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A THEMATIC CATALOGUE OF THE MUSIC OF GIOVANNI LEGRENZI

(with an introduction and commentaries)

J.D. SWALE

M.A., B.Mus.(Cantab.), A.R.C.O.

Volume 2

Submitted in partial fulfillment of requirements for the Degree of Doctor of Philosophy in Music at the University of Adelaide. December, 1983.

awarded 8-6-84

Volume 2

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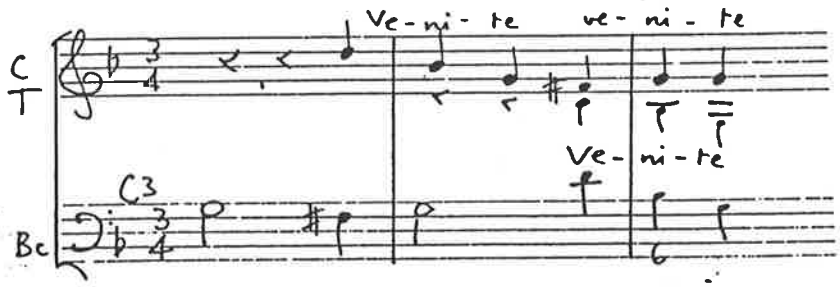
MOTETS

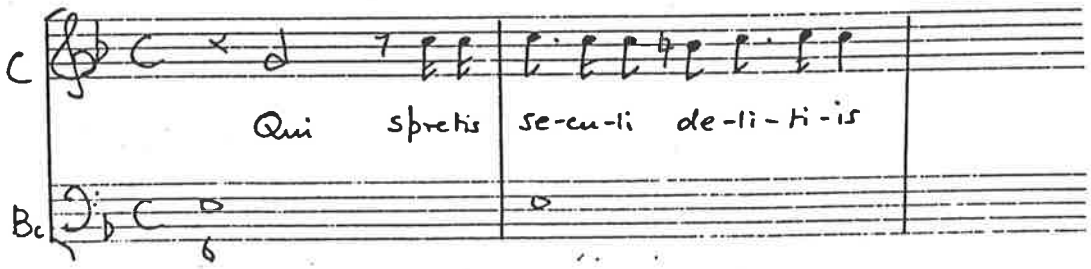
(iii) FOR THREE VOICES

160 VENITE FIDELES (OPUS 3/5) (C A T Bc)

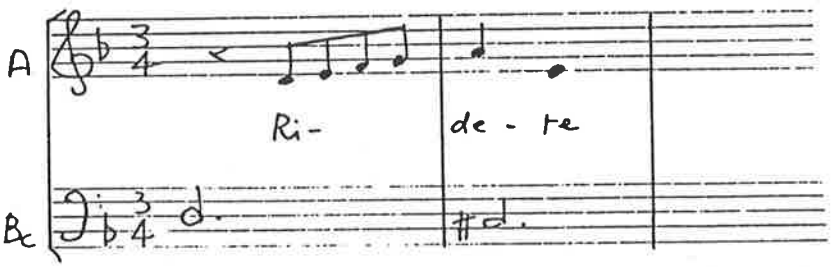
(a) (m. 1-24) Come (Tutti)



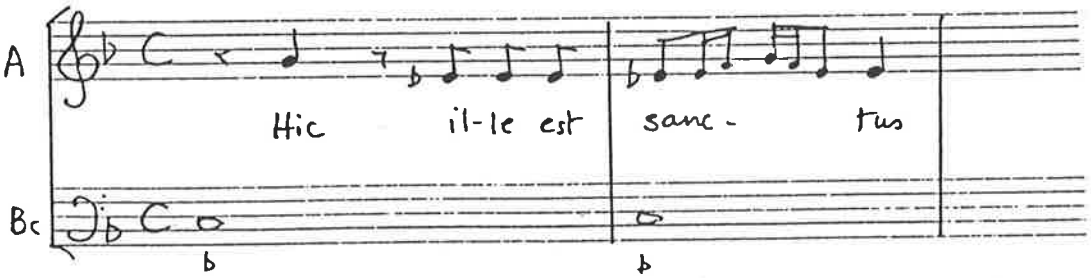
(b) (m. 25-38) who, with contempt for the world's deceit (Tutti)



(c) (m. 39-76) You laugh (A Bc)

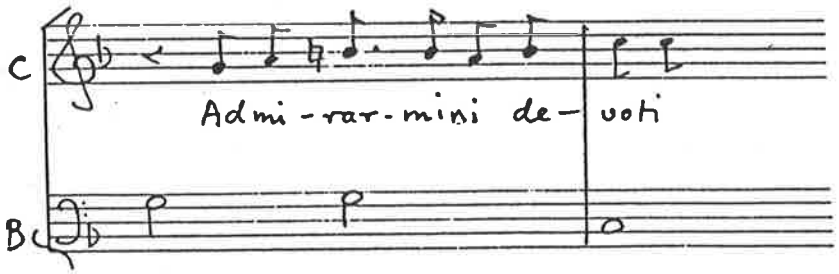


(d) (m. 77-102) Here it is holy (Tutti)

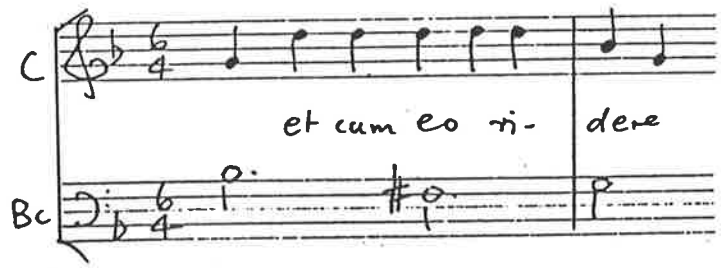


(e) (m. 103-126) = (a)

(f) (m. 127-134) Let us admire the devout (C Bc)

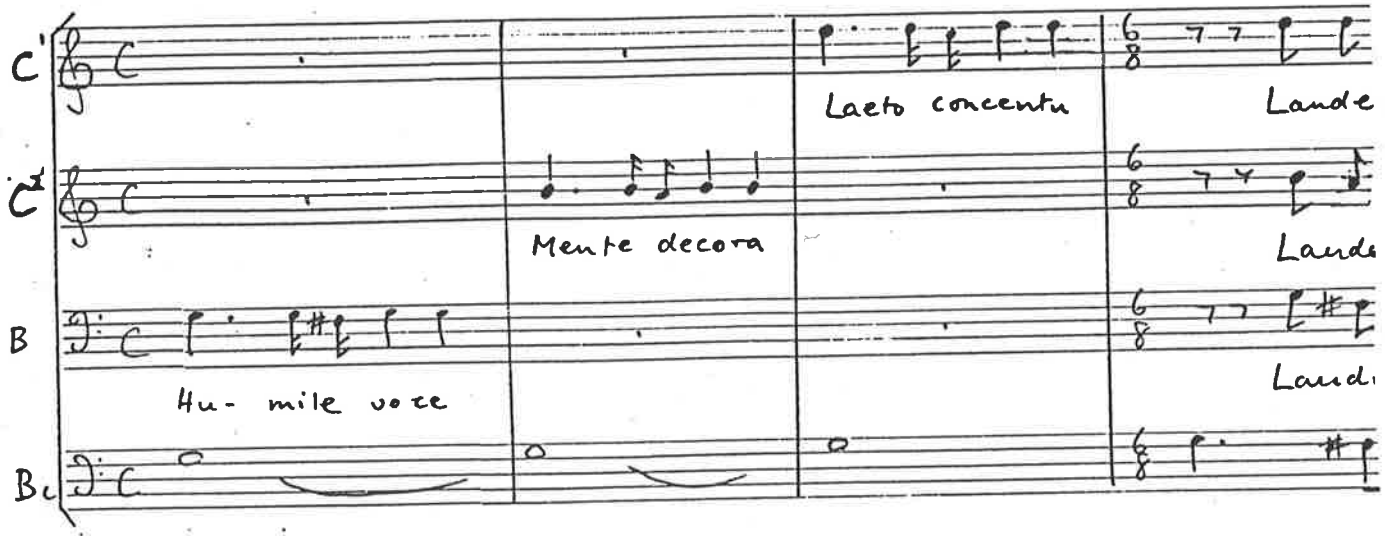


(g) (m. 135-169) (last 5m. in C) And laugh with them (Tutti)

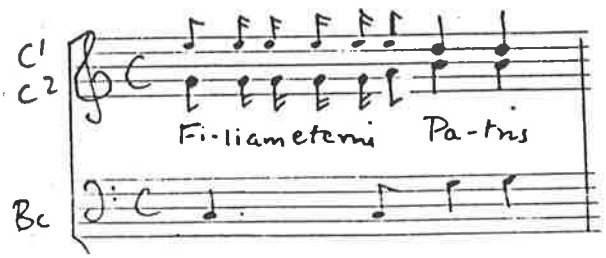


161 HUMILE VOCES (OPUS 3/6) (C^1C^2B Bc)

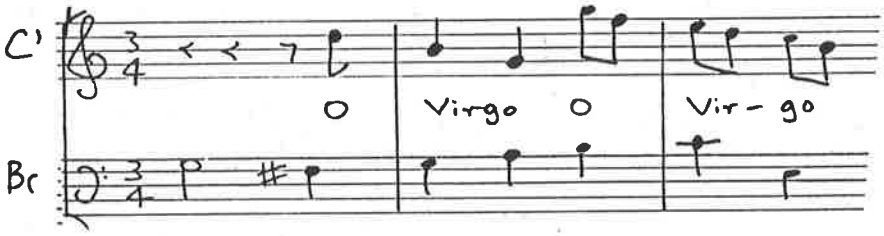
(a) (m. 1-7) With humble voices, with sober minds, in happy accord, let us praise (Tutti)



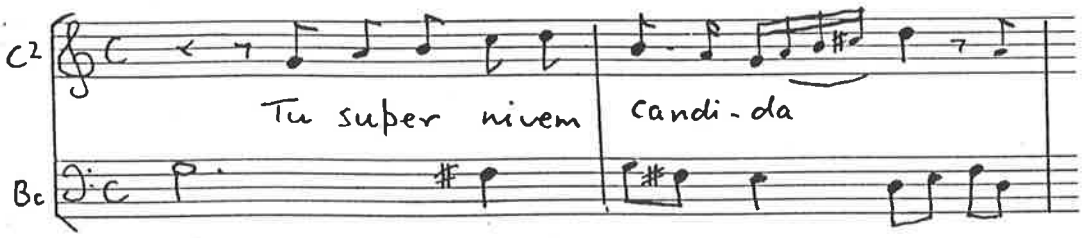
(b) (m. 8-13) Son of the eternal Father (Tutti)



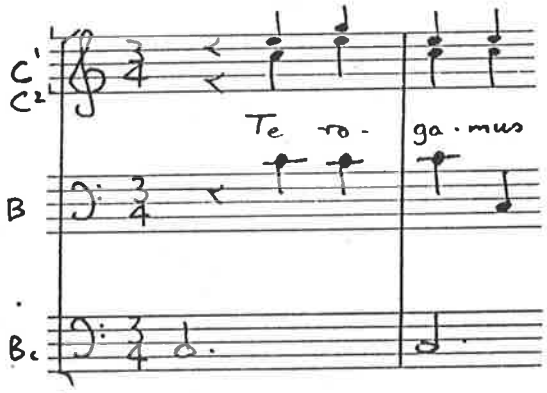
(c) (m. 14-38) O virgin (C^1Bc)



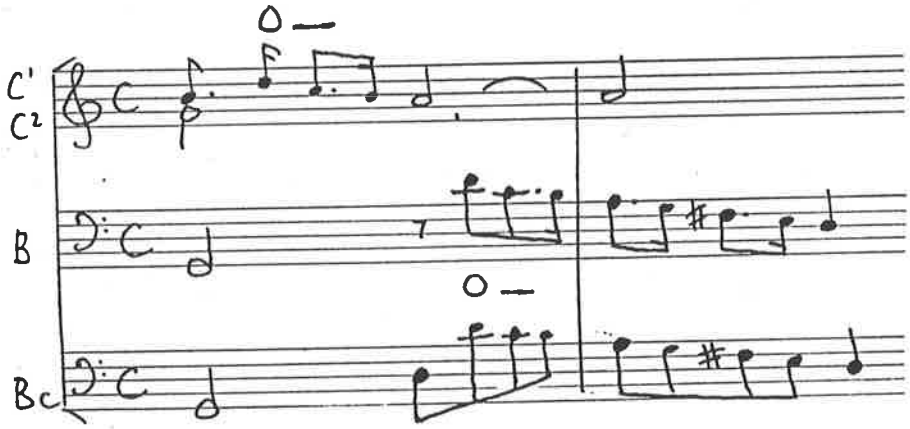
(d) (m. 39-84) You, whiter than snow (Tutti)



(e) (m. 85-162) We beg you (Tutti)

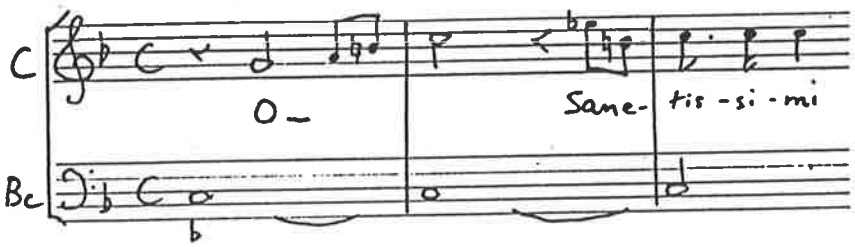


(f) (m. 163-169) O (most clement Mary) (Tutti)

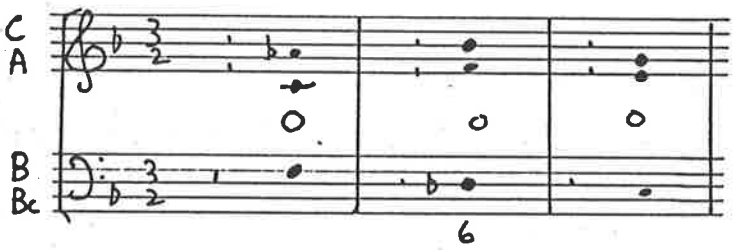


162 O SANCTISSIMI (OPUS 3/7) (C A B Bc)

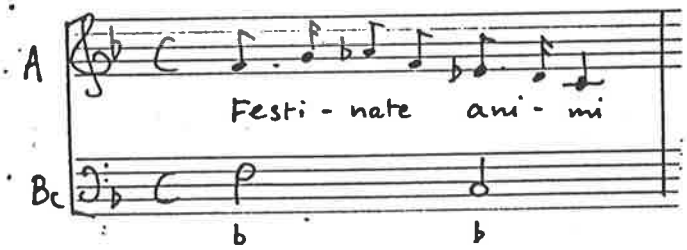
(a) (m. 1-28) O most holy (Tutti)



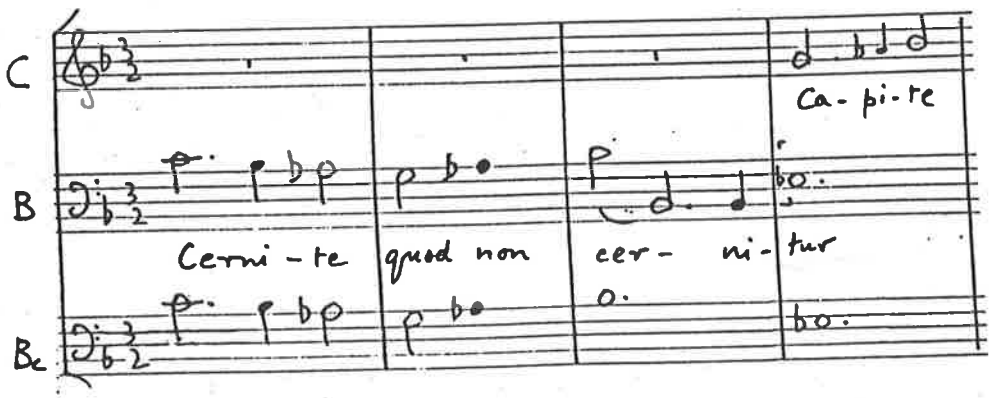
(b) (m. 29-80) O (sacred bread) (Tutti)



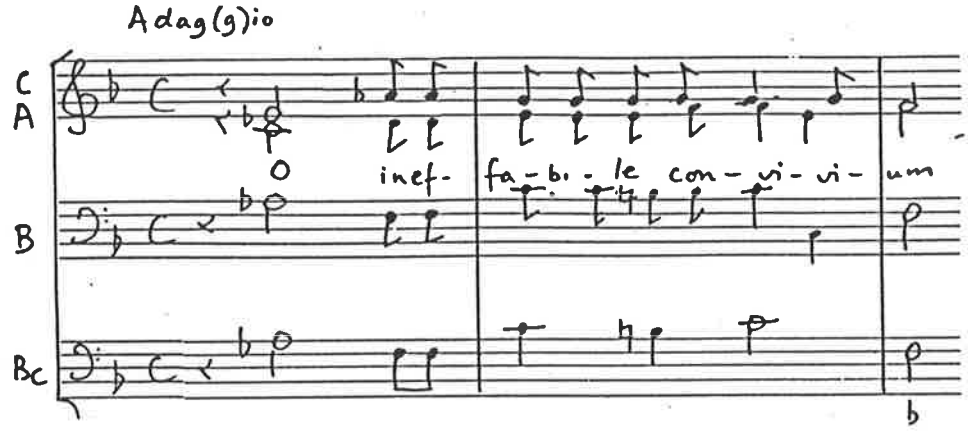
(c) (m. 81-103) Hasten souls (Tutti)



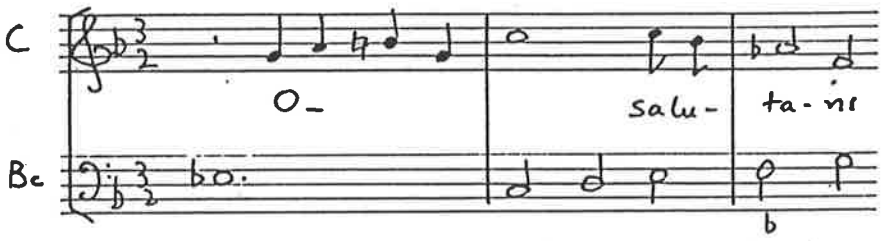
(d) (m. 104-113) Discern what may not be discerned. Seize... (Tutti)



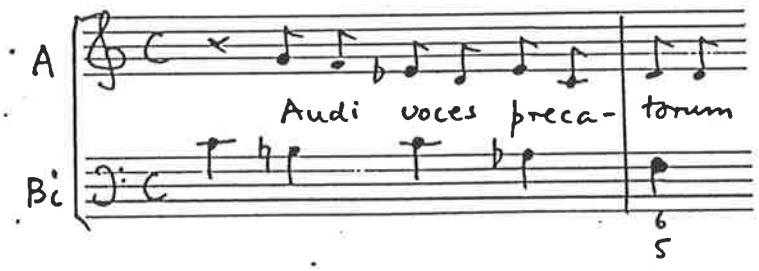
(e) (m. 114-130) O ineffable banquet (Tutti)



(f) (m. 131-180) O welcome (host) (Tutti)

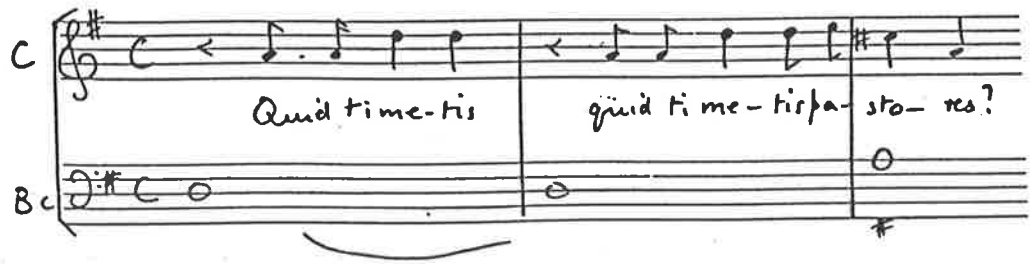


(g) (m. 181-312) Hear the voices of the intercessors (Tutti)

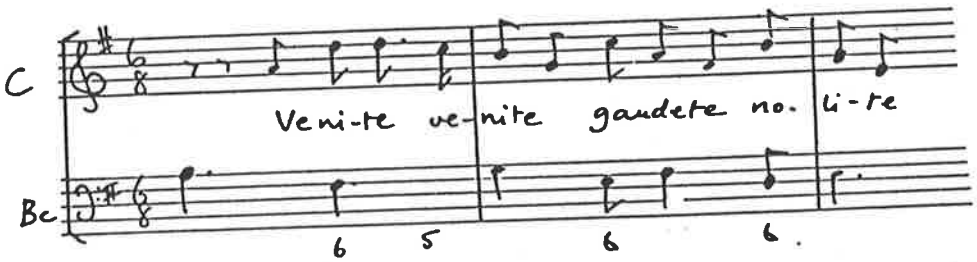


163 QUID TIMETIS (OPUS 3/8) (C A B Bc)

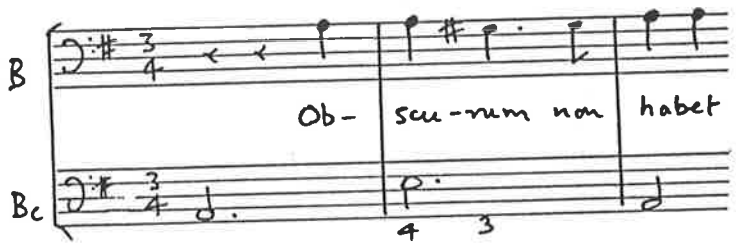
(a) (m. 1-5) What do you fear, shepherds? (Tutti)



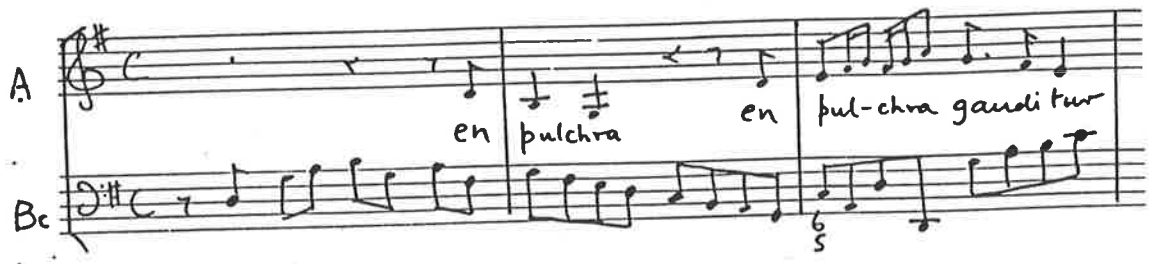
(b) (m. 6-20) Come, rejoice, no need to be (afraid) (Tutti)



(c) (m. 21-63) It is not dark (Tutti)

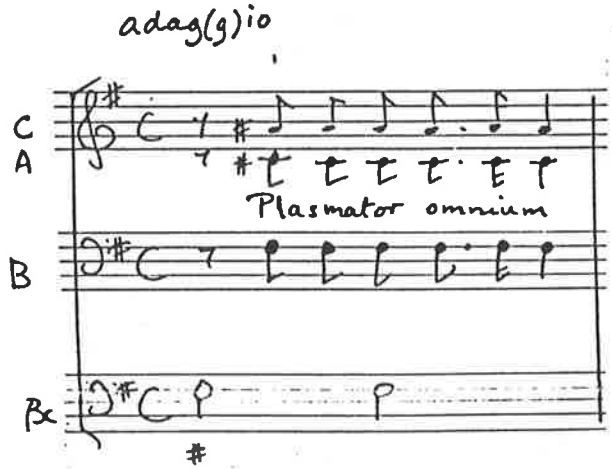


(d) (m. 64-88) See how beautiful, let us rejoice (Tutti)

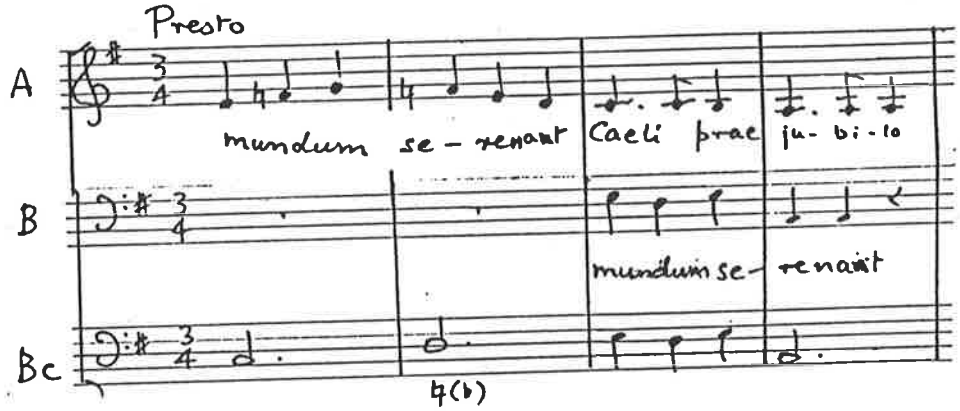


(e) (m. 89-104) = (b)

(f) (m. 105-113) Creator of all (Tutti)

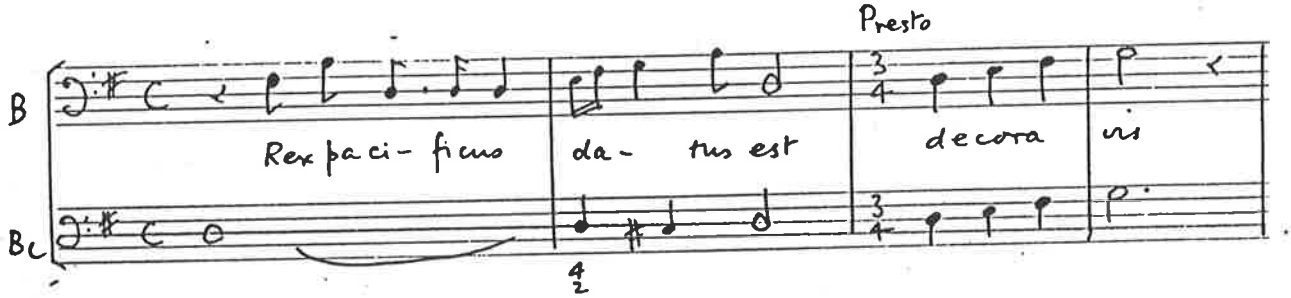


(g) (m. 114-129)

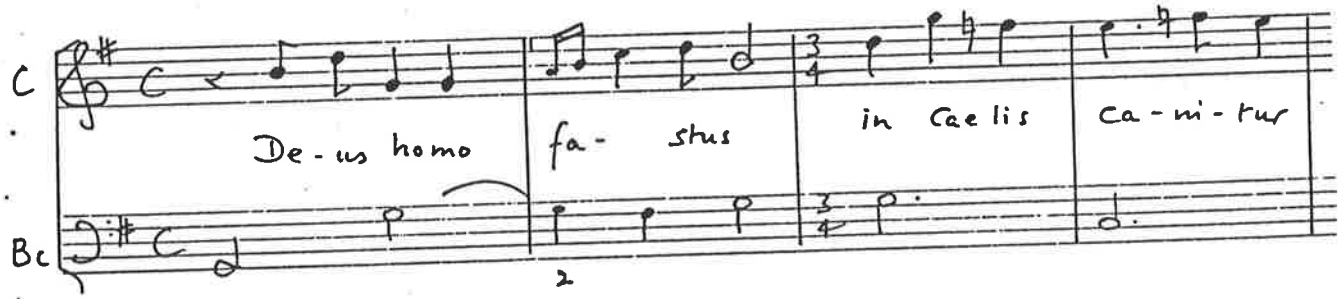


(h) (m. 130-141) The King of Peace is given, noble power (Tutti)

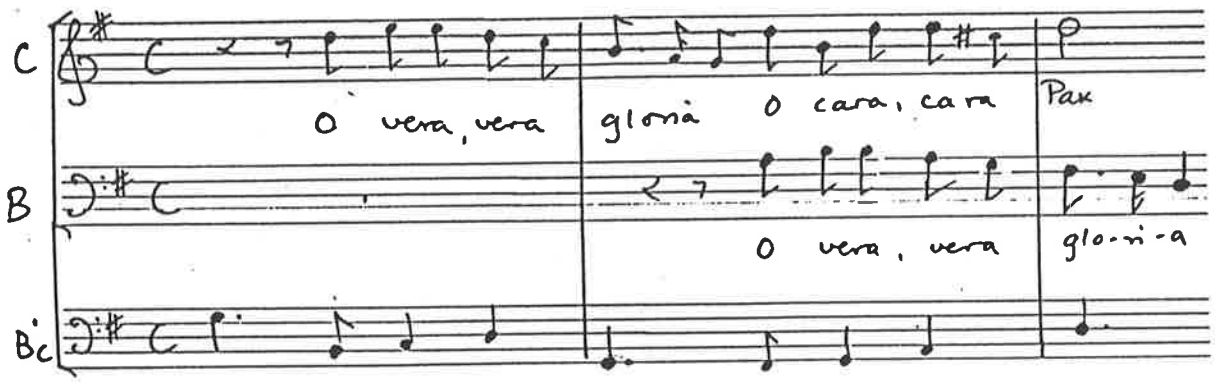
adag(g)io



(i) (m. 142-174) The lawful god/man (whose glory) is sung in Heaven (Tutti)

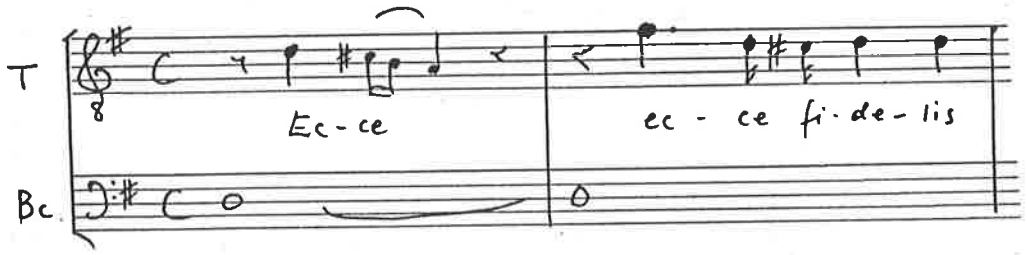


(j) (m. 175-212) O true glory, O beloved peace (Tutti)

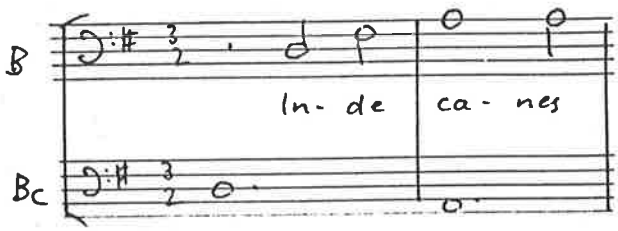


164 ECCE FIDELES (OPUS 3/9) (C A B Bc)

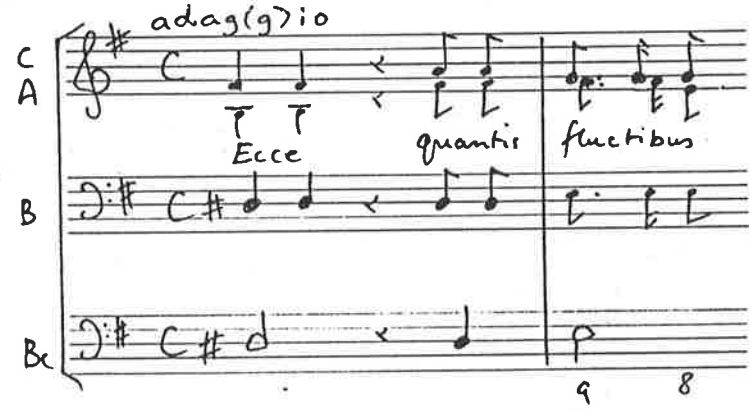
(a) (m. 1-9) Behold, faithful ones (T Bc)



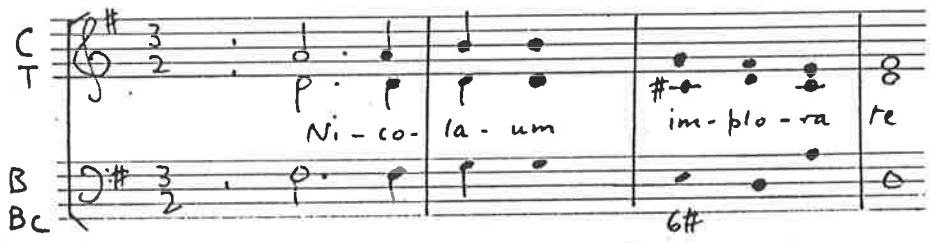
(b) (m. 10-24) Ever since the day (Tutti)



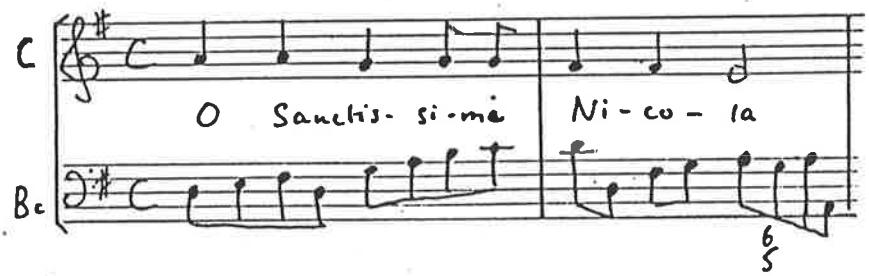
(c) (m. 25-53) See how great a flood (Tutti)



(d) (m. 54-66) Nicholas, we implore you (Tutti)



(c) (m. 67-100) O most holy Nicholas (Tutti)



Motets for three voices.

Motets from Opus 3.

Texts: 160-164: Anonymous.

Collection: Harmonia d'Affetti Devoti....Opus 3.

Source used: Bl.

Clefs: Standard.

Time Signatures: 160: $\frac{3}{4}$ C $\frac{6}{4}$; 161: C $\frac{6}{8}$ $\frac{3}{4}$; 162: C $\frac{3}{2}$; 163: C $\frac{6}{8}$ $\frac{3}{4}$;
164: C $\frac{3}{2}$.

Tonality: 162: c/Bb f/Bb f/c C f/Eb Eb/f c

163: D G a/D G G/e b C/a D/G G G/D

164: D D c D D

161 G C/G G/C G/e C/G

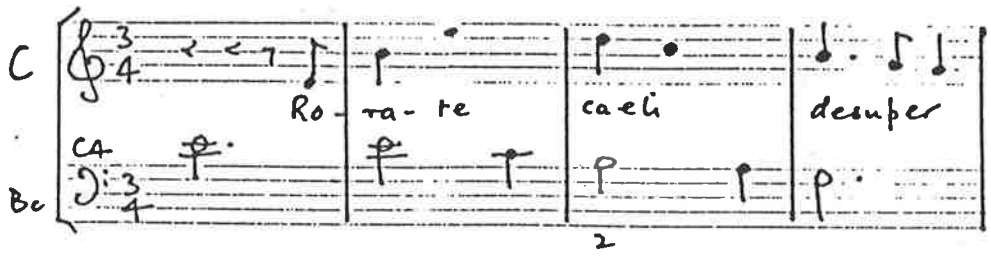
160: g g/d d/g C C Bb g

Literature: MacDonald: pp.169-171.

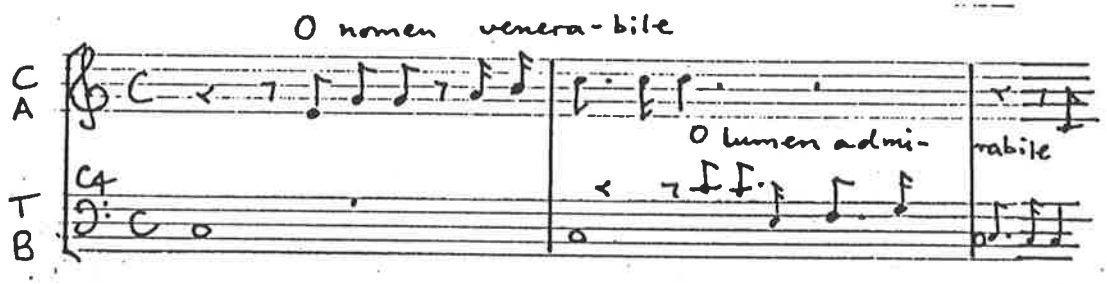
Observations: (1) *Ridete*, 160(c), employs a stock motif, cf. 192(c).

165 RORATE CAELI (OPUS 6/9) (CAT or ATBBc)

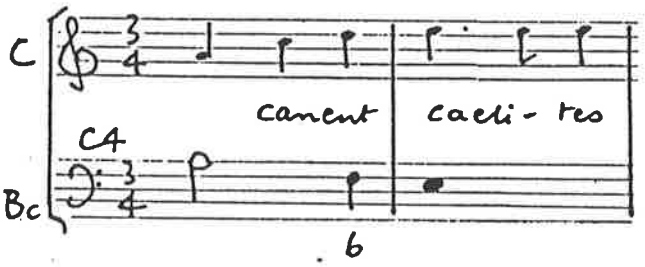
(a) (m. 1-92) Drop, heavens, from above (Tutti)



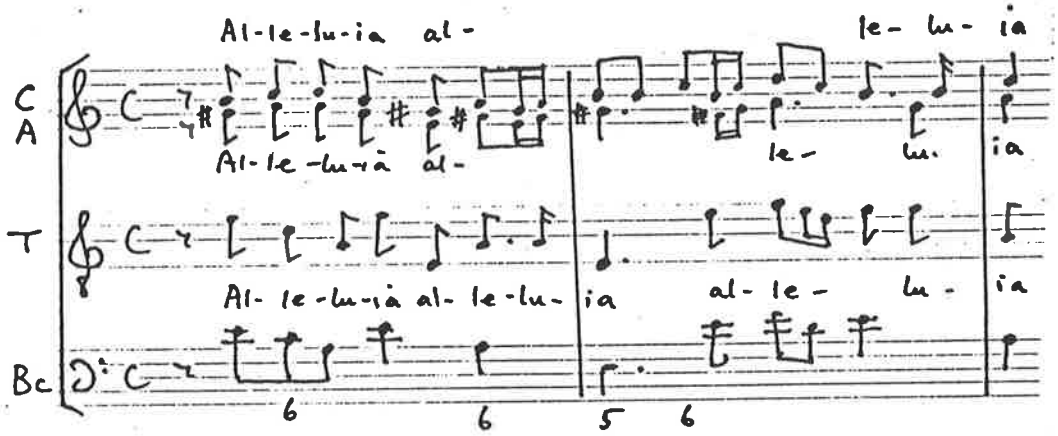
(b) (m. 93-125) O venerable name, O wondrous light (Tutti)



(c) (m. 126-190) The citizens of heaven sing (Tutti)

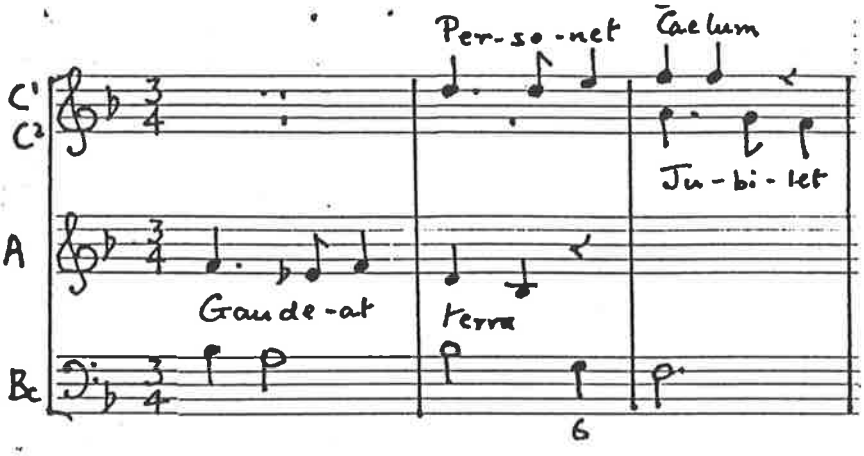


(d) (m. 191-202 (Tutti)

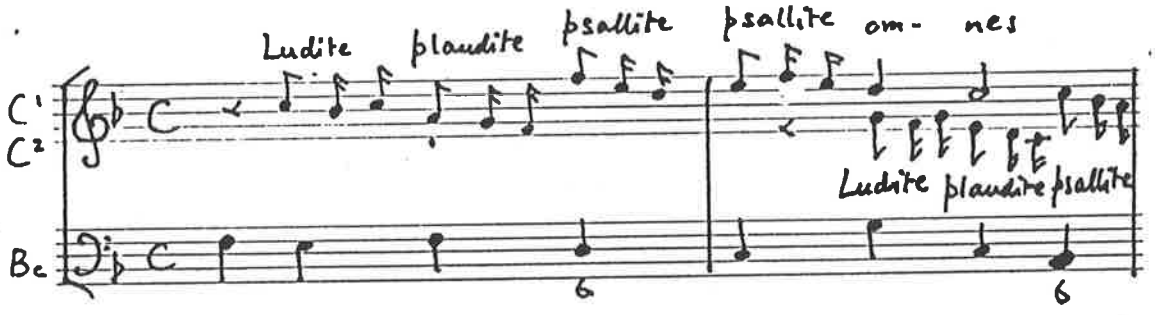


166 GAUDEAT TERRA (OPUS 6/11) (C^1C^2A or T^1T^2BBc)

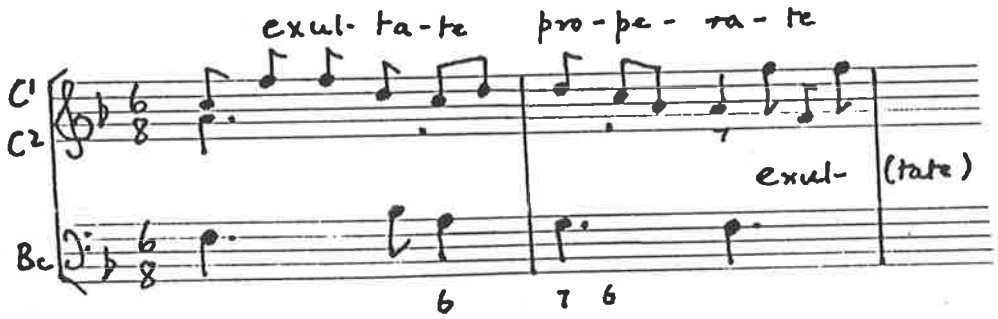
(a) (m. 1-43) Let the earth rejoice, let Heaven be glad (Tutti)



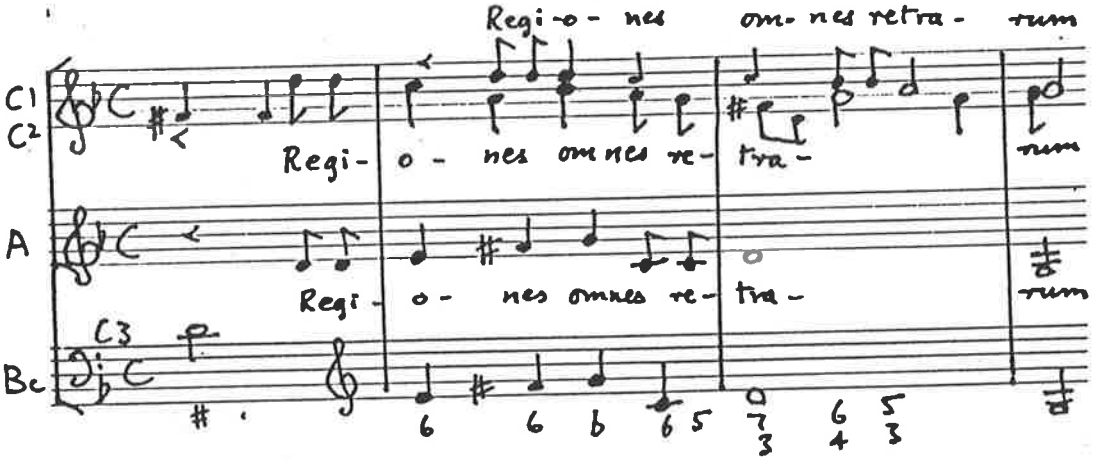
(b) (m. 44-66) Play, clap your hands, strike the lyre, everyone (Tutti)



(c) (m. 67-82) Exult, make haste (Tutti)

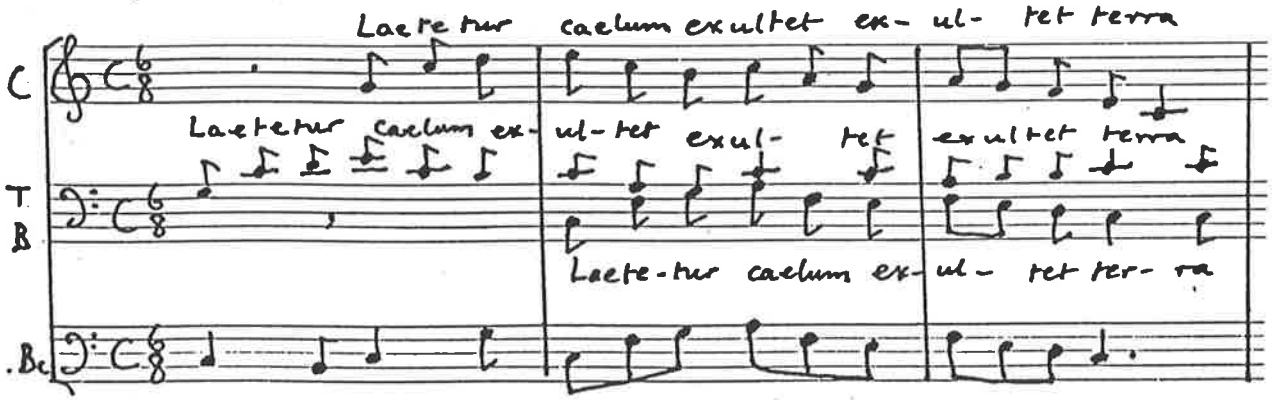


(d) (m. 83-111) All distant lands (Tutti)

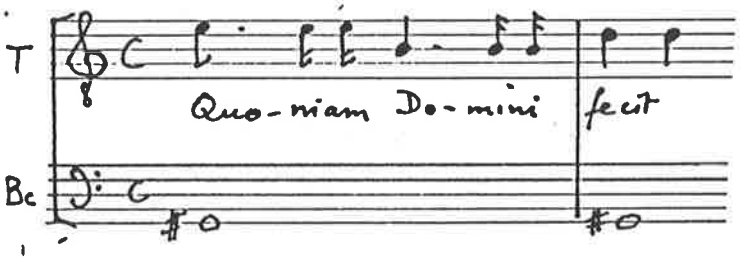


167 LAETETUR CAELUM (OPUS 6/12) (CTBBc)

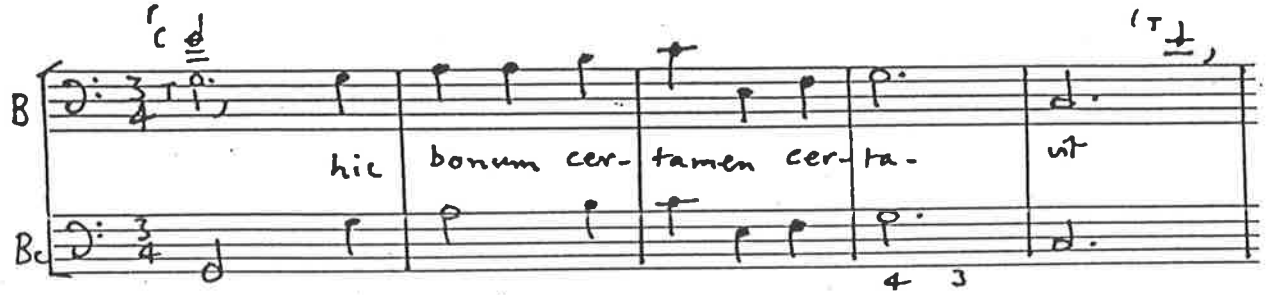
(a) (m. 1-17) Let heaven be glad, let earth rejoice (Tutti)



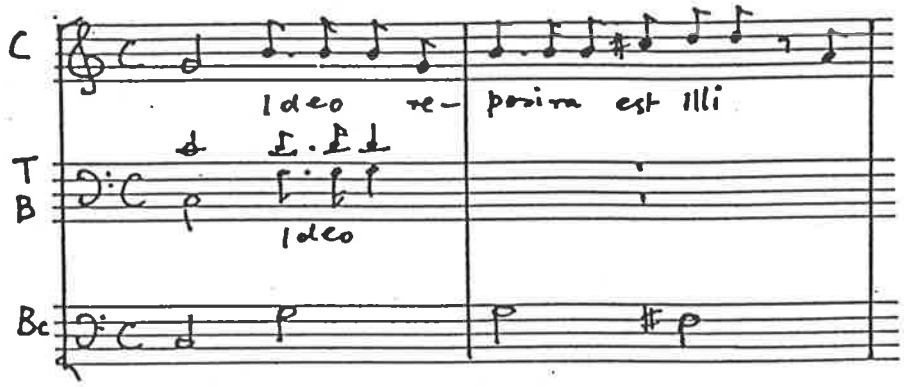
(b) (m. 18-26) Since it is done by God (TBc)



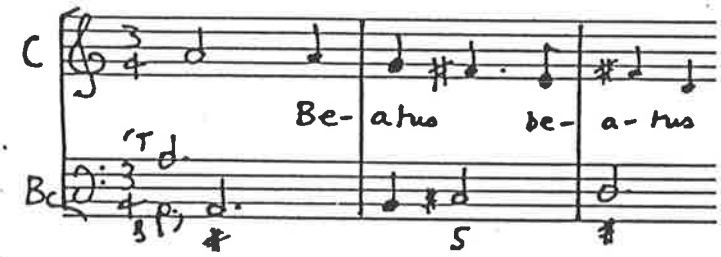
(c) (m. 27-55) He fought the good fight (Tutti)



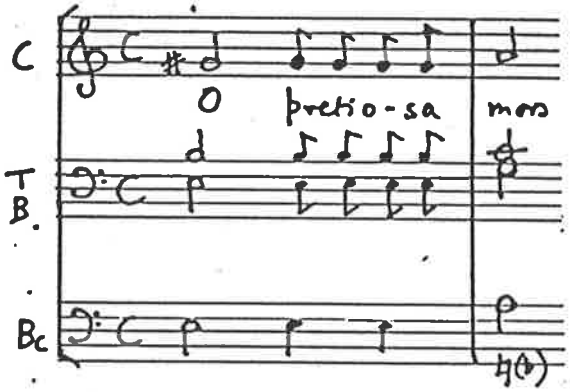
(d) (m. 56-67) God has set him in his place (Tutti)



(e) (m. 68-89) Blessed (Tutti)



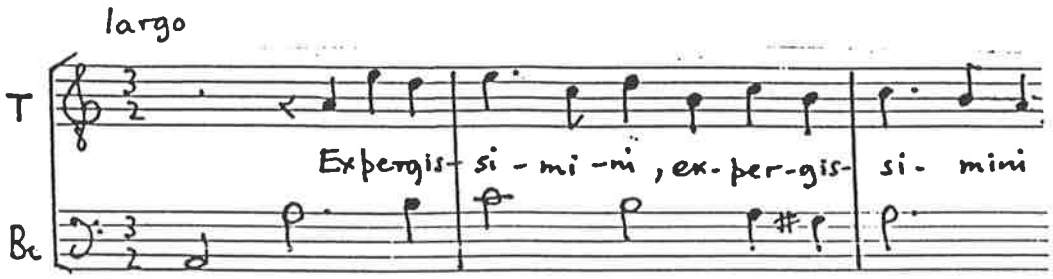
(f) (m. 90-118) O precious death (Tutti)



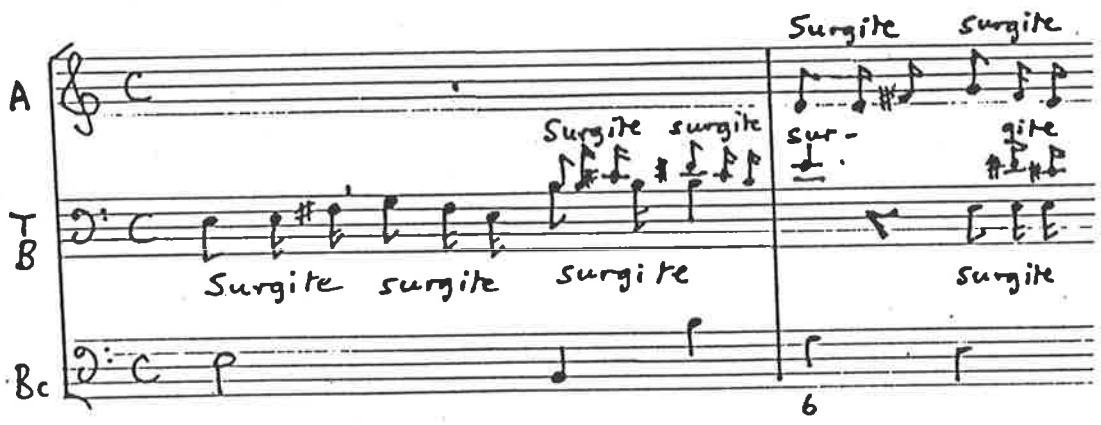
(g) (m. 119-137) = (a) (last 3m. in C)

168 EXPERGISSIMINI (OPUS 6/13) (ATBBc)

(a) (m. 1-14) Let us bestir ourselves, mortals (Tutti)

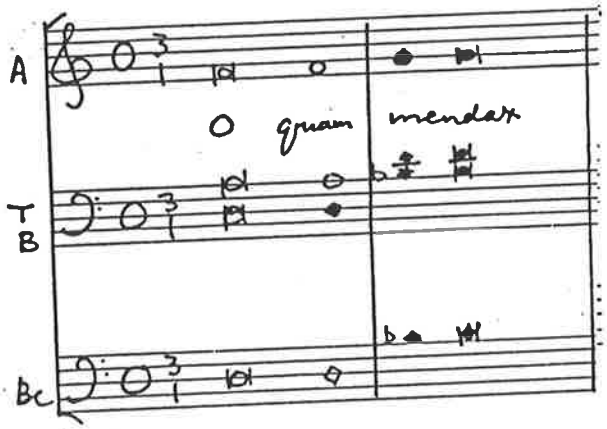


(b) (m. 15-56) Arise (Tutti)

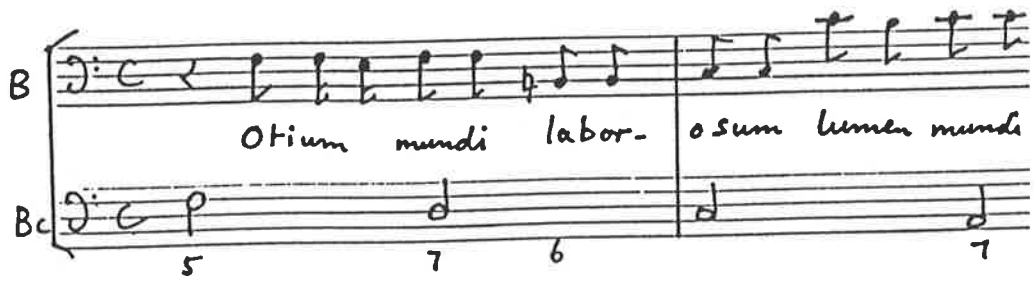


(c) (m.57-70) = (a)

(d) (m. 71-75) O what deceit (Tutti)

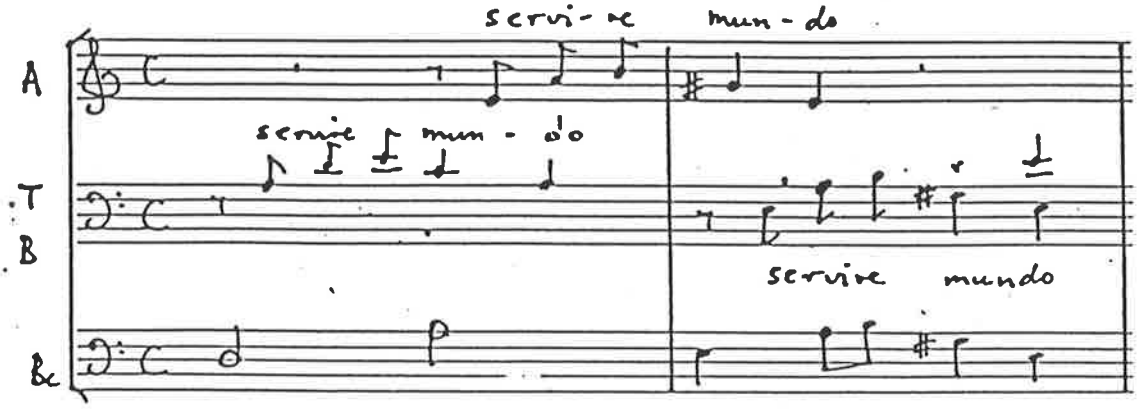


(e) (m. 76-82) The leisure of the world is tedious; the light of the world is dark (B Bc)



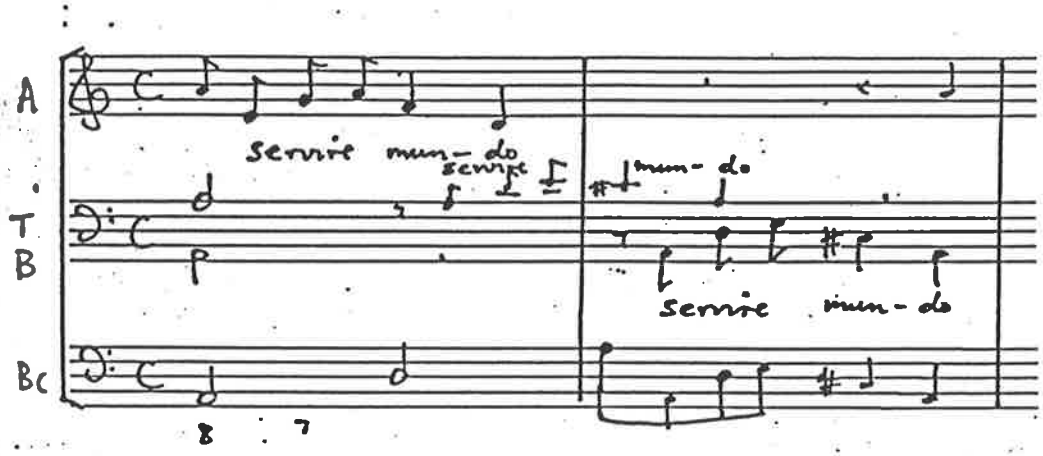
(f) (m. 83-87) = (d) (with the first Sb in the voice parts)

(g) (m. 88-119) To serve the world (Tutti)



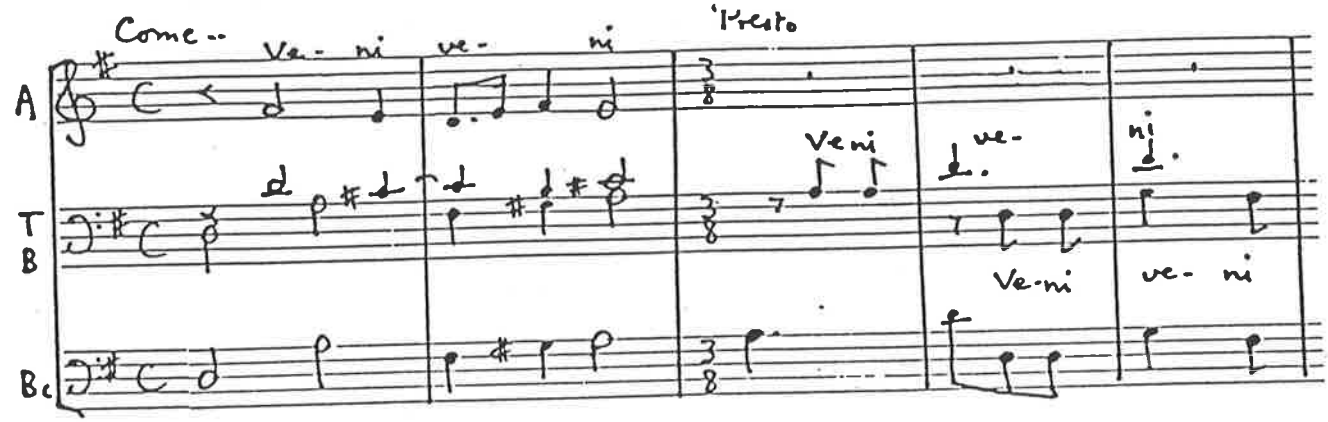
(h) (m. 120-132) = (a)

(i) (m. 133-148) To serve the world (Tutti)

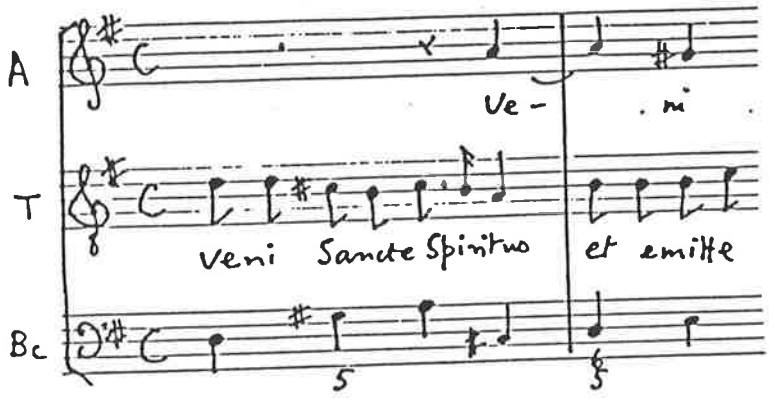


169 VENI SANCTE SPIRITUS (OPUS 6/14) (ATBBc)

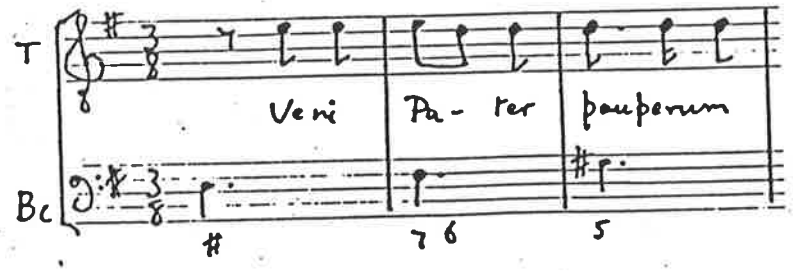
(a) (m. 1-17) Come (Tutti)



(b) (m. 18-30) Come, Holy Spirit, and send (Tutti)

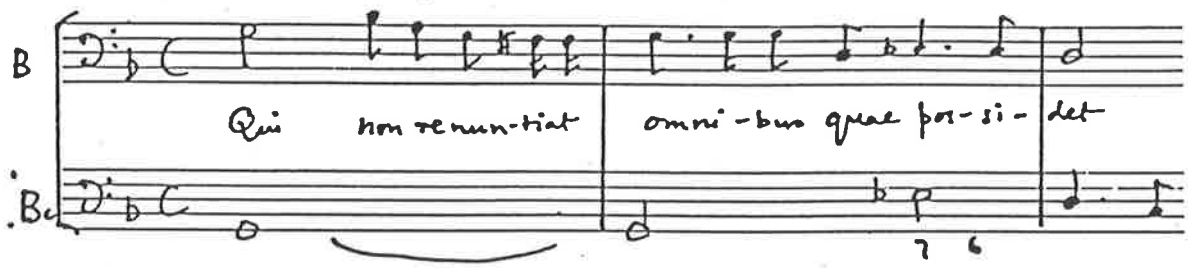


(c) (m. 31-92) Come, father of the poor (TBc)

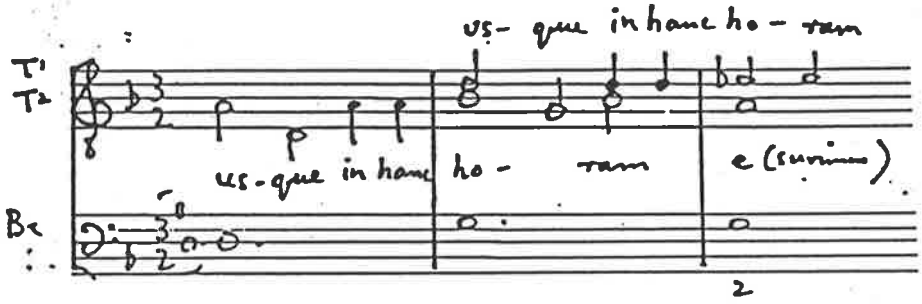


170 QUI NON RENUNTIAT (OPUS 6/15) ($T^1T^2{}^{B}_{\lambda}Bc$)

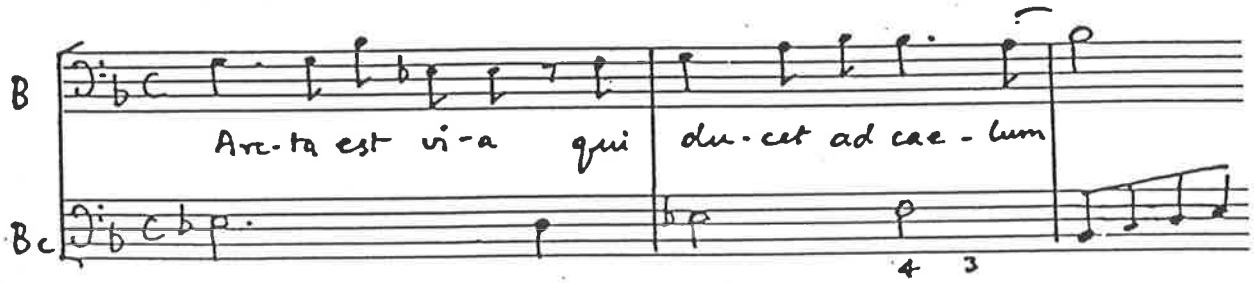
(a) (m. 1-17)



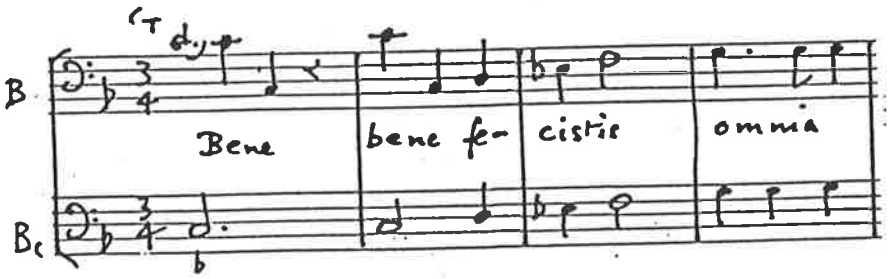
(b) (m.18-49)



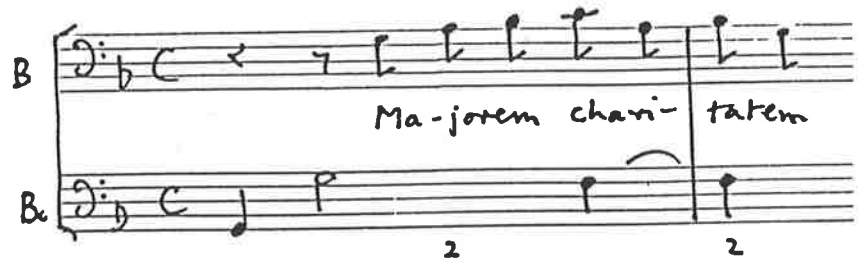
(c) (m. 50-59)



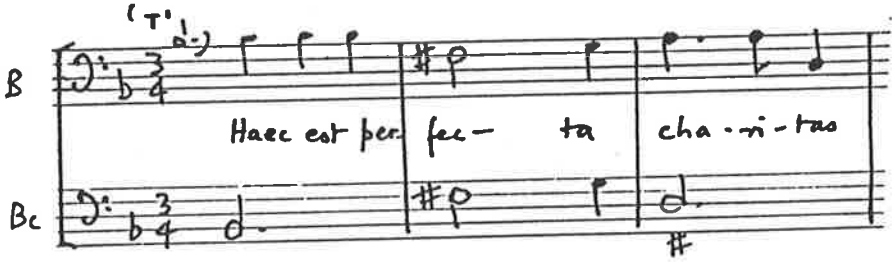
(d) (m. 60-93)



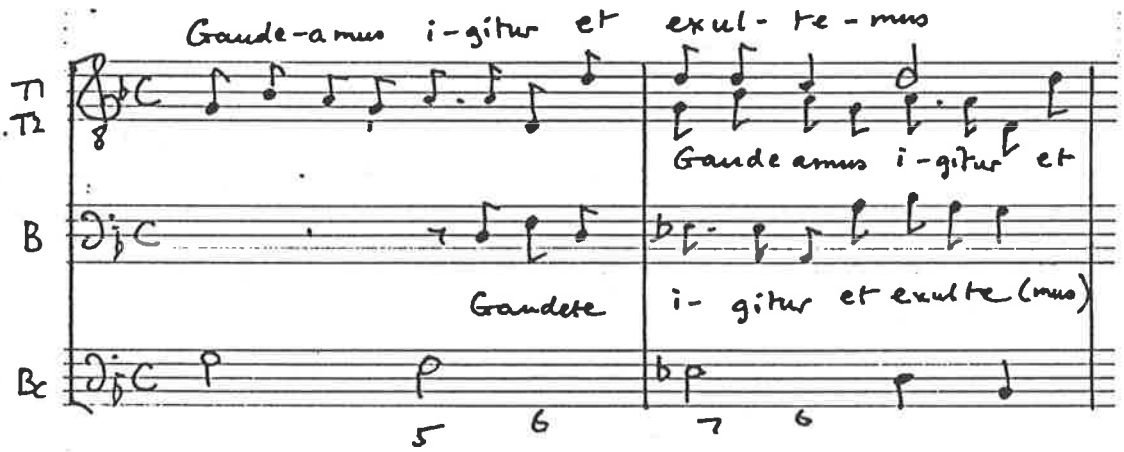
(e) (m. 94-102) Greater love (Tutti)



(f) (m. 103-131) Herein is charity made perfect (Tutti)

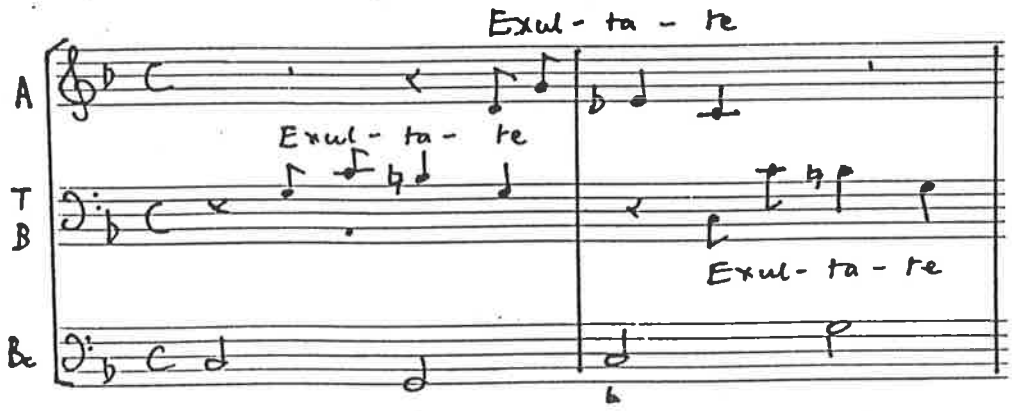


(g) (m. 132-167) Let us rejoice therefore and exult (Tutti)

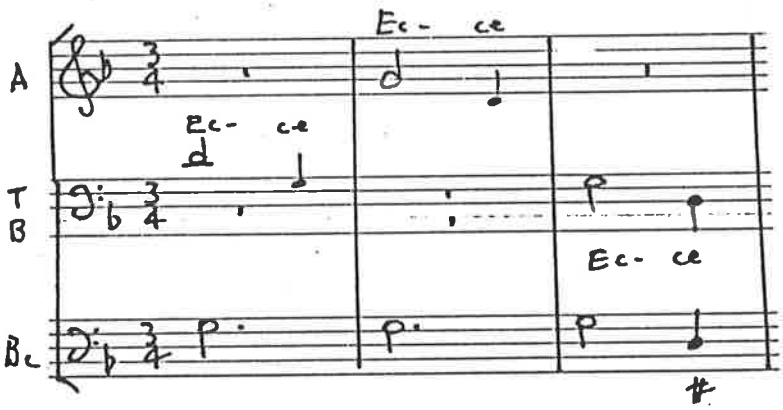


171 EXULTATE JUSTI (OPUS 6/16) (ATBBc)

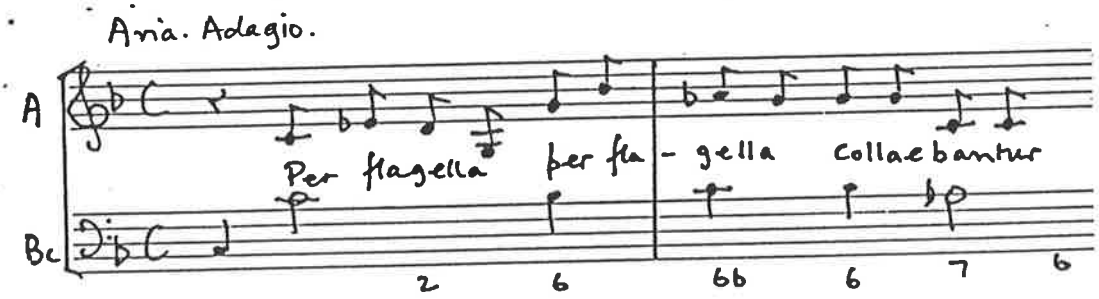
(a) (m. 1-31) Exult (Tutti)



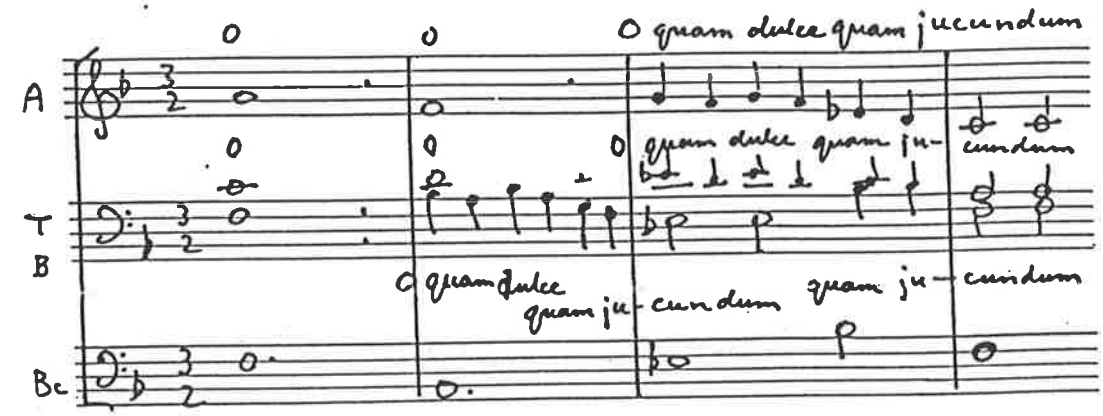
(b) (m. 32-74) Behold (Tutti)



(c) (m. 75-99)

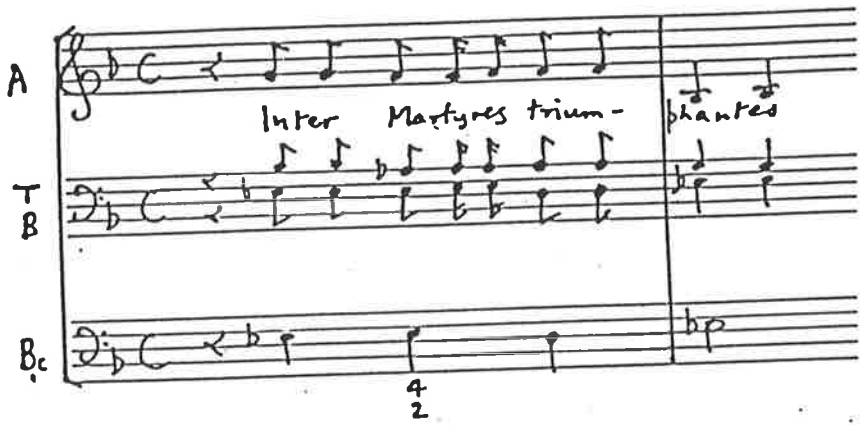


(d) (m. 100-129)



(e) (m. 130-164)

adagio)



Motets from Opus 6.

Texts: 165-171: Anonymous.

Collection: Sentimenti Devoti.....Opus 6.

Source used: Pn (1660), DRc (1665), Pn (1683).

Clefs: Standard.

Time Signatures: 165: $\frac{3}{4}$ C ; 166: $\frac{3}{4}$ C $\frac{6}{8}$; 167: C $\frac{6}{8}$. C $\frac{3}{4}$; 168: $\frac{3}{2}$ C (03);
169: C $\frac{3}{8}$ $\frac{6}{4}$ $\frac{3}{4}$; 170: C $\frac{3}{2}$ $\frac{3}{4}$; 171: C $\frac{3}{4}$ $\frac{3}{2}$.

Tonality: 167: C a/G C G a/G C

171: c g c Bb Bb/c

169: D D/A A/D b D/G D/e A/D

170: g/d d/g b/c c/d g/Bb g

168: a e/a a d d/a a d/a

165: e C a a

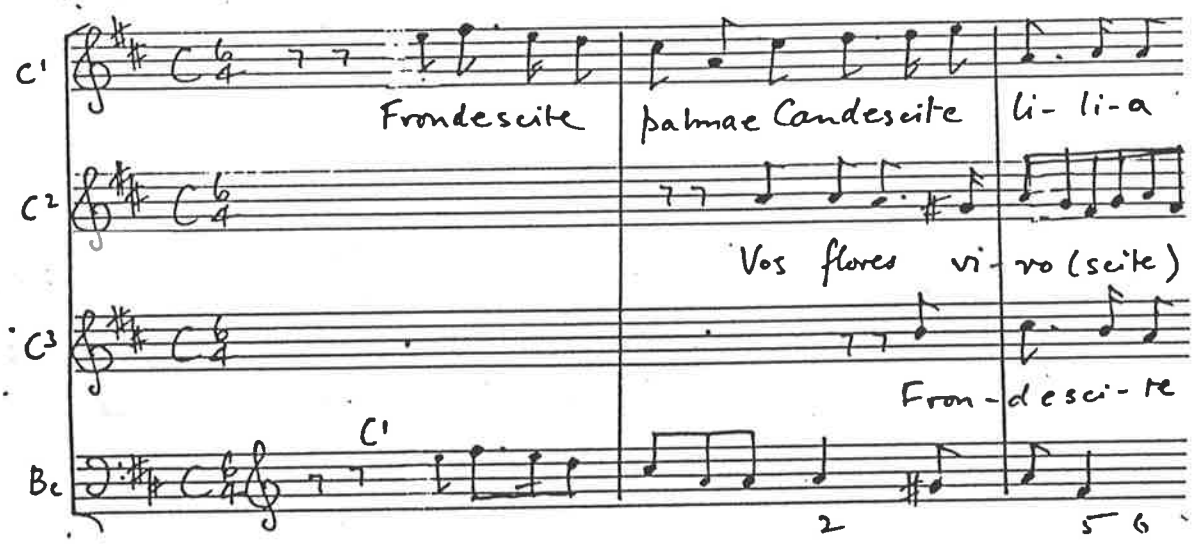
166: Bb F F/g g Bb

Literature: MacDonald: pp.175-179.

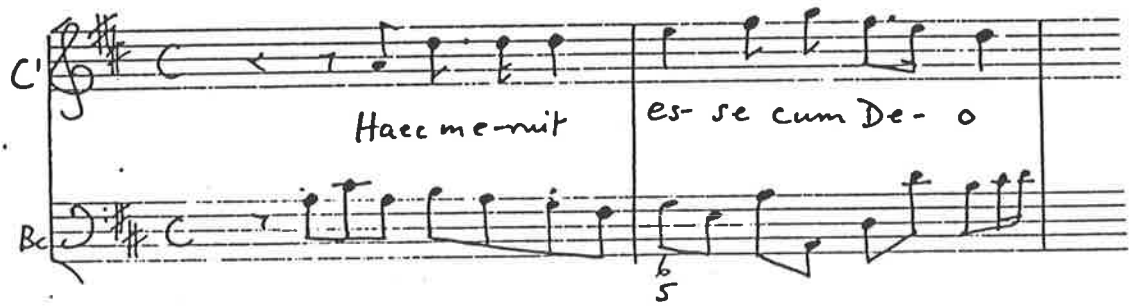
172 FRONDESCITE PALMI (OPUS 15/10)

($C^1C^2C^3Bc$): PER UNA SANTA VERGINE
E MARTIRE

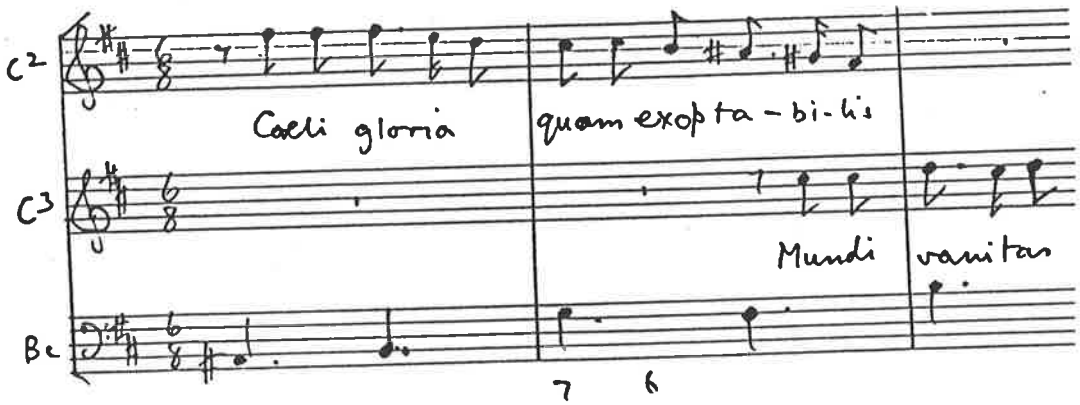
(a) (m. 1-19) Let palms break into leaf; let lilies grow white (Tutti)



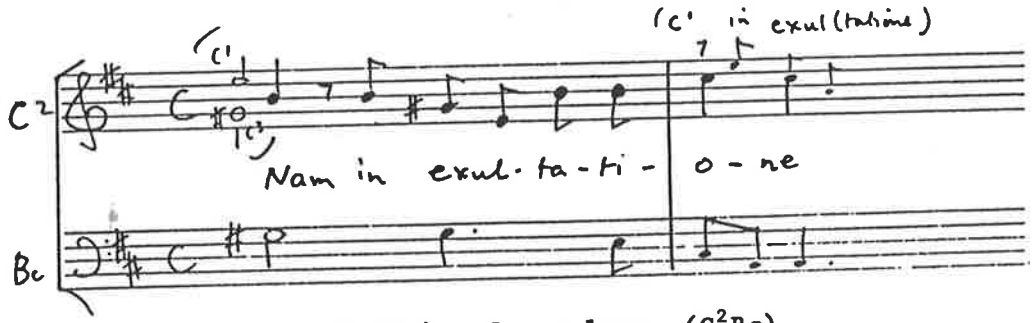
(b) (m. 20-30) These persons deserved to be with God (C^1Bc)



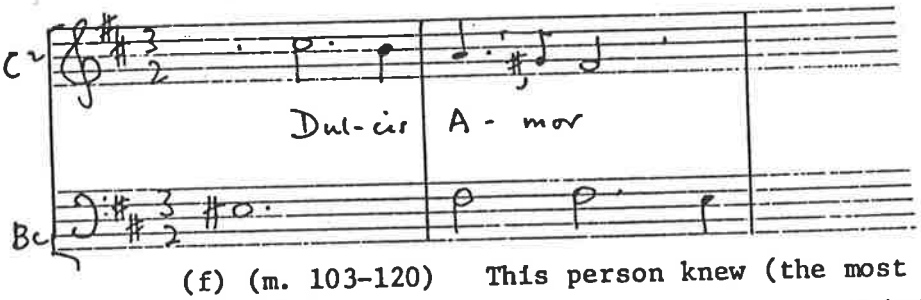
(c) (m. 31-39) How desirable is the glory of Heaven; the vanity of the world (Tutti)



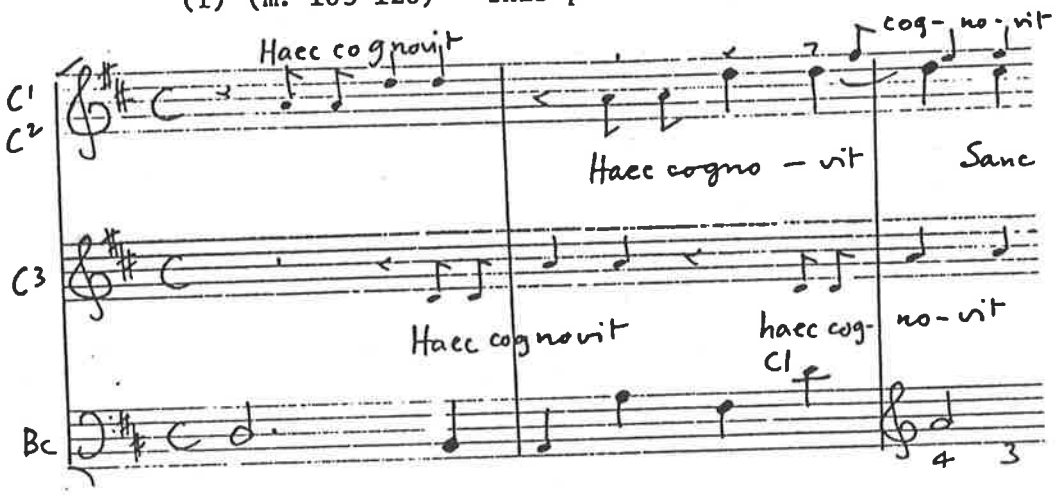
(d) (m. 40-61) For in exultation (Tutti)



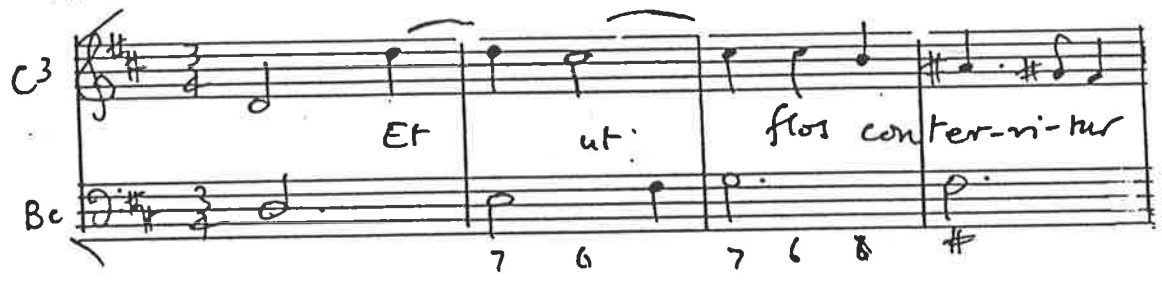
(e) (m. 62-102) Sweet love (C^2Bc)



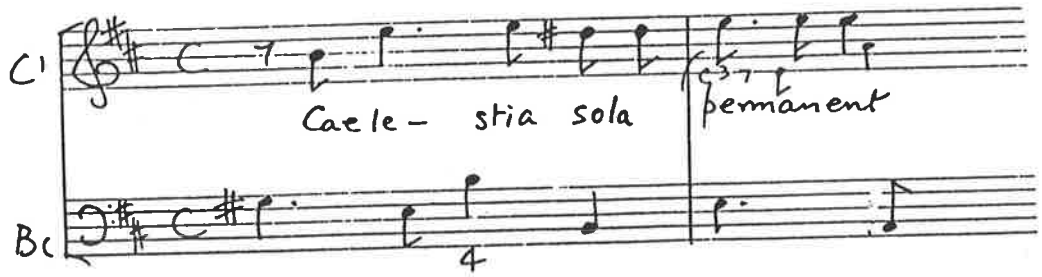
(f) (m. 103-120) This person knew (the most holy Caecilia) (Tutti)



(g) (m. 121-142) And since the flower would fade (C^3Bc)

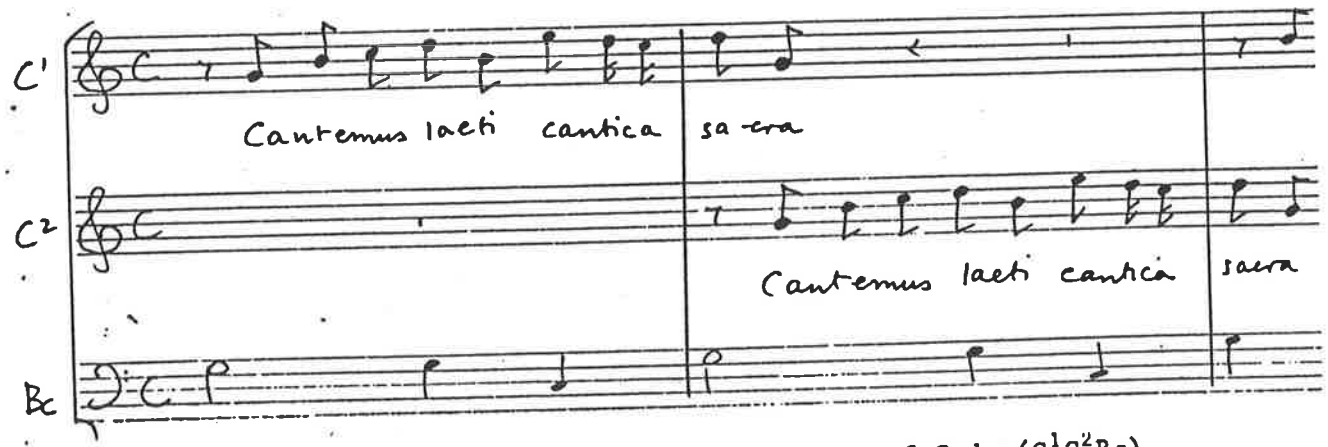


(h) (m. 143-161) Only heavenly things last (Tutti)

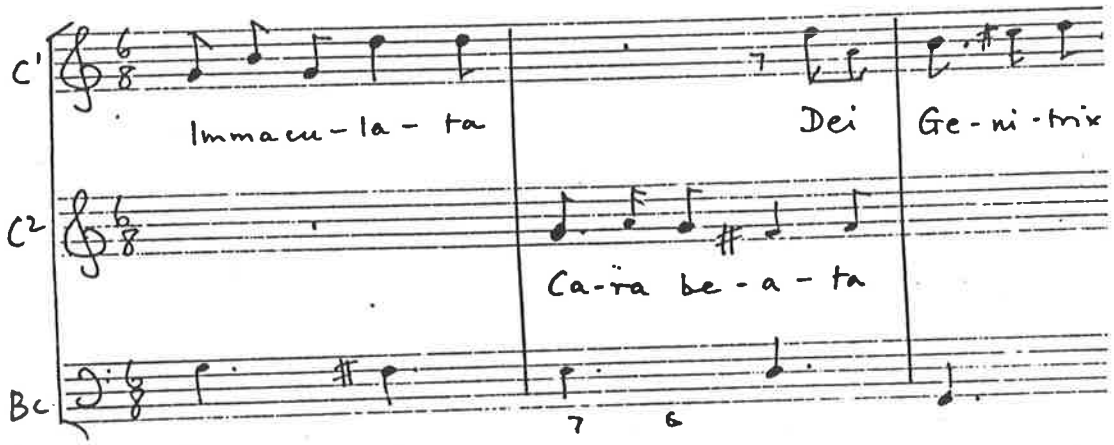


173 CANTEMUS LAETI (OPUS 15/11) (C^1C^2A Bc)

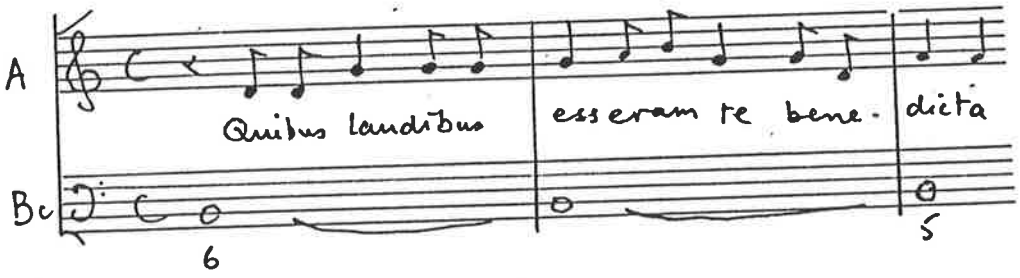
(a) (m. 1-18) Let us sing with gladness the sacred song (C^1C^2Bc)



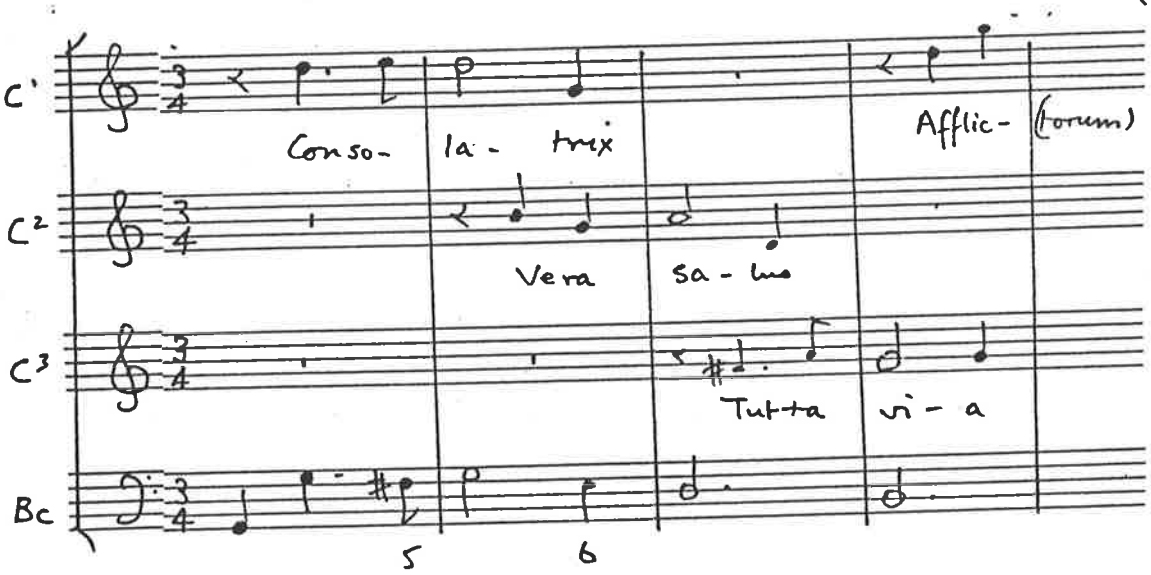
(b) (m. 19-48) Immaculate virgin mother of God (C^1C^2Bc)



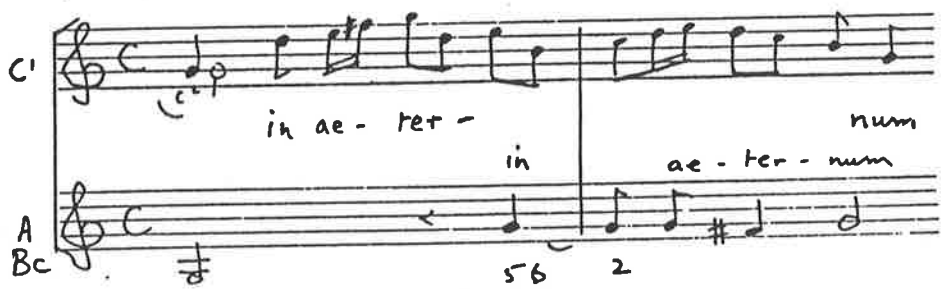
(c) (m. 49-75) With what praise may I bless you (A Bc)



(d) (m. 76-146) Consoler, true health, whole life of the afflicted (Tutti)

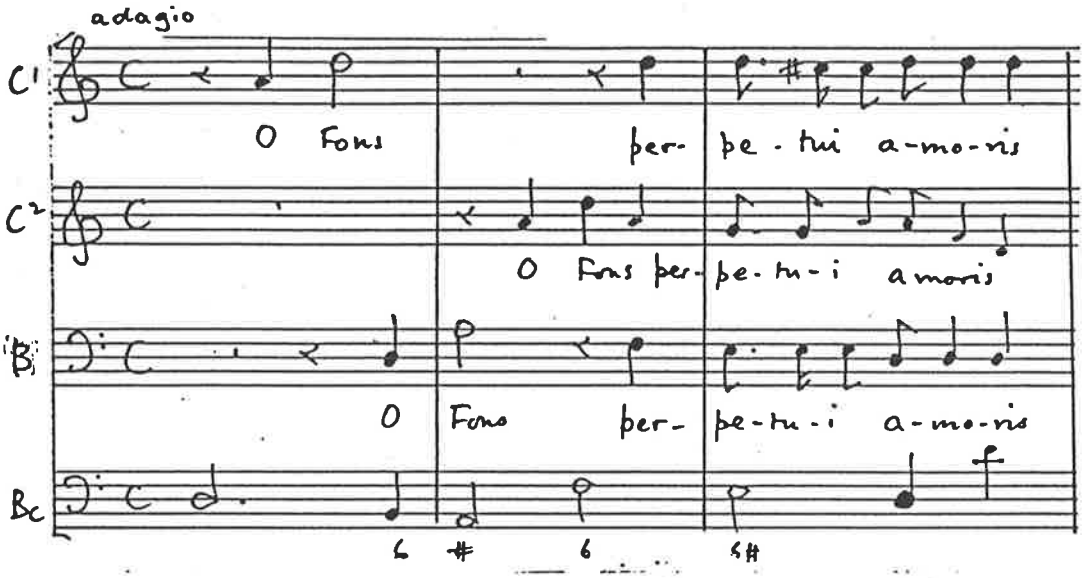


(e) (m. 147-162) ...in eternity (Tutti)

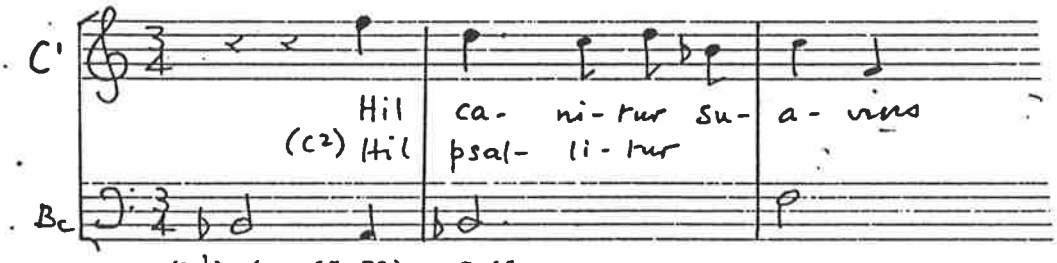


174 O FONS PERPETUI (OPUS 15/12) (C^1C^2B Bc): PER OGNI TEMPO

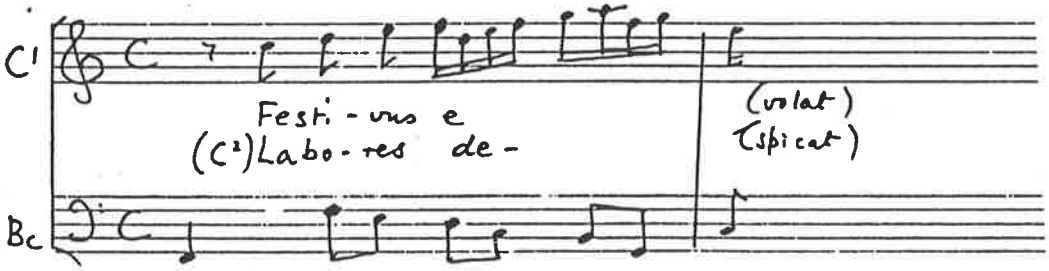
(a) (m. 1-49) O fount of perpetual love (Tutti)



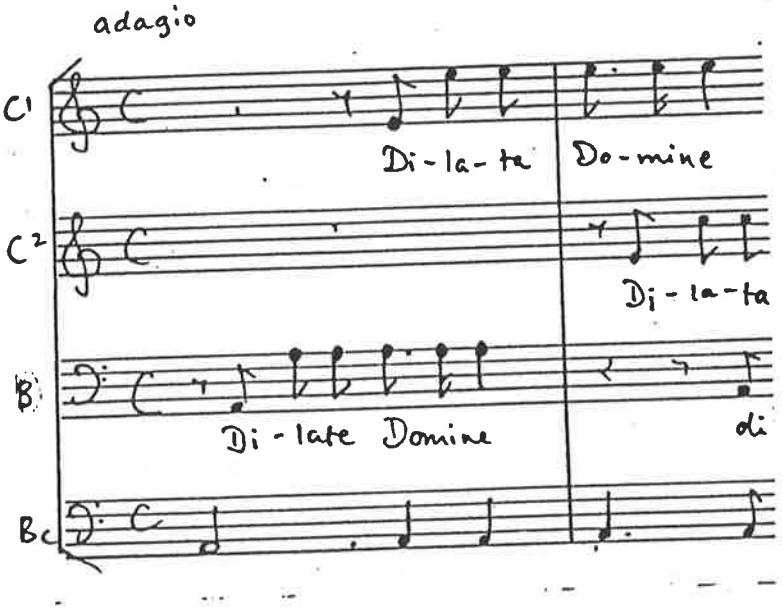
(b) (m. 50-64) May something sweet be sung
(m. 80-94) (C^2) May something be played ($C^1[C^2]Bc$)



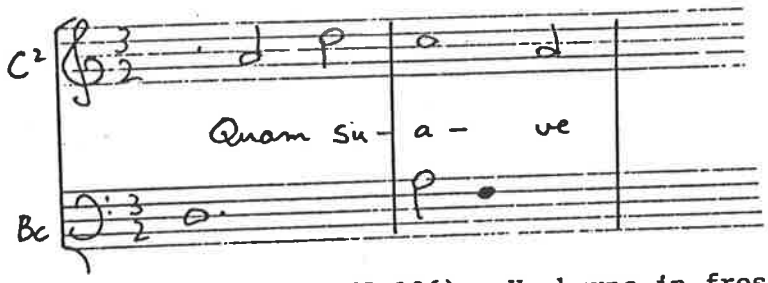
(b^1) (m. 65-79) Gaily soar
(m. 95-118) Hardship despises... ($C^1[C^2]Bc$)



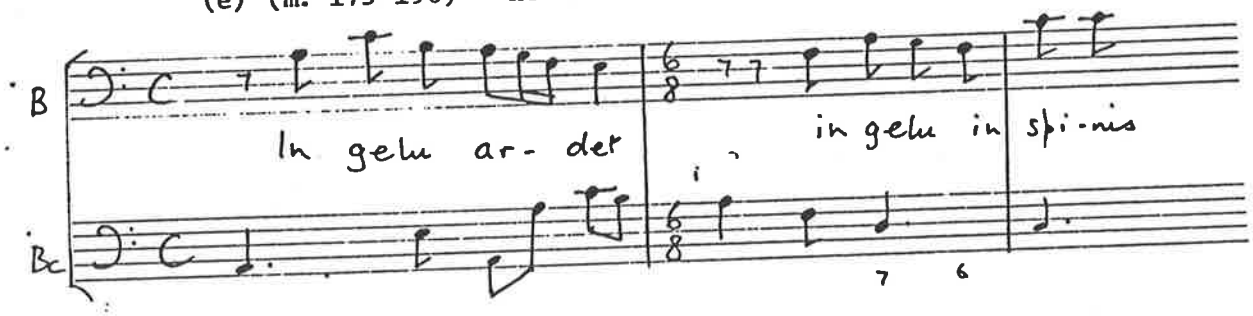
(c) (m. 119-126) Expand, Lord (Tutti)



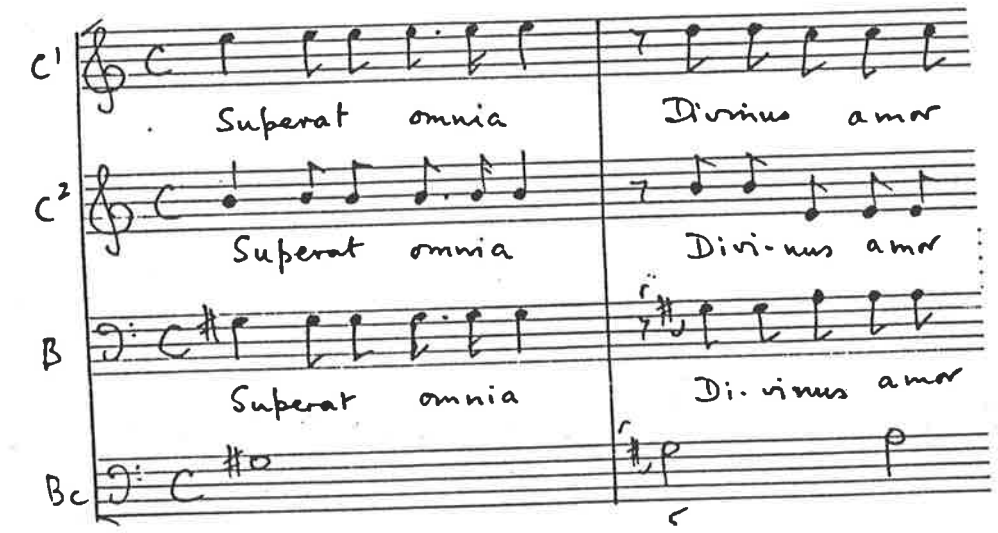
(d) (m. 127-174) How delightful (C^2B Bc)



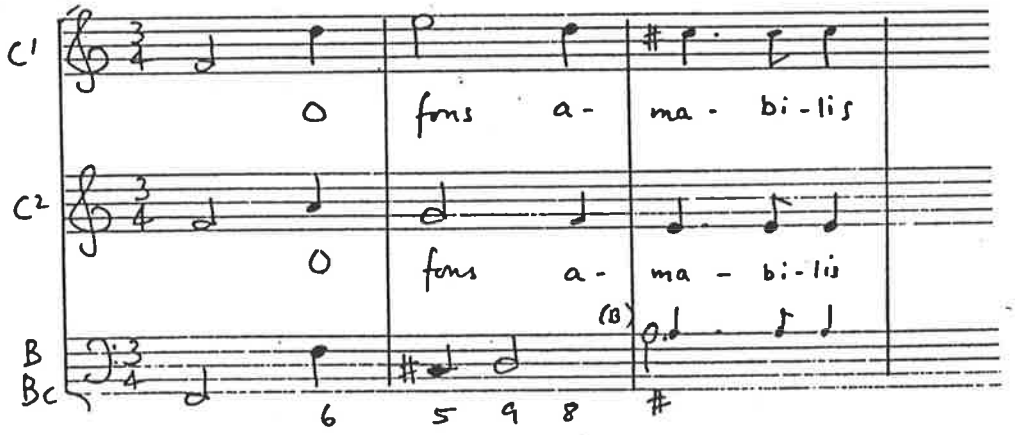
(e) (m. 175-196) He burns in frost, in thorns (B Bc)



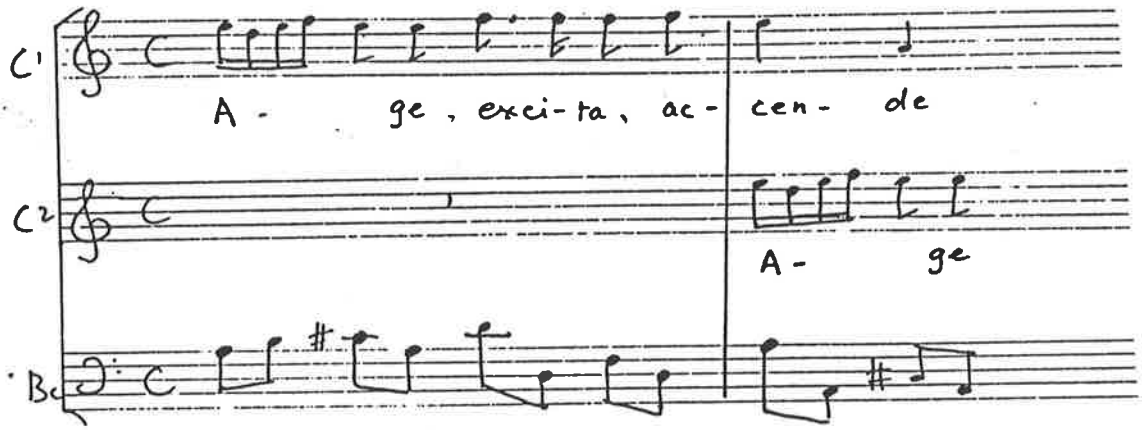
(f) (m. 197-203) Divine love rises above all (Tutti)



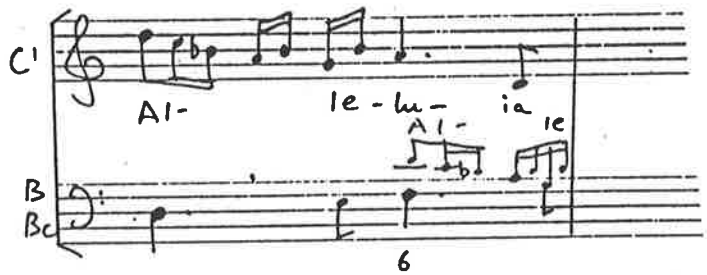
(g) (m. 204-216) O lovely fountain (Tutti)



(h) (m. 217-240) Come on, wake up, set ablaze (Tutti)

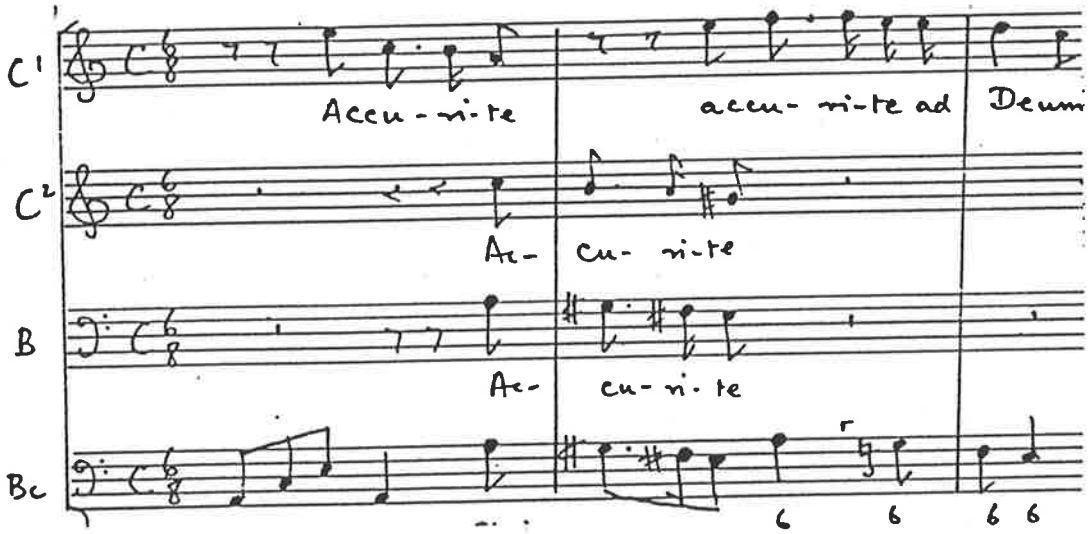


(i) (m. 241-246; 247-254) (Tutti)

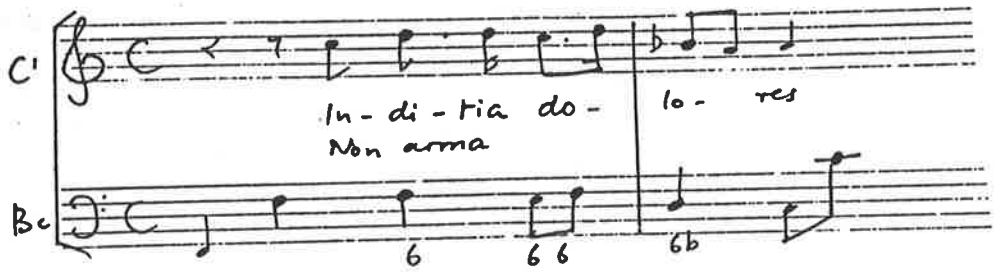


175 ACCURITE (OPUS 15/13) (C^1C^2B Bc): PER OGNI TEMPO

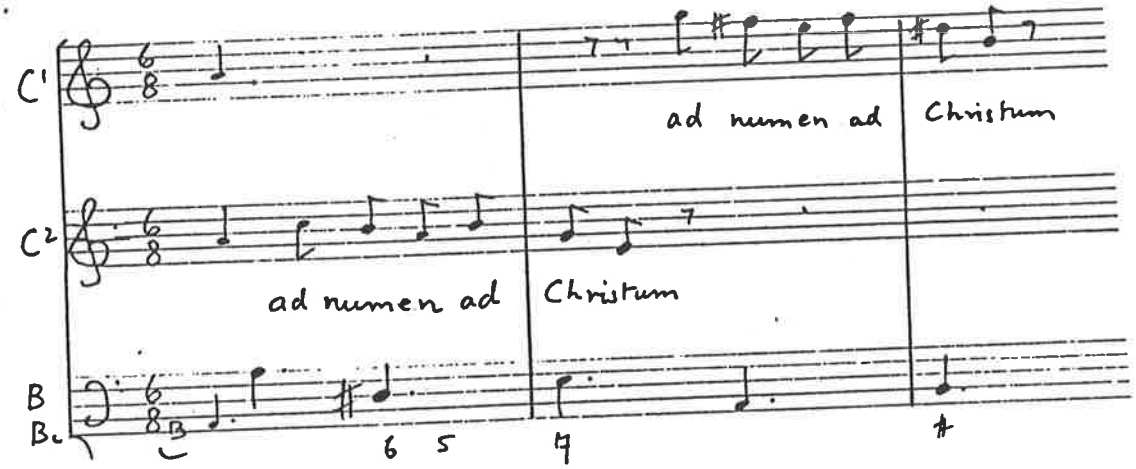
(a) (m. 1-36) Hasten to God



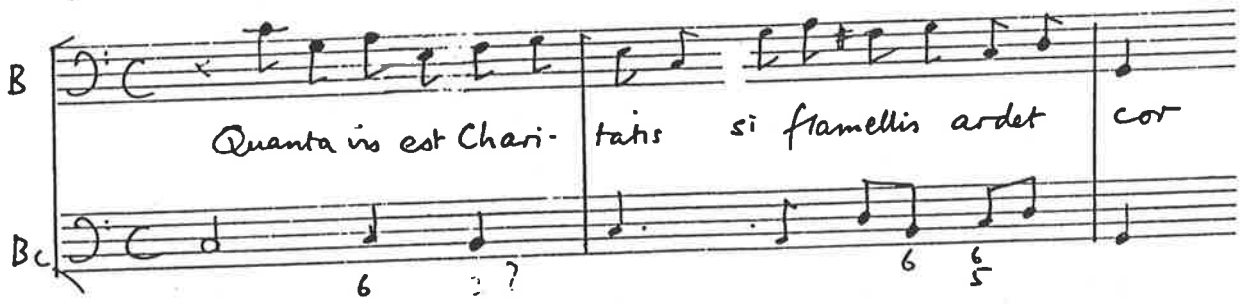
(b) (m. 37-44: 45-61) Imported by pair (C^2)



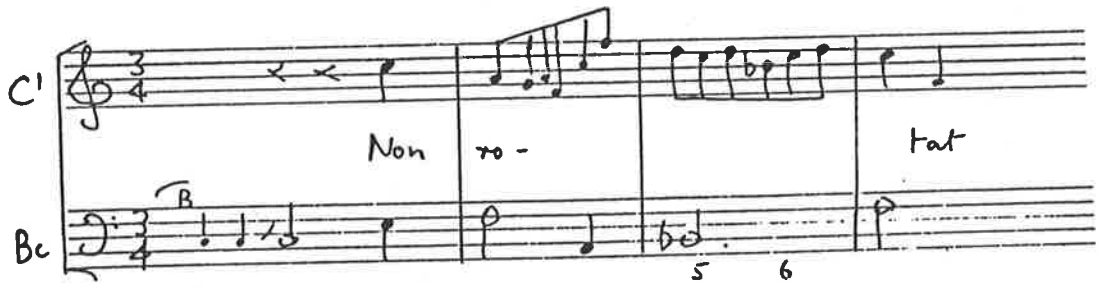
(c) (m. 62-73) To God, to Christ (Tutti)



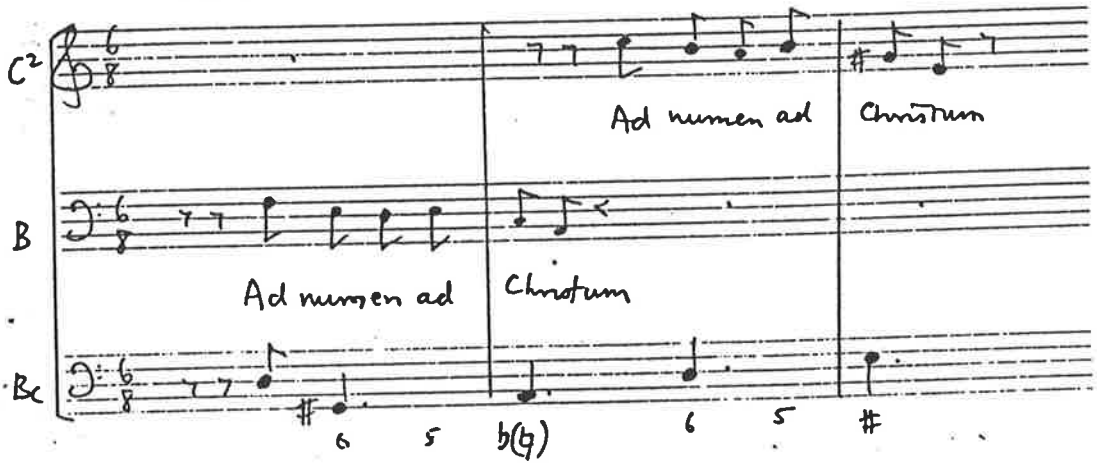
(d) (m. 74-82) What force has love if the heart burns with flame? (B Bc)



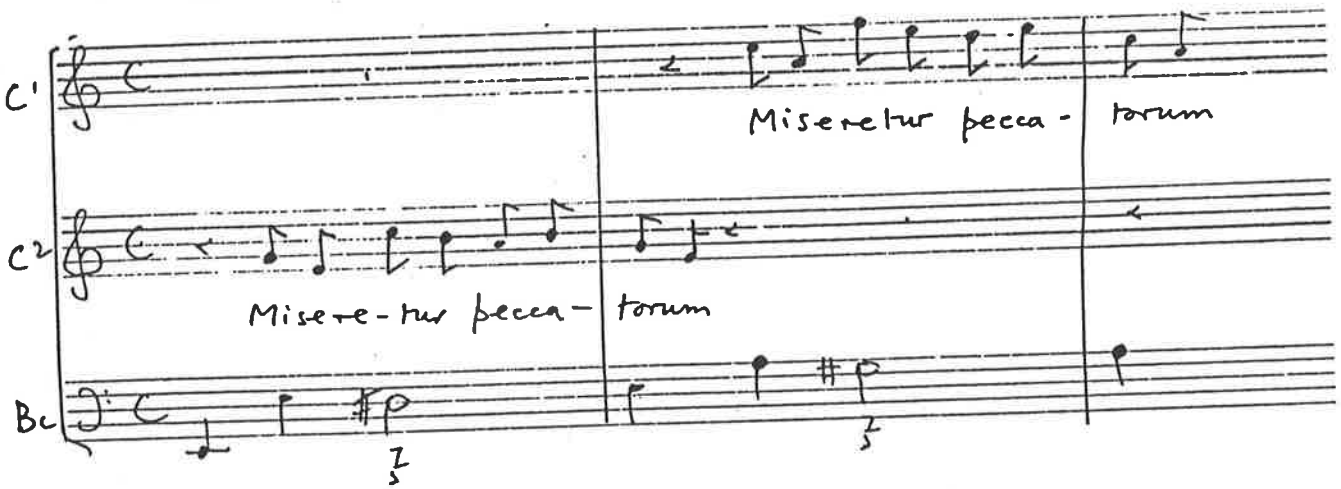
(e) (m. 83-110) Do not turn (Tutti)



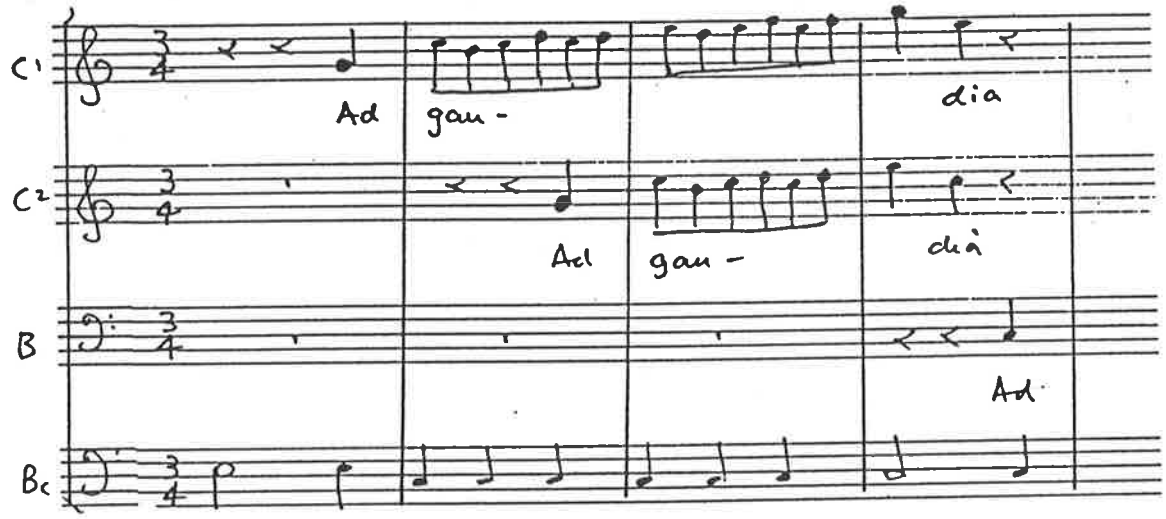
(f) (m. 111-122) To God, to Christ (Tutti)



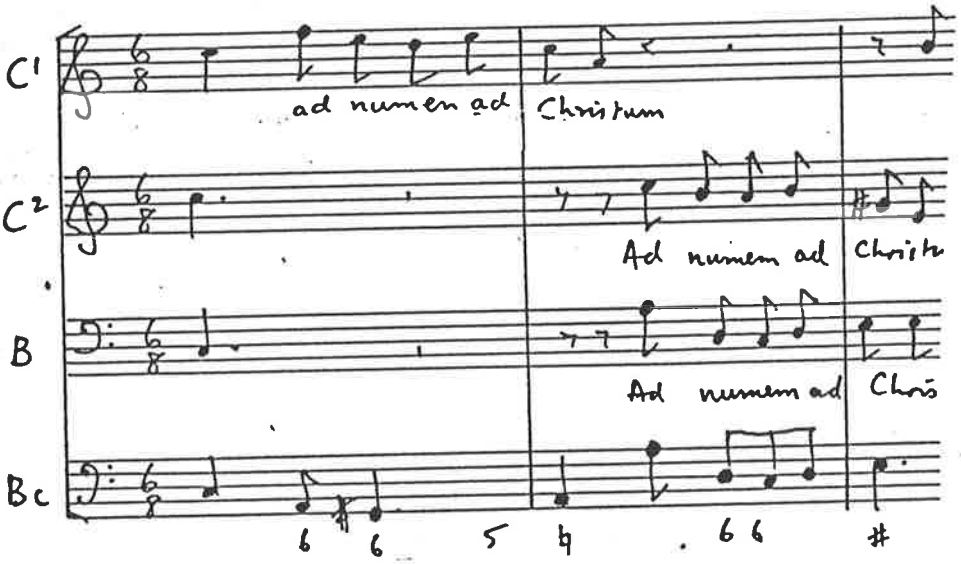
(g) (m. 123-149) Have pity on the sinner (Tutti)



(h) (m. 150-181) To pleasure (Tutti)

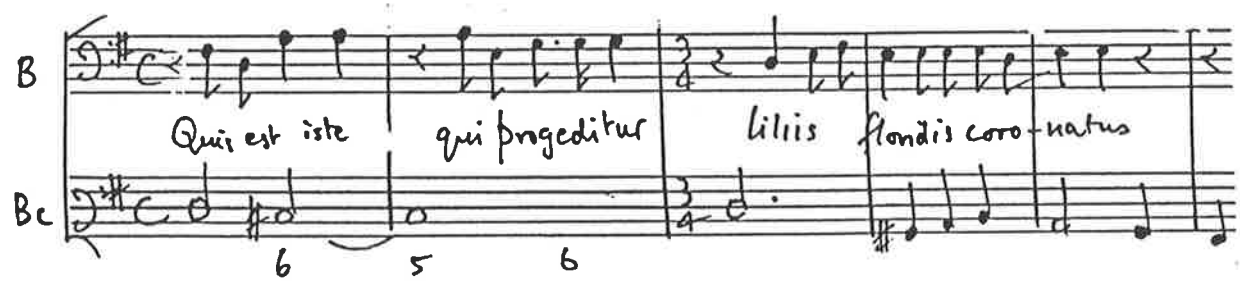


(i) (m.182-195) To God, to Christ (Tutti)

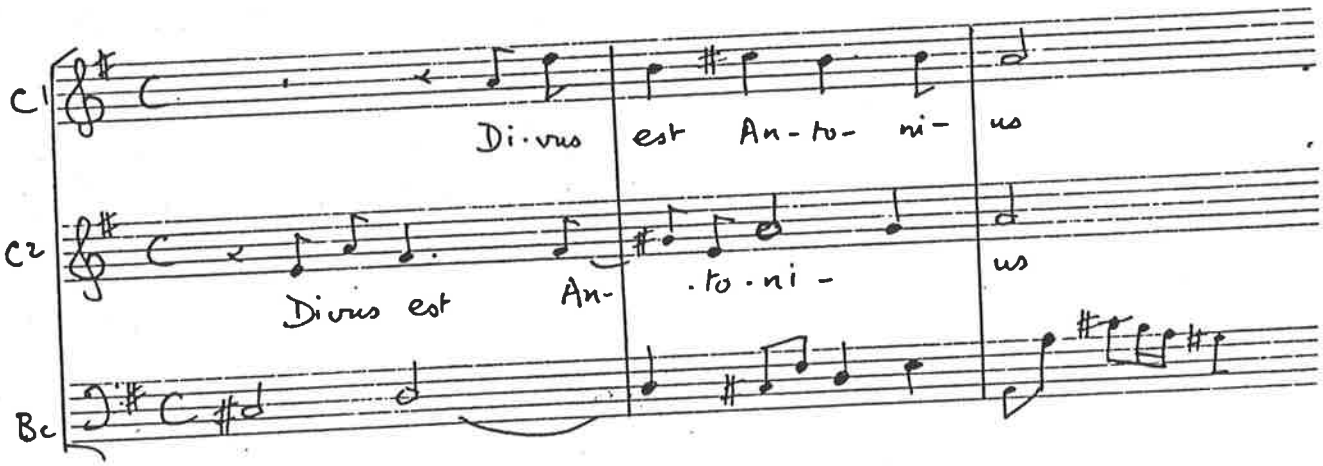


176 QUIS EST ISTE? (OPUS 15/14)
(C A B Bc): PER UN SANTO CONFESSORE

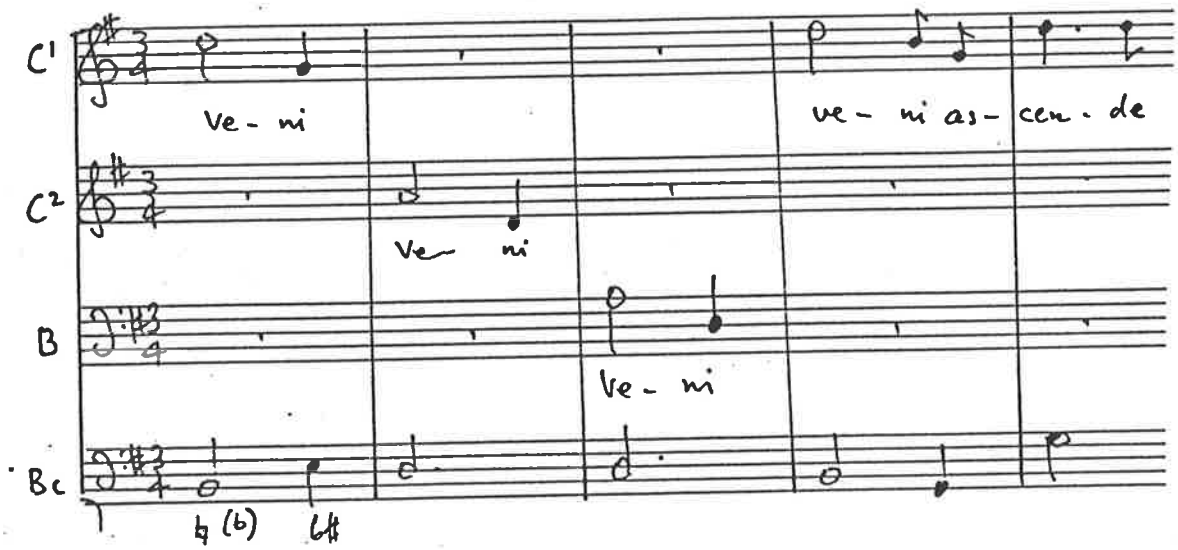
(a) (m. 1-8) Who is this who comes crowned with fresh lilies? (B Bc)



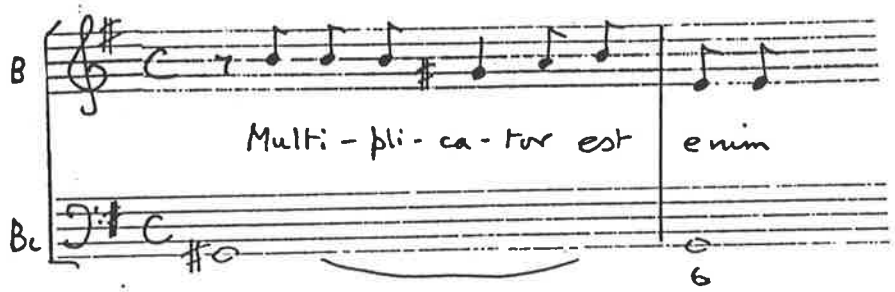
(b) (m. 9-41) It is the divine Antonius (Tutti)



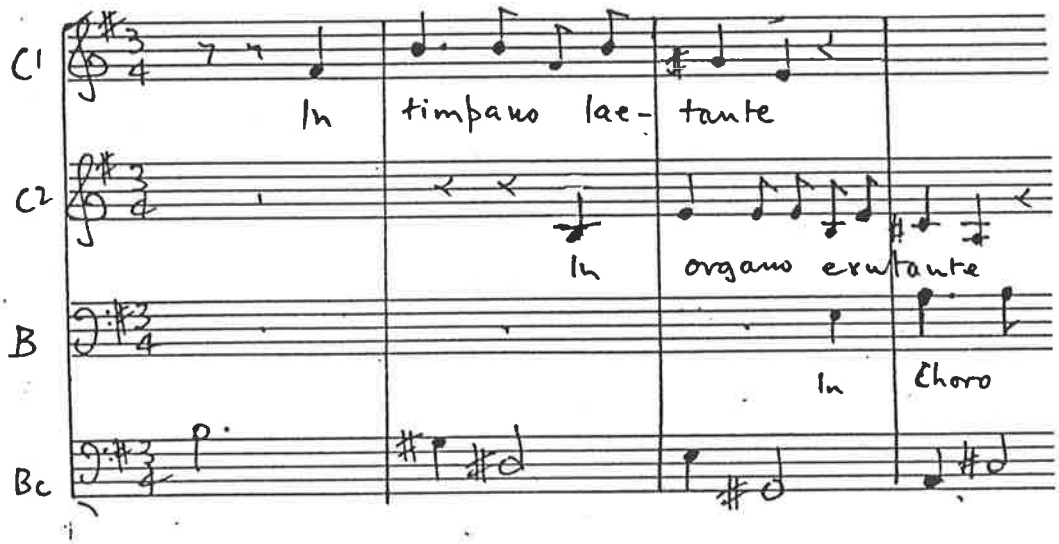
(c) (m. 42-111) Come, arise (Tutti)



(d) (m. 112-118) It is indeed multiplied (Tutti)

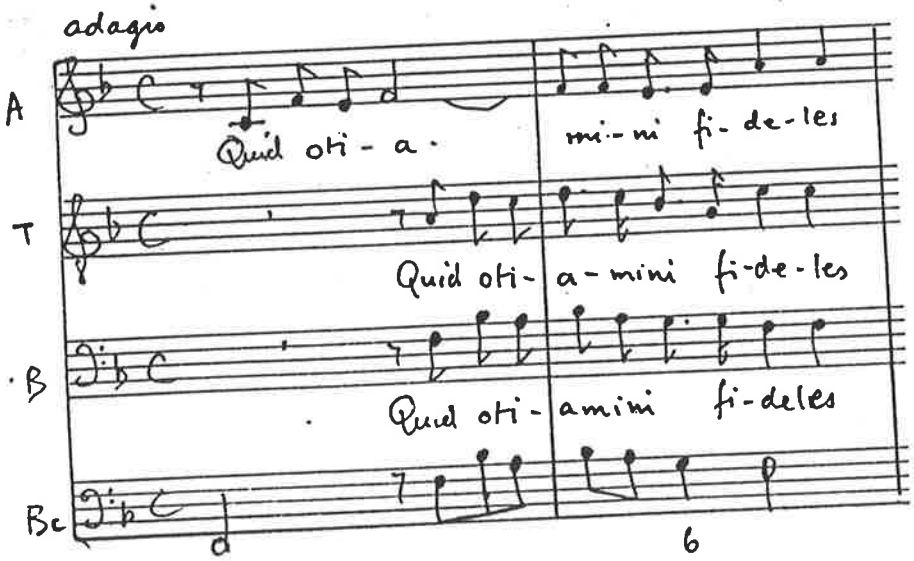


(e) (m. 119-152) Being cheerful on the drum, exulting on the organ, in the choir··· (Tutti)

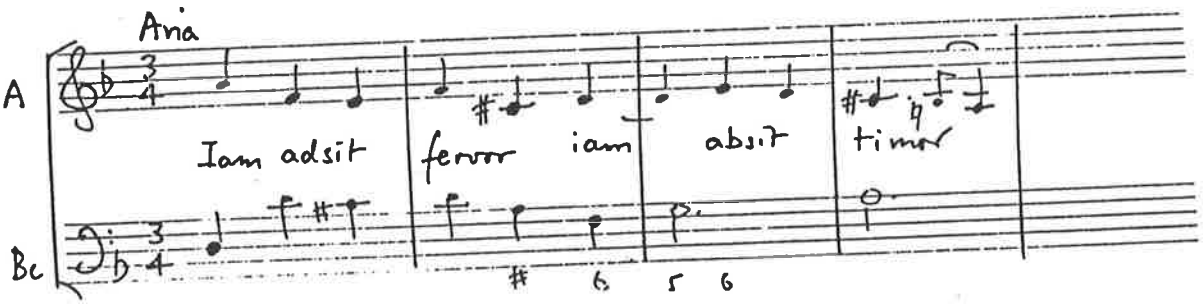


177 QUID OTIAMINI (OPUS 15/15) (A T B Bc) : PER UN SANTO

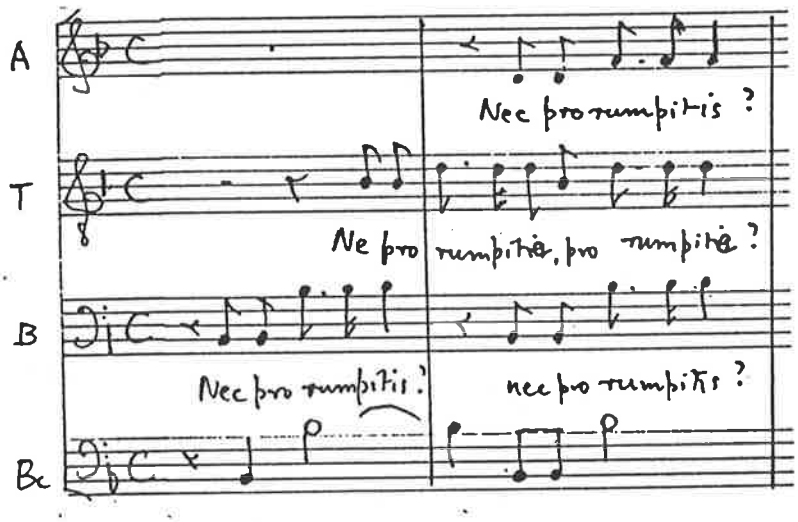
(a) (m. 1-26) Why are you idle, faithful ones? (Tutti) MARTIRE



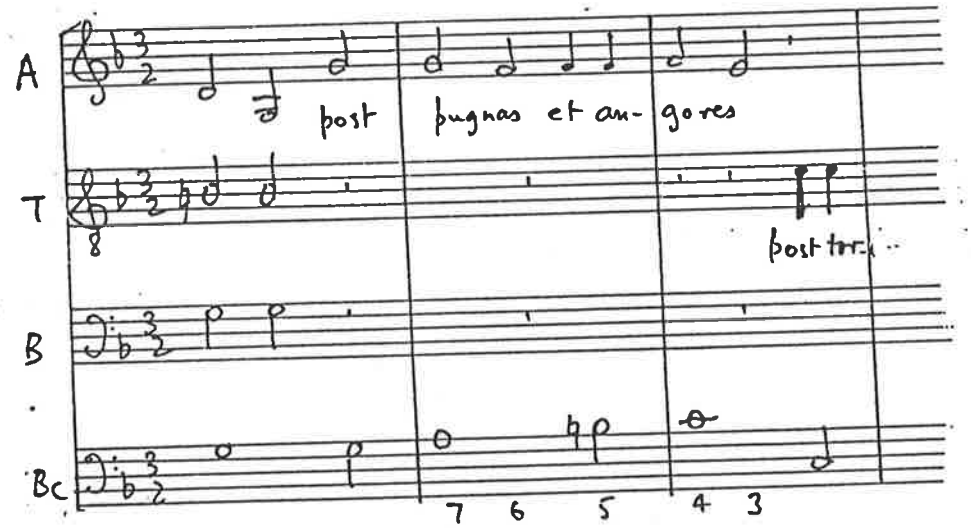
(b) (m. 27-68) Already warmth comes and fear goes (Tutti)



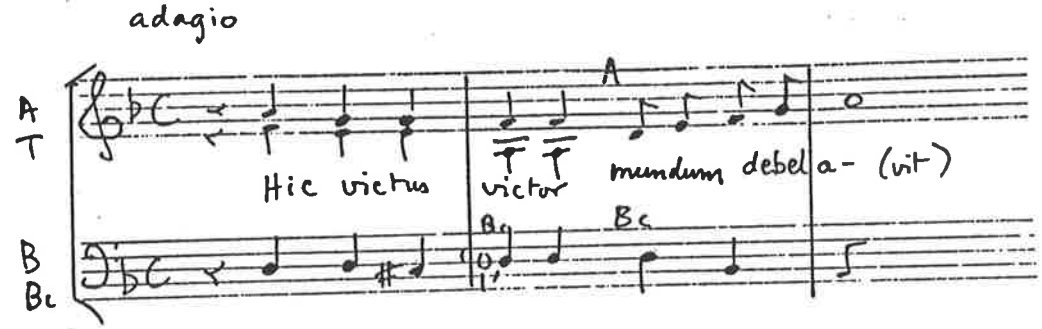
(c) (m. 69-82) Would you not burst forth? (Tutti)



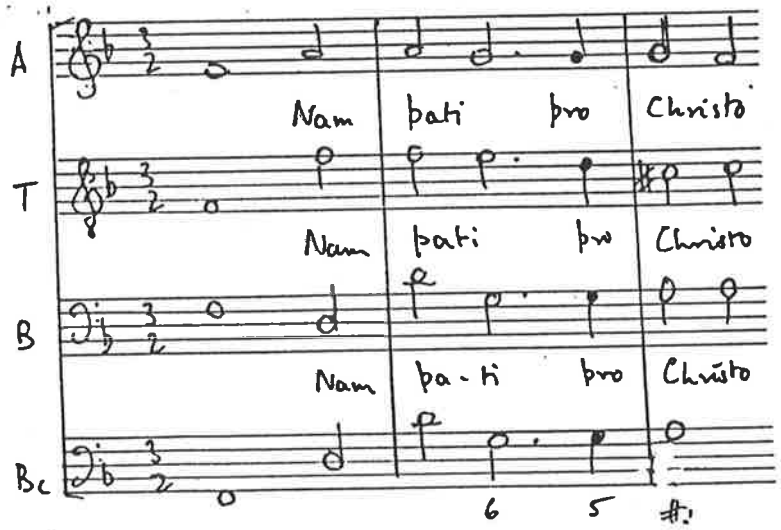
(d) (m. 83-113) After strife and anguish (Tutti)



(e) (m. 114-138) Conquered here, the victor of the world brings war to an end (Tutti)

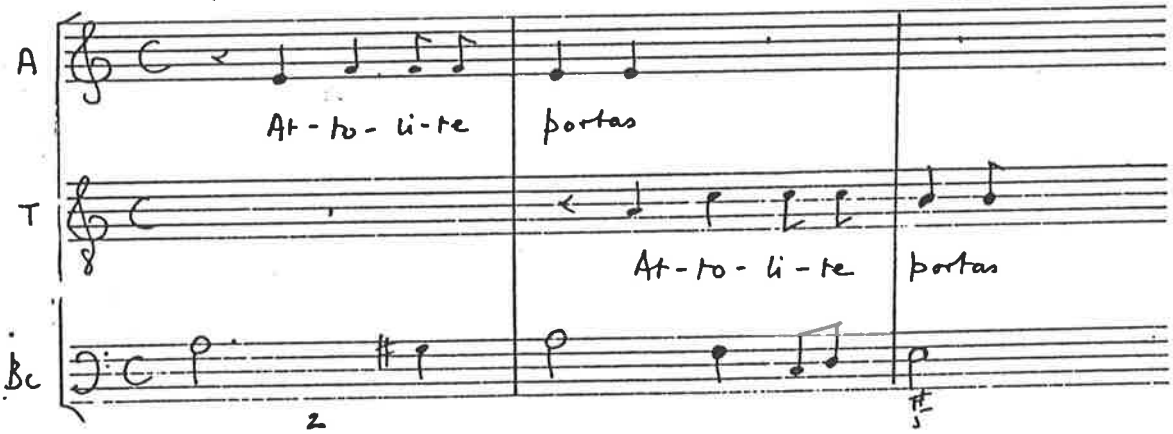


(f) (m. 139-157) Now you suffer for Christ (Tutti)

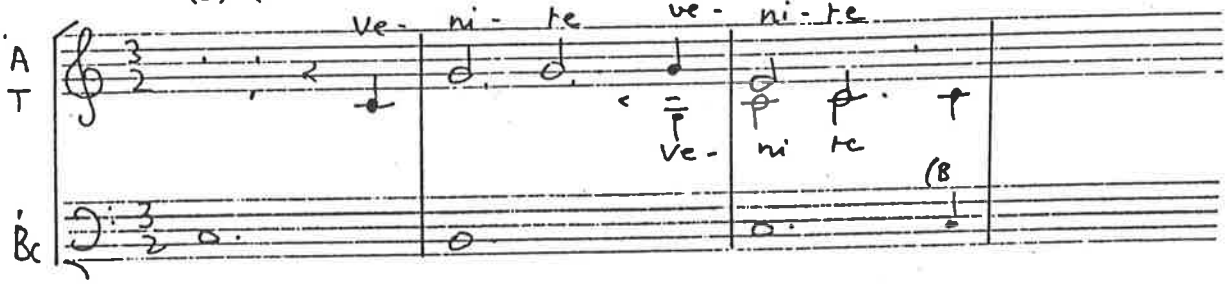


178 ATTOLITE PORTAS (OPUS 15/16) (A T B Bc): PER OGNI TEMPO

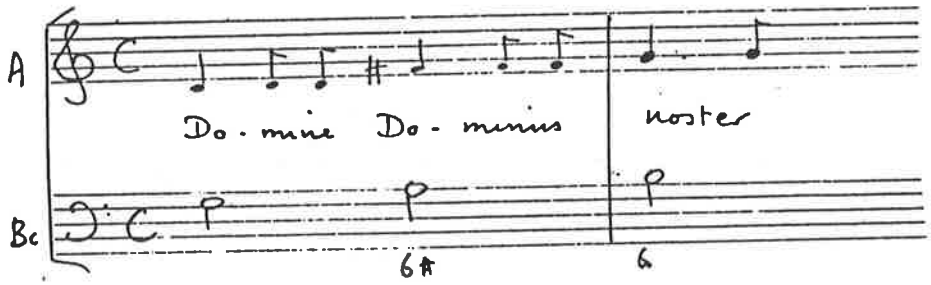
(a) (m. 1-11) Lift up the gate (Tutti)



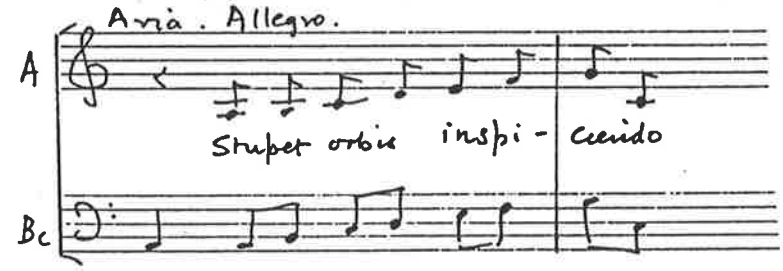
(b) (m. 12-45) Come (Tutti)



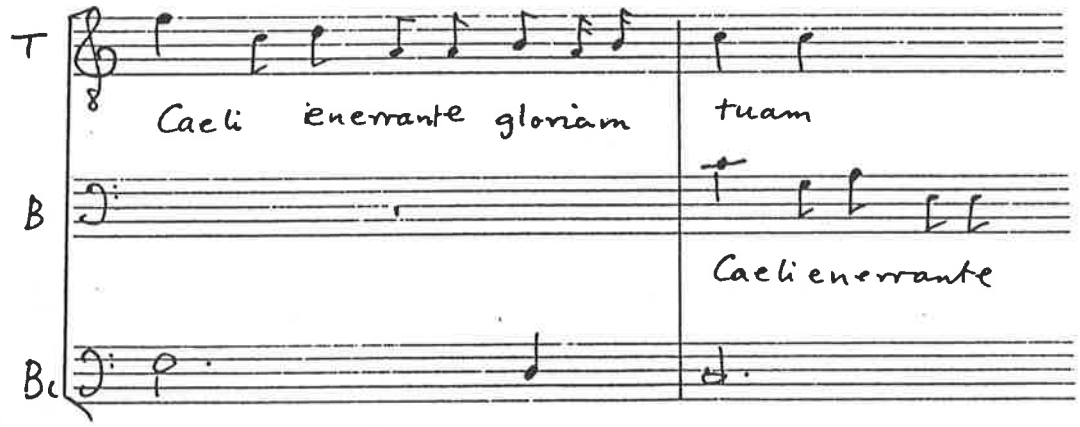
(c) (m. 46-53) O Lord our God (A Bc)



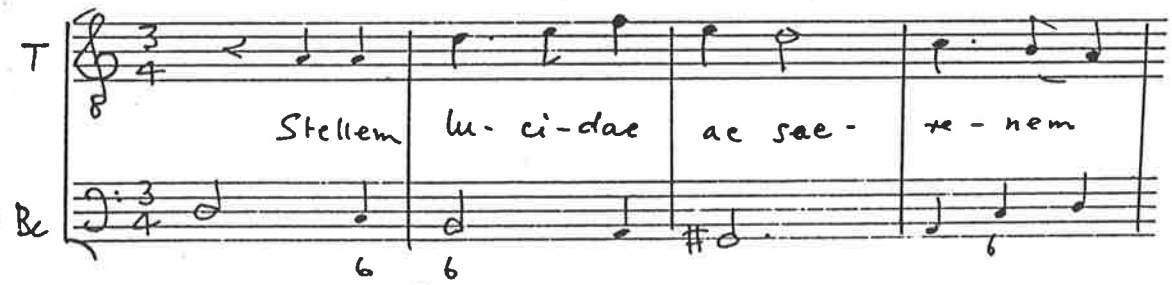
(d) (m. 54-76) He marvels with wondering eyes (A Bc)



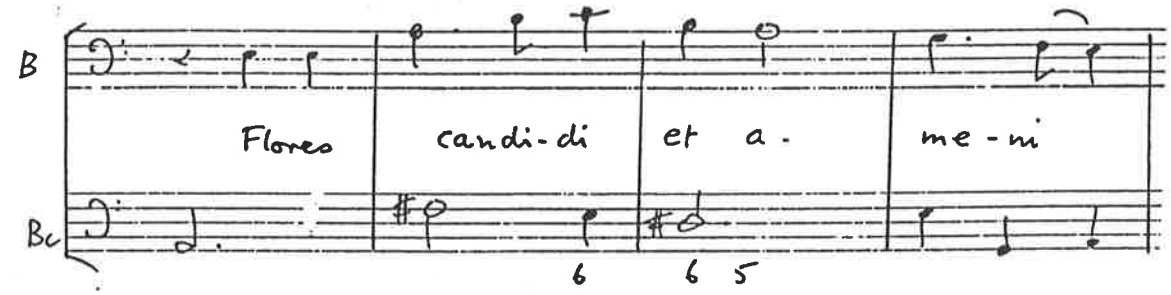
(e) (m. 77-86) The Heavens describe your glory (T B Bc)



(f) (m. 87-115) Star lucid and serene (T Bc)

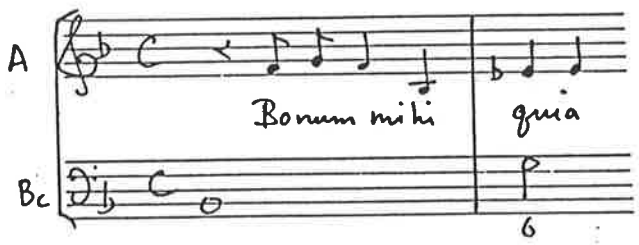


(f[1]) (m. 116-145) Flowers white and delightful (B Bc)

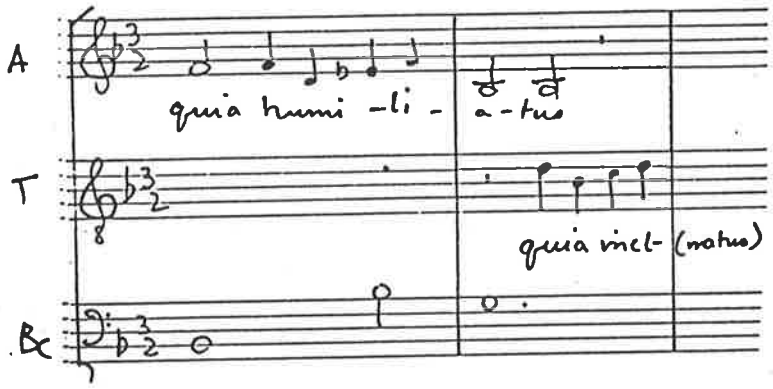


179 BONUM MIHI (OPUS 15/17) (A T B Bc): PER OGNI TEMPO

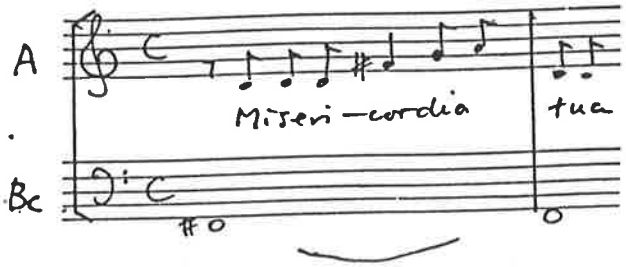
(a) (m. 1-12) It is good for me that (Tutti)



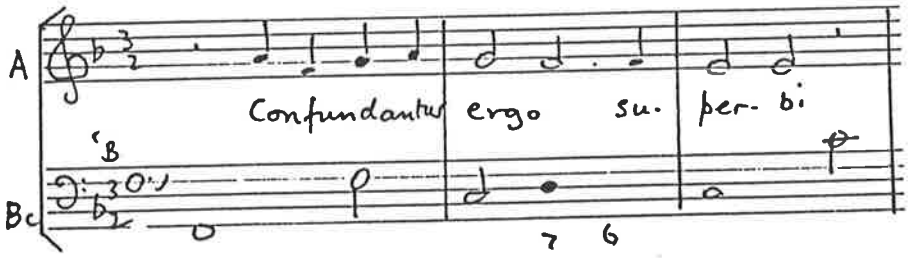
(b) (m. 13-26) because humiliated, because bent (Tutti)



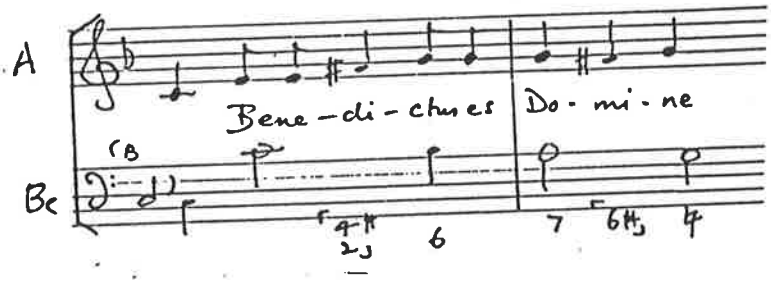
(c) (m. 27-39) Your pity (Tutti)



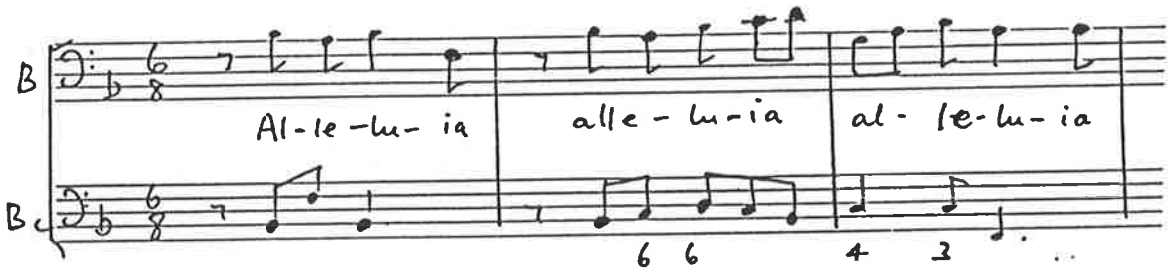
(d) (m. 40-50) Therefore the proud are confounded (Tutti)



(e) (m. 51-86) Blessed are you, O Lord (Tutti)

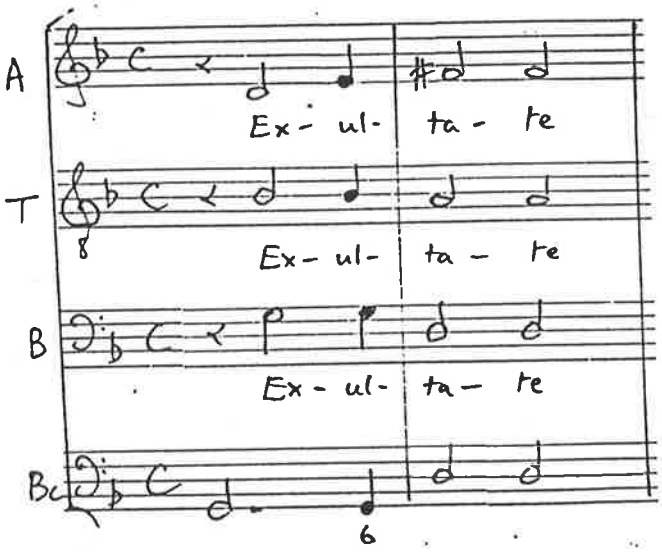


(f) (m. 87-111) (Tutti)

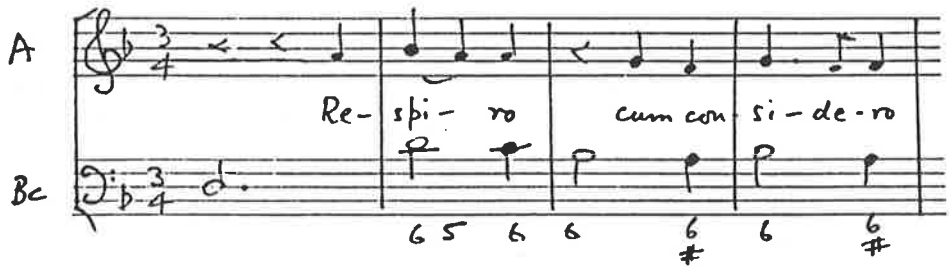


180 EXULTATE DEO (OPUS 15/18) (A T B Bc): PER OGNI TEMPO

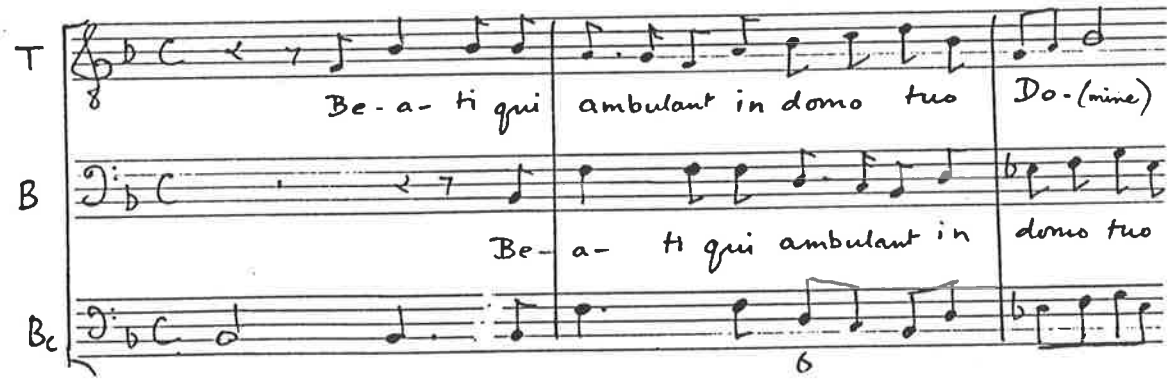
(a) (m. 1-24) Let us exult in God (Tutti)



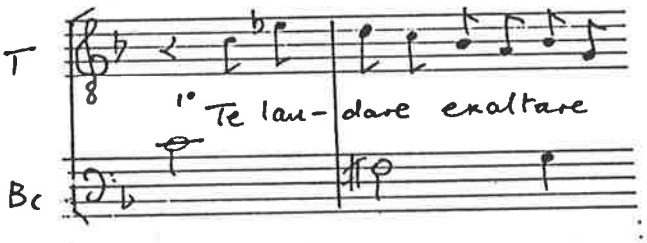
(b) (m. 25-93) I breathe again when I consider (A Bc)



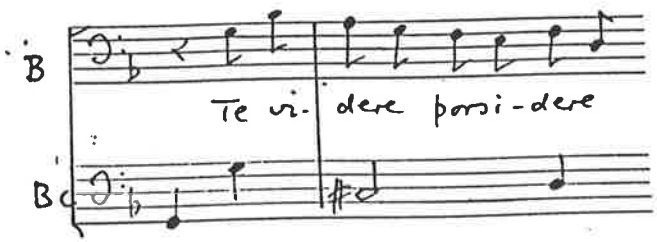
(c) (m. 94-111) Blessed are they who walk in your house, O Lord (Tutti)



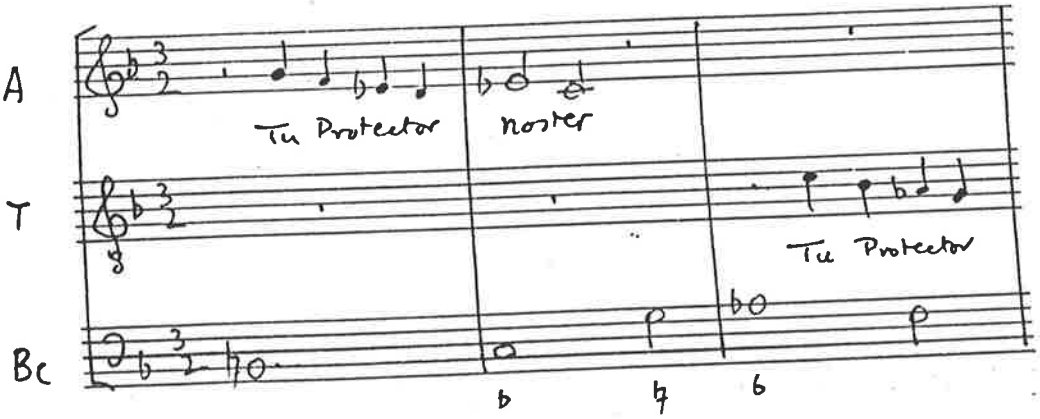
(d) (m. 112-125) To exalt and praise you (T Bc)



(d[1]) (m. 126-138) To see you, to sink down (B Bc)



(e) (m. 134-188) You, our protector (Tutti)



Motets from Opus 15.

Texts: 172 - 180 : Anonymous.

Collection: Sacri musicali concerti.... Opus 15

Source used: WD

Clefs: Standard

Time signatures: *172*: C^{6}_{8} $C\ ^{6}_{8}\ ^{3}_{2}$; *173*: $C\ ^{6}_{8}\ ^{3}_{4}$; *174*: $C\ ^{3}_{4}\ ^{3}_{2}$;

175: C^{6}_{8} $C\ ^{6}_{8}\ ^{3}_{4}$; *176*: $C\ ^{3}_{4}$; *177*: $C\ ^{3}_{4}\ ^{3}_{2}$;

178: $C\ ^{3}_{2}\ ^{3}_{4}$; *179*: $C\ ^{3}_{2}\ ^{6}_{8}\ ^{3}_{4}$; *180*: $C\ ^{3}_{4}\ ^{3}_{2}$.

Tonality: *176*: D D/b b/D a/e b/D

174: d Bb/F F/d Bb/F F/d a/d d a.d a/d

177: F d Bb/g g F d/F f

173: G G/D G/C G.a a/G

180: g d Bb/d c/g

172: A D b A fx D/b A

175: a F/a e C C/d d/a e e/a

178: a/C C G/c F/d d/e D/a

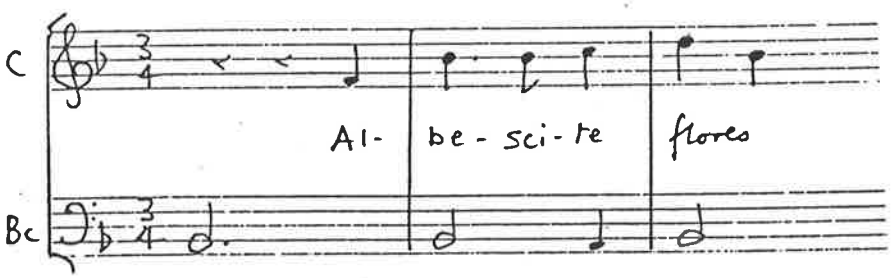
179: Bb/d Bb g/C F/c g/Bb Bb

MOTETS

(iv) FOR FOUR VOICES

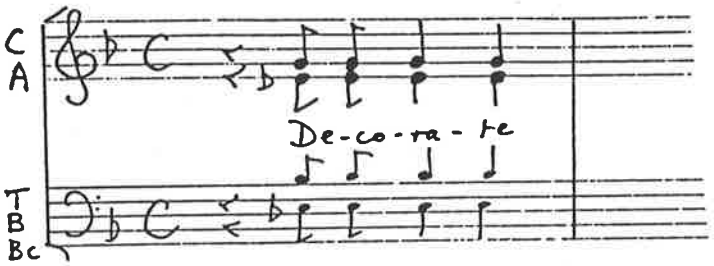
190 ALBESCITE FLORES (OPUS 3/11) (C A T B Bc)

(a) (m. 1-67) Turn white, flowers



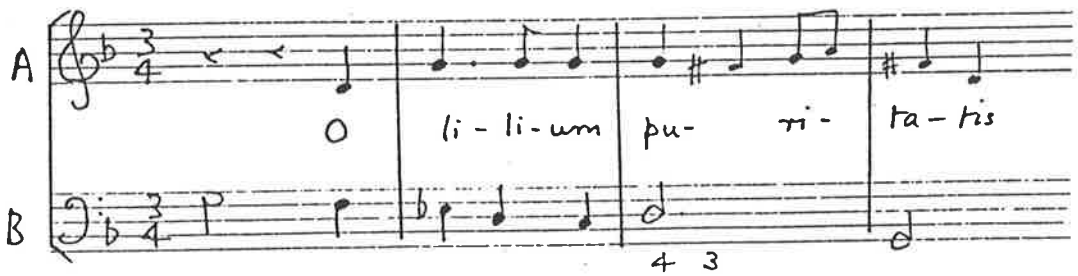
(b) (m. 68-111) Adorn (Tutti)

adagio



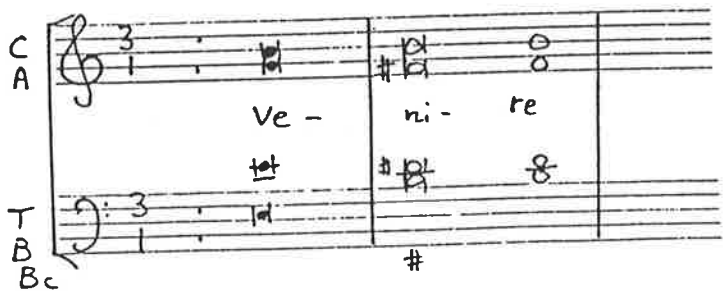
(c) (m. 112-178) = (a)

(d) (m. 179-243) (last 3 in C) O lily of purity (Tutti)

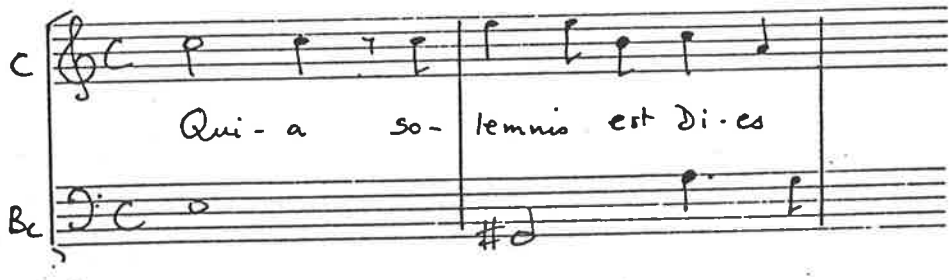


191 VENITE OMNES (OPUS 3/12) (C A T B Bc)

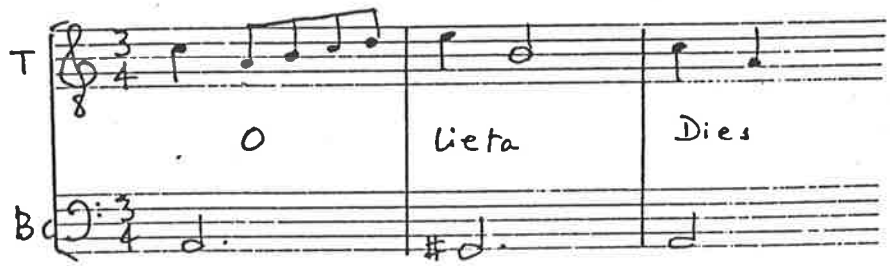
(a) (m. 1-43) Come (Tutti)



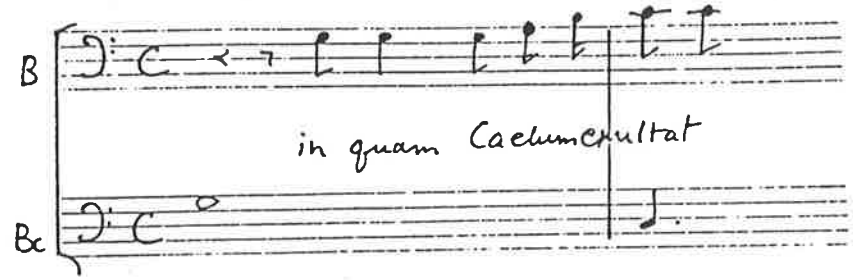
(b) (m. 44-51) So solemn is the day (Tutti)



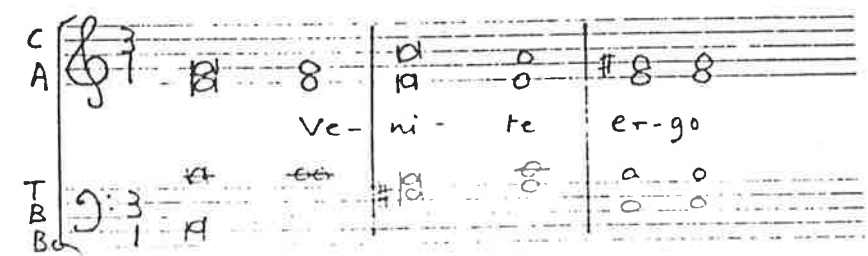
(c) (m. 52-78) O happy day (T Bc)



(d) (m. 79-119) In whom Heaven exults (Tutti)

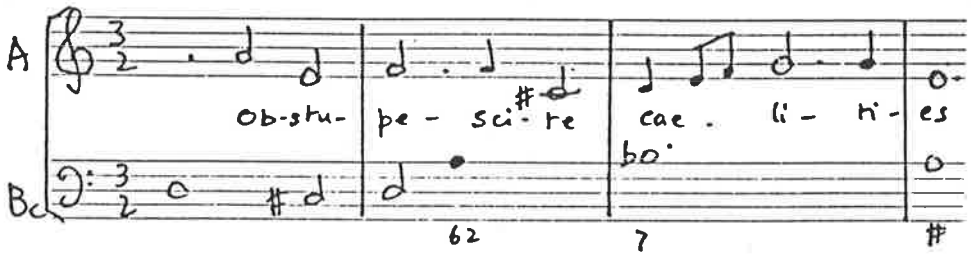


(e) (m. 120-170) (last 4 in C) Come, therefore (Tutti)

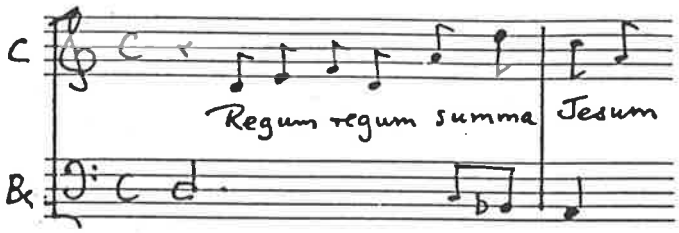


192 OBSTUPESCITE (OPUS 3/13) (C A T B Bc)

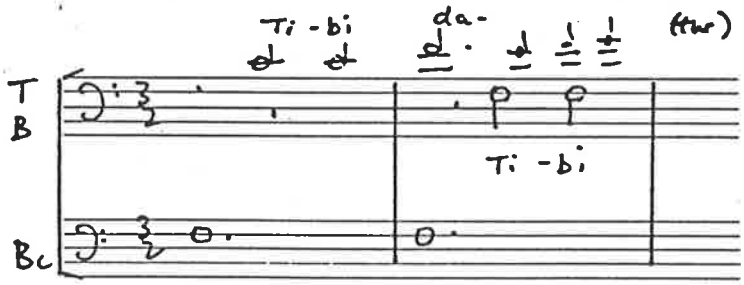
(a) (m. 1-21) Be astounded, citizens of Heaven (A T Bc)



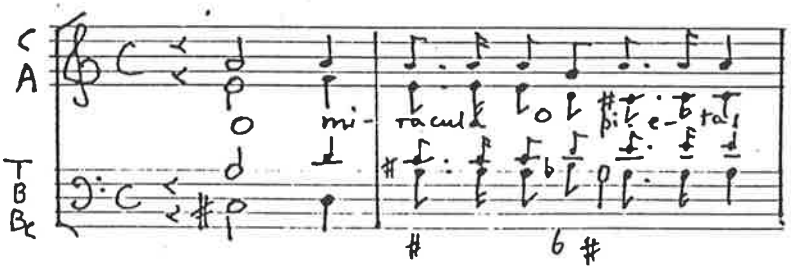
(b) (m. 22-49) The kingdom, the supreme power of Jesus (Tutti)



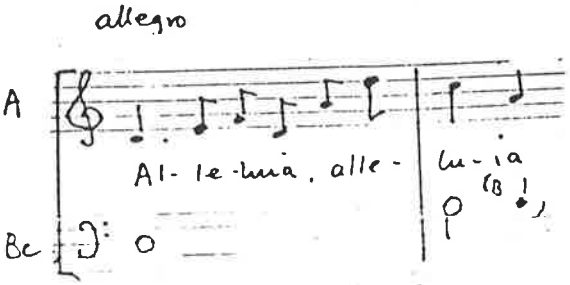
(c) (m. 50-85 To you is given (T B Bc)



(d) (m. 86-127) O wonder; o piety (Tutti)

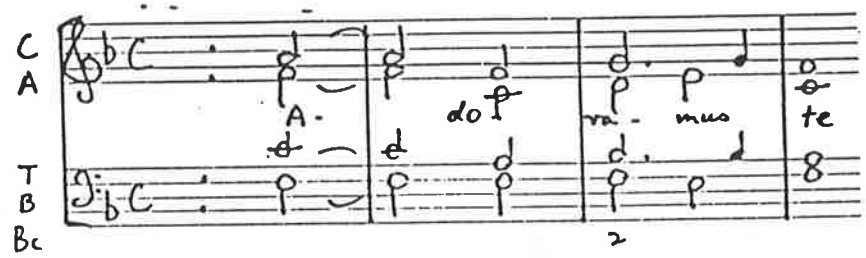


(e) (m. 128-146) (Tutti)

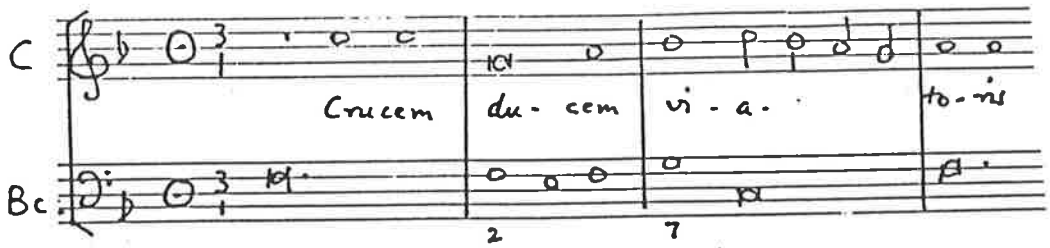


193 ADORAMUS TE (OPUS 3/14) (C A T B Bc)

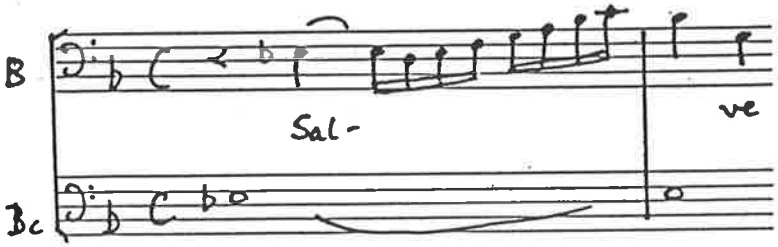
(a) (m. 1-11) We adore you (Tutti)



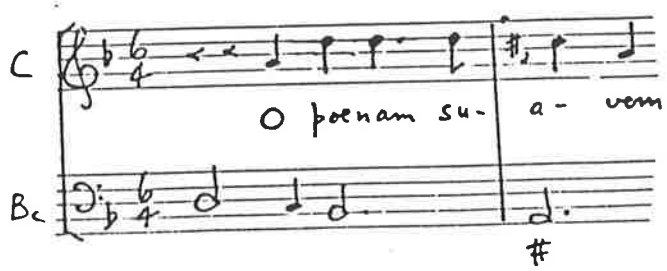
(b) (m. 12-40) Sweet cross of the traveller (Tutti)



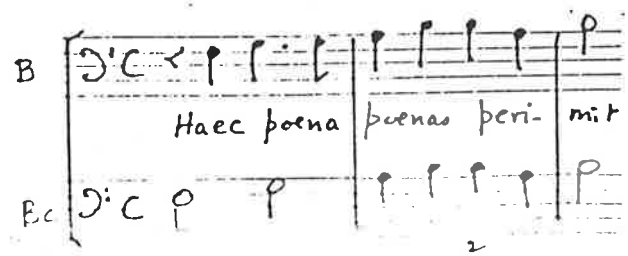
(c) (m. 41-57) Save (B Bc)



(d) (m. 58-86) O delightful penalty (Tutti)



(e) (m. 87-127) This punishment destroys punishment (Tutti)



Motets for four voices

Texts: 190-193: Anonymous.

Collection: Harmonia d'Affetti Devoti....Opus 3.

Source used: Bl

Clefs: Standard

Time Signatures: 190: $\frac{3}{4}$ C; 191: $\frac{3}{1}$ C $\frac{3}{4}$; 192: $\frac{3}{2}$ C; 193: C ⊙ $\frac{3}{1}$ $\frac{6}{4}$

Tonality: 192 d d/a F d d

191 e a C a e

193 F F/Bb F d F

190 Bb Eb/Bb Bb g c/Bb

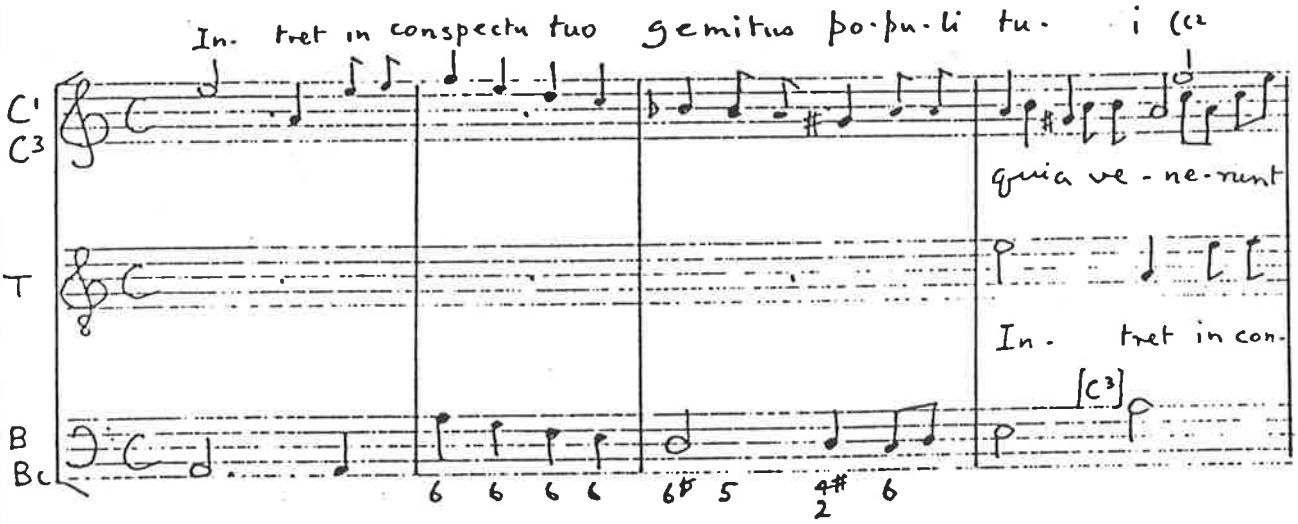
Observations:

(1) The time signature ⊙ $\frac{3}{1}$ in 193 is not to be found in later motets. The text is a paraphrase of the Antiphon: *Adoramus te* (L.U. 746).

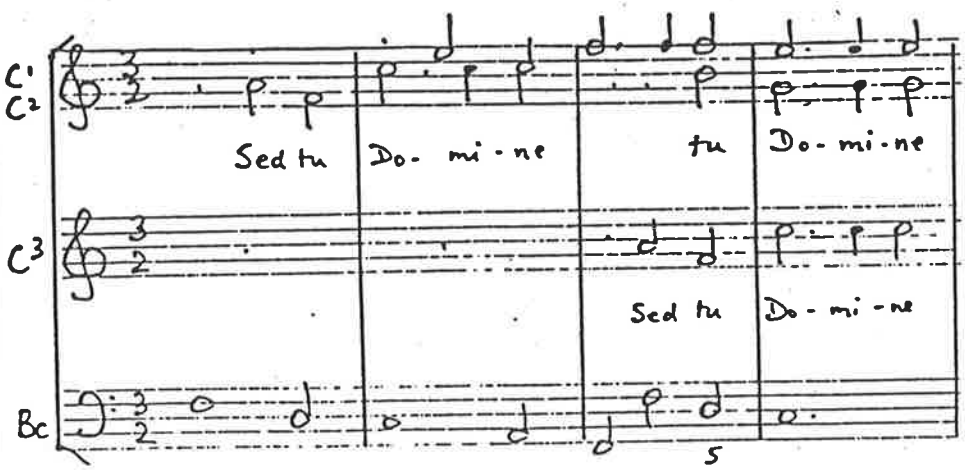
MOTET A 6 VOCI

200 INTRET IN CONSPECTU ($C^1C^2C^3$A T B Bc)

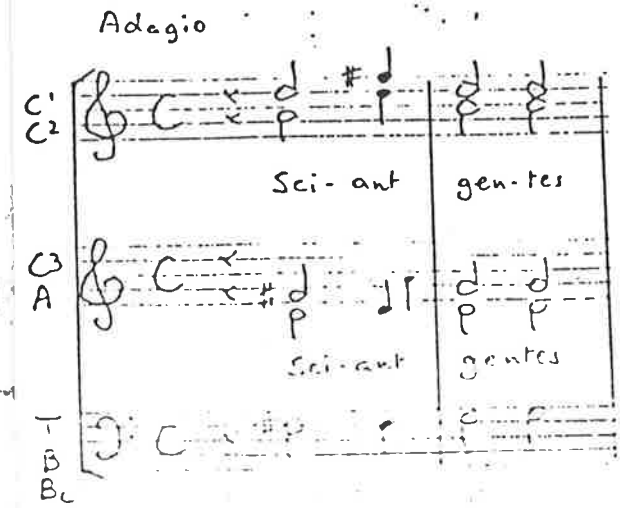
(a) (m. 1-41) Let the groaning of the people come before you (Tutti)



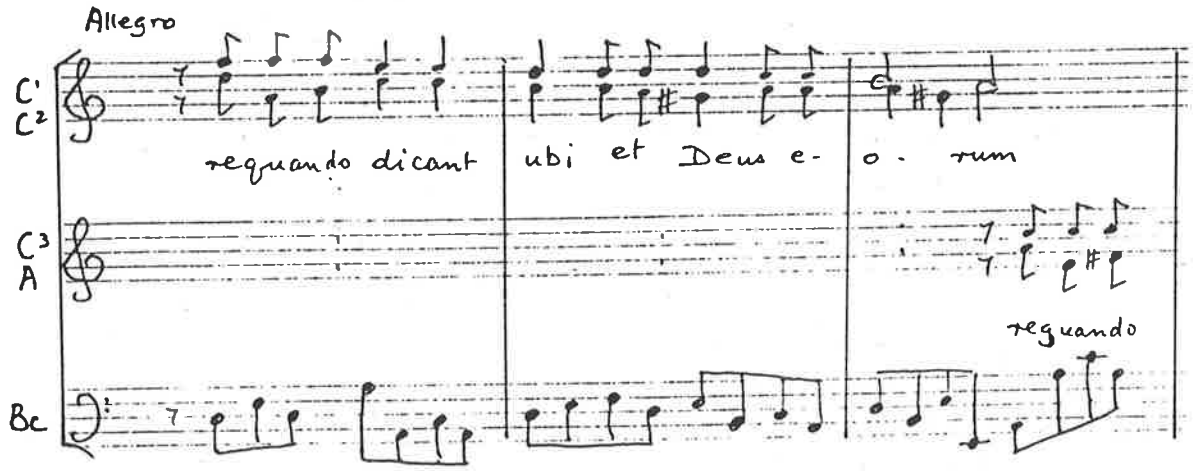
(b) (m. 42-102) But you, Lord ($C^1C^2C^3$Bc)



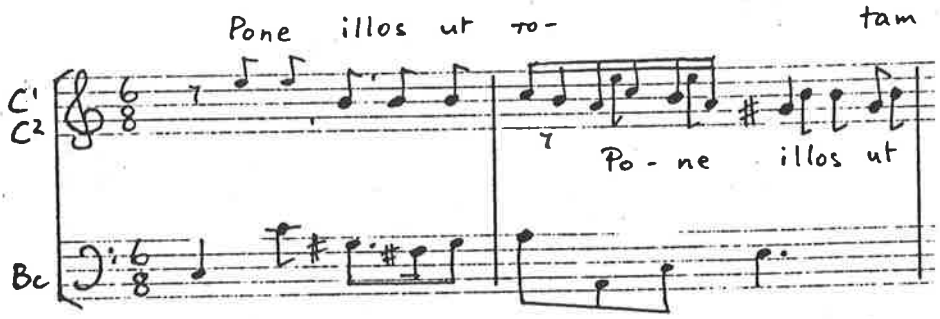
(c) (m. 103-106) The people know (Tutti)



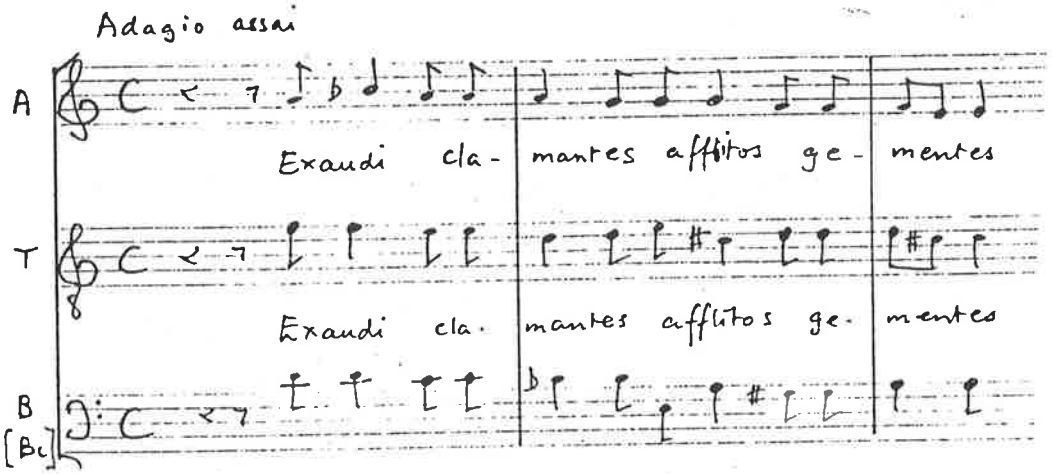
(c[1]) (m. 107-128) (Tutti)



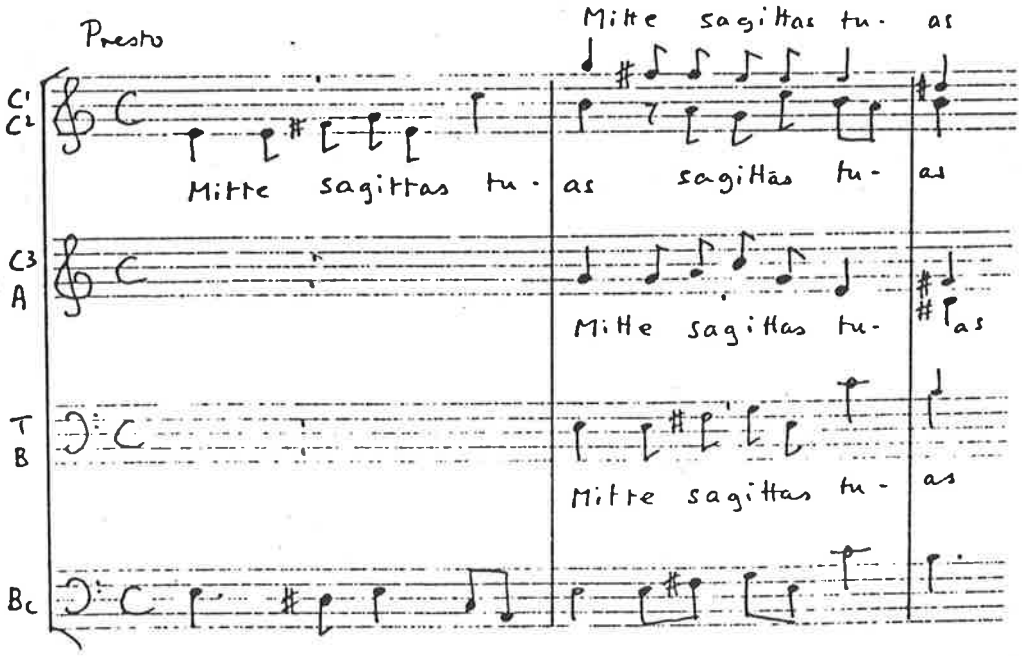
(d) (m. 129-150) (Tutti)



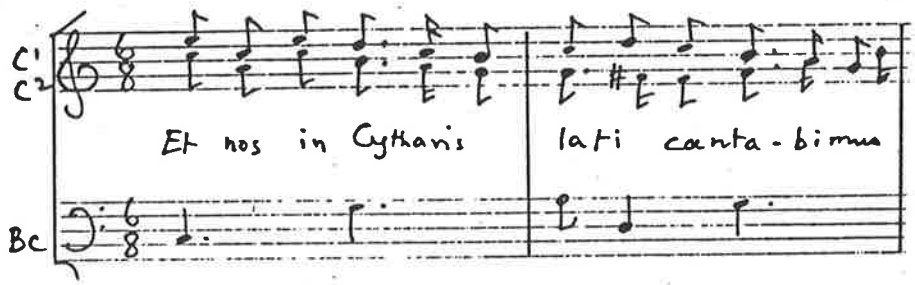
(e) (m. 151-169) (A T B Bc)



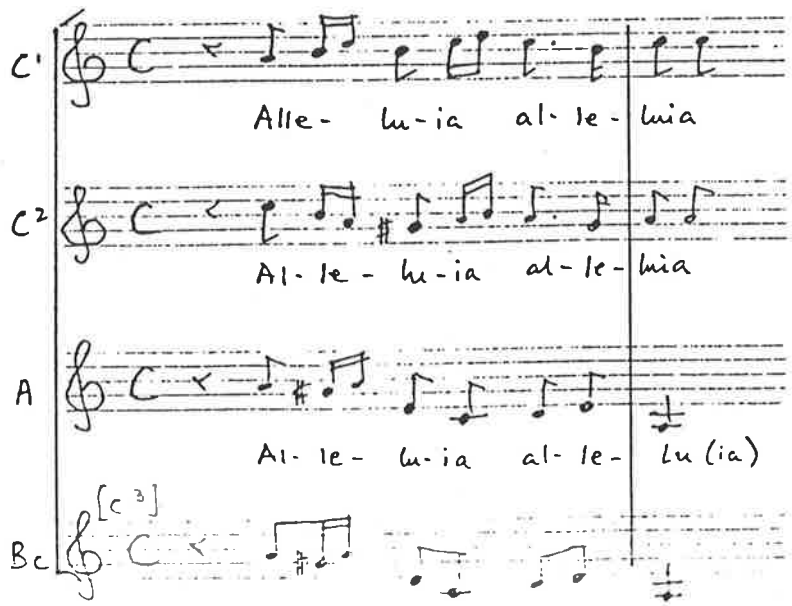
(f) (m. 170-183) Send out your arrow (Tutti)



(g) (m. 184-196) (Tutti)



(h) (m. 197-218) (Tutti)



(v) Motets for six voices

200 Source: Lbl King's Music Library RM 20g 101

Time Signatures: C $\frac{3}{2}$ $\frac{6}{8}$

Tonality: a E C/d d/C a d e C a

Observations:

(1) The only source is in Handel's handwriting. He used it in *Samson* (1734)

(2) Motets for more than four voices were not usually publishable. Many of Legrenzi's larger motets may have been lost.

Facsimile Edition: Handel's Sources Vol.9 (ed. J.H. Roberts)(New York, 1985)

SECTION II : ORATORIOS

210 ORATORIO DEL GIUDITIO

Libretto: Vnm

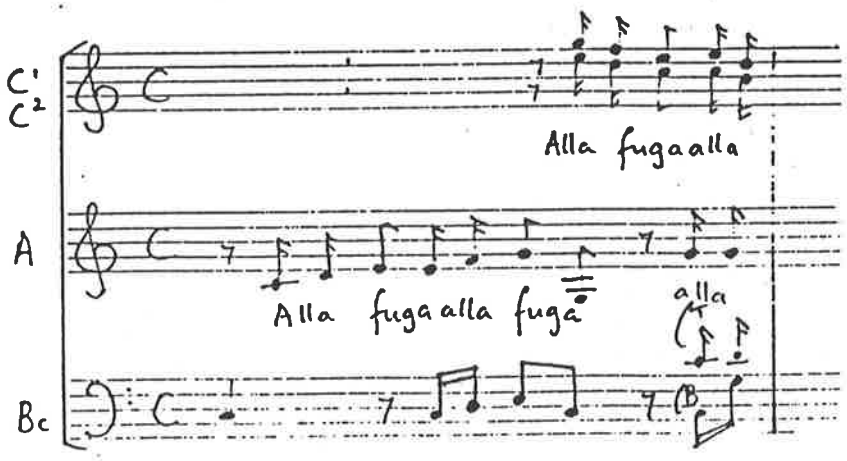
211 GLI SPONSALI D'ESTER

Libretto: I-Bc (1676) FEc (1677)

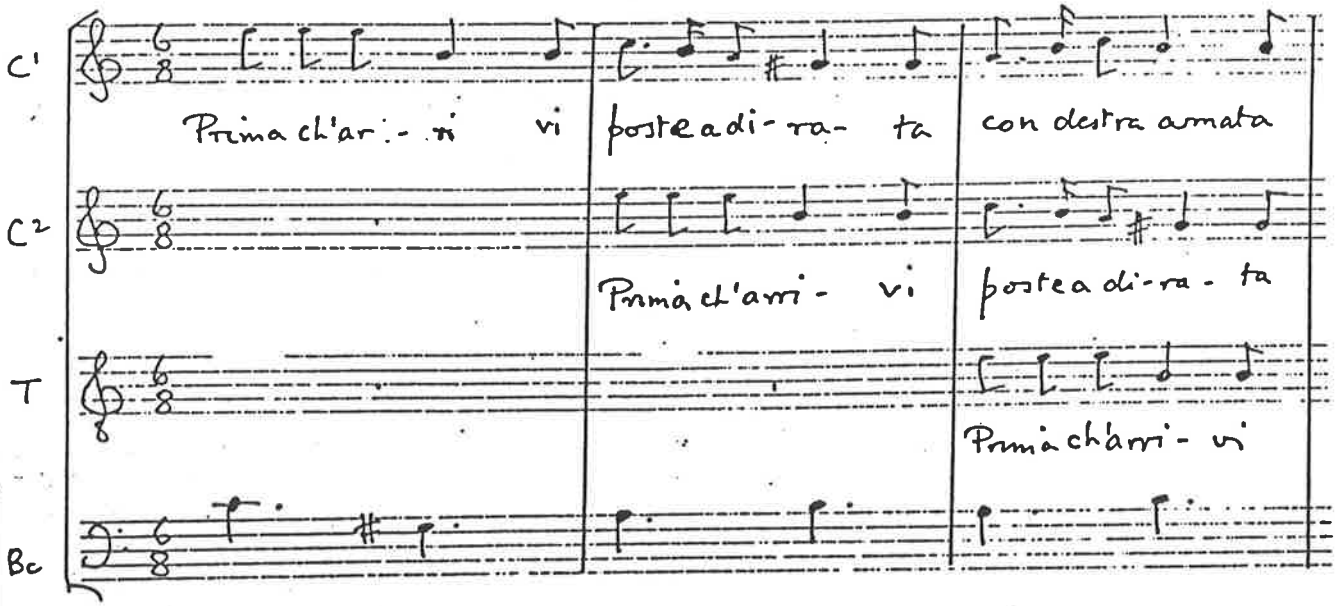
212 SEDECIA

Prima Parte

(a) (m. 1-21) Let us flee



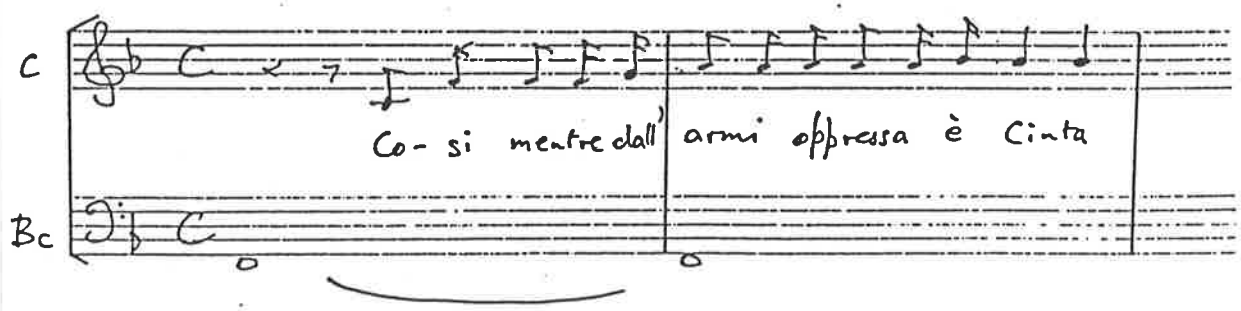
(a^1) (m. 22-41) Before they come, (the thundering horsemen with mailed fists)



(a^2) (m. 42-54) = (a)

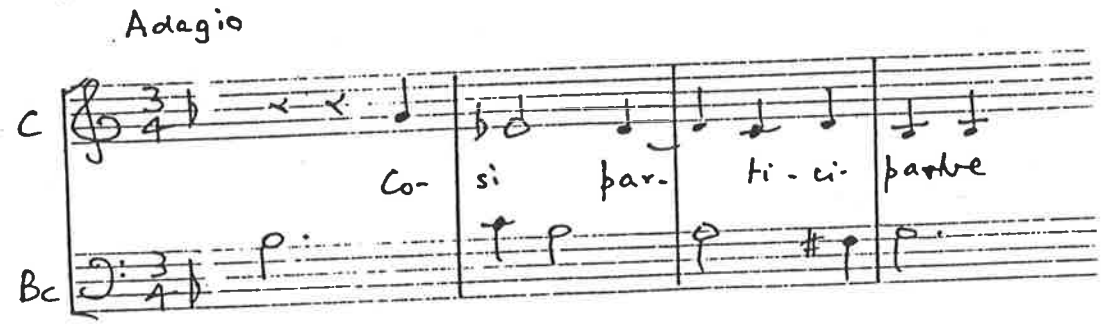
Testo

(b) (m. 55-83) Thus with armies surrounded and oppressed.

