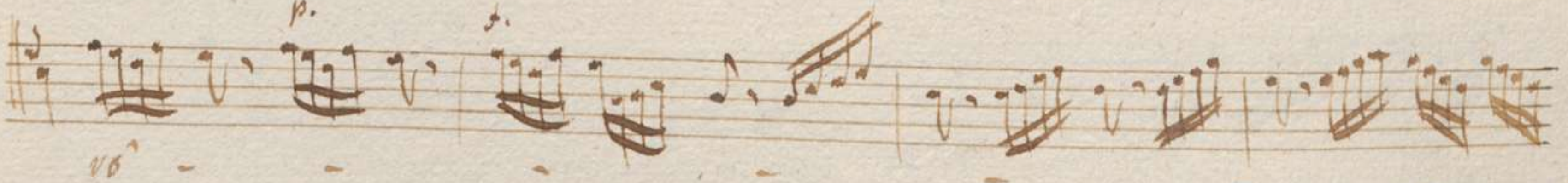




piano



p.

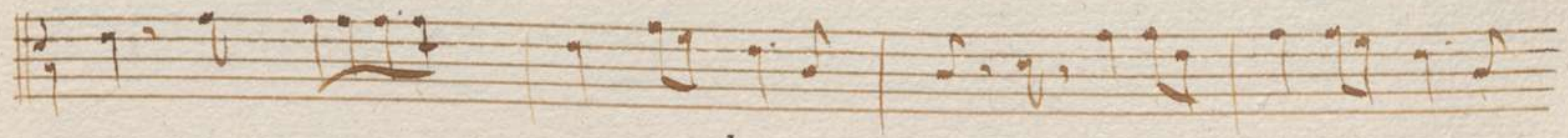
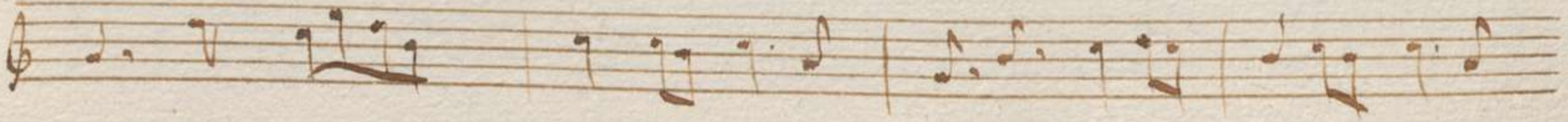
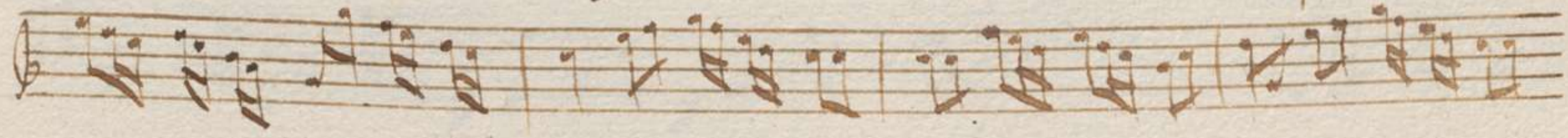


di se steno in-namovo' innamorovi' d' se'

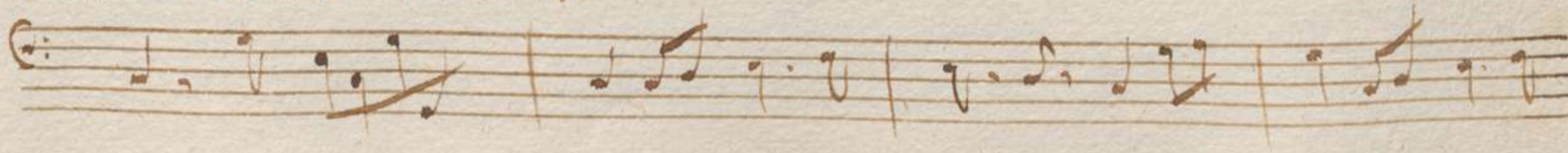


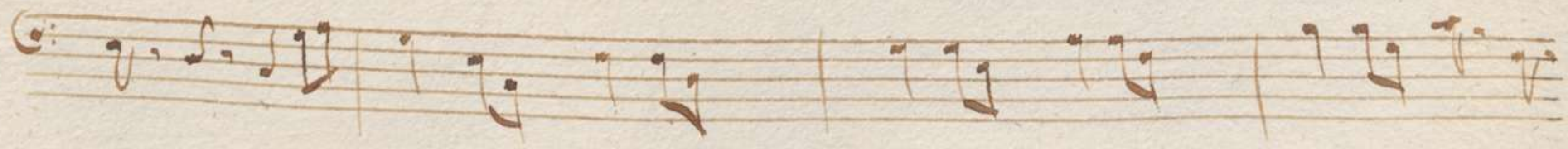
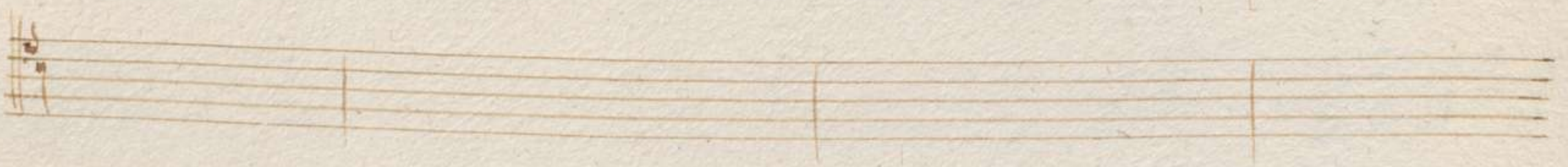
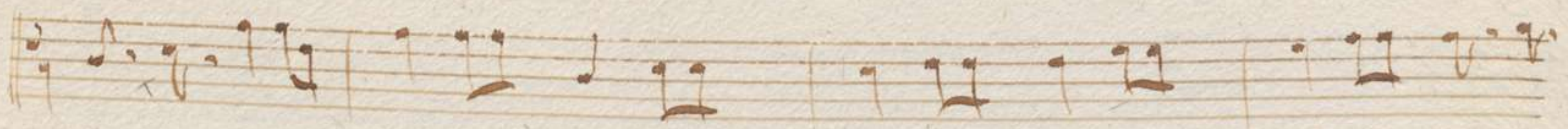
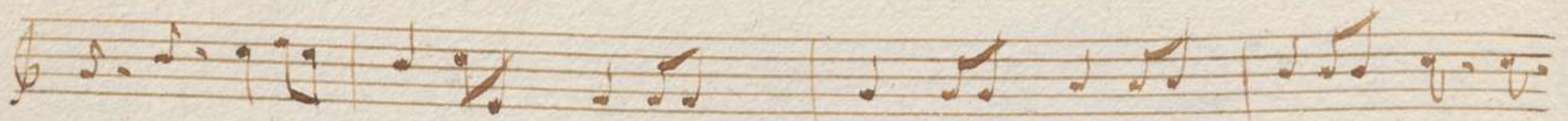
forte.

piano.



steno in-namovo in-namo - vo.





à solo

con la parte.

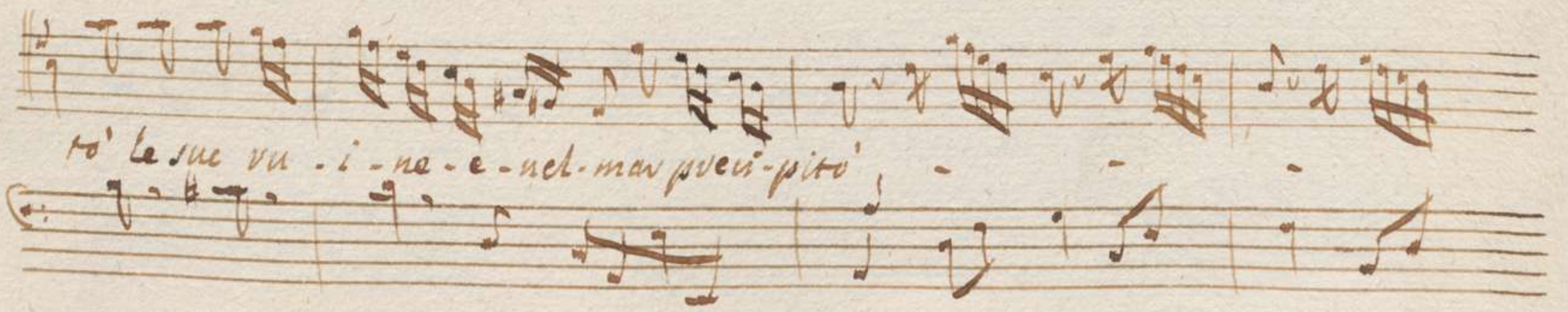
Ma se gonfia il sen-di - biene - di - la - to l'impero all'onde af-fret-



piano



tutti



to' le sue vi - i - ne - e - nel - man pvei - pitò'

solo
con la parte

tutti
piano

af - fect - to' le sue vi - ine - e - nel man, e nel man pre - cipito'



forte. -5.

-5.

-5.

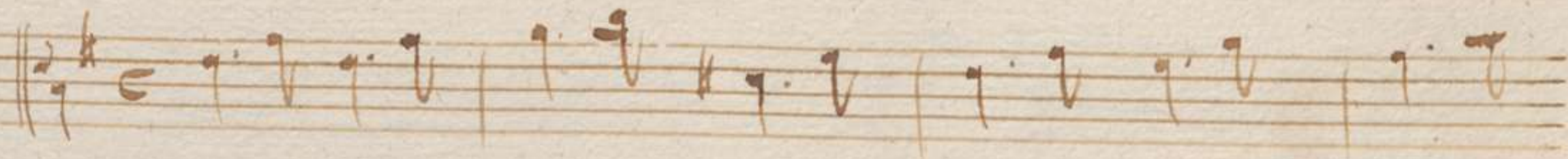
-5.

precipito

Scena X.

Apresi la Torre, e n'escano Niso, e Vologero
con Guardie.

Advenite: poi Niso, e Vologero



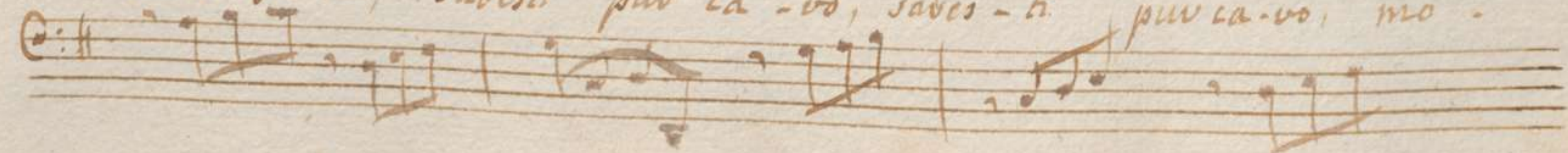
pia.

S'io fuor di - cate - ne stringersi il mio bene; mo -

This is a page of handwritten musical notation on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The word "pia." is written above the first few notes. The second and third staves continue the melodic line. The fourth staff features a more complex rhythmic pattern with many beamed notes. The fifth staff contains the lyrics "S'io fuor di - cate - ne stringersi il mio bene; mo -" written in a cursive hand below the notes. The music ends with a double bar line.



mento felice, savesti piu ca-vo, saves-ti piu ca-vo, mo-

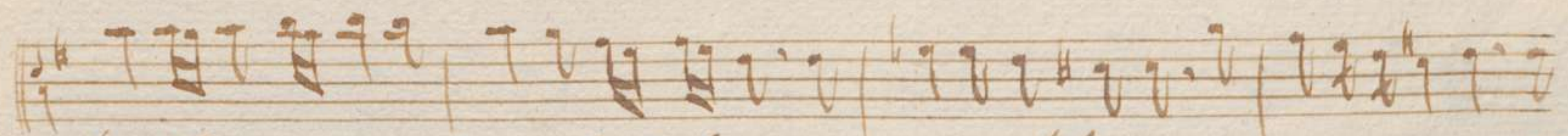




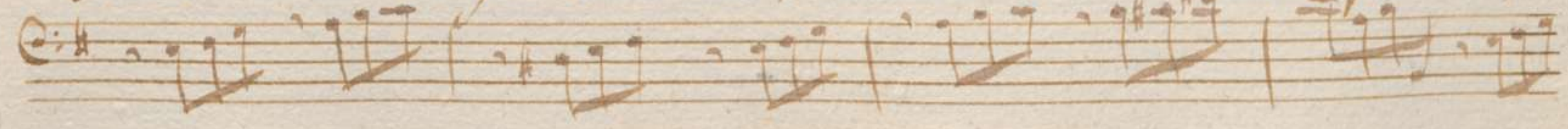
for. *pio.*

men-to feli - ce sa-ves - ti, sa-ves - ti pi-um car-um

io

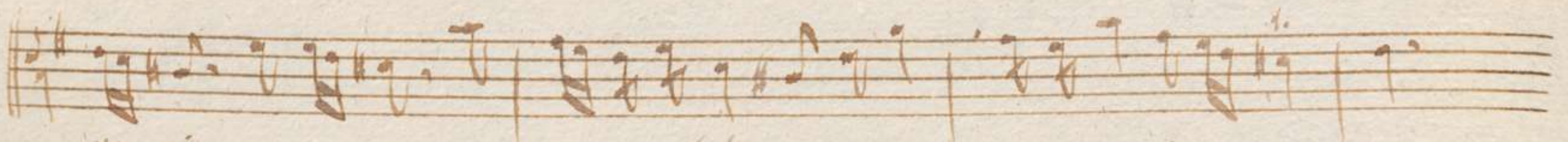


fuor di - catena stringesi il mio bene, momento felice ^{ti} savesti piu caro, sa

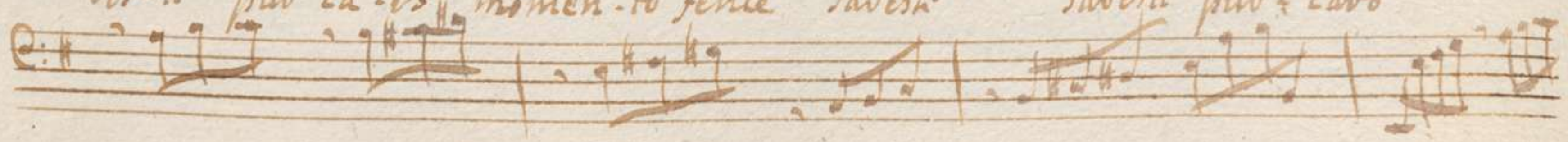




for.

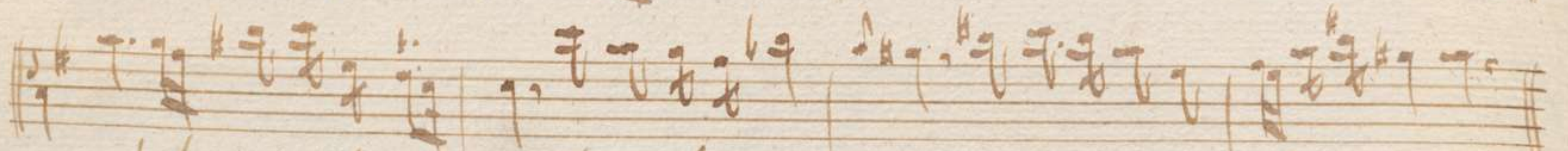


ves-ti pur ca-vo momen-to felice sa-vesi sa-vesi pur ca-vo



pia

ma stringuto al pet-ro fra lac-ri istretto, che amplexo infeli



ce! che - giubilo ama - ro, che ampleso infelice! che giubilo, che giu - bilo amaro.



da Capo.

Niso *Dev.* *Vol.*

Eccoti il prigioniero. Ah! duolo: Ah - uista:

Dev. *Niso*

Niso, quanto ti deggio! ou voi, Custodi, in disparte attendete;

e' l' vicino sentiero a tutti impenevabile ven-

dece.

dece.

