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EDITORIAL POLICY

The *Hallische Händel-Ausgabe* (HHA) is a Collected Critical Edition of Handel's works based on a comprehensive study of the surviving sources. It is intended to serve both scholarly and practical needs.

The HHA appears in five series and supplementary volumes:

Series I	Oratorios and large Cantatas
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Series III	Church Music
Series IV	Instrumental Music
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Supplements	

Each volume contains a preface (which gives an account of the circumstances of composition and of the performance-history of the music, together with a discussion of questions of performance practice) and a Critical Report. The editions of vocal works include a literal German translation of the text, and also, if necessary, an English one; the volumes in Series I and II also contain a facsimile of the libretto printed for the first performance.

As a fundamental principle, Handel's intentions will be realized as faithfully as possible, using modern notation. In general,

roman type indicates original material and italic type denotes editorial suggestion. The exceptions are titles of works, headings of movements and nomenclature of instruments. Full-size notes and rests, continuous slurs and ties, normal bass figurings and other such musical material, represent the original text. Small notes and rests, dotted ties and slurs, bass figures in brackets, and other such clearly-designated additions are editorial.

Slurs from the appoggiatura to a principal note are supplied without special indication, as are whole-bar rests and accidentals. Obvious errors in the primary source are likewise corrected without indication, but are listed in the Critical Report. Present-day usage is followed in stemming and beaming, accidentals and bass figurings as well as the indication of triplets. Ornaments, as far as possible, are adapted to modern typographical usage.

In general, the disposition of instruments follows present-day score arrangement. Transposing instruments are given in their original notation. C-clefs are retained only where their usage corresponds to present-day practice. The instrumental and vocal parts are designated in Italian; the original nomenclature is listed in the Critical Report.

Where possible the numbering of single movements of the larger works corresponds to the Handel Thematic Catalogue (HWV).

PREFACE

The first performances in 1732

On 4 February 1732 in London Handel completed the composition of *Sosarme, Re di Media* (Sosarme, King of Media); and soon afterwards, on the 15th of the month the premiere of the opera took place at the King's Theatre in the Haymarket, with the following cast:

Sosarme	Francesco Bernardi, called Senesino, alto castrato (a-d ^{''}) ¹
Elmira	Anna Maria Strada del Pò, soprano (e ^{b'} -b ^{b''})
Haliate	Giovanni Battista Pinacci, tenor (c-a')
Erenice	Anna Bagnolesi, alto (b ^b -e ^{b''})
Argone	Antonio Gualandi, called Campioli, alto castrato (a-c ^{''})
Melo	Francesca Bertolli, alto (b ^b -e ^{''})
Altomaro	Antonio Montagnana, bass (F-f')

¹ For many singers who took part in Handel's performances, various voice-ranges are given in the literature, in which there are some misunderstandings and errors, but it is principally because their compass changed in the course of their careers. In the descriptions of the castings of *Sosarme* in 1732 and 1734 in this Preface, the compass is indicated within which the performer sang in each performing-run the role assigned in the surviving sources.

The successful premiere was followed by further performances on 19, 22, 26, 29 February, and 4, 7, 11, 14, 18, 21 March 1732, and by a revival in the spring of 1734 with three performances. Each of the eleven performances in the year of the premiere was attended by members of the Royal Family,² and the opera's popularity is also reflected in three comments dating from 1732. In *The Opera Register* was reported:

In feb[rue]ry Sosarmes – a New Opera by Hendell – took much – & was for many Nights much crowded to some peoples admiration –³

Viscount Percival wrote in his diary on 22 February:

I went to the Opera Sosarmis made by Hendel which takes with the town, & that justly, for tis one of the best I ever heard.⁴

² The London press reported for each of these performances the attendance of at least two Royals, see George Frideric Handel, *Collected Documents*, vol. 2, compiled and edited by Donald Burrows, Helen Coffey, John Greenacombe, Anthony Hicks, Cambridge, 2015, pp. 495–507.

³ GB-Lbl, *Add. MS 11258*, f. 30^v; *by Hendell* is an insertion which for reasons of space was written (after *took much* at the end of the first line) on the beginning of the second line before – & *was for many Nights*; in the *Collected Documents*, vol. 2 (see fn. 2), p. 495, this succession of words was reproduced literally, but not clearly understandable.

⁴ GB-Lbl, *Add. MS 47061*, f. 48^r, quoted from *Collected Documents*, vol. 2 (see fn. 2), p. 496.

It is likely that the author and translator Aaron Hill (1685–1750), with whom Handel had collaborated in 1711 in *Rinaldo*, HWV 7a, was the author of the anonymous *See and Seem Blind: Or, A Critical Dissertation of the Publick Diversions*,⁵ in which there is the following passage:

We have likewise had two Operas, *Etius* and *Sosarmes*, the first most Masterly, the last most pleasing, and in my mind exceeding pretty: There are two *Duetto*'s which Ravish me,⁶ and indeed the whole is vastly Genteel; (I am sorry I am so wicked) but I like one good Opera better then twenty *Oratorio*'s:⁷

The music of *Sosarme* quickly became known.⁸ By the end of April 1732 there appeared in print two collections of the most popular songs in score, the first of which was reprinted in the same year.⁹ Handel himself responded to the interest in the music: while he never revived the complete *Sosarme* after the three performances in April and May 1734, towards the end of that year he took over five of its arias (1734/II, 12, 16, 22a, 23) into the pasticcio *Oreste* (HWV A11), and in 1742 in Dublin he used the duet no. 19 in the opera *Imeneo* (HWV 41). Musical material from Handel's own works and those of other composers with parallels in *Sosarme* is listed by Winton Dean.¹⁰ In the present volume the relevant works are listed in the Kritischer Bericht in the opening remarks of the relevant movement (overture, nos. 4, 6, 16, 18, 20, 22, 23, 1734/I–IV).