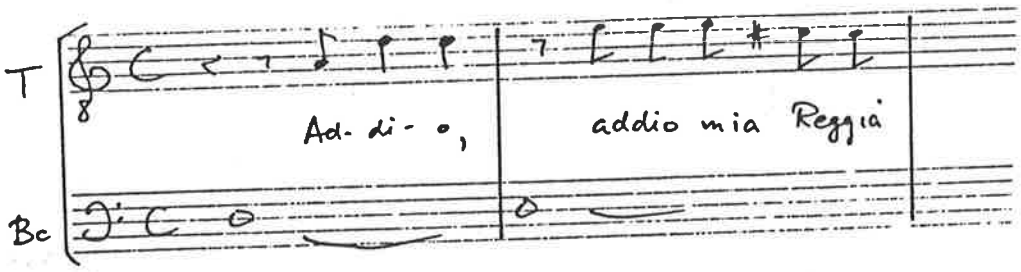


Testo

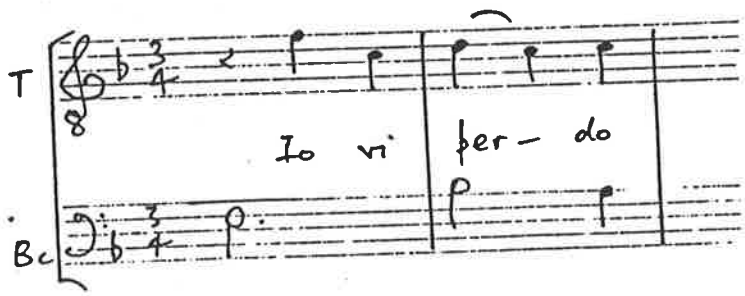
(b^1) (m. 84-90) Thus he shared his lament.



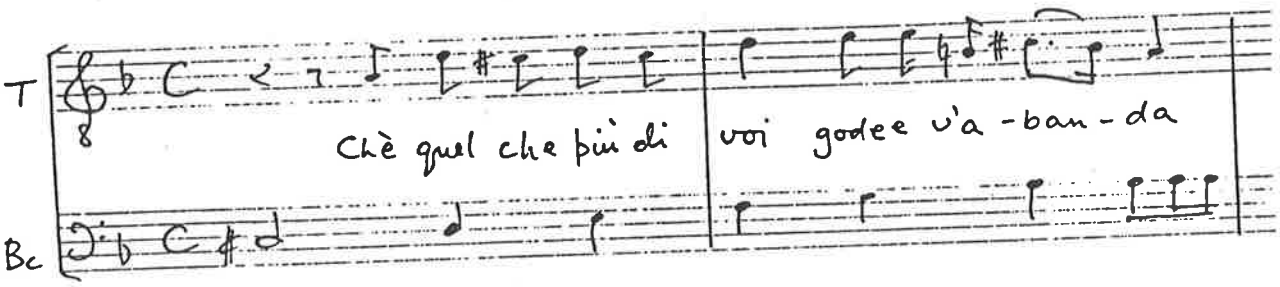
(b^2) Sedecia (m. 91-100) Goodbye, my kingdom



(c) Sedecia (m. 101-181) Aria I lose you

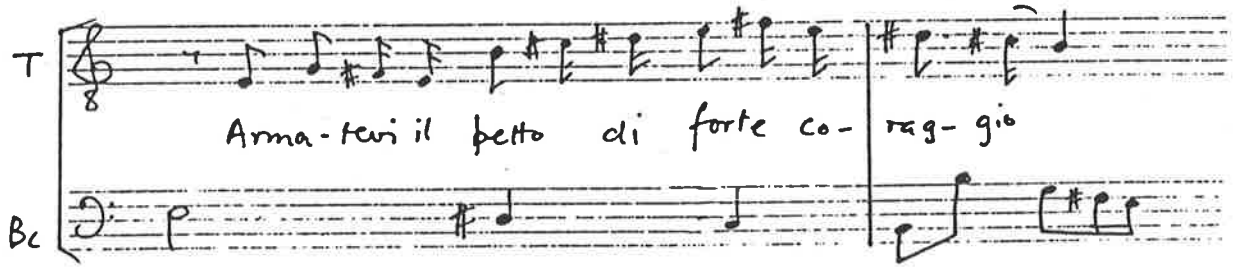


(c^1) Sedecia (m. 182-190)

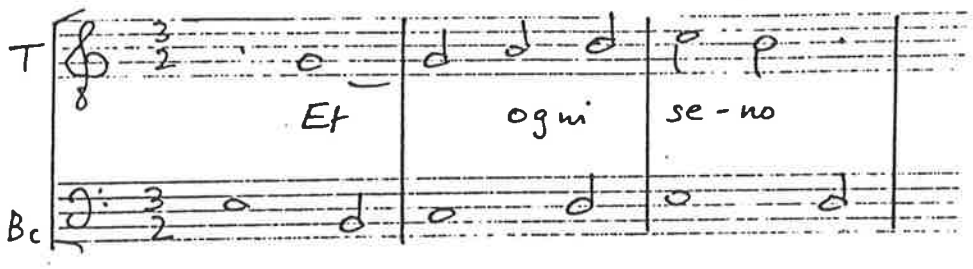


(d) Sedecia (m. 191-199) But, however bitter

(e) (m. 199-208) Arm your breast with strong courage

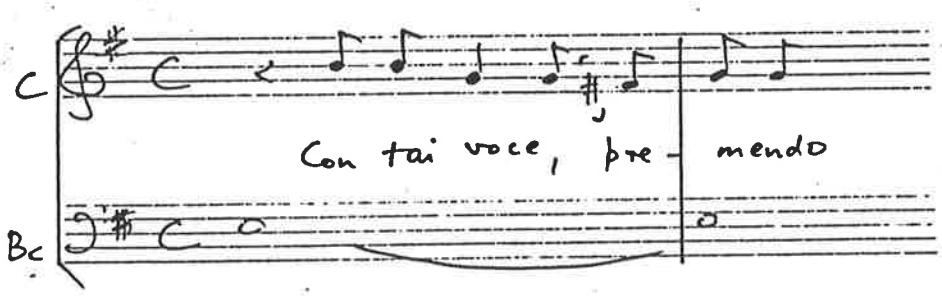


(e[1]) (m. 209-230) And every breast



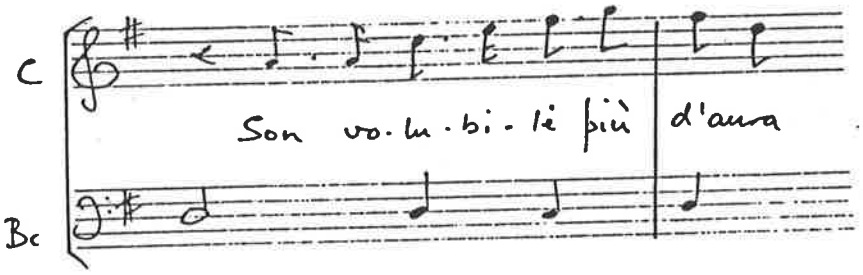
Testo

(f) (m. 231-247) With these words, checking (his sighs)

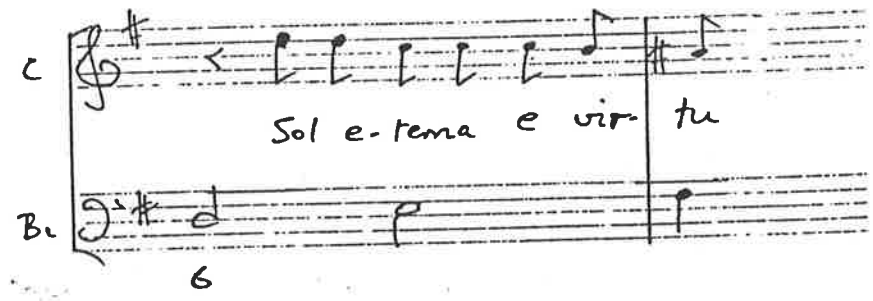


(g) Figlio Primo (m. 248-259) To the bright lamp -

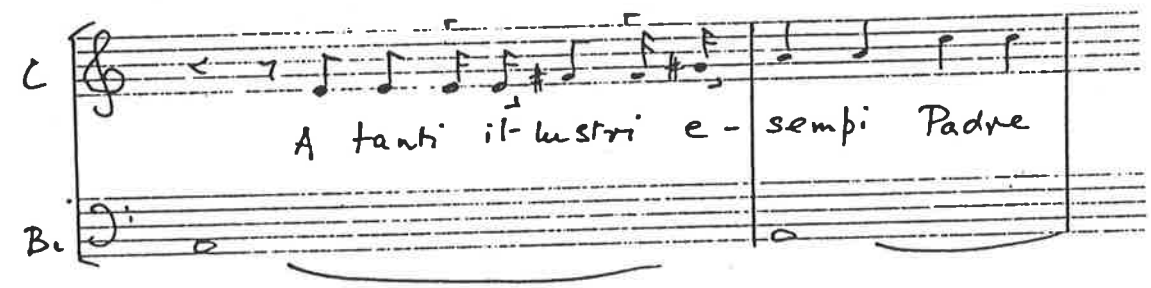
(h) Figlio Primo (m. 260-282) Aria. They are more changeable than the breezes



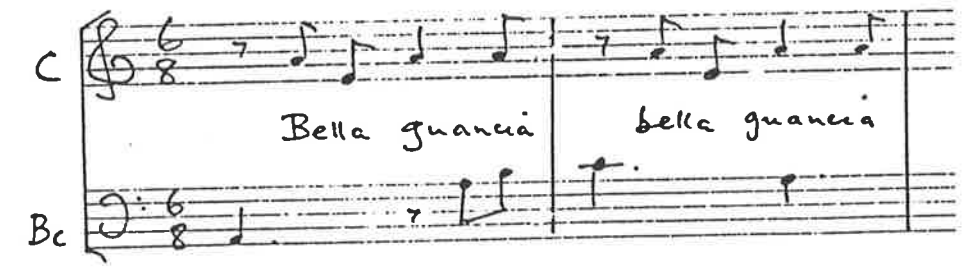
(h[1]) (m. 283-294) Fire eternal and courageous



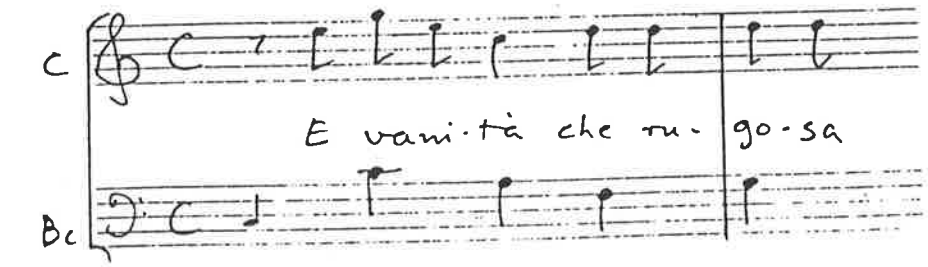
(i) Figlio Secondo (m. 295-309) Upon so many illustrious examples, Father...



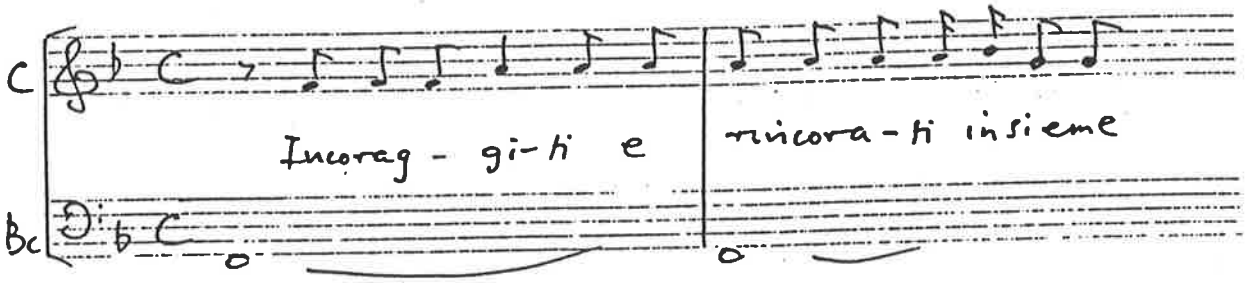
(j) Figlio Secondo (m. 210-218) Fair cheek...



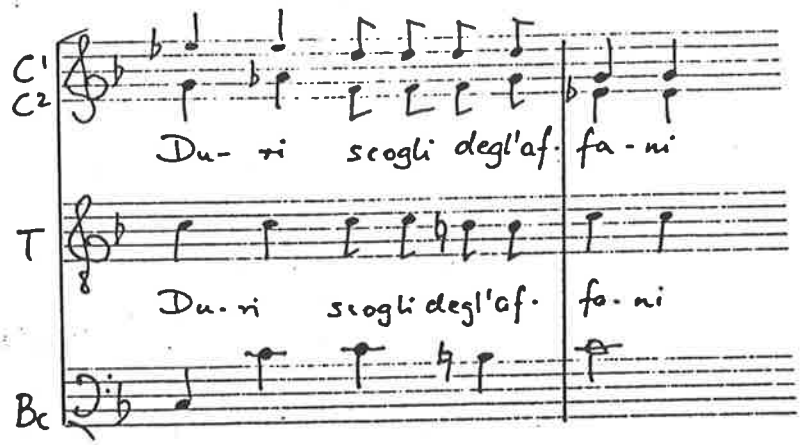
(j[1]) Figlio Secondo (m. 319-329) It is vanity that wrinkles



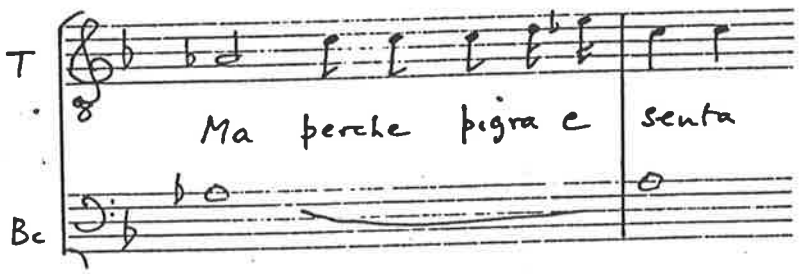
(k) Testo (m. 330-335) Encouraged and comforted altogether



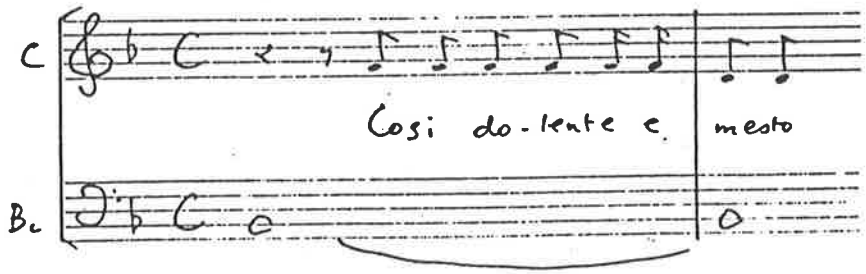
(l) 1°. Figlio, 2°. Figlio, Sedecia (m. 336-364) Hard rock of affliction



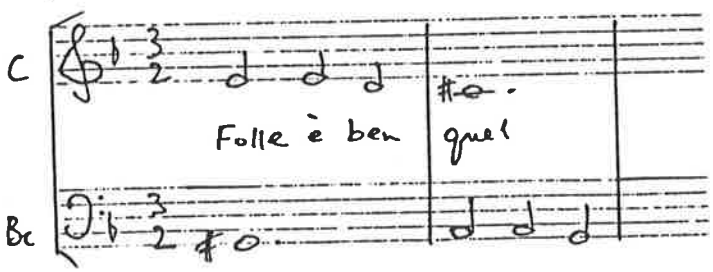
(m) Sedecia (m. 365-377) But why, lazy and slow -



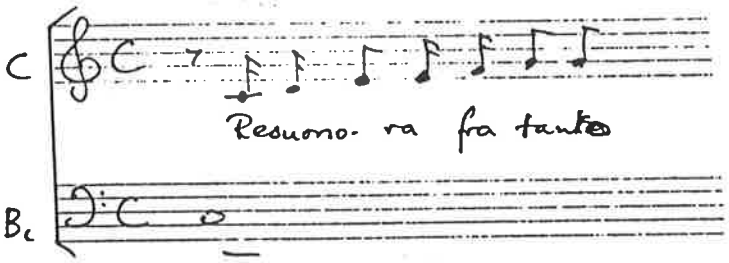
(n) Testo (m. 378-387) Thus doleful and sad..



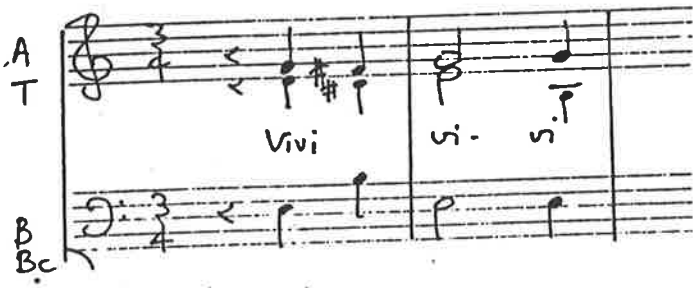
(n[1]) Testo (m. 388-395) Totally insane are those ..



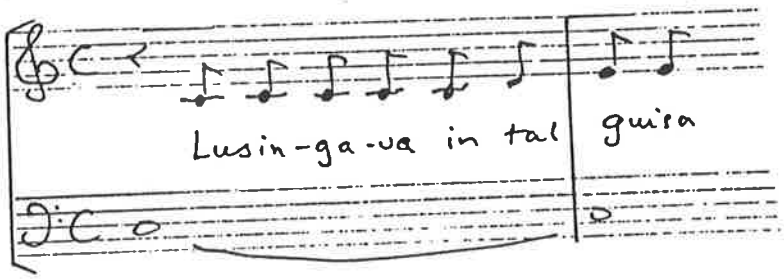
(n[2]) Testo (m. 396-411) Resounds among them ..



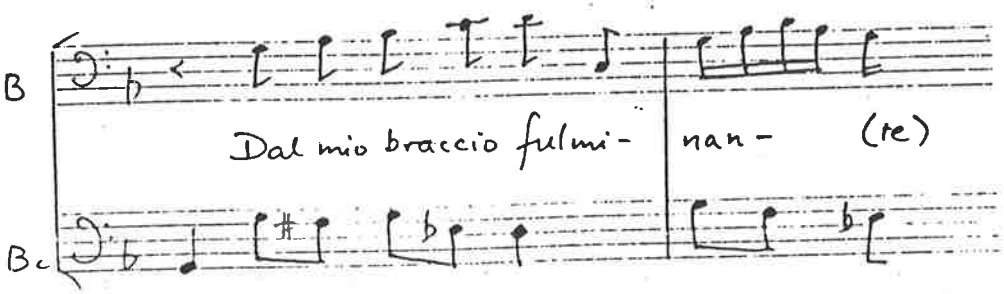
(o) Choro di Soldati (m. 422-474) You live (in glory)



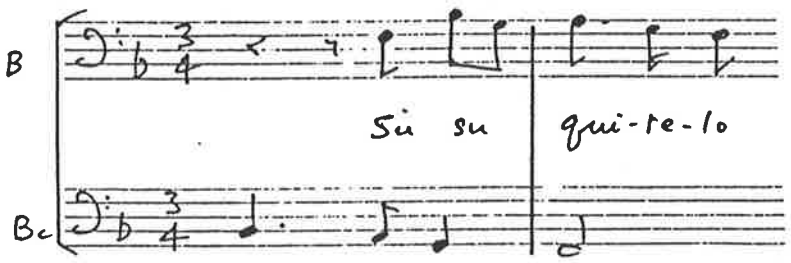
(p) Testo (m. 475-492) Flattering in this manner ..



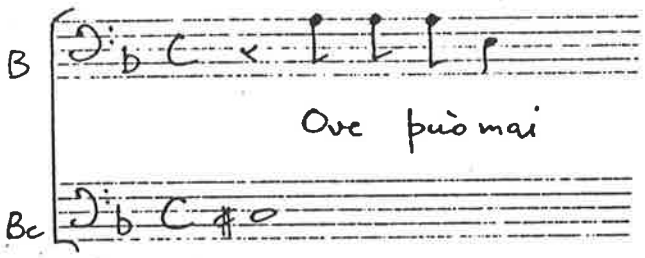
(q) Nabucco (m. 493-502) Aria. My arm like lightning



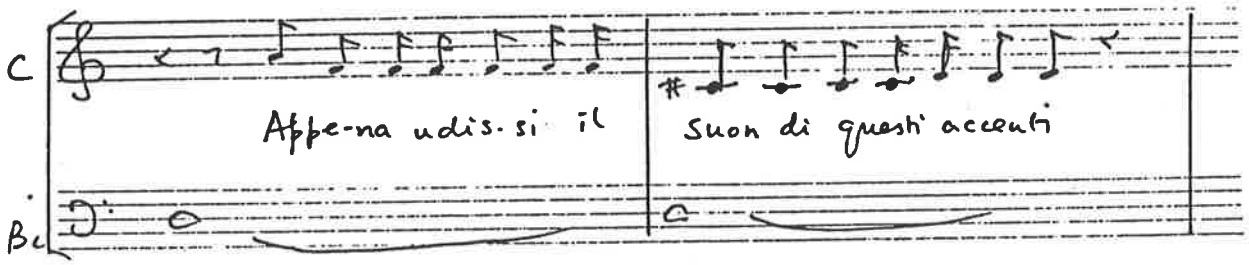
(q[1]) Nabucco (m. 503-521) Hurry, stop him!



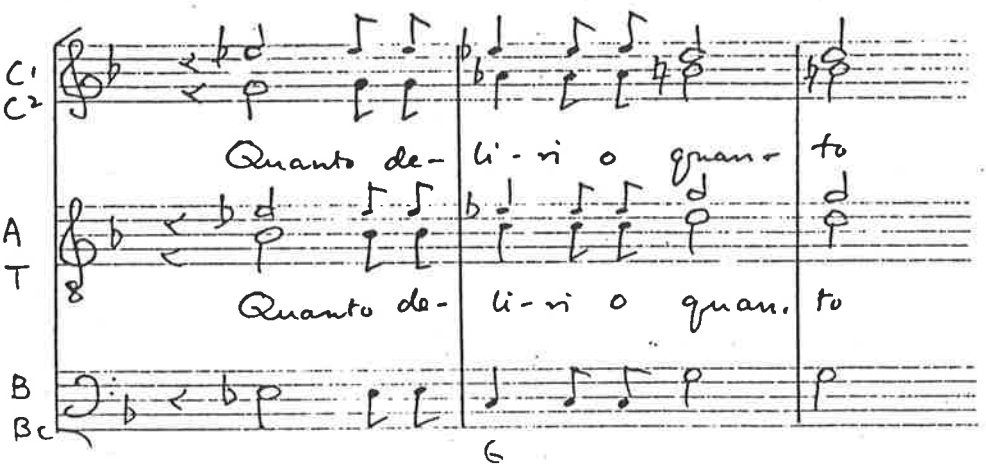
(r) Nabucco (m. 522-530) Wherever the treacherous one seeks to flee -



(s) Testo (m. 531-537) As soon as the order was given.

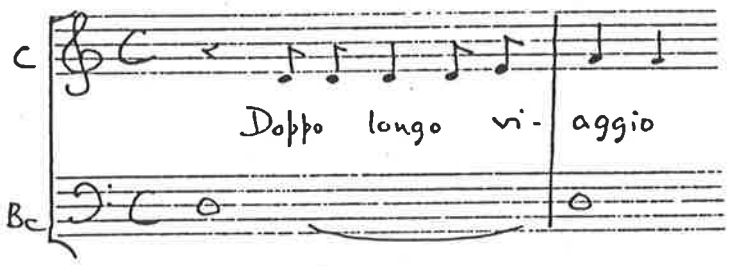


(t) Madrigali I (m. 538-572) How delirious?

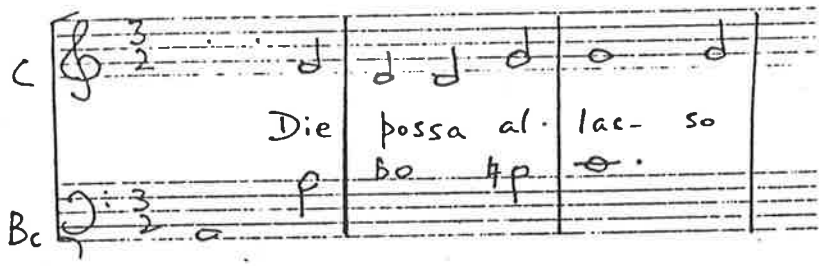


Seconda Parte

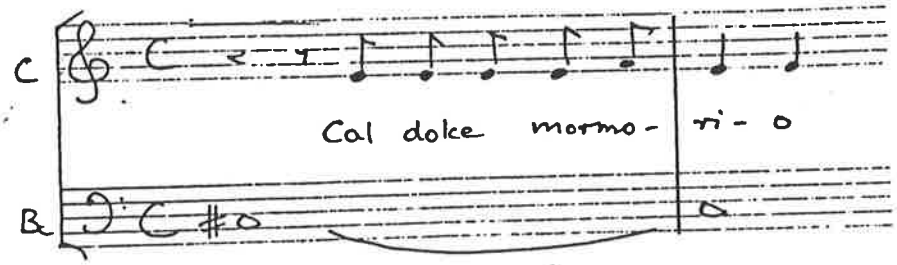
(a) Testo (m. 1-8) After a long journey



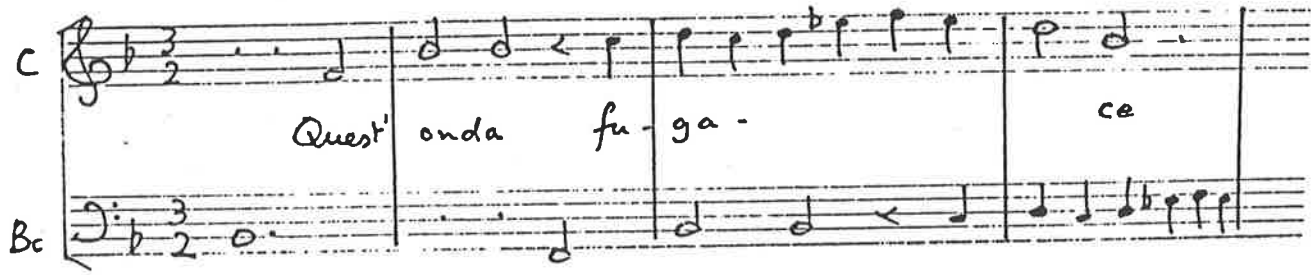
(a^1) Testo (m. 9-15)



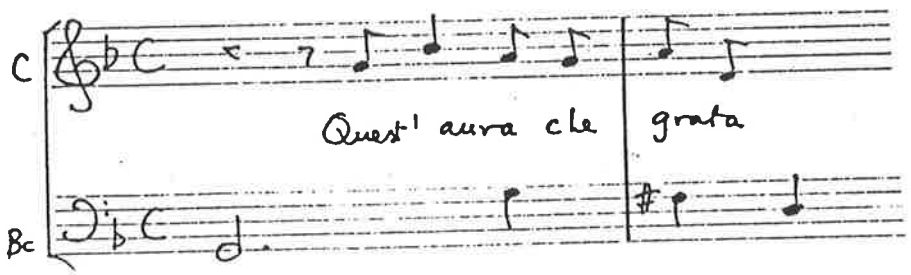
(a^2) Testo (m. 16-21) At the sweet murmur



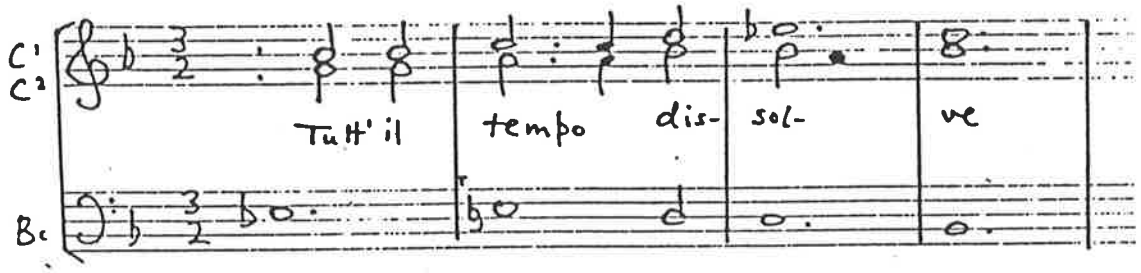
(b) 1^o. Figlio (m. 16-102) This flowing wave



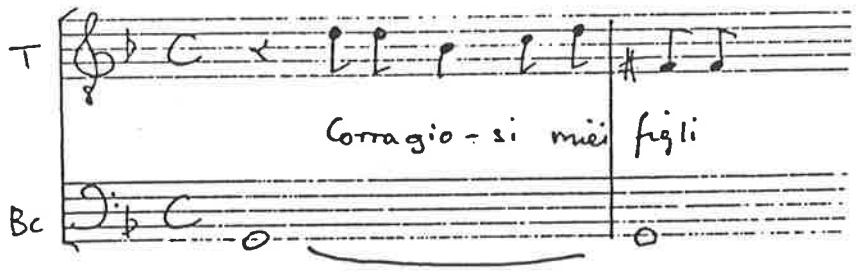
(c) 2^o. Figlio (m. 103-127) This grateful breeze



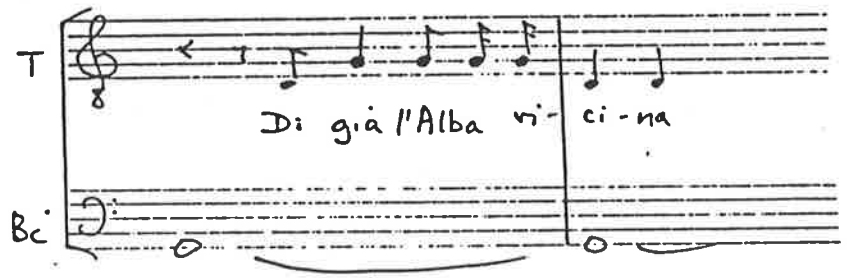
(d) 1°. e 2°. Figlioli (m. 128-171) Time dissolves



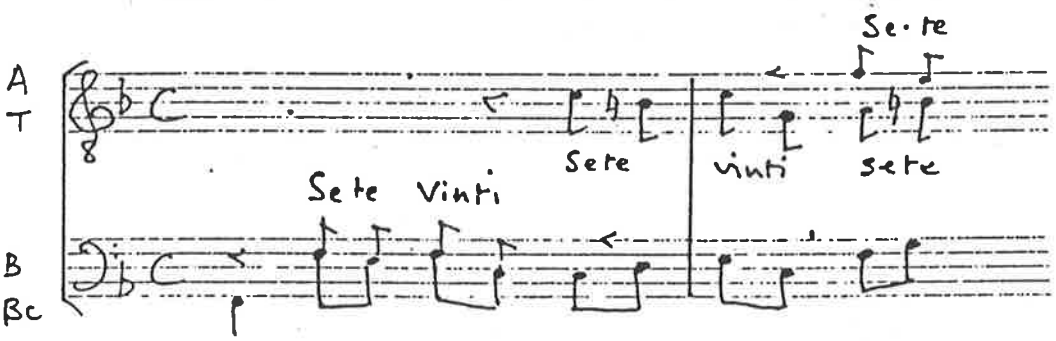
(e) Sedecia (m. 172-190) My courageous sons



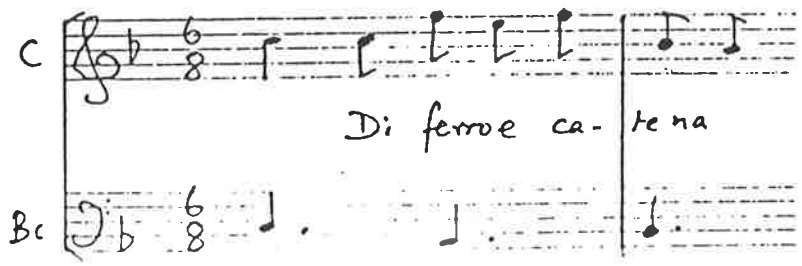
(f) Testo (m. 191-206) Already the dawn approached



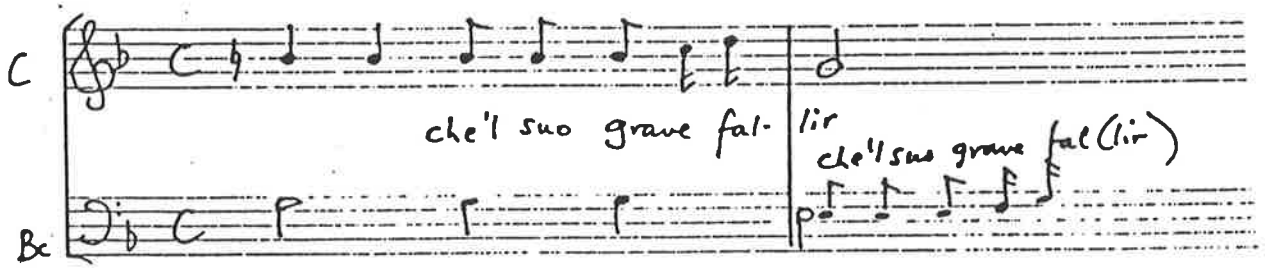
(g) Choro di Soldati (m. 207-211) You are conquered



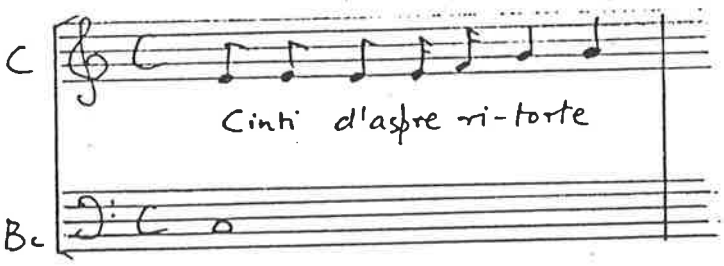
(g¹) Choro (m. 212-217) With irons and chains



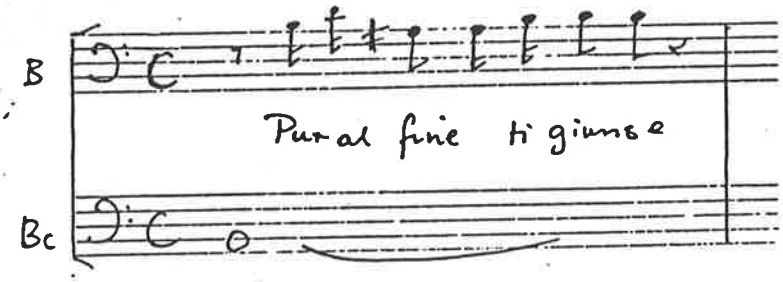
(g^2) Choro (m. 218-225) which your grave faults



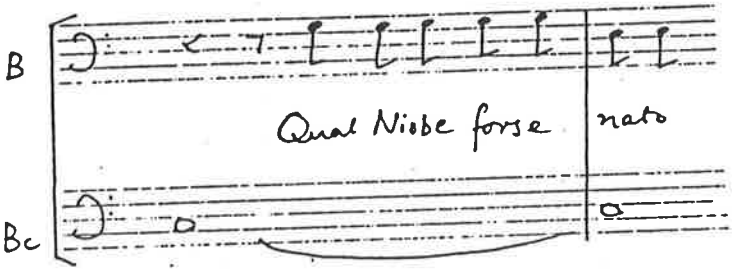
(h) Testo (m. 226-237) Bound with coarse ropes



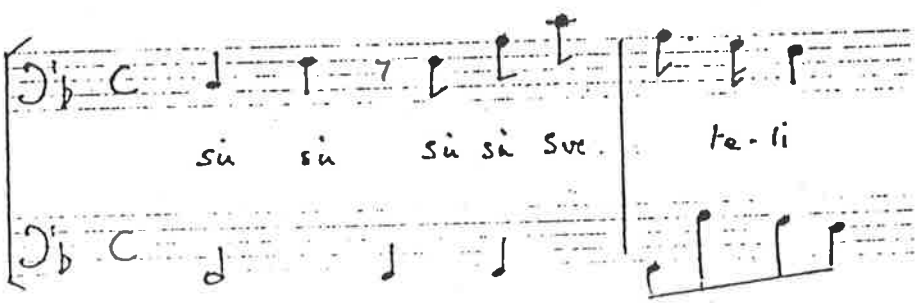
(i) Nabucco (m. 238-270) Finally (my arm) has reached you



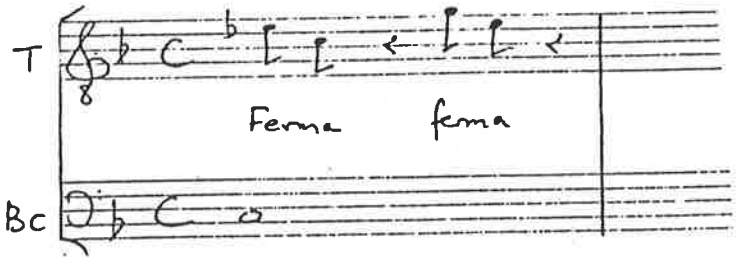
(i^1) Nabucco (m. 271-294) As a Niobe (demented over her sons)



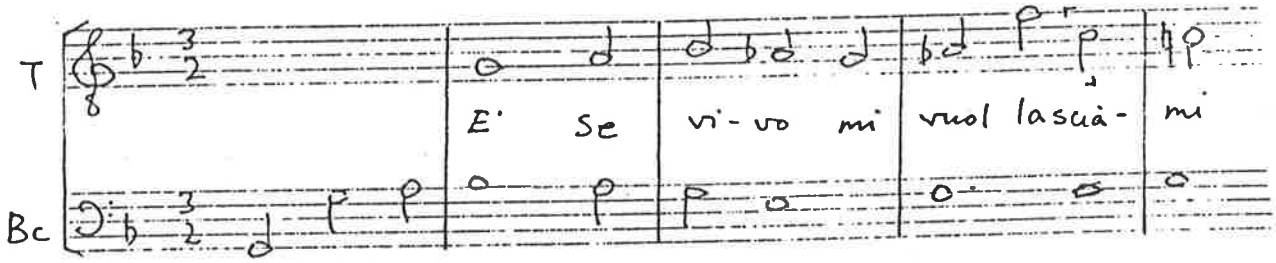
(j) Nabucco (m. 295-306) Aria. Up, slaughter them



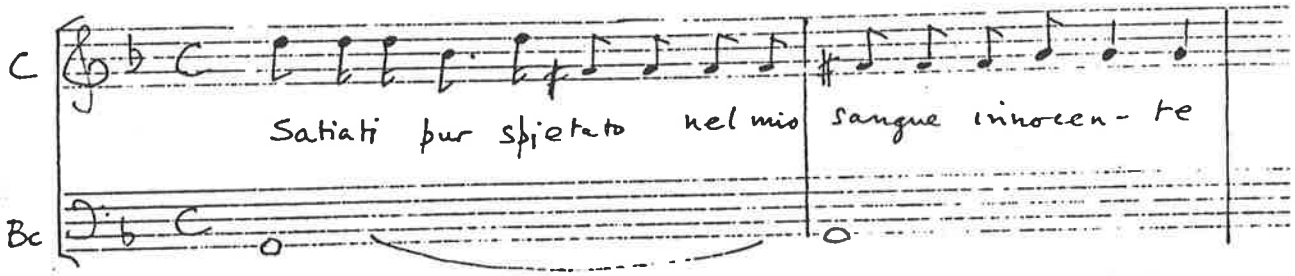
(k) Sedecia (m. 307-325) Stop



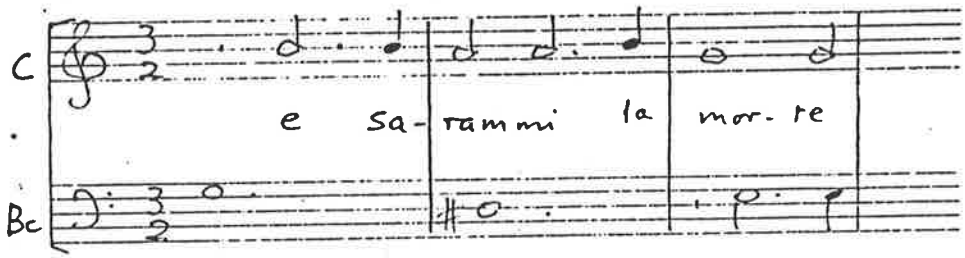
(k^1) (m. 326-333) And if you want to leave me --



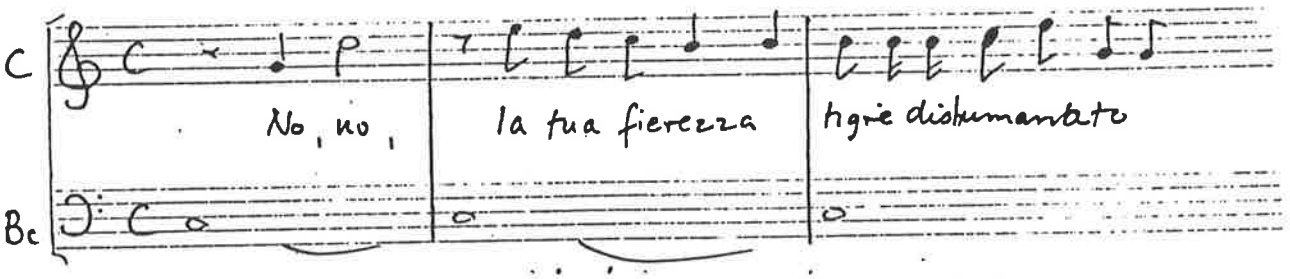
(l) 1°. Figlio (m. 334-345) Satisfy your spite in my innocent blood



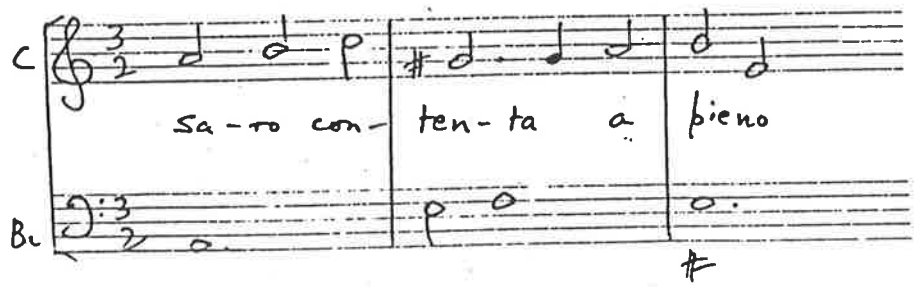
(l^1) 1°. Figlio (m. 346-361) It will be death to me



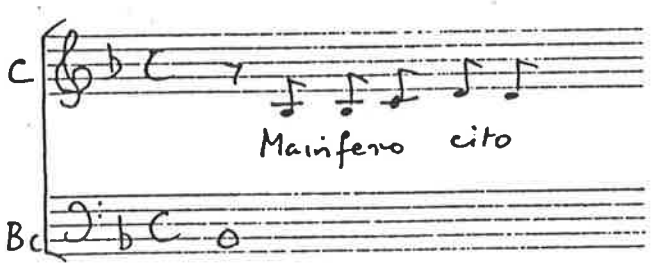
(m) 2°. Figlio (m. 362-369) No, your inhuman tiger-like ferocity



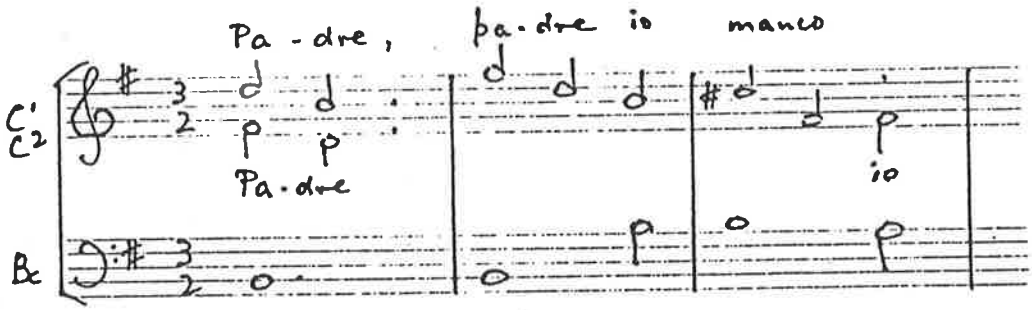
(m^1) 2°. Figlio (m. 370-387) I shall be completely happy



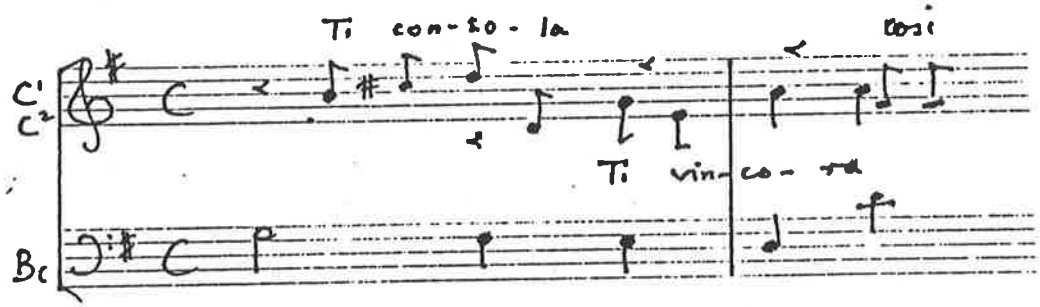
(n) Testo / Nabucco (m. 388-409) But enraged and unyielding -



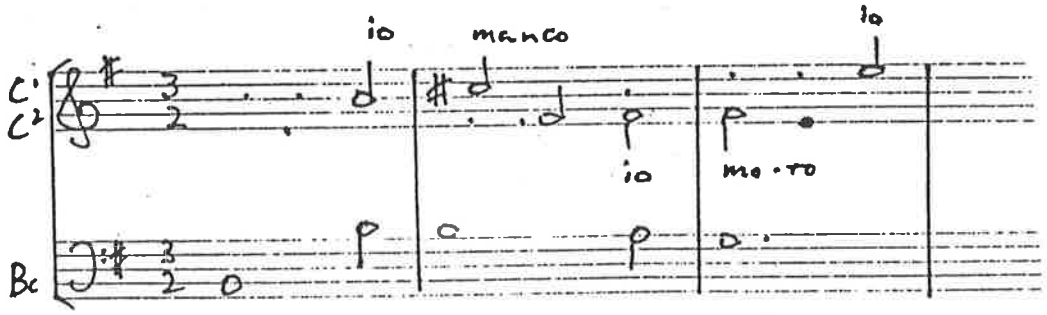
(o) 1°. e 2°. Figlio (m. 410-421) Father, I faint



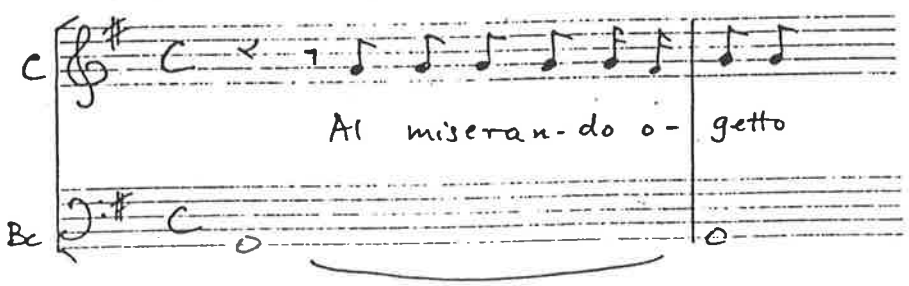
(o¹) 1°. e 2°. Figli (m. 422-434) Console yourself



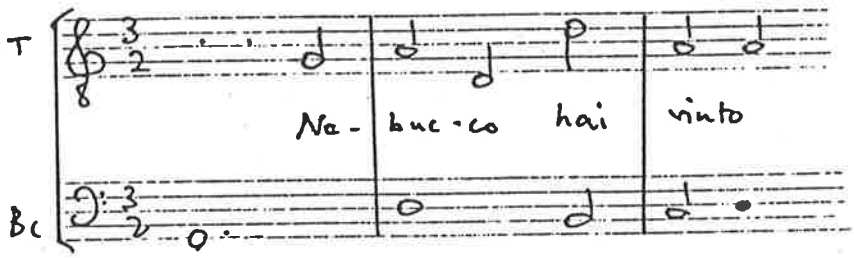
(o²) 1°. e 2°. Figli (m. 435-445) I faint, I die



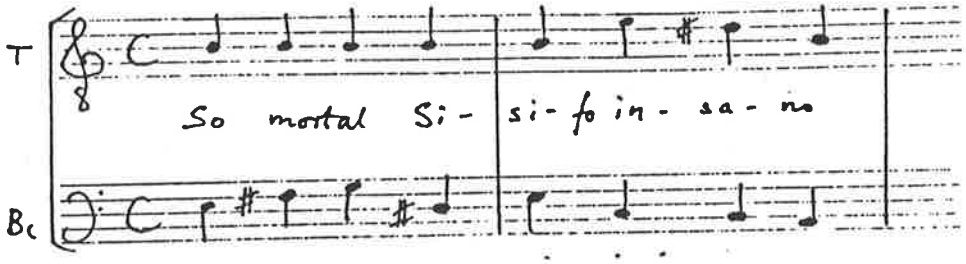
(p) Testo / Nabucco (m. 446-482) At the miserable sight



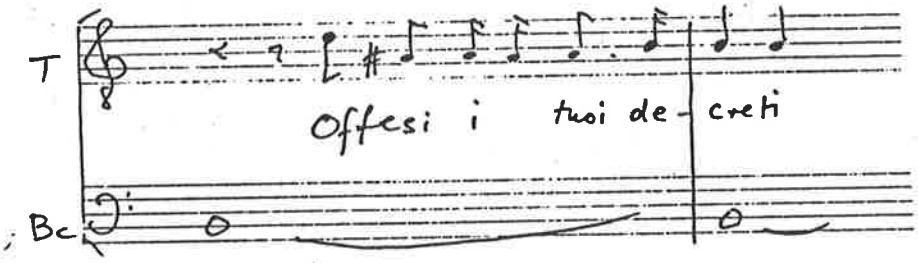
(q) Sedeccia (m. 483-513) Nebuchadnezzar, you have won



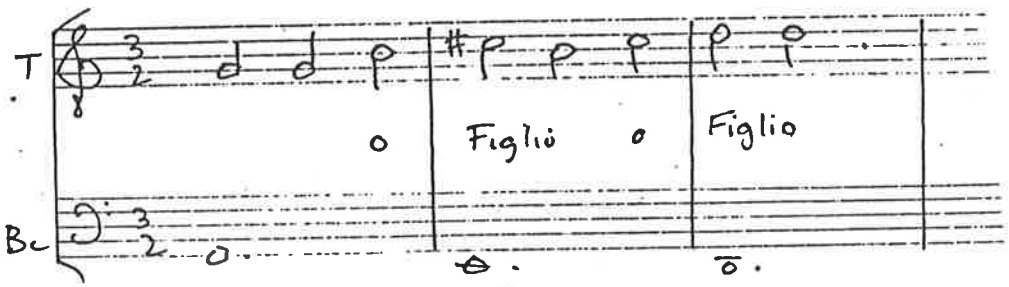
(q^1) Sedeccia (m. 514-538) I am mortal, a sad monument.



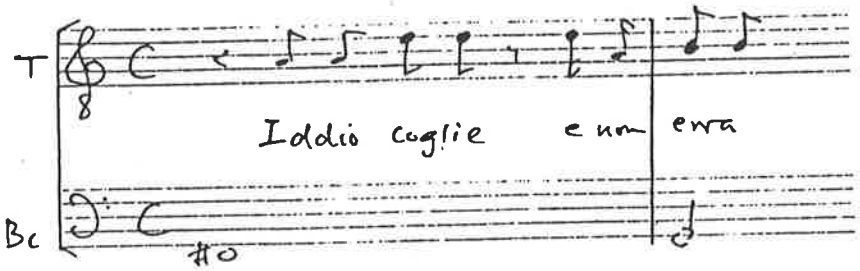
(r) Sedeccia (m. 539-543) I offended your decrees



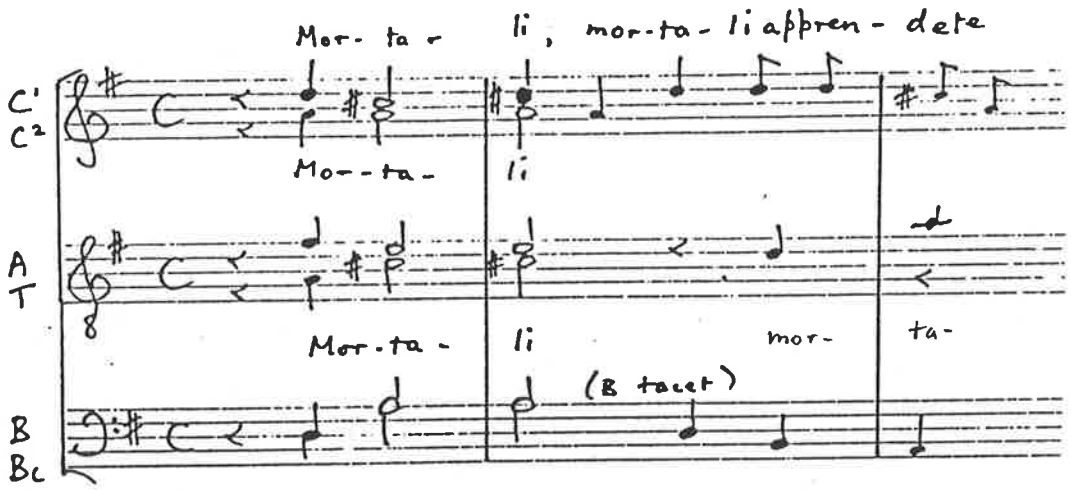
(r^1) Sedecia (m. 544-548) O son



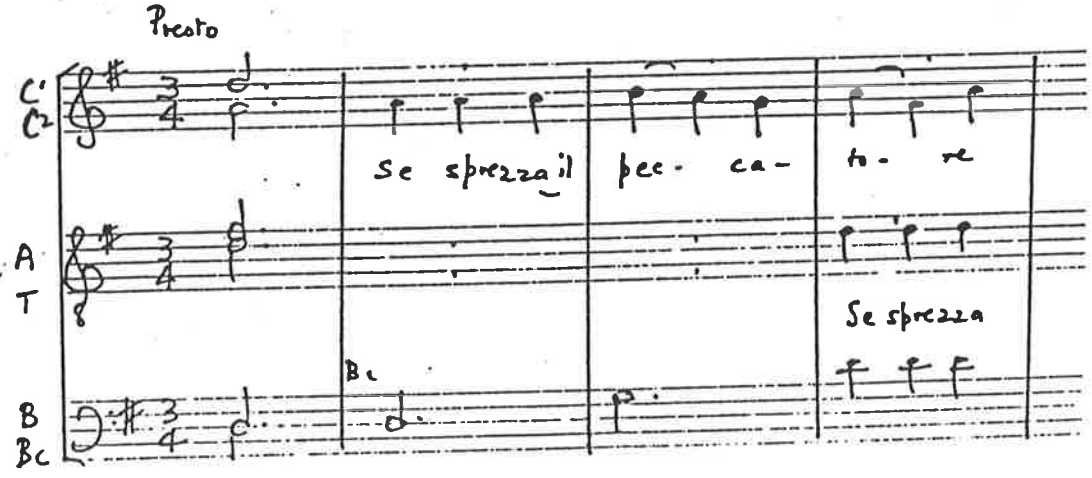
(r^2) Sedecia (m. 549-552) God overcomes and errs not



(s) Madrigale II (m. 553-570) Learn, mortals



(s¹) (m. 571-620) If a sinner despises (his counsels)



212 Sedecia

Text: Anonymous

Translation in Price pp. 111-123.

Story derived from II Kings 24-25, Jeremiah 39,52, II Chronicles 36.

Sources used:

Libretto: Rvat Stamp.Chigi - VI - 706

Score: Rvat MSS Chigiani - Q VI - 90

Clefs: Sedecia (Zedekiah) C^4

Nabucco (Nebuchadnezzar) F^4

Primo Figlio C^1

Secondo Figlio C^1

Testo (Narrator) C^3

Choro d'Ebrei C^1C^2 ATB

Choro di Soldati Calde ATB

Time Signatures: C $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{2}$

Tonality: Part One: C F/g d/a F d a/e e e/G e/b G D b/D a/C a C/a F c f/Eb Bb/d C/a e C g/d Bb/g d/F d/Bb Eb/Bb

Part Two: d Bb g Eb/Bb g/c g/a F D/E b/e C F c g/e C/d Bb/F d/a e b G/D C/b G/D b G e b/D D

Literature: Price G.R.: *Il Sedecia: a Seventeenth-century Oratorio by Giovanni Legrenzi* (Diss. Kentucky, 1980)

Smither: I/310-315

Edition: Performing edition in Price, pp.124ff.

Observations:

(1) The survival of both the libretto and the score in the Vatican library is probably due to the dedication to Cardinal Chigi, Legate and Protector of the Confraternity della Morte.

(2) In the tonality table, the presence of b in the second part

as an area of importance suggests a particular intensity (cf Totila Act I) in Lengrenzi's music.

(3) 1h contains short $\frac{6}{8}$ passages, and 2e passages in $\frac{3}{4}$

Editions: Performing edition in Price pp.124ff

Madrigale I: *Quanto deliri* (*182.1t*)

Madrigale II: *Mortali apprendete* (*182.2s*)

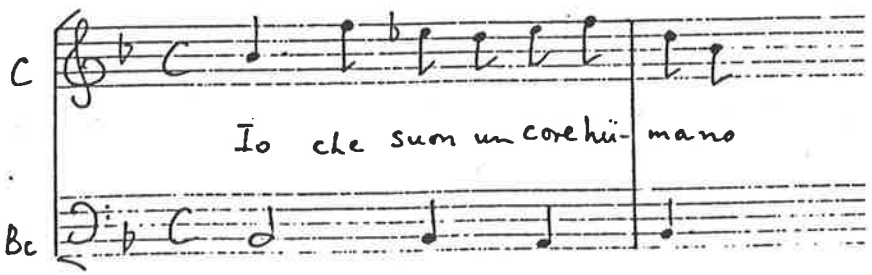
Masterworks of yesterday, series A (ed. J. Tyler) (Colorado, 1964).

213 LA VENDITA DEL CORE HUMANO

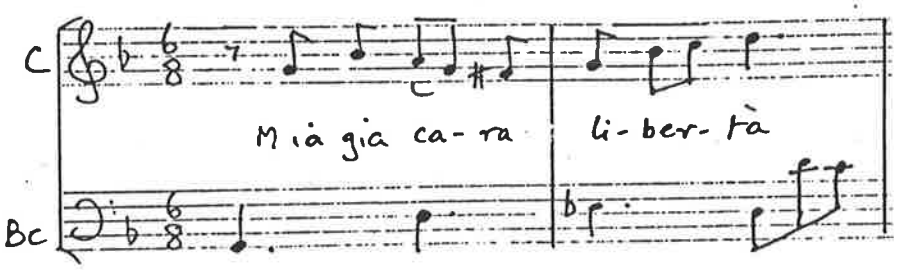
...

Parte prima

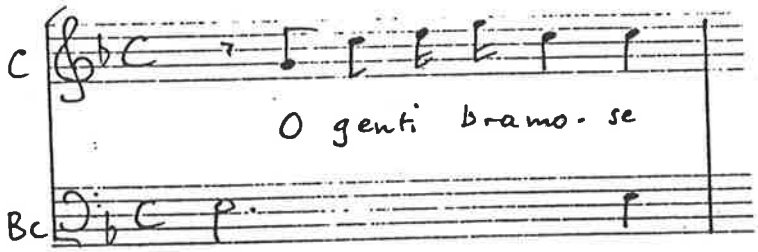
(a) Cuor humano (m. 1-13) I who am a Human Heart



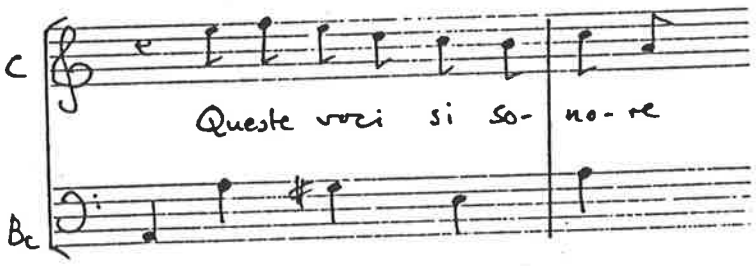
(a^1) C.h. (m. 14-32) My very dear liberty



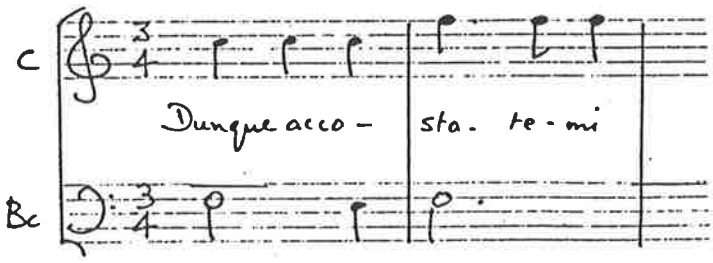
(a^2) C.h. (m. 33-51) O covetous people



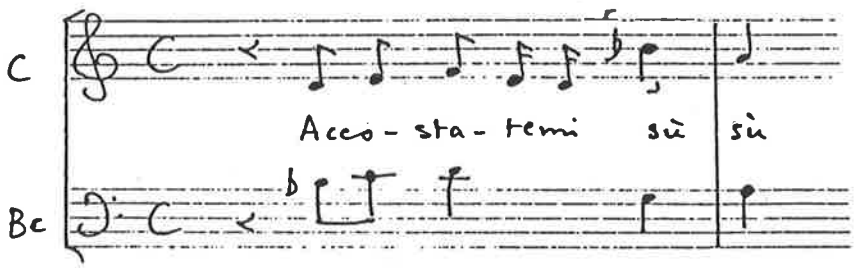
(b) C.h. (m. 52-65) Aria. These voices so resonant



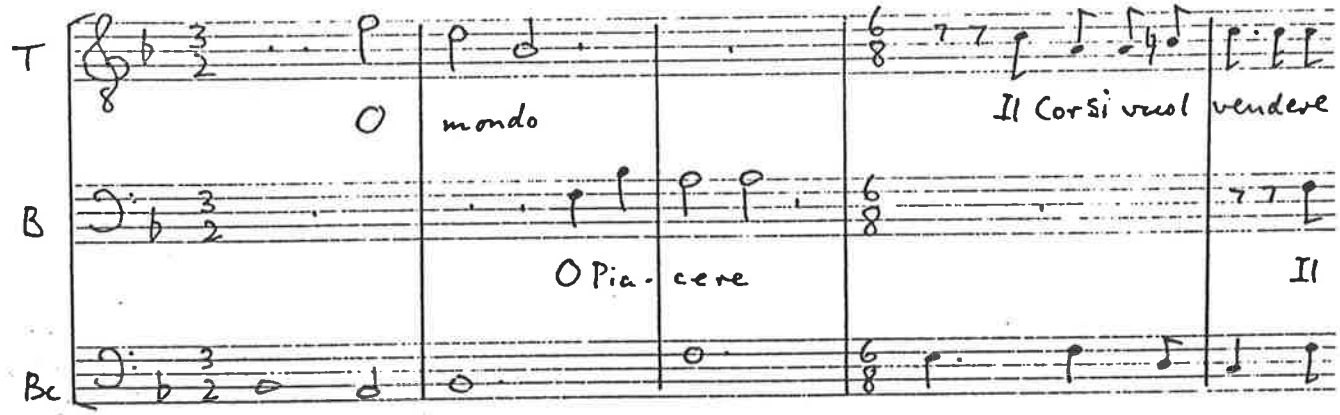
(b^1) C.h. (m. 66-77) Then draw near to me



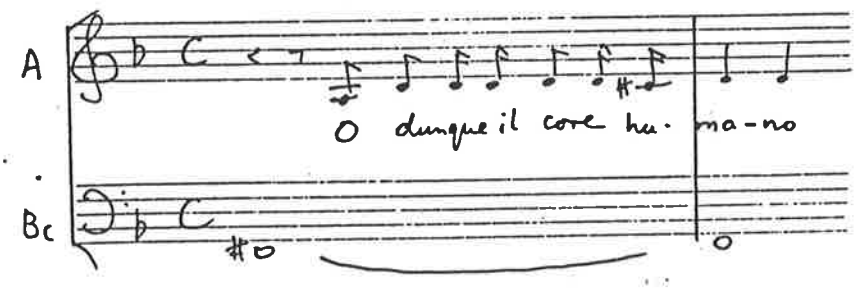
(b^2) C.h. (m. 78-93) Draw near to me. Come!



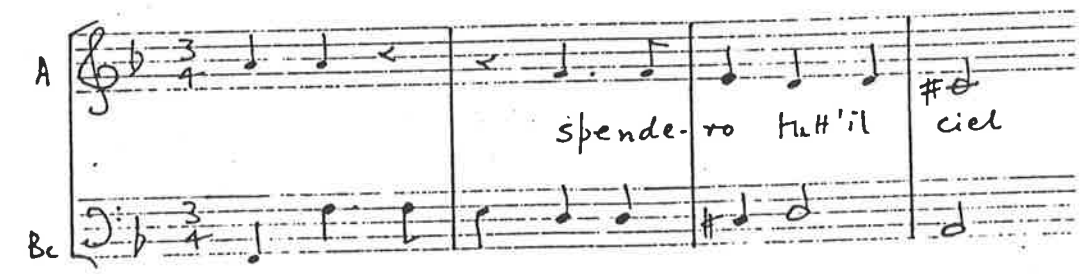
(c) Piacere/Mondo (m. 94-113) O World/O Peace,
the heart has something to be sold



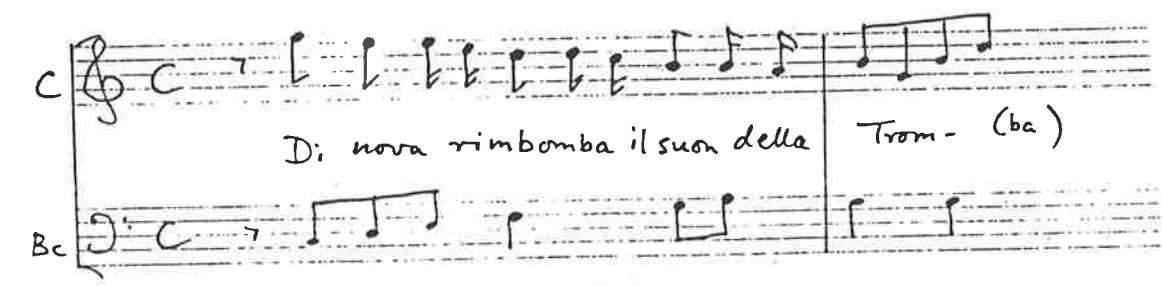
(d) Angelo (m. 114-129) O then, the Human Heart



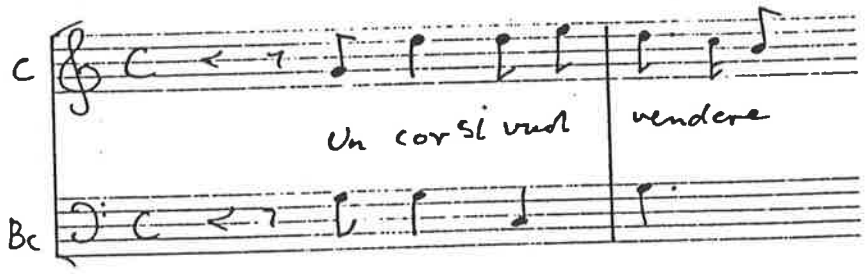
(d^1) Angelo (m. 130-147) I make all heaven shine



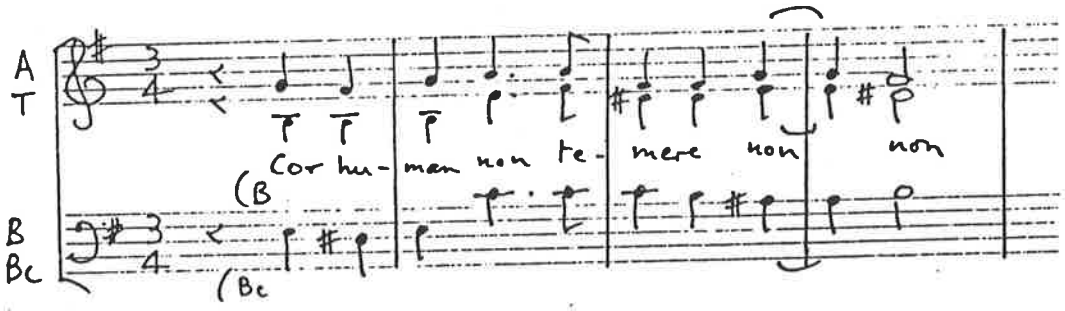
(e) C.h. (m. 148-156) The sound of the trumpet resounds again



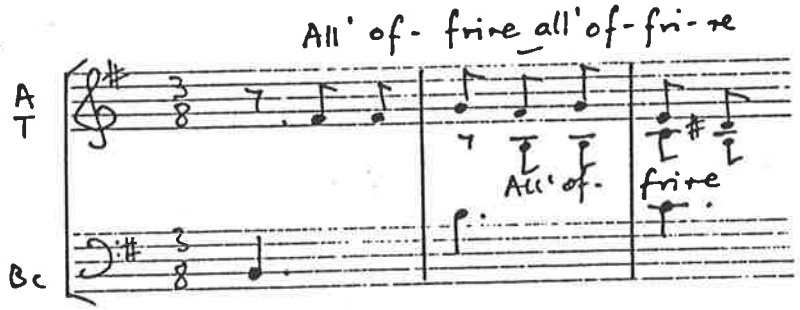
(f) C.h. (m. 157-179) Aria. A heart has something to sell



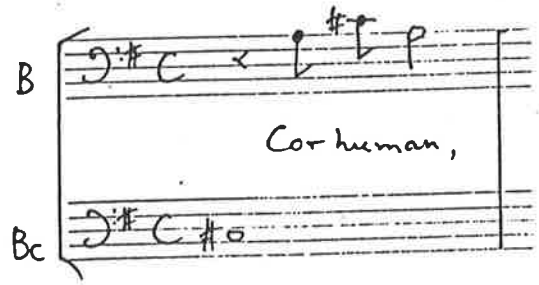
(g) Angelo/Piacere/Mondo (m. 180-200) Human Heart, do not fear.



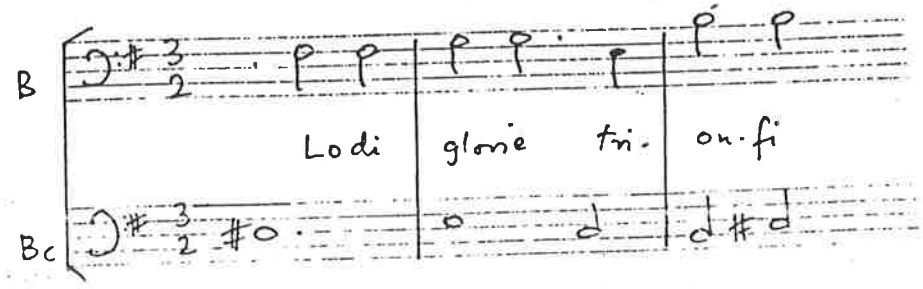
(g[1]) Angelo/Piacere/Mondo (m. 201-215) (Let us make) an offering



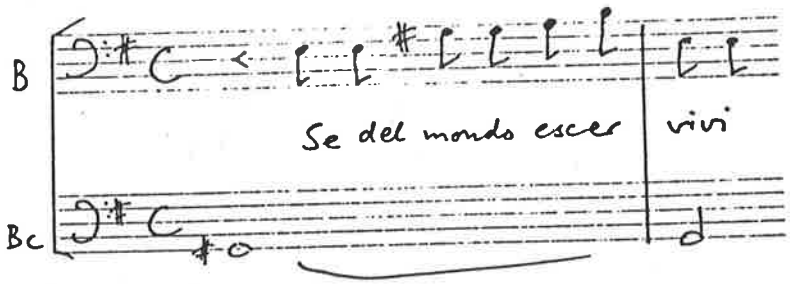
(h) Mondo (m. 216-223) Human Heart,



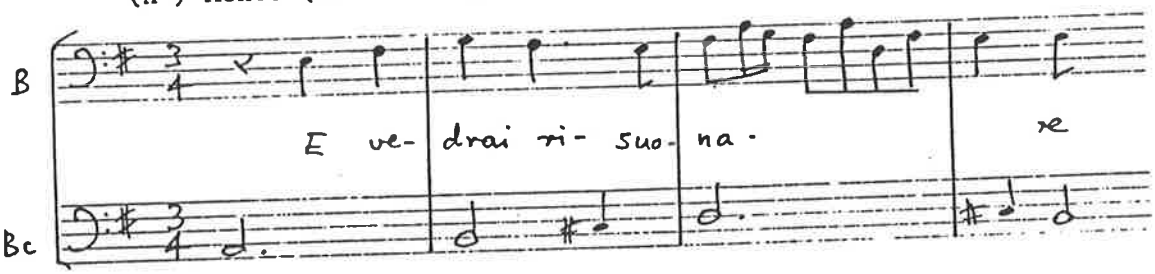
(h[1]) Mondo (m. 224-229) Praise, glory, triumph



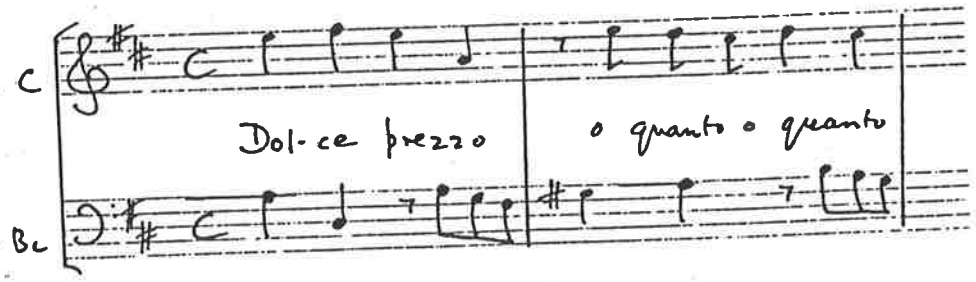
(h^2) Mondo (m. 230-234) If you live in order to leave the world



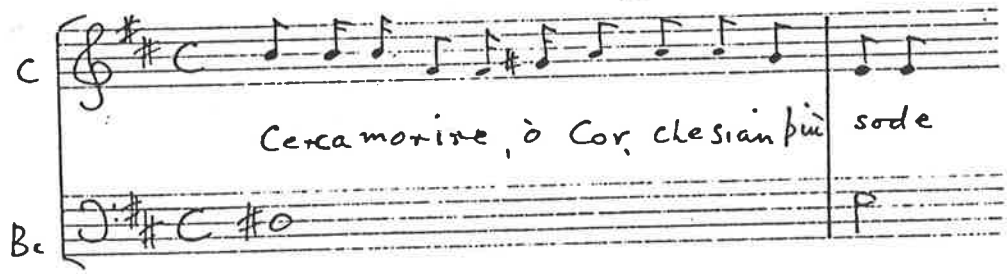
(h^3) Mondo (m. 235-256) And I shall see resound..



(i) C.h. (m. 257-267) Aria. Sweet reward! O how much (peace)

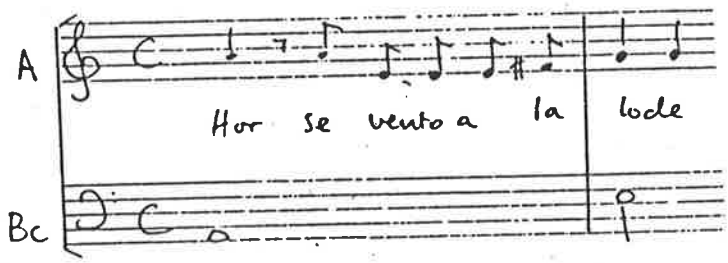


(j) Angelo/Cor humano (m. 268-282) He seeks to die, O Heart,
Who desires greater satisfaction

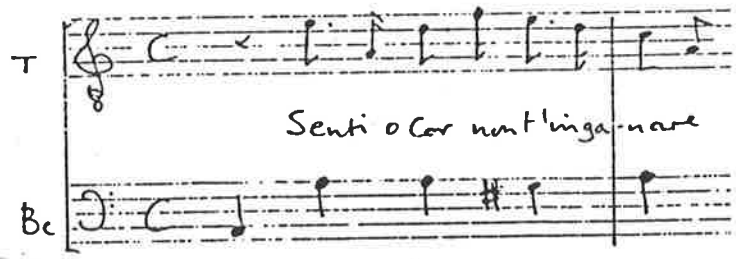


(j^1) C.h. (m. 283-293) Alas that I am of the earth

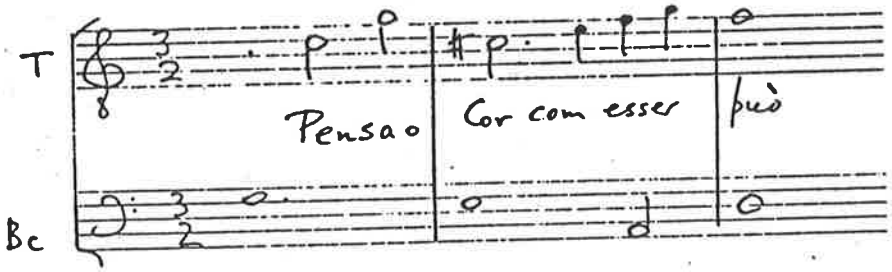
(k) Angelo/ C.h. (m. 294-315)



(l) Piacere (m. 315-348) Air. Presto.
Take care, O Heart,
not to deceive yourself

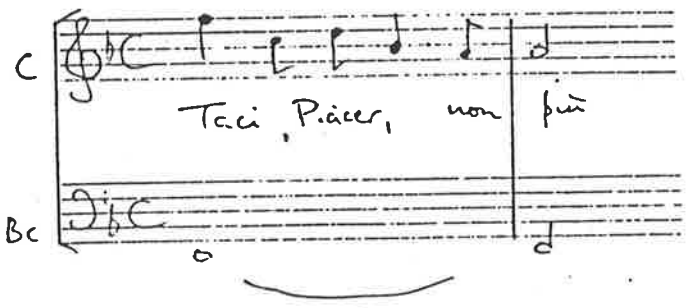


(1^1) Piacere (m. 349-363) Consider, O Heart that I can be



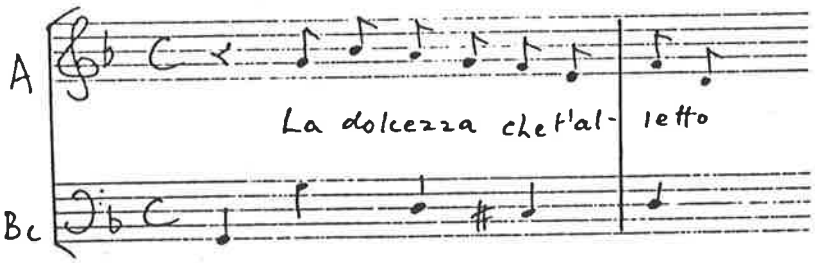
(1^2) Piacere (m. 364-373) = (1)

(m) C.h./Angelo (m. 374-383) Silence, Peace, no more

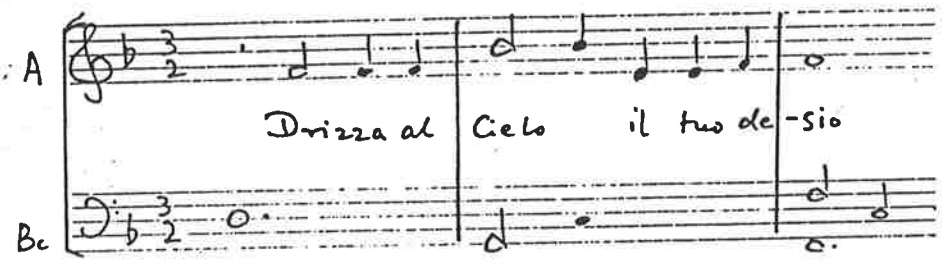


(n) Angelo (m. 384-417) What is Peace talking about?

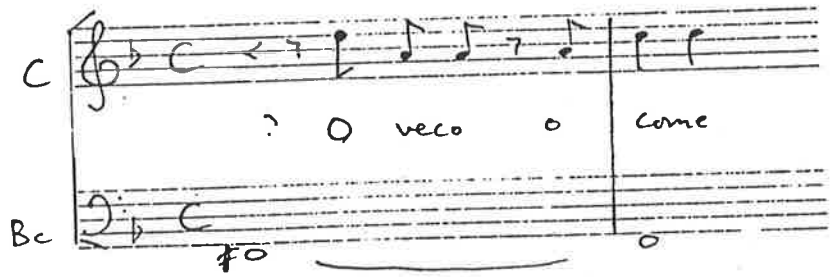
(n^1) Angelo (m. 418-425) Allegro. The sweetness that entices you



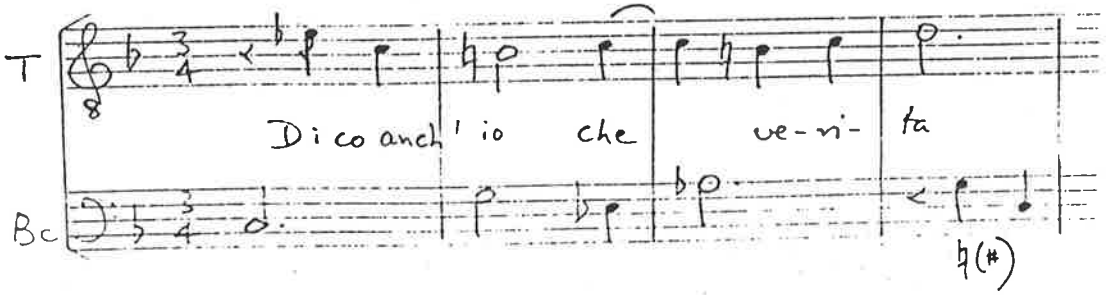
(n^2) Angelo (m. 426-443) Turn your desire towards Heaven



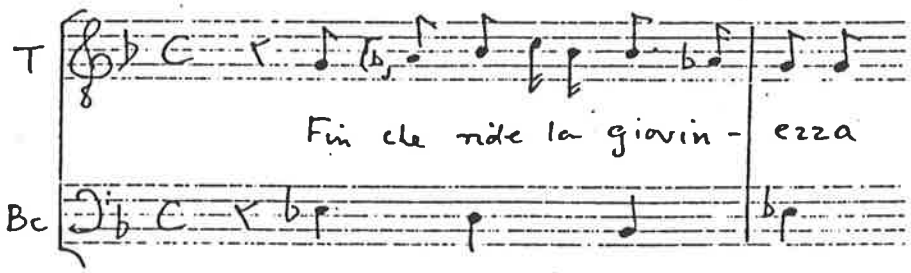
(o) C.h. (m. 444-448) O what



(o^1) Piacere (m. 449-458) I also say that Truth

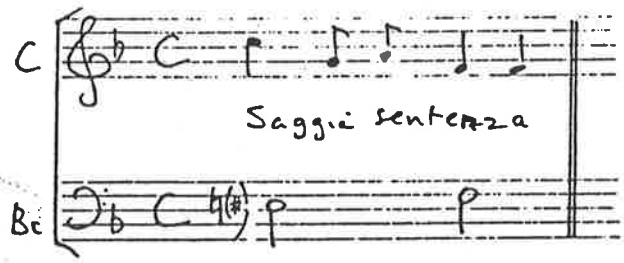


(o^2) Piacere (m. 459-475) As long as youth laughs

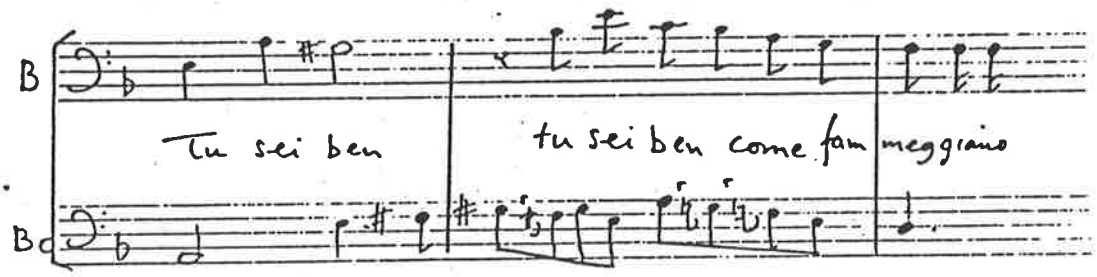


(o^3) Piacere (m. 476-489) = (o^1)

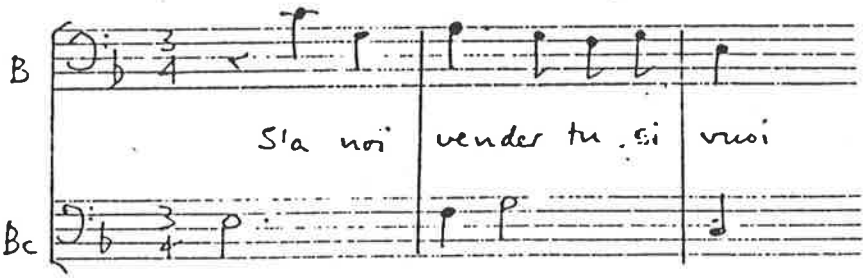
(o^4) C.h./Piacere/Mondo (m. 490-508) Wise saying!



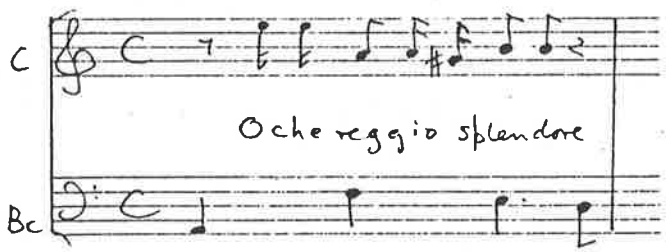
(p) Mondo (m. 509-518) Aria



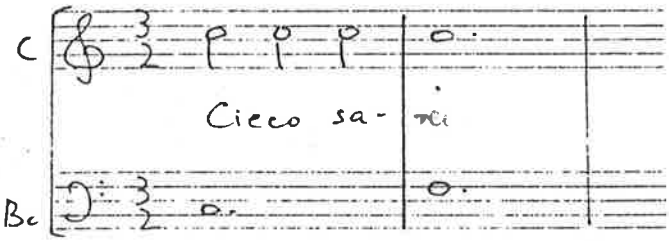
(p^1) Mondo (m. 519-526) If you wish to sell us something



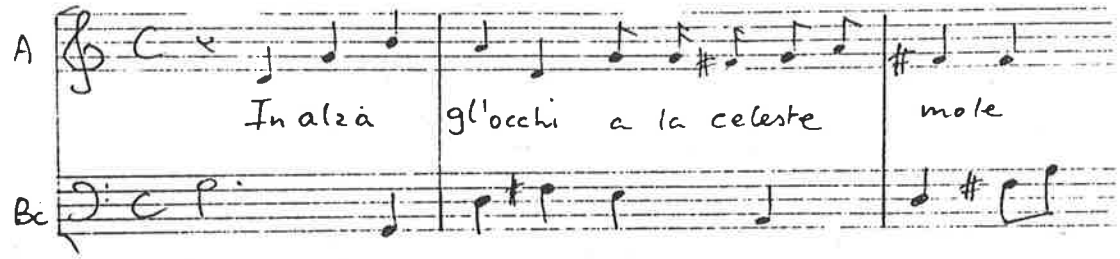
(q) C.h. (m. 527-528) O what royal splendour



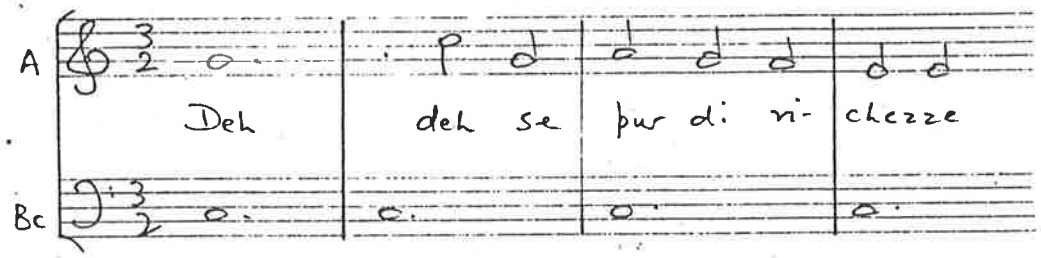
(q[1]) C.h. (m. 529-535) I would be blind



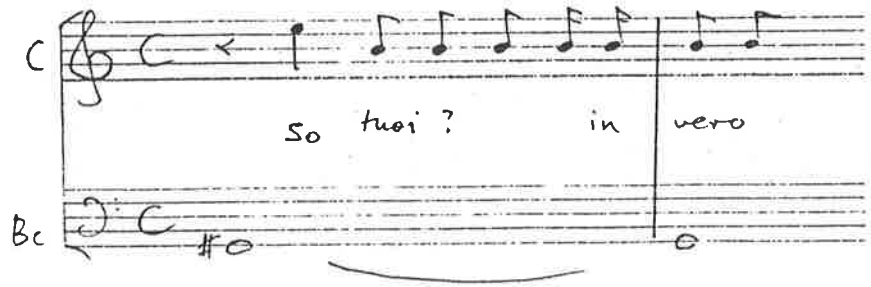
(r) Angelo (m. 536-544) Raise your eyes to the holy building



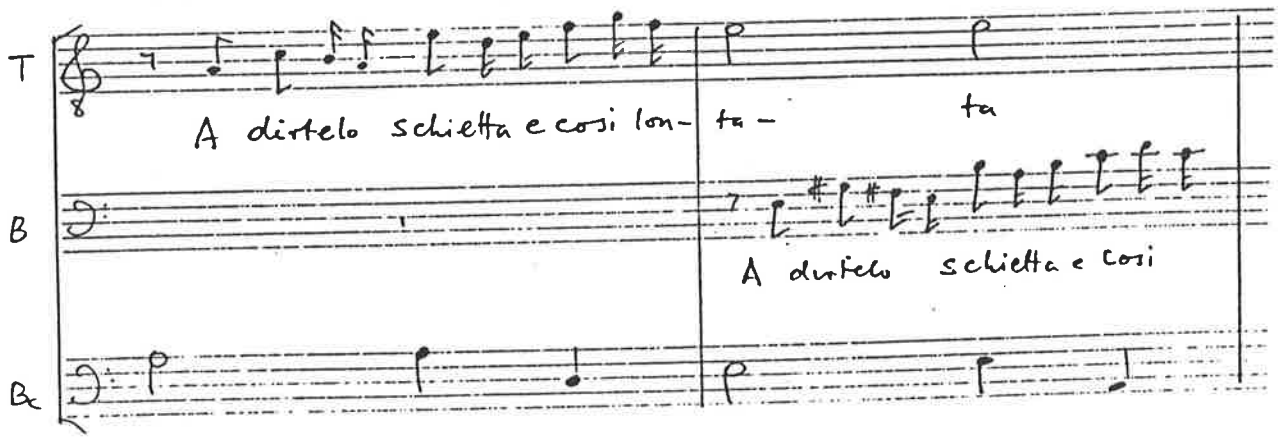
(r[1]) Angelo (m. 545-557) O, if for riches



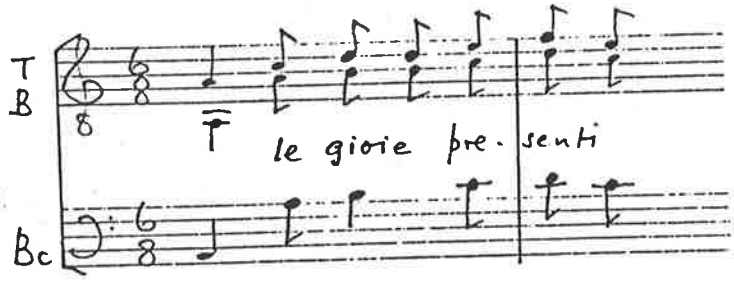
(r[2]) C.h. (m. 558-569) I know indeed



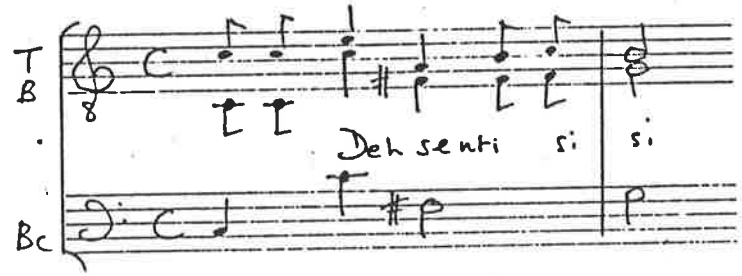
(s) Piacer/Mondo (m. 570-577) To tell you frankly



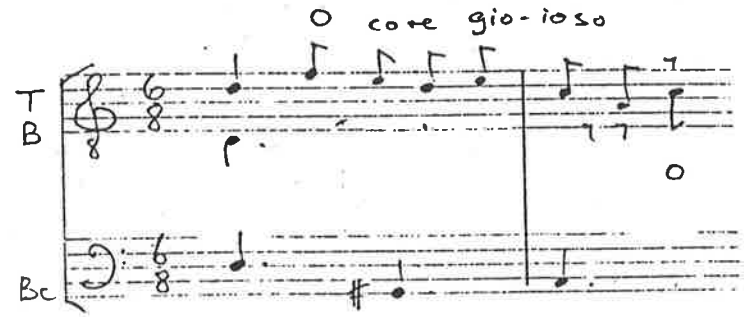
(s[1]) Piacer/Mondo (m. 578-583) Present joys



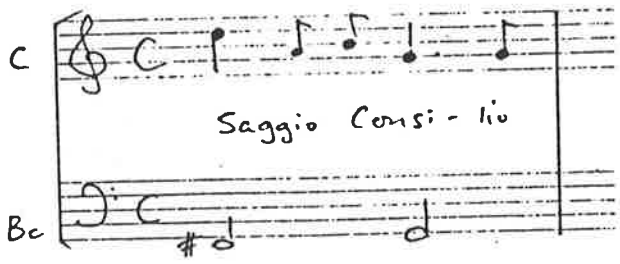
(s[2]) Piacer/Mondo (m. 584-588) O yes, you feel



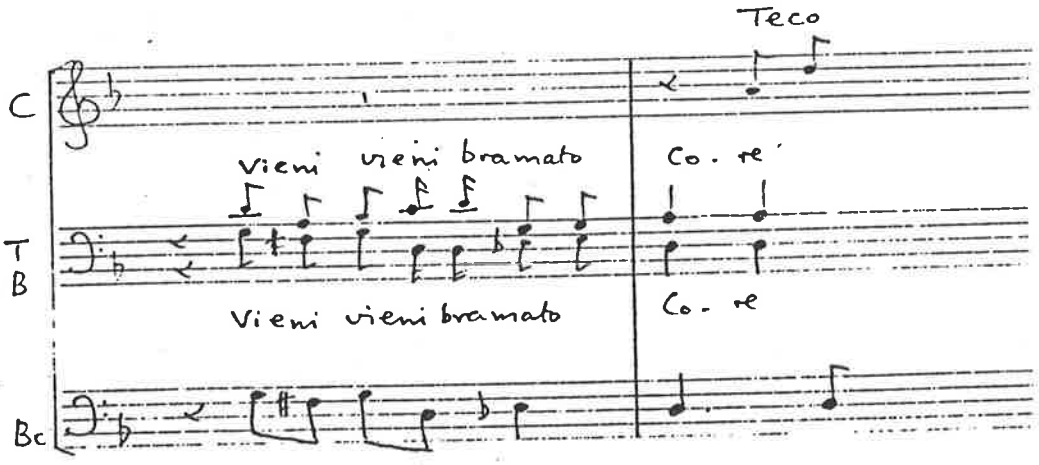
(s[3]) Piacer/Mondo (m. 589-609) O joyful heart



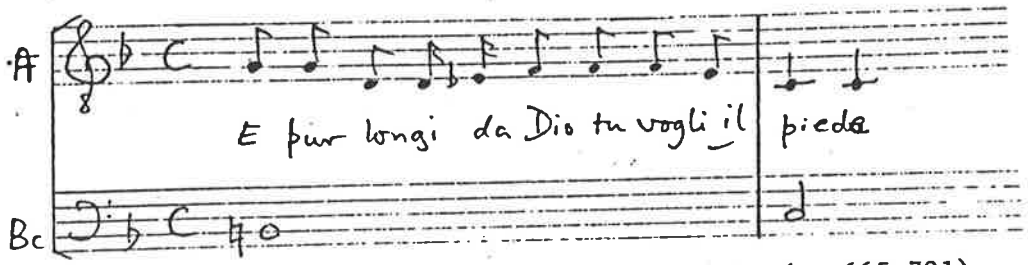
(t) C.h./Angelo (m. 610-632) Wise advice



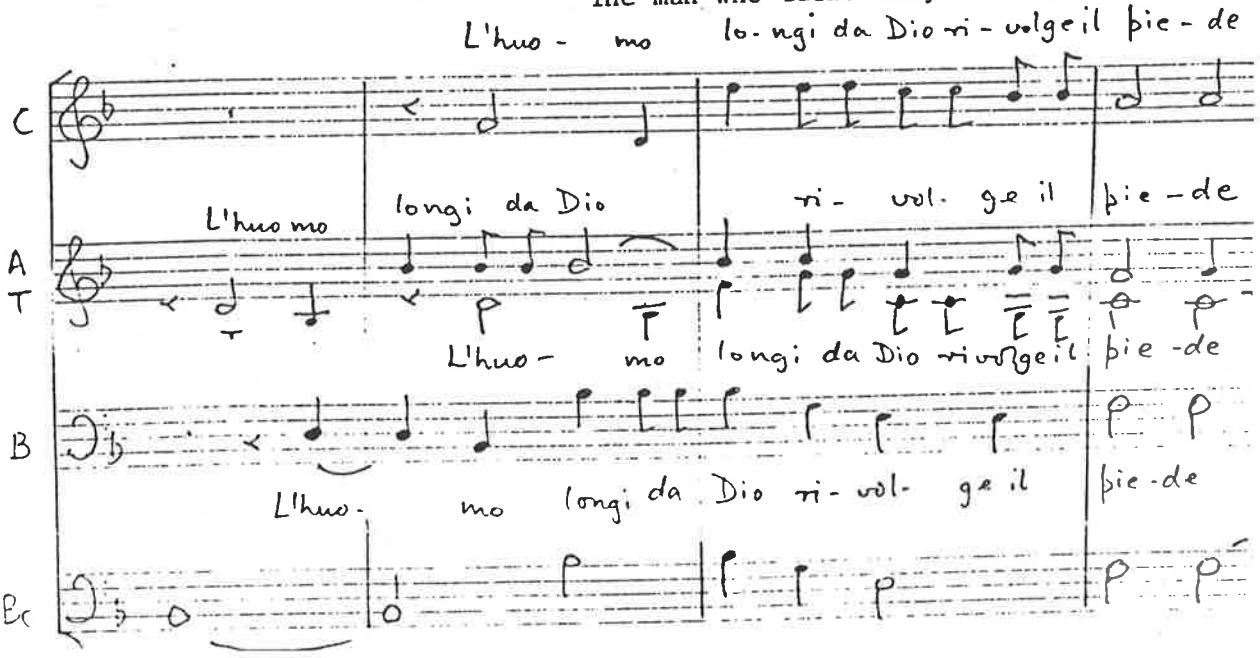
(u) C.h./Angelo/Piacere/Mondo (m. 633-655) Largo
Come, longed-for heart,



(v) Angelo (m. 656-664) And yet you turn away from God

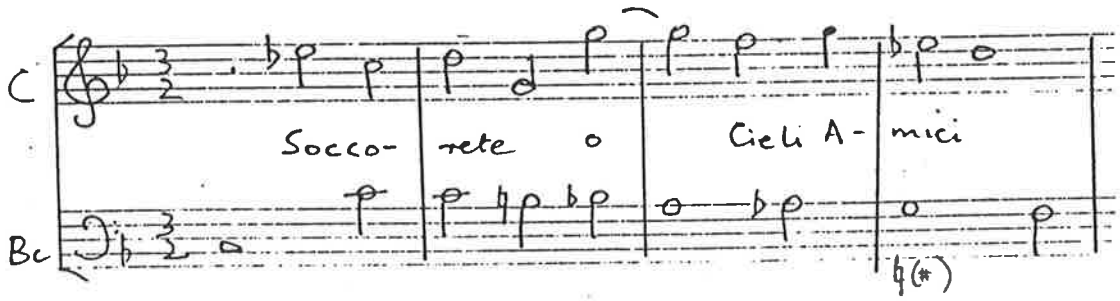


(w) Madrigale I: C.h./Angelo/Piacer/Mondo (m. 665-701)
The man who turns away from God

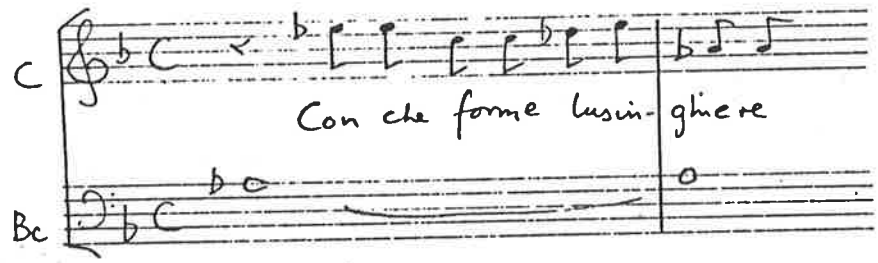


Seconda Parte

(a) C.h. (m. 1-35) Help, O friendly Heavens

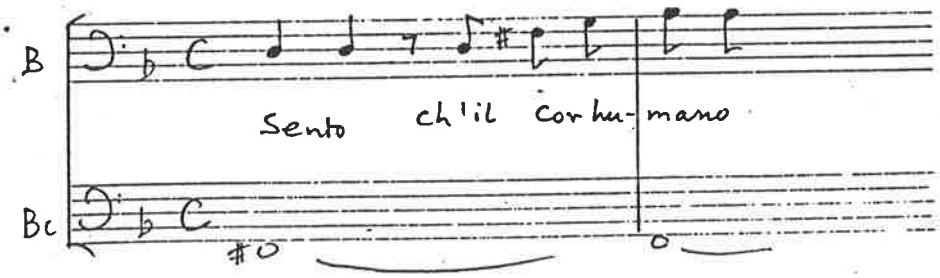


(a^1) C.h. (m. 36-52)

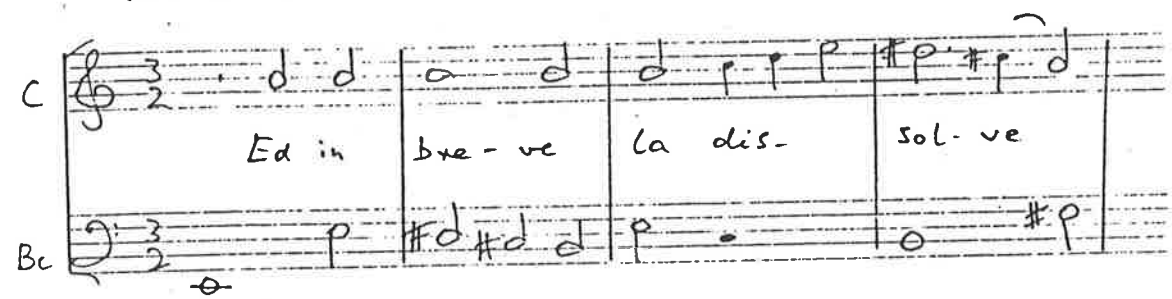


(a^2) C.h. (m. 53-87) = (a) With what deceitful forms

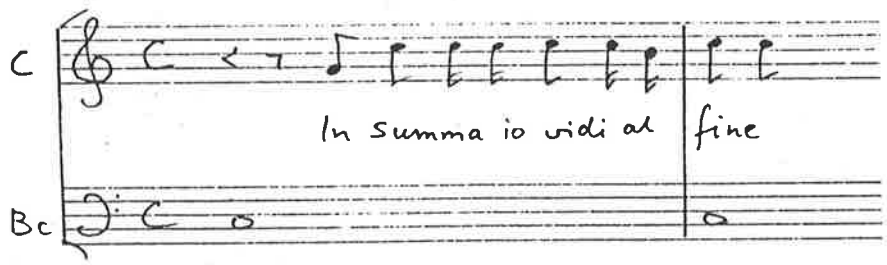
(a^3) Mondo/C.h. (m. 88-134) I sense that the Human Heart



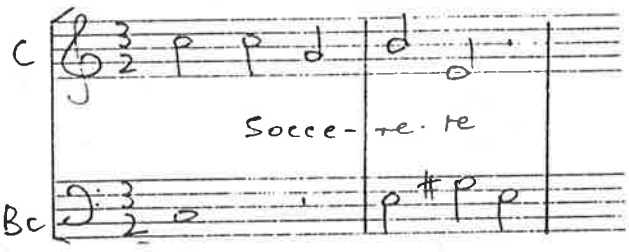
(a^4) C.h. (m. 135-159)



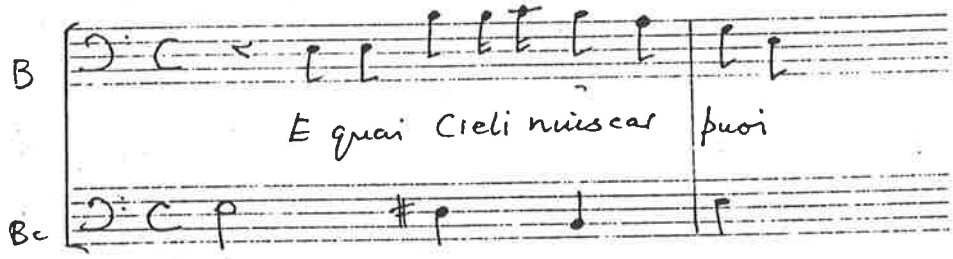
(a^5) C.h. (m. 160-172)



(a^b) C.h. (m. 173-209)

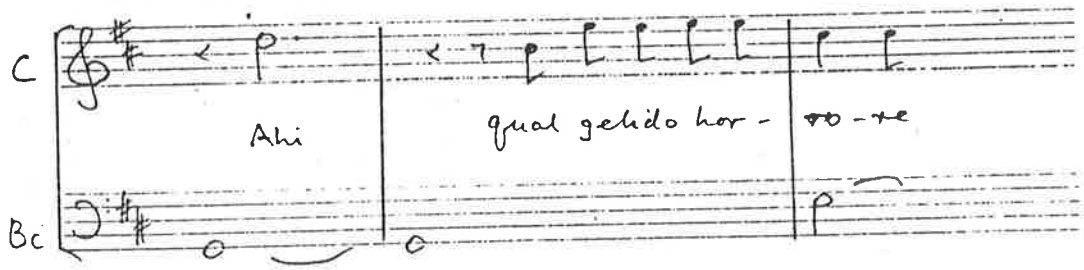


(a^7) Demonio (m. 210-220)

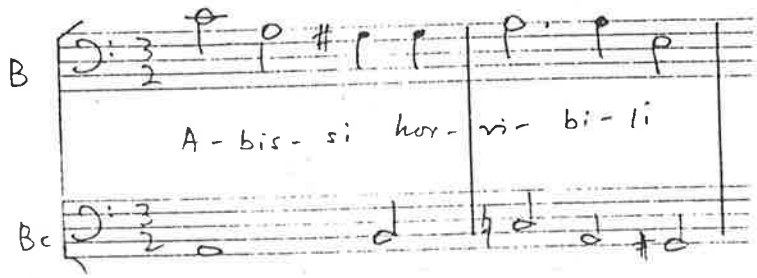


(a^8) Demonio (m. 221-257)

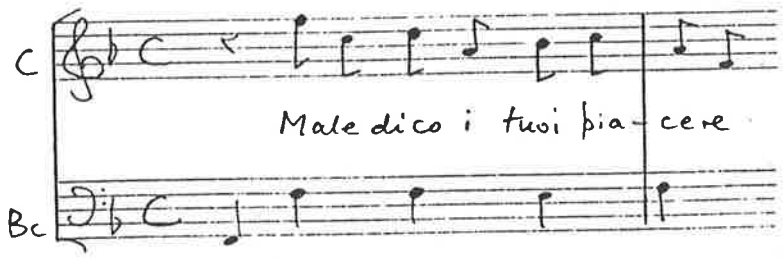
(a^9) C.h./Demonio (m. 258-277)



(b) Demonio (m. 278-306) Aria

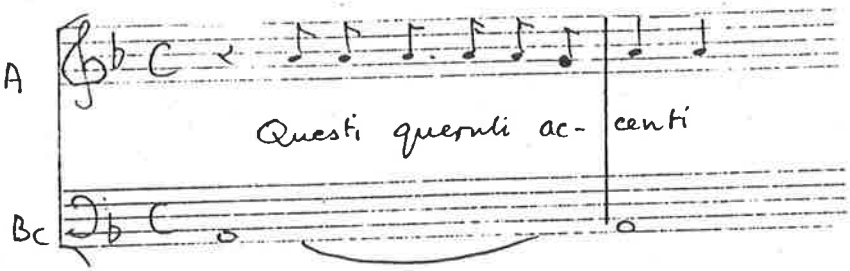


(c) C.h. (m. 307-325)

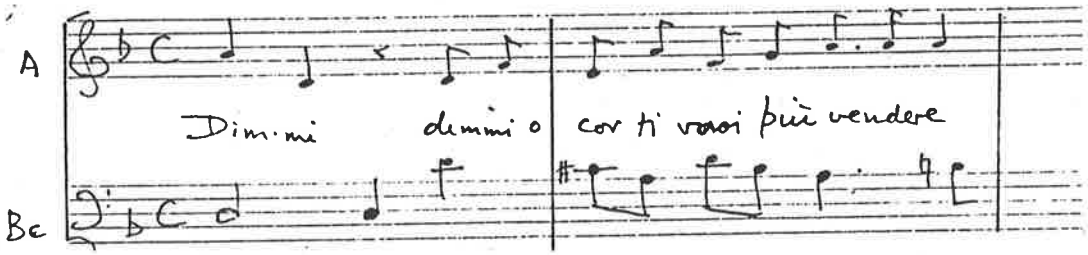


(c[1]) C.h. (m. 326-360) = (a)

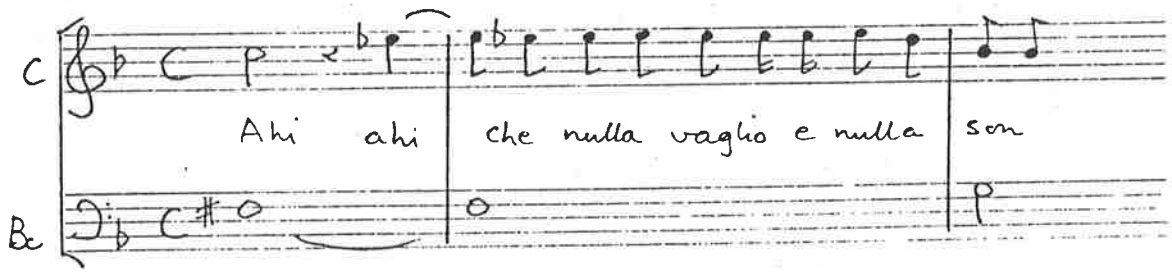
(c[2]) Angelo (m. 361-366) These quarrelsome tones



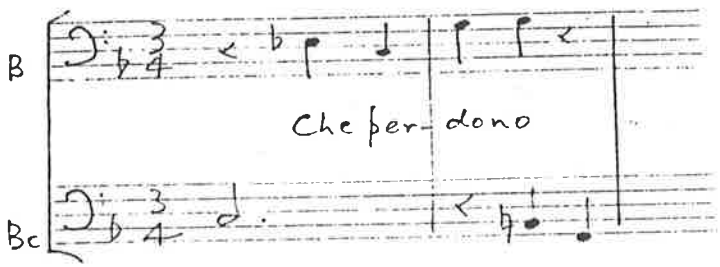
(d) Angelo (m. 367-379) Aria. Tell me, heart, what you have to sell



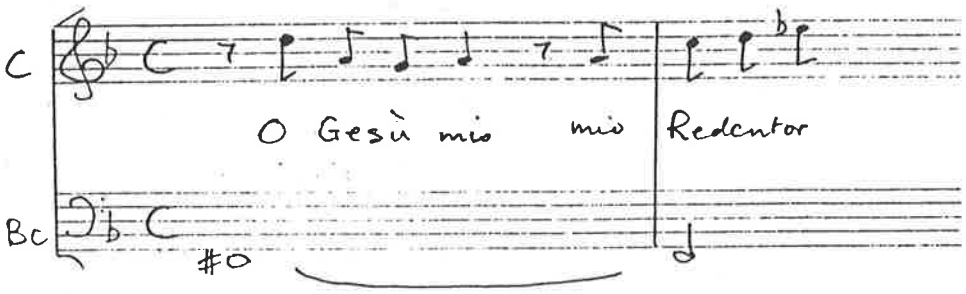
(e) C.h. (m. 380-387) Ah, I am worth nothing and I am nothing.



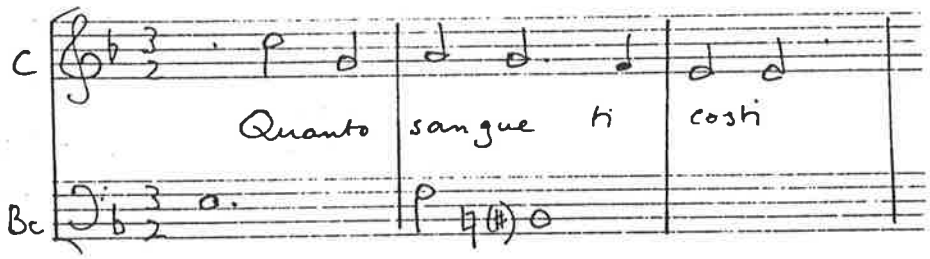
(f) Demonio (m. 388-411) Aria. Presto. That I forgive



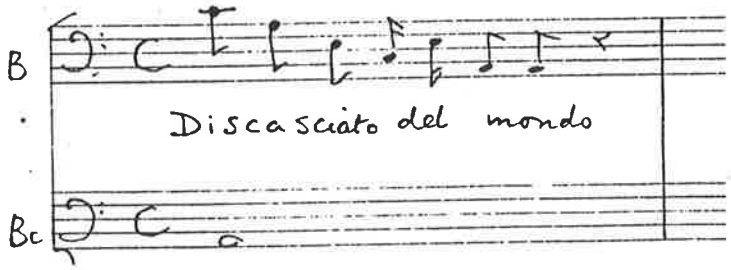
(g) C.h. (m. 412-421) O my Jesus, my Redeemer



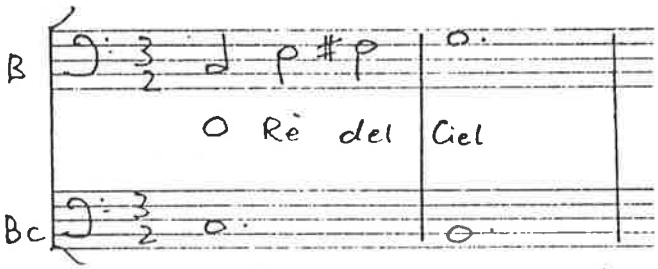
(g[1]) C.h. (m. 422-430) How much suffering you cause yourself



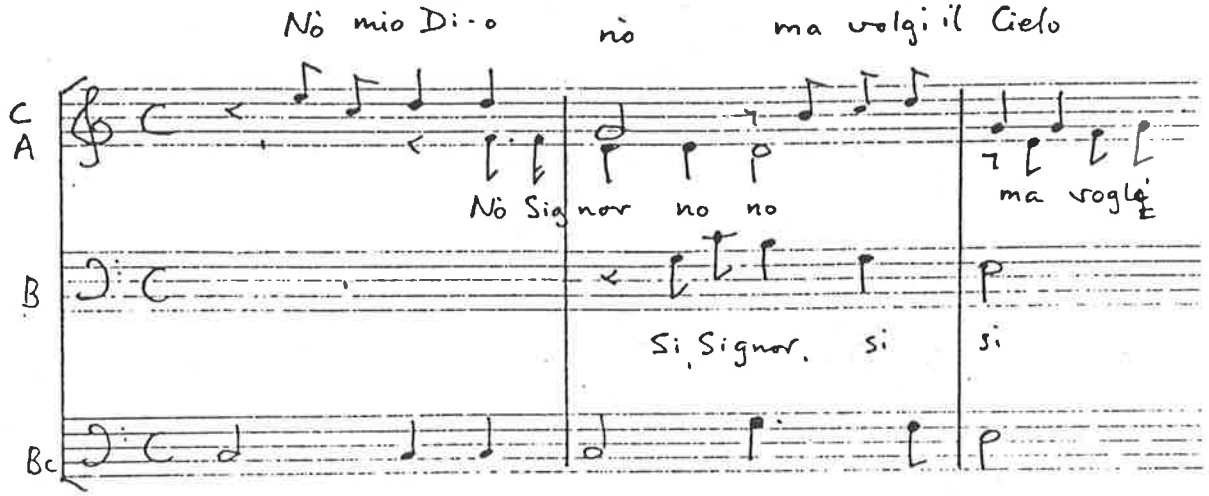
(h) Demonio (m. 431-434)



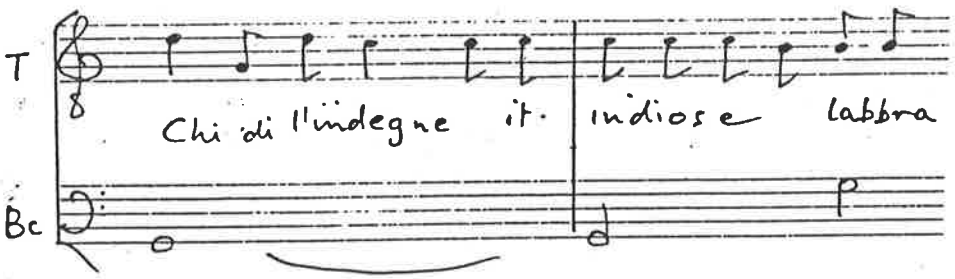
(h[1]) Demonio (m. 435-449) O King of Heaven



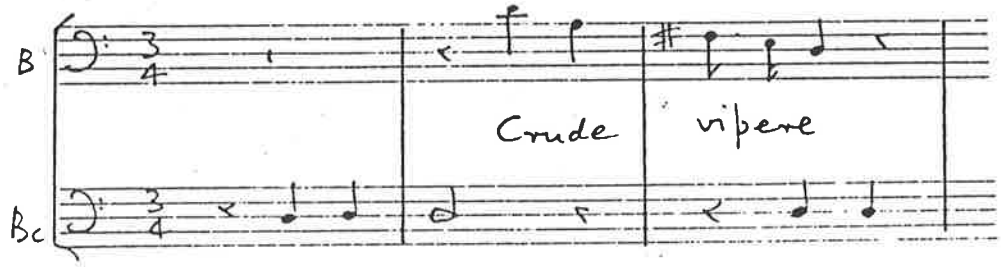
(i) C.h./Angelo/Demonio (m. 450-472) No.Yes, Lord, you can turn Heaven



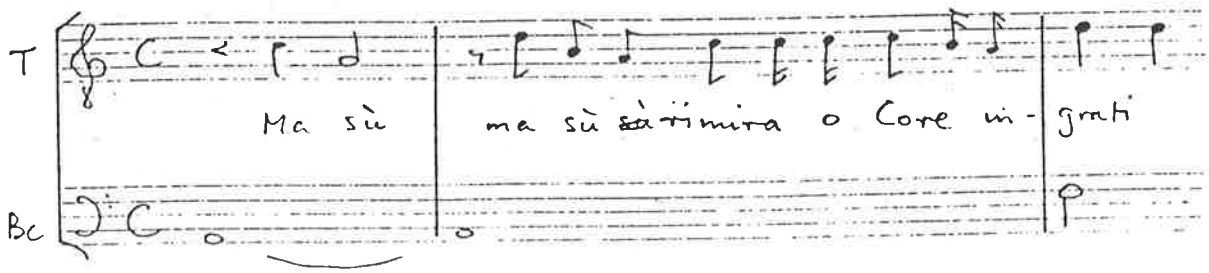
(j) Christo (m. 473-484) Close your coarse, unworthy mouth



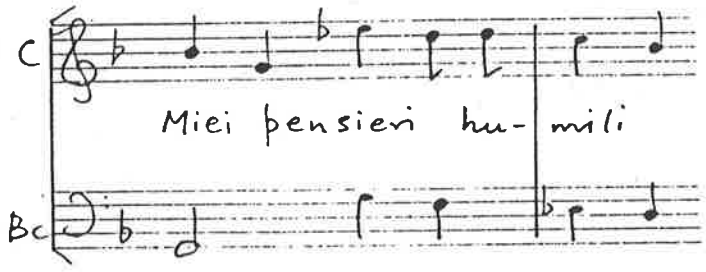
(k) Demonio (m. 485-521) Aria. Cruel vipers



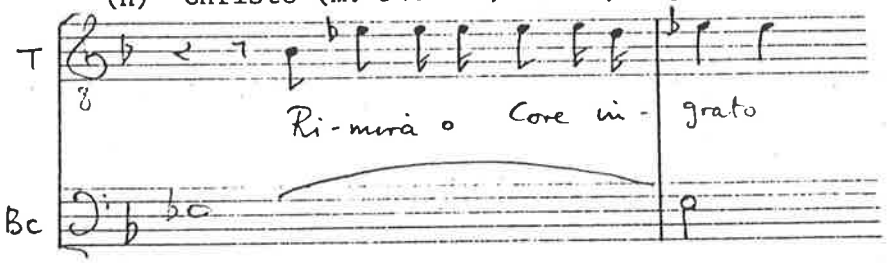
(l) Christo (m. 522-531) But come, gaze, ungrateful Heart



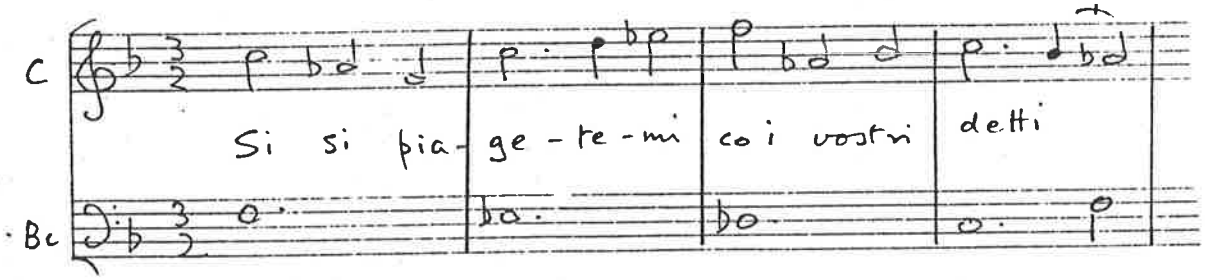
(m) C.h. (m. 532-547) My humble thoughts



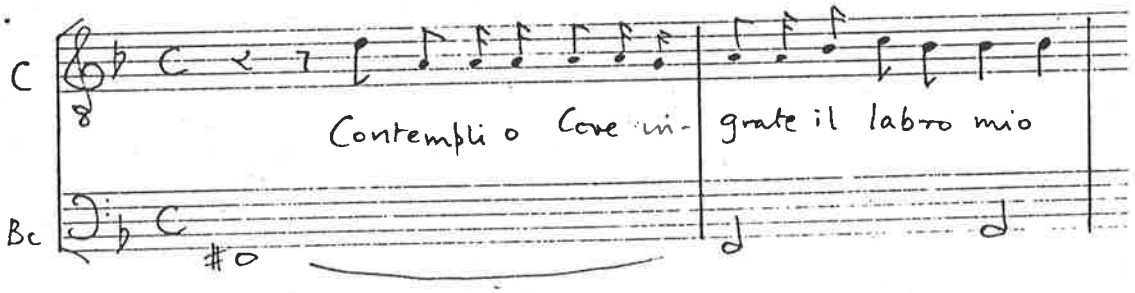
(n) Christo (m. 548-558) Gaze, ungrateful Heart



(o) C.h. (m. 559-574) Aria. Yes, you wound me with your words

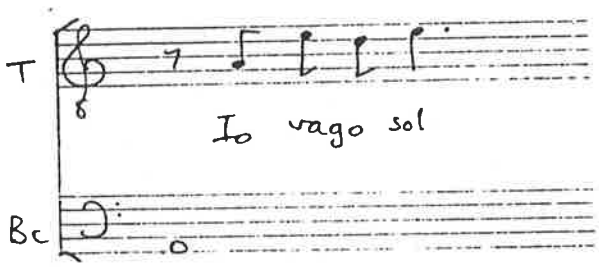


(p) Christo (m. 375-385) Consider my words, ungrateful Heart

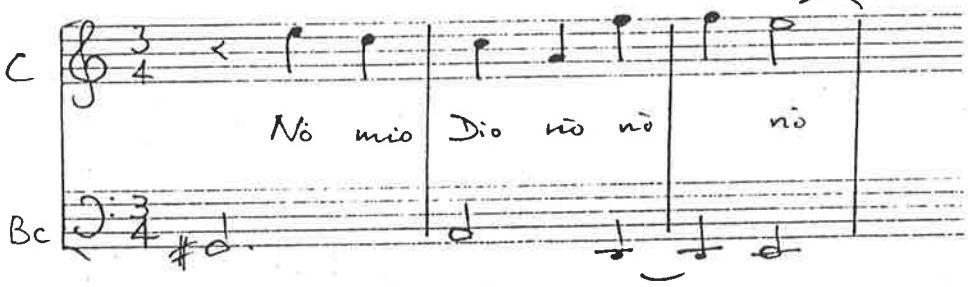


(q) C.h. (m. 386-401) Aria. My sighs, my laments

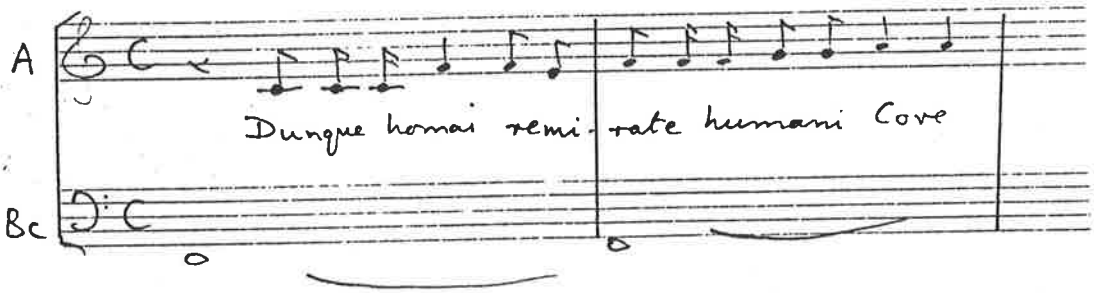
(r) Christo (m. 402-422) I wander alone



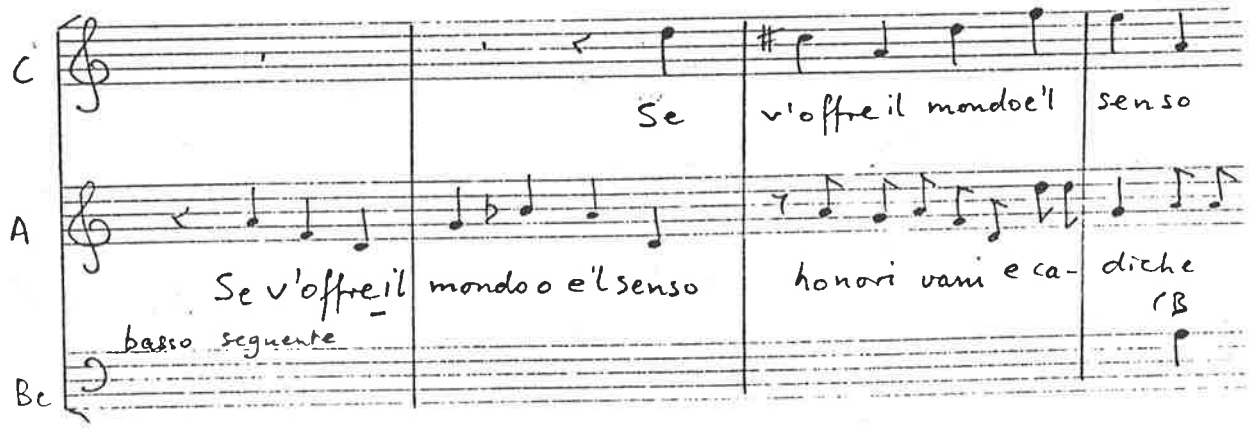
(s) C.h. (m. 423-290) Aria. No, my God -



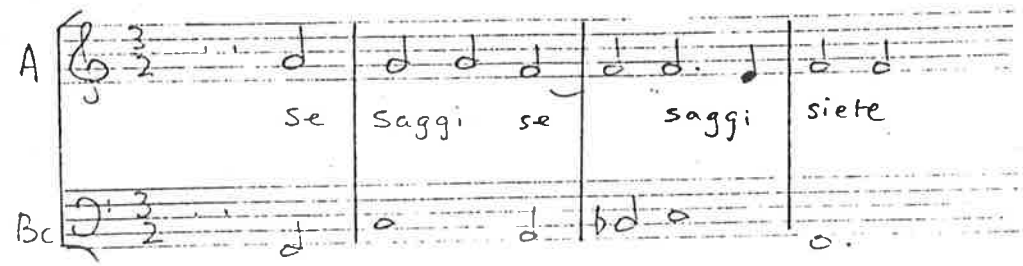
(t) Angelo (m. 491-494) Then henceforth gaze, Human Hearts



(u) [Madrigale II] (m. 495-517) C A T B If you are offered the world and the flesh



(u¹) C A T B (m. 518-554) If you are wise



213 La Vendita del Core Humano

Text: Anonymous

LA VENDITA/ DEL CORE HUMANO. ORATORIO/
Da farsi nella Chiesa della Confraternita/della morte l'anno 1676./
DEDICATO/ All'Illustrissime Signore/ DAME DI FERRARA/ POSTO IN MUSICA/
Dal Sig. D. Gio: LEGRENZI./ emblem / In Ferrara, per il Maresti./
con licenza de' Superiori.

IL PREZZO/ DEL CUORE HUMANO./ ORATORIO, Cantato nell' Augustissima/
CAPPELLA/ Della S.C.R.M.: ta/ Dell.IMPERATORE / LEOPOLDO./ L'Anno/
M.DC.XCII./ POESIA/ D'Autore Incerto./ MUSICA/ Di D. Giovanni Legrenzi./
VIENNA D'AUSTRIA,/ Appresso Susanna Cristina, Vedova di Matteo Cosmerouio,/
Stampatore di S.M.C.

Sources: MOe Rvat

Sources used: MOe . Mus.F.1544 'Incerto autore'

Performances: Accademia della Morte, Ferrara, 1676. (March 23, according to Fogaccia p.267, Cappella dell'Imperatrice, Vienna, 1692, under the title: *Il prezzo del cuore humano*)

Time Signatures: C $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ $\frac{3}{8}$

$\frac{3}{8}$ occurs only once; at *All'offrire* (1.9[1])

Clefs: Part 1: Cor humano C^1
Piacere C^4
Mondo F^4
Angelo C^3
(Chorus) $C^1C^3C^4F^4$

Part 2: Demonio F^4
Christo C^4 Bc F^4

Tonality: Part 1: Bb/g F/a F d Bb g C G e
d/G e/D A e/D D/A a/d a F/d Bb/g g/Bb g c Eb/c
F/d a a/C G/e C a/d a C/F c g/d c/Eb Bb

Part 2: c Ab/Eb c g/d a e C a e
b G/A A/e a F c Bb/F c a/G C G/b D a/d g Eb/c f/c
g d a/C a C/F d/a

Literature: Smither I/304

Edition: *La Vendita del Core Humano* (ed. Albert Seay) in Collegium musicum, ser.2 (Madison, Wis. not yet published.)

Observations: (1) The score is marked 'Uncerto autore'.

(2) Possibly the score is in Legrenzi's hand.

(3) According to Bonta, Moe and Rvat Biblioteca Chigiana: MS. Chigi Q.IV.89 are identical. (p.371).

(4) B natural is always indicated by a sharp sign in this score. This may therefore have been Legrenzi's personal practice.

(5) The text reflects very strongly the sin-consciousness of the motets.

214 SISARA

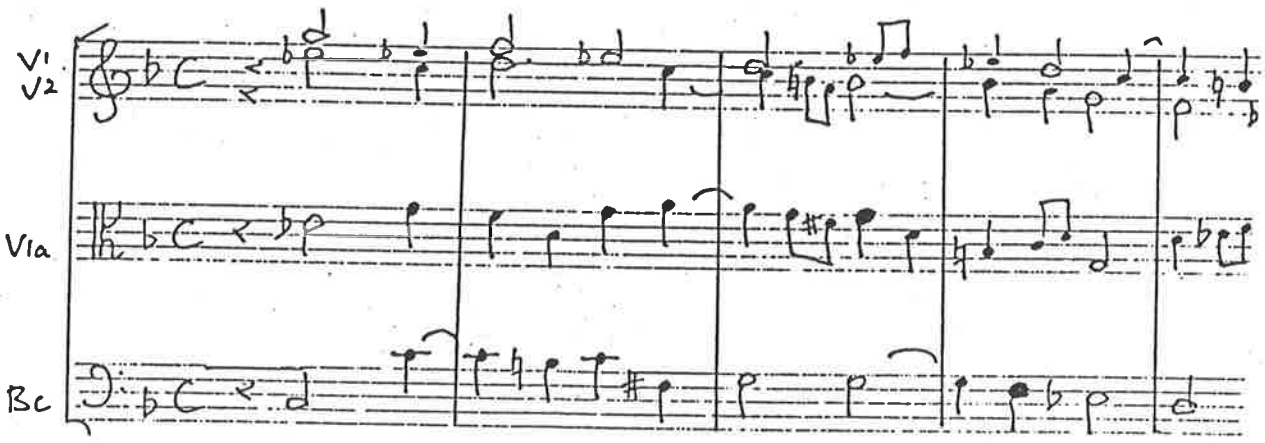
215 LA DECOLLATIONE DI S.GIOVANNI

216 LA MORTE DEL COR PENITENTE

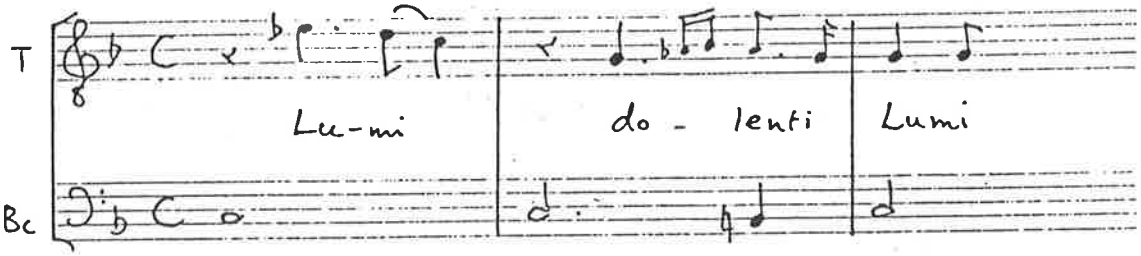
Parte Prima

SINFONIA

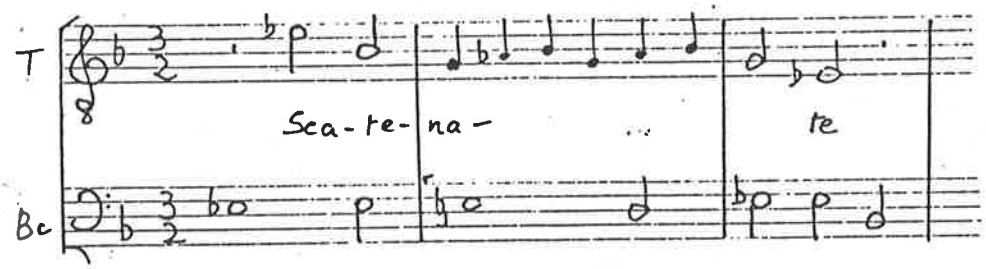
(m. 1-19) V^1V^2Vla Bc



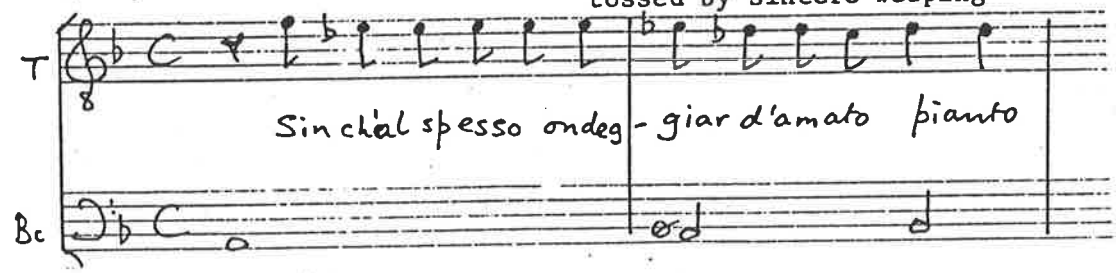
(a) Peccatore (m. 1-21) Sad eyes



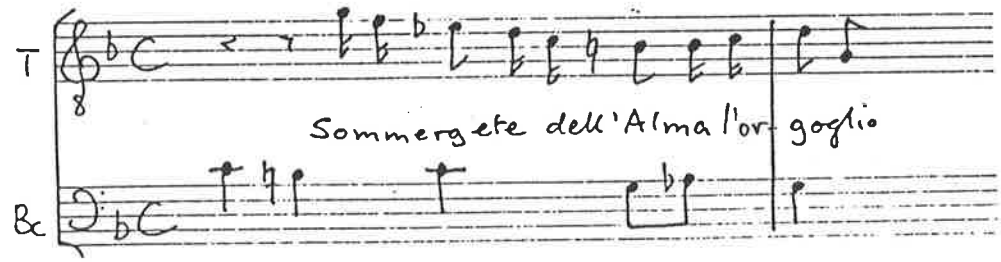
(a[1]) Peccatore (m. 22-36) Unleash



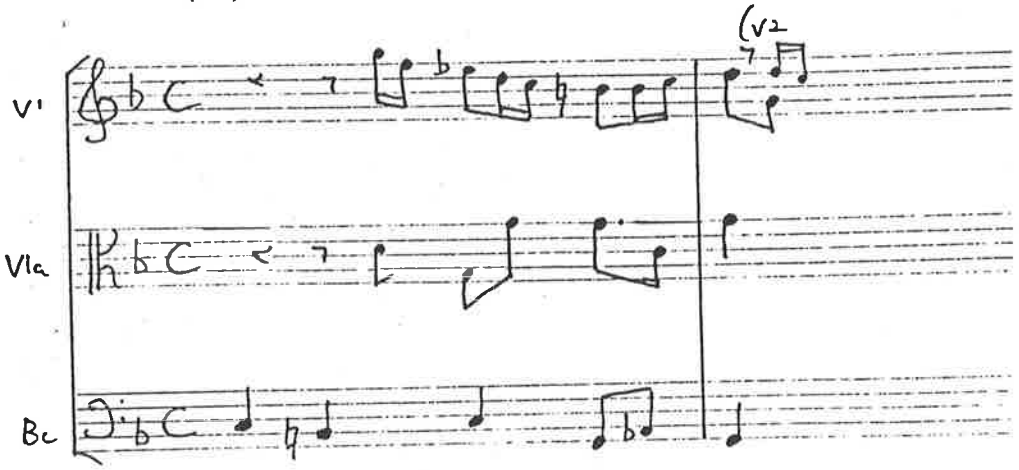
(a[2]) Peccatore (m. 37-46) So long as you often (find yourself) tossed by sincere weeping



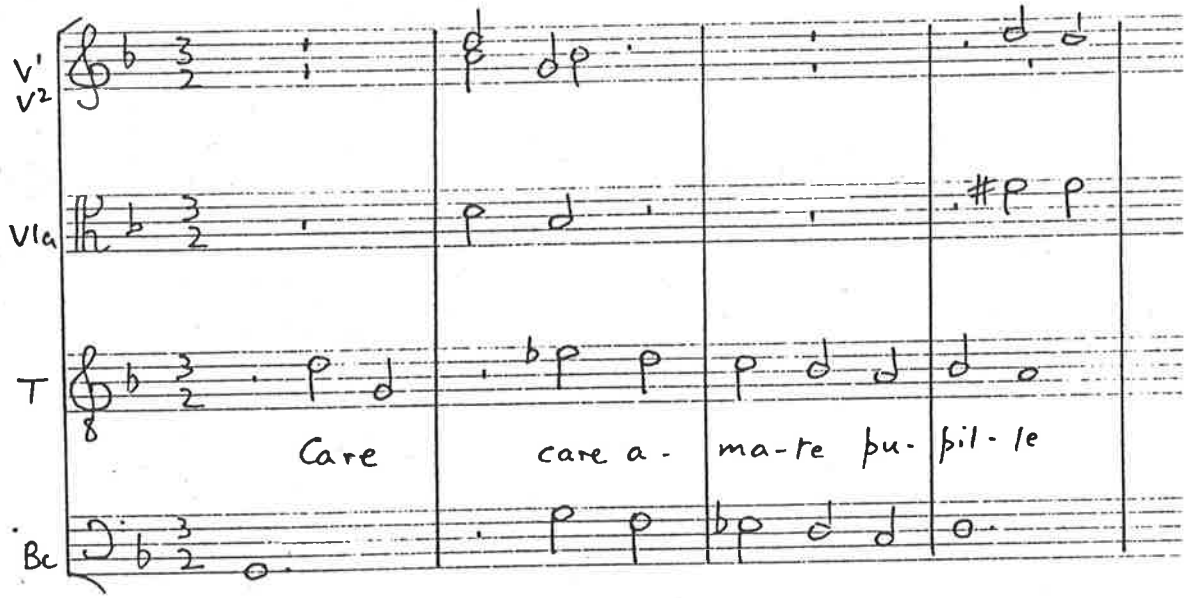
(b) Peccatore (m. 47-64) Aria. Subdue the pride of the soul



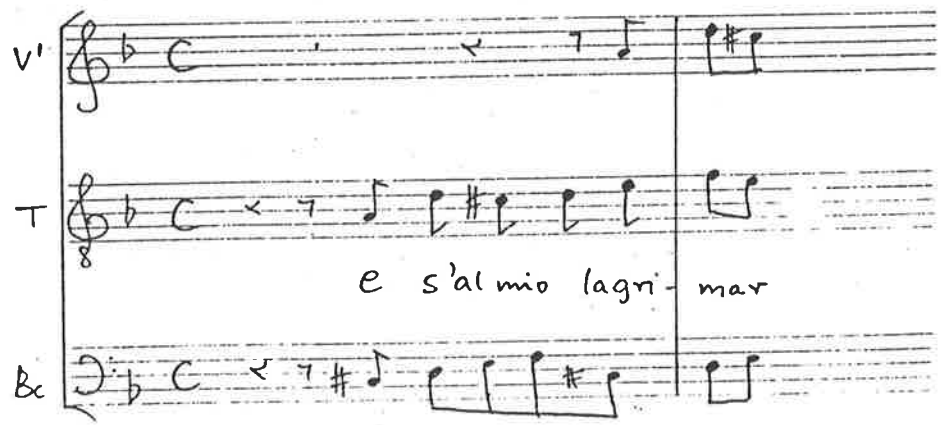
(b[1]) Rit°. (m. 65-69) V^1V^2Vla Bc



(c) Peccatore (m. 70-121) Aria. Dear loving eyes

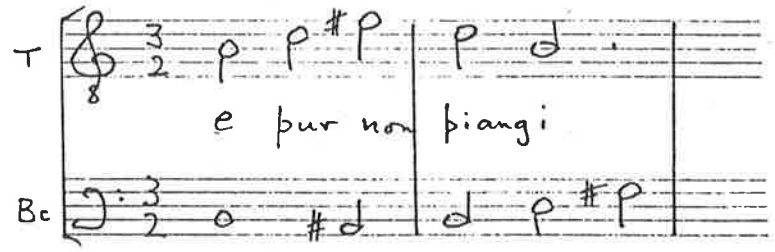


(c[1]) Peccatore (m. 122-136) and if to my weeping

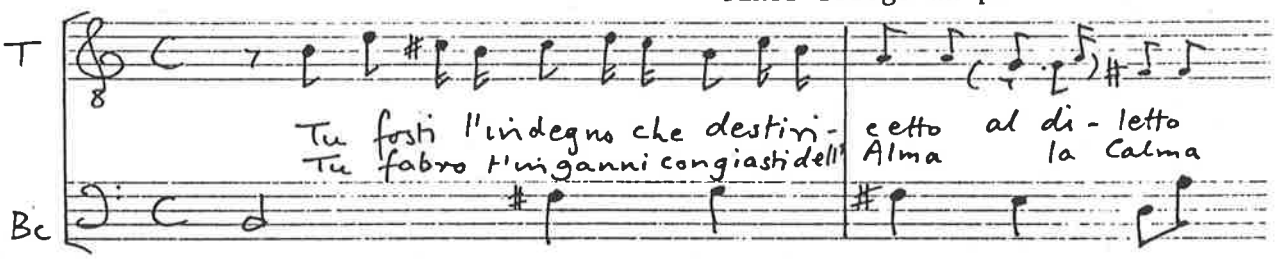


(d) Peccatore (m. 137-161) But you will reply

(d[1]) Peccatore (m. 162-166) and still you do not weep

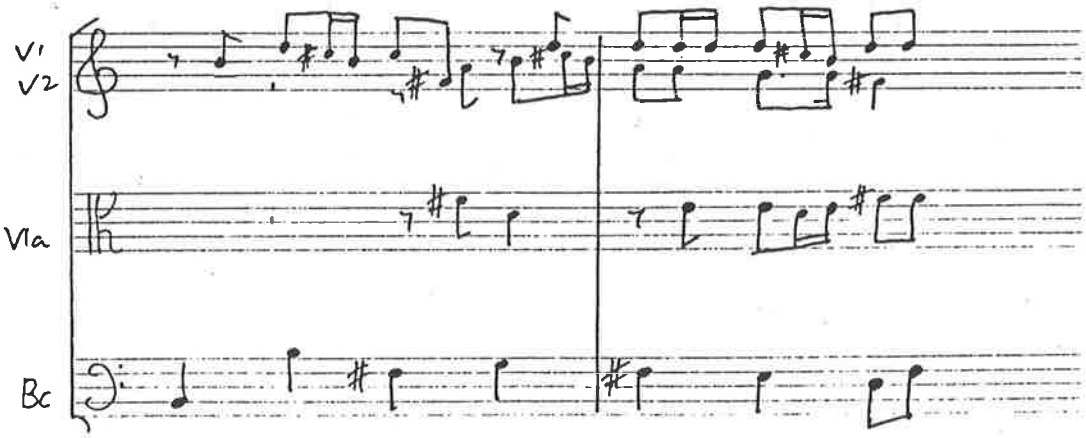


(e) Pessatore (m. 167-172) Aria. You might be the unworthy one who takes refuge in pleasure



(e[1]) Peccatore (m. 173-177) = (d[1])

(e[2]) (m. 173-179) V^1V^2Vla Bc

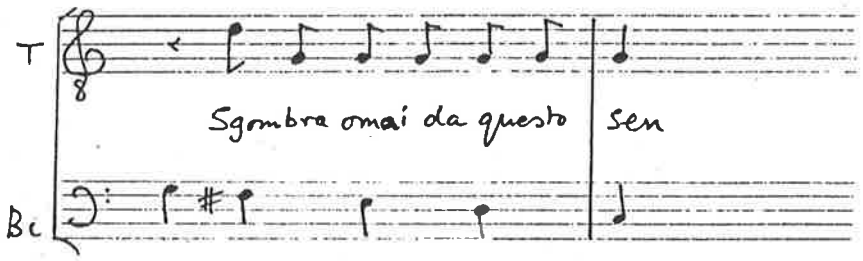


(e[3]) (m. 180-185) = (e) Tu fabro

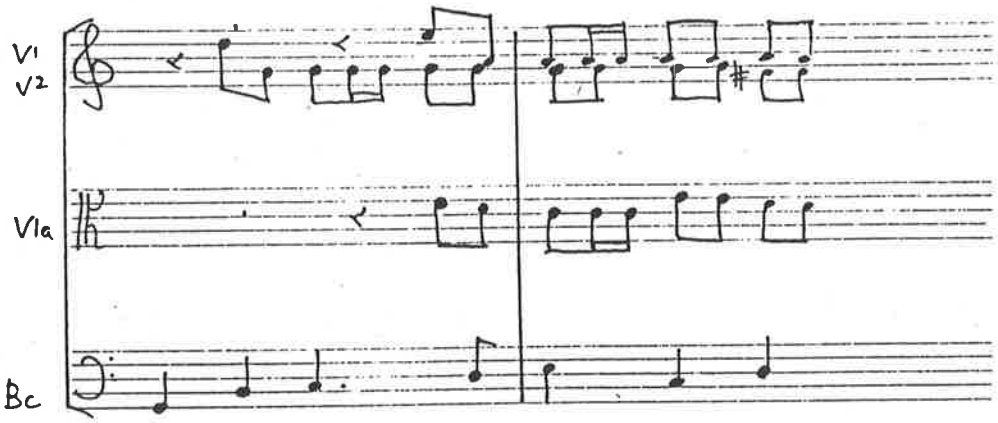
(e[4]) (m. 186-190) = (e[1])

(e[5]) (m. 190-196) = (e[2])

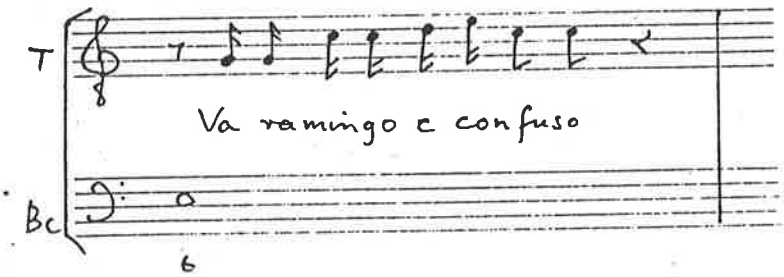
(f) Peccatore (m. 197-204) Henceforth banish from this breast



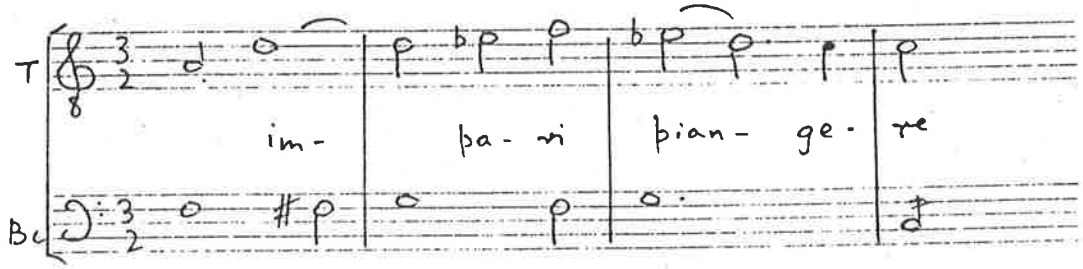
(f[1]) Rit[o]. (m. 205-211)



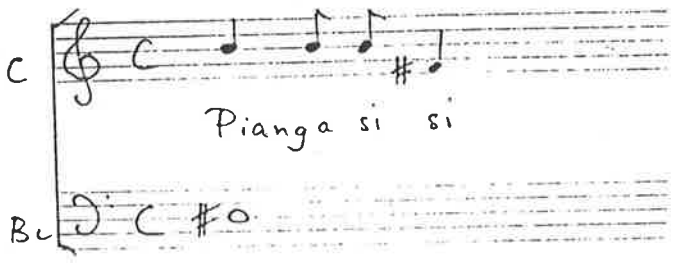
(g) Peccatore (m. 212-221) He is rambling and confused



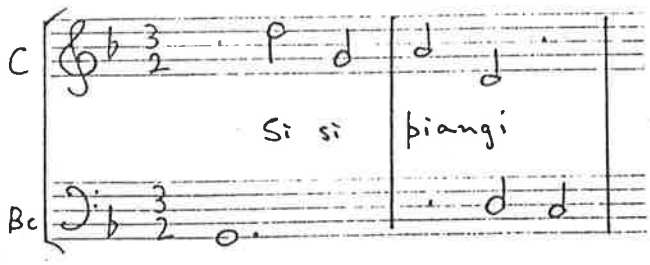
(g[1]) Peccatore (m. 222-228) Weeping is inadequate



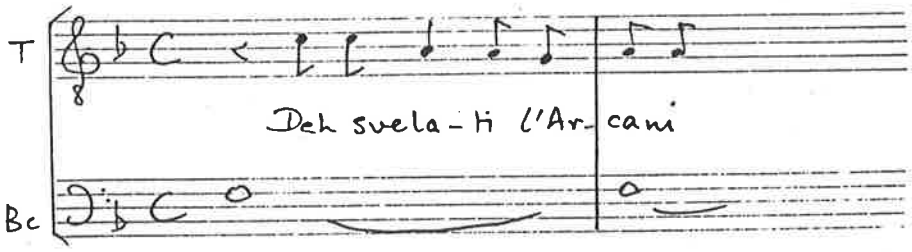
(h) Penitenza/Peccatore (m. 229-245) He weeps indeed



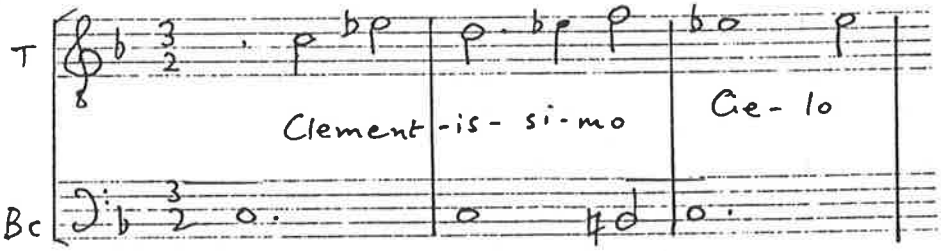
(h^1) Penitenza (m. 246-253) Yes, you weep



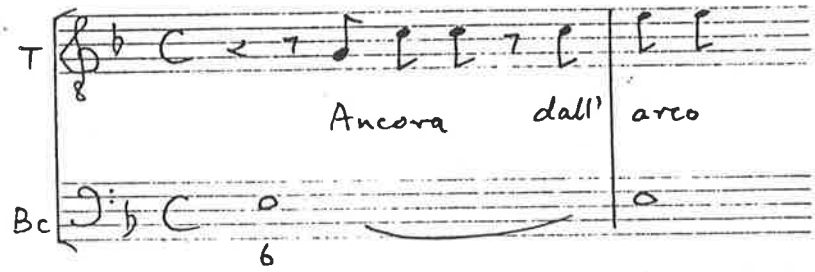
(h^2) Peccatore (m. 254-381) O, unveil the mysteries



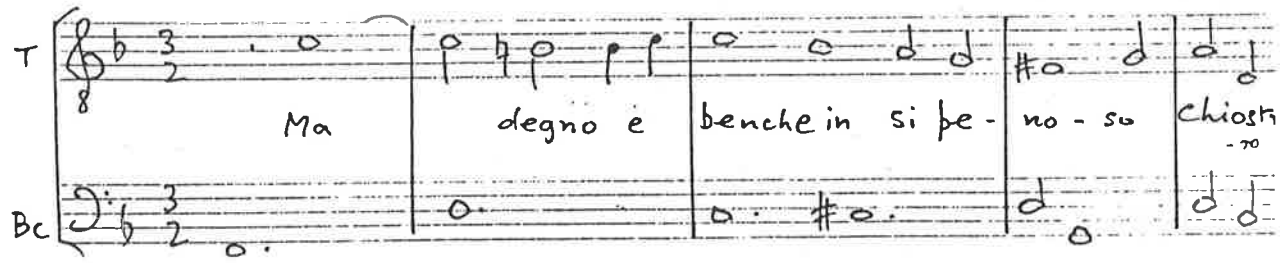
(h^3) Peccatore (m. 282-290) Most kind Heaven



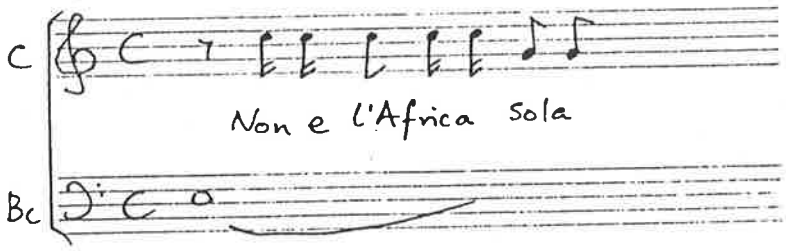
(h^4) Peccatore (m. 291-322) Yet from the bow



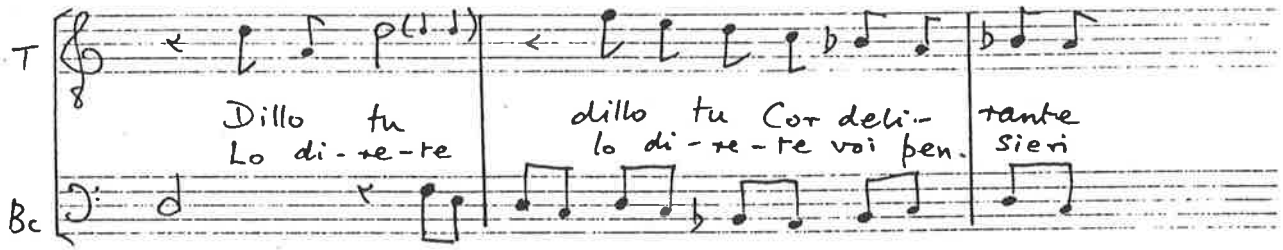
(h^5) Peccatore (m. 323-336) Yet it is appropriate in a penitential cloister



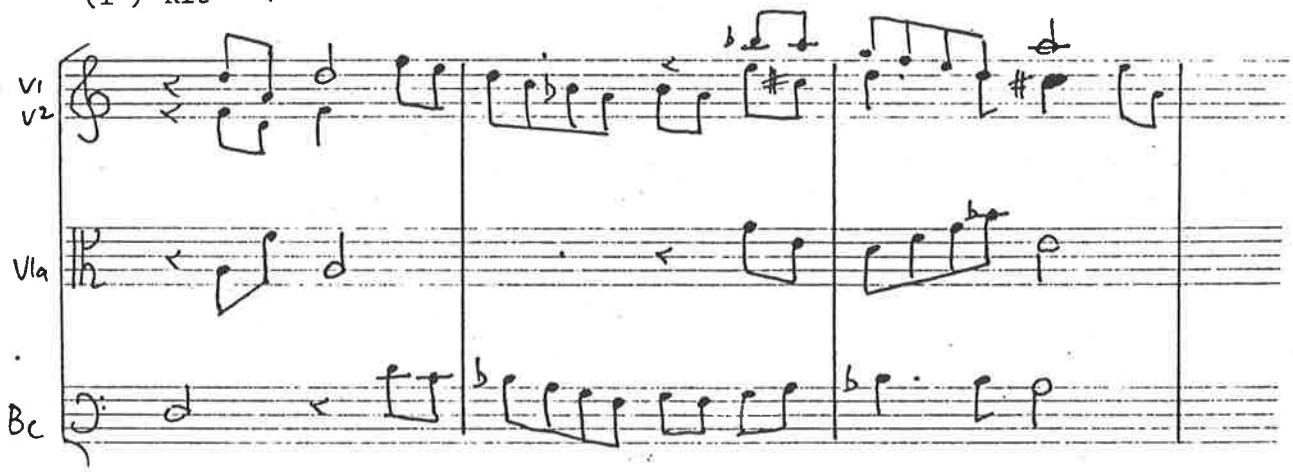
(h^6) Penitenza (m. 337-349) It is not only Africa



(i) Peccatore (m. 350-363 Aria. I tell you, wandering Heart,
You shall say it, you thoughts.



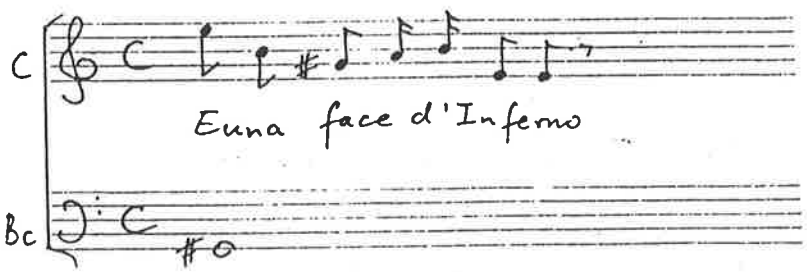
(i^1) Rit^o. (m. 364-370)



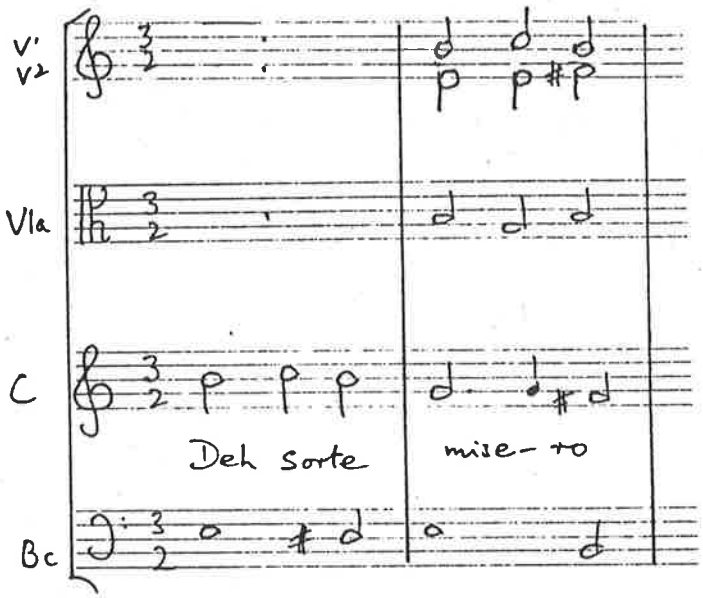
(i^2) Peccatore (m. 371-384 = (i)

(i^3) Rit^o. (m. 385-391) = (i^1)

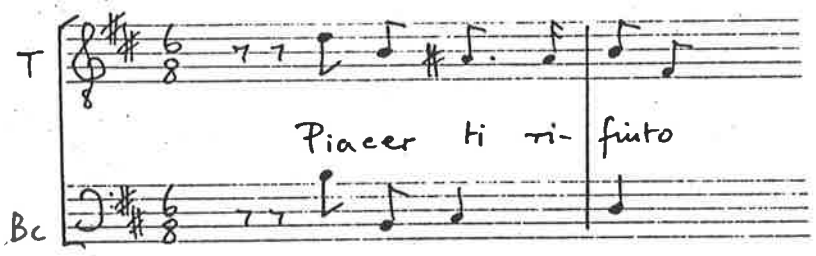
(j) Penitenza/Peccatore (m. 392-418) It is a torch of Hell



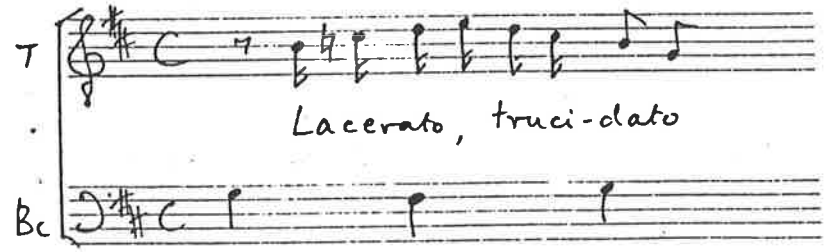
(k) Penitenza (m. 419-445) Aria. O miserable fate!



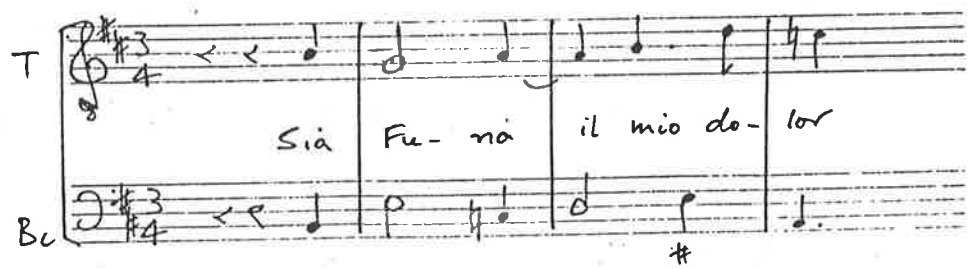
(l) Peccatore (m. 446-454) Aria. Pleasure, I reject you!



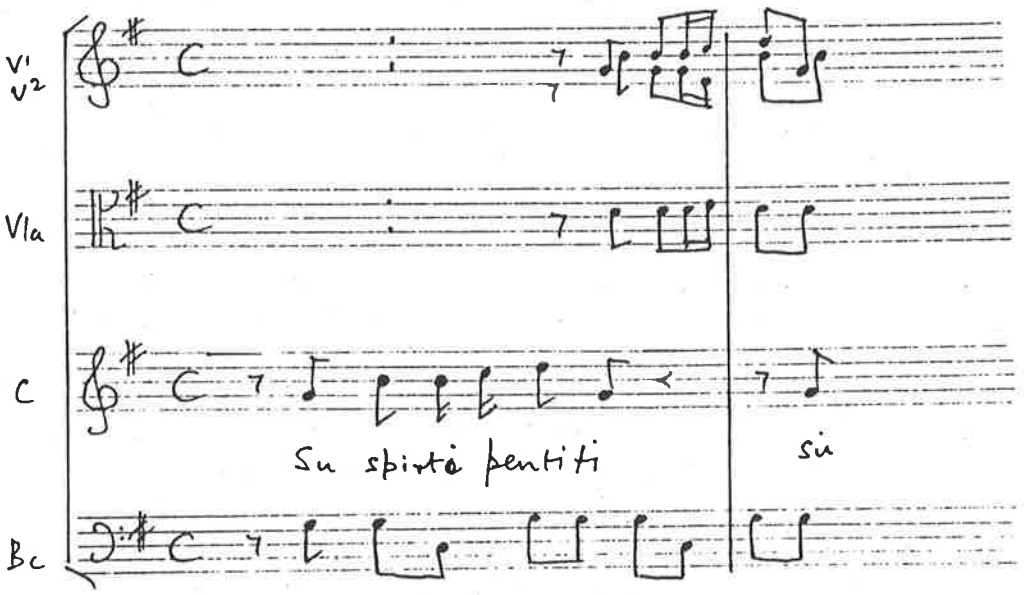
(m) Peccatore (m. 455-456) Torn, slaughtered



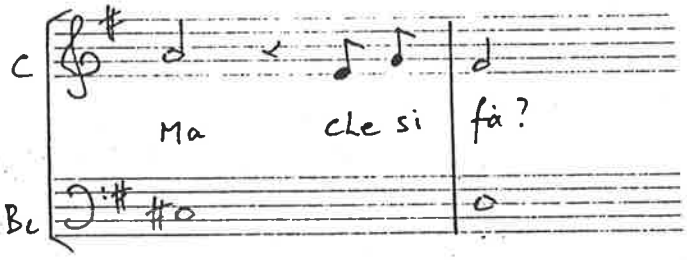
(m[1]) Peccatore (m. 457-466) Be angry, my grief



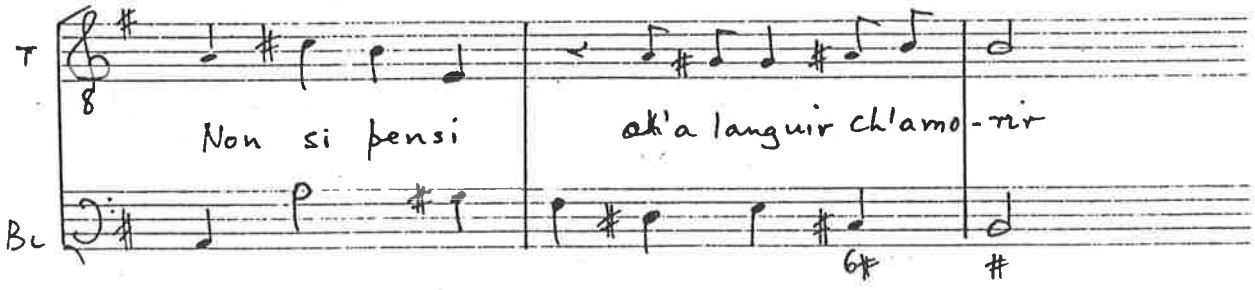
(n) Penitenza (m. 467-487) Come, penitent spirit



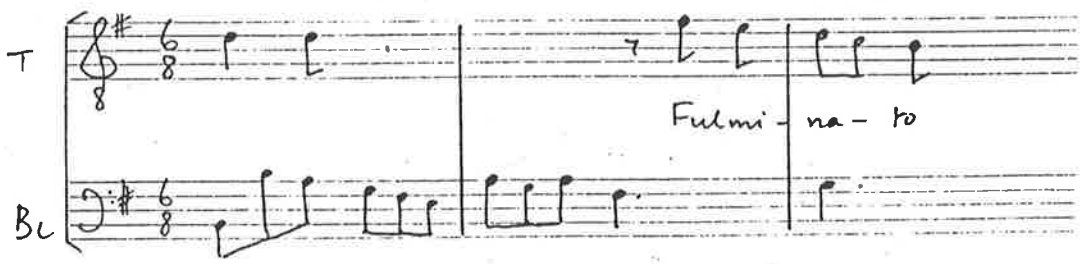
(o) Penitenza (m. 488-493) But what is happening?



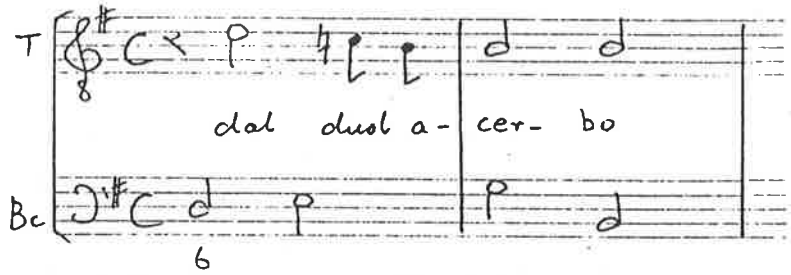
(p) Peccatore (m. 494-500) Aria. Adagio.
You do not consider that to languish and die



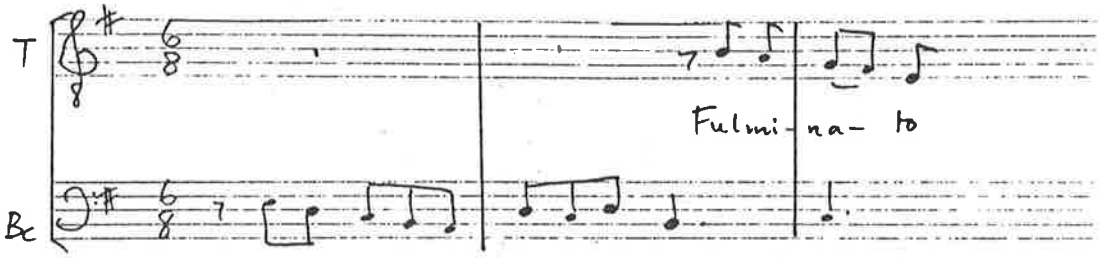
(p[1]) Peccatore (m. 501-505) Thunder-struck



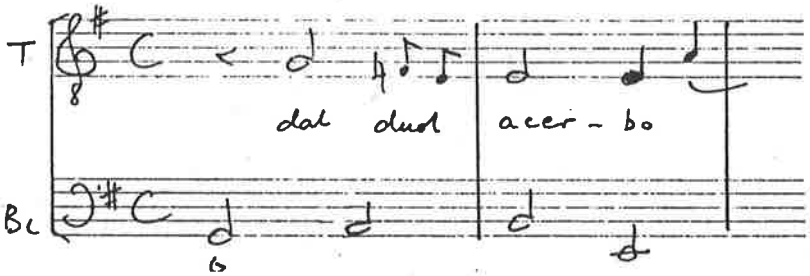
(p^2) Peccatore (m. 506-509) from bitter grief



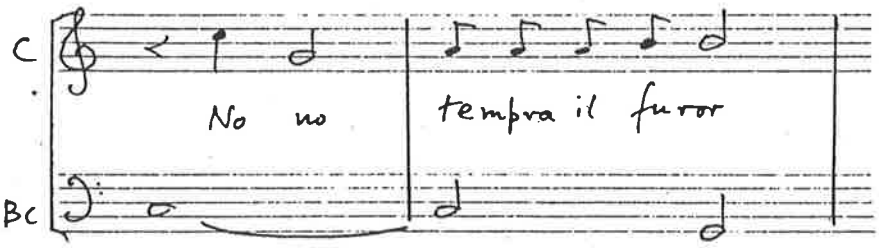
(p^3) Peccatore (m. 570-514) Thunder-struck



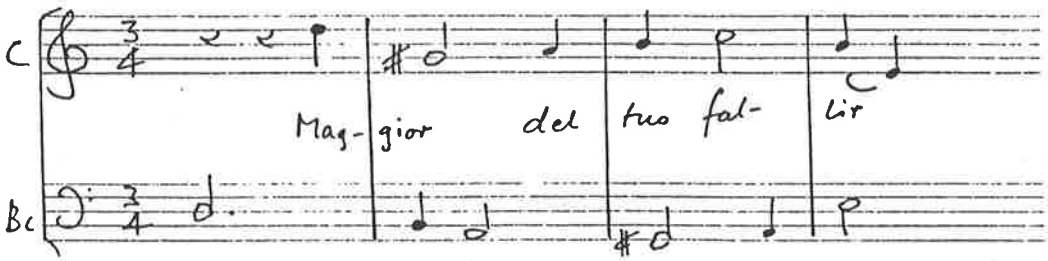
(p^4) Peccatore (m. 515-518) from bitter grief



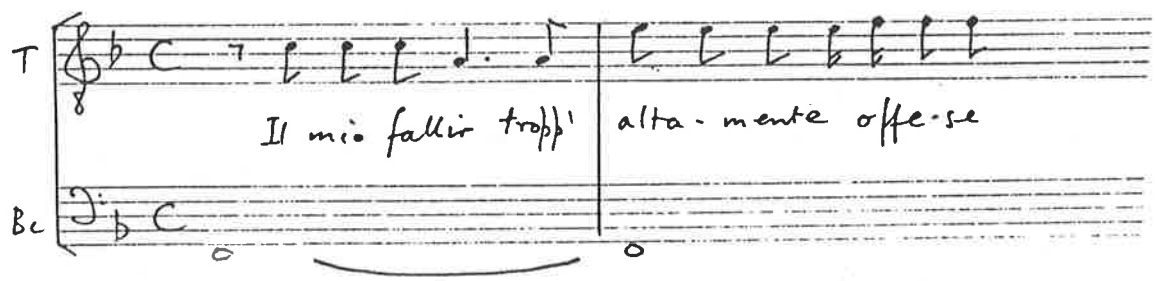
(q) Speranza/Peccatore (m. 519-552) No, temper your anger



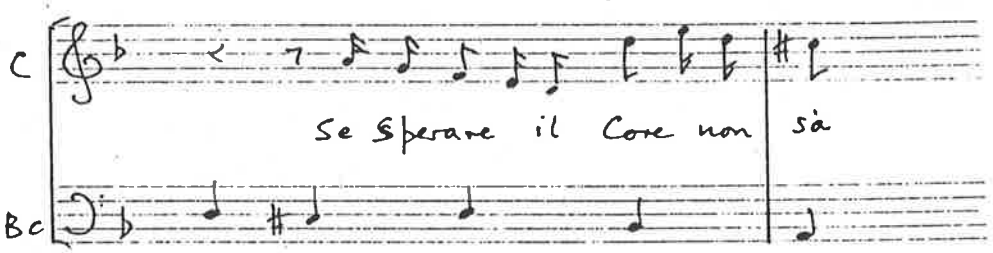
(q^1) Speranza (m. 553-559) Greater than your sin



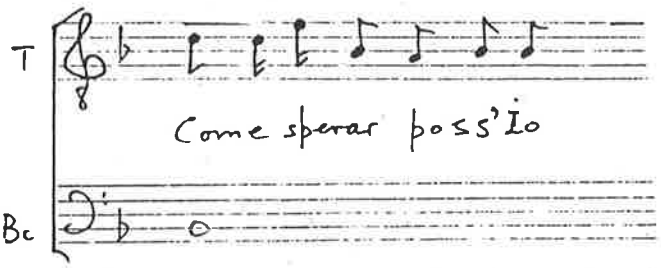
(q^2) Peccatore (m. 560-565) My sin offends too much



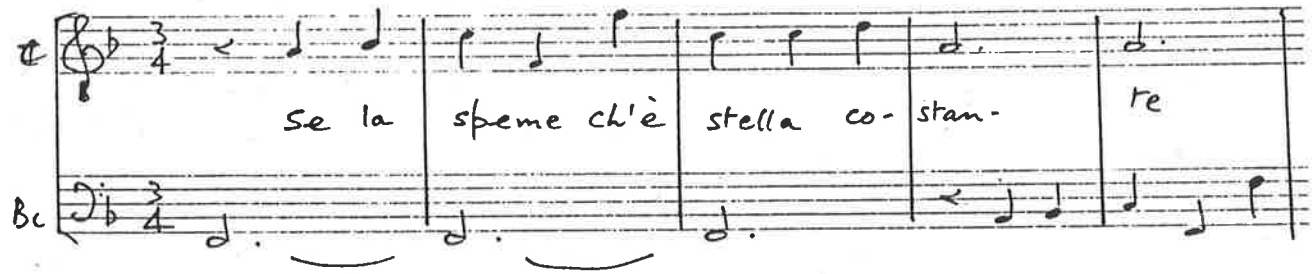
(r) Speranza (m. 566-582) Aria. C V^1V^2Vla Bc
If the heart does not know how to hope



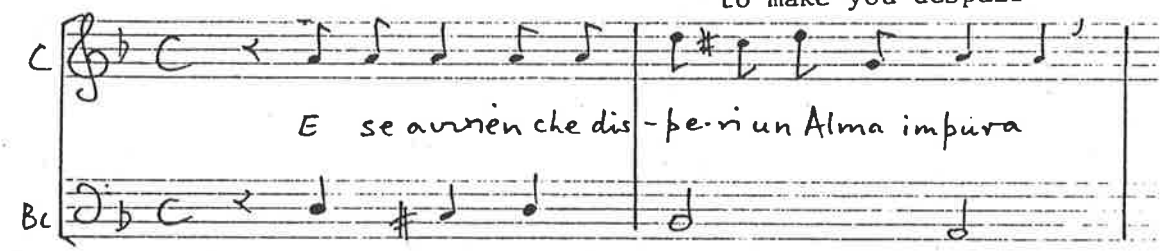
(s) Peccatore (m. 583-586) How can I hope?



