VOLUME I

Arias, duets and ensembles

from the operas of

Francesco Cavalli

Edited, and with translations by

Oliver Doyle

EDITION MVSICA ANTICA

Edition Mvsica Antica, Rotherhithe, London.
© 2021 by Musica Antica Rotherhithe.

This book has been made freely available to facilitate the study and performance of Francesco Cavalli's music. Parts are also available on request; please write to info@musicaantica.org.uk for further information.

The manuscript sources consulted in the production of this book can be viewed on internetculturale.it, made available in a digitised format by the Biblioteca Marciana, Venice.

For more editions of rare music and their performance in London, please visit www.musicaantica.org.uk.

Printed and bound by Thornhill Books, Oxford.
www.thornhillbooks.com

Contents
(by opera)

Editor's note v

La Didone (1641)
Padre, ferma i passi *(S)* 10
L'alma fiacca svanì *(S)* 16

L'Ormindo (1644)
Prologo *(S)* 1
Tu per me ben felice *(A)* 20
Volate fuggite – D'Amor non si quereli *(S, S, A, T)* 25

Giasone (1649)
Delizie, e contenti *(A)* 40

La Rosinda (1651)
Vieni, vieni in questo seno (*S*) 45

La Calisto (1651)
Restino imbalsamate *(S)* 48

Il Ciro (1654)
Mia vita, mio bene *(S, S, A, T)* 55

L'Erismena (1655)
Piante odorose *(S)* 60

La Statira (1655)
Cresce il foco *(S)* 66
Menfi, mia patria *(S)* 72
Io vivo *(S)* 78

L'Artemisia (1657)

Ardo, sospiro e piango	*(S)*	80
Dammi morte	*(S)*	92

L'Elena (1659)

Ecco l'idolo mio	*(S, S)*	97
Mia Speranza	*(S, S)*	104

Ercole Amante (1662)

Come si beff' amore	*(B)*	114
Figlio, figlio	*(S, T)*	124

Pompeo Magno (1666)

Coetaneo con gli'astri	*(T)*	128
Sonno, placido nume	*(A)*	132

L'Eliogabalo (1667)

Misero così va	*(S)*	137
Pur ti stringo	*(S, S, S, S)*	146

Sources 150

Editor's Note

Francesco Cavalli (1602 – 1676) was the most prolific composer of opera of the mid – 17th Century. We can attribute forty-one operas to his name – fourteen of which are lost – and thanks to recent work by a board of musicologists under the auspices of Bärenreiter Verlag,[1] an increasing number of those extant have either recently been published or are in preparation. Owing to their size and rarity however, their cost is often prohibitive; only *La Calisto* is available in an affordable piano reduction, and full scores can exceed £500 at full retail price.[2] As such, performances of Cavalli's work are often confined to professional companies, and modern additions that can be used by students and recitalists for performance are few and far between. This volume aims to address this issue by providing excerpts from across Cavalli's oeuvre that can be used in concert performance, and provide a foothold for musicians to explore the work of one of the most unjustly-ignored composers of the Baroque.

The Edition

This edition strives to be a union, first and foremost, between faithfulness to the primary source and clarity of its modern representation. Slurs and figured bass markings are absent unless found in the sources consulted. Original time and key signatures have been retained, though barring has been standardised (unless doing so results in oddities – such as the final note of a movement not falling on the first beat of the bar). Clefs have been modernised, with the original clefs retained in incipits. Where string parts are missing in the manuscript source, i.e. where staves are present but empty, parts have been added sympathetically, and are denoted by the use of smaller note heads; the same is true for any ritornelli added to arias, and in the case of 'Piante odorose', its partial reconstruction.

The English translations provided are likewise as close to the original Italian as possible, both in meaning and sentence structure, to facilitate the understanding of each word and how Cavalli's setting reflects its meaning pictorially and emotionally.

Instrumentation

The primary sources for Cavalli's operas rarely give explicit detail on instrumentation, but numerous administrative accounts pertaining to the production process and performances survive, each giving us some idea of the forces generally available in a Venetian theatre of the period. Forces were typically small; from the account book of impresario Marco Faustini (1658-9), we know that for *La Calisto* just two treble instruments, two violins, were used at

[1] Comprised of the late Alan Curtis, Beth and Jonathan Glixon, Jane Glover, Wendy Heller, Ellen Rosand, amongst others.

[2] At time of print.

any one time.[3] This was generally borne out of necessity; Venetian theatres were typically small, and in the case of Sant' Apollinare, so much so that Faustini felt obliged to mention the fact in his preface to his brother's *L'Eritrea*.[4] Needless to say, in operas where recitative was considered as musically important as aria, continuo sections were better furnished, replete with as many as three keyboards, two theorbos and bowed instruments.[5] Whenever finances and space permitted, Cavalli scored four instrumental parts above the bass, a typically Italian combination, and for most productions these would have been played one-to-a-part. Notable exceptions include the performances of *Xerse* and *Ercole Amante* given in Paris in 1660 and 1662 respectively, when a vastly more numerous orchestra was present.

Voices

Cavalli's lifetime saw a move away from the prominence of the 'heroic tenor' to the pre-eminence of the castrato voice on stage, and the 'soprano'-heavy allocation of works included here in part reflects that. Whether roles written in alto clef were sung by falsettists or high tenors is a matter of debate, and in recent times an increasing number of performances have been given featuring *hauts-contre* instead of counter tenors.[6] However, any of the works originally written in alto clef presented here will be suitable for counter tenors and high tenors alike.

Ritornelli and obligato parts

Two elements of modern historically informed performance practice are worth noting here: the shifting of *ritornelli* to coincide with the ending of a *secco* strophe or recitative, and the addition of obligato instrumental parts.

Generally, *ritornelli* begin in the bar following the end of a strophe or recitative; the practice of explicitly eliding the ending of one with the beginning of another can be seen in Cavalli's later work (here in 'Sonno, placido nume') and by Purcell's time was commonplace. Whether it was the practice in earlier operas to play freely with the beginning and ending of sections is a matter of conjecture, but doing so today has become relatively wide-spread.

The addition of obligato parts has likewise gained popularity; Rene Jacobs' additions throughout *La Calisto* are a prime example of this.[7] Cavalli generally provides obligato parts for the most emotionally-wrought moments (here Ardo, sospiro, Misero cosi va and the ending of D'Amor non si quereli are indicative of this). They are never as contrapuntally

[3] Beat, J.E. *The development of the Orchestra in Italian Opera c. 1600 -1750*. PhD Thesis, University of Birmingham, 1968. P. 41

[4] Glover, Jane. 'Cavalli and L'Eritrea'. *The Musical Times* , Vol. 123, No. 1668 (Feb., 1982), pp. 103-106. P. 103.

[5] Beat, J.E. p. 41.

[6] Notably in Ensemble Elyma's recording of *Gli Amori d'Apollo e di Dafne* (Glossa, 2008) and the Royal Opera House's production of *L'Ormindo* in partnership with the Sam Wanamaker Playhouse, Shakespeare's Globe (2014, revived 2015).

[7] *La Calisto*, concerto Vocale & Rene Jacobs (Harmonia Mundi, 1995).

complex as those which became popular towards the end of the 17th Century, but rather provide a wash of colour to distinguish them within the body of the drama.

Given the propensity of musicians of the period to improvise over a basso line, the idea of improvisations and last-minute obligatos being added to the performing score is not unthinkable.[8] However, any additions should only be made mindful of the fact that too many obligato violin parts run the risk of muting the emotional impact of those already present in the score.

-

This volume has been made possible by the generosity of the Cavalli Charity, which seeks to advance learning and education in the field of early music.

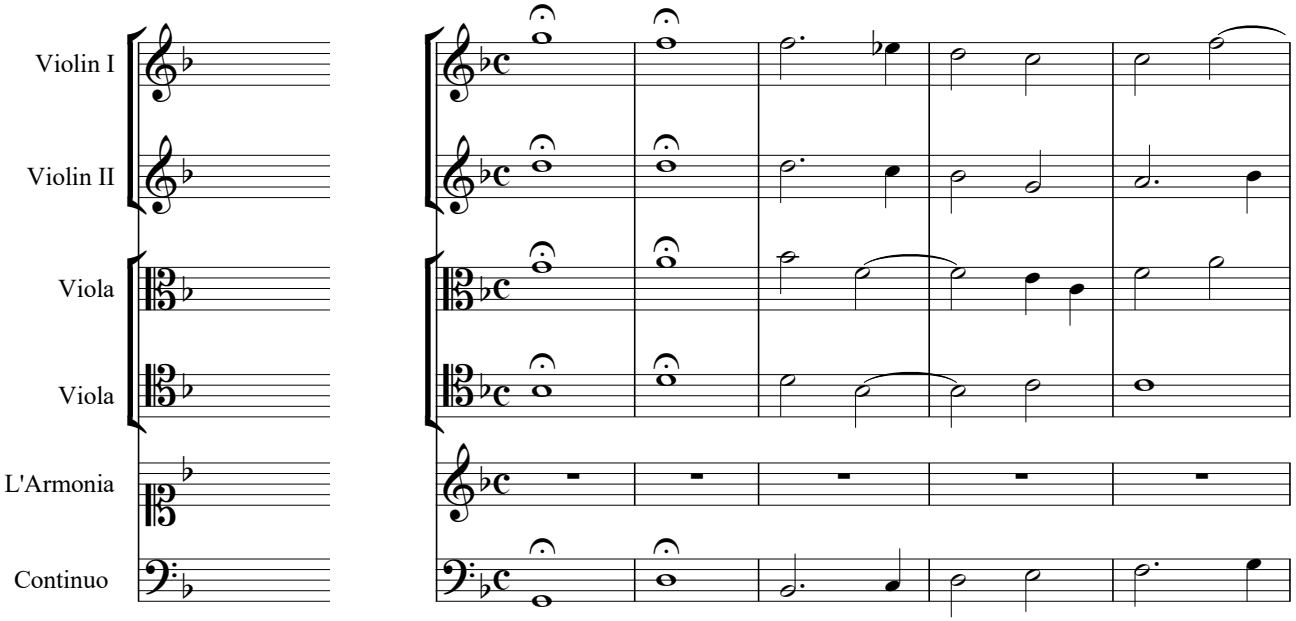
[8] For an introduction to this topic, see Rose, Gloria. 'Agazzari and the Improvising Orchestra'. *Journal of the American Musicological Society*, Vol. 18, No. 3 (Autumn, 1965), pp. 382-393