The genesis of the version of the first performance 1732

When, probably in December 1731 after *Ezio*, HWV 29, Handel began to compose the second new opera for the 1731/32 season, he initially wished to retain the geographical and historical milieu of the source-libretto (Libr. 1),¹¹ *Dionisio, Re di Portogallo*,

Florence, 1707, text by Antonio Salvi (1664–1724), first set by Giacomo Antonio Perti (1661–1756). With the title *Fernando, Re di Castiglia*, Handel began to set a history of a power struggle between the Portuguese King (Dionisio) and his son (Alfonso), in which the Castilian King Fernando, in Libr. 1 *Infante di Castiglia*, intervenes. Whoever reworked the text of *Dionisio*, first to *Fernando* and a little later to *Sosarme* is uncertain, as is the case for most of the other Handel operas from *Partenope*, HWV 27 (1730), to *Imeneo*, HWV 41 (1740). Some weaknesses in the texts of *Fernando* and *Sosarme* (poetic awkwardness and a poor command of grammar) point to Giacomo Rossi (active 1710 to 1732), with certainty the librettist of *Rinaldo*, *Il pastor fido* and *Silla* (HWV 7a, b, 8a, 10) as the arranger.¹² On 3 September 1729 Paolo Antonio Rolli had mockingly written to Giuseppe Riva: *Ora sappiate che il famoso Rossi autore e Poeta italiano è il poeta dell'Handel*. (Now I must inform you that the famous Rossi, author and Italian poet, is Handel's librettist.)¹³ In the spring of 1731 Rossi reworked the text of *Rinaldo*, HWV 7b, for Handel's performances on 6, 10, 20, 24 and 27 April and 1 May; probably the poet and the composer collaborated also in 1732 and in later years; in the present edition the neutral terms "Handel's librettist" and "the librettist" are used.

The action of *Fernando* (see chapter "The historical background") takes place in the Portuguese city of Coimbra, and in an encampment before its gates, and can be dated only roughly to the turn of the 13th and 14th centuries, on the basis of the mixture of various historical and fictional events and characters; so the fragment *Fernando, Re di Castiglia* has, after *Tamerlano*, HWV 18, the second most modern plot of all Handel's operas. However, this modernity must have been the principal reason why Handel abandoned the Iberian plot in the middle of the composition period. Since England was traditionally allied with Portugal, and the centuries-old connection between the two countries was marked by tensions and conflicts with Spain,¹⁴ a drama in which a military conflict between a Portuguese king and his son is settled by a Castilian king might have seemed politically unwelcome in London. Furthermore the parallel between a father-son conflict in the Portuguese ruling house in the early 14th century and the situation in England at the time of *Fernando*'s conception was all too clear, since between King George II (1683–1760) and his son Frederick Lewis, Prince of Wales (1707–1751), there had long been a strained relationship.

Whether someone else advised the librettist and Handel against the subject, or whether they themselves began to sense at some point that the subject was a problem, is not known. Anyway, in the middle of the opera's creation they shifted the plot to a Middle-Eastern setting in a vaguely mythical period, and changed the names of six of the seven characters. Coimbra in Portugal became Sardis, capital of Lydia. Of course all location-

⁵ For this supposition, see *Collected Documents*, vol. 2 (see fn. 2), p. 536.

⁶ To judge by the popularity of Strada and Senesino as well as the contents of the first editions of selected movements (sources R and S) the author must have meant HWV 30, nos. 19 and 31, certainly not no. 15.

⁷ *See and Seem Blind: or, a Critical Dissertation of the Publick Diversions, &c. Of Persons and Things, and Things and Persons, and what not. In a letter from the Right Honourable the Lord B----- to A--- H---, Esq;*, London, 1732, quoted from *Collected Documents*, vol. 2 (see fn. 2) p. 535.

⁸ Besides the 14 performances of the whole opera, for 1732–34 the following public performances of single pieces of music from *Sosarme* are verifiable:

– On 3 March 1732, that means already during the first performing run of the opera, the overture was performed in *Stationers Hall* in a *Grand CONCERT of Vocal and Instrumental MUSICK by the best Masters*. (*The Daily Post-Boy*, 2 March 1732, quoted from *Collected Documents*, vol. 2 [see fn. 2], p. 502).

– On 19 April 1732 in the *Theatre-Royal in Lincoln's-Inn-Fields* the aria *Sincero Astelli* [sic, HWV 30, no. 27, is meant] was sung at the end of the comedy *LOVE makes a MAN: OR, THE FOP'S FORTUNE*. (*The Daily Journal*, 19 April 1732, quoted from *Collected Documents*, vol. 2 [see fn. 2], pp. 513–4).

– On 5 January 1734 HWV 30, no. 19, was performed after Act II of the comedy *The SILENT WOMAN*. Written by BEN JOHNSON. in the Haymarket Theatre (*The Daily Journal*, 5 January 1734, quoted from *Collected Documents*, vol. 2 [see fn. 2], p. 724).

⁹ Sources R and S, see the description of sources in the Kritischer Bericht.

¹⁰ Winton Dean, *Handel's Operas 1726–1741*, Woodbridge, 2006, pp. 505–6.

¹¹ See the chapter "The historical background".

¹² Lorenzo Bianconi suggested this possibility to the editor.

¹³ I-Moe, *Autografoteca Campori*, s. v. Paolo Rolli, f. 30^v; quoted from *Collected Documents*, vol. 2 (see fn. 2), p. 308.

¹⁴ Nevertheless from 1713 to 1735 there was peace between Spain and Portugal, and in 1729 even a dynastic marriage between the two Iberian royal families. On the other hand from 1727 to 1729 had once again been war between England and Spain.

specific indications in the original text which were not relevant for Lydia (e. g. “Saint Irene”, “Castilian officers”) were altered. The only clear musical connection with the Iberian peninsula, the sarabande rhythm in the slow introduction to the overture, a unique phenomenon in Handel’s operas,¹⁵ clearly did not concern him to the extent that he needed to change it. The reworking of the opera involved severe cuts, especially in the first accompagnato and in about half of the simple recitatives. Of the roughly 460 lines of recitative which Handel had set in *Fernando*, he cancelled about 95 in the revision. It is likely that he was also persuaded to undertake these cuts by the lack of success of *Ezio*, performed during the gestation of *Fernando* and *Sosarme*,¹⁶ and which had many long recitatives. Handel composed the opera as *Fernando, Re di Castiglia* as far as the twelfth scene of Act II (the third from last), but then finished it as *Sosarme, Re di Media*. For the details of the alterations in the composition autograph (A1) and their reproduction in the other sources, especially the performing score (B1), see the description of the sources in the Kritischer Bericht.

