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TWO CANTATAS FOR TENOR VOICE BY ALESSANDRO STRADELLA
IL XERSE AND PIETÀ DI BELISARIO
MODERN EDITIONS WITH HISTORICAL
AND ANALYTICAL COMMENTARY

by
Hunter Cameron Hensley

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

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1995

Approved by


Eleanor J. McCracken
Dissertation Advisor

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Advisor

Eleanor J. McCracken

Committee Chair

William W. McJee

Committee Members

J. Kent Williams

Richard Cox

Charles Lynum

February 24, 1995

Date of Acceptance by Committee

December 12, 1994

Date of Final Oral Examination

HENSLEY, HUNTER CAMERON, D.M.A. Two Cantatas for Tenor Voice by Alessandro Stradella: *Il Xerse* and *Pietà di Belisario*, Modern Editions with Historical and Analytical Commentary. (1995) Directed by Dr. Eleanor F. McCrickard. 267pp.

The purpose of this document was to prepare modern performing editions of two solo cantatas by Alessandro Stradella. Historical commentary includes an overview of Stradella's life and musical output, the poetic style and structure of seventeenth-century Italian cantata texts, and pertinent information about the historical subjects of the cantata texts, Xerxes and Belisarius. A synopsis of each cantata is followed by analytical observations which describe the correlation of the musical setting to the text of the cantatas. A study of the musico-poetic relationships includes investigation of both the open and closed poetic forms of the cantata texts and the tonal aspects as they relate to the text setting.

The poetic form of the Italian cantata texts is provided in a column parallel to an English prose translation. Each transcription has two scores: one score contains a blank staff for the performer's sketch of the realization, and the other provides a simple realization of the continuo. Also considered are aspects of performance including ornamentation and articulation, dynamics and tempo, selection of the continuo instrument, and realization of the continuo.

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PREFACE

This document provides modern performing editions of two solo cantatas for tenor voice by Alessandro Stradella, *Il Xerse* and *Pietà di Belisario*. Prior to the present editions, both cantatas existed only in manuscript. Chapter one includes an overview of Stradella's life and works, and summarizes information on the poetic style and structure of seventeenth-century Italian cantata texts. Chapter two highlights the musico-poetic relationships. A sketch of historical events, anecdotes, and unique circumstances in the lives of both Xerxes and Belisarius is followed by a synopsis of each cantata. The biographical sketch and synopsis precede analytical observations of the musico-poetic relationships in each work. The analytical commentary includes investigation of the open and closed poetic forms of the cantata texts, tonal aspects as they relate to the text setting, and other facets of Stradella's attention to detail in expressing the text of the poem with his musical settings. Chapter three includes aspects of performance such as ornamentation and articulation, dynamics and tempo, selection of the continuo instrument, and realization of the continuo. Chapter four includes the sources, the editorial procedures, the critical notes, the

texts, and the cantata editions. The Italian text of the two cantatas, provided in poetic form, is in a column parallel to an English prose translation.¹ Each cantata has two editions: one edition is for improvised realization of the continuo, and the other provides a notated realization.

Although various studies of individual seventeenth-century Italian composers and their works continue to materialize, a comprehensive history of the cantata is not available at this time. Modern performance editions of Stradella's works include Harry Marvin Bernstein's, "Alessandro Stradella's Serenata, Il Barceggio (Genoa, 1681): A Modern Edition and Commentary with Emphasis on the Use of the Cornetto and the Trumpet."² This serenade, a secular cantata with instrumental accompaniment, was composed for a wedding in Genoa. The serenade is scored for soprano, alto and bass voices, the trumpet/cornetto, two violins, and continuo, which includes a designation for trombone. Bernstein's study also contains a bibliography of various ornamentation treatises and examples pertaining to Stradella's music.

¹I am grateful to Carolyn Gianturco for checking the Italian texts of the cantatas.

²Harry Marvin Bernstein, "Alessandro Stradella's Serenata, Il Barceggio (Genoa, 1681): A Modern Edition and Commentary with Emphasis on the Use of the Cornetto and the Trumpet" (D.M.A. diss., Stanford University, 1979).

In 1983, Eleanor McCrickard made an edition, with commentary, of Stradella's Esule dalle sfere.³ This work is classified as one of the sacred cantatas; however, McCrickard views it as having characteristics of an oratorio.

Facsimile editions are also important for study of the genre. An edition and a facsimile of several cantatas are included in Gail Alvah Gingery's "Alessandro Stradella: Solo Cantatas of MS 32 E-11 of the Fitzwilliam Museum."⁴

The series of sixteen volumes of seventeenth-century Italian cantatas in facsimile has been of monumental importance in contributing to the study and research of this genre.⁵ Works for the series were chosen to provide a

³Alessandro Stradella, Esule dalle sfere, edited by Eleanor McCrickard (Chapel Hill: The University of North Carolina Press, 1983).

⁴Gail Alvah Gingery, "Alessandro Stradella: Solo Cantatas of MS 32 E-11 of the Fitzwilliam Museum" (D.M.A. diss., Boston University, 1965).

⁵Carolyn Gianturco, gen. ed., The Italian Cantata in the Seventeenth Century, 16 vols. (New York: Garland Publishing, 1986). 1: Luigi Rossi, ed. Francesco Luisi; 2: Giacomo Carissimi, ed. Günther Massenkeil; 3: Marc'Antonio Pasqualini, ed. Margaret Murata; 4: Marco Marazzoli, ed. Wolfgang Witzemann; 5: Barbara Strozzi, ed. Ellen Rosand; 6: Antonio Cesti, ed. David Burrows, and Giovanni Legrenzi, ed. Stephen Bonta; 7: Francesco Gasparini, ed. Gabriella Biagi-Ravenni; 8: Maurizio Cazzati, ed. Anne Schnoebelen; 9: Alessandro Stradella, ed. Carolyn Gianturco; 10: Giovanni Bononcini, ed. Lowell Lindgren; 11: Alessandro and Atto Melani, ed. Robert L. Weaver; 12: Pietro Simone Agostini and Mario Savioni, ed. Irving Easley; 13: Alessandro Scarlatti, ed. Malcolm Boyd; 14: Giovanni Maria Bononcini, Giuseppe

sufficient perspective of the repertory from various periods and geographical locations. This publication of cantatas in manuscript or early print provides over 400 works by twenty-six composers heretofore unavailable for study. The series of cantatas in facsimile features representative composers of the genre and provides biographical and bibliographical information, theoretical postulates, and textual transcriptions for each facsimile included. Volume nine, edited by Carolyn Gianturco, presents cantatas by Stradella.⁶

Gloria Rose, Colin Timms, and Carolyn Gianturco have contributed specific articles about the Italian cantata of the seventeenth century which refer to textual matters.⁷ Rose's ideas about the textual relationships to musical

Colombi, Domenico Gabrielli and Giovanni Maria (Angelo) Bononcini, ed. Alessandra Chiarelli; 15: Agostino Steffani, ed. Colin Timms; 16: Carlo Capellini, Giovanni Battista Pedèrzuoli, Antonio Draghi, Filippo Vismarri and Carlo Agostino Badia, ed. Lawrence E. Bennett.

⁶Carolyn Gianturco, ed., Cantatas by Alessandro Stradella, in The Italian Cantata in the Seventeenth Century, vol. 9. Facsimiles for the present editions are not included in this series.

⁷Other articles concerning the cantatas include Edward J. Dent, "Italian Chamber Cantatas," in The Musical Antiquary 2 (1911): 142-53, 185-99; Henry Prunières, "The Italian Cantata of the 17th Century," in Music and Letters 7 (1926): 38-48, 120-32; and more recently, Hanns-Bertold Dietz, "Musikalische Strukturen und Architektur im Werke Alessandro Stradellas," in Analecta musicologica 9 (1970): 78-93.

forms, noted in "The Italian Cantata Of the Baroque Period," differ from those by Gianturco in that Rose considers the closed-form aria to be a cantata in and of itself.⁸ Colin Timms, who wrote the section on the cantata for the New Grove in 1980, suggests that some connection exists between cantata music and text.⁹ More detailed information is provided in Gianturco's article in 1990 which relates how the musical form is specifically shaped by the poetic structure.¹⁰ The primary source of information which Gianturco used for the article is the direct examination of the poetic literature itself.

A primary source of information for the present editions, in addition to the Gianturco article and the sixteen-volume series of Italian Cantatas, is the biography, *Alessandro Stradella: His Life and Music*, by Carolyn Gianturco.¹¹ Musical examples in the biography emphasize

⁸Gloria Rose, "The Italian Cantata of the Baroque Period," in Gattungen der musik in Einzeldarstellungen Gedenkschrift Leo Schrade (Munich: Francke Verlag Bern, 1973), 669.

⁹Colin Timms, "The Italian Cantata to 1800," New Grove, 3: 695.

¹⁰Carolyn Gianturco, "The Italian Seventeenth-Century Cantata: A Textual Approach," in The Well Enchanting Skill: Music, Poetry, Drama, Essays in honor of F. W. Sternfeld (New York: Oxford University Press, 1990).

¹¹Carolyn Gianturco, Alessandro Stradella (1639-1682): His Life and Music (New York: Oxford University Press, 1994).

the poetic relationship to the musical setting of various cantata structures.

Il Xerse and *Pietà di Belisario* are mature musical works which closely follow the structure of the poetry. Neither manuscript is dated, but both cantatas were probably composed in the final decade of Stradella's life. *Il Xerse* may be the older of the two cantatas because of the extensive amount of open-form poetry. *Pietà di Belisario*, with two arias and intervening recitative text, conforms more closely to the standard late-baroque Italian solo cantata form.

Complete, authentic, modern performing editions of the seventeenth-century Italian cantatas are justified because of the scarcity of such editions available for use by singers of today. The fact that *Il Xerse* and *Pietà di Belisario* are the only two cantatas notated in the tenor clef by Stradella gives these two cantata editions further distinction for the tenor recitalist. Both cantatas will also be welcome in the studio of the voice teacher because the musico-poetic expression of both texts is exquisite. The present editions will afford the opportunity for late twentieth-century recital audiences to appreciate the elegance, refinement, and subtle embellishments of the vocal line of the music in which the seventeenth-century Italian audiences and singers delighted.

CHAPTER I

ALESSANDRO STRADELLA AND THE ITALIAN CANTATAS

Stradella's Biography

Baptismal records and notary documents place Stradella's birth in the town of Nepi, located just outside of Rome, on April 3, 1639.¹ His ancestors were of noble status. In fact, his father, Marc'Antonio, was an ambitious nobleman and one of the leading figures in Nepi.² No contemporary evidence exists that documents a pupil-teacher relationship between Stradella and anyone. Examination of his music with reference to the Bolognese school is appropriate, however, because he likely received his final instruction as a performer and composer in this city.³

Stradella's presence in Rome is recorded as early as 1667, when he was asked to compose an oratorio (not extant) for the Lenten season for the oratory of the church of San Marcello. The fact that Stradella was commissioned to compose a work for the Lenten series is confirmation that he

¹Carolyn Gianturco, Alessandro Stradella (1639-1682): His Life and Music (New York: Oxford University Press, 1994).

²Ibid.

³Ibid., 16-19.

enjoyed excellent contacts in Rome.⁴ For the next ten years Stradella was active as a composer there. He composed instrumental music for the churches, cantatas, motets, secular vocal music, and oratorios (most notably *San Giovanni Battista*⁵ in 1675). Stradella's forced and hasty departure from Rome was initiated as a result of one of his misdeeds (one of his unwise, but occasionally lucrative marital arrangements) which angered the influential Cardinal Alderano Cibo.

In January of 1677, Stradella left Rome and went to Venice where he stayed about six months. This was long enough to entice one of his pupils, Agnese Van Uffele, who was the mistress of Alvise Contarini, to accompany him to Turin. Contarini was a member of a powerful and influential Venetian aristocratic family. While in Turin, Stradella signed a contract to marry Agnese. When an attempt was made by some of Contarini's followers to take Stradella's life, the hired men who failed in their attempt were given asylum in the French ambassador's palace. Because of the French ambassador's aid to the henchmen, an international affair ensued between France and Savoy (the region around Turin) resulting in strained relations between the two powers.

⁴Ibid., 20.

⁵A modern edition of this work was prepared by David W. Daniels, "Alessandro Stradella's Oratorio *San Giovanni Battista*: A Modern Edition and Commentary" (2 vols., Ph.D. diss., State University of Iowa, 1963).

Stradella was liked personally and his music was appreciated in Turin as in other cities. Because of his diplomatic connections, Stradella's affair was satisfactorily resolved. Stradella left Turin as a result of the assassination attempt, and by January of 1778 he was in Genoa for Carnival.⁶

In Genoa, as in other cities where he resided, Stradella provided sacred and secular music on commission. For example, in 1678 the opera, *La forza dell'amor paterno* was presented;⁷ in 1680, Stradella composed the sacred cantata *Esule dalle sfere*;⁸ and in 1681, the oratorio *La Susanna* was performed at the Oratory of San Carlo⁹ and the serenata *Il barcheggio*, for the marriage of an aristocratic couple, Carlo Spinola and Paola Brignole.¹⁰

On Wednesday evening, February 25, 1682, for reasons which are not clear, an unknown assailant fatally stabbed

⁶Gianturco, Life and Music, 37-45.

⁷Ibid., 49.

⁸Alessandro Stradella, Esule dalle sfere, edited by Eleanor McCrickard (Chapel Hill: The University of North Carolina Press, 1983).

⁹Gianturco, Life and Music, 54. See also Laura Callegari, La Susanna, facs. ed. (Bologna: Forni, 1982).

¹⁰Ibid., 55. See also Carolyn Gianturco, "Music for a Genoese Wedding of 1681" Music and Letters 63 (1982): 31-43; 64 (1983): 321; and Harry M. Bernstein, "Alessandro Stradella's Serenata Il barcheggio (Genoa, 1681): A Modern Edition and Commentary with Emphasis on the Use of the Cornetto" (2 vols., D.M.A. diss., Stanford University, 1979).

Stradella. The ceremonies after his death attest to the high respect which his contemporaries had for him.

Stradella was honored by the ringing of bells; an exorbitant number of candles was lighted; he was given an honor guard; and twenty-four masses were said in his honor.¹¹ He was buried on February 26, 1682, in one of Genoa's most fashionable churches, the Chiesa della Vigne.

The story of Stradella's life became a legend following his assassination in 1682. The Stradella legend changed with the passage of time. The first account of his life was not written until 33 years following his death in a history by Pierre Bourdelot (Paris, 1715).¹² Early, exaggerated tales about Stradella depicted him as a great seducer of women. As a result of this alleged trait, stories are numerous, and exaggerated tales of the magical beauty of his music supplied later writers with ample story material. Eleanor McCrickard cites six operas, two plays, two novels, a short story, two poems, and one song, all of which were written between 1837 and 1937, and all tell the Stradella story.¹³

¹¹Ibid., 58-59.

¹²Ibid., 229.

¹³Eleanor F. McCrickard, "Stradella Never Dies: The Composer as Hero in Literature and Song," Yearbook Of Interdisciplinary Studies In The Fine Arts 2 (1990): 230-231.

Stradella's Musical Output

Stradella's vocal and instrumental music includes 307 extant compositions. A brief glance through the Gianturco-McCrickard thematic catalogue (1991) verifies, not suprisingly for this point in history, that Stradella's output of vocal repertory is much larger than his instrumental output.¹⁴ He contributed to almost every type of musical composition in existence in the seventeenth century.¹⁵ The following survey of Stradella's output reflects the number of compositions in each genre, in descending order, as given in the *Stradella Catalogue*.

Stradella composed 125 secular cantatas for one voice with continuo (of these 125 extant solo cantatas, 109 are for soprano, 1 is for mezzo-soprano, 5 are for alto, 2 for tenor, 1 for baritone, and 7 for bass); 10 secular cantatas for two voices with continuo; 4 secular cantatas for three voices with continuo; 22 secular cantatas with instrumental accompaniment (serenatas); and 12 sacred or moral cantatas. Stradella's music for theatre includes 5 operas, 11 prologues, 9 intermezzos, and 1 piece designated as incidental music. There are 6 oratorios; 36 arias; 13

¹⁴Carolyn Gianturco and Eleanor McCrickard, Alessandro Stradella: A Thematic Catalogue of His Compositions (Stuyvesant, N.Y.: Pendragon Press, 1991).

¹⁵In addition, a teaching manual, *Libro do Primi Elimenti* [sic], is listed under "Pedagogical Work" in the catalogue but is dated 1994, after Stradella's death.

duets, 1 trio, 8 madrigals, 4 liturgical settings, and 13 non-liturgical motet settings.

Stradella's instrumental music includes 12 solo sonatas, 2 duo-sonatas, 9 trio-sonatas, 3 sonatas for large ensembles, and 1 keyboard work. Attributed to Stradella are sixteen lost works, among which are arias, cantatas, an opera, two oratorios, motets, a mass, and a few collections of instrumental music. A list of doubtful and misattributed works also appears in the *Stradella Catalogue*.

Italian Cantatas in the Seventeenth Century

The cantata was one of the most popular genres of Italian vocal chamber music in the seventeenth century. As seen in the recent publication of facsimiles and manuscripts, leading Italian composers during the period from 1620 to 1730 contributed heavily to this genre. Luigi Rossi (1597-1653) composed 291 cantatas; Giacomo Carissimi (1605-1674) composed 145 cantatas; Alessandro Stradella (1639-1682) wrote over 170; and Alessandro Scarlatti (1660-1725) composed nearly 800 cantatas.¹⁶

Occasions for performance of the cantatas were diverse, and aristocratic patrons were numerous. Musicians were employed in the households of patrons and by members of

¹⁶The Italian Cantata in the Seventeenth Century, edited by Carolyn Gianturco, 16 vols. (New York: Garland Publishing, Inc., 1986). A complete listing of volumes is cited in the Preface, footnote number 11.

private institutions where the works were commissioned for various celebrations. The cantatas were performed for small gatherings at the palaces of noblemen, for intimate concerts at the literary academies, and for meetings of religious organizations. These cantatas were performed from manuscripts and then shelved in the library of the benefactor, some of them collected in ornately bound anthologies, seldom if ever to be heard again.

The word *cantata* first appeared in a collection of vocal works by Alessandro Grandi entitled *Cantate et arie a voce sola* (Venice, 1620).¹⁷ Grandi used the term *strophic-bass cantata* to define three pieces for which the word *aria* was not an adequate description.¹⁸ Almost sixty years later, in a letter dated June 11, 1678, Stradella likewise indicated that the cantata was not simply an aria for one or more soloists:

Again, in the canzonas, if you want ariettas, or chamber cantatas, long, bizarre, or even sad, if whoever is to sing them has talent, if he/she can go up high, what [kind of] voice he/she has, in what range, and I ask all of this because I feel myself struggling, because I want to satisfy Your Excellency in everything and for everything.¹⁹

¹⁷Colin Timms, "The Italian Cantata to 1800," in The New Grove, 3:694.

¹⁸Ibid., 3:695.

¹⁹Gianturco, Life and Music, 283.

In 1702 Giovanni Mario Crescimbeni noted that in the seicento certain other kinds of poetry for music were introduced, generally called cantatas, "which are composed of verses and little verses rhymed without rule, with arias therein, sometimes for one voice, sometimes for more."²⁰

At one time the cantata was considered by some scholars to belong in a broad category of vocal chamber music with an assortment of styles and structures for performance by one or more singers.²¹ In an examination of Baroque Italian cantatas, Gloria Rose refers to the short strophic form aria with the regular rhyme scheme as a cantata.²² However, Rose also notes:

By the seventh decade of the seventeenth century, the cantata was understood to mean a more or less extended composition, built of contrasting sections. The recitatives and arias in any one cantata might vary in number and in arrangement; but they were now quite separate components within the whole work.²³

Manfred Bukofzer, Eugen Schmitz, and Hanns-Bertold Dietz are named among those who maintain that the cantata

²⁰Giovanni Mario Crescimbeni, "Comentarj intorno alla sua istoria della volgar poesia (Rome, 1702) 1:240, cited in Carolyn Gianturco, Cantatas by Alessandro Stradella (New York: Garland, 1986), n.6.