Scena XI. *Arvenice, e Vologeso.*

Arvenice

O Vologeso, o tanto già sospirato, e pianto mio

Sposo, idolo mio; tu in infero? tu vivo? e ti rivedo?

Vol.

Vivo, in infero, e tuo, dopo un anno di pianti, e di sos-

piri, Arvenice adovata, tu mi vedi, io t'abbraccio.

Brev. *No1* *a2.* Brev.

stringi, amov, Giove, eterna un si bel faccio. come estinto la

fama di diuulgo? mi narra la serie de tuoi casi: i miei pa.

No1.

lesi l'affatto altrui, la mia costanza ha veri. nel di fa.

tale, in cui cene di fato dell' Asia a quel di Roma, tra i cadaveri, e l'

sangue tutto piaghe anch'io giacqui. I miei più fidi da le streggi, e dal campo tuorsermi e.

sangue, e ognun mi pianse estinto. Fu lungo il male, e periglioso: al

fine lo vinse arte, e natura. intesi allora te prigioniera, e

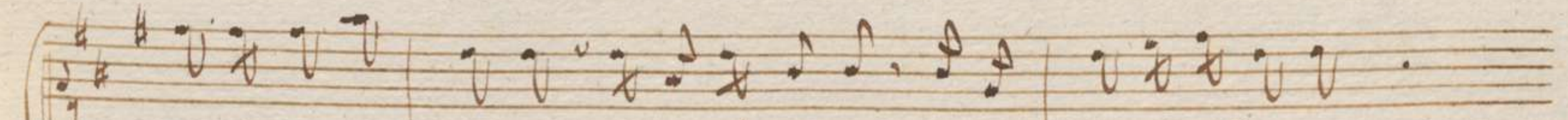
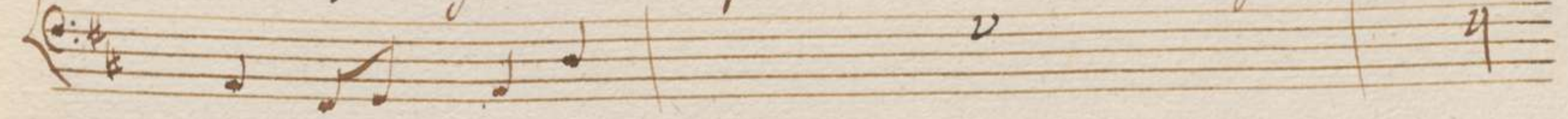
quasi fece il dolor ciò, che non fece il ferro. pianse vedous spov



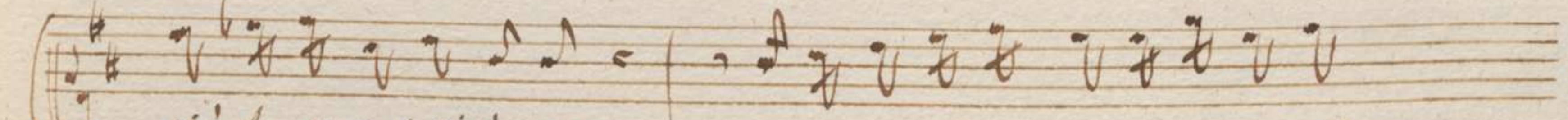
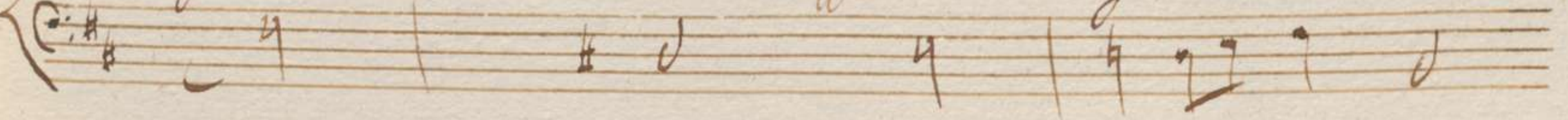
Benevica casina; e piangi ancora ne gli affetti d' Augusto benevica infe-



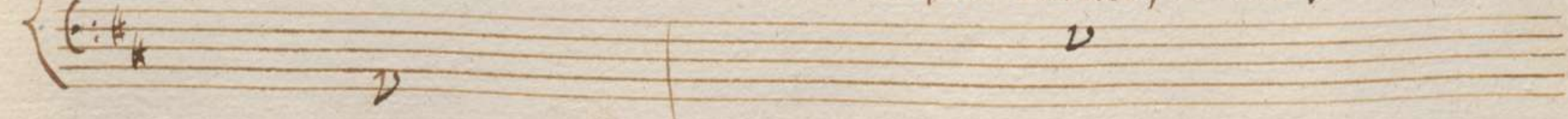
vel. ma fosti ingiusto. spinto da gelosia, di degno ucciso, qua in-



cognito mi rivasi, e ne la reggia uccisi luogo, e l'odienni.



io' che tentai ti e' noto. ova son sua catene, e son fe-



lie; poiché da mi e' concesso un congedo, un amplesso a Revenire.

And.

di queste catene io sento il peso nell'intimo del cor. se ad ispe-

zate può giouar sangue, o pianto; pianto, e sangue si uersi. uadasi a pie' d'An-

gusto

Luna XII. Niso, e i medesimi.

Niso.

Amiceto, o Regina, cerca di te. concedi a le sue

guardie il prigioniero, e parti. Oh Niso! come ve-

loci spariscono i momenti, quando sanno addolcive i miei tou-

ment. Advenire, se puoi, salvami da lo

degno del mio fiero destino. ma senti, anima mia: se per sal-

uarmi, devi col mio rivale esser men curata, o meno invidia e

forte; abbandonarmi pure a la mia morte. *Ades.* ch'io t'abban-

doni a la tua morte? Oh - mio! no' l'farò vologero: se ben do-

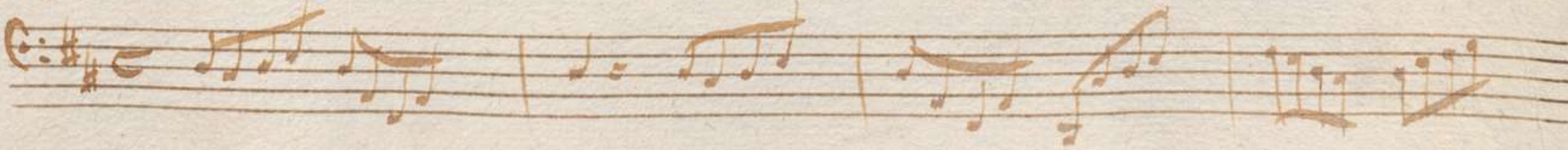
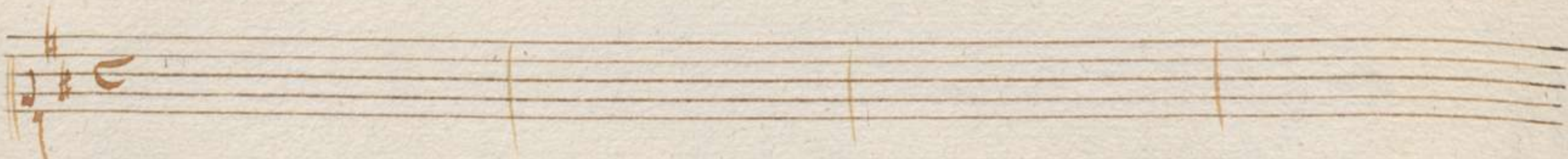
Vol.

nessi lusingar. . . Che mai? Cesare? non fia vero.

No' no' non mi salvar: son gia' pentito dell' insana richiesta. Atto pen -

siero, se pensasti così, mi ha già tradito.







ria

col basso

Non voglio che il tuo amore, bell'ido-lo adovato, mi s'isorga la ca-



for. *pia'*

col. 23.

te - - - ne mi - torni in liberta', mi sciolga la care - - -

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank, with no notes or markings.

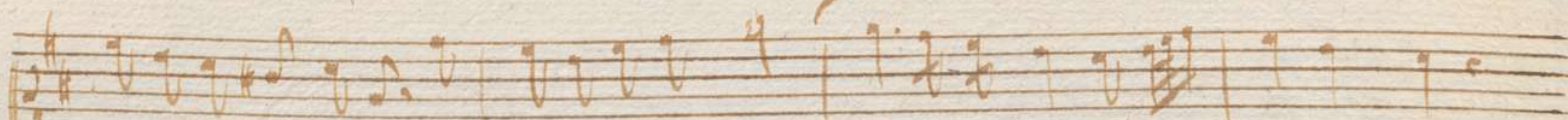
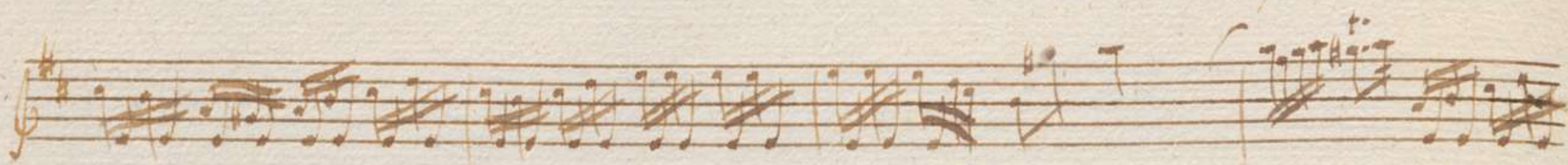
A musical staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure is empty. The second and third measures each contain a single quarter note. The fourth measure contains a pair of eighth notes beamed together.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure is empty. The second and third measures each contain a single quarter note. The fourth measure contains a pair of eighth notes beamed together.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure contains a pair of eighth notes. The second and third measures each contain a single quarter note. The fourth measure contains a pair of eighth notes beamed together.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first three measures contain eighth notes, some beamed together. The fourth measure contains a pair of eighth notes beamed together. Below the staff, the words "ne," and "mi" are written in cursive.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains four measures of music. The first measure contains a pair of eighth notes. The second and third measures each contain a single quarter note. The fourth measure contains a pair of eighth notes beamed together.

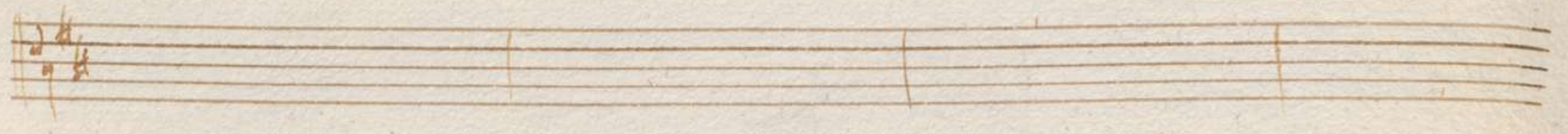
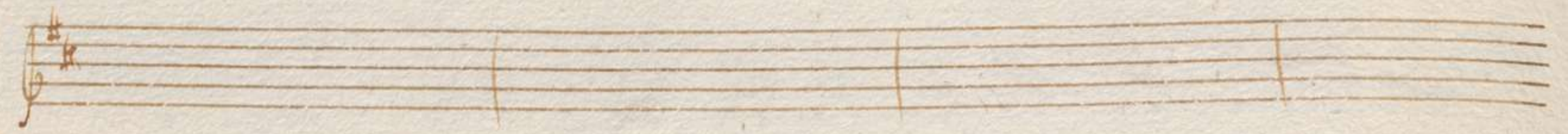


sciogga le carene, mi sciogga le care . ne mi govni in - liberta



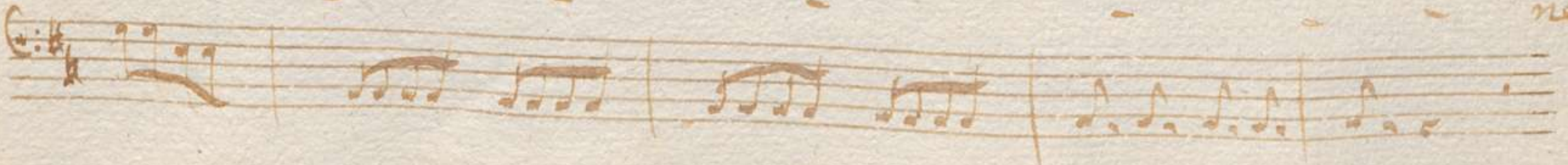
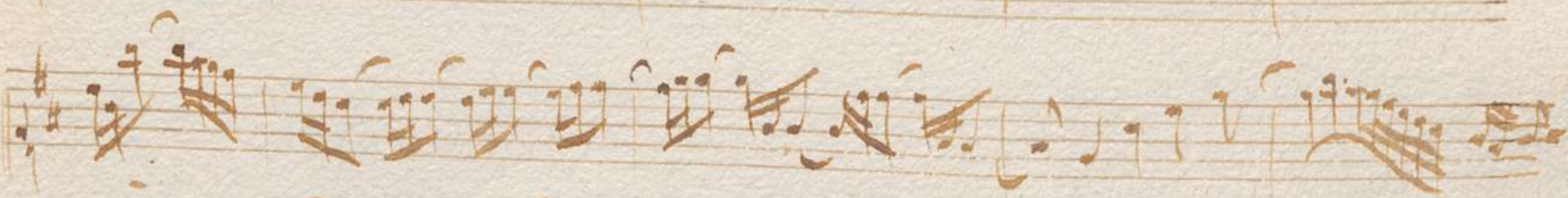
Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The score is written in brown ink on aged paper. The lyrics "non voglio che il tuo amore bell'" are written in cursive below the fourth staff. There are also some performance markings: "pia." above the first staff and "col for." below it.

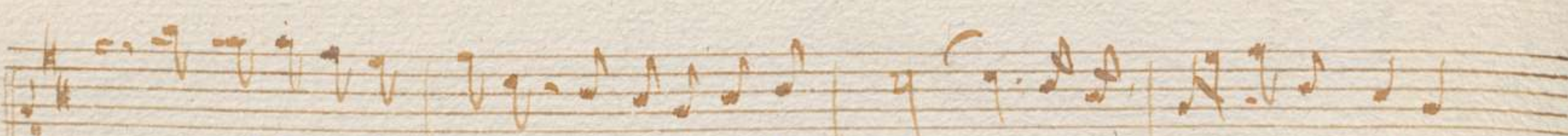
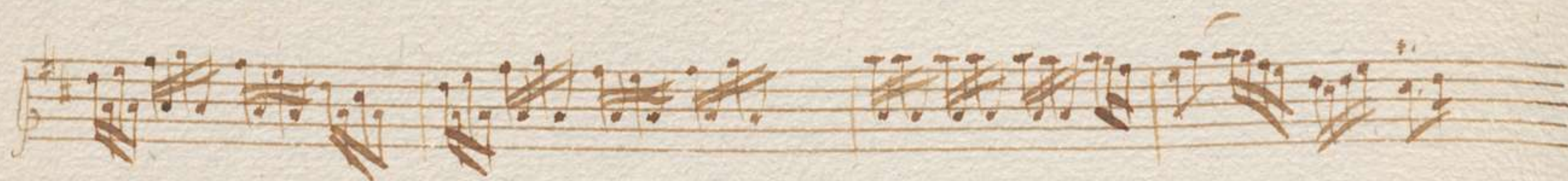
non voglio che il tuo amore bell'



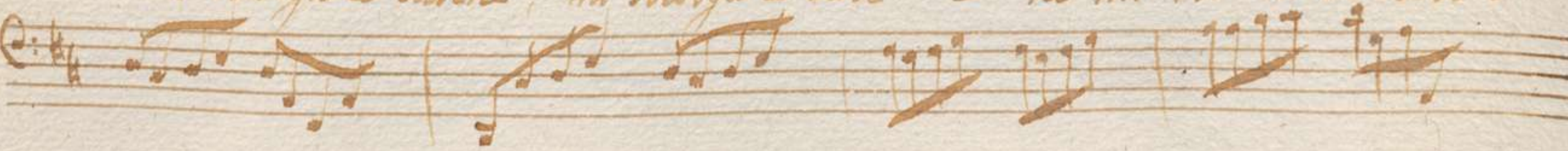
Dolo adovato mi scioga-le-cate







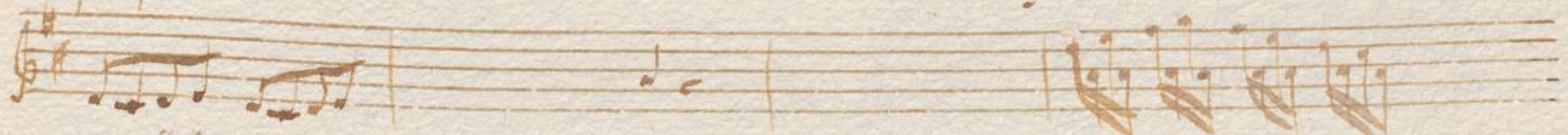
mi sciolga le catene, mi sciolga le care - ne mi tov-ni in liber -



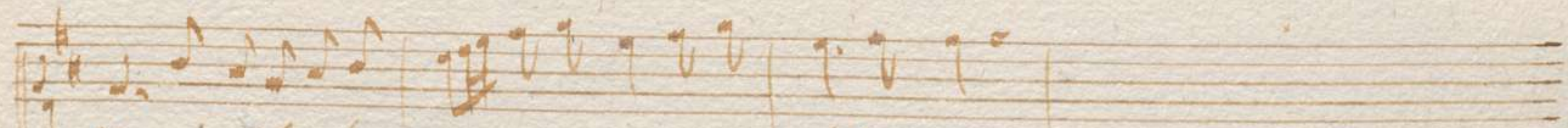


pia pia.

fov.



con il B.



ta mi sciolga le cate - ne, mi torni in liberta.