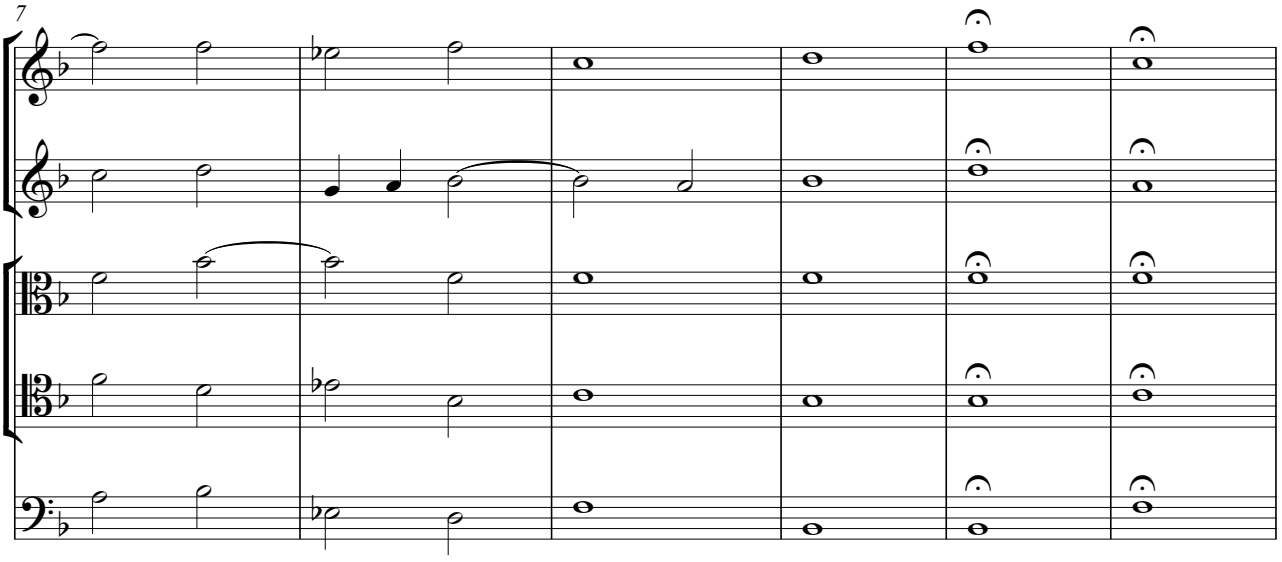
P R O L O G O

Giovanni Faustini (1615 - 1651)

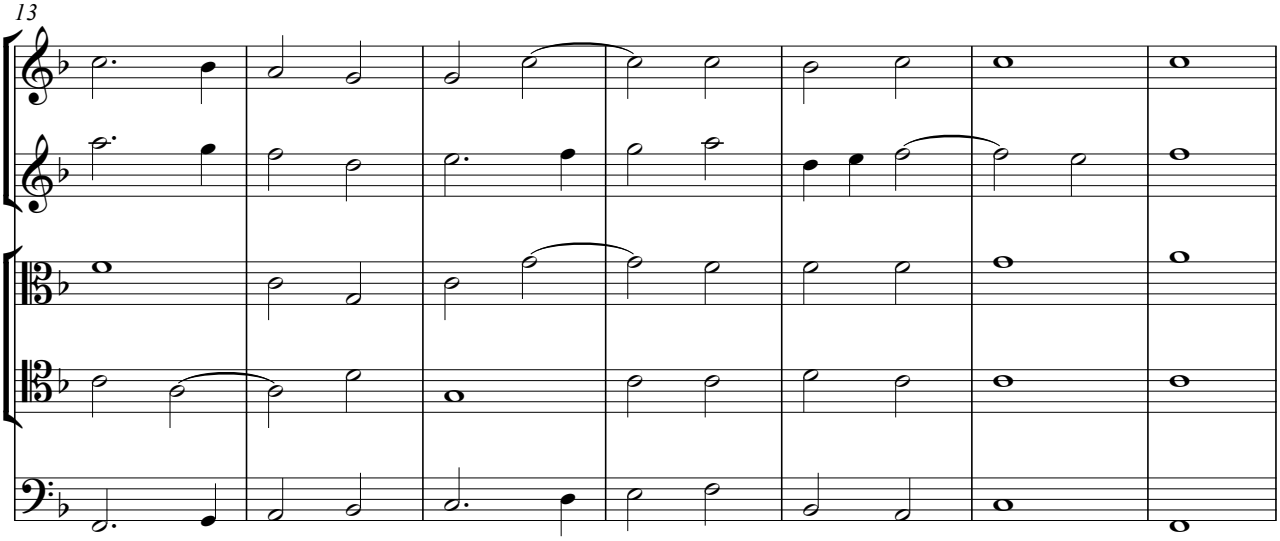
Francesco Cavalli (1602 - 1676)
from *l'Ormindo* (1644)