²¹Eleanor Caluori, "The Cantatas of Luigi Rossi" (Ph.D. diss., Brandeis University, 1971), 1.

²²Gloria Rose, "The Italian Cantata of the Baroque Period," in Gattungen der Musik in Einzeldarstellungen Gedenkschrift Leo Schrade (Munich: Francke Verlag Bern, 1973), 669.

²³Ibid., 670.

was composed without regard to the text.²⁴ Recent research shows, however, that the cantata is a genre which unites closely with the poetry for which it was composed. Colin Timms notes that the term *cantata* was applied to pieces more ambitious in scope than the aria.²⁵ A study of literary works called *cantatas* (by such prolific poets as Giovan Filippo Apolloni and Sebastiano Baldini) in which the form and style of these works were compared to seventeenth-century musical compositions known as *cantatas* led to further clarification of the genre.²⁶ Carolyn Gianturco advises against using the term *cantata* for all vocal chamber music when she notes that "in the seventeenth century closed forms would not have been called *cantatas* but simply arias for one or more voices."²⁷ Gianturco further explains:

The seventeenth-century Italian cantata would normally have had a continuous and not traditionally structured text of generally heptasyllabic and hendecasyllabic lines (either freely rhymed or unrhymed) interrupted from time to time by some closed poetic form, strophic or not, of any number of lines of any length but which always rhymed. Generally the former style was employed for description and narration, the latter for expressing an emotional state.²⁸

²⁴Gianturco, "The Italian Seventeenth-Century Cantata: A Textual Approach," 47.

²⁵New Grove, 3: 695.

²⁶Gianturco, "Cantata: A Textual Approach," 42, n. 3.

²⁷*Ibid.*, n. 17.

²⁸*Ibid.*, 46-47.

The seventeenth-century Italian cantata was not firmly established in either poetic or musical design.²⁹ To restate Gianturco's definition: In seventeenth-century Italian poetry, heptasyllabic and hendecasyllabic (seven and eleven syllable) lines were used for free verse or the *versi sciolti*. The *versi sciolti* were set as the recitative sections of the cantata. In the closed poetic forms, which were used for the cantata *arias*, an even number of syllables per line was usually, but not always, preferred to an odd number. If the above definition is compared to the description of cantata given by Grandi, Gianturco returns to the earlier meaning of the term as Grandi first conceived it. The criteria which established a composition as a cantata were generally well-known by both the poet and the composer and were used without prior discussion by either poet or composer. The composer did collaborate, however, with the patron and the poet (who were sometimes one and the same) to decide upon the instrumental and vocal forces available for the performance.³⁰

The well-known criteria which established a composition as a cantata emanate from the work of Giambattista Marino (1569-1625), founder of a style of writing eventually termed *marinismo* that dominated the seventeenth-century Italian poetry. The style of Marino's own work combined a skillful

²⁹Gianturco, Life and Music, 77.

³⁰Ibid.

use of rhetoric with a rich vocabulary and a thorough knowledge of classical literature and history. These traits resulted in poetry which had an intellectual as well as an emotional aspect. Mythological characters, images of water or fire, and emotions (some of them extreme) are typical subjects of the texts of the poems.³¹

While Marino created or liberated the style of Italian poetry in the seventeenth century, Gabriello Chiabrera (1552-1638) is credited with enlarging the variety of versification available to later Italian poets. The knowledge that a variety of styles of versification were used further substantiates the claim that it was the poet who determined how many closed forms there were to be in his cantata and where to place them.³²

Alternation of the closed poetic forms with the *versi sciolti* was also done at the poet's discretion. At various points in a section of *versi sciolti*, the composer set the text in an aria style in which the vocal line is given a curving melody and the continuo assumes a more regular rhythm. Usually this last hendecasyllabic line of the *verso sciolto* was used by the poet as a summation of what had gone before. Occasionally this line of text served as an introduction to the aria that followed. It was also common for the poet to provide an insightful or provocative

³¹Ibid., 78-79.

³²Ibid., 48.

hendecasyllabic line in the course of a recitative. These musical sections of the cantata are called *ariosi*.³³ Gianturco cautions against mistaking the *arioso* for an aria, which is textually complete, when she states, "It is important to recognize that the text for the *arioso* is recitative text, often not even a complete sentence or idea."³⁴ If *arioso* is confused with *aria*, she continues, "then the history of the technique of accompanied recitative will be obscured."³⁵

It is also possible for a cantata to contain a refrain, known as an *intercalare* or a *ritornello*. The *intercalare* consists of one or more lines which the poet repeats at several junctures within the text. Depending upon the poet, the refrain text was set as either *aria* or recitative.³⁶

The preceding information on the poetic style and structure of the seventeenth-century Italian cantata texts provides a basis for analysis of the two cantatas in the present editions. The analysis of both text and music reveals how the musical form is specifically related to the structure of the texts of the poems.

³³Ibid., 49.

³⁴Ibid.

³⁵Ibid., 50.

³⁶Gianturco, Life and Music, 82.

CHAPTER II
MUSICO-POETIC RELATIONSHIPS

It has been noted that the poets used many rhetorical devices and images which referred to mythological and historical subjects. Information which pertains to the subject matter of the texts is helpful for an explanation of the musico-poetic relationships in the cantata. Therefore, historical accounts of the cantata protagonists, examples of allusion and analogy within the texts, and a synopsis precedes the analytical observations of each cantata.

Il Xerse

Historical Background

Xerxes¹ I (519-465 B.C.) was the second son of Darius I the Great, King of Persia, and Atossa, daughter of Cyrus the Great, founder of the Persian Empire.² Xerxes was designated heir to the throne by his father, Darius I, and became king of Persia in 486 B.C. The Persian Empire

¹The English spelling, *Xerxes*, is used in reference to historical aspects. The Italian spelling, *Xerse*, is used when referring to the character in the poem.

²Historical information about Xerxes used in this document is gathered from Peter Green, *The Year of Salamis, 480-479 B.C.* (London: Weidenfeld and Nicolson, 1970); and *The New Encyclopaedia Britannica*, 15th ed., s.v. "Herodotus," by Truesdell S. Brown; "Xerxes I," by Jean-Luis Huot; "Epigraphy," by Jaan Puhvel; and "Persepolis," by R. Norman Sharp.

extended westward to Asia Minor and to the coasts of the Mediterranean Sea, which was bordered on the north by Greece; and on the south by Egypt. Xerxes was murdered at the age of fifty-four by members of his court in 465 B.C.³

Recently found inscriptions carved in stone provide knowledge of various personality traits of this Persian king.⁴ Epigraphic material discovered at Persepolis, the ancient capital of the Achaemenian kings of Iran (Persia), reveals several of these inscriptions. One important text by Xerxes was found on a stone tablet at Persepolis as recently as 1967.⁵ Excerpts from another of Xerxes's proclamations reveal his opinion of himself:

A great god is Ahura-Mazda, who created this earth, who created man, who created peace for man; who made Xerxes king, one king of many, one lord of many.
.....

I am Xerxes the great king, king of kings, king of lands containing many men, king in this great earth far and wide, son of Darius the king, an Achaemenid, a Persian, son of a Persian, an Aryan, of Aryan seed.
.....

When Darius my father passed away, by the will of Ahura-Mazda I became king.⁶

³Encyclopaedia Britannica, 15th ed., s.v. "Xerxes I."

⁴This author will show how this knowledge, which was re-discovered in the twentieth century, was put to imaginative metaphorical use by the unknown poet of the *II Xerxes* text, to whom the historical facts or suppositions would have been common knowledge.

⁵Encyclopaedia Britannica, 15th ed., s.v. "Epigraphy."

⁶Green, Salamis, 50. Green does not give the original source for the proclamation quoted above. It is noted earlier that extant proclamations of Xerxes are found in epigraphic sources discovered in the ruins of Persepolis;

Depending upon their loyalties, contemporaries of Xerxes present contradicting descriptions of this great King of Persia. Greek propaganda describes a caricature of Xerxes as a small, blubbery, effeminate Oriental, who was a cruel, spineless despot ruled by his women and eunuchs.⁷ On the other hand, Herodotus (484-424 B.C.), the first Greek historian, presents a more balanced picture than most Greeks. The Xerxes whom Herodotus describes is a munificent and compassionate monarch. Uncontrolled in his passions and appetites, he was emotionally unpredictable, intolerant of criticism, and fundamentally weak-willed.

Another weakness for which Xerxes is historically well-known is his deception by others as a pawn in harem intrigues. After his defeat in Greece, Xerxes retired to Persepolis where he launched an enormous construction program. He erected several monuments including his own palace. One building which had a long line of small, identical rooms is known to archaeologists as The Harem.⁸

As mentioned earlier, the audiences for the cantata were appreciative of the texts that combined classical literature, Greek mythology, and historical fact. The text of *Il Xerse* includes mythological characters such as the

therefore, it is reasonable to speculate that this one is no different.

⁷Ibid.

⁸Encyclopaedia Britannica, 15th ed., s.v. "Xerses I."

Erinyes, any of the Greek furies who pursued and maddened the unpunished criminals; *Apollo*, god of sun, music, poetry, eloquence, medicine and the fine arts; *Venus*, the goddess of love; *Pallas*, a name often prefixed to that of Athena, the Goddess of Wisdom; and *Proteus*, a sea god who could change himself at will into any form.⁹ All of these characters are mentioned at one time or another within the context of their mythological function as it relates to Xerxes's predicament.

Xerxes also possessed a true appreciation of cultivated gardens and orchards typical of many Persians.¹⁰ In one of many analogies, the poet also refers to the Iranian concept of paradise, which, when translated into English, connotes a park with many trees.¹¹ The historical basis for this analogy is noted in the following account of Mardonius: Mardonius was an ambitious and influential cousin of Xerxes who sought to become governor general of Greece. As an argument in favor of the invasion of European Greece, Mardonius described Europe to Xerxes as a beautiful land which produced every kind of garden tree. Mardonius described Greece in such a way as to excite the strong horticultural instinct which was endemic among the Iranian

⁹Webster's College Dictionary, 1992 ed., s.v. "Erinyes," "Apollo," "Venus," "Pallas," and "Proteus."

¹⁰*Ibid.*, 51. The assumed horticultural bias of the Persian royalty is an obvious factor in the text of the poem.

¹¹Green, Salamis, 51.

nobility.¹² In making use of this knowledge, the poet has the Xerse character refer often to the *platano* with which he is in love. The basis for this analogy is that the definition of the Greek term *platanos* is indicative of any of a genus (*platanus*) of large trees with broad leaves [platus=broad], the buttonwood [*platanus occidentalis*=plane tree from the Occident, or countries west of Asia].¹³

Depending upon how much conjecture one applies to the text of the poem, the plane tree could then be representative of Greece (in the West) which Xerxes sought to conquer.

Synopsis

The poem focuses upon Xerse's renunciation of his reign, his long list of military victories, and his possessions--all for the love of a plane tree in which he believes a nymph to be hidden. A narrator begins the story with a description of Xerse including his fame as a conquerer and his appetite for idolatrous passion. Following the narration, Xerse tells of his military conquests, his appetite for fame, and the exhaustion resulting from his militant pursuits. He renounces everything about war and boasts that he dreams only of the joys of love. Xerse describes in detail his present love and desire for the nymph hidden in the tree. Finally, the

¹²Ibid.

¹³Webster's College Dictionary, 1992 ed., s.v. "platanus" and "occidentalalis."

narrator concludes the poem with a description of the love-crazed Xerse who dies in deception. A final warning is given to all followers of love to beware of the consequences.

Analytical Observations

The musical structure of *Il Xerse* follows the poetic structure of the cantata text. (Refer to the complete Italian text and an English translation provided in chapter four.) The analytical section begins with observations on the *versi sciolti* as they relate to the structure of the poem. Next follows discussion of the closed forms, including a table with the text of each aria and a diagram of the aria pattern, the rhyme scheme, and the number of syllables. Finally, tonal aspects, as they relate to the musico-poetic structure, are considered.

Versi Sciolti

As was noted earlier, the alternation of the *versi sciolti* with the closed forms was the decision of the poet. The structures, visible in the poetic layout of the text of *Il Xerse* and identified in Table 1, reveal the recitative (R) and aria (A) pattern. The pattern is further evidence that Stradella aligned his setting according to the poetic structure. The division of the pattern into four smaller sections has to do with variations in mood or direction of the poetry. Considering that the first aria, "*Misero*

Xerse," is repeated after the second recitative, the cantata has eight closed forms and eight open forms. Table 1 identifies the content of each section.

Table 1: The Formal Structure of *Il Xerse*

Section I

- R - *Dopo aver soggiogato*
- A - "*Misero Xerse*"
- R - *Xerse in felice!*
- A - "*Misero Xerse*" (repeated)

Section II

- R - *Ah no, Ninfa che sei*
- A - "*Verdi frondi*"
- R - *Or dell'idolo*
- R - "*Ah, non più de' miei dolori*"

Section III

- R - *Quest'ombre io miro*
- A - "*Lauri appollinei*"
- R - *Xerse non ha*
- A - "*Regni, prendetevi*"
- R - *Non son più re*
- A - "*Quanto s'inganna*"

Section IV

- A - "*Purché Xerse*"
 - A - "*Bramo la pace*"
 - R - *Mentre così delira*
-

The first ten lines of the poem contain the thoughts of a narrator who sets the scene beginning with *Dopo aver soggiogato*.¹⁴ Those lines and the first words by Xerse, *Alme, voi che vantate*, are *versi sciolti* which, as mentioned earlier, are all either heptasyllabic or hendecasyllabic. The eleven-syllable line at the close of the first

¹⁴The lines of the narrator do not reappear until the final eight lines of the cantata.

narration, *vaneggiava così nel suo tormento:*, is set in arioso style which moves in a curving melodic line with a less static rhythm in the bass. In like manner, the pair of lines--*io, per amor mi more* and *e con tormento ignoto un tronco adoro*--are also set in arioso style. The second recitative, *Mentre in astio ozioso*, precedes the repeat of the first aria, "*Misero Xerse.*" The final fifteen lines of *versi* in the first section also contain, on line twelve, the hendecasyllabic line *ed a scorno di Marte, Amor se n'ride.* This line is set in arioso style and in duple meter.

The second section of the cantata is so described because the thoughts of Xerse focus more directly upon the object of Xerse's affection, the beautiful plane tree, rather than upon Xerse himself. Included are the two arias, "*Verdi frondi*" and "*Ah, non più de' miei dolori.*" "*Verdi frondi*" is introduced by the six-line recitative, *Ah, no Ninfa.* The *versi sciolti*, which separate "*Verdi frondi*" and "*Ah, non più de' miei dolori,*" are the first of four pairs of eleven-syllable lines in the poem. The first line of each pair of *versi* has a static continuo accompaniment for the syllabically set text. The second line of each pair of *versi* is set in arioso style and is in triple meter each time it occurs.

The remaining three pairs of *versi* and the arias which they precede ("*Lauri appollinei,*" "*Regni, prendetevi,*" and "*Quanto s'inganna*") constitute the third section of the

cantata. The mood changes from thoughts which begin as pensive and reflective, to those of exaltation, pride, and delight, and finally to resolution and conviction.

The fourth and final section of the cantata includes two arias, "*Purché Xerse*" and "*Bramo la pace.*" The eight lines of recitative which follow the arias, beginning with *Mentre così delira*, contain the summation *versi* of the narrator.

Closed Forms

Observations on the musico-poetic relationships in each of the closed forms are initiated by examination of the texts of the arias. Three aspects of each aria are set up in tabular form: The Aria Pattern (represented by A, B, and B') shows where Stradella's sensitivity to the mood and direction of the text takes place relative to the Rhyme Scheme and number of Syllables per line. When adjacent vowels have no intervening consonant, these vowels are counted as one syllable. Table 2 presents the first aria, "*Misero Xerse.*" Its text is a six-line strophe which is repeated. The setting for the aria is an AB strophic setting. Line five is restated in the A section, and line one is repeated at the end of the B section as a closing. A repetition of this aria, following the free verse, signals the close of the first section of poetry which focuses on the miserable state of mind of Xerse (see Table 2).

Table 2: "Misero Xerse" (mm. 65-97; 122-154)

Text:	<i>Misero Xerse, chi le tue glorie impoverì, lasso da chi le tue vittorie sono disperse.</i>	
<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>
A	a	5
	b	5
	c	4
	c	4
	b (b)	5 (5)
	a	5
B (text repeated)	a	5
	b	5
	c	4
	c	4
	b	5
	a	5
	a (closing)	5

Both of the arias in the second section, "*Verdi frondi che destate*" and "*Ah, non più dei miei dolori,*" are four-line strophes with eight syllables per line and matching rhyme schemes of abba. The aria form for each is ABB', a pattern which was solely Stradella's and not that of the poet.¹⁵ Stradella set the first two lines of each poem as an A section; then when the thought changes slightly in the last two lines, he set them differently and repeated the B section in a different key to produce the BB' design (see Table 3).

¹⁵Gianturco, Life and Music, 86.

Table 3: "Verdi frondi che destate" (mm. 166-179); and
 "Ah, non più dei miei dolori" (mm. 205-217)

Text:	<i>Verdi frondi che destate nel mio sen dolci speranze, pria ch'aveste altre sembianze foste già chiome dorate.</i>		
Text:	<i>Ah, non più de' miei dolori, non fia più ch'io mi quereli benché un tronco il sol mi celi, il mio cor gode i splendori.</i>		
<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>	
A	a	8	
	b	8	
B B'	b	8	
	a	8	

The aria pattern for "*Lauri appollinei*" is ABB'. The five-line strophe contains three five-syllable lines; one line contains six syllables and the last line, nine. The rhyme scheme is aaabc. As in similar patterns, Stradella mirrors the text with this setting. In the A section, laurels, palms, and leaves of myrtle are set in a natural, flowing rhythm of the words. The text for the B section (which refers to the reason for these adornments: they crown the gods) is set more ornately with a rising melodic line. The slightly longer B' section contains a written-out embellishment on the words *le deità*, which leads to the final cadence (see Table 4).

Table 4: "*Lauri appollinei*" (mm. 236-261)

Text:	<i>Lauri appollinei, palme palladie, mirti venerei so che si vantano perché coronano le deità.</i>	
<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>
A	a a a	5 5 5
B, B'	b c	6 9

The aria, "*Regni prendetevi i vostri eserciti*," is a seven-line strophe set in the favored ABB' form. When the thought changes in line six, Stradella changes the music for the B section and varies it slightly for the B' section (see Table 5).

Table 5: "*Regni, prendetevi*" (mm. 285-322)

Text:	<i>Regni, prendetevi i vostri eserciti! Io vi rinunzio quante vittorie mi diede l'Asia. Non è possibile che dal mio platano rivolga il piè.</i>	
<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>
A	a b c d e	6 6 5 5 5
B, B'	f g	6 10

The aria, "*Quanto s'inganna*," contains an unusual number of syllables (five and eleven), but the rhyme pattern (abba) is typical of closed forms.¹⁶ Again, note the manner in which Stradella closely aligns music with text. The B section begins with the second strophe where the text contains a different thought. The setting of the repetition of the second strophe is varied slightly for the B' section (see Table 6).

Table 6: "*Quanto s'inganna*" (mm. 348-369)

Text: *Quanto s'inganna*
chi, fra le stragi
dentro i naufragi
del proprio sangue il suo valor condanna.
Se son sì corte
l'ore vitali,
ciechi mortali,
che van fra l'armi ad incontrar la morte?

<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>
A	a	5
	b	5
	b	5
	a	11
B, B'	a	5
	b	5
	b	5
	a	11

The last two arias of the fourth and concluding section of the cantata are not preceded by recitatives. Although the two strophes of "*Purché Xerse*" are poetically equivalent

¹⁶Ibid., 82.

with an equal number of syllables per line and identical rhyme schemes, Stradella set them to different music. The larger form is AB, but each individual strophe is set with different music in an ABB' pattern in a manner similar to previous ABB' forms. Again, the change of setting in the B section is a result of the development of a separate thought process in the second strophe (see Table 7).

