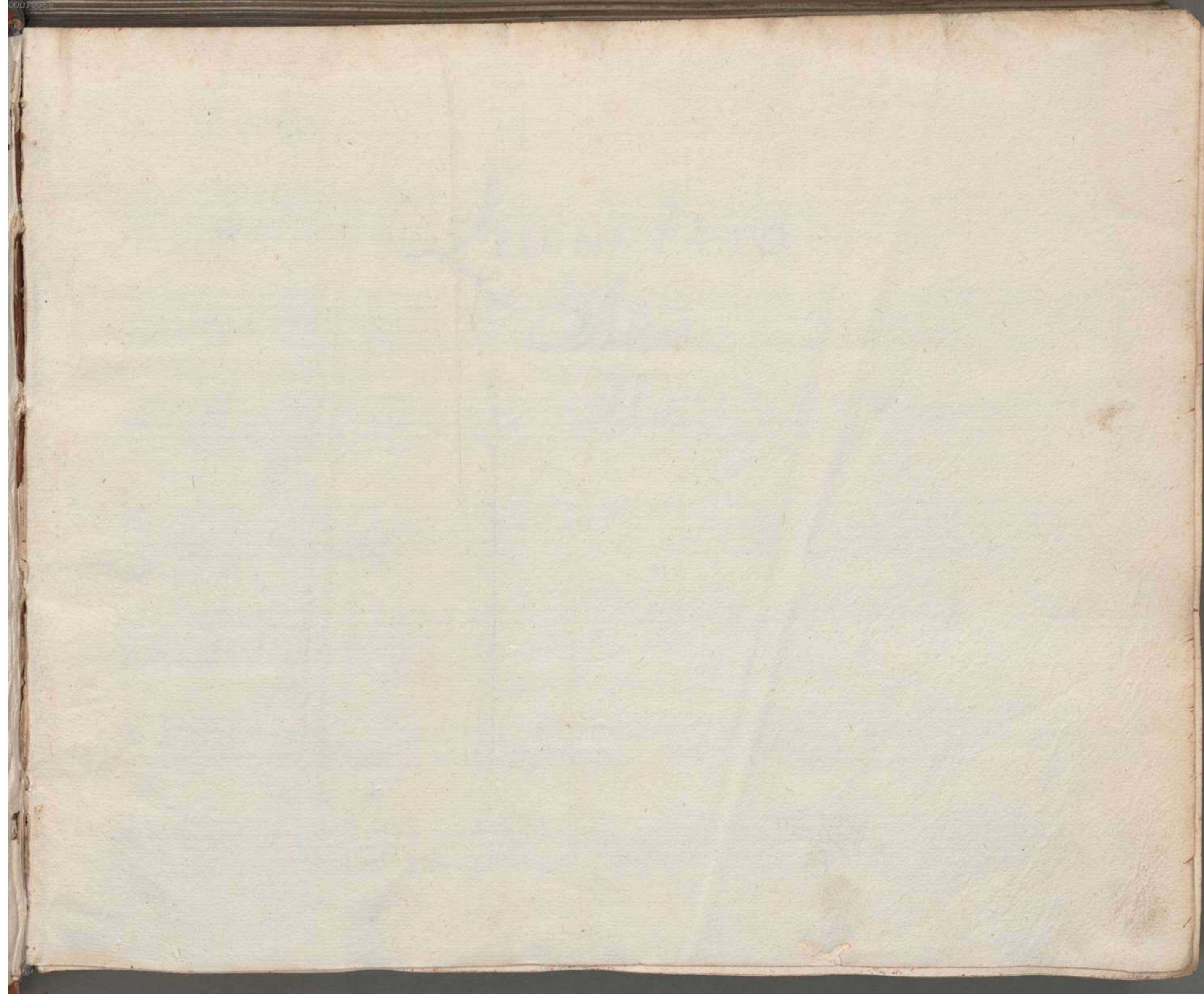
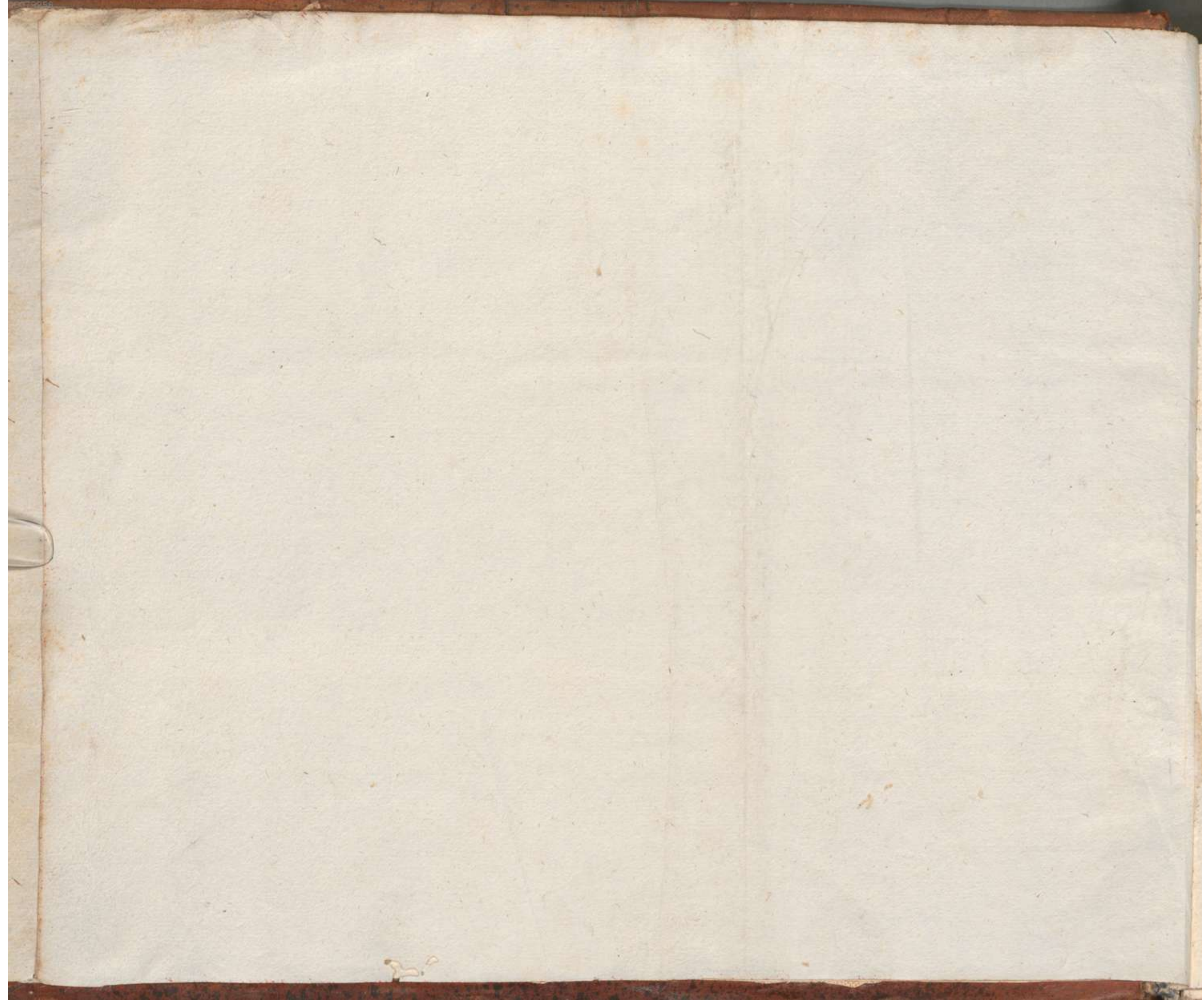




Miss. Mus. 155.

Torri  
~~Lucio Vero~~





Lucio Vero  
Atto  
II.









Atto Secondo.

Scena prima.

Gabinetti ne' Giardini Reali

Lucio nero, e Flavio.

Lucio nero. Ecco il giorno, in cui deuo perdere a mio dispetto o l'Impero di

Roma, o la mia pace. S'io sposo Brevenice, perdo l'augusto altro perdo il co-

mando: e se sposo Lucilla, perdo il riposo mio, perdo me stesso.

*tua due perdite avrai, in un bivio crudel di due perigli, Flavio, che fardo.*

*avo, che mi consigli? Signor, poiche al mio Reo, piu che all'ossequio*

*mo, chiedi di io parti, lascia ancor che ti mostri libero il core.*

*un' ottimo consiglio se si da con timore, il meglio tace;*

L. uovo.

se si dà con odio, di vien periglio. parla; e non fia che il tuo par-

ta.   
 non m'offenda. quella ancoi la tua fiamma io splendor ueggio in fronte a breve-

nice; ed' e' ben degno che un monarca t'adori il suo semblante. Ma, si-

gnove, ella e' sposa, ella e' straniera; e' regina, e' nemica,

*e' prigioniera. Altra, e maggior Consorte, altro, e piu vasto Impero il Ciel ti*

*serba; se la man di Lucilla già ti destina al pondo dell' Impero d.*

*Lento*  
*Roma, anzi del mondo. Il consiglio e' fedel, ma e' troppo crudo.*

*Ala.* *Lento.*  
*de e chiamarsi pietosa anche la crudelta' quand'ella sana. ma non*

*Fla.*

quand' ella uccide. al fin che lasci, lasciando brevemente una bel-

lezza, che ti fugge, e ti svergogna. un bene ch'è già d'altri; il cui pos-

sesso o rapito, o concesso vendrebbe il tuo cor sempre infelice.

*L. uovo.*

*Fla.*

chi io lasci brevemente. L'impevo, o lei. ne già sperar che

Roma sopra vedersi una tua schiava al fianco, con l'indigno rifiuto d'un il-

lustre tua figlia. a tant' devaggio si visente, e ne fueme. ella per-

dusa ha ben la libertà, non il covaggio. uedo il rischio, e lo

temo; ma piu' temo il rimedio. Augusto, Augusto torna in te

*Lento.*

steno. Io tento, o Flavio, io tento uscir di servitù, ma poi, non posso.

scuoto i miei ceppi, e più ne sento il peso. agito la mia fiamma, e

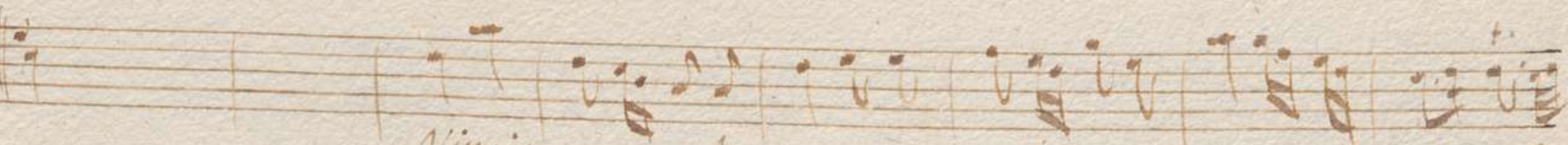
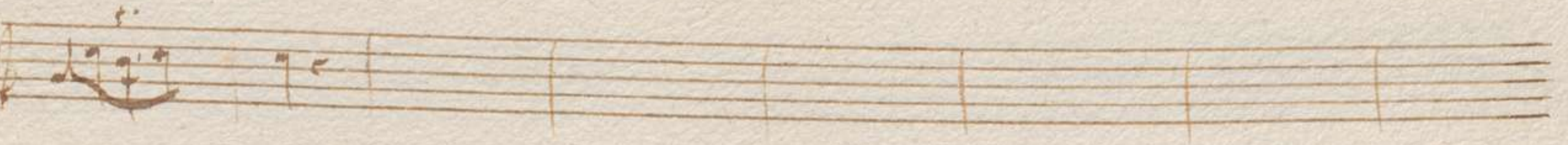
più l'incendio cresce. A mio cordoglio quanto ha più di contrasto, ha più d'ov-

*Flavio Lento.*

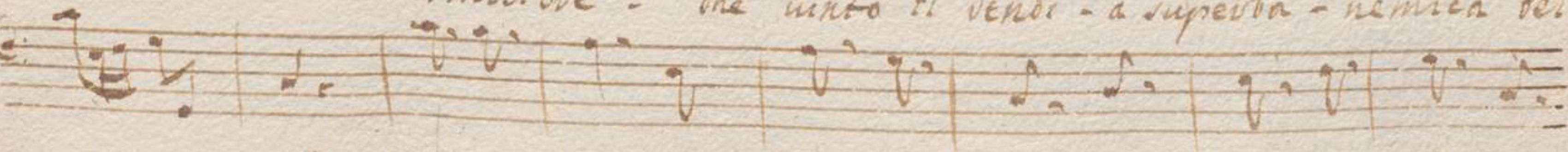
goglio. dunque? dunque si pensi prima a colei ch'è la mia vita; e

poi all' Impero di Roma, e agl' odj suoi.





Vincitore - che vinto ti vendi - a superba - nemica bel -



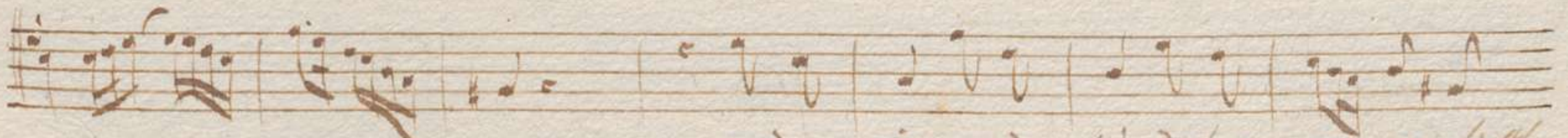
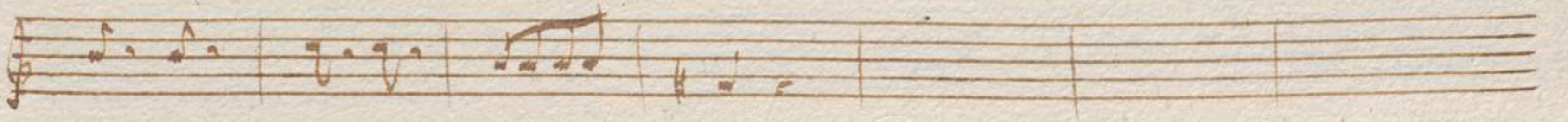


*piano.*

ta' cade già, cade già Dal tuo cri-mi-ne l'allov



*for.*



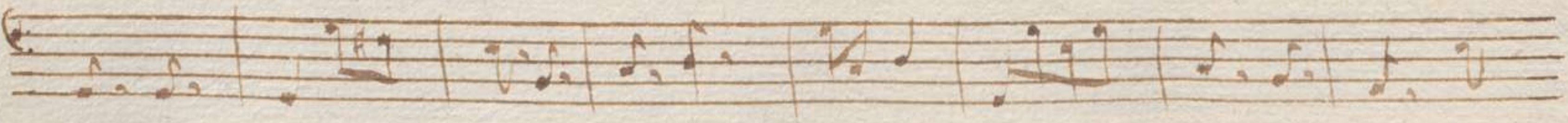
*cade gia, cade gin' dal tuo cri-ne l'Al.*

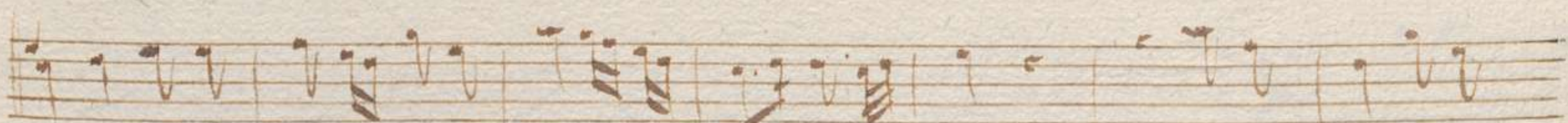
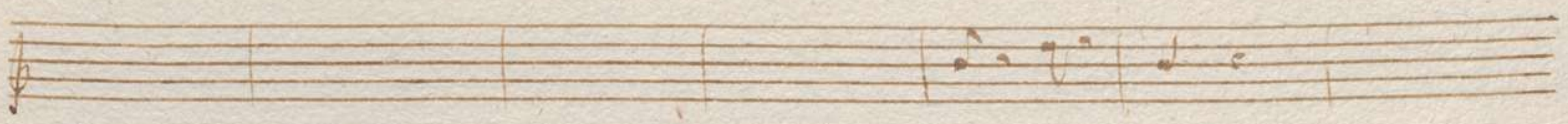




*lois,*

*Vincitove - che*



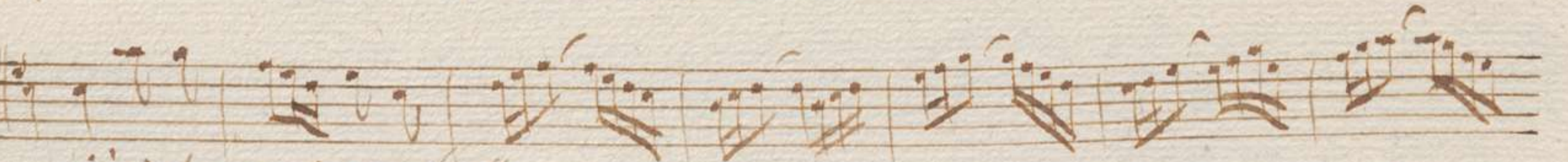
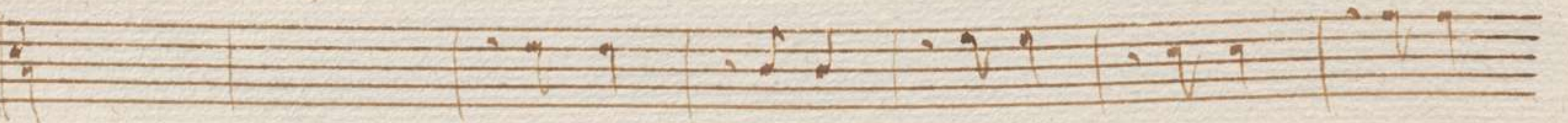
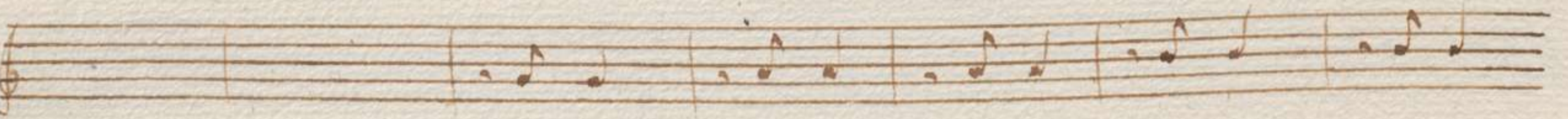
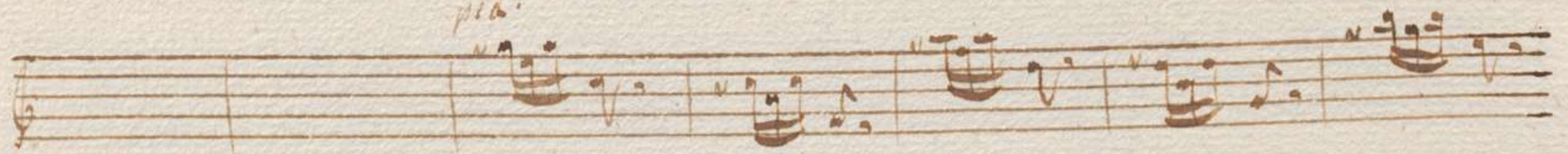


*vinto si vendi. a superba - no - mi - ca del tra cade già cade*

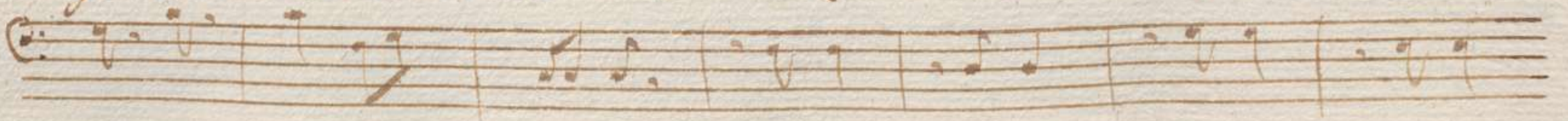


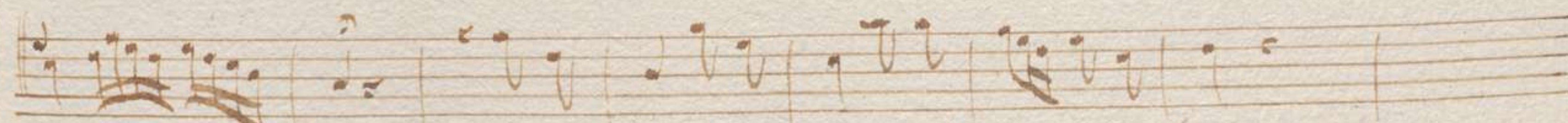
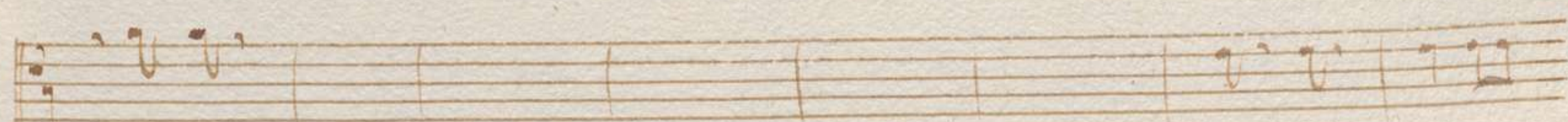
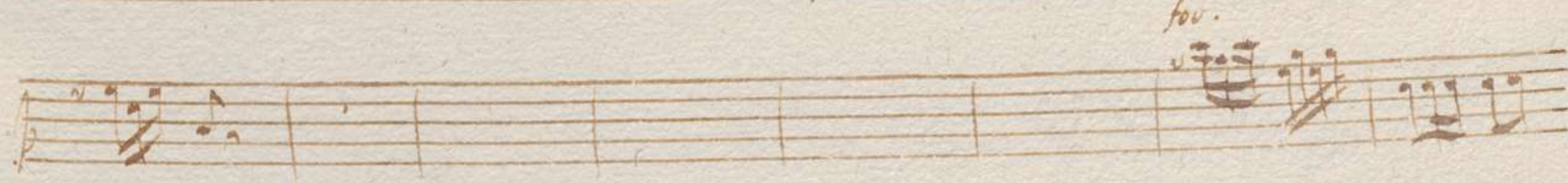


*piu.*

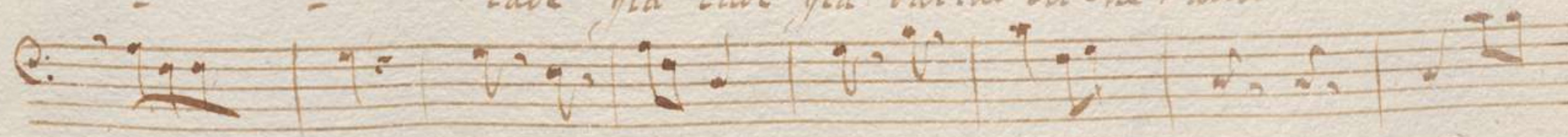


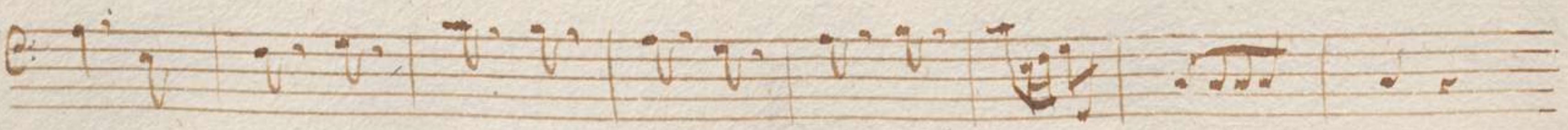
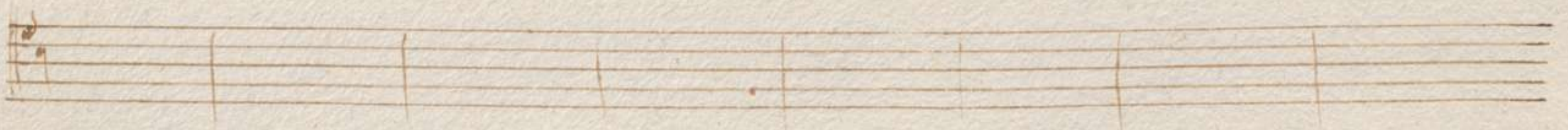
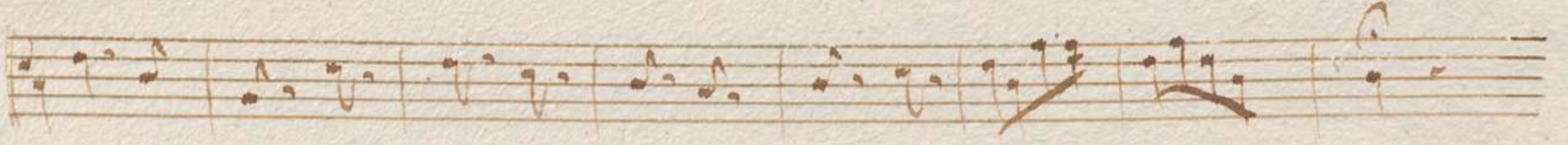
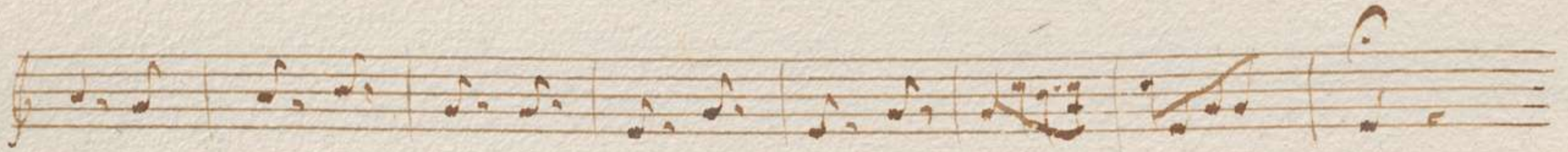
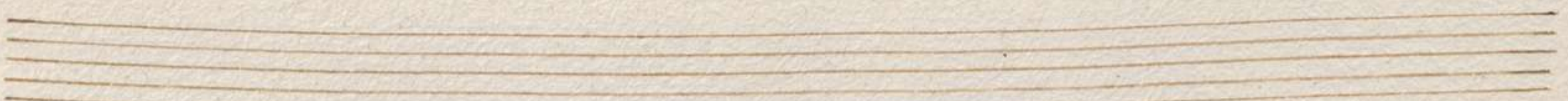
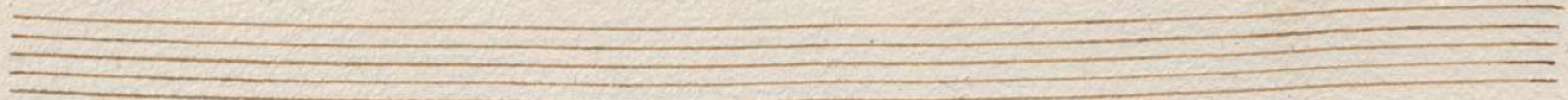
*gia' dal tuo vi-ne l'altov*



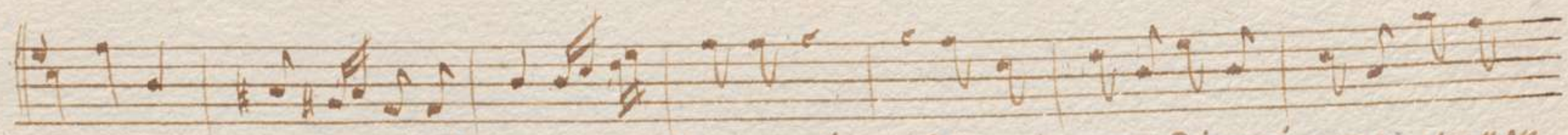


cade già cade già dal tuo cri-ne l'altou







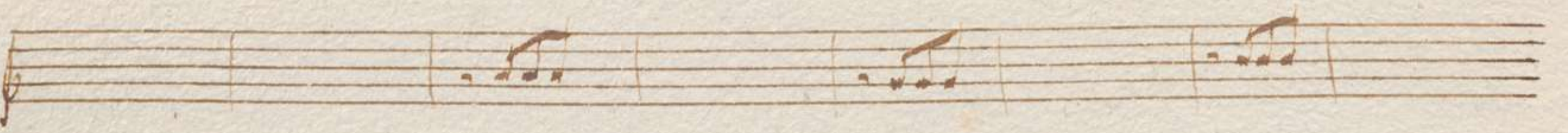
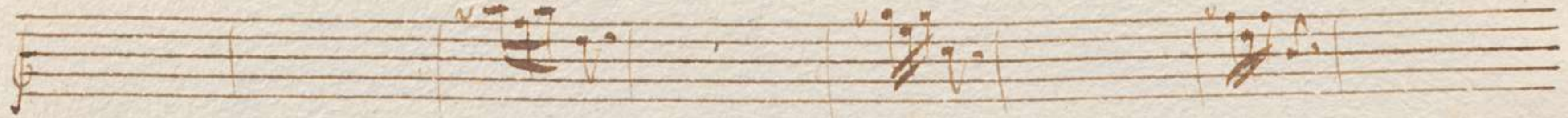


e tu canti - di Gesa - ve il - nome? dimmi come, dimmi come, se non





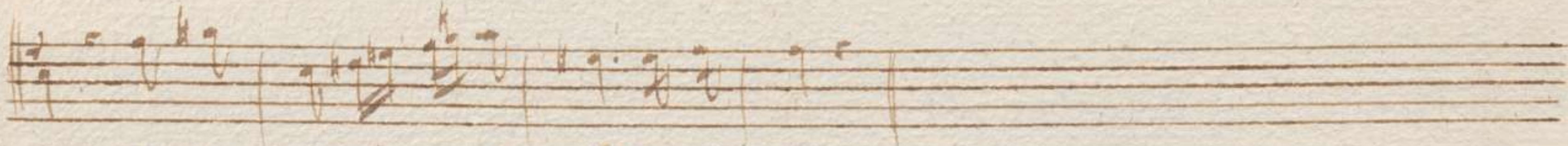
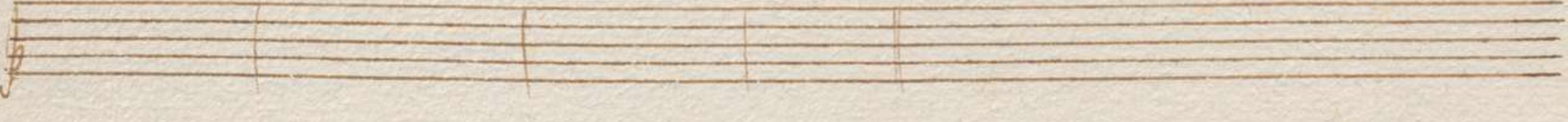
*plia.*



*monti di Cesave il cou?*



Handwritten musical score on aged paper, featuring seven staves. The notation is in brown ink. The bottom two staves contain the lyrics: "dimmi come, dimmi come". The music includes various note values, rests, and slurs, with some notes beamed together in groups. The paper shows signs of age, including yellowing and some foxing.



se non vanti. - di Cesare il cor. a capo.



Scena II. Lucio uero, e Aniceto.

Aniceto.

Souge l'alba piu pura, spivan l'auve piu molli, e piu gio-

condo in si bel giouno applaude, monarca inuicta, a' tuoi sponsati il mondo.

tu sol mesto passeggi? e sol tuadisce le tue gioia, e la notte il tuo do-

L. uero.

Ani.

love se perdo Revenice, io perdo il core. Signor, di che si

Lagni? non dipende da te us', che tu brami? se ti spiace Lu-

cilla, sia per tua benevencia. leggi: a chi può tutto, il tutto

L. uero. Ani. lie. ma Roma che diva? Roma s'inchini a le tue

L. uero. Ani. moglie, e tacita le adori. Anvelio? le sue forze son rude in tuopo.

*L. uers.*

reu . chi per te vince, e trionfa per te, di te pauenti. La va.

*Ani.* *L. uers.*

gione? Un Regnante, alva ragion, che il suo piacere non uua. La

*Ani.*

Stama? al uolgo ignaro non lice giudicar l'opre de grandi.

*L. uers.* *Ani.*

qual' e' dunque il tuo uoto? chiedi a te cio' che uoi; lascia la

*L. uero.*

gloria d' eseguirlo a noi. Gloria!

*Scena III.*

*Niso, e i sudditi.*

*L. uero*

Niso. Sive, comanda. pronto ritrova brevenice, e ditte che

sola io qui l' avendo. e tu, Aniceto, fido mio Consiglier, uanne a lu.

partre Niso



*citta: dille, che un'altro amov mi toglie a lei; che ho dolor di lasciarla;*

*che se potessi amarla, io l'amerei. Ma s'e' forza ch'io segua il voler del mio*

*fato; s'altva beltà, piu che la sua mi piace; soffra il mio genio, o il mio des-*

*tino in pace.*



Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and a fermata over a note in the second measure. A small number '5.' is written above the first measure.

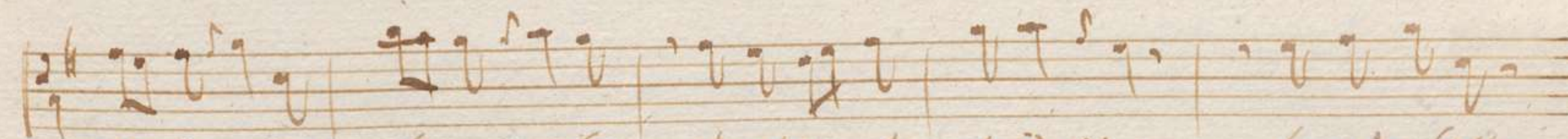
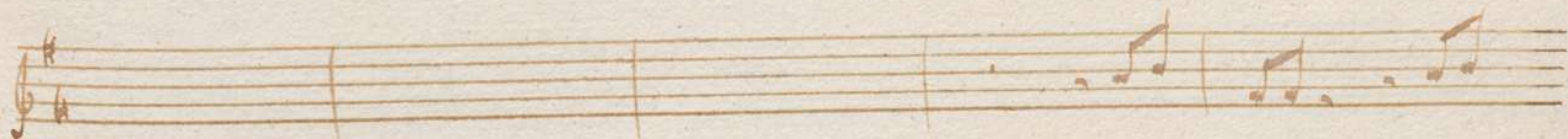
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Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and a fermata over a note in the second measure.

*Allegro.*

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and a fermata over a note in the second measure.

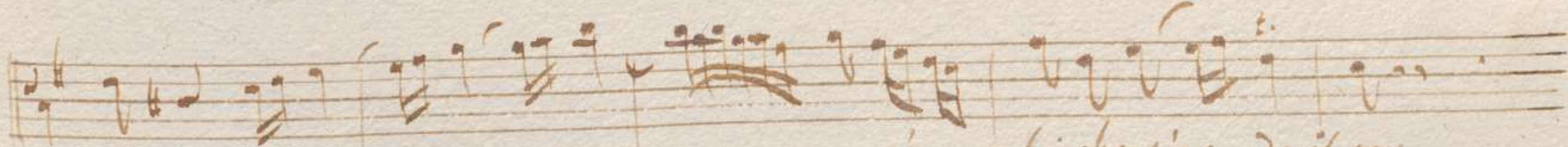
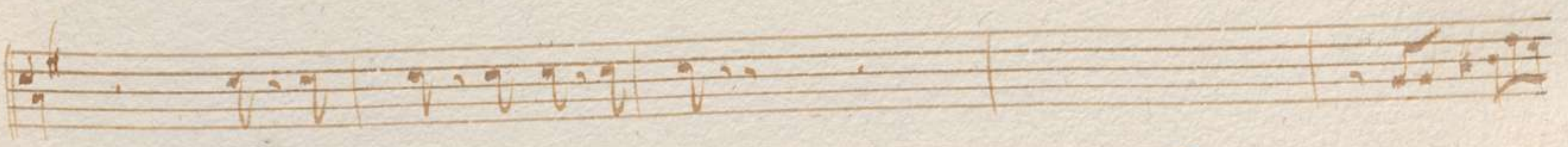
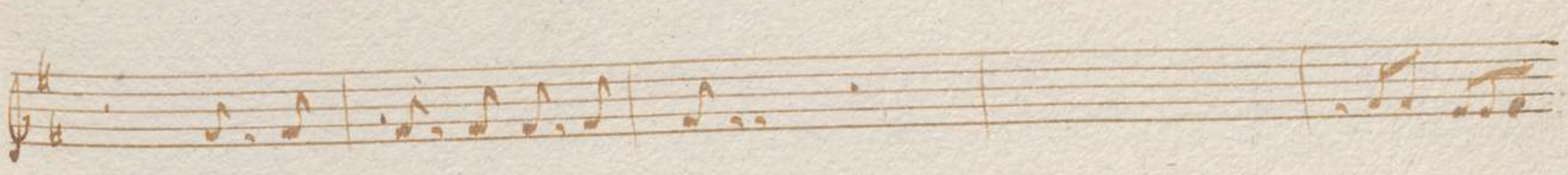
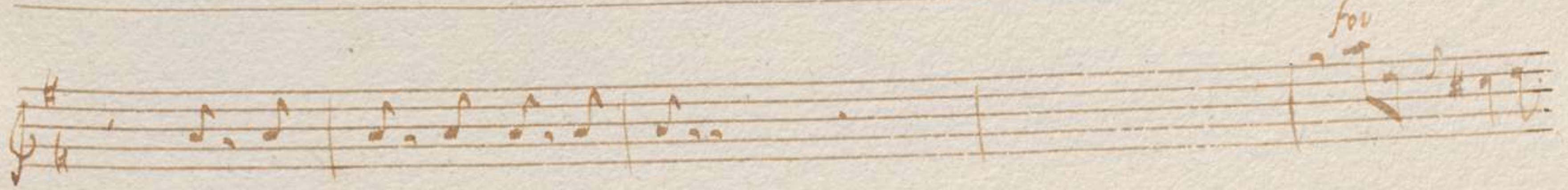
Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and a fermata over a note in the second measure. A small number '5.' is written below the first measure.