S I N F O N I A

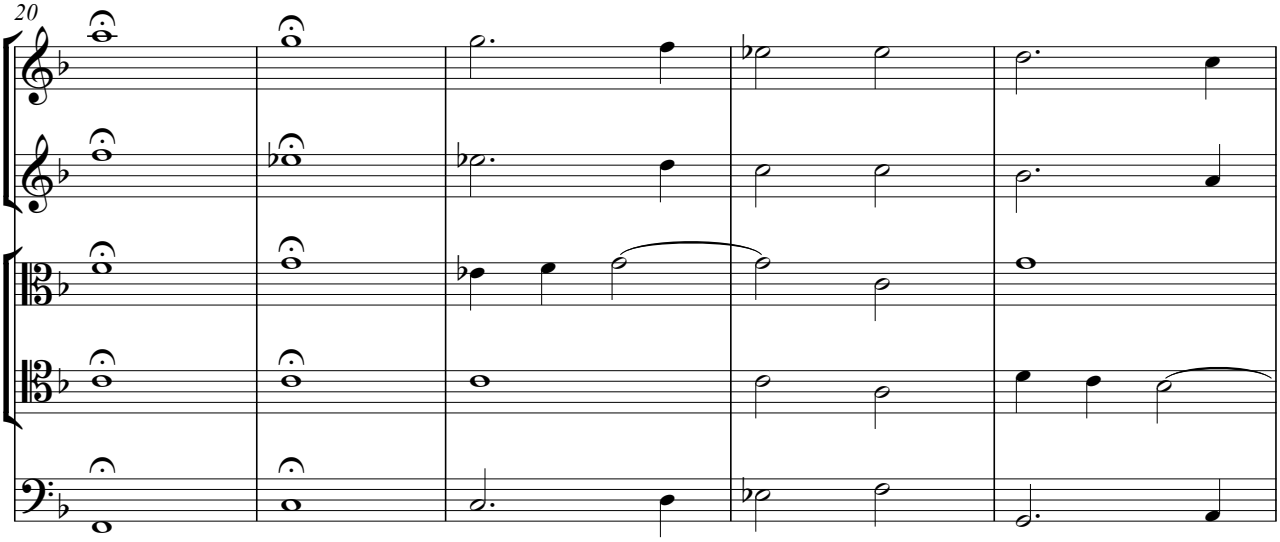




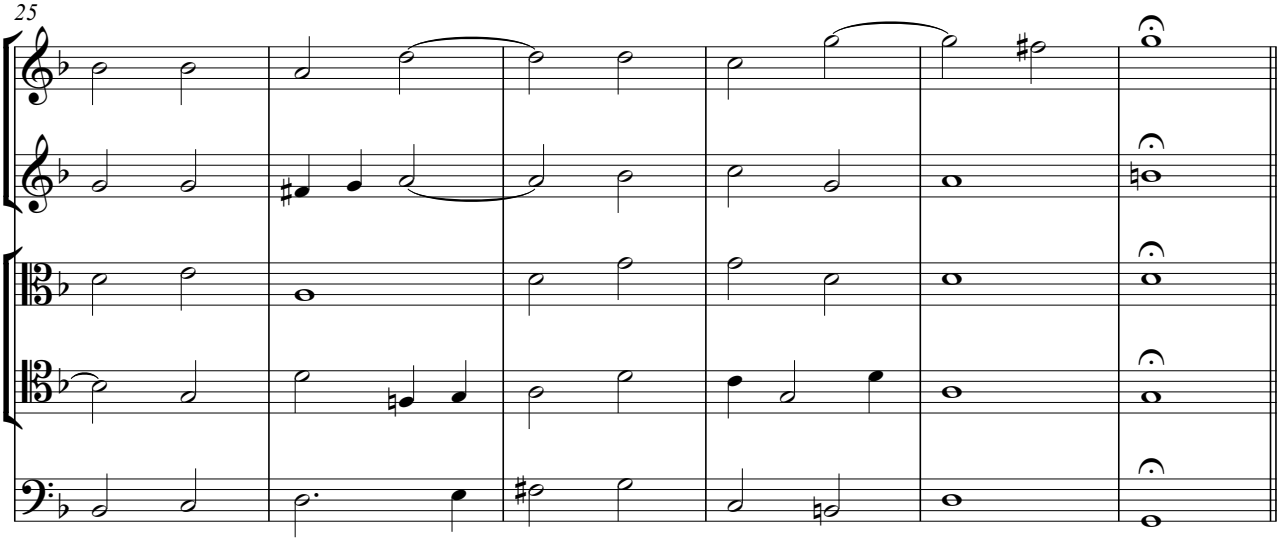
13

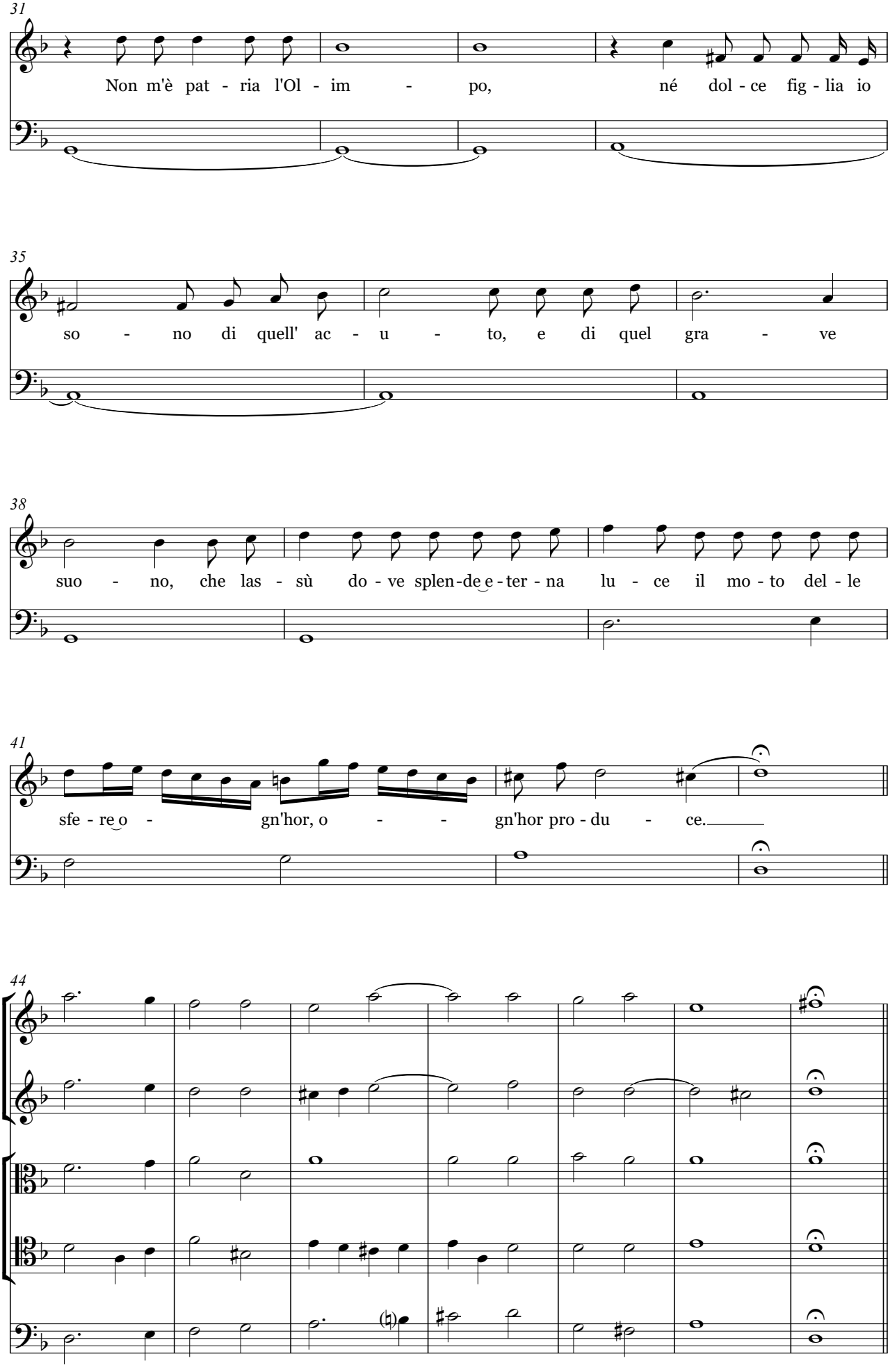


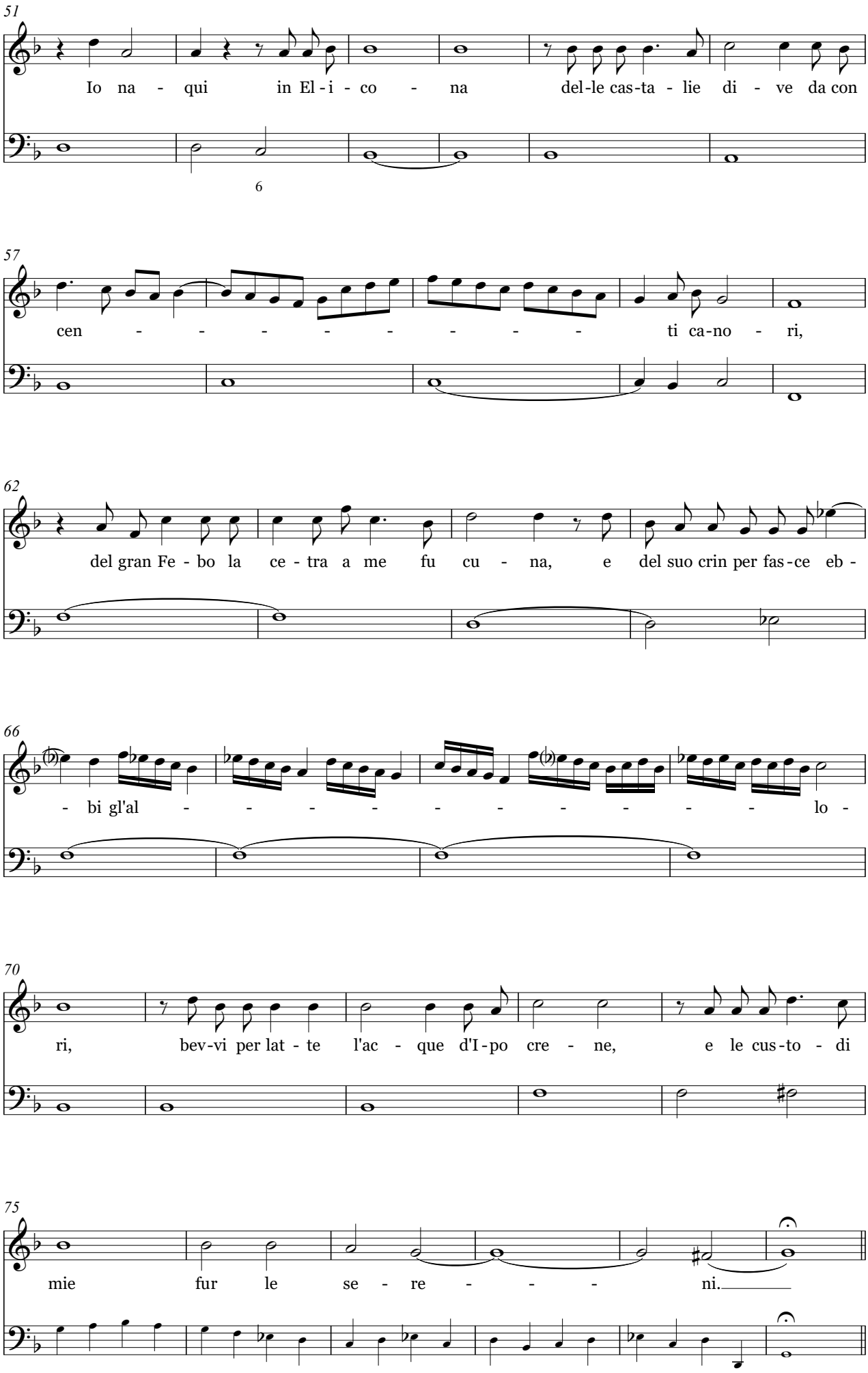
20

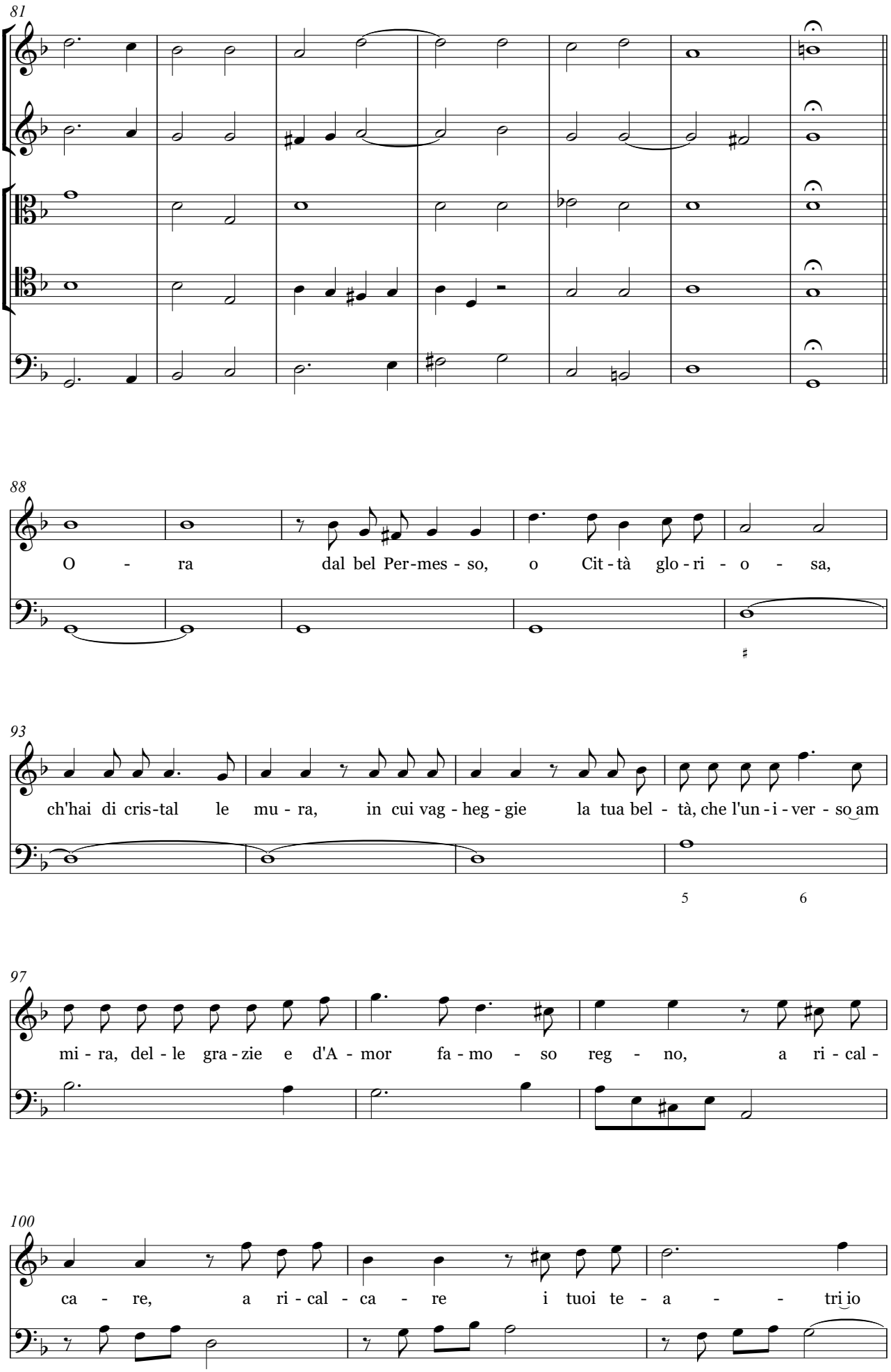


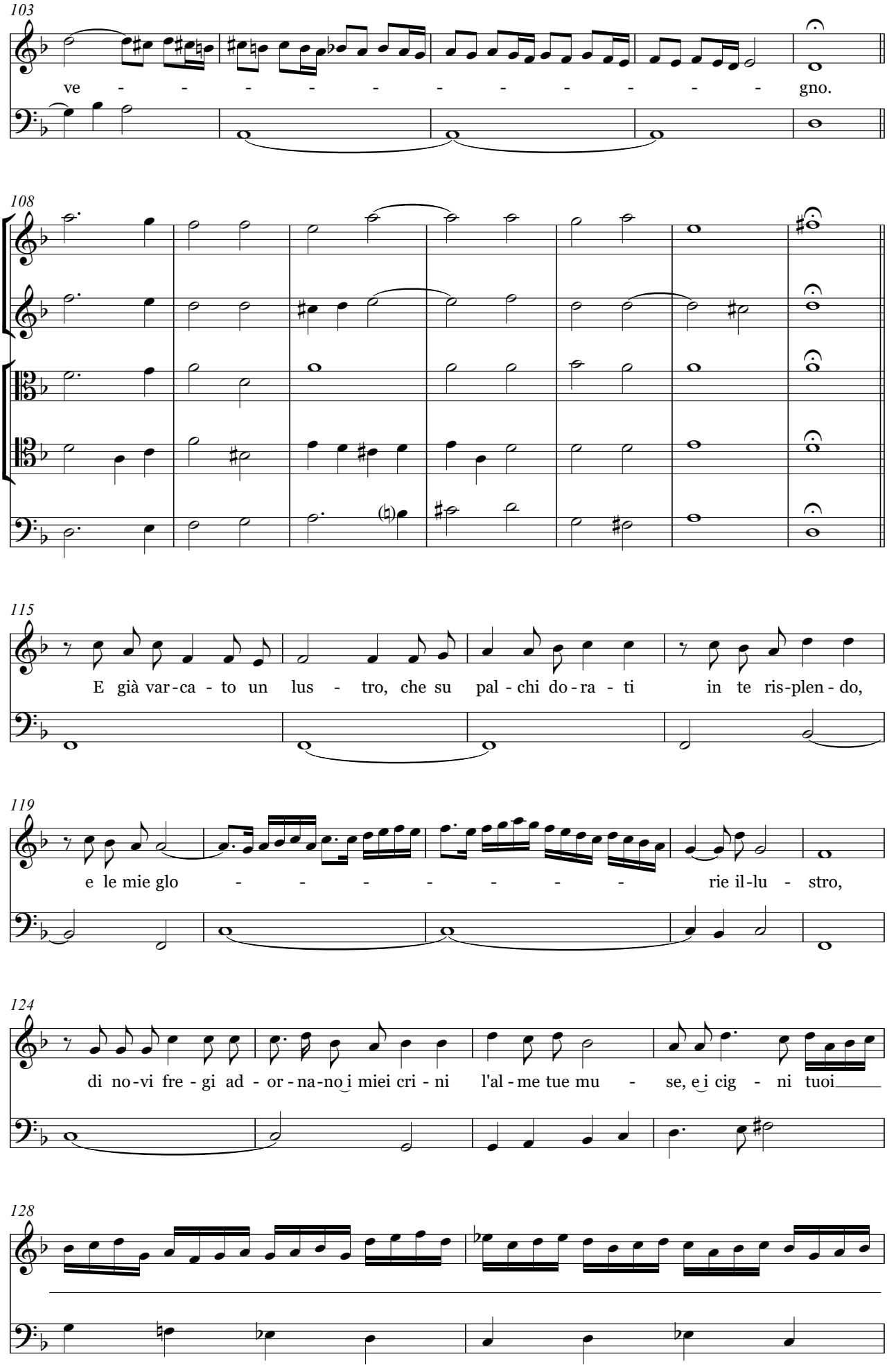
25

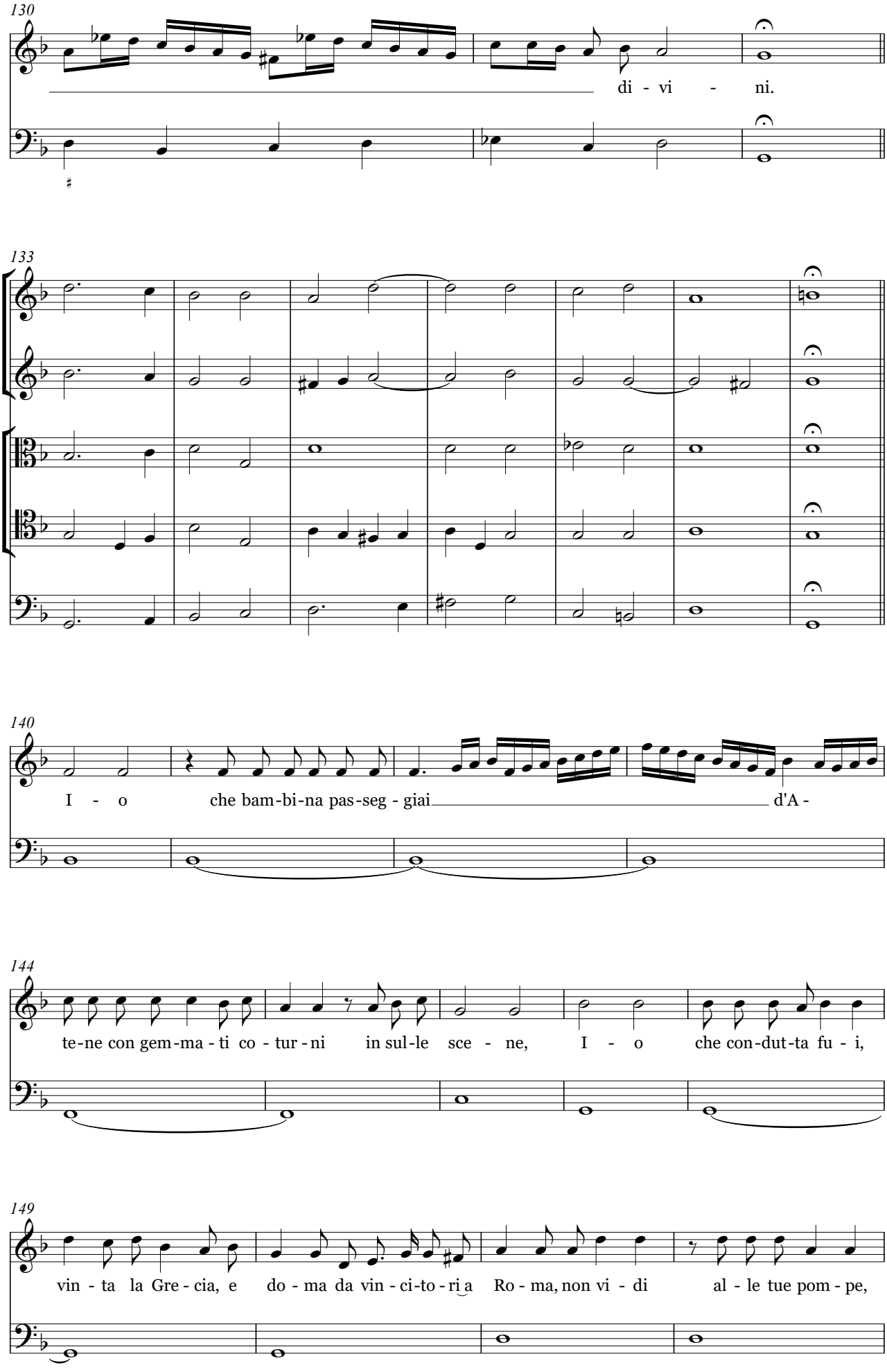


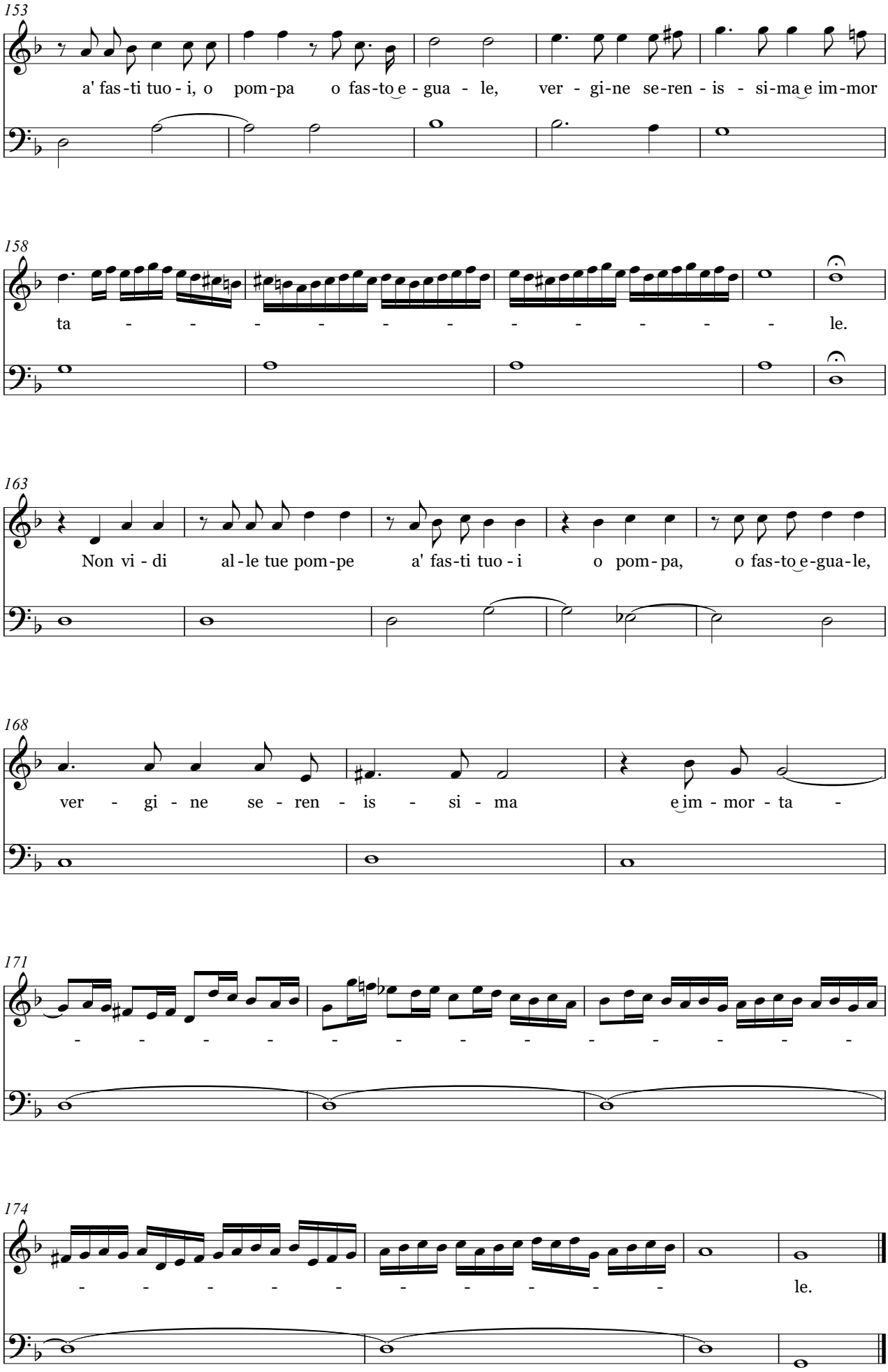

31
Non m'è pat - ria l'Ol - im - po, né dol - ce fig - lia io
35
so - no di quell' ac - u - to, e di quel gra - ve
38
suo - no, che las - sù do - ve splen-de e - ter - na lu - ce il mo - to del - le
41
sfe - re o - gn'hor, o - - gn'hor pro - du - ce.
44


51
Io na - qui in El - i - co - na del-le cas-ta - lie di - ve da con
6
57
cen - - - - - - - - - ti ca-no - ri,
62
del gran Fe - bo la ce - tra a me fu cu - na, e del suo crin per fas-ce eb -
66
- bi gl'al - - - - - - - - - - lo -
70
ri, bev-vi per lat - te l'ac - que d'I-po cre - ne, e le cus-to - di
75
mie fur le se - re - - - ni.