Table 7: "Purché Xerse" (mm. 370-445)

Text: *Purché Xerse viva amante
non si cura di regnare.
Più gioisco in adorare
ch'in vedermi trionfante.
Se finor tutto furore
tra le piaghe io venni meno,
non farà più nel mio seno
le ferite altri ch'Amore.*

<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>
A (A	a	8
B, B')	b	8
	b	8
	a	8
B (A	a	8
B, B')	b	8
	b	8
	a	8

Who (Stradella or the poet) was responsible for the ABA form of "Bramo la pace" is not clear. Responsibility for the form could perhaps be determined if the text were available from a separate source. More often than not, however, the musical setting is the only source of the

cantata texts.¹⁷ The first strophe, which constitutes the A section, is in duple meter. The A section is a driven, rhythmically syncopated expression on thoughts of peace and love, with the anticipation of no more combat. In contrast, the B section, containing the longer second strophe, is set in triple meter with long, legato phrases which mirror the text as it describes a sea of rest and repose (see Table 8).

¹⁷Ibid., 85.

Table 8: "Bramo la pace" (mm. 446-547)

Text: *Bramo la pace.
 Più non combatto
 or ch'io son fatto
 d'Amor seguace.
 Nel mar dei riposi,
 in placida calma,
 fruisca quest'alma
 contenti amorosi.
 Inviti noiosi
 di trombe guerriere,
 svanite, tacete!
 Con dolce quiete
 in grembo al piacere,
 innamorato il mio pensier si giace."*

<u>Aria Pattern</u>	<u>Rhyme Scheme</u>	<u>Syllables</u>
A A, A'	a	5
	b	5
	b	5
	a	5
B A	c	6
	d	6
	d	6
	c	6
	B	6
	e	6
	f	6
	A'	6
	e	6
	a	11
A A, A'	a	5
	b	5
	b	5
	a	5

Tonal Aspects

Tonal aspects, as they relate to the musico-poetic structure of *Il Xerse*, are first considered by presentation of the tonal plan of the cantata as may be seen in Table 9. The arias of *Il Xerse* show movement with tonics a fifth

apart. Because the harmonic movement reflects thought changes in the text, the recitatives are unstable in tonality. Therefore, except for the initial recitative in A major, keys are given for the arias only.

Table 9: *Il Xerse* - Tonal Plan

Section I - R-A-R-A

R - A major - *Dopo aver soggiogato*
 A - E minor - "*Misero Xerse*"
 R - *Mentre in astio ozioso*
 A - E minor - "*Misero Xerse*", repeated

Section II - R-A-R-A

R - *Ah no, Ninfa che sei*
 A - A major - "*Verdi frondi*"
 R - *Or dell'idolo*
 A - A major - "*Ah, non più de' miei dolori*"

Section III - R-A-R-A-R-A

R - (line one) *Quest'ombre io miro*
 (line two) *di vagheggiare*
 A - D major - "*Lauri appollinei*"
 R - (line one) *Xerse non ha*
 (line two) *se nel platano*
 A - D major - "*Regni, prendetevi*"
 R - *Non son più re*
 A - B minor - "*Quanto s'inganna*"

Section IV - A-A-R

A - E major - "*Purché Xerse*"
 A - A major - "*Bramo la pace*"
 R - *Mentre così delira*

The initial portion of *versi*, *Dopo aver soggiogato*, begins in A major, the main key of the cantata, but ends on the dominant of E minor (m. 64). The dominant serves as harmonic preparation for the first aria, "*Misero Xerse*," a sorrowful text appropriately set in E minor (m. 65). The line, *Mentre in astio ozioso* (mm. 98-121), which changes the

direction of thought from the emotional outpouring of the aria to a personal explanation of Xerse's predicament, begins in A minor but ends with the final B minor chord in preparation for the repeat of the first aria (mm. 122-154).

The *versi*, which begin with *Ah, no Ninfa che sei* (m. 155), shift from the previous focus on sorrow and hell to the nymph in her beautiful prison. These lines of free verse, the two arias, and intervening recitative of the second section remain in the key of A major. Examination of the text reveals the positive attitude which is prevalent throughout section two; therefore, Stradella appropriately sets the positive text in the major mode.

Four keys are represented in the three pairs of recitatives and arias which comprise the third segment of the cantata. The tonal changes are all representative of various directions in the mood of the poetry. There is a definitive change in the spirit of the poetry as the exaltation in the previous segment is replaced by the meditative lines, *Quest'ombre io miro e col pensiero intanto di vagheggiare il mio bel sol mi vanto* [Shadows come over me and in that moment my thoughts cherish my beautiful sun in which I pride myself] (mm. 218-235). The first line of *versi* is in the syllabic, recitative style; the second is set in the more flowing arioso style. The two lines of *versi* end on an A major chord in preparation for the optimistic text of the aria, "*Lauri appollinei*" (mm. 236-

261) in the key of D major. In order to mirror a change in the text, as Xerse continues with another phase in his irrational thought process, Stradella adds another tonal center.

The second recitative and aria, paired in the third section of the cantata, begin in the key of G major (m. 262). The arioso *se nel platano mio*, which begins at m. 264, also contains thematic material in imitative counterpoint with the vocal line. Just as in other instances where the heptasyllabic lines introduce the closed form, the Stradella setting follows the dictates of the text and prepares for the aria in D major, "*Regni, prendetevi*," by ending the preceding arioso on a D major chord. Concluding the arioso in the key of the ensuing aria promotes the continuous flow of thought without a break in the text.

The last recitative and aria in the third section of the cantata involve a significant mood change which is set musically by shifting from the major to the minor mode. The key of D major, for the recitative *Non son più Re* (m. 323), serves as harmonic preparation for the aria "*Quanto s'inganna*" (m. 348) in the relative minor. The eight-line strophe in B minor stresses self-deception and the blindness of those who encounter death in war.

The penultimate aria, "*Purchè Xerse*," abruptly changes from the accusatory manner of the previous aria to a more

positive approach set in E major. "*Purchè Xerse*" also serves as poetic preparation for the final aria, another testimonial about love and peace. Appropriately, the key for "*Purchè Xerse*" is also a dominant preparation for the final return of A major. The aria, "*Bramo la pace*," in the main key of the cantata, also confirms the theme of the poem.

The concluding recitative begins with sustained harmony in the continuo, which becomes more mobile as the textual description proceeds. The warning in the final line of text [And in his dying prepares the followers of love for an ominous scene] ends with an authentic cadence in the key of A major.

Pietà di Belisario

Historical Background

Pietà di Belisario is an example of the Italian cantata which employs non-amorous legends and stories about historical events and personalities.¹⁸ The career of Belisarius¹⁹ (ca. A.D. 505-565), spanning approximately twenty-two years, was devoted to the service of the

¹⁸Gianturco, *Life and Music*, 81, notes other historical characters, such as the King of Nicea, Julius Caesar, Seneca, and Nero, who are non-amorous protagonists in the Stradella cantatas.

¹⁹The English spelling, *Belisarius*, is used in reference to historical aspects. The Italian spelling, *Belisario*, is used when referring to the character in the poem.

Byzantine emperor Justinian (reg. 529-565).²⁰ The Byzantine empire and the East Roman Empire were indistinguishable until about the ninth century.²¹ During the fifth and sixth centuries Byzantine culture and art were fully developed in the dominant city of Constantinople. Also included in this cultural center were the cities of Alexandria, Antioch, Jerusalem, Ephesus, Salonica, Athens, Ravenna, Milan, and Rome.²² The Byzantine emperor Justinian died in A.D. 565, the same year as the death of his most famous general, Belisarius. From the time of Belisarius until Constantinople was captured by the Turks in A.D. 1453, the Byzantine government had to struggle constantly to defend itself against border attacks by the Slavs, the Persians, and the Arabs.²³

The great emperor, Justinian, intended to reconquer the Roman lands from groups of barbarian origin who had

²⁰General historical information about Belisarius is garnered from six sources: Philip Henry Stanhope, The Life of Belisarius (Philadelphia: Gihon and Smith, 1846); Glanville Downey, Belisarius: Young General of Byzantium (New York: E. P. Dutton, 1960), 6; David Talbot Rice, The Byzantines (New York: Frederick A. Praeger, 1962); H. W. Haussig, A History of Byzantine Civilization, trans. J. M. Hussey (New York: Praeger Publishers, 1971); and The New Encyclopaedia Britannica, 15th ed., s.v. "Belisarius," by John W. Barker; and "Italy in the early Middle Ages," by Giuseppe Martini.

²¹The term, Byzantine, is a derivative of the original name of the capital, Constantinople, the former Greek city of Byzantium.

²²Rice, 19.

²³Encyclopaedia Britannica, 15th ed., s.v. "Belisarius."

established themselves in the social life of the Italian peninsula. The barbaric Vandals were a Germanic tribe who had swept through Spain and North Africa, and eventually conquered Rome in 455. In 488 the Ostrogoths invaded Italy from the east. During his reign Justinian fought the Vandals and the Goths, and also encountered the Persians, who made systematic attacks in the East. Responsible for the centralization of power and authority in the Byzantine empire, Justinian was in control of local affairs, head of the military and of the Church, as well as emperor.²⁴

Justinian's great and faithful general, Belisarius, led a victorious campaign against the Vandals of Africa in 534-535. In addition, Belisarius was the leading military figure in the long war lasting until 553 and culminating in the maturation of the Byzantine empire. Belisarius won the admiration of the people for his leadership against the Vandals in North Africa in 534-535, against Sasanian Persia in 541, and for the recovery of Italy from the Ostrogoths in 553. Despite his victories, Belisarius was stripped of his command in 553 on charges of disloyalty and inability to command his troops effectively. Following a reconciliatory change in political opinions of the magnates, Belisarius was reassigned to the coasts of Italy before he was finally allowed to return to Constantinople, where he retired. Even though Justinian was now distrustful of his powerful

²⁴Rice, 46-47.

general, he asked Belisarius to come out of retirement in 559 to save the city of Constantinople from an invasion by the Huns. Belisarius complied with Justinian's request and was successful in defending the city. Three years later, Belisarius was disgraced by being unjustly accused of an assassination attempt on Justinian. He was restored to favor in 563 and lived the remaining two years of his life in relative tranquility.²⁵

It is startling to students of military history that Belisarius became a general while still in his early twenties. Because of his remarkable gifts and successful military career, Belisarius is often compared with Napoleon, who became general of a brigade at age twenty-four. The emperor's ambitious plans for re-conquest and restoration of the Roman Empire did not come to fruition, but it was through no fault of Belisarius.²⁶ A fictitious poem about Belisarius, The Romance of Belisarius, surfaced in an unidentified history of Constantinople at the end of the tenth century. According to the story, Belisarius was placed in a dungeon for three years as a result of being slandered by the magnates of the empire. When the empire was threatened by the enemy, the emperor released Belisarius at the insistence of the people who continually shouted the name of Belisarius. After he had conquered the enemy,

²⁵Encyclopaedia Britannica, 5th ed., s.v. "Belisarius."

²⁶Downey, 6.

collected booty, and returned to Constantinople, the magnates again conspired against Belisarius and convinced the emperor to have Belisarius blinded. The poem remains a romance with no foundation in historical fact.²⁷

Synopsis

The text of the poem deals with Belisario's lamentations and exasperations over the injustices done to him by the Emperor. The intercalare, *Pietà di Belisario*, and first aria, "*Cieco, ramingo, e povero*," are statements about the miserable situation in which Belisario finds himself following his many successes on the battlefield. The results of the ill treatment by his miscreant emperor put Belisarius in the lowly state of the mendicant. He places blame on the "fate of the arrows," *strali*, which caused his demise. The mention of arrows is a figurative reference to the strategic use of archers with which Belisarius was so successful in his military campaigns.²⁸ Belisario relates his victories in battle, the treasures which he has faithfully returned to Justinian, and the resultant inhumane rewards given to him by Justinian. These mistreatments refer to statements made in the tenth-century The Romance of Belisarius, where Justinian has Belisarius blinded and thrown into a dungeon. For example, the cantata text

²⁷Haussig, 376.

²⁸Rice, 113-114.

states, *e d'aquila felice divenuto son io talpa infelice* [and from a happy eagle I became an unhappy mole].

Belisario imagines the tales of folly and derision spread by the armies against whom he fought. At each pause in the narrative, the *intercalare* appears whenever he begs for mercy on his name. The second aria, "*De' grande, la Potenza,*" makes the statement that the mighty powers can always make the innocent seem guilty and that Justinian is an unjust king who follows no other law but his own whim. The final recitative states the moral: All people should learn from his story that meritorious success is merely one step on the path to eventual downfall.

Analytical Observations

As in *Il Xerse*, the musical structure of *Pietà di Belisario* also follows the poetic structure of the cantata text. Refer to the complete Italian text and an English translation provided in chapter four.

Versi Sciolti

The first aspect of poetic structure encountered in *Pietà di Belisario* is the *intercalare*, a line of *versi sciolti* which is repeated as a refrain at three different intervals in the poem. Reference to the poetic layout of the Italian cantata text clearly reveals this aspect of the poetic structure. Stradella set the *intercalare* at mm. 1-5, 25-31, 81-87, and 165-175. Two different labels, (I) for

intercalare and (R) for recitative, clarify the open forms.²⁹ Table 10 reveals the alternation of the open forms with the closed forms (A) of the musical setting. The letters in the left column show a second, more symmetrical pattern in which the *intercalare* text is considered only as the first line of recitative (R) and is not repeated by the poet. The symmetrical layout infers that the poet is not responsible for the repetitions of the refrain. As no independent literary source exists to clarify either assumption, Stradella's part in the use of the *intercalare* for this cantata cannot be definitely determined. Certainly, the repetition of the refrain makes sense in the text as well as in the musical setting (see Table 10).

Table 10: The Formal Structure of *Pietà di Belisario*

R	I - <i>Pietà di Belisario</i>
A	A - " <i>Cieco, ramingo, e povero</i> "
R	R - <i>Sotto il giro degl'astri,</i>
	I - <i>Pietà di Belisario</i>
	R - <i>Eccovi il più meschino</i>
	I - <i>Pietà di Belisario</i>
A	A - " <i>De' grande, la Potenza</i> "
R	R - <i>Chi vuol giustificar</i>
	I - <i>Pietà di Belisario</i>
	R - <i>Pietà dal mio supplizio,</i>

The line, *Sotto il giro degl'astri, il tutto é vario,* immediately follows the second strophe of the first aria.

²⁹The *intercalare* (I) is also an open form but is labeled separately in order to designate the repetitions of this refrain text.

On first glance at the manuscript, because there is no pause in the music, this line may appear to be part of the closed form. However, this line is the first of several lines of summation. The hendecasyllabic line was most often used at the end of a section of *versi sciolti* which concludes the poetic idea. It was also used alone following a closed form as in this case, however, to provide closure to the thought.³⁰ Therefore, the first appearance of the *intercalari*, the first aria, and conclusive hendecasyllabic line describe Belisario's predicament.

The next lines of *versi*, beginning with *Eccovi il più meschino*, give an elaborate account of Belisario's impressive military career and the resultant betrayal and mistreatment by the Emperor whom he has served so faithfully. The initial lines of this portion of *versi* are set syllabically, but throughout the poem various hendecasyllabic lines which give emphasis to a certain idea are set in arioso style with ornamentation that has been written into the line. Examples of these lines are *caso del mio più tragico e crudele* (mm. 39-44), *che penetrò nel suo barbaro petto* (mm. 50-52), and *del mio core implacabile avversario* (mm. 78-80). Stradella's response to the third section of *versi* is a syllabic setting of the text beginning with *Chi vuol giustificare la mia caduta* (mm. 147-164). The rhythm and inflection of the text are precisely reflected in

³⁰Gianturco, Stradella, 83.

the contour of the melodic line. The final hendecasyllabic line of the cantata, *il troppo merto è strada al precipizio*, is set in arioso style (mm. 181-194) with a fast-moving bass line and vocal ornamentation written in a series of melodic variations in the manuscript.

Closed Forms

The poet of *Belisario* has written two closed forms, both of which exhibit strophic structure. The first aria, "*Cieco, ramingo, e povero*," is an AB form emanating from two symmetrical poetic strophes. Table 11 presents the text of the aria, the aria pattern, rhyme scheme, and syllable diagram.

Table 11: "*Cieco, ramingo, e povero*" (mm. 6-21)

Text: *Cieco, ramingo, e povero*
 limosinando vo,
 e misero non so
 dove trovar ricovero.
 Precipitosa e labile
 la mia grandezza fu.
 Le cose di qua giù,
 nulla non han di stabile.

<u>Aria Pattern</u>	<u>Rhyme scheme</u>	<u>Syllables</u>
A	a	8
	a	6
	a	6
	a	8
B	b	8
	c	6
	c	6
	b	8

The two strophes of this poem, although alike in rhyme scheme and number of syllables, are different in the pictorial concepts presented. Stradella has provided an AB setting which perfectly accomodates the two concepts.

The second aria, *De grande la potenza*, is a single strophe set to continuous music (see Table 12). Stradella repeats the third line of the strophe, *sempre rea linnocenza*, to give it more emphasis. When the thought changes, the last line of seven syllables is paired with the penultimate line of eleven syllables, and the vocal line imitates the melodic line which begins in the bass (m. 100). The final line of this closed form, as with many final eleven-syllable lines of open form text, provides closure to the thought. The bass now imitates the melodic line and is repeated twice (m. 111).

Table 12: "*De grande, la Potenza*" (mm. 88-146)

Text:	<i>De grande, la Potenza può fare a suo talento sempre rea l'innocenza. Queste pene ch'io sento bastano a palesar ch'un rege ingiusto altra legge non ha ch'il proprio gusto.</i>
-------	---

<u>Aria Pattern</u>	<u>Rhyme scheme</u>	<u>Syllables</u>
A	a	7
	b	7
	a	7
	b	7
	c	11
	c	11

Tonal Aspects

The cantata is basically in the key of E minor. Throughout the cantata, however, Stradella uses tonal changes to reflect the mood, facts, or attitudes expressed in the text of the poem. Table 13, which shows the basic skeletal arrangement of keys, is followed by a survey of specific tonal centers which emphasize changes in the text.

Table 13: *Pietà di Belisario*, Tonal Plan

R	I - E minor - <i>Pietà di Belisario</i>
A	A - E minor - " <i>Cieco, ramingo, e povero</i> "
R	R - <i>Sotto il giro degl'astri,</i>
	I - <i>Pietà di Belisario</i>
	R - <i>Eccovi il più meschino</i>
	I - <i>Pietà di Belisario</i>
A	A - E minor - " <i>De' grande, la Potenza</i> "
R	R - <i>Chi vuol giustificar</i>
	I - <i>Pietà di Belisario</i>
	R - E minor - <i>Pietà dal mio supplizio,</i>

The first strophe of the aria, "*Cieco, ramingo, e povero,*" begins in the overall tonic key (m. 6). The second strophe of the aria is set in the key of D major as it describes Belisario's fleeting greatness (m. 15). The hendecasyllabic line which follows, *Sotto il giro degl'astri, il tutto é vario* (m. 21), modulates to B minor. Following the repeat of the *intercalare*, the recitative travels through various keys usually, but not always, with tonics a fifth apart. Key changes beginning with the *versi, Eccovi il più meschino* (m. 33), in A major occur at almost every pause or change in the direction of thought.

Significant phrases which initiate these changes in thought as they occur sequentially in the recitative are *Mirate che destino*, D major (m. 37); *Non fu sotto la luna*, G major (m. 44); *Con servitù fedele*, C major (m. 49); *e d'aquila felice*, F major (m. 65); *Senza colpa abbattuto*, C major (m. 73); and *Che può men della morte*, A major (m. 75).

Following another statement of the *intercalare* in E minor, the second aria "*De' grande, la Potenza*" (m. 88), begins in the same key but modulates to the dominant minor at the words *altra legge non ha ch'il proprio gusto* (m. 111). There is a strong cadence in G major on the word *gusto* (m. 121) before the penultimate statement of this phrase in the tonic (m. 134).

