

Atto Terzo *Oriz. Primo*

*FUTE SEMICROMA*

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*FUTE SEMICROMA*

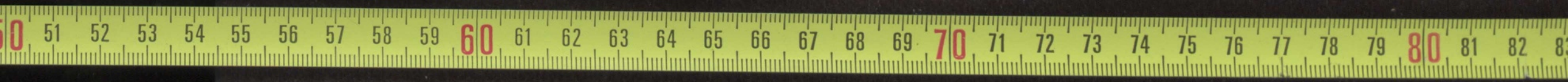
*FUTE SEMICROMA*

*FUTE SEMICROMA*

*FUTE SEMICROMA*

*FUTE SEMICROMA*

Son = no se pur sei son = = no e non orrore spargi dombra fu =





Handwritten musical score for the first system. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The lyrics are: *...nesta il figlio mio Sonno, se pur sei Sonno*. The basso continuo line features a series of rhythmic patterns, including a sequence of sixteenth notes.

Handwritten musical score for the second system. It consists of five staves. The top four staves are for vocal parts and the bottom staff is for the basso continuo. The lyrics are: *...tate semicrome tate semicrome*. The basso continuo line features a series of rhythmic patterns, including a sequence of sixteenth notes.

Handwritten musical score for the third system. It consists of five staves. The top four staves are for vocal parts and the bottom staff is for the basso continuo. The lyrics are: *...e non orro = = re spargi d'ombra fu =*. The basso continuo line features a series of rhythmic patterns, including a sequence of sixteenth notes.



Handwritten musical score for the first system. It consists of five staves. The top four staves are for instrumental accompaniment, with the first three staves showing dense chordal textures and the fourth staff showing a more melodic line. The fifth staff is the vocal line, with the lyrics: *nesta spargi d'ombra funesta il ciglio mi = = o*. The lyrics are written in a cursive hand. The music is in a minor key, indicated by the key signature (one flat).

Handwritten musical score for the second system. It consists of five staves. The top three staves are for instrumental accompaniment, showing dense chordal textures. The bottom two staves are empty, suggesting a continuation of the vocal line or a different part of the score. The music is in a minor key, indicated by the key signature (one flat).





Atto 3.<sup>o</sup>

Scena Prima

Scruia e Manlio

*Ver*

De rosta amor la benda chiusi ha i begocchia al sonno. Ma u-

Initi in questi orrori sonno, e catene, o Dio: come andar sonno?

La catena che trovo e grave gonda, piede insin renosi vende li suoi vi.





Violino  
Solo

*Androsi*

*Vanneo Teru Lia, e la solleva alquanto.*



*Tu dormi in tante pene in tante*  
*pene e qui per tormentarti uegliano le cate*





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes a large section of crossed-out notation in the upper middle. The lyrics are written in cursive and include:

ne le = catene

Tu dormi in tante

rene in tante rene, e qui per tormentarmi

A ruler is visible at the bottom of the page, showing measurements from 23 to 55.



Handwritten musical score on page 247. The score consists of approximately 12 staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff contains the lyrics "negliano le ca = te = = = = =". The third staff contains the lyrics "te le cate = =". The score includes various musical notations such as notes, rests, and dynamic markings like "q". There are some corrections or cancellations in the first and fourth staves. At the bottom of the page, there are three empty staves.





*= ne le catene e qui per tormentarmi ue =*

*= gliano le cate = ne*





do do do do do do

*Largo*

Dormite o luci vaghe zere del so = co

Mio delitie di mie giughe

amato





Handwritten musical score on aged paper. The score consists of several staves. The first system includes a vocal line with lyrics: *ne = = = = ne amato bene amato*. The second system includes a vocal line with lyrics: *ne = ne* and a section marked *Da Capo* with a sharp sign. The paper shows signs of age, including discoloration and some wear at the edges.



*ler:* *Man:*  
 O' erudo indegno laccio potes il pianto mio Cara t'abbraccio

*ler:* *Man:*  
 Manlio Servilia: O' Dei doue ti stringo. Nel carcere. Tra ferri

e tu qui meco. Compagna nel delitto a me tu già non fosti,

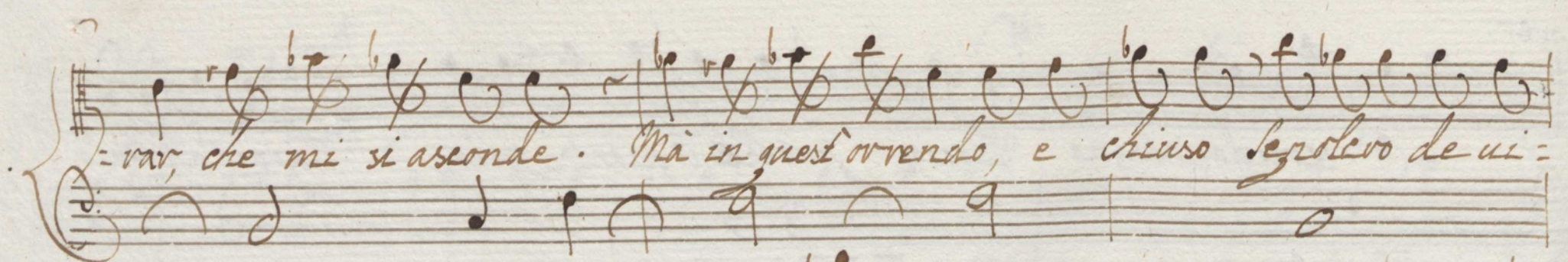
*ler:*  
 e nel carcere mio mi sei Compagna? Manlio mio ben cor mio:

Qui da Tito ingre tra i uenir nelle tue luci quel giorno a vimi:

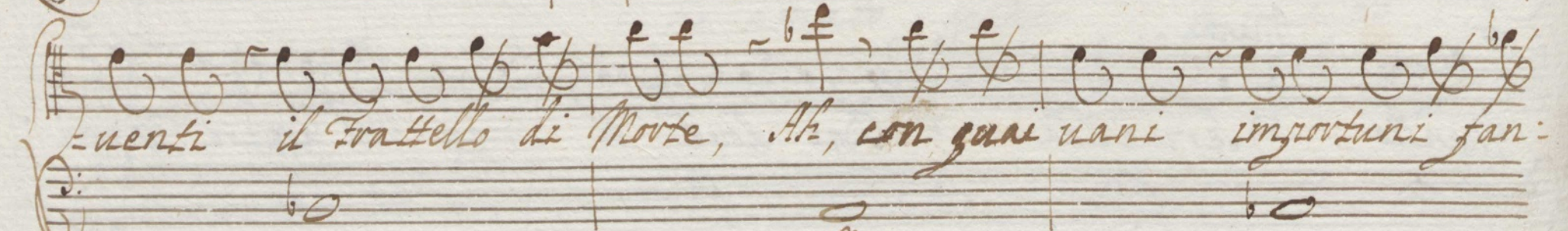




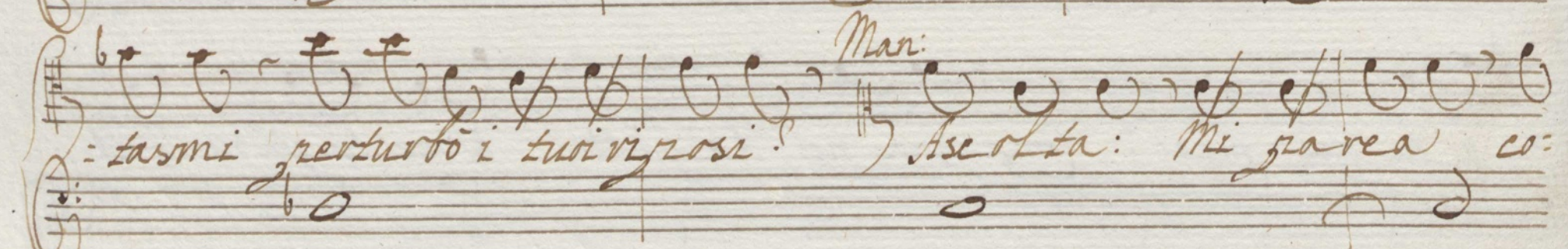
var, che mi si asconde. Ma in quest'orrendo, e chiuso sepolcro de ui-



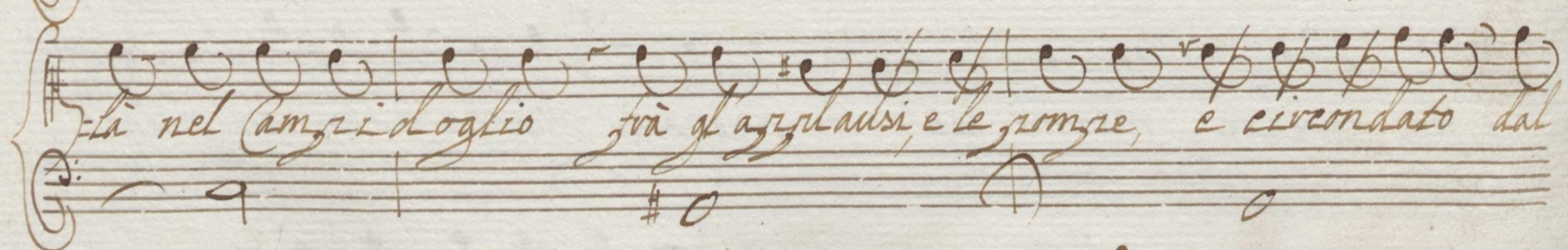
uenti il fratello di Morfe, Ah, con guai uani ingiuranti fan-



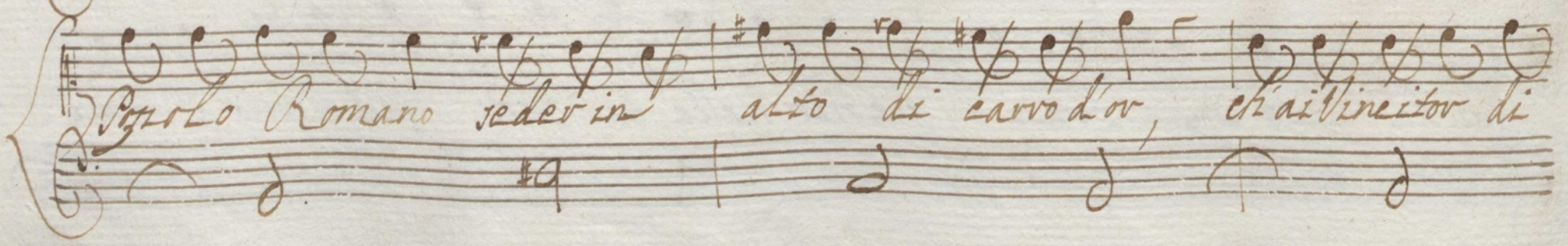
tasmi perturbò i tuoi viziosi? *Man:* Ascolta: Mi giareva co-



ta nel Camzi doglio fra gli applausi, e le romze, e circondato dal



Pioło Romano seder in alto di carro d'or, ch' ai vineitor di





Guerra Roma inuita, regnava. Pareami che sul crine con sua destra di

Luce mi gonesse la gloria d'verde all'ovo. Lito il Con sole in volto

teneri in imbrimeua caldi paterni bacci, e mi pare a

Meco sul Carro assisa stringer al sen te mia Consorte, e Dea

Piangi? Dan questi applausi al mio brando le tue pupille? (O' Dei)



*Sev:*  
Piango quei baci, che ti stampo sulla tradita Imago il Genitor Ti =

*Man:*  
= vanno. Chi sa. Talor co' sogni il Ciel favella. Dalle labbra di

Tito uscir potrebbe nel baccio che io sognai. Il messaggio di pace al mio sov.

*Sev:*  
-mento Ah' Che baccio sognato e tradimento. Potrai le preci a Tito

Poco il labbro parlo, che ai mesti lumi lascia l'ufficio, e questi impiegar



tutta La faccenda del pianto Ma lito amor più crudo del crudel Rada:

manto lodo il mio dir, e negò il dono. e disse, che fatto irruo-

Man: cabile già scrisse Son reo, bella servitù: e reo di Morte.

Ver: Il Fratello fucisci Ch' che al Fratel non penso: ed al pensiero il

tolle la cagione, per cui nel suol per la tua destra cade. penso a te del mio





*con parte più cava* ma di *grevetti* *Lassa*, or ch'io sono ingre-

*triglio*, *Manlio*, di te, di me, che mai sarà *Mani:* *Sia ciò che vuol gov-*

*tuna*, che a te dovunque io sia sarò *fedele*. *Non gianger*

*più*. *L'aversa malignità* de' *Astri* meco *sopporta*, e

*saffi* *l'ingiustizia* del *fato* che a *notto* amor *sempre nemica* fu. *Deh'*



ava anima mia non riaggravi senti: a

Lito vitorna, gli obblighi tuoi gli obblighi miei tu esprimi, perche a me tra questi

ombre divenir ti concesse. Digli che per portar mi alle sue

riante nel labbro tuo la supplica presento Ser: Sprevi con le parole:

griere d'uno amollio quel core Man: Sprevo, che Lito a Manlio e Geni:





Handwritten musical notation on two staves. The first staff contains a few notes and rests, with the word "love" written below it. The second staff contains a few notes and rests.

A system of five staves of handwritten musical notation. The first staff is marked *Alto*. The second staff is marked *Vn. m.*. The notation includes various rhythmic values and melodic lines.

Two empty musical staves at the bottom of the page.





*con larg.*

*f*

*Parto contenta volto uerzoso*

*con larg.*

*f*

*La bovo amoro so e sperar uoglio che l'aspra sorte si cange va -*





Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *a*. The lyrics are written in Italian cursive script below the staves. The music is organized into systems, with a double bar line appearing on the second staff of each system. A large bracket on the left side of the page groups the first six staves together.

si cangiava Parto contenta volto ueroso  
con la p.  
parto contenta volto amoroso e sperar uoglio



co la st. con la st.

che l'aspra sorte si cangierà = = = = si cangierà = =

si cangierà





*con larg.*

*di Ciel i =*

*con la parte*

*-rato forse placato forse placato*

*al gran cordoglio*





con la parte

con la parte

il dolce bal: = = = = siamo ci recherà al gran cor:

con la parte

Da Capo

= do gl'io il dolce bal: = = = = siamo ci recherà





Scena Seconda

Man:

Toglie s'ella più vesta al mio cor sempre

Man: Lu: e Ser:

forte parte del suo vigor e indebolisce la mia costanza (Manlio) (Lucio) (A:)

mico: se pure il mio perfido fatto d'amico il nome, e l'onore a te non

Lu: toglie A' te nel carcer tenebroso, e cieco e morte e vitnarredo

Man: Legge A' Manlio, che la legge del Senato, e del Consolo, nel campo







*Lu:*  
 Fuggi da questi orrori: ti attendono se uun palme ed allori *Man* Allori à Manlio?