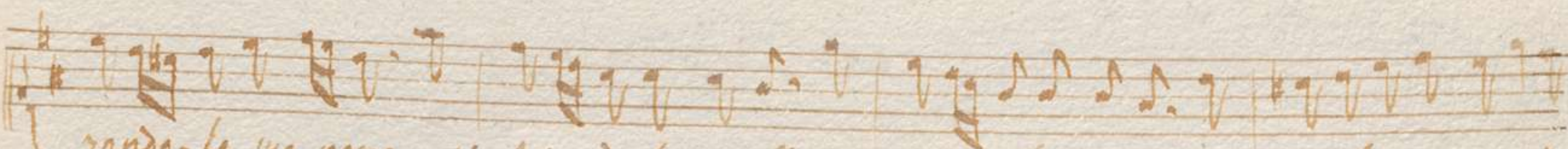
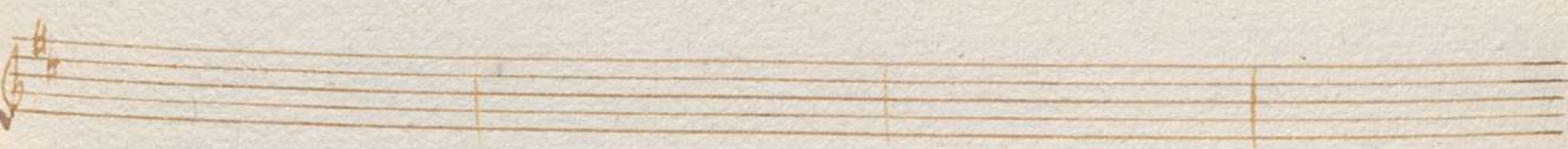




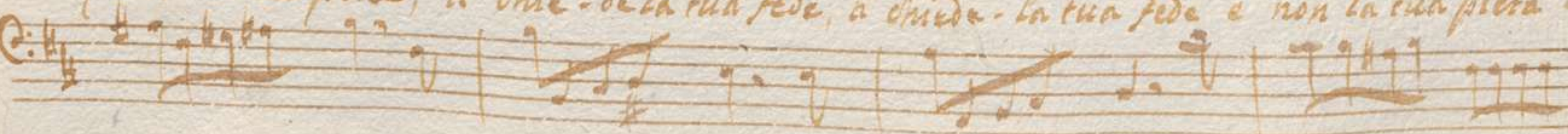
ria.

con il B.

Ad loca innamorata - to spry.

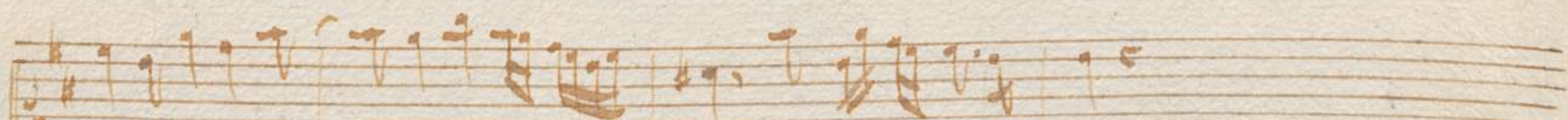


gando - le sue pene, ti chie - de la tua fede, a chie - de la tua fede e non la tua piera -

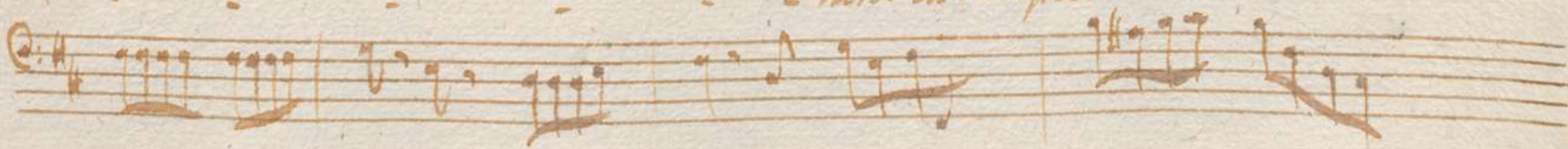




for.



e non. la tua pietà



pin.

col B.

ti chiede la tua fe-de, e non la-tua piocci -

Handwritten musical score on aged paper. The score consists of five staves. The top three staves are mostly blank. The bottom two staves contain musical notation with lyrics. The lyrics are: "e non la tua pietra da capo." The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values and rests. There are some corrections and markings on the notation.

Scena XIII. Brevenice, e Aniceto con Guardie.

Aniceto

Agl' onesti spettacoli sol manca l'alto onor de tuoi

sguardi. Cesare la' s'invita: ecco i custodi. Aniceto, con.

senti di io prima di partir chiegga un tuo dono. Anid, o Regina.

con l'indugio offendi il mio onsequio, il tuo merito. Nacque Porto, e Vas.

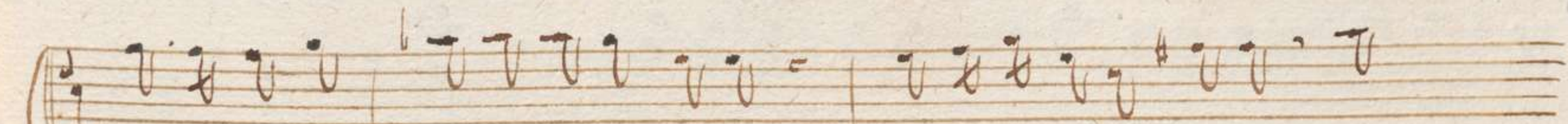
salto al re' mio sposo quel, cui spono poi anzi un cieco Reho al delitto infe-

lice. l' Armenia, e prevenire molto gli deue; e molto gli douea volo.

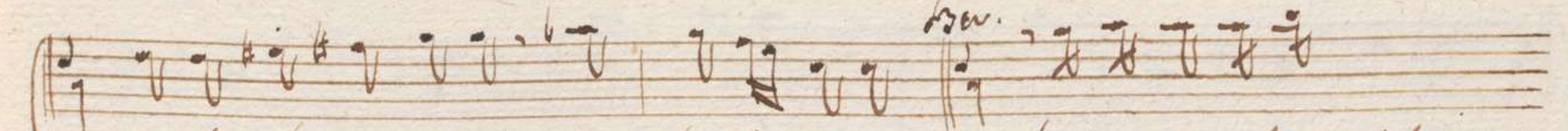
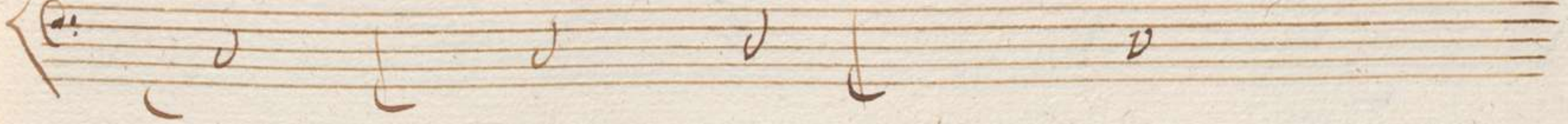
gero. giusta e' ben la sua pena, e giusta e' l'iva del tuo signor. per io

seno di lui pietà, salvo il desio. hanno le tue pupille di

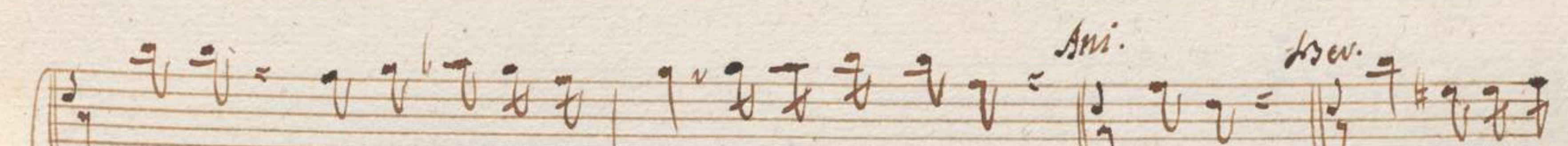
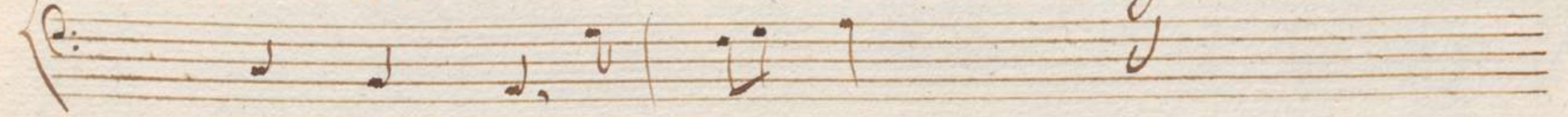
Ani.



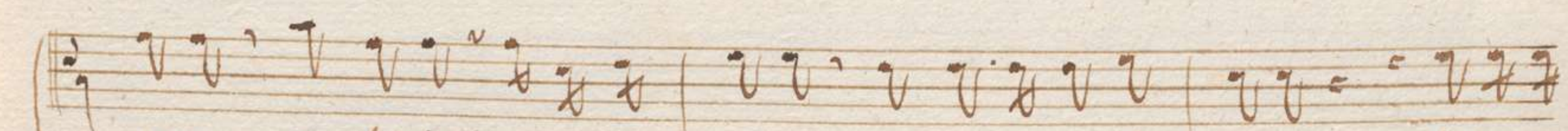
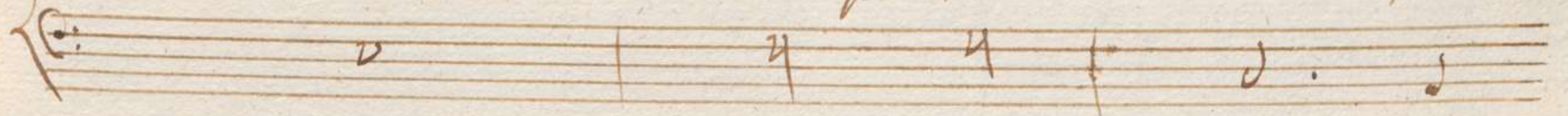
Cesare nel suo sovrano Impero: sol che tu chiedi il Reo, a



te fia la sua vita un fait - dono. ho ragione che me' l



viera, e a te servo l'onore del suo perdono. Io? si, caro Ani-



leto; tu chiedi, e tu m'impetra del misero la vita: lo te ne



Ani.

puieg, io te ne auwò mercede; e se gli hrei... non pin: cedo ò re-

gina. chi può negar uo' che tu brami? auwai libero el Prigio-

nien: paga inuai.



Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

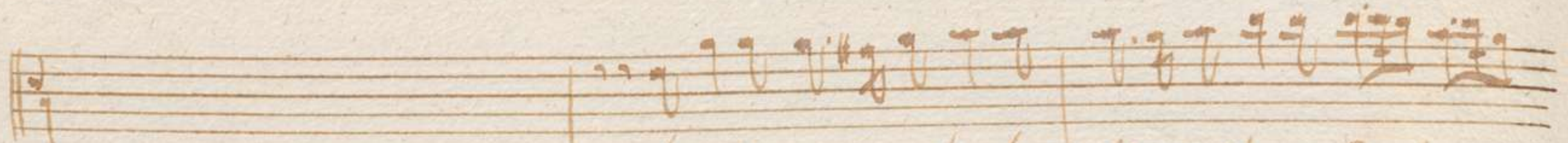
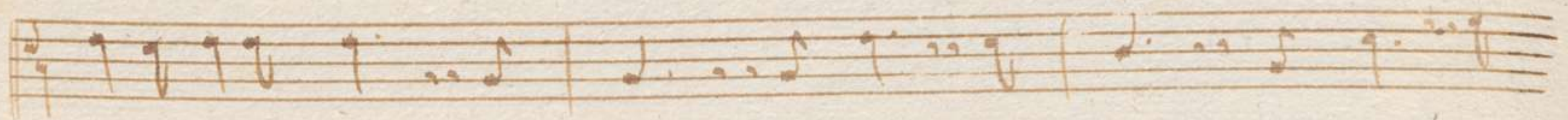
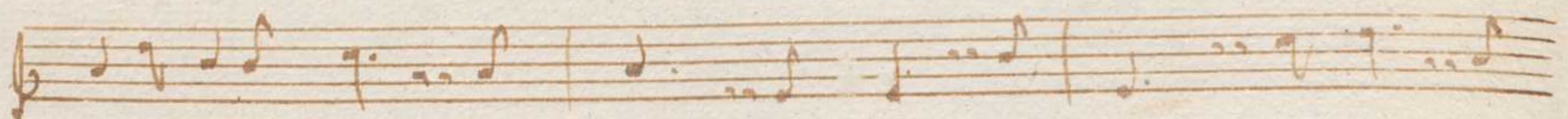
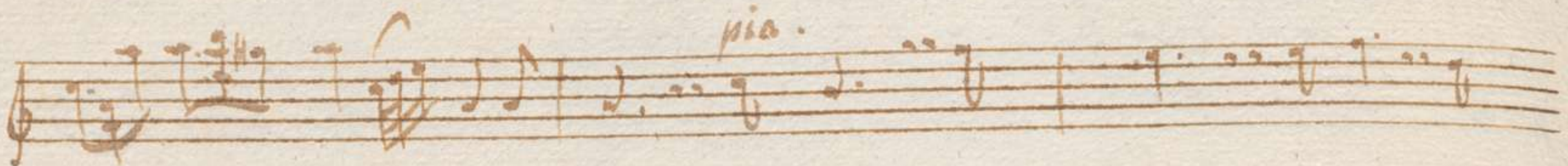
Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Prevenica

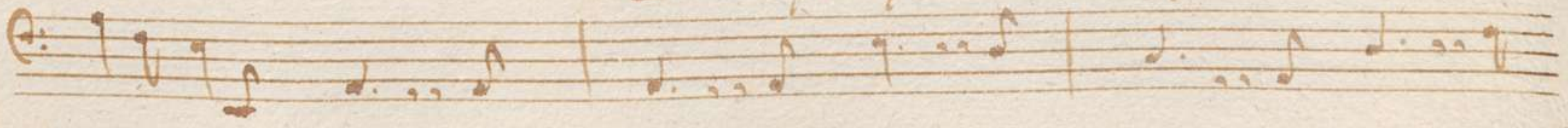
Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

pia.



