

*GIULIO SABINO*

*Dramma per Musica*

*Per la prima volta rappresentato in Venezia l'Anno 1781*

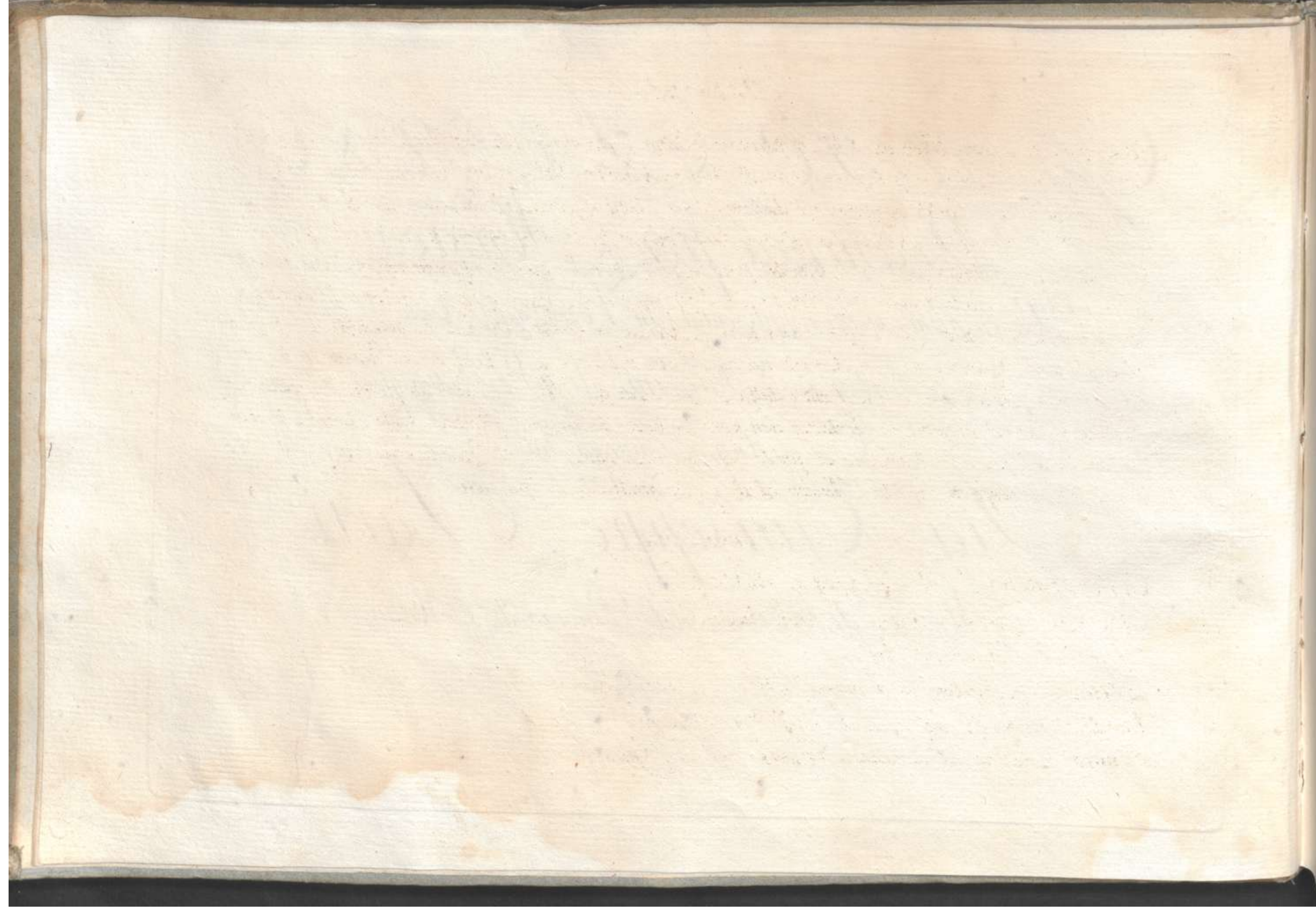
*Nel Teatro Nobilissimo di S. Benedetto*

*Con Musica composta dal*

*Sig.<sup>re</sup> Giuseppe Sarti*

*Maestro di Capella del Duomo di Milano*

*Stampato in Vienna*



## Argomento

Malcontente le Legioni Romane dell' Imperatore Vitellio acclamarono nell' Oriente Flavio Vespasiano e poco dopo nelle Gallie si pretese inalzare all' Impero Giulio Sabino, che credevasi disceso da Giulio Cesare. Quest'ultimo Partito soggiogato, e distrutto dalle Armi vincitrici di Vespasiano, condotte da Tito, già aggregato all' Impero, Giulio Sabino per salvarsi dalla Vendetta del Vincitore, incendiò il suo Castello presso Singona ora Langres, volendo fare credere essere lui pure in quell' Incendio perito. Raggione voleva, ch' esso si ritirasse presso li Germani, ma trattenuto dall' Amore per Epponina sua Sposa, si confinò in un sotterraneo giacente sotto l'incendiato Castello, ove sepolto visse Anni nove in circa, ed ove divenne Padre di due Bambini, uno de' quali attesta Plutarco, di avere conosciuto. Scoperto nel suo Ritiro non valse a lui la rigorosa Prigione, nè la Virtù di Epponina potè salvare l'uno, nè l'altra dalla Morte, a cui per Raggioni di Stato furono condannati dall' Imperatore, che nel proferire la Sentenza non potè trattenere le Lagrime. Da tale Fatto storico, e bastantemente notorio è preso l'Argomento di questo Dramma, condotto con quelli Episodi verisimili, e quelle Mutazioni di Catastrofe ch' esige la Musica, ed il Genio gentile delli Spettatori.

## Personaggi

Giulio Sabino.... Il Sig.<sup>re</sup> Gaspere Pachierotti.

Epponina Sposa di Sabino.... La Sig.<sup>ra</sup> Anna Pozzi

Tito.... Il Sig.<sup>re</sup> Giacomo Panati.

Arminio Governatore di Lingona | Il Sig.<sup>re</sup> Pietro Gherardi

Voadice Sorella di Sabino.... La Sig.<sup>ra</sup> Felice Lanotti

Annio Capitano nell' Armata Romana ... Il Sig.<sup>re</sup> Giuseppe Desiro

# Mutazioni di Scene

## Atto Primo

Scena I. II.

Veduta interiore dell'antico Castello di Langres o antica Lingona, in cui credevasi morto Sabino.  
Da un Lato Recinto di folti, e solitarij Cipressi, Dall'altro Muraglie, Torri diroccate, tutti Avanzi d'Incendio e di Rovine. Fra questi scorgesi un Tempio dedicato a Mercurio, antica Deità delle Gallie, sotto del quale è il Sotteraneo di Sabino, a cui si passa per un Sentiero incognito, e nascosto fra le Rovine.  
A Canto al Tempio vedesi il Mausoleo inalzato da Cypponina al suo Sposo Sabino.

Scena III. IV. V. VI. VII.

Interno di magnifico Padiglione, che occupa tutta la Scena, a canto del quale scorgesi accampato l'Esercito Romano.

Scena VIII. IX. X. Veduta del Castello di Langres.

Scena XI. Bosco.

## Atto Secondo

Scena I. II. III. Fuga di Camere.

Scena IV. V. VI. Parte solitaria d'un Giardino.

Scena VII. VIII. IX. Veduta del Castello di Langres. Notte.

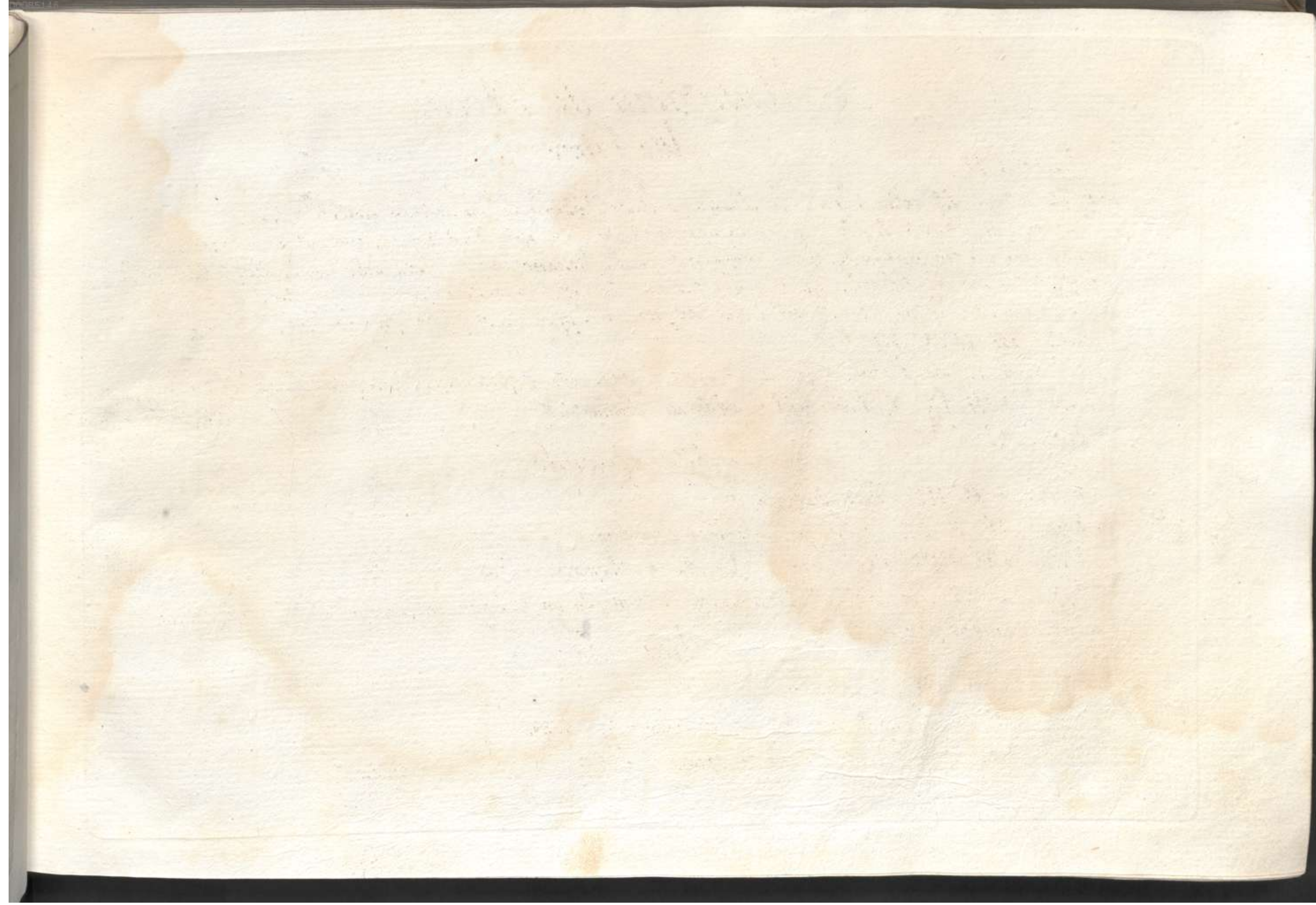
Scena X. XI. XII. XIII. Volte sotteranee sostenute da un Colonnato mezzo devastato dal Tempo, a cui si scende per una gran Scala.

## Atto Terzo

Scena I. II. III. Padiglione.

Scena IV. V. Luogo lugubre destinato al supplizio di Sabino.

Scena VI. Sala Reale illuminata, e piena di Popolo.



Sinfonia

Oboe

Trombe  
Lunghe

Violini

Viola

Bassi

The musical score is written for five parts: Oboe, Trombe Lunghe, Violini, Viola, and Bassi. The Oboe, Trombe Lunghe, and Bassi parts have a similar melodic line, starting with a quarter note followed by eighth notes and ending with a half note. The Violini part has a more complex texture, starting with a half note and then moving into a series of sixteenth notes. The Viola part is a simple half-note accompaniment. The score includes dynamic markings such as *p* and *poco for.* in the Violini part, and *Col Basso* and *Unis* in the Viola part. The tempo marking *Allegro assai* is located at the beginning of the Bassi part. The page number '2' is in the top left, and the title 'Sinfonia' is at the top center.

Four empty musical staves are located at the bottom of the page, below the Bassi staff.

Handwritten musical score for violins and other instruments. The score consists of ten staves. The first two staves are grouped by a brace and labeled "Con Violini". The first staff has a "Col. 1<sup>mo</sup>" marking. The second staff has a "Col. 2<sup>mo</sup>" marking. The third and fourth staves are also grouped by a brace. The fifth and sixth staves are grouped by a brace and contain complex rhythmic patterns with dynamic markings: *p<sup>o</sup>*, *poco f<sup>o</sup> p<sup>o</sup>*, and *for. assai*. The seventh staff has a *p<sup>o</sup>* marking. The eighth and ninth staves are grouped by a brace and contain simpler rhythmic patterns with a *for. assai* marking. The tenth staff is empty.

This page contains a handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second and third staves are connected by a brace on the left. The fourth and fifth staves are also connected by a brace. The sixth staff features a dynamic marking of *p* (piano) and includes some notes with slurs. The seventh staff has a dynamic marking of *p°* (pianissimo) and contains a series of notes with slurs. The eighth staff is mostly empty, with a few notes and a dynamic marking of *p°* appearing in the latter half. The ninth and tenth staves are connected by a brace on the left and contain musical notation. The paper shows signs of age, including some staining and discoloration.





A handwritten musical score on aged paper, consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The first two staves are grouped by a brace on the left. The third and fourth staves are also grouped by a brace. The fifth and sixth staves are grouped by a brace. The seventh and eighth staves are grouped by a brace. The ninth and tenth staves are grouped by a brace. The score includes the following dynamic markings: *cresc.*, *f<sup>o</sup>*, *p<sup>o</sup>*, *cres.*, *for. ass.*, *sfz. p<sup>o</sup>*, *p<sup>o</sup>*, *cresc.*, and *for. ass.*. The notation is dense, particularly in the fifth and sixth staves, which feature many sixteenth notes. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score on ten staves. The first two staves are grouped by a brace on the left and contain a melodic line with a key signature of one sharp (F#) and a common time signature (C). The notation includes eighth and sixteenth notes with slurs and accents. The third and fourth staves are empty. The fifth staff contains a melodic line with a key signature of one sharp and a common time signature, marked with *sfor. p<sup>o</sup>* and *cresc.*. The sixth and seventh staves are grouped by a brace on the left and contain a bass line with a common time signature, featuring chords and moving bass notes. The eighth staff contains a melodic line with a key signature of one sharp and a common time signature, marked with *p<sup>o</sup>* and *cresc.*. The ninth and tenth staves are empty.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff contains the dynamic markings *f.<sup>c</sup>* and *for.<sup>mo</sup>*. The third staff contains the marking *Del.*. The fourth staff contains *f.<sup>c</sup>*. The fifth staff contains *for.*, *for.<sup>mo</sup>*, and *p.<sup>o</sup>*. The sixth staff contains *f.<sup>c</sup>* and the word *ollio* written twice. The seventh staff contains *p.<sup>o</sup>*. The eighth staff contains *f.<sup>c</sup>*. The ninth staff contains *for.* and *for.<sup>mo</sup>*. The tenth staff contains *f.<sup>c</sup>*. The score is written in a cursive, historical style.

Handwritten musical score on ten staves. The first staff contains notes and rests, with the instruction *Col p. mo* written below. The second staff contains notes and rests, with the instruction *Col 2. do* written below. The third staff contains notes and rests. The fourth staff contains notes and rests, with the instruction *pof.* written below. The fifth staff contains notes and rests, with the instruction *for. assai* written below. The sixth staff contains notes and rests. The seventh staff contains notes and rests. The eighth staff contains notes and rests, with the instruction *for. ass.* written below. The ninth and tenth staves are empty.

This page of handwritten musical notation consists of ten staves. The first two staves are marked with the word "soli" in the right margin. The fifth staff is marked with the dynamic marking "p°". The bottom two staves are also marked with "p°". The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and discoloration.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is dense and includes some slurs and dynamic markings.

Handwritten musical notation on a single staff, featuring various notes and rests. A *soli* marking is written above the staff, indicating a solo section.

Handwritten musical notation on a single staff, featuring various notes and rests. Dynamic markings *f* and *p* are present below the staff.

Handwritten musical notation on a single staff, featuring various notes and rests. Dynamic markings *f* are present below the staff.

Handwritten musical notation on a single staff, featuring various notes and rests. Dynamic markings *f* are present below the staff.

Handwritten musical notation on a single staff, featuring various notes and rests. Dynamic markings *f* are present below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature change. The notation includes various notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature change. The notation includes various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests. A *p* dynamic marking is present below the staff.

Handwritten musical notation on a single staff, featuring various notes and rests. A *p* dynamic marking is present below the staff.

Handwritten musical notation on a single staff, featuring various notes and rests. A *p* dynamic marking is present below the staff.

*p.* *cresc.* *for.*

*soli*

*p.* *cresc. a poco a poco* *for.* *fmo*

*p.* *cresc. a poco a poco* *for.* *fmo*





*p.º*  
*p.º*  
*p.º*  
*p.º*  
*p.º*  
*p.º*  
*p.º*

*Oboe*  
*Violini*  
*Viola* *Col Basso*  
*Andante*  
*p.º*  
*sfor.*  
*for. p.º*  
*for. p.º*

169

Handwritten musical score on page 13, featuring multiple staves with complex notation, including chords, arpeggios, and dynamic markings such as *f*, *p*, and *f. p.* The page concludes with the instruction "Segue All." and the number 50.

*Oboe*

*Trombe  
Lunghe*

*Violini*

*Viola  
Col Basso*

*Allegro  
spiritoso*

The musical score is written on five systems of staves. The first system contains two staves for Oboe. The second system contains two staves for Trombe Lunghe. The third system contains two staves for Violini. The fourth system contains two staves for Viola Col Basso. The fifth system is a single staff with the tempo marking 'Allegro spiritoso'. The music is in 6/8 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p°* and *f°* are present throughout the score.

Handwritten musical score for multiple instruments, including woodwinds and strings. The score is written on ten staves. The first two staves feature woodwind parts with dynamic markings *p* and *p°*. The third and fourth staves are for strings, with the fourth staff marked *p°*. The fifth and sixth staves show woodwind parts with *p* and *cresc. a poco a poco* markings. The seventh staff is marked *Con gli Oboè*. The eighth and ninth staves are for strings, with the ninth staff marked *p°* and *cresc. a poco a poco*. The tenth staff is empty.