Di-due bella la-piu bella e' costei. che t'au'de il cor, la piu bella

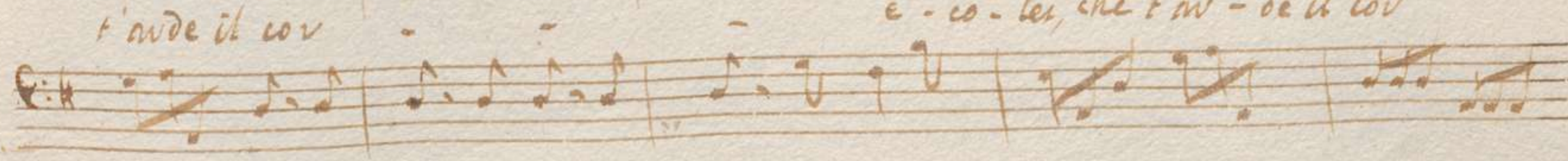


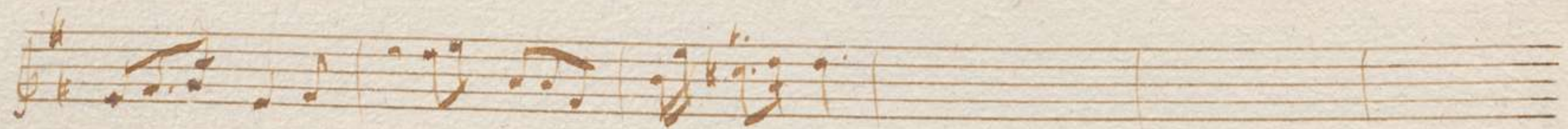
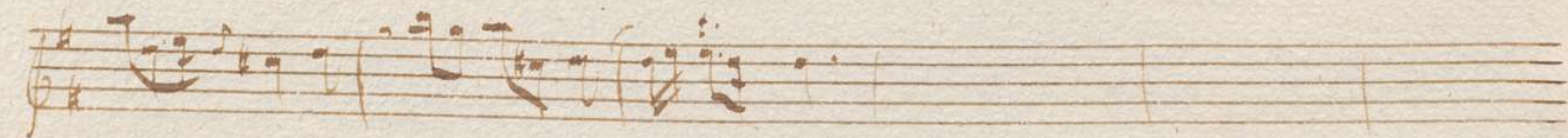
di due belle, la piu bella, di due-belle e' colui - e' colui - che.



f'ande il cov

e' - co - lei, che t'av - de il cov



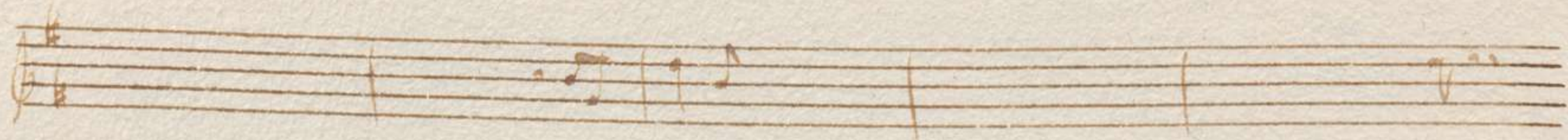


*Si - que bella la - più bella è costei, che*

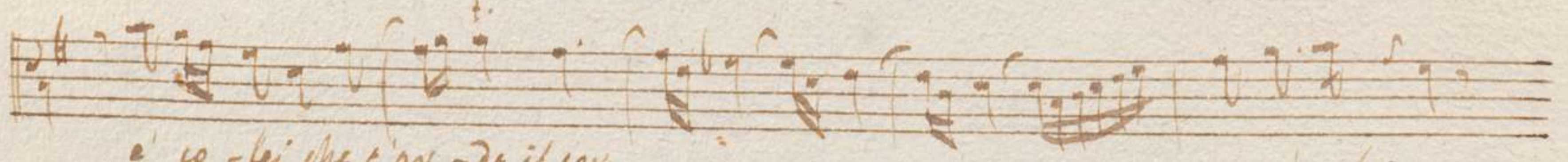
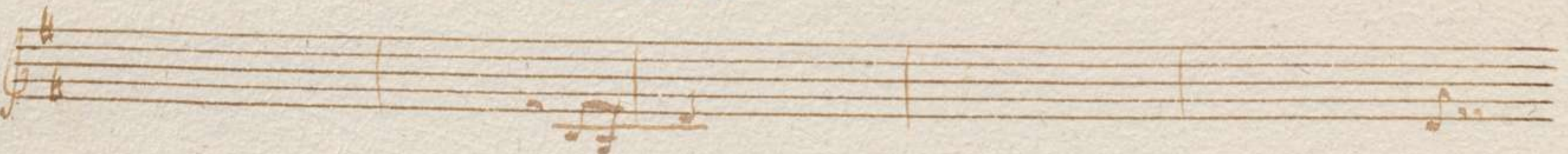


*pia.*

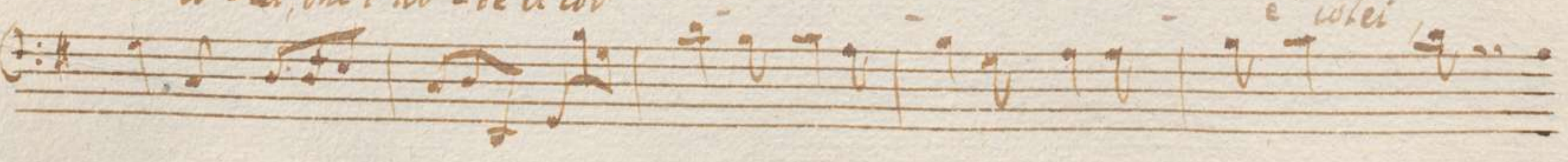
t'arde il cov    la piu bel-la    di due bel-le,    di due belle    la piu bel-la



*col basso*



*e' co - lei, che t' av - de il cor*



*e' co lei*



*for.*

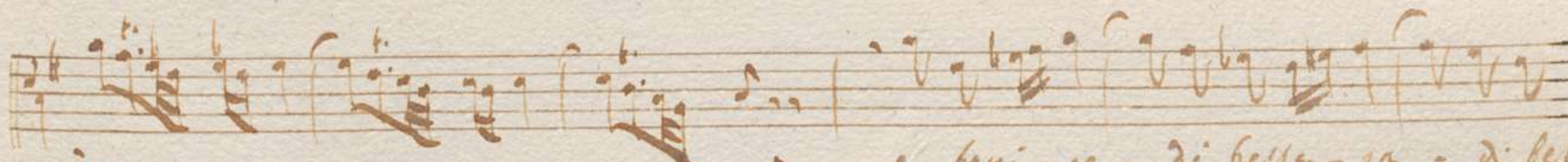
*e' co - lei, che t'ov - de il cor.*



*pia.*

*col basso*

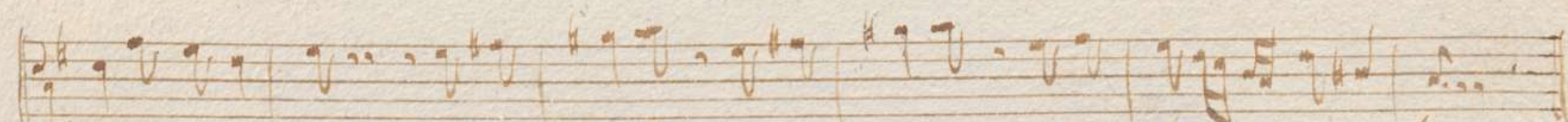
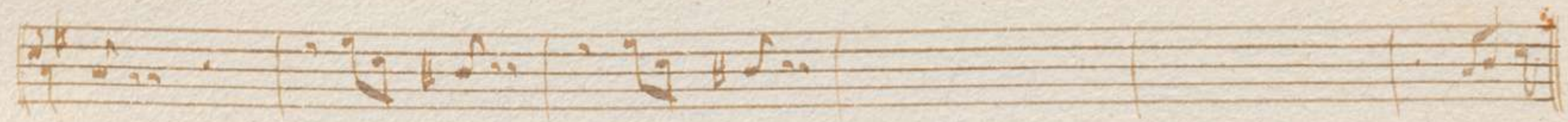
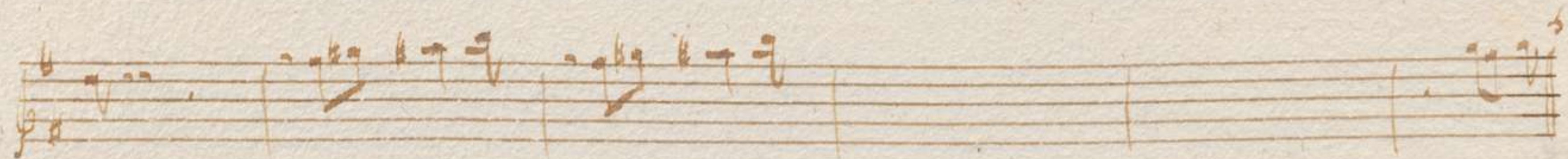
Ma - l'altreva Breve - nice e' fe - nice di bellezza, di bellezza, e di - splen -



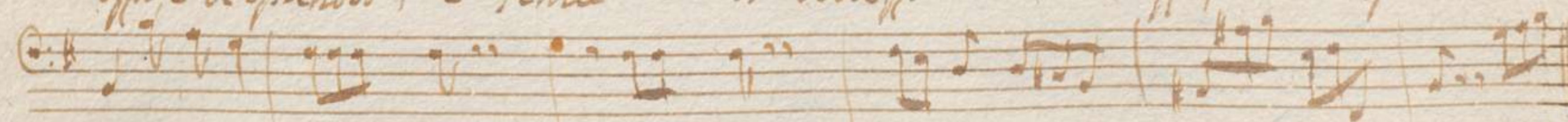
ion

e feni - ce - di belley - ga - di bel.





leggi e di splendor, e ferire di bellezza di bellezza, - e - di splendor.



al segno 5.

Scena IV. Brvenie, e Lucio Vero.

Brvenie. *L. vero.*  
(esare, a' cenni tuoi.... vieni o Regina. af.

far d'alto momento in tal luogo, in tal' ova mi' oblige a farcel -

Lari: attendi, e sied. *Brv.* che mai savā? ubbidisco. *L. vero.* Brve.

nise; oggi il mondo, al cui destino ogni mio sguardo e legge, da' miei spon

sali una, che venga a parte e del mio letto, e del mio Ivono attende.

ben mi e' noto qual deui podiv per Nologero affetto, e

fede. *Allegro.* oblige me'l comanda, amor me'l chiede. *Lento.* puo se al tempo si-

fletti, in cui l'amasti, se a lo stato in cui sei, se a cio' che ti des.

tina il core amante d'un Augusto Imperante, e' uita' se piu' l'ami.

So t'offro o' bella, il diadema Latino: io t'offro o'

lana d'Augusta il guado, e di Consorte il nome. *breu.* Si -

gnou, se mi decidi con offerte si grandi, e' uidebra: se mi lu-

*L. vivo.*  
singhi, e' offesa. *Ben* Oh'io t'inganni, o Regina, e Oh'io t'offenda? e chi non

*L. vivo.*  
sa', che si bel giovno e scelto a coronar Lucilla? no; non avra Lu-

cilla parte nel Trono mio, s'ella non ebbe parte mai nel mio

*cov.* ben da quell'ova, da quell'ova fatale, in cui ti



vidi, o couda quanto bella, o bella quanto couda, di quel tremolo

ciglio, e sfavillante, senza trovar pietà divenni amante.

Bav.

Cesare; io molto udij, tu molto hai detto. se t'ascoltai, se

tacqui, il mio silenzio al mio ossequio donai, non al tuo affetto. quel grado invidi -

oso, quel titolo superbo, onde tu pensi l'ovvechio empiumi, e nome

uano, e colpa, se di altri mi tenta, se cerca d'innolarmi al caro sposo.

vipigliati il tuo dono: s'anche fosse maggior, non posso amarlo.

*L' allegro* un cieco amor troppo si vende audace. *Adw.* se l'audacia, e virtù, non si con-

*L. uero.*

danni. e qual virtù ti fingi? ancor non sei moglie di Voto.

*Ad. uero.*

gero. La fede di Reina, l'altra onesta di nobile non -

*L. uero.*

zella. cessa ogn'altra ragione ou che sei mia conquista; e mio di -

*Ad. uero.*

nien ciò, che'l mio brando acquista. Dunque ti fai Tivanno della mia liber -

Lento.

ta' Regina, inviti chi può farsi ubidire, ben che ti - preghi.

io non chiedo il tuo onor, chiedo il tuo affetto: porrei chiederlo Augusto, e chiedo A -

manente. pensa, e non consigliarti con la tua condottina. qualche mo.

mento dono ancora al tuo orgoglio: ma ricordati al fin, ch'io posso, e voglio.

Scena V. Vologeso, e Adrevenice.

Vologeso.

Sposa, de nostri mali non e' sazio il destino. ancora in noi

u' e' qualche parte illusa, e tal che meritav puo' gl'odi suoi.

Adv.

sia la nostra costanza suo improvviso, e selvaggio. un core invitto lo stanca al

fine, e lo disarma ancora. <sup>Vol.</sup> ma chi puo' del tiranno involarsi uol' in -

*Ben.*

*Multi: il mio viaggio. Mio, non dubitav, qual fui, qual sono,*

*qual tu mi bravi, o caro: ne fia che dal tuo amor, da la tua sorte*

*possa mai separarvni altri, che morte.*



Scena VI. Lucio uero, e i sudetti.

*L. uero.* Così dunque, o superbi anche ne' mali estevemi, desiderate il mio  
sdegno? o la? si chiuda ne le Regie mie stanze questa fiera con-  
travano guardie  
del. colui vittorini fra più strette catene al carcere primiero.  
*Adw.* *L. uero*  
se a morir ci condannati, almen permettete che uniti . . . . ho' risoluto, e così voglio.

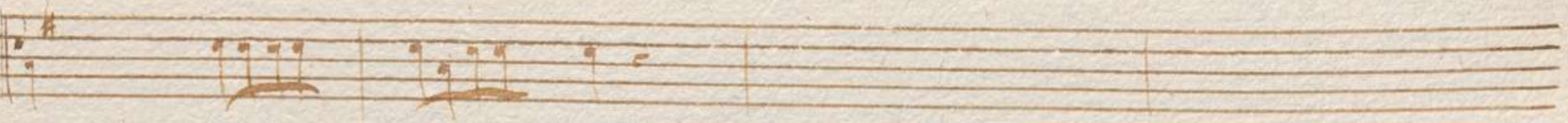
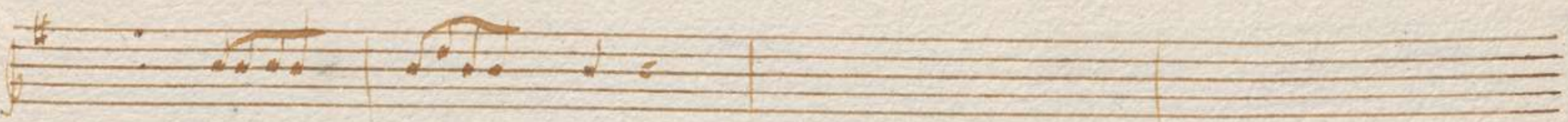
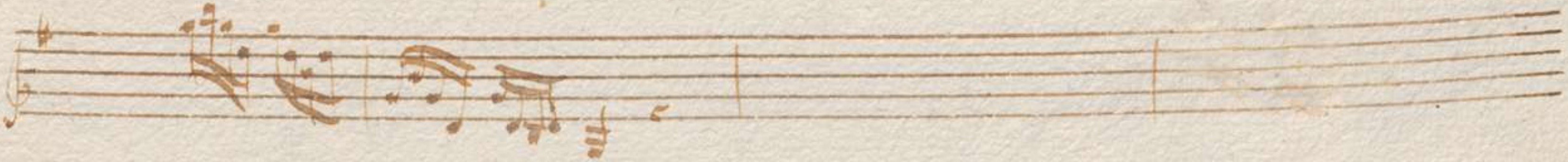
Viol.

L. vero.

che mai? che al fin risonò il mio giusto furor in l'ostro orgoglio.

Punivo la tua baldan





- za

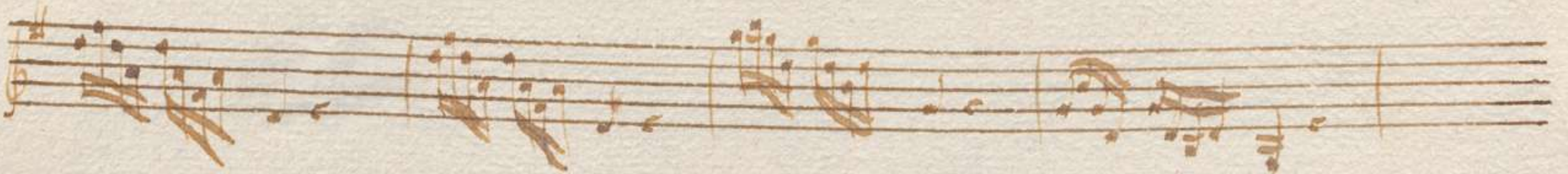
domerò la tua costan -

za, con in -



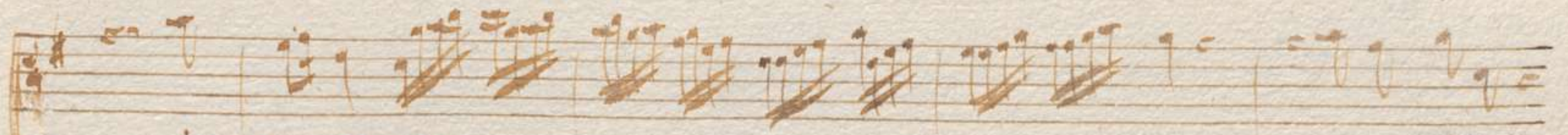
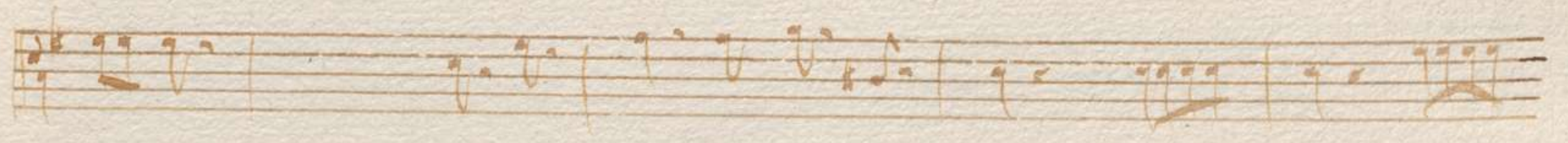
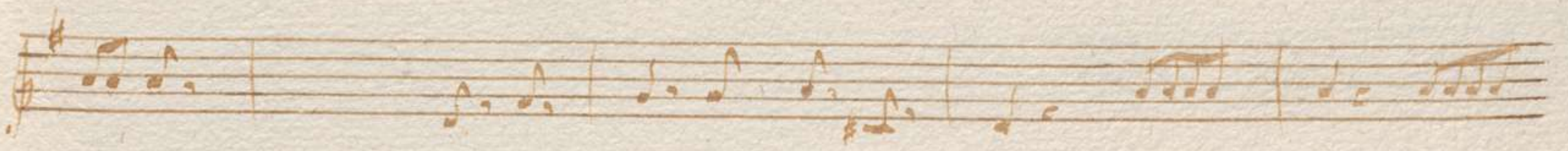
a *And.*

a *And.*



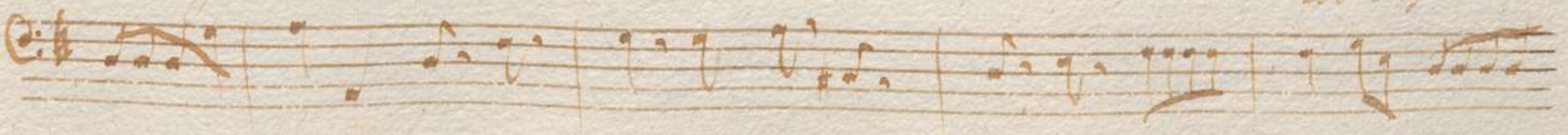
*fido, ingrati cor infideli ingra-to; cor infi-do*

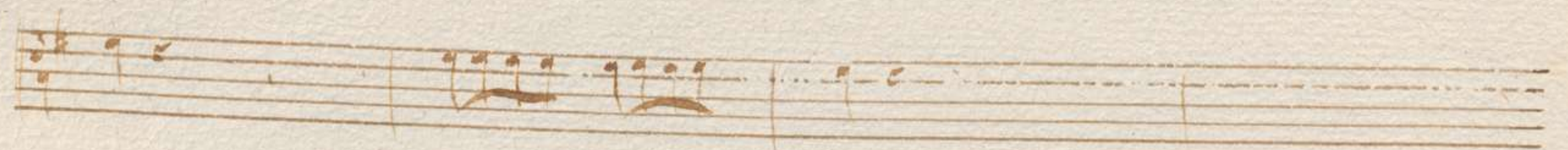
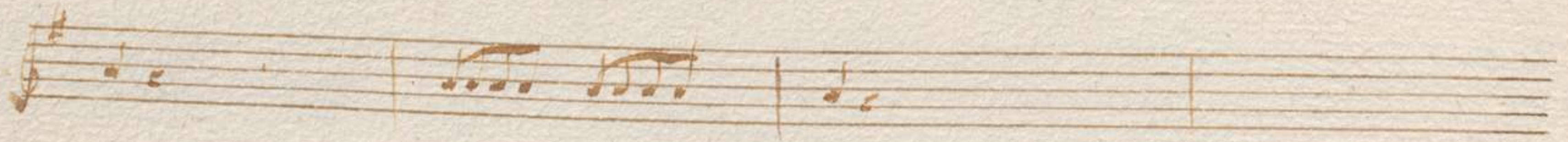
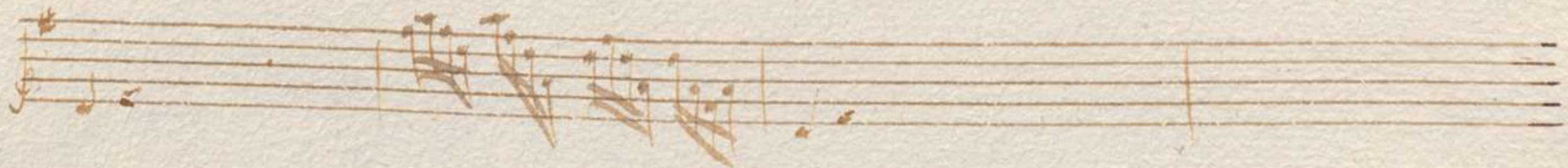




*ingua - to con*

*con infido*





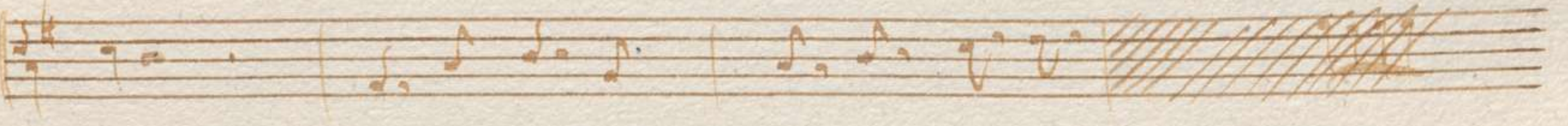
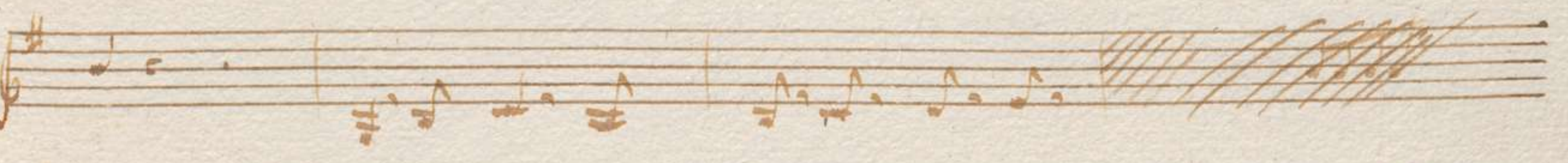
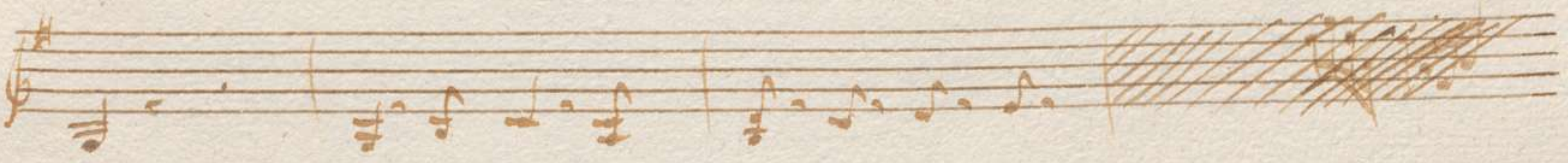
*in qua - ro - cu,*

*puniri la tua balda*



Handwritten musical score consisting of five staves. The notation is in brown ink on aged paper. The bottom staff includes the following lyrics: *- za, domeni la tua cortan - za con infido,*

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves contain melodic lines with various note values and rests. The fifth staff contains the lyrics: *ingua-to cor infido, inguato, ...*. The music concludes with several measures of dense, scribbled-out notation, likely indicating a final cadence or a section to be repeated. The paper shows signs of age, including a small brown spot near the top center.



*ingrato cov*

*am am*





Four staves of handwritten musical notation in brown ink. The notation includes various note values, stems, and beams, with some sections appearing to be crossed out or heavily scribbled over.

*ingva - fo cov.*

A single staff of handwritten musical notation at the bottom of the page, starting with a treble clef and a key signature of one sharp.

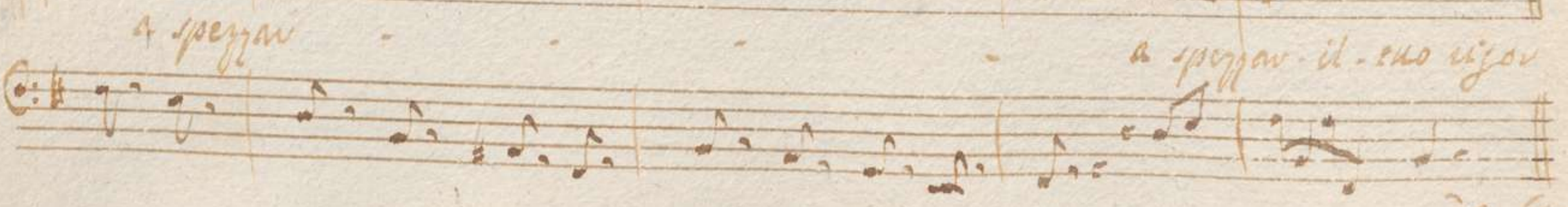
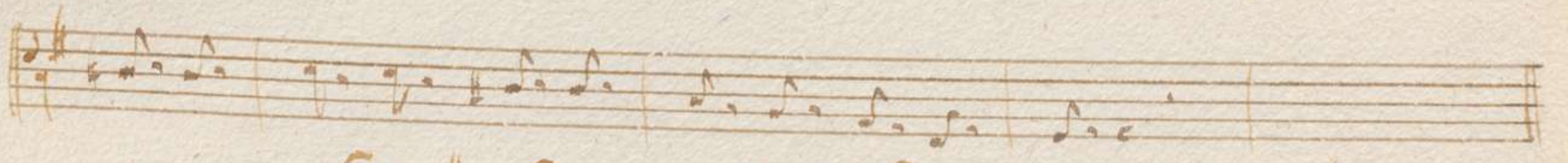
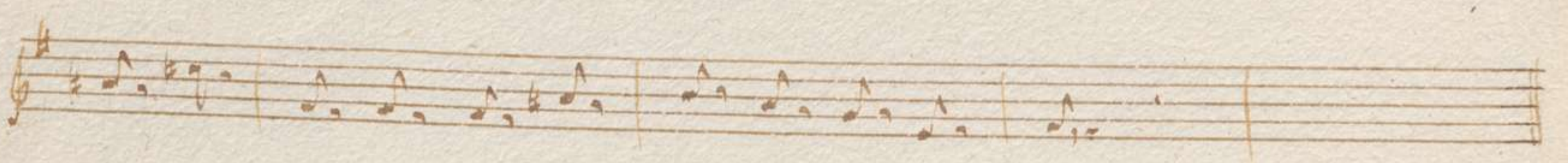
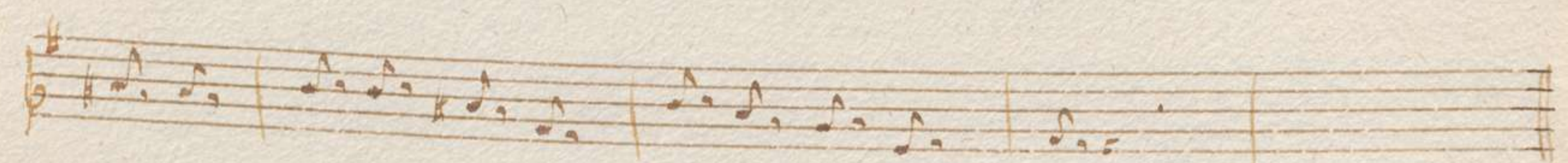


se non gioua la - pie - ta', giouera' giouera' - la - rivan -



*nia, gioveva - la - tivanna, a frenar la tua follia, a spezzar -*

Handwritten musical score on aged paper, featuring five staves. The first three staves are empty. The fourth staff contains a vocal line with lyrics: "- il - tuo rigou, giovanni - la - tivanna, a frenar la tua follia". The fifth staff contains a bass line.



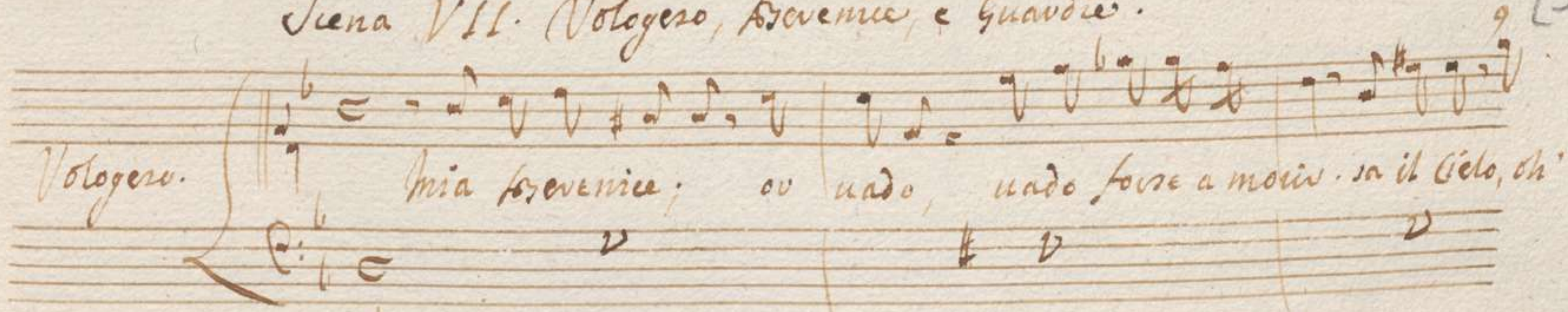
*a spezzan*

*a spezzan - il - suo ri - gor*

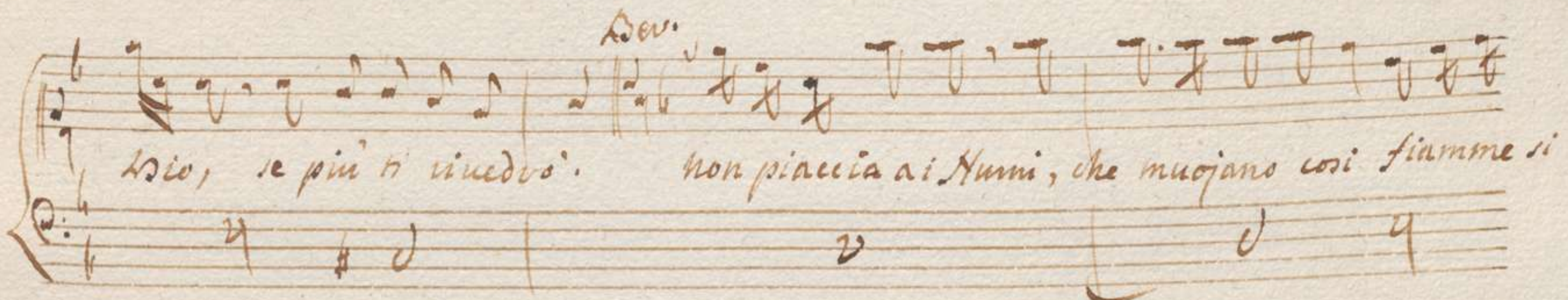
*in Capo.*

Siena VII. Vologero, Brevenice, e Guardie.

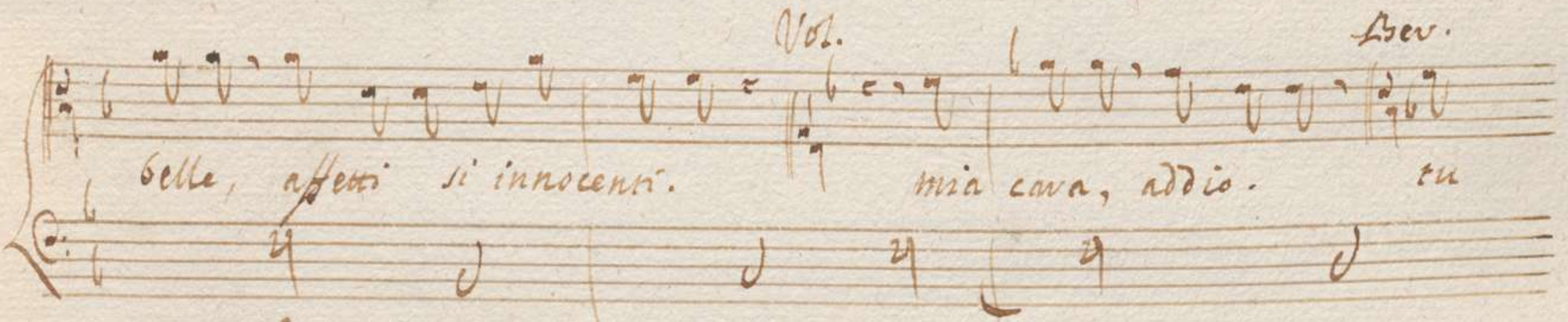
Vologero. *Mia Brevenice; ov uado, uado forse a morir. sa il Cielo, ch'*



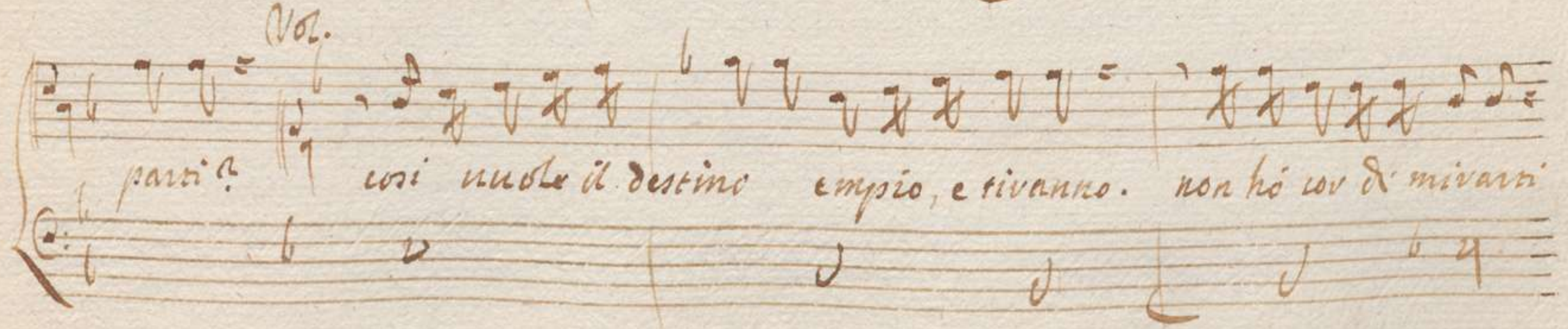
*Dev.*  
*lio, se più ti rivedro'. non piaccia ai Numi, che muojano così fiamme si*



*Vol.* *Dev.*  
*belle, affetti si innocenti. mia cara, addio. tu*



*Vol.*  
*partia. così vuole il destino empio, e tiranno. non ho cor di mirarti*



*And.* *à 2*  
non ho cou di lasciarsi in tanto affanno.