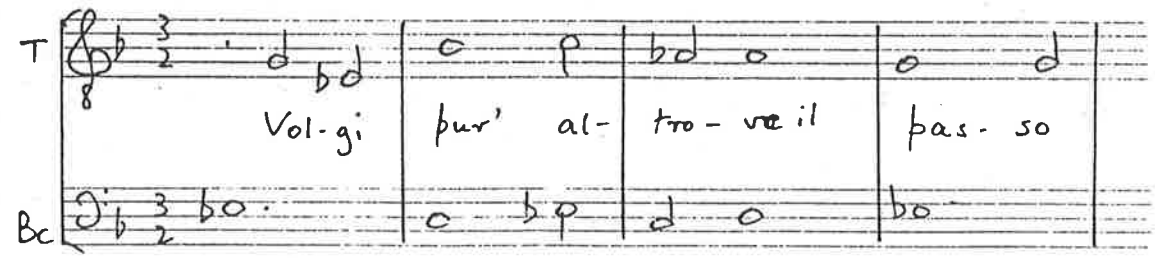
(s^1) Speranza (m. 587-624) Aria. If Hope, which is a constant star



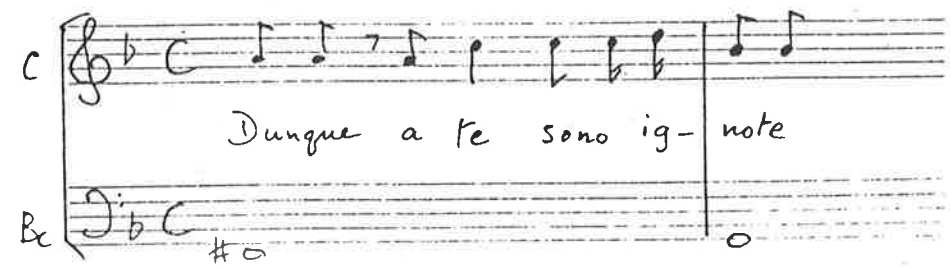
(s^2) Speranza/Peccatore (m. 625-633) And if an impure soul should happen to make you despair



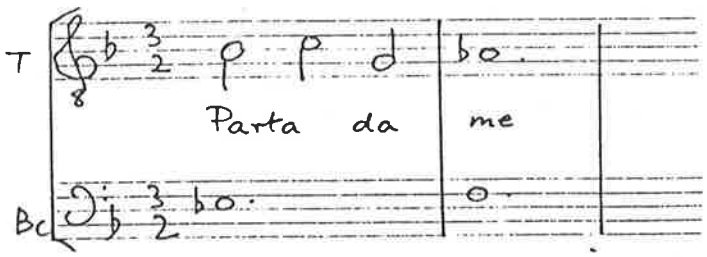
(t) Peccatore (m. 634-656) Aria. Yet turn elsewhere



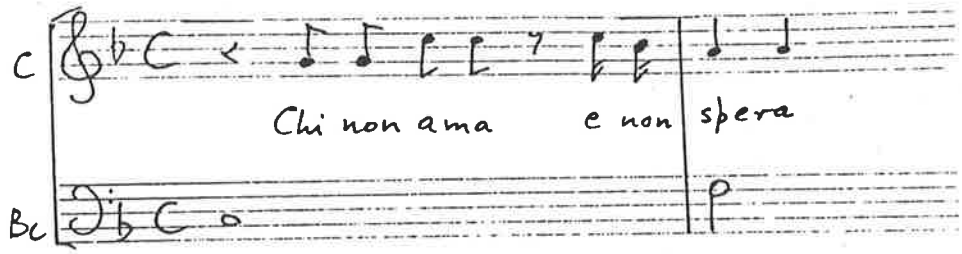
(u) Speranza (m. 657-664) Then to you I am unknown



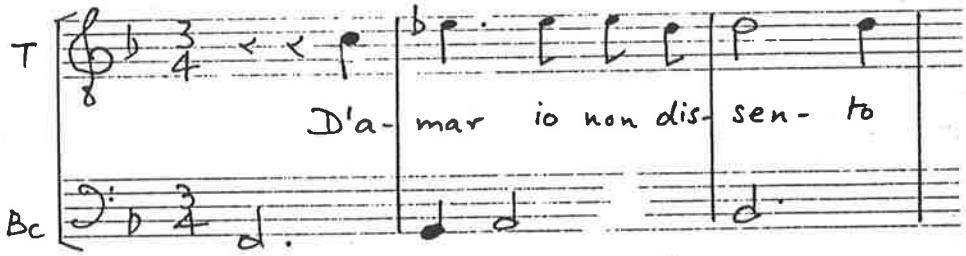
(u^1) Peccatore (m. 665-668) Share with me



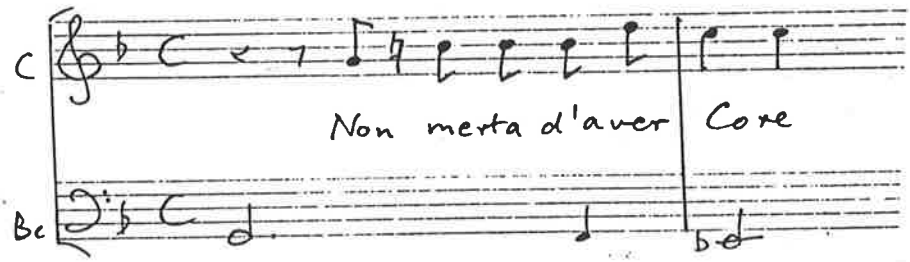
(u^2) Speranza (m. 669-671) He who neither loves nor hopes



(u^3) Peccatore (m. 672-685) I do not disagree with love



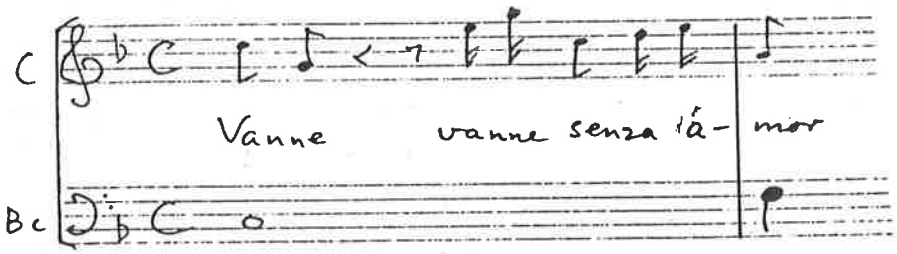
(u^4) Speranza (m. 686-688) He does not deserve to have a heart



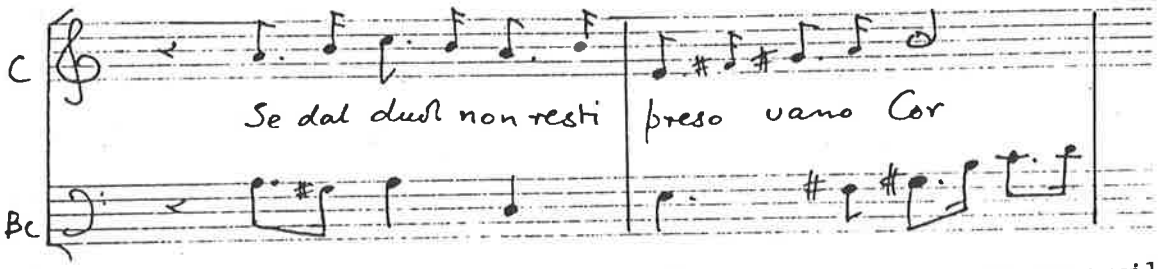
(v) Peccatore/Speranza (m. 689-701) Adagio. If from pain and not from love

(v^1) Peccatore (m. 702-706) Share with me

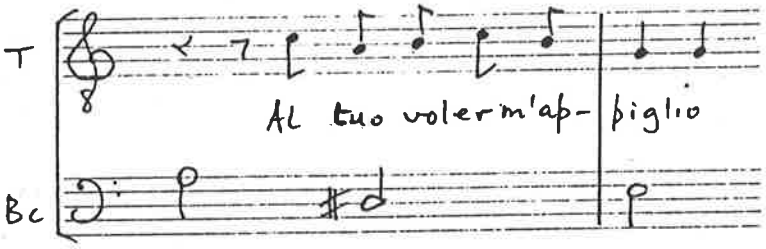
(v^2) Speranza/Peccatore (m. 707-724) Go without love



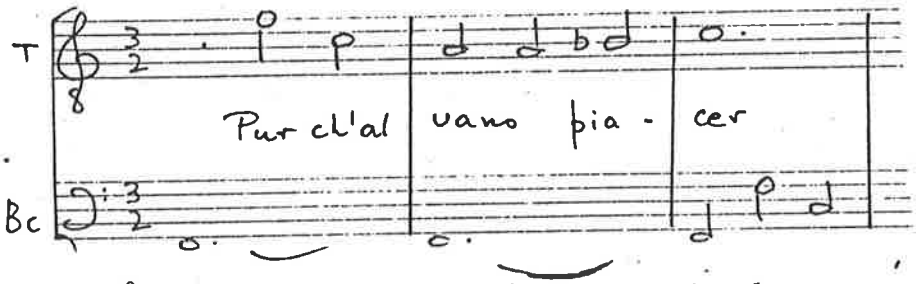
(w) Speranza (m. 725-740) Aria. If sorrow is not taken from you, vain Heart



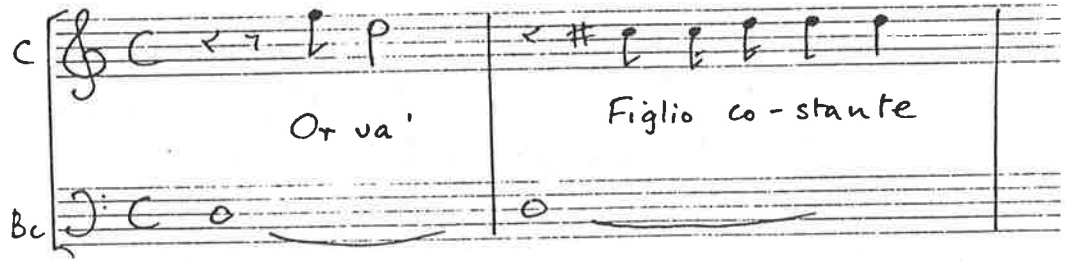
(x) Peccatore/Penitenza (m. 741-751) I have recourse to your will



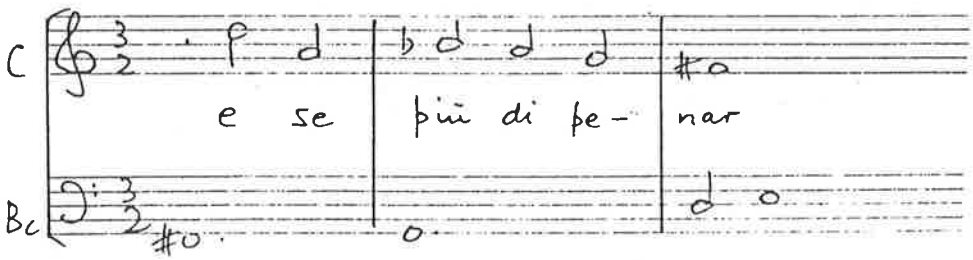
(x^1) Peccatore (m. 752-758) Although to vain pleasure



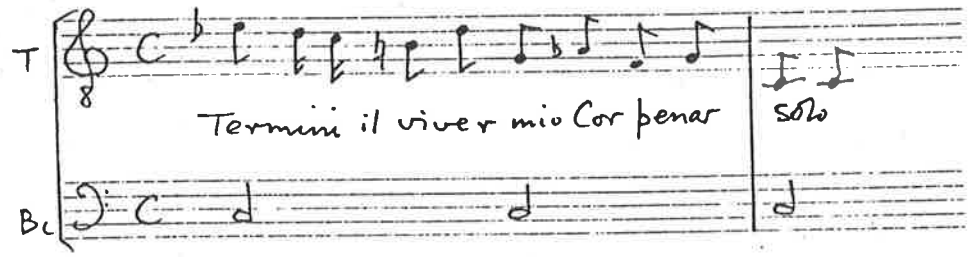
(x^2) Penitenza (m. 759-786) Now go, loyal son,



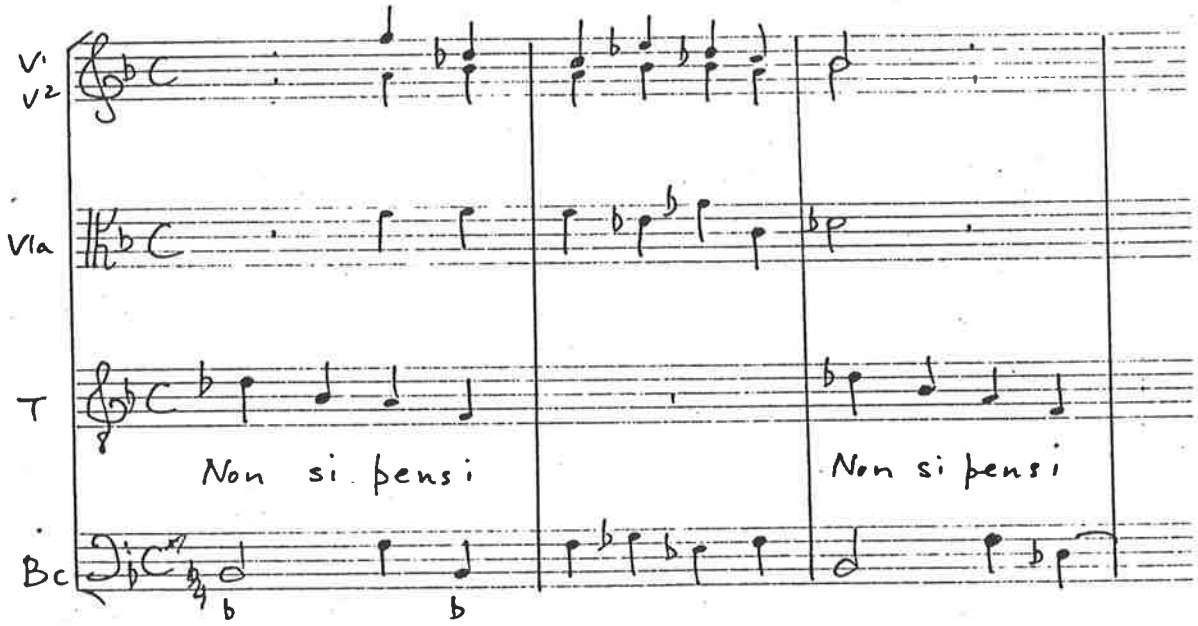
(x^3) Penitenza (m. 787-796) and if you have more to suffer



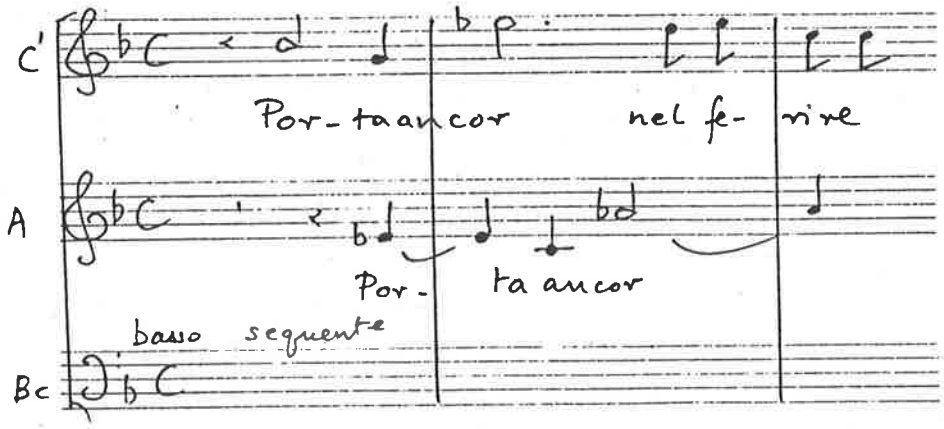
(x[4]) Peccatore (m. 797-800) End the life, my heart, of solitary suffering



(y) Peccatore (m. 801-814) Aria. Adagio. You do not consider

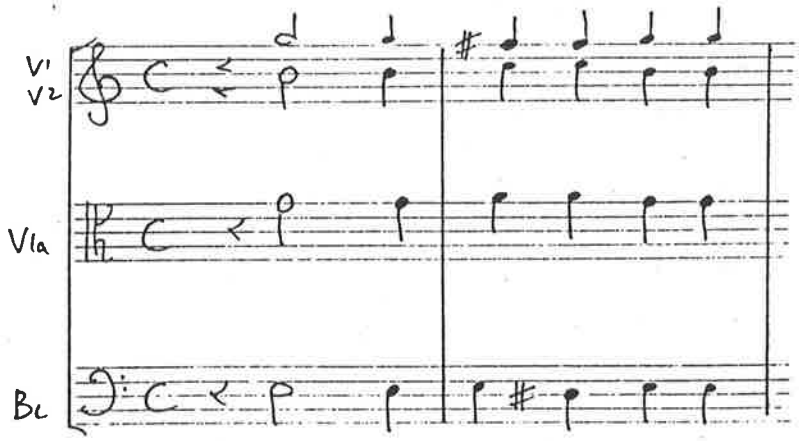


(z) Madrigale I (m. 815-846) C^1C^2A T B Bc He still goes on suffering

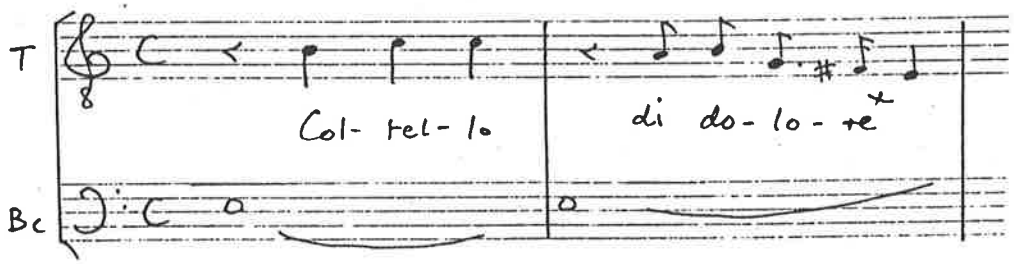


Parte Seconda

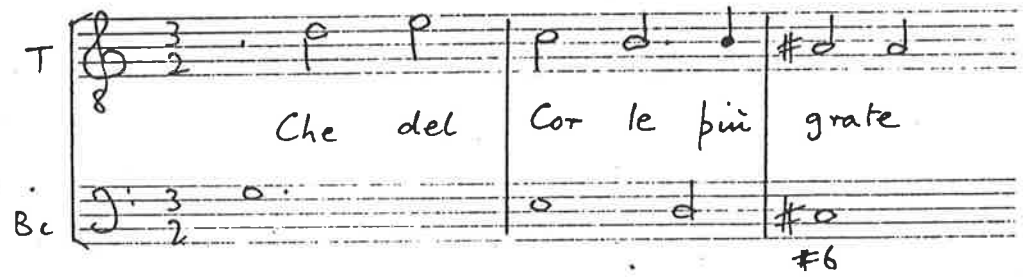
SINFONIA (m. 1-10)



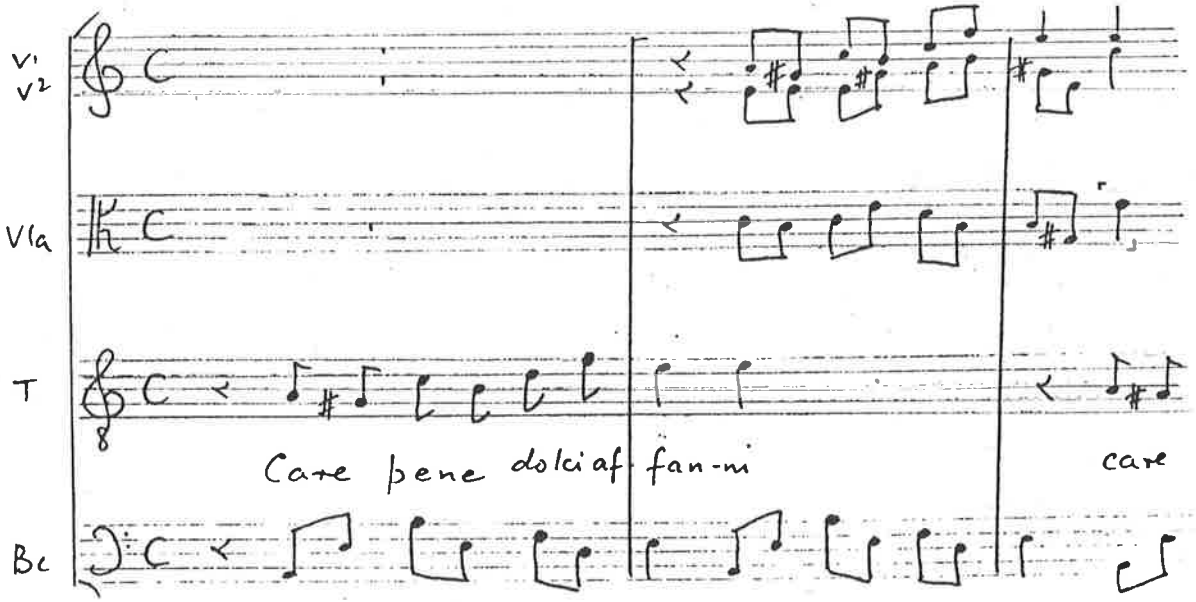
(a) Peccatore (m. 1-9) Knife of pain



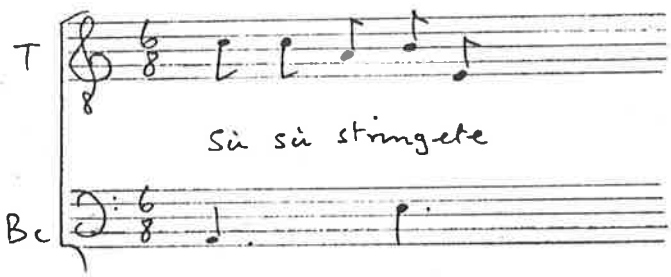
(a[1]) Peccatore (m. k0-21) What is most pleasant to the heart



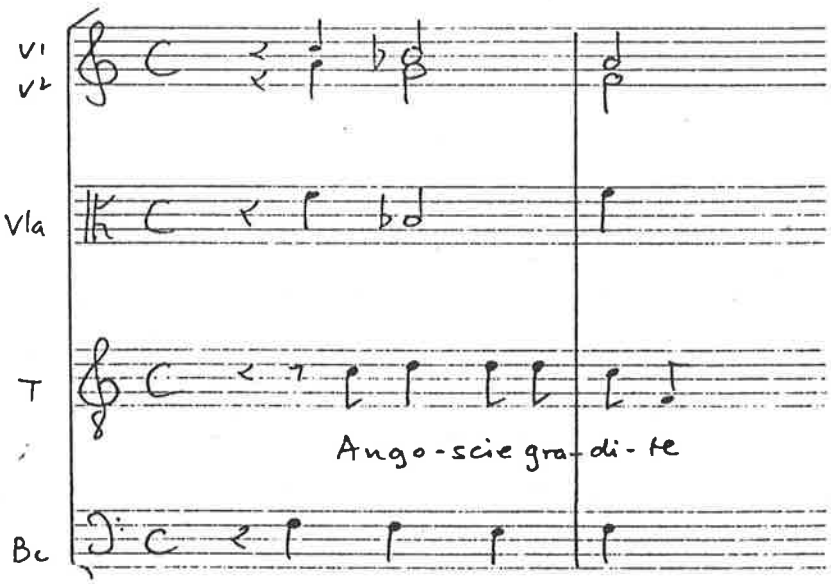
(b) Peccatore (m. 22-31) Aria. Adagio.
Dear pains, sweet afflictions



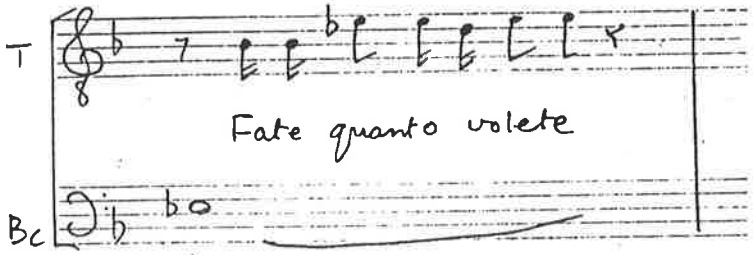
(b[1]) Peccatore (m. 32-48) Come, bind



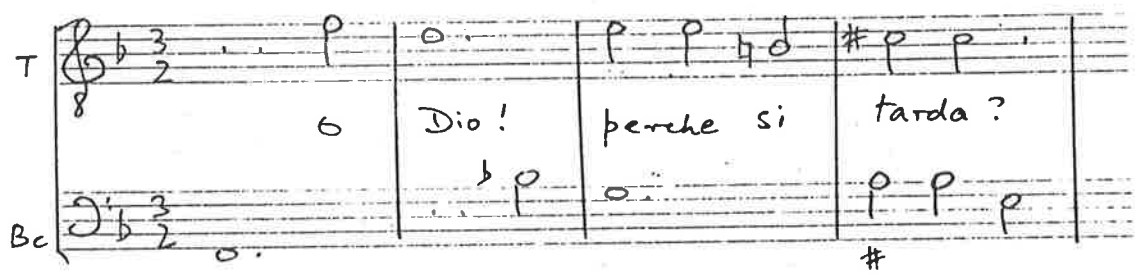
(b[2]) Peccatore (m. 49-67) Welcome sufferings



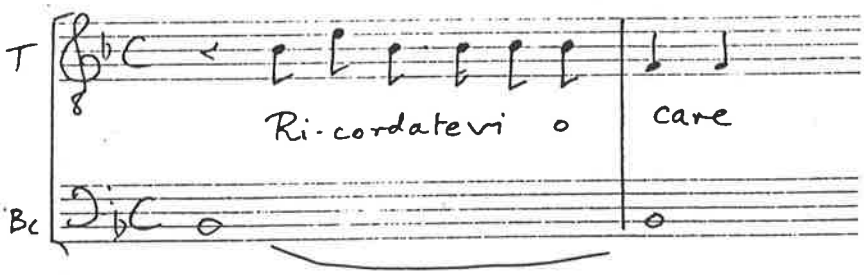
(c) Peccatore (m. 68-71) Do what you will



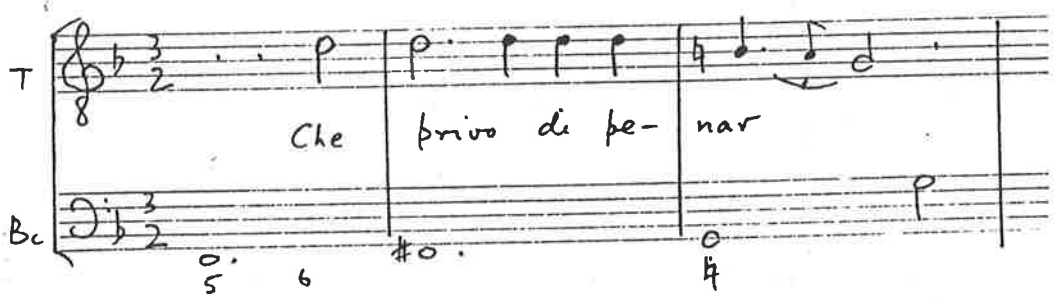
(c[1]) Peccatore (m. 72-90) O God, why do you delay?



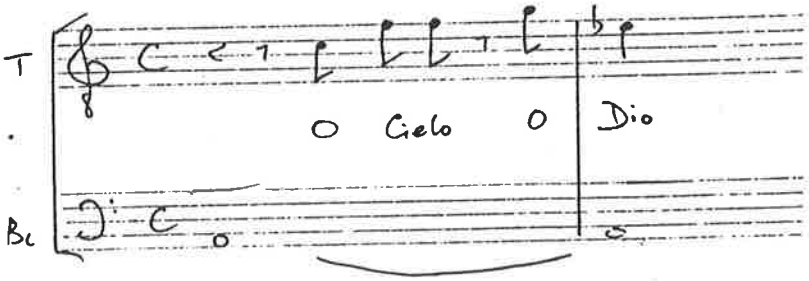
(c^2) Peccatore (m. 91-103) Remember, O dear one



(c^3) Peccatore (m. 104-111) That I take away from suffering

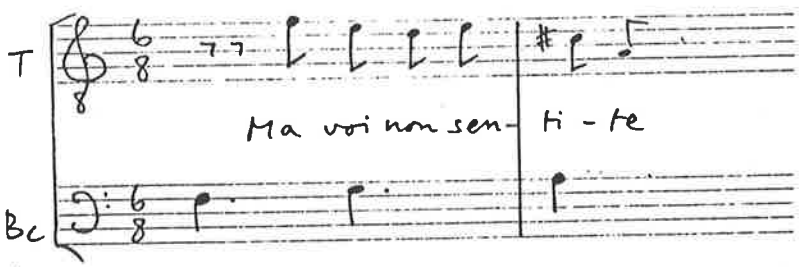


(c^4) Peccatore (m. 112-118) O Heaven, O God

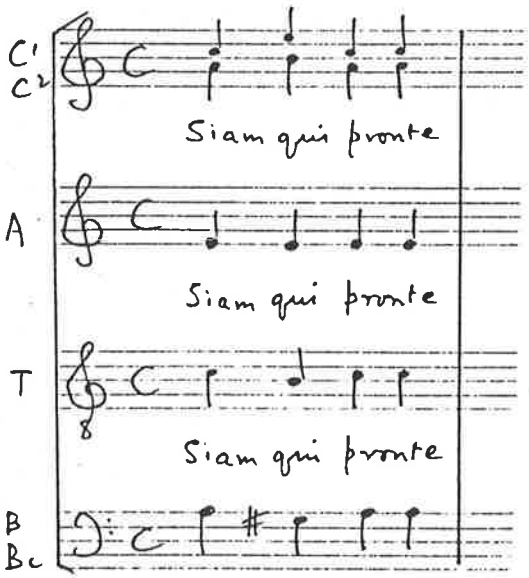


(c^5) Peccatore (m. 119-123) = (b^2)

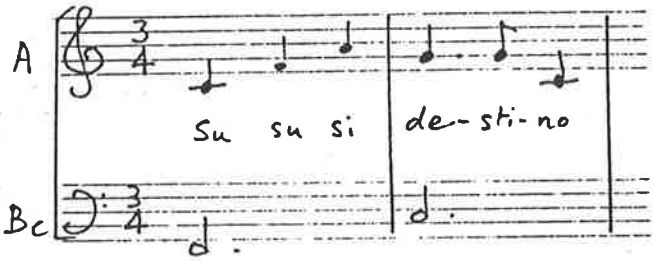
(c^6) Peccatore (m. 124-130) T V^1V^2Vla Bc But you do not feel



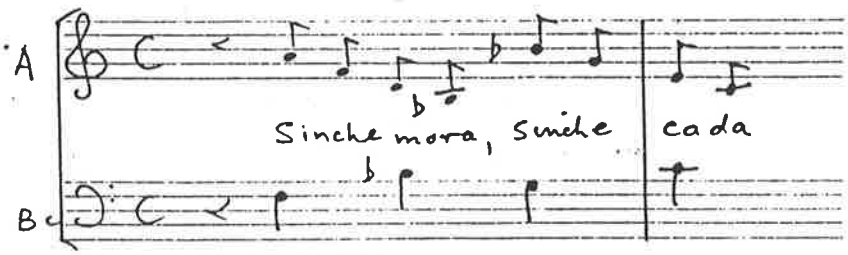
(d) Coro di Pene (m. 131-143) Here we are at once



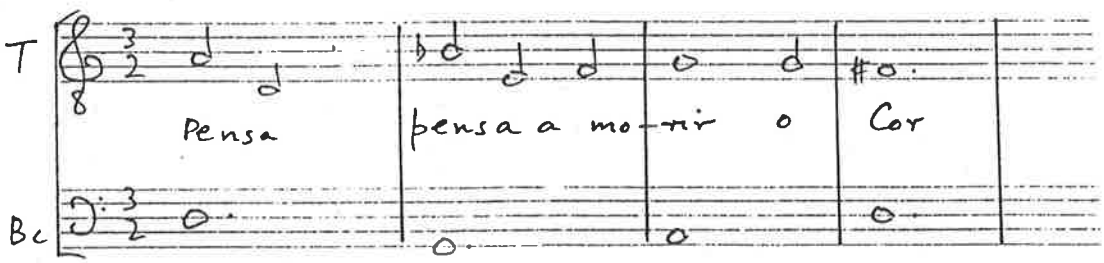
(e) Una delle Pene (m. 144-163)



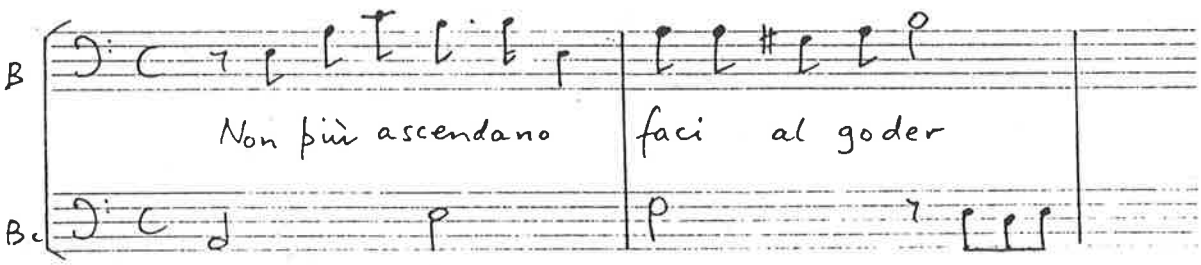
(e[1]) Una delle Pene (m. 164-172) Until he dies, until he drops



(e[2]) Peccatore (m. 173-176) Think of death, O Heart

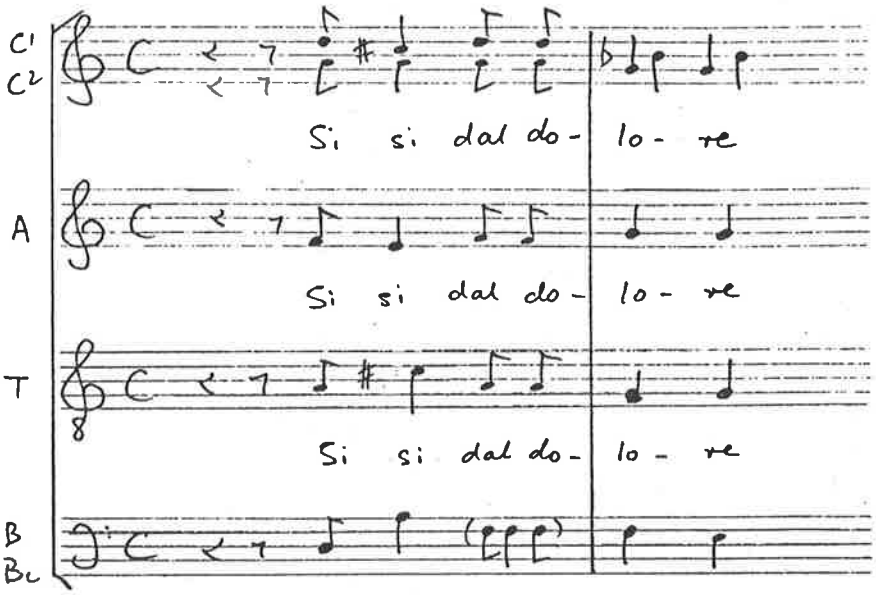


(e[3]) Una delle Pene (m. 177-198) They no longer raise torches for pleasure



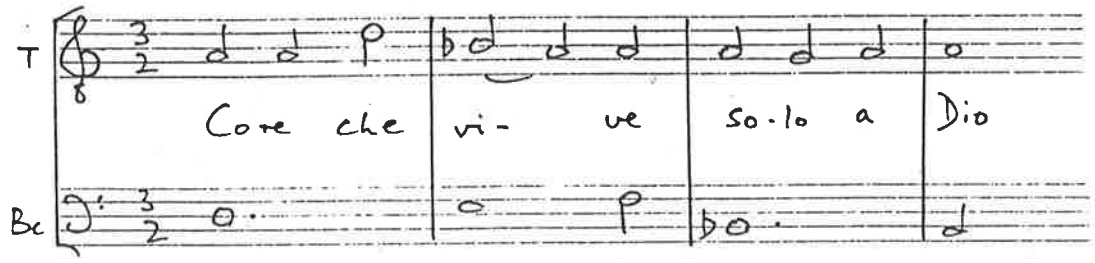
(e^4) Peccatore (m. 199-203) = (e^2) Yes, from pains

(e^5) Coro (m. 204-210)

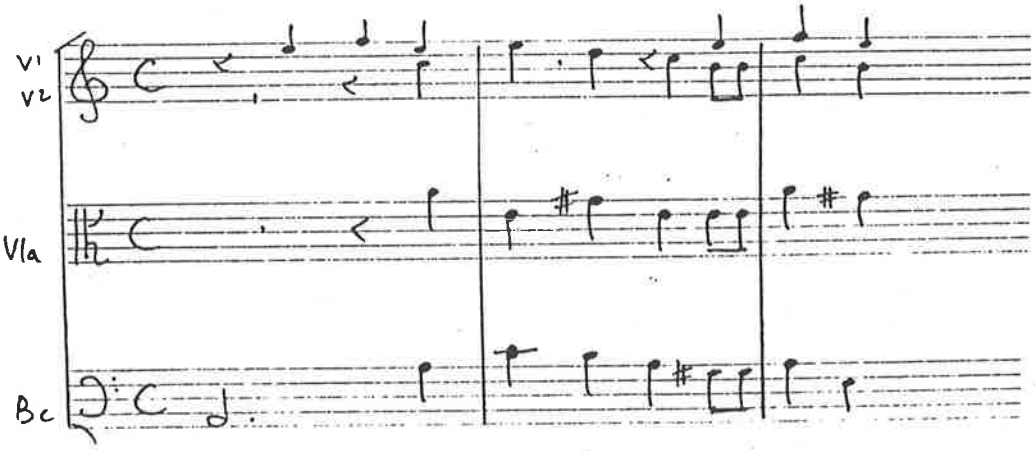


(e^6) Peccatore (m. 211-229) Already from an unsuspected whirlwind

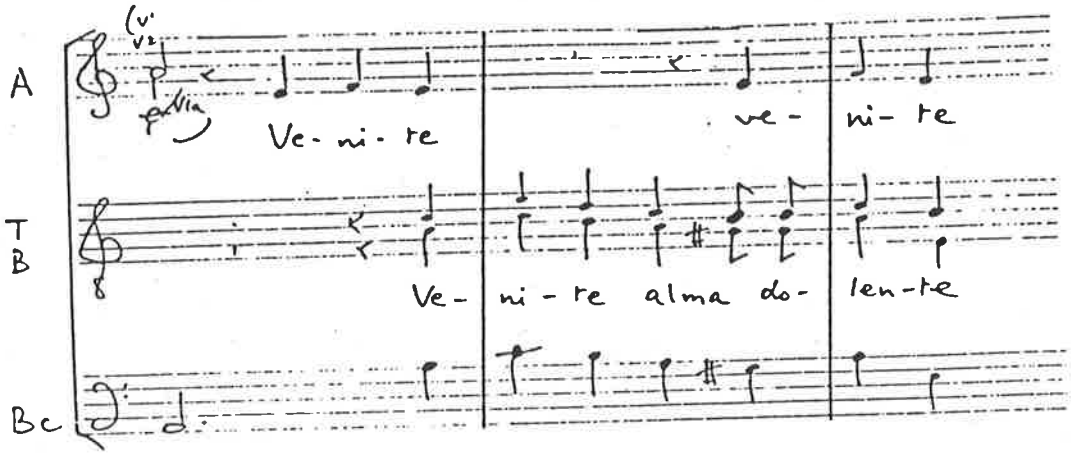
(e^7) Peccatore (m. 230-236) Adagio. The heart which lives apart from God



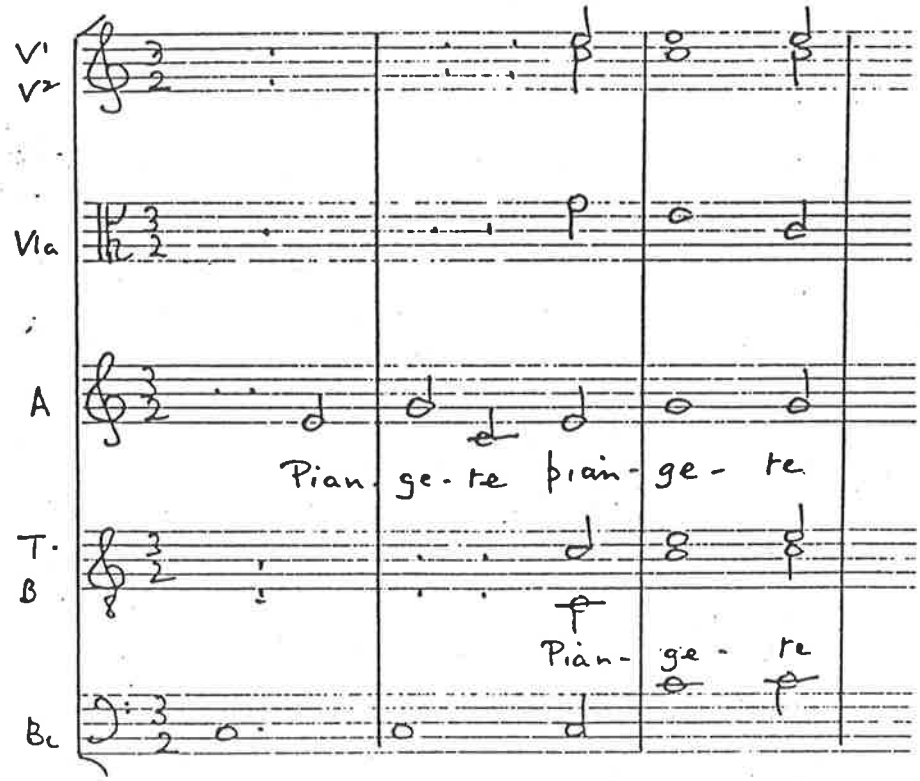
(f) (m. 237-242) A T B V^1V^2Vla Bc



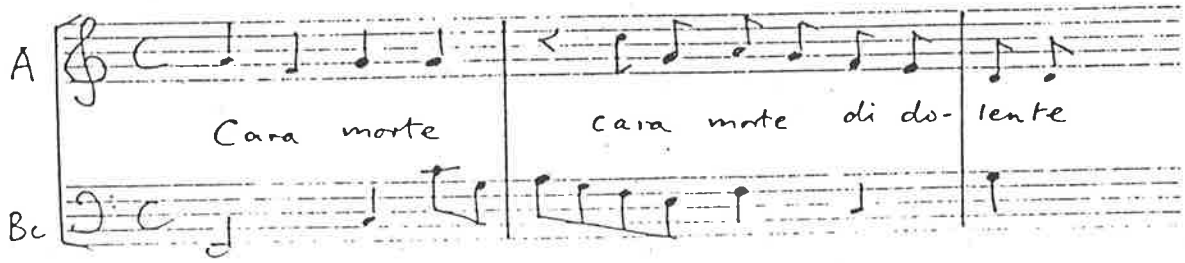
(f^1) (m. 243-260) A T B V^1V^2Vla Bc Come, sorrowing soul



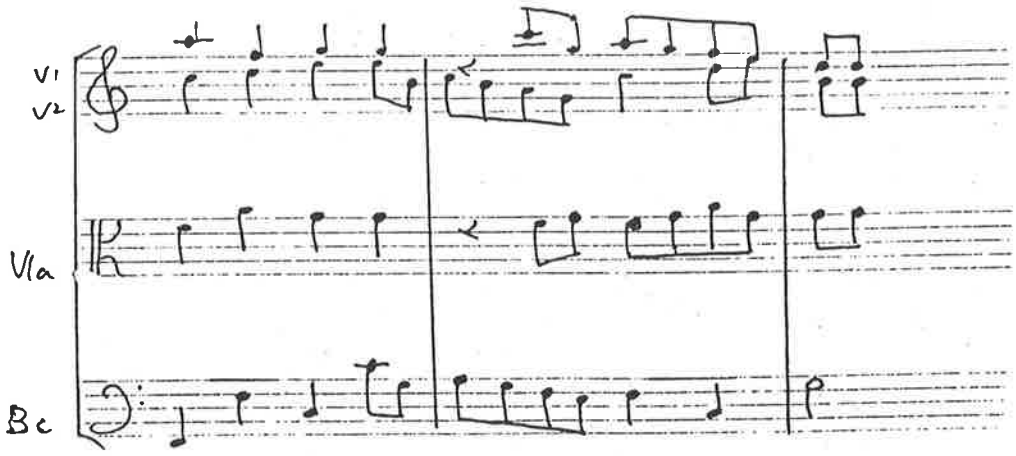
(f^2) (m. 261-300) A T B V^1V^2Vla Bc You weep



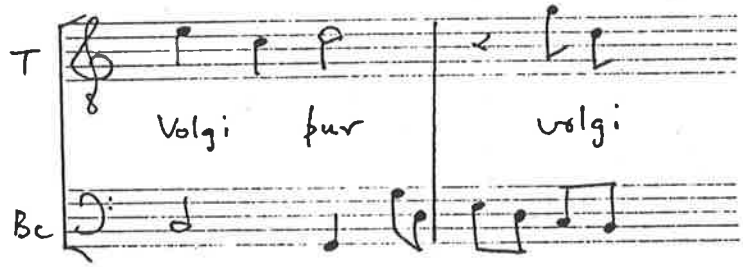
(g) (m. 301-308) Dear death of pain



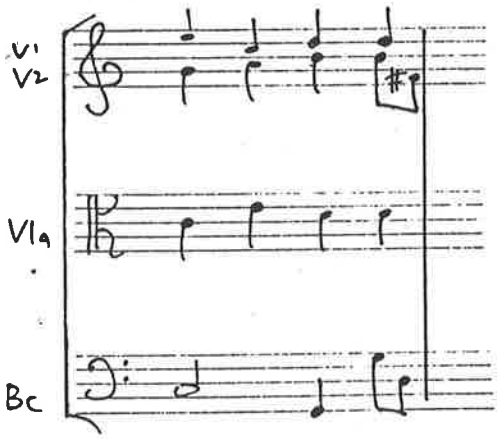
(g^1) Rit^o. (m. 309-316) V^1V^2Vla Bc



(g^2) (m. 317-323) Turn away (the arrows)



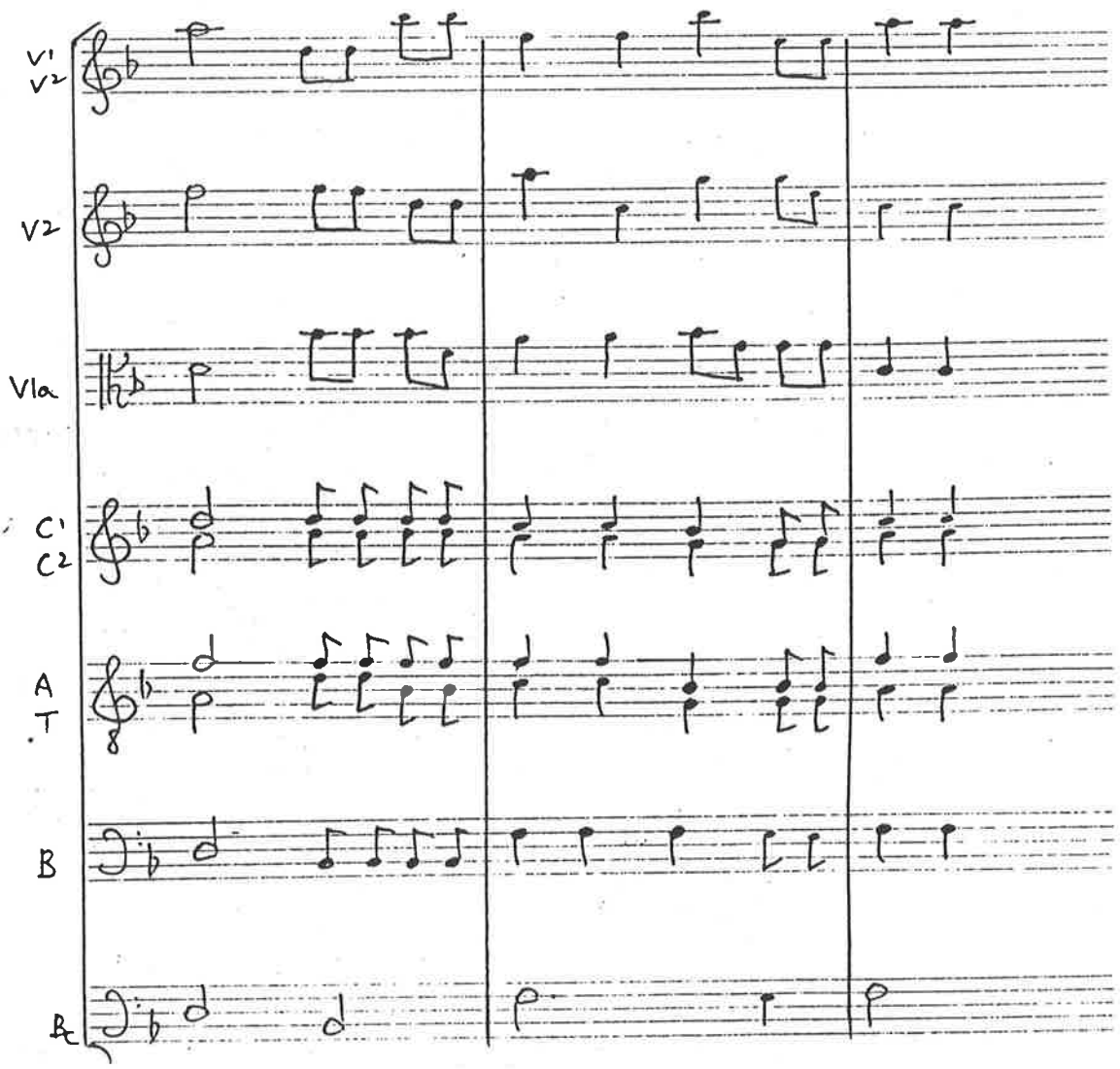
(g^3) Rit^o. (m. 324-331) V^1V^2Vla Bc



(g^4) (m. 332-339) He whom from grief

(g^5) Rit^o. (m. 339-346) = (g^1)

(h) [Madrigale II] (m. 347-376) C^1C^2A T B V^1V^2Vla Bc (Tutti)



216 La Morte del Cor Penitente

Text: Anonymous

LA MORTE/ DEL/ COR PENITENTE./ ORATORIO/ CANTATO/ Nell'Augustiss.ma Cappella/ Della S.C.R.M.ta/Dell'IMPERATORE/ LEOPOLDO I./ L'Anno M.DCCV./ Posto in Musica del Sig.r Legrenzi./ IN VIENNA D'AUSTRIA,/ Appresso gli Heredi Cosmerouiani della Stamperia/ di S.M.C.

Source used: Wn MS.18890.A.N.49 C.74

Time signatures: C $\frac{3}{2}$ $\frac{6}{8}$ $\frac{3}{4}$

Tonality: Part 1: c c/g F c c g/d a/b b G F/g e/g g/Bb F/a d/g Bb/c F F/g F/a d a/e C/b e b G c/e C/a F/g d C/F F d/Bb Eb/Bb gc Eb½C Bb/d c/F d/F F/e a a/F d/Bb g c/Eb bb c

Part 2: ee/b G/e a/F Eb/F F/d Bb g/Bb F/d a f d a F C/F C a d/a F/C F d/a e/d a F/C C F/C d/F

Clefs:

	Peccatore	C^4
	Penitenza	C^1
	Speranza	C^1
	Una delle Pene	C^3
	Una delle Pene	F^4
	Coro di Pene	$C^1C^2C^3C^4F^4$
V^1	V^1	G^2
	V^2	G^2
	Vla	C^3
	Bc	F^4

217 HERODIADE

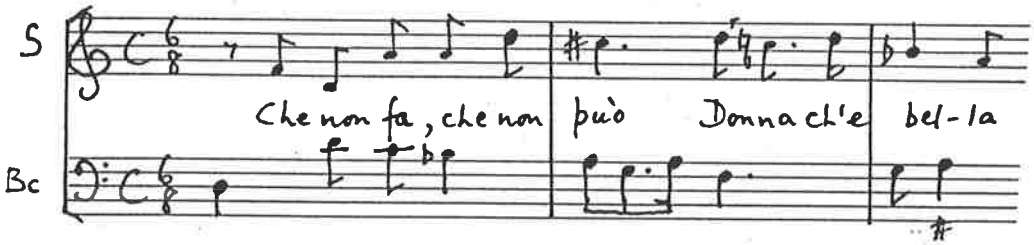
III: SECULAR VOCAL MUSIC

A: CANTATAS

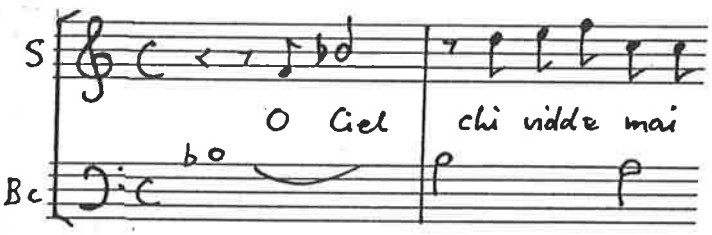
230 CHE NON FA (S Bc) Opus 12/1

(a) (m. 1-25: 26-50)

1a What cannot a beautiful woman do?



(b) (m. 51-67) O Heaven, who ever saw

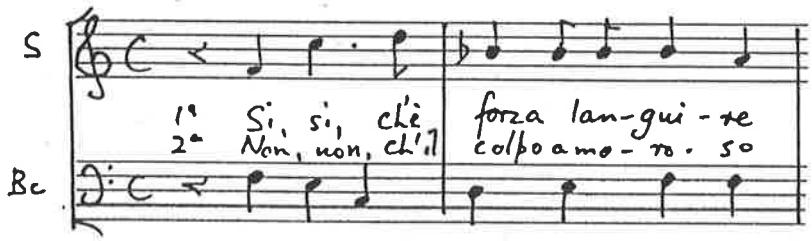


(c) (m. 68-76)

(m. 94-108)

1a Yes, what is the use of pining

2a No, from the loving blow -

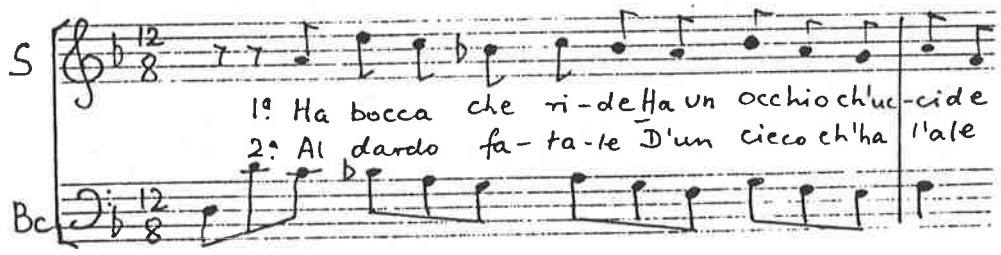


(c[1]) (m. 77-82)

(m. 109-119)

1a She has a mouth that smiles; she has an eye that kills

2a (I cannot resist) the fatal dart of the blind one with wings



(c^2) = (c) (m. 83-93)

C Bc

231 A POVERO AMATOR/Opus 12/2

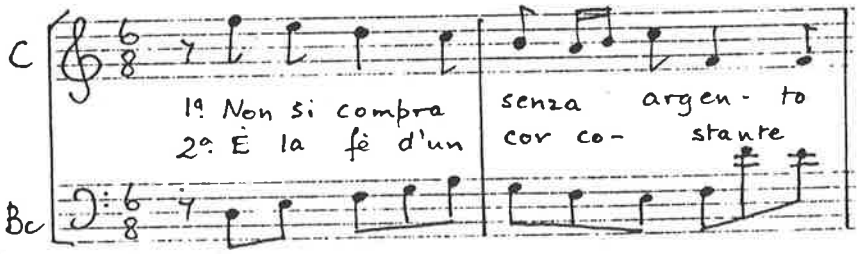
(a) (m. 1-11) To the poor lover

(b) (m.12-37)

(m. 38-63)

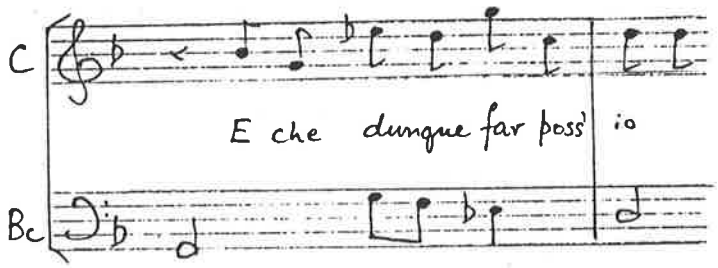
1[a] You can buy nothing without money

2[a] It is the faith of a constant heart



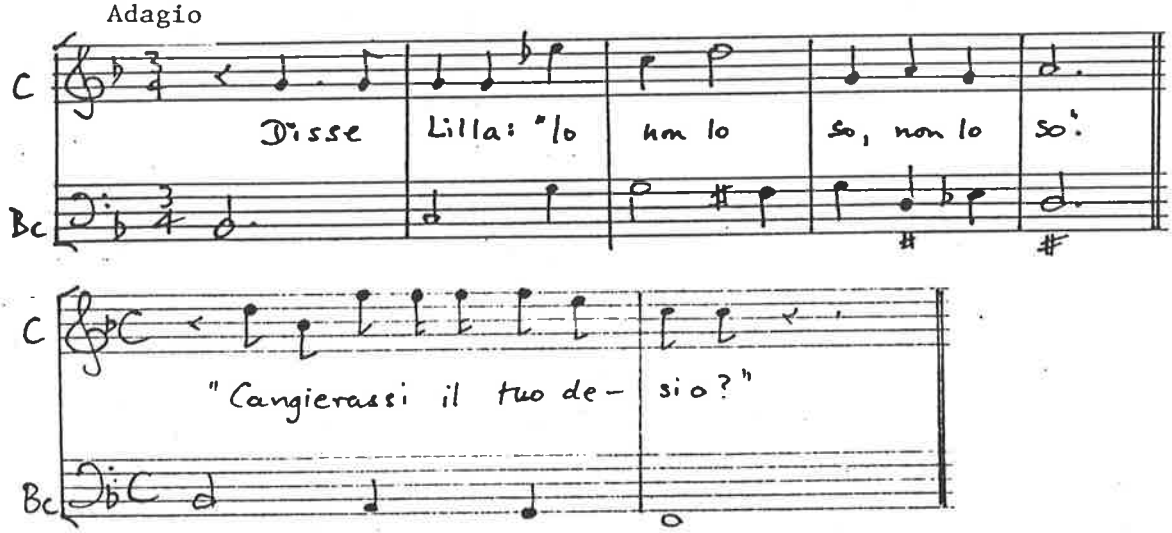
(c) (m. 64-85) Aminta then asked:

(d) (m. 86-88) And what then can I do?

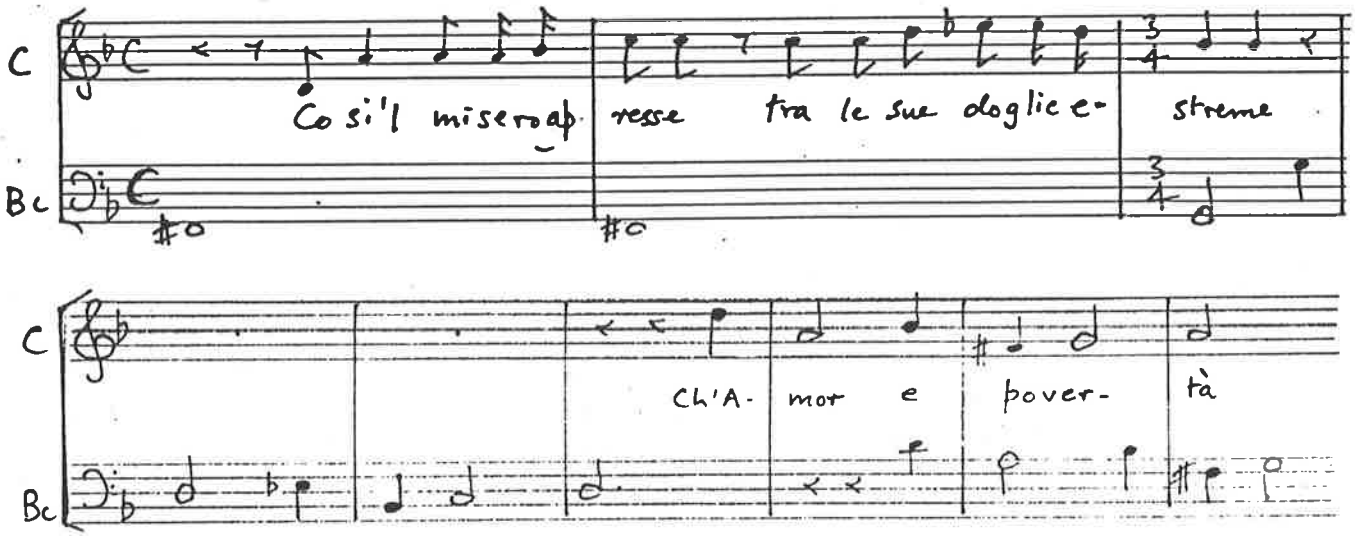


(e) (m. 89-127) [$\frac{3}{4}$ and C interchange in dialogue]

Said Lilla: "I do not know". "Would you change the object of your desire?"

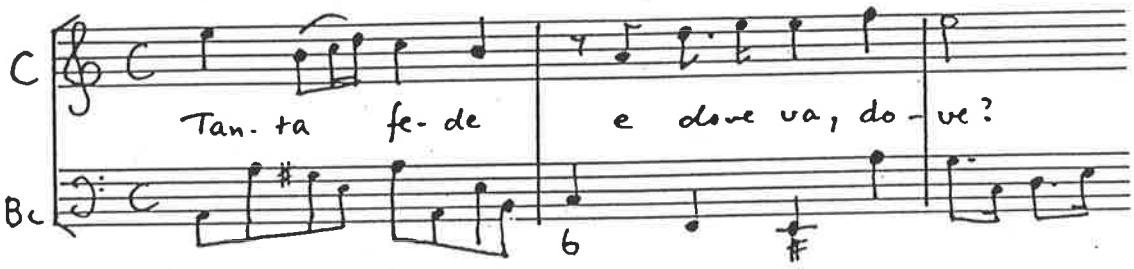


(f) (m. 129-151) Thus the wretched man learned in his extreme grief that love and poverty (go badly together)

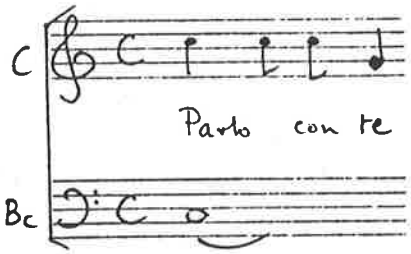


232 TANTA FEDE (C Bc) Opus 12/3

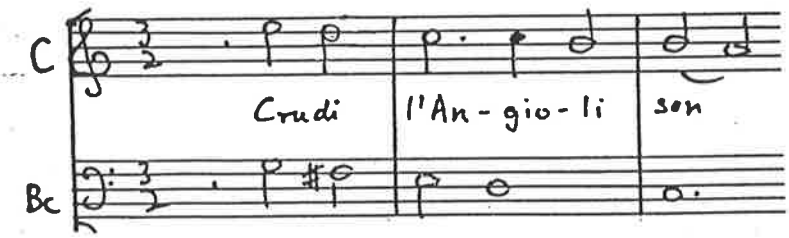
(a) (m. 1-15) So much faith, and where does it go, where?



(b) (m. 16-37) I speak with you

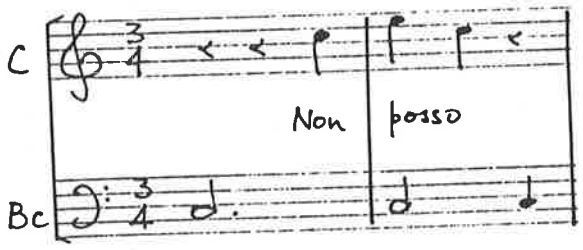


(c) (m. 38-53) The angels are cruel

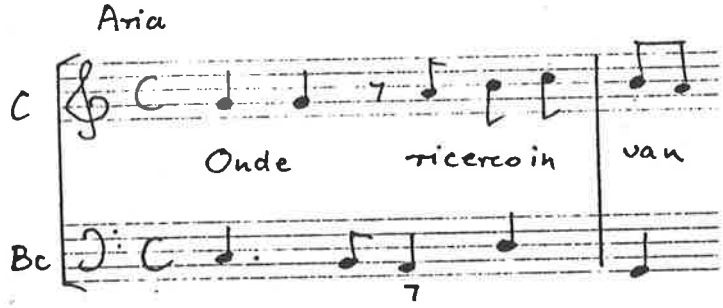


(d) (m. 54-73) I seek liberty

(e) (m. 74-180) I cannot

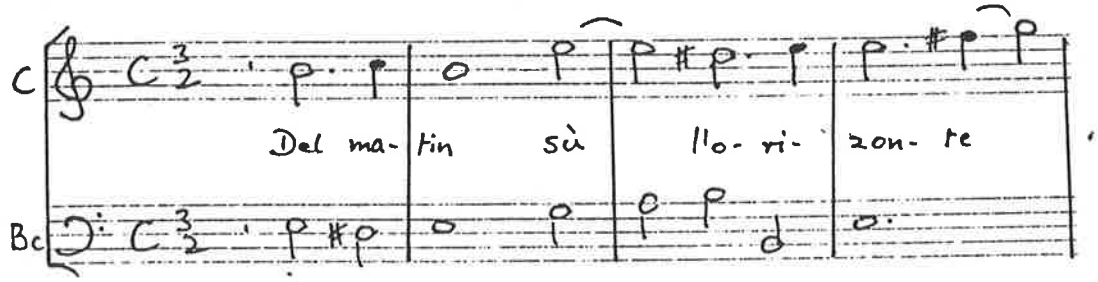


(f) (m. 181-199) Wherefore I seek in vain



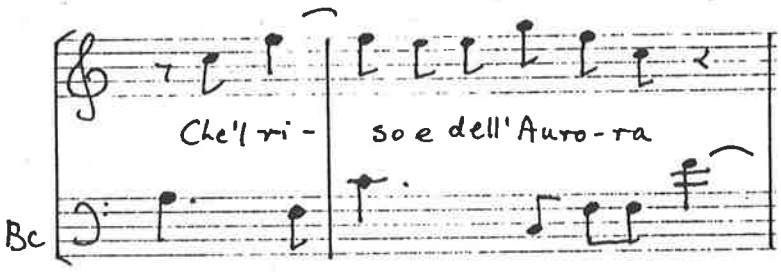
233 DEL MATIN SU L'ORIZONTE (C Bc) Opus 12/4

(a) (m. 1-9: 10-37) In the morning, on the horizon

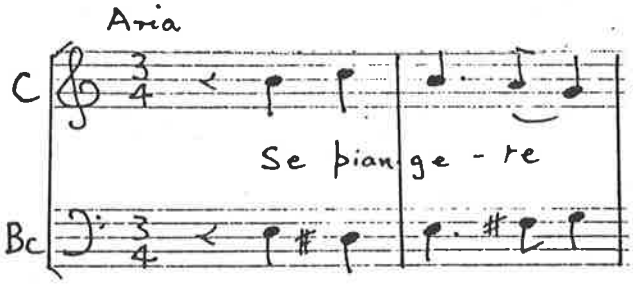


(b) (m. 38-45) But if she who to the world...

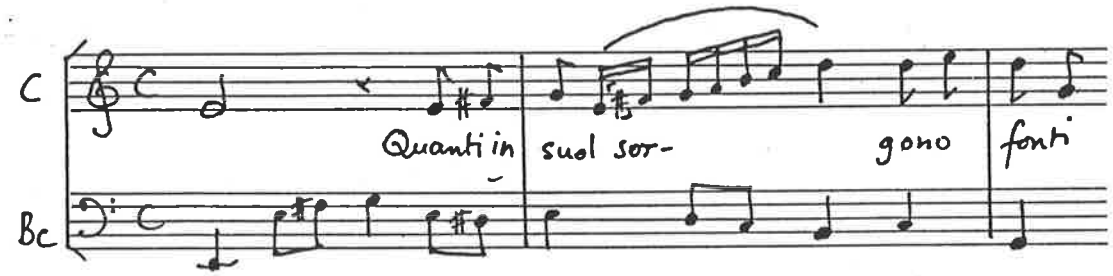
(c) (m. 45-60) for her laugh is Aurora's



(d) (m. 61-87) If you weep

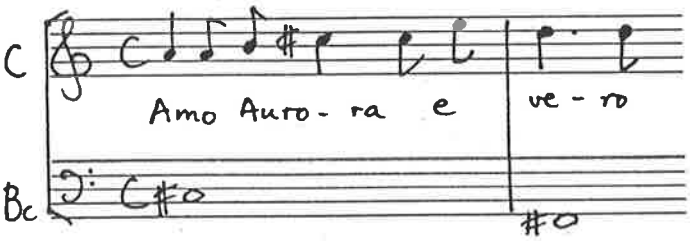


(e) (m. 88-97) As springs rise from the earth

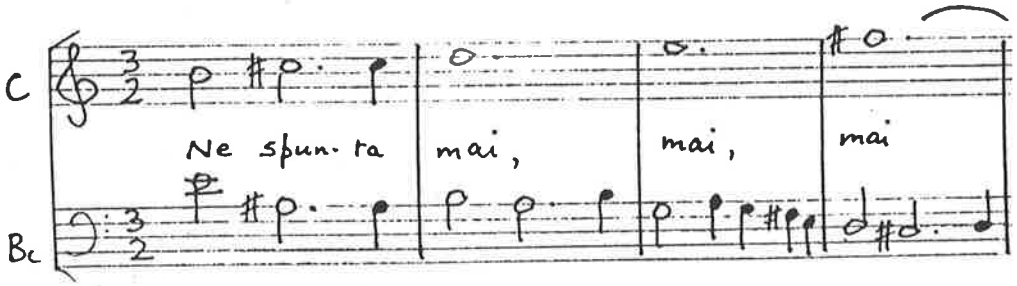


(f) = (d) (m. 98-111)

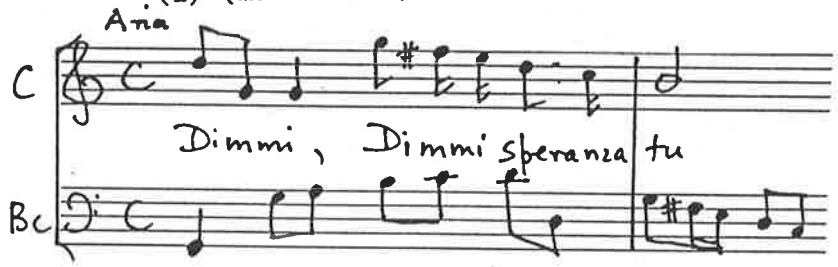
(g) (m. 112-115) I love Aurora, it is true



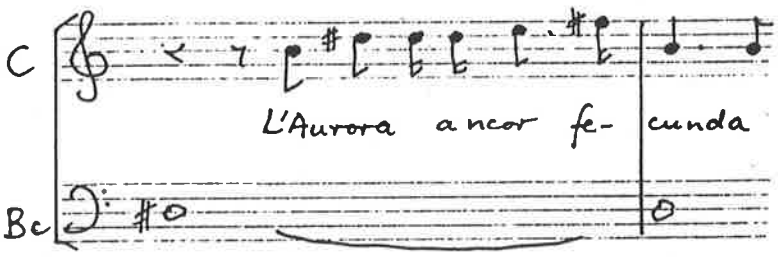
(h) (m.116-134) Never break off...



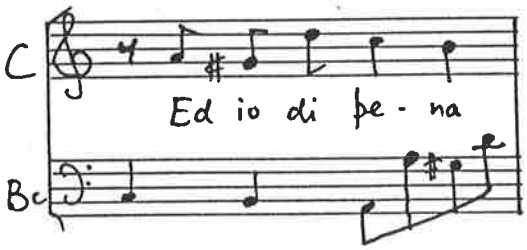
(i) (m. 135-149) Tell me to hope



(j) (m. 150-152) Aurora still fruitful



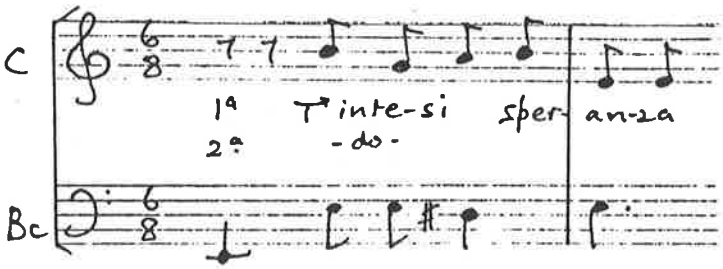
(k) (m. 153-158) And I from suffering



(l) (m. 159-185) (m. 186-213)

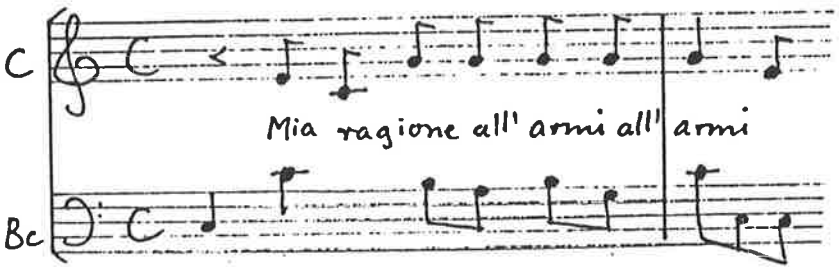
1ª You must have hope

2 - do.-

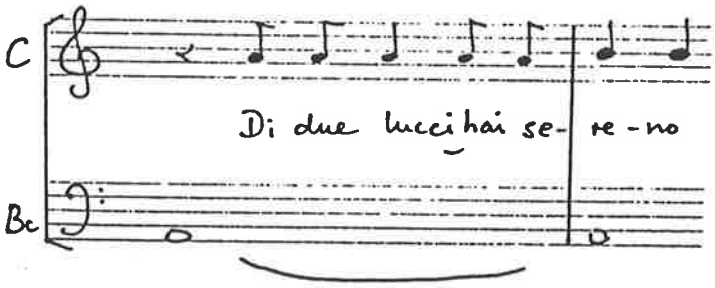


234 MIA RAGIONE, ALL'ARMI (C Bc) Opus 12/5

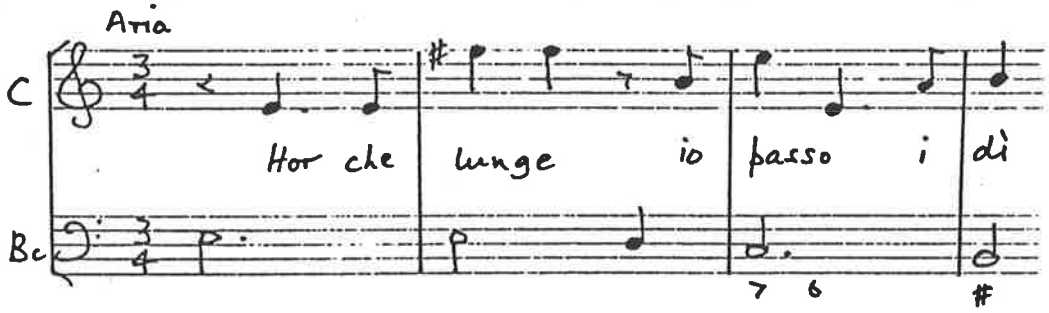
(a) (m. 1-23) To arms, my thoughts...



(b) (m. 24-42) With your eyes, serene one, you have

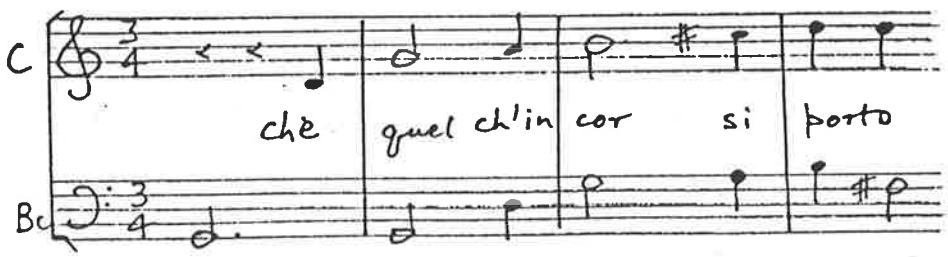


(c) (m. 43-62) Now that I pass my days at a distance

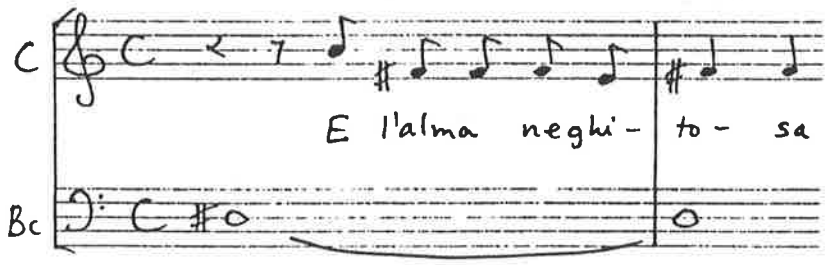


(d) (m. 63-65) And the wicked woman wants me to realise

(e) (m. 66-75) that whatever I bear in my heart



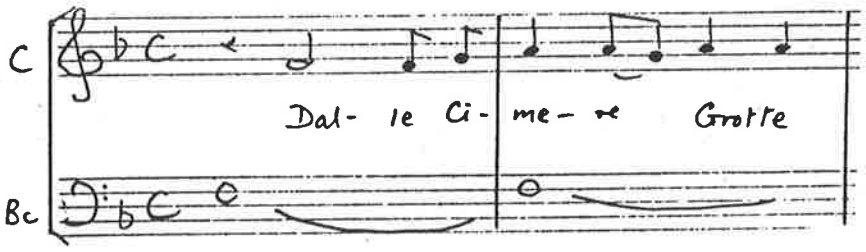
(f) (m. 76-92) And the indifferent soul



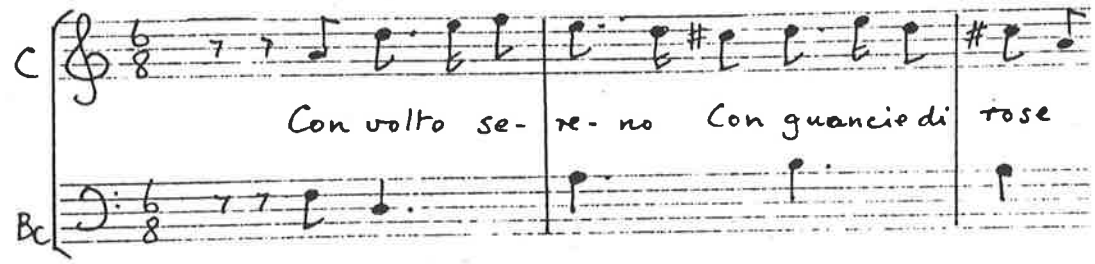
(g) = (a) (m. 93-115

235 DALLE CIMERE GROTTE (C Bc) Opus 12/6

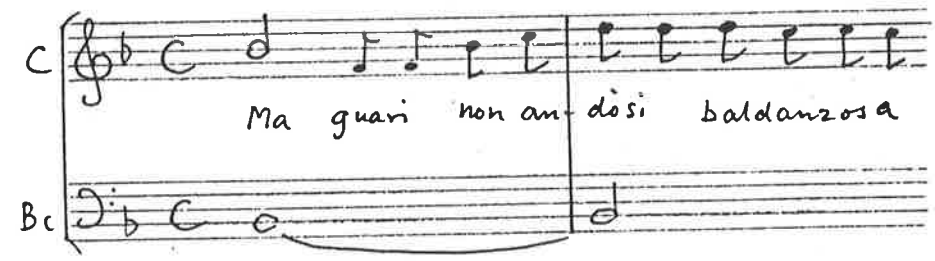
(a) (m. 1-16) From the Chimerean caves



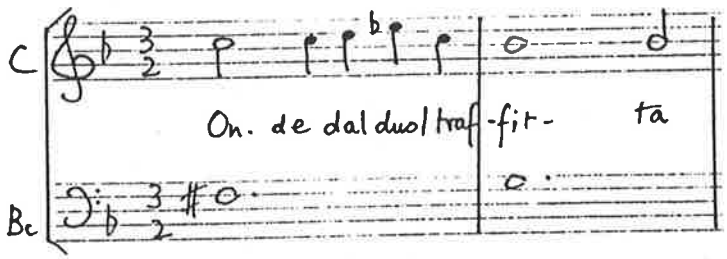
(b) (m.17-48) With serene face, with cheeks of roses



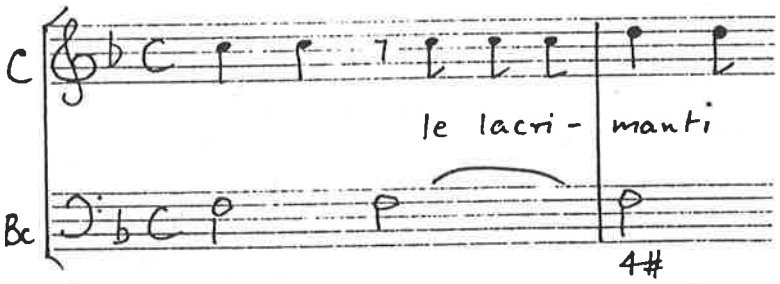
(c) (m.49-55) But she was not so confident



(d) (m.56-61) Wherefore from the piercing pain...

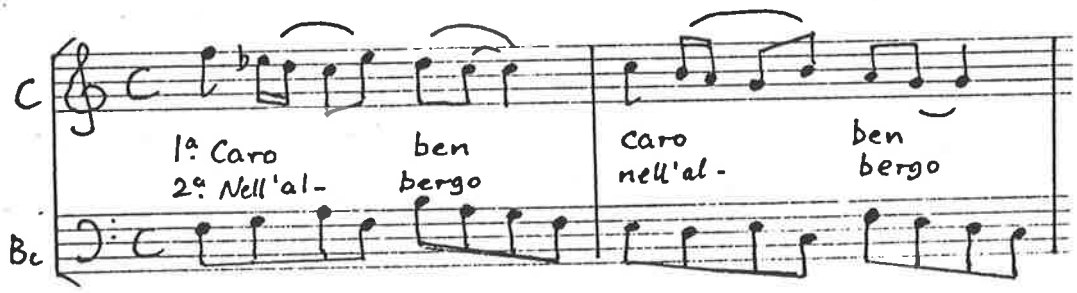


(e) (m.62-65) the weeping...

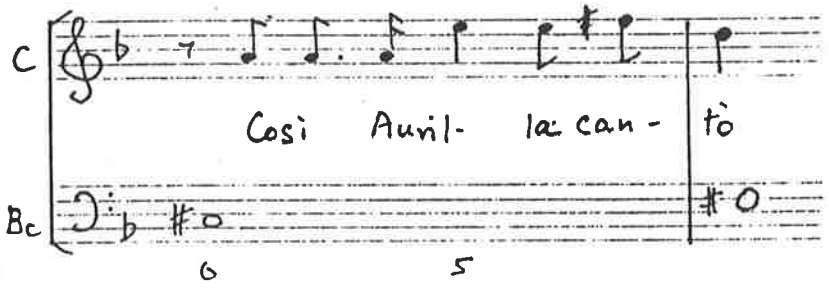


(f) (m.66-93) 1ª Dearly beloved...

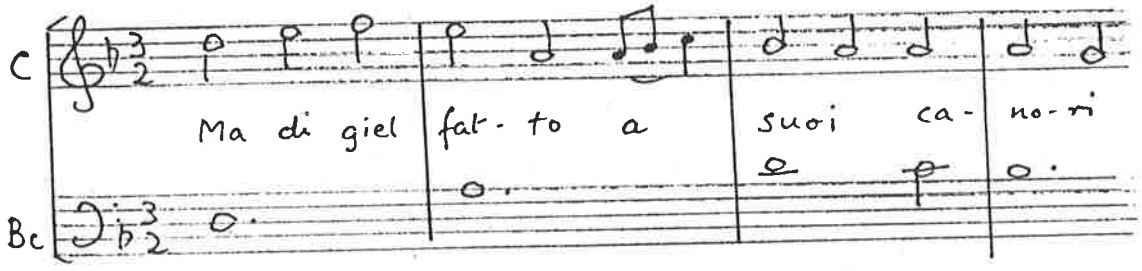
(m.94-k2k) 2ª In the shelter...



(g) (m.122-125 Thus sang Aurilla



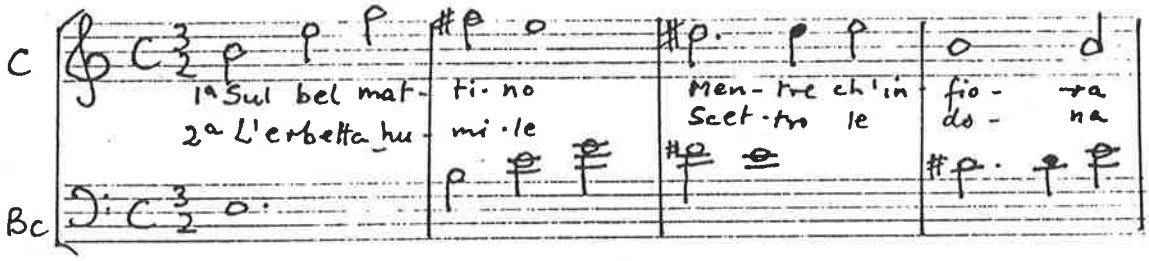
(h) (m.126-170) But he was impervious to her words



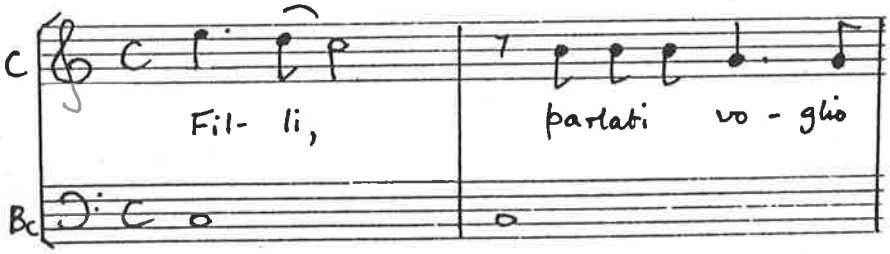
236 SUL BEL MATTINO (C Bc) Opus 12/7

(a) (m. 1-63) 1[a] On a fine morning, as (dawn) adorns...

(m.64-126) 2a The humble grass gives her its sceptre

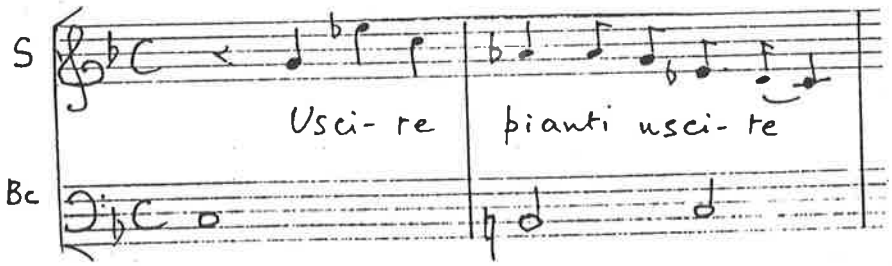


(b) (m.127-150) Phyllis, I wish to speak to you

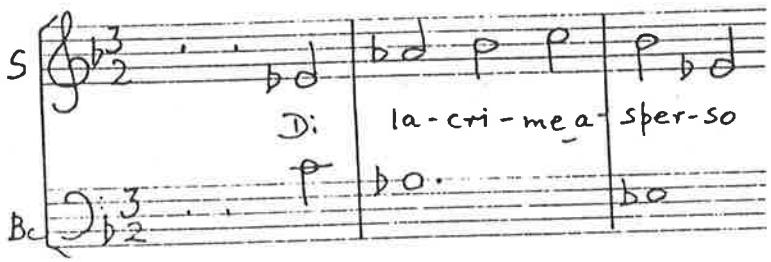


237 USCITE PIANTI (S Bc) Opus 12/8

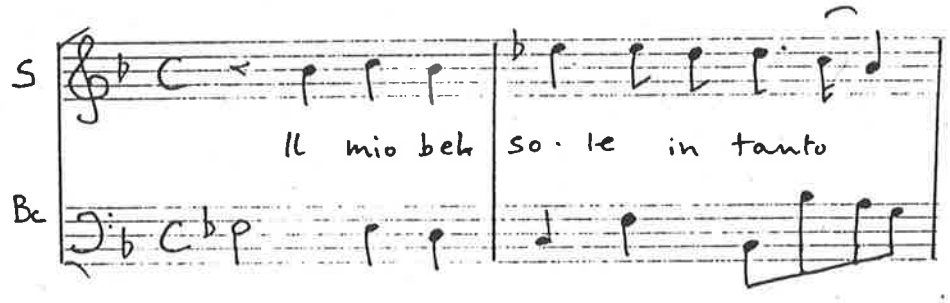
(a) (m. 1-23) Adagio. Go forth, sighs, go forth...



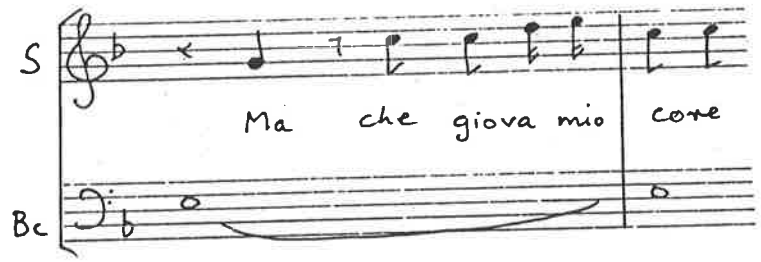
(b) (m.24-44) Aria. Adagio. Sprinkled with tears...



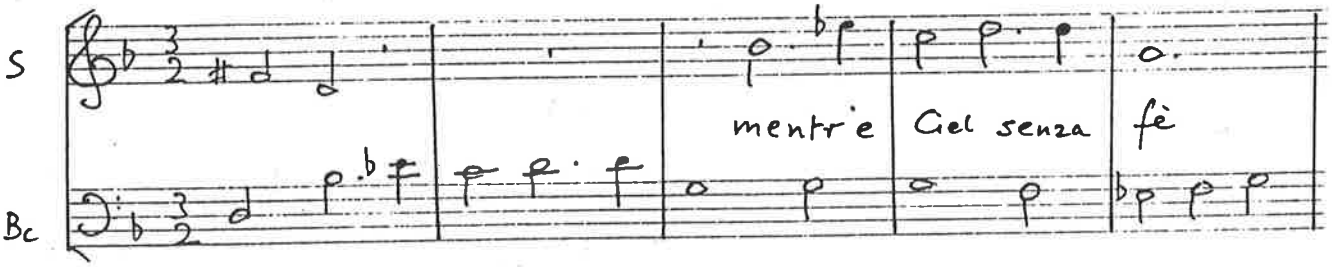
(c) (m.45-55) Meanwhile, my fair sun...



(d) (m.56-66) But what profit is there to my heart...

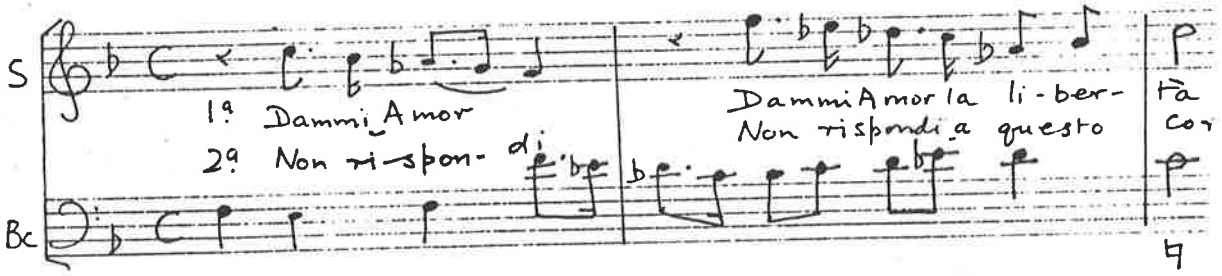


(e) (m.67-81) As things are, Heaven is without faith...

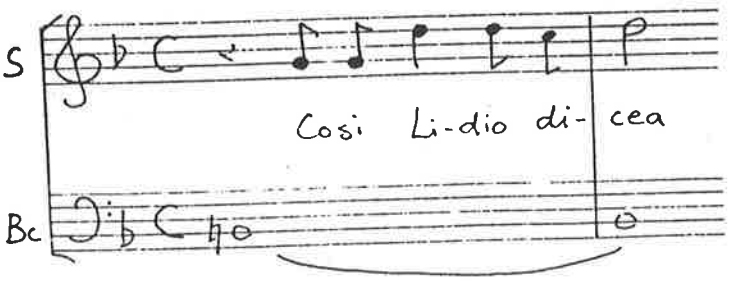


(f) (m.82-98) 1ª Love give me liberty...

(m.99-115) 2ª You do not reply to this heart...

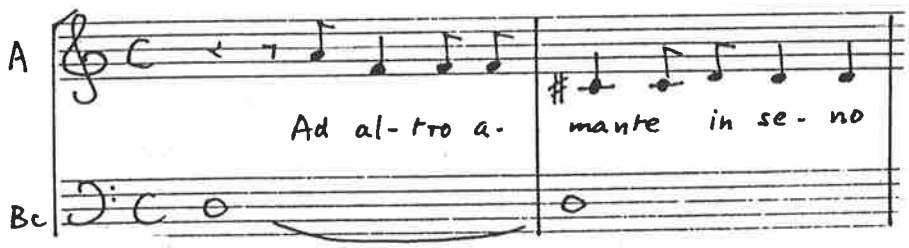


(g) (m.116-128) Thus spoke Lidio

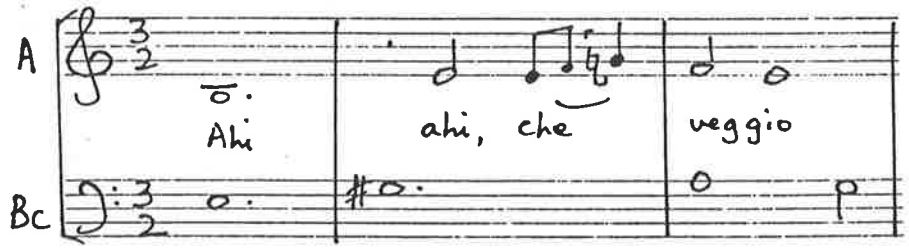


238 AD ALTRO AMANTE IN SENO (A Bc) Opus 12/13

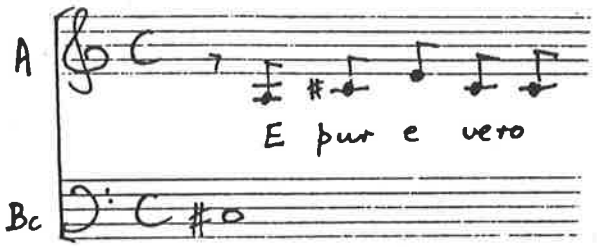
(a) (m. 1-9) To my other lover...



(b) (m.10-14) Ah, what do I see?



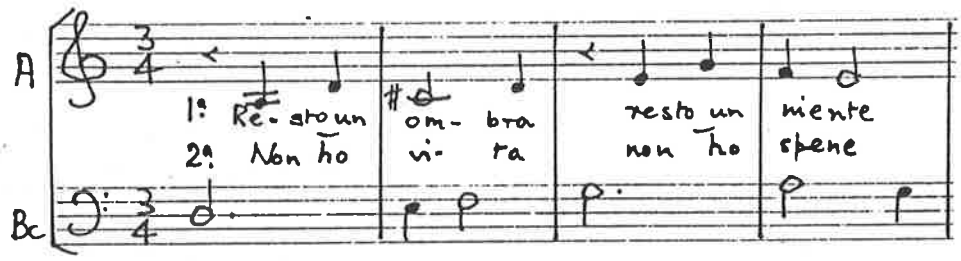
(c) (m.15-31) So it is true



(d) (m. 32-68) (m. 69-105)

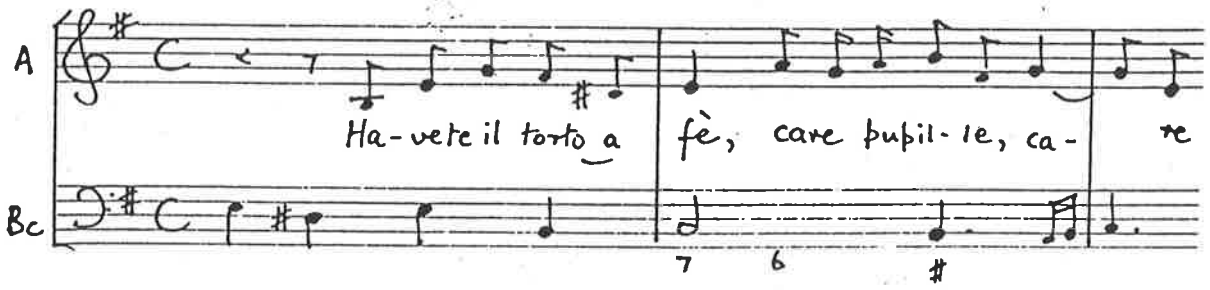
1[a] I remain a ghost: I remain a nothing

2[a] I have no life: I have no hope

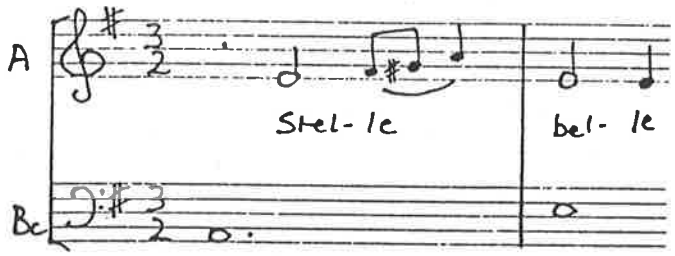


239 HAVETE IL TORTO A FÈ (A Bc) Opus 12/14

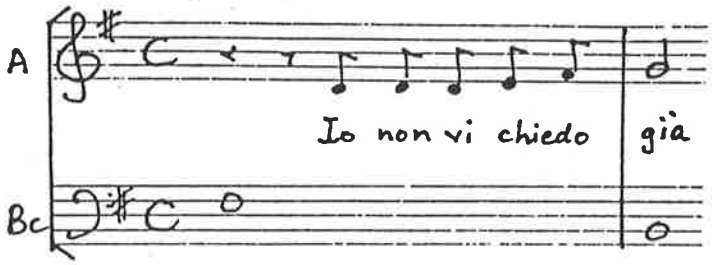
(a) (m. 1-14) You are wrong indeed, dear eyes



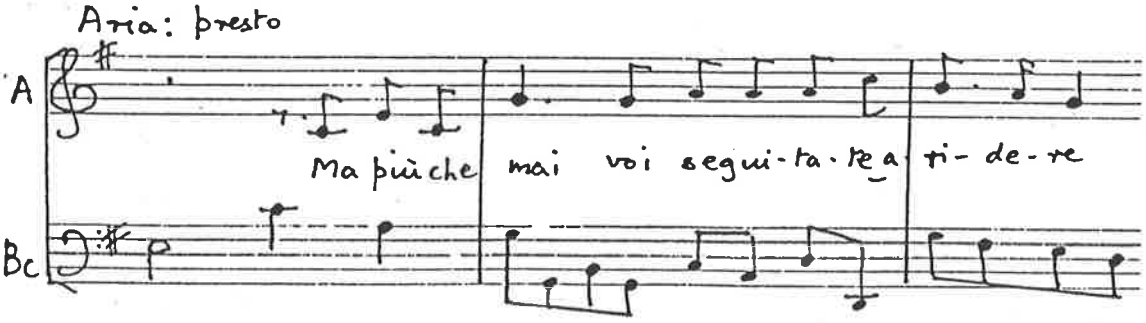
(b) (m. 15-35) Lovely stars



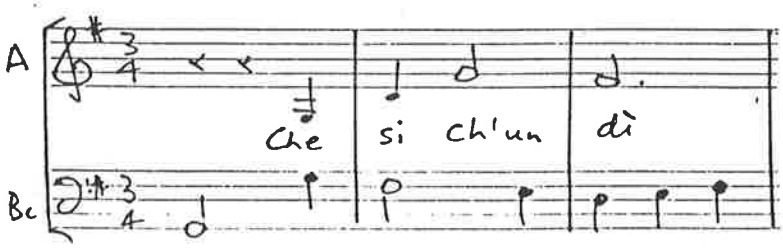
(c) (m. 36-42) I do not ask



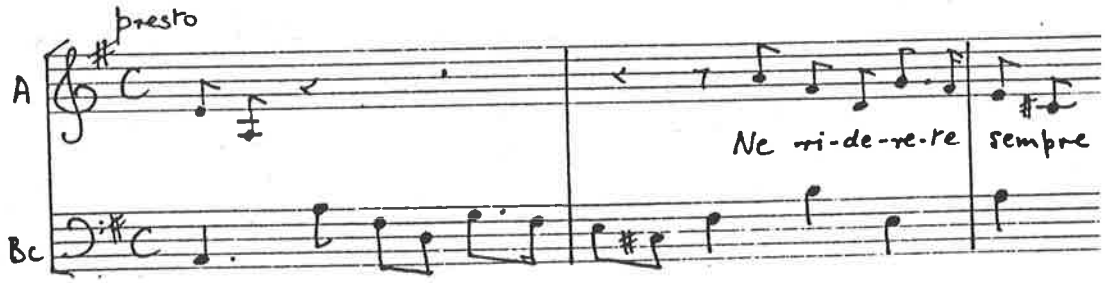
(d) (m. 43-56) But you continue to laugh more than ever



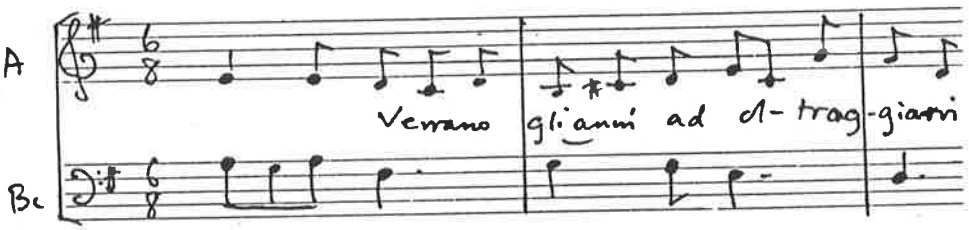
(e) (m. 57-64) What if one day



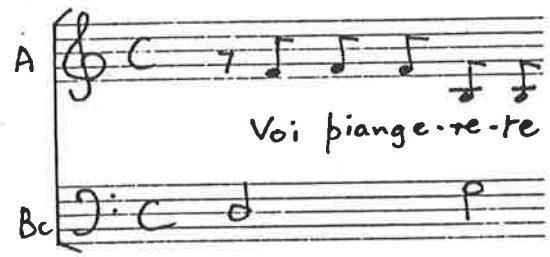
(f) (m. 65-72) You always laugh



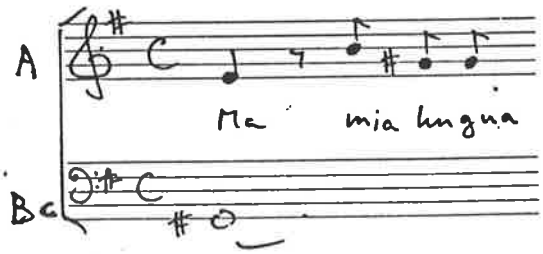
(g) (m. 73-81) The years will come and abuse you



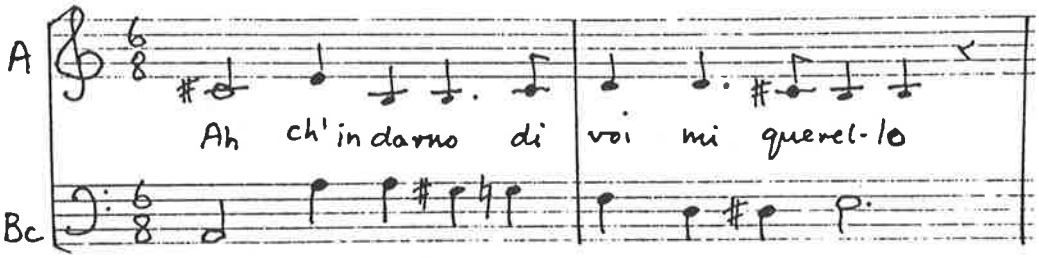
(h) (m. 82-88) You will weep



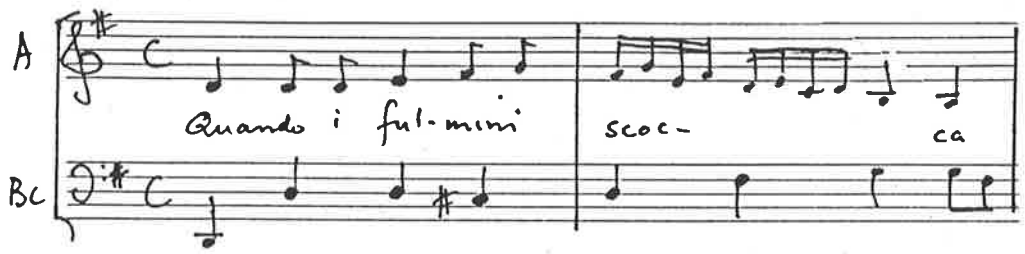
(i) (m. 89-96) But my tongue



(j) (m. 97-112) Ah, why do I quarrel with you in vain?

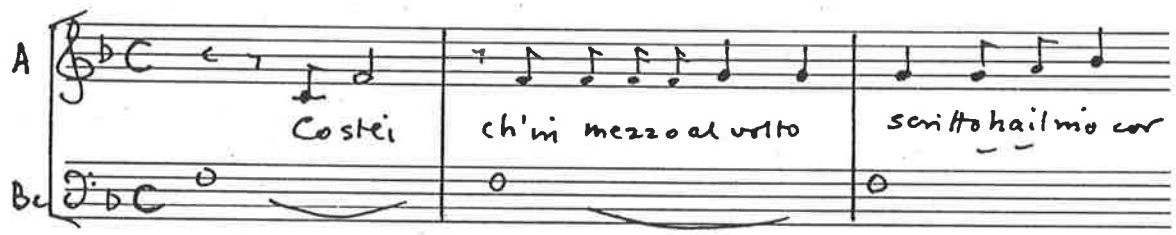


(k) (m.112-123) When the lightning flashes

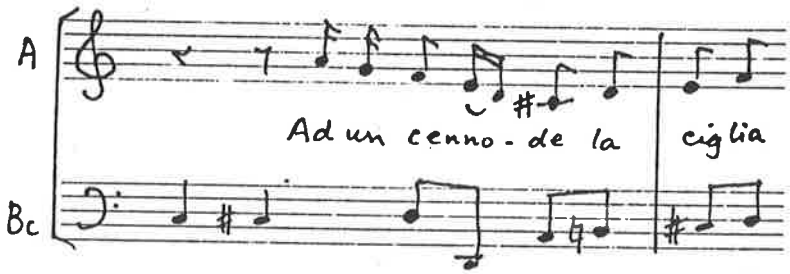


240 COSTEI CH'IN MEZZO AL VOLTO (A Bc) Opus 12/15

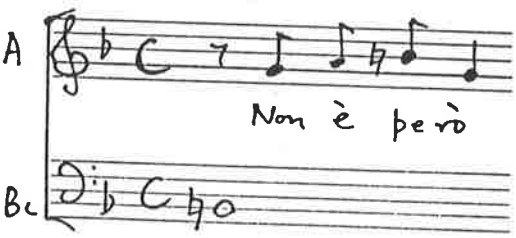
(a) (m. 1-16) She whose face is inscribed in my heart



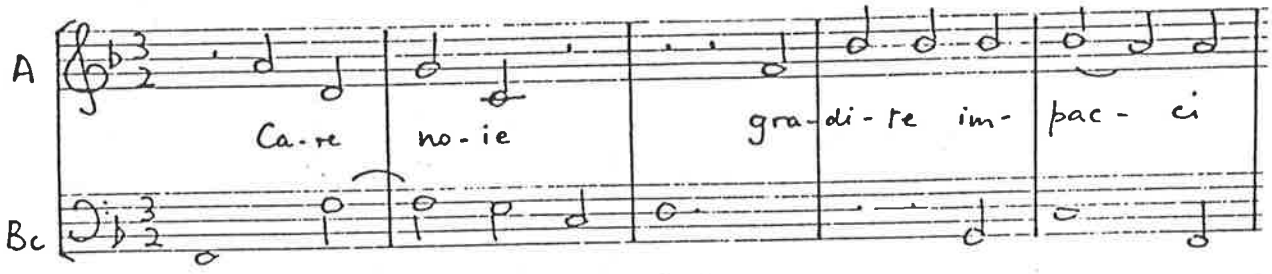
(b) (m. 17-30) At a sign from her eye



(c) (m. 31-43) It is not yet..

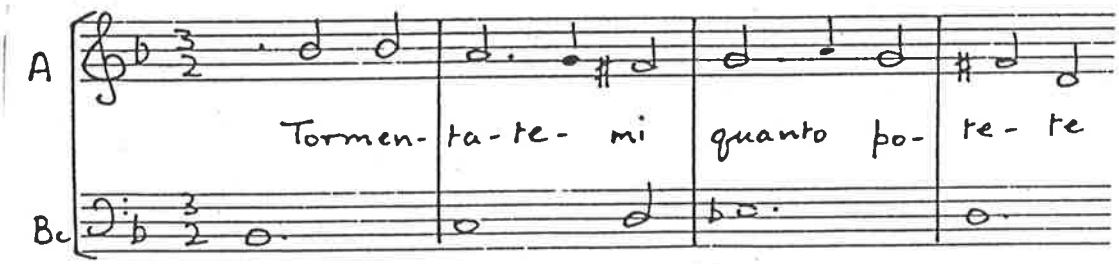


(d) (m. 44-78) Dear annoyances, joyful trouble



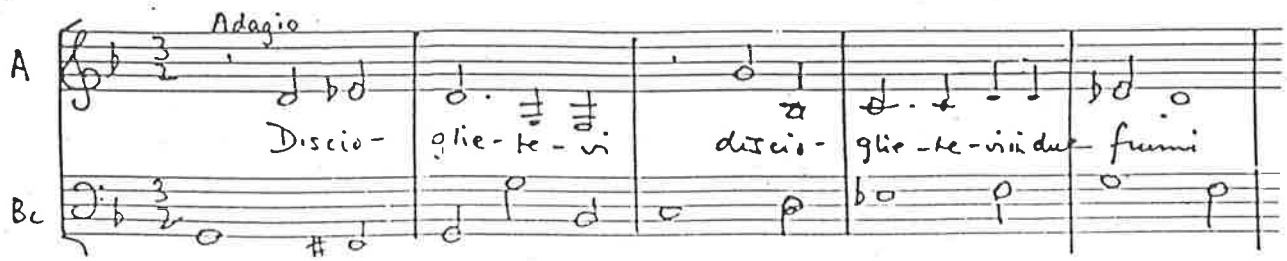
(e) (m. 79-82) Under a kind of chain

(f) (m. 83-117) Torment me as much as you can

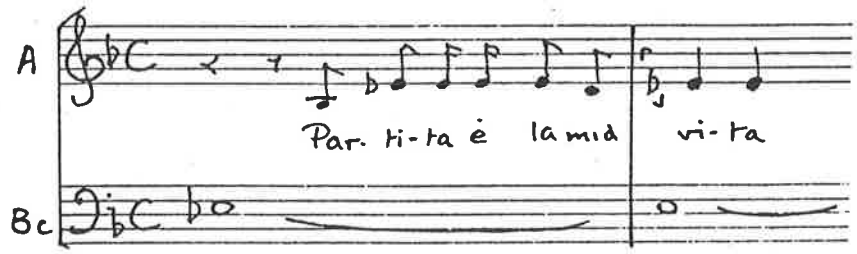


241 DISCIOGLIETEVI IN DUE FIUMI (A Bc) Opus 12/16

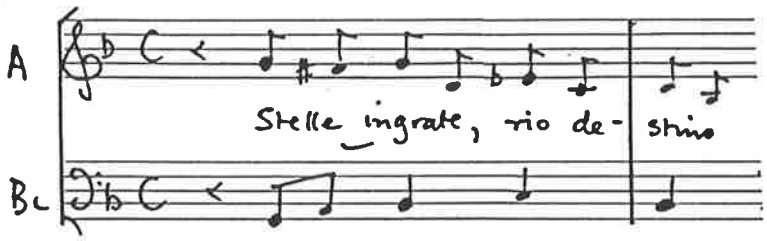
(a) (m. 1-39) Melt in two streams



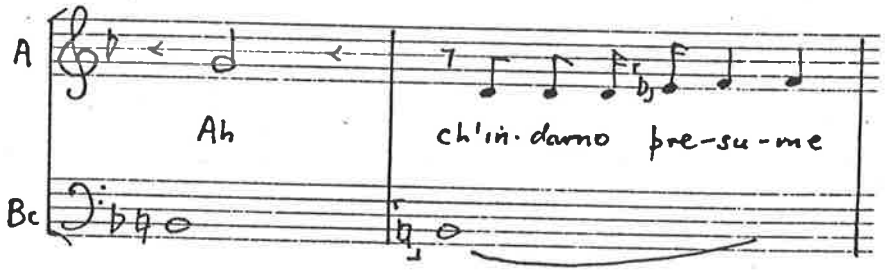
(b) (m. 40-48) Gone is my life



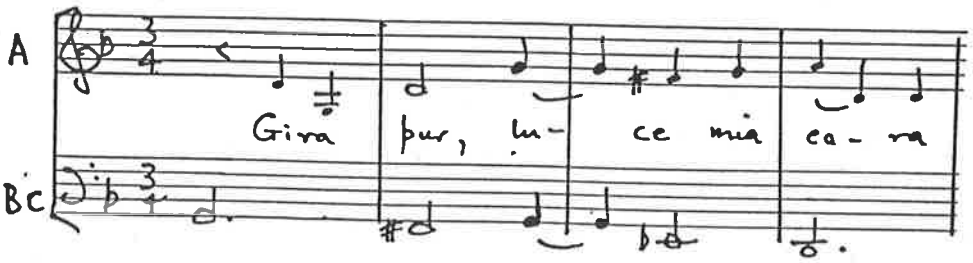
(c) (m. 49-59) Ungrateful stars, wicked destiny



(d) (m. 60-68) Ah, I presume in vain...

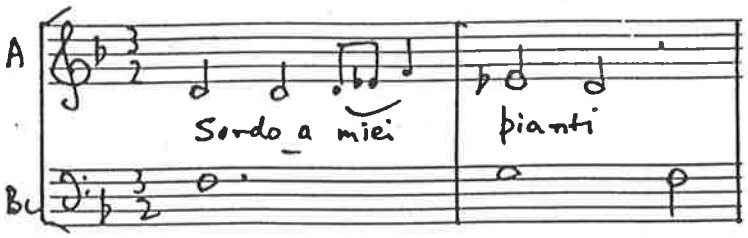


(e) (m. 69-92) Turn then my beloved light,

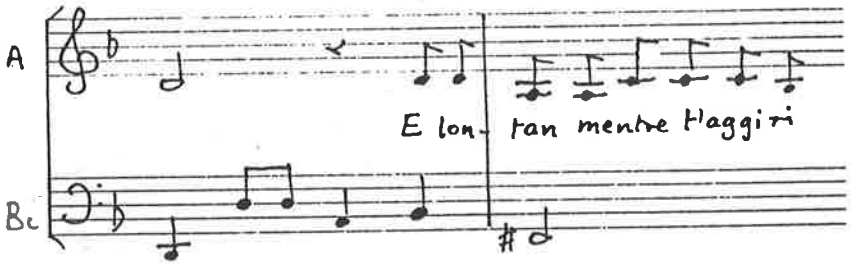


(f) (m. 93-97) My pain takes wing

(g) (m. 98-106) Deaf to my weeping



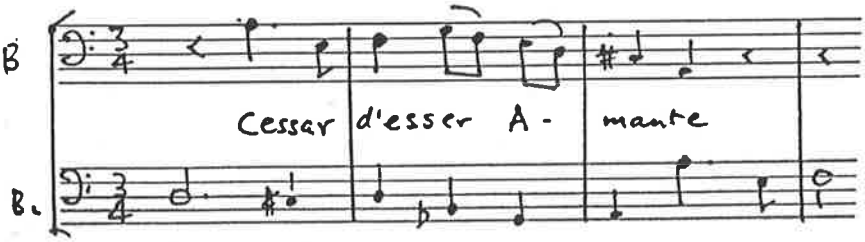
(h) (m. 106-108) And whilst you turn from afar



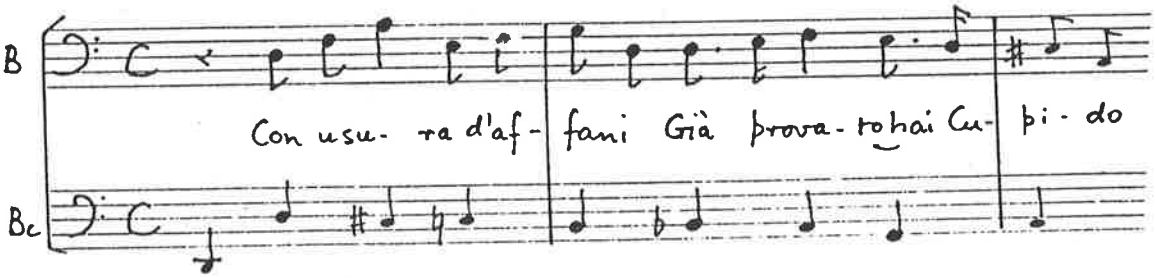
(i) = (g) (m. 109-127)

242 CESSAR D'ESSER AMANTE (B Bc) Opus 12/19

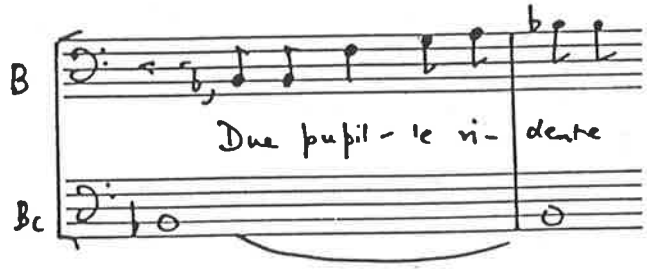
(a) (m. 1-35) Cease to be a lover



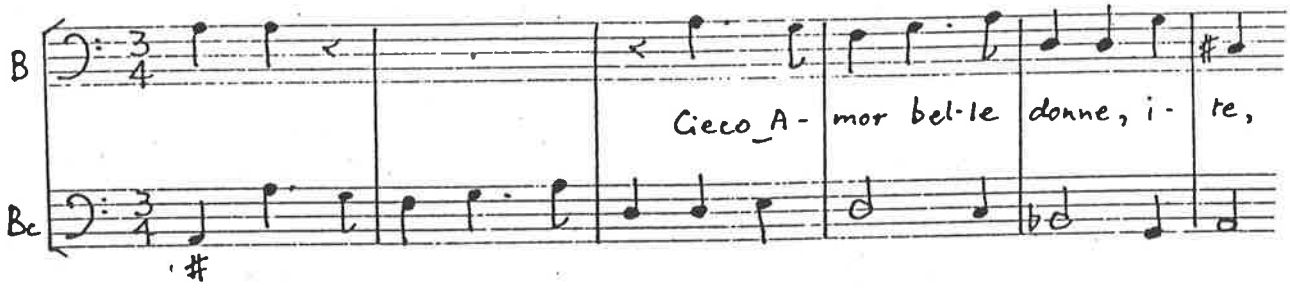
(b) (m. 36-48) With the strain of emotion you have tested me Cupid



(c) (m. 49-65) Two smiling eyes

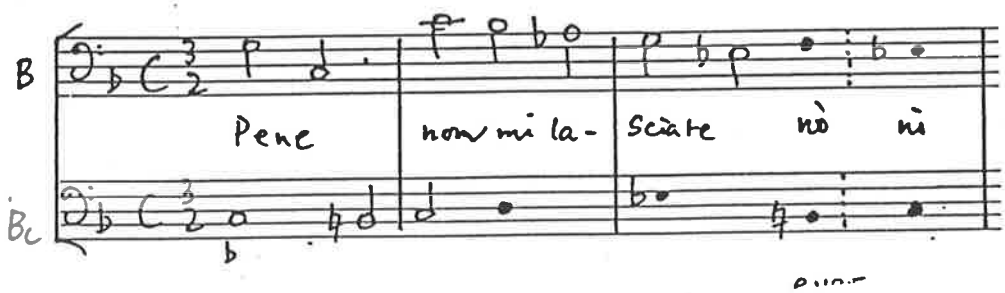


(d) (m. 66-88) Blind love, fair woman, farewell

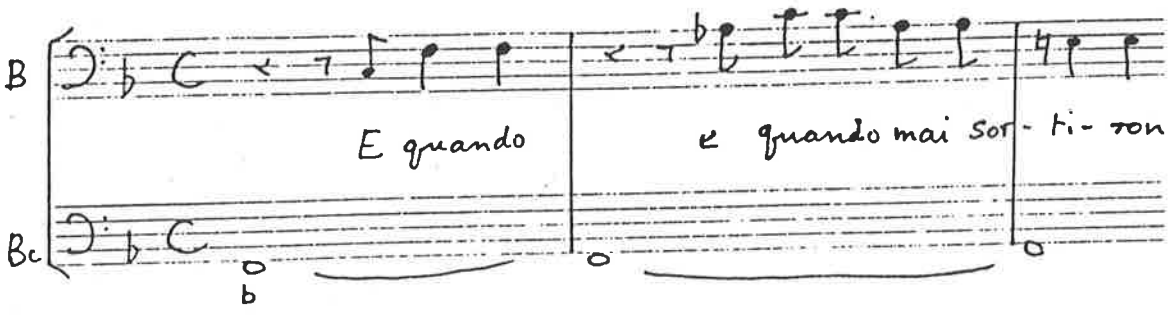


243 PENE NON MI LASCIATE (B Bc) (CANTATA) Opus 12/20

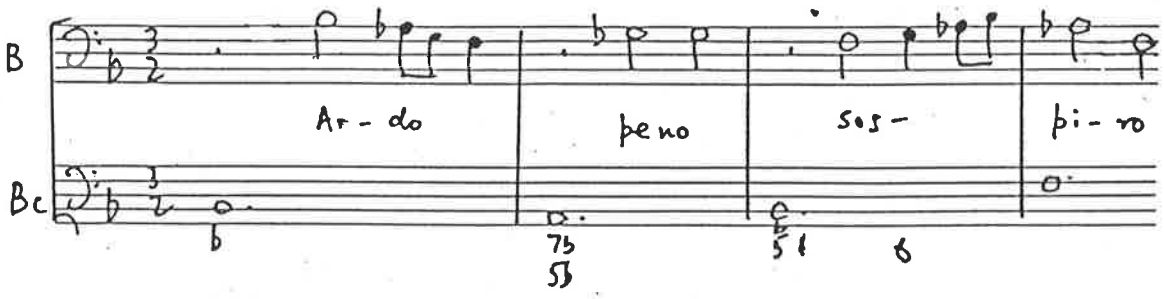
(a) (m. 1-24) Trouble never leaves me



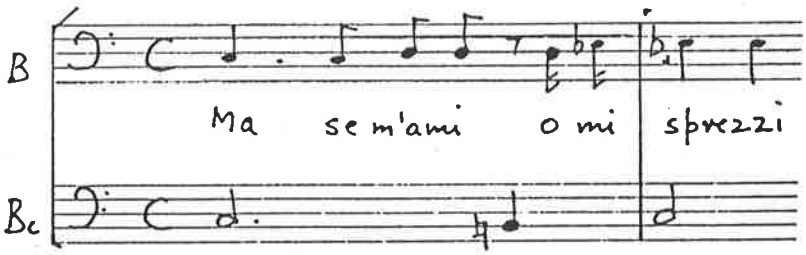
(b) (m.25-31) - and were there ever misfortunes



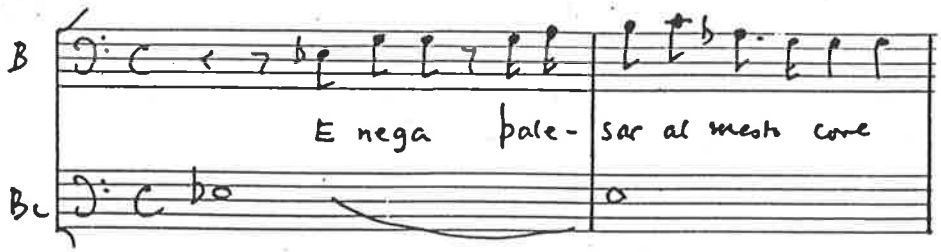
(c) (m. 32 42) I burn, I suffer, I sigh



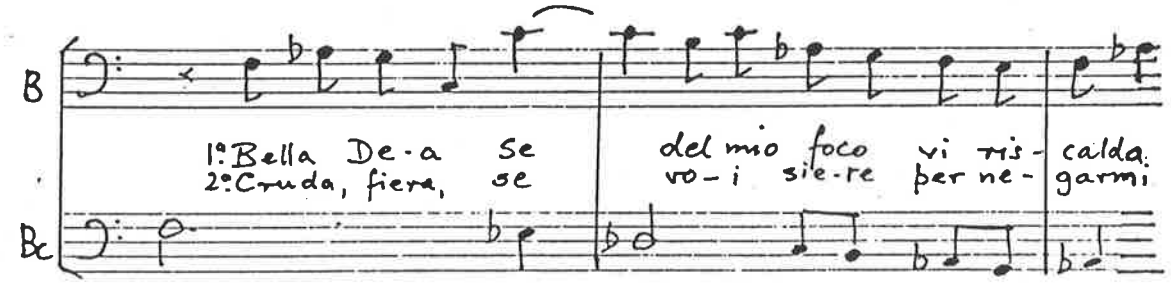
(d) (m. 43-53) But whether you love me or despise me I (know) not



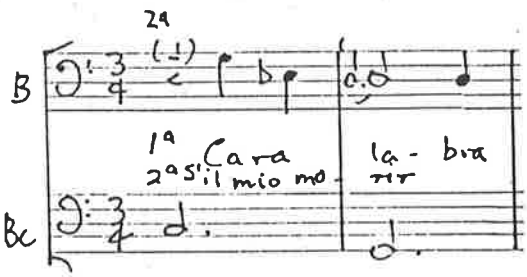
(e) (m. 54-85) And she refuses to make known to my sad heart...



(f) (m. 86-97) Lovely goddess, if my zeal excites you



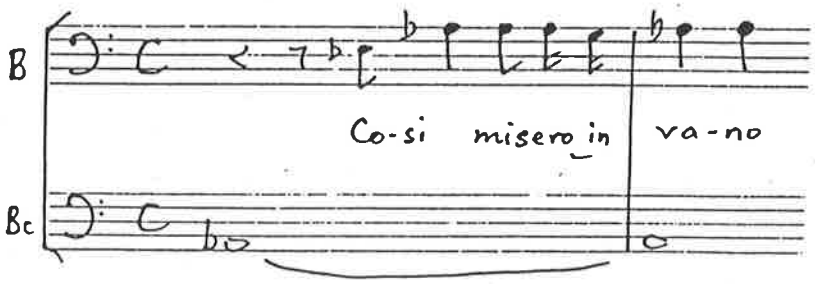
(g) (m. 98-118) Dear lip



(h) = (f) (m.119-130) Cruel, proud one -

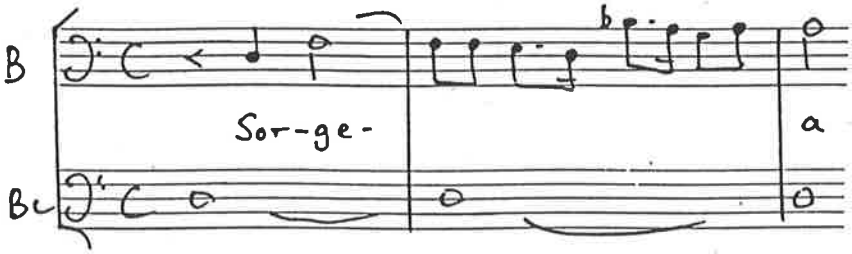
(i) = (g) (m.131-141) If you seek my death..

(j) (m.142-150) Thus, needlessly unhappy,



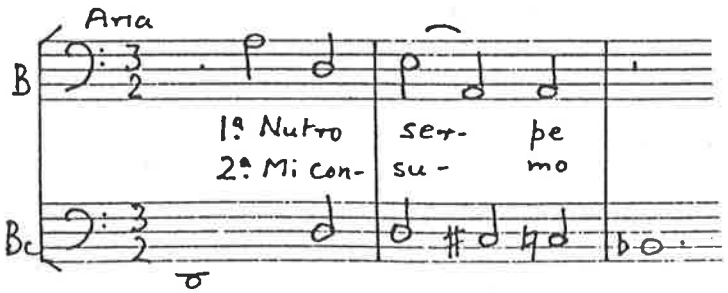
244 SORGEA DAL SEN DI LETE (B Bc) Opus 12/21

(a) (m. 1-24) (From the bosom of Lethe) rose

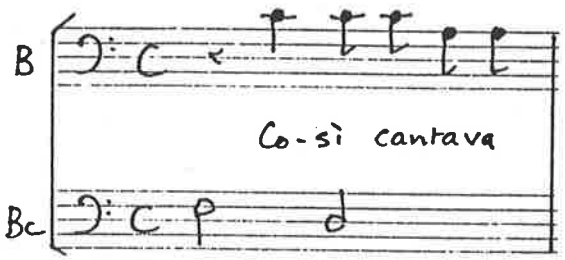


(b) (m.25-76) Aria. 1[a] I feed the serpent

(m.77-129) 2[a] I am consumed

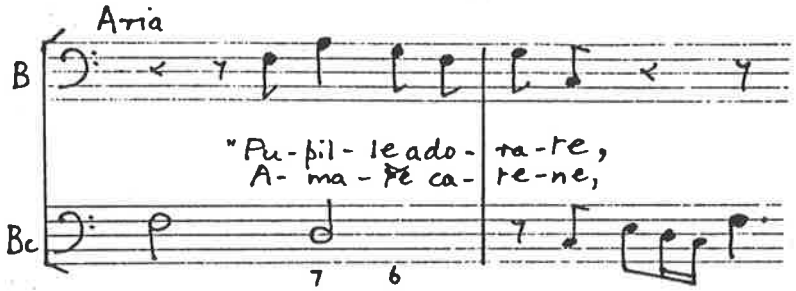


(c) (m.130-144) Thus he sang

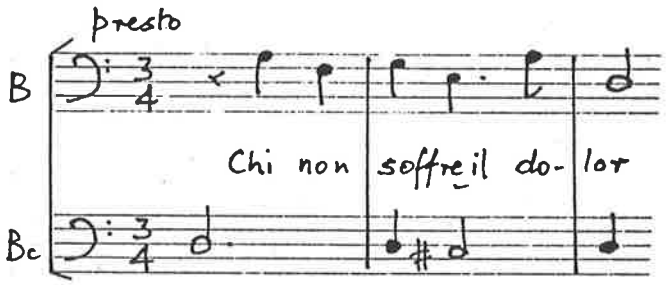


(d) (m.145-162) 1[a] Adored eyes

(m.163-180) 2[a] Beloved chains

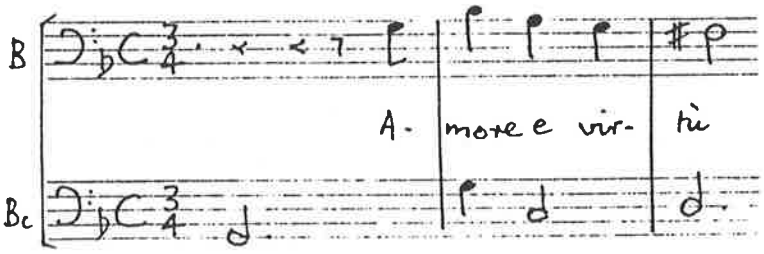


(e) (m.181-214) He who does not suffer pain

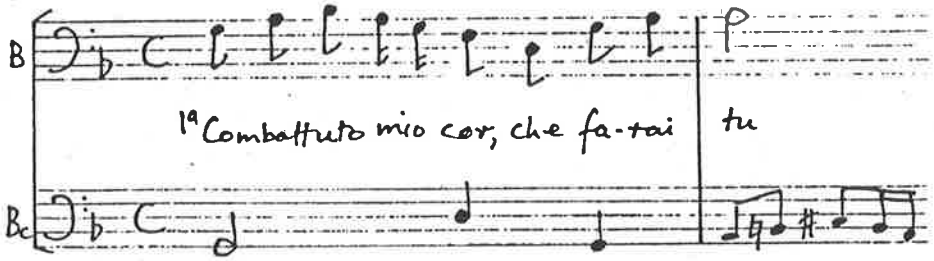


245 AMORE E VIRTÙ (B Bc) Opus 12/22

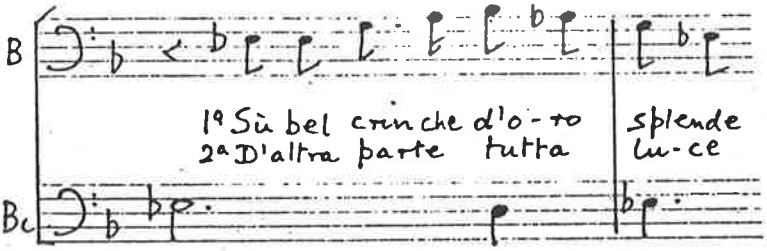
(a) (m. 1-25) Love and virtue



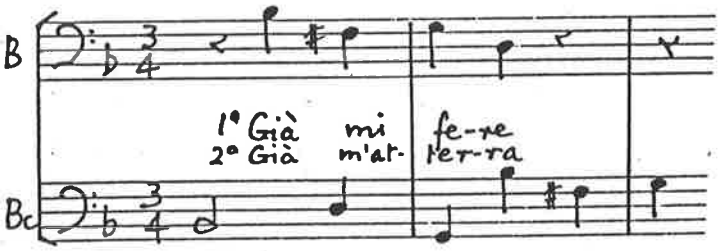
(b) (m. 26-36) What can you do, struggling heart?



(c) (m. 37-49) On that beautiful head that shines with gold



(d) (m. 50-58) I am wounded already



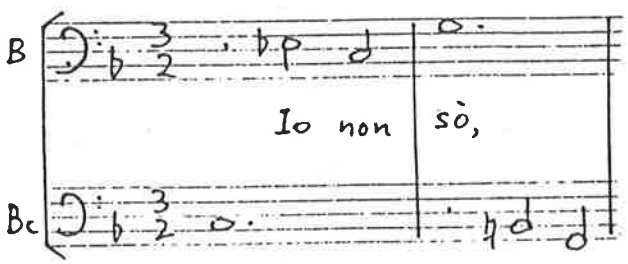
(e) (m. 59-69) = (b)

(f) (m. 70-82) = (c) On the other hand, all light...

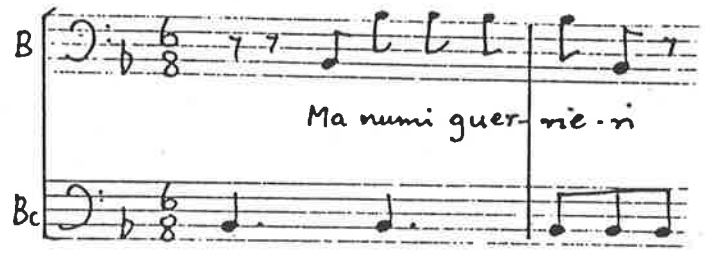
(g) (m. 83-91) = (d) I am already overthrown

(h) (m. 92-102) = (c) My struggling heart

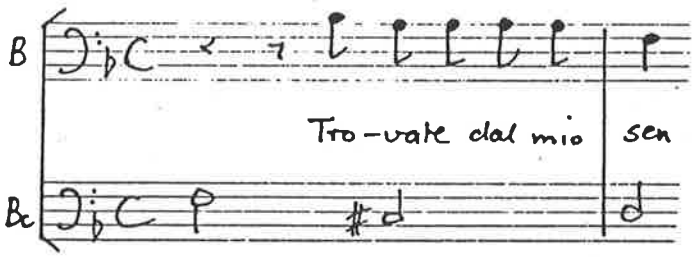
(i) (m. 103-120) I do not know what I will do



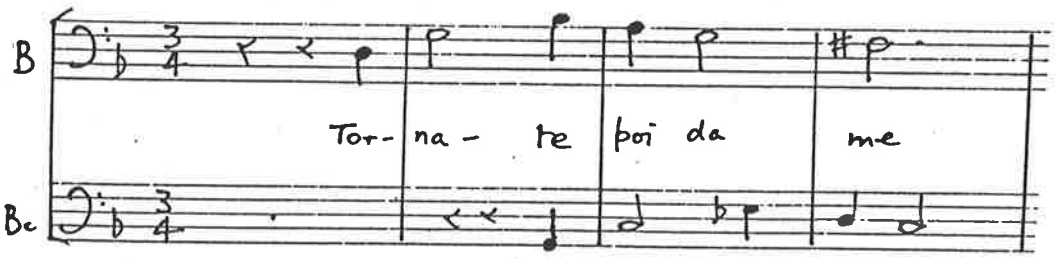
(j) (m. 121-133) But warrior gods,



(k) (m. 134-139) You discover in my heart...



(1) (m. 140-177) Turn then from me



III A. Cantatas ; Commentaries

230-245: Cantatas from Opus 12.

Texts: Anonymous Collection : Cantate, e Canzonette ... Opus 12

Source Used: Lbl. B.315

Clefs: C^1 C^3 F^4

Time Signatures: 230: C_8^6 $^{12}_8$; 231: C $^6_8$ $^3_4$; 232: C $^3_2$; 233: C_2^3 C $^3_4$ $^3_2$ $^6_8$;
234: C $^3_4$; 235: C $^6_8$ $^3_2$; 236: C $^3_2$ C ; 237: C $^3_2$;
238: C $^3_2$ $^3_4$; 239: C $^3_2$ $^3_4$ $^6_8$; 240: C $^3_2$; 241: $^3_2$ C $^3_4$;
242: $^3_4$ C ; 243: C_2^3 C $^3_2$ $^3_4$; 244: C $^3_2$ $^3_4$; 245: C_4^3 C $^3_4$ $^3_2$ $^6_8$;

Tonality:

234 C a/G e C C

237 c Eb/g Bb/g g/c

243 c f/bb F c/g Eb/Bb f/c

230 d Bb/a F/d

238 d/a d/F d D

242 d Bb/d

244 d/F d F/a d

233 e a/e e D/b G e

239 e a C/a C/G D/b A D/e

240 F d Bb F/d Bb/F

235 F d Bb/c F g/F

231 g/d d Bb/c g/Bb g

245 g g Eb/Bb g c/Eb Bb/g

Literature:

Emans, Reinmar: Das Kantatenwerk Giovanni Legrenzis (Diss. Bonn, 1982).

Scarpetta, U.: Ritratto di un Musicista barocca: Giovanni Legrenzi (Diss. Università Cattolica del Core, Milan, 1981)

Seay, A.: (ed.): Giovanni Legrenzi: Cantatas and Canzonets for Solo Voice (Recent Researches in the Music of the Baroque Era: Vols. XIV-XV, Madison, 1972).

Observations: (1) The common erotic references to 'the fatal dart', 'the loving blow' and to Cupid as blind and winged occur in 230.

(2) Pastoral names and classical references: Lilla (*231*), Aurilla (*235*), Lidio (*236*). Dawn is personified as Aurora and Speranza invoked (*233*).
Chimaera (*235a*) is the fire-breathing monster killed by Bellerophon. The reference to Lethe in 244a probably relates to Ovid's *Metamorphosis 11* where Lethe is a river flowing round the Cave of Sleep. It is one of the six rivers of the Underworld, and its name means 'forgetfulness.'

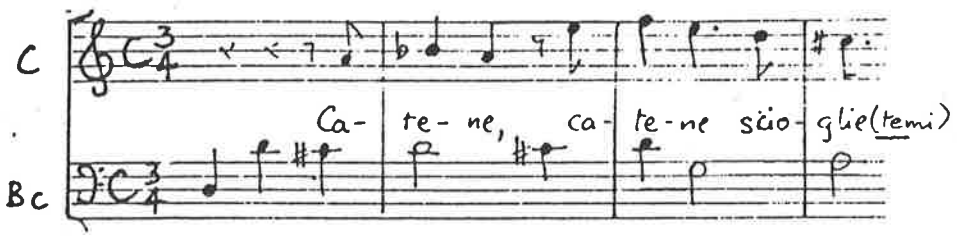
(3) The physical references to the eyes, the lips, the mouth and the eye-brows, as in 244d, are the most common ones. Love is frequently represented as bondage, hence the chains of love. Freedom from this bondage is liberty (libertà).

(4) The leap of a major 9th at 234c is quite exceptional.

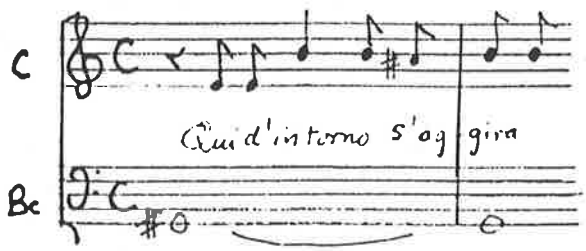
(5) The subject of the revenge of time at 239g had been a common one in court poetry since the Renaissance.

246 CATENE SCIOGLIETEMI (C Bc) Opus 14/1

(a) (m. 1-20) Loosen, chains



(b) (m. 20-34) Roam about here

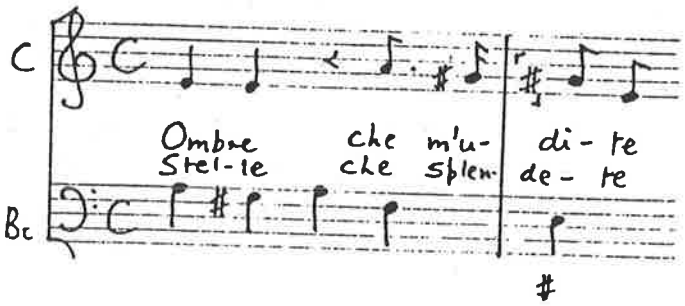


[1] See Betty Radice: Who's Who in the Ancient World (Harmondsworth, 1971)

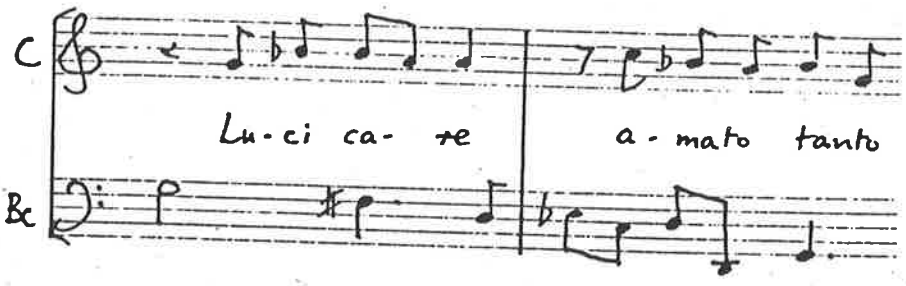
(c) (m. 35-55) = (a)

(d) (m. 56-72) 1ª Shades that hear me

Aria adagio 2ª Stars that sparkle



(e) (m. 90-100)



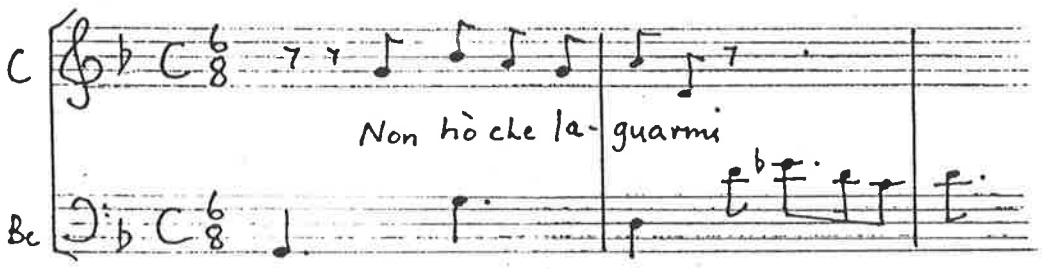
(f) (m. 101-115) Dear eyes so beloved

2ª (m. 73-89)

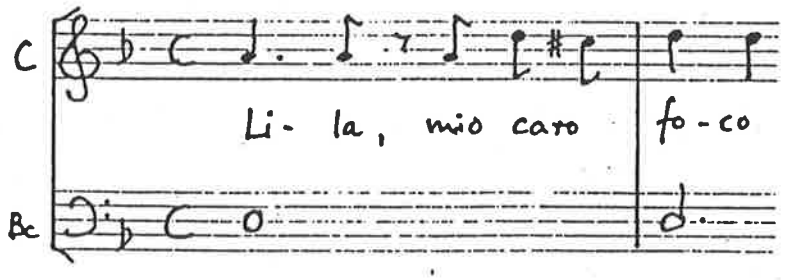
(g) (m. 116-136) = (a)

247 NON HO CHE LAGUARMI (C Bc) Opus 14/2

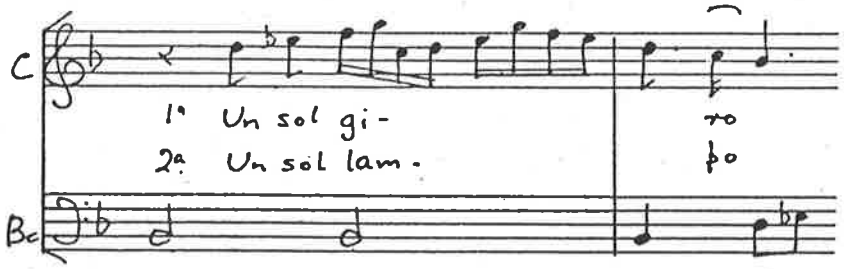
(a) (m. 1-57) I have nothing to complain about



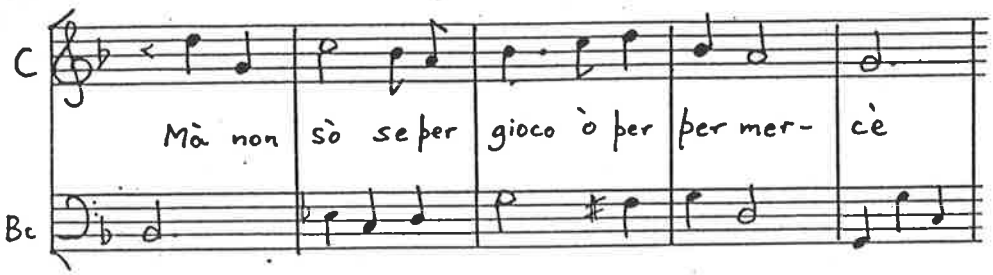
(b) (m. 58-72) Lilla, my beloved flame



(c) (m. 73-80) Aria 1ª A single turn
2ª A single flash

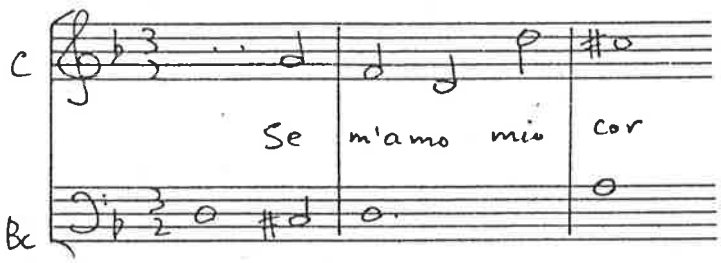


1ª (m. 81-123)
(d) 2ª
But I know not whether it is sport or mercy

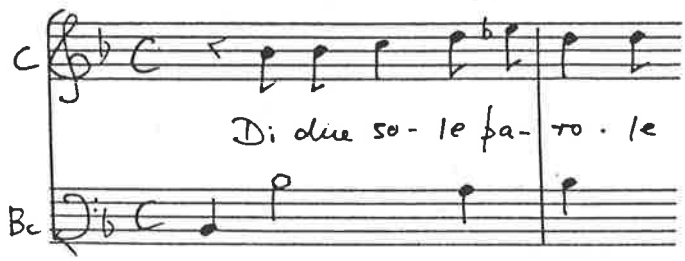


(e) (m. 124-136) Making an equal return

(f) (m. 137-197) If you love me, my dear...

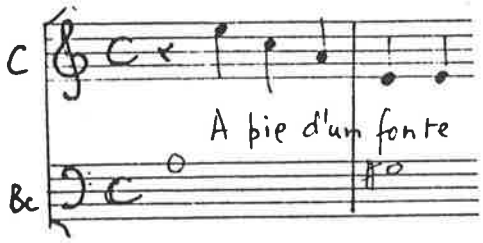


(g) (m. 198-214) Upon two words alone...

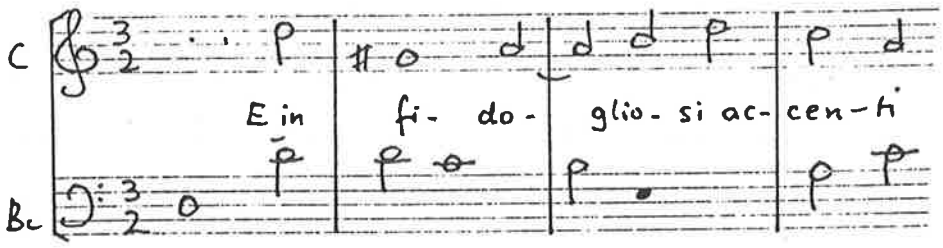


248 A PIE D'UN FONTE (C Bc). Opus 14/3

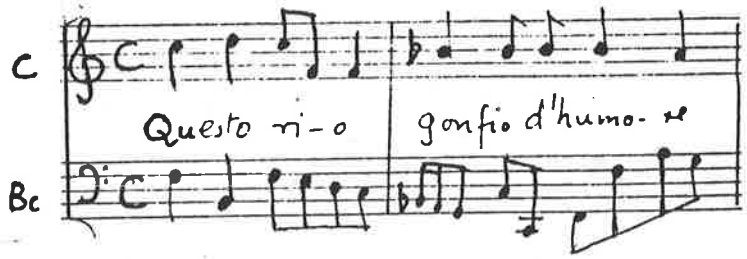
(a) (m. 1-30) With one foot in the fountain amd fresh herbs in her arms



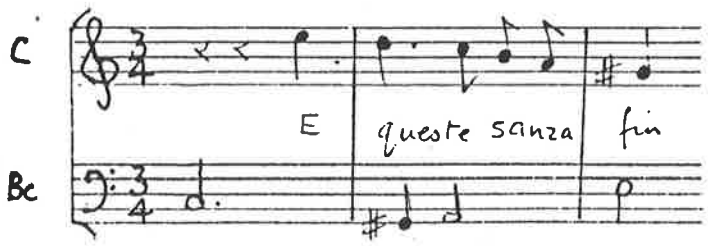
(b) (m. 31-55) And in such sad tones



(c) (m. 56-72) This swollen stream of passion



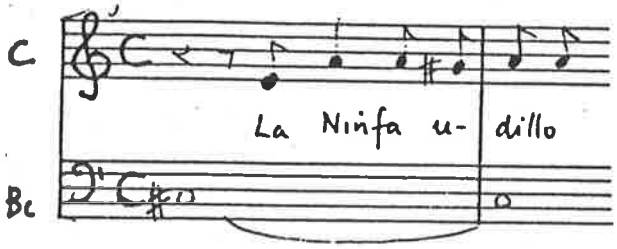
(d) (m. 73-98) And these endless pale sands



(e) (m.99-115) = (c)

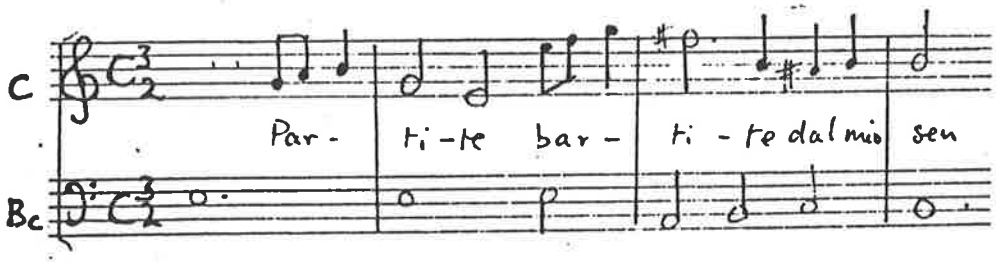
(f) (m.116-141) = (d)

(g) (m. 142-147) The Nymph heard

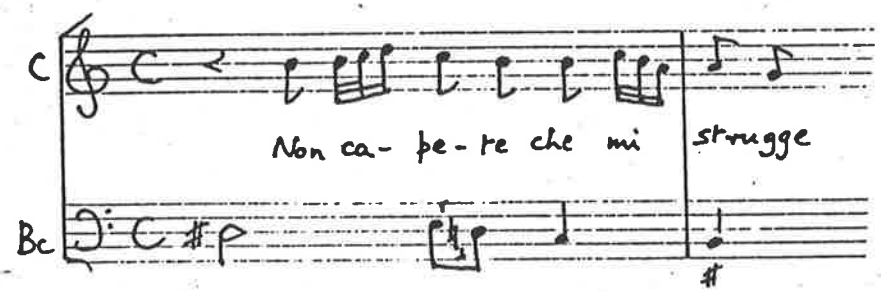


249 PARTITE DEL MIO SEN (C Bc) Opus 14/4

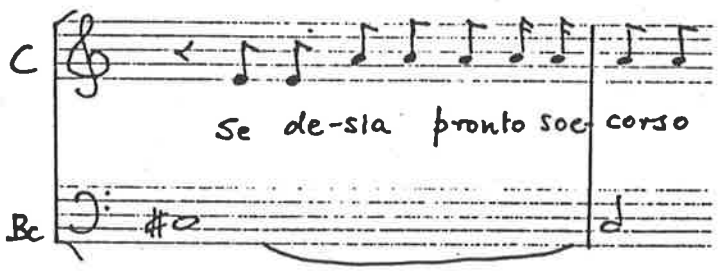
(a) (m. 1-27) Go from my heart



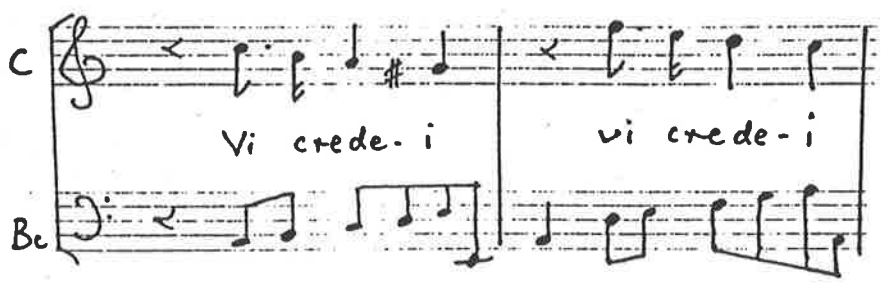
(b) (m. 28-39) Aria. Allegro You do not know what consumes me



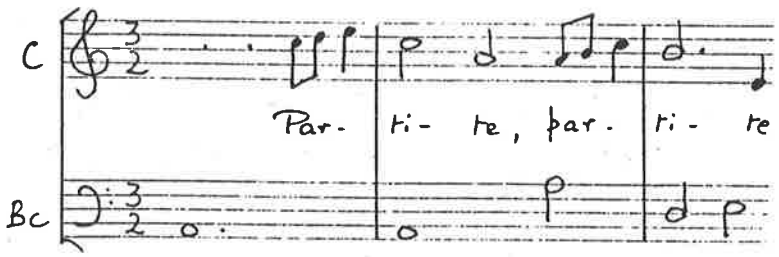
(c) (m. 40-54)



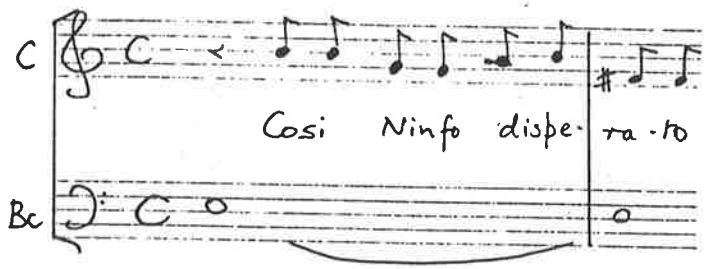
(d) (m. 55-70) Aria I would believe you



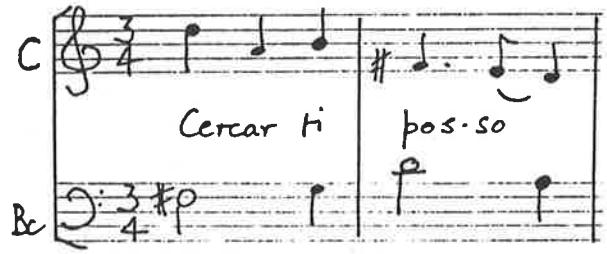
(e) (m. 71-88) Go...



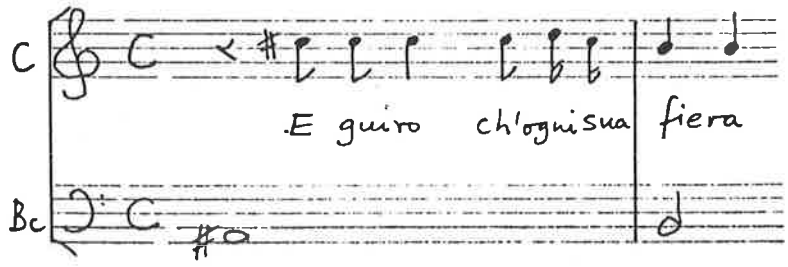
(f) (m. 89-104) Thus the desperate Nymph



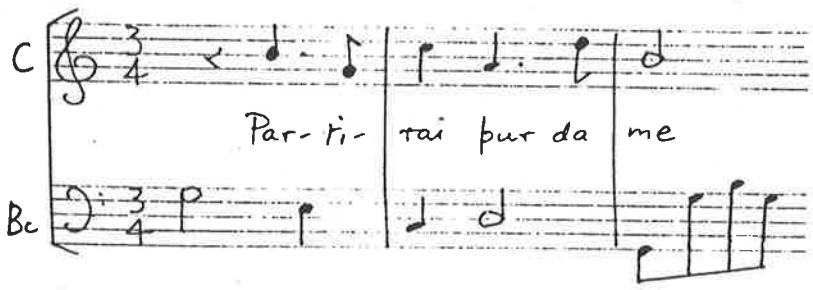
(g) (m. 105-113) Seek repose



(h) (m. 114-124) And I swear that all her pride

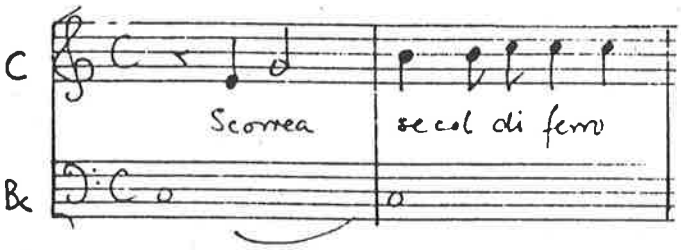


(i) (m. 125-149) You will leave me



250 SCORREA SECOL DI FERRO (C Bc) Opus 14/15

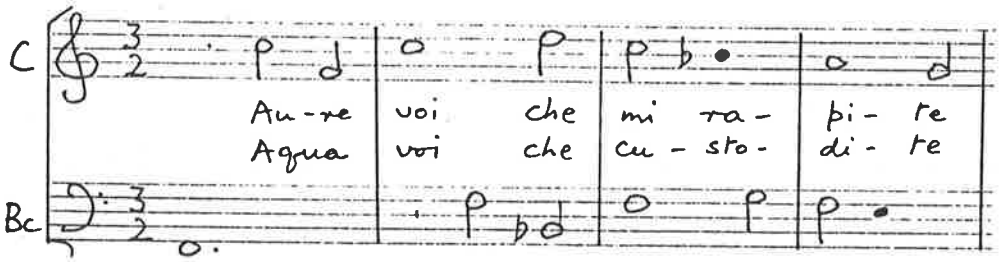
(a) (m. 1-33) Run, age of iron.



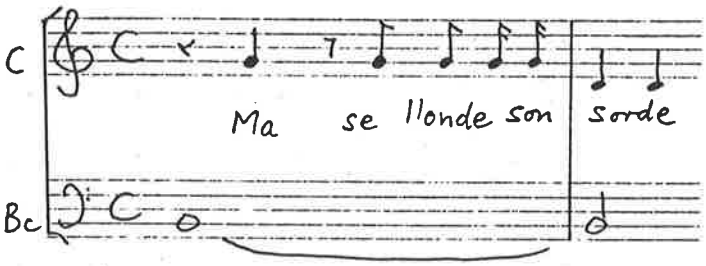
(b) (m. 34-91; 92-149) Aria

1ª Yon breezes which ravish (my soul)

2ª Yon water, that looks after...



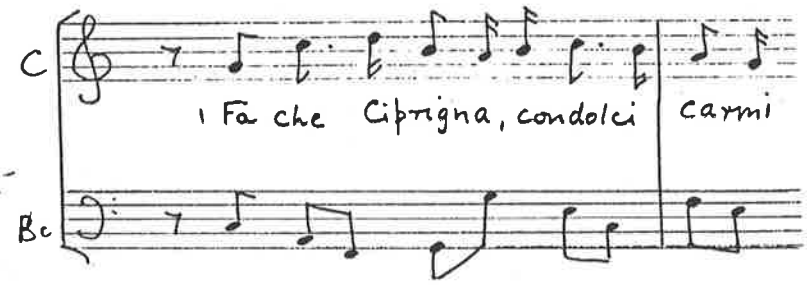
(c) (m. 150-169) But if the waves are dumb



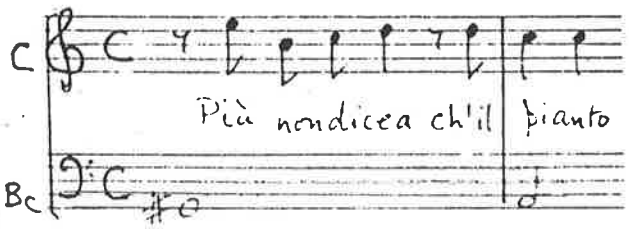
(d) (m. 170-193: 194-217) Aria. Allegro e presto

1ª Let Venus with sweet songs...

2ª Let the sea god's trident

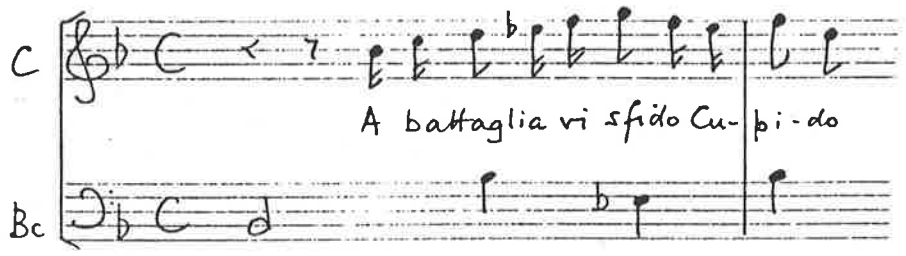


(e) (m. 218-230) Let me not say more than that the weeping...

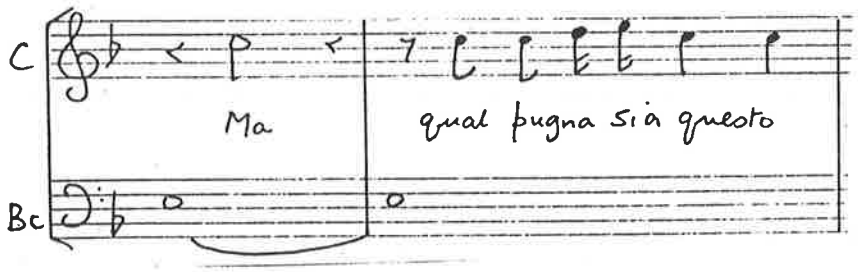


251 A BATTAGLIA (C Bc) Opus 14/16

(a) (m. 1-21) I challenge you to battle Cupid

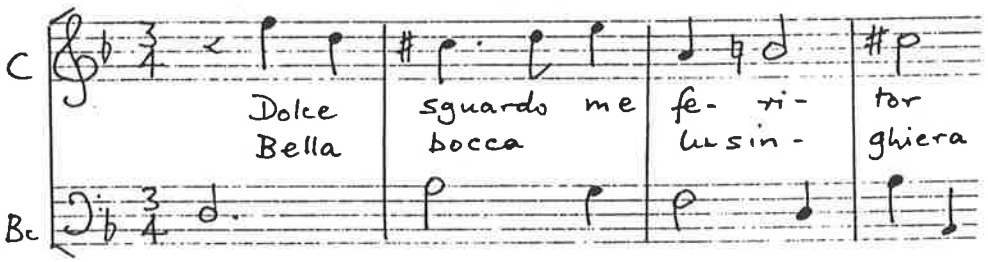


(b) (m. 22-34) But what combat is this?



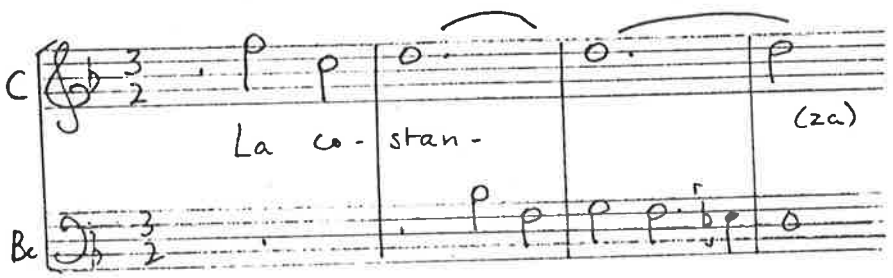
(c) (m. 35-46: 46-71)
(m. 71-82: 82-107)

Aria 1ª Sweet look that wounds me
2ª Lovely deceitful mouth

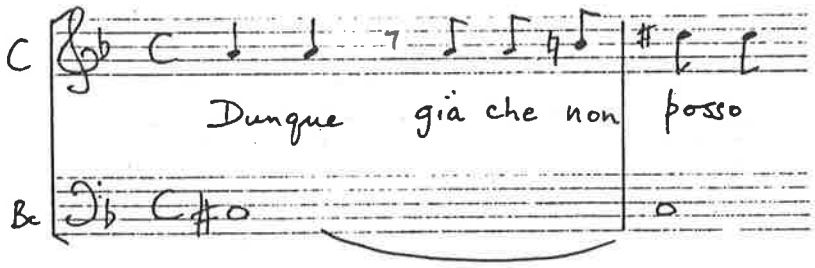


(d) (m. 108-115) In trials so various

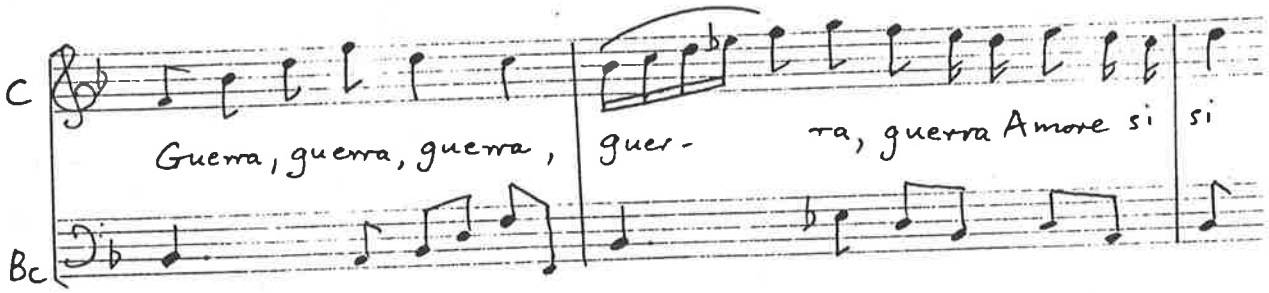
(e) (m. 116-138) Constancy



(f) (m. 139-158) Since I am not able



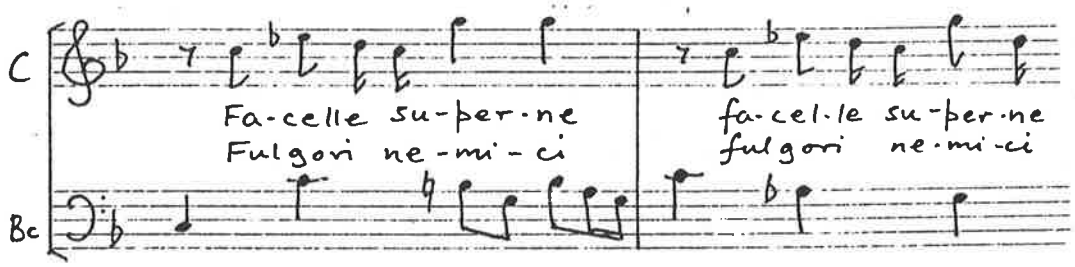
(g) (m. 159-190) Aria War, love, yes



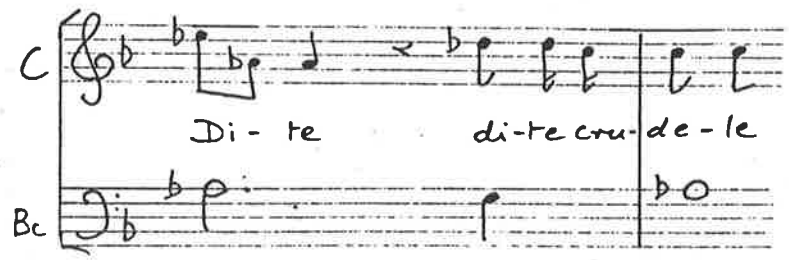
(a) (m. 1.16) Among wailing and sobbing

(b) (m.17-27) Aria. 1a. Celestial lamps

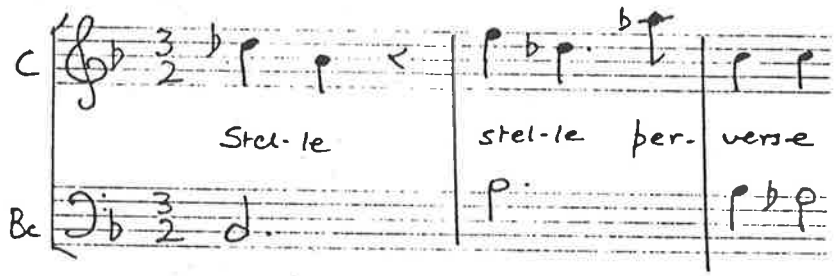
2a. Hostile splendours



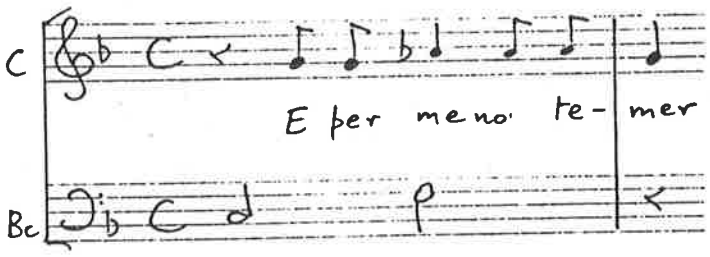
(c) (m.40-59) Say, cruel one...



(d) (m.60-81) Aria. Perverse stars

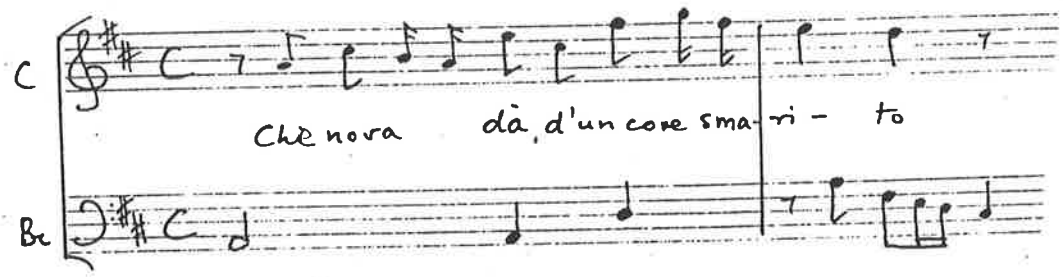


(e) (m.82-97) Presto. And to fear less...

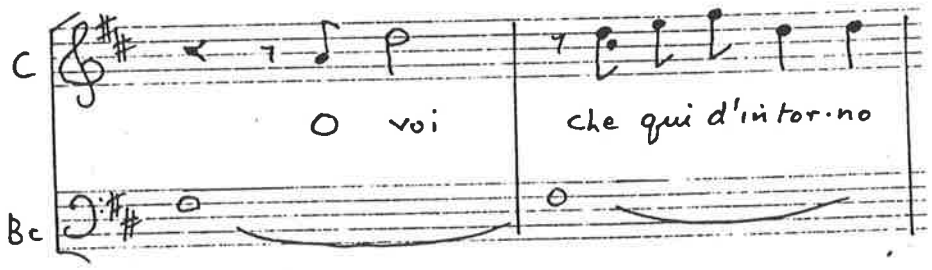


253 CHE NOVA MI DÀ (C Bc) Opus 14/18)

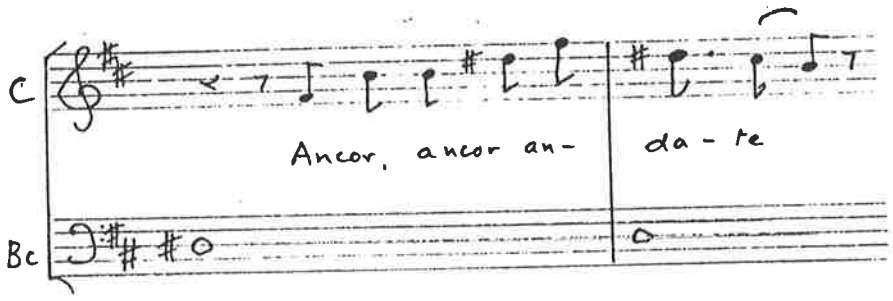
(a) (m. 1-31) She who gives me anew...



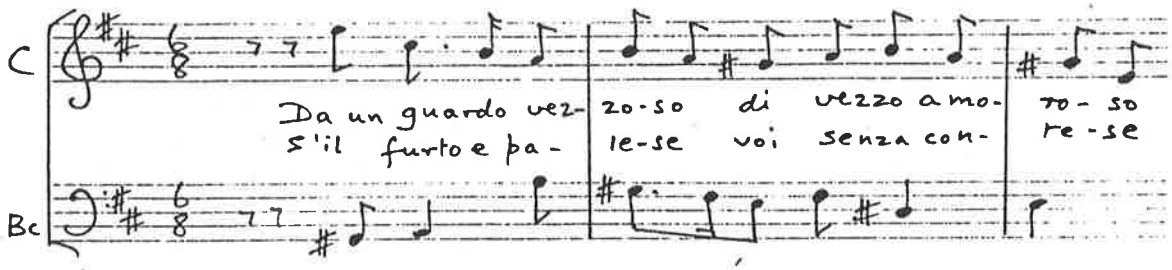
(b) (m.32-57) O you, who around here...



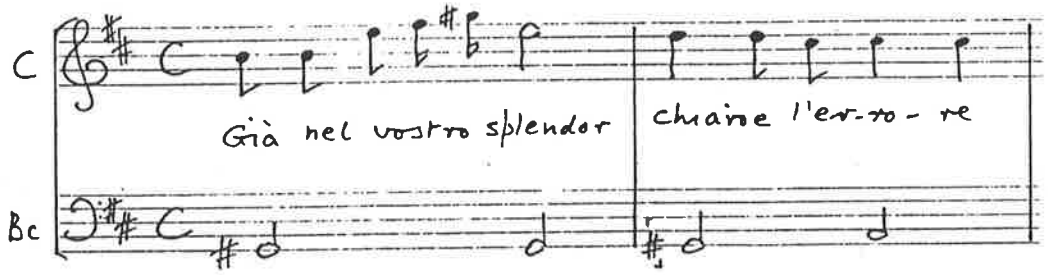
(c) (m.58-69) Still you go...



(d) (m.70-83) 1a. From a pretty glance

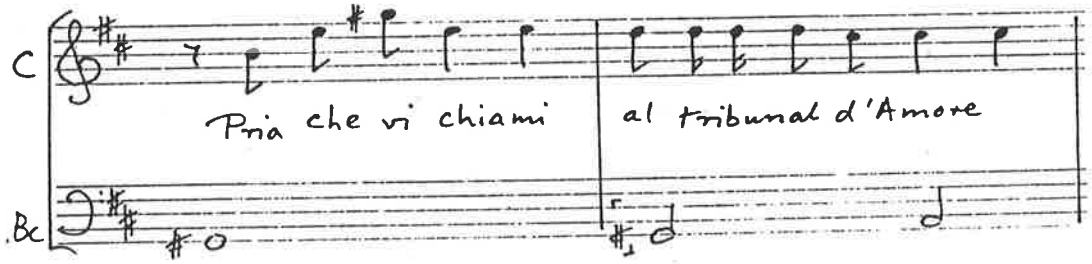


(e) (m.84-105) Already in your glory the error is clear



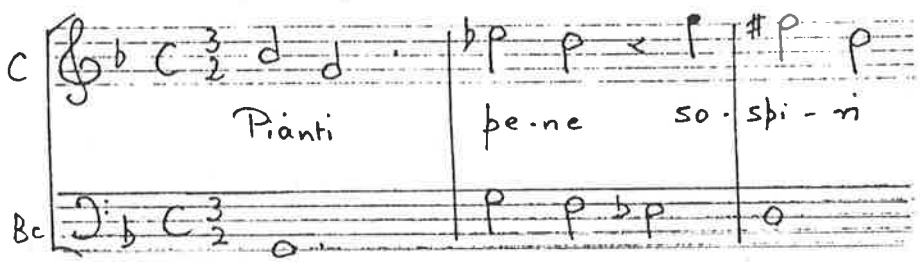
(f) = (d) (m.106-119) 2a. If the theft is obvious

(g) (m.120-131) Before you are called to the tribunal of love



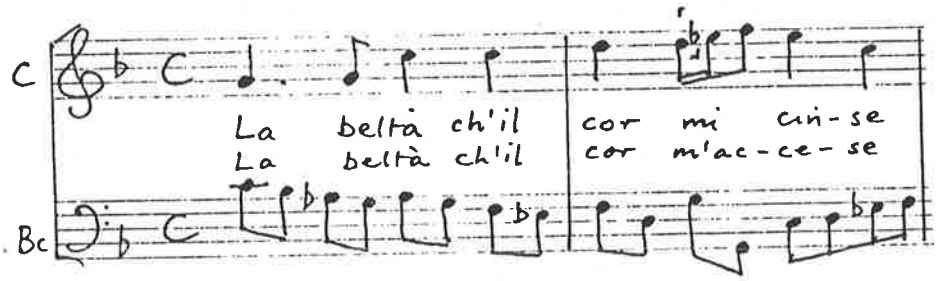
254 PIANTI, PENE (C Bc) Opus 14/19

(a) (m. 1-40) Weeping, pains, sighs

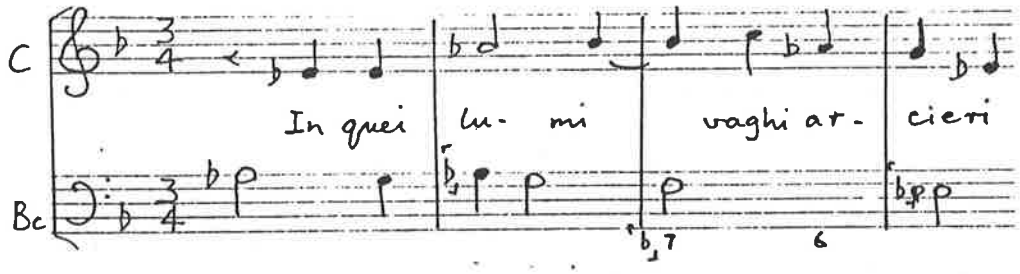


(b) (m.41-54) Aria. 1a. The beauty which encompasses my heart

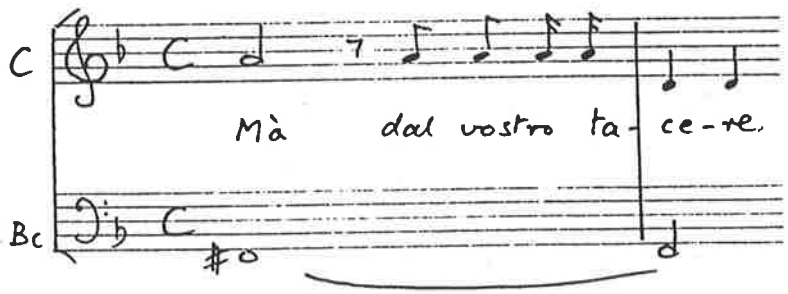
(m.55-68) 2a. The beauty which enflames my heart



(c) (m.69-93) Adagio. In those pretty eyes...

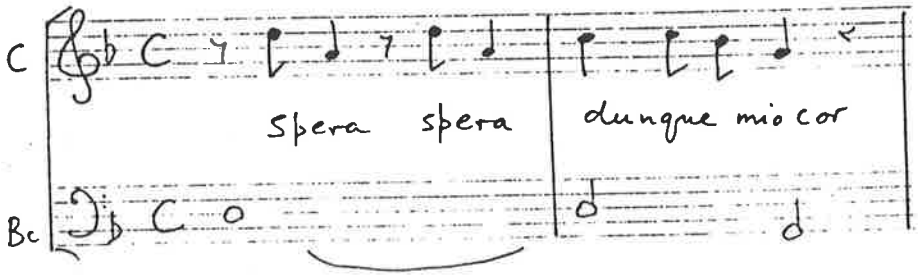


(d) (m.94-100) But by your silence...



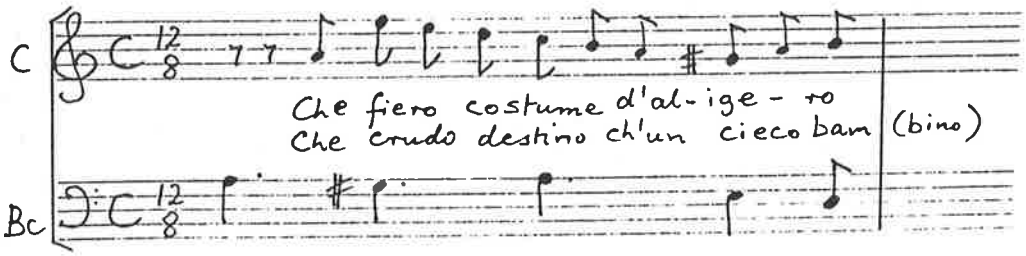
(e) (m.101-107) From the light branch

(f) (m.108-115) Hope then, my heart...

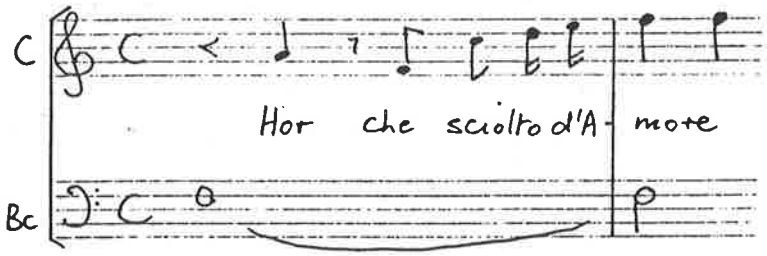


255 CHE FIERO COSTUME (C Bc) Opus 14/20

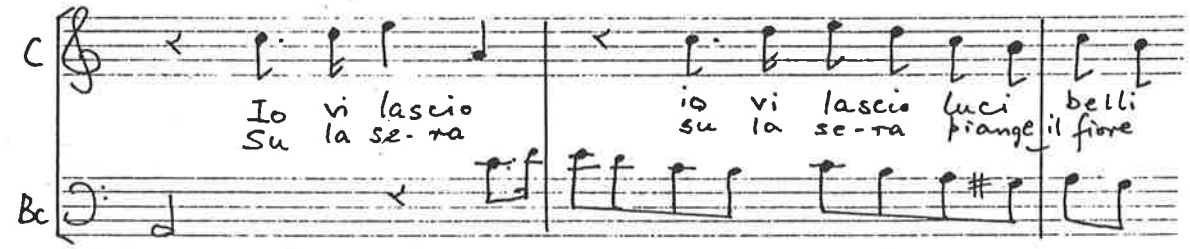
(a) (m. 1-16: ;7-33) 1[a] What a fine custom of the winged god
2[a] What a cruel fate, that a blind boy...



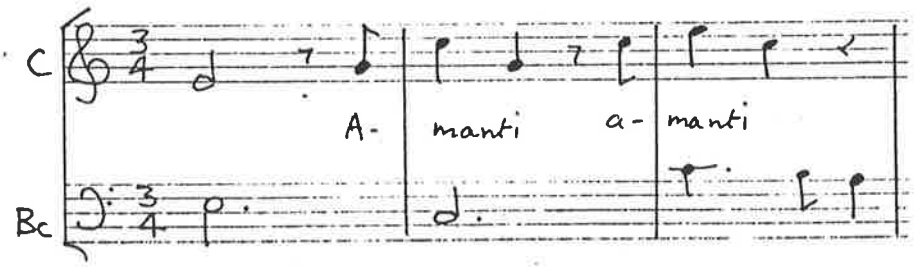
(b) (m. 34-46) Now that free of love



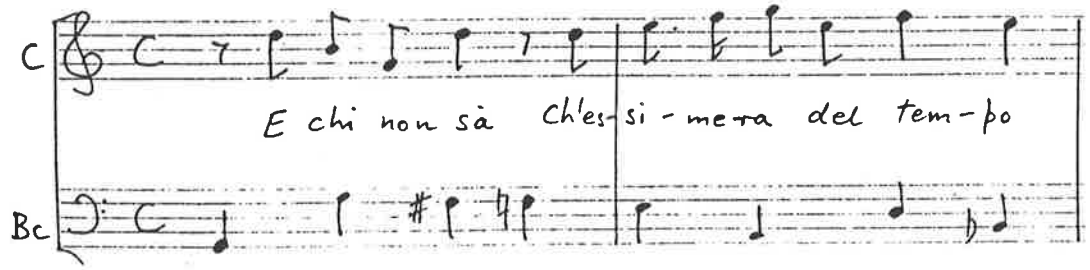
(c) (m. 47-53) Aria I leave you, lovely lights



(c[1]) (m. 54-66) Presto. Lovers



(c[2]) (m. 67-76) And who does not know that time (of beauty) is ephemer



(d) = (c) (m. 77-103) 2^a At evening the flower weeps

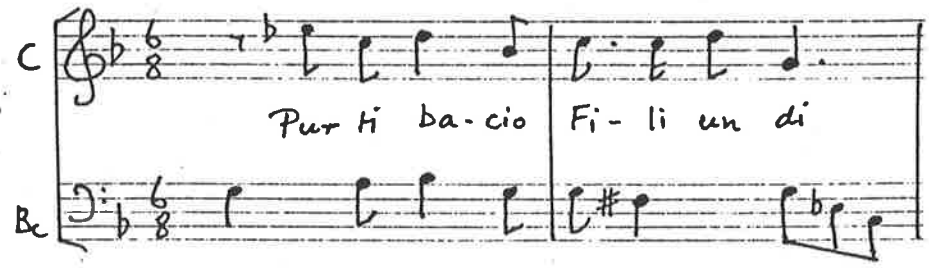
(d^1) = (c^1) (m. 104-116) 2^a Lovers

(d^2) = (c^2) (m. 117-126) 2^a And who does not know ...

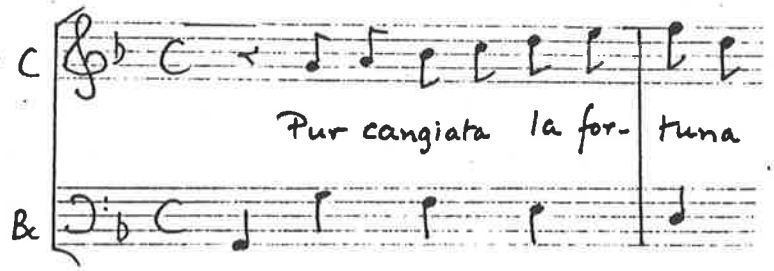
256 GIA LA TRIFORME DEA (C Bc) Opus 14/21

(a) (m. 1-15) Already the triform goddess

(b) (m. 16-18) Yet one day I will kiss the threads...

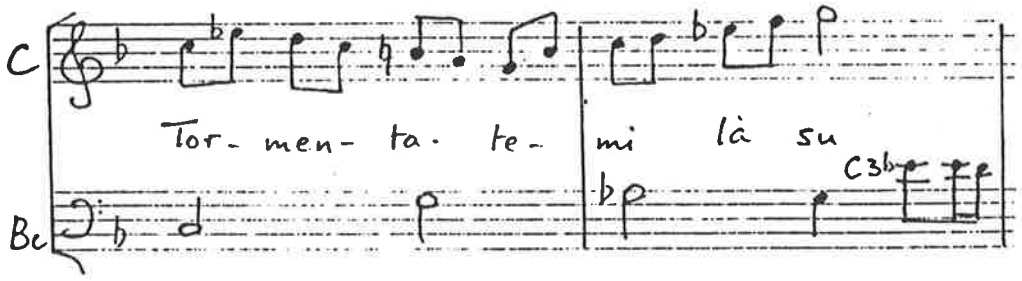


(b^1) (m. 19-29) Yet a change of fortune...



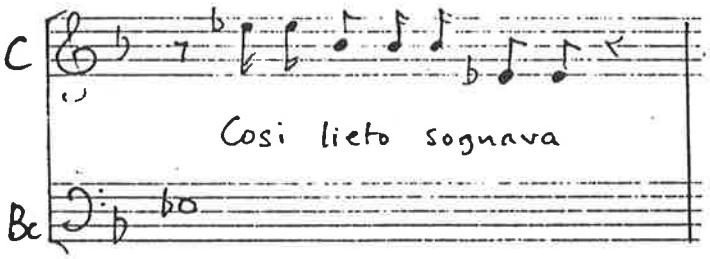
(c) = (b) (m. 30-37)

(d) (m.38-52) Adagio. You up there torment me

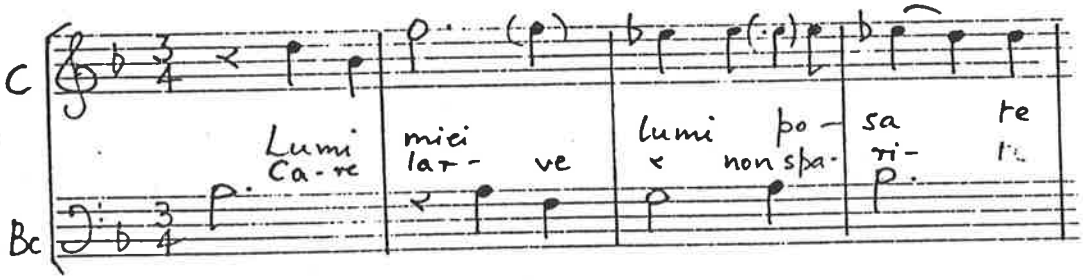


(e) (m.53-60) = (b)

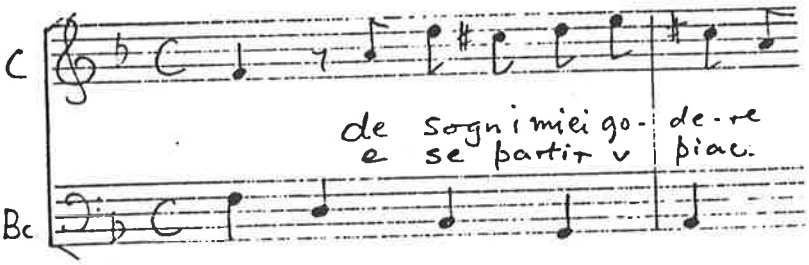
(f) (m.61-73) Thus he dreamed happily



(g) (m.74-98) Aria. Repose, my eyes.



(h) (m. 98-112) Take pleasure in my dreams

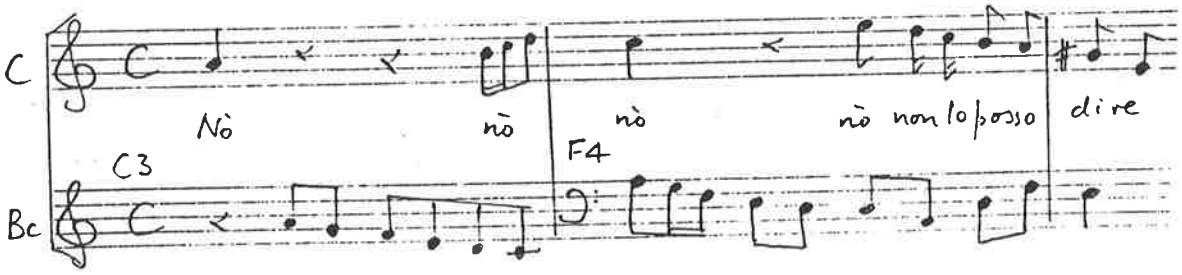


(i) (m.113-136) = (g) 2a. Dear phantom, do not vanish

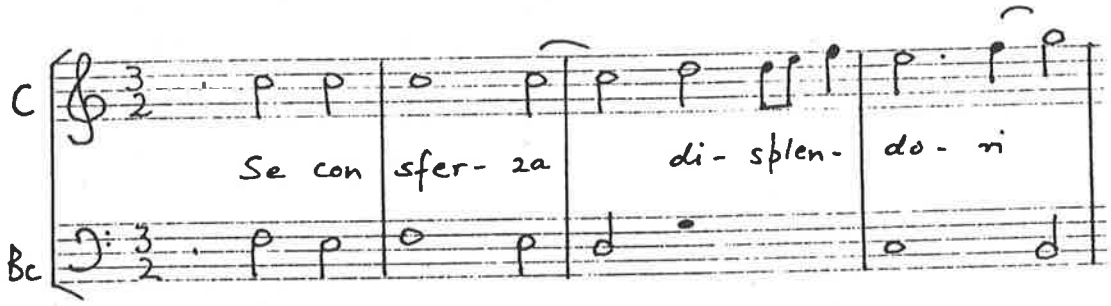
(j) (m.137-151) = (h) 2a. And if it please you to depart

257 NÒ, NÒ, NON LO POSSO DIRE (C Bc) Opus 14/21

(a) (m. 1-18) No, I cannot say

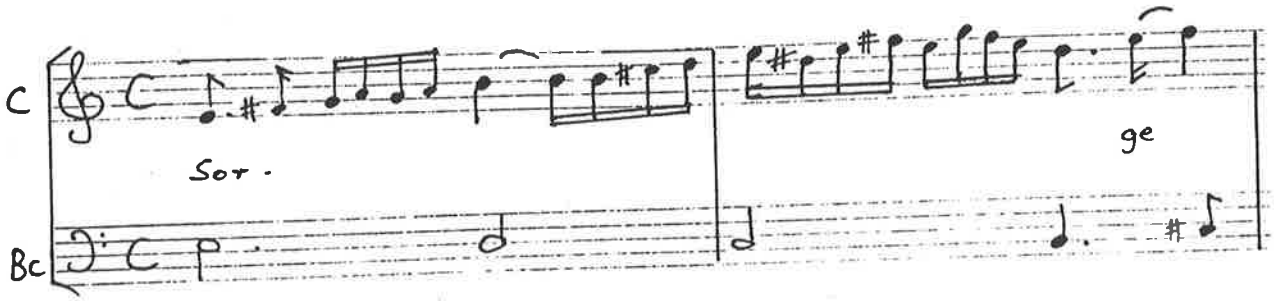


(b) (m. 19-82) If under the scourge of your brightness

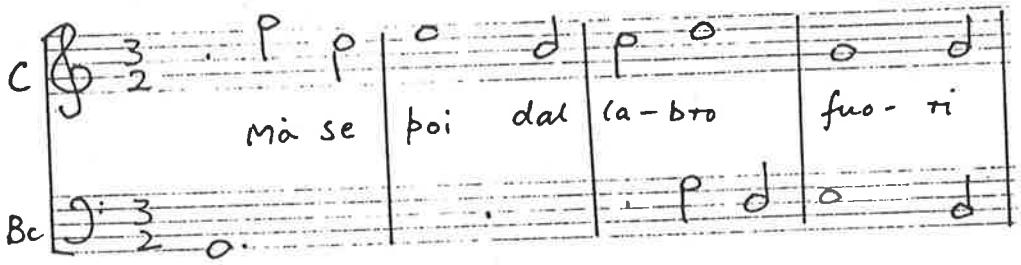


(c) (m. 83-92) = (a)

(d) (m. 93-109) Adagio Arise

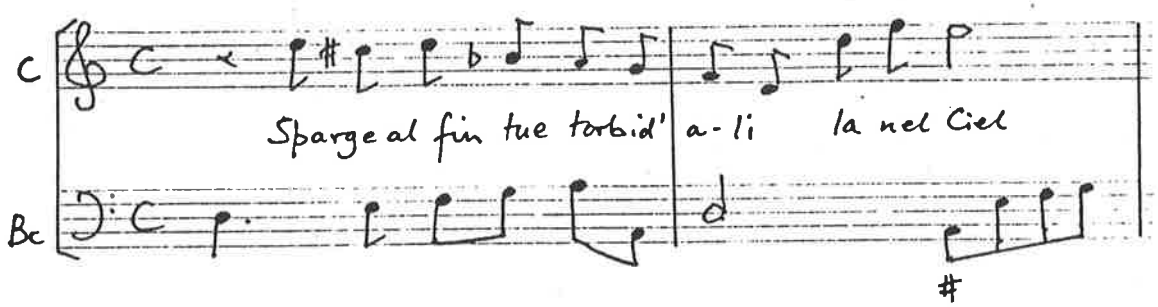


(e) (110-121) But if then with the outer lip...

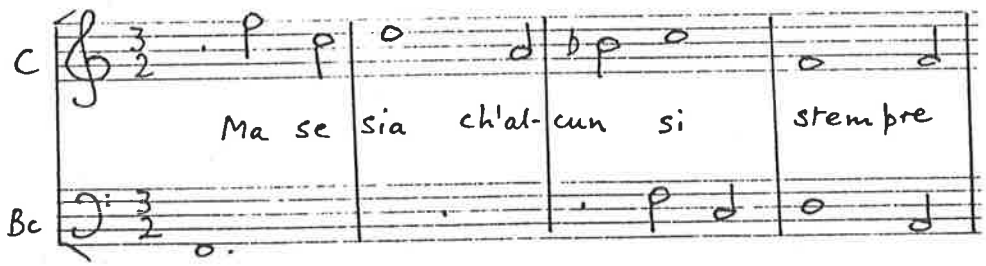


(f) (m. 122-131) = (a)

(g) (m. 132-164) Spread (to the sky) your turbid wing



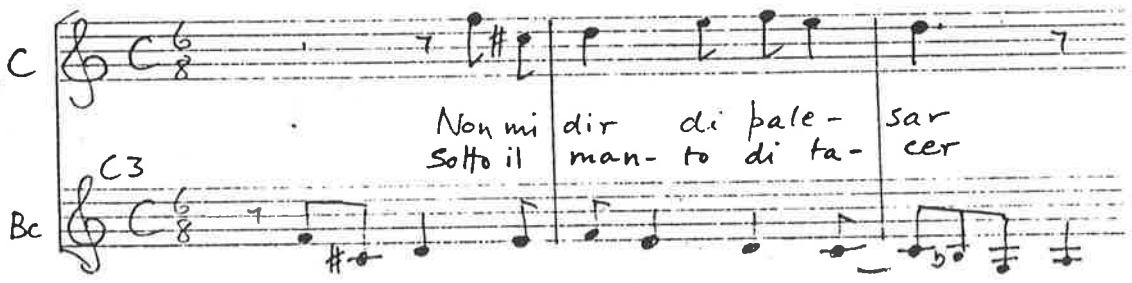
(h) (m. 165-176) But if someone should melt



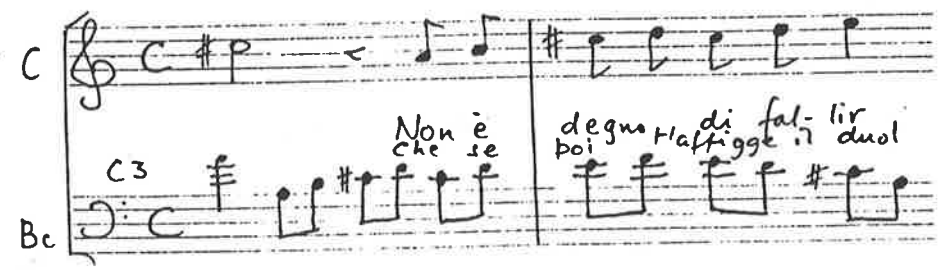
(i) (m. 177-194) = (a)

258 NON MI DIR DI PALESAR (C Bc) Opus 14/22

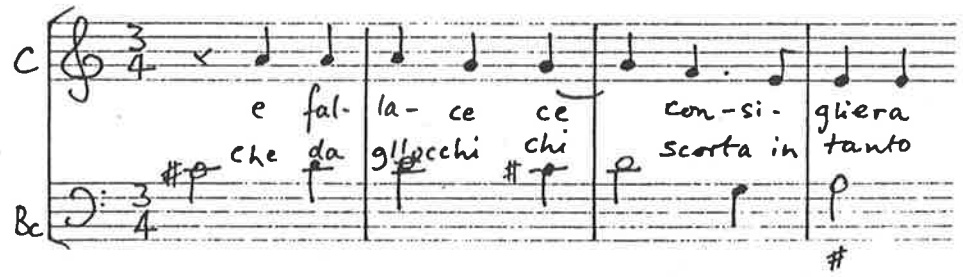
(a) (m. 1-8) Do not ask me to reveal



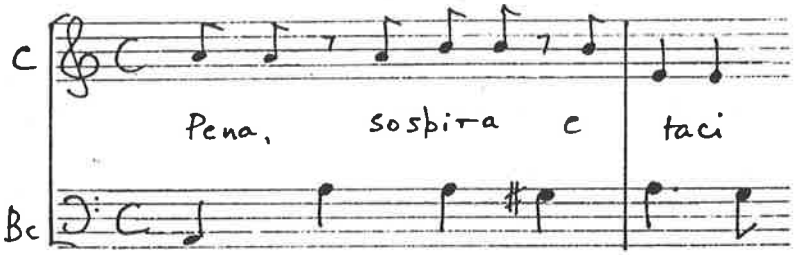
(b) (m. 9-11) (Your love) does not deserve to fall short



(c) (m. 12-25) (Hope) is false counsel



(d) (m. 26-43) Suffer, sigh and be silent



(e) (m.44-51) = (a) 2a. Under the cover of silence

(f) (m.52-54) = (b) 2a. So if pain then affects you

(g) (m.55-68) = (c) 2a. That from your eyes run so many tears

(h) (m.69-86) = (d) To weep silently now and then

246-258: Cantatas from Opus 14.

Texts: Anonymous. Collection : Echi di riverenze .... Opus 14

Source used: I - Bc

Clefs: C^1 F^4

Time-signatures: 246: C_4^3 C ; 247: C_8^6 C ; 248: C $\frac{3}{2}$ $\frac{3}{4}$; 249: C_2^3 C $\frac{3}{2}$ $\frac{3}{4}$;
250: C $\frac{3}{2}$; 251: C $\frac{3}{4}$ $\frac{3}{2}$; 252: C $\frac{3}{2}$; 253: C $\frac{6}{8}$;
254: C_2^3 C $\frac{3}{4}$ $\frac{6}{8}$; 255: C^{12}_8 C $\frac{3}{4}$; 256: C $\frac{6}{8}$ $\frac{3}{4}$; 257: C $\frac{3}{2}$;
258: C_8^6 C .

Tonality: 250 C/a F/g C a/C
246 d a/d a d
258 d a/d a/d
249 e/b e/G G/e a e G/e
252 f c Ab/Eb bb f
247 g/F g d Bb g d Bb/g
254 g c Ab/c g/d Bb d/g
253 A fx/A b/D A A
248 a/d d/a F/C C/F F/C C/F d/a
255 a F/C a g/a
257 a F/C a e/b G/a d/a F/C .a
251 Bb F d Bb/F d/g Bb
256 Bb g g c/g Eb d Bb/F F/Bb

Literature: as before.

Observations: (1) Pastoral names include Lilla (*247*), Eurinda (*248*), Clori (*250*), Fileno and Clori (*250*, *252*). Reference is made to 'l'hasta d'Achiles' - the lance of the Greek hero Achilles, (*247*), and to 'La triforma Dea' - Hecate, whose statues are represented with three bodies and three heads. Bellona (*250*) is the name of a goddess used to symbolise war - rhetorical device known as metonymy. Ciprigna (*250*) is Venus.

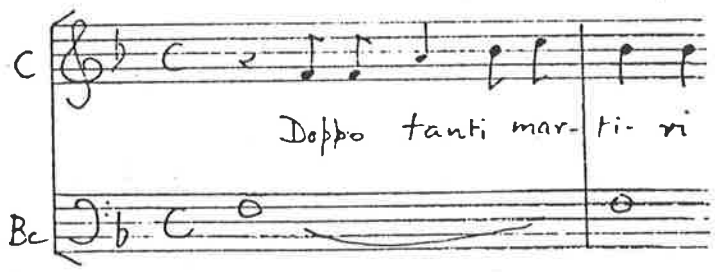
Facsimile edition: Giovanni Legrenzi: Echidi Riverenza di Cantate e Canzoni / Bolgna 1678 (Archivium Musicum / La cantata barocca 7) (Florence, 1980)

(2) The aria at *251(a)* suggests the 'call-to-arms' type frequently found in opera.

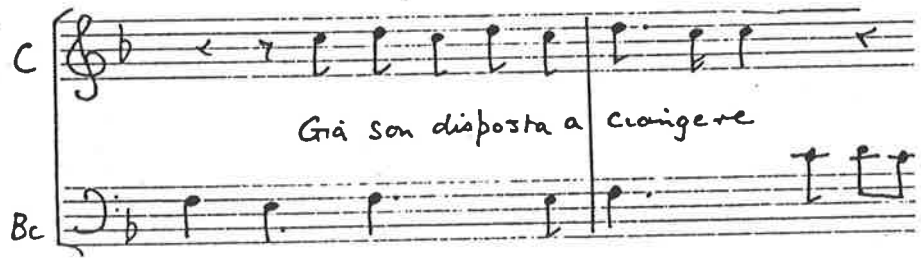
(3) The two-octave descant of the Bc at *257(a)*, later extended, is a rhetorical gesture of great effectiveness.

259 DOPPO TANTI MARTIRI (C Bc)

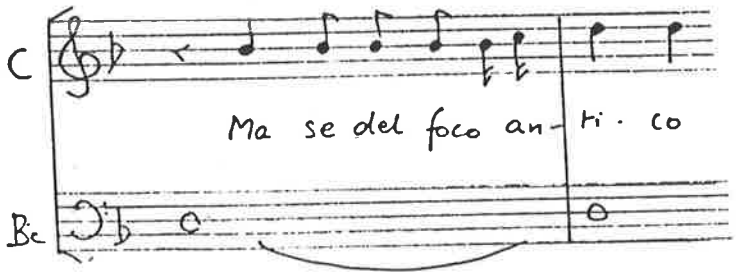
(a) (m. 1-22) Twice as much suffering



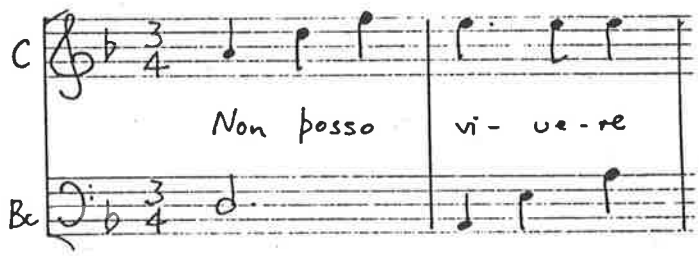
(b) (m. 23-67) Aria Already I am inclined to change



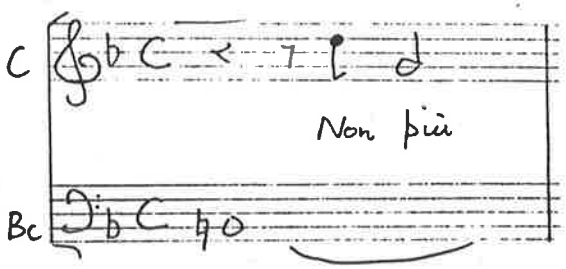
(c) (m. 68-86) But if of the ancient fire...