*Al* Lucio, ben un tempo più d'un allor mi circondò la Chioma; *Ora* l'Voica

*Tronda* anche indegni à morir son questi vai. La legge e trasgredita ed io pec-

*Ecce* *Lu:* *Adimi:* in questo oratio l'esercito Latino me per suo duce

*clama* So per giuarti sol, non perche il grado m'alletti, o m'inna-





movi accetterò l'offerta; ed or ch'è sorta la Notte, e che vi:

rosa, per veder voi più vigorosa e forte la pena a' vostri Morti; in

Roma bellicosa introdurrò le schiere, e tagliandoti a

ceppi ed alle scure, alzerò tuo Campione aste, e bandiere *Mari:*

Lucio: ben si scorge, che il Trovo al tuo Natal non die la fase: e che non sa qual





sia getto Roman, che intrepido resiste ai colpi della Morte.

carcere io non ueggo, non sento le vitorte <sup>due:</sup> Lucio che ascolti

*Man:* sempre il favor della Patria e quanto aspetta a Cittadin fedelle

io fedelmente oprai; Ne ueggan del Tarz cogli incliti Voi, che spugga

Mantio i benefizii suoi servilia ova ben ueggo, che son fugie di



*Sogno e i sogni. Vergognoso Teatro di Mantovalle Vittorie e il Campi:*

*doglio. Sono a lausi gl'ottrovi. Trofei Le calcestate Trombe della mia*

*Tama. La scure e il cavallo: In il carne fice infame della gloria la*

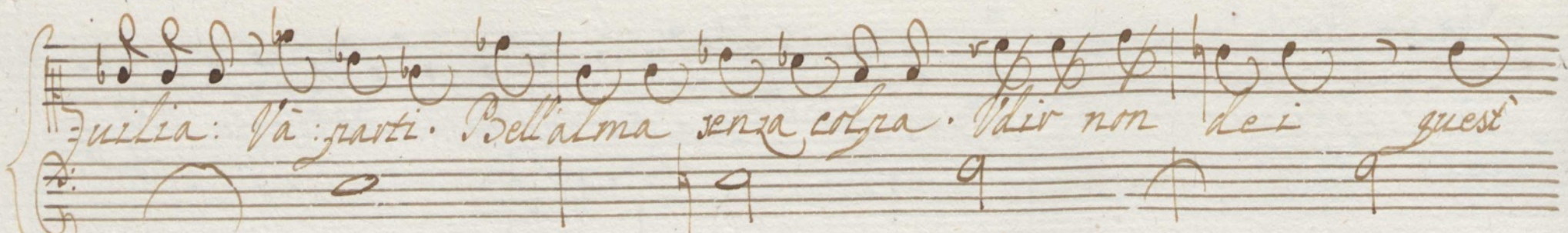
*uice, e carro eccelsa del mio Trionfo in popolata Arena dell'overdo piet:*

*facolo e la scena. <sup>fer:</sup> Pena Maggiore non uè della mia pena <sup>Mar:</sup> Miser:*

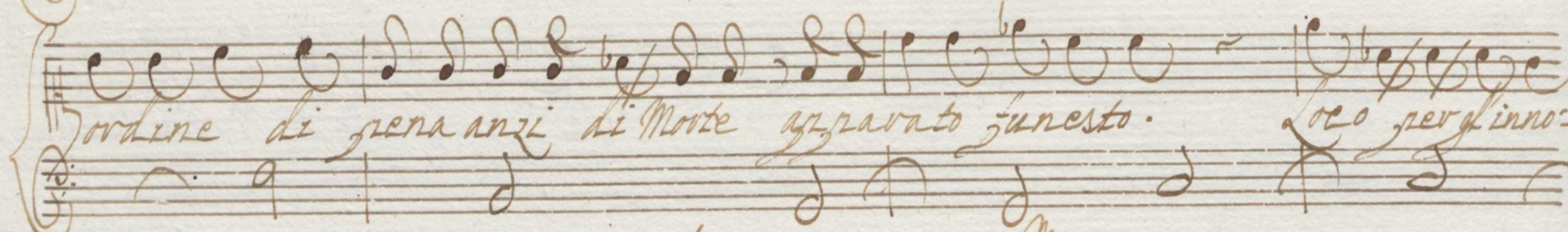




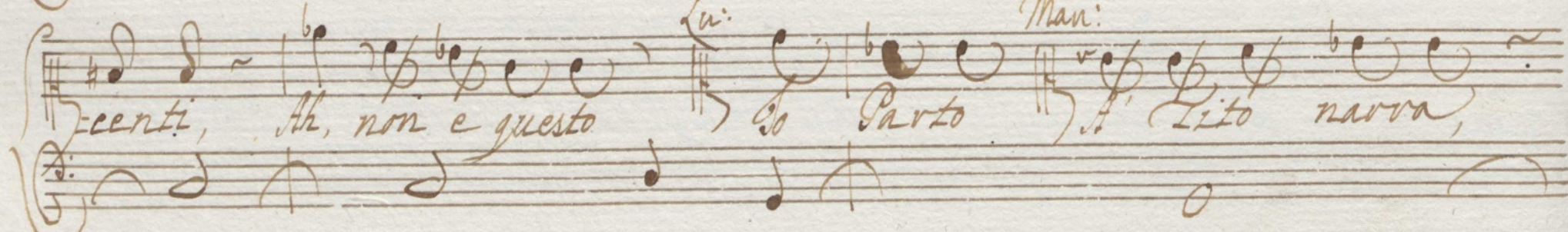
Julia: Va: parti. Bell'alma senza colpa. Vdir non dei quest'



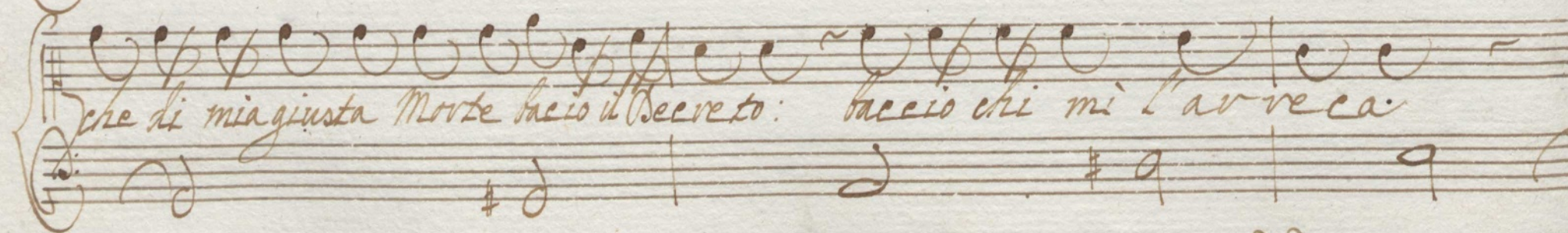
ordine di pena anzi di Morte apparato funesto. Loco per l'inno:



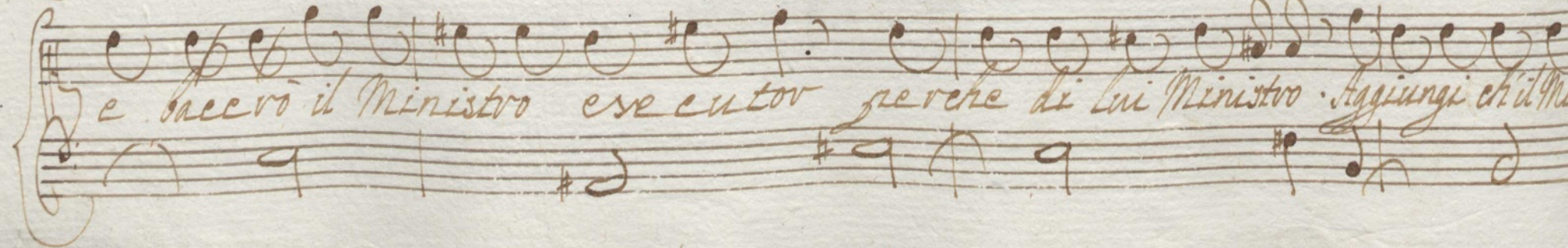
centi, Ah, non e questo *Lui:* Parto *Man:* Lito narra,



che di mi giusta Morte faccio il Secreto: faccio chi mi l'avveca



e faccio il Ministro esecutor perche di lui Ministro. Aggiungi ch'il Mio





*labroum te chiede, se indegno, edella manò anche pecciar di chi lo servisse il*

*chiede* *Lu:* *Qual animo eccelso in lui vi si de*

*And.*

*con la pt.*

*Lu:* *Chi seguir uan la cos:*

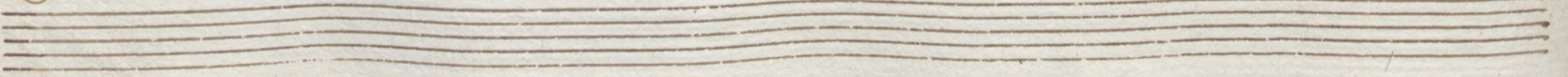




*stanza o non cerchi il suo contento o tradisce il suo piacer il suo piacer O tradisce*

*o non cerca o tradisce o non cerca o non cerca il suo piacer Chi seguiru alla cos-*

*tan = = = za o non cerca il suo contento o tradisce o non cerca o tradisce il*





*Vnisi*

*suo giacer o tradisce o non cerca o tradisce il suo giacer*

*Li Pmi con la parte*

*Che se il bene in lontananza troppo costa al*

*dehil cove troppo costa al debil cove di sospiri e di tormento finche giunga al*









Scena iii *Mambo*

*Servilia* tu qui vesti e quel torz  
*e Servilia*

*mento* che non mi fa l'annuncio del mio morir uicino or tu mi

*ser.* dai uia con Lucio si uado ora che ueggio che per fuggirmi

corri incontro alla bipenne e per far onta all' amoro rose fai

pria che bacciar la sposa al carnefice reo tu porti i bacci





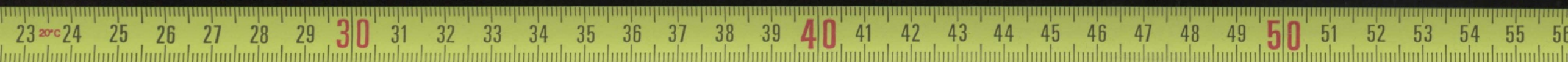
*Man.*  
all' affetto d'amante... *Ser.* Servilia tu non parti *Ser.* io muovo il piede

*Man.* all' affetto di moglie *Ser.* come *Man.* ancor qui *Ser.* m'affretto *Man.* virtù d'el-

*Ser.* =roe t'intendo *Man.* uedimi *Man.* restar tu vuoi *Ser.* lo neggo *Man.* il

*Ser.* io qui per più tormen tar mi *Man.* io parti = ro

Empty musical staves.





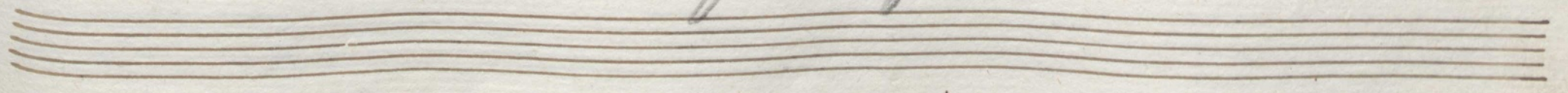


*All.*

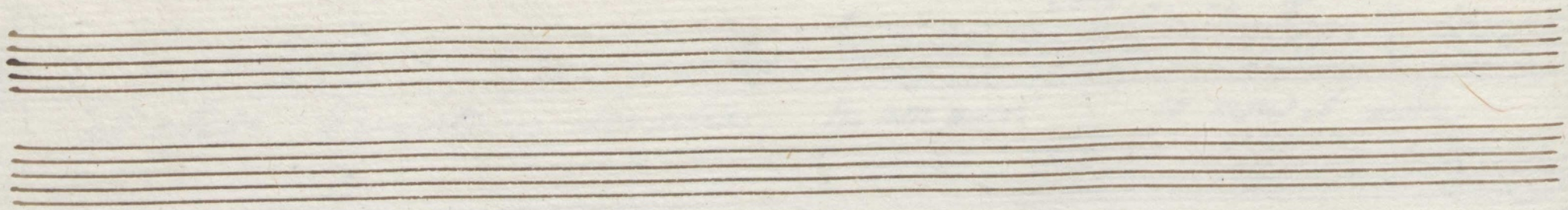
*Mandio*

*Servitia*

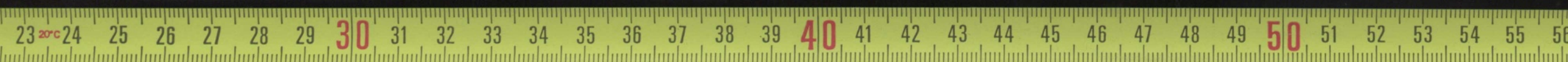
*Si vero subito al principio*



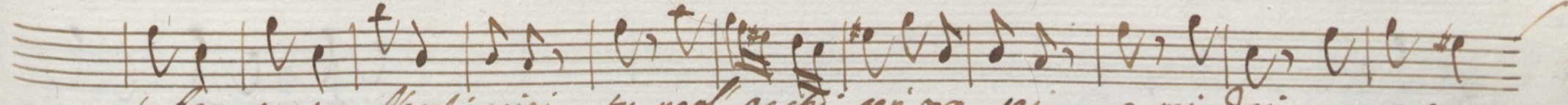
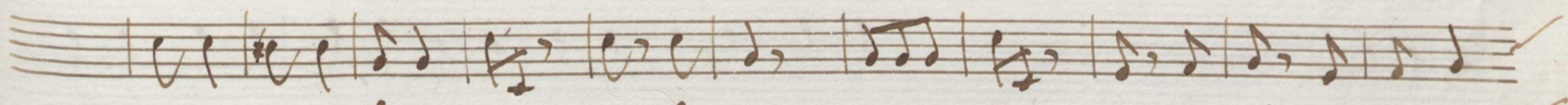
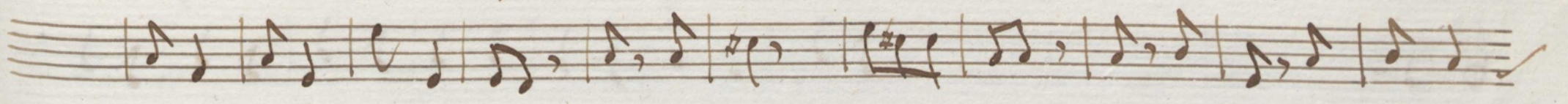
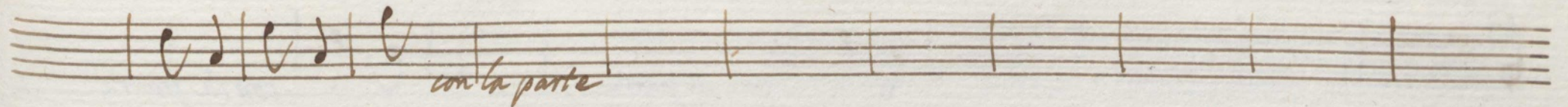