La mia speranza ha la sembianza d'un roseo cel

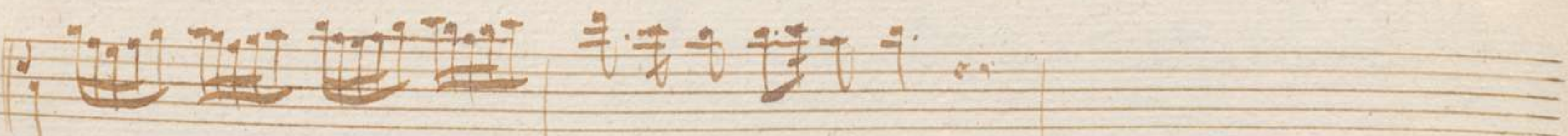
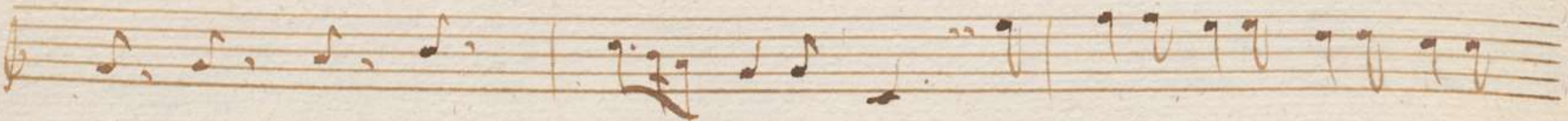


for. *pia.*

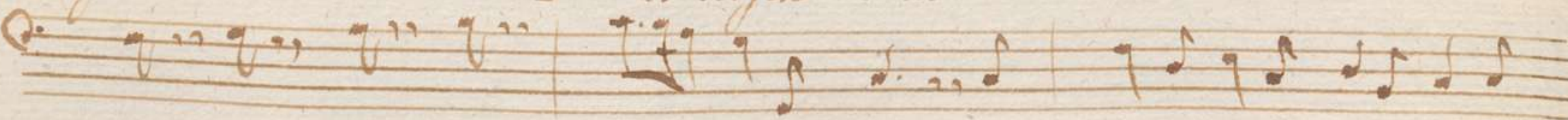
- lo, che fortunato in mezzo al punto, in mezzo al punto soggiando ma, sov



for.



gen - - - do sougen - do na



pia

La mia speranza ha la sembianza d'un arborcel



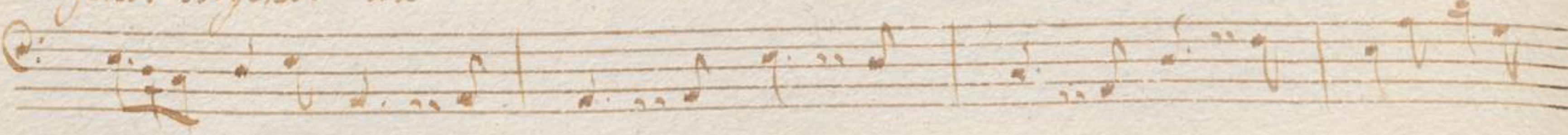
for- *pia*

- lo, che fortunato in mezzo al vuoto in mezzo al vuoto sorgendo uà, sov

Handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff contains a melodic line with a fermata over the final note, which is annotated with "sou.". The second and third staves continue the melodic line. The fourth staff features a complex, multi-measure passage with many beamed notes, possibly representing a rapid scale or a specific instrumental technique. The fifth staff contains the lyrics "gen" and "do souyer-do un - sou -" written below the notes. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

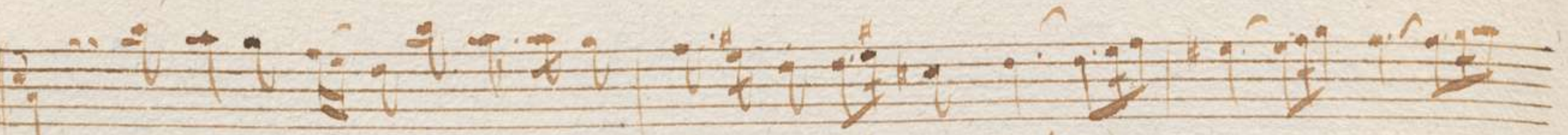
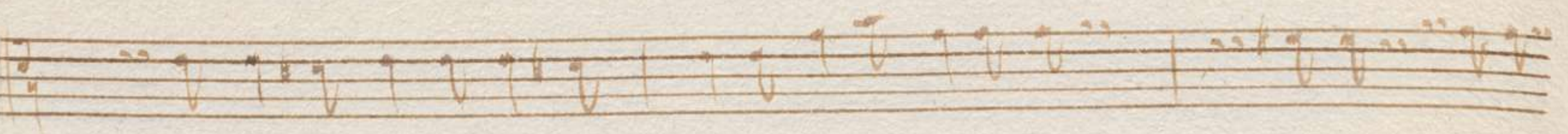


gendo sougendo un.



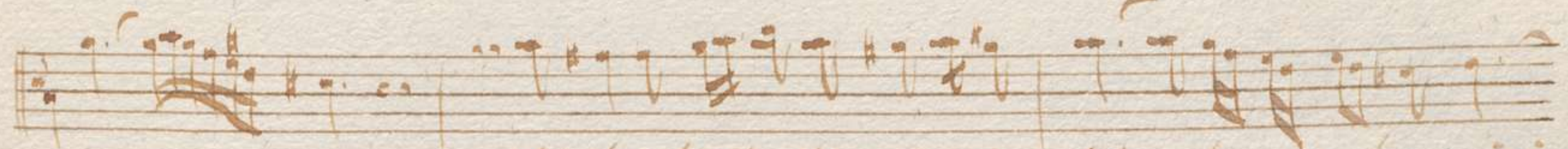
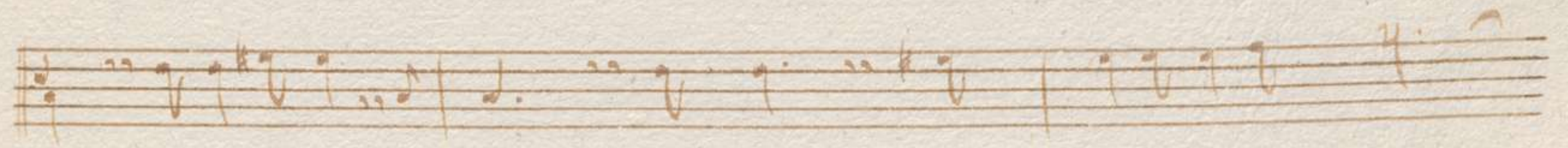
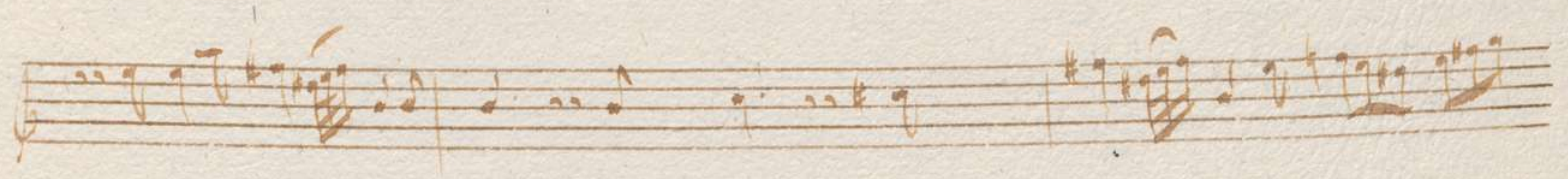
pia.

se dal mio core il suo cinnove non partiva:

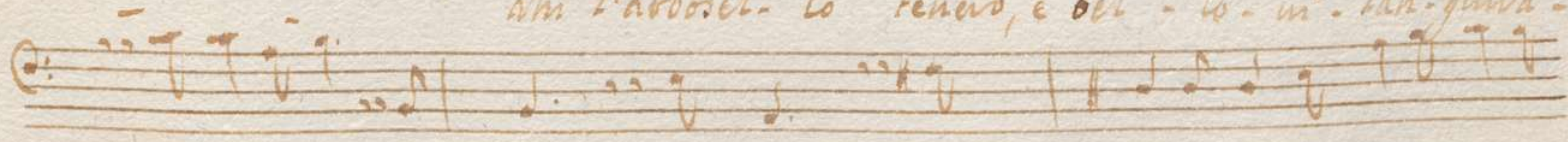


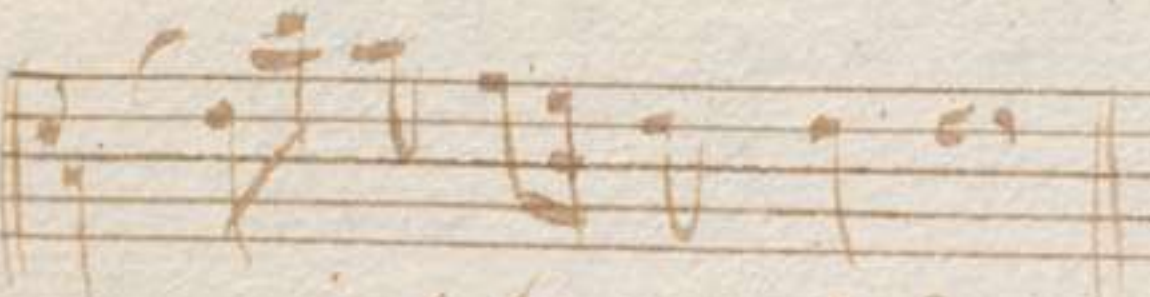
chi l'arborel - lo, tenero e bello in lan - guiva'





ahi l'arborcel - lo tenero, e bel - lo - mi - lan - quiva -



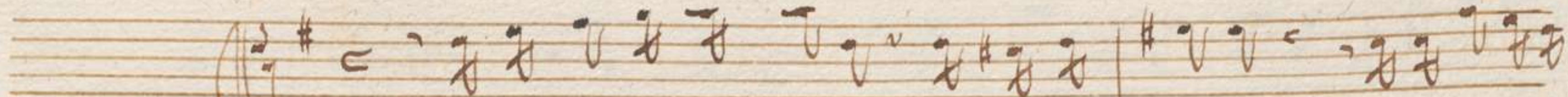


- ni lan- guiva.

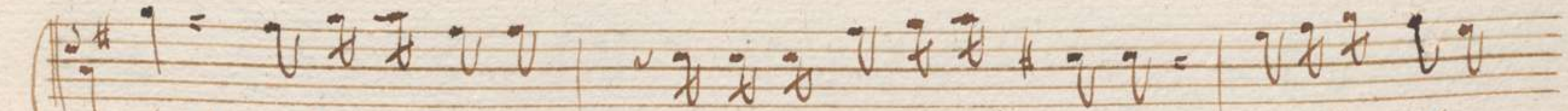
da Capo.



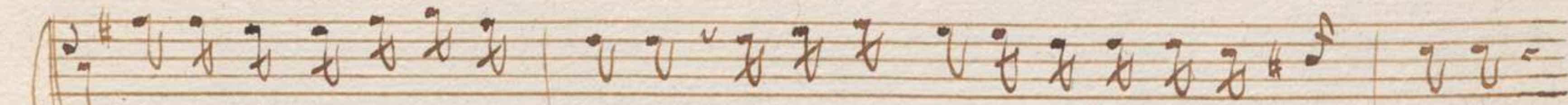
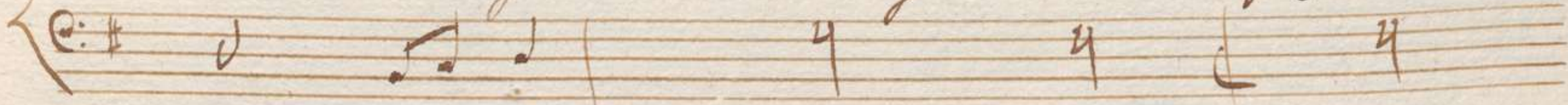
Scena XIV. Aniceto.



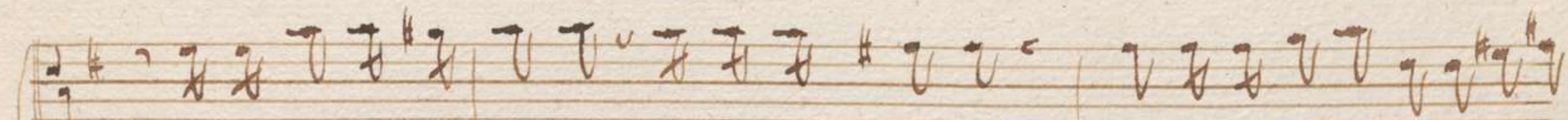
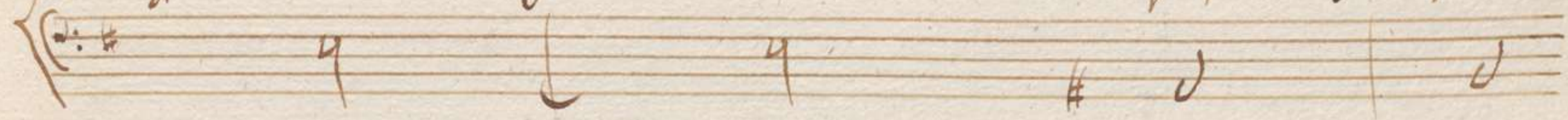
Sevchi' tanta pietade, e tanto affanno? tanti prieghi per-



che no', non m'inganno. non e' del Volgo Nom uile quegli, a la cui sal-



vezza fa uoti una Regina. il nostro il vende la colpa, e la difesa,



Ma qualunque egli sia, con la sua morte togasi d'un inciampo, o d'un sos-



pecco l'amor d'Augusto, e' l mio. Lucilla e la mia vita, e tuoto io

peudo s'ella e' d'altrui. Le usurpi brevenice l'oggetto sospirato; e poi di

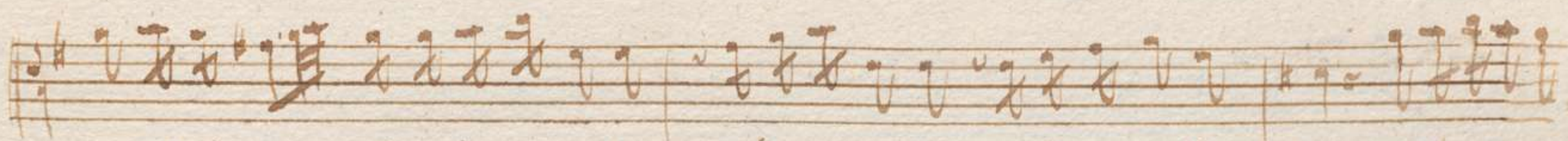
sa. L'Uomo a se stesso e' fatto.

A handwritten musical score consisting of five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and slurs. The second and third staves continue the melodic line. The fourth staff contains fewer notes, possibly representing a different part of the composition or a continuation. The fifth staff begins with a bass clef and a key signature of one sharp (F#), suggesting a change in the instrument or a different part of the piece. The overall appearance is that of a personal or working manuscript.