This page of handwritten musical notation contains ten staves. The first five staves are grouped by a brace on the left and contain melodic lines with various note values, including eighth and sixteenth notes, and rests. The sixth and seventh staves are also grouped by a brace and appear to be accompaniment parts, possibly for a keyboard instrument, with a more complex rhythmic structure. The eighth and ninth staves are empty, suggesting they were intended for a different instrument or part. The tenth staff contains a melodic line similar to the first five staves. Each staff concludes with a double bar line and a fermata. A small number '40' is written below the tenth staff.

*Atto Primo*

*Scena I<sup>a</sup>*

*Sabino Solo*

*Indi Arminio*

*Reccitativo*

*Violini* *p<sup>o</sup>* *cresc.* *f.<sup>mo</sup>* *p<sup>o</sup>* *cresc.*

*Unif.* *p<sup>o</sup>*

*Viola Col Basso* *p<sup>o</sup>*

*Canto.*

*Bassi* *p<sup>o</sup>* *cresc.* *f.<sup>mo</sup>* *p<sup>o</sup>* *cresc.* *f.<sup>mo</sup>*

*p<sup>o</sup>* *for. ass. p<sup>o</sup>* *for. ass. p<sup>o</sup>* *f.<sup>e</sup>* *p<sup>o</sup>* *cresc.* *f.<sup>mo</sup>*

*for. ass.* *for. ass.* *f.<sup>e</sup>* *p<sup>o</sup>* *cresc.* *f.<sup>mo</sup>*

*Dove m' incontro!* *che rimiro!*

*for. ass.* *for. ass.* *f.<sup>e</sup>* *p<sup>o</sup>* *cresc.* *f.<sup>mo</sup>*

*p.<sup>o</sup>* *cresc. for.* *f.<sup>o</sup>*

*Col 2<sup>da</sup> Violino* *Col 2<sup>da</sup>*

*E questa di Lingona la Rocca!*

*p.<sup>o</sup>* *cresc. for.* *f.<sup>o</sup>*

*p.<sup>o</sup>* *f.<sup>o</sup> p.<sup>o</sup>* *p.<sup>o</sup>*

*Oh' sventurati avanzi del mio furor!* *ne pur qui un'orma impressa veggio d'abita - tor:*

*f.<sup>o</sup> p.<sup>o</sup>*

*Oboe*

*Corni in E-flat*

*Violini*

*Viole*

*Bassi*

*p° Con Violini*

*p° cresc.*

*f° p°*

*p°*

*Col 2<sup>do</sup>*

*Unif.*

*ne' mali miei, ciascun m'abbandonò L'amico istesso qui cerco in vano*

44 *f° p°* *p°*



The first system of the musical score consists of seven staves. The top two staves are empty. The third and fourth staves contain sparse notes. The fifth and sixth staves feature complex, dense musical passages with many beamed notes and slurs. The seventh staff contains a few notes and a double bar line.

*p<sup>o</sup>*

*for.*

*p<sup>o</sup>*

The second system of the musical score consists of two staves. The top staff contains a vocal line with lyrics. The bottom staff contains a piano accompaniment with beamed notes.

*Al fra quest'ombre oscure*

*par, che tema il mio cor*

*par, che tema il mio cor*

*nuove sventure*

*p<sup>o</sup>*

*Segue Cavatina* <sup>16</sup>

Cavatina

*Oboe* *p.<sup>o</sup>*

*Corni in Klafā* *p.<sup>o</sup>*

*Fagotto* *Dol.*

*Violini* *solto voce* *Dol.* *f.<sup>e</sup>* *p.<sup>o</sup>* *f.<sup>e</sup>* *p.<sup>o</sup>* *for. ass.* *p.<sup>o</sup>* *p.<sup>o</sup> cresc.*

*Viole* *p.<sup>o</sup>* *f.<sup>e</sup>* *p.<sup>o</sup>* *f.<sup>e</sup>* *p.<sup>o</sup>* *for. ass.* *p.<sup>o</sup> cresc.* *p.<sup>o</sup> cresc.*

*Sabino* *Larghetto*

*Bassi* *solto voce* *p.<sup>o</sup>* *f.<sup>e</sup>* *p.<sup>o</sup>* *f.<sup>e</sup>* *p.<sup>o</sup>* *for. ass.*

*p<sup>o</sup>* *f<sup>e</sup>* *p<sup>o</sup>* *f<sup>e</sup>*  
*p<sup>o</sup>* *f<sup>e</sup>*  
*for.* *p<sup>o</sup>* *p<sup>o</sup>*  
*p<sup>o</sup>* *p<sup>o</sup>*  
 Pen - sieri fu - nesti ah' no' non tor - nate ah' no' non tor -  
*f<sup>e</sup>* *f<sup>e</sup>* *p<sup>o</sup>* *for.* *p<sup>o</sup>*

*p°*  
*p°*  
*p°*  
*for.* *p°*  
*p° cresc. f° p° cresc. p°*  
*p° cresc. f° p° cresc. f° p° cresc. f° p° cresc.*  
*p°* *for.*  
*f°* *p°*  
 nate per poco la: sciate in pa: ce il mio cor pen: - sie

Handwritten musical notation for the first system. It consists of three staves. The top staff is a vocal line with notes and rests. The middle and bottom staves are piano accompaniment. A dynamic marking *p<sup>o</sup>* is written below the first measure of the vocal line.

Four empty musical staves, likely for a second instrument or as a placeholder.

Handwritten musical notation for the second system. It consists of three staves. The top staff is a vocal line with notes and rests. The middle and bottom staves are piano accompaniment, featuring complex rhythmic patterns. Dynamic markings *for.*, *p<sup>o</sup>*, and *f<sup>e</sup> p<sup>o</sup>* are present.

Handwritten musical notation for the third system. It consists of two staves. The top staff is a vocal line with notes and rests. The bottom staff is piano accompaniment.

Handwritten musical notation for the fourth system. It consists of two staves. The top staff is a vocal line with notes and rests. The bottom staff is piano accompaniment.

Handwritten musical notation for the fifth system. It consists of two staves. The top staff is a vocal line with notes and rests. The bottom staff is piano accompaniment. The lyrics are written below the vocal line.

-ri fu = nesti ah'no non tornate, ah'no non tornate per poco la = sciate in pa = ce il mio cor per poco

Handwritten musical notation for the sixth system. It consists of two staves. The top staff is a vocal line with notes and rests. The bottom staff is piano accompaniment. Dynamic markings *f<sup>e</sup>*, *p<sup>o</sup>*, and *f<sup>e</sup> p<sup>o</sup>* are present.

*p<sup>o</sup> ass.*

*f<sup>o</sup> p<sup>o</sup>*

*p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*p<sup>o</sup> sempre*

*la - sciate*

*in pa - ce il mio cor, ah' no non tor - nate per poco la sciate in*

*f<sup>o</sup> p<sup>o</sup>*

*p<sup>o</sup> assai*

The first system of music consists of three staves. The top two staves are vocal lines with lyrics underneath. The third staff is the piano accompaniment. The music features melodic lines with slurs and a dynamic marking of *f.c.* (for *forte* and *con*).

An empty musical staff, likely a placeholder for a second vocal line or a different instrument part.

The second system of music features a very dense piano accompaniment in the lower staves, characterized by many sixteenth notes. The upper staves continue the vocal lines. A dynamic marking of *f.c.* is present.

The third system shows the piano accompaniment continuing with dense sixteenth-note patterns. The vocal lines are present but less prominent.

Another empty musical staff, similar to the one above.

The fourth system includes the vocal lines with lyrics: *pace il mio cor in pa - ce il mio cor*. The piano accompaniment is also present.

The fifth system features the piano accompaniment with dense sixteenth-note figures. The vocal lines are present but mostly obscured by the accompaniment.

*Arminio* *Sabino*  
 Subito dopo  
 la  
 Cavatina  
 Oh' Dei!... Sabino... dov'è l'innoltri? Amico! alfin dopo tant'Anni dal sotterraneo albergo uscir ten-

*Arm:* *Sab:*  
 tai. Misero! e tu non sai, che già cinti d'intorno siamo dai Romani? Ah tu ti perdi? Appunto qua mi trafse lo sdegno. E sino a,

*Arm:*  
 quando la vendetta si tarda! In questa notte gli assalirem. Le a me commesse squadre son già sedotte. I fidi Amici ascosti stan nel Bosco vi-

*Sab:* *Arm:*  
 cino. Il so. Per ora ritor-nati a celar. Se alcun scoprisse, che in vita ancor tu sei, sarian perduti i tuoi disegni, e i miei.

*Sab:*  
 pano timore! E chi potrebbe mai piu ravvisarmi? ah, dimmi, amico dimmi, la mia Sposa che fa? per qual cagione fuor dell'usato ri-



*Arm:* *Sab:* *Arm:*

stanti al suo ritorno! Ah forse ad'Epponina non parlerai mai più. Perché? Sul Tebro prigioniera si vuole. Ordine a Tito così giunse dal

6 75 b3 74

*Sab:*

Padre. Oh Dei! che sento! va, corri al caro ben, dille, che voli al fianco mio, poi venga Tito allora, vedrai il crudel, che son da

b6 b6 6

*Arm:* *Sab:*

bino ancora. Anzi adesso alle Tende del suo Prence sen va. Da lui che l'ama, spera ottener pietà. Come! e la Sposa ama

6 65 75 \*7

*Arm:* *Sab:* *Arm:* *Sab:* *Arm:*

forse costui? Sì, sei tradito. Volo tosto a svenarla in braccio a Tito. Fermati Ah no! Che fui? di cento Schiere miei tu

*Arm:*

l'ira incontrar rammenta almeno, dove lasci i tuoi Figli.

*Segue Sabino Recitativo con Instrumenti.*

b3

Violini.

All<sup>o</sup>

Viola.

Col Basso

Sabino.

Ar = minio , oh Dio! che mi rammenti!

Oime! da quanti affetti combattuto è il mio

Recc<sup>no</sup>

All<sup>o</sup>

Musical score for Violini, Viola, Sabino, Recc<sup>no</sup>, and Cor. The score includes vocal lines with lyrics and instrumental parts with dynamic markings like *f<sup>o</sup>* and *p<sup>o</sup>*. The lyrics are: "Ar = minio , oh Dio! che mi rammenti! Oime! da quanti affetti combattuto è il mio d' amor di sdegno ardo , e di gelo = sia. Va: inui seguaci affretta per pro'".

Parte

in si mora al fine, se così vuole il fatto, ah più viver non posso in questo stato.

Arminio

Scena II<sup>a</sup>  
Arminio solo

Infelice Sabin! quanto gli costa l'ardir d'opporla Roma! Ti da due lustri vive coi figli ascoso, ed or la sposa Tito gl' involerà si vada almeno in

traccia pria di Lei, indi ai fidi seguaci. Ehi non si tema grande in vero è il periglio, ma qualche Numi mi darà consiglio.

Segue Aria Arminio

Oboi

Corni  
in Del.

Violini

Viola

Arminio

Bassi

Handwritten musical score for Oboes, Horns, Violins, Viola, and Basses. The score is written in G major (one sharp) and common time (C). The tempo is marked *Allegro spiritoso*. The Oboe and Horn parts play a melodic line with some rests. The Violin part features a complex, fast-moving passage with many sixteenth notes and slurs. The Viola part is marked *Col Basso* and contains a double bar line. The Bass part plays a rhythmic accompaniment of quarter notes, with dynamic markings *p<sup>o</sup>* and *f<sup>e</sup>* alternating. The score is on aged, yellowed paper.

*soli*

*for. assai*

*p<sup>o</sup>*

*p<sup>o</sup>*

*crescen.*

*p<sup>o</sup>*

*for. ass.*

*f<sup>c</sup>*

*p<sup>o</sup>*

*crescen.*

Handwritten musical score for a piano and voice. The score consists of ten staves. The first five staves are for the piano, and the last five are for the voice. The piano part includes complex textures with chords and arpeggios, marked with dynamics like "Col. pmo", "p.", "f.", and "crescen.". The voice part has lyrics: "Già al mormo = rar del ven = to".

Col. pmo

p.

p.

f.

f.

Già al mormo = rar del ven = to

f.

p.

p.

crescen.

The first three staves of the score contain musical notation. The top staff features a treble clef and a key signature of one sharp (F#). The music consists of a series of notes, with a prominent melodic line in the upper register. The notation includes various note values and rests, with some notes marked with an accent (>). The second and third staves appear to be accompaniment or secondary parts, mirroring the melodic structure of the first staff.

The fourth and fifth staves continue the musical composition. The fourth staff is highly active, featuring rapid sixteenth-note passages and slurs. It includes dynamic markings: *p<sup>o</sup>* (piano), *for:* (forte), *p<sup>o</sup>*, *f<sup>o</sup>* (forte), and *p<sup>o</sup>*. The fifth staff continues this melodic line with similar rhythmic patterns and dynamic changes. The notation is dense and detailed, with many slurs and accents.

Two empty musical staves, likely reserved for a second vocal line or a different instrument part. They are marked with a common time signature (C) and a treble clef.

The sixth and seventh staves contain the vocal line and its accompaniment. The sixth staff has the lyrics: *in : torno a me si desta il suon della tempe : - - - - - sta terror d'ogni Noc :*. The seventh staff provides the accompaniment for these lyrics, featuring a bass clef and a key signature of one sharp. Dynamic markings *p<sup>o</sup>* and *f<sup>o</sup>* are present. The notation includes various note values and rests, with some notes marked with an accent (>).

*Col. p<sup>mo</sup>*

*p<sup>o</sup>*

*chier il suon della tempe:*



*for. for. p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup>*

*— sta in = torno a me si destà il suon della tem = pesta ter = ror d'o = gni Noc = chier.*

*f<sup>e</sup> for. f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup>*

Handwritten musical notation for the first system, consisting of four staves. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation for the second system, consisting of four staves. The fifth staff features a complex, dense melodic line with many notes and slurs, marked with *p.* and *f.*

*Con Violini*

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

*Già al mormo: rar del vento intorno a me si desta, intorno a me si desta il*

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes notes, rests, and dynamic markings *p.* and *f.*

Four staves of musical notation, each containing a series of rests. The staves are grouped together by a large left-facing curly brace.

Two staves of musical notation. The upper staff begins with a piano dynamic marking (*p<sup>o</sup>*) and contains a complex melodic line with many slurs and accents. The lower staff contains a dense, rapid passage of notes, possibly a keyboard accompaniment.

Two empty staves of musical notation, each with a C-clef at the beginning. They are grouped together by a large left-facing curly brace.

A staff of musical notation with lyrics underneath. The lyrics are "suon del : la tem = pe :". The staff contains a melodic line with slurs and accents.

A staff of musical notation with a treble clef, containing a series of notes, likely a bass line or accompaniment.

- sta terror, terror d'o = qui Nocchier in-torno ame si desta il suon della tempesta, terror d'ogni Nocchier, ter = ror d'o =

*Con Violini* *f<sup>c</sup>* *Col. p<sup>mo</sup>* *Col. p<sup>mo</sup>*

This section contains the upper parts of the string ensemble. It includes two staves for Violins (Violini) and two staves for Violas. The notation is dense with various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f<sup>c</sup>* (forte) and *p<sup>o</sup>* (piano) are used throughout. The instruction *Col. p<sup>mo</sup>* (Cello primo) is written above the lower two staves, indicating that the lower strings are playing the same part as the violins.

Two empty musical staves, likely reserved for a basso continuo or other instruments.

*tr.* *tr.*

*gni Noc: chier* *ogni Nocchier.*

*p<sup>o</sup>* *f<sup>c</sup>* *p<sup>o</sup>*

This section contains a vocal line with lyrics. The lyrics are "gni Noc: chier" and "ogni Nocchier." The notation includes a trill (*tr.*) over the first note of each phrase. Dynamic markings *p<sup>o</sup>* and *f<sup>c</sup>* are present. The score concludes with a double bar line and a *p<sup>o</sup>* marking.

# Scena III

Annio, e Tito

con Foglio in mano

*a* Tito  
Annio! che sento mai! ch' Io stesso al Tebro frà barbare Ca- tene conduca in vil tri-  
*Ann.*  
 onfo il caro bene? Questo appunto è il desio del tuo gran Genitor. (quel Foglio è mio) *Tito* Oh! comando spie-  
*Ann.*  
 tato! E saran queste le pro messe, ch' Io feci al mio te-soro! così trattar dovrò Coei, ch' adoro?  
*Ann.* *Tito*  
 Forse vorresti il Padre disubbi- dir? Ah! no! questo è di tutti il più sacro dover. Ma con qual fronte così  
*Ann.* *Tito*  
 barbari ceppi annunzierò al mio ben! già la pre- venni: e so che viene al Campo a chiederti pietà. Si fugga al-  
*for.* 100

meno, nè mi veggia mai più. Ma oh Ciel' che miro! ecco appunto il mio bene. Ove mi' ascondo già comincio a tremar, già mi confondo.

*Scena IV:<sup>a</sup>*  
*Epponina, e detti*  
*poi Voadice.*

*Epponina*  
 Prence, ed'è ver ch'io deggio strascinare il vil peso di Catena servil? Signor, ti mova l'ultima mia sven-

*Tito*  
 tura. Ah se non posso intenerirti questa volta il core, per moverti a pietà non v'è dolore. Oh Dio! che dici mai!

*Ann:*  
 credi, che sia il tuo Tito crudele? Io non son quello, che comanda così. Questo è d'un Padre, a cui deggio ubbidire il Sacro Impero. (del Geni-

*Eppo:*  
 tor. lo crede, e non è vero.) E come! hai tanto core di parlarmi così? non ti rammenti, quante volte giurasti, di

*Voad:*  
 non abbandonarmi? Eccomi al fine de miei mali all'eccesso. E quando avrai di me pietà, se me la nieghi adesso? Signore, e non ti

*Tito* *Ann:*  
 senti l'anima intenerir (Numi, consiglio!) Non ti lasciar sedurre. Al fin sei figlio. Scordati quell'ingrata, pensa, che sei Romano.

*Voad:* *Tito* *Eppo:*  
 (alma spietata.) Tacete per pietà. Se voi vedeste, come stà questo cor... Ah se i miei casi ti destano nel seno qualche tenero affetto,

*Tito* *Eppo:*  
 stringi quel ferro, e mi trafiggi il petto. Che dici? che mi chiedi? Io sol ti chieggo quel, che posso sperar. E tel domando supplice a piedi tuoi.....

*Tito*  
 Guardam Tito. (oh Dei! se più l'ascolto, cede la mia virtù.) sorgi infelice, cessa di lagrimar. Parti. Al mio core costa più, che non credi il mio rigore.