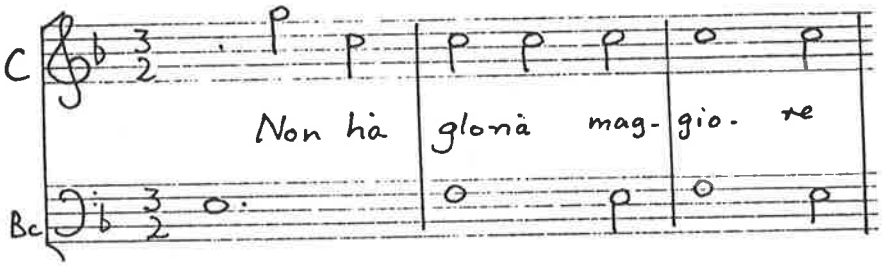
(d) (m. 87-173) Adagio I am not able to live



(e) (m. 174-180) No longer (delay)

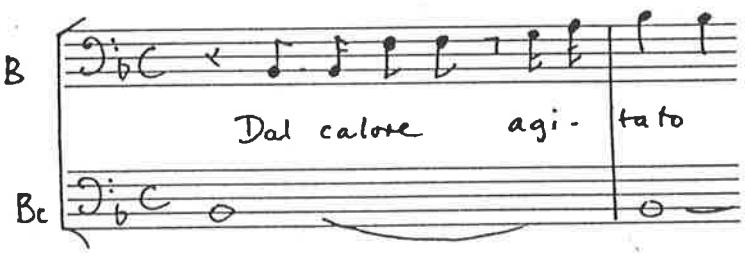


(f) (m. 181-209) He has no greater glory

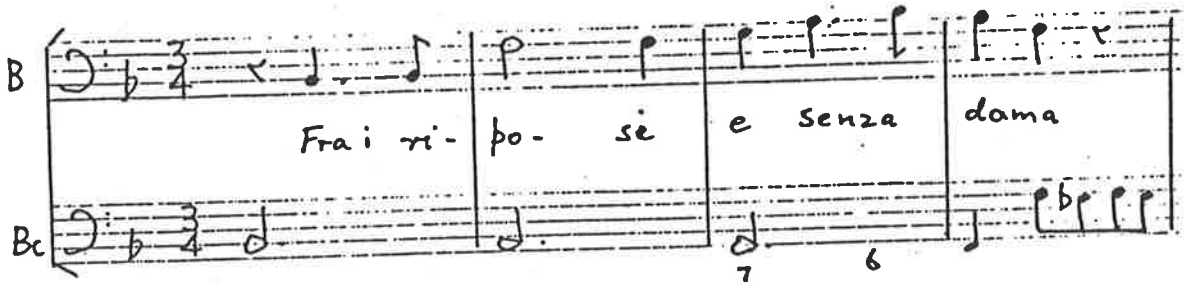


260 DAL CALORE AGITATO (B BC)

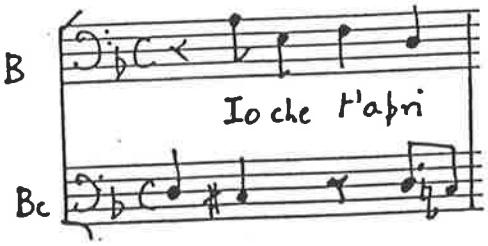
(a) (m. 1-7) Excited by the heat



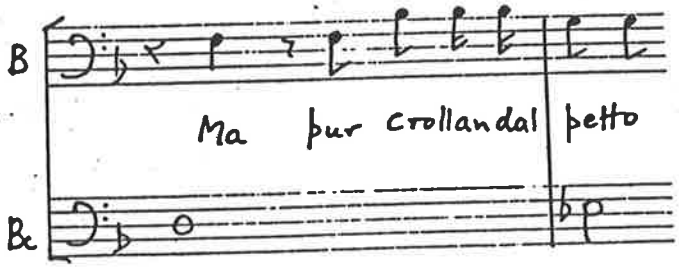
(b) (m. 8-33) In repose and womanless



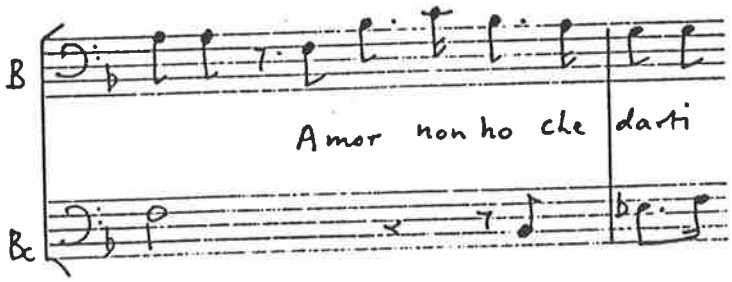
(c) (m. 34-42) Aria I who open to you



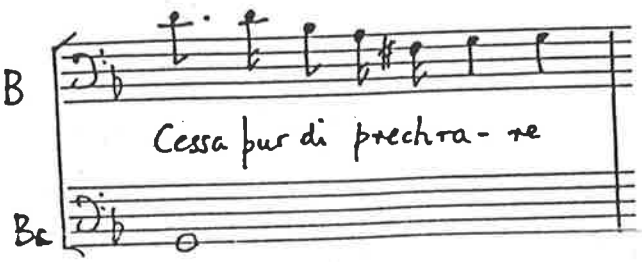
(d) (m.43-48) But yet, the sighing...



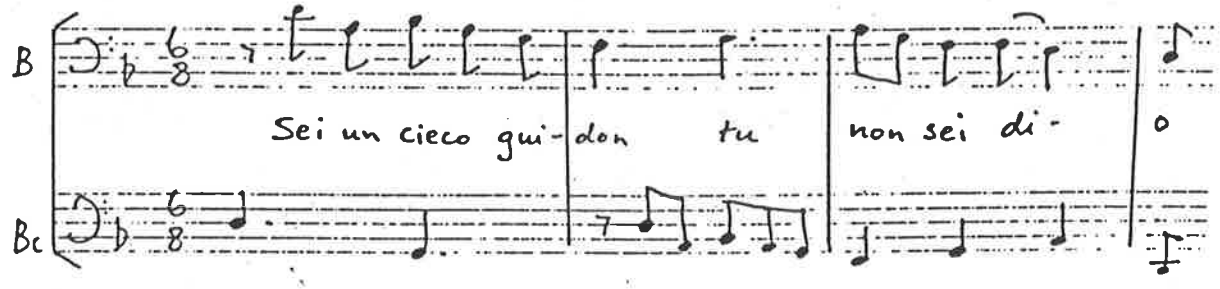
(e) (m.49-60) Aria. I do not have love to give you



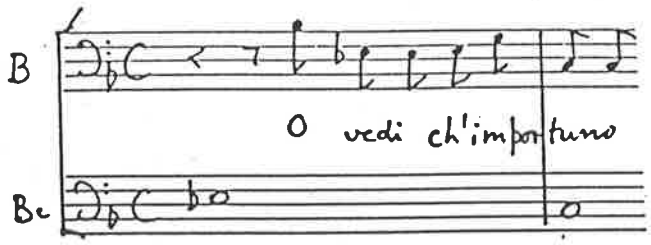
(f) (m.61-61) Then he stopped begging



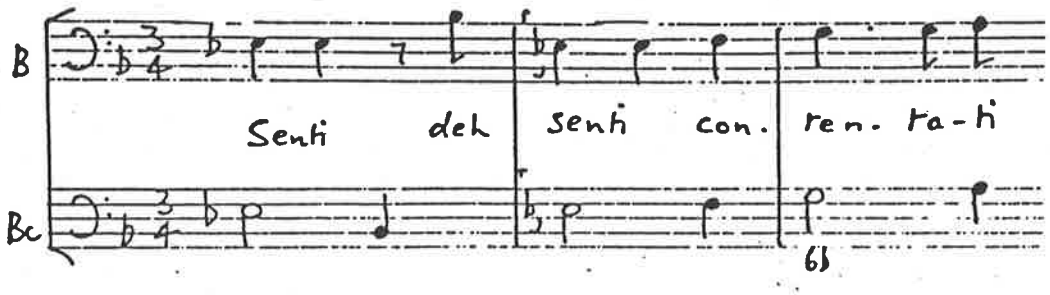
(g) (m.63-72) A blind guide you may be, but god you are not



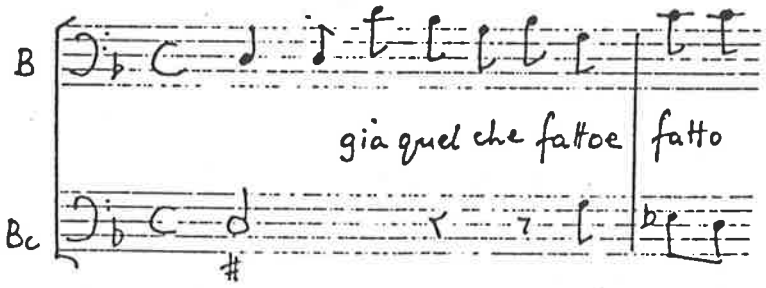
(h) (m.73-82)



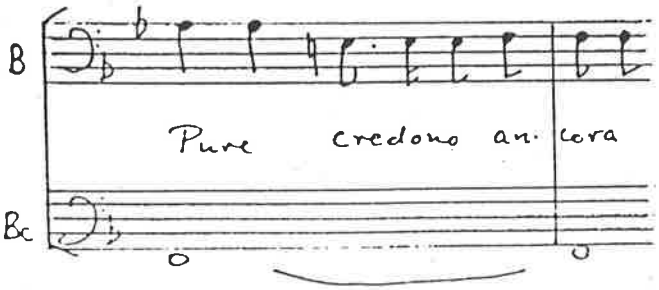
(i) (m.76-82) Adagio. You feel, O you feel contented



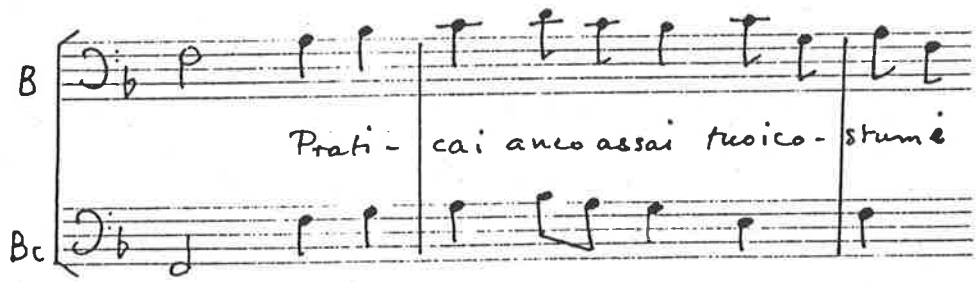
(j) (m.83-105) What is already done is done



(k) (m.106-126) Yet credulous still...

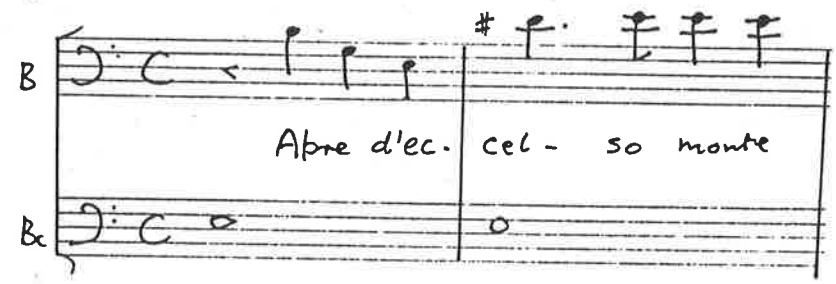


(1) (m.127-153) Aria. I practised your ways even more

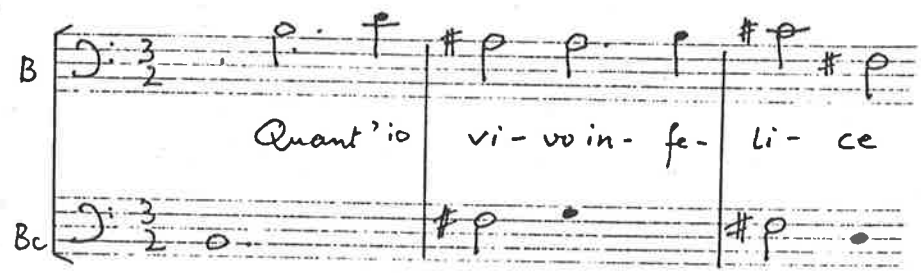


261 APRE D'ECCELSO MONTE (B Bc)

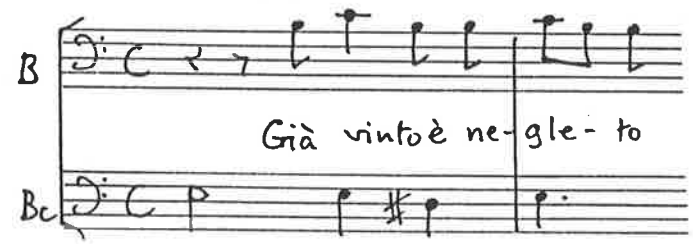
(a) (m. 1-19) Release from the lofty mountain...



(b) (m.20-59) How unhappily I live

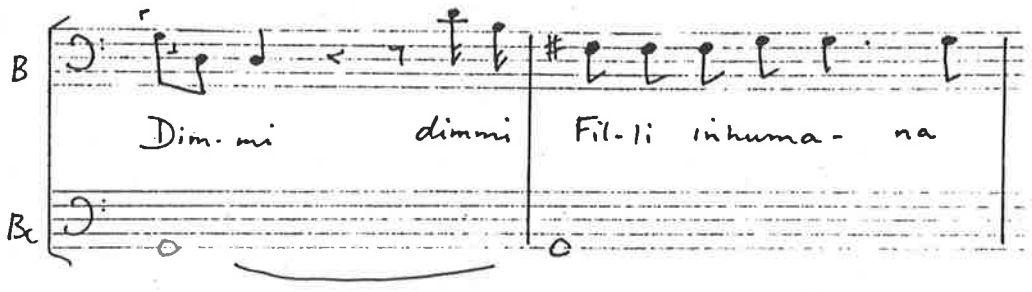


(c) (m.60-65) Now beaten and neglected

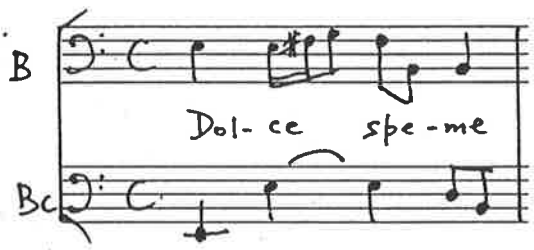


(d) (m.66-82) = (b)

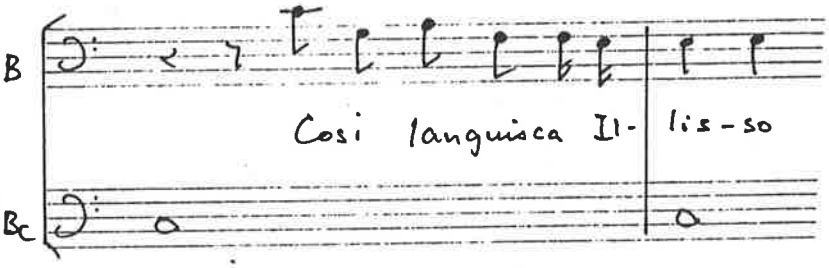
(e) (m. 83-103) Tell me, inhuman sons,



(f) (m. 104-129) Sweet hopes

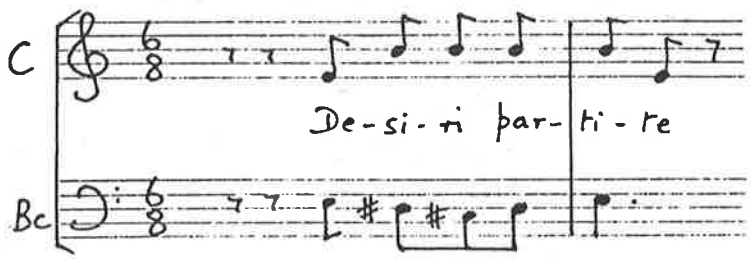


(g) (m. 130-148 Thus Illiso may languish

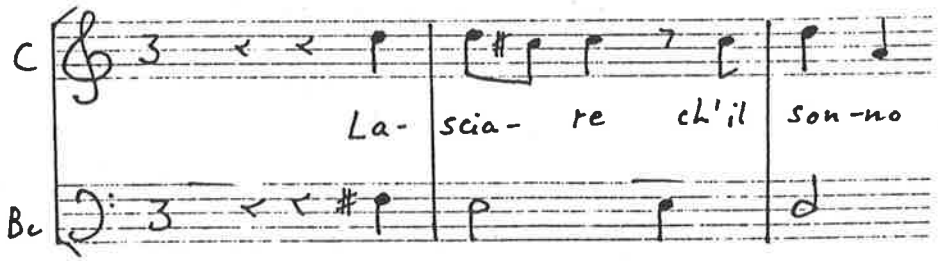


262 DESIRI PARTITE (C Bc)

(a) (m. 1-5) You wish to depart

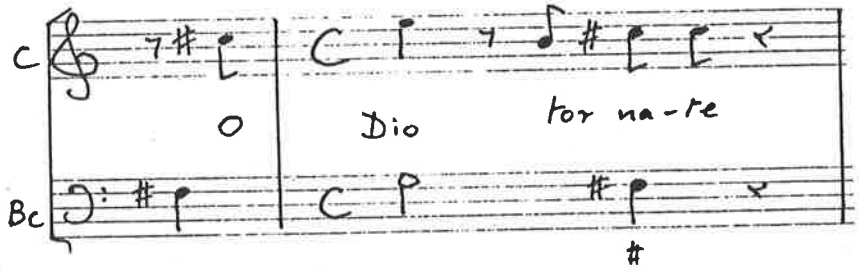


(b) (m. 6-29) Largo. Leave me, so that sleep...

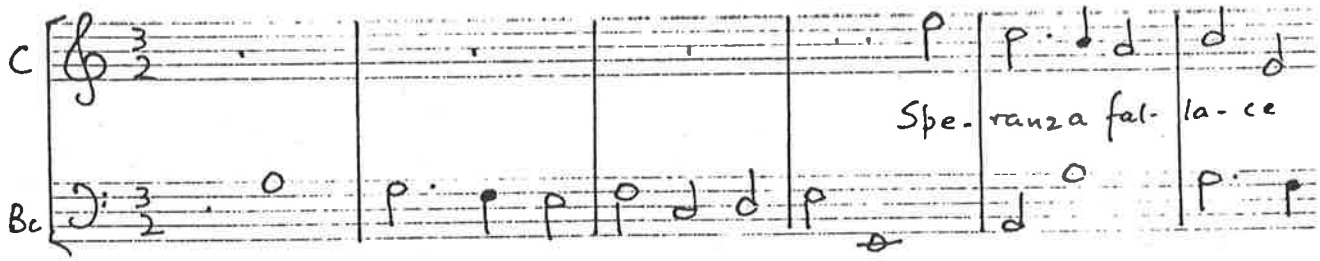


(c) (m.30-32) = (a)

(d) (m.32-44) O God, restore (the man who is wretched)

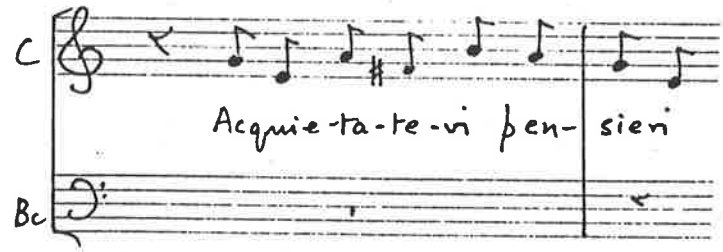


(e) (m.45-112) Misleading hope



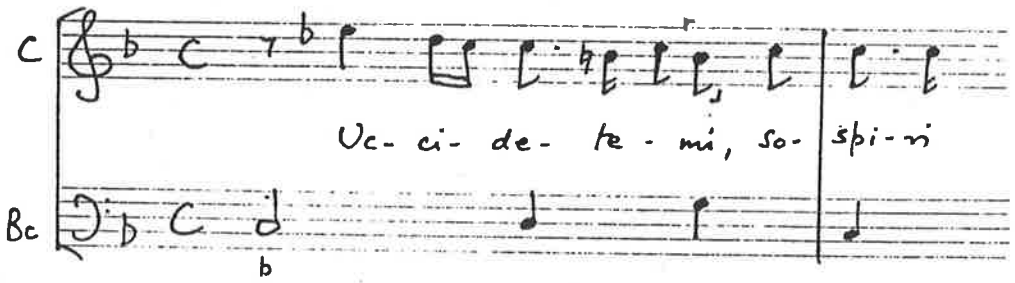
(f) (m.113-115) Recall to me no more...

(g) (m.126-174) Calm yourselves, thoughts

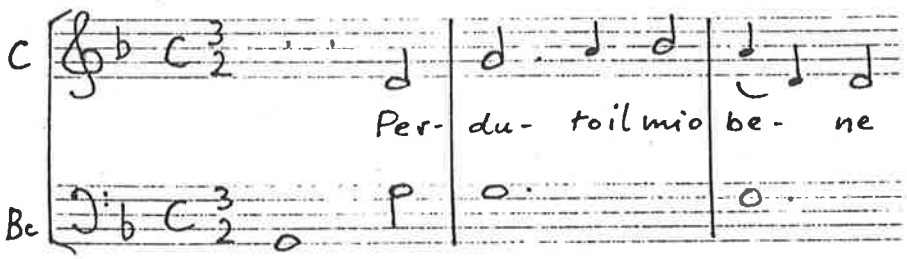


263 UCCIDETEMI, SOSPIRI (C Bc)

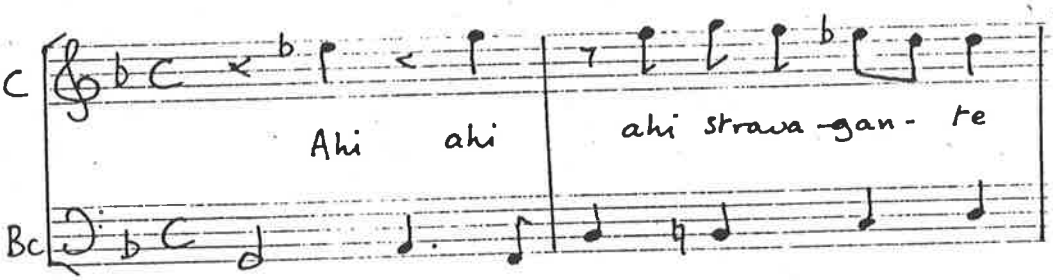
(a) (m. 1-27) Sighs, you are killing me



(b) (m.28-88) (The life) is lost, beloved...

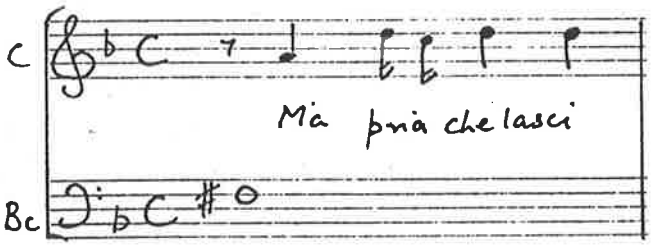


(c) (m.89-94) How extraordinary!

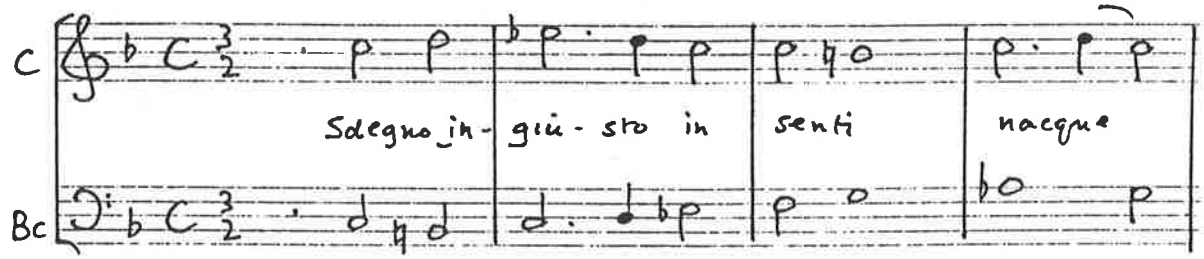


(d) (m.95-122) = (a)

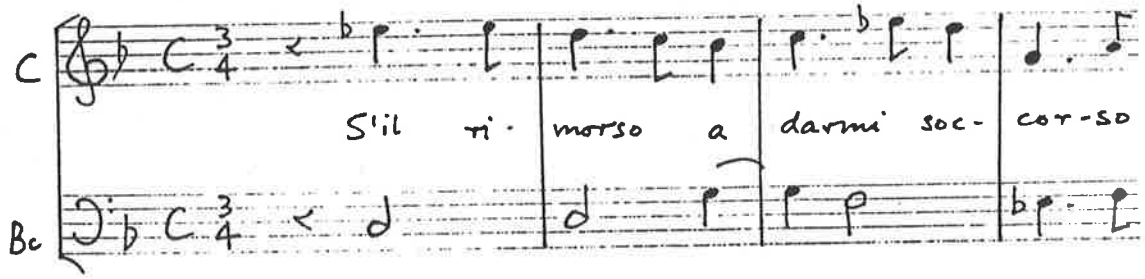
(e) (m.123-133) But before you go...



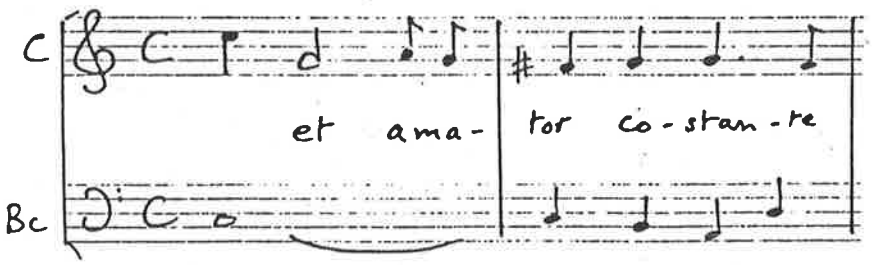
(f) (m.133-220) Unjust contempt arises in my mind



(g) (m.221-253) If remorse, to give me aid...



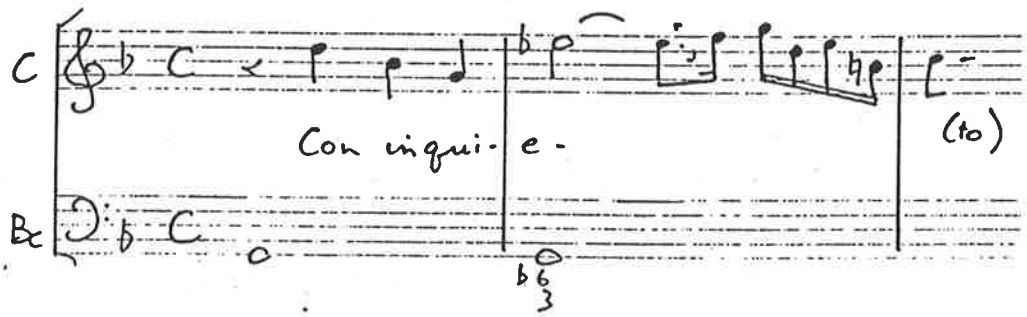
(h) (m.254-262) and the constant lover...



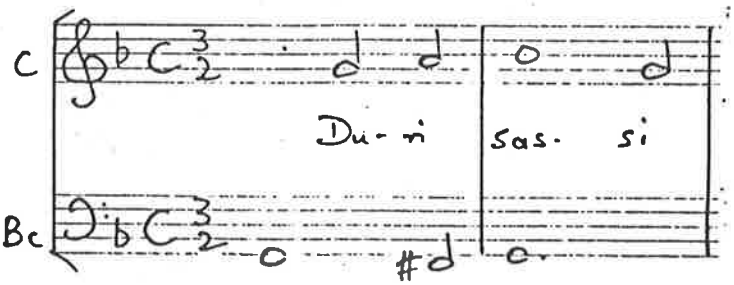
(i) (m.223-250) = (a)

264 CON INQUIETO PASSO (C Bc)

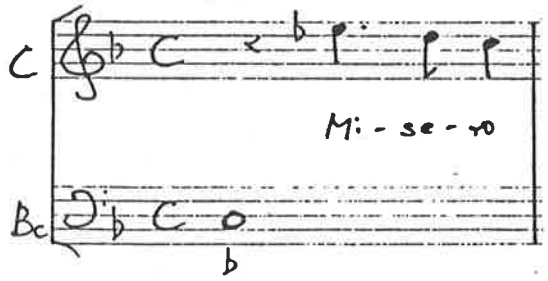
(a) (m. 1-32) With restless tread...



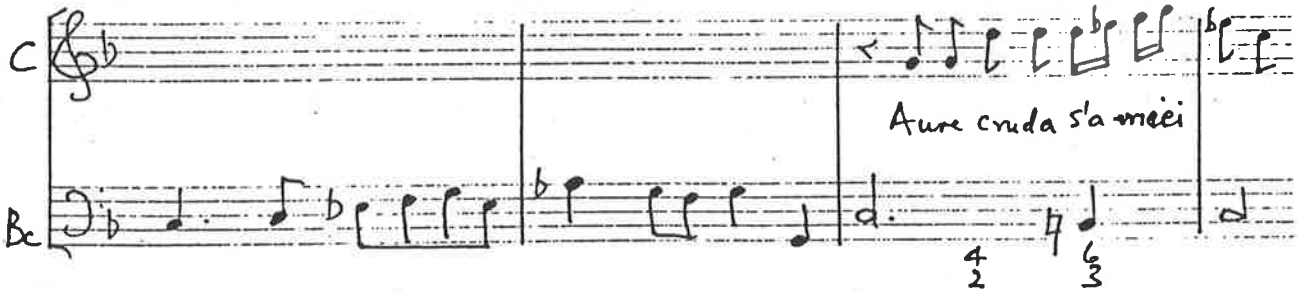
(b) (m.33-72) Hard stones



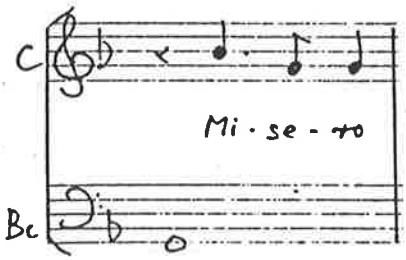
(c) (m.74-97) Wretched one!



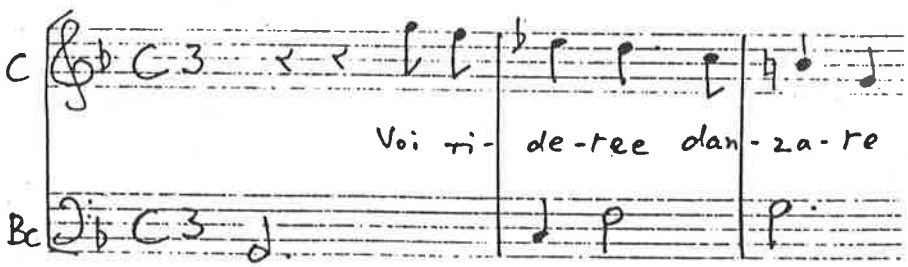
(d) (m.98-111) Cruel breezes, if to my...



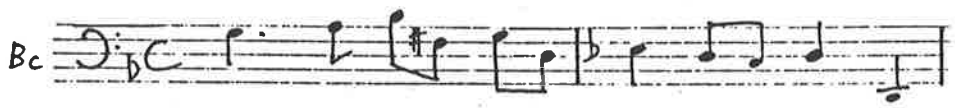
(e) (m.112-137)



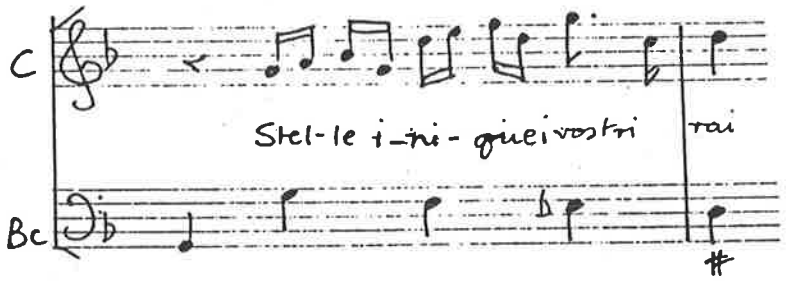
(f) (m.138-158) You laugh, you dance



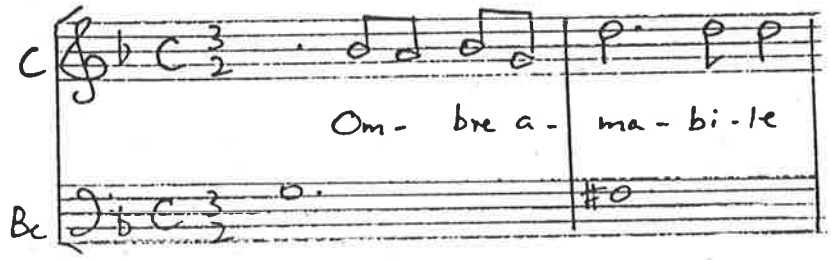
(g) (m.159-162) Bc



(g^1) (m.190-230)

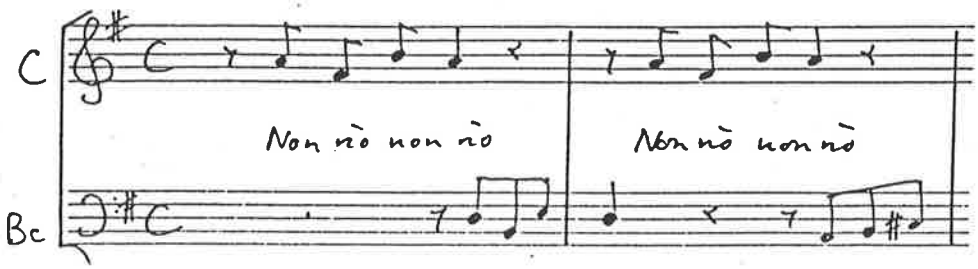


(h) (m.190-231) Loving shades



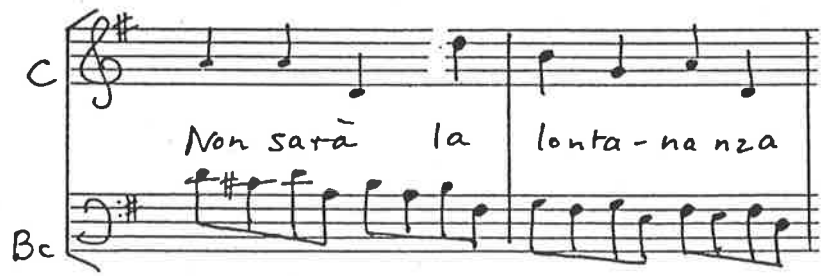
265 NON TI DOLER (C Bc)

(a) (m. 1-25) Do not regret...

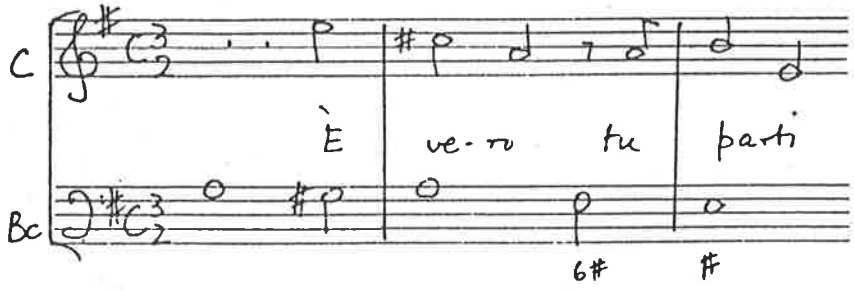


(b) (m.26-34) That heart that once I gave you...

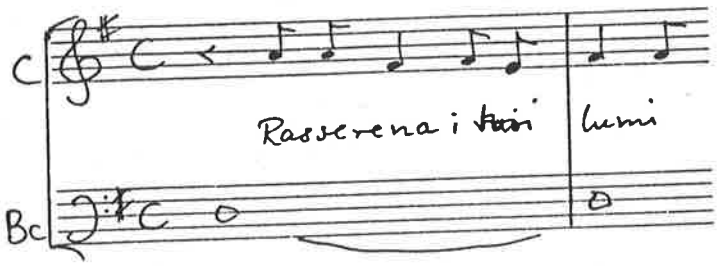
(c) (m.35-76) Absence will not be...



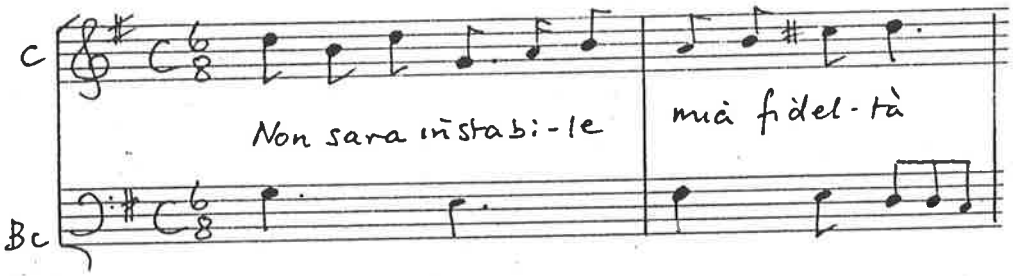
(d) (m.77-121) It is true you are going



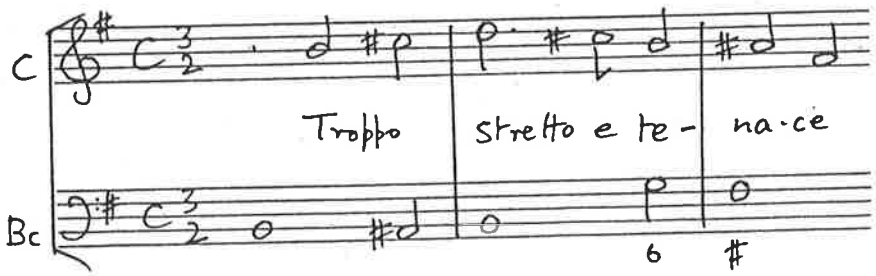
(e) (m.122-130) Dry your eyes



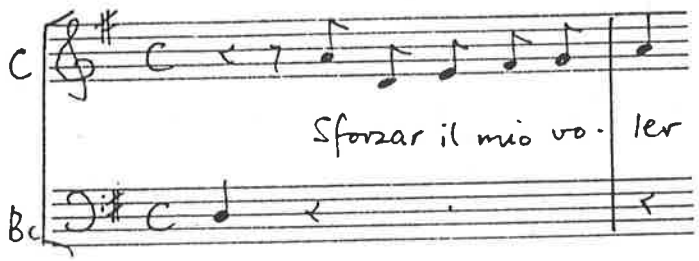
(f) (m.131-143) My faith will not be unsteady



(g) (m.144-178) Too confined and unyielding

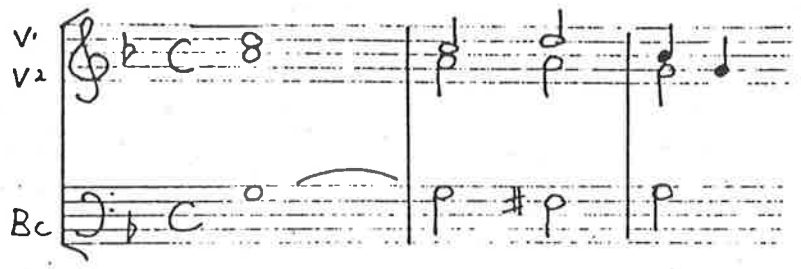


(h) (m.179-208) To compel me to take flight...

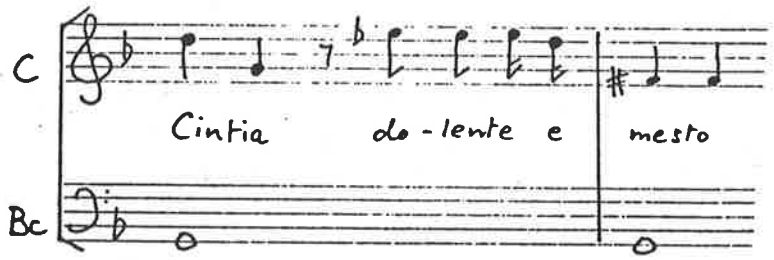


266 CINTIA DOLENTE (C V^1 V^2Bc)

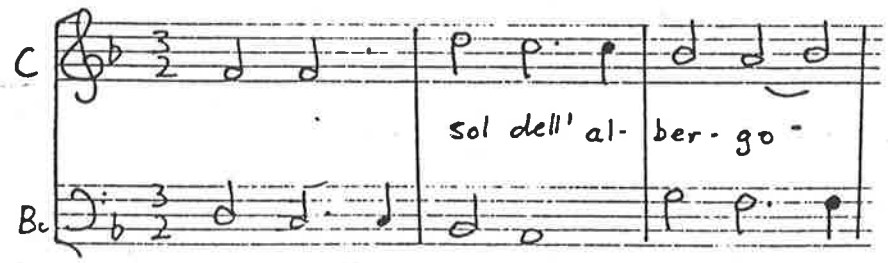
(a) Sinfonia (m. 1-27) (V^1V^2 Bc)



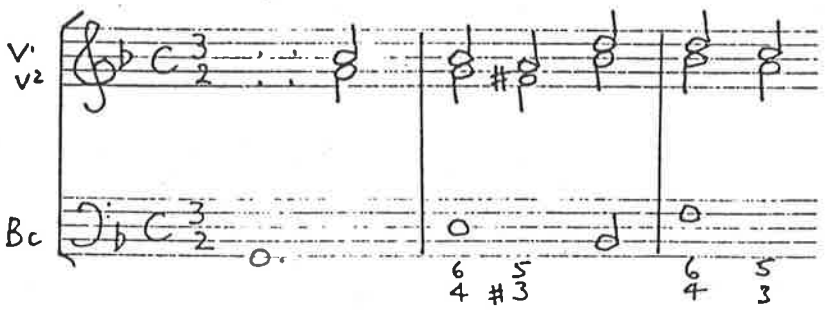
(b) (m. 28-38) Cinthia, sorrowful and sad



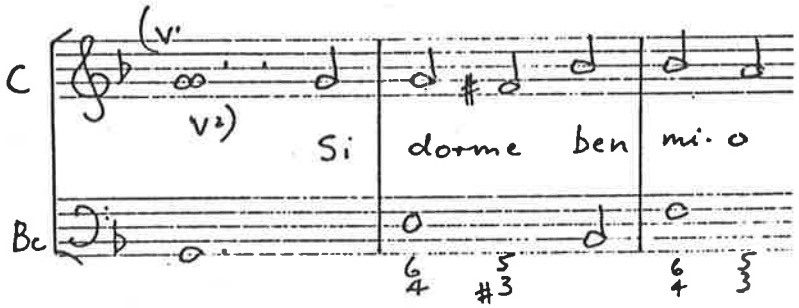
(b^1) (m. 39-64) Alone around your refuge



(c) (m. 65-71) (V^1V^2 Bc)

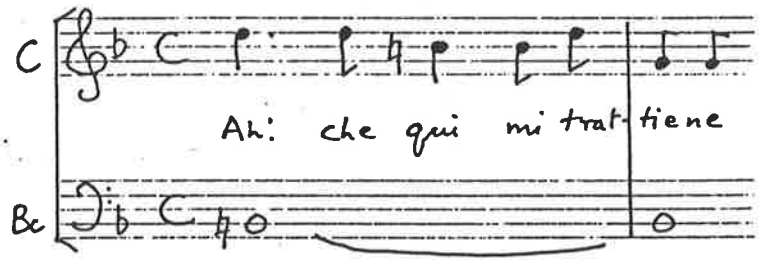


(c^1) (m. 72-146) If you sleep, my dear (C V^1 V^2Bc)

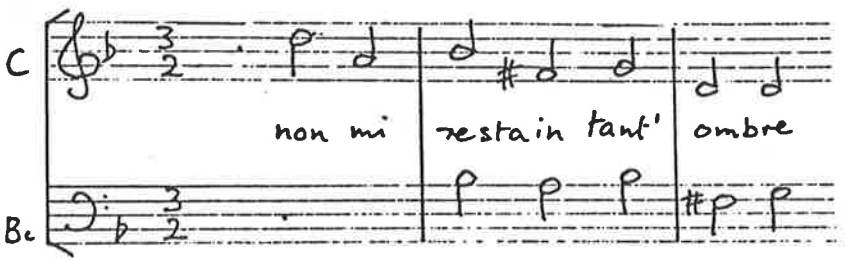


(c^2) = (c^1) (m. 147-221) St.2 Se vegli mia vita

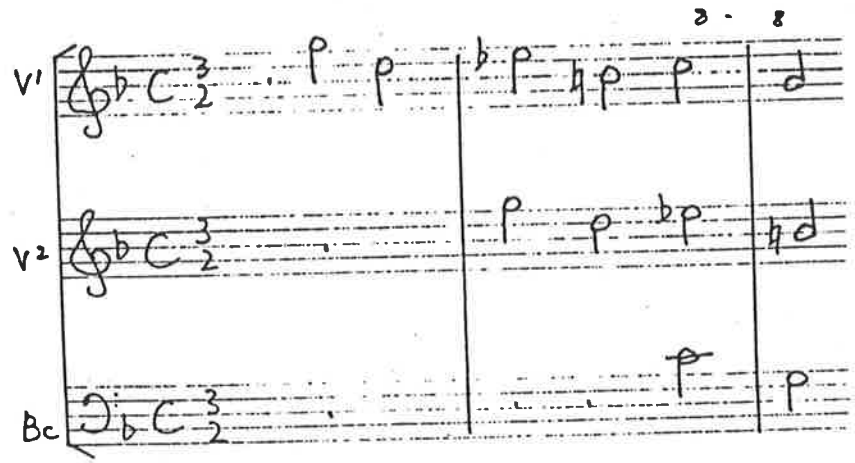
(d) (m. 222-228) Ah, that (deceitfulness) draws me here



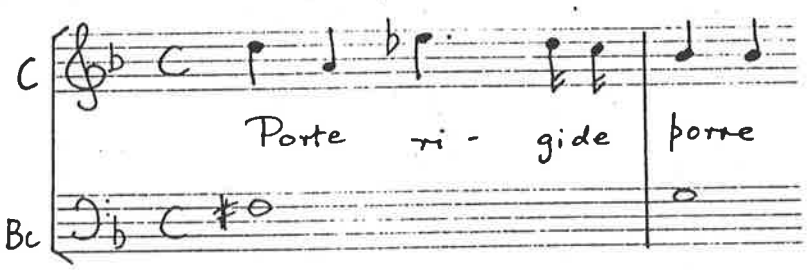
(d^1) (m. 229-247) Not in such shadows



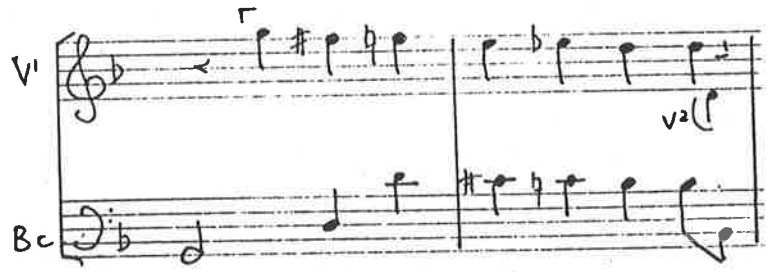
(d^2) (248-269) (V^1V^2 Bc)



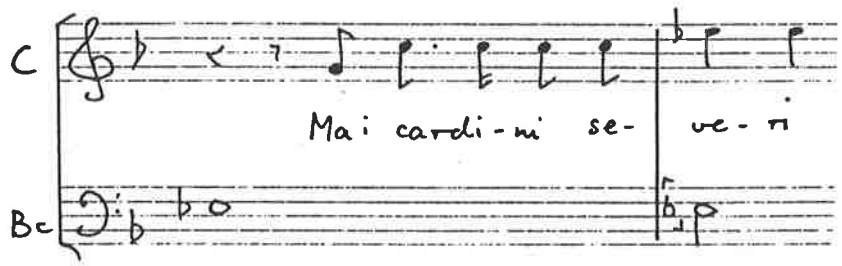
(e) (270-292)



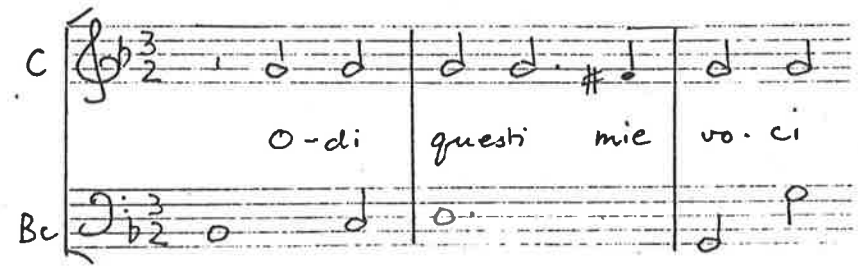
(f) (m. 293-303) Rit.° (V^1V^2 Bc)



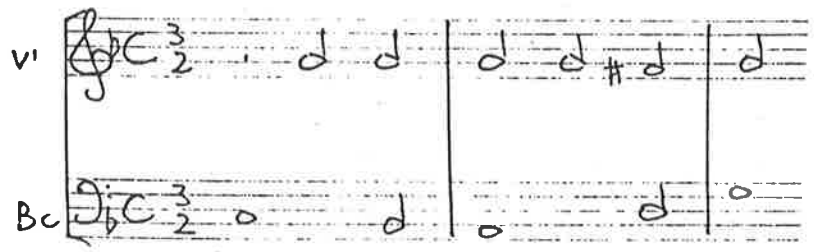
(g) (m. 304-322)



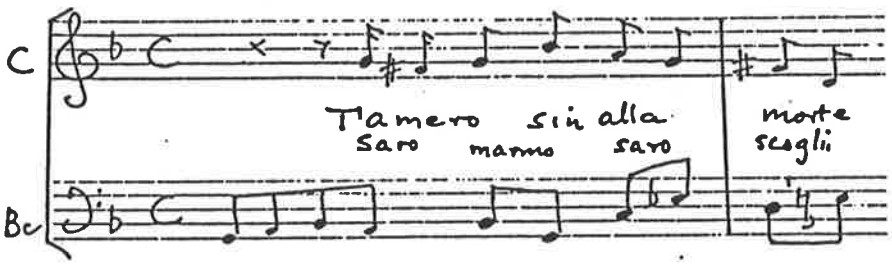
(g^1) (m. 323-336)



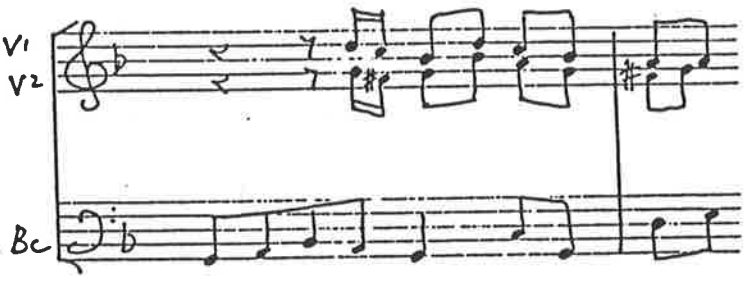
(h) (m. 337-349) Rit.° (V^1V^2Bc)



(i) (m. 350-374) (C V^1V^2Bc) I shall love you till I die



(i^1) (m.375-379) (V^1V^2 Bc)



(i^2) = (i) st.w. I shall be like marble, I shall be like rock

(i^3) = (i^1) (m.405-409)

267 AMOR TI PUNGE IL SENO

Rvat M J Barberiana Lot. 4130 (fols. 101-4)

268 VUOL FARMI PIANGERE

Rvat Ms. Chigi Q.12, fol.47

269 VOTI DI MUSICALE PLAUSO

P. Camerini, Montrughi Vicenza

270 SON TUTTO FURORE

In 'Canzonette per camera a voce sola di diversi autori...'

(Monti,Bologna, 1670)

Baf I-Bc

259-266: Unpublished cantatas

Texts: Anonymous

Sources used: 259-265 Nc ; 266 Bds

Clefs: Standard

Time signatures: 259: C $\frac{3}{4}$ $\frac{3}{2}$; 260: C $\frac{3}{4}$ $\frac{6}{8}$; 261: C $\frac{3}{2}$;

262: $\frac{6}{8}$ $\frac{3}{2}$; 263: C C_2^3 C_4^3 ; 264: C C_2^3 C 3 ;

265: C C_2^3 C_8^6 ; 266: C $\frac{3}{2}$ C_2^3

Tonality: 263: c g c/g g/c Eb/c c

265: D A/D D A D G b D

261: e b/e e/b e C/e

262: e D/b a e

259: F d C/F

264: g c g/c c g

266: g g/d d/g g/c c/d d c g Eb/Bb g c g

260: Bb/d d d/F g/d Eb g f/Bb

Observations: (1) The open semiminims in 264 are unique in these works, and may suggest a French influence in the notation here.

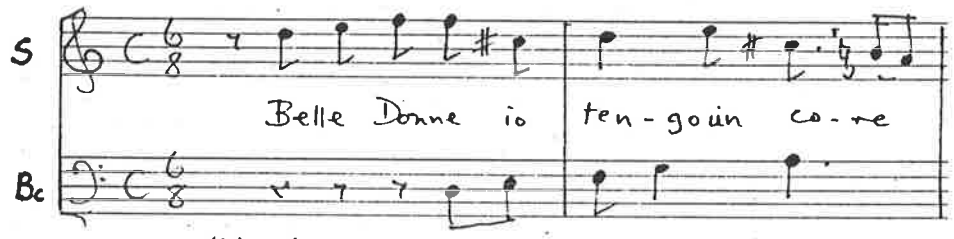
(2) 266 is the only cantata with strings. This suggests a relatively late date.

B : CANZONETS

280 BELLE DONNE (S Bc) Opus 12/9

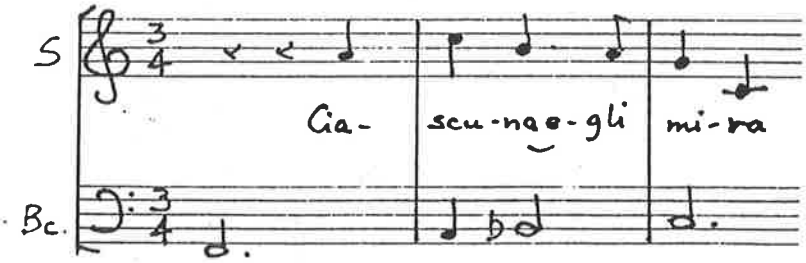
(a) (m. 1-27)

1ª Lovely ladies, I bear a heart...

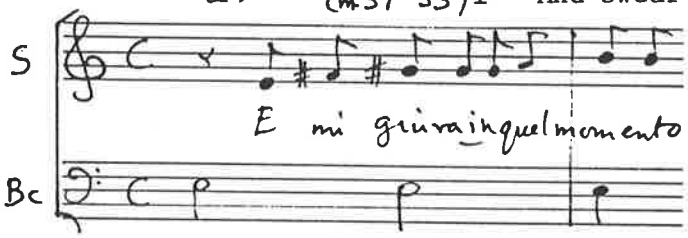


(b) (m.28-36)

1ª It admires every woman...



(c) (m37-53) 1ª And swear to me this minute...



(d) (m.54-80) = (a)

2ª Which of you can advise me...

(e) (m.81-89) = (b)

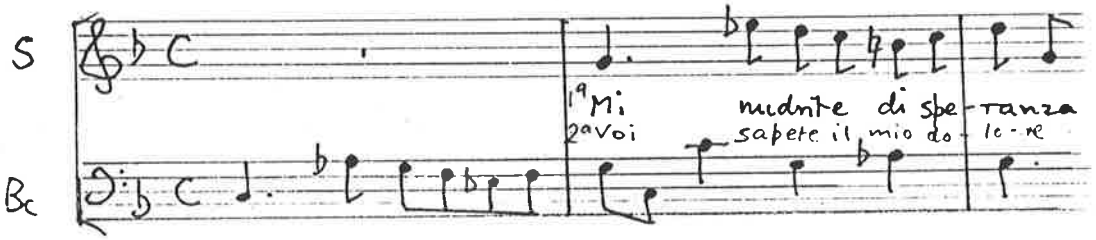
2ª If it sees a lady...

(f) (m.90-106) = (c)

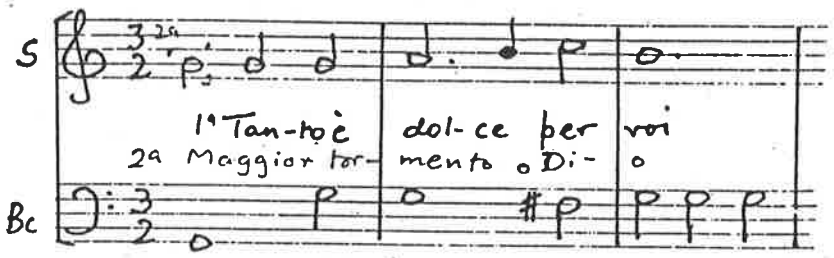
2ª And if by chance I recapture it...

281 MI NUDRITE DI SPERANZA (S Bc) Opus 12/10

(a) (m. 1-23) You feed me with hope



(b) (m.24-65) (Servitude) is as sweet for you...



(c) (m.66-72) = (a) You know my suffering

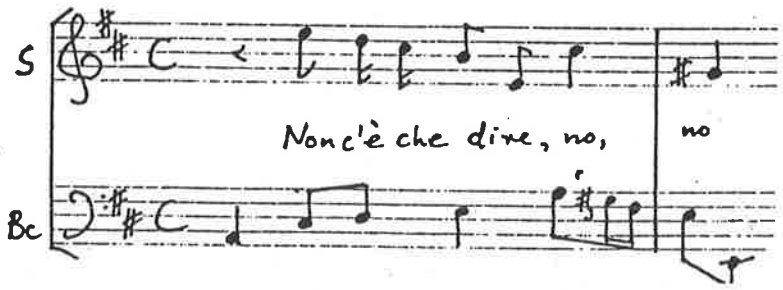
(d) (m.73-95) = (a) 2ª You know my pain

(e) (m.96-137) = (b) 2ª Greater torment, O God

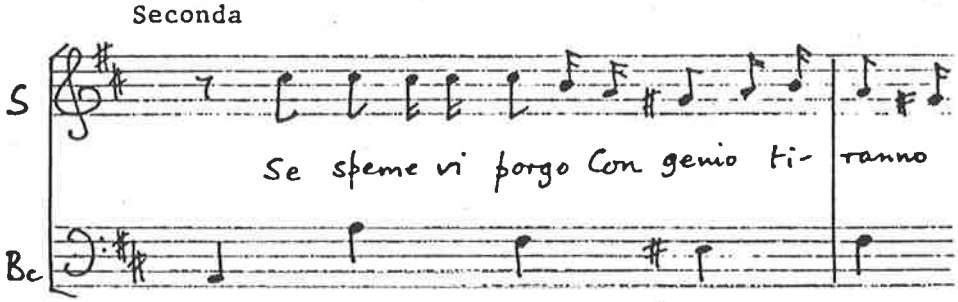
(f) (m.137-144) = (d)

282 NON C'E CHE DIRE (S Bc) Opus 12/11

(a) (m. 1-27) There is nothing to be said, no,...



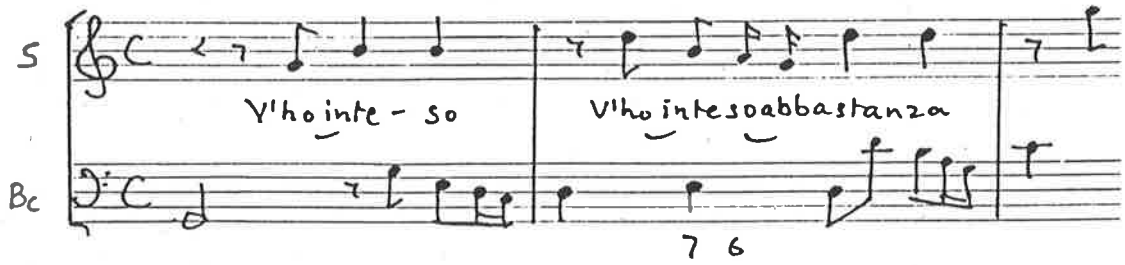
(b) (m.28-42) If I offer hope, with tyrannical inclination..



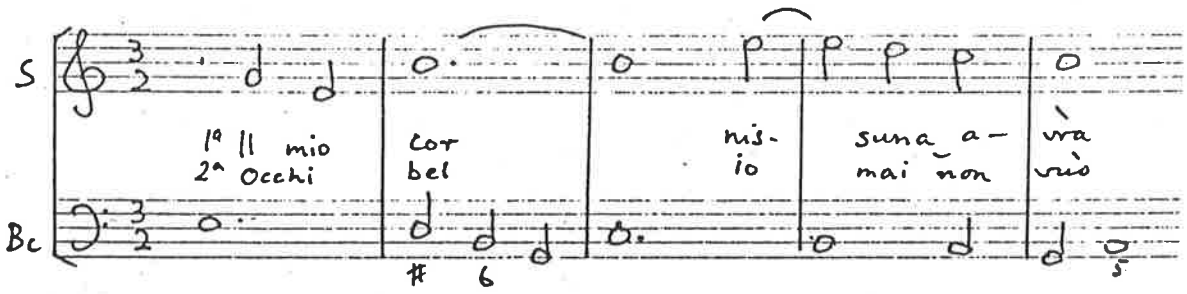
(c) (m.43-50) = (a)

283 V'HO INTESO (S Bc) Opus 12/12

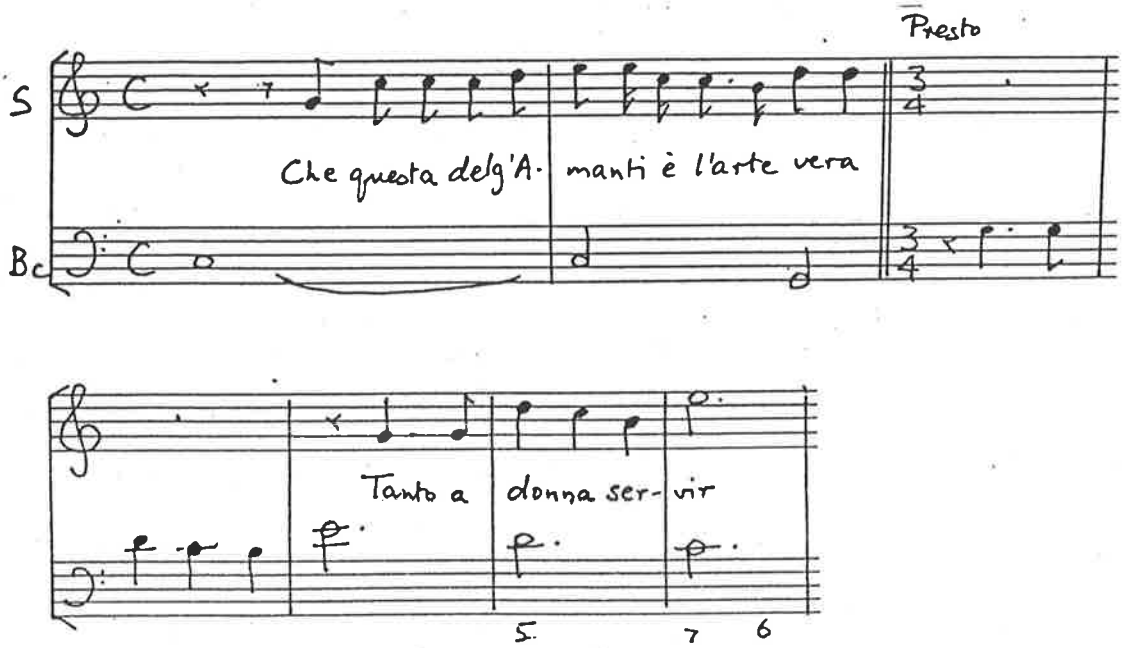
(a) (m. 1-14) I have heard enough from you



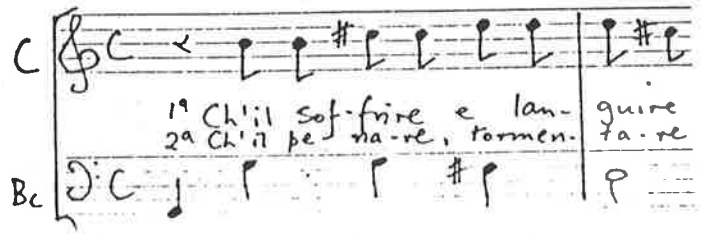
(b) (m.15-34) My heart will have no more



(c) (m.35-39) This is the true art of love, that the more one serves a woman...



(d) (m.60-68) To suffer and languish...



(e) (m.69-82) = (a) 2^a

(f) (m.83-102) = (b) 2^a Lovely eye

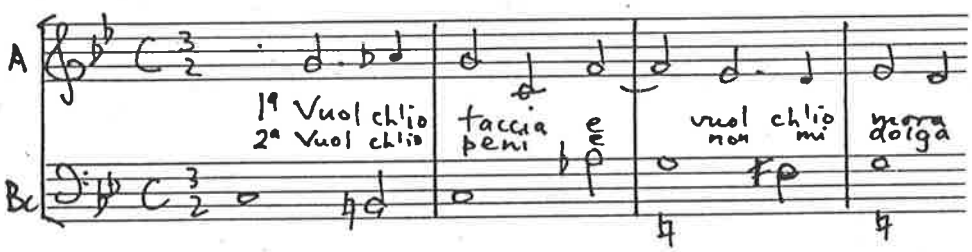
(g) (m.103-127) = (c) 2^a This is the (art) of every lover:.. that the more one serves a woman...

(h) (m.128-136) = (d) 2^a To give pain, to torment

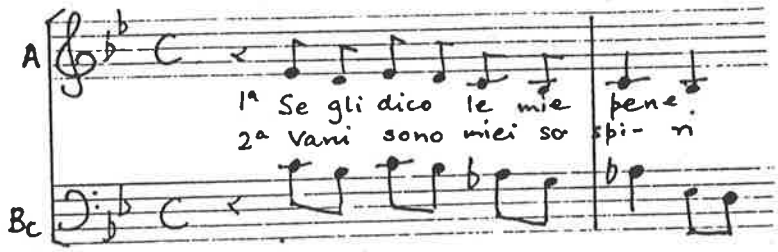
(i) (m. 137-150) = (a) da capo

284 VUOL CH'IO TACCIA (A Bc) Opus 12/15

(a) (m. 1-22) She wants to accuse me and she wants me to die...



(b) (m.23-31) If I tell her my pain...



(c) (m.32-48) = (a) shortened da capo

(d) (m.49-70) = (a) She wants me to suffer and does not comfort me

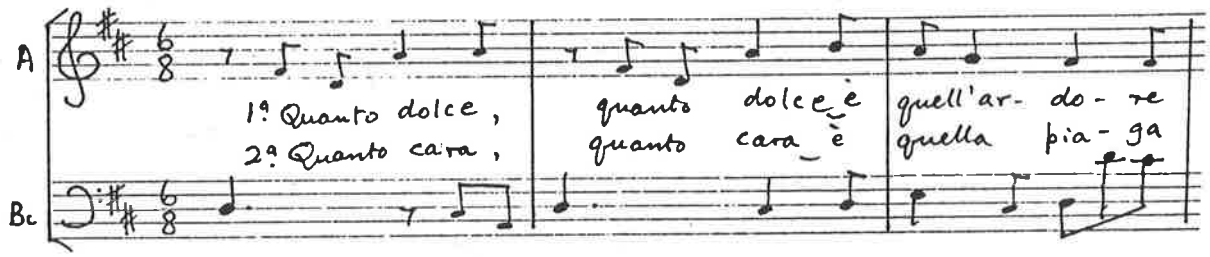
(e) (m.71-79) = (b) In vain are my sighs

(f) (m.80-96) = (c)

285 QUANTO DOLCE (A Bc) Opus 12/13

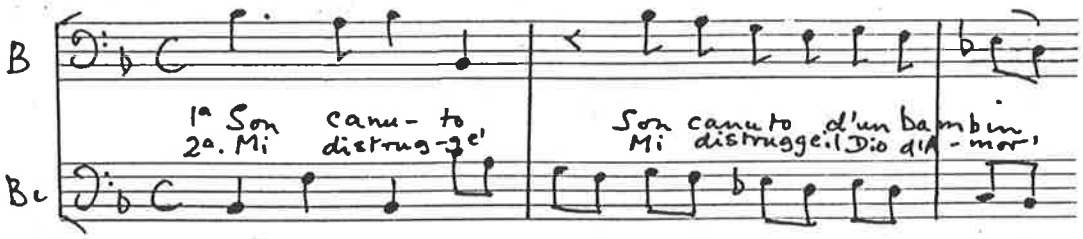
(a) (m. 1-39) 1[a] How sweet is that zeal...

(m.40-78) 2[a] How dear is that wound...

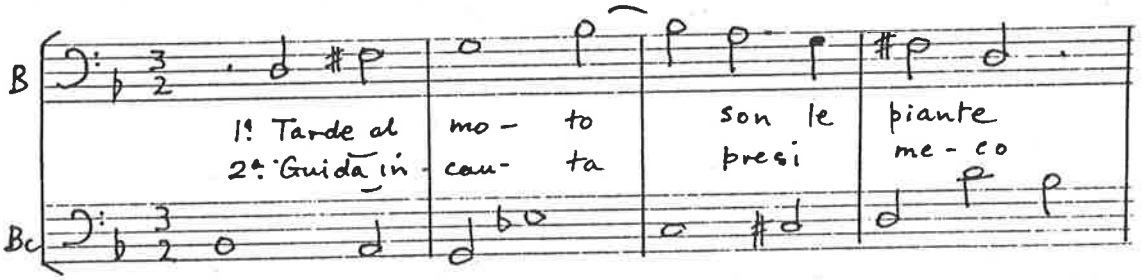


286 SON CANUTO (B Bc) Opus 12/23

(a) (m. 1-18) I am old



(b) (m. 19-44) My sighs are slow



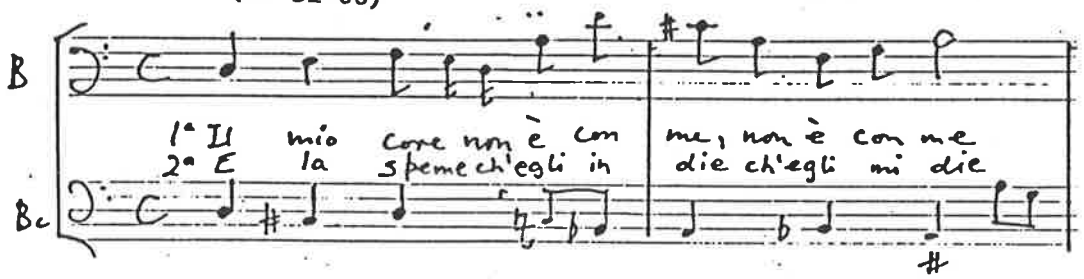
(c) = (a) (m. 45-62) 2[a] The god of love destroys me

(d) = (b) (m. 63-88) 2[a] Imprudent guide, take me with you.

287 IL MIO CORE NON È CON ME (B Bc) Opus 12/24

(a) (m. 1-30) 1ª My heart is not mine

(m. 31-60) 2ª And the hope that it gives me



III B: Canzonets Commentaries

280-287: Canzonets from Opus 12.

Texts: Anonymous

Source Used: Lbl

Facsimile edition:

Clefs: C^1 C^3 F^4

Time Signatures: 280: C^6_8 $^3_4$ C ; 281: C $^3_2$; 282: C ; 283: C $^3_2$; 284: C^3_2 C

285: $^6_8$; 286: C $^3_2$; 287: C

Tonality: 280-287: Tonality Table for Canzonets of Opus 12.

284 c Eb c

281 c g c

285 D b D

287 d

280 d/a F/a a/d

283 G e C G/C G/C G

282 A

286 Bb g Bb

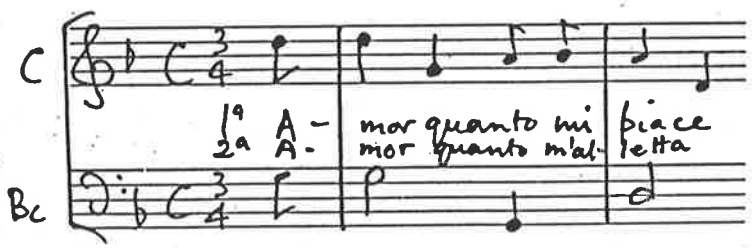
Literature: Seay, A.: Giovanni Legrenzi: Cantatas and Canzonets for Solo Voice (Recent Researches in the Music of the Baroque Era: Vols. XIV-XV, Madison, 1972.)

Observations: (1) Note diversities of form: the three contrasting sections of 280, *da capo* form with sections in contrasted metres and shortened *da capo* in 281, the unusual two-stanza treatment of 282 (a b , b a). 286 is a 'double aria' in which both sections are through-composed.

288 AMOR QUANTO MI PIACE (C Bc) Opus 14/14

(a) (m. 1-54) 1ª Love, how much it pleases me

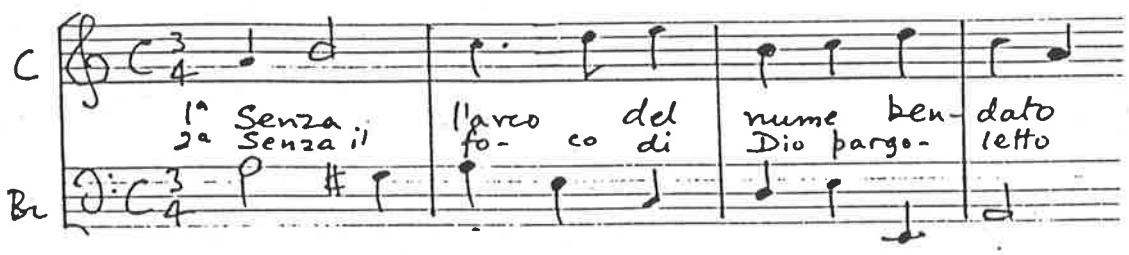
(m. 55-108) 2ª Love, how much it entices me



289 SENZA L'ARCO DEL NUME BENDATO (C Bc) Opus 14/25

(m. 1-10 : 11-49) 1ª Without the blind god's bow

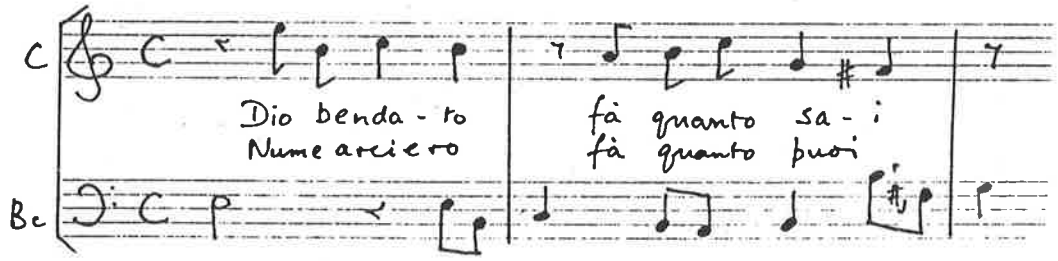
(m. 50-60: 61-99) 2ª Without the child god's fire



290 DIO BENDATO FA QUANTO SAI (C Bc) Opus 14/26

(a) (m. 1-26) 1[a] The blindfold god contrives as you know

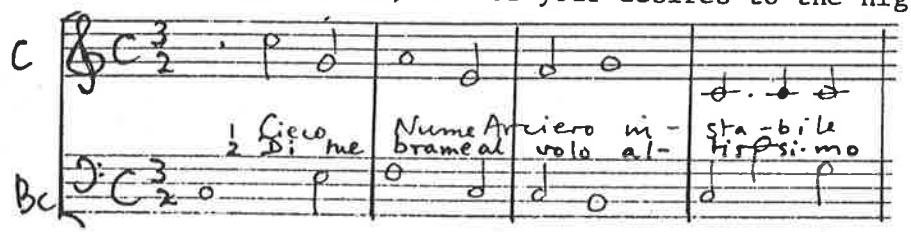
(m. 27-54) 2[a] The archer god does what he can



291 CIECO NUME ARCIERO INSTABILE (C Bc) Opus 14/27

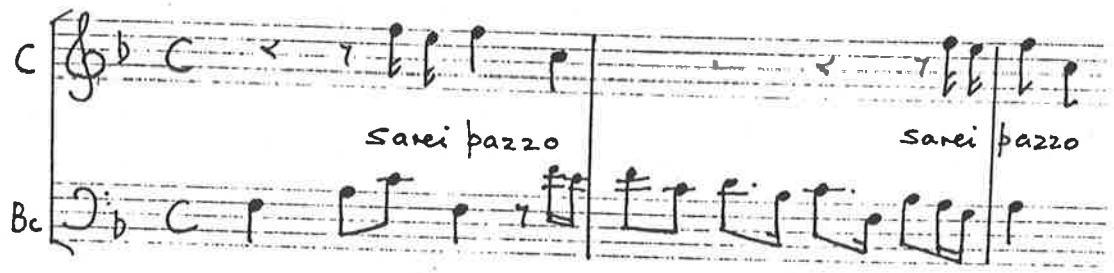
(a) (m. 1-64) 1[a] The unreliable blind archer god

(m. 65-129) 2[a] Of your desires to the highest flight.



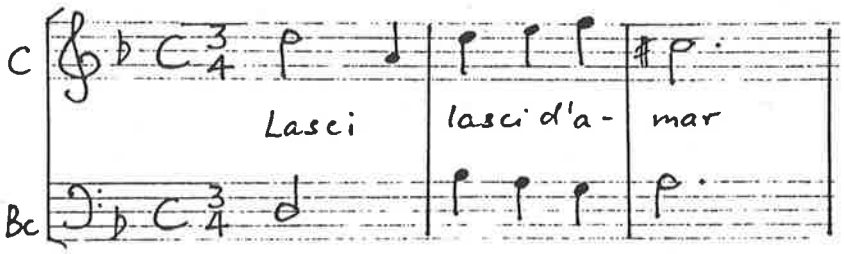
292 SAREI PAZZO DA CATENA (C Bc) Opus 14/28

(a) (m. 1-48) I would be mad through my bondage



293 LASCI D'AMAR CHI NON SA FINGERE (C Bc) Opus 14/29

(a) (m. 1-75) Leave off loving



(b) (m. 76-96) You will let a heart be wounded

(c) = (a) (m. 97-121)

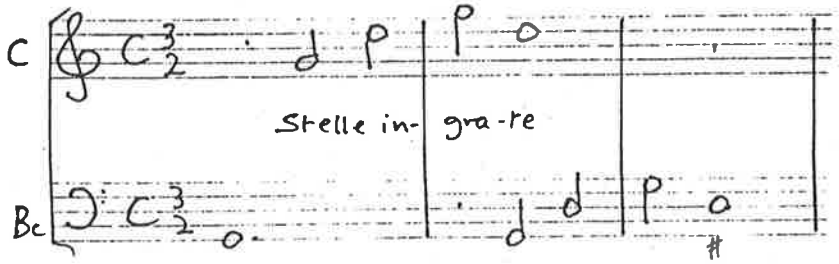
(d) = (b) (m. 122-142) Your heart will never have scars

(e) = (a) (m. 143-218)

294 STELLE INGRATE (C Bc) Opus 14/30

(m. 1-79) (m. 80-160) 1[a] Ungrateful stars

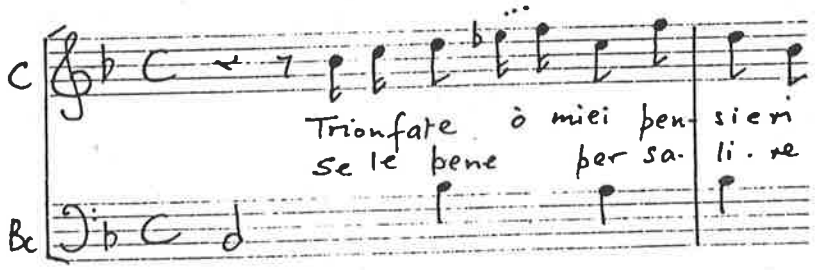
2[a] Fell planets



295 TRIONFATE O MIE I PENSIERI (S Bc) Opus 14/31

(m. 1-29) 1[a] Triumph, O my thoughts

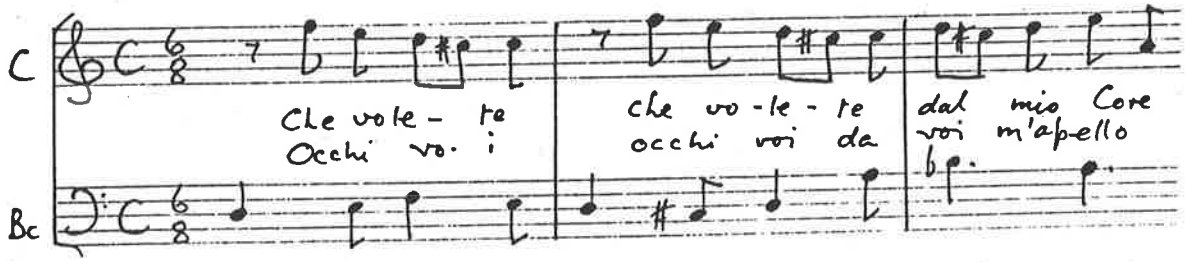
(m. 30-59) 2[a] If the mounting wings



296 CHE VOLETE DAL MIO CORE (C Bc) Opus 14/32

(m. 1-5 : 6-38) 1[a] What do you want of my heart?

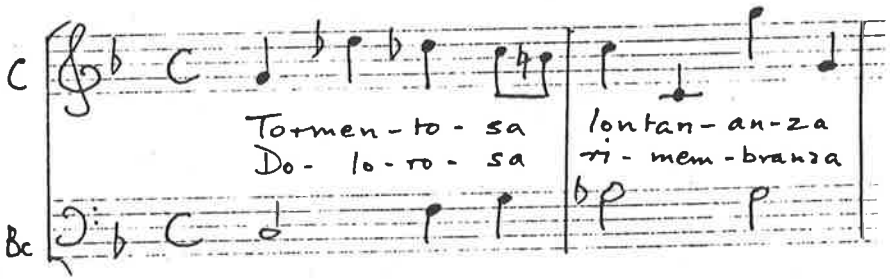
(m. 39-43:44-77) 2[a] You eyes, on you I call



297 TORMENTOSA LONTANANZA (C Bc) Opus 14/33

(m. 1-26) Adagio assai 1[a] Vexing distance

(m. 27-52) 2[a] Painful remembrance

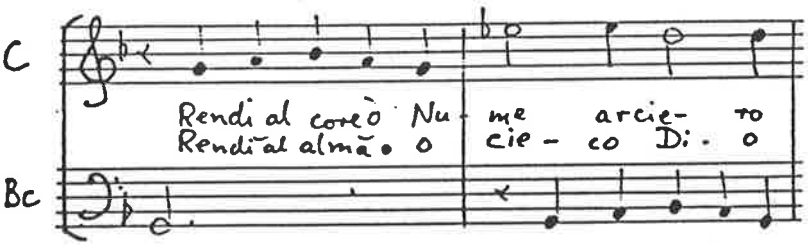


298 RENDI AL MIO CORE (C Bc) Opus 14/47

(a) (m. 1-5)

(a^1) (m. 6-52) 1^a Give my heart, archer god

2^a Give to my soul, blind god



288-298: Canzonets from Opus 14.

Texts: Anonymous

Source used: I - Bc

Facsimile edition:

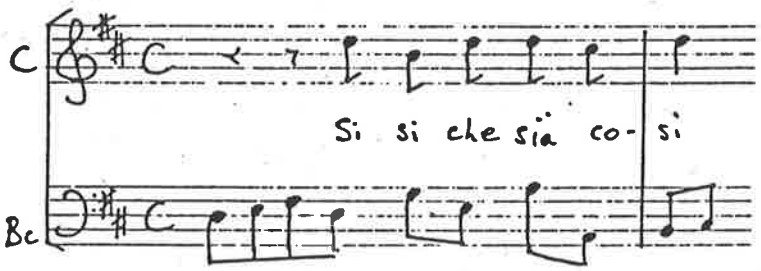
Clefs: 288, 289: C $\frac{3}{4}$; 290: C ; 291: C_2^3 ; 292: C ; 293: C_4^3 C ;
294: C_2^3 ; 295: C ; 296: C_8^6 ; 297: C ; 298: C_4^6 ;

Tonality: 291 C
297 c
293 d
296 d
290 e
292 F
288 g
294 g
289 a
295 Bb

Observations: (1) Diversity of structure includes ternary form with changed ending at 288, binary form at 289 and 296. 292 is in ternary form, but the repeated section ignores the 'motto' beginning and adds a 'petite reprise' at the end. 293 is a *da capo* aria with a middle section in contrasted metre. The first section is itself ternary. 294 has an ostinato bass and a 'motto' start. The ostinato bass of 298 is freely transposed. 295 is through-composed.

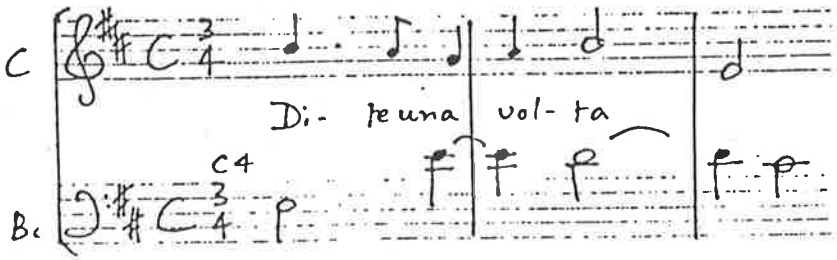
299 SI, SI, CHE VA COSI (C Bc)

(a) (m. 1-42) Yes, since this is how things go



300 DITE UNA VOLTA (C Bc)

(a) (m. 1-22) You say once...



(b) (m.23-29) 1[a] Ever for me, ardent rubies...

2[a] Ever consoles the sorrowful heart....

(c) = (a) (m. 40-61)

(d) (m. 62-77) = (b)

299-300: Canzonette from manuscript sources.

Texts: Anonymous

Source: Nc (This source also contains a large number of arias which appear to be from an opera. They are not directly attributed to Legrenzi and have not been identified.)

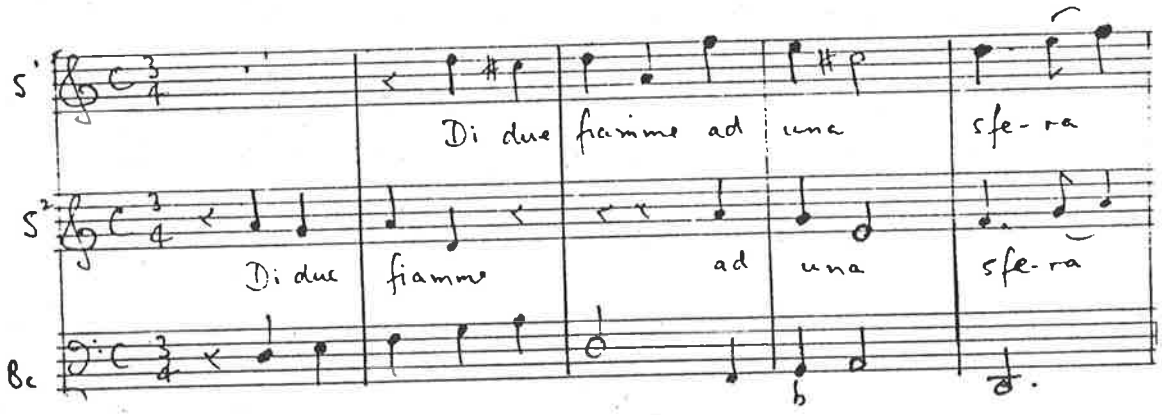
Clefs: 299: C ; 300: C_4^3 C .

Tonality: 299 D

300 e

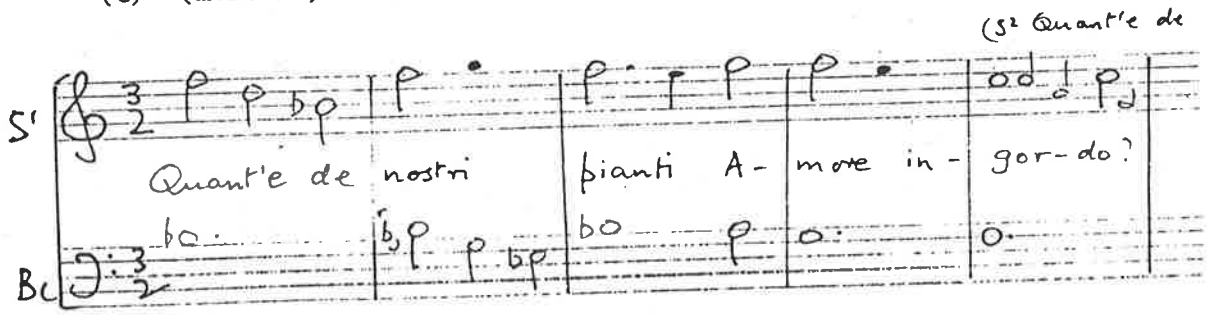
310 DI DUE FIAMME (S^1S^2 Bc) Opus 13/1

(a) (m. 1-39) Of two flames and one sphere

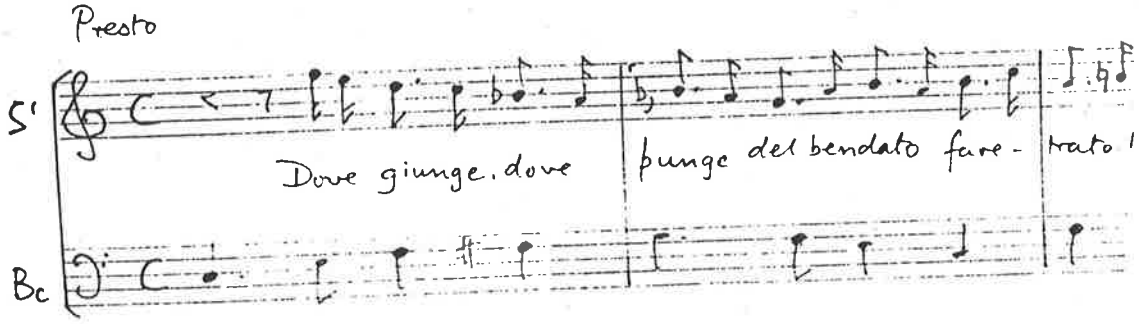


(b) (m.40-57) I am burning and dying by inches

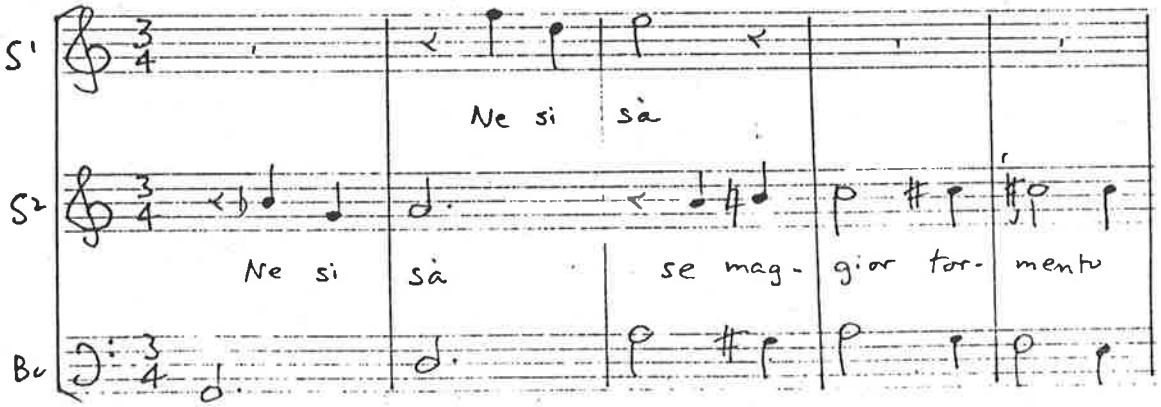
(c) (m.58-91) How much does love covet out tears?



(d) (m.92-110) Where is it going, where will it sting, the poisoned dart in the quiver of the blindfold god?

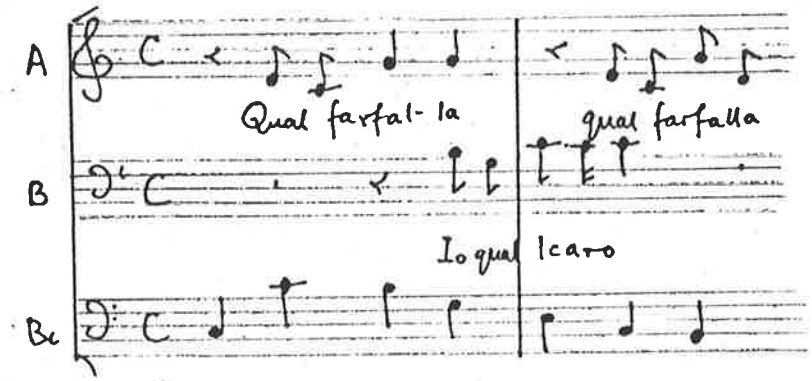


(e) (m.111-161) He knows whether the greater torment is...

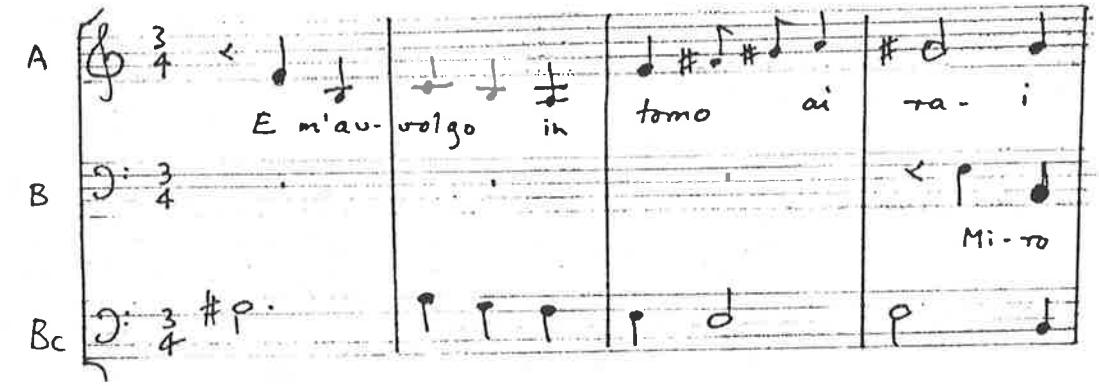


311 QUAL FARFALLA (A B Bc) Opus 13/2

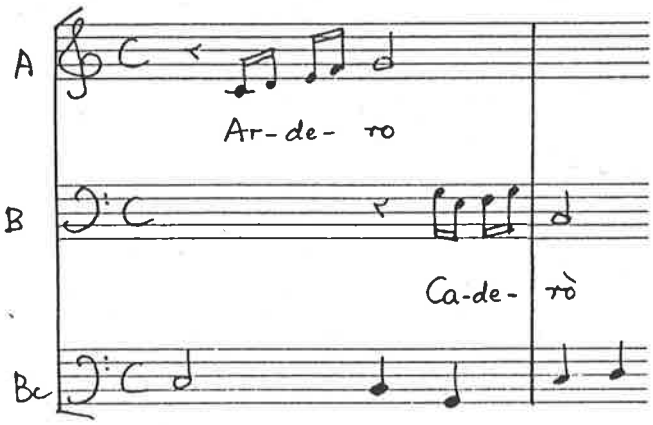
(a) (m. 1-16) What butterfly / I that Icarus...



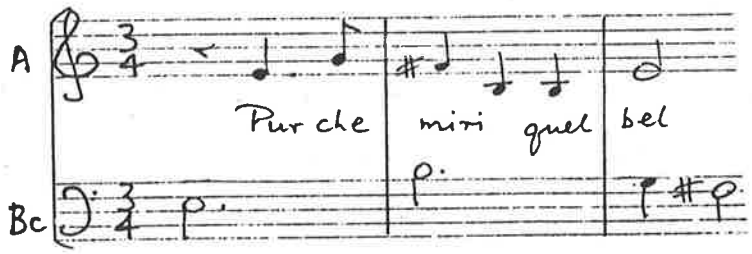
(b) (m.17-49) And I wrap myself round in rays / I observe



(c) (m.50-65) I shall burn / I shall fall

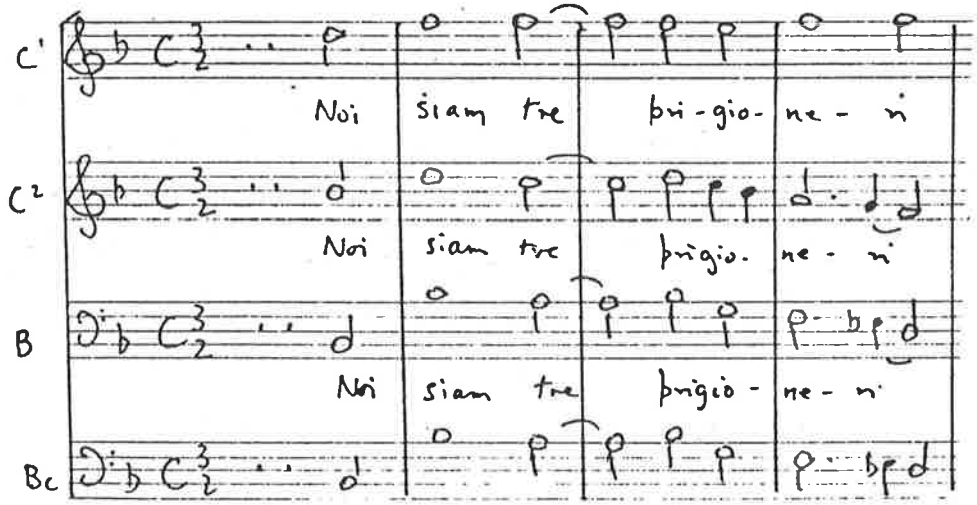


(d) (m.66-125) Now that you see that beauty

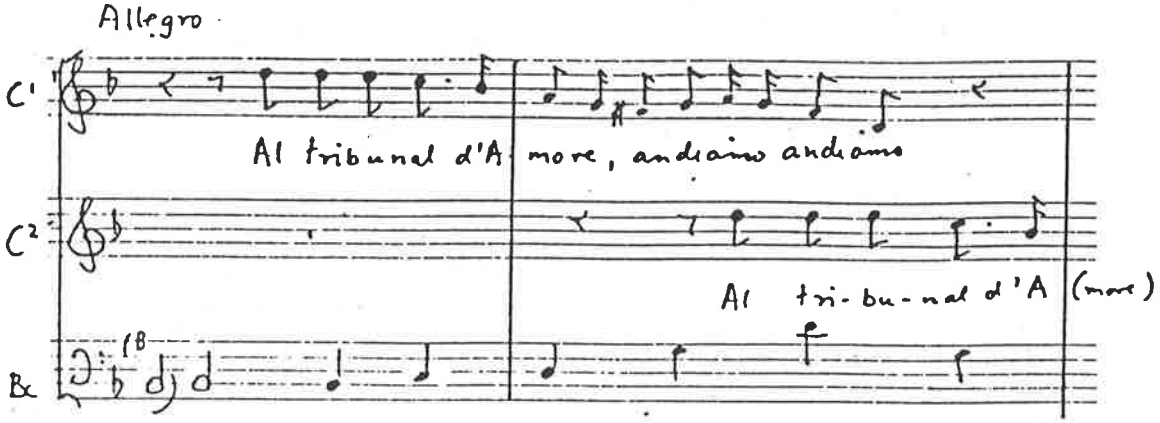


312 NOI SIAM TRE PRIGIONERI (C C B Bc) Opus 13/13

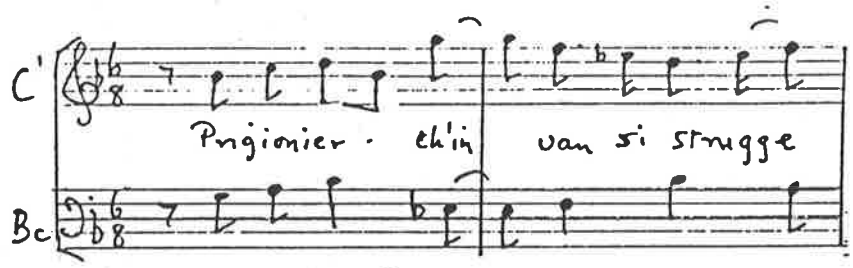
(a) (m. 1-34) We are three prisoners



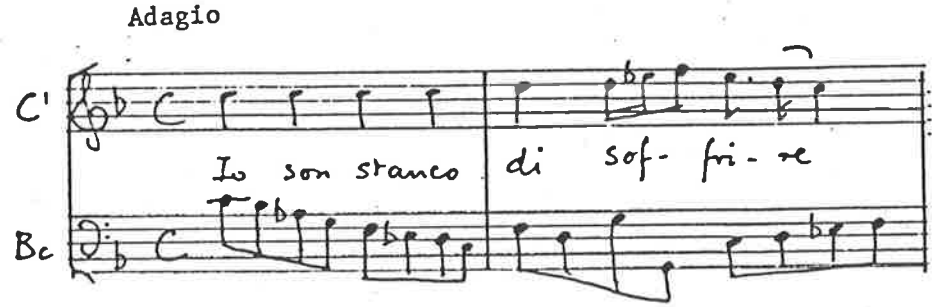
(b) (m.35-46) Let us go to the tribunal of Love



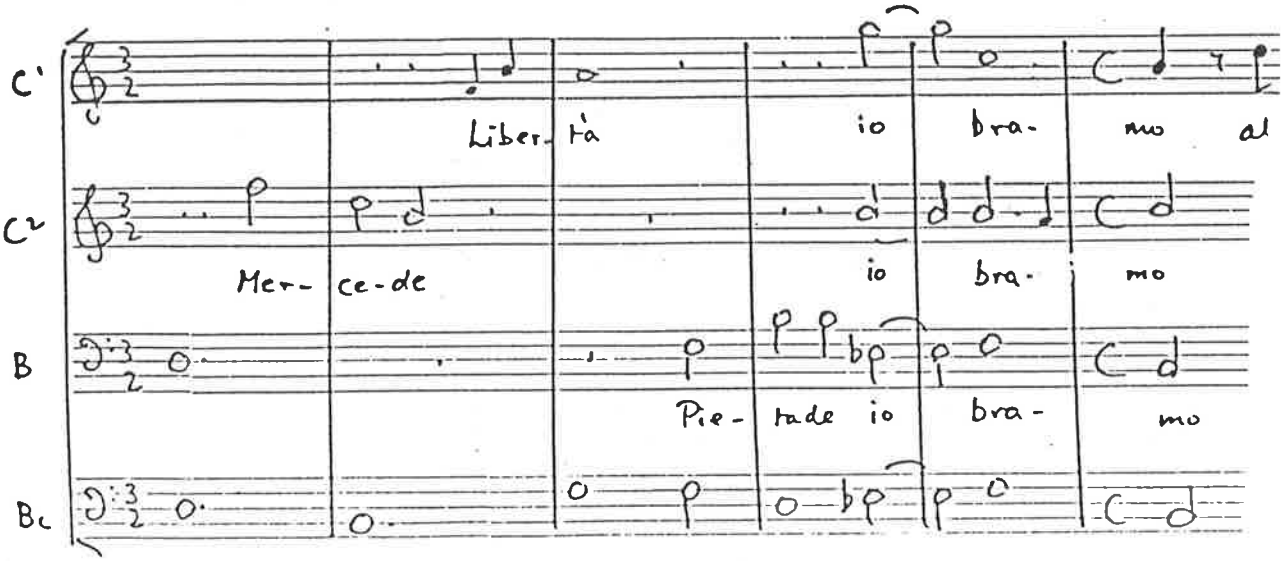
(c) (m.47-75) Prisoner, who struggles in vain



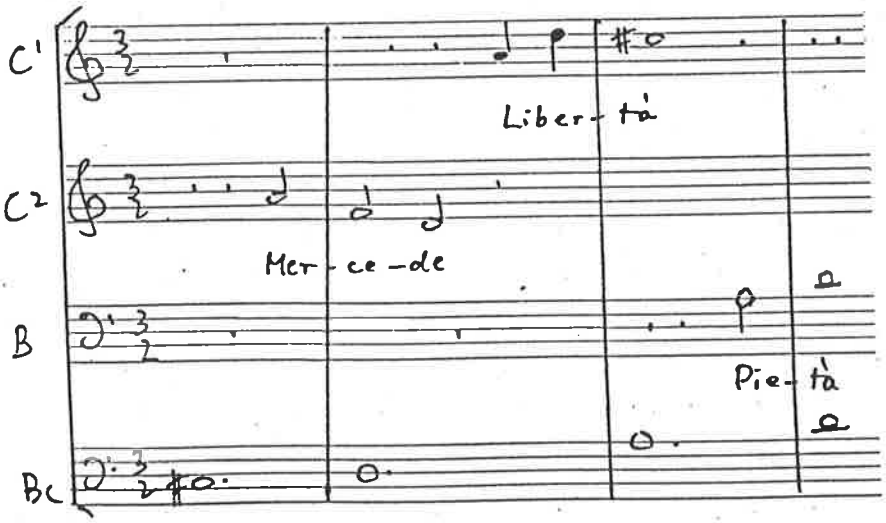
(d) (m.76-97) I was weary of suffering



(e) (m.98-114) I ask mercy, liberty, pity; to the tribunal of Love

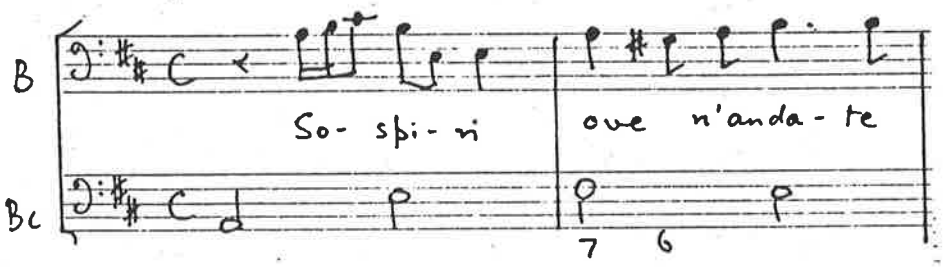


(f) (m.115-170) Mercy, liberty, pity

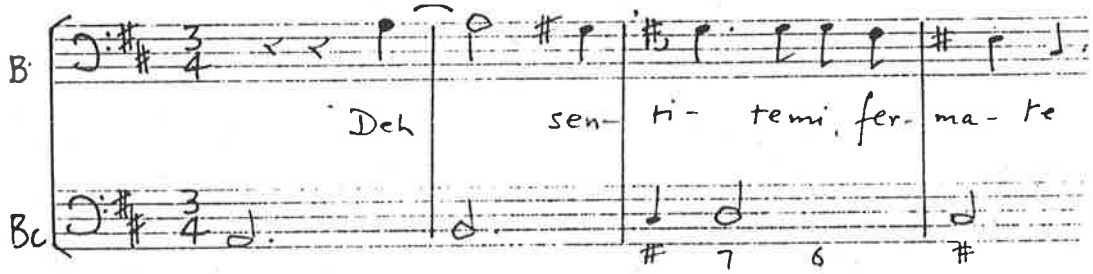


313 SOSPIRI OUE N'ANDATE (C C B Bc) Opus 13/14

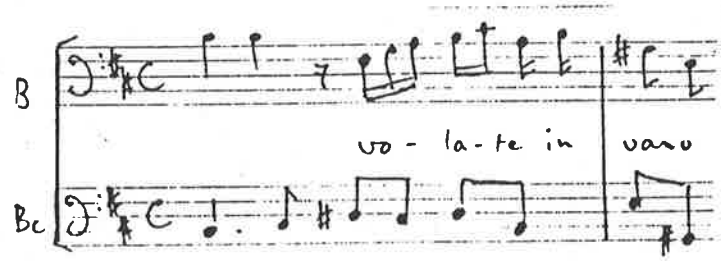
(a) (m. 1-4) You sigh or move



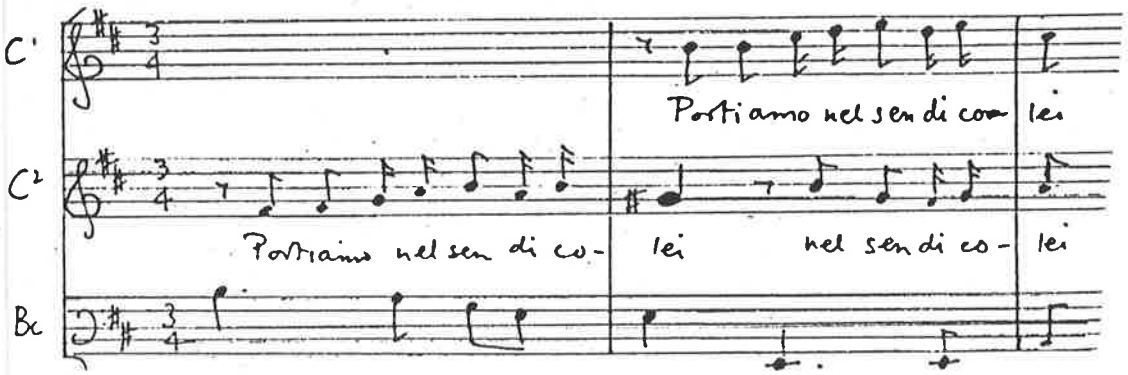
(b) (m. 5-13) O listen to me, stop!



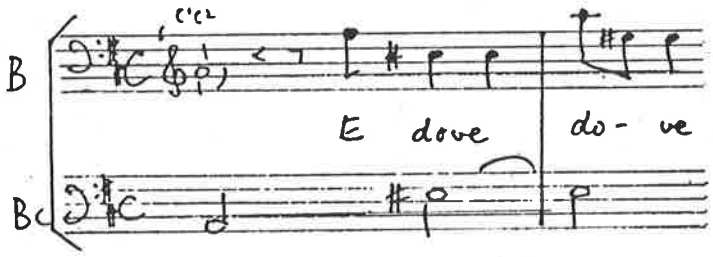
(c) (m.14-32) You flee in vain



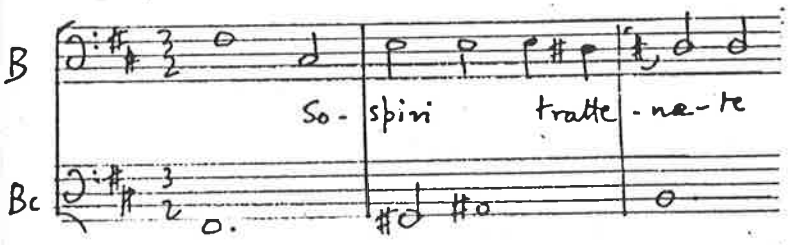
(d) (m.33-40) Let us bear to the heart of that woman...



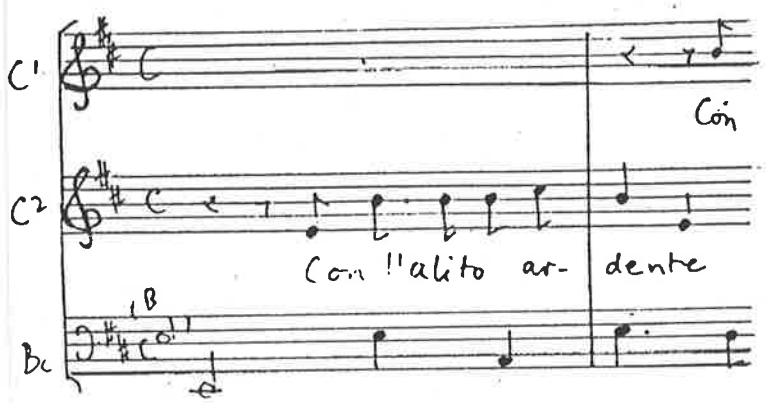
(e) (m.41-48) And where... (B Bc)



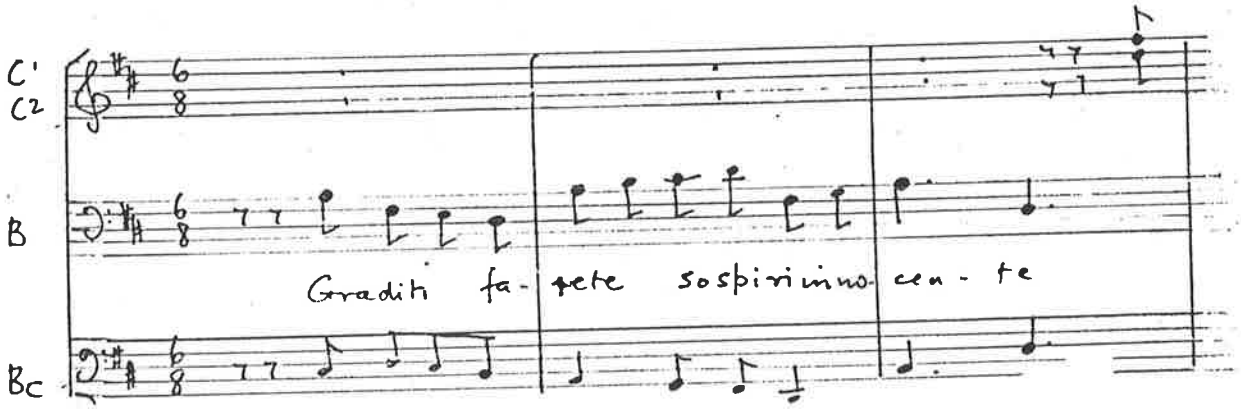
(f) (m.49-58) Sighs, draw back (your wings) (B Bc)



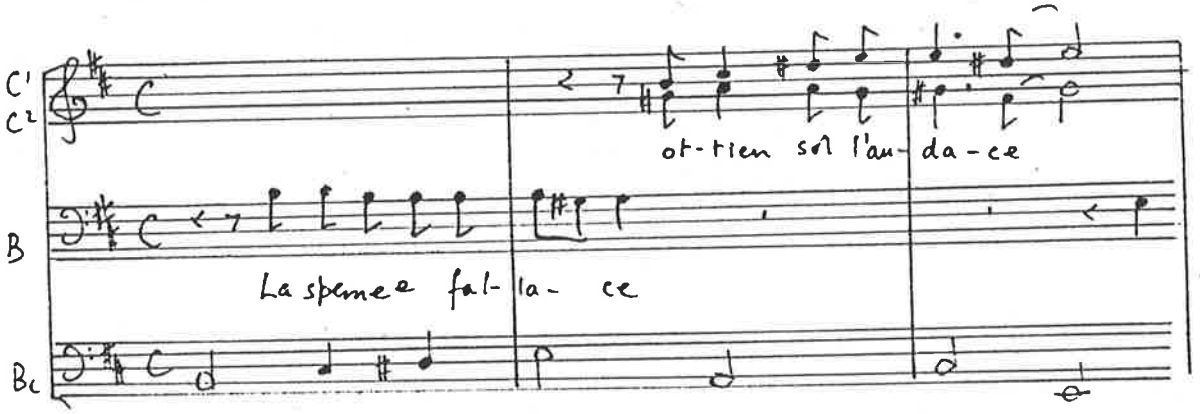
(g) (m.59-79) With the ardent breeze (C^1C^2 Bc)



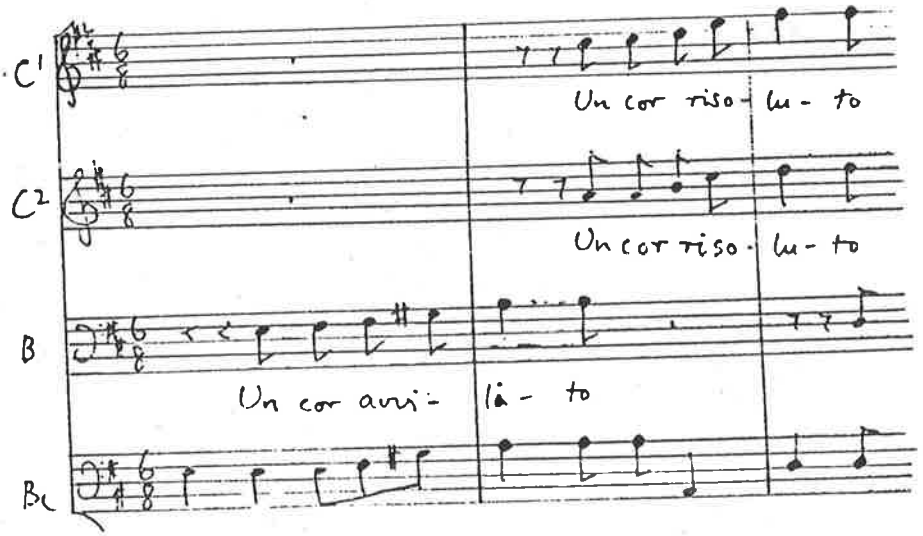
(h) (m.80-84) Accept with pleasure, innocent sighs



(i) (m.85-95) Hope is false; audacity alone succeeds



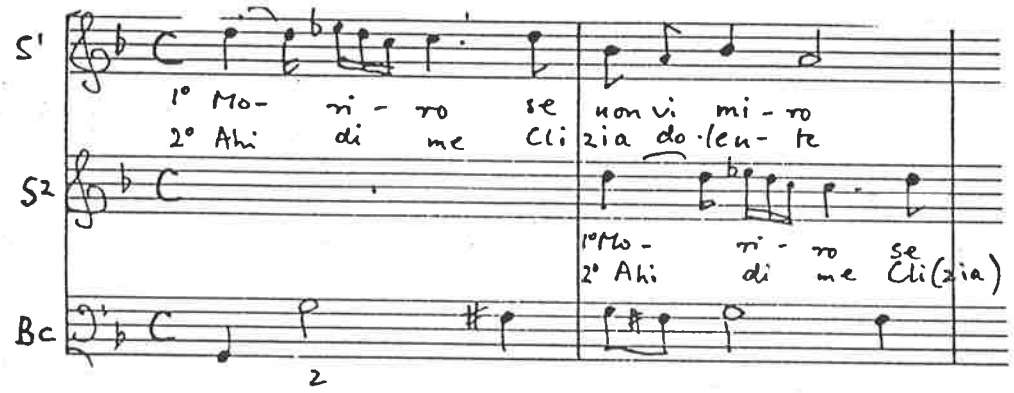
(j) (m.96-127) A mortified heart / A resolute heart



314 MORIRÒ SE NON VI MIRO (S^{1}S^2 Bc) Opus 13/2

(m.1 -37) 1a. I shall die if I do not look at you

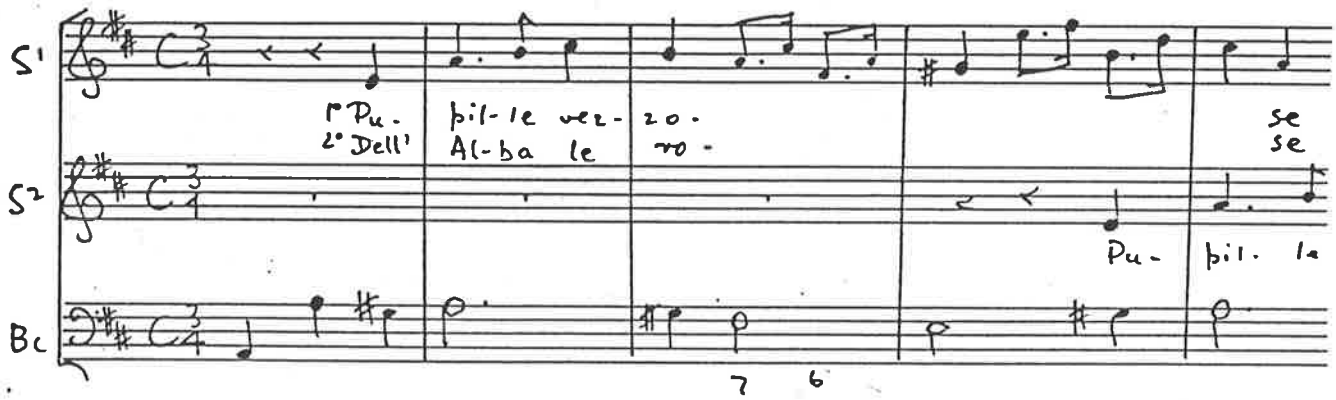
(m.38- 74) 2a. Alas, sorrowing for my Clizia...



315 PUPILLE VEZZOSE (S^{1}S^2 Bc) Opus 13/3

(m. 1-26; 26-58) 1a. Pretty eyes

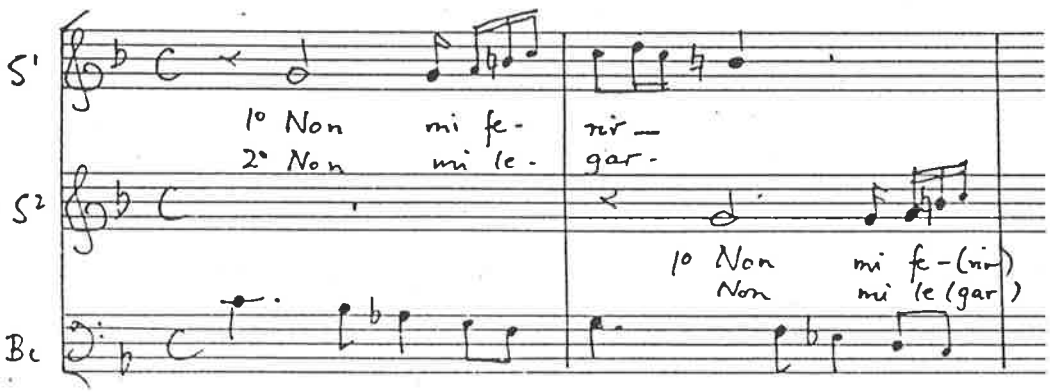
(m.59-84; 84-116) 2a. The roses of the dawn



316 NON MI FERIR (S^{1}S^2 Bc) Opus 13/4

Adagio (m. 1-42) 1a. Do not wound me

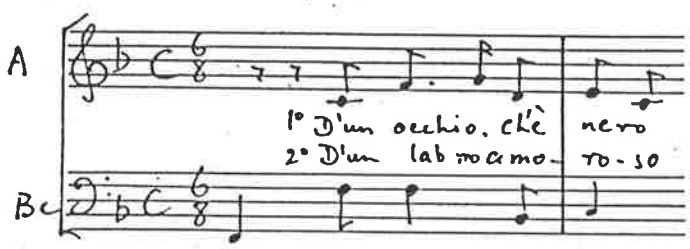
(m.43-84) 2a. Do not bind me



317 D'UN OCCHIO, CH'E NERO (C A Bc) Opus 13/5

(m. 1-47) 1a. From an eye that is black

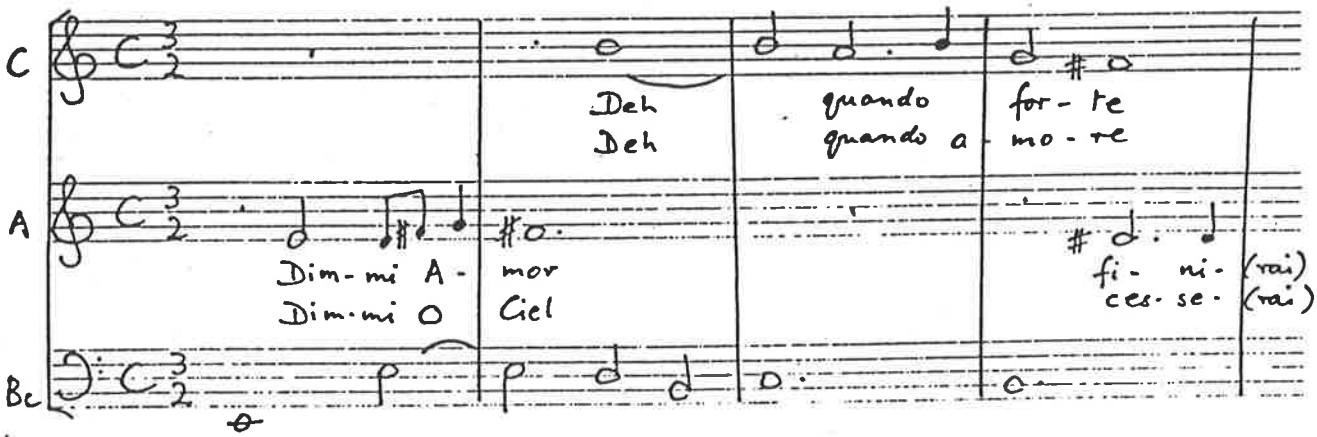
2a. From an amorous lip



318 DIMMI AMOR (C A B Bc) Opus 13/6

(m. 1-60) 1a. Tell me, O when, strong one...

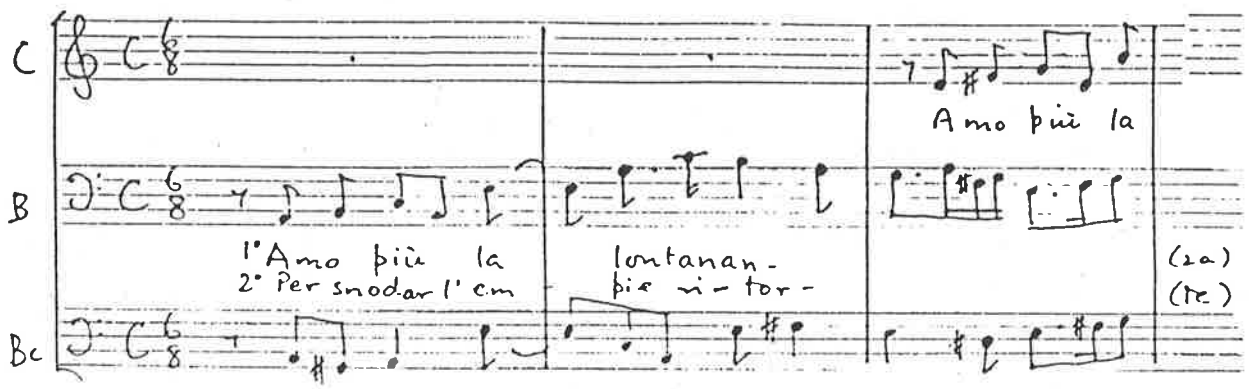
(m.61-120) 2a. Tell me, Heaven, O when will love cease...



319 AMO PIÙ LA LONTANANZA (C B Bc) Opus 13/9

(m. 1-71) 1a. I prefer separation...

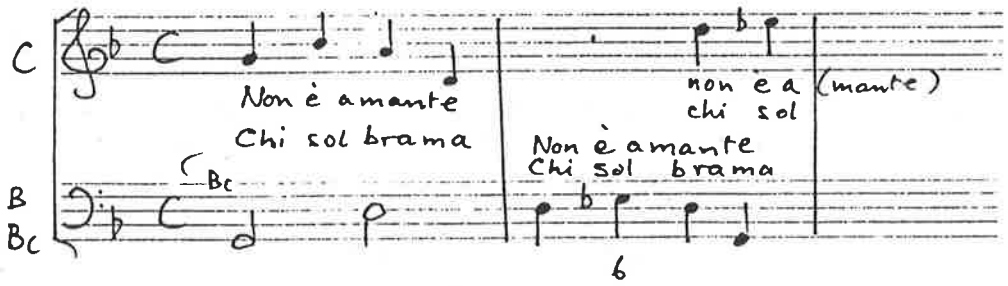
2a. To unloose the twisted, wicked things...



320. NON È AMANTE (C B Bc) Opus 13/10

Adagio (m. 1-38) He is not a lover...

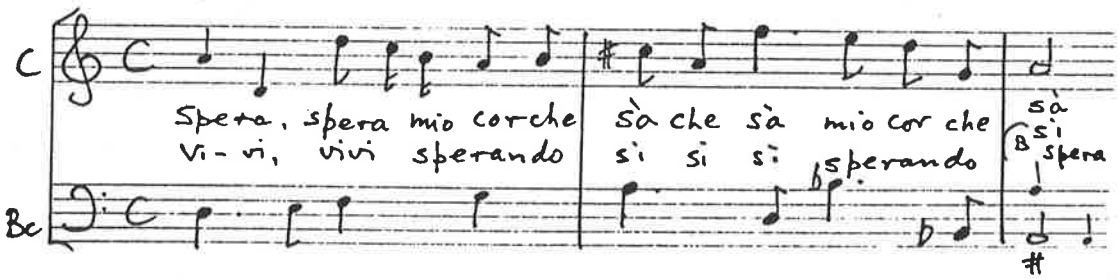
(m.39-76) He who only desires...



321 SPERA MIO COR (C B Bc) Opus 13/11

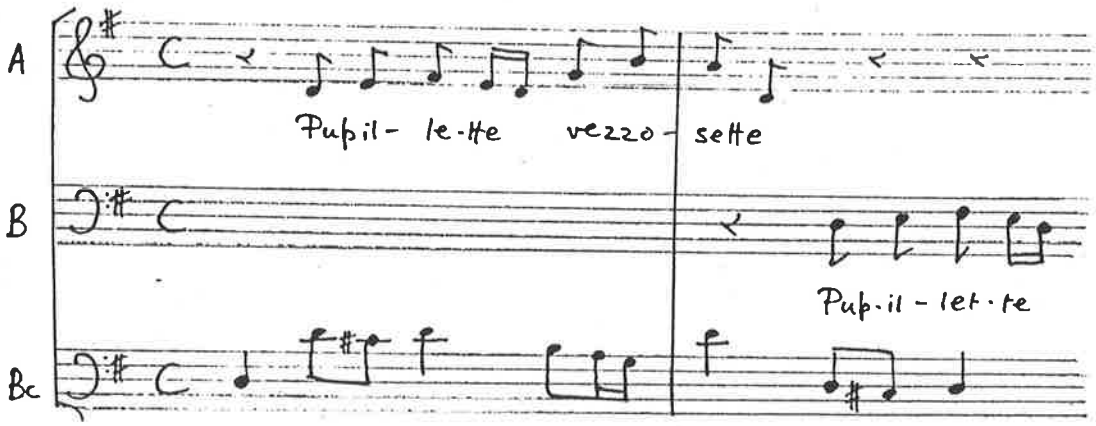
Allegro (m. 1-44) 1a. Hope, my heart, who knows...

(m.45-88) 2a. Live in hope, yes...

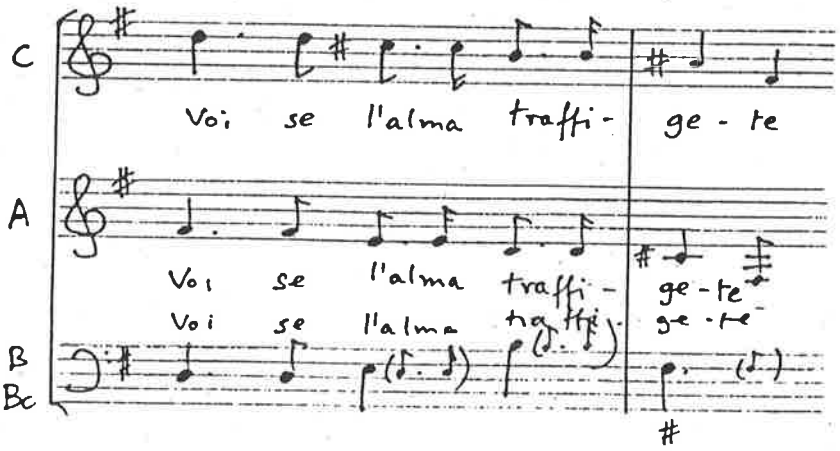


322 PUPILETTE VEZZOSETTE (C A B Bc) Opus 13/3

(a) (m. 1-18) Pretty little eyes

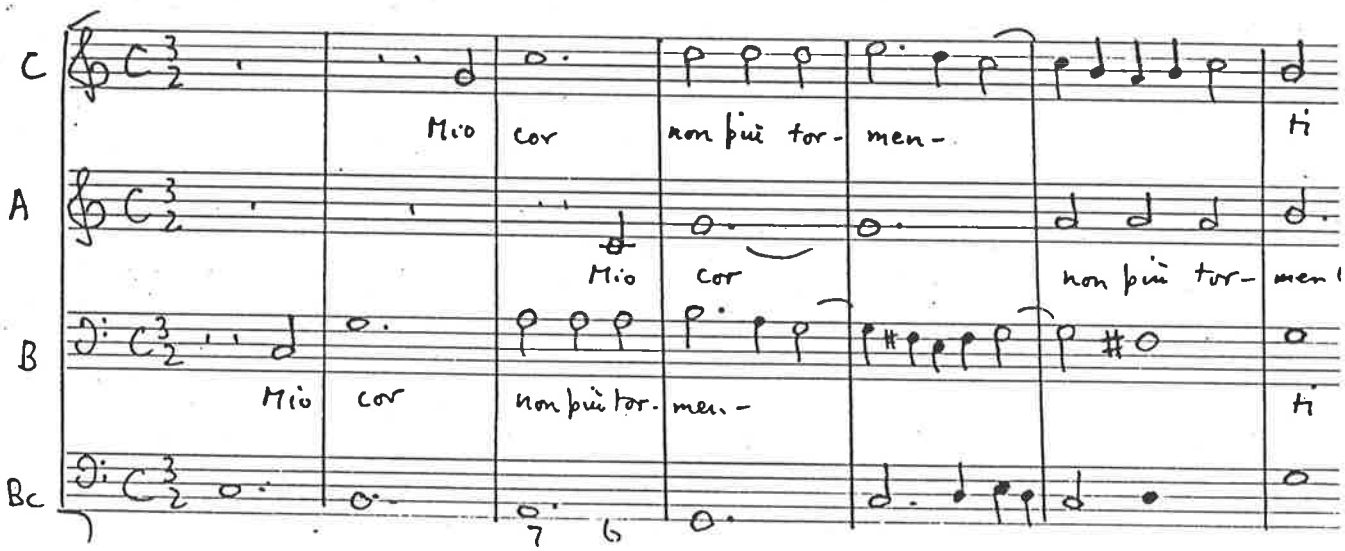


(b) (m.29-63) Adagio. If you transfix the soul

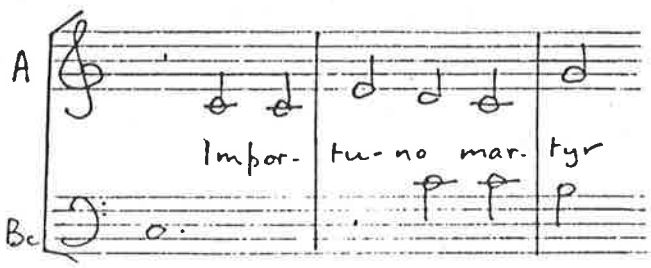


323 MIO COR NON PIÙ TORMENTI (C A B Bc) Opus 13/4

(a) (m. 1-68) My heart, torment yourself no longer



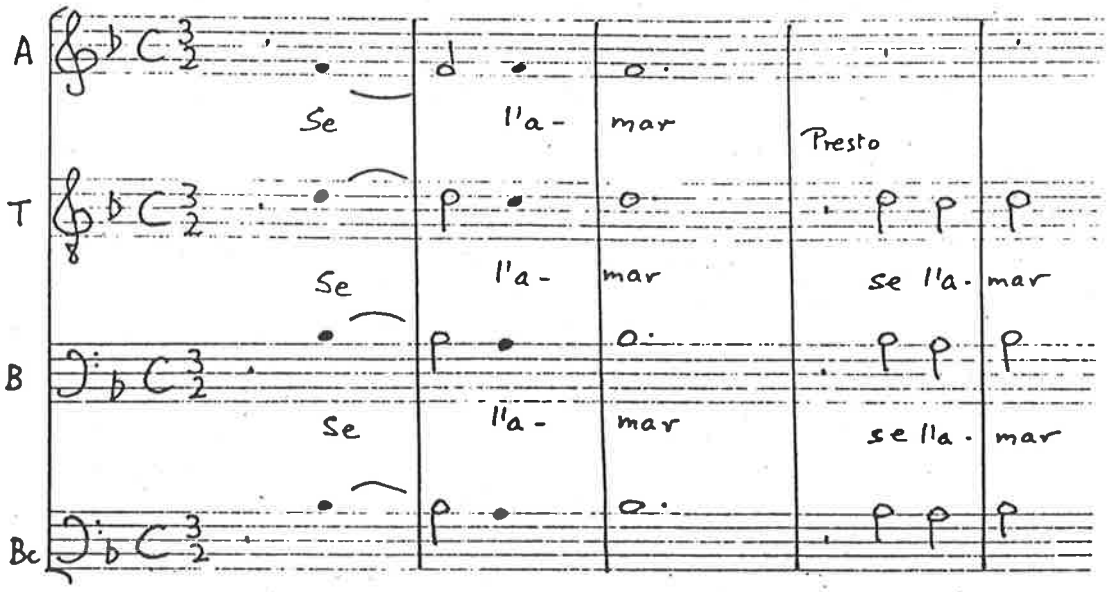
(b) (m.69-143) Importunate suffering



324 SE L'AMAR E PAZZIA (A T B Bc) Opus 13/17

(m. 1-81) 1a. If to love is madness

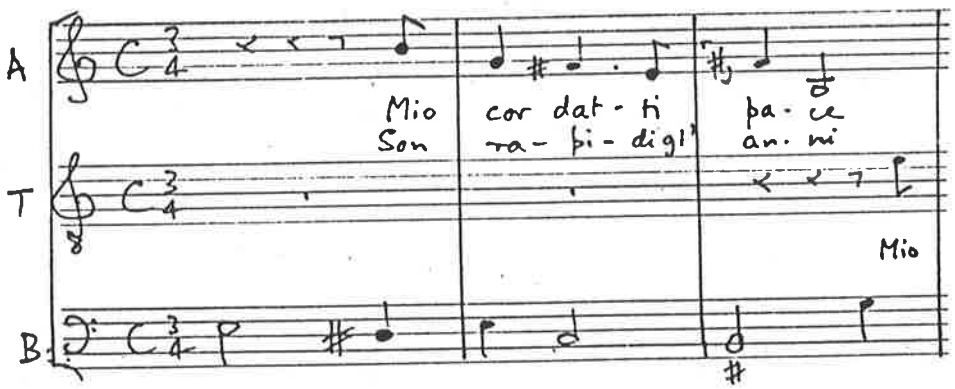
(m.82-162) 2a, If to love is madness



325 MIO COR DATTI PACE (A T B Bc) Opus13/7

(m. 1-61) 1a. My heart, give yourself peace

(m.62-122) 2a. The years go rapidly

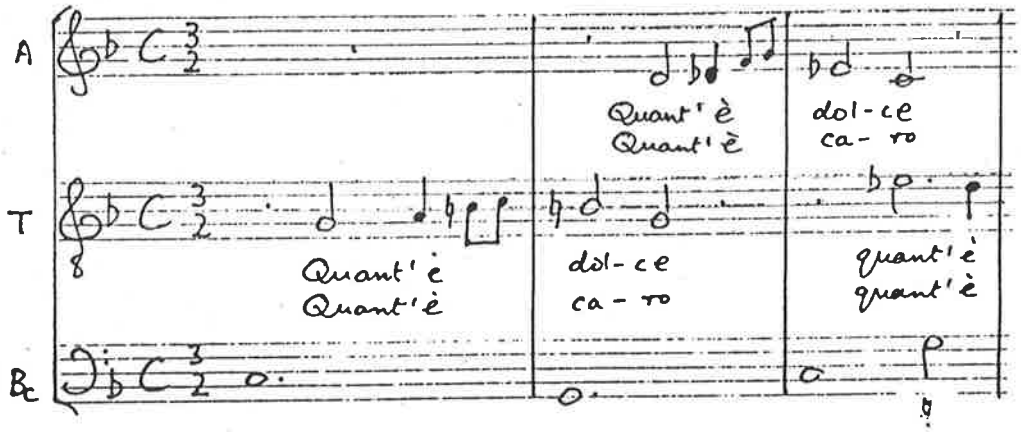


(iii) Arietta morale

326 QUANT'E DOLCE IL PATIR (A T Bc) Opus 13/8

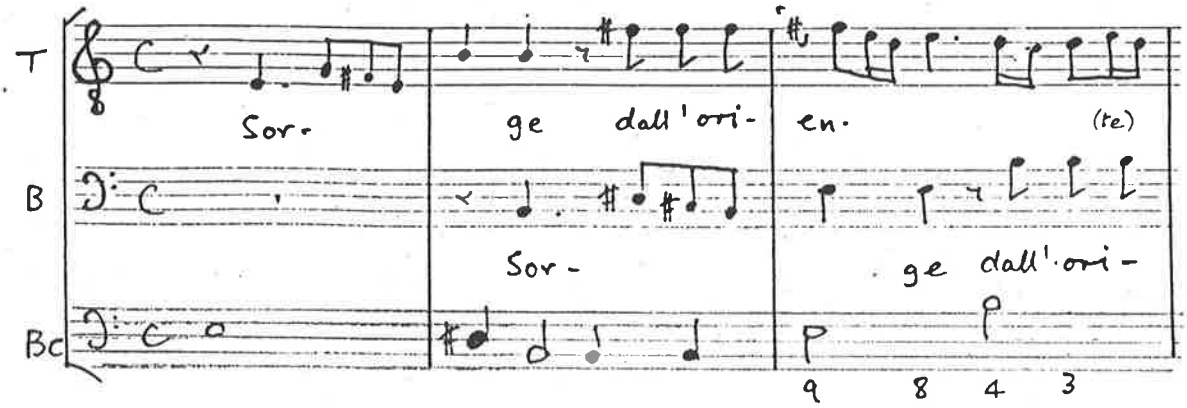
(m. 1-86) 1a. How sweet it is to suffer

(m. 87-172) 2a. How dear is rejoicing

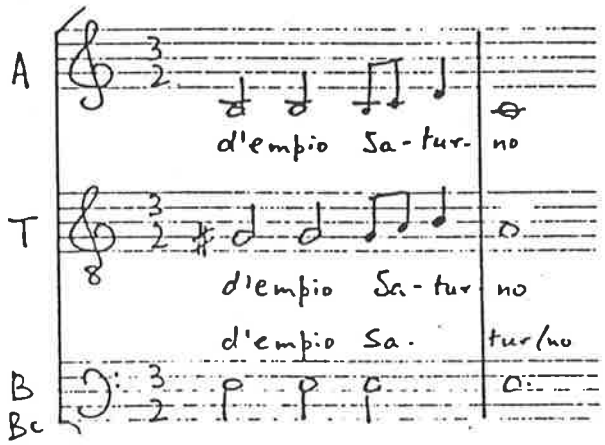


327 SORGE DALL'ORIENTE (A T B Bc) Opus 13/18

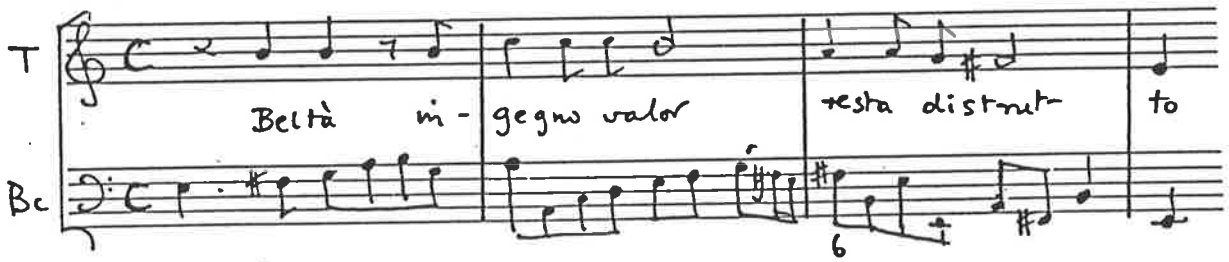
(a) (m. 1-38) (The sun) arises in the east



(b) (m.39-67) Of impious Saturn



(c) (m. 68-105) Allegro. Beauty, genius, valour, has been destroyed



IIIC. Dialoghi, Ariette, Serenate

310-327: Dialoghi and Ariette from Opus 13

Texts: Anonymous

Source: Idee armoniche estese' Opus 13

Source used: I- Bc

Clefs: C^1 C^3 C^4 F^4

Time Signatures: C_4^3 C $\frac{3}{2}$ $\frac{3}{4}$ C_2^3 $\frac{6}{8}$ C_8^6

Tonality Table for Opus 13

311 C a/e C/G e/C

323 C

316 c

326 c

322 D

310 d a/d Bb/F d/g g/d

321 d

318 e

325 e

327 e

317 F

314 g

320 g

313 A fx B/E e/A D/b e D/A

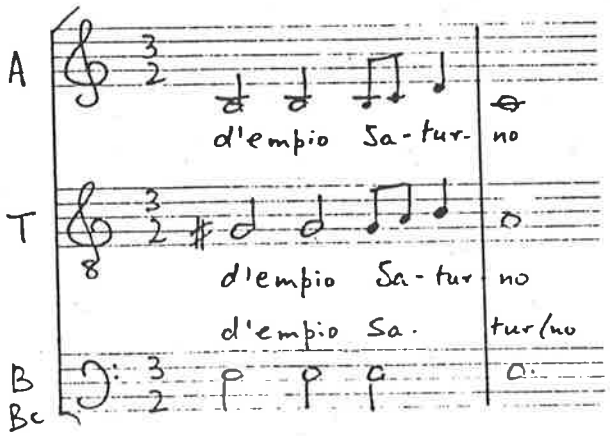
315 a

319 a

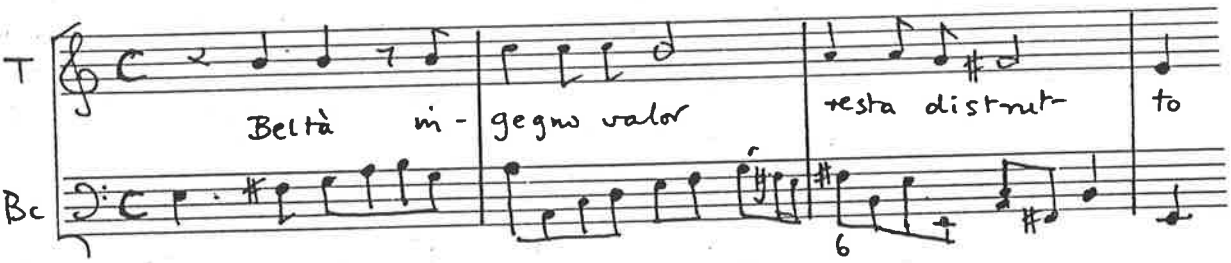
312 Bb Bb/g b c/d Bb/g d/Bb

324 Bb

(b) (m.39-67) Of impious Saturn



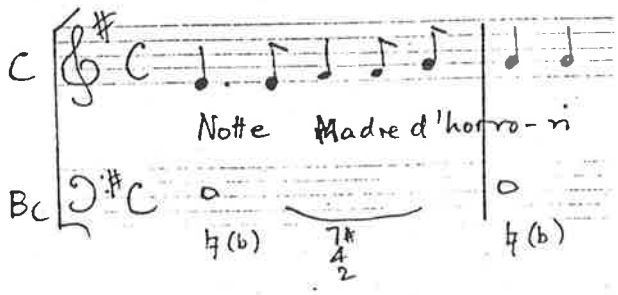
(c) (m. 68-105) Allegro. Beauty, genius, valour, has been destroyed



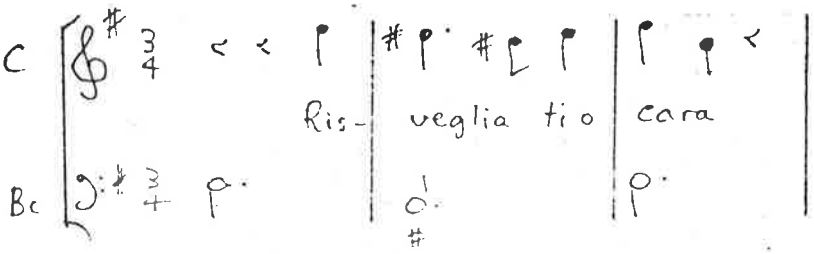
(iv) Serenata

328 NOTTE, MADRE D'HORORRI (C Bc)

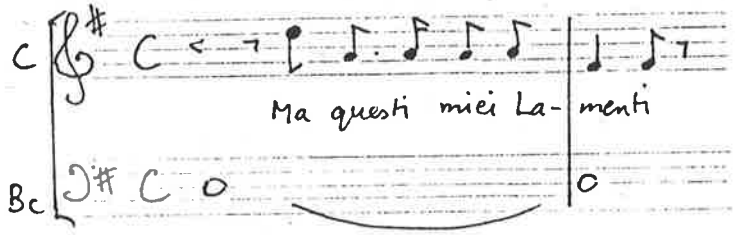
(a) (m. 1-26) Night, mother of horrors



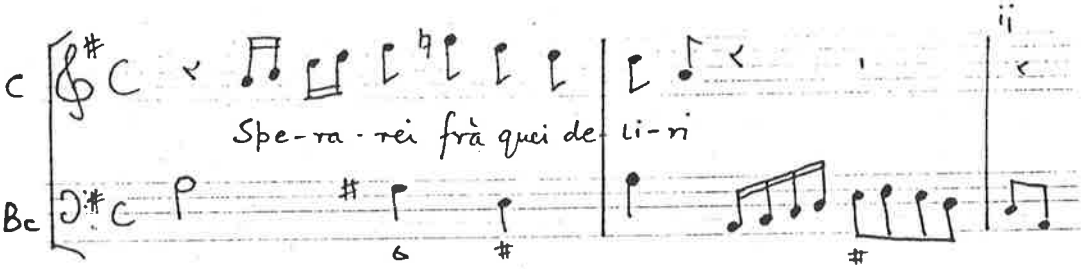
(b) (m.27-81: 81-110) Aria allegra. Wake up, beloved.



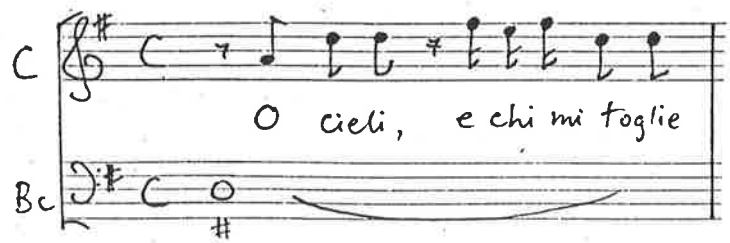
(c) (m.111-124) Recit. But these my laments



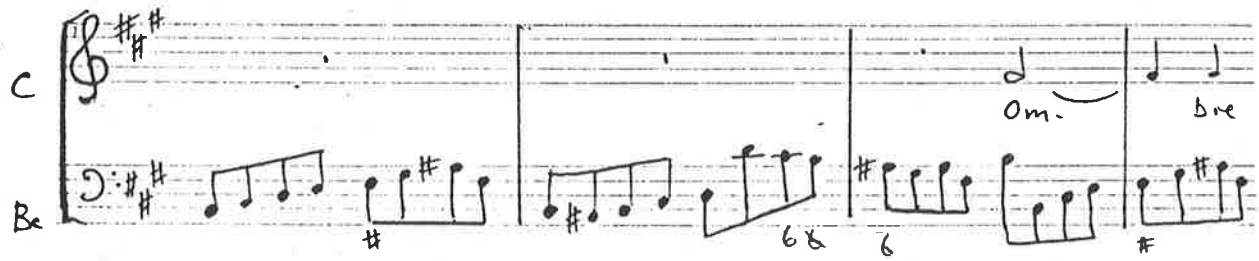
(d) (m.125-160) Aria. I would hope in this delirium...



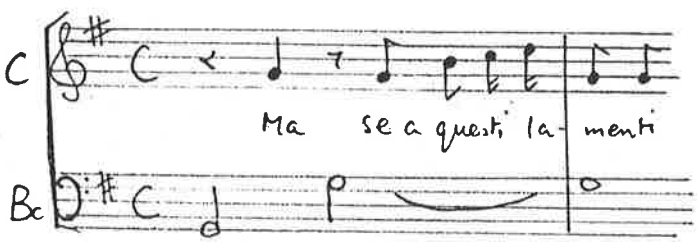
((e) (m.161-169) O heaven, and who takes from me my serenity?



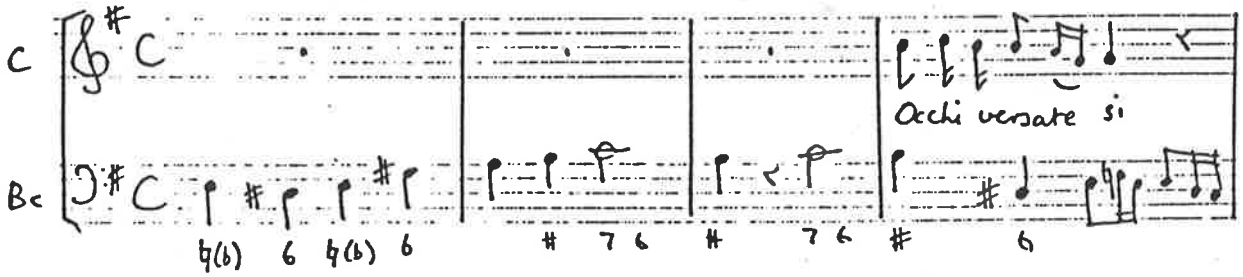
(f) (m.170-205) Aria. Largo. Spirits...



(g) (m.206-219) Recit. But if to these laments



(h) (m.220-260) Aria. Largo. Eyes, turn yourselves...



328: Unpublished Serenata

Text: Anonymous

Source: Bds

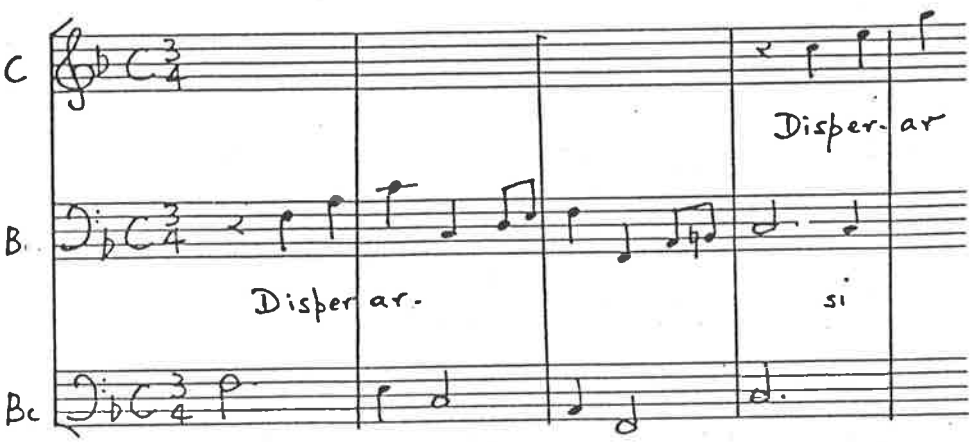
Clefs: Standard

Time Signatures: C $\frac{3}{4}$

Tonality: e/a e D/C a D b G/b e

Observations: (1) There is nothing about this work to distinguish it from a cantata. It does not assume the character of a miniature opera like some of the serenata of the time, notably Stradella's.

329: DISPERARSI (S B Bc)



Source: LbL

Observations: (1) An otherwise unlocated piece, but possibly from an opera. Its companion piece in Lbl is the aria: *Non Più viver il mio core* which is from *Antioco il Grande* (350. 1.20b)

SECTION IV : OPERAS

340 NINO IL GIUSTO

Libretto: MOe

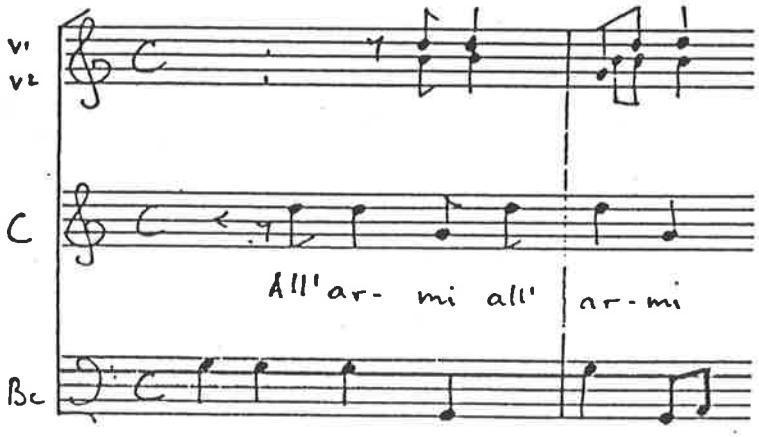
341 ACHILLE IN SCIRO

Libretto: I -- Bc FEc Wc

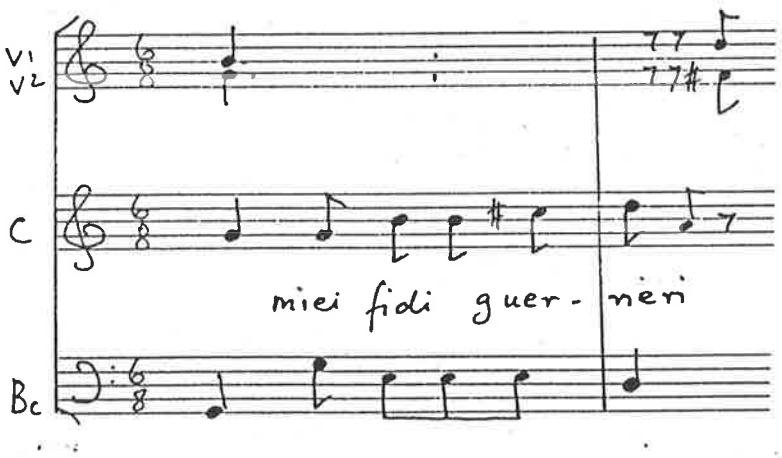
342 ZENOBIA E RADAMISTO

ATTO PRIMO

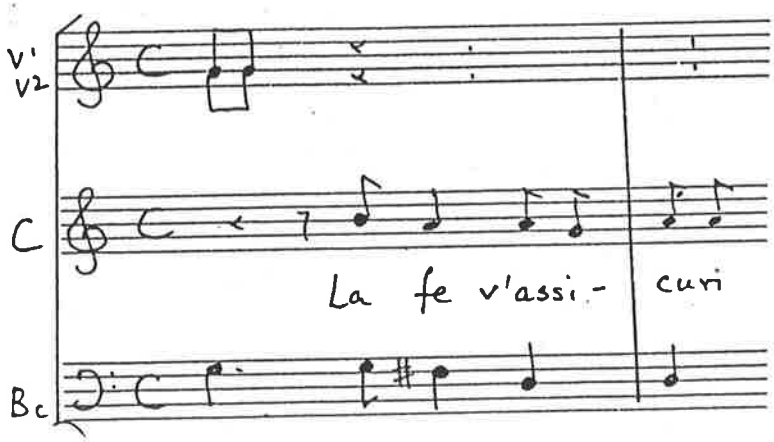
1.1 (a) Casperio (m. 1-3) To arms!



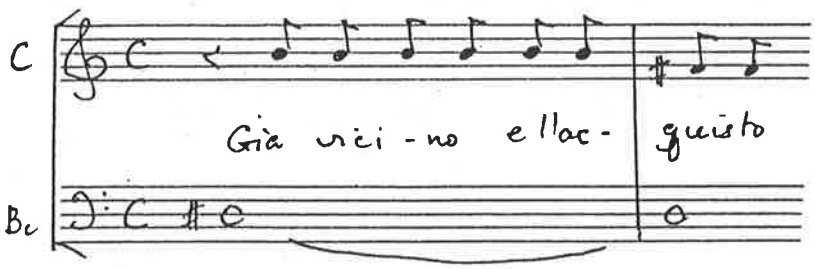
(a^1) Casperio (m. 4-15) my faithful warriors



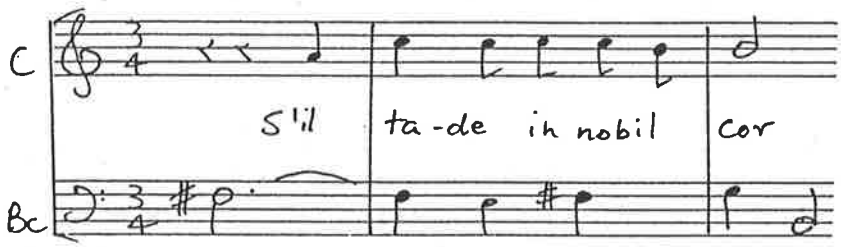
(a^2) Casperio (m. 16-26) Faith assures you



(b) Casperio (m. 27-44) Already the acquisition is near

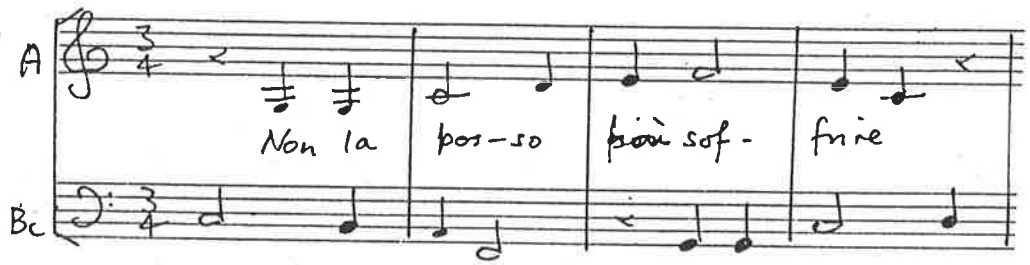


(b[1]) Casperio (m. 45-48)

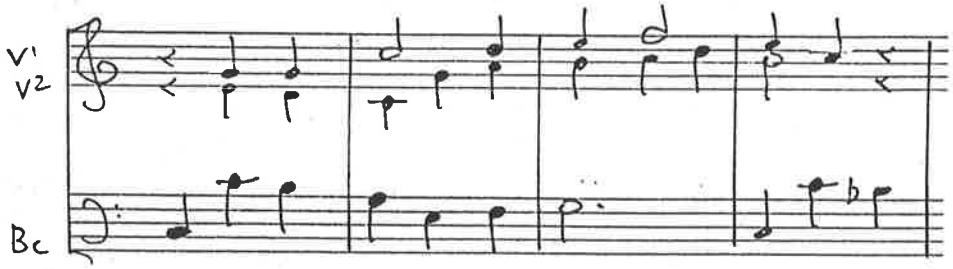


(b[2]) (m. 49-55) = (a)

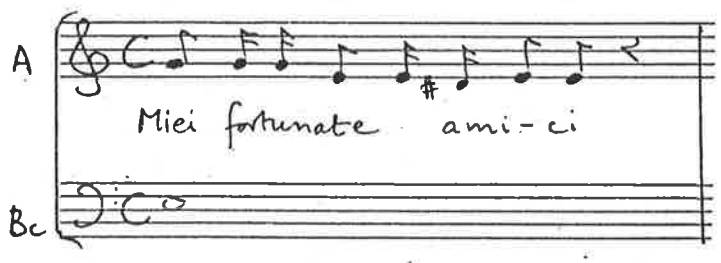
(c) Lico (m. 56-91) I am unable to go on suffering



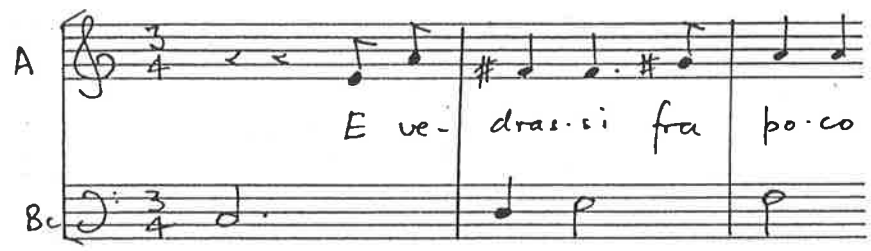
(c[1]) Rit.° (m. 92-102) (V^1V^2Bc)



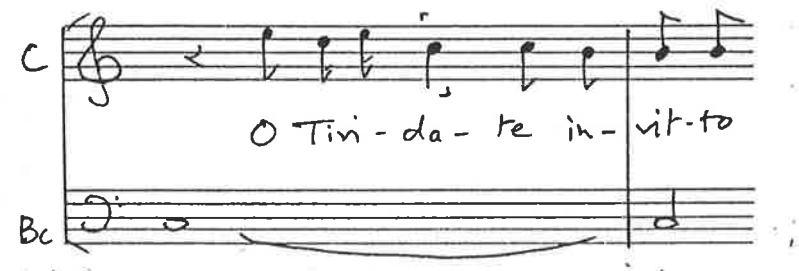
1.2 (a) Tiridate (m. 1-14) My fortunate friends



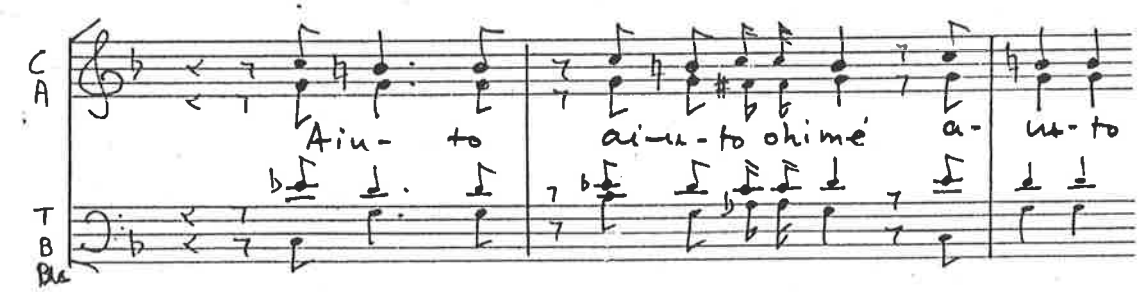
(a[1]) Tiridate (m. 15-25) (last 4 in C)



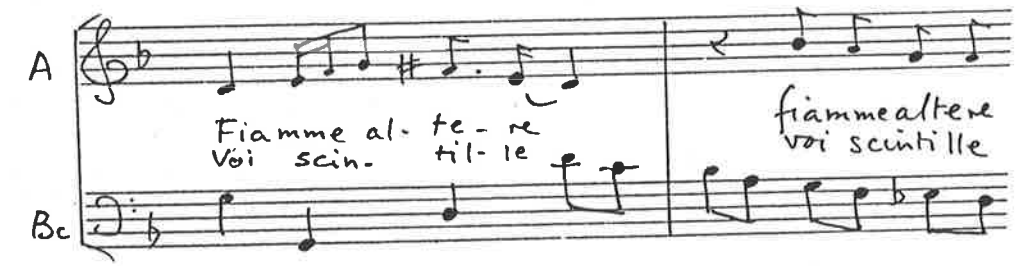
(b) Casperio (m. 26-54) O unconquered Tiridate



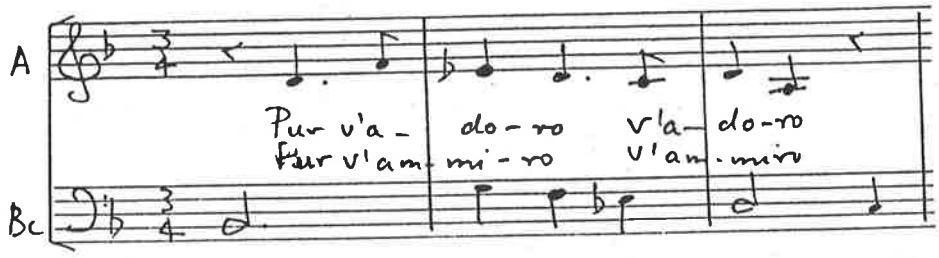
(b[1]) Coro (m. 55-63) (last 6 in $\frac{3}{2}$) Help, alas!



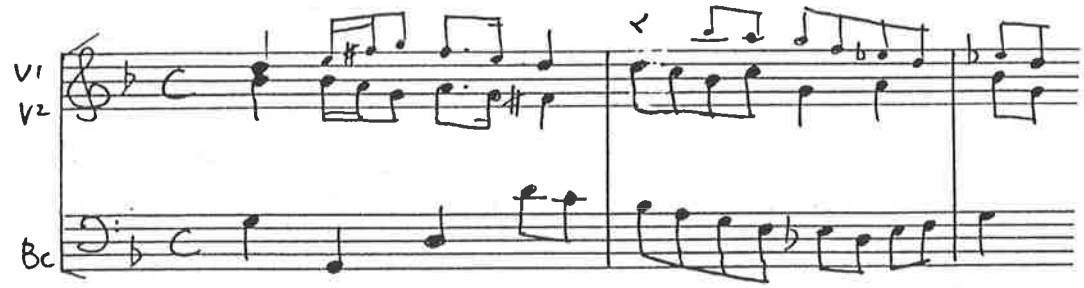
(c) Tiridate (m. 64-70) Aria



(c^1) Tiridate (m. 71-79) Since I adore you



(c^2) Rit° (m. 80-87) (V^1V^2Bc)



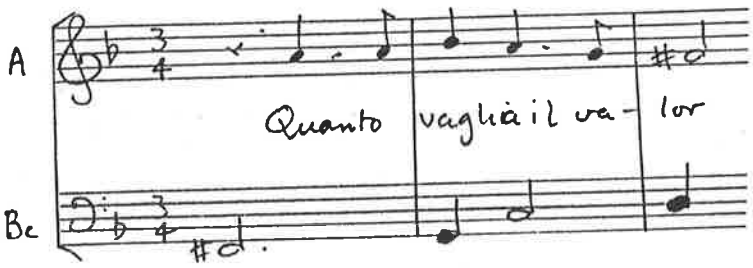
(c^3) (m. 88-94) = (a)

(c^4) (m. 95-103) = (c)

(c^5) (m. 104-111) = (c)

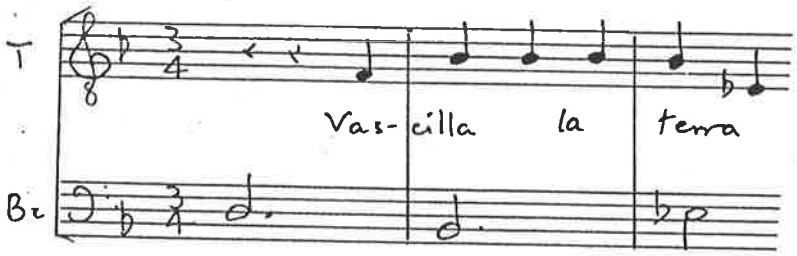
(d) Tiridate (m. 112-120) The wall is broken

(d^1) Tiridate (m. 121-126) What is valour worth?

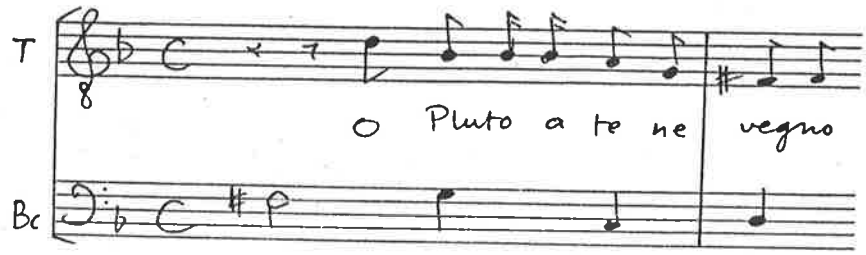


(e) Lico (m. 127-136) Hell is in the world

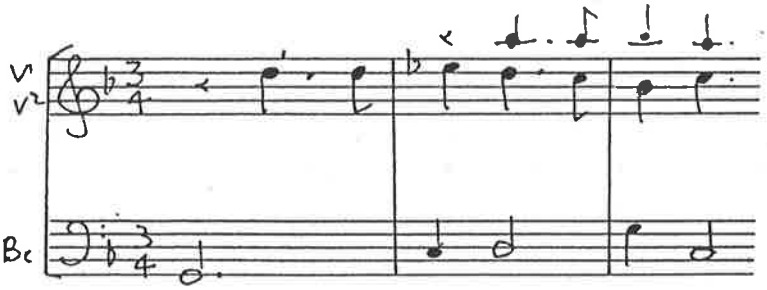
(e[1]) Lico (m. 137-141) The ground shifts.



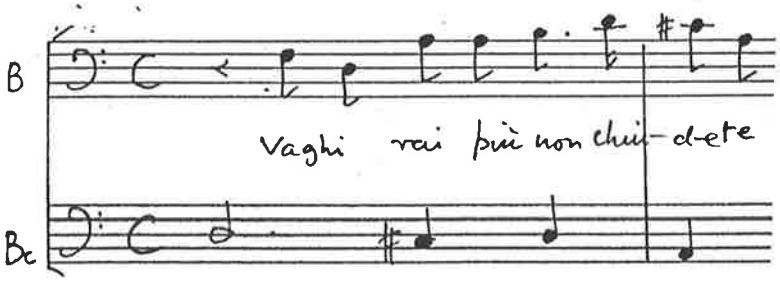
(e[2]) Lico (m. 142-147) O Pluto, I am coming to you



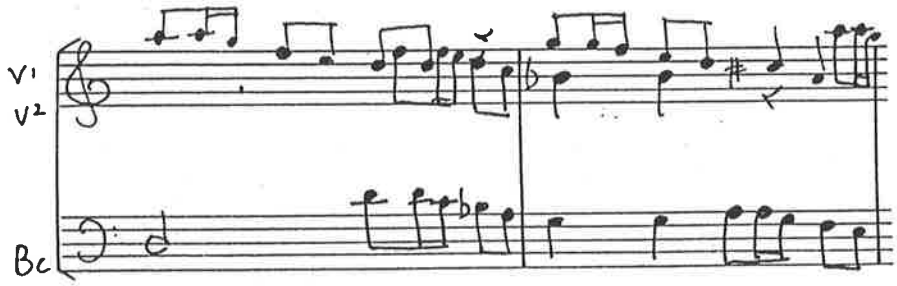
(e[3]) Rit.° (m. 148-156) (V[1]V[2]Bc)



1.3 (a) Radamisto (m. 1-16) Aria

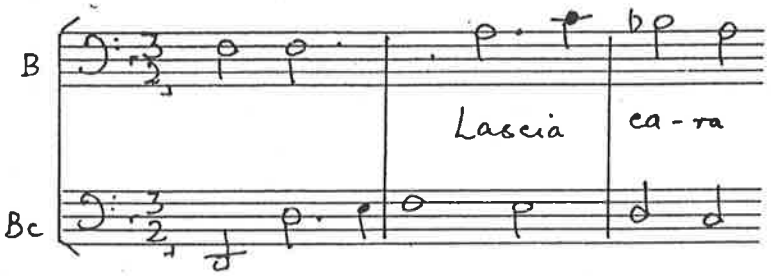


(a[1]) Rit.° (m. 17-32) (V[1]V[2]Bc)

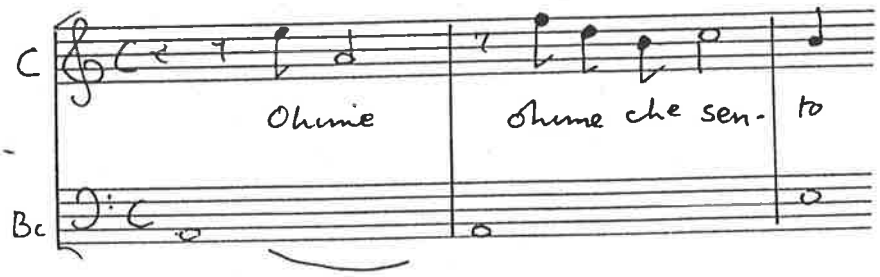


(b) Radamisto (m. 22-32)

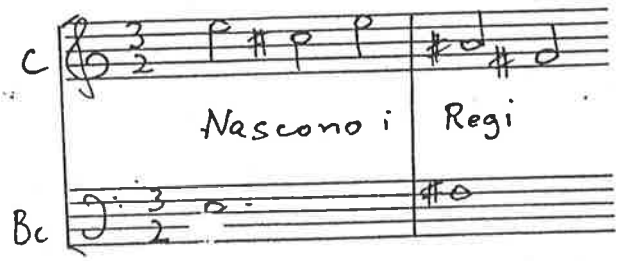
(b[1]) Radamisto (m. 33-46) Beloved, allow sleep to counsel me



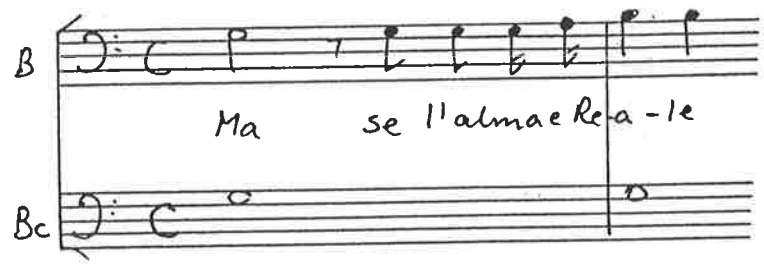
(c) Zenobia (m. 47-57)



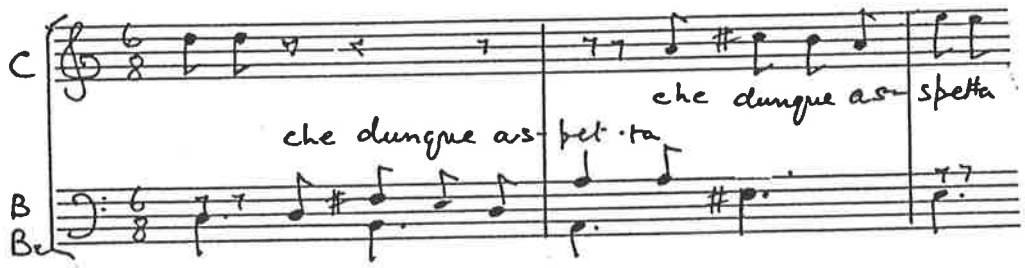
(c[1]) Zenobia (m. 58-63) Kings are born to deplore disasters



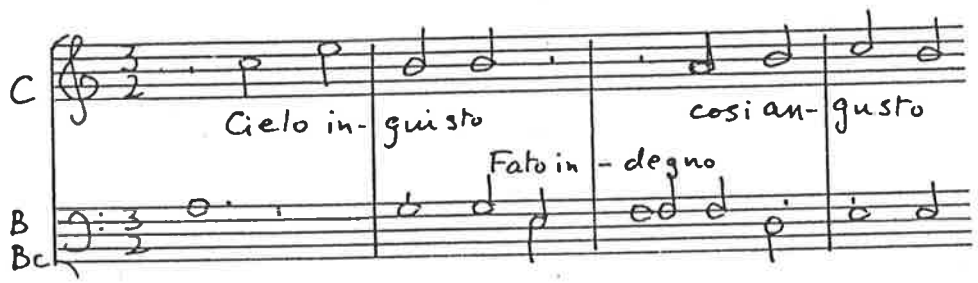
(d) Radamisto/Zenobia (m. 64-77) but if the soul is regal..



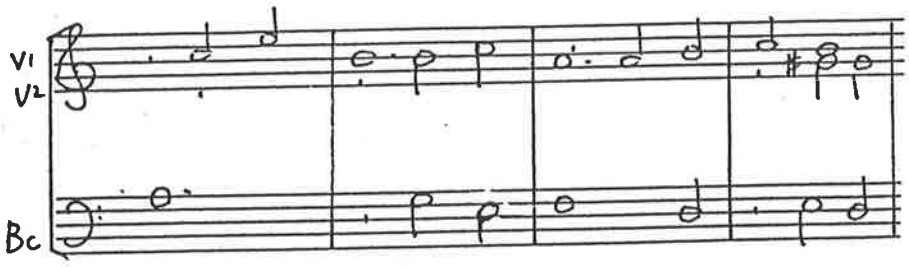
(d^1) Zenobia/Radamisto (m. 78-89) (CBBc)



(d^2) Zenobia/Radamisto (m. 90-104) (CBBc) Unjust Heaven, unworthy Fate

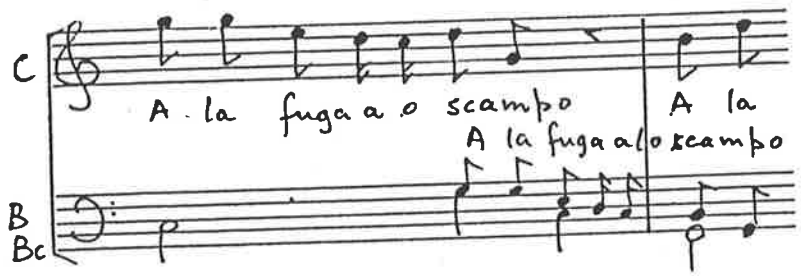


(d^3) Rit.° (m. 105-118) (V^1V^2Bc)

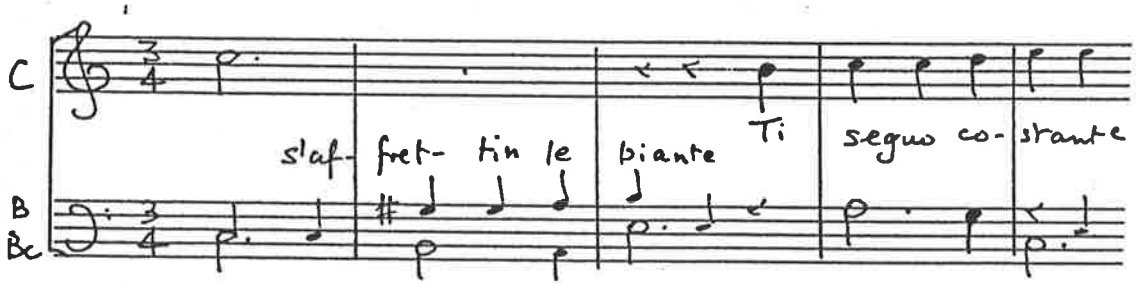


(e) Radamisto/Zenobia (m. 114-128) Disasters come in troops.

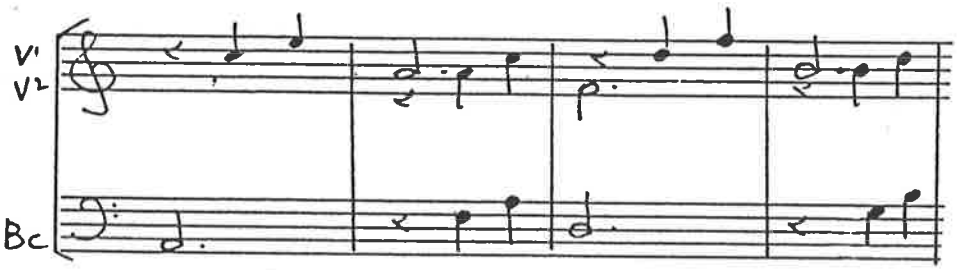
(f) Zenobia/Radamisto (m. 129-138) (CBBc) Let us flee, let us escape!



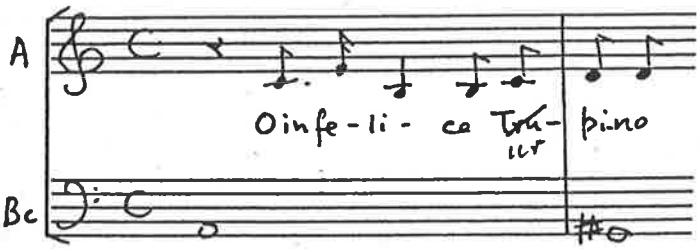
(f[1]) Zenobia/Radamisto (m. 139-164)



(f[2]) Rit.° (m. 165-174) (V[1]V[2]Bc)

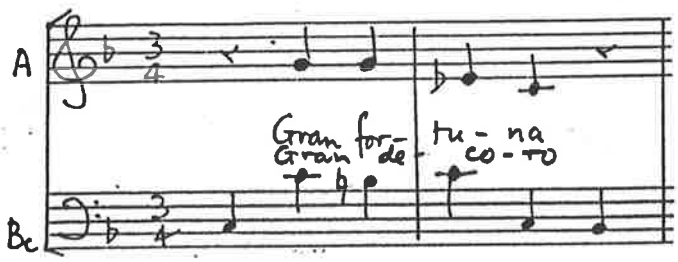


1.4 (a) Turpino (m. 1-22)

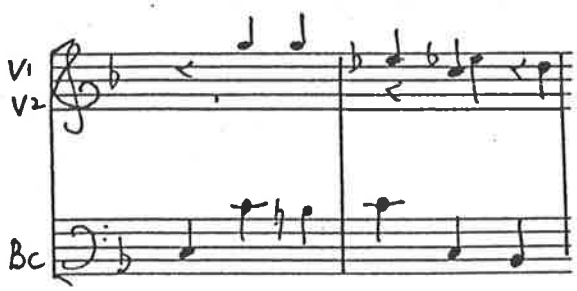


(b) Turpino (m. 23-63) Aria 1. Great fortune

2. Great honour



(b[1]) Rit.° (m. 64-87) (V[1]V[2]Bc)

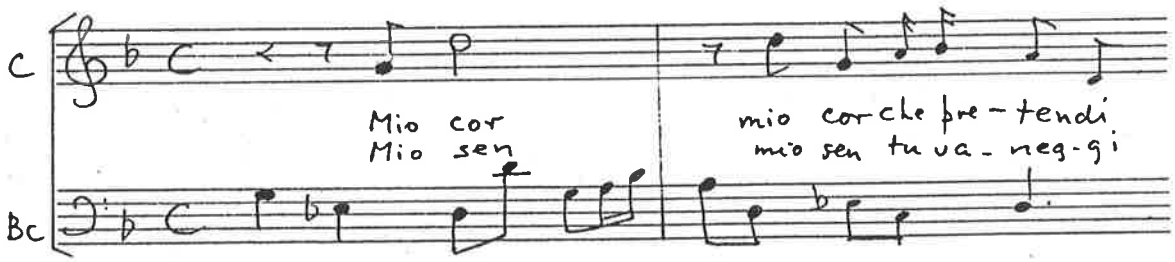


(b^2) (m. 88-128) = (b)

(b^3) (m. 129-143) = (b^1)

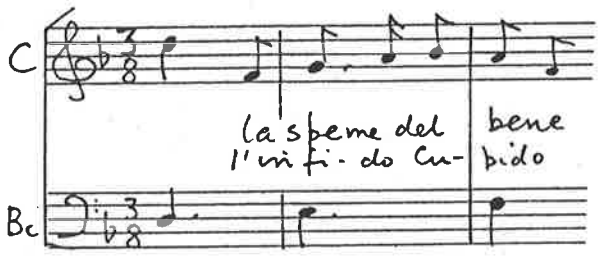
(c) Turpino (m. 144-164) But to save a life....

1.5 (a) Ismene (m. 1-7) Aria



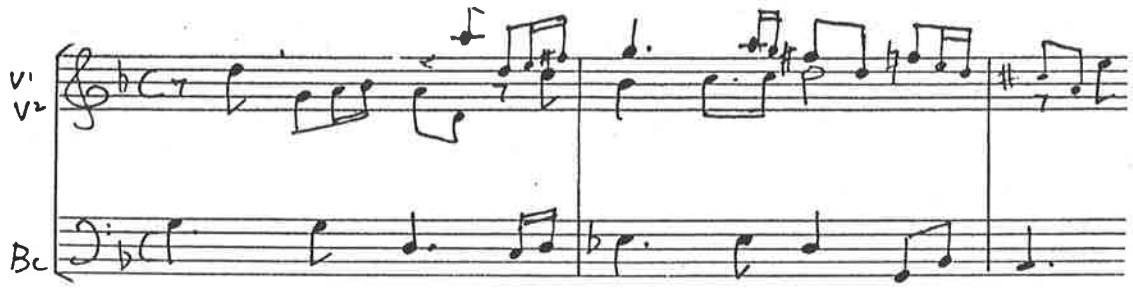
(a^1) (m. 8-27) 1. The hope of good

2. Unfaithful Cupid



(a^2) (m. 28-31) = (a)

(a^3) (m. 32-37) Rit° (m. 32-37) (V^1V^2Bc)

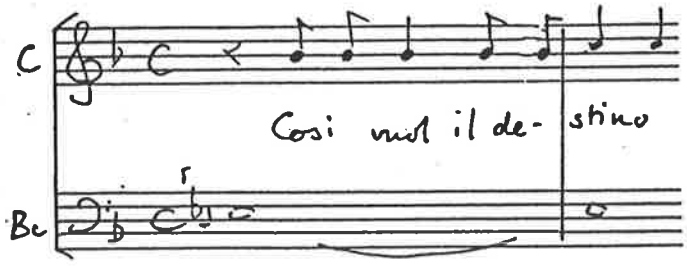


(a^4) (m. 38-44) = (a)

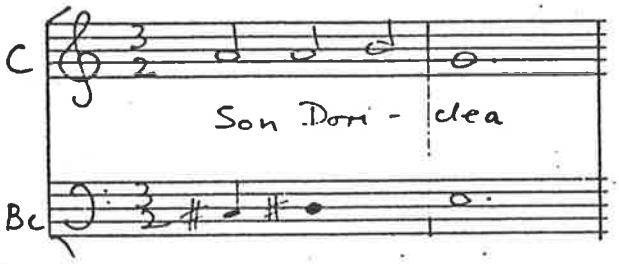
(a^5) (m. 45-54) = (a^1)

(a^6) (m. 55-62) = (a^3)

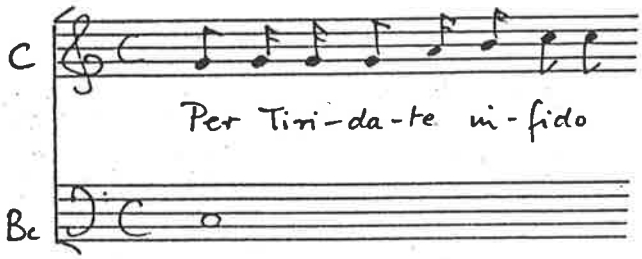
(b) Ismene/Egisto (m. 63-142)



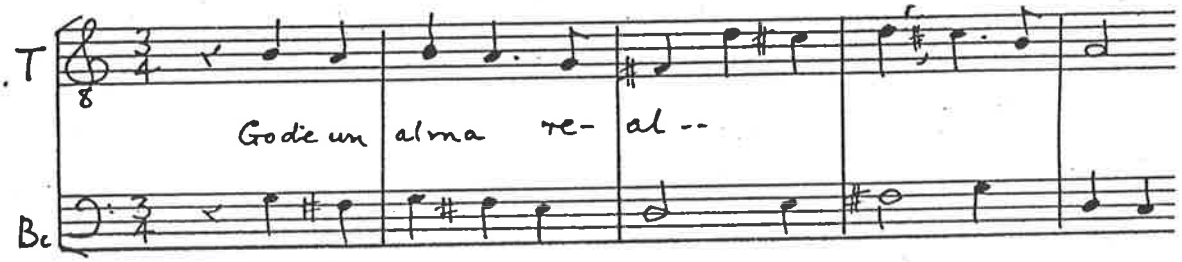
(b[1]) Ismene (m. 143-148) I am Doricles



(c) Ismene/Egisto (m. 149-169) Left by faithless Tiridate



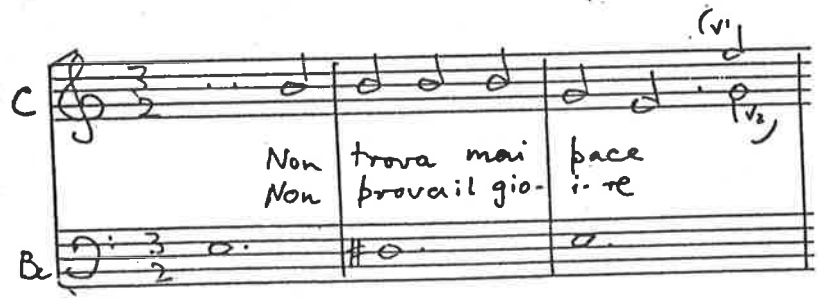
(c[1]) Egisto (m. 170-177) A royal soul rejoices in misfortune



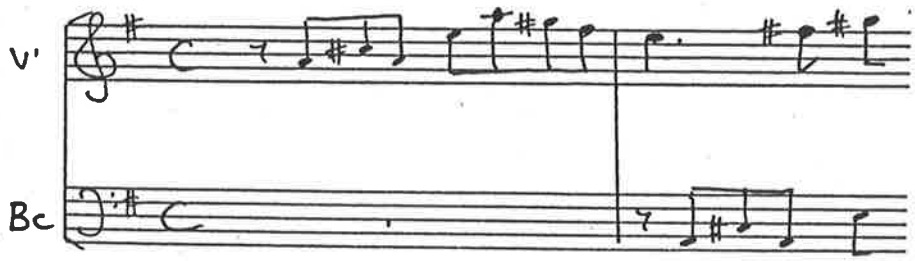
(c[2]) Ismene (m. 178-223; 2240269) (CV^1V^2Bc)

1. My afflicted heart never finds peace

2. She experiences no joy

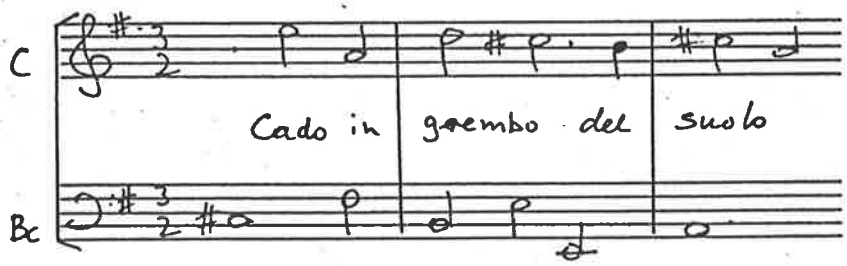


(c^3) Rit° (m. 270-278) (V^1V^2Bc)

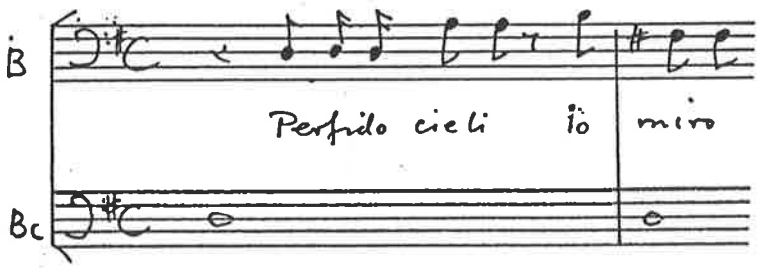


1.6 (a) Zenobia/Radamisto (m. 1-32)

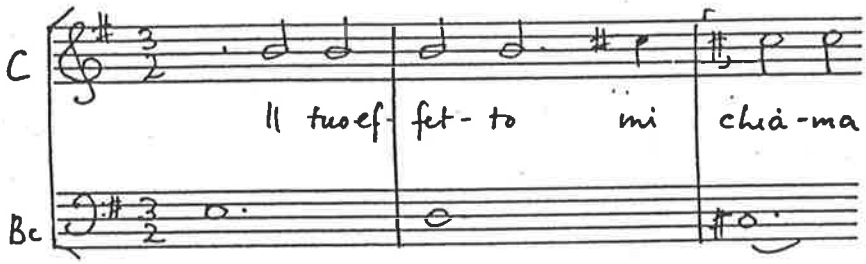
(a^1) Zenobia (m. 33-38) Adagio piano. I fell to earth.