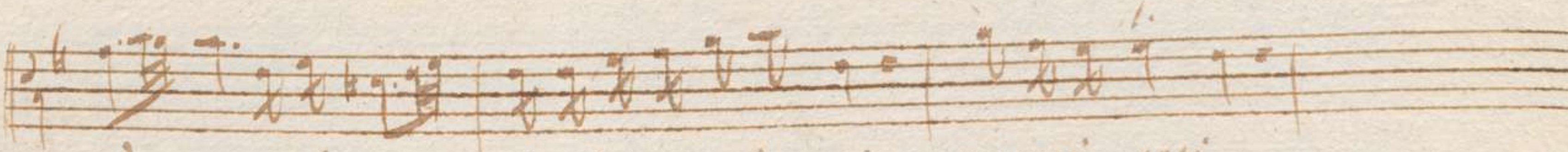
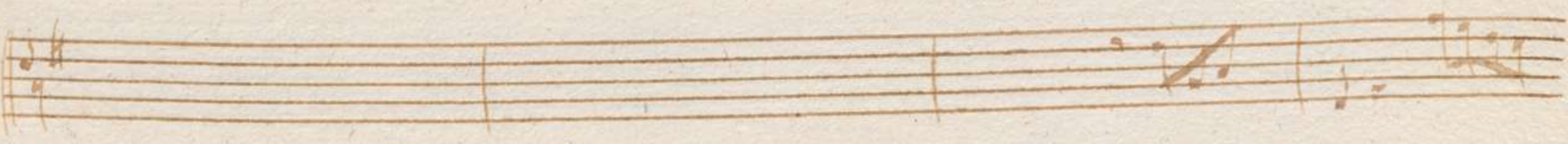
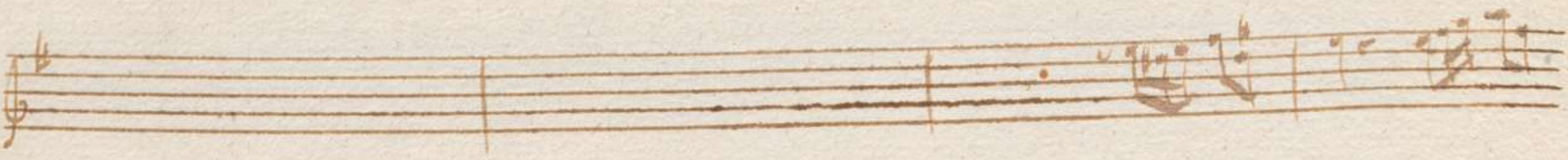
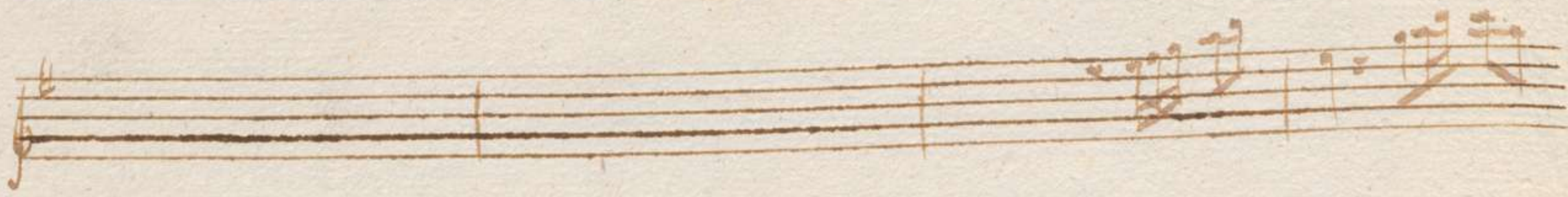
tutti gli strumenti col basso

Vi compatisco si voi che amov fieri, po - ueri co - ri - po

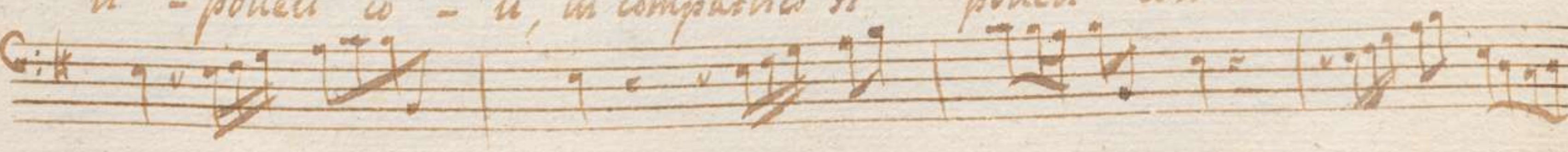


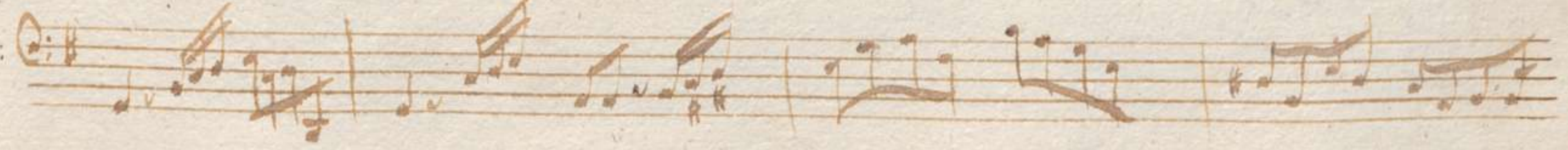
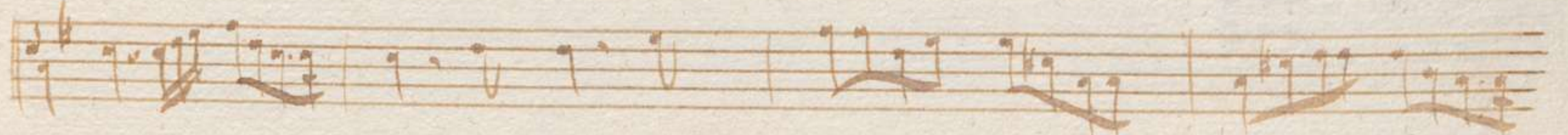
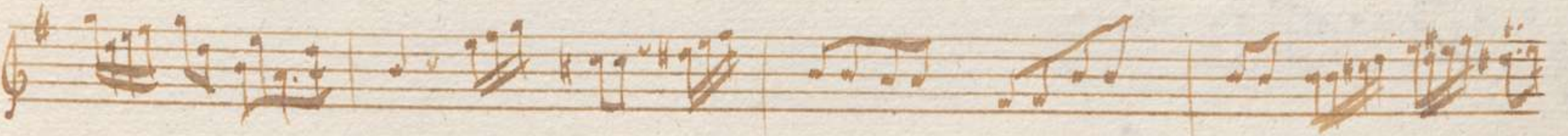
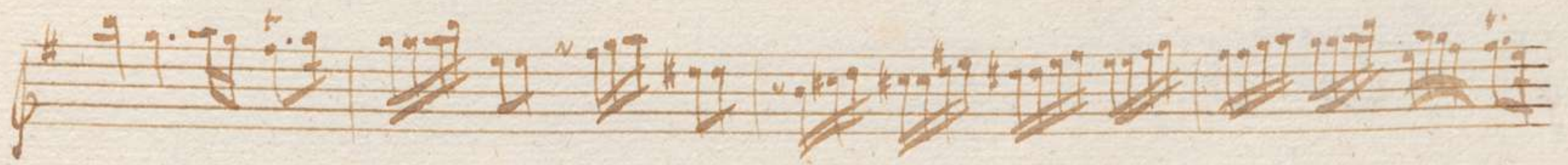
- nei so - ni, mi compatisco, mi compatisco, mi compatisco si, con che amor se -





si - ponere co - ni, ni compatire si ponere con.

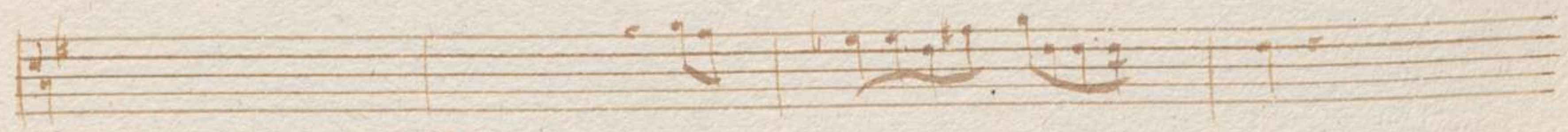
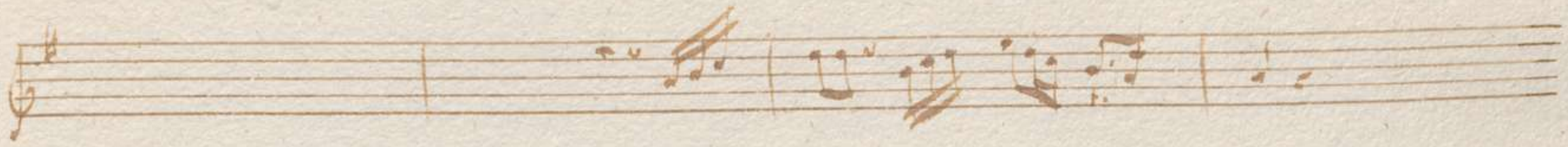






col Basso.

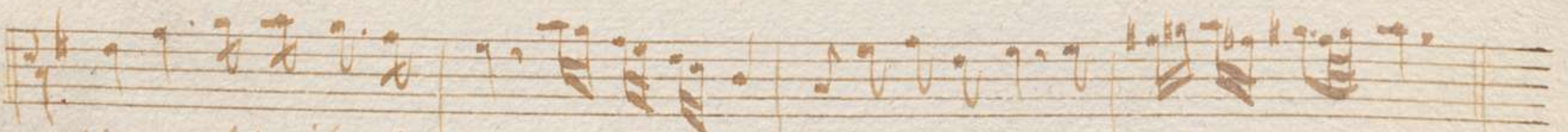
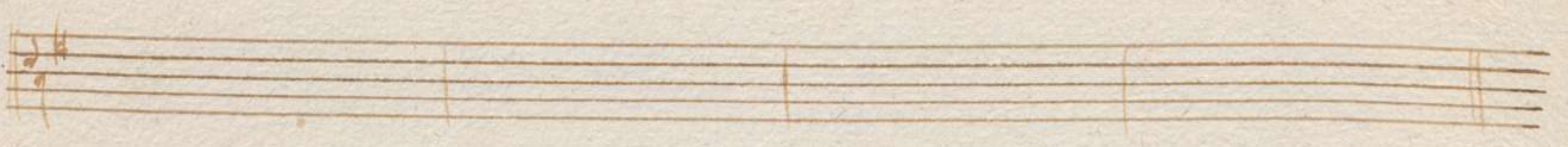
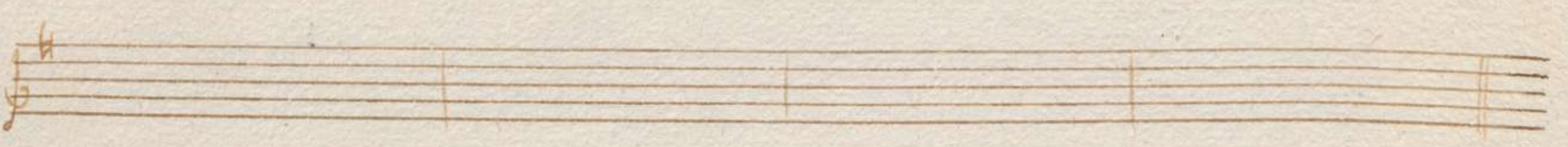
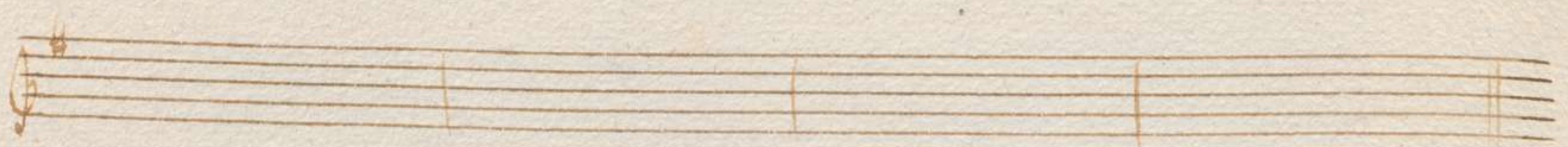
L'a - mare e' un gran martir, ma chi no' l'puo soffrir, non s'innamo.



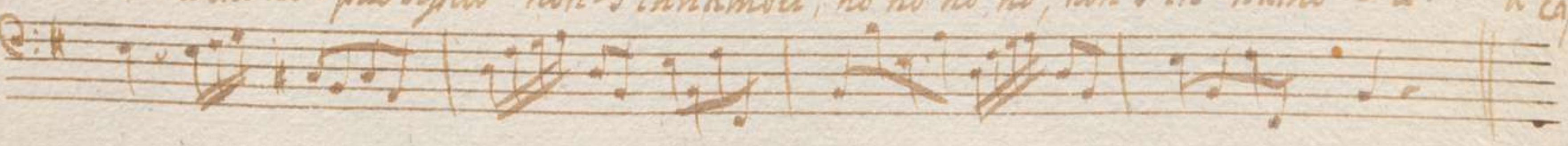
vi, no, no, no, no, non s'innam- mo- vi,

l'a- mare, e un gran





tu, ma chi no'l può soffrir non-s'innamora, no no no no, non s'in-namo - u. a Capo.



Scena XV.

Anfiteatro con Porta grande aperta,
e popolo vagante d'intorno per
gli spettacoli

Lucio uero, Crispinella, Lucilla, e loro seguito.

Lucio uero

mostvano o Crispinella, anche i diletti la Romana potenza, la Ro-

mana grandezza. Al campo è questo, ove ogni Reo già condannato, a

fonte di Tigri, e di Leoni. Loda con la sua morte: e de suoi fatti

o lacervato a brani soffre il castigo; o vincitore ne ha gloria,

e suo scampo diven la sua vittoria. *ter.* e qual cor non avere duro, e cru-

del, genti Romane, in petto, si vi auzza a le stragi anche il di-

L. uero *L. u.*
letto? chi di te l'ha piu' uido? a i giochi, Augusto, l'oracolo già in

100
[101]

L. uero

vita. andianne, o belle; e la fatale avena vesti libero

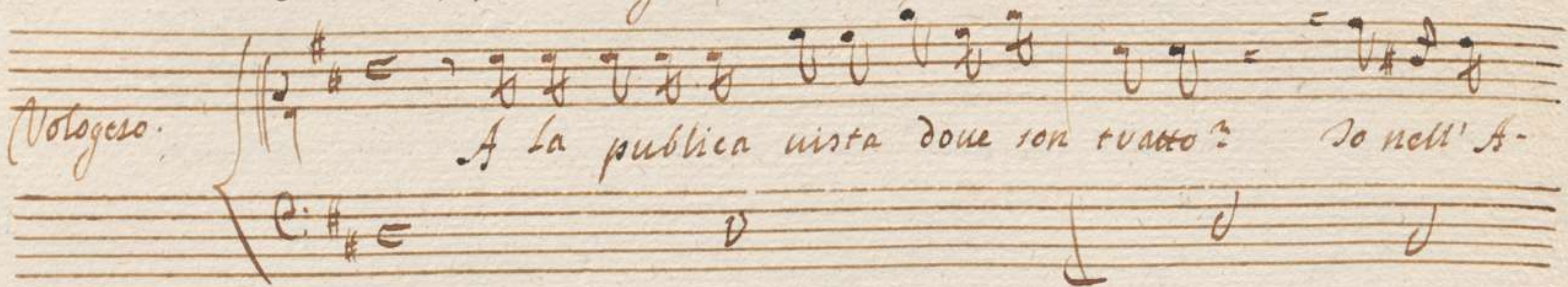
campo all' alevui - pena.

Tutti al suon delle Trombe
 entrano per la gran porta,
 che doppo si chiude, e vanno
 a prendere i loro posti nell' altro.

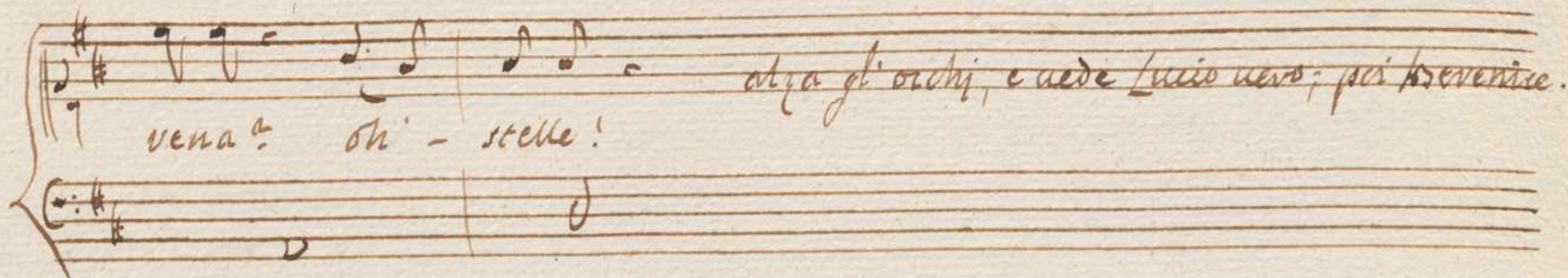
S'apre poi una porta minore al lato della
 scena, d'onde è condotto, e lasciato nell' Anfiteatro
 Nologero.