The dominant minor is the key for the beginning of the last portion of recitative (m. 147). Changes of key continue to mirror the changes in textual climate. This time G major, the mediant, appears at the words *Non merto d'esser cieco* (mm. 152-157). One of countless examples of word painting is given on the term *sostegno* [support], for which an E-major triad is sounded (m. 160) in the accompaniment immediately before returning to E minor in that same measure. The *intercalare* is restated, first in the key of A minor (m. 165) and then in the overall tonic (m. 170), where it remains until the end.

The final recitative, which provides the moral of the story, begins with sustained harmony on the dominant triad.

The continuo initiates a running eighth-note line which is imitated at the fourth by the voice (m. 182). The last line of the poem is stated four times, cadencing first in the sub-dominant (m. 184), then in the dominant minor (m. 188), and the last two times in the overall tonic key of E minor (mm. 191 and 194).

Relationships between the music and text in both cantatas are discovered through a study of the historical accounts surrounding the lives of the protagonists, through an understanding of the texts and the environment in which they were conceived, and through an analysis of musical aspects which advance the text of the poems. Although each cantata begins and ends in the same key (*Il Xerse* in A major and *Pietà di Belisario* in E minor), it is apparent from this study that the unpredictable harmonic movement in the recitatives reflects the changes in thought, attitude, and spirit of the poetry with almost every line of *versi*. The setting of the closed forms is also related to the text. The minor mode, when used for arias in both cantatas, mirrors the somber mood of the texts for which they are set. Conversely the major mode reflects the more optimistic texts.

CHAPTER III
ASPECTS OF PERFORMANCE

Ornamentation and Articulation

For most of the seventeenth century and the beginning of the eighteenth century virtually no Italian theoretical sources address ornamentation. The absence of theoretical information from this era suggests that even though some preferred regional practices did develop, specific guidelines did not exist.¹

Some of the best known treatises on performance date from the inception of monody, the accompanied Italian solo song at the close of the sixteenth century. Among these sources are Prattica di musica (1592) by Lodovico Zacconi,² Breve e facile maniera d'esser citarsi ad ogni scolaro (1593) by Giovanni Conforto,³ and the foreword to Le nuove

¹Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music (Princeton: Princeton University Press, 1987), 29; and David Fuller, "Ornamentation," in Companion to Baroque Music, ed. Julie Anne Sadie (New York: Schirmer Books, 1991), 417.

²Lodovico Zacconi, Prattica di musica (Venice, 1592; facs., Bologna: Forni, 1967).

³Giovanni Conforto, Breve e facile maniera d'esser citarsi ad ogni scolaro, trans. Denis Stevens (White Plains, New York: Pro/Am Music Resources, 1989).

musiche (1602) by Guilio Caccini.⁴ These essays contain technical information valuable to the twentieth-century performer who wishes to approximate the techniques of singing used in performance of ornaments at the close of the sixteenth century and the beginning of the next.

Information from the seventeenth century, however, is incomplete as concerns the prevailing style of either the *passaggi*, the large ornaments, or the *accenti*, the small ornaments.⁵ The small amounts of information which have survived, however, are from one who sang during the time Stradella was thriving as a composer.

Pierfrancesco Tosi (1647-1727), a castrato and composer, wrote a treatise in his old age, *Opinioni de' cantori antichi, e moderni, o sieno osservazioni sopra il canto figurato* (1723), which is widely regarded as the authority on vocal style in the late seventeenth and early eighteenth century.⁶ David Fuller, writing about ornamentation in Julie Anne Sadie's *Companion to Baroque Music*, notes that this treatise is the only Italian treatise of importance written between 1602 and 1750 that deals

⁴Guilio Caccini, "Le nuove musiche," in *Recent Resources in the Music of the Baroque Era*, ed. H. Wiley Hitchcock (Madison: A-R Editions, 1970).

⁵According to Neumann, the terms *accenti* and *passaggi* are used by Zacconi and many other theorists.

⁶Pierfrancesco Tosi, *Opinioni de' cantori antichi, e moderni, o sieno osservazioni sopra il canto figurato*, ed. Michael Pilkington (London: Stainer and Bell, 1987).

extensively with ornamentation.⁷ When Tosi wrote his treatise in 1723, he complained about the excessive ornamentation used by singers (the moderns) in that day. Because he was singing at the time during which many of Stradella's cantatas were composed, Tosi's advice advocating the techniques of the *ancients* (singers of his day) is applicable for all of Stradella's vocal music. Tosi's treatise is written with Italian opera in mind, according to Fuller, but Tosi's vague advice is all that is available from the time of the Stradella cantatas. Although the term *bel canto* was not used in Tosi's day, Robert Donington cites Tosi's advice as being descriptive of the *bel canto* technique. In *A Performer's Guide to Baroque Music* Donington suggests that the Italian *bel canto* technique of singing is most appropriate for all Baroque music.⁸ According to Donington, the techniques of *bel canto* mandate precise articulation and enunciation for proper vocal production.⁹ The well-trained singers were able to make the distinction between chamber music, music for the church, and opera. Tosi noted that the operatic style was "lively and various; the chamber style was delicate and finished; and

⁷Fuller, "Ornamentation" 426.

⁸Robert Donington, *Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1974), 70.

⁹*Ibid.*, 68.

for the church, moving and grave."¹⁰ The successful performers were those singers who could "combine great subtlety and poise with great power and vibrancy."¹¹

One reason for the vagueness of Tosi's treatise is that no musical examples are contained in the original manuscript, although examples were added by later translators of the treatise.¹² Tosi's statement concerning the three-part arias (*da capo arias*) is an example of his ambiguous instructions: "In repeating the air, he that does not vary it for the better is no great master."¹³ Tosi thought singers should be allowed to improvise the ornaments. The common practice in which the seventeenth-century composers notated their preferred graces was one of the composer specifications with which Tosi was so disgusted.¹⁴

In 1672 Giovanni Maria Bononcini, concerned that his music would be obliterated by the over-use of ornamentation, appealed to his performers to sing the music as it is

¹⁰Tosi, *Opinioni*, 41.

¹¹Donington, *Performer's Guide*, 70.

¹²Neumann, *Ornamentation*, 173. John Ernest Galliard, trans. *Observations* (1743), and Johann Friedrich Agricola, trans. *Anleitung* (1757), both made translations of the Tosi treatise, and both added musical examples which suited their own interpretation of Tosi's directives. Neumann disagrees with the musical examples given in both of these early sources.

¹³Tosi, *Opinioni*, 42.

¹⁴*Ibid.*, 13.

written.¹⁵ This editor suggests that the cadential *passaggi* and appoggiaturas for *Il Xerse* and *Pietà di Belisario* should also be sung as notated. Since Tosi describes music for the chamber as being more exquisite than music for the church or theater, however, the ornamentation of the cantata arias should be more refined than that of the arias for the church or the theater. The request for a more refined style of ornamentation does not, however, propose the absence of all improvised ornamentation, and one may tastefully ornament non-cadential passages. Tosi had much to say about the overabundance of ornamentation, but what is considered excessive by today's standards is apparently only a fraction of the liberties taken by those in his day. The twentieth-century perception of excessive embellishment is decidedly different from the seventeenth-century perception. Skill in improvisation is necessary for an idiomatic performance of the Stradella cantatas. In considering the excessive ornamentation from the point of view of those who committed it, Fuller notes that the castrati were trained from childhood to astonish the paying public with feats of vocal agility and acquired skills of inexhaustible invention.¹⁶ Moderation and refinement are fundamental guides when choosing where and how to embellish the cantatas.

¹⁵Neumann, Ornamentation, 28.

¹⁶Fuller, "Ornamentation," 424.

Donington's statement that "there is a considerable amount of declamatory song or arioso which is not quite recitative and not quite aria,"¹⁷ is appropriate for *Il Xerse* and *Pietà di Belisario*. In both of these cantatas all of the florid ornamentation for the arias is written into the score by Stradella. If the bass line is fast moving, then a slow moving, or held note in the vocal line should not be ornamented out of respect for Stradella's intention to highlight the bass line. Conversely, and also depending upon the text (whether it signifies elation, depression, or another emotion) if the bass line moves slowly, then the possibility exists for guarded use of ornamentation. In the arioso sections, however, the simplicity of style warrants additional ornamentation if it is done with discretion. Giovanni Battista Doni, in his *Trattati di musica* (ca. 1635), notes that in chamber music, the ornaments may be used sparingly.¹⁸ Tosi regards trills as being essential at cadence points; therefore, a trill should be inserted by the singer in performance even when no signs or indications for such improvisation are written in the manuscript.¹⁹

¹⁷Robert Donington, *Interpretation of Early Music* (London: Faber and Faber, 1975), 173.

¹⁸Giovanni Battista Doni, "Trattato della musica scenica," [ca. 1635] in *Trattati di musica*, ed. A. F. Gori, Florence, 1763, 2:69, quoted in Donington, *Interpretation of Early Music*, 180.

¹⁹Tosi, *Opinioni*, 17.

According to Tosi, non-legato, or detached singing should be the norm with the slur as the exception, and then only on no more than four notes when singing the *passaggi*. Tosi also indicates that these slurred passages are more pleasing when descending.²⁰ An indication in the manuscript which suggests the detached singing style is given by the rare notation of slur marks in *Pietà di Belisario* (m. 193). The slur marks are the exception rather than the rule in these cantatas. It is understood that as a matter of course, slurs were not generally included in the seventeenth-century cantata manuscripts. It is also a possibility that notation of one slurred passage may be an indication for similar passages to be performed in the same manner. The only instance where four consecutive pitches are notated with slurs in either cantata manuscript is seen in Example 1. Observe that these two slurs are notated toward the end of the *passaggi*. The previous six beats contain six groupings in the *passaggi*, all ascending, which precede the two notated slurs on descending groups. Also note that the purpose of the slurs is to embellish the two adjacent descending sixteenth note groups, beats three and four (m. 193), set on the word *precipizio*. This notation correlates with the directives which Tosi makes in his *Opinioni* concerning the detached style of singing. The perfect management of breath and the binding of one note to

²⁰Ibid., 20.

another, the basis of *bel canto*, does not preclude but facilitates the correct production of the refined, delicate, and finished style of singing necessary for the chamber. Moderation is the fundamental to keep uppermost in mind when performing the detached singing style as opposed to going to extremes in either direction.

Example 1: *Pietà di Belisario*, m. 193.



Tosi's counsel on the use of the *passaggi* is always one of moderation. He named five varieties of small ornaments, which could be improvised: a variety of examples of the *appoggiatura* and the trill, the *portamento di voce*, the *scivolo*, and the *strascino*. Tosi's advice on the *appoggiatura* is scant except to note that it is easily accomplished and the composers of the day should be ashamed for indicating the ornament in the score.²¹ Galliard, in his 1743 translation of the treatise, states that there is no English equivalent for the term *appoggiatura*, but that "it is a note added by the singer for the arriving more gracefully to the following note, either in rising or

²¹Tosi, Opinioni, 13.

falling."²² Galliard also states that the term *appoggiatura* originates from the Latin word *appoggiare*, which means "to lean on".²³ Thus, an *appoggiatura* is a single note which falls on the beat and is joined to the following main note at various intervals (usually by a step) and note lengths. Instances where one may utilize the *appoggiatura* in the Stradella cantatas are numerous. The first opportunity to employ the *appoggiatura* in *Il Xerse* is provided in measure two as shown in Example 2, where the A-natural of the second beat may be preceded by a B-natural on the first beat instead of the written A-natural.

Example 2: *Il Xerse*, mm. 1-2.

Do-po_a-ver sog-gio - ga - to tut-ti_i

Guidelines for the execution of the trill are also given in the original Tosi treatise, but musical examples presented in the translations by Galliard (1743) and Agricola (1757) reflect the opinions of the translators rather than those of Tosi.²⁴ Both Galliard and Agricola give examples which show the ubiquitous upper-note trill,

²²Tosi, Opinioni, 10.

²³Ibid.

²⁴Neumann, Ornamentation, 345.

which was their obvious preference at their respective times in history. Careful reading of Tosi is necessary because of the complete lack of musical examples in the original treatise. Tosi explains or identifies eight different types of trills. The *trillo maggiore* is the basic form from which "all the others are derived."²⁵ Tosi's explanation that the trill begins on the main note is quoted below.

*Il primo è il Trillo maggiore, che riconosce il suo essere dal moto violento di due Tuoni vicini, uno de' quali merita il nome di principale, perchè occupa con più padronanza il sito della nota, che lo chiede; L'altro poi ancorchè col suo movimento possegga il luogo della voce superiore, nulladimeno non vi farà altra figura, che di ausiliario.*²⁶

Therefore, in the two Stradella cantatas for the editions, this editor recommends that the trill begin on the main note, F-sharp, seen in m. 96 of example 3. In this example from the first aria of *Il Xerse*, "Misero Xerse," the trill is prepared by holding the main note, F-sharp, slightly before initiating the trill and then cadencing on the final note, E-natural. It is important to note Tosi's advice that trills are essential at cadences:

²⁵Tosi, Opinioni, 14.

²⁶Tosi, Opinioni, quoted in Neumann, Ornamentation, 345, n. 2. (Neumann's translation:) Tosi maintains that this trill consists of the fast alternation of two tones, "one of which deserves the name of master tone because it occupies with greater forcefulness the site of the note which is to be trilled; the other sound, notwithstanding its higher location, plays no other part than that of a helper."

Example 3: *Il Xerse*, m. 93-97.

93

mi - se-ro, mi - se-ro, mi - se-ro Xer - se.

"But on final cadences it [the trill] is always necessary, now on the tone, now on the semitone above its note, according to the nature of the composition."²⁷ Pilkington, in his edition of Tosi's treatise as translated by Galliard, reiterates that trills are essential at cadences, whether or not they are indicated in the music.²⁸

The *portamento di voce* [carrying of the voice] refers to smooth register passages or transitions [the head voice, called *falsetto* by Tosi, to the chest voice].²⁹ Tosi notes in his chapter devoted to observations for the teacher of singing, "Leave no means untried so to unite the feigned and the natural voice that they may not be distinguished."³⁰ According to Tosi, uniting the *feigned* (*falsetto*) and the *natural* (*chest*) voice, so that the register transitions are smooth, should be one of the main goals of the teacher of singing.

²⁷Tosi, Opinioni, 17.

²⁸Ibid.

²⁹Robert Donington, A Performer's Guide to Baroque Music (New York: Scharles Scribner's Sons, 1974), 56.

³⁰Ibid., 6.

The *scivolo* is a slur, and its listing as an ornament to be sung on no more than a string of four notes provides further confirmation that the basic articulation was non-legato.³¹ The division should be neither too legato or too staccato with Tosi's counsel being always one of moderation.

The *strascino* refers to the judicious use of rubato on a descending line, but not ascending, within a steady beat.³² Tosi notes that the *strascino* should seldom be used and that the greater the fall, the more admired would be the ornament. One instance where the *strascino* may be judiciously employed in the aria, "Purchè Xerse," from *Il Xerse* is seen in Example 4.

On the phrase beginning with the words *ch'in vedermi trionfante* (m.400) the highest note, $g\#^2$, descends to b^1 before concluding on the final tonic pitch.³³ In measure 402, the singer improvises a dotted rhythm with a slight rubato on the four quarter notes at the end of measures 404 and 406. Thereby, the *strascino* is implemented as the bass continues with an even rhythm and steady tempo.

³¹Ibid., 19-20. Also Neumann, 554.

³²Tosi, Opinioni, 84.

³³The standard method for citing various octaves is used: C, c, c¹ (middle C), c², c³, etc.

Example 4: *Il Xerse*, mm. 400-409.

396

più gio-i-sco in a - do - ra - re ch'inve -

[4/2] [F] [7] [F] [F]

401

der - mi tri-on - fan - - - -

[F] [4] [F] [F] [7 - #6]

406

- - - - - te.

[6] [F] [6] [F] [F]

Dynamics and Tempo

Cantatas should be sung in a manner best depicting the implications of the poetic text, as is the case for most vocal music, causing the matters of volume and speed to be of utmost importance. In his review of the singing style and voices in the seventeenth century, Nigel Rogers states that, as a general rule, the dynamic level in music for the chamber was decidedly softer than that of the opera house or the church. Rogers gives reasons for the generally softer dynamic ranges: The room in which the cantatas were originally performed was small relative to the size of the opera house as was the number of listeners; the marble floors and high ceilings provided clear resonant acoustics; and the volume level of the accompanying instrument was much softer than opera orchestras.³⁴ Singers were given the opportunity to use a more refined manner in singing cantatas than they were in singing operas where popular appeal and commercial success demanded a much louder volume. Rogers notes, "The hallmark of early Baroque singers was their agility, not their volume."³⁵ Although Stradella is not an early Baroque composer, judging by the *passaggi* in his cantatas, the singer's agility was no less important in the middle Baroque. The volume level which was required for

³⁴Nigel Rogers, "Voices," in Companion to Baroque Music, ed. Julie Anne Sadie (New York: Schirmer Books, 1991), 353.

³⁵Ibid., 354.

negotiation of the ornamentation and rapid-fire delivery of many of the Italian cantata texts is comparable to that of the speaking voice.

In A Performer's Guide to Baroque Music, Robert Donington cautions that Baroque music will not tolerate a rigid tempo any better than other styles of music and that fluctuations in tempo vary from virtually imperceptible to quite conspicuous.³⁶ Donington's idea of mandatory flexibility in tempo coincides with the implication of textual importance in choosing the performance tempi of the Italian cantatas.

Stanley Sadie observes that the concept of a correct or appropriate tempo for music of this era is a problematic issue.³⁷ Sadie also notes that many of the Italian tempo indications which are used today were originally employed to describe the mood or emotional nature of the piece rather than its actual speed.³⁸

Since neither of the cantata manuscripts for the present editions contains any signs or words to indicate dynamics or tempo, in order to give the best performance possible the performer must be intimately acquainted with the delicate nuances of a distinctly articulated Italian

³⁶Donington, Performer's Guide, 249.

³⁷Stanley Sadie, "The Idea of Authenticity," in Companion to Baroque Music, ed. Julie Anne Sadie (New York: Schirmer Books, 1991), 442.

³⁸Ibid., 443.

text. An excerpt from *Il Xerse*, shown in Example 5, illustrates how the dynamics and tempo should vary as a result of the change in text.

Example 5: *Il Xerse*, mm. 98-108

98
Men-tre_in a - stio_o-zi - o - so con le

100
la - gri me mie pian-ta la - sci - va, son d'og-ni schie-ra Ar -

102
gi - va, lu-dibrio i-gno-mi - ni o - so e_a-gl'_e

104
ser-ci-ti_assi-riservon for - se di fo-le i miei de - li - ri.

107
Ques - ta de' - stra ch'_è_av vez - za a trat-tar

The text at mm. 98-103 should begin at a moderately soft dynamic level, following the tempo and natural rhythm of the spoken Italian text that describes the miserable state of mind of the sorrowful Xerse. When the text mentions how the Argiva (ranks of Greek army) mock Xerse in his delirium, the tempo should quicken as the vocal line ascends in pitch and volume. In this way the union of the elements of poetry and music strengthens the meaning of the text by highlighting both despair and anxiety. Speaking the

lines of this text in a natural rhythm that embodies the emotional state described reveals Stradella's prosodic genius. When at mm. 107-108 a new thought begins, both volume and tempo are immediately checked, and another phrase is set.

Another example concerning tempo is seen in the next to the last aria of *Il Xerse*. The reflective text of "*Purché Xerse*," set in triple meter, is suggestive of a moderate tempo for the flowing melody. Alternate pitches, notated in the manuscript at mm. 443-444, are perhaps supplied for the singer who is uncomfortable with the higher range.³⁹

When discussing tempo, one aspect that cannot be emphasized too much is the integrity of the beat. This facet is considered mostly in performance of the closed-form arias in connection with execution of the large divisions or *passaggi*, the *passi* and other small ornaments previously mentioned. Tosi was preoccupied with his insistence that the integrity of the beat be maintained at all times.⁴⁰ Taking too many liberties with the beat or the tempo is discouraged. The integrity of the beat for all ornamental execution is emphatically affirmed by Tosi: "I cannot sufficiently recommend to a student the exact keeping of

³⁹This is the only instance in either cantata where a second part is added to the vocal line. Other additional lines in the manuscript were notated in the continuo part. Refer to the critical notes for the location of these occurrences.