81
88
O - ra dal bel Per-mes - so, o Cit - tà glo - ri - o - sa,
93
ch'hai di cris-tal le mu - ra, in cui vag - heg - gie la tua bel - tà, che l'un - i - ver - so am
5 6
97
mi - ra, del - le gra - zie e d'A - mor fa - mo - so reg - no, a ri - cal -
100
ca - re, a ri - cal - ca - re i tuoi te - a - tri io


103
ve - - - - - - - - - - gno.
108
115
E già var-ca - to un lus - tro, che su pal - chi do-ra - ti in te ris-plen - do,
119
e le mie glo - - - - - - - - rie il-lu - stro,
124
di no-vi fre - gi ad - or - na-no i miei cri - ni l'al - me tue mu - se, e i cig - ni tuoi
128


130
di - vi - ni.
133
140
I - o che bam-bi-na pas-seg - giai d'A -
144
te-ne con gem-ma - ti co - tur - ni in sul-le sce - ne, I - o che con-dut-ta fu - i,
149
vin - ta la Gre - cia, e do - ma da vin - ci-to - ri a Ro - ma, non vi - di al - le tue pom - pe,


153
a' fas-ti tuo-i, o pom-pa o fas-to e-gua-le, ver-gi-ne se-ren-is-si-ma e im-mor
158
ta - - - - - - - - - - - le.
163
Non vi-di al-le tue pom-pe a' fas-ti tuo-i o pom-pa, o fas-to e-gua-le,
168
ver - gi - ne se - ren - is - si - ma e im - mor - ta -
171
- - - - - - - - - - - - - -
174
- - - - - - - - - - - le.

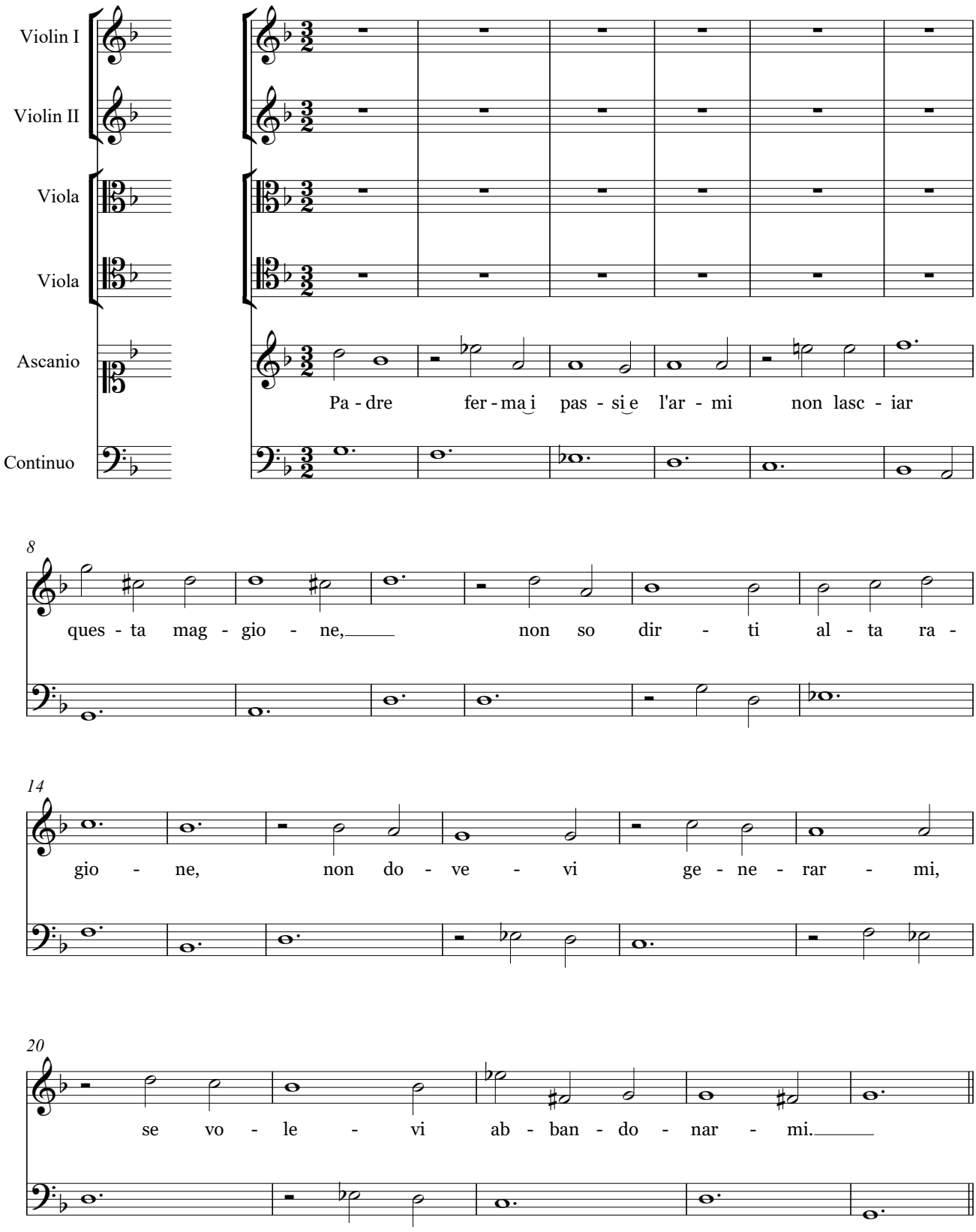
Non m'è patria l'Olimpo,
né dolce figlia io sono
di quell'acuto, e di quel grave suono,
che lassù dove splende eterna luce,
il moto delle sfere ognor produce.
Io nacqui in Elicona
delle Castalie Dive
da concenti canori,
del gran Febo la cetra a me fu cuna,
e del suo crin per fasce ebbi gl'allori,
bevvi per latte l'acque d'Ippocrene,
e le custodi mie fur le sirene.
Ora dal bel Permesso,
o città gloriosa,
ch'hai di cristal le mura, in cui vagheggi
la tua beltà, che l'universo ammira,
delle grazie, e d'amor famoso regno,
a ricalcare i tuoi teatri io vegno.
È già varcato un lustro,
che su palchi dorati
in te risplendo, e le mie glorie illustro,
di novi fregi adornano i miei crini
l'alme tue muse, e i cigni tuoi divini.
Io che bambina passeggiai d'Atene
con gemmati coturni in sulle scene,
io che condotta fui,
vinta la Grecia, e doma
da vincitori a Roma,
non vidi alle tue pompe, a' fasti tui,
o pompa, o fasto eguale,
vergine serenissima, e immortale.

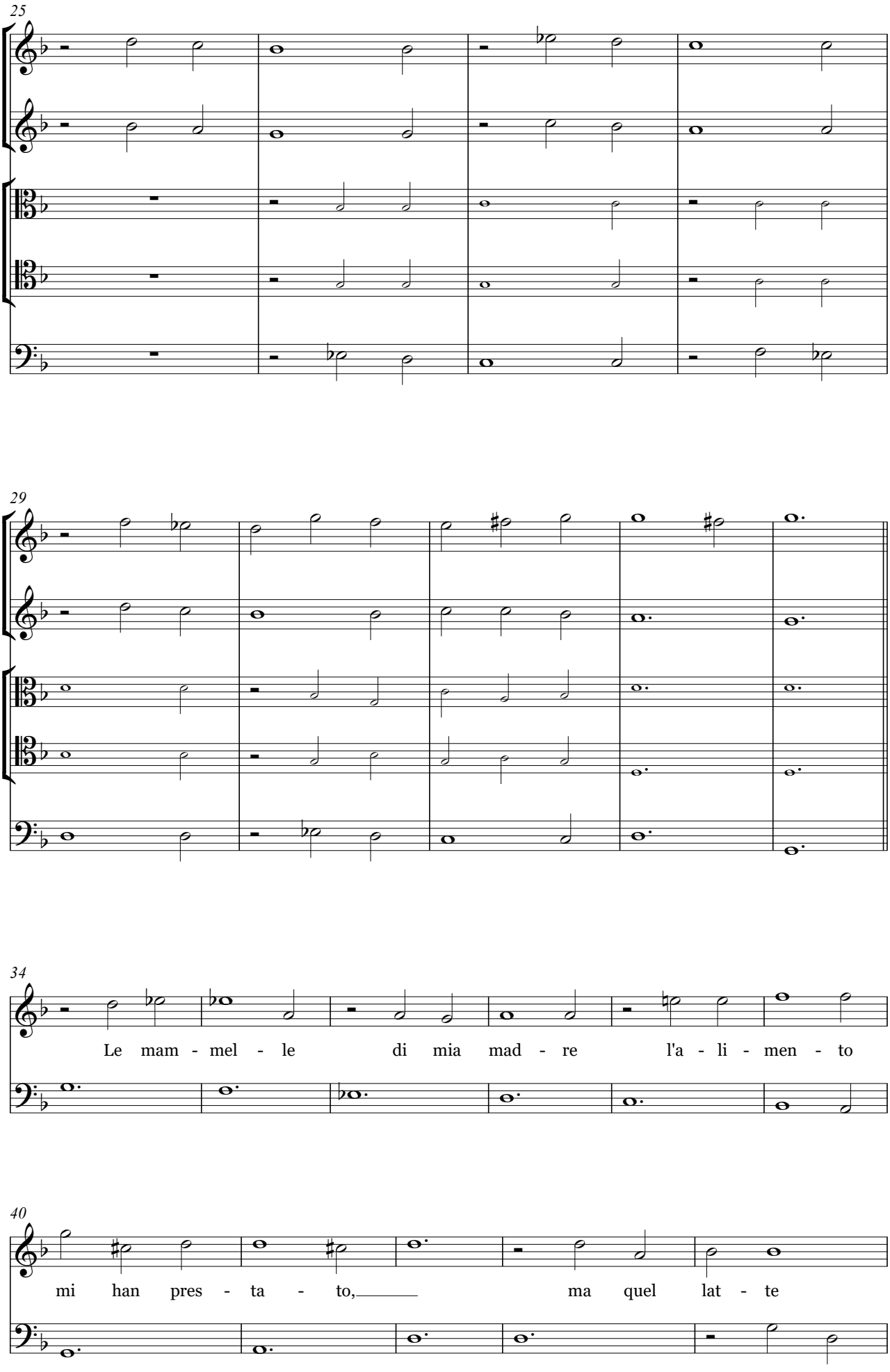
My Homeland is not Olympus,
nor am I the sweet daughter
of that acute, and solemn sound,
that above, where shines eternal light,
the motion of the spheres every hour produces.
I was born in Helicon
from Castalia's muses'
harmonious song,
great Phoebus' lyre was my cradle,
and from his brow for swaddling I had his laurels,
I drank for milk the waters of the Hippocrene,
and my custodians were the Sirens.
Now, from beautiful Permessus,
O glorious city,
that has walls of crystal, in which are mirrored
your beauty, that the universe admires,
famous realm of the Graces, and of Love,
to enter into your theatres I come.
Half a decade has passed,
since on golden stages
I first shone, and my glories showed;
now with new friezes they adorn my hair
your soulful muses, and your divine swans.
I that as a girl walked in Athens
clothed in gemmed buskins upon the stages,
I who was conducted from
subjugated Greece, and tamed
by Rome, her conquerors,
I have not seen your magnificence and splendour
in pomp, or splendour equalled,
virgin most serene, and immortal.