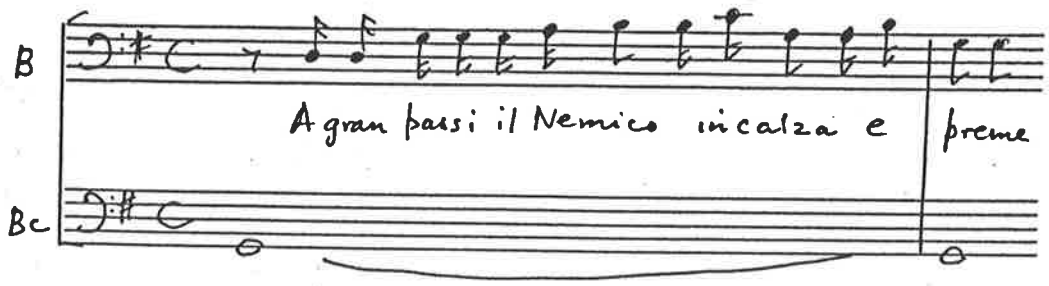
(b) Radamisto/Zenobia (m. 39-48)



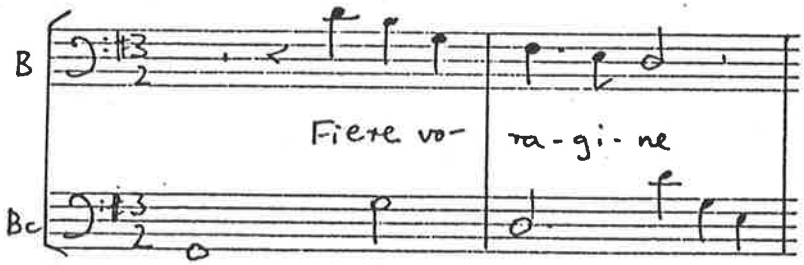
(b^1) Zenobia (m. 49-54) Adagio. Your affection calls to me



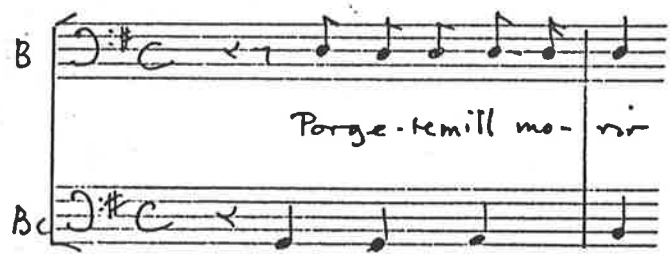
(c) Radamisto (m. 55-62) The enemy follows and pursues with great strides



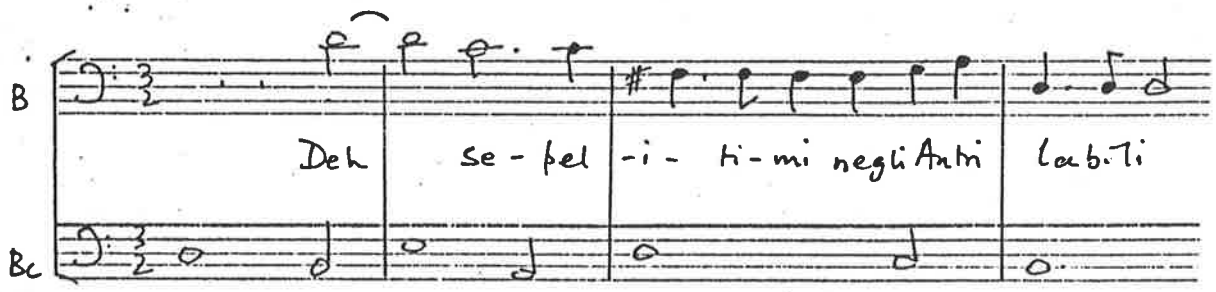
(d) Radamisto (m. 63-76) Aria. Proud chasms



(d[1]) Radamisto (m. 77-79) Adag(io). You offer me the death I desire.

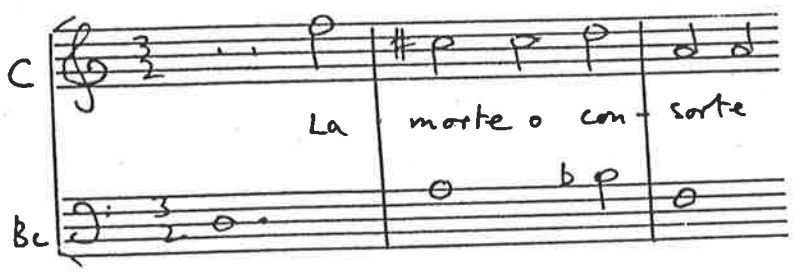


(d[2]) Radamisto (m. 80-87) O bury me in the slippery caves



(d[3]) Radamisto (m. 88-92) = (d[1])

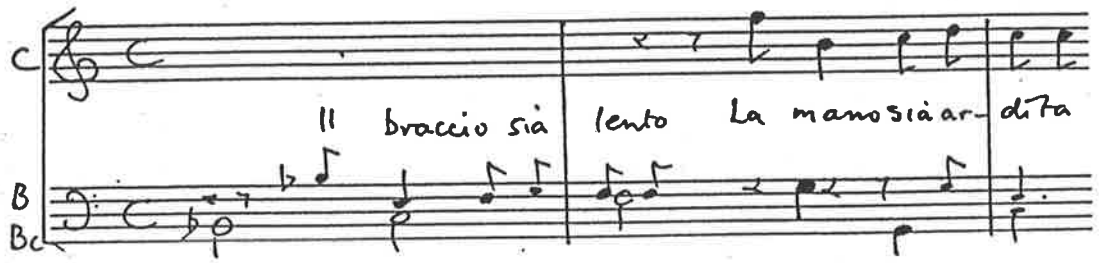
(e) Zenobia/Radamisto (m. 93-127) (CBBc) Grant me death, husband.



(e[1]) Radamisto/Zenobia (m. 128-134)(CBBc)

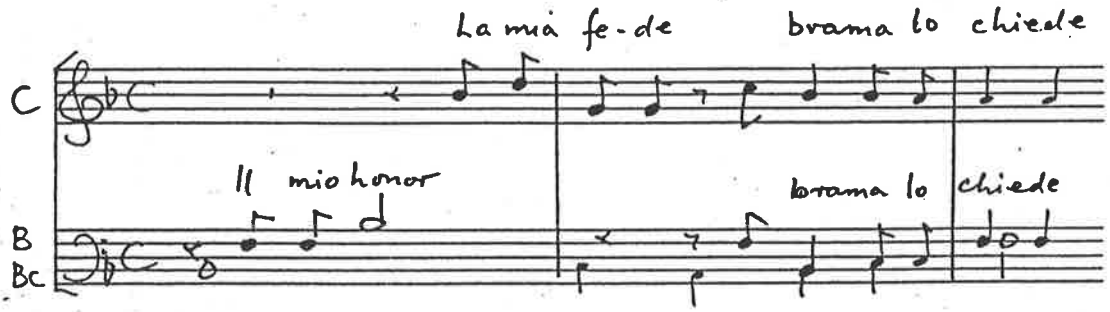
1. Let the arm be slow

2. Let the hand be bold



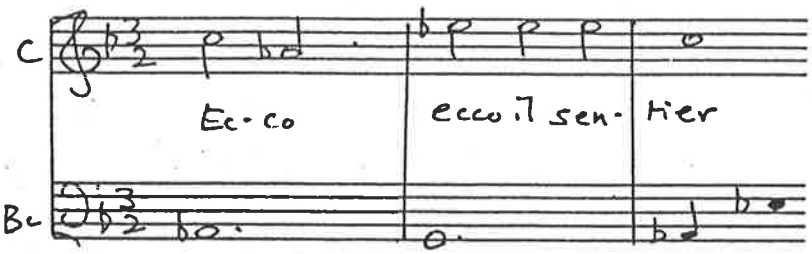
(e[2]) (m. 135-143) = (e)

(e[3]) Radamisto/Zenobia (m. 144-148) My honour/ My faith

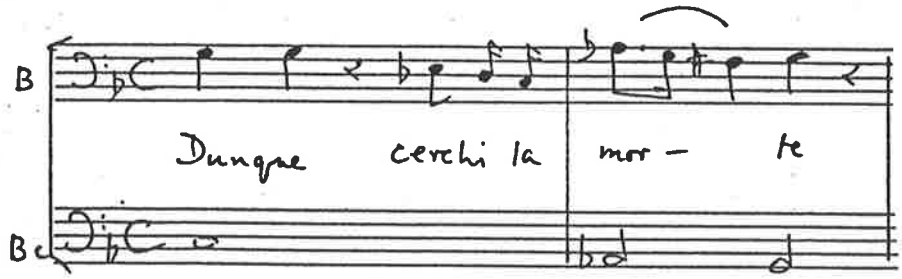


(f) Zenobia/Radamisto (m. 148-177)

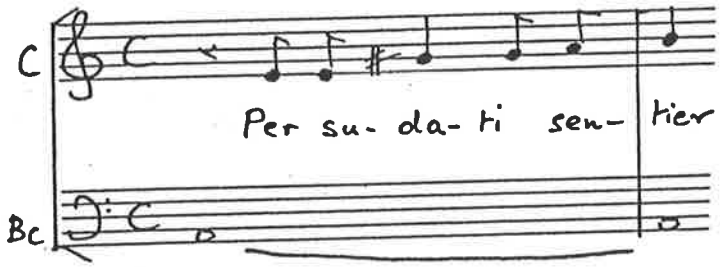
(f[1]) Zenobia (m. 178-188) Behold the path-way



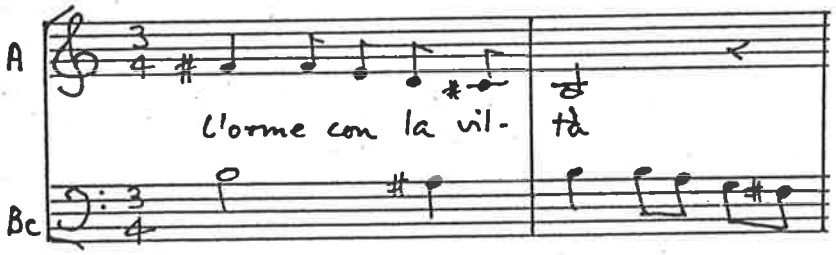
(g) Radamisto/Zenobia (m. 189-228)



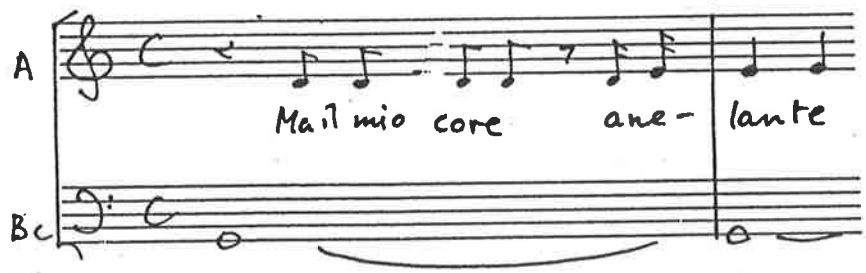
1.7 (a) Casperio/Tiridate (m. 1-12)



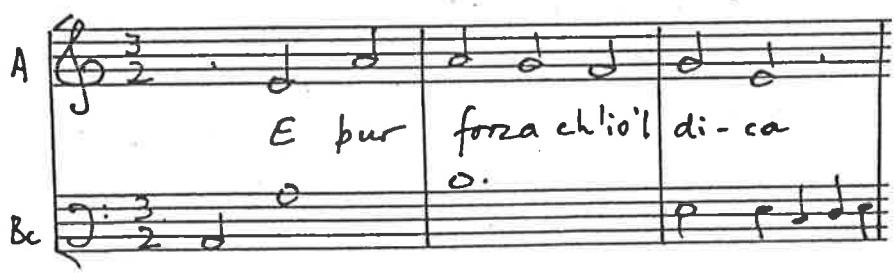
(a[1]) Tiridate (m. 13-17)



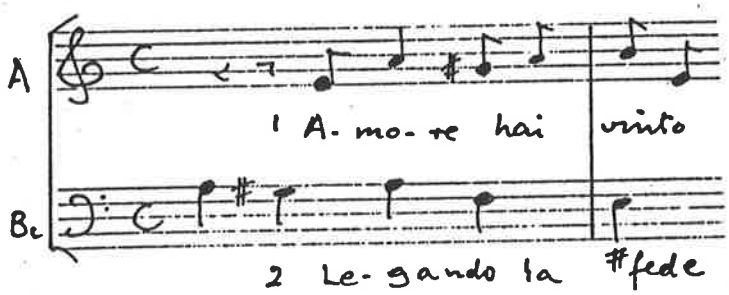
(b) Tiridate (m. 18-44) But the panting heart..



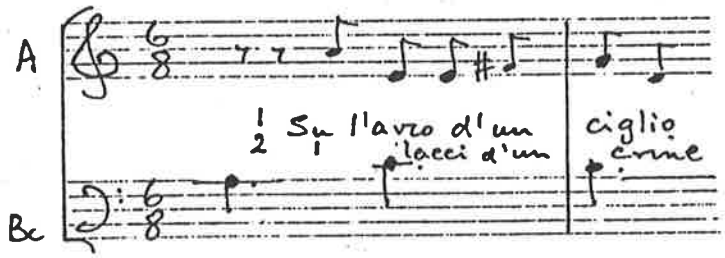
(b[1]) Tiridate (m. 45-56)



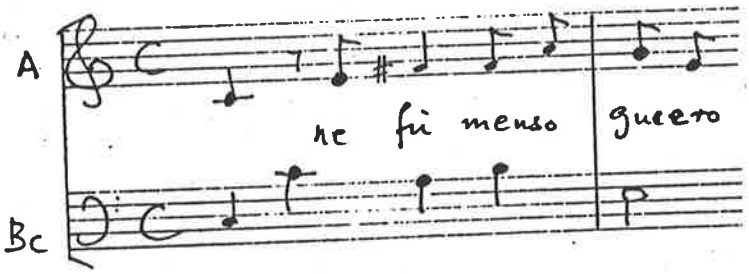
(c) Tiridate (m. 57-68) Love, you have conquered



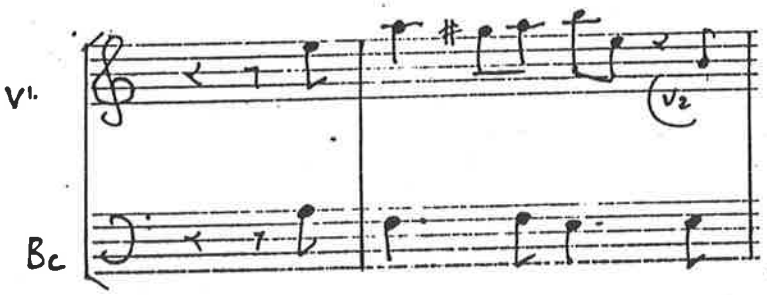
(c^1) Tiridate (m. 69-75) Under an eyebrow



(c^2) Tiridate (m. 76-87)



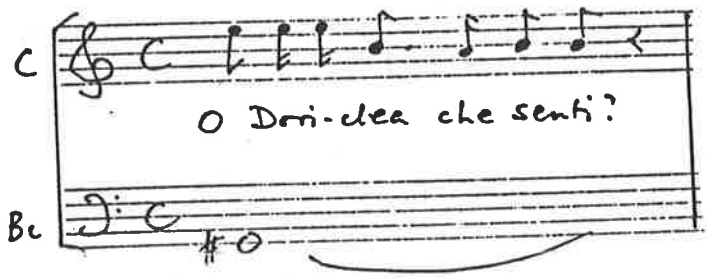
(c^3) Rit.° (m. 88-95) (V^1V^2Bc)



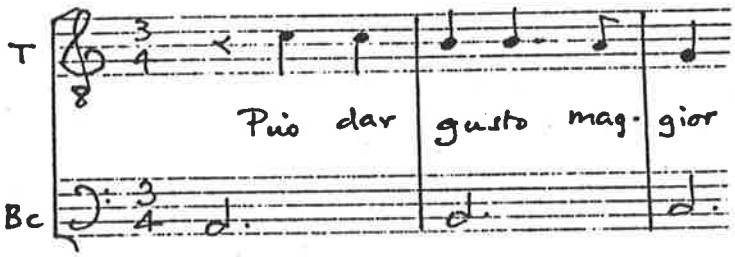
(c^4) (m. 96-103) = (c^1)

(c^5) (m.103-114) = (c^2)

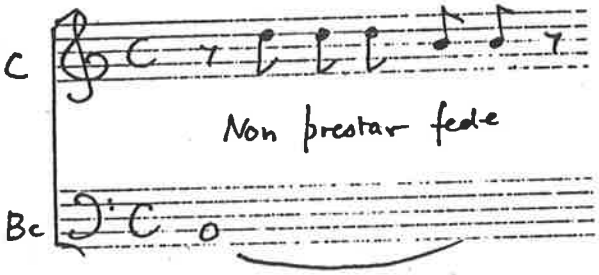
(d) Ismene/Tiridate/Lico (m. 115-141)



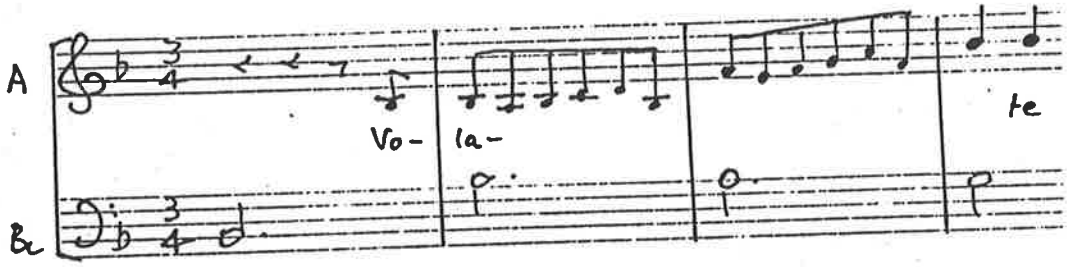
(d[1]) Lico (m. 142-149)



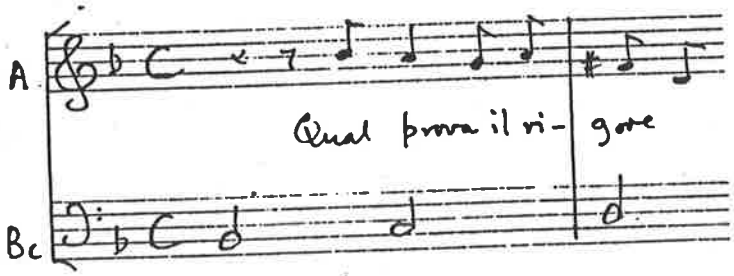
(e) Ismene/Tiridate/Oreste (m. 150-243)



(f) Oreste (m. 244-273) Aria. Fly, thoughts!

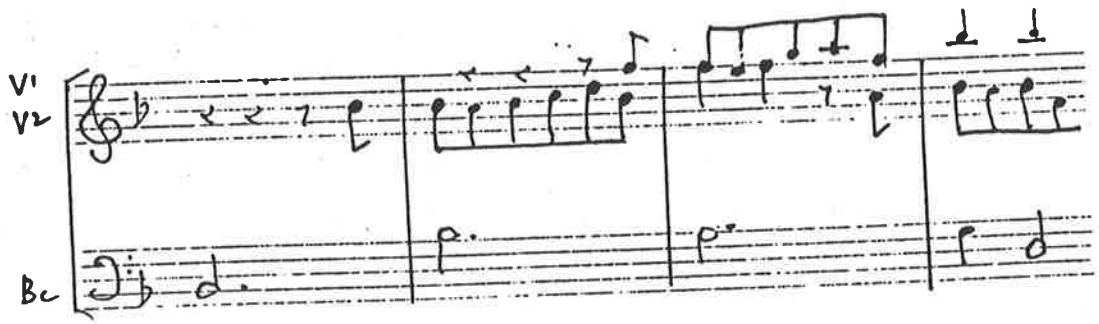


(f[1]) Oreste (m. 274-280) Presto. What does severity show..

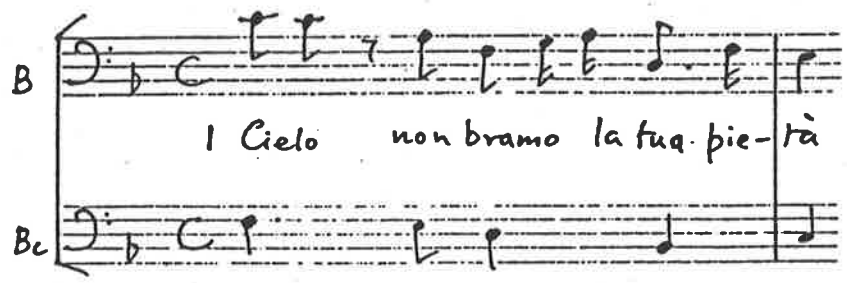


(f[2]) (m. 280-290) = (f)

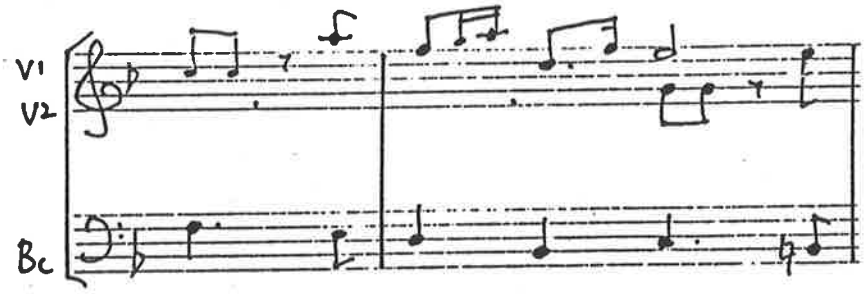
(f[3]) Rit.° (m. 291-300) (V^1V^2Bc



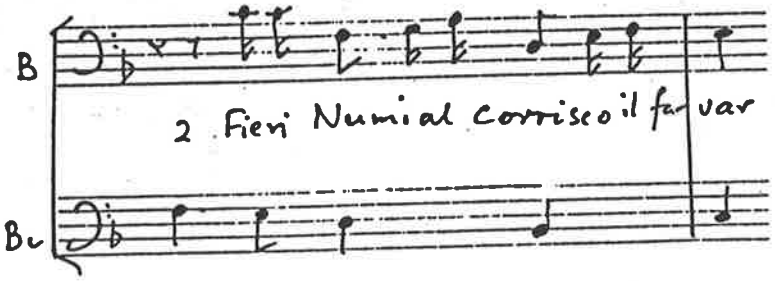
1.8 (a) Radamisto (m. 1-11) Aria. Heaven, I do not want your pity



(a^1) Rit.° (V^1V^2Bc)

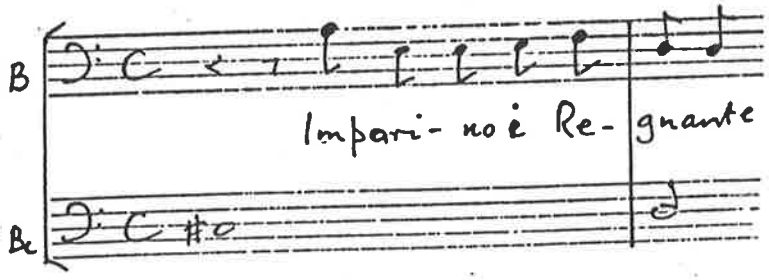


(a^2) Radamisto (m. 20-31)



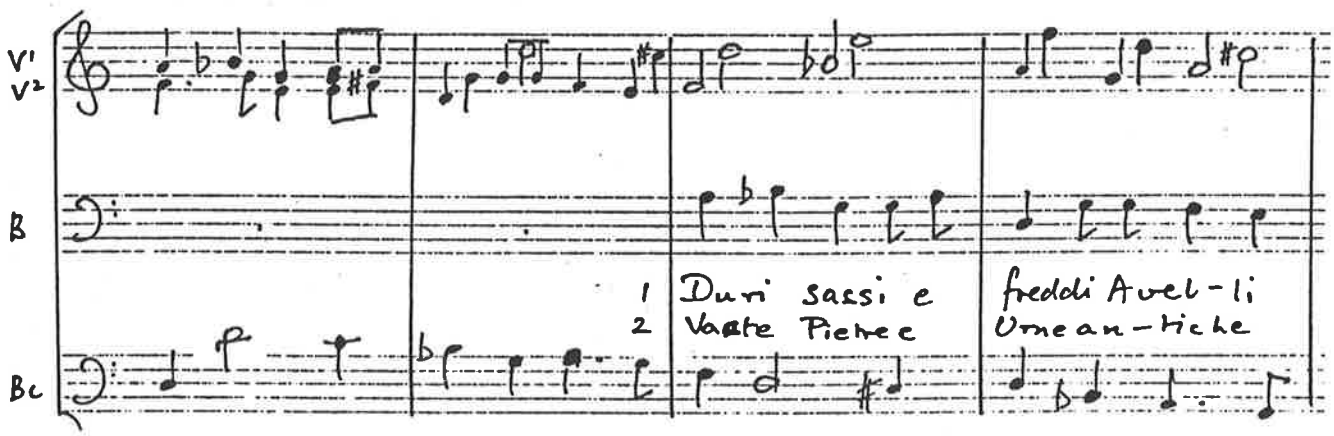
(a^3) (m. 32-36) = (a^1)

(b) Radamisto (m. 37-50) Let rulers understand.

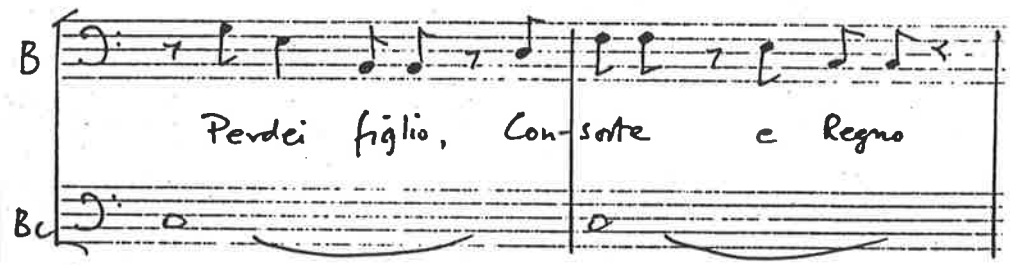


(c) Radamisto (m. 51-64; 65-78) (BV^1V^2Bc) Hard stones and cold tombs

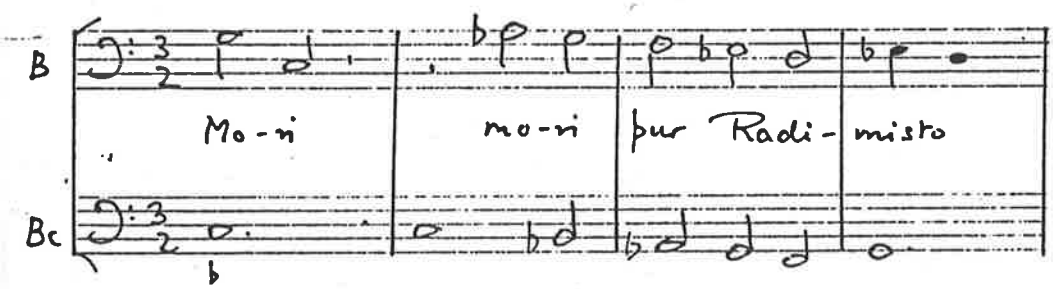
Vast tomb-stones



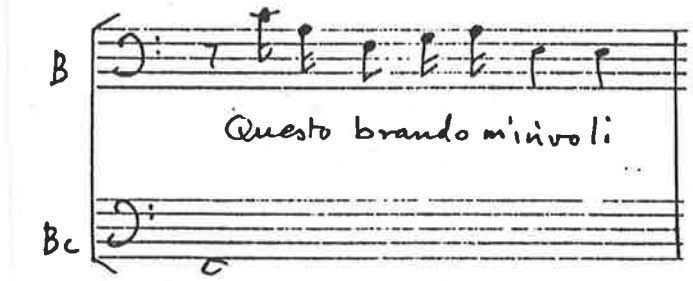
(d) Radamisto (m. 79-100) You are lost, child, consort, and kingdom.



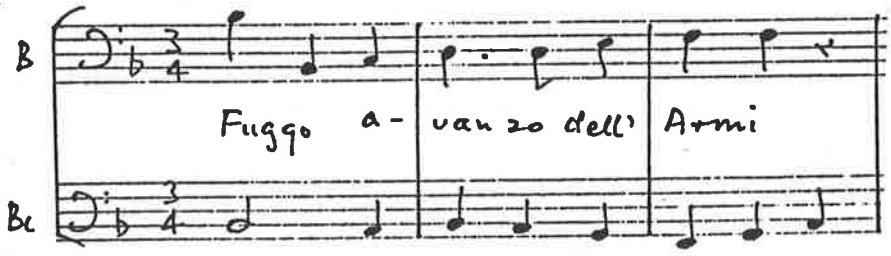
(d^1) Radamisto (m. 101-114) Die, then Radamisto.



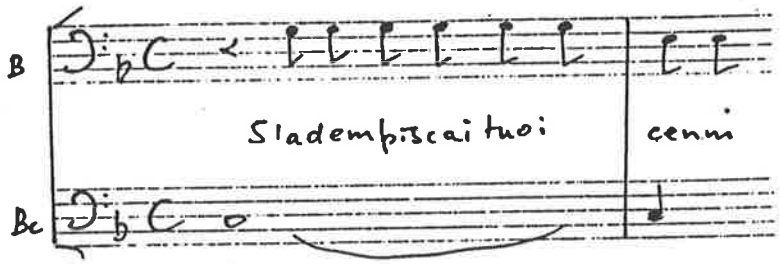
(e) Radamisto (m. 115-180) This sword carries me off.



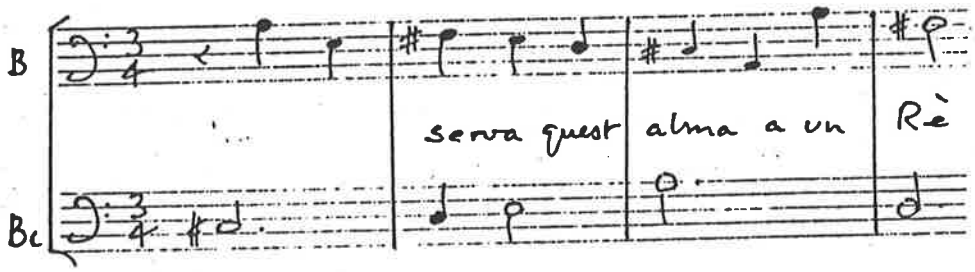
(e[1]) Radamisto (m. 181-188) I flee from the advance of the armies



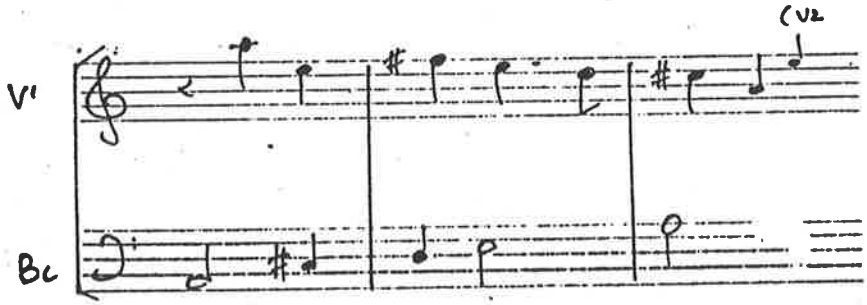
(f) Radamisto (m. 1890200) If you carry out your instructions.



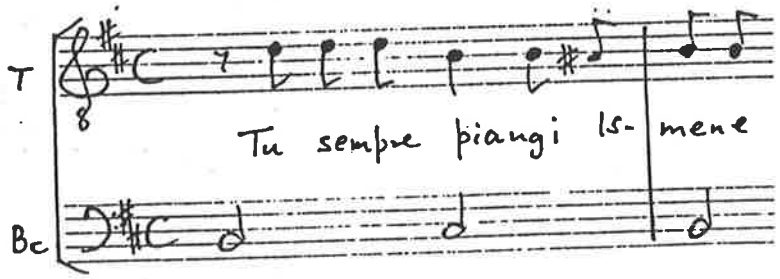
(f[1]) Radamisto (m. 201-206)



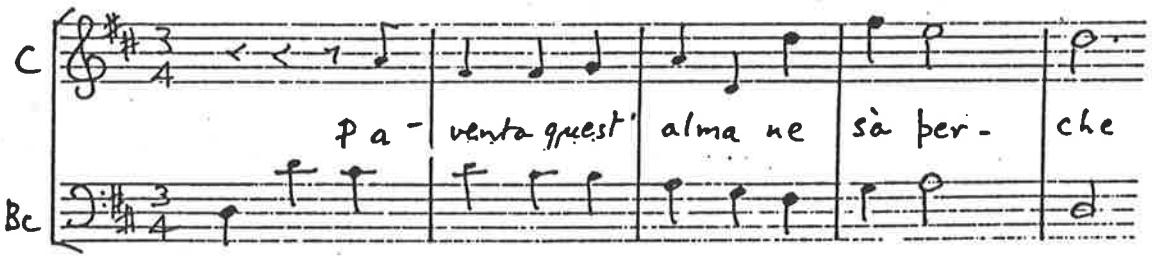
(f[2]) Rit° (m. 207-219) (V^1V^2Bc)



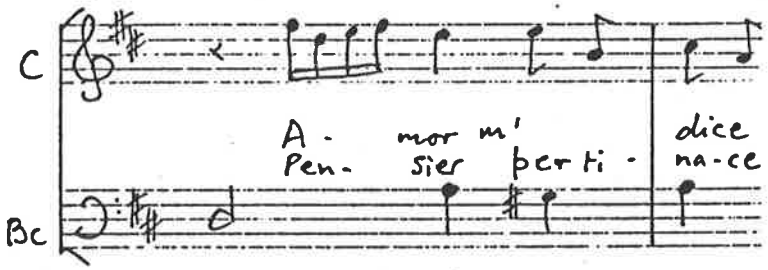
1.9 (a) Egisto/Ismene (m. 1-30) You are always weeping, Ismene.



(b) Ismene (m. 31-46)

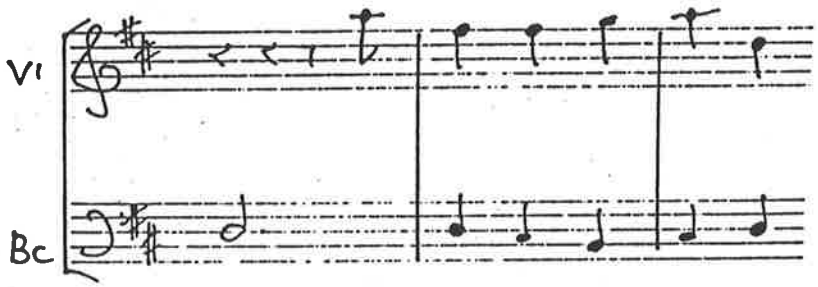


(b^1) Ismene (m. 47-59)



(b^2) (m. 60-75) = (b^1)

(b^3) Rit^o (m. 76-89) (V^{1}V^{2}Bc)

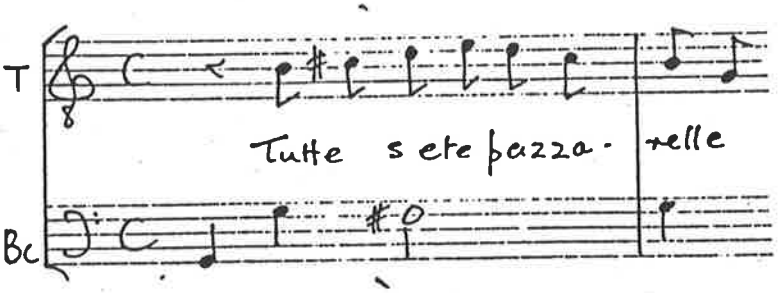


(b^4) (m. 90-115) = (b^1)

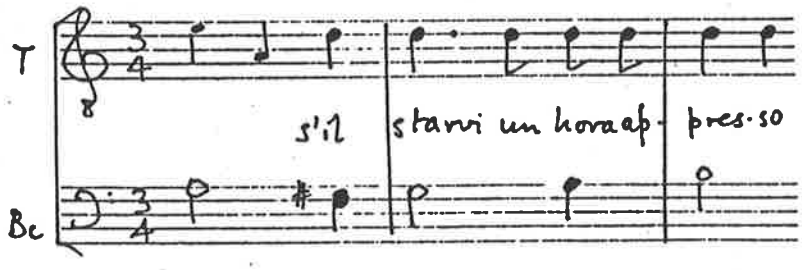
(b^5) (m. 116-128) = (b)

(b^6) (m. 128-143) = (b^3)

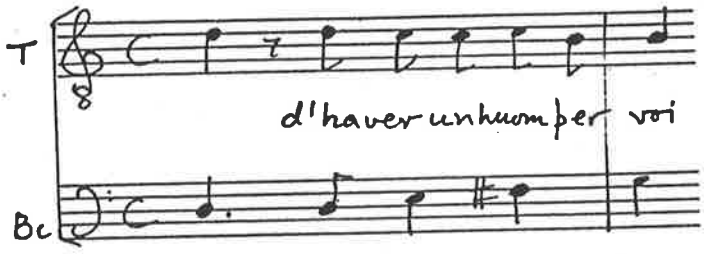
(c) (. 144-154) Aria. All women are mad.



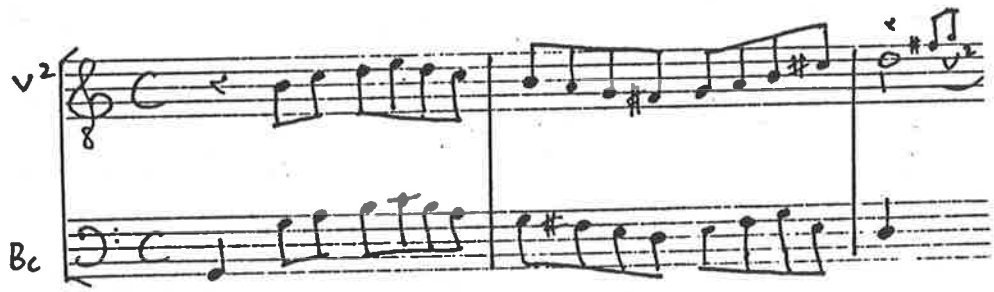
(c^1) (m. 155-159)



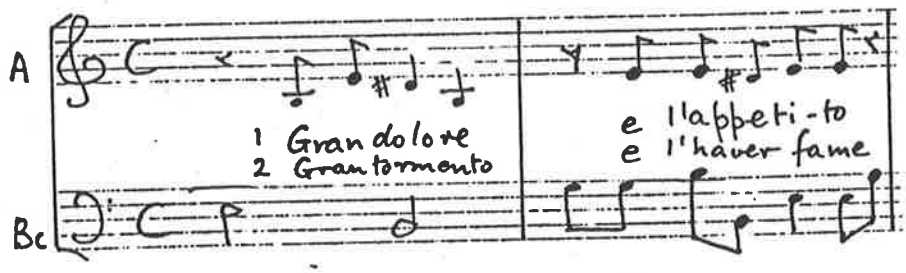
(c^2) (m. 160-167)



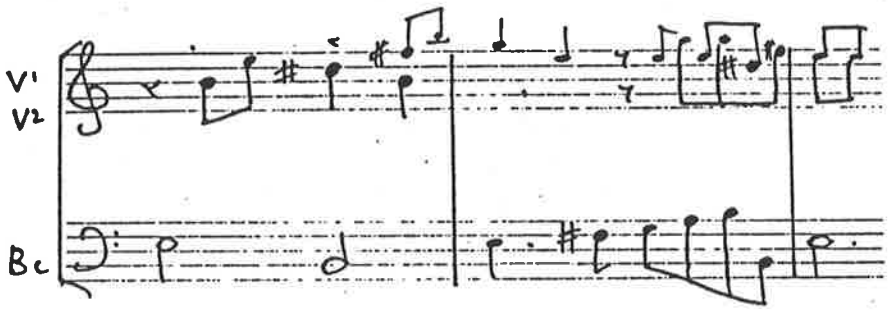
(c^3) Rit.° (m. 168-177) (V^1V^2Bc)



1.10 (a) Turpino (m. 1-13) Aria. 1. Great sorrow 2. Great torment

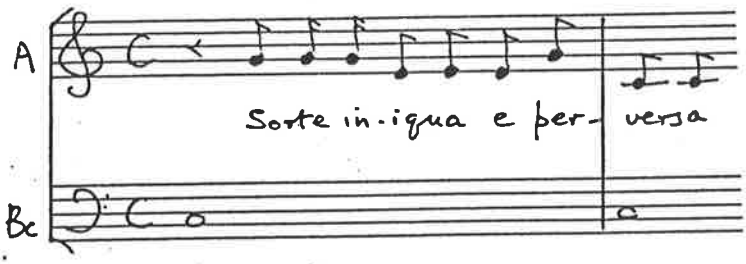


(a[1]) Rit° (m. 14-20) (V^1V^2Bc)

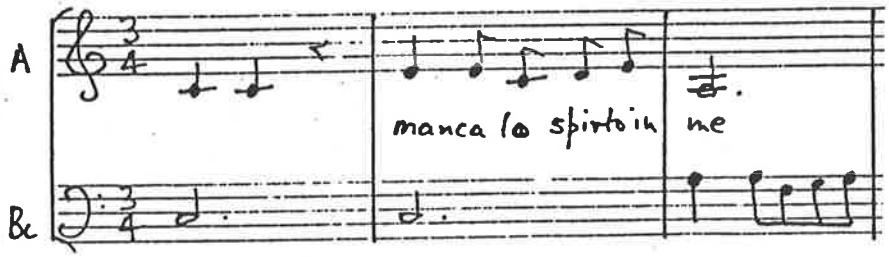


(a[2]) (m. 21-33) = (a) 2da.

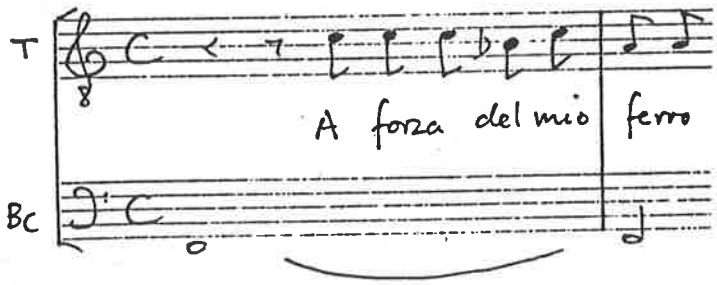
(b) Turpino (m. 34-86) Wicked and perverse fate.



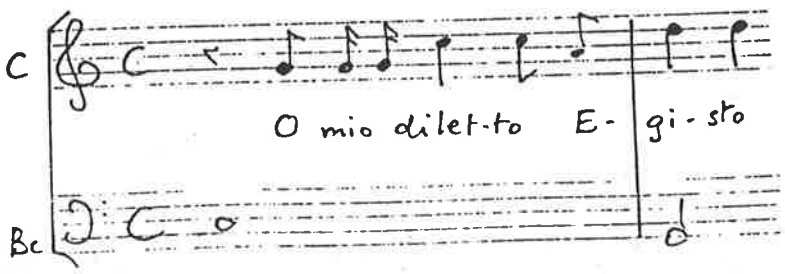
(b[1]) Turpino (m. 87-92) My spirit faints within me.



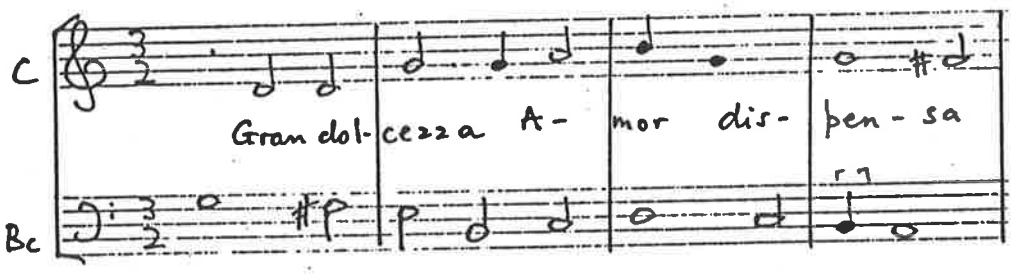
(b[2]) Egisto/Turpino (m. 93-96) By the power of my sword.



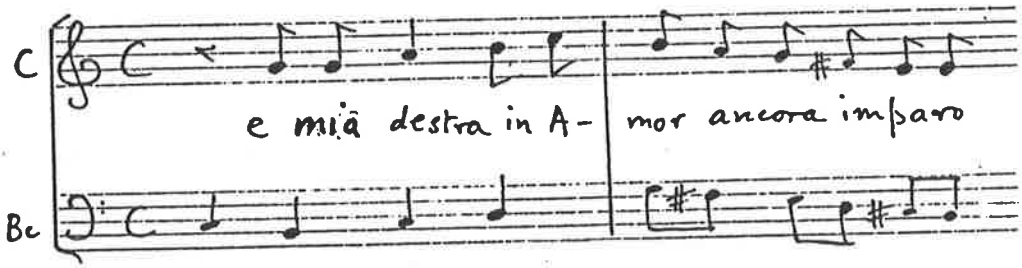
1.11 (a) Fidalba/Egisto/Turpino (m. 1-34) O my delight, Egisto.



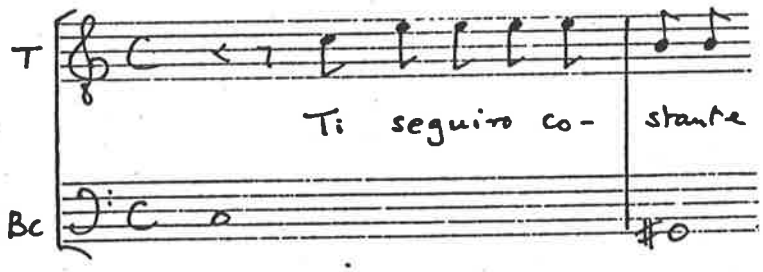
(b) Fidalba (m. 35-73) Love dispenses great sweetness.



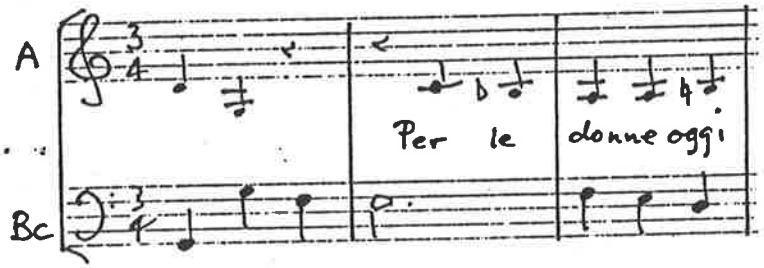
(c) Fidalba (m. 74-82)



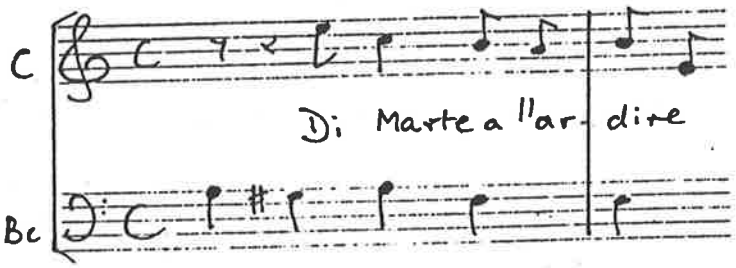
(d) Egisto/Turpino (m. 83-87) I follow you with constancy.



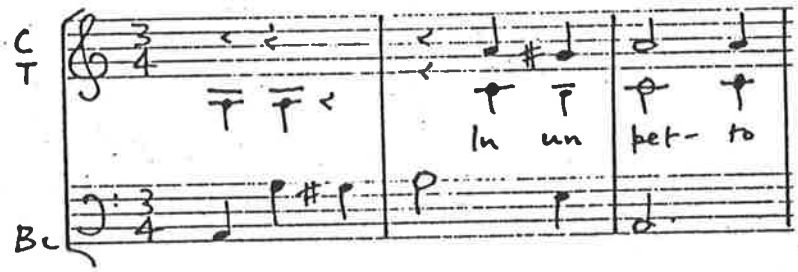
(d[1]) Turpino (m. 88-98)



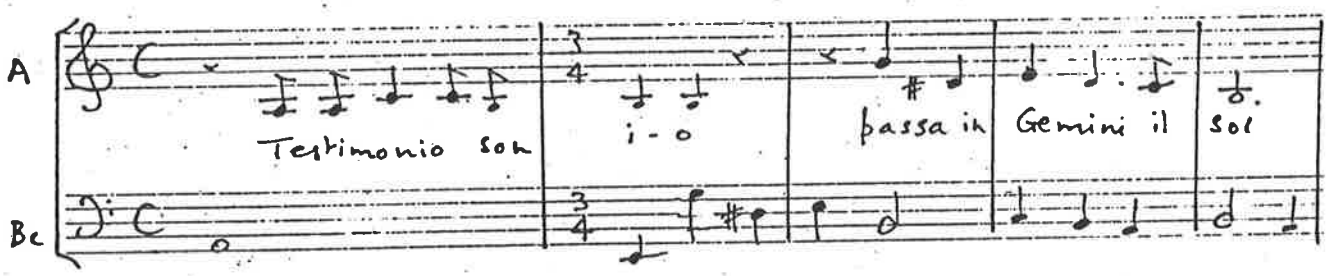
(e) Fidalba/Egisto (m. 99-105) (CTBc) Zeal lights Mars's torch.



(e[1]) Fidalba/Egisto (m. 106-112) (CTBc)

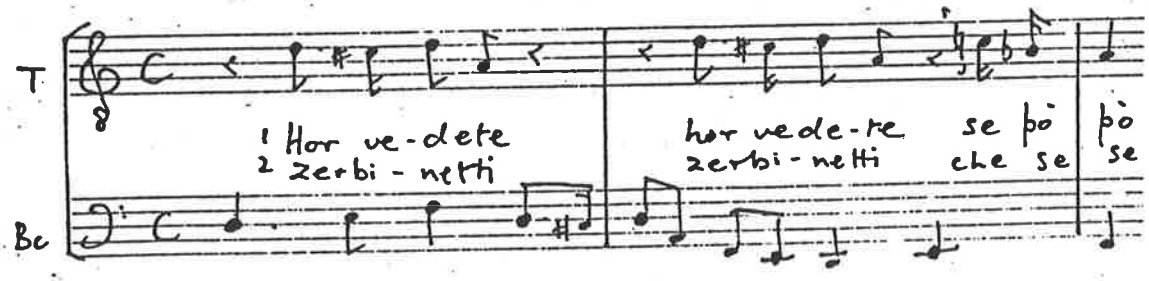


(f) Turpino (m. 122-129) I am a witness

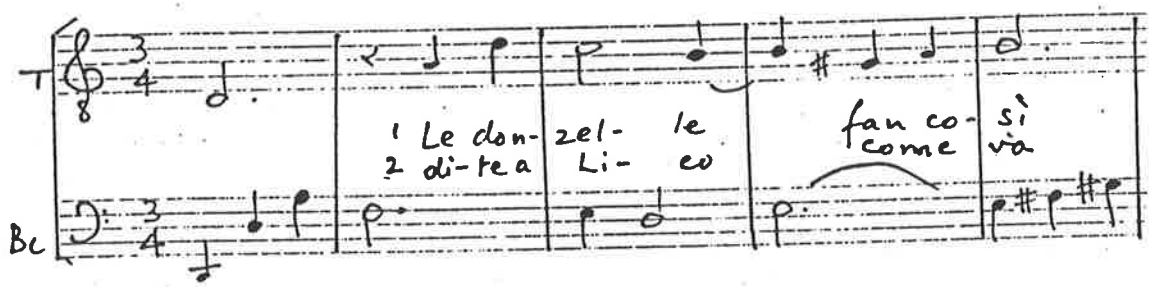


1.12 (a) Lico (m. 1-5) Aria.

1. Now you see whether the women of today...

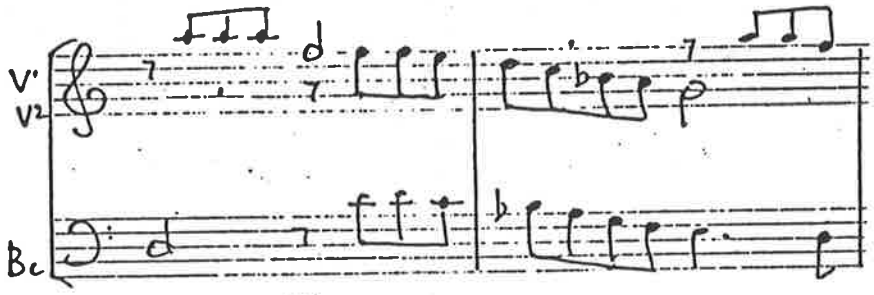


(a[1]) Lico (m. 6-19)



(a[2]) Lico (m. 20-25)

(a^3) Rit° (m. 26-32) (V^1V^2Bc)



(a^4) (m. 33-37) = (a) 2da.

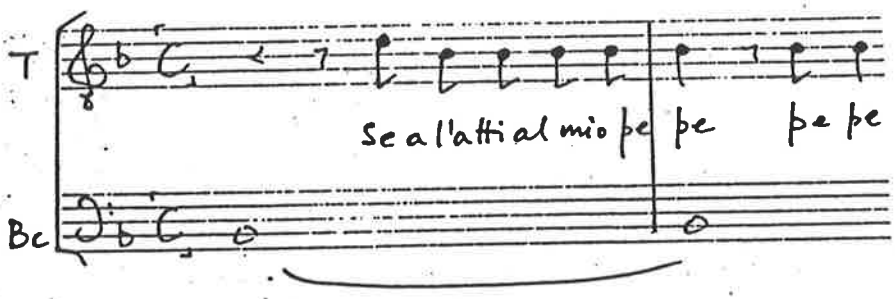
2. Dandies who serve women all the time..

(a^5) (m. 38-51) = (a^1) 2da.

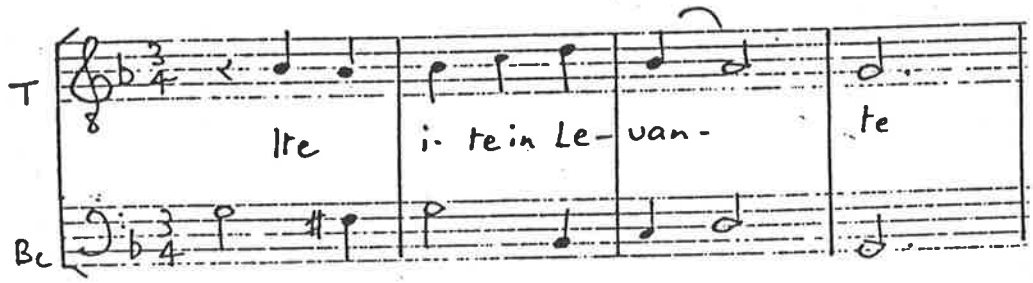
(a^6) (m. 52-57) = (a^2) 2da.

(a^7) (m. 58-64) = (a^3).

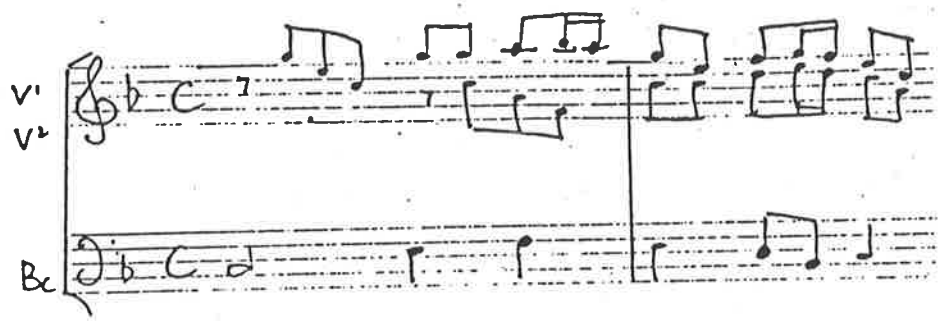
(b) Lico (m. 65-69)



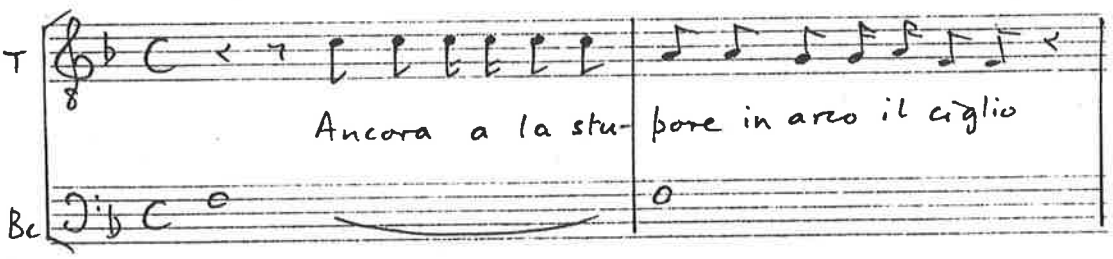
(b^1) Lico (m. 70-77)



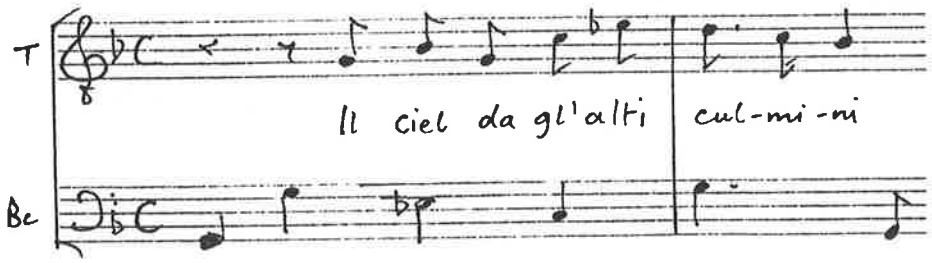
(b^2) Rit° (m. 78-83) (V^1V^2Bc)



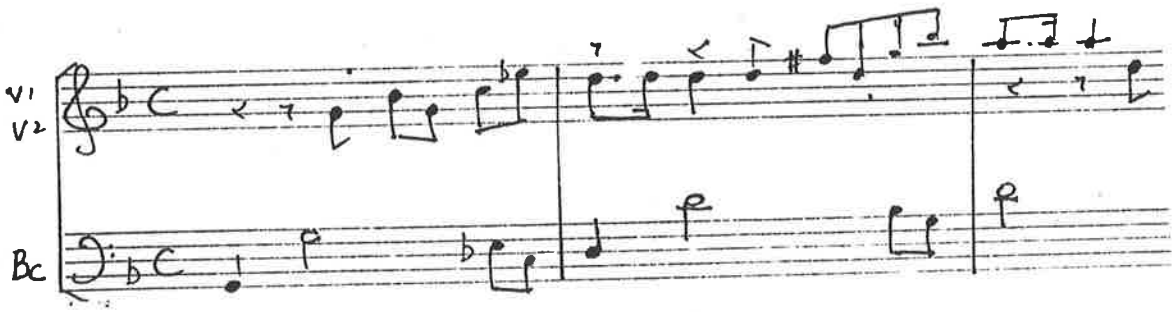
1.13 (a) Alceste (m. 1-25) Again in amazement I shrink from the grave peril in the bow of an eye.



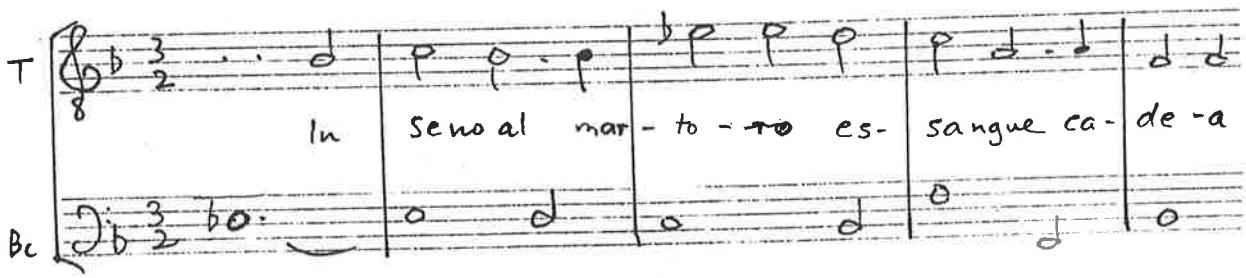
(b) Alceste (m. 26-36) Aria. Heaven from high clouds...



(b[1]) Rit° (m. 37-45) (V^1V^2Bc)

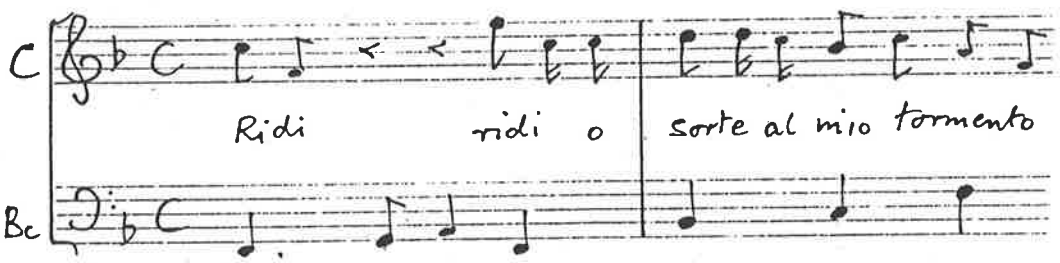


(c) Alceste (m. 46-62)

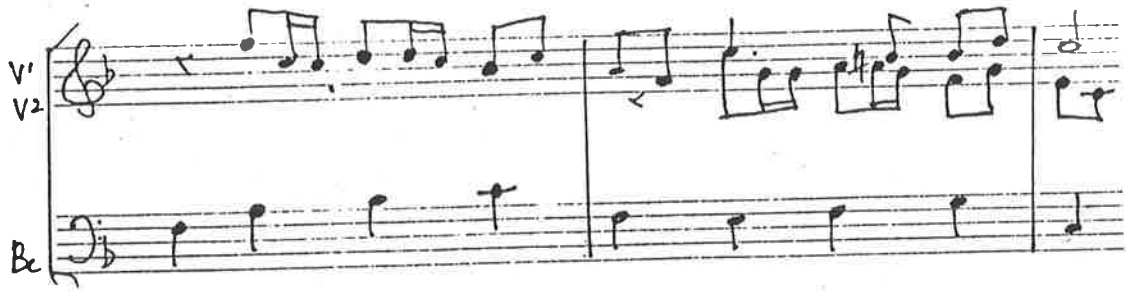


(d) Alceste (m. 63-94)

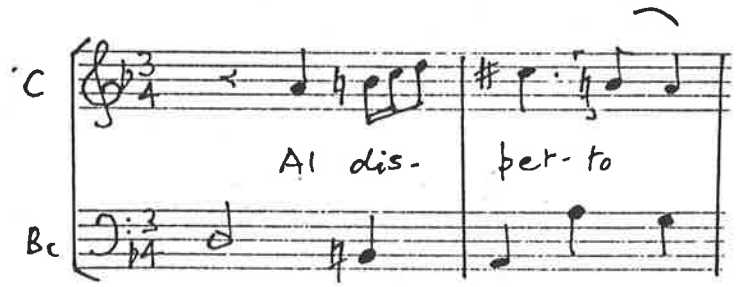
1.14 (a) Zenobia (m. 1-16) Aria. Laugh, Fate, at my torment.



(a^1) Rit.° (m. 17-21) (V^1V^2Bc)



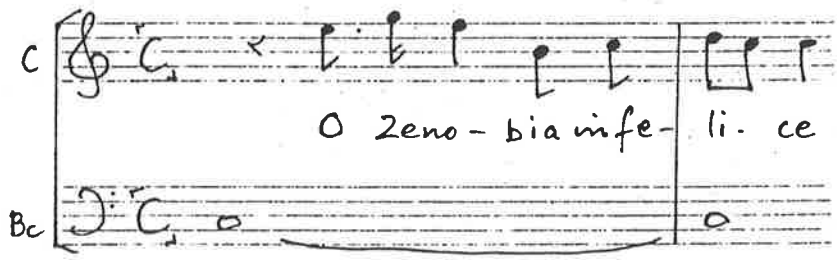
(a^2) Zenobia (m. 22-54) At the vexation of life..



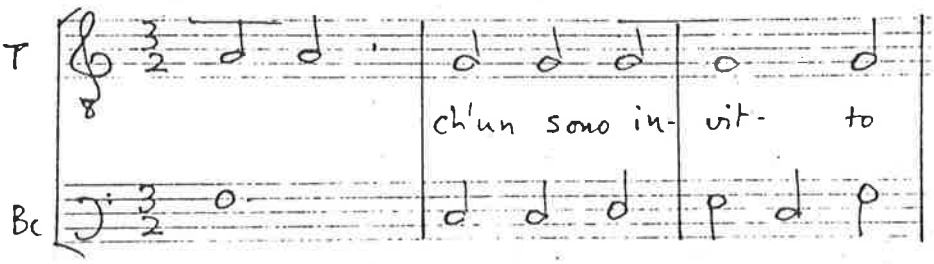
(a^3) (m. 55-59) = (a) 2da.

(a^4) (m. 60-64) = (a^1)

(b) Zenobia (m. 65-95)

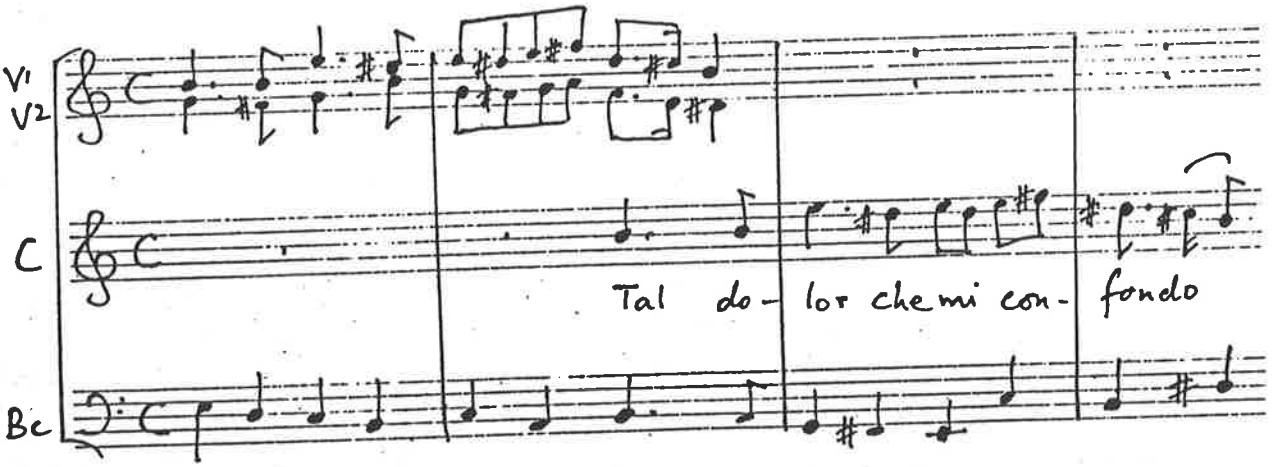


(b^1) Zenobia/Alceste (m. 96-102)

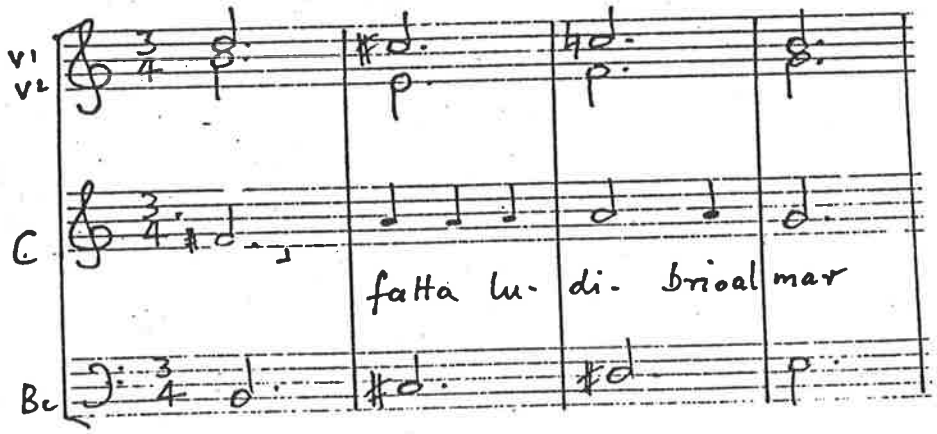


(b^2) Alceste (m. 102-113) Flee these regions

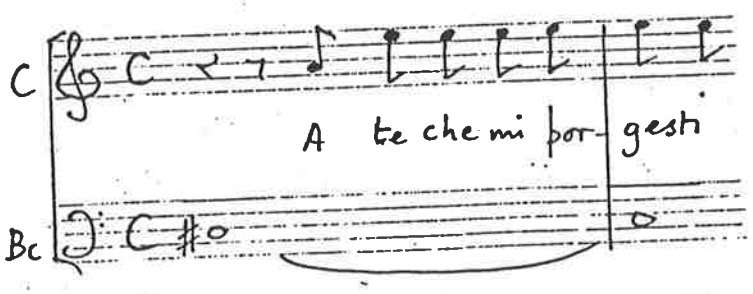
(c) Zenobia (m. 114-126) (CV^1V^2Bc)



(c^1) Zenobia (m. 127-143) (CV^1V^2Bc)

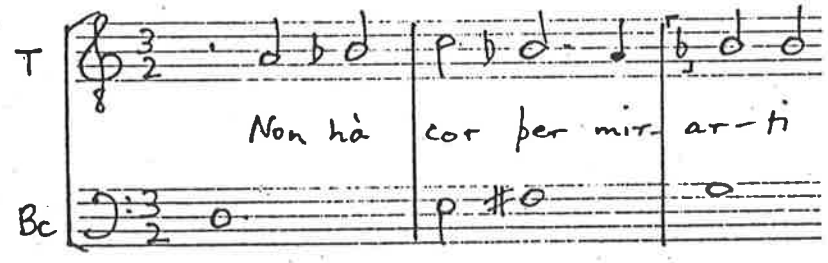


(d) Zenobia/Alceste (m. 144-145) To you who offered me life..

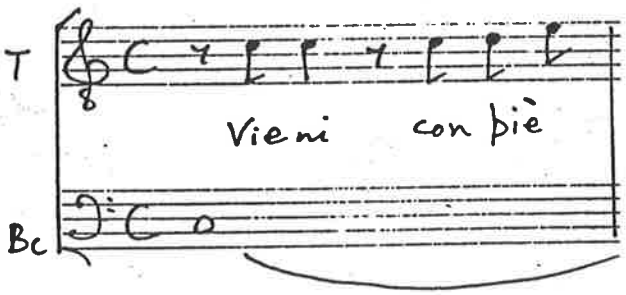


1.15 (a) Oreste/Zenobia/Alceste (m. 1-50)

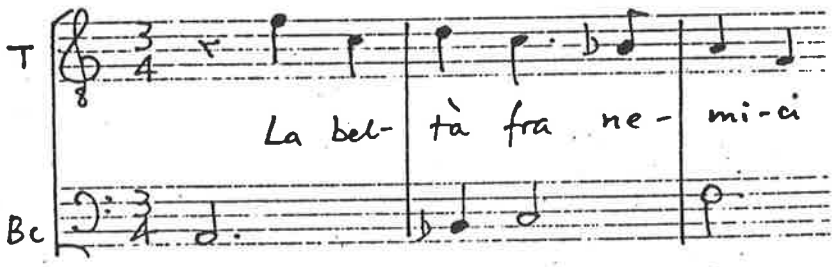
(b) Alceste (m. 51-58) My breast has no heart to admire you.



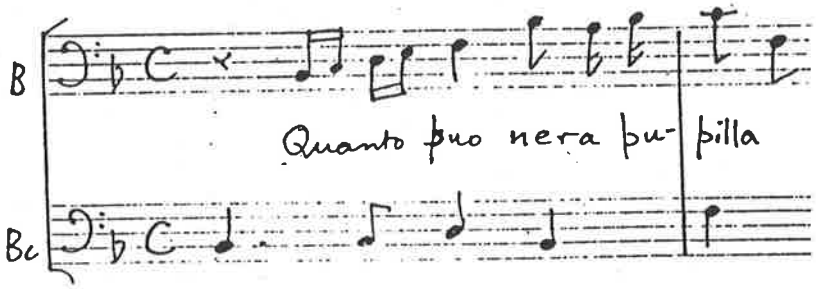
(c) Alceste (m. 59-61)



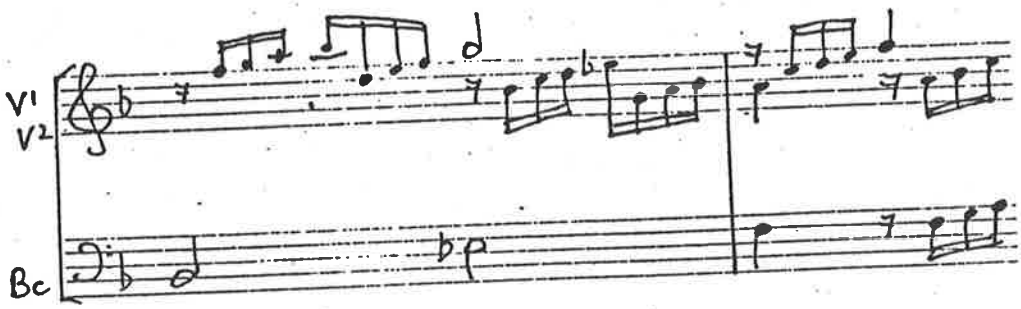
(c[1]) Alceste (m. 62-69) Beauty among enemies..



(d) Oreste (m. 70-90)

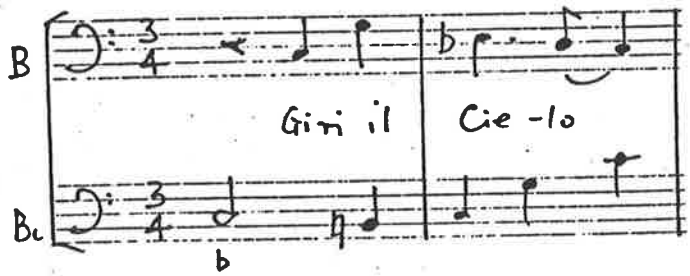


(d[1]) Rit° (m. 91-95) (V^1V^2Bc)

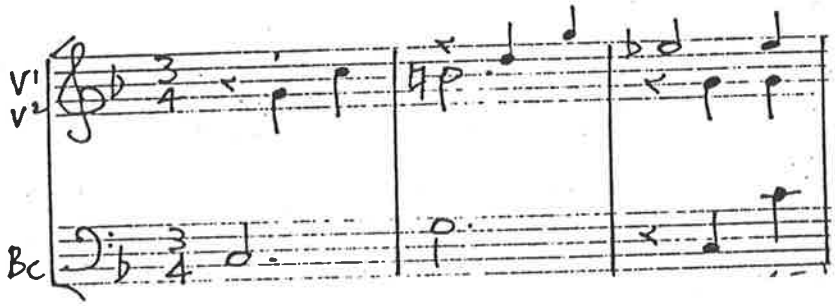


1.16 (a) Tiridate/Creonte (m. 1-53) You were the select troops guarding the revered form of Zenobia.

(b) Creonte (m. 54-85) Aria. You turn the spheres of heaven



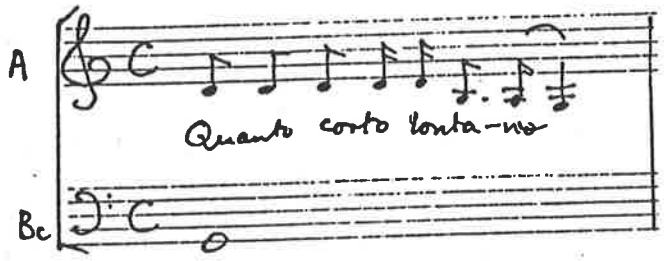
(b[1]) Rit° (m. 86-99) (V^1V^2Bc)



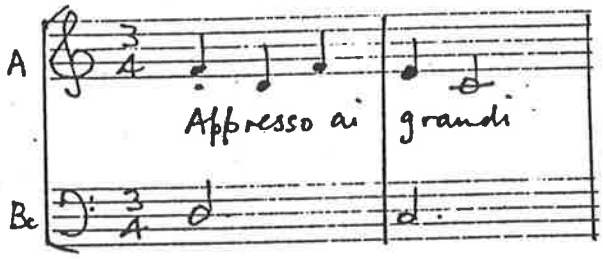
(b[2]) (m. 100-131) = (b) 2da.

(b[3]) (m. 132-145) = (b[1])

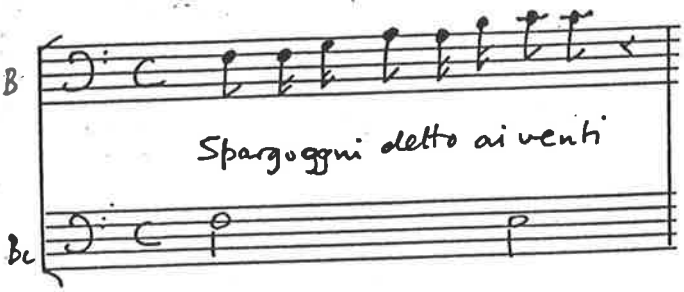
1.17 (a) Turpino/Creonte (m. 1-34)



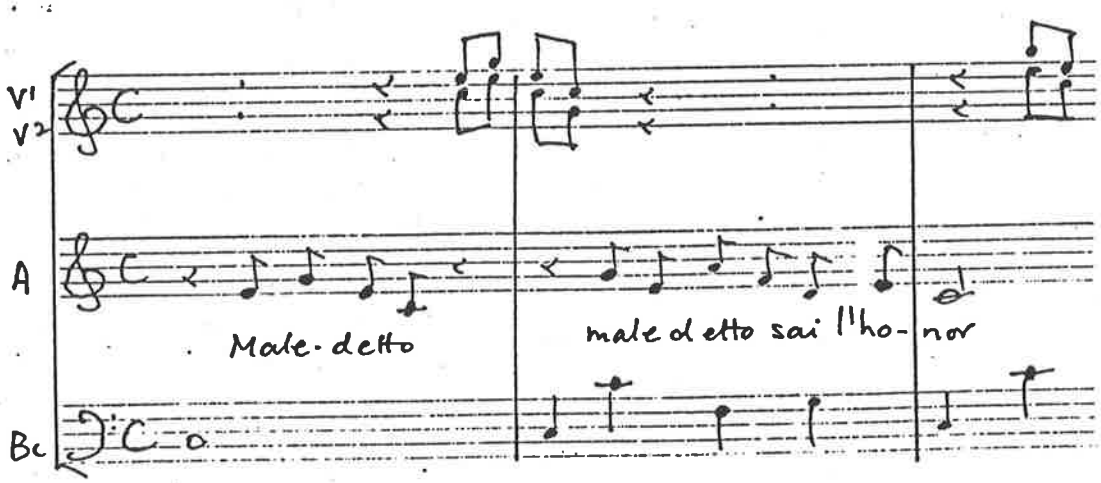
(a^1) Turpino (m. 35-40)



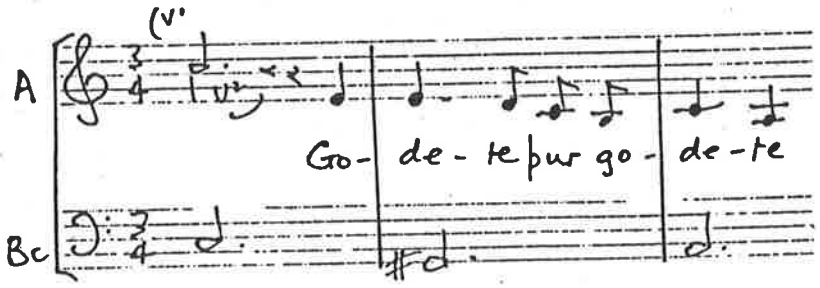
(a^2) Creonte (m. 41-43) I throw each word to the winds.



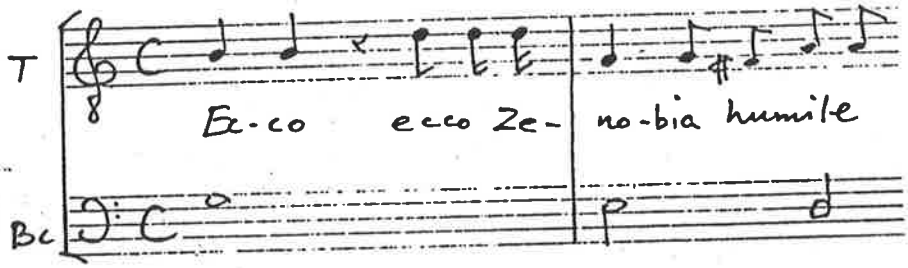
(b) Turpino (m. 44-57) (A V^1V^2Bc) Cursed be honour.



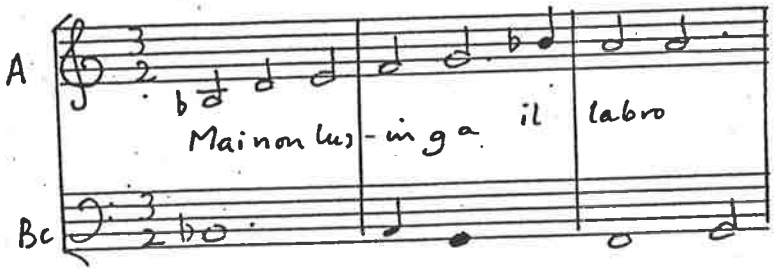
(b[1]) Turpino (m. 58-102)(A V^1V^2Bc)



1.18 (a) Oreste/Lico/Creonte/Tiridate/Ismene/Zenobia (m. 1-55)

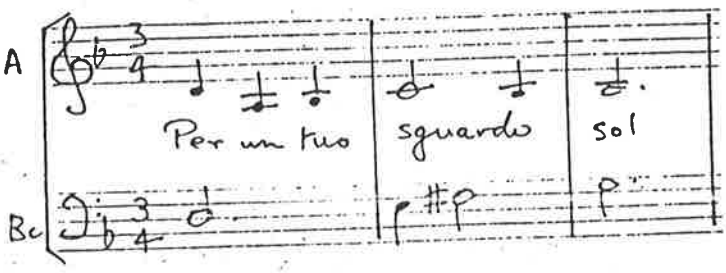


(a[1]) Tiridate (m. 56-61)

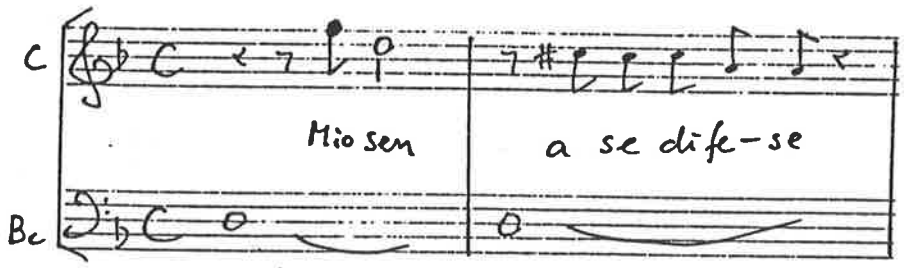


(a[2]) Creonte (m. 62-102) O perfidious deception

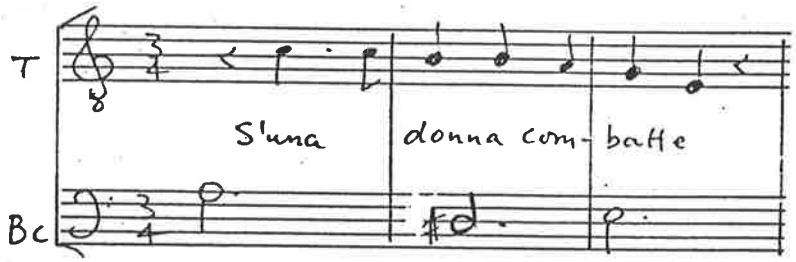
(a[3]) Tiridate (m. 103-111) For one of your glances alone..



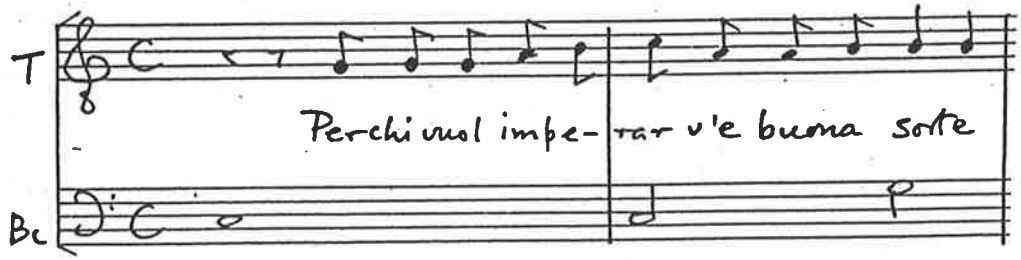
(b) Zenobia/Ismene/Creonte/Oreste/Egisto/Turpino/Lico (m. 112-132)



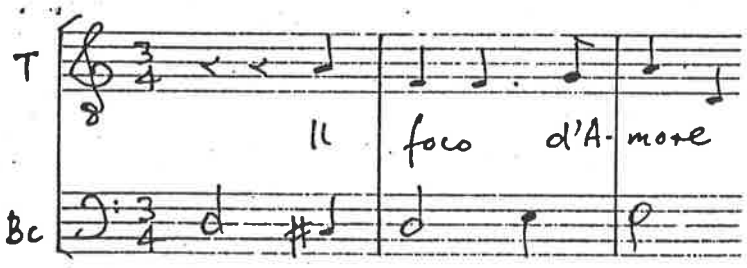
(b[1]) Oreste (m. 133-138) If a woman fights, the world is conquered.



(c) Egisto (m. 139-150)



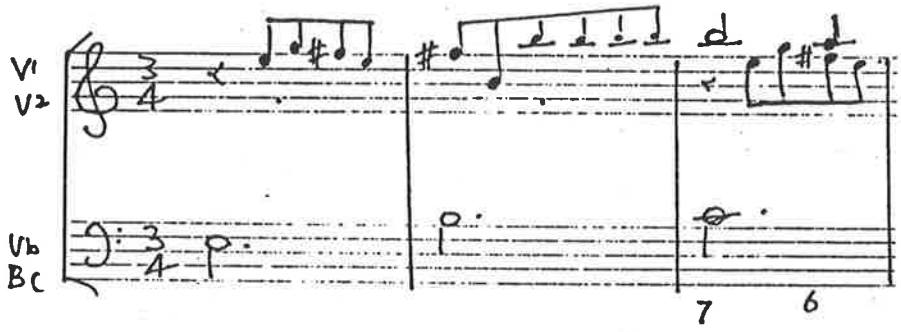
(c[1]) Lico (m. 151-162) The fire of love..



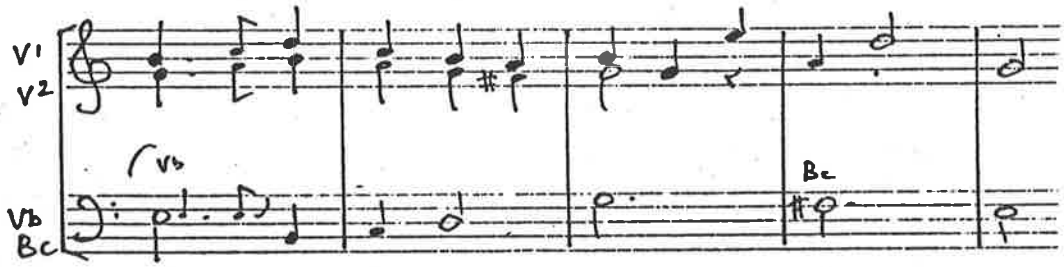
(d) Lico (m. 163-180)

ATTO SECONLO

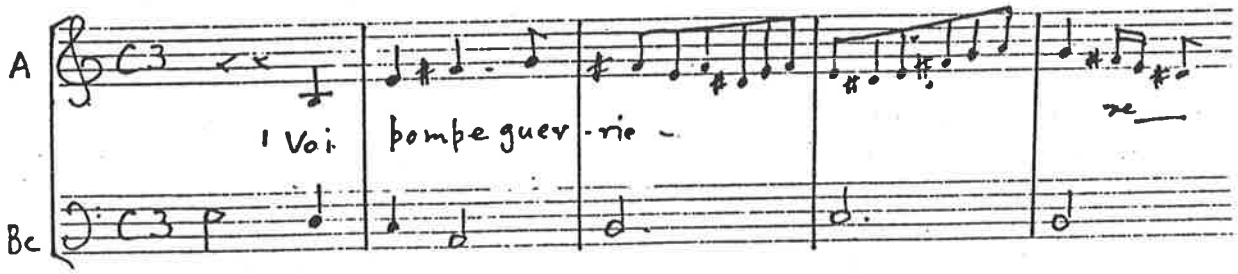
Sinfonia (a) (m. 1-17) (V^1V^2Bc)



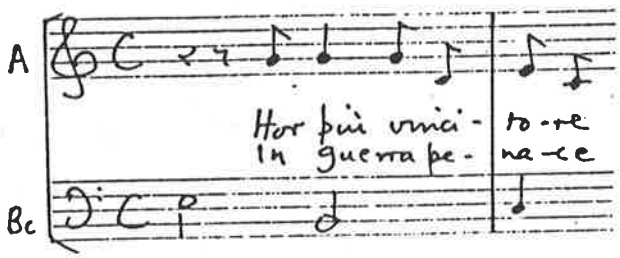
(a^1) (m. 18-45) (V^1V^2Bc)



2.1 (a) Tiridate (m. 1-16) You proud warriors

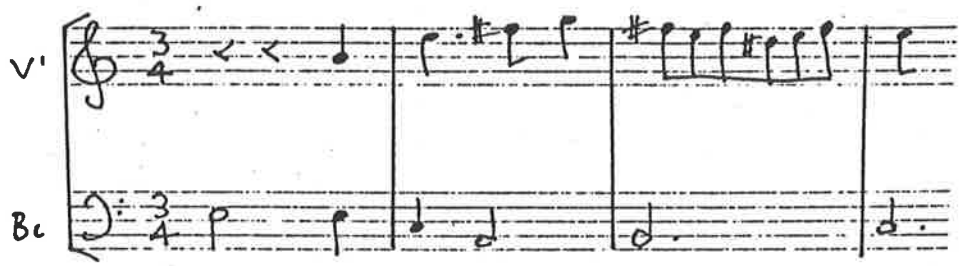


(a^1) Tiridate (m. 17-28)



(a^2) Tiridate (m. 29-41) = (a^1) 2da.

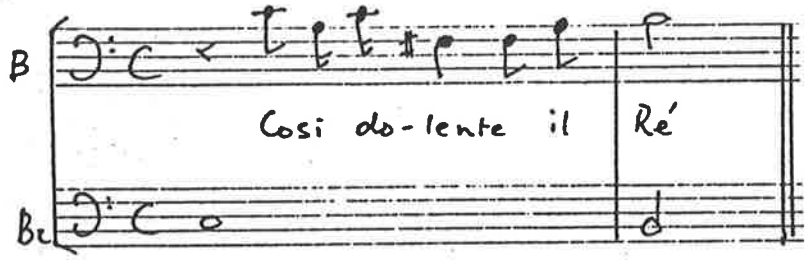
(a^3) Rit.° (M. 42-53)



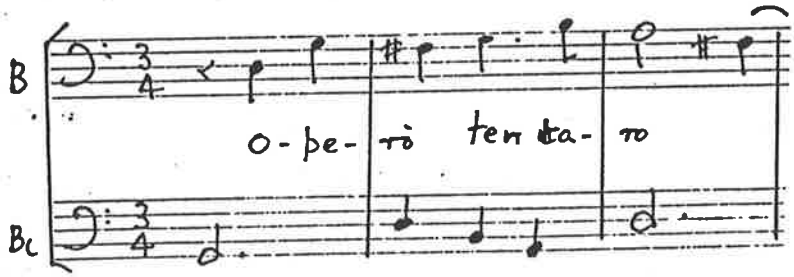
(a^4) (m. 54-65) = (a^1) 2da.

(a^5) = (m. 66-78) = (a^2) 2da.

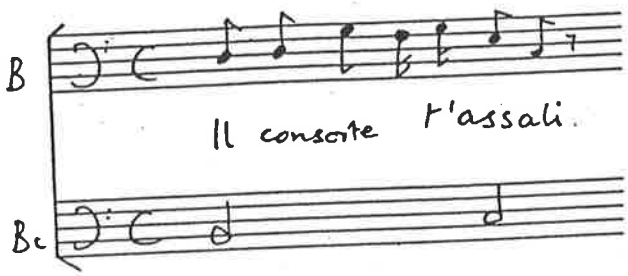
2.2 (a) Creonte/Tiridate (m. 1-87) The king is sad.



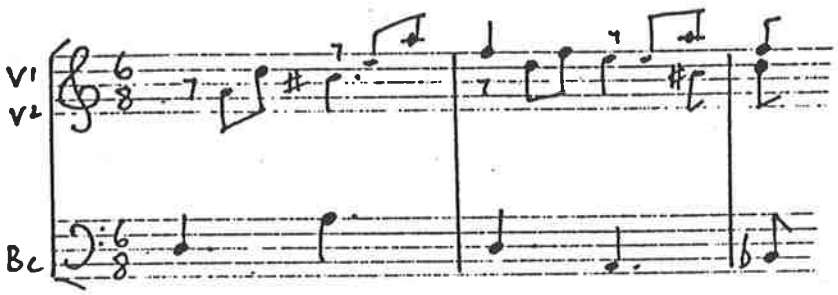
(a^1) Creonte (m. 88-93)



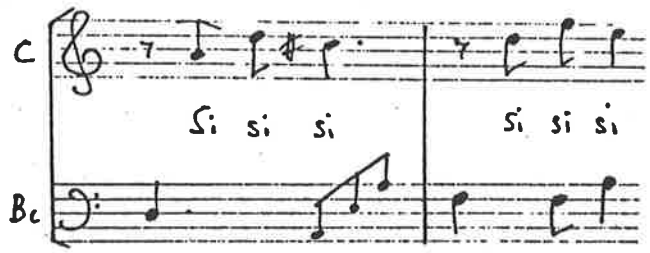
(a^2) Creonte (m. 94-96) Your husband attacks you



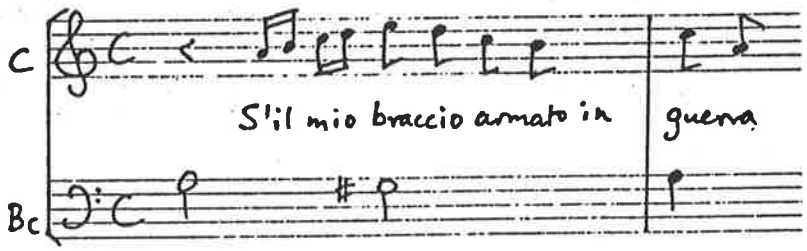
2.3 (a) Rit° (m. 1-8) (V^1V^2Bc)



(a^1) Ismene (m. 9-27) Yes - through wicked suspicion.

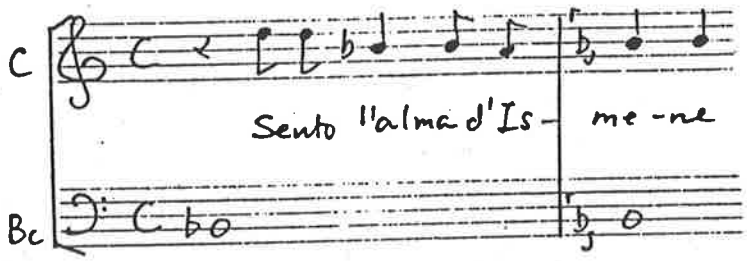


(a^2) Ismene (m. 28-40)

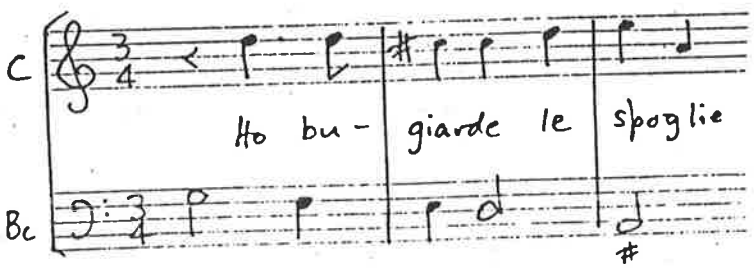


(a^3) Ismene (m. 41-59) = (a^1) 2da.

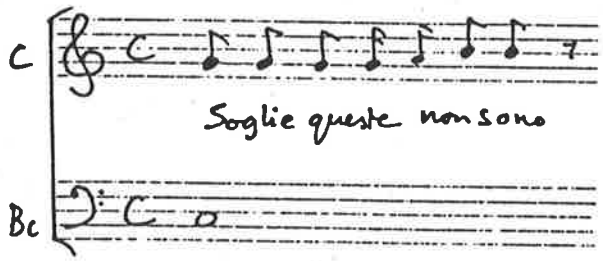
(b) Zenobia/Ismene (m. 60-90)



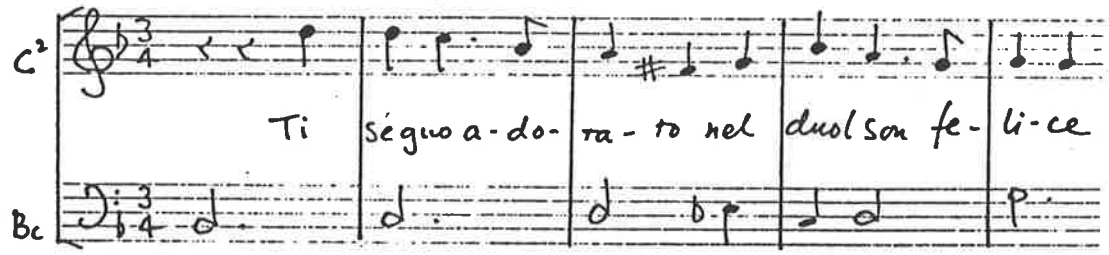
(b^1) Ismene (m. 91-96)



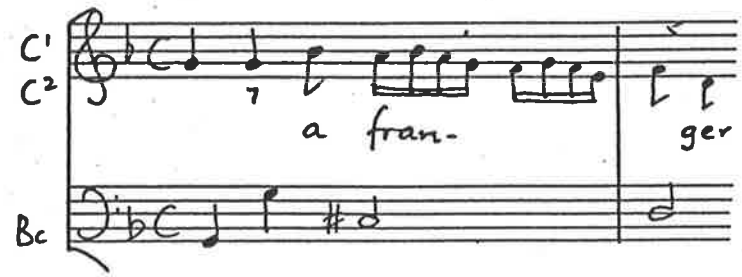
(c) Ismene (m. 97-110



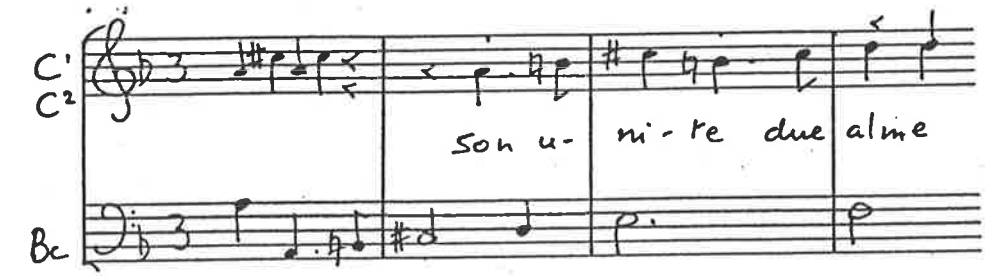
(c^1) Ismene/Zenobia (m. 110-127) (C^1C^2Bc)



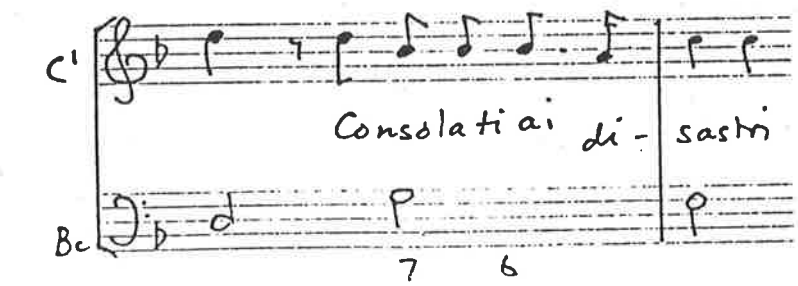
(c^2) Ismene/Zenobia (m. 128-131) (C^1C^2Bc) To break the rigidity of fate



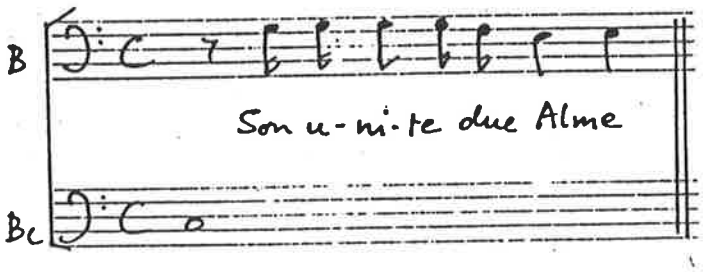
(c^3) Ismene/Zenobia (m. 132-146) (C^1C^2Bc) Our two souls are united



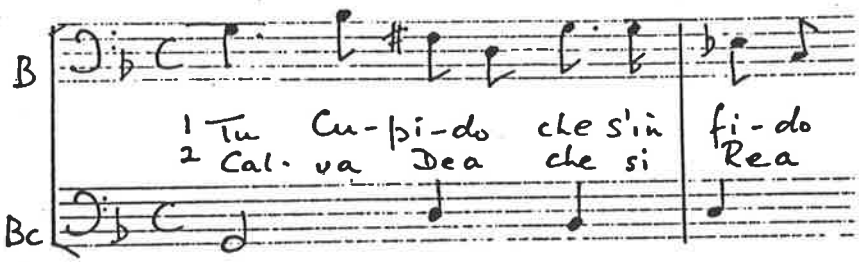
(c^4) Zenobia (m. 147-149)



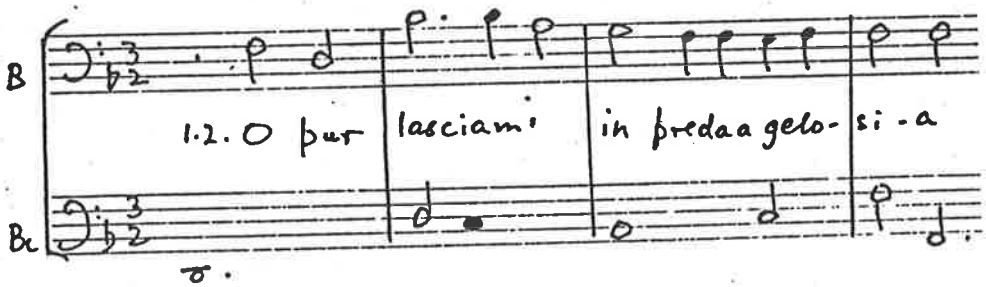
2.4 (a) Radamisto (m. 1-30) Their two souls are united.



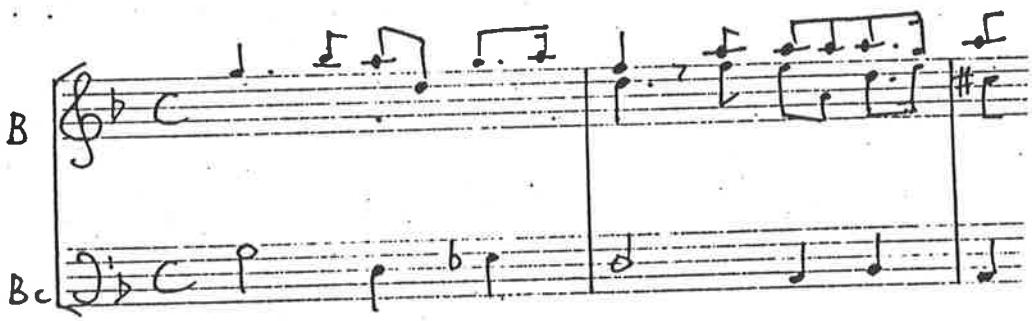
(b) Radamisto (m. 31-38)



(b[1]) Radamisto (m. 39-55)



(b[2]) Rit.° (m. 56-63)

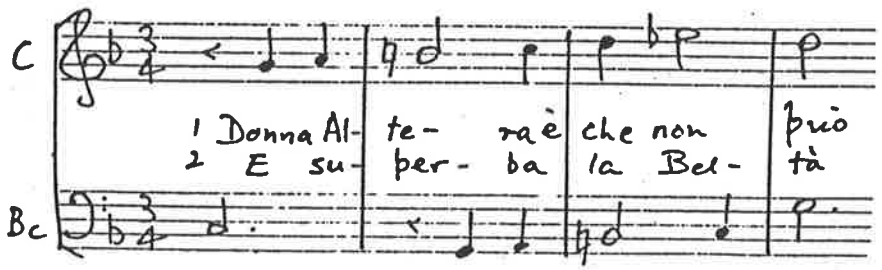


(b[3]) (m. 64-71) = (b) 2da.

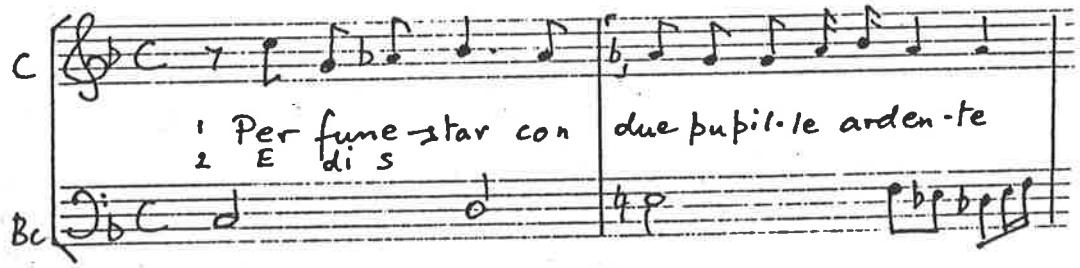
(b[4]) (m. 72-88) = (b[1]) 2da.

(b[5]) (m. 89-96) = (b[2])

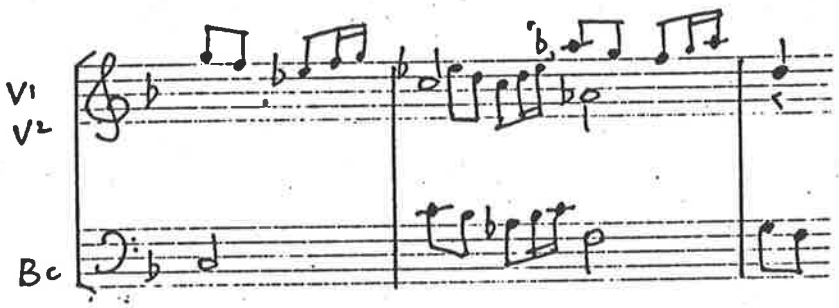
2.5 (a) Casperio (m. 1-41) 1. Proud lady



(a[1]) Casperio (m. 42-48)

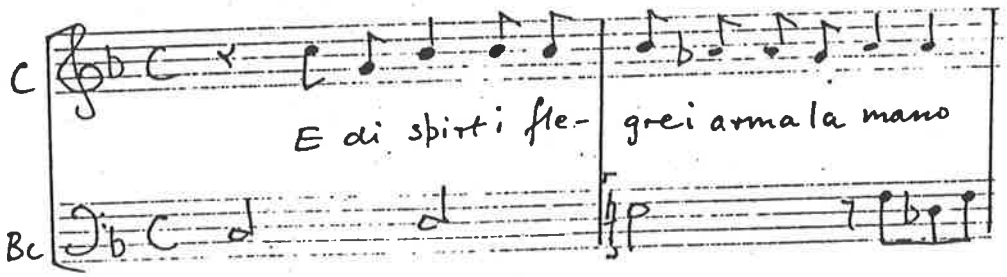


(a[2]) Rit.° (m. 49-53)



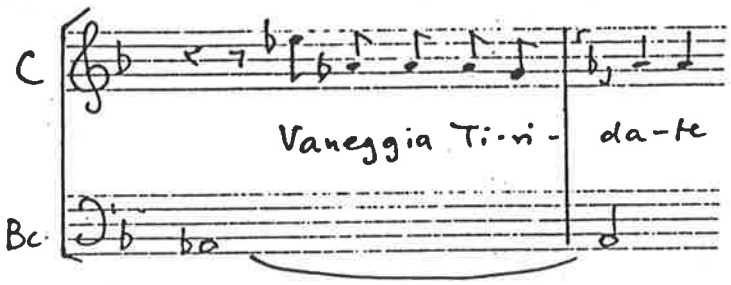
(a[3]) (m. 54-94) = (a) 2da. Beauty is haughty

(a[4]) Casperio (m. 95-101)

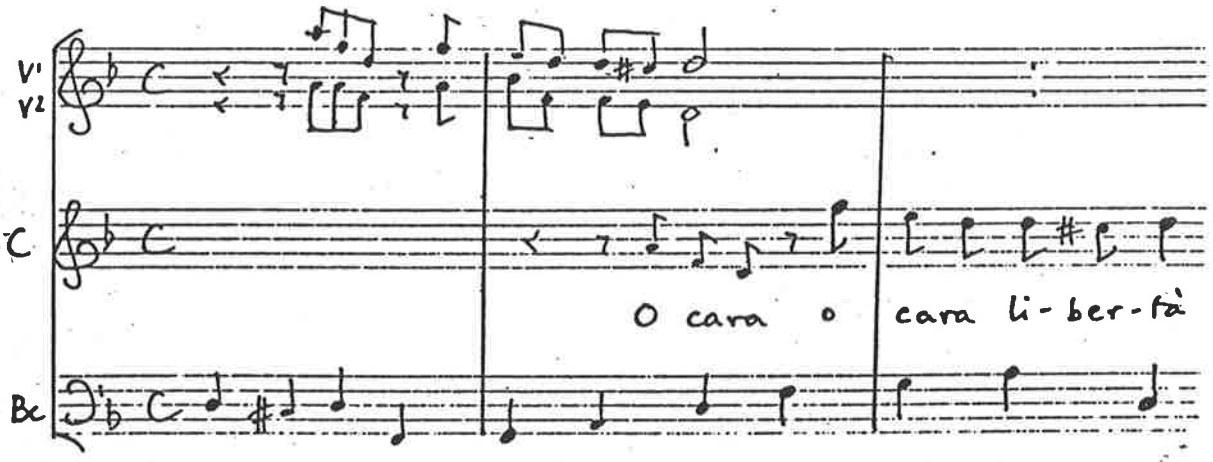


(a^5) Rit.° (m. 102-106) = (a:)

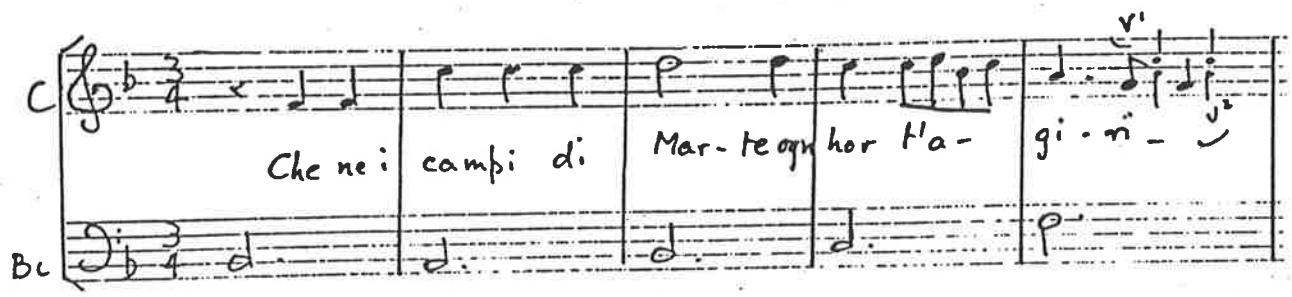
(b) Casperio (m. 107-117)



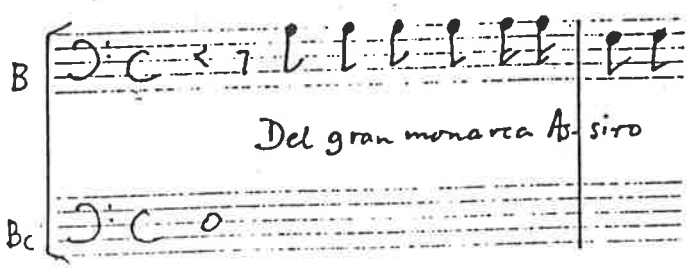
(c) Casperio (m. 118-142) (CV^{1}V^{2}Bc) O beloved liberty



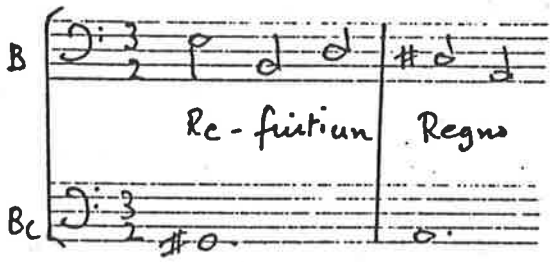
(c^1) Casperio (m. 143-168) Presto. (CV^{1}V^{2}Bc)



2.6 (a) Creonte/Zenobia (m. 1-93) You are the prisoner of the great Assyrian monarch

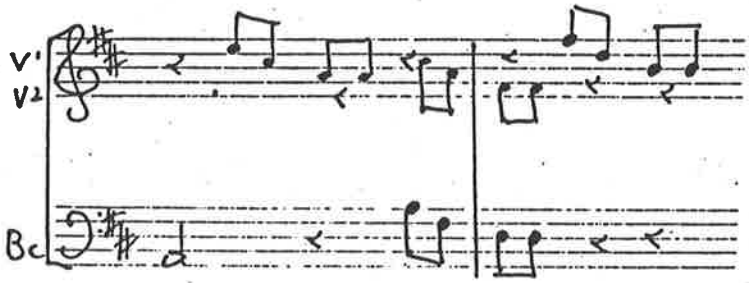


(a[1]) Creonte (m. 94-110) You refuse a kingdom



(b) Zenobia (m. 111-127) Aria. This is not the time..

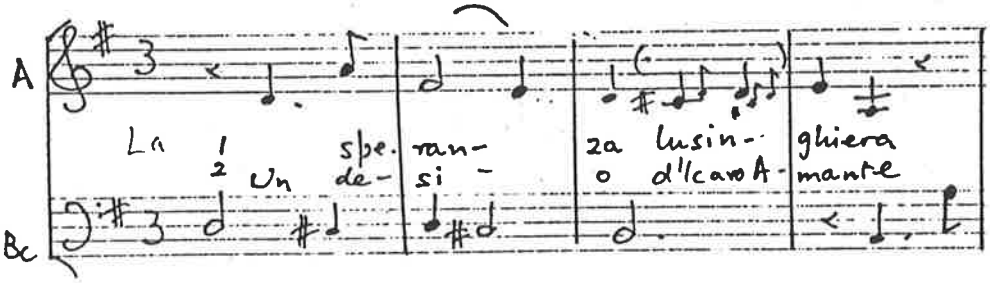
(b[1]) Rit.° (m. 128-134) (V^1V^2Bc)



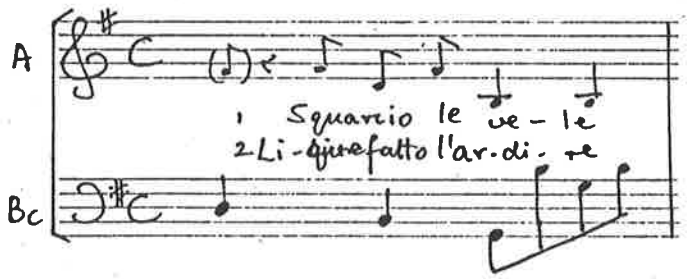
(b[2]) (m. 135-151) = (b) 2da.

(b[3]) (m. 152-158) = (b[1])

2.7 (a) Tiridate (m. 1-20) Fickle fortune



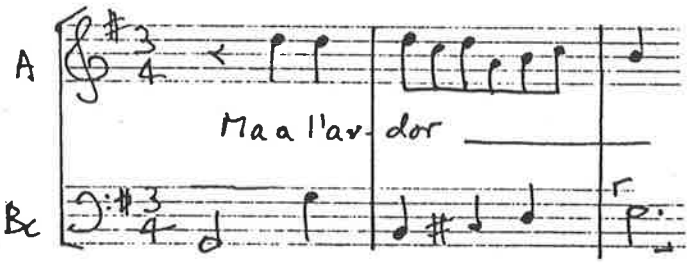
(a^1) Tiridate (m. 21-23)



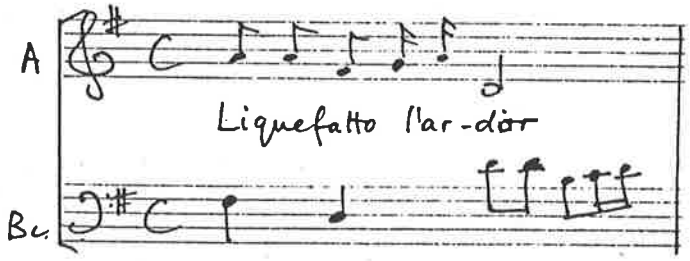
(a^2) Tiridate (m. 24-31) = (a)

(a^3) (m. 32-34) = (a^1) 2da.

(a^4) Tiridate (m. 35-42)

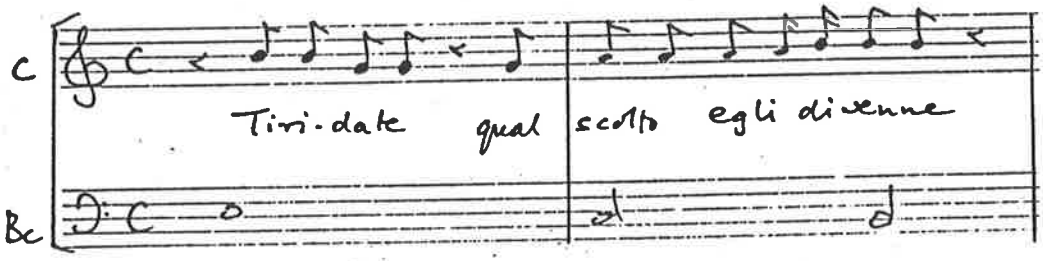


(a^5) Tiridate (m. 43-47)

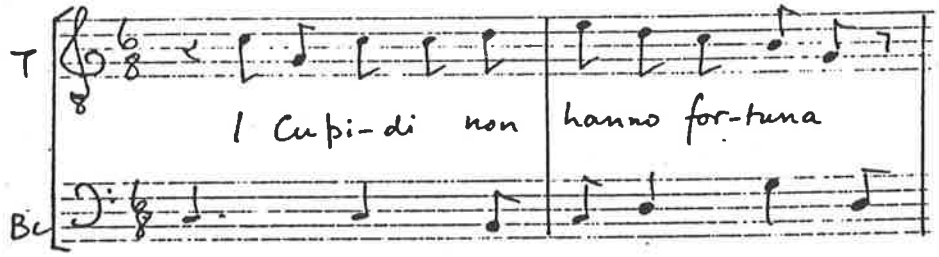


2.8 (a) Creonte/Tiridate (m. 1-36) The devoted heart submits itself

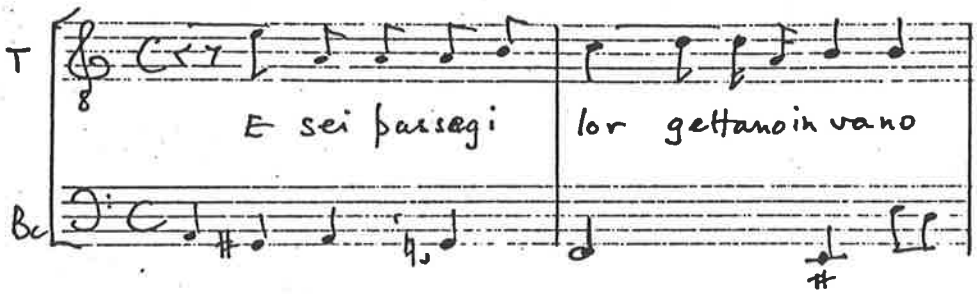
2.9 (a) Fidalba/Egisto/Turpino (m. 1-4)



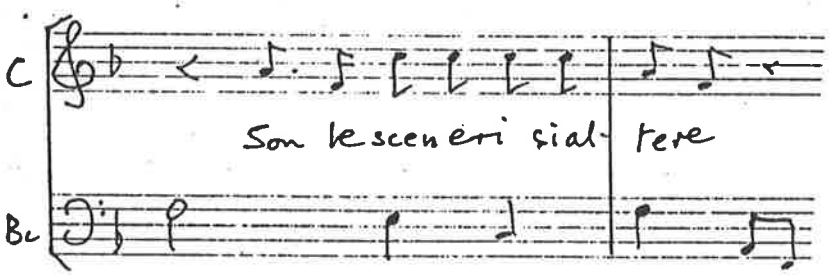
(b) Egisto (m. 5-21) The cupids are unlucky..



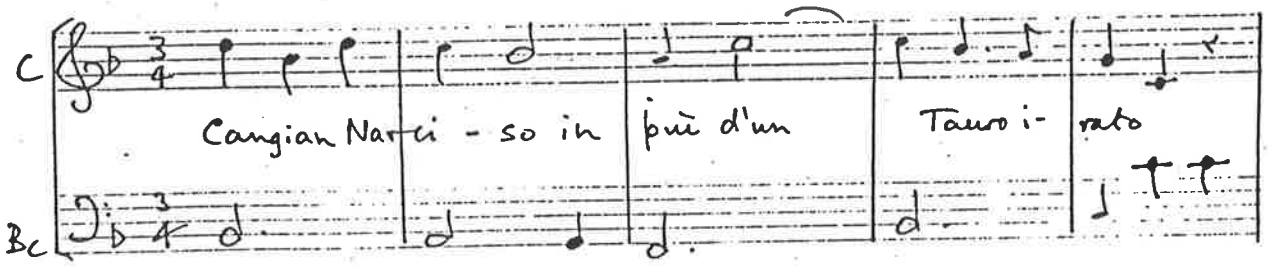
(c) Egisto (m. 22-27)



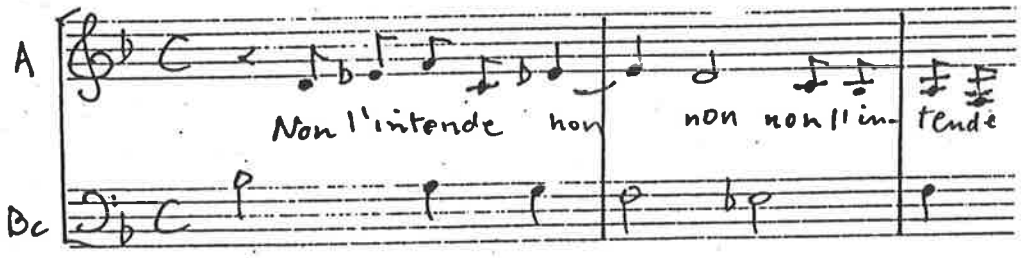
(d) Fidalba (m. 28-39) Aria.



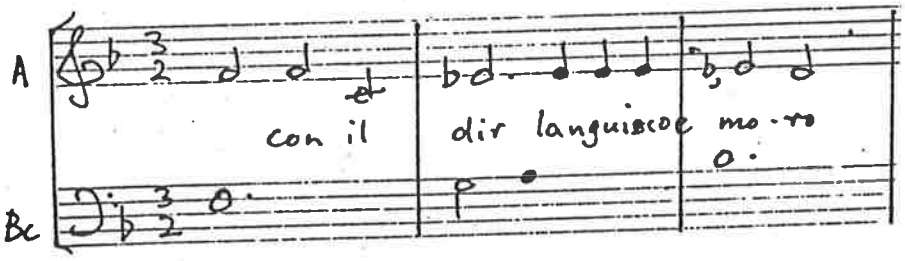
(d[1]) Fidalba (m. 40-60)



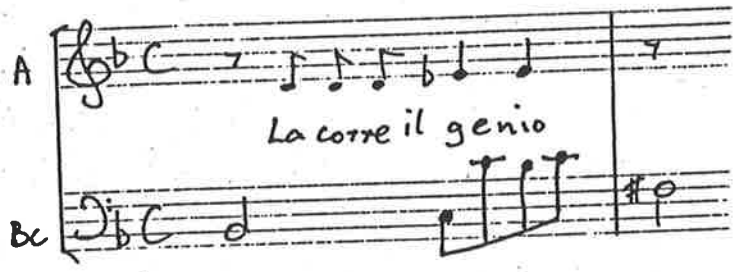
(e) Turpino (m. 61-68) Aria.



(e[1]) Turpino (m. 69-71)

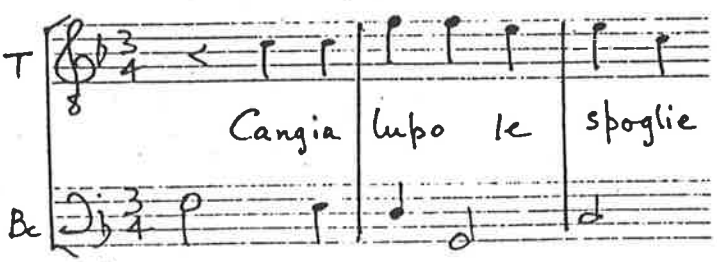


(e[2]) Turpino (m. 72-79)



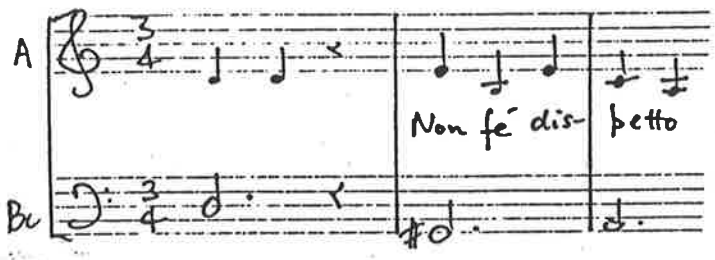
(f) Egisto/Turpino (m. 80-87) Turpino, you come here to disturb my peace

(f[1]) Egisto (m. 88-92)

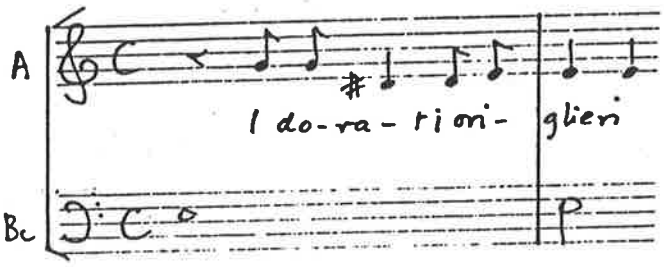


(f^2) Egisto/Fidalba/Turpino (m. 93-121) The hearts of the female sex are loving.

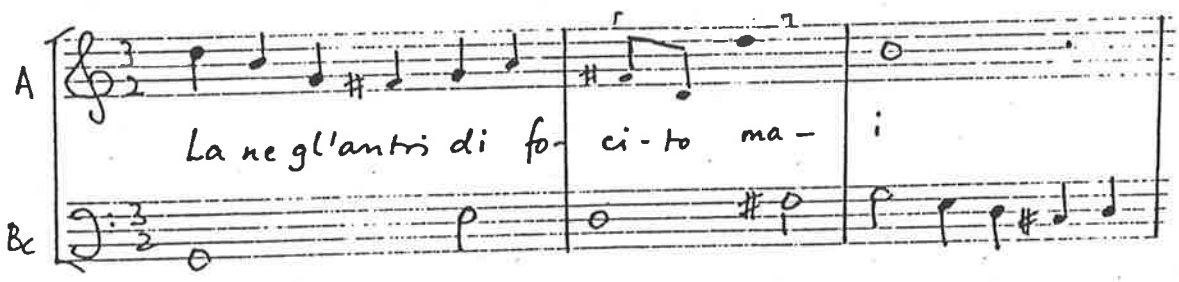
(f^3) Turpino (m. 122-128)



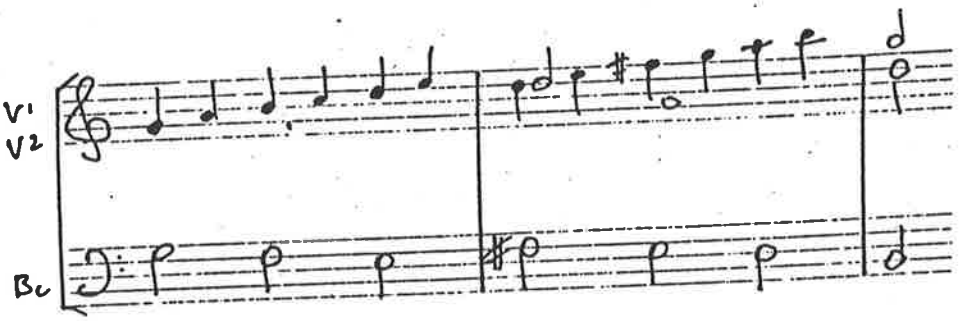
2.10 (a) Tiridate/Casperio/Ismene (m. 1-74) The gilded pillows destined for the repose of a royal cheek..



(b) Casperio (m. 75-99) There in the caves

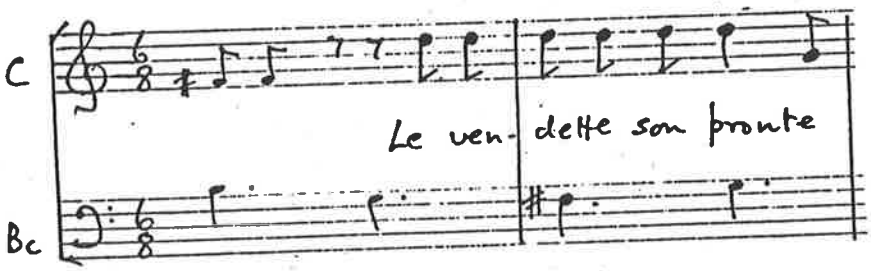


(b[1]) Rit° (m. 100-109)

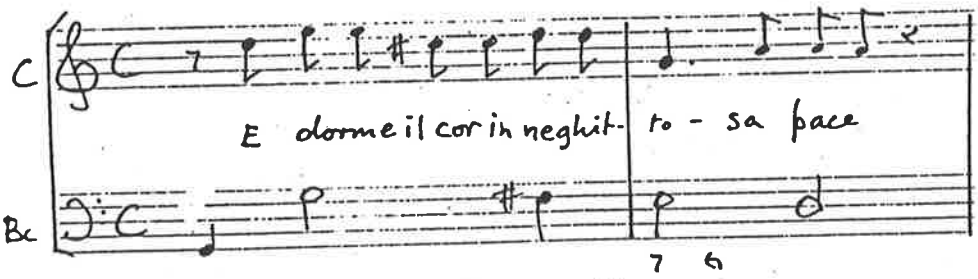


2.11 (a) Ismene (m. 1-2) I will be silent

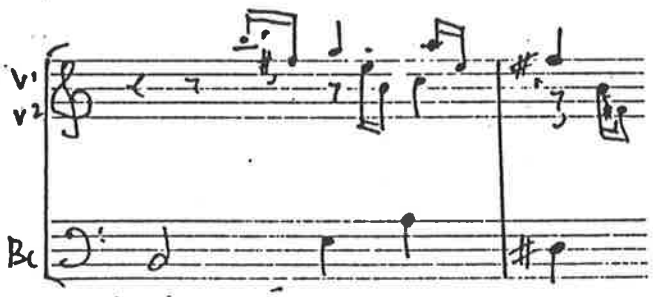
(a[1]) Ismene (m. 3-8)



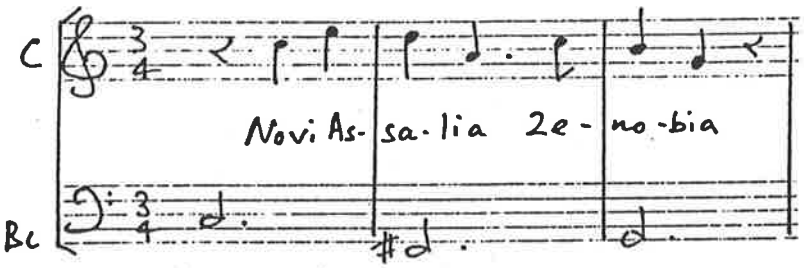
(a[2]) Ismene (m. 9-13)



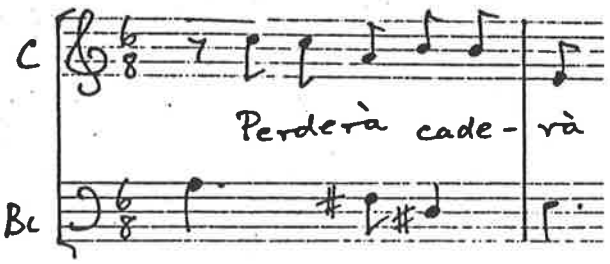
(a^3) Rit.° (m. 14-16)



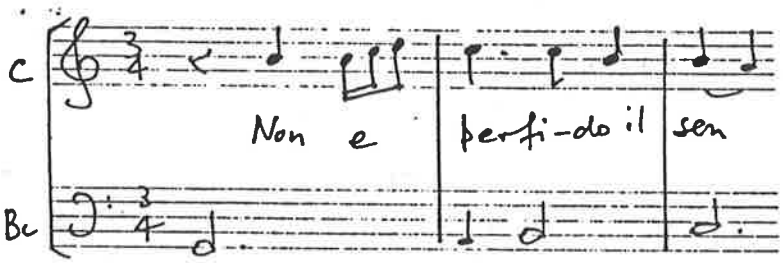
(b) Ismene (m. 17-26) New attacks upon Zenobia



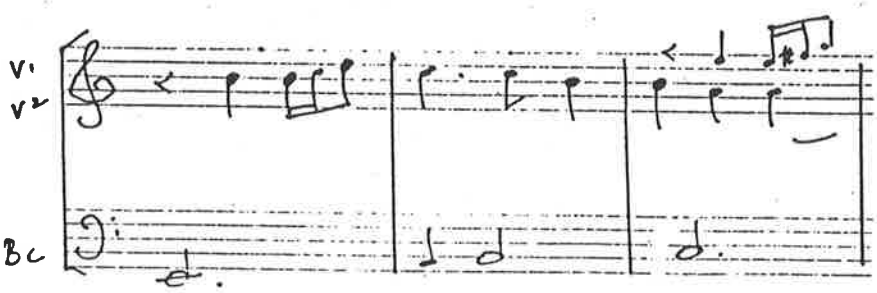
(b^1) Ismene (m. 27-30) I shall lose



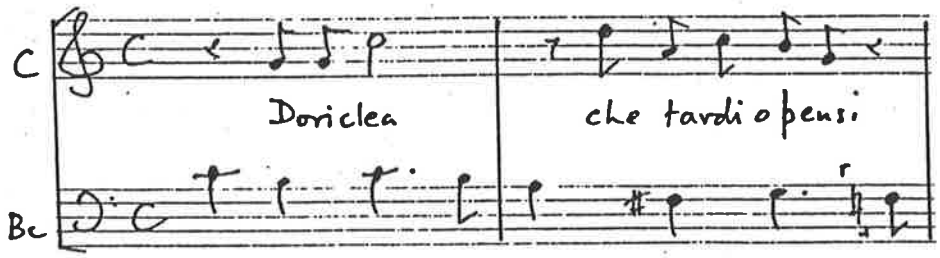
(b^2) Ismene (m. 31-36



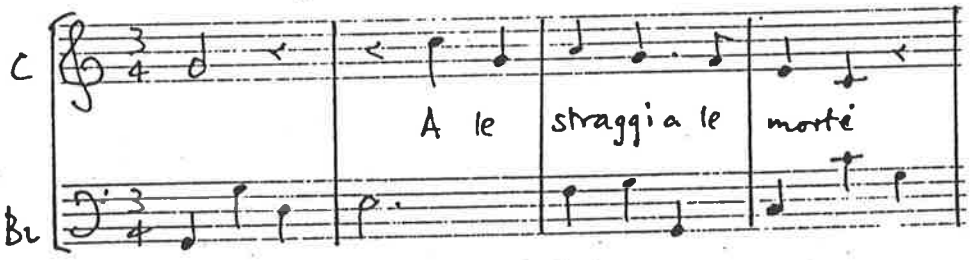
(b^3) Rit.° (m. 37-44) (V^1V^2Bc)



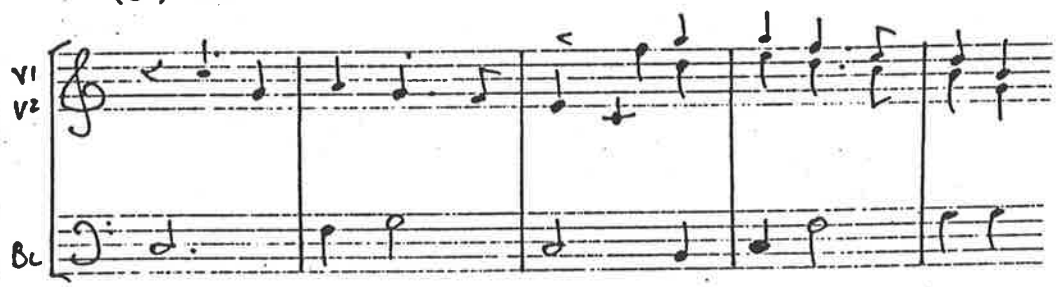
(c) Ismene (m. 45-54) Doriclea, what do you long for?



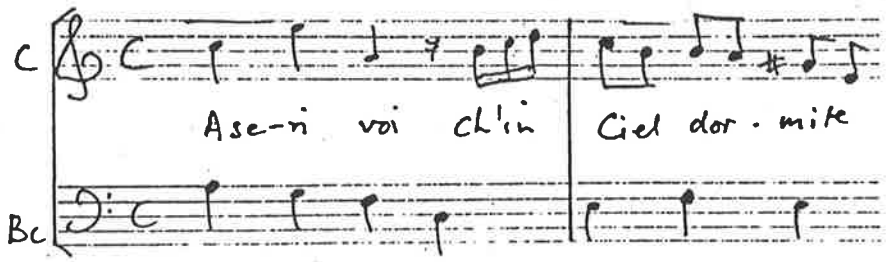
(c[1]) Ismene (m. 55-67)



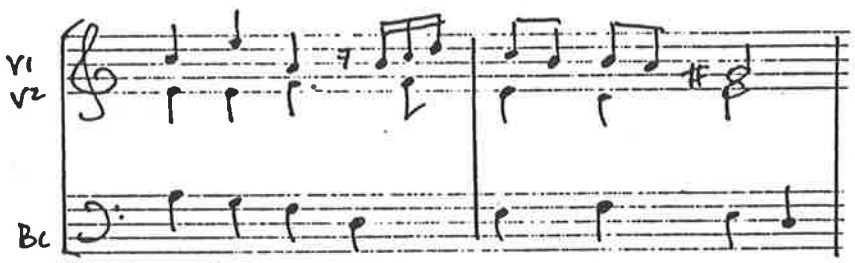
(c[2]) Rit.°



2.12 (a) Zenobia (m. 1-13) Affirm you (gods) that you sleep in Heaven.



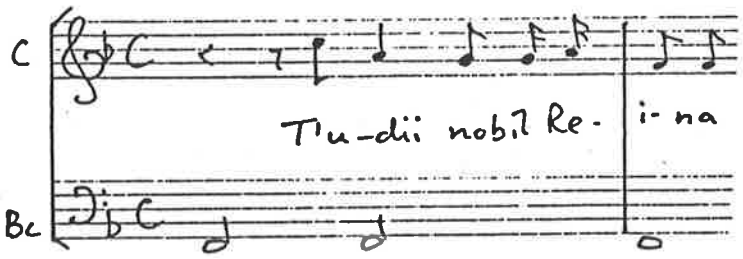
(a^1) Rit° (m. 14-20)



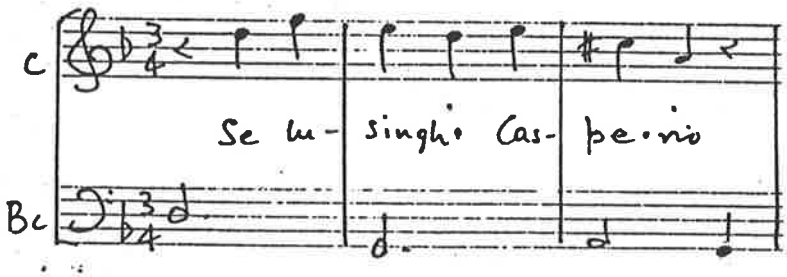
(a^2) (m. 21-33) = (a) 2da.

(a^3) (m. 34-40) = (a^1) 2da.

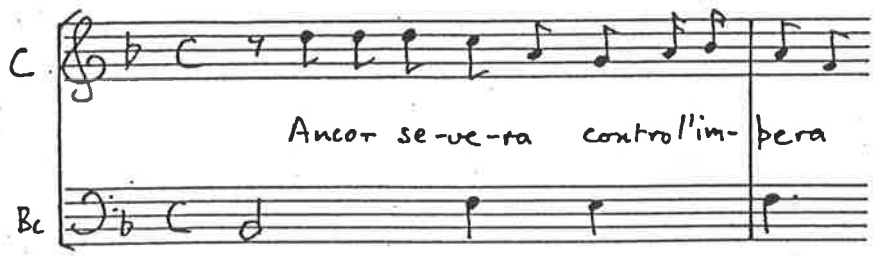
(b) Casperio/Zenobia (m. 41-80) Harken, noble queen..



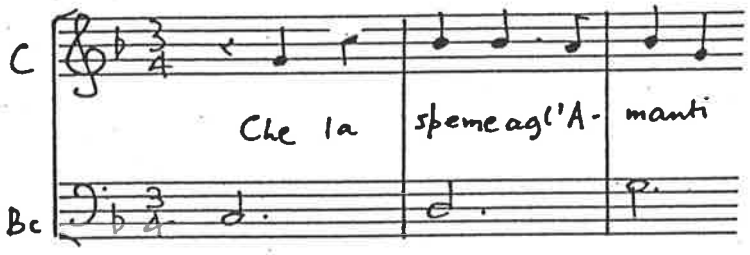
(b^1) Zenobia (m. 81-86)



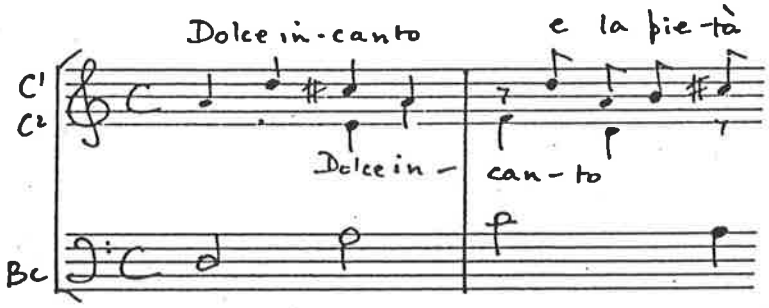
(c) Casperio/Zenobia (m. 87-139)



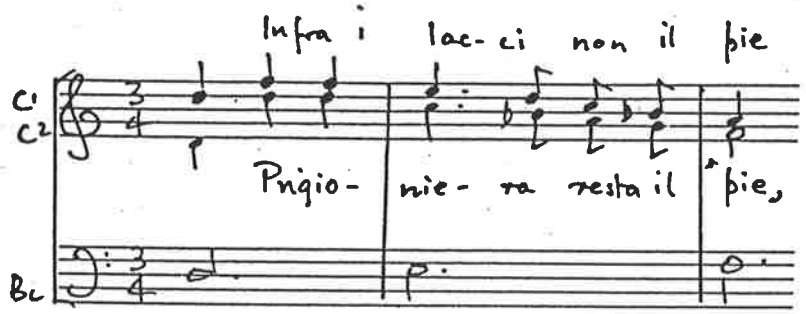
(c^1) Casperio (m. 140-148)



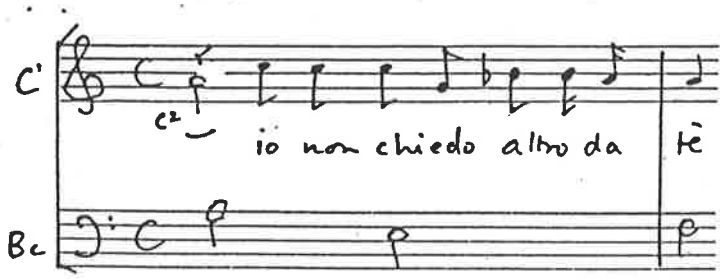
(d) Zenobia/Casperio (m. 139-153) (C^1C^2Bc)



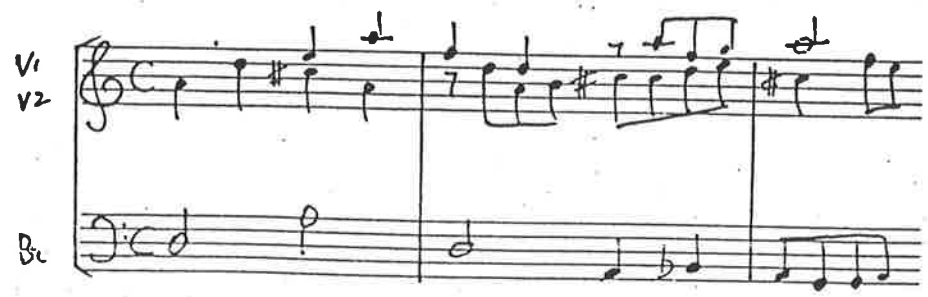
(d^1) Zenobia/Casperio (m. 154-161) (C^1C^2Bc)



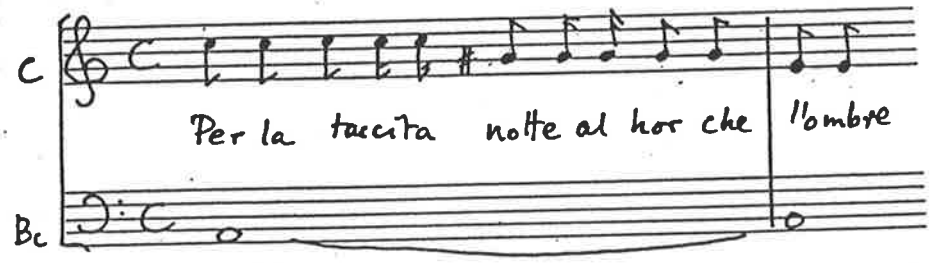
(d^2) Zenobia/Casperio (m. 162-172) (C^1C^2Bc)



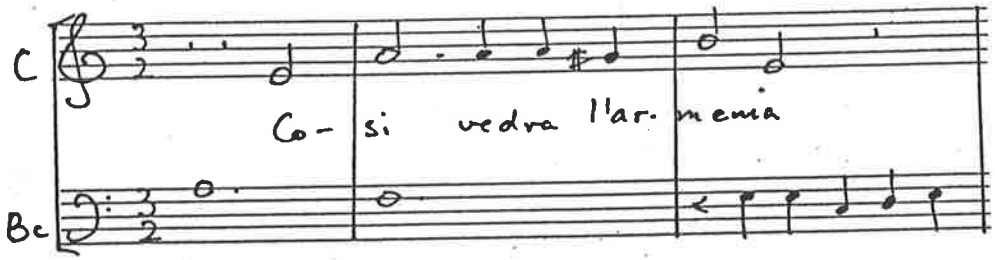
(d^3) Rit° (m. 173-179) (V^1V^2Bc) = (d)



2.13 (a) Ismene/Egisto (m. 1-16) Through the silent night

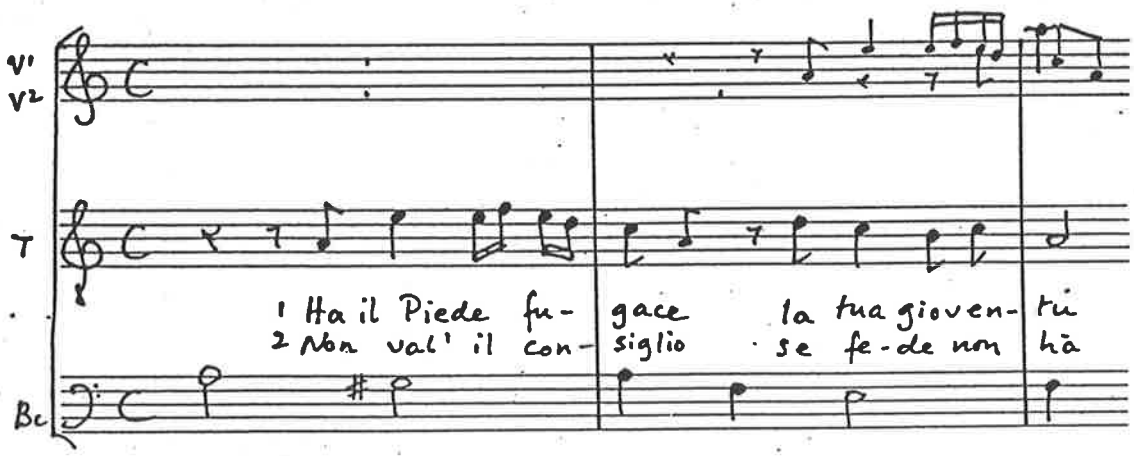


(a^1) Ismene (m. 17-23)

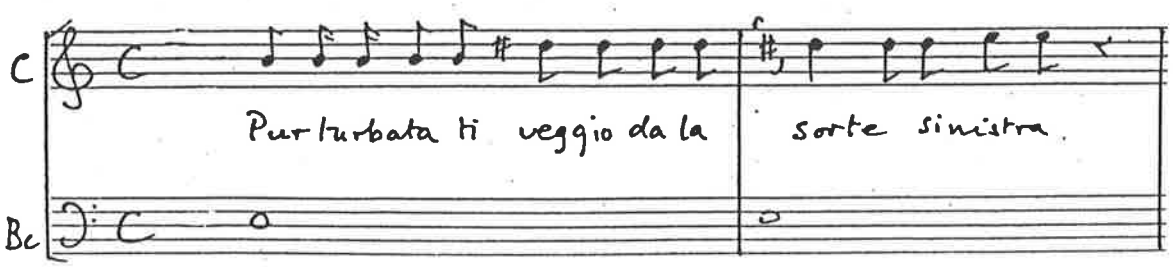


(b) Egisto (m. 24-42) Had my fleeing feet your youth

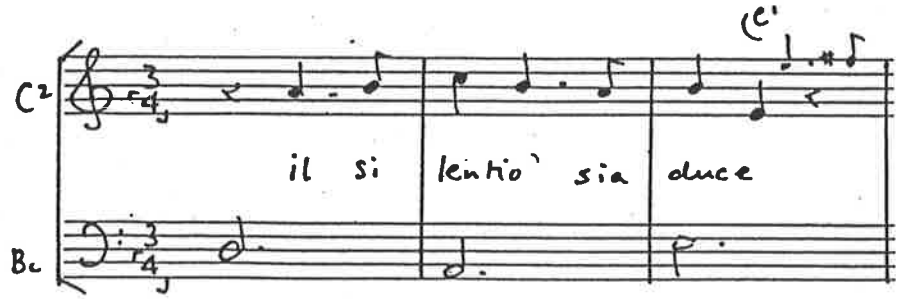
(m. 43-62) He is not worth counselling who has no faith



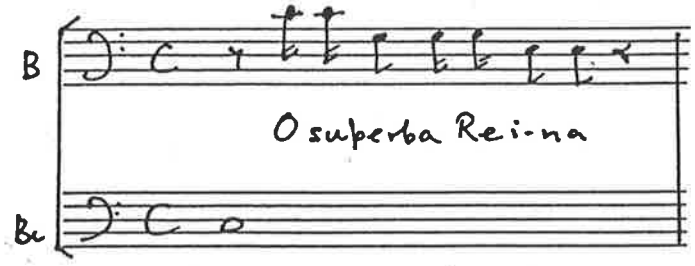
2.14 (a) Zenobia/Ismene/Egisto (m. 1-51)



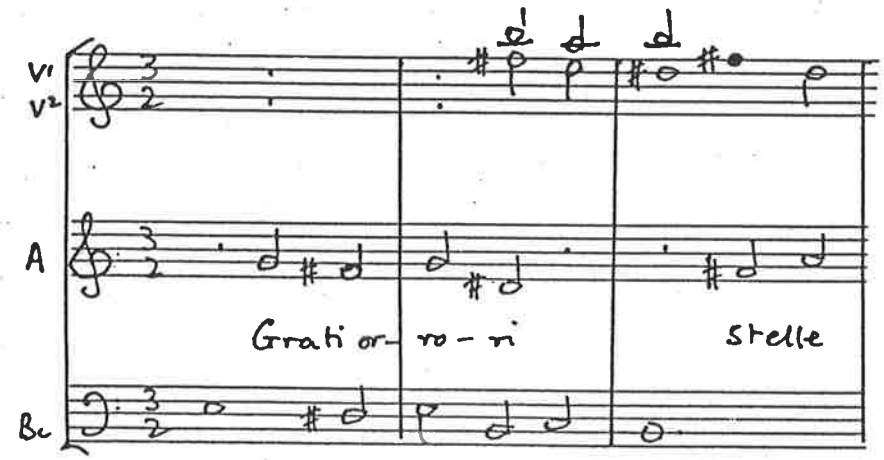
(a[1]) Zenobia/Egisto (m. 52-61) (C[1]C[2]Bc)



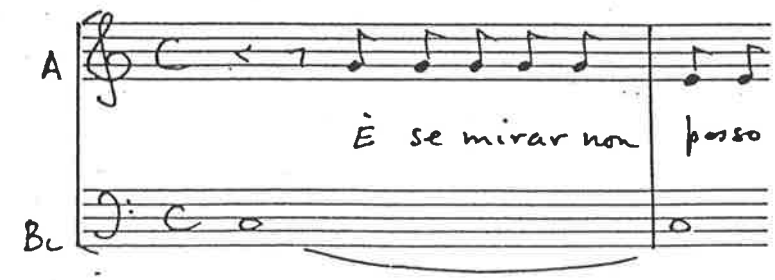
2.15 (a) Creonte/Zenobia (m. 1-37) O proud queen..



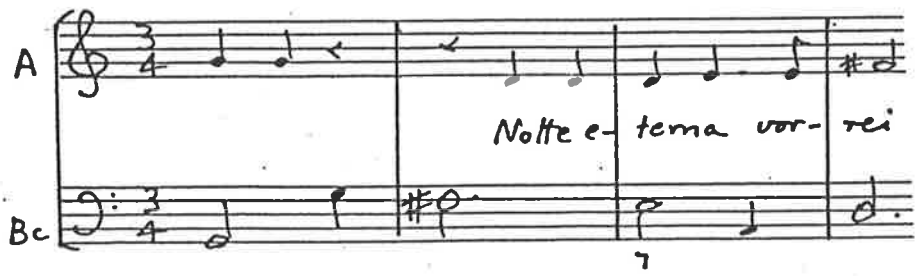
2.16 (a) Tiridate (m. 1-42) (A V[1]V[2]Bc)



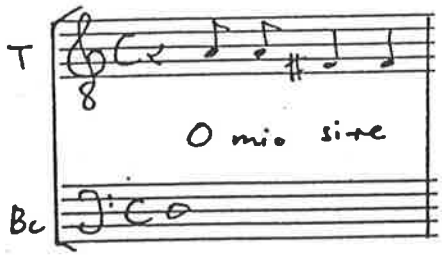
(b) Tiridate (m. 43-44)



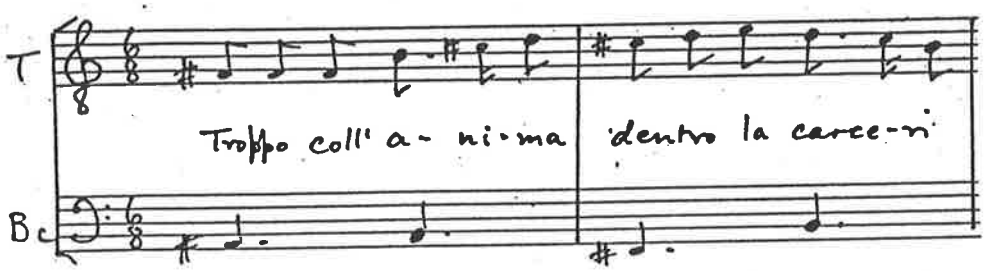
(b[1]) Tiridate (m. 45-52) You shall see eternal night



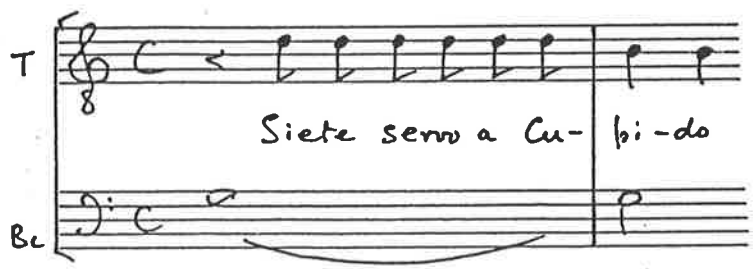
(c) Lico/Tiridate (m. 53-64)



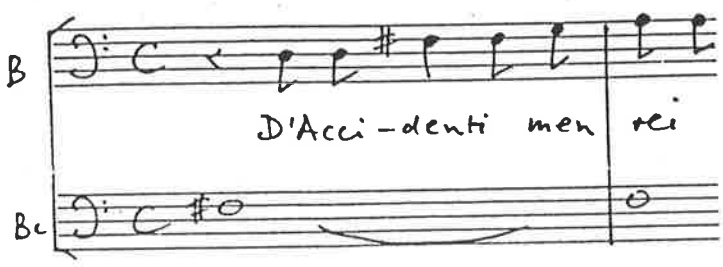
(c[1]) Lico (m. 65-78) Aria.



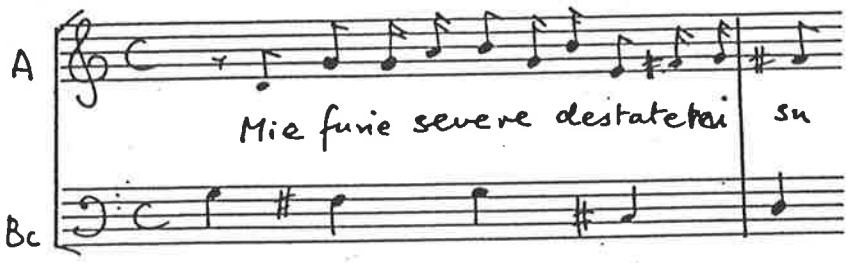
(c[2]) Lico/Tiridate (m. 79-89) You are a servant of Cupid.



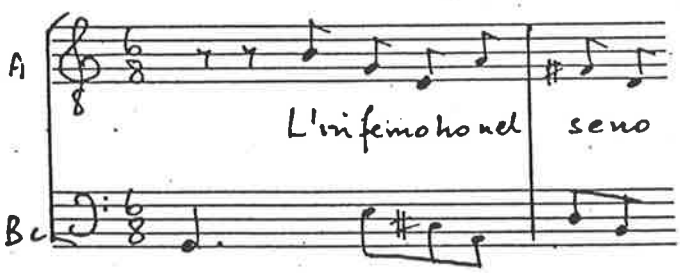
2.17 (a) Oreste/Tiridate/Casperio/Creonte (m. 1-12)



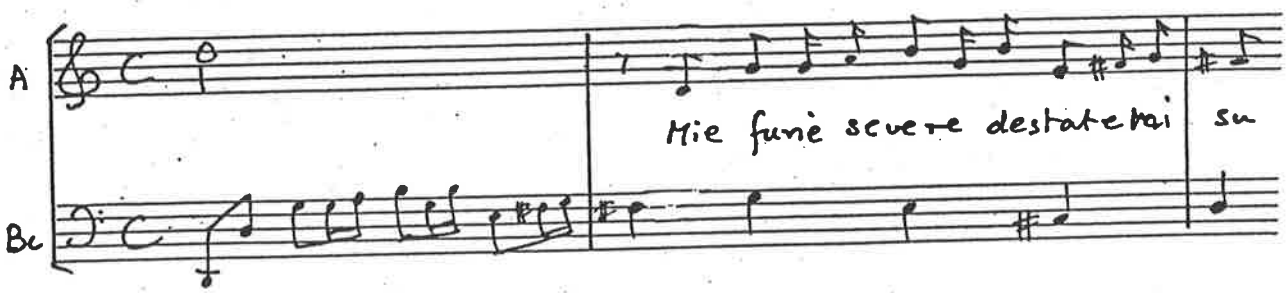
(b) Tiridate (m. 13-15)



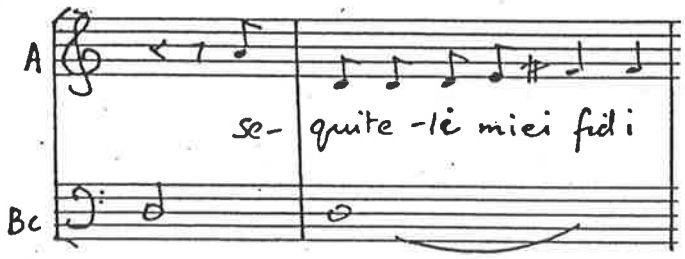
(b[1]) Tiridate (m. 16-23)



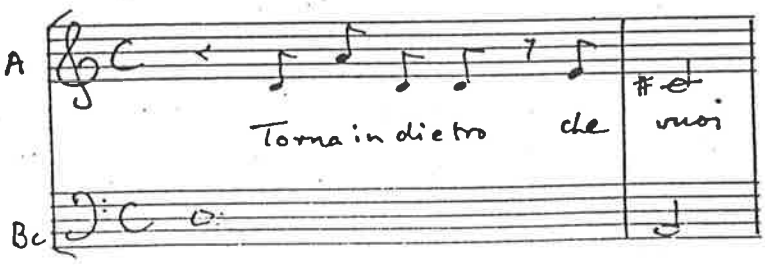
(b[2]) Tiridate (m. 24-28



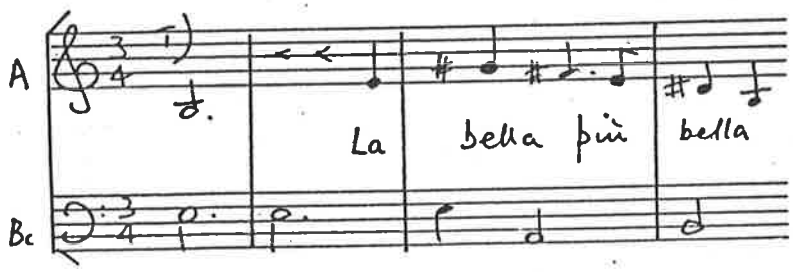
(c) Casperio/Creonte (m. 42-68) Follow them, my faithful followers.



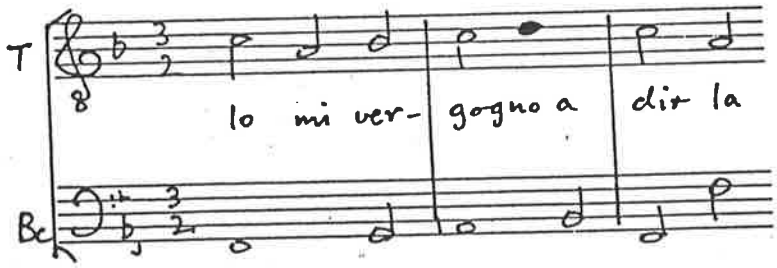
2.18 (a) Turpino/Lico (m. 1-11) Turn around..



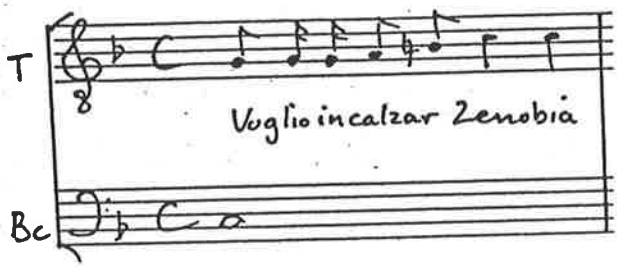
(a[1]) Turpino (m. 12-17)



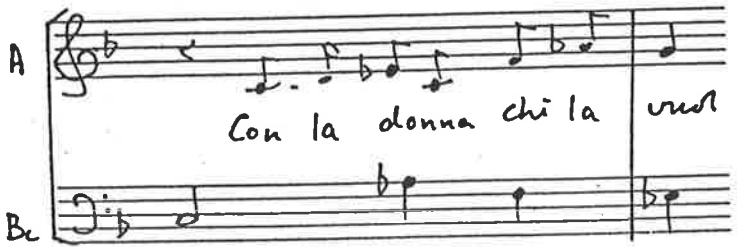
(b) Turpino/Lico (m. 18-34) The bandage to cover the wound



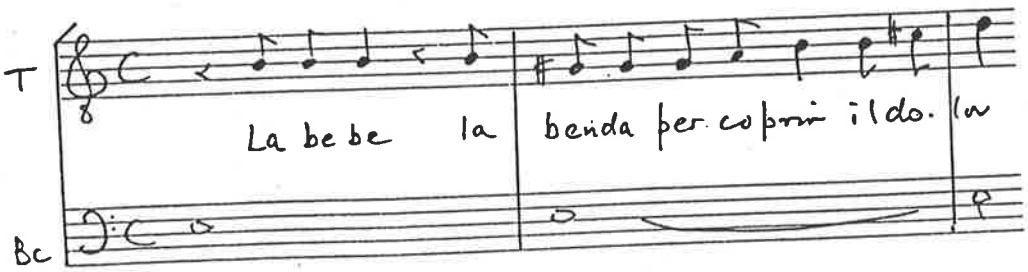
(c) Lico (m. 35-72) I am ashamed to say it..



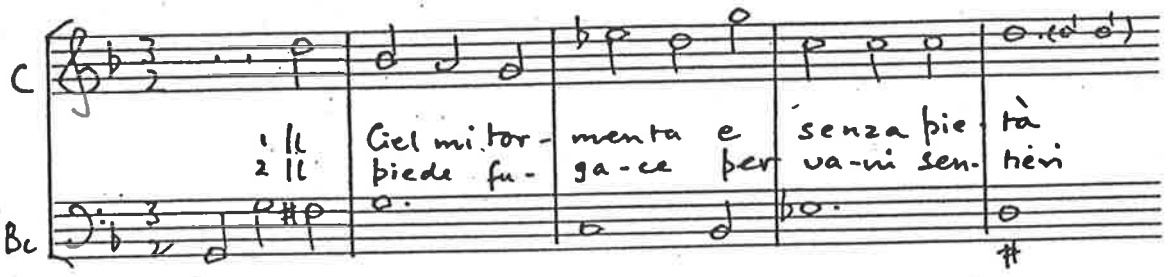
(d) Lico (m. 73-84) I wish to follow Zenobia



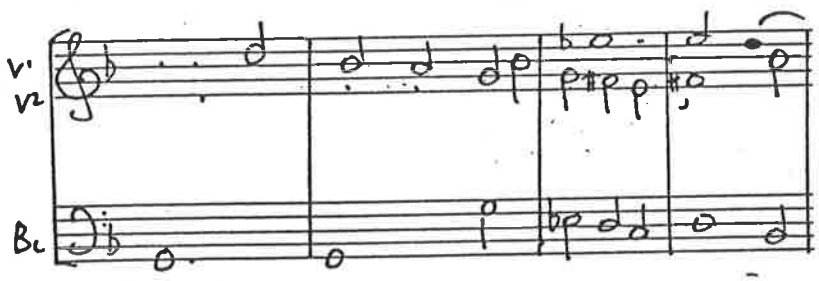
(e) Turpino (m. 85-101)



2.19 (a) Zenobia (m. 1-39) 1. Heaven torments me without pity



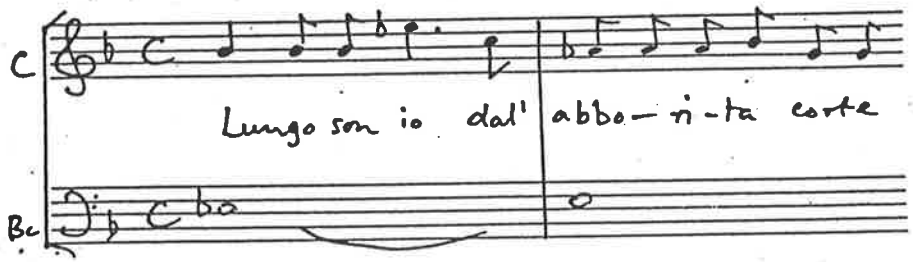
(a[1]) Rit° (m. 40-48) (V[1]V[2]Bc)



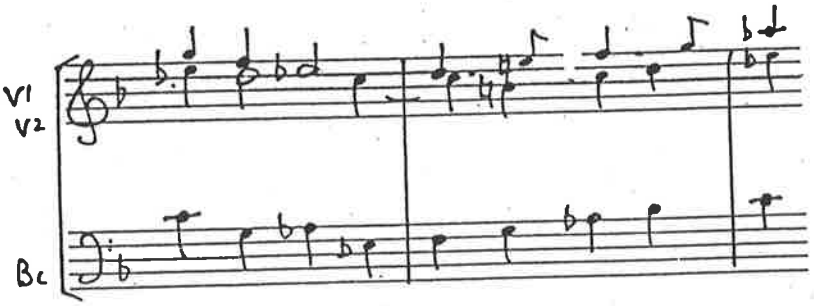
(a[2]) (m. 49-78) = (a) 2da. My feet flee by vain paths

(a[3]) (m. 80-87) = (a[1]) 2da

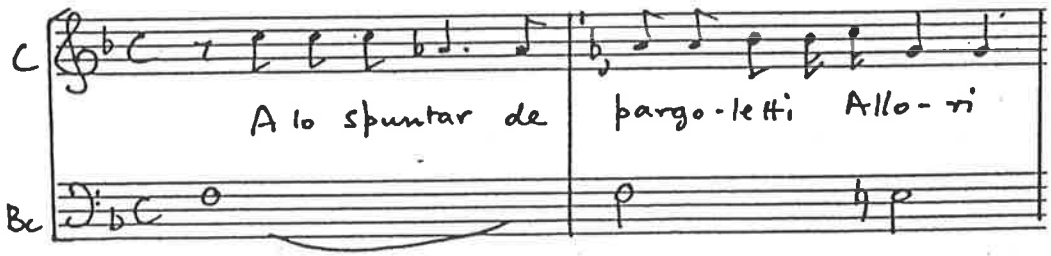
(b) Zenobia (m. 88-108) I am far from the abhored court



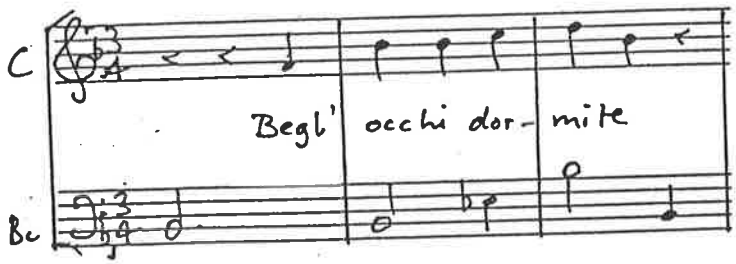
(b[1]) Rit° (m. 109-118) (V[1]V[2]Bc)



2.20 (a) Casperio (m. 1-19)



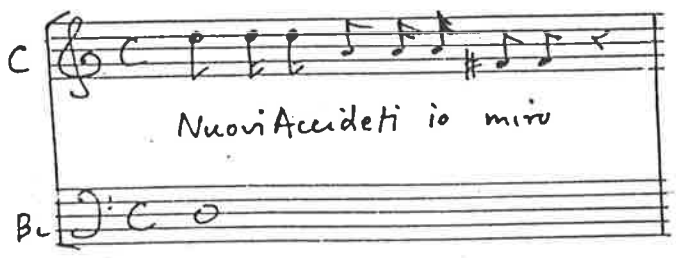
(a[1]) Casperio (m. 20-54) Lovely eyes, you are sleeping



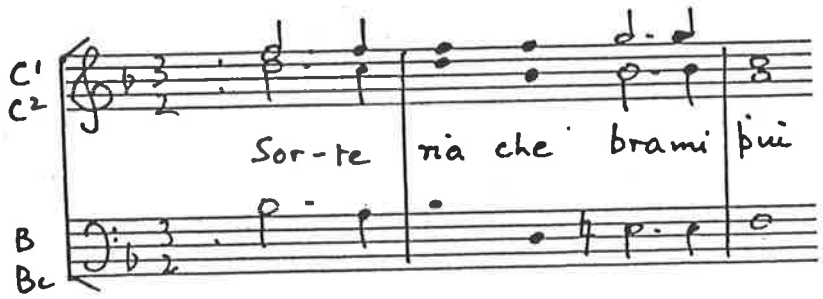
(b) Casperio (m. 55-77) Now that friendly fate..

2.21 (a) Creonte/Casperio/Zenobia (m. 1-16) Stop, felon, what are you doing?

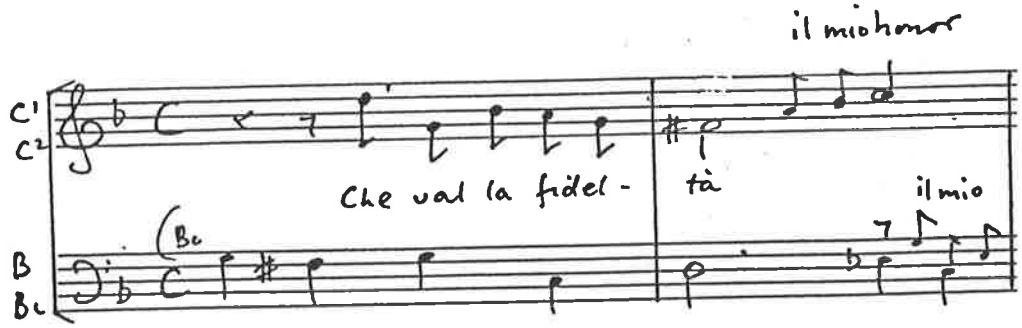
2.22 (a) Ismene/Casperio/Creonte/Oreste (m. 1-75) New events, I see..



(b) Zenobia/Ismene/Creonte (m. 76-97) (C^1C^2B Bc) Wicked fate, what more could you ask..

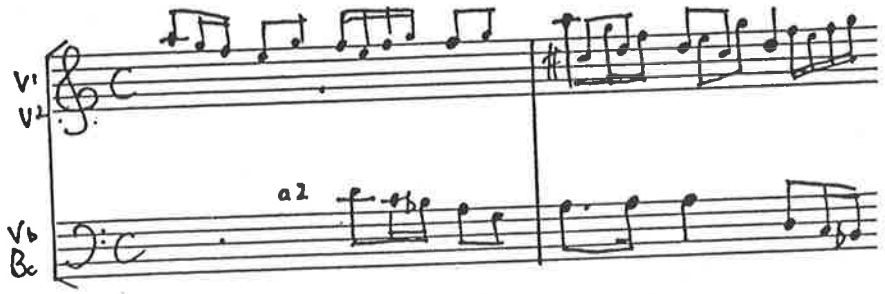


(b^1) Zenobia/Ismene/Creonte (m. 98-105) What is fidelity worth?

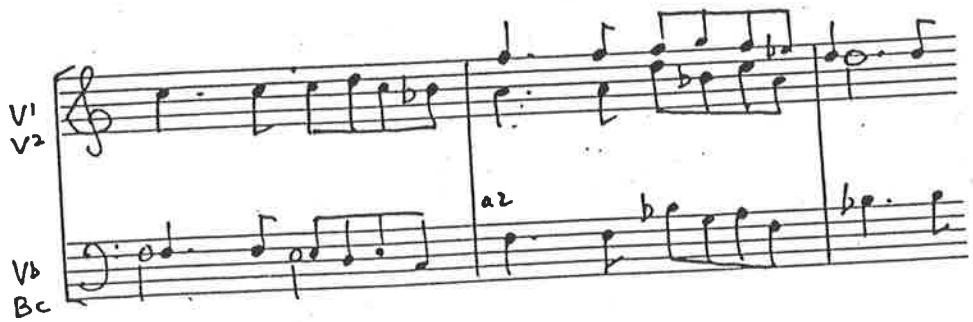


ATTO TERZO

3.1 Sinfonia (a) (m. 1-9; 10-19) (V^1V^2VbBc)

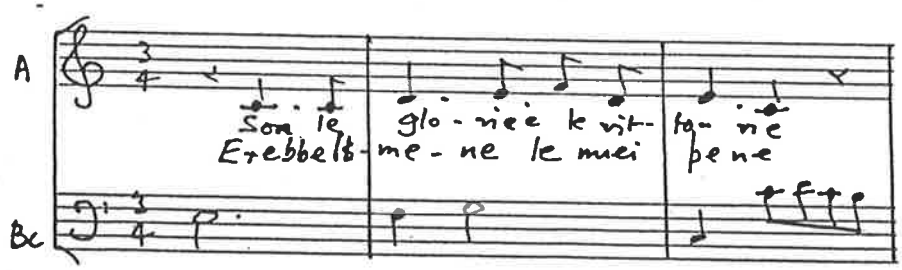


(a^1) (m. 10-18) (V^1V^2VbBc)



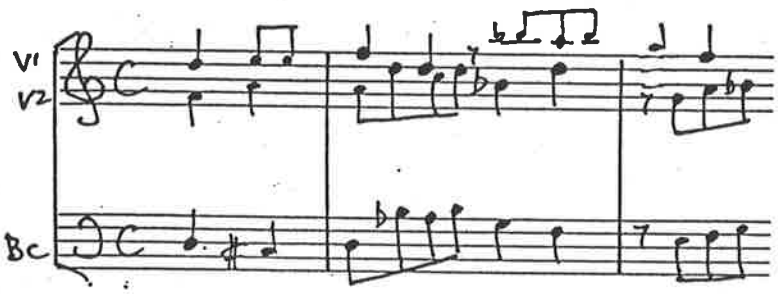
(a) Tiridate (m. 1-10) Go, Armenia, I abandon you

(a^1) Tiridate (m. 11-19)

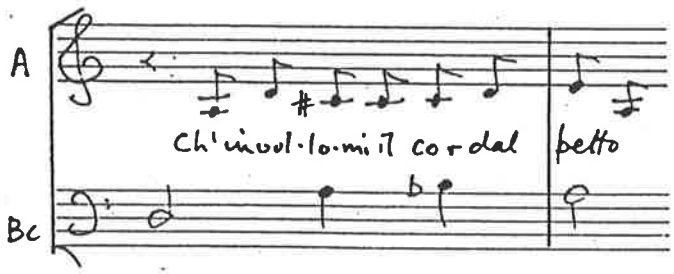


(a^2) Tiridate (m. 20-23) = (a^1)

(a^3) Rit.° (m. 24-30)



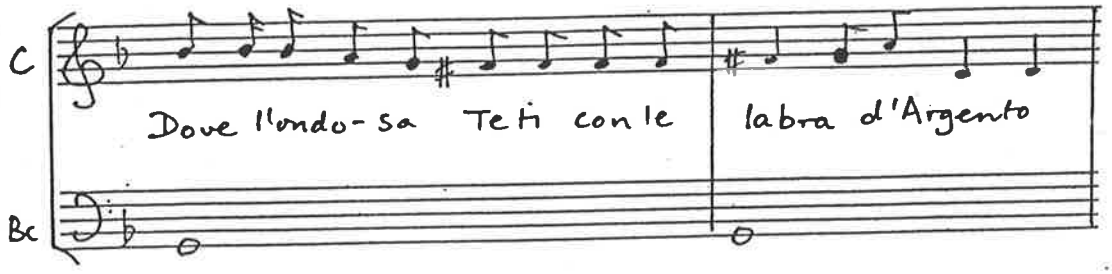
(a^4) Tiridate (m. 31-35)



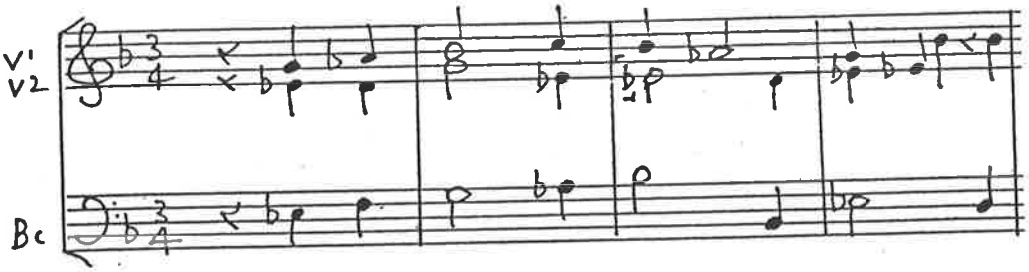
(a^5) Tiridate (m. 36-44) = (a^1) 2da.

(a^6) Tiridate (m. 45-48) = (a) 2da.

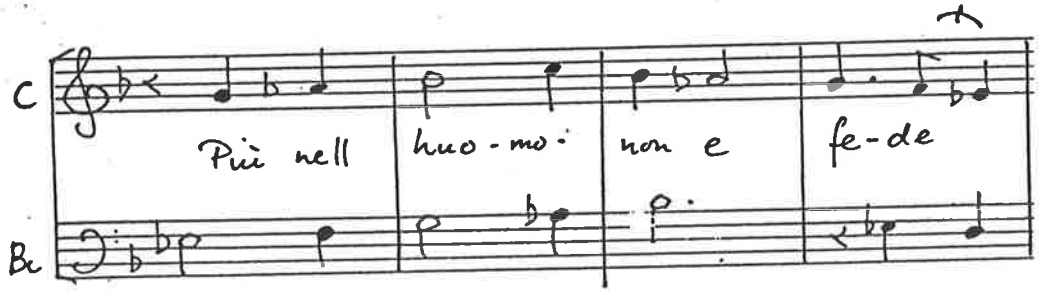
3.2 Casperio (m. 1-43) Where wavy Thetis with lips of silver..



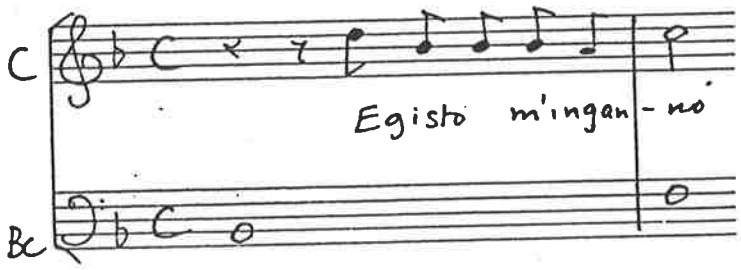
3.3 (a) Rit.° (m. 1-9) (V V Bc)



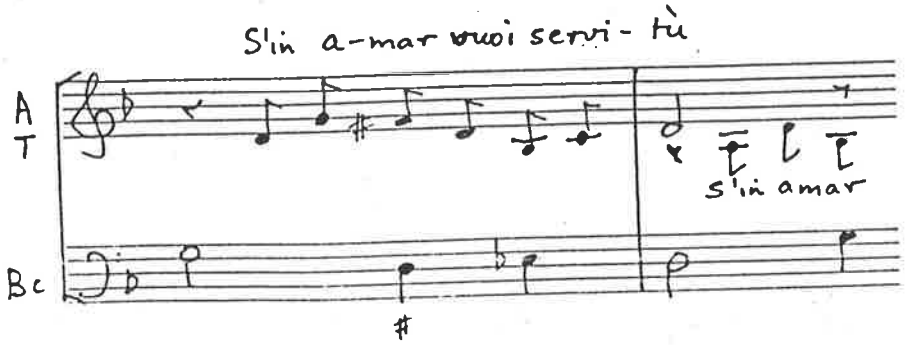
(a[1]) Fidalba (m. 10-53) Aria. There is no more faith in man.



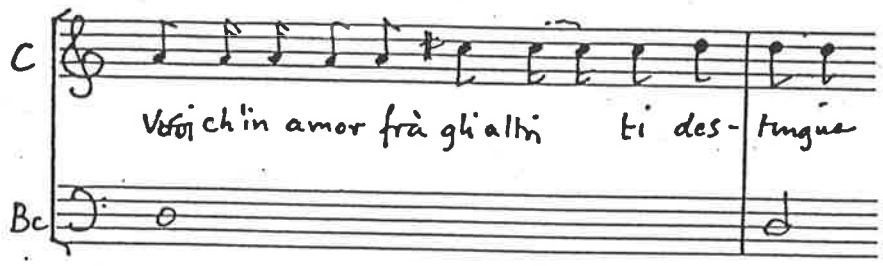
(b) Fidalba (m. 54-59) Egisto deceived me.



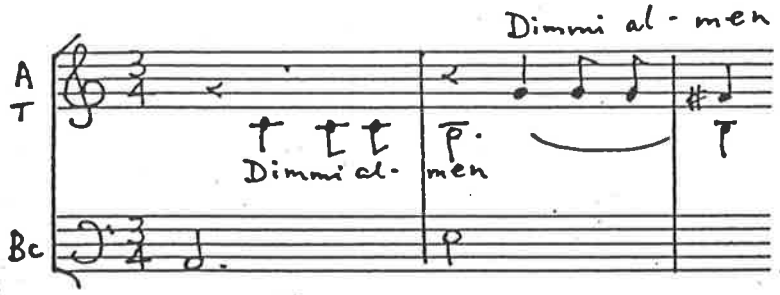
(c) Turpino/Lico (m. 60-70) (ATBc) If you want to serve love.



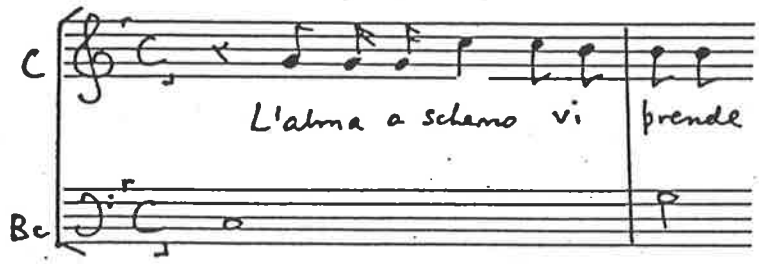
(d) Fidalba/Lico/Turpino (m. 71-92) You wish to distinguish yourself above others in love



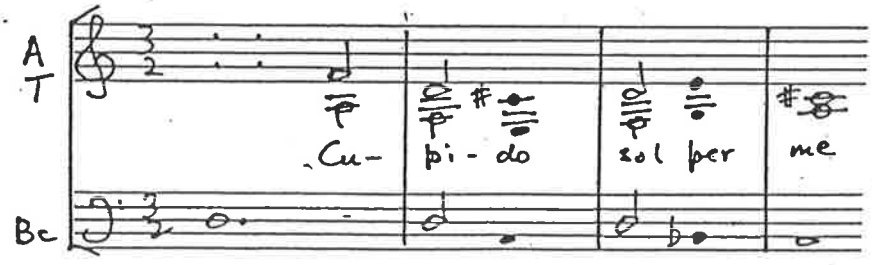
(d[1]) Turpino/Lico (m. 93-96) (ATBc)



(e) Fidalba (m. 97-100)

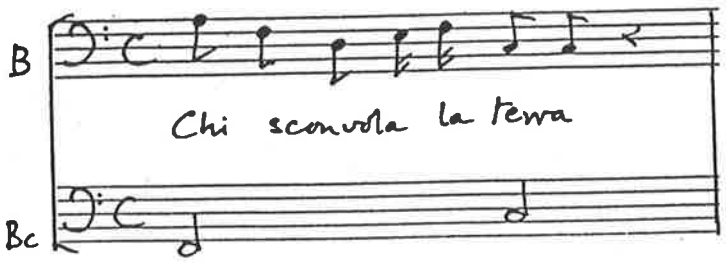


(f) Turpino/Lico (m. 101-106)

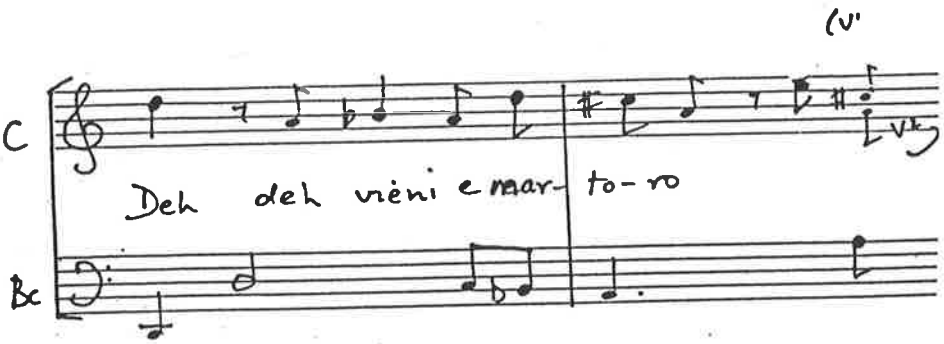


(f[1]) Turpino/Lico (m. 107-115)

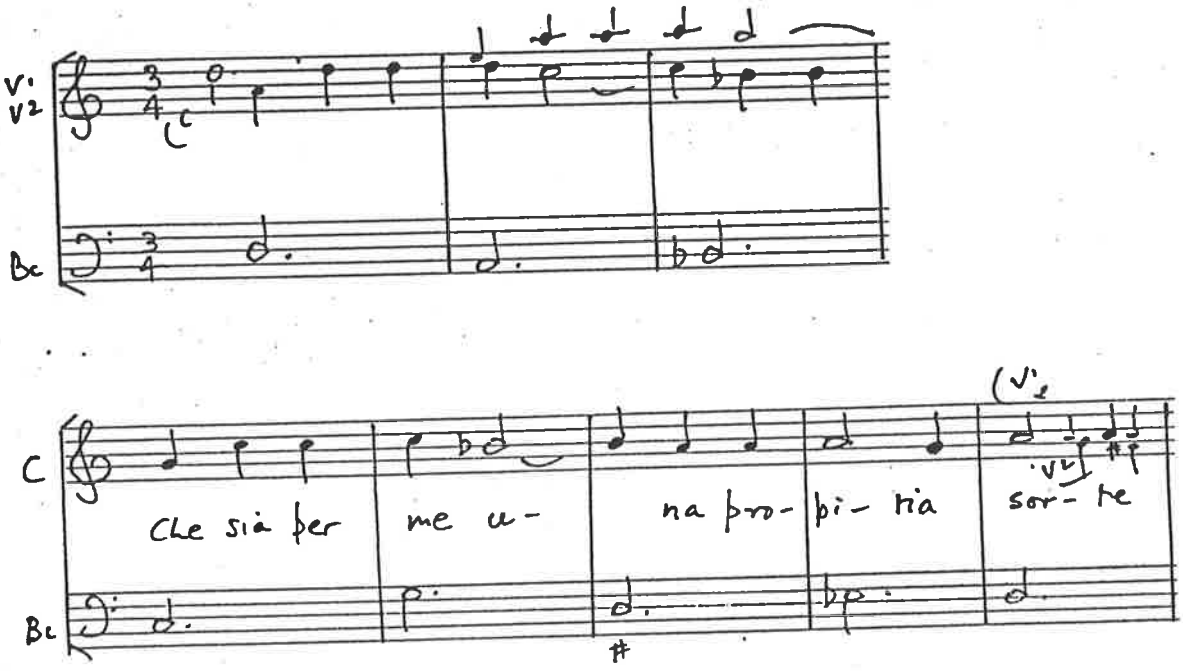
3.4 (a) Creonte/Ismene/Zenobia (m. 1-9)



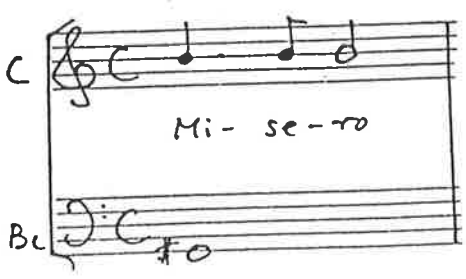
(b) Zenobia (m. 10-21) (CV^1V^2Bc)



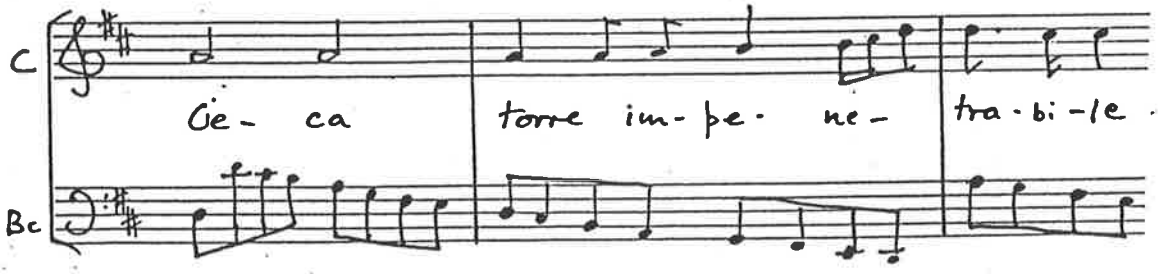
(b^1) Zenobia (m. 22-67) (CV^1V^2Bc)



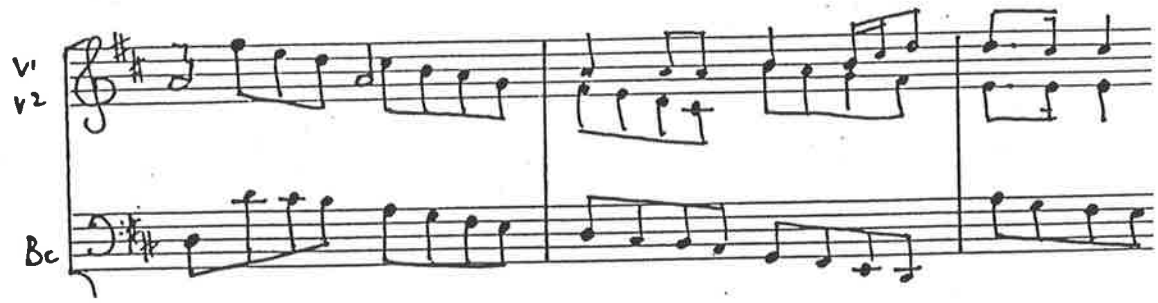
(c) Ismene (m. 68-72)



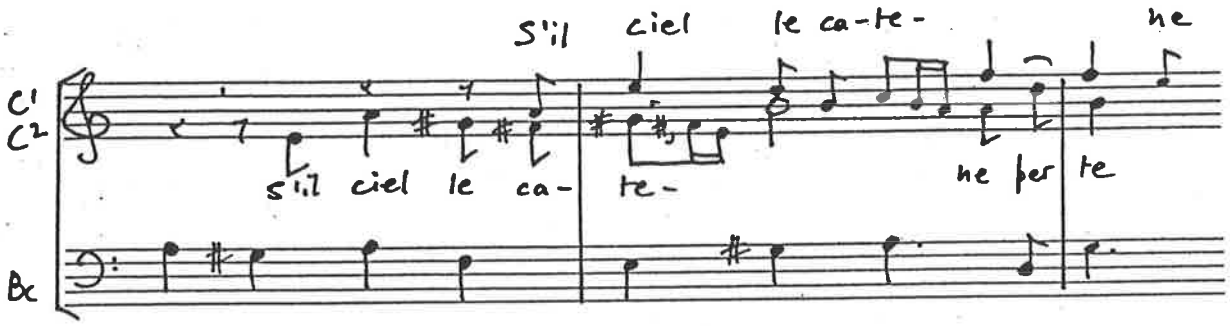
(d) Ismene (m. 73-94) Blind, impenetrable tower



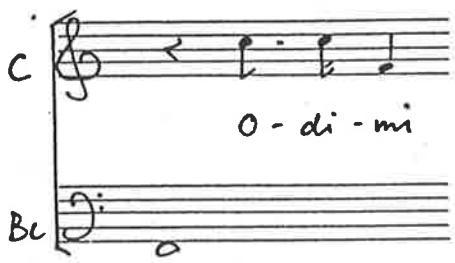
(d[1]) Rit° (m. 95-102) (V^1V^2Bc)



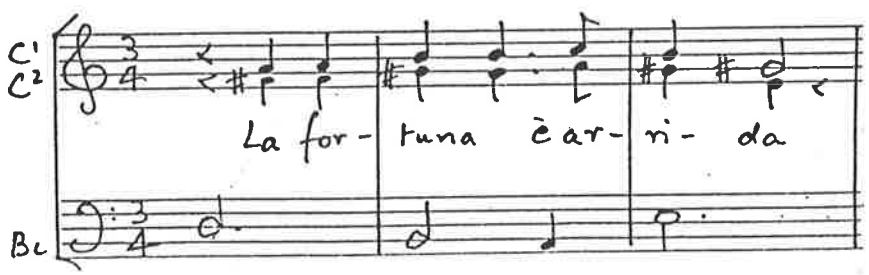
(e) Zenobia/Ismene (m. 103-115) (C^1C^2Bc) If heaven has chains in store for me



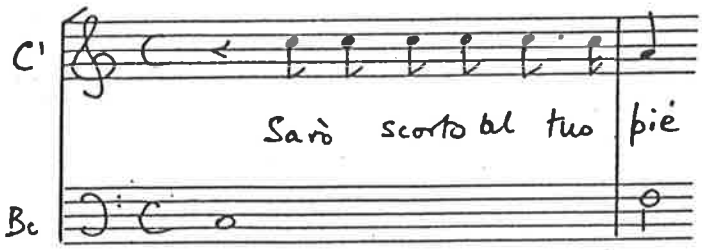
(f) Zenobia (m. 115-140) Listen to me!