*And.*

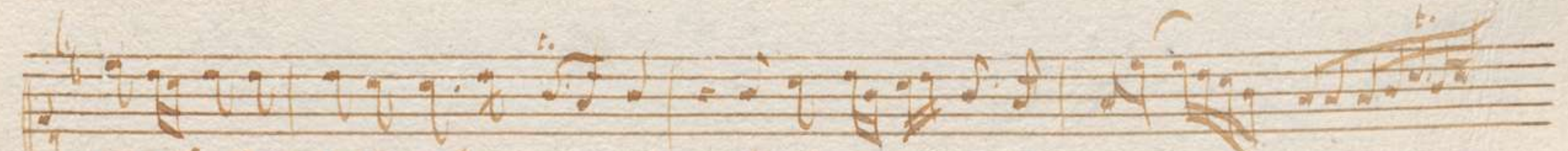
*col Piano.* *con la parte, soprano*

*col Piano.* *con la parte, Alto*

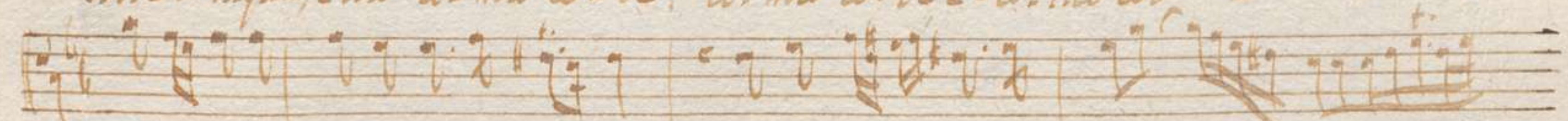
*col M.*

*Volagero* *che inconstan - - za,* *che vigor,* *ha la*

*brevezza* *che fieroz - - za,* *che rivannia, ha la*

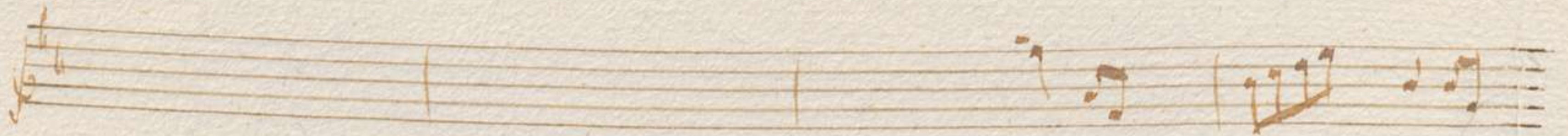


so-ve i-ni-qua, e-ia col mio co-ve, col mio co-ve e- col tuo cov

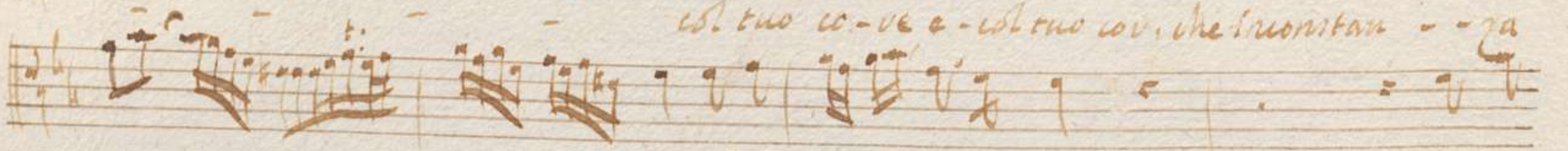
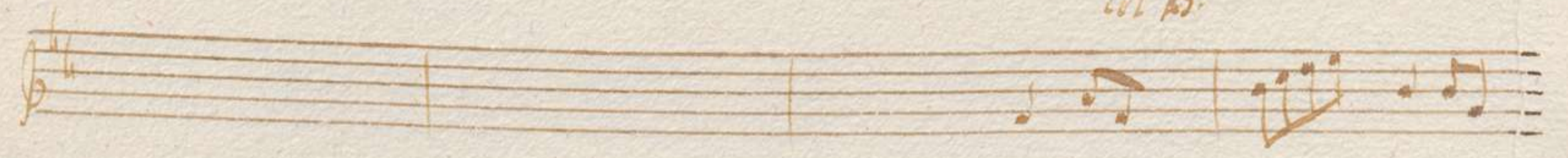


so-ve i-ni-qua e-ia col mio co-ve, col mio co-ve e col tuo cov

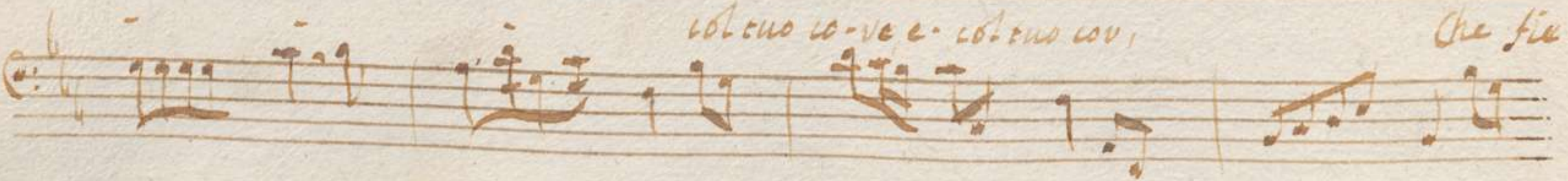




*col. Ad.*



*col. tuo co-ve e- col. tuo lov, che inonitan - - za*



*col. tuo co-ve e- col. tuo lov,*

*che fia -*



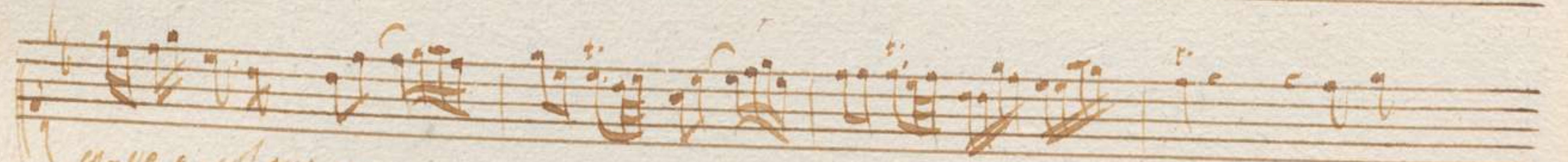
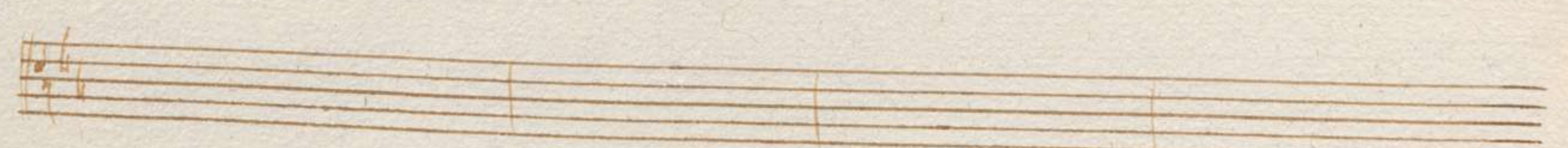
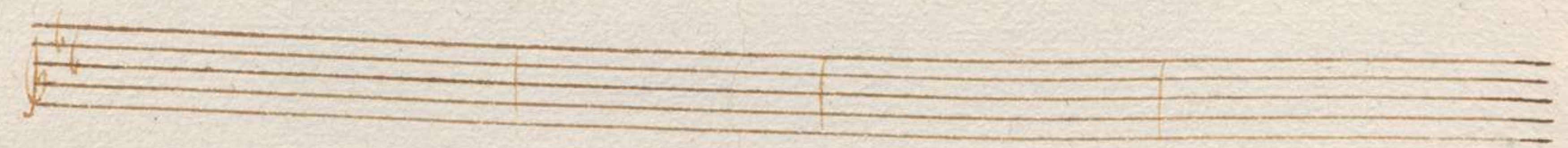
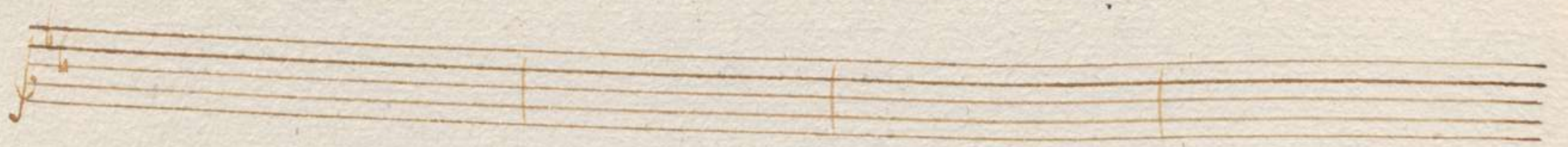
*col sopr.*

*col Alto*

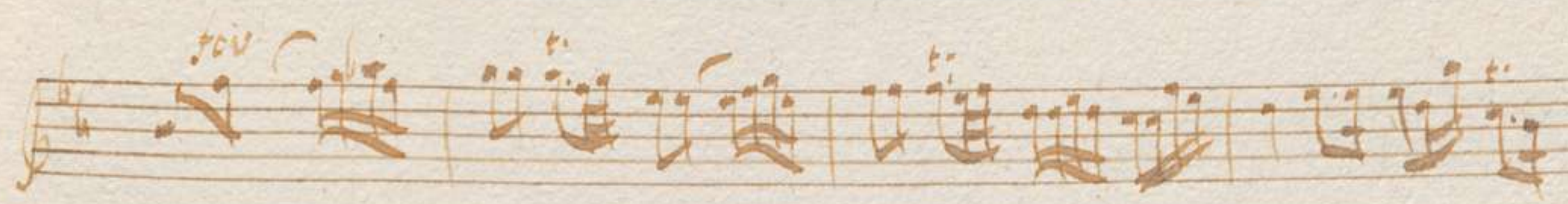
*col Ho.*


*che rigou,*      *ha la soure i-nigua, e via col mio co-ve, col mio*

*vez - - za,*      *che rivanna, ha la soure i-nigua, e via col mio co-ve, col mio*





*for*  *piano*

 *col piano*





*co-ve, e col tuo lov.*

*Dia mi sciorre la ca-*



*love, e - col tuo lov.*



Handwritten musical score on aged paper, featuring six staves. The notation is in brown ink. The bottom three staves contain musical notation and lyrics. The lyrics are written in a cursive hand and include the words "te", "re", and "pria mi rese il caro be".

te

re

pria mi rese il caro be

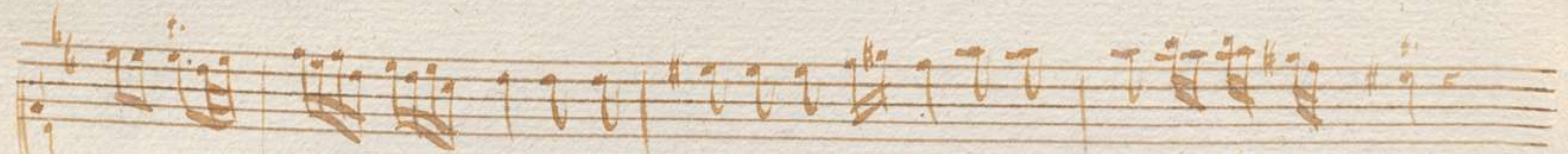
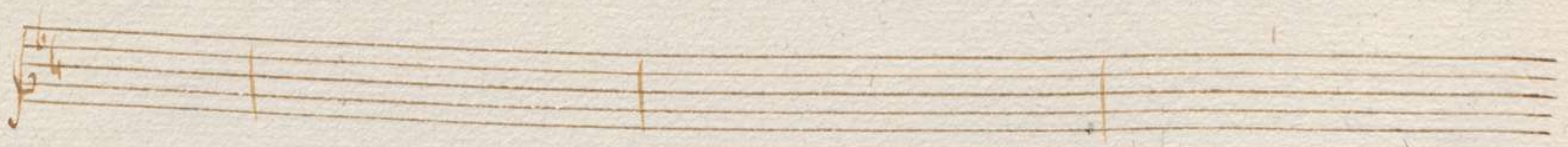
*col. Organo.*

*col. Alto.*

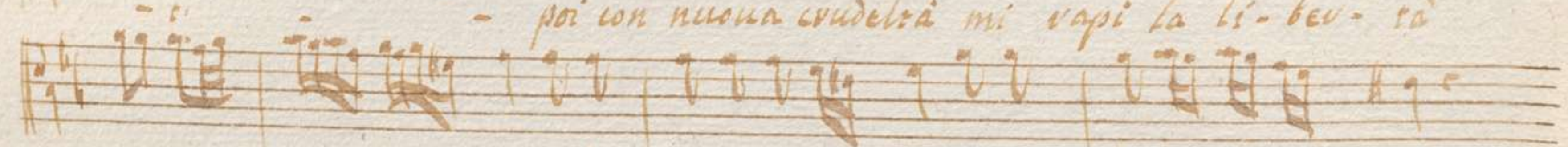
*col. A.*

*poi con nuova crudel-tà mi vasi la-libertà, mi ritol-se il mio tesou*

*- ne, poi con nuova crudel-tà mi vasi la-liber-tà, mi ritol-se il mio tesou*



- poi con nuova crudeltà mi vapi la li-bev-tà



- poi con nuova crudeltà mi vapi la-li-bev-tà

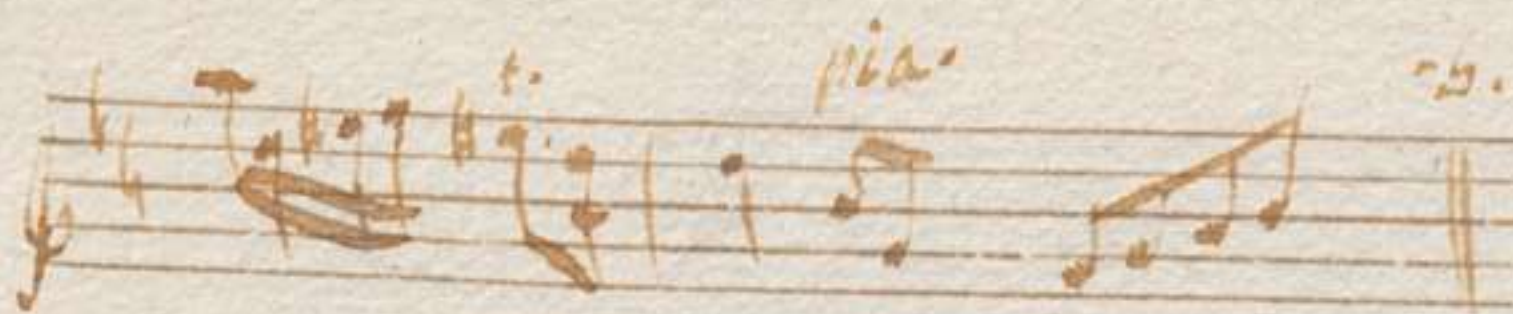


*fou.* *f.*

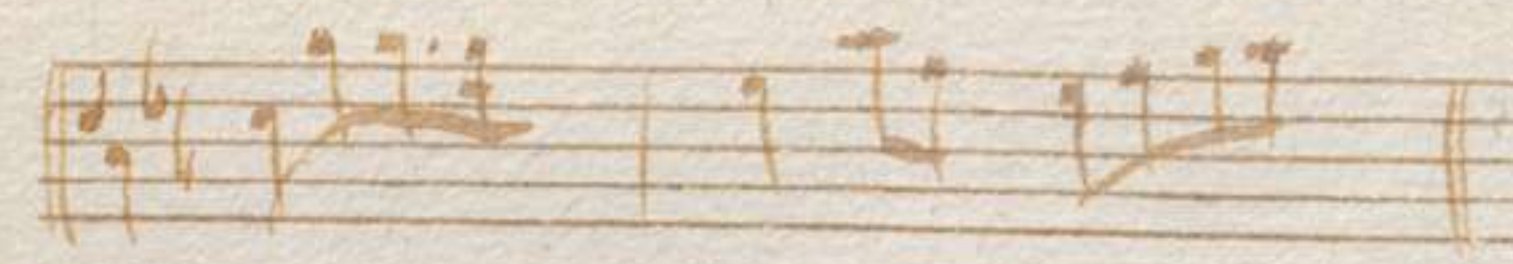
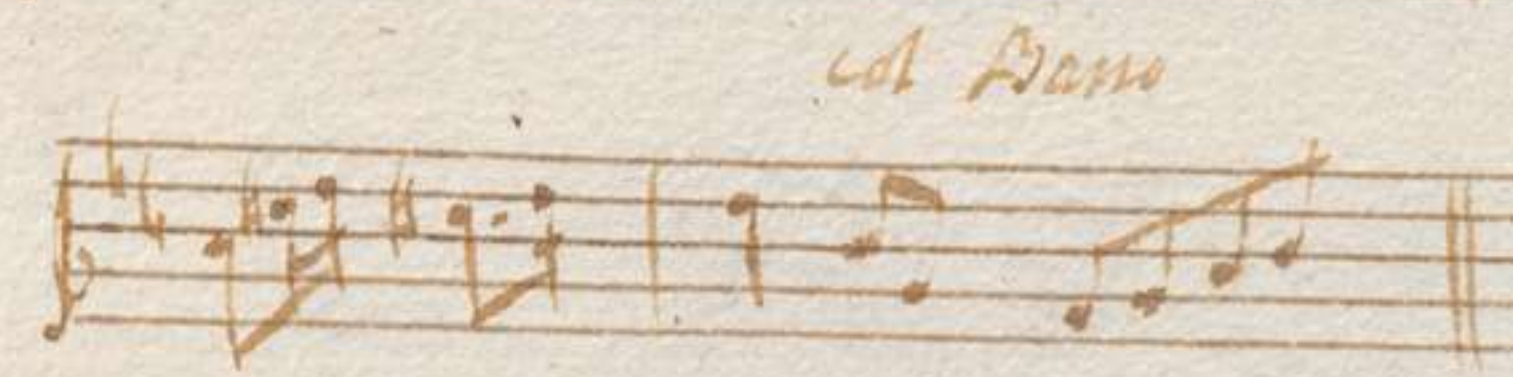
*mi va - pi' il - mio tesou -*

*mi va - pi' il - mio tesou.*

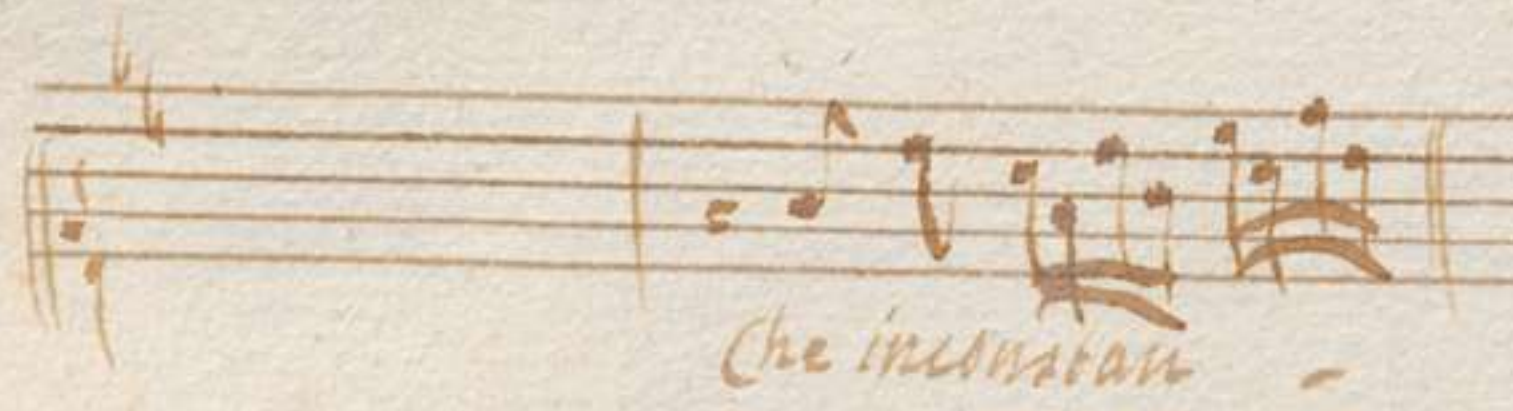
*pia.*




*col Piano*



*Che inconstan*



*al Segno 5.*





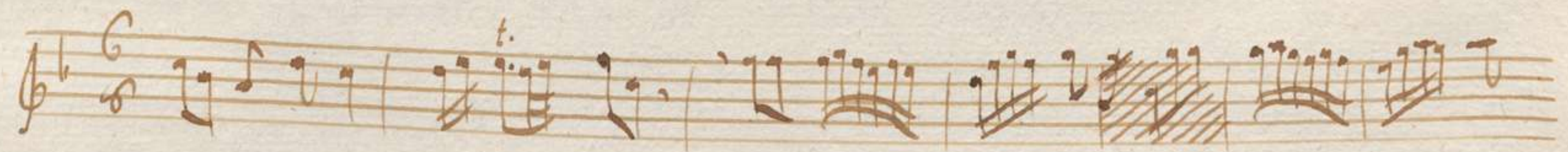
Scena VIII

Guan Galleria

Lucilla.

Appena giunta, oh mio, innanzi al caro

sporo! tuo, e perdo in un punto il mio riposo.



*pia.*  
*col forte.*

*Son qual*



*bonda, che in fion - to Ruari - cello a la spox - da d'un brus -*

*for. pia. for. pia.*

Three empty musical staves, each consisting of five horizontal lines, positioned at the top of the page.

Three musical staves, each starting with a treble clef. The staves are divided into four measures by vertical bar lines, but they contain no musical notation.

Handwritten musical score for cello and voice. The cello part is on a single staff with a C-clef and a key signature of one sharp (F#). The voice part is on a single staff with a soprano clef and a key signature of one sharp (F#). The lyrics are written below the voice staff.

*cello*      *per gustar*

*for.*      *pia.*

*for:*

ne - si appuemo,

*pia*

*col B.*

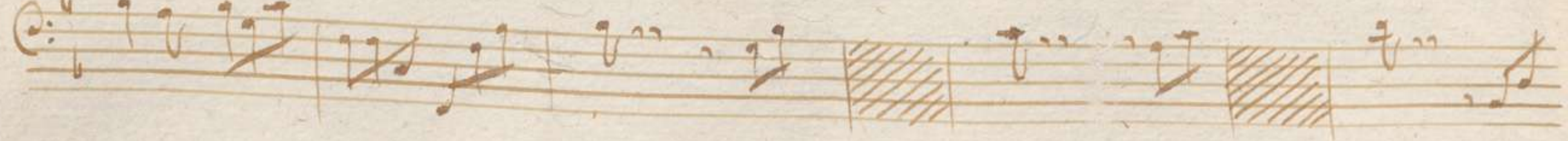
*che in fiorito - pra-ticello a la spon-da - d'un-bruscet-lo*

*for. pia.*

*per - gustar - ne si ap - pverso'*      *per gustar*      *ne*



*si ap-prensò,* *p.* *per gustar* *ne si apprensò'*  
*fov.* *pia.*



*pia.*  
*col Ar.*  
*quando alte-va, e bal-dango*

The image shows a page of handwritten musical notation on four staves. The notation is in brown ink on aged paper. The first three staves contain melodic lines with various note values and rests. The fourth staff contains a more complex melodic line with some double and triplets. Below the fourth staff, there are lyrics written in a cursive hand. The markings 'pia.' and 'col Ar.' are placed above the first and second staves respectively. The lyrics 'quando alte-va, e bal-dango' are written below the fourth staff, with a long dash following the word 'dango'.



*for.*

*pia.*

*col la.*

*- ga*

*l'astorel - la insidiosa*

*col suo dardo, col suo sguardo la tua.*

*for. pia for. pia.*



Handwritten musical notation on two staves. The upper staff contains a melodic line with various note values and accidentals. The lower staff contains a bass line with simpler note values. The lyrics "fis-se e - la fugo'" are written between the two staves, aligned with the notes.

*fis-se e - la fugo'*



Handwritten musical score consisting of two staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The bottom staff is in bass clef and contains a bass line with rests and notes. The lyrics are written between the staves.

*col suo dardo, col suo sguardo la tra-*  
*for pia. for. pia.*

*f*

*fine e - la fuga:*

*pia. 5.*  
*col. 13.*

*Son. quat. al segno - 5.*



Scena IX Lucilla, e Aniceto.

Aniceto.

E con infuusto anniso, o Principessa, io ti uengo a tur-

Luc. Cesare incolpa-

Ani. Cesare? e che e' impose? il divi... oh

Luc. Dio... che deue...

Ani. e a che piu badi?

rifintau le tue nozze, e sposau breve.

Luc. amou lo fouza...

Ani. rifintau le mie nozze,

e sposau brevenie? io non lo

*Ani.*

vedo. se a me no 'l'vedi, o fratello, credilo a la pietra, ch'ho de' tuoi danni.

*Luc.*

*Ani.*

io no 'l' vedo, ei no 'l' dime, e tu m'inganni. ma che Lucio non

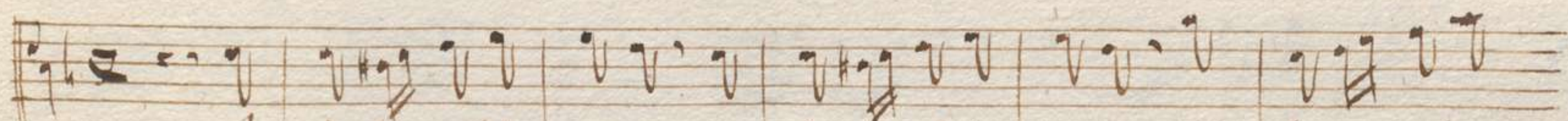
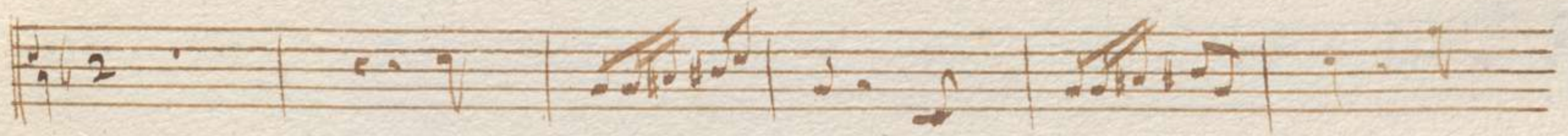
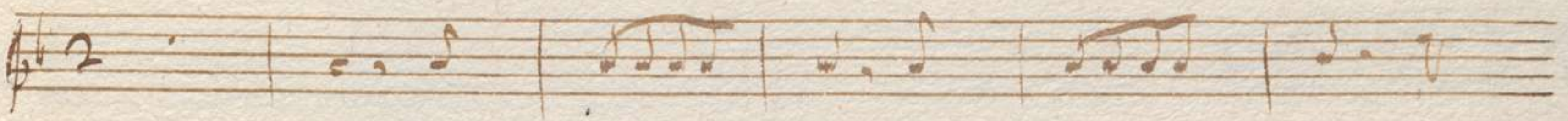
*Luc.*

t'ama, ti e' noto pur. tu lo vedesti, io 'l' vedo. ei no 'l'

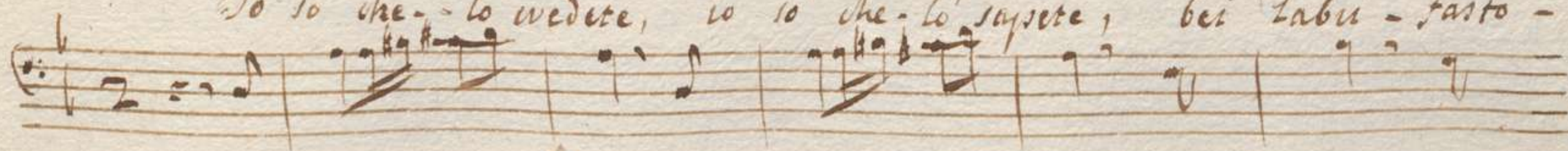
dime, io no 'l' so; ma non lo' vedo.

piano.

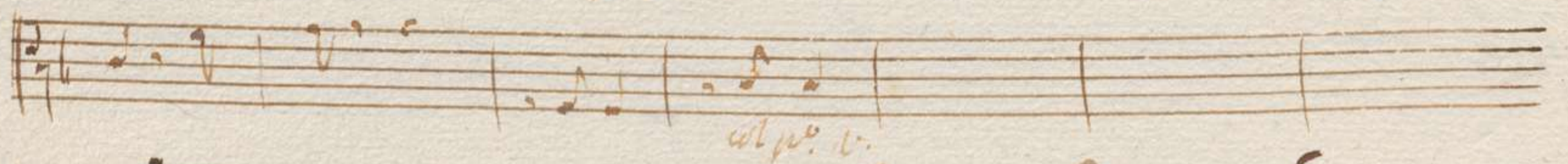
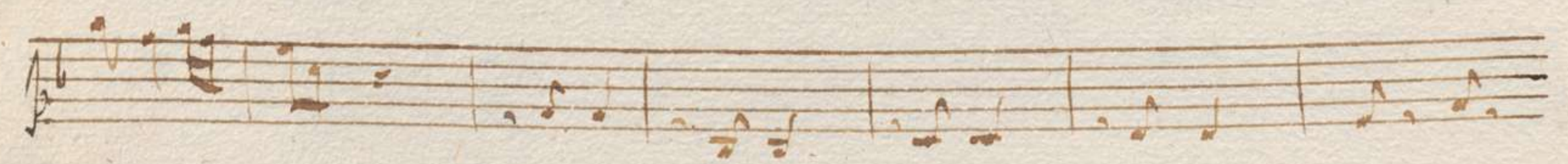
5.



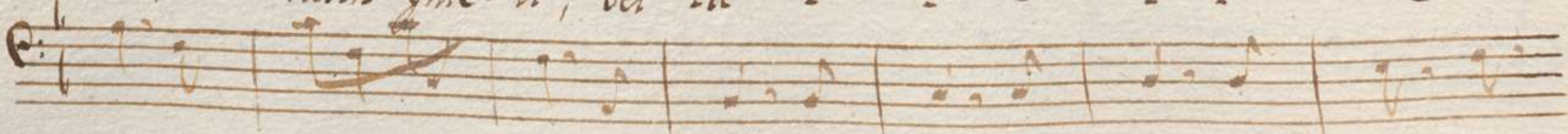
Io so' che - lo' vedete, io so' che - lo' sapete, bei labii - fasto -



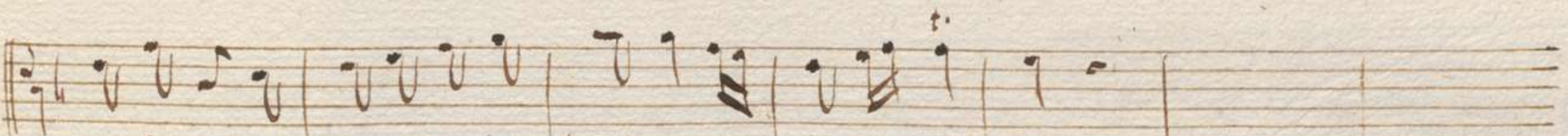
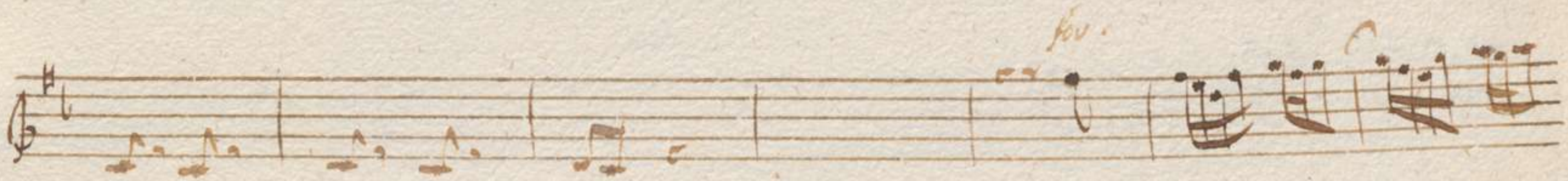
5.



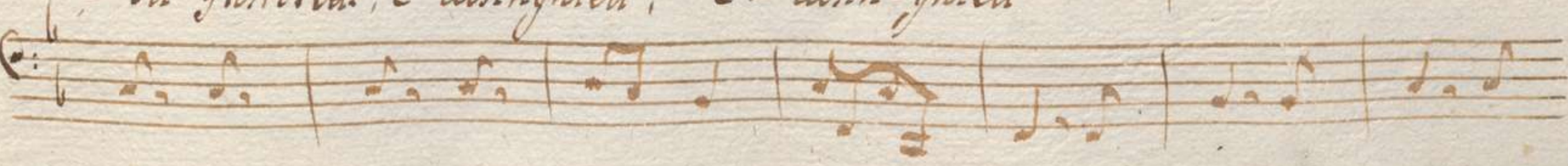
setti, e - lusin - gnie - vi, bei la -



sequita il basso  
come sta



- bei fastosetti, e lusinghieri, e - lusinghieri

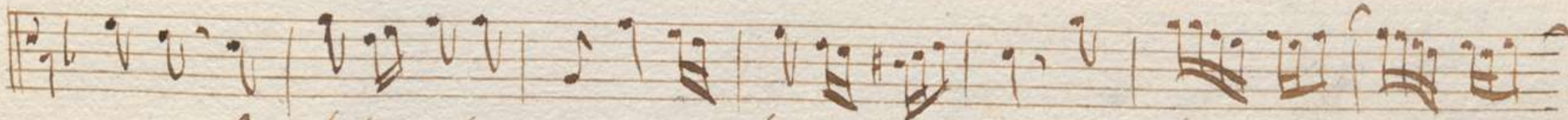


*pia.*

io so che lo vedete, io so che lo sa.