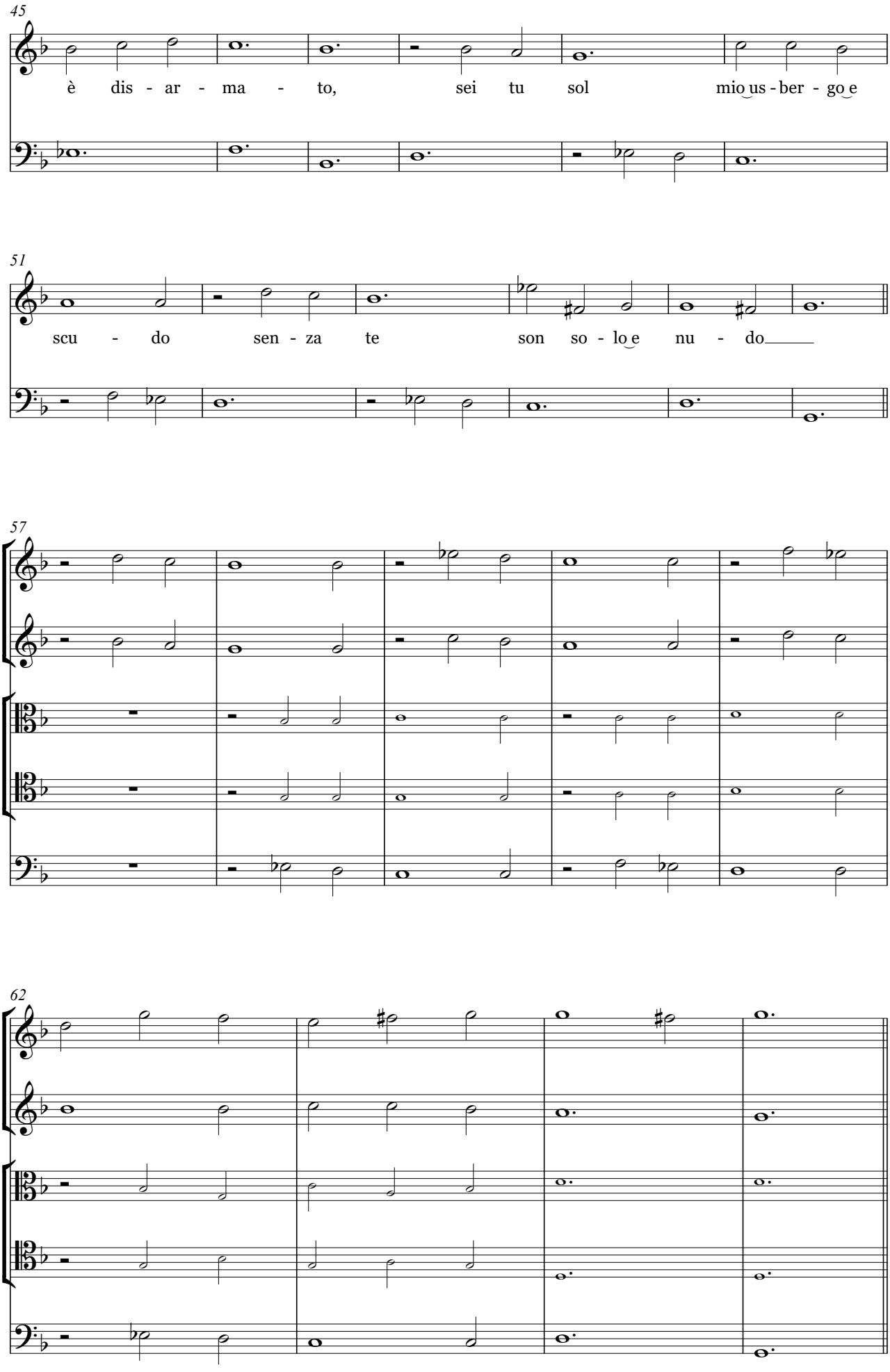
PADRE, FERMA I PASSI

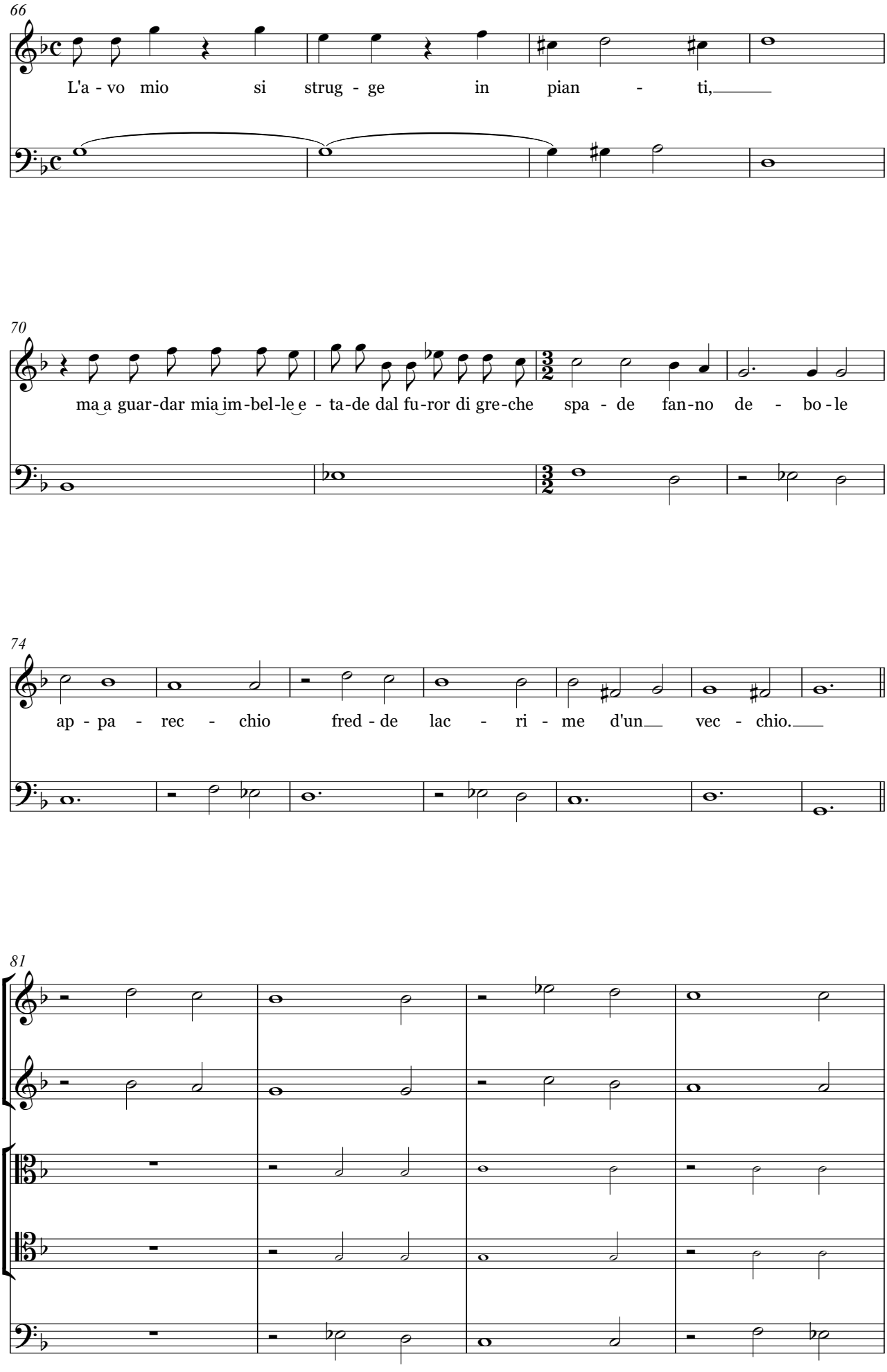
Giovanni Francesco Busanello (1598 - 1659)

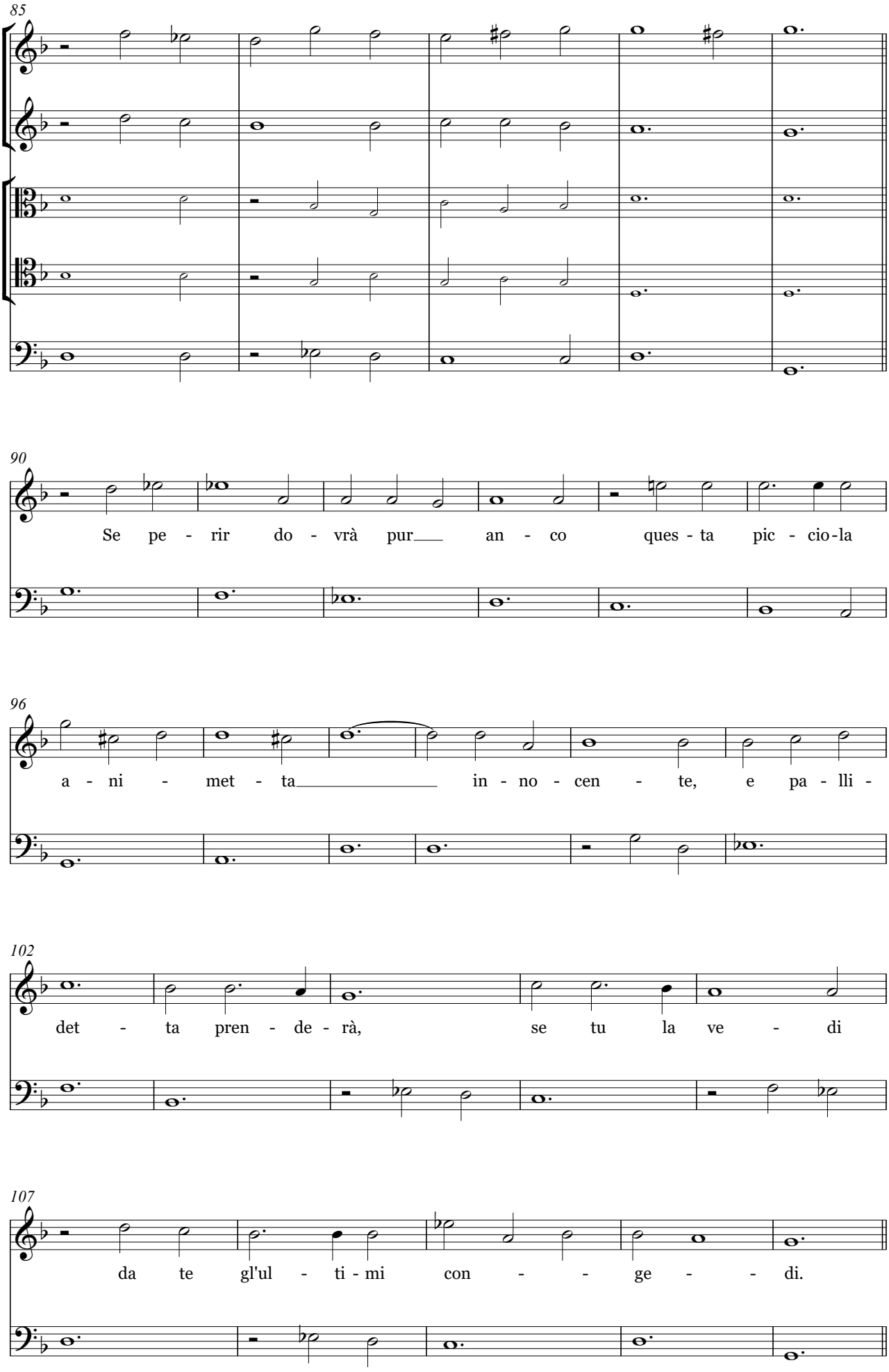
Francesco Cavalli (1602 - 1676)
from *La Didone* (1641) Act I Scene i