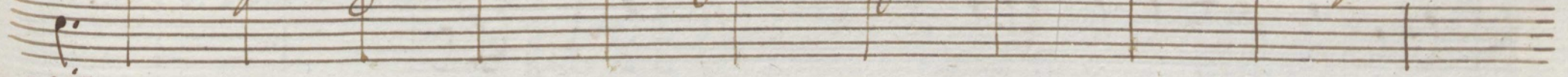
*Non mi uua conte o crudele e pur sono a te fedele e pur teo io uua mo-*



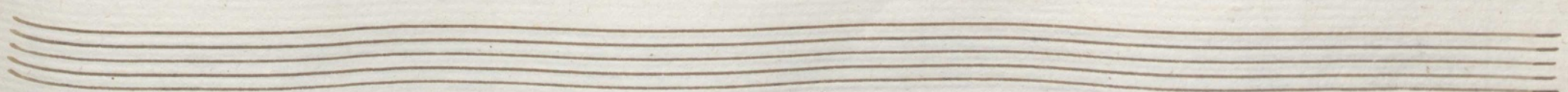
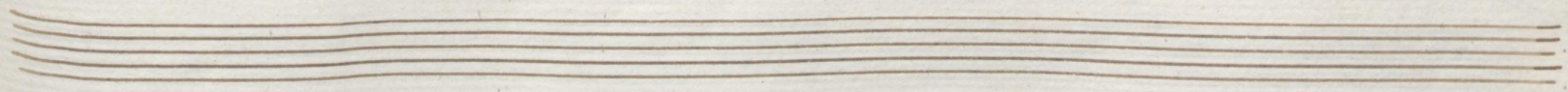




se ben paron gl'occhi miei tu negl'occhi ogni ora sei e mi dai pena e mar-



= riv







Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly whole notes. The lyrics "con la parte" are written below the staff in two places.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth notes.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly whole notes.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly whole notes. The lyrics "Di te amante ancor fer" are written below the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth notes. The lyrics "non mi vuoi conte o crudele e pur sono a te fedele" are written below the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth notes.





Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: *-dele di te amante amor fede e pur sona a te fede*. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.







col soprano

col Contralto

le e sarò nel mio morir di te amante aquor fer

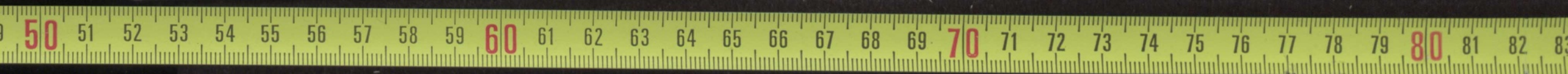
le e pur teo io mio morir e pur sono à te fer



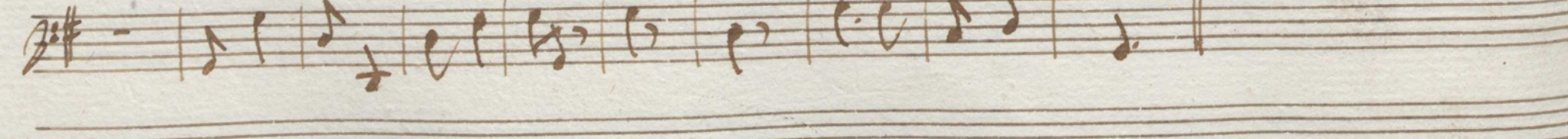
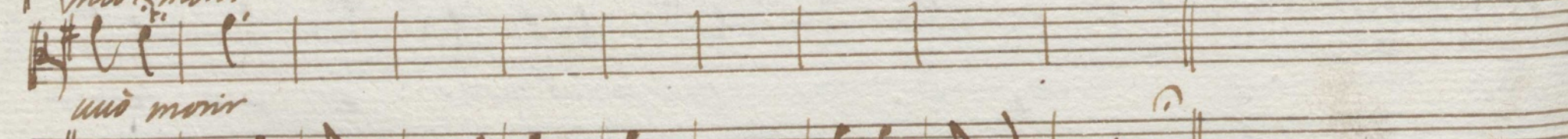
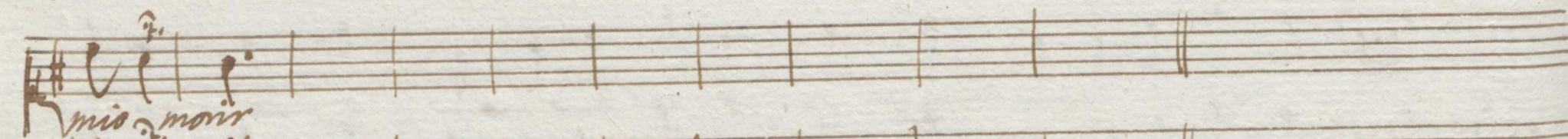
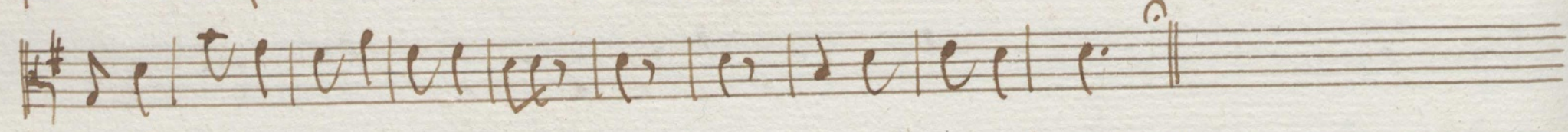
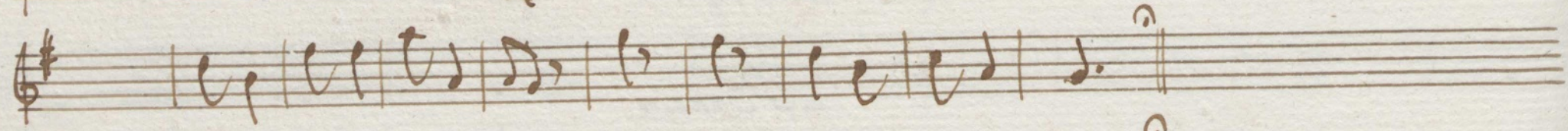
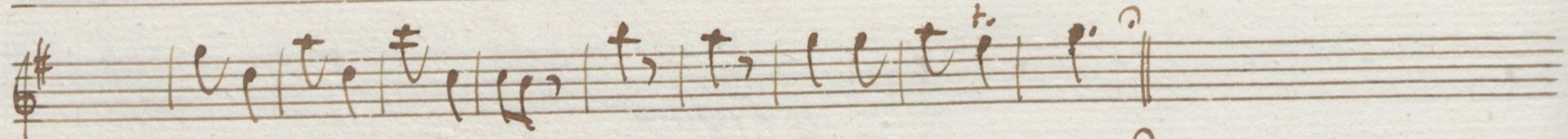
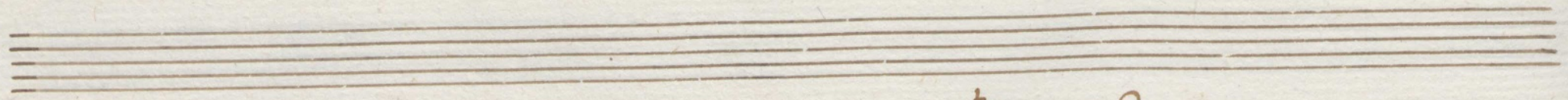
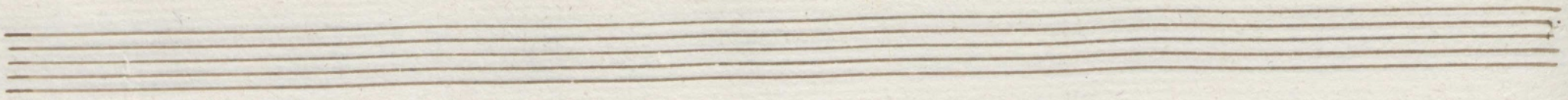


Handwritten musical score on page 265. The score consists of several staves. The top two staves are empty. The third staff is labeled "con il soprano" and contains a vocal line with notes and rests. The fourth staff is labeled "con il Contralto" and contains another vocal line. The fifth staff is a piano accompaniment, starting with a treble clef and a key signature of one flat (B-flat). It features a complex rhythmic pattern of sixteenth and thirty-second notes. The sixth staff contains the lyrics: "le e sa rō nel mio morir e sa = rō nel". The seventh staff continues the lyrics: "le e par teo io uo morir e par teo io". The eighth staff is empty. The bottom two staves are also empty.

A  
corfer  
A  
e fer







*mi morir*  
*unò morir*





Scena IV Lindo *Signora d'ogni intor= no*  
 e Vitelia

stano genti raccolte stretti sonoi discorti folte le vodu=

*Vit.*  
 =nanze affretterano di manlio la strage u' lor uoti gacuse=

=ranno d'intervessato troppo nell'afetto del Padre il Genitor che

*linj* *Vit.*  
 prolunghi la vita manlio non morirà si morirà ma





quando more il sole tu un' ciò che ragiona sempre loquace il

uolgo di pene = hav pro cura pria che venga l'error di notte or =

= cura segue aria di Lindo



*Brutta cosa brutta brutta = = è il far la spia la spia ma ma far*

*tutto ogni ora suole ch'il pan d'altri ha di mangiar*





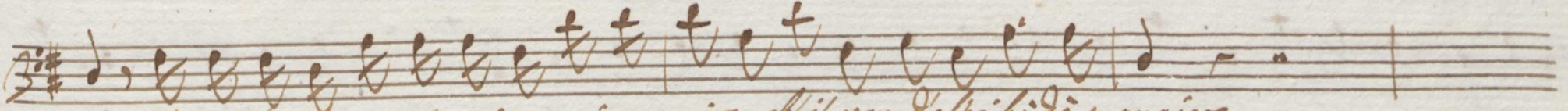
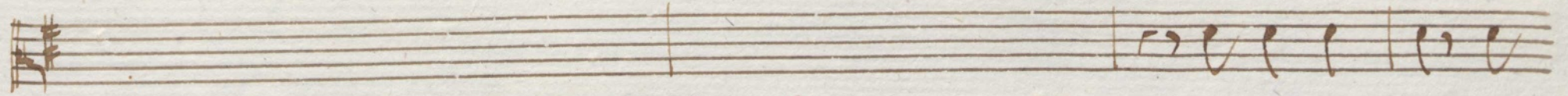
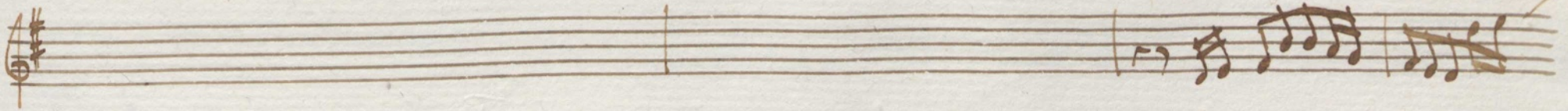
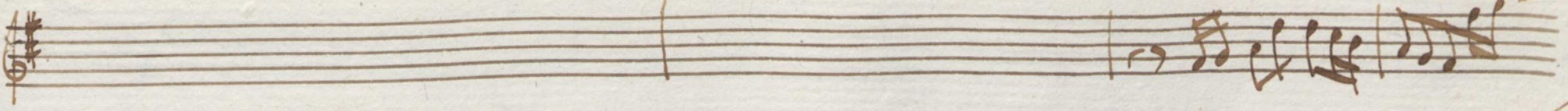
brutta cosa brutta

brutta è il far la spia brutta cosa brutta

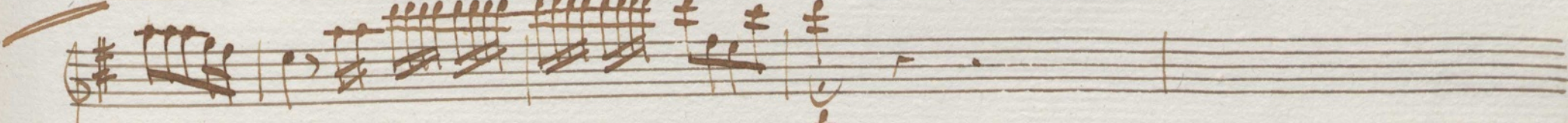
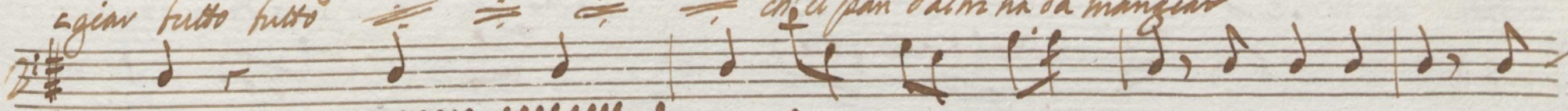
brutta è il far la spia la spia

ma far tutto ogni ora vuole ch'il pan d'altri ha da manz

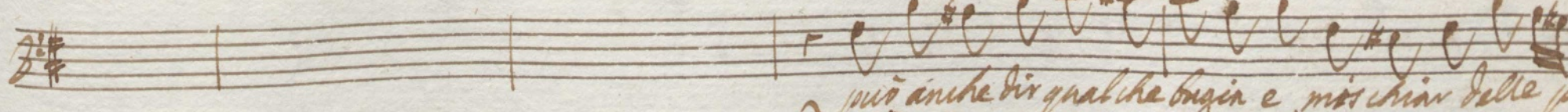
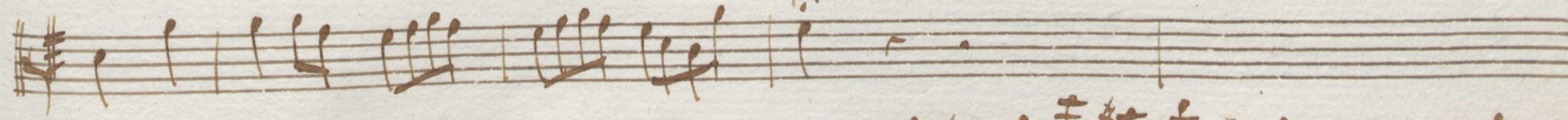
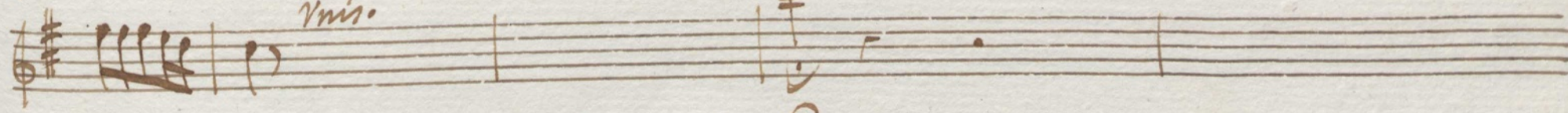