The 1734 revival

A good two years after the premiere, in what was to be his last season for some time in the King’s Theatre,¹⁷ Handel gave his last performances of *Sosarme*, on the 27 and 30 April and 4 May 1734. For these performances no libretto survives, although there may have been one with a cast-list; nor are there any other documents concerning the distribution of roles for the singers. Otto Erich Deutsch presumably produced the following, probably correct casting by thinking about which roles could have been taken by the singers Handel had available in the spring of 1734.¹⁸

Sosarme	Giovanni Carestini, mezzo-soprano castrato (c'-f# ^{'''}) ¹⁹
Elmira	Anna Maria Strada del Pò, soprano (e ^{b'} -b ^{b''})
Haliate	Margherita Durastanti, mezzo-soprano (a-g ^{''}) ²⁰
Erenice	Maria Caterina Negri, alto (b ^{b'} -e ^{''})
Argone	Carlo Scalzi, soprano castrato (d'-g ^{''}) ²¹
Melo	Maria Rosa Negri, mezzo-soprano (b-e ^{''})
Altomaro	Gustavus Waltz, bass (G-e')

¹⁵ In *Rodrigo*, HWV 5, an opera whose action takes place in Spain, there is a sarabande in the introductory music, although only among the dance movements after the fugue.

¹⁶ *Ezio* was performed on 15, 18, 22, 25 and 29 January 1732, and never again in Handel’s lifetime.

¹⁷ From November 1734 until June 1737 Handel performed operas only in the Covent Garden Theatre.

¹⁸ Otto Erich Deutsch, *Handel, a documentary biography*, London, 1955, p. 364; he gives no source for his list. Dean 2006 (see fn. 10), p. 226, supposes that Deutsch had found a libretto.

¹⁹ See fn. 1; see also the compass of these seven singers according to their roles in *Arianna in Creta*, HWV 32 (see fn. 26–32).

²⁰ The compass of Haliate’s role in 1734, in octave transposition of the tenor part.

²¹ Here Scalzi’s compass is based on his three arias. On the problem in the Accompagnato no. 1, and in the simple recitatives, see the chapter “The 1734 version”.

In 1734 Handel could not repeat the success of 1732. As well as the small number of performances, this is supported by the second of the following two quotations from letters of Mary Pendarves to her sister:

27 April 1734:

Yesterday morning at the Rehearsal of a most delightful opera of Mr. Hendel’s call’d *Sosarmes*, which is acted to Night & I doubt as I am to go out of Town next week, I shall not be able to resist the Temptation of it [...].²²

30 April 1734:

I go to night to the opera with Lady Rich & Mrs. Donellan[,] to *Sosarmes*, an opera of Mr. Hendel’s a charming one, & yet I dare say it will be almost empty. tis vexatious to have such musick neglected.²³

The 1734 version

The alterations for 1734, which Handel wrote into the performing score (B1), were presumably made early enough for everything to be transposed, copied, learned and rehearsed in time for the revival on 27 April; these included fresh cuts in the recitatives (from about 505 to about 365 lines), so were somewhat more drastic than those made necessary by the revision from *Fernando* to *Sosarme* in 1732; these were predominantly, of course, alterations made necessary because of the new allocation of six of the seven vocal parts.²⁴ Handel’s indications in B1 enable us to understand different phases of the rearrangement: several arias were allotted at times to different characters or situations: all details of this process are found in the Kritischer Bericht in the description of B1 and in the Einzelnachweise.

Sosarme: Giovanni Carestini retained none of the arias of the 1732 version: nos. 8 and 28 were replaced by nos. 1734/II and IV, both arrangements of arias from *Riccardo primo, Re d’Inghilterra*, HWV 23. Nos. 20 and 22 were raised by a whole tone and a fourth.²⁵ In the two duets nos. 19 and 31 Handel raised the passages which were too low for Carestini.²⁶

Elmira: in the role sung by Anna Maria Strada in 1734 as she had in 1732, the only alteration was the cut of five bars of the aria no. 13, see no. 13a.²⁷

Haliate: since Handel clearly had no tenor in his opera company in April and May 1734, it is to be presumed that the mezzo-soprano Margherita Durastanti took over the role of Haliate,

²² Quoted from *Collected Documents*, vol. 2 (see fn. 2), p. 776.

²³ Quoted from *Collected Documents*, vol. 2 (see fn. 2), p. 778.

²⁴ All the alterations are listed in the Kritischer Bericht, and are also readable, except in some specific cases, by comparing the versions in the main text and in Appendix III of this score.

²⁵ For the horn parts in no. 20a see the chapter “Performance practice”.

²⁶ In the role of Teseo, which Carestini had sung from January to April 1734 in *Arianna in Creta* (HHA II/29), he had a compass of b^{b'}-a^{''}. The first run of *Arianna in Creta* in 1734 was the closest in time to the performances of *Sosarme* in that year.

²⁷ In the role of Arianna, which Strada had sung from January to April 1734 in *Arianna*, the range of the voice part is e[']-b^{b''} (in the final Coro, HWV 32, no. 34, there is the note d['] in the part).

KONKORDANZ / TABLE OF VERSIONS

Die im *Händel-Handbuch* (HHB 1, Leipzig und Kassel 1978, S. 364–372) angegebene Werkgestalt und damit auch die Nummerierung der Musikstücke von *Sosarme, Re di Media*, HWV 30, entspricht nicht ganz dem aktuellen Forschungsstand und den Editionsprinzipien der HHA.