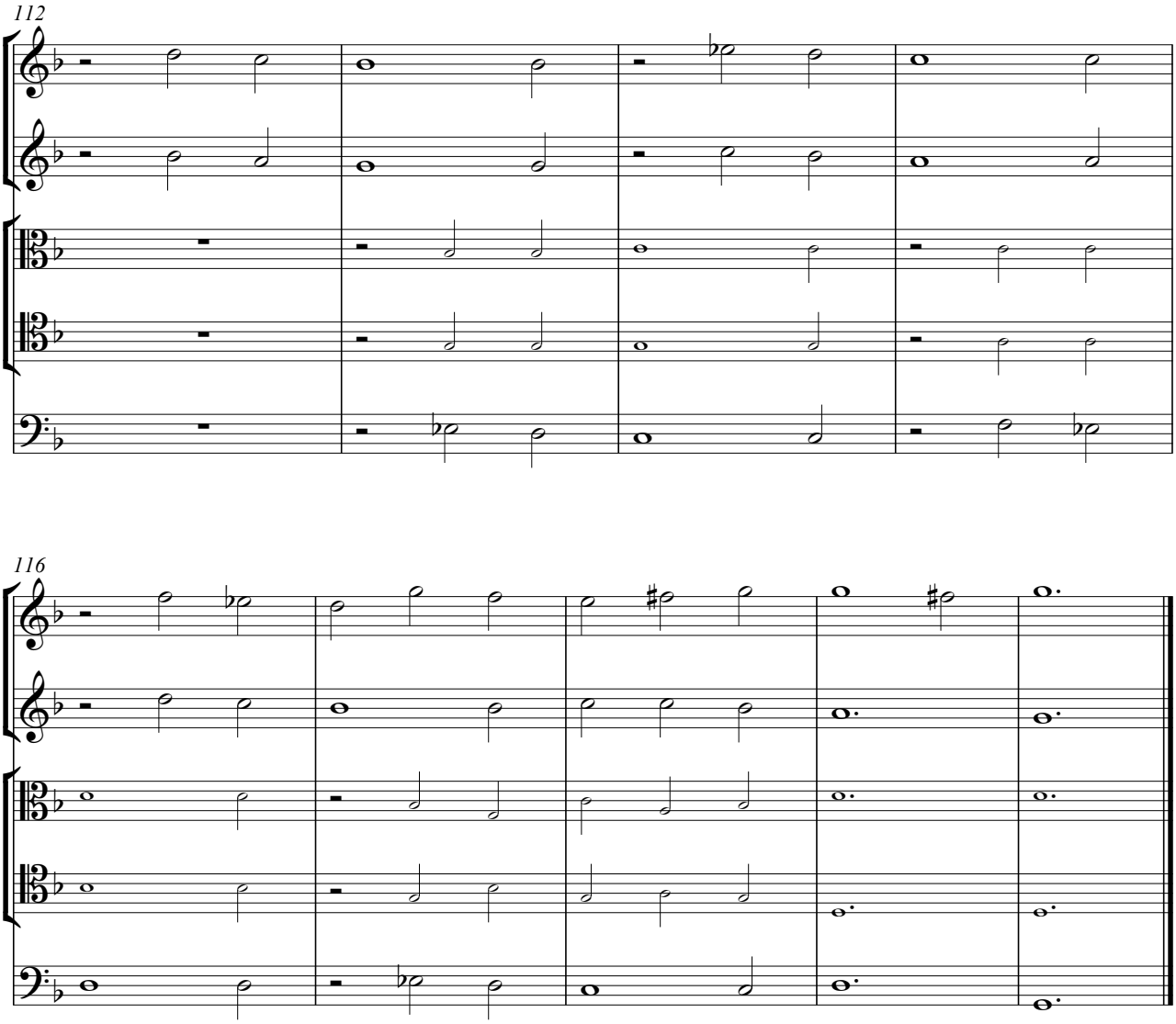



25
29
34
Le mam - mel - le di mia mad - re l'a - li - men - to
40
mi han pres - ta - to, ma quel lat - te


45
è dis - ar - ma - to, sei tu sol mio us - ber - go e
51
scu - do sen - za te son so - lo e nu - do
57
62


66
L'a - vo mio si strug - ge in pian - ti,
70
ma a guar-dar mia im-bel-le e - ta-de dal fu-ror di gre-che spa - de fan-no de - bo - le
74
ap - pa - rec - chio fred - de lac - ri - me d'un vec - chio.
81


85
90
Se pe - rir do - vrà pur an - co ques - ta pic - cio-la
96
a - ni - met - ta in - no - cen - te, e pa - lli -
102
det - ta pren - de - rà, se tu la ve - di
107
da te gl'ul - ti - mi con - ge - di.



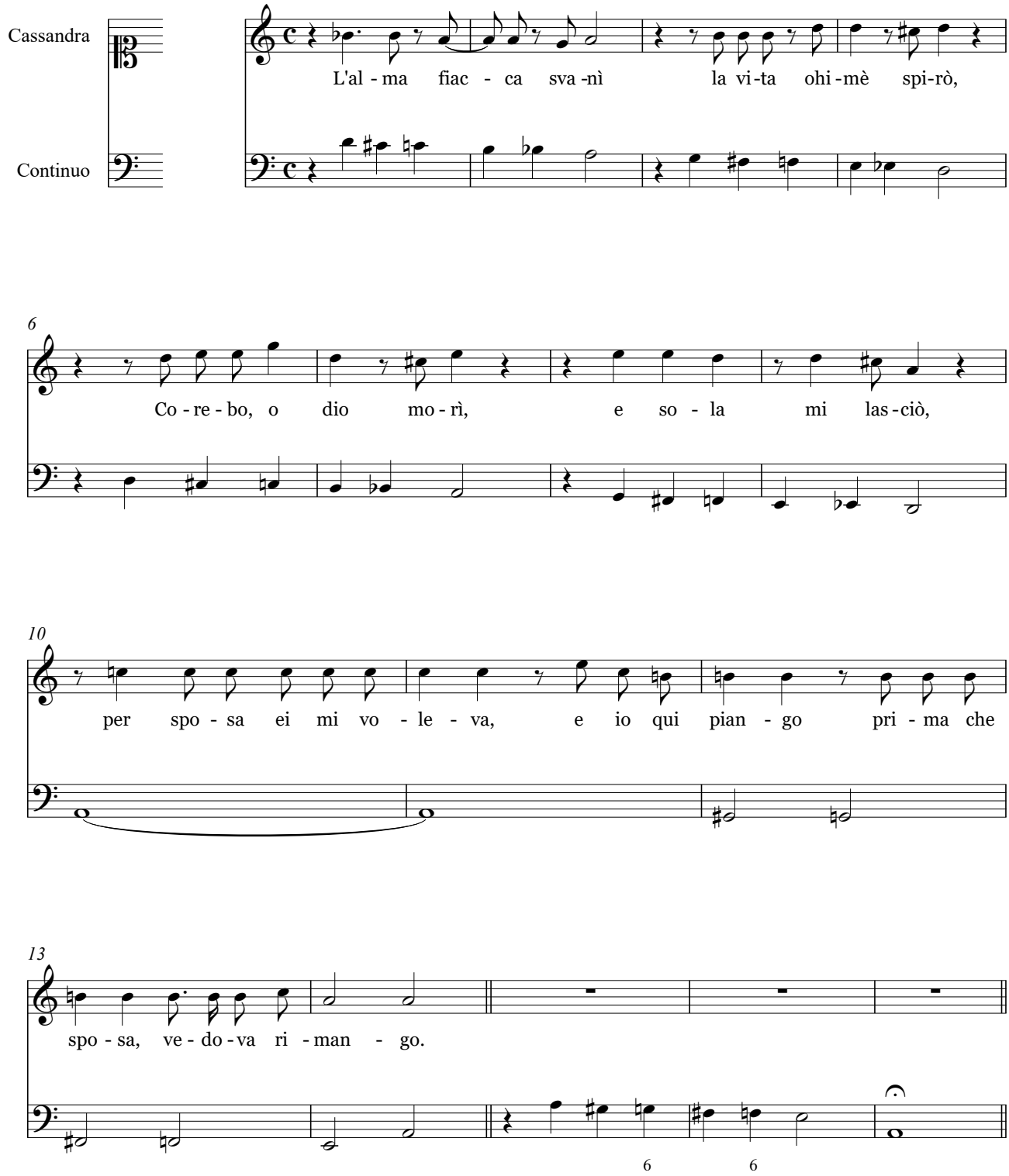
Padre ferma i passi, e l'armi
non lasciar questa magione,
non so dirti alta ragione,
non dovevi generarmi,
se volevi abbandonarmi.
Le mammelle di mia madre
l'alimento m'han prestato,
ma quel latte è disarmato,
sei tu sol mio usbergo, e scudo,
senza te son solo, e nudo.
L'avo mio si strugge in pianti,
ma a guardar mia imbelle etade
dal furor di greche spade
fanno debole apparecchio
fredde lagrime d'un vecchio.
Se perir dovrà pur anco
questa debole animetta
innocente, e pallidetta
prenderà, se tu la vedi
da te gl'ultimi congedi.

