

Francesco Cavalli * Opere



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Francesco Cavalli

Il Xerse

Dramma per musica by Nicolò Minato, revised by Giovanni Bentivoglio(?)

Music of the *entrées de ballet* by Jean-Baptiste Lully

(Paris, 1660)

Edited by

Sara Elisa Stangalino (libretto and score verbal text)

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In collaboration with

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Front Cover: "IoFrancCavalli" ("I, Franc[esco] Cavalli");

Santa Maria dell'Orazione di Malamocco, b.3, fascicolo "Cavalli," September 27th, 1650 (detail)

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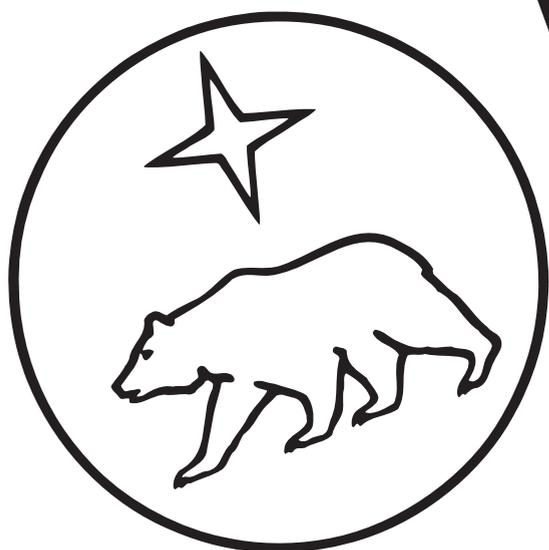
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Preface

The Edition

Over the past several decades, the operas of Francesco Cavalli (1602–1676) have become increasingly in demand in theaters around the world, an interest stimulated in part by the overwhelming popular success of the operas of Monteverdi, Cavalli's great predecessor and teacher. Whereas Monteverdi's extant operas are only three, however, Cavalli's number nearly thirty. Indeed, Cavalli was the most prolific and important opera composer of the seventeenth century, and it is his works that set the stage for the subsequent development of opera as a genre. Cavalli's operas, which show some of the most outstanding features of Monteverdi's, thus provide a treasure trove of material waiting to be performed.

The first editions available in the last decades of the twentieth century, working for their time, and acting as a catalyst for all subsequent interest in Cavalli, were not held to the same standard for editorial music as those produced during the past few decades, especially those of Monteverdi operas have depended on the editor without much thought.

Francesco Cavalli will be the subject of the first critical editions as well as the first score editions designed to encourage the work to be resurrected in modern times. This project has been resurrected in modern times thanks to the Andrew W. Mellon Foundation, which awarded me a Distinguished Achievement Award in 2007. We are also indebted to the Dipartimento delle Arti visive, performative, mediali dell'Università di Bologna and the Ministero dell'Università e della Ricerca for financing the research on the librettos of Cavalli's operas under the direction of Lorenzo Bianconi. Our Editorial Board consists of seasoned Cavalli scholars from six countries – the United States of America, Great Britain, Italy, Switzerland, Germany, and Spain. The first phase of this edition will comprise fourteen operas, half of those for which scores have survived:

<i>Artemisia</i>	<i>L'Eliogabalo</i>
<i>Ercole amante</i>	<i>L'Erismena</i>
<i>Giasone</i>	<i>L'Eritrea</i>
<i>Il Xerse</i>	<i>L'Ipermestra</i>
<i>La Calisto</i>	<i>L'Orione</i>
<i>La Didone</i>	<i>Scipione Affricano</i>
<i>L'Egisto</i>	<i>Vermonda l'Amazzone di Aragona</i>

These were chosen on the basis of a variety of criteria: the historical importance of the work, the variety and interest of particular source materials, the interest of individual editors, some of whom had already been working on their editions before the Cavalli Edition was established, and representative examples of important trends or moments in the development of the composer's career.

Editorial challenges posed by these works differ profoundly from those of later operas. For one thing, the original musical material for these operas is not primarily vocal – the scores consist essentially of only two lines, a voice part and a sparsely figured bass line, interspersed with a few passages for three or five-part strings. The scores may also contain certain verbal notations and shorthand symbols for orchestral transposition, or other editorial interventions, but the original performers would understand, but whose meaning is not immediately obvious to later performers. Translation into usable performing material thus requires the intervention of specialist editors who understand the implications of the scores and can flesh them out – or provide performers with the means of doing so themselves – with appropriate additional notation.

The Sources

Although nearly all were produced more than once in the seventeenth century, as attested by numerous published librettos (exceptions are *Eliogabalo*, never performed at all, *Calisto*, *Ipermestra*, and *Ercole amante*), some are represented by only a single musical score (*Eliogabalo*, *Calisto*, *Ipermestra*, *Ercole amante*, *Eritrea*, *Artemisia*, *Didone*, and *Vermonda*), while others have multiple scores – *Giasone* (12), *Erismena*, *Xerse*, and *Scipione Affricano* (three), *Orione* and *Egisto* (two).

This source situation is both ameliorated and further complicated, however, by the existence of multiple librettos for most of the works. The importance of these librettos – as testifying to multiple productions and as means of understanding various editorial annotations in the extant scores – makes them an essential part of this edition. Indeed, because of the paucity of musical sources, the textual edition can often reflect more about the reception of the opera than the score does. It is for this reason that each individual opera will have a text editor as well as a music editor.

Most of the primary musical sources for our individual volumes come from the famous Contarini Collection at the Biblioteca Nazionale Marciana, Venice. The 28 Cavalli scores in this collection, representing all of his extant operas, seem to have been collected by the composer himself, with an eye toward preserving them for posterity. More than half of them (including *Calisto*, *Orione*, *Ver-*

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Introduction

On 22 November 1660 the opera *Xerse* (libretto: Nicolò Minato, music: Francesco Cavalli) had its premiere in Paris on a temporary stage in the picture gallery of the Louvre.¹ This opera had originally been performed in Venice in 1655, and it is partly based on Herodotus's *Histories* (5th century BC), partly on Lope de Vega's comedy *Lo cierto por lo dudoso* (1625) in its Italian version by Raffaele Tauro titled *L'ingelosite Speranze*.² The Venetian *Xerse* was heavily revised for its Parisian revival. The most conspicuous traits of this revision are a new distribution of the scenes into acts (one instead of three), the composition of a new prologue, and the insertion of ballet entries after the prologue and each act. The prologue brought to the stage a French and a Spanish nymph who sang the praises of the French King Louis XIV and the Spanish Santa Maria Teresa, whose marriage in 1660 the performance of *Xerse* was intended to celebrate.

And the ballets – participating in the tradition of French ballets and *mascarades* – were composed and probably also conducted by Jean-Baptiste Lully, and performed by French dancers and musicians.

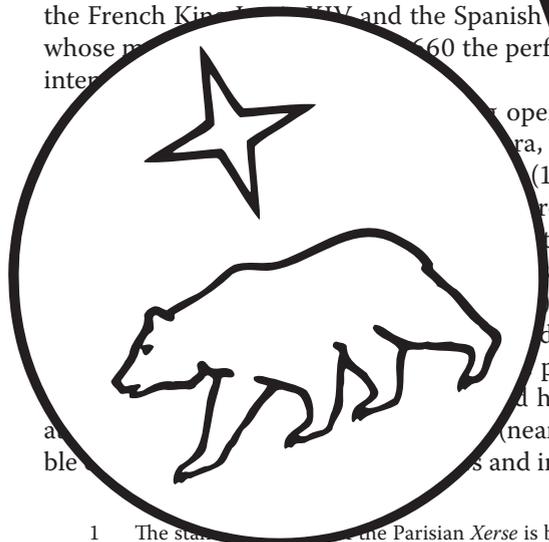
The traditional view of the Parisian *Xerse* can be summarized thus: as soon as it had become clear that *Ercole amante* could not be performed in 1660, the decision was taken to produce an older opera of Cavalli instead. *Xerse* would have been chosen rather at random, since the composer had perhaps brought more of this opera with him, or else because it was not difficult to procure one from Venice: *Xerse* had achieved a huge success already in the preceding years, with performances in Genoa (1656), Bologna and Naples (1657), and Palermo (1658). Even so, *Xerse* would have been a more or less casual stopgap for *Ercole amante*. As will be shown in the following pages, though, the history of *Xerse* and Cavalli's stay in France was longer and more complicated than was previously thought.

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The pre-history of the Parisian revival

Plans for an opera performance and the interest in Cavalli's music in France

The latest Italian opera that had been performed in France before *Xerse* was *Le nozze di Peleo e di Teti* (libretto: Buti, music: Carlo Caproli) in 1654. Differently from what the 6-year gap between the staging of these two operas might suggest, plans for a further court opera for Paris were already made in 1655. According to a letter

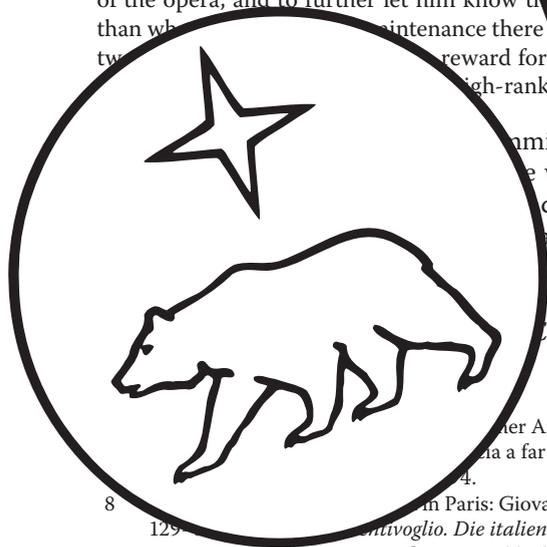


- 1 The staging of the Parisian *Xerse* is by Henry Prunières, *L'Opéra italien en France avant Lully* (Paris: Champion, 1913), 213–65. Cf. also Michael Klaper, "Vom Drama per musica zur Comédie en musique: Die Pariser Adaption der Oper *Xerse* (Minato/Cavalli)," *Acta musicologica* 77 (2005), 229–56.
- 2 The Venetian version of *Xerse* has been published separately: Francesco Cavalli, *Il Xerse* (Venice, 1655), ed. Hendrik Schulze and Sara Elisa Stangalino (Kassel: Bärenreiter, 2019). That volume contains a detailed summary of the plot of the opera as well as a study of its literary sources and models, information that is not repeated here. For an overview of the plot of the Paris version, see the edition of the Parisian scenario in Appendix 2 of the present volume.
- 3 Cf. Michael Klaper, "La prova tirava troppo in lungo per la lunga serie di versi. Zur Entstehungs- und Aufführungsgeschichte von *Ercole amante*, der Hochzeitsoper für Ludwig XIV.," in *Musik – Politik – Ästhetik: Detlef Altenburg zum 65. Geburtstag*, ed. Axel Schröter (Sinzig: Studio-Verlag, 2012), 498–512; Francesco Buti, *Ercole amante*, ed. Nicola Badolato, in: Francesco Buti, *Poesia e drammaturgia*, ed. Lorenzo Bianconi (Rome: Torre d'Orfeo, 2015), 177–249.
- 4 There is no direct testimony that Cavalli conducted the performances. Nevertheless this is entirely plausible, given that the composer was used to doing so with his own operas in Venice. Furthermore, already before summer 1660 Buti had ordered, and received, two cembalos from Italy, which would have been used for the performance of a Venetian opera of the time (cf. Prunières, *L'Opéra italien*, 243).
- 5 That the ensemble for *Xerse* was all-Italian is suggested by the report on its first Parisian performance in the *Relations véritables*, 4 December 1660 (= *Nouvelles de Paris*, 29 November 1660), which reports that the opera was performed "by some of the best Italian musicians and instrumentalists" ("par des musiciens et symphonistes italiens des plus excellents"), as cited in Jérôme de La Gorce, "La résistance à l'opéra italien en France au XVIIe siècle," in *Italian Opera in Central Europe, 1614–1780*. Volume 2: *Italianità. Image and Practice*, ed. Corinna Herr et al. (Berlin: BWV, 2008), 209–18: 212. Indeed it is known that, beginning in 1659, Mazarin tried to obtain not only foreign singers, but also instrumentalists, and that a certain D. Salvatore stayed in Paris from the end of the same year onwards (cf. Prunières, *L'Opéra italien*, 239–40, and 247 with note 4). On the other hand, Christiaan Huygens noted for the performance of *Xerse* he saw in Paris (probably on 27 November 1660) that "Monsieur la Barre played the theorbo" ("Monsieur la Barre joua du theorbe"), and it is unclear whether this refers to the opera parts or just to the ballets. See Christiaan Huygens, *Œuvres complètes*. Volume 3: *Correspondance 1660–1661*, ed. David Bierens de Haan (Den Haag: Nijhoff, 1890), 200 note 10. "Monsieur la Barre" seems to be Pierre La Barre (1634–1710), who was first a lute player of the *musique de la Chambre du roi*, and then a player of the bass viol (see *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles*, ed. Marcelle Benoit [Paris: Fayard, 1992], 375), and in any case a Frenchman.
- 6 Cf. Dinko Fabris, "Relazioni musicali tra Venezia e Parigi da Orfeo a *Xerse*: il ruolo dei Bentivoglio," in *I musicisti veneziani e italiani a Parigi (1640–1670): Atti della giornata di studio (Parigi, 28 marzo 2014)*, ed. Olivier Lexa (Venice: Venetian Centre for Baroque Music, 2014), 6–15.

from the abate Giovanni Bentivoglio from 18 June 1655, it was in that year that the first attempt was made to engage Cavalli as an opera composer in France: as the abate reports, his brother Cornelio, the marchese Bentivoglio, had sent him “a letter from Cavalli in which he demands too many exorbitant things for coming to France to write the music of an opera.”⁷

Giovanni Bentivoglio (1611–1694) had lived in Paris since 1642, and he was one of Mazarin’s chief cultural agents.⁸ Cornelio Bentivoglio, in turn, had strong relationships with Venice, and was the dedicatee of Cavalli’s newest opera in 1655, *Xerse*.⁹ That because of this, the abate was responsible for the negotiations with Cavalli is suggested by another letter, addressed only one day earlier to the marchese Bentivoglio by the composer Benedetto Ferrari. Ferrari must have heard of the operatic project planned for Paris, and since he was well acquainted with the marchese, he obviously knew of Cavalli’s demands, and wanted to offer himself as a cheaper solution:

I remain perpetually obliged to Your Excellency for the favor you will do me with the signor abate in France, so that my talent will be known at the most Christian court [in Paris], as it has been welcome at the Imperial one [in Vienna and Regensburg]. I estimate it superfluous to recommend to your highest prudence the means of pursuing this affair, without damage to the reputation of my virtues, nor to the benevolence of the most Serene Patron [Duke Francesco I of Modena] who must be requested for my temporary license; I would insinuate that this affair should appear as having been requested by me, but that I have been proposed by you as one of your, and your whole family, most esteemed servants. It would not be bad to signal to the signor abate that having at his disposal some months’ time, I would write not only the music but also the poetry of the opera; and to further let him know that I have no other request than what your maintenance there and the voyage for me and two or three reward for my efforts I do not doubt will be granted to high-ranking persons.¹⁰



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...mission from one of the... was a question of... a case as an opera... ased market in Venice... works for princely courts... himself as an author of... cavalli. Further more...

offered to write the libretto as well as the score (as he, though not Cavalli, had done many times before) without requesting a salary, as Cavalli had obviously done.

It is not known whether the abate Bentivoglio acted in favor of Benedetto Ferrari at the Parisian court, nor whether he negotiated further with Cavalli: what is known is that, for the moment, the opera project came to nothing. Around the same time, however, the abate began a frantic search for arias by Cavalli, since they were “highly desired by the queen,”¹² and since Venetian arias “were extremely well-liked” by the king, too.¹³

During the second half of the 1650s the reception of Italian vocal chamber music reached a climax at the French court. Although the abate Bentivoglio also sought Roman cantatas during this period,¹⁴ Cavalli’s name seems to have represented the epitome of new and interesting vocal music of Italian provenance in Paris: perhaps so much so that Ferrari was never seen as a real alternative to Cavalli. Unfortunately, it is impossible to clarify whether Cavalli arias travelled to Paris at that time. But at least it is clear that the abate Bentivoglio did receive music by Cavalli in the 1650s,¹⁵ and thus that his music was known at the French court before he arrived there in 1660.

The search for operas of Cavalli and the preparations of *Xerse*

In the meantime Giovanni Bentivoglio had changed his strategy. Beginning with a letter from Paris on 9 April 1658, he asked his brother Annibale not only for singing arias, but also for a whole opera: “Remember the arias of Cavalli [...]; and if with the return of the French ambassador, which should happen soon, you could see a fine arie or *commedia in musica* of his, and one of the court, you would definitely oblige me.”¹⁶ It is a matter of debate whether the desire for one (or even more¹⁷) of Cavalli’s opera was born the start bound to the intention of a complete stage performance: around the middle of the seventeenth century, private performances of parts of operas (without costumes and/or scenery) were not unusual.¹⁸ In any case, the presence of a score would have offered the possibility of reviving an opera by Cavalli without participation of the composer. But for more than a year, between April 1658 and November 1659, the abate’s efforts failed.

...er Annibale, 18 June 1655: “Il marchese [Cornelio Bentivoglio] mi ha mandata una lettera del Cavalli nella quale egli dimanda cosa da a far la musica di un’opera.” Sergio Monaldini, *L’Orto dell’Esperidi. Musicisti, attori e artisti nel patrocinio della famiglia Bentivoglio* (Lucca: LIM, 2022), 94.

8 See Giovanni Bentivoglio in Paris: Giovanni Bentivoglio (1611–1694) and a Neglected Source for Seventeenth-Century Italian Cantata Poetry,” in *Recercare* 36 (2019), 129–140.
9 *Xerse. Drama per musica nel teatro a SS. Giovanni e Paolo per l’Anno M. DC. LIV. Dedicato all’Illustrissimo, et Eccellentissimo Signor Marchese Cornelio Bentivoglio* (Venice: Matteo Leni, 1654 [more veneto = 1655]).
10 Benedetto Ferrari (Modena) to Cornelio Bentivoglio, 17 June 1655: “Rimango perpetuamente obligato à Vostra Eccellenza del favore ch’è per farmi col signor Abbate in Francia, acciò siano conosciuti i miei talenti nella Corte Cristianissima, come sono stati graditi nella Cesarea. Stimo superfluo il rammentare alla somma sua prudenza il modo di portare questo negotio senza discapito della riputatione della mia virtù, e della gratia del Serenissimo Padrone, bisognandoci di colà l’inchiesta della sua licenza ad tempus; voglio inferire che non paia da me mendicato il partito ma, ch’io sia proposto da lei come servitore cordialissimo suo, e di tutta la sua casa. Non sarebbe male l’accenare al signor Abbate, c’havendo io il tempo di qualche mese, farei, oltre la musica, anco la poesia dell’opera, con significargli di non esser io interessato, se non in quelle cose necessarie al vitto colà e ai viaggi per me e doi servitori, che quanto alla mercede della fatica, non dubito della magnanimità e della liberalità dei grandi.” Monaldini, *L’Orto*, 94.
11 See Hendrik Schulze, “Cavalli, Pier Francesco,” in *MGG2P*, Volume 4, 471–84: 474–75; Joachim Steinheuer, “Ferrari, Benedetto,” in *MGG2P*, Volume 6, 1028–37: 1032; *I drammi musicali veneziani di Benedetto Ferrari*, ed. Nicola Badolato and Vincenzo Martorana (Florence: Olschki, 2013).
12 Giovanni Bentivoglio (Paris) to his brother Annibale, 18 June 1655 (“le arie di detto Cavalli desiderate in estremo dalla Regina”). Monaldini, *L’Orto*, 94.
13 Giovanni Bentivoglio (Paris) to his brother Annibale, 17 September 1655: “La Regina et il Rè [...] mi domandano sempre se non hò avuto qualche cosa di novo[,] poiche le arie che il Marchese mi hà mandate da Venetia sono piaciute in estremo.” Monaldini, *L’Orto*, 100.
14 See, for example, his letters from Paris to Annibale Bentivoglio from 18 May and from 17 September 1655. Monaldini, *L’Orto*, 89–90, 100.
15 See Giovanni Bentivoglio (Lyon) to his brother Annibale, 10 December 1658: “I have received two letters from you at the same time with the ariettes of Cavalli” (“Ricevo due vostre in un’istesso tempo con le ariette del Cavalli”). Monaldini, *L’Orto*, 135.
16 “Ricordatevi dell’arie del Cavalli [...]; e se con il ritorno del ambasciatore di Francia che deve seguire poteste mandarmi una intiera commedia delle sue più fresche in musica m’oblighereste infinitamente.” Monaldini, *L’Orto*, 134.
17 See Giovanni Bentivoglio’s letters from 18 April 1659, in which he speaks of “the plays of Cavalli” (“le commedie del Cavalli”), and from 12 November 1659. Monaldini, *L’Orto*, 137, 140.
18 For this argument see Michael Klaper, “La più bella festa, che in teatro serrato, si sia veduta in Firenze:’ Francesco Cavalli compone per la corte medicea,” in *Music and Power in the Baroque Era*, ed. Rudolf Rasch (Turnhout: Brepols, 2018), 39–56.

Initially Giovanni Bentivoglio was not very concrete in his order, emphasizing only that he wished to have “one of the newest” of Cavalli’s operas (see note 16). It is only toward the end of 1658 that for the first time a title is mentioned, *Il Ciro*.¹⁹ From Bentivoglio’s formulation it becomes clear that this opera had been taken into consideration even earlier. *Il Ciro*, though, does not turn up a second time in his correspondence. At the beginning of 1659 he must have recognized that it was nearly impossible to get a Cavallian score without corresponding directly with someone in Venice.²⁰ And that is what he did: when he could proclaim, on 12 November 1659, to have received the much desired score, he wrote: “I have safely received *Xerse* from Venice.” Indeed, the score had been sent by the composer himself, and the abate had paid all the costs in order to have it.²¹

It is intriguing to know that not only *Xerse*, but also *Il Ciro* was considered a possible candidate for performances in France. Obviously *Il Ciro* was regarded as Cavallian (or Cavallian enough) by the Bentivoglio brothers, the fact notwithstanding that this was originally an opera of Giulio Cesare Sorrentino (text) and Francesco Provenzale (music) for Naples from 1653 that was revived in Venice one year later with some additions composed by Cavalli.²² But we do not know whether a score of *Il Ciro* ever arrived in France.

It is clear, however, that a score of *Xerse* was present in France already a year before its first known performance there. This score, according to Hendrik Schulze, most likely contained a revised version of *Xerse* that Cavalli had especially created in order to bring it to France.²³ Actually, plans for a performance were made immediately, despite the fact that the French court was residing in Saint-Jean-de-Luz (in the South of France) at the time. The negotiations for a performance in France and Spain took place there, and Giovanni Bentivoglio wrote to his brother Annibale for the *Xerse* score to be sent to him. When the performance of this opera took place in France, it was from Cavalli’s presence.

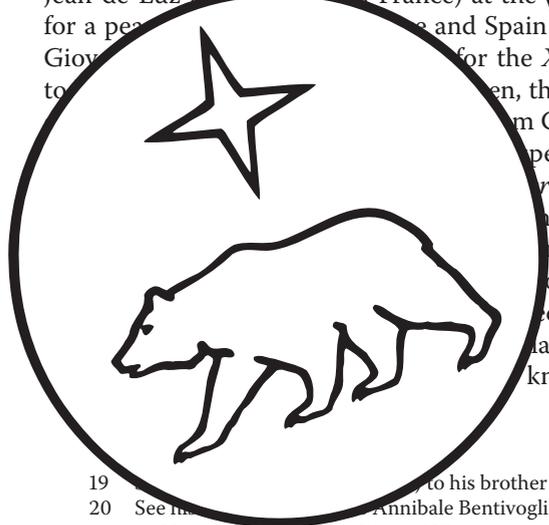
With respect, though, to the *Xerse* project for the first time which he speaks of “that I had heard here in Provence a long time ago.” Moreover we know that he had written for some time for the clarification of intent, but he knew he would perform

one of the leading roles of the opera.²⁴ There can be no doubt that he is speaking of *Xerse*, since he mentions the opera by title in a later letter (from 10 September 1660), recording the missed occasions for its performance and mentioning that the singers had already learned their parts, but in the meantime had forgotten them again.²⁵ The roles, thus, had been distributed several months earlier.

Another surprising point regarding the *Xerse* project is that the means for it were at Mazarin’s disposal in late 1659 / early 1660. Of course, the performance of an opera always has as precondition the availability of particular performing forces. With regard to the French court, such availability cannot be taken for granted, the establishment (in 1654 or 1655) of a *Cabinet italien* consisting of Italian musicians notwithstanding;²⁶ opera troupes in Mazarin’s France had always to be recruited anew.

At the end of 1659, five Italian singers remained in France anyhow, four of them as part of the *Cabinet italien*: Anna Bergerozzi, Paolo Francesco Bordigoni, Giuseppe Mazarini, and Giovanni Francesco Tagliavacca (the fifth singer was obviously Atto Melani).²⁷ To be sure, this was not enough for the performance of *Xerse*. At the moment in question, though, Mazarin could take advantage of the *Ercole amante* project. In summer 1659, he had started planning for this opera, and his agents had begun to recruit Italian musicians, and tried to engage Cavalli as composer.²⁸ Cavalli agreed only in November 1659 to come to France in the following year,²⁹ but at the same time the first additional singer for the wedding opera had already arrived there, among them Arsamene and Filippo Melani.³⁰

All the singers previously mentioned participated in the Parisian performances of *Xerse* at the end of 1660 (see table 1). Accordingly, they might have been assigned their roles already a year earlier: for instance, Atto Melani and Arsamene, one of the opera’s leading roles. According to this hypothesis, there remain only the lacunae for the distribution of roles in Provence: Adelanta, Eumene, and Periarco. Periarco, a minor role (he is an ambassador to the court of Xerse), is in no ways essential and could have been cut (as indeed happened with performances of *Xerse* in Italy during the seventeenth century). This same is not true, though, with respect to either Adelanta (the sister and fiancée of the female protagonist, Romilda) or Eumene (the male protagonist’s confidant). But these lacunae may have only been apparent: as Jean-Baptiste Colbert, Mazarin’s financial aide, wrote from Paris to the First Minister on 15 November 1659, he had paid for the voyage of four (not only two) Italian musicians to



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19 Giovanni Bentivoglio to his brother Annibale, 10 December 1658: “I ask you not to forget the *Ciro*” (“Vi prego di non scordarvi il *Ciro*”). Monaldini, *L’Orto*, 135.
20 See the letter from Giovanni Bentivoglio to Annibale Bentivoglio, 18 April 1659: “As regards the plays of Cavalli, I will get them from Venice” (“Per le commedie del Cavalli ancora le haverò da Venetia”). Monaldini, *L’Orto*, 137.
21 Giovanni Bentivoglio (Saint-Jean-de-Luz) to his brother Annibale, 12 November 1659: “Hò ben ricevuto da Venetia il *Xerse*[,] ma mi vien mandato dall’istesso signor Cavalli, e ne ho fatta la spesa intiera per haverlo.” Monaldini, *L’Orto*, 140.
22 *Il Ciro. Drama per musica del signor Giulio Cesare Sorrentino Napolitano. Con Prologo; aggiunte, mutationi, et aggiustamenti all’uso di questa Città fatte da altro Soggetto con permissione dell’Autore. Arrichite poi dalla sempre ammirabile Musica del Signor Francesco Cavalli [...]* (Venice: Giovanni Pietro Pinelli, 1654).
23 Cf. Cavalli, *Il Xerse* (Venice, 1655), XXXII–XXXIII.
24 Atto Melani (Aix) to Mattias de’ Medici, 28 February 1660: “In questa estate si farà credo io a Fontanablò quell’opera in musica che si doveva rappresentare qui in Provenza, che non si è potuta fare per mancanza di tempo. In questa io ci tengo una delle parti principali.” Sara Mamone, *Mattias de’ Medici serenissimo mecenate dei virtuosi. Notizie di spettacolo nei carteggi medicei. Carteggio di Mattias de’ Medici (1629–1667)* (Florence: Le Lettere, 2013), 687.
25 Atto Melani (Paris) to Mattias de’ Medici, 10 September 1660: “La commedia del *Xerse*, che s’imparò per farsi in Provenza, a St. Giovanni de Lutz, et a Fontanablò, e che per non essersene più parlato, tutti se l’erano scordata.” Mamone, *Mattias de’ Medici*, 722.
26 Not much seems to be known about the *Cabinet italien*, not even the year of its foundation. Cf. Marcelle Benoit, *Versailles et les musiciens du roi. Étude institutionnelle et sociale, 1661–1733* (Paris: Picard, 1971), 265–66.
27 This is what can be deduced from a later document (perhaps the only one of this nature to survive) that lists the “Musiciens italiens du Cabinet de sa Majesté” for the year 1664, as transcribed in Marcelle Benoit, *Musiques de cour. Chapelle, chambre, écurie, 1661–1733. Documents recueillis* (Paris: Picard, 1971), 11–12.
28 Cf. Klaper, “Zur Entstehungs- und Aufführungsgeschichte von *Ercole amante*,” 498–502.
29 On 16 November 1659, Mazarin wrote to Buti that Cavalli “had taken the decision to come to serve the king for the festive events to be given on occasion of his wedding” (“ayt pris resolution de venir servir le Roy dans les festes qu’il faudra faire pour son mariage”). *Lettres du cardinal Mazarin pendant son ministère*. Volume 9: *Août 1658 – Mars 1661*, ed. Georges D’Avenel (Paris: Imprimerie nationale, 1906), 421.
30 Already in a letter from 18 August 1659 Mazarin mentioned both of them as singers he absolutely wanted to have for Paris (cf. Prunières, *L’Opéra italien*, 233). It can therefore be assumed that they were two of the four musicians who arrived in France in November of that year (see note 36).
31 Cf. Cavalli, *Il Xerse* (Venice, 1655), XLIII.

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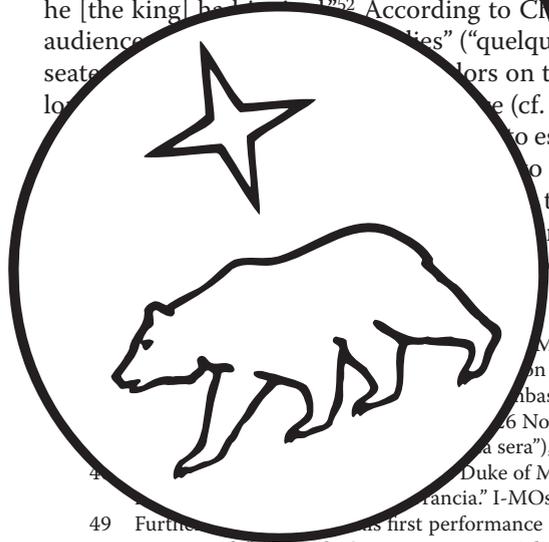
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nearly a month until the temporary stage was ready. Although Carlo Vigarani had been entrusted with its realization, in the end, a special effort of all the Vigarani was needed to finish work on the set in time for the first rehearsal of *Xerse* on 20 November.⁴⁶

The performance run

The time pressure on the Vigarani seems to have been caused by the fact that the court returned from Vincennes on 20 or 21 November, specifically to see the long-awaited *Xerse*.⁴⁷ Only one stage rehearsal had taken place, before *Xerse* was performed, on 22 November, in the presence of the court and of “the greater part of the French nobility.”⁴⁸ Regarding the precise make-up of the audience for this first performance, the contemporary testimonies are not completely unanimous, but the main outlines are clear: it seems to have comprised not only the inner circles of the court, but a larger group of the French nobility.⁴⁹ The papal nuncio, Celso Piccolomini, nonetheless, characterized this performance as “private.”⁵⁰

According to the same testimony, this private performance would have been repeated more than once over the following week, but this is not confirmed by other sources. It is certain, however, that a further performance took place on 27 November, for a different audience: according to several *Avvisi* sent to Rome, the king had invited to this performance, “the nuncio and the other ambassadors and ministers of the princes,” i. e., the foreign representatives staying in Paris.⁵¹ This is confirmed by the Venetian ambassador A. Grimani, who on 3 December wrote that he had seen the performance of *Xerse* along “with the other ministers of the princes whom he [the king] had invited.”⁵² According to Christiaan Huygens, the audience consisted of “some ladies” (“quelques dames”), who were seated on the left.⁵³ Celso Piccolomini (Paris) to the Duke of Modena, 10 December 1660, I-MOs, Ambasciatori estensi – Francia, 125 [n. p.].



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able, therefore, that a performance planned for 4 December did not take place. On the other hand, as becomes clear from Jean Loret’s *Muze historique*, the opera must have been given again between 5 and 10 December: on 4 December Loret affirmed not to have seen *Xerse* yet, whereas on 11 December he could report that he had finally participated in the event.⁵⁵ This must have been the final performance, since Vigarani wrote on 10 December that the tapestries had already been removed (“levate le tapizzerie”).⁵⁶ While the specific date of this performance must still remain open,⁵⁷ it is possible to reconstruct its audience: in fact, Loret mentions having been seated near “not ordinary persons, but [persons] of high spirit and birth.”⁵⁸ If one compares this to his description of the first performance (to which he had been – in vain – invited by “one of the people of Her Majesty”) and of the second (which he knew of from the report of “Barons, Marquis et Comtes”),⁵⁹ it is possible to conclude that the third performance was attended by an audience that, though aristocratic, did not come from the top ranks of the nobility. This arrangement of the performance for different groups was probably necessary because the room in which the temporary stage was erected was not large enough to accommodate them all at once.

This was not the end of the performance history of *Xerse* in France, though. As one learns through a letter of Grimani from 1 January 1661, Mazarin had finally been able to realize what he had had in mind long before: a concert performance of *Xerse* in his private chambers in the presence of the royal majesties and many princely ladies.⁶⁰ According to Grimani, this occurred on the evening of Epiphany, a feast that in France in 1661 fell on 2 January. Only little more than two months later, Mazarin passed away without having seen his *Ercole amante* project brought to conclusion. One concert and three staged performances over a period that had been prepared for nearly a year might seem few, especially in comparison to the much longer performance run of other Parisian operas of the time, e.g., *Le nozze di Peleo e di Teti* (1654), or *Ercole amante* (1662).⁶¹ It is tempting to interpret the few performances of *Xerse* as evidence of failure: the opera was not well-received, the court had led to an abbreviation of its performance run. On the other hand, that would not explain why Mazarin chose to have

46 Celso Piccolomini (Paris) to the Duke of Modena, 25 November 1660: “Per la scena di Tappizzaria e Riccami alla debita perfettione per la prima pruova, che seguì con nostre non ordinarij battute havendo per questo servizio noi occupato il tempo ch’era destinato per il riposo della notte” I-MOs, Ambasciatori estensi – Francia, 125 [n. p.].

47 Prunières, *L’Opéra italien*, 254 note 2 and 3.

48 Duke of Modena, 25 November 1660: “Il lunedì li 22. corrente si rappresentò davanti queste Maestà Signor Cardinale Mazzarini e la Maestà Signor Cardinal de Richelieu” I-MOs, Ambasciatori estensi – Francia, 125 [n. p.].

49 Further testimonies on the first performance are the *Gazette* (27 November 1660, n. 138, 1177), which speaks of the presence of “the whole court, and moreover many more people” (“toute la Cour, outre quantité de Peuple”); and the *Relations véritables* from 4 December 1660 (= *Nouvelles de Paris* from 29 November), which speak of the “presence of Her Majesties and of the whole court” (“en présence de Leurs Majestez et de toute la Cour”), as cited in La Gorce, “La résistance à l’opéra italien” 212.

50 Celso Piccolomini (Paris) to the Pope, 26 November 1660. Prunières, *L’Opéra italien*, 254 note 3.

51 *Avvisi* (Paris), 3 December 1660: “Sabbato [27 November] il Re fece invitare Monsignor nuntio e li altri Signori Ambasciatori e Ministri dei Principi all’Opera di Xerse” Prunières, *L’Opéra italien*, 254 note 4.

52 “[Il Re] ha fatto [...] recitare musicalmente quella [opera] del *Xerse* con molti Balletti, alla quale son intervenuto io pure con gl’altri Ministri de Principi che ha fatto invitare e desiderato tutti vi si trovino, anco gl’Estraordinarij incogniti in luoco a parte.” Alessandro Ademollo, *I primi fasti della musica italiana a Parigi (1645–1662)* (Milan: Ricordi, 1884), 81.

53 Huygens, *Œuvres complètes* 3, 199.

54 “Per domani era l’ordine per nuovamente recitare il Xerse l’ultima volta, ma sul’ punto ch’io scrivo sono venuti da parte di Sua Maestà a levarlo.” I-MOs, Ambasciatori estensi – Francia, 125 [n. p.].

55 Jean Loret, *La Muze historique* [...], Volume 3, ed. Charles-Louis Livet (Paris: Daffis, 1877), 286, 290.

56 Lodovico Vigarani (Paris) to the Duke of Modena, 10 December 1660. I-MOs, Ambasciatori estensi – Francia, 125 [n. p.].

57 According to Prunières (*L’Opéra italien*, 256), it would have been 5 December, but he cites no evidence for that.

58 Loret, *La Muze historique* 3, 286: “Mais j’étois près de quelques-uns / Qui n’étoient pas des Gens communs, / Oüy bien d’esprit et de naissance.”

59 Loret, *La Muze historique* 3, 284: “Un des Gens de Sa Majesté / A cela m’avoit invité, / Mais, ô mon Lecteur bénévole, / Il ne m’a pas tenu parole,” and 286.

60 Cited in Ademollo, *I primi fasti*, 82.

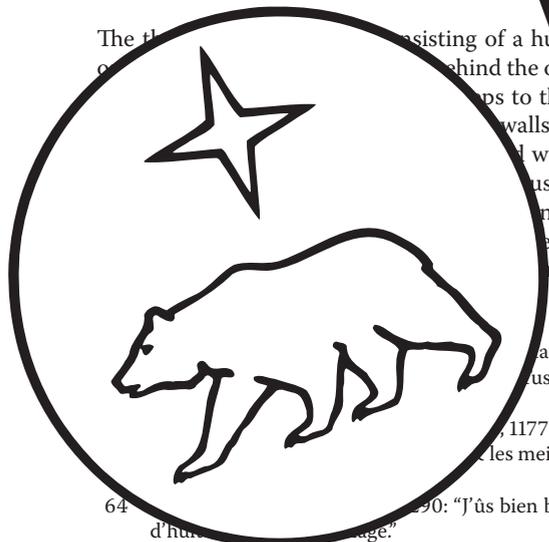
61 *Le nozze di Peleo e di Teti* was performed at least nine times (and perhaps as many as 14 times) between April and May 1654; and *Ercole amante* at least 13 times between February and May 1662 (as is documented in a database that Barbara Nestola and Michael Klaper are preparing). For the performance run of *Le nozze di Peleo e di Teti* cf. Jérôme de La Gorce, “Les Noces de Pélée et de Thétis d’après les relations contemporains,” in *Les noces de Pélée et de Thétis, Venise, 1639 – Paris, 1654 / Le nozze di Teti e di Peleo, Venezia, 1639 – Parigi, 1654. Actes du colloque international de Chambéry et de Turin, 3–7 novembre 1999*, ed. Marie-Thérèse Bouquet-Boyer (Bern: Lang, 2001), 33–49.

Xerse revived at the beginning of 1661. And there is no evidence of unfavorable reception in any contemporary report.

True, Cavalli's music is never mentioned by contemporaries, and the most attractive element not only to French, but also Italian spectators, seems to have been the ballet entries.⁶² But seventeenth century descriptions of opera performances often lack commentary on the music, so its absence here cannot be taken as a sign of displeasure. Even less so, if one considers that the Italian singers and musicians were praised and admired more than once.⁶³ Moreover, if the Italian composer of the opera, Cavalli, is never mentioned, neither is the French composer of the ballets. Indeed, the only known negative comment about the Parisian *Xerse* is Loret's complaint that it was excessively long, requiring him to endure, for more than eight hours on a hard seat, without food or drink, and without understanding a word in Italian.⁶⁴ Similar complaints about the length of operatic performances, however, are also known from contemporaneous Italian sources that, like Loret, also contain appreciative comments.⁶⁵ So the reason for the abbreviated performance run of *Xerse* seems to be another, practical one.

As Lodovico Vigarani emphasizes for the first time on 3 December 1660, the scenery of tapestries risked being damaged by smoke from the candles illuminating the stage.⁶⁶ And that is precisely what happened: in a letter written only a week later, on 10 December, he reports that "now they are thinking about the construction of a new set [...], since the previous one is already damaged, and the tapestries have been removed."⁶⁷

The scenery for the Parisian *Xerse* was, to be quite impressive; according to Christiaan Huygens:



The theatre, consisting of a huge hall of the Corinthian order, behind the other, so that from the first steps to the second one, as in the walls and the columns were enlivened with gold, on a background of usual leaves, had white and red tints. The whole of the tapestries littered [with] a great quantity of candles.

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partly in crystal [lustres?], partly in the lower parts of the scenery, and behind the columns – had a great splendor and grandeur.⁶⁸

However, as precious the scenery for *Xerse* may have been (it was described thus also by other contemporaries⁶⁹), it was extremely vulnerable, and this is perhaps the best explanation for why *Xerse* received so few performances and for why, in December 1660, it was replaced by new ballets and new sets.

The sources and their relationship

The Parisian *Xerse* is documented in two direct sources: a scenario printed in 1660 by the royal printer Robert Ballard (= **Pa60**), and a score copied by the workshop of François Fossard in 1695 for the library of Louis XIV (F-Pn, Vm 4/2 = **P**).⁷⁰ The scenario names only Cavalli as author, and mentions the ballets without identifying their composer (but implying that they were not written by Cavalli): "*Xerse*, play in music by Signor Francesco Cavalli, with six ballet entries that serve as intermezzi to be played."⁷¹ The score, on the other hand, also names Lully as author: "Sir Francesco Cavalli has written the music, and the *airs* of the ballets have been composed by Jean-Baptiste de Lully, *surintendant* of the music of the chamber [of the king]."⁷² This difference has to do with the status of the respective sources. **Pa60** was printed during a time when Lully was still far from being the authoritative French composer he would later become.⁷³ Moreover, the names of the composers are normally not given in librettos of French ballets of the time. But however, in a retrospective document written when Lully was nearly regarded as the most important French composer of his time. Similarly, whereas **Pa60** mentions nothing of the circumstances of the production, the score comments on both the performance venue and the occasion of the event: "performed in the great gallery of pictures of the Louvre before the king after his marriage to Marie Theresia of Austria, Infanta of Spain, in the year 1660."⁷⁴

As we have already noted, *Xerse* was prepared in a hurry, and this could well be the reason why no complete libretto of the opera

Marie-Françoise Chrétien, *Le ballet de cour de Louis XIV, 1643–1672. Mises en scène* (Paris: Picard, 2005), 101. The ballets are by the Tuscan ambassador: "diversi balli assai vaghi," and by the *Avvisi* from 3 December: "intermezzi di bellissimi balletti" (Prunières,

1177) praises the "performance presented by the most beautiful voices of Italy, and the best instrumentalists" ("l'exécution qui s'en fait par les meilleurs Symphonistes"). Cf. also the *Relations véritables*, 4 December 1660 (= *Nouvelles de Paris*, 29 November 1660), as cited

64 Loret, *La Muze historique* 3, 290: "J'us bien bezoin de patience: / Car moy, qui suis Monsieur Loret, / Fus sur un siège assez duret, / Sans aliment et sans brùvage, / Plus d'un jour en ce passage."

65 Compare, for example, the statement of an anonymous spectator of the Florentine opera *Ercole in Tebe* (summer 1661): "The play revealed itself as most noble. It had only the defect of being too long, given that it went on for eight hours" ("La commedia riusci nobilissima. Solo ebbe il difetto di troppo lunghezza che durò fino alle ore otto"). Cited after Robert Lamar Weaver and Norma Wright Weaver, *A Chronology of Music in the Florentine Theater, 1590–1750* (Detroit: Information Coordinators, 1978), 131.

66 Lodovico Vigarani (Paris) to the Duke of Modena, 3 December 1660: "la già [scena] di tapiziria" was estimated not so apt "per il dubbio ch'il fumo di lumi non la guasti." I-MOs, *Ambasciatori estensi – Francia*, 125 [n. p.]. According to Christiaan Huygens, the mobile scenery was illuminated by great quantities of candles which were partially placed on the scenery itself (see below).

67 Lodovico Vigarani (Paris) to the Duke of Modena, 10 December 1660: "Hora si pensa alla costruttione di una nuova scena [...] essendo di già guasta la passata, e levate le tapizzerie." I-MOs, *Ambasciatori estensi – Francia*, 125 [n. p.].

68 "Le theatre estoit un bastiment d'une grande sale, d'ordre Corinthien, ou plustost de trois sales l'une derriere l'autre, en sorte que de la premiere on montoit par 3 ou 4 degrez dans la seconde, et de celle cy de mesme a la troisieme, les murailles et les colonnes estoient toutes couvertes des tapisseries brodees d'or sur un fonds de velour bleu. les chapitiaux avoyent au lieu du feuillage accoustumé des plumes blanches et rouges, et les bases d'un vermis rouge luisant. toute la route estoit aussi couverte d'autres tapis brodez semees [d'or?]. Et tout cela estant éclairé de quantité de bougies partie dans [lustres?] de crystal, partie en bas sur le theatre et derriere les colonnes, avoit un éclat et magnificence tresgrande." Huygens, *Œuvres complètes* 3, 199.

69 Not only by the official *Gazette* (27 November 1660, n. 138, 1177), but also by Loret, *La Muze historique* 3, 290, and by the Venetian ambassador (cited in Ademollo, *I primi fasti*, 81).

70 Although the score is signed "Recueilly par le Sieur FOSSARD ordinaire de la Musique du Roy. L'AN 1695" (**P**, title page), it can be demonstrated that it was not Fossard himself to have copied it. For more on this, see the description of **P** in the Critical Report.

71 "Xerxes, comedie en musique del Signor Francesco Cavalli. Avec six Entrées de Ballet qui servent d'Intermede à la Comedie" (**Pa60**, title page).

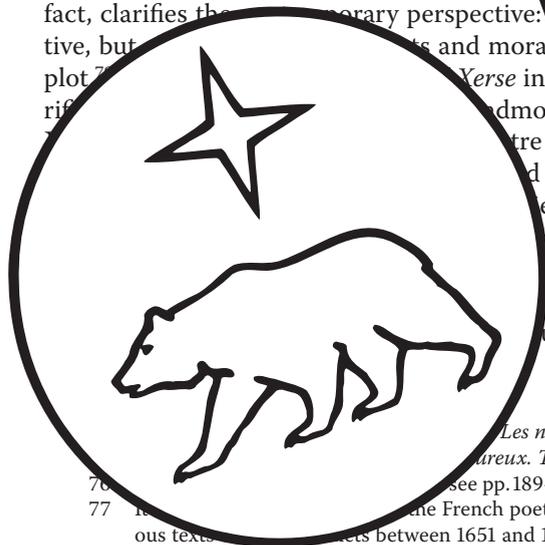
72 "Le Seigneur Francesco Cavalli en a fait la Musique, et les Airs de Ballet ont esté composez par Jean Baptiste de Lully Surintendant de la Musique de la Chambre" (**P**, title page).

73 Indeed, no contemporaneous document for *Xerse* names Lully as the composer of the ballets, although they are often mentioned. Cf. La Gorce, *Lully*, 108.

74 "Representé dans la grande gallerie des peintures du Louvre devant le Roy apres son mariage avec Marie Therese d'Autriche infante d'Espagne. L'an 1660" (**P**, title page).

was printed, but only a scenario. Presumably, there was not enough time to translate the Italian libretto into French, and print both versions side by side, as had been done with *Le nozze di Peleo e di Teti* in 1654, and as would be done again with *Ercole amante* in 1662.⁷⁵ One of the functions of **Pa60** was certainly to allow the audience to follow the action even if they did not understand the Italian dialogue (see Appendix 2).⁷⁶ **Pa60** opens with a synopsis of the opera in French (“Argument du Xerxes”), followed by a scene-by-scene description in the same language, including a short description of the ballet entries. It contains, moreover, yet another synopsis, this time in Italian (“Argomento del Xerse”); a French translation of this text (again titled “Argument du Xerxes”); a list of the roles of the opera and their respective singers; and the text of the Italian prologue, which is also followed by a version in French.⁷⁷ The presence of three different arguments (or four, if one counts the French version of the Italian argument separately) for the same action could appear redundant. But as one can see, they fulfill quite different functions.

As Hendrik Schulze has already remarked, none of the arguments in **Pa60** tries to exculpate Xerse for his tyrannical behavior:⁷⁸ Xerse, although engaged to Princess Amastre, wishes to marry Romilda, a woman beneath his rank, and he not only bans his brother and rival Arsamene from court, but he orders him to kill his own bride, Romilda, before condemning everyone to death – which is prevented only at the last moment by the appearance of Amastre. A plot of this kind was obviously appropriate to the transmission of anti-monarchic messages, as was characteristic of operas for the Venetian republic; its aptness for a symbolic representation of the King of France is not as obvious. The Italian–French argument, in fact, clarifies the scenario perspective: it is not only descriptive, but



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P not only includes the list of singers, but also the Italian argument and its French version.⁸⁰ Apart from that, it provides the music of both the opera and the ballet parts, with two exceptions. First, except for the “Ouverture” (pp. 1–2) and the concluding ballet entry (pp. 5–6) the music of the Italian prologue is missing: pp. 2–4 are left blank. This suggests that the copyist was aware of the music’s existence (via his consultation of **Pa60**), but that no source was available to him. It does not mean that the prologue was not performed, or that it had not been set to music. On the contrary, since the text is given in **Pa60**, it probably was performed, but its musical version was lost in the process of transmission, a situation typical of many operatic prologues in the seventeenth century (including the Venetian version of *Xerse*).

The second item missing from **P** is the music for a part of one of the ballets, the second *entrée*. In **Pa60**, the second *entrée* is described as “Peasants and peasant women, singing and dancing in the manner of Spain.”⁸¹ This is corroborated by the fact that the first three of the performers named in **P** were singers, not dancers: Bergerotti, Atto Melani, and Paolo Francesco Bergonzi. In fact, they also had roles in the opera itself (see table 1). This suggests that these Italian singers performed a number of songs in Spanish – perhaps a bow to the Spanish infanta and the queen mother (likewise of Spanish origin)⁸³ – even though no text is given in **Pa60**.⁸⁴ Nor is there extant music, and **P** includes only dance music for this *entrée*.⁸⁵ Once again, however, blank pages are left in the score (this time, four: 78–81), in order to leave room for the missing vocal music (or to indicate its non-intentional absence). In this case, it is even unclear who composed the music, although circumstantial evidence speaks in favor of Lully, who read no composition of Cavalli on a Spanish text (see table 1). Lully is known to having set to music texts in this language.⁸⁶

Except for the Italian prologue and the Spanish introduction, **Pa60** and **P** allow us to reconstruct the Paris version of *Xerse*, albeit with some uncertainties: a detailed comparison reveals that the two sources represent different stages in the revision process of the opera. Although they share a number of important features – division into five acts, the inclusion of six ballet entries, and the fact that neither mentions a change of scenery⁸⁷ – in other respects, they can be shown to differ (see table 2).⁸⁸

First, **P** contains four scenes (III.6, III.10, IV.5, IV.9) of which no trace can be found in **Pa60**. Second, according to **Pa60** the page

Les nopces de Pelée et de Thetis. Comedie (Paris: Robert Ballard, 1654); *Ercole amante. Tragedia. Representata per le Nozze delle Nozze de Peleo e di Teti* (Paris: Robert Ballard, 1662); *Ercole amante. Tragedie. Representée pour les Nopces de leurs Majestez Tres-Chretiennes* (Paris: Robert Ballard, 1662).

76 See pp. 189–90, “Sources.”

77 The French poet Isaac de Benserade (1612–1691) was the author of the French parts of **Pa60**. But although Benserade contributed numerous texts to French ballets between 1651 and 1681, among them the ballet parts of *Le nozze di Peleo e di Teti* and *Ercole amante* (see Benserade, *Ballets pour Louis XIV*, ed. Marie-Claude Canova-Green [Toulouse: SLC, 1997]), this cannot be proven, since the French texts for *Xerse* are not contained in the edition of Benserade’s collected works: see *Les Œuvres de Monsieur de Benserade [sic]* (Paris: Charles de Sercy, 1697). Moreover, one of Benserade’s specialties was the writing of so-called *vers du ballet*, as they regularly appear in the librettos of French ballets of the time, but which the scenario of *Xerse* is lacking. As regards the author of the Italian parts of **Pa60**, see p. XXV.

78 Cf. Hendrik Schulze, “Vom ‘Wüstling’ zum absoluten Herrscher: Der Wandel der Charakterisierung Ludwigs XIV. in seinen Hofspektakeln 1660–1662,” in *Die verzauberte Kunstwelt Ludwigs XIV.: Versailles als Gesamtkunstwerk*, ed. Ute Jung-Kaiser and Annette Simonis (Hildesheim: Olms, 2015), 217–47.

79 See, for example, the last line of the third stanza (referring to the king), “so that he who speaks badly, is badly understood” (“sì chi mal sa parlare è male inteso”); or the end of the fourth stanza, where the “mind” of the king is called “insane” so that it has to be healed by Amastre (“[...] ma per guarir l’insana mente / vien Amastre [...]).”

80 For a detailed description of **P**, see pp. 191–92, “Sources.”

81 “Des Paysans et Paysanes, chantans et dansans à l’Espagnole.”

82 “La Signora Anna, Paysanne. Le Signor Atto, et le Signor Bordigon, Paysans.”

83 Anne of Austria was the daughter of Philip III of Spain and of Margaret of Austria.

84 Prunières (*L’Opéra italien*, 258) thought that the sung parts of this *entrée* would have been some Italian *airs*, and recently La Gorce has sustained the same hypothesis (Lully, 464). But if this was an *entrée* “à l’Espagnole” (see note 81), the more plausible language would have been Spanish.

85 Cf. Herbert Schneider, *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV)* (Tutzing: Schneider, 1981), 60.

86 For example, the Spanish vocal pieces of the “Ballet of the Nations” in *Le Bourgeois gentilhomme* (1670).

87 **Pa60** does not indicate anything about the setting, whereas **P** annotates, at the beginning of the first act: “The stage decoration represents a charming village outside of the walls of the city of Abydos” (“La décoration représente un village délicieux derrière les murs de la Ville d’Abidos,” 7). In **P**, this is the only annotation of its kind.

88 In table 2, only differences are listed that are clearly recognizable as such. For example, the difference, in II.7, in the indication of the dialogue partners (Amastre and Clito according to **P**, Amastre and Elviro according to **Pa60**) is mentioned. On the other hand, those cases are not listed in which there is no unambiguous disagreement observable. For instance, as regards II.5, **Pa60** does not indicate the presence of Xerse on stage, although he is essential for this scene, which points to a mere oversight. Other cases are more difficult to estimate: e. g., scene IV.10 of **P** (IV.7 of **Pa60**) indicates Elviro as present on stage, and he has some dialogue parts here, whereas **Pa60** does not name Elviro for this scene, so that the performed version might have cut Elviro’s speech parts. For these ambiguous cases see the annotations in the Critical Report to the edition.

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use of French ballets, and this would also be true for *Ercole amante* (1662).⁹³ But these operas differ significantly from the Parisian *Xerse*: whereas the nobility danced along with professionals in their ballets, those of *Xerse* relied exclusively on the participation of professionals. The Parisian *Xerse* was, thus, a music-theatrical piece represented for the royal family and the nobles, not by them.

The five act structure was not only a means of integrating a greater number of ballets than would have been possible otherwise, but presumably also a means of rendering the opera closer to current poetical trends. The currents of so-called French “classicism” were oriented toward strict dramatic rules – allegedly based on Aristotle’s *Poetics* – to which belonged formal matters such as the division of theatrical pieces into acts: from this point of view, five acts had greater dignity than three and were solely apt for the representation of a royal subject such as the story of a Persian king.⁹⁴ One has only to recall that an influential theoretician of the time, the Abbé d’Aubignac, in his *Pratique du théâtre* (published 1657) reproaches the Italians for “the manner in which they normally compose their theatrical pieces in three acts,” thus deviating from the “procedure of the Ancients.”⁹⁵

Another structural feature of the Venetian *Xerse* that underwent a radical change in Paris was the use of multiple stage sets. As was typical for Venetian operas of the time, the original *Xerse* contained at least one change of scenery in each act (from a village to a courtyard to the royal apartments, and so on).⁹⁶ Neither *Pa60* mentions any of them, since the ephemeral stage – widely did not allow for the use of multiple sets.⁹⁷ The abandonment of set changes was a pragmatic solution that, at the same time, once again corresponded to French theoretical concepts, namely, the so-called rules of the unity (of time and action).⁹⁸

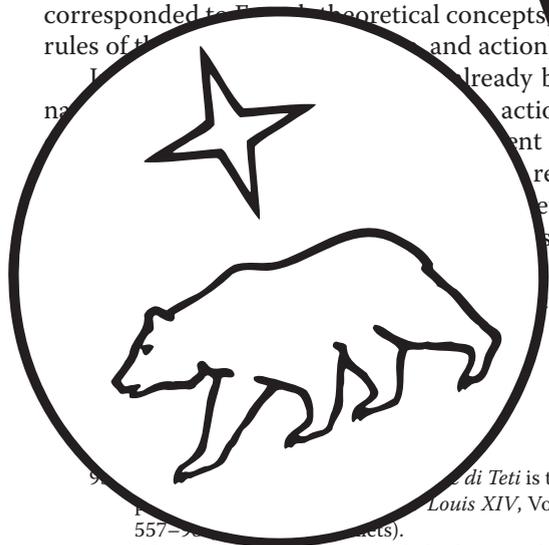
It has already been observed by M... action takes place within... changes had as... respected. Under the... Venetian *Xerse* (like many... as a separate action on... of a comic nature, re... comedy), intolerable to

the French, as once again is attested by d’Aubignac, who writes that “their [the Italians’] subject matters are always a mixture of serious and comic events; and of heroic persons and of rascals.”¹⁰⁰ It is thus hardly surprising that the Parisian *Xerse* should distinguish itself prominently from the Venetian one by a large number of cuts.

Scenes were cut only if they were inessential to the unfolding of the central plot, or if they were part of a secondary action. Altogether two subplots have completely disappeared from *Pa60*: one involves the scenes dedicated to the enchantment of the tree *Xerse* has adorned with precious jewels which the servants Clito and Elviro try to steal (Venetian version, I.2, III.10); the other comprises those scenes concerned with the bridge *Xerse* has erected over the Hellespont (II.8, II.11, II.16). Three further scenes were omitted: II.6, in which Amastre (*Xerse*’s fiancée) attempts suicide; II.12, in which Ariodate (the general of *Xerse*’s army) praises his triumphs in war; and II.2, featuring a discussion between the disguised Elviro and Clito. Indeed, all of the servants’ action has disappeared: no scene remains in which only Elviro, Clito and Clito are on stage.

A multitude of factors must have influenced the cuts for Paris. First, issues of staging: an enchantment scene (Venetian version, I.2), with its often spaces rising up below, or a spectacular scene, with *Xerse*’s bridge collapsing (II.11), might have been omitted because they were difficult to stage without the use of machinery (the latter case would also have affected II.16, in which Elviro, after having fallen from the collapsing bridge, is seen in the floods). Second, issues of dramaturgy: a scene such as the one showing Amastre wanting to commit suicide near the beginning of the piece (II.6) might have appeared dramatically inappropriate *ad usum dephini*. Third, issues of politics: those scenes that alluded to political situations in which a time of peace had been in force – in any case, the result of the diverse cuts is clear:

- changes of scenery were no longer necessary
- the originally lengthy opera was reduced to accommodate the ballet entries
- the opera became more “regular” and unified according to the standards of contemporary French poetics, and thus more “apt” for the representation of the deeds of a king.



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⁹³ The *Pratique du théâtre* of Abbé d’Aubignac is that each scene of this (as such, rather short) opera was followed by ballet entries: cf. the edition of the *vers du ballet* of this *Ercole amante* (Paris: Les Éditions de la Sorbonne, 1967), Volume 1, 175–217 (altogether ten ballets). As regards *Ercole amante*, cf. the edition of the *vers du ballet* in *ibid.*, Volume 2, 557–560 (altogether ten ballets).

⁹⁴ Cf. René Bray, *La formation de la doctrine classique en France* (Paris: Nizet, 1963), 324–25; Jacques Scherer, *La dramaturgie classique en France* (Paris: Nizet, 1968), 196–97.

⁹⁵ “La manière dont ils les composent ordinairement en trois Actes et sans ordre de Scènes, ne tient rien de la conduite des Anciens.” Abbé d’Aubignac, *La pratique du théâtre*, ed. Hélène Baby (Paris: Champion, 2001), 217.

⁹⁶ Cf. Jonathan Glixon, “Spectacle and Drama, or How Many Sets Do We Really Need to Perform Seventeenth-Century Opera?,” in *Re-reading Cavalli’s Operas for the Stage: Manuscript, Edition, Production*, ed. Ellen Rosand (Farnham: Ashgate, 2013), 153–65.

⁹⁷ That the performance venue was an important precondition of the revision of *Xerse* is made clear by an already mentioned letter of Carlo Vigarani to Count Graziani (22 October 1660), in which he writes of “the famous *Xerse* [...], reduced to a state to perform it on a mobile set” (“il rinomato *Xerse* [...], ridotto in stato di recitarlo in Scena mobile”) (I-MOs, Archivi per materie. Arti belle: Architetti, Cass. n. 10/2 [n. p.]). Cf. also the letter Lodovico Vigarani wrote to the Duke of Modena on 25 November 1660, in which he mentions that the performing location was “rather narrow” (“alquanto angusto”) (I-MOs, Ambasciatori estensi – Francia, 125 [n. p.]).

⁹⁸ Cf. Bray, *La formation de la doctrine classique*, 240–88.

⁹⁹ *Xerse* begins in the early morning hours (cf. Venetian version, I.3: “ELVIRO Tutti dormiano ancor de l’alba i rai”); and toward the end it is made clear that all the action took place in one and the same day (cf. *ibid.*, III.9: “AMASTRE [...] ho ben memoria / ch’oggi toglieste il mio infelice piè / dai ceppi di quell’empio / ingrattissimo re”). Cavalli, *Il Xerse* (Venice, 1655), LI, LXXXIX.

¹⁰⁰ “Leurs Sujets sont toujours mêlés d’aventures sérieuses, et de bouffonnes; de personnes Héroïques, et de fripons.” Not much further below d’Aubignac adds that “the customs of the French being heroic and serious, they were more inclined to see on stage the adventures of heroes, and not disposed to suffer that mixture of clowneries of the Italians” (“les mœurs des Français étant Héroïques et sérieuses, ils ont eu plus d’inclination à voir sur le Théâtre les aventures des Héros, et peu de disposition à souffrir ce mélange de bouffonneries des Italiens”). D’Aubignac, *La pratique du théâtre*, 217–18.

¹⁰¹ The representation of suicide in later French seventeenth-century theater was restricted to tragedies, to heroes, and to the end of a play (cf. Scherer, *La dramaturgie classique*, 418–21). *Xerse*, though, shows traits of comedy, and for comedies it was a “too noble feature” (“dessein [...] trop généreux”) to bring a character on stage “with a dagger in his hand, as if to murder himself” (“le poignard à la main, comme pour se tuer”). Cf. d’Aubignac, *La pratique du théâtre*, 213. Amastre, however, threatens a second time to kill herself, but this happens only in the last scene.

Venice

[Prologue] (missing in the musical transmission)

I.1 (Xerse)

I.2 (Sesostre, Scitalce *maghi*, Xerse, *Coro di Spiriti*)

I.3 (Elviro, Arsamene, Romilda, Adelanta)

I.4 (Xerse, Arsamene, Elviro, Romilda, Adelanta)

I.5 (Romilda, Adelanta, Arsamene, Elviro)

I.6 (Eumene, Xerse, Adelanta, Romilda, Arsamene, Elviro)

I.7 (Xerse, Eumene, Adelanta, Romilda)

I.8 (Eumene, Romilda, Adelanta)

I.9 (Elviro, Arsamene, Adelanta)

I.10

I.11 (Xerse, Eumene, Adelanta, Romilda)

I.13

I.14 (Aristone, Amastre, Arsamene)

I.15 (Aristone, Amastre)

I.16 (Clito, Amastre)

I.17 (Arsamene, Elviro)

I.18 (Ariodate, Romilda, Adelanta)

I.19 (Adelanta, Romilda)

Paris

[new Prologue] (missing in the musical transmission)

Première Entrée

I.1

recitative “Rimanti, amica pianta:” added
aria “Ombra mai fu:” sinfonia, ritornello, instrumental accompaniment, and second strophe missing; both the vocal line and the B. c. altered in many places

missing

I.2

recitative “Tutti dormiano ancor de l’alba i rai:” rewritten in many respects (transposed one fourth above, rhythm and B. c. sometimes changed)
aria “Caro tetto felice” (Arsamene): recomposed
recitative “Siam giunti, Elviro:” melodically and harmonically changed

I.3

aria “O voi che penate” (Romilda): ritornello at the end missing
aria “Vanne, barbaro, va” (Arsamene): melisma cancelled

I.4

aria “Vibra pur, igni” (Romilda): instrumental accompaniment at beginning of the second strophe missing

I.5

aria “Luci stelle che lampeggiano” (Romilda): melismas partially cancelled, partially shortened; ritornello shortened; second strophe missing

I.6

I.7

I.8

I.9

aria “Fiamma che accesa fu” (Amastre): ritornello at the beginning and at the end missing

Deuxième Entrée

II.1

no chorus
aria “Già la tromba” (Ariodate): one repetition of the ritornello missing

II.2

no chorus

II.3 + II.4

II.5

section of recitative (II. 541–51): missing¹⁰²

a due “Del nume guerriero” (Xerse, Eumene): ritornello, second strophe, and one repetition of the refrain missing

II.6

II.7 (**Pa60**: Elviro, Amastre)

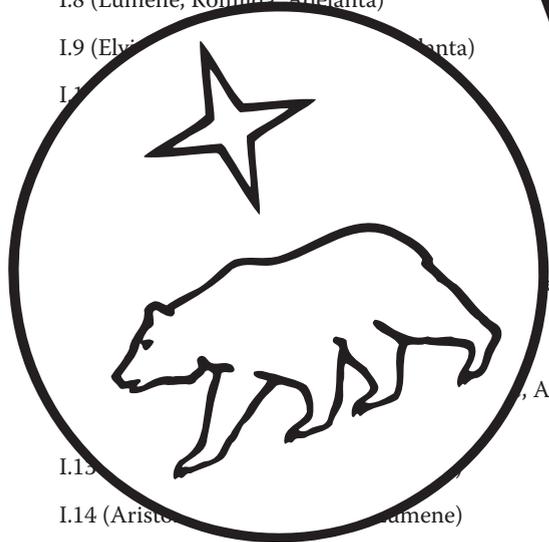
aria “Regie stelle, che fatali” (Amastre): ritornello and second strophe missing; melismas partially texted

II.8

aria “Innamorato cor” (Arsamene): transposed one tone lower; ritornello (and short passage of the second strophe) missing

II.9

II.10



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¹⁰² This section refers to I.20 in Venice, a scene that is absent from the Paris version.

Venice

I.20 (Eumene, *Coro d'indiani che combattono*)

II.1 (Amastre, Elviro)

II.2 (Elviro, Clito)

II.3 (Adelanta, Elviro)

II.4 (Adelanta, Xerse, Eumene)

II.5 (Eumene, Xerse, Romilda)

II.6 (Aristone, Amastre)

II.7 (Arsamene, Elviro)

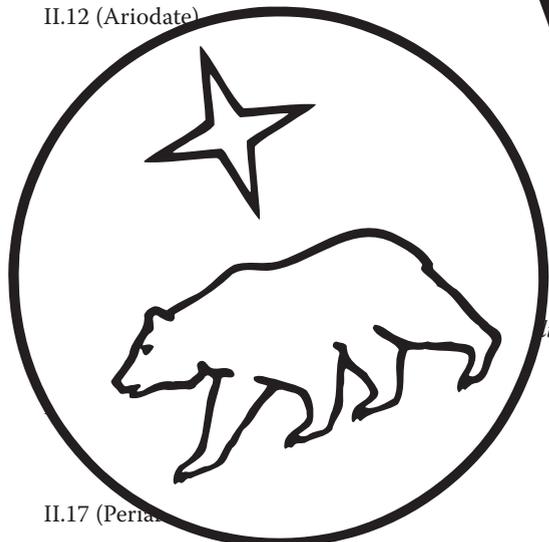
II.8 (Eumene, Xerse, *Coro di marinari*)

II.9 (Xerse, Arsamene)

II.10 (Adelanta, Xerse)

II.11 (Elviro)

II.12 (Ariodate)



II.17 (Periarco)

II.18 (Amastre, Aristone, Periarco)

II.19 (Xerse, Periarco)

II.20 (Romilda, Eumene, *Coro di soldati che combattono*)

III.1 (Romilda, Arsamene, Elviro)

III.2 (Adelanta, Romilda, Arsamene, Elviro)

III.3 (Xerse, Romilda, Adelanta, Arsamene)

III.4 (Arsamene, Romilda, Adelanta)

III.5 (Periarco, Eumene)

Paris

Troisième Entrée

III.1

aria "Speranze, fermate" (Amastre): second strophe missing

aria "Xerse, barbaro Xerse" (Amastre): one strophe and ritornello missing

missing

III.2

section of recitative (ll. 867–73): missing¹⁰³

III.3

III.4 + III.5 (Pa60: III.4)

III.6 (Pa60: missing)

aria "Con tuoi vezzi lusinghieri" (Aristone): added

III.7 (Pa60: III.5)

aria "Sciocco è ben" (Arsamene): transposed one fifth lower, melodic line and B. c. changed in many places, coloraturas cancelled; ritornello added

missing

III.8 (Pa60: III.6)

III.9 (Pa60: III.7)

aria "Voimiate ch'io non l'ami" (Adelanta): text repetitions and coloraturas cancelled

missing

III.10 (Pa60: missing)

aria "Ben par sudor" (Ariodate): text repetitions and coloraturas cancelled; second strophe missing

Quatrième Entrée

IV.1

aria "Morì, vobes più" (Amastre): second strophe missing

IV.2

IV.3 + IV.4 (Pa60: IV.3)

aria "Amante non è" (Romilda): second strophe missing

IV.5 (Pa60: missing)

a due "A labbra di rose" (Clito, Elviro): repetition of the ritornello and second strophe missing

IV.6 (Pa60: IV.4)

IV.7 (Pa60: IV.5)

IV.8 (Pa60: IV.6)

IV.9 (Pa60: missing)

aria "La Fortuna è variabile" (Romilda): second strophe missing

IV.10 (Pa60: IV.7)

IV.11 (Pa60: IV.8)

a due "Se pietose mi girate" (Romilda, Arsamene): recomposed in many aspects; long melismas shortened and altered

IV.12 (Pa60: IV.9)

IV.13 (Pa60: IV.10)

IV.14 (Pa60: IV.11)

¹⁰³ This section mentions numerous flowers and interprets them as metaphors for affective states.