Da der zweite Chor der Oper im HHB 1 unzutreffend als Wiederholung von Nr. 2 angegeben ist, mussten die Nummern der Musiksätze ab „HHB 1, HWV 30, Nr. 10“ in der vorliegenden Ausgabe um eins erhöht werden.

In der Präsentation der Fassung *Fernando, Re di Castiglia* schlagen sich alle über die Änderungen der Namensangaben der jeweils singenden Bühnenfiguren und über Namensänderungen von Bühnenfiguren in den szenischen Bemerkungen hinausgehenden Änderungen, also auch geänderte gesungene Namen von Bühnenfiguren, in Satzbezeichnungen wie „Fern.-Recitativo“ oder „Fern.-1. Accompagnato“ nieder. Bei Musiksätzen, in denen sich außer den Namen bei den musikalischen Einsätzen und in den szenischen Bemerkungen in *Sosarme* 1732 gegenüber *Fernando* nichts geändert hat, gelten in *Fernando* die Satzbezeichnungen und Nummern des Hauptteils der Partitur. Sätze in einer Fassung für *Sosarme* 1734 haben Bezeichnungen im Stil von „3a.“, „A. Recitativo“ und, im Falle der 1734 neu in *Sosarme* eingefügten Bearbeitungen von Arien aus *Riccardo I*, „1734/I.“.

Die Anhangsnummer (1.) in HHB 1 wurde im vorliegenden Band zur Nr. Fern.-1. Die Anhangsnummern (16./17.) und (21.) in HHB 1, bei denen es sich um Nummern für Entwürfe zu Nr. 17 und 22 handelt, wurden aufgegeben. Diese Entwürfe (die am Ende des Krit. Berichts abgedruckt sind) spielen ebenso wie die Frühfassungen Nr. F8, F12 und F16 keine Rolle in der vorliegenden Konkordanz.

The form of the work given in the *Händel-Handbuch* (HHB 1, Leipzig and Kassel, 1978, pp. 364–72), and also the numbering of the movements of *Sosarme, Re di Media*, HWV 30, is not quite adequate to the present state of research and the editing principles of the HHA.

Since in HHB 1 the second chorus of the opera is incorrectly given as a repeat of no. 2, it has been necessary to raise by one the numbers of the movements from “HHB 1, HWV 30, no. 10” on in the present edition.

In the presentation of the version of *Fernando, Re di Castiglia*, all alterations which are more significant than mere changes of the character-names and the references to them in the stage-directions, are shown in movement indications such as “Fern.-Recitativo” or “Fern.-1. Accompagnato”. For movements in which nothing is altered in the change from *Fernando* to *Sosarme* 1732 other than the character-names and references to them in the stage-directions, the movement-numbers in *Fernando* are the same as in the main score.

Movements in a version for *Sosarme* 1734 are indicated by the style “3a.”, “A. Recitativo”, and in the case of newly inserted arrangements of arias from *Riccardo I* in 1734, “1734/I.”.

The Appendix number (1.) in HHB 1 is given in this volume as no. Fern.-1. The Appendix numbers (16./17.) and (21.) in HHB 1, which are drafts for nos. 17 and 22, are omitted. These drafts (which are printed at the end of the Kritischer Bericht), are not shown in the following concordance; this also applies to the early versions of nos. F8, F12 and F16.

Fernando, Re di Castiglia

OUVERTURE

Ouverture

Menuetto

ATTO PRIMO

Scena I

Fern.-Recitativo (Alfonso)
„Di mio padre al furore“ (18 T.)

Fern.-1. Accompagnato (Alfonso)
„Voi miei fidi compagni“ (30 T.)

Sosarme, Re di Media Fassung 1732

OUVERTURE

Ouverture

Menuetto

ATTO PRIMO

Scena I

Recitativo (Argone)
„Di mio padre al furore“ (11 T. mit Änderungen)

1. Accompagnato (Argone)
„Voi miei fidi compagni“ (19 T. mit Änderungen)

Sosarme, Re di Media Fassung 1734

OUVERTURE

Ouverture

Menuetto

ATTO PRIMO

Scena I

Recitativo (Argone)

1. Accompagnato (Argone)

1734/I. Aria (Argone)
„Corro per ubbidirvi“ (Bearbeitung der Arie
Nr. 3 aus *Riccardo I*, HWV 23)

Text des Hauptteils in deutscher Übersetzung *)

Ouvertüre

Ouverture
Menuetto

Erster Akt

Szene I

Platz in Sardes mit angetretenen Truppen
Argone

ARGONE

Sardes, es ist wahr, widersetzt sich
noch stolz der Wut meines Vaters,
der Belagerung und den Angriffen.
Doch was nützt mir ein so rühmlicher Mut?
Das Volk ermangelt der Nahrung, und schon
breitet der Hunger seine Siegeszeichen aus.
Was soll ich tun? Gebt mir Rat, o Götter!
Er wendet sich an die Truppen.

1. *Accompagnato*

ARGONE

Meine getreuen Kameraden, betrachtet jetzt
das schreckliche Ungeheuer des Hungers! Es kommt,
uns mit aufgerissenen Mäulern zu verschlingen.
Was setzen wir ihm zu unserer Rettung entgegen?
Doch mit heiteren Blicken
schaut dann vor unseren Mauern
ein reiches Lager!
Eilen wir, o starke Helden,
machen wir einen Ausfall und greifen es an; bringen
wir rasch ein Blutbad, Wut,
Tod, Überraschung, Greuel,
Verwirrung, Schrecken!
Er zieht das Schwert, die Truppen tun dasselbe.

2. *Coro militare (von innen)*

ELMIRA / MELO / SOSARME / ERENICE / HALIATE /
ALTOMARO

Zum Gemetzel, zum Tod, zum Sieg!
Wir sind alle bereit, deinen Ruhmesweg zu begleiten.
Zum Gemetzel, zum Tod, zum Sieg!

Szene II

Zimmer

Erenice und Elmira

ELMIRA

Mutter und Königin!