⁴⁰Neumann, Ornamentation, 554.

time."⁴¹ This principle is less likely to be abused by performers of today, who are accustomed to singing what is written, than in Tosi's time when ornamentation was applied to a fault. Performances in which period instruments, or replicas, are used are apt to gravitate to a quicker tempo because the lighter sound and ready response of these early instruments influence the players to choose faster tempos.⁴²

Another aspect of tempo is concerned with the speed with which the performers move from one section of the cantata to the other. The close tonal relationships between the open and closed forms dictate that recitative, arioso, and aria should follow without long pauses in a performance of the cantata. An intimate awareness of the cantata's poetic structure as it relates to the tonal structure is valuable to the performers in order for an appropriate pause between structures to be accomplished.

Selection of the Continuo Instrument

A wide choice of continuo instruments was available in the seventeenth century. Among the instruments used were organ, harpsichord, lute, theorbo, and harp. Neither manuscript designates a preferred instrument for the continuo. In a study of the performance of the continuo in seventeenth-century Italian music, Tharald Borgir makes

⁴¹Tosi, Opinioni, 45.

⁴²Neumann, 554.

these observations: In the early Italian baroque period there was no general practice of doubling the continuo line with a bass-line instrument. The only seventeenth-century genres for which bass-line doubling may be appropriate are opera and oratorios. After around 1680, however, the bass part became increasingly important; therefore, a single-line instrument was needed in addition to the chordal instrument.⁴³ The particular situation for specific performances of each cantata, therefore, must be judged separately.

Only one line is notated for the basso continuo in the manuscripts of *Il Xerse* and *Pietà di Belisario*. Occasionally, a second line briefly appears in the continuo part of *Il Xerse*, as may be seen in Example 6, but this additional line, written on the same staff as the continuo part, does not necessarily mandate the addition of a second continuo instrument. The additional lines more fully indicate the implied harmony, suggest the direction of imitative counterpoint, or imply the use of the archlute. In fact, it is possible that a lute was used as the sole continuo instrument.

The harpsichord and organ were popular keyboard instruments in Stradella's time, but there is an indication that the lute was an important instrument for continuo with

⁴³Tharald Borgir, The Performance of the Basso Continuo in Italian Baroque Music (Ann Arbor: UMI Research Press, 1987), 62-63.

Example 6: *Il Xerse*, mm. 166-170.

166 **Aria**

Ver-di fron - diche das - ta - tenel mio sen dol-ci spe-

168

ran - - - - -

170

- - - - - ze, pria ch'ave-ste altre sem-

[6] [6] [♯] [6♯] [6♯]

[♯]

[♯] [5] [♯] [6] [6]

the solo cantatas in particular. Donington notes that the lute is "very suitable for supporting flexible recitative."⁴⁴ The two Stradella solo cantatas have been shown to have quite flexible recitatives. This editor suggests that if a lute is not available, the harpsichord is suitable for the modern performance of the present cantata editions. The use of only one continuo instrument will facilitate the cohesiveness of the ensemble. Quick tempos are recommended for several of the arias and a rapid pace is often necessary for natural delivery of the *versi sciolti*. It is up to the performer, however, to make the decision as to the number of instruments appropriate for the individual performing circumstance. Practicality will dictate the performance situation just as it did in the seventeenth century.

Realization of the Continuo

In a survey of the theoretical treatises on continuo realization recorded in the monumental study The Art of Accompaniment from A Thorough-Bass as Practised in the 17th and 18th Centuries by Frank T. Arnold,⁴⁵ Eleanor McCrickard examines theoretical writings which relate to three topics relative to the seventeenth-century continuo realization:

⁴⁴Donington, A Performer's Guide, 234.

⁴⁵Frank T. Arnold, The Art of Accompaniment from A Thorough-Bass as Practised in the 17th and 18th Centuries (London: Oxford University Press, 1931).

the relationship of the realization to the vocal line, the style of the realization, and characteristics of harpsichord style.⁴⁶ The general advice found in most sources indicates that the continuo should remain subordinate to the vocal line, taking command only at the ends of phrases where it imitates the portion previously sung or by improvising. The use of counterpoint between the vocal and instrumental parts, noted earlier in this inquiry, is not often mentioned in the theoretical sources causing one to question whether or not the practice was exceptional. McCrickard suggests that perhaps the composer simply wanted to show where imitation may occur.⁴⁷ For example, the bass line presents thematic material in preparation for the entrance of the voice in only three instances in either cantata: In *Pietà di Belisario*, at the entrance of an aria (Example 7a); at the beginning of an arioso (Example 7b); and in *Il Xerse*, there is only one instance where the theme begun in the bass line precedes an arioso (Example 7c).

Counsel on the style of the realization is that contrary motion between the hands is best; avoidance of perfect octaves and fifths is desirable; and the hands and

⁴⁶Eleanor McCrickard, Esule dalle sfere: A Cantata for the Souls of Purgatory, An Edition with Commentary, Early Musical Masterworks Series (Chapel Hill: The University of North Carolina Press, 1983), 24-26.

⁴⁷Ibid., 24.

Example 7a: *Pietà di Belisario*, mm. 88-94.

88

Dè gran - de, la Po

92

ten - za può fa - re a suo ta - len - to sem - pre

Example 7b: *Pietà di Belisario*, mm. 182-183.

182

il trop-po mer-to è stra-da al pre - - -

[b] [b#] [6] [6#]

Example 7c: *Il Xerse*, mm. 180-187.

180

Or dell' i-dolo mio mi-ra-te co-me

7 6] [6]

184

ba-cia il la bro le fron-do e'l cor

[6] [5] [#]

fingers should stay close together.⁴⁸ A primary concern to anyone playing a realization on the harpsichord today is the arpeggiation of chords. Just as Tosi implored the use of moderation in vocal ornamentation, the theorists also caution against too much arpeggiation. Again, subordination to and support of the vocal line is the primary advice. Cadential trills, *acciaccaturas*, and numerous

⁴⁸Ibid., 25.

characteristics which are idiomatic to the harpsichord are best left to the manuals which consider those topics in depth.⁴⁹

These present editions provide late twentieth-century musicians with editions which will encourage performances as close as possible to Stradella's style. Suggestions are made for ornamentation and articulation, dynamics and tempo, selection of the continuo instrument, and the realization of the continuo, but the interpretation of Baroque music cannot be sufficiently described on the printed page. The reconstruction of early performance practices is assisted by an authentic performance edition, but the knowledge and expertise of the performer is paramount.

⁴⁹Ibid., 26.

CHAPTER IV
THE MODERN PERFORMANCE EDITIONS

As an introduction to the modern performance editions, this chapter includes the sources of the cantata manuscripts, the editorial procedures, and critical notes which designate variances in the manuscripts where a problem of interpretation exists. In addition, the Italian text (in poetic layout) and an English prose translation precede the two scores for each cantata. The first score is an edition with a blank staff for improvised realization. The second score is an edition with notated realization.

Sources

The sources for the two cantatas are manuscript copies from the eighteenth century, neither of which has been published. Neither copy is an autograph. A copy of the uncatalogued cantata manuscript of *Il Xerxe* is currently in a private collection in Turin.

Pietà di Belisario is from a collection of nine cantatas, Mus.G.285, in the Biblioteca Estense in Modena. *Pietà di Belisario* is the first cantata of the collection and is the only one in tenor clef. The remaining eight cantatas in this collection of uncertain authorship are for soprano and continuo:

2. *Ch'io non ami o questo nò;*
3. *Vasanti pensieri il solo arrestaten;*
4. *Le Luci Le Luci serrose solgetemi ò Clorin;*
5. *Impio amor empio amor firanno arcero;*
6. *Un' mangibello ardenten;*
7. *Bel tempo addio;*
8. *Si ch'io temo e non disamo;*
9. *Solcava incauto lagno.*

Editorial Procedures

The following procedures were used in preparation of the editions. Because of the structure of both cantatas, in which recitative, ariosi, and arias tend to merge, no divisions are designated in the scores. The location of double bars in the manuscript is retained in the editions. The double bars, with a few exceptions, almost always coincide with the alternate use of open and closed poetic forms, and the page layout for the editions reflects the divisions between the open and closed forms as a convenience for the modern performer. However, continuous measure numbers throughout the cantatas are provided at the beginning of each system in order to indicate that the open and closed forms should be presented with very little pause between sections.

The cantata texts are slightly modernized by following current rules of capitalization and punctuation. All unnecessary accents have been eliminated; the use of the letters *h, i, j, t, u, v,* and *z* has been modernized; and separate syllables which today form a single word have been merged (*e pur* becomes *eppur* and *de la* becomes *della*). The version

in the manuscript is retained when the modernization could cause an undesired alteration of rhyme, meter, or pronunciation (*pié* has not been changed to *piede*, *se n' ride* to *se ne irride*, or *un'sventurato* to *uno sventurato*). In instances where the manuscript is self-contradictory, its correct usage has been adopted. Elisions have been marked in the editions with a line [__]. The text underlay in the manuscripts is not clear. Repetitions of words and phrases are often indicated with a sign; these repetitions have been included without comment.

In the manuscript copies, a flat lowers a note and a sharp raises it. However, in the editions, a natural replaces the sharp or flat without comment. In the editions, accidentals remain constant for the entire measure. In most instances in the manuscript, however, the accidental affects only the note against which it is placed; therefore, if a note is repeated in a measure, so is the accidental. Exceptions to this general rule do exist. In the manuscript, if a note with an accidental is immediately followed by the same pitch without the accidental, then this subsequent same pitch is considered to be ruled by the accidental until the pitches are interrupted either by another pitch or until the bar-line intervenes. Accidentals which are notated in the manuscript but in the editions are governed by the conventional modern measure allocation are deleted without comment in the editions. The Critical Notes

indicate instances where accidentals are retrospective in the manuscript, that is, whether or not the accidentals are covered by the bar-line convention of the edition.

Editorial additions of accidentals and figures in the figured bass are indicated by placement within brackets. The figures which appear above or on the continuo line in the manuscripts have been placed below the continuo line in the editions without comment. Clef changes in the manuscripts for the basso continuo are common, but the vocal line remains notated in the tenor clef. Modern clefs are employed throughout the editions (treble clef, with the octave lower designation for the tenor; and bass clef for the basso continuo). The Critical Notes indicate where clef changes occur (or should have occurred but did not occur) in the manuscripts.

Occasionally, sections of arioso with the 3/2 signature have measures which belong to the 6/2 signature. In these instances, bar-lines have been added to the editions without comment to make the time signatures and measures agree. In addition, the placement of beams and stems of notes has been modernized.

Two separate scores are provided for each of the two editions. In one score, a blank staff is supplied for the performer's sketch of the realization. Figures have been added within brackets so that a performer may realize the continuo with greater ease. In a separate score, a simple

realization of the continuo is provided for study and performance by those less experienced in this task.

Critical Notes

Designation for the Critical Notes begins with the measure number or numbers (m or mm), an abbreviation for voice or basso continuo (v or bc), the number of the note or notes (n or nn) within the measure about which there is a comment, and the comment. Clef changes, are reported by the number of the beat or beats (b or bb) within the measure.

Il Xerse

m18,v,n5: No sharp is in the MS.

m38,v,n1,2: No sharp is in the MS.

m64,v,n1,2: No sharp is in the MS.

m71,v,n3: No sharp is in the MS.

m104,v,nn1,2: No sharp is in the MS.

m120,v,nn1,2: No sharp is in the MS.

m121,v,n2: No sharp is in the MS.

m128,v,n3: No sharp is in the MS.

m170,bc,nn3,6,8: In the MS, the sharp on note 8 is retrospective on note 6, however in the edition, both of these accidentals are covered by the bar-line convention because the G-sharp is notated on note 3.

m173,bc,n6: No sharp is notated in the MS, but note 6 is governed by the bar-line convention in the edition.

m174,v,n12: No sharp is in the MS.

m183,bc,n3: No sharp is in the MS.

- m185,v,n3: No sharp is in the MS.
- m187,bc,b1: Tenor clef begins. Two notes in the bc suggest a point of imitation for the continuo instrument.
- m193,bc, b1: A clef change to bass clef is notated in the MS with the correct pitches, but the bass clef sign and key signature is missing.
- m194,v,n3: No sharp is in the MS.
- m196,bc,b1: Alto clef begins.
- m199,bc,b3: No sharp is in the MS.
- m200,bc,b1: Bass clef begins.
- m207,bc,b2: Soprano begins.
- m209,bc,b2: Bass clef begins.
- m210,bc,nn11,14: No sharp is in the MS.
- m211,bc,nn4,6: No sharp is in the MS.
- m214,bc,nn8,13: No sharp is in the MS.
- m262,v,n3: The C-natural is retrospective.
- m267,bc,b2: Tenor clef begins.
- m272,bc,b1: Bass clef begins.
- m272,bc,n1: G-natural in edition relplaces E-natural in MS.
- m277,bc,b2: Alto clef begins.
- m281,bc,b1: MS should have notated bass' clef.
- m282,bc,b1: Bass clef begins, but should have begun one measure earlier.
- m332,bc,b3: Alto clef begins.
- m335,bc,b1: Bass clef begins.
- m365,bc,b1: Tenor clef begins.
- m366,bc,b3: Bass clef begins.
- m380,v,n2: The G-sharp is retrospective.

m381,bc,n3: F-sharp is in MS.

m554,bc,bb3,4: The beats are not visible. Only a half
note and slur is visible.

Pietà di Belisario

m41,v,n10: This note is F-natural in the edition because
of the sequence begun in the two previous
descending figurations.

m43,v,n7: The B-flat is retrospective.

Il Xerse

Text and Translation

The Text

Dopo aver soggiogato
 tutti i regni dell'alba,
 il già famoso eroe Xerse, l'invitto;
 e dopo aver con le sue vele unito
 l'Asia e l'Europa insieme;
 dato in preda ai piaceri
 con non intesa idolatria d'amore
 d'un platano s'accese
 a vagheggiarlo intento,
 vaneggiava così nel suo tormento:
 "Alme, voi che vantate
 dell'Arimaspe al cielo
 il sen temprato ed impetrato il core,
 e superbe negate
 che vi sia stella in cielo
 che vaglia ad influir fiamme d'amore:
 io, ch'esausto mirai
 per dissetar le mie falangi il mare;
 io, che il persiano impero
 resi onusto di glorie
 e mi vantai di vedermi adorare
 vi è più del sol dell'Oriente intiero;
 io, per amor mi moro
 e con tormento ignoto un tronco adoro.
 Xerse infelice! E quale
 nell'anima prov'io
 forza fatal d'inusitato affetto?
 Di qual Nume è ricetta
 ruvida scorza, Oh Dio?
 Qual Erinne letale
 il mio pensier confonde?
 In un albero ancora Amor s'asconde.

Misero¹ Xerse,
 chi le tue glorie
 impoverì,
 lasso da chi
 le tue vittorie
 sono disperse.

An English Translation

After having conquered all
 the kingdoms of the dawn and
 after having very well united
 Asia and Europe together, the
 already famous Xerse, the
 invincible, given in to
 pleasures without
 understanding idolatry,
 acquired the love of a plane
 tree, and cherishing it
 intently, he raved so in his
 torment: "Souls, you that
 boast of the Arimaspe to the
 heavens, the senses hardened
 and turned the heart to stone
 and arrogantly deny that
 there is a star in the sky
 that validates the influence
 of the flame of love: I, who
 was exhausted, was looking to
 quench my phalanx at the sea;
 I, whom the Persian empire
 ladened with glory, and who
 boasted to see myself adored
 more than the sun of the
 entire Orient; I, for love
 will die; and with torment
 unknown, I adore a trunk.
 Xerse, unhappy! And in my
 soul is there a fatal force
 of unusual affection? In
 which deity has taken refuge
 in the coarse bark, O God,
 which lethal Erinne, confuses
 my thought, in a tree love
 again hides itself.

Wretched Xerse,
 by your glory
 impoverished, made
 unhappy by your
 victories, which were
 scattered.

Mentre in astio ozioso
 con le lagrime mie pianta lasciva,
 son d'ogni schiera Argiva
 ludibrio ignominioso,
 e agl'eserciti assiri
 servon forse di fole i miei deliri.
 Questa destra ch'è avvezza
 a trattar aste e spade
 or per diverse strade
 a sognata Bellezza
 delle vergogne mie l'istoria incide,
 ed a scorno di Marte, Amor se n' ride.
 Ah, che l'inferno solo
 per mio mal, per mio duolo,
 d' amoroso veleno il sen m'aperse.
 Ah no, Ninfa che sei
 in sì bella prigion, nume adorato.
 Perdona, ai pianti miei,
 il mio core agitato,
 ch'in pianta così vaga
 il mio pensier l'anima mia si appaga.

Verdi frondi che destate
 nel mio sen dolci speranze,
 pria ch'aveste altre sembianze
 foste già chiome dorate.

Or dell'idolo mio mirate come
 bacia il labro le fronde e 'l cor le chiome.

Ah, non più de' miei dolori,
 non fia più ch'io mi quereli
 benché un tronco il sol mi celi,
 il mio cor gode i splendori.

Quest'ombre io miro e col pensiero intanto
 di vagheggiare il mio bel sol mi vanto.

Lauri appollinei,
 palme palladie,
 mirti venerei
 so che si vantano
 perché coronano le deità.

Xerse non ha ch'invidiar gli dei,
 se nel platano mio son tutti i trofei.

Regni, prendetevi
 i vostri eserciti!
 Io vi rinunzio
 quante vittorie
 mi diede l'Asia.
 Non è possibile
 che dal mio platano rivolga il piè.

While idle in spite with the
 tears for my lustful plant,
 each rank of Argiva mocks me
 ignominiously, and my
 delirium possibly serves as a
 tale to the Assyrian army.
 This right (hand), which is
 accustomed to handle spears
 and swords, now in different
 ways has dreamed beauty.
 History engraves my shame,
 and in spite of Mars love
 laughs at it. Ah, hell only,
 for my bad fortune, for my
 sorrow, sprinkles my bosom
 with the poison of love. Ah
 no, Nymph, you are in such a
 beautiful God adored, prison.
 Forgive my weeping, my
 restless heart, that in a
 plant so graceful my thought,
 my soul, satisfies itself.

Green foliage that
 awakens sweet hopes within
 my bosom, before having
 another appearance,
 already wears a golden
 mane.

Now look at my idol, how the
 foliage kisses the lip and
 the heart, the mane.

Ah, no more of my
 sorrows. It will not be
 any more that I complain
 although a trunk hides the
 sun from me, my heart
 enjoys the splendors.

Shadows come over me and in
 that moment my thoughts
 cherish my beautiful sun in
 which I pride myself.

Laurels of Apollo, palms
 of Pallas, myrtles of
 Venus, I know they pride
 themselves because they
 crown the Gods.

Xerse has no one to envy but
 the Gods if all the trophies
 are in my plane tree.

You kingdoms take all
 the army because I
 renounce all the many
 victories that gave me
 Asia. It is impossible
 that I would turn my foot
 away from my plane tree.

Non son più re, seguo d'Amor gl'imperi.
Addio scuole di Marte, addio guerrieri!

No more am I a King; I follow
the commands of love.
Farewell to the school of
Mars, farewell warriors!

Quanto s'inganna
chi--fra le stragi
dentro i naufragi--
del proprio sangue il suo valor condanna.
Se son sì corte
l'ore vitali,
ciechi mortali,
che van fra l'armi ad incontrar la morte?

How much one deceives
oneself, who amid the
massacres, within his own
freely flowing blood is
condemned with his own
gallantry.

If the vital hours of
life are so short, are the
mortals blind who go with
the army to encounter
death?

Purché Xerse viva amante
non si cura di regnare.
Più gioisco in adorare
ch'in vedermi trionfante.
Se finor tutto furore
tra le piaghe io venni meno,
non farà più nel mio seno
le ferite altri ch'Amore.