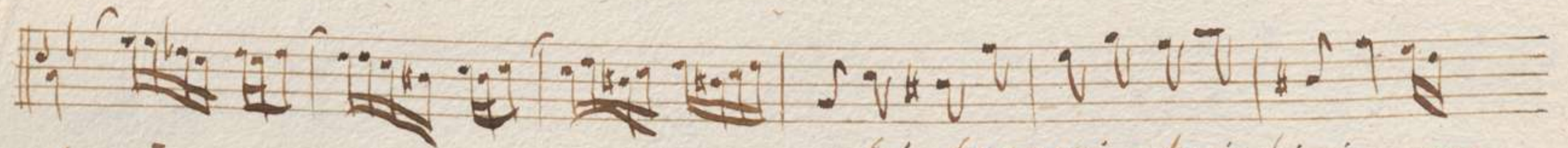
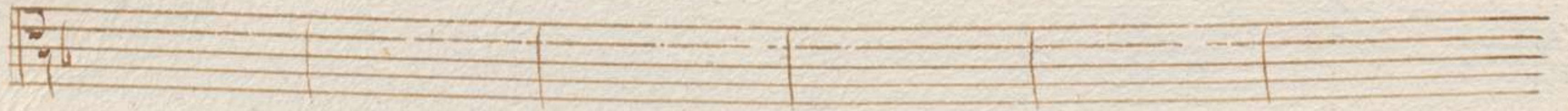
*col. 10. n.*



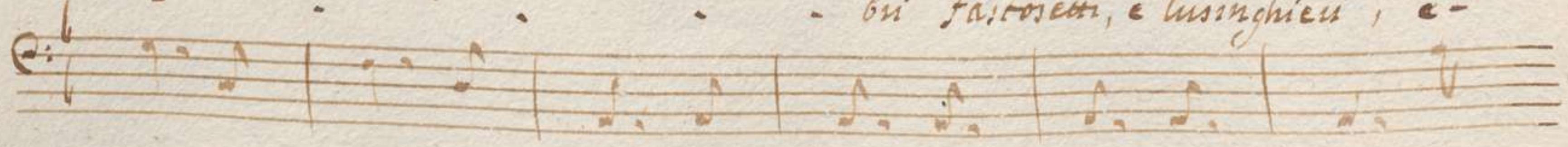
*però bei labri - fastosetti, e - lusin - ghie - ti bei la -*



*il B. come sta*



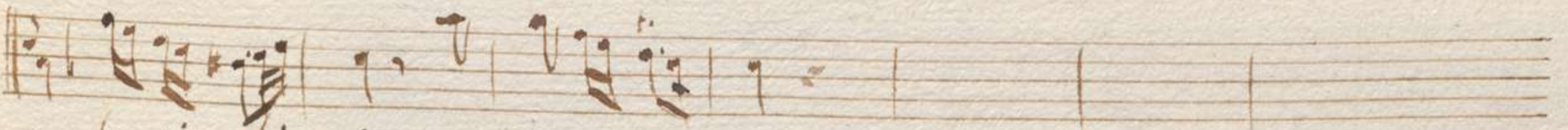
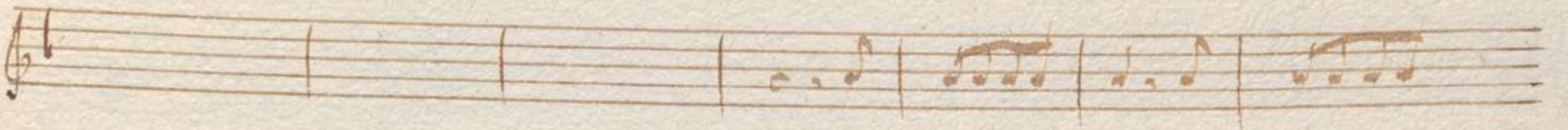
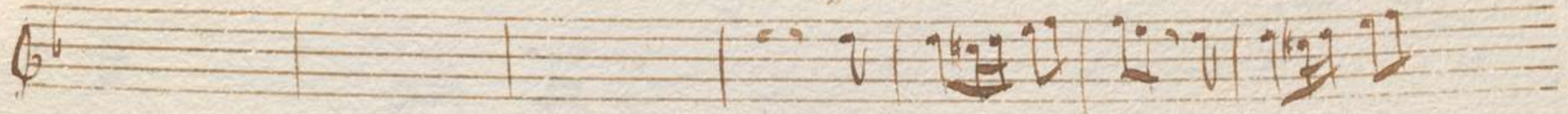
*- bui fastosesti, e lusinghieri, e-*



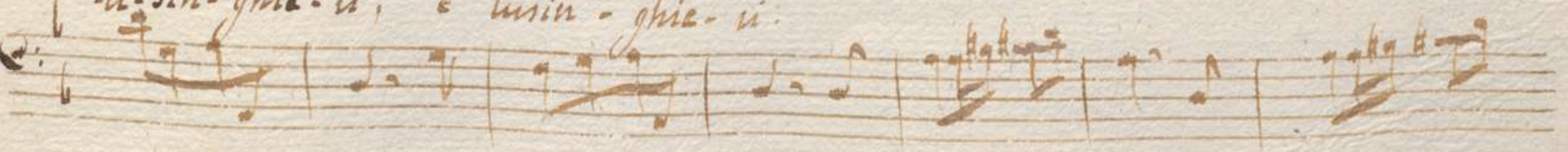




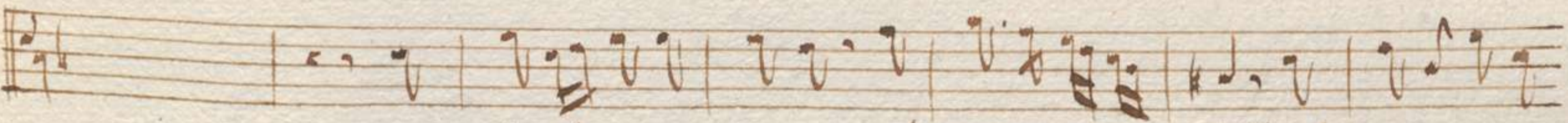
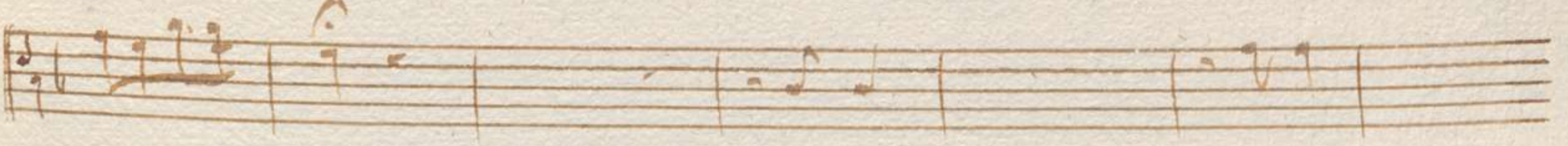
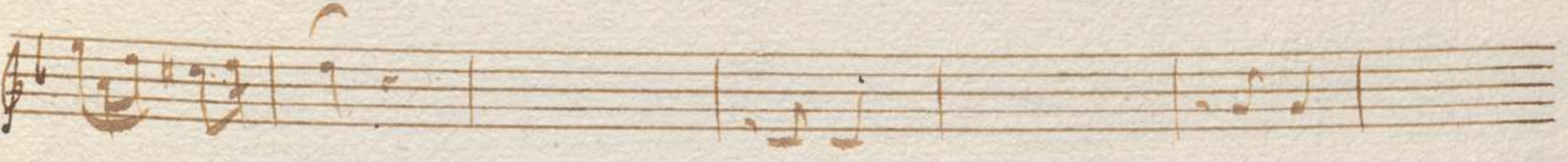
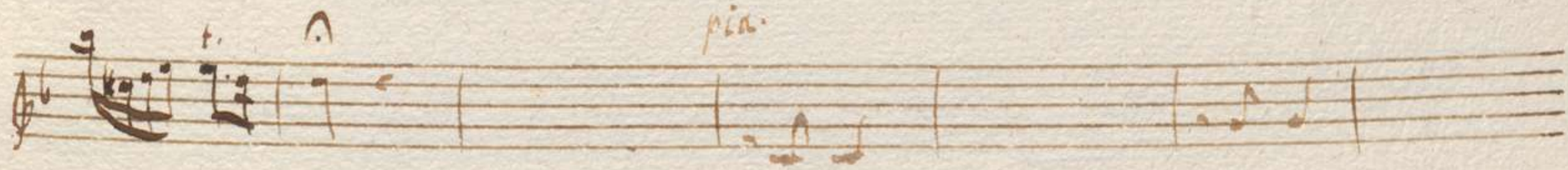
*for.*



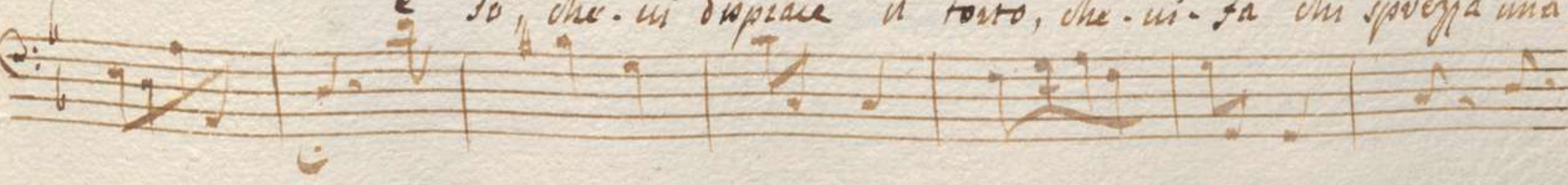
lu-sin-ghia-vi, e lusin-ghia-vi.







e so', che - ui dispiace il torto, che - ui - fa' chi s' svegga una bel -

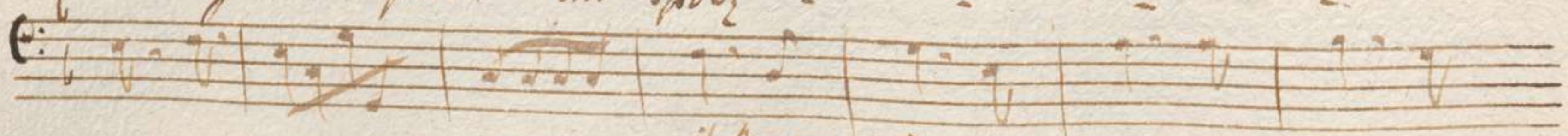




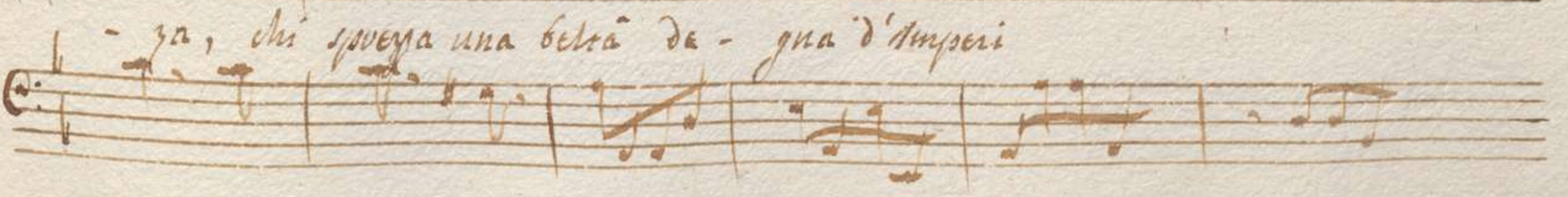
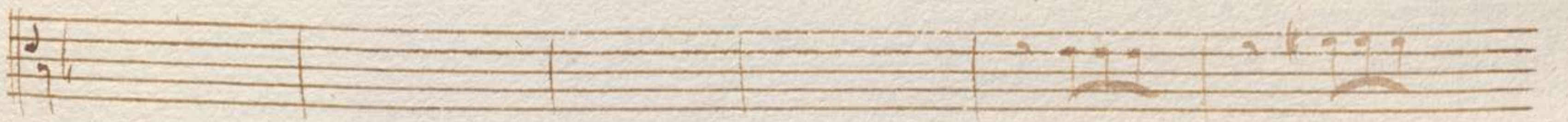
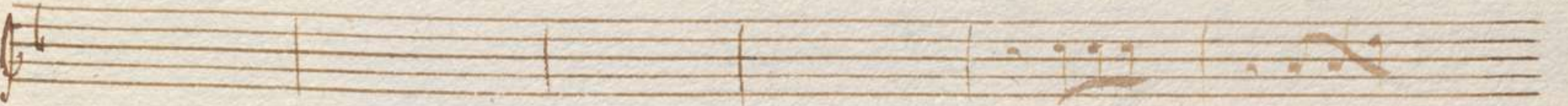
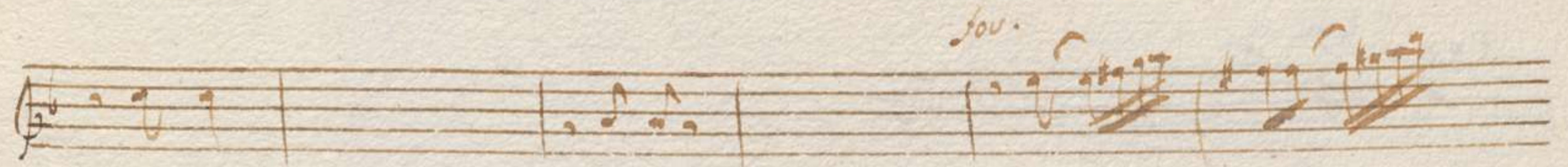
*col. p. N.*



*ta degna d'imperi, chi spuez*



*il B. come sta*





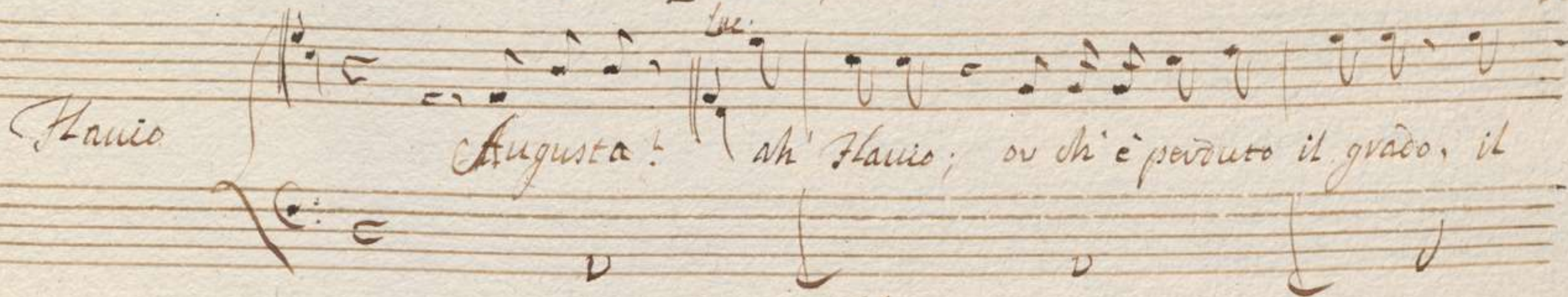
*piano* 5.

*So so che . al segno . 5.*

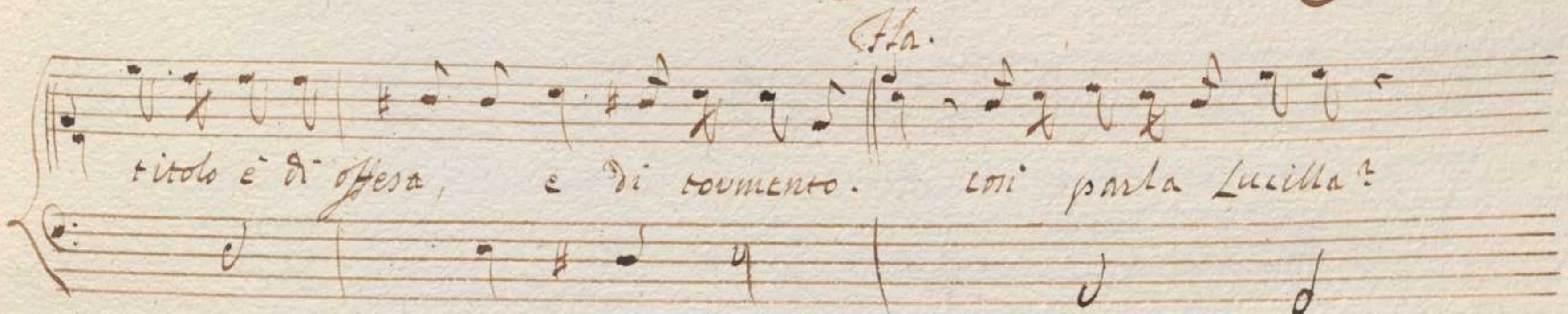
Scena X Lucilla, e Flavio.

15 [54]

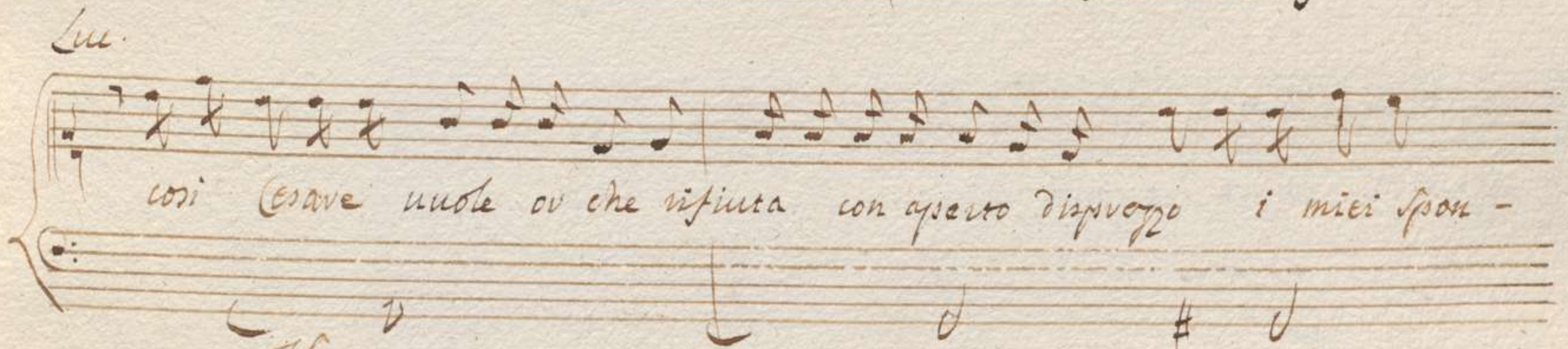
Flavio *Luc.* Augusta! ah Flavio; ov chi è perduto il grado, il



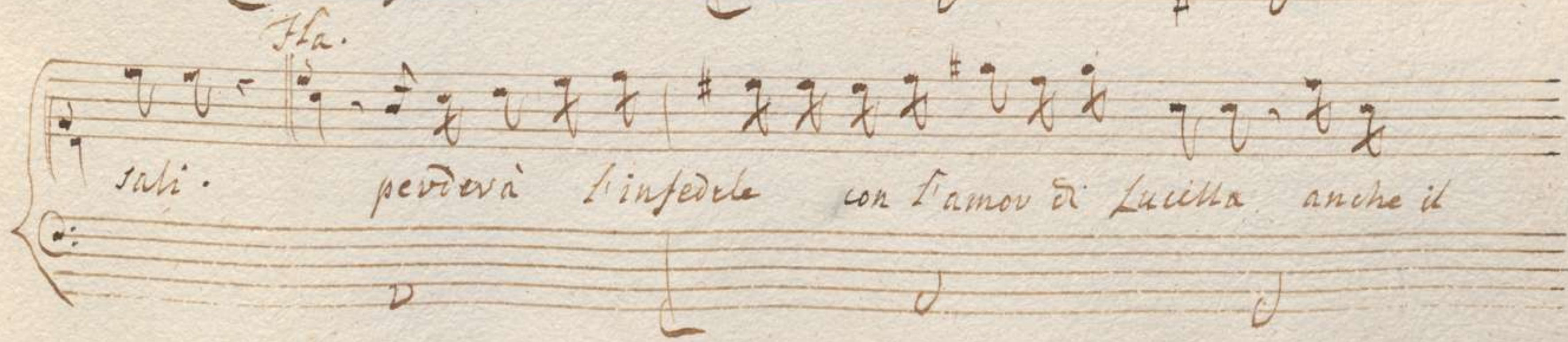
*Fla.* titolo è di offesa, e di tormento. così parla Lucilla?



*Luc.* così Cesare vuole ov che rifiuta con aperto dispregio i miei spon-



*Fla.* sati. perdervi l'infedele con l'amor di Lucilla, anche il



*lu.*

*Fla*

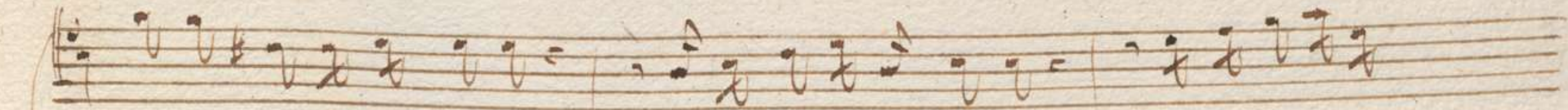
*Trono de Cesari. che impouta: sposevã brevemente. pria sposevã la*

*morre. amov non sai che Roma col suo sangue misto il sangue stuanico mai non sof-*

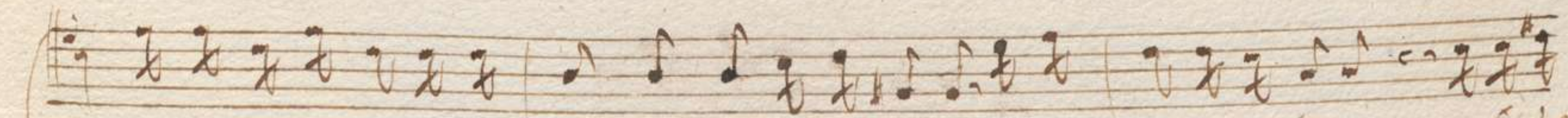
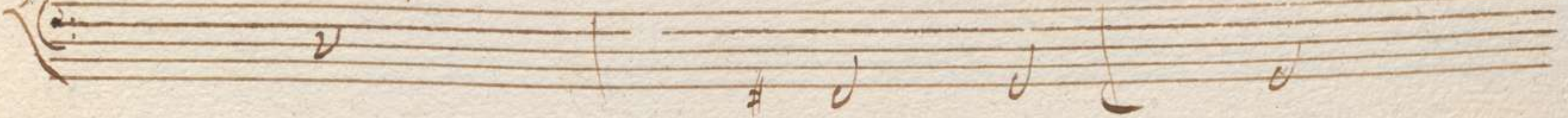
*fesse: niuna fra tante leggi piu di questa amov salva, ed intatta si man-*

*tenna fra noi - Col tuo ripudio, con l'amov d'una schiava Lucio la uili-*





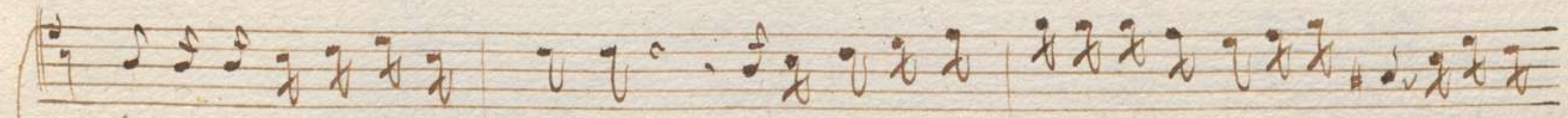
pende, e la calpesta. di Lucilla in difesa, de le leggi in ven-



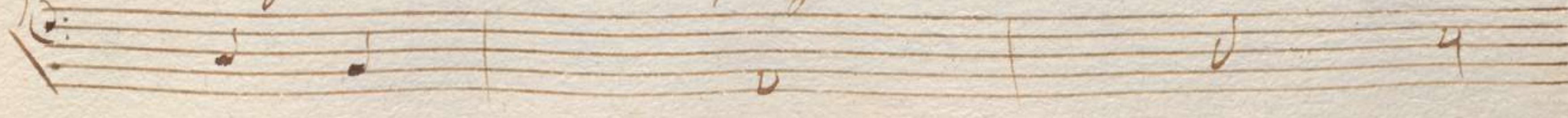
detta un susurro guerrier già guida al' armi, fra te schiera Latina. io l'ho des-



tato: io lo formento. in breve quel core effeminato che i Numi of-



fende, e i giuvenenti oblia, piangerà fulminato dal Romano ualor la sua fol-



*lia.*

Handwritten musical notation for the first system, consisting of two staves. The top staff contains a few notes and a bar line. The bottom staff contains a few notes and a bar line. The word "lia." is written below the first staff.

Two empty musical staves.

Handwritten musical notation for the second system, consisting of two staves. The top staff has a treble clef, a key signature of two sharps (F# and C#), and a time signature of 12/8. It contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

Handwritten musical notation for the third system, consisting of two staves. The top staff has a treble clef, a key signature of two sharps, and a time signature of 12/8. It contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff has a treble clef, a key signature of two sharps, and a time signature of 12/8. It contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff has a treble clef, a key signature of two sharps, and a time signature of 12/8. It contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

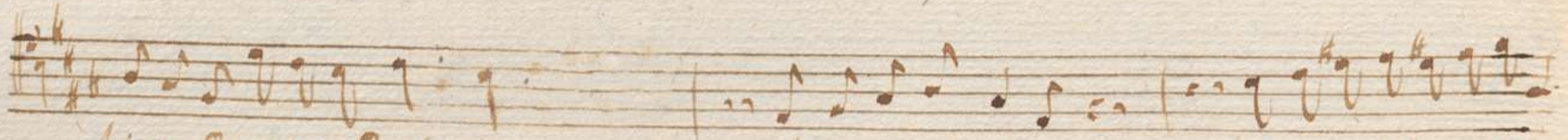
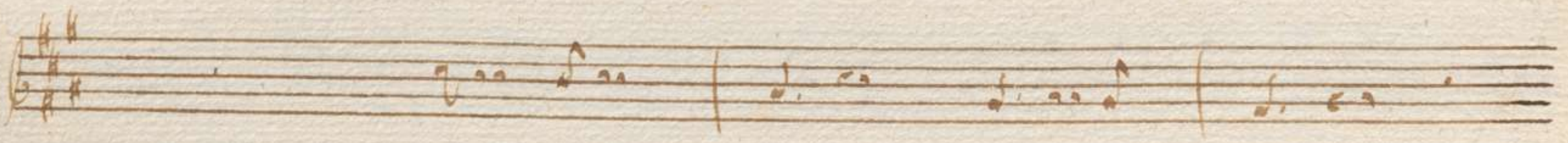
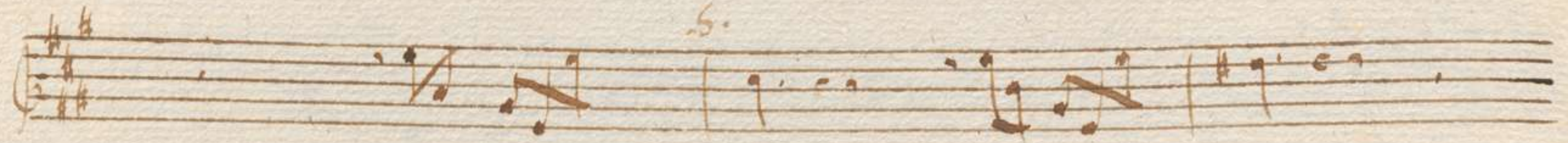
Handwritten musical notation for the sixth system, consisting of two staves. The top staff has a treble clef, a key signature of two sharps, and a time signature of 12/8. It contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff contains a melodic line with various note values and rests. The second staff continues the melody with similar note values. The third staff features a more rhythmic pattern with many eighth notes. The fourth staff has a few notes, followed by a large gap and then a few more notes. The fifth staff contains a melodic line similar to the first two staves. The text 'Non cinga le' is written in cursive below the fourth staff.

*Non cinga le*



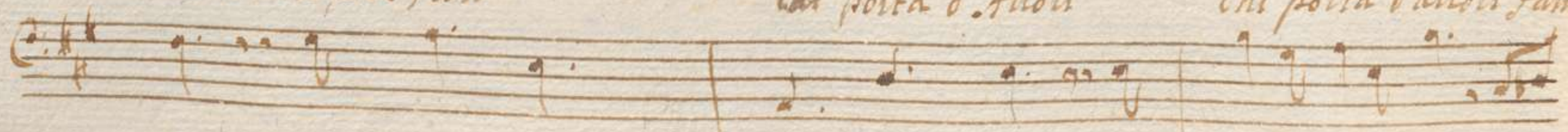
5.



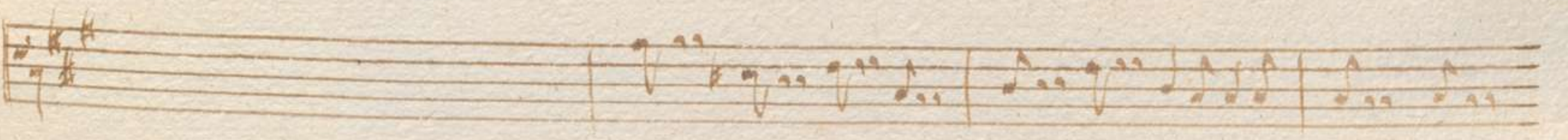
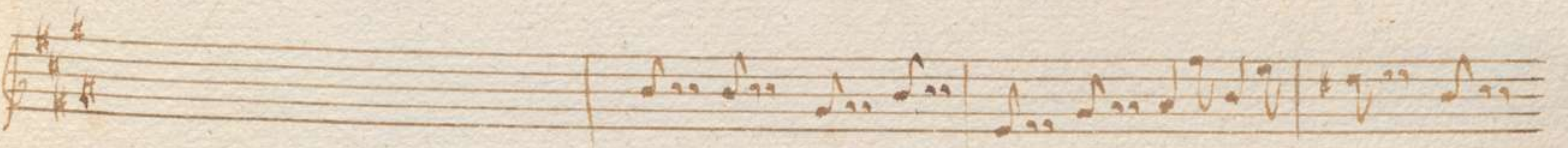
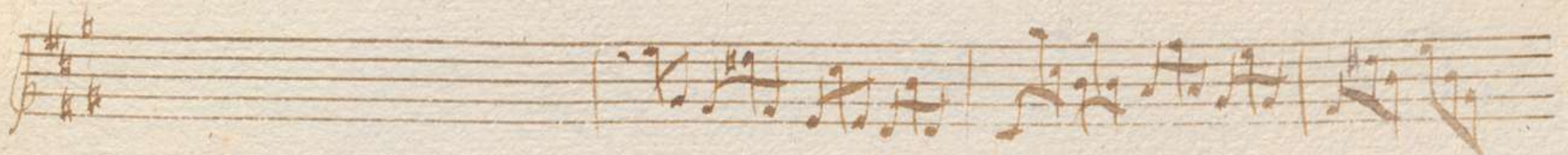
chiome & miris e & fiori

chi porta d'Alori

chi porta d'Alori famo -

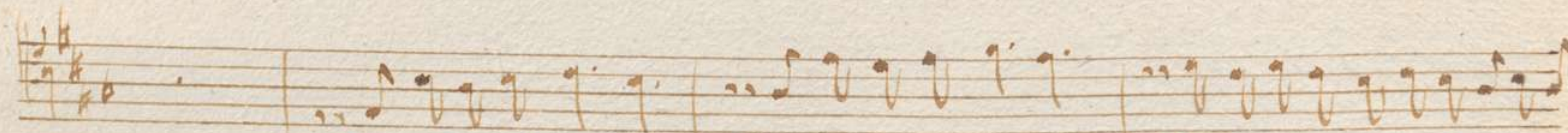
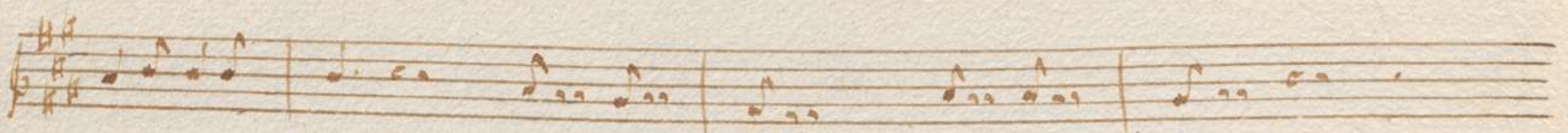
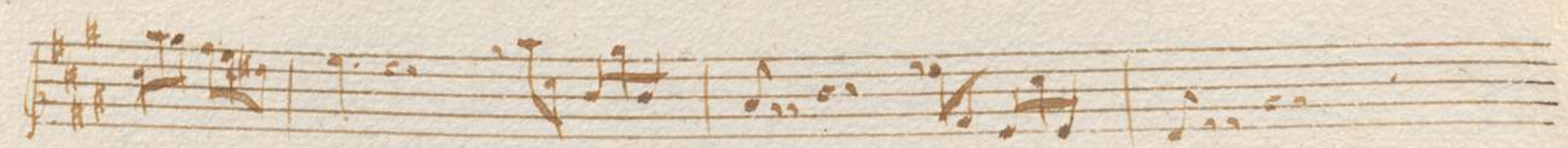


5.

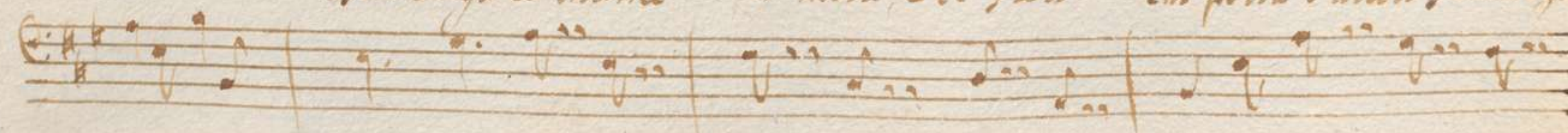


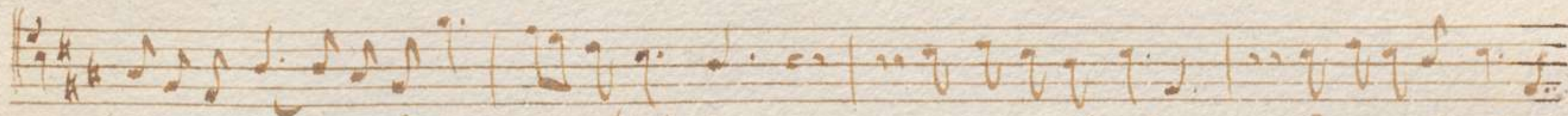
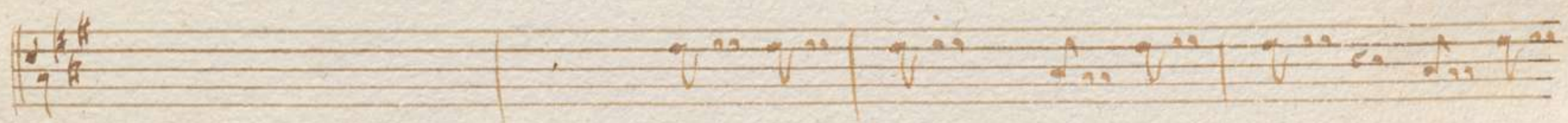
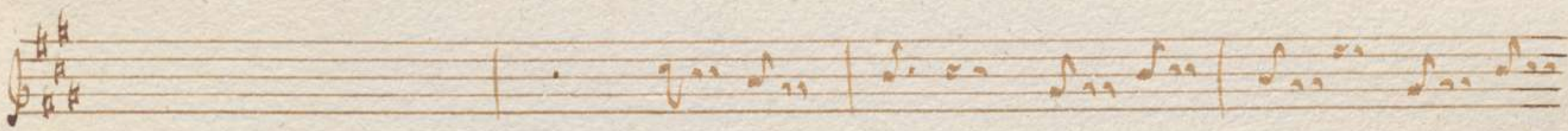
- se fanno - se ghirlande





*Non cinga le chiome di mirri, e di fiori chi porta d'allori famose ghir-*





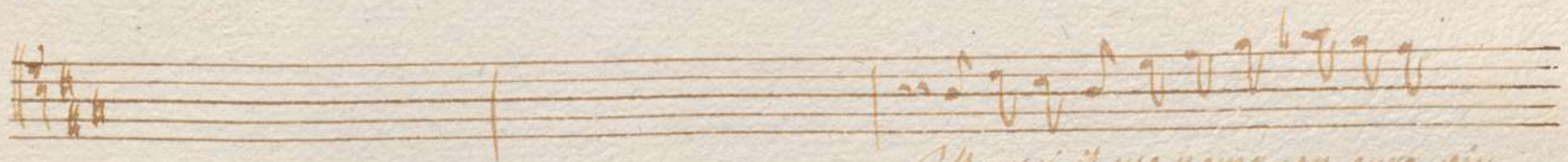
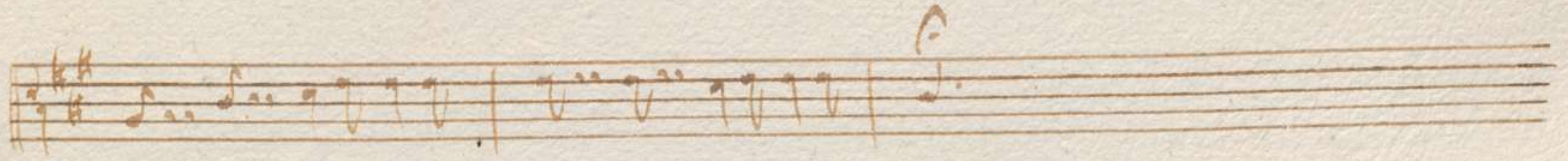
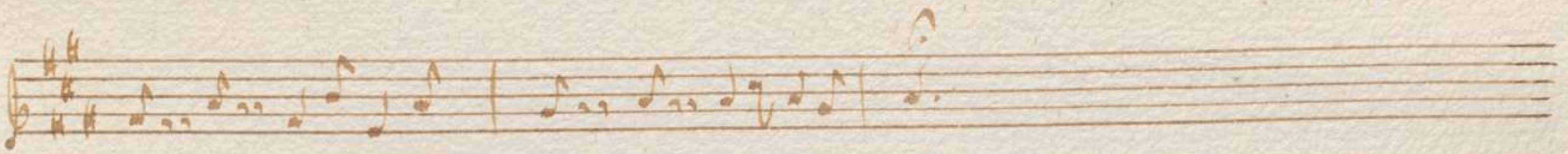
Lande famo - se famo - se - ghislanda non cinga le schiome di miti, e di fiori



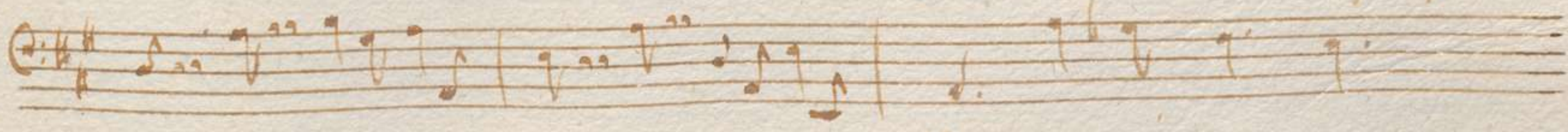
*pia.* *for.*

*chi potrà d'alloi famose ghielande famo - se - ghielande*





*Mustu il suo nome con voce piu*



*n*



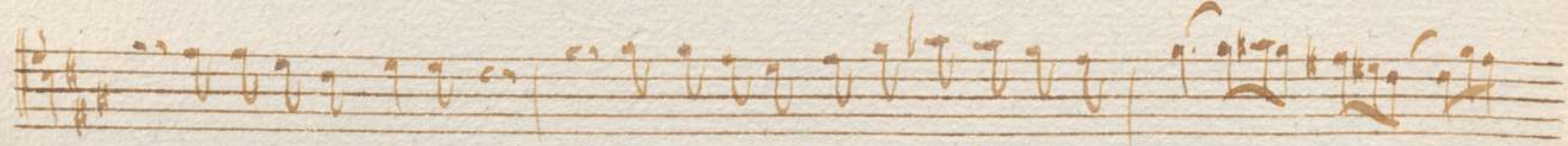
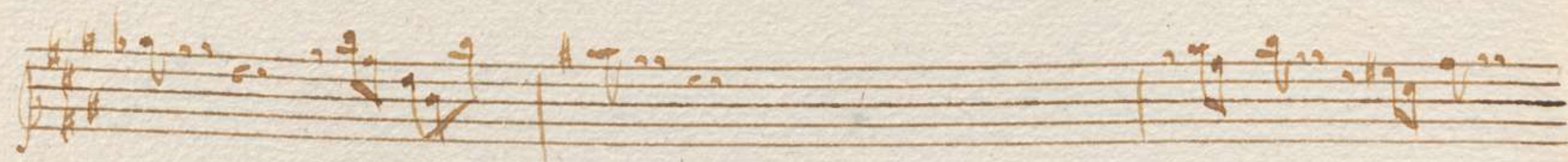
*pia*

*degna chi ueste l'insegna . chi ueste l'insegna d'un anima quan -*

rov. pia.

de illarui il suo nome

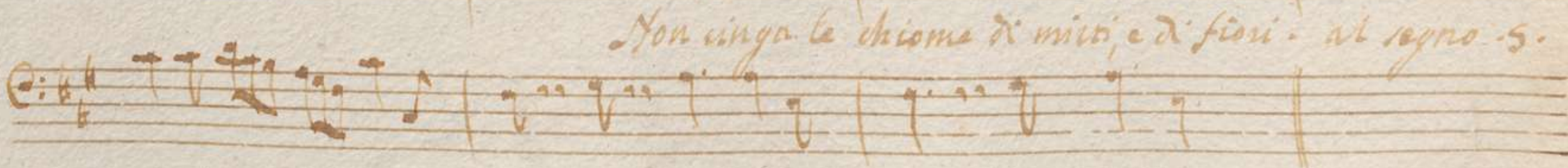
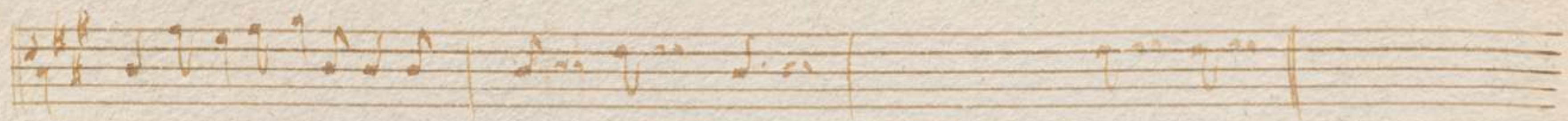
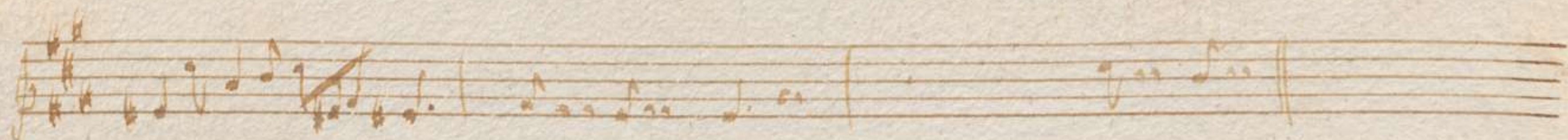
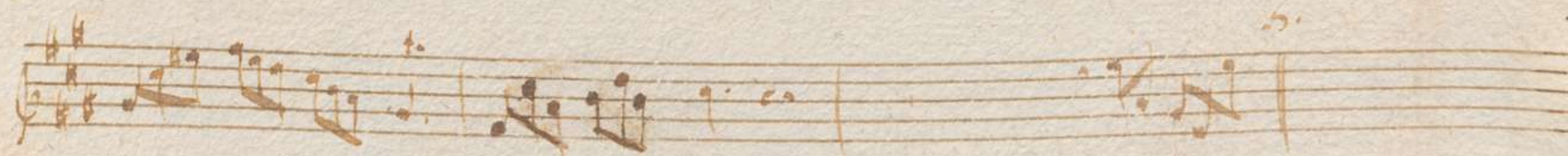
This page contains five staves of handwritten musical notation in brown ink on aged paper. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of two sharps. The lyrics 'rov.' and 'pia.' are written above the first and second measures of the first staff, respectively. The second staff continues the melody. The third staff features a more rhythmic accompaniment. The fourth staff contains a melodic line with a slur over the first two measures. The fifth staff concludes the piece with the lyrics 'de' and 'illarui il suo nome' written below the notes.