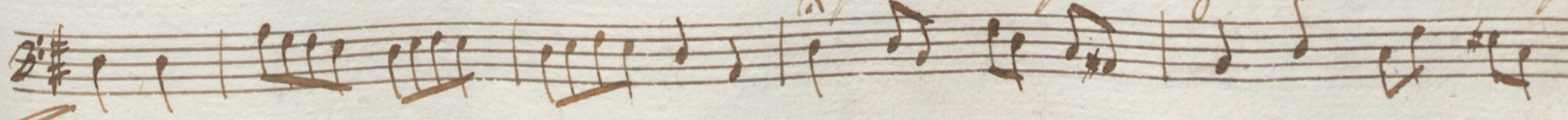
*giar tutto tutto ch' il pan d'altri ha da mangiar*



*Vnis.*



*può anche dir qualche bugia e mischiar delle pa=*



*a manz*





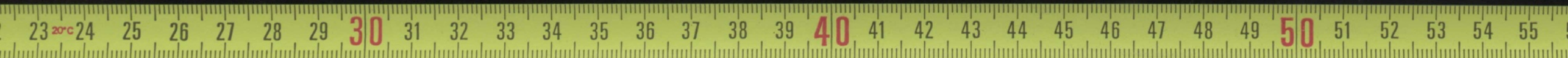


*role on il serio col fauetto col fauetto col fauetto s'abbia un poco da imbrogliar il*



*serio col fauetto col fauetto s'abbia un poco da imbrogliar*

*Hayo*





# Scena V Lucio

Bella Vitellia

e Vitellia

*Vit.*

fosti al prigioniero intese l'annunzio della pena a suoi de-

*Luc.* *Vit.* *Luc.*

-litti il foglio lesse lesse? e la costanza uir-

-tu di chi è Romano forse morto nell'incontrarlo inuitto

*Vit.* *Luc.*

sole vanza forzata non è uirtù servizio della Patria



*Vit.* *Luc.*  
 fu Gemino trafitto e mancante di fede il suo servaggio e

me che fido sono servo di tua beltà tu pour u cidi

*Vit.* *Luc.*  
 qual anti serviti l'oggi comincia che de tui mi coenti ardo

e lunga stagion se ben la fiamma in questo di si scopre

*Luc.*  
 merito di serui - tu sol uendall'opre dimmi che oprar douro perchequad



*Vit.*

*ciglio splenda per me sereno tu mi reca di Manlio il Capo*

*nono ed io t'aurò nel seno segue aria di Vittellia*

*Vn. 12/8*





Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes with stems. The text *con la parte* is written in cursive below the staff.

Handwritten musical notation on a five-line staff, featuring a bass clef and a common time signature (C). The notation includes eighth and sixteenth notes with stems.

Handwritten musical notation on a five-line staff, featuring a bass clef and a common time signature (C). The notation includes eighth and sixteenth notes with stems. The text *A te sarò fedele sarò fede =* is written in cursive below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes eighth and sixteenth notes with stems.

Two empty five-line musical staves, one with a treble clef and one with a bass clef.

Handwritten musical notation on a five-line staff, featuring a bass clef and a common time signature (C). The notation includes eighth and sixteenth notes with stems. The text *se fido à me sarai* is written in cursive below the staff. A *rit.* marking is present above the staff.

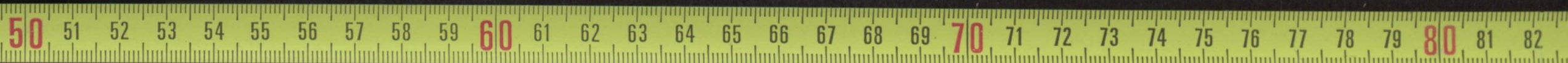
Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes eighth and sixteenth notes with stems.

Two empty five-line musical staves.



do usando embel tã

i te sumo fede le se fito a me sa





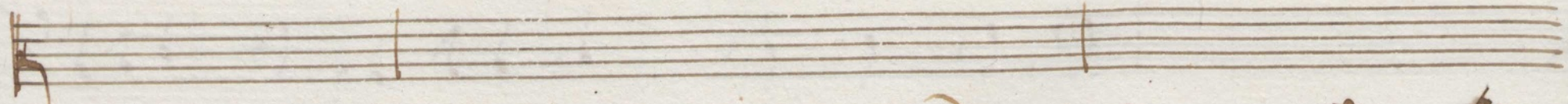
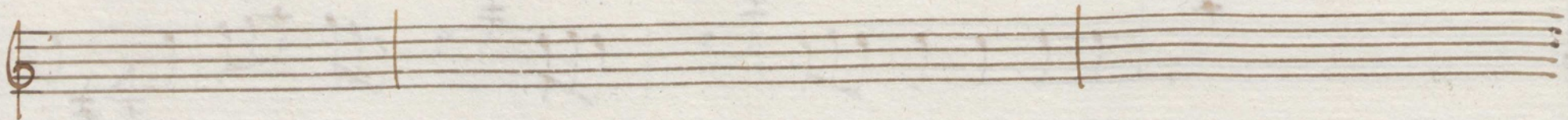
Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lower staff is a basso continuo line in bass clef with the same key signature. The lyrics are written below the vocal line: *= rai usan*. The music includes various note values, rests, and ornaments.

Handwritten musical score for the second system. It continues the vocal and basso continuo parts from the first system. The lyrics are: *do usan do crudeltà se fido à me sarri u=*. The notation includes complex rhythmic patterns and melodic lines.

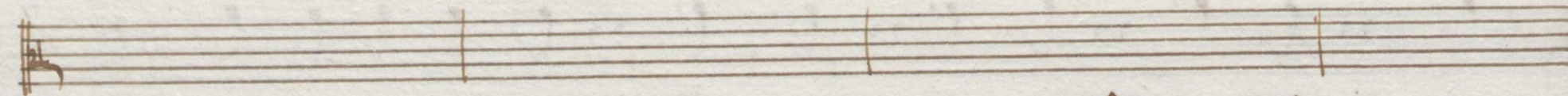
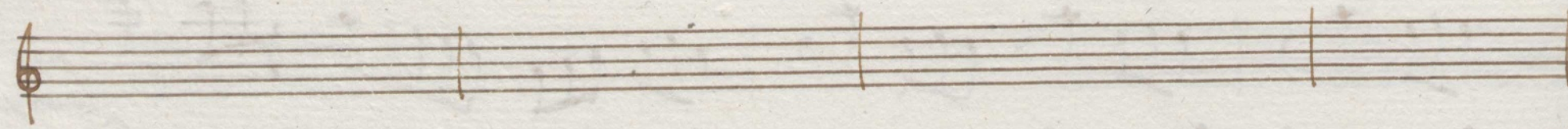
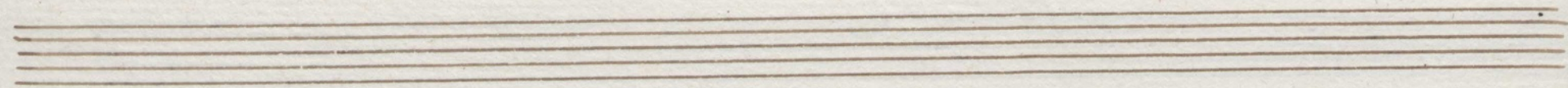
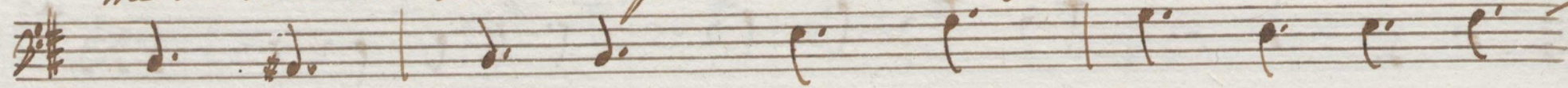




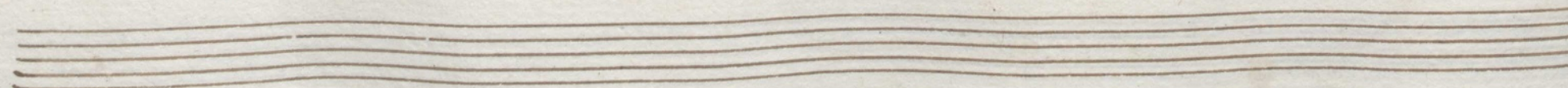
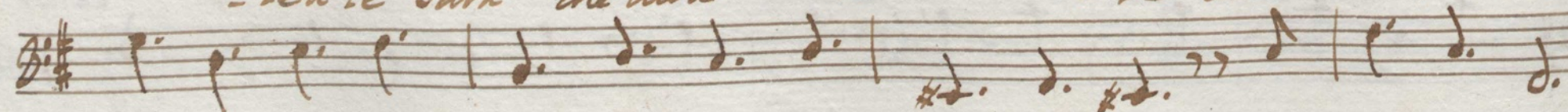




me tu vuoi la vita aprir dei cruda ferita che vita =



= le a te sarò che vita = le che vita la a te sarò





*Scena VI Lucio*

*Mantio mi baccio in volto e in ricompensa*

*solo*

*il suo capo ve ci so io porterò d'un empia Donna al*

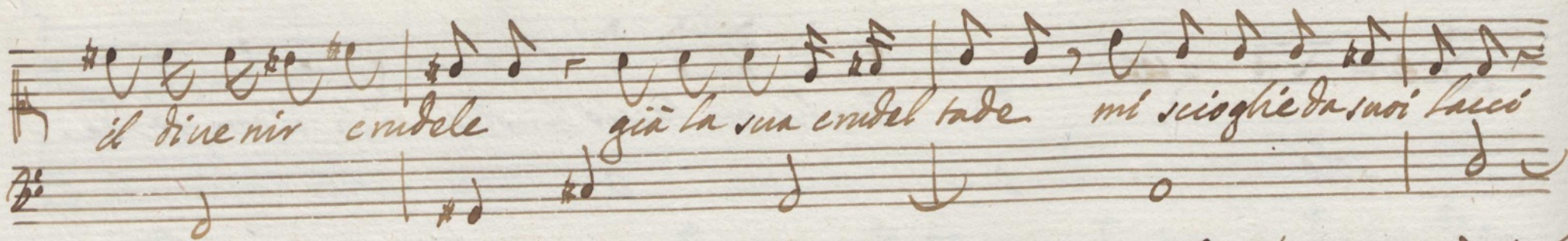
*piede non fia mai uer non serbo alma di Tigre in petto*

*ne la crudel Vitelina averà sempre ad essere spie =*

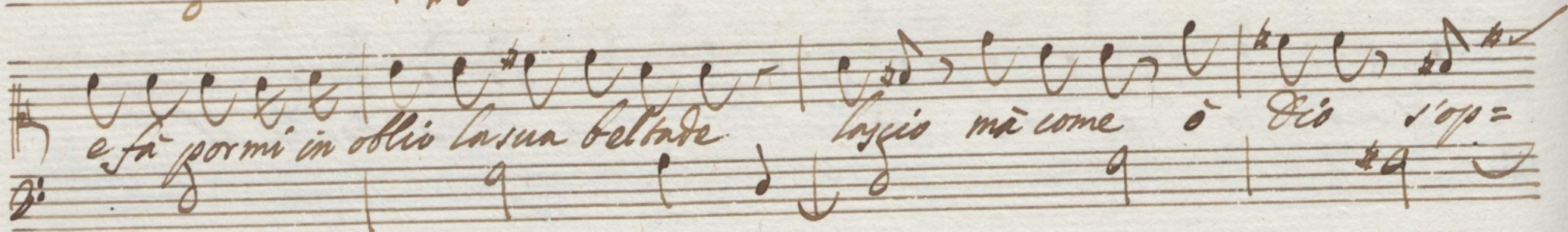
*-fata con questo cor fedele insegnerà al mio core*



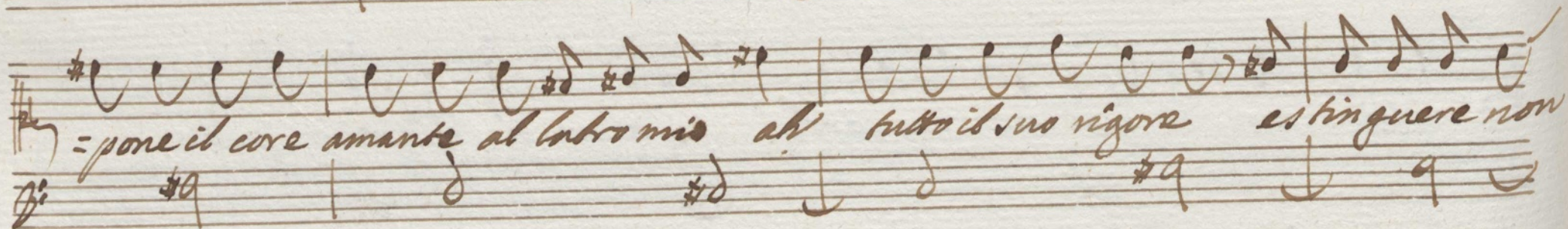
il divenir crudele già la sua crudeltade mi scioglie da suoi lacci