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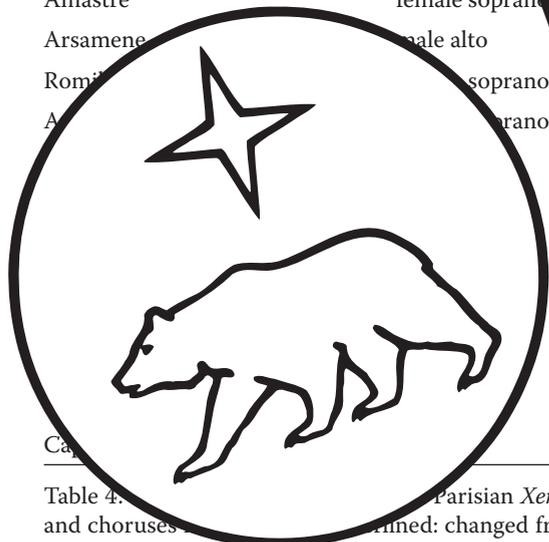
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The cast and the distribution of singers

The cast of the original *Xerse* is typical for a Venetian opera from the 1650s (see table 4). The protagonists comprise two noble couples that are destined for each other: Xerse (“King of Persia”) and Amastre (“ultimately his wife; daughter of the king of Susia”) as well as Arsamene (“brother of Xerse”) and Romilda (“daughter of Ariodate, Prince of Abydos”); atypically, the plot is complicated by the addition of a third woman, Adelanta (Romilda’s “sister”), who also loves Arsamene.¹⁰⁵ In Venice, these roles would have been performed by two alto castratos (for the male roles), and three sopranos (for the female roles).¹⁰⁶ Other male roles are performed by lower voices: “Prince” Ariodate, a general (“vassal of Xerse”) is a tenor (presumably because of his military connection) and the “nobleman” Aristone (“old guardian of Amastre”) is a bass (presumably because of his age).¹⁰⁷ The remaining solo characters are all male roles, four of them sung by castratos: the “ambassador of Susia” Periarco, and Arsamene’s “servant” Elviro – both altos – and Xerse’s “favorite,” the “eunuch” Eumene (a castrato because of being a eunuch), and Clito, Romilda’s youthful “page” (a castrato because of his youth) – both sopranos.¹⁰⁸ As can be seen in table 4, neither the “Magi” Sestoste and Scitalce (a bass and a tenor, respectively), nor the anonymous “captain of Xerse’s guard” (a bass), as found in the Venetian version,¹⁰⁹ turn up in the Parisian score, nor do the choruses

Character	Venice 1655	Paris 1660
<i>Xerse</i>	male alto	<i>bass</i>
Amastre	female soprano	<i>male soprano</i>
Arsamene	male alto	male alto
Romilda	soprano	female soprano
Adelanta	soprano	<i>male soprano</i>
Ariodate	tenor	tenor
Aristone	soprano	<i>bass</i>
Periarco	bass	<i>bass</i>
Elviro	alto	<i>male alto</i>
Eumene	alto	<i>[mute character]</i>
Clito	soprano	<i>–</i>
Capitano	–	<i>–</i>

Table 4. Cast of the Venetian and Parisian *Xerse* compared (prologues and choruses omitted): *italics*: changed from female to male [castrato] role; *bold*: changed from male alto to bass



Apart from being reduced, the cast of the Parisian *Xerse* deviates in more than one respect from the Venetian one (cf. the edition of the scenario in Appendix 2). To begin with, the characters are defined differently: Eumene is no longer the “favorite eunuch of Xerse,” but rather, “captain of Xerse’s guard, and his intimate;”¹¹⁰ and Ariodate, Prince of Abydos, no longer “vassal of Xerse,” becomes “Xerse’s favorite, and general of his armies.”¹¹¹ Thus, “Xerse’s favorite” has risen from the low-ranking Eumene to the high-ranking Ariodate, and Eumene has been transformed from a eunuch to a more neutral captain, herewith substituting for the anonymous captain of Xerse’s guard. Finally, Aristone is no longer an “old guardian” (though nonetheless “noble”), but simply a “companion of Amastre.”¹¹²

In addition, the voice types of the characters are somewhat different. In Paris, the ambassador Periarco was cast for bass (not alto), and his music transposed down an octave; this had also happened for a revival of *Xerse* in Bologna (1657).¹¹³ Further deviations concern Amastre and Adelanta, who in Paris were interpreted not by women, but by soprano castratos, thus, completely different from the Venetian standards of the time.

It could be argued that the casting of Amastre for castrato was dramatically justified, since, for most of the opera, she is disguised as a man; she reveals her real identity only in the ultimate scene.¹¹⁴ But this does not apply to Adelanta. Might this suggest that Paris lacked a sufficient number of female singers? One cannot be certain, although the cast of the *Ballet de l’Impatience*, another music-theatrical piece performed only a few weeks after *Xerse* (February 1661), was very similar to that of the opera: eleven male singers, and only one female singer – the very same as the only one in *Xerse*, Anna Berger.¹¹⁵ In any case it is worth emphasizing that the nearly all-male castratos performed in the Parisian version, as in the Venetian version (five instead of six), although one of the castrato roles (Clito) was a mute character in Paris. If there was an aversion against castrato singers in France at that time – as one is used to suppose –, it did not have any effect on the production of *Xerse*, with only one major exception: the role of the eponymous hero.¹¹⁶

Indeed, only the roles in the Parisian *Xerse* destined (from a Venetian point of view) for castratos, only the title role failed to conform: Xerse was performed by a bass instead of an alto, and thus his music, like that of Periarco, had to be transposed down an octave. This change probably reflects a specifically French reception of the opera. The Parisian prologue to *Xerse* insinuates that the eponymous hero should be seen as the personification of Louis XIV. In order to make that acceptable for a French audience, the idea of *vraisemblance* (verisimilitude) could not be neglected. That meant that (again, according to d’Aubignac) “when a king speaks on stage,

105 “XERSE re di Persia. AMASTRE alfine sua moglie, figlia del re di Susia [...]. ARSAMENE fratello di Xerse. ROMILDA, ADELANTA sorelle, figlie d’Ariodate principe d’Abido.” Cavalli, *Il Xerse* (Venice, 1655), XLVII.

106 For casting conventions in Venetian opera since the 1650s, see Beth L. Glixon and Jonathan E. Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006), 176. For the broader context see also Michael Klaper, “‘Schöner als das Frauenzimmer selbst’: Kastratensänger zwischen Mythos und Wirklichkeit,” in *Weibliche Mythen in Musik, Literatur und bildender Kunst*, ed. Helen Geyer and Maria Stolarzewicz (Neumünster: von Bockel, 2015), 191–219, esp. 207–209.

107 “ARIODATE principe d’Abido, vassallo di Xerse. [...] ARISTONE vecchio balio d’Amastre, nobile di Susia.” Cavalli, *Il Xerse* (Venice, 1655), XLVII.

108 “EUMENE eunuco favorito di Xerse [...]. [...] PERIARCO ambasciator [...] di Susia. ELVIRO servo d’Arsamene. CLITO paggio di Romilda.” Cavalli, *Il Xerse* (Venice, 1655), XLVII.

109 “SESOSTRE, SCITALCE maghi. CAPITANO della guardia di Xerse.” Cavalli, *Il Xerse* (Venice, 1655), XLVII.

110 “EUMENES. Capitaine des Gardes de Xerxes et son Confident.”

111 “ARIODATE. Prince d’Abide favory de Xerxes et General de ses Armées.”

112 “ARISTON. Escuyer d’Amastris.”

113 Cf. Cavalli, *Il Xerse* (Venice, 1655), XXXVI. In fact, a lower voice type was a more usual choice for an ambassador. Cf. Glixon and Glixon, *Inventing the Business of Opera*, 176; Klaper, “Kastratensänger,” 207–209.

114 “AMASTRE [...] in abito d’uomo” (Venice version); “AMASTRIS [...] travestie en homme” (Paris version).

115 Cf. the edition of this ballet in Benserade, *Ballets pour Louis XIV* 2, 471–531: 476, 521; and Prunières, *L’Opéra italien*, 264. All the singers who had been active in *Xerse* took also part in the *Ballet de l’Impatience*, plus two further male singers: Antonio Rivani and Giovanni Agostino Poncelli.

116 None of the contemporaneous testimonies for the Parisian *Xerse* mentions the fact that of the opera’s ten roles five were performed by castratos.

it has to be so that he speaks as king.”¹¹⁷ While it is probable that d’Aubignac had linguistic devices in mind as well as matters of content and behavior, his statement can be applied to the vocal register in an opera as well: it would have been *invraisemblable*, then, to see and hear a symbolic representation of the king speaking with an “effeminate” voice (thus, not like a king).

In sum, the Paris version omitted (or substituted) three minor roles as well as the choruses, and it transformed Clito into a mute role, presumably because he had become nearly irrelevant through the numerous cuts. These measures can be characterized as pragmatic, and the same may be said for the anomaly of casting two female roles for castratos instead of women – there were not enough women available in Paris. Other changes clearly responded to considerations of “French” reception. Not only was the male protagonist made more “manly” and “king-like,” but Ariodate, Aristone, and Eumene were “ennobled:” thus, not only Amastre (a king’s daughter), but, more important, the Persian King himself is surrounded by nobler characters than in the Venetian version – no longer by a eunuch and a vassal, but by a (“manly”) guardian and a prince-warrior. These measures can be seen as part of a general program to elevate *Xerse* in the direction of tragedy.

Textual and musical revisions

As shown above, **P** reflects an intermediate state of the revision of *Xerse* for Paris, and only **Pa60** is a faithful testimony to the version performed in 1660. This implies a methodological problem: as regards the overall structure, **Pa60** is an accurate basis for an analysis, whereas the structure of text and music is not. This does not mean, however, that the musical characteristics of the Parisian *Xerse* are a total innovation – quite the contrary. But the structure for the description of the origins which features that are more pronounced in the Parisian version.

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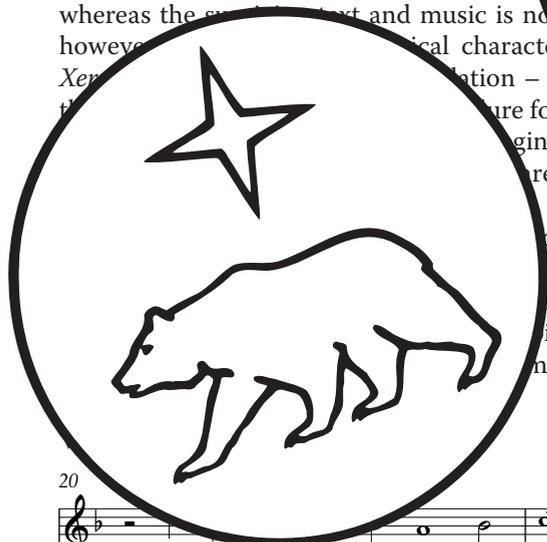
... toward the shortening of ... and ritornellos are com ... numerous second stanzas ... ically French reception: ... multiple aria stanzas v

quite frequent in Italy as well. As already mentioned, Cavalli probably had already incorporated many of these cuts already in the score he sent to France in late 1659 (cf. note 23).¹¹⁹ Furthermore, some passages of recitatives that were cut refer to scenes that the composer had decided to cancel.¹²⁰

Other kinds of changes involving the specific musical material were introduced only when Cavalli was revising the score again in France: the cutting, shortening, or texting of melismas, and the elimination of musically motivated text repetitions. Indeed, this phenomenon is so frequent in **P** that it can be called a general tendency (cf. the comparison of **P** with the Venetian score in musical example 1).¹²¹

Unlike the cutting of second stanzas or instrumental interludes, this kind of modification certainly reflects the French context of reception.¹²² Indeed, long and repetitive melismas as well as the repetition of single words were regarded as typical “excesses” of the Italian musical style by French authors around the middle of the seventeenth century.¹²³ The elimination of such elements indicates that Cavalli was committed to reworking the music of *Xerse* more agreeable for a French audience.

Cavalli also revised the recitative sections: while their melodic lines and harmonic progressions were seldom altered, their rhythm was very often changed. As already noted by Martha Novak Clinkscale, the rhythms in **P** are normally faster than in the Venetian score, resulting in the impression of a “rescoping of recitative rhythm.”¹²⁴ It could seem, thus, that Cavalli wanted to abbreviate the recitative sections without having to cut text. But in other instances, the recitative was slowed down,¹²⁵ so that there must have been a further, different reason for such changes.



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Musical example 1: Venetian score II.12, mm. 20–30 in comparison with **P** III.10, mm. 20–25

117 “Quand un Roi parle sur la Scène, il faut qu’il parle en Roi.” D’Aubignac, *La pratique du théâtre*, 126.
 118 The most conspicuous examples of this can be found in **P** I.1, I.5, II.5, II.7, III.1, IV.5, IV.16, and V.4.
 119 These cuts are underlined in table 3.
 120 See **P** II.5, V.7.
 121 See **P** I.3, I.5, II.7, III.7, III.9, III.10, IV.11, IV.15.
 122 For more on this argument, see Klaper, “Vom Drama per musica zur Comédie en musique,” 244–53.
 123 Claude François Menestrier expressed this attitude thus: “It is the coloraturas of the Italians, and their too many diminutions that make them bleat” (“Ce sont les roulades des Italiens, et leur fredons trop frequens qui les font chevrotter”), in Menestrier, *Des représentations en musique anciennes et modernes* (Paris: René Guignard, 1681; repr. Geneva: Minkoff, 1992), 108. As regards word repetitions, see a letter of Ismaël Bouillau to Jacques Du Puy(?), probably from the 1640s: “The movements of their music are much different from ours, and the repetitions of the same words, a bit annoying” (“Les Mouvements de leur musique sont fort différens des nostres, et les répétitions des mesmes paroles, un peu ennuieuses”), as cited in Denise Launay, “La musique à Venise vers 1645: Ismaël Bouillau, astronome français mélomane et voyageur,” in *Revue de musicologie* 77 (1991), 269–77: 276.
 124 Cf. Martha Novak Clinkscale, *Pier Francesco Cavalli’s Xerse* (Diss. The University of Minnesota, 1970), Volume 1, 268.
 125 An example of this is **P** I.6 in comparison with I.7 of the Venice version.

One of the new textual possibilities introduced by Venetian librettists around 1650 was a dialogue structure consisting in short statements that succeed each other rapidly, and break down long lines of verse in a firework of alternating questions and responses, as in the following example from the Venetian *Xerse* (I.10): “AMASTRE But what of seeing Xerse? ARISTONE We should not. AMASTRE I will / stay right here. ARISTONE Oh no, my lady. AMASTRE God, why not? / ARISTONE We will be recognized. AMASTRE Oh, certainly not.”¹²⁶

Cavalli often composed such dialogue parts in a manner that they not only follow each other quickly, but that they also overlap, the characters interrupting one another. This is entirely in keeping with the poetics of Venetian opera in the 1650s that relies partly on the wit and speed with which the action unfolds. But it is precisely this overlapping of speech parts that seems to have motivated Cavalli’s recomposition of the recitative for the Parisian *Xerse*, since none of it remains in the score (cf. musical example 2).

The changes in recitative rhythm were apparently intended to avoid the effect of “all talking at once.” Why Cavalli pursued this goal so consistently is a matter of debate: was it intended to make it easier for a non-Italian audience to follow the dialogue? Was it a response to the fact that in court society it was regarded as impolite to interrupt another person’s speech? In any case, the possibility of “all talking at once” may have been legitimate in music but emphatically not in spoken drama. It turns out, then, that the Parisian *Xerse* not only shows ingredients of “Frenchness,” but also a rapprochement of the art form of opera to the aesthetics of the theater.

If a general tendency toward the shortening of *Xerse* is clearly demonstrated by **P**, the more remarkable are the additions with respect to the Venetian version: a recitative for Xerse (I.1), an aria for Aristone (III.6), a duet for Romilda and Arsamene (V.3), as well as an aria for Arsamene (V.9) are new.

The only addition for the title-character Xerse is a new recitative at the very beginning of the opera. In the Venetian version, the opening scene shows the King of Persia admiring a plane tree and singing an aria in its honor. In **P**, the aria is introduced by a short recitative in which Xerse addresses (ludicrously!) the tree, remembering that he has adorned it with precious gifts, and hoping that he can see it again soon. It is possible that the recitative was intended to add some novelty to an opera that most of the Italian ambassadors to the French court had already seen in the years before.¹²⁷ such an addition at the very beginning might have piqued the interest of that audience.¹²⁸ But the effect would soon have vanished, since the Parisian *Xerse* does not continue with new material.¹²⁹ The reason for this new recitative might instead be altogether different: in the Venetian version, a similar recitative for Xerse occurs in the following scene (I.2), which was cut in the Paris score. The new opening recitative in **P** (I.1) thus may have essentially the same information, was probably intended to compensate for that cut.

The reason for the addition of a new aria for Aristone (**P** III.6) is not so obvious. In the Venetian version, Aristone already has one aria (III.14), and this has been recomposed for Paris (**P** V.4). It may be that the singer of the role, Assolone, requested a second aria, or that III.6, set in recitative, would have been fitted musically from the ad-



125 ROMILDA
Di che te-me-te? (Oh be-ne, a - fé.)
Sa-rà me-glio ce-lar-vi.

124 ELVIRO ARSAMENE ADELANTA ROMILDA ARSAMENE ELVIRO ROMILDA
Pre-sto, Ar-sa - me-ne: Xer-se, Xer-se vie-ne. Em-pia sor-te! (Oh be-ne, af - fé.) Di che te-me-te? Lo sa - pre-te po - i. Sù, ve-lo - ce fug - gi - te. Sa - rà me-glio ce-lar - vi.

Musical example 2: Venetian score I.5, mm. 125–129 in comparison with **P** I.4, mm. 124–128

126 “AMASTRE E veder Xerse? ARISTONE Non si deve. AMASTRE Io voglio / fermarmi. ARISTONE Eh no, signora. AMASTRE Oh dio, perché? / ARISTONE Saremo conosciuti. AMASTRE Eh certo no.” Cavalli, *Il Xerse* (Venice, 1655), LVIII.

127 Cf. La Gorce, *Lully*, 107.

128 Michael Klaper has argued that the new recitative might have been considered as a marker that the Parisian *Xerse* was strongly revised. Cf. Klaper, “Vom Drama per musica zur Comédie en musique,” 244 with note 47.

129 By looking at the beginning of table 3 (here on pp. XVIII–XX), one could get the impression that it was indeed the intention to rewrite *Xerse* throughout, but that this idea was discarded after the initial scenes: in **P** I.2, not only the aria “Caro tetto felice” was recomposed, but the recitative sections before and afterwards as well, so that the first two scenes in **P** differ in more than one respect from their versions as performed in Venice in 1655. As regards the recitative sections of this scene, Cavalli appears to have rewritten them for Italy as well, and this seems to have been motivated by their exceptional dramaturgy; so this best explains why Cavalli rewrote the whole scene for Paris (but no other scene in a similar manner). Cf. Michael Klaper, “Osservare il compositore al lavoro: scrittura e riscrittura di una scena d’opera italiana nel Seicento,” in *Rivista Italiana di Musicologia* 57 (2022), 107–26.

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seventeenth century, offering insight into far-reaching changes in dramaturgy, text, and music, many of which can be interpreted as symptoms of a specifically French reception. It remains to be shown that the author of the dramaturgical and textual changes most probably was the abate Bentivoglio.

Giovanni Bentivoglio's contributions to the Parisian revival of *Xerse*

In 2012, Thomas Stein called attention to Madrid, Biblioteca nacional, ms. 19277 (**Ma**), a manuscript from the seventeenth century containing a huge collection of Italian poetry, above all, *poesia per musica*.¹⁴⁰ Although the manuscript is anonymous, it can be shown to transmit the collected poems of Giovanni Bentivoglio.¹⁴¹ Here, one can find three textual passages for *Xerse*, all written for the performances of this opera in Paris, as indicated by the first rubric: “*Xerse*, play in music that His Majesty has had performed.”¹⁴² The first two items (see facsimile 1) comprise the poetic argument and the prologue, respectively, as printed in **Pa60**; the third item is a scene that is not known from any other source. Thus, it becomes clear that the Italian texts in **Pa60** were written by the abate Bentivoglio, and that he was actively involved in the production of *Xerse* in 1660.

The most interesting item for *Xerse* in **Ma** is the third one, a scene for one of the minor characters of the opera: “Scene made for Aristone, the old guardian of Amastre, who is arching at her and criticizes her for being so much in love with Xerse.”¹⁴³ **Ma** does not indicate a place for this scene, although it is clearly a substitute for Aristone’s only solo scene in the Venetian version (III.14 = **P V.4**): in both cases Aristone is awaiting an encounter with Amastre, and Amastre is becoming more indomitable in the world than Aristone. A substantial difference between the two scenes is that Minato provides the original scene is not seen strange, but an item that is a recitative, is shorter (comprising 11 lines, which have taken up much of the scene, thus, it had to be cancelled for its Parisian performance). The two phenomena seem to be related: the original scene should be transferred from **P V.4** to **P III.6**: it is a new scene because of its changed context.

The substitute scene, however, was obviously not performed. In **P** one finds the original Venetian scene (III.14 = **V.4**), and the description of this scene in **Pa60** fits only the original one.¹⁴⁴ This is corroborated by the fact that the former scene, into which Aristone’s new aria was inserted (**P III.6**), was cancelled for the performances: as soon as this happened, the original scene (including the older aria) had to be reinstated, if Aristone were not to be de-

prived of his sole aria. Moreover, the rubric for the new scene in **Ma** (“Scene made for Aristone, old guardian of Amastre”) indicates that it belongs to an early state of the revision, i. e., before the decision to change Aristone’s role from “old guardian” to “companion” (see above, “The cast and the distribution of singers,” p. XXI).

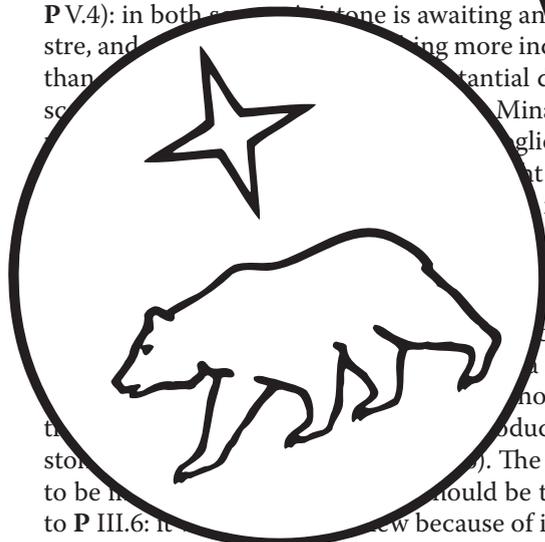
Two important conclusions suggest themselves: First, the revision process of *Xerse* for Paris was not only not straightforward – rather, it seems to have been a continuous movement back and forth –, but was more extensive than the extant score and scenario would suggest (including the substitution of entire scenes). Second, Cavalli’s collaborator in the Paris revision was Giovanni Bentivoglio: not only did the abate write the poetic argument and the new prologue, but he contributed items to the opera itself. To be sure, other new items for *Xerse* in **P** do not show up in **Ma**, but these are mostly smaller, more self-contained entities, which might for this reason not have found their way into a personal collection of *poesia per musica* like **Ma**. Bentivoglio thus would have been responsible not only for the transfer of *Xerse* to Paris, but (together with the Venetian composer) also for the revision of the opera that was performed in late 1660.

Notes on Performance

The Parisian score of *Xerse* (**P**) is divided into regularly alternating sections that were performed by two different groups of musicians: the opera itself and the ballets.

As regards the operatic sections, **P** contains little information about the performing forces: it comprises only the staves for the singer notated over the Basso continuo (B. c.) which have no designated parts. For some arias and ensembles, the instrumental parts are provided, both with the G. c. In the first two instances, these parts are designated for a pair of violins, which either frame or abridge the vocal numbers, as in the first instance (I.3, mm. 21–36), where they accompany the voice, as in the second instance (I.4, mm. 1ff.). In the first case, the violins are part of what is often called a “ritornello” in seventeenth-century sources. Sometimes such ritornellos are notated more than once (e. g., IV.13, mm. 76–79, 97–100; that is, after both the first and second stanzas of an aria), and sometimes only once (as in I.3, mm. 21–36; that is, after only the first stanza of an aria), although it seems clear that they could be played more often (also before an aria), if needed or desired.

As far as the B. c. is concerned, recent research has established that according to seventeenth-century Venetian practice it would most probably have consisted of “two or three harpsichords and one or two theorbos,” plus one or more lower bowed strings.¹⁴⁵ This might seem rather sparse for the Parisian *Xerse*, but contemporaneous evidence cited above in notes 4–5 and 97, suggests the same thing, as do statistics for Italian opera of the second half of the Seicento, even if the theorbos could sometimes be joined or substituted by lutes.¹⁴⁶ The violin parts in **P** are likewise in perfect agreement with what is known of the normal instrumental forces of



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140 Thomas Stein, *Nel nome del gran Torquato. Gerusalemme liberata e drammaturgia secentesca* (Bern: Lang, 2012), 645–70. For a short description of the manuscript, see also Paul Oskar Kristeller, *Iter italicum*, Volume 4 (Leiden: Brill, 1989), 578.

141 Cf. Klaper, “An Italian in Paris,” 129–33.

142 “*Xerse*, commedia in musica fatta rappresentare da Sua Maestà” (**Ma**, 268).

143 “Scena fatta per Aristone bailo d’Amastre che la cerca e la biasima d’esser tanto amante di Xerse” (**Ma**, 270). See the edition of this scene in Appendix 1.

144 “Aristone complains about not being able to find Amastre, and regrets the bad conduct of a young person who indulges in that of Cupid” (“Ariston se plaint de ce qu’il ne peut trouver Amastris, et deplore la mauvaise conduite d’une jeune personne qui s’abandonne à celle de l’Amour”). This clearly reflects the bipartite structure of Minato’s scene (recitative: Aristone is waiting in vain; aria: a woman fallen in love loses her senses), and not the unified structure of Bentivoglio’s scene (one could rather do the most difficult things in the world than tame a loving woman).

145 See Glixon and Glixon, *Inventing the Business of Opera*, 222, and Appendix six, 350–52.

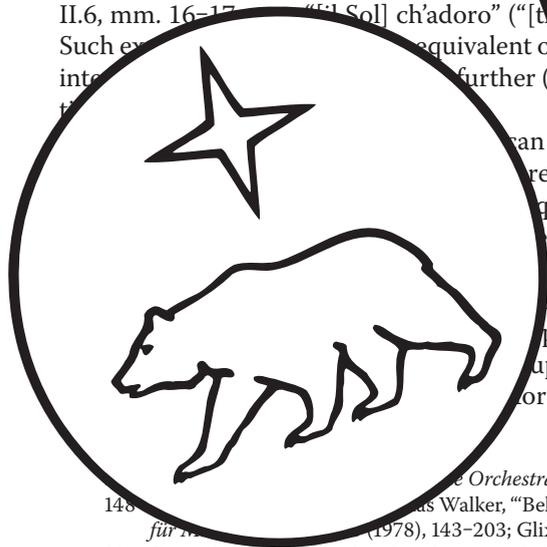
146 See John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford: Oxford University Press, 2004), Table 2.1, 52–53.

Venetian opera of the time: generally, they would have been played by just one instrumentalist per part. Thus, the usual few strings (first and second violins, violone) and three to four continuo instruments would have been adequate for performing the Parisian *Xerse*.

On the other hand, the Parisian *Xerse* corresponds to what John Spitzer and Neal Zaslaw have dubbed “festival opera,” and for this category the use of larger instrumental ensembles (including, for example, trumpets, trombones, drums, and so on) is documented, even in the seventeenth century.¹⁴⁷ Nevertheless, no external or internal evidence suggests that Cavalli made use of “extra” performing forces in Paris. Indeed, although Ariodate opens the second act with a so-called “trumpet” aria, these were traditionally accompanied by strings that imitated trumpet style by means of triadic passages.¹⁴⁸ If anywhere at all, trumpets and drums might have been used for the choreographic “battle” (“combattimento”) in the middle of IV.9, which, though called for, is not notated in the score, and in any case forms part of a scene that was cancelled for the performances.

Apart from the choice of instruments, their utilization as indicated by the score should be taken seriously: distinctions between recitative sections accompanied only by basso continuo, arias with and without ritornellos, and arias with obbligato accompaniment (only four in the entire opera¹⁴⁹) are dramatically motivated and need to be maintained.

As far as ornamentation is concerned, this is indicated in a cross over the relevant note (as is typical of French seventeenth-century sources), and such crosses appear primarily at cadences, in both the vocal and instrumental parts. Further ornaments intended to create special effects are written out, as for example in II.6, mm. 16–17 (“[t]u Soleil ch’adoro” (“[t]u [sun] that I admire”). Such examples are equivalent of word painting. If their intention is to indicate further (unwritten) ornamentation, they can be treated as performance instructions.



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ters, Eumene, Adelanta, and Ariodate, and one each for the remaining secondary characters (Aristone and Periarco); Elviro, the main comic character, none.

The ballet entries in **P** are written for a five-part ensemble with the typically French scoring of a treble voice (G5 clef), three inner voices (C1, C2, and C3 clef, respectively), and a bass (F2 clef). Although not specified in **P**, the ballets would have been performed by strings consisting of the so-called “Dessus” and “Hautes-contre de violon,” “Tailles” and “Quintes de violon,” and “Basses de violon.” **P** does not tell much more about the possible use of other instruments, but taken together with the scenario, it provides some hints.

In **Pa60**, descriptions of three of the six ballets mention musicians, implying that they were conceived as part of the staging and appeared along with the dancers, in front of the spectators. This distinction helps to reconstruct the underlying performance practice.

In the first entry, representing “Basques, half in French, and half in Spanish style,”¹⁵⁰ not only dancers took part, but also “other Basques, playing different instruments.”¹⁵¹ This is confirmed by the fact that four of the eight named musicians were obviously woodwind players (a) and three others, belonging to the *Petits violons* directed by La Caisse, were violinists (b).¹⁵² Presumably the two groups were equally distributed (four woodwinds, and four violinists).¹⁵³ Similarly, in the sixth entry, representing Bacchus and his followers, eighteen musicians are mentioned again “playing different instruments,”¹⁵⁴ nine of them woodwind players (a), and eight, violinists (b).¹⁵⁵ In this case, too, the two instrumental groups seem to have been equal.¹⁵⁶

It is more difficult to estimate the scoring of the fourth entry, which is called for a captain and slaves with monkeys, including sailors playing marine trumpets.¹⁵⁷ According to Pa60, not all musicians portrayed the sailors, but it is unclear whether only some of them (if any) played real marine trumpets, or wind instruments (or even violins imitating the sound of trumpets).¹⁵⁸ This is not clarified in **P**, where the style of not only the second, but also the third *air* of the *entrées* imitates the repertoire of outdoor military music, even though the third *air* was “for the dancing slaves and monkeys” and not for the sailors).¹⁵⁹

For the dances of the first and sixth *entrées*, woodwinds were added to the strings, though it is unclear whether they doubled the string parts (perhaps, only partially), or alternated with them, either playing alone or supported only by the B.c.¹⁶⁰ Indeed, the question

147 See Spitzer and Zaslaw, *The Birth of the Orchestra*, 44–49.

148 See Walker, “Bellici carmi, festivo fragor. Die Verwendung der Trompete in der italienischen Oper des 17. Jahrhunderts,” *Hamburger Jahrbuch für Musikwissenschaft* (1978), 143–203; Glixon and Glixon, *Inventing the Business of Opera*, 222.

149 Two arias for Romilda in I.4; Aristone’s aria in V.4; Arsamene’s aria in V.9.

150 “Des Basques moitié François, moitié Espagnols.”

151 “Autres Basques concertans et jöüans de plusieurs Instruments.”

152 (a) Woodwind players: Descouteaux father = François Pignon, Descouteaux son = René Pignon, Martin Hotteterre, Paisible; (b) violinists: La Caisse = Jacques Delaquièze, [Jean] Marchand, [Claude] Alais.

153 “Destouches” could be Michel Herbinot, who had the charge “of oboe and bagpipe of the Poitou” (“de hautbois et musette de Poitou,” according to Benoit, *Dictionnaire*, 342), but who in ballets between 1659 and 1671 is documented as violin player, being also a member of the *Petits violons*. See Bernard Bardet, *Les violons de la musique de la chambre du Roi sous Louis XIV* (Paris: Société française de musicologie, 2016), 240.

154 “Jöüans de plusieurs Instruments.”

155 (a) Woodwind players: [Jean] Brunet, Pieche = Pierre I Pièche, Descouteaux father, Descouteaux son, Martin Hotteterre, Nicolas Hotteterre, Boutet, Paisible, [Adrien] Breteuil(le); (b) violinists: [Claude] Alais, Destouches = Michel Herbinot(?), Henry father = Henry Balus, Henry the elder = Henry Picot, Henry the younger = Henry Claude, Du Bois, [Augustin] Le Peintre, [Nicolas] (De) Lavozière.

156 “Godon” might be [Louis] Godon, a “master instrumentalist” (“maitre joueur d’instrument”) documented for 1641. See Yolande de Brossard, *Musiciens de Paris 1535–1792 d’après le fichier Laborde* (Paris: Picard, 1965), 138.

157 “Des Matelots jöüans de la Trompette marine.”

158 The evidence is inconclusive: on one hand, a certain “Langlois,” probably André Langlois, and [Claude] Alais, are documented to have been players of the marine trumpet (but the latter also of having been a member of the *Petits violons*). See Benoit, *Versailles et les musiciens du roi*, 411; Bardet, *Les violons*, 80. On the other hand, Boutet and Paisible are normally known as woodwind players, whereas “Royer” and “Renoufle” do not seem to have participated in other ballets of the time. “Royer” could be Claude Royer, who in 1684 is mentioned as player of the “Basse de Cromorne:” cf. Yolande de Brossard and Érik Kocevar, *États de la France (1644–1789). La Musique* (Paris: Picard, 2003), 161; but the identity of “Renoufle” remains a mystery.

159 “Pour les Esclaves, et Singes dansans” (**P**, 175).

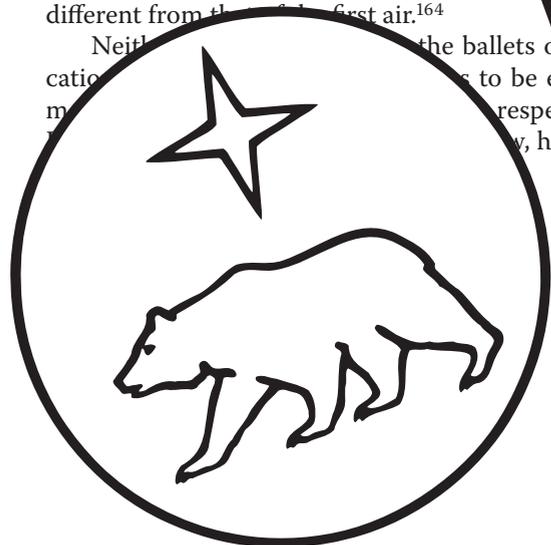
160 Cf. Spitzer and Zaslaw, *The Birth of the Orchestra*, 82–96.

of whether the B.c. participated in Lully's ballets at all is a thorny one, and not only because the bass parts of the dances in **P** lack figures.¹⁶¹ Its presence is most likely for the *Ouverture*, although it should not categorically be excluded from the *entrées*.

The repeat structure of the individual dances is also unclear. Most of them are in binary form with double barlines in the middle, and sometimes with two different endings in both parts, indicating that both would have been repeated at least once. Other dances, though, are in rondeau form, and while further repeat signs may be written in the score, the structure must finally have depended on the form and choreography of the particular dance, about which we know almost nothing.

Choreographies of dances from the early Lully era have not survived, and the rare clues about them in scenarios or scores are distinctly uninformative. For example, the third *entrée* in **Pa60** is described thus: "The disguised Scaramouche, amidst two feigned doctors, is recognized by his companions and uncovered by them."¹⁶² **P** contains three *airs* for this *entrée*, each with its own rubric, but it is not at all easy to correlate them to the description in **Pa60**: in fact, the first *air*, "for the Doctors, Trivelins, Polichinelles, and Scaramouche," is quite similar to the second one, although, according to **P**, it displays "the postures of Scaramouche" ("les postures de Scaramouche"), and only the third *air*, "for the Doctors, Trivelins, and Polichinelles" (that is, without Scaramouche), differs, by virtue of its many metrical changes.¹⁶³ On the other hand, in the fifth *entrée* (for some "comic dancers") **P** adds to the rubric of the second *air* the annotation "jouans des batons," which appears to describe some kind of fencing with sticks, and indeed its music is very different from that of the first *air*.¹⁶⁴

Neither the ballets of **P** contain any indications to be extrapolated from the music to the respective scene or dance. However, there is, however, than in **Fo** the



first *air* of the third *entrée* as well as the first *air* of the sixth *entrée* are termed "Gigue," that the final *air* of the sixth *entrée* is entitled "Gavotte," and that **P** labels the first dance in the first *entrée*, "Bourée."¹⁶⁵

Acknowledgements

During the different stages of the genesis of this edition many colleagues and friends gave invaluable advice and were of great help. First of all we wish to thank Wilhelm Binder (†), who created the original files of the score, and whose sharp-minded observations guided us more than once in the right direction. Special thanks also go to Emmanuelle Haim and her ensemble *Le Concert d'Astrée* who performed a preliminary version of our edition in Lille in October 2015, bringing the Paris version of Cavalli's *Xerse* back to the stage for the first time after 1660. Christine Jeanne gave advice on questions of performance practice and their possible consequences for our edition. Hendrik Schulze, the editor of the score of the Venice version, shared with us a wealth of information and was tireless in discussing diverse crucial points of the Paris version. Many thanks to the Biblioteca Marciana in Venice, the Bibliothèque municipale de Troyes, the Bibliothèque nationale in Paris, the Herzog August-Bibliothek in Wolfenbüttel, the Biblioteca Nacional in Madrid, and to the Biblioteca Apostolica Vaticana in the Città del Vaticano that provided us with reproductions of the sources. Needless to say that without the help and support of Lorenzo Bianconi and Ellen Rosand this edition would not have been possible. Last but not least our thanks go to the team of the Bärenreiter publishing house for the flawless work on the production of this volume.

We dedicate this edition to the memory of Wilhelm Binder. May he rest in peace.

161 An undated Foucault copy of the *Xerse* ballets (Toulouse, Bibliothèque municipale, Cons1, ff. 95^r-113^v = **Fo**) has figures, but they are most certainly later additions not going back to the original Lully sources.

162 "Scaramouche travesty au milieu de deux Docteurs desguisez, est reconnu par ses compagnons et despoüillé par eux."

163 **P**, 121-24.

164 **P**, 266-67.

165 See **Fo**, ff. 101^v, 111^r, 112^v; **P**, 5.

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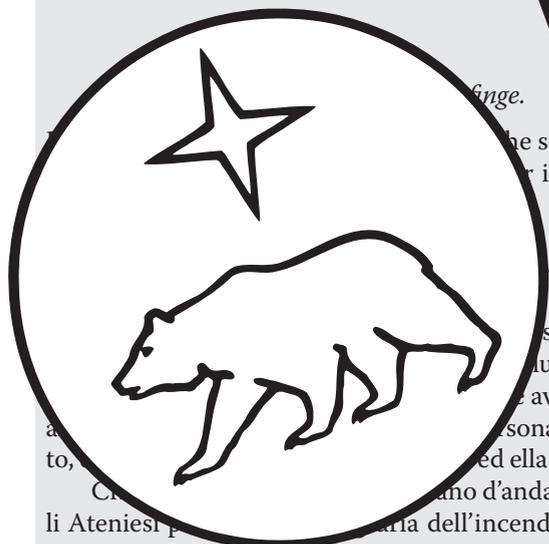
in altra lingua, del quale forse potrai compiacerti. Tutto ho fatto per diletarti. Se l'ho incontrato, ne godo; se mi sono ingannato, compatiscimi e sappi che io non scrivo ad altro fine che del mio solo capriccio. Troverai le solite parole di Fato, Dei, Stelle e simili; dichiaro però averle adoperate per essere tale il costume; nel rimanente sono cristiano, scrivo come s'usa e credo come si deve. Va', vedi, e compatisci.

Argomento

Di quello che si ha dall'istoria.

Xerse nacque di Dario e di Atossa che fu di Ciro figliola, ond'ereditò la corona di Persia. Ebbe molti fratelli, tra' quali Arsamene, forse delli altri più caro. Si maritò ad Amastre figlia d'Ottane, Grande persiano che aveva seguite le parti di Dario nelle guerre contro li Magi. Successo alla Corona in luoco del padre defonto, proseguì l'espedizione contro li Ateniesi già destinata dal padre, perché uniti con Aristagora di Mileto, servo fugitivo de' Persi, abbruciasero Sardi città della Persia. Per comodo di passare in Europa a questa impresa fece fabricare sopra l'Ellesponto su le navi un lunghissimo ponte, per cui passò con tutto l'essercito; ma prima da fierissimi venti e torbidissime procelle agitato l'Ellesponto, si ruppero le navi che sostenevano il ponte, onde rimasto disfatto gli convenne rifarlo. Occorse anco a Xerse di trovare un arbor di platano, e per la sua bellezza l'adornò di gioielli e di ricche vesti, e a quello dovendo partire, lasciò in sua guardia un uomo immortale.

Ita Herodotus Halicarnass. lib. 7. Histor.



...ange.
...ne sono nozze di Xer-
...r intrecciato dilettoso,
...nobile persiano che
...ono della corona di
...sedio di Susa contro-
...auto concedere in mo-
...avesse invocato in suo
...sona con buono essercito
...ed ella ardentemente di lui.
...ano d'andar all'impresa contro
li Ateniesi per la causa dell'incendio di Sardi, gli fosse
convenuto lasciar a quell'impresa contro i Mori in aiuto d'Ottane
un generale che fu Ariodate, prencipe d'Abido, con l'essercito; e
che, per l'affetto che portava ad Amastre, a fine di sicurezza aves-
se persuaso Ottane a mandarla in Aracca, altra città di Susia, e
che il padre così avesse essequito.

Che Xerse poi si fosse portato in Abido, città su l'Ellesponto,
per ivi radunar l'essercito e passare in Europa, come luoco più
comodo d'ogn'altro per l'opera del ponte che faceva su le navi fa-
bricar sopra l'Ellesponto.

Che in Abido fossero doi sorelle, figlie del prencipe Ariodate,
da lui lasciato generale appresso Ottane, la maggiore nominata
Romilda, e la minore Adelanta, ambe inamorate d'Arsamene fra-
tello di Xerse; e che Arsamene alla maggiore corrispondesse, e
che di Romilda Xerse pure s'inamorasse, giamai però corrisposto.

Che poi, mentre Xerse, avendo eletto per mastro di campo
Eumene eunuco suo confidente, stava in Abido raccogliendo le
genti per l'impresa d'Europa, si fosse fatta intorno a Susa giornata
e scacciatone l'inimico; e che Ariodate se ne ritornasse in Abido.

wrote in another language in which perhaps you may take pleasure. All this I have done to delight you. If I have succeeded, I rejoice; if I have deceived myself, take pity and know that I write to no other end than my own caprices. You will frequently find the words "Fate," "Gods," "Stars," and the like. I declare, however, that I have used them because it is custom; after all I am a Christian: I write as one does and believe as one should. Go, see, and have pity.

Synopsis

On that which is taken from history.

Xerxes was born to Darius and Atossa, who was the daughter of Cyrus, from whom Xerxes inherited the crown of Persia. He had many brothers, among them Arsamenes, who was perhaps the dearest to him. He married Amestris, daughter of Otanes, a Persian grandee who had been on the side of Darius in the war against the Magi. Succeeding to the crown in place of his deceased father, he proceeded with the campaign against the Athenians, which he had already been planned by his father; for, united with Aristagoras of Miletus, a fugitive servant of the Persians, they had burned Sardis, a Persian city. To be able to comfortably pass over the Hellespont in this endeavour, Xerxes had ordered a very long bridge of ships built over the Hellespont, over which he crossed with his whole army; but first, the Hellespont was agitated by very fierce winds and turbid storms, and the ships that bore the bridge were torn apart; and because the bridge was destroyed he had to rebuild it. It also happened that Xerxes came upon a plane-tree, and because of its beauty he adorned it with jewels and golden girdles, and, having departed from it, left an "immortal" man to guard it.

Ita Herodotus Halicarnass. lib. 7. Histor.

On that which has been imagined.

To drive the drama toward its ultimate object, the wedding of Xerse to Amastre, and to be able to weave a delectable plot, the following verisimilitudes have been imagined.

That Dario, in gratitude toward Ottane, the Persian noble who had supported him against the Magi, had given him the Susian crown, making him lord over that kingdom.

That the Moors had come in arms to lay siege to Susa, the capital of Susia, because Ottane would not concede his daughter Amastre as a wife to their king; and that Ottane had called to his aid Xerse, who personally had gone to Susa with a good army, and had fallen in love with Amastre, and she ardently with him.

That, urged by the Persian senate to attend to the matter against the Athenians so as to avenge the injury of the burning of Sardis, Xerse left the general Ariodate, prince of Abydos, in charge of the campaign to aid Ottane against the Moors; and that, due to the affection Xerse bore for Amastre, for her safety he persuaded Ottane to send her to Arak, another Susian city, and her father did just that.

That Xerse then came to Abydos, a city on the Hellespont, to assemble his armies and cross into Europe there; for it was better suited than any other place because of the bridge on ships over the Hellespont that he had had built.

That in Abydos there were two sisters, daughters of prince Ariodate whom he had made a general with Ottane; that the elder was called Romilda and the younger Adelanta, and both were enamored of Arsamene, the brother of Xerse; that Arsamene returned the older one's affection, and that Xerse also fell in love, though unrequited, with Romilda.

That then, while Xerse, having chosen Eumene the eunuch, his confidant, as aide-de-camp, was in Abydos mustering forces for the campaign in Europe, there was a battle at Susa in which the enemy was driven out; and that Ariodate returned to Abydos.

Che tra tanto d'Aracca si fosse partita Amastre in abito d'uomo con Aristone vecchio suo balio, e fosse venuta in Abido per vedere l'amato Xerse, dove giunta intende la vittoria a favor d'Ottane suo padre contro li Mori e scopre Xerse innamorato di Romilda.

Che da Susa Ottane mandasse un ambasciatore a Xerse a renderli grazie che col suo aiuto avesse scacciati li Mori, e ad offerirli il regno di Susia e la figlia in consorte.

Sopra questa istoria, con questi suppositi verisimili, si finge il drama.

Scene

Palazzo di Giove nel Prologo.

Villaggio delizioso dietro le mura della città.

Cortile.

Sala regia.

Ellesponto col ponte su le navi.

Stanze terrene che portano alle sale.

Giardino.

Stanze del palazzo d'Ariodate prencipe d'Abido.

Reggia d'Abido.

Intervenienti

Nel Prologo:

GIOVE.

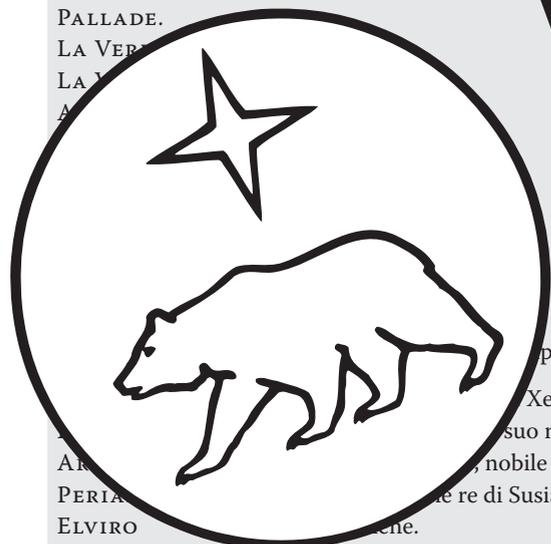
MERCURIO.

PALLADE.

LA VERITÀ.

LA VITTORIA.

AMORE.



Susia, in abito d'uomo.

Arriodate, principe d'Abido.

Xerse.

Amastre, suo mastro di campo.

Aristone, nobile di Susa.

Periarco, ambasciatore di Susa.

Eumene.

Clito, paggio di Romilda.

Sesostre }
Scitalce } maghi.

Capitano della guardia di Xerse.

Coro di

Persiani della guardia di Xerse.
Damigelle di Romilda.
Soldati d'Ariodate.
Coro di Paggi di Periarco.
Spiriti alla custodia del Platano.
Marinari nelle navi su l'Ellesponto.
Indiani delle milizie di Xerse.
Greci delle milizie di Xerse.

L'opera si finge in Abido, città su l'Ellesponto dalla parte dell'Asia, in tempo che Xerse vi fa piazza d'armi per la guerra che ebbe contro gli ateniesi.

That meanwhile Amastre left Arak in men's clothing with Aristone, her old guardian, and came to Abydos to see her beloved Xerse; that once having arrived, she learned of the victory at Susa for her father, Ottane, against the Moors and discovered that Xerse was enamored of Romilda.

That Ottane sent an ambassador to Xerse from Susa to thank him that with Xerse's help he had been able to drive out the Moors, and to offer him the kingdom of Susia and his daughter in marriage.

Upon this history, with these supposed verisimilitudes, the drama is imagined.

Setting

Giove's palace in the Prologue.

A charming village outside of the city walls.

Courtyard.

The royal hall.

The Hellespont with its port on the bridge.

Ground-floor rooms that lead to the hall.

A garden.

Rooms in the palace of Ariodate, prince of Abydos.

Royal palace of Abydos.

Characters

In the Prologue:

GIOVE [JUPITER].

MERCURIO [MERCURY].

PALLADE [PALLAS/ATHENA].

LA VERITÀ [TRUTH].

LA VITTORIA [VICTORY].

AMORE [LOVE].

Chorus of Amorini [Little Cupids].

Xerse, King of Persia.

AMASTRE } ultimately his wife; daughter of the king of Susia, dressed as a man.

ARSAMENE } brother of Xerse.

ROMILDA }
and ADELANTA } sisters; daughters of Ariodate, Prince of Abydos.

ARIODATE } Prince of Abydos, vassal of Xerse.

EUMENE } favorite eunuch of Xerse and aide-de-camp.

ARISTONE } old guardian of Amastre, a noble of Susa.

PERIARCO } ambassador of Ottane, King of Susia.

ELVIRO } Arsamene's servant.

CLITO } Romilda's page.

SESOSTRE }
and SCITALCE } Magi.

CAPTAIN of Xerse's guard.

Choruses of

Persians in Xerse's guard.
Romilda's ladies-in-waiting.
Ariodate's soldiers.
Periarco's pages.
Spirits guarding the Plane Tree.
Sailors aboard the ships on the Hellespont.
Indians in Xerse's militia.
Greeks in Xerse's militia.

The opera takes place in Abydos, a city on the Asian banks of the Hellespont, during the time when Xerse used the city as a place-of-arms for the war he fought against the Athenians.

PROLOGO [Ve55]

La scena rappresenta il palazzo di Giove.
GIOVE, MERCURIO, PALLADE, LA VERITÀ,
LA VITTORIA, AMORE, Coro di Amorini.

GIOVE Vedete ciò che fa
l'ingrata umanità;
e s'è l'occhio di voi, Cause seconde,²
quella nube l'asconde,
da questo fulmine
ch'or or cadrà
squarciata e lacerata
sen rimarrà. *«Brandisce un fulmine.»*

10 Quante frodi, mirate, e quanti inganni,
quanto l'ozio trionfa, e quanto il lusso,
quanti il proprio fallir chiamano influsso:
corrotti sono e depravati gli anni.

15 Del tiràn di Bisanzio, iniquo Trace,
volgetevi a mirar gl'empi furori,
l'udite pur con bellici fragori
de la mia Creta sovvertir la pace.

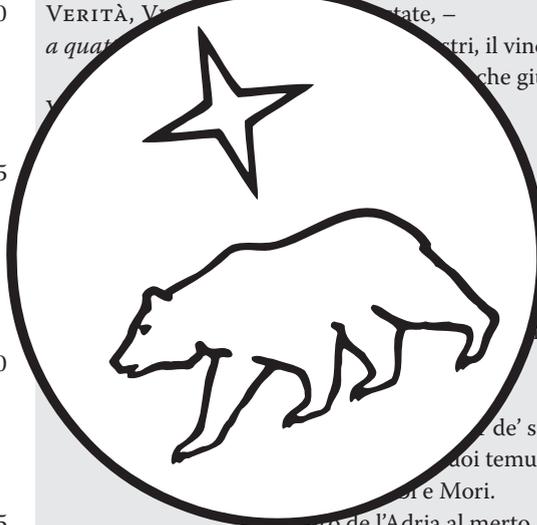
Tanta, tanta empietà non ho:
i rei mortali fulminerò. *«Sta per scagliare
il fulmine.»*

MERCURIO, PALLADE Deh fermate, –
VERITÀ, VITTORIA Alas, stop –
a quattro quarti, il vindice baleno;
che giuste frenò.

25 si modi
nio impuro.
vi giuro.

30 ani rei,
de' suoi metalli,
doi temuti acciari
si e Mori.

35 raro de l'Adria al merto, a la fortuna
trionfata cader la tracia Luna.⁵



PROLOGUE [Ve55]

The stage depicts Jupiter's palace.
JUPITER, MERCURIO, PALLADE, TRUTH,
VICTORY, LOVE, Chorus of Amorini.

JUPITER Behold the misdeeds
of ungrateful humanity;
if these clouds, o celestial spirits,²
hide them from your eyes,
soon, soon this bolt
will fall
and render them
scattered and torn asunder. *«He brandishes a
lightning bolt.»*

See, so much fraud and so much trickery,
see how sloth and lust do triumph,
how many men blame the gods' influence for their
failings:

These are corrupt and depraved times.
Turn and see the impious fury
of the tyrant of Byzantium, wicked Thrace;³
and hear him subvert the peace of my Crete
with warlike thunder.

I will not suffer such impiety;
I will strike down the gods' mortals. *«He moves to
hurl the bolt.»*

MERCURIO, PALLADE Alas, stop –
TRUTH, VICTORY Alas, hold –
a four-quarter
– mover of the stars, your avenging bolt;
though it be righted, hold you fast at bay.

TRUTH I will uproot the frauds. –
MERCURIO I will make the indolent
– learn their wicked sloth.

PALLADE With diligent methods
I will drive the lechery from impure minds.
I swear to vanquish impious Thrace.
If you destroy the wicked Ottomans
with your lighting bolts,
you will usurp their trophies
for the Adriatic Lion.⁴
Let Arab and Moor
fall to its clash of iron
and the fearsome flash of its swinging swords.
I will cause the Thracian Moon⁵ to fall
to the triumphant fortunes of meritorious Adria.

2 Nel trattato *De Septem Secundeis* (*Delle sette cause seconde*) risalente a 1508 (Johannes Trithemius) descrive sette "spiriti" o "intelligenze" elette da Dio – la "prima intelligenza" – deputati al governo di sette pianeti (probabilmente diversi della Terra, dal momento che la tesi di Copernico che postulava il modello eliocentrico dell'universo fu pubblicato soltanto nel 1543).

3 Nel 1645 veneziani e turchi combattono la guerra di Candia (la maggiore città dell'isola di Creta), e tra gli intellettuali della Serenissima si alimenta un fervido patriottismo. Può darsi che il verso alluda al gran visir İpsir Mustafa Paşa, responsabile delle operazioni militari nel Mediterraneo per conto di Maometto IV (Mehmet IV), nato nel 1642 e sultano dal 1648 al 1687 (all'epoca del *Xerse* era dunque un bambino). Cfr. anche v. 27.

4 Metonimia per Venezia. Si allude al leone alato o leone marciano, rappresentazione simbolica dell'evangelista Marco e simbolo della Repubblica.

5 Allude alla mezzaluna islamica. Il simbolo viene tradizionalmente fatto risalire al secolo IV a. C., quando Filippo II di Macedonia, nell'anno 340 o 341 a. C., assediò Bisanzio. Le truppe macedoni si avvicinarono alle mura della città per scalarle e sorprendere il nemico. Allora il vento disperse

2 In his 1508 text *De Septem secundeis* – translated into Italian as *Delle sette cause seconde* – Johannes Trithemius describes seven spirits or intelligences appointed by God, the "first intelligence," to govern each of the seven planets (presumably other than Earth, as Copernicus's work positing the heliocentric model of the universe was not published until 1543).

3 In 1645 the Venetians and Turks fought the war of Candia (Crete's largest city) and a fervent patriotism was fed by the intellectuals of the Serenissima. The verse likely alludes to the Grand Vizier İpsir Mustafa Paşa, responsible for military operations in the Mediterranean on behalf of the sultan Maometto IV (Mehmet IV, 1648–1687 dep.) who was only a child in the 1650s when *Xerse* was performed. See also verse 27.

4 A metonymy for "Venice." It alludes to the winged lion or lion of Saint Mark, a symbolic representation of Mark the Evangelist and of the Venetian Republic.

5 Alludes to the crescent moon, an emblem of Islam. The symbol dates from the fourth century BC, when Phillip II of Macedonia laid siege to Byzantium in 340 or 341. The Macedonian forces approached the city walls to scale them and surprise the enemy. Suddenly, wind dispersed the clouds; and the light cast by the

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70 di turbini e procelle
importuni tormenti
non v'affliggano mai la dolce pace,
né giunga a profanarvi Austro rapace.

75 Mai con rustica scure
bifolco ingiurioso
tronchi ramo frondoso;
e se reciso pure
fia che ne resti alcuno, in stral cangiato
o lo scocchi Diana o 'l dio bendato.⁷

80 Ombra mai fu
di vegetabile
cara ed amabile,
soave più.

may troublesome torments
of harsh winds and gales
never disturb your dear peace,
nor the rapacious south wind come to profane you.

May no injurious peasant
with his crude hatchet
ever cut your leafy branches;
but if even one of them be severed,
may Diana or the blindfolded god⁷
make it into an arrow and shoot him.

No plant's shade
was ever so precious,
kind,
and gentle.

SCENA II [Ve55]

SESOSTRE, SCITALCE *maghi*, XERSE,
Coro di Spiriti.

85 SCITALCE, Eccoci, o Sire, ad inchinar quel piede
SESOSTRE cui fa sostegno della Persia il trono.
Da la nostra umiltà Xerse che chiede?
XERSE Udite: l'armi nostre
già minacciano straggi, e i nostri ardenti
diam segno a la Fortuna
ch'è tempo omai che si rovinò l'Atene
90 dell'Atene superba

95 (ma non andremo inulti)
così insulti.
tro amato
ovete
ci spiriti

100 ana o avara
doni
o ornate.
«Pace»
obidienti

SCITALCE Ecco, il terreno
di possente

105 SESOSTRE In giro
io tre fiate mi volgo, e l'Oriente
da la magica verga, e in un l'Occaso,
minacciati oscurarsi omai rimiro.

SCITALCE Voi, tartaree possanze
del mondo ardente e de l'oscura Dite,
110 voi questa pianta a custodir venite.

SESOSTRE Da le tenebre
de l'orribile
cieco Tartaro⁸
pur uscite al nostro di.

SCENE II [Ve55]

SESOSTRE, SCITALCE *the magi*; XERSE,
Chorus of Spirits.

85 SCITALCE, Here we all, Sire, to bow to the feet
SESOSTRE of him who sustains the throne of Persia.
What does Xerse ask of our humility?
XERSE Listen: our arms
now threaten to hght and with our standards
we signal Fortune
90 that it is his time when was razed,
that perished Athens

95 which dared (though we will not go on eng'd)
bring bellicose insult to ourendis.
Little remains of the task
to find the way into Europe, but our beloved
plane trees must remain here. You must
use your spells to press friendly spirits
into unflinching guardianship

100 that never, by profane or greedy hand,
are its branches torn off; or its gifts plundered,
with which our own hand adorned it.
I leave you. You heard me: go to work. «Exit.»

SESOSTRE Obediently

SCITALCE Behold,
I mark the ground in symbols
and trace a circle of power upon it.

105 SESOSTRE I turn
me thrice and see both Sunrise
and Sunset darken now,
menaced by the magic staff.

SCITALCE You, powers of Tartarus
of the burning world and dark Pluto,
come to guard this tree.

SESOSTRE From the darkness
of awful,
blind Tartarus,⁸
come, come out into our daylight.

7 Cupido.

8 Figlio dell'Etere e della Terra, padre dei Giganti. Per i greci era il luogo sotterraneo in cui Zeus imprigionò i Titani. Indica l'Inferno, o Ade.

7 Cupid.

8 Son of the Sky and the Earth, father of the Giants. In Greek mythology it was the underground place in which Zeus imprisoned the Titans. Refers to Hell, or Hades.

SCENA III

[= Ve55 → I.4]

XERSE, ARSAMENE, ELVIRO,
ROMILDA <e> ADELANTA *su la loggia.*

XERSE (Qui si canta il mio nome?)
ROMILDA – che di ruvido tronco acceso sta,
e pur non corrisponde
155 altro al suo amor che mormorio di fronde.
Di rami frondosi
lo sterile Amor,
con vezzi dannosi
punge i baci sul labbro al baciator.
160 È di Cupido un gioco
far che mantenga un verde tronco il foco.

XERSE Arsamene?
ARSAMENE Mio Sire.
XERSE Udiste?
ARSAMENE Udii.
XERSE Conoscete chi sia?
ARSAMENE Non io, Signore.
XERSE Io sì.
ARSAMENE (Ahimè che gelosia m'accora!)
165 XERSE Che dite?
ARSAMENE Che amerei sentirla ancora.
XERSE Il suo canto è un incanto
che con magica forza
amor l'anima sforza.
XERSE (Ahimè che sento!)
170 ARSAMENE (Ahimè che sento!)
pessa, e parmi
che pure
quanto ancora
175 mia sposa.
re non lice
regina.
XERSE en, sposa disdice;
180 rigido il consiglio.
entate, Arsamene,
ch'Amor ha poca legge e men puntiglio.
Diretegli ch'io l'amo.
(Nobile impiego invero!)
ARSAMENE Io? Non ho modo
di parlargli.
XERSE Cercate.
185 ARSAMENE Non so poi se potrò.
XERSE Perché?
ARSAMENE Sdegnate
parole, e forse pria d'udirmi ...
XERSE Che?
ARSAMENE Già non vorrei, ma per modestia ...
XERSE Intesi:
io gliel dirò, che a parlar meglio appresi. <Parte.>

ARSAMENE Vanne, barbaro, va';
190 forse, pria che tu parli, il labbro indegno
Giove fulminerà:

SCENE III

[= Ve55 → I.4]

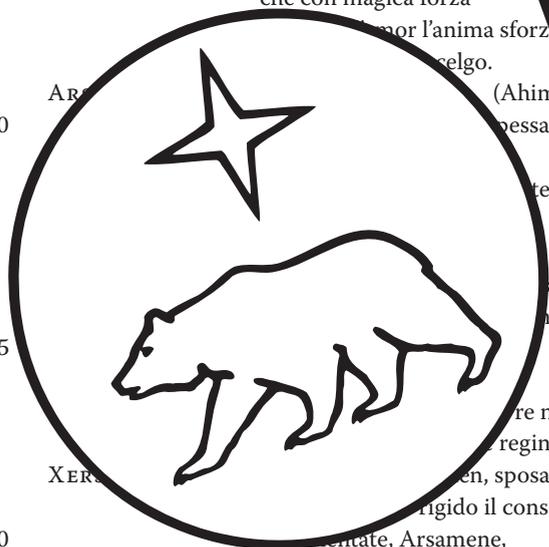
XERSE, ARSAMENE, ELVIRO,
ROMILDA, <and> ADELANTA *on the balcony.*

XERSE (Somebody is singing my name here?)
ROMILDA – whose heart is aflame for a stoical tree
who does not reciprocate
and answers his love with the murmur of leaves.
With leafy branches
a sterile Cupid places
in harmful pranks
the kisses upon the lips of the kisser.
For Cupid it is a game
to nourish a flame with green wood.

XERSE Arsamene?
ARSAMENE Sire.
XERSE Did you hear that?
ARSAMENE I heard it.
XERSE Do you know who it could be?
ARSAMENE I do not, Sire.
XERSE I do.
ARSAMENE (Oh, jealousy grieves me to the core!)
165 XERSE What did you say?
ARSAMENE I said I'd like to hear her again.
XERSE Her song is an enchantment
that with a magical force
ends the soul into chains of love.
I will choose her for my mistress.
ARSAMENE (Ahimè, what I hear!)
170 XERSE She's Romilda, she is a princess and she seems to me
that she would not suit you.
XERSE But you just told me
you did not know her; how, when ...?
ARSAMENE I only know her by name.
XERSE And now by her voice.
If not suitable as a mistress, she'll be my wife.
Do you approve?
ARSAMENE My faith does not
dare to adulate you. A king is not allowed
to raise to the throne one who is not queen.
XERSE She will not do as a mistress, is not allowed as a wife;
nothing pleases you; your counsel is rigid.
Remember, Arsamene,
that Love has few laws and fewer scruples.
Tell her I love her.
(Truly a noble assignment!)

ARSAMENE I? I have no way
to speak to her.
XERSE Find one.
ARSAMENE Well, I do not know if I can.
XERSE Why not?
ARSAMENE Angry
words, and perhaps before hearing me ...
XERSE What?
ARSAMENE I'd rather not, for modesty's sake ...
XERSE I get it:
I'll tell her, for I was better taught to speak. <Exit.>

ARSAMENE Get out, barbarian, go;
perhaps before you speak
Jupiter will strike down your unworthy lips:



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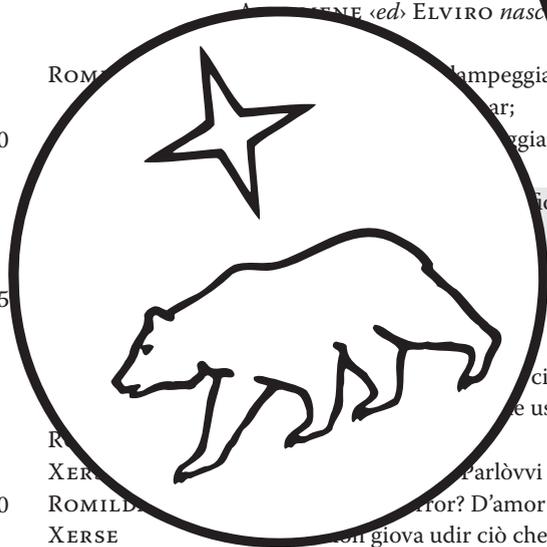
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ARSAMENE Sì, sarò.
 ROMILDA Chi risponde?
 ARSAMENE Son io, Romilda amata.
 ADELANTA (Ah sconoscete!)
 ROMILDA Idolo mio!
 ARSAMENE Sarò tuo sposo, sì,
 240 a dispetto ...
 ADELANTA (Di me.)
 ROMILDA Di chi?
 ARSAMENE Del re.
 ELVIRO Presto, presto, Arsamene:
 Xerse viene.
 ARSAMENE Empia sorte!
 ADELANTA (Oh bene, affé.)
 ROMILDA Di che temete?
 ARSAMENE Lo saprete poi.
 ELVIRO Sù, veloce fuggite.
 245 ROMILDA Sarà meglio celarvi.
 ADELANTA Eh no, partite.
 ELVIRO Sù via, l'ali alle piante.
 ARSAMENE M'ascondo.
 ROMILDA State cauto.
 ARSAMENE E voi costante.

SCENA V
 [= Ve55 → I.6]

EUMENE, XERSE, ADELANTA, ROMILDA,
 ARSAMENE *«and»* ELVIRO *nascosto*

ROMILDA lampeggiano
 250 ar;
 romigliano,
 forano,
 255
 ciel sereno
 e usciste?
 Parlovvi almeno?
 260 ROMILDA For? D'amor la face ...
 XERSE on giova udir ciò che dispiace.
 Restate addietro. *«Ad Adelanta ed Eumene.»*
 ADELANTA (Che sarà?)
 EUMENE (Si scopre.)
 XERSE Romilda, il Fato al trono oggi vi scorge.
 Amor v'ingemma il serto,
 265 la Fortuna vel porge.
 ROMILDA Ahi qual ver me
*«Compare un serpente.»*⁹
 fera sen viene!
 ARSAMENE Non temete. (Ahimè, *«Lo discaccia.»*
 che feci!)



ARSAMENE Yes, I shall be.
 ROMILDA Who is that, answering?
 ARSAMENE It is I, beloved Romilda.
 ADELANTA (O ignorant man!)
 ROMILDA My love!
 ARSAMENE I shall be your husband
 in spite of ...
 ADELANTA (Me.)
 ROMILDA Whom?
 ARSAMENE The King.
 ELVIRO Hurry, hurry, Arsamene:
 Xerse is coming.
 ARSAMENE Terrible luck!
 ADELANTA (Oh, wonderful upon my faith!)
 ROMILDA What do you fear?
 ARSAMENE You'll soon know.
 ELVIRO Go on, quickly, flee.
 ROMILDA It will be better if you do.
 ADELANTA Oh no, you must go.
 ELVIRO Come on, wing on your feet.
 ARSAMENE I'll be here.
 ROMILDA Be careful.
 ARSAMENE And you, be faithful.

SCENA V
 [= Ve55 → I.6]

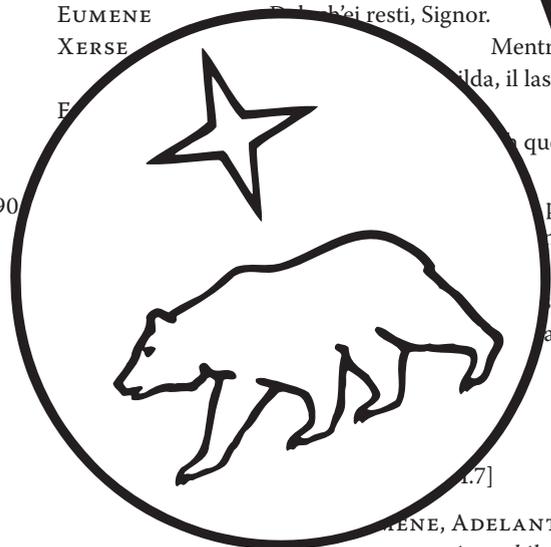
EUMENE, XERSE, ADELANTA, ROMILDA,
 ARSAMENE *«and»* ELVIRO *hidden*.

ROMILDA Lovely eyes that glimmer
 also want to flash
 and tresses may hold treasures,
 but the bear also enchants a man.
 Roses and lilies may adorn a breast
 but a serpent hides there;
 beautiful women always oppress
 the souls that adore them.
 XERSE (And here is Romilda.)
 What are you doing here, Princess? Perhaps
 out under the calm sky at Arsamene's invitation?
 He did not call me here.
 ROMILDA But did he speak to you at least?
 XERSE Would that be a grave mistake? The torch of love ...
 ROMILDA Enough, it is no use to hear unpleasant things.
 XERSE Wait a ways off. *«To Adelanta and Eumene.»*
 ADELANTA (What is going to happen?)
 EUMENE (We shall see.)
 XERSE Romilda, today Fate raises you to the throne;
 Love enjewels your crown,
 Fortune offers it to you.
 ROMILDA Alas, what beast
*«A serpent appears.»*⁹
 advances toward me!
 ARSAMENE Do not be afraid! (Ah me, *«He scares
 what have I done?»* it off.)

⁹ Cfr. N. Minato – S. Stampiglia, *Il Xerse*, 1694, in *Libretti d'opera italiani dal Seicento al Novecento*, a cura di G. Gronda e P. Fabbri, Milano, Mondadori, 1997, 209–84, in part. 223, didascalia v. 128.

⁹ See Nicolò Minato and Silvio Stampiglia, *Il Xerse* (1694), in *Libretti d'opera italiani dal Seicento al Novecento*, edited by Giovanna Gronda and Paolo Fabbri (Milan: Mondadori, 1997), 209–84, esp. 223, stage direction l. 128.

	XERSE	Peggior fera sei di quella, Arsamene: il dicon l'opre: tu m'offendi nascosto, ella ti scopre.	XERSE	You are a worse beast than that one, Arsamene, your deeds say it all: you wrong me while hidden; the snake exposes you.
270	ELVIRO	(Io che dovrò mai dire?)	ELVIRO	(Whatever shall I say?)
	ARSAMENE	Tolga il Ciel ch'io v'offenda: uscir repente viddi la principessa, e riverente mi celai per modestia.	ARSAMENE	Heaven forbid I offend you; I was surprised by the Princess's entrance and respectfully hid myself in modesty.
	ELVIRO	(Io per dormire.)	ELVIRO	(And I, for sleep's sake.)
275	XERSE	Anzi no, per molestia. Pur li parlasti? ella nol nega.	XERSE	No, you did so to irritate me. Did you speak to her? She does not deny it.
	ARSAMENE	È vero, s'ella l'afferma. (Io vuo' mentir più tosto.)	ARSAMENE	It is true, if she affirms it. (I would rather have lied.)
	XERSE	E se lo dice il re?	XERSE	And if the king says it?
	ARSAMENE	Non so.	ARSAMENE	I do not know.
	XERSE	Mentite, quasi vorreste dir?	XERSE	You are lying, did you almost want to say?
	ARSAMENE	Non so se 'l dite.	ARSAMENE	I am not sure one would say that.
	ROMILDA	Credete almen ch'io non sapea.	ROMILDA	At least believe I did not know.
280	XERSE	Tacete. <i><A Romilda.></i> Più di scitico stral, ¹⁰ più di torrente <i><Ad Arsamene.></i> veloce il piè togliete da questa corte.	XERSE	Silence. <i><To Romilda.></i> Faster than a Scythian arrow, ¹⁰ faster than a violent river leave from this court.
	ARSAMENE	Andrò, benché innocente.	ARSAMENE	I shall go, though innocent.
	ELVIRO	(A me non dice niente.)	ELVIRO	(He says nothing to me.)
	EUMENE	Sire, Arsamene non credea	EUMENE	Sire, Arsamene did not believe...
285	XERSE	Tacete. <i><Ad Eumene.></i>	XERSE	No more. <i><To Eumene.></i>
	EUMENE	Chiedeteli perdon. <i><Ad Arsamene.></i>	EUMENE	Be kind to my mistress. <i><To Arsamene.></i>
	ARSAMENE	Io non ho colpa.	ARSAMENE	I am not at fault.
	EUMENE	Perché noi resti, Signor. <i><A Xerse.></i>	EUMENE	Please let him stay, Sire. <i><To Xerse.></i>
	XERSE	Mentre prometta Romilda, il lascerò.	XERSE	If he promises to love Romilda no longer, I will let him go.
290	EUMENE	Ma, Signor, questo è un partire. <i><Ad Arsamene.></i>	EUMENE	My Prince, make the promise. <i><To Arsamene.></i>
	ARSAMENE	Non ho colpa.	ARSAMENE	I am not at fault, that I cannot Sire, your mistress will be better extinguished by my departure: and you wish I shall go to my death.
	XERSE	Non ho colpa.	XERSE	Go with him, Elviro.
	ELVIRO	Io, bandito aver dormito.	ELVIRO	Alas, I too, an outlaw? (Oh, oh, it would have been better to sleep.)
	XERSE	<i><Parte con Arsamene.></i>	XERSE	<i><He exits with Arsamene.></i>



Bärenreiter
Leseprobe
Sample page

SCENE VI

[= Ve55 → I.7]

XERSE, EUMENE, ADELANTA,
ROMILDA *like a statue.*

295	XERSE	Or che senza rival parlar mi lice, uditemi, Romilda: io son amante, voi regina di Persia. A me di questo scettro real, di queste che mi fasciano il crine attorte bende, preziose son più le mie ferite.	XERSE	Now that I can speak without a rival, hear me, Romilda: I am your lover; you, the Queen of Persia. My wounds from you are more precious to me than this regal scepter, than this crown that binds my brow.
300	XERSE	Romilda, mi sentite? Deh rimirate un re che supplicante sta, che vi chiede mercé,	XERSE	Romilda, do you hear me? Oh, gaze upon a king who is begging, who asks for your mercy,

10 Gli autori greci descrivevano gli Sciti, un antico popolo persiano, come cavalieri e arcieri particolarmente agguerriti e feroci.