Therefore, Xerse lives
in love and does not care
to reign anymore. I
rejoice more in adoring
than in seeing myself
triumphant. If until now
in all my fury, I was
lessened by sores, there
will be no wounds in my
bosom other than the
wounds of love.

Bramo la pace.
Più non combatto
or ch'io son fatto
d'Amor seguace.

I covet peace. There
will be no more combat now
that I am a follower of
love.

Nel mar dei riposi,
in placida calma,
fruisca quest'alma
contenti amorosi.
Inviti noiosi
di trombe guerriere,
svanite, tacete!
Con dolce quiete
in grembo al piacere,
innamorato il mio pensier si giace."

In the sea of rest, in
placid calm, this soul
enjoys the comforts of
love. Inviting noises of
the war trumpets vanish in
silence. With sweet
stillness, in the lap of
pleasure, my thoughts
remain on love."

Mentre così delira
lo sventurato Xerse,
Amor, proteo crudele,
in tante forme e'l assale e l'inganna,
ch'ei tra gli ozi e tra gli agi
con tragica fortuna
muore tradito; e il suo morire appresta
ai seguaci d'Amor scena funesta.

Meanwhile, thus raves love-
wretched Xerse. Cruel
Proteus, love in many forms,
seizes him and deceives him.
And he, in tragic misfortune
among comforts and riches,
dies deceived; and in his
dying prepares the followers
of love for an ominous scene.

¹The word *povero* is substituted for *misero* in a repetition of the text,
probably by mistake.

Edition for Improvised Realization

1

Voice

Do-po_a-ver sog-gio - ga - to tut-ti_i

Continuo

Detailed description: This system contains the first line of music. The voice part is on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Do-po_a-ver sog-gio - ga - to tut-ti_i". Below the voice part is a continuo section consisting of two staves, a treble and a bass clef, both in the same key and time signature. The bass line has a few notes, including a whole note in the first measure and a half note in the second measure.

3

re-gni dell' al-ba, il già fa-mo-so_e-roe Xer-se l'in-vit-to;

Detailed description: This system contains the second line of music. The voice part continues on a single staff in treble clef. The lyrics are "re-gni dell' al-ba, il già fa-mo-so_e-roe Xer-se l'in-vit-to;". The continuo section below has two staves, with the bass line showing a few notes, including a whole note in the first measure and a half note in the second measure.

6

e do-po_a-ver con le sue ve-le u-ni-to l'A-sia e l'Eu-

Detailed description: This system contains the third line of music. The voice part continues on a single staff in treble clef. The lyrics are "e do-po_a-ver con le sue ve-le u-ni-to l'A-sia e l'Eu-". The continuo section below has two staves, with the bass line showing a few notes, including a whole note in the first measure and a half note in the second measure.

[4/2] [6]

ro-pa in-sie-me; da-to in pre-da ai pia-ce-ri con non in-

7 6 [#] [#] [4/2] [6]

te-sa i-do-la-tria d'a-mo-re d'un Pla-ta-no s'_ac-

[6]

ce-se, a va-gheg-giar-lo in-ten-to, va-neg-gia -

[4/2] [6]

17 84

va co-si, va-neg - gia - - - va co-si nel

7 6 [4/2] [6] 7 6[#] [#]

20

suo tor-men

[6] [6] [#]

22

- - - - to: "Alme, voi che van-tate dell'Ar-i-

[6] [5]

26 85

mas-pe al gie-lo il sen tem-pra-to ed im-pe-tri-to il

29

co-re, e su-per-be ne-ga-te che vi

31

sia stella_in cie-lo che va-glia ad in-fluir fiam-med'a-

[6] [6#]

33

86

mo - re: io, ch'e - sau - sto mi - ra - i per dis-se-

[6]

35

-tar le mie fa - lan - gi il ma - re; io, che il

[6] [5] [6]

37

persia-no_im-pe-ro re-si_o - nus-to di glo-rie e mi van-ta-i

[6]

di ve-der-mi_a do-ra - re vi_è più del sol dell' O - ri -

-en-te in-tie-ro; io, io, per a-mor mi mo - ro

[#] 6 [6 5]

e con tor-men - to i - gno - to, e con tor-

7 [♯]

men - to i - gno - to un tron - co, un tron - co a -

[4/3] [4/2] [6] b

do - ro, un tron-co, un tron - co a - do - ro__.

[6/4] [5/#] [6] [6#/4] [6/4/2] [6/4/#]

Xer - se__ in - fe - li - ce! E qua - le nell'

55 89

a - ni-ma prov' i - o for-za fa tal d'in-u-si-ta - to af -

[6] 6[#]

57

fet-to? Di qual Nu-me_é ri-cet-to ru-vi da scor-za, O Di-o?

b

60

Qual E-rin-ne le - ta - le il mio pen-sier con-fon-de? In un

[6] # b

al - be'ro_ an - co - ra A - mor s'as - con - de.

7 6 [#]

65 91

Mi - se - ro Xer - se, chi le tue glo - ri - e im - po - ve -

[6] [#]

70

ri, las - so da chi le tue vit - to - ri - e,

[6#] [#]

75

le tue vit - to - ri - e so - no di - sper - se, po - ve - ro

[6#] [#] [#] [#]

Xer - se, chi le tue glo - ri - e im - po - ve - ri,

las - so da chi le tue vit - to - ri - e

so - no di - sper - se. Mi - se - ro Xer - se,

93 93

mi - se-ro, mi - se-ro, mi - se-ro Xer - se.

[#] [#] [6 4] [#] [#]

98

94

Men-tre_in a - stio_o-zi - o - so con le

[6]
[4]

100

la - gri-me mie pian-ta la-sci-va, son d'og-ni schie-ra Ar-

102

gi - va, lu-dibrio i-gno-mi - ni - o - so e_a-gl'_e'

[6]

[#]

104 95

ser-ci-ti_as-si-riser-von for - se di fo-le i miei de - li - ri..

[4] [6] [6]

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains five measures of music with lyrics underneath. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp. It contains five measures of music, with some notes tied across measures. Below the piano staff are three chord symbols: [4], [6], and [6].

107

Ques - ta de' - stra ch'è av-vez - za a trattar

[6]

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp. It contains two measures of music with lyrics underneath. The lower staff is a piano accompaniment in bass clef with a key signature of one sharp. It contains two measures of music, with a long note in the first measure and a shorter note in the second. Below the piano staff is a chord symbol: [6].

109

as - te e spa - de or per di-ver - se stra - de,

[6#] # [4] [6]

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp. It contains four measures of music with lyrics underneath. The lower staff is a piano accompaniment in bass clef with a key signature of one sharp. It contains four measures of music. Below the piano staff are four chord symbols: [6#], #, [4], and [6].

a so-gna - ta Bel - lez - za del - le ver-go - gne

[4] [6]

mie l'is-to-ria in-ci-de, ed a scor-no di Mar-te, ed a scor-no di

[#] [6] [6]

mar-te, A-mor se_n'ri - de_. Ah, ah, che'l'in-fer-no so - lo

[6] 7 6 #

per mio mal, per mio duo-lo, d'a-mo-ro-so ve-

[#]
7

le - no il sen m'_a-per - - - se _____.

[#] [6#] [6] [6/4] [5#]

122 98

Mi - se - ro Xer - se, chi le tue glo - ri - e im - po - ve

[6] [#] [#]

127

ri, las - so da chi le tue vit - to - ri - e,

[6#] [#]

132

le tue vit - to - ri - e so - no di - sper - se, mi - se - ro

[6#] [#] [#] [#]

Xer - se, chi le tue glo - ri - e im - po - ve - ri,

[6#] [6] [#]

las - so da chi le tue vit - to - ri - e

[#] [#]

so - no di - sper - se. Mi - se - ro Xer - se,

7 6 # [6] [4]

150 100

mi - se-ro, mi - se-ro, mi - se-ro Xer - se.

[#] [#] [6/4 5#]

155

101

Ah no, Nin-fa che se-i in sì bel-la pri-gion, nu -

158

me a-do-ra-to. Per-do-na, per-dona_a_i pian-ti mie-i il mio

161

co - re_a-gi - ta - to, ch'in pian-ta co-si va - ga

[4] [6]

il mio pen-sier l'a-ni-ma mi-a si ap-pa - ga.

[6] [6 5#]

166

Aria

103

Ver-di fron - diche des - ta - tenel mio sen dol-ci spe-

[6] [6] [#] [6#] [6#]

168

ran - - - - -

[#]

170

- - - - - ze, pria ch'_ave-ste_al-tre sem-

[#] [6] [#] [6] [6]

172

bian - ze, pria ch'_a-ve - ste_al - tre sem -

[#] [6] [#] [#]

173

bian - ze fos - te già chio-me do - ra - - -

[#] [#] [#] [6] [4#]

175

te, pria ch'_a-ve - ste_al - tre sem -

[#] [6] [#] [#]

bian - ze, pria ch'_a-ve - ste_al - tre sem -

bian - ze, fos - te già chio - me do -

[#]

ra - - - - - te.

[#] [6] [6 5] [#]

Or dell'i do-lo mio mi-ra-te co-me

7 6#] [6]

ba-cia_il la - brole fron-de e'l cor

[6#] [#] [#]

le

[#] [#]

chio - - - me; ba-cia_il la - brole fron-de, e'l

[6] [4] [6]

cor

-, e - - - 'l cor - - - le chio - me.

[#] [6] 5 6 [#] [6] [6] [#]

205 **Aria** 108

Ah, non più de' miei do -

lo - ri, non fia più ch'io mi que-re - - -

[#]

206

lo - ri, non fia più ch'io mi que-re - - -

[6] [#]

208

- - - - li ben-ché un tron-co il sol mi

[4] [6|7] [6] [6#]

210

109

ce - li, ben - che_un tron - co_il sol mi

[#] [6] [#] [#]

211

ce - li, il mio cor go - de_i splen - do - - - -

[4] [4] [#] [#] [#] [6] 4 3

213

ri, ben - ché_un tron - co_il sol mi

[#] [6] [#]

ce - li, tron - co il sol mi ce - li,

[6] [6]

tron - co il mio cor go - de_i splen -

[#]

do - - - - - ri.

[#] [6] [#] [6] [#] [6/4] [#]

218

111

Quest'ombre io mi-ro e col pen-si-e-ro in-tan-to

7 6[#] #

220

di va-gheg-gia-re il mio bel sol

[#] [6] [6] [#]

224

mi van-to,

[#] [6] [#] [#] [4#] [5] [#]

di va-gheg - gia - re il mio bel sol_____

[6] [#] [6]

_____ mi van - to_____ .

[6] [#] [#]

Lau-ri ap - pol - li - nei, pal-me pal - la - di-e,

mir-ti ve - ne - rei so che si van - ta-no

per - ché co - ro-na-no le de - i - tà

248 114

, le de - i-tà; so che si

[6] [#] [6] [#] [6] [6/4]

253

van-tano per-ché cor - ro-na-no le de-i-tà

[6]

258

, le de - i - ta.

[6/4]

262

115

Xer-se non ha ch' in-vi-di - ar gli de - i, se nel

[6] [5]

265

pla - ta-no mio son nel pla - ta-no mio tut -

[4]

269

- ti, tut - ti i tro - fe - i ____ . son nel

[6] [5]

275 116

pla - ta - no mio, son nel pla - ta - no mio tut -

279

- ti i tro - fe - i, tut - - - ti i tro - fei... .

[5
4 - 3]

285

117

Re-gni, pren-de - te-vi, re-gni pren-de-te-vi_i vos-tri e -

[6] [6]

290

ser-ci-ti io vi ri - nun-zi-o quan-te vit - to - ri-e,

[6] [6] [#]

295

quan-te vit - to - ri-e mi die - de l'_A-si-a. Non è pos-

[#] [6] [#] [#]

300

si - bi - le che dal mio pla - ta - no, che dal mio

[6] [6] [6]

304

pla - ta - no ri - vol - ga il piè _____, ri -

[6] [6] [6] [6] [6]

309

vol - ga il piè. Non è pos - si - bi - le che dal mio

[6] [6] [6]

314

119

pla - ta - no, che dal mio pla - ta - no

[6]

317

ri - vol - ga il piè

320

, ri - vol - ga il piè.

[6]

[6]

[⁵/₄ - 3]

323 120

Non son più re', se-guo d'_A-mor gl'_im-pe-ri.

[7]

325

Ad-dio scuo-le di Mar-te, ad-dio, ad-

[6]

[6]

329

dio, ad-dio guer-rie-ri!

[6] [6]
[4]

335

121

Ad - dio scu - le di Mar - te, ad - dio, ad -

339

dio, ad - dio guer - rie - ri!

[6] 4 3

343

Ad - dio, ad - dio guer - rie - ri _____ !

[6 - 3]

348

122

Quan - to, quan - to, o quan - to s'in - ga -

4 [F#]3

350

na chi-fra le stra - gi den-tro_i nau-fra - gi—

[6]

352

den-tro_i nau-fra - gi, del pro-prio san-gue_il suo va -

[4]
[3]

354 123

lor, con-dan - na, del pro-prio san-gue il suo va -

[6]

356

lor con - dan - na. Se son si cor-te l'o - re vi -

[#] [6] [4] [5] [6] [6] 7 6

359

ta - li, cie-chi mor - ta - li, che van fra

b #

361 124

l'ar-mi_ad-in-con-trar ad in-con - trar la mor -

[b] [#] [6 5]

363

te? Se son si cor-te l'o - re vi-

[6] 7 6

365

ta - li, cie-chi mor - ta - li, che van fra

[#] [b]

l'ar-mi ad' in-con-trar ad in-con-trar la mor - te.

[#]

[6 5]
[4 #]

370

Pur ché Xer - se vi - va a - man - te,

[6/4 5/#] [6] [#]

374

non si cu - ra di re - gna - re, Più gio -

7 [#] [#] [#] [#] [#] [6] [#]

379

i - sco in a - do - ra - re, più gio -

[6] [6/4] [5/3] [6] [6/4] [#] [6] [6]

383

i - sco in a - do - ra - re, ch'in ve-

[6] [5/3] [6]

387

der - mi tri-on - fan - - - -

[#] [6/4] # [7] [6#]

391

- - - - - te.

[6] [#] [4 - 3#]

più gio - i - sco in a - do - ra - re

[4] [#] [7] [#]

ch'inve - der - mi tri-on - fan - - - -

[#] [#] [6] [#] [#] [7 - #6]

- - - - - te.

[6] [#] [6] [#] [#]

410

129

Se fin - or tut - to fu - ro - re, tra le

[F#] [6] [7 - #6] #

415

pia - ghe io ven - ni me - no, non fa -

[6# 5] [6] 7 6[#] [4 - #3] [F#]

419

rà più _____ nel mio se - no, non fa - rà più _____

[6] [5/3] 7 6 [F#] [F#] [F#] [4/2] [6]

424

130

nel mio se - no, le fe - ri - te

[7 - $\frac{6}{4}$] $\#3$ [6]

428

al - tri ch'A - mo

[$\frac{6}{4}$] [6] [6#] [6#]

432

re; non fa - rà più

[$\frac{6}{4}$] [6#] [$\frac{6}{4}$] [6]

436

131

— nel mio se - no, le fe - ri - te al - tri

7 6[#] [#] [6] [6] [6#]

441

ch'A - mo - - - - - re.

[#] [6#] [#] [#] [#]

Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo la pa -

ce. Più non com - bat - - - - -

- - - - to orch'io son fat - to , or ch'io son

456 133

fat - to d'_A - mor se - gua - - - - - ce

[#] [#] [6] [#] [#]

459

- - . Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo, la pa -

[#] [#] [#] [#] [#] [#]

463

ce. Più non com - bat - - - - - to_

[5 - 6] [#] [#] [7]

466 134

or ch'io son fat-to, or ch'io son fat-to -

[6]

468

— d'A-mor —, d'A-mor —

[6]

471

— se-gua-ce, or ch'io son fat-to —

4 3 [4/2]

473 135

___, or ch'io son fat - to ___ d'_A-mor ___

[#] [6] [#]

475

___, d'_A-mor ___ se-gua - ce.

[#] [6] [#] [#] [#]

479

Nel mar dei ri-po-si, in pla-ci-da

[6] [#]

483

cal-ma, fru-i-sca quest' al-ma, fru-i-sca quest'

[6] [#] [5/4] [#]

487

al-ma con-ten-ti_a-mo-ro-si __. In-

[6/4] [5/#] [6/4] [5/#]

491

137

vi - ti noi - o - si di trom - be guer - rie - re, sva -

[#] [6] [7] [#] [#]

495

ni - te, sva - ni - te, ta - ce - te! Con dol - ce qui -

[7] 4 3 [6/4/2]

500

e - te in grem - bo al pia - ce - re _____,

[6] [#] [6#] [#] [#]

503

138

in - na - mo - ra - to il mio pen - sier si

[F#] [6] [F#]

507

gia - - ce _____, il mio pen - sier _____

[F#] [F#] [6]

511

si _____ gia - - - - - ce _____."

[F#] [6/5] [6/4] [F#] [F#]

Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo la pa -

ce. Più non com - bat - - - - -

- - - - to orch'io son fat-to_, or ch'io son

525 140

fat - to d'_A - mor se - gua - - - - - ce

[#] [#] [6] [#] [#]

528

--- Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo, la pa -

[#] [#] [7] [#] [#]

532

ce. Più non com - bat - - - - - to_

[5 - 6] [#] [7]

535 141

or ch'io son fat-to __, or ch'io son fat-to __

[6]

537

___ d'_A-mor ____, d'_A-mor ____

[#]

540

___ se-gua-ce, or ch'io son fat-to __

4 3 [2]

542

142

_, or ch'io son fat - to __ d'_A - mor __

[F#] [6] [F#]

544

_, d'_A - mor __ se - gua - ce.

[F#] [6] [F#] [F#] [F#]

548

143

Men-tre co-si de-li-ra lo sven-tu-ra-to Xer-se,

[4]
[2]

551

A-mor, pro-teo cru-de-le, in tan-te

[6#]

553

for-me e'l as-sa-le, e l'_in-gan-na, ch'_ei tra

#

555

144

gli_o - zi_e tra gli_a - gi con tra - gi-ca for-tu - na

[4/2] [6]

557

muo - re tra-di-to; e_il suo mo-ri-re ap-pres-ta

[6]

559

a_i se-gua-ci_d'A - mor sce-na fu - ne - - - sta.

[5 - 6] [4/2] [6] [6]

Edition with Notated Realization

1

Voice

Do-po_a-ver sog-gio - ga - to tut-ti_i

Continuo

3

re-gni dell' al-ba, il già fa-mo-so_e-roe Xer-se l'in-vit-to;

6

e do-po_a-ver con le sue ve-le u-ni-to l'A-sia e l'Eu-

[4] [6]

9

ro-pa in-sie-me; da-to in pre-da ai pia-ce-ri con non in-

7 6 [#] [#] [4/2] [6]

12

te-sa i-do-la-tria d'a-mo-re d'un Pla-ta-no s'_ac-

[6]

14

ce-se, a va-ghieg-giar-lo in-ten-to, va-neg-gia -

[4/2] [6]

17

va co-sì, va-neg - gia - - - va co-sì nel

7 6 [4/2] [6] 7 6[#] [#]

20

suo tor-men - - -

[6] [6] [#]

22

- - - - to: "Ame, voi che van-ta-te dell'Ar-i-

[4] [5]

26 149

mas-pe al gie-lo il sen tem-pra-to ed im-pe-tri-to il

29

co-re, e su-per-be ne-ga-te che vi

31

sia stella_in cie-lo che va-glia ad in-fluir fiam-med'a-

[6] [6#]

mo - re: io, ch'e - sau - sto mi - ra - i per dis-se-

[6]

-tar le mie fa - lan - gi il ma' - re; io, che il

[6] [5] [6]

per-sia-no_im-pe-ro re-si_o - nus-to di glo-rie e mi van-ta-i

di ve-der-mi_a do-ra - re vi_è più del sol dell' O - ri -

-en-te in-tie-ro; io, io, per a-mor mi mo - ro

[#] 6 [6 4 5 #]

e con tor-men - to i - gno - to, e con tor -

7 [4]

men - to i - gno - to un tron - co, un tron - co a -

[4/3] [4/2] [6] ♮

do - ro, un tron - co, un tron - co a - do - ro___.