Scena XVI. Nologero, e i suddetti.

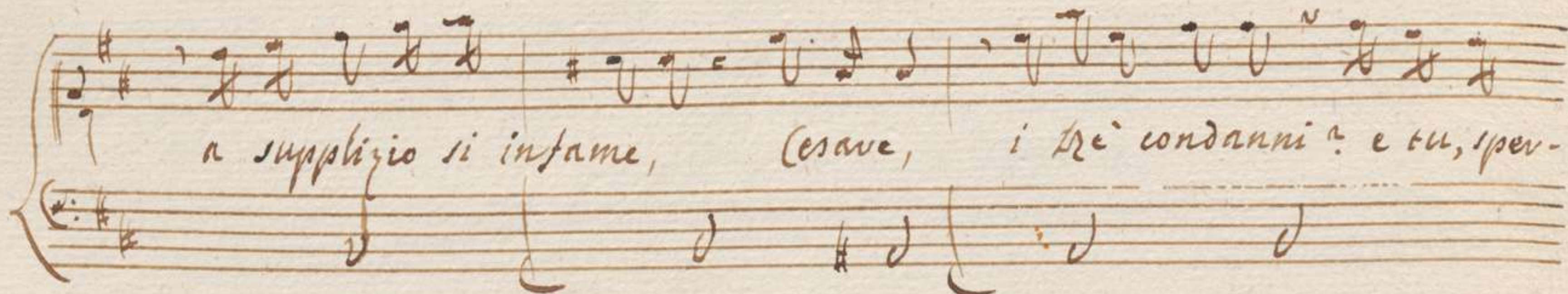
Nologero. *A la publica vista doue son tuatto? So nell' A-*



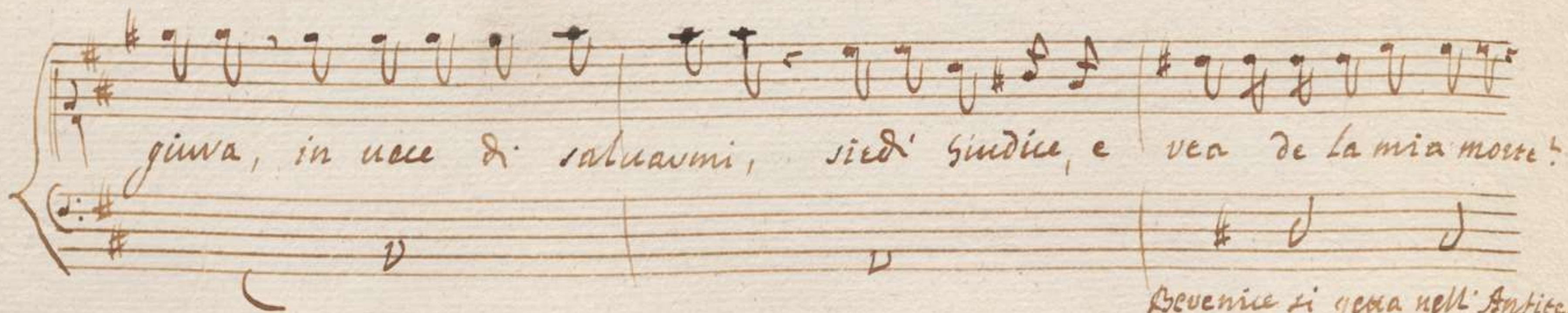
vena? Oh - stelle! *Alza gl'occhi, e uede Lucio uero; poi Reuenice.*



a supplizio si infame, Cesare, i tre condanni? e tu, sper-



giua, in uoce di saluarmi, sied' giudice, e uca de la mia morte?



Reuenice si getta nell' Anfiteatro.

L. uero. *Mer.*

che ueggio! ah! Breuenice. Io spengiuva? t'inganni.

Eccomi, o Nologero, tua compagna al supplizio. ov di tua

morte ne uea, ne speratuce diamevai Breuenice. s'apue una piccola porta, e n'ice un Leone.

L. uero *Vol.*

Ota, Custodi? aime! fu tardo il cenno. Sposa, deh!

Brev. *Vol.* *Brev.*

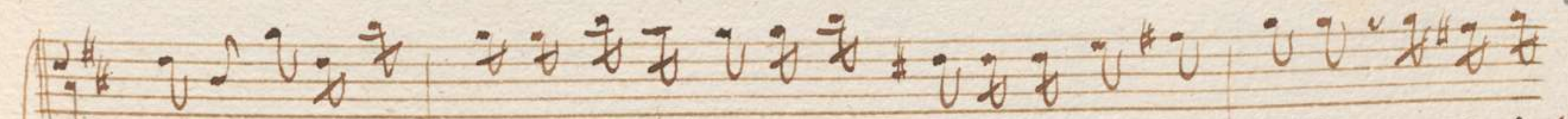
fuggi. euo la nostra morte. deh' fuggi, o' cava. io

L. uero.

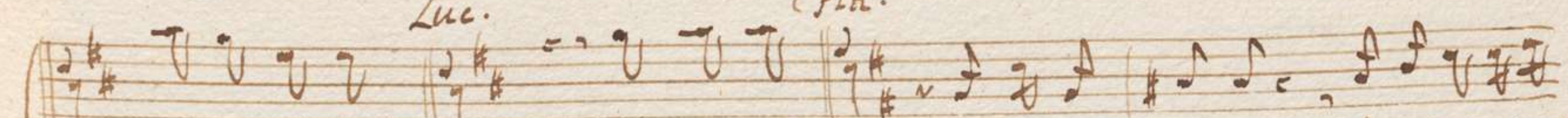
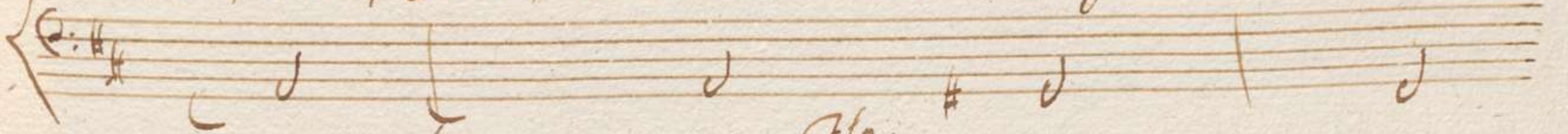
prima.... ah che far posso? prendi. Nologero il mio ferro, e ti di-

prendi.

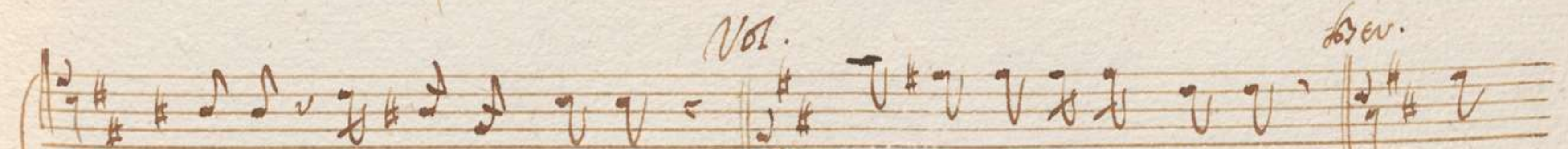
Lucio uero getta la sua spada a Nologero, che
 uà con quella incontro al Leone, e lo ferisce.
 Accorrono poi alle uoci dell' Imperatore i Custodi de'
 Giochi, e finiscono di ucciderlo. Allora Lucio uero
 scende dall' alto, e poco dopo uienta per la gran
 porta nell' Anfiteatro, sequendolo Aniceto, Lucilla,
 Flavio, e le Guardie.



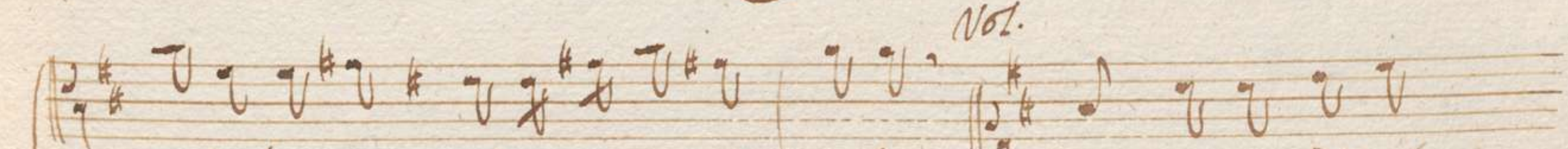
genti, serui, Custodi, adouuete, suonate l'ingorda melua, e l'adol



mio saluante. *Luc.* Che sento? *Fla.* e ben, Lucilla; che ti sembra di



Lucio, e del suo Amore? *Vol.* Cadde l'auido mostro. *ser.* e



tu dal gran periglio uscisti illero? *Vol.* non ebbe audiu la



morte di offender brevenie in Vologero.

Scena XVII

Aniceto, Lucio uero, brevenie, Vologero,
 Lucilla, Flavio, e Guardie.

L. uero. Me' de parti, io t'abbraccio. con racermi il tuo grado fosti

uero del tuo rischio. un cieco oblio sopra gl'andati euenti.

t'oppo pace, e perdono. e a lei che ti saluo', saluo ti dono.

And. grazie a tanta clemenza. *Vol.* ecco il tuo bando; bando che pria mi

gli tova la spada.

L. uero. miuse, ov mi difese. per me, per te pugnando, sempre col tuo ua.

And. l'ov chiaro si vese. *L. uero.* mi tuadi la mia fode. mi fu anverso il des.

Fla. *Lia.*

tino. *La fortuna mi uccide. La gelosia mi uccide.*

Violini

piano

Violoncello

Stelle vubelle: La mia costanza

Armonica

Stelle vubelle: La mia costanza

Clavicembalo

Cielu conde-li: La mia speranza

Organo

Cielu conde-li: La mia speranza

Organo

for.



in un baleno - ui - disarmo'

ui - disarmo'



in un baleno - si - disarmo'

si - disarmo'



in un baleno si di - leguo'

in un bale - no in un baleno - si - di leguo'

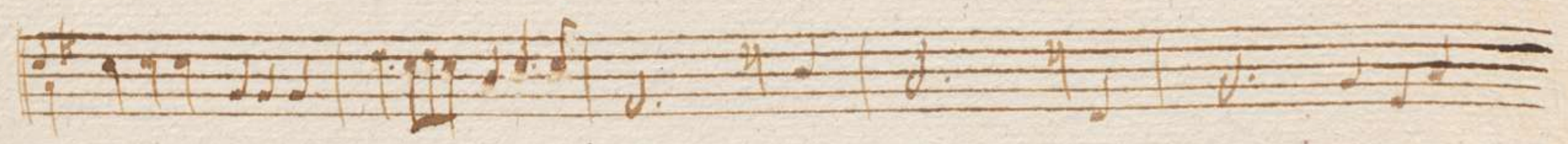
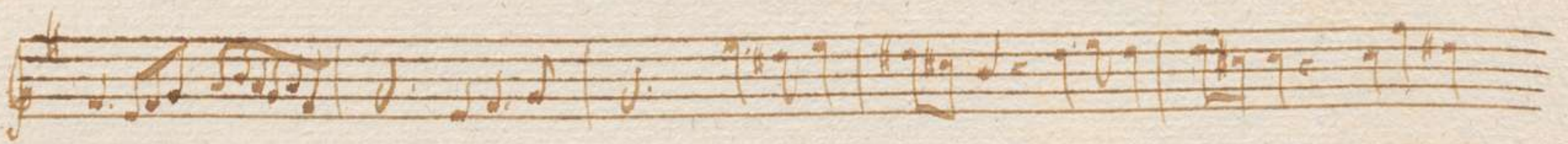


in un baleno si di - leguo'

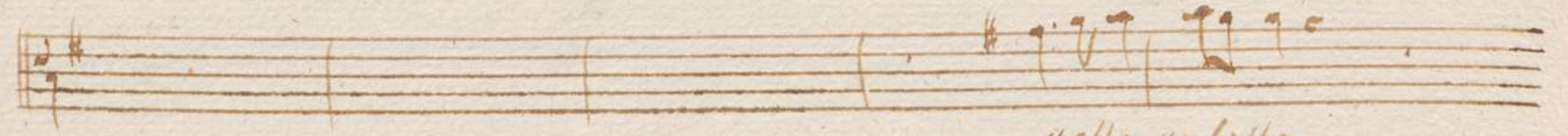
in un baleno in un baleno si di - leguo'



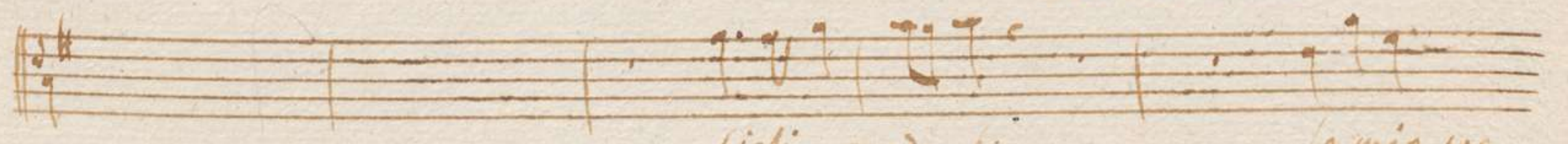
pia



stelle vubelle

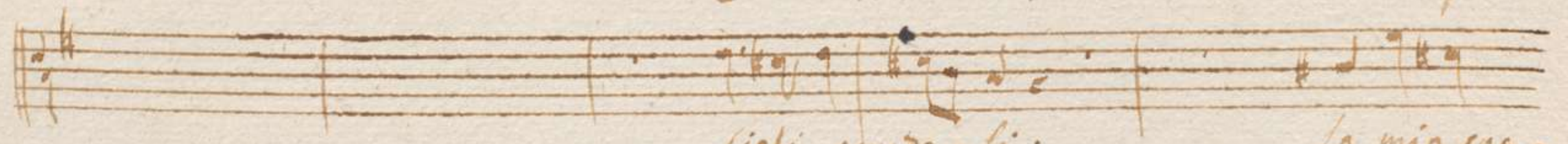


stelle vubelle



Cieli vude-li :

la mia spe.



Cieli vude-li :

la mia spe-

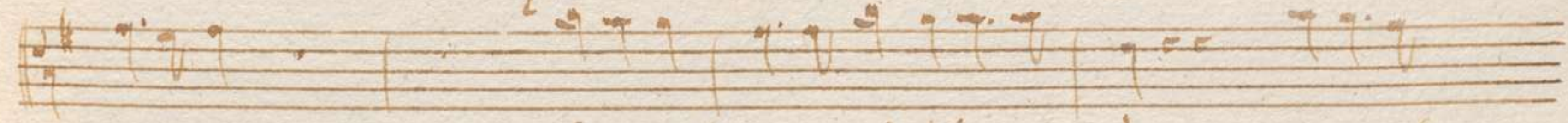




La mia costan - za in un baleno - ni - disarmi -



La mia costan - za in un baleno - ni - disarmi



van - za in un baleno si di - leguo' in un ba -



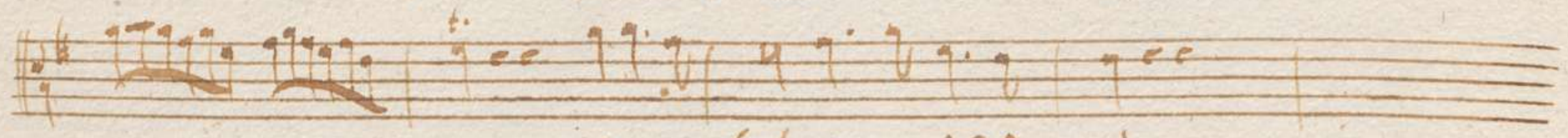
van - za in un baleno si di - leguo' in un ba -



for.