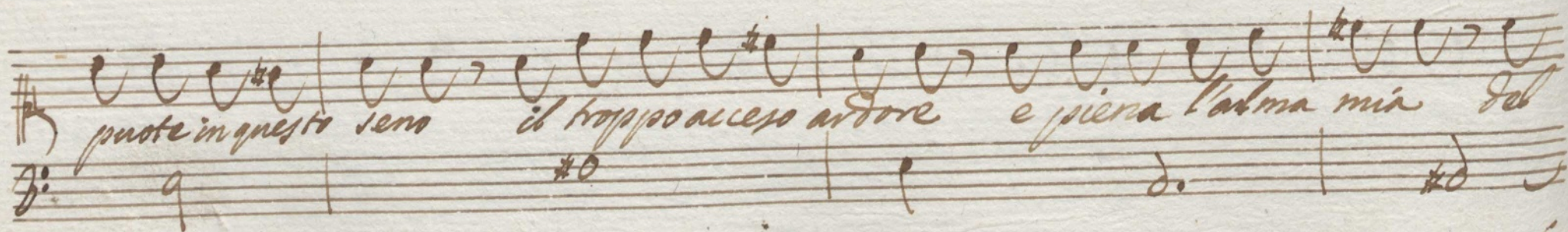
e fa pormi in oblio la sua beltade loquio m'è come o Dio l'op =



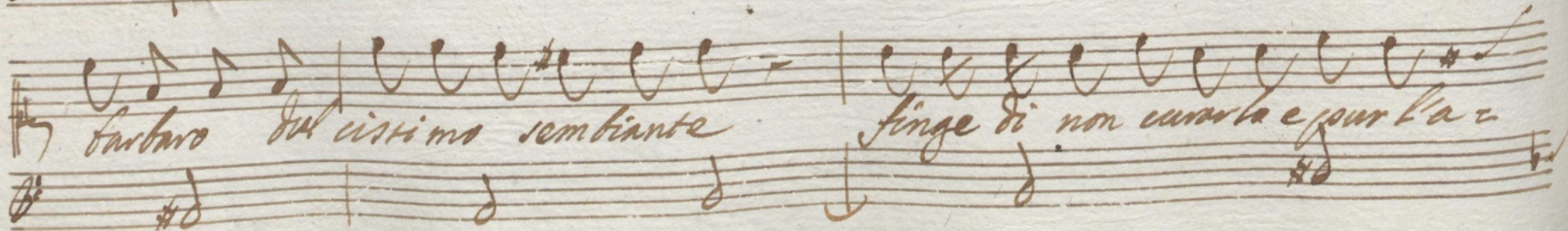
= pone il core amante al labro mio ah tutto il suo rigore estinguere non



puote in questo seno il troppo acceso ardore e pieria l'anima mia del



barbaro del visissimo semblante finge di non curarla e pur l'a r







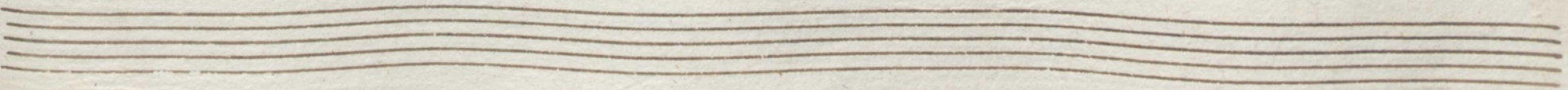
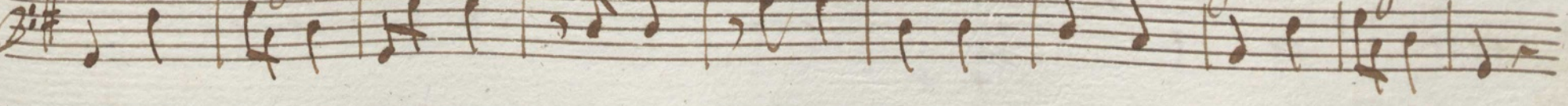
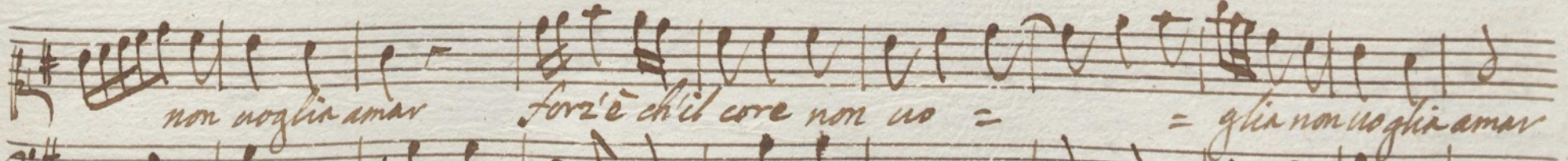
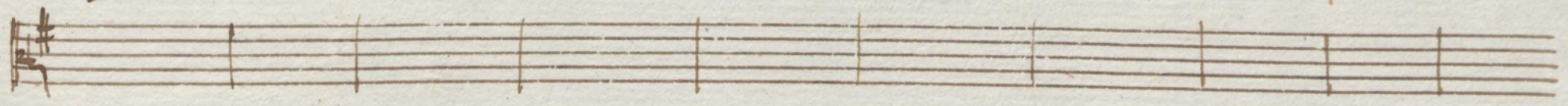
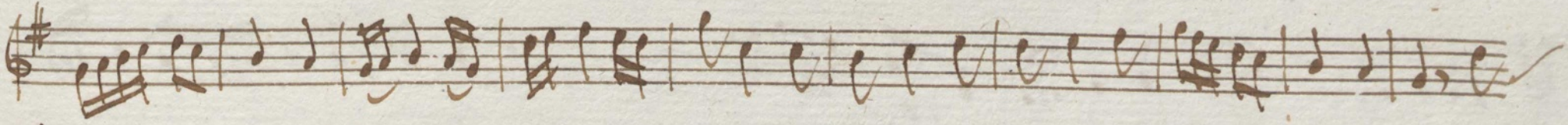
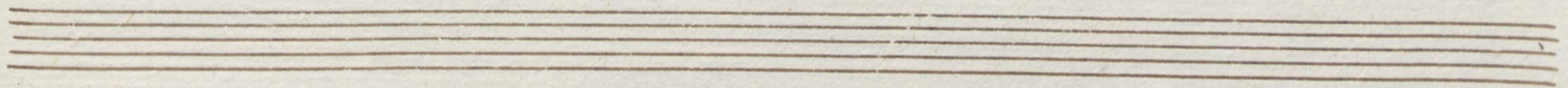
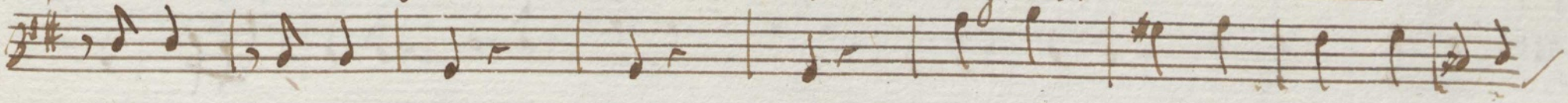
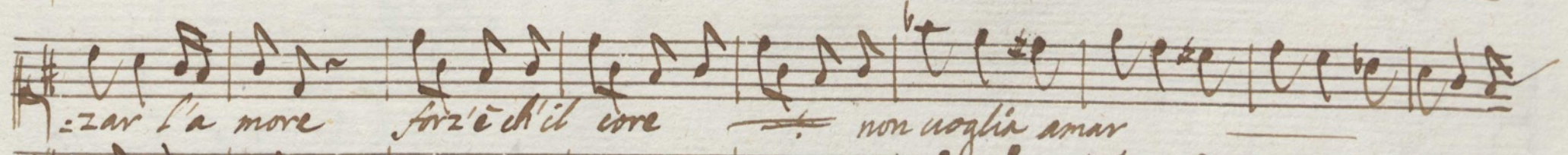
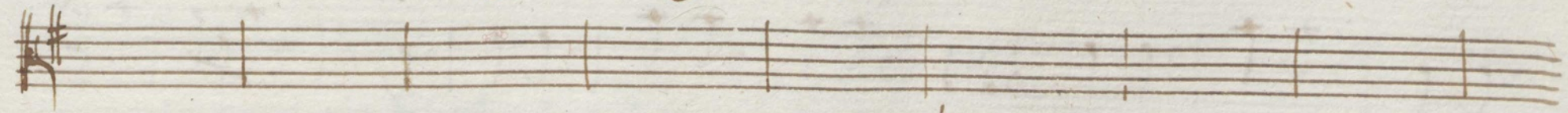
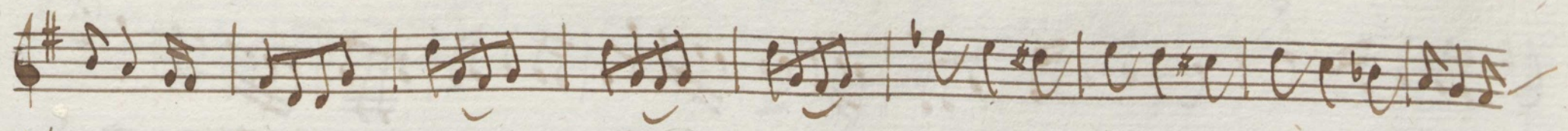


core non ho gha amar forz'è ch'il core non

uoglia amar non uoglia amar non basta al labro s'aprez'









Handwritten musical notation for the first system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in alto and bass clefs respectively, both with a key signature of two sharps (F# and C#).

Two empty musical staves.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in alto clef with a key signature of two sharps (F# and C#).

Handwritten musical notation for the third system, consisting of two staves. The top staff is in alto clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#).

*quel non è fatto à nostra mente      sol n'acconsen*



*te* *sol' n'ac consente col fanelhar* *col fanel = la* *Clapo*

*Scena VII Tito* *Ch'ei venga a me dinanzi in virtù di me*

*Servilia e dotti*

*preci Servilia coman daui* *luc. bruciarti il piede* *prima di spirar l'alma si =*

*Tit. Ignor Manlio ti chiede* *Manlio tosto fra ceppi a me sia scorto* *Ser. di questo*





Handwritten musical notation on a five-line staff. The notes are mostly quarter notes and half notes, with some rests. The lyrics "cor dolcissimo conforto" are written below the staff.

Handwritten musical notation on a five-line staff, continuing the piece from the previous staff.

Handwritten musical notation on a five-line staff. The notes are mostly quarter notes. The lyrics "In tono più alto" are written across the staff.

Handwritten musical notation on a five-line staff. The notes are mostly eighth notes and sixteenth notes. The lyrics "Fagotti Violoni" are written below the staff.

Handwritten musical notation on a five-line staff. The notes are mostly quarter notes and half notes. The lyrics "nò nò che non vedrà Roma su" are written below the staff.

Handwritten musical notation on a five-line staff. The notes are mostly eighth notes and sixteenth notes.

Handwritten musical notation on a five-line staff. The notes are mostly eighth notes and sixteenth notes. The lyrics "queste luci il pianto su queste luci il pian" are written below the staff.

Handwritten musical notation on a five-line staff. The notes are mostly eighth notes and sixteenth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter notes and half notes. The lyrics "to son tutto crudeltà" are written below the staff.

Handwritten musical notation on a five-line staff. The notes are mostly eighth notes and sixteenth notes.





*no che non vedim Roma su queste luci il piano sei*

*queste luci il pian*

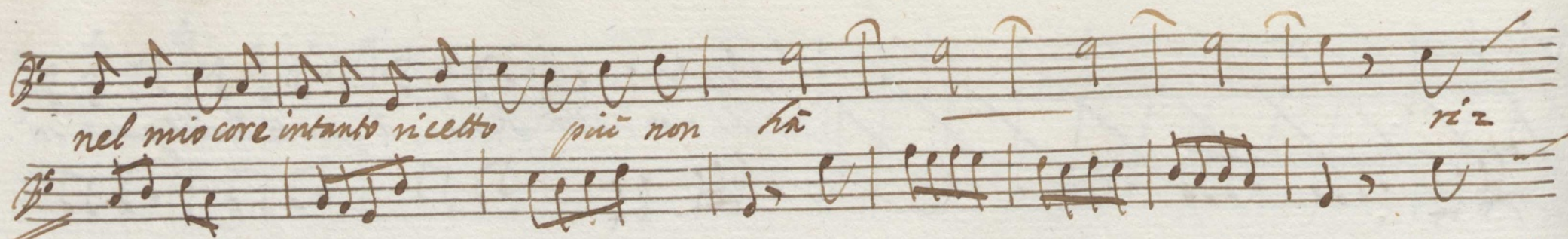
*so son tutto crudel in*

*gia la pietri e Roma e*

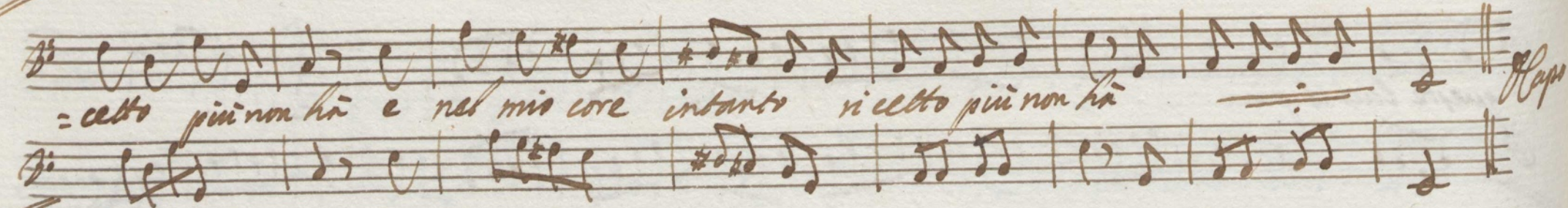




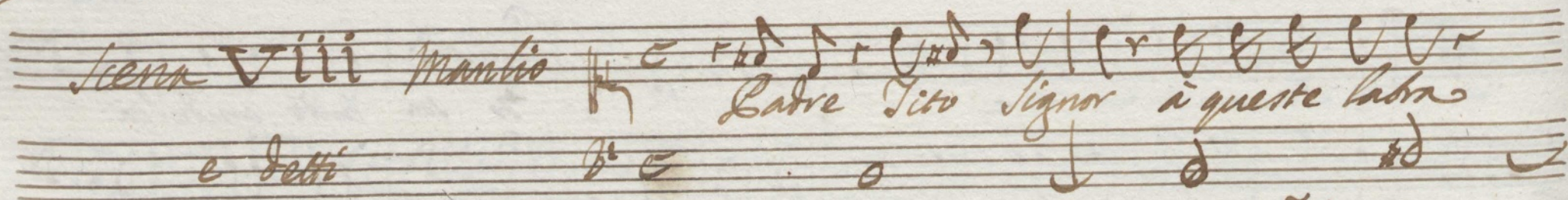
nel mio core intanto ricetto più non hã ri z