*Segue subito Epponia Recc<sup>no</sup> con strumenti*



Violini

Viola. Col Basso

Erponina.

Recc.<sup>no</sup>

All.<sup>o</sup>

Ch'io parta!

ohi Dio!

crudel! dillo tu stesso se un alma abbandonata trovasi al par di me!

All.<sup>o</sup> p.<sup>o</sup>

f.<sup>o</sup> p.<sup>o</sup>

p.<sup>o</sup>

f.<sup>o</sup> p.<sup>o</sup>

f.<sup>o</sup> p.<sup>o</sup>

di pena in pena passo tutti i miei giorni e nuno un segno mostrò mai di pietade

al fin mi trovo nell' estrema sciagura

e in questa an-

f.<sup>o</sup> p.<sup>o</sup>

*sfz.*

Oboe

Corni  
in

Bassa

*cora mi veggio abbandonata dal Mondo in:*

*sfz.*

Violini *p<sup>o</sup>*

*Col 2.<sup>do</sup> Violino*

Viola

Unif

*terro e dalla sorte ingrata,*

Espresso

Allegro *p<sup>o</sup>*

*Segue l' Aria*

*fe*

A musical staff with a treble clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

*Con Violini*

A musical staff with a treble clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

A musical staff with a treble clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

A musical staff with a treble clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

A musical staff with a treble clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

*sfor.*

A musical staff with a treble clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

A musical staff with a bass clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

*Con Violini*

A musical staff with a bass clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

A musical staff with a bass clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

A musical staff with a bass clef, containing several measures of music. It starts with a whole rest, followed by a double bar line with a slash. The staff then contains a series of notes, including a half note, a quarter note, and a half note, ending with a sixteenth-note run.

*f<sup>o</sup>*

This page of handwritten musical notation contains ten staves. The first five staves are grouped by a brace on the left and contain complex melodic and rhythmic patterns, including many sixteenth and thirty-second notes. The sixth staff features a dense, rapid passage of notes with dynamic markings: *sfz. p.*, *cresc.*, *f*, and *p*. The seventh and eighth staves are mostly empty, with some rests and a few notes. The ninth and tenth staves contain sparse, rhythmic patterns. The notation is in a historical style, with various note values and rests clearly marked.

*f* *p*

*f* *p*

Trema il cor non v'è più speme non v'è più spe

*f* *p*

The first system consists of five staves. The top two staves are for violins, with the instruction "Con Violini" and a dynamic marking of *f<sup>e</sup>*. The middle three staves contain complex rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings of *f<sup>e</sup>*, *p<sup>o</sup>*, *f<sup>e</sup> p<sup>o</sup>*, *sfor.*, *sfor.*, and *f<sup>e</sup>*.

The second system consists of five staves. The top two staves continue the complex rhythmic patterns from the first system, with dynamic markings of *f<sup>e</sup>*, *p<sup>o</sup>*, *f<sup>e</sup> p<sup>o</sup>*, *sfor.*, *sfor.*, and *f<sup>e</sup>*. The bottom three staves are for violas and cellos, with the instruction "Con Violini" written below the bottom staff.

The third system consists of five staves. The top two staves continue the complex rhythmic patterns from the first system, with dynamic markings of *f<sup>e</sup>*, *p<sup>o</sup>*, *f<sup>e</sup> p<sup>o</sup>*, *sfor.*, *sfor.*, and *f<sup>e</sup>*. The bottom three staves are for violas and cellos, with the instruction "Con Violini" written below the bottom staff.

The fourth system consists of five staves. The top two staves continue the complex rhythmic patterns from the first system, with dynamic markings of *f<sup>e</sup>*, *p<sup>o</sup>*, *f<sup>e</sup> p<sup>o</sup>*, *sfor.*, *sfor.*, and *f<sup>e</sup>*. The bottom three staves are for violas and cellos, with the instruction "Con Violini" written below the bottom staff.

The fifth system consists of five staves. The top two staves continue the complex rhythmic patterns from the first system, with dynamic markings of *f<sup>e</sup>*, *p<sup>o</sup>*, *f<sup>e</sup> p<sup>o</sup>*, *sfor.*, *sfor.*, and *f<sup>e</sup>*. The bottom three staves are for violas and cellos, with the instruction "Con Violini" written below the bottom staff.

— — — — me perchè oh' Dei m' abban : — do nate perchè oh' Dei m' abban : do : nate

Handwritten musical score on page 50. The page contains ten staves of music. The first four staves are mostly rests. The fifth and sixth staves contain a melodic line with a *sfor.* marking. The seventh and eighth staves are mostly rests. The ninth and tenth staves contain a melodic line with lyrics underneath. The lyrics are: *la - speran - za almen lasciate di tro - var qualche pie - tà di trovar qualche pietà*. The music is written in a historical style with various note values and clefs.

This page of handwritten musical notation consists of ten staves. The first five staves are mostly empty, containing only rests. The sixth staff begins with a treble clef and a key signature of one flat (B-flat), containing a series of notes and rests. The seventh staff continues this melodic line. The eighth staff is a bass line, starting with a bass clef and a key signature of one flat, containing a few notes and rests. The ninth staff features a complex, dense texture with many notes, some slurs, and dynamic markings. The tenth staff continues this texture and includes the instruction "di trovar qualche" and a final "sfz" marking.

*sfz*

*di trovar qualche*

*sfz*



The first four staves of the page contain instrumental music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout. The dynamics are marked with *p<sup>o</sup>* (piano) and *f<sup>e</sup>* (forte).

The fifth and sixth staves continue the instrumental texture. The fifth staff has dynamic markings *p<sup>o</sup>*, *f<sup>e</sup>*, *p<sup>o</sup>*, *p<sup>o</sup> f<sup>e</sup>*, *p<sup>o</sup>*, and *p<sup>mo</sup>*. The sixth staff begins with the instruction *Unif. B. bassa* (Uniformly in Bass). The notation continues with intricate rhythmic patterns.

The seventh and eighth staves are mostly empty, indicating a period of rest or very light accompaniment for the instruments during the vocal entry.

The vocal line is written on a single staff with a treble clef. The lyrics are: *pietà la speranza almeno la sciate di tro-var, di trovar, qualche pietà*. The melody is written in a simple, clear style, with some slurs and accents. The dynamics are marked with *p<sup>o</sup>* at the beginning.

The final staff of the page shows a simple accompaniment line, likely for a keyboard instrument, with a few notes and a *p<sup>o</sup>* dynamic marking.

Handwritten musical score for Violin and Bass with vocal line. The score consists of ten staves. The top two staves are for the Violin (Col. P<sup>mo</sup> Violino), the next two for the Bass (Univ. B<sup>a</sup> bassa), and the bottom two for the vocal line. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f<sup>o</sup>* and *p<sup>o</sup>*. The vocal line includes the lyrics "qual — che — pietà" and "Se togliete a un".

Col. P<sup>mo</sup> Violino

Univ. B<sup>a</sup> bassa

— qual — che — pietà

Se togliete a un

*p<sup>o</sup>*

Four staves of musical notation, likely for a string quartet. The notation consists of rhythmic patterns and melodic lines across four staves, with some notes marked with accents.

Two staves of musical notation. The upper staff features dynamic markings: *cresc.*, *f*, and *p*. The lower staff continues the melodic and rhythmic development.

A single staff of musical notation in bass clef, showing a melodic line with various note values and rests.

A single staff of musical notation in bass clef, mostly containing rests, indicating a period of inactivity for that part.

A single staff of musical notation with a complex melodic line, featuring many sixteenth notes and slurs.

*alma oppressa questo misero contento nel suo barbaro tormento come mai viver potrà - - - - - come mai viver po:*

A single staff of musical notation in bass clef, corresponding to the lyrics above. It shows a simple harmonic accompaniment with quarter notes.

*Col. P<sup>mo</sup>*

*p<sup>o</sup>*

*sfor. p<sup>o</sup>* *f<sup>e</sup>* *sfor. p<sup>o</sup>* *sfor. p<sup>o</sup>*

*Unif.* *f<sup>e</sup> p<sup>o</sup>*

*tra come mai viver po: tra* *Trema il cor* *non v'è più speme*

*sfor. p<sup>o</sup>* *f<sup>e</sup>* *sfor.* *p<sup>o</sup>* *sfor.* *p<sup>o</sup>*

The first six staves of the musical score. The top five staves are grouped by a brace on the left. The first four staves appear to be vocal lines with mostly whole and half notes. The fifth staff contains a complex piano accompaniment with many sixteenth notes and slurs. The sixth staff is a bass line with mostly whole notes. Dynamics markings *f<sup>o</sup>*, *p<sup>o</sup>*, and *f<sup>o</sup>* are visible in the fifth staff.

The last two staves of the musical score. The top staff contains the lyrics: *tremail cor non v'è pù speme perché oh' Dei? m' abban - donate perché oh' Dei! m' abbandò -*. The bottom staff is a piano accompaniment with notes corresponding to the lyrics. Dynamics markings *f<sup>o</sup>* are present at the end of the staff.

Four staves of musical notation, likely for strings, showing rests and some initial notes.

Two staves of musical notation with dynamic markings *pi<sup>o</sup> sfor.*, *pi<sup>o</sup>*, and *sfor. pi<sup>o</sup>*. Below the staves are the markings *Con Violini*.

A single staff of musical notation with a double bar line and a C-clef.

A staff of musical notation with lyrics: *na - te la speranza almen la sciate di trovar qualche pietà*

A staff of musical notation with notes and rests.

Col. 1<sup>mo</sup> Violino

1<sup>mo</sup> Violino

Musical notation for the first violin part, measures 1-4. The staff shows a series of whole notes, mostly rests, with some notes in the final measure.

Musical notation for the first violin part, measures 5-8. This section features a complex, fast-moving melodic line with many sixteenth and thirty-second notes, including trills and slurs.

*fe*

Col. 2<sup>do</sup> Violino all' 8<sup>a</sup>

Musical notation for the second violin part, measures 1-4. The staff shows a series of whole notes, mostly rests, with some notes in the final measure.

Musical notation for the second violin part, measures 5-8. This section features a complex, fast-moving melodic line with many sixteenth and thirty-second notes, including trills and slurs.

qualche pie - tà.

Musical notation for the second violin part, measures 9-12. The staff shows a series of whole notes, mostly rests, with some notes in the final measure.

Handwritten musical score for a multi-staff piece, likely a vocal and instrumental setting. The score consists of ten staves. The first six staves are grouped by a brace on the left. The seventh and eighth staves are bass clef staves, with the word "Col: 2da" written above the seventh staff. The ninth staff contains the lyrics "qualche pietà" written below the notes. The tenth staff continues the musical notation. The notation includes various note values, rests, and dynamic markings.



Scena V<sup>a</sup>

Voadice Tito, ed' Annio

Voadice

Tito

Dunque quell'infelice abban-doni per sempre e pur po-tesse scordar l'amor, l'umanità la fede? Parla così,

chi al mio dolor non crede. Voadice, Io son l'istesso Ah l' Idol mio, se puoi consola almeno Dille ch'io peno. E come avrei costanza

di parlarle di te? suria l'istesso, che vederla morire, se rammentassi a Lei la barbara cagion del suo martire

Segue Aria di Voadice

Violini

Viola col basso

Viola

Voadice

Allegretto grazioso

p<sup>o</sup> f<sup>e</sup>

p<sup>o</sup> f<sup>e</sup>

al. b. b. s. s. o

Viola

Vandice

*Se questa, oh'cor tiranna è la pietà, che senti*

*e la pietà, che senti di che ne suoi tormenti la vuoi veder morir di che ne suoi tormenti la*

*sfor. p<sup>o</sup> sfor. p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> sfor. p<sup>o</sup> sfor. p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*

*vuoi veder mo = riv, la vuoi veder mo = riv, la vuoi veder mo = riv. Se questa oh cor ti :*

*f<sup>e</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> sfor. p<sup>o</sup> sfor. p<sup>o</sup> sfor. p<sup>o</sup>*

*ranno e la pietà, che senti se questa è la pietà, che senti di, che ne suoi tormenti la vuoi veder mo :*

*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*

*Sfor: p<sup>o</sup>* *Sfor: p<sup>o</sup>* *Sfor: p<sup>o</sup>* *f<sup>e</sup> dol:* *f<sup>e</sup>*

rir ti = ranno ti = ranno, di che nesuoi tormenti la vvoi veder morir la vvoi veder veder morir la

*Sfor: p<sup>o</sup>* *f<sup>e</sup>*

*f<sup>o</sup>r: a<sup>s</sup>:* *f<sup>o</sup>r: a<sup>s</sup>:*

vvoi veder mo = rir.

*f<sup>o</sup>r: a<sup>s</sup>:*

Scena VI.  
Tito, Annio,  
poi Arminio

*Tito*  
Conosco alfin l'error. Troppo son Io tiranno all'

*Ann* *Armi*

Idol mio. Forse ti vvoi pentir di tua virtu? Signor, d'assanno l'infe-

Tito

lice Eppomina è già presa a morir. Arminio, Io solo l'hò ridotta a tal passo. Ah ritorna a lei: dille ch'io son pentito d'un barbaro rigore... Segue con Strum<sup>ti</sup>

Violini

Tito

Recc<sup>po</sup>  
All<sup>o</sup>

La Viola sempre col Basso | Ohi Ciel! che dissi? e Roma? e il Genitorè?

ove mi sia Iopù non so

le giuste sue querele.....

L'amor, la Patria.... il Padre..... ohi

*p<sup>o</sup>* *cresc.*

*Oboe*

*Cornu in E-flat*

*Violini* *p<sup>o</sup>*

*Viole* *Unis*

*Tite*

*Large*

*Col. 1<sup>ma</sup> Violino* *2<sup>da</sup> Violino*

*Patria, oh' amore*

*oh' Genitor cru- dele* *Segue l' Aria* *Già vi*

*1<sup>ma</sup> Violino*

*sfor.* *p.* *sfor. p.*

*sento e già v'intendo dolci moti del mio core dolci moti del mio core solo in sen mi parla amore, e mi parla del mio ben. Già vi*

*sfor.*

Handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score consists of ten staves. The first four staves are mostly rests, with some notes in the first two staves. The fifth and sixth staves contain dense, fast-moving passages with dynamic markings 'sfor. p.' and 'f.'. The seventh and eighth staves are bass lines with fewer notes. The ninth and tenth staves contain a vocal line with lyrics and a piano accompaniment line below it.

sento, e già v'intendo dolci moti del mio core, dolci moti, dolci mo-ti del mio core. solo in sen mi parla amore, e mi par-la del mio ben -

Piano accompaniment line for the vocal part, consisting of a single staff with notes and rests corresponding to the lyrics above.

*f.*



*primo Violino*

*f. p. sfor. sfor. f. p. f.*

*mi par - - la del - mio cor*

*sfor f. 33 Allegro f. p. f.*

*Ma si desta una tempesta*

*1<sup>ma</sup> Violino*

*f*

*f*

*for.*

*p<sup>o</sup>*

*for.*

*p<sup>o</sup>*

*f*

che m'in = vola il caro og-getto e' l' immago sol mi resta ch'ho scolpi-ta nel mio sen

*p<sup>o</sup>*

*for.*

Handwritten musical score on ten staves. The top four staves contain vocal lines with lyrics "e l' imma-" and "go sol mi resta". The fifth and sixth staves contain piano accompaniment with dynamic markings "p°", "sfor. p°", and "sfor.". The seventh and eighth staves are empty. The ninth and tenth staves contain piano accompaniment with a complex, dense texture of notes.

Four staves of musical notation. The first three staves contain mostly rests. The fourth staff has some notes in the final measures.

A single staff containing a complex melodic line with many slurs and ornaments.

*sfor. sfor. sfr. sfr. sfr. sfr.*

Staff with musical notation and the text "N.º 1 Unis: all. 8.ª".

*sfr. p.º*

Staff with musical notation, including a bass clef and a series of notes.

Staff with musical notation and the text "Unis".

Staff with musical notation and lyrics: "e l'im-mago sol mi resta".

*e l'im-mago sol mi resta*

*di ho sol pitra nel mio sen*

*già vi sento*

*dolci moti del mio*

Staff with musical notation and lyrics: "e l'im-mago sol mi resta".

*sfr.*

*p.º*



Handwritten musical notation for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The music is written in a historical style with a treble clef and a common time signature.

*f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>*

Handwritten musical notation for the second system, consisting of two staves. The notation includes notes and rests, continuing the musical piece.

An empty musical staff, likely a placeholder for a second part or a continuation of the piece.

Another empty musical staff, similar to the one above.

Handwritten musical notation for the third system, consisting of one staff. The notation includes notes and rests, with lyrics written below.

*sen, ch'ho scol - pi - ta nel mio sen nel mio sen*

Handwritten musical notation for the fourth system, consisting of one staff. The notation includes notes and rests, continuing the piece.

Scena VII<sup>a</sup>

Annio ed' Arminio

Armi: *Ann:*

*L' infelice Epponina è di qual fallo è rea? Si crede, amico, che possa col suo pianto ridur la Gallia a vend-*

Armi: *Ann:*

*car Sabino. Se quest'è il suo delitto, è degna di pietà. Convien de rei l'insolenza frenar. (se Tito cede, perdo dell'amor mio ogni mer-*

Parte/ *Armi:* *Parte 7/4*

*cede) Con queste leggi intanto peggiorai il Mondo e ogni un si trova in pianto.*

Scena VIII<sup>a</sup>  
Epponina poi  
Sabino

*Eppo:*

*Oimè! qua - lora all'*

*Sab:*

*Idol mio ri - torno, mi fa orror quella tomba. oh Ciel! che veggio! Sabini? Come! la grotta lasciasti giù? Dunquetu sei?..... Sì, certo. Ravvi - samu infe-*

*Eppo:*

*dele. Io son Sabino, quel desolo son, son dal ritiro uscito, e posso ancora a Tito contrastar il tuo cor. qual cor, ben mio! il mio core sei tu. Qual dubbio in*

*Sab:* mente hai di mia fede, oh! dolce mio conforto? Parla, Sabin. *Eppo:* *Sab:* Per t'è Sa - bino è morto. *Eppo:* Perche? nel chiedi ancora? *Sab:* Ah! di qual fallo mi vuoi punir? *Eppo:* Erà poco

*Eppo:* forse, ingrata il sa - prai! *Sab:* Sentimi, dove vai? Lungi dat'è Donna infedele. *Eppo:* E i Figli? *Sab:* Non li vedrai mai più. *Eppo:* Ascolta. Ohi Dei! Sposo! Sabin!