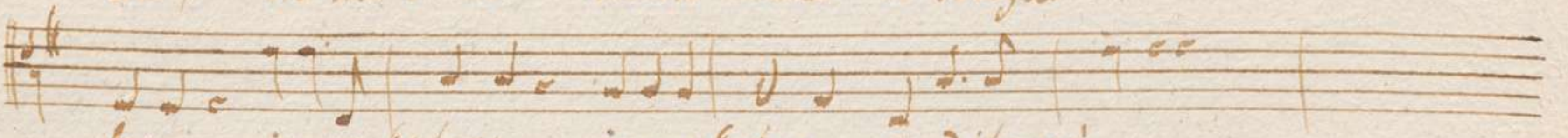
in un baleno si disavmo'.



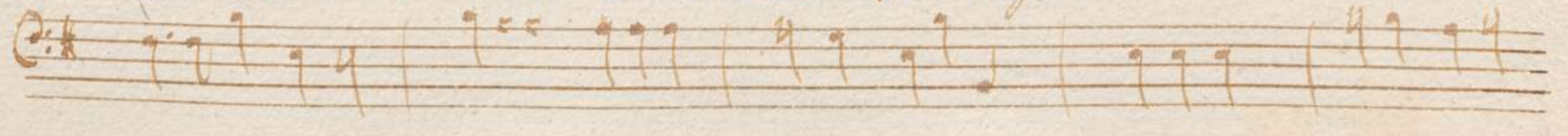
in un baleno si disavmo'.



leno, in un baleno in un baleno si dileguo'.



leno in un baleno in un baleno si dileguo'



piu.

quando il mio fato già mi puerma - a, sorte pie -

quando il mio fato già mi puerma - a, sorte pie.

quando il mio bene già mio puerma - a

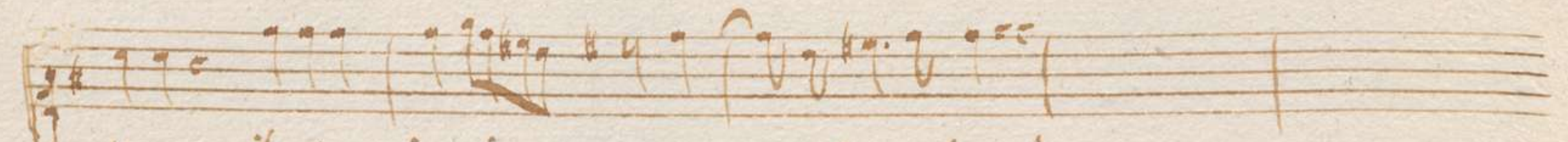
sorte idegnora

quando il mio bene già mio puerma - a

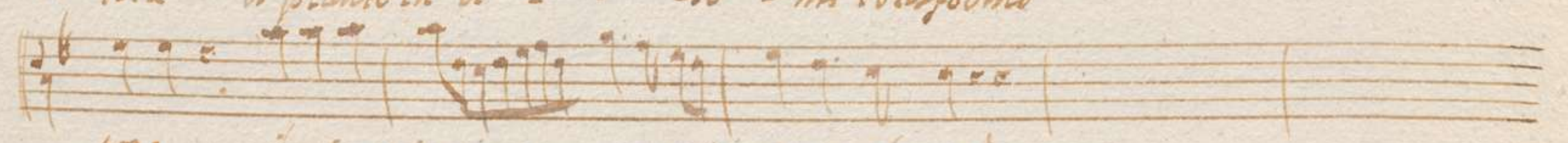
sorte idegnora

C

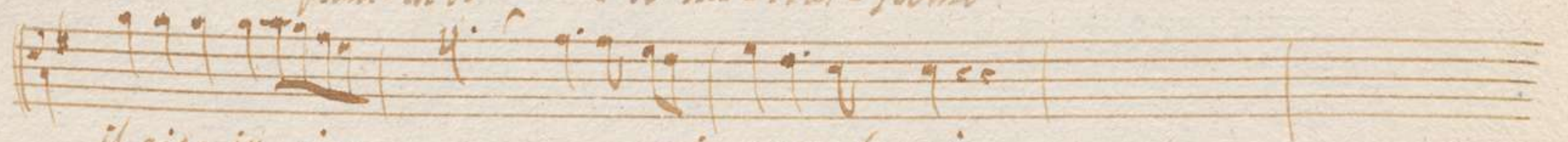
forte.



tora il pianto in vi - so - mi - tuas - foumo'



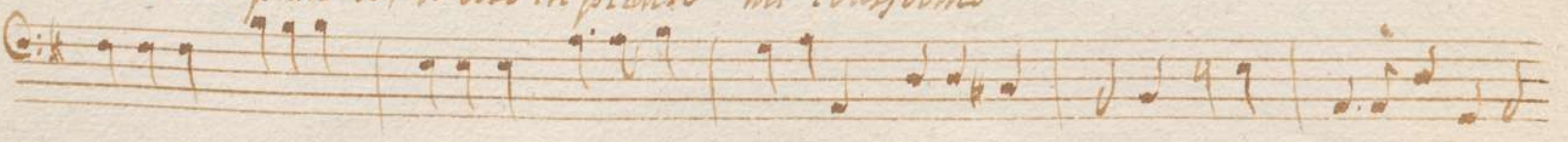
tora il pianto in vi - so mi - tuas - foumo'



il viso in pian - to mi - tuas - foumo'



il viso in pian - to, il viso in pianto mi tuas foumo'



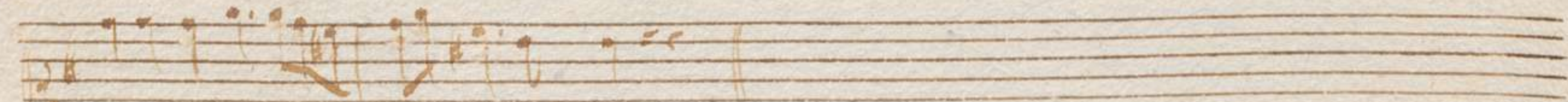
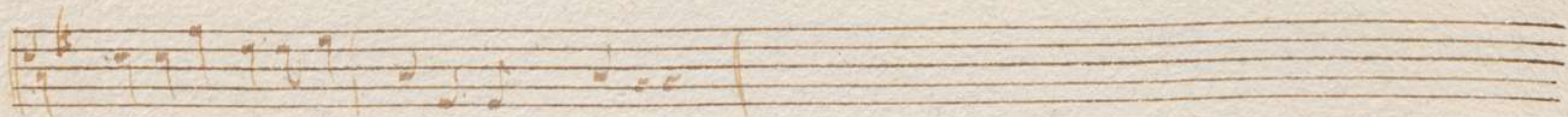
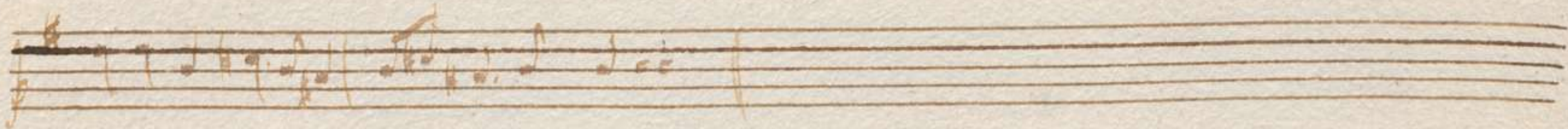
pia.

solte pieto - sa il pianto in vi - so il pianto in vi - so

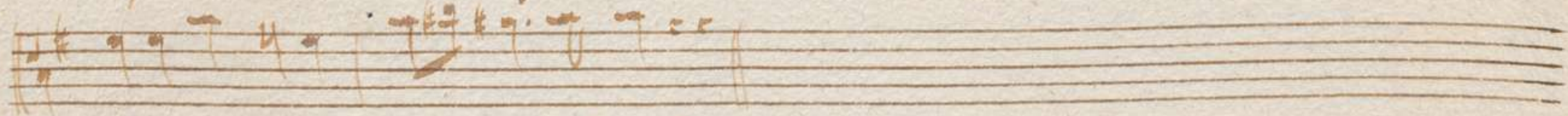
solte pieto - sa il pianto in vi - so il pianto in vi - so

solte sdegno - sa il viso in pian - to il viso in pian - to si tuar foumo

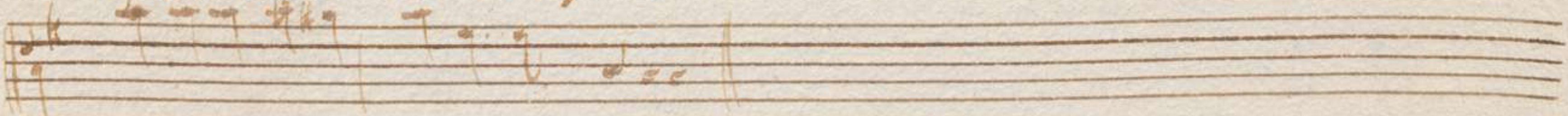
solte sdegno - sa il viso in pian - to



il pianto in viso - mi - tuarfoumo.



il pianto in viso mi - tuarfoumo.



il viso in pianto mi tuarfoumo



il viso in pianto mi tuarfoumo



Scena XVIII. Lucilla, Flavio, e loro seguito.

Lucilla.

Su gl'occhi miei l'infido tanto fa, tanto ardisce?

Fla.

Devenire il trasportata, e lo rapisce.

Luc.

ved. come par-

ti? senza parlar mi, e senza rimproverarmi!

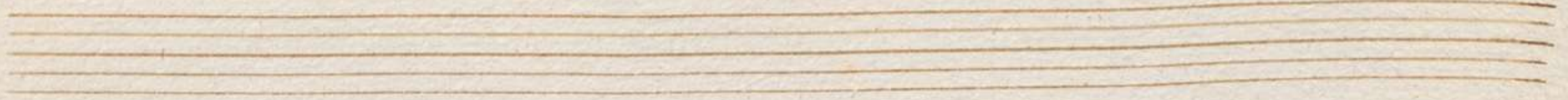
e dirò, che in quel

Fla.

come arda per me d'amore una scintilla?

Devenire l'ac.

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass line in bass clef with the same key signature and time signature. The lyrics "cende, e non Lucilla." are written between the two staves.



Handwritten musical notation for the second system. The staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The notation consists of a series of eighth notes and rests.

Handwritten musical notation for the third system. The staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The notation consists of a series of eighth notes and rests.

Handwritten musical notation for the fourth system. The staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The notation consists of a series of eighth notes and rests.

Handwritten musical notation for the fifth system. The staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The notation consists of a series of eighth notes and rests.

Handwritten musical notation for the sixth system. The staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The notation consists of a series of eighth notes and rests.



Mot o Hautbois. pia-

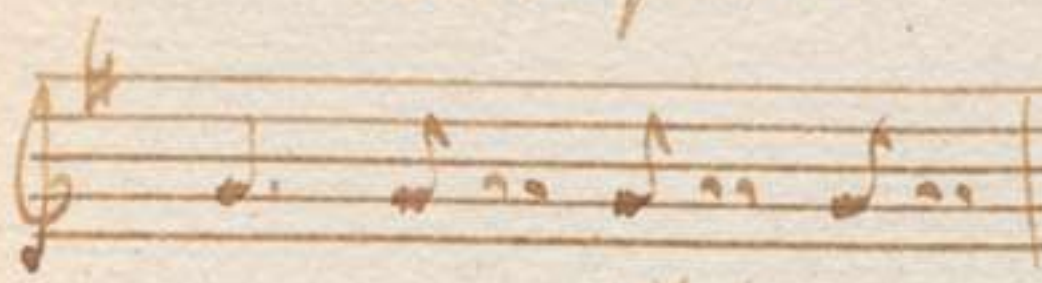


fov.

pia.

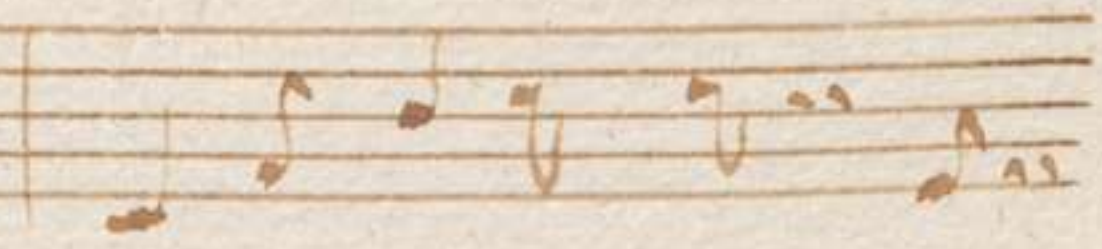
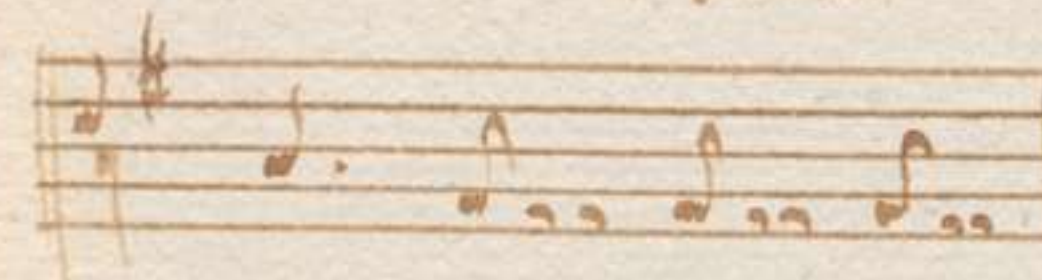


con la parte



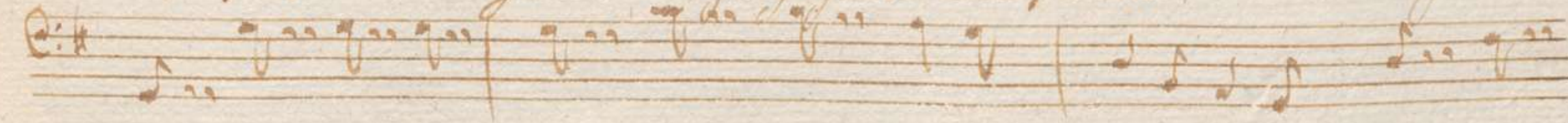
con il basso.

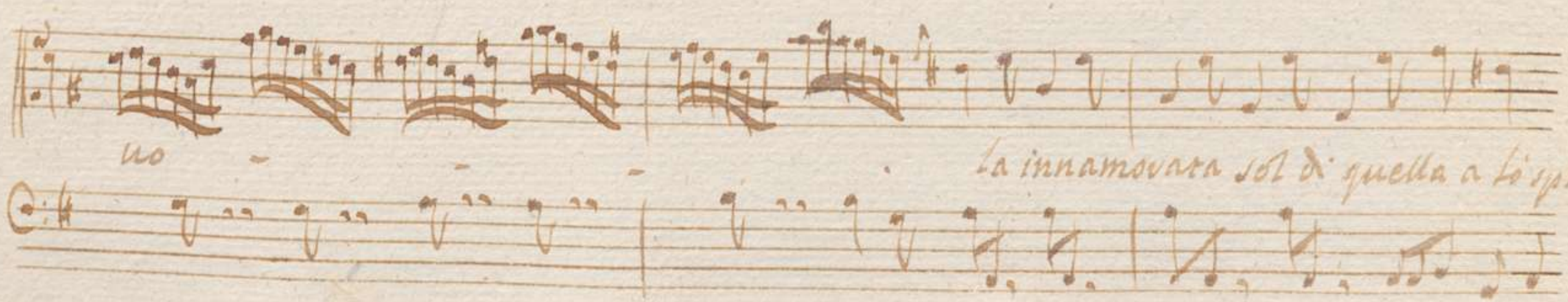
con b.