*con ope più degne chi porta l'insegna d'un anima gran*

*for.*

*se.*



*Non cinga la chioma di miti, e di fiori. al segno 5.*

Scena XI. Lucilla, e Lucio uero con seguito.

Lucio uero.

Guardie? a me Vologero.

Cesave?

Lucio.

Luc.

Lucio.

Luc.

Principessa?

ti sorprende il mio arrivo?

veniste forse?... io

veni ad ascoltar da la tua bocca insena l'offesa che mi fai nel tuo rifinto.

Lucio.

si, Lucilla il confesso:

amo si brevenice.

in man da quei bogl'

occhi mi riferano i tuoi. la colpa udisti; sfoga pur l'odio tuo: dimmi spe-

giuro, inguato, mancaton; nomi che tutti conuengono al mio eccetto; son ueo con-

- uinto, e mi condanno stello. *Luc.* No', Cesare; t'assoluo, e uisto al

labro le inutili queuete. col uofeo del mio pianto non auuesco l'ou-



L. uovo

goglio a un infedele. Lucilla, il mio rifiuto da te non attendea si

bet pseudo. deggio ammirar la tua virtù. ma forse quando vedo tua.

divi, allou ti servo. eva fra i nostri cori una selucta nimis -

tade; e come io non t'amai, tu non mi amasti. iniquo,

Luc.

perfido, menzognero; io non t'amai? dimmi dunque che feci? per te di mille, e

mille alme chiave, e sublimi svezziar gl'affetti, e a te rivolsi i miei.

ti fe' Cesare Anulio; io diedi il uoto. ti fe' mio sposo il Padre; io

died' il cor. sopra il Basso vubello nodi si dolci; io m'adoro.

*tai; uincerò. fu mio l'onore de primi applausi. intese Roma con sdegno i*

*tuo i nouelli Amori; io fui la sola, ingrato, che cercando di -*

*fese al tuo delitto t'assoluei nel mio core; e lasciai per seguirvi, anche rva-*

*dita, la patria in abbandono, e' l'genitore. <sup>L'uevo</sup> quanto è noiosa! <sup>Lue.</sup> ed'*

io, io non t'amai? come puoi dirlo? in questo in questo punto stesso

che rifiuti l' mio amor, temo d'amarti. e anco non mi rispondi? e anco non

pari? ah perfido; di pena l'ove ti son, che meco

perdi: il meglio. con breventi sei, non con Lucilla.

tu la ceuchi con gl'occhi; tu te parli col cor. piu non t'avvesto.

uante ou'ella dimova; uante solo a gioin da miei tormenti: ma in

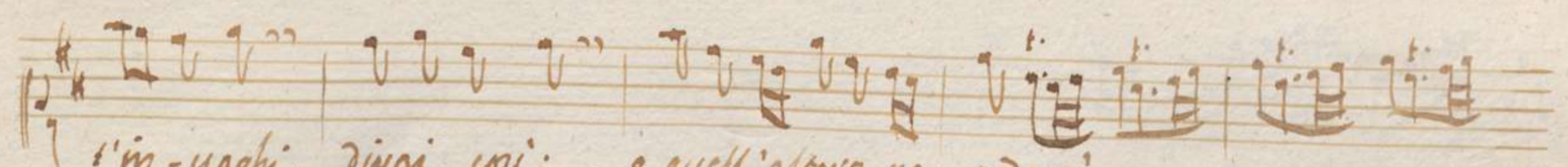
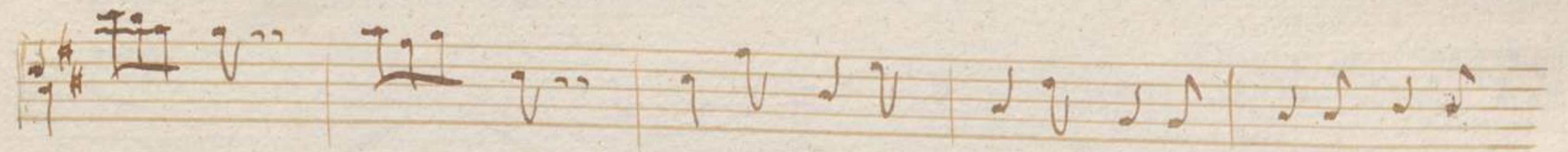
mezzo a tuoi contenti temi (chi sa?) di rivedermi ancora.



*pia.*

*con la Viola*

*A quell'altra che*



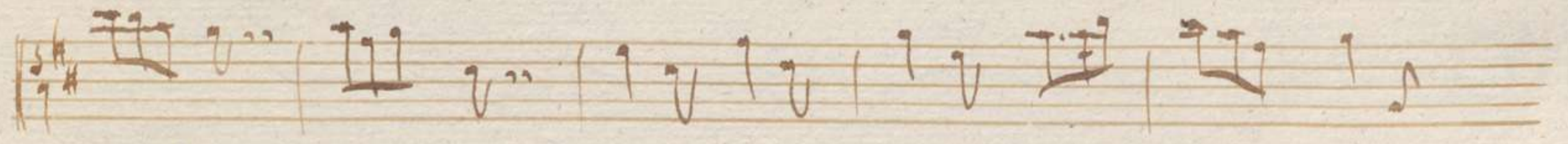
*s'in-naghj, divai così; e quell'altava ne-godeva'*



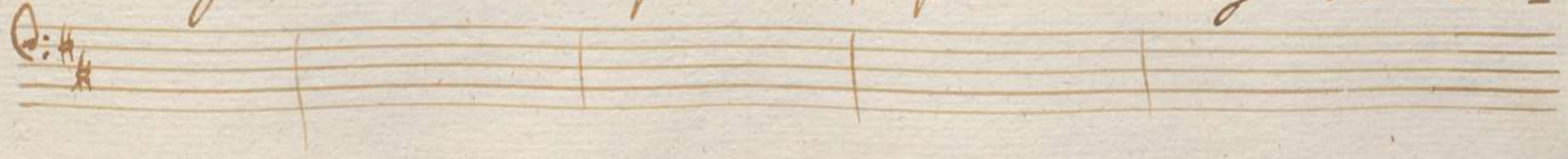
*forte* *piano*  
con la Vio.

- ne - go - deva,  
a quell'altara, che





t'in-uaghi; divai mi: e quell'altava, e quell'altava ne go-dava - -



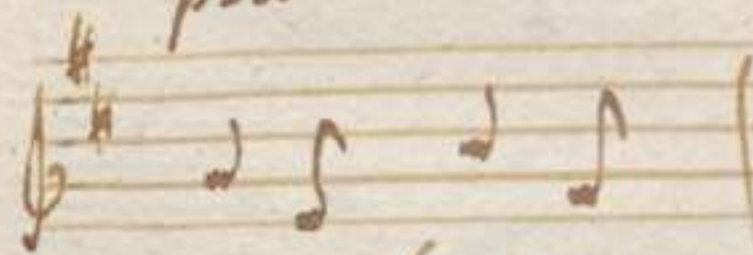
Handwritten musical score on five staves. The music is written in brown ink on aged paper. The first four staves contain musical notation with treble clefs and a key signature of two sharps (F# and C#). The fifth staff contains the lyrics in Italian and Russian. The lyrics are: "e quell' altra - ne - godeva . e quell' al -". Above the first staff, there are markings "for. t." and "t.". Above the second staff, there is a marking "p.". Above the fourth staff, there is a marking "p.". The notation includes various note values, rests, and dynamic markings.

e quell' altra - ne - godeva .

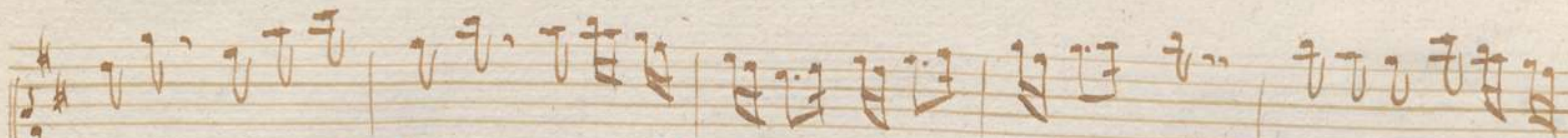
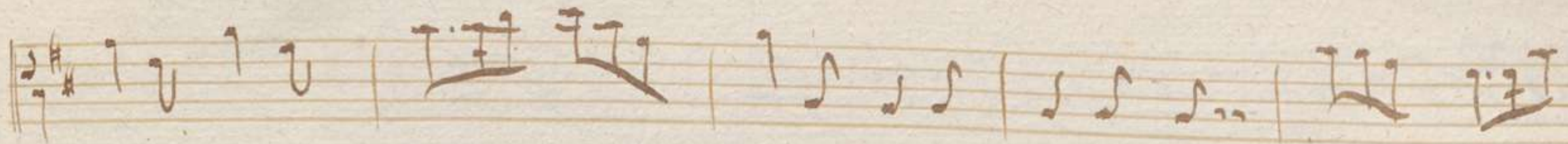
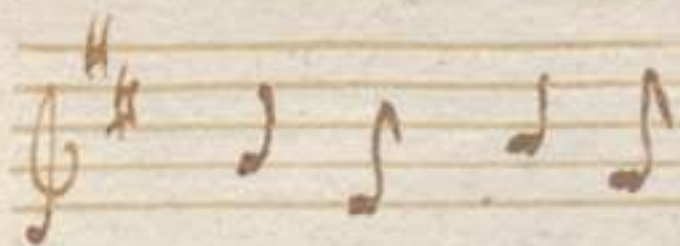
e quell' al -



*pia.*



*con la Vio.*



*tua, e quell' altra ne go-derà .*

*e quell' altra - ne .*



*for.*

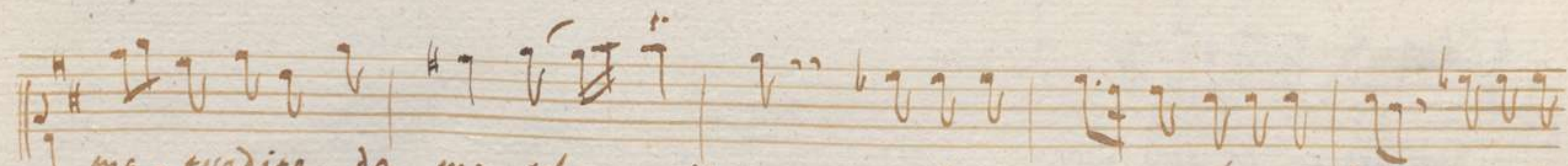
*pia.*

*con la Vio.*

*godwā.*

*part' Lucilla da*

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 and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. Above the first few measures is the annotation "for." and above the latter part is "pia.". The second staff continues the melodic line. Above the latter part of this staff is the annotation "con la Vio.". The third staff continues the melodic line. The fourth staff contains a few notes and rests, with the annotation "godwā." written below it. The fifth staff begins with a bass clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. Above the latter part of this staff is the annotation "part' Lucilla da".

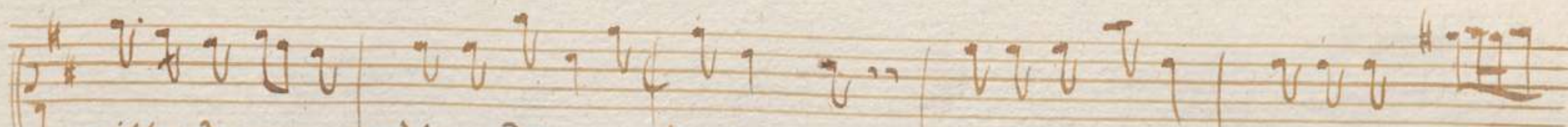
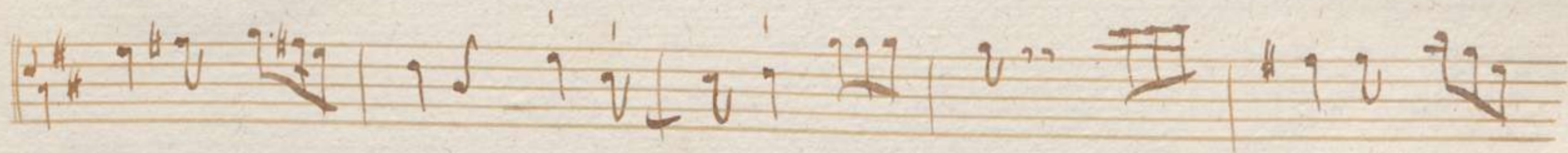
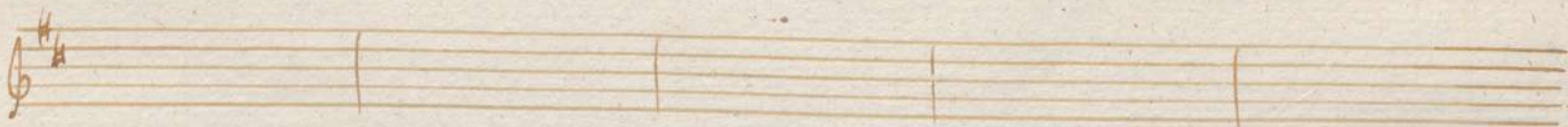


me - trada, da me schew - nita      perche mi pia - ce la tua belea', perche mi



*for.* *pia.*  
*con la Dio.*  
*piacque - la tua belcà* *pari lu.*

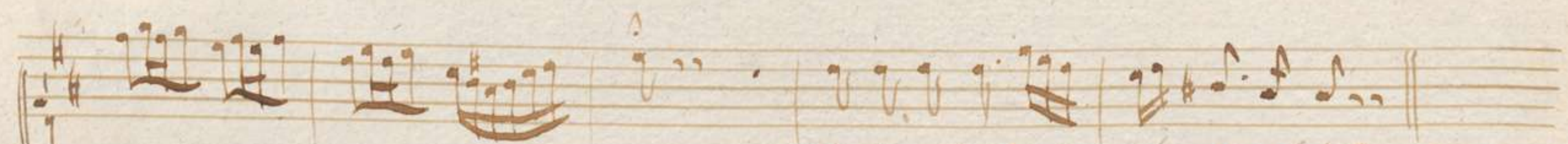
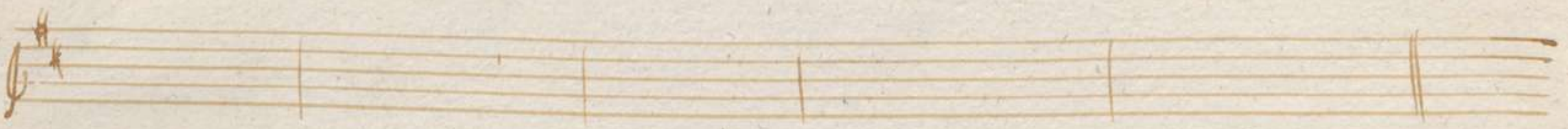
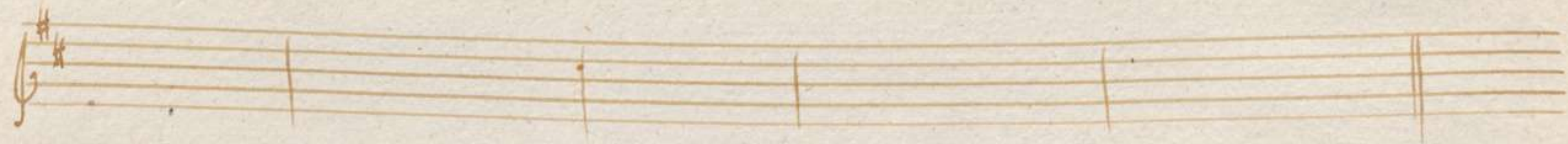
The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of several measures with various note values, including quarter, eighth, and sixteenth notes, as well as rests. Above the first staff, the word "for." is written. Above the second staff, the word "pia." is written. To the right of the second staff, the phrase "con la Dio." is written. Below the third staff, the lyrics "piacque - la tua belcà" are written. Below the fourth staff, the lyrics "pari lu." are written. The fifth staff continues the musical notation. The handwriting is cursive and characteristic of 18th or 19th-century manuscript notation.



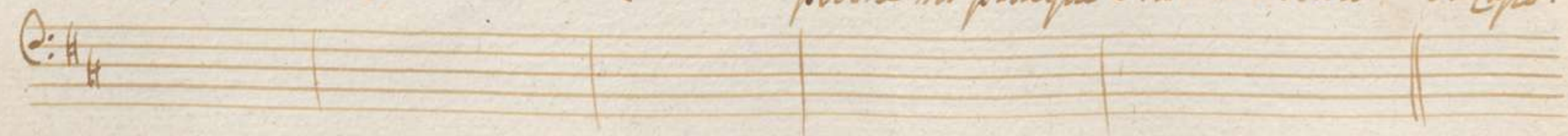
*cilla da me-tradita, da me schernita,*

*perche mi piacque la tua beltà -*





*perche mi piacque - la - tua beltà - da capo.*





Scena XII Lucio uero; poi Vologeso incatenato fra le Guardie. 19

71

Lucio uero

Per mi lascio. ma viene il mio rival: si ricom-

ponga il vostro.

Eccomi a te.

singliere dall' indegne ri-

forte il regio piede.

che fia?

senza dell'iva la prima

fiamme. or io che bramo ardere.

L'alma Augusto, vacolla

*Libero*  
pende da' lenti tuoi. *siedono*  
siedi, e m'ascolta Vologero;

a bastanza arse la guerra, arse il timor fra noi. censi l'odio co-

mun. fui tuo nemico, e fui tuo vincitore. ecco che al fine visaviesce il mio

con l'onore del fato. spezzo i tuoi ceppi, e quanto ti colsi, e scuro, e liber

*Vol.* *L. vivo.* *Vol.*

ta' ti uendo. che ascolto mai! ti mevanigli, e taci? nel mio stu.

*L. vivo*

po' de' tuoi favori ohenna l'alto poter. se tu' consenti, aggiungo peso a' miei

*Vol.*

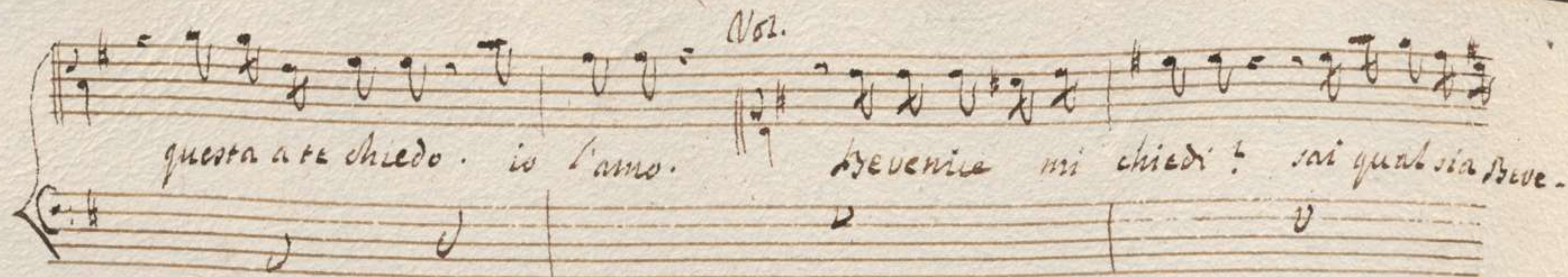
doni, e a te ne chieggo anch'io? chiedi: che non ti deve un cor, ch'è guato?

*L. vivo.* *Vol.* *L. vivo.*

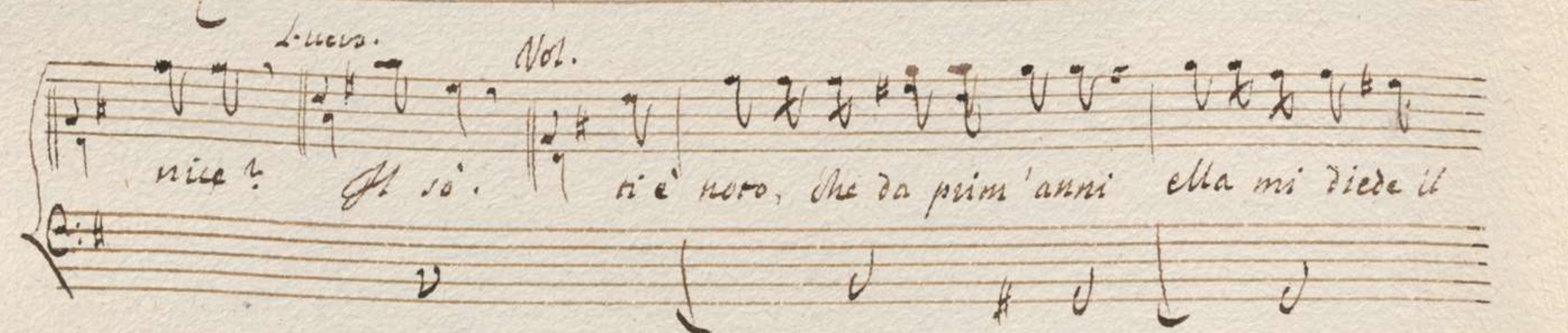
Come audiu. che pensa? avvenica..... già intendi tutto il mio cor.

179956

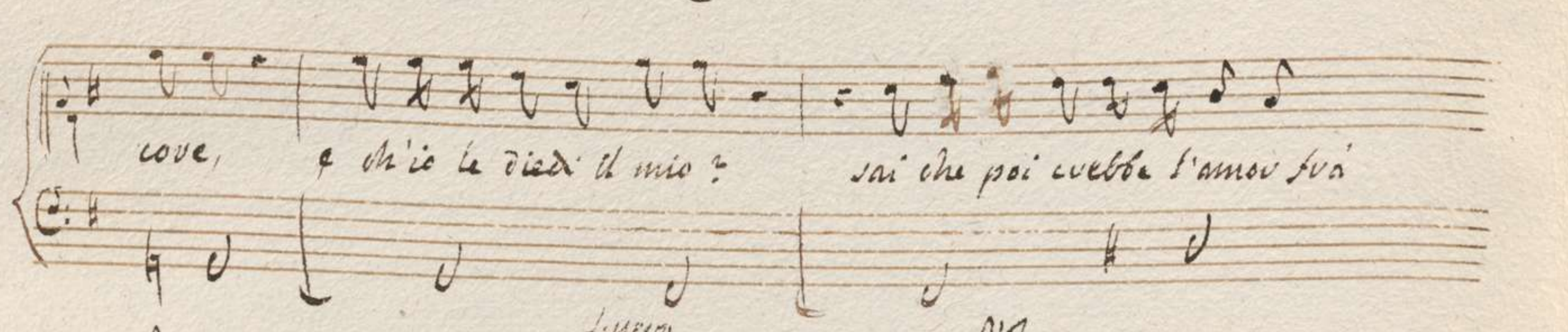
*Vol.*  
questa a te chiedo. io l'amo. brevenia mi chiedi? sai qual sia Breve.



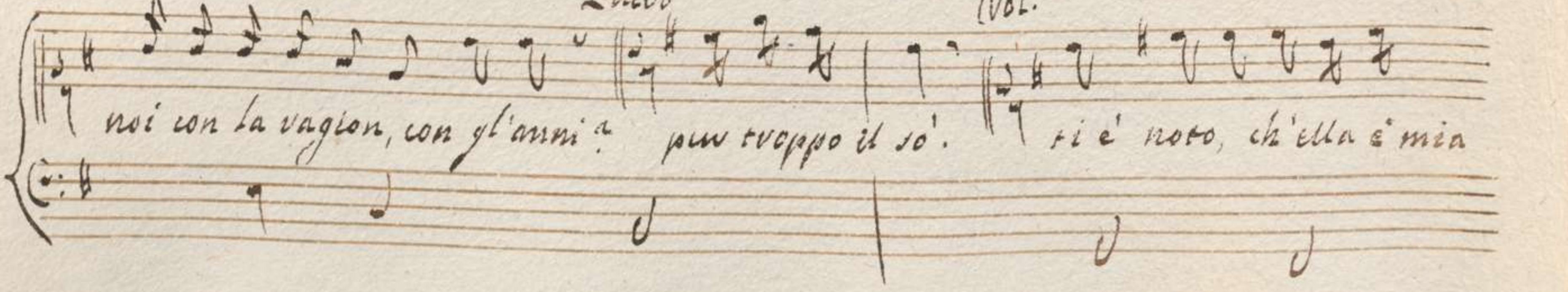
*L. uers.* *Vol.*  
nita? Ah so'. ti e' noto, che da prim'anni ella mi diede il



cove, e ch'io le diedi il mio? sai che poi avrebbe l'amor fuo'



*L. uers.* *Vol.*  
noi con la vagion, con gl'anni? piu troppo il so'. ti e' noto, ch'ella e' mia



*sposa, che sol può la morte si bei nodi tuoncar? (esare il sai: e la*

*sposa mi chied, la mia vita, il mio ben, l'anima mia? mi*

*chiedi brevenia, e sai qual sia? e uer: ma per lei sola... (mi tuonchi i*

*Lacci? e ti ritorno al Regno. e s'io ricuro i doni*

*Lento.*

*Vol.*

tuoi? paucata un Cesare adivato. O la Ministi? ven-

si leua si leua

desemi i miei ceppi. a me si chiuda il carcere piu ovendo: a me s'ap-

pesti. tra i tormenti piu atroci quanto ha di fiero, e di crudel la morte.

*Lento.*

*Vol.*

come?... guandezza, e libertade, e vita, e quanto offriv mi

*L. vero. Vol.*

*tuo, tutto disprezzo. così? così, o Giovanni, ricevo i doni*

*tuo, così gli appoggio.*

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff contains a complex melodic line with many beamed notes. The second staff has a simpler melody. The third and fourth staves appear to be accompaniment or a second voice part. The fifth staff contains the lyrics 'Nacqui - grande, e da la' written in cursive. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

*Nacqui - grande, e da la*



*pia.*

*col. da.*

*cuna, e da la cuna - vedi esempi a la fortuna di magnani ma cos.*

*for.* *pia.*

*col. fr.*

*anza* *di magna*



*fov.*

ni - ma costan - ga

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves contain complex musical notation, including many beamed notes and some dense passages. The fifth staff contains the lyrics "nacqui grande e da la cuna" written in a cursive hand. The music appears to be in a single system, with a key signature of one sharp (F#) and a common time signature (C). The paper shows signs of age, including some staining and a slightly uneven texture.

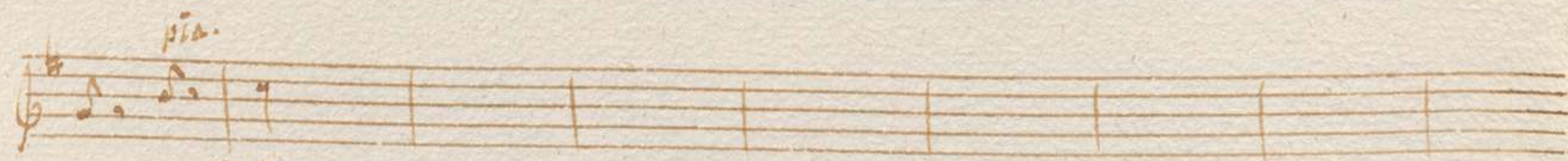
*nacqui grande e da la cuna*

*pia.*

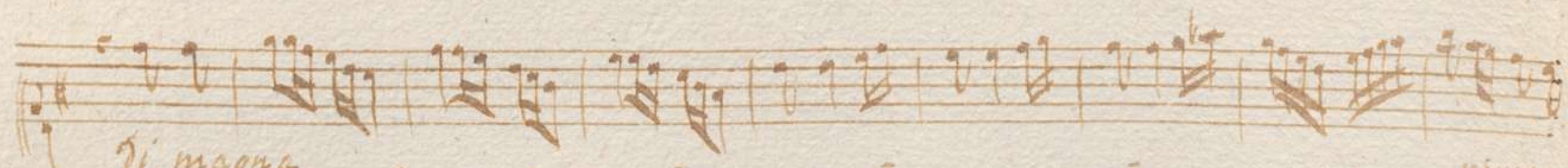
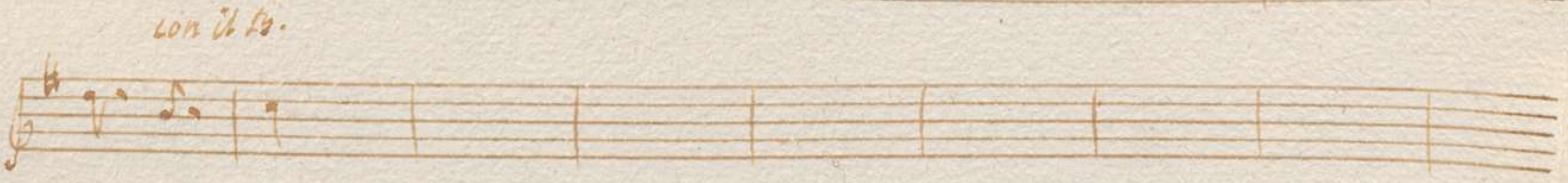
*col. d.*

e da la una - diedi e - sempi a la fortuna di magnani - ma costanza

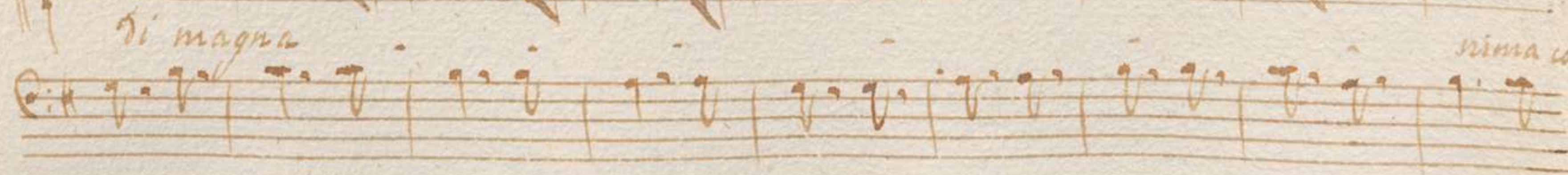
*pia.*



*con il fo.*



*di magna*



*nima cos-*

Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff contains markings for *fov.* and *pia.* above the notes, and *fov.* above the notes in the second system. The bottom staff includes the lyrics *za, di ma - gnanima - - costan - za* written in cursive above the notes.

A handwritten musical score on five staves. The top two staves are blank. The third staff contains a melodic line with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of sixteenth-note runs and rests. The fourth staff contains a melodic line with a treble clef, a key signature of one sharp, and a common time signature, with notes and rests. The fifth staff contains a melodic line with a bass clef, a key signature of one sharp, and a common time signature, with notes and rests. The sixth staff contains a melodic line with a bass clef, a key signature of one sharp, and a common time signature, with notes and rests. The handwriting is in brown ink on aged, yellowish paper.