ERENICE

Elmira?

ELMIRA

Verdient ein Traum,
solches Vertrauen von deinem Herzen zu erlangen?

ERENICE

Ach! Tochter, der Himmel
spricht durch die Schleier, und dem Himmel glaubt man.

ELMIRA

Erzähle den Traum, o Herrin!

ERENICE

Höre: die Not
dieses schrecklichen Krieges
zwischen Vater und Sohn
ist eine Schande für den Himmel und die Erde!
In der vergangenen Nacht beim Anbruch des Tages
schloss ich die vom Weinen ermüdeten Augen
und sah die Göttin Hekate
aus dem Himmel hervortreten. Sie heftete sogleich
die schönen Augen auf mich und redete so:

3. *Accompagnato e Recitativo*

ERENICE

„Erenice, erhelle deine traurigen Augen,
heute wird der Groll der Deinen enden,
doch durch das von deinem Sohn vergossene königliche Blut
werden der Krieg ein Ende und das Reich den Frieden erlangen!“

ELMIRA

Wenn dies das Orakel des Himmels ist, wie kannst du
dich scheuen, wenn es dich auffordert, das Auge zu erhellen?

ERENICE

Und was ist das für ein Grund zur Hoffnung,
wenn der Tod entweder dem Vater oder dem Sohn droht?

ELMIRA

Ja, aber noch unterliegt keiner
von beiden dieser Gefahr. Argone
ist hier in Sardes eingeschlossen und Haliata im Lager,
mit ihm ist nur Sosarme.

ERENICE

Oh Götter, allein
diese Hoffnung bleibt meiner Seele noch!

4. *Aria*

ELMIRA

Blicke wieder heiter,

Mutter, weine nicht mehr!

Wie kannst du heute
irgendeine Gefahr befürchten?

Ab.

*) Übersetzt wurde der Text der HHA-Partitur, nicht derjenige des
Librettodrucks von 1732.

Text von Anhang I, *Fernando, Re di Castiglia*, mit deutscher und englischer Übersetzung / Text of Appendix I, *Fernando, Re di Castiglia*, with German and English translation

Ouverture

Ouverture
Menuetto

Atto primo

Scena I

Piazza di Colimbra con squadre schierate
Alfonso

ALFONSO

Di mio padre al furore,
all'assedio, agli assalti
Colimbra, è ver, ancor resiste altera.
Ma che mi giova un sì glorioso ardire,
se un nemico più forte
apre al re già le porte?
Manca al popolo il vitto, e già la fame
dispiega i suoi trofei.
Che deggio far? Mi consigliate, o Dei!
Si pensi, si risolva; in sì grand'uopo
altro non so pensar, altro non veggio
che dar a estremo mal equal rimedio.
Si volge verso le squadre.

Fern.-1. Accompagnato

ALFONSO

Voi miei fidi compagni,
valorosi guerrier', ch'a mia difesa
non meno della mano armaste il core,
mirate, deh! mirate
con dolenti pupille
l'orrido mostro della fame! Ei viene
con fauci spalancate a divorarne.
Qual riparo opporremo a nostro scampo?
Ma con luci serene
mirate poi fuor delle nostre mura
un abbondante campo,
ricco di vitto e di trofei per noi!
Corriamo, o forti eroi,
sortiamo armati ad attaccarlo e pronti
portiam strage, furore,
lutto, sorpresa, orrore,
confusion, terrore!
Abbiam vitto e vittoria,
doppia sarà la gloria,
e quando ancor fosser contrari i Dei,
morirem da guerrieri e non da rei.

2. Coro militare (di dentro)

ELVIDA / SANCIO / FERNANDO /
ISABELLA / DIONISIO / ALTOMARO
Alla strage, alla morte, alla vittoria!
Pronti siam tutti a secondar tua gloria.
Alla strage, alla morte, alla vittoria!

Ouvertüre

Ouverture
Menuetto

Erster Akt

Szene I

Markt von Coimbra mit angetretenen Truppen
Alfonso

ALFONSO

Coimbra, es ist wahr, widersetzt sich
noch stolz der Wut meines Vaters,
der Belagerung und den Angriffen.
Doch was nützt mir ein so rühmlicher Mut,
wenn ein stärkerer Feind dem König schon
die Tore öffnet? Das Volk ermangelt der Nahrung,
und schon breitet der Hunger seine Siegeszeichen
aus. Was soll ich tun? Gebt mir Rat, o Götter!
Ich muss nachdenken und mich entschließen;
in so großer Not kann ich nicht anders denken,
nichts anderes sehen, als dem heftigsten Übel
mit der entsprechenden Arznei zu begegnen.
Er wendet sich an die Truppen.

Fern.-1. Accompagnato

ALFONSO

Meine getreuen Kameraden,
tapfere Krieger, die ihr zu meiner Verteidigung
nicht weniger als die Hand das Herz gewaffnet habt,
betrachtet, ach! betrachtet
mit leidenden Augen
das schreckliche Ungeheuer des Hungers! Es kommt,
uns mit aufgerissenen Mündern zu verschlingen.
Was setzen wir ihm zu unserer Rettung entgegen?
Doch mit heiteren Blicken
schaut dann vor unseren Mauern
ein reiches Lager,
reich an Nahrung und an Trophäen für uns!
Eilen wir, o starke Helden,
machen wir einen Ausfall und greifen es an; bringen
wir rasch Gemetzel, Wut,
Tod, Überraschung, Greuel,
Verwirrung, Schrecken!
Wir werden Nahrung und Sieg erlangen,
zweifach wird der Ruhm sein,
und wenn uns die Götter entgegenstehen, werden
wir als Krieger sterben, und nicht als Schuldige.

2. Coro militare (hinter der Bühne)

ELVIDA / SANCIO / FERNANDO /
ISABELLA / DIONISIO / ALTOMARO
Zum Gemetzel, zum Tod, zum Sieg!
Wir sind alle bereit, deinen Ruhmesweg zu begleiten.
Zum Gemetzel, zum Tod, zum Sieg!