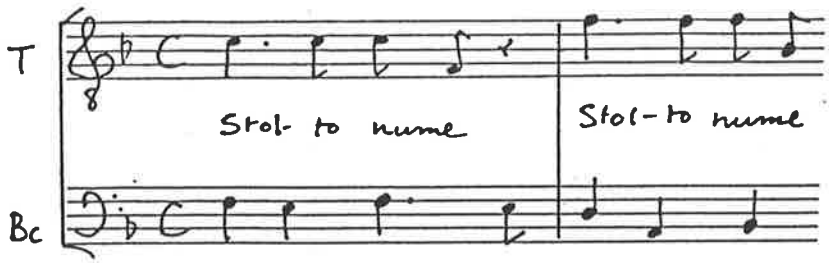
(f[1]) Zenobia/Ismene (m. 141-146) (C^1C^2Bc) Fortune is smiling.



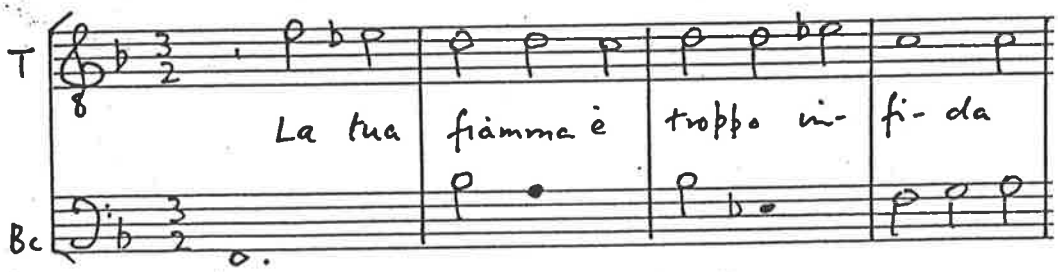
(f^2) Zenobia (m. 147-149)



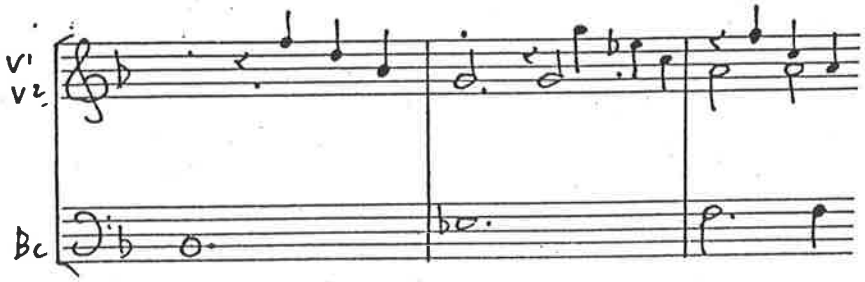
3.5 (a) Egisto (m. 1-10) Aria. Foolish gods.



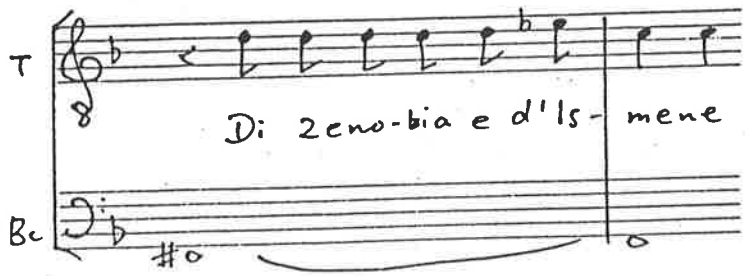
(a^1) Egisto (m. 11-26) Your passion is too faithless.



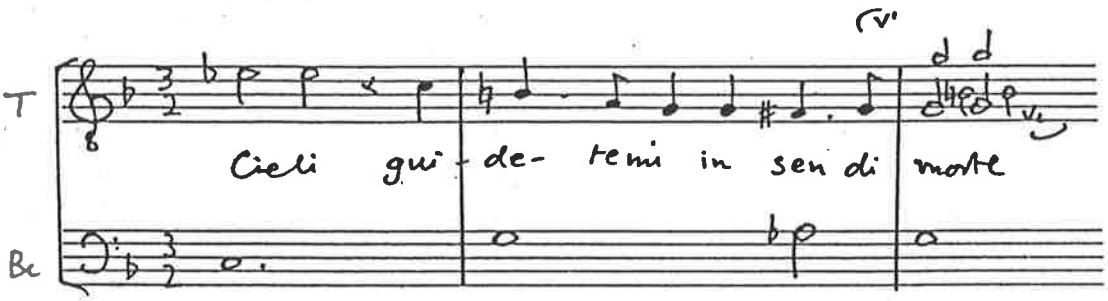
(a^2) Rit.° (m. 27-33) (V^1V^2Bc)



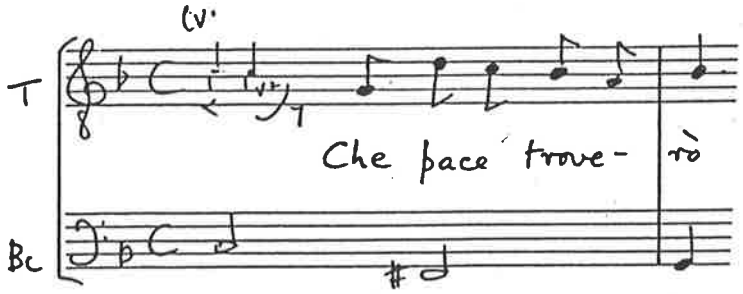
(b) Egisto (m. 34-49) Of Zenobia and Ismene I see no trace.



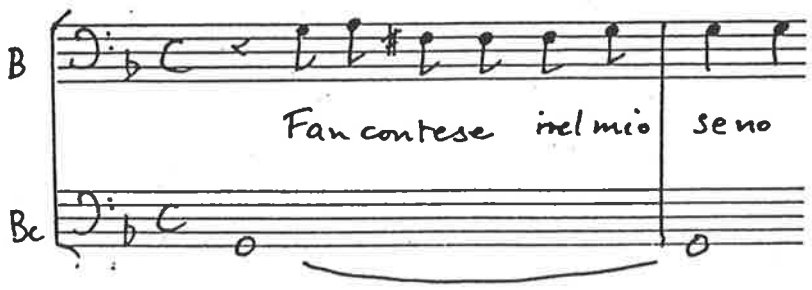
(c) Egisto (m. 50-63) (T V^1V^2Bc) Heavens guide me to the bosom of death.



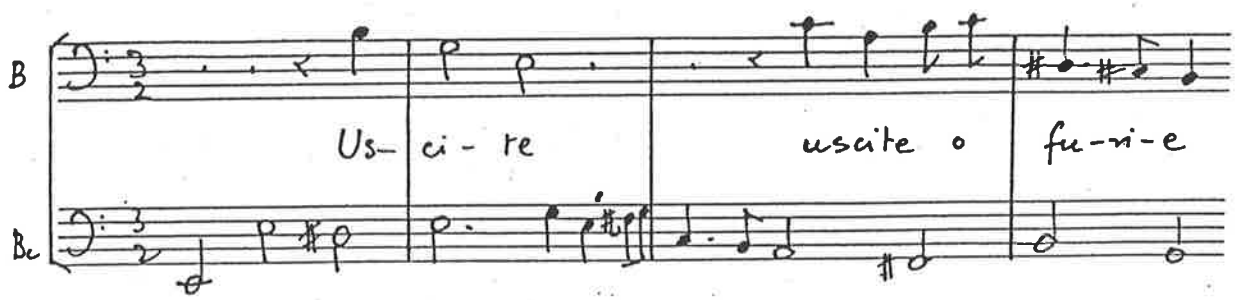
(c^1) Egisto (m. 64-87) (T V^1V^2Bc) What peace shall I find in the dark tower..



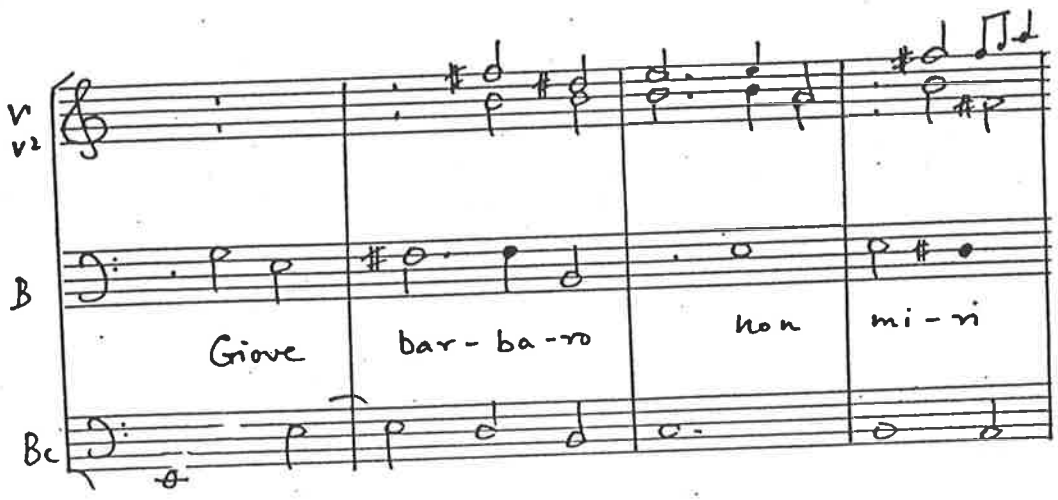
3.6 (a) Creonte/Armeno (m. 1-40) I cannot decide whether to stay or go.



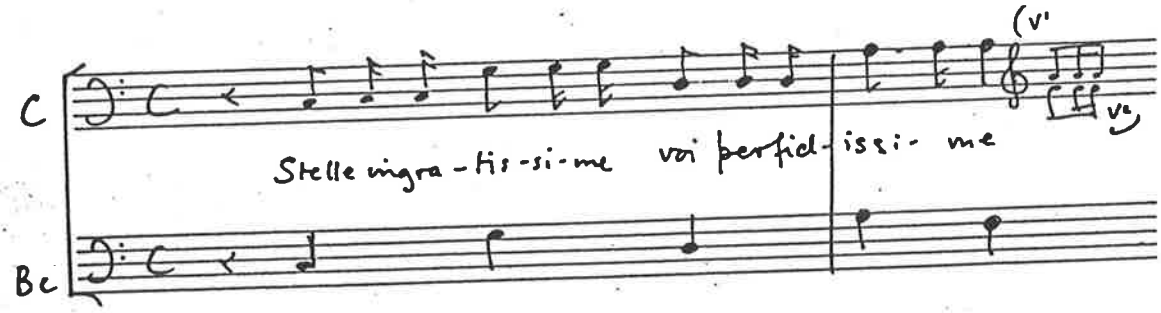
(b) Creonte (m. 41-54) Aria. (BV^1V^2Bc) Go away, furies!



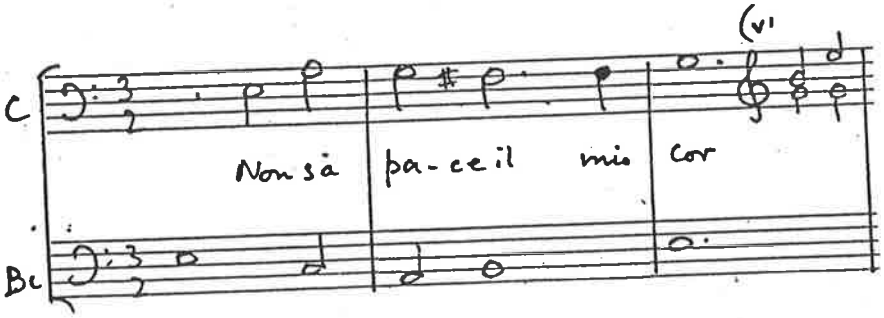
(b^1) Creonte (m. 55-101) (BV^{1}V^{2}Bc) Barbarous Jove!



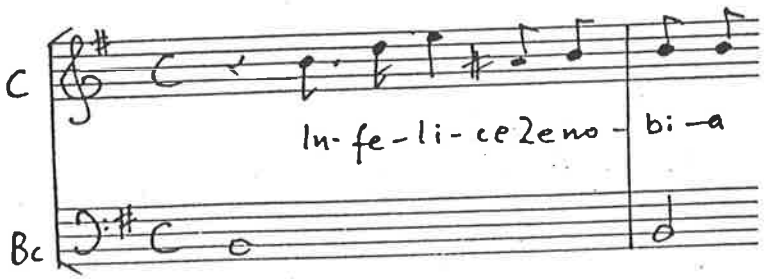
(c) Creonte (m. 102-108) (BV^{1}V^{2}Bc) Most ungrateful stars.



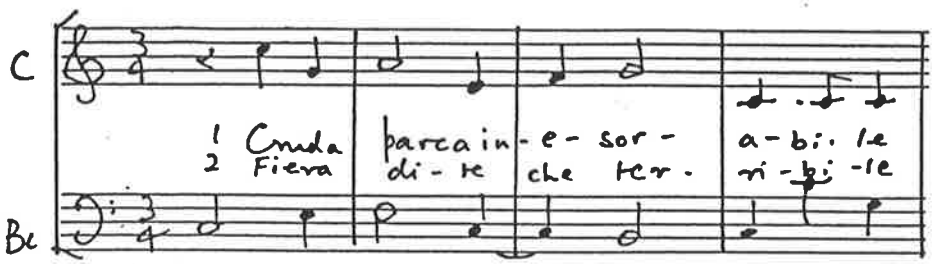
(c^1) Creonte (m. 109-125) (BV^{1}V^{2}Bc) My heart knows no peace.



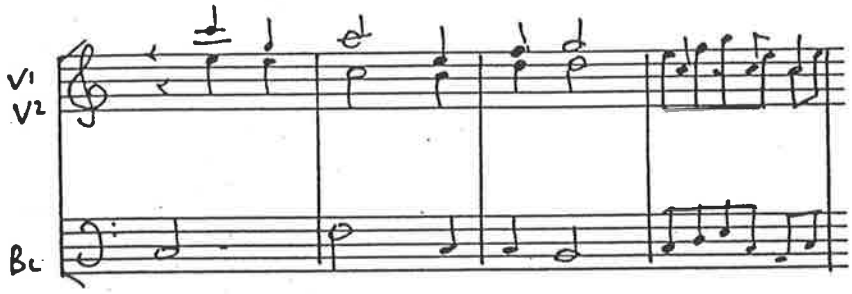
3.7 (a) Casperio (m. 1-19) Unhappy Zenobia!



(b) Casperio (m. 20-65) Aria. Cruel fate.



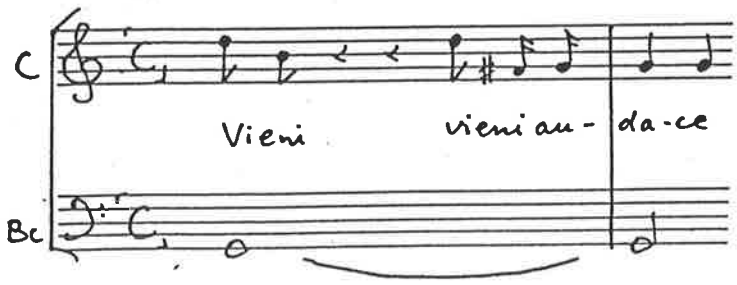
(b^1) Rit°. (m. 66-76) (V^1V^2Bc)



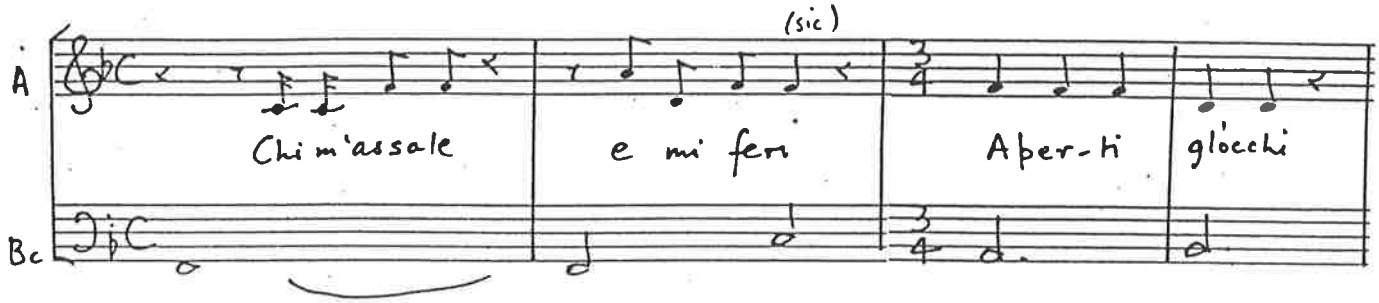
(b^2) (m. 77-170) = (b) 2da.

(b^3) (m. 171-181) = (b^1)

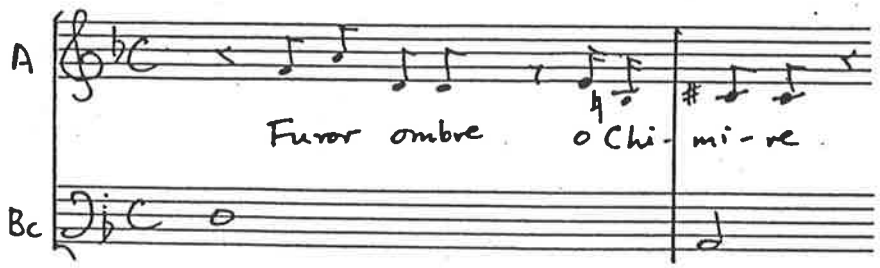
3.8 (a) Zenobia/Ismene/Creonte/Tiridate (m. 1-45)



3.9 (a) Tiridate (m. 1-6)

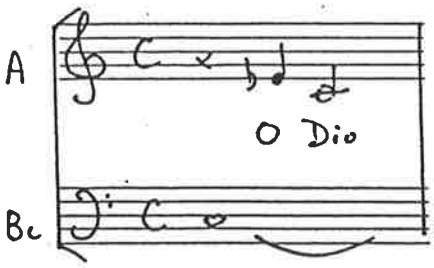


(a^1) Tiridate (m. 7-10)

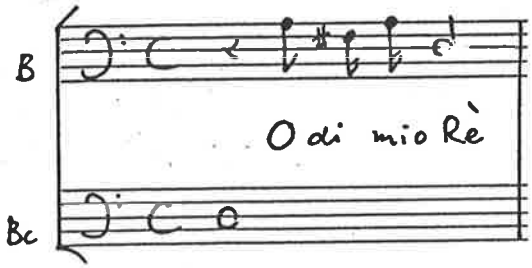


(a^2) (m. 11-14) = (a^1) 2da.

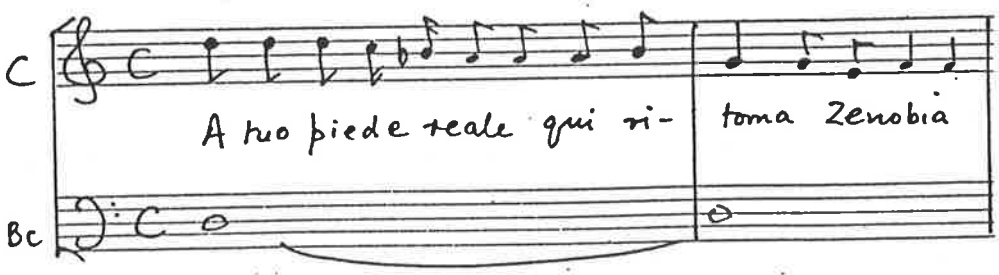
(a^3) Tiridate (m. 15-41)



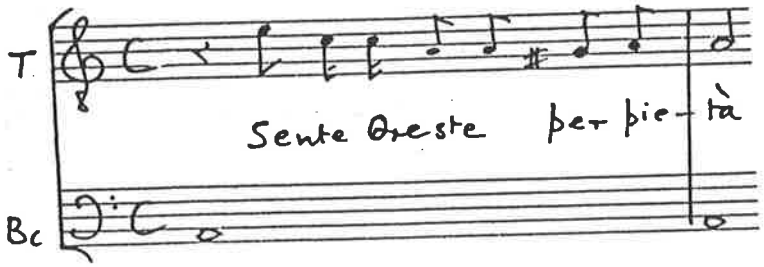
3.10 (a) Oreste/Tiridate (m. 1-18) Harken, my king!



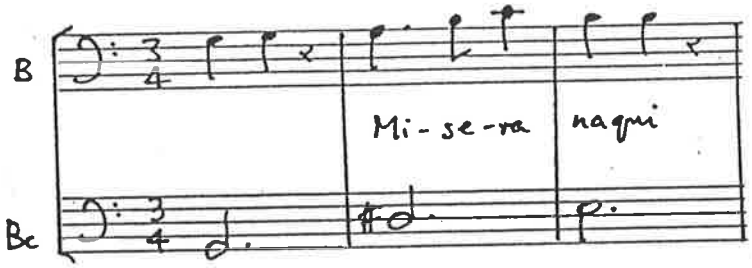
3.11 (a) Casperio/Tiridate/Zenobia/Oreste (m. 1-56) To your royal feet..



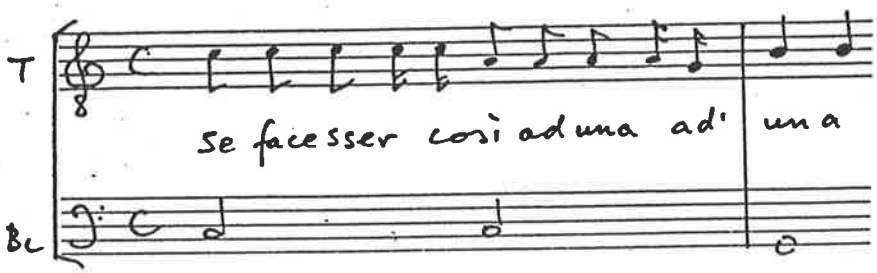
3.12 (a) Lico/Oreste/Egisto (m. 1-18)



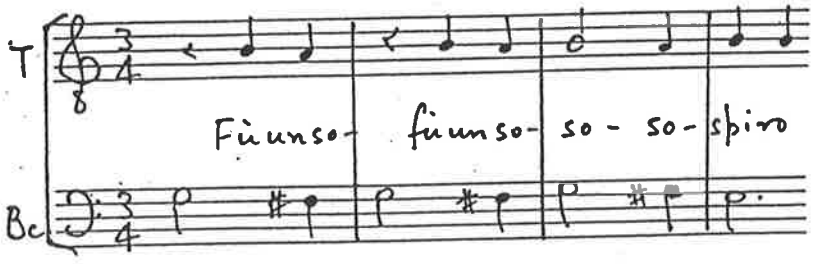
(a^1) Oreste (m. 16-24)



(b) Lico/Egisto (m. 25-46)

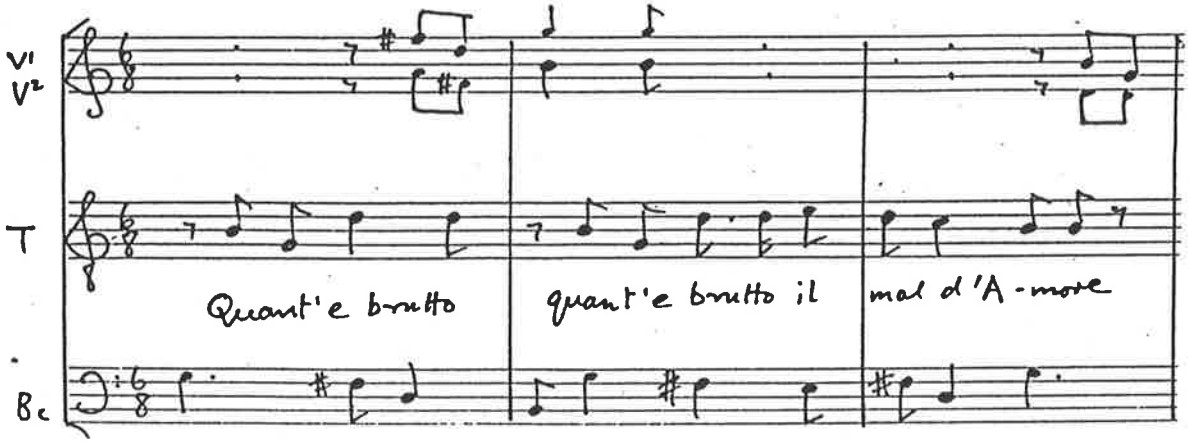


(b^1) Lico (m. 47-55) It was a sigh.

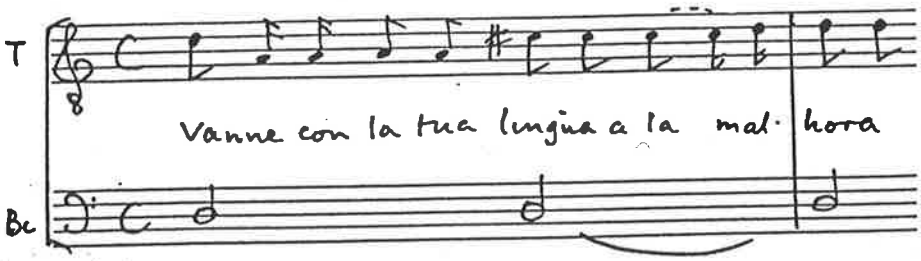


(c) Egisto/Lico (m. 56-63) Foolish that you are..

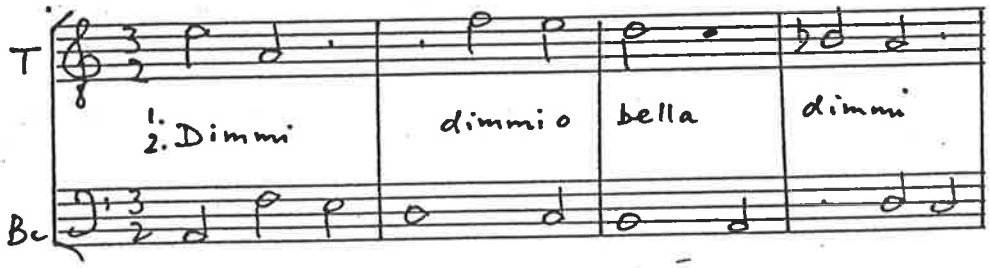
(d) Lico (m. 64-110 (A V^1V^2Bc) How ugly is the sickness of love.



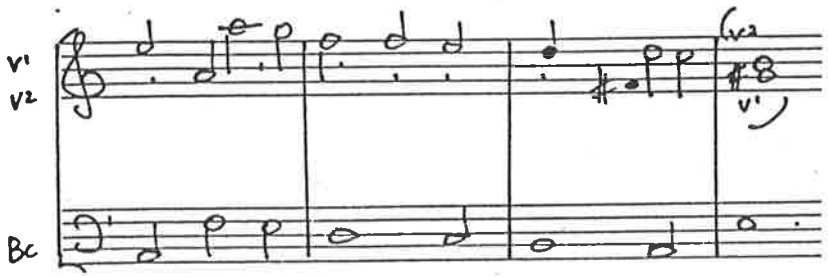
(e) Egisto/Lico (m. 111-123) Go to misfortune with your evil tongue!



(f) Egisto (m. 124-160) Aria. Tell me, beauty, why..



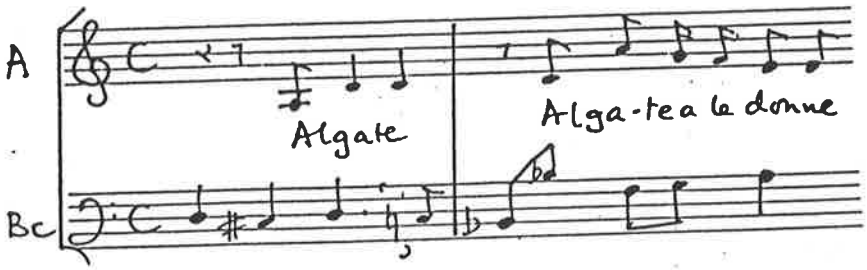
(f^1) Rit.° (m. 161-170) (V^1V^2Bc)



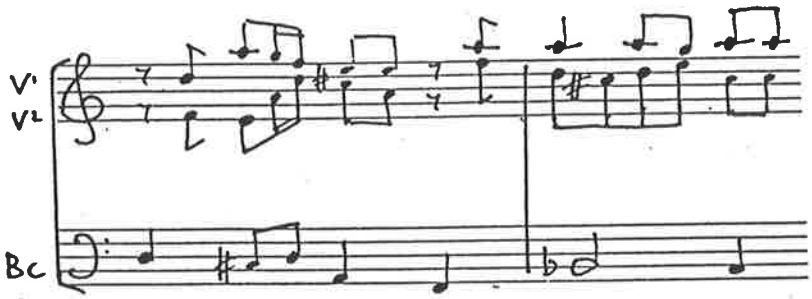
(f^2) (m. 171-207) = (f) 2da.

(f^3) (m. 208-217) = (f^1)

3.13 (a) Turpino (m. 1-10)



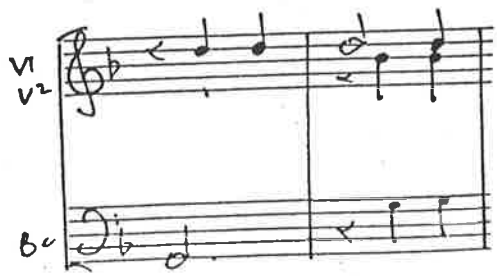
(a¹) Rit.° (m. 11-14)



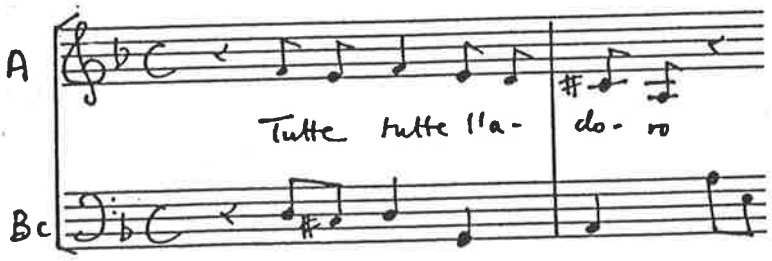
(b) Turpino (m. 15-32)

(c) Turpino (m. 33-72)

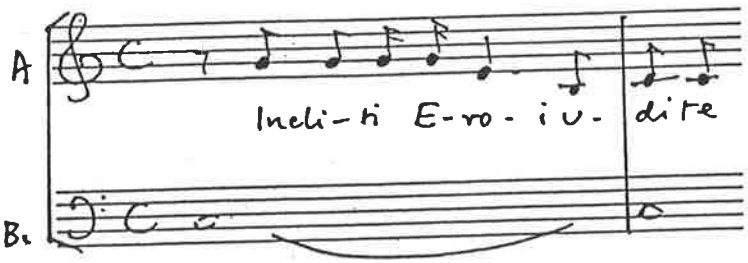
(c¹) Rit.° (m. 73-82) (V^1V^2Bc)



(d) Turpino (m. 83-89) I adore them all



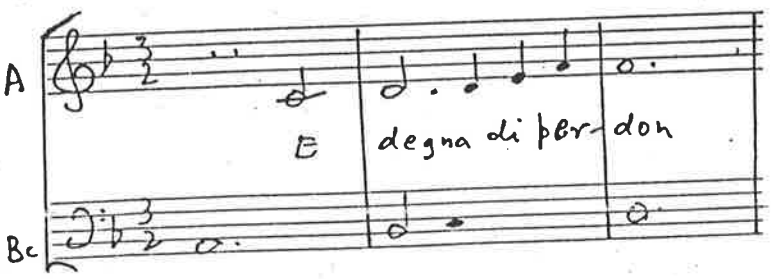
3.14 (a) Tiridate/Oreste/Zenobia/Casperio/Capitani (m. 1-48) Illustrious heroes..



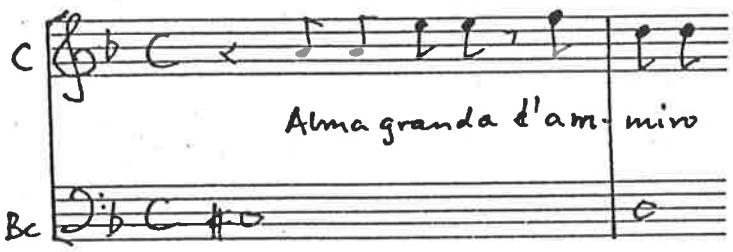
3.15 (a) Ismene/Tiridate (m. 1-49) Stop, Oreste

3.16 et ultima (a) Radamisto/Turpino/Zenobia/Tiridate/Casperio (m. 1-38)

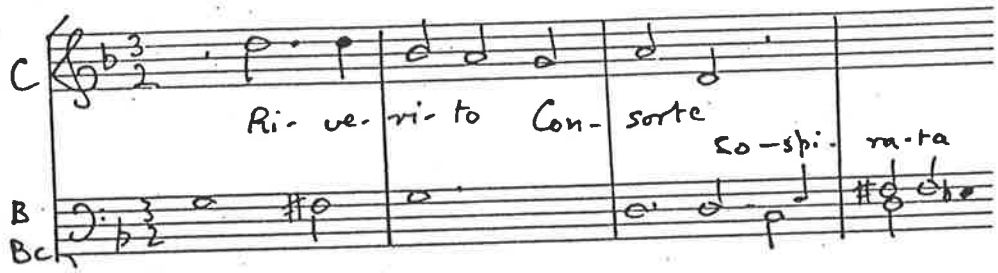
(a^1) Tiridate (m. 39-44) He is worthy to be pardonned.



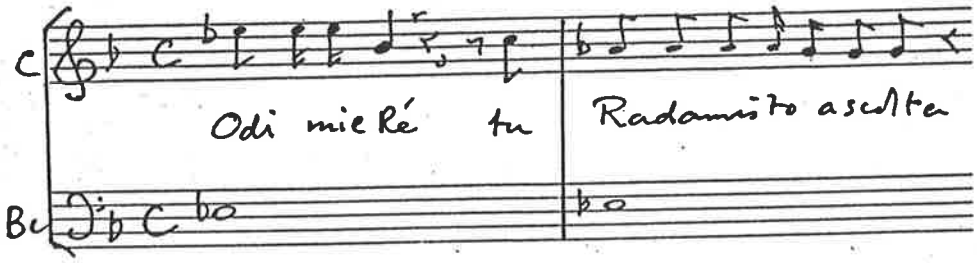
(b) Zenobia/Lico (45-56)



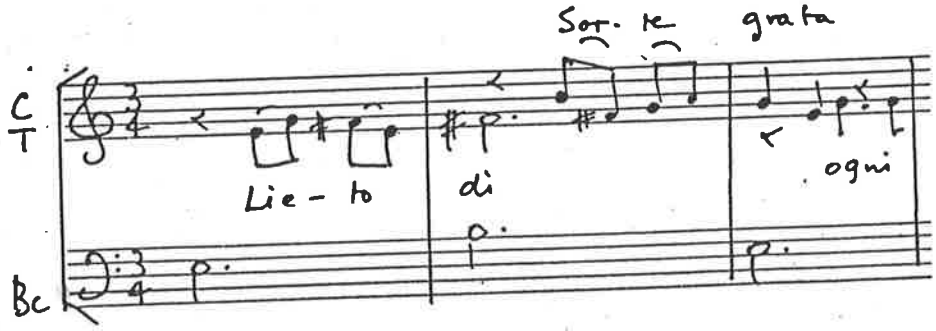
(b[1]) Zenobia/Radamisto (m. 57-68) (CBBc)



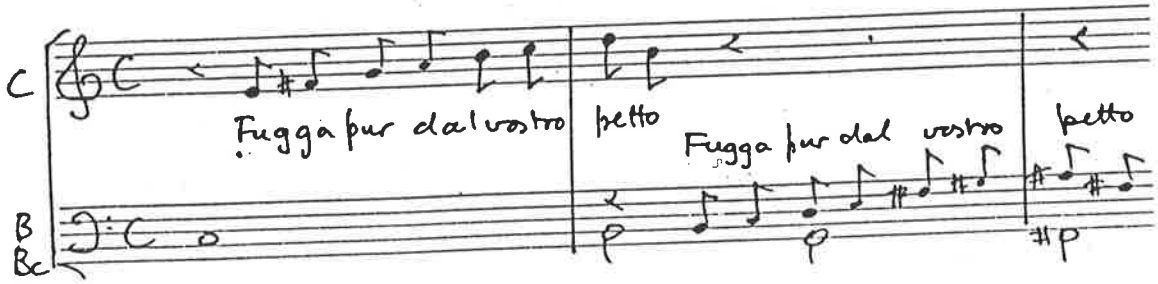
(c) Casperio/Zenobia/Radamisto (m. 69-107)



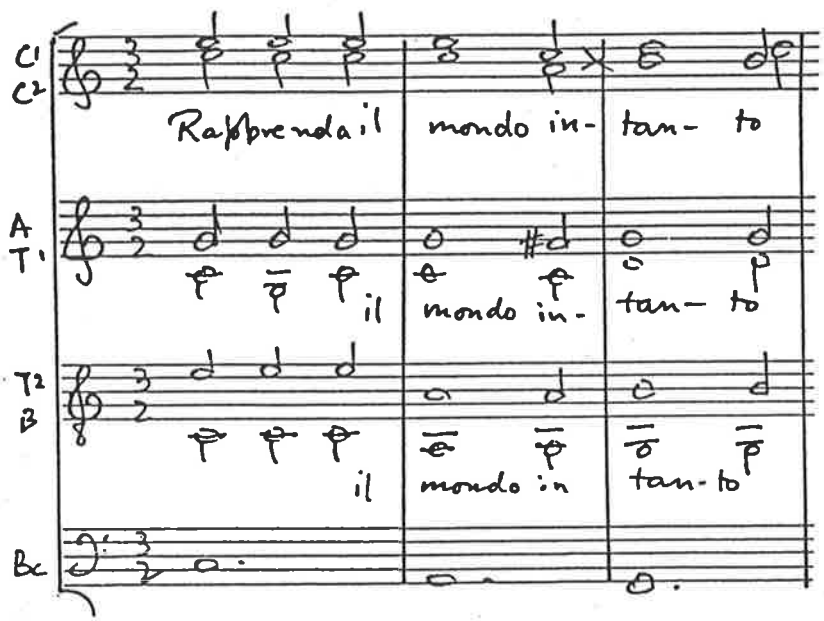
(d) Zenobia/Tiridate (m. 108-131) Happy day!



(d[1]) Zenobia/Radamisto (m. 132-140) Banish now from your heart..



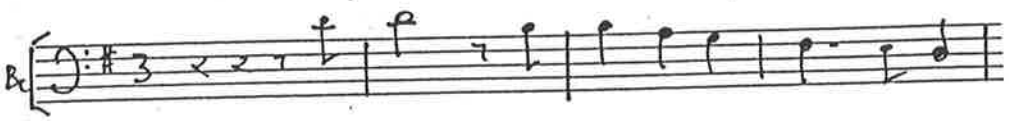
(e) Tutti (m. 141-155)



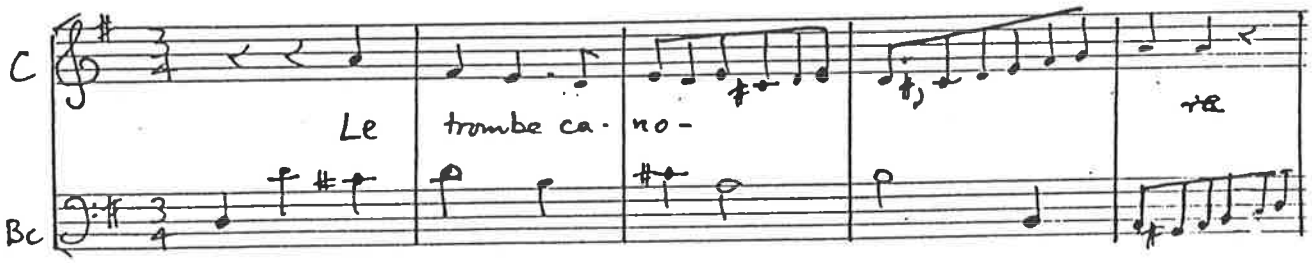
Ringratiamento dell'Opera

(a) (Sinfonia) (m. 1-16) (V^1..)

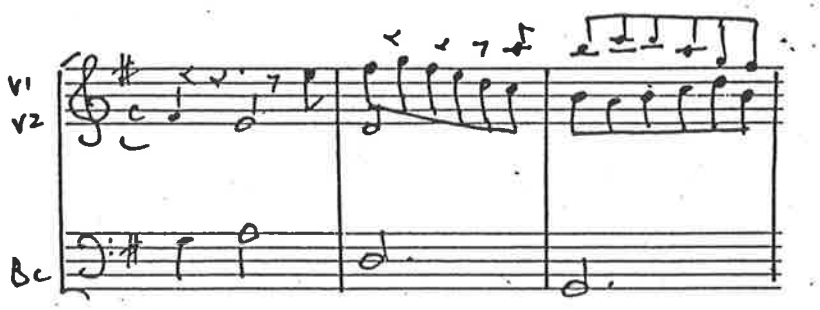
(a^1) (m. 17-34; 34-53) (...Bc)



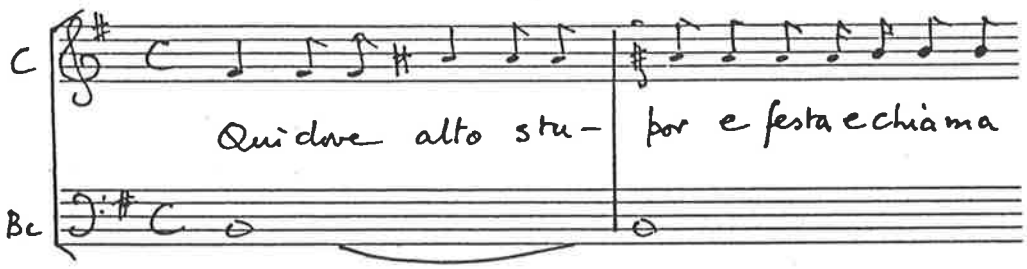
(b) Fama (m. 54-82) The trumpet sounds



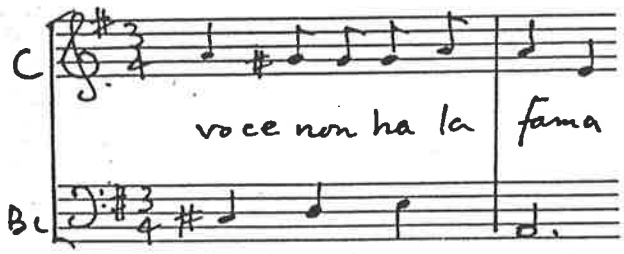
(b[1]) Rit.° (m. 83-92) (V[1]V[2]Bc)



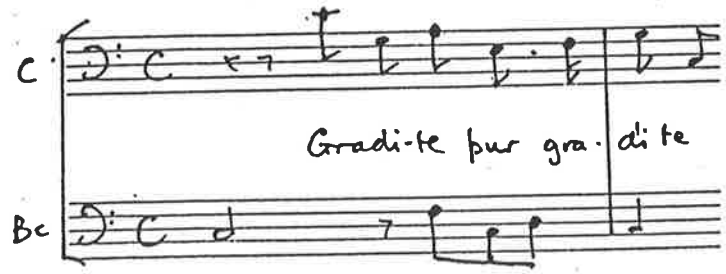
(c) Fama (m. 93-109) Here, where high amazement..



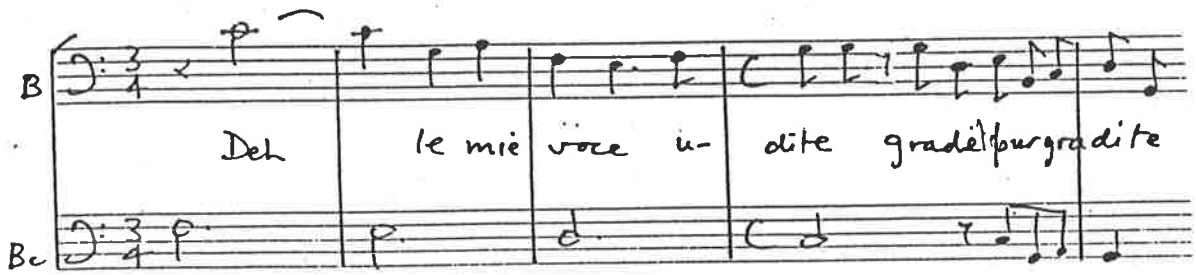
(c[1]) Fama (m. 110-117) Fame has no voice



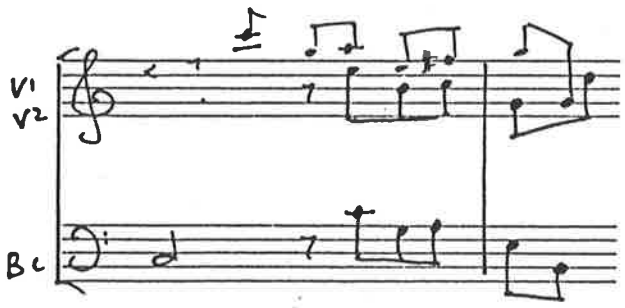
(d) Desiderio (m. 118-131) Aria. Accept, then..



(d[1]) Desiderio (m. 132-139) O hear my voice!

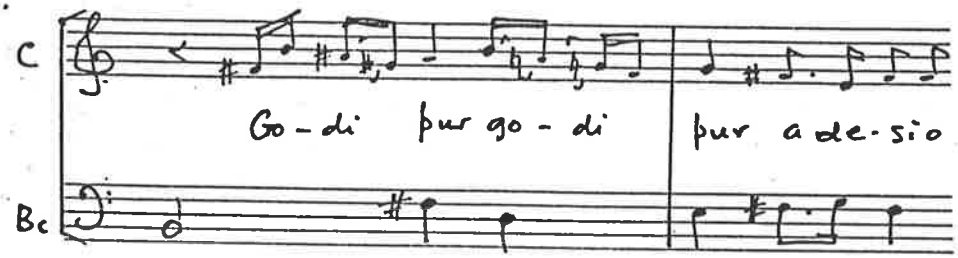


(d²) Rit.° (m. 140-144) (V¹V²Bc)

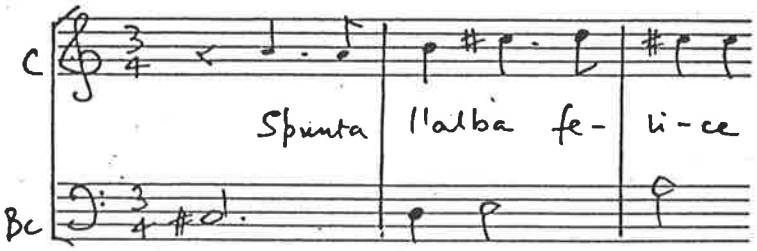


(e) Desiderio (m. 145-153) In the wall of steel..

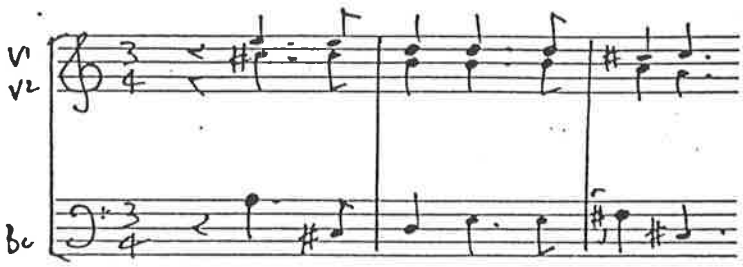
(f) Fama (m. 154-161 Rejoice then in Desire..



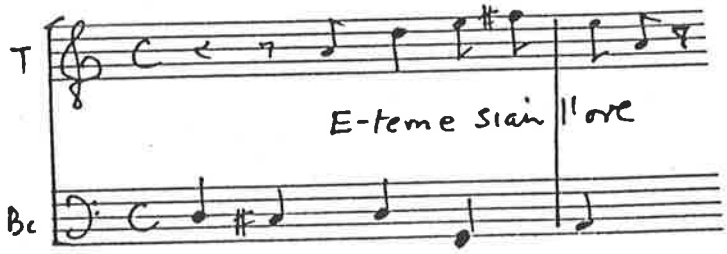
(f¹) Fama (m. 162-171) The happy dawn breaks..



(f²) Rit.° (m. 172-178)

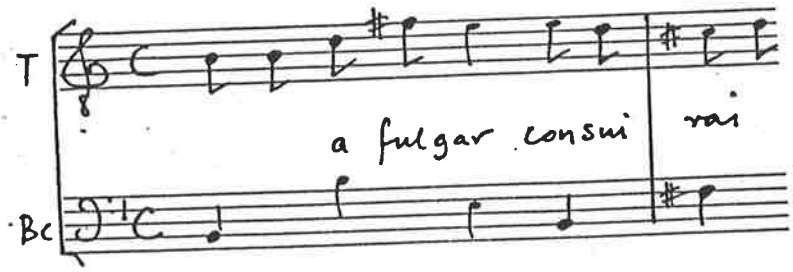


(g) Genio (m. 179-181) Eternal be the hour..

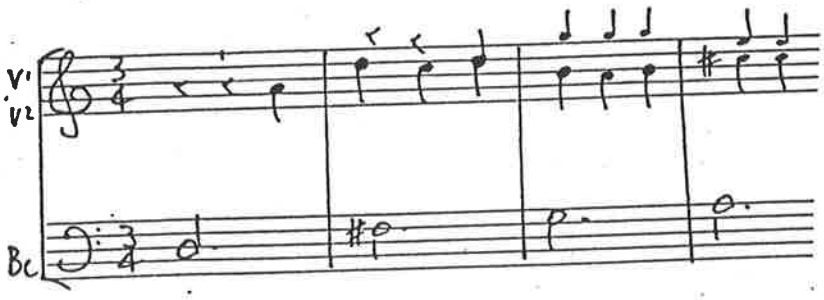


(g^1) Genio (m. 182-187)

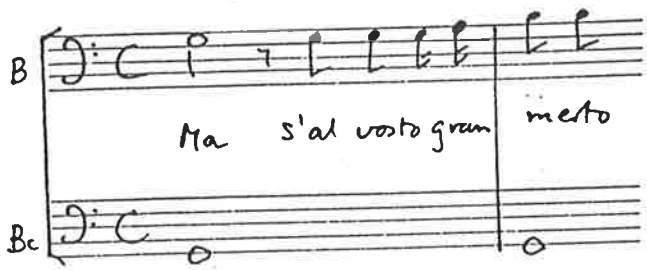
(g^2) Genio (m. 188-192)



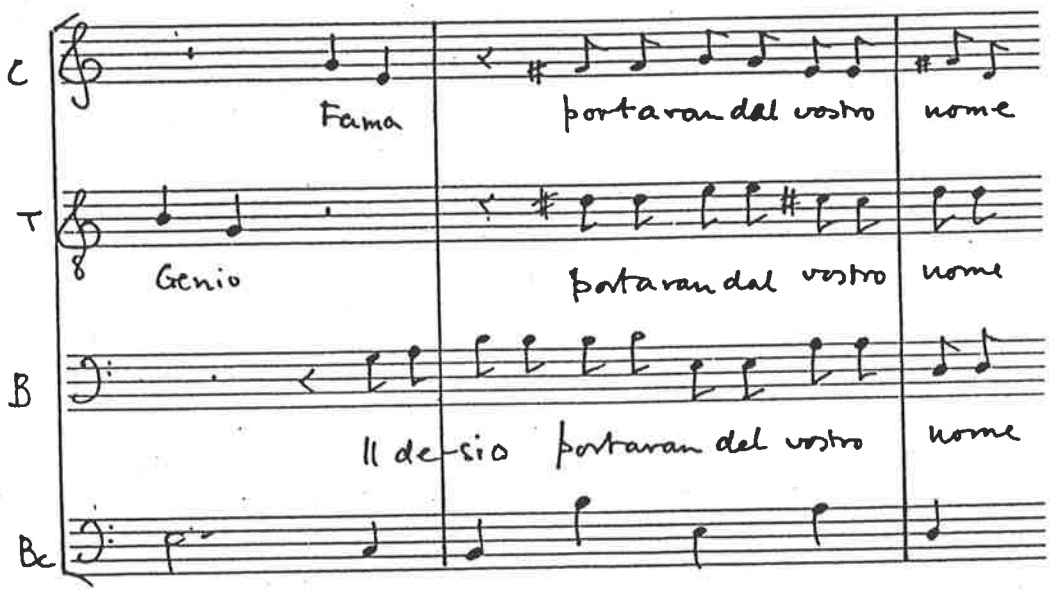
(g^3) Rit° (m. 193-197) (V^1V^2Bc)



(h) Desiderio (m. 198-202)



(i) Tutti (m. 203-211) (C T B Bc)



342 Zenobia e Radamisto

Text: probably by Ippolito Bentivoglio

ZENOBIA/ E/ RADAMISTO/ DRAMA PER MUSICA/ De rappresentarsi in Ferrara/ Nel Teatro dell'illustriss. Sig. Conte/ PINAMONTE BONACOSSI/ Da S.Stefano quest'Anno 1665./ DEDICATO/ Agli Illustrissimi Signori Sposi/ NICOLO SANTINI,/ E/ MARIA LUISA / BUONVISI./ IN FERRARA./ appresso Bolzoni Giglio e Giuseppe Formen-/tini. 1665. Con licenza de' Superiori.

Sources of Libretto: I-Bc MOe

ZENOBIA E RADAMISTO (Drama per musica da rappresentarsi in Brescia nel Teatro dell'Illustriss. Accademia degli Erranti.. In Brescia, per Gir. Giacomo Vignadotti, 1666.

Source of Libretto: I-Bc

ZENOBIA / E / RADAMISTO/ dramma permusica/ rapprentata l'anno 1669 nel Teatro di/Macerata, / &&. / In Macerata, per gli Grissi e Piccini./ 1669.

For a probable performance at Verona see Bonta, p.354.

Librettist: Ippolito Bentivoglio

Source used: Nc (score)

Clefs: Casperio (C^1), Lico (C^3), Tiridate (C^3), Radamisto (F^4), Zenobia (C^1), Ismene (C^1), Egisto (C^4), Turpino (C^3), Fidalba (C^1), Alceste (C^4), Oreste (C^4), Creonte (F^4) Doriclea (C^1), Fama (C^1), Desiderio (F^4), Genio (C^4), Coro ($C^1C^3C^4F^4$).

Time signatures: Act 1: C $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ $\frac{3}{8}$; Act 2: $\frac{3}{4}$ C3 C $\frac{6}{8}$ 3 $\frac{3}{2}$; Act 3: C $\frac{3}{4}$ $\frac{3}{2}$ $\frac{6}{8}$; *Ringratiamento*: C 3 $\frac{3}{4}$

Tonality: (main sections) Act I: 1: G e C; 2: e C c g Bb g Eb g d g; 3: d Bb d a G a e C a; 3: a c Ab/c ; 5: g d g e C G e A ; 6: d A D e G d C Ab c ; 7: a G a C a G Bb; 8: F d C c F Bb C d; 9: b D G d G; 10: e C F; 11: C G C a ; 12: d Bb g C; 13: F g Eb g/Bb ; 14: F d C F e b d ; 15: e d C a Bb ;

16: c ; 17: G d F C ; 18: G Bb d a C d F.

Act II: 1: e; 2: C G; 3: d a Bb g d; 4: C g d g;
5: c f Ab d Bb; 6: d A; 7: D G D; 8: a; 9: e C a F Bb F Bb F g d;
10: e G; 11: e G e C a G e C G C; 12: a F d Bb d a d; 13: a;
14: e d; 15: C e C G D b G; 17: G d; 18: d e F C c e;
19: g Eb c; 20: F Bb g; 21: C; 22: d Bb g.

Act III: (Sinf.) d F; 1: d C d; 2: g; 3: Eb g d a C d;
4: F d C a D a F D C; 5 F Bb g c g; 6: g e C e; 7: b C;
8: G; 9: F d c; 10: d; 11: d; 12: a C G d G d a;
13: d Bb g d; 14: C; 15: d; 16: F d g Eb e C.

Ringratiamento: D G b A C F C a b A d b d G e.

Literature: Bonta

Fogaccio

Observations: (1) Legrenzi's last opera for Ferrara. It is attributed to Albinoni in Nc.

(2) The Sinfonia of the Ringratiamento (a, a^1) becomes *Balletto e Corrente VII (486, 587)* of Opus 16. This shows an interesting relationship of the dance to the Sinfonia.

(3) The first page of the Nc score shows an attribution to Tomasso Albinoni, assuming that this was the production at the Teatro S. Angelo in Venice, 1698, of an opera with Albinoni's music and a libretto by Antonio Marchi. The opening Sinfonia is missing.

(4) The tri-partite structure - ABC - of Casperio's first aria (1.1a-a^2) is forceful and unusual.

(5) The Ritornello at 1.5(c^3) accompanies a 'Mutatione di Scena'.

(6) 1.6(e-e^3) shows a lively use of ensemble writing, probably of a kind derived from Cavalli and appropriate to the tense situation.

(7) *'Duri sassi'*,(*1.8(c)* accompanies Radamisto with full strings throughout. The tessitura is low and suggests the cases in which

C^1 clefs may be used elsewhere, e.g. *Freddi marmi*, 2.6a.

(8) At 1.14(c^1), C, f sharp for e in MS.

(9) The 'Ringratiameno' is a 'thanksgiving' at the end of the opera featuring the allegorical figures of Fame, Desire, and Genius. Fame is often presented as carrying a trumpet, hence the aria; *Le trombe canore* MR(b), and the expression 'blowing one's own trumpet.'

(10) The modes in the opera are thoroughly mixed, though not necessarily haphazard in their selection. The modal principle aims at variety, as against the tonal principle which aims at unity through centrality. The more extreme keys tend to represent the more intense emotions and the main key of a scene is the one considered appropriate to its mood. The remote chord of Ab seems to be used at the beginning of recitatives for sudden intrusions (e.g. at *1.4c* and *2.5b*).

(11) The Sinfonia to the Ringratiamento = *486, 487.*

343 TIRIDATE

No surviving music, but the libretto suggests that much of the music of *Zenobia e Radimisto* survived in the Venetian adaption of the opera. The change of title was probably to give prominence to the chief castrato part in this opera. The characters Ismene, and Creonte do not appear in *Tiridate*.

Libretto: I-Bc MOe Wc

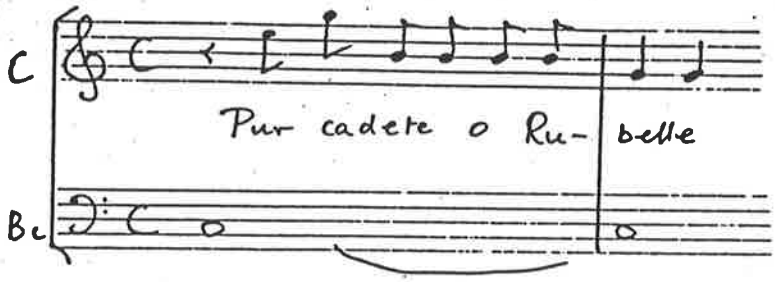
Sinfonia (Tr^{1}Tr^{2}V^{1}V^{2}Vla Vb Bc)

(a) (m. 1-50)

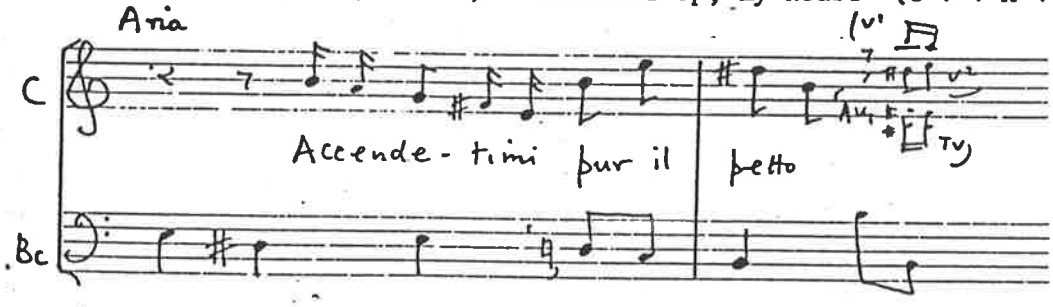
(b) (m. 51-76)

ATTO PRIMO

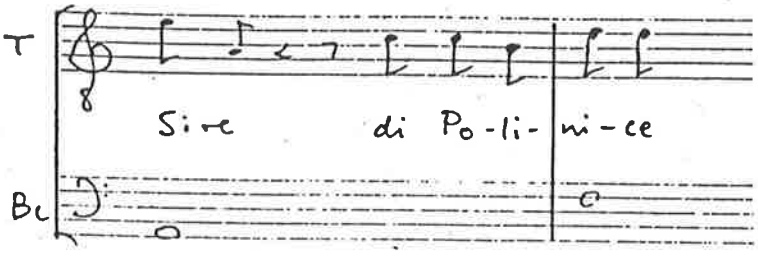
1.1 (a) Eteocle/Cleonte (m. 1-7) So fall, rebels



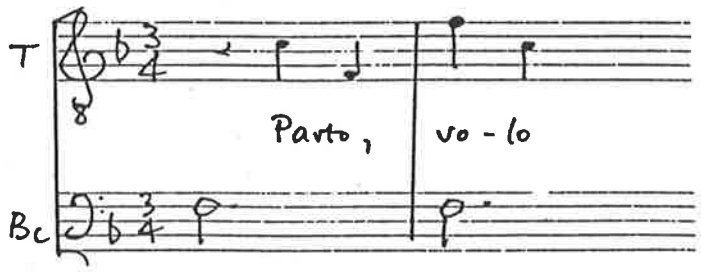
(b) Eteocle (m. 8-26) Yet stir up, my heart (C V^{1}V^{2}A V T V Vb Bc)



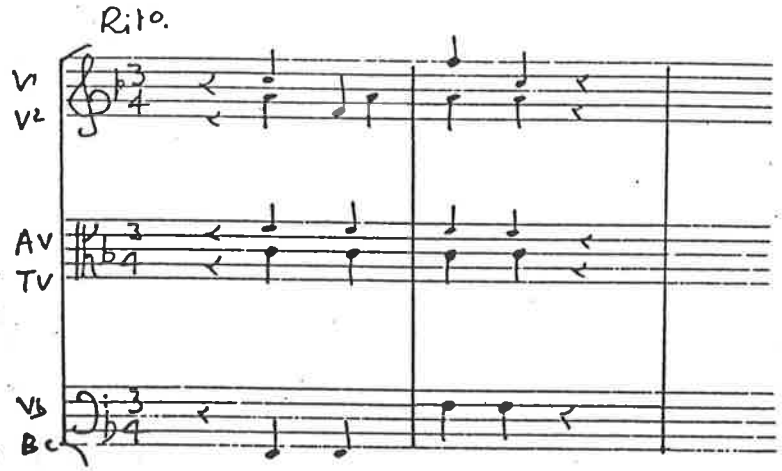
1.2 (a) Cleonte/Eteocle (m. 1-43) Sir, of Polinice...



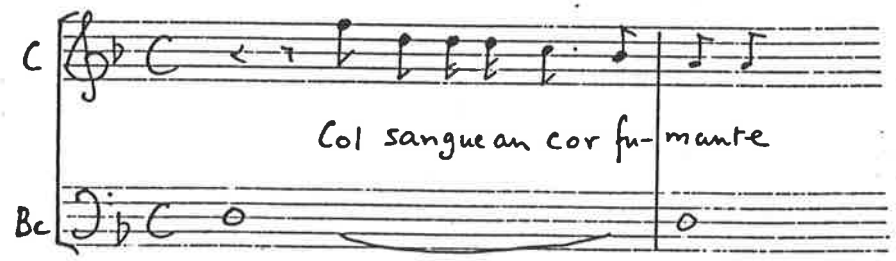
(b) Cleonte (m. 44-59: 60-66: 67-78) I go, I fly



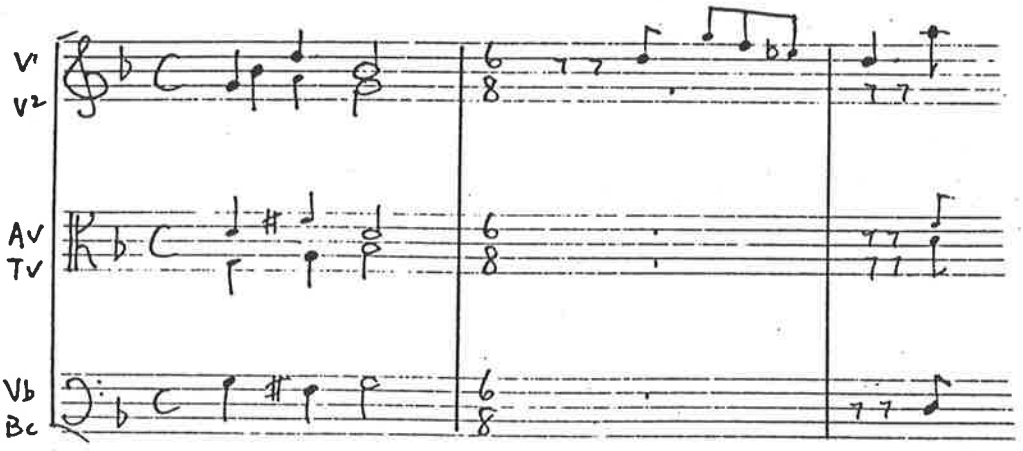
(b^1) (m. 79-91) (V^{1}V^{2}A V T V Vb Bc)



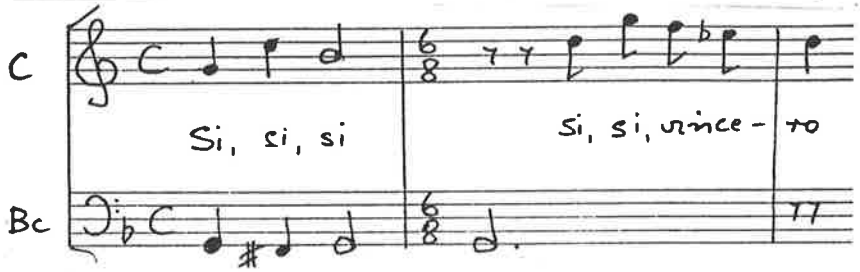
1.3 (a) Eteocle (m. 1-10) With hearts blood boiling



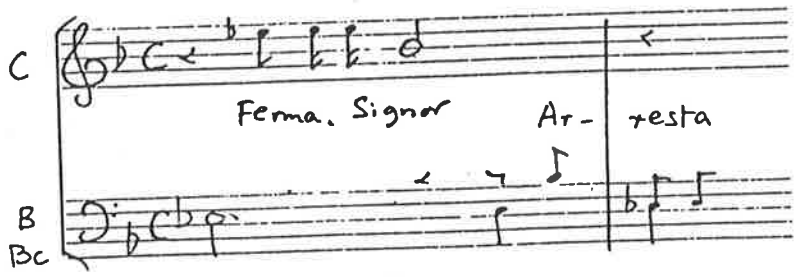
(b) (m.11-16) (V^{1}V^{2}A V T V Vb Bc)



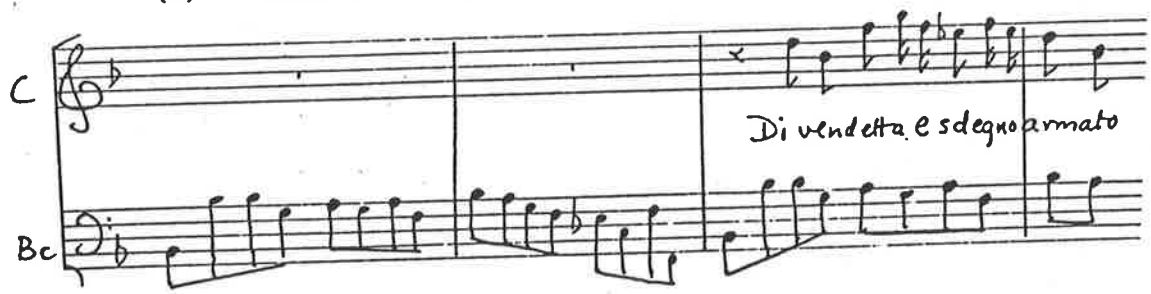
(b^1) Eteocle (m. 17-35) Yes, to conquer



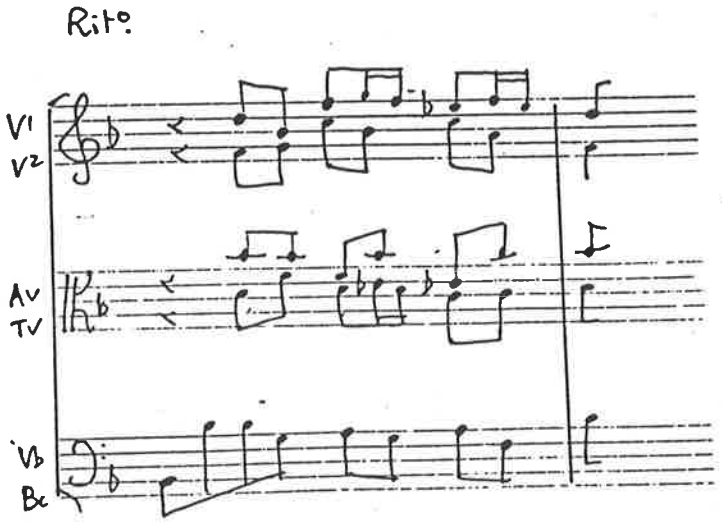
1.4 (a) Antigone/Arbante/Eteocle (m. 1-25) Stay, lord; Stop



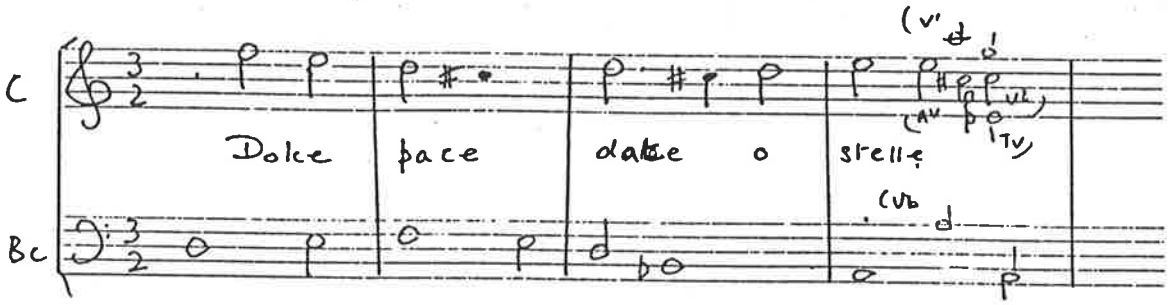
(b) Eteocle (m. 26-43) Armed with disdain for vengeance



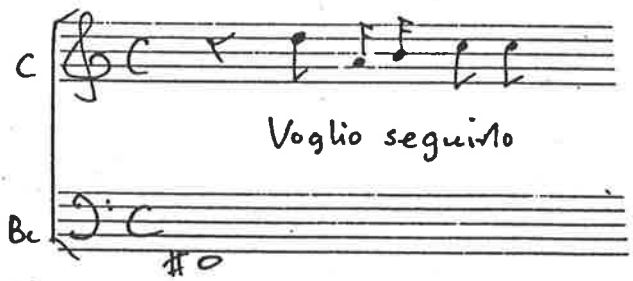
(b^1) (m. 44-48) (V^1V^2A V T V Vb Bc)



1.5 (a) Antigona (m. 1-44) Give sweet peace, stars (C V^1V^2A V T V Vb Bc)

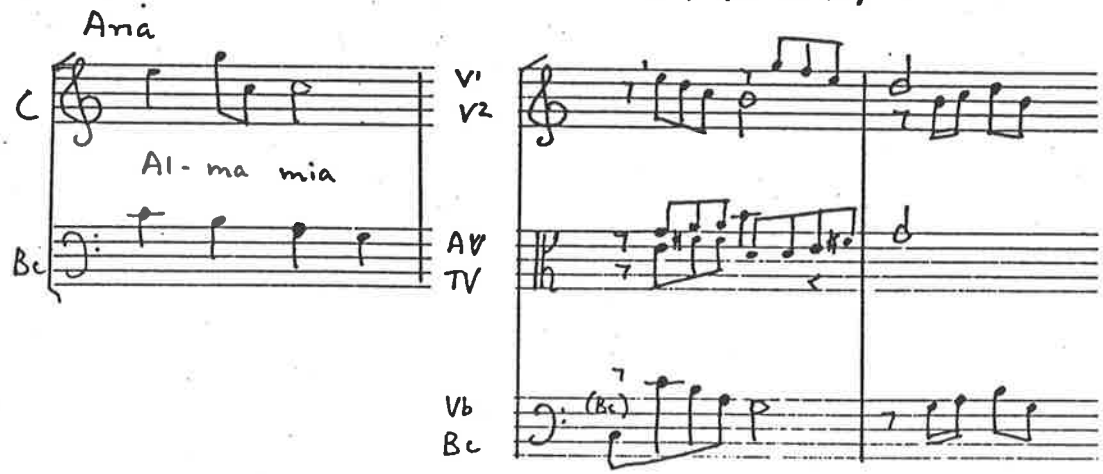


(b) Antigona/Arbante (m. 45-52) I want to follow him

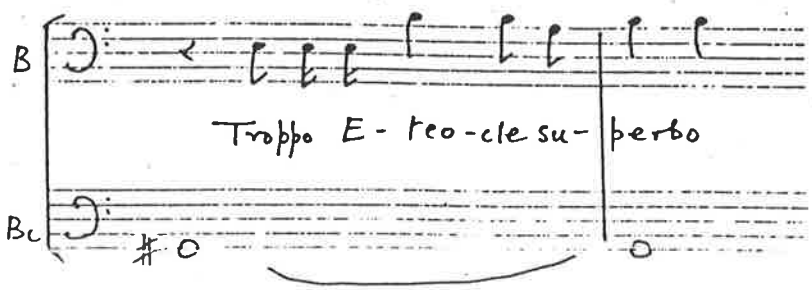


(c) Antigone (m. 53-84)

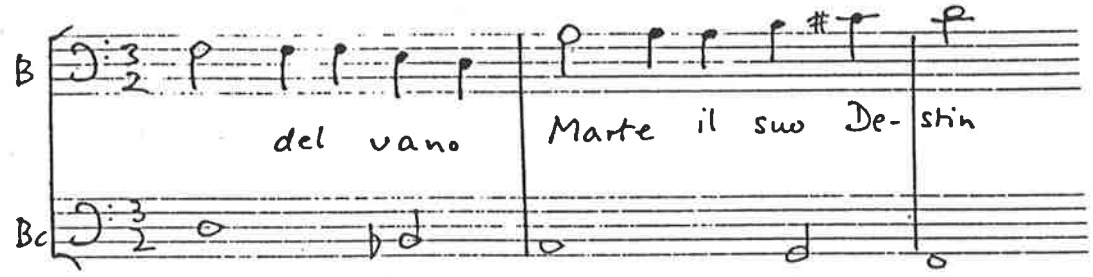
(c^1) (m. 85-91)



1.6 (a) Arbante (m. 1-8) Too proud Eteocle

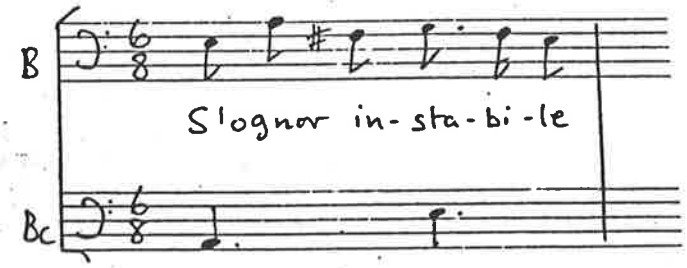


(a[1]) Arbante (m. 9-17) - of vain Mars his fate...'

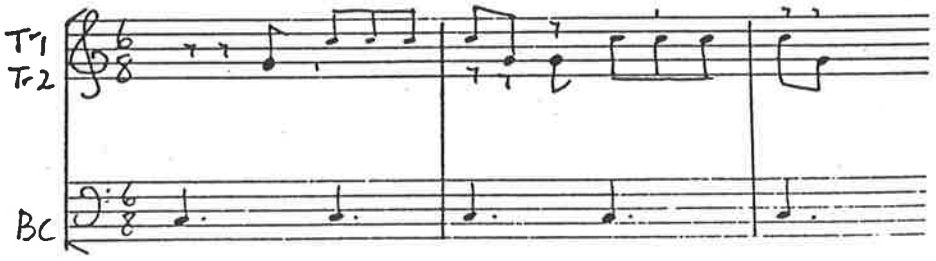


(b) Arbante (m. 18-23) Bosom friend of the ruler

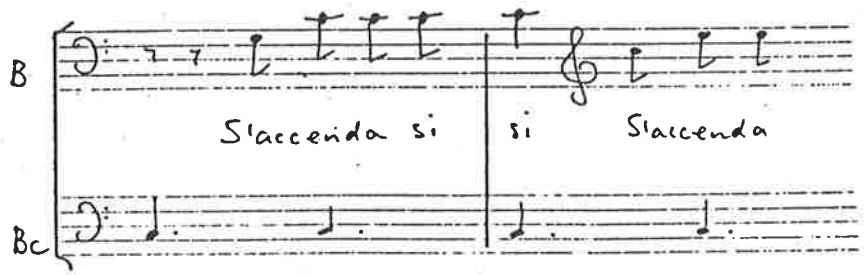
(b[1]) Arbante (m. 24-39) If always unstable



1.7 (a) (m. 1-17) (Tr Tr Bc)

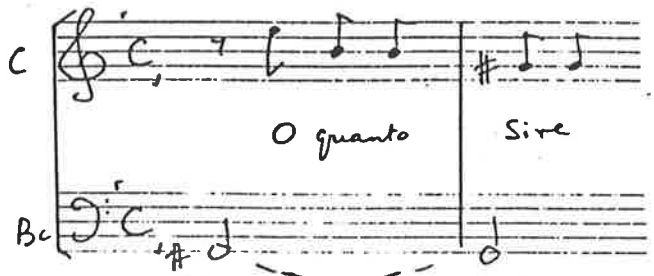


(a[1]) Adrasto/Polinice (m. 18-47) Bestir yourself

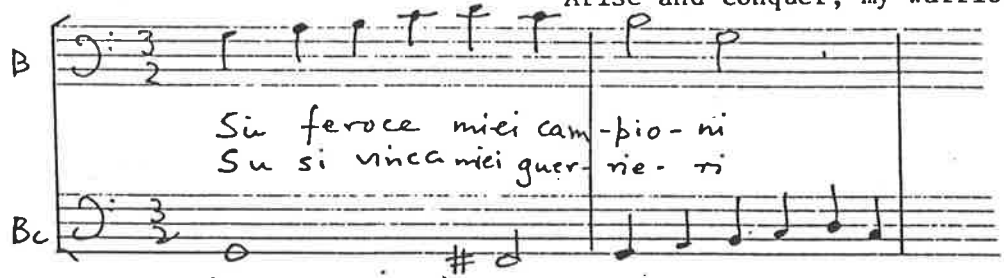


(a[2]) (m. 48-64) = (a)

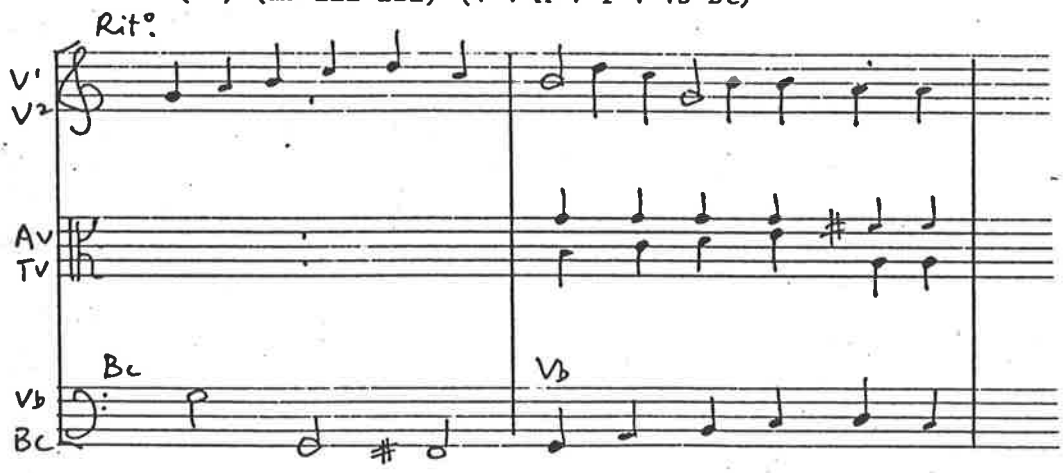
(b) Polinice (m. 65-80) O how much, sir,



(c) Adrasto 9m. 81-111) Arise, my fierce companions
Arise and conquer, my warriors

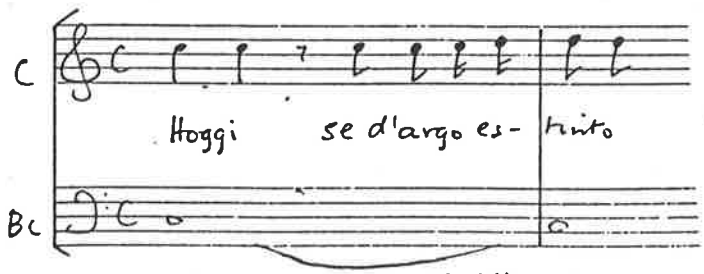


(c^1) (m. 111-121) (V^1V^2A V T V Vb Bc)

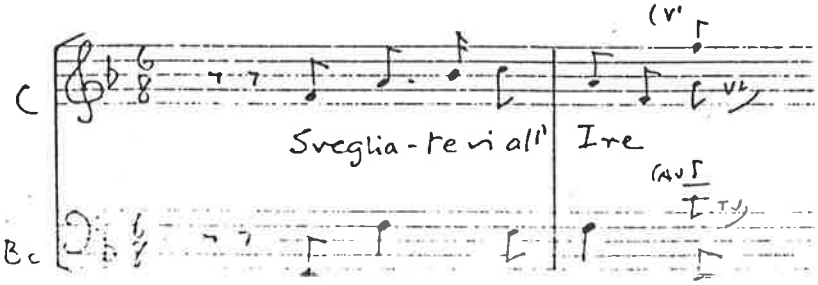


(c^2, c^3) (m. 122-142: 142-152) = (c, c^1)

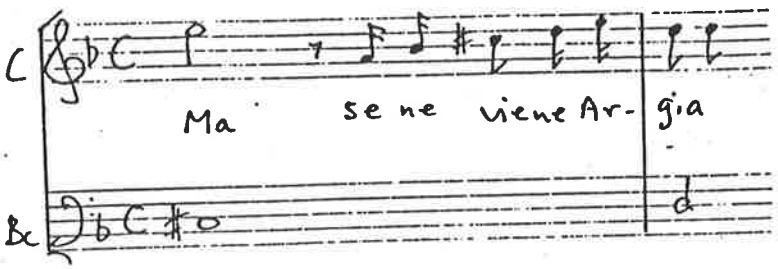
1.8 (a) Polinice (m. 1-13) Today, if of the dead Argive



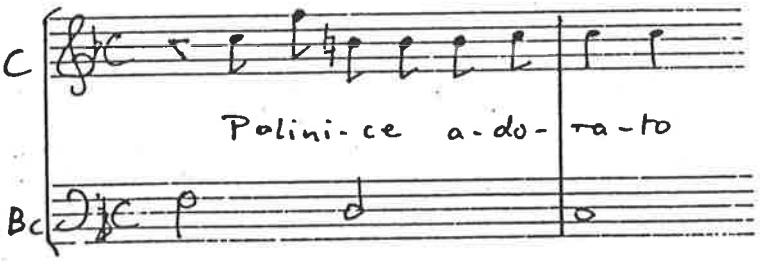
(b) Polinice (m. 14-36) Arouse your wrath (C V^1V^2A V T V Vb Bc)



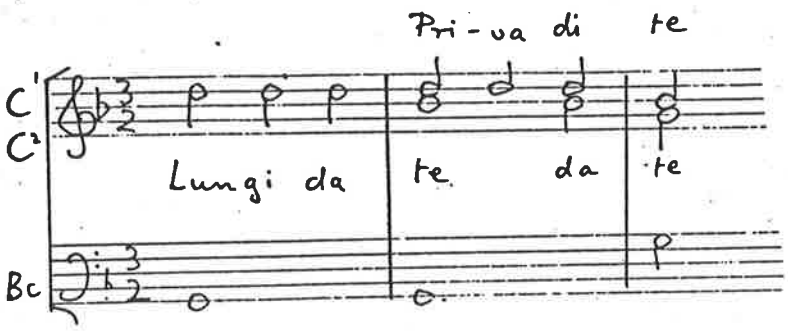
(c) Polinice (m. 37-39) But here comes Argia



1.9 (a) Argia/Silena/Polinice (m. 1-3) Beloved Polinice

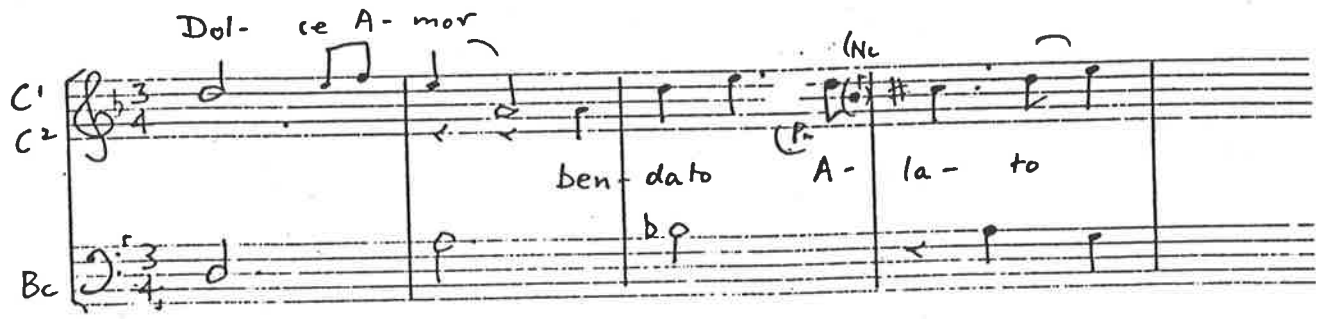


(a[1]) Argia/Polinice (m. 4-19) Far from you/ Without you

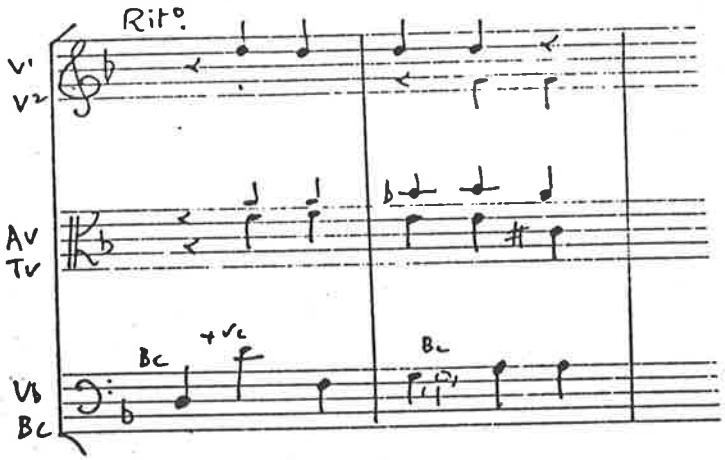


(a[2]) Silena (m. 20-32) O perhaps I will not ever have

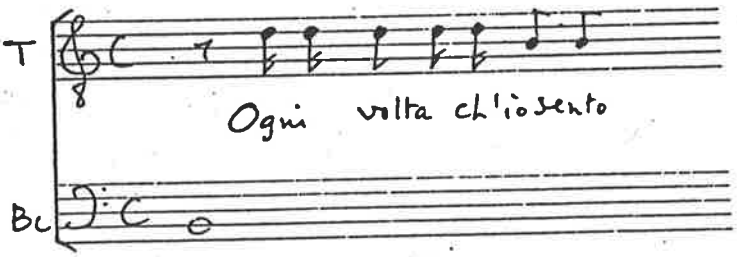
(b) Argia/Polinice (m. 33-103) Sweet love, blind and winged



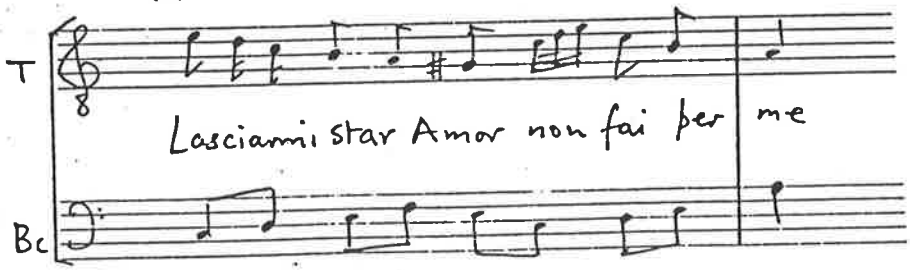
(b¹) (m. 104-116)



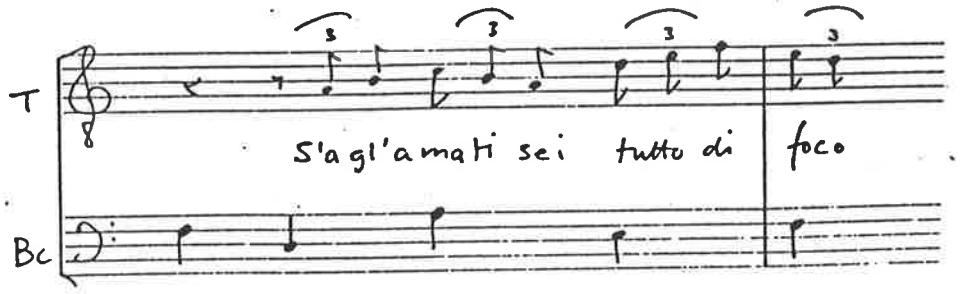
1.10 (a) Silena (m. 1-9) Every time that I feel



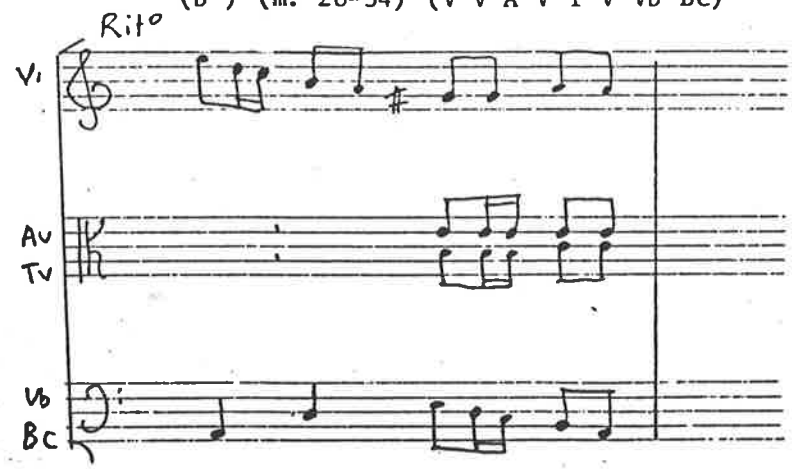
(b) Silena (m. 10-14) Let me be, Love, you have nothing to do with me



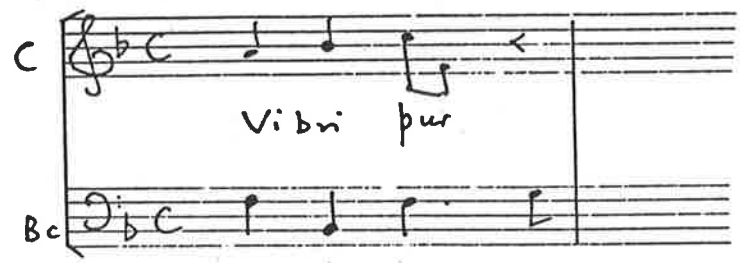
(b[1]) Silena (m. 15-27) If to the loved ones you are all fire



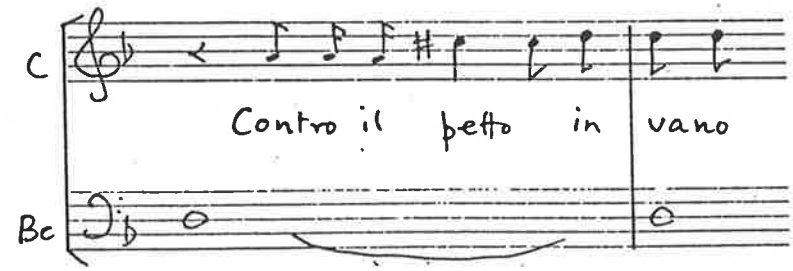
(b[2]) (m. 28-34) (V[1]V[2]A V T V Vb Bc)



1.11 (a) Deifile (m. 1-23) Still you shake



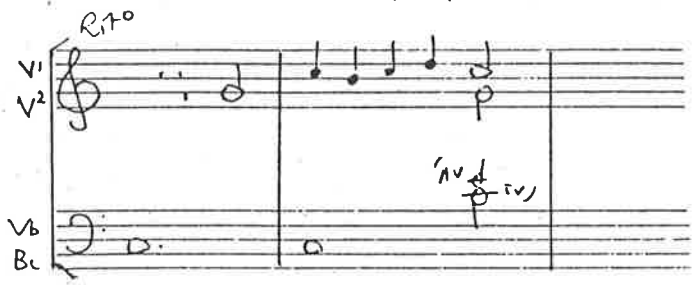
(b) Deifile (m. 24-37) Against my heart in vain



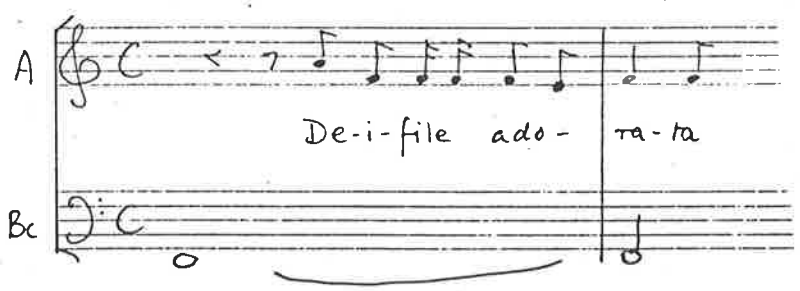
(c) (m. 38-44) (Bc)

(c[1]) Deifile (m. 45-103) Among trumpets

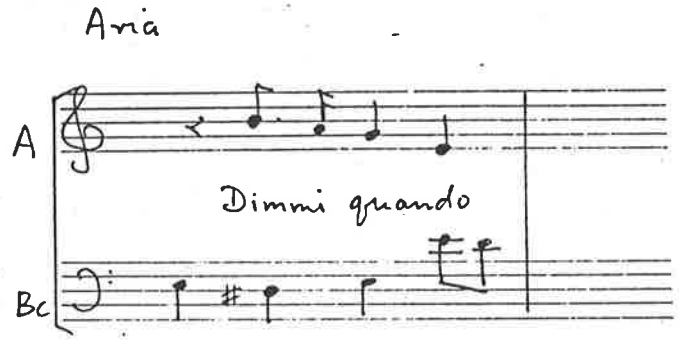
(c^2) (m. 104-111) (V^1V^2A V T V Vb Bc)



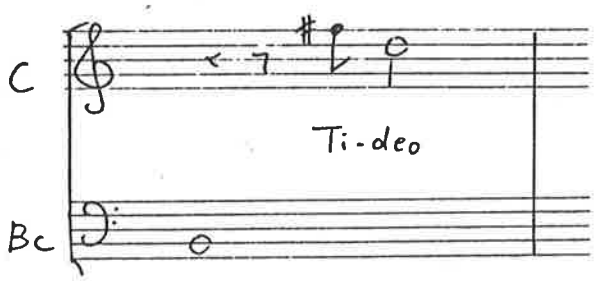
1.12 (a) Tideo/Deifile/Camillo (m. 1-8) Deifile, beloved



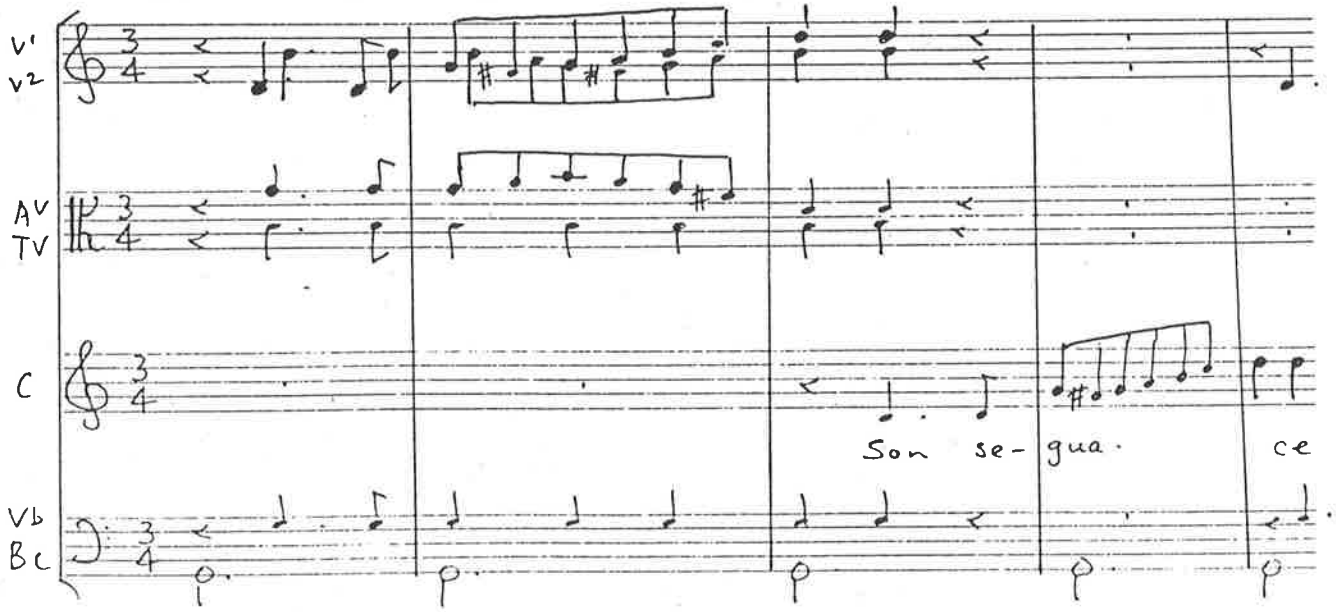
(b) Tideo (m. 9-19) Tell me when



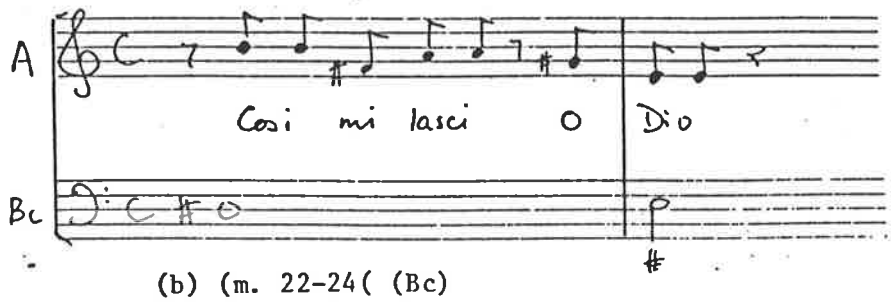
(c) Deifile (m. 20-25)



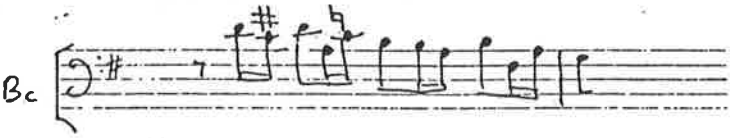
(d) Deifile (m. 26-77) I am a follower, (C V^1V^2A V T V Vb Bc)



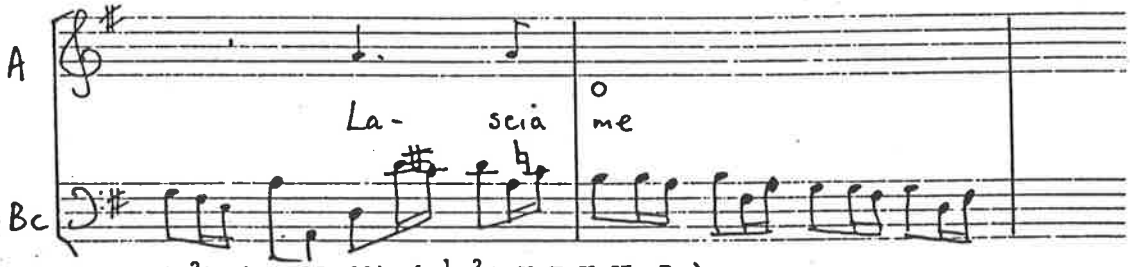
1.13 (a) Tideo/Camillo (m. 1-21) Thus you leave me, O God



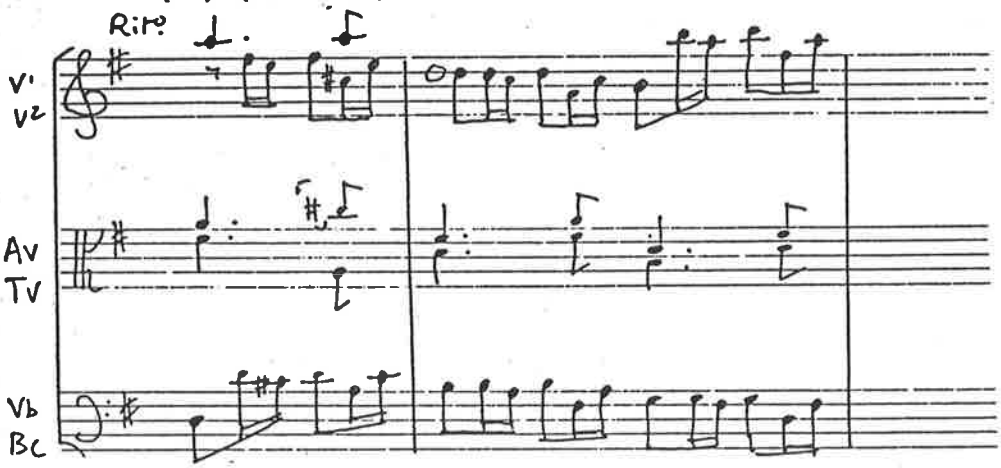
(b) (m. 22-24((Bc)



(b[1]) Tideo (m. 25-55) Leave me

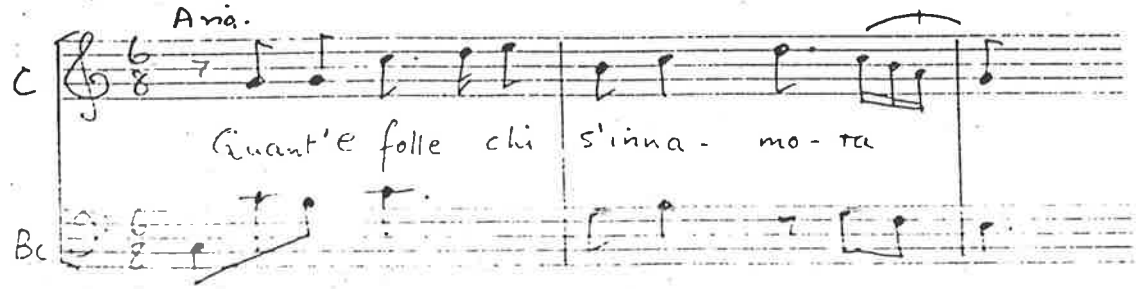


(b[2]) (m. 55-62) (V[1]V[2]A V T V Vb Bc)

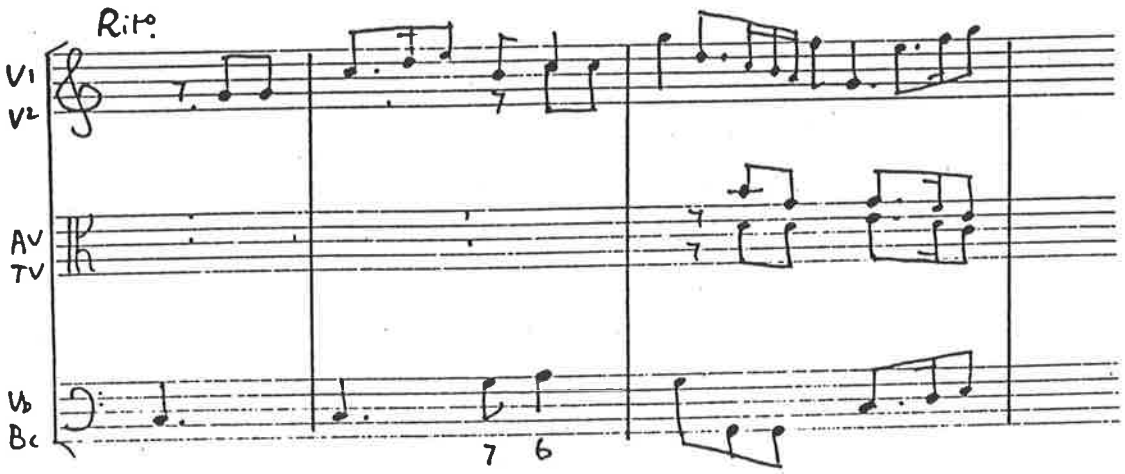


1.14 (a) Eurillo (m. 1-7) Today I have changed my destiny

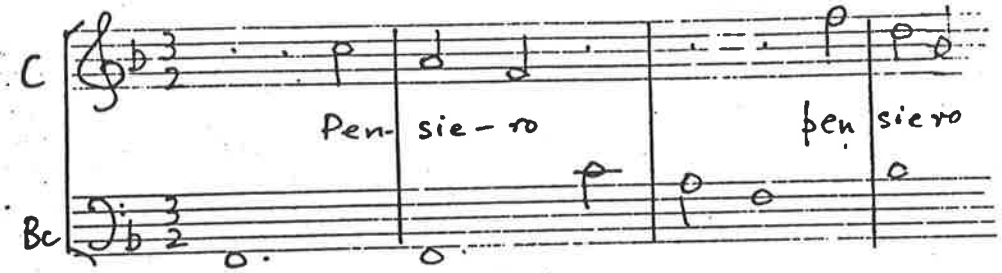
(b) Eurillo (m. 8-35) How foolish it is to love



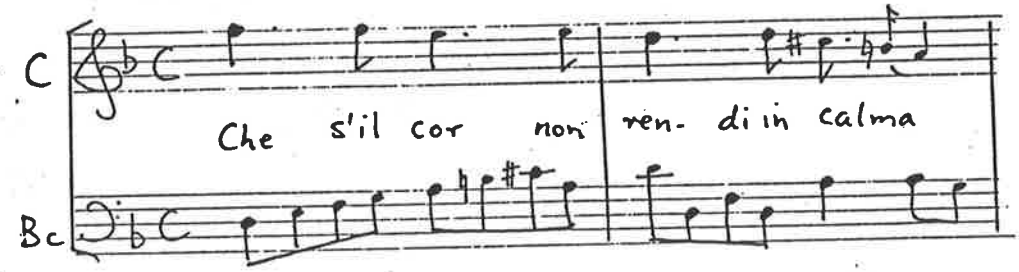
(b[1]) (m. 35-44) ($V^1V^2\Lambda$ V T V Vb Bc)



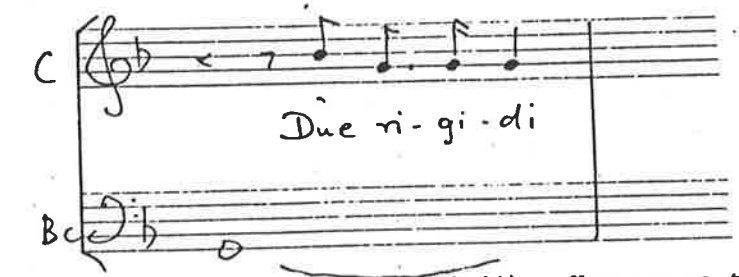
1.15 (a) Eteocle (m. 1-20) Thought



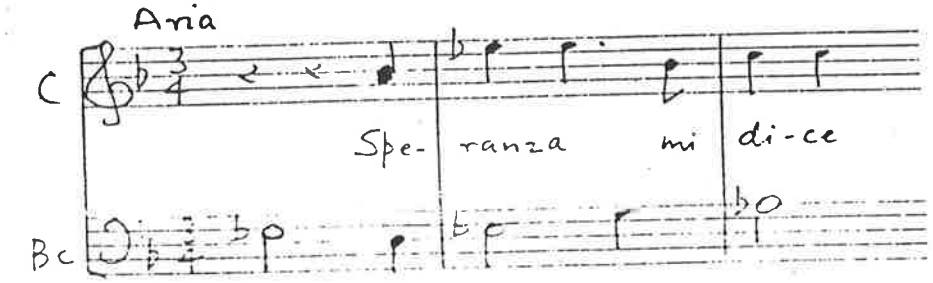
(b) Eteocle (m. 21-28)



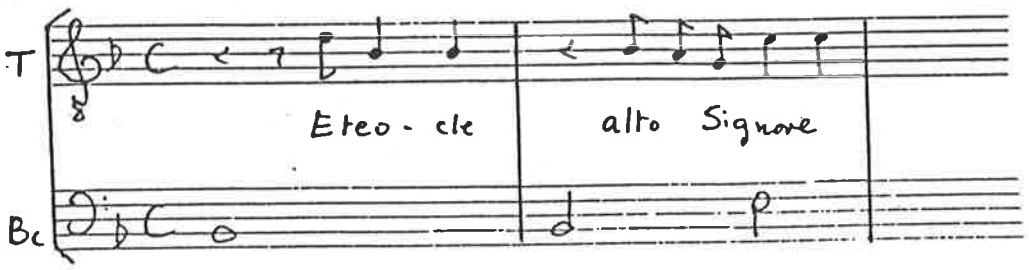
(c) Eteocle (m. 29-35) Two obstinate people



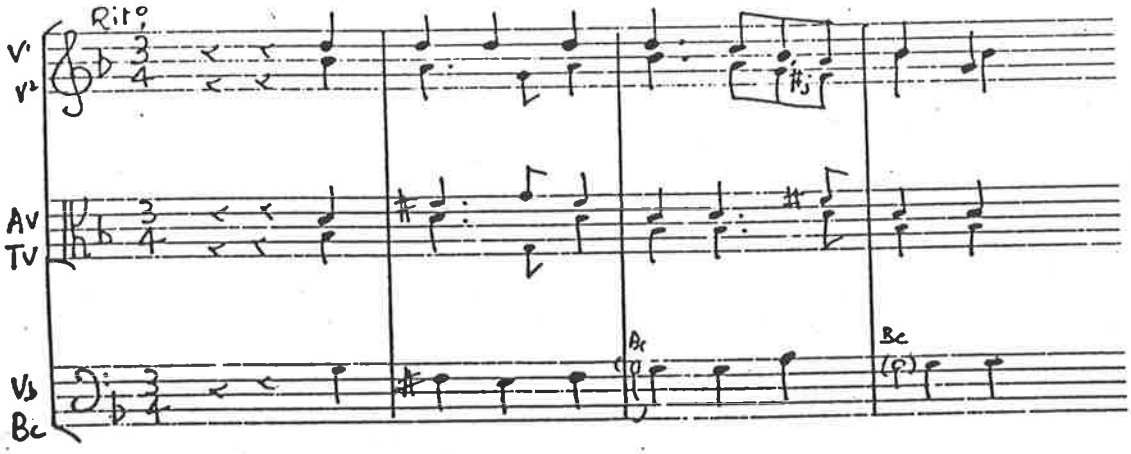
(d) Eteocle (m. 36-64) Hope says to me:



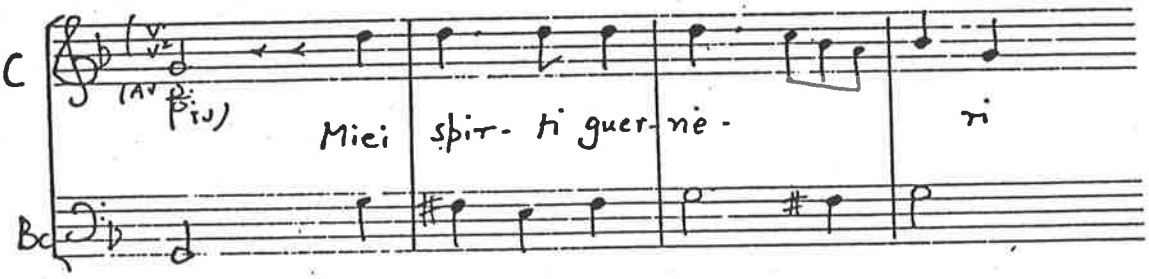
1.16 (a) Cleonte/Eteocle (m. 1-21) Eteocle, high lord,



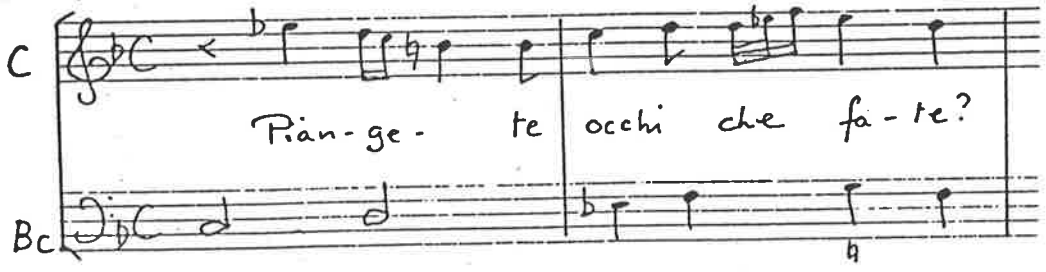
(b) (m. 22-29) (V^1V^2A V T V Vb Bc)



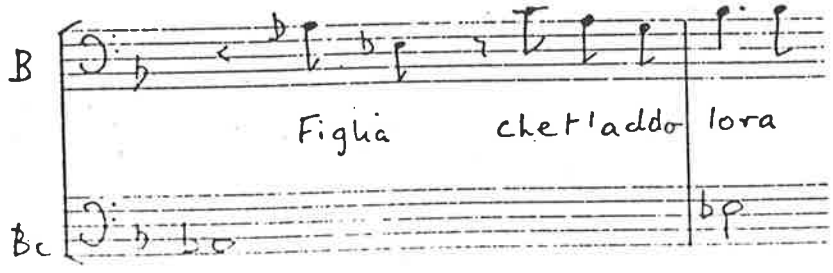
(b^1) Eteocle (m. 30-95) My warring spirits (C V^1V^2A V T V Vb Bc)



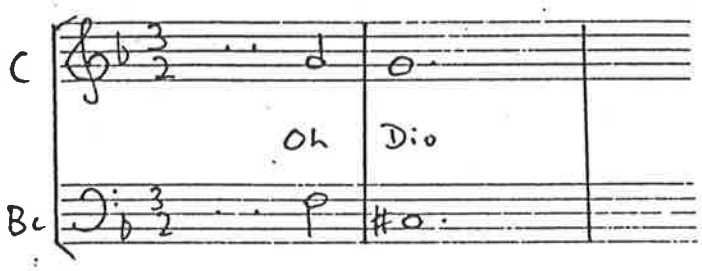
1.17 (a) Antigona/Arbante (m. 1-21) Eyes, why are you weeping?



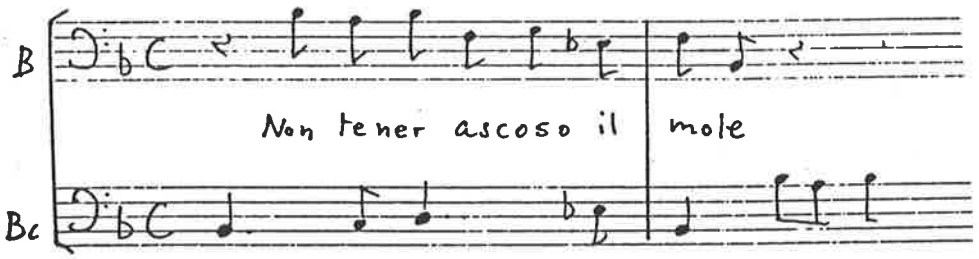
(b) Arbante (m. 22-27) Daughter, what makes you grieve?



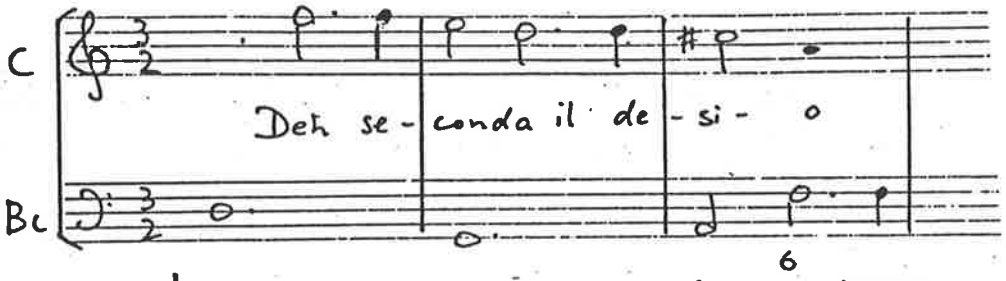
(b[1]) Antigona (m. 28-37)



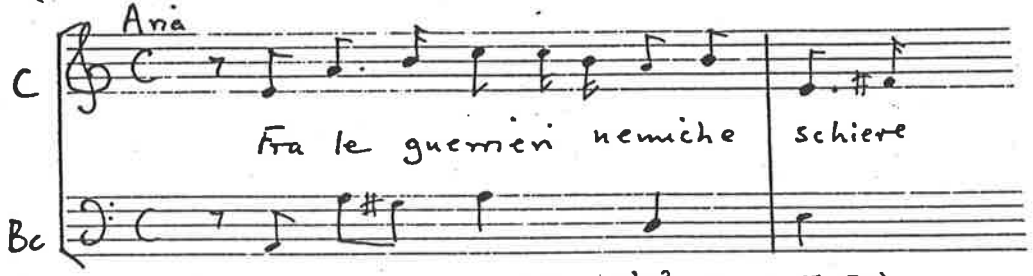
(c) Arbante (m. 38-91) Do not keep the burden secret



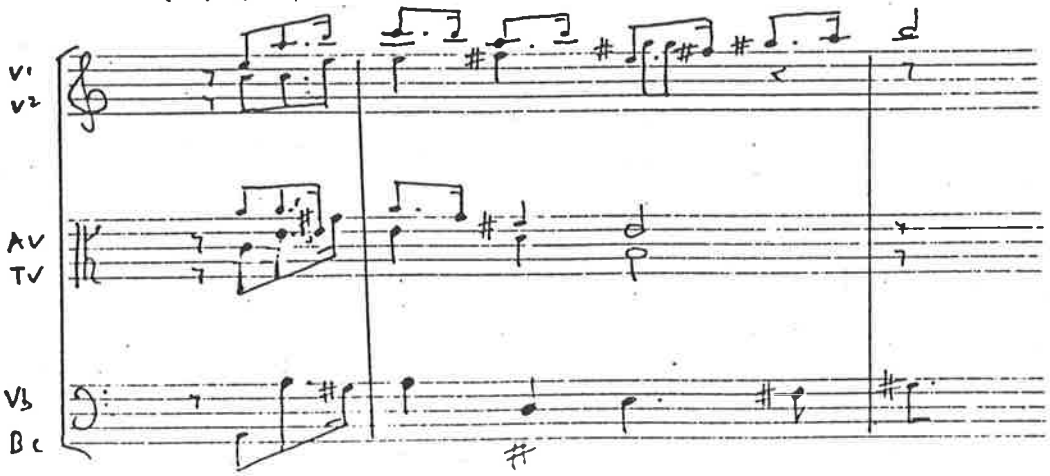
(c[1]) Antigona (m. 92-105) Oh, follow the desire



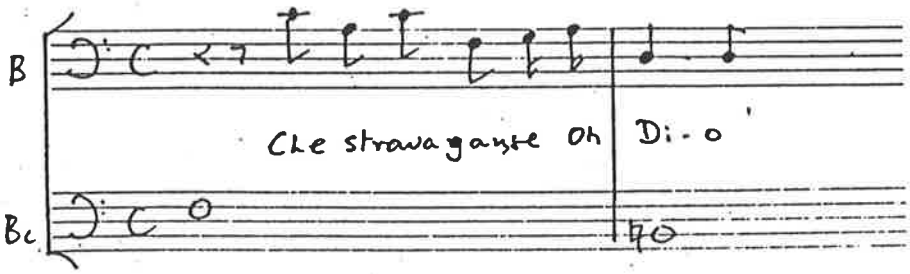
(d) Antigona (m. 106-122) Among the enemy troops



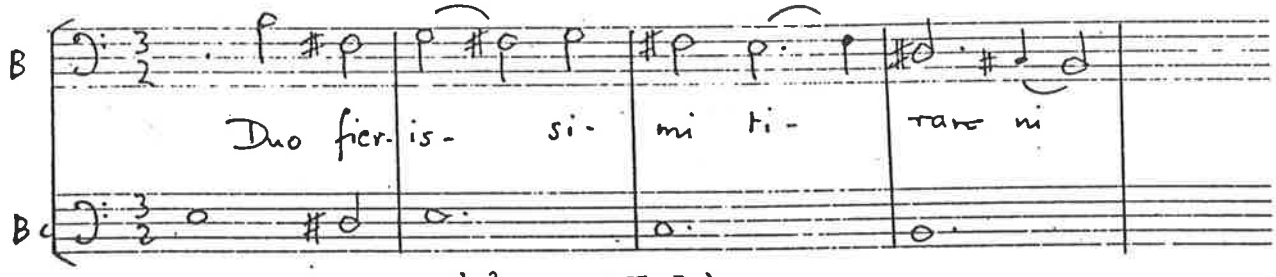
(d[1]) (m. 122-125: 126-131) (V[1]V[2]A V T V Vb Bc)



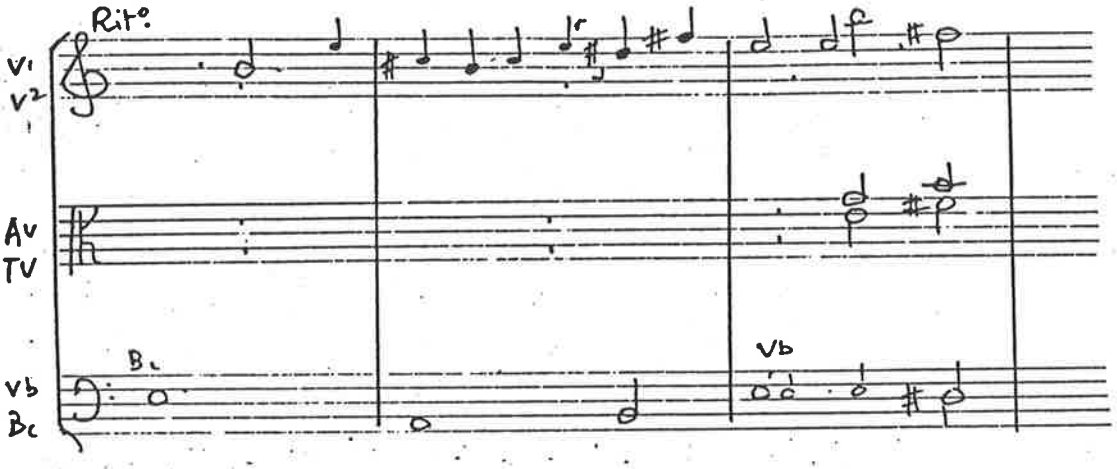
1.18 (a) Arbante (m. 1-6) How strange, O God



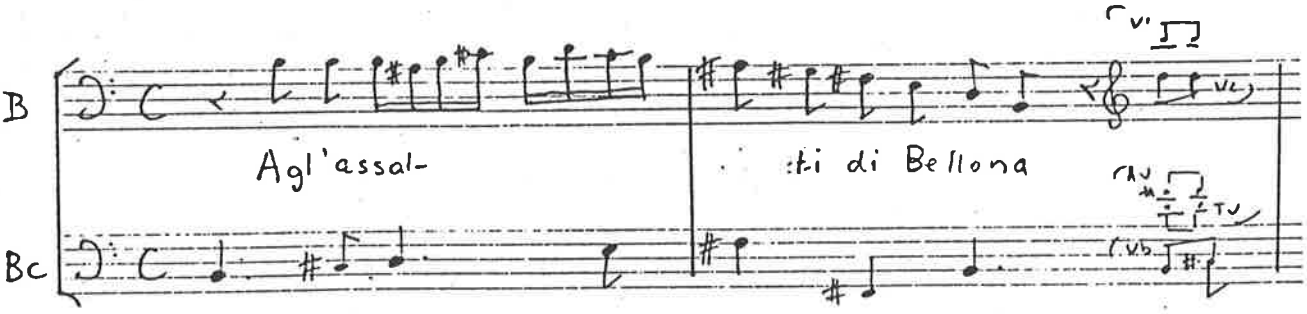
(b) Arbante (m. 7-63) Two most proud tyrants



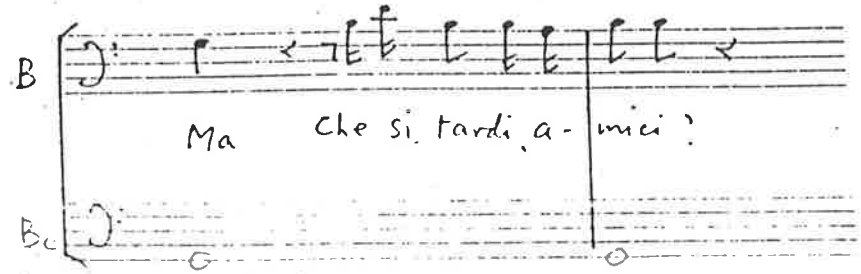
(b[1]) (m. 64-76) (V^1V^2A V T V Vb Bc)



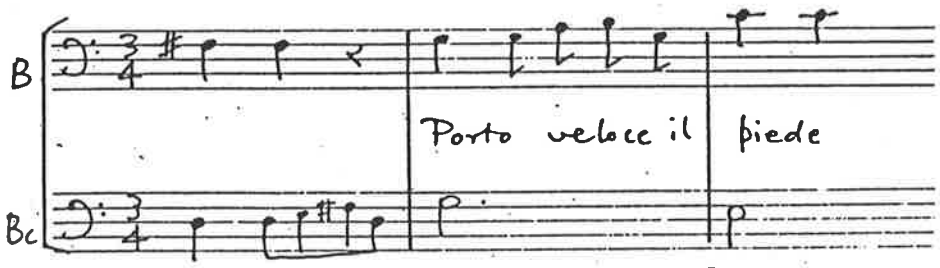
1.19 (a) Adrasto/Deifilo/Polinice/Tideo (m. 1-21) To the assaults of warfare
(B V^1V^2A V T V Vb Bc)



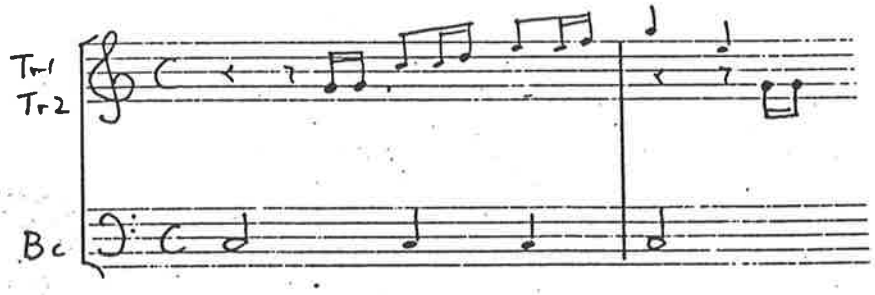
(b) Adrasto (m. 22-25) But what delays you, friends?



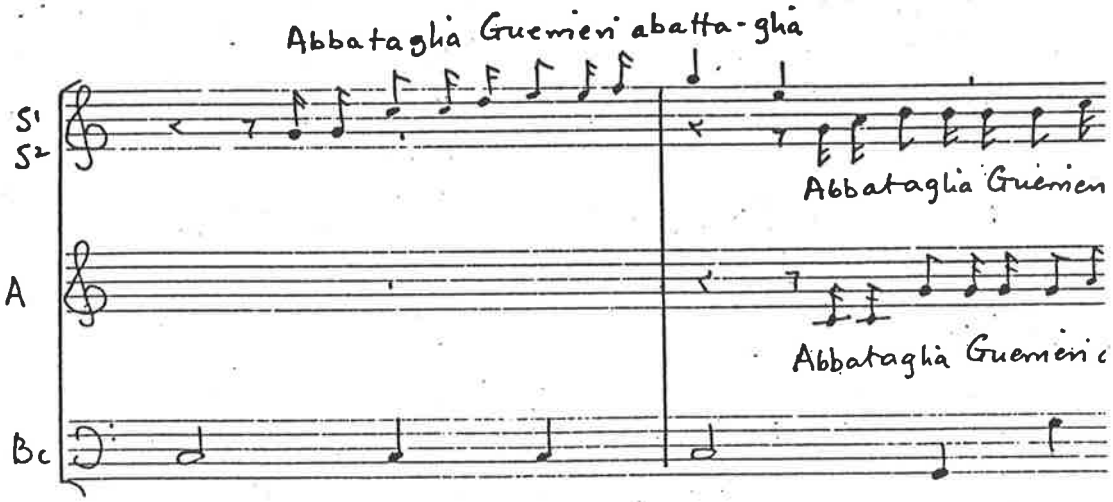
(b[1]) Adrasto (m. 26-35) I go quickly



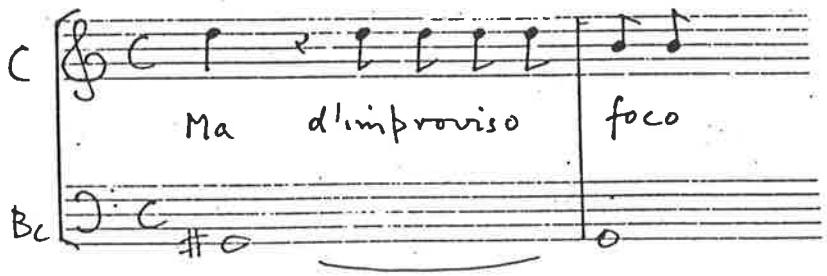
1.20 (a) Deifile/Polinice/Tideo (m. 1-5) (Tr[1], Tr[2], Bc)



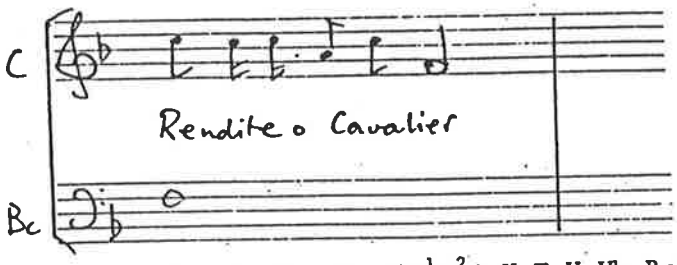
(a[1]) Coro, (m. 6-41) To war, soldiers ($S^1S^2A\ Tr^1Tr^2Bc$)



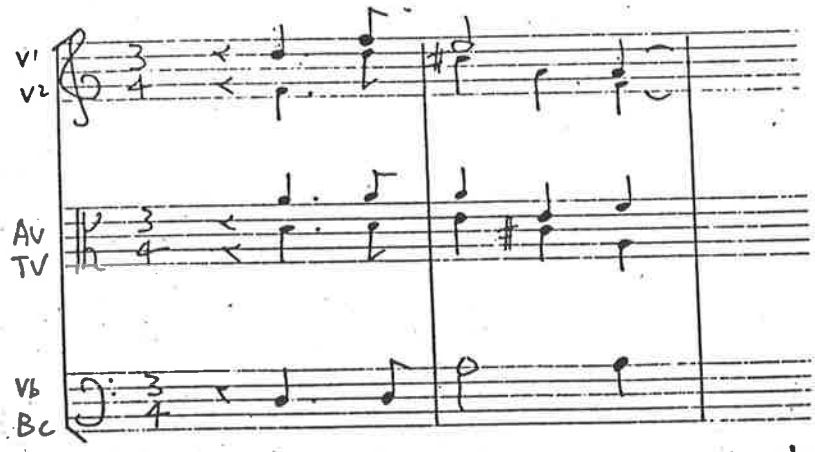
(b) Deifile (m. 42-46) But of sudden pain



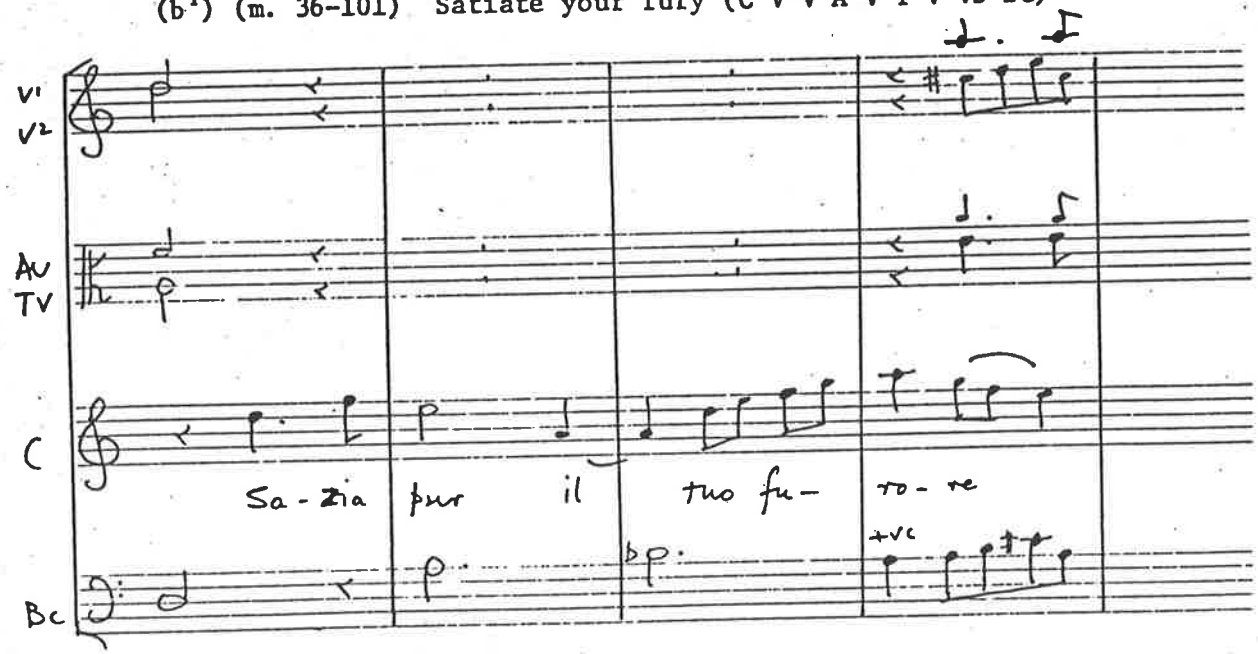
1.21 (a) Eteocle/Deifile/Tideo (m. 1-28) Render, cavalier



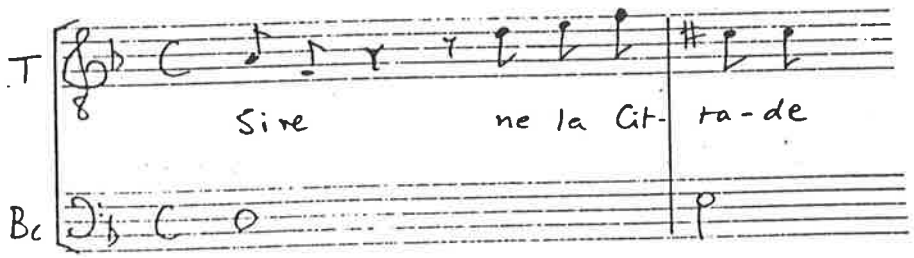
(b) (m.24-25) (V^1V^2A V T V Vb Bc)



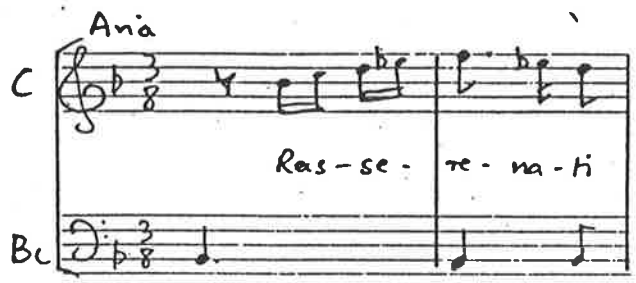
(b^1) (m. 36-101) Satiate your fury (C V^1V^2A V T V Vb Bc)



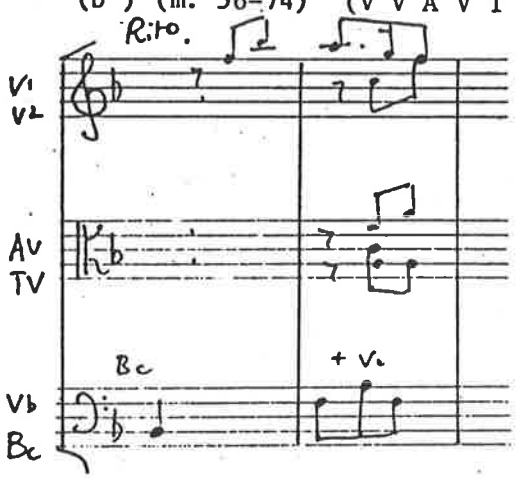
1.22 (a) Cleonte/Eteocle (m. 1-11) Sir, in the fortress



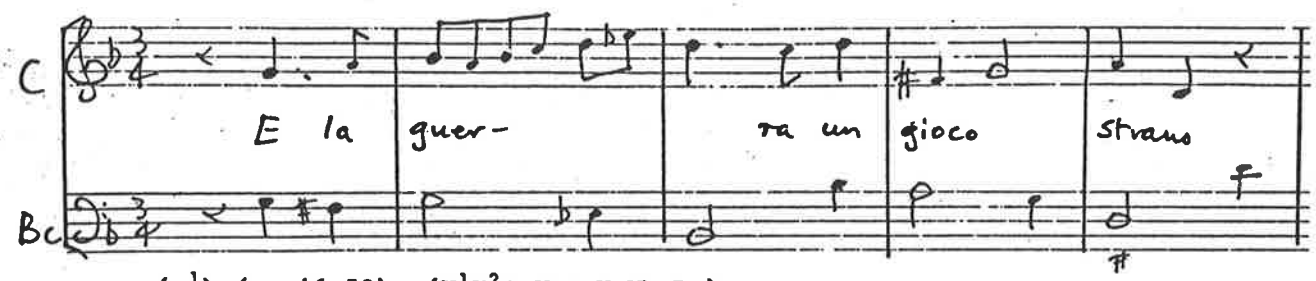
(b) Eteocle (m. 12-15: 16-55) Calm yourself



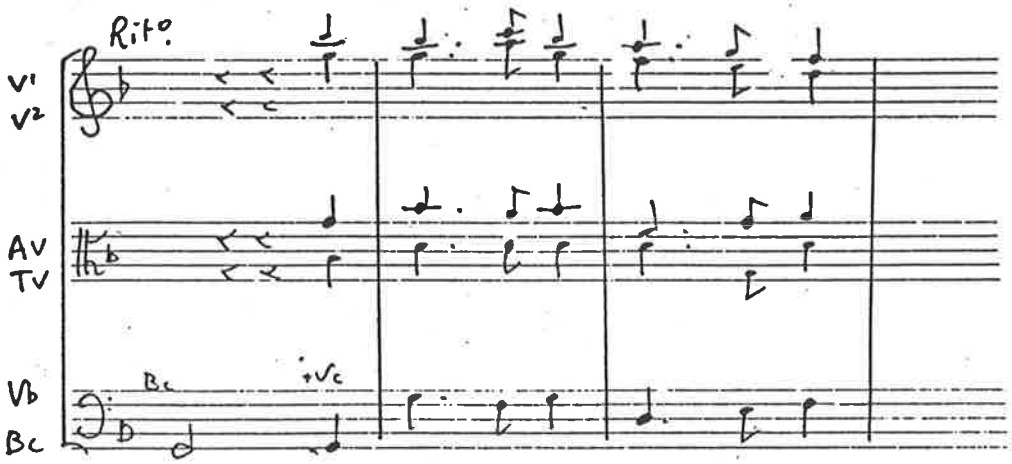
(b^1) (m. 56-74) (V^1V^2A V T V Vb Bc)



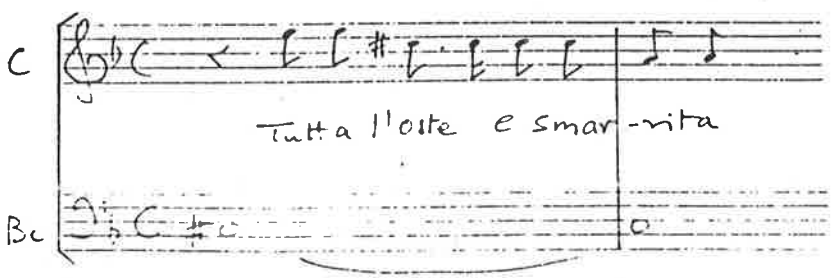
1.23 (a) Eurillo (m. 1-46) War is a strange game



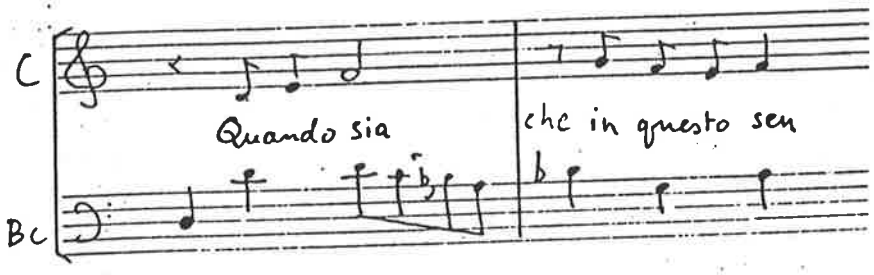
(a^1) (m. 46-59) (V^1V^2A V T V Vb Bc)



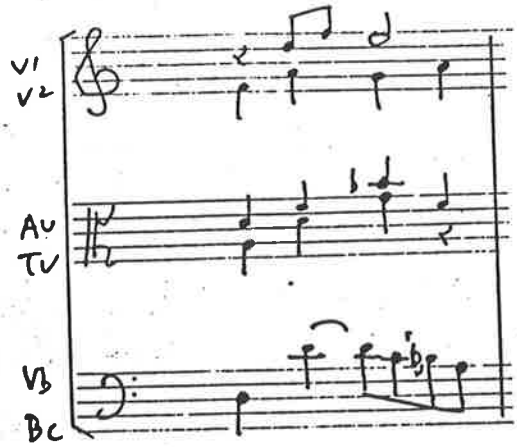
(b) Eurillo/Tideo (m. 60-96) All the host is lost



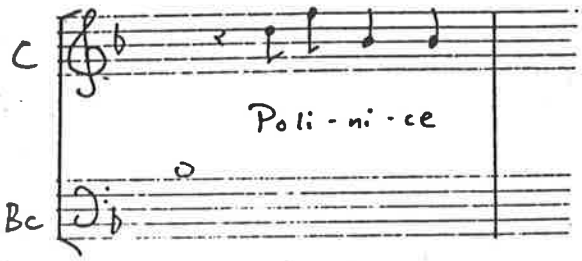
(c) Tideo (m. 97-117) When it may be, that in this bosom



(d[1]) (m. 118-125) (V^1V^2A V T V Vb Bc)

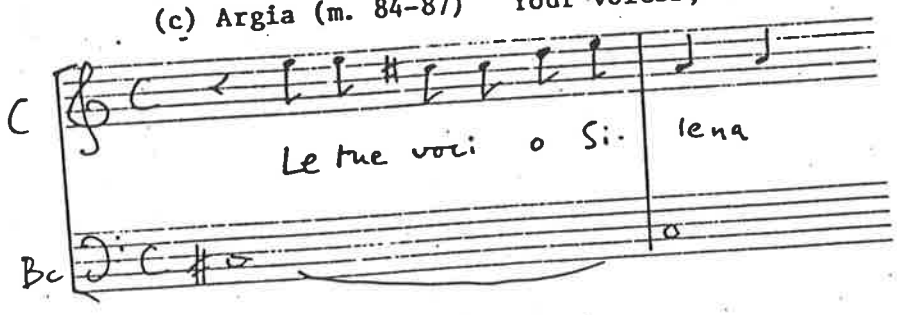


1.24 (a) Argia/Silene (m. 1-11)

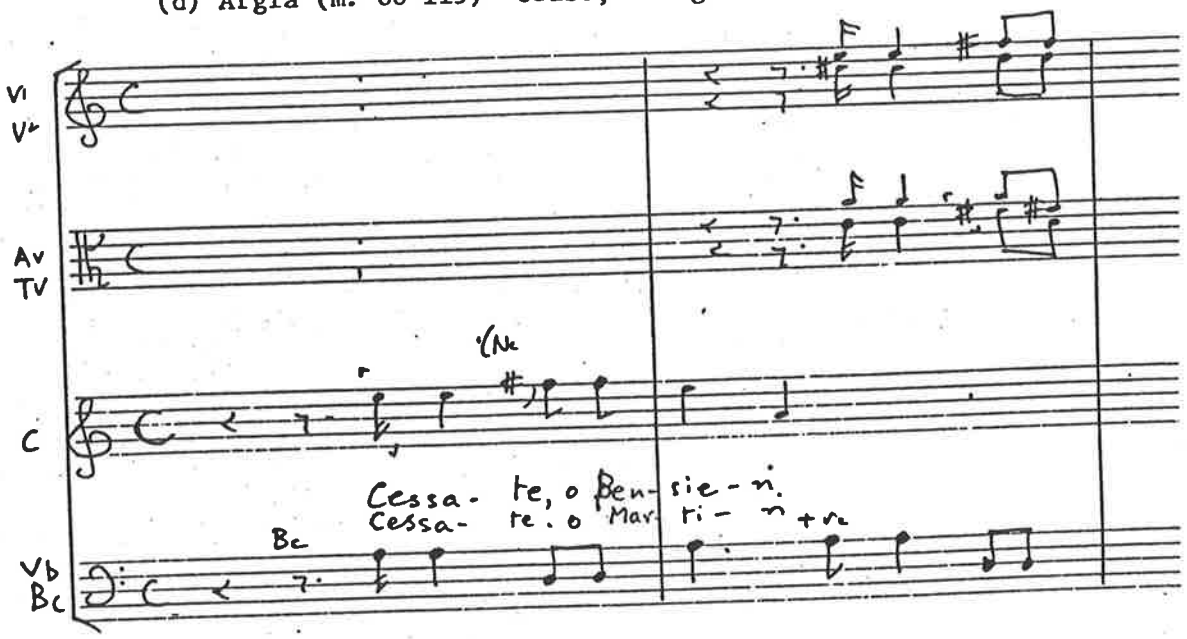


(b) Silena (m. 12-83) One should not abandon hope

(c) Argia (m. 84-87) Your voices, O Silena



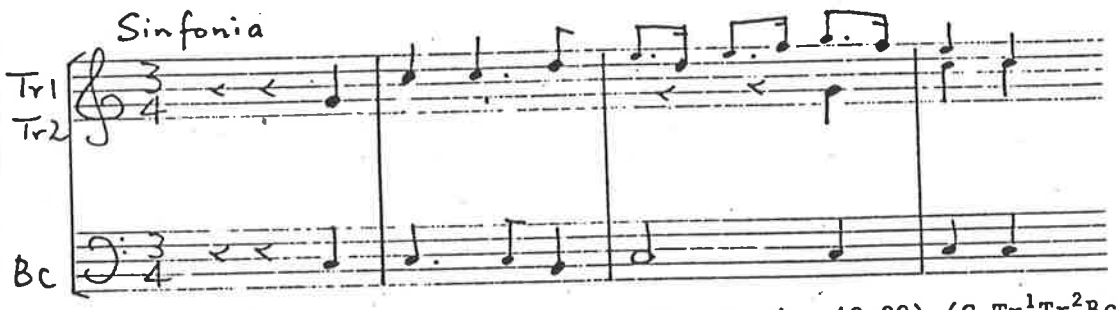
(d) Argia (m. 88-115) Cease, thoughts (C V^1V^2A V T V Vb Bc)



Segue il Ballo di Soldati e Cavalieri

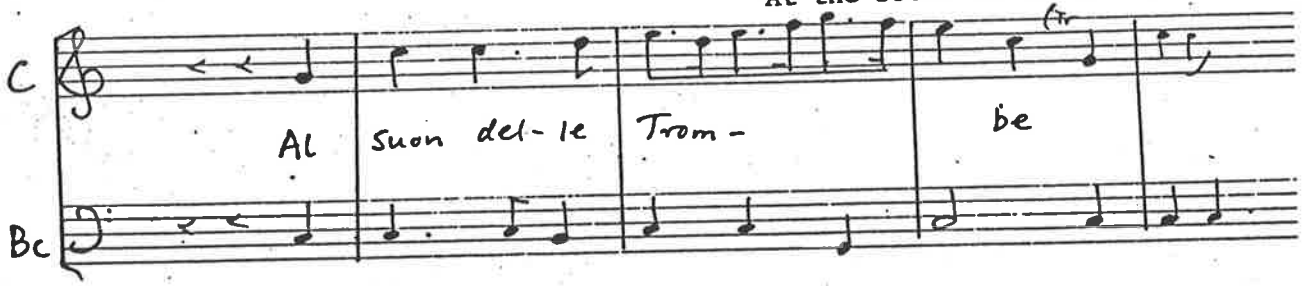
ATTO SECONDO

2.1 (a) (m. 1-48) ($Tr^1Tr^2V^1\dot{V}^2A$ V T V Vb Bc)



(a^1) Eteocle/Deifile/Polinice/Cleonte (m. 49-99) (C Tr^1Tr^2Bc)

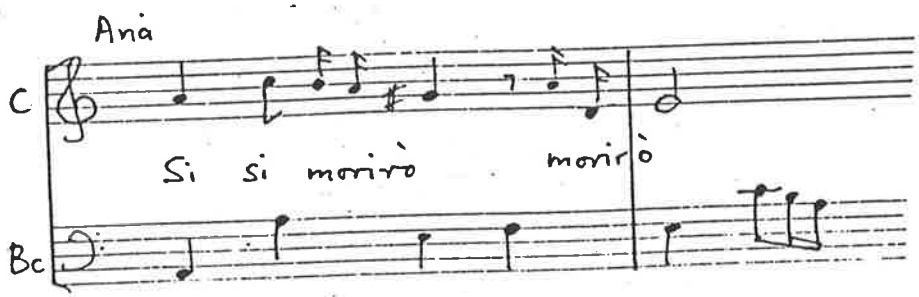
At the sound of the trumpet



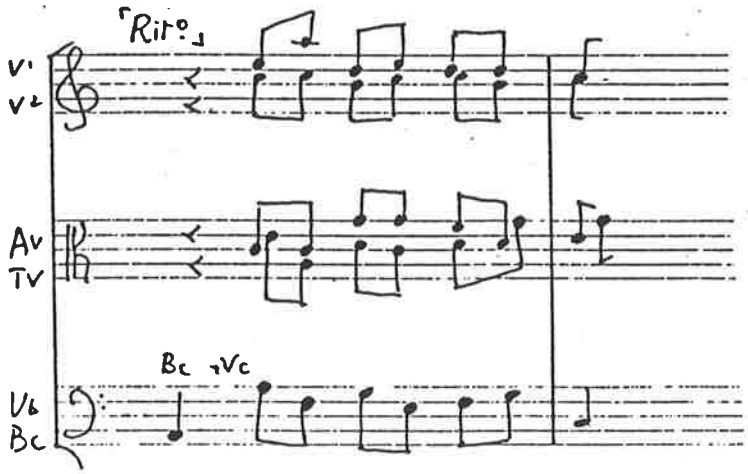
(a^2) (m. 100-148) = (a)

(b) Eteocle (m. 149-182) The reckless brow

(c) Polinice (m. 183-195) Yes, I shall die

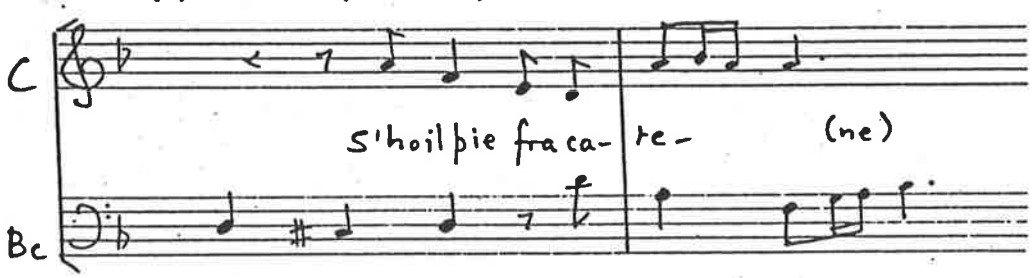


(c[1]) (m. 196-201) (V[1]V[2]A V T V Vb Bc)

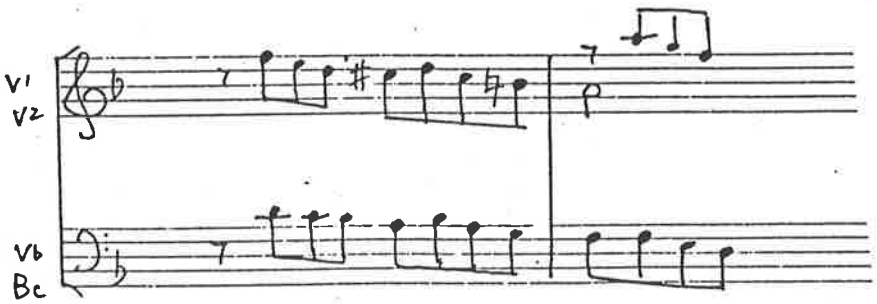


2.2 (a) Eteocle / Deifila (m. 1-21) To you, fair warrior

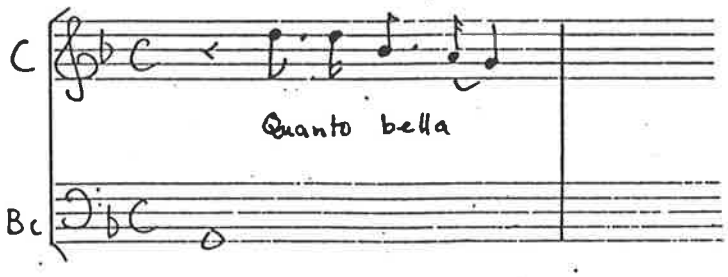
(b) Deifila (m. 22-45) If I am bound



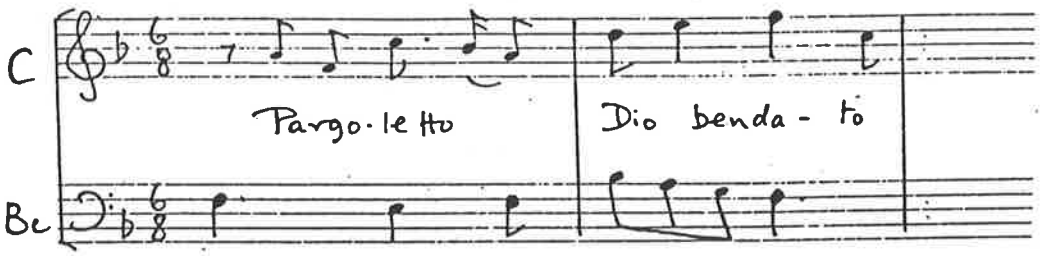
(b[1]) (m. 46-53) (V[1]V[2]A V T V Vb Bc)



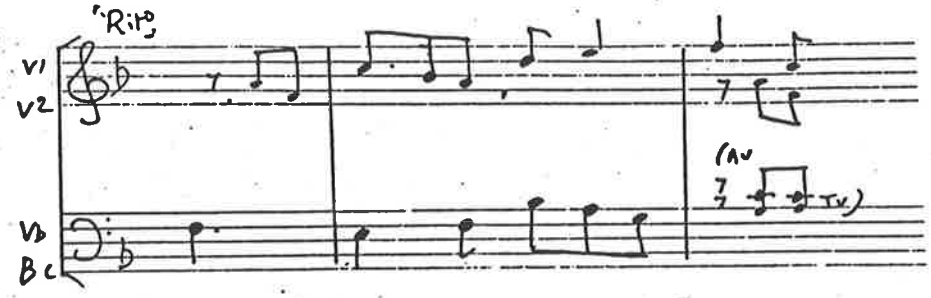
2.3 (a) Eteocle (m. 1-7) How much beauty



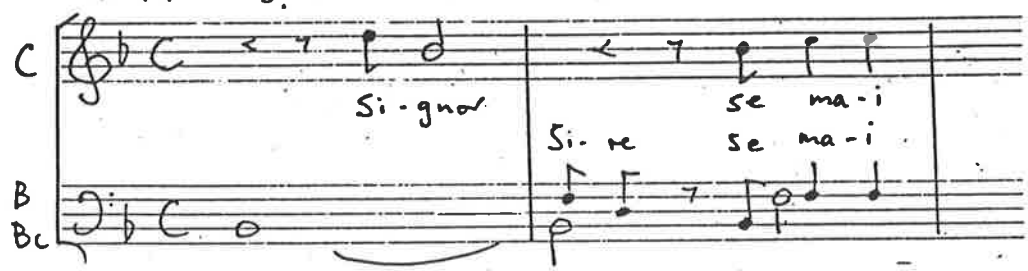
(b) Eteocle (m. 8-29) Blindfold child god



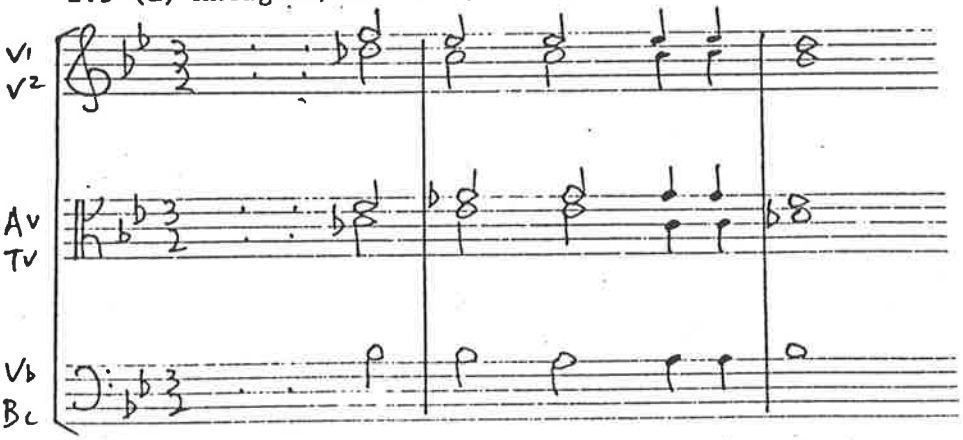
(b[1]) (m. 30-39) (V^1V^2A V T V Vb Bc)



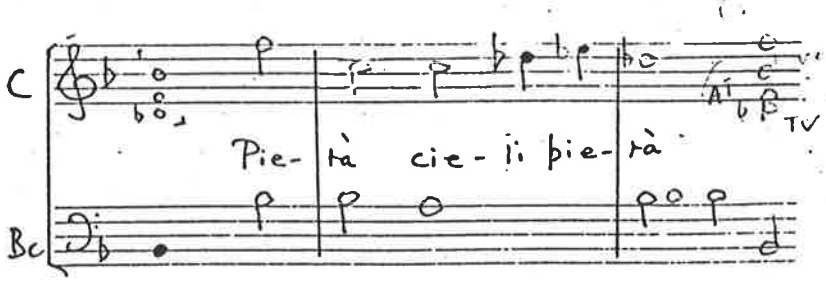
2.4 (a) Antigone/Arbante/Eteocle (m. 1-29) Sir, if ever



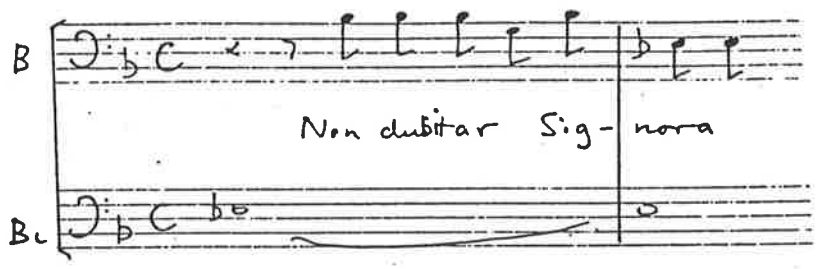
2.5 (a) Antigone/Arbante (m. 1-5) (V^1V^2A V T V Vb Bc)



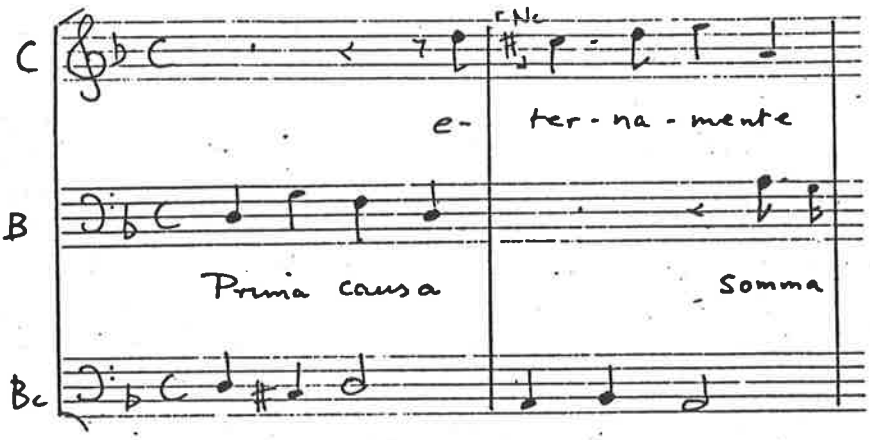
(a[1]) Antigone (m.6-37) Have pity, heavens



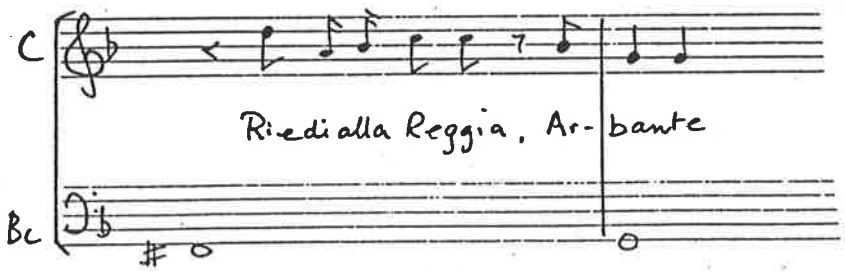
(b) Arbante (m. 38-43) Do not doubt, madam



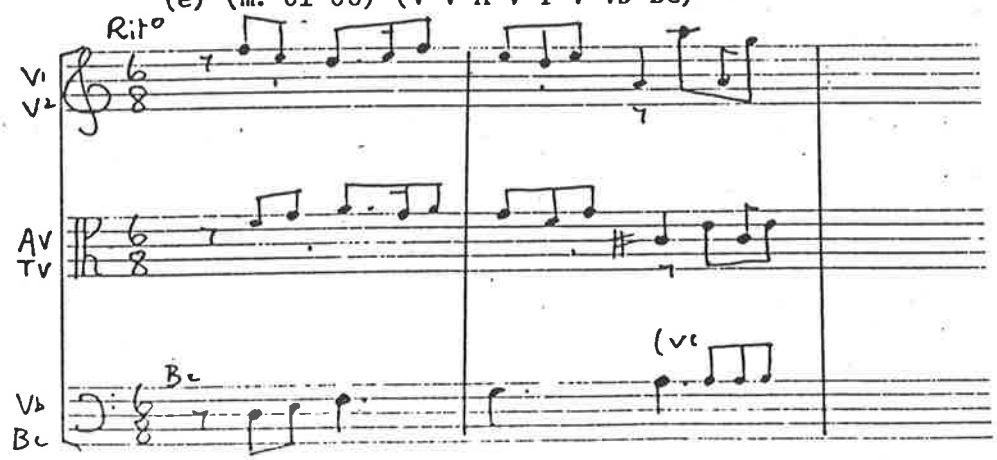
(c) Antigone/Arbante (m. 44-55) Prime cause; externally..., the height...



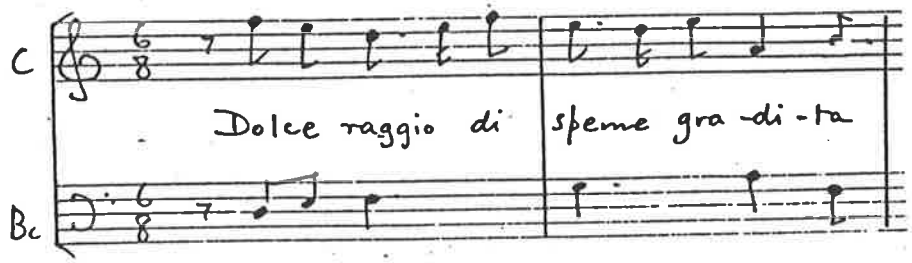
(d) Antigone (m. 56-60) You laugh at the royal palace, Arbante



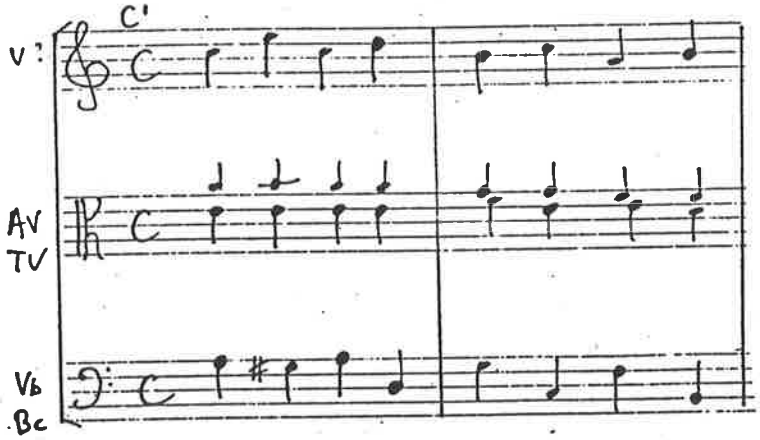
(e) (m. 61-68) (V^1V^2A V T V Vb Bc)



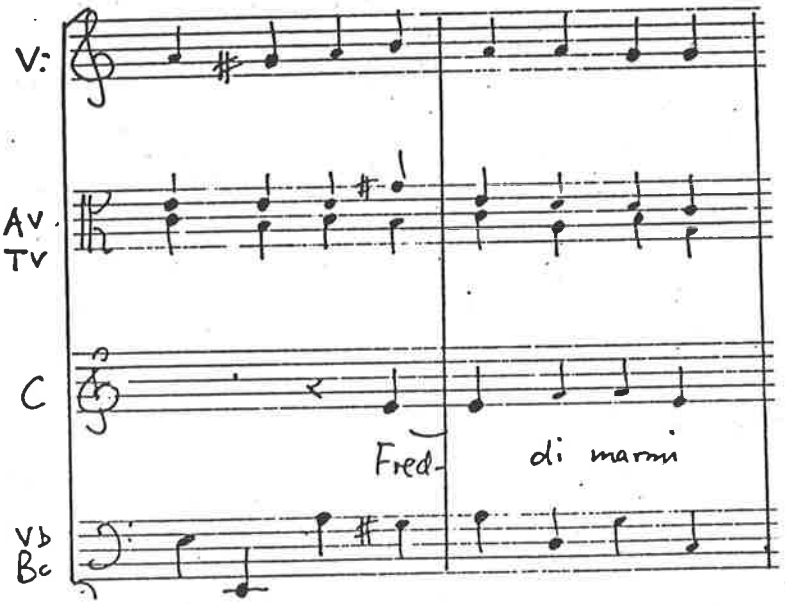
(e[1]) Antigone (m. 69-93) Sweet ray of welcome hope



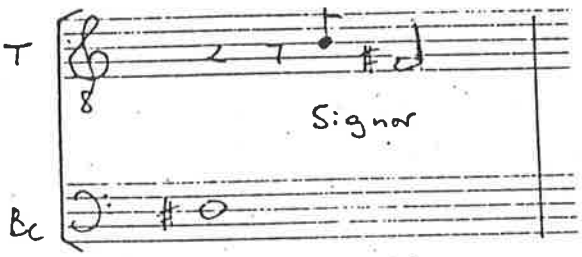
2.6 (a) Polinice/Cleonte (m. 1-3) (V A V T V Vb Bc)



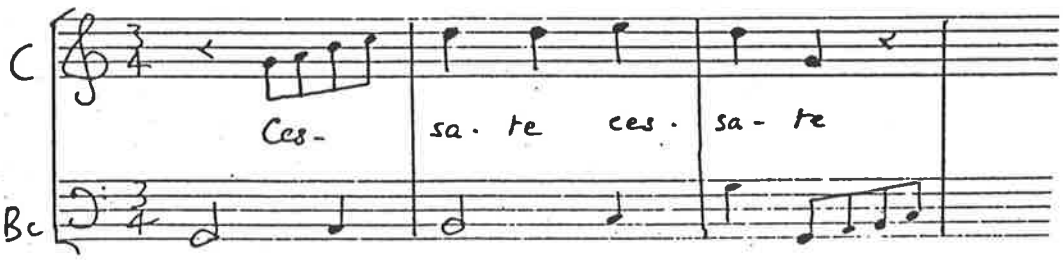
(a[1]) Polinice (m. 4-39) (C V A V T V Vb Bc) Cold marble



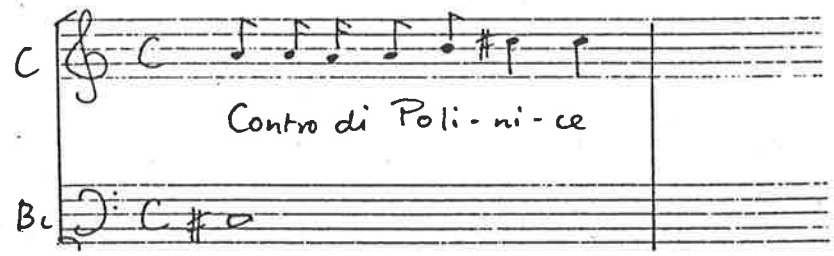
(b) Cleonte (m. 40-49)



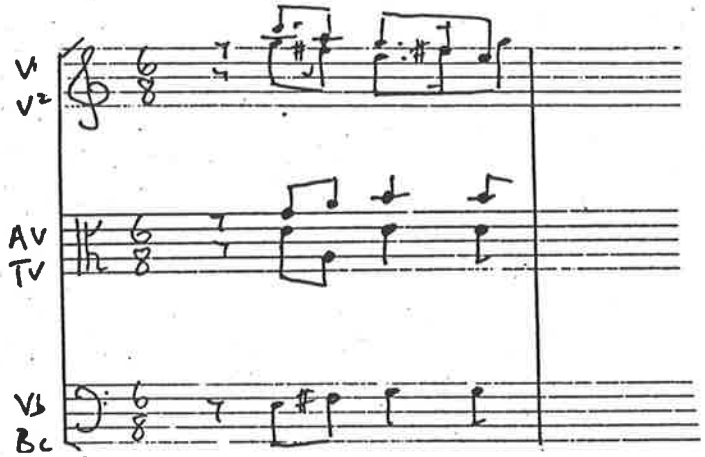
2.7 (a) Antigona/Arbante (m. 1-38) Cease



(b) Antigona (m. 39-50) Against Polinice

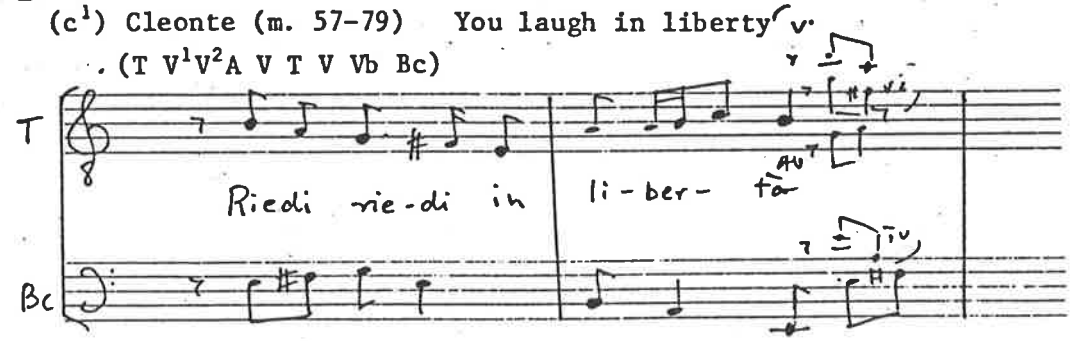


(c) (m. 51-56) (V^1V^2A V T V Vb Bc)

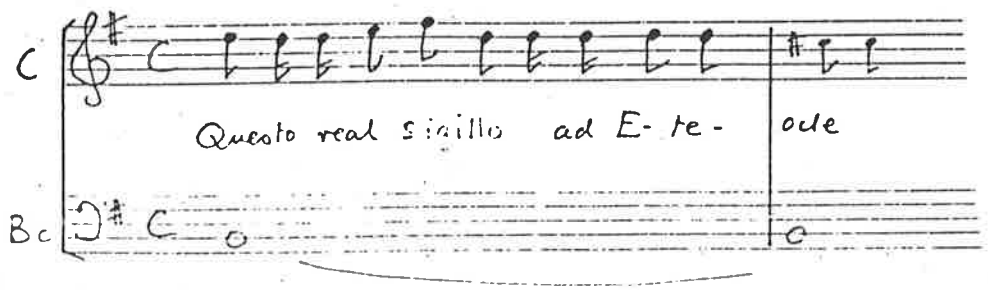


(c^1) Cleonte (m. 57-79) You laugh in liberty

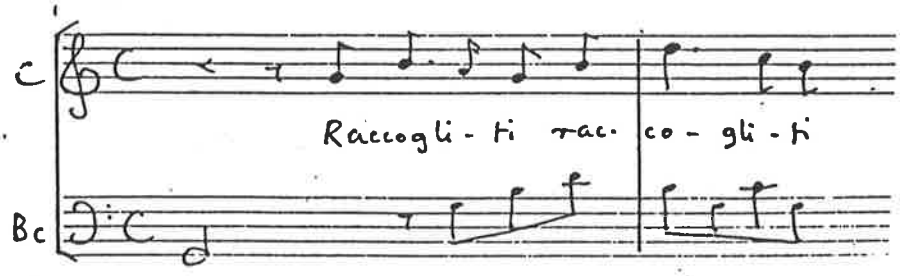
(T V^1V^2A V T V Vb Bc)



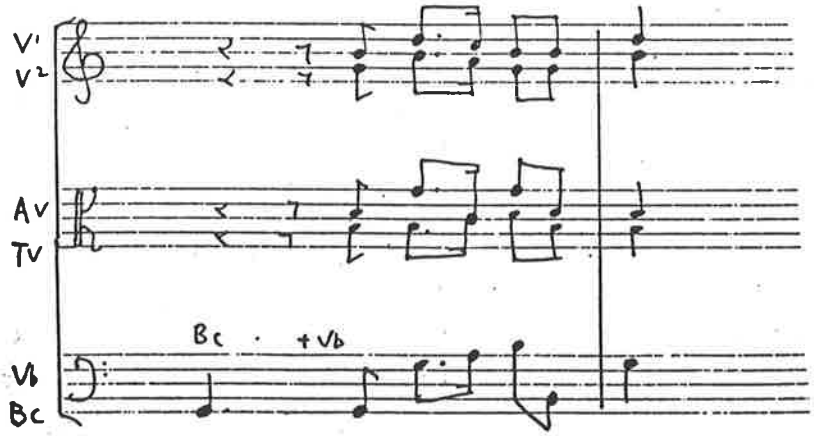
2.8 (a) Antigona/Polinice/Arbante (m.1-4) This royal seal to Eteocle...



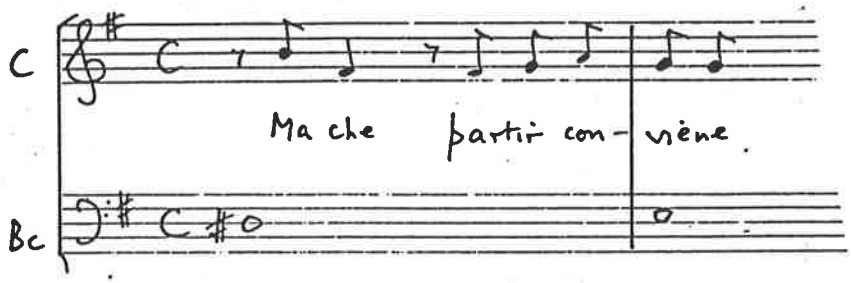
(b) Polinice (m. 5-20) Gather up



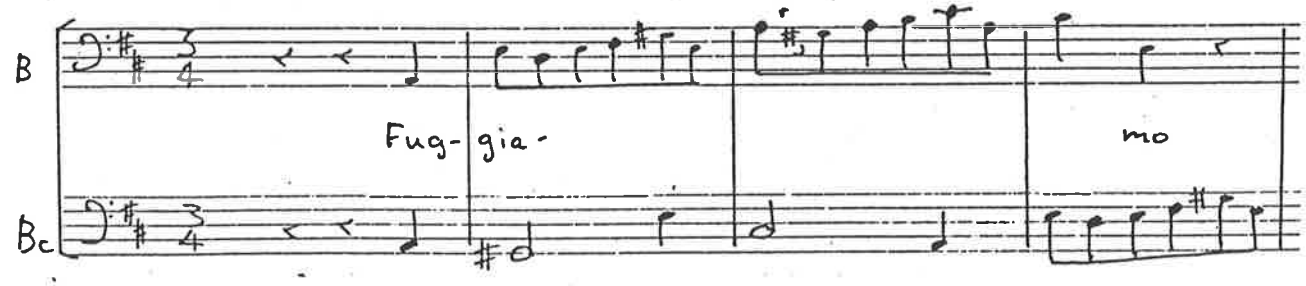
(b^1) (m. 21-26) (V^{1}V^{2}A V T V Vb Bc)



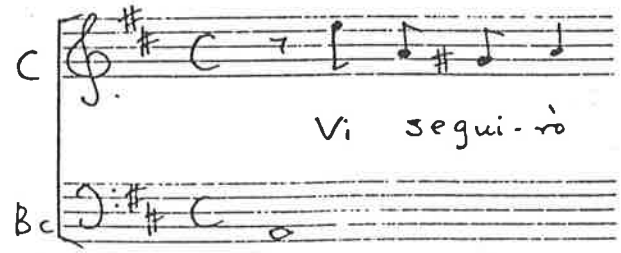
(c) Polinice (m. 27-30) But that he agrees to set out



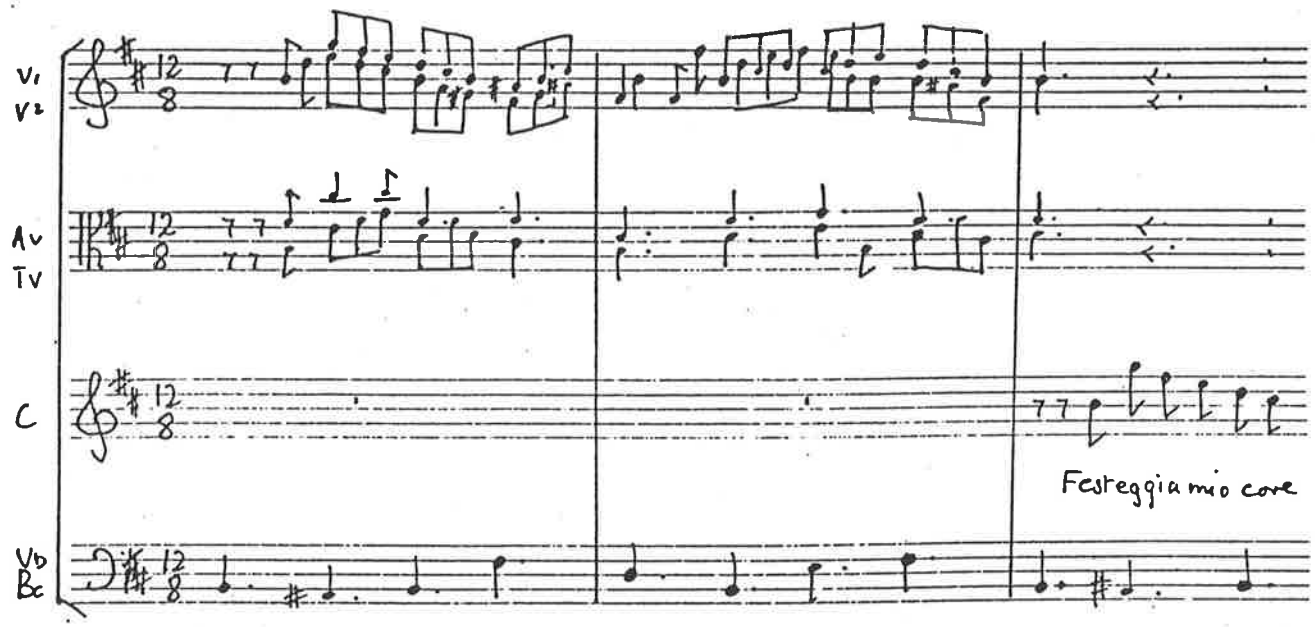
(d) Arbante (m. 31-67) Let us flee



(e) Antigone (m. 68-72) I shall follow you



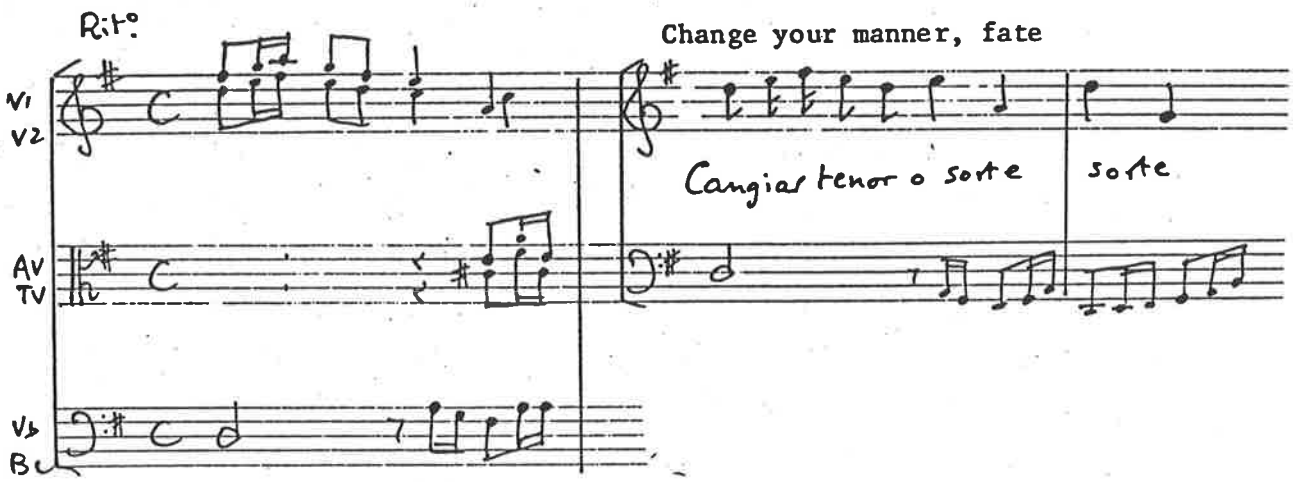
(f) Antigona (m. 73-85) Welcome, my heart (C V^1V^2A V T V Vb Bc)



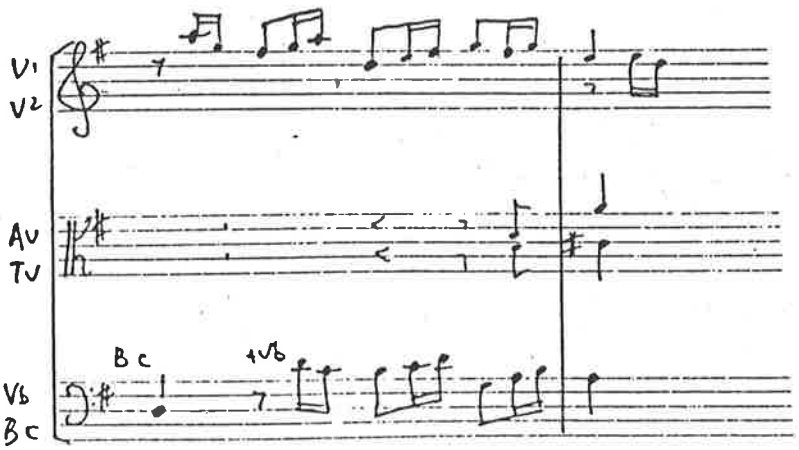
2.9 (a) (m. 1-3) (V^1V^2A V T V Vb Bc)

(a^1) Deifile (m. 4-19)

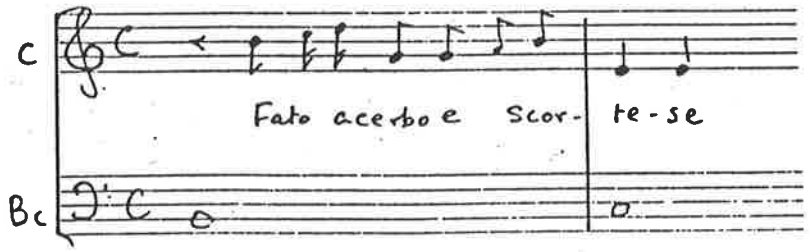
Change your manner, fate



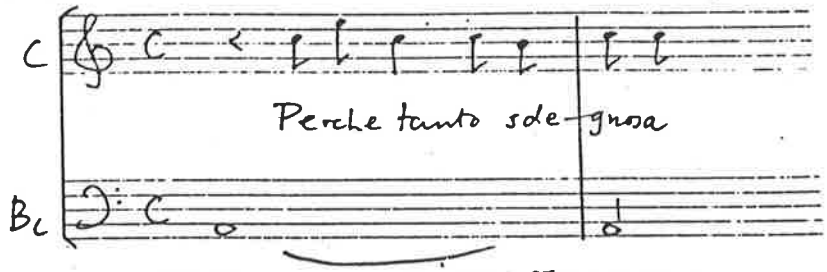
(a^3) (m. 20-27) (V^1V^2A T T V Vb Bc)



(b) Deifile (m. 28-37) Fate bitter and rude

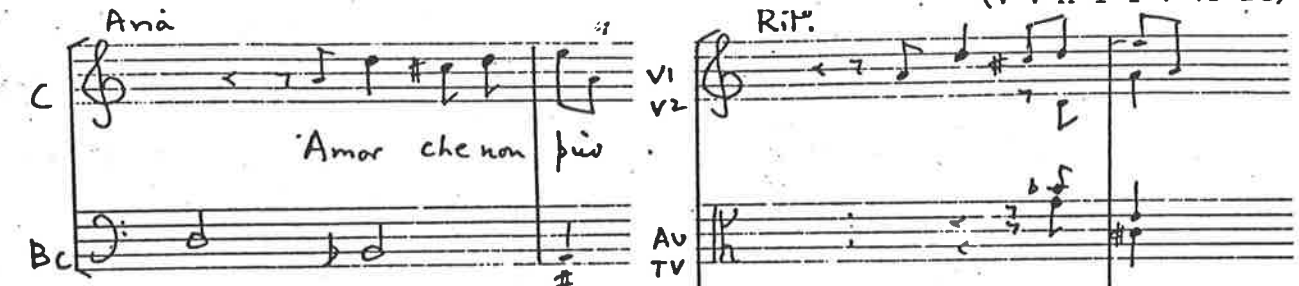


2.10 (a) Eteocle/Deifile (m. 1-15) Perhaps such disdain

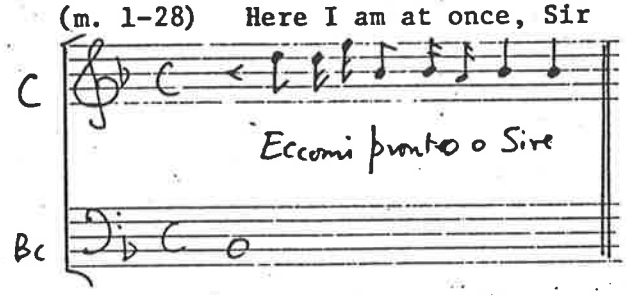


(b) Eteocle (m. 16-31) What cannot Love do?