10 The Greeks described the Scythians, an ancient Persian people, as being particularly skilled and ferocious horsemen and archers.

305 che ricerca pietà.
Deh men superba una sol voce aprite.
Romilda, mi sentite? e pur tacete?
Son pur de' vostri lumi
spoglia, preda, trofeo; qual mai si vidde
alle prede, ai trionfi
310 rigido vincitor d'un guardo avaro?
Un'anima di bronzo, un cor d'acciaro
come, come chiudete
sotto spoglia sì bella? e pur tacete?
e pur tacete ancora?
315 Dite un sì, dite un no, dite ch'io mora.
È dover ch'io vi tolga
il modo di schernirmi. Ahi sorte dura!
Anche il silenzio contro me congiura! *«Parte.»*

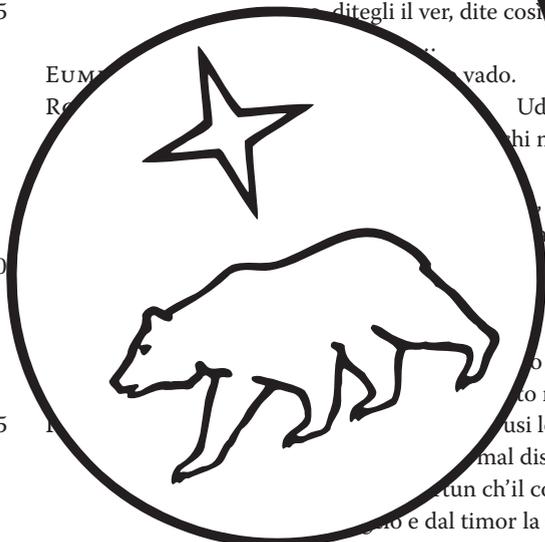
who seeks pity.
Oh, be not so proud, just say one word.
Romilda, do you hear me? And still you are silent?
I am the spoils, prize, and trophy
of your eyes; what fierce victor
ever looked at his prizes, his triumphs,
with a miserly eye?
How, how can you hide
a soul of bronze, a heart of steel
under such a beautiful appearance? And you are silent?
And still you are silent?
Say yes, say no; say that I should die.
It is my duty to remove
your method of scorning me. O harsh fate!
Even silence conspires against me! *«Exit.»*

SCENA VII

[= Ve55 → I.8]

EUMENE *partendosi*. ROMILDA, ADELANTA.

320 EUMENE Romilda, la Fortuna
vi chiama, voi dormite, e non vi cale
di stringer l'aureo crin; fuori di tempo
come il parlar, così il tacer è male.
ROMILDA Eumene, dite al re ch'io l'amo ...
EUMENE ...
ROMILDA Ch'io l'amorose fiamme ancora non sento
325 ... ditegli il ver, dite cosa ...
EUMENE ... vado.
ROMILDA Udite mia:
... chi miei.
... fermate
... arlate.
330 ... o dio,
... o mio.
... usi loro
... mal distinguo,
... un ch'il cor mi preme,
... o e dal timor la speme.
335 ADELANTA Eh risolvete.
ROMILDA Che?
ADELANTA D'amar il re.
340 ROMILDA Voi fareste così?
ADELANTA Senza pensarci.
ROMILDA Risolvereste?
ADELANTA E come: ho già risolto.
ROMILDA D'amar il re?
ADELANTA D'amarlo, sì (Arsamene).
ROMILDA Non sete amante.
ADELANTA È ver (che tu nol sai).
ROMILDA Temo che l'idol mio
345 a dispetto del re voglia seguirmi.
Eccolo, ahimè!
ADELANTA L'ardire
e 'l rischio è grande inver: fàtel partire.



Bärenreiter
Leseprobe
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SCENE VII

[= Ve55 → I.8]

EUMENE *taking his leave*. ROMILDA, ADELANTA.

320 EUMENE Romilda, Fortune calls you
but you are asleep; you disregard
to press his golden tresses to you. At the wrong moment,
just as speaking, staying silent is wrong.
ROMILDA Eumene, tell the king that I do ...
EUMENE ... Yes?
ROMILDA I do not yet feel his arousing flames for him.
325 No, tell him the truth, tell him this:
... that for him I live ...
EUMENE ... I shall ...
ROMILDA ... First I fear
I live deprived to the sunshine of my eyes.
EUMENE That is not what I thought ...
ROMILDA ... Now down, wait;
yes, yes, tell him ... No, don't speak to him.
330 ... misery of the living,
scourge of thoughts,
insanity of the mind,
most perfidious archer, swaddled god,
you shall never have a place, never, in my breast. *«Exit.»*
335 ROMILDA Adelanta, the powers of my soul are incapable
of their normal use, and I can but poorly distinguish,
in this unwelcome tumult that weighs on my heart,
fire from ice, fear from hope.
ADELANTA Oh, resolve yourself.
ROMILDA What?
ADELANTA To love the King.
340 ROMILDA Is that what you would do?
ADELANTA Without a thought.
ROMILDA You would decide to do it?
ADELANTA And how: I've already decided.
ROMILDA To love the King?
ADELANTA Yes, to love him (Arsamene, that is).
ROMILDA You are not in love.
ADELANTA It is true (that you would not know it).
ROMILDA I fear that my beloved
345 will pursue me in spite of the King.
Here he is, alas!
ADELANTA The daring
and risk are truly great: make him leave.

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SCENA IX
[= Ve55 → I.10]

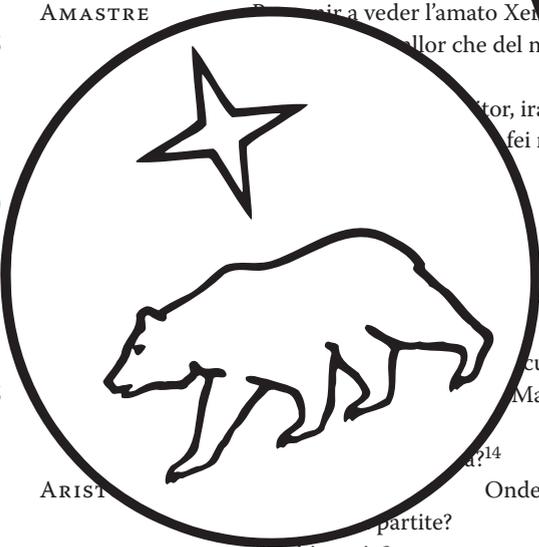
«Cortile.»¹²

AMASTRE *in abito da uomo*, ARISTONE.

AMASTRE Fiamma ch'accesa fu
per virtù di due bei rai
non cessa mai.
400 Libertà non speri più
chi d'amar un dì s'avvezza,
che catena d'Amor giamai si spezza.
Sguardo che ferir sa,
405 piaghe fa ch'in aspre tempre
durano sempre.
Più non speri libertà
chi tra i ceppi un dì s'avvezza,
che catena d'Amor giamai si spezza.

ARISTONE Or ditemi, chi sete?
410 AMASTRE Nol sai?
ARISTONE Che rispondete?
AMASTRE Amastre.
ARISTONE Il padre?
AMASTRE Ottane re di Susia.¹³
ARISTONE E di virili
spoglie perché vestite?
AMASTRE Nol sai?
ARISTONE Eh dite, dite.
415 AMASTRE Per mirar a veder l'amato Xerse
allor che del mio regno
tor, irato
fei rifiu
420
an Senato
curarmi
Marte
d?¹⁴

ARISTONE Onde non sa
partite?
Or chi son io?
AMASTRE Che chiedi?
ARISTONE Eh non stupite.
430 AMASTRE Aristone, mio balio e mio fedele.
ARISTONE Se così è ver, partiamo. «*Fa per partire.*»
AMASTRE E veder Xerse?
ARISTONE Non si deve.
AMASTRE Io voglio
fermarmi.
ARISTONE Eh no, Signora.
AMASTRE Oh dio, perché?



SCENE IX
[= Ve55 → I.10]

«Courtyard.»¹²

AMASTRE *in men's clothing*, ARISTONE.

AMASTRE A flame that was kindled
by virtue of two lovely eyes
never goes out.
He who is accustomed to love
hopes no more for liberty,
for Cupid's chains never break.
A look that can pierce
makes bitterly tough wounds
that last forever.
One who is accustomed to her shackles
hopes no more for liberty,
for Cupid's chains never break.

ARISTONE Now tell me, who are you?
410 AMASTRE Do you not know?
ARISTONE Yes, answer.
AMASTRE Amastre.
ARISTONE And your father?
AMASTRE Ottane, king of Susa.¹³
ARISTONE And why
do you dress in men's clothing?
AMASTRE Do you not know?
ARISTONE Yes, tell me, tell me.
415 AMASTRE To come and see my beloved Xerse,
with whom I fell in love
when he brought armies to my kingdom
against the assailing Median king, who was angered
by my refusal to marry him.
ARISTONE Does your father know
you are here to seek Xerse?
AMASTRE Yes, do not know?
ARISTONE Don't be angry.
420 AMASTRE Do you not know that, once Xerse, departed,
having been invited by the Persian senate to
fight against the Greeks
to better safeguard me
against those most uncertain affairs of Mars
Ottane, my father, sent me to Arak?¹⁴

ARISTONE So he does not know
that you have left there?
AMASTRE Now who am I?
ARISTONE What are you asking?
430 AMASTRE Eh, do not be astonished.
ARISTONE Aristone, my guardian and faithful servant.
AMASTRE If that is true, let us go. «*He moves to leave.*»
ARISTONE But what of seeing Xerse?
AMASTRE We should not.
ARISTONE I will
stay right here.
AMASTRE Oh no, my lady.
ARISTONE God, why not?

12 Le mutazioni sceniche sono mutuete dal Libretto Ve55.

13 Susia (Susa) era l'antica capitale della Partia, odierna Tus o Toos, nel nord-est dell'Iran. Susia doveva la sua importanza alla particolare posizione strategica; era infatti una delle principali città sul tracciato della Via della Seta.

14 Città nel territorio di Susiana (Seleucia), sul Tigri.

12 The scene changes are borrowed from the libretto Ve55.

13 Susa was the ancient capital of Parthia, today known as Tus or Toos, in north-eastern Iran. Susa owed its importance to its particularly strategic position; it was in fact one of the principal cities on the Silk Road.

14 City in the territory of the Sasanian Empire, on the Tigris.

ARISTONE Saremo conosciuti.
 AMASTRE Eh certo no.
 435 ARISTONE Or ora lo saprò: chi sete?
 AMASTRE Amastre.
 ARISTONE Non mi fermo. Chi siamo ognun saprà
 <Vuol partire.>
 chi a voi lo chiederà;
 di finger vi scordate e nome e stato.
 AMASTRE E teco vuoi ch'io finga?
 ARISTONE E se con altri
 440 così farete?
 AMASTRE Non temer: dirò
 che siam due peregrini
 scòrti da rio destin di stelle irate.
 ARISTONE Ma se ve lo scordate? Ecco vien gente.
 AMASTRE Ritiriamci.
 ARISTONE Tacete,
 445 non parlate, sapete! <Si acquattano.>

We will be recognized.
 AMASTRE Oh, certainly not.
 ARISTONE Now, now I want to know: who are you?
 AMASTRE Amastre.
 ARISTONE I shall not stay. Anyone who asks you
 <He tries to leave.>
 will know who we are;
 you have forgotten to feign both name and status.
 AMASTRE You would have me feign with you?
 ARISTONE And what if you
 also forget with others?
 AMASTRE Fear not:
 I shall say that we are two pilgrims,
 accompanied by the bitter destiny of angry stars.
 ARISTONE But if you forget? Ho, people are coming.
 AMASTRE Let us retreat.
 ARISTONE Be silent,
 445 do not speak, remember! <They crouch down.>

ATTO II

ACT TWO

SCENA I

SCENE I

[= Ve55 → I.11]

[= Ve55 → I.11]

ARIODATE, Coro di Soldati, AMASTRE
 <e> ARISTONE in disparte

ARIODATE, Chorus of Soldiers, AMASTRE
 <and> ARISTONE hidden.

ARIODATE La tromba
 risuonò
 450 e tamborra.
 te
 i piani
 vol tomba.
 455 ? O noi felici!
 ni pèrse
 o istesso
 se
 comba.
 460 La tromba ecc.

Now the trumpet
 that spurred on the fighting
 resounds with our heroic
 We, though my friends,
 and victory was ours;
 Xerxes' claim was not vast enough
 to serve as tomb to the dead Africans.

Now the trumpet etc.

(Then the Moorish king is vanquished? Happy us!)
 OTTANE bound our fortune
 from the day he invited
 the Persian armies to his defense: Fate herself
 wills that all others succumb
 to the fate of Xerse.

Now the trumpet etc.

ARISTONE (Ecco Xerse.)
 AMASTRE (O che luce! o che splendore!
 Adoralo, mio core.)

ARISTONE (Here is Xerse.)
 AMASTRE (Oh, what light! Oh, what splendor!
 Adore him, my heart.)

SCENA II

SCENE II

[= Ve55 → I.12]

[= Ve55 → I.12]

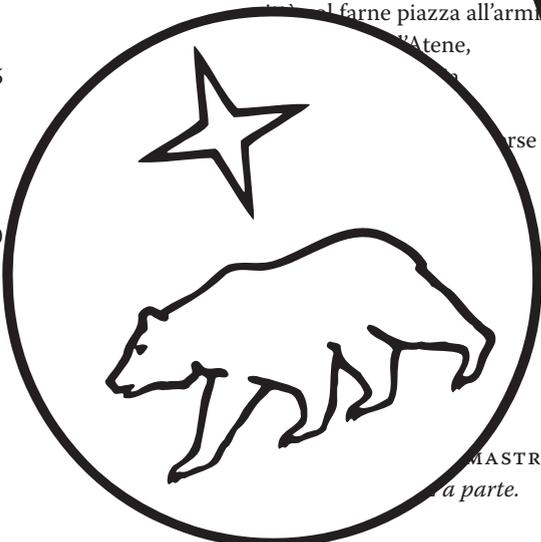
XERSE, EUMENE, ARIODATE, Coro di Soldati,
 AMASTRE <e> ARISTONE a parte.

XERSE, EUMENE, ARIODATE, Chorus of Soldiers,
 AMASTRE <and> ARISTONE hidden.

XERSE V'abbraccio, Ariodate; il vostro ferro
 sempre porta vittorie.
 ARIODATE Il vostro Fato
 465 le dona a chi vi serve.
 Più volte provocato
 venne alfine a giornata il re de' Mori;
 formidabile, orrenda

I embrace you, Ariodate; your sword
 always brings victories.
 ARIODATE Your fate
 brings them to those who serve you.
 Many times challenged,
 the Moorish king finally came to battle;
 the fight was formidable, horrendous:

470	fu la battaglia: in sì brev'ora il campo fu seminato de' nemici estinti, che ben parean le morti prevenir le ferite. Furo le straggi più che i colpi, e lenta la vittoria non venne.		the field was sown with lifeless enemies in such a short time that the dead seemed to outnumber the wounded. The number of killed seemed greater than the wounded, and victory did not come slowly.
475	Questi di nobil moro illustri figli, <i>«Addita i soldati mori catturati.»</i> e questi per valor, per nobiltade nell'Etiopia insigni, a voi presento, e insieme da l'armi pèrse trionfate prede: ecco le regie insegne al vostro piede. <i>«Fa deporre davanti a Xerse le insegne dei vinti.»</i>		These illustrious sons of the noble Moor, <i>«He indicates the captured Moorish soldiers.»</i> and these, renowned in Ethiopia for their valor and nobility, I present to you; both the prize of the triumphant Persian army: here are the royal insignia at your feet. <i>«He orders the insignia of the vanquished placed in front of Xerse.»</i>
EUMENE	Sta col vostro valore confederata la Fortuna e 'l Fato.	EUMENE	May with your valor Fortune and Fate be united.
XERSE	Del vostro merto e delle vostre glorie saran memorie. Or dite, come portòssi Ottane?	XERSE	They will memorialize your merit and your glory. Now tell me, how did Otanes come to himself?
485	ARIODATE <i>A cento vite</i> troncò lo stame la sua spada, e mai si stancò la sua destra.	ARIODATE	<i>His sword cut short</i> the breast of a hundred lives and his right hand never wearied.
EUMENE	Si mostrò dunque degno degli'aiuti di Xerse.	EUMENE	Then he showed himself worthy of Xerse's aid.
490	XERSE <i>Abbiam diletto</i> delle vittorie sue, del vostro merito; e in premio de' disagi e de' pericoli che diamo a questa vostra ciel'el farne piazza all'armata pèrse che viene, e che non si può riser egua.	XERSE	<i>We delight</i> in his victory, your merit, and reward you for the inconvenience and disturbance we cause to this, your making it a place-of-arms for our armies in the Athenian campaign, your daughter Romilda will have a royal husband of Xerse's blood equal to hers. I do not allow such bold families in my thoughts.
495	ARIODATE <i>«Parte Ariodate.»</i> XERSE <i>«E non si può riser egua.»</i> ARIODATE <i>«Parte Ariodate.»</i>	ARIODATE	<i>«Exit Ariodate.»</i>
500	ARIODATE <i>«Parte Ariodate.»</i> XERSE <i>«E non si può riser egua.»</i> ARIODATE <i>«Parte Ariodate.»</i>	XERSE	<i>«Exit Ariodate.»</i>
505	AMASTRE <i>«Parte Amastre.»</i> XERSE <i>«E non si può riser egua.»</i> AMASTRE <i>«Parte Amastre.»</i>	AMASTRE	<i>«Exit Amastre.»</i>
510	AMASTRE <i>«Parte Amastre.»</i> XERSE <i>«E non si può riser egua.»</i> AMASTRE <i>«Parte Amastre.»</i>	AMASTRE	<i>«Exit Amastre.»</i>
515	AMASTRE <i>«Parte Amastre.»</i> XERSE <i>«E non si può riser egua.»</i> AMASTRE <i>«Parte Amastre.»</i>	AMASTRE	<i>«Exit Amastre.»</i>



Bärenreiter
Leseprobe
Sample page

SCENE III
[= Ve55 → I.13]

XERSE, EUMENE, AMASTRE,
«and» ARISTONE hidden.

XERSE	Eumene, these victories augur victory in my love as well.
AMASTRE	(You have already won, my heart.)
EUMENE	Sometimes a woman's heart is more ferocious than a ruthless barbarian or cruel Moor.
AMASTRE	(He seeks to discourage him from my love.)
XERSE	Angelic beauty does not nurture cruelty, and has no fierceness.
AMASTRE	(And if I had any, an arrow of love would break it.)
EUMENE	I would do well to remind you of an object yet dearer to you.
AMASTRE	(O wicked man!)
XERSE	I love her, and I have never seen eyes more serene.
AMASTRE	(O my beloved!)
EUMENE	I shall say it softly: you betray Amastre.

«Sottovoce to Xerse.»

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XERSE, EUMENE Del nume guerriero
più crudo ferisce
il picciol arciero.
555 EUMENE Col dardo
d'un guardo,
col vezzo che scocca
dolcissima bocca,
fa colpo più fiero.
560 XERSE, EUMENE Del nume guerriero
più crudo ecc.
EUMENE Con strale
fatale,
allor che diletta,
565 Cupido saetta
feroce, severo.
XERSE, EUMENE Del nume guerriero ecc. <Partono.>

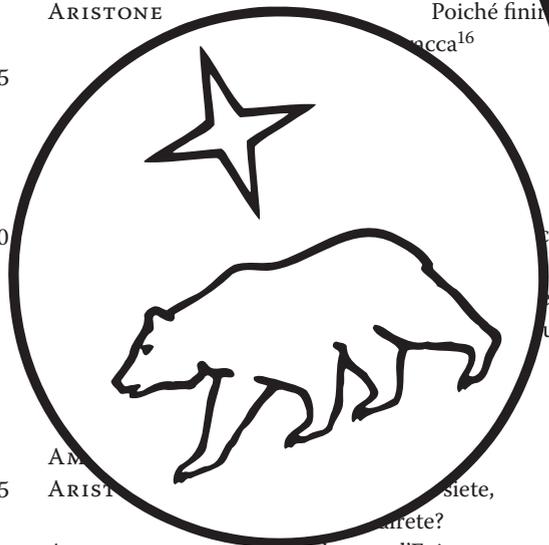
XERSE, EUMENE The little archer
wounds more cruelly
than the warrior god.
EUMENE With the arrow
of a glance,
with flattery
fired by sweetest mouth,
he lands the fiercest blow.
XERSE, EUMENE The little archer
wounds more cruelly etc.
EUMENE With a deadly
arrow,
even as he delights
Cupid shoots
fiercely, severely.
XERSE, EUMENE The little archer etc. <Exeunt.>

SCENA VI

[= Ve55 → I.15]

ARISTONE, AMASTRE.

ARISTONE Ah principessa, ed in qual grave errore
trasportòvi il furore?
570 AMASTRE Indecenti sponsali
le mie nozze reali?
ARISTONE Eh dite piano. È tempo di partire.
AMASTRE Sì presto, ohimè?
ARISTONE Poiché finì la guerra,
575 scocca¹⁶
ARISTONE Ah principessa, ed in qual grave errore
trasportòvi il furore?
580 AMASTRE Indecenti sponsali
le mie nozze reali?
ARISTONE Eh dite piano. È tempo di partire.
AMASTRE Sì presto, ohimè?
ARISTONE Poiché finì la guerra,
585 scocca¹⁶
AMASTRE Sì presto, ohimè?
ARISTONE Poiché finì la guerra,
590 scocca¹⁶
AMASTRE Sì presto, ohimè?
ARISTONE Poiché finì la guerra,
595 scocca¹⁶
AMASTRE Sì presto, ohimè?
ARISTONE Poiché finì la guerra,
600 scocca¹⁶



Bärenreiter
Leseprobe
Sample page

ARISTONE Ah, Princess, into what a grave error
has fury transported you?
570 AMASTRE My royal wedding
should be an unworthy marriage?
ARISTONE Eh, speak softly. It is time to leave.
AMASTRE So soon, ah me?
ARISTONE Now that the wars are finished,
575 Attane will send word
to bring you back from Athens
and let us return there.
AMASTRE Onward then, let us go;
ready to depart at once by the shore
while sailing the sea.
(Perhaps once again I will see the sun I adore.)
580 ARISTONE And you will stay here alone?
AMASTRE Love is with me.
ARISTONE The company of a blind boy is not a cautious one.
585 AMASTRE Go, do not be afraid.
ARISTONE Here
you will wait?
AMASTRE Yes.
590 ARISTONE If anyone asks who you are,
tell me, what will you say?
AMASTRE I shall say that I am from Egypt.
ARISTONE No, for your white skin exposes you.
595 AMASTRE I shall say I was born under the frozen Great Bear.
ARISTONE No, for that will arouse his curiosity.
AMASTRE Enough; I shall tell him to leave.
ARISTONE No, for he will get angry.
600 AMASTRE I shall tell him to stop.
ARISTONE And to what end? Upon my faith, I do not want to leave:
you get into difficulties.
AMASTRE No, do not worry: if he does not want to leave,
I shall leave from here.
ARISTONE Oh, good! And then where will I find you?
605 AMASTRE Go, I say, and do not worry: good sense
will lead me out of danger.
ARISTONE I go in great torment.

16 Cfr. supra, nota 14.

16 Cf. above, note 14.

AMASTRE Intesi.
 ARISTONE Udite:
 a chi si sia non date più mentite. *<Parte.>*

My lady, I remind you.
 Understood.
 Listen:
 whoever it may be, do not lie to him anymore. *<Exit.>*

SCENA VII
 [= Ve55 → I.16]

CLITO *paggio di Romilda, AMASTRE.*

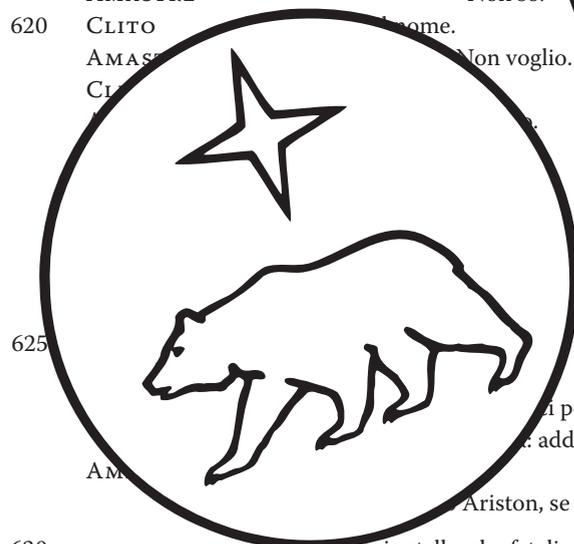
605 CLITO *<Senza vedere Amastre.>* A fé mi fate ridere.
 Amorosi lascivetti,
 d'ogni dama che mirate
 v'infiammate:
 come, come in cento affetti
 un sol cor si può dividere?
 610 A fé mi fate ridere.

AMASTRE (È scaltrito costui; certo è di corte.)

CLITO V'imprigiona, v'incatena
 ogni crin ch'un poco adorno
 vada intorno:
 615 da beltà veduta a pena
 vi lasciate il cor dividere.
 A fé mi fate ridere.

Ma chi è quel che m'asconde?
 Guerrier, chi sei?

620 AMASTRE Non so.
 CLITO Come.
 AMASTRE Non voglio.



625 CLITO Non pens'io;
 addio, addio. *<Parte.>*

AMASTRE Ariston, se fusse qui!

630 Regie stelle, che fatali
 risplendeste a' miei natali,
 con luci sdegnate
 non mirate
 le pazzie d'un cor errante:
 635 cieco Amor fa cieco amante.

Quanto può vezzoso sguardo!
 Trasse pur con simil dardo
 il picciolo imbelle
 da le stelle
 640 fatto armento il dio tonante:¹⁷
 cieco Amor fa cieco amante. *<Parte.>*

SCENE VII
 [= Ve55 → I.16]

CLITO, *Romilda's page, AMASTRE.*

CLITO *<Not seeing Amastre.>* Truly, you make me laugh.
 Lascivious, lovesick men,
 you enflame yourselves
 over every woman you see:
 how, how can a single heart
 divide itself into a hundred affections?
 Truly you make me laugh!

AMASTRE (He is cultured, but only he is from the court.)

CLITO Amastres,
 but a just little decorated
 imprison you, enchain you:
 you let your hearts be killed
 by a beauty you have only just seen.
 Truly you make me laugh!

But who is the listener, my name?
 Soldier, warrior?

620 AMASTRE I do not know.
 CLITO Tell me your name.

AMASTRE I will not.
 CLITO Tell me, where are you going?

AMASTRE I am not.

CLITO Where do you come from?
 AMASTRE I cannot say.

CLITO Tell me, what do you want?
 AMASTRE Nothing.

CLITO Whom do you seek?
 AMASTRE No one.

CLITO Are you mad? What is it to you?

AMASTRE If you will not think about it, I will even less.
 CLITO Thus may Heaven keep you: farewell, farewell. *<Exit.>*

AMASTRE Truly, that went well.
 O, good old Aristone, if only you were here!

Regal stars,
 who shone fatefully at my birth,
 do not look
 with angry eyes
 upon the madness of an errant heart:
 blind Cupid makes a blind lover.

What a flattering gaze can do!
 With a similar arrow
 the little coward
 drew the thunder-god down from the stars
 and made him a tame beast:¹⁷
 blind Cupid makes a blind lover. *<Exit.>*

17 Allude al mito del rapimento d'Europa (Ovidio, *Metamorfosi*, II). Europa era figlia del re fenicio Agenore e sorella di Cadmo, fondatore di Tebe. Zeus si invaghì della sua bellezza e per avvicinarla assunse le sembianze di un docile toro; spinta dalla curiosità, la fanciulla cominciò ad accarezzarlo, indi prese a cavalcarlo. Allora Zeus, Europa sulla sua groppa, si mise

17 Alludes to the myth of the rape of Europa (Ovid, *Metamorphosis*, II). Europa was the daughter of the Phoenician king Agenor and sister of Cadmus, founder of Thebes. Zeus was taken by her beauty and to approach her he assumed the form of a tame bull; moved by curiosity the girl began to caress it, and then climbed onto its back. Then Zeus, with Europa on his back, began to run. Once

SCENA VIII

[= Ve55 → I.17]

ARSAMENE, ELVIRO.

ARSAMENE Ecco la lettera, Elviro.
 ELVIRO Siete risolto ...
 ARSAMENE S'ho da star tra i vivi ...
 ELVIRO Che a Romilda la porti?
 645 ARSAMENE O scenderò tra i morti.
 ELVIRO Che parlar li volete?
 Altro non li scrivete?
 647 bis ARSAMENE No.
 ELVIRO Vado, Signor. (Io l'ho pensata bene.)
 State lieto, Arsamene:
 650 dite ch'io vada con felicità.
 ARSAMENE Così t'auguro, va'.
 ELVIRO Lasciate fare a me.
 (Voglio servirvi affé.) *«Parte.»*
 ARSAMENE Innamorato cor,
 655 trafitto dal rigor
 di perfida beltà,
 s'a morte avanza,
 altra vita non ha che la speranza.
 658¹ ELVIRO Signor, m'ero scordato, *«Parte per altra parte.»*
 658² voi mi diceste: "Va", non "Va' felice".
 658³ ARSAMENE Va', ch'in ogni momento il cielo ti dia.
 658⁴ ELVIRO Eh ditemelo voi.
 ARSAMENE Va' felice.
 658⁵ ELVIRO Non far a me. *«Parte.»*
 ARSAMENE *«Parte per altra parte.»*
 660 ADELANTA.
 665 ARIODATE "Figlia
 di Xerse, a Xerse eguale."
 Con queste istesse voci
 parlòmmi il re.
 ROMILDA Signor, non so, non oso
 pensar qual sia lo sposo.
 670 ADELANTA Signor, credete a me:
 sarà l'istesso re.
 ARIODATE No, figlia, no; il pensier troppo alto sale:
 altra cosa è l'istesso, altra l'eguale.
 S'ei non fosse Arsamene,
 675 german di Xerse?
 ROMILDA Non saprei da vero.
 ARIODATE Ma tanto non s'innalza il mio pensiero.
 "Della stirpe di Xerse? a Xerse eguale?"
 Faccia Giove immortale. *«Parte.»*

SCENE VIII

[= Ve55 → I.17]

ARSAMENE, ELVIRO.

ARSAMENE Here is the letter, Elviro.
 ELVIRO Are you resolved ...
 ARSAMENE If I must remain among the living ...
 ELVIRO Shall I take it to Romilda?
 ARSAMENE Or I descend to the dead.
 ELVIRO That you would like to talk to her?
 More are you not going to write?
 ARSAMENE No.
 ELVIRO I shall go, my lord. (I've thought it through well.)
 Be glad, Arsamene:
 tell me to go with good luck.
 ARSAMENE I wish you thus; go.
 ELVIRO Leave it to me.
 (I want to see you happy.) *«Exit.»*
 ARSAMENE An enamored heart
 pierced by the harshness
 of perfidious beauty
 which pushes it toward death,
 has no other life than hope.
 ELVIRO Sire, I have forgotten. *«Elviro returns.»*
 you said "go," not "good luck."
 ARSAMENE So, for my dear sake, always to you.
 ELVIRO Oh, how it grieves me.
 ARSAMENE Go with good luck.
 ELVIRO Oh, oh, then leave it to me. *«Exit.»*
 The luminous day
 of my happiness disappear
 and only a shadow of sanity
 is left to me.
 I have no other life than hope.
«He exits another way.»

SCENE IX

[= Ve55 → I.18]

ARIODATE, ROMILDA, ADELANTA.

ARIODATE "Your daughter Romilda
 will have a royal husband
 of Xerse's stock, equal to Xerse."
 With these exact words
 the King spoke to me.
 ROMILDA My lord, I do not know, I do not dare
 to think who this husband could be.
 ADELANTA My lord, believe me:
 it will be the King himself.
 ARIODATE No, my daughter, no; the thought is too lofty:
 "the same" is one thing, "equal" another.
 Could it be Arsamene,
 brother of Xerse?
 ROMILDA In truth, I would not know.
 ARIODATE But my thoughts do not dare rise so high.
 "Of Xerse's stock? Equal to Xerse?"
 May immortal Jupiter grant this. *«Exit.»*

a correre. Giunti sull'isola di Creta, Zeus riprese il suo aspetto facendo innamorare di sé la fanciulla. Con lei generò tre figli, tra i quali Minosse re di Creta e Radamanto.

they arrived on the isle of Crete Zeus once again took his own form, making the girl fall in love with him. He had three children with her, among them Minos, king of Crete, and Rhadamanthys.

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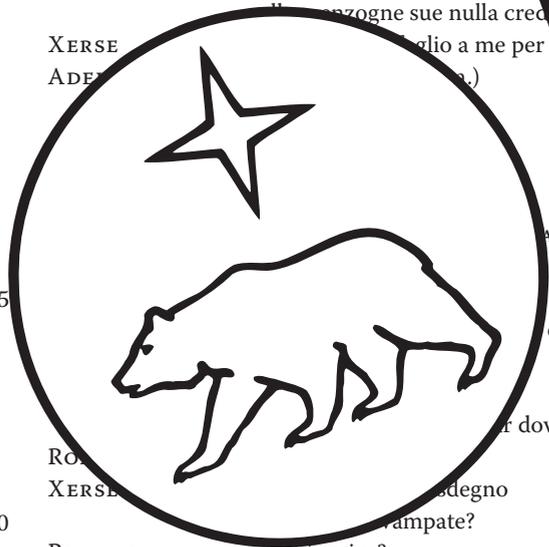
XERSE *legge* “Allor che, nell’Ibero¹⁹ ascoso il Sole,
 920 scintilleranno in ciel l’auree facelle,
 verrò notturno, ove talor mi suole
 il raggio balenar di vostre stelle.
 Ivi, a dispetto di maligna sorte,
 o sarò vostro o pur sarò di morte.”
 A chi scrive Arsamene?

ADELANTA A me.
 XERSE A voi?

925 ADELANTA Vi sdegnate?
 XERSE Stupisco, non mi sdegno.
 Non ama egli Romilda?
 ADELANTA Ella ben l’ama; ei finge, acciò sdegnata
 de’ nostri amori non disturbi il nodo;
 ella dell’ombre, io della luce godo.
 930 (Bell’inganno, se riesce.)
 XERSE (Siamo felici, o cor!) *«Sottovoce.»*
 EUMENE (Strana avventura.)
 ADELANTA Pur da gelosa cura
 l’ore esenti non passo; e ben desio,
 e voi ne prego, o sire,
 935 che pubblico imeneo lo faccia mio.
 XERSE Faròlo in questo die
 o vostro sposo o preda all’ire mie.
 ADELANTA Sire, ei dirà che pria sarà nud’ombra,
 fredd’ossa, poca polve e spirito errante
 940 che lasci d’esser di Romilda.
 Ma voi, ch’il ver sapete,
 che le sue nozze sue nulla credo
 XERSE (Meglio a me per prova.)
 ADELANTA (.)

945 A. *«Parte»*
 opportuna *«Sottovoce.»*
 di dovete.

ROMILDA
 XERSE sdegno
 950 rampate?
 ROMILDA A chi scrive?
 XERSE Alla sua cara Adelanta.
 ROMILDA Dov’è la sopra carta?
 XERSE Qual si costuma, a terra,
 quando l’apri, gettolla; io già non mento.
 955 ROMILDA (Non m’uccider, tormento.)
 XERSE Che farete?
 ROMILDA Piangente ognor vivrò.
 XERSE L’amerete?
 ROMILDA L’amerò.
 XERSE Se bene ei vi tradì?



XERSE *reading* “When Iberia¹⁹ hides the Sun
 and golden sparks glow in the skies,
 in the night I shall come to where sometimes have
 adored the sparkling of your eyes.
 There, ignoring malicious Destiny,
 I shall be yours or shall be death’s.”
 To whom does Arsamene write this?

ADELANTA To me.
 XERSE To you?

925 ADELANTA Are you angry?
 XERSE I am surprised, I am not angry.
 Does he not love Romilda?
 ADELANTA She certainly loves him; he pretends
 so that she will not angrily disturb the knot of our love;
 she enjoys the shadows; and I, the light.
 (A good deception, if it succeeds.)
 (We are lucky, o my heart!) *«Sottovoce.»*
 EUMENE (A strange turn of events.)
 ADELANTA I spend no
 time of jealous worry,
 and only desire. And I pray you, O Sire:
 let him be mine in a public wedding.
 935 The very day
 he shall be your husband or prey to my wrath.
 ADELANTA Sire, he will say that he would rather be
 a naked shade, cold bone, a heap of dust, a lost spirit,
 than stop being Romilda’s lover.
 But you, who know the truth,
 shall not believe any of his lies.
 XERSE No; leave the letter with me as proof.
 ADELANTA (A good deception, if it works.) *«Sottovoce.»*

SCENE IV
 [Ve55 → II.5]
 EUMENE, XERSE, ROMILDA.

945 (Here is Romilda.) *«Sottovoce.»*
 (Upon my faith, she arrives at a good time.)
 Deceived Romilda,
 read this letter,
 and then say if you should love Arsamene.
 I read it now.
 XERSE Are you not all-enflamed
 with righteous anger?
 ROMILDA To whom did he write?
 XERSE To his dear Adelanta.
 ROMILDA Where is the address page?
 XERSE As is customary, she threw it away upon opening it.
 I am really not lying.
 ROMILDA (Do not kill me, torment.)
 XERSE What will you do?
 ROMILDA I shall live, always weeping.
 XERSE Will you love him?
 ROMILDA I shall love him.
 XERSE Even though he betrayed you?

19 Allude alle terre dell’antica Iberia, odierna penisola iberica, la più occidentale delle penisole europee che si protendono nel Mediterraneo. Qui impiegato come sinonimo di “occidente”, ove il Sole tramonta. Parafraresi dei vv. 918, 919: “Nell’ora in cui nelle terre d’Iberia il sole sarà calato, e nel cielo scintilleranno le stelle, verrò ... ecc.”

19 Alludes to the lands of ancient Iberia, today the Iberian peninsula, the most western of the European peninsulas that extend into the Mediterranean. Here it is used as a synonym of “the occident,” where the sun sets. A paraphrase of ll. 918–920 could be, “In the hour in which the sun descends into the lands of Iberia, and the stars glitter in the heavens, I will come ...”

960 ROMILDA Empia sorte vuol così.
 XERSE Se bene ei v'ingannò,
 l'amerete?
 ROMILDA L'amerò.
 XERSE Un'anima sì dura,
 Cieli, tempraste sol per mia sventura. *«Parte con Eumene.»*

ROMILDA Cruel destiny wills it so.
 XERSE Even though he deceived you,
 will you love him?
 ROMILDA I shall love him.
 XERSE Heaven, you tempered such a hard soul
 just for my bad luck. *«He exits with Eumene.»*

SCENA V
 [= Ve55 → II.5]

ROMILDA *sola.*

965 ROMILDA L'amerò? Non fia vero.
 Amante traditor! Sorella indegna!
 Empia Fortuna, scelerate Stelle,
 non fulminate il perfido rubelle,
 mentitor menzognero?
 L'amerò? Non fia vero.
 970 Figlio di Dario, tu? fratel a Xerse?
 No, che non chiudi in seno anima umana,
 o che libico serpe²⁰ o tigre ircana²¹
 o ti produsse o t'allattò, spietato,
 barbaro, menzognero.
 975 L'amerò? Non fia vero.

ROMILDA I shall love him? Let it not be true.
 Traitorous lover! Unworthy sister!
 Cruel fortune, wicked stars,
 will you not strike down the deceitful traitor,
 the wretched liar?
 I shall love him? Let it not be true.
 You a son of Darius? Brother of Xerse?
 No, for you lack a human soul in your breast;
 a Libyan serpent²⁰ or Hyrcanian tiger²¹
 produced you or nursed you,
 spiteful, barbarous liar!
 I shall love him? Let it not be true.

SCENE V
 [= Ve55 → II.5]

ROMILDA.

SCENA VI
 [= Ve55 → II.6]

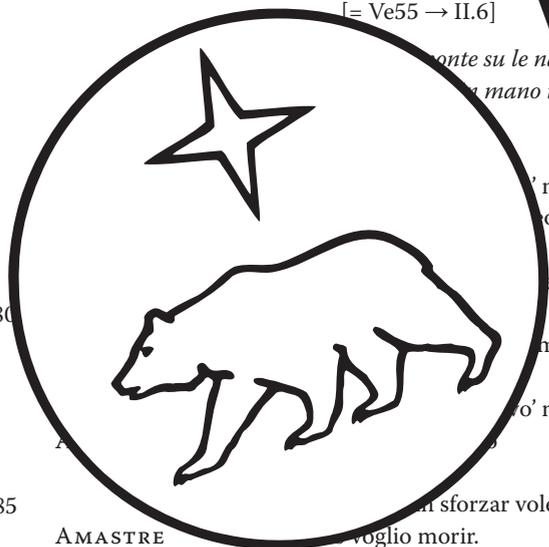
«Monte su le navi.»
«...mano un pugnale.»

980 *«...morire»*
«...no? Che dunque»
«...eri?»
«...martire?»
«...o' morire.»
 985 *«...in sforzar volete?»*
 AMASTRE *«...voglio morir.»*
 ARISTONE Ohimè tacete.
 Voi, donzella reale,
 sul margine d'un lito
 così morir? Della mordace plebe
 favola vi farete.
 990 AMASTRE Eh lasciami svenar.
 ARISTONE Ohimè tacete.
 E di me che dirassi?
 Della mia fede incanutita omai
 tutt' il pregio si perde. Amastre, oh dio,

SCENE VI
 [= Ve55 → II.6]

«The Hellespont, with the pontoon bridge.»
 ARISTONE, AMASTRE *«with a dagger in her hand.»*

ARISTONE Put down that blade.
 AMASTRE I want to die.
 ARISTONE Do you so wishheartedly? Just a vile plebian?
 Will gardeners now be interpreters
 of royal affections?
 Because of their folly
 will you beg for a foolish martyrdom?
 Put down that blade.
 AMASTRE I want to die.
 ARISTONE Then you want to rob Cloto
 of your life's thread,
 bringing about an immature destiny?
 Yes, for I want to die.
 ARISTONE Ah me, be still.
 You, a royal damsel,
 die like this,
 at the edge of a shoreline? You shall make yourself
 a fable for the vulgar commoners.
 Oh, let me end my life.
 AMASTRE Ah me, be still.
 ARISTONE And what will they say of me?
 Now all the worth of my longtime loyalty
 shall be lost. Amastre, oh god,



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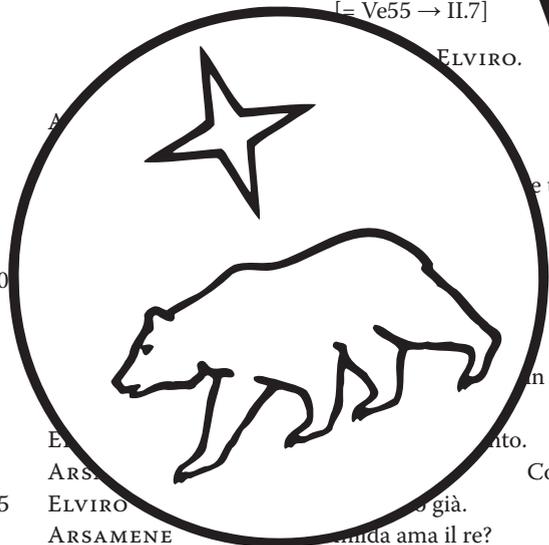
20 Allude ai terribili rettili che, secondo la leggenda, popolano i deserti della Libia (Lucano, *Bellum civile*, IX, 604–733), le cui immagini ricorrono di sovente nella poesia secentesca (p. es. G. B. Marino, *Adone*, canto III, stanza 110, v. 2). Cfr. anche Ovidio, *Metamorfosi*, IV, 617–20.

21 Dal latino *Hyrchanus*, greco Ἰρκανός. L'Ircania era una regione dell'antica Persia spesso menzionata nella poesia italiana per la gran quantità di tigri che la popolavano e che si reputavano ferocissime.

20 Alludes to the terrible reptiles that, according to legend, exist in the deserts of Libya (Lucan, *De bello civili*, IX, 604–733). They frequently recur in seventeenth-century poetry (see e.g. G. B. Marino, *Adone*, canto III, stanza 110, l. 2). Cfr. also Ovid, *Metamorphosis*, IV, 617–20.

21 From the Latin *Hyrchanus* and Greek Ἰρκανός. Hyrcania was a region of ancient Persia often mentioned in Italian poetry for the great number of tigers existing there, which were said to be exceptionally ferocious.

995	vi mova il vostro onor, vi mova il mio. Del genitor languente figuratevi il pianto, le disperate note; il Caucaso non ha sì dura cote ch'al suo dolor non si frangesse.		may your honor move you, may mine move you. Think of the weeping, the hopeless tones of your languishing father; the Caucasus has no rockface hard enough that would not be shattered by his pain.
1000	AMASTRE Hai vinto. Va', ch'io cedo alla tua pietade insidiosa. Andiamo.		AMASTRE You have won. Go on, for I cede to your insidious compassion. Let us go.
	ARISTONE E dove? AMASTRE A Xerse. ARISTONE Ed a qual fine? AMASTRE A dirgli almeno ch'è un traditor, un scelerato, un empio. Andiamo.		ARISTONE Where to? AMASTRE To Xerse. ARISTONE And to what end? AMASTRE To tell him at least that he is a traitor, wicked, impious. Let us go.
1005	ARISTONE Oh Ciel! che fate? Uditemi, fermate.	«Parte.»	ARISTONE Oh heavens! What are you doing? Listen to me, stop!
1006 ¹	Con tuoi vezzi lusinghieri,		Perfidio, Cupido
1006 ²	perfido Amore,		on which strange paths
1006 ³	per quai strani sentieri		you take a miserable start
1006 ⁴	guidi un misero core.		with your flattering caresses.
1006 ⁵	Stolto chi crede		It is stupid who believes
1006 ⁶	a un nume senza fede:		in a god without faith;
1006 ⁷	è ben di lui più cieco		and he is even more blind than him
1006 ⁸	chi sperando mercé del re.	«Parte.»	who raves for mercy. «Exit.»
	SCENA VII [= Ve55 → II.7]		SCENA VII [= Ve55 → II.7]
	ELVIRO.		ARSAMENE, ELVIRO
	Adelanta, che ti disse?		What told you this?
	Adelanta disse che Romilda ama il re?		Adelanta told me that Romilda loves the King.
1010	ELVIRO Come? In seno?		And what did she tell you? What I have already told you: that Romilda loves the King, that she is writing to him. And the earth does not split open? And the wicked girl does not have a chasm as deep as Pluto in her breast? She said just that?
	ARSAMENE Come?		That exactly.
1015	ELVIRO Come? Come?		How?
	ARSAMENE Come? Come?		How I have already told you. That Romilda loves the King? That she is writing to him? Adelanta told you that?
	ELVIRO Come? Come?		She did, my lord.
1020	ARSAMENE Ella, Signore. Nell'Ircania ²² colà belva più fiera di Romilda inumana qual mai si ritrovò? Adelanta tel disse? e non scherzò? Mel disse, e non scherzò.		ARSAMENE Has man ever found a fiercer beast in Hyrcania ²² than inhuman Romilda? Adelanta told you that? And was not joking? She told me that, and was not joking.
1025	ARSAMENE Sciocco è ben chi crede a femmina che del vento è lieve più. Genio mutabile, pensiero instabile, cor senza fé non dà mercé.		ARSAMENE He is a fool who believes in women, for they are flightier than the wind. A changeable mind, unstable thoughts, and a heart without loyalty give no mercy.



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22 Cfr. supra, nota 21.

22 Cf. above, note 21.

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1070 EUMENE
 Ma qui giunge Arsamene.
 Costanza pertinace! Ama Adelanta,
 finge d'amar Romilda
 e, per celar il ver con l'apparente,
 seco stesso crudel, al bando assente. *«Parte.»*

EUMENE
 But Arsamene is here.
 Stubborn constancy! He loves Adelanta,
 pretends to love Romilda,
 and, to hide the truth with appearances,
 is cruel to himself, all the way into exile. *«Exit.»*

SCENA VIII

[= Ve55 → II.9]

XERSE, ARSAMENE.

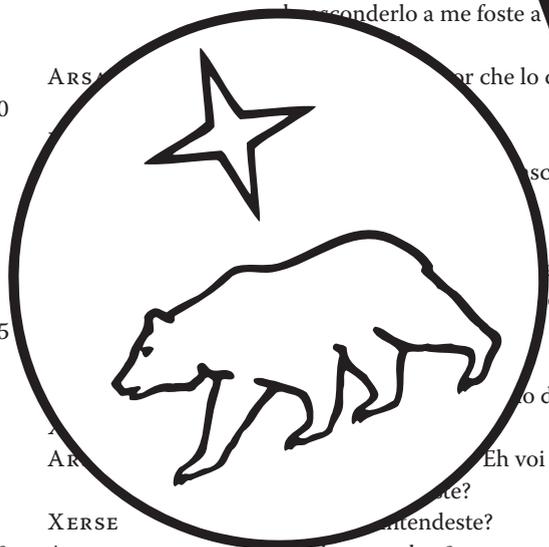
XERSE Arsamene, ove andate?
 1075 ARSAMENE A ber l'onda di Lete,
 sol per scordarmi che fratel mi sete.
 XERSE Vuo' parlarvi: fermate.
 ARSAMENE Letal portento è che favelli un mostro.
 XERSE Cessi lo sdegno vostro.
 1080 ARSAMENE Cessi vostra empietà.
 XERSE Voglio sposarvi
 a colei ch'amate.
 ARSAMENE Ancora mi beffate?
 XERSE So di qual fiamma ardate:
 lessi le vostre note.
 ARSAMENE (Ah che Romilda
 1085 il foglio palesò.)
 XERSE So quanto forte
 il nodo che vi strinse, e stimo
 colpa il disciorlo; e solo
 a nasconderlo a me foste a
 ARSAMENE Or che lo confesso?
 1090 XERSE sciate
 ARSAMENE mia.
 XERSE memo
 1095 o di chi?
 ARSAMENE Eh voi scherzate?
 XERSE intendeste?
 1100 ARSAMENE D'Adelanta parlate?
 XERSE So ch'amate Adelanta.
 ARSAMENE Amo Romilda.
 XERSE So che fingete.
 ARSAMENE So che mi schernite.
 XERSE Eh non fingete più!
 ARSAMENE Dunque Romilda
 a me non concedete?
 1105 XERSE Eh che non la volete.
 ARSAMENE La voglio e l'otterrò,
 e se del cielo avrò nemici i numi,
 le forze di Cocito invocherò.
 XERSE Non la volete, no.
 1110 ARSAMENE E se avessi nemico anco l'inferno,
 in onta delle stelle e degl'abissi,
 la voglio e l'otterrò.
 XERSE So che fingete, so. *«Parte Arsamene.»*

SCENE VIII

[= Ve55 → II.9]

XERSE, ARSAMENE.

XERSE Arsamene, where are you going?
 ARSAMENE To drink the waves of the Lethe,
 only to forget you are my brother.
 XERSE I want to speak to you; wait.
 ARSAMENE It is a deadly omen when a monster speaks.
 XERSE End your anger.
 ARSAMENE End your ruthlessness.
 XERSE I want to marry you
 to her whom you desire.
 ARSAMENE Still you mock me?
 XERSE I know the flame with which you burn:
 I read your letter.
 ARSAMENE (Ah, Romilda
 revealed the letter to him.)
 XERSE I know the strength
 of the knot that binds you, and I would feel
 guilt undoing it, if you only
 caused your own pain
 by hiding it from me.
 ARSAMENE And that I confess to you?
 XERSE And that you already know it?
 ARSAMENE You shall love her as your wife.
 XERSE Now let me
 know your hand.
 ARSAMENE You love her so?
 XERSE More than my soul.
 ARSAMENE And you did not say so before? We will both
 be happy on the same day;
 I, husband of Romilda ...
 ARSAMENE And I, of whom?
 XERSE Of Adelanta, whom you love.
 ARSAMENE Oh, do you deceive me?
 XERSE What have you said to me just now?
 ARSAMENE Did you believe I meant Romilda?
 XERSE Were you speaking about Adelanta?
 ARSAMENE I know you love Adelanta.
 XERSE I love Romilda.
 ARSAMENE I know you only feign it.
 XERSE I know you are taunting me.
 ARSAMENE Oh, stop pretending!
 XERSE Then you do not
 concede Romilda to me?
 ARSAMENE Ah, because you do not want her.
 XERSE I want her and I shall obtain her,
 and if I shall have the gods of heaven as enemies,
 I shall invoke the powers of Hades.
 XERSE No, you do not want her.
 ARSAMENE And were I to have Hell as my enemy,
 in spite of the stars and the abyss,
 I want her and I shall obtain her.
 XERSE I know you only feign it, I know. *«Exit Arsamene.»*



Bärenreiter
 Leseprobe
 Sample page

SCENA IX

[= Ve55 → II.10]

ADELANTA, XERSE.

ADELANTA V'inchino, eccelso re.
 XERSE Negò pur ora
 1115 Arsamene costante
 di non esservi amante.
 ADELANTA Voi che diceste, o sire?
 XERSE Che so che per Romilda è finto il foco:
 1120 ei si diè in preda all'ire.
 Credete a me: Romilda è l'adorata,
 voi siete l'ingannata
 dall'empio scelerato;
 non l'amate, l'ingrato. *«Parte.»*

ADELANTA Voi mi dite che non l'ami,
 1125 ma non dite se potrò.
 Troppo belle
 son le stelle
 ch'al suo volto il Ciel donò;
 1130 troppo stretti quei legami
 onde Amor m'incatenò.
 Voi mi dite ch'io non l'ami,
 ma non dite se potrò.
 1135 Troppo caro,
 benché amaro,
 è lo stral che m'impiaò
 Dice al cor che non lo brami,
 il cor non può.
 1140 Io non l'ami,
 ma non dite se potrò.
 Troppo caro,
 benché amaro,
 è lo stral che m'impiaò
 Dice al cor che non lo brami,
 il cor non può.

ADELANTA Voi mi dite che non l'ami,
 1140 ma non dite se potrò.
 Troppo caro,
 benché amaro,
 è lo stral che m'impiaò
 Dice al cor che non lo brami,
 il cor non può.
 1145 Io non l'ami,
 ma non dite se potrò.
 Troppo caro,
 benché amaro,
 è lo stral che m'impiaò
 Dice al cor che non lo brami,
 il cor non può.

ADELANTA Voi mi dite che non l'ami,
 1145 ma non dite se potrò.
 Troppo caro,
 benché amaro,
 è lo stral che m'impiaò
 Dice al cor che non lo brami,
 il cor non può.

ELVIRO Non ho smarrito il mio signore.
 1150 Ma mi confesso reo? Son pazzo a fé:
 egli ha smarrito me.
 Forse per questo ponte ei se n'andò;
 no, ch'io nol vedo, no. *«Si avvanza sul ponte.»*
 Ma qual adombra il ciel repente nubilo?
«Si alza un fortunale.»
 L'onde fremono,
 l'aria sibila,
 1155 vacilla il ponte e fa danzar il piè.
 Pietà, pietà, Nettuno, ahimè, ahimè!
 Tutto si spezza il ponte, e non poss'io
 tornar al lito, oh dio!
 1160 Cieli, s'il mio morir punto v'incresce,
 cangiatemi in un pesce.
 Mar di qua, mar di là,
 questo che mi sostien lacero avanzo
 tosto s'affonderà.

SCENE IX

[= Ve55 → II.10]

ADELANTA, XERSE.

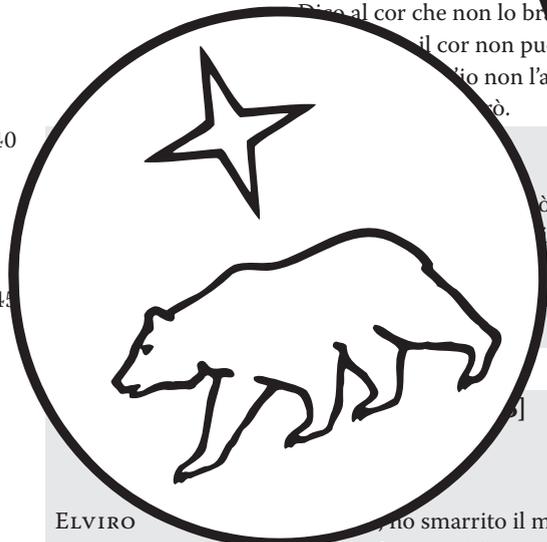
ADELANTA I bow to you, mighty King.
 XERSE Just now Arsamene
 stubbornly denied
 loving you.
 ADELANTA What did you say, O Sire?
 XERSE That I know his fire for Romilda is feigned:
 he gave himself over to rage.
 Believe me: Romilda is the adored one;
 you are the deceived one,
 by this impious, wicked man;
 do not love him, the ingrate. *«Exit.»*

ADELANTA You tell me that I must not love him,
 but you do not say if I shall be able.
 Too dear
 is the arrow that
 has wounded me.
 I bid my heart not to desire him,
 but my heart cannot flee him.
 You tell me that I must not love him,
 but you do not say if I shall be able.
 The permission of his lips
 Cupid made
 to be a fool.
 If I cut off the branches of my love,
 I shall still have its roots in my breast.
 You tell me that I must not love him,
 but you do not say if I shall be able. *«Exit.»*

ADELANTA You tell me that I must not love him,
 but you do not say if I shall be able.
 The permission of his lips
 Cupid made
 to be a fool.
 If I cut off the branches of my love,
 I shall still have its roots in my breast.
 You tell me that I must not love him,
 but you do not say if I shall be able. *«Exit.»*

SCENE XI [Ve55]
 ELVIRO.

ELVIRO Unlucky me, I have lost my master.
 But do I confess guilt? I am a fool, upon my faith:
 he has lost me.
 Perhaps he went across this bridge;
 no, no, I do not see him. *«He walks farther onto the bridge.»*
 But what cloud suddenly darkens the sky?
«A storm arises.»
 The waves shake,
 the air whistles;
 the bridge sways and makes my feet dance.
 Have mercy, Neptune, ah me, ah me!
 The bridge is completely breaking to pieces
 and I cannot return to the shore, oh god!
 Heavens, if my death would displease you,
 change me into a fish.
 The sea is here, the sea is there;
 this ragged piece of driftwood that sustains me
 will soon go under.



Bärenreiter
 Leseprobe
 Sample page

1165

Chi mi soccorre? chi, per carità?
I lampi m'acciecano,
i folgori m'assordano;
quante montagne d'acqua
sorgon di qua, di là:
chi mi soccorre? chi, per carità?

Who will help me? Who, for pity's sake?
Lightning blinds me,
thunder deafens me;
so many mountains of water
surge up here, and there:
who will help me? Who, for pity's sake?

SCENA X

[= Ve55 → II.12]

«Stanze terrene che portano alle sale.»

ARIODATE solo.

SCENE X

[= Ve55 → II.12]

«Ground-floor chambers that lead to the halls.»

ARIODATE.

1170 ARIODATE

O ben sparsi sudori! o ben di Marte
non temute fatiche!
O felice per me guerra de' Mori,
onde lieto ritorno,
e l'Asia di trofei spargo ed adorno.

ARIODATE

O well spent sweat! O labors
unfeared by Mars!
O Moorish war, favorable to me,
from whence I joyfully return
to sow and adorn Asia with trophies.

1175

Chi brama
di gloria, di fama,
memoria lasciar,
nei campi guerrieri
sen vada a pugnar.

He who desires
to leave memories
of glory, of fame,
go to fight
on the fields of battle.

1180

Un animo forte
acquista vita in disprezzo della morte.

A strong soul
seizes life, scorning death.

1185

Un core
che cerca splendore,
che fugge viltà,
tra l'armi,
andrà.

A heart
seeking splendor,
fleeing vice,
goes to carry arms;
for prizes can thusly be obtained.

1185

Un core
che cerca splendore,
che fugge viltà,
tra l'armi,
andrà.

A heart
seeking splendor,
fleeing vice,
goes to carry arms;
for prizes can thusly be obtained.

1190

Un core
che cerca splendore,
che fugge viltà,
tra l'armi,
andrà.

A heart
seeking splendor,
fleeing vice,
goes to carry arms;
for prizes can thusly be obtained.

ACT IV

SCENE I

[= Ve55 → II.13]

AMASTRE, «then» XERSE «with guards».

1190

Amastre, mio martir,
non solo a raddolcir
i vostri rai non han virtù.
Morirò: volete più?

AMASTRE

I shall die: what more do you want?
Stars, impassive to my suffering,
if your rays do not have the power
to turn my pain back into joy,
I shall die: what more do you want?

1195

Se tradita è la mia fé,
se non posso aver mercé
di costante servitù,
morirò: volete più?

AMASTRE

If my loyalty is betrayed,
if I cannot find mercy
for my faithful servitude,
I shall die: what more do you want?

XERSE

Gran pena è gelosia! *«Tra sé, senza vedere Amastre.»*

XERSE

Jealousy is a great pain! *«To himself, without seeing Amastre.»*

AMASTRE

Lo sa il mio core. *«Tra sé, in disparte.»*

AMASTRE

My heart knows it. *«To herself, hidden.»*

XERSE

Per altri son sprezzato!

XERSE

I am scorned in favor of another!

AMASTRE

Ed io schernita!

AMASTRE

And I am mocked.

1200

XERSE

Aspra sorte!

XERSE

Harsh destiny!

AMASTRE

Empie stelle!

AMASTRE

Impious stars!

XERSE

O Romilda crudele!

XERSE

O cruel Romilda!

AMASTRE

Xerse ribelle!

AMASTRE

Willful Xerse!

XERSE

Chi parla? *«Si avvede di Amastre.»*

XERSE

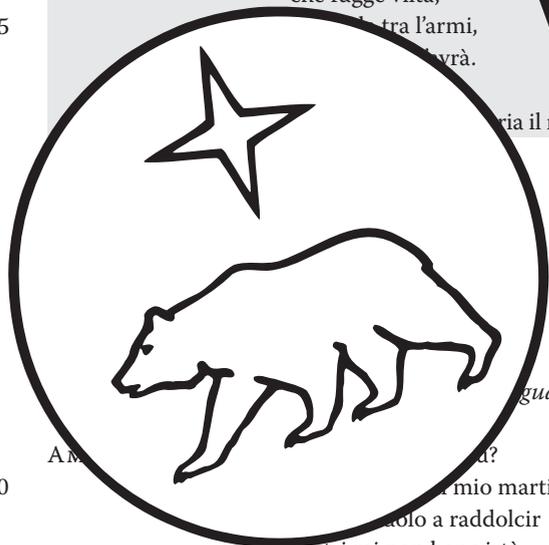
Who speaks? *«Seeing Amastre.»*

AMASTRE

Un infelice.

AMASTRE

A wretched person.



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

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music or book retailer or in our webshop.

AMASTRE Ah no, fermate, *«A Romilda.»*
 ch'il re v'inganna.
 XERSE Ch'ardimento è questo?
 Olà, costui prendete: a noi d'innanzi *«Alle guardie.»*
 tosto condotto sia.
 AMASTRE M'ucciderete pria.
 1250 XERSE Vuo' che ragion mi renda
 di questa sua temerità importuna.
 (Oh che strano disturbo!) *«Parte.»*
 ROMILDA (Oh che fortuna!)

AMASTRE Ah, no; stop, *«To Romilda.»*
 for the King is deceiving you.
 XERSE What audacity is this?
 Ho, seize him:
 take him away from us at once.
 AMASTRE You shall kill me first.
 XERSE I would that he gave me the reason
 for his inopportune temerity.
 (Oh, what a strange disturbance!) *«Exit.»*
 ROMILDA (Oh, what luck!)

SCENA III

[= Ve55 → II.15]

AMASTRE, ROMILDA, EUMENE *capitan della guardia di Xerse.*

AMASTRE Addietro, vil canaglia! *«A Eumene.»*
 ROMILDA Olà cessate;
 libero vada quel guerriero.
 EUMENE Il re
 1255 prigion lo chiede.
 ROMILDA Ed io libero il voglio.
 EUMENE È l'arbitrio del re maggior del vostro,
 e l'amor ch'è voi porta
 ben gli toglie del cor la libertà
 ma non l'autorità.
 1260 ROMILDA Ubbidite, e tacete.
 EUMENE Egli da noi
 la ragion ne voglia.

ROMILDA A me la chieda.
 EUMENE anderà di sdegno.
 ROMILDA Ubbidite.
 1265 EUMENE *«Amastre.»*
 ROMILDA *«A Eumene.»*

AMASTRE Esser mio
 ROMILDA Amate,
 che se venisse il re,
 se non quanto mi dite
 perché ardiste del re sturbar le voglie?
 1270 AMASTRE Perché so ch'èi vi sforza e so che Amore
 di fiamme più gradite
 v'accende il sen.
 ROMILDA Partite. *«Parte Amastre.»*
 1275 E pur è ver che chi mi siegue il fuggo,
 per chi mi fugge io moro.
 Tradita io sono, e 'l traditor adoro.

Amante non è
 chi crede al furor
 d'irata Fortuna.
 Tutto quel che Pluto aduna
 più perfido rigor
 non vince il mio core,
 non turba mia fé.

SCENE III

[= Ve55 → II.15]

AMASTRE, ROMILDA, EUMENE *captain of Xerse's guard.*

AMASTRE Back, filthy dog! *«To Eumene.»*
 ROMILDA Ho, stop,
 let that soldier go free.
 EUMENE The King
 ordered his imprisonment.
 ROMILDA And I would have him free.
 EUMENE The King's will is greater than yours;
 and the love he bears for you
 may have taken his heart's liberty,
 but it has not taken his authority.
 ROMILDA Obey and be silent.
 EUMENE He will want from us
 a reason for this.

ROMILDA Let him ask me.
 EUMENE He will burn with anger against us.
 ROMILDA I assure you: say
 that ordered you thus.
 EUMENE Then we will obey.
 ROMILDA Common to both afraid; *«To Amastre.»*
 and you, leave. *«To Eumene.»*

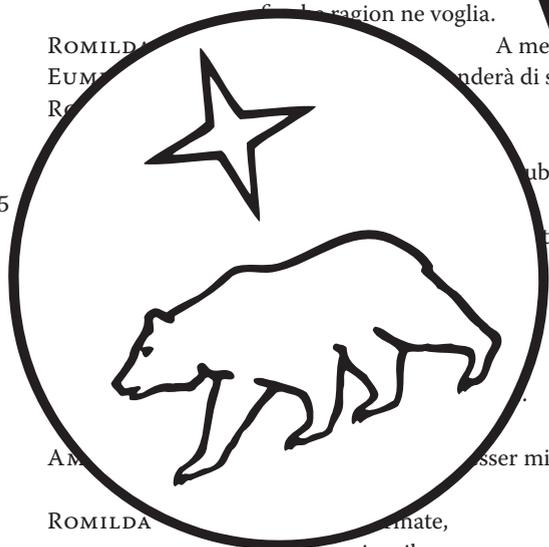
SCENE IV

[= Ve55 → II.15]

AMASTRE, ROMILDA.

AMASTRE You have obliged forever
 my fortune, my life and my being.
 ROMILDA Go on, do not stop;
 in case the King returns;
 but not before you tell me:
 why did you dare to interrupt his wishes?
 AMASTRE Because I know that he forces himself upon you,
 and I know that Cupid lights your breast
 with a more welcome flame.
 ROMILDA Go. *«Exit Amastre.»*
 And yet it is true that I flee the one who chases me,
 and die for the one fleeing from me.
 I am betrayed and I adore the traitor.

He is not a lover
 who yields to the fury
 of irate Fortune.
 The most malicious torment
 that Pluto can muster
 shall not defeat my heart,
 shall not disturb my loyalty.



Bärenreiter
 Leseprobe
 Sample page

1285 Chi teme il dolore
amante non è.

Ardito nocchier
sa vincer del mar
l'ondose procelle.
1290 Quante può serpi rubelle
Tesifone²⁵ vibrar
quest'alma sostiene
costante in sua fé.

1295 Chi teme le pene
amante non è.

«Parte.»

He who fears pain
is not a lover.

The brave sailor
knows how to defeat
the sea's surging storms.
However many cruel serpents
Tisiphone²⁵ may brandish,
my soul shall remain
constant in its loyalty.

He who fears pain
is not a lover.

«Exit.»

SCENA V

[= Ve55 → II.16]

CLITO, ELVIRO.

CLITO T'accolsi meco in nave e ti salvai
dall'impeto de' flutti.

Ora lieti cantiamo.

ELVIRO Che canteremo?

CLITO Sai
1300 la canzonetta della donna avara?²⁶

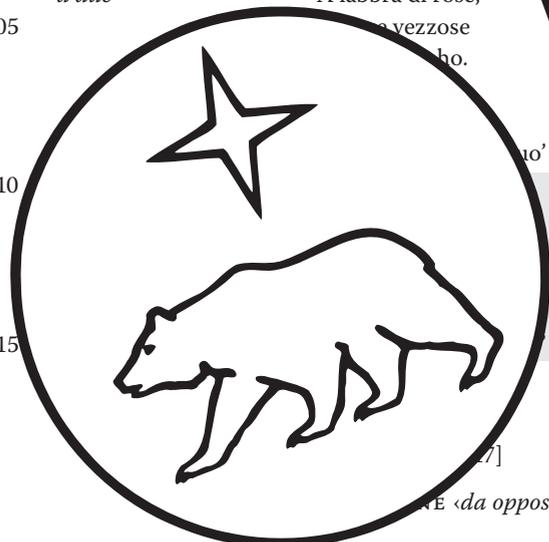
ELVIRO La so.

CLITO Cantiamla dunque,
e così lieto passeremo il

ELVIRO Cantiamo sì, sì.

a due A labbra di rose,
1305 e vezzose
e ho.

Bärenreiter
Leseprobe
Sample page



to' denari.
1310
danari.

1315

«E da opposte parti.»

PERIARCO Beato chi può
lontan dalle corti
goder quelle sorti
ch'il Ciel li donò.

1320 Cercando si va
i fior' tra le spine,
e intanto di brine
ci sparge l'età.

1325 ARISTONE Lo sguardo lagrimoso,
il debil fianco annoso
dove rivolgo più?
Amastre, ove sei tu?

«Tra sé.»

CLITO I picked you up in my boat and I have saved you
from the violence of these waves.

Now let us sing.

ELVIRO What shall we
CLITO Do you know
the song of the greedy woman?²⁶

ELVIRO I know it.

CLITO Then let us sing it
and we shall happily pass the day.

ELVIRO Let us sing, yes, yes.

a 2 For rosy lips,
for charming cheeks

I have no regard.