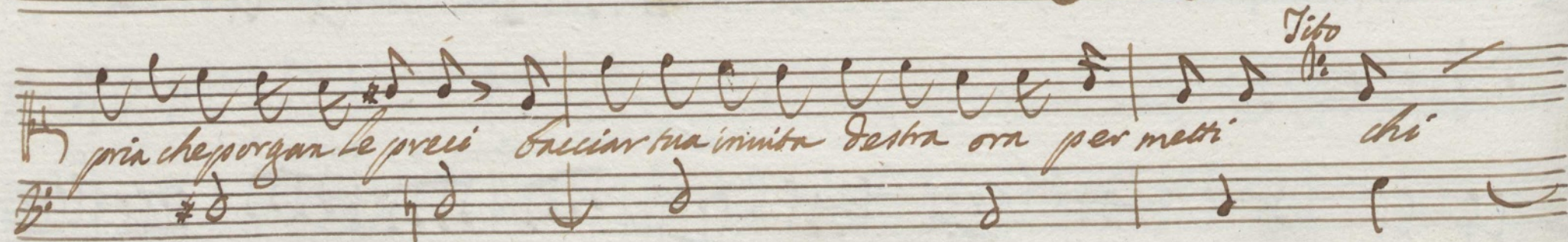
retto più non hã e nel mio core intanto ricetto più non hã Capo



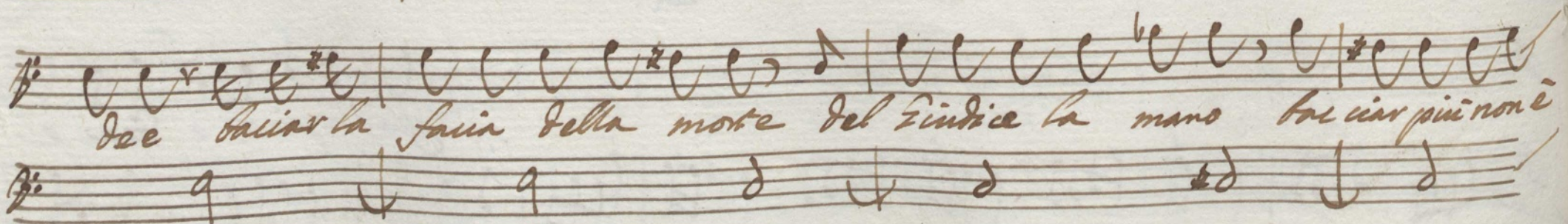
Scena VIII *Mantio* Padre Tito Signor à queste labra  
e detti



pria che porgan le preci facciar tua inuita destra ora per metti <sup>Tito</sup> chi



dee facciar la faia della morte del Giudice la mano facciar più non è





*Ser. b<sup>e</sup>* *Luc.* *Man.*  
 degno che implacabile cor che fiero sdegno brucierò in esta il

*Haps*  
 folgore o almen l'orme del folgore che senise brucierò di giustizia le sante

*Tit.*  
 leggi e bacie vò... non posso mirar più di quel volto... o temerario

cor la man bruciatte e da me non concesso il bon rubate

*Ser.* *Tit.*  
 cielo porgili aita insi dioso bacio pene:





9  
= fronte della man per le uene al cor sei giunto e introduci pietri dou'è tir

9 9 9 9 9 9 9 9 9 9

*Ser.* *man.* *Ser.* *Tit.*  
= gora manlio seruilia o amore troppo ardito Ro:

9 9 9 9 9 9 9 9 9 9

*man.* *Tit.*  
= man sei reo di colpa il tuo comando trascurai la legge

9 9 9 9 9 9 9 9 9 9

*man.* *Tit.*  
del Senato offendesti la giusta legge offesi e se:

9 9 9 9 9 9 9 9 9 9

*man.* *Tit.*  
minio ucci = desti Gemino ucci grani

9 9 9 9 9 9 9 9 9 9



rendano queste accuse i tuoi delitti *man.* giudicate da te son le mie

colpe *Tit.* le conobbe il senato le giudicò la legge

ella prescrive la morte che legesti e Tito scrive

*man.* piego pria che a la scure il capo a te precede il mio duol la bi-

=pene il duol che mi trafugge e dalle labbra



*Tit. Ser. Tit.*  
L'alma nel suo partir ti baccia il piede *Levati* fucio io moro *inc*

*tene rito* io sono e quasi viene il pianto a queste luci

figlio l'amor di Padre io desto in seno ma perche non oblio quel della

legge e perche andar impuri non dentro i gravi errori se ti negai la

*sero Luc. sero Luc.*  
mano queste baccia ti do uattene e mori emdele *astri in cle*



*man.*  
 menti la grazia per cui uenni o Tito ascolta. Seruilia à cui uenni

L'adorato germano e che la pace già ti portò Fall'innocente

colpa d'esser latina assolui con occhio di pietà mira i suoi

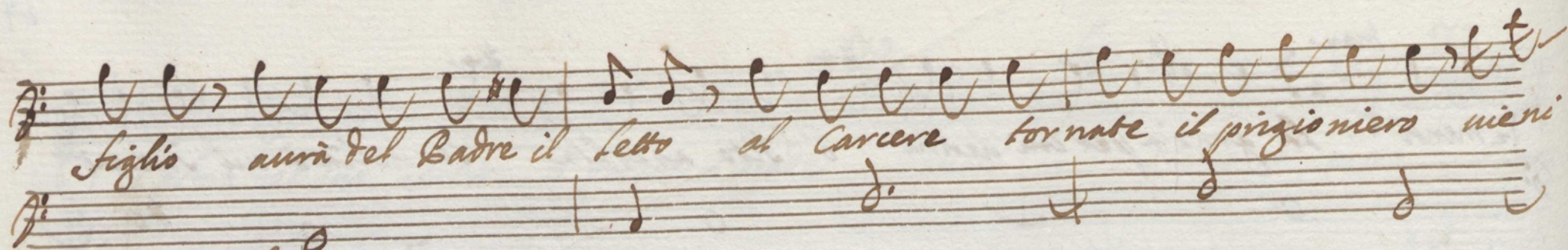
casi dà te non parta e sia regna del tuo favor l'anima

*Tit.*  
 mia à Seruilia di Tito anche l'amor prometto se non del

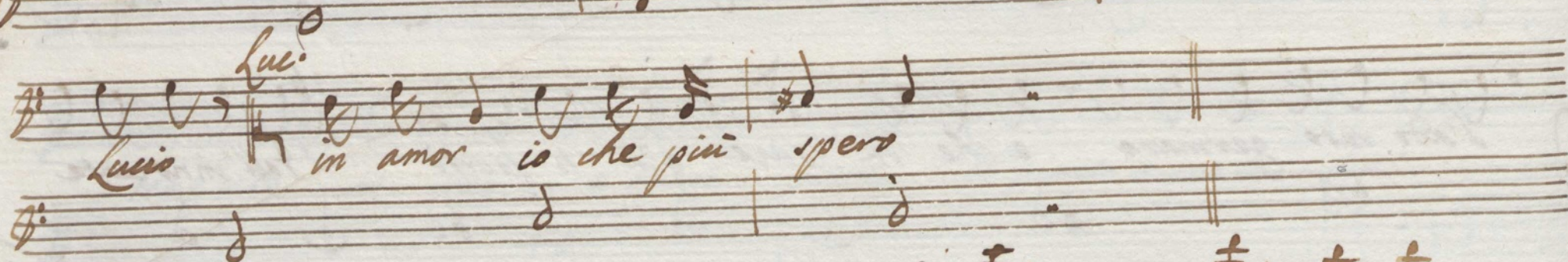




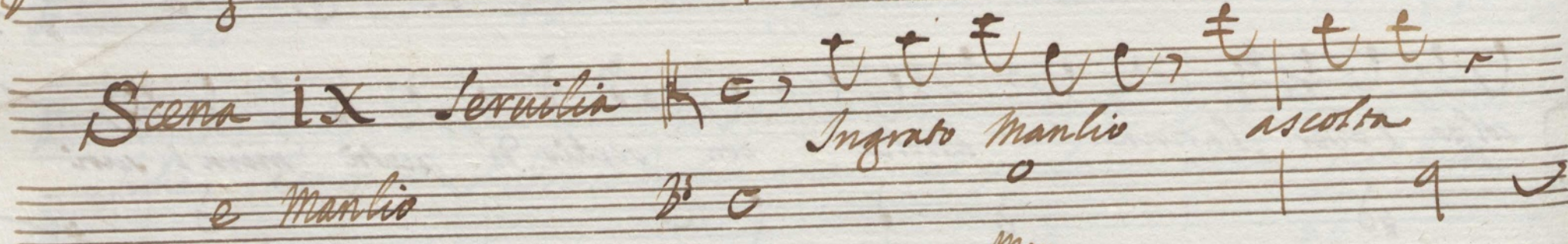
Figlio aura del Padre il letto al Carcere tornate il prigioniero ueni



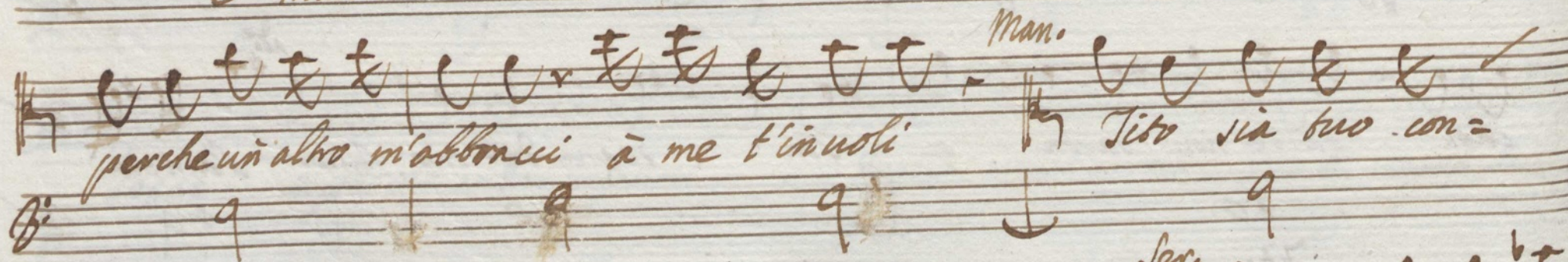
<sup>Luc.</sup>  
Lucio in amor io che piu spero



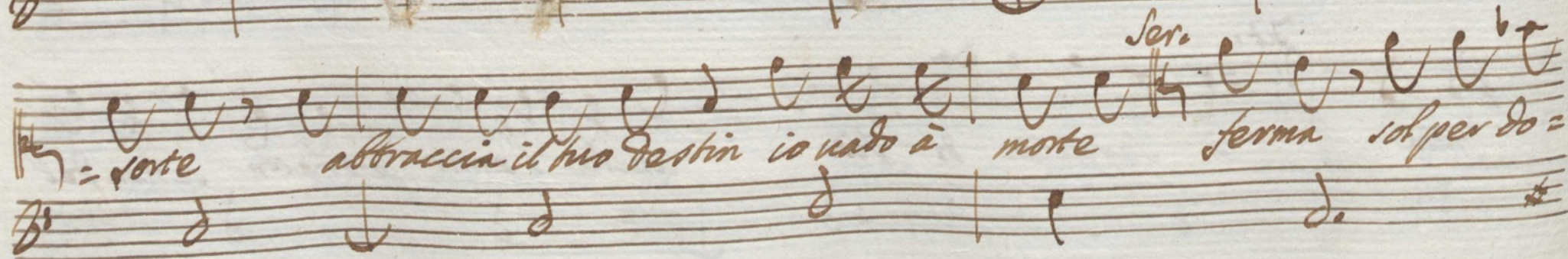
Scena IX Servilia Ingrato Manlio ascolta  
e Manlio



perche un altro m'abbracci a me t'inuoli <sup>Man.</sup> Tito sia tuo con =



<sup>Ser.</sup>  
= forte abbraccia il tuo destin io uado a morte ferma sol per do =





*narrai ad un tiranno qui nuncia de tuoi preghi me a pregiudizio*

*man: mio venir facesti Tito non è Ti = ranno nemico io solo*

*fui delle mie glorie già che mie colpe son le mie vittorie*

*Ser. man: manlio oh' Dio tu mi lasci ti lasci ed a te*

*lascio la fe d'amante pria poscia di sposo la*





supplica ti lascio di conceder perdono a chi il fratel t'uc-

=ise e all'onorata cagion per cui l'ucise lascio la pace al

cor e in fin ti lascio l'ultima mia preghiera d'amar Tito la

legge la volontà degli astri e la mia sorte

Roma la mia costanza e la mia morte



*Ser.* *Man.*

ah' che l'piu non mi lasci e tuo parti che lasciarti di piu che mai pos'

io l'alma qui qui non resta il cor e della Patria e non piu

mio

Segue subito l'aria di Mambro  
con Oboe Fagotti e Vcl.



*f*

Oboè

Fagotto

Violini

Violoncello

Violone senza Contr.





x

A handwritten musical score consisting of ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values including minims, crotchets, and quavers. There are several measures with complex rhythmic patterns, including sixteenth-note runs. The score is divided into measures by vertical bar lines. The final measure of the eighth staff ends with a double bar line and a fermata. The ninth staff continues the melody, and the tenth staff concludes with a final cadence. The paper shows signs of age, including some staining and wear at the edges.

za Cem





Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of two flats, and various rhythmic values. The bottom staff contains the lyrics: *Di lascierai gl'affetti miei gl'affet = ti miei ma'*





Handwritten musical notation on six staves. The first two staves use treble clefs, and the last two use bass clefs. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

*mã questi meco portare io nuõ*

*li lascierei gl'affetti miei*

*Viol. solo*

Handwritten musical notation for a vocal line and a violin solo line. The vocal line includes the lyrics "mã questi meco portare io nuõ" and "li lascierei gl'affetti miei". The violin line is marked "Viol. solo".