Overture

Ouverture
Menuetto

Act one

Scene I

A square in Coimbra with troops on parade
Alfonso

ALFONSO

Coimbra, it is true,
proudly resists the siege
and the assaults of my father's rage;
but what use to me is such glorious courage,
if a stronger enemy
is already opening the gates to the king?
The people lack food, and hunger
is already displaying its power.
What must I do? Counsel me, O gods!
Let us consider, let us decide; in such great need
I know not what to think. I can see nothing
but to apply an equal remedy to extreme distress.
He turns to the troops.

Fern.-1. Accompagnato

ALFONSO

You, my loyal companions,
courageous warriors, who in my defence
armed your courage no less than your hands,
see, oh see
with saddened eyes
the hideous monster of hunger! It comes
with mouths wide open to devour us.
What defence will we employ to save ourselves?
But with clear eyes,
see beyond our walls
a well-stocked camp,
rich with food and trophies for us!
Let us hasten, O brave heroes,
let us go out armed to attack it,
and immediately bring slaughter, rage,
pain, surprise, horror,
confusion, terror!
Let us have food and victory,
double will be the glory,
and yet if the gods should be against us,
we will die as warriors and not as guilty men.

2. Coro militare (off stage)

ELVIDA / SANCIO / FERNANDO /
ISABELLA / DIONISIO / ALTOMARO
To slaughter, to death, to victory!
We are all ready to follow your glory.
To slaughter, to death, to victory!

Quellen

Übersicht

Libr. 1	I-Bu	Vorlagelibretto, Florenz 1707
Libr. 2	US-PRu	Libretto, London 1732
A1	GB-Lbl	Autographe Kompositionspartitur <i>Fernando</i> und <i>Sosarme</i>
A2	GB-Lbl	Autographe Kompositionspartitur <i>Riccardo primo</i>
B1	D-Hs	Direktionspartitur <i>Sosarme</i>
B2	D-Hs	Cembalopartitur <i>Sosarme</i>
B3	D-Hs	Direktionspartitur <i>Riccardo primo</i>
B4	D-Hs	Direktionspartitur <i>Oreste</i>
B5	D-Hs	Cembalopartitur <i>Oreste</i>
B6	D-Hs	Direktionspartitur <i>Imeneo</i>
C	GB-WCr	hs. Partitur
D	GB-Cfm	hs. Partitur
E	GB-Lbl	unvollständige hs. Partitur
F	GB-Lfom	unvollständige hs. Partitur
G₁₋₅	GB-DRc	hs. Stimmen einzelner Sätze
H₁₋₇	GB-Mp	hs. Stimmen vieler Sätze
H_{8,9}	US-CPpa	hs. Stimmen der Nr. 32
I₁₋₄	GB-Lbl	hs. Stimmen einzelner Sätze
Ja₁₋₅, Jb₁₋₄	D-SWl	hs. Stimmen einzelner Sätze
K	GB-Lfom	hs. Sammelband
L	GB-Lfom	hs. Sammelband
M	GB-Lam	hs. Sammelband
N	GB-Lbl	hs. Sammelband
O	GB-Lbl	hs. Sammelband
P	D-Dl	hs. Partitur der Ouvertüre
Q	US-CPpa	hs. Sammelband
R	GB-En	Auswahl-Partiturdruk
S	GB-En	Auswahl-Partiturdruk
T	D-LEm	unvollständiger Partiturdruk
U	GB-Lbl	Stimmendruk der Ouvertüre
V	D-HAh	Partiturdruk

Libretti

Libr. 1: DIONISIO | RE | DI PORTOGALLO | *DRAMA PER MUSICA* | RAPPRESENTATO | NELLA VILLA | DI | PRATOLINO. | [hs. Zusatz im benutzten Exemplar:] *del Dottor Salvini*. | [typographische Borte] | IN FIRENZE, M. DCC. VII. | Nella Stamperia di S. A[.] R. Per Anton Maria Albizzini. | *Con Licenza de' Superiori*. ||

Benutztes Exemplar: I-Bu, Signatur: *A.V.Tab.I.F.III.04.1*

Online: www.corago.unibo.it → Libretti

Der 1707 in Florenz herausgegebene Librettodruk zur Uraufführung der ersten Vertonung (Komponist: Giacomo Antonio Perti, Musik verschollen) von Antonio Salvis Libretto *Dionisio, Re di Portogallo* diente Händel und seinem Librettisten (Giacomo Rossi?) als Vorlagelibretto für *Sosarme, Re di Media*, HWV 30.

Libr. 2: s. Faksimile, S. XL–LIV

Benutztes Exemplar: US-PRu, Signatur: *B83.0218*

Der 1732 zur Uraufführung von *Sosarme* von Thomas Wood in London herausgegebene Librettodruk enthält den vollständigen Text der Oper in italienischer und englischer Sprache.

Musikalische Quellen

Handschriften

Zu den Kopisten siehe Jens Peter Larsen, *Handel's Messiah – Origins, Composition, Sources*, 2. Auflage, New York 1972, S. 260–274, Hans Dieter Clausen, *Händels Direktionspartituren* („*Hand-exemplare*“), Hamburg 1972, und Winton Dean, *Handel's Early London Copyists*, in: Winton Dean, *Essays on Opera*, Oxford 1990, S. 8–21.

Formate:

Querformat I: ca. 230 × 290 mm

Hochformat II: ca. 290 × 230 mm, III: ca. 370 × 270 mm, IV: ca. 420 × 260 mm

Wasserzeichen: Clausen benutzte Symbole wie Cb und Bd. Diejenigen davon, die in den Autographen vorkommen, wurden in Donald Burrows und Martha Ronish, *A Catalogue of Handel's Musical Autographs*, Oxford 1994, durch ein neues System mit Symbolen wie C20 und B40 ersetzt. Im vorliegenden Band werden die neuen Symbole benutzt.