Lovers, I tell you
dearly and dearly:

if you want kisses, I want money.

To not care

for well-combed hair

or lavish-smelling powders.

Therefore he who wants to have fun

should learn this rule:

if you want kisses, I want money.

«Exeunt.»

SCENE VI

[= Ve55 → II.17]

PERIARCO, ARISTONE «from opposite sides».

PERIARCO Blessed is he
who far from court
can enjoy the fate
Heaven has dealt him.

He shall go searching
for flowers amid thorns,
and meanwhile his age
is dusted with frost.

ARISTONE With tear-filled gaze,
with weak, aged flanks;
where can I turn?
Amastre, where are you?

«To himself.»

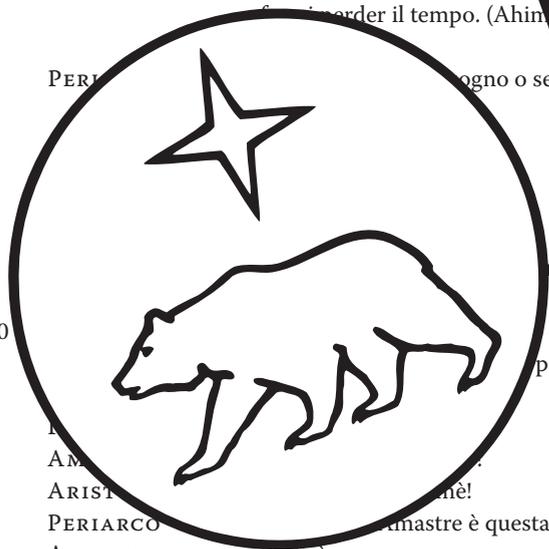
25 Una delle tre Furie, menzionata anche da Dante (*Inferno*, IX, v. 48).

26 Il tema della donna venale, che concede i propri pregi a pagamento, è assai gradito alla poesia seicentesca, a cominciare da G.B. Marino (l'idillio *La ninfa avara*) e anche nel melodramma (cfr. il dramma omonimo di Benedetto Ferrari).

25 One of the three Furies, also mentioned by Dante (*Inferno*, IX, l. 48).

26 The topic of the woman of negotiable affections is quite popular in seventeenth-century poetry, beginning with Giovanni Battista Marino (the idyll *La ninfa avara*) and also in opera (see the drama of the same name by Benedetto Ferrari).

	PERIARCO	Chi favella d'Amastre? Egli mi sembra ...	PERIARCO	Who speaks of Amastre? He looks to me like ...
				<To himself.>
1330	ARISTONE	Sì, ch'è desso: Aristone! E chi mi chiama? (Oh dè! Ch'impaccio! Fingerò.)	ARISTONE	Yes, it is he: Aristone? Who calls me? (Oh god! What a mess! I will pretend.)
	PERIARCO	Dove n'andate?	PERIARCO	Where are you going?
	ARISTONE	Signor, con chi parlate?	ARISTONE	My lord, to whom are you speaking?
	PERIARCO	Mi conoscete?	PERIARCO	Do you recognize me?
	ARISTONE	No, Signor.	ARISTONE	No, my lord.
	PERIARCO	Io sono	PERIARCO	I am
1335		Periarco di Susa, amico vostro; vengo d'Ottane, genitor d'Amastre, ambasciator a Xerse.		Periarco of Susa, your friend; I come on behalf of Ottane, father of Amastre; an ambassador to Xerse.
	ARISTONE	Amastre, Susa, Periarco, Ottane: nomi non conosciuti, come nuovi li sento, né voi certo più viddi. (Oh quanto io mento!)	ARISTONE	Amastre, Susa, Periarco, Ottane: unknown names, how new they sound to me; and I certainly have never seen you before either. (Oh, how I lie!)
	PERIARCO	Non sete voi balio d'Amastre?	PERIARCO	Are you not Amastre's guardian?
	ARISTONE	Errate.	ARISTONE	You are mistaken.
		Mi prendete in scambio.		You confuse me with another.
	PERIARCO	Voi non sete Aristone?	PERIARCO	Are you not Aristone?
	ARISTONE	Ch'io sappia no.	ARISTONE	Not as far as I know.
	PERIARCO	Eh sete desso e mi burlate.	PERIARCO	Oh, you are here and you are mocking me.
1345	ARISTONE	Aff! rider mi fate. Addio.	ARISTONE	Upon my faith, you make me laugh. Farewell.
	PERIARCO	Ascoltate un poco.	PERIARCO	Listen to me a moment.
	ARISTONE	Eh voi prendete a gioco il tempo. (Ahim! Spiro.)	ARISTONE	Ah, wasting my time as a game for you. (Ah me, I breathe again.)
		<Vuol entrare.>		<He wishes to enter.>
	PERIARCO	Non so se deliro.	PERIARCO	I do not know whether I am delirious.
		<Tra sé.>		<To himself.>
				CENE VII [= V.55 → II.18]
1350	PERIARCO.		PERIARCO.	AMASTRE, ARISTONE, PERIARCO.
				At last I've found you, Aristone.
	AMASTRE	partiamo.	AMASTRE	Let us leave here.
	ARISTONE	<Sottovoce ad Amastre.>	ARISTONE	<Sottovoce to Amastre.>
	PERIARCO		PERIARCO	(Who is that speaking to him?)
	AMASTRE		AMASTRE	Why?
	ARISTONE	<Sottovoce.>	ARISTONE	We are ruined, ah me! <Sottovoce.>
	PERIARCO	Amastre è questa.)	PERIARCO	(What do I see? That is Amastre.)
	ARISTONE	Vi dirò.	ARISTONE	I will tell you later. <Sottovoce.>
	AMASTRE	Dimmi adesso.	AMASTRE	(Tell me now.) <Sottovoce.>
1355	PERIARCO	(Mente l'abito e 'l sesso?)	PERIARCO	(She is feigning both costume and sex?)
	ARISTONE	Oh dio venite. <Sottovoce.>	ARISTONE	Oh god, come along. <Sottovoce.>
	PERIARCO	V'inchino, principessa.	PERIARCO	I bow to you, Princess.
	ARISTONE	Or non m'udite? <Sottovoce.>	ARISTONE	Now will you listen to me? <Sottovoce.>
	AMASTRE	(Che veggio ahimè!)	AMASTRE	(What do I see, ah me!)
	ARISTONE	Negate! <Sottovoce.>	ARISTONE	Deny it! <Sottovoce.>
	PERIARCO	Deh principessa, qual avversa sorte vi cinge estrano arnese? Eccomi pronto, se fia d'uopo, «a» la morte.	PERIARCO	O Princess, what adverse fate wraps you in these strange clothes? Here I am, if needed, ready to serve until death.
1360	AMASTRE	Io donna? io principessa?	AMASTRE	I, a woman? A princess?
	ARISTONE	Oh quest'è bella.	ARISTONE	Oh, that's good.
	PERIARCO	Deh reverita Amastre, meco non simulate.	PERIARCO	O revered Amastre, do not pretend with me.



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SCENA IX

[= Ve55 → II.20]

ROMILDA, EUMENE,
Coro di soldati che combattono.

1405 ROMILDA La Fortuna è variabile,
incostante è 'l Dio d'amor,
questo cangia il suo tenor,
quella è più dell'onda instabile;
sol costante ne' miei guai
né Fortuna né Amor si cangia mai.

1410 I pianeti in ciel si girano,
astro alcun fermo non sta:
ostinata ferità
l'altrui stelle ognor non spirano;
solo ferme ne' miei guai
né le stelle né 'l ciel si cangian mai.

1415 Oh siete qui? Direte a Xerse, Eumene, *«Si avvede di Eumene.»*

ch' a un re non si conviene
l'insidiar le donzelle.

EUMENE Spesso chi dice il ver perde l'amico.

ROMILDA Ditegli ch'io lo dico. *«Parte.»*

1420 EUMENE Chi presume dar legge a un comandante
potrà tener a fren l'aura volante.

Mai ricetta
nel mio petto
l'Amor, darò;

1425 Non so.

1430

1435

pronte

Qui siegue il combattimento.

prodi,

o forti.

1440 Con prospere sorti
pugnando così,
nel giro d'un dì,
de l'armi nemiche
d'Atene colà
vittoria s'avrà.

SCENA X

[= Ve55 → III.1]

«Giardino.»

ROMILDA, *«poi»* ARSAMENE, *«trattenuto da»* ELVIRO.

1445 ROMILDA Non mi dir che ti distruggi
in acerba servitù,
ché non voglio udirti più.
Già t'ho detto: "Fuggi, fuggi,

SCENE IX

[= Ve55 → II.20]

ROMILDA, EUMENE,
Chorus of fighting soldiers.

ROMILDA Fortune is flighty,
the god of love unfaithful:
one changes mood,
the other is fickler than a wave;
but in my woes
Fortune and Cupid will be forever constant.

The planets rove on through the sky,
no heavenly body is fixed:
the stars do not plot for others
unending pain;
only in my woes
stars and heavens will be forever firm.

Oh, you are here? Tell Xerse, Eumene, *«Seeing Eumene.»*

It does no suit
to prey on lambs.

EUMENE He who tells the truth often loses a friend.

ROMILDA Tell him, that I say it. *«Exit.»*

EUMENE He who presumes to subject a loving heart to law
must be able to bridle the wind.

I shall never receive
your arrows, Love,
in my breast;

wield as many darts
from lovely glances
as you can; I shall not love.

from the stings
of Cupid,
my heart will not burn;

from the fierceness
of beauty
my eyes will not weep.

But now I see the troops coming,
ready for the exercises of Mars.
I shall retire to watch.

Here follows a combat.

Halt, o brave,
o valorous, o strong ones.
With prosperous luck
and fighting thus,
in the course of one day
we will have victory
against the enemy armies
of Athens.

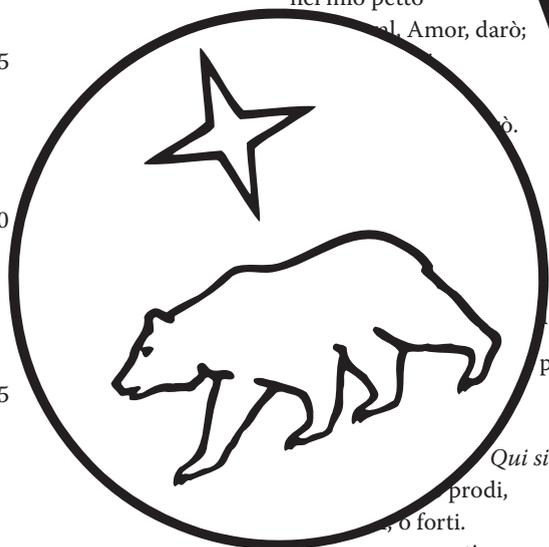
SCENE X

[= Ve55 → III.1]

«A garden.»

ROMILDA, *«then»* ARSAMENE, *«held back by»* ELVIRO.

ROMILDA Do not tell me that you waste away
in bitter servitude,
for I would not hear it any longer.
I have already told you: "Flee, flee,



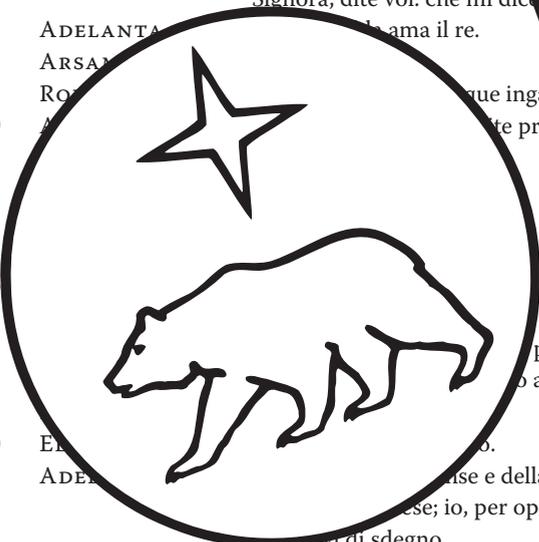
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SCENA XI

[= Ve55 → III.2]

ADELANTA, ROMILDA, ARSAMENE, ELVIRO.

ADELANTA (Ahi, scoperto è l'inganno!)
 ROMILDA Opportuna giungeste.
 ADELANTA Io torno addietro,
 se «voi» v'ingelosite.
 1495 ROMILDA Ah perfida! venite. Elviro!
 ARSAMENE Elviro!
 ELVIRO Signor?
 ARSAMENE Vieni qui, rispondi.
 ELVIRO A chi?
 ARSAMENE A Romilda.
 ELVIRO Son bandito.
 ROMILDA Egli sfugge
 d'offendervi col vero.
 ARSAMENE Olà, ti dico:
 ubbidisci.
 ELVIRO Ubbidisco.
 1500 ROMILDA Che ti disse Adelanta allor ch'il foglio
 d'Arsamene gli desti?
 ELVIRO Signor, deh fate che lo chieda a lei, *«Ad Arsamene»*
 ch'io parlar non vorrei.
 ROMILDA Ditegli, ch'ei dirà ciò che volete. *«Ad Arsamene»*
 1505 ARSAMENE Parla, e vanne colà. *«Ad Elviro»*
 ELVIRO (O me infelice poi, s'il re lo veda)
 Signora, dite voi: che mi dice? *«Ad Adelanta»*
 ADELANTA Che ama il re. *«A Romilda»*
 ARSAMENE Che ingannate? *«Ad Adelanta»*
 1510 ROMILDA Che dite pria.
 ADELANTA Che dite pria.
 1515 ELVIRO Che dite pria.
 ADELANTA Che dite pria.
 1520 ELVIRO Che dite pria.
 ADELANTA Che dite pria.
 1525 ROMILDA Fate quanto volete:
 Arsamene il mio ben non mi torrete.
 ADELANTA (Sentenza iniqua e ria!)
 ARSAMENE Or che dite, Romilda?
 ROMILDA Or che dite, Arsamene?
 ARSAMENE Che v'amo.
 ROMILDA Che v'adoro.
 ARSAMENE Che sol vivo per voi.
 ROMILDA Che per voi moro.



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SCENE XI

[= Ve55 → III.2]

ADELANTA, ROMILDA, ARSAMENE, ELVIRO.

ADELANTA (Ah, the jig is up!)
 ROMILDA Your arrival is well timed.
 ADELANTA I shall turn back,
 if you are becoming jealous.
 ROMILDA Oh, perfidious girl! Come here. Elviro!
 ARSAMENE Elviro!
 ELVIRO My lord?
 ARSAMENE Come here, answer.
 ELVIRO Whom?
 ARSAMENE Romilda.
 ELVIRO I am running away.
 ROMILDA He flees from
 offending you with the truth.
 ARSAMENE How I say:
 obey.
 ELVIRO I obey.
 ROMILDA What did Adelanta say to you
 when you gave her Arsamene's letter?
 ELVIRO My lord, please, have her ask Adelanta, *«To Arsamene»*
 for I would not speak.
 ROMILDA Tell him he shall say what you ask. *«To Arsamene»*
 1505 ARSAMENE Speak, son. *«To Elviro»*
 ELVIRO (Oh, if the King should hear this, wretched me.)
 My lord, please say it: what did you tell me? *«To Arsamene»*
 ADELANTA That Romilda loves the King.
 ARSAMENE What more do you want? *«To Romilda»*
 ROMILDA The more you are hanging *«To Adelanta»*
 1510 ADELANTA How do you get angry; just listen.
 Elviro came with a letter
 from Arsamene;
 I took it to bring to you,
 but because the servant
 obstinately refused to leave
 until he had seen you,
 so that he would not return unseen
 I lied that you were writing to the King.
 ROMILDA A zeal too emotional.
 ELVIRO I have not said anything.
 ADELANTA Xerse surprised me
 and asked me about the contents of the letter;
 to avoid stirring up his anger,
 I pretended that the letter was written to me
 and called myself the beloved of Arsamene:
 in vain I usurped this title
 only to help you.
 ROMILDA Do what you like:
 you shall not take my beloved Arsamene from me.
 ADELANTA (An unfair and bitter sentence!)
 ARSAMENE Now what do you say, Romilda?
 ROMILDA Now what do you say, Arsamene?
 ARSAMENE That I love you.
 ROMILDA That I adore you.
 ARSAMENE That I live only for you.
 ROMILDA That I die for you.
 1535 *«ROMILDA, ARSAMENE»* } a due M'amerete?
 V'amerò sempre, sì, sì.

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1615 nelle fiere d'Ircania,³³ in the beasts of Hyrcania,³³
 vostra immagine vera, I may well be able to see
 ben vi potrò vedere. *«Parte.»* your true likeness. *«Exit.»*
 ADELANTA Arsamene, Arsamene! Io posso darvi ADELANTA Arsamene, Arsamene! I can give you
«Richiamandolo, ma invano.» *«Calling him back in vain.»*
 un'anima costante, un cor fedele.
 1620 Non mi sente, il crudele. He does not hear me, the cruel man.

Dammi, Amor, la libertà
 che non voglio più languire
 per tirannica beltà
 che non ha de' miei sospiri
 1625 una stilla di pietà.
 Dammi, Amor, la libertà.
 Se da ceppi uscir potrò,
 questo cor che preso fu
 ad amar non tornerà,
 1630 che la prima servitù
 ebbe troppa crudeltà.
 Dammi, Amor, la libertà. *«Parte.»* Give me my freedom, Cupid;
 because I do not wish to languish any longer
 for a tyrannical beauty
 that has not a drop of mercy
 for my sighs.
 Give me my freedom, Cupid.
 If you let this heart that was taken
 leave its chains,
 it will not return to love;
 for the first servitù
 was too cruel.
 Give me my freedom, Cupid. *«Exit.»*

SCENA XIV
 [= Ve55 → III.5]

CENE XIV
 [= Ve55 → III.5]

«PERIARCO, indi EUMENE.»

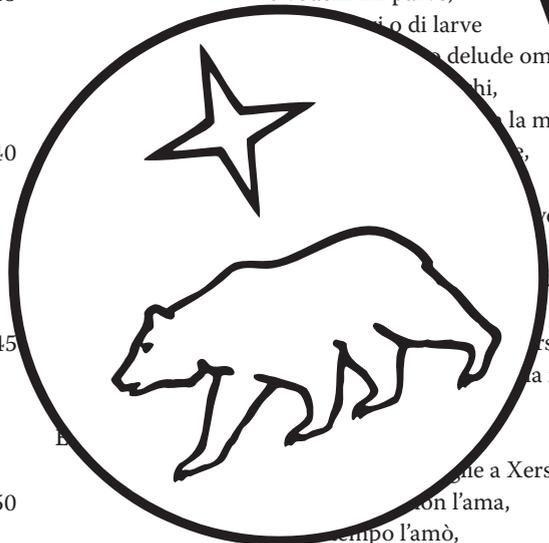
«PERIARCO, then EUMENE.»

PERIARCO Pur conosco Ariston, conosco mastre
 e pur ambi li viddi, Surely I know Ariston, I know mastre,
 1635 o vederli mi parve, and surely saw them both,
 or though I saw them,
 o di larve if the shade of a specter or apparition
 delude ombra apparente, did not mock or delude me:
 or my eyes betray me,
 1640 or my mind be guilty of obvious deception.
 The King will law, *«Enters carrying a crown.»*
 e, Signor, and that which is law is just.
 Where to, Sire,
 1645 ch that noble diadem?
 To Romilda, whom today
 Xerse destines to become queen of Persia.
 (Heavens, what do I hear!) Where is Xerse?
 When I left him, he was leaving the palace.
 I must speak to him first. *«Exit.»*
 Perhaps he desires to offer
 his King's daughter as a wife to Xerse.
 But Xerse no longer loves her;
 and if he did love her at one time,
 1650 incostante di fé, pensier mutò. inconstant in faith, he has changed his mind.

Sete pazze a innamorarvi,
 miserelle,
 1655 donne belle:
 tocca a l'uomo l'adorarvi.
 Sete pazze a innamorarvi.
 Voi perdetate del decoro
 se cercate,
 1660 se pregate:
 a noi tocca supplicarvi.
 Sete pazze a innamorarvi. *«Parte.»* You are fools to fall in love,
 wretched,
 beautiful women:
 it is men's duty to adore you.
 You are fools to fall in love.
 You lose dignity
 when you seek them out,
 when you plead with them;
 it is our duty to beg to you.
 You are fools to fall in love. *«Exit.»*

33 Cfr. nota 21.

33 See note 21.



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SCENA XV

[= Ve55 → III.6]

XERSE, ARIODATE.

1665 XERSE Come già v'accennammo,
sposo del nostro sangue, a piacer nostro,
destiniamo a Romilda.

ARIODATE Il grado umile
dell'esser mio vostra bontade eccede.

XERSE Così da noi richiede
il vostro merto e 'l valor vostro. Or dite:
l'approve? assentite?

1670 ARIODATE Bramo solo ubbidirvi.

XERSE Udite dunque.
Verrà tra poco nelle vostre stanze
persona eguale a noi, del nostro sangue.
Fate che vostra figlia
per suo sposo l'accetti.

ARIODATE È poco un core
1675 di tante grazie all'immortal onore.
Chi sarà?

XERSE Lo saprete.

ARIODATE Del vostro sangue?

XERSE Sì.

ARIODATE Conosciuto da me?

XERSE Quanto che Xerse.

ARIODATE Simile a voi?

XERSE Vedrete.

1680 ARIODATE Come? del suo regio sangue?

XERSE E altri non è
to!

1685 *«Parte.»*

EUMENE *«Vede Romilda.»*³⁴
ROMILDA, CLITO.

EUMENE *«Vede Romilda.»*
ROMILDA, CLITO.

1690 EUMENE *«Vede Romilda.»*
ROMILDA, CLITO.

1695 EUMENE *«Vede Romilda.»*
ROMILDA, CLITO.

1700 ROMILDA *«Vede Romilda.»*
EUMENE *«Vede Romilda.»*
ROMILDA *«Vede Romilda.»*

SCENE XV

[= Ve55 → III.6]

XERSE, ARIODATE.

XERSE As we have already announced,
we do destine for Romilda, to our liking,
a husband of our blood.

ARIODATE Your goodness exceeds what is due
to the humble station of my being.

XERSE Your merit and valor
require it of us. Now tell me:
do you approve? Do you assent?

ARIODATE I only wish to obey you.

XERSE Then hear this.
Soon a person of our blood, our equal,
will come into your chambers.
Have your daughter
accept him as a husband.

ARIODATE A single heart is not enough
to be grateful for such immortal honor.
Who will be?

XERSE You shall know.
Of your blood?

ARIODATE Yes.

XERSE Known to me?

ARIODATE As well as I know.

XERSE You shall see.

ARIODATE Equal to Xerse? Of his royal blood?

XERSE Known to me?

ARIODATE Arsamene, Arsamene; I cannot be both
so happy in O blessed me!
How many happy turns
for one man!
Or a lucky man!

«Exit.»

SCENE XVI

[= Ve55 → III.7]

*«Charming village outside of the city walls.»*³⁴
EUMENE *«bearing the crown»*, ROMILDA, CLITO.

EUMENE Fortune has tired
of giving out crowns now,
and in her stead she has sent
the naked child.
But there is little change,
for one blind god replaces another.
It was a blessed age
that dispensed crowns to Virtue;
then Destiny stole them from her,
and today Cupid has usurped them.
But there is little change,
for one blind god replaces another.

(Here is the Favorite.) To you, Madam, *«Seeing Romilda.»*
Xerse sends this gift.

ROMILDA To me?

EUMENE To you.

ROMILDA The crown of Persia?

34 Cfr. didascalia I.1.

34 Compare with stage direction for I.1.

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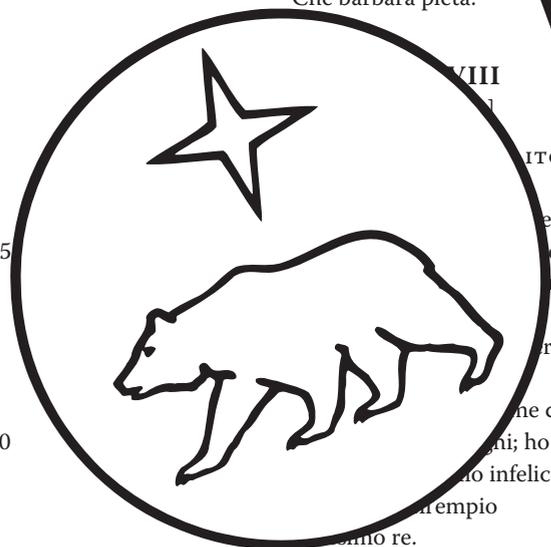
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XERSE E vi baciò?
 ROMILDA Appunto.
 XERSE Ah ben m'avveggio
 1750 che per fuggir le nozze mie mentite.
 Ma siasi o no, l'aver sue colpe udite
 m'obliga castigarle. Olà, veloci
«Rivolto al suo seguito.»
 Arsamene seguite e l'uccidete.
 Vedova di quel bacio,
 1755 sposa poi mi sarete. *«Parte.»*
 ROMILDA Fermate, oh dio! Mio re, mio sposo, sì;
 ciò che volete, bene,
 ma non mora Arsamene. Ah parlo invano
 al fugace inumano.
 1760 Che barbara pietà!
 Per dar vita ad altrui darli la morte!
 O mia perfida sorte!
 Che m'insegnasti mai, perfida sorte?
 1765 Dar colpa a un innocente
 di falsa reità?
 Che barbara pietà!
 Che misero destin!
 Per mantenermi a la mia vita in dono
 1770 omicida li sono.
 Sicaria fedeltade, amor picciolo!
 Affetto scelerato,
 pietosa crudeltà!
 Che barbara pietà!



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XERSE And he kissed you?
 ROMILDA Exactly.
 XERSE Ah, I understand now –
 you lie to me to avoid this marriage.
 But whether it be true or not,
 having heard his guilt obliges me to punish them.
«Turning to his guards.»
 Ho there, chase down Arsamene and kill him.
 Widowed of that kiss,
 you shall then be my wife. *«Exit.»*
 ROMILDA Stop, oh God! My King, my husband, yes;
 whatever you wish, alright,
 but do not let Arsamene die. Ah, I speak in vain
 to the hasty, inhuman one.
 What savage mercy!
 Trying to give life to someone and thereby killing him!
 O my traitorous fate!
 What ever was your target now, inclement Heaven?
 To place blame on an innocent
 of false guilt?
 What savage mercy!
 What a miserable destiny!
 In reserving myself for my beloved
 I am his killer.
 Murderous faith, perjured love!
 Perjured passion,
 and torn re...
 What savage mercy!

VIII
 [= Ve55 → III
 AMASTRE ROMILDA
 I shall send this letter to the wicked man,
 and if he scorns me then, I shall go to death.
 (Romilda, Heaven sends you this warrior.)
 If a courteous, pious soul
 you nurture in your breast, gentle warrior,
 listen to my pleas.
 You should give me
 orders and not pleas; I well remember
 that today you freed my unlucky feet
 from the fetters of that impious,
 ungrateful king.
 Exactly, ungrateful: the King orders
 that Arsamene be killed. Oh god, I beg you,
 find him, warn him:
 I do not trust any courtier.
 Cause this, my letter,
 to be brought to the cruel King,
 and I will waste no time in serving you.
 You, Clito,
 shall give it to Xerse.
 I shall obey. *«He moves to leave.»*
 Go then, courteous one.
 I shall go. *«Exit.»*
 My heart
 is flattering bitter fear with hope. *«Exit.»*

ATTO V

SCENA I

[= Ve55 → III.11]

«Stanze reali del palazzo d'Ariodate.»

AMASTRE, <indi> ARSAMENE.

1830 AMASTRE Va', speranza, vanne, va',
non mi dir
che soffrir io debba più;
chi ribelle un giorno fu
più fedel non diverrà.
Va', speranza, vanne, va'.
1835 No, mio cor, non creder più;
s'il crudel
infedel m'abbandonò,
a quel nodo che spezzò
prigionier più non verrà.
1840 Va', speranza *ecc.*
Ma qui giunge Arsamene. *<Viene Arsamene.>*
Signor, contro di voi brandi omicidi
suscita Xerse, e insidia i vostri passi
comandata la morte; or voi fuggite,
1845 non tentate la sorte:
ve n'avvisa Romilda.
ARSAMENE Romilda? quell'ingrata?
AMASTRE Altr non s'è. *<Parte.>*
ARSAMENE Pensava ancora,
inganna?
1850
1855 ARSAMENE Come così direte
partire.
ROMILDA Che dite?
ARSAMENE Voglio,
voglio a vostro dispetto, allor ch'a Xerse
giongerete la destra, ivi trovarmi,
1860 uccidermi, svenarmi.
ROMILDA Oh dio! Xerse! Sentite: ...
ARSAMENE So che sempre mentite.
M'avret'ognor squallido spettro intorno,
1865 individuo sanguigno e nudo teschio;
vi scoterò da' sonni ombra insepolta
con flagel di ceraste.
All'ombra della notte, ai rai del giorno,
m'avrete ogn'or squallido spettro intorno.
ROMILDA Deh ascoltate.
ARSAMENE Tacete.
ROMILDA Ahi che martire!
1870 Giunge il mio genitor; vado a morire.

ACT V

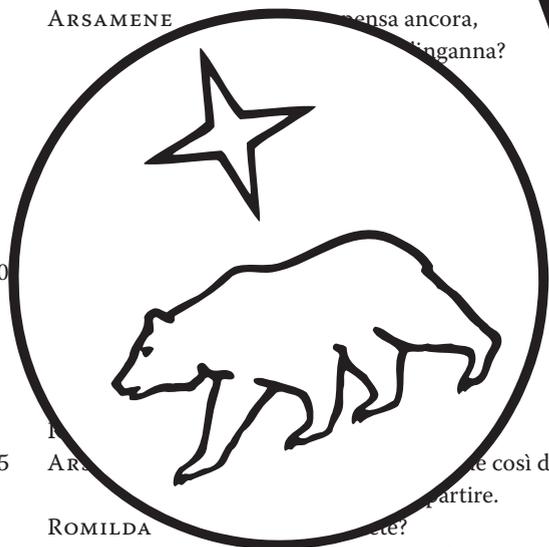
SCENE I

[= Ve55 → III.11]

«Royal chambers in Ariodate's palace.»

AMASTRE, <then> ARSAMENE.

AMASTRE Go, my hopes, away, go;
do not tell me
that I must suffer further;
he who once was treacherous
will not become loyal.
Go, my hopes, away, go.
No, my heart, trust no longer;
if the cruel,
faithless man abandoned me,
he shall no more be a slave
of the knowledge of my fate.
Go, my hopes etc.
But here comes Arsamene. *<Enter Arsamene.>*
My lord, Xerse raises a murderous sword
against you, and he threatens your every step
with an order of death; you must flee now,
do not tempt fate.
Romilda warns you of this.
Romilda? The ingrate?
ARSAMENE I know no more. *<Exit>*
AMASTRE And do you still think of me;
ARSAMENE Romilda, who deceived me?
SCENE II
[= Ve55 → III.12]
ROMILDA ARSAMENE
1850 ROMILDA Romilda, who adores you,
thinks of you every moment.
ARSAMENE She thinks to betray me.
ROMILDA To love you.
ARSAMENE To scorn me.
ROMILDA To save you from his wrath.
ARSAMENE Xerse's, is it true? I know what you will say
to spur me to depart.
ROMILDA You do not believe me?
ARSAMENE I want,
I want, to spite you, at the moment
you join right hands with Xerse, to be there
to end my life, to open my veins.
Oh God! Xerse! Listen ...
I know you always lie.
You shall have me, a ghastly specter,
forever beside you. An unburied shadow,
my skull bare and bloody, I will rattle you from your sleep
with whips of vipers.
In the shadows of the night, by the light of day,
you shall have me, a ghastly specter, forever beside you.
Ah, listen.
ROMILDA Be silent.
ARSAMENE Oh, what pain!
ROMILDA My father is coming; I go off to die.



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ARSAMENE Ch'io vada a ringraziarlo ei si conviene.
Parto mio cor, mio bene.

1905 ROMILDA Anch'io verrò tra poco,
mia speranza, mio foco.

ARSAMENE Resta il cor, parte il piè.
ROMILDA Viene il cor, resta il piè.
a due Sol in te vivo son io.
ARSAMENE Resta, o vita.
ROMILDA Va', cor mio. *«Partono da
lati opposti.»*

ARSAMENE It is right that I should go and thank him.
I go, my heart, my beloved.

ROMILDA I shall also come in a short while,
my hope, my flame.

ARSAMENE My heart stays, my feet go.
ROMILDA My heart goes along, my feet stay.
a 2 I am alive only in you.
ARSAMENE Stay, O my life.
ROMILDA Go, my heart. *«They exit to
opposite sides.»*

SCENA IV
[= Ve55 → III.14]

ARISTONE *solo.*

1910 ARISTONE Colà sul lido, ove m'impose Amastre,
finora attesi invano.
Che sarà mai? Quai pene
oggi provar mi tocca!
1915 Quanti gelida tema
strali di ghiaccio al dubbio «il» cor mi scocca!

ARISTONE At Amastre's behest,
in vain I have been waiting on the beach.
Whatever will happen? What pains
must I feel today!
How many arrows of ice frozen fear shoots
my heart doubt!

1920 La donna caduta
in lacci d'amore
di senno è perduta,
s'è priva di core.

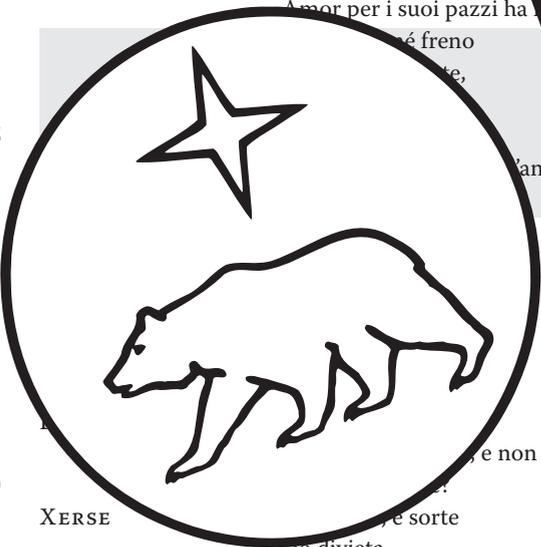
A woman fallen
in the trap of love
is deprived of her judgment
if she should lose her heart.
And because she often becomes madness,
Cupid has chains for his madmen.

E perché spesso amor pazzia fa,
Amor per i suoi pazzi ha
né freno

A woman in love
has neither law nor rein,
but hides within her breast
a belirius heart.

1925 *«Parte.»*

And because the pair of love are madness,
Cupid has chains for his madmen. *«Exit.»*



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SCENA V

[= Ve55 → III.15]

PERIARCO, XERSE.

1930 XERSE e non vi cale
che io divieta.

PERIARCO Inclina
ma non sforza il Destino.

1935 XERSE Sforza il Nume bambino.
Riportate ad Ottane
ch'a noi sposa «è» Romilda, e che non siamo
in grazia alla Fortuna
quanto ei mostra pensarsi; avremo sempre
di sue cortesi offerte
memorie al cor immobilmente inserte.

1940 PERIARCO Ed è fermo così?
XERSE Non può mutarsi
ciò ch'il Fato ordinò.

PERIARCO Parto e riferirò. *«Parte.»*

PERIARCO Then you refuse
to marry Amastre, and the royal diadem
does not matter to you?

XERSE It is not a refusal, it is fate
that prohibits it.

PERIARCO Destiny
inclines us, but does not force us.

XERSE The child god forces me.
Report to Ottane
that Romilda is our wife, and that we are not
as much in Fortune's graces
as he seems to think; we will always have
the memory of his courteous offerings
immovably recorded in our heart.

PERIARCO And is that the end of it?

XERSE That which Fate ordained
cannot be changed.

PERIARCO I shall go and relate this. *«Exit.»*

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2050 Pensieri sì rei
 il cor non sostiene.
 Col solo riflesso
 a detti sì enormi,
 pensiero, m'offendi.
 XERSE Prendi, barbaro, prendi.
 ARSAMENE Il cor, ch'è già fatto
 2055 de l'idolo mio
 un vivo ritratto,
 svenar ben poss'io.
 Or dammi quel ferro,
 e quanto il tuo sdegno
 2060 sia perfido attendi.
 XERSE Prendi, barbaro, prendi.

 The heart cannot sustain
 such a wicked thought.
 Just at the reflection
 of such a heinous task
 you offend me, thought.
 XERSE Take it, barbarian, take it.
 ARSAMENE My heart, which is already
 a living portrait
 of my beloved,
 I can certainly kill.
 Now give me that blade,
 and you will see
 how perfidious your anger is.
 XERSE Take it, barbarian, take it.

SCENA X

[= Ve55 → III.20]

AMASTRE, XERSE, ARSAMENE, <indi> ARISTONE,
 PERIARCO, <infine> ROMILDA, ARIODATE, ADELANTA.

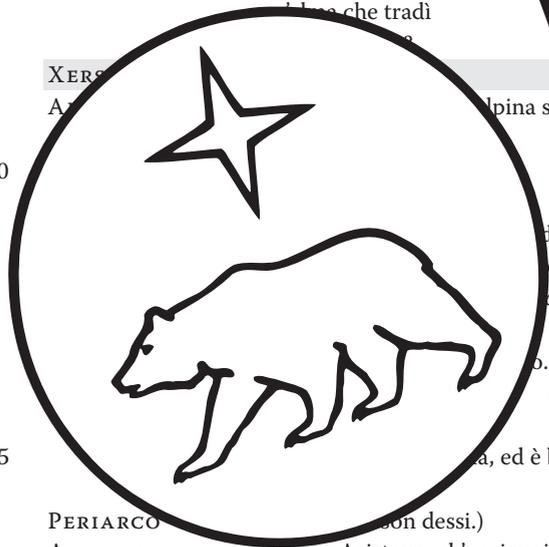
AMASTRE Datelo a me, Signore. <Strappa a Xerse il pugnale.>
 XERSE E chi sei tu,
 ch'oggi sempre mi sturbi?
 AMASTRE Uno che giunge
 a vendetta opportuna.
 ARSAMENE O stupor, stolto!
 2065 AMASTRE Volete che si sveni
 il re che tradì
 il suo paese?
 XERSE Alpina selce
 2070 AMASTRE Il tuo sdegno,
 l'impetosa pietà,
 accia Xerse il pugnale.
 O. O Cieli,
 che mi viene.
 2075 AMASTRE Ma, ed è ben spesso <A Xerse.>
 non dessi.) <Viene.>
 PERIARCO No, no, Aristone, ch'oggi mai finito
 è 'l tempo di mentire.³⁸
 2080 PERIARCO (Io già non delirai.)
 XERSE Uccidetemi, sì, che s'ho perduta
 Romilda, la mia vita,
 ben è ragion che sia
 questo del viver mio l'ultimo dì.
 2085 AMASTRE Uccidetemi, sì.
 Romilda è la tua vita?
 Con la figlia d'Ottane,
 ch'allettasti al tuo amor, che per seguirti
 veste indecenti a sé spoglie virili,
 2090 XERSE empio, parli così?
 Uccidetemi, sì.

SCENE X

[= Ve55 → III.20]

AMASTRE, XERSE, ARSAMENE, <then> ARISTONE,
 PERIARCO, <finally> ROMILDA, ARIODATE, ADELANTA.

AMASTRE Give it to me, Sire. <She snatches the dagger from Xerse.>
 XERSE And who are you,
 who have been disturbing me all day?
 AMASTRE One who arrives
 opportunistly at evening.
 ARSAMENE O strange event!
 2065 AMASTRE You want a bullet for itself
 which has betrayed
 the one who nevertheless adores it?
 XERSE Yes.
 2070 AMASTRE The heart of alpine flint
 which despised the one who loved it tore itself apart.
 Is that what you want?
 XERSE Yes.
 2075 AMASTRE Then you, unworthy man,
 monster of betrayals and impiety,
 Amastre shall kill. <She threatens him with the dagger.>
 ARSAMENE O strange destiny!
 XERSE I am speechless.
 2080 ARISTONE Oh Heavens, <He enters.>
 what do I see? What are you doing here?
 Sire, he is mad, and is often
 assailed by delirium. <To Xerse.>
 2085 PERIARCO (Here they are, upon my faith: it is they.) <He enters.>
 AMASTRE No, no, Aristone; today
 the time to lie is over.³⁸
 2090 PERIARCO (So I was not delirious.)
 XERSE Kill me, yes, for I have lost
 Romilda, my life;
 it is fitting that this
 be the last day of my life.
 Kill me, yes.
 AMASTRE Romilda is your life?
 To the daughter of Ottane,
 whom you enticed to your love; who, to follow you,
 dressed herself in indecent, men's clothing;
 wicked man, you speak thus?
 XERSE Kill me, yes.

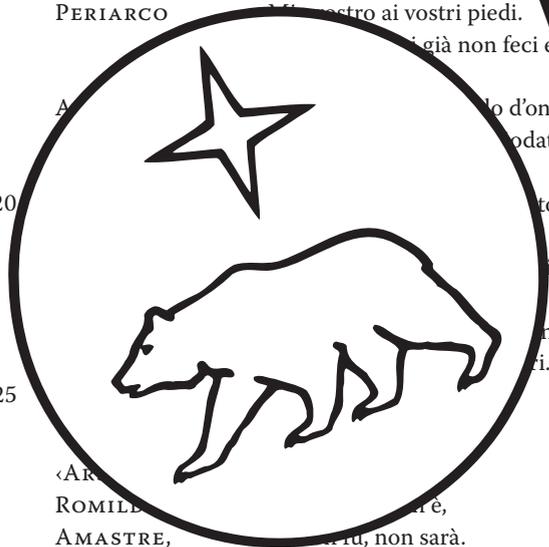


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38 Si accoglie la lezione di Venezia 1655. La partitura Fossard legge: "ch'oggi mai è finito / il tempo".

38 The reading of Venice 1655 has been chosen. The Fossard score reads: "ch'oggi mai è finito / il tempo".

2095	AMASTRE	No, no, morir degg'io. Tu vivi, iniquo, e per eccesso d'empietà inumana, se calpestasti la mia viva fede, con barbarie sacrilega ed infesta, il cadavere mio premi e calpesta.	AMASTRE	No, no; rather, I must die. You shall live, evil man; and by the excesses of inhuman impiety, when you have crushed my living faith under your heel, with sacrilegious and hateful barbarity crush and trample my cadaver.
	XERSE	Ahi qual mi serpe in sen pietoso affetto!	XERSE	Oh, what warm affection snakes into my breast!
2100	AMASTRE	Così il Fato richiede che tu viva, ch'io mora, tu di perfidia esempio ed io di fede.	AMASTRE	Thus Fate requires that you live, that I die; you an example of perfidy, I of fidelity.
		<i>«Fa per uccidersi.»</i>		<i>«She moves to kill herself.»</i>
	XERSE	Fermate, ohimè, pentito son, v'adoro. Se v'uccidete, io moro.	XERSE	Stop, ah me, I repent; I adore you. If you kill yourself, I shall die.
2105	AMASTRE	Ritornate ad amarmi?	AMASTRE	You return to loving me?
	XERSE	Torno: ma so che indegno, bella, son di perdono e di pietade; Amastre, vita, cor, idolo mio, ecco il seno, piagate.	XERSE	I return: but I know, my beauty, that I am unworthy of pardon and mercy; Amastre, my life, my heart, my beloved, here is my breast; kill me.
	ARSAMENE	Io respiro.	ARSAMENE	I breathe again.
	PERIARCO	Io stupisco.	PERIARCO	I am perplexed.
	ARISTONE	Io mi consolo.	ARISTONE	I am comforted.
2110	AMASTRE	Vada pur lungi, vada, irato ferro, <i>«Getta il pugnale.»</i> or che s'apre in quel core per me piaga d'amore.	AMASTRE	Go far away, get the blade, <i>«She casts away the dagger.»</i> now that in this heart a wound of love opens for me.
	XERSE	O mia bella pietosa, vi sarò servo umile.	XERSE	O my lovely, merciful woman, I will be your humble servant.
	AMASTRE	Io fidò sposa.	AMASTRE	And I your faithful wife.
2115	XERSE	Voi ciò ch'ora vedete <i>«A Periarco.»</i> ad Ottane direte.	XERSE	You shall all Ottane <i>«To Periarco.»</i> whom you have just seen.
	PERIARCO	«Il vostro ai vostri piedi. <i>«S'inchina a Xerse.»</i> già non feci errore. <i>«Ad Amastre ed Aristone.»</i>	PERIARCO	I prostrate myself at your feet. <i>«He bows to Xerse.»</i> I was not wrong in recognizing you. <i>«To Amastre and Aristone.»</i>
2120	ARSAMENE, ROMILDA, ADELANTA	«Io d'onore, <i>«Romilda, Adelanta e Periarco.»</i> odate, <i>«Romilda, Adelanta e Periarco.»</i> to foco, <i>«Romilda, Adelanta e Periarco.»</i>	ARSAMENE, ROMILDA, ADELANTA	The zeal of honor taught us to dig Arsmene, Romilda, Adelanta <i>«Romilda, Adelanta and Ariodate enter.»</i> this is our newly reborn name, now with my queen.
2125	ARSAMENE, ROMILDA, ADELANTA	<i>«S'inchina.»</i> miei furori, i.	ARSAMENE, ROMILDA, ADELANTA	humbly our hearts adore her and our feet bow to her. Forgive my anger and fury, and happily enjoy your love.
2130	ARSAMENE, ROMILDA, AMASTRE, XERSE	<i>«A quattro»</i> Delizie più rare, più dolci contenti, o gioie più rare tra gl'astri lucenti non sono colà.	ARSAMENE, ROMILDA, AMASTRE, XERSE	I who am unlucky shall live celibate. There is no lover as happy as I am; and there neither was, nor will be. There is no delight more precious, no sweeter contentment, no rarer joy among the shining stars.
2135		Amante di me più lieto non è, non fu, non sarà.		There is no lover as happy as I am; and there neither was, nor will be.



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APPENDIX 1

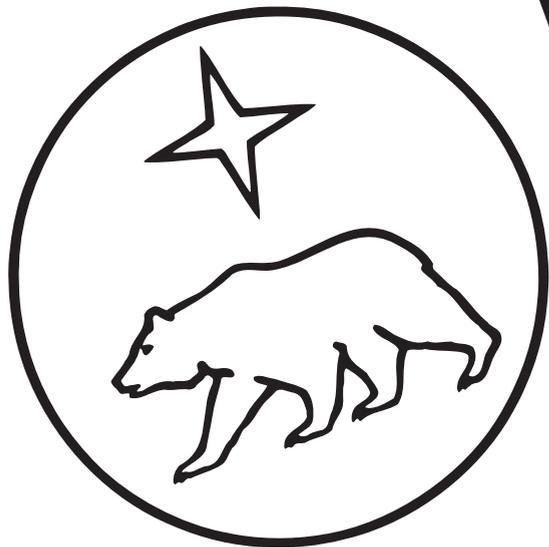
Substitute scene for Aristone in *Ma* (270–71), obviously intended to replace *Pa60/P* V.4 (cf. p. LXXVII), but probably never performed (no musical setting known)

Scena fatta per Aristone bailo d'Amastre che la cerca e la biasima d'esser tanto amante di Xerse.

Fra le sirti e fra sassi
regger navi potrassi
benché senza governo;
fermar potrassi rapido torrente
ché gonfio sia di liquefatto verno,
e con passo arrogante,
fracassata ogni sponda,
rompa i ripari e le campagne inonda.
Di sfrenato corsier, che rotto il morso
libero corra per l'aperto campo
e pareggia in prestezza il tuono o il lampo,
regger potrassi il corso,
ma non fia alcun ch'ardito unqua si vante
di poter governar femina amante.

Scene made for Aristone, the old guardian of Amastre, who is searching her, and vituperates her for being so much in love with Xerse.

I could well steer a ship
between sandbanks and rocks,
although without rudder;
I could well stop a rapid torrent
that is full of melted snow and ice,
and that, having conquered every shore
with arrogant movement,
breaks down protection, and floods the fields.
I could well dominate the course of an unreined
racehorse which, having broken the saddle,
freely gallops over the open countryside,
and is similar in its speed to thunder and lightning;
but there might be none to even audaciously boast
of being able to govern a loving woman.



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qu'il lui témoigne, par diverses excuses ; et peu de temps après, son père, la trouvant dans sa Chambre en compagnie d'Arsamène, lui commande de l'épouser, s'imaginant que c'était de ce Prince que le Roi avait voulu parler. Xerxès, à cette nouvelle, frémit de colère, et veut tous⁴⁵ faire mourir : mais Amastris, survenant et disant que c'est elle seule qui, après les mépris que l'on a faits d'elle, est obligée de chercher la mort réveille dans le cœur du Roi toute la passion qu'il avait eue pour elle ; Xerxès se résout à l'épouser et change les condamnations de mort qu'il avait prononcées contre Arsamène et Romilde en un favorable consentement qu'il donne à leur mariage.

Argomento del Xerse⁴⁶

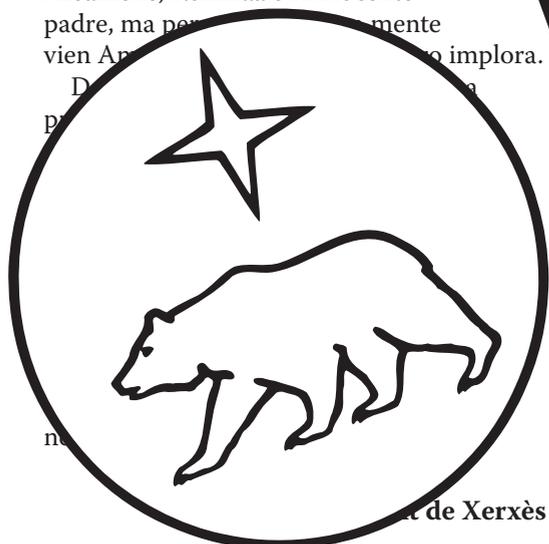
Ama Xerse Romilda, e Romilda ama
il fratello di lui detto Arsamene;
e serban nei perigli e ne le pene
mai sempre pura l'amorosa brama.

Opra le frodi, astuta, a loro danno⁴⁷
Adelanta di lei suora e rivale.
Ma le frodi adoprar spesso non vale:
sovra l'ingannator cade l'inganno.

Ariodate, lor padre, non compreso
il discorso del re, fa che la figlia
Arsamene per sposo e amante piglia:
si chi mal sa parlare è male inteso.

Freme Xerse ma invano, e vòl che mora
Arsamene, Romilda e l'innocente
padre, ma per un accidente
vien Arsamene a implora.

Dalla figlia del re
p...



... de Xerxès

Xerxès aime Romilde, et son frère Arsamène
De Romilde, qu'il aime, est chèrement⁵³ aimé,
Et d'une égale⁵⁴ ardeur ce beau couple enflammé,
Méprise constamment le péril et la peine.

Romilde a pour rivale Adélante, sa sœur,
Et cette sœur moins belle eut la fourbe en partage ;
Mais la fourbe est souvent d'un dangereux usage,

45 tous] tout.

46 Argomento del Xerse] Argomento del Xerse, commedia in musica fatta rappresentare da Sua Maestà Ma.

47 danno] danni Ma.

48 mentito] missing P.

49 ed] e.

50 tener,] tener. Pa1, Pn2.

51 ogni nostro] ogni del nostro P.

52 E d'Amor e di noi così fa gioco / Fortuna, e vòl tener, mentre che sprezza / ogni nostro discorso, ogni sagezza, / ne le vicende umane il primo loco] Nelle vicende umane il primo loco / vuol Fortuna tener, e stolta sprezza / ogni nostro discorso, ogni sagezza, / e d'Amor e di noi si prende a gioco Ma.

53 chèrement] tendrement P.

54 Whereas the Scenario has "esgal," P has "égale," as it seems to be grammatically correct.

chamber. Romilda, during an encounter with the king, resists with various excuses the pressure he puts on her. A little later on, when her father finds her in her chamber with Arsamene, he orders him to marry her, imagining that it was this prince that the king had intended. Xerse, when faced with this news, frets and fumes, and orders all of them to die. Amastre, though, suddenly appears and says that, after the contempt shown for her, she should be the only one obliged to die, and she reawakens in the king's heart all the love he had felt for her. Xerse, thus, determines to marry her, and to replace the death sentence he had pronounced on Arsamene and Romilda with approval of their wedding.

Argomento

Xerse loves Romilda, and Romilda loves
his brother named Arsamene;
and through dangers and suffering, they always keep
their amorous wishes pure.

Adelanta, her sister and rival,
cleverly uses deceptions to their damage.
But to despise danger often is not worth anything:
the deceiver is caught by his deception.

Ariodate, their father, having not understood
a speech of the king, arranged for his daughter
to take Arsamene as lover and bride;
so that he who speaks falsely, in poor understanding.

Xerse is furious, but in vain, and he wants
Arsamene, Romilda, and the innocent father
to die, but Amastre, in order to heal his insane mind,
appears and he begs for the dagger against herself.

Daughter of the King of Susia, and promised to Xerse
as bride, she wanders around and sadly searches for him
in deceptive clothes, and at the end she awakens
in him the near-extinct amorous fire.

Being desperate, he wants to die, and Romilda
saves Arsamene from death, but in one instant
Xerse turns back to her as faithful lover,
and he turns their death into a wedding.

Fortune, thus, makes her jokes with Cupid and with us,
and she wants to have the first place
in human affairs, while she disdains
all of our speeches, and every wisdom.

Argument

Xerse loves Romilda, and his brother Arsamene
is sincerely loved by Romilda, whom he also loves,
and this beautiful couple, in mutual affection,
constantly despises danger and pain.

Romilda has as rival her sister Adelanta,
and this less beautiful sister receives fraud as her part.
But fraud is often of dangerous use,

Et l'effet du mensonge en opprime l'auteur.

Par les discours du Roi, leur Père entre en erreur,
Et, trompé, fait Romilde épouse d'Arсамène ;
Ainsi qui montre mal ce qu'il a dans le cœur,
Du secret qu'il en fait, porte souvent la peine.

Le Roi s'irrite en vain, et veut faire périr
Arсамène, Romilde et son innocent père :
La douleur d'Amastris, qui demande à mourir,
Arrête en un instant le cours de sa colère.

Du Roi de la Susie elle reçut le jour,
Et promise à Xerxès dès sa tendre jeunesse,
Elle vient le sommer de tenir sa promesse,
Et par ses pleurs enfin rallume son amour.

Elle voulait mourir, et par un ordre infâme,
Romilde et son époux allaient suivre ses pas :
Mais le Roi, se rendant à sa première flamme,
Fait succéder l'hymen aux horreurs du trépas.

C'est ainsi que l'aveugle et légère Déesse,
De l'amour et de nous se moque à tous moments ;
C'est ainsi que, trompant nos vains raisonnements,
Du destin des humains elle est toujours maîtresse.

Les acteurs

Dans le prologue.

Une Nymph Française.

Une Nymph Espagnole.

XERXÈS. Roi de Perse.

ARSAMÈNE.

ARIODATE.

ROMILDE.

AMASTRE.

EUMÈNES.

ELVIRO.

AMASTRE.

ARISTONE.

PERIARCO.

CLITO.

ARSAMÈNE.

ARSAMÈNE.

ARSAMÈNE.

ARSAMÈNE.

ARSAMÈNE.

ARSAMÈNE.

Mademoiselle Anne⁵⁵.

Le Sieur Melone⁵⁶.

Le Sieur Bordigon⁵⁷.

Le Sieur Atto.

Le Sieur Taillavacca.

Mademoiselle Anne⁵⁹.

Le Sieur Melone.

Le Sieur Zannetto.

Le Sieur Chiarini.

Le Sieur Philippe, frère de
Le Sieur Atto.

Le Sieur Absalon.

Le Sieur Pichini.

Le Sieur Absalon.

Actors

In the prologue.

A French nymph.

A Spanish nymph.

XERSES. King of Persia.

ARSAMENE. Xerxes's brother.

ARIODATE. Prince of Abydos, Xerxes's

favorite and general of his armies.

ROMILDA. ADELANTA (mistaken), daughter

of Ariodates, both in love with

Arсамene.

EUMENES. Captain of Xerxes's guard, and

his intimate.

ELVIRO. Arсамene's valet.

AMASTRE. Daughter of the King of

Susia, in love with Xerxes, and disguised

as man.

ARISTONE. Companion of Amastre.

PERIARCO. Ambassador of Ottane, King

of Susia.

CLITO. Romilda's page, who does not

speak.

Anna [Bergerotti].

Melone.

Bordigoni.

Atto [Melani].

Tagliavacca.

Anna [Bergerotti].

Melone.

Zanetto.

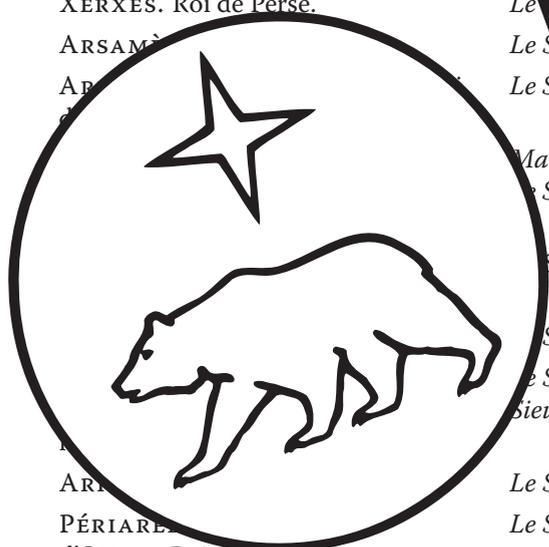
Chiarini.

Filippo [Melani],

brother of Atto.

Assalone.

Piccinni.



55 *Mademoiselle Anne*] not named **P**.

56 *Le Sieur Melone*] not named **P**.

57 *Bordigon*] *Bordigan* **Pa1**.

58 *Romilde. Adélante. Sœurs, filles d'Ariodate, toutes deux amoureuses d'Arсамène*] *Romilde, filles d'Ariodate, amante d'Arсамene. Adélante soeur de Romilde amoureuse d'Arсамene* **P**.

59 *Anne*] *Anna* **P**.

60 *Eumènes*] *Eumes* **P**.

61 *Périarée*] *Priarée* **Pa1**; *Periarque* **P**. In IV.4–11, both **Pa1** and **Tr** have *Priarée* instead of *Périarée*; in V.5, only **Pa1** has the same reading.

62 *qui ne parle point*] missing **P**.

PROLOGO⁶³

Ninfa francese⁶⁴ et ninfa spagnola.

Tutte due insieme.

Or che le destre invitte
stringonsi insieme i più gran re del mondo,
or che cadon trafitte
le furie e i mostri entro al tartareo fondo,
di dolci suoni
l'aria risuoni,
e siano i nostri canti
di LUIGI e TERESA i pregi e i vanti.

Ninfa francese sola.

Fortezze debellate,
sconfitte schiere armate,
infinite provincie, immensi imperi
son del mio nobil re vanti leggieri.

La sua sola persona
d'ogni scettro val più, d'ogni corona.

Ninfa spagnola sola.

Lunga serie di regi
in⁶⁵ pace, in guerra egregi,
beltà⁶⁶, vaghezza
son pompe vane che TERESA sprezza.
Stima sol gloria vera
di nobile virtude andar altèra.

Tutte e due insieme.

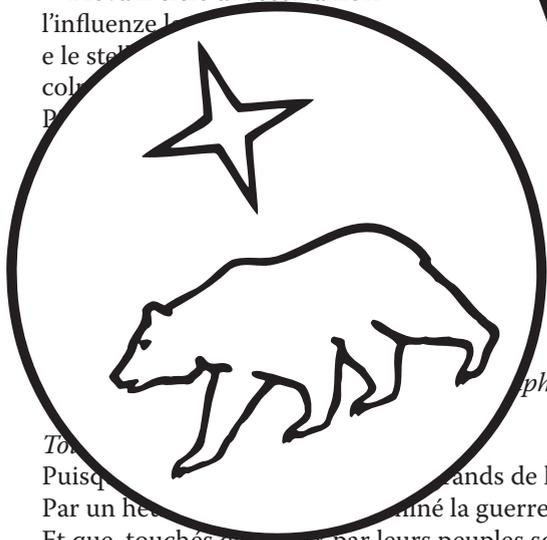
Piova il cielo ai vostri amori⁶⁷

l'influenze

e le stel

col

P



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Ninfa Espagnole,

Tot

Puisq

Par un he

Et que, touchés des maux par leurs peuples soufferts,

Ils ont fait retirer la Discorde aux Enfers ;

Que d'harmonieux sons et de cris d'allégresse,

L'air, doucement troublé, retentisse sans cesse,

Et que par cent chansons, leurs sujets réjouis,

Exaltent les vertus de THÉRÈSE et LOUIS.

La Nymph Française.

La gloire que produit le gain de cent batailles,

Celle d'avoir dompté de superbes murailles,

D'avoir tant de vassaux, et de si grands États,

PROLOGUE

French and Spanish nymph.

Both together.

Now that the greatest kings of the earth
join their undefeated right hands,
now that the furies and monsters being struck
fall into the abyss,
the air shall resound
with sweet sounds,
and let our songs be
praise and glory for LUIGI and TERESA.

French nymph alone.

Vanquished fortresses,
beaten armed troops,
infinite provinces, huge empires
are but little glories for my noble king.
His person alone
is worthier than every scepter than every crown.

Spanish nymph alone.

A long series of kings,
standing in peace and in war,
beauty, grace,
that are vain splendor which TERESA despises.
She appreciates as the only thing
being majestic out of the province.

Both together.

Heaven shall rain down to your love

the most beautiful influences;

as the stars

shall fill your hearts with sweetness.

May it in the meantime please you

to see on these scenes, (this star) how

Terse rejoices at his suffering.

After a shower of tears

and an outpouring for the loyal lovers.

PROLOGUE

A French and a Spanish nymph.

Both together.

As finally the two greatest kings of the earth
through a felicitous wedding have ended the war,
and, being affected by evil through their suffering people,
have made Discord retire to the underworld,
let the lightly restless air resound incessantly
of harmonious sounds and cries of joy,
and let their delighted subjects, through hundred songs,
praise the virtues of THÉRÈSE and LOUIS.

The French nymph.

The fame which is gained by hundred won battles,
and that of having conquered enormous walls,
of having so many ships, and such huge estates:

63 Prologo] Prologo per l'istessa commedia Ma.

64 Here, as also ten lines below, the sources have "fransese."

65 In] missing Tr because of a damage.

66 bel] missing Tr because of a damage.

67 amori] ardori Ma.

68 pioggia] pioggia Ma.

69 fidi] veri Ma.

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SCÈNE QUATRIÈME

ROMILDE. ADÉLANTE.

ARSAMÈNE. ELVIRE, *à part*.

Romilde fait connaître la passion qu'elle a pour Arsamène, et Adélante, amoureuse de ce⁷¹ même Prince, témoigne la jalousie qu'elle a de sa sœur.

SCÈNE CINQUIÈME

XERXÈS. EUMÈNES. ROMILDE. ADÉLANTE.

ARSAMÈNE, et ELVIRE, *cachés*.

Xerxès s'offre pour Époux à Romilde, qui sous prétexte de modestie s'excuse d'accepter cet honneur. Et lors Arsamène et Elvire ayant par accident été découverts, le Roi, frappé d'un sentiment de jalousie, les bannit de sa Cour.⁷²

SCÈNE SIXIÈME

XERXÈS. EUMÈNES. ROMILDE. ADÉLANTE.

Romilde demeure inflexible à l'amour du Roi, qui, voyant que le silence obstiné de cette belle fille rendait ses prières et ses offres inutiles, se retire en se plaignant de sa mauvaise fortune.

SCÈNE SEPTIÈME

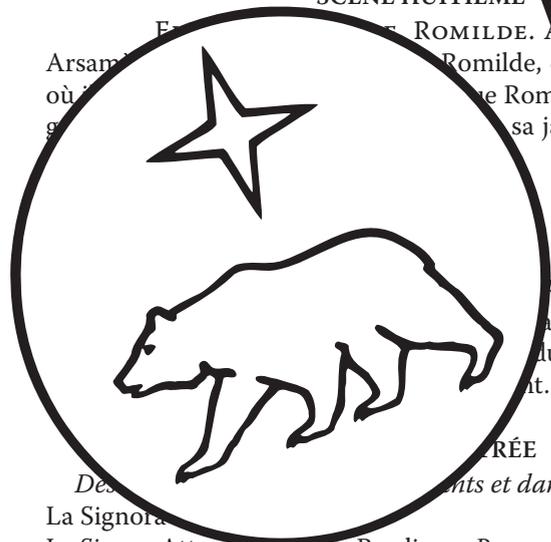
EUMÈNES. ROMILDE. ADÉLANTE.

Eumènes s'efforce de persuader Romilde à recevoir les offres que la fortune lui fait. Elle lui répond comme si elle n'eût rien de ce qu'elle avait à faire, et parle de la même sorte à sa sœur.

SCÈNE HUITIÈME

ELVIRO. ARSAMÈNE. ROMILDE. ADÉLANTE.

Arsamène vient à dire à Romilde, qui, craignant le péril où elle se voit, de se retirer, que Romilde ne le veuille élire pour son mari, et qu'elle se retire de sa jalousie ; mais elle l'en



SCÈNE NEUVIÈME

DES-AIRS l'aîné, et ses compagnons, *chantants et dansant à l'Espagnole*.

La Signora

Le Signor Atto, et le Signor Bordigon, *Paysans*.

Messieurs Baptiste, Barbot, S. Fré, Les Sieurs Beauchamps, Le Comte, et La Pierre, *Paysans*.

Le Sieur Des-Airs l'aîné, *Paysanne*.

FOURTH SCENE

ROMILDA, ADELANTA.

ARSAMENE, ELVIRO, *hidden*.

Romilda makes known the passion she has for Arsamene, and Adalanta, who is in love with the same prince, shows herself to be jealous of her sister.

FIFTH SCENE

XERSE, EUMENE, ROMILDA, ADELANTA.

ARSAMENE, AND ELVIRO, *hidden*.

Xerse offers himself as groom to Romilda, who excuses herself, under the pretext of modesty, for not being able to accept this honor. When Arsamene and Elviro are by chance discovered, the king, out of jealousy, bans them from his court.

SIXTH SCENE

XERSE, EUMENE, ROMILDA, ADELANTA.

Romilda remains inaccessible to the love of the king, who, recognizing that the persistent silence of this beautiful young woman renders his pleas and offers inutile, separates lamenting his bad fortune.

SEVENTH SCENE

EUMENE, ROMILDA, ADELANTA.

Eumene tries to persuade Romilda to accept the offers Fortune makes to her. She answers as if she were undecided what to do, and speaks in the same manner to her sister.

EIGHTH SCENE

ELVIRO, ARSAMENE, ROMILDA, ADELANTA.

Arsamene comes to say goodbye to Romilda, who, in fear of the danger in which he finds himself, urges him to leave. He is doubtful whether Romilda wants to marry him for love or money, and shows himself to be jealous, but she reassures him and makes him leave together with Elviro.

NINTH SCENE

ANASTRE, *dressed as man*, ARISTONE.

Anastre, daughter of the King of Susia, whom Xerse had promised to marry, has escaped from Arracca (the fortress of her father), and comes with her companion to search for her unfaithful lover.

SECOND ENTRY

Peasants and peasant women, singing and dancing in the manner of Spain.

Anna [Bergerotti], *peasant woman*.

Atto [Melani], and Bordigoni, *peasants*.

Baptiste [Lully], Barbot, S. Fré, Beauchamps, Le Comte, and La Pierre, *peasants*.

Des-Airs the elder, *peasant woman*.

71 *ce*] *se* Pn1, Pn2, Tr, Wo.

72 "Et lors Arsamène et Elvire [...] les bannit de sa Cour" has to be understood in the sense of "Mais Arsamène et Elvire ayant été découverts par accident par le Roi, celui-ci [...] les bannit de sa Cour."

ACTE SECOND

SCÈNE PREMIÈRE

ARIODATE.

AMASTRIS. ARISTON, *à part*.

Ariodate revient vainqueur des Maures, contre qui il avait commandé l'armée de Xerxès envoyée au secours d'Ottane.

SCÈNE SECONDE

ARIODATE. XERXÈS. EUMÈNES.

AMASTRIS. ARISTON, *à part*.

Xerxès embrasse Ariodate, et pour récompense de la victoire qu'il vient de remporter lui dit qu'il veut donner un époux à sa fille aussi grand que soi-même.

SCÈNE TROISIÈME

EUMÈNES. XERXÈS.

AMASTRIS. ARISTON, *à part*.

Le Roi, s'imaginant que la victoire qu'il vient de remporter sur les Maures est un augure de celle qu'il doit obtenir sur le cœur de Romilde, s'entretient avec plaisir dans cette pensée ; mais Eumènes la blâme comme un sentiment indigne de sa Majesté.

SCÈNE QUATRIÈME

EUMÈNES. AMASTRIS.

Amastris, qui n'a pas bien entendu toute la conversation du Roi avec Eumènes, s'imaginant que c'est d'elle qu'il parle, et que Eumènes dissuade le Roi de l'épouser, se montre et lui dit de ne se démentir.

SCÈNE CINQUIÈME

ARIODATE. ARISTON.

Amastris, entrant aussitôt, se borne à dire qu'elle a mérité d'être mariée à Amastris.

SCÈNE SIXIÈME

ARIODATE. ARISTON.

Amastris fut sous ce drapeau⁷³ de s'en retourner en son pays, et elle se puisse embarquer.

SCÈNE SEPTIÈME

AMASTRIS. ELVIRE.

Amastris, interrogée par Elvire de sa naissance et de sa qualité, lui fait diverses réponses plaisantes pour se défaire de lui.

SCÈNE HUITIÈME

ARSAMÈNE. ELVIRE.

Arsamène donne une lettre à Elvire pour la porter à Romilde.

SCÈNE NEUVIÈME

ARIODATE. ROMILDE. ADÉLANTE.

Ariodate fait réflexion sur ce que lui a dit le Roi que Romilde aurait un époux égal à lui-même, et croit que c'est d'Arsamène qu'il a voulu parler.

SECOND ACT

FIRST SCENE

ARIODATE.

AMASTRE, ARISTONE, *hidden*.

Ariodate returns as winner from a battle against the Moors, in which he had commanded Xerse's army as support for Ottane.

SECOND SCENE

ARIODATE, XERSE, EUMENE.

AMASTRE, ARISTONE, *hidden*.

Xerse embraces Ariodate, and in recompense for the victory he brings with him, the king wishes to bestow on Ariodate's daughter a husband as highranking as himself.

THIRD SCENE

EUMENE, XERSE.

AMASTRE, ARISTONE, *hidden*.

The king, imagining that the victory over the Moors is a good omen for what he wants to obtain over Romilda's heart, dedicates himself with pleasure to this thought; but Eumene denigrates it as a sentiment unworthy of his majesty.

FOURTH SCENE

EUMENE, AMASTRE.

Amastre, who has not understood quite well the conversation of the king with Eumene, believes that it is her of whom they speak, and that Eumene tries to dissuade the king from marrying her; she shows herself and pronounces a denial.

FIFTH SCENE

EUMENE, AMASTRE, ARISTONE.

Aristone, the companion of Amastre, though, immediately shows himself to Amastre and presents her with diverse speeches the danger that she is in at Amastre's side, for Amastre who seems to be but a soldier.

SIXTH SCENE

ARISTONE, AMASTRE.

Aristone, unable to bear further the dangers to which Amastre is exposed in her disguise, persuades her to return to her country, and leaves to search for a boat on which she can embark.

SEVENTH SCENE

AMASTRE, ELVIRO.

Amastre is questioned by Elviro about her birth and her rank, and she gives him diverse pleasant answers in order to get rid of him.

EIGHTH SCENE

ARSAMÈNE, ELVIRO.

Arsamene gives Elviro a letter to take to Romilda.

NINTH SCENE

ARIODATE, ROMILDA, ADELANTA.

Ariodate contemplates the king's promise that Romilda will have a husband equal to the king, and he believes that Arsamene is intended.

73 According to the *Dictionnaire de l'Académie Française* (1st edition, 1694), "persuader" can require the dative.

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elle et son Écuyer, s'opiniâtrant à des-avouer ce qu'ils sont, laissent Périarée dans une extrême confusion.

SCÈNE SIXIÈME

XERXÈS. PÉRIARÉE.

Périarée salue Xerxès au nom du Roi de Susie, son maître, et lui présente une lettre de créance. Xerxès lui demandant des nouvelles d'Amastris, il fait semblant de se trouver mal parce qu'il ne sait ce qu'il doit répondre.

SCÈNE SEPTIÈME

ROMILDE. ARSAMÈNE.

Ces deux amants, réciproquement abusés⁸¹ par les artifices d'Adélante, s'accusent l'un l'autre d'infidélité.