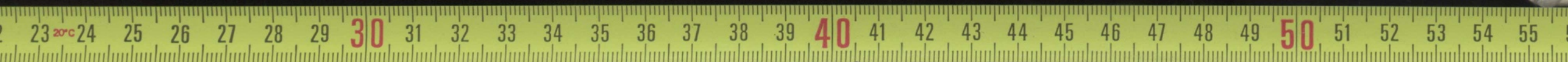


A page of handwritten musical notation on aged, yellowed paper. The score consists of two systems of staves. The first system has three staves with musical notation in brown ink. The second system has five staves, with the bottom two containing lyrics. The lyrics are written in a cursive hand and include the words "gl' affett", "ti miei", and "ma ma' questi me:". The paper shows signs of age, including some staining and wear at the edges. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters.

*gl' affett*

*ti miei*

*ma ma' questi me :*





Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also some rests and longer note values. The ink is brown and the paper shows signs of age and staining.

Handwritten musical notation on two staves. The first staff contains the lyrics "co grotare io uuo". The second staff contains performance instructions: "Vio fren. sta", "Vio. e Vio.", and "Nel ultimo". The notation includes notes and rests, with some notes beamed together.





A page of handwritten musical notation on eight staves. The notation is in brown ink on aged paper. The first seven staves contain musical notation with various note values, rests, and clefs. The eighth staff contains a vocal line with lyrics written in cursive. The lyrics are: *Colla su fra gl'alti Dei giudicio a:*





Handwritten musical score on eight staves. The notation includes various note values, rests, and clefs. The bottom two staves contain lyrics in Italian: "mante l'a dove ro" and "judicoaman = te t'a dove ro." The music is written in brown ink on aged paper.

*Allegro*





Scena Decima

Ser. Solo

tu che per Alcide la

notte prolungasti, per me che quest'ancora prolunga si che

riù non uenga Aurora. Ne il sol dalle cui luci giuntar all'occhi

miei l'Alba si scorge abba l'ocaso allor, che l'altro sorge





*Lautino Solo concerta*

*Messa Luonegiu Basso*

*Sempre*

*em- pre co = gna notte oscura la piu pura luce al*





giorno ne già mai faccia vitorno nuovo, e nuova uera

cora notte oscura notte oscura lo più pura luce al giorno la più pura

Sempre





*Nè già mai faccia vitorno no no no Nuovo Sol, e nuova Aurora nuovo*

*Sol e nuova Aurora = = = va e Nuo = ua Aurora nuovo Sol, e nuo =*

*= uaurora*

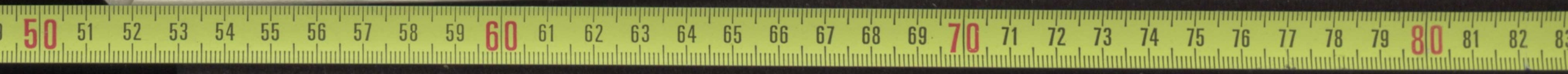


senza mo = to e mormorio vesti il uento immoto, e l'on = = da al mio pianto sol risponda pietosa





Handwritten musical score for two systems. The first system includes vocal lines with lyrics "= co insincio mo = va al mio pianto sol vizionda pietosa = =" and piano accompaniment. The second system includes vocal lines with lyrics "= co insin chio mo = va." and piano accompaniment. The piano part features a "Da Capo" instruction.





Scena undecima

Vit:

Lin:

Tu il vedesti? e à Momenti dal

Vit: e Lin:

Caver fra i Littori andrà in Catene al taglio della seure

Vit:

Io con questa mano gli venderò le luci. Farò che à uina

fora pieggi al suolo le ginocchia; e giù dal tempo termine à uscir di

Lin:

U... quel Livanno d'amor già non attende Vedi ch' il Nuovo



*Tebo in ciel visplende.*

*Andte*





Handwritten musical notation for the first system, consisting of three staves with notes and rests.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment line.

*Mi fa da pian = = = = gero la <sup>100</sup> = te misera del*

Handwritten musical notation for the third system, consisting of two staves with notes and rests.

Handwritten musical notation for the fourth system, consisting of two staves with notes and rests.

Handwritten musical notation for the fifth system, including a vocal line with lyrics and a piano accompaniment line.

*nevetto fra lacci stretto che va a morir*





12

290

291

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes of varying durations, including quarter and eighth notes, and rests. The second staff continues the notation with similar note values and rests.

Handwritten musical notation with lyrics. The lyrics are written in a cursive hand below the notes. The text reads: "Mi già da pian = = = = gere da riangere la". The music consists of a single melodic line with notes and rests.

Four empty musical staves, likely intended for accompaniment or further notation.

Handwritten musical notation with lyrics. The lyrics are written in a cursive hand below the notes. The text reads: "Sorte misera del goueretto goueretto gva lacci". The music consists of a single melodic line with notes and rests.





Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian cursive below the staves.

*stretto* *che uà a Movir rou e retto* *zva lacci stretto che*

*uà a Movir*

A ruler is visible at the bottom of the page, showing measurements in centimeters from 23 to 55.



Four empty musical staves, likely for a vocal line and a piano accompaniment.

Musical notation for the first system, including a vocal line and a piano accompaniment. The lyrics are: *Io vorrei frangere con le mie lagrime quelle catene ch' intante penel'zan re-*

Four empty musical staves, likely for a vocal line and a piano accompaniment.

Musical notation for the second system, including a vocal line and a piano accompaniment. The lyrics are: *vir quelle ca te ne ch' in tante ne ch' intante re = ne lo san revir.*

*Di Salvo*









*ser.*

*sempre è degno d'allor ualor guerriero ecco manlio ue-*

*Vit.*

*= detelo pur viene*

*Segue subito la Sinf.*  
*con Trombe Oboe Timpani*  
*e Fagotti con tutti*  
*li Strumenti Sordini*





*Trombe Soline*

*Oboè Solini*

*Violini Solini*

*Violini Solini*

*Timpani Scandak.*

*Fagotto*





A handwritten musical score consisting of ten staves. The notation is in brown ink on aged paper. The first two staves feature dense, slanted sixteenth-note passages. The third and fourth staves begin with a '9' time signature and contain sparse notes. The fifth through eighth staves show a variety of rhythmic patterns, including slanted sixteenth-note runs and dotted rhythms. The ninth and tenth staves are filled with continuous slanted sixteenth-note passages. The manuscript includes bar lines, slurs, and various note values.





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

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

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

Handwritten musical notation for Timpani (Tim.), starting with a treble clef and a 'T' time signature, featuring a rhythmic pattern of eighth notes.

Handwritten musical notation for Cymbal (Cemb.), starting with a treble clef and a 'C' time signature, featuring a rhythmic pattern of eighth notes.

Handwritten musical notation for Fagott (Bassoon), starting with a bass clef and a 'F' time signature, featuring a rhythmic pattern of eighth notes.





Man.

Scena XIII.

Man: Luc: e veni

E qui Servilia? Bella: uado doue si

uiera più ritornar colà, donde si parte ne gl'amori nè

gl'odi perdona, s'io r'offesi Sol mè graue il morir, perche mè

solto celebrar con la spada suo merito Mestire, e far più grande il

Sev:

Luc:

Nome morir mi sento) Ho dall'accerbo duolo





Man:

sento passar mi il cor  
 Vittellia: Parro più non haurai negli

occhi chi ti sueno l'amante  
 Perdono a te non chieggo;

Poiche all'or che succisi  
 ignoto era il tuo foco, io nel saprea

ne con te di sua morte ho l'alma rea  
 Vitt: Va pualla Bipene

Barbaro disprezzato  
 mio Germinio suonato  
 Man: Sevillia de tuoi





*Sev:*  
*guardi* Manlio degno non è: nulla mi dici? O mio sol, che tra =

*monia.* Manlio degno Campion de sette Colli, specchio d'onor, e

di Valor Esempio, Manlio Manlio uà in pace: Vade i tuoi Trionfi

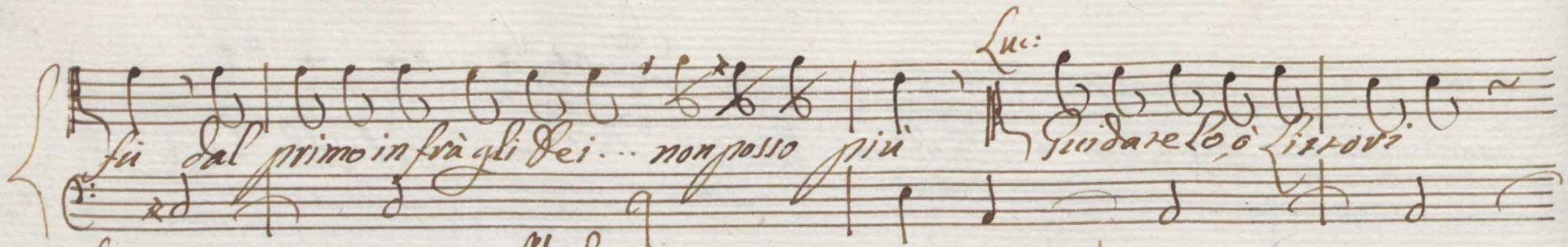
à goder fra le Stelle la Gloria degl' Eroi: Và ch'al suo

Crine son preparate in Cielo Le Stellate Corone, e à riservate

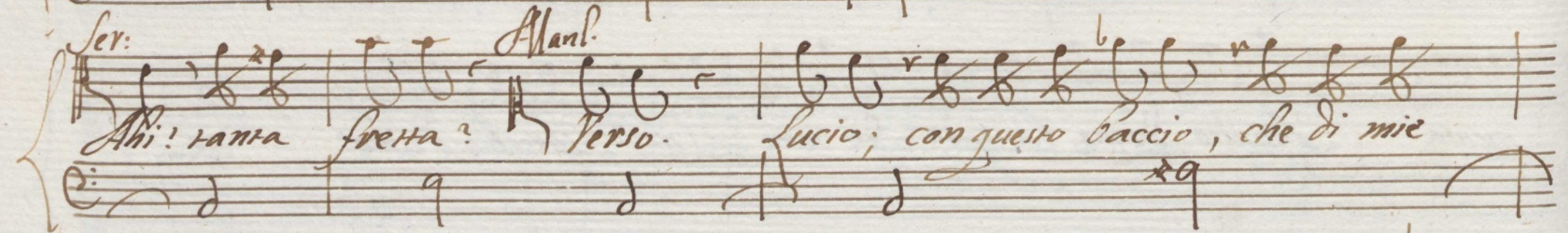




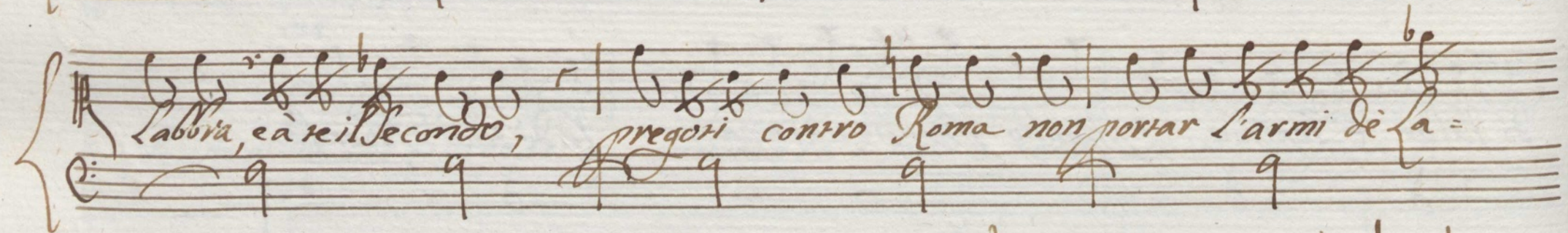
*Luc:*  
fu dal primo in fra gli Dei... non posso piu guidare lo zittovi



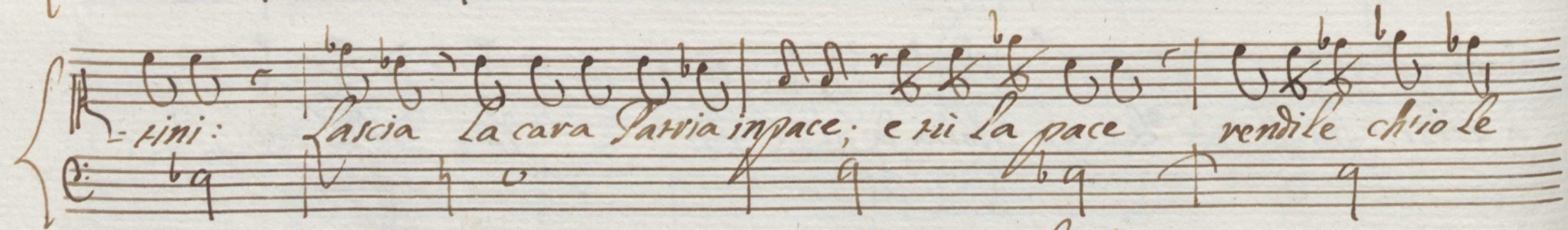
*Ser:* *Allant.*  
Ahi! tanta fretta? verso. *Lucio:* con questo baccio, che di mie



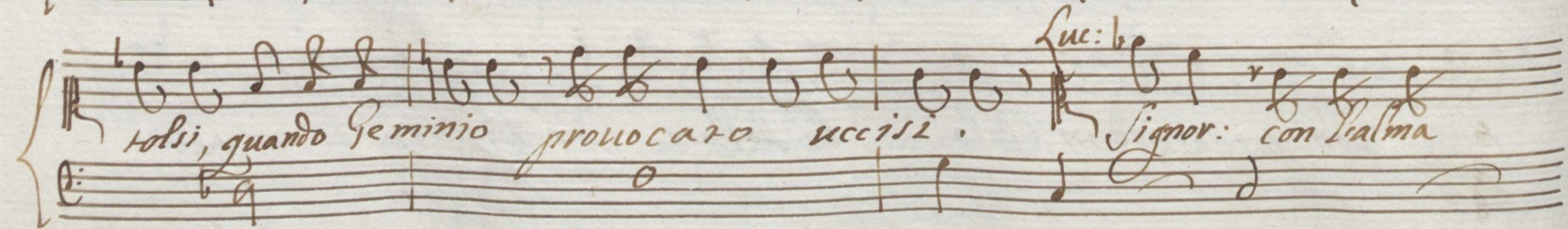
labura, e a te il secondo, pregovi contro Roma non portar l'armi de la =