*Tito* *Sab:* *Eppo:* *Scena IX:*  
*Tito, e delli:* Come? e Sabin tu sei? Io son, mà chi sei tu, che ame lo chiedi. (Misera me!) Signor, quello che vedi, non è Sa - bin, sai chi ci non vive. E'

*Tito* *Eppo:* questi un amico di lui. M'è pur intesi frà tuoi labbri il suo nome. E chi tacerlo avria potu - to allor? l'ultima volta, che lo Sposo pur =

*Sab:* ti, parti con lui quest' amico infe - lice; or dello sposo i casi rammentar - mi sa - cea. M'è labbri intanto n'uscì quel Nome, e dalle ciglia il pianto



*Sab:* (come fingel' infida!) *Eppo:* (Almen potessi placare il caro ben.) *Tito* Ma tu, Guerriero, sei di Gallia, o straniero? *Sab:* Io son Orgonte, e son noto alle Gallie In riva al

*Reno* ebbi la Cura. Fin da miei prim'anti l'armi a trattarmi trasse, fiero genio na- tio Roma sprezzai, Sabin segui sino al conflitto e- streuo

doppo aver quasi spesa la metà del mio Sangue in sua difesa. *Tito* M'alletta il tuo valor. Ma di, qual' era al genio di Sabin ch'ambi l'Impero? *Sab:*

*Sab:* Era quel d'un Guerriero degno di possederlo, o degno almeno di contenderlo a te. *Eppo:* Ma il mio Sabino si fe- roce non fu qualunque ci fosse, *Tito*

qualunque Orgonte sia, già in ambi Io lessi dall'ardir, che gli accese, segui d'anime nate a grandi imprese. Vvoi tu l'astro seguir chet'incamina' vieni al

Sab.

Tito

Sab.

Tito

Campo latin (non si trascuri l' opportuno momen to) A te ri- cello offro fra i miei Guerrieri. Ed Io l' accetto. Dunque t' attendo. Al

Sab:

nuovo sol tu riedi verrò più presto a te di quel che credi

Segue Sabino Recc.<sup>vo</sup> con Stropr.<sup>ti</sup>

Oboe

Violini

Viole

Recc.<sup>vo</sup>

Sabino

Allegro

Le Viole sempre col Basso

non dubitar, verrò. dono più grato offerir non mi potevi al grande invito sento l'alma avvan-

*Oboe*

*sciolte*

*p<sup>o</sup> sciolte*

*par* Vedrai qual uso farò di questo acciar. Chi sa se mai più finesta vedresti di questa

*Unis:*

*spada: bulle nare il Lampo* *sò quel che dico* *è lo vedrai nel Campo* *Segue l'Aria*

Oboe. *Col P<sup>mo</sup> Violino*

Corni in C sol.

Poi Trombe

Violini

Viola *Col Basso*

Sabino

Bassi

*Allegretto*

*La tu vedrai chi sono ve - drai chi sono no, non ti parlo in*

*p<sup>o</sup>* *f<sup>o</sup>* *p<sup>o</sup>* *f<sup>o</sup>* *m<sup>o</sup>* *f<sup>o</sup>* *p<sup>o</sup>*

*p<sup>o</sup>*

Handwritten musical score for piano, consisting of seven staves. The first five staves contain complex piano accompaniment with various dynamics like 'p' and 'f'. The last two staves are empty.

Handwritten musical score for voice with Italian lyrics. The lyrics are: "vano no non ti parlo in vano / Fa-tale e que-sta mano fa-tale e questa mano / forse chi men la". The score includes dynamics like "for." and "f".

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

The image shows a page of handwritten musical notation. At the top left, the page is numbered 'B.1'. The score consists of ten staves. The first four staves are empty, likely representing a vocal quartet. The fifth and sixth staves contain vocal lines with lyrics written below them. The lyrics are: *teme piū ne dovra tremar piū ne dovra tremar*. The seventh and eighth staves are empty, likely representing a piano accompaniment. The ninth and tenth staves contain instrumental accompaniment, with the ninth staff featuring a complex, tremolo-like texture. The notation is in a historical style, with various note values, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "pui ne do - vra tremar pui - ne do - vra - tremar. ve - dra - i ve - dra". The music is written in a historical style, with various dynamic markings such as *col pmo*, *for.*, *p.*, and *f.*. The page is numbered 28 on the left and 82 on the right. The notation includes notes, rests, and various musical symbols characteristic of 18th or 19th-century manuscripts.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, starting with a melodic phrase of eighth and sixteenth notes. The lower staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment. A dynamic marking *p<sup>o</sup>* is placed between the two staves.

The second system continues the musical piece. The vocal line features a more complex melodic line with many sixteenth notes and slurs. The piano accompaniment is more active, with many sixteenth-note patterns. Dynamic markings *p<sup>o</sup>*, *f<sup>o</sup>*, and *p<sup>o</sup>* are interspersed throughout the system.

Two empty musical staves, likely for a second vocal part or a different instrument, which are not filled with notation on this page.

The third system features the vocal line with the following lyrics: *fa tale è questa mano forse chi men la teme più ne dovrà tre mar*. The piano accompaniment continues with rhythmic patterns. Dynamic markings *p<sup>o</sup>*, *f<sup>o</sup>*, and *p<sup>o</sup>* are present below the piano part.



*Con li Violini*

The first four staves of the manuscript contain musical notation. The top two staves have several whole rests, with a double bar line in the middle of each staff. The third and fourth staves also contain whole rests. There are some notes at the beginning and end of the staves, including a treble clef on the first staff and a bass clef on the fourth staff.

The fifth and sixth staves feature complex rhythmic patterns, likely for a violin or flute. The notation includes many sixteenth and thirty-second notes, often beamed together. A dynamic marking of *fe* (forte) is present between the two staves. The sixth staff also includes some chordal or figured bass notation.

The seventh and eighth staves contain musical notation, primarily consisting of whole rests. The eighth staff begins with a treble clef and contains a few notes at the end of the staff.

The ninth staff contains the lyrics *piu ne dovrā* and *tr: tre mar.* The notation includes a treble clef, a key signature of one flat, and various note values. There are some asterisks above certain notes, possibly indicating ornaments or specific performance instructions. A dynamic marking of *tr:* is written above the staff.

The tenth staff contains musical notation with a dynamic marking of *fe* (forte) at the beginning. The notation includes various note values and rests.

All<sup>o</sup> assai

Con Violini

Trombe

f<sup>e</sup>

p<sup>o</sup>

f<sup>e</sup>

p<sup>o</sup>

E della Tromba il suono che oggetto è di spa-

56 All<sup>o</sup> assai

f<sup>e</sup>

p<sup>o</sup>

The musical score is written on ten staves. The first two staves are for Violini, the next two for Trombe, and the bottom two for a vocal line. The music is in 4/4 time and features various dynamics and articulations. The tempo is marked 'All<sup>o</sup> assai'. The score includes a key signature change from C major to G major (indicated by a sharp sign on the first staff). The dynamics range from piano (p<sup>o</sup>) to fortissimo (f<sup>e</sup>). The vocal line includes the lyrics 'E della Tromba il suono che oggetto è di spa-'.

*Con Violini*

Handwritten musical score for strings, including violin and viola parts. The score consists of seven staves. The first four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom two staves are for the vocal line. The music features various dynamics such as *ff*, *p<sup>o</sup>*, *for. ass.*, and *f<sup>e</sup>*. There are also articulation marks like accents and slurs throughout the piece.

vento che og-gelto è di spa-vento precede rò contento — prece-de-rò con-

Vocal line of the musical score with lyrics. The lyrics are: "vento che og-gelto è di spa-vento precede rò contento — prece-de-rò con-". The music is written on a single staff with various dynamics including *ff*, *p<sup>o</sup>*, *f<sup>e</sup>*, and *p<sup>o</sup>*.

Handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score consists of ten staves. The first four staves are mostly empty, with some notes at the end of the fourth staff. The fifth and sixth staves contain complex, dense musical notation with many notes and ornaments. The seventh and eighth staves are mostly empty. The ninth and tenth staves contain musical notation with lyrics written below them. The lyrics are "tento la mor: te ad' incontrar" and "la morte ad' incon: trar".

*for. afs.*

tento la mor: te ad' incontrar

la morte ad' incon: trar

Handwritten musical score for ten staves. The top four staves feature melodic lines with trills (tr.) and accents. The fifth and sixth staves contain dense, fast-moving passages, with dynamic markings *p*, *p.<sup>a</sup>*, and *for.* The seventh and eighth staves show a continuation of the fast passages. The ninth staff is mostly empty. The tenth staff contains the vocal line with lyrics: "Il suono della Tromba pre-cede-ro contento Ma lo vedrai nel".

Il suono della Tromba pre-cede-ro contento Ma lo vedrai nel

*f*

Four staves of musical notation, likely for a string quartet. The notation includes various note values, rests, and phrasing marks such as slurs and accents.

Two staves of musical notation, possibly for woodwinds or brass. The notation is more complex, featuring many sixteenth notes and dynamic markings. The first staff begins with the instruction *mf cresc: p<sup>o</sup>*. Dynamic markings *f<sup>o</sup>*, *p<sup>o</sup>*, *f<sup>o</sup>*, *p<sup>o</sup>*, *f<sup>o</sup>*, and *p<sup>o</sup>* are placed below the staff.

Two staves of musical notation, possibly for woodwinds or brass. The first staff contains a double bar line and a repeat sign, indicating a section that is repeated.

Two staves of musical notation with Italian lyrics underneath. The lyrics are: *Campo di questo acciaio il lampo chi ne do: vrà tra: vno il suono della Tromba pre: cederò contento la morte ad incontrar la*. Dynamic markings *mf cresc: p<sup>o</sup>*, *f<sup>o</sup>*, *p<sup>o</sup>*, *f<sup>o</sup>*, *p<sup>o</sup>*, *f<sup>o</sup>*, and *p<sup>o</sup>* are placed below the staff.

The first system of music consists of five staves. The top two staves appear to be for a vocal line, with notes and rests. The bottom three staves are for a keyboard accompaniment, featuring a series of chords and single notes.

The second system of music consists of five staves. It includes dynamic markings: *f. p.* *f. p.* under the first two staves, and *f. p.* *f.* under the third and fourth staves. The notation includes various note values and rests.

The third system of music consists of five empty staves, likely representing a section where the music is not written on this page or is a placeholder.

The fourth system of music consists of five staves. The second staff contains the lyrics: *mor - te ad' in con - trar la mor - te ad' in : con : trar.* Dynamic markings *f. p.* *f. p.* are under the first two staves, and *f. p.* *f.* are under the third and fourth staves.

Scena X:

Tito, Epponina  
Poi Annio.

The piano accompaniment for the first system consists of a grand staff with a treble clef and a bass clef, and a single bass line below it. The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Tito Eppo:  
Fermati, o mio bel Nume. Che voi da me? forse insultar di nuovo al mio fiero do-

The vocal line for the first system shows the entry of Tito and Eppo. It is written in a common time signature and features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.

The piano accompaniment for the second system continues the musical texture established in the first system, with similar rhythmic patterns and melodic lines.

Tito Ann:  
lor? Sò, che mi credi crudel co-si. Ma vè, salvati fuggi, offro scampo al tuo merto. Accorri, Tito,

The vocal line for the second system shows the entry of Annio. It is written in a common time signature and features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.

The piano accompaniment for the third system continues the musical texture, with similar rhythmic patterns and melodic lines.

Tito Ann: Eppo:  
oil tuo periglio è certo. Ah mio fedel che dici! Incerta fama si sparge intorno che Sabino viva (ohi-

The vocal line for the third system shows the entry of Eppo. It is written in a common time signature and features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.

The piano accompaniment for the fourth system continues the musical texture, with similar rhythmic patterns and melodic lines.

Tito:  
mè'svelato è il gran segreto. E come il consorte salvar) e Tito il crede? ah volesser gli Dei... A prevenir l'Armata

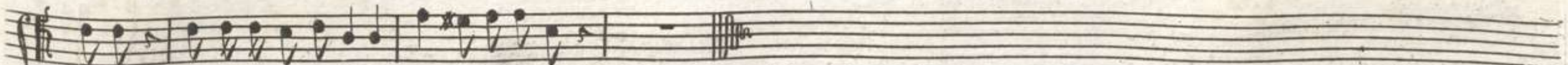
The vocal line for the fourth system shows the entry of Tito. It is written in a common time signature and features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.

The piano accompaniment for the fifth system continues the musical texture, with similar rhythmic patterns and melodic lines.

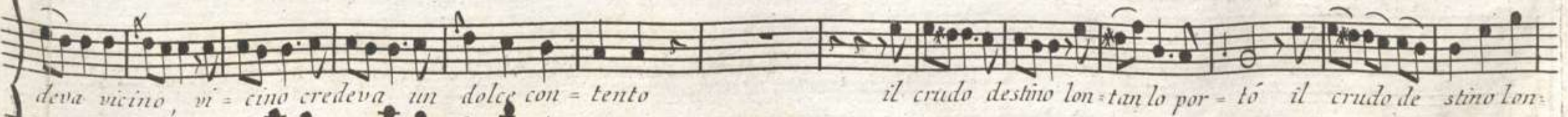
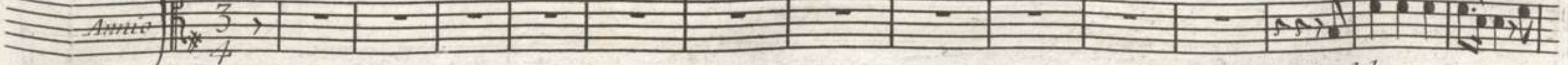
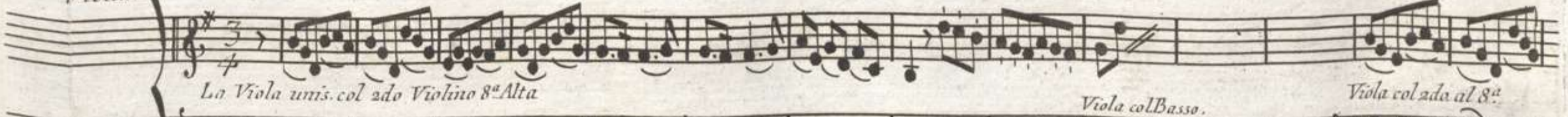
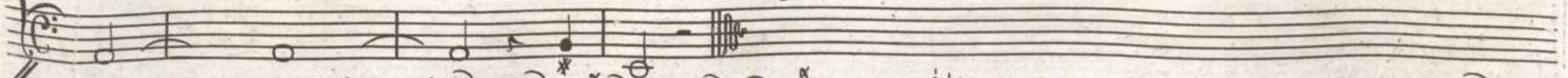
Eppo: Ann:  
Io m'incamino. (ed lo men volo ad avvertir Sabino) Se ancor Sabino vive, non giova più sperar gl'affetti

The vocal line for the fifth system shows the entry of Eppo and Annio. It is written in a common time signature and features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.





Seque Aria Annio.



*f p f p f p f p f sf*

*Col. 2. de Violino*

*tan lo por: to lontan lo portò* *Un dolce contento credeva vicino, vicino cre:*

*sfr. p f p f p sfor. f p f*

*Col. 2. de Violino*

*deva un dolce contento* *Il crudo destino lontan lo por: to, il crudo de: stino lontan lo portò, lon tan lo por: to, lon:*

*for-afs:*

*Viola*

*tan lo portò.*

Scena XI<sup>a</sup>

Sabino, ed Epponina  
che lo segue.

*Sabino*

*E ancor seguire ardisci, infede, i miei*

*Eppo:* *Sab:*

*passi? Ame d'infida hai cor di dar la caccia A te, che a Tito, quel cor, che fu già*

*Eppo:*

*mio, senza rossor donasti. Alla tua Sposa così fa-velli? a lei, che per due lustri interi te co sepolta giacque, e di due Figli Padre ti rese a Lei,*

*Sab:* *Eppo:*

*che dal furor di Roma cauta ti cela, e di evitare ottiene di Sabino alla Sposa onte e catene. Ohi Dio! Ma tu a quel Tito... A Tito, è vero supplice mi piegai,*

*disse d'amarmi, vo-lea condurmi a Roma; amore istesso s'interpose per me, ma quell'amore! Fu quell'amor pietoso, che mi rende, ai due Figli, ed allo Sposo.*

Segue subito Recc<sup>to</sup> con Strum.<sup>a</sup> Sabino ed Epponina

And<sup>no</sup>

Violini.

Viola.

Sabino.

Recc.<sup>no</sup>

Alì cara Sposa, errai, mà sù l'errore vero Figlio d'amor Eppo: D' error si taccia, e a ce = larsi pensiam. Ill' impone

Andantino

fe Sotto voce fe Sotto voce

Tito di salvarmi, e sugger.

Sab: Ma dove, o cara senza me, senza i Figli?

Eppo: Alì per sal = varti si ceda al

fe Sotto voce fe Sotto voce

*f<sup>o</sup>* *sotto voce* *for. p.<sup>o</sup>*

*tempo, e poi tornerò non temer. Come po- trei viver senza di te? M'uccide, oh Dio!* *Sabi: Epp.*

*f<sup>o</sup>* *sotto voce* *f<sup>o</sup> p.<sup>o</sup>*

*Lento sf. p.<sup>o</sup> sf. p.<sup>o</sup> f<sup>o</sup> sf.*

*Eppo: Sabi a due*

*addio mio ben mia cara sposa mia cara sposa Ad = dio.*

*Lento f<sup>o</sup> for.*

*Segue subito il Duetto.*

Oboè.

Corni in Fesaut.

Violini.

Viola.

Col Basso

Unis.

Esponina.

Sabino.

Assettuoso.

Bassi.

*Sforz. p<sup>o</sup> Sforz. p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> Sforz. sforz. ass. p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*

*f<sup>e</sup> p<sup>o</sup> Sforz. p<sup>o</sup> sforz. Sforz. p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*

*Como partir poss' Io, se avvinto di Ca-tene*

*f. p.* *f. p.* *p.* *poco f.* *p.* *f. p.* *f. p.* *f.*

*tu mi trafiggi il cor tu mi trafig-gi il cor*  
*fuggi mia cara addi-o al' troppo in tante pene mi da tormento amor - mi*

*f. p.* *f. p.* *f. p.*

*Allegro*

*sfor. pº sfor pº fe*

*Allegro pº*

*Ah Figli Figli! oh Dei! oh Dei! di tanti affanni miei di*

*da tormen-to amor ah Sposa Sposa..... oh Dei! oh Dei! di*

*fe pº fe pº fe as Allegro*



*f* *p*

*tanti affanni miei dunque non v'è pietà dunque non v'è pietà*

*tanti affanni miei dunque non v'è pietà dunque non v'è pietà*

*fe*

Handwritten musical score on page 101. The score consists of ten staves. The top three staves are mostly empty, with some faint markings. The fourth and fifth staves contain a melodic line with dynamic markings *f.*, *p.*, *f.*, *p.*, *f.*, and *p.*. The sixth and seventh staves are empty. The eighth and ninth staves contain a melodic line with dynamic markings *for.*, *p.*, *for.*, *p.*, *f.*, and *p.*. The tenth staff contains a bass line with dynamic markings *for.*, *p.*, *for.*, *p.*, *f.*, and *p.*. The text *di tanti affanni* is written above the eighth and ninth staves. The word *Unus.* is written above the seventh staff. The page number 101 is in the top left corner.