SCÈNE HUITIÈME

ADÉLANTE. ROMILDE. ARSAMÈNE. ELVIRE.

Adélante survient, et, confessant sa tromperie, cherche à s'en excuser, pendant qu'Arсамène et Romilde se réconcilient ensemble.

SCÈNE NEUVIÈME

XERXÈS. ROMILDE. ADÉLANTE.

ARSAMÈNE, *caché*.

Xerxès pressant Romilde et lui disant qu'il la veut épouser, elle pour s'en défendre, répond qu'elle ne le peut sans le consentement de son père.

SCÈNE DIXIÈME

ROMILDE. ADÉLANTE.

Arсамène se présente à Romilde de ce qu'elle n'a pas de lui, et, après l'avoir blâmée de douleur, ne se quitte qu'après l'avoir consolée. Adélante veut parler ce qu'elle ne peut pas dire, mais il est interrompu par Xerxès.

SCÈNE ONZIÈME

ARSAMÈNE. ROMILDE.

Arсамène se présente à Romilde et lui expose son projet de mariage avec elle. Elle se défend, mais il insiste. Elle finit par céder, et le mariage est conclu.

SCÈNE DOUZIÈME

XERXÈS. ARIODATE.

Le Roi confirme Ariodate dans l'espérance qu'il lui avait donnée de faire épouser sa fille par un Prince du sang Royal égal à soi-même, et lui dit que dans peu, il verrait dans la chambre de Romilde l'époux qui lui était destiné, lui commandant d'achever le mariage. Ariodate continue à croire que le Roi veut parler d'Arсамène.

SCÈNE TREIZIÈME

EUMÈNES.⁸³ ROMILDE. CLITON.

Eumènes présente la Couronne et le Sceptre à Romilde, qui fait diverses réflexions sur les grandeurs, et puis refuse celles qu'on lui vient d'offrir.

she and her companion continue to deny who they are, and they leave Periarco in extreme confusion.

SIXTH SCENE

XERSE, PERIARCO.

Periarco greets Xerse in the name of the King of Susia, his patron, and hands him a letter of credit. When Xerse asks him about news of Amastre, Periarco feigns sickness, since he does not know what he should answer.

SEVENTH SCENE

ROMILDA, ARSAMENE.

The two lovers, deluded by the tricks of Adelanta, accuse each other of infidelity.

EIGHTH SCENE

ADELANTA, ROMILDA, ARSAMENE, ELVIRO.

Adelanta appears and tries to excuse herself by confessing her deception, while Arсамène and Romilda reconcile.

NINTH SCENE

XERSE, ROMILDA, ADELANTA.

ARSAMENE, *hidden*.

As Xerse presses Romilda, resisting that she want to marry her, she defends herself saying that she cannot agree without the approval of her father.

TENTH SCENE

ARSAMENE, ROMILDA, ADELANTA.

Arсамène shows himself and complains to Romilda about her not having said that she is already his bride. Overwhelmed by him, she does not know what to answer except that she will die. Adelanta wants to take this opportunity to speak to Arсамène about the love she feels for him, but he refuses to listen to her.

ELEVENTH SCENE

PERIARCO, EUMENE.

Periarco, who is still in doubt over the appearance of Princess Amastre and her companion, meets Eumene, who brings a crown and a scepter for Romilda, and Periarco learns from him that Xerse wants to marry her. Periarco leaves Eumene, and in order to prevent this situation, he will propose to Xerse, following the order of his patron, that he marry Amastre.

TWELFTH SCENE

XERSE, ARIODATE.

The king confirms Ariodate in his hope that he will marry his daughter to a prince of royal blood, equal to himself, and tells Ariodate that shortly he will find in Romilda's chamber the husband he has destined for her, ordering him to carry out the wedding. Ariodate continues to believe that the king is speaking of Arсамène.

THIRTEENTH SCENE

EUMENE, ROMILDA, CLITO.

Eumene presents the crown and the scepter to Romilda, who reflects upon these dignities, and then refuses those that have been offered to her.

81 According to Furetière (*Dictionnaire universel*), "abuser" means "to deceive" ("tromper").

82 *Périorée*.] *Periarée* **Pn1**, **Pn2**, **Wo**.

83 *Eumènes*] *Amastris* **Pal**.

SCÈNE QUATORZIÈME

XERXÈS. ROMILDE.

Le Roi venant pour épouser Romilde, elle qui se voit pressée du péril, s'en veut dégager en s'accusant faussement d'avoir souffert les caresses d'Arсамène : mais le Roi, s'apercevant que ce n'était qu'une feinte, commande qu'on fasse mourir Arсамène : elle le veut apaiser par ses prières, mais le Roi ne les écoute pas, et, se retirant, la laisse pleurer tout à loisir sa mauvaise destinée.

SCÈNE QUINZIÈME

AMASTRIS. ROMILDE. CLITON.

Amastris paraissant alors, Romilde la prie d'aller avertir Arсамène du danger où il est ; elle promet de le faire, et prie en revanche Romilde de faire rendre une lettre au Roi, ce que Romilde accepte et commande à Cliton de l'exécuter.

CINQUIÈME ENTRÉE

Des Matassins.

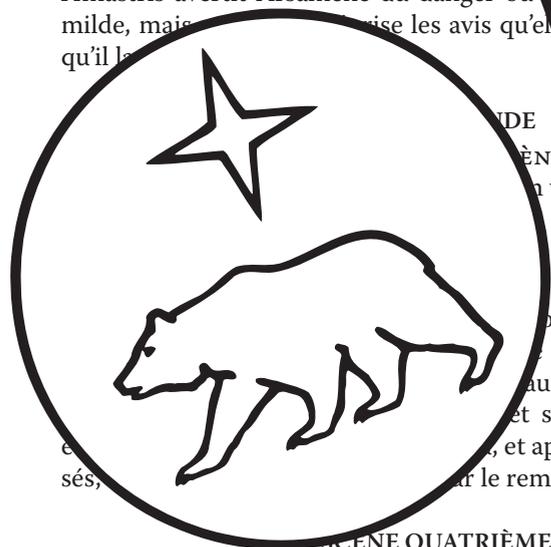
Messieurs Parque, Barbot, Baptiste, Geoffroy. Les Sieurs S. Fré, Le Comte, Des-Airs l'aîné, et La Pierre, *Matassins.*

ACTE CINQUIÈME

SCÈNE PREMIÈRE

AMASTRIS. ARSAMÈNE.

Amastris avertit Arсамène du danger où est de la part de Romilde, mais Amastris se méprend sur les avis qu'elle lui fait donner parce qu'il le



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SCÈNE DEUXIÈME

ROMILDE.

Amastris en vain cherche à le désabuser.⁸⁴

SCÈNE TROISIÈME

ARSAMÈNE.
Romilde, et par là tout le monde s'aperçoit qu'il s'agit de ce Prince que le Roi, offre sa fille pour son Amante également, et après qu'ils se sont époués, par le remercier.

SCÈNE QUATRIÈME

ARISTON.

Ariston se plaint de ce qu'il ne peut trouver Amastris, et déplore la mauvaise conduite d'une jeune personne qui s'abandonne à celle de l'Amour.

SCÈNE CINQUIÈME

PÉRIARÉE. XERXÈS.

Xerxès refuse le mariage d'Amastris, que lui propose Périarée, et le laisse retirer mécontent.

SCÈNE SIXIÈME

XERXÈS. ARIODATE.

Ariodate veut remercier le Roi de la grâce qu'il croit en avoir reçue ; et le Roi s'apercevant de la méprise qui s'est faite, se résout à la mort, mais veut auparavant faire mourir Ariodate, Arсамène, et Romilde.

⁸⁴ désabuser.] des-abuser, Pn1, Pn2, Wo.

FOURTEENTH SCENE

XERSE, ROMILDA.

As the king arrives to marry Romilda, she, seeing herself threatened by danger, wants to evade it by falsely blaming herself for having endured the caresses of Arсамene. But the king, recognizing that this is only a trick, orders Arсамene to be killed. Romilda wants to appease the king by her pleas, but he does not listen to her, and leaves her to mourn, at leisure, her bad destiny.

FIFTEENTH SCENE

AMASTRE, ROMILDA, CLITO.

When Amastre appears, Romilda asks her to warn Arсамene of the danger he is facing. Amastre promises to do so, and asks Romilda, in return, to deliver a letter to the king, which Romilda accepts, ordering Clito to do it.

FIFTH ENTRY

Comic dance.

Parque, Barbot, Baptiste, Geoffroy, S. Fré, Le Comte, Des-Airs the elder, and La Pierre, *Comic dancers.*

FIFTH ACT

FIRST SCENE

AMASTRIS, ARSAMENE.

Amastris on behalf of Romilda, informs Arсамene of the danger he faces. But the prince doubts the information, because he believes Romilda to be unfaithful.

SECOND SCENE

ROMILDA, ARSAMÈNE.

At the same moment Romilda arrives, and attempts in vain to convince Arсамène otherwise.

THIRD SCENE

ARIODATE, ROMILDA, ARSAMÈNE.

Finding Arсамene with Romilda, Ariodate is convinced that it was this prince that Xerse was speaking of, and believing himself to be obeying the king, offers his daughter as bride to Arсамene. The lovers, equally surprised, easily agree, and after they are married, Ariodate leaves to search for the king in order to thank him.

FOURTH SCENE

ARISTONE.

Aristone complains about not being able to find Amastre, and criticizes the bad conduct of a young person who abandons herself to Cupid's wiles.

FIFTH SCENE

PERIARCO, XERSE.

Xerse refuses to marry Amastre, which Periarco has proposed to him, and allows Periarco to leave unsatisfied.

SIXTH SCENE

XERSE, ARIODATE.

Ariodate wants to thank the king for the favor he believes to have received. When the king learns of the mistake that was made, he resolves to die, but wishes Ariodate, Arсамene, and Romilda to die before him.

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2. Acto 95

Amasie
che dis-se mai oh

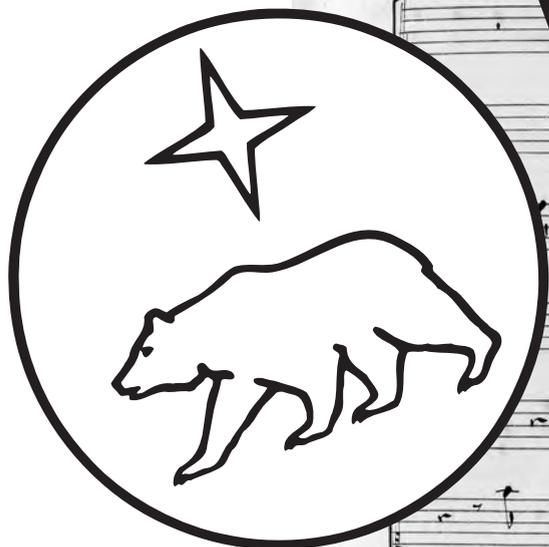
Eumene

Xerxes
Non uog-lio pensar d'altra bel-tà
ue-ra fe-del-tà

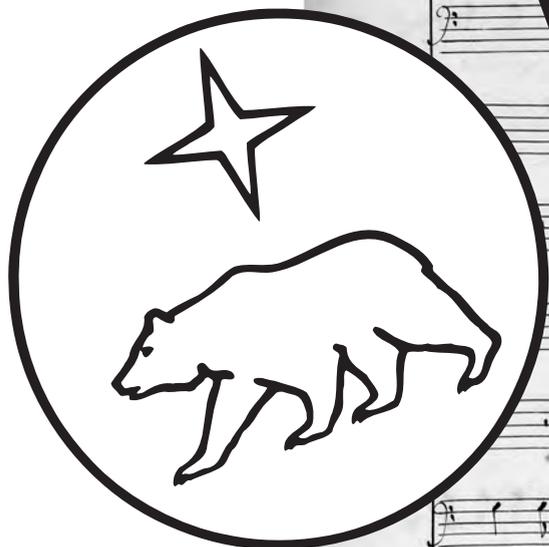
Xerxes
Forse quando gen-til, che mi pia-
cerà di me chi certo
ce-dam do a voi

Di-rò li-be-ri sensi a spon-sa li inde-centi dell'esser

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Facsimile 2: Francesco Cavalli, *Il Xerse*, Bibliothèque nationale, Paris, F-Pn, Vm 4/2, 95.
 Heading of fourth Scene (Scene 4.e) of Act II squeezed in between the second and the third staff system.
 With kind permission of the Bibliothèque nationale, Paris.



96 *Scène 5.e Xerxes*

Amastre
menti

Eumenes
uos-tro u'appli-casti chi parla ò

Xerxes

Ariston
che fare ahime

la'

hi

fo-re-tie- signor di nou-ta curi-

A chi mentita die costui ch'è

o = 10 De-sio uagar ci fa

The image shows a page of handwritten musical notation for Francesco Cavalli's opera *Il Xerse*. The page is numbered 96 and is titled "Scène 5.e Xerxes". It features four vocal parts: Amastre, Eumenes, Xerxes, and Ariston. The lyrics are in Italian. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid on the right side of the page.

Facsimile 3: Francesco Cavalli, *Il Xerse*, Bibliothèque nationale, Paris, F-Pn, Vm 4/2, 96.
Heading of fifth Scene (Scene 5.e) of Act II squeezed in at the top of the page.
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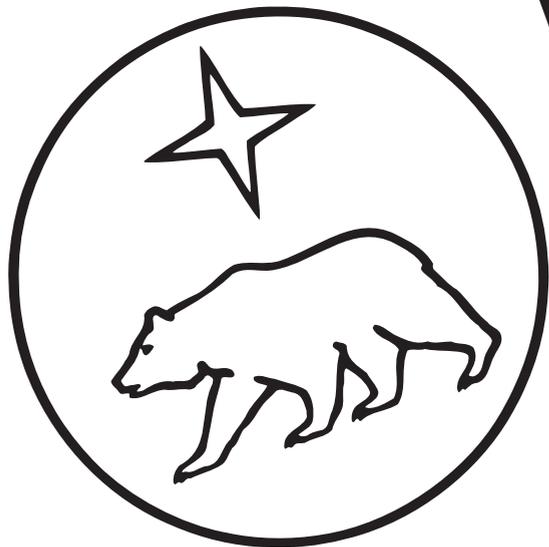
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Il Xerse

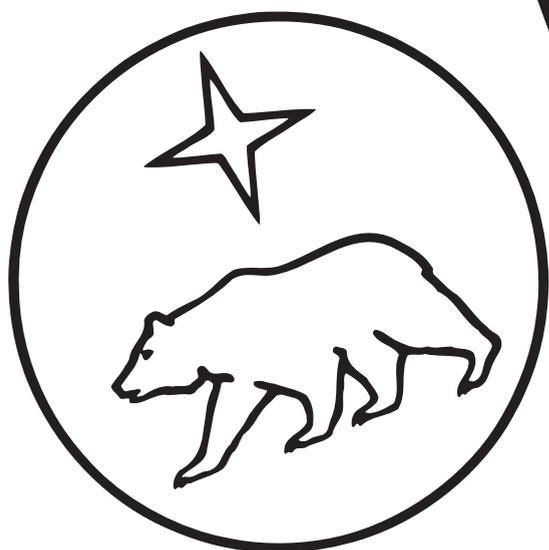
Dramma per musica

Libretto by Nicolò Minato, revised by Giovanni Bentivoglio (?)

First performance: Paris, Salle de la Cour du Louvre, 22 November 1675



**Bärenreiter
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**Bärenreiter
Leseprobe
Sample page**

Characters

XERSE, King of Persia, *bass*

ARSAMENE, Xerse's brother, *alto*

ARIODATE, Prince of Abydos, Xerse's favorite and general of his armies, *tenor*

ROMILDA, one of Ariodate's daughters, fallen in love with Arsamene, *soprano*

ADELANTA, the other of Ariodate's daughters, evenly fallen in love with Arsamene, *soprano*

EUMENE, captain of Xerse's guards and his confidant, *soprano*

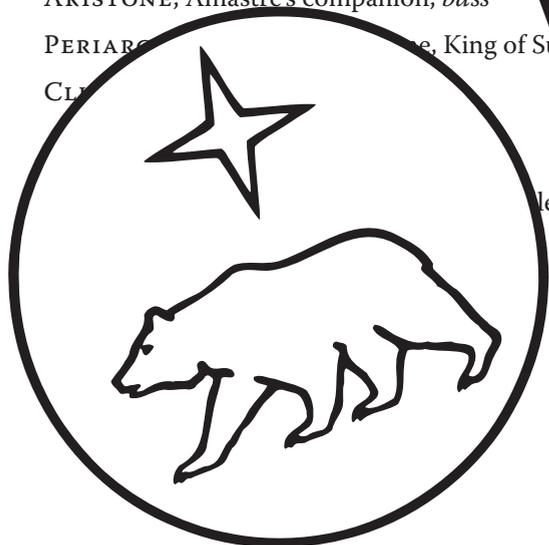
ELVIRO, Arsamene's servant, *alto*

AMASTRE, daughter of the King of Susia, fallen in love with Xerse and disguised as man, *soprano*

ARISTONE, Amastre's companion, *bass*

PERIARCES, King of Susia, *bass*

CL...



responsibility 480 BCE.

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PROLOGO

Jean-Baptiste Lully

Ouverture

[Dessus de violon]

[Hautes-contre de violon]

[Tailles de violon]

[Quintes de violon]

[Basses de violon]

7

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15

2.

3

25

Musical score for measures 25-33, featuring five staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and articulation marks.

34

Musical score for measures 34-42, featuring five staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and articulation marks. The piece concludes with first and second endings.



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Première Entrée

Bourrée

pour les Basques, moitié habillés à la française, et l'autre à l'espagnole.

43

[Dessus de violon]

Musical staff for Violin I (Dessus de violon), showing the first five measures of the piece.

[Hautes-contre de violon]

Musical staff for Violin II (Hautes-contre de violon), showing the first five measures of the piece.

[Tailles de violon]

Musical staff for Viola (Tailles de violon), showing the first five measures of the piece.

[Quintes de violon]

Musical staff for Violoncello (Quintes de violon), showing the first five measures of the piece.

[Basses de violon]

Musical staff for Double Bass (Basses de violon), showing the first five measures of the piece.

48

53



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Deuxième Air

Rondeau
pour les mêmes.

3 59

[Dessus de violon]

[Hautes-contre de violon]

[Tailles de violon]

[Quintes de violon]

[Basses de violon]

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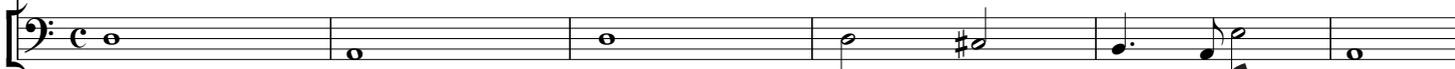
Scena I

La décoration représente un village délicieux derrière les murs de la ville d'Abydos, où l'on voit XERXÈS, se reposant à l'ombre d'un platane, arbre dont il était amoureux.

[XERSE.]

Francesco Cavalli

XERSE 
 Ri - man - ti, a - mi - ca pian - ta, di pre - zi - o - si do - ni or - na - ta e car - ca.

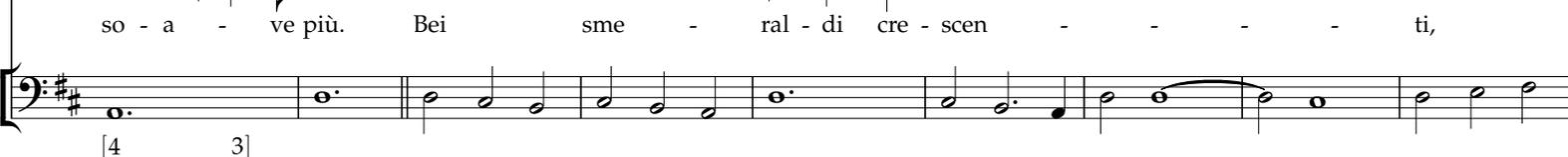
[Continuo] 

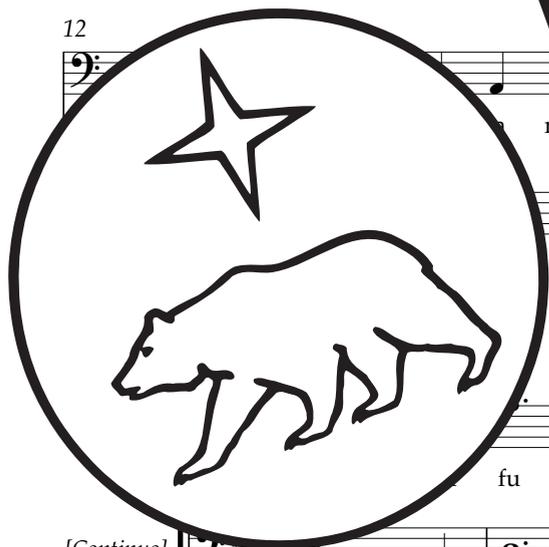
7 
 Se tan - to a me con - ce - de a - mi - ca Par - ca, pre - sto, pre - sto ti ri - ve - drò. Ri - 

12 
 né po - ca - tu - ra - ma - che Xer - se im - pe - ra - tor t' a - ra e t' a - ma. 


 fu di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le, so - a - ve - più. 

26 
 Om - bra mai fu, om - bra mai fu di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le, 

34 
 so - a - ve più. Bei sme - ral - di cre - scen - - - - ti, 
 [4 3]



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43

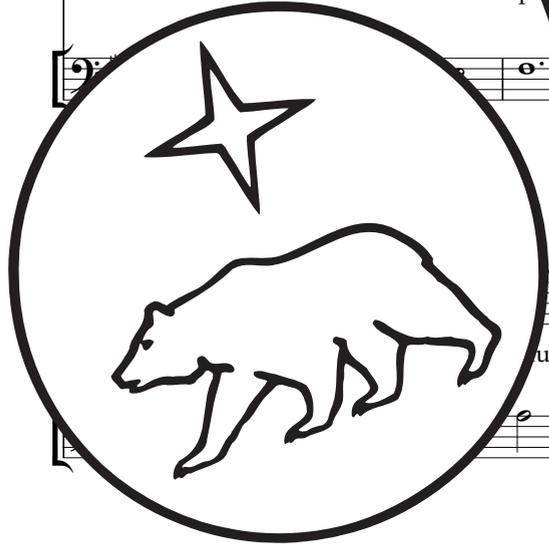
fron - di te - ne - re e bel - le, di tur - bi - ni e pro - cel - le im - por - tu -

51

- ni, im - por - tu - ni tor - men - ti non v'af - flig - ga - no mai, non v'af - flig - ga - no

59

mai la dol - ce pa - ce, né giun - ga a pro - f - ne giun - ga a pro - f -



Bärenreiter
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u - stro, - - - - stro ra - pa - ce.

78

Om - bra mai fu di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le, so - a - ve - più. Om - bra mai

87

fu, om - bra mai fu di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le, so - a - ve più.

Scena II

ELVIRO, ARSAMENE, ROMILDA «e» ADELANTA sopra una loggia.

ELVIRO

Tut-ti dor-mià-no an-cor del-l'al-ba i rai al-lor ch'io mi le - va - i. Mo-vo dor-men-do il piè, par-lo, né so di che.

[Continuo]

[Aria]

6

ARSAMENE

Ca-ro tet-to_ fe - li-ce, al - bel - lo del mio a - mo-re,

[Continuo]

11

mio a - mo-re, dol-ce mè - ta del - piè, ma più del co - re, ma più del

e - ta del piè, ma più del co - re, ma più del co - re.

[Continuo]

21

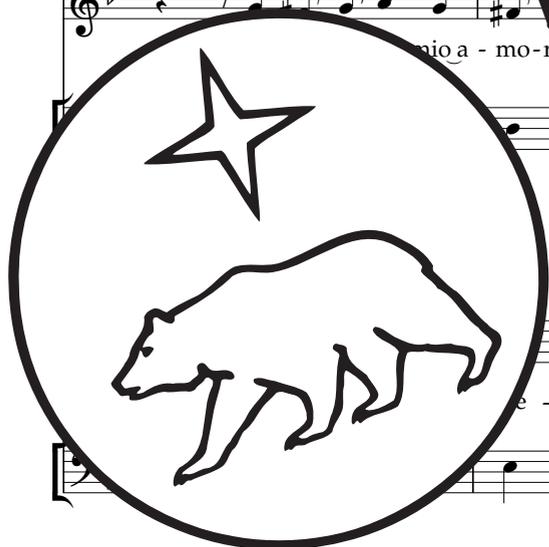
Ca - re mu - ra_ be - a - te, il mio va-go te - so-ro,

[Continuo]

26

il mio va-go te - so-ro in - vi - de mi ce - la-te, e pur v'a-do - ro, e pur v'a-

[Continuo]



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[Aria]

62 ARSAMENE ROMILDA

-ma - ta? Sì; non par-lar più. O voi che pe - na - - -

69

- - - - - te per va - ga bel - tà, un Xer - se mi - ra - te, ...

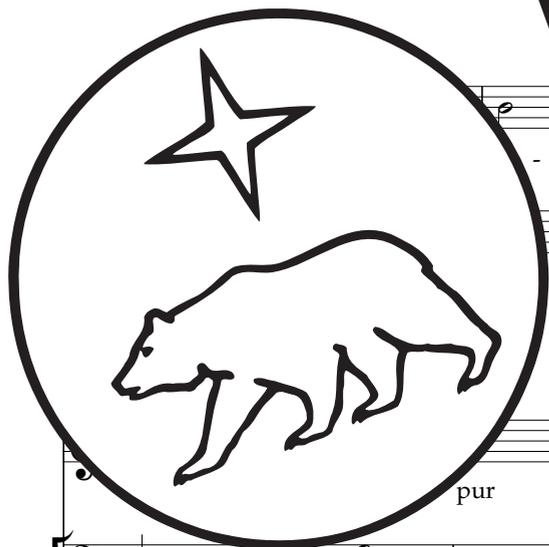
Scena III

XERSE, ARSAMENE, ELVIRO, ROMILDA <e> ADELTA TA u la l'igi

ROMILDA

- me? Mi ra te, mi - ra - te, de li ru - tron - co ac -

pur non cor - ri - spon - de al - tro al suo a - mor che mor - mo -



Bärenreiter
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Ritornello

17 V. I V. II

ROMILDA

- ri - o di fron - - de.

26 V. I

V. II

35 V. I

V. II

ROMILDA

Di - mi fron - do

con vez - zi, con vez - zi dan - no - si pun - ge i

52

ba - ci sul lab - bro al ba - cia - tor. È di Cu - pi - do un gio - co far che man -

60

-ten - ga un ver - de tron - co il fo - co.

68 ARSAMENE XERSE ARSAMENE XERSE ARSAMENE XERSE

XERSE Ar-sa-me-ne? Mio Si-re. U-di-ste? U-di-i. Co-no-sce-te chi si-a? Non io, Si-gno-re. Io

[Continuo]

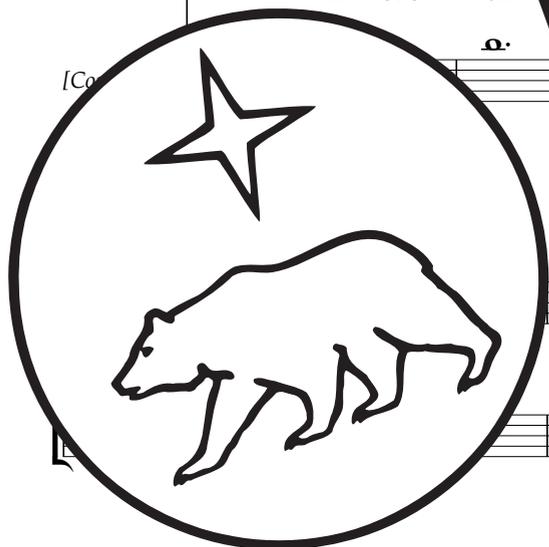
72 ARSAMENE XERSE ARSAMENE

sì. (Ahi - mè che ge - lo - sia m'ac-co - ra!) Che di - te? Che a-me - rei sen - tir-la an - ra.

76 XERSE

Il suo can - to è un in - can - to che con ma - gi-ca for -

[Co] - - - - - ne d'a - mor l'a - ni - ma sfor - za.



91 ARSAMENE

XERSE Per mia da - ma la scel - go. (Ahi - mè che sen - to!) El - la è Ro - mil - da, è pren - ci -

[Continuo]

94 XERSE ARSAMENE

-pes-sa, e par-mi che non con - ven - ga. Mi di-ce-ste pu-re non co-no - scer-la: or co-me...? Sol la co-no-sco al

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119 ARSAMENE XERSE <Parte.>

Già non vor-rei, ma per mo-de-stia... In-te-si: io gliel di-rò, che a par-lar me-glio ap-pre-si.

[Aria]
123

ARSAMENE

Van-ne, bar-ba-ro, va'; for-se, pria che tu par-li, il lab-bro in-de-gno Gio-ve,

[Continuo]

129

Gio-ve ful-mi-ne-rà: l'in-si-dia-tor di se-no di ab-bar-le mie gio-ve il di-to-man-te for-

135

Van-ne, bar-ba-ro, van-ne, bar-ba-ro, va'.

ARSAMENE

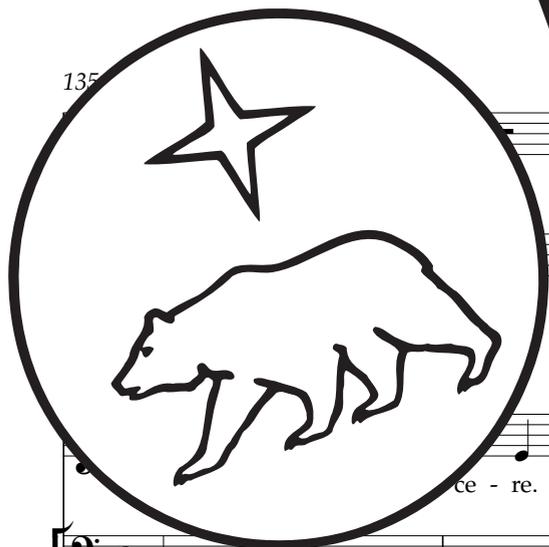
ce-re. Sti-mi-le-ci-to, di', a-ver tu i miei tri-

148

-on-fi, io le fe-ri-te? Qual leg-ge, qual leg-ge vuol co-sì? Ma

153

che mi sian ra-pi-te fuor di man-le mie pre-de A-mor ch'è giu-sto for-se non so-ster-



Bärenreiter
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158

-rà. Van - ne, bar - ba - ro, van - ne, bar - ba - ro, va'.

164

ELVIRO

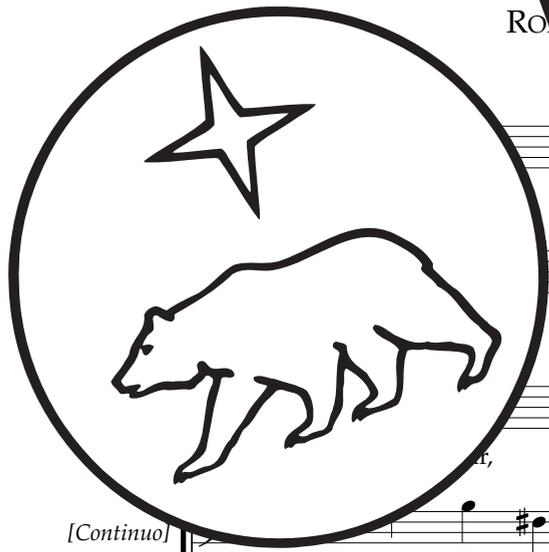
ARSAMENE

Van-ne, van-ne in mal pun-to, ma - li-gno, in-vi - di - o - so. Ec - co Ro-mil-da: stia-mo a tes-te - l - vi - ro.

Bärenreiter
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Sample page

Scena IV

ROMILDA, ADELANTA, ARSAMENE *Ed ELVIRO a parte.*



i - gnu - do Ar - cie - ro, nel mio sen le tue fa - vil - le; sin ch'io

[Continuo]

5

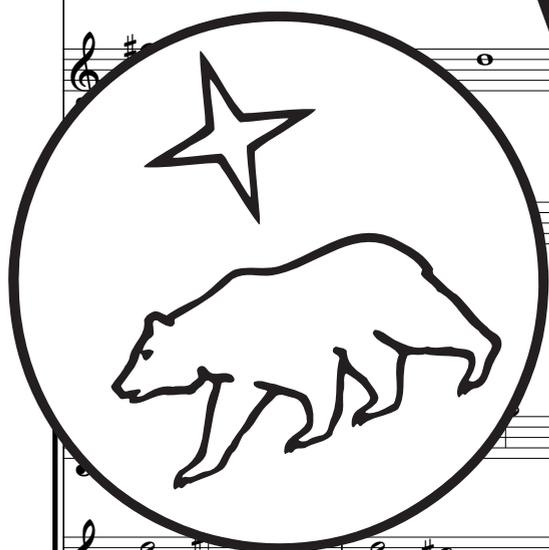
spe-ro le pu-pil-le del mio ben ver me pie-to - se né ri - tro - se,

10

non m'af - flig - ge ar - dor co - cen - te, non m'af - flig - ge ar -

16

che cor - ri - sto a - nor - iam - ma non sen - te.



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29

ARSAMENE ADELANTA

(O che pia - cer!) (Che fie - ra ge - lo - si - a!)

[Continuo]

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52

ma non sen - te.

59

AR SAMENE ADELANTA ROMILDA

(Spe - me m'av-vi-va.) (Ge-lo - sia m'uc-ci-de.) No te - si - s, A-de - lan-ta, a stral di fo - co

[Continuo]

63

AR SAMENE ADELANTA

sta e for - te. La-scia, la-scia ch'ò nel li del mio a-mor. (Del mio ben.) (Del va mio mo...)

ROMILDA

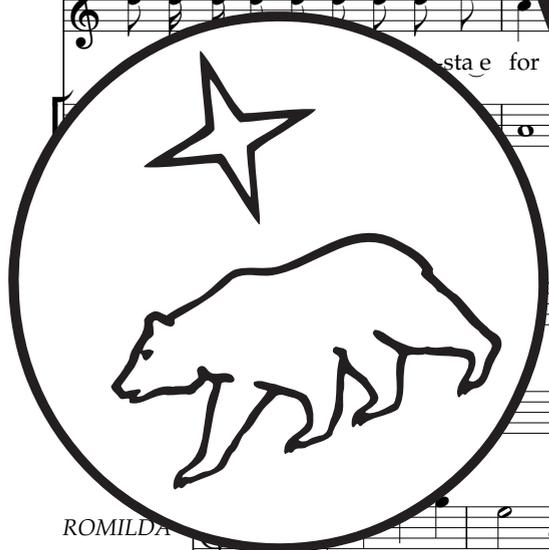
Co - ro - nia - mo_ d'ap - plau - - si lo stral che

[Continuo]

74

m'im - pia - gò; sem - pre l'a - do - re - rò, sin ch'io be - va del - l'au - re

m'im - pia - gò; sem - pre l'a - do - re - rò, sin ch'io be - va del - l'au - re



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Leseprobe
Sample page

82

ARSAMENE ADELANTA

i vi - ta - li a - li - men - ti. (O ca-re vo-ci!) (O ma-le-det-ti ac-cen-ti!)

89

ROMILDA

l'i - stan - te in cui pri - mi - na - na - ro d'Ar-sa - me - ne i lam -



Bärenreiter
Leseprobe
Sample page

103

ARSAMENE ADELANTA

-pi; e - ter - nò quel mo - men - to il mio ben. (La mia gio - ia.) (Il mi - o tor -

111 ADELANTA ROMILDA ADELANTA ARSAMENE

- men - to.) — Spe - ri ch'ei sia mio spo - so? Io spe - ro. (Ah te - mo.) Sì, sa -

115 ROMILDA ARSAMENE ADELANTA ROMILDA

-rò. Chi ri - spon - de? Son io, Ro - mil - da a - ma - ta. (Ah sco - no - scen - te!) I - do - lo

118 ARSAMENE ADELANTA ROMILDA ARSAMENE

mi - o! Sa - rò tuo spo - so, a di - spet - to... (Ma chi? Del re.

ARSAMENE ADELANTA ROMILDA ARSA.

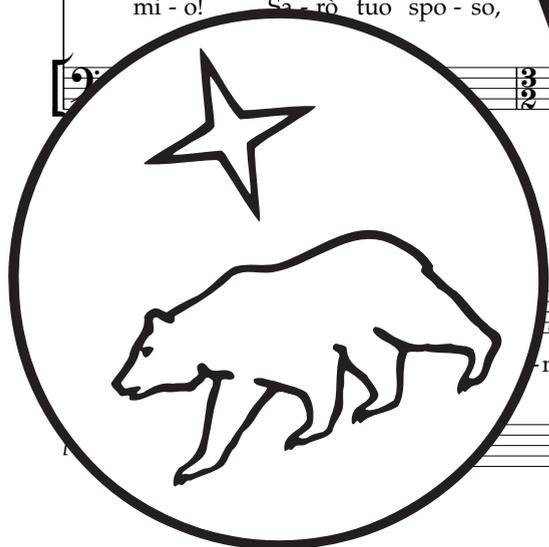
ne: Xer-se, Xer-se vi... Em-pia sor - te! (Oh be-ne, af - fé.) Di che te - me - te? Lo sa -

127 ELVIRO ROMILDA ADELANTA ELVIRO

-pre - te po - i. Sù, ve - lo - ce fug - gi - te. Sa - rà me - glio ce - lar - vi. Eh no, par - ti - te. Sù

130 ARSAMENE ROMILDA ARSAMENE

via, l'a - li al - le pian - te. M'a - scon - do. Sta - te cau - to. E voi co - stan - te.



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43

XERSE

(Ec-co a pun-to Ro-mil-da.) Co-me qui, pren-ci-pes-sa? Al ciel se-re-no for-se a-gl'in-

[Continuo]

46

ROMILDA XERSE ROMILDA

-vi-ti d'Ar-sa-me-ne u-sci-ste? E-gli non mi chia-mò. Par-lòv-vi al-me-no? Sa-

49

XERSE <Ad Adelanta ed Eumene.>

-reb-be gra-ve er-ror? D'a-mor la fa-ce... a-s no-gio-va u-dir ciò che dis-spi-a-ce. -sta-te ad-die-tro.

53

ROMILDA XERSE

(pre.) Ro-mil-da, il Fa-to-ro non og-gi vi scor-ge.

56

ROMILDA <Compare un

na il ser-to, la For-tu-na vel por-ge. Ahi qual ver-me fe-ra sen-

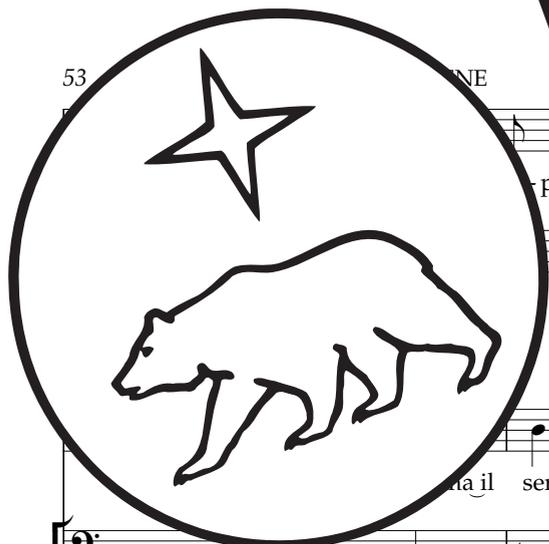
61

serpente.> ARSAMENE <Lo discaccia.> XERSE

vie-ne! Non te-me-te. (Ahi-mè, che fe-ci!) Peg-gior fe-ra sei di quel-la, Ar-sa-me-ne:

64

il di-con l'o-pre: tu m'of-fen-di na-sco-sto, el-la ti sco-pre.



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67 ELVIRO # ARSAMENE

(Io che do-vrò mai di-re?) Tol-ga il Ciel ch'io v'of-fen-da: u-scir re-pen-te vid-di la prin-ci-pes-sa, e ri-ve-

71 ELVIRO XERSE

-ren-te mi ce-lai per mo-de-stia. (Io per dor-mi-re.) An-zi no, per mo-le-stia. Pur li par-

75 ARSAMENE XERSE

-la-sti? el-la nol ne-... ro, s'el-la l'af-fer-ma. (Io tu ven-ir da to-sto.) E

79 MENE XERSE ARSAMENE

Men-ti-te, qua-si vor-re... Non so se di-te.

XERSE <A Komilda.> <Ad Arsamene.>

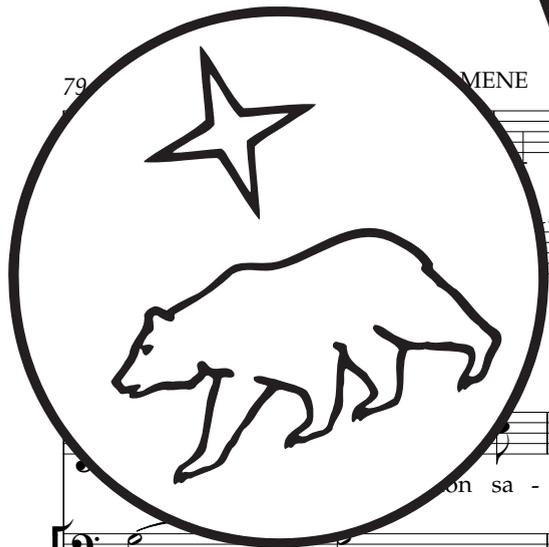
on sa-pe-a. Ta-ce-te. Più di sci-ti-co stral, più di tor-ren-te ve-lo-ce il piè to-

86 ARSAMENE ELVIRO

-glie-te da que-sta cor-te. An-drò, ben-ché in-no-cen-te. (A me non di-ce nien-te.)

89 EUMENE <A Xerse.> XERSE <Ad Eumene.> EUMENE <Ad Arsamene.> ARSAMENE

Si-re, Ar-sa-me-ne non cre-de-a... Ta-ce-te. Chie-de-te-li per-don. Io non ho col-pa.



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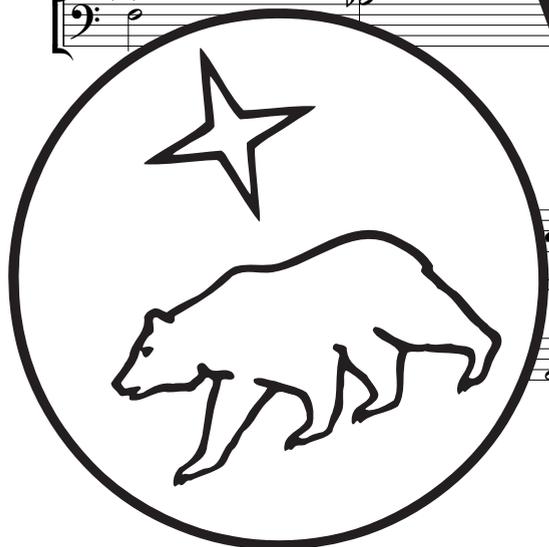
93 EUMENE <A Xerse.> XERSE



97 EUMENE <Ad Arsamene.> ARSAMENE



101 XERSE

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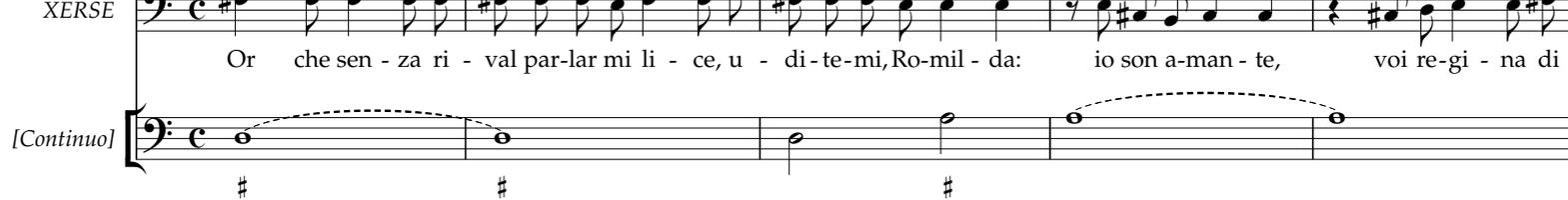
XERSE <Parte con Arsamene.>



Scena VI

XERSE, EUMENE, ADELANTA, ROMILDA *come immobile.*

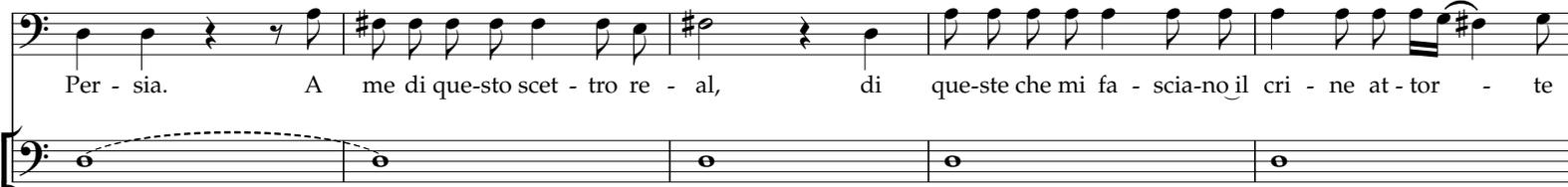
XERSE



[Continuo]



6



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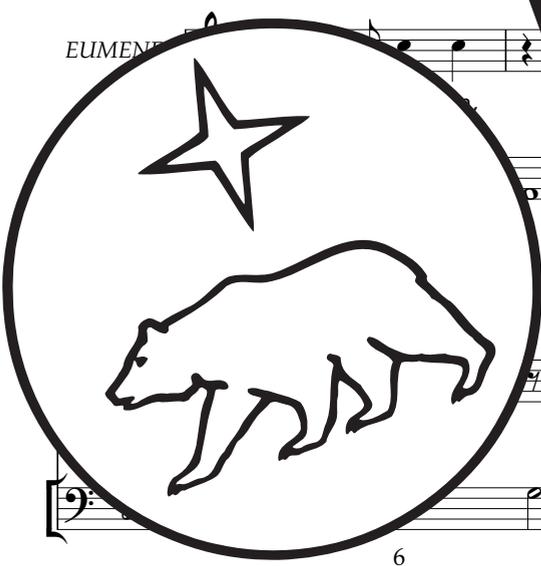
49

si, di-te un no, di - te ch'io mo - ra. È do - ver ch'io vi tol - ga il mo - do di scher-

53 <Parte.>

- nir - mi. Ahi sor - te du - ra! An - che il si - len - zio con - tro me con - ra!

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6

le For - tu - vi chia - vi, vi dor - mi - te, e non vi - di di - rre - ra re

co-me il par - lar, co-sì il ta - cer è ma - le. Eu - me - ne, di - te al re ch'io

11 EUMENE ROMILDA

l'a - mo... Sì? Ch'io l'a - mo - ro - se fiam - me an - cor non sen - to; no, no, di - te - gli il ver,

15 EUMENE ROMILDA

di - te co - sì: che per lui vi - vo... Io va - do. U - di - te pri - a: vi - vo pri - va del sol

20 EUMENE ROMILDA

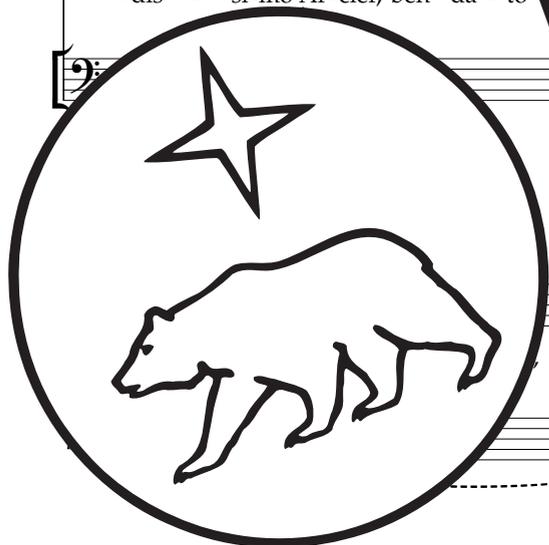
de-gl'oc-chi mie - i. Non è ciò ch'io cre-de - i. Pia - no, fer - ma - te; sì, sì, di - te - gli... No, non gli par -

24 EUMENE

- la - te. Mi - se - ria de' vi - ven - ti, fla - gel - lo del pen - sier, in - sa - nia del le men - ti, per - fi -

28 <Parte.>

- dis - si - mo Ar - cier, ben - da - to di - o, non a - vrai lo - co - mi - o.



Bärenreiter
Leseprobe
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36

nel tu - mul - to im - por - tun ch'il cor mi pre - me, dal fo - co il ge - lo e dal ti - mor la spe -

40 ADELANTA ROM. ADELANTA ROMILDA ADELANTA ROMILDA

- me. Eh ri - sol - ve - te. Che? D'a - mar il re. Voi fa - re - ste co - sì? Sen - za pen - sar - ci. Ri - sol - ve -

44 ADELANTA ROMILDA ADELANTA

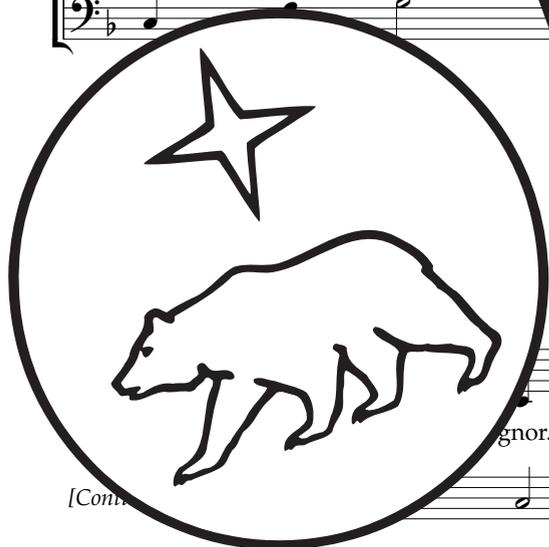
-re - ste? E co - me: ho già ri - sol - to. D'a - mar il re? D'a - mar - lo, sì (Ar - sa -

47 ROMILDA ADELANTA ROMILDA

-me - ne). Non se - te a - man - te. È ver (che tu nol sa - i). Te - mo che l'i - dol mi - o a di - spet - to del re

51 ADELANTA

vo - glia se - guir - mi. Ec - co - l'ar - di - re e' l'ri - schio è gran - de. E - ver: tel par - ti - re.



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Scena VIII

ELVIRO, ARSAMENE, ROMILDA, ADELANTA.

ARSAMENE ELVIRO

gnor. Do - ve? Il ti - mo - re fa che tra - ve - di. Af - fé, è u - na co -

[Cont.]

4 ROMILDA ARSAMENE

-lon - na, e lo cre - de - vo il re. Do - ve, do - ve, Ar - sa - me - ne? A dir - vi ad - dio, mio be - ne.

7 ROMILDA

Co - sì a Xer - se ub - bi - di - te? Par - ti - te, oh dio, par - ti - te; col lab - bro che mi

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32 ROMILDA

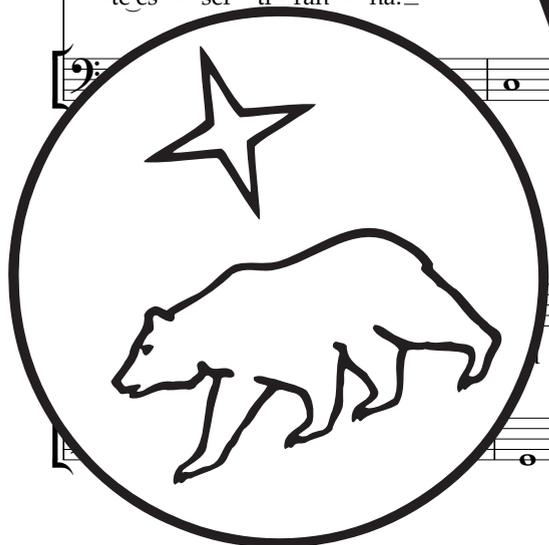
-tà di Le - te? E col so - lo spe - rar - le han del - l'ò - bli - o la più for - te vir - tù? Par - ti - te, oh dio, non m'af - flig -

36 ARSAMENE

-ge - te più. Ch'io par - ta eh, di - spie - ta - ta! Ah — ben m'av - ve - do, che pria d'es - ser re - gi - na sa - pe -

41

-te es - ser ti - ran - na... Par - to, e se non vi co - re, ché s'ai fla - gel -



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ROMILDA

-rie, e qua - la mai Fu - ria di voi più cru - da fu? Ar - sa - me - ne, in - ten -

49 ARSAMENE <Parte.> ROMILDA ADELANTA

-de - te? Ta - ce - te, oh dio, non m'af - flig - ge - te più. Ar - sa - me - ne! Ar - sa - me - ne! Eh la -

52 ROMILDA ELVIRO ROMILDA

-scia - te - lo an - dar. Chia - ma - lo, El - vi - ro. E che vo - le - te? Io gli vuo' dir che l'a - mo, e che

55 ELVIRO <Parte.> ROMILDA

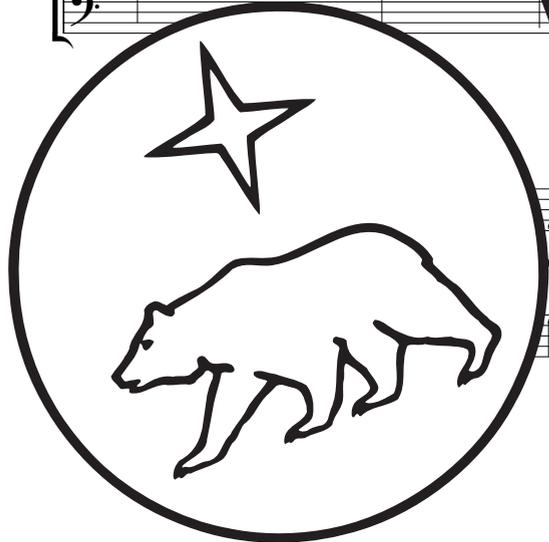
ma - le il mio dir in - te - so fu. Par - ti - te, oh dio, non m'af - flig - ge - te più. Co - sì par - te a - di -

59 ADELANTA ROMILDA ADELANTA ROMILDA

- ra - to, e non l'of - fe - si! È un pre - te - sto. Per - ché? Per man - car - vi di fé. Me cre - de in -

62 ADELANTA ROMILDA ADELANTA

- fi - da. E for - se e - g - è in co - st - te. io il cre - do as - sai fe - de - re. co a -



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ADELANTA

os - se, e - sa - ni - ma - ta. (Se no - si fos - se, io vi - ve - rei be - a - ta.)

Scena IX

<Cortile.>

AMASTRE *in abito da uomo*, ARISTONE.

[Aria]

AMASTRE 3

Fiam - ma ch'ac - ce - sa fu per vir - tù di due bei ra - i non ces - sa, non -

[Continuo]

10

ces - sa ma - i. Li - ber - tà non spe - ri più chi d'a - mar un dì s'av -

20

-vez - za, che ca - te - na d'A - mor gia - mai, gia - mai si

[Ritornello]

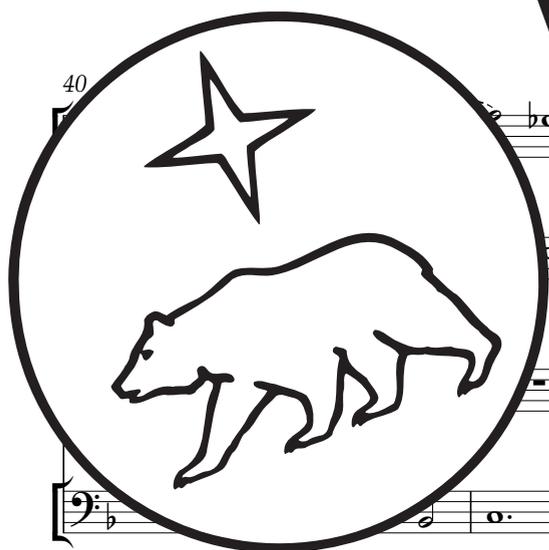
30 [V. I]

[V. I]

[V. II]

AMASTRE

spez - za.



40

Sguar-do che fe - rir

49 AMASTRE

sa, pia - ghe fa ch'in a - spre tem - pre du - ra - no sem - pre, sem - pre, du - ra - no

58

sem - pre. Più non spe - ri li - ber - tà chi tra i cep-pi un dì s'av - vez - za, che

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96 AMASTRE

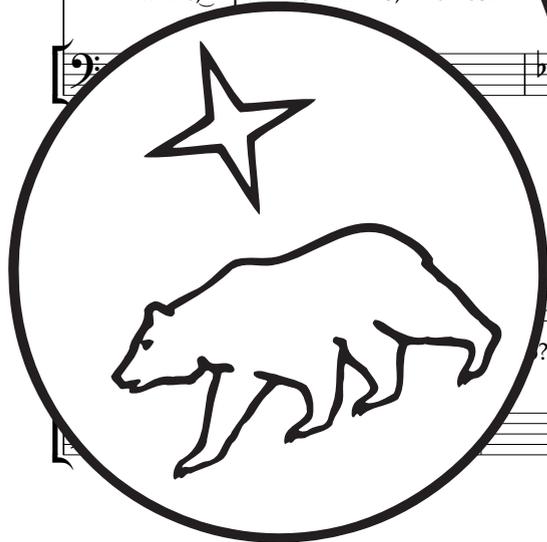
-gna - te. Non sai ch'al - lor che dal per - sian Se - na - to con - tro i Gre - ci in - vi - ta - to Xer - se par -

99

- ti, per me - glio as - si - cu - rar - mi da - gl'e ven - ti in - cer - tis - si - mi di ar - te Ot -

102 ARISTONE

- ta - ne, il pa - dre mi - o, fé con - tur - ni in A - rac - ca? On - ra no sa che di là voi par - ti



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AMASTRE ARISTONE AMASTRE

? Che chie - da? Eh non stu - pi - te. A - ri - sto - ne, mio ba - lio e mio fe -

110 ARISTONE <Fa per partire.> AMASTRE ARISTONE AMASTRE

- de - le. Se co - sì è ver, par - tia - mo. E ve - der Xer - se? Non si de - ve. Io vo - glio fer - mar - mi.

114 ARISTONE AMASTRE ARISTONE AMASTRE ARISTONE

Eh no, Si - gno - ra. Oh — dio, per - ché? Sa - re - mo co - no - sciu - ti. Eh cer - to no. Or

118 AMASTRE ARISTONE <Vuol partire.>

o - ra lo sa - prò: chi se - te? A - ma - stre. Non mi fer - mo. Chi sia - mo o - gnun sa - prà chi a voi lo chie - de -

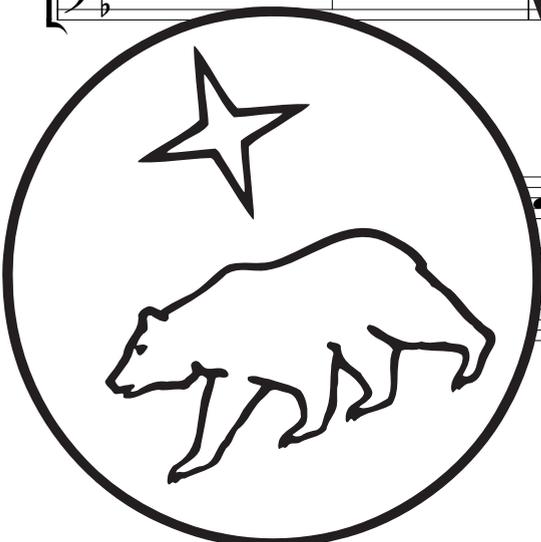
122 AMASTRE ARISTONE

- rà; di fin - ger vi scor - da - te e no - me e sta - to. E te - co vuoi ch'io fin - ga? E se con

125 AMASTRE

al - tri co - sì fa - re - te? Non temerò d'irò che siam due pe - re - gri - ni or - to da io da - stin di stel - le i -

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AMASTRE ARISTONE <Si o quattano.>

e? Ec - co, vien gen - ti - lian - ci. la - ce - te, non par - la - te, sa - pe - te.

Deuxième Entrée

Pour les paysans, et paysannes, chantants, et dansants à l'espagnole.

Jean-Baptiste Lully

[Dessus de violon] 3

[Hautes-contre de violon]

[Tailles de violon]

[Quintes de violon]

[Basses de violon]

8

Musical score for measures 8-15, featuring five staves with treble and bass clefs and a key signature of one sharp (F#).

16

Musical score for measures 16-24, featuring five staves with treble and bass clefs and a key signature of one sharp (F#). A circular logo on the left contains a bear silhouette and a star.

25

Musical score for measures 25-32, featuring five staves with treble and bass clefs and a key signature of one sharp (F#).

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ATTO SECONDO

Scena I

ARIODATE, AMASTRE <e> ARISTONE *in disparte.*

Francesco Cavalli

[Aria]

ARIODATE 
 Già la trom - - - - - ba che le

[Continuo] 

9 
 strag - gi ri-suo - nò _____ la vit - to - ria, la _____ to _____ ria a no _____ am-bom - ba.



[Ritornello]

17 
 [Violino I] _____

 _____

 _____

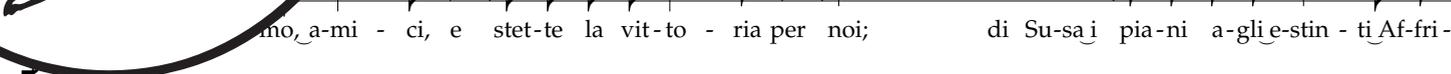
mo, a-mi - ci, e stet-te la vit-to - ria per noi; di Su-sa i pia-ni a-gli e-stin - ti Af-fri -

 _____

 _____

 _____

 _____

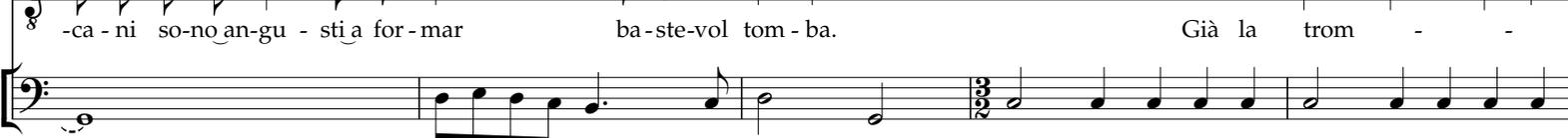
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28 
 -ca - ni so-no an-gu - sti a for - mar ba-ste-vol tom - ba. Già la trom - -



33 
 - - - - - ba che le strag - gi ri-suo -



39

- nò _____ la vit - to - ria, la vit - to - ria a noi rim - bom - ba.

46

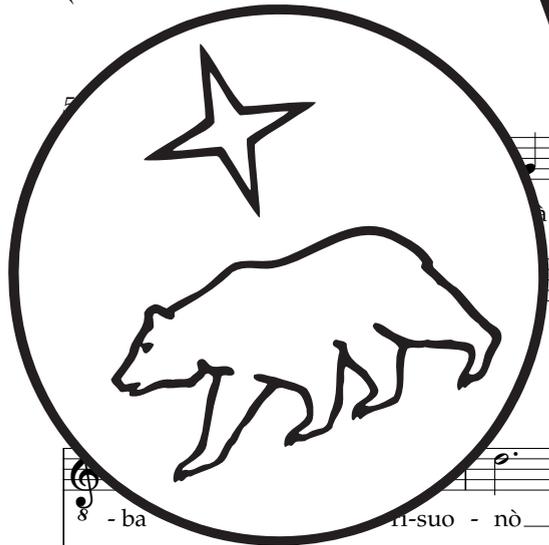
ARIODATE

[AMASTRE] (Dun-que è mor - to il re mo-ro? O noi fe - li - ci!) S'o-bli-gò la For - tu - na Ot-ta-ne da quel

[Continuo]

50

dì che l'ar-mi pèr-se in - vi - tèt - ta a me - r - se - Fa - to, il Fa-to i - stes - so vuol c - to di Xer - se quel d'o -



Bärenreiter
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_____ la tuom _____

- ba _____ il - suo - nò _____ la vit - to - ria, la vit - to - ria a noi rim - bom -

[Ritornello]

69 [V. I]

[V. II]

ARIODATE

-ba.

76 [AMASTRE]

[ARISTONE]

(Ec-co Xer - se.) (O che lu - ce! o che splen-do - re! A - do - ra - lo, mio co - re.)

[Continuo]

Scena II

XERSE, EUMENE, ARIODATE, <Coro di Soldati,> AMASTRE <e> ARISTONE a parte.

XERSE

V'ab-brac-cio, A-ri - o - da - te; il vo-stro fer-ro sem-pre p - vi - to - rie. Il vo-stro

[Continuo]

ARIODATE

5

vi ser - ve. Più v - te - ro - do - to ven-ne al - fi - ne a gior-na-ta - ri de - ri;

a fu la bat-ta - gli - a in sì bre-v'o-ra il cam-po fu se-mi - na - to de'ne-mi-ci - e - stin - ti, che

13

ben pa-rean le mor-ti pre-ve - nir le fe - ri - te. Fu - ro le strag-gi più che i col - pi, e len-ta la vit-to - ria non

18 <Addita i soldati mori catturati.>

ven - ne... Que - sti di no-bil mo - ro il-lu - stri fi - gli, e que - sti per va - lor, per no-bil-

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53

-te - ne, Ro-mil-da vo-stra fi - glia av-rà spo-so re - a - le, del-la stir - pe di Xer - se, a Xer - se e - gua - le. —

58 ARIODATE

XERSE

〈Parte Ariodate.〉

Co-sì ar-di - ti fan - ta - smi nel pen-sier non am - met - to. I - te, co - sì pro-met - to.

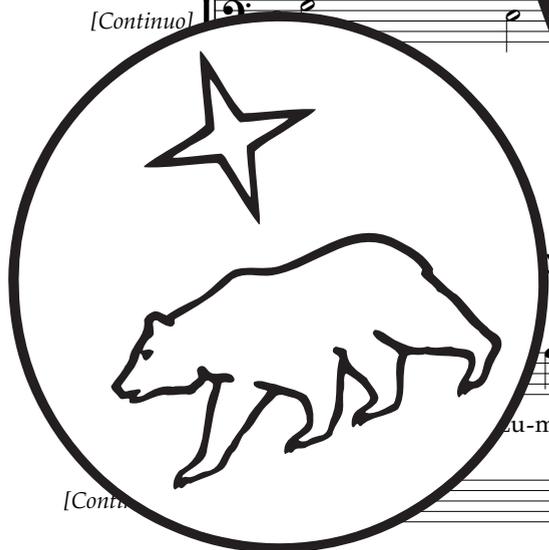
62

[ARISTONE]

[AMASTRE]

(E non potiam si - gli - ra?) (Fer-mian-cian no - ce a co - ra.) —

[Continuo]



Scena III

XERSE, EUMENE, AMASTRE, [ARISTONE] 〈Parte.〉

AMASTRE

tu-me - ne, au - gu - ra - no vit - to - ria an - co al mio a - mo - re. (Hai già

[Conti

4

EUMENE

vin - to, mio co - re.) Tal-vol - ta cor di don-na è più fe - ro - ce che bar - ba-ro spie - ta - to o mo-ro a -

8

AMASTRE

XERSE

- tro - ce. — (Co - stui dal - l'a - mor mio cer - ca ri - trar - lo.) An - ge - li - ca bel - tà non

11 AMASTRE EUMENE

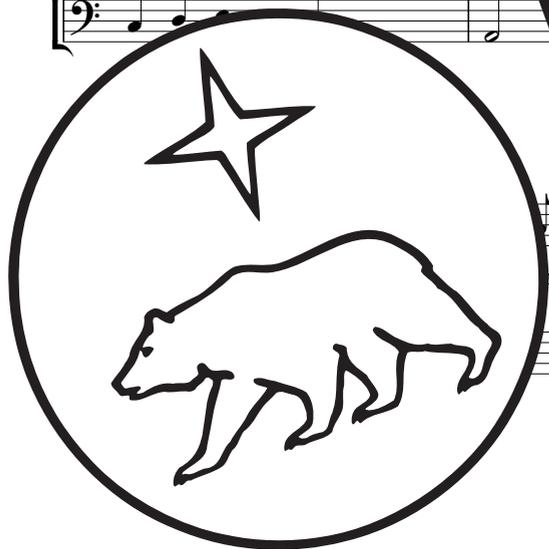
nu - tre cru - del - tà, non ha fie - rez - za. (E se l'a-ves - se, stral d'a - mor la spez - za.) Og - get-to a voi più

14 AMASTRE XERSE

gra-to ben sa-prei ram-men-tar-vi. (Oh sce-le - ra - to!) Io l'a - mo e più se-re-ne al-tre lu - ni non vid - di.

18 AMASTRE EUMENE <Sottovoce a Xerse> AMASTRE XERSE

(O ca - ro be - ne!) o' - lo - ra - po: vi tra - di - te A - ma - stre. (The dis - si - mi?) Non vo-glio pen-



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XERSE

e-ra fe - li - tà! Er-se gua - do gon-ti - che mi pia-gò dov-rò ce-der ad al-tri?

Scena IV

<Gli stessi.>

AMASTRE EUMENE AMASTRE EUMENE

(Co - me? a chi?) For - se sì. (Cer - to no.) Di - rò li - be - ri

[Continuo]

4 AMASTRE <Si palesa.>

sen - si: a spon - sa - li in - de - cen - ti del-l'es - ser vo - stro v'ap - pli - ca - ste. Men - ti.

Scena V

«ARISTONE, AMASTRE, XERSE, EUMENE.»

ARISTONE *<Ad Amastre.>* EUMENE XERSE ARISTONE

(Che fa-te, ahi-mè?) Chi par - la, o - là? Chi se - te? Fo-re-stie - ri, Si - gnor; di no - vi -

[Continuo]

4 XERSE

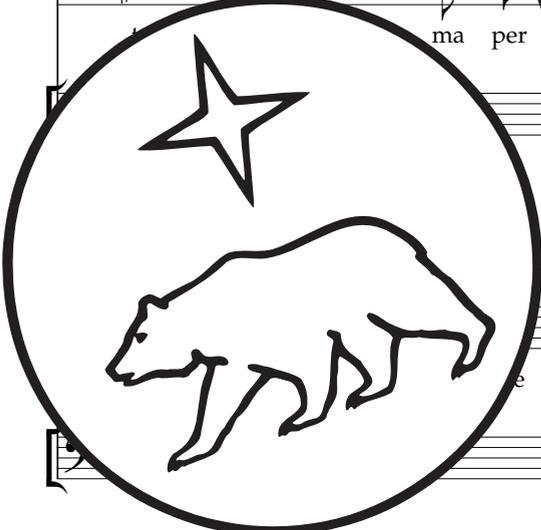
-tà cu - ri - o - so de - sio va - gar ci fa. A chi mer - ti ta die co - stui ch'è

7 ARISTONE AMASTRE ARISTONE

ma per di - scor - so, e non er - de gno. Io dis - si che. D

AMASTRE ARISTONE AMASTRE

e l'a - mor che por - ta - te... Ah sì, al - le vo - stre gen - ti. ...è



13 ARISTONE *<Ad Amastre.>* *<A Xerse.>*

de - gno... (Oh dio, la - scia par - lar a me.) È de - gno d'un sì gran - de e no - bil re.

17 XERSE ARISTONE

Che d'a - mor, che di gen - ti, e che d'Eu - fra - te? Scioc - chi mi ras - sem - bra - te. De' sem - pre va - ri og -

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46 EUMENE

fi - - ro. Del nu - me guer - rie - ro più cru - do fe - ri - sce il pic - ciol ar -

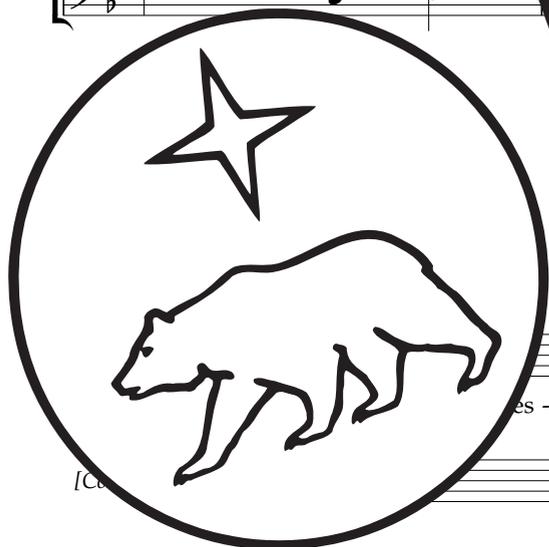
XERSE

Del nu - me guer - rie - ro più cru - do fe - ri - sce il pic - ciol ar -

51 <Partono.>

- cie - ro, più cru - do fe - ri - sce il pic - ciol ar - cie - ro.