Favillet - ta sconsiglia - ta vagheg - giano una facella,

gode, e





no

la innamorata sol di quella a lo spien

for.

ria.

con la parte

col by.

for

far faller - ca seonsi

The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of sixteenth-note runs, with the first measure marked *for.* and the fourth measure marked *ria.*. The second staff continues the melody with similar rhythmic patterns. The third staff features a more rhythmic, eighth-note pattern. The fourth staff has a few notes, with the annotation *con la parte* written below it. The fifth staff begins with a bass clef and a key signature of one sharp (F#), marked *for*. It contains a series of eighth-note patterns. The sixth staff continues the bass line, with the annotation *far faller - ca seonsi* written above it. The page is numbered [M] in the top right corner.



fov. pia

con la parte

col b.

glia-ta vaghe-giando una facetta gode, e uo - - -

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with notes and rests. The word "for." is written above the staff, and "pia" is written above the final note.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a melodic line with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with notes and rests.

- la innamorata sol di quel-la a lo splendor gode, e

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a melodic line with notes and rests.



for.

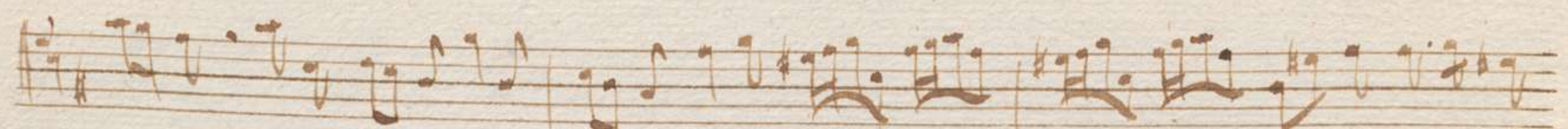
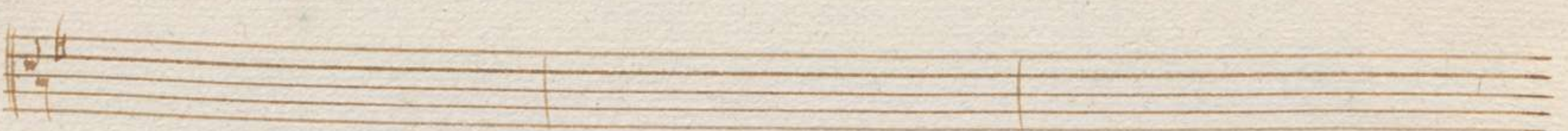
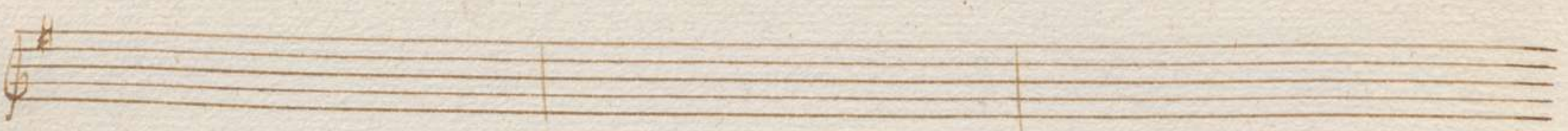
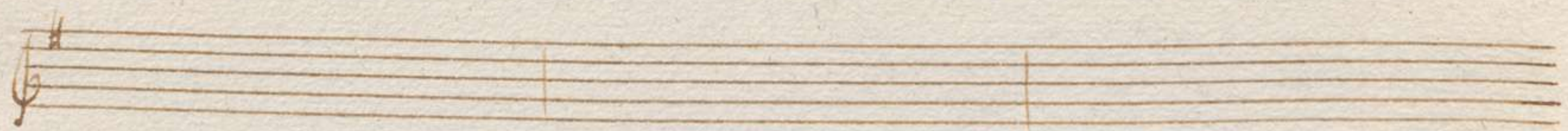
nota invariata sol di quella a lo' splendor.

piano

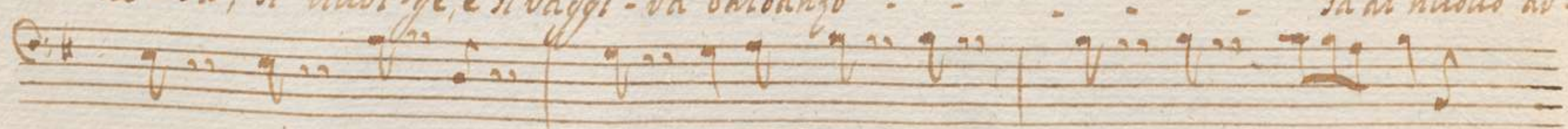
con la parte

col. kr.

Ma se un al. riva ne rimi - va, benche me - no lumi -

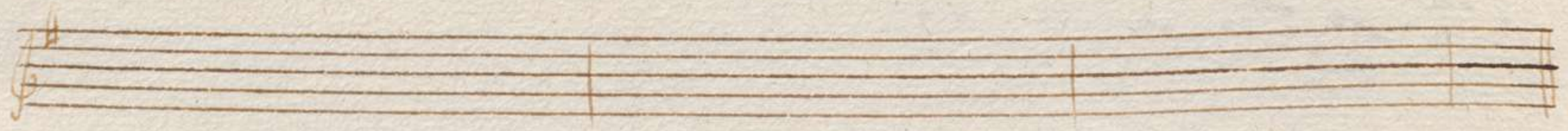


no - sa; si viost - ge, e si vaggi - va baldanzo - - - - - sa al nuovo av -



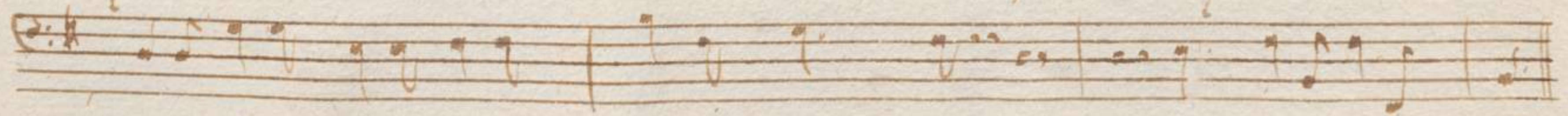
fou. *pia*
con la paille
et la.
don, *si riuol - ge, e si vaggi - va bardan*

The musical score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics 'fou.' and 'pia' above it, and 'con la paille' below it. The second staff continues the melody with 'et la.' below. The third staff shows a more rhythmic passage. The fourth staff has lyrics 'don,' and 'si riuol - ge, e si vaggi - va bardan' below it. The fifth staff continues the melody. The paper is aged and shows some staining.



30

sa, *balanzosa al nuovo audou.*



a Capo.

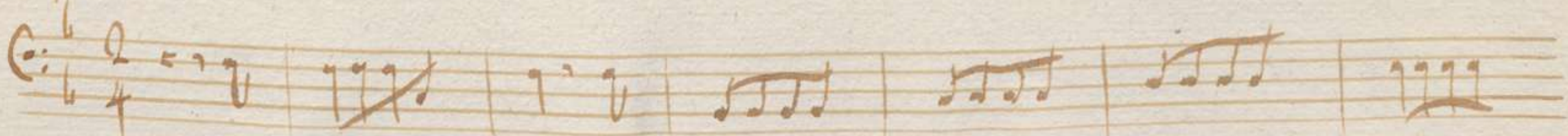
Lucilla, e suo accompagnamento.

Come ben ti infedele seppi fingere affetti! come tutto infio-

vo' di ueggi il labro quando cotai m'accolse su l'avenoso lito!

come franco, et audito con lusinghe amoroze sotto manto di

fe' la fuede ardore.



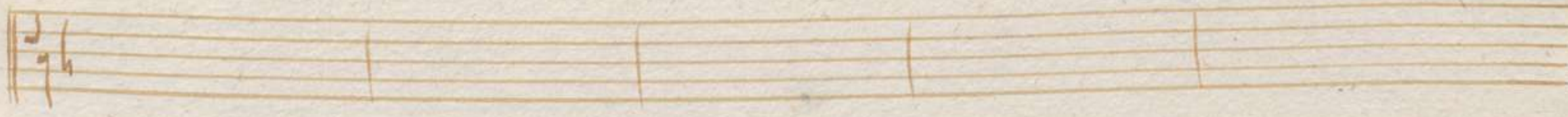
ria. -5.

con il B.

Se posso non amarti

senza Basi -5.

The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a complex sixteenth-note passage. The second staff continues the melody with similar rhythmic patterns. The third staff features a more active bass line with frequent sixteenth-note runs. The fourth staff shows a continuation of the bass line with some rests. The fifth staff concludes the piece with a final melodic phrase. Annotations in Italian are written in the right margin: 'ria. -5.' above the first staff, 'con il B.' below the second staff, 'Se posso non amarti' above the fourth staff, and 'senza Basi -5.' below the fifth staff. The page number '115' and a boxed number '[116]' are in the top right corner.



no' che non t'ameo' coudete, ingannator, no no nonoche non t'ame -



Handwritten musical score with lyrics. The score consists of two staves of music. The lyrics are written below the notes.

vo' - - - - - no, che non t'amero, no' - - - - - crudele inganna



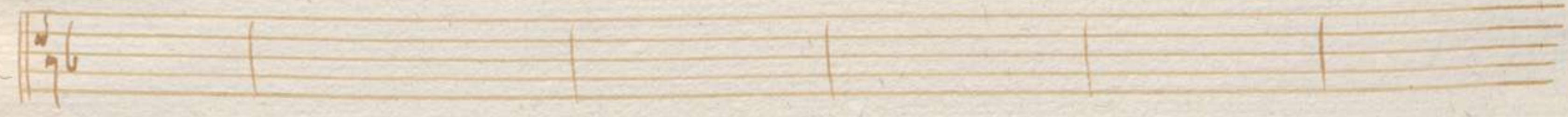
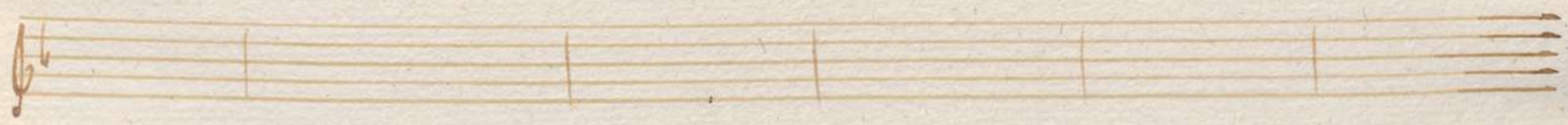
for. *pia.*

con il B.

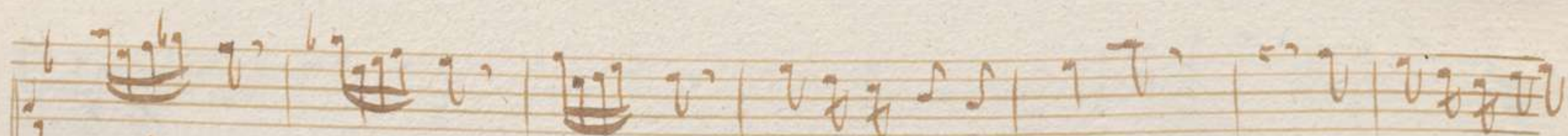
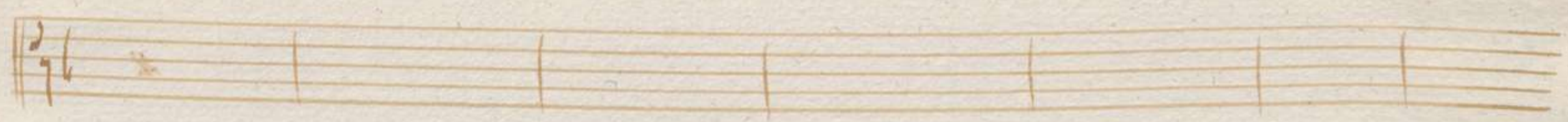
for.

se posso non a -

Pluri



maia no che non t'amevo evudet, ingannator no no no no, che non t'ame -



no, che non t'amevo no' vudela inganna-

tov no, che non t'amees' no' che non t'ame -



fov.

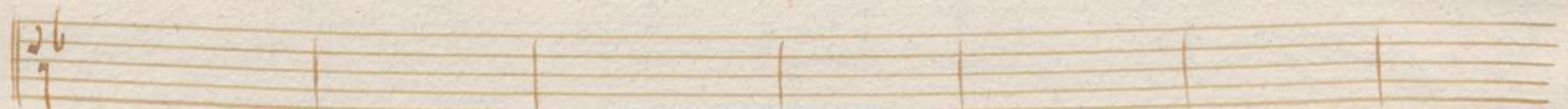
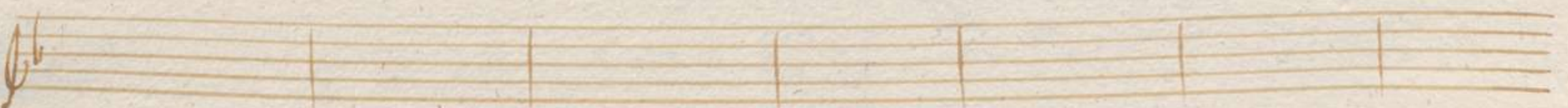
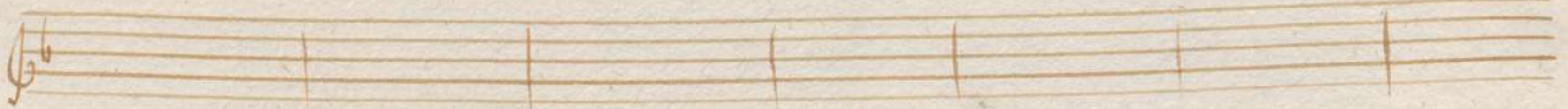
vo' no' *ωιδελε ιησανκτων.*

tutti



pia.
con il C.

Ma se non posso, oh mio sa -



vai l'addo mio, savai l'addo mio - a mio dispetto a



fou

tuo dispetto ancor

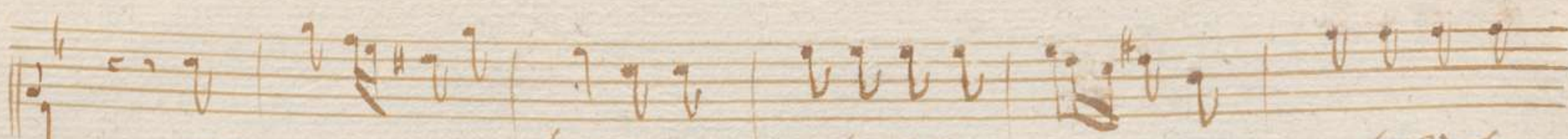
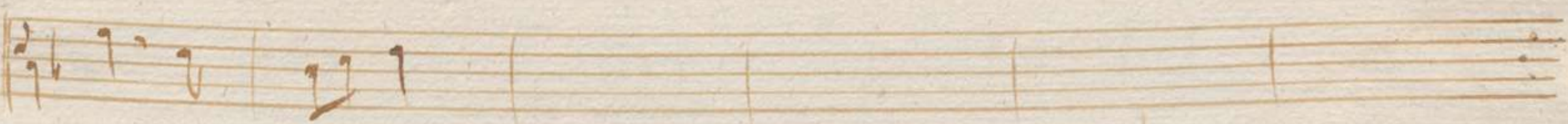
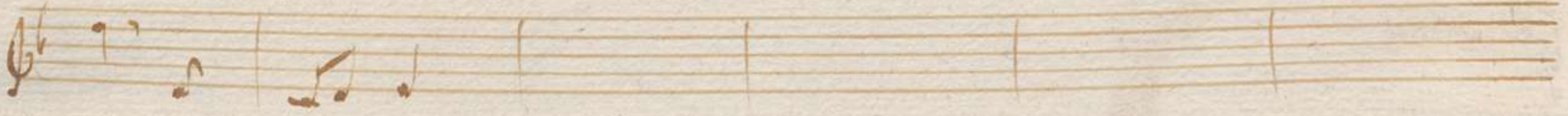
tutti



pia.



con il B.



ma se non posso chi ho, sarai l'addio mi-o, sarai l'addio



F. F. M.

for.

mi - o - a - mio dispetto a mio dispetto ancor

tutti



pia: -5.

con il M.

se posso non a. al segno 5.

-5.

[123]





17. 11. 1804



17. 11. 1804