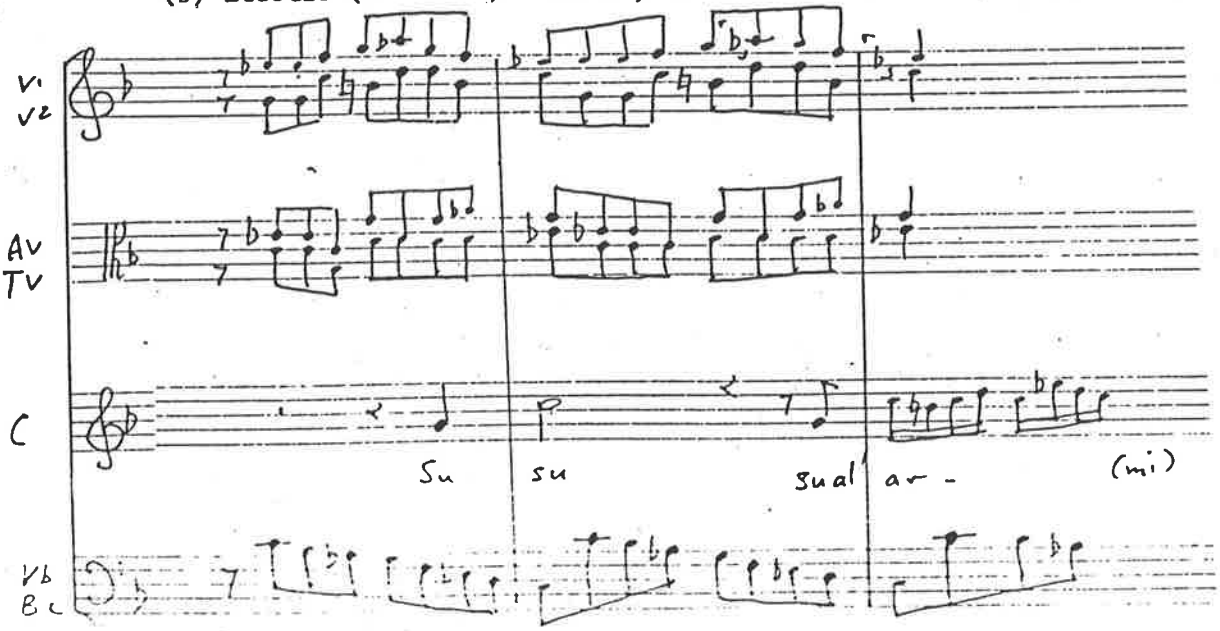
(b[1]) (m. 32-36)
(V^1V^2A T T V Vb Bc)



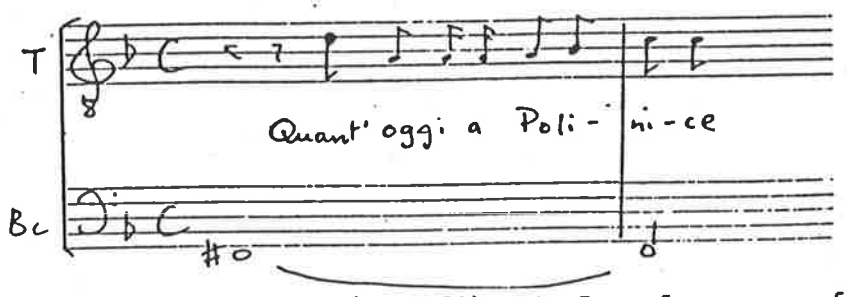
2.11 (a) Cleonte/Eteocle/Deifile
(m. 1-28) Here I am at once, Sir



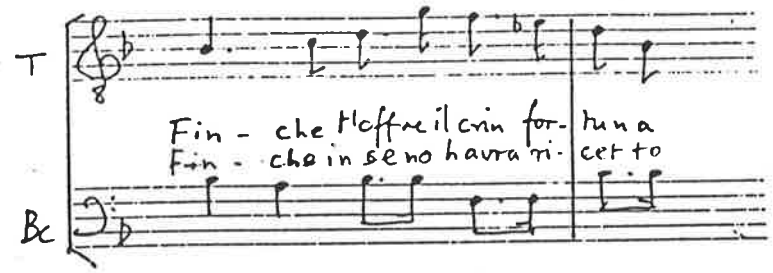
(b) Eteocle (m. 29-53) Arise, to arms (V^1V^2A V T V Vb Bc)



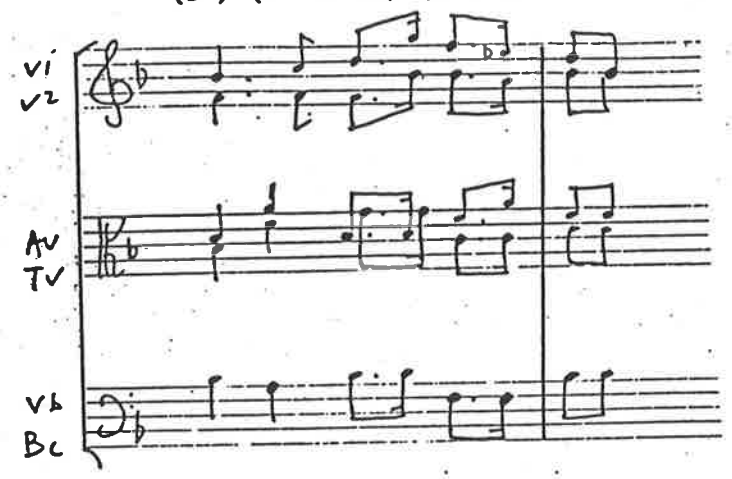
2.12 (a) Cleonte/Deifile (m. 1-8) How much today to Polinice



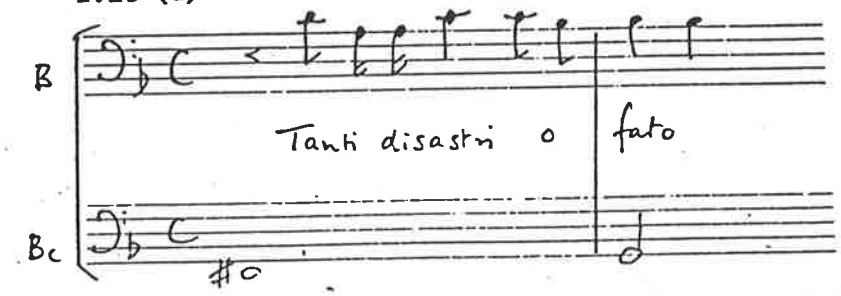
(b) Cleonte (m. 9-20) As I confront you, fortune



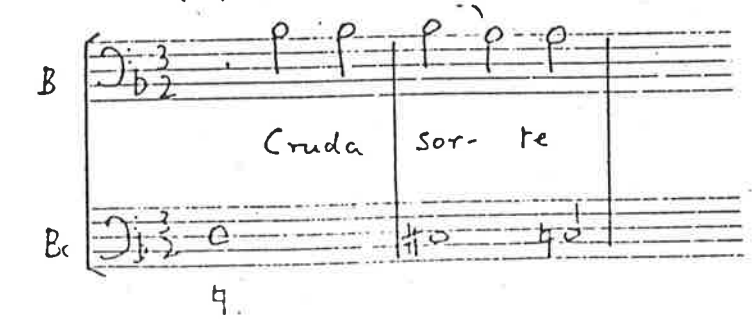
(b^1) (m. 21-29) (V^{1}V^{2}A V T V Vb Bc)



2.13 (a) Arbante (m. 1-3) So many disasters, fate

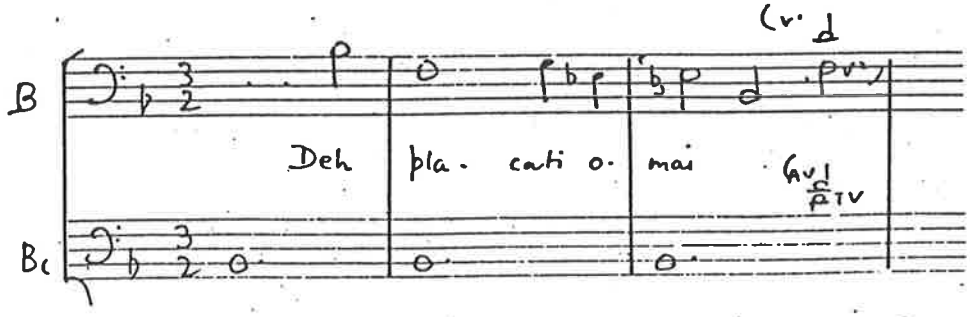


(a^1) Arbante (m. 4-17) Cruel fortune

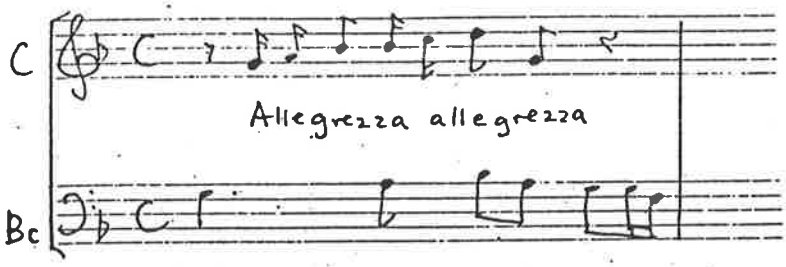


(a') (m. 18-20) = (a)

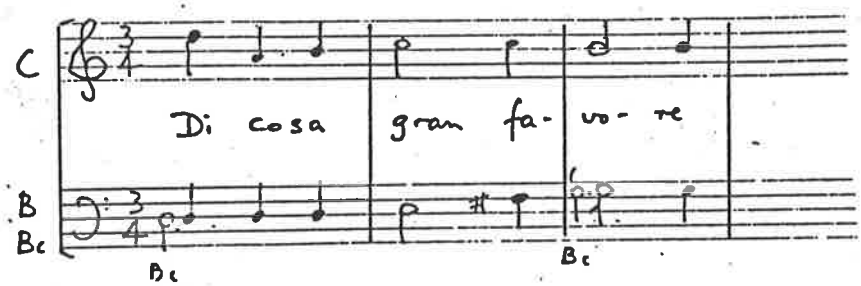
(b) Arbante (m. 21-58) O be calm at last (B V^1V^2A V T V Vb Bc)



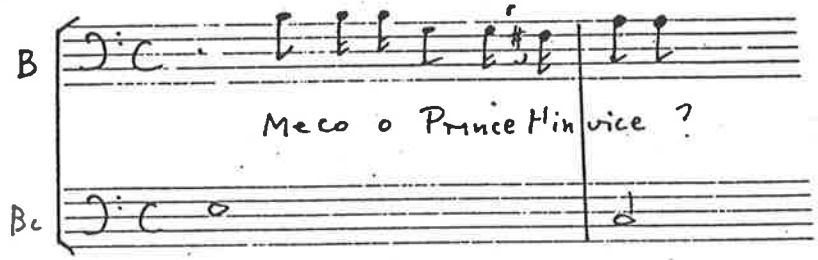
2.14 (a) Eurillo/Polinice/Antigone/Arbante/Adrasto (m. 1-27) Merriment



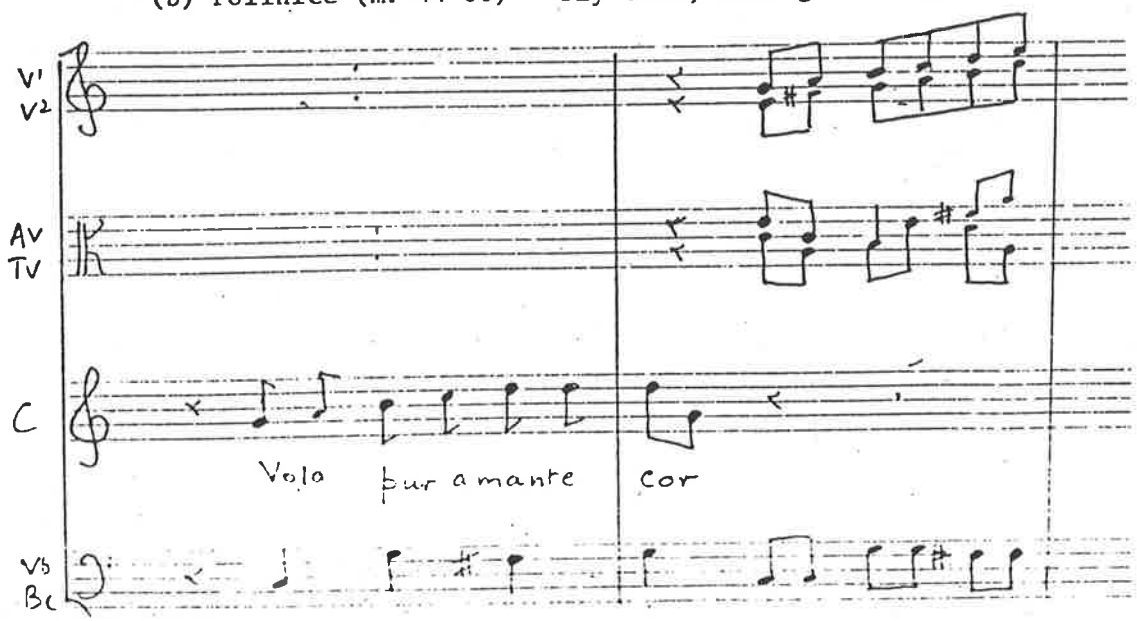
(a^1) Antigone/Arbante (m. 28-39) Of so great a benefit



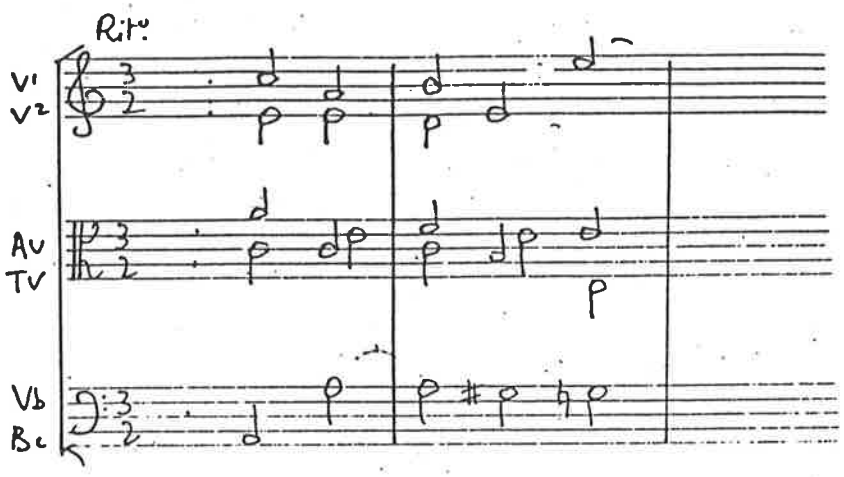
(a^2) Adrasto (m. 40-43) With me, O Prince



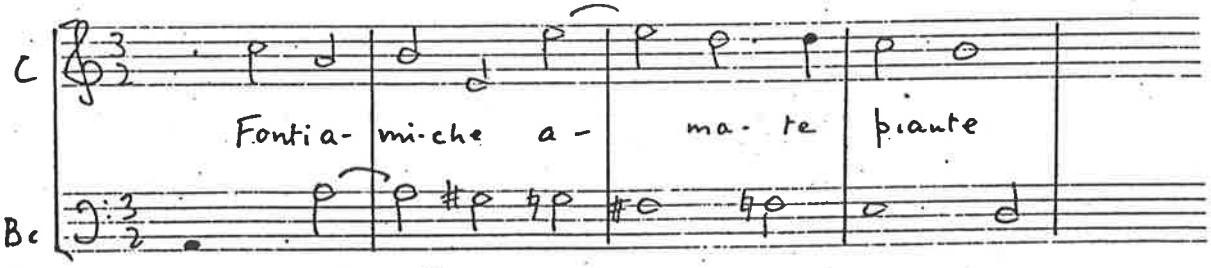
(b) Polinice (m. 44-66) Fly then, loving heart (C V^1V^2A V T V Vb Bc)



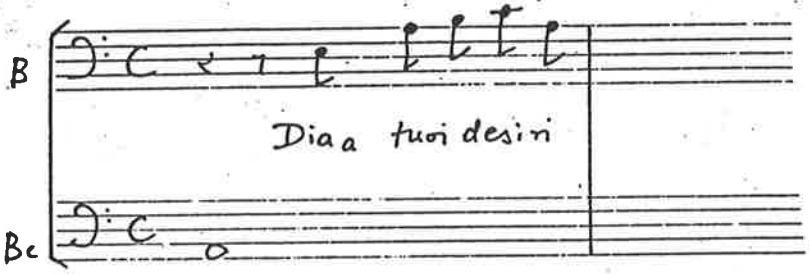
2.15 (a) Antigona/Arbante (m. 1-8) (V^1V^2A V T V Vb Bc)



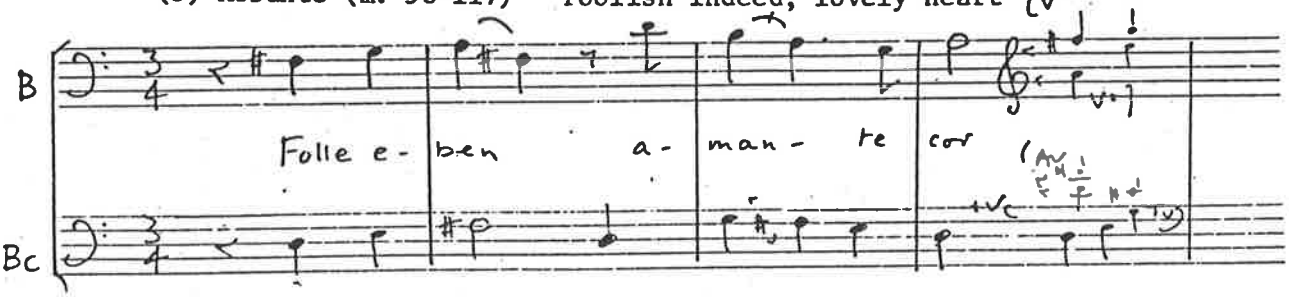
(a^1) Antigona (m. 9-50) Friendly fountains, beloved plants



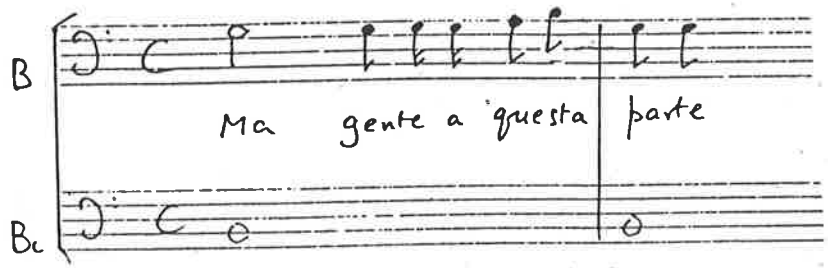
(a^2) Arbante (m. 51-57)



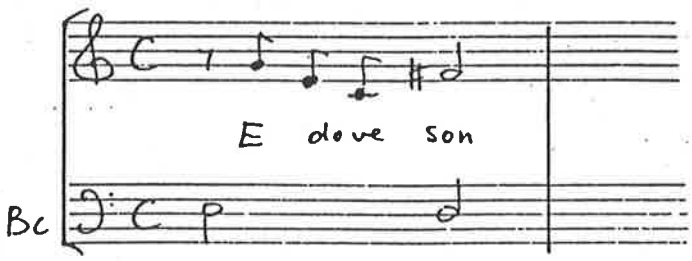
(b) Arbante (m. 58-117) Foolish indeed, lovely heart [v¹



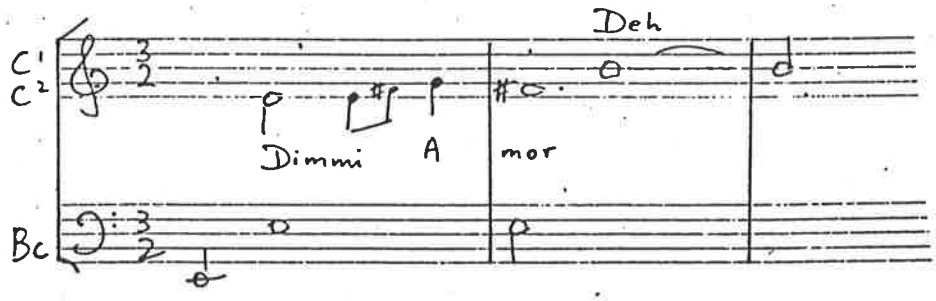
(c) Arbante (m. 118-121) But people on this side



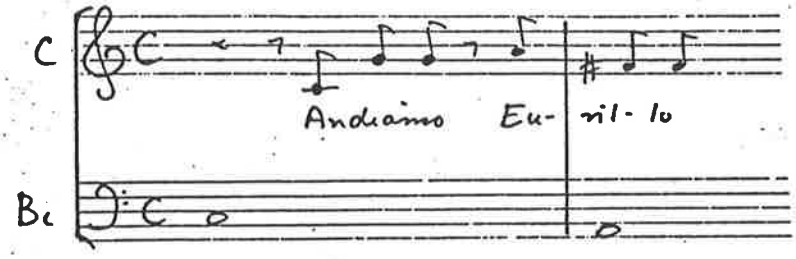
2.16 (a) Tideo/Carillo/Antigone/Arbante (m. 1-6) And where are



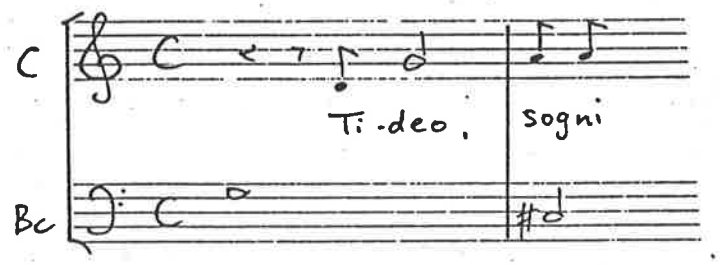
(b) Antigona/Tideo (m. 7-65) Give me love



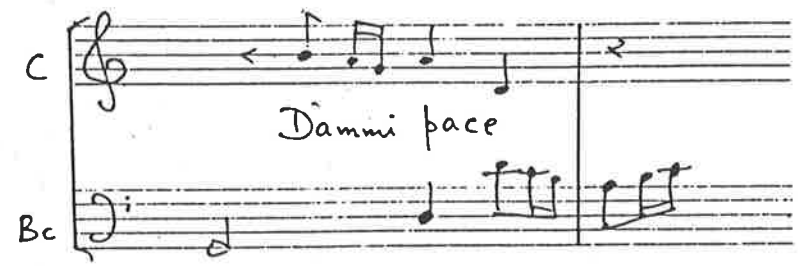
(c) Tideo (m. 66) Let us go, Eurillo



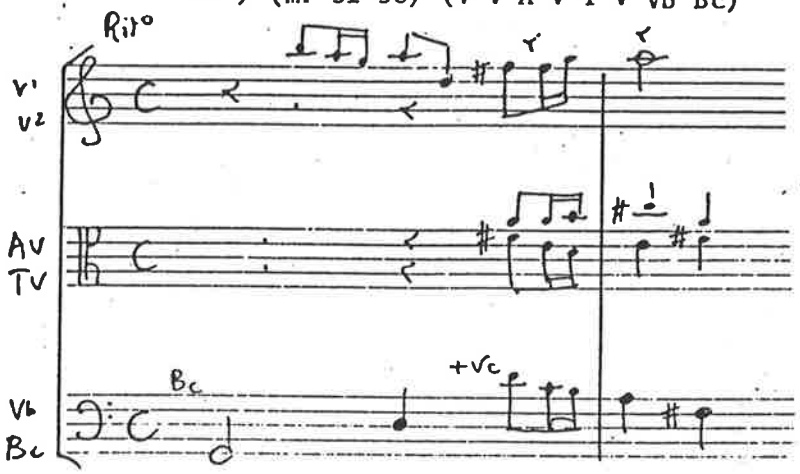
2.17 (a) Tideo (m. 1-12) Tideo, you are dreaming



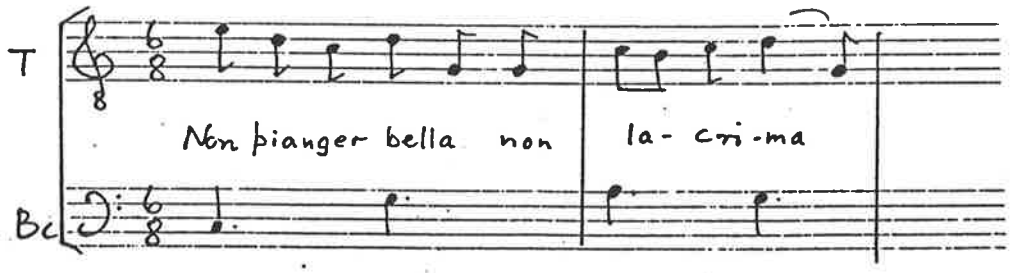
(b) Tideo (m. 13-30) Gove me peace



(b[1]) (m. 31-38) (V[1] V[2] A V T V Vb Bc)

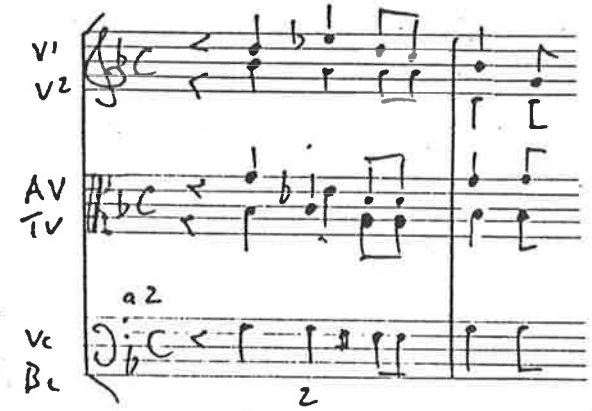


2.18 (a) Silena/Argia (m. 1-24) Do not weep, beauty, do not cry

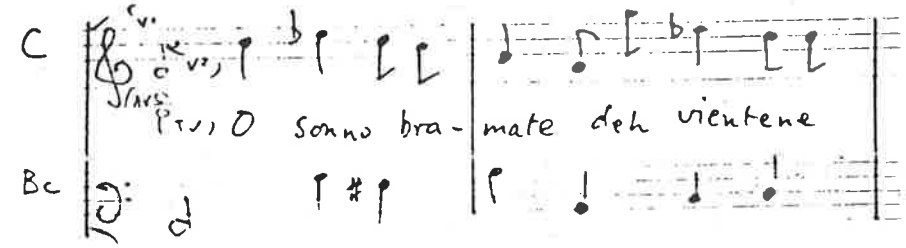


(b) Argia (m. 25-28) Ah, that my eyes, alas

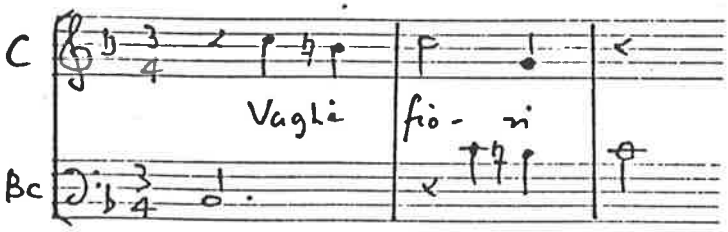
(c) (m. 29-32) (V[1]V[2]A V T V Vb Bc)



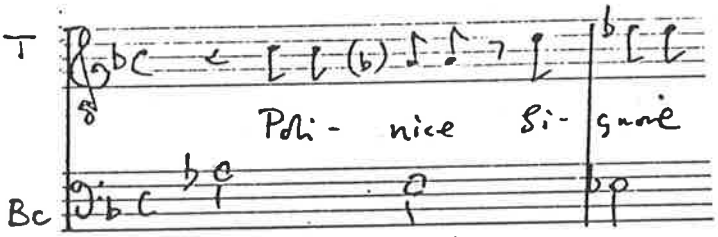
(c[1]) Argia (m. 32-52) O desired sleep, come at last



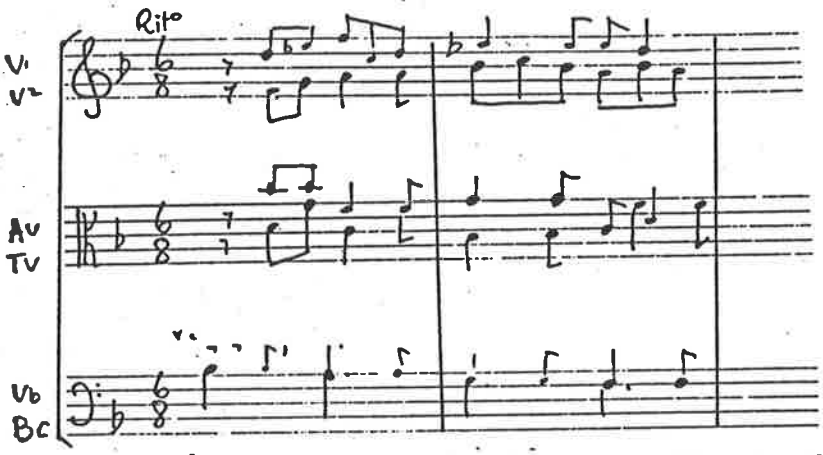
2.19 (a) Polinice/Silena/Argia (m. 1-62) Pretty flares



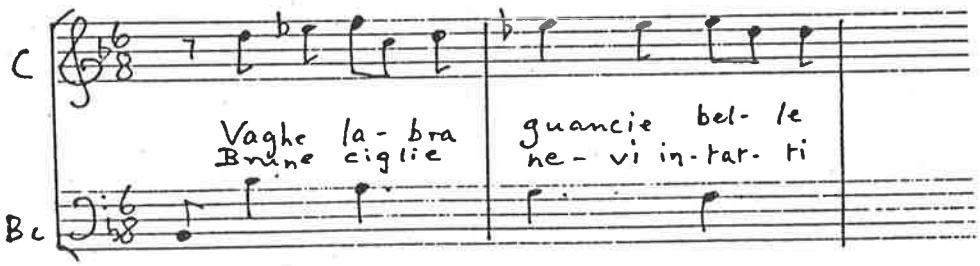
(b) Silena (m. 63-78)



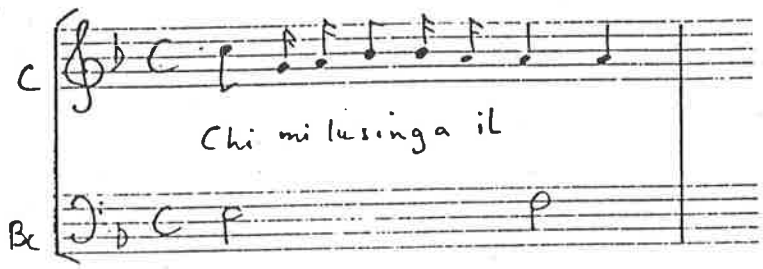
(c) (m. 79-82) (V^1V^2A V T V Vb Bc)



(c^1) Polinice (m. 83-94) Pretty lip, lovely cheeks
Brown lahses

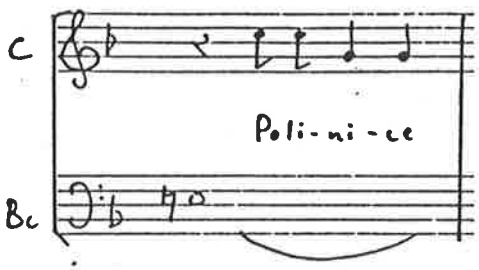


(c^2) Argia (m. 95-97) Who deceives my heart?



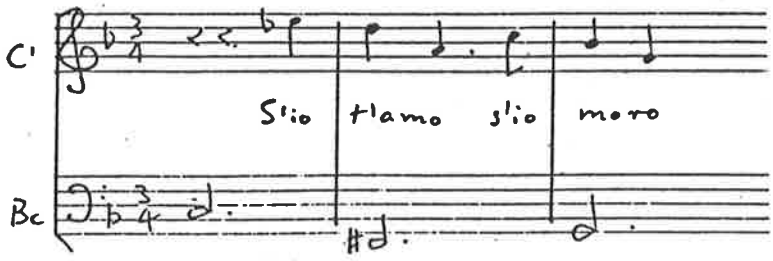
(c^3) (m. 98-112) = (c^1)

(d) Argia (m. 113-116)

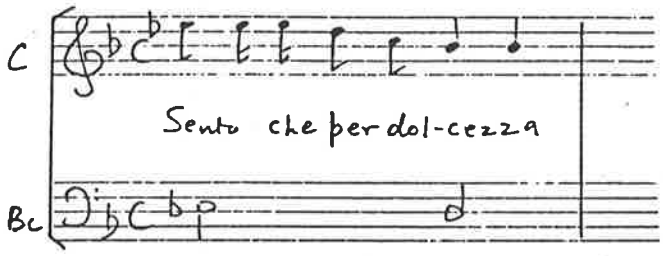


(e) Argia/Polinice (m. 117-131)

If I love you, if I die (C^1C^2Bc)



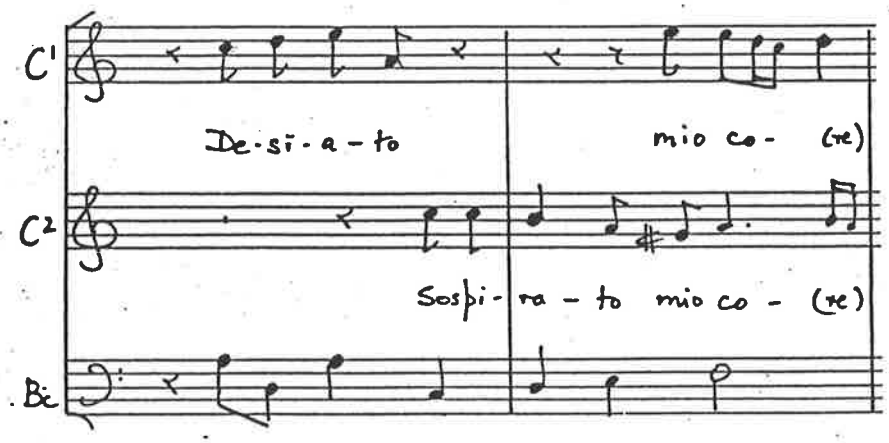
(f) Polinice/Argia (m. 132-139) I feel that for sweetness



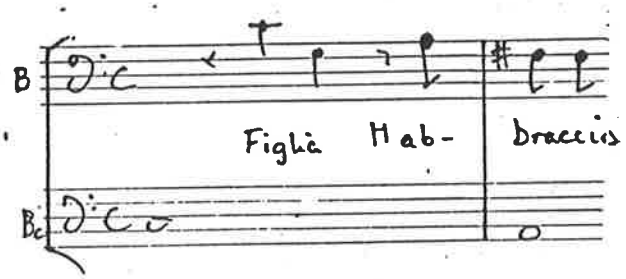
1a. My heart desired

2a. My heart sighed

(g) Polinice/Argia (m. 140-152)

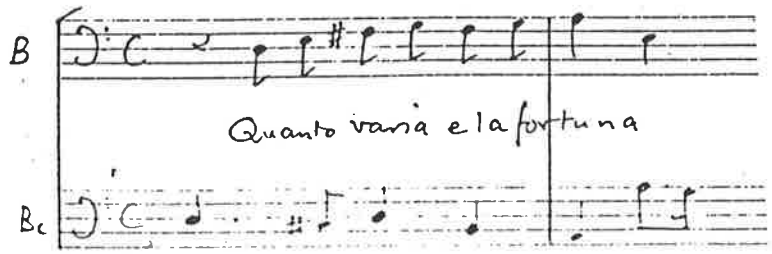


2.20 (a) Adraspo/Tideo/Antigona (m. 1-33) Daughter, I embrace you

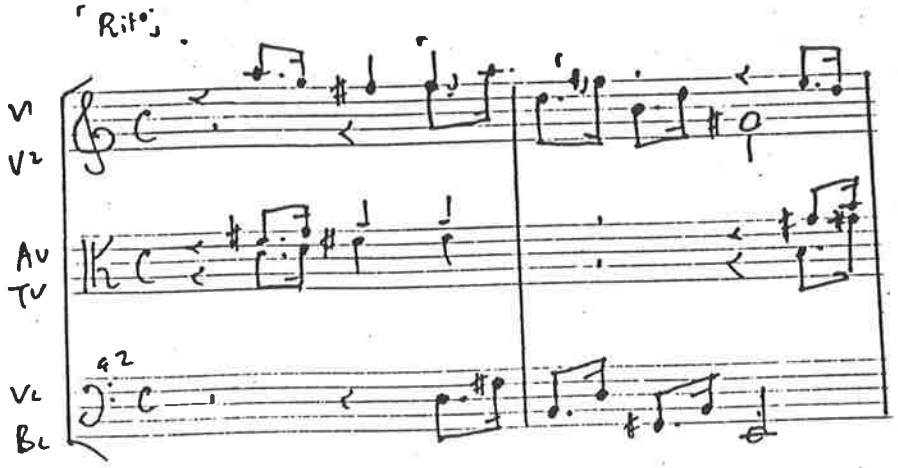


(b) Adraspo (m. 34-52) How fortune varies!

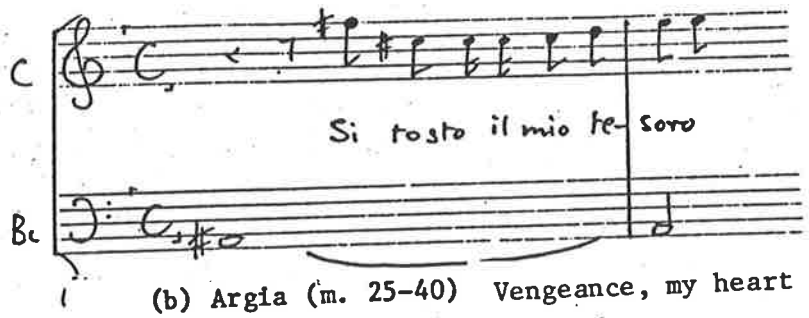
Ania



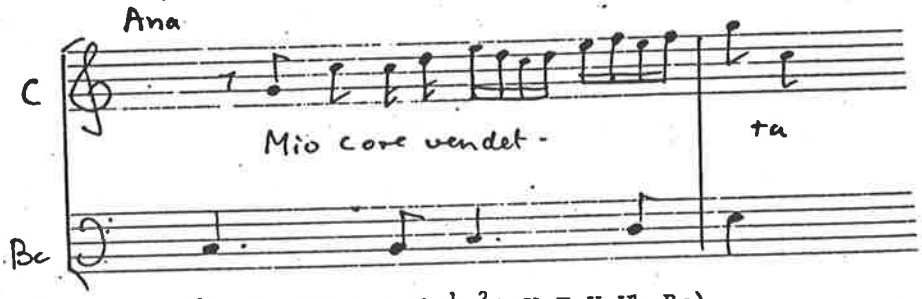
(b[1]) (m. 53-58) (V[1]V[2]A V T V Vb Bc)



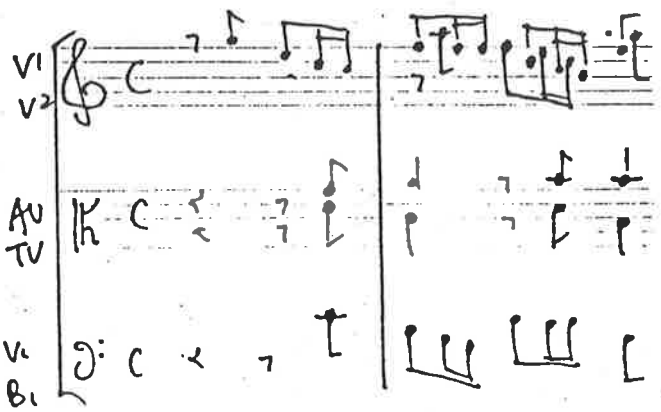
2.21 (a) Antigona/Argia/Silena (m. 1-24) So soon, my treasure



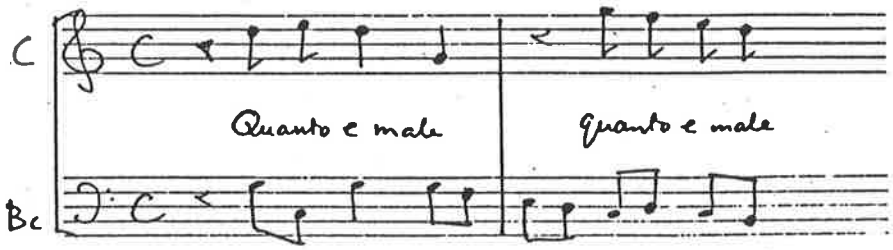
(b) Argia (m. 25-40) Vengeance, my heart



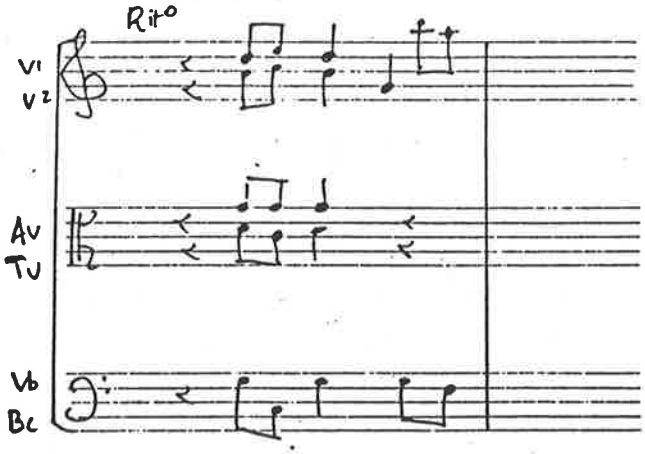
(b[1]) (m. 41-46) (V[1]V[2]A V T V Vb Bc)



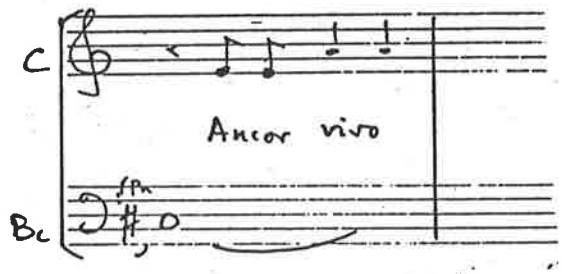
2.22 (a) Eurillo/Antigona (m. 1-21) How bad it is



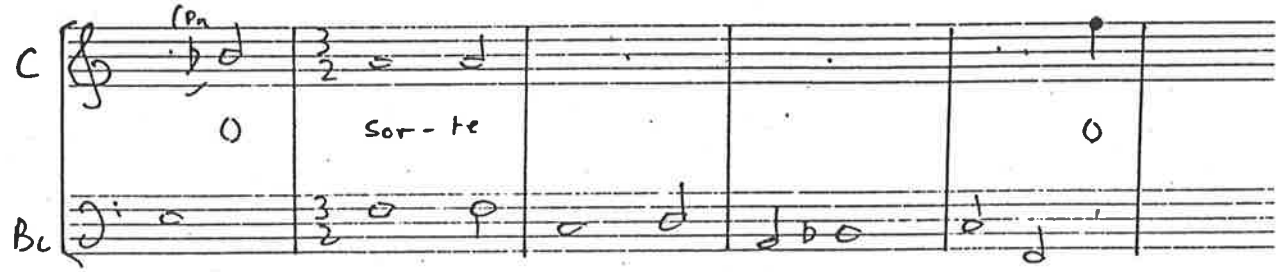
(a^1) (m. 22-27) (V^1V^2A V T V Vb Bc)



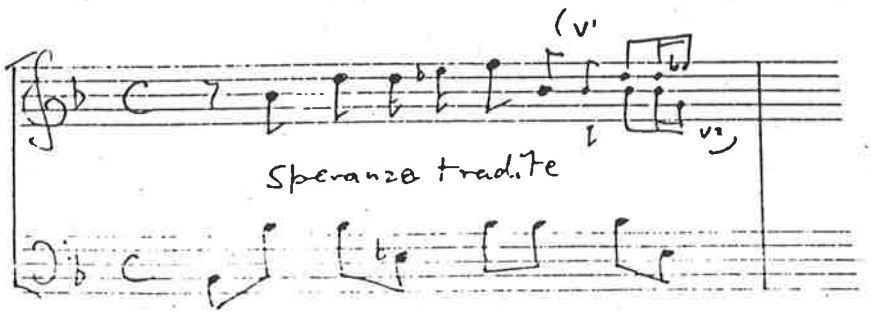
(b) Antigone (m. 28-41) Still I live



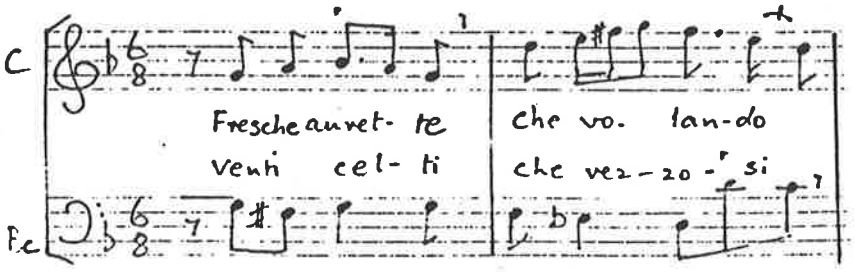
(b^1) Antigone (m. 42-61) O fate



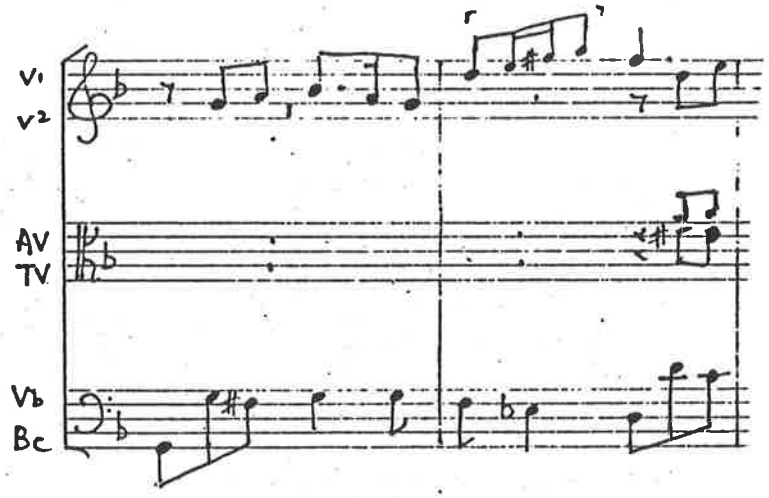
(c) Antigone (m. 62-78) Hopes, you betray



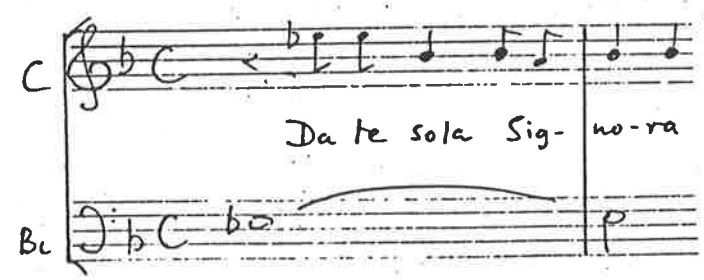
2.23 (a) Deifile/Cleonte (m. 1-8; 9-16) Fresh breezes that blow



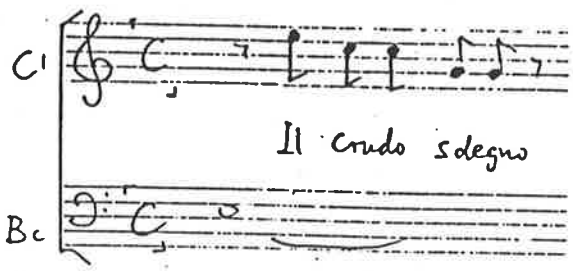
(a[1]) (m. 17-26) (V^1V^2A V T V Vb Bc)



(b) Cleonte (m. 27-69) For you alone, madam

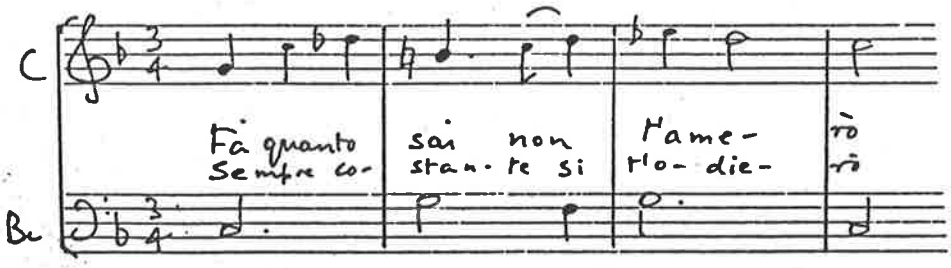


2.24(a) Eteocle/Deifile (m. 1-27) The cruel disdain

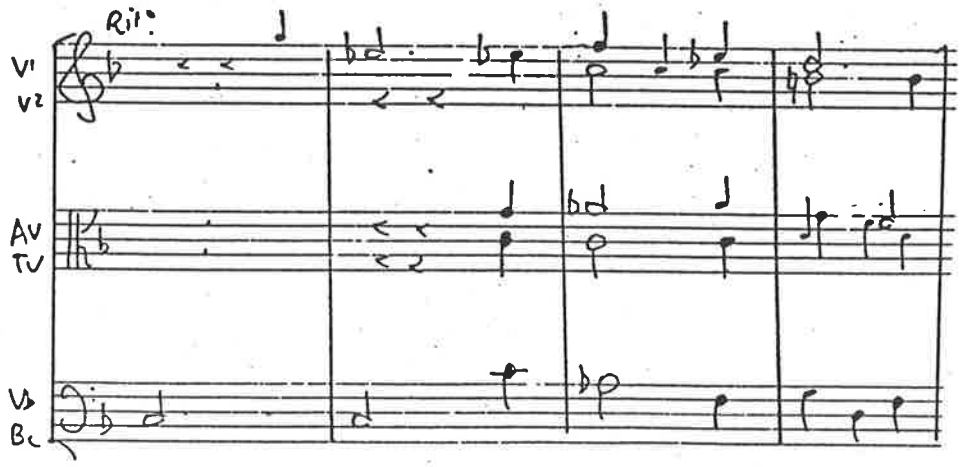


(b) Deifile (m.28-42) 1a. I shall not love you as much as I do

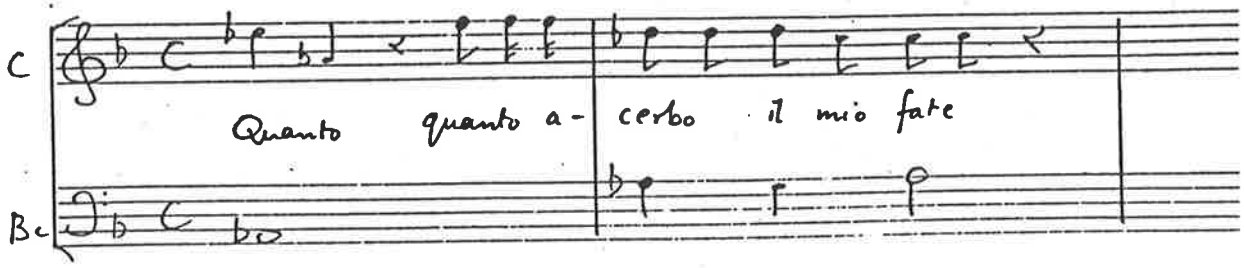
2a. Always constant thus I shall hate you



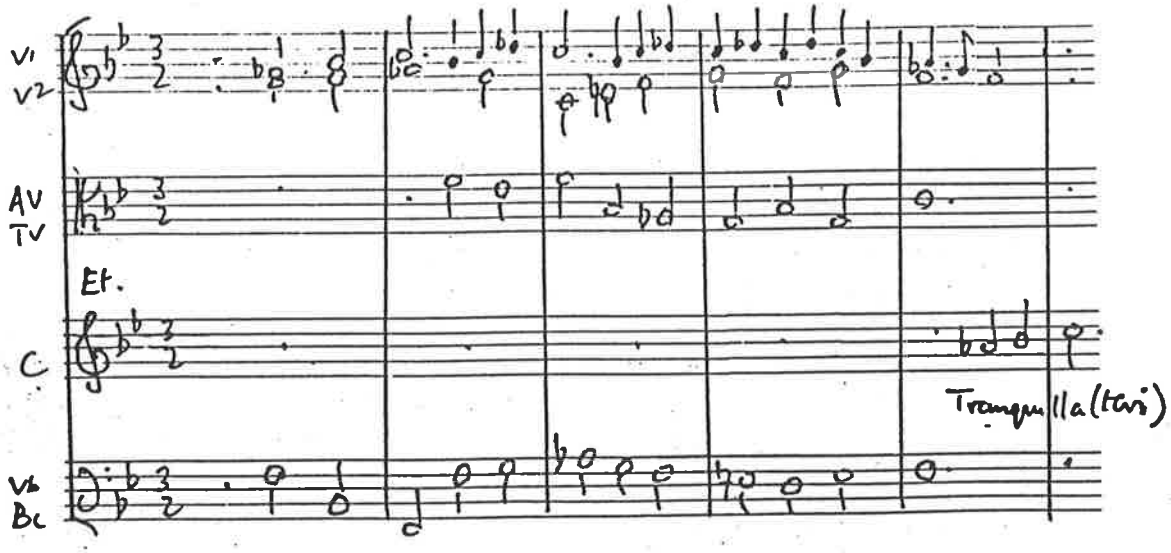
(c) (m.43-92) (V^1V^2 AV TV Vb Bc)



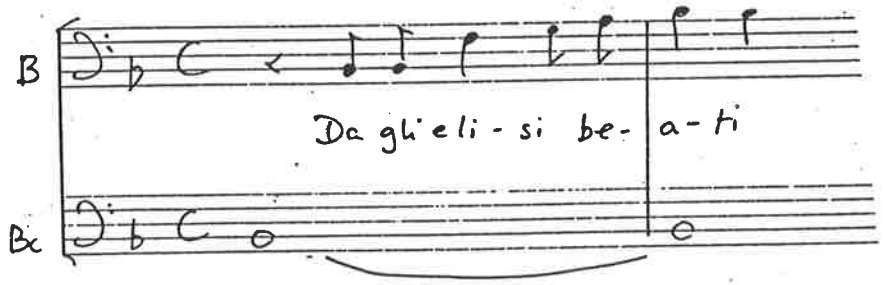
2.25 (a) Eteocle (m. 1-20) How bitter is my fate



(b) Eteocle (m. 21-90) Be tranquil

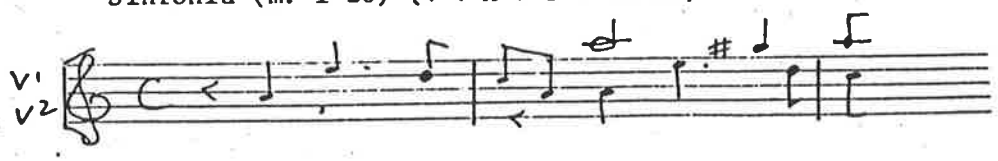


2.26 (a) Ombra d'Edippo/Eteocle (m. 1-14) From the blessed in Elysium



Sequito il ballo di Fantasmi

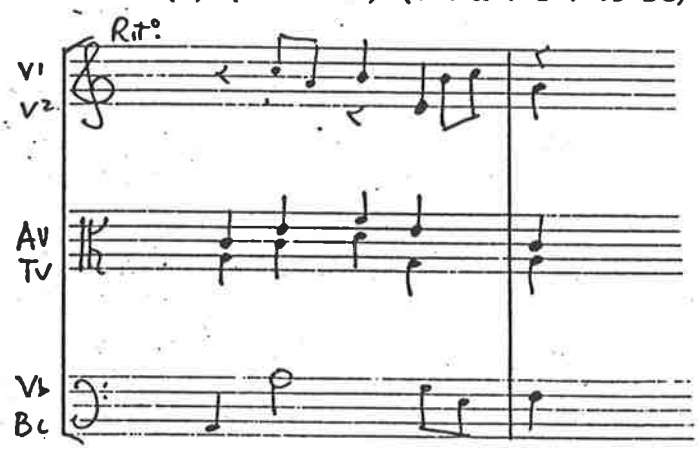
Sinfonia (m. 1-20) (V^1V^2A V T V Vb Bc)



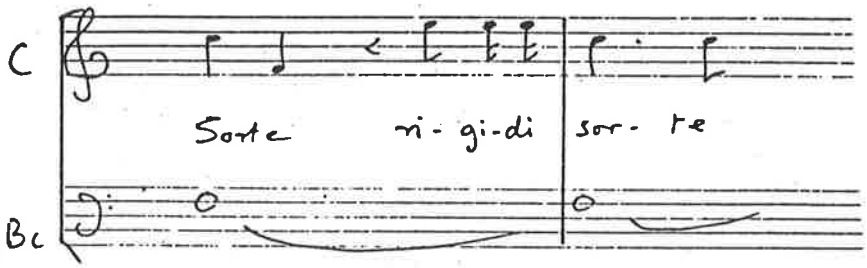
ATTO TERZO

3.1 (a) Deifile (m. 1-16) Proud bonds

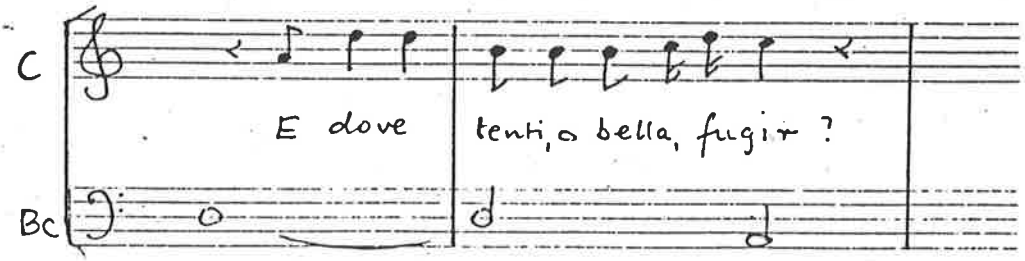
(a) (m. 17-26) (V^1V^2A V T V Vb Bc)



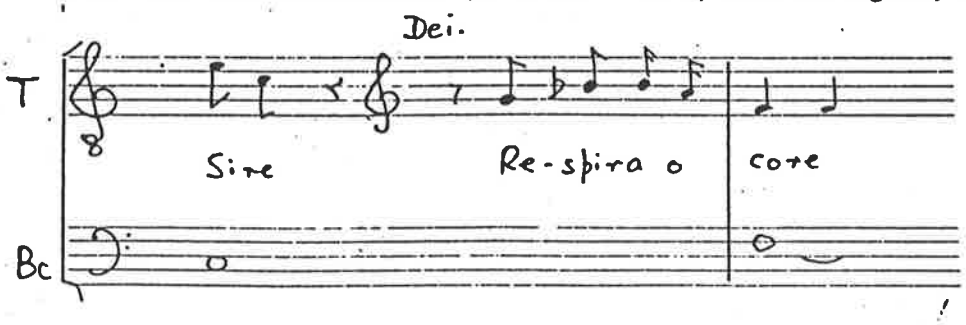
(b) Deifile (m. 27-37) Fate, inflexible fate



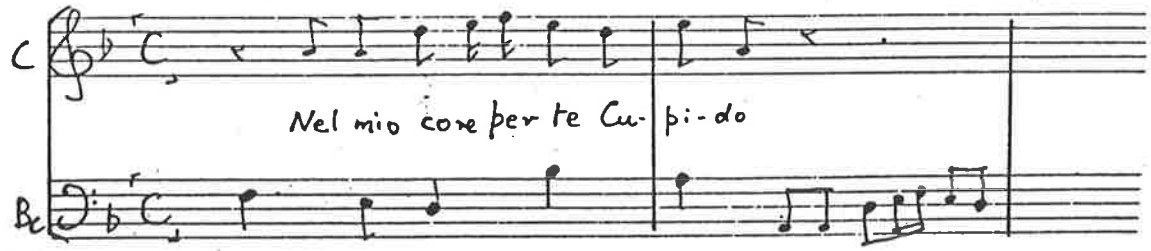
3.2 (a) Eteocle/Deifile (m. 1-22) And where do you think you can fly, beauty?



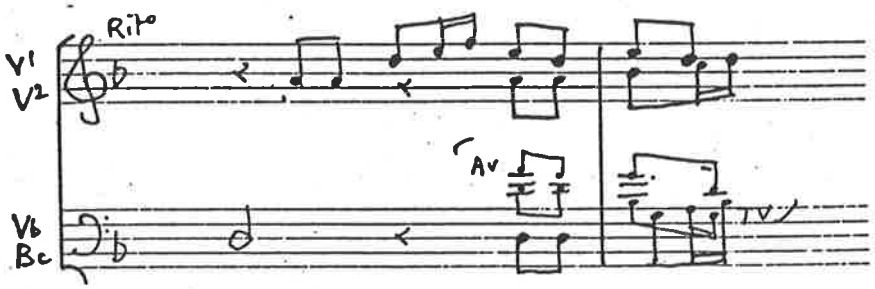
3.3 (a) Cleonte/Deifile (m. 1-18) Sir, Breathe again, heart



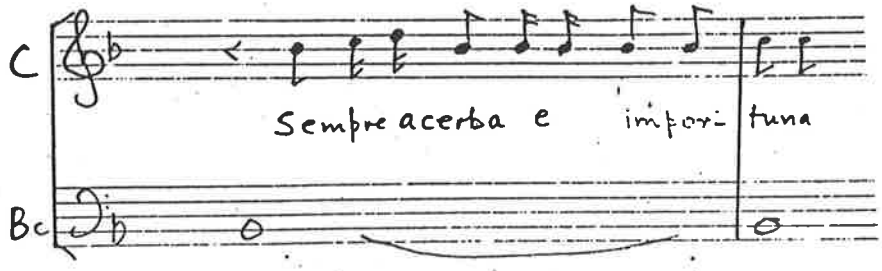
(b) Deifile (m. 19-40) In my heart, for you, Cupid



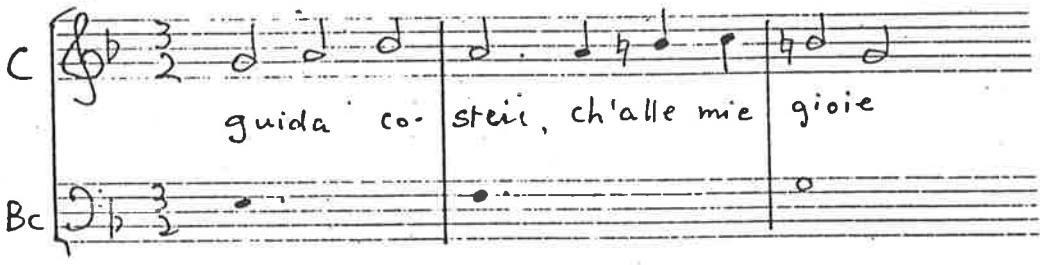
(b^1) (m. 41-46) (V^{1}V^{2}A V T V Vb Bc)



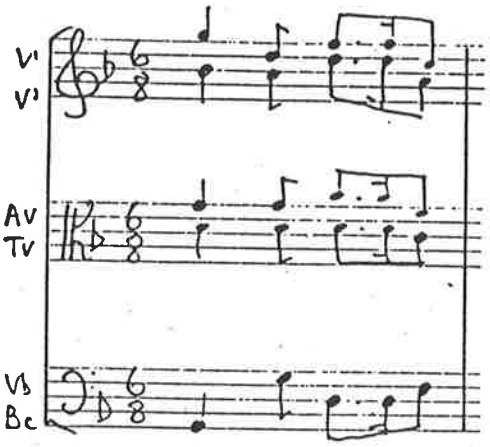
3.4 (a) Eteocle (m. 1-10) Away bitter and importunate...



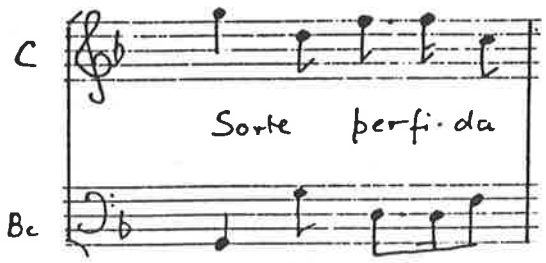
(a^1) Eteocle (m. 11-15) (a lamp) guides that man who to my joys



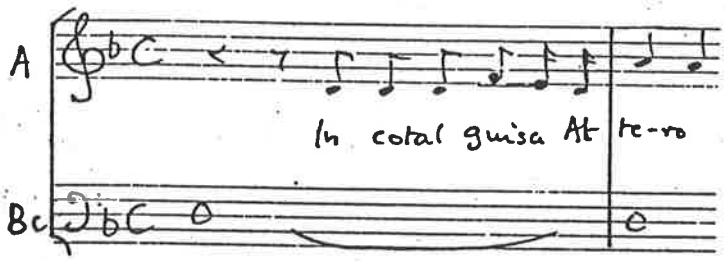
(b) (m. 16-20) (V^1V^2A V T V Vb Bc)



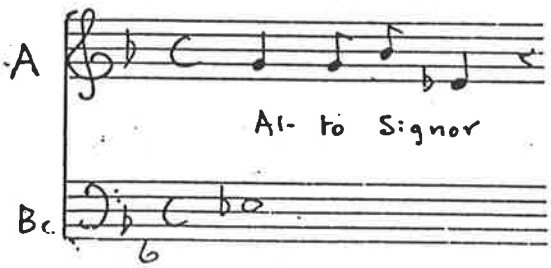
(b^1) Eteocle (m. 21-44; 45-59) Perfidious fate



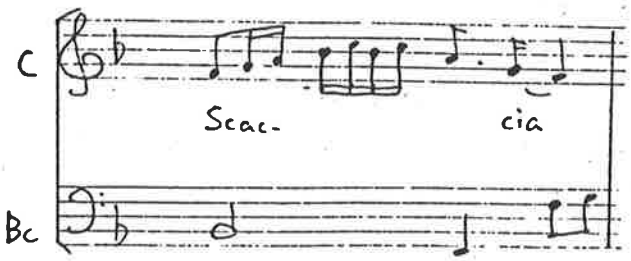
3.5 (a) Tideo (m. 1-21) In such a fashion, the proud one



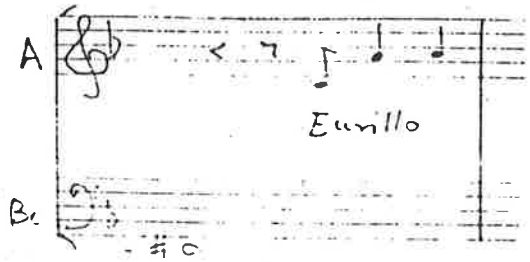
3.6 (a) Tideo/Eurillo (m. 1-10) High Lord



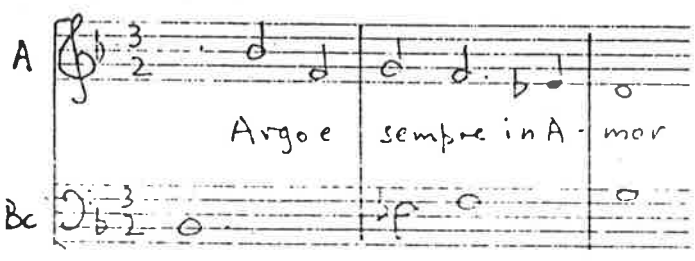
(a^1) Eurillo (m. 11-25) Drive out



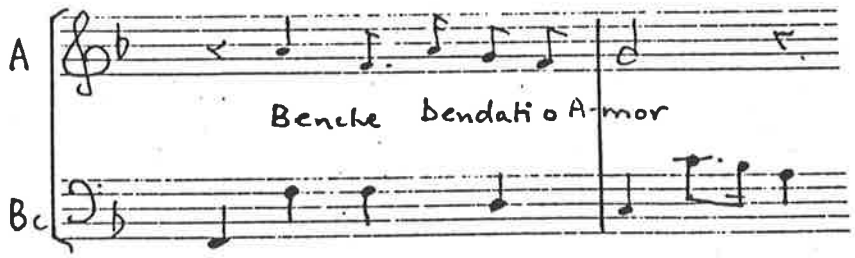
(a^2) Tideo (m. 26-35)



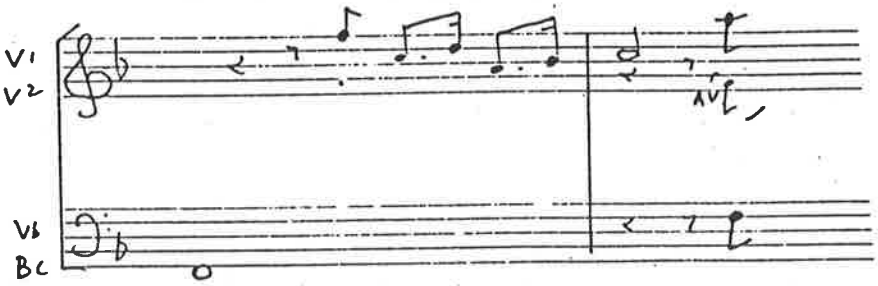
(a^3) Tideo (m. 36-50)
He is always an Argus in love (who...



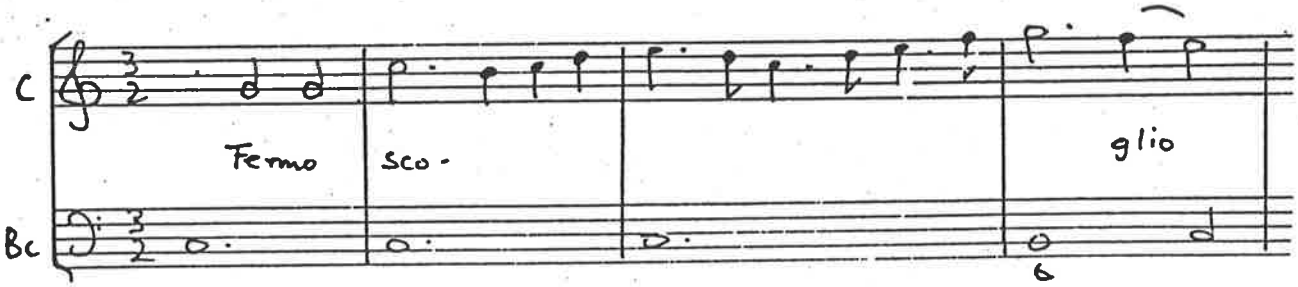
(b) Tideo (m. 51-60) Though love is blind



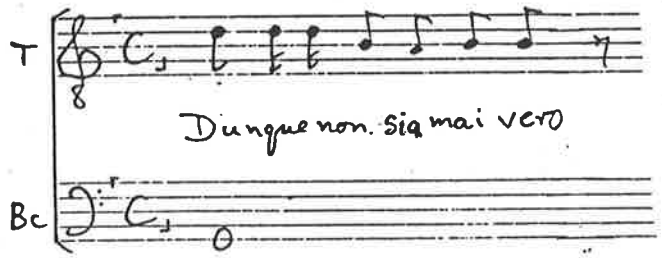
(b[1]) (m. 61-67) (V^1V^2A V T V Vb Bc)



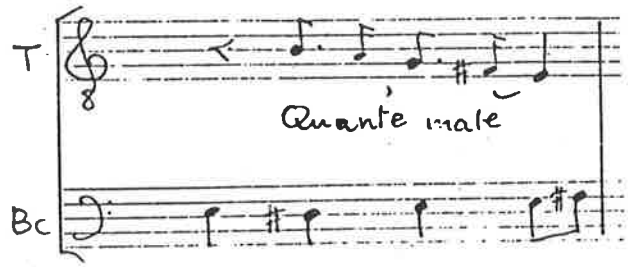
3.7 (a) Deifile/Cleonte (m. 1-54) I throw off my disguise (C V^1V^2A V T V Vb Bc)



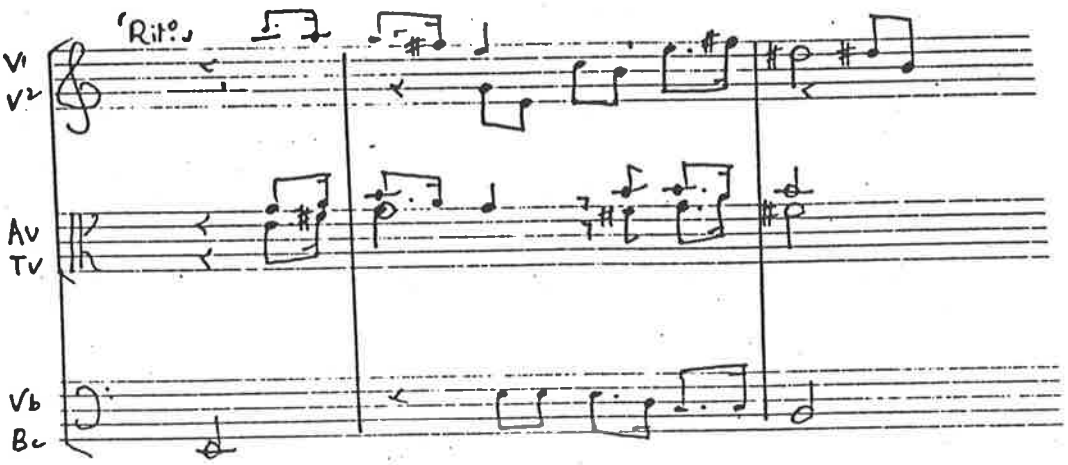
(b) Cleonte (m. 55-64) Then it is never true (that...)



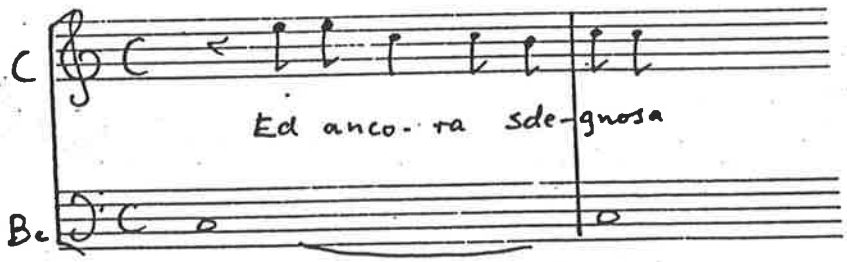
(c) Cleonte (m. 65-79) How bad it is...



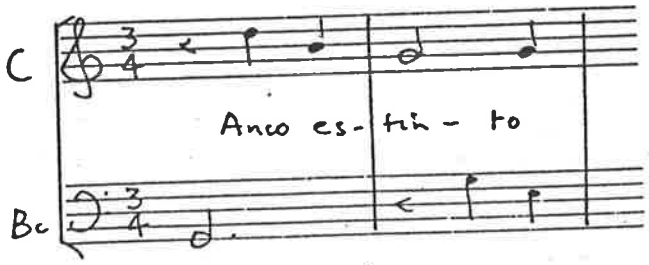
(c^1) (m. 79-84) (V^{1}V^{2}A V T V Vb Bc)



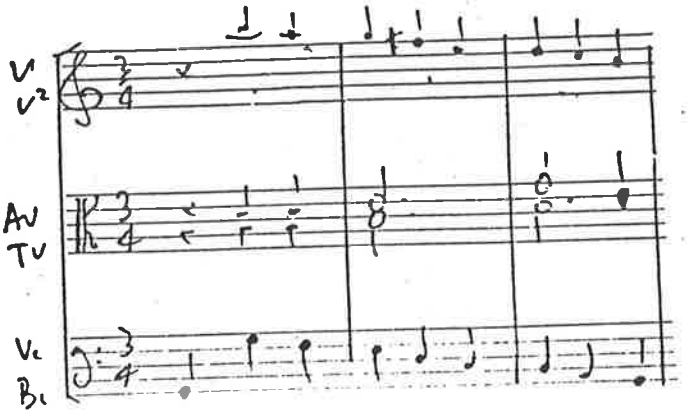
3.8 (a) Eteocle (m. 1-31) And yet you are scornful



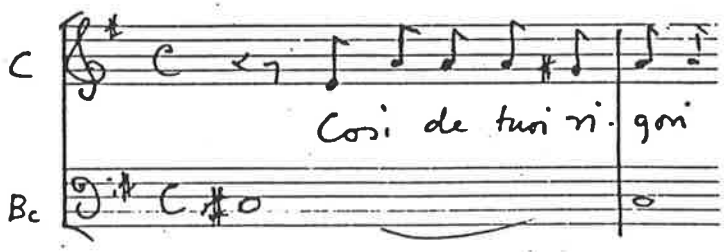
(b) Eteocle (m. 32-85) Thus extinguished



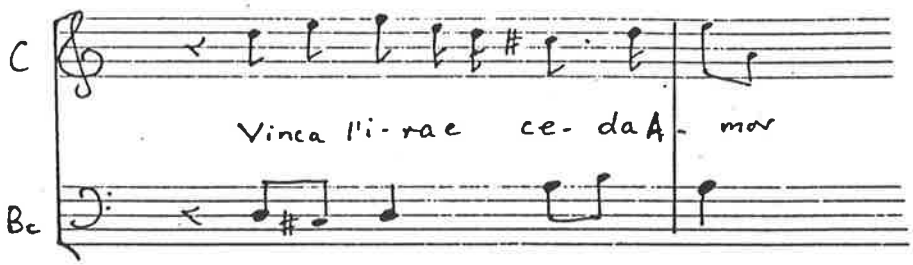
(b^1) (m. 86-102) (V^{1}V^{2}A V T V Vb Bc)



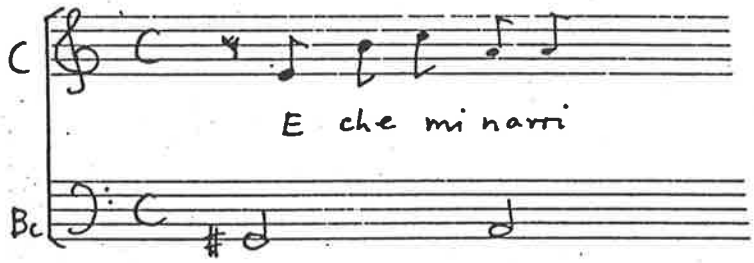
3.9 (a) Eteocle (m. 1-14) Thus of your severity



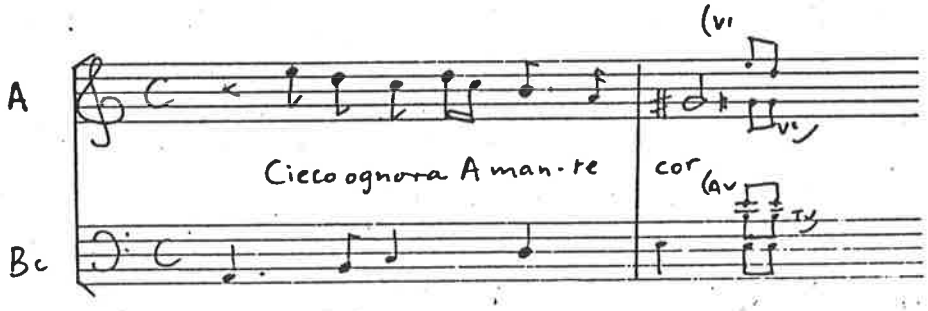
(b) Eteocle (m. 15-30) Conquer anger and yield to love



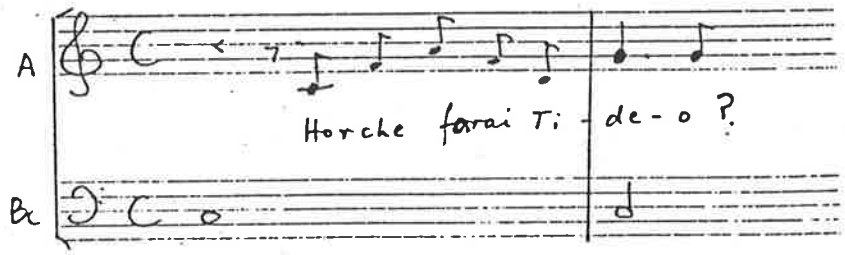
3.10 (a) Tideo/Eurillo (m. 1-21) And what do you tell me?



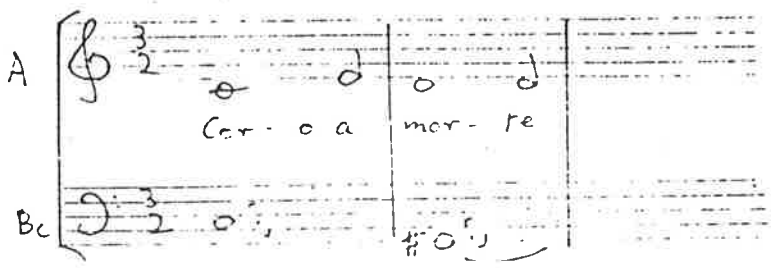
(b) Tideo (m. 22-43) Always blind, loving heart (T V^1V^2A V T V Vb Bc)



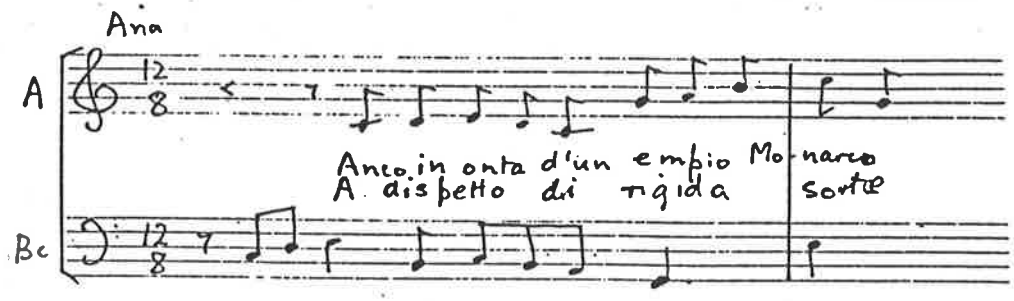
3.11 (a) Tideo (m. 109) What will you do now, Tideo?



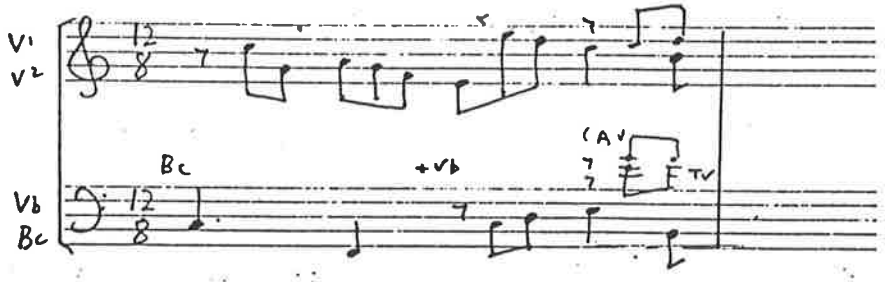
(a^1) Tideo (m. 10-24) Heart, O to death



(b) Tideo (m. 25-44) So in shame an impious monarch

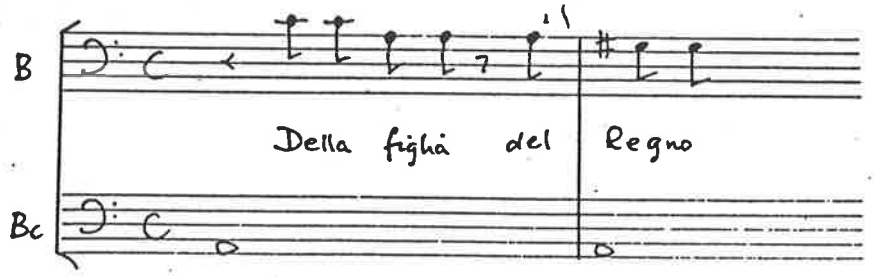


(b[1]) (m. 45-50) (V[1]V[2]A V T V Vb Bc)

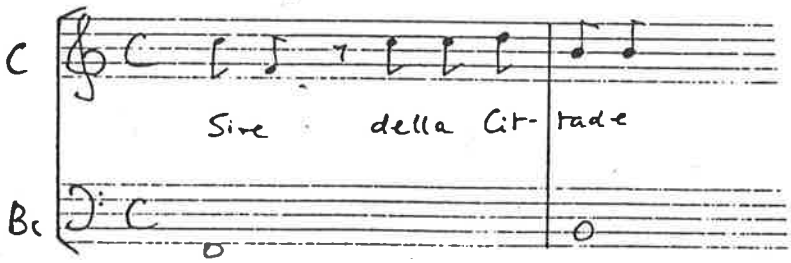


3.12 (a) (m. 1-30) O how ~~much~~-

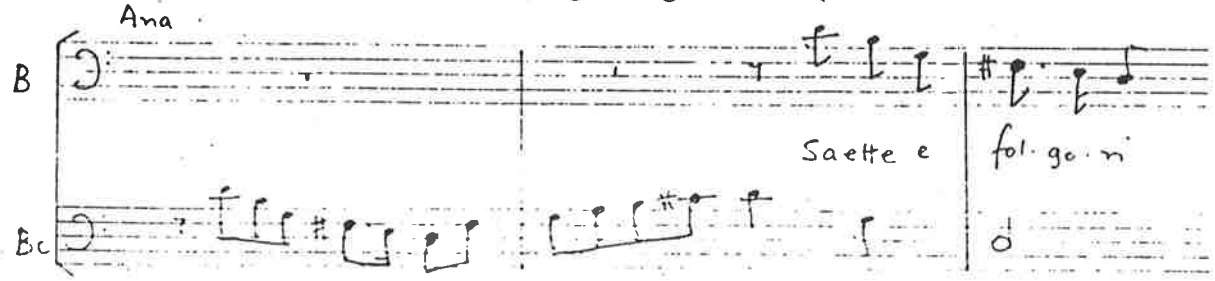
(b) (m. 31-39) Of the daughter of the ruler



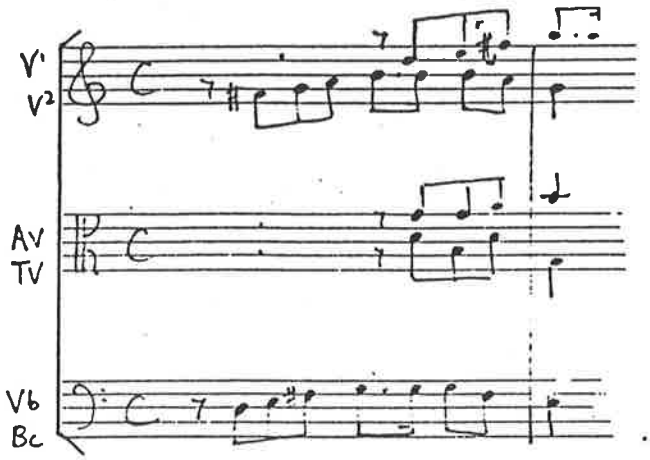
3.13 (a) Eurillo/Adrasto (m. 1-23) Sir, of the fortress



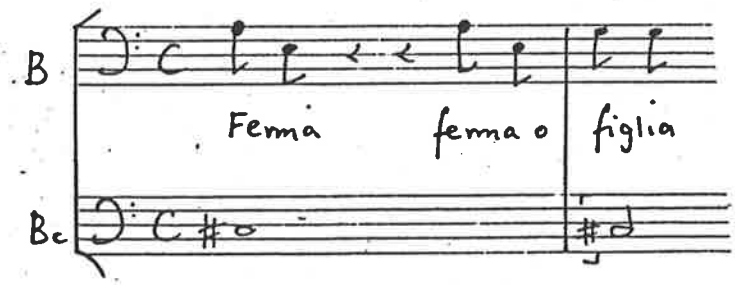
(b) Adrasto (m. 24-48) Lightnings and thunders



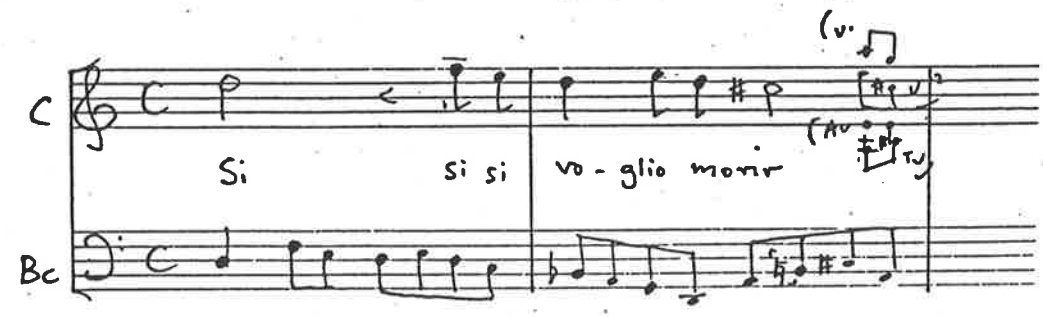
(b[1]) (m. 49-57) (V[1]V[2]A V T V Vb Bc)



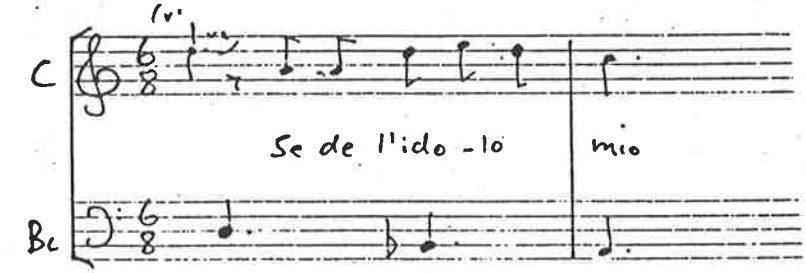
3.14 (a) Arbante/Antigone (m. 1-2) Stop, daughter



(b) Antigone (m. 3-7) Yes, I wish to die (C V[1]V[2]A V T V Vb Bc)

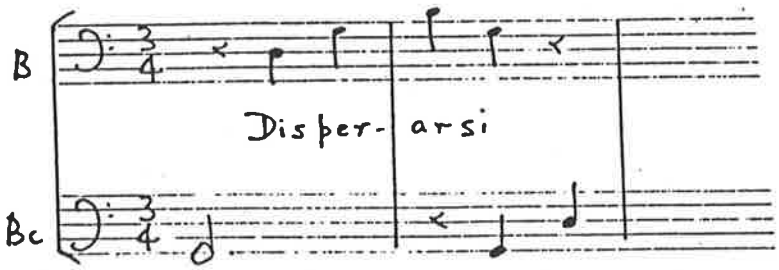


(b[1]) Antigone (m. 8-23) If of my idol... (C V[1]V[2]A V T V Vb Bc)

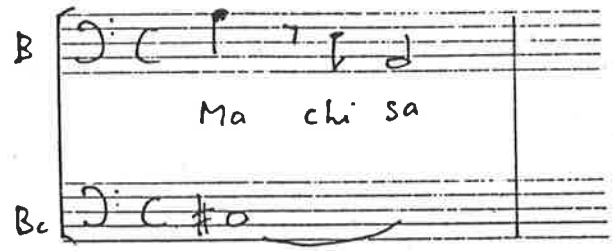


(b[2]) (m. 24-28) = (b)

(c) Arbante (m. 29-82) It is futile to abandon Hope

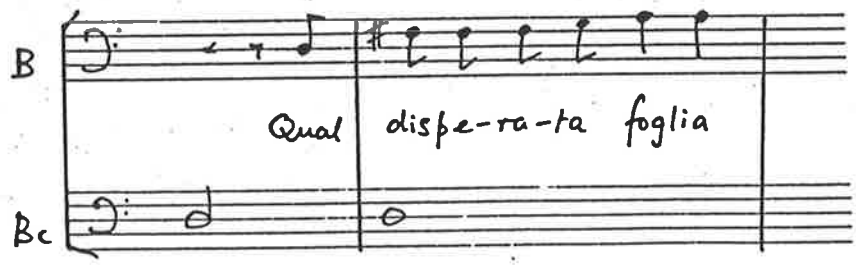


(d) Arbante/Antigona (m. 83-85) But who knows

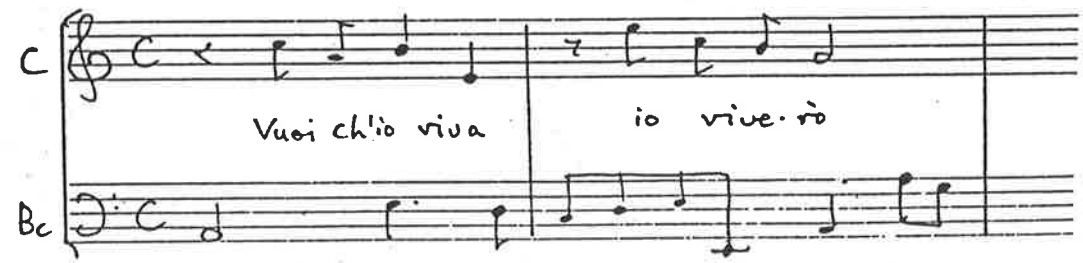


(e) (m. 86111) = (b, b^1) (2nd stanza)

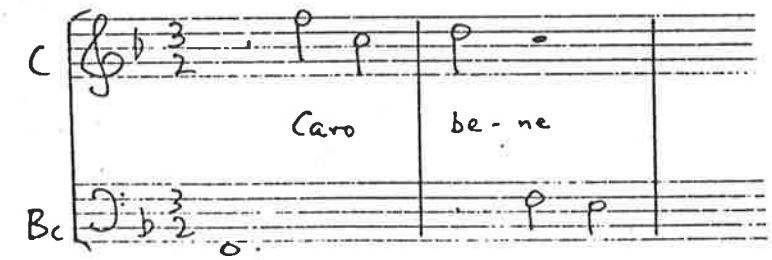
(f) Arbante/Antigona (m. 112-126) What helpless leaf



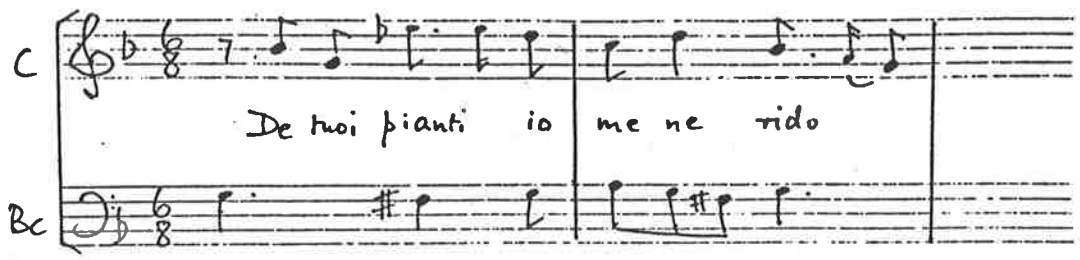
(g) Antigona (m. 127-137) You wish me to live, I shall live



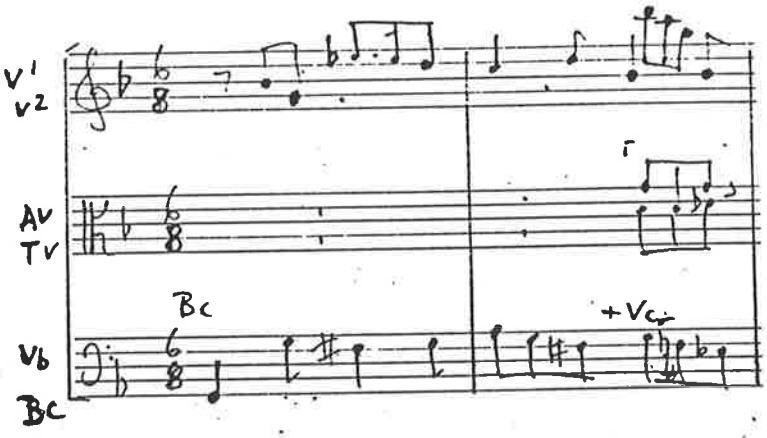
3.15 (a) Polinice/Argia/Silena (m. 1-51) Beloved



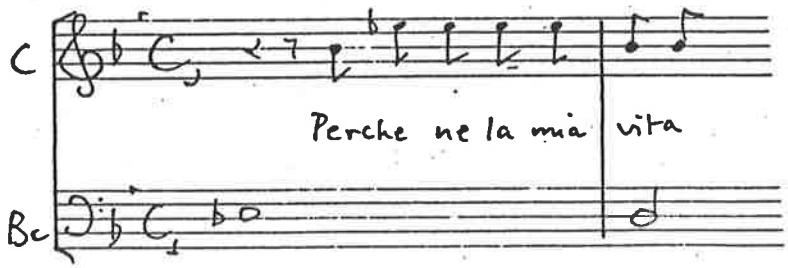
(b) Argia (m. 52-68) As for your tears, I laugh at them



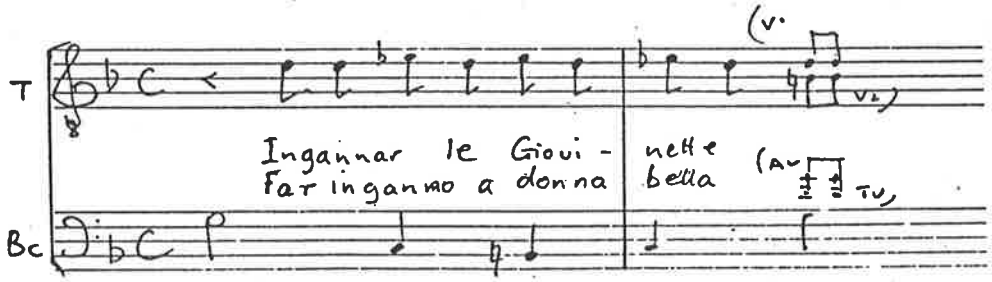
(b[1]) (m. 69-79) (V^1V^2A V T V Vb Bc)



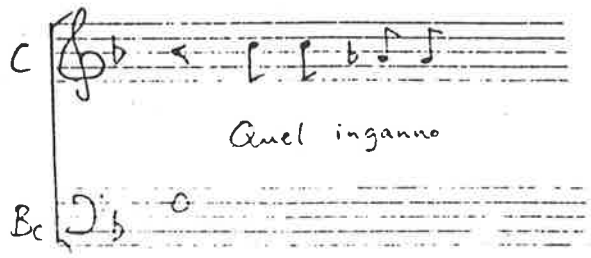
3.16 (a) Polinice/Silena (m. 1-14) Why is there so much harshness in my life?



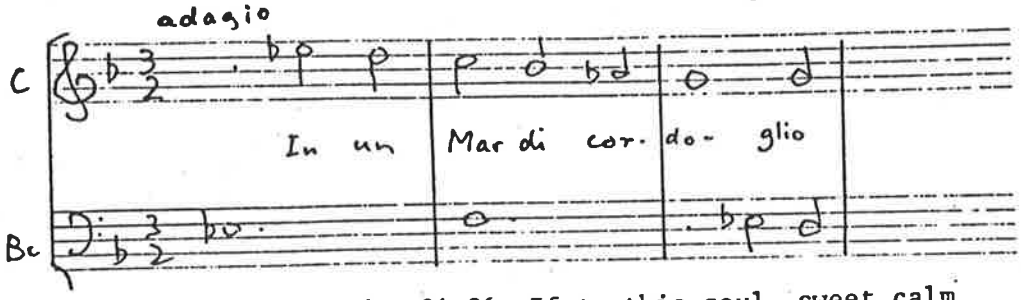
(b) Silena (m. 18-37) To deceive the girls (T V^1V^2A V T V Vb Bc)



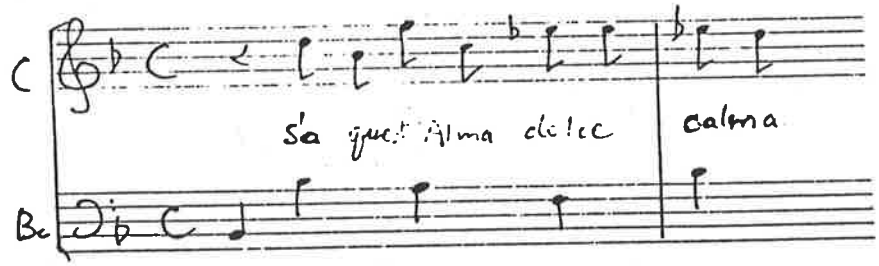
3.17 (a) Polinice (m. 1-8) What deceit



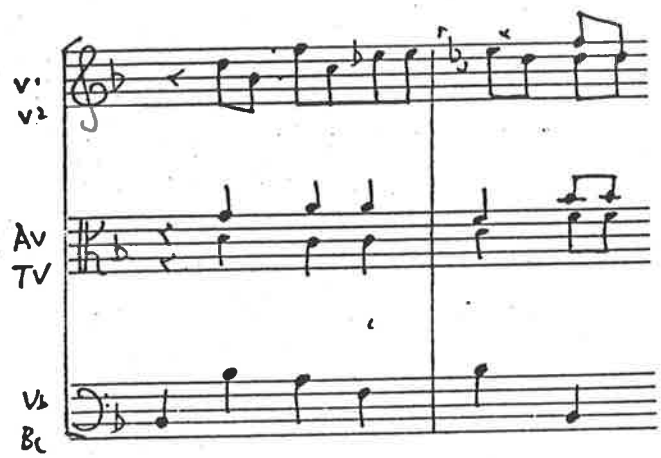
(a[1]) Polinice (m. 9-23) In a sea of grief



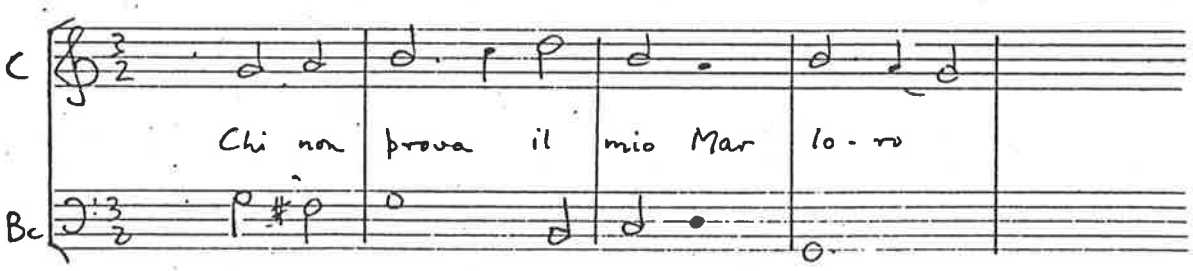
(b) Polinice (m. 24-36 If to this soul, sweet calm



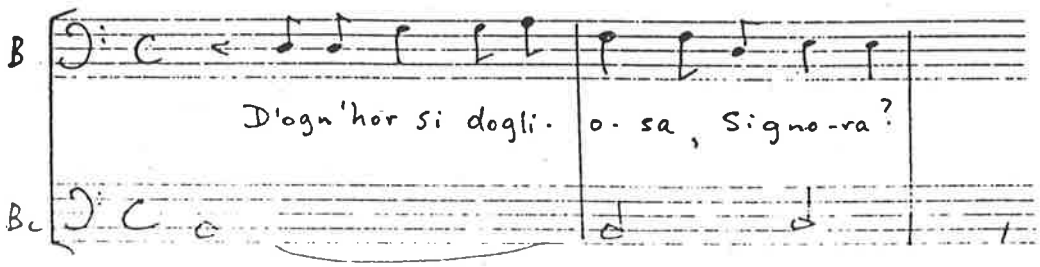
(b[1]) (m. 37-43) (V[1]V[2]A V T V Vb Bc)



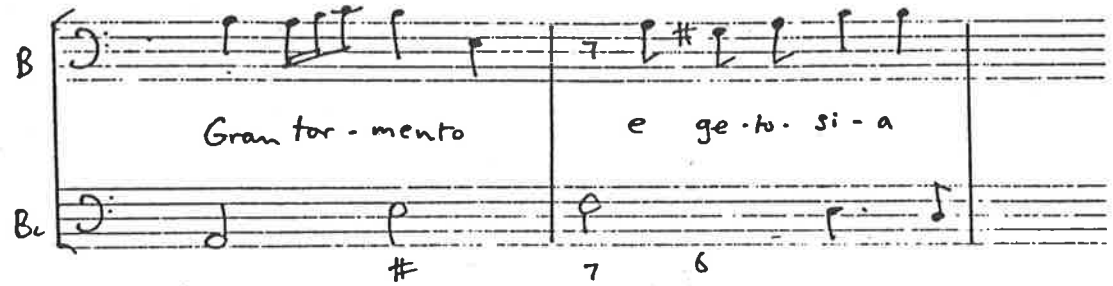
3.18 (a) Antigona (m. 1-62) They who do experience my sea (of grief)



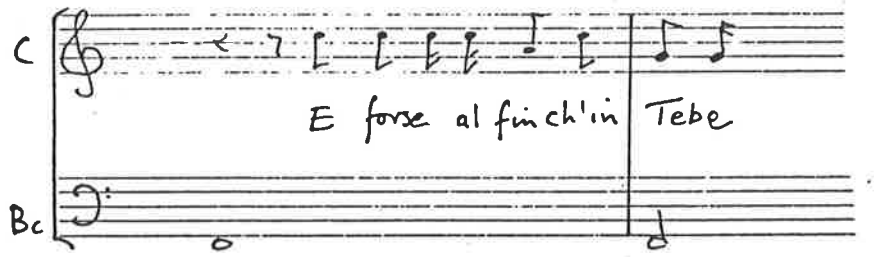
(b) Arbante (m. 63-69) Will you always be grieving, madam?



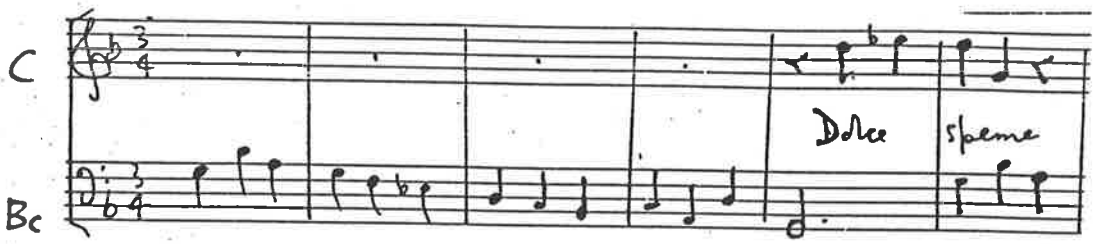
(c) Arbante (m. 70-83) Great torment and jealousy



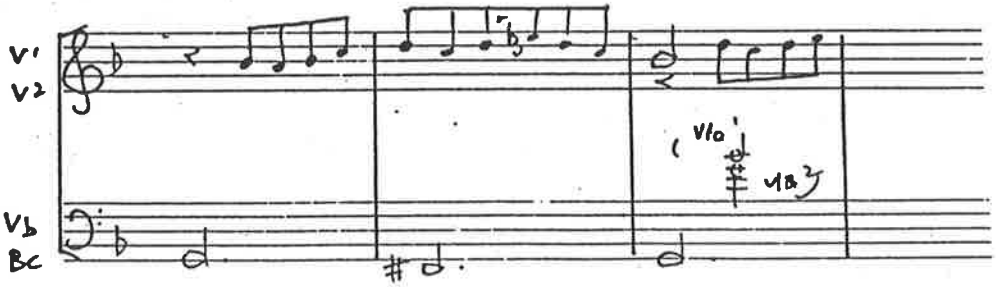
(d) Antigona/Arbante (m.84-96) And perhaps at last in Thebes



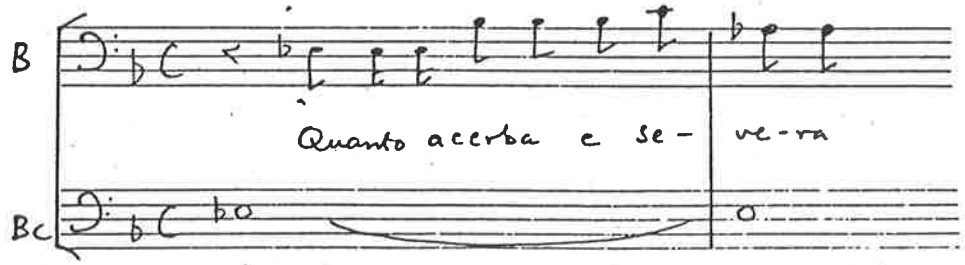
(e) Antigone (m. 97-158) Sweet hope



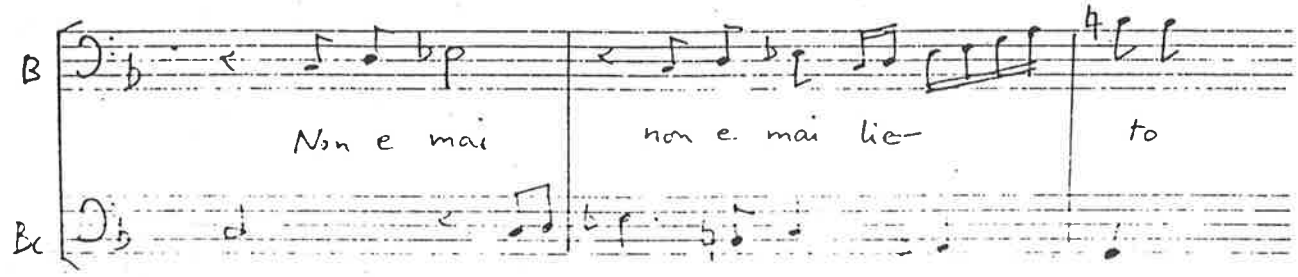
(e[1]) (m. 159-168) (V^1V^2A V T V Vb Bc)



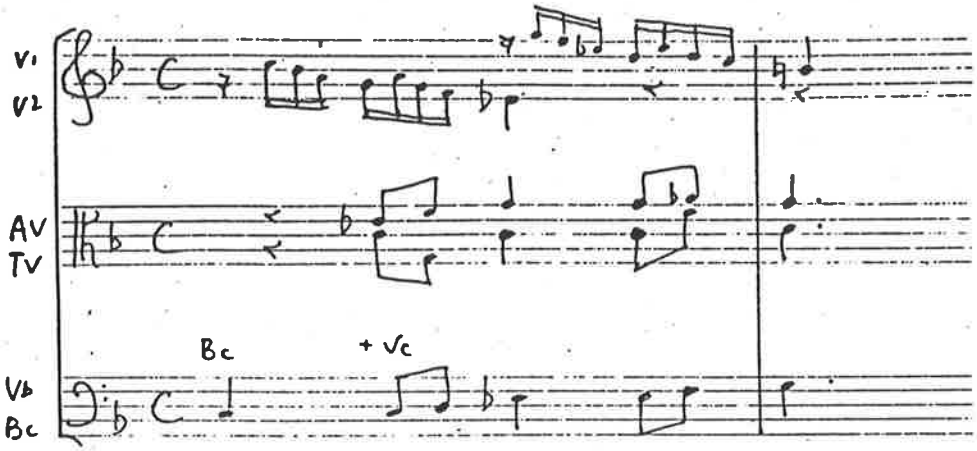
3.19 (a) Arbante (m. 1-8) How bitter and severe



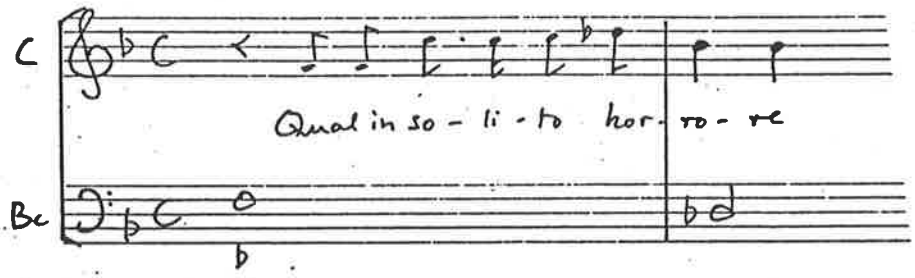
(b) Arbante (m. 9-31) · He is never happy



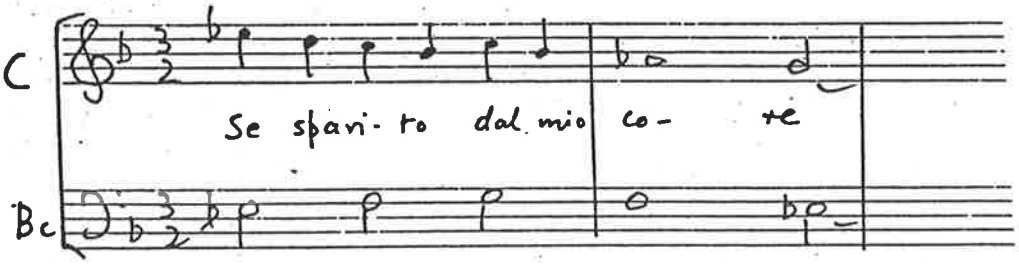
(b[1]) (m. 32-37) (V[1]V[2]A V T V Vb Bc)



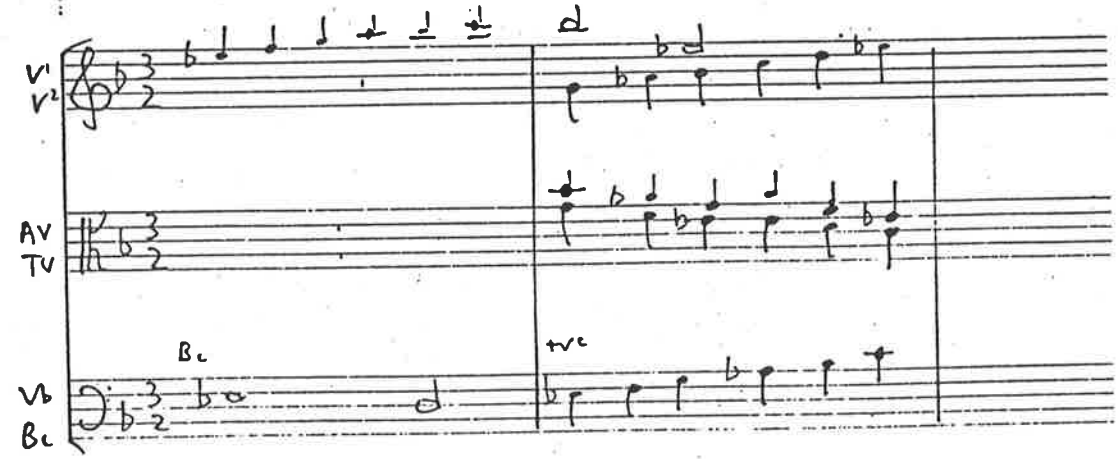
3.20 (a) Eteocle (m. 1-10) What unusual horror



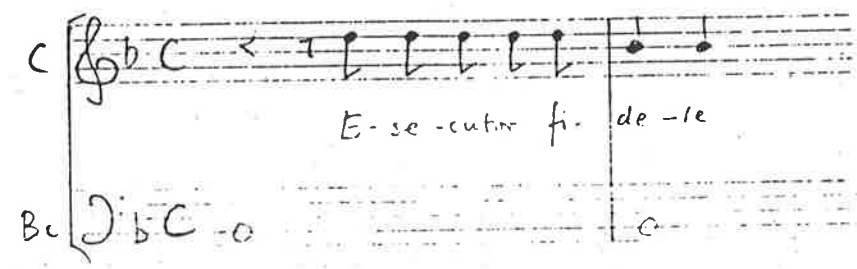
(a[1]) Eteocle (m.11-26) Vanish from my heart



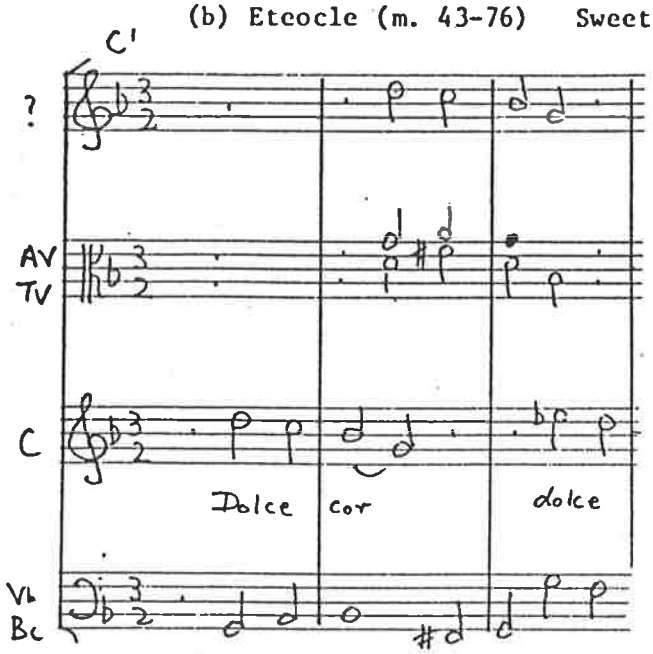
(a[2]) (m. 27-35) (V[1]V[2]A V T V Vb Bc)



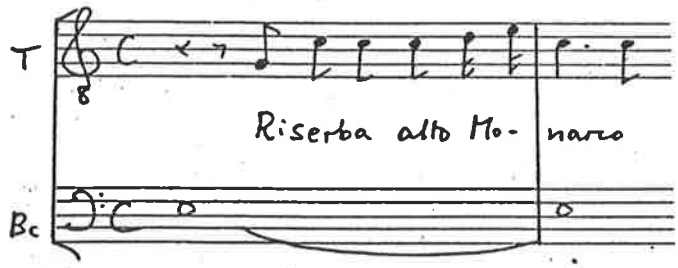
3.21 (a) Cleonte/Eteocle (m. 1-42) Faithful executor



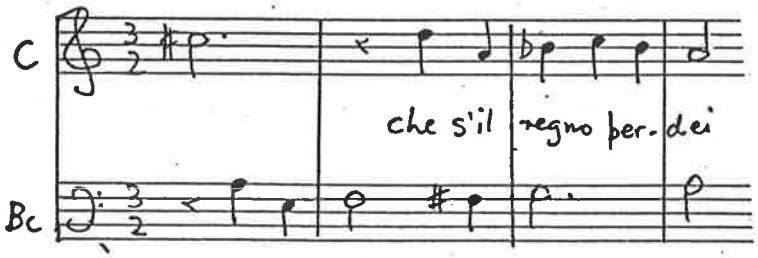
(b) Eteocle (m. 43-76) Sweet heart (C ? AVTV Vb Bc)



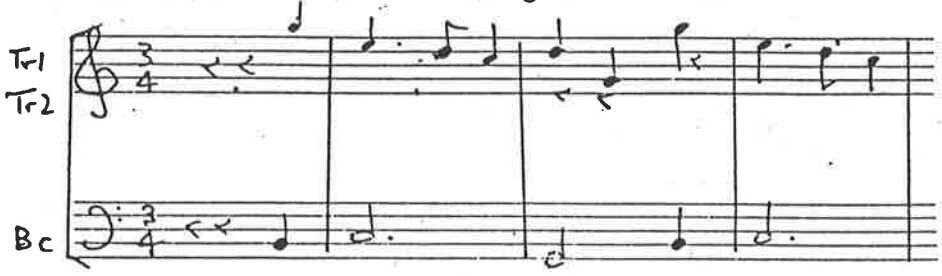
3.22 (a) Cleonte/Eteocle (m. 1-32) Reserve, High Monarch



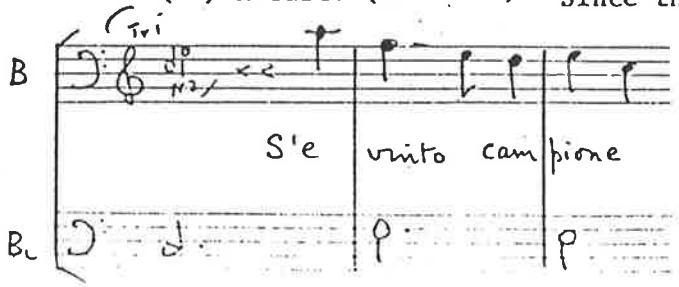
(a^1) Eteocle (m. 33-42) - that if you lose the kingdom -



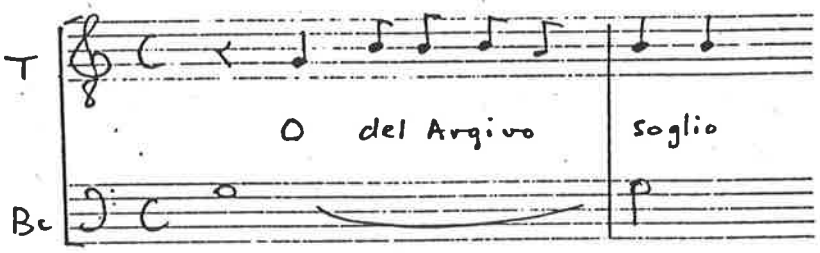
3.23 (a) Adrasto/Polinice/Argia/Silena (m. 1-13) (Tr^1Tr^2Bc)



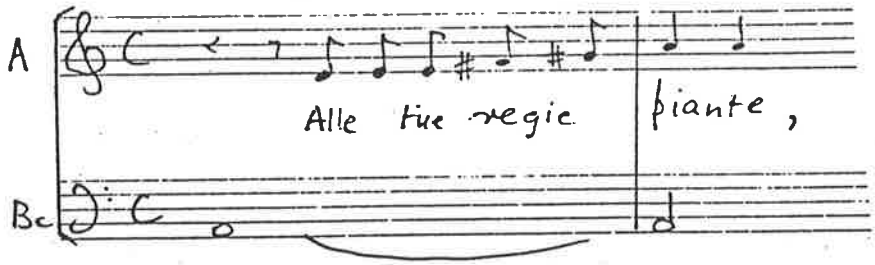
(a^1) Adrasto (m. 14-60) Since the champion is defeated..



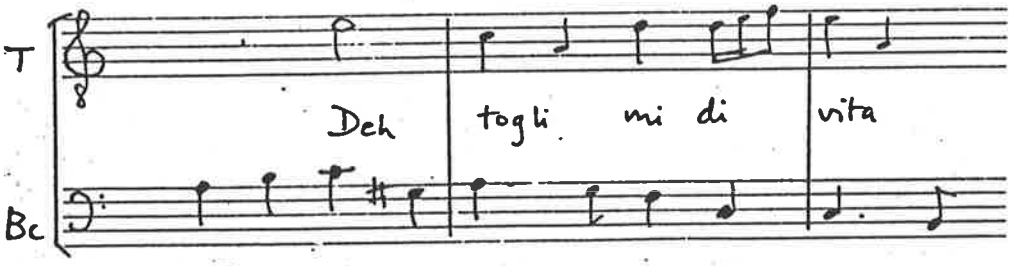
(b) Cleonte/Deifile (m. 1-21) Of the Argive throne



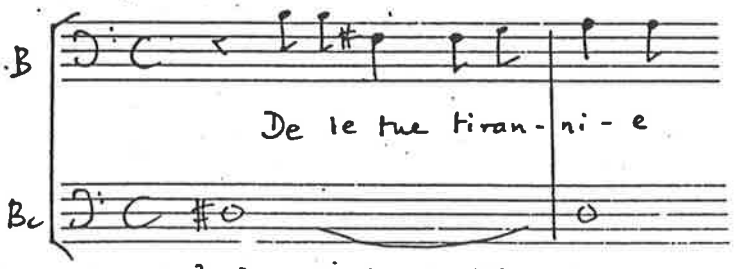
3.25 (a) Tideo/Eteocle (m. 1-4) To your royal tears



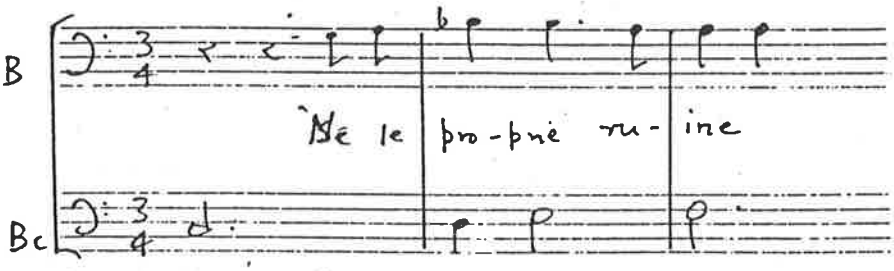
(a') Cleonte (m. 4-26) O take away my life



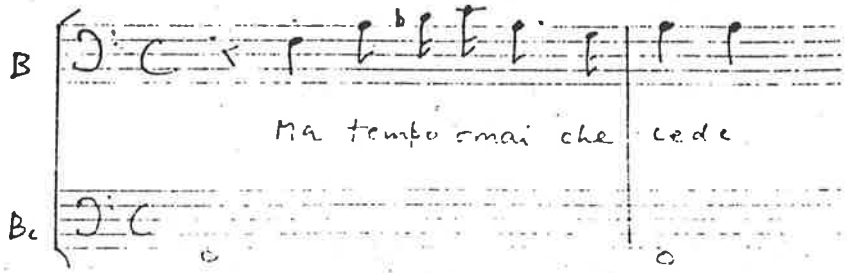
(a^2) Adrasto (m. 27-32) Of the two tyrants



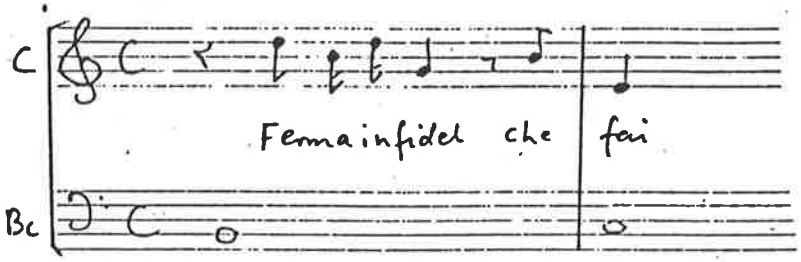
(a^3) Adrasto (m. 33-44) If your own ruins



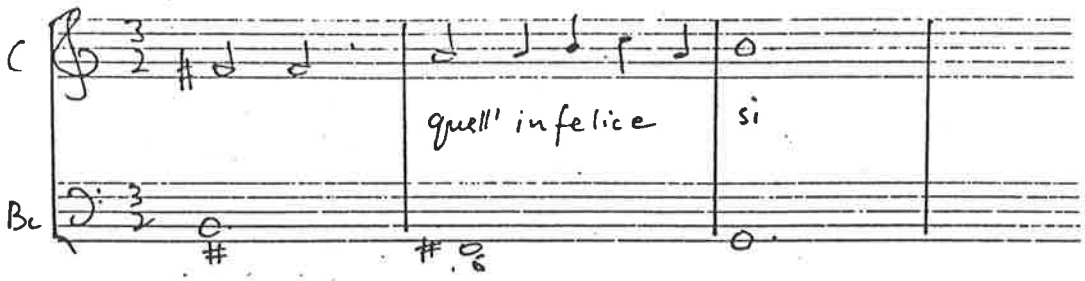
(b) Adrasto (m. 45-55) But the time has come for Mars to yield to Love.



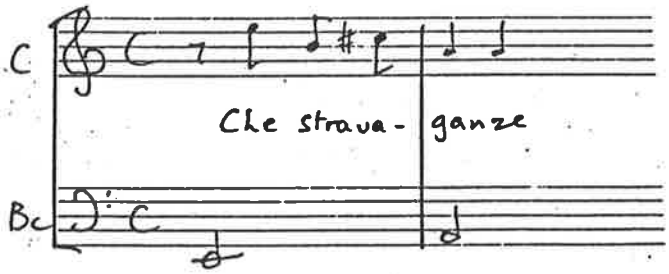
3.26 (ultima) (a) Antigona (m. 1-16) Stop, infidel, what are you doing? ,,



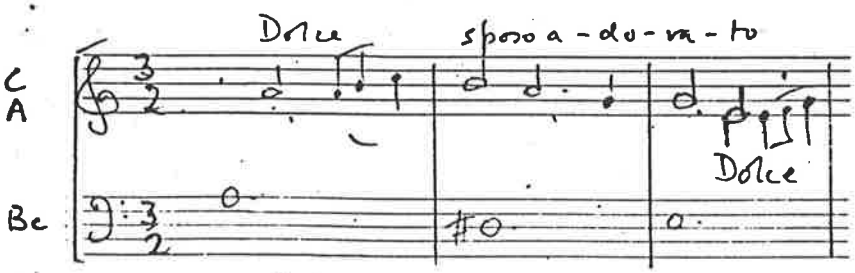
(a[1]) Antigona (m. 17-24) ...that unhappy one, yes...



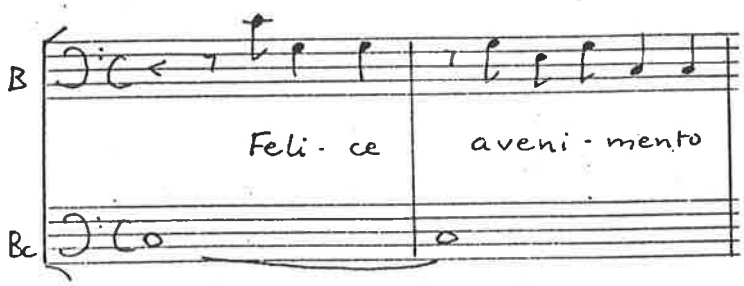
(b) Deifile (m. 24-37) How amazing



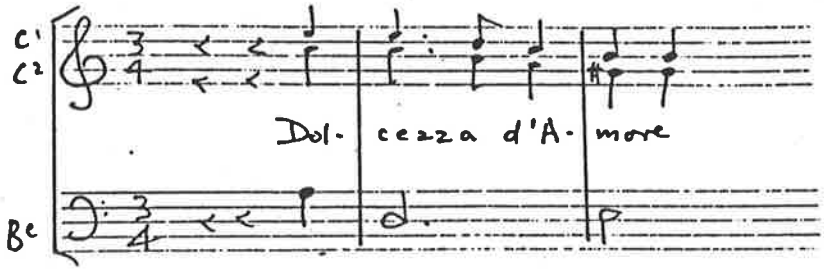
(c) Antigone/Tideo (m. 38-52) Sweet adored husband



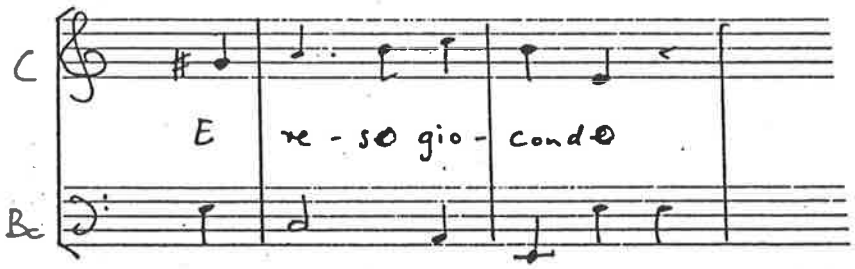
(d) Arbante/Polinice/Antigona/Adraspe (m. 53-86) Happy circumstance



(e) Deifile/Eteocle/Argia/Polinice/Antigona/Tideo (m. 87-107) The sweets of love



(f) Eteocle (m. 108-123) and ~~make happy~~



344 Eteocle e Polinice

Libretto: ETEOCLE/ E/ POLINICE./ Drama per Musica/ Da Rappresentarsi nel Teatro/a S.Salvatore, / L'Anno M DC. LXXV./ CONSECRATO/ ALLE NOBILISSIME/ DAME/ DI VENETIA. / Emblem: Coronet/ In Venetia, M.DC.LXXV./ Appresso Francesco Nicolini./ Cum Licenza de'Superioi, e Privilegio./

Sources: Pn Vm 9423 (Score)

'La musica veramente incomparabile del Sig. Mestro Legrenzi, che a superato in questa occorenza, con infinita sua lode, la comune aspettatione, violando il proprio genio (avezzo a cose studiate, e sode) alla vaghezza, ed all'amenita..'

Librettist:

Sources of libretto: I-Bc Vnm Wc

ETEOCLE/ E/ POLINICE/ drama/ per le Feste/ delle Nozze Regali/ famosamente celebrate/ dall'Eccelentissimo Signor/Marchese/ de Los Velez./ Vicere di Napoli, etc.../ In Napoli, 1680/ nella Regia Stampa di Salvator Castaldo.

Sources of libretto: Bc

Sources of music: Nc B-Bc Pn Wc

ETEOCLE,/ E/ POLINICE/ DRAMA PER MUSICA./ Da rappresentarsi./ Nel Regio Teatro di Milano/ l'Anno 1684./ DEDICATO E CONSECRATO/ All'Eccellentissima Signora/ DONNA ANNA/CATARINA/ DELLA ZERDA, E FOX/ ....In MILANO/ Per Ambrogio Ramellati.

Sources of libretto: I-Bc MOe

ETEOCLE/E POLINICE/ DRAMA PER MUSICA/ De rappresentarsi in Modena nel/ Teatro Fontanelli./Consecrato all'Altezza Serenissima/ DI FRANCESCO II./ Duca di Modena., Reggio, &c./ (coat of arms)/ IN MODONA, M.DC.XC./ Per gli Eredi Soliani Stamp.Duc./ Con Lic. de'Sup.

The work was performed by Gianettini on November 4, 1690. Gianettini

may himself have been responsible for some of the arias.

Sources of libretto: MOe

Sources of music: MOe MS.F.628.

The singers in the 1684 and 1690 productions are in Bonta p.356.

Sources used: Nc Rari 32.6j5

Pn Vm.784 R.16.03 : MOe (1690) MS.MUS.F628

The catalogue is a conflation of Nc and Pn. MOe represents a later adaptation. Comments upon it are relegated to p. 790f Nc and Pn are sufficiently closely related to complement each other. Generally, Pn supplied additional information which is lacking in Nc.

The following differences between Nc and Pn have been noted.

(1) Pn has Rit.° after 1.6b

(2) Pn has a second stanza for 2.12b

(3) Pn has a black semibreve (b) at 2.15a

(4) Pn has spelling differences.

(5) Pn has recitative after 2.19g which is missing from Nc

(6) Pn adds Rit.° after 3.9b.

(7) 3.15e is a shortened da capo in Pn, with a second stanza.

(8) Pn has Rit.° 3.15g.

(9) 3.16b; the second stanza is not in Pn.

(10) Black notation is used in 3.20a^1 Bc. in Pn.

(11) A different passage is substituted for 3.21b in Pn.

(12) 3.23(a^1) lacks the recitative at 3.23(a^1).

These two scores are very similar, but may relate to different productions. Pn is not directly related to Nc, i.e. it was certainly not copied from it. The changes could have been made for a later production than the original one of 1675, but they are slight enough to have appeared in the course of the first run. Pn is not related to Mo as suggested in NG Bonta.

Clefs: Eteocle (C^1), Cleonte (C^4), Arbante (F^3), Antigone (C^1), Polinice (C^1), Adrasto (F^4), Argai (C^1), Silena (C^4), Deifile (C^1), Tideo (C^3)

Time Signatures: Act I: C_4^3 C $\frac{3}{2}$ $\frac{6}{8}$; Act II: $\frac{3}{4}$ C $\frac{6}{8}$ $\frac{3}{2}$ $\frac{12}{8}$;

Act III: C $\frac{3}{2}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{12}{8}$

Tonality: Act I: 1: (Sinf.) C; C e; 2 a F ; 3: d g ; 4: Eb Bb ;
5: d G C ; 6 a d a ; 7: C G ; 8: C F d ; 9: G Eb d ;
10: C F a ; 11: F d C ; 12: F e b G ; 13: e D ;
14: G C ; 15: F d g Eb ; 16: Bb g ; 17: c Ab F Bb d a ;
18: F e ; 19: b D ; 20: D ; 20: C a ; 21: F d ;
22: d Bb ; 23: g d ; 24: Bb F d a.

Act II: 1: C a ; 2: F d ; 3: g F ; 4: Bb Eb d g d ;
6: a e ; 7: G d e ; 8: b G e A b ; 9: D C ;
10: a d ; 11: Bb c ; 12: G Bb ; 13: G d Bb ;
14: g d e C ; 15: a D G ; 16: C e C ; 17: G ;
18: C F g ; 19: c Ab Bb F c Eb a ; 20: C D ;
21: b C ; 22: G d F Bb ; 23: g Eb/C ; 24: C c ;
25: Ab f : 25: Bb/ .

Act III: (Sinf) a ; 1: a F ; 2: d ; 3: C F d ; 4: Bb F g ;
5: d ; 6: Eb Bb g Bb F ; 7: C G e ; 8: C G ;
9: D 1 10: a ; 11: C ; 12: g a ; 13: F D ;
14: d G d a ; 15: F g ; 16: Eb g ; 17: F Eb Bb ;
18: G C a F g ; 19: Eb c ; 20: f Eb ; 21: Bb g ;
22: C d ; 23: C ; 24: G ; 25: a e C F ;
26: C G a C a.

Observations:

(1) In Nc the viola parts are marked *violetta* and the Vb part *viola*.

(2) *Di vendetta* (1.4b) has the appearance of an ostinato bass, but it developes freely.

(3) Nc makes no mention of trumpets at 1.7(a). Pn does.

(4) At 1.7(b), the first note of C is d in Nc, e in Pn.

(5) At 1.9 the key signature is in Pn not Nc.

Distinctions such as the above make it clear that though the contents of Nc and Pn are very similar, the differences in detail discount the idea of a direct relationship between the two sources. Pn often amends Nc.

(6) *Lasciarmi star* 1.10(b,b[1]) is a da capo aria in which the middle section marked '2a. strofa. in Nc is in triplets - an unusual association of different rhythmic styles, as envisaged by Bononcini.

(7) At 2.5(e) Pn places the ritornello after, not before, the aria.

(8) Out of nine arias, in $\frac{6}{8}$, seven begin with the same rhythmic figure () one has the same figure with equal quavers, and the other begins with a semiminim..

(9) For the *Freddi marmi* 2.6(a[1]) clef problem see p. and Commentary on 343: Observations (9).

(10) In 2.8(f), m.74, the last quavers in the violins are c sharp and a sharp in Pn.

(11) 3.15(3) shows a shortened da capo in Pn, not a second stanza.

(12) There is a misnumbering in the Venetian libretto of 1675 which brings about the omission of 3.9. The catalogue numbering follows Nc.

(13) The production of 1675 was so successful that the libretto went into three editions in the same year.[1]

(14) Worsthorne (p.48) comments on the double-stage required in this opera and illustrates this from the frontispiece of the 1675 libretto.

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[1] C.Satori: 'Due Legrenzi Ricuperati' (Acta Musicologica Vol. XLVI, 1974, Fasc. II. Juli-Dezember) p.219.

The changes in MOe

Much of the opera has been re-written, with old scenes cut and new scenes added. Some old arias are retained with new music. The following changes are noted:-

(1) 1.1b. New setting of *Accendetimi.*

(2) 1.3c New aria: *Gia son.*

(3) 1.4b New aria: *Di saette.*

(4) 1.5c New aria: *Da me non partir.*

(5) 1.6b New aria: *La Fortuna.*

(6) An extra scene for Silena and Lenone after 1.7 with arias.

(7) 1.7c New souble aria: *Al fulgor di brandi.*

(8) Most of 1.8 is cut. A short recit. precedes *Lungi da te.*

(9) 1.9b (Rit.°) is re-written.

(10) 1.11 is a new scene for Deifile with arias, including 'aria con tromba': *Movete.*

(11) Scenes lose their alignment at Pn 1.12 which becomes Moe 1.13 &c.

(12) 1.16b. New setting of *Miei spirti.*

(13) 1.18 is a new scene for Antigone with arias.

(14) 1.18b New aria: *Stan le gioe*

(15) 1.21b New aria: *A voi spiriti guerrieri*

(16) 1.22b New aria: *Mi torne nel core*

(17) 1.23c New music to *Quando sia*

(18) 1.23d New aria *Pensieri men fieri* (now a.25).

(18) New sinfonia to Act 3

(19) 3.1 cut

(20) 3.3b New aria: *Nel mio petto*

(21) 3.4/5 cut

(22) 3.5 = Pn 3.6

(23) 3.6 New scene for Tideo with arias.

(24) 3.7e New aria:

(25) 3.9b New aria: *Vuo seguir bellona*

(26) 3.10/12 Partly missing

(27) 3.13b New aria: *Numi perche*

(28) 3.14 New aria: *Si, si, che la morte*

(29) 3.15b New aria: *Piangi*

(30) 3.16 New material with aria

(31) 3.17b New aria: *Se non fosse la gelosia*

(32) 3.18c New aria: *De la sorte*

(33) 3.18e New aria: *Per quai rai*

(34) 3.19b New aria: *Agitato*

(35) 3.20 cut or replaced by recit. marked 'Scena ix' ?

(36) 3.21 is Pn 3.20 New setting of *Dolce cor*

(37) 3.23a New aria with trumpet and strings in C (Un Ton piu alto): *Vittoria.* Legrenzi had long been using trumpets in D. Perhaps this aria suggests that this was the instrument eventually used in this production.

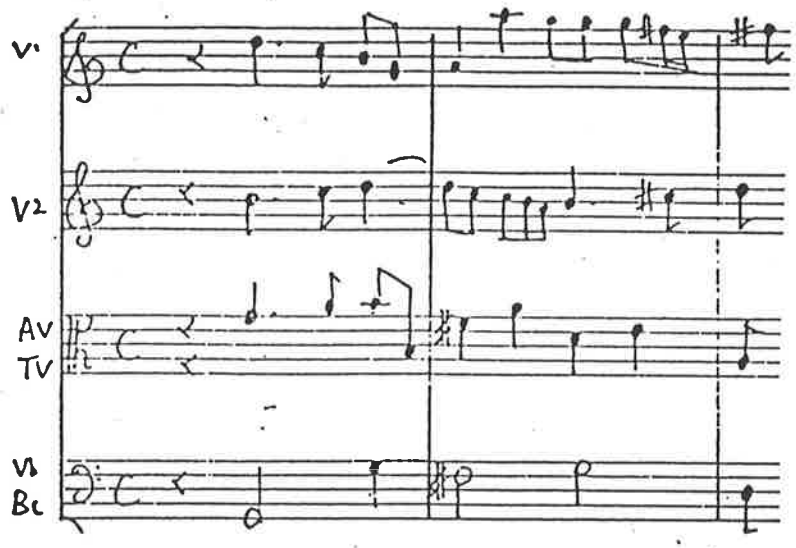
(38) Pn 3.24 cut

(39) Legrenzi's ending remains.

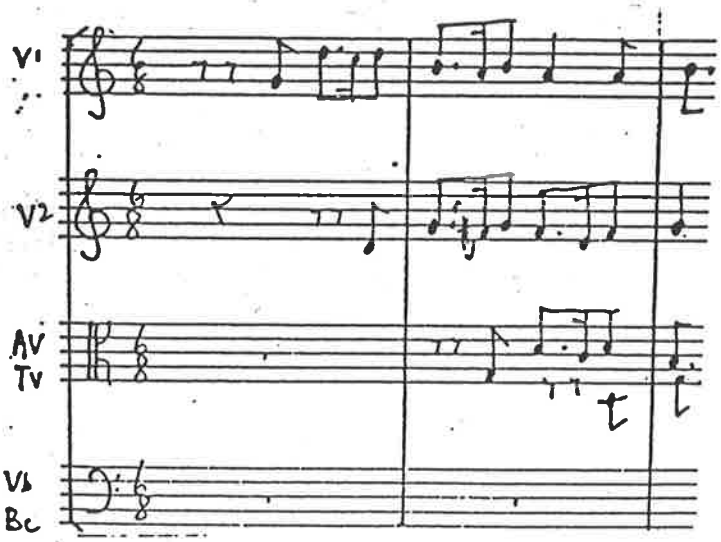
The new opera, which is virtually what it is, clearly shows a trend towards techniques not cultivated by Legrenzi, particularly in the virtuosity of the vocal parts and the use of the Violoncello and Theorbo as obbligato instruments.

SINFONIA

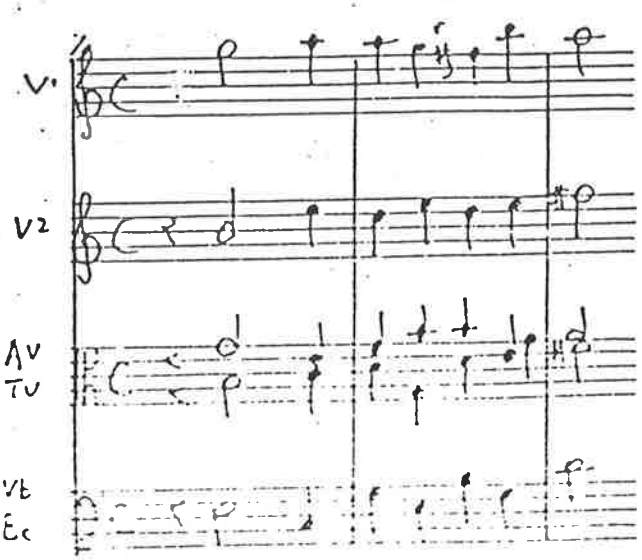
(a) (m. 1-20) (V^1V^2AVTV Vb Bc)



(b) (m. 21-35) (V^1V^2AVTV Vb Bc)

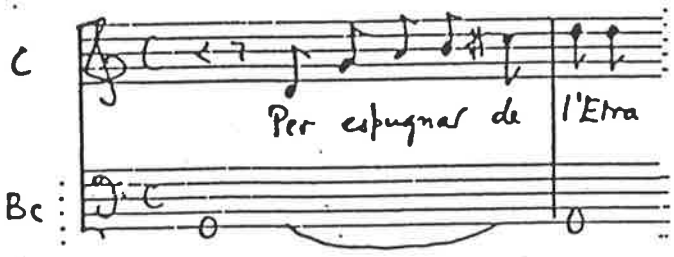


(c) (m. 36-41) (V^1V^2ATTV Vv Bc)

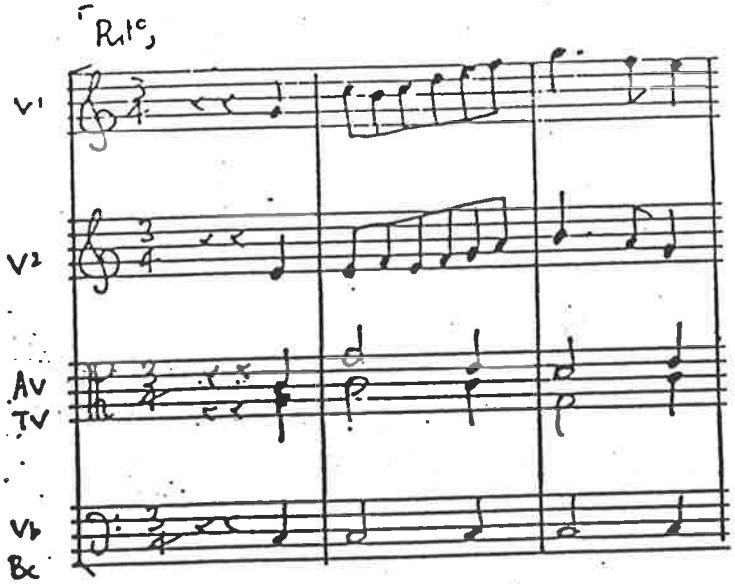


ATTO PRIMO

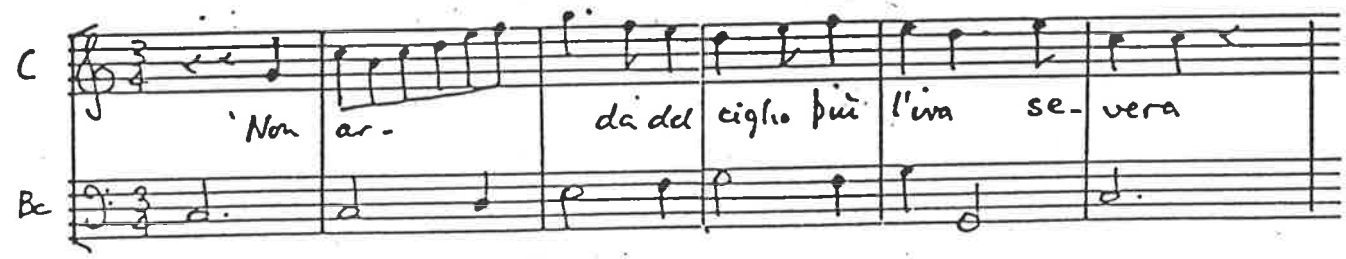
1.1 (a) Giove (m. 1-12) To clear the air



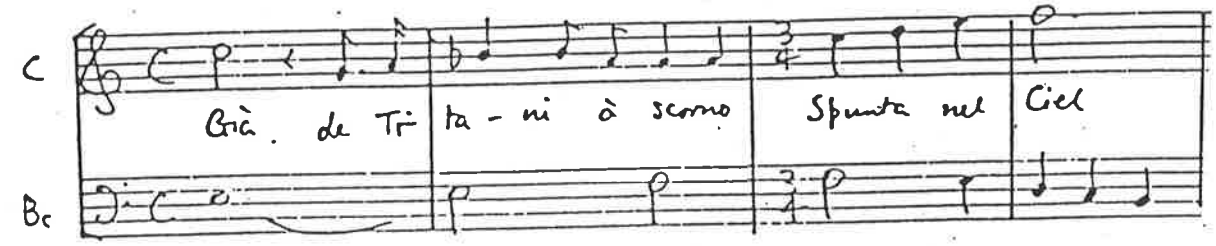
(b) (m. 13-22) (V^1V^2AVTV Vb Bc)



(b^1) Giove (m. 23-45) Do not let severe anger burn any more in your eyes

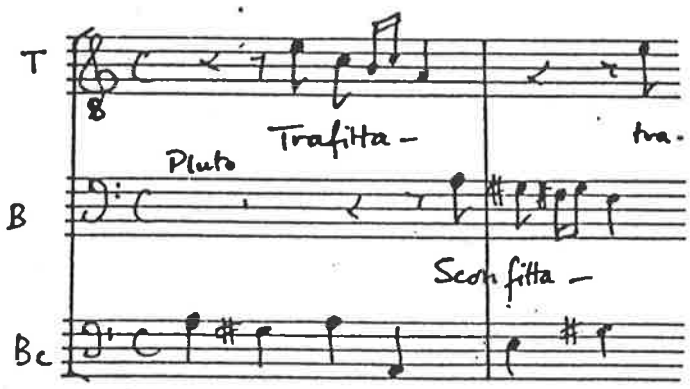


(c) Giove (m. 46-61) Already to put the Titans to scorn, appears in the sky

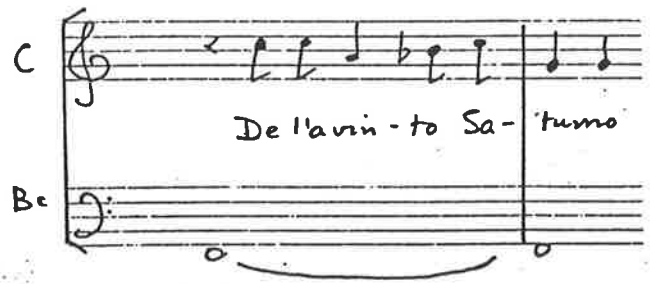


(d) (m. 62-71) Lito. = (b)

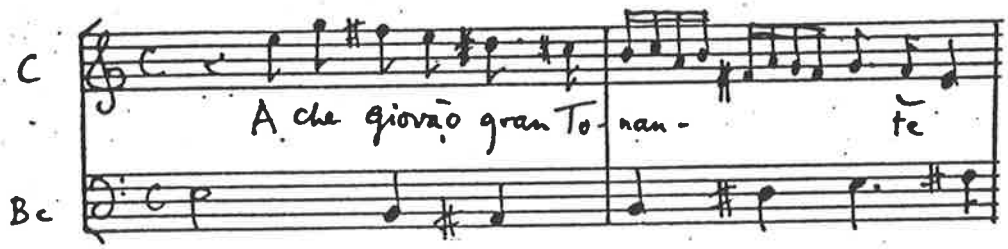
(e) Nettuno/Pluto (m. 72-84) Transfixed routed (T B Bc)



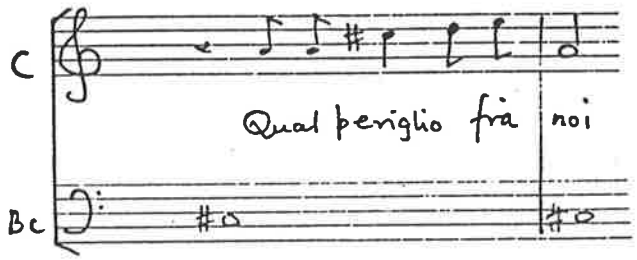
(f) Giove (m. 85-95) Of conquered Saturn



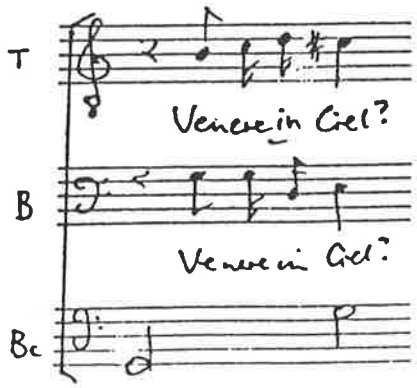
1.2 (a) Guinone (m. 1-18) To whom, Jove, great Thunderer



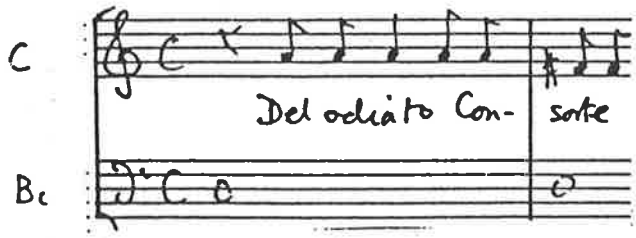
(b) Giove (m. 18-22) What peril among us?



(b[1]) Nettuno/Plutone (m. 23-24) Venus in Heaven? (T B Bc)

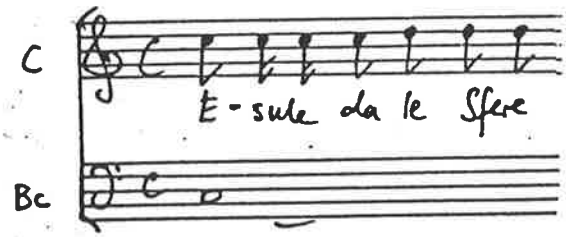


(b^2) Giunone (m. 25-29) of the hated consort

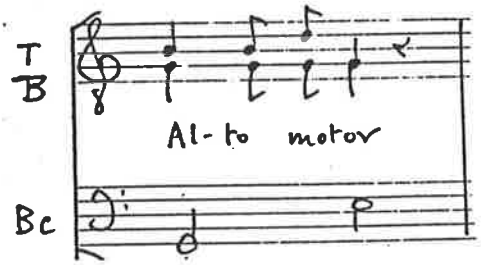


(b^3) Giunone (m. 30-33) Discord in love

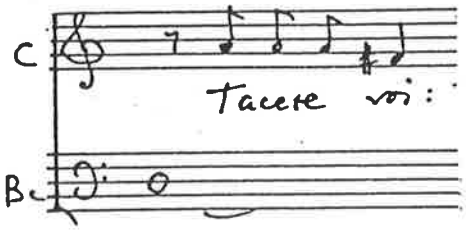
(b^4) Giove (m. 34-39) Banish from the spheres



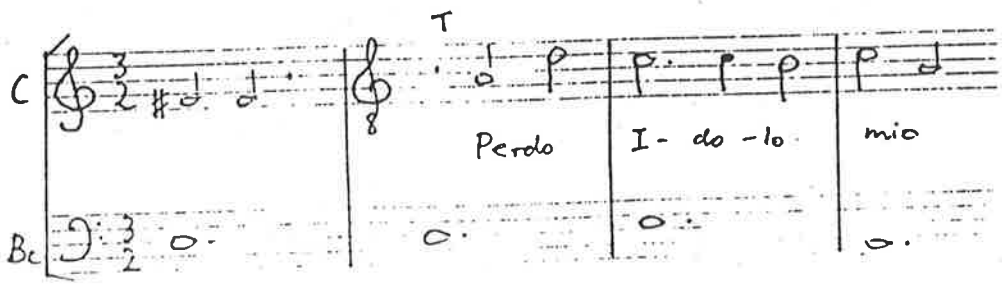
(b^5) Nettuno/Plutone (m. 40-41) High Mover (T B Bc)



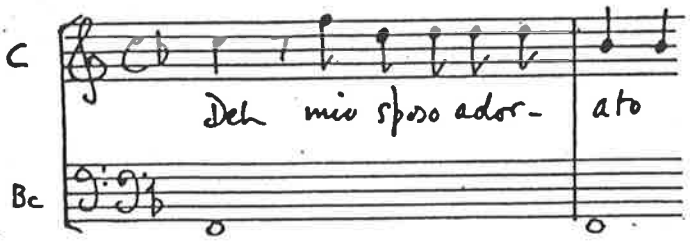
(b^6) Giove (m. 42-47) Be silent



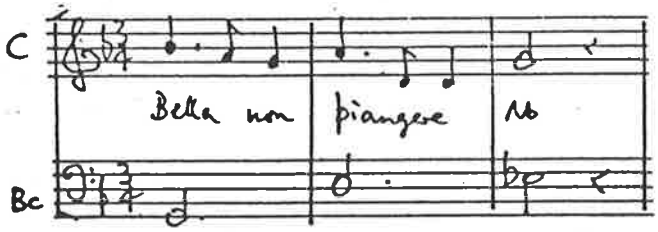
(b^7) Giunone/Nettuno (m. 48-54) I love my idol



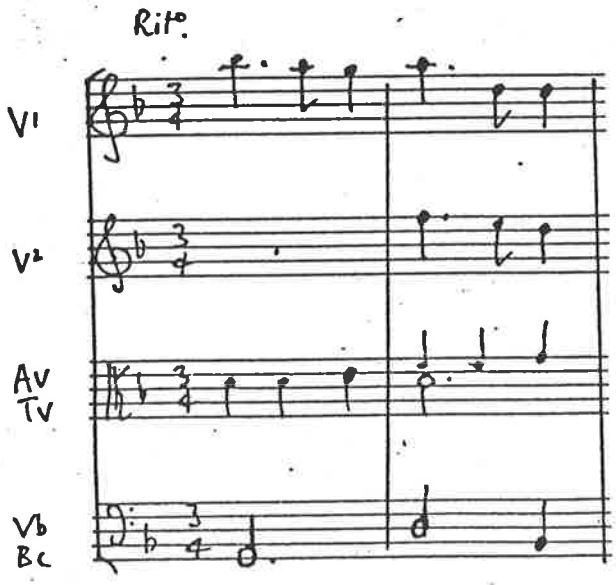
1.3 (a) Giunone (m. 1-18) Oh my dear spouse



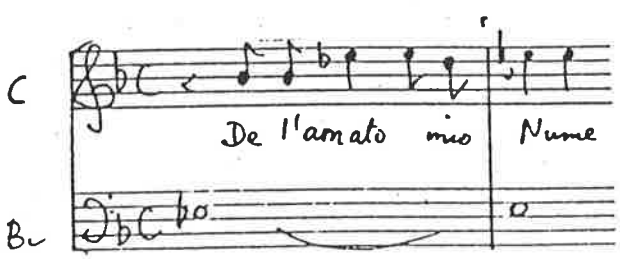
(b) Giove (m. 19-68) + da capo (m. 69-93) Beauty, do not weep



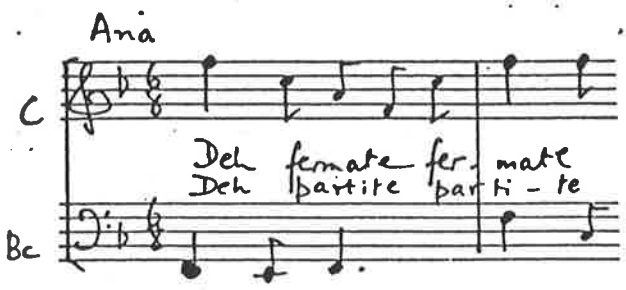
(b^1) (m. 94-109) (V^{1}V^{2}AVTV Vb Bc)



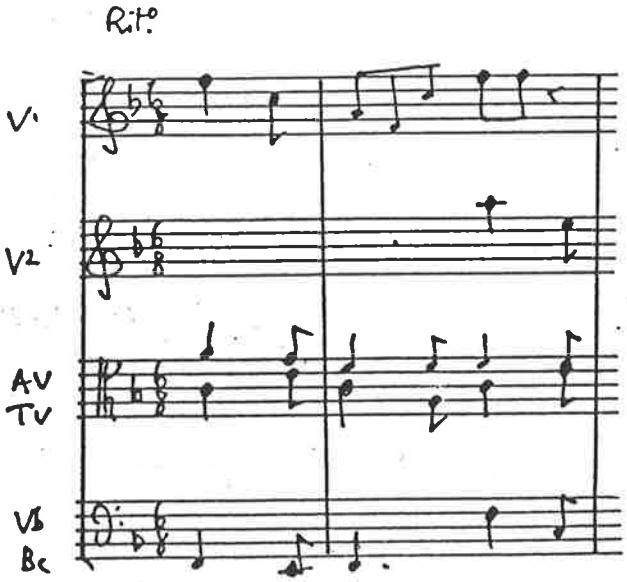
1.4 (a) Giunone (m. 1-8) Of my beloved god



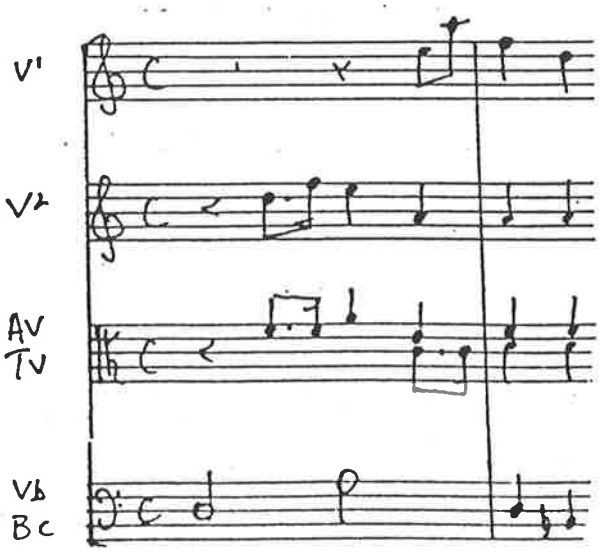
(b) Giunone (m. 9-30) Oh stop
O go



(b[1]) (m. 31-39) (V^1V^2AVTV Vb Bc)

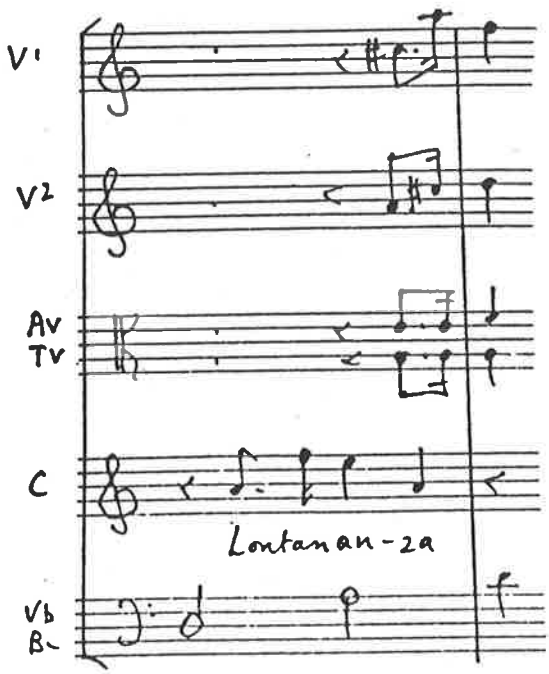


1.5 (a) (m. 1-3) (V^1V^2AVTV Vb Bc)

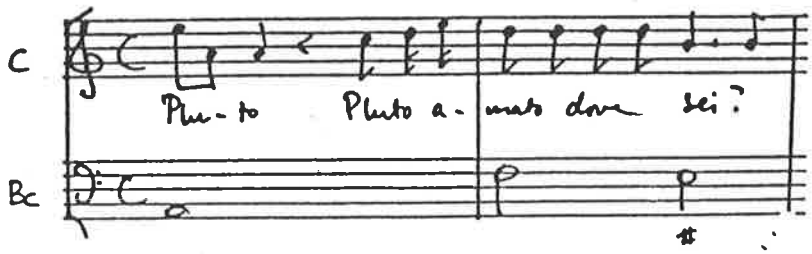


(a[1]) Cintia (m. 4-23) Distance

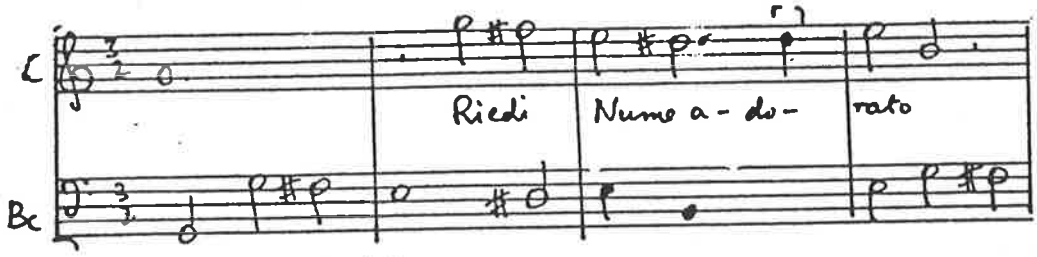
(C V^1V^2AVTV Vb Bc)



(b) Cintia (m. 24-34) Pluto beloved, where are you?

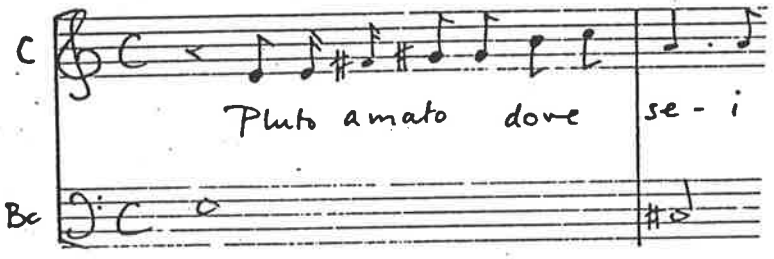


(b[1]) Cintia (m. 35-39) Laugh, beloved god

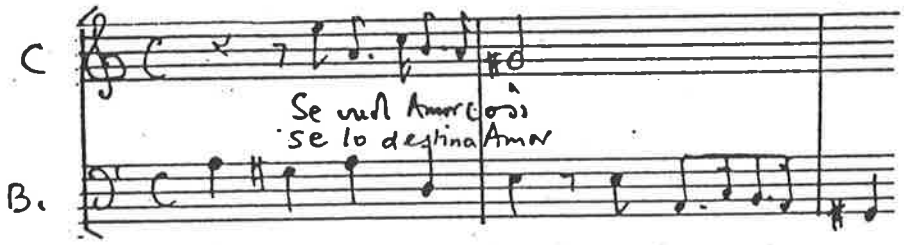


(b[2]) (m. 40-41) = (m. 24-25)

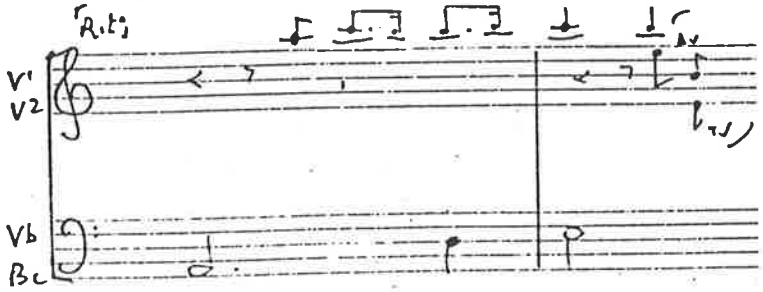
(b[3]) Apollo (m. 42-57)



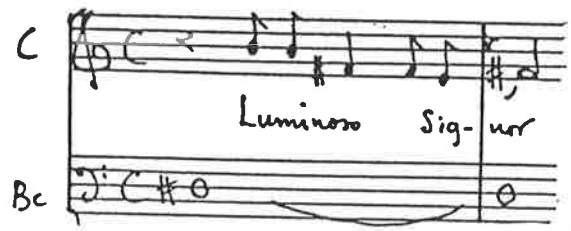
(c) Cintia (m. 58-76) If you wish love to be like that
If love decides it



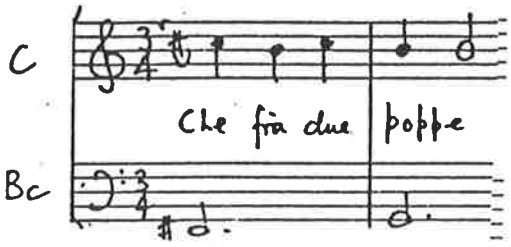
(c[1]) (m. 77-83) (V[1]V[2]AVTV Vb Bc)



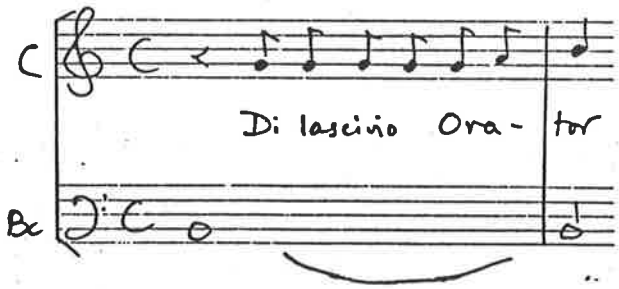
1.6 (a) Mercurio (m. 1-26) Luminous Lord



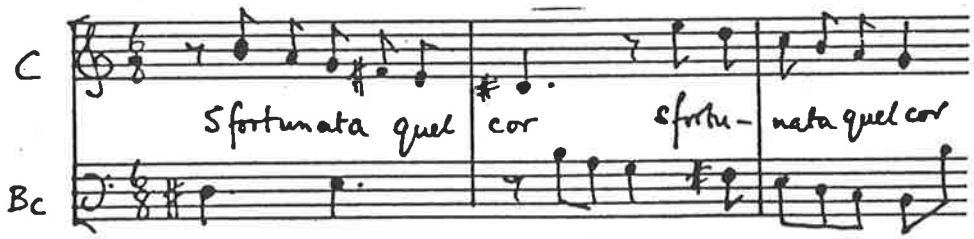
(a^1) Mercurio (m. 27-33) that between two breasts



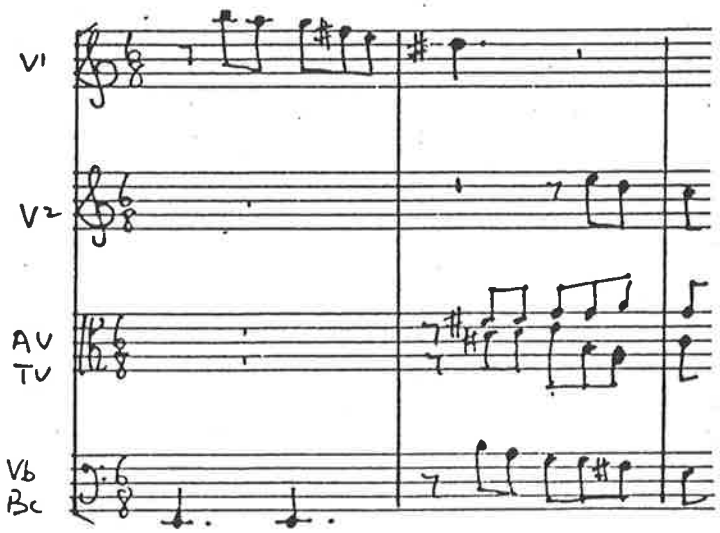
(b) Apollo (m. 34-39) Of the lascivious speaker



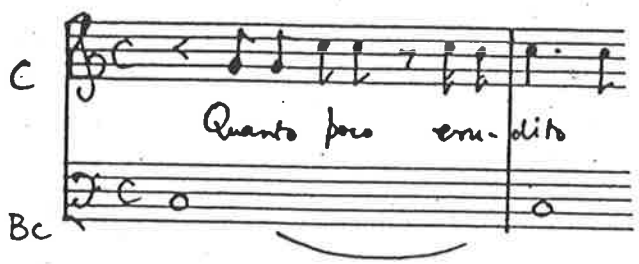
(c) Apollo (m. 40-63) Unlucky that heart



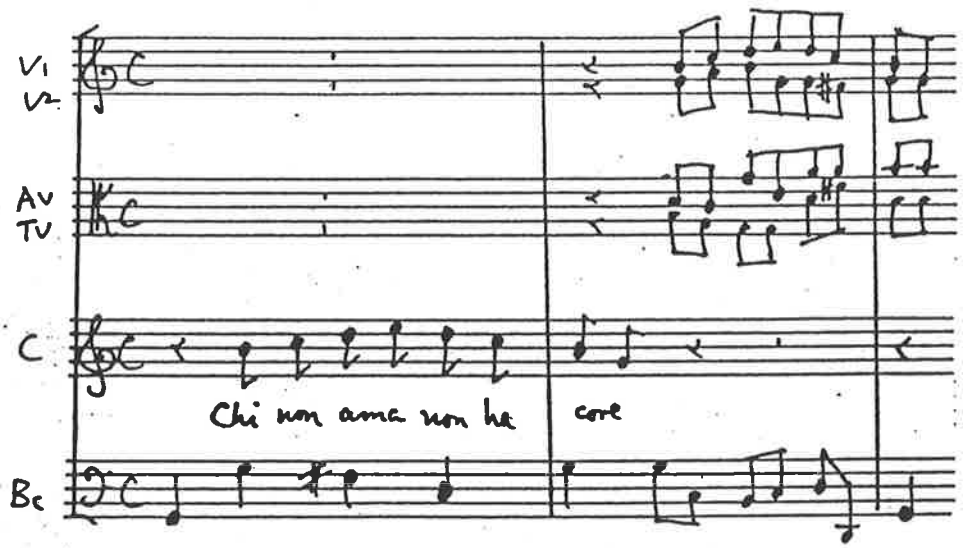
(c^1) (m. 63-72) (V^1V^2AVTV Vb Bc)



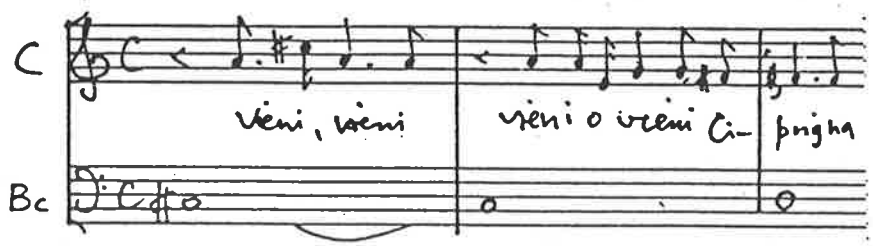
1.7 (a) Mercurio (m. 1-7) How ill-informed



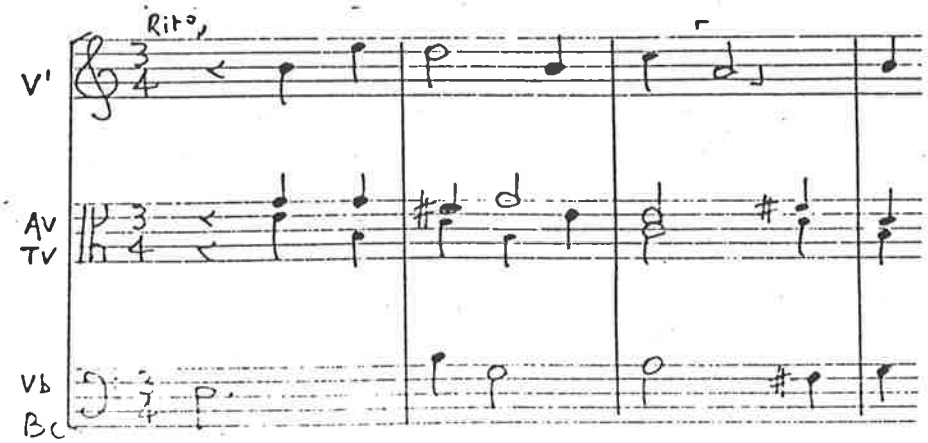
(b) Mercurio (m. 8-60) He who does not love has no heart (C V^1V^2AVTV Vb Bc)



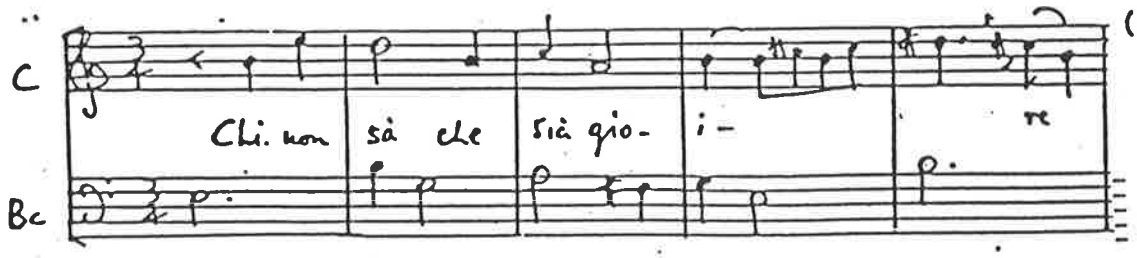
1.8 (a) Marte (m. 1-21) Come, Venus



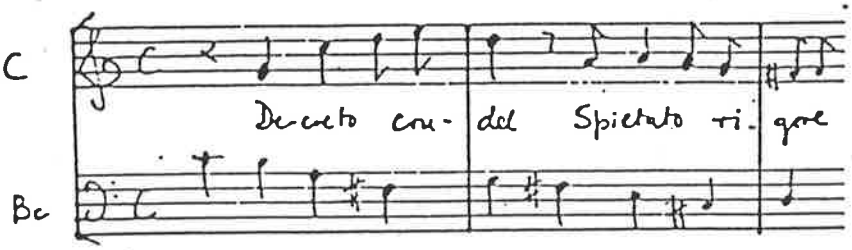
(b) (m. 22-36) (V^1V^2AVTV Vb Bc)



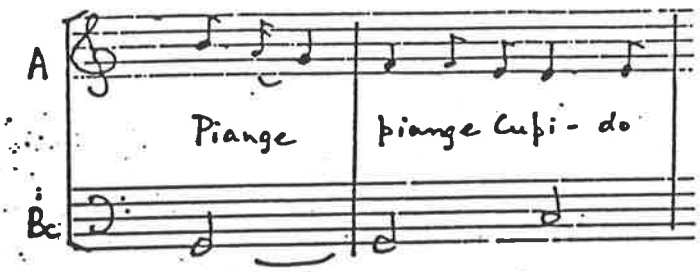
(b^1) Venere/Marte (m. 37-87) Who does not know what it is to rejoice (C A Bc)



1.9 (a) Amor (m. 1-8) Cruel decree, ruthless severity



(a^1) Marte (m. 8-22) Weep, Cupid

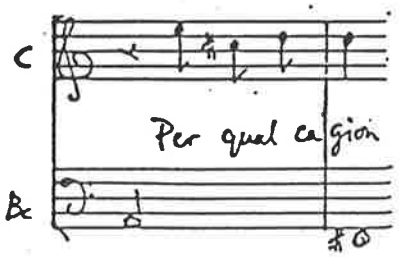


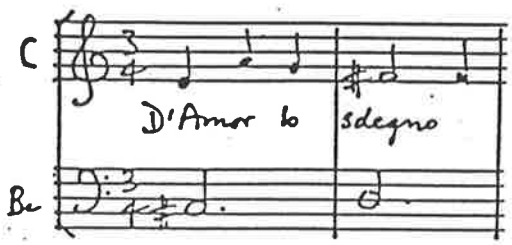
(a^2) (m.23-33) = (a)

(a^3) Venere (m. 33-38)

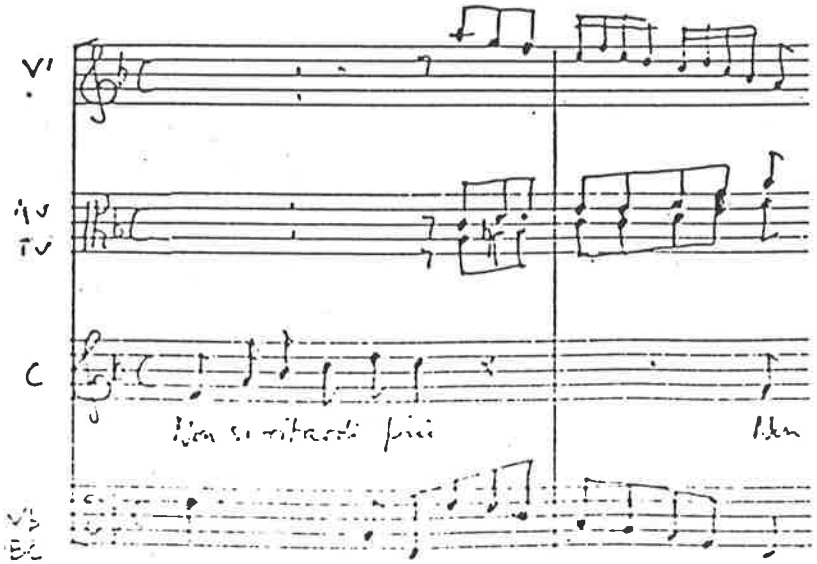
(a^4) Amor (m. 39-49) The disdain of love

For what reason?

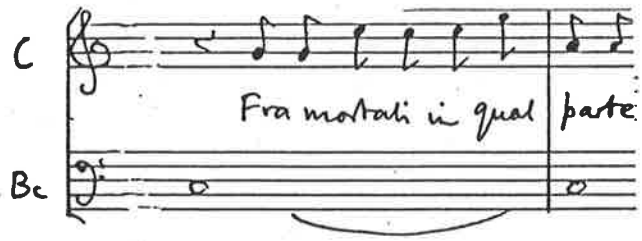




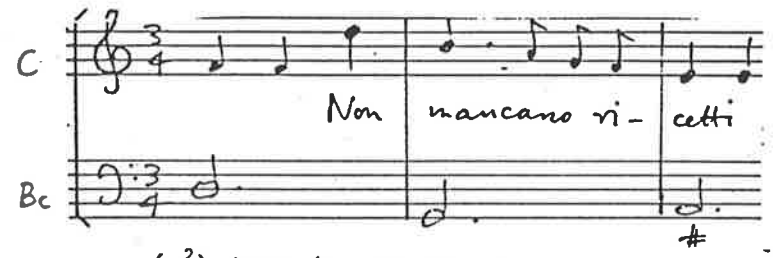
(b) Amor (m. 50-66) Do not wait any longer (C V^{1}V^{2}AVTV Vb Bc)



(c) Amor (m. 67-72) Among mortals

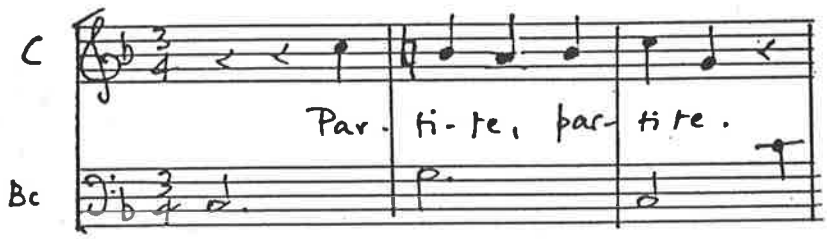


(c[1]) Amor (m. 73-81) They do not lack places of refuge

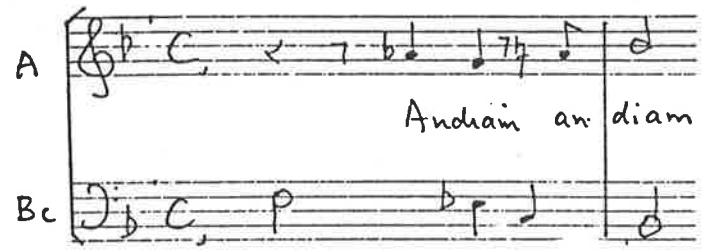


(c[2]) Amor (m. 82-88) Let us return to peace

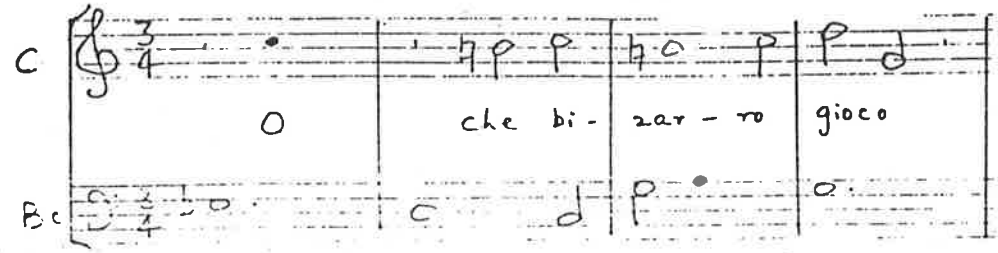
1.10 (a) Mercurio (m. 1-35) Go



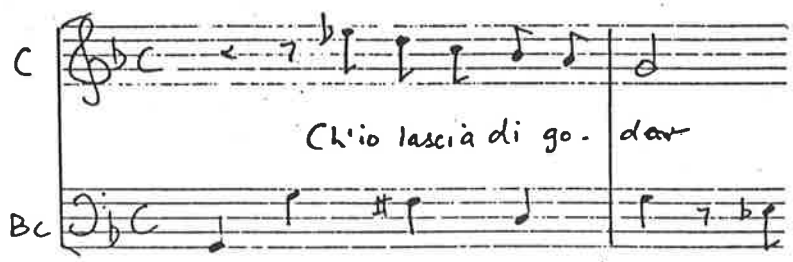
(b) Marte (m. 36-69) Let us go



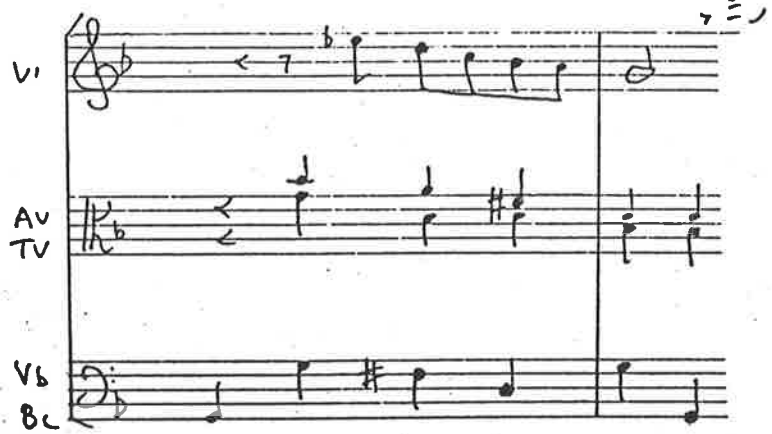
(b) Mercuto (m. 70-81) O what a weird game



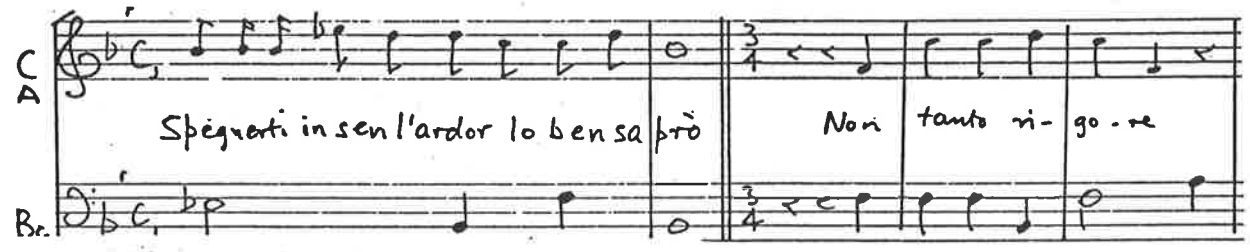
(c) Venere (m. 82-101) That I cease to rejoice
That I cease



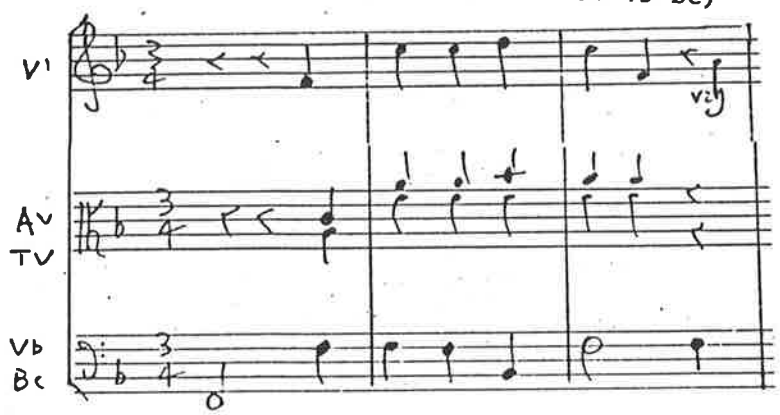
(c[1]) (m. k92-108) (V^1V^2AVTV Vb Bc)



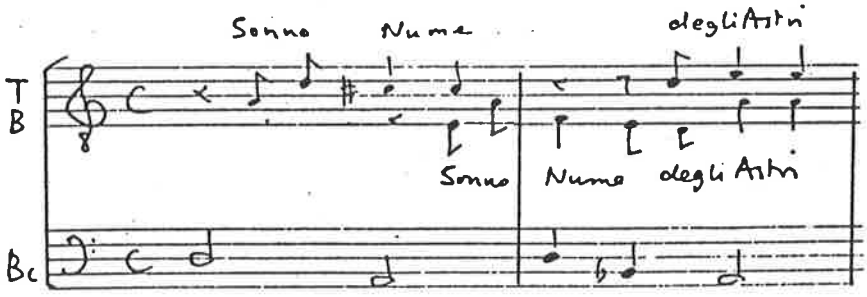
(d) Giove/Marte (m.110-133) I shall well know how to repress the ardour in my bosom



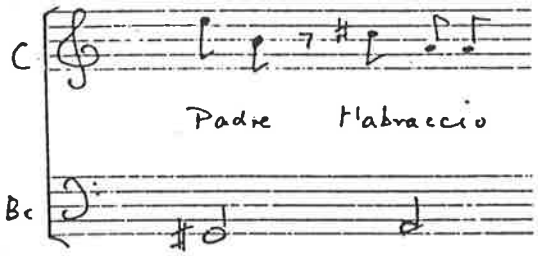
(e[1]) (m. 134-147) (V^1V^2AVTV Vb Bc)



1.11 (a) Nettuno/Plutone (m. 1-4) They are the gods of the stars

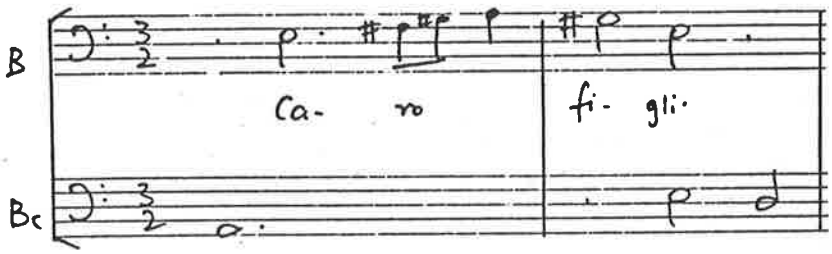


(a[1]) Giove (m. 5-39) Father, I embrace you



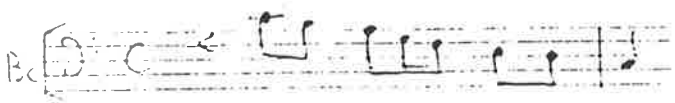
(a[2]) Saturno (m. 40-46) Give me your hand

(b) Saturno (m. 47-68) Dear sons

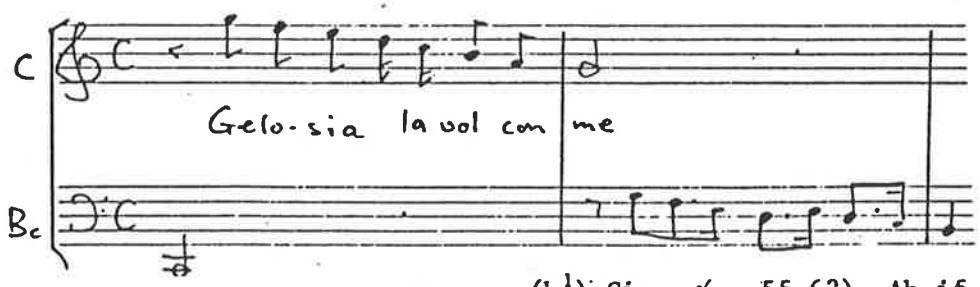


(c) Giove (m. 69-72) But here comes Juno

1.12 (a) (m. 1-5) (Bc)

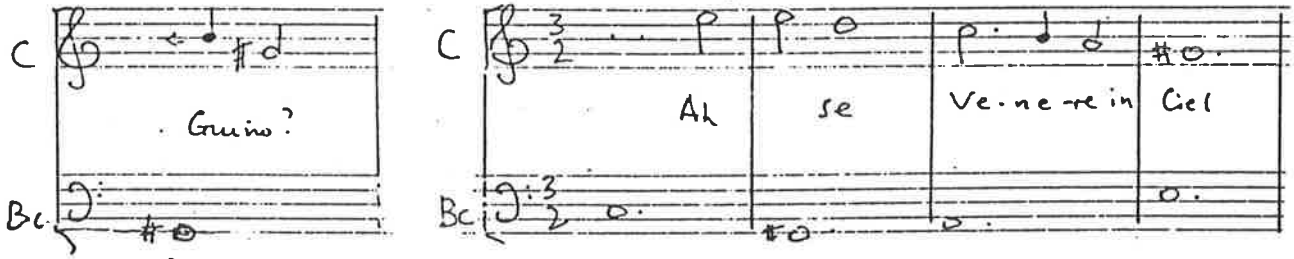


(a[1]) Giunone (m. 6-38) Jealousy flies with me

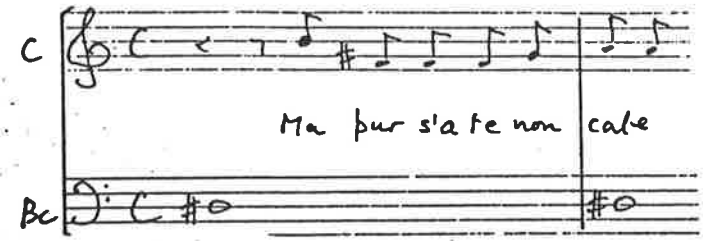


(b) Giove (m. 39-54)

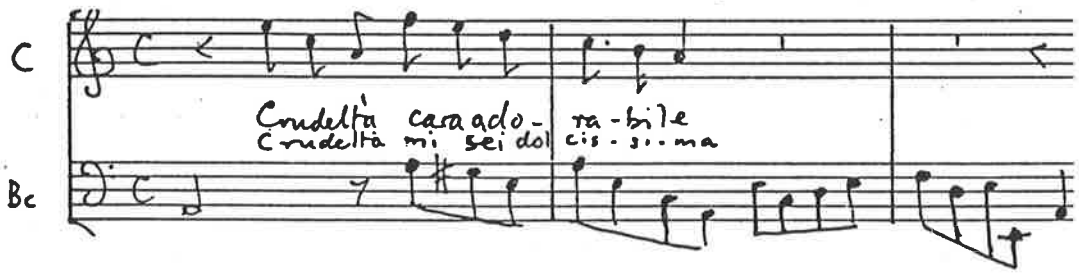
(b[1]) Giunone (m. 55-62) Ah if Venus in Heaven



(b[2]) Giunone (m. 63-67) But then if it does not matter to you

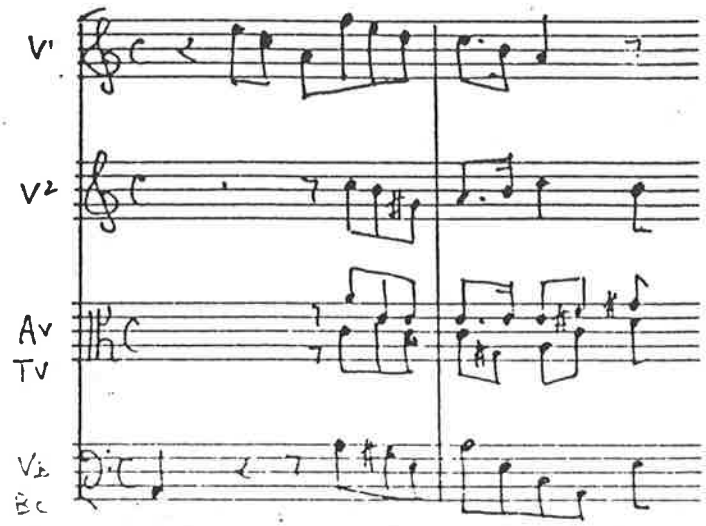


(c) Giove (m. 68-87) Cruelty, adorable beauty
(m. 93-112) Cruelty, you are most sweet to me

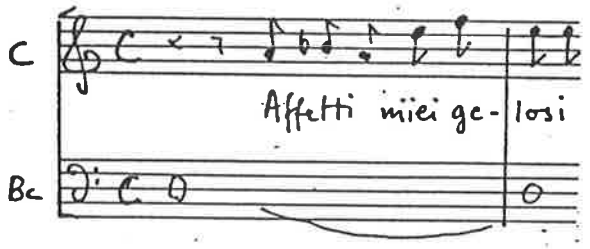


(c[1]) (m. 87-92)
(m. 113-118) (V[1]V[2]AVTV Vb Bc)

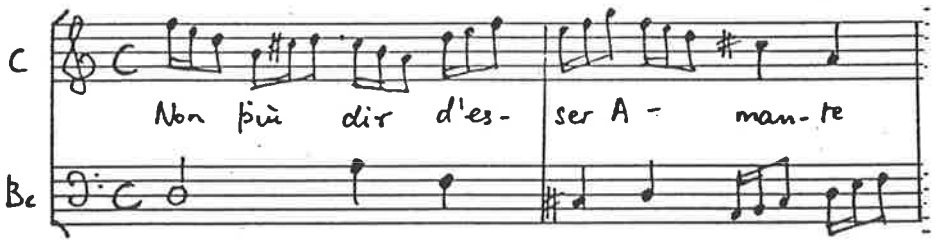
Rit°



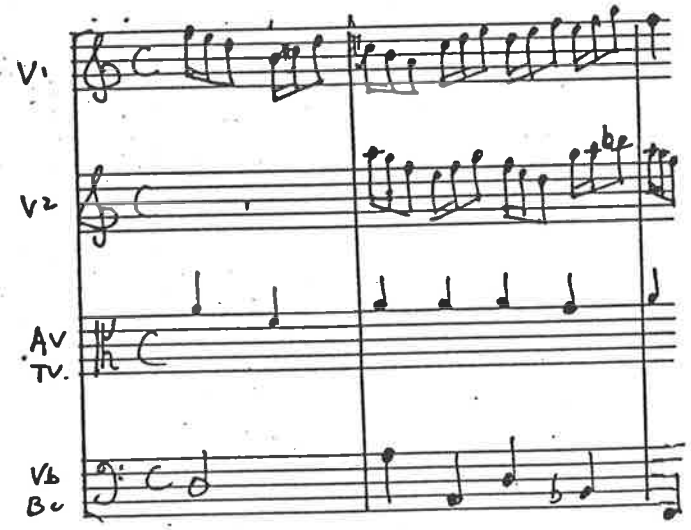
1.13 (a) Giunone (m. 1-15) Pretend, my jealousies



(b) Giunone (m. 16-42 Talk no more of being in love



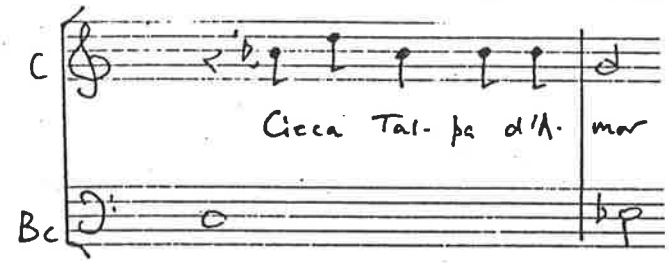
(b[1]) (m. 42-48) (V^1V^2AVTV Vb Bc)



1.14 (a) Venere (m. 1-36) And when you cease

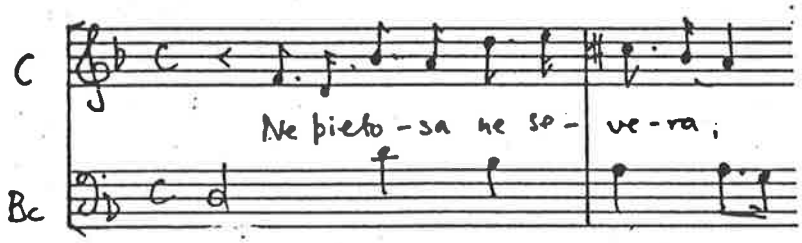
(b) Apollo (m. 37-48) You can tempt me, you can beg me

(c) Venere (m. 49-) Blind mole of love

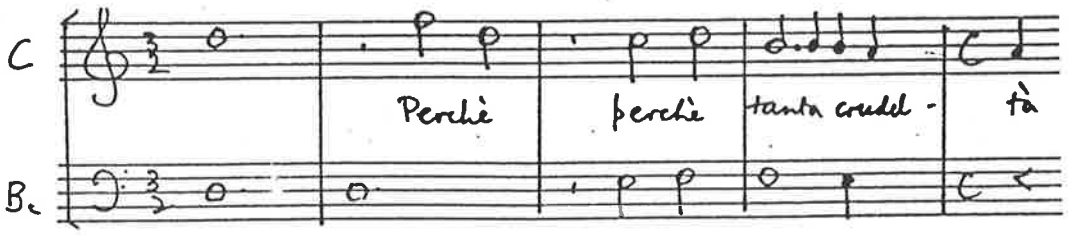


lacuna to 1.14d

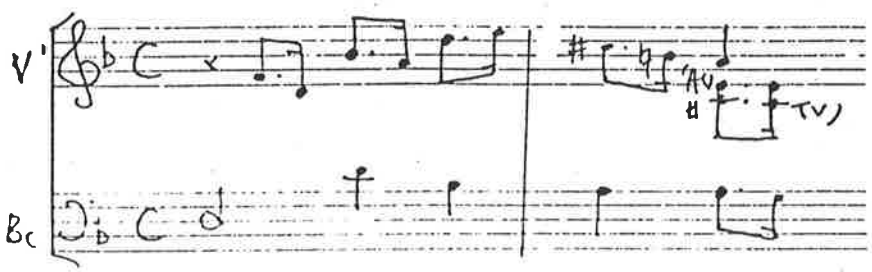
(d) Apollo (m. 1a-10a)



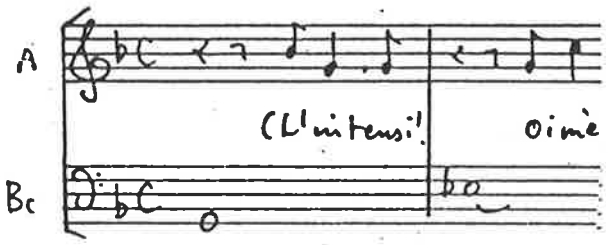
(d[1]) Venere (m. 11-17a) Perhaps such cruelty



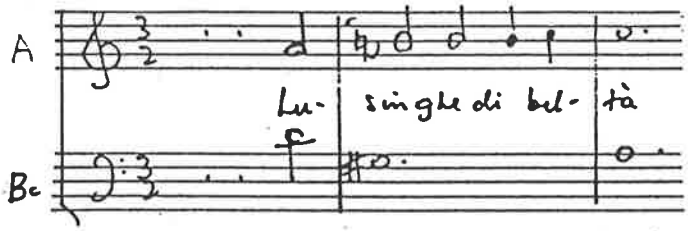
(e) (m.17a-23a) (V^1V^2ATTV Vb Bc)



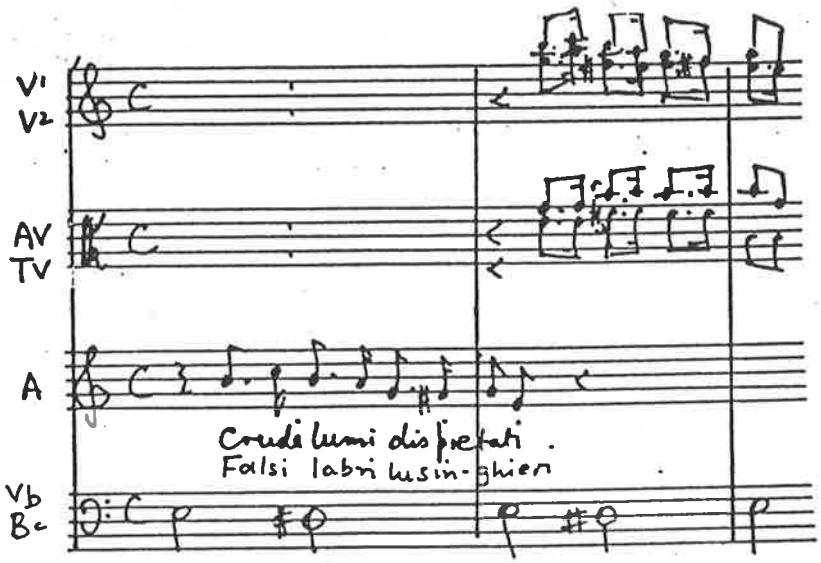
1.15 (a) Marte (m. 1-29) What do I hear, alas.