- cie - ro, più cru - do fe - ri - sce il pic - ciol ar - cie - ro.



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Scena VI

ARISTONE, AMASTRE

es - sa, e in qual gra - ve er - ro - re tra - spor - tòv - vil fu - ro - re?

4 AMASTRE ARISTONE AMASTRE

In - de - cen - ti spon - sa - li le mie noz - ze re - a - li? Eh di - te pia - no. È tem - po di par - ti - re. Sì

7 ARISTONE

pre - sto, ohi - mè? Poi - ché fi - nir le guer - re, per le - var - vi d'A - rac - ca Ot - ta - ne man - de - rà; dun -

11 AMASTRE

- que tor-nia-mo là. Sù via, par - tia-mo, al li - to le-gno ap-pre - sta spe-di - to, in - tan-t'io qui di-mo-ro. (Ve-drò

15 ARISTONE AMASTRE ARISTONE

for - se di nuo - vo il Sol ch'a - do - ro.) E re-ste-re-te so-la? A-mor sta me - co. Cau - ta non

20 AMASTRE ARISTONE AMASTRE

è la com-pa-gnia d'un cie - co. Va', non te - me. Voi qui vi fer-ra-re te. Sì.

24 AMASTRE ARISTONE

di - e-mi, ca-re-te? Di-nò ch'isso E - git - t. No, ch'ìl can-dor vi

ARISTONE

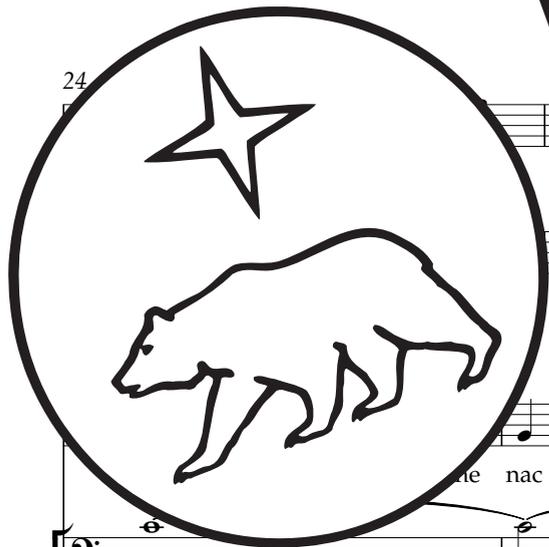
me nac - qui sot - to l'Or-sa al - gen - te. No, ch'a cu-rio - si - tà si mo-ve-reb - be.

32 AMASTRE ARISTONE AMASTRE ARISTONE

Ba - sta; di - rò ch'ei par - ta. No, che si sde-gna-reb - be. Gli di - rò che si fer - mi. Ed a qual

36 AMASTRE

fi - ne? Af - fé, par-tir non vo-glio: da - re-te in qual-ch'im-bro - glio. Non te-mer, no: s'ei non vor-rà par -



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40 ARISTONE AMASTRE

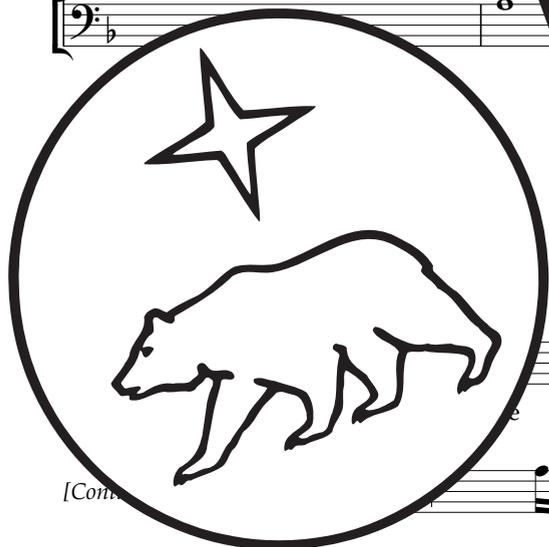
-ti - re, io di qui par - ti - rò. O be - ne! E do - ve poi vi tro - ve - rò? Va', di - co, e

44 ARISTONE

non te - mer: sa - no con - si - glio mi trar - rà di pe - ri - glio. Va - do con gran tor - men - to.

49 AMASTRE ARISTONE <Parte.>

Si - gno - ra, vi ram - men - to. In - te - si. U - di - te: il s... non da... più men - ti - te.



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Scena VII

CLITO paggio di Romilda AMASTRE.

mi fa - te ri - de - re, mi fa - te ri - de - re.

[Com...]

5 3

A - mo - ro - si la - sci - vet - ti, d'o - gni da - ma che mi - ra - te v'in - fiam -

14

- ma - te, v'in - fiam - ma - te: co - me, co - me in cen - to af - fet - ti un sol cor si può di -

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50

-vi - de - re. A fé, a fé mi fa-te ri - de - re, mi fa-te ri - de -

55

-re. Ma chi è quel che m'a-scol - ta? Guer-rier, chi sei? Non so. Dim-mi il no-me. Non

AMASTRE CLITO AMASTRE

59

vo - glio. Di', do-ve vai? Non pos - so. Don - de vie - ni? No. Ag - go. Di', che vor - re - sti?

CLITO AMASTRE CLITO AMASTRE CLITO

60

Ni - u - no. Sul paz - zo? Che t'im - por - ta? Se non ci pen - si

AMASTRE CLITO AMASTRE CLITO

65

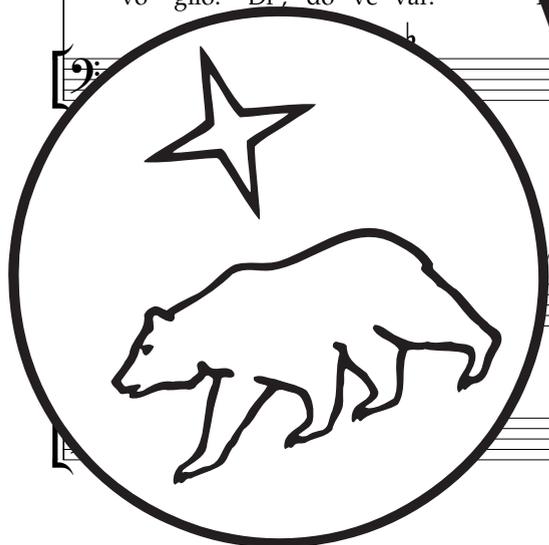
tu, men ci pen - s'i - o; co-sì il Ciel ti man - ten - ga: ad - di - o, ad - di - o.

<Parte.>

69

AMASTRE

A fé que-sta ri - u - sci. O buon vec - chio A - ri - ston, se fus - se qui!



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[Aria]

75

AMASTRE

Re - gie stel - le, che fa - ta - li ri - splen - de - ste a' miei na - ta - li, -

[Continuo]

79

— con lu - ci sde - gna - te, con lu - ci sde - gna - te non mi - ra - te, non mi - ra - te le paz - zi - e d'un

87

cor er te: cie - co A - mor, cie - co A - mor a cie -

te, fa cie - co a man te cie - co A - mor

103

fa cie - co a - man - te, fa cie - co a - man - te. <Parte.>

Scena VIII

ARSAMENE, ELVIRO.

ELVIRO

ARSAMENE

ARSAMENE

Ec - co la let - tra, El - vi - ro. Sie - te ri - sol - to... S'ho da star tra j vi - vi...

[Continuo]

4 ELVIRO ARSAMENE ELVIRO

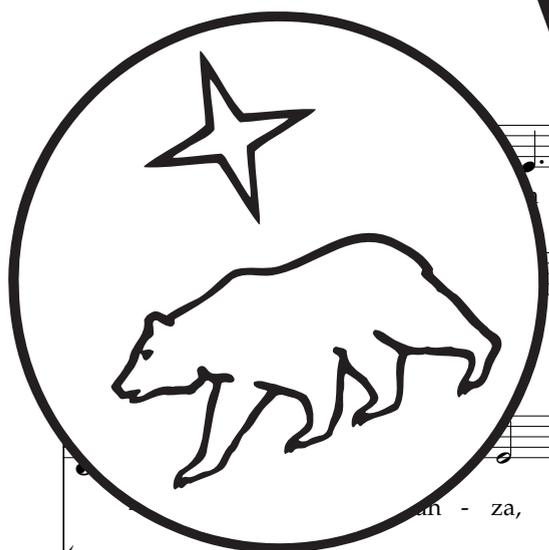
Che a Ro-mil - da la por - ti? O scen - de - rò tra i mor - ti. Che par-lar li vo - le - te?

7 ARSAMENE ELVIRO

Al - tro non li scri - ve - te? No. Va - do, Si - gnor. (Io l'ho pen - sa - ta be - ne.)

10 ARSAMENE ELVIRO <Parte.>

Di - te ch'io va - da con fe - li - ci - tà. Co - st'au - ro, La - scia - te fa - re me. (Io - g - gi ser - vir - vi af - fé.)



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- to tra - fit - to dal - go di per - fi - da bel -

an - za, al - tra vi - ta non ha che la spe - ran -

25

-za, s'a mor - te a - van - za, al - tra vi - ta non ha che la spe - ran - za.

32 <Giunge Elviro di nuovo.> ARSAMENE

ELVIRO Si - gnor, m'e - ro scor - da - to, voi mi di - ce - ste: "Va", non "va' fe - li - ce". Va', ch'in o - gni mo - men - to il cor tel

[Continuo]

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8 ROMILDA ADELANTA

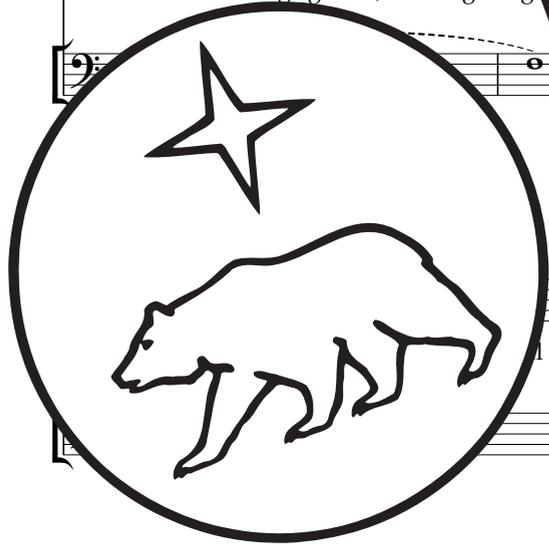
-du-to a-man - te. Per-du-to a-man-te? e co-me? D'al-tro stra-le Ar-sa-me-ne il cor fe - ri - to, si scu-se -

12

-rà so-pra del re; le fiam-me in-tan-to Xer-se e-stin-gue-rà; sa-re-te pri-va d'am-bi gl'a-mo - Ah

16

cor-reg-ge-te, cor-reg-ge-te il pen-sier va-neg-gian-te per de-un-re per un per-du-to a-ma-n-ta ra-di-cen - te scos - se non pon - no, e vi si



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26

chie-de vi-o-len-za im-pro-vi - sa... O-dio Ar-sa-me-ne, a-mo il re: che di-re-te, A-de-

30 ADELANTA

-lan-ta? Che se - te pru - den - te. Dun - que, o - ra ch'il re bra - ma - te, io chie-de -

34 ROMILDA ADELANTA ROMILDA

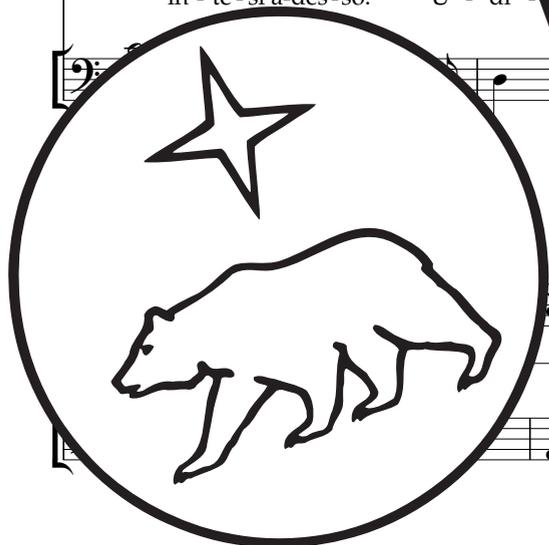
-rò Ar - sa - me - ne. E che? l'a - ma - te? Non l'a - mo: l'a - me - rò. Sì

37 ADELANTA ROMILDA

to - sto v'ac - cen - de - te? O - gni co - sa ha prin - ci - pio. Ma l'a - mor mio non a - yrà fi - ne. In - te - si,

41

in - te - si a - des - so. U - di - te: s'im - pres - so è il vo - stro cor - di quel l'a - mo - re, pre - ga - te, pre - ga - te



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43 <Parte.> ADELANTA

Ch'io pre - ghi Gio - ve che mi cam - bi il co - re?

49

ch'io pre - ghi Gio - ve che mi cam - bi il co - re? Lo pre - ghe - rò ben pri - ma che te con giu - sto stral, per - fi - da, op -

53

- pri - ma. In - vi - da del mio be - ne, un re tu pren - di a scher - no per to - glier - mi Ar - sa - me - ne?

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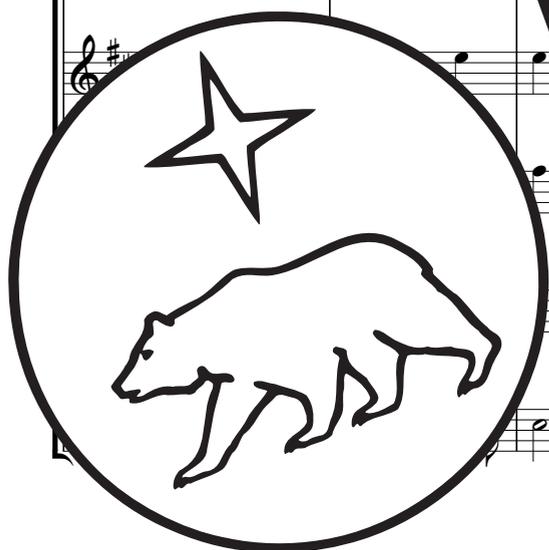
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16

Musical score for measures 16-23. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is one sharp (F#). The music features a melody in the upper staves and a bass line in the lower staves. A double bar line with repeat dots is present at the end of measure 23.

24

Musical score for measures 24-31. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is one sharp (F#). The music continues from the previous system. A double bar line with repeat dots is present at the end of measure 31.



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32

Musical score for measures 32-39. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is one sharp (F#). The music continues from the previous system. A double bar line with repeat dots is present at the end of measure 39.

Air

pour les postures de Scaramouche.

3 41

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49

56

64

Musical score for measures 64-71. The score is written for five staves: two treble clefs (soprano and alto) and three bass clefs (tenor, bass, and double bass). The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a series of rhythmic patterns, primarily quarter and eighth notes, with some rests.

72

Musical score for measures 72-79. The score is written for five staves: two treble clefs (soprano and alto) and three bass clefs (tenor, bass, and double bass). The key signature is one sharp (F#) and the time signature is common time (C). The music continues with rhythmic patterns. A circular logo is overlaid on the left side of the score, containing a stylized bear walking to the left and a five-pointed star above it. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is superimposed over the entire score.

Air
pour les docteurs, Trivelins, et Polichinelles.

80

Musical score for measures 80-87. The score is written for five staves: two treble clefs (soprano and alto) and three bass clefs (tenor, bass, and double bass). The key signature is one sharp (F#) and the time signature is common time (C). The music continues with rhythmic patterns, including some sixteenth-note runs.

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ATTO TERZO

Scena I

«Sala regia.»

AMASTRE, <indi> ELVIRO vestito da vendifiori.

Francesco Cavalli

[Aria]

AMASTRE

Spe - ran - ze, fer - ma - te; sì to - sto fug - gi - te? An - co - ra non se - te spe -

[Continuo]

9

-ran - ze tra - di - te. Voi dun que n'a ve te si po - ca pie - ta - te? Spe -

17

ma - te. con que n'a - ve te si po - ca pie - ta - te? Spe -



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[Ritornello]

AMASTRE

-ran - ze, fer - ma - te, fer - ma - te.

34 [V. I]

[V. III]

44 *<Senza notare Amastre.>*

ELVIRO

Ah chi vo - ler fio - ra de bel - la giar - di - na? Gia - cin - ta, in -

[Continuo]

51

- dia - na, tu - li - pa - na, gel - so - mi - na. Ah chi vo - ler fio - ra de bel - la giar - di - na?

[Continuo]

59 *<Tra sé.>* AMASTRE *<In disparte.>*

ELVIRO

Ar - go, ch'a - vea cen - t'oc - ci non se - pre reb - la fé ch'io son El - vi - ro. E stui si fer - ma, ohi -

[Continuo]

63

AMASTRE

- to, se del fo - glio ch'io por - to pe - re. Che par - la e - gli di

- sa - me - ne nel - l'on - de e nel - l'a - re - ne i pian - ti spar - ge - rà, e che per mo - glie al -

[Continuo]

71

AMASTRE

ELVIRO

- fi - ne il re l'a - vrà. (Il re? per mo - glie? chi? Oh dèi, che sen - to?) Xer - se pe - rò do -

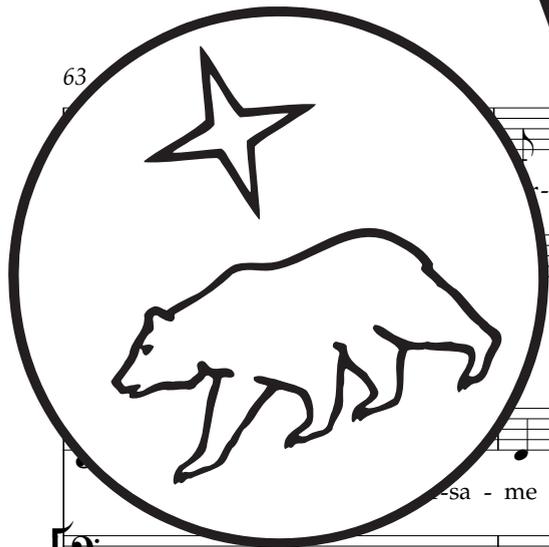
[Continuo]

76

AMASTRE

- vreb - be spo - sa di re - gio san - gue, e non vas - sal - la, sce - glier del - le sue noz - ze al som - mo o - no - re. (Dun - que io son scher -

[Continuo]



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80 ELVIRO <Trasalisce.> <Tra sé.>

-ni-ta. Ah tra-di-to-re!) Ahi-mè, chi vo-ler fio-ra de bel-la giar-di-na? Non ve-do al-cu-no e

84 AMASTRE

par-mi a-ver u-di-to a gri-dar 'tra-di-to-re'; ma que-sti scher-zi son del mio ti-mo-re. (Ah Xer-se, in-fi-do a-man-te!)

89 ELVIRO AMASTRE ELVIRO

Pur an-co il cor mi tre-ma (Co-sì ti di-sol-la ma fé-co-man-te!) A-mi-co? (Ah Xer-se, in-fi-do a-man-te!) Ah chi vo-ler

93 AMASTRE

di-na? (An-ge al-tro lin-gua-gio: mes-o o spi-riti?) U-na pa-ro-la, o-

96 AMASTRE ELVIRO

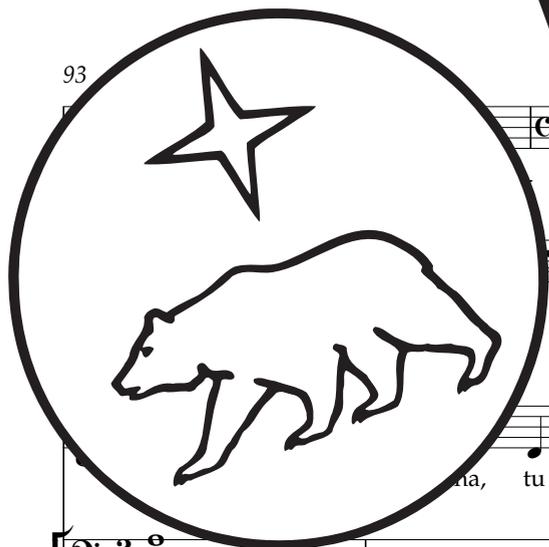
na, tu-li-pa-na. (Ma non vo' dir d'a-ver-lo u-di-to pri-a.) Gia-cin-ta, in-

103 AMASTRE ELVIRO AMASTRE

-dia-na. Fer-ma, o-là, di-co a te! Da mi-a che cer-car? Vo-ler fio-ra com-prar? No, ma

108

sen-ti: che Xer-se o-mai sia spo-so mor-mo-ran lie-te vo-ci in que-sto dì; vor-rei sa-per di chi.



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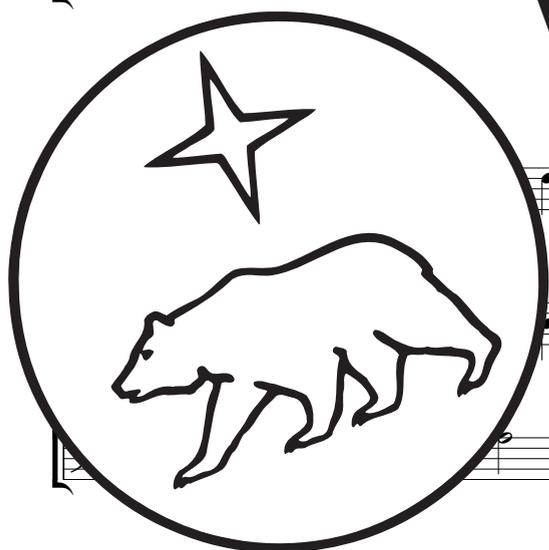
- te. Spe-ran-ze, fug-gi-te, fug-gi-te, a-des-so che se-te spe-ran - -

149 [V. I] [Ritornello]

[V. II]

AMASTRE

- ze tra-di-te.



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161 AMASTRE

Xer-se, bar-ba-ro Xer-se, dun-que per-ché li di-sper-ges-si ai ven-ti tut-ti po-si in tua

167

ma-no i miei con-ten-ti? — Ah sì fier non fla-gel-la im-pe-tu-

172



- o - so gel piag - - - - - ge fio - ri - - - te. Spe-ran - ze, fug -

177



- gi - te, fug - gi - te, a - des - so che se - te spe - ran - - - - ze tra - di - te.

182



Spe-ran-ze, fug - gi - te, fug - gi - te, a - des - so che se - te spe - ran - - - - ze tra - di - te. <Parte.>

[Ritornello]

188



[Ritornello]

188

Scena II

ADELANTA, ELVIRO.

[ADELANTA]



Fi - glio del ge - nio A - mor, che leg - ge non ha - i, che nu - do ten va - i, che

[Continuo]



[Continuo]

8 [ELVIRO] [ADELANTA]

vuoi dal mio cor? (Ec-co A-de-lan-ta af-fé.) Scher - zi col mio de - sir, a -

14 [ELVIRO]

-li - ge-roj - gnu - do, a dir che quel cru - do mi deb - ba gra - dir. Ah chi vo - ler

21 [ADELANTA]

fio - ra de bel - la giar - di - na? O - là, vien qui. Coi fio ri nu-tre ve-le - no

26 [ELVIRO]

ra. Vo - gia - cin - ta? vo - ler giar - di - na? Ma mi chi

[ADELANTA] [ELVIRO] <Si palesa.>

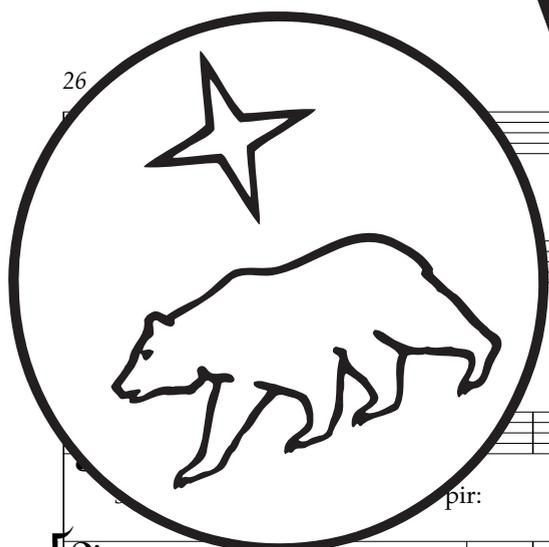
pir: di-man-dar, re-spon - dir. Chi sei? Chi son? Mi co - no -

33 [ADELANTA] [ELVIRO]

-sce - te a-des - so? Tu qui - vi? O sven - tu - ra - to! Gran ri-schio, è ver? Or o - ra ag -

37

-giu - sto o - gni ro-vi - na. Ah chi vo - ler fio - ra de bel - la giar - di - na?



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Scena III

ADELANTA, XERSE, EUMENE.

ADELANTA

A - pra-si que-sto fo - glio; s'al mio in-ten - to s'a - de-gua, u-sar lo vo-glio.

[Continuo]

[A due]

4

EUMENE

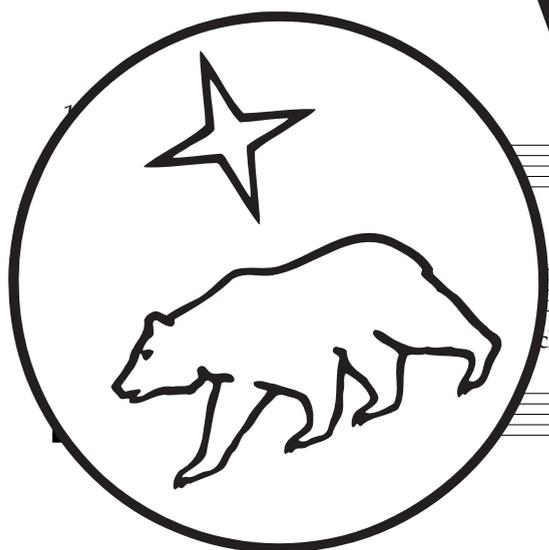
For-tu na to quel cor che vi-ve in

XERSE

For-tu - na - to que cor che vi-ve in li - ber - tà, quel cor che vi-ve in

[Continuo]

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Sample page



che del ba - bino A - mor - gua - ce non - si

che del ba - bino A - mor - se - gua - ce non - si

16 [V. I] [Ritornello]

[V. II]

EUMENE

fa. For - tu - na - to quel cor che vi-ve in li - ber - tà.

XERSE

fa. For - tu - na - to quel cor che vi-ve in li - ber - tà.

22 [V. I]

[V. II]

27

33 EUMENE

ca - dé d'a-mor in ser - vi - tù, chi ca - dé d'a-mor in

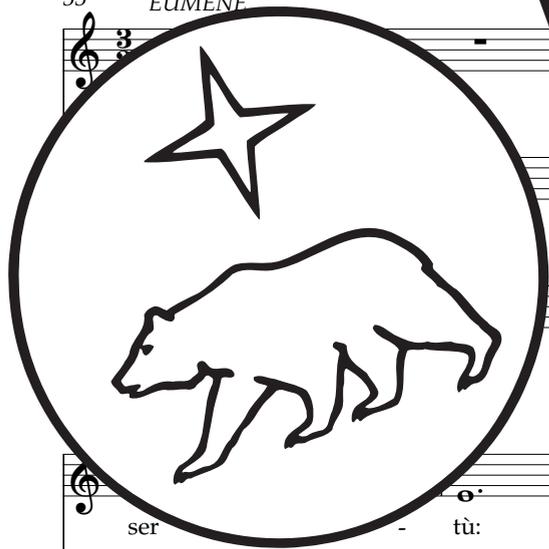
ser - tù: sciol - to dai lac - ci il piè gio - ir non

ser - vi - tù: sciol - to dai lac - ci il piè gio - ir non

44

spe - ri - più. Mi - se - ro chi ca - dé d'a-mor in ser - vi - tù.

spe - ri - più. Mi - se - ro chi ca - dé d'a-mor in ser - vi - tù.



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50 ADELANTA XERSE

EUMENE

Ec-co A-de-lan - ta. (Ec - co ap-pun-to il re.) Di quel fo-glio, A-de-lan - ta, li - ce sa-per gl'ar-

[Continuo]

53 EUMENE ADELANTA XERSE

-ca - ni? Sa-ran for - se a-mo-ro - si. È ver, ma stra - ni. Più ne son cu-ri-o - so, e vo-len-

57 ADELANTA XERSE ADELANTA

-tie - ri li leg-ge-rei. Ne-gar non d - gi - ma... Ma che? Oh, te - mo.

61 ADELANTA XERSE ADELANTA

Mi - per - de - te? Sì. Un - ce leg - ge - te. (Deh

XERSE ADELANTA

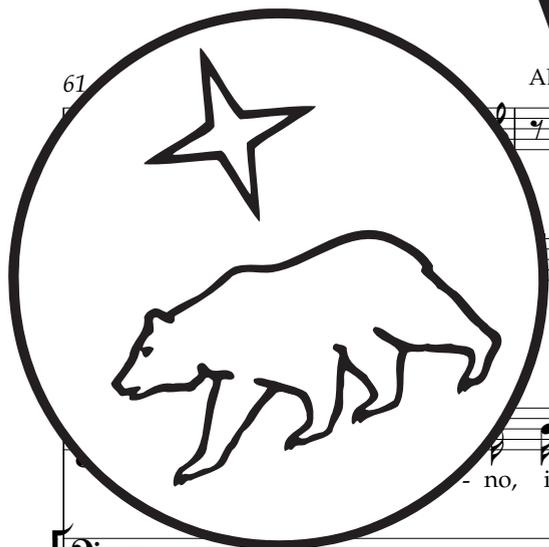
- no, i - gnu - do ar - cie - ro!) Scri - ve Ar - sa - me - ne. È ve - ro. _

68 XERSE <Legge.>

"Al - lor che, nel - l'I - be - ro a - sco - so il So - le, scin - til - le - ran - no in ciel l'au - ree fa - cel - le, ver - rò not - tur -

72

-no, o - ve ta - lor mi suo - le il rag - gio ba - le - nar di vo - stre stel - le. I - vi, a di - spet - to



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103

-rà che pria sa - rà nu - d'om-bra, fred-d'os - sa, po - ca pol - ve e spir-to_er-ran - te che la - sci

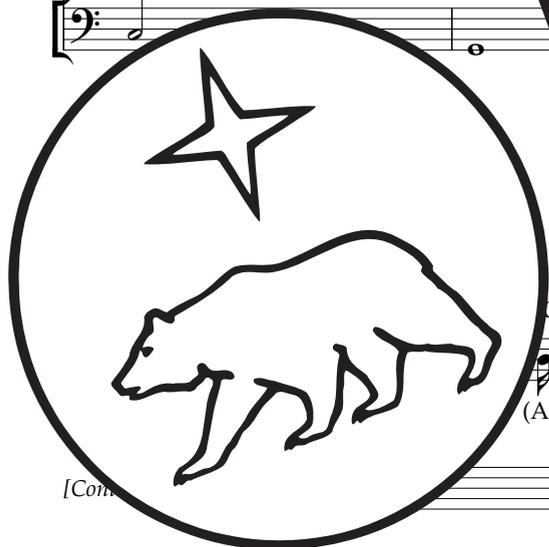
106

d'es-ser di Ro-mil - da a - man - te. Ma voi, ch'il ver sa - pe - te, al - le men-zo - ne sue nul - la,

110

XERSE ADELANTA <Parte.>

nul - la cre - de - te. I - (la - zia - te il fo - glio a me per pro - v (el - la - do - de bel - la fro - de, se gio - va.)



Scena IV

EUMENE, XERSE, ROMILDA.

XERSE

(Af - fé giu - ge op - por - tu - na.) In - gan - na - ta Ro - mil - da,

[Com.]

4

ROMILDA XERSE

que - sto fo - glio leg - ge - te, di - te, di - te poi s'Ar - sa - me - ne a - mar do - ve - te. Leg - go. E di giu - sto sde - gno

9

ROMILDA XERSE ROMILDA XERSE

tut - ta non av - vam - pa - te? A chi scri - ve? Al - la sua ca - ra A - de - lan - ta. Do - v'è la so - pra - car - ta? Qual si co -

13 ROMILDA

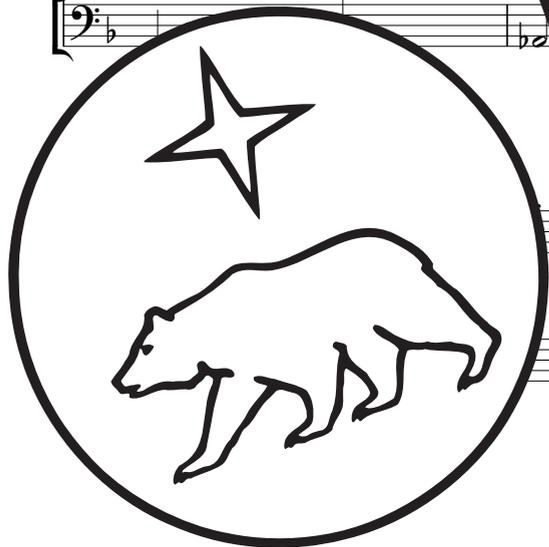
-stu - ma, a ter - ra, quan-do l'a-pri, get-tòl - la; io già non men-to. (Non m'uc - ci - der, tor-men - to.)

17 XERSE ROMILDA XERSE ROMILDA XERSE

Che fa - re - te? Pian - gen - te o-gnor vi - vrò. L'a-me-re-te? L'a-me-ro. Se

21 ROMILDA XERSE

be-ne ei vi tra - di? Em - pia tuol co - sì. Se be-ne ei vi tra - di? L'a-me-re-te?



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<Parte con Eumene.>

- ni-ma tu du - Cie - ti, ten-pra-te sol per mia sven - tu - ra.

Scena V

ROMILDA *sola*.

ROMILDA

L'a - me - rò? Non fia ve - ro. A - man - te tra - di -

[Continuo]

5

- tor! So - rel - la in - de - gna! Em - pia For - tu - na, sce - le - ra - te Stel - le, non ful - mi - na -

8

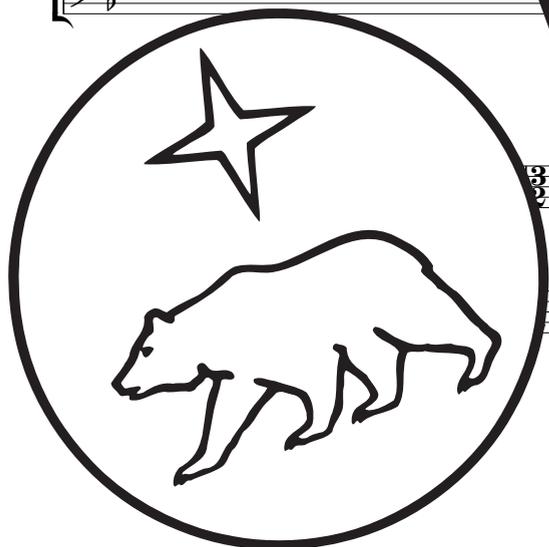
- te il per-fi-do ru-bel-le, men-ti-tor men-zo-gne-ro? L'a-me - rò? Non fia ve - ro.

13

Fi - glio di Da - rio, tu? fra-tel a Xer - se? No, che non chiu-di in se - no a - ni-ma u-ma - na,

16

o che li - bi-co ser-pe ti - e r ca - o ti pro - dus se o - latò, spic - ta - to,



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Scena VI

«Ellesponto con il ponte su le navi.»

ARISTONE, AMASTRE <con in mano un pugnale.>

*) [Vi -

ARISTONE

AMASTRE

ARISTONE

La - scia - te que - sto fer - ro. Io vo' mo - ri - re. Tan - to cre - de - te a un vil ple - be - o? Che

[Continuol]

4

dun-que de-gl'af-fa - ri re - a - li in - ter - pre - ti sa - ran-no i giar - di - nie - ri? Che dal-le lor fol - li - e an -

*) According to the scenario, this scene was cancelled for the Parisian performances.

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AMASTRE

34

di-spe-ra-te no - te; il Cau - ca-so non ha sì du - ra co - te ch'al suo do - lor non si fran-ges-se. Hai

ARISTONE AMASTRE

38

vin-to. Va', ch'io ce-do al - la tua pie - ta-de in-si - di - o - sa. An - dia-mo. do - ve? A

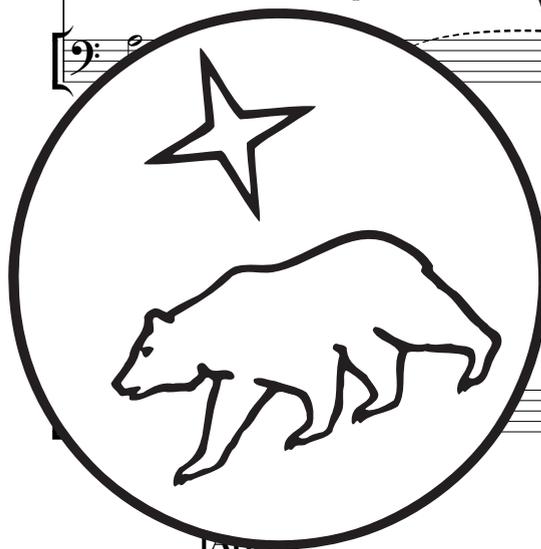
ARISTONE

42

Xer - se. Ed a qual fi - ne? A dir-gli al-me - no ch'è tra-di-tor, un sce-le - ra - to,

ARISTONE

Oh Cie - le? - di - te - nu, fer - ma - te.



48

ARISTONE

Con tuoi vez - zi lu - sin - ghie - ri, per - fi-do A-mo - re, per quai
-ri, lu - sin - ghie - ri,
-ri, vez - zi lu - sin-ghie - ri,

[Continuo]

51

stra - ni sen-tie - ri gui-di un mi - se-ro co - re, gui-di un mi - se - ro co - re, gui-di un mi - se - ro

55

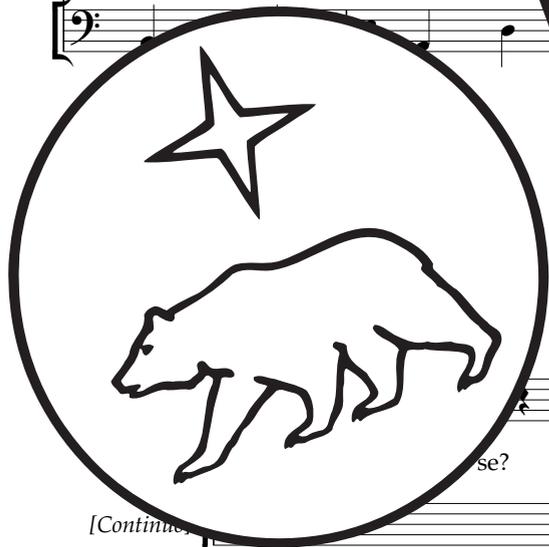
co-re,gui-di un mi - se-ro co - - - re. Stol - to chi cre - de a un nu-me sen-za

60

fe - de: è ben di lui più cie-co chi spe - ran - do mer-cé, chi spe - ran - do mer-cé de -

64

- li - ra se - co, chi spe-ran - do mer - cé de - li - ra se - co. - de] <Parte.>



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Scena VII

ARSAMENE ELVIRO.

ELVIRO

ARSAMENE

ELVIRO

se? A-de-lan-ta. E che ti dis - se? Ciò che v'ho det - to già: che Ro-

[Continuo]

5

ARSAMENE

-mil - da - ma il re, ch'a lui scri-ven - do sta. E non s'a - pre il ter - re-no? E l'i - ni - qua non por - ta vo-ra - gi-ne pro-

8

ELVIRO

ARSAMENE

-fon - da a Plu - to in se - no? Co - sì ti dis - se? Co - sì, a pun - to. Co - me?

11 ELVIRO ARSAMENE



Co - me v'ho det - to già. Che Ro - mil - da a - ma il re? ch' a lui scri - ven - do sta? A - de - lan - ta tel

14 ELVIRO ARSAMENE

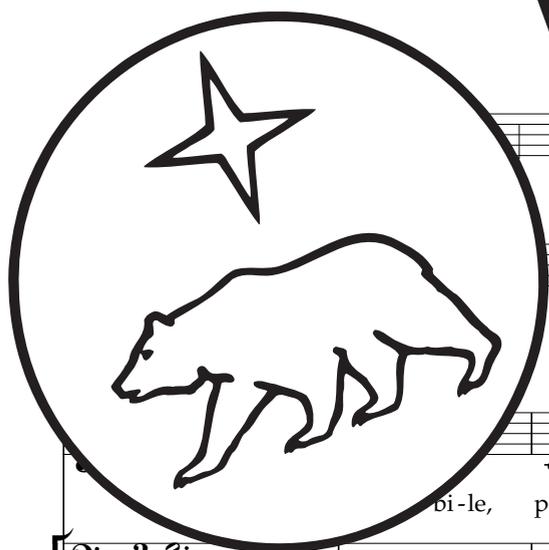


dis - se? El - la, Si - gno - re. Nel - l' Ir - ca - nia co - là bel - va più fie - ra di Ro - mil - da i - nu - ma - na qual mai si ri - tro -

18 ELVIRO



- vò? A - de - lan - ta tel dis - se? non - nerò? Mel dis - se, e non ca - zò.



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22 ELVIRO



scioc - co è ben chi cre - de a fem - mi - na che del ven - to è lie - ve più.

33



Strin - ge l' au - re e l' on - da se - mi - na, strin - ge l' au - re e l' on - da se - mi - na chi li pre - sta ser - vi -

36



- tù. Scioc - co è ben, scioc - co è ben chi cre - de a fem - mi - na che del ven - to è lie - ve più.

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45 ARSAMENE XERSE ARSAMENE

- mil - da... Ed io di chi? D'A-de-lan - ta che a - ma - te. Eh voi scher-za - te? Fi-

50 XERSE ARSAMENE XERSE ARSAMENE

- nor che mi di - ce - ste? Di Ro - mil - da in - ten - de - ste? D'A - de - lan - ta par - la - te? So ch'a - ma - te A - de - lan - ta. A - mo Ro-

54 XERSE ARSAMENE XERSE

- mil - da. So che fin - ge - te. So che mi scher - ni - te. Eh non fin - ge - te più!

58 XERSE ARSAMENE

on con - te - de - ce. Eh che non vo - le - te. La vo - glio e l'ot - ter -

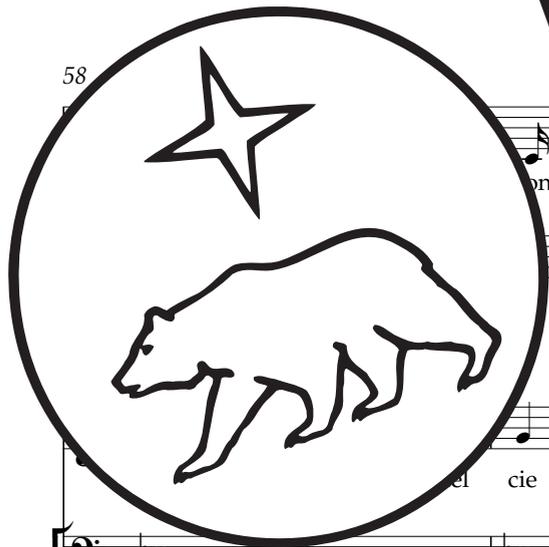
del cie - lo av - rò ne - mi - ci i nu - mi, le for - ze di Co - ci - to in - vo - che - rò.

65 XERSE ARSAMENE

Non la vo - le - te, no. E se a - ves - si ne - mi - co an - co l'in - fer - no, in on - ta del - le

68 XERSE <Parte Arsamene.>

stel - le e de - gl'a - bis - si, la vo - glio e l'ot - ter - rò. So che fin - ge - te, so.



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Scena IX
ADELANTA, XERSE.

XERSE

ADELANTA *V'in - chi - no, ec - cel - so re. Ne - gò pur o - ra Ar - sa - me - ne co - stan - te di non es - ser - vi - a -*

[Continuo]

5 ADELANTA XERSE

- man - te. Voi che di - ce - ste, o si - re? Che so che per Ro - mil - da è fin - to il fo - co. Ei si diè in pre - da al -

9

- l'i - te, cre - de - te a me: Ro - mil - da è l'op - ra - ta, voi sie - te l'ig - giu -

ra - to, non l'a - ma - te, non l'a - ma - te, l'in - gra - to.

<Parte.>

[Aria]

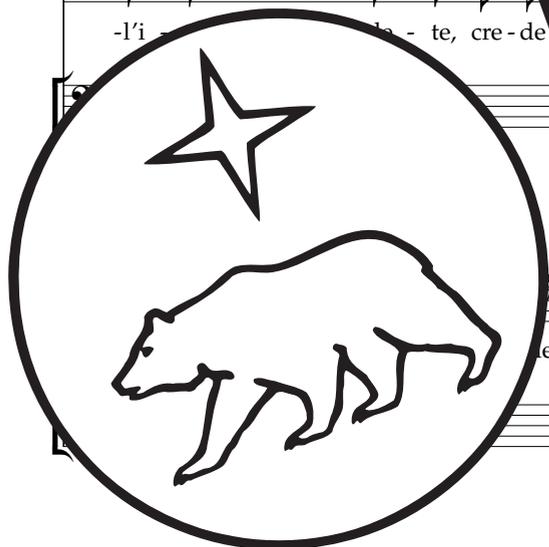
15

ADELANTA *Voi mi di - te che non l'a - mi, ma non di - te se po - trò,*

[Continuo]

21

ma non di - te se po - trò. Trop - po bel - le son le stel - le ch'al suo vol - to il Ciel do -



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63 ADELANTA

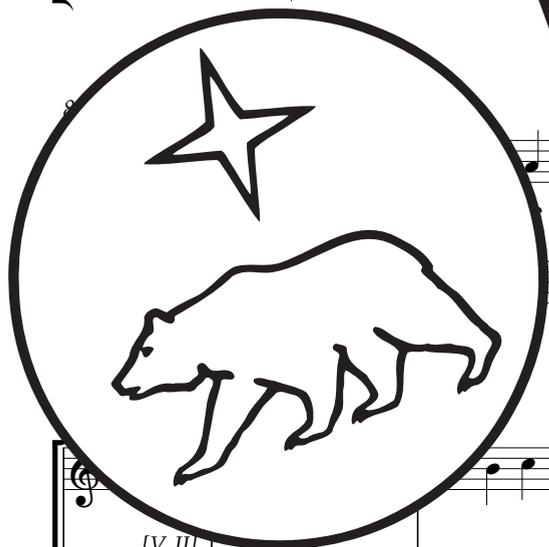
Trop-po ca - ro, ben-ché a - ma - ro, è lo stral che m'im-pia - gò,

68

è lo stral che m'im-pia - gò. Di-co al cor che non lo

74

bra - - mi ma fug gi - il cor non può v di - te ch'io non



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po - se, mi di - se po - trò.

[V. II]

94

Scena X

«Stanze terrene che portano alle sale.»

ARIODATE solo.

*) [Vi -

[Aria]

ARIODATE

O ben spar - si su - do - ri! o ben di Mar-te non te -

[Continuo]

5

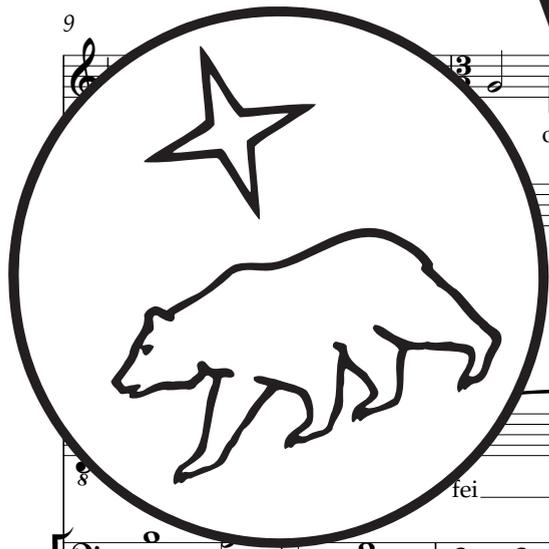
-mu - te fa - ti - che! O fe - li - ce in me guer -

9

on - de - to - r - tor - no on - de - to - ri - ter - no,

8

fei - spar - - - - - go ed a -



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24

[Sinfonia]

[V. I]

[V. II]

ARIODATE

- dor - no.

*) According to the scenario, this scene was cancelled for the Parisian performances.

32 [V. I]

[V. II]

40 ARIODATE

Chi bra - ma di glo - ria, di fa - ma, me - mo - ria la - scia in con - pi - gu - rie -

[Continuo]

44

Un a - ni - mo in - ter - ni sta vi - ta in di - sus - ce -

[Ritornello]

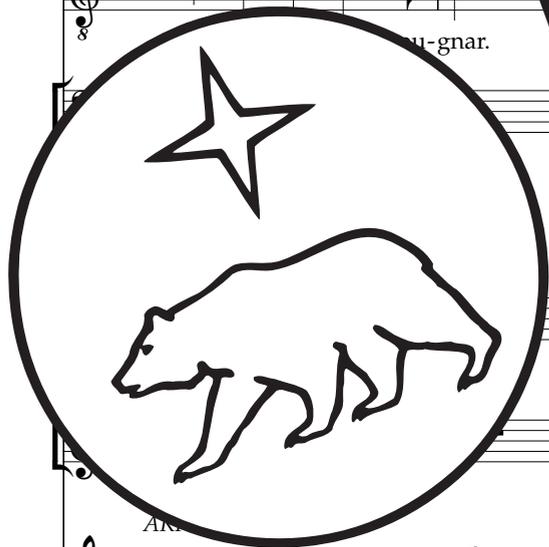
la mor - te.

<Parte.>

55 [V. I]

[V. II]

- de]



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Pour les matelots jouant des trompettes marines.

20

Musical score for measures 20-24. It consists of five staves: two treble clefs and three bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melody in the upper staves and a bass line in the lower staves.

25

Musical score for measures 25-31. It consists of five staves: two treble clefs and three bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). A circular logo is overlaid on the left side of the score, containing a stylized bear walking to the left and a five-pointed star above it. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is superimposed over the entire score.

32

Musical score for measures 32-36. It consists of five staves: two treble clefs and three bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with a melody and bass line.

Pour les esclaves, et singes dansants.

3 39

Musical score for measures 39-46. It consists of five staves: two treble clefs and three bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

47

Musical score for measures 47-53. It consists of five staves: two treble clefs and three bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music continues with similar rhythmic patterns to the previous section.



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54

Musical score for measures 54-60. It consists of five staves: two treble clefs and three bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music concludes with a final cadence.

ATTO QUARTO

Scena I

AMASTRE, <indi> XERSE <con guardie>.

[Aria]

Francesco Cavalli

[AMASTRE]

Mo-ri - rò: vo-le-te più? Stel - le cru - de, stel-le cru - de al mio mar - tir,

[Continuo]

8

s'il mio duo - lo a rad-dol - cir vo-stri rai non han vi - tu. Mo-ri - rò: vo - le - te più, vo - le -

[Continuo]

15 [V. I]

le-te più vo-le te vo - le - te più?

[Rit. mel.]

le-te più vo-le te vo - le - te più?

[Continuo]

23 [V. I]

le-te più vo-le te vo - le - te più?

[V. III]

le-te più vo-le te vo - le - te più?

[Continuo]

32

<Tra sé, senza vedere Amastre.>

[XERSE]

Gran pe - na è ge - lo - si - a!

<Tra sé, in disparte.>

[AMASTRE]

Lo sa il mio co - re.

[XERSE]

Per al - tri son sprez-

[Continuo]

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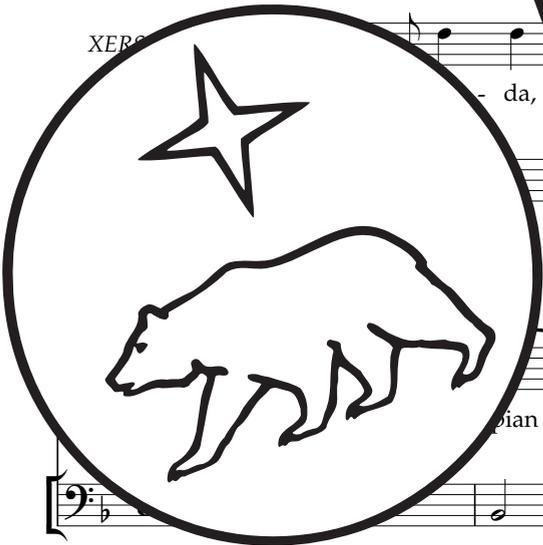
64 [XERSE] [AMASTRE] [XERSE] <Avvista Romilda.>

-ve - te. E che vor-re-sti? Ciò ch'a me do - ve - te. (Ec - co il mio be - ne.) Par-le-re-mo ap-

68 [AMASTRE]

-pres-so. Tor-na, che per bre - v'o-ra ten-go af-far che m'im-por - ta. (Ah tra - di - to - re!)

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72 [XERSE] [AMASTRE] <in disparte.>

da, e ch'è ch'a fo - so no non si di-stem - pri il vo - ro - so.

73 [AMASTRE] [XERSE]

gian - ger mi la - scia - re - te? (Oh che i - nu - ma - no!) Ab-bia - te - mi pie -

9 [AMASTRE] [XERSE] [AMASTRE] <Sottovoce a Xerse.>

-tà. (Qual tu l'hai me - co.) È vo-stro que-sto co - re. Av-ver - ti - te, Si - gno - re: ciò che do-ve-te a

13 [XERSE] <Sottovoce ad Amastre.> [AMASTRE] [XERSE]

me non da - te al - tru - i. Va', che sa - rai pre - mia - to. (Non m'in - ten - de l'in - gra - to.) Il

16 AMASTRE XERSE

mio de-stin re - a - le si pie - ga al vo-stro Fa - to. (Ah di - sle - a - le!) Se ce -

20 AMA.

- de - te al mio a - mor, di re - gie fa - sce il crin vi cir - con - da - te. Si -

23 <Sottovoce a Xerse.> XERSE

- gnor, non v'im - pe - gna - te, che for - se que - re mi non di - spo - ne - re. Quan - to i - an - ze mo -

26 <Vocce ad Amastre.> AMA. AMASTRE

- mio suo ten - po: io pre-miai s - cre - der - ti - fù fe - de - le. (Non m'in -

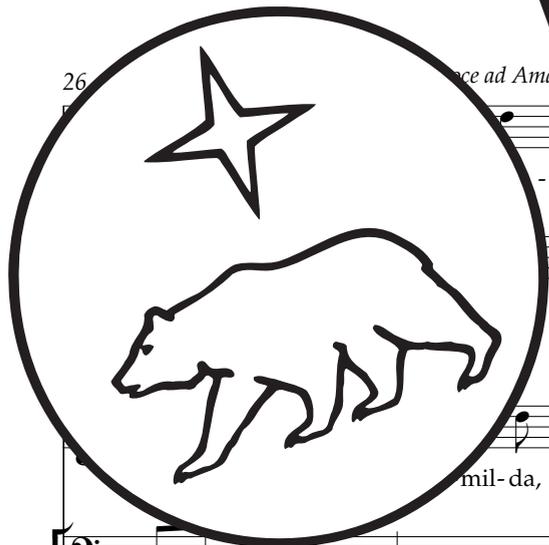
mil-da, mia re - gi - na es - ser do - ve - te. Che di - te? Ri-spon-de - te!

34 ROMILDA XERSE

L'al-to gra-do mi ren-de con - fu - sa, e me-ri-tar-lo pri-ma de - si - o che d'ot-te - ner - lo a - spi - ri. No,

38 ROMILDA XERSE

no, ri - sol - ve - te pu - re. Da - te - mi luo - go ch'io ci pen - si. Er - ra - te, vuo' con - chiu - der a -



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41 AMASTRE <A Romilda.> XERSE <Alle guardie.>

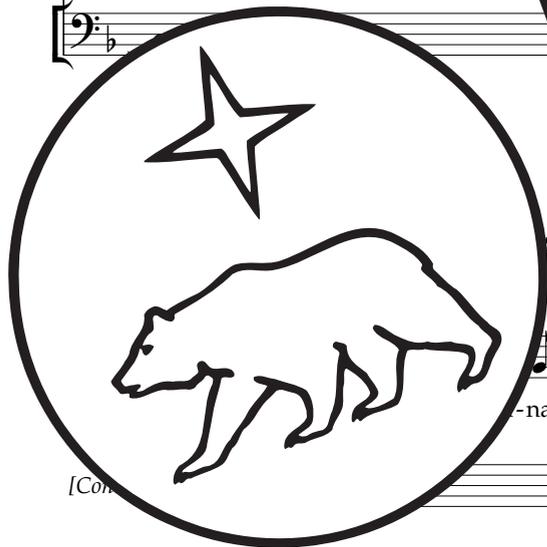
- des - so. Por - ge - te - mi la de - stra. Ah no, fer - ma - te, ch'il re v'in - gan - na. Ch'ar - di - men - to è que - sto? O - là, co - stui pren -

44 AMASTRE XERSE

- de - te: a noi d'in - nan - zi to - sto con - dot - to si - a. M'uc - ci - de - re - te pri - a. Vu che ra - gion mi

47 <Parte.> ROMILDA

ren - da di que - sta sua te - me - ri - tà tu na. (Oh che stra - no li - tur - no. (Oh che for - tu - na!)



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Scena III
STRE, ROMILDA, EUMENE <in della guardie di Xerse.>

ROMILDA EUMENE

- na - glia! O - ces - sa - te; li - be - ro va - da quel guer - rie - ro. Il re pri - gion lo

4 ROMILDA EUMENE

chie - de. Ed io li - be - ro il vo - glio. È l'ar - bi - trio del re mag - gior del vo - stro, e l'a - mor ch'a voi por - ta ben gli

8 ROMILDA EUMENE

to - glie del cor la li - ber - tà, ma non l'au - to - ri - tà. Ub - bi - di - te, e ta - ce - te. E - gli da noi fia che ra - gion ne

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15



per chi mi fug - ge io mo - ro. Tra-di-ta io so - no, e'l tra-di-tor a - do - ro.

[Sinfonia]

20

[Violino I]

[Violino II]

[Continuo]



[Aria]

27

ROMILDA



te non è chi de fu -

ta For-tu - na. Tut-to quel che Plu-to_a - du - na più per -



36



- fi - do ri - gor_ non vin - ce il mio co - re, non tur - ba, non tur - ba mia fé. Chi te - me il do -

40

<Parte.>



- lo - re a - man - te, a - man - te non è, chi te - me il do - lo - re a - man - te, a - man - te non è.

[Ritornello]

45

[Violino I]

[Violino II]

[Continuo]

53

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Leseprobe
Sample page



Scena V
 CLITO, ELVIRO.

e-co in na - ve e ti sal - va - i dal-l'im - pe - to de' flut - ti.

3 3

O - ra lie - ti can - tia - mo, can - tia - mo. O - ra lie - ti can -

11

- tia - mo, can - tia - mo.

*) According to the scenario, this scene was cancelled for the Parisian performances.

17 ELVIRO CLITO ELVIRO CLITO

Che can - te - re - mo? Sai la can - zo - net - ta del - la don - na a - va - ra? La so. Can -

20

-tia - mo - la dun - que, e co - sì lie - to pas - se - re - mo il

26 [V. I] [Sinfonia] [V. II]

- mo sì,



Bärenreiter
Leseprobe
Sample page

[A due]

43 3

CLITO A lab - bra di ro - se, a guan - ce vez - zo - se, vez -

ELVIRO A lab - bra vez - zo - se, a guan - ce di ro - se, di ro -

[Continuo]

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Scena VI

PERIARCO, ARISTONE <da opposte parti>.

[Aria]

PERIARCO

Be - a - to chi può lon-tan dal-le cor - ti go-der quel-le sor - ti ch'il Ciel li do-

[Continuo]

5

-nò, go-der quel-le sor - ti ch'il Ciel li do - nò, ch'il Ciel li do-

[Ritornello]

10 [V. II]

Cer-can - do si va i fior' tra le

15

spi - ne, e in-tan - to di bri - ne ci spar - - - ge l'e - tà. Be - a - to chi può, be - a - to chi

20

può lon-tan dal-le cor - ti go-der quel-le sor - ti ch'il Ciel, ch'il



Bärenreiter
Leseprobe
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24

Ciel li do-nò, go - der quel-le sor - ti, go -

29

- der quel-le sor - ti ch'il Ciel li do - nò,

33 [Ritornello]

[V. II]

[V. III]

PERIARCO

do la - gri - mo - so, il de - bil fian - co an - no - so do - ve ri - vol - go più? A -

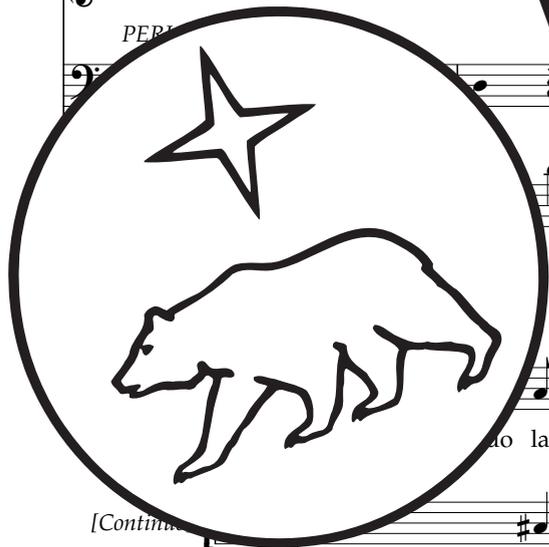
[Continuato]

42 [PERIARCO] <Tra sé>

- ma - stre, o - ve sei tu? Chi fa - vel - la d'A - ma - stre? E - gli mi sem - bra... Sì, ch'è des - so:

46 [ARISTONE] [PERIARCO] [ARISTONE]

A - ri - sto - ne! E chi mi chia - ma? (Oh dèi! Ch'im - pac - cio! Fin - ge - rò.) Do - ve an - da - te? Sì -



Bärenreiter
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49 [PERIARCO] [ARISTONE] [PERIARCO]

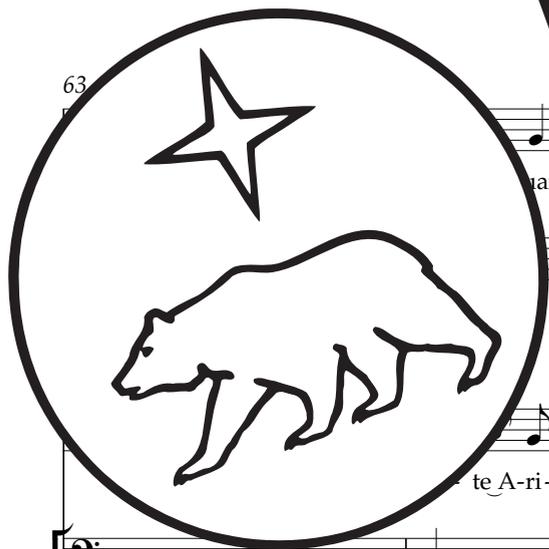
-gnor, con chi par - la - te? Mi co - no - sce - te? No, Si - gnor. Io so - no Pe - ri - ar - co di

53

Su - sa, a - mi - co vo - stro; ven - go d'Ot - ta - ne, ge - ni - tor d'A - ma - stre, am - ba - scia - tor a Xer -

58 [ARISTONE]

- se. A - ma - stre, Su - sa, Pe - ri - ar - co, Ot - ta - ne no - ni non co - no - sciu - ti, co - me nuo - v - li en - to, né voi



63 [PERIARCO] [ARISTONE]

tan - to o me - no. Non se - te voi ba - sta d'A - ma - stre? Er - re - te. Mi pren - de - te in

[ARISTONE] [PERIARCO]

te A - ri - sto - ne? Ch'io sap - pia no. Eh se - te des - so e mi bur -

73 [ARISTONE] [PERIARCO] [ARISTONE] <Vuol entrare.>

- la - te. Af - fé ri - der mi fa - te. Ad - di - o. A - scol - ta - te un po - co. Eh voi pren - de - te a

77 [PERIARCO] <Tra sé.>

gio - co far - mi per - der il tem - po. (Ahi - mè re - spi - ro.) (Re - sto in dub - bio se so - gno o se de - li - ro.)

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25 PERIARCO

Tut - to m'o-no - ra ciò che di - te. Io ven - go am - ba - scia - tor d'Ot - ta - ne ad of - fe -

29

AMASTRE

ARISTONE

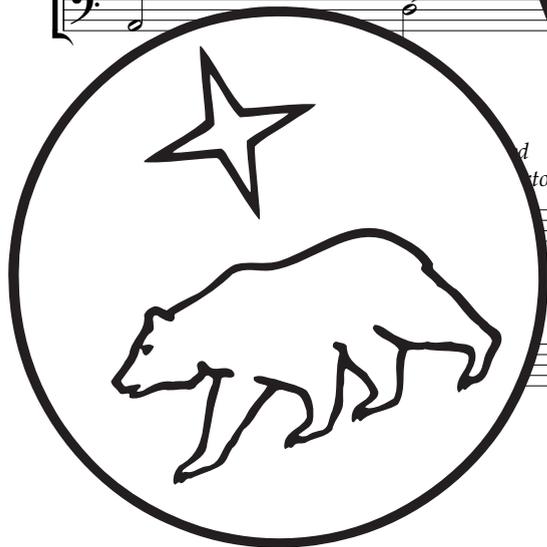
-rir le vo - stre noz - ze a Xer - se. Xer - se vuol al - tra mo - glie. An - dia - mo, pren - ci -

33

PERIARCO

ARISTONE

-pes - sa. (Ahi - mè che dis - si!) Oh pur di cre - ste il ve - ro. Ah, ah, sh'i sch - zo con il



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PERIARCO

So - gr... io? che fo... va - neg - gio, sì o no?

Scena VIII
XERSE, PERIARCO.

[Aria]

[XERSE] Quan - te son d'a - mor le pe - ne il mio co - re o - mai lo

[Continuo]

8

sa; di Co - ci - to in - fra l'a - re - ne duol più fie - ro non si

16

dà. Quan - te son d'a - mor le pe - ne il mio co - re o - mai lo

[Sinfonia]

24 [V. I]

XERSE

sa.



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[D]

e. De per - si al - to mo - nar - ca, in thi - ni il re di

a dal Ciel sa - lu - te e que - sto re - al fo - gliò v'in - vi - a.

42 [XERSE]

Le sue me - mo - rie a noi son ca - re e lie - te; il fo - gliò è di cre - den - za: l'am - ba -

46

[PERIARCO]

- scia - ta e - spo - ne - te. E - gli da l'ar - mi vo - stre ri - co - no - sce gl'al - lo - ri che ri - por -

50

-tò de' Mo-ri, ed im-mor-ta - li ed ob-bli-ghi e me-mo-rie ne re - gi - stra nel co - re

54

[XERSE]

[PERIARCO]

e ne-gl'an-na - li. Mol - to deb-bia - mo a que-ste di-mo-stran - ze cor - te - si. Al-tre mag-gio - ri a

58

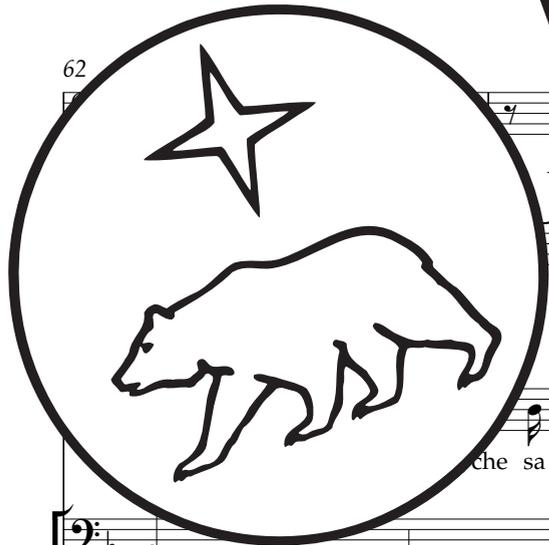
[XERSE]

lo - co più se - gre - to ne ri - met - to e ri - ce - vo. Io sa - rò pron - sen - ti ad u - dir.

62

[PERIARCO]

A - mi - stre, che re - ci - pes - sa vo - stra, o v'è? che fa? (Oh dio, che deg-gio



[XERSE]

[PERIARCO]

che sa - per nol dee.) Di - te, che fa? do - v'è? (Io fin - ge -

69

-rò.) Si - gnor, duo - lo im-pro - vi - so il cor m'as - sa - le, e sen - to qua - si sve -

73

[XERSE]

<Partono insieme.>

- nir - mi. En - triam, nul - la te - me - te: da dot - ta man ce - le - re - a - i - ta a - vre - te.

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[Ritornello]

38 [V. I]

[V. II]

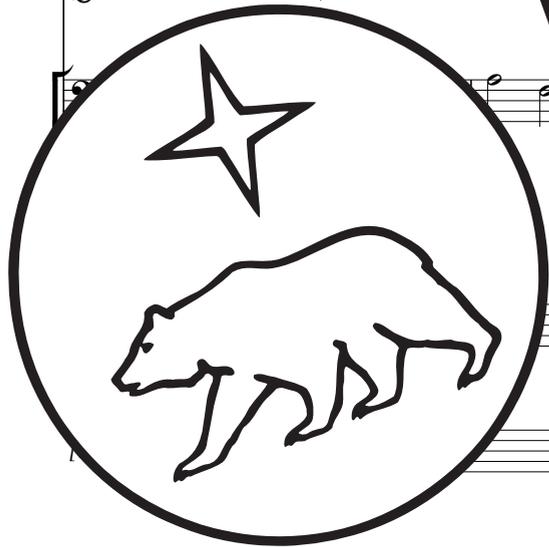
ROMILDA

ma - i.

47 [V. I]

[V. II]

Di - re - te Xel - se, Eu - me - ne, ch' a un re non si con - vie - ne l' in - si - diar le don -



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60 EUMENE ROMILDA <Parte.>

-zel - le. Spes - so chi di - ce il ver per - de l' a - mi - co. Di - te - gli ch' io lo di - co.

63 EUMENE

Chi pre - su - me dar leg - ge a un cor a - man - te po - trà te - ner a fren l' au -

[Sinfonia]

67 [V. I]

[V. II]

EUMENE

- ra vo-lan - te.

[Aria]

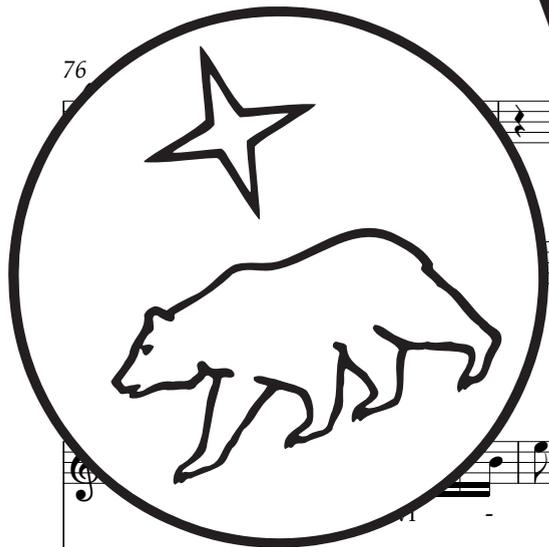
72

EUMENE

Mai ri-cet-to nel mio pet-to al suo stral A - mor da - rò, A-

[Continuo]

piano



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76

da bei guar-di vi-bra dar - di quan-to sai non a -

bra dar - di quan - to sai: non a - me - rò, non

piano

[Ritornello]

84 [V. I]

[V. II]

EUMENE

a - me - rò.

88 [V. I]

[V. II]

92 EUMENE

A fa-vil-le di pu-pil-le il mio cor non ar-de-rà;

96

za l'oc-chio mio non pi-an-ge-rà, a fie-

-rez-za di -rez-za l'oc-chio mi-o, l'oc-chio mi-o non pian-ge-rà, non pian-ge-rà.

piano

104

EUMENE

Ma già di Mar-te a-gl'e-ser-ci-zi pron-te veg-gio ve-nir le schie-re. Mi ri-ti-ro a ve-de-re.

[Continuo]

Qui siegue il combattimento.

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34

spez - za le ca - te - ne e scio-gli il piè"; o - sti - na - to mio cor, non di - sdir

39

me, o - sti - na - to mio cor, o - sti - na - to mio cor, non di - sdir me.