Rastrum: Die Angabe „5 × 2 Systeme, Spanne: 30- bis 30 mm“ bedeutet, dass die Seite fünfmal mit einem zwei Systeme umfassenden Rastral liniert wurde, und dass der Abstand des oberen Randes der obersten Linie des 1. Systems zum unteren Rand der untersten Linie des 2. Systems teils knapp 30 mm, teils recht genau 30 mm beträgt.

Nummerierung der Blätter: Wenn eine Blattnummer ohne Recto- und Verso-Angabe erscheint, sind Vorder- und Rückseite des Blattes gemeint (Bl. 63 bedeutet Bl. 63^{r,v}).

Abstammung der Quellen: Eine Angabe der Art, dass Quelle 2 von Quelle 1 abstammt, bedeutet, dass Quelle 1 oder eine von Quelle 1 abstammende unbekannt Quelle die Vorlage für Quelle 2 war.

Autographe Quellen

A1 GB-Lbl, Signatur: *R.M.20.c.10*

Online: www.bl.uk → Digitised Manuscripts
Kompositionspartitur von *Fernando / Sosarme*

Format: I

Rastrum: 5 × 2 Systeme, Spanne: 28+ bis 29- mm

EZ: Dezember 1731 bis 4. Februar 1732

Tabelle 1: Lagenordnung in A1

Lage	Blatt	WZ	Anfänge der Musiksätze aus <i>Fernando</i> und <i>Sosarme</i> , wichtige verbale Hinweise Händels, Bemerkungen	Lage	Blatt	WZ	Anfänge der Musiksätze aus <i>Fernando</i> und <i>Sosarme</i> , wichtige verbale Hinweise Händels, Bemerkungen			
1	1	K10	Overture; 1': <i>Overture dell'Opera Fernando Re di Castiglia di Sosarme Re di Media</i>	3	46		Fern.-Rec. und Rec. „E così tu disprezzi“ Nr. 17			
				2				47		
									3	48
2	5		Fern.-Rec. und Rec. „Di mio padre al furore“ Nr. Fern.-1 und 1 Nr. 2	4	50		Rec. „Grazie al cielo“, Nr. 19			
				6				51		
									7	52
8	53									
3	9		Fern.-Rec. und Rec. „Madre e regina!“, Nr. Fern.-3 und 3 Nr. 4 Fern.-Rec. und Rec. „Giusti numi“, Nr. 23	5	54	←	Bl. 54 ist falsch herum eingebunden: 54 ^v kommt vor 54 ^r Fern.-Rec. und Rec. „Signor, tuo regio sangue“ Nr. 20			
				10				55		
									11	56
				12				57		
4	13		Fern.-Rec. und Rec. „Così un figlio“, Nr. 5	58	59					
								14	60	
										15
								16	62	Fern.-Rec., Rec. „Son tuo“; Fern.-Rec., Rec. „A queste voci“ Fern.-Rec. und Rec. „Oh Dei! pria che succeda“ Nr. 21
5	17		Fern.-Rec. und Rec. „Come più dell'usato“ Nr. 7 Fern.-Rec. und Rec. „Il cessar dagli assalti“	63	64		Rec. „Mio sposo, ahi qual orror“, Entwurf zu Nr. 22, Nr. 22 Rec. „Parmi“; 67 ^v : <i>Segue l'Aria Vola l'augello</i> [s. Bl. 11] <i>e poi Fine dell'atto 2.^{do}</i> Nr. 24, Rec. „Mi siegue la regina“ Rec. „Ella giunge.“, Nr. 25 Rec. „Melo, dov'è 'l tuo zelo?“ Nr. 26			
								18	65	
										19
20	67									
6	21		Nr. F8 und 8	68	69		Rec. „A deluder le frodi“, Nr. 27			
								22	70	
										23
								24	72	Rec. „Per la segreta“, Rec. „E amor“, Rec. „Ferma- ti“, Nr. 28
7	25	C30	Rec. „Cosi dunque cospira“ Nr. 9	73	74		Rec. „Correte pur a fiumi“, Nr. 29 Rec. „Altomaro, si renda“, Nr. 30 Rec. „Ah padre“, Rec. „Signor, qui giunge“, Rec. „Oh! padre!“ Rec. „Io fui presente“ Nr. 31			
								26	75	
										27
								28	77	
8	30		Fern.-Rec., Rec. „Amici“; Fern.-Rec., Rec. „Ferma, o figlio“ frühe Vertonung des Textes von Nr. 17, Fragment; Notabenes zu Rec. „Ferma, o figlio“ 32 ^v : <i>Si replica il Coro alle stragi.</i> , s. Bl. 7; Rec. „Ma chi ritorna in vita“, Nr. 11 33 ^v : nach Nr. 11 urspr. <i>Fine dell Atto primo.</i> ; Rec. „O Diva“ Nr. F12 und 12 36 ^v : <i>Fine dell Atto 1</i>	78	79		Rec. „Fugga da questo suol“, Nr. 32			
								31	80	
										32
								33	82	
1	37	K10	Nr. 13	83	84					
								38	85	
										39
								40	87	
2	41	C30	Fern.-Rec. und Rec. „Mio re, l'ultimo sforzo“ Fern.-Rec. und Rec. „Padre, signor!“ Nr. F16 und 16	88	89		88 ^v : <i>Fine dell' Opera G. F. Handel A</i> [A ausgewischt] <i>li 4 di Febraro</i> [über <i>di Febraro</i> nachgetragen: <i>Ven- erdj.</i> , vermutlich zu <i>Venerdi.</i> korrigiert] 1732			
								42	88	
										43
								44	89	
	45	←								

Einzelnachweise

Hochgestellte Ziffern nach Taktzahlen bedeuten Taktzeiten: T. 11¹–11³ bezeichnet z.B. die 1. bis 3. Taktzeit von Takt 11. Sechachteltakte haben sechs, Neunachteltakte drei, Zwölfachteltakte vier Taktzeiten.

Mit „urspr.“ werden ursprüngliche Stadien der Komposition angegeben (einzelne Wörter, Noten, Takte oder größere Passagen), die Händel tilgte bzw. änderte.