Three staves of piano accompaniment. The first two staves contain whole notes, and the third staff contains pairs of octaves. The notes are mostly whole notes with stems pointing downwards.

Two staves of piano accompaniment. The first staff contains sixteenth-note runs with slurs and accents. The second staff contains similar sixteenth-note runs. Dynamics markings include *fe*, *po*, *Sfor po*, *fe*, and *po*.

Two staves of piano accompaniment. The first staff contains quarter notes with stems pointing downwards. The second staff contains a whole rest followed by a bass clef and a whole note. Dynamics markings include *fe*, *po*, *fe*, *po*, *fe*, and *po*. The word *Unis.* is written at the end of the second staff.

A single staff of music containing a vocal line with various note values, slurs, and accents.

A single staff of music containing a vocal line with lyrics: *miei dunque non v'è pietà dunque non v'è pietà di tanti affanni miei dunque non v'è pie-*

A single staff of music containing a vocal line with lyrics: *miei dunque non v'è pietà dunque non v'è pietà di tanti affanni miei dunque non v'è pie-*

A single staff of piano accompaniment with dynamics markings: *fe po fe po fe fe po*.

*f<sup>ce</sup> sfor. f<sup>ce</sup> p<sup>o</sup> f<sup>ce</sup> p<sup>o</sup> f<sup>ce</sup> p<sup>o</sup> sfor. p<sup>o</sup>*

*Unif*

*ta, dunque non v'è pie = tà, dun = que non v'è pie = tà, dun = que non v'è pie = tà.*

*ta, dunque non v'è pie = tà, dun = que non v'è pie = tà, dun = que non v'è pie = tà.*

*p<sup>o</sup> f<sup>ce</sup> p<sup>o</sup> f<sup>ce</sup> p<sup>o</sup> f<sup>ce</sup> p<sup>o</sup> f<sup>ce</sup> p<sup>o</sup>*

Musical score for the first part of the piece. It consists of seven staves. The first two staves are in treble clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The fourth and fifth staves are in bass clef with a 4/4 time signature. The sixth and seventh staves are in bass clef with a 3/4 time signature. The music includes various notes, rests, and dynamic markings such as *All<sup>o</sup>*, *p<sup>o</sup> All<sup>o</sup>*, *Sfr. p<sup>o</sup>*, *f<sup>e</sup>*, and *p<sup>o</sup>*.

Musical score for the second part of the piece, including lyrics. It consists of seven staves. The first two staves are in treble clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The fourth and fifth staves are in bass clef with a 4/4 time signature. The sixth and seventh staves are in bass clef with a 3/4 time signature. The music includes various notes, rests, and dynamic markings such as *f<sup>e</sup>*, *p<sup>o</sup> Allegro*, *f<sup>e</sup> p<sup>o</sup>*, *f<sup>e</sup>*, and *p<sup>o</sup>*.

Lyrics: *Dolce mio cor vor-rei viverti ognora a lato ma il vieta oh Dio del fato la fiera cru-delta Dolce mio cor vor-*  
*Dolce mio cor vorre-i viverti ognora a lato ma il vieta oh Dio del fato la fiera cru delta Dolce mio cor vor-*

Handwritten musical score for a vocal piece, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings such as "lenu:", "Sfor: pº", and "crescent:". The lyrics are in Italian and appear to be a dramatic or religious text.

rei viverti ognora a lato mà il vieta oh Dio del fato, oh Dio del fato la fiera crudeltà mà il vieta oh Dio del fato, oh Dio del

rei viverti ognora a lato mà il vieta oh Dio del fato la fiera crudeltà ma il vieta oh Dio del

Sfor: pº

*All'º assai*

*Sfr pº fº pº fº pº fº fº All'º assai pº*

*Sfr*

fato la fiera la fiera crudeltà, la fiera cru - del - tà .. Se perdo il caro bene ri - storo in tante

fato la fiera la fiera crudeltà, la fiera cru - del - tà . Se perdo il caro bene ri -

*Sfor: pº fº fº pº fº 24 All'º assai pº*

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a *p<sup>o</sup>* dynamic and moving to *f<sup>e</sup>*. The second staff is a piano accompaniment line with chords. The third and fourth staves are the piano accompaniment, featuring complex rhythmic patterns and dynamics alternating between *f<sup>e</sup>* and *p<sup>o</sup>*. The fifth staff is a continuation of the piano accompaniment.

Two empty musical staves, likely for a second vocal part or additional instruments that are not present in this section.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics: *pene ah! ri-storo in tante pene nò che il mio cor non hà*. The second staff is a piano accompaniment line with chords. The third and fourth staves are the piano accompaniment, featuring complex rhythmic patterns and dynamics alternating between *f<sup>e</sup>* and *p<sup>o</sup>*. The fifth staff is a continuation of the piano accompaniment with lyrics: *ri-storo in tante pene nò*. The bottom staff is a continuation of the piano accompaniment with lyrics: *storo in tante pene ri-storo in tante pene nò che il mio cor non hà* and *ri-storo in tante pene nò*.



*Solo*

*fe p<sup>o</sup> fe p<sup>o</sup> fe p<sup>o</sup> fe p<sup>o</sup> fe*

*fe*

*p<sup>o</sup>*

*Adagio a piacere*

Che il mio cor non hà , nò , che il mio cor non hà      Ah! Figli!.....      ( oh! Dio dunque, dunque non v'è pietà.

Che il mio cor non hà , nò , che il mio cor non hà      ah! Sposa!.....      ( oh! Dio dunque, dunque non v'è pietà.

*fe p<sup>o</sup> fe p<sup>o</sup> fe p<sup>o</sup> fe p<sup>o</sup>*

*fe*

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines. The third staff is a piano accompaniment line with a treble clef. The fourth and fifth staves are piano accompaniment lines with a bass clef. Dynamic markings include *f* and *p* throughout the system.

Two empty musical staves, one with a treble clef and one with a bass clef, separated by a double bar line.

A musical staff with a vocal line and piano accompaniment. The vocal line begins with the lyrics "Oh' Dei!".

*Oh' Dei! oh' Dei! ri-storo in tante pette nō, che il mio cor non hā, nō, che il mio cor non hā, il mio cor, il mio cor non*

A musical staff with a vocal line and piano accompaniment. The vocal line continues with the lyrics "Oh' Dei!".

*Oh' Dei! oh' Dei! ri-stora in tante pene nō che il mio cor non hā, nō, che il mio cor non hā, il mio cor, il mio cor non*

A musical staff with piano accompaniment and dynamic markings. It includes markings for *f* and *p*.

*f<sup>e</sup>* *p<sup>o</sup>* *f<sup>e</sup>*  
*p<sup>o</sup>* *f<sup>e</sup>*  
*tr<sup>is</sup>*

hà, il mio cor, il mio cor non hà, nò nò non hà, nò nò non hà.

hà, il mio cor, il mio cor non hà, nò nò non hà, nò nò non hà.

*f<sup>e</sup>* *p<sup>o</sup>* *f<sup>e</sup>*

Fine dell' Atto Primo.

# Atto Secondo

Scena I.<sup>a</sup> *Annio* *Voad.*

*Annio, poi Voadice.*

*E dunque a suo talento fuggir potrà la bella Vedova di Sa-lin? Annio, che cerchi in queste stanze?*

*Ann.* *Voad.* *Ann.* *Voad.*

*Ov'è Epponina? A Roma, per or venir non deve. Onde po-trai risparmiar le tue cure. Il so' Pic-toso Tito s'ar-*

*Ann.*

*rese al fin de mali suoi, e se lo sai, dunque partir tu puoi. Non tutta, Voa-dice, franchezza in favellar.*

*Altro non vede, che falsi sogni, e strani, chi mai del Ciel non penetrò gl' Arcani. Segue l'Aria d'Annio.*

Oboè

Corni  
in  
D<sup>es</sup>

Violini

Viola

Violon  
cello

Bassi

This page of a handwritten musical score contains six staves of music. The top two staves are for Oboes, the next two for Horns in E-flat, and the bottom two for Violins, Viola, and Cello/Bass. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Oboe and Horn parts feature melodic lines with various note values and rests. The Violin part is characterized by a dense, rhythmic texture of sixteenth notes. The Viola and Cello/Bass parts are mostly rests, indicating they are silent for this section. The tempo marking 'Allegro assai' is written below the Cello/Bass staff.

*Allegro assai*

Quando il pen - sier si - gura e - venti fortu - nati, e - venti fortu - nati

The musical score consists of several systems of staves. The top four staves appear to be piano accompaniment, featuring various rhythmic patterns and dynamic markings such as *p.º* and *f.º*. The fifth staff is a vocal line with lyrics written below it. The lyrics are: *succe de una sventura succede una sventura all'ide - ato ben quando il pensier fi - gur a*. The bottom two staves are empty.

Handwritten musical score for a vocal piece, consisting of eight staves. The first four staves are instrumental accompaniment. The fifth staff contains a complex, fast-moving instrumental passage with many accidentals and slurs. The sixth staff is a vocal line with lyrics. The seventh and eighth staves are instrumental accompaniment for the vocal line. The lyrics are: *e: venti fortu = nati succede una sventura all Ide = ato ben all Ide = ato ben suc = cede una sventura*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p<sup>o</sup>* and *f<sup>e</sup>*.

*e: venti fortu = nati succede una sventura all Ide = ato ben all Ide = ato ben suc = cede una sventura*





all' Ide - ato ben . all' Ide - ato ben all' Ide - a - to ben .

*f* *p* *f* *tr*

The first system of the musical score consists of six staves. The top five staves contain complex instrumental parts, likely for a keyboard instrument, featuring many notes, ornaments, and dynamic markings such as *p<sup>o</sup>* and *K*. The sixth staff is empty.

The second system of the musical score consists of three staves. The top staff contains a vocal line with the following lyrics: *Quando il pen - sier si - gura e - venti fortu - nati e - venti fortu - nati succede una sventura*. The middle and bottom staves contain accompaniment for the vocal line, with dynamic markings such as *p<sup>o</sup>*.

The third system of the musical score consists of two empty staves.

*p<sup>o</sup>*

*p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>*

*all' Ide - ato ben*

*quando il pensier si - gura*

*e - venti fortu - nati succede una sventura all' Ide -*

ato ben all' Ide= ato ben succede una sventura all' Ide= ato ben, all' Ide= ato ben all' I = de = a = to

ben.

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*Voad:*

*Scena II.*

*Voadice, ed' Il parlar di Co-stui velato è di mistero...*

*Arminio.*

*Arm:*

*Ecco il mio bene. Improvise vicende da te m'allontanaro, e deggio an-*

*cora per poco abbandonarti. Ma non temer mia vita. Io penso solo*

*Voad:*

*a farmi degno di tè. Ma non vorrei, che m'obliassi un di Setico-*

*Arm:*

*minci a lasciarmi così... Paventi in vano: Io t'amo, e t'amerò. Co-*

si mi sei presente, ancor lon-tana, che per incanto, o per virtu d'amore, nemmen m'avveggiò di sì dolce errore. *Segue Aria Arminio*

*Violini.*

*p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> Sfor: p<sup>o</sup> Sfor p<sup>o</sup>*

*Viola*

*Arminio.*

*Allegro. Comodo.*

*f<sup>e</sup> Sfor: p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*

*Arminio*

*Dà quel dì, che ti mi-rai già per-*

*p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup>*

*Sfor* *f*  
*2a Bassa*  
*rinfor*

*Viola col Basso*

*dei per te la pace già per - dei per te la pace e ancor ardo a quella face, come fosse il primo di*

*Sfor: p° Sfor: p° f<sup>e</sup> p° f<sup>e</sup> p°*

*2a Bassa*

*Dà quel dì ch'io ti mi - rai già per dei per te la pace, e ancor ardo a quella face, come fosse il primo di - come fosse il primo di, come*  
*f<sup>e</sup> p° f<sup>e</sup> p°*

*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for. p<sup>o</sup> f<sup>e</sup>*

*fosse il primo di il pri = mo di*

*Alì così poi nel cor t'ho impressa per virtù dell'*

*amor mio ch'oltre l'onda dell' oblio t'amerò sempre così sempre co = si*

*Da quel dì ch'io ti mi = rai già perdei per te la pace già per =*





*p<sup>o</sup> sfor: p<sup>o</sup> sfor: f<sup>e</sup>*

*Viola*  
come fosse il primo di

*Voad:*  
Or dove va il mio

*Ann:*  
bene? Ascolta, Voa = dice.....

Scena III<sup>a</sup>

*p<sup>o</sup> f<sup>e</sup>*

*Ann:* *Voad:* *Ann:* *Voad:* *Parte/ Ann:*

Annio, che vuoi? Dunque Eppomina... Non è qui. Foss'io teco ve nir? (quant'è importuno) Addio. Dell'amor mio l'arcano convien celar, se no il mio

Scena IV<sup>a</sup>

*Parte/ Sab:*

colpo è vano. Sabino, poi Arminio

Questo pure il momento esser do-vria, per maturar l'impresa; ma qui ancora non

*Arm:*

veggo l'amico Arminio... ah forse... tutto temer convien. Amico? è giunto il momento opportuno, e i tuoi seguaci non attendon, che te.....

Sab:

Arm

Vanne, da lungi per l' i- gnoto camin ti sieguo... ah senti: se al destino Io ce desò, alla mia Sposa, ai pargo- letti Figli, non dir, ch' estinto Io sia

Arm

(Parte/ Sab:

Non più dimore, andiam. Vengo. Ma oh Dio! or di Padre, or di Spaso in tal momento nel più vivo del cor gl' affetti Io sento.

Scena V:

Eppo:

Ann:

Eppo:

Ann:

Sabi:

Epponina, Annio, Sabino  
Poi Tito con guardie.

Lasciami. Non temer. Dove mi guidi? Al tuo Consorte. A qual Consorte indegno Lasciala, o che t'uc

Ann:

Tito

Ann:

cido. Olà, d' un passo se t' avanzi, o Sabin, questo l' immergo nudo ferro nel cor. Che fai? Difendo, Signor il tuo te- soro. A te ra-

Sabi:

Eppo:

Ann:

Tito

pirlo Costui vo- lea. Come! Signor... (se parli, scopro a Tito il tuo Spaso.) A miei Favori corrispondi co- sì? così rispetti la Sposa di Sa-

Sab: Tito Sab: Tito Eppo: Sab:

bino! Alle mie Tende si conduca il fellon. Perche? di quella.....Chetati. Io sono.....Un traditor tu sei. (Infe-lice Sa-bino)

Sab /Parte con Annio/ Tito

Barbari Dei! Lascia di sospirar. Gli oltraggi tuoi vendi = cati saran. Segue Epponina Recc<sup>vo</sup> con Strumenti

Violini

All<sup>o</sup> assai

*p<sup>o</sup>*

Viola

Col Basso

Epponina

Taci, m'uccidi favellando cosi.

Rec<sup>vo</sup>

All<sup>o</sup> assai

*p<sup>o</sup>* *f. p<sup>o</sup>* *p<sup>o</sup>*

*Che mai vi feci Numi del Ciel, se il pianto per placar più non basta i vostri sdegni, e l'ire.*

*p<sup>o</sup>* *f<sup>o</sup>* *p<sup>o</sup>*

*p<sup>o</sup>* *f<sup>o</sup>*

*Numi crudeli?* *Numi crudeli? converrà morire.*

*f<sup>o</sup>* *Segue il Rondo*

Oboè

Corni  
in  
Gesol:

Violini.

Viola

Epponina

Andantino

The musical score is written for six parts: Oboè, Corni in Gesol, Violini, Viola, Epponina, and Andantino. The key signature is one sharp (F#) and the time signature is 2/4. The score features various musical notations including notes, rests, and dynamic markings. The Oboè and Corni parts have a similar melodic line with some trills. The Violini part is more complex with many sixteenth notes and includes dynamic markings like *Sfor.* and *fe*. The Viola part has a more rhythmic accompaniment. The Epponina part is a vocal line with lyrics. The Andantino part is a bass line with dynamic markings like *Sfor.*, *fe*, and *po*. The page number 129 is in the top left corner.

Con qual core oh Dio potrei al mio ben mancar di

Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The lyrics are written in Italian below the staves.

Dynamic markings: *fe p°*, *sfor p°*, *cresc.*, *fe p°*, *sfor p°*, *p°*, *fe p°*.

Lyrics: *fe con qual core al mio ben mancor di fe, tu che il chiedi ingiusto sei alle leggi, al Mondo, a me ali' ingiusto sei alle leggi, al Mondo*

me. Con qual core oh Dio potrei al mio ben mancar di fe con qual core al mio ben mancar di fe mi ser = bate dunque, oh Dei



*p.<sup>o</sup>* *All.<sup>o</sup> of sai*

*f<sup>e</sup>* *f<sup>e</sup>* *p.<sup>o</sup>*

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

questa barbara mer : ce mi ser bate questa bar : bara mer : ce . Con qual core di Die po : trei al mio ben mancar di

*f<sup>e</sup>* 42

A handwritten musical score on aged paper, page 133. The score is arranged in two systems of staves. The top system consists of five staves: the first three are vocal staves with lyrics, and the last two are piano accompaniment staves. The bottom system consists of three staves: the top one is a vocal staff with lyrics, and the two below are piano accompaniment staves. The music is written in a historical style with various dynamics such as *f*, *ff*, *p*, and *pp*. The lyrics are in Italian and appear to be from an opera. The paper shows signs of age, including some staining and foxing.

*ff*

*al mio ben mancar di se*

*tu che il chiedi*

*ingusto sei*

*alle leggi al mondo a me*

*f*

*p*

*f*

*p*

*f*

Handwritten musical score for a string quartet, measures 1-10. The score consists of four staves. The first two staves are for violins, and the last two are for violas. The music features various dynamics including *p*, *f*, and *sf*.

Handwritten musical score for a vocal line and a basso continuo line, measures 1-10. The vocal line includes Italian lyrics. The basso continuo line is a single staff with figured bass notation.