43

<Giungono.>

[ELVIRO]

[ARSAMENE]

[ELVIRO]

[ARSAMENE]

[Continuo]

La - scia-mi. Ver - rà Xer - se. non vi pen - so. Sa - re - mo car - ce - a - ti, cer -

45

[ARSAMENE]

[ROMILDA]

[ARSAMENE]

U - so de - di - spe - ra - ti. Chi son? Chi sie - ti? Chi son? chi

[ROMILDA]

[ARSAMENE]

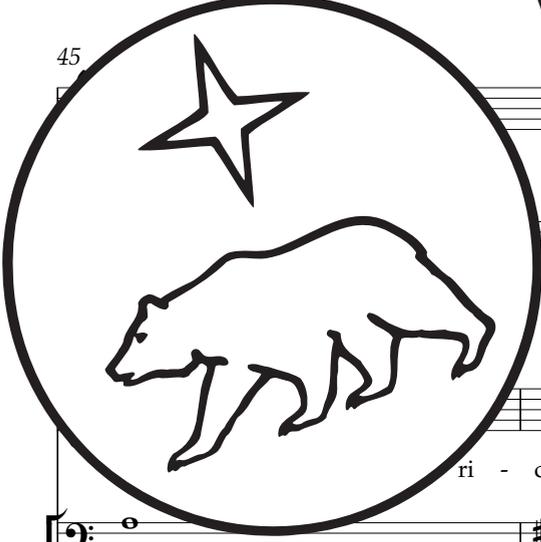
ri - chie - sta! Io so - no... Trop - po lo so, fer - ma - te. Nol sa - pe - te,

51

a-scol-ta - te. Son un sco - glio di fé, da l'on-da in-sa-na del-la per-fi-dia vo-stra a - gi - ta - to, a - gi -

56

-ta - to e per-cos - so, u - n'el - ce an - no - sa la - ce-ra, dis-si-pa-ta da - gl'a-qui-lon' mal-vag-gi del-la



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61 [ROMILDA]

vo - stra fie - rez - za. Oh dio, ta - ce - te. A - scol - ta - te chi se - te. Un an - gue se - te,

65

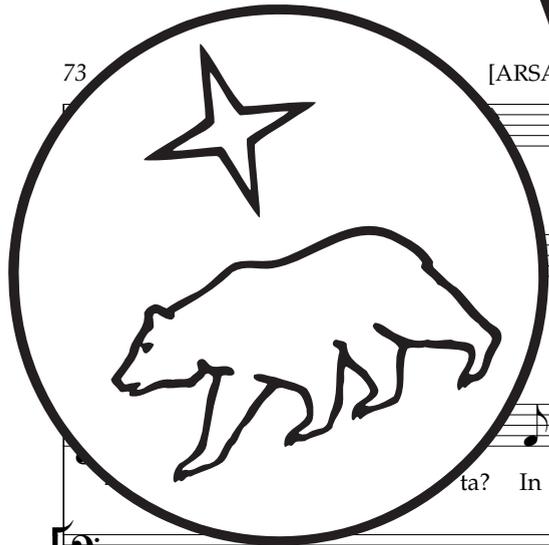
un a - spe, u - na fe - ra, u - na fu - ria, un tra - di - tor, un tra - di - tor ri - bel - le. Per pe - na an -

69

- cor, non per pie - tà, le stel - le tan - ta - no a - mi - nar - vi. Per - to che più non pos - so so - ste -

73 [ARSAMENE] [ROMILDA]

I - e, i - e, ch' il re v' a - spet - ta. - te per voi, che v' a - spet - ta A - de -



[ROMILDA] [ARSAMENE]

ta? In - fe - de - le! Che re? Ti - gre cru - de - le! Eh non fin -

80 [ROMILDA]

- ge - te: so ch' al re scri - ve - ste. Io scri - si? O di - spie - ta - to! Ad A - de - lan - ta

84 [ARSAMENE] [ROMILDA] [ARSAMENE]

voi scri - ve - ste, in - gra - to. Bel pre - te - sto, i - nu - ma - na. El - vi - ro il sa. A - de - lan - ta il di -

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16 [ELVIRO] <Ad Arsamene.>

fo-glio d'Ar-sa-me - ne gli de-sti? Si-gnor, deh fa - te che lo chie - da a le - i, ch'io par-lar non vor-

20 [ROMILDA] <Ad Arsamene.> [ARSAMENE] <A Elviro.> [ELVIRO]

-re - i. Di - te-gli, ch'ei di - rà ciò che vo-le - te. Par-la, e van-ne co - là. (O me in-fe - li - ce poi, s'il re lo

24 <Ad Adelanta.> [ADELANTA] [ARSAMENE] <A Romilda.>

sa.) Si-gno-ra, di - te voi: che mi di - ce - s - se. Che Ro-mil-da a-n - n - il re. E che vo - le - te

28 [ROMILDA] [ADELANTA]

- na - te? Si - no, pia - no, non v'a - d - d - u - o - te pri - a.

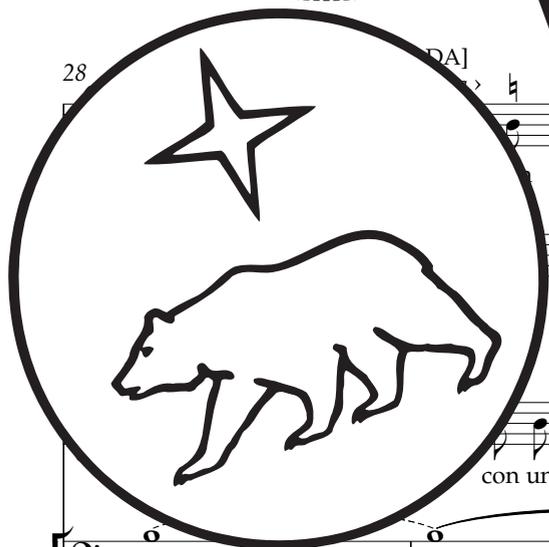
con un fo-glio d'Ar-sa - me - ne ve-ni - a, io per re-car-lo a voi lo pre - si,

36

e per-ché il ser-vo o - sti - na - to par-tir non si vo - le - a se voi pria non ve - de - a, ac - ciò non

40 [ROMILDA]

vi - sto ri - to-glies - se il piè, fin - si che fo - ste voi scri-ven - do al re. Ze - lo trop-po af-fet-



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44 [ELVIRO] [ADELANTA]

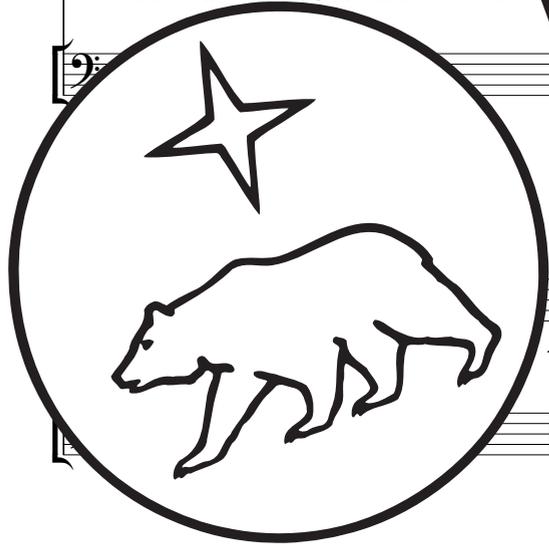
-ta - to. Io non gli ho par - la - to. Xer - se mi so - prag - giun - se e del - la car - ta i trat - ta - ti mi

48

chie - se; io, per op - por - mi ai mo - ti - vi di sde - gno, fin - si a me scrit - to il fo - glio e di - sa - me - ne a -

52

- ma - ta mi chia - ma - i: que - sto ti - to - lo sol, in - tut - tu o so, per gio - var - vi u -



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[ADELANTA]

- le - te: Ar - sa - me - il mio ben non mi tor - re - te. (Sen - ten -

59 [ARSAMENE] [ROMILDA]

- za i - ni - qua e ri - a!) Or che di - te, Ro - mil - da? Or che di - te, Ar - sa -

63 [ARSAMENE] [ROMILDA] [ARSAMENE] [ROMILDA]

- me - ne? Che v' a - mo. Che v' a - do - ro. Che sol vi - vo per voi. Che per voi mo - ro.

[A tre]

69

[ROMILDA] V'a - me - rò sem - pre, sem - pre, sì, sì. Per

[ADELANTA] (Per

[ARSAMENE] M'a - me - re - te? Sem - pre, sì, sem - pre, sì, sì. Per

[Continuo]

76

vi - ver be - a - ta mi ba - sta, mi ba - sta co - sì, per

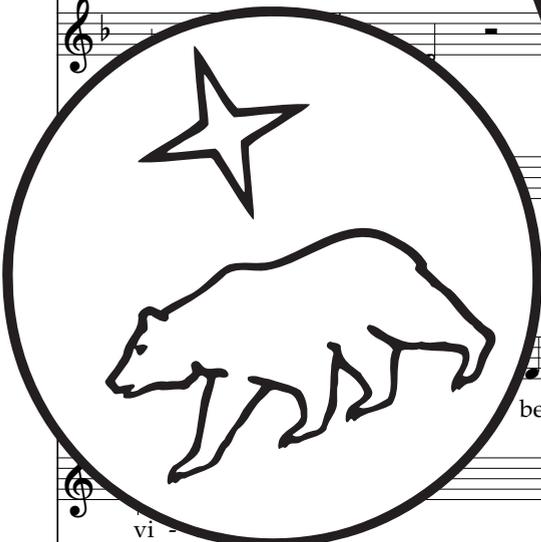
vi - ver dan - na - ta mi ba - sta, mi ba - sta co - sì, per

vi - ver fe - li - ce mi ba - sta, mi ba - sta co - sì.

vi - ver dan - na - ta mi ba - sta, mi ba - sta co - sì.

vi - ver dan - na - ta mi ba - sta, mi ba - sta co - sì.

vi - ver fe - li - ce mi ba - sta, mi ba - sta co - sì.



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[Ritornello]

[V. I] 90

[V. II]

[V. III]

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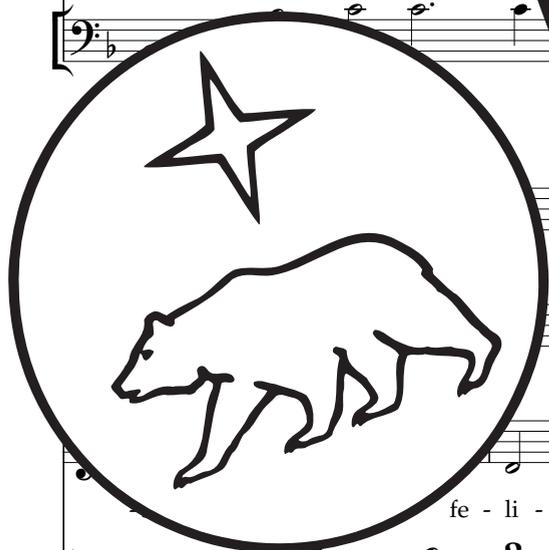
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130

V'a - me - rò, v'a - me - rò sem - pre, sem - pre, sem-pre, sem - pre, sì,
 -le. M'a - me - re - te? V'a - me - rò sem - pre, sem - pre, sem-pre, sem - pre, sì,

137 ROMILDA
 sì. Per vi - ver be - a - ta mi ba - sta mi ba - sta co -
 [ADELANTA]
 (Per vi - ver dan - na - ta mi ba - sta, mi ba - sta co -
 ARSAMENE
 sì. Per vi - ver fe - li - ce mi ba - sta co -
 be - a - ta mi ba - sta, mi ba - sta co - sì.
 dan - na - ta mi ba - sta, mi ba - sta co - sì.)
 fe - li - ce mi ba - sta, mi ba - sta co - sì.



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152 [ADELANTA]
 [ROMILDA] Ec-co in se - gno di fé la de - stra a - mi - ca. A - de - lan - ta, mi - ra - te. Ec - co
 [Continuo]

155 <Sottovoce ad Arsamene e Romilda.> [ROMILDA] [ARSAMENE] [ADELANTA] [ELVIRO] <Sottovoce ad Arsamene.>
 Xer - se; che fa - te? Oh che scia - gu - ra! Oh che di - stur - bo! (Oh che ven - tu - ra!) Sì - gnor, v'a - spet - te -

158 [ROMILDA] <Ad Arsamene.> [ADELANTA] [ROMILDA] <Ad Adelanta.>

-rò fuor del-le mu - ra. Na-scon - de - te - vi. (An-ch'io m'a-scon - de - rò.) Fer - ma - te - vi, non

161 [ARSAMENE] <A Romilda.> [ROMILDA] <Ad Arsamene.>

vuò'. Sia - te fi - da, av-ver - ti - te. Se qual-che fie - ra vien, voi non u - sci - te.

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[XERSE] [ROMILDA] [ADELANTA] [ARSAMENE nascosto]

da, che vi os - cur dar li - ber - ta - te a quel guer - rero che os - cu - ra - ti - gio -

va-lor, che con un fer-ro so-lo ri-bat - tea mil-le col - pi. A voi, ch'a-ve - te

10

mer - to d'in-ca - te - nar lo stes - so Xer - se, non so di - sdir che poi scio-glier po - tia - te i pri-gio-nie-ri

13 [ROMILDA]

suo - i. Già se - te mia re - gi - na. Si-gnor, vo - lo trop-p'al-to è in-fal - li - bil ro-vi - na.

17 [XERSE]

Deh non ne-ga-te più; sì du-ra cru-del - tà è vi-zio, non vir - tù. Deh non ne - ga - te più.

22 [ROMILDA]

Ne - ghe-rò sem-pre ciò ch'af-fer - mar non mi con-ce-de il Fa - to. [XERSE] U - so d'o-gni o-sti - na - to, scu -

25

-sar - si col De-stin. La - ce-ra e svel-ta da l'au - tu - ri - o - sì al-fin si ve - que - re - ch'al-l'au-re

29

ga, non de. M'in-ten-de - te, Ro - mil - da. Ah trop-po in-te - si!

[ROMILDA]

[XERSE]

pri - a... Ba-sta. Che di-te? Che del mio ge-ni-tor vi vuol l'as - sen - so. E poi,

39

[ROMILDA]

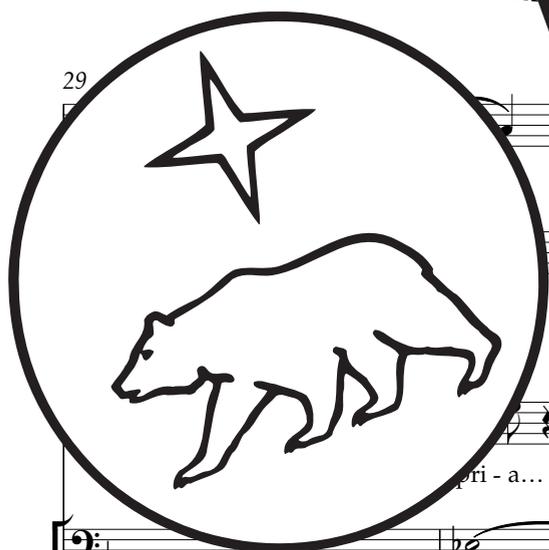
[XERSE]

che dub-bio vi è? Ub-bi-di-rò il mio re. Va-do a chie-der-lo; in - tan - to mi stil - lo, mi stil - lo in

44

〈Parte Xerse〉 [ROMILDA]

gio - ia. (Ed io mi strug - go, mi strug - go in pian - - - to.)



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28 [ROMILDA] <Rinviene.>

-ci - so, Ro-mil - da! Fer-ma - te-vi, non mi toc-ca - te! Xer-se sov-ve-nir - mi do-

33 [ARSAMENE] [ROMILDA]

-vrà, quan-do m'uc-ci - de - rà. Tan - to m'o - dia - te? Tan - to v'a - do - ro ad-dio, vi

37 [ARSAMENE] [ROMILDA] [ARSAMENE]

la - scio. Ad-dio, vi fug-ge. Io-ve an-da - te? De-ve-vo l'as-sai-dar - te. E voi do -

[ARSAMENE] [ROMILDA]

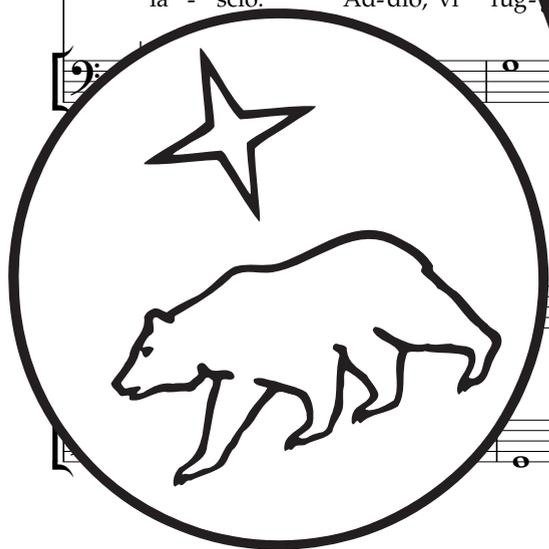
Eh - - - al-tro-no che pro-mes - so vi fu. Vi la - scio,

45 <Parte.> [ARSAMENE]

ad - di - o, non mi ve - dre - te più. Ne' mo-stri del - la Li - bia, nel - le fie - re d'Ir -

49 ADELANTA <Parte.> <Richiamandolo, ma invano.>

-ca - nia, vo-stra im-ma - gi - ne ve - ra, ben vi po-trò ve - de - re. Ar - sa - me - ne, Ar-sa -



Bärenreiter
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Sample page

53

-me-ne! Io pos-so dar - vi u-n'a - ni-ma co - stan-te, un cor fe-de - le. Non mi sen - te, il cru - de - le.

[Aria]

58 [cantata con misura larga]

[ADELANTA] Dam-mi, A-mor, dam-mi, A-mor, la li - ber - tà che non - glio più lan -

[Continuo]

63

-gui - re per ti - ran - ni - tà che non ha de'miei so - pr - ni - tà. - la di pie -



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Leseprobe
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-mi, A-mor, la li - ber - tà dam-mi, A-mor, dam-mi, A-mor, la li - ber -

[V. II]

ADELANTA

-tà. Se da cep - pi, se da cep - pi u - scir po -

82 ADELANTA

- trà, que - sto cor che pre - so fu ad a - mar non tor - ne - rà, che la pri - ma ser - vi -

88

-tù eb-be trop - pa cru-del - tà. Dam-mi, A-mor, dam-mi, A-mor, la li-ber - tà, dam-mi, A-

94 [V. I]

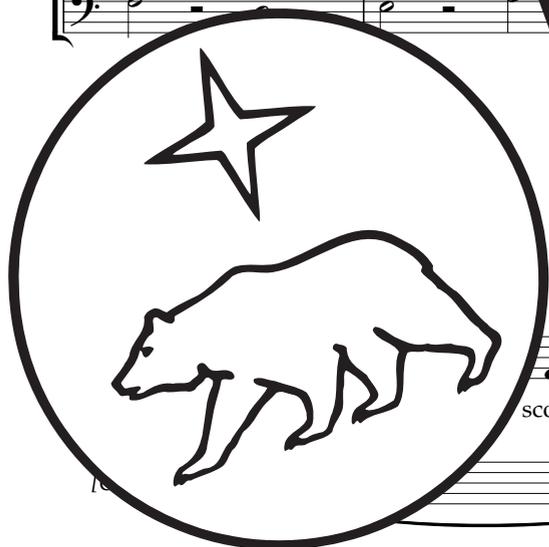
[Ritornello]

[V. II]

ADELANTA

<Parte.>

-mor, dam-mi, A-mor, la li-ber - tà.



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Scena XIV

PERIARCO, in EU MENE

sco A-ri - ston, co - no-sco A - ma - stre, e pur am - bi li vid - di,

5

o ve-der - li mi par - ve, se di spet-tri o di lar - ve non mi scher - ne o de - lu - de om-bra ap-pa-ren - te,

9

[EUMENE]
<Viene recando una corona.>

o mi tra-di-scon gl'oc - chi, o d'e-spres-so de-li - rio er-ra la men - te. Quel ch'il re vuo - le è

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[Aria]

37

[EUMENE]

Se - te paz-ze a in-na - mo - rar - vi, mi - se - rel - le, don - ne don -

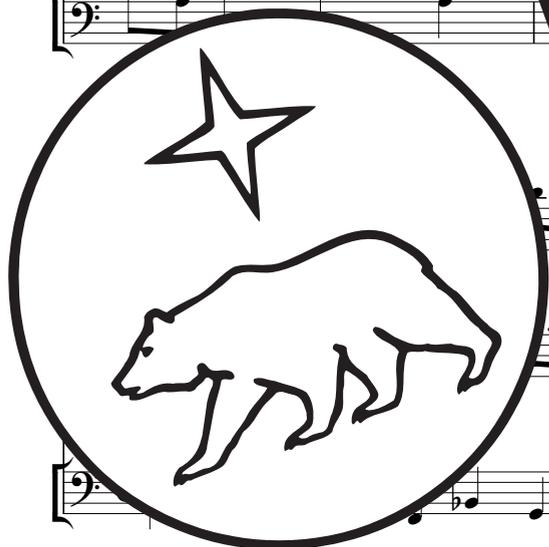
[Continuo]

41

- ne bel - le:___ toc-ca a l'uo-mo ad a - do - rar - vi, ad a - do - rar - vi.

47

Se - te paz-ze a in-na - mo - rar - vi, se - te paz-ze, se - te paz-ze a in-na - mo - rar - vi.



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58 [EUMENE]

Voi per-de-te del de - co-ro se cer-ca - te, se pre-ga - te:

63

a noi toc-ca a sup-pli - car - vi, a sup - pli - car - vi. ___

67 [V. I] [Ritornello]

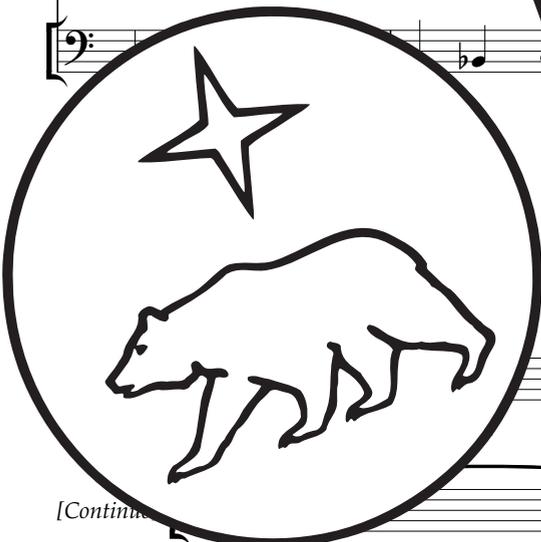
[V. II]

EUMENE <Parte.>

Se - te paz-ze a in-na-mo - rar - vi, se - te paz-ze, se - te paz-ze a in-na-mo-rar - vi.---

71 [V. I]

[V. II]



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Scena XV
 XERSE ARIODATE.

v'ac-cen - nam - mo, spo - so del no - stro san - gue, a pia - cer no - stro, de - sti -

[Continuato]

4 [ARIODATE]

-nia - mo a Ro - mil - da.--- Il gra-do u - mi - le del-l'es-ser mio vo - stra bon -

8 [XERSE]

- ta - de ec - ce - de. Co - sì da noi ri - chie - de il vo - stro mer - to e 'l va - lor vo - stro.---

[ARIODATE]

12

Or di - te: l'ap-pro - va - te? as - sen - ti - te? Bra - mo so - lo ub - bi -

16 [XERSE]

-dir - vi. U - di - te dun - que. Ver - rà tra po - co nel - le vo - stre stan - ze per -

20

-so - na e - gua - le a noi, del vo - stro san - gue. Fa - te che po - st - il - gia per suo spo - so -

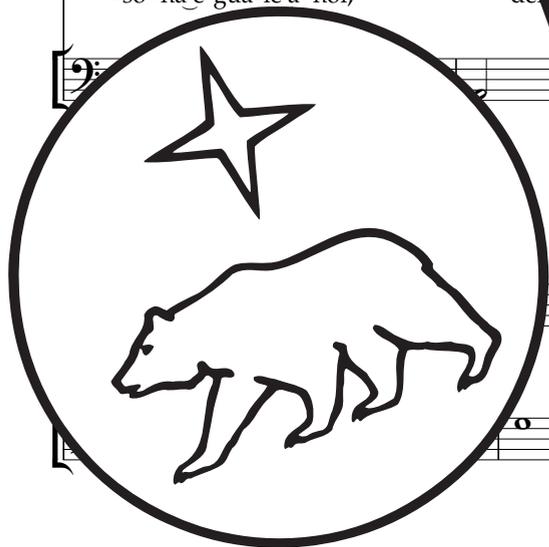
- re in gra - zie al - l'im - mor - tal o - no - re.

28 [XERSE] [ARIODATE] [XERSE] [ARIODATE]

Chi sa - rà? Lo sa - pre - te. Del vo - stro san - gue? Sì. Co - no - sciu - to da

32 [XERSE] [ARIODATE] [XERSE] <Parte.> [ARIODATE]

me? Quan - to che Xer - se. Si - mi - le a voi? Ve - dre - te. E - gua - le a



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Scena XVI

«Villagio delizioso dietro le mura de la città.»

EUMENE «che reca la corona», ROMILDA, CLITO.

[Aria]

[EUMENE]

Di do - nar i ser - ti già la For - tu - na si stan -

[Continuo]

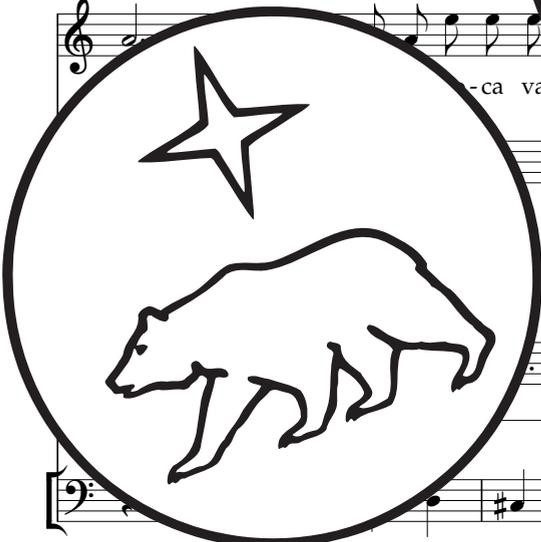
8

-cò, e 'l bam - bin che nu - do va in un luo - go de - le -

16

-ca va - rie - tà che da un cie - co al - l' al - tro va,

che da un cie - co al - l' al - tro va,



32

che da un cie - co al - l' al - tro va.

41 «Vede Romilda.» [ROMILDA]

[EUMENE] (Ec - co la fa - vo - ri - ta.) A voi, Si - gno - ra, Xer - se in - via que - sto do - no. A

[Continuo]

45 [EUMENE] [ROMILDA] [EUMENE]

me? A vo - i. Di Per-sia la co - ro - na? E que-sta e' l re - gno e' l pro-prio

49 [ROMILDA]

cor vi do - na. (Ahi - mè, che deg-gio far?) Pren-di-la, Cli-to. Di - al mio re...

54

(Cie - li, For - tu - na, A - me re, in - si - glia - te - mi voi.) Di - ih - in di - o! Di - te

che... che p - g - pa - r - rò. Che chie - de - te da

63

me, fa - sce re - a - li? ch'io ri - bel - li, ri - bel - li mia fe - de?

70

ch'io tra - di - sca, tra - di - sca Ar - sa - me - ne? Ah v'in-gan-na-te, v'in-gan-

75

- na - te... V'a - do - ro e vi rin - gra - zio, vi ba - cio e vi ri - fiu - to: an -

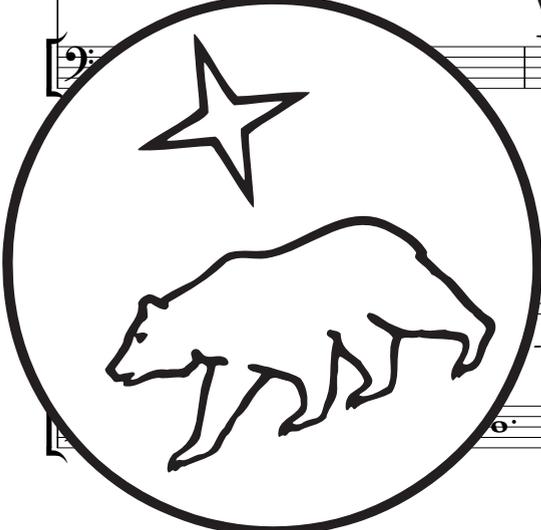
80

- da - te, an - da - te... Ma che? Vor-rò più to-sto che scio-glier-mi dal cor - di ser-vi - li

84

trar-mi di ca-po le co-ro - ne? E vi - li scio-si - lia - son que-sti pen-sie - ri.

- ri? Che? fro - de ai di-a - de - mi? Che? de - li - ro? son



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93

[CLITO] stol - ta? Eh fi - ni - te u - na vol - ta. [ROMILDA] Can - di - di in - vo - gli, pre - zi - o - si, pre - zi -

98

- o - si li - ni, è vil - tà, è vil - tà non gra - dir - vi, sprez - zar - vi, sprez -

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12 [ROMILDA] [XERSE] [ROMILDA]

Fu mo - de - sto e fe - del for - se tra quan - ti. Be - ne, pas - sa - te a - van - ti. Sco -

16 [XERSE]

-prir-si a pe-na ar-di, ta - ci-to m'a-do - rò, mu - to ser - vi. Che ma - nie - ra Ve-de-te. Ro -

21 [ROMILDA] [XERSE]

-mil - da, m'uc - ci - de - te. A - fi - ne ar - di - to... Mi. Mar - ros - si - sco, Si - gnor,

[XERSE]

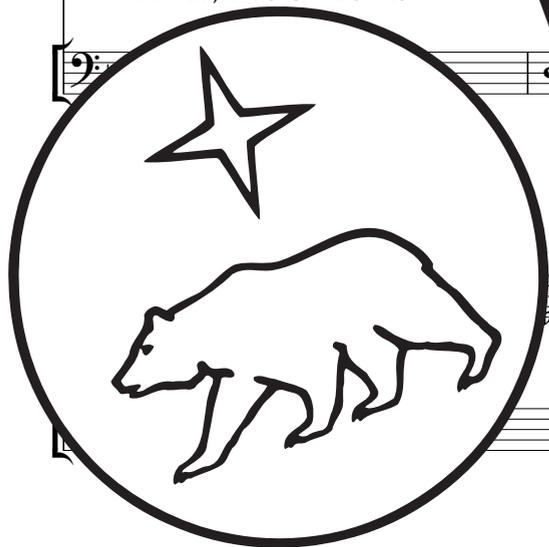
to e lo i - e. No, no, se - gui - te, ch'a - spet - tar non pos - s'ì - o.

29 [ROMILDA] [XERSE] [ROMILDA]

Non so se ar - dir o se for - tu - na fu... Ahi che non pos - so più. Le sue lab - bra ac - co - stò...

33 [XERSE] [ROMILDA] [XERSE] [ROMILDA] [XERSE]

Do - ve? Al - le mi - e, e, e... E vi ba - ciò? Ap - pun - to. Ah ben m'av -



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37

-veg-gio che per fug-gir le noz-ze mie men-ti - te. Ma sia-si o no, l'a - ver sue col-pe u-di - te

41

«Rivolto al suo seguito.»

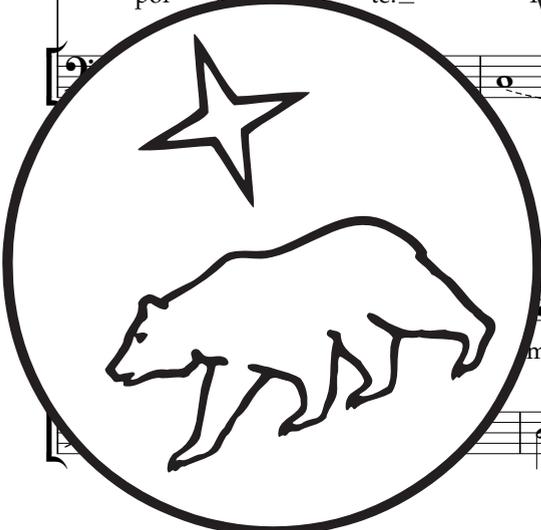
m'ob-li-ga ca-sti-gar-le. O - là, ve-lo-ci Ar-sa-me-ne se-gui-te e l'uc-ci-de - te. Ve-lo-ci quel ba-cio, spo-sa

45

«Parte.» [ROMILDA]

poi mi ca-re - te. ... a - te, fer-ma - te, oh... dio mi-re, mio spo-so, sì; ciò che vo-le-te,

me - ne. ... par-lo in-va - no al fu - ga-ce i-nu-ma - no.



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[Lamento]

53

[ROMILDA]

Che bar - ba-ra pie - tà! Per dar

[Continuo]

60

vi - ta ad al - tru - i dar - li la mor - - - - te! O mia

68

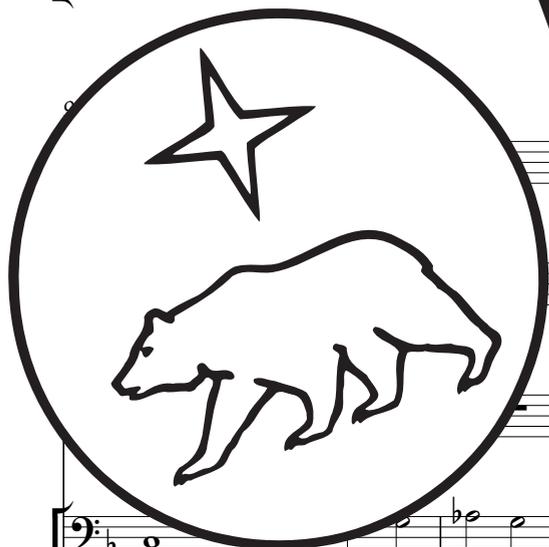
per - fi - da sor - te! Che m'in - se - gna - sti mai, per -

77

- fi - da sor - te? Dar col - pa a un in - no - cen - te

86

di fal - sa re - i - tà, che bar - ba - ra pie -



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104 ROMILDA

Che mi - se - ro de - stin! Per man - te - ner - mi a la mia vi - ta in do - -

113

- no o - mi - ci - da li so - no. Si - ca - ria

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16 [AMASTRE]

A me do - ve - te por - ger leg - gi e non pre - ghi; ho ben me - mo - ria ch'og - gi to - glie - ste il mio

20 [ROMILDA]

in - fe - li - ce piè dai cep - pi di quel - l'em - pio in - gra - tis - si - mo re. In - gra - tis - si - mo ap -

24

- pun - to: e - gli co - man - da d'ar - s - me ne s'uc - ci - da. Oh dio mi pre - go, cer -

28

a - te lo: d'al - cu - no or - te non m'af - fi - do.

[ROMILDA]

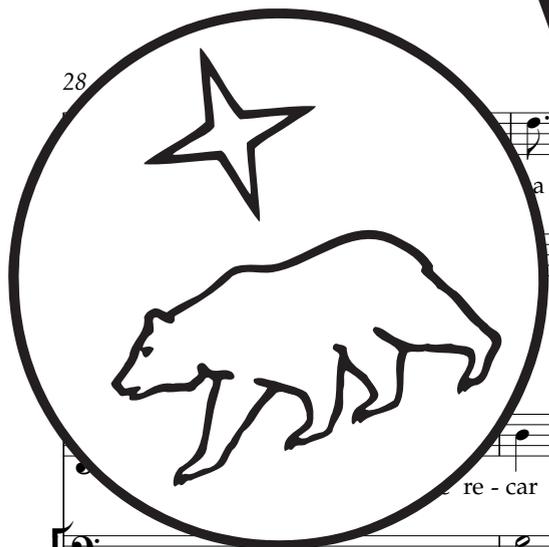
re - car que - sto mio fo - glio, ed io nul - la a ser - vir - vi tar - de - rò. Tu,

36 [CLITO] <Fa mostra d'avviarsi.> [ROMILDA]

Cli - to, a Xer - se lo da - rai. Ub - bi - di - rò. I - te dun - que cor - te - se.

40 [AMASTRE] <Parte.> [ROMILDA] <Parte.>

Io va - do. Il co - re, la spe - ran - za, lu - sin - ga il mio ti - mo - re.



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[Cinquième Entrée]

Premier Air
pour les matassins.

Jean-Baptiste Lully

[Dessus de violon]

[Hautes-contre de violon]

[Tailles de violon]

[Quintes de violon]

[Basses de violon]

6

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12

Deuxième Air

pour les matassins jouant des bâtons.

17 $\frac{3}{4}$

26

33

*) Shortened repetition of the second part beginning here.

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32 *<Viene Arsamene.>*

[AMASTRE] *Ma qui giun - ge Ar - sa - me - ne. Si - gnor, con - tro di voi bran - di o - mi - ci - di*

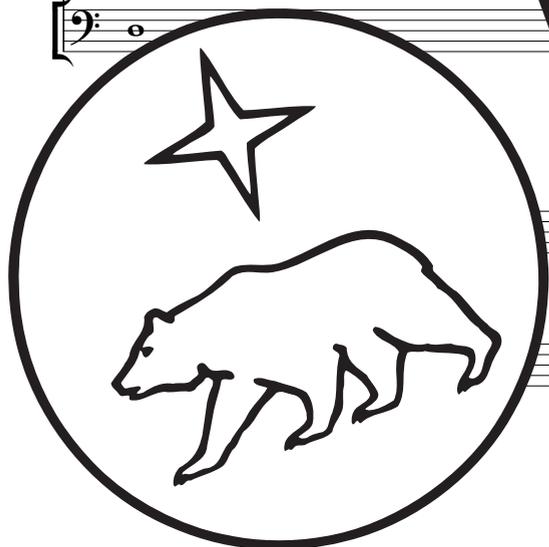
[Continuo]

36

su - sci - ta Xer - se, e in - si - dia i vo - stri pas - si co - man - da - ta la mor - te;

38 [ARSAMENE]

or voi fug - gi - te, non ten - te la so - la ve n' av - vi - sa Ro - mil - da. Ro - mil - da? quel - l' in -



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<Parte.> [ARSAMENE]

so. E non pen - sa an - cora, Ro - mil - da che m' in - gan - na?

Scena II

ROMILDA, ARSAMENE.

ROMILDA *ARSAMENE*

Ro - mil - da, che v' a - do - ra, di voi pen - sa ad o - gn' o - ra. Pen - sa, ma di tra -

[Continuo]

4 ROMILDA ARSAMENE ROMILDA ARSAMENE

- dir - mi. D' a - mar - vi. Di scher - nir - mi. Di sal - var - vi dal - l' i - re. Di Xer - se, è ver?

7 ROMILDA ARSAMENE

So che co - sì di - re - te per spro - nar - mi a par - ti - re. E non cre - de - te? Vo - gliò, vo - gliò a vo - stro di -

10

-spet - to, al - lor ch'a Xer - se gion - ge - re - te la de - stra, i - vi tro - var - mi, uc - ci - der - mi, - nar - mi.

13 ROMILDA ARSAMENE

Oh - Xer - se! S - tu - te: ... So che sem - pre in - ti - te. M'a - vre - t'ò - gnor squal - li - do s - tu - in

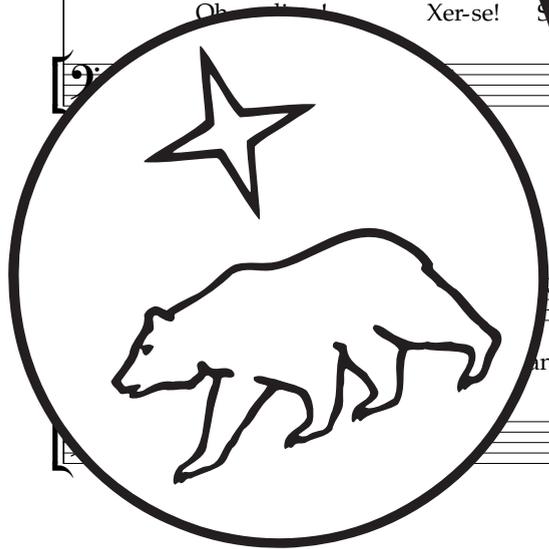
an - gui - gno e in - te - schio; vi sco - te - rò da' son - ni om - bra in - se - pol - ta con fla -

20

- gel di ce - ra - ste. Al - l'om - bra del - la not - te, ai rai del gior - no, m'a - vre - te o - gn'or squal - li - do spet - tro in -

22 ROMILDA ARSAMENE ROMILDA

- tor - no. Deh a - scol - ta - te. Ta - ce - te. Ahi che mar - ti - re! Giun - ge il mio ge - ni - tor; va - do a mo - ri - re.



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Scena III

ARIODATE, ROMILDA, ARSAMENE.

[ARIODATE]



Ec - co lo spo - so. Af - fé, m'ap-po-si al ve - ro. — Ro - mil - da, non par -

[Continuo]

4 [ROMILDA] [ARIODATE]



-ti - te. Che sa - rà? A col-mar - mi di gra - zie, Si-gn-o ch' ve - ni -

8



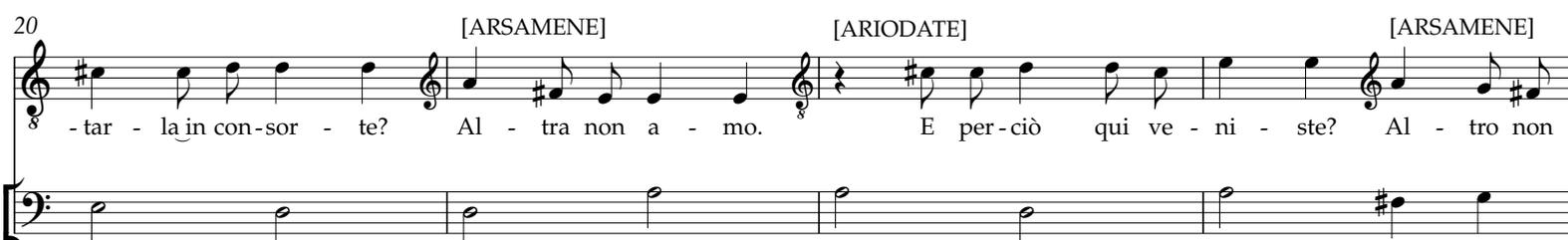
-t- fe - ra co-si di sol-le - var pic - ci li an - ge - li u - sa l'a - qui - la al - t-
o Ro - mil - da per ser - va u - mi - le e spo - sa, co - me m'im-po - se il

16 [ARSAMENE] [ARIODATE] [ROMILDA] [ARIODATE]



re. Il re? S'io ben l'in - te - si. Oh ciel, ch'a - scol - to! Non se - te voi cui pia - ce d'ac - cet -

20 [ARSAMENE] [ARIODATE] [ARSAMENE]



-tar - la in con - sor - te? Al - tra non a - mo. E per - ciò qui ve - ni - ste? Al - tro non

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45

O for - tu - ne be - a - te, o for - tu - ne be -
 O for - tu - ne be - a - te, o for - tu - ne be -
 Cie - li a - mi - ci! O for - tu - ne be - a - te, o for - tu - ne be -

52

-a - te! O noi, o noi fe - li - ci, o noi fe - li - ci! —
 -a - te! O noi, o noi fe - li - ci, o noi fe - li - ci! —
 noi fe - li - ci, o noi fe - li - ci!
 sta - te, io va - do a ren - der gra - zie a Xer - se, ch' il mio de -

piano
piano
piano
piano

[Continuo]

63

<Parte.> [ARSAMENE]
 -stin di re - gia lu - ce a - sper - se. Stu - pi - do re - sto che le no - stre noz - ze

67

[ROMILDA] [ARSAMENE]
 Xer - se co - man - di. E che, de - po - ste l' i - re, la - sciar - mi sì con - ten - ti. La ra - gion l' a - vrà

71 [ROMILDA]

L'a-vran mos - so j miei pian - ti. I miei tor - men - - ti.

ARSAMENE

mos - so. I miei tor - men - - ti.

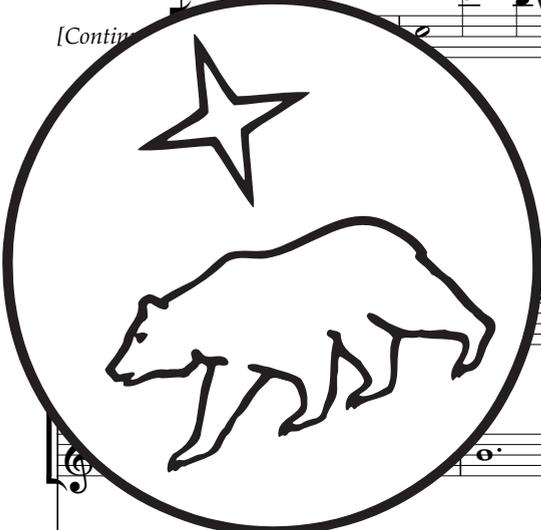
[Ritornello]

75

[Violino I]

[Violino II]

[Continuo]



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[A due]

93

[ROMILDA]

Ar - sa - me - ne, mio be - - ne...

[ARSAMENE]

Ro - mil - da, mia vi - -

[Continuo]

99

...son le no - stre dol - cez - ze,
 -ta, mia gio - ia in - fi - ni - ta... ...son le no - stre dol - cez - ze,

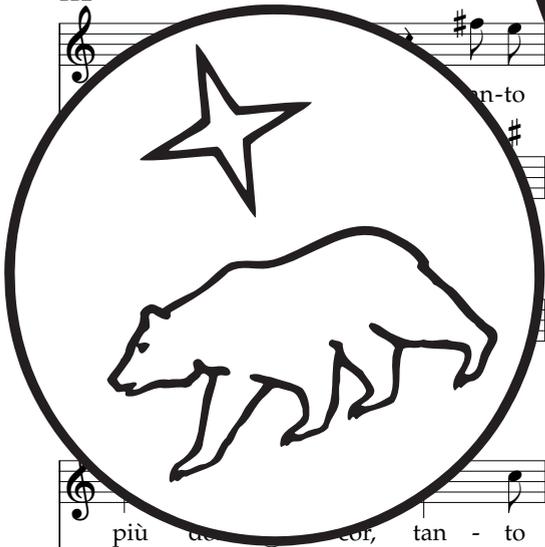
106

so - no le con - ten - tez - ze, quan - to me - no a - spet - te,
 so - no le con - ten - tez - ze, quan - to me - no a - spet - te, quan - to

112

an - to più dol - ce, tan - to,
 più dol - ci al cor, tan - to, più dol - ci al cor, tan - to più dol - ci al cor, tan - to,
 più dol - ci al cor, tan - to più dol - ci al cor, tan - to, 126

gra - te, tan - to, tan - to più dol - ci al cor, tan - to, tan - to più gra - te.
 gra - te, tan - to, tan - to più dol - ci al cor, tan - to, tan - to più gra - te.



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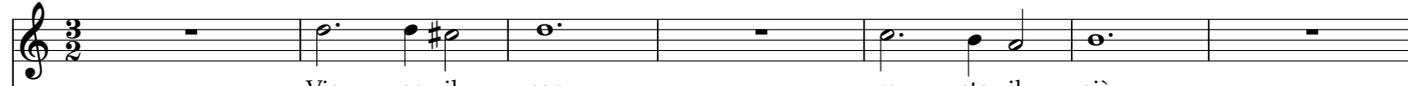


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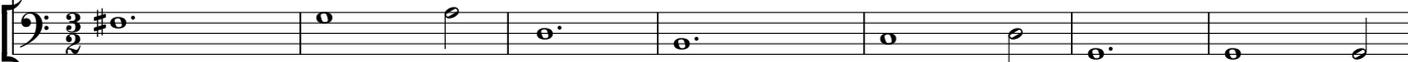
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[A due]

161

[ROMILDA]  Vie - ne il cor, re - sta il piè.

[ARSAMENE]  Re - sta il cor, par - te il piè. Sol in

[Continuo] 

168

 Sol in te vi - - va son i - o. Va cor mi - o.

 te vi - - vo son - o. *Ps, o vi - ta.* Sol in

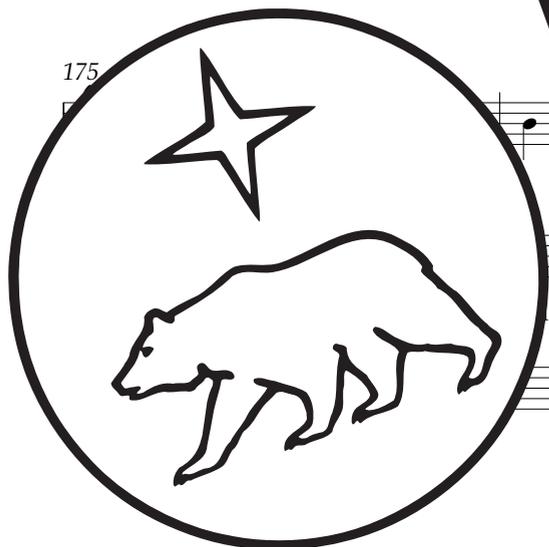


175

 - va in i - o. Va cor mi o. *<Partor... la lat' opposti>*

 i - o. Re sta, vi - ta

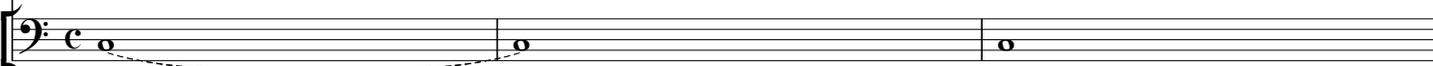




Scena IV

ARISTONE solo.

ARISTONE  Co - là sul li - do, o - ve m'im-po - se A - ma - stre, fi - no - ra at - te - si in -

[Continuo] 

4

 - va - no. Che sa - rà mai? Quai pe - ne og - gi pro-var mi toc - ca!



9

Quan - ti ge - li - da te - ma stra - li di ghiac - cio al dub - bio cor mi scoc - ca!

[Aria]

13

[Violino I]

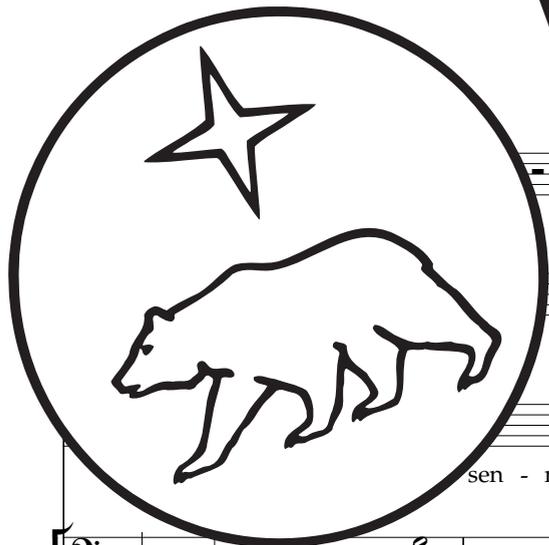
[Violino II]

ARISTONE

[Continuo]

ca - don - ca - du - ta in l - ci d'a - m - re

sen - no è per - du - ta, s'è pri - va di co - re. E per -



Bärenreiter
Leseprobe
Sample page

30

- ché spes - so a - mor paz - zia di - vie - - - - -

39

-ne, A - mor per i suoi paz - zi ha le ca - te - - - - -

49

E per - ché spes - so per z - zia di - vie - - - - -

- - - - - ne, A - mor per i suoi paz - zi ha le ca -



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67

[Ritornello]

<Parte.>

- te - - - - - ne.

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18

sem - pre di sue cor - te - si of - fer - te me - mo - rie al cor im - mo - bil - men - te in - ser - te.

22

[PERIARCO]

[XERSE]

[PERIARCO]

<Parte.>

Ed è fer - mo co - sì? Non può mu - tar - si ciò ch' il Fa - to - or - di - nò. Par - to e ri fe - ri - rò.

[XERSE]

Scena V
XERSE, ARIODATE.

ie - ne A - ri - o - da - te. È sem - po - ro di sco - pri - re che son - io che Ri - sol - to.

[ARIODATE]

ti, A - ri - o - da - te.

In - vit - to Si - re, v' in - chi - no ri - ve - ren - te.

10

[XERSE]

[ARIODATE]

Or che vi sem - bra? Lo spo - so è qual vi dis - si? Il mio de - si - re già - mai tan - to sa - li.

15

[XERSE]

[ARIODATE]

[XERSE]

[ARIODATE]

Se - te con - ten - to? Son be - a - to. Ro - mil - da? ne sa - rà so - di - sfat - ta? An - zi fe - li -

20 [XERSE] [ARIODATE] [XERSE] [ARIODATE]

-ce. Ma per-ché o-mai non vie - ne? Or or ver - rà. Do - v'è? Con Ar - sa -

23 [XERSE] [ARIODATE] [XERSE] [ARIODATE] [XERSE]

-me - ne. Che? Con lo spo - so. Co - me? Con lo spo - so, Si - gnor. Che spo - so, che spo - so? ahi -

26 [ARIODATE] [XERSE] [ARIODATE]

- mè! Co - me im-po - ne - ste. Che v'im - po - ne? E - gua - le a voi, el - stro san - gue,

30 [XERSE] [ARIODATE] [XERSE]

n - ze. In - to ar - di? Cre - dei. In - ven - ten - di. E del di - vie - to

31 [ARIODATE] [XERSE] [ARIODATE] [XERSE]

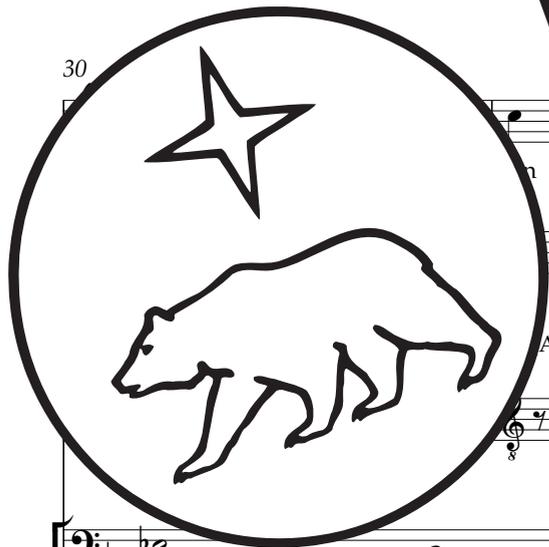
Si - gno - re... E so - no spo - si? So - no. Ah tra - di -

37 [ARIODATE]

-to - re! Em - pio, per - fi - do, in - de - gno di quel - l'au - re che spi - ri, di quel cie - lo che mi - ri. Mio

40 [XERSE] [ARIODATE] [XERSE]

re! Che re, se m'hai tra - di - to, che re, che re, se m'hai scher - ni - to? Uc - ci - de - te - mi. Il fer - ro av - vi - li -



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Scena VIII

«Reggia d'Abido.»

ADELANTA sola.

ADELANTA

Ar - sa - me - ne è già spo - so. A - mor, va' in pa -

[Continuo]

4

-ce: non scher-ze - rò mai più, — mai più, mai più, mai più con la tua fa - ce.

[Ritornello]

[Violin]



8

11

[Aria]

15

ADELANTA

Più ri - gi - do che sco - glio a - spris - si - mo, che gel du - ris - si - mo,

[Continuo]

21

sa - rà il mio cor, sa -

27

- rà il mio cor. Né fran - - - ge - re mia cru - del - tà

33

pre - gar o pian - ge - re ga - ma p - ra, pre gar o pian - ge - re

39

gia - m po - trà. *(Parte.)*



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[Violino I]

[Violino II]

[Continuo]

50

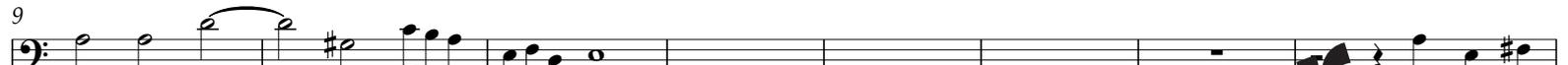
Scena IX

XERSE <solo, con un pugnale in mano, indi> ARSAMENE.

[Lamento]

[XERSE]  La - scia - te - mi mo - rir, stel - le,

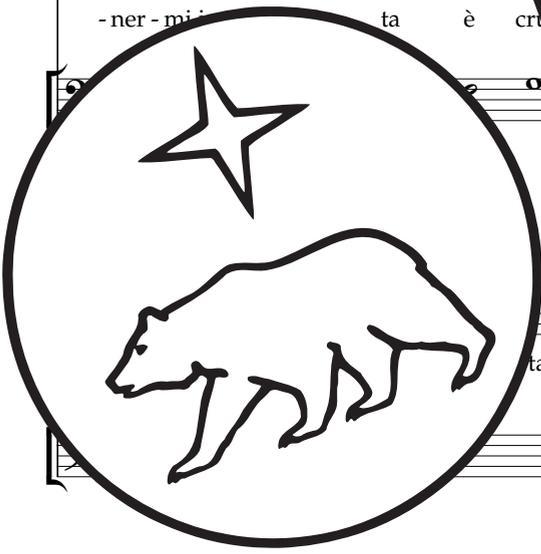
[Continuo] 

9  stel - le, stel - le spie - ta - te, ch' il man - te -

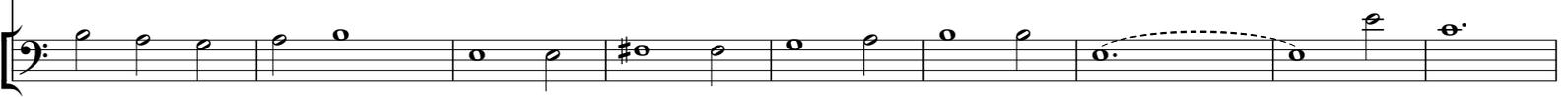


17  - ner - mi - ta è cru - del - tà, è - ta, ri - fiu - to d' u - n' in - gra - ta, pri - vo d' o - gni spe -





34  - ran - za e di pie - tà, al pian -



43  - to mo - ve - rò l' al - me dan - na - te. La - scia - te - mi mo -



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99

Sì da po - - - - co non son l'om - bre ge - la -

107

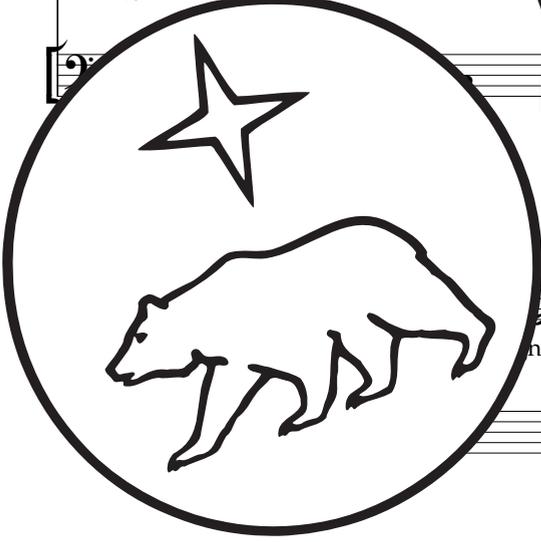
-te. La - scia - te - mi mo - rir, stel - le, stel - le, stel - le spie -

114

-te.

[XERSE]

nor, gi - a - ba - stan - ti non ha il mio cor. In -



Bärenreiter
Leseprobe
Sample page

126

[ARSAMENE] [XERSE]

- nan - ti o - si an - co - ra ve - nir - mi? U - mi - le a rin - gra - ziar - vi. Em - pio a scher -

129

[ARSAMENE] [XERSE] [ARSAMENE]

- nir - mi. Co - me, Si - gnor? Ro - mil - da pur m'hai tol - ta. L'eb - bi da A - ri - o - da - te,

133 [XERSE]

e pur mi dis - se ch'è - ra vo - stro co - man - do. Em - pi pre - te - sti. Ei ti diè il fer - ro in

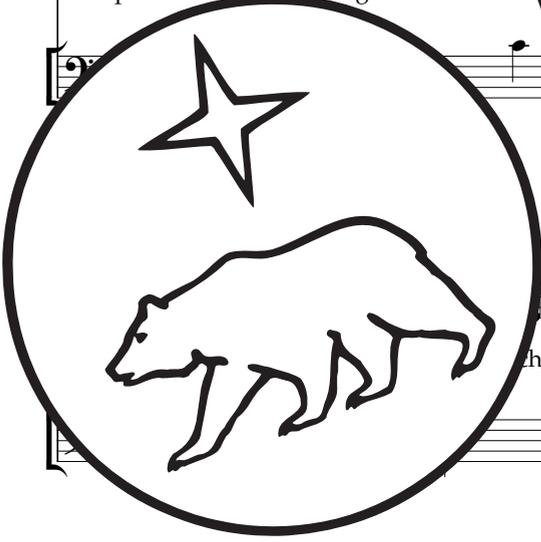
136 <Gli porge il pugnale.>

man: tu m'uc-ci - de - sti. Pren - di, va': que - sto ac - cia - ro nel se - no a l' - pia im - mer - gi,

139 [AR AMENE]

po - scia del san - gue reo tin - to nel ren - di. Pren - di, pren - di. Dam - mi il fer - ro, pren - di.

chi fe - de - le Ro - mil - da a - do - ra. M'a - pri - rò que - sto se - no;



Bärenreiter
Leseprobe
Sample page

147

i - vi scol - pi - ta, Ro - mil - da uc - ci - de - rò, ch'è la mia vi - ta.

151 [XERSE]

Con - tro me le tue fu - ri - e, o mo - stro, ac - cen - di. Pren - di, bar - ba - ro, pren - di.

[Aria]

155

[Violino I]

[Violino II]

[ARSAMENE]

[Continuo]

Tua bar - ba-ra-em-pie - tà di - ran - no i miei, i miei mar - ti - ri,

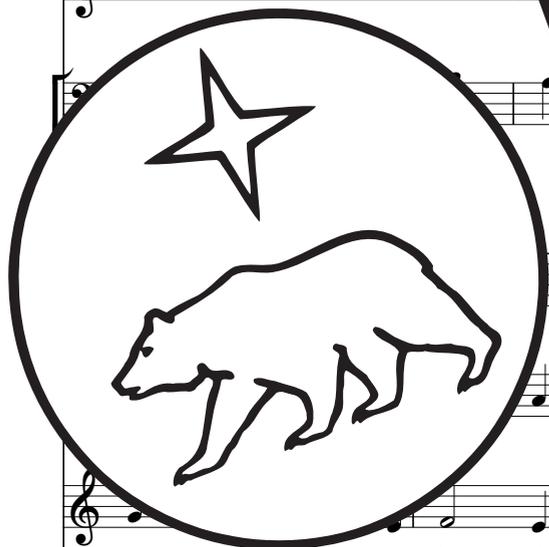
159

l'ul - mi miei so - spi - ri

sa - ran per me tro - fei di fe - del - tà, sa - ran per me, per me tro - fei di

fe - del - tà.

Glo - ria e - stre - ma sa -



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Scena X

AMASTRE, XERSE, ARSAMENE, <indi> ARISTONE,
PERIARCO, <infine> ROMILDA, ARIODATE, ADELANTA.

<Strappa a Xerse il pugnale.> [XERSE]

[AMASTRE] Da - te-lo a me, Si - gno - re. E chi sei tu, ch'og - gi sem - pre mi stur - bi?

[Continuo]

4 [AMASTRE] U - no che giun - ge a ven - det - ta op - por - tu - na. [ARSAMENE] O stra - ge - vo - na! [AMASTRE] Vo - le - te che si sve - ni u -

8 a - do - ra? O se si la - cca un cor d'al - pi - na sel - ve, che ch'Il me - scie

[XERSE] [AMASTRE] <Minaccia Xerse col pugnale.>

te? Sì. Te dun - que, in - de - gno, mo - stro di tra - di - men - ti e d'em - pie-

16 [ARSAMENE] [XERSE] [ARISTONE] <Viene.>

-tà, A - ma - stre uc - ci - de - rà. O stra - na sor - te! Io re - sto mu - to. O Cie - li, che veg -

20 <A Xerse.>

-g'i - o? che fai qui? Si - gnor, co - stui va - neg - gia, ed è ben spes - so da de - li - ri - as - sa -



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24 [PERIARCO] <Viene.> [AMASTRE]

- li - to. (Ec - co - li - af - fé: son des - si.) No, no, A - ri - sto - ne, ch'og - gi mai fi - ni - to è 'l tem - po di men -

27 [PERIARCO] [XERSE]

- ti - re. (Io già non de - li - ra - i.) Uc - ci - de - - - te - mi, sì, che s'ho per - du - ta Ro -

31

- mil - da, la mia vi - ta, ben è ra - gion che - - - ce - sto del vi - ver mi l'ul - ti - mo

35 [AMASTRE]

e - ci - - - te - mi, sì. - - - po - - - - - da la tua vi - ta?

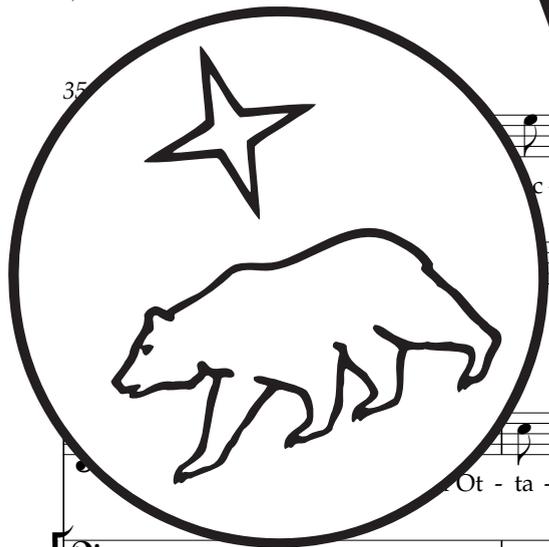
Ot - ta - ne, ch'al - let - ta - sti al tuo a - mor, che per se - guir - ti ve - ste

44 [XERSE]

in - de - cen - ti a sé spo - glie vi - ri - li, em - pio, par - li co - sì? Uc - ci - de - te - mi,

48 [AMASTRE]

uc - ci - de - - - te - mi, sì. No, no, mo - rir deg - g'i - o. Tu vi - vi, i - ni - quo, e per ec -



Bärenreiter
Leseprobe
Sample page

52

-ces - so d'em-pie - tà i - nu - ma - na, se cal - pe - sta - sti la mia vi - va fe - de, con bar - ba - rie sa -

54

[XERSE]

-cri - le-ga ed in-fe - sta, il ca - da - ve - re mio pre-mi e cal - pe - sta. Ahi_ qual mi ser-pe in sen pie - to - so af -

58

[AMASTRE]

-fet - to! Co-sì il Fa - to - ri - chie - de te tu v - va, ch'io mo - ra tu di per - fi - dia e -

61

[XERSE]

-te, oh mè, pen - ti - to - no io so - no, v'a -

61

[AMASTRE] [XERSE]

- de - te, io mo - ro. Ri - tor - na - te ad a - mar - mi? Tor - no:

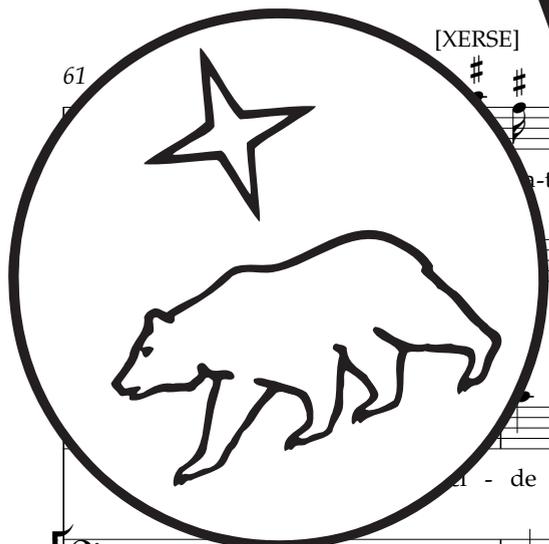
69

ma so che in - de - gno, bel - la, son di per - do - no e di pie - ta - de; A - ma - stre, vi - ta, cor,

73

[ARSAMENE] [PERIARCO]

i - do - lo mi - o, ec - co il se - no, pia - ga - te, pia - ga - te. Io re - spi - ro. Io stu - pi - sco.



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[A tre]

105

[ROMILDA] U - mi - le il cor l'a - do - ra e il piè l'in - chi - na.

[ARSAMENE] U - mi - le il cor l'a - do - ra e il piè l'in - chi - na.

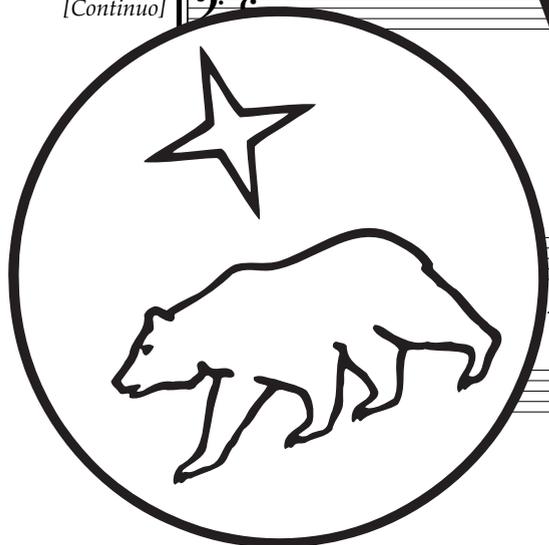
[ARIODATE] U - mi - le il cor l'a - do - ra e il piè l'in - chi - na.

[Continuo]

111

[XERSE] Com - pa - tite i re - gni ei miei fu - ri,

[Continuo]



Bärenreiter
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Sample page

121

- de - te, go - de - te, go - de - te fe - li - ci i vo - stri a - mo - ri.

[Continuo]

128

[ADELANTA] Io che sor - te non ho, ce - li - be vi - ve - rò.

[Continuo]

[A quattro]

131

[ROMILDA] A - man - te di me più lie - ta non è, non fu, non sa - rà.

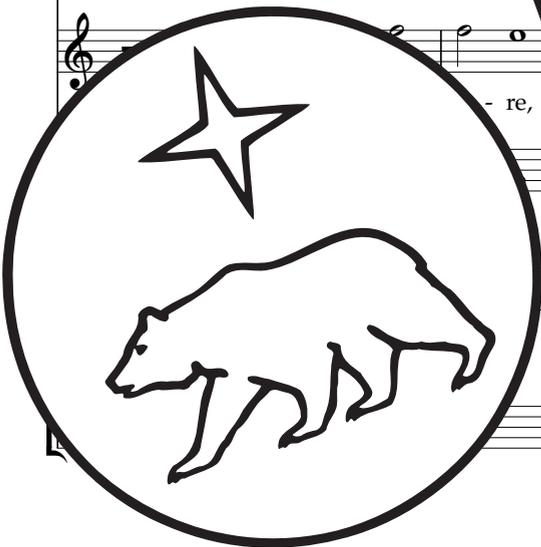
[AMASTRE] A - man - te di me più lie - ta non è, non fu, non sa - rà.

[ARSAMENE] A - man - te di me più lie - to non è, non fu, non sa - rà.

[XERSE] A - man - te di me più lie - to non è, non fu, non sa - rà.

[Continuo]

138



Bärenreiter
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Più dol - ci con - ten - ti, tra gl'a - stri lu - cen - ti non

- re, e gl' - ie più ra - re tra gl' - stri lu - cen - ti non

o - più ra - re tra gl'a - stri lu - cen - ti non

Più dol - ci con - ten - ti, tra gl'a - stri lu - cen - ti non

147

so - no co - là. A - man - te di me più lie - ta non è, non fu, non sa - rà, non fu, non sa - rà. *piano*

so - no co - là. A - man - te di me più lie - ta non è, non fu, non sa - rà, non fu, non sa - rà. *piano*

so - no co - là. A - man - te di me più lie - to non è, non fu, non sa - rà, non fu, non sa - rà. *piano*

so - no co - là. A - man - te di me più lie - to non è, non fu, non sa - rà, non fu, non sa - rà. *piano*

piano

Dernière Entrée

Jean-Baptiste Lully

Pour Bacchus accompagné de Sylvains, Bacchantes, et Satyres.

[Dessus de violon] 

[Hautes-contre de violon] 

[Tailles de violon] 

[Quintes de violon] 

[Basses de violon] 

7 

14 

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36

Musical score for measures 36-40, featuring five staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals.

41

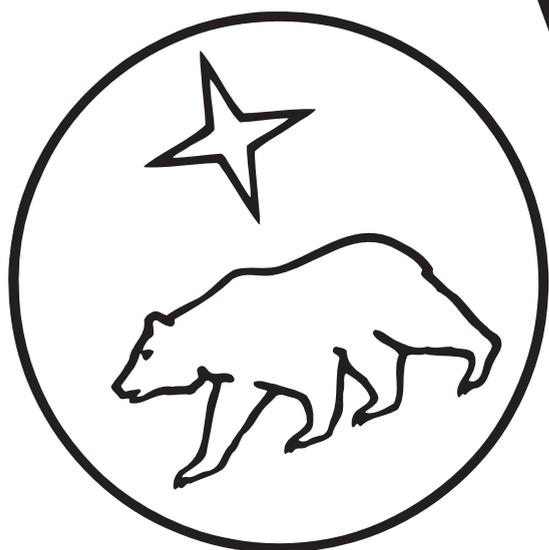
Musical score for measures 41-45, featuring five staves. A circular logo is overlaid on the left side, containing a stylized bear and a star. A large watermark is also present across the score.