[6/4] [5] [6] [6#/4] [6/4/2] [6/4/5]

Xer - se__ in - fe - li - ce! E qua - le nell'

55 153

a - ni-ma prov' i - o for-za fa tal d'in-u - si - ta - to af -

[6] 6[♯]

57

fet-to? Di qual Nu-me_é ri-cet-to ru-vi da scor-za, O Di-o?

60

Qual E-rin-ne le - ta - le il mio pen-sier con - fon-de? In un

[6] ♯ F

al - be'ro__an - co - ra A - mor s'as - con - de.

7 6 [#]

65 155

Mi - se - ro Xer - se, chi le tue glo - ri - e im - po - ve -

[6] [#]

70

ri, las - so da chi le tue vit - to - ri - e,

[6#] [#]

75

le tue vit - to - ri - e so - no di - sper - se, po - ve - ro

[6#] [#] [#] [#]

Xer - se, chi le tue glo - ri - e im - po - ve - ri,

las - so da chi le tue vit - to - ri - e

so - no di - sper - se. Mi - se - ro Xer - se,

mi - se-ro, mi - se-ro, mi - se-ro Xer - se.

[#] [6 5] [4 #]

Men-tre_in a - stio_o-zi .- o - so con le

[6]

la - gri-me mie pian-ta la - sci-va, son d'ogni schie-ra Ar-

gi - va, lu-dibrio i-gno-mi - ni - o - so e_a-gl'_e

[6]

[#]

104 159

ser-ci-ti_as-si-riser-von for - se di fo-lei miei de - li-ri..

[4] [6] [6]

107

Ques - ta de' - stra ch'è av - vez - za a trattar

[6]

109

as - te e spa - de or per di-ver - se stra - de,

[6#] # [4] [6]

111 160

a so-gna - ta Bel - lez - za del - le ver-go - gne

[1] [6]

113

mie l'is-to-ria in-ci-de, ed a scor-no di Mar-te, ed a scor-no di

[#] [6] [6]

115

mar-te, A-mor se_n'ri - de... Ah, ah, che'l'in-fer-no so - lo

[6/4] 7 6 #

118 161

per mio mal, per mio duo-lo, d'a-mo-ro-so ve -

[#] 7

120

le - no il sen m'_a-per - - se _____.

[#] [6#] [6] [6] [5]

122 162

Mi - se-ro Xer - se, chi le tue glo-ri-e im-po-ve

[6] [#] [#]

127

ri, las-so da chi le tue vit-to-ri-e,

[6#] [#]

132

le tue vit-to-ri-e so-no di-sper-se, mi-se-ro

[6#] [#] [#] [#]

137

163

Xer - se, chi le tue glo - ri - e im - po - ve - ri,

142

las - so da chi le tue vit - to - ri - e

146

so - no di - sper - se. Mi - se - ro Xer - se,

150 164

mi - se-ro, mi - se-ro, mi - se-ro Xer - se.

[#] [6 5] [4 #]

Detailed description: The image shows a musical score for a voice and piano piece. The voice part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins at measure 150 and ends at measure 164. The lyrics are 'mi - se-ro, mi - se-ro, mi - se-ro Xer - se.' The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It consists of five measures. The first measure has a chord of F# and a bass note of F#. The second measure has a chord of F# and a bass note of F#. The third measure has a chord of F# and a bass note of F#. The fourth measure has a chord of F# and a bass note of F#. The fifth measure has a chord of F# and a bass note of F#. There are some markings below the piano part: a bracket containing '#', a bracket containing '6' and '5', and a bracket containing '4' and '#'. There are also some markings above the piano part, including a circled '10' in the voice line and some markings in the piano part.

155

165

Ah no, Nin-fa che se-i in sì bel-la prigion, nu -

158

me a-do-ra-to. Per-do-na, per-dona_aipianti mie-i il mio

161

co - re_a-gi - ta - to, ch'in pian-ta co-sì va - ga

[4/2] [6]

163

166

il mio pen-sier l'a-ni-ma mi-a si ap-pa - ga.

[6] [6 4 5 #]

Detailed description: This is a musical score for a vocal and piano piece, spanning measures 163 to 166. The music is in the key of D major (one sharp) and 4/4 time. The vocal line (top staff) begins at measure 163 with a quarter rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. A slur covers the final three notes (A4, B4, A4). The piano accompaniment (bottom staves) consists of chords. In measure 163, the right hand plays a D major chord (D, F#, A) and the left hand plays a D major chord (D, F#, A). In measure 164, the right hand plays a D major chord (D, F#, A) and the left hand plays a D major chord (D, F#, A). In measure 165, the right hand plays a D major chord (D, F#, A) and the left hand plays a D major chord (D, F#, A). In measure 166, the right hand plays a D major chord (D, F#, A) and the left hand plays a D major chord (D, F#, A). The score includes a vocal line with lyrics and a piano accompaniment with chord symbols [6] and [6 4 5 #] below the bass staff.

166 **Aria** 167

Ver-di fron - diche des - ta - te nel mio sen dol-ci spe-

[6] [6] [#] [6#] [6#]

168

ran - - - - -

[#]

170

- - - - - ze, pria ch'ave-ste al-tre sem-

[#] [6] [#] [6] [6]

bian - ze, pria ch'_a-ve - ste_al - tre sem -

[F#] [F#] [6] [F#] [F#]

bian - ze fos - te già chio - me do - ra - - - -

[F#] [F#] [F#] [6] [4#]

te, pria ch'_a-ve - ste_al - tre sem -

[F#] [6] [F#] [F#]

bian - ze, pria ch'_a-ve - ste_al - tre sem -

177
bian - ze, fos - te già chio - me do -

[#]

178
ra - - - - - te.

[#]

[6]

[#]

[6 5 #]

180 170

Or dell'i do-lo mio mi-ra-te co-me

7 6#] [6]

184

ba - cia_il la - brole fron-de e'l cor

[6#] [#] [#]

188

le

[#] [#] [#]

chio - - - me; ba-cia_il la - brole fron de, e'l

[6] [6]

cor

, e _____ 'l cor _____ le _____ chio - me.

[#] [6] 5 6 [#] [6] [6] [#]

205

Aria

172

Ah, non più de' miei do -

206

lo - ri, non fia più ch'io mi que-re - - -

[6] [♯]

208

- - - - li ben-ché un tronco il sol mi

[6/4] [6/7] [6] [6♯]

210 173

ce - li, ben - che_un tron - co_il sol mi

[F#] [6] [F#] [F#]

211

ce - li, il mio cor go - de_i splen - do - - -

[4] [4] [F#] [F#] [F#] [6] 4 3

213

ri, ben - ché_un tron - co_il sol mi

[F#] [6] [F#]

ce - li, tron - co il sol mi ce - li,

[6] [6]

tron - co il mio cor go - de i splen -

[#]

do - - - - - ri.

[#] [6] [#] [6] [#] [6] [#]

Quest'ombre io mi-ro e col pen-si-e-ro in-tan-to

7 6[#] #

di va-gheg-gia - re il mio bel sol _____

[#] [6] [6] [#]

mi van - to _____,

[#] [6] [#] [#] [4#] [5] [#]

di va-gheg - gia - re il mio bel sol.

[6] [#] [6]

mi van - to.

[6] [#] [#]

236

177

Lauri ap - pol - li - nei, pal - me pal - la - di - e,

240

mir - ti ve - ne - rei so che si van - ta - no

[6] [6#] [6]

244

per - ché co - ro - na - no le de - i - tà

[5] [6#] [#] [6] [#] [6]

248

178

le de - i - tà; so che si

[6] [#] [6] [#] [6] [6/4]

253

van-tano per-ché cor - ro-na-no le de-i-tà

[6]

258

, le de - i - ta.

[6/4]

262

179

Xer-se non ha ch' in-vi-di ar gli de-i, se nel

[6] [4] [5] [7]

265

pla-ta-no mio son nel pla-ta-no mio tut -

269

- ti, tut - ti i tro-fe - i ____ . son nel

[6] [4] [5]

275

180

pla - ta - no mio, son nel pla - ta - no mio tut -

279

- ti i tro - fe - i, tut - - - ti i tro - fei...

[5
4 - 3]

285 181

Re-gni, pren-de - te-vi, re-gni pren-de-te vi_i vos-tri e -

[6] [6]

290

ser-ci-ti io vi ri - nun-zi-o quan-te vit - to - ri-e,

[6] [b] [#]

295

quan-te vit - to - ri-e mi die - de l'_A-si-a. Non è pos-

[#] [6] [#] [#]

300

182

si - bi - le che dal mio pla - ta - no, che dal mio

[6] [F#] [6]

pla - ta - no ri - vol - ga il piè _____, ri -

[6] [6] [F#] [F#] [6]

vol - ga il piè. Non è pos - si - bi - le che dal mio

[F#] [6] [F#]

314

183

pla - ta - no, che dal mio pla - ta - no

[6]

317

ri - vol - ga il piè

320

, ri - vol - ga il piè.

[6]

[6]

[⁵/₄ - 3]

323 184

Non son più re', se-guo d'_A-mor gl'_im-pe - ri.

[7]

325

Ad - dio scu - le di Mar - te, ad - dio, ad -

[6] [6]

329

dio, ad - dio guer - rie - ri!

[6] [6/4]

335

185

Ad - dio scuo - le di Mar - te, ad - dio, ad -

339

dio, ad - dio guer - rie - ri!

343

Ad - dio, ad - dio guer - rie - ri _____!

348

186

Quan - to, quan - to, o quan - to s'in - ga -

4 [F#]3

350

na chi - fra le stra - gi den - tro_i nau - fra - gi -

[6]

352

den - tro_i nau - fra - gi, del pro - prio san - gue _il suo va -

[4] [3]

lor, con-dan - na, del pro-prio san-gue il suo va -

lor con - dan - na. Se son si còr-te l'o - re vi-

ta - li, cie-chi mor - ta - li, che van fra

361

188

l'ar-mi_ad-in-con-trar ad in-con - trar la mor -

[4] [4] [6 5]

363

te? Se son sì cor-te l'o - re vi-

p [6] 7 6

365

ta - li, cie-chi mor - ta - li, che van fra

[4] [4]

l'ar-mi ad' in-con-trar ad in-con-trar la mor - te.

[#]

[6 5]
#

370 190

Pur ché Xer - se vi - va a - man - te,

[6/4] [5/#] [6] [#]

374

non si cu - ra di — re - gna - re, Più gio -

7 [#] [#] [#] [#] [#] [6] [#]

379

i - sco in a - do - ra - re, più gio -

[6] [6/4] [5/3] [6] [6/4] [#] [6] [6]

383

191

i - sco in a - do - ra - re, ch'in ve-

[6]

[5
3]

[6]

387

der - mi tri - on - - fan - - - - -

[#]

[6
4] [#]

[7] [6#]

391

- - - - - te.

[6]

[#]

[4 - 3#]

più gio - i - sco in a - do - ra - re

[4] [#] [7] [#]

ch'inve - der - mi tri-on - fan - - - -

[#] [#] [6] [#] [#] [7 - #6]

- - - - - te.

[6] [#] [6] [#] [#]

Se fin - or tut - to fu - ro - re, tra le

[F#] [6] [7 - #6] #

pia - ghe io ven - ni me - no, non fa -

[6# 5] [6] 7 6[F#] [4 - #3] [F#]

rà più _____ nel mio se - no, non fa - rà più _____

[6] [5/3] 7 6 [F#] [F#] [F#] [4/2] [6]

— nel mio se - no, le fe - ri - te

[7 - 6]
#3

[6]

al - tri ch'A - mo - - - - -

[4]

[6]

[6#]

[4#]

- - - re; non fa - rà più

[4]

[4#]

[4/2]

[6]

nel mio se - no, le fe - ri - te al - tri

ch'A-mo - - - - - re.

Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo la pa -

ce. Più non com - bat - - - - -

- - - - - to orch'io son fat-to, or ch'io son

456 197

fat - to d' A - mor se - gua - - - - - ce

[F#] [F#] [6] [F#] [F#]

459

— Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo, la pa -

[F#] [F#] [7] [F#] [7]

463

ce. Più non com - bat - - - - - to -

[5 - 6] [F#] [7]

466 198

— or ch'io son fat - to — , or ch'io son fat - to —

[6]

468

d' _A-mor ————— , d' _A-mor —————

[#]

471

— se - gua - ce , or ch'io son fat - to —

4 3

[$\frac{4}{2}$]

473 199

_____, or ch'io son fat - to d'A-mor _____

[#] [6] [#]

475

_____, d'A-mor _____ se-gua - ce.

[#] [6] [#] [#] [#]

479

Nel mar dei ri - po - si, in pla - ci - da

[6] #

483

cal - ma, fru - i - sca quest' al - ma, fru - i - sca quest'

[6] # [5/4] #

487

al - ma con - ten - ti a - mo - ro - si __. In -

[6/4] 5 # [6/4] 5

491

201

vi - ti noi - o - si di trom - be guer - rie - re, sva -

[F#] [6] [7] [F#] [F#]

495

ni - te, sva - ni - te, ta - ce - te! Con dol - ce qui -

[7] 4 3 [6/4/2]

500

e - te in grem - bo _ al pia - ce - re _____ ,

[6] [F#] [6#] [F#] [F#]

503

202

in - na - mo - ra - to il mio pen - sier si

[F#] [6] [F#]

507

gia - - ce _____, il mio pen - sier _____

[F#] [F#] [6]

511

si _____ gia - - - - - ce _____."

[F#] [6] [5] [6] [F#] [F#]

515

203

Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo la pa -

519

ce. Più non com - bat - - - - -

522

- - - - to orch'io son fat-to_, or ch'io son

525 204

fat - to d'_A - mor se - gua - - - - - ce

[#] [#] [6] [#] [#]

528

... Bra - mo, bra - mo la pa - ce. Bra - mo, bra - mo, la pa -

[#] [#] [#7] [#] [#7]

532

ce. Più non com - bat - - - - - to_

[5 - 6] [#] [7]

535 205

— or ch'io son fat - to —, or ch'io son fat - to —

[6]

537

— d' A-mor ———, d' A-mor ———

[#]

540

— se - gua - ce, or ch'io son fat - to —

4 3

[4
2]

542

206

____, or ch'io son fat - to ____ d'A-mor ____

[#] [6] [#]

544

____, d'A-mor ____ se-gua - ce.

[#] [6] [#] [#] [#]

548

207

Men-tre co-si de-li-ra lo sven-tu-ra-to Xer-se,

[4/2]

551

A-mor, pro-teo cru-de-le, in tan-te

[6#]

553

for-me e'l as-sa-le, e l'in-gan-na, ch'ei tra

#

555

208

gli_o - zi_e tra gli_a - gi con tra - gi-ca for-tu - na

[4/2] [6]

557

muo - re tra-di-to; e_il suo mo-ri-re ap-pres-ta

[6]

559

a_i se-gua-ci_d'A - mor sce-na fu - ne - - - sta.

[5 - 6] [4/2] [6] [6]

Pietà di Belisario

Text and Translation

The Text

Pietà di Belisario.

Cieco, ramingo, e povero
 limosinando vo,
 e misero non so
 dove trovar ricovero.
 Precipitosa e labile
 la mia grandezza fu.
 Le cose di qua giù,
 nulla non han di stabile.

Sotto il giro degl'astri, il tutto é vario.

Pietà di Belisario.

Eccovi il più meschino
 che viva tra i mortali!
 Mirate che destino,
 mirate di che strali
 mi colpì la fortuna.
 Non fu sotto la luna,
 caso del mio più tragico e crudele.
 Con servitù fedele,
 doppo aver resi al mio signor devoti,
 Persi, Vandali e Goti,
 spinto da vil sospetto
 che penetrò nel suo barbaro petto,
 l'inuman per mercede
 la cecità mi diede;
 e del mio crin recisi i lauri alteri,
 mi coprì di cipressi, orridi e neri:
 e d'aquila felice
 divenuto son io talpa infelice.
 Senza colpa, abbattuto,
 innocente, tradito;
 trovo il cielo impetrato,
 la terra senz'aiuto;
 e gl'uomini e gli dei
 fanno a gara a schernire i pianti miei.
 Che può men della morte
 chiedere un'sventurato,
 eppur a questa sorte
 giungermi niega invidioso il fato
 del mio core implacabile avversario.

An English Translation

Mercy on Belisario.

Blind, wandering, and
 poor, I go begging; and
 miserable, I do not know
 where to find shelter.
 My greatness was hasty
 and fleeting. Nothing is
 stable down here.

Under the revolution of the
stars, all is variable.

Mercy on Belisario.

Here I am, the most wretched
 who lives among the mortals.
 Look at destiny, see the
 arrows which struck me this
 fortune. A case more tragic
 and cruel than mine was not
 under the moon. Serving with
 faithfulness, after having
 returned to my devoted master
 Persians, Vandals, and Goths,
 prodded by an evil suspicion
 which penetrated into his
 barbaric chest; the inhuman
 one rewarded me with
 blindness and having cut the
 proud laurels from my hair,
 he covered me with cypress,
 horrid and black; and from a
 happy eagle I became an
 unhappy mole. Without fault,
 downcast, innocent, betrayed,
 I find heaven is impenetrable
 and earth is without help;
 and the men and the gods
 compete to deride my tears.
 What less than death can be
 asked of an unfortunate man,
 however, that situation is
 denied by the fate that of my
 heart is an implacable
 adversary.

Pietà di Belisario.

De' grande, la Potenza
può fare a suo talento
sempre rea l'innocenza.
Queste pene ch'io sento
bastano a palesar ch'un rege ingiusto
altra legge non ha ch'il proprio gusto.

Chi vuol giustificar la mia caduta,
narri che m'è dovuta
perch'ebbi fede ad un'infido Greco.
Non merto d'esser cieco,
se non perché io fui nell'adorare
chi l'uso d'ingannare
dalla natura apprese; e se pur degno
son io di mendicare un vil sostegno,
per altro non è
se non perché di più regni i tesori
portai co' miei sudori
a tributar d'un traditor l'erario.

Pietà di Belisario.

Pietà dal mio supplizio,
genti tutte,¹ imparate:
ché nelle regie ingrate
il troppo merto è strada al precipizio.

Mercy on Belisario.

The mighty power can as
it pleases always make the
innocence guilty. These
pains I feel show that an
unjust king has no other
law but his own whim.

You who would justify my fall
tell that it is because I had
faith in an untrustworthy
Greek. I do not deserve to
be blind because I was
adoring him who learned the
use of deceit naturally, and
I am even worthy of begging a
low support if for no other
reason than because I bought
with my perspiration more
treasures of other kingdoms
to bestow on the treasury of
a traitor.

Mercy on Belisario.

From my torture learn, all
people, that in the royal
places too much merit is the
way to the precipice.

¹In the manuscript the word tutte is written tutti.

Edition for Improvised Realization

1 213

Voice

Pie - tà, pie-tà, pie -

Continuo

7 6[#] [6 5#] [6#]

3

tà, pie-tà di Be - li - sa - - - - rio.

[6] [#] [#] #

6

Cie - co, ra-min - go, e po - ve-ro li - mo - si - nan - do

[6] [6] [6]

8

vo, e mi - se-ro non so do - ve tro-var ri -

5 6 [#] [#]

10

co - ve - ro, e mi-se-ro non so, e mi-se-ro non so do -

[#] [6] [6/4] [6]

13

ve tro-var ri - co - - - - - ve-ro. Pre-

[6] [7]

15 215

ci - pi - to - sa_e la - bi - le la mia gran - dez - za fu. Le

[6] 7 6(♯) [♯] [♯]

17

co - se di qua giù, le co - se di qua giù, nul -

[4/2] 7 [♯/7]

19

la, nul - la non han di sta - - -

5 6 [♯]

21 216

- - bi-le. Sot-to il gi - ro de - gl'a-stri, il

[6/4] [5/#]

23

tut - to, il tut - to é va - ri-o. Pie-

[6/4] [5/#]

25

tà, pie-tà, pie - tà, pie-tà di Be - li - sa -

[#] [6/4] [5/#] #6

28 217

- rio. Pie - tà, pie - tà di Be - li - sa - rio.