*Con qual core ch'io potrei al mio ben mancar di fe  
al mio ben mancar di fe, mi ser- bate, si questi Dei questa barba:*

Handwritten musical score for the first system, consisting of ten staves. The top five staves contain complex melodic and harmonic lines with various dynamics and articulations. The bottom five staves are bass lines with simpler rhythmic patterns. The music is written in a historical style with a treble clef and a key signature of one flat.

*mf* *f* *p* *f* *p* *f* *p* *f* *mf*

ra mer cè, questa barbara mer - cè, questa barbara mer - cè, questa barba - ra mer cè.

*mf* *f* *p* *f* *p* *f* *p* *f*

Scena VI.

Titto Voadice, poi Annio

Tito Voad Tito Ann Tito Ann

Che sventura fa-tal!... Prence, soccorri la misera Eppo-nita... Ah non so come... Corri, o Signor Che fia? Nel trarre al

Tito

Campo quel prigionier, m'avvene in una Schiera ostil. Mel tolse, e appena Io mi potei salvar. Dalungi intesi poi di Voci, e di Trombe tutto il campo suonar.

Tito

Chi mai potrebbe le mie Schiere assalir? Per altra parte vanne, e t'affretta: va, se puoi, raffrena la militar licenza. I passi tuoi di

Ann. Voa. Tito

nolo lo segui-ro. Vado. Se parti, d'Epponina, o Signor chi resta, oh Dio! chi resta in sua di-fesa? Il braccio mio. Dille, che pensi

solo

a rasciugar quel pianto, e a me la cura lasci del suo destin: mi basta solo, che mi sia grata, e dille, che generoso ho il cor: ma dille an-


  
 cora, che vile Io non fui mai, che se taluno meco ingrato si rese, ebbi costanza in vendi-car l'offese.

Segue Aria di Tito


  
 Oboe
   
 Corni in D / Clarinet
   
 Violini
   
 Viola
   
 Bassi

soli

p<sup>o</sup>

p<sup>o</sup>

Col Basso

Unif.

p<sup>o</sup>

Chor. *for.* *sfor.* *for.*

Cornu

*for.* *p<sup>o</sup>* *for.* *p<sup>o</sup> m<sup>o</sup> f<sup>o</sup>* *p<sup>o</sup>*

*for.* *p<sup>o</sup>* *for.* *p<sup>o</sup> m<sup>o</sup> f<sup>o</sup>* *p<sup>o</sup>*

Tigre Irca: na in sel: va ombrosa

coll' og - getto del suo af fetto non e' fiera ma' pie - tosa spira



for.

for.

*p*

*a punta d'arco*

pace spira pa-ce, e chiede amor **bo** non è fiera ma pietosa **bo** spira pace, e chiede amor coll'ogget-to

*Rolfi & mi b*

*Rolfi*

del suo affatto spira pace, e chiede a : mor, non e sic — ra ma pietosa chiede amor. Trove Ir. cana in selva ombro

*cresc.* *for.*

*sempre* *for.* *p.* *cresc.* *p.* *f. p.* *f. p.* *f. p.* *f. p.* *f. p.* *for.*

*non è fiera, ma pie-tosa, spira pace, e chiede amor, spira pace, e chiede a-mor, spira pa-ce, e chie-de a-mor.*

*sempre* *for.* *p.* *cresc.* *p.* *for. p.* *for. p.* *for. p.* *for. p.* *f. p.* *for.*

The first system of the musical score consists of ten staves. The top four staves appear to be for a string quartet, with notes and rests. The fifth and sixth staves contain dense, rapid sixteenth-note passages, likely for a keyboard instrument, with a *p<sup>o</sup>* dynamic marking. The seventh and eighth staves are for a vocal line, with lyrics written below. The ninth and tenth staves are for a basso continuo or another keyboard instrument, with notes and rests.

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

*for: for: p<sup>o</sup> for: p<sup>o</sup> for: p<sup>o</sup> for: for: p<sup>o</sup> for: p<sup>o</sup> for: p<sup>o</sup> for:*

*Mà se ascolta a se vi-cina micidial nemica voce rug - ge fre - me, e*

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

*for: f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for p<sup>o</sup> for: for p<sup>o</sup> for p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for:*

The first part of the musical score consists of ten staves. The notation includes various note values, rests, and dynamic markings such as 'pº' and 'for.'. The music is written in a single system with a brace on the left side.

*più se - roce*      *sangue, straggi, e la ru - ina può temer nel Cacciator, se ascolta a se vicina micidial nemica voce, può te -*

The second part of the musical score consists of two staves. The first staff contains the vocal line with lyrics, and the second staff contains the accompaniment. Dynamic markings 'for.' and 'pº' are present.

*p<sup>o</sup>* *p<sup>o</sup>*  
*p<sup>o</sup>* *p<sup>o</sup>*  
*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for* *p<sup>o</sup>*  
*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>* *p<sup>o</sup>*  
*p<sup>o</sup>* *f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for* *p<sup>o</sup>*

merne il caccia- tor, può temerne il Cacciator      nella Selva coll' og- getto del suo affetto non è fiera, ma pie- tosa spira

Handwritten musical score for the first part of the page, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *for.*, *forz. ma*, and *f. p. f. p. f. p.*

*pace e chiede amor, spira pace e chiede amor*

*Ma se ascolta se vicina micidial nemica voce*

*rug: — ge*

Handwritten musical score for the second part of the page, consisting of two staves. The notation includes notes, rests, and dynamic markings such as *for.*, *p.*, *for.*, *for p.*, *for p.*, and *for p.*

*p°* *for:*  
*p°*  
*for:* *for: p°* *for: p°* *for: p°* *for: p°* *for: p°* *for: p°* *for:* *p°*  
*p°* *p°*  
*for:* *for: p°* *for: p°* *for: p°* *for:* *p°* *p°* *for:*

*fre = me, e più fe = roce* *sangue, straggi, e la ru = ina può temerne il Cacciator, se a*



The musical score consists of ten staves. The first four staves are vocal lines, with notes and rests. The fifth staff is a piano accompaniment with chords and melodic lines. The sixth staff continues the piano accompaniment. The seventh staff is a vocal line with lyrics. The eighth staff is a piano accompaniment. The ninth and tenth staves are vocal lines with lyrics.

Dynamic markings include *for: p<sup>o</sup>*, *for: ass: p<sup>o</sup>*, *f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for:*, and *for: p<sup>o</sup> for: ass: p<sup>o</sup>*.

Lyrics: *scolta a se vicina micidial nemica voce può temerne il caccia-tor, può temerne il Caccia-tor, il Caccia-tor, il Caccia-tor il Cac-*

cia = tor.

Scena VII.  
Voadice Sola.

Oh' quanti in questo giorno sto af-

/Parte/

fanni, e ti = mori a me d'intorno.

Scena VIII.  
Sabino, ed' Arminio.

Sabi.

Tutto è perduto, a = mico. Fuggi tu al-

Armi

men. Salva i tuoi di, ch'io vado a morir co' miei Figli. In questa Tomba

Sabi.

dunque finir tu dei i giorni tuoi? Non vi è più speme. Ah senti di al-

*Arm:* *Parte/ Sabi.* *Parte/*  
 meno alla mia sposa... Ecco il Ne-mico. Celati per pie-tà, se no' perduto sei. sarete alfin contenti ingusti Dei.

*Tito* *Ann:* *Tito*  
 Scena IX:  
 Tito ed Annio.  
 Vedesti quel Guerrier? sì, tra quei sassi ei si ce-lo Perfido: fin nel Campo venirmi ad'assa-lire? sì

*Ann:* *Tito* *Ann:*  
 cerchi. Ei di qui lungi esser molto non deve. Ma quale è questa mezzo ascosa frà sassi antica porta? Aprasi! Oh Nammi?

*Tito*  
 un sotterraneo Albergo! E chi abitar potrebbe Tenebre sì pro-fonde? En-trate pur miei fidi, forse la dentro il traditor s'a

*sconde.* *Scena X:*  
 Sabino indi Tito ed Annio poi Porponina // Segue Recc<sup>vo</sup> con Strumenti.

Oboe

Two staves of musical notation for the Oboe part, featuring treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes with various articulations. Dynamics include *p<sup>o</sup>* (piano) and *sf<sup>o</sup>* (sforzando).

Corni  
in  
Gesol

Two staves of musical notation for the Horns in G major. The notation includes treble clef, a key signature of one flat, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes. Dynamics include *p<sup>o</sup>* (piano).

Fagoto

Two staves of musical notation for the Bassoon part, using a bass clef. The music contains eighth and sixteenth notes with dynamic markings such as *p<sup>o</sup>* (piano).

Violini

Two staves of musical notation for the Violins. The notation is in treble clef with a key signature of one flat and a 3/4 time signature. It features complex rhythmic patterns with dynamic markings including *sfor. p<sup>o</sup>* (sforzando piano).

Viola

Two staves of musical notation for the Viola part, using a bass clef. The music consists of eighth and sixteenth notes with dynamic markings like *sfor. p<sup>o</sup>* (sforzando piano).

Sabino

Two staves of musical notation for the Soprano part. The notation is in treble clef with a key signature of one flat and a 3/4 time signature. The music is mostly rests, with a vocal line starting at the end of the page. Dynamics include *Recc.<sup>vo</sup>* (recitativo).

Largo

Two staves of musical notation for the Cello and Double Bass part, using a bass clef. The music features a mix of eighth and sixteenth notes with dynamic markings such as *p<sup>o</sup>* (piano) and *sfor. p<sup>o</sup>* (sforzando piano).

Venite, o Figli al

All<sup>o</sup>

Handwritten musical score consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as *f<sup>o</sup>*, *p<sup>o</sup>*, and *f<sup>e</sup>*. The music is arranged in a multi-staff format, typical of a choir or orchestral score.

vostro sen stringete il piu misero Padre  
 oh Ciel' che miro  
 qual di notturne faci in solito splendor!  
 questi e il re

Handwritten musical score for a single voice or instrument, featuring lyrics and dynamic markings. The notation includes notes, rests, and dynamic markings such as *f<sup>o</sup>*, *p<sup>o</sup>*, and *Allegro*.

The first system of music consists of five staves. The top two staves contain melodic lines with various note values and rests. The bottom three staves appear to be accompaniment, with some notes and rests visible.

The second system of music consists of two staves. The top staff has a dynamic marking *fe pº* and contains several measures of music. The bottom staff has a dynamic marking *for.* and contains several measures of music, including some complex rhythmic patterns.

The third system of music consists of a single staff with a C-clef, which is mostly empty, suggesting it might be a vocal line or a placeholder.

The fourth system of music features a vocal line with lyrics. The lyrics are: *mico Oli Padre sventurato! nesun s'appresi, o che cadrà svenato. Numi! in che orrondo albergo si cela il traditore! empio,*. The name *Tito* is written above the staff.

The fifth system of music consists of two staves. The top staff continues the vocal line from the previous system. The bottom staff contains accompaniment. A dynamic marking *fe* is present at the end of the system.

*fc*

*Sabino* *Annio* *Sabino* *Epponina* *Tito*

*cedi quel ferro. In van lo spero. Cedilo, o in questi petti immergo il mio. (che barbaro destino) Fermati. Ah! Figli miei! Come!*

*Sabino* *Tito* *Sabino*

*dunque tu sei? Si son Sabino. Perfido! questa volta tenti salvarti in vano. Non dubitar, crudele. Ecco vi ha mano*

*L'intera di Sabino sventu-rata Famiglia.* *I nostri gridi non ti faccian pietà.* *Fe-*

*risci* *uccidi* *e comincia da me.* *Tito.* *Sabino.* *Dunque non temi il mio acceso furore?* *Anzi lo*



The first system of the score consists of four staves. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs), and a fourth staff which appears to be a continuation of the piano accompaniment or a specific instrument part. The music is in a minor key, indicated by the key signature of two flats.

*sf* solo e perché in van non cada Io mi disarmo eccoti ancor la spada *Erponina* (Pender ti vuoi...) perdona Signor questi tra:

The second system continues the musical score. It features piano accompaniment on the top two staves and the vocal line on the bottom staff. The piano part includes some dynamic markings like *f* and *sf*. The vocal line continues with the lyrics from the previous system.

*Tito* sporti del suo dolor. Piu non t' ascolto. *Erponina* Oh' Dio! or che fa - ro' Ve - nite amati ogget - ti del misero mio core. A piedi

The third system concludes the page. It shows the final part of the piano accompaniment and the vocal line. The piano part ends with a double bar line and a repeat sign. The vocal line continues with the lyrics.

Larghetto

Oboe

*p<sup>o</sup>*

Corni

Fagoto

*Col Basso*

Violini

*p<sup>o</sup>*

*f<sup>e</sup>*

Viola

Recc.<sup>no</sup>

*Subito*

*Tito*

*suoi Voi piangete per noi. Prence, rimira quell'inocente età Che fai mia Sposa? così apie duntiranno il mio sangue avilisci? Ah quest'è troppo*

Larghetto

Four empty musical staves, each with a brace on the left side, indicating they are part of a single system. The staves are blank, showing only the five-line structure.

Two musical staves with handwritten notation. The notation includes various note values, rests, and accidentals (sharps and flats). The first staff begins with a treble clef and a common time signature.

A single musical staff with handwritten notation, including a treble clef and a common time signature. It contains a few notes and rests.

A musical staff with handwritten notation, featuring a large, dense melodic line with many notes and accidentals. It appears to be a complex passage, possibly a vocal line or a highly ornamented instrumental part.

*più tollerar non voglio, quel minaccioso orgoglio farò ben lo tremar. Annò, si serbi al mio sdegno costui. Lo fido a te. Nella prigion più orrenda,*

A musical staff with handwritten notation, including a treble clef and a common time signature. It contains several notes and rests, continuing the piece.

Largo

Corni A. b.

separato da ogn' un la morte attenda.

Sposa! Consorte! Che momento è questo.

Per raffrenar si

Five empty musical staves, each with a five-line staff and a brace on the left side. They are positioned at the top of the page.

A musical staff containing notes and rests. It ends with a 'Segue' marking and a decorative flourish.

A musical staff containing notes and rests. It ends with a 'Segue' marking and a decorative flourish.

A musical staff containing notes and rests. It ends with a 'Segue' marking and a decorative flourish.

A musical staff containing notes and rests. It begins with a 'Sabino' marking.

*in così amaro passo converrebbe mia vita essere un sasso Abbia fine una volta questa vita infelice Io già lo sento quel che m*

A musical staff containing notes and rests. It ends with a 'Segue' marking and a decorative flourish.

Handwritten musical score for voice and piano. The score is written on ten staves. The top four staves are for the piano accompaniment, and the bottom two are for the vocal line. The vocal line includes the lyrics: "vita alla Tomba orri- bile di Morte atro la- mento e intorno errar mi veggo lo stuol fu- nesto delle larve orrende". The piano part features various textures, including chords, arpeggios, and tremolos, with dynamic markings like "f" and "p".

vita alla Tomba orri- bile di Morte atro la- mento e intorno errar mi veggo lo stuol fu- nesto delle larve orrende

Four empty musical staves, likely for a vocal line or a specific instrument, positioned at the top of the page.

Two musical staves containing piano accompaniment. The notation includes chords, arpeggios, and dynamic markings such as *f<sup>o</sup>* and *p<sup>o</sup>*.

Vocal line with lyrics and piano accompaniment. The lyrics are: *Si, v' intesi, e vi siegvo Om = bre, Ombre tremende. Ah perchè mi guardate? A vostri sguardi il mio cor s'arrestò. Sieguimi in*. The piano accompaniment includes dynamic markings *p<sup>o</sup>*, *f<sup>o</sup>*, and *for*.

*Amio*

*Largo*

*solo*

*All.*

*Unif*

*Sabino*

*Allegro*

*Largo*

degno. E voi dal fianco suo divi - dete costor. Barbaro! aspetta un sol momento an - or Ma voi piangete



All<sup>o</sup>

Solo

Coro in F.

fe

Unis.

Misero! e quale istante è mai questo per me?

vi lascio, oh Dio! e vi lascio per sempre

Allegro fe

*Larghetto*

*Larghetto*

*Larghetto*

*Io vado a morte. Ad - dio miei cari Figli, ad - dio. Con - sorte. Segue l' Aria*

*Oboè* *Solo* *p<sup>o</sup>*

*Corni in E lafa*

*Violini* *p<sup>o</sup>* *p<sup>o</sup> f<sup>o</sup>* *p<sup>o</sup>* *Sfor. p<sup>o</sup>* *Sfor. p<sup>o</sup>*

*Viola* *p<sup>o</sup>* *p<sup>o</sup>* *Con Violini*

*Sabino*

*Largo* *p<sup>o</sup>* *p<sup>o</sup>*

*Cari Figli mi'altro amplesso dammi, o Sposa mi'altro addio oh Figli, oh Sposa, cari pegni*

*p.<sup>o</sup>*

*f<sup>e</sup> p.<sup>o</sup> f<sup>e</sup> p.<sup>o</sup> cresc p.<sup>o</sup>*

*del cor mio ah non posso ah Dio lasciarvi, ne' ce- lar - - vi il mio do- lor. Cari Figli, dolce sposa, cari pegni del cor mio, ah non posso ah Dio la.*

*f<sup>e</sup> p.<sup>o</sup> f<sup>e</sup> p.<sup>o</sup>*

( )

All<sup>o</sup> assai

Musical score for the first part of the piece, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'p°'. The music is written in a single system across the staves.

sciarvi, nè celarvi, nè celar:vi il mio do:lor

Ah' con: vien ch'io vada a morte così vuol' avverso fatto

for. p°

27 All<sup>o</sup> assai

p°

Musical score for the second part of the piece, consisting of one staff of music. It includes the vocal line with lyrics and dynamic markings like 'for. p°' and 'p°'. The piece concludes with the tempo marking 'All<sup>o</sup> assai'.

*f*

*for. ass. p'* *p' ass.*

*for. assai* *p'*

Ah tu perdi il tuo Consorte Voi perdetes il Genitor Che momento sventurato di spavento, e di terror, che momento

*p.<sup>o</sup>*

*p.<sup>o</sup>*

*m.<sup>o</sup> fe*

*p.<sup>o</sup>*

*Con Violini*

*sventurato di spavento e di terror Ah Consorte ah Figli convien ch'io vada a morte lo vuol l'avverso fato lù*

*f.<sup>e</sup> p.<sup>o</sup>*

The first system of music consists of four staves. The top two staves contain mostly whole and half notes, with some rests. The bottom two staves contain similar notation, including some eighth notes. A dynamic marking *p<sup>o</sup>* is written above the second staff.