Bärenreiter
Leseprobe
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46

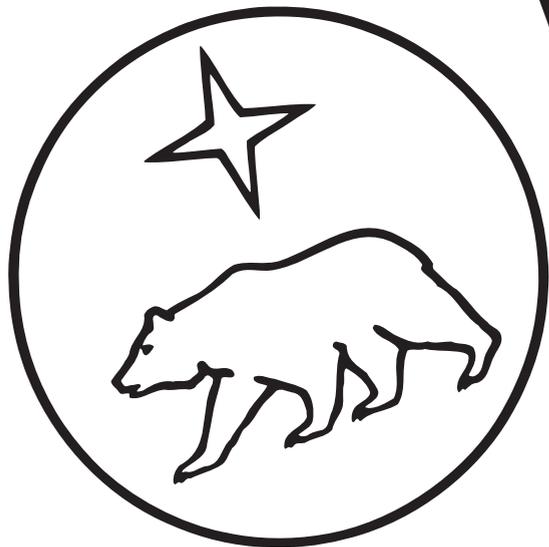
Musical score for measures 46-50, featuring five staves with musical notations. A double bar line with a repeat sign and an asterisk is at the end of the passage.

*) The Rondeau cannot be finished here; instead, one of the former passages has to be repeated.



**Bärenreiter
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Critical Report



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Sources

Scenario

The Parisian scenario (**Pa60**) of *Xerse* has survived in two different formats (in quarto and in folio format, respectively), and in two different states.¹ It was published by the printer Robert Ballard, who had the exclusive rights on musical publications for the king, and who was very demanding on his products so that he obviously never ceased emending the text during the printing run.² Such a procedure is possible with typesetting (as differentiated from engravings), where the printing process can be stopped at any time in order to change types, and then to resume printing the emended version.³ Therefore, although the surviving exemplars of the scenario at first sight appear to be identical to each other, no one of them is exactly the other one.

The Parisian scenario (one) comprises the following exemplars:

Paris, D-Weim 73 (W^o);
Paris, YD-1212 (Y.6036);
Paris, YF-850

Paris, YF-2384 (**Pn2**);
Paris, YF-105(15) (**Tr**) [first four

folios (four pages) assigned the letters B to

Paris, YF-105(15) (**Tr**) [first four

Page numbers

[1]	empty
[2]	empty
3-7	Summary of the plot in French prose
8-11	Summary of the plot in Italian and French verse, synoptically coordinated on facing pages
12-13	List of characters and their singers
14-17	Text of the prologue in Italian and French verse, synoptically coordinated on facing pages
18	Description and cast list of first ballet entry

19-22	Scene-by-scene synopsis of first act
22	Second ballet entry
23-26	Synopsis of second act
26	Third ballet entry
27-29	Synopsis of third act
30	Fourth ballet entry
30-35	Synopsis of fourth act
35	Fifth ballet entry
36-39	Synopsis of fifth act
40	Sixth ballet entry

In addition, this group contains the following illustrations:

Page number(s)	Illustration
1	Typographical mark with banner “Fortuna ceasat Virtute” (“Virtuti Fortuna coelestis”) ⁶
3	At top of page: king with sword and scepter wearing coat of arms with lilies, and supported by four musicians against a backdrop of golden lilies
7	Decorative text: grotesque face crowned by putti and flowers
18	Further figurative and floral motives + many little ornaments and borders

Despite the fact that **Tr** is incomplete, it emerges that the text of every exemplar deviates from the other ones. For example, only **Pn1** gives the name of the singer Bordigone as “Bordigan” (instead of “Bordigon”), and moreover has the erroneous spelling “Atsamene” (for “Arsamene”) in V.9. And while a wrong comma (instead of a period) in V.2 is common to **Pn1**, **Pn2**, and **Wo**, **Pn2** shares with **Tr** and **Wo** a missing letter in the French version of the prologue (“constamment” instead of “constamment”), whereas only **Pn2** and **Wo**, in this group, have the wrong term “escuyer” (“companion”) for the “valet” Elviro in the French summary of the plot. It is not possible to reconstruct a stemma for these sources.

The folio format group (group two) is constituted by the following exemplars:⁷

- Paris, Bibliothèque de l’Arsenal, F-Pa, FOL-BL-831(17) (**Pa1**);
- Paris, Bibliothèque de l’Arsenal, F-Pa, FOL-BL-3771(3) (**Pa2**) [not accessible to us].

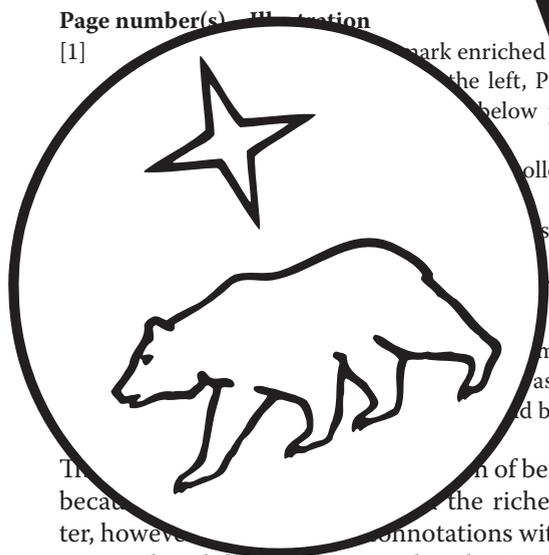
1 Cf. Carl B. Schmidt, “Livrets for Lully’s Ballets and Mascarades: Notes toward a Publishing History and Chronology (1654–1671),” in *Jean-Baptiste Lully: Actes du colloque/ Kongressbericht Saint-Germain-en-Laye – Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 331–48.
 2 Cf. Laurent Guillo, *Pierre I Ballard et Robert III Ballard. Imprimeurs du roy pour la musique (1599–1673)*, Volume 1 (Sprimont: Mardaga, 2003), 156–57.
 3 On this, see also Tim Carter, “Musical sources,” in *The Cambridge Companion to Monteverdi*, ed. John Whenham and Richard Wistreich (Cambridge: Cambridge University Press, 2007), 20–30.
 4 Cf. Guillo, *Ballard*, Volume 2, 540–41. We were not able to locate the exemplar figuring as “Paris BCF: 6 L 155” in *ibid.*, 541.
 5 The exemplar figuring as “YD-1212” in *Gallica* (<https://gallica.bnf.fr/ark:/12148/bpt6k1144404.r=xerxes%20cavalli?rk=85837;2>, retrieved May 9, 2023) has the signature “Y.6036” in the upper left corner of the title page, and the signature “YF-850” at the bottom of the opposite page.
 6 Cf. Guillo, *Ballard* 1, 200 (mark “MVF”).
 7 Cf. Guillo, *Ballard* 2, 542.

In this group, the gatherings consist of four folios (eight pages) each – which are signed “Aij–Aijj” in the middle of the first gathering, and “B–Bijj” as well as “C–Cijj” starting with the first page of the second and third one –, plus one gathering of two folios (four pages) at the end, signed “D” at the beginning. Their structural format is as follows:

Page number(s)	Content
[1]	Title page
[2]	Illustration
3–5	Summary of the plot in French prose
6–7	Summary of the plot in Italian and French verse, synoptically coordinated
8–9	List of characters and their singers
10–11	Text of the prologue in Italian and French verse, synoptically coordinated
12	Description and cast list of first ballet entry
13–15	Scene-by-scene synopsis of first act
15	Second ballet entry
16–18	Synopsis of second act
18	Third ballet entry
19–20	Synopsis of third act
21	Fourth ballet entry
21–24	Synopsis of fourth act
25	Fifth ballet entry
25–27	Synopsis of fifth act
28	Sixth ballet entry

In addition, this group contains the following illustrations:

Page number(s)	Illustration
[1]	Mark enriched by a frame showing Apollo on the left, Pan with his syrinx on the right, and below putti singing and playing instruments. In the center, Apollo, Peplusus, and the Nine Muses. In the background, swans, against a backdrop of a landscape with a face crowned by putti. The scene is framed by two motives (partly overlapping) as in the other group and borders



The illustration of being more valuable, both because of the richer illustrations. The latter, however, has connotations within the two groups, respectively: while group one evokes the French King in his allegorical power and as musical maecenas, the second group has a generic humanistic orientation.

As regards variants, group two has unique ones as well as others that it shares with group one. E. g., both **Pa1** and **Tr** often substitute the name form “Priarée” for “Periarée” (although not always in the same places), and **Pa1**, **Pn2**, and **Wo** share the wrong term “escuyer” for “valet” in the prose summary, while the erroneous nomi-

nation of “Amastris” instead of “Eumenes” in the list of characters for IV.13 is specific to **Pa1**.

State 2 of the scenario is represented by **Pa1** and **Pn2**, and differentiates itself from state 1 with respect to the cast lists as well as to the characterization of one of the ballet entries: as heading to the last *entrée* **Pa1** and **Pn2** have “Bacchus accompanied by gods of the forest, bacchantes, satyrs, and followers of the bacchanal” instead of “Bacchus accompanied by gods of the forest, bacchantes and satyrs, followed by bacchanals.” The *Oxford Dictionary of English* gives two meanings for “bacchanal” – on one hand, a feast, on the other, a person –,⁹ and the reading of state 1 (“followed by bacchanals”) seems to imply the latter meaning. However, both Furetière and Richelet know of “bacchanals” only in the sense of a feast (or as a representation thereof),¹⁰ so that state 2 probably strives after an improvement. With regard to the list of musicians in the last *entrée*, state 2 renders the name “la Feuille” (state 1) as “Breteuille,” and the name “la Rosiere” (state 1) as “la Voisiere.” The problem with the readings of state 1 is that either “la Feuille” or “la Rosiere” seem to be known as musicians during the early years of the reign of Louis XIV, whereas a musician (“neur”) in a document named “Adrien Breteuil (le)” is attested for 1655,¹¹ and “la Voisiere” might be “Nicolas (le) Voisiere,” one of the members of the *petits violons*.¹² In the third *entrée* both **Pa1** and **Pn2** name more dancers: only two for the “Polichinelles” in state 1 (Barbot, La Pierre) they add three others (Iean Courgouli, S. Fré, Des-Airs the elder). State 2, thus, probably reacts to changes in the casting that had occurred at some point in the performance history of the *Xerse* ballets.¹³

That state 2 chronologically followed state 1 is plausible for two reasons. First, the changed cast list for the third *entrée* has the appearance of an afterthought: while in state 1 two dancers are named for each of the different groups of characters, respectively, in state 2 only one group is enlarged to five. Second, **Pn2** seems to implement only halfway the change observable in **Pa1**: in the enlarged list of dancers **Pn2** has the reading “ad sir La Pierre [...]” as in state 1 (where no other name follows), although the correct reading is “ad sir La Pierre [...]” as in **Pa1**. What is more, **Pn2** simply names “Des-Airs” without specifying which of them (the elder or the younger) is meant, which **Pa1** however does; and only **Pa1**, in the same *entrée*, renames “Clichamp” as “Clinchan.” Whereas a dancer with the name “Clichamp” does not seem to be known outside of the Parisian *Xerse*, a certain “Monsieur Clinchant” (“Clinchamps”) is attested as dancer in the *Ballet d’Alcidiane* (1658) and in the *Ballet de l’Impatience* (1661).¹⁴

The *Xerse* scenario was copied in 1705 by the workshop of the royal librarian André Philidor (F-Pn, RES-F-524, pp. 1–51).¹⁵ It is impossible to tell on which of the extant exemplars the Philidor atelier based its copy (if indeed it has survived), although it seems to have been similar to **Pn1**. Given that the particular readings in the manuscript copy all have the appearance of being simple mistakes and omissions (e. g., the Italian version of the synopsis in verse is missing), it has not been collated for the edition. On the other hand, the manuscripts E-Mn, ms. 19277 (**Ma**) and **P** have been taken into consideration.

8 Cf. Guillo, *Ballard* 1, 200 (mark “GMAPVF”).

9 “1 a wild and drunken celebration. 2 a priest, worshipper, or follower of Bacchus.”

10 See Richelet, *Dictionnaire*, s. v. “Bacanales;” Furetière, *Dictionnaire*, s. v. “Bacchanales.”

11 Cf. Benoit, *Versailles et les musiciens du roi*, 302.

12 See Bardet, *Les Violons*, 93, 160, 333–34.

13 Whereas Barbot, La Pierre, S. Fré, and Des-Airs the elder are all known to have danced in numerous ballets of the time, the identity of Iean Courgouli remains obscure.

14 “Monsieur Clinchant” is mentioned in the seventh *entrée* of the first part of *Alcidiane* (see Benserade, *Ballets pour Louis XIV* 1, 399), and “Monsieur Clinchamps” in the first *entrée* of the second and the third parts of *Impatience*, respectively (*ibid.*, volume 2, 505, 511).

15 *Xerxes Comedie en musique del signor Francesco Cavally [...]: Recueilly par Philidor lainé ordinaire de la musique du Roy et garde de sa bibliotheque de musique lan 1705* (p. 1). Cf. Laurence Decobert, “La Collection Philidor de l’ancienne bibliothèque du Conservatoire de Paris,” *Revue de musicologie* 93 (2007), 269–316.

Ma is a manuscript from the seventeenth century consisting of 791 pages (plus three unnumbered pages at the beginning), and containing the collected works of Giovanni Bentivoglio.¹⁶ It was written by three hands: two copyists, and the author himself. The contents of **Ma** can be summarized thus:

Page numbers	Contents
1-144	Sonnets
145-316	Poems in various forms, cantatas
317-340	Madrigals
341-791	Canzonettas and serenatas

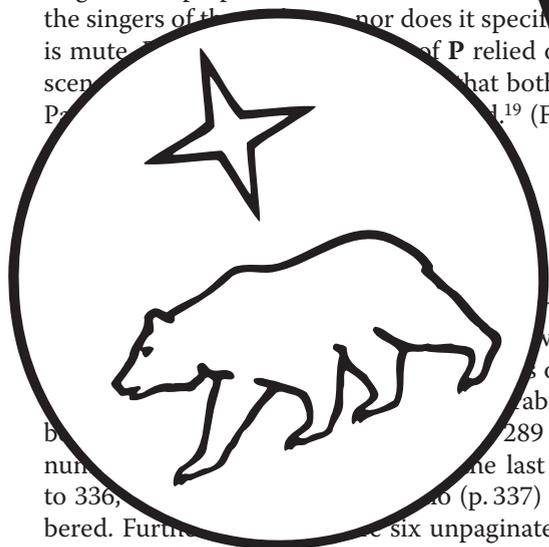
The section dedicated to cantatas and other lengthy poems contains a sub-section with librettos and dramatic cantatas (**Ma**, 245-303): here the main copyist has copied the argument in Italian verse as well as the Italian prologue for *Xerse* (268-70), as they form part of the Scenario. Although these texts in **Ma** contain at least one faulty reading,¹⁷ they nevertheless offer interesting variants: e.g., at the end of the prologue, the royal couple are called “true lovers” (“veri amanti”) here, whereas the printed version has “faithful lovers” (“fidi amanti”) instead. It can be concluded that it was the fidelity between Louis XIV and his bride that should be emphasized.

The Parisian score (**P**) also transmits the argument in verse (both the Italian and French versions), as well as the list of characters and their singers. Interestingly, while the transmission of the poetic argument in **P**, especially of its Italian version, shows some errors (but also a valuable alternative reading in its French version¹⁸), the cast list of the opera seems to refer back to an early stage of the preparations of *Xerse* for Paris: the list does not name the singers of the tenor nor does it specify what the role of Clito is meant to be. The copyist of **P** relied on an exemplar of the scenario that both these features of the Parisian score have.¹⁹ (For a description of **P**,

Page number(s)	Content
[A-B]	Flyleaf
[C]	Title page (printed)
[D]	empty
[E]	List of characters and their singers ²¹
[F]	Summary of the plot in Italian and French verse, synoptically coordinated ²²
1-6	Prologue
1-2	Ouverture
3-4	empty
5-6	First ballet entry
7-81	Act one
76-77	Second ballet entry
78-81	empty
82-124	Act two
121-24	Third ballet entry
125-75	Act three
174-75	Fourth ballet entry
176-267	Act four
266-67	Fifth ballet entry
268-336 [recto: 337-36]	Act five
335-36 [recto: 325-26]	Last ballet entry
[37-57]	empty

As indicated on the title page, the royal librarian François Fossard (1642-1702) was intended to copy the Parisian score. A comparison between known autographs of Fossard and **P** shows, the copyist was not Fossard himself, but an unidentified member of his workshop.²³ This copyist has written both the text and the music of the Parisian score, a practice that was probably usual in Fossard’s atelier,²⁴ although some corrections to the music stem from at least one different hand (see further below). Examples of these corrections can be found in the following places:

Location	Correction	Characteristics
p. 7, note 1, last staff system, <i>Xerse</i> , m. 1, note 1	added b flat sign	entirely different from the other b flat signs
p. 38, second staff system, <i>Comida</i> , m. 2, note 5	added sixteenth	downward stem placed at the right side of note head (not on its left side as otherwise)
p. 50, fourth staff system, <i>Xerse</i> , m. 2, note 6	quarter corrected to eighth	tail of a different form
p. 51, first staff system, <i>Xerse</i> , m. 4, note 1	added sharp sign	much bigger than the other sharp signs
p. 109, first staff system, <i>Amastre</i> , m. 1, beginning	added eighth rest	rest of a different form



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16 Cf. Klaper, “An Italian in Paris,” especially 129-34.

17 At the beginning of the second stanza, “danni” instead of “danno,” which destroys the rime with “l’inganno” at the end of the same stanza.

18 In the first stanza, “tendrement” instead of “chèrement.”

19 As Carl B. Schmidt has shown, “typically, Ballard would set type and print copies of ballet livrets before the opening performance.” See Schmidt, “Livrets for Lully’s Ballets and Mascarades,” 333.

20 “XERSE, Italian opera adorned with ballet entries, and performed in the great gallery of pictures in the Louvre before the king after his marriage to Maria Teresa of Austria, Infanta of Spain, in the year 1660. Sir Francesco Cavalli has written the music thereof [the opera], and the *airs* of the ballets have been composed by Jean-Baptiste de Lully, *surintendant* of the music of the chamber [of the king]. Compiled by Sir FOSSARD, *ordinaire* of the music of the king, in the year 1695” (“XERXES opera italien orné d’entrées de ballet représenté dans la grande gallerie des peintures du Louvre devant le Roy apres son mariage avec Marie Therese d’Autriche infante d’Espagne. L’an 1660. Le Seigneur Francesco Cavalli en a fait la Musique, et les Airs de Ballet ont esté composez par Jean Baptiste de Lully Surintendant de la Musique de la Chambre. Recueilly par le Sieur FOSSARD ordinaire de la Musique du Roy. LAN 1695”).

21 See Appendix 2.

22 See Appendix 2.

23 For information concerning Fossard’s handwriting, see Denis Herlin, “Fossard et la musique italienne en France au XVII^e siècle,” *Recherches sur la musique française classique* 29 (1996-1998), 27-52: 31 and 48-50. Cf. also Laurence Decobert, “La *Collection Philidor*,” 310.

24 Cf. Herlin, “Fossard,” 31 note 15.

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Apparatus to the Libretto

Editorial Policy

The verbal text is edited according to the following criteria:

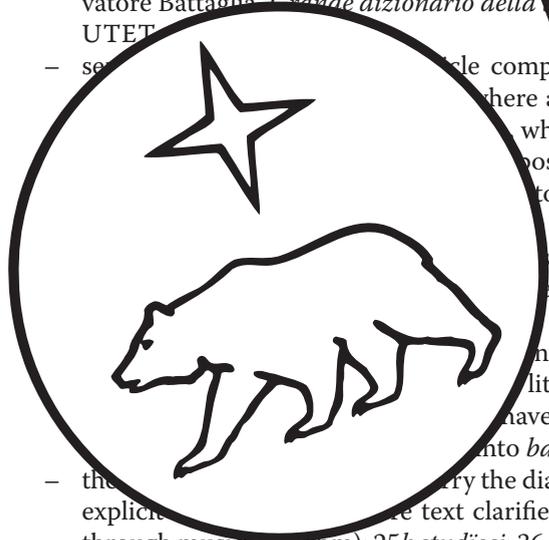
- the use of *h* has been modernized;
- *u* and *v* are distinguished from each other;
- *j* has been changed to *i* (or double *ii*, when diacritical);
- *et* and *&* have been changed to *e* before consonants, and to *ed* before vowels;
- *-ti-* and *-tti-* nexuses plus vowels have been changed to *-zi-* and *-tzi-* respectively;
- *i* after palatal consonant in *scie, cie, gie* combinations has been omitted, except for those cases in which modern usage requires it, or for specific attested readings (cf. in particular Salvatore Battaglia, *Grande dizionario della lingua italiana* (Turin: UTET), 1991);
- some double compounds have been modernized where a double consonant is not required (e.g., *scilicet* while *ve, ne* etc. have been retained in their original positional prefixes have been modernized (e.g., in *scilicet*);
- the use of accents has been modernized and only in cases of ambiguity (e.g., *scilicet*);
- the use of the accent grave on consonants has been modernized in literary texts of the 17th century (e.g., *scilicet*);
- the use of the diaeresis, even if it is not explicitly required in the text clarifies the correct prosody through musical rhythm): 25*b studiosi*; 36 *trionfata*; 51 *oziosi*; 74 *ingiurioso*; 78 *Diana*; 101*b Ubidenti*; 105 *Oriente*; 204 *invidioso*; 299 *preziose*; 463, 1944, 1947*a*, 2039, 2119 *Ariodate*; 479 *trionfate*; 528, 806, 912 *curioso*; 624*b Niuno*; 693 *violenza*; 806 *Viator*; 833 *impetuoso*; 842 *viola*; 1002 *insidiosa*; 1334, 1337 *Periarco*; 1417 *insidiar*; 1526 *infruttuoso*; 1579 *furiosi*; 1721 *preziosi*; 1724 *trionfo*;
- the abbreviation *nū* has been resolved to *nun* for Elviro's *lingua franca* passage in the second act (818*b*);
- use of punctuation has been modernized;
- poetic lines are numbered continuously, from beginning to end; in some cases the metric reconstruction reveals the use by the librettist of ametrical lines, bisillabi, trisillabi (for example, “No.”, II.8), short phrases that are numbered as *bis*;

- indications of the number of characters given in the column with the characters' names are written in italics (e.g. *a 4* → *a quattro*);
- parentheses (...) indicate *ch'inside* (extra-diegetic discourse directed to the spectator) and *ottovoce* statements, perhaps given from afar;
- set pieces are indented and separated from the preceding and ensuing recitation by an extra half space;
- chevrons (> <) have been used to show editorial insertions, for both the dramatic text and stage directions.

For the edition of the French parts of the scenario the following guidelines have been observed:

- the ligature *oe* is transcribed as *et*;
- *y* and *v*, and *i* and *y* are differentiated according to modern usage (*ie voy* becomes *je vois*, *iv* becomes *ivois*);
- the *accent circonflexe* is introduced and etymological consonants are cancelled (*soi-même* becomes *soi-même*, *laisné* becomes *l'ainé*, *avertir* becomes *avertir*, *sçait* becomes *sait*);
- the etymological *-e* of the past participle is cancelled (*receut* becomes *reçut*, *vue* becomes *eu*);
- archaisms are replaced by their modern counterparts (e.g., *reconnoist* becomes *reconnait*);
- the *accent grave* as well as the *accent aigu* is introduced (*descouvrir* becomes *découvrir*, *escuyer* becomes *écuyer*);
- double consonants which are unusual today are simplified (*s'appelloit* becomes *s'appelait*, *adresser* becomes *adresser*);
- the ending *-ez*, in the case of past participles or nouns, becomes *-és* (*Majestez* becomes *Majestés*, *cachez* becomes *cachés*);
- the present participle and nouns derived thereof in the plural are changed from *-a/ens* to *-a/ents* (*amans* becomes *amants*, *ressentimens* becomes *ressentiments*);
- *-cqu-* (as in *mocquer*) becomes *-qu-* (*moquer*);
- the *-ch-* in words of Greek origin becomes *-c-*, where *-ch-* is obsolete according to modern usage (*cholere* becomes *colère*, but *Bacchante* remains unchanged);
- the capitalization has not been changed, with the exception of capitalized conjunctions after a semicolon.
- the placement of commas has been regularized.

For further editorial decisions see the footnotes to the edition of the scenario.



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Apparatus to the Score

Editorial Policy

General remarks The main source of the edition, the score F-Pn, Vm 4/2 (**P**), is a presentation copy for the former music library of Louis XIV and was never systematically corrected, nor (as it seems) used for performances. It contains numerous copying errors, but also alternative readings, which can normally (but not always) be distinguished from one another. For the edition the principle has been followed that only when **P** is obviously faulty its readings are emended according to parallel passages within the same manuscript or according to the Italian transmission, which consists of the Venetian score I-Vnm, Cl. It. 374 (= 380) (**V**) and the Roman score I-Pret., Chigi Q.V.64 (**R**).⁴⁰ Mistakes in passages not part of the edition (because they were either newly composed or had to be emended without the help of other sources) are not included.

The edition is an integral part of the present volume, a collection with the *Ceuvres* that the presentation copy of the ballets in **P** which allows for a basic transmission history. For the copy from 1697 (**Ph**) and a Foucault copy, **Fo**) have been different groups of the overall transmission.

Annotations at the end of acts, as they regularly appear in **P** beginning with the second act (“Fin du second acte” and so on), have been silently omitted because of being redundant.

Clefs In the vocal parts, C1 and C3 clefs have been changed to treble clef (G2), and C4 to transposing tenor clef (G2₈). Passages in the continuo not provided with an F4 clef are listed in the Critical Notes. In the instrumental parts of the *Ouverture* and the *Entrées de ballet*, G1 and C1 clefs have been changed to treble clef (G2), C2 and C3 clefs to alto clef (C3).

Accidentals An accidental before a note of a certain pitch continues to affect other notes of the same pitch until the next barline; however, in sustained notes, it also retains its validity across barlines. Accidentals that are present in **P** but are made redundant by

modern usage have in general been silently omitted; exceptions are justified in the Critical Notes. Accidentals added by the editors are placed above the staff; those of a customary nature appear in parentheses. Sharps used to cancel a previous flat in **P** are changed to naturals, as are flats used to cancel a previous sharp.

Key signatures Original key signatures are maintained. If within a key signature one and the same accidental is written twice (in two different octaves), only the accidental corresponding to modern usage is kept.

Figured bass Figures in the edition reflect those in **P**, with no additions. However, figures have been added in square brackets when a repeated passage, such as a subsequent *ritardando* of an aria, lacks a figure found in its first statement. Since very often in some cases the copyist of **P** seems to have misunderstood continuo figures in his exemplar as accidentals. It is probable that the exemplar from which **P** was copied was similar to **V**, since often, in the respective passages, **V** contains a continuo figure that can easily be misinterpreted as accidental. These cases are detailed in the Critical Notes.

Rests The notation of rests conforms to modern practice. Whole-measure rests missing in the source that are of an unproblematic nature have been added without brackets or commentary. Other missing or mistaken rests due to scribal errors have been added or corrected and commented upon as far as they are relevant; the numerous errors concerning rests that occur in staves of silent parts have not been mentioned.

Dotted notes, ties, and slurs Dotted notes and ties have been used in accordance with modern practice; exceptional cases, such as sustained pitches in the continuo whose rhythms correspond to harmonic changes, have been left as they appear in the source. Missing dots have been added in square brackets, mistaken dots have been corrected and listed in the Critical Notes. Since the copyist of **P** seems to have been very careless regarding the copying of ties, they are missing in many places where one would expect to find them, for example in suspensions. As **V** contains many more ties, these have been taken over here, where applicable, their adoption indicated by dashes. Only slurs found in **P** have been used, with the one exception of cadences in the voices, where the last syllable is anticipated, so that it does not coincide with the arrival of the

40 For a description of **V** and **R**, see Cavalli, *Il Xerse* (Venice, 1655), 216–17.

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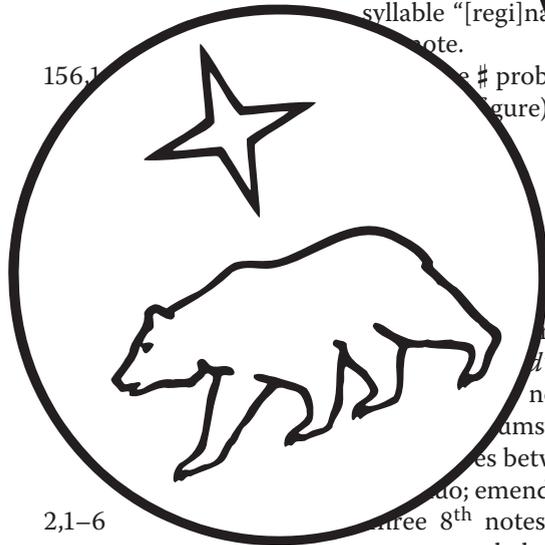
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21–35	ARSAMENE	Attributed to Elviro; corrected according to V.	66,2–5	Cont.	8 th note–8 th note–quarter note–8 th note–8 th note rest, which seems improbable because of the resulting contradictions in the harmonic movement; emended according to V.
27,5	ARSAMENE	# (though redundant) kept to emphasize its validity.			
38–39		The system destined for Romilda is attributed to Arsamene, even if this name also appears before his own system.	68,2	ROMILDA	<i>a</i> #'
40,1	Cont.	<i>c</i> #	71,1	ROMILDA	P continues with the next measure (m. 72), what in the following results in unlikely harmonic and voice leading structures; obviously, the copyist has simply forgotten to write an <i>a</i> ' (dotted whole note) that has been added (and tied to the following note) according to V (see also critical note to m. 76 below).
45,1–5	ELVIRO	Attributed to Romilda.			
46–47	ARSAMENE, ELVIRO	The name Elviro is given instead of Arsamene, and Arsamene placed in the system of Romilda.	76	ROMILDA	P reiterates the same melodic figure as in m. 75, which seems to be a means of compensation for the missing note in m. 71 (see the corresponding critical note).
57,1	Cont.	<i>c–d–e</i> (half notes), obviously an erroneous repetition of m. 56; according to m. 68 emended to <i>d</i> (dotted whole note), tied to the <i>d</i> in m. 58.			
Scena III					
15,1–4	ROMILDA	<i>f</i> "– <i>e</i> "– <i>f</i> " (quarter note–quarter note–whole note) which, in comparison with the parallel passages in the following, seems to be an error.	79,3	Viol. I	<i>c</i> #, emended according to V.
21	ROMILDA	Double barline	85,1	Viol. II	Half note (followed by a half note rest)
89,2–90,1	XERSE	The first two notes slurred, and the syllable "[sfor]za" written beneath the last note.	90	Viol. I, Viol. II	Whole measure rest missing; added according to V (see also critical note to m. 96 below).
105,3–5	ARSAMENE	The first two notes slurred, and the syllable "[regi]na" written beneath the last note.	96	Viol. I, Viol. II	Reiterates the content of m. 95, which seems to be a means of compensating for the missing rest in m. 90 (see the corresponding critical note).
156,1		# probably a misunderstood figure; emended according to V.	98	Cont.	Dotted whole note <i>d</i> ; emended according to V.
		(u)rnelo" written beneath the notes of Viol. I/Viol. II.	107,3	Viol. II	<i>g</i> "; emended according to V.
		Adelanta, obviously an error also in V.	110,1–112,2	ADELANTA	Text underlay with a masculine monosyllabic pronunciation of "men[to]" the syllable "[to]men[to]" therefore falls on the <i>d</i> in m. 110,3, and the second <i>d</i> " in m. 111 tied to the first one; emended (according to V) for prosodic and metrical reasons.
		<i>d</i> " (8 th note)– <i>c</i> # (16 th note)– <i>a</i> ' (8 th note), remains prosodic and in part between the voice and the system; emended according to m. 31.	112–112,1	ADELANTA	The first two notes slurred, and the syllable "[men]to" written beneath the last note.
2,1–6		Three 8 th notes–two 16 th notes–half note; emended according to m. 32.	Scena V		
4–5	Viol. II	Ascription "Adelanta"	33,3	Cont.	With # (most probably, a misunderstood figure); emended according to m. 32.
7,2	Cont.	<i>B</i> ; emended according to m. 37.	43,3	Cont.	<i>B</i> ; emended according to V.
9,2–3	ROMILDA	Text underlay ambiguous: while the ultimate syllable seems to be intentionally placed below the last note, the slur between the last two notes points to an anticipation of the ultimate syllable.	44,1	XERSE	<i>f</i> ; emended according to V.
31	ROMILDA	Attributed to Adelanta before the system, to Romilda above the system.	54,1–2	Cont.	Two half notes; emended so that the change of harmony in the Cont. and in the voice coincides.
31	Cont.	System attributed to Arsamene.	57,2	Cont.	<i>c</i> ; emended according to V.
32,3	ROMILDA	<i>e</i> "; emended according to m. 2.	60,5–7	ROMILDA	16 th note (added by another hand)–16 th note–8 th note; emended (according to V) for prosodic reasons.
33,1–4	Cont.	One octave lower; emended (for voice leading reasons) according to m. 3.	85,13–14	XERSE	Two 32 nd notes
36,3	Cont.	<i>g</i> #; emended according to m. 6.	Scena VI		
39,1–3	ROMILDA	The first two notes slurred, and the syllable "[chie]de" written beneath the last note.	10,6	XERSE	8 th note (stem added by another hand); emended according to V.
			27,1	XERSE	# added by another hand.
			37,1	Cont.	Two tied half notes at the transition from one system to the next



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Sample page

Scena VII

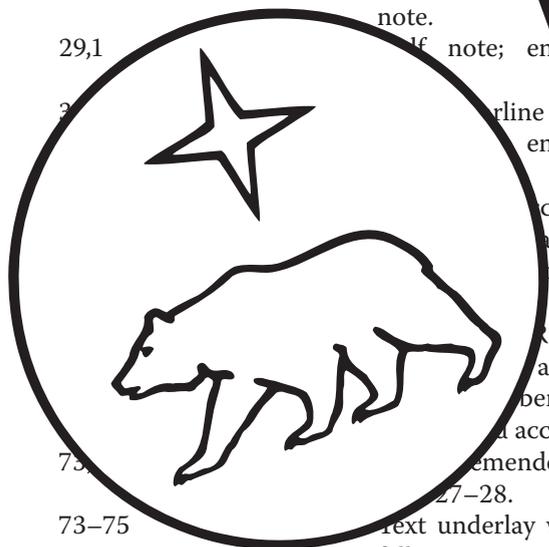
22,4–7	ROMILDA	8 th note–dotted 8 th note–16 th note–16 th note; emended according to m. 14 (see also V).
43,1	ROMILDA	<i>b</i> <i>b</i> ; emended according to V.
45,1	Cont.	<i>B</i> <i>b</i> ; transposed an octave higher (as in V) for voice leading reasons.

Scena VIII

2,2	Cont.	Ambiguous note head; transcribed as <i>e</i> (as in V).
12,1–3	ROMILDA	The first two notes slurred, and the syllable “[tradi]te” written beneath the last note.
27,4–28,2	Cont.	8 th note–8 th note–half note; emended according to V.
44,1–2	ARSAMENE	“cor’ che” emended (according to the Venetian version) because of a missing syllable.
46,1/51,1	Cont.	Two tied half notes at the transition from one system to the next
67,8–68,1	ADELANTA	The first two notes slurred, and the syllable “[bea]ta” written beneath the last note.

Scena IX

12,2–13,1	AMASTRE	The first two notes slurred, and the syllable “[ma]i” written beneath the last note.
29,1	Cont.	Half note; emended according to V.
39,1	Cont.	Barline emended according to V.
48,3–4	Cont.	According to the incipit “amma ch’acca fu” (see commentary).
58,1–2	Cont.	Romilda. and the syllable “[re]” written beneath the last note.
73,1	Cont.	Emended according to V.
73–75	Cont.	Text underlay with the syllable “gia-” falling on m. 74,2, and the syllable “-mai” falling on m. 75,1; emended according to mm. 27–29.
79,2	Cont.	<i>c</i> ; emended according to V.
80,1	Cont.	Two tied half notes at the transition from one system to the next
92,1–3	AMASTRE	The first two notes slurred, and the syllable “[rifu]to” written beneath the last note.
100–102,1	Cont.	Clef missing.
102,1	Cont.	Two tied half notes at the transition from one system to the next
114,6	AMASTRE	# (though being superfluous from a modern viewpoint) kept (rendered as \sharp) for reasons of clarity.
131,1	Cont.	Two tied half notes at the transition from one system to the next



Deuxième Entrée

This is the one *entrée* inserted into the Parisian *Xerse* that not only contained dancing, but also singing. Indeed, **Pa60** mentions the names of the singers who participated in this *entrée*: “La Signora Anna, *Paysanne*. Le Signor Atto, et le Signor Bordigoni, *Paysans*.” That means that three Italian singers, who were all involved in the opera performance itself (Anna Bergerotti, Atto Melani, and Paolo Francesco Bordigoni), had at least one number (probably in Spanish) to sing here, but neither the text(s) nor the music seem to have survived. That the copyist of **P** knew about this missing number becomes clear once again by the fact that he included altogether four empty pages following the transcription of the instrumental music, hoping that he would find the missing parts at a later time (see also the critical comment to the *Prologo* above).

4,1	Bvn	<i>e</i> ; emended according to Ph and Fo .
27,1	Qvn	<i>h</i> ; emended according to Ph and Fo .
37, 39, 45	all	Whole measure rests, while Ph and Fo always repeat the content of the foregoing measure, in Fo combined with the indication “doux” (“soft”) for an effect; adapted from there.
39, 40, 41	all	Indications “fort” (“strong”) and “doux” (“soft”) missing; taken over from Ph .

ATTO SECONDO

Scena I

2,2	Cont.	<i>f</i> – <i>g</i> (two half notes), most probably the result of a copyist’s correction of this measure with <i>f</i> – <i>g</i> emended according to mm. 60 and 64.
48,3–4	ARIODANTE	<i>c</i> – <i>c</i> ”; emended (for voice leading reasons) according to V.

Scena II

8,1–2	Cont.	Two half notes; emended in order to coordinate the bass with the implied harmonic movement of the voice.
9,1	ARIODANTE	<i>f</i> ’
39	ARIODANTE	With second (identical) C4 clef
49,1	Cont.	Two tied half notes at the transition from one system to the next
64,4	AMASTRE	<i>g</i> #’

Scena III

1,7	XERSE	8 th note; emended according to V.
5,1	Cont.	Two tied half notes at the transition from one system to the next
26	all	Without end barline (see commentary to the following scene)

Scena IV

The indication of this scene, which is not present as such in the Venetian transmission, has probably been added as an afterthought: it is not placed (as usual) at the top of a page, nor on an otherwise empty system, but at the beginning of a new staff system between systems used for the entry of musical notation, i. e., above the end of m. 25 of Scena III, and the names of the characters on stage are not given (see facsimile 2). It is difficult to tell why this passage (that in the Venetian transmission forms part of the former scene) has been separated as a scene of its own in Paris. In any case, **Pa60** confirms

P, since it names and describes two different scenes at this point, the second of which cites only the names of Eumene and Amastre – so that it seems that exactly the passage in which neither Xerse nor Aristone speaks is intended.

6 all Without end barline (see commentary to the following scene)
6,2–4 Cont. Three 8th notes (probably, after a correction)

Scena V

Also the indication of this scene has probably been added later (see the critical note to Scena IV above), since it is written above the systems of m. 6 of the former scene, and does not name the characters on stage (see facsimile 3). According to the Venetian transmission as well as to **Pa60**, the new scene begins with Aristone's reaction to Amastre revealing her identity. The copyist, though, had to squeeze the indication into the space left free by the heading "Xerxes" at the top of the page, being unable to place it "correctly" above the following measure. **Pa60** names only Eumene, Amastre, and Aristone for this scene, although Xerse (according to **P**) participates frequently in the dialogue.

1,8 EUMENE 8th note
4,1 Cont. Two tied half notes at the transition from one system to the next
6,1 Cont. *d*; emended according to V.
8,8–9,3 AMASTRE Only text "Io missi" beneath m. 9, 2–3, which results in faulty prosody; emended according to V.

11,1 Cont. Two tied half notes at the transition from one system to the next
27,1 Cont. emended according to m. 51
36 Cont. emended according to V.
77 Cont. one octave down for reasons
80 Cont. with the syllable "-cie-"
83 Cont. *a'* and *g'* (m. 53), and
84 Cont. beneath the *f* (m. 54);
85 Cont. according to the parallel pas-
86 Cont. 30.

numbering "6.e" has obviously become necessary after the indications in the preceding scenes (see commentary to V above).

27,1 AMASTRE 8th note
40,5 AMASTRE 8th note
42,2 AMASTRE *g*; emended according to V.

Scena VII

In **P** this scene is assigned to Clito and Amastre (as it is in **V**), while in **Pa60** it is assigned to Elviro and Amastre: according to **Pa60** Clito is a silent role, and has therefore been replaced by Elviro. While Clito is a soprano, Elviro is an alto, so that it seems probable that this scene has at least partially been transposed downwards for the Parisian performances.

1 CLITO "Clito Page de Romilda" written before the beginning of the system.
4,6 CLITO *d'*; emended according to the parallel passages beneath.
12,2–13,1 CLITO Two slurs (one over notes one and two, the other over notes two and three)
14,1–3 CLITO Two slurs (one over notes one and two,

the other over notes two and three) and different text underlay (only the syllable "-ma-" is given, the syllable "-te" falling on the first note of the next measure); emended according to mm. 43–44.

17,2–18,1 CLITO The first two notes slurred, and the syllable "[v'infiamma]te" written beneath the last note.

26 CLITO Double barline
29,1 Viol. II 8th note rest before the note
31 Cont. Single barline
33,1 Cont. Both *g* and *a* (whole notes) written next to each other, the latter with a stroke at its right side (to indicate its "correctness"?).

41,2–43,1 CLITO Two slurs (one over notes one and two, the other over notes two and three)

42,2–44,1 CLITO Text underlay with the syllables "vada" falling on m. 42, 2–3, the syllables "in-tor" on m. 43, 1–2, and "-no" on m. 44, 1, resulting in faulty prosody; corrected according to the surrounding

parallel passages. Slur added later (probably by another hand).

43,1–44,1 CLITO Slur added later (probably by another hand).
46,2–47,1 CLITO The first two notes slurred, and the syllable "[tor]no" written beneath the last note.

54,1–55,1 Cont. Two quarter notes
60 AMASTRE 8th note rest (written by another hand) before the quarter note rest

77–110 Cont. C4 clef

78,3–79,1 AMASTRE The first two notes slurred, and the syllable "[nata]" written beneath the last note.

80–93 AMASTRE Slur added later (probably by another hand).

95,1 Cont. *c*#

Scena VIII

8 ELVIRO Entered in the system that is otherwise the one for Arsamene; the right attribution written above the staff, combined with a new clef (though this is the same as for Arsamene).

14–31/40–57 Cont. C4 clef
47,1 ARSAMENE *e*b^b; emended according to m. 21.
52,2 Cont. *d*; emended according to m. 26.

Scena IX

5,1–6,1 ARIODATE The first two notes slurred, and the syllable "[egua]le" written beneath the last note.

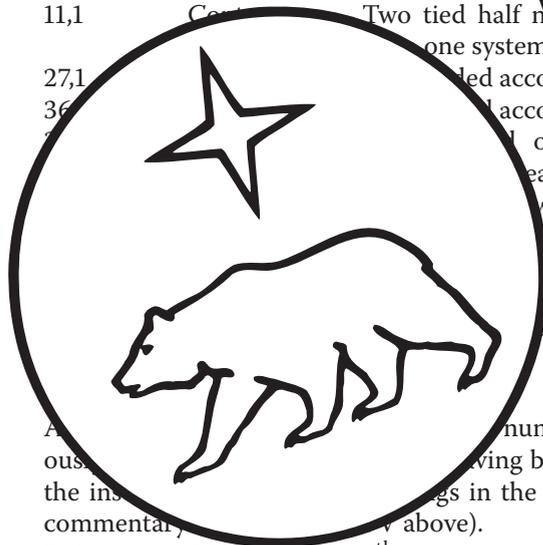
17,1/22,1 Cont. Two tied half notes at the transition from one system to the next

24,5–7 ARIODATE The first two notes slurred, and the syllable "[immorta]le" written beneath the last note.

24 all Single barline

Scena X

6,3–5 ADELANTA 8th note–dotted 8th note–16th note; emended for prosodic reasons.



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99,3–5	ADELANTA	The first two notes slurred, and the syllable “[mi]o” written beneath the last note.
107,1–3	ADELANTA	The first two notes slurred, and the syllable “[aman]te” written beneath the last note.

Scena IV

16,4–5	ROMILDA	<i>a b'–a b'</i>
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Scena V

This scene is contained as such only in **P**, but not in **Pa60**, where the fourth and the fifth scene of **P** obviously figure as scene IV (corresponding to scene V of act II in the Venetian version).

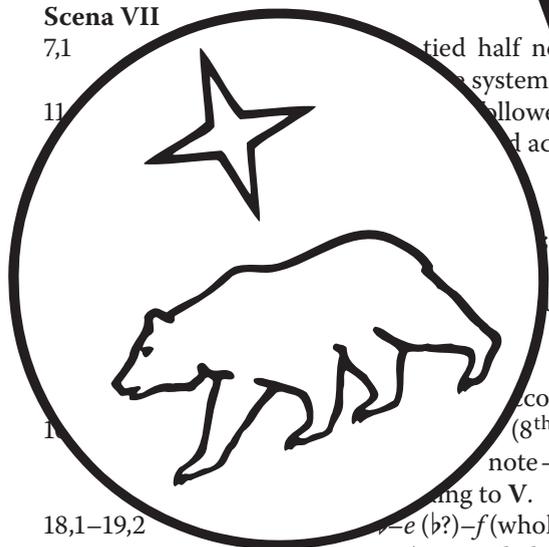
Scena VI

This scene is absent from **Pa60** and seems to have been cancelled for the performances.

4,1/13,1	Cont.	Two tied half notes at the transition from one system to the next
22,1	Cont.	<i>c</i>
49	ARISTONE	Alternative solutions for text underlay not in P ; given here because of the problematic reading in the ms. Other sources that could help to clarify the situation in P are missing.
49,11	ARISTONE	<i>e</i>

Scena VII

7,1		Two tied half notes at the transition from one system to the next
11		Two tied half notes followed by a quarter note; emended according to V.
11		Two tied half notes; emended according to V.
11		Two tied half notes; emended according to V. (8 th note – 8 th note – 8 th note – 16 th note); emended according to V.
18,1–19,2		<i>f–e (b?)–f</i> (whole note–half note–half note); emended according to V.
19,1	ARSAMENE	<i>e b'</i> indicated by a <i>custos</i> .
21,1	Cont.	Two tied half notes at the transition from one system to the next
26,1–3	XERSE	The first two notes slurred, and the syllable “[duo]lo” written beneath the last note.
34,3–4	Cont.	<i>f</i> (quarter note); emended according to V.
36,1–2	Cont.	Two half notes
58,1	Cont.	Tied dotted half note and quarter note at the transition from one system to the next



Scena IX

7,6–8,1	XERSE	The first two notes slurred, and the syllable “[fo]co” written beneath the last note.
28,1	Cont.	# before the note; most probably a misunderstood continuo figure indicating a major third above <i>g</i> (see V).
47,1	ADELANTA, Cont.	Dotted whole note (dot added afterwards?); emended according to m. 86.
51,4–52,1	Viol. II	<i>f'–g'–a'–b'–c''</i> (quarter notes), resulting in parallel fifths with Viol. I and in dissonances with the Cont.; emended according to mm. 90–91 (see also V).
58,3–59,1	Viol. II	<i>b b'–c''</i> ; emended according to mm. 97–98 (see also V).
89,5	Cont.	# before the note; perhaps a misunderstood continuo figure referring to m. 90,1.

Scena X

This scene is absent from **Pa60** and seems to have been cancelled for the performances.

25	all	The following instrumental piece is labelled “Sinfonia” in V, “Ritornello” in V.
25	Viol. II	Quarter note rest (the copyist seems to have tried to compensate for the missing quarter note unit by adding a dot to m. 25,2); emended according to the surrounding parallel passage (see also V).
48–51	all	Time signature 3/4, but the copyist has written 3/8; barline after every three quarter notes; barlines adjusted to the 3/4 measure (see also V).
51,4–52,1	ARIODATE	The first two notes slurred, and the syllable “[mor]te” written beneath the last note.
54,3	Cont.	<i>f</i> ; emended according to m. 59 (see also V).
52,1	ARIODATE	Follows double barline.
57,1–2	Viol. II	Two quarter notes; emended according to m. 53 (see also V).

Quatrième Entrée

Heading added according to **Pa60**.

4,2	Hcvn	<i>a #'</i>
20–24	Qvn	One third lower, obviously a <i>Terzverschiebung</i> (that occurs also in Ph and Fo)
25,2	Tvn, Qvn	<i>d #'</i>
27,1	Hcvn	<i>e'</i> ; emended according to m. 34 (see also Ph and Fo).
32,2	Qvn	<i>d #'</i>
34–35	all	Beneath the barlines at the transition from m. 34 to m. 35, there are ticks of an unclear function.
37,4 / 37,7	Hcvn	Illegible; added according to mm. 23 and 30.

ATTO QUARTO

Scena I

1–18	Cont.	C4 clef
9,1	Cont.	<i>c</i> ♯
10,1	AMASTRE	<i>b</i> ; emended according to V.
20	AMASTRE	Double barline
20,4	Viol. II	<i>e</i> ”; emended according to V.
23,1–3	Cont.	<i>b–a–g</i> ; emended according to V.
50	AMASTRE	Text underlay “guerra fui fe-,” which seems impossible for prosodic reasons; emended according to V.
51,1–3	AMASTRE	The first two notes slurred, and the syllable “[feri]to” written beneath the last note.
59,4–60,1	AMASTRE	The first two notes slurred, and the syllable “[inganna]to” written beneath the last note.
60,2–62,2	XERSE	Text underlay “Chiedi la tua mercé;” emended (for prosodic reasons) according to V.
61,1	Cont.	<i>d</i> ; emended (for harmonic reasons) according to V.
65,3–66,1	AMASTRE	The first two notes slurred, and the syllable “[dove]” written beneath the last note.
69,1	Cont.	<i>c</i> ; emended according to V.

Scena II

17,1	Cont.	Two tied half notes at the transition from one system to the next
17,1	Cont.	Two tied half notes at the transition from one system to the next
5,1–2	Cont.	Two half notes; emended according to V.
7,1	Cont.	Two tied half notes at the transition from one system to the next

Scena IV

This scene is contained as such only in **P**, but not in **Pa60**, where the third and fourth scenes of **P** obviously figure as scene III. Also in the Venetian version, scene IV of **P** is not separated as a scene of its own, but is part of the former scene (act II, scene XV).

3,4–6	AMASTRE	16 th note–16 th note–8 th note; emended according to V.
20		In V, the following instrumental piece had originally been labelled “Ritornello,” which was afterwards corrected to “Sinfonia;” R has “Ritornello.”

24,2–3	Viol. II	Dotted half note–quarter note; emended according to V.
31,9	ROMILDA	<i>a</i> ”; emended according to V.
43,3–6	ROMILDA	Underlaid text: “non è;” emended according to mm. 40–41 (see also V).
52,2	Viol. I	<i>d</i> ♯”

Scena V

This scene is absent from **Pa60** and seems to have been cancelled for the performances.

14,3	CLITO	<i>b</i> ; emended according to V.
15–16	Cont.	Missing; added according to V.
20,4–24,1	CLITO	Text underlay: each syllable placed one note later, resulting in improbable prosody; emended according to V.
29,3ff.	all	V has label “Sinfonia,” R has “Ritornello.”
51–52/85	all	Double barline seems to be repeat sign (see also V).
61,1–62,1	ELVIRO	Underlaid text: “se voi;” emended according to V.
66,1–67,1	CLITO	The first two notes slurred, and the syllable “[dena]ri” written beneath the last note.
72,2–74,1	ELVIRO	All three notes with slurs, and the syllable “[dena]ri” written beneath the last note.
76,2	Cont.	<i>c</i> ; emended according to V.

Scena VI

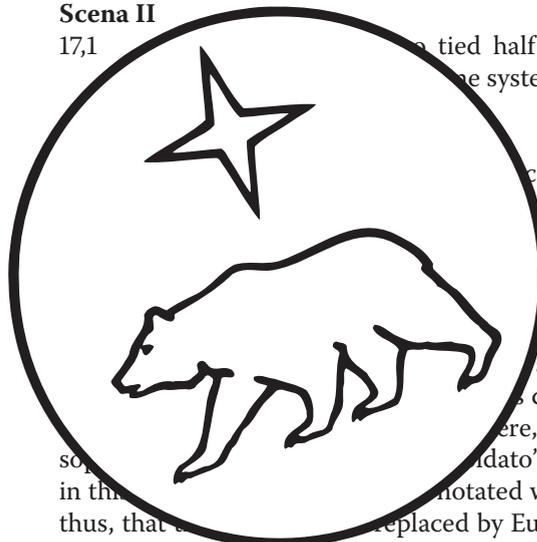
10,1	PERIARCO	Follows double barline.
11–37	PERIARCO	Attributed to Periarco, which does not make sense from a dramaturgical viewpoint. R gives the entire aria to Aristone, but this is also unconvincing.)
13,1	Viol. II	Follows double barline.
15,1	Cont.	<i>d</i> ; emended according to V.
34,1	PERIARCO	Follows double barline.
51,2	ARISTONE	<i>a</i> ; emended according to V.
54,1/68,1	Cont.	Two tied half notes at the transition from one system to the next.
79,4–7	PERIARCO	Two 16 th notes–two 8 th notes; emended according to V for prosodic reasons.

Scena VII

22,1	Cont.	Two tied half notes at the transition from one system to the next
38		Beginning of eighth scene indicated at this point, although according to Pa60 (and according to the Venetian transmission) mm. 38–40 are part of the seventh scene (the eighth scene beginning with the appearance of Xerse on stage).

Scena VIII

7,1–2	Cont.	<i>c</i> ’ (whole note); emended according to m. 23.
17	XERSE	Quarter note rest
24		V has label “Sinfonia,” R “Ritornello.”
24,1	XERSE	Follows double barline.



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46,1-2 Cont. *c-d-G* (quarter note-quarter note-half note); emended according to V.
 64,3 XERSE *c'*; emended according to V.
 68,3 XERSE *a*; emended according to V.

Scena IX

This scene is absent from Pa60 and seems to have been cancelled for the performances.

4,1 Cont. *a*; emended according to V.
 10 ROMILDA Half note rest
 44,2-3 Viol. II *c#'-d#'*; emended according to V.
 62,4-5 ROMILDA Two 8th notes; emended according to V.
 67,1/3 Cont. *a#*
 68 V has label "Sinfonia," R "Ritornello."
 75 Indication "piano" missing; added according to V.
 77,2 EUMENE *c'*; emended according to m. 96 (see also V).
 78,7 EUMENE *g#'*
 83/102 Indication "piano" missing; added according to V.
 141,2-5 EUMENE *g'-a'-b'-g'*; emended according to V.

Scena X

P names as characters present on stage (Romilda, Arsamene, and Elviro (as in V), whereas Pa60 names only Arsamene and Elviro, although Elviro (according to P) participates, albeit briefly, in the dialogue. This situation could be interpreted either as an oversight in Pa60 or as a change in the dialogue by Arsamene and Elviro had been.

39,1-2 ROMILDA *a* (quarter note), which is likely the result of copying the identical beginning of the preceding system, emended according to m. 15.

46,1-2 ROMILDA *a*; emended according to V.
 46-47 ROMILDA Rest between "fielz" and "in"; emended according to V.

67,1-2 Cont. Two tied half notes at the transition from one system to the next; emended according to V.
 72,3 ROMILDA *a*; emended according to V.
 77,3-8 ROMILDA *g#'-g#'-e'-e'-e'-e'*; emended according to V.

78,1-2 ARSAMENE *a-a*; emended according to V.
 78,1 Cont. *A*; emended according to V.
 82,2 ROMILDA *f#'*
 94 ROMILDA Underlaid text "Adelanta ecco," which seems impossible for prosodic reasons; emended according to V.

Scena XI

3-5 ADELANTA Underlaid text "Torno addietro se voi v'ingelosite," which seems impossible for prosodic reasons; emended according to V.
 3,3 Cont. *A*; emended and tied to the following note according to V.
 28,2 ROMILDA *d'*; emended according to V.
 29,1 Cont. Two tied half notes at the transition from one system to the next

29,6 ADELANTA *b#'*; emended according to V.
 30,3 Cont. *f*; emended according to V.
 35,2 Cont. *g*; emended according to V.
 38,1 Cont. *B#*; emended according to V.
 46,1/48,1 Cont. Two tied half notes at the transition from one system to the next

51,2 Cont. *G*; emended according to V.
 67,2-68,1 ROMILDA The first two notes slurred, and the syllable "[mo]ro" written beneath the last note.

81,3 ARSAMENE *g*; emended according to m. 143 (see also V).
 83,3 ARSAMENE *b#*; emended according to the surrounding parallel passages (see also V).

92,2 Cont. *f*; emended according to m. 100 (see also V).
 93,1 Viol. I Half note followed by two half note rests.

100,3 Viol. I *a*; emended according to m. 92 (see also V).
 105,2 ROMILDA *b#*; emended according to V.

129,1-30, ROMILDA The first two notes slurred, and the syllable "[stel]le" written beneath the last note.

139,1-2 Cont. *V*; emended according to m. 77 (see also V).
 143,3 ADELANTA *e*; emended according to m. 81 (see also V).

145,2 Cont. *b#*; emended according to the following parallel passage (see also V).
Scena XI
 The (hidden) presence of Arsamene on stage is mentioned only in Pa60.

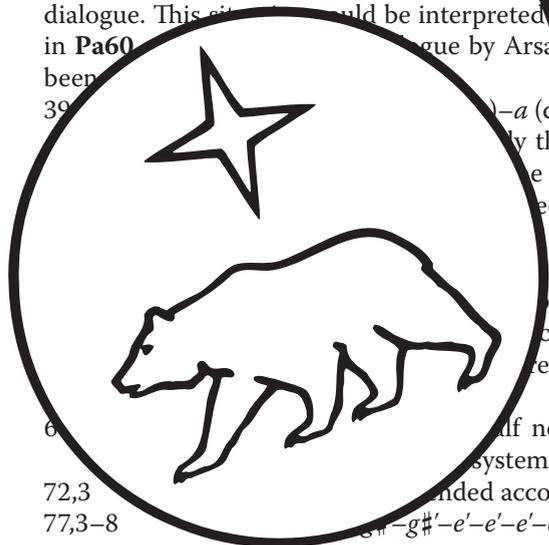
6,4 ROMILDA Half note, followed by a quarter note rest; emended according to V.
 46-47 ROMILDA Text underlaid with the syllable "in" falling on the second half of m. 46, and the syllable "pian-" on m. 47, which seems improbable for prosodic reasons; emended (and the ties and slurs adjusted) according to V.

46,1 Cont. *g*; emended according to V.
 47,1-48,1 ROMILDA All three notes slurred, and the syllable "[pian]to" written beneath the last note.

Scena XIII
 7,1 Cont. Two tied half notes at the transition from one system to the next
 9,1 Cont. *f* (quarter note) - *e* (quarter note); emended according to V.
 48,1/54,1 Cont. Two tied half notes at the transition from one system to the next
 58 Indication "cantata con misura larga" missing; added according to V.

75,1 ADELANTA Follows double barline.
 79,1 Viol. I, Viol. II Follows double barline.
 96,1 ADELANTA Half note; emended according to m. 75 (see also V).

96 ADELANTA, Cont. Double barline after the second beat
 99,2-3 Viol. II *g'-f'*; emended according to m. 78.



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38 all It seems that only half of the second part of the dance (beginning with m. 31) should be repeated, since the final note in all instruments (m. 38) is tied to another note (quarter note) that fills in the otherwise missing part of m. 31. In **Ph** and **Fo**, the repetition of mm. 31–38 is written out and begins with a quarter note rest.

ATTO QUINTO

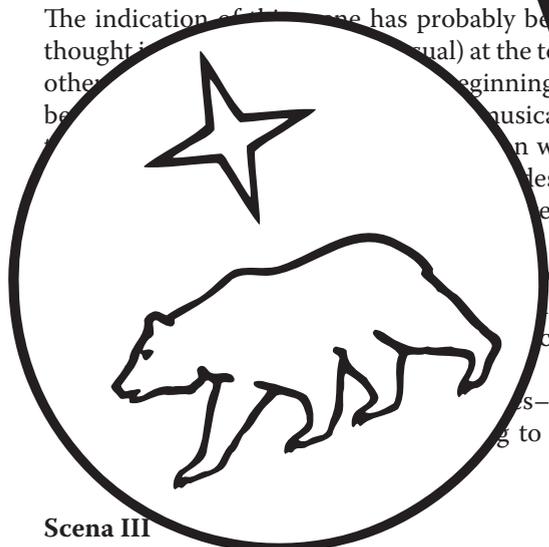
Scena I

In **P**, the list of characters reads “Amastre, Arsamene, *poi* Romilda,” whereas **Pa60** has “Amastris, Arsamene” (like **V**). Since the beginning of Scena II obviously coincides with the appearance of Romilda on stage (see below), the annotation “*poi* Romilda” has been left out for the edition.

35,1 Cont. Two tied half notes at the transition from one system to the next
 43 all Single barline (see commentary to the following scene)
 43,1 Cont. Two tied half notes at the transition from one system to the next
 44,1 Cont. Whole note

Scena II

The indication of the scene has probably been added as an afterthought (see also above) at the top of a page, nor on another page at the beginning of a new staff system. The musical notation, e.g., above m. 111, in **Pa60** and **V** indicates the appearance of the scene (see also above).



Notes at the transition from one system to the next according to m. 91 (see also above).
 Half- and quarter notes according to parallel passages (see also above).

Scena III

In the heading of this scene the numbering “Troisieme” is written over an erasure, and has probably been corrected from “Deuxieme” after the insertion of a new scene heading (see also the critical note to Scena II above).

9,1 Cont. Two tied half notes at the transition from one system to the next
 15,3–4 Cont. *d–e*
 26,1 Cont. Two tied half notes at the transition from one system to the next
 28 ARSAMENE Both half note rest and whole note rest, the former probably being added afterwards.
 39,1–3 ARIODATE The first two notes slurred, and the syllable “[seni]li” written beneath the last note.
 48,2 ROMILDA *b*; emended according to m. 51 (see also **V**).
 53,1–54,1 ROMILDA, Text underlay with the syllable “no-”

ARSAMENE, distributed over the first two notes (m. 53,1–2), and the syllable “-i” falling on m. 54,1; emended according to mm. 56,2–57,1 (see also **V**).

55,2–56,1 ROMILDA The first two notes slurred, and the syllable “[feli]ci” written beneath the last note.

56,2 all Indication “piano” missing; added according to **V**.

58,2–59,1 ROMILDA The first two notes slurred, and the syllable “[feli]ci” written beneath the last note.

59,1 ARSAMENE *g*; emended according to m. 56 (see also **V**).

66,1/72,1 Cont. Two tied half notes at the transition from one system to the next

73,4–74,1 ARSAMENE The first two notes slurred, and the syllable “[feli]ci” written beneath the last note.

73,7–74,1 ROMILDA Text underlay with the syllable “-ti” falling on m. 73,7 (and a slur between this and the following note).

91,1 Viol. I *g#*

91,1 ROMILDA Time signature 3/2 (instead of 3 in the original).

100–101 ARSAMENE Text underlay with the syllable “in-” falling on m. 100,3 and the syllable “-fi-” on m. 101,1; emended for prosodic reasons.

111,1–118,1 ARSAMENE The first two notes slurred, and the syllable “[gri]ce” written beneath the last note.

168,2 Cont. *c*; emended according to **V**.

178,2 ARSAMENE *c*; emended according to m. 171 (see also **V**).

Scena IV

3,1 Cont. Two tied half notes at the transition from one system to the next

21,1 Viol. II *a*; emended according to the surrounding parallel passages (see also **V**).
 36,2–3 Viol. I *g’–a*; emended according to m. 58 (see also **V**).

47,3–48,1 Viol. II *c’–b*; emended according to **V**.

73,1–3 Viol. I *d’–e’–f*; emended according to mm. 76–77 (see also **V**).

82,2 Viol. II *a*; emended according to m. 74 (see also **V**).

Scena V

6,6 XERSE *c*; emended according to **V**.

13,1 Cont. Two tied half notes at the transition from one system to the next.

26,5 PERIARCO *c*

Scena VI

38,2 Cont. Two tied quarter notes at the transition from one system to the next

46,1–7 XERSE 16th note rest–*f* (16th note)–*f* (16th note)–*f* (16th note)–*f* (8th note)–*f* (16th note)–*b* (8th note)–*b* (8th note), which seems impossible for prosodic reasons; emended ac-

		according to V (see also critical note to m. 47,1–3).	160,2–4	Cont.	<i>f</i> (quarter note)– <i>g</i> (half note)– <i>a</i> (quarter note)– <i>A</i> (quarter note); emended according to mm. 167–168, 183–184.
47,1–2	Cont.	<i>B</i> ^b (quarter note)– <i>e</i> ^b (half note)– <i>e</i> ^b (quarter note)	169,3–4	Cont.	<i>b</i> (dotted quarter note)– <i>b</i> (8 th note)– <i>a</i> (quarter note); emended according to mm. 159, 167, 183.
47,1–3	XERSE	Part of the foregoing measure (see also critical notes to mm. 46,1–7 and 47,6)	170,1–2	Cont.	<i>g</i> (dotted half note); emended according to mm. 167, 183.
47,6	XERSE	Quarter note (followed by an 8 th note rest)	179	all	Isolated half 3/2 measure (= 3/4 measure) not indicated as such.

Scena VII

Both **P** and **Pa60** name Xerse, Clito, and Ariodate as present on stage. In **P**, however, Clito takes part in the dialogue, whereas according to **Pa60** Clito is a mute character. Nevertheless in this case, unlike act IV, scenes XVI and XVIII (see above), the speech parts of Clito are relevant for the understanding of the drama.

5,1–2	Cont.	<i>c</i> (two times); emended according to V.
26,7	XERSE	8 th note
37,1	Cont.	With # after the note (misunderstood continuo figure?)
40,1	Cont.	Two tied half notes at the transition from one system to the next

Scena VIII

8,4	Cont.	<i>d</i> ; emended according to m. 11 (see also V).
52	Viol. I, Viol. II	Quarter note rest missing.

Scena IX

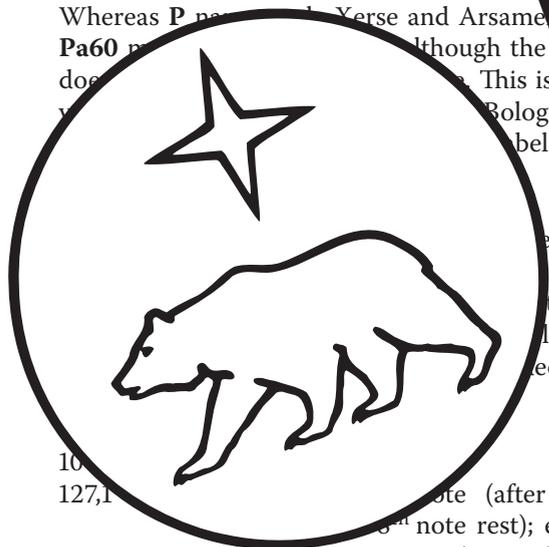
Whereas **P** names Xerse and Arsamene as present on stage, **Pa60** names Xerse, Clito, and Arsamene, although the latter (according to **P**) does not speak. This is only the case in one of the versions (Bologna 1557).

		Label “Lamento in violini”
		the half note rest and the “vi-” below the half note emended according to m. 5 (

10,1		note (after a quarter note and 8 th note rest); emended (for prosodic reasons) according to V.
127,1		8 th note–16 th note–16 th note–16 th note; emended (for prosodic reasons) according to V.
135,7–10	XERSE	<i>d</i> (three times)
141,3–142,2	Cont.	The first two notes slurred, and the syllable “[ado]ra” written beneath the last note.
144,4–145,1	ARSAMENE	The first two notes slurred, and the syllable “[accen]di” written beneath the last note.
153,1–3	ARSAMENE	<i>d</i> ’; emended according to mm. 166, 169, 182.

Scena X

6,1–3	ARSAMENE	Notes (without text) originally entered in the system of Amastre, then corrected by another hand.
51,1/60,1	Cont.	Two tied half notes at the transition from one system to the next
66,4–67,1	XERSE	The first two notes slurred, and the syllable “[no]ro” written beneath the last note.
72,1–2	Cont.	With # after the note <i>c</i> ; emended according to V.
74,3	Cont.	With # (probably a misunderstood continuo figure)
81,4–82,1	AMASTRE	The first two notes slurred, and the syllable “[no]re” written beneath the last note.
85,5–86,1	ARSAMENE	The first two notes slurred, and the syllable “[no]re” written beneath the last note.
88,1–89,1	AMASTRE	The first two notes slurred, and the syllable “[no]re” written beneath the last note.
109,3–110,1	ARSAMENE	The first two notes slurred, and the syllable “[l’inc]ina” written beneath the last note.
112,2–117,1	XERSE	The first two notes slurred, and the syllable “[amo]ri” written beneath the last note.
131–156	ARSAMENE, XERSE	With respect to V, the voice parts of Arsamene and Xerse are exchanged in P (what originally had been assigned to Arsamene, is in P assigned to Xerse, and vice versa). This seems to be intentional, because the original voice part of Arsamene is more or less identical to the continuo. If one wanted this to remain the same, the only solution was to give the original vocal line of Arsamene to Xerse, since the part of Xerse had to be transposed one octave down, and was therefore necessarily the lowest part in this number.
143,2	ARSAMENE	<i>e</i> ’; emended according to m. 139 (see also V).
150,1	AMASTRE	<i>c</i> ’; emended according to m. 133 (see also V).
154–156	all	Indication “piano” missing; taken over from V.



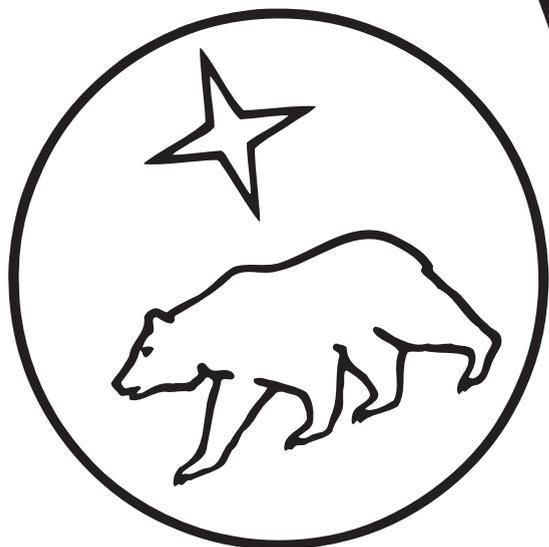
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Dernière Entrée

Mm. 14–15 in **P** differ radically from **Fo**. The version in **P** had originally been transcribed also in **Ph**, but in this source was corrected afterwards (probably because this version is exceptionally dissonant). Therefore, the reading in **P** has been emended according to **Fo** and **Ph** *post correcturam*.

1	all	Half measure rest in the Dvn before the up-beat, whole measure rest in the other voices; emended to create a seamless transition to the repetition of the first part of the piece: see mm. 12–13, and see Ph and Fo (cf. critical note to m. 14 below).
8,3–9,1	Bvn	Without tie; added as in the other voices (see also Ph and Fo).

14	all	Half measure rest before the up-beat; emended to create a seamless transition from the first to the second part of the piece, and also from the end to the repetition of the second part: see mm. 30–31, and see Ph and Fo (cf. critical note to m. 1 above).
14,1–15,1	Tvn	<i>b</i> ♭ (half note)– <i>c</i> ' (quarter note)– <i>c</i> ' (quarter note)
14,2–15,1	Hcvn	<i>g</i> ' (quarter note)– <i>a</i> ' (quarter note)– <i>g</i> ' (quarter note)
14,2–3	Bvn	<i>a</i> – <i>b</i> ♭
35	all	Annotation “fin” (“the end”) missing; taken over from Ph .
37,3	Bvn	‡ kept to emphasize its validity.



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