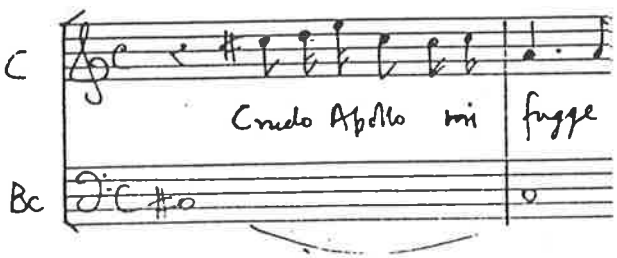
(a^1) Marte (m. 30-36) Deceptions of beauty



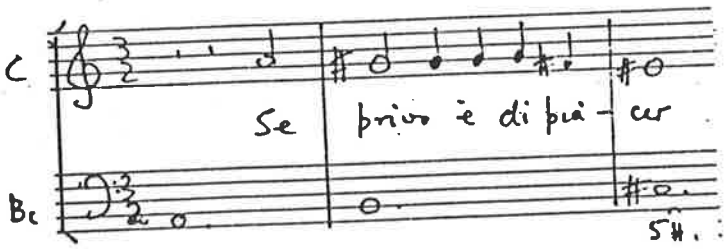
(b) Marte (m. 37-59) Pitiless cruel eyes
False deceiving lips (A V^{1}V^{2}AVTV Vb Bc)



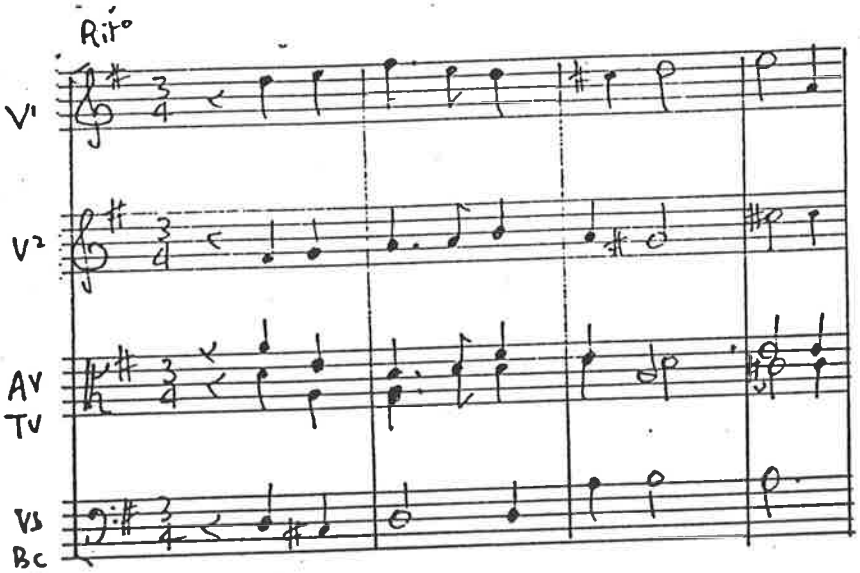
1.16 (a) Venere (m. 1-5) Cruel Apollo flies from me



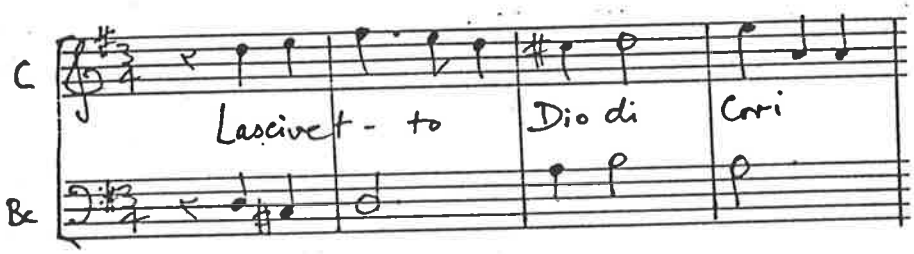
(a[1]) Venere (m. 6-16)



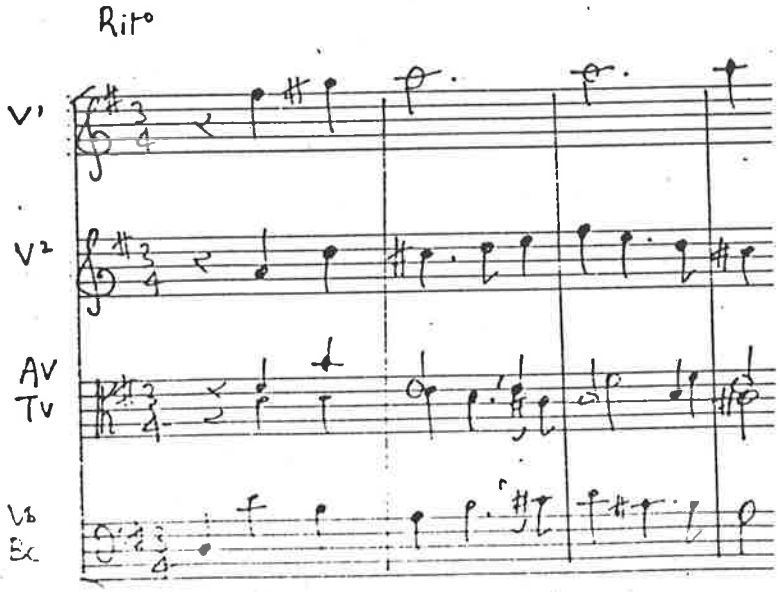
(b) (m. 17-28) (V^1V^2AV TV Vb Bc)



(b[1]) Venere (m. 29-43) Little wanton god of hearts

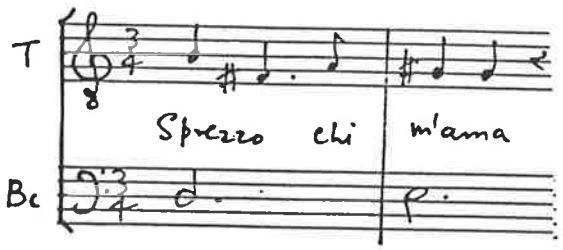


(b[2]) (m. 94-105) (V^1V^2AV TV Vb Bc)

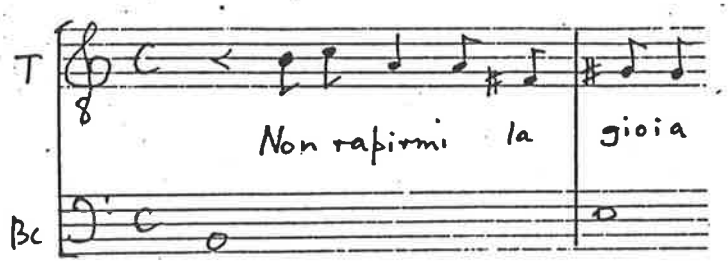


1.17 (a) Nettuno (m. 1-14) Of the hot desires

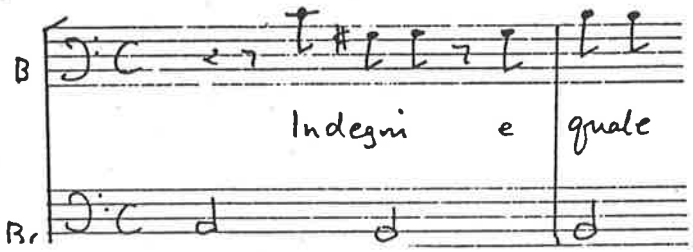
(a[1]) Nettuno (m. 15-21) Scorn who loves me



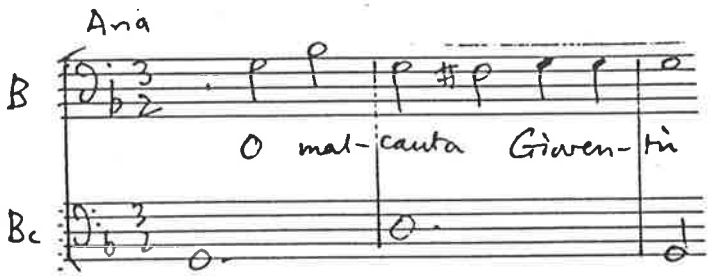
(a[2]) Nettuno (m. 22-35) Do not take the joy from me



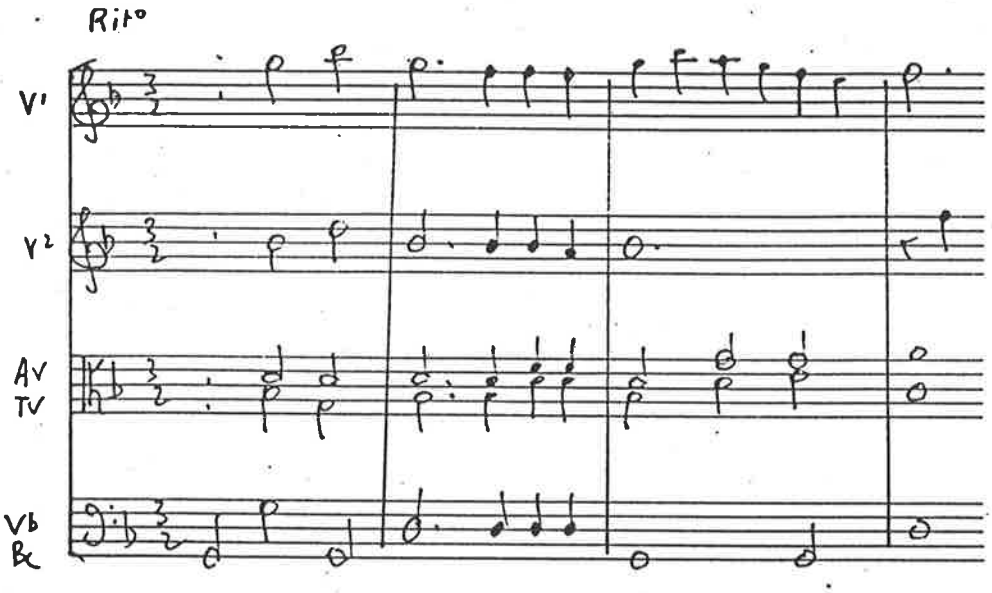
1.18 (a) Saturno (m. 1-27) Unworthy ones, and what



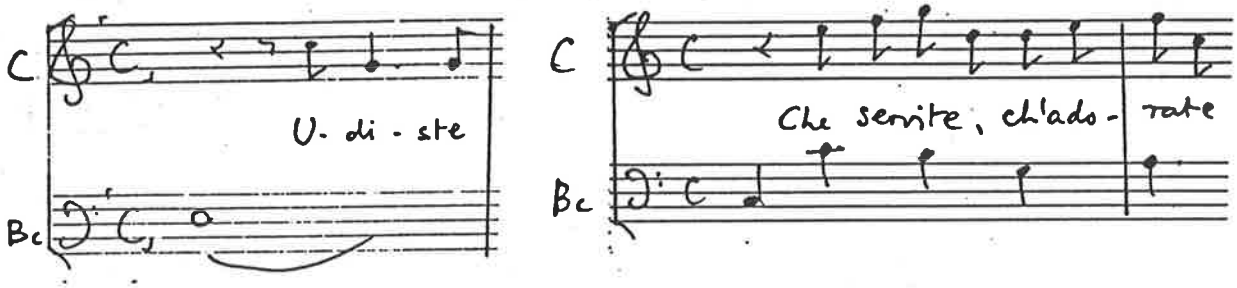
(b) Saturno (m. 28-58) O rash youth



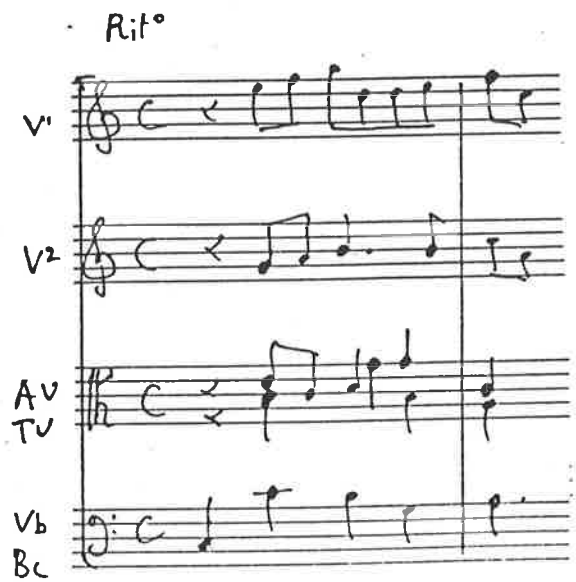
(b[1]) (m. 58-69)



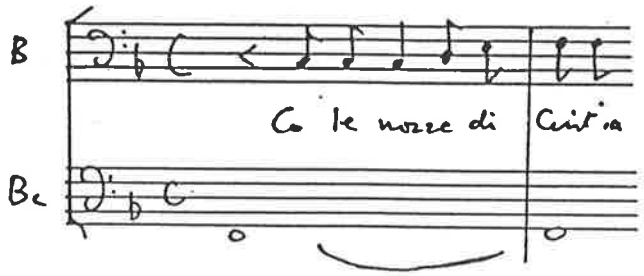
L.19 (a) Venere (m. 1-7) Hear (b) (m. 8-22) He whom you serve and adore



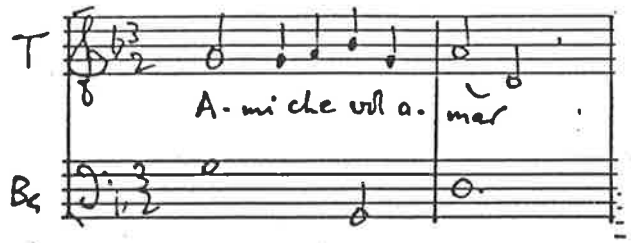
(b[1]) (m. 23-29) (V^1V^2AV TV Vb Bc)



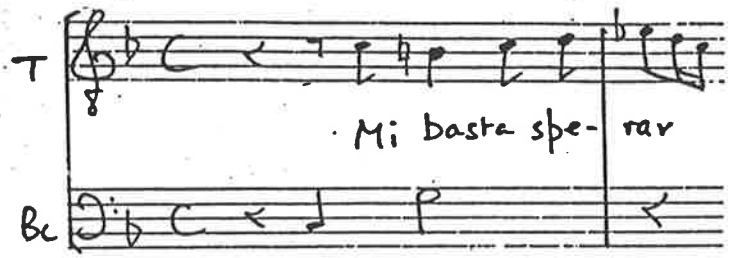
1.20 (a) Plutone (m. 1-19) With the marriage of Cynthia



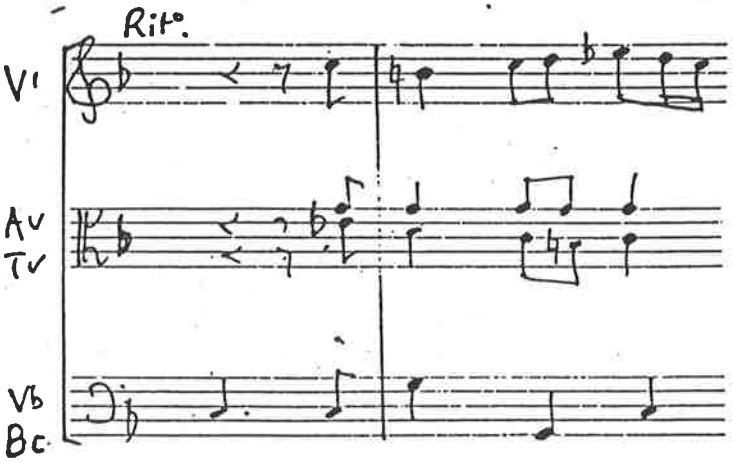
(a[1]) Nettuno (m. 20-35) Friends who wish to love



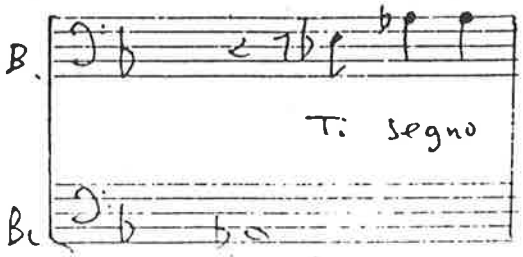
(b) Nettuno (m. 36-49) It is enough for me to hope



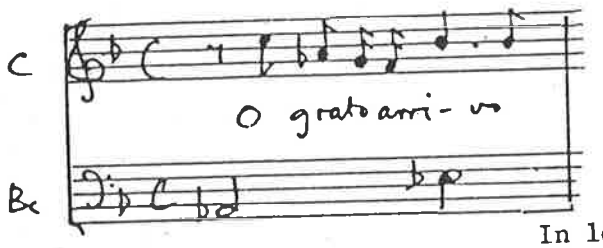
(b[1]) (m. 49-54) (V^1V^2AV TV Vb Bc)



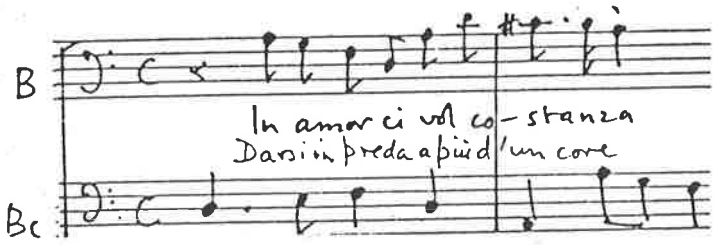
(c) Plutone (m. 55) Bless you



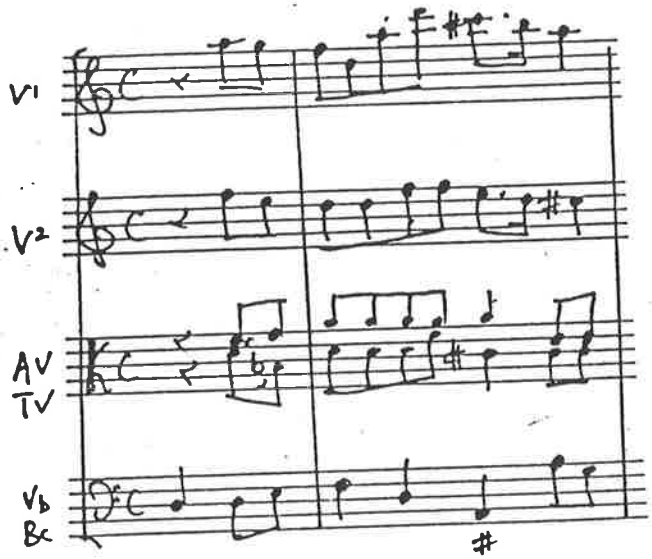
1.21 (a) Cintia (m. 1-13) O pleasant arrival



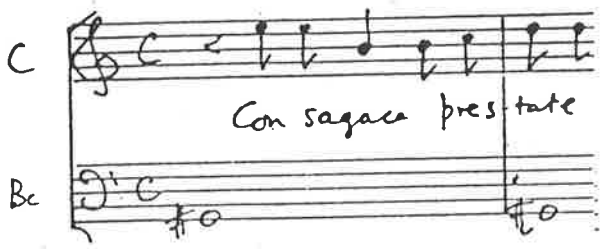
In love we desire constancy
(b) Plutone (m. 14-48) To surrender to more than one heart



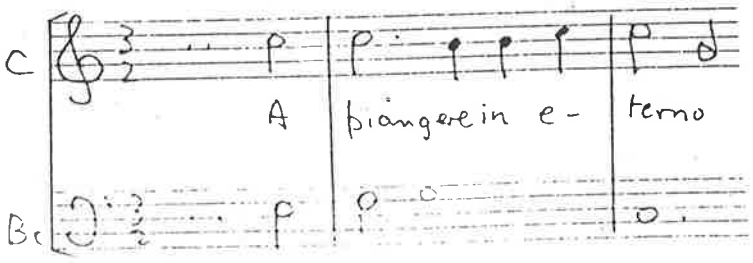
(b[1]) (m. 48-55) (V^1V^2AV TV Vb Bc)



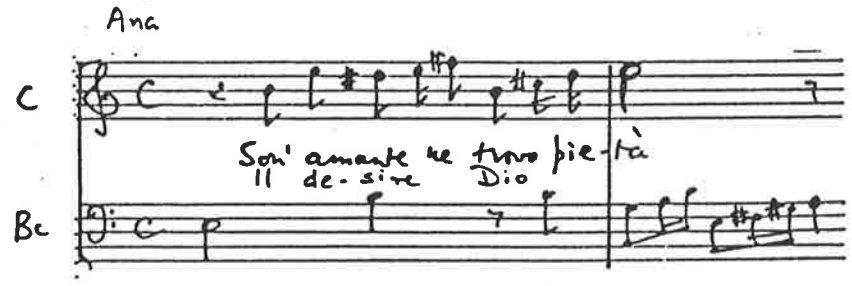
1.22 (a) Cinthia (m. 1-7) Render with wisdom



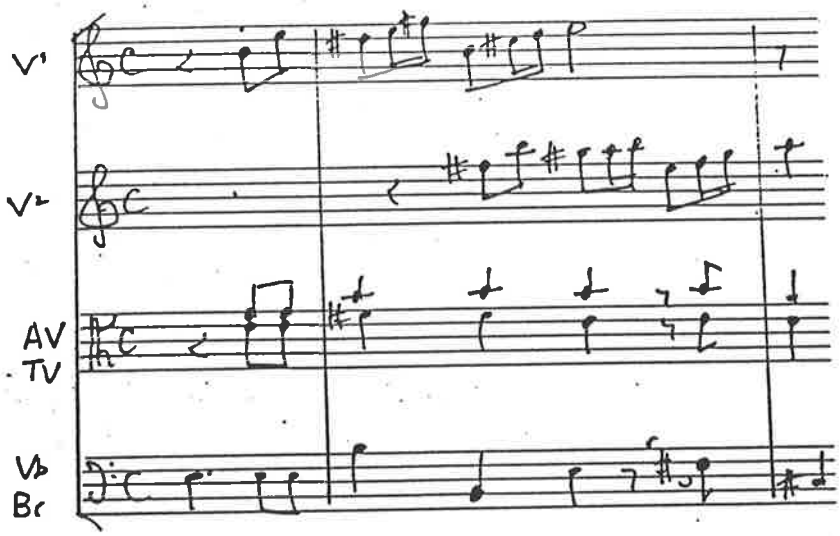
(a[1]) Cinthia (m. 8-28) To weep to eternity



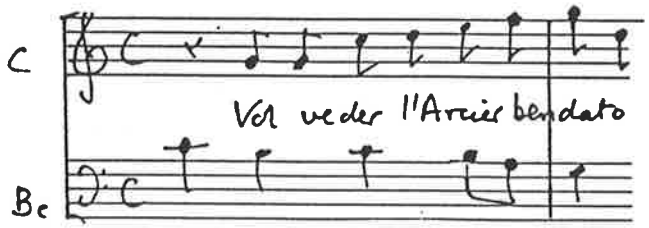
(b) Cintia (m. 29-46) I find pity in being a lover



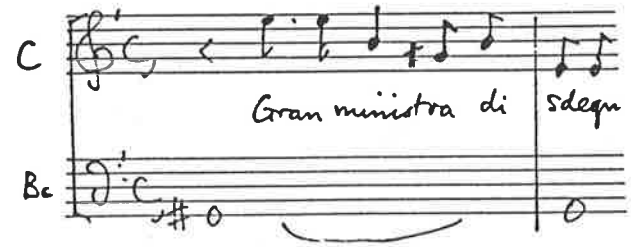
(b[1]) (m. 46-50) (V^1V^2AV TV Vb Bc)



1.23 (a) Amore (m. 1-13) I wish to see the blindfold god

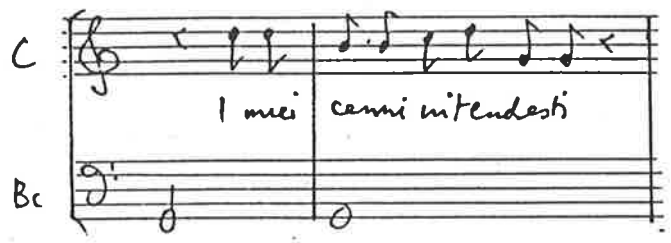


(b) Amore (m. 14-22) Great minister of scorn

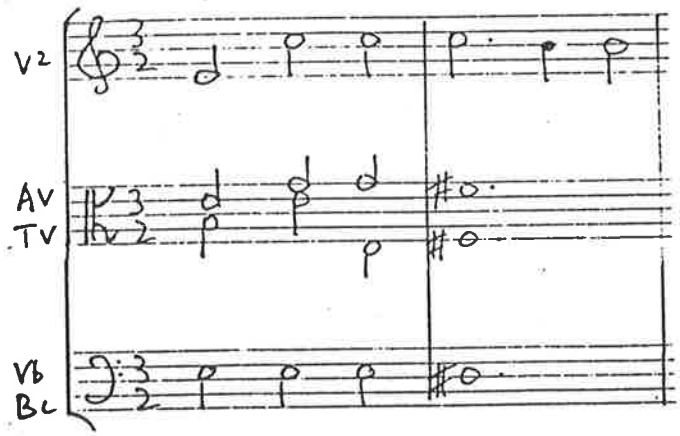


(c) Discordia (m. 23-33) Here I am at once Cupid

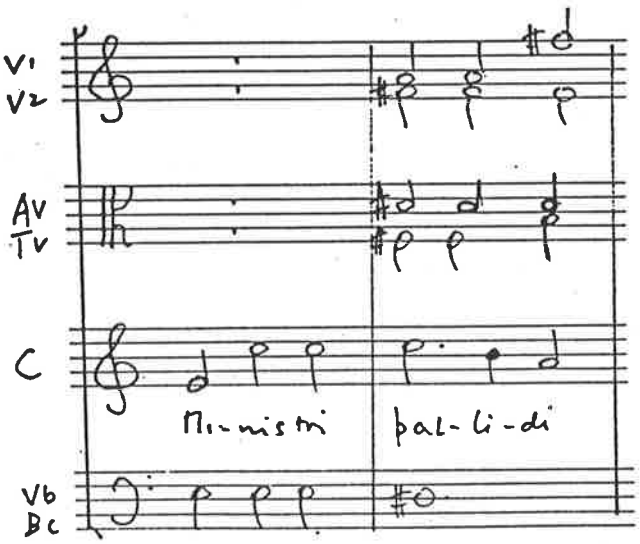
(d) Amore (m. 34-47) You heard my instructions



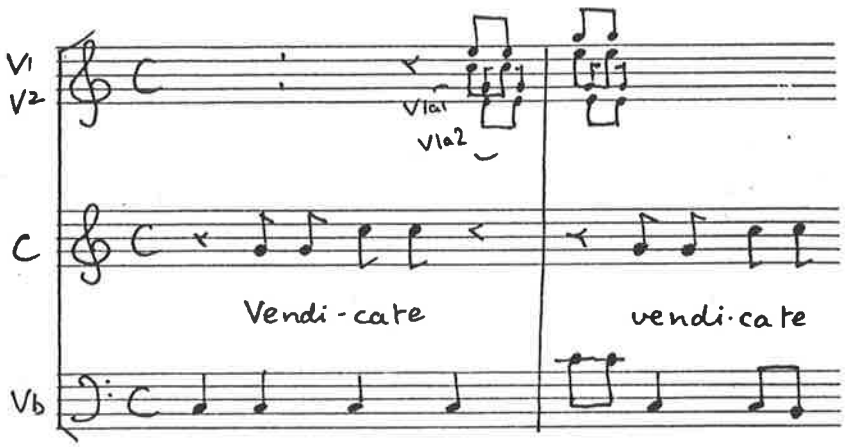
(e) (m. 48-57) (V^1V^2AV TV Vb Bc)



(e^1) Discordia (m. 58-77) Pale Ministers (C V^1V^2AV TV Vb Bc)



(e^2) Discordia (m. 78-83) Revenge

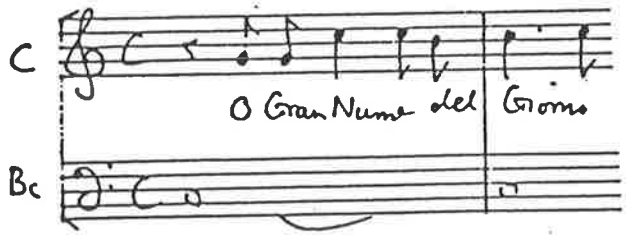


BALLO DI MINISTRI DELLA DISCORDIA

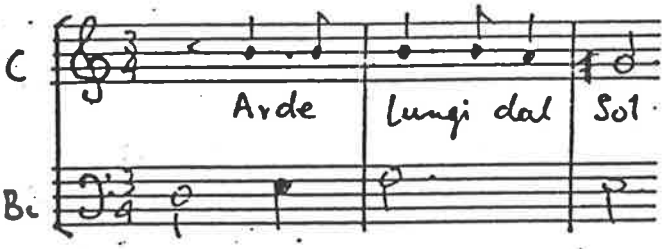
Sinfonia (= 482)

ATTO SECONDO

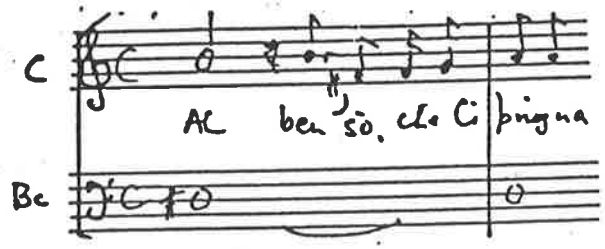
2.1 (a) Giunone (m. 1-10) O great god of day



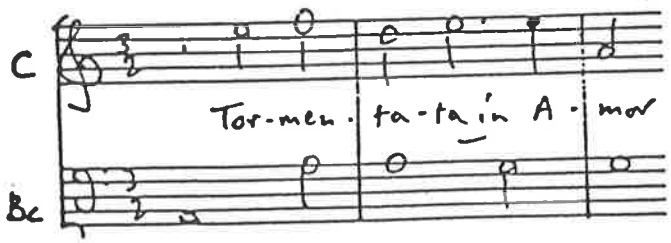
(a[1]) Giunone (m. 13-19) Burn far from the sun



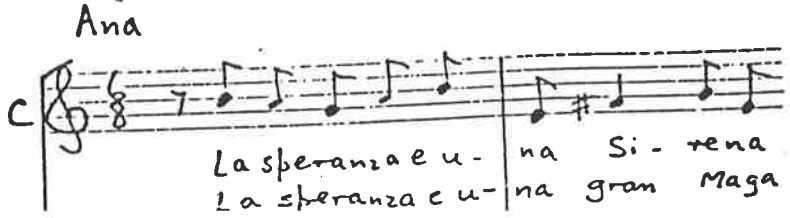
(a[2]) Giunone (m. 20-33) Ah, I know well that Venus



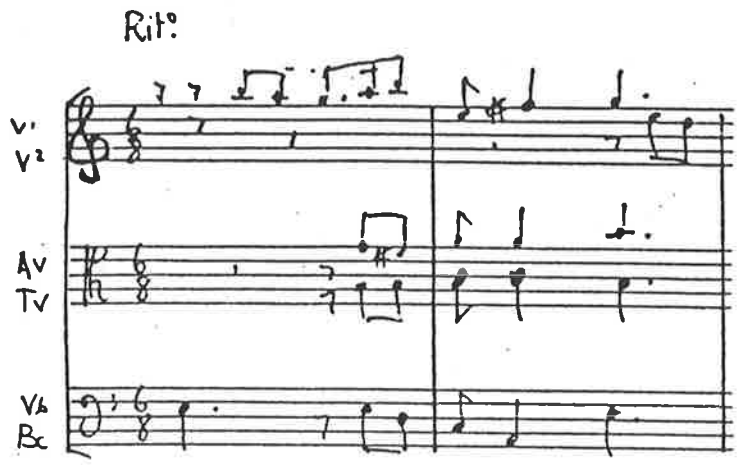
(a[3]) Guinone (m. 24-37) Tormented by love



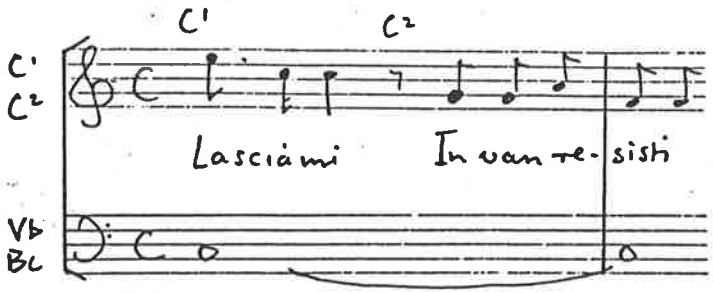
(b) Giunone (m. 38-59) Hope is a siren
Hope is a great magician



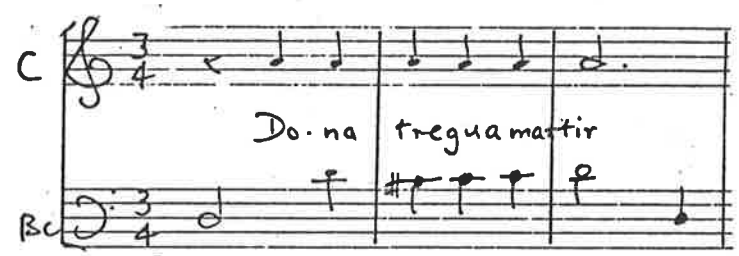
(b[1]) (m. 60-69) (V^1V^2AV TV Vb Bc)



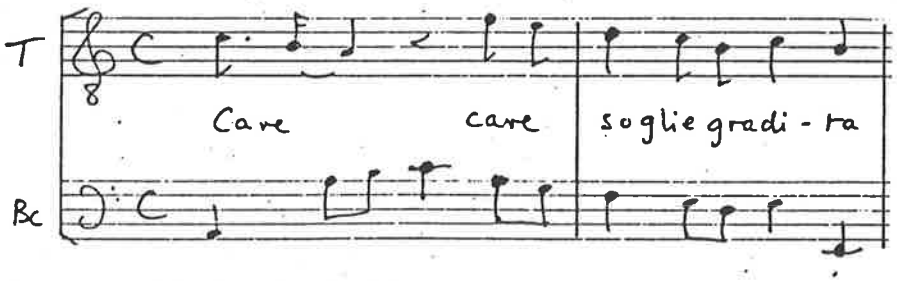
2.2 (a) Cintia/Apollo (m. 1-15) Leave me alone
You resist in vain



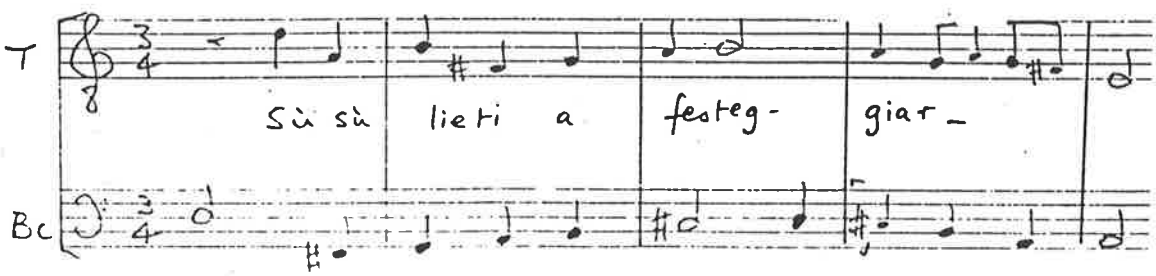
(a[1]) Apollo (m. 16-32) Give suffering rest



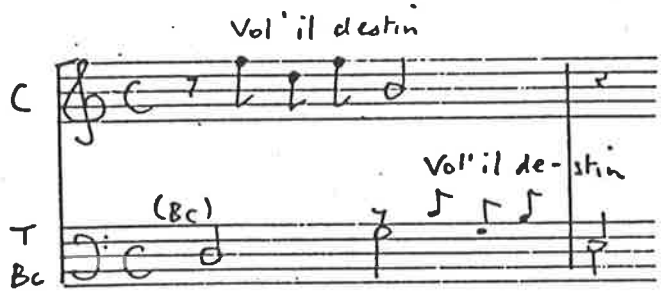
2.3 (a) Nettuno (m. 1-22) Dear thrones, welcomed



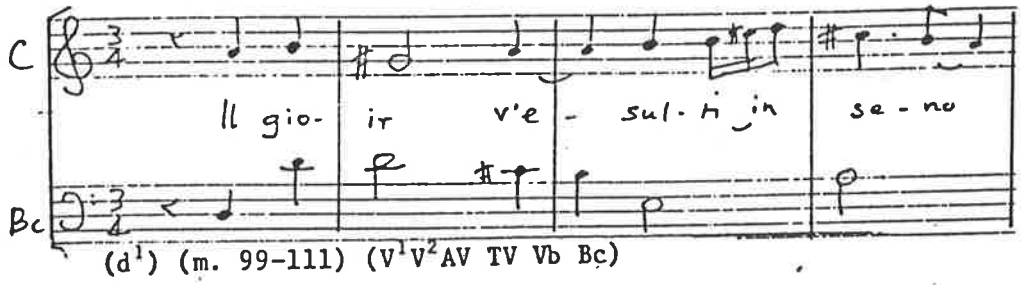
(b) Apollo (m.23-62) Arise, happy people, to feast



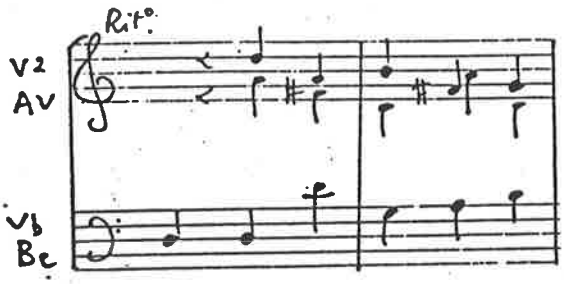
(c) Apollo/Nettuno (m. 63-68) Fly from fate



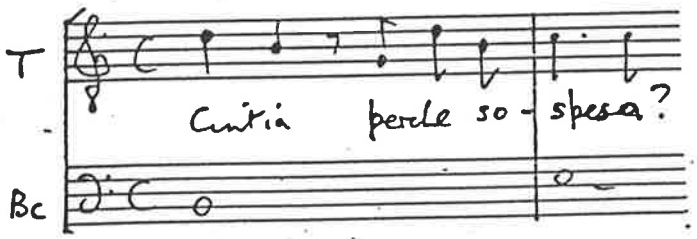
(d) Apollo (m. 69-98) Joy rises in your bosom



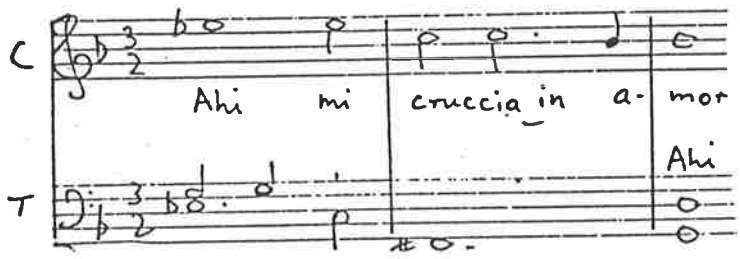
(d[1]) (m. 99-111) (V[1]V[2]AV TV Vb Bc)



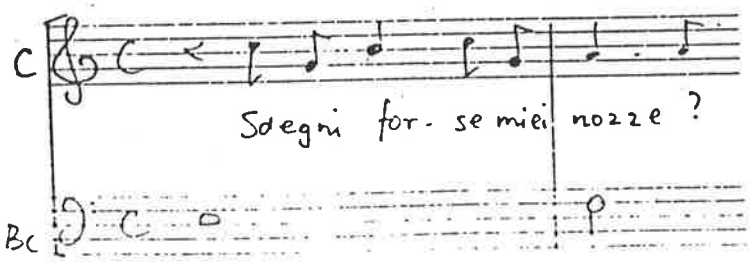
2.4 (a) Nettuno/Cintia (m. 1-10) Cynthia, why do you interrupt?



(a[1]) Cinthia/Nettuno (m. 11-20) Alas, love vexes me

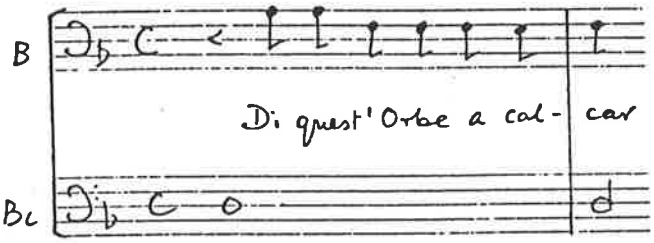


(a[2]) Cintia/Nettuno (m. 21-24) Maybe you scorn my nuptials?



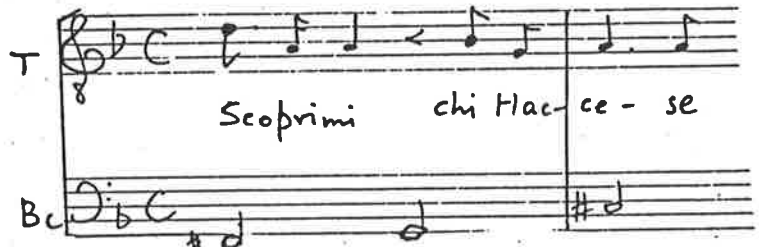
(a^3) Cinthia/Nettuno (m. 25-36) You are handsome and polite

2.5 (a) Plutone (m. 1-13) To walk on this planet

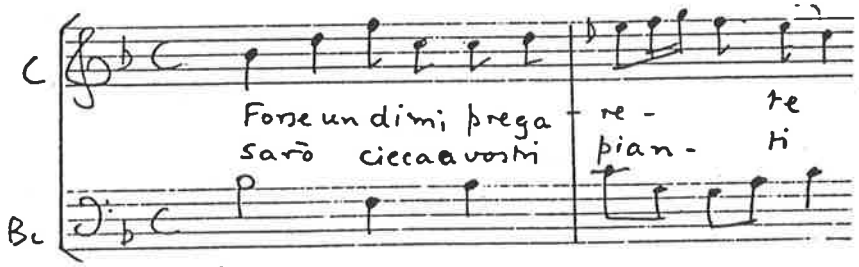


(a^1) Cintia (m. 14-20) Give me to the handsome one I adore

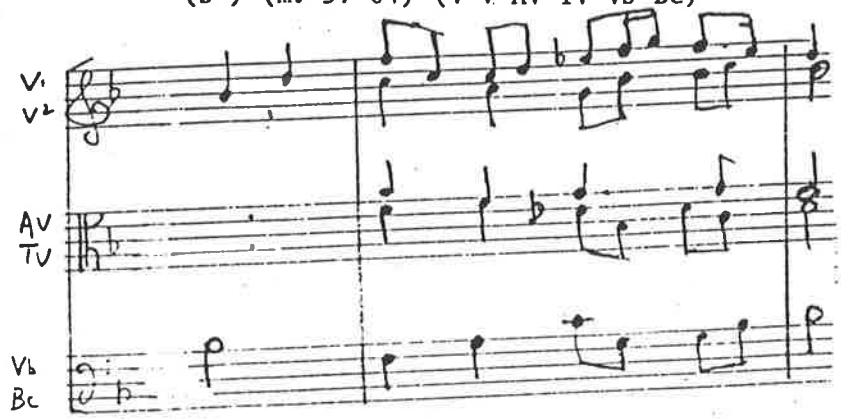
(a^2) Nettuno (m. 21-37) Yield to me who warms to you



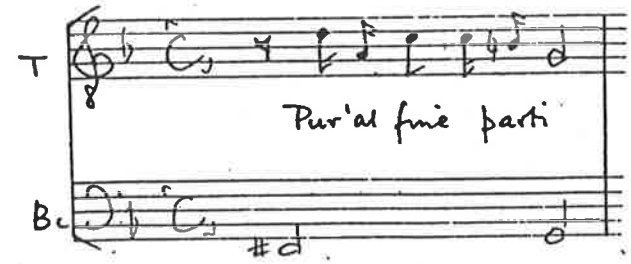
(b) Cintia (m. 38-56) Perhaps one day you will beg me
I shall be blind to your pleas



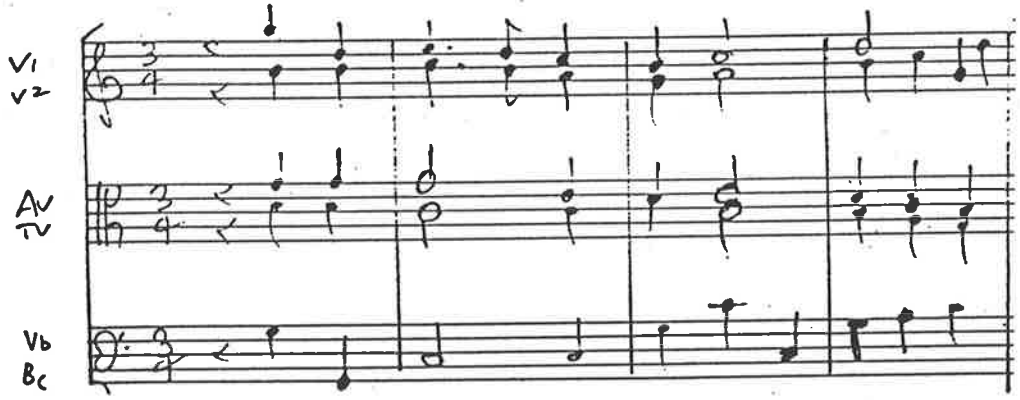
(b^1) (m. 57-64) (V^1V^2AV TV Vb Bc)



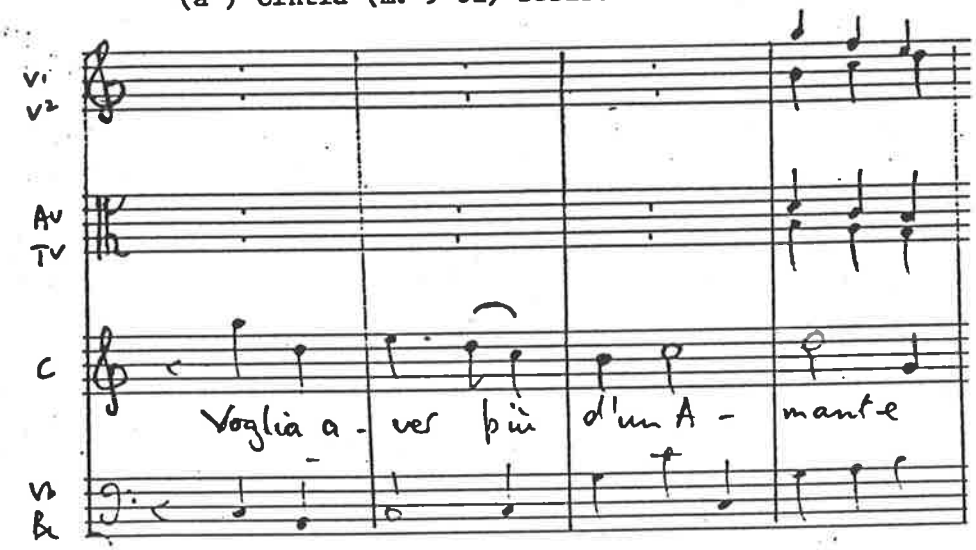
(c) Nettuno (m. 65-76) Now at last you are going



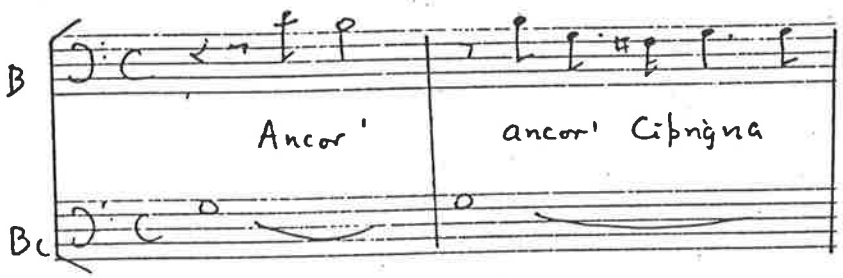
2.6 (a) (m. 1-8) (V^1V^2AV TV Vb Bc)



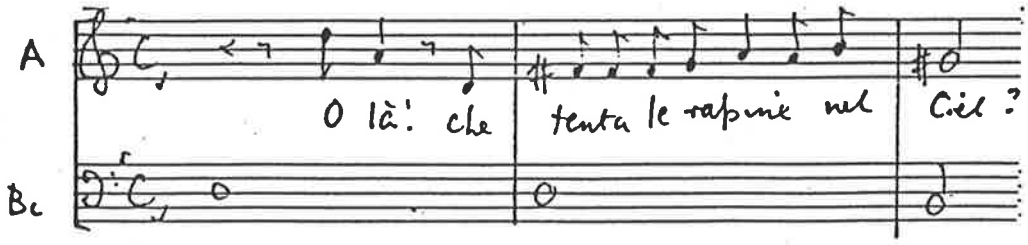
(a^1) Cintia (m. 9-61) Desire more than one lover



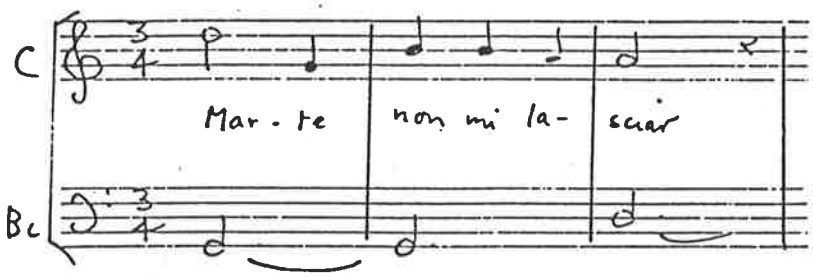
(b) Saturno (m. 62-94) Still Venus



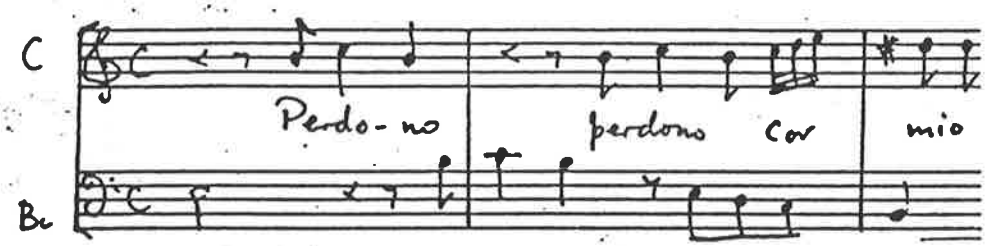
2.7 (a) Marte (m. 1-10) Ho! who attempts rape in Heaven?



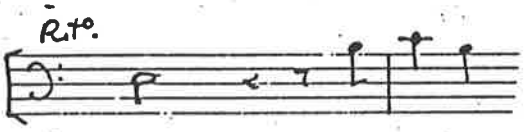
(b) Venere (m. 11-18) Mars, do not leave me



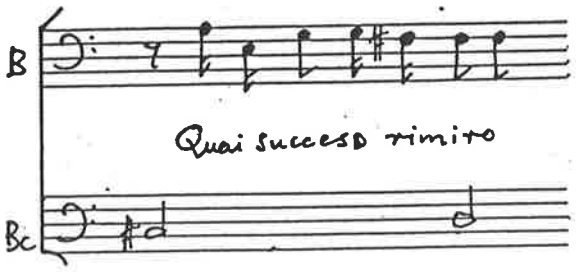
(c) Venere (m. 19-42)



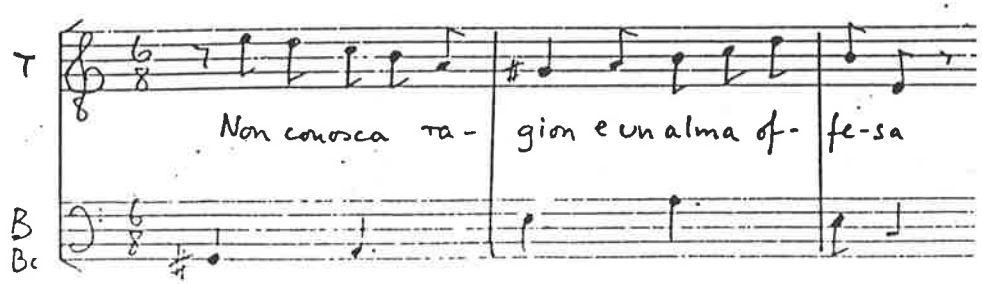
(c1) (m. 43-47) (- Bc)



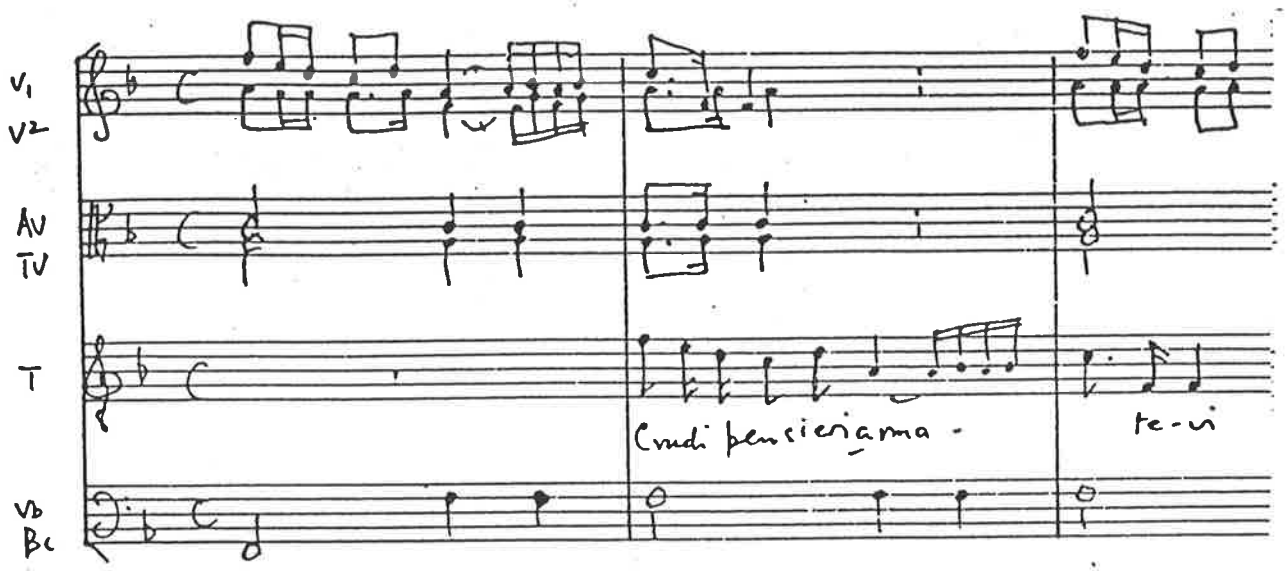
(d) Saturno (m. 48-59) · What events do I see!



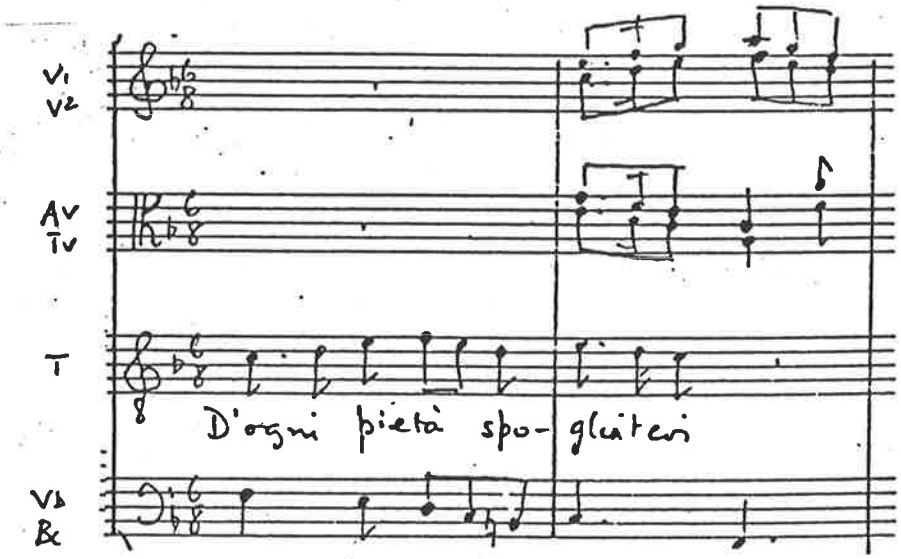
(e) Nettuno/Saturno (m. 60-64) He who knows not reason is an offensive person



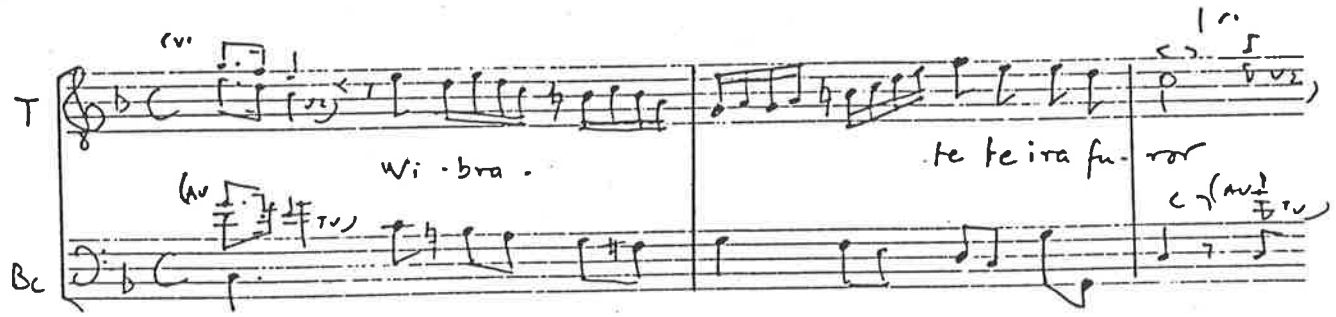
(f) Nettuno (m. 65-75) Arm yourself, cruel thoughts (T V^1V^2AV TV Vb Bc)



(f^1) (m. 76-91) Rob yourself of every pity



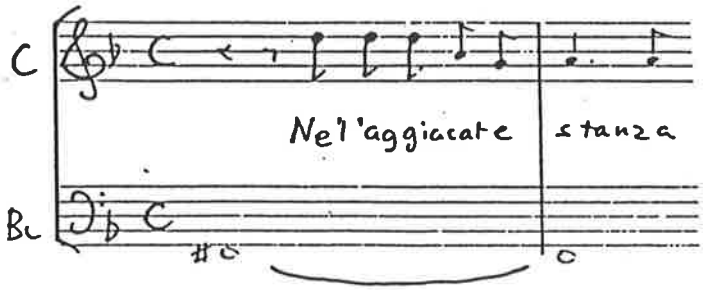
(f^2) Nettuno (m. 91 Shake ferocious anger



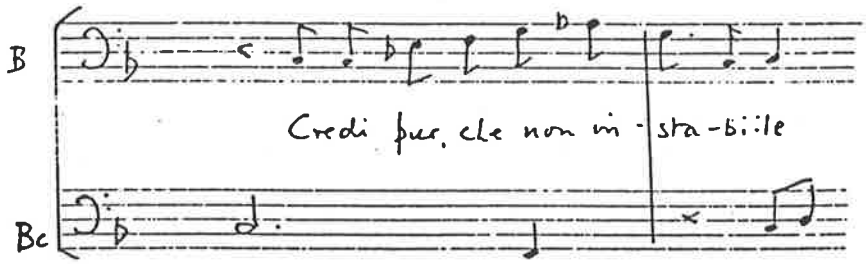
(f^3) Plutone (m. 92-119) = (m. 65-75) in C major

Fiamme disdegne uniteri = Unite, unworthy flames

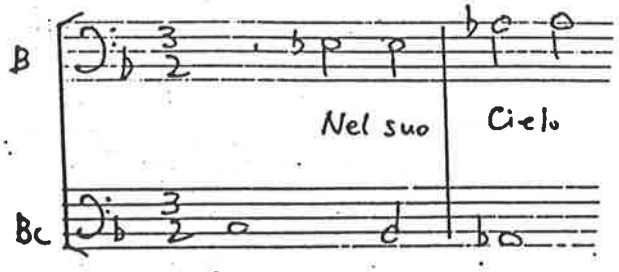
2.8 (a) Giove (m. 1-51) In the frozen room



(b) Saturno (m. 52-57) You believe then, that not unstable

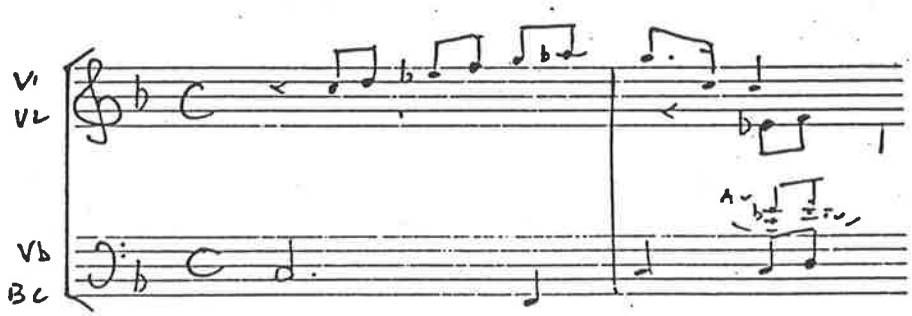


(b[1]) Saturno (m. 58-79) In his Heaven

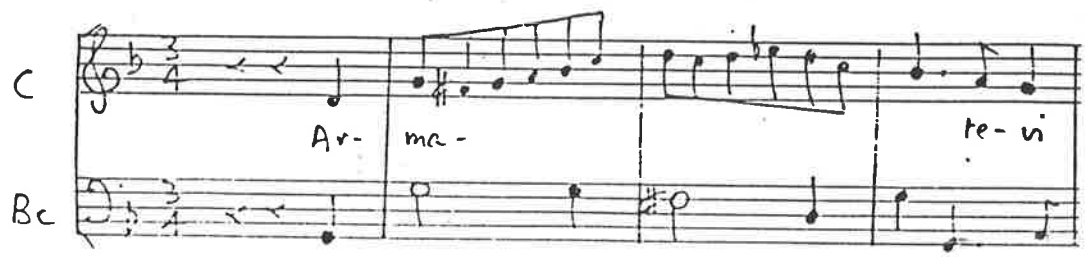


(b[2]) (m. 80-87) = (b)

(b[3]) (m. 88-95) (V[1]V[2]AV TV Vb Bc)



2.9 (a) Giove (m. 1-12) Arm yourself



(b) Giove (m. 13-21) Of the licentious godess

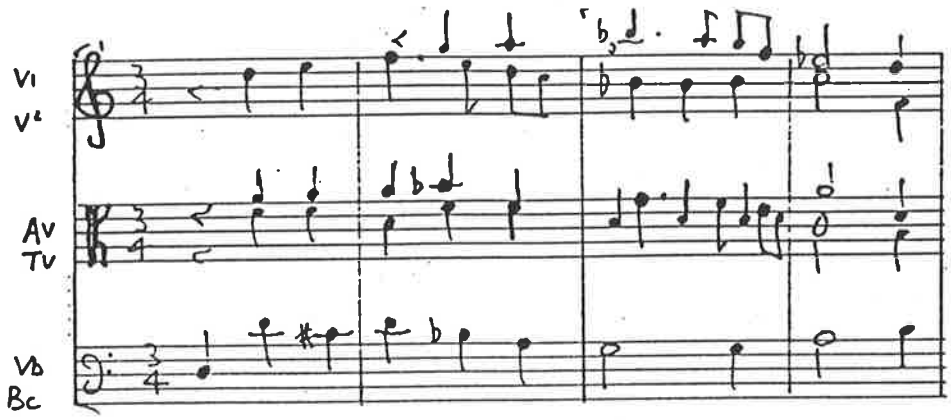
(c) (m. 22-33) = (a)

(d) Giove (m. 34-47) In the greater land

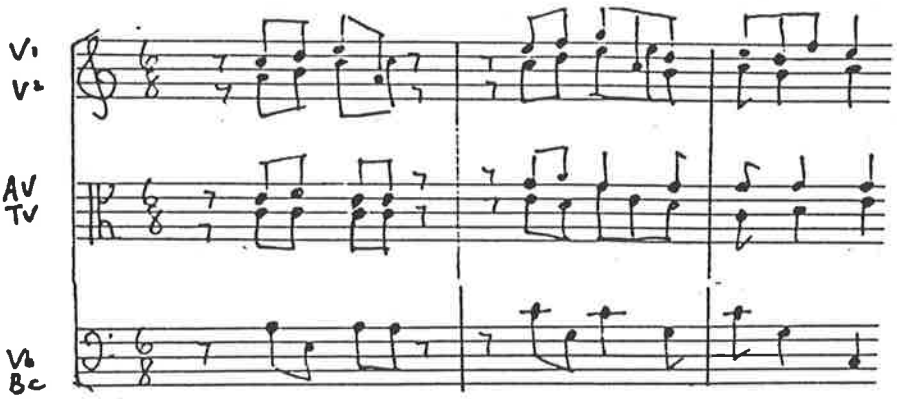
(e) (m. 48-59) = (a)

(f) Giove (m. 60-94) Love is the cause of every ill

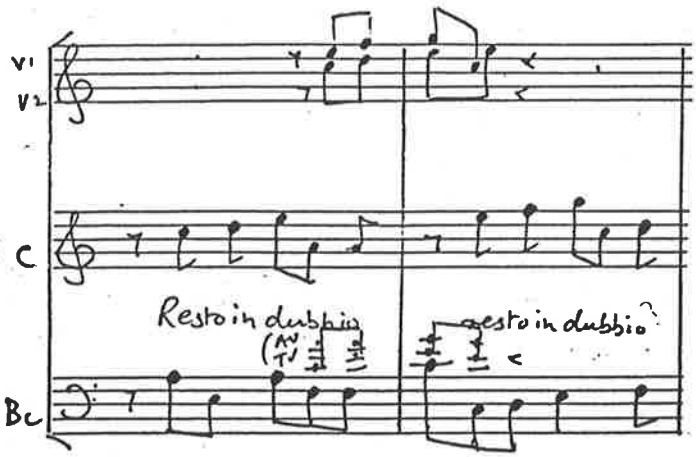
(f[1]) (m. 95-106) (V^1V^2AV TV VB Bc)



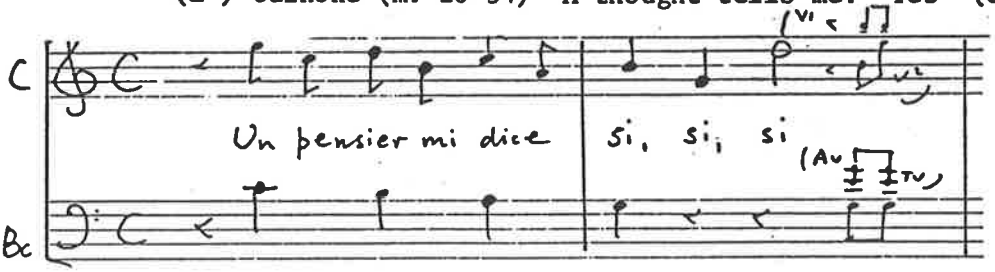
2.10 (a) (m. 1-5) (V^1V^2AV TV Vb Bc)



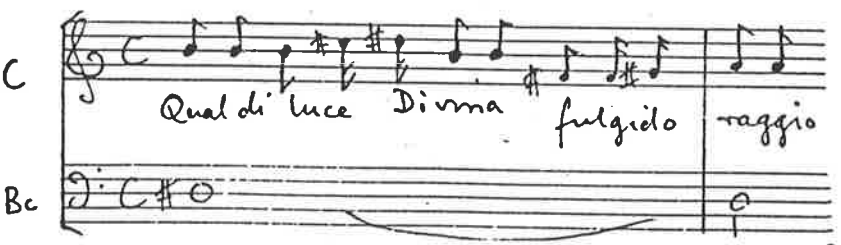
(a^1) Guinone (m. 6-19) I remain in doubt (C V^1V^2AV TV Vb Bc)



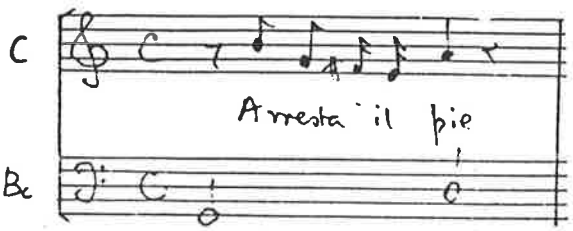
(a^2) Guinone (m. 20-34) A thought tells me. Yes (C V^1V^2AV TV Vb Bc)



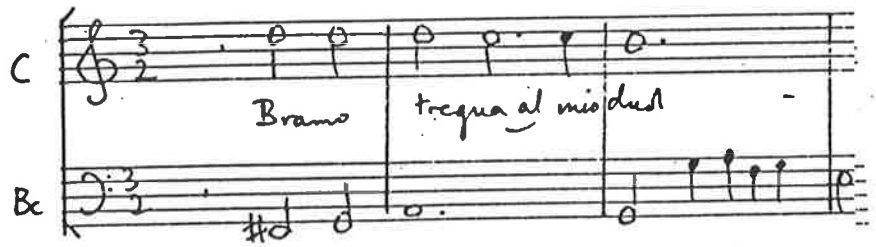
(b) Mercurio (m. 35-55) What of divine light the shining ray



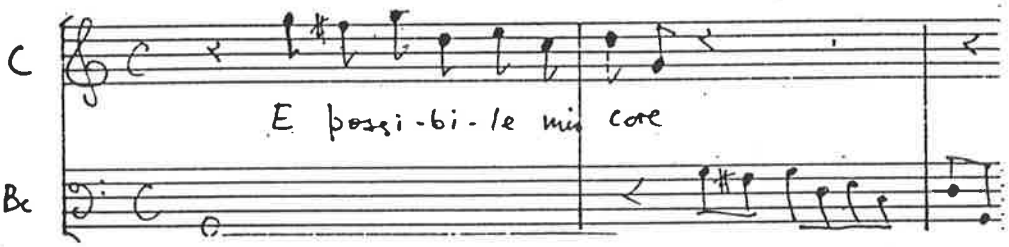
2.11 (a) Marte (m. 1-16) Stop



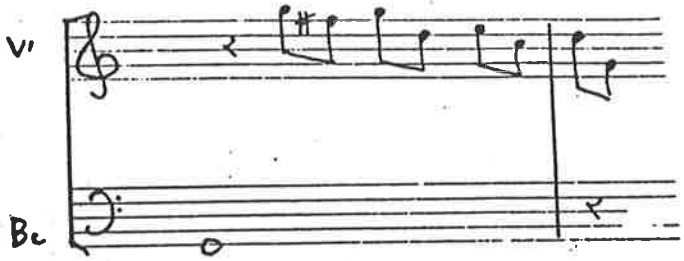
(a[1]) Guinone (m. 17-28) I desire a respite from my grief



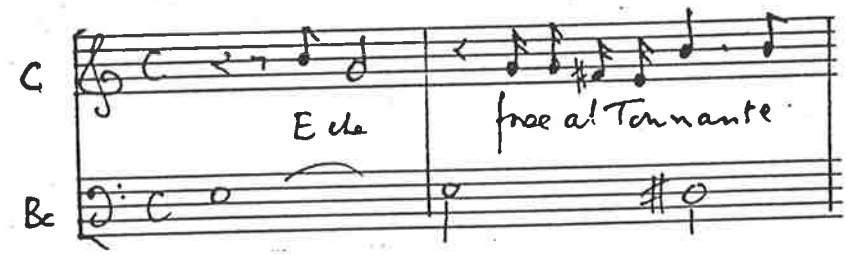
(b) Giunone (m. 29-48) It is possible my heart



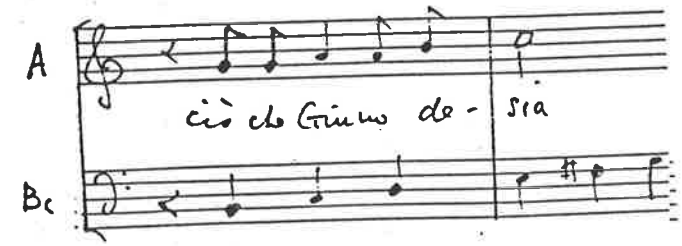
(b[1]) (m. 49-57) (V^1V^2AV TV Vb Bc)



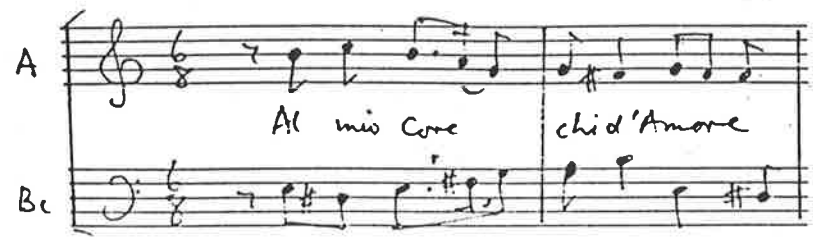
2.12 (a) Marte (m. 1-16) And who perhaps to Jove



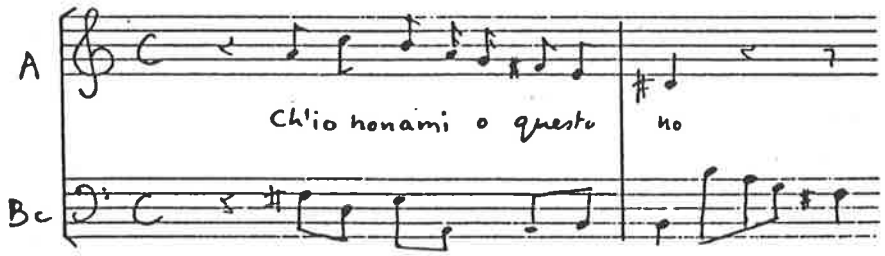
(a[1]) Marte (m. 17-21) Whatever Juno desires



(b) Marte (m. 22-41) To my heart which of love

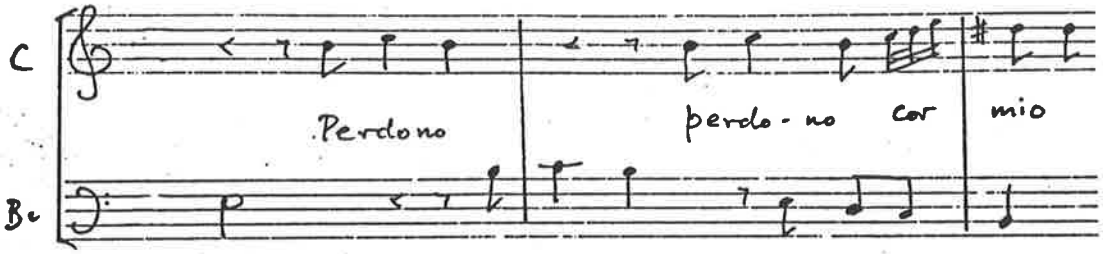


(c) Marte (m. 42-47) That you do not love - oh, not this!

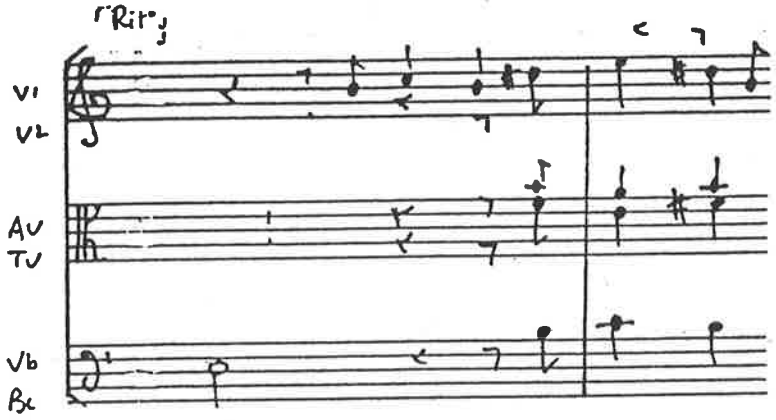


2.13 (a) Venere (m. 1-19) Fortunate Venus

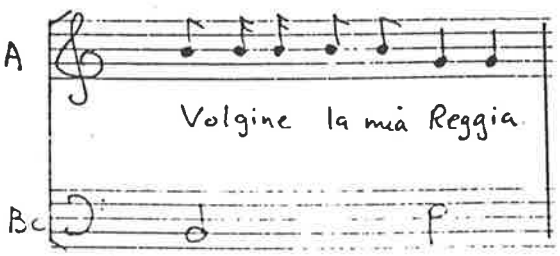
(b) Venere (m. 20-44) Pardon, my heart



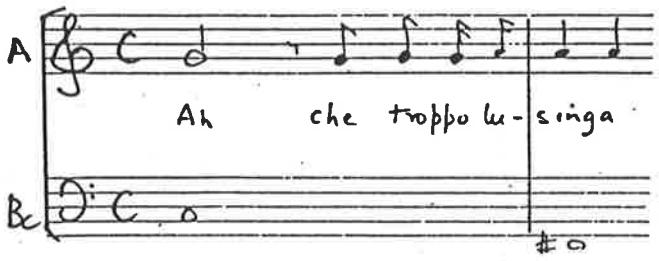
(b^1) (m. 45-49) (V^{1}V^{2}AV TV Vb Bc)



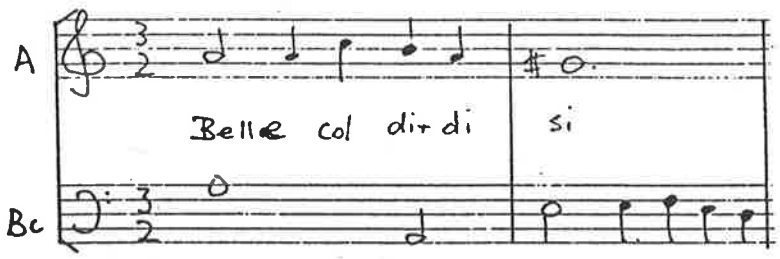
(c) Marte (m. 50-52) You turn my kingdom



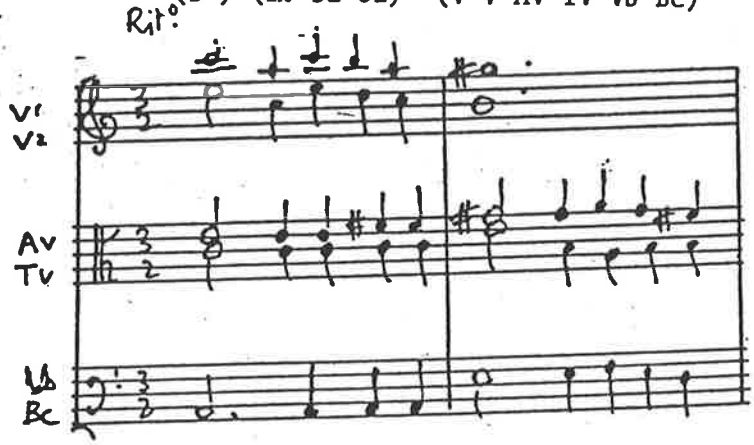
2.14 (a) Marte (m. 1-6) Ah that too deceitful



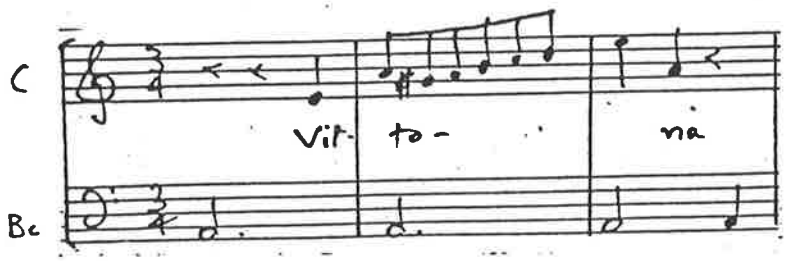
(b) Marte (m. 7-51



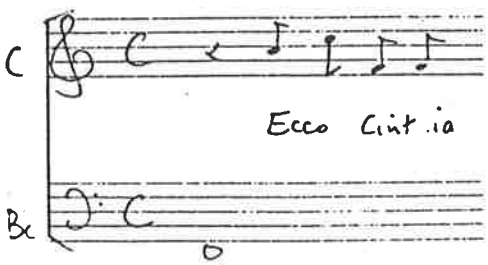
(b[1]) (m. 52-62) (V^1V^2AV TV Vb Bc)



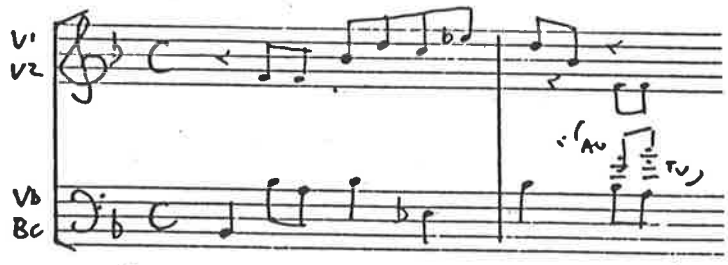
2.15 (a) Amor (m. 63-102) Victory!



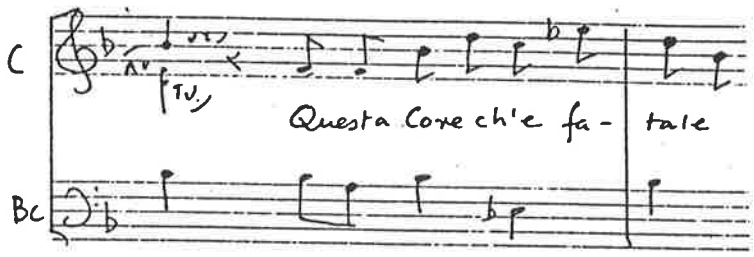
(b) Amor/Cintia (m. 103-127) See, Cynthia



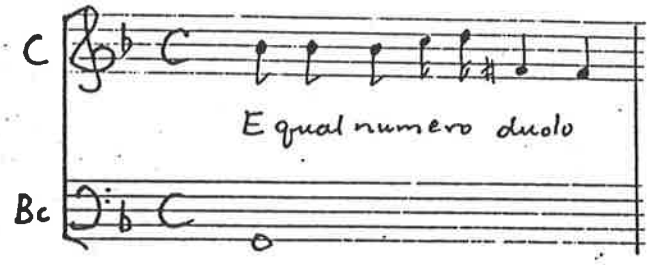
(c) (m. 128-130) (V^1V^2AV TV Vb Bc)



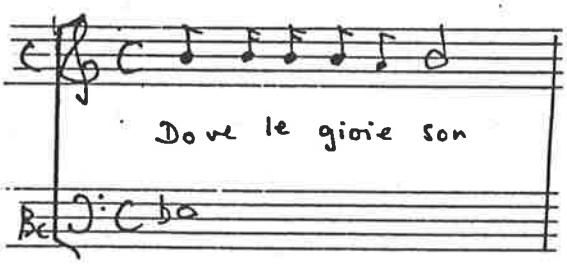
(c^1) Cintia (m. 131-152) (C V^1V^2AV TV Vb Bc) This heart which is fatal



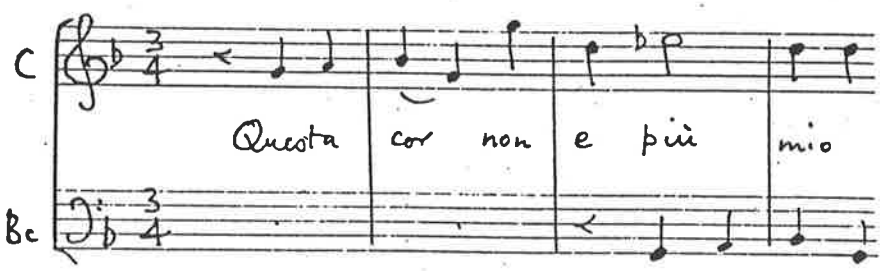
2.16 (a) Apollo (m. 1-3) And how many sorrows



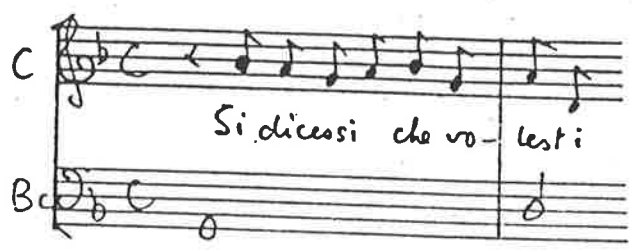
(a^1) Apollo) (m. 4-10) Where the joys are (a^2) Cintia (m. 11-34)



(b) Apollo (m. 35-48) This heart is no longer mine

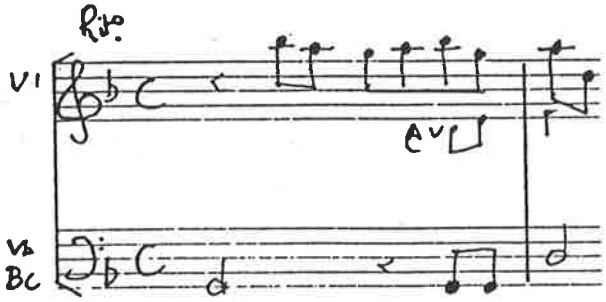


(c) Apollo (m. 49-56) You may say what you will

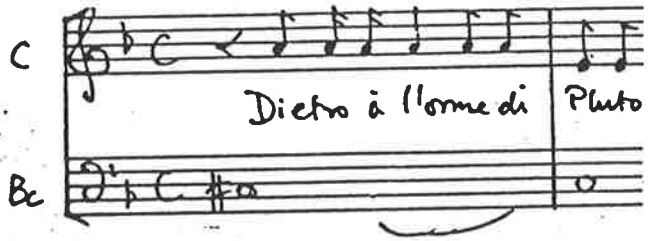


(d) (m. 57-67) = (b)

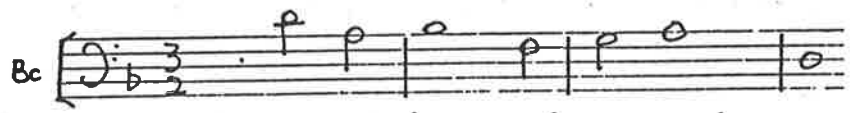
(d^1) (m. 68-77) (V^{1}V^{2}AV TV Vb Bc)



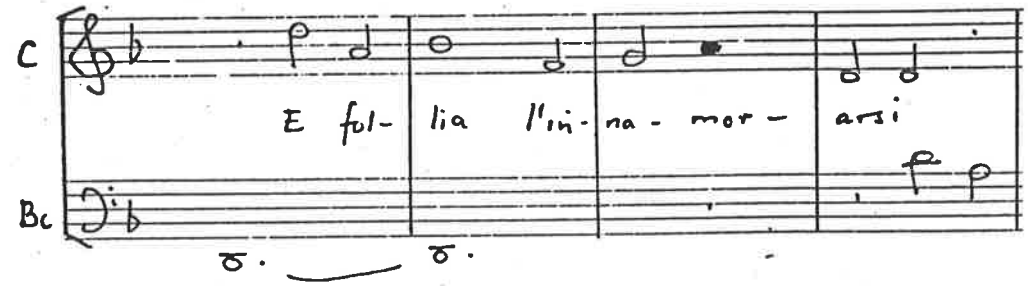
2.17 (a) Apollo (m. 1-9) Following in the tracks of Pluto



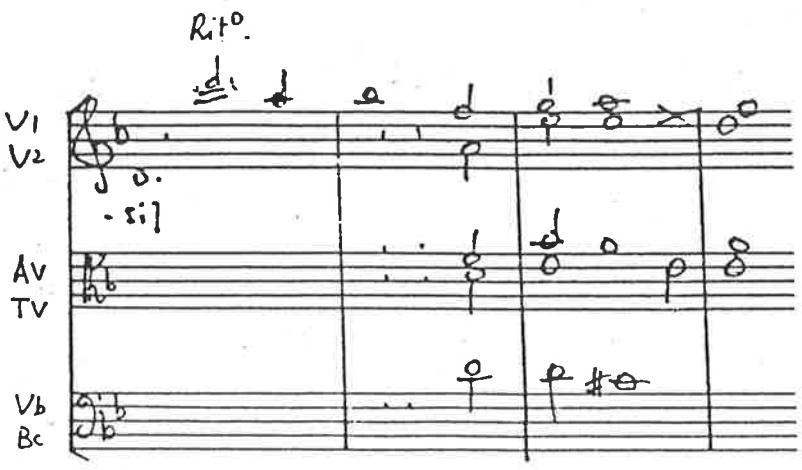
(b) (m. 10-16) (Bc)



(b^1) Apollo (m. 17-80) It is foolish to fall in love with them

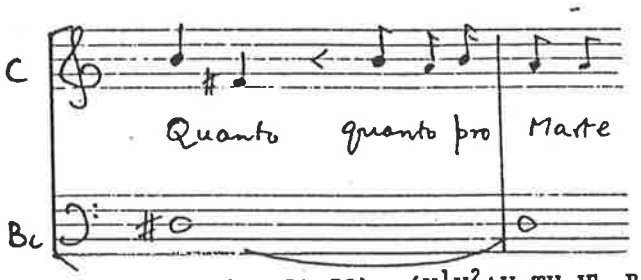


(b^2) (m. 81-92)(V^{1}V^{2}AV TV Vb Bc)

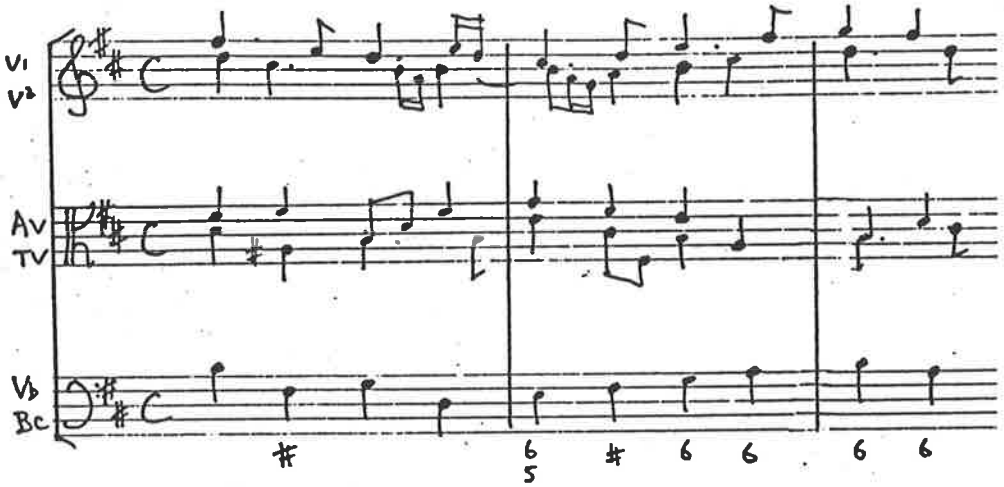


2.18 (a) Venere (m. 1-29) So they are beloved

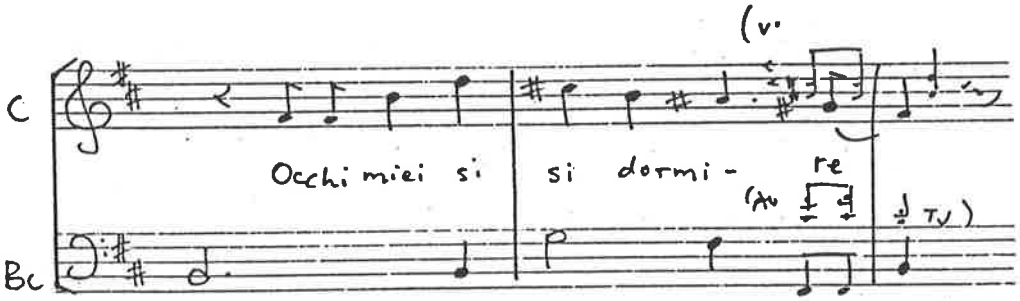
(b) Venere (m. 30-50) How much for Mars



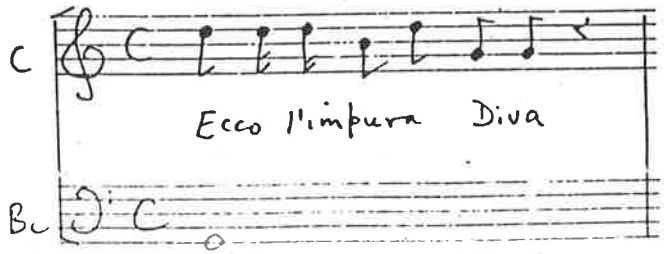
(c) (m. 51-59) (V^1V^2AV TV Vb Bc)



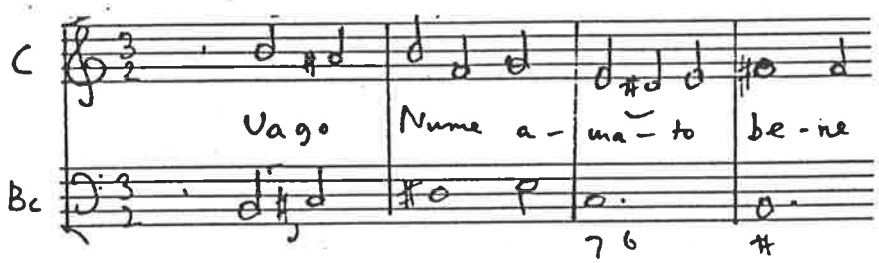
(c^1) Venere (m. 60-90) Sleep, my eyes



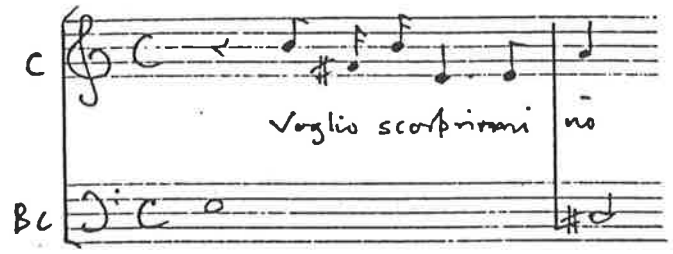
2.19 (a) Giove (m. 1-19) Behold the impure goddess



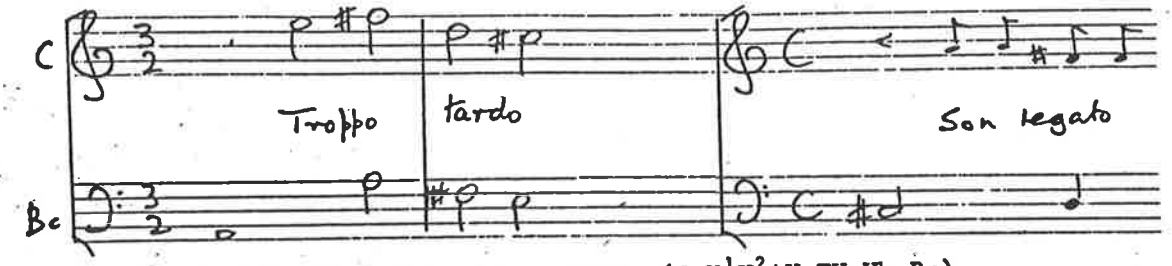
(a^1) Venere (m. 20-27) Handsome and well loved god



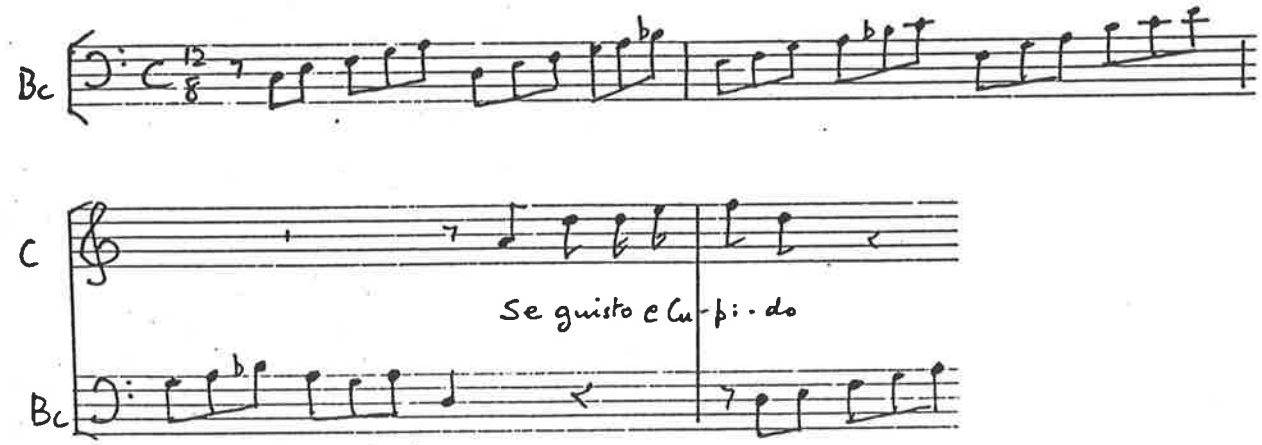
(a^2) Guinone (m. 28-29) I do not wish to be discovered



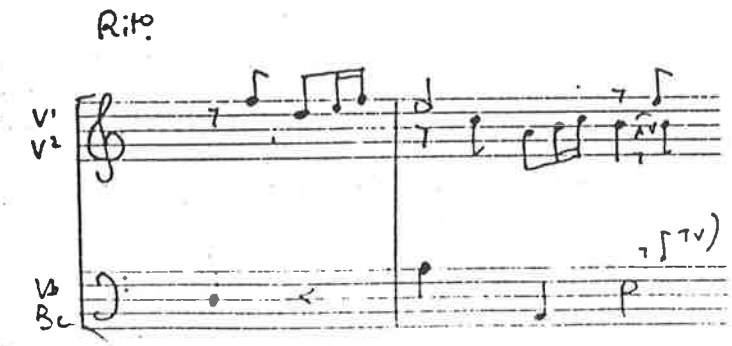
(a^3) Venere (m. 30-33) Too late (a^4) Giove (m. 34-70 I am chained



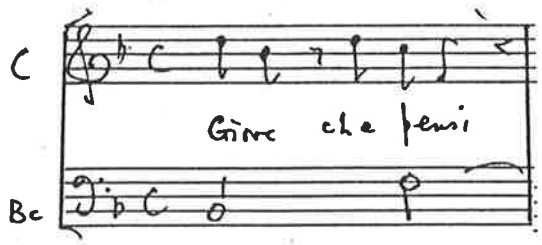
(b) (m. 71-91) If Cupid is just (C V^1V^2AV TV Vb Bc)



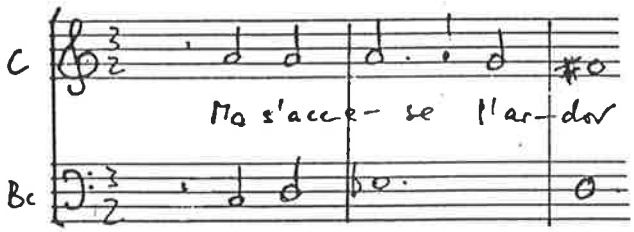
(b^1) (m. 92-96)(V^1V^2AV TV Vb Bc)



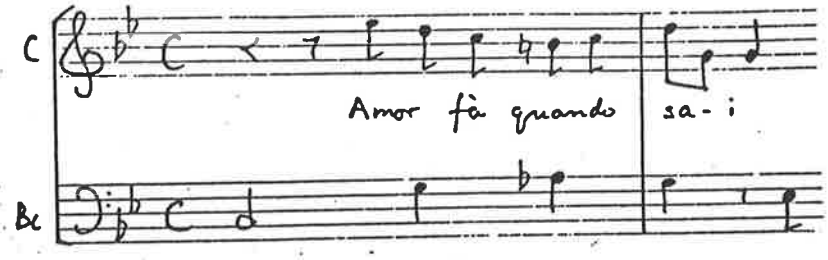
2.20 (a) Giove (m. 1-11) Jove, what are you thinking?



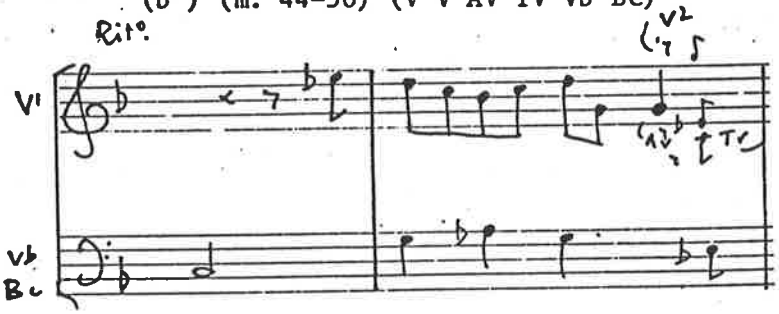
(a^1) Giove (m. 12-17) But the ardour is kindling



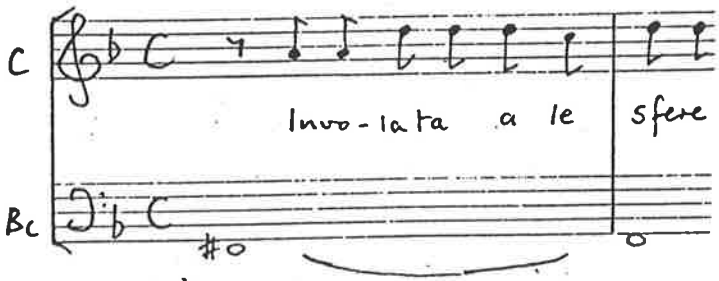
(b) Giove (m. 18-35)
(m. 36-43)



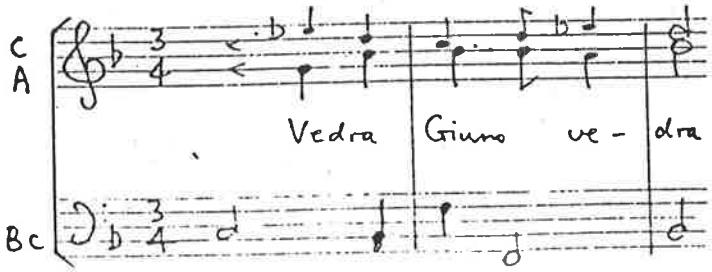
(b^1) (m. 44-50) (V^{1}V^{2}AV TV Vb Bc)



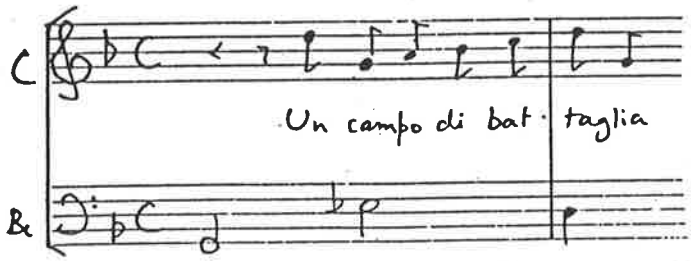
2.21 (a) Amor (m. 1-13) Carried off to the spheres



(a^1) Amor/Marte (m. 14-26) He shall see Juno

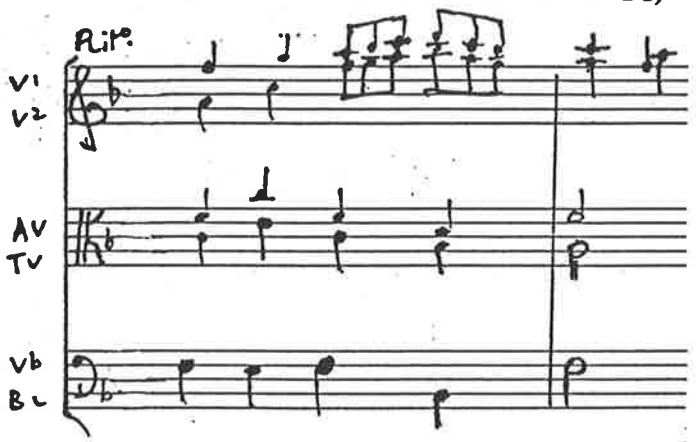


(a^2) Mercurio (m. 27-29) A battle field

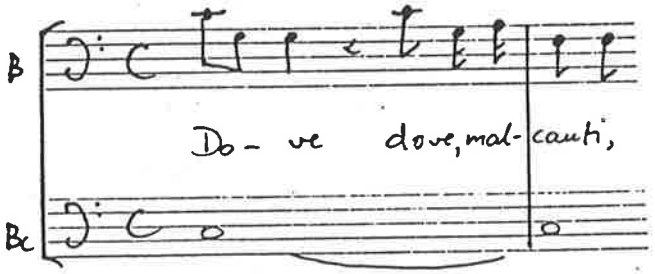


(b) Marte (m. 30-43) A thought of cruel vengeance

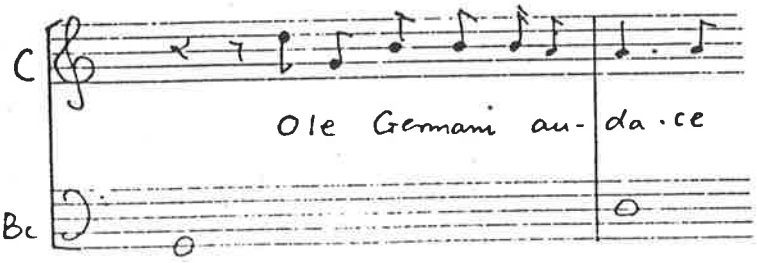
(b^1) (m. 43-47) (V^{1}V^{2}AV TV Vb Bc)



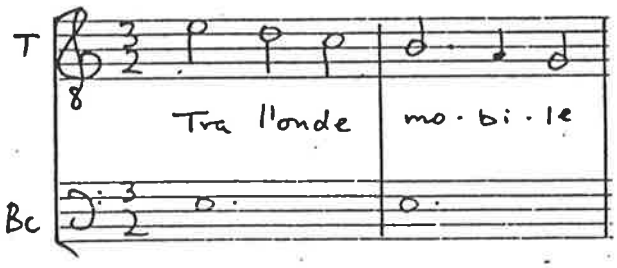
2.22 (a) Saturno (m. 1-15), Where, rash ones.



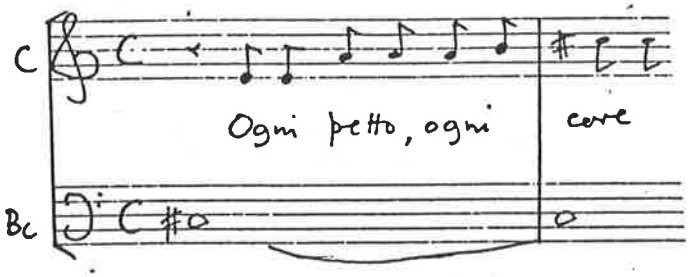
2.23 (a) Giove (m. 1-20) Hey, audacious brothers



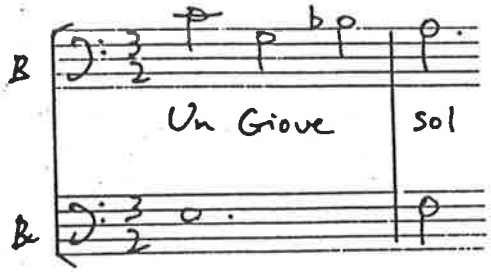
(b) Nettuno/Saturno (m. 21-71) Among moving waters (TB V^1V^2AV TV Vb Bc)



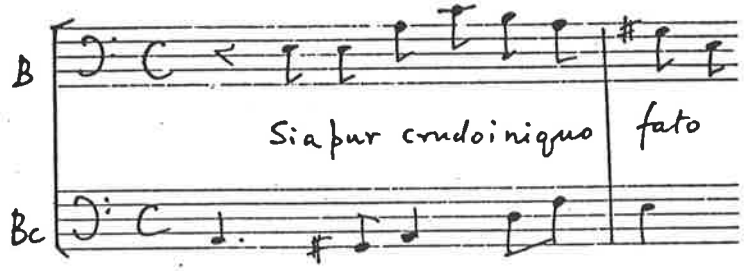
2.24 (a) Mercurio (m. 1-14) Every breast, every heart,



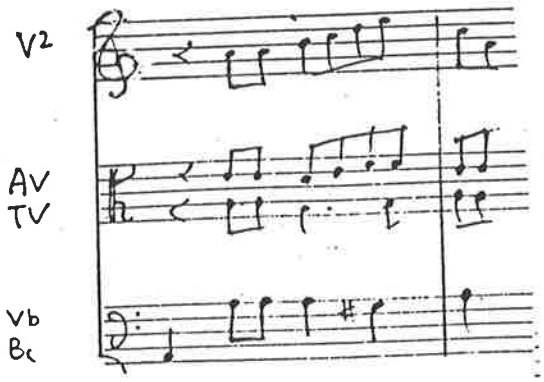
(a^1) Saturno (m. 15-20) A Jove alone



(b) Saturno (m. 21-38) Let be then the cruel iniquitous fate

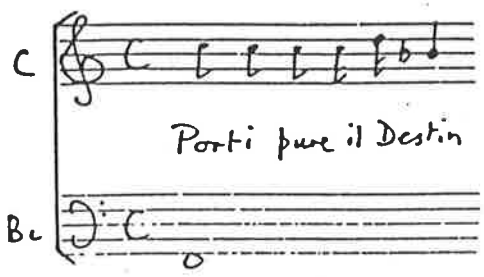


(b^1) (m. 39-45) (V^1V^2AV TV Vb Bc)

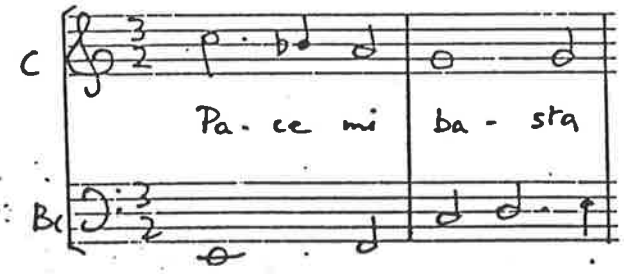


(c) Mercurio (m. 46-70) = (b) Although yours may be a vagabond existence

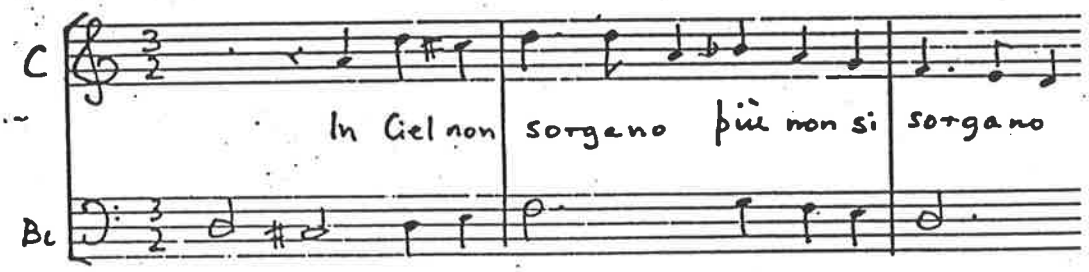
2.25 (a) Mercurio (m. 1-2) Yet carry destiny



(a[1]) Mercurio (m. 3-14) Peace is enough for me

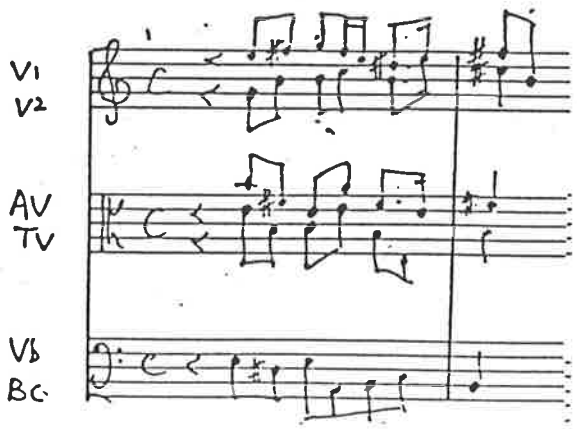


(b) Mercurio (m. 15-39) In Heaven arise no more

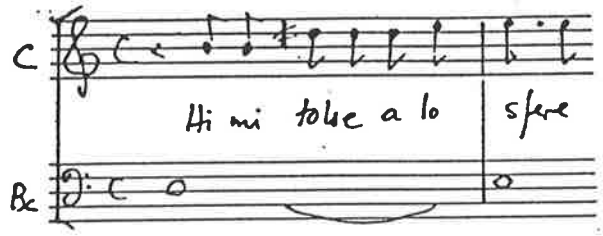


ATTO TERZO

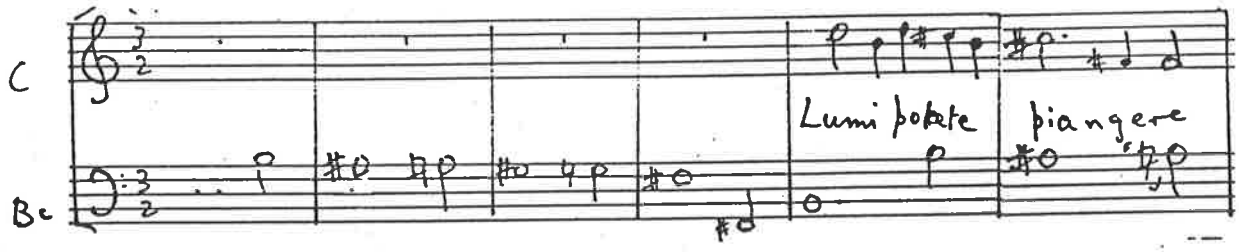
Sinfonia (m. 1-14) (V^1V^2AV TV Vb Bc)



3.1 (a) Venere (m. 1-7) Alas, he took away to the spheres

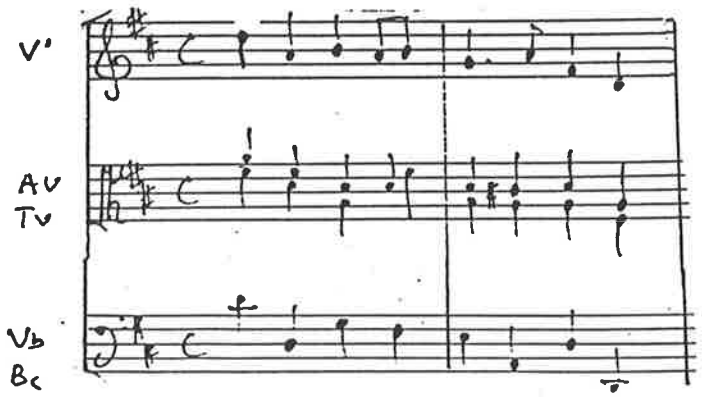


(b) Venere (m. 8-83) Eyes, you are able to weep

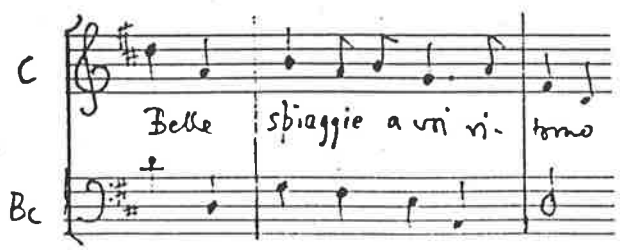


(c) Venere (m. 84-90) But, risen from the wave

3.2 (a) Apollo (m. 1-7) (V^1V^2AV TV Vb Bc)

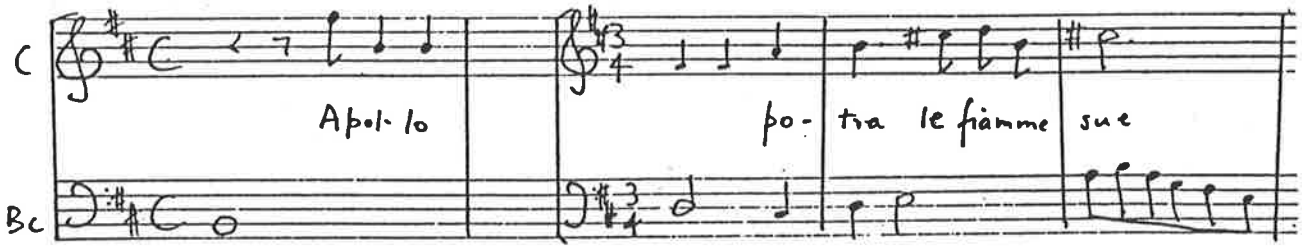


(a^1) Apollo (m. 8-31) Lovely shores, I return to you (C V^1V^2AV TV Vb Bc)

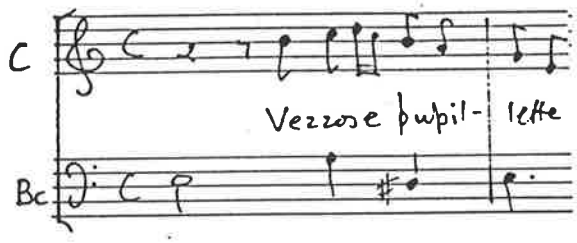


(b) Venere (m. 32-54)

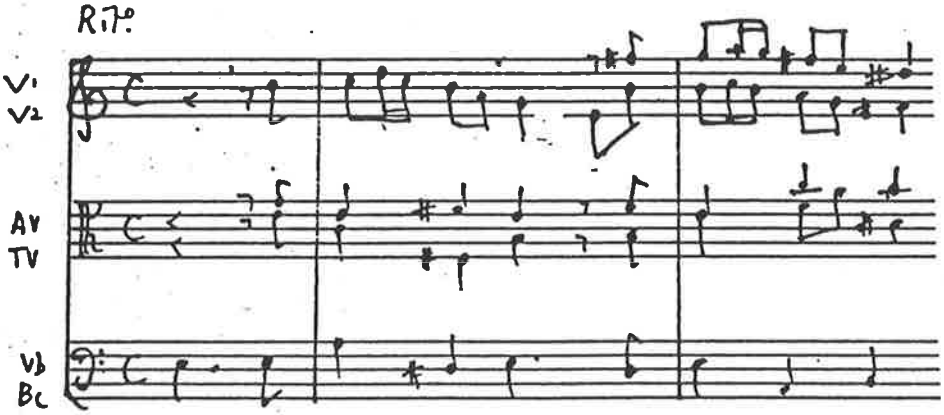
(b[1]) Venere (m. 55-67)



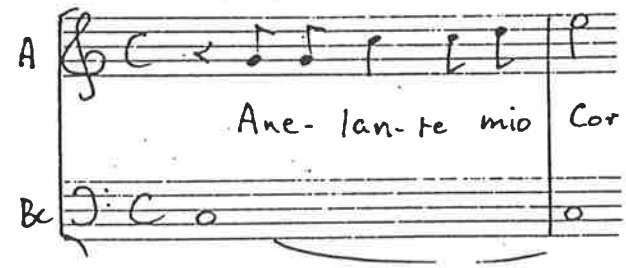
(c) Venere (m. 68-95) Pretty eyes



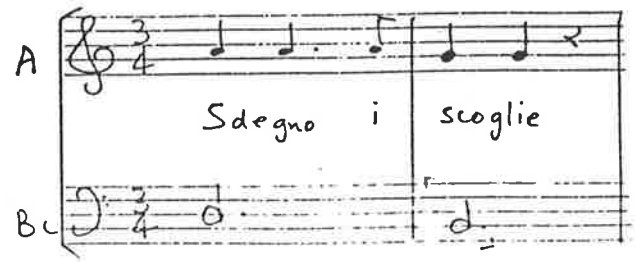
(c[1]) (m. 95-103) (V^1V^2AV TV Vb Bc)



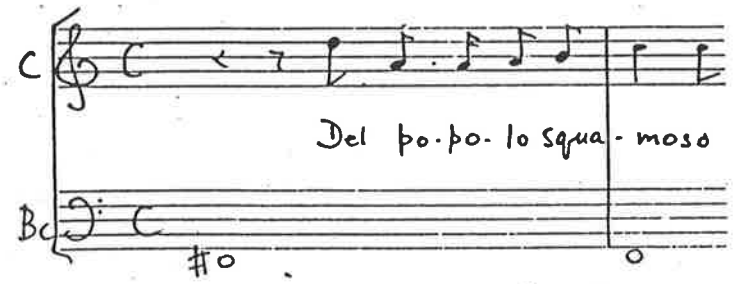
3.3 (a) Marte (m. 1-18) My heart panting



(a[1]) Marte (m. 19-25) I disdain the rocks

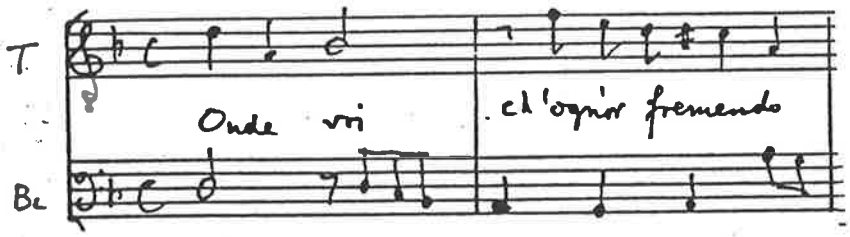


(a^2) Venere (m. 26-38) Of the scaly race



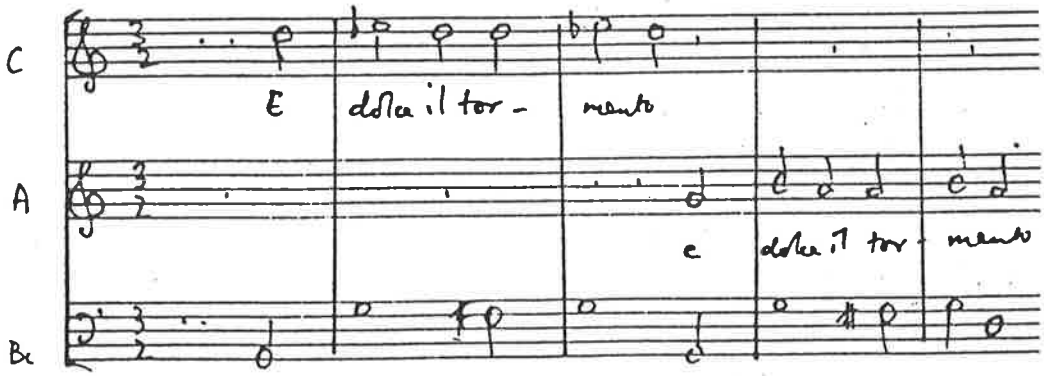
(a^3) Marte (m. 39-51) I arrive in harbour

3.4 (a) Nettuno (m. 1-23) You waves which ever roaring

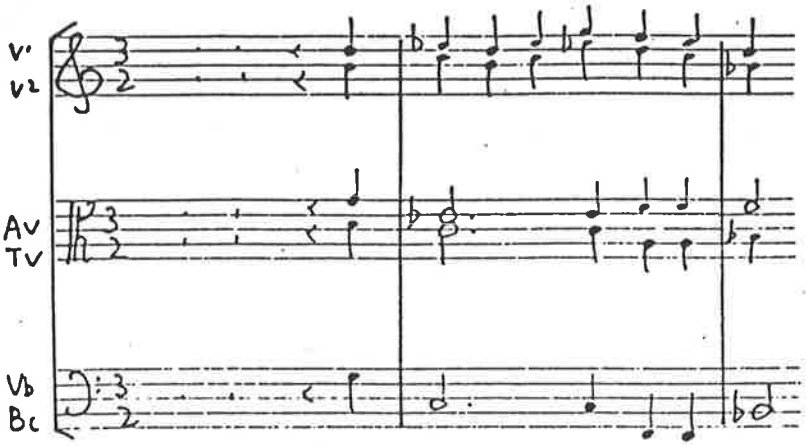


(b) Nettuno (m. 24-55) But what of Venus

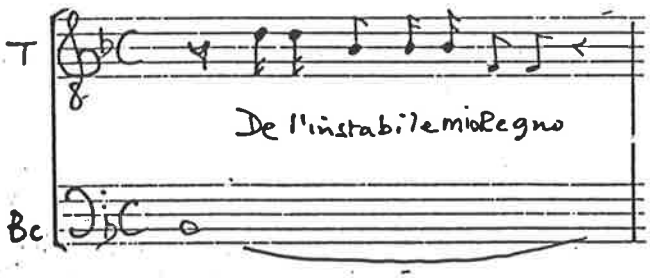
(c) Venere/Marte (m. 56-97) The torment is sweet (CABc)



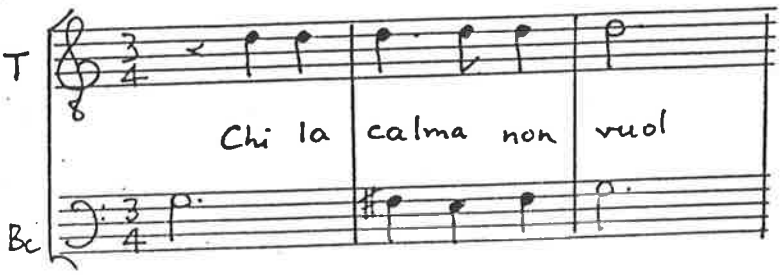
(c^1) (m. 98-107) (V^1V^2AV TV Vb Bc)



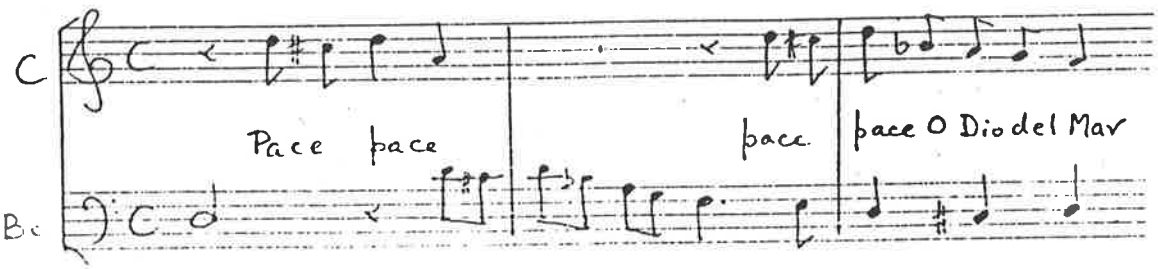
3.5 (a) Nettuno (m. 1- 7) Of the unstable kingdom



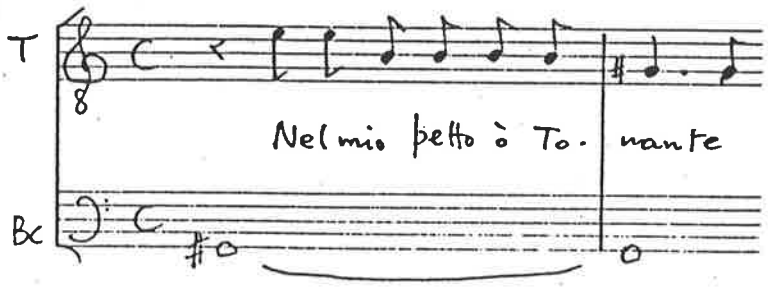
(a^1) Nettuno (m. 8-24) He who seeks not calm



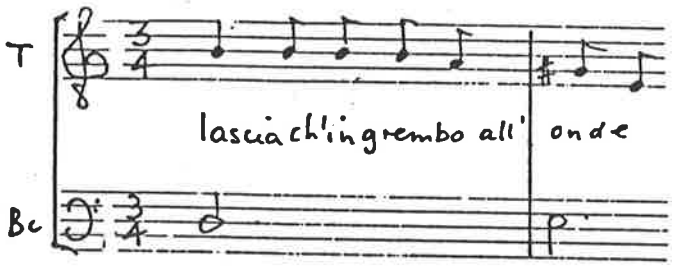
3.6 (a) Giove (m. 1-16) Peace, O God of the Sea



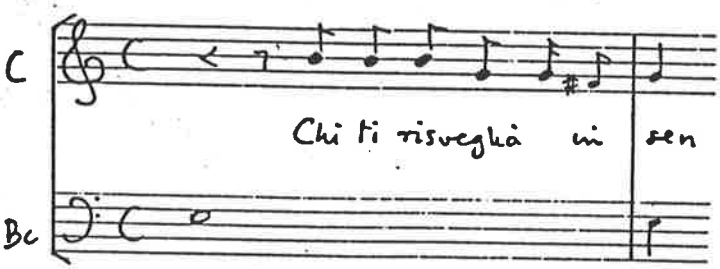
(b) Nettuno/Giove (m. 17-19) In my breast, O Thunderer



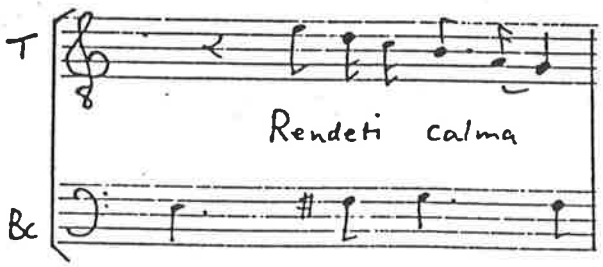
(b[1]) Nettuno (m. 20-24) Permit that in the bosom of the wave



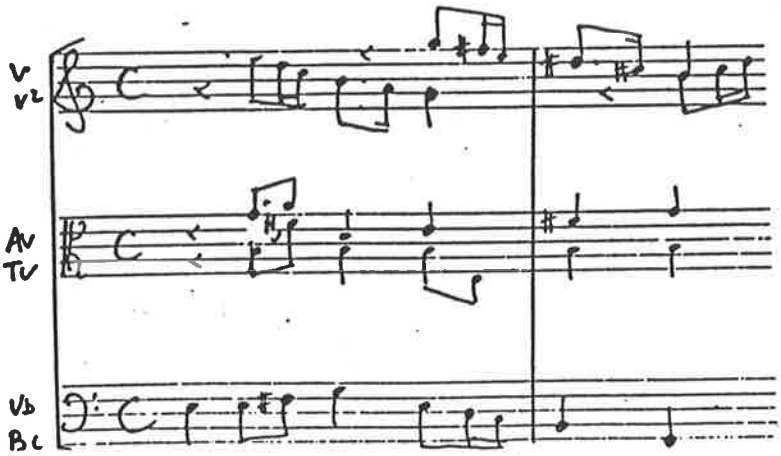
(b[2]) Giove (m. 25-60) Who awakens in your bosom



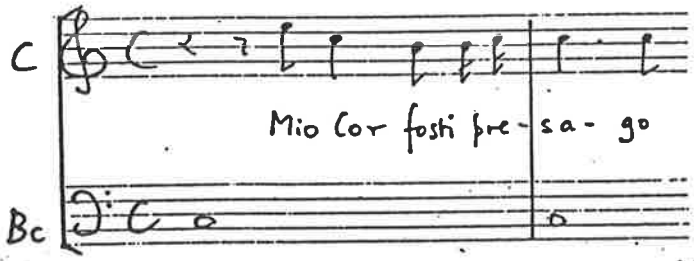
(c) Nettuno (m. 61-80) Be still



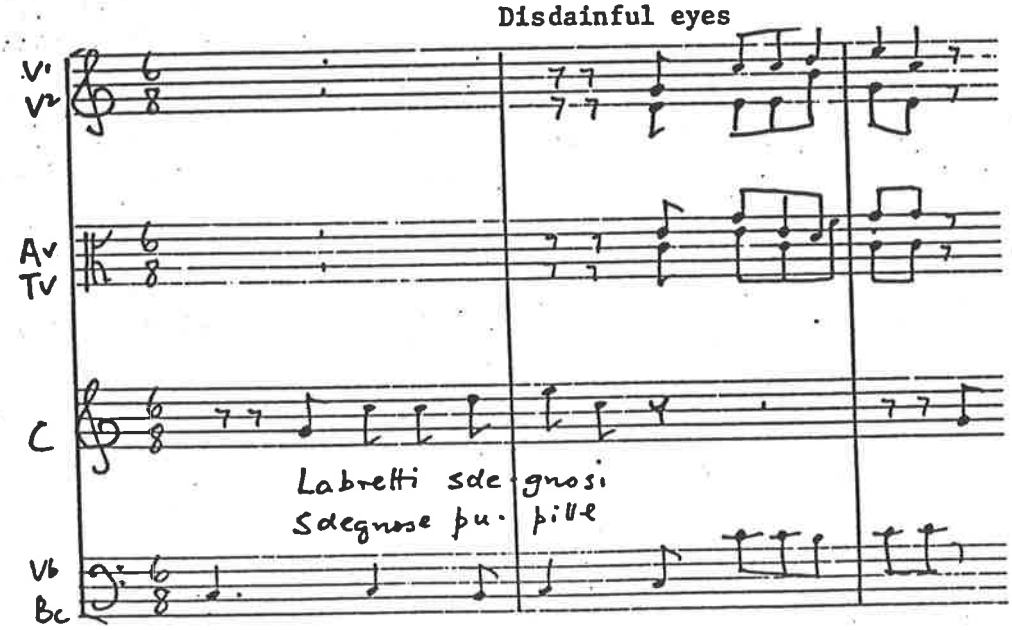
(c^1) (m. 80-85) (V^{1}V^{2}AV TV Vb Bc)



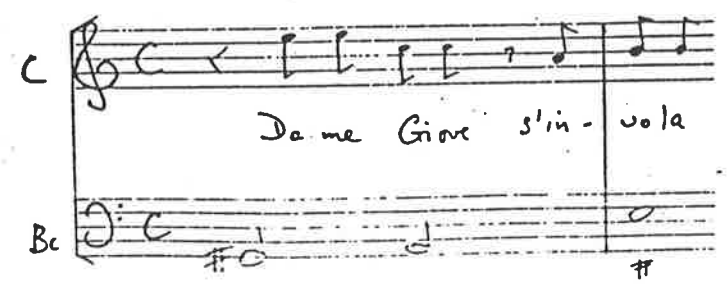
3.7 (a) Giunone (m. 1-46) My heart, you prophesied



(b) Giove (m. 47-69) Disdainful little lips
Disdainful eyes

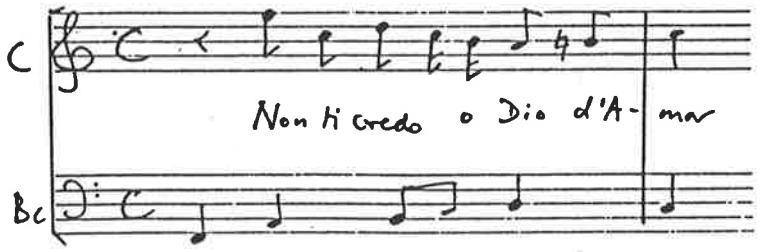


3.8 (a) Giunone (m. 1-5) Jove flies from me

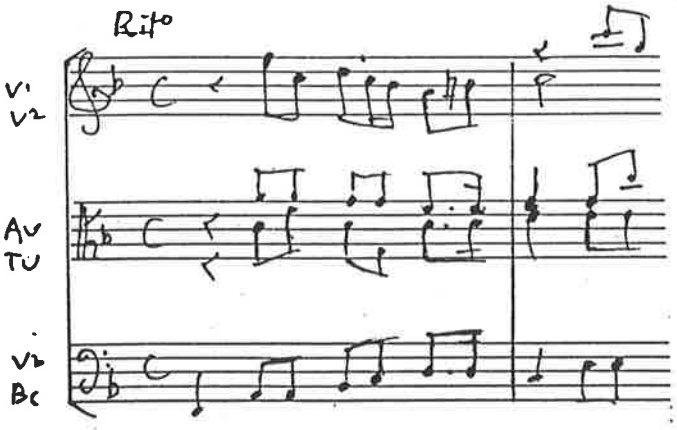


(b) Giunone (m. 6-19) I do not believe you, god of love

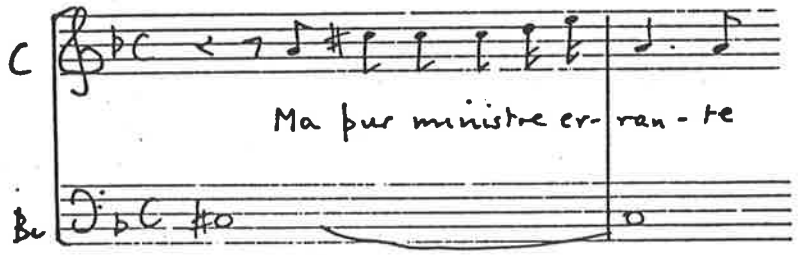
(m. 20-33) You are lying, archer god



(b[1]) (m. 34-38)

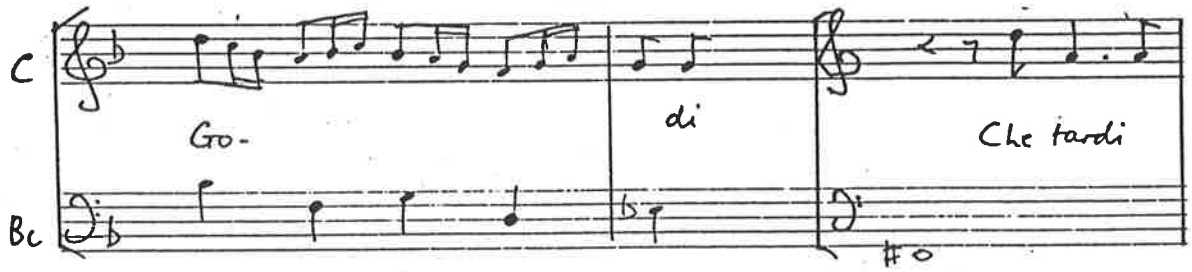


(c) Giunone (m. 39-60) But yet wandering ministers

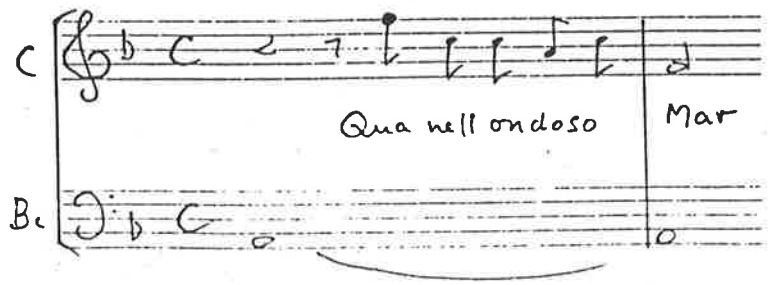


(d) G .none (m. 46-66) Rejoice

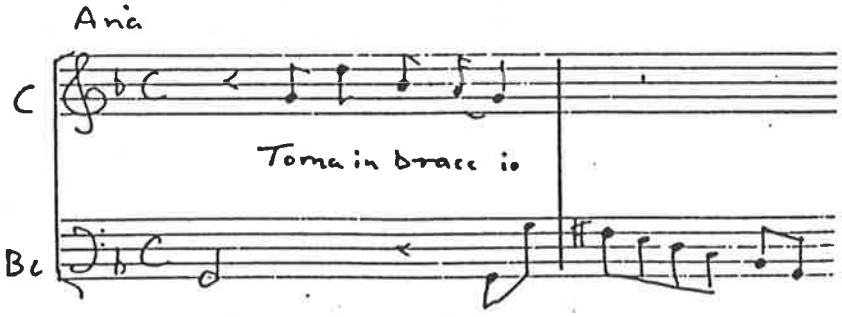
(e) Guinone (m. 67-72) What delays you



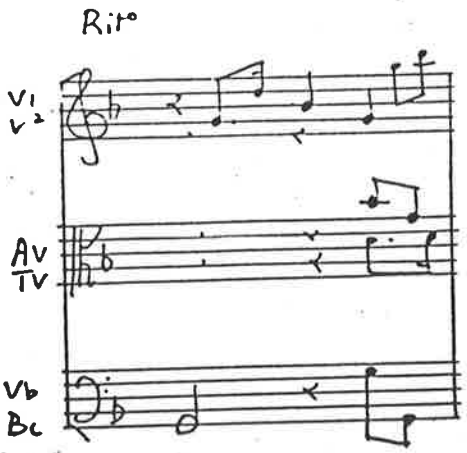
3.9 (a) Giunone (m. 1-9) Here in the wavy sea



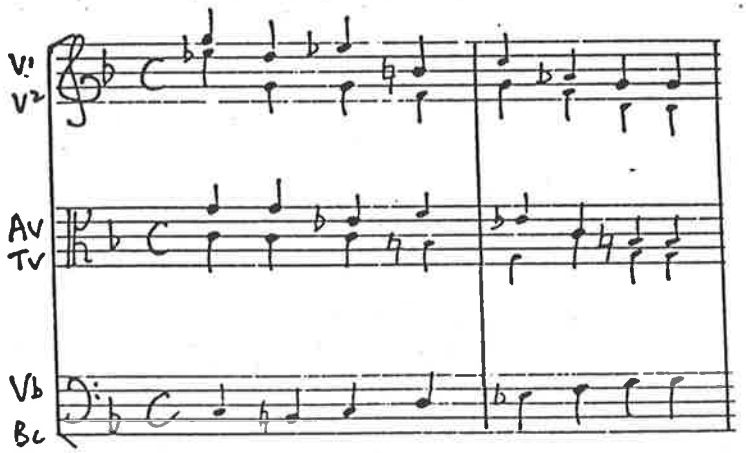
(b) Giunone (m. 10-22) Return to my arms



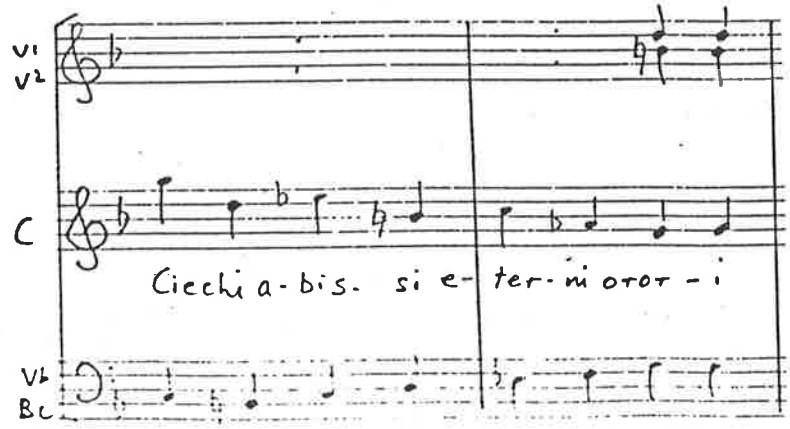
(b[1]) (m. 22-31) (V[1]V[2]AV TV Vb Bc)



3.10 (a) (m. 1-5 (V[1]V[2]AV TV Vb Bc)

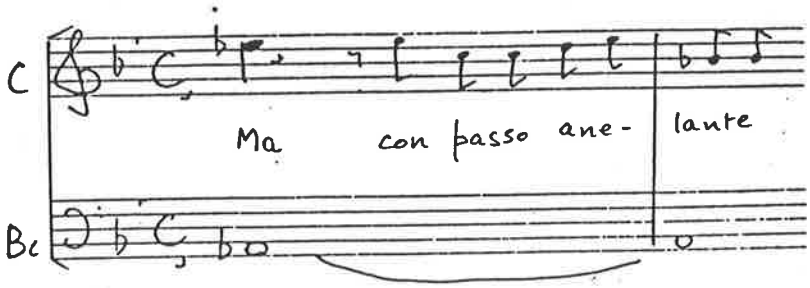


(a[1]) Cintia (m. 5-25) Blind abysses, eternal horrors

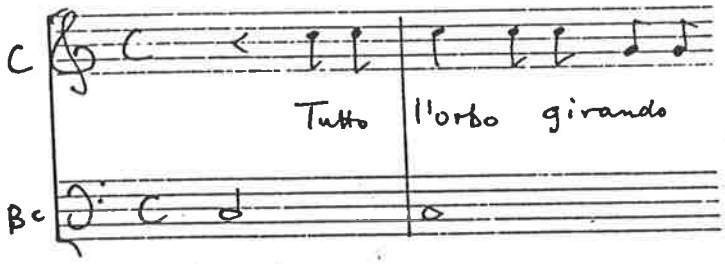


(C V[1]V[2]AV TV Vb Bc)

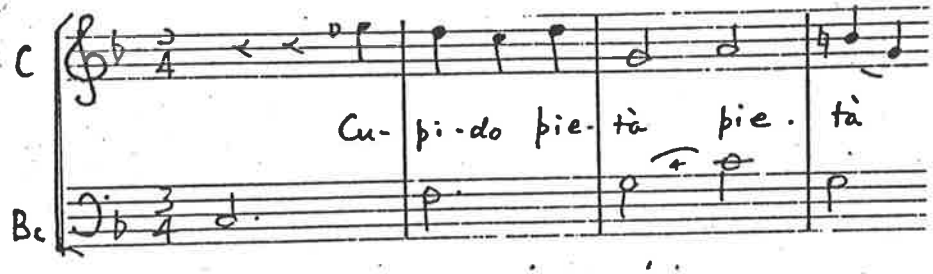
(b) Cintia (m. 26-33) But in the gasping step



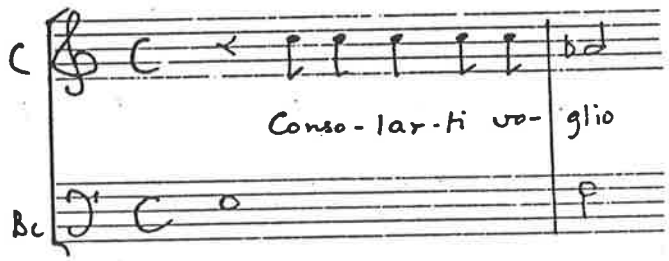
3.11 (a) Amor (m. 1-16) All the circling orb



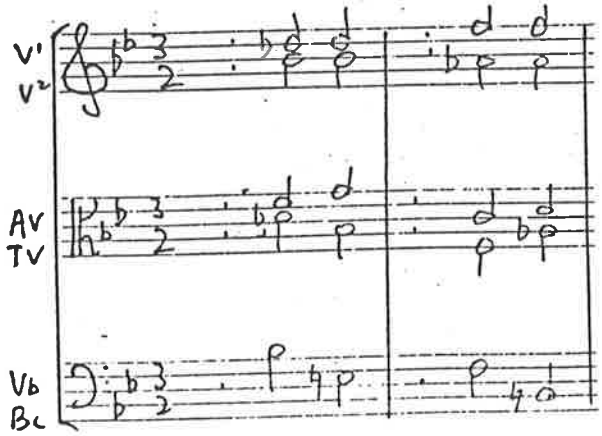
(b) Amor (m. 17-46) Cupid have pity



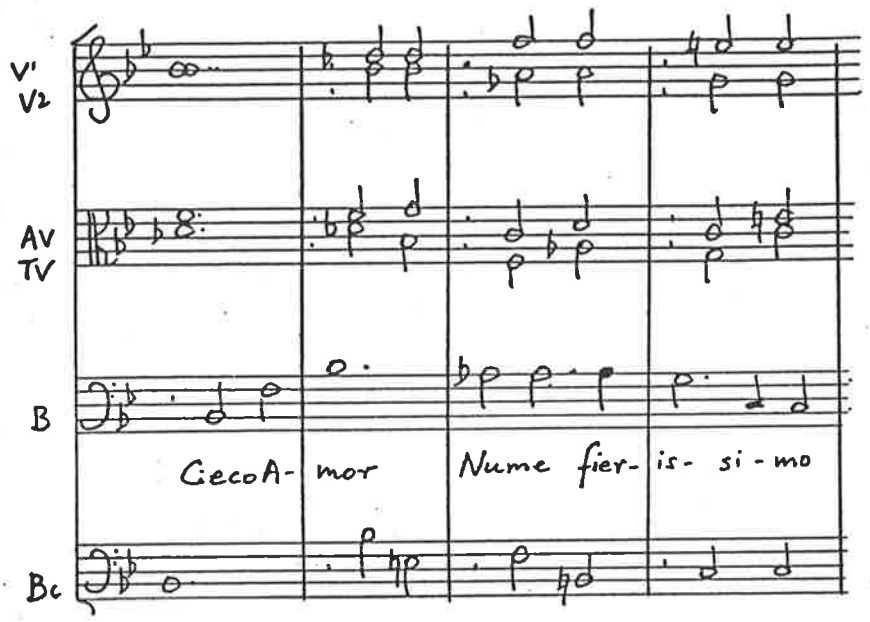
(c) Amor (m. 47-57) I wish to comfort you.



3.12 (a) (m. 1-6) (V^1V^2AV TV Vb Bc)



(a^1) Plutone (m. 7-57) Blind love, most proud god

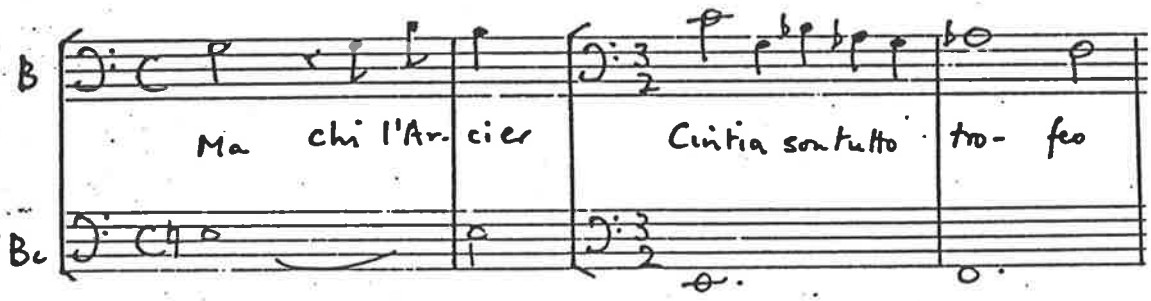


(b) Plutone (m. 58-71)

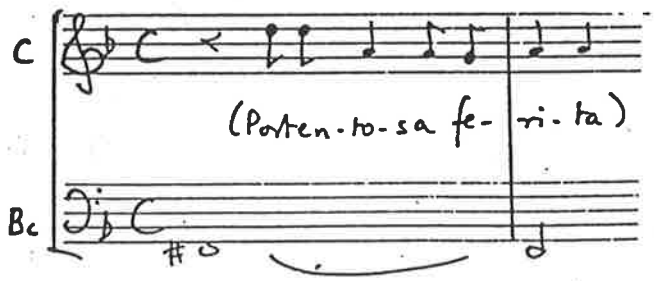
(b^1) Plutone (m. 72-76)

But who the archer

Cynthia, I am the sole trophy

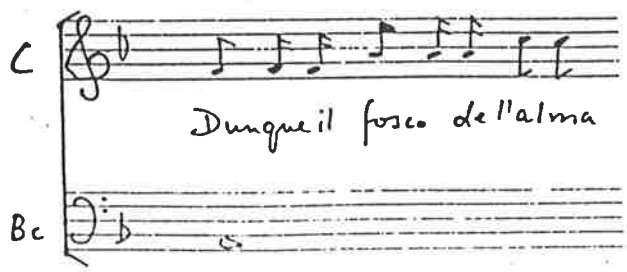


(b^2) Amor (m. 70-84) A portentous shot

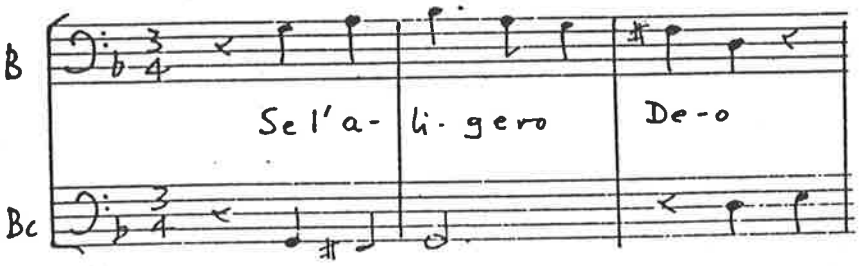


(b^3) (m. 85-89) = (b)

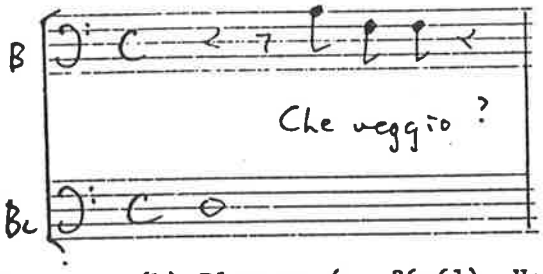
(b^4) Cintia (m. 90-91) Then the gloom of the soul



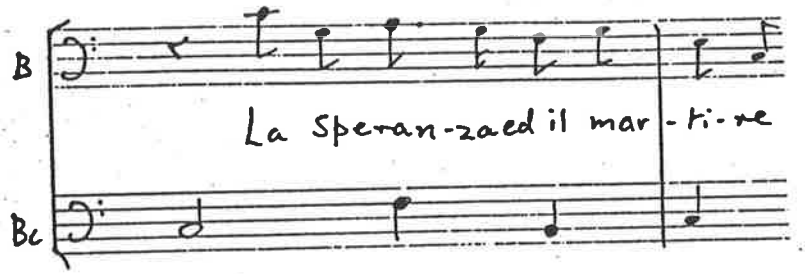
(b^5) Plutone (m. 92-118) If the winged god



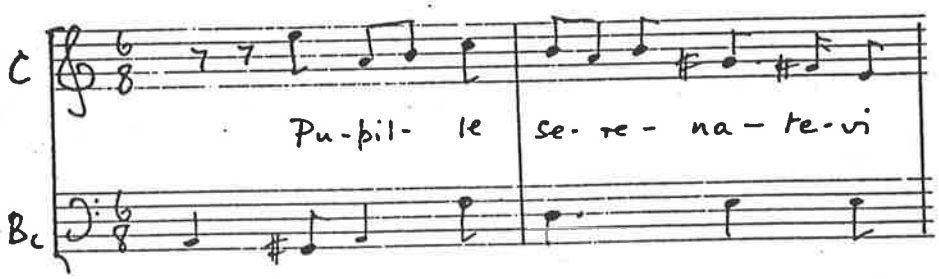
3.13 (a) Saturno (m. 1-35) What do I see?



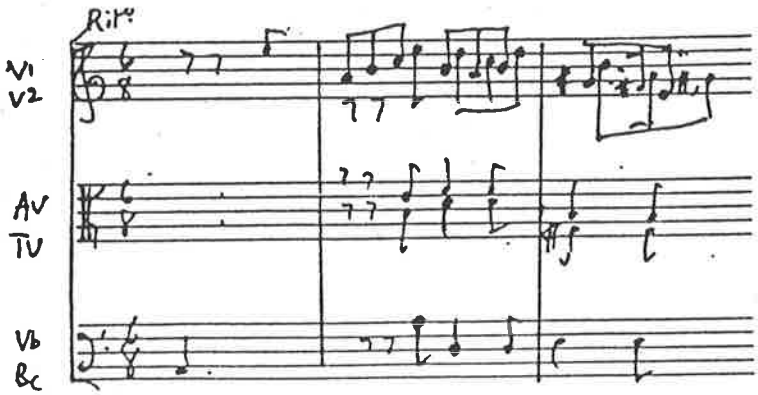
(b) Plutone (m. 36-61) Hope and suffering



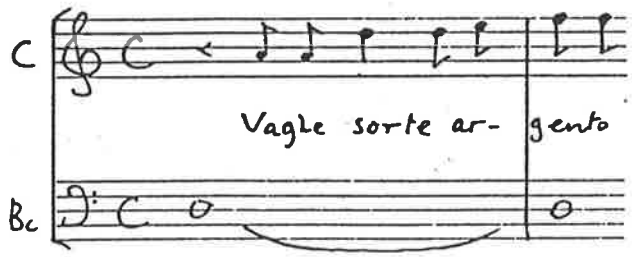
(c) Cintia (m. 62-91) Eyes, cheer up



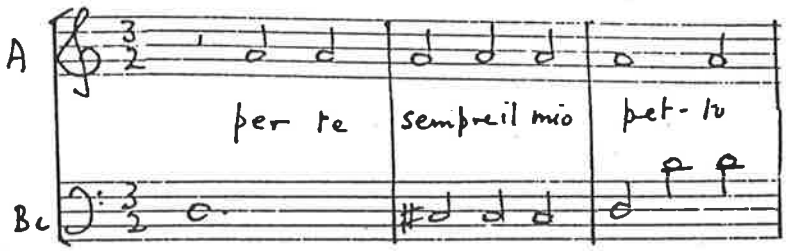
(c^1) (m. 91-97) (V^{1}V^{2}AV TV Vb Bc)



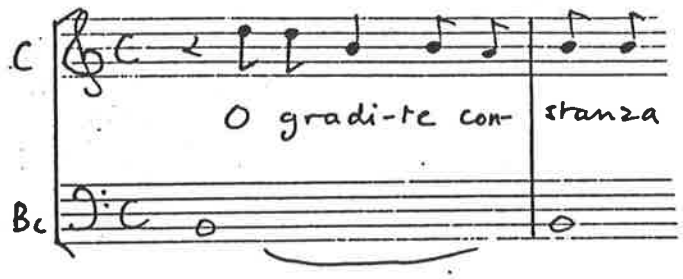
3.14 (a) Venere (m. 1-7) Lovely silver throne



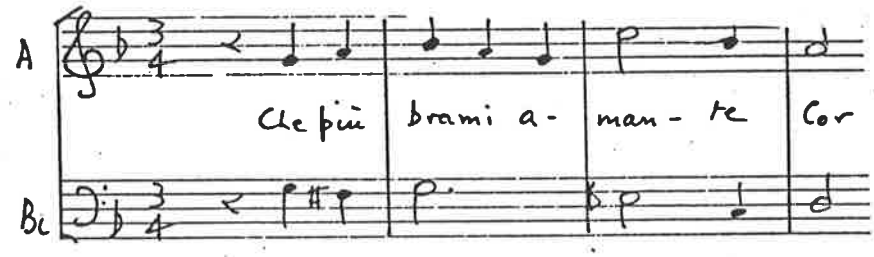
(a[1]) Marte (m. 8-21)



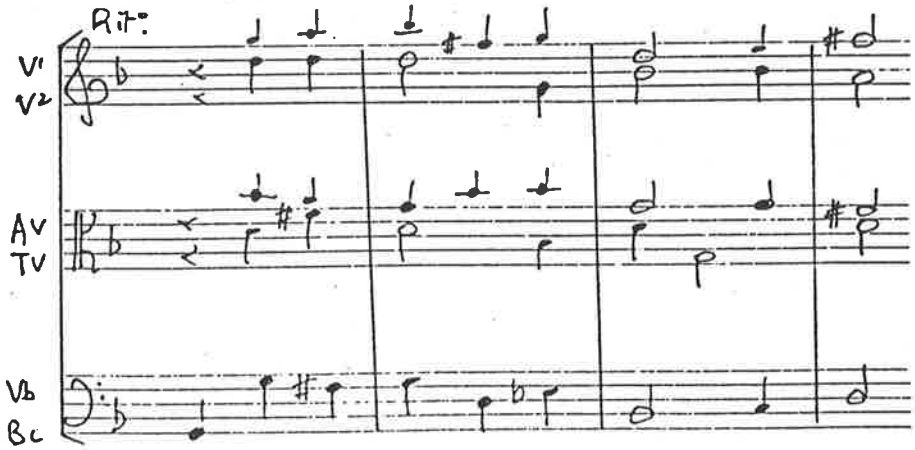
(a[2]) Venere (m. 22-31) O welcome constancy



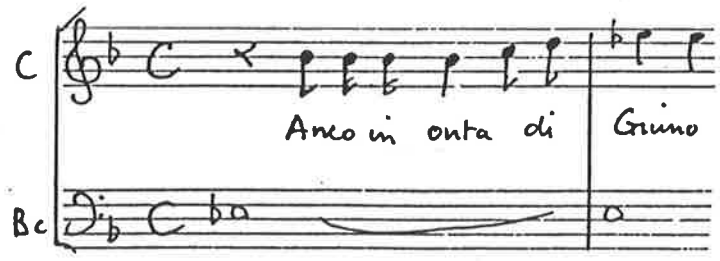
(b) Marte (m. 32-75) What more do you desire, loving heart?



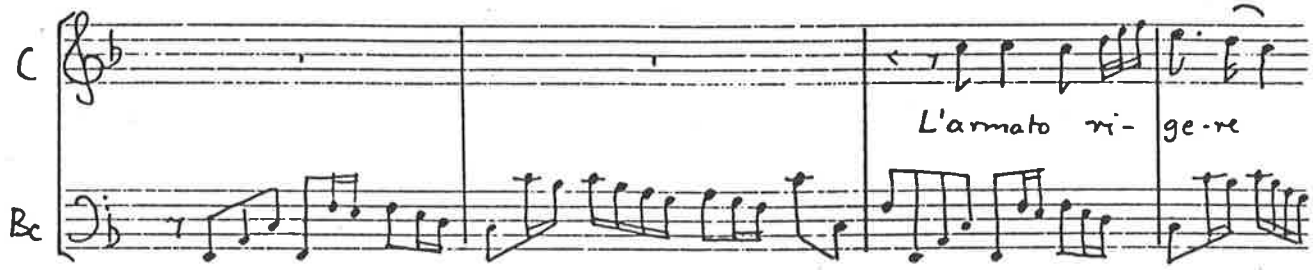
(b[1]) (m. 75-89) (V[1]V[2]AV TV Vb Bc)



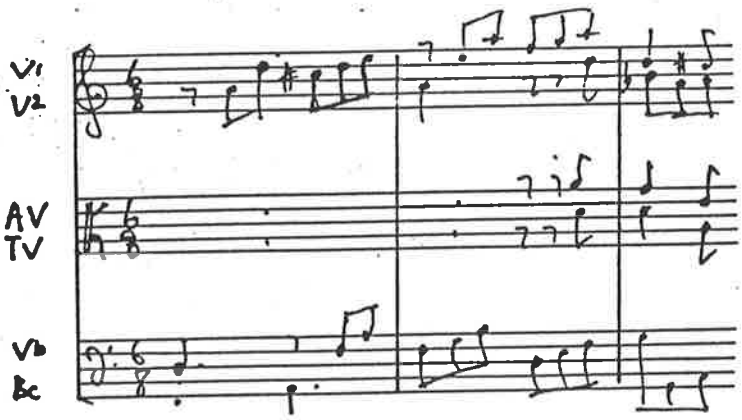
3.15 (a) Venere (m. 1-6) Thus in spite of Juno



(b) Venere (m. 7-34)

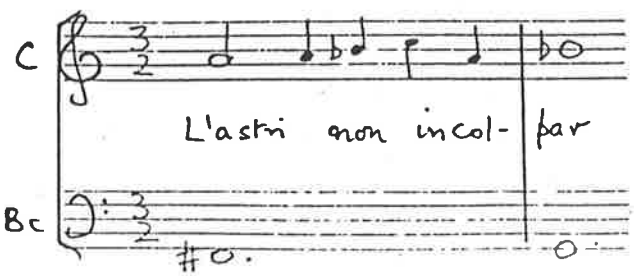


(c) (m. 35-42) (V^1V^2AV TV Vb Bc)

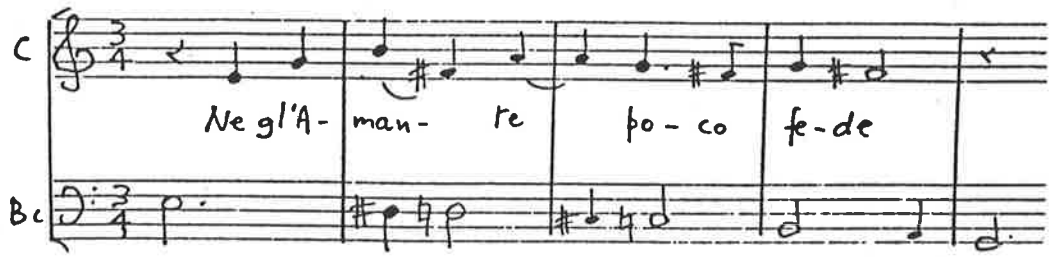


(d) Apollo (m. 43-51) Such vulgarity then

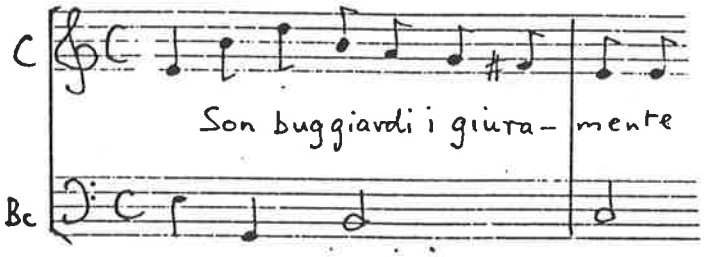
(e) Apollo (m. 52-56) The stars do not accuse



(e[1]) Apollo (m. 57-70) There is little faith in lovers



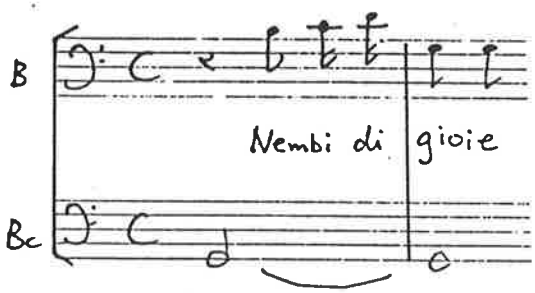
(e[1]) Apollo (m.71-79) Vows are liars



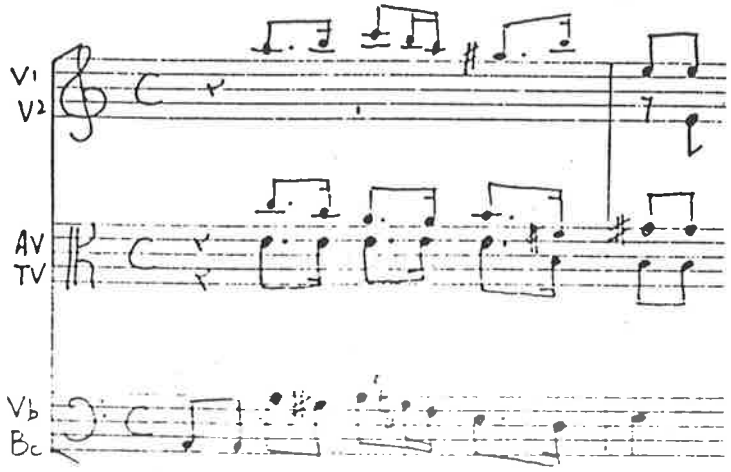
(e[2]) (m. 80-94) = (e)

(f) Nettuno (m. 95-101) No more of Venus

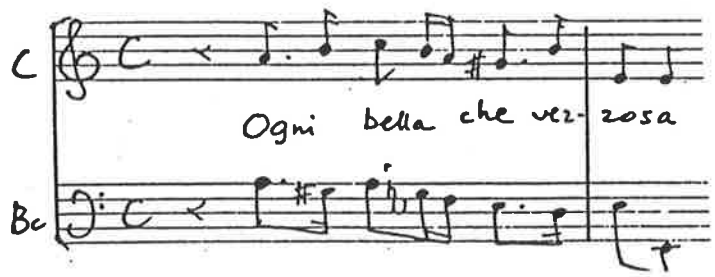
3.16 (a) Saturno (m. 1-15) Showers of joy



(b) (m. 16-21) (V^1V^2AV TV Vb Bc)



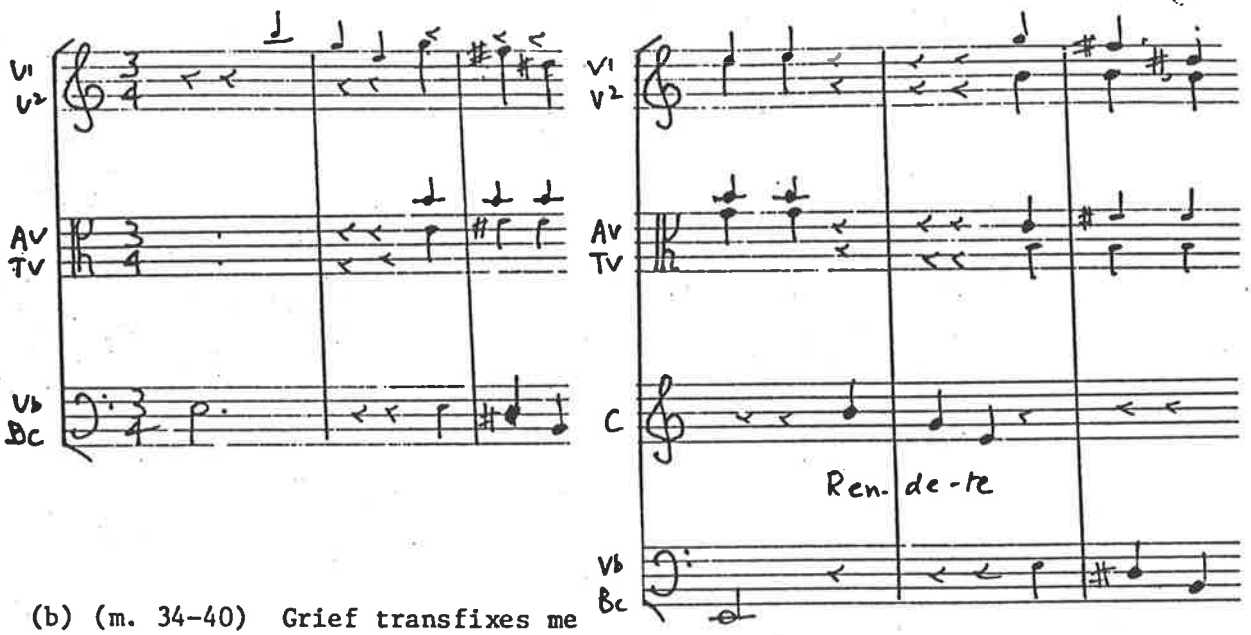
(b[1]) Apollo (m. 22-39) Every woman who is pretty



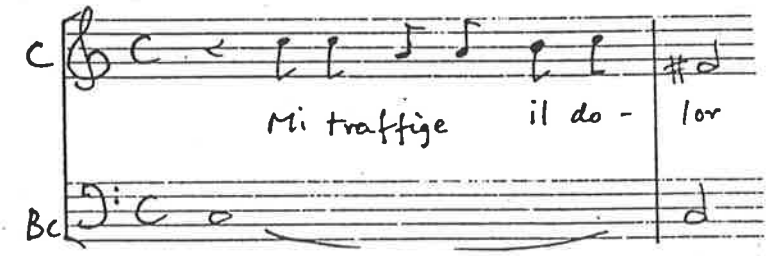
(c) Plutone (m. 40-44) Above the shining of the planets

(b) Discordia (m. 5-33) Give back

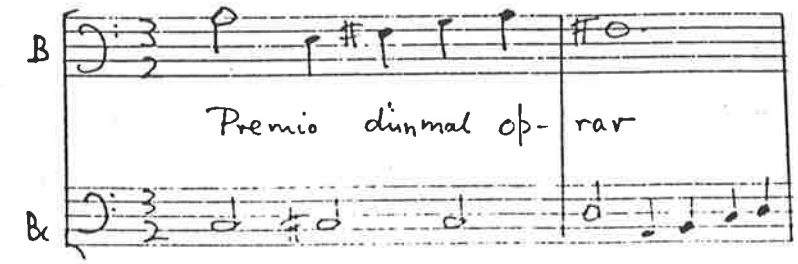
3.17 (a) (m. 1-4) (V^1V^2AV TV Vb Bc) (C V^1V^2AV TV Vb Bc)



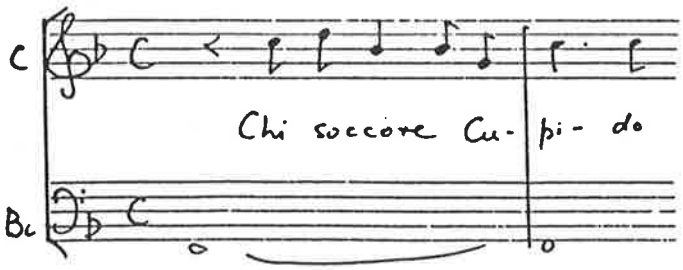
(b) (m. 34-40) Grief transfixes me



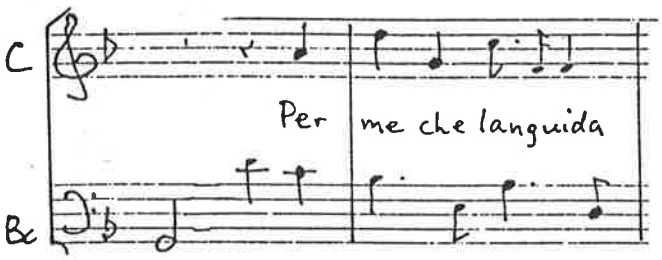
(b[1]) Saturno (m. 41-45) Reward of evil doing



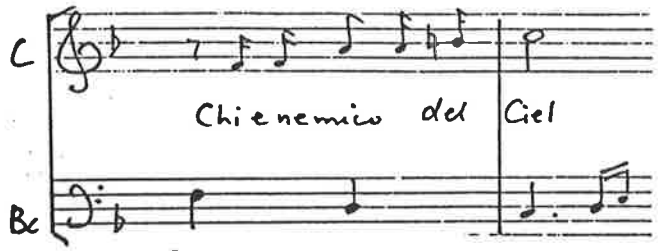
(b^2) Amor (m. 46-50) He whom Cupid helps



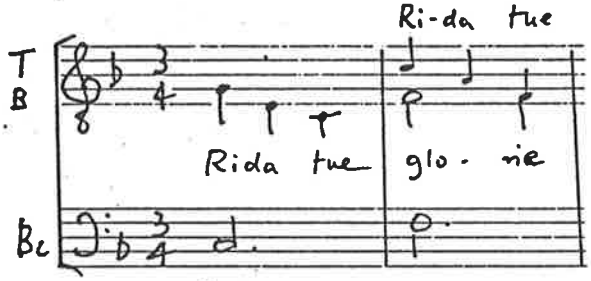
(b^3) Discordia (m. 51-66) She who languishes because of me



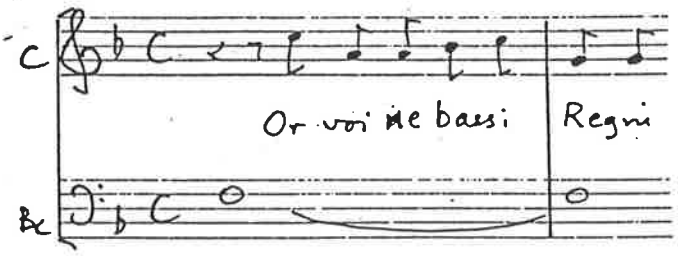
(b^4) Giove (m. 66-70) He who is an enemy of Heaven



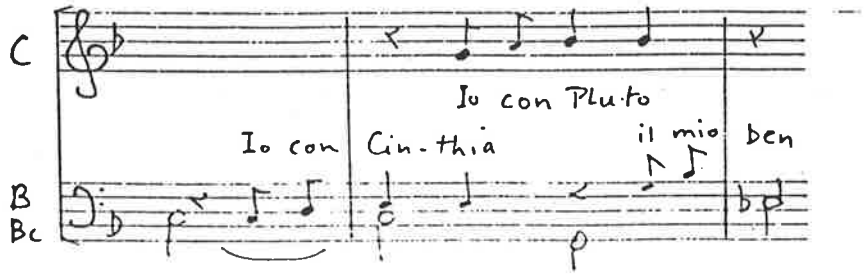
(b^5) Nettuno/Plutone (m. 71-82) He laughs at your glories (T B Bc)



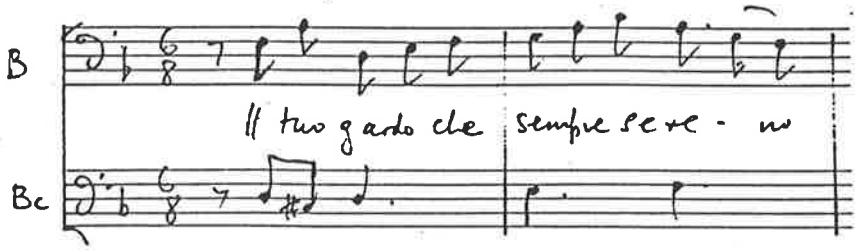
(b^6) Giove (m. 83-88) Now you of the lower kingdom



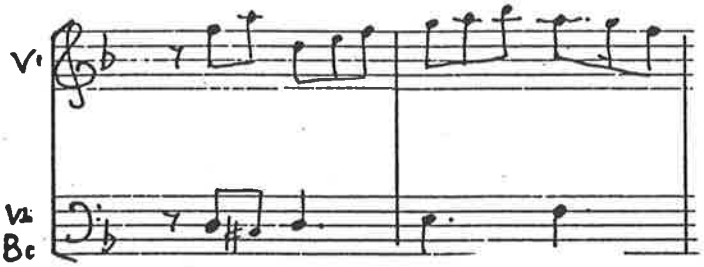
(b^7) Cintia/Plutone (m. 89-91) I with Cynthia
I with Pluto my beloved



(c) Plutone/Cintia (m. 92-110) Your glance ever severe

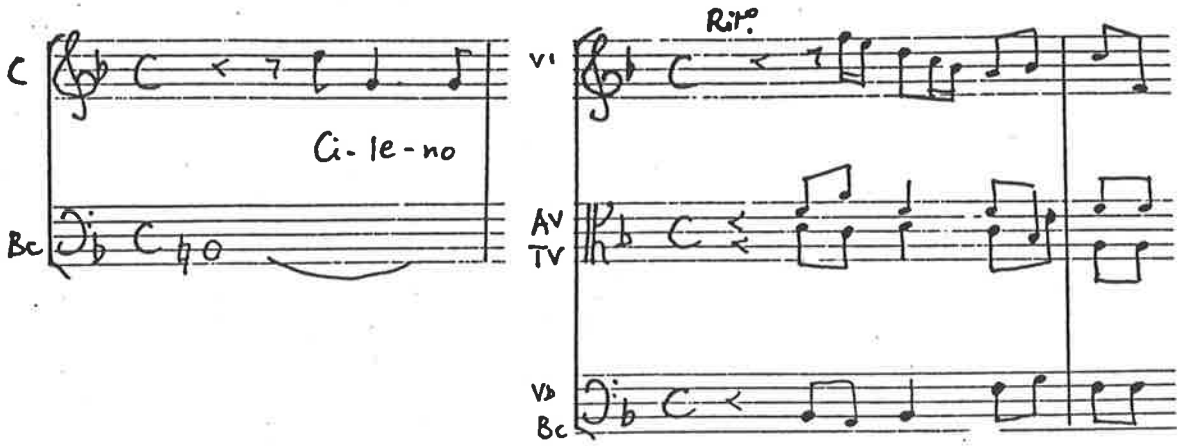


(c[1]) (m. 111-120) (V^1V^2AV TV Vb Bc)

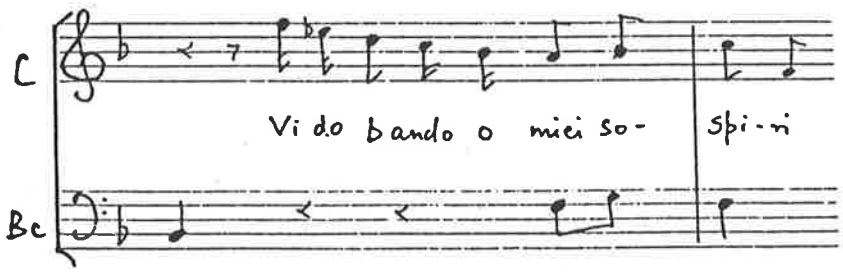


3.18 (a) Guinone (m. 1-8)

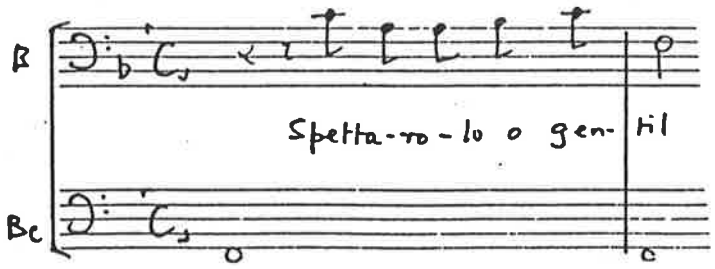
(b) (m. 9-14) (V^1V^2AV TV Vb Bc)



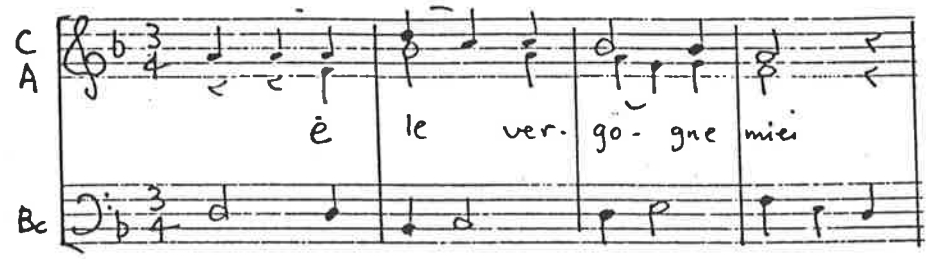
(b[1]) Guinone (m. 14-54) I abandon you, my sighs



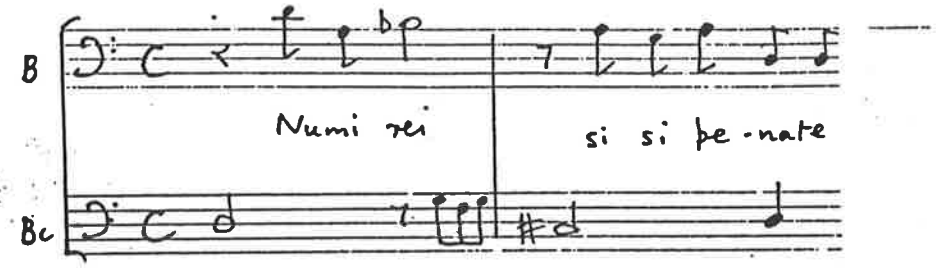
3.19 Scena ultime (a) Saturno (m. 1-7) I can explain it, sir.



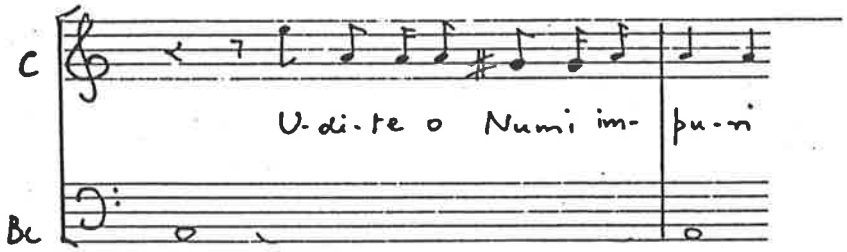
(a[1]) Venere/Marte (m. 8-23) and my shame (CABc)



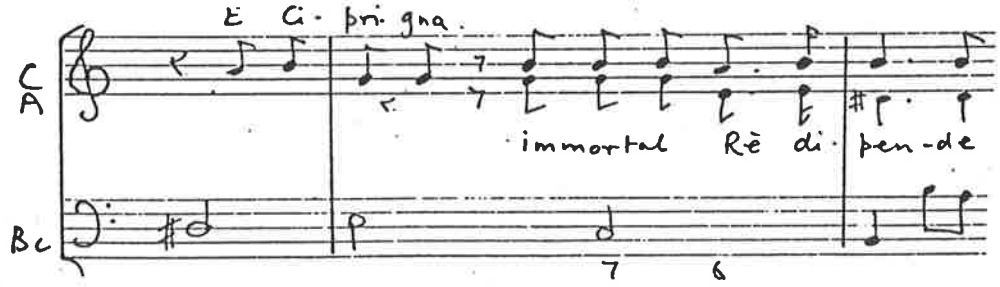
(a[2]) Saturno (m. 24-27) Wicked gods, repent



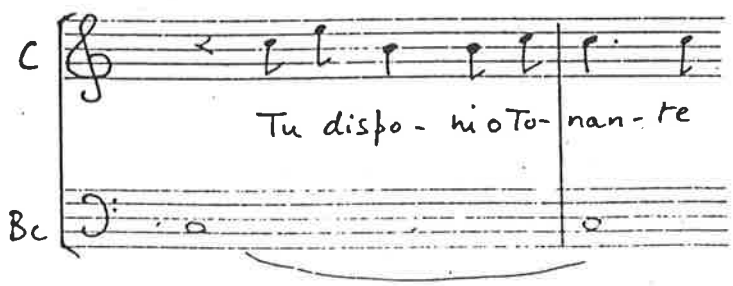
(a[3]) (m. 48-56) Listen, impure gods



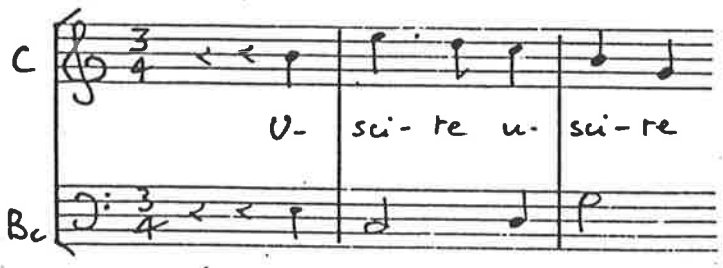
(a[4]) Venere/Marte (m. 56-64) And Venus, immortal king, depends



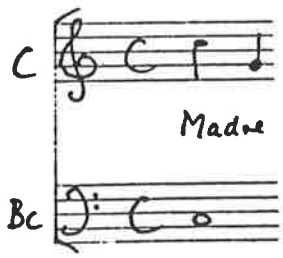
(a[5]) Guinone (m. 65-75) You dispose, thunderer,



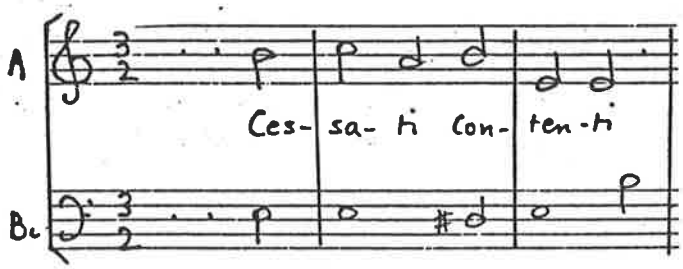
(a^6) Mercurio (m. 76-89) Go away



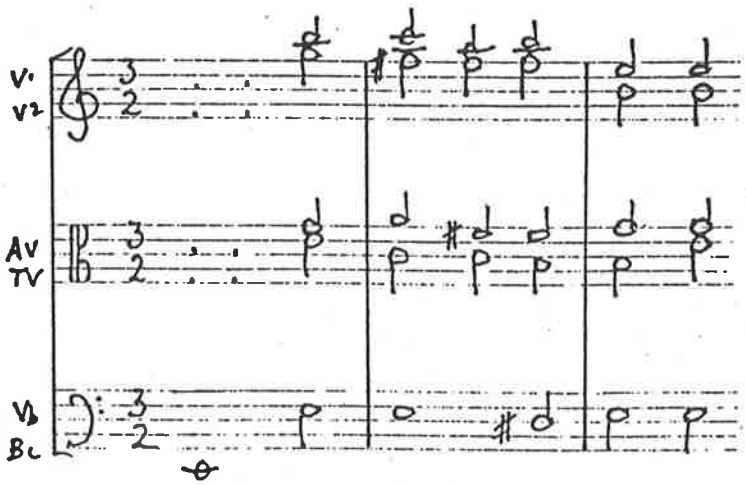
(a^7) Amor (m. 90-95) Mother



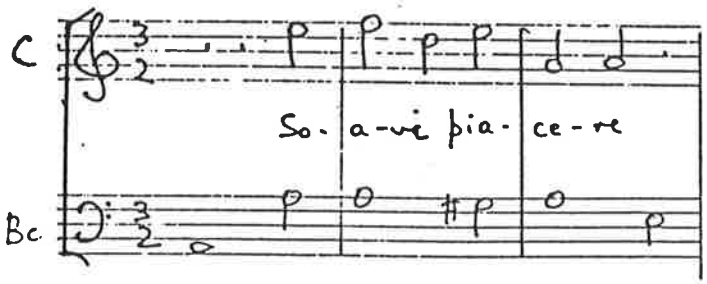
(a^8) Marte (m. 96-119) Rest content



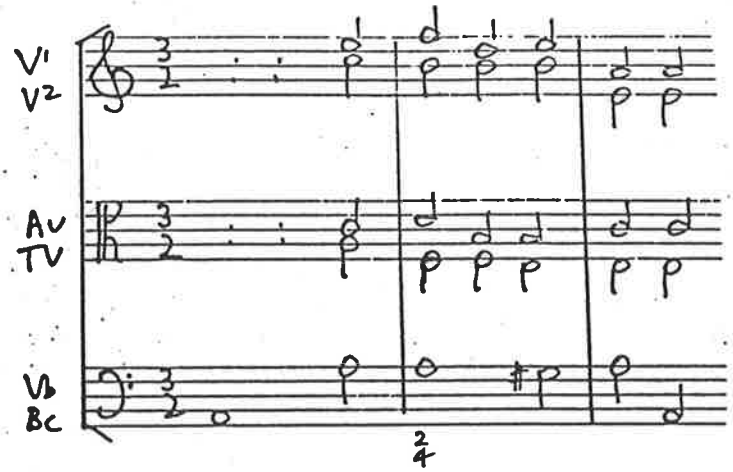
(b) (m. 120-132) (V^1V^2AV TV Vb Bc)



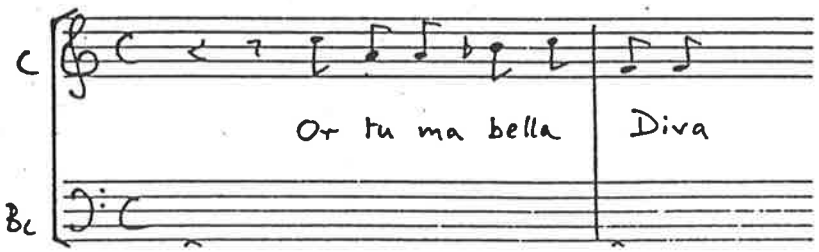
(b[1]) Venere (m. 133-170) Sweet peace



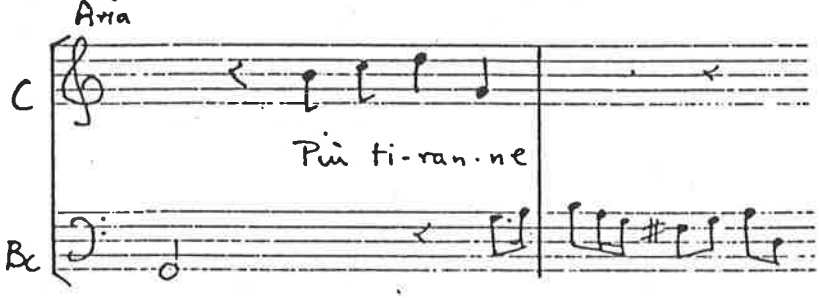
(b[2]) (m. 171-179) (V^1V^2AV TV Vb Bc)



(c) Giove (m. 180-184) Now you, my lovely goddess



(d) Giove (m. 185-205) More tyrants



345 La Divisione del Mondo

Libretto: LA DIVISIONE/ DEL MONDE/ Drama per Musica/ Nel Famoso Teatro Vendramina/ di S.Salvatore, /DI GIULIO CESARE CORRADI/ L'Anno M.DC.LXXV/ CONSACRATO/ All'Heroica Immortal Grandezza/ DELLA GENEROSA / NOBILITA/ VENETA./ IN VENETIA, M.DC.LXXC./Francesco Nicolini.

Librettist: Giulio Cesare Corradi

Sources of Libretto: I-Bc MOe Vnm Wc

Source of music:Pn Tn(arias)

Sources used: Vnm MOe (C2)

Res 641 R.16032

Clefs: Giove (C^1), Nettuno (C^4) Pluto (F^4) Saturno (F^4)
Giunone (C^1) Venere (C^1), Apollo (C^1), Marte (C^3),
Cintia (C^1) Amore (C^1) Mercurio (C^1) Discordia (C^1)

Time signatures: Act 1: C $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{3}$ Act 2: C $\frac{3}{4}$ $\frac{3}{2}$ $\frac{6}{8}$ Act 3: C $\frac{3}{2}$ $\frac{3}{4}$ $\frac{6}{6}$

Tonality: Act 1 (Sinf.) G e/G: 1: G/e C a F/G 2: e A/e C/a 3: F/G
4: Eb/Bb F 5: d a; 6: e/G e 7: C: G D e G; 8: D/G e
9: C/a F G/F 10: c f/g Eb/c g Eb/F: 11: d a F 12: C a/e a:
13: d/g d; 14: Bb F Bb/d d: 15: g/a e: 16: d/b D: 17: G/C
18: C g 19: C/F C: 20: F C/g c Ab: 21: Ab/F d 22: a e
23: C a e

Act 2 (Sinf.) C 1: C/a e 2: a/d 3: a/d d 4: C/F
5: d Bb g 6: C G/d 7: C d/G e D F C 8: G/F c 9: g F d
10: a e/b 11: G/C G 12: e/G e 13: C/a e 14/15: C a F/d Bb
16: g/d g 17: d 18: a/f sharp b 18/19: G/F d 20: Bb/d C
21: g F 22: C/G 23: G/b e 24: D/C a 25: F/d

Act 3 (Sinf.) e: e/d b A 2: D b/A e 3: C/F 4: d/C g
10: c Ab C 11: c/Eb 12: b C/g 13: d/e C a 14: d g
15: Eb/Bb F d b flat minor/g e A/G 16/17: G/e a F/G
18: e C/F F/g d 19: d Bb 20: F d a/e e/a F/C G

Observations:

(1) The score was in the Gehring collection until 1880 (Lowenberg, *op.cit.* p.56) At the front is the engraved name of Henry Hase with an emblem, and in ink the name: Joseph Warren.

(2) The first Sinfonia is in three sections, the second appears in Opus 16 (482)

(3) Part of 1.14 is missing from the score.

(4) The use of the chromatic chaconne bass at 3.1b is rare in Legrenzi.

(3) The use of B flat minor at 3.12 is very uncommon. It is connected with the arrival of Pluto attended by a 'chorus' of Furies - a notable indication of Legrenzi's affective use of key.

(4) The scene numbering follows the score rather than the Libretto at 3.10-3.11.

Literature: Wolff, pp. 93-94

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Libretto: B-Bc MOe I-Bc Wc