*Lin:* lascia la cara patria in pace; e tu la pace rendile chio le



*Luc:*  
tolsi, quando Geminio provocato uccisi. *Signor:* con l'alma





*ma che seco viene seco porta la fede che dà guerra mia*

*destra alla sua destra. Un solo amplesso almeno Manlio s'ab-*

*Man. Ser:*

*-braccio e di Vircellia in petto il core non si spezzi? dal*

*Lu: Man:*

*Labbro di Vircellia queste grazie non chiedo, elle sarieno of-*

*fese E più m'offendi con tua di-mora. Va senza bacciarti*

*Vit: Man:*





uado cruda Vitellia, doue per la mia morte ardon le

faci no: Manlio ferma: Ecco gli amplessi ei bacci nel

Man: Vit: Man: Vit: Ser: Vitellia Fratello lasciami seco io uenir voglio Anchi'

Man: io no: fermareui: Il uanto di morir per la Patria, e all'orchio

moro Lasciar di nuoui Allori coronata sua fronte a me'sas=



*Vit: Ser: Man: Popolo*

*criua no no Restate Viva Manlio Viva uiva*

*ia. Ser Vit: Scena XIV*

*quai Popoli? quai uoci? Decio, edetti //*

*Se:*

*Viva il Marte del Tebro: Iene uoi. nostro è Manlio guer-*

*-rier, non più di Roma. di Lauro Vincitor degna è sua chioma*

*Ser: Man: Lu:*

*ò giusti Numi? A: - miei a uoi per uoi rinasco No uolo a*





*Dec:*

*Tito* Va pur al Geni- tore: e ben si de no i già pronti ob-

*Vir:* *Sev:*

lischi al tuo va-lore Al Ciel porgiamoi voti ed ad A-

*more.*

*Man:*  
*Timbale*



All<sup>o</sup>

Handwritten musical score for a full orchestra, consisting of ten staves. The score is written in brown ink on aged paper. The tempo is marked "All<sup>o</sup>". The time signature is 2/4. The instruments are:

- 2 Trumpets (2 Trompe)
- 2 Horns (2 Cor)
- 2 Clarinets (2 Clarinettes)
- 2 Bassoons (2 Bassons)
- 2 Oboes (2 Hautbois)
- 2 Flutes (2 Flutes)
- 2 Bassoons (2 Bassons)
- 2 Trombones (2 Trombones)
- 2 Bassoons (2 Bassons)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several large handwritten 'X' marks over the staves, likely indicating corrections or deletions. The notation includes various note values, rests, and dynamic markings.





Handwritten musical score on ten staves. The notation includes various rhythmic patterns, including sixteenth-note runs and rests. The first staff begins with a '9' and a fermata. The second staff is marked 'V. sup.' and contains a whole rest. The third and fourth staves feature dense sixteenth-note passages, also marked 'V. sup.'. The fifth and sixth staves continue with 'V. sup.' markings and rhythmic patterns. The seventh staff shows a transition to a more melodic line with eighth notes. The eighth staff contains the lyrics: *Doppo si rei disastri torna la calma al sen torna la*. The ninth and tenth staves provide accompaniment for the vocal line.





Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The lyrics "ma torna la calma al sen." are written below the eighth staff.

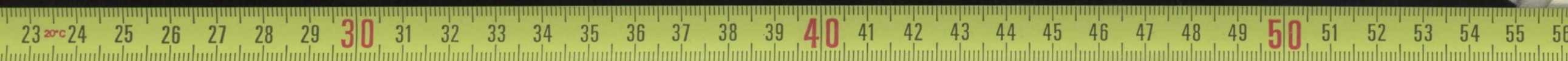
*cal =*

*ma torna la calma al sen.*





*Tempio tenor degli Astri non più mi toglie al core di* pa = = = =





Handwritten musical score for woodwinds, consisting of seven staves. The notation includes various rhythmic values, slurs, and dynamic markings. The fifth staff contains the instruction *Vesup.<sup>a</sup> con 1<sup>o</sup> Oboè* and the sixth staff contains *Vesup.<sup>a</sup> col 2<sup>o</sup> Oboè*.

*= ce di pace il bel seren non più mi reghe al core no no no non più mi reghe di*

A single staff of handwritten musical notation at the bottom of the page, featuring various rhythmic patterns and notes.





Handwritten musical score on ten staves. The first seven staves contain a single melodic line with various rhythmic values. The eighth staff contains the text "pace il bel Seren." with a treble clef and a key signature of one flat. The ninth staff contains a single note. The tenth staff is empty. The notation is in brown ink on aged paper.

*Tà Capo al Segno X*

*pace il bel Seren.*





*Scena Quinta*  
*Tito, e Cori*  
 Non mori Manlio: Vitipeso in

Roma il comando del Console di Tito.

Dec:

Questi non più di Roma non più di Tito figlio d'empia Cloro sot

tratto al ferro indegno e del Romano Marte sua conquistata

Leirà Guer-rivera. Pugga Tito e uegalo il Senato.





fil de nostri brandi ragruppo di sua uita oggi lo stame;

che non si dee gran Tito à chi merita Mallor la scura infame Tito: che

uedi? Decio e il uoter delle Squadre legge alla legge: In mano chi tiene,

Roma Impero ha sul Romano. Manlio, Figlio, alla Patria uiuieral

Padre. e questa nel suo nuovo natal Virtude impara. quel Citta =



29

-din che uago è di Vittoria dalla sua Patria cerchi l'ubbidienza

ma lascia la Gloria A Servilia, che degno e d'amor, e di

fede al Mondo esempio e che diuerse in petto il core ha da in a =

Man. Ser: = zali stringi la man di sposa mia uita mio Tesoro

Man: Luc: quanto il Sogno mi diede al fin posse ggo Signor fa che ritrota Vi =





tellia à me s'annodi e alla sua destra di l'armi de la =

ini ed il comando del caduceo disponi tu, e del brando *Vit: spon:*

tanea ecco la destra la pace abbia la Parria e con l'Vino *Se:*

con l'allor di Manlio oggi si scriua Viva l'Eroe del Campidoglio *Tutti* Viva

Viva. Segue il Coro

Tutti  
Viva  
Obie  
Lip-  
Tenor  
Viva



*Coro*

*All.<sup>o</sup>*

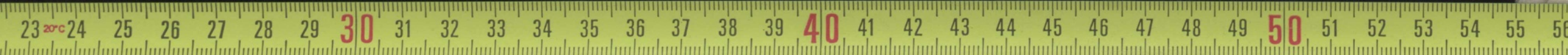
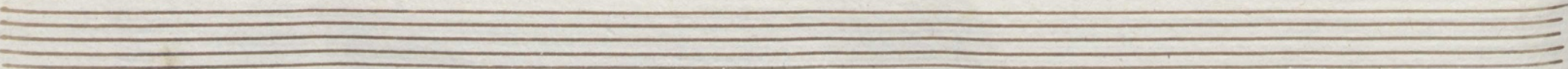
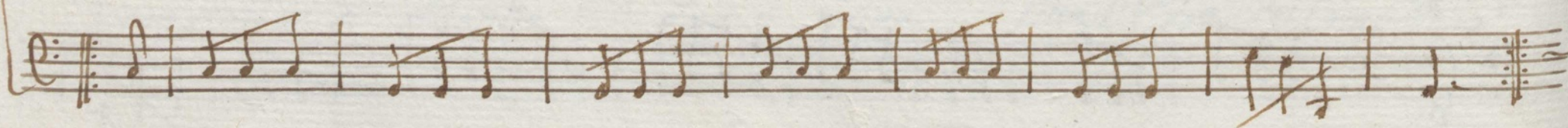
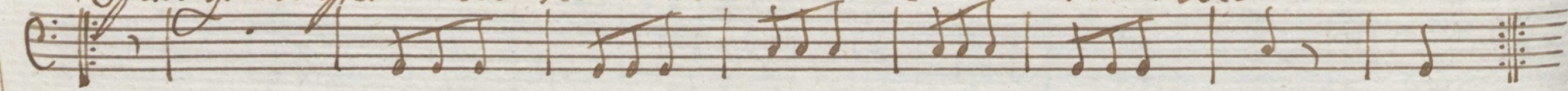
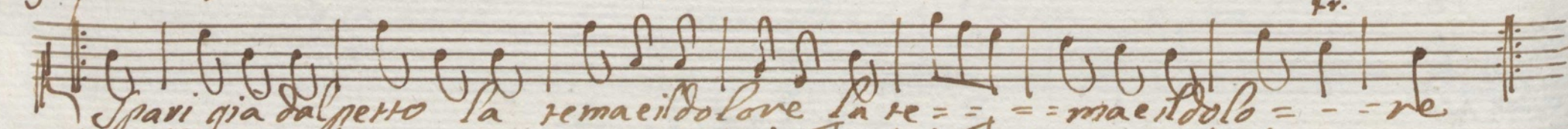
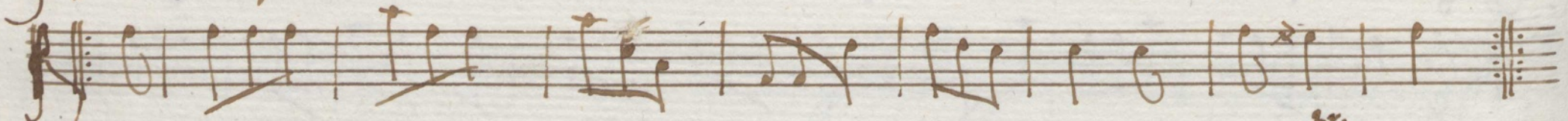
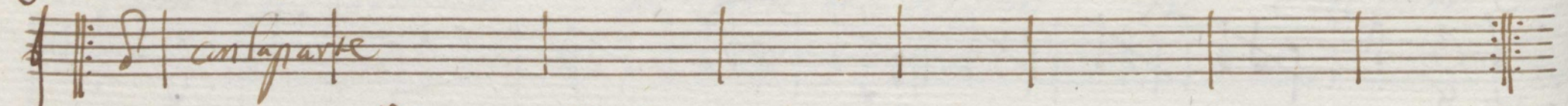
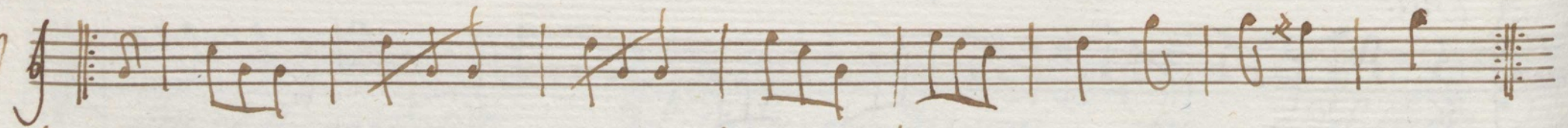
Handwritten musical score for various instruments. The score consists of six staves with the following labels on the left:

- Trombetta* (Trumpet)
- Vibroni et* (Violin and Viola)
- Oboe Vini.* (Oboe)
- Cap.<sup>ni</sup> Alti* (Corno Alto)
- Tenori e Bassi* (Tenor and Bass)
- Timbali* (Tambourine)

The notation includes notes, rests, and dynamic markings. The time signature is 3/8. The key signature is one flat (B-flat). The score is written in brown ink on aged paper.





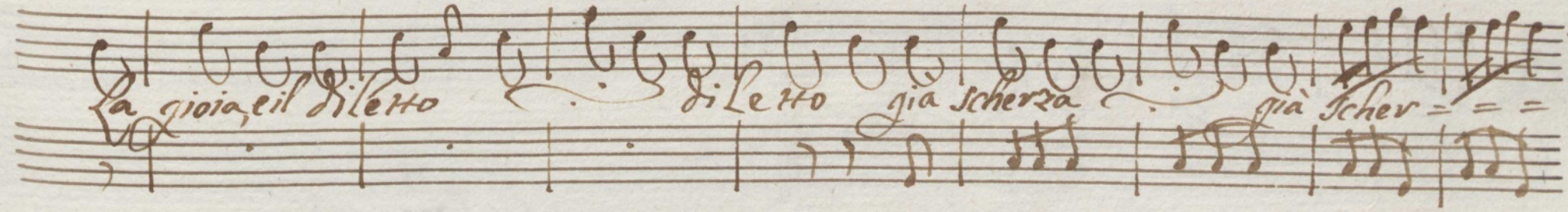
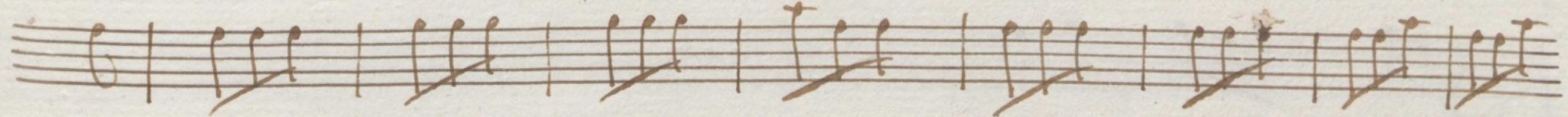
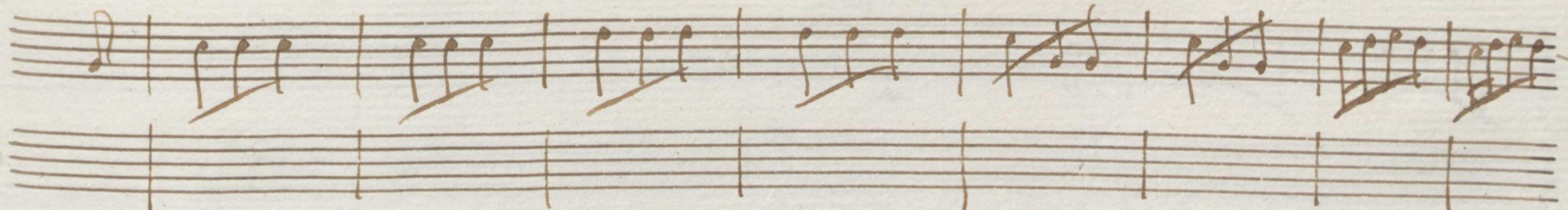




304

306

305





Handwritten musical score on six staves. The first four staves contain a melodic line with lyrics "za sul co-re." and a bass line. The fifth and sixth staves contain a bass line. The word "Fine" is written in the right margin.

180588