Ein Nachweis mit „wie“, z.B. „HHA wie Libr. 1“ oder „B1, D wie A1 und HHA“, zeigt an, dass der betreffende Sachverhalt in den zitierten Ausgaben und Quellen in identischer Form zu finden ist. Ein Nachweis mit „analog“ bedeutet, dass der entsprechende Sachverhalt in der zitierten Quelle oder Ausgabe in sinngemäß übereinstimmender, aber nicht identischer Form zu finden ist (z.B.: „Libr. 2: *Argone ed Altomaro partono.*; D analog Libr. 2“ → D hat *Argone ed Altom: partono*).

Sind vor einem Notenzitat mehrere Quellen angegeben, dann wurde jenes nach der erstgenannten dieser Quellen zitiert, die übrigen genannten Quellen bieten den Sachverhalt in identischer oder analoger Form.

Ouverture

(in *Fernando* enthalten, 1732 und 1734 aufgeführt)

Primärquelle: A1, Bl. 1–3

Sekundärquellen: B1, B2, C–F, G_{1–5}, O, P, R, T, U_{1,3–7}

A1: Überschrift: *Ouverture dell'Opera Fernando Re di Castiglia di Sosarme Re di Media*

T. 1–16: 4 Systeme: V. 1 H 1 et 2 | [V. II] | [Va.] | [Bassi] ||


T. 17: Tempovorschrift: *allegro*

ab T. 17: 5 Systeme: H. 1 et 2 | V. 1 | V. 2 | [Va.] | [Bassi] ||

In F, R, T und U₆ ist die Ouvertüre stark beziffert.

Das Thema der Fuge stimmt weitgehend mit dem Hauptthema des Klavierstücks *Halter. Steyrischer Hirt* von Johann Caspar Kerll (1627–1693) überein (s. Vorwort, S. VIII, Anm. 10).

Takt	Stimme	Bemerkung
3 ³	V. II	Keil in B1, B2, C, D, F, G ₃ , O, R, T, U ₄
4 ³	Ob. I, II, V. I	Keil in B1, B2, C, D, F, G _{1,2} , O, R, T, U _{1,3}
	V. II, Va., Bassi	Keil in F
5 ^{1,3}	Ob. I, II	A1: in der Stimme für V. I und Ob. I, II ein <i>H.</i> in T. 5 ¹ und Pünktchennoten e" und fis" in T. 5 ¹ und 5 ³ anstelle der für die Barockoboe schwer ausführbaren Noten cis" und d" der Oberstimme; in den SeQ gibt es keine Hinweis auf diese Alternativnoten für Ob. I, II.
6 ¹	Va.	Keil in B1, B2, C, D, F, G ₄ , O, R, T, U ₅
9 ¹	Bassi	Keil in F
9 ²	Ob. I, II, V. I	Keil in B2, G ₁
9 ³	Bassi	Vor letzter Note in keiner Quelle ♯, sehr wahrscheinlich aber sah Händel g und nicht gis vor.

13 ¹	V. II	Dynamik in B1, B2, C, D, G ₃ , O, R, T, U ₄
	Va.	Dynamik in F, G ₄ , U ₅
16–17	alle	A1, B1, B2, C–F, G _{1–5} , O, P, R, T, U _{1,3–7} : Das Wiederholungszeichen  in verschiedenen Varianten sowohl für T. 1–16 als auch für T. 17–76 steht zwischen T. 16, 1. Schluss, und T. 16, 2. Schluss.
35	V. II	A1: 1.–10. Note urspr. eine Terz höher
	Va.	A1: 2. bis letzte Note urspr. eine Terz tiefer
40	Ob. I, II	A1: Pünktchennoten e"; ♯ in B1, B2 und weiteren SeQ
43 ¹	V. I	Bg. in F
54–57	Va., Bassi	A1: urspr.



65 ³ , 66 ¹	V. I	Bgg. in F
66 ³	V. I	Bg. in F, P
65 ³ –66 ²	Bassi	A1: wegen Überschreibung früherer, nicht rekonstruierbarer Fassungen un- deutlich; HHA wie die SeQ
66 ^{3–4}	V. I	A1: urspr. h' - cis" - d" - cis"
67 ¹	Ob. I, II	F, P: Bg.
	V. I	F: Bg.

Menuetto

(in *Fernando* enthalten, 1732 und 1734 aufgeführt)

Primärquelle: A1, Bl. 3^v–5^r

Sekundärquellen: B1, B2, C–F, G_{1–5}, O, P, R, T, U_{1,3–7}

A1: ohne Überschrift und Tempoangabe (so auch die anderen Quellen)

8 Systeme: T. 1–24: | H. 1 | H. 2 | Bassons | V. 1 | V. 2 | Viola | Violoncelli | ContraBassi ||

ab T. 25: H 1 | H 2 | Bassons | V 1. | V. 2 | Viola | Violonc: | Cont:B. e Cemb ||

In F, R, T und U₆ ist das Menuett stark beziffert.

Takt	Stimme	Bemerkung
13	V. I	E: <i>pianiss^e</i>
15–16	V. I	B1, B2, C, D, F, O: pro Taktzeit ein Bg.
17	V. I	B1, D, F, O: pro Taktzeit ein Bg.
18–19	V. I	F: pro Taktzeit ein Bg.
25 ¹	Ob. II	Dynamik in F, G ₂ , O, R, T, U ₂
	Fag.	Dynamik in B1, B2, F
25 ^{2–3}	Ob. I	U ₁ : Bg.
26	Cbb., Cemb.	Dynamik in B1, B2, C, F, P, R, T, U _{6,7}
29 ^{2–3}	Ob. I	U ₁ : Bg.
31	Fag.	♯ nicht in A, B1, B2, C, D, P, R, T, U _{6,7} , aber in E, F, O (in F, O nachgetragen)
33 ¹	Ob. I	<i>tr</i> in B1, B2, C, D, F, G ₁ , O, R, T