*pia.* *con il B.* *for.* *pia.* *con il B.*

*serbo in petto - un alma forte e a soffrir piu d'una morte, e a sof.*

*fou* *pia* *fou.*

*fin più d'una morte, tutto il cor* *tutto il cor ancor m'annan* - 7a

*pia.*

*col m.*

*e a sopra piu d'una notte tutto il cor*

*pia.*

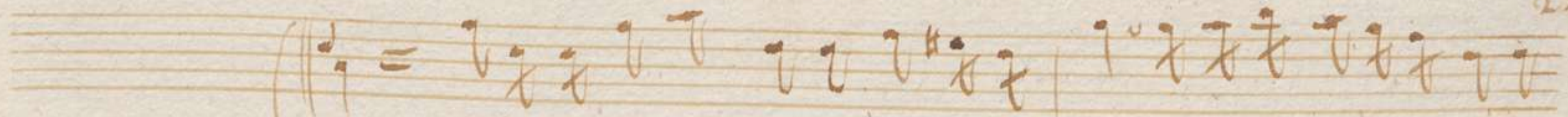
*con il B.*

*tutto il cor anco in' allan*

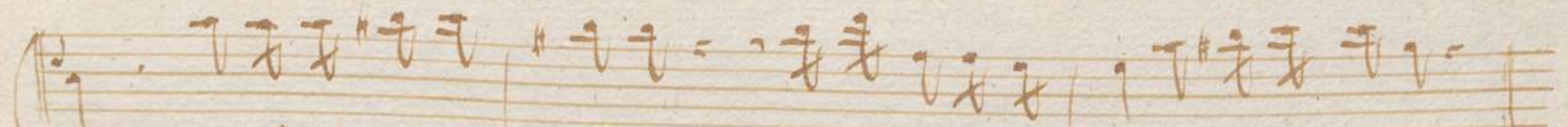
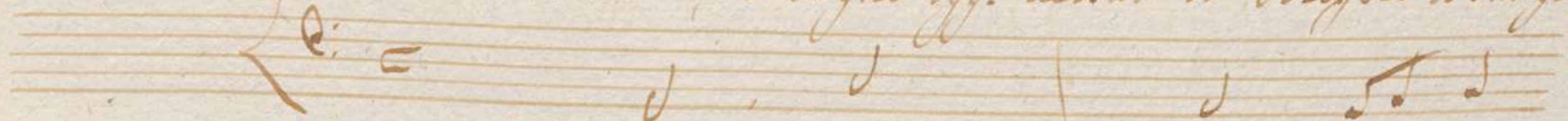
*za.*

*da Capo.*

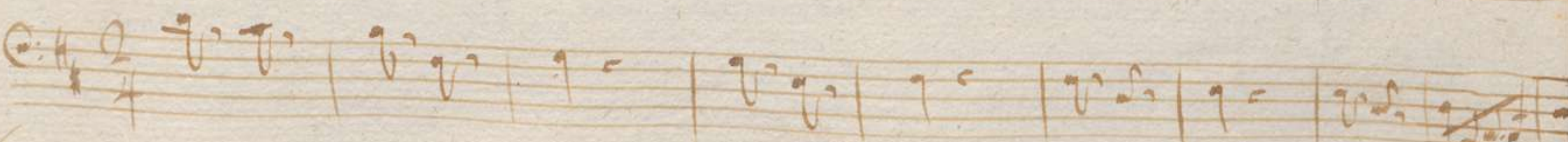
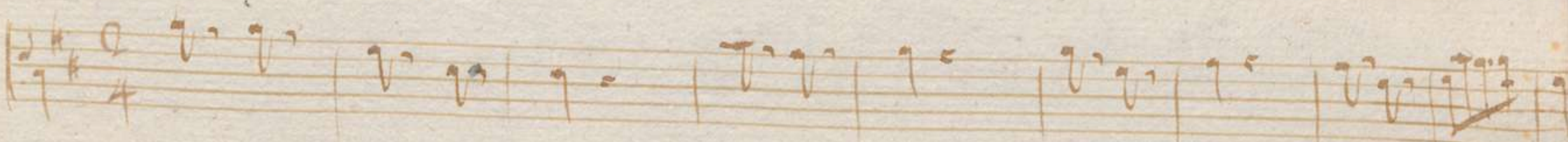
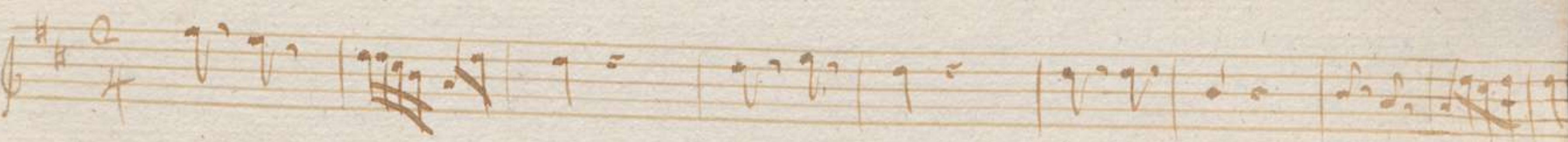
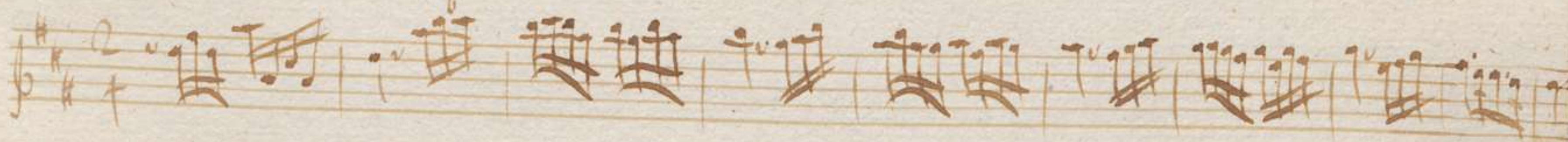
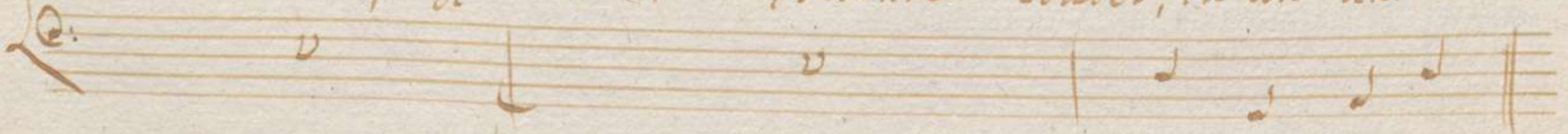
Scena XIII Lucio Vero.



No' non son io che voglio oggi versar di Vologero il sangue.



tu i i disprezzi tuoi, Brevenia cunctet, tu i i uoi.



*pia.*

The first three staves of the handwritten musical score are written in treble clef with a key signature of two sharps (F# and C#). The first staff begins with the dynamic marking *pia.* and contains six measures of music. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff is more complex, featuring multiple voices and a key signature of two sharps, with a final sharp sign at the end of the line.

solle - sem - bian - ti; il - luo - si - gove - det - mio - do - lo - re

The fifth staff of the handwritten musical score is written in a basso continuo clef (C-clef on the fourth line) with a key signature of two sharps (F# and C#). It contains six measures of music, corresponding to the lyrics above. The notes are simple and rhythmic, typical of a basso continuo line.

*for pia.*

*- non videra'*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The notes are mostly quarter and eighth notes. There are dynamic markings: *for.* above the fifth measure and *pia.* above the sixth measure. The sixth measure contains a complex, multi-measure rest.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation consists of quarter and eighth notes.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation consists of quarter and eighth notes.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation includes several measures of sixteenth-note runs.

Handwritten musical notation on a five-line staff, continuing the piece. It features a bass clef, a key signature of two sharps, and a 3/4 time signature. The notes are mostly quarter and eighth notes. The lyrics *del mio - do - lo - ve* are written below the staff, aligned with the notes.



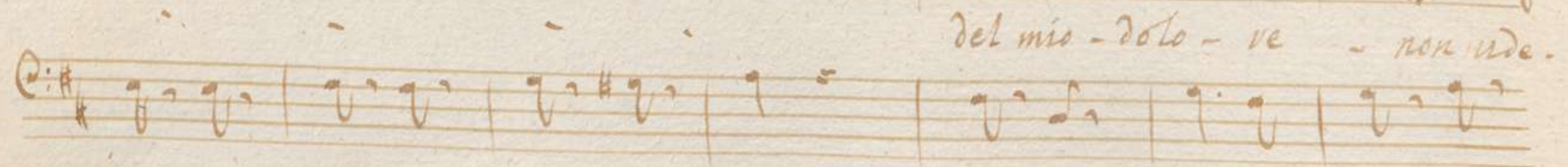
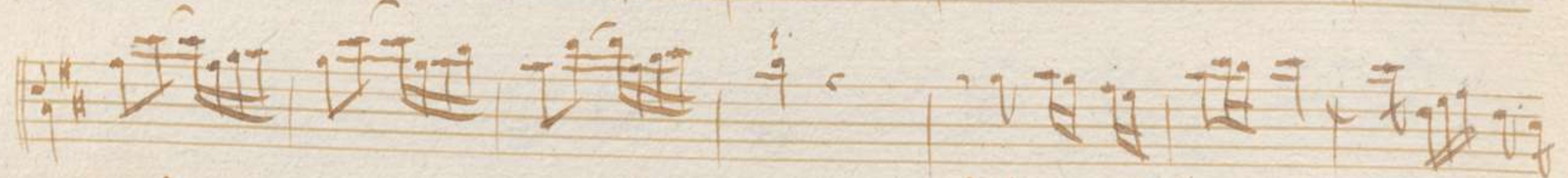
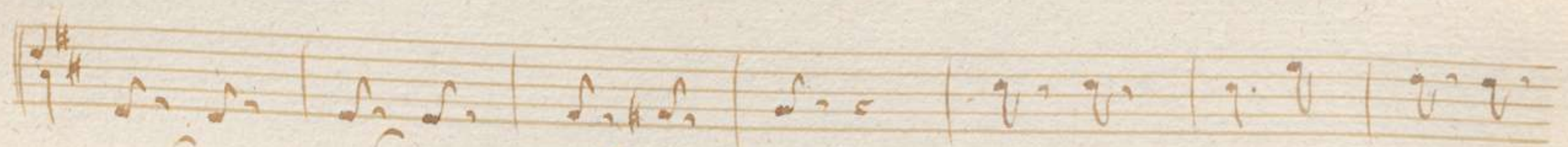
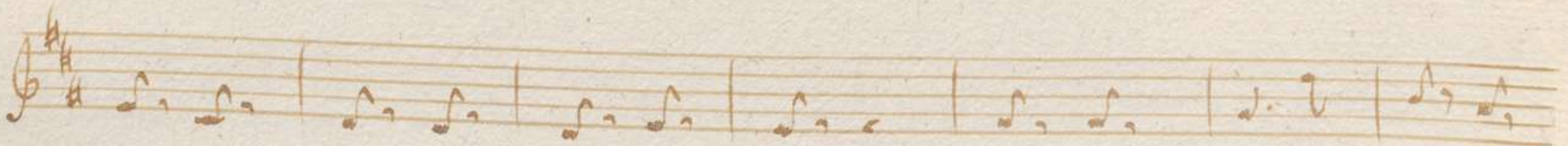
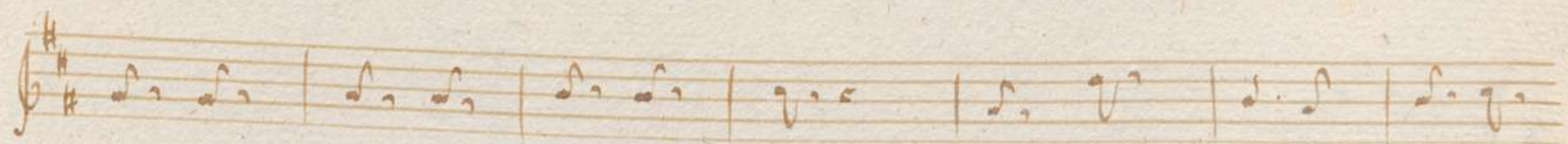
Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a melodic line with dynamics *for.* and *pia.* The second and third staves continue the melodic and accompanimental parts. The fourth and fifth staves contain lyrics: *- non - videva* and *dolce - sem - biante - il -*. The notation includes various note values, rests, and bar lines.

*for.*

tuo - ni - gove - il - mio - do - lo - ve - non ni - deva -

*pia.*

The musical score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and the tempo marking *pia.* The melody consists of eighth and sixteenth notes. The second and third staves continue this melody. The fourth staff features a complex texture with many notes beamed together, likely representing a keyboard accompaniment. The fifth staff is a bass line in bass clef with a key signature of two sharps, consisting of eighth and sixteenth notes.





*for.*

*va.*

*pia.*

mi vende - a - mante la - tua - bel - lezza, la

*C*

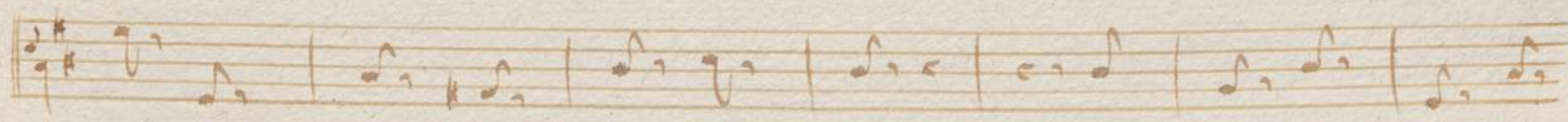
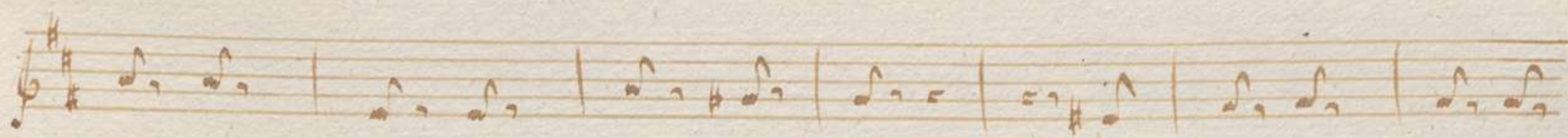
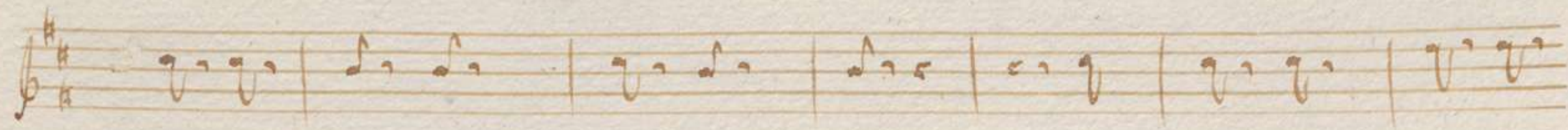
*for.*

tua - fie - vezza fie - - ro mi fa'

*for. pia. for.*

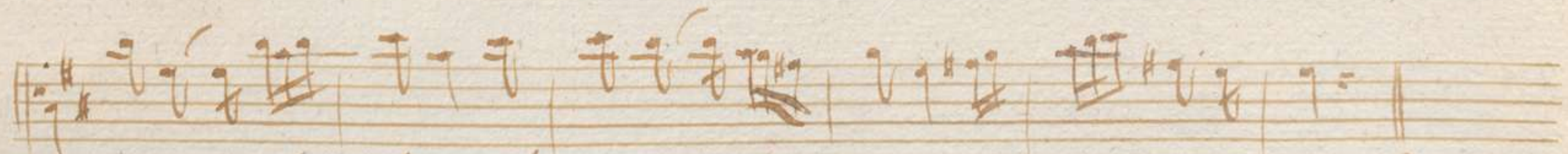
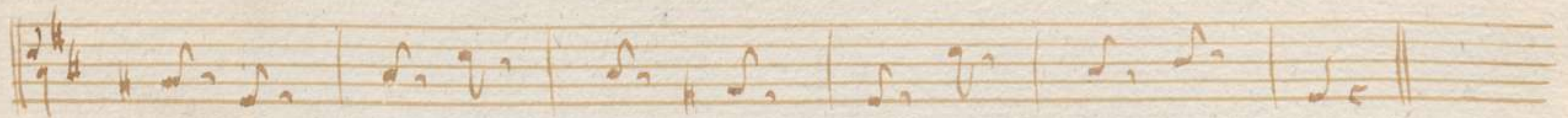
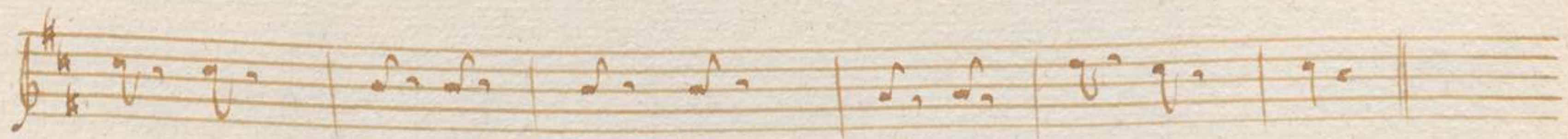
- la sua - fie - vezza fie - vo mi fa'



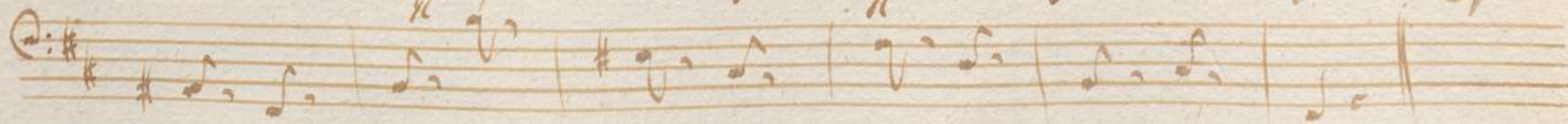


mi vende - a - mante la -





tua - bel - lezza, la tua - fie - uzza - fie - ro mi fa - da capo.



Scena XIV

Atto nel Palazzo Imperiale.

Prevenire cogitabonda: poi Aniceto, e Niso.

Aniceto. *Niso.* *Ani.*

Prevenire? Regina? piu speranza non

*Niso.* *Ani.*

u' e' non u' e' piu scampo. Cesare ti presenta o la sua doteva, o il

*Dev.* *Ani.* *Dev.*

capo... Ciel, e di chi? di Vologero. NB. a si vuol' anatro, alma ve.

*Niso.*  
NB. *udisti?*

*Ani.* *And.*

*sisti. tu sospendi amovosa, o pertinace mirava il corpo funesto. scegli a tuo*

*And.*

*quado: il gran momento e' questo. che mai far degio? So,*

*sposo, ti vedrai esangue? e spirerai quell' alma, e chiuderai quei*

*lumi, che tanto adoro? ite ad' Augusto . . . Oh! - Mio! So*

vesta peuplena. Ani. Niso.

*d'altri, e non piu tua, l'ovo Dolo mio? che pensi? che si-*

*solui? di saluan Nologero? di vegnan con Augusto?*

*no, spierati. di Lucio non savò mai. mova il mio sposo, e*

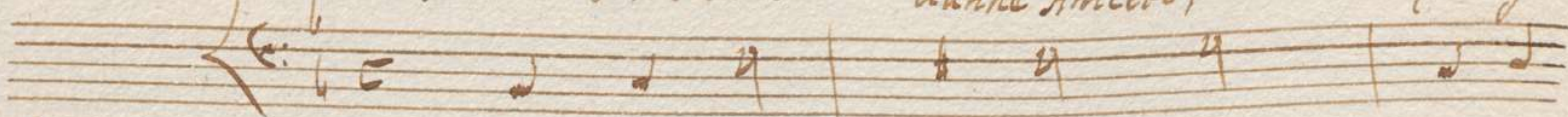
*mova di Lucio ad'onta, Bevenice amova.*

Scena XV. Lucio uero, e i sudetti

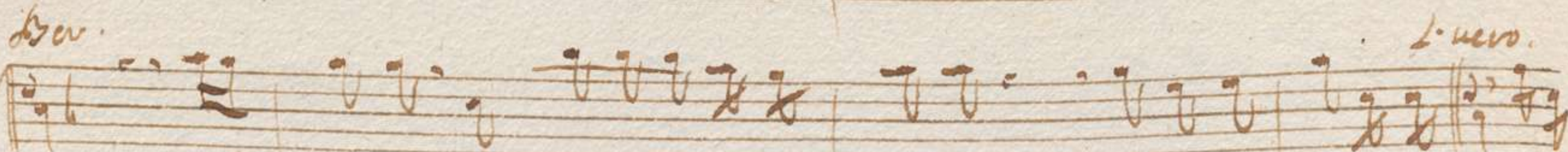
*L. uero*



Facciasi il tuo uolere. uanne Amicore, la sentenza eseguirsi.



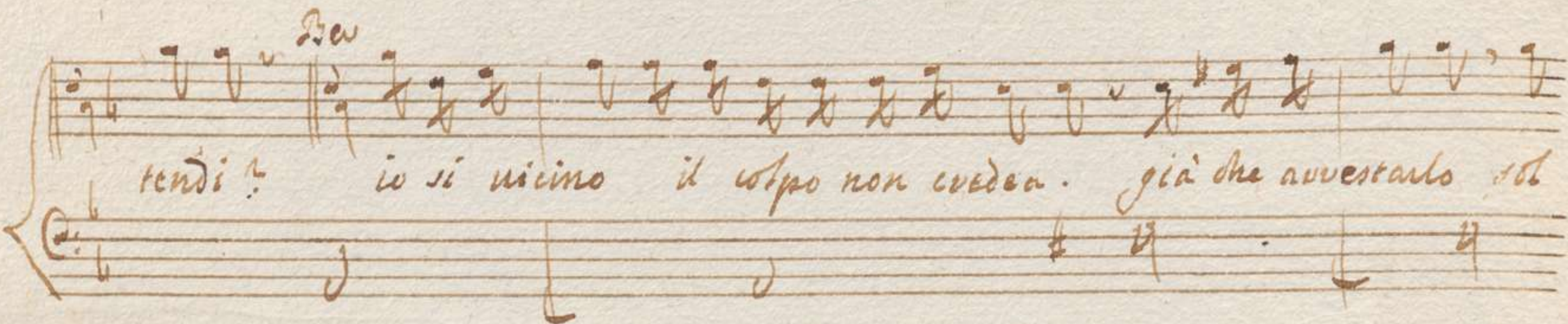
*Ad. uero.*



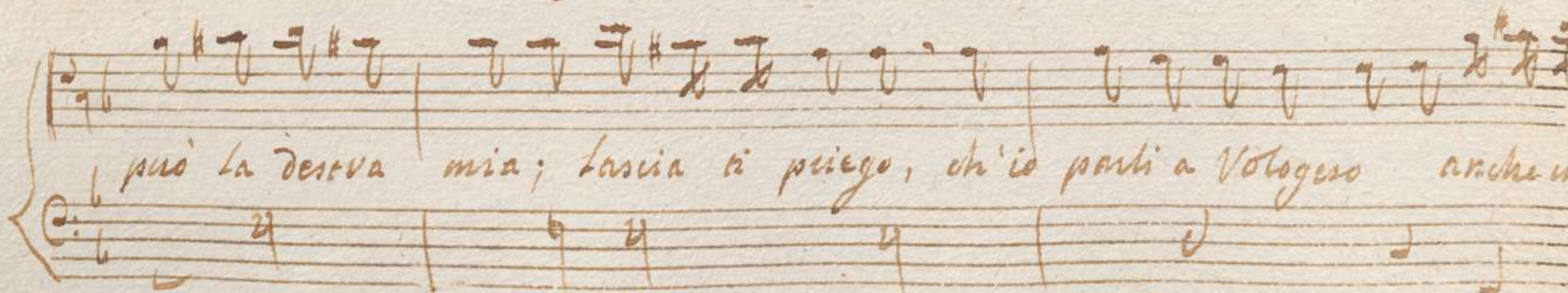
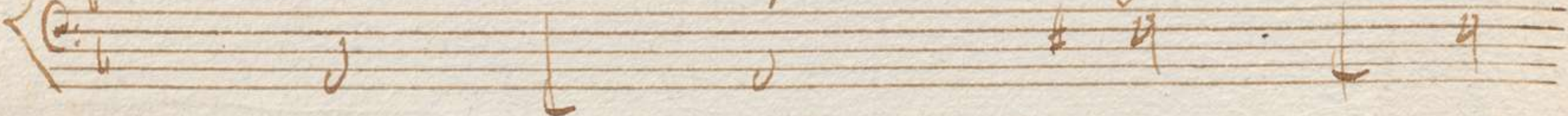
oh! Dio, qual gelo m'occupa il core! Augusto, odimi. che pre-



*Ad. uero.*



tendi? io si vicino il colpo non uedeua. già che auvertarlo pot



può la destra mia; lascia ti prego, ch'io parta a Vologero anche un mo-



*L. vivo.*

mento. parlagli; re' l'consento: ma de la mia clemenza, non si abu-

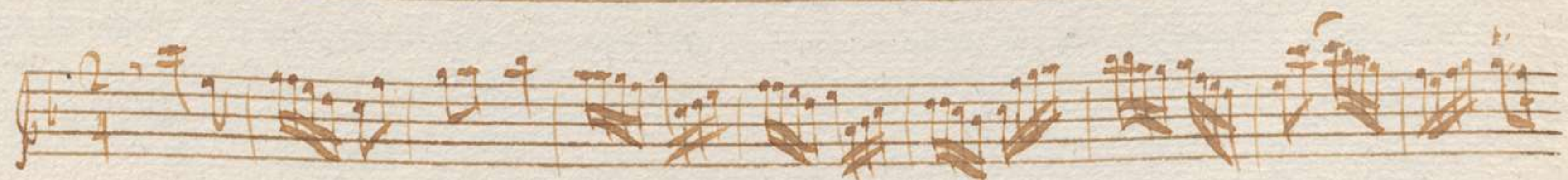
*Brev.*

san con disprezzarne il fine. pieghero' l'alma forte sotto il giogo um-

*aria.*

del de la mia sorte.





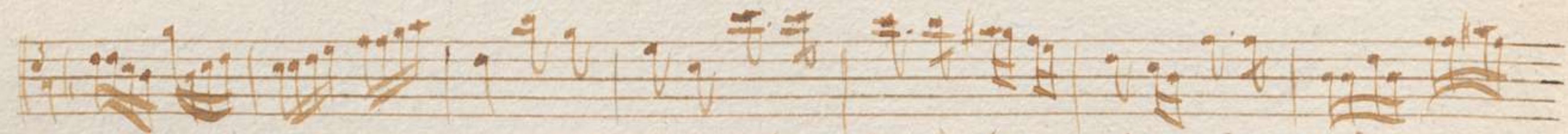




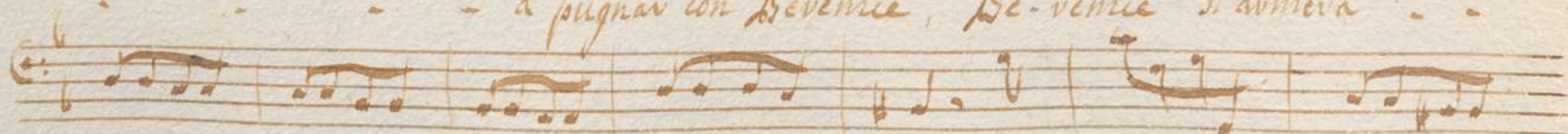
*ria*

*tua col dolo.*

*A pugnar - con Brevenia, Breve - nica - si amena*



- a pugnax con Devenice, De-venice si amora -

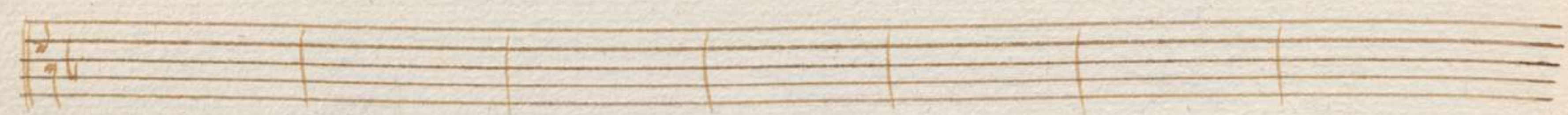


*for.* *ria.*

*col. mano.*

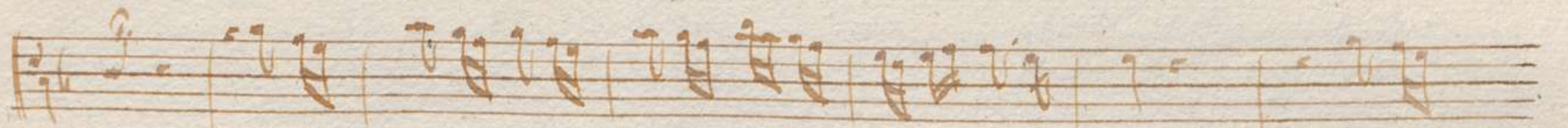
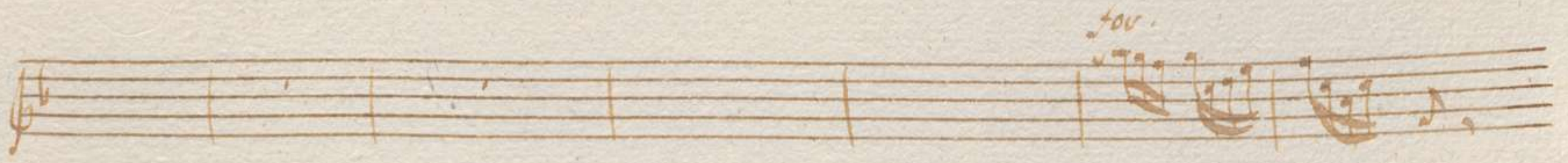
*- si an-me-và*

*a pugnaw-con- breve-nice, breve*



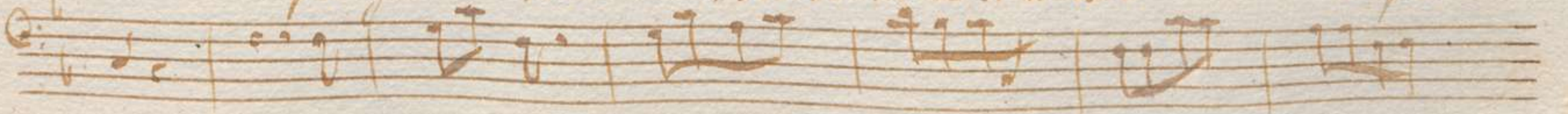
mi - ce - si avveva





a pu-gnan con Beve-nia, Be-ve-ni-ca si ammenà

a pu-





*graw con - brevenica, kre - ve - ni - ca si' avmleva - - si' avmleva.*

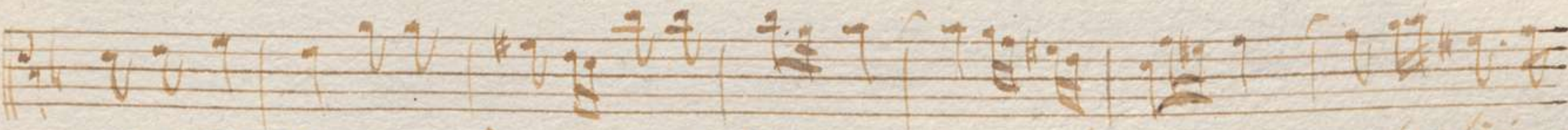
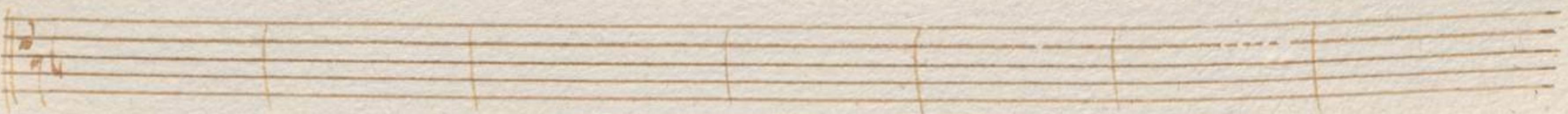
A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff contains a complex melodic line with many beamed notes and slurs. The second staff continues with a similar melodic line. The third staff features a more rhythmic pattern with slurs. The fourth staff is mostly empty, with only a few notes at the beginning. The fifth staff contains a melodic line with slurs. The page is numbered [94] in the top right corner.



*pia.* *for.* *pia.*  
*al piano.* *al br.*

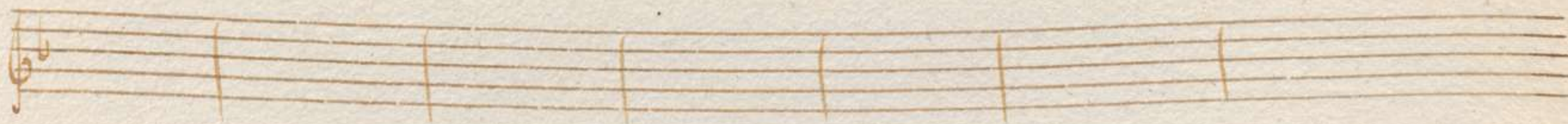
*suenera - la sua incanta :* *tradiua - la*

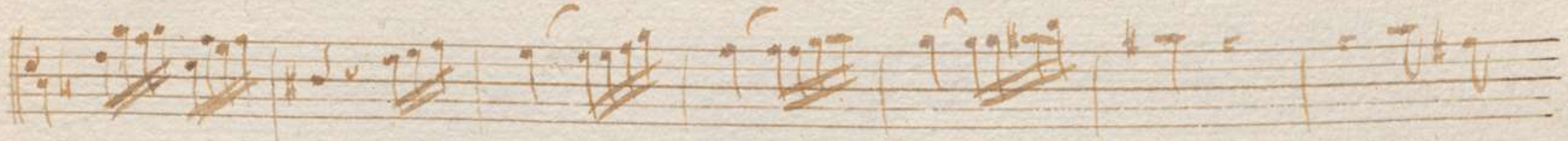




ua speranza: e sava' sem- pre in fe- li- ca- ta- tu- a - fe- li- ci-









*vá sempre infeli - ca - pu - ta - tua fe - licita' . Da Capo.*

*Luio nevo*

*Tu la guida, Anicero, one fanelli al prigioneo nemico.*

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically on aged, yellowish paper. The staves are completely blank, with no musical notation or markings.

Ani.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a quarter rest, a quarter note G, a quarter note A, a quarter note B-flat, a quarter note C, a quarter note D, a quarter note E, and a quarter note F. The bottom staff begins with a bass clef and contains three notes: a quarter note G, a quarter note A, and a quarter note B. A brace on the left side groups both staves together. The piece concludes with a double bar line.

adempio il cenno Augusto

Scena XVI. Lucio uero, e Niso.

Niso 27 [98]

Musical staff with notes and rests, corresponding to the first line of lyrics.

Lucio uero.

Per che a cedew cominui l'ostinata beltà. Niso: Mo-

Musical staff with notes and rests, corresponding to the second line of lyrics.

L. uero.

Musical staff with notes and rests, corresponding to the third line of lyrics.

navla. Tournino a i sede colli pria che s'oscuri il di' Flauio, e Lucilla.

Musical staff with notes and rests, corresponding to the fourth line of lyrics.

Nis.

L. uero

Musical staff with notes and rests, corresponding to the fifth line of lyrics.

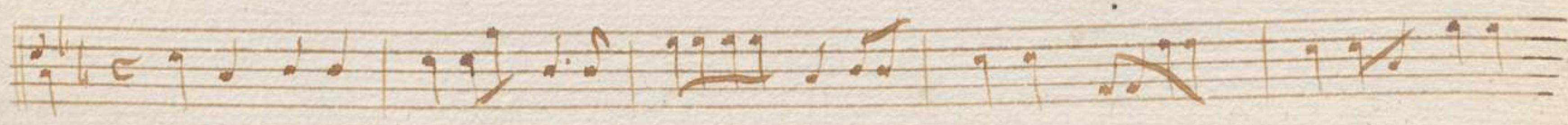
ve chero' fra momenti il Cesaveo uolter. così richiada, ou che mi-

Musical staff with notes and rests, corresponding to the sixth line of lyrics.

Musical staff with notes and rests, corresponding to the seventh line of lyrics.

cino a le mie gioie io sono, la gelosia del Talamo, e del Ovono.

Musical staff with notes and rests, corresponding to the eighth line of lyrics.