The second system of music features more complex rhythmic patterns, including sixteenth and thirty-second notes. It includes dynamic markings *f<sup>o</sup>*, *sfr. p<sup>o</sup>*, *f<sup>o</sup> p<sup>o</sup>*, and *f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup>* across the staves.

The third system of music continues the complex rhythmic patterns from the second system, with various note values and rests across the staves.

The fourth system of music includes a vocal line with lyrics. The lyrics are: *perdi il tuo Consorte, perdetes il Genitor, che momento sventurato di spavento, e di terror, e di ter = ror, di spavento, e di ter = ror di spa:*. The system also includes dynamic markings *for. p<sup>o</sup>* and *f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup>*.



The first system of the musical score consists of five staves. The top staff contains a melodic line with various note values and rests. The second and third staves appear to be accompaniment for a keyboard instrument, with chords and moving lines. The fourth and fifth staves contain more complex musical notation, possibly for a string ensemble or woodwinds, with many beamed notes and dynamic markings. The dynamic markings *f*, *p*, *f*, *p* are visible on the fourth staff.

The second system features a vocal line on the top staff with the word "Unus" written below it. The vocal line has a melodic contour with some slurs. Below the vocal line is a keyboard accompaniment with chords and moving lines. The dynamic markings *f*, *p*, *f*, *p* are visible on the left side of this system.

Two empty musical staves, likely for a basso continuo or another instrument, with clefs and bar lines.

The third system features a vocal line on the top staff with the lyrics "vento, e di ter-ror, e di ter-ror." written below it. The vocal line has a melodic contour with some slurs. Below the vocal line is a keyboard accompaniment with chords and moving lines. The dynamic markings *f*, *p*, *f*, *p* are visible on the left side of this system.

The fourth system features a keyboard accompaniment with chords and moving lines. The dynamic markings *f*, *p*, *f*, *p* are visible on the left side of this system. The system ends with a double bar line and a repeat sign.

Scena XI

Voadice

E Tito avrà tal core d'incrudelir contro un liroe, che vinto fu dalla frode, e di volerlo estinto! questo non fu il costume del

Voadice, e Tito

Tito

Voadice

Popolo Roman. A te non rendo ragion del mio voler, e sempre giusto il castigo degl' empi. Intendo, intendo. Negando alui difesa, ti vendichi te

stesso, non la ragion del Trono, o Roma of-fesa.

Segue Aria Voadice.

Violini

Voadice

Viole col Basso

Allegro

The musical score consists of three staves. The top staff is for Violini, the middle for Voadice, and the bottom for Viole col Basso. The Violini part has a 3/4 time signature and includes dynamic markings of p<sup>o</sup> and f<sup>e</sup>. The Voadice part has a 3/4 time signature and includes the instruction 'Viole con Violini'. The Viole col Basso part has a 3/4 time signature and includes the tempo marking 'Allegro' and dynamic markings of p<sup>o</sup>.

*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*

*Viole*  
*Col Basso*

*f<sup>e</sup>*

Quell' ira che in vano celar tu pretendi      ce- lar ce- lar tu pre- tendi      d' un core Ro- mano il

*f<sup>e</sup>*

*f<sup>e</sup>*

*Con Violini*      *Con Violini*

*f<sup>e</sup>*

pregio non e' il pregio non e' d' un core Ro- mano il pregio non e' il pre- — — — gio il pregio non e' d' un core Ro-

mano il pregio non è - il pregio non è.

È degno un Sovrano è al - lora, del

Regno, che frena lo sdegno, che accorda mercè quell' ira che in vano celar tu pre - tendi

celar, celar tu pre - tendi

*p.<sup>o</sup>* *p.<sup>o</sup>* *f.<sup>e</sup>* *p.<sup>o</sup>*

*Con Violini* *Con Viol.*

*d'un core Romano il pregio non e' il pregio non e' d'un core Ro-mano il pregio non e' il pre- gio il pregionon e' d'un*

*f.<sup>e</sup>*

*Scena XII<sup>a</sup>*

*Tito, poi*  
*Erponina,*  
*poi Voadice*

*Tito*  
*Sin che vive Sabin non e' sicuro il*

*core Romano il pregio non e' il pregio non e'.*

*Erpo:*  
*Trono e sarà Tito infelice in amor Si-*

*Eppo:* Ignor, tu vedi l'infelice Epponina supplice a piedi tuoi, senza lo sposo viver non posso, e non dovrei potendo, usa di tua virtù, rendi Sa- bino: al:

*Tito* Va sua grotta, ai Figli, alla Consorte, o lascia pur che uniti andiamo a Morte. *Eppo:* Tali sensi Epponina, non son degni di te. Sai che t' adoro, e parli di- mo- rit?

*Eppo:* Così tu parli, Giudice ingiusto, ad' un' afflitta sposa! *Tito* Di me ti lagni a torto, lagnati di Sabin. *Voad:* Sabino è morto. *Eppo:* Aimè! *Tito* Spiegati: come? *Voad:* Ei dalla

*Tito* Torre tento salvarsi, e dalle mura un salto avventuro: Una voce sparse, che morto ei sia. *Voad:* Vanne, e riporta più certi avvisi. *Voad:*

*Parte I*  
 Il Ciel pie- toso a me renda il Germano a Lei lo Sposo.

*Scena XIII<sup>a</sup>*  
 Eppon.<sup>a</sup> Tito poi Annio con Sabino.

*Tito* Consolati Eppo- nina, che se

*Eppo.*  
 perdi Co - lui, v'è ch'è adora. Lascia barbaro cor, lascia *lungi dall'occhi tuoi a sfo - gare il mio duol...mà, oh' Dei! che veggo! Sa -*

*Sabi. Eppo: Ann: Tito*  
 bins! Ah' Sposa! Ah' Sposo! Signor s'io non accorro, coll'a - juto de suoi già son fuggia dal Carcere. Costui - v'è ancor ch'ardisca estilità tentar' v'è, si distrugga chi

*Ann: Tito Sabi: Tito*  
 porta ombra di reo. Vado. Sabino! è giunto al fin quel tempo di picciare la fronte al Romano poter. Ch'io picchi il fronte ai tirrauni del Mondo! Ah' tu Epponina fa, che

*Eppo: Tito Eppo: Tito Sabi:*  
 ceda il Consorte. In van lo sperì Tu mia nemica ancor! Nemica sempre, di chi esige viltà. Non sai, che posso farvi cadere estinti! Estinti si, non avv -

*Tito Eppo: Sabi:*  
 liti, e vinti. Deci: dete voi stessi di vostra sorte; Ecco il momento estremo. Son vane le minaccie. Io non ti temo. Segue il Terzetto.

*Oboe*

*Corni*

*Violini* *p<sup>o</sup>* *f<sup>e</sup>* *p<sup>o</sup>* *f<sup>e</sup>* *p<sup>o</sup>* *f<sup>e</sup>* *p<sup>o</sup>* *f<sup>e</sup>* *p<sup>o</sup>* *mf<sup>e</sup>*

*Viola* *Col Basso*

*Trombini*

*Sabino* *E' vano il tuo furor* *Non curi il tuo rigor, non*

*Tito* *Sfogati pur tiranno* *Non curi il tuo rigor, non*

*Bassi* *A morte vi condannano, a morte vi condannano* *p<sup>o</sup>* *mf<sup>e</sup>*



*Col P.<sup>mo</sup>*

*p<sup>o</sup>* *f* *p<sup>o</sup>* *Cresc.* *p<sup>o</sup>* *f* *p<sup>o</sup>*

*curo il tuo rigor.*

*Anima vile taci*

*curo il tuo rigor.* *sfido il destin, la*

*e piu in faccia a morte non vivro si audaci*

*p<sup>o</sup>* *for.* *Cresc.*

The first three staves of the score. The top staff is the vocal line, and the two staves below it are the piano accompaniment. The music consists of several measures with various note values and rests.

The fourth and fifth staves, which are piano accompaniment parts. They feature complex rhythmic patterns and dynamic markings: *f<sup>o</sup> p<sup>o</sup>*, *f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>*, *p<sup>o</sup>*, *f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup>*, *p<sup>o</sup>*, and *f<sup>o</sup> p<sup>o</sup>*.

The sixth staff, which is the vocal line. It contains the lyrics: *per fido ingiusto cor, per fido ingiusto cor.*

The seventh and eighth staves, which are the vocal line. The lyrics are: *Non curò il tuo rigor, per fido* (seventh staff) and *sorte per fido ingiusto cor, per fido ingiusto cor. Non curò il tuo rigor, per fido* (eighth staff).

The ninth staff, which is the vocal line. The lyrics are: *per fido ingiusto cor per fido ingiusto cor. E pur in faccia a morte. Non vi vedrò sì audaci.*

The tenth staff, which is the piano accompaniment. It features dynamic markings: *f<sup>o</sup> p<sup>o</sup>*, *f<sup>o</sup> p<sup>o</sup>*, *f<sup>o</sup> p<sup>o</sup>*, and *f<sup>o</sup> p<sup>o</sup>*.

*f<sup>e</sup> p<sup>o</sup> for: p<sup>o</sup> for: p<sup>o</sup> for: for: p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> for* *Sfor*

*perfi-do in-iu-sto cor perfi-do in-iu-sto cor, perfi-do in-iu-sto cor.*  
*perfi-do in-iu-sto cor perfi-do, in-iu-sto cor, perfi-do, in-iu-sto cor.*  
*perfi-do, in-iu-sto cor, perfi-do, in-iu-sto cor.*

*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup>*

The first five staves of the musical score. The top two staves are vocal lines with various notes and rests. The bottom three staves are piano accompaniment, starting with a *p<sup>o</sup>* dynamic marking. The piano part includes a series of chords and a melodic line with slurs.

The sixth and seventh staves of the musical score. The sixth staff contains the lyrics: *Oh! morirà il mio bene...* and *che affanno, oh!*. The seventh staff contains the lyrics: *Vedrò languir, chi adoro...* and *che af:*. The musical notation continues with notes and rests corresponding to the lyrics.

The eighth and ninth staves of the musical score. The eighth staff contains the lyrics: *Lo perdo il mio te-soro*. The ninth staff contains the dynamic marking *f.<sup>o</sup> p.<sup>o</sup>*. The musical notation continues with notes and rests.

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as "cresc. m. f." and "f.".

Dio! oh' Dio! che pena che barbare do:lor che affanno. oh' Dio!  
 fanno oh' Dio! oh' Dio! che pena che barbare do:lor che affanno oh' Dio! oh' Dio! che pe:  
 che affanno oh' Dio! oh' Dio! che pena, che barbare do:lor che affanno, oh' Dio! oh' Di:

1. Viol.

*mf* *f* *mf* *f* *p* *f* *p* *sf*

oh! Dio! che pena che barbaro do:lor, che bar =

na che barbaro do:lor, che bar =

o! che pena che barbaro do:lor, che bar =

*f* *mf* *f*

baro

che affanno, oh Dio, che pena

Handwritten musical score on ten staves. The top four staves are instrumental accompaniment. The bottom six staves contain vocal lines with lyrics. Dynamics include *p°*, *f°*, and *Unis*. The lyrics are "che barbaro dolor" and "baro che barbaro do = lor".

Lyrics: *che barbaro dolor* *baro che barbaro do = lor* *che barbaro do = lor* *che barbaro do = lor* *che barbaro do = lor* *che barbaro do = lor*



*f<sup>e</sup>* *f<sup>e</sup>*

*f<sup>e</sup>* *f<sup>e</sup> p<sup>o</sup>* *p<sup>o</sup>* *f<sup>e</sup>* *Cresc. f<sup>e</sup>* *f<sup>e</sup> p<sup>o</sup>*

*Unis* *Unis*

barbaro dolor, che barbaro dolor, che barbaro do = lor ——— che barbaro dolor. che barbaro do-lor, che barbaro dolor

barbaro dolor, che barbaro dolor, che barbaro do = lor ——— che barbaro dolor. che barbaro do-lor, che barbaro dolor

barbaro dolor, che barbaro dolor, che barbaro do = lor ——— che barbaro dolor. che barbaro do-lor, che barbaro dolor

*f<sup>e</sup>* *p<sup>o</sup> f<sup>e</sup>* *f<sup>e</sup>* *p<sup>o</sup>*

che barbaro dolor. Veggo languir, chi adoro ali morir à il mio bene Che affanno, oh Dio! che pena, che

che barbaro dolor. Veggo languir, chi adoro ali morir à il mio bene Che affanno, oh Dio! che pena, che

che barbaro dolor. Che affanno, oh Dio! che pena, che

for:

The first system of the musical score consists of five staves. The top two staves appear to be vocal lines with notes and rests. The third staff contains a complex rhythmic pattern with many notes, possibly for a keyboard instrument. The fourth and fifth staves continue the musical notation, including dynamic markings such as *p* and *f*.

The second system of the musical score consists of five staves. The first staff begins with a C-clef. The lyrics are written below the staves in Italian. The lyrics are: *barbaro do:lor. perfido ingiusto cor. Che affanno, oh' Dio! che pena che barba: ro do:*. The musical notation includes notes, rests, and dynamic markings like *p*.

lor, che barbaro do = lor, che barbaro do = lor.

lor, che barbaro do = lor, che barbaro do = lor.

lor, che barbaro do = lor, che barbaro do = lor.

*Fine dell'*

*Atto Secondo*

## Atto Terzo

Scena I<sup>a</sup>

*Annio*  
Tito, e  
Annio.

Vinti sono i Ribelli. Il crederesti? fra i prigionier si trova Arminio. .... Come? il caro amico? e a tanto pote giunger quelcor? Non dubi-  
tarne. Ascolta il mio consiglio: Finche vivo è Sabin, dura il periglio. Basta t'intesi, vanne, e a me Epponina fa, che si quidi. Ah no Signor sai quanto scaltra è

*Tito*  
Annio.

Colei; ti sedurrà col pianto. M'intendesti? Ubbi- disco... almen raumentaciò che tu devi alle Romane Squadre, ai comandi di Roma, al Mondo, al

*Parte*  
Padre.

*Tito*  
Tito, poi Epponina

*Eppo:*  
Da

*Scena II<sup>a</sup>*

M'empiono di sospetto i detti di Costui, un altro traditore Io temo in lui.

*Tito* me, che si pretende? Che per pochi momenti tu sospenda lo sdegno. *Eppò* Malagevole troppo è a mè l'impegno. *Tito* Sol-le-ci-to favella. Il Padre, e

Roma di Sabino, e di te chiedono la vita. E pur de giorni tuoi, Io che l'arbitro sono, e Figli, e vita, e libertà ti dono. *Eppò* Viver senza lo Sposo? *Tito*

*Tito* Odi, Epponina, e per l'ultima volta i sensi miei: per di lo sposo, è vero, mi te u'offro un migliore, che d'alloro inortal cinge la chioma, che da leggi alle Gallie

*Eppò* al Mondo, a Roma. E con lusinghe ardiscitentarmi di viltà? Sappi, crudele, che estinto il mio consorte, Io non bramo, che morte, che non sarò mai tua,

*Tito* ch'odio ti giuro, che sempre t'odierò, quanto t'odiai, che ti chiedo la Morte. E morte avrai. Ma perchè più funesto a te riesca il morir, prima Sa-

bino versi sugl'occhi tuoi l'indegno sangue, Al supplizio, o Custodisci con  
 dota Costei: vegga la morte del traditor, e poi termini i giorni  
 suoi. Vedremo allora, ingrata, se sarai costante ancora. Toglimi  
 pur la vita, che se dal caro sposo divisa non sarò nel punto estremo,  
 venga pure la morte, Io non la temo. *Segue Aria*  
*Erponina.*

Oboè  
 Corni  
 in  
 Cesol  
 Violini  
*p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> Sfor: p<sup>o</sup>*  
 Viole  
 Col Basso  
 Erponina  
 Andante  
*f<sup>e</sup>*

*sfor.* *f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup>* *p<sup>o</sup>* *sfor.* *p<sup>o</sup>* *sfor.*

*sfor.* *sfor.*

*sfor.* *p<sup>o</sup>* *sfor.*

*sfor.* *f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>* *p<sup>o</sup>* *sfor.* *p<sup>o</sup>* *sfor.*

Al caro bene a lato non senti: rō la pena e sullo sposo amato



*for.* *p.<sup>o</sup>* *p.<sup>o</sup>*

*p.<sup>o</sup>* *f.<sup>o</sup>* *p.<sup>o</sup>* *sfor.* *p.<sup>o</sup>*

*f.<sup>o</sup>* *p.<sup>o</sup>* *sfor.* *sfor.*

*contenta Io cade = ro.*

*Se cosi scioglie il fa = to la mia crudel catena, la mia crudel catena, mo = mento piu be = ato no,*

*sfor. p<sup>o</sup>* *sfr. p<sup>o</sup> sfr. p<sup>o</sup>*

*che bramâr non sò. e sullo sposo amato contenta Io cade: rò, con: ten: ta Io ca: de:*

*m.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup>*

Col. 1<sup>mo</sup>

Col. 2<sup>do</sup>

*sfor. p<sup>o</sup> sfor. p<sup>o</sup> f<sup>e</sup>*

*p<sup>o</sup> sfor.*

*sfor.*

*f<sup>e</sup> p<sup>o</sup> sfor.*

*ro contenta contenta Io cade. ro. Al caro bene a lato non senti - ro la pena, e sullo Sposo a -*

*Col 1<sup>mo</sup>*

*Col 2<sup>do</sup>*

*sfor.* *ff* *p<sup>o</sup>* *sfr p<sup>o</sup>* *sfor.* *p<sup>o</sup>*

*sfor.* *sfor.*

*mato contenta lo cade - ro se così scioglie il fato la mia crudel catena la mia crudel cate na, momento più be - ato no, che bramar non so*

*f<sup>c</sup>* *p<sup>o</sup>*

*sfor.* *f* *p*

*e sullo Sposo amato contenta lo cadero conten ta, contenta lo cade :*

*f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup>*  
*sfor: f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup>*

Scena III<sup>a</sup>

Tito Solo

Tito

E vinto sarà

Tito da una donna in virtù no nol consente il mio Nome,

il mio sangue, dell'Impero l'onor. Ehi si cerchi una sa-

gace via, d'uscir d'affanno, senza avvilirmi, o compa-

rò — contenta lo caderò, contenta, contenta lo cade = rò.

rir tiranno.

Segue Aria Tito.

Violini

Violini musical notation consisting of two staves. The top staff features a melodic line with various ornaments and trills. The bottom staff contains a rhythmic accompaniment with triplets and sixteenth notes.