[6/4] [5/#] [6/4]

32

Ec - co - vi - il piú mes - chi - no che vi - va tra i mor - ta - li!

[6] [6/#] [#]

34

Mi - ra - te che de - sti - no, mi - ra - te di che

[6]

36

218

stra-li mi col-pi la for-tu-na. Non fu sot-to la lu-na,

7 [6/4]F# [6]

39

ca - so del mio più tra-gi-co e cru - de - - -

[6#]

41

[6#]

-le. Con ser-vi - tù fe-de-le,

[6]
[4]

do-po a-ver re-si_al mio sig - nor de-vo-ti', Per-si, Van-da-li e

Go - ti, spin-to da vil so - spet - to che pe-ne-trò nel

[6]
[4]

51 220

suo bar - - - - - ba-ro pet-to,

[$\begin{smallmatrix} b6 \\ 3 \end{smallmatrix}$] [$\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$]

53

l'in-u-man per mer ce-de la ce-ci - -tà mi die - de_

[6] \flat [$\begin{smallmatrix} 4\# \\ 2\# \end{smallmatrix}$] [$\begin{smallmatrix} 6 \\ 5\# \end{smallmatrix}$]

56

—; e del mio crin re - ci - si i lau-ri al-te - ri,

\flat \flat

58

221

mi co-pri di ci - pres-si, or - ri-di e ne - ri:

♭ [4/2] [6] [6 5/♯]

61

e d'a-qui-la fe - li-ce di-ve - nu - to son io tal-

[5]

64

pa, tal - pa_in-fe - li - ce. Sen-za col-pa,_ab-bat-

[6 5/3] ♭ ♭6 ♭

67 222

[6]

tu-to, in-no-cen-te, tra-di-to; tro-vo_il cie-lo_im-pe-

[6]

69

tri-to, la ter-ra_senz'_ai-u-to; e gl'uo-mi-ni_e gli

[6]

71

dei_fan-no_a_ga-ra_a_scher-ni-re i_pian-ti_mie-i_____.

[6]

[6 5]
[4 3]

74 223

Che può men de-la mor - te chie-de-re_un'sven-tu-

[6]

76

ra-to, ep-pur a que-sta sor-te giun-ger-mi nie-ga in-vi-di-

[#] [4] [6]

78

o - so il fa-to del mio co-re_im-pla-ca - - -

[#] [6]

80 224

- bi-le av-ver-sa - rio __. Pie-tà, pie-

[4# 2] [6] [6 5] [6 5]

82

tà, pie-tà pie-tà di Be-li-sa -

[4 3] [6 5]

85

rio. Pie-tà, pie-tà di Be-li-sa - - - rio.

[6 5]

88

225

De' gran - de, la Po-

This system contains measures 88 through 91. The vocal line begins with a whole rest in measure 88, followed by a half note G4 in measure 89, a quarter note A4 in measure 90, and a quarter note B4 in measure 91. The piano accompaniment features a steady eighth-note bass line in the left hand and a similar eighth-note treble line in the right hand, both in a D major key signature.

92

ten - za può fa - re a suo ta - len - to sem-pre

This system contains measures 92 through 94. The vocal line starts with a quarter note G4 in measure 92, followed by quarter notes A4, B4, and C5 in measure 93, and a half note G4 in measure 94. A slur is placed over the final two notes of measure 94. The piano accompaniment continues with the same eighth-note rhythmic pattern as the previous system.

95

re - - - a, sem-pre re - - - a l'in-no-

This system contains measures 95 through 98. The vocal line begins with a quarter note G4 in measure 95, followed by quarter notes A4, B4, and C5 in measure 96, and a half note G4 in measure 97. The piano accompaniment continues with the same eighth-note rhythmic pattern.

99

226

cen - - za. Que - ste pe - ne ch'io

[6 5] [4 3] [4/2] [6]

103

sen - to _____ bas - ta - no_a

[7] [6] [4] [6] [4/2] [6] [6]

107

pa - le - - sar ch'un re - ge in - giu - sto

[6] [#] [4/2] 7 6

111 227

al - tra leg - ge non ha _____ ch'il pro -

[6] [6]

115

- - prio gus - to, ch'il pro -

[6#] [6 5] [4/2]

119

prio gus - to; al - tra

[6] [6 5]

124 228

leg-ge non ha _____

[6] [F#]

128

[6] [6]

132

, al - tra leg-ge non

[6#] [F#] [6]

136 229

ha ch'il pro - prio, ch'il pro - prio

[6] [#] [6] [b]

139

gus - - - to, al - tra leg - ge non

[6 4] 5 [6]

142

ha ch'il pro - prio gus - to

[6] [#] [6] [6#] [6 5] [4 #]

147

230

Chi vuol gius-ti-fi-car la mia ca-du-ta,

149

nar-ri che m'è do-vu-ta perch' eb-bi fe-de ad un' in-

151

fi-do Gre-co__ . Non mer-to d'es-ser cie-co, se non per-che io

[6 5]
[4 #]

154 231

fui nell' a - do - ra - re, chi l' u - so d' in - gan - na - re dal - la na -

#6 [6]

156

tu - ra ap - pre - - - se; e se pur

[6 5]

158

deg - no son io di men - di - ca - re un vil sos -

40

160 232

teg - no, per al-tro non è se non per-ché di più

[6]

162

reg-ni_i te-so - ri por - tai co' miei su - do - ri a tri - bu -

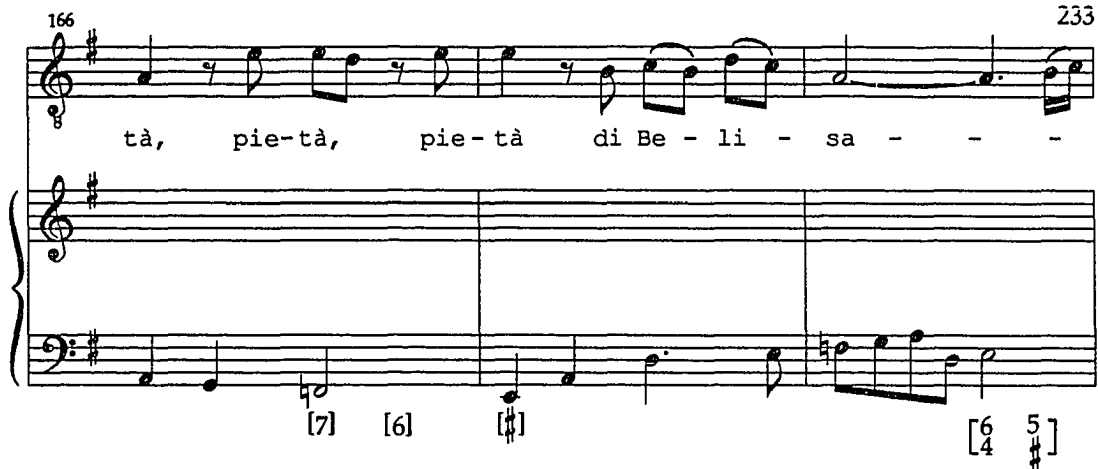
[6] [5]

164

- tar d'un tra - di - tor l'e - ra - ri - o. Pie-tà, pie-

[6] 5 6 [6]

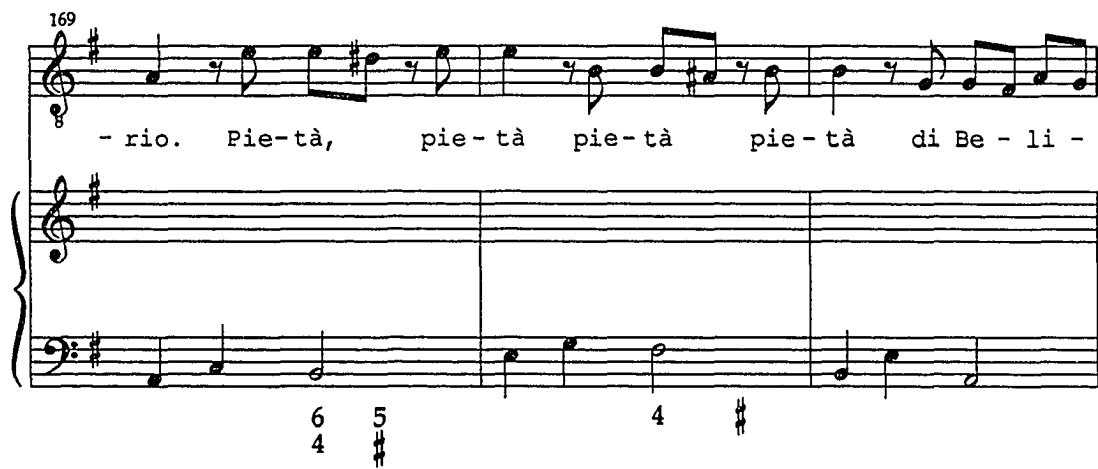
166 233



tà, pie-tà, pie-tà di Be - li - sa - - -

[7] [6] [♯] [6 5]

169



- rio. Pie-tà, pie-tà pie-tà pie-tà di Be - li -

6 4 5 ♯ 4 ♯

172



sa - - - rio. Pie-tà, pie-tà di Be-li-sa - - - rio.

[6 5] [♯] [6 5]

176 234

Pie-tà, pie-tà, dal mio su-pli-zi-o, gen-ti

[6]

180

tut-te, im-pa-ra-te: ché nel-le re-gie in-gra-te

[6#] [#] #

182

il trop-po mer-to è stra-da_al pre - - -

[4] [#] [6] [6#]

ci - pi - zi-o _____ , il trop-po mer - to,

[F#]

il trop-po mer-to è stra-da_al pre - - - ci - pi - zi-

[6] [4/2] [F#] [6] [6#] [F#]

o; il trop-po mer - to, il trop-po

[F#]

mer-to_è stra-da al pre-ci-pi-zi - o _____; è stra-da al

[6] [6 5] [6] [6#]

pre- - - - - ci -

[6] [6] [6]

pi - - - - - zi-o.

[6#] [6] [5]

Edition with Notated Realization

1

Voice

Continuo

Pie - tà, pie-tà, pie -

7 6[#] [6 5] [6#]

3

tà, pie-tà di Be - li - sa - - - - rio.

[6] [#] [#] #

6

Cie - co, ra-min - go, e po - ve-ro li-mo-si-nan-do

[6] [6] [6]

8
vo, e mi - se-ro non so do - ve tro-var ri -

5 6 [♯] [♯]

10
co - ve - ro, e mi-se-ro non so, e mi-se-ro non so do-

[♯] [6] [6/4] [6]

13
ve tro-var ri - co - - - - ve-ro. Pre-

[♯] [6] [7]

ci - pi - to - sa e la - bi - le la mia gran - dez - za fu. Le

[6] 7 6[#] [#] [#]

co - se di qua giù, le co - se di qua giù, nul -

[4/2] 7 [#]

la, nul - la non han di sta - - -

5 6 [#]

21

241

- - bi-le. Sot-to il gi-ro de-gl'a-stri, il

[6 5]
[4 #]

23

tut-to, il tut-to é va-ri-o. Pie-

[6 5]
[4 #]

25

tà, pie-tà, pie-tà, pie-tà di Be-li-sa-

[#] [6 5] #6

28 242

rio. Pie-tà, pie-tà di Be-li-sa - rio.

[6 5] [6] [6]

32

Ec - co - vi _il più mes - chi - no che vi - va tra _i mor - ta - li!

[6] [6#] [6#]

34

Mi - ra - te che de - sti - no, mi - ra - te di che

[6]

stra-li mi col-pi la for-tu-na. Non fu sot-to la lu-na,

7 [6/4] [F#] [6]

ca - so del mio più tra-gi-co e cru - de - - - -

[6#]

[6#]

43

- - - - -le. Con ser-vi - tù fe-de-le,

[6]
[4]

46

do-po a-ver re-si_al mio sig - nor de-vo-ti, Per-si, Van-da-li e

49

Go - ti, spin-to da vil so - spet - to che pe-ne-trò nel

[6]
[4]

51 245

suo bar - - - - - ba-ro pet-to,

[$\frac{b6}{43}$] [6]

53

l'in-u-man permer ce-de la ce-ci - -tà mi die-de_

[6] b [$\frac{4\#}{2\#}$] [6 5]

56

—; e del mio crin re - ci - si i lau-ri al-te - ri,

b b

mi co-pri di ci - pres-si, or - ri-di e ne - ri:

[4/2] [6] [6 5]

e d'a-qui-la fe - li-ce di-ve - nu - to son io tal -

[5]

pa, tal - pa_in-fe - li - ce. Sen-za col-pa, ab-bat-

[6 5] b6 b

67 247 [4]

tu-to, in-no-cen-te, tra-di-to; tro-vo_il cie-lo_im-pe-

[6]

69

tri-to, la ter-ra senz'_ai-u-to; e gl'uo-mi-ni_e gli

[6]

71

dei fan-no a ga-ra_a scher-ni-re i pian-ti mie-i.

[6]

[6 5]
[4 3]

74

248

Che può men della mor - te chie-de-re_un'sven-tu-

[#] [6]

76

ra-to, ep-pur a que-sta sor-te giun-ger-mi nie-ga in-vi-di-

[#] [4] [6]

78

o - so il fa-to del mio co-re_im-pla-ca - - -

[#] [6]

- bi-le av-ver-sa - rio ____ Pie-tà, pie-

[4# 2] [6] [6 4] [5] [#]

tà, pie-tà pie-tà di Be - li - sa -

[4 3] [#] [6 4]

rio. Pie-tà, pie-tà di Be-li-sa - - - rio.

[6 4]

88 250

De' gran - de, la Po-

92

ten - za può fa - re a suo ta - len - to sem - pre

95

re - - - a, sem - pre re - - - a l'in - no-

cen - - za. Que - ste pe - ne ch'io

[6 5] [4 2] [6]

sen - to _____ bas - ta - no_a

[7] [6] [4 2] [6] [6]

pa - le - - sar ch'un re - ge in - giu - sto

[6] [#] [4 2] 7 6

111 252

al - tra leg-ge non ha ch'il pro -

[6] [6]

115

- - prio gus - to, ch'il pro -

[6#] [4 5] [4/2]

119

prio gus - to; al-tra

[6] [4 5] #

124 253

leg-ge non ha _____

[6] [#]

128

[6] [6]

132

_____,al - tra leg-ge non

[6#] [#] [6]

ha ch'il pro - prio, ch'il pro - prio

[6] [#] [6] [4]

gus - - - to, al - tra - leg - ge non

[6 4] [5] [6]

ha ch'il pro - prio gus - to

[6] [#] [6] [6#] [5] [4] [5]

Chi vuol gius-ti - fi - car la mia ca-du - ta,

nar-ri che m'è do-vu - ta perch' eb - bi fe - de ad un' in -

fi-do Gre - co __ . Non mer-to d'es-ser cie-co, se non per-che io

[6 5]
[4 #]

154 256

fui nell' a - do - ra - re, chi l' u - so d' in - gan - na - re dal - la na -

#6 [6]

156

tu - ra ap - pre - - - se; e se pur

[4 5#]

158

deg - no son io di men - di - ca - re un vil sos -

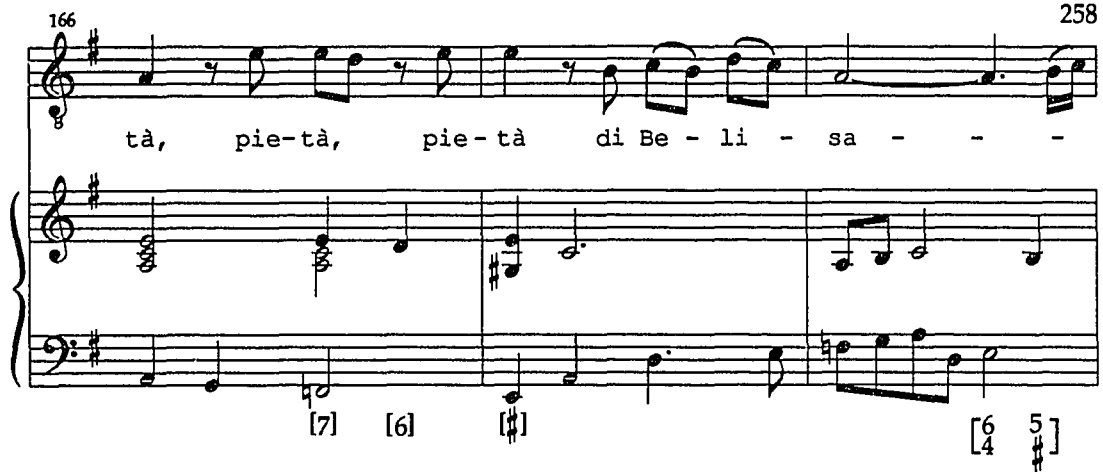
#6

teg - no, per al-tro non è se non per-ché di più

reg-ni_i te-so - ri por - tai co' miei su - do - ri a tri - bu -

- tar d'un tra - di - tor l'e - ra - ri - o. Pie-tà, pie-

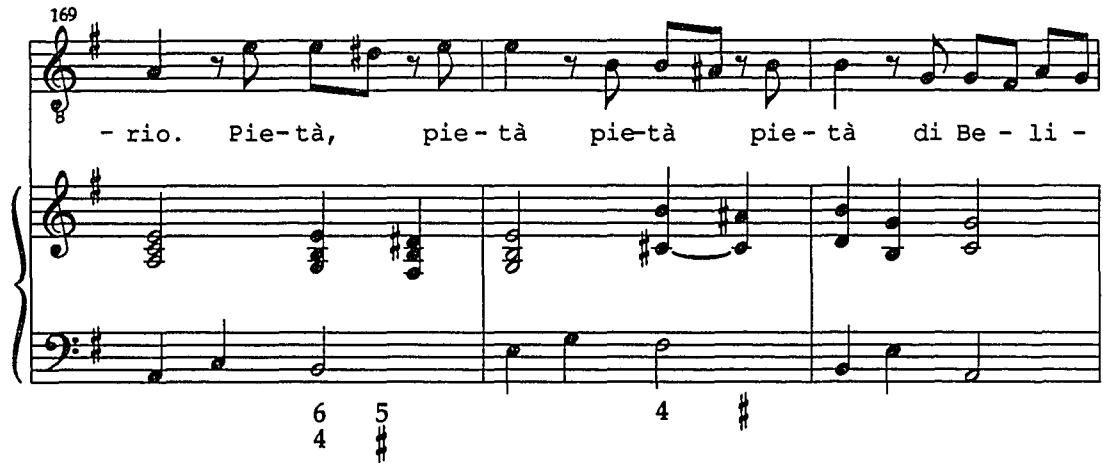
166 258



tà, pie-tà, pie-tà di Be - li - sa - - -

[7] [6] [♯] [6 5]

169



- rio. Pie-tà, pie-tà pie-tà pie-tà di Be - li -

6 4 5 ♯ 4 ♯

172



sa - - - rio. Pie-tà, pie-tà di Be-li-sa - - - rio.

[6 5] [♯] [6 5]

176 259

Pie-tà, pie-tà, dal mio su-pli-zi-o, gen-ti

[6]

180

tut-te, im-pa-ra-te: ché nel-le re-gie in-gra-te

[6#] [#] #

182

il troppo mer-to è stra-da al pre - - -

[b] [#] [6] [6#]

ci - pi - zi - o ——— , il trop-po mer - to,

[F#]

il trop-po mer-to è stra-da_al pre - - - ci - pi - zi-

[6] [4/2] [F#] [6] [6#] [F#]

o; il trop-po mer - to, il trop-po

[F#]

mer-to_è stra-da al pre-ci-pi-zi - o _____ ; è stra-da al

[6] [6/4 5] [6] [6#]

pre- - - - - ci -

[6] [6] [6]

pi - - - - - zi-o.

[6#] [6] [5#]

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