*pia.*

*con il Do.*

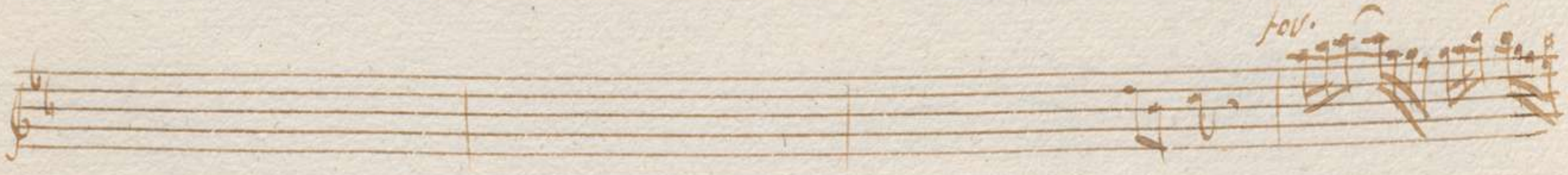
*Lieti amo - ri, sgombate l'affanno, che tivan - no, che ti -*



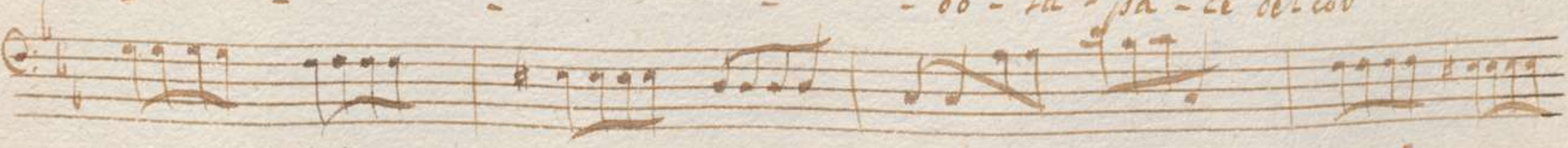
*fov.* *pia.*

*con il B.*

*van — no na turbando — la pace del cor, — na turban*



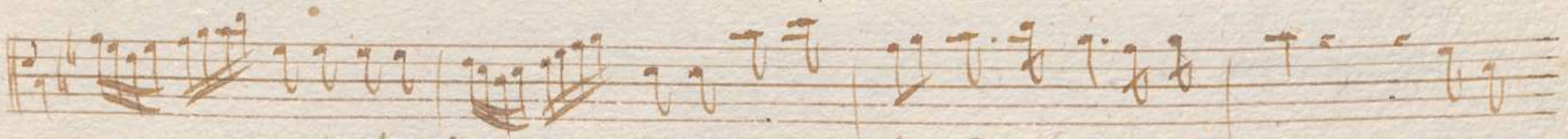
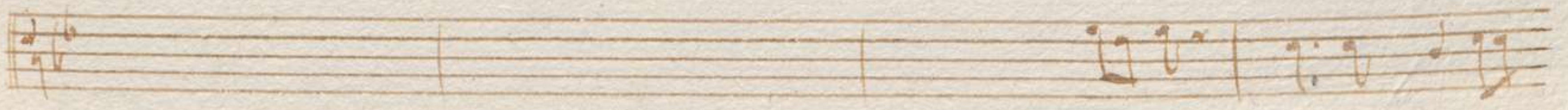
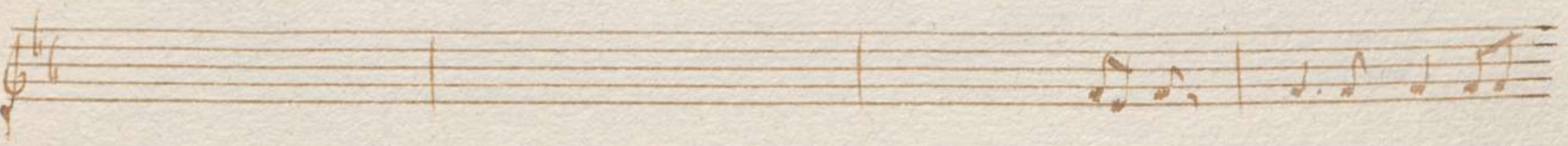
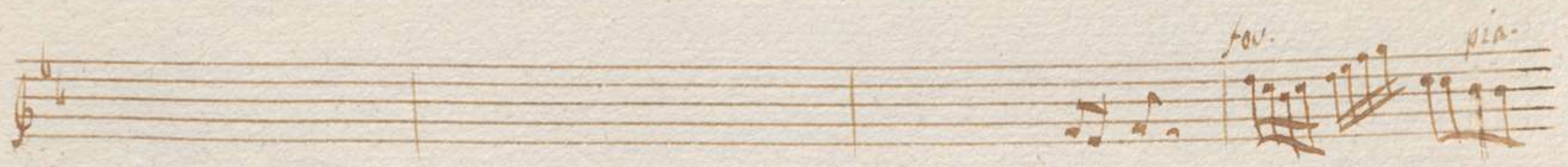
- do - la - pa - ce del cor



*pia.*

*con il Ps.*

*lieti amo — si sgombrare l'affan — so che si —*



van — — no, che rivan — — no na turban-do la pace del cor na tur





*con il b.*

*can* - - - - - *do la pace del cor*

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 one sharp (F#). The music consists of five measures, with the second and third measures containing dense, overlapping notes. The second staff also begins with a treble clef and a key signature of one sharp, containing five measures of music. The third staff begins with a bass clef and a key signature of one sharp, containing five measures of music. The fourth staff begins with a bass clef and a key signature of one sharp, containing five measures of music. The fifth staff begins with a bass clef and a key signature of one sharp, containing five measures of music. The notation includes various note values, rests, and slurs.



*pia.*

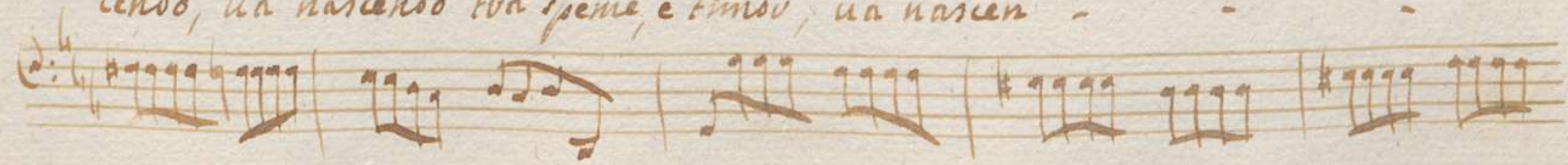
*con il B.*

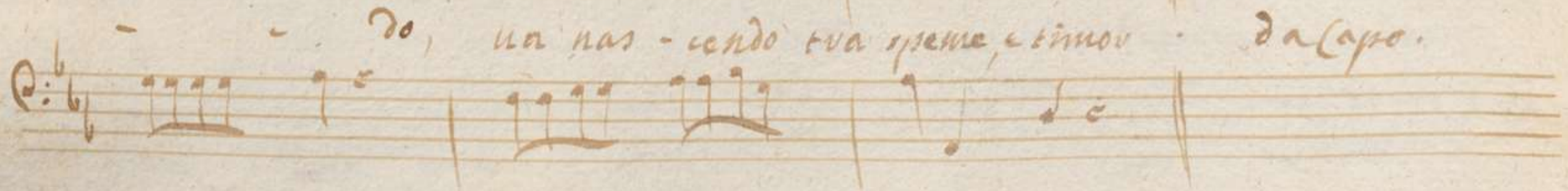
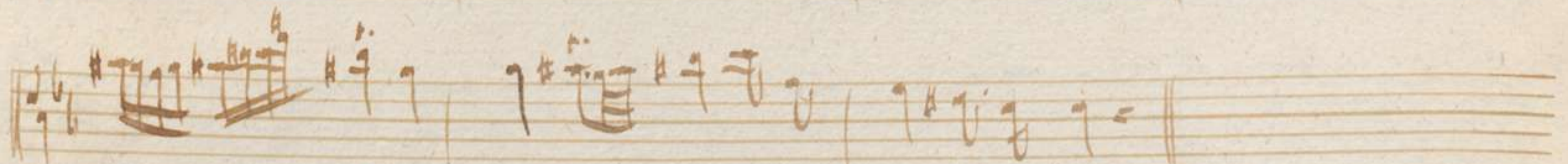
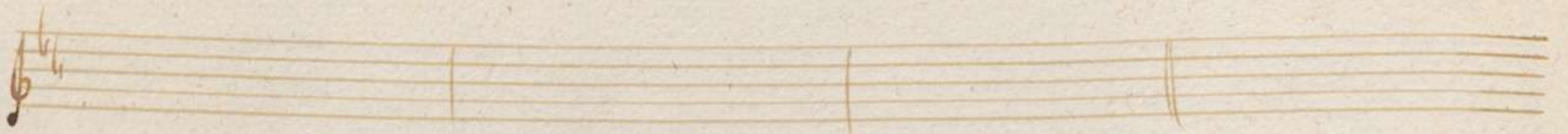
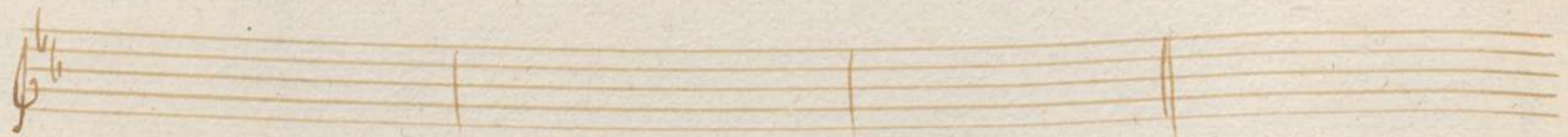
*e nodrite quel caro di-letto, che nel petto va nas-*





endo, na nascendo tua speme, e timor, na nascer





Scena XVII. Niso, e Lucilla.

Niso.

Ecco appunto Lucilla. Principessa? che chied?

Niso.

impone Augusto che a la riva del Tevere tu col tuo Condottiero faccia u-

turno prima che termini il giorno. a Cesare divai, che fua pochi momenti

davò luogo al suo amore, e a suoi contenti. senza... e' ragione, ed'è giustizia.

*And.*

*Lu.*

Handwritten musical notation for the first system. The top staff is a vocal line with notes and rests. The bottom staff is a bass line with notes and rests. The lyrics are written between the staves.

*al fine egli ama in brevenice . . . tutto il bel che s'intitta in qualunque belta, non che in Luina.*

Handwritten musical notation for the second system, featuring a vocal line with notes and rests.

Handwritten musical notation for the third system, featuring a vocal line with notes and rests.

Handwritten musical notation for the fourth system, featuring a vocal line with notes and rests.

Handwritten musical notation for the fifth system, featuring a vocal line with notes and rests.

Handwritten musical notation for the sixth system, featuring a vocal line with notes and rests.

*pia.* *5.*

*col. 17.*

Quan-do accanto han-no la rosa, *suentiva*

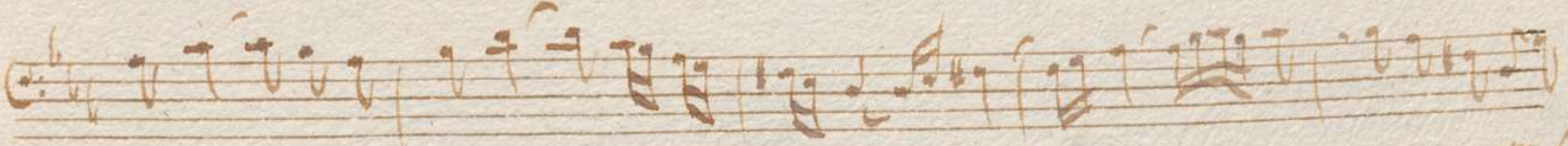
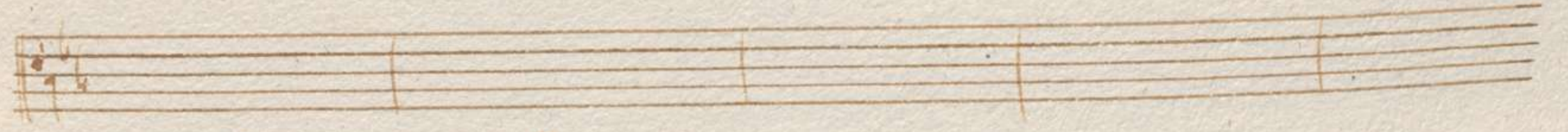
*5.*



*+* *for.* *+* *pia.*

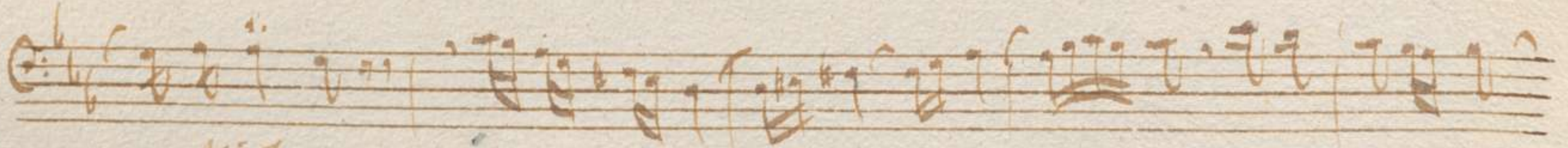
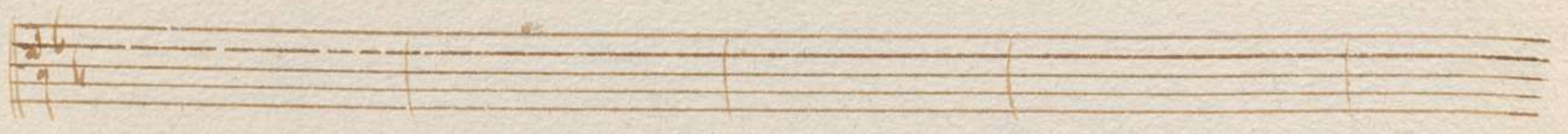
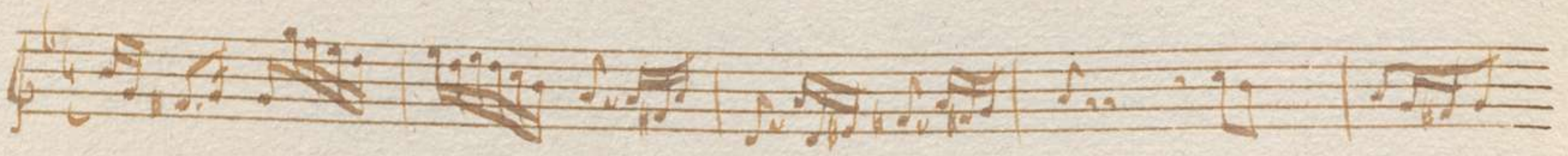
*mentu - vate - la - vio - la,*

*quan - do ac -*



*canto han-no la hora - men-tu-va - - - - - re, suentivato la*

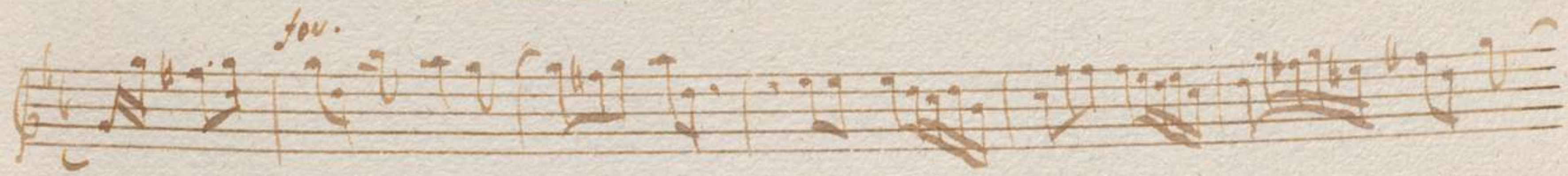




- *Viola* - *men-tu-ra* - - - *ta suentavate - la -*



*for.*



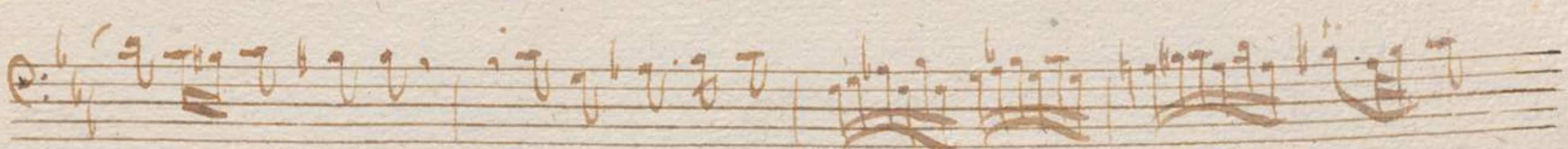
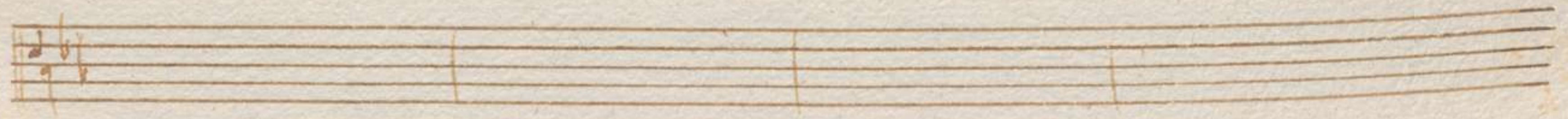
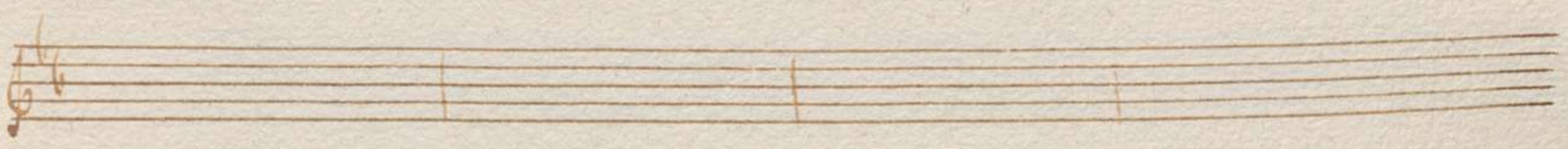
*- Virole -*



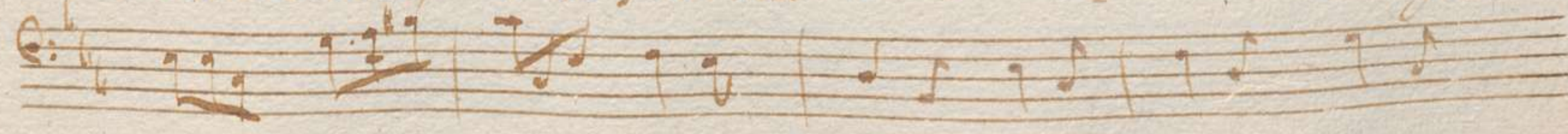
*pia.*

*col. ly.*

o - gni Ninfa - pius - uer - josa      lascia quel - le, Me - del poato -



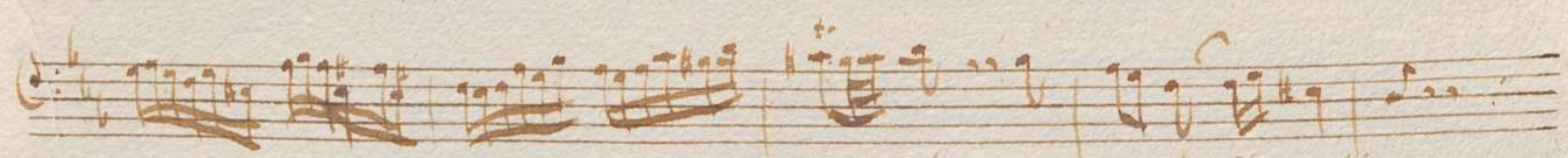
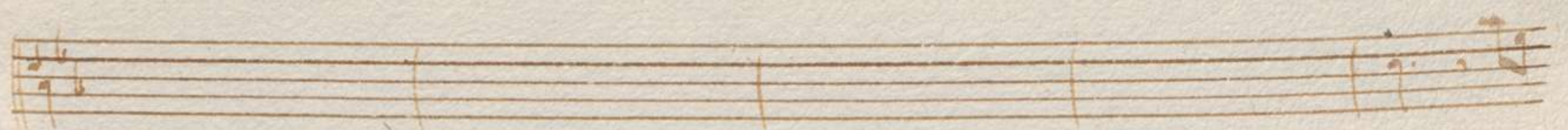
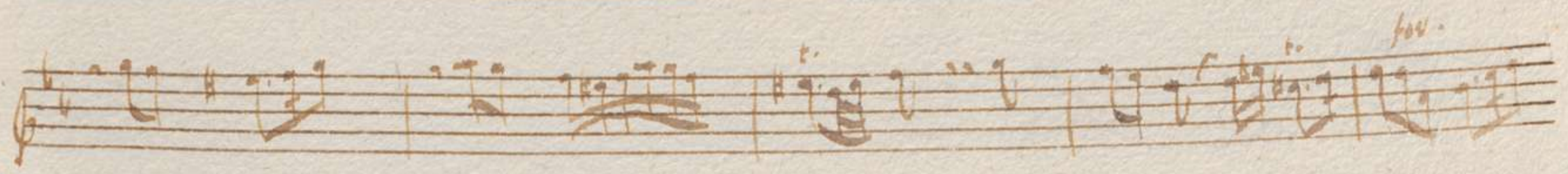
- son - la stelle, e de fiori acco - - - - - glie



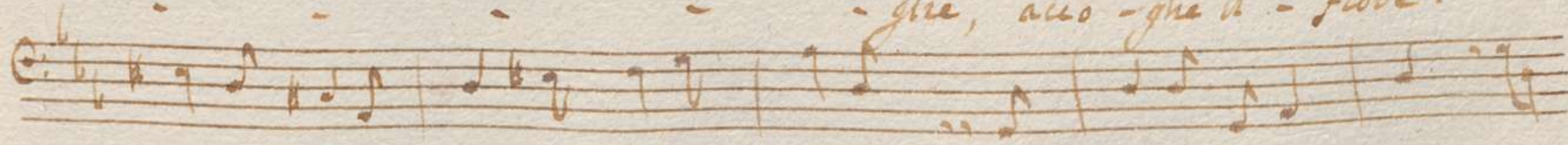


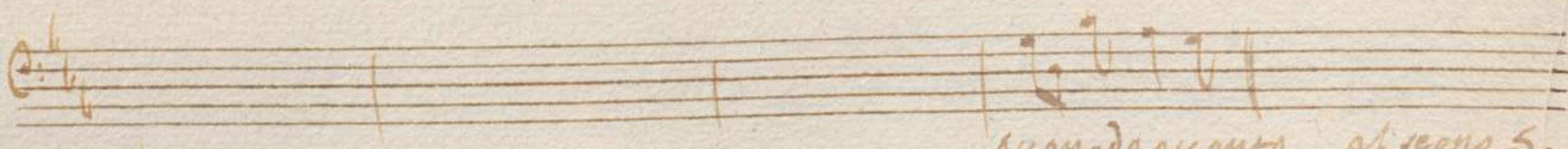
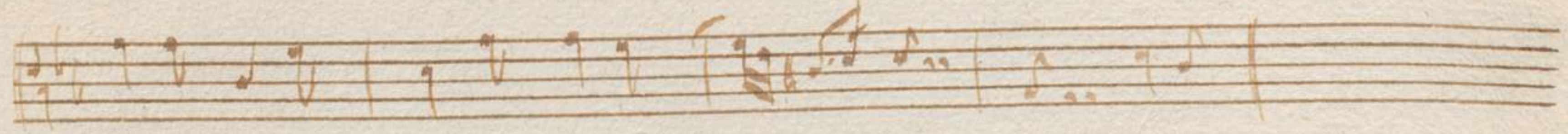
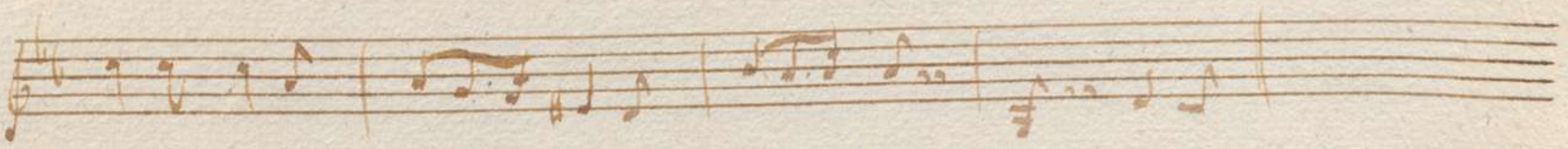
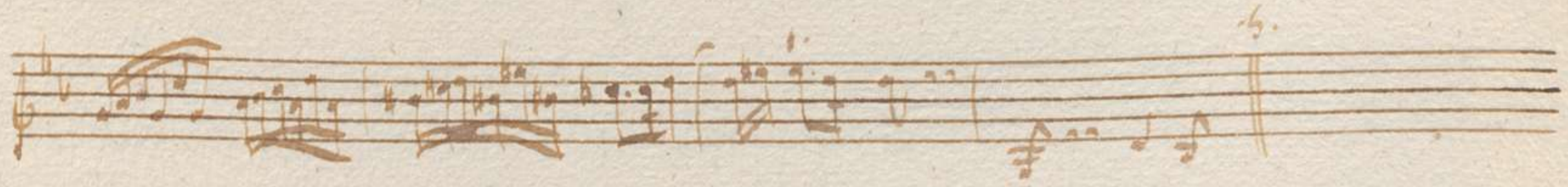
*fov.* *pi.*

*acco - glie - il fiore,* *e de fiori acco -*

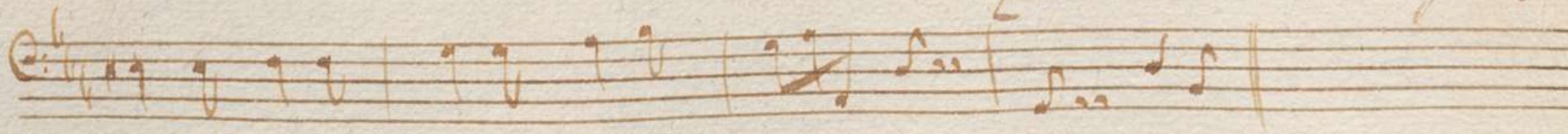


- glie, auo - glie il - fioue.





quan-do accanto. al segno 5.



Scena XVIII. Lucilla.

Perfido, iniquo Licio, a tanti stravaggi

questo piu' anche aggiungi: ed'io lo soffro neghiosa all'

armi, a le stravaggi, a i perigli. piu non odo i consigli d'affetto, e di pie-

ta: us' uendicarmi.

*V.V.*

*V.V.*

*Corni da Caccia.*



A handwritten musical score consisting of seven staves. The notation is in brown ink on aged paper. The first six staves contain musical notation with various note values, rests, and bar lines. The seventh staff is mostly empty, with only a few notes and a clef visible at the beginning. The notation includes treble clefs on the first six staves and a bass clef on the seventh. The notes are mostly quarter and eighth notes, with some beamed eighth notes and rests. The overall style is that of an early manuscript.

Handwritten musical score on seven staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and slurs. The music is arranged in a system of seven staves, with the first six staves containing instrumental or vocal lines and the seventh staff containing lyrics.

*Non superba, se non bel - la*

Handwritten musical notation on a single staff, corresponding to the lyrics "Non superba, se non bel - la". The notation features a series of beamed eighth and sixteenth notes, typical of a vocal line.

*pia.*  
*coro.*

*e non cedo - mai d'orgoglio, se ben ce - do - di - bel - ta' ,* *e non*

Handwritten musical notation on five staves. The first two staves contain a few notes in a treble clef. The next two staves are empty. The fifth staff contains a few notes in a bass clef.

Handwritten musical notation with lyrics on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are written between the staves.

*cedo - mai d'ougo - glio, se ben ce - do - di - bel -*

*for.*

The image shows a handwritten musical score on seven staves. The notation is in brown ink on aged paper. The first six staves contain instrumental accompaniment, likely for a keyboard instrument. The seventh staff contains a vocal line with lyrics written below it. The lyrics are 'fa,' followed by 'son superba, se non bel-la'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The handwriting is elegant and characteristic of the 18th or 19th century.

*fa,*

*son superba, se non bel-la*

*pia.* *col. K3.* *for*

*e non cedo mai d'orgoglio - se ben ce - do - di - bel - ra'*

*pia.*  
col. fr.

*e non cedo - mai d'orgo -*

Handwritten musical score for five staves. The first two staves have dynamic markings *fov.* and *piz.* above them, and *col. fo.* below the second staff. The notation includes various note values, slurs, and rests.

Handwritten musical score for two staves with Italian lyrics. The first staff has lyrics *- glio, se ben ce-do - di - beltra.* and the second staff has *e non cedo - mai d'orgo -*



Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a dynamic marking 'f' above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a dynamic marking 'f' above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a dynamic marking 'f' above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests.

glio, se ben ce - do - di - beltri.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests.

Handwritten musical score on seven staves. The notation includes various note values, rests, and slurs. The score is written in brown ink on aged paper. Annotations include:

- pia.* (piano) written above the first staff.
- ut h.* (likely *ut h.*) written above the second staff.
- A large, stylized symbol resembling a cross or a specific musical sign above the sixth staff.
- si ne* written above the seventh staff.

The staves contain musical notation with various note values, rests, and slurs, indicating a complex melodic and harmonic structure.

*forte* *pia.*

*col. str.*

*dua, se con alma anch'io vubetta* *sapvo' vender, quando voglio crudel.*

Five empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are divided into measures by vertical bar lines.

Two musical staves with handwritten notes. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line. The lyrics "fa - per con - diti" are written between the two staves, aligned with the notes.

*for.*                      *sia*  
*col R.*

*sappi      vender - quando voglio venderti      per*

Handwritten musical notation on six staves. The first five staves are mostly blank, with some initial notes and bar lines. The sixth staff contains more detailed notation, including a treble clef, a key signature of one flat, and a series of notes and rests.

con - detra.

da Capo.

Handwritten musical notation on two staves at the bottom of the page. The top staff begins with a treble clef, a key signature of one flat, and a series of notes and rests. The bottom staff begins with a bass clef and contains a few notes and rests.

Scena XIX.

33 [18]

Corite, che corrisponde alla  
Prigione di Vologero.

Brevemie, Aniceto, e Vologero con Guardia.

Aniceto. Me' Vologero: in si fatal momento godi un fa-

uov d'Augusto. sappi usanna in tuo pro'. L'alta sentenza già' per

te e' stabilita: o senza Brevemie, o senza vita. *NOI.*

Ani.

senza brevenice. Regina, in uani pianti perder non temi in ve-  
 4 6 4 6 4

luta il breve tempo, che ti è concesso. sola resta, e risolui.  
 4 4 4 6 4

Brev.

Ani.

Vol.

Permati: già quest'alma è risoluta. a che? forse a las-  
 4 4 4

Brev.

ciarmi: d'empio Tivanno empio ministro, ascolta. ad Augusto ritorno,  
 4 4 4



di di' odio l'amor suo, sprezzo il suo Impero. di che attendo pur'io al fianco del mio

sposo la sentenza crudel. minacci, e fremma; no'l uovo, e no'l pauento.

*Vcl.* e uoi *Pov.* seu moiu. *Ani.* tuoppo, o Regina, iuviti... *Pov.* e ancu non

*Ani.* panti a Cesare divo?... *Pov.* cio' di'io gia' diti, e cio' che immobil

mente, in me profini.

Handwritten musical notation for the second system, featuring a treble staff with notes and rests.

Handwritten musical notation for the third system, featuring a treble staff with notes and rests.

Handwritten musical notation for the fourth system, featuring a treble staff with notes and rests.

Aniceto.

Handwritten musical notation for the fifth system, featuring a treble staff with notes and rests.

Handwritten musical notation for the sixth system, featuring a treble staff with notes and rests.

*Ala. 5.*

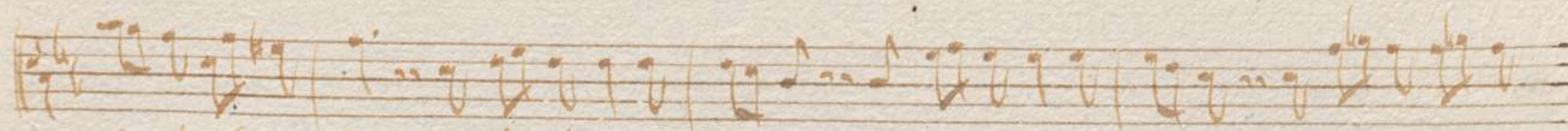
*Funi del grano.*

*Alivo che Be-venice ha piu che bello il*

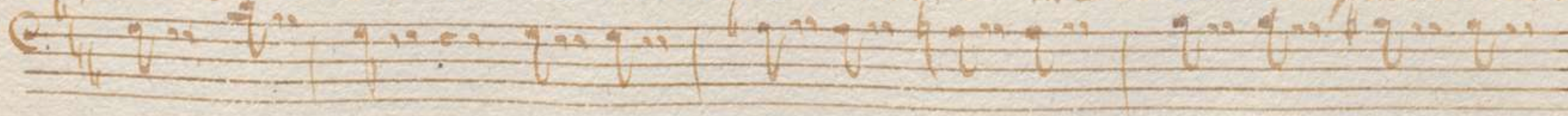
*5.*

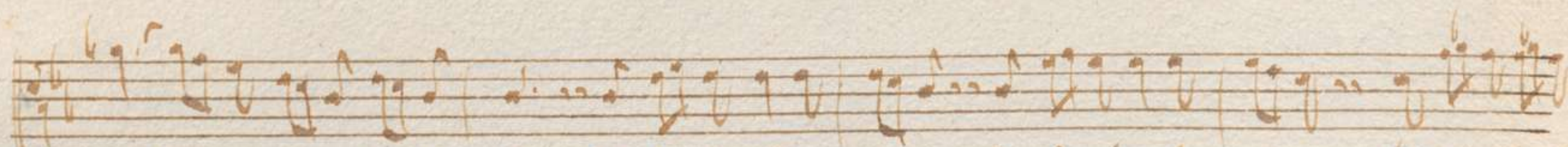
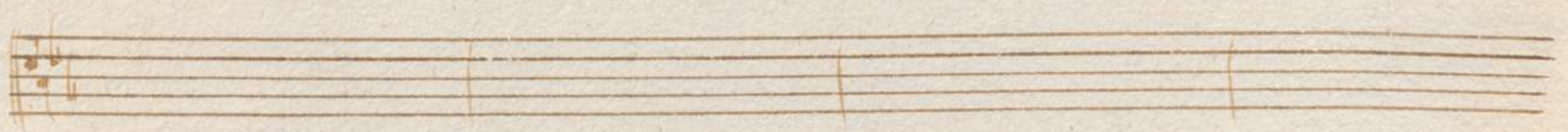


notto, ha piu che bel'lo il notto, e piu che fiero il cou, ha piu che bello il not-to, e

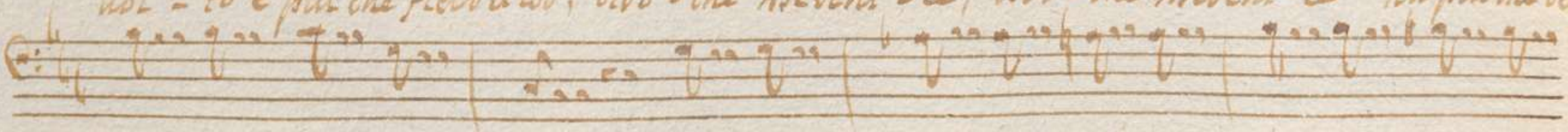


*piu che fe-ro il coo, di-ro - che A-re-ve-ni-ce di-ro, che A-re-ve-ni-ce ha piu che bello il*



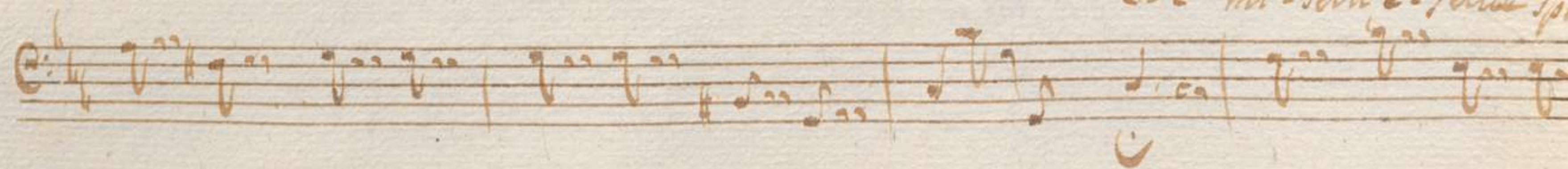
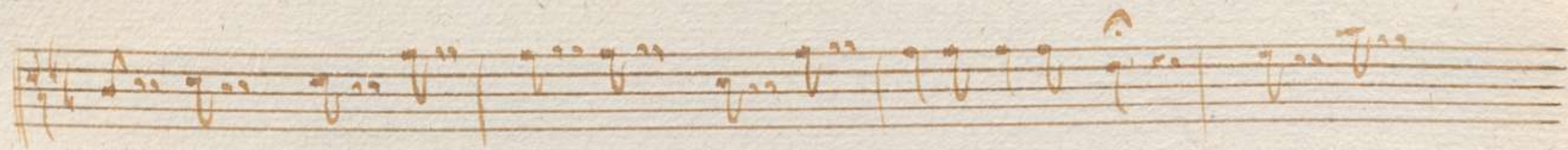
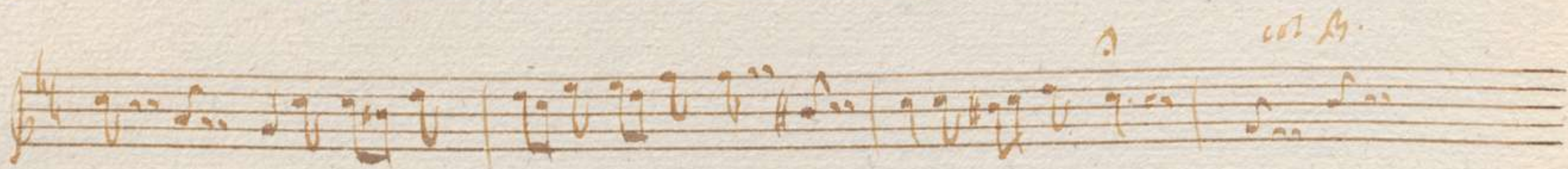
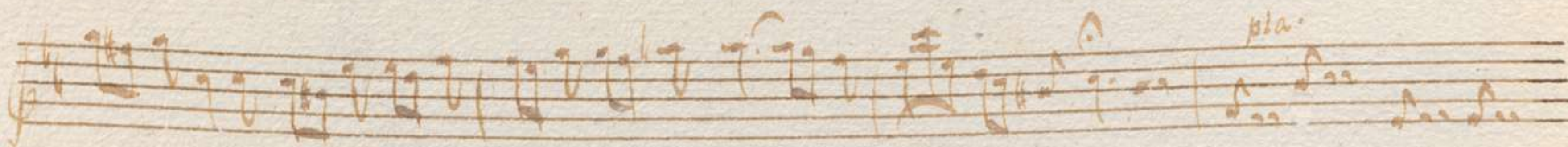


vol - to e piu che fiero il cor, divo - che Arveni - ce, divo - che Arveni - ce ha piu che bello il



*for.*

*not - to e piu, e piu che fiero il cor.*





Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat. The notation includes a dotted quarter note followed by a series of eighth notes. A "for." marking is present above the first note.