Viola

Viola musical notation in bass clef, labeled "Col Basso". It features a melodic line with some trills and rests.

Tito

Tito musical notation in bass clef, consisting of a single staff with a melodic line that is mostly silent or has very faint notes.

Andante

Andante musical notation in bass clef, featuring a melodic line with various ornaments and trills.

Piano accompaniment musical notation in bass clef, featuring a complex rhythmic pattern with many sixteenth notes and triplets. A *p<sup>o</sup>* dynamic marking is present.

An empty musical staff in bass clef.

Vocal line musical notation in bass clef, featuring a melodic line with various ornaments and trills. A *p<sup>o</sup>* dynamic marking is present.

Bel - la - fiamma che il ve - no m'ac - cende che m' in - fon - di - no - va :

Piano accompaniment musical notation in bass clef, featuring a complex rhythmic pattern with many sixteenth notes and triplets. A *p<sup>o</sup>* dynamic marking is present.

*mf* *f* *p* *for. p* *f* *p* *f*

lo de = so ben com-prendo che chie - di da me che chiedi da me bella fiamma

*f* *p* *f* *p* *for.* *f* *p* *f* *p*

ben compren - do, che chiedi da me, che chie - di, che chiedi da me com = pren:

*f* *p* *f* *p* *f* *p*



*f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>*  
*f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>*  
*f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>*  
*f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup> f<sup>o</sup> p<sup>o</sup> f<sup>o</sup>*  
*p<sup>o</sup> f<sup>o</sup> p<sup>o</sup>*

*do, che chie - di da me.*

*Tu, che amico alla gloria mi rendi*

*sul mio a - more deli' spargi un ob - lio che co - roni il va - lore, e la fe', il va - lore, e la fe'*

Handwritten musical notation for the first system, featuring a treble clef and a series of notes with various ornaments and dynamics. The dynamics *mo*, *fc*, and *fc* are visible below the staff.

A blank musical staff with a C-clef, likely for a second voice or instrument.

Handwritten musical notation for the second system with lyrics: *Bel = la fiamma, che il seno m' accendi, che mi in = fondi no = vello de = sio ben comprendo, che chiedi da'*

Handwritten musical notation for the third system with lyrics: *me*

Handwritten musical notation for the fourth system with lyrics: *bel = la fiamma*

Handwritten musical notation for the fifth system with lyrics: *ben - compren*

Handwritten musical notation for the sixth system with lyrics: *di, che*

Handwritten musical notation for the seventh system, continuing the piece.

*sfor. p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup> sfor. f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup>*

*chie - di da me che chie - di - che chie - di da me, com - prendo, che*

*f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup> p.<sup>o</sup>*

*chie - di da me*

*tr. che chie - di da me.*

*f.<sup>o</sup> p.<sup>o</sup> f.<sup>o</sup>*

# Scena IV<sup>a</sup>

*Sabino e Custodi che a suono d'una Marcia Lugubre viene condotto al Supplicio.*

The musical score consists of the following parts and markings:

- Oboè:** *p<sup>o</sup> sfor: p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup>*
- Corni:** *f<sup>e</sup> p<sup>o</sup>*
- Fagolo:** *p<sup>o</sup>*
- Violini:** *p<sup>o</sup> sfor: p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> f<sup>e</sup> p<sup>o</sup> sfor:*
- Viola:** *Col Basso*
- Sabino:** *Reccitativo*
- Moderato:** *p<sup>o</sup> f<sup>e</sup> f<sup>e</sup> f<sup>e</sup> p<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup> Oboe*

*p<sup>o</sup>* *f<sup>o</sup> p<sup>o</sup>* *f<sup>o</sup>*

*f<sup>o</sup> p<sup>o</sup>* *p<sup>o</sup>* *cresc.* *f<sup>o</sup> p<sup>o</sup>*

*f<sup>o</sup> Viole p<sup>o</sup>*

*Rec<sup>to</sup> Sabino*

*Viva vita infelice ecco*

*f<sup>o</sup> p<sup>o</sup>* *f<sup>o</sup> p<sup>o</sup>* *f<sup>o</sup> p<sup>o</sup>*

16

Adagio.

And.<sup>te</sup>

Musical notation for the first system, including piano and bass staves with dynamic markings like *p.o*, *p.o*, *f.o p.o*, and *p.o*.

*l'infauſto fin. Nacqui alle pene, viſſi frà ſtenti e guai, nè un om- bra di piacer non vidi mai*

Adagio.

And.<sup>te</sup>

Musical notation for the second system, including piano and bass staves with dynamic markings like *f.o p.o*, *f.o p.o*, *sfor:*, and *Allegro*.

*non mi'è grave il mo- rir, ma i cari oggetti del più tenero amore s'affollan tutti a lacerarmi il core Allegro.*

*f.o p.o*

*sfor.* *f<sup>e</sup> p<sup>o</sup>* *p<sup>o</sup>*

*sfor.*

*costanza anima mia pochi momenti restano d' tuo penar con petto*

*f<sup>e</sup> p<sup>o</sup>* *p<sup>o</sup>*

*f<sup>e</sup>* *Scena, V<sup>a</sup>*

*Unis* *Esponina fra*

*Guardie*

*e Sabino*

*forte* *vadasi pure vadasi pure ad incontrar la Morte*

*f<sup>e</sup>* *Segue Subito.*

33

*Oboe*  
*p. sfor. p. f.*

*Corni*

*Fagoto*

*Violini*  
*p. sfor. p. f. p.*

*Viola*  
*p.*

*Canto*  
*Sabino*  
*Che ascolto? oh! Dio Chi veggio? Exponina, il mio ben? che dolo =*

*Bassi*  
*p. f.*



tremolo  
 p<sup>o</sup> tremolo  
 cresc.

Esponina Sabino Esponina Sab:

esso momento è questo... ah' cara sposa? Oh' sposo? Vieni tu spettatrice, o meco ad' incontrar la sorte istessa? Un mille angustie, oppressa spettatrice sarà

p<sup>o</sup> tremolo

Sabino Esponina Sabino Esponina

fortezza avrai nel momento fatal ah' mi condanna empia legge tiranna a vederti spirar pria di morte. Numi, che crudelta? No, care

*Sab: Eppo Sab*

*Sposo non mi pesala Morte, i Figli, oh' Dio! i Figli mi stan sul cor. Che fu di loro? In vano ne ricer cai Forse... Deli taci, non dubi-*

*Eppo:*

*tarne, il Cielo veglierà alor di fesa, e forse un giorno a grandi imprese accinti vendicheranno i Gemitori e stinti. Ma tu*

*Sabino.*  
 caro morrai potessi almeno col mio sangue salvarti. *Eh' di costanza* vero spirito riacenda i nostri petti. un passaggio è la

*Allegro*  
*p<sup>o</sup>* *cresc.* *f<sup>o</sup>*

morte. ah non l'oscuri un'ombra di ti: mor. Apprenda Tito con suo reator da Noi  
 che nelle Gallie ancor nascon gl'Erui.

Segue Sabino il Rondo.

*Oboè.*  
*Col. 1.ª Viol.*

*Corni*  
*Col. 2.ª Viol.*

*Violini*  
*p.* *f. p.* *f. p.*

*Viola*  
*2.ª Bassa*  
*Unis.* *Con Violini*

*Sabino*  
*In qual barbaro momento Io ti do l'estremo addio?*

*Largo.*  
*f.* *f. p.*

The first system of the musical score consists of seven staves. The top four staves are for the piano accompaniment, and the fifth staff is for the vocal line. The piano part features a complex texture with sixteenth-note patterns and sixteenth-note chords. The vocal line is written in a soprano clef and includes dynamic markings such as *Sfor: p<sup>o</sup>* and *Sfor:*. The system concludes with a double bar line.

*Unis*

nelle vene il sangue mio freddo scorre per l'or -ror là di Lete in sulle Sponde ti pre = cedo amato bene, fini =

The second system of the musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The piano part continues with sixteenth-note patterns and chords. The vocal line includes dynamic markings such as *Sfor: p<sup>o</sup>* and *Sfor:*. The system concludes with a double bar line.

ran le no-stre pene, finiran le nostre pene, la sa-rem feli-ci ognor, la sareni feli-ci ognor. In qual barbaro mo-mento lo ti do l'estremo ad-

This section of the score includes staves for strings and woodwinds. The top two staves are marked *Col. p.* and *Col. 2.*. The woodwind parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f<sup>o</sup> p<sup>o</sup>*, *sfor.*, and *p<sup>o</sup>*. A *cresc.* marking is present towards the end of the section.

Con Violini

The vocal line begins with the word *dio*. The lyrics are: *nelle vene il sangue mio freddo scorre per l'orror* and *La di Lete in sul: le sponde ti precedo amato*. The music is written in a single staff with a treble clef. Dynamic markings include *f<sup>o</sup> p<sup>o</sup>* and *sfor. p<sup>o</sup>*.

*Allegro*

The first system of the musical score consists of five staves. The top staff contains a melodic line with several slurs and accents. The second and third staves appear to be accompaniment for a piano or similar instrument, with notes and rests. The fourth staff continues the accompaniment. The fifth staff features a more complex rhythmic pattern with many sixteenth notes and is marked with *cres. f<sup>o</sup>* (crescendo, forte).

The second system consists of two staves. Both staves are mostly empty, containing rests. The second staff has a dynamic marking of *f<sup>o</sup>* and a small asterisk symbol near the end of the staff.

The third system consists of two staves. The top staff contains the vocal line with the following lyrics: *bene Fini-ran le nostre pene, la saremo felici ognor. La di Lete in sulle sponde, ti precedo amato bene la ti pre-*. The bottom staff contains the piano accompaniment. The system is marked with *cres* (crescendo).

*Allegro*

*cres*



Orn

Four staves of musical notation, likely for strings or woodwinds, showing rhythmic patterns and rests.

Staff of musical notation with dynamic markings *f*, *p*, *f*.

Staff of musical notation with dynamic markings *f*, *p*.

Staff of musical notation with dynamic markings *f*, *p*.

Staff of musical notation with dynamic markings *f*, *p*.

Staff of musical notation with dynamic markings *f*, *p*, *f*.

*cedo amato bene finiran le nostre pene, la saremo fe-lici ognor ah' ben mio prendi l'estremo addio ad - dio*

Staff of musical notation with dynamic markings *f*, *p*, *f*.



Presto

The first system consists of four staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern consistent with the 'Presto' tempo marking. The notation includes quarter notes, eighth notes, and rests across all four staves.

Recc<sup>to</sup>

Andante

The second system features a piano introduction on the top staff, marked 'Recc<sup>to</sup>' (Ritardando), with a series of sixteenth notes. This is followed by a vocal line on the second staff, marked 'Andante'. The piano accompaniment continues on the bottom two staves. Dynamics markings 'f' and 'p' are present.

Esponina

Gia mi lasci?

se m'attendi..... vengo anch' lo.

Eh' si compia il

Sabino

si, che vuoi?

Eh' si compia il

gnor.

Recc<sup>to</sup>

And<sup>te</sup>

43 Presto

The third system contains vocal lines for Esponina and Sabino. The piano accompaniment is on the bottom two staves. The system concludes with a 'Recc<sup>to</sup>' marking and a '43 Presto' instruction. Dynamics markings 'f' and 'p' are used throughout.

Musical notation for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings.

Musical notation for the second system, featuring a piano introduction marked *sfor. p.* and dynamic markings *f* and *p*.

Musical notation for the third system, including the vocal line and piano accompaniment.

fa - to rio si dia fi - ne al mio do - lor ah' si si compia, si dia fine al mio do - lor ah' si compia il  
 fa - to rio si dia fi - ne al mio do - lor ah' si si compia, si dia fine al mio do - lor ah' si compia il

Musical notation for the fourth system, including dynamic markings *f* and *p*.

Four staves of musical notation, likely for a string quartet. The notation includes rhythmic patterns and melodic lines across the staves.

Two staves of musical notation. The first staff begins with the dynamic marking *sfor.* and ends with *f. p.*. The second staff continues the melodic line.

A single staff of musical notation, possibly a bass line or a specific instrument part.

A staff of musical notation with lyrics written below it.

fa - to rio si - dia fi - ne al mio do - lor chi si com - pia il fa - to rio si dia fi - ne al mio do - lor al

A staff of musical notation with lyrics written below it.

fa - to rio si - dia fi - ne al mio do - lor chi si com - pia il fa - to rio si dia fi - ne al mio do - lor al

A staff of musical notation with dynamic markings *p.* and *f. p.* at the end.

Handwritten musical score for the first system, consisting of six staves. The top five staves contain vocal or instrumental lines with various note values and rests. The sixth staff contains a complex, dense musical passage with many beamed notes and slurs. Dynamic markings 'f' and 'p' are visible at the beginning of this staff.

Handwritten musical score for the second system, consisting of two staves. The top staff contains a vocal line with lyrics. The bottom staff contains a piano accompaniment line with chords and rhythmic patterns.

*mió do = lor, al mió do = lor, al mió do = lor.*

Handwritten musical score for the third system, consisting of two staves. The top staff contains a vocal line with lyrics. The bottom staff contains a piano accompaniment line with chords and rhythmic patterns.

*mió do = lor, al mió do = lor, al mió do = lor.*

Handwritten musical score for the fourth system, consisting of one staff. It contains a complex, dense musical passage with many beamed notes and slurs, similar to the sixth staff of the first system. Dynamic markings 'f' and 'p' are visible at the beginning.

Scena VI:  
ed' Ultima  
Tutti.

Sabino

Eppo:

Tito

Dove sono? che incanto! oh Figli! Oh care viscere del mio sen: Ecco ti rendo i figli tuoi, la tua diletta Sposa dell'atto

generoso non chiedo altra mercede, se non che giuri a Roma Osequio, e Fede. Vinto da tal virtù, chiedo perdono ad mio lingo fallir. Sarò di Roma, de-

Sab:

Eppo:

Tito

posto l'odio antico, dell' Impero, e di te servo, ed amico. Signor... Basta, Eppo - nina. Godi col caro Sposo il meri-tato amor; e saggia obblia, quanto offesi per

Voad:

Arm:

Tito

te la gloria mia. Oh Prence generoso! Ecco Arminio al tuo piede... Amico Sorgi. Nacque d'amor la colpa, e la corregga amor. A Voadice

Am:

Tito

Ann:

dona la mano, e vivi Sposo a tanta beltà lieto, e fe-lice Tito... De tuoi delitti consapevole. Io sono, scordo l'indegne colpe, e ti perdono.

*Ann:*

*Tito*

*Mã qual saggio d' amore qual prova dar potrei d'un cor pentito? Immitare ti basti il cor di Tito. Segue il Coro.*

*Oboè*

*Trombe  
Luighe*

*Violini*

*Epponina  
Voadice*

*Sabino  
Armino*

*Tito  
Annio*

*Viola col Basso*

*Allegro*

*Di nobili ardori s'adorni la chioma di Tito s'adori la bella pie:*

*Di nobili ardori s'adorni la chioma di Tito s'adori la bella pie:*

*Di nobili ardori s'adorni la chioma di Tito s'adori la bella pie:*



Oboe

Violin

*p<sup>o</sup>* *f<sup>o</sup>* *p<sup>o</sup>*

Viola

Voad:

*Tutti*

ta. *soli Arm* Con palme novelle al genio di Roma il premio le stelle, e il Cielo da - ra. Di Tito s'adori la bella pietà *Tito*

ta. Con palme novelle al genio di Roma il premio le stelle, e il Cielo da - ra. Di Tito s'adori la bella pietà *soli Annio* Il Gallo il Germano del Lazio ne -

ta Di Tito s'adori la bella pietà. Il Gallo il Germano del Lazio ne -

*Tutti f<sup>o</sup>* *p<sup>o</sup>*

The first system of the musical score consists of five staves. The top four staves are grouped by a brace on the left. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking of *p.<sup>o</sup>* is visible in the fourth staff.

The second system of the musical score features vocal lines with lyrics and instrumental accompaniment. It consists of five staves. The first staff is an instrumental line. The second and third staves are vocal lines with lyrics. The fourth staff is another vocal line. The fifth staff is an instrumental line. The lyrics are: *Tutti Di Tito s'adori la bella pietà. mico a Cesare amico la fè giurerà. Di Tito s'adori la bella pietà.* and *Epponina soli Dell' Aquila il volo fermar con tal Duce da Sabino Dell' Aquila il volo fermar con tal Duce da*. A dynamic marking of *p.<sup>o</sup>* is visible in the fifth staff.

Musical notation for the first two staves, primarily consisting of rests with some notes appearing in the second half of the page.

Musical notation for the third and fourth staves, featuring complex melodic lines with many notes and slurs. A *fi* marking is present in the fourth staff.

Musical notation for the fifth staff, featuring a melodic line with notes and slurs.

*questo a quel Polo nessuno ardirà da questo a quel Polo nessuno ardirà - nessuno ardirà.*

*Tutti*

*Di Nobili al:*

Musical notation for the sixth staff, featuring a melodic line with notes and slurs.

*questo a quel Polo nessuno ardirà da questo a quel Polo nessuno ardirà nessuno ardira.*

*Di Nobili al:*

Musical notation for the seventh staff, featuring rests and some notes.

*Di Nobili al:*

Musical notation for the eighth staff, featuring rests and some notes.

*Tutti*

The first system of the musical score consists of five staves. The top two staves appear to be vocal lines with intricate melodic patterns, including many slurs and ornaments. The bottom three staves provide harmonic support with chords and moving lines. The notation is dense and characteristic of 18th-century manuscript notation.

The second system of the musical score consists of five staves. It continues the melodic and harmonic development from the first system. The notation remains complex, with many slurs and ornaments. The bottom three staves provide harmonic support with chords and moving lines.

*lori s' adorni la chioma, di Tito s' adori la bella pie - tà , la bella pie - tà la bella pietà*

The third system of the musical score consists of five staves. It continues the melodic and harmonic development from the second system. The notation remains complex, with many slurs and ornaments. The bottom three staves provide harmonic support with chords and moving lines.

*lori s' adorni la chioma, di Tito s' adori la bella pie - tà , la bella pie - tà la bella pietà*

The fourth system of the musical score consists of five staves. It continues the melodic and harmonic development from the third system. The notation remains complex, with many slurs and ornaments. The bottom three staves provide harmonic support with chords and moving lines.

*lori s' adorni la chioma, di Tito s' adori la bella pie - tà , la bella pie - tà la bella pietà.*

The fifth system of the musical score consists of five staves. It concludes the piece with a final melodic flourish and harmonic resolution. The notation remains complex, with many slurs and ornaments. The bottom three staves provide harmonic support with chords and moving lines.

|| *Fine dell Opera.* ||