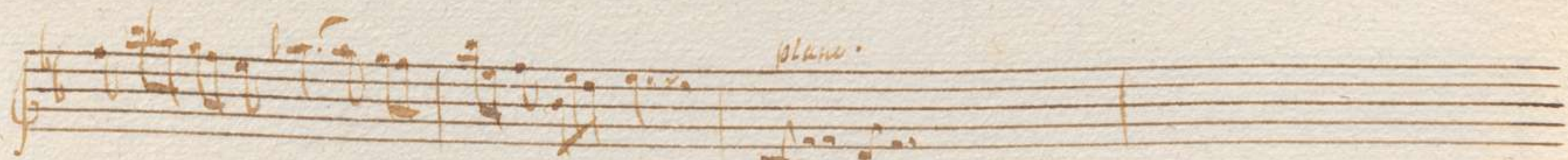
Handwritten musical notation on a five-line staff, continuing the melody from the previous staff. It features a treble clef and a key signature of one flat, with a sequence of eighth notes.

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

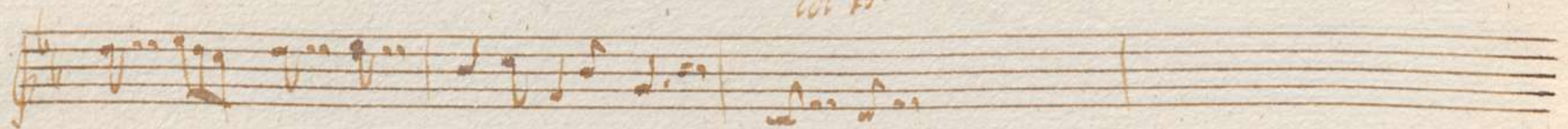
Handwritten musical notation on a five-line staff, continuing the melody. It features a treble clef and a key signature of one flat, with a sequence of eighth notes.

gan-do la-sua sorte, reque-ri-do la-sua morte, aman-do il suo-dolo,

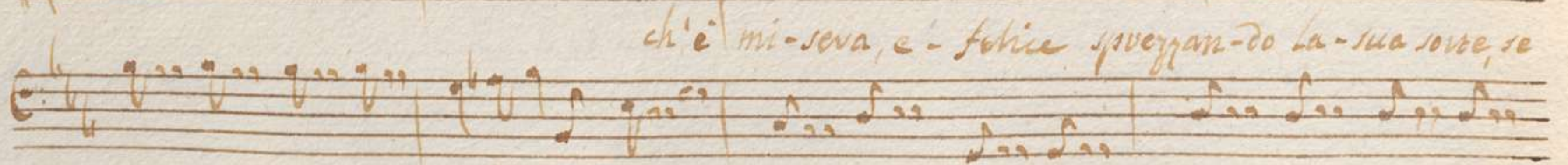
Handwritten musical notation on a five-line staff, continuing the melody. It features a treble clef and a key signature of one flat, with a sequence of eighth notes.



*plano.*



*col. B.*



*ch'è mi-seva, e - felice s'aveggan-do la-sua sorte, se*

Musical score consisting of five staves. The bottom staff contains the lyrics:
   
 quando la-sua mor-te, amon-do il suo-dolor.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values such as eighth and sixteenth notes, along with rests and bar lines. A small '5.' is written at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values such as eighth and sixteenth notes, along with rests and bar lines.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values such as eighth and sixteenth notes, along with rests and bar lines.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values such as eighth and sixteenth notes, along with rests and bar lines.

*Allegro - che brevemente - al segno 5.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values such as eighth and sixteenth notes, along with rests and bar lines.

Scena XX. Nologero, e Bevenice.

125  
35

*Nologero.*

Bevenice abbandona il disegno crudel. per quella fede, che ti sa

bai; che all'ultimo vespero ti sarò; per quei begl'occhi amari;

e per questi di pianto amantissimi rivi, se m'ami ancor, lascia ch'io mora,

*Bev.*

e rivi. spero, non più. Rifletti qual tu parvi movendo, e quale io

vesto. a chi mi uer te estinto? all' iniquo Giovanni? a un lungo af-

fanno? a una continua morte? a chi mi uer? deh mi rispondi! oh!

Sis! mi uersti all' amor mio, che mi uer dopo me nel tuo bel core. no;

no: mouemo uniti, e unite andranno le nostre alma agli elisj. voglio esser teo anch'

io di costanza, e di fede illustre esempio a le nonne ecc. la morte u-

nisca, come gli uni la vita i nostri cori: e sia talamo un sasso ai

casti amori. <sup>NO.</sup> no; vivi, anima mia: vivi, e sebb' di me ne la tua

vita la piu tenera parte, e la piu cara. quando poi del mio fato ti

chiamava la voce (e sia pur tuad.) / tra gli spiriti felici; vienì allora a tro.

non l'amato sposo, vienì allora a goder nel mio riposo.

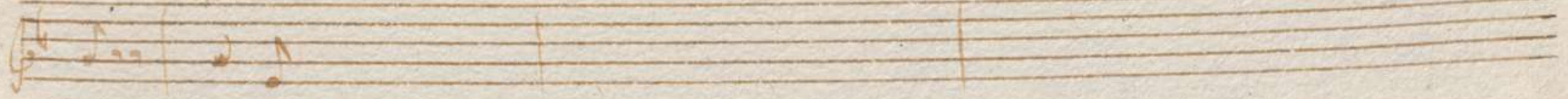
Handwritten musical notation for the third system, consisting of four staves. The top staff is a complex, multi-measure passage with many beamed notes. The bottom three staves are simpler, with fewer notes and rests.



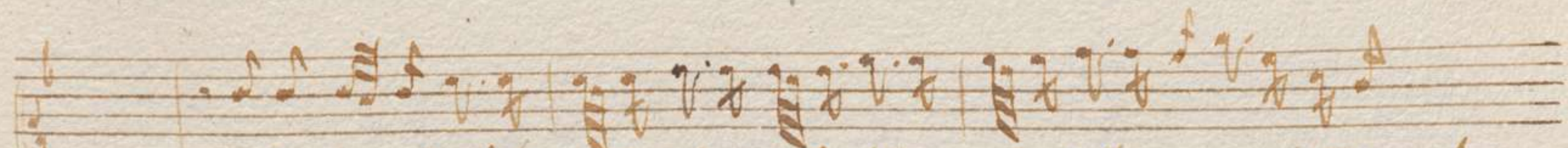


*piano*

-5-



*con il D.*



*La di te in si la sponda io stavo - ch'ava mia scelta aspettando il tuo splen -*



-5-



*fov. pia. fov. pia. fov. pia.*

*fov, io stavo - chiava mia stella, aspeccan - do il tuo splendore, la' di*

*con il Sr.*

*le-te in su la sponda io stavo, ch'ava mia scelta, aspettando il tuo splendore, aspet-*

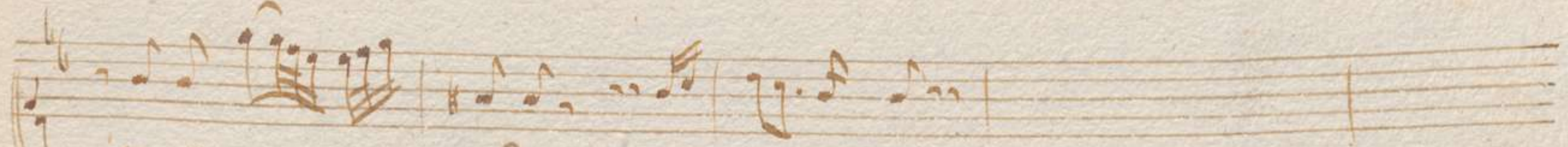
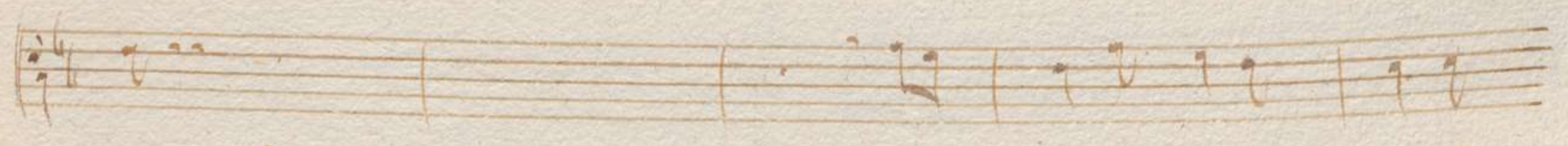
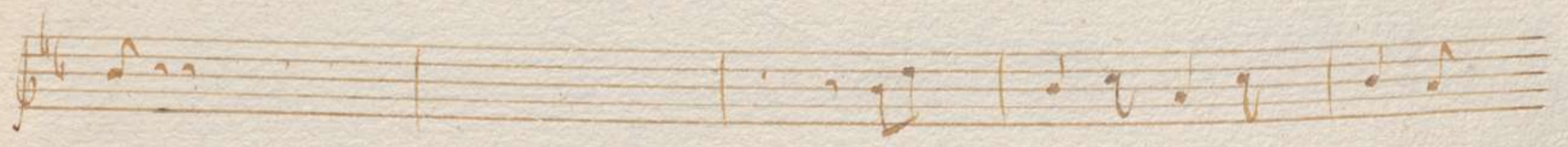


*for.*

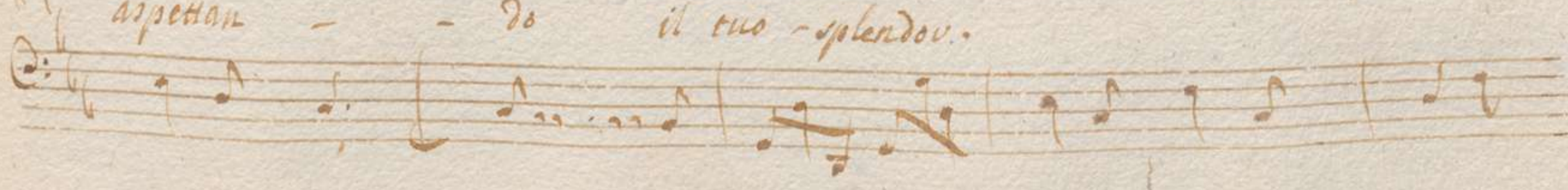
*ran*

*do il suo splendore,*

This section contains four staves of handwritten musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The word "for." is written above the first staff. The word "ran" is written below the first staff. The phrase "do il suo splendore," is written below the fourth staff. The notation is written in brown ink on aged paper.



aspettar - - do il tuo - splendore.



*pia.*  
*con il Br.*

se vedò - nauzan quell'onda tutta luce un'alma

fou                      pian'

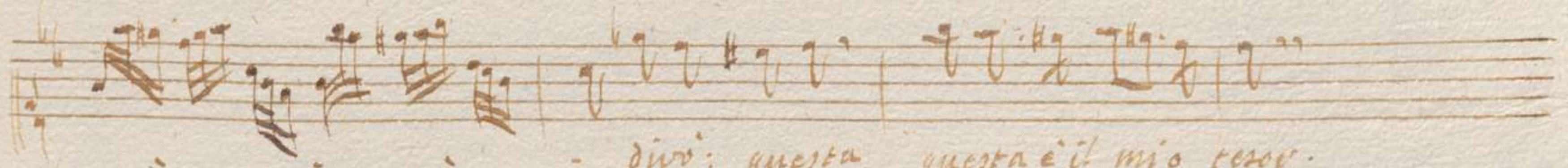
con il B.

bella, dirò: questa, questa è il mi-o tesoro,                      se vedrò - uascar quell'onda tutta

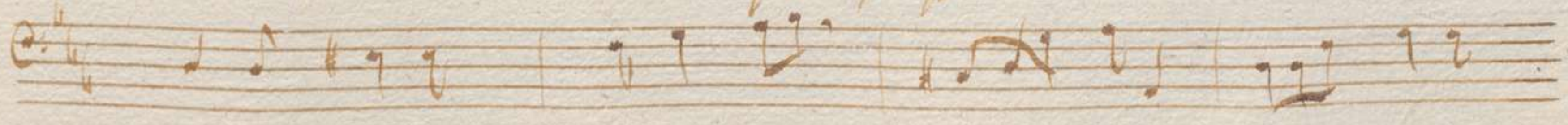


*l'ave un' alma bella, divo': questa di-vo': questa e' il mio - tesov*





*divo: questa, questa è il mio tesoro.*





*pia.*

*con il fr.*

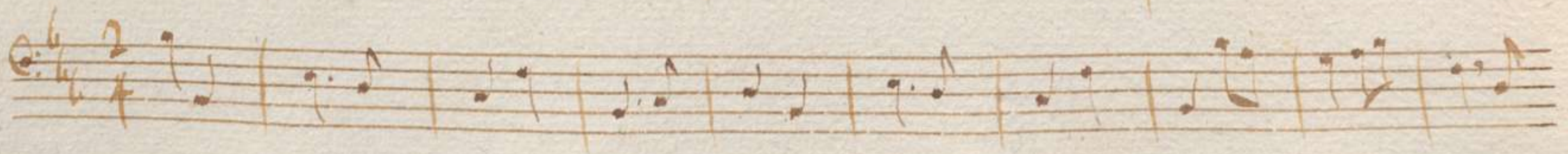
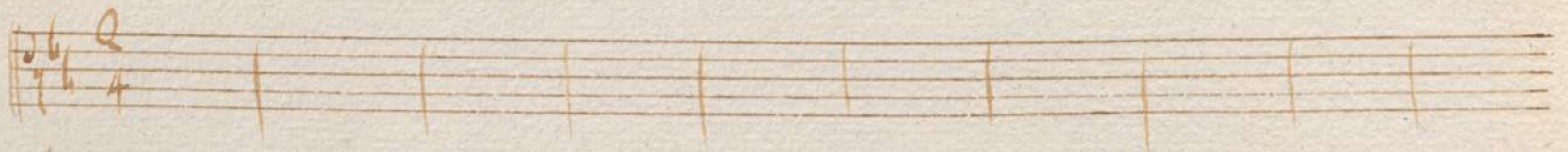
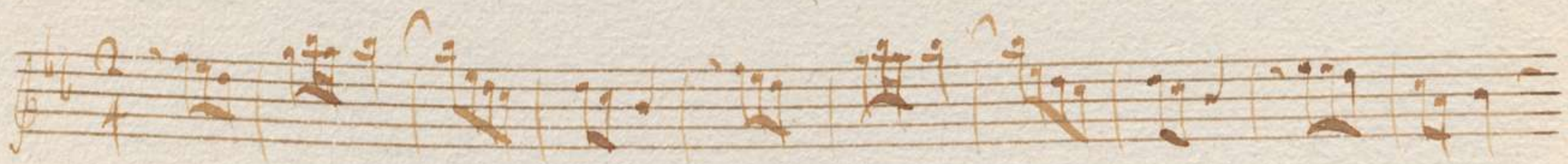
*So di Le-te in si ta. al segno - 5.*

Scena XXI. Brevenia.

Ah' se suito e' la su, che Vologero, sol poche' mi e' fe

del roto mi sia; pveni, o Giove, clemente per la vita di

lui la vita mia.





*piano.*

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of one flat. The notation includes several measures of music with various note values and rests.

*tutti col Arano.*

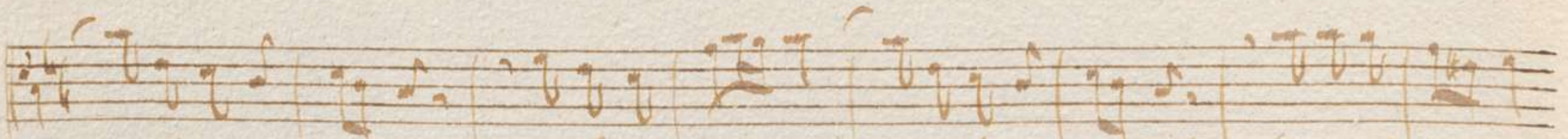
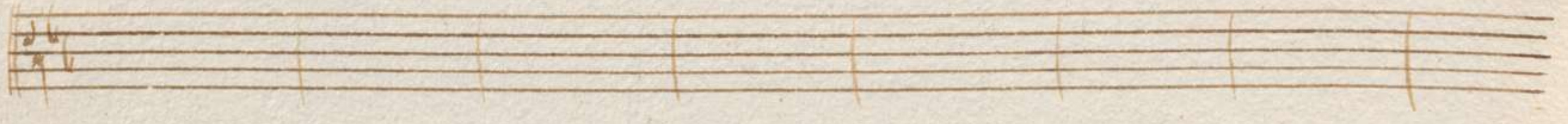
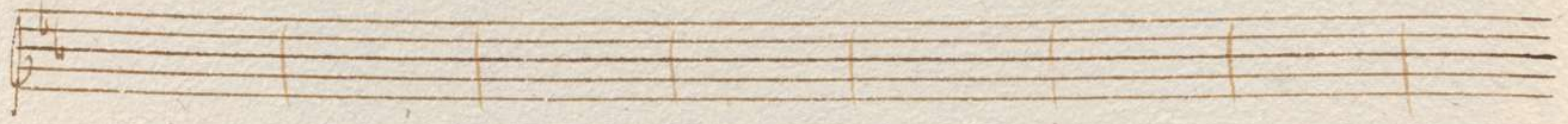
A single staff of music with handwritten notation. It begins with a treble clef and a key signature of one flat. The notation consists of a series of notes, some with stems pointing up and some with stems pointing down.

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of one flat. The notation includes several measures of music with various note values and rests.

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of one flat. The notation includes several measures of music with various note values and rests.

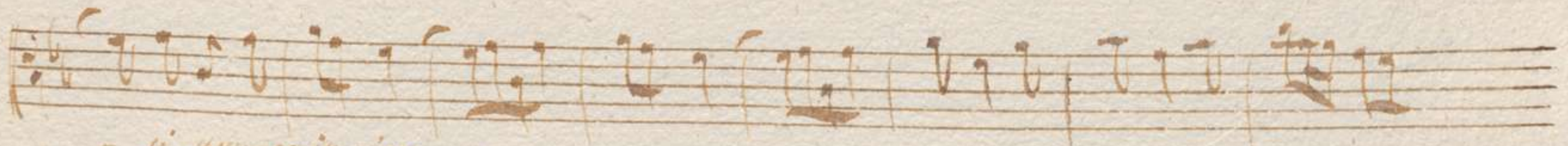
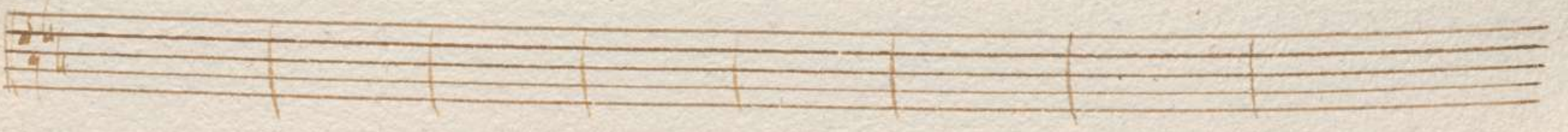
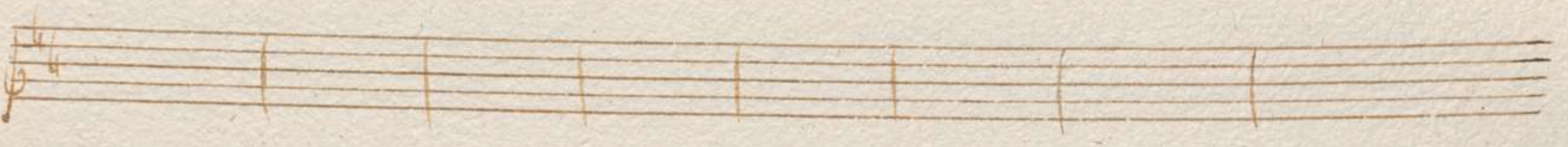
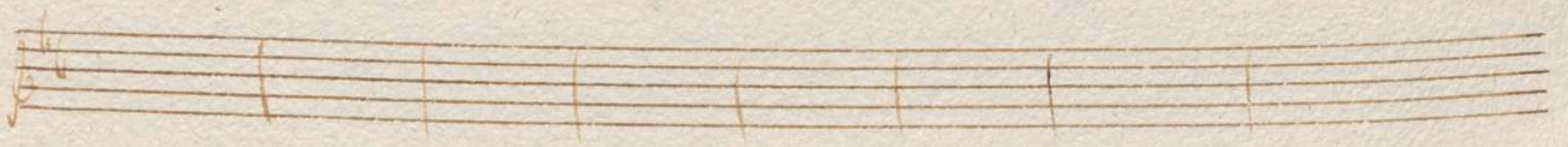
*Se il caro be - ne*

A single staff of music with handwritten notation. It begins with a treble clef and a key signature of one flat. The notation includes several measures of music with various note values and rests.

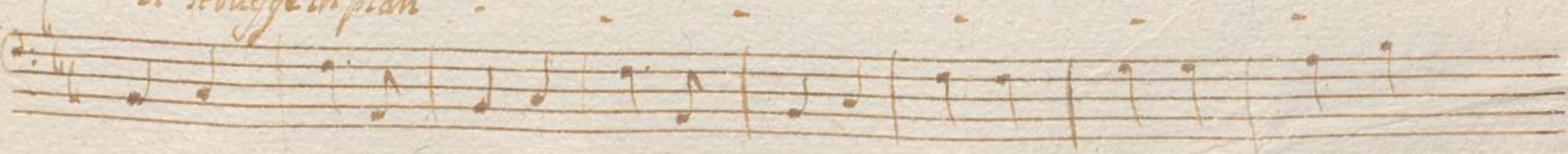


- vede in peri-glio tra le cati-ne - di fiero anti-glio, la Rondinet-ta





*- si stugge in pian*

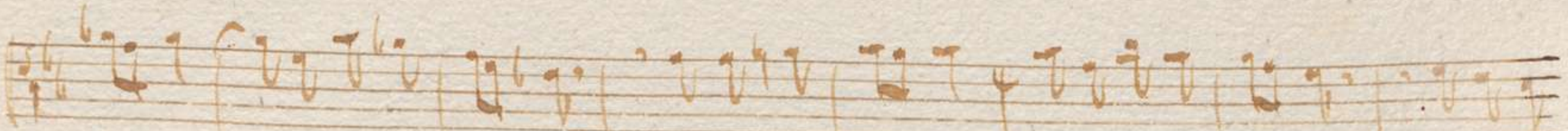
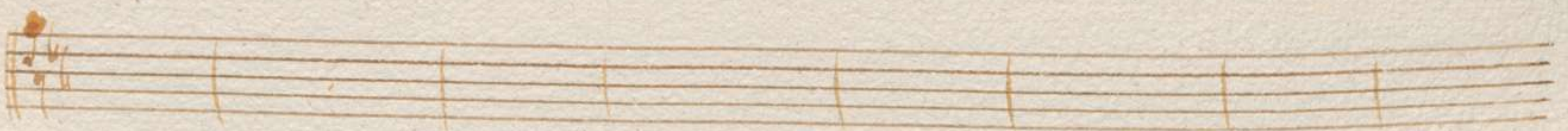
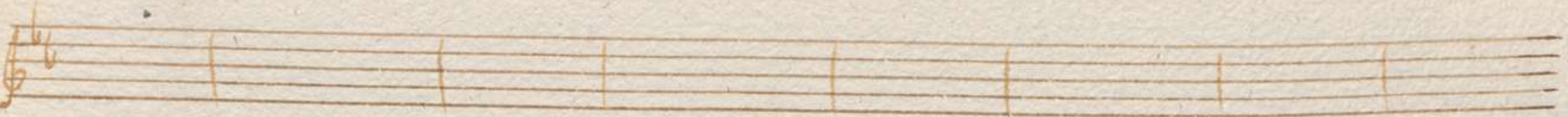
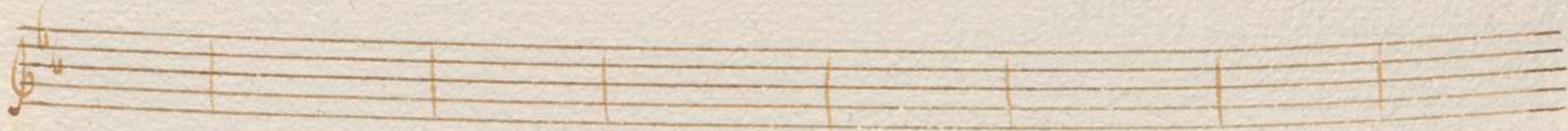




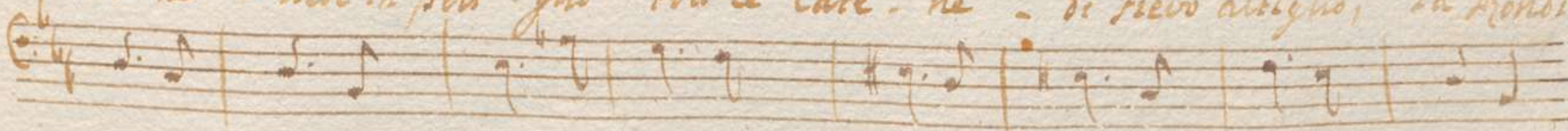
*for* *t.* *pia.*  
col. b.

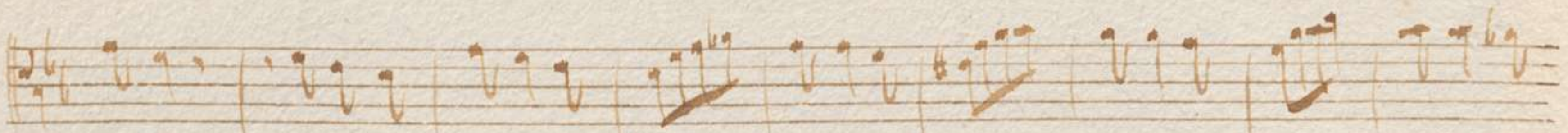
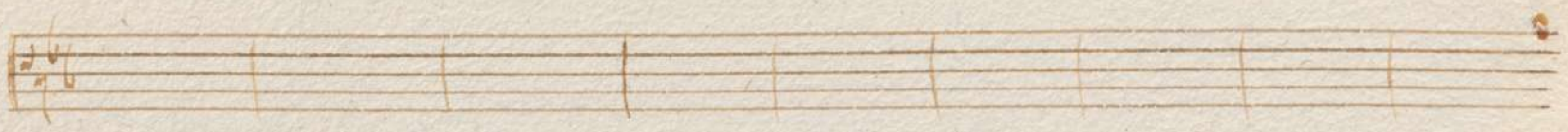
*to,* *se il cavo*



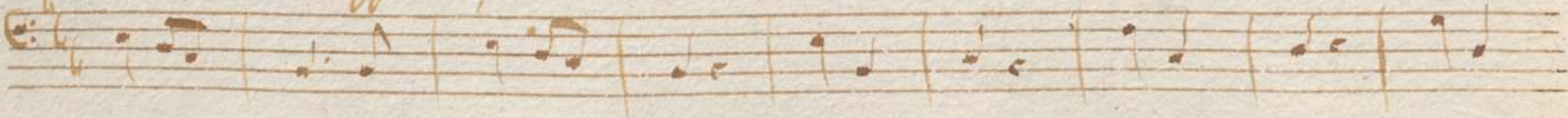


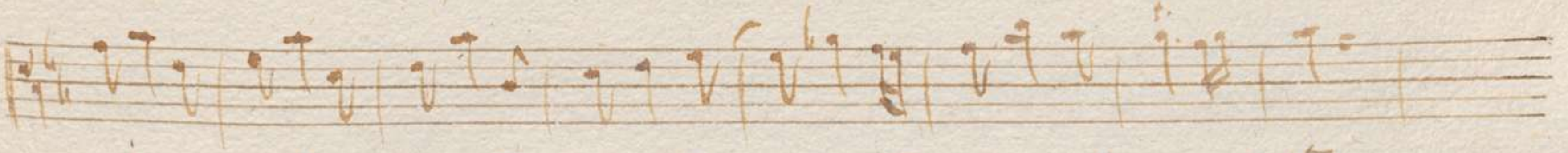
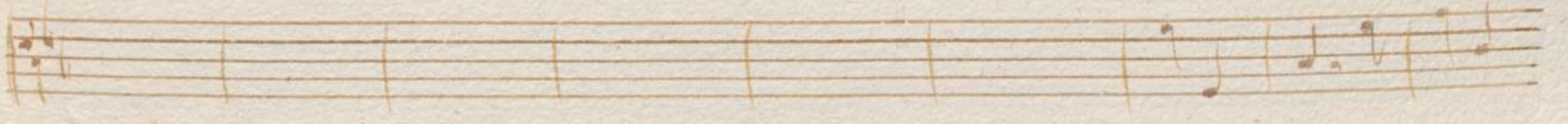
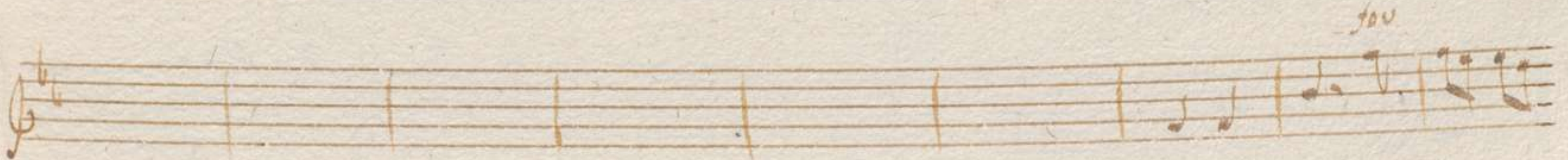
be-ne - uede in peri-glio eva le care-ne - di fiero consiglio, la Mond





*nella si stugge in pian*





*pla.* *fou.*

*col. M.*

*si hung-gein-pian*

*pla.*

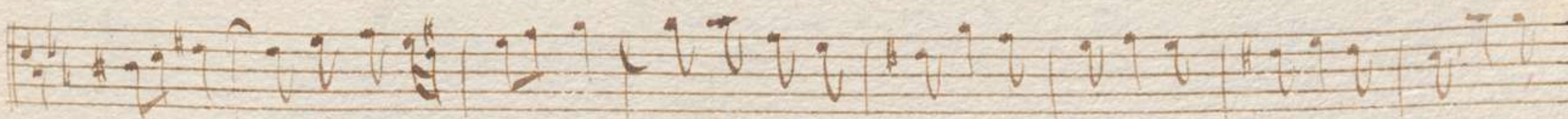
*te vita anch'el - la - non sente il duolo*



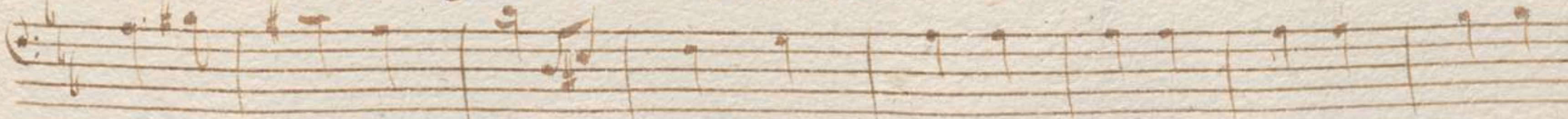
*mov.* *pia.*

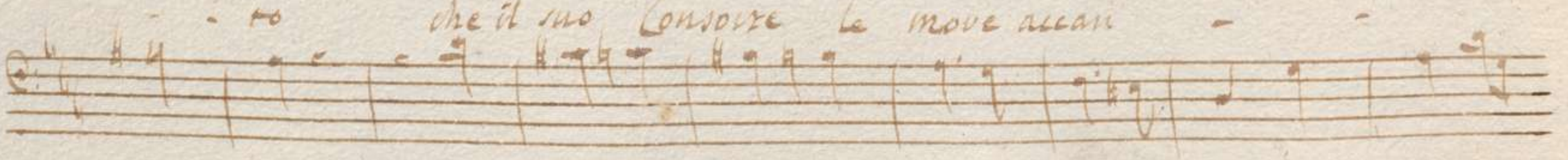
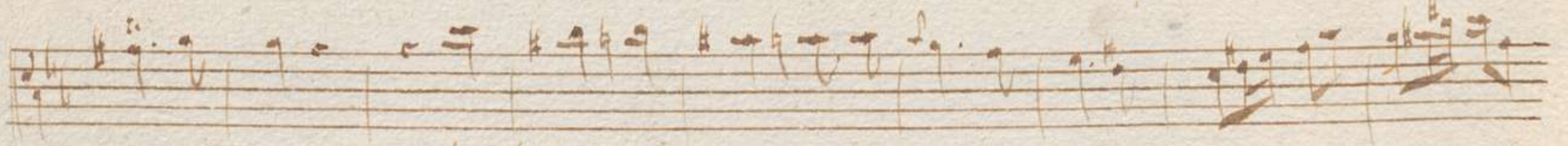
*col. B.*

*- de la sua mov - - - - - te: s'attinge*



so - lo - che il suo Conso - te - le move accan







J. J. Mr

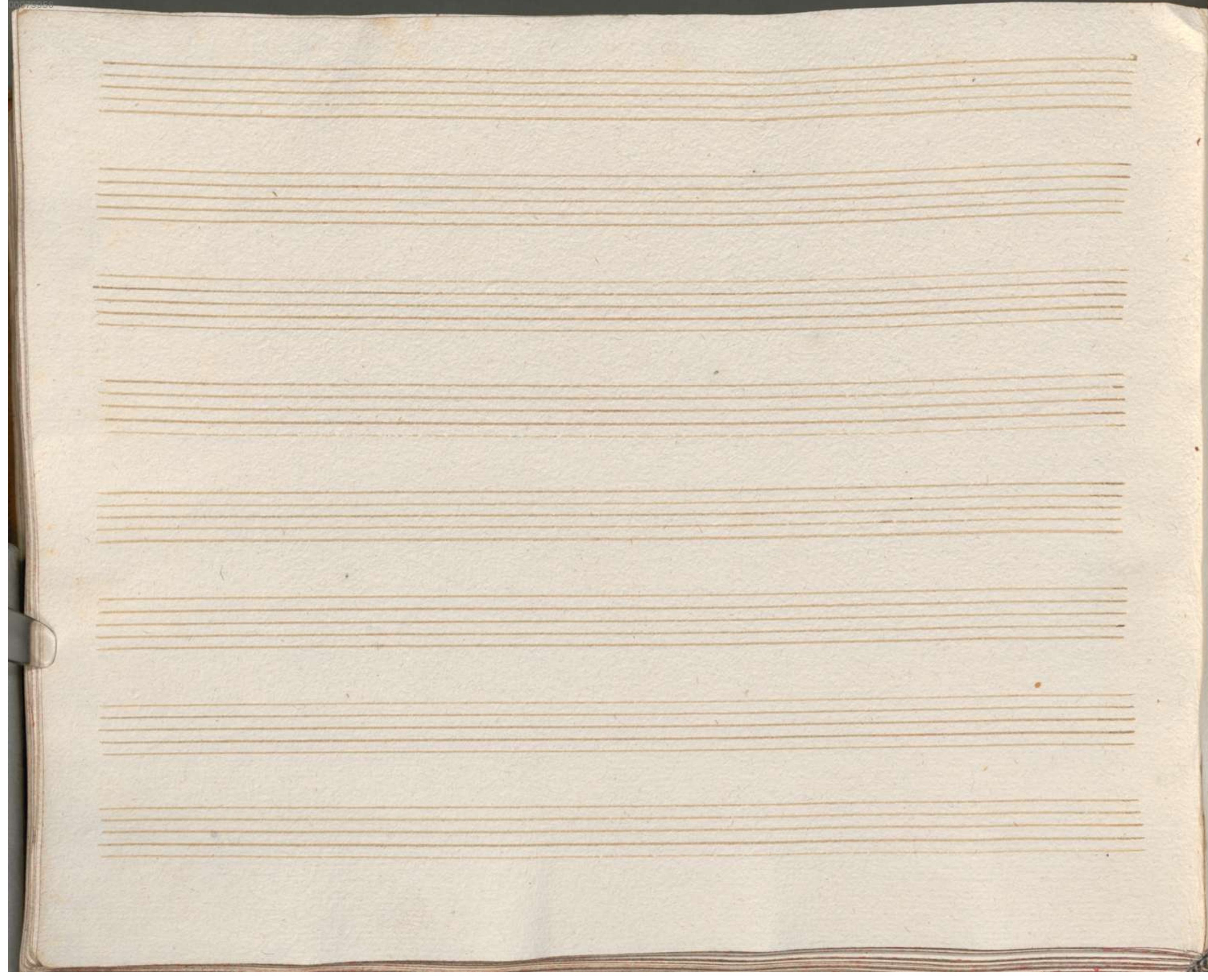


to. da Capo.





A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text. The paper is aged and slightly yellowed.



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