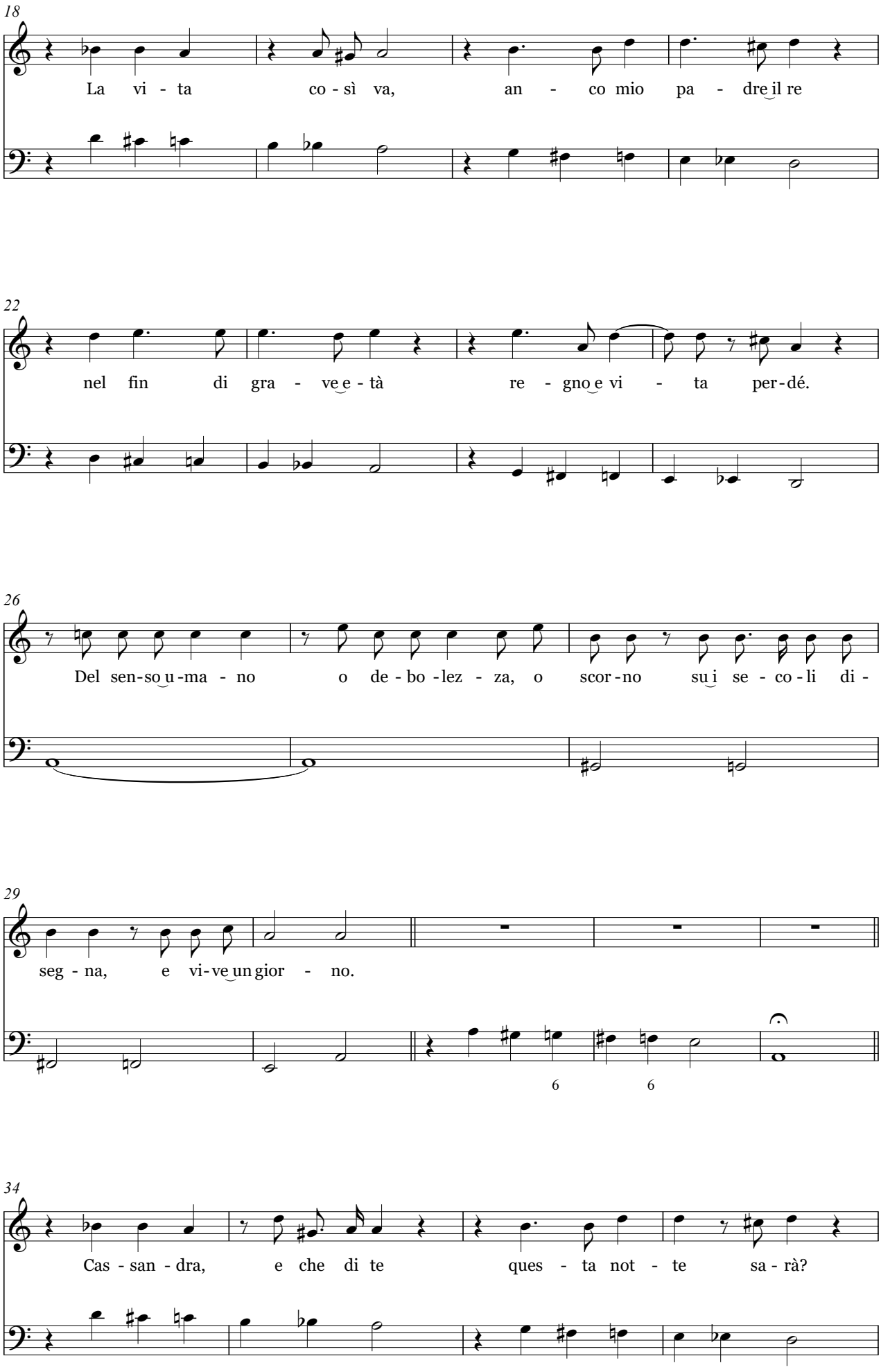
Father stay your feet and arms
leave not this house,
I cannot give you greater reason:
you should not have made me,
if you wanted to abandon me.
My mother's breasts
sustanence lent me,
but that milk is unarmed;
you alone are my hauberk and shield,
without you I am alone, and uncovered.
My grandfather wastes in weeping,
but to defend my irenic years
from the fury of Greek swords
a poor instrument make
the cold tears of an ancient.
If to perish must yet
this weak spirit
innocent, and pallid,
it will take, if you see it pass,
from you all licence to part.

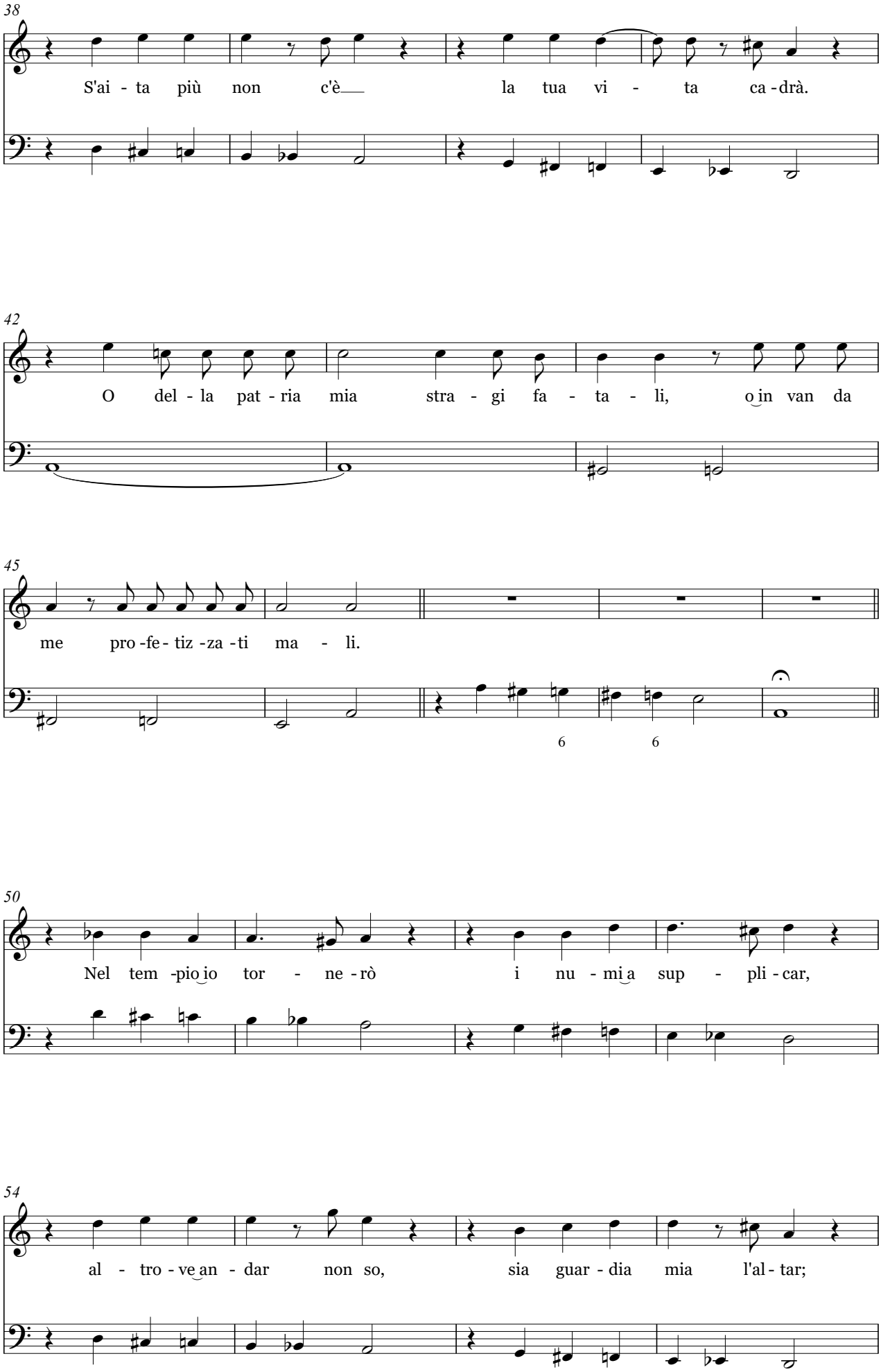
L' ALMA FIACCA SVANÌ

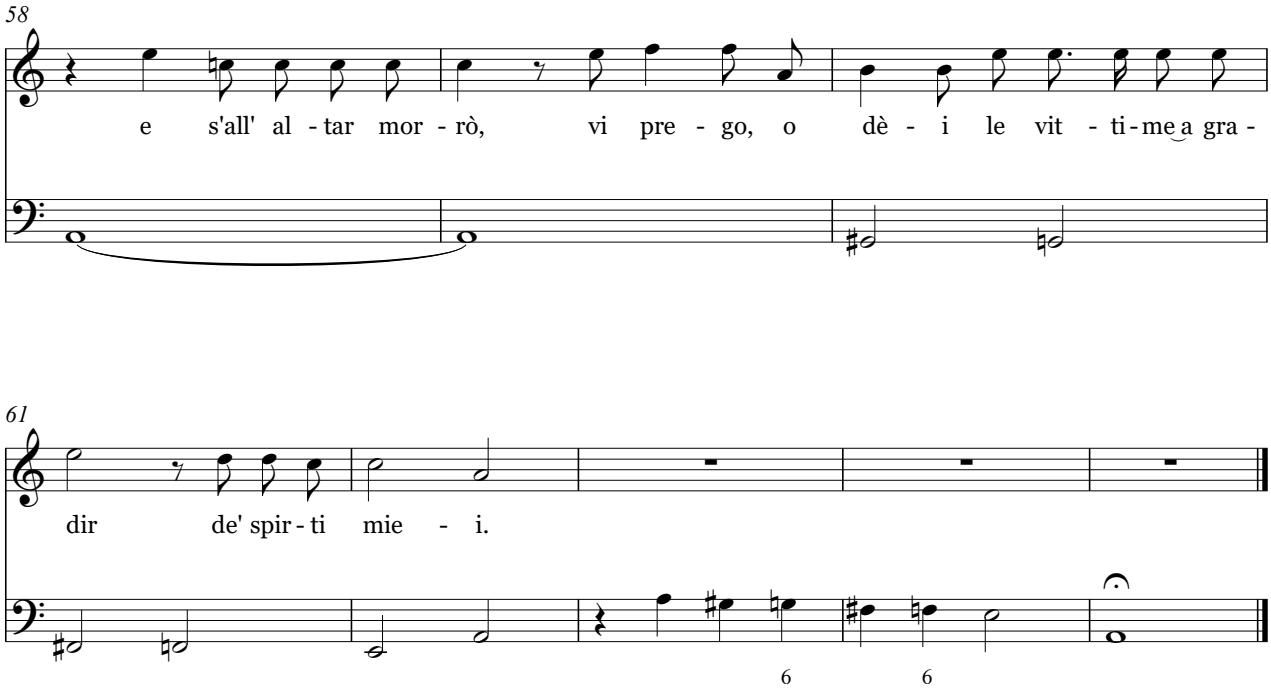
Giovanni Francesco Busenello (1598 - 1659)

Francesco Cavalli (1602 - 1676)
From *La Didone* (1641) Act I Scene iv




18
La vi - ta co - sì va, an - co mio pa - dre il re
22
nel fin di gra - ve e - tà re - gno e vi - ta per-dé.
26
Del sen-so u-ma - no o de - bo - lez - za, o scor-no su i se - co - li di -
29
seg - na, e vi-ve un gior - no.
6 6
34
Cas - san - dra, e che di te ques - ta not - te sa - rà?


38
S'ai - ta più non c'è la tua vi - ta ca - drà.
42
O del - la pat - ria mia stra - gi fa - ta - li, o in van da
45
me pro - fe - tiz - za - ti ma - li.
6 6
50
Nel tem - pio io tor - ne - rò i nu - mi a sup - pli - car,
54
al - tro - ve an - dar non so, sia guar - dia mia l'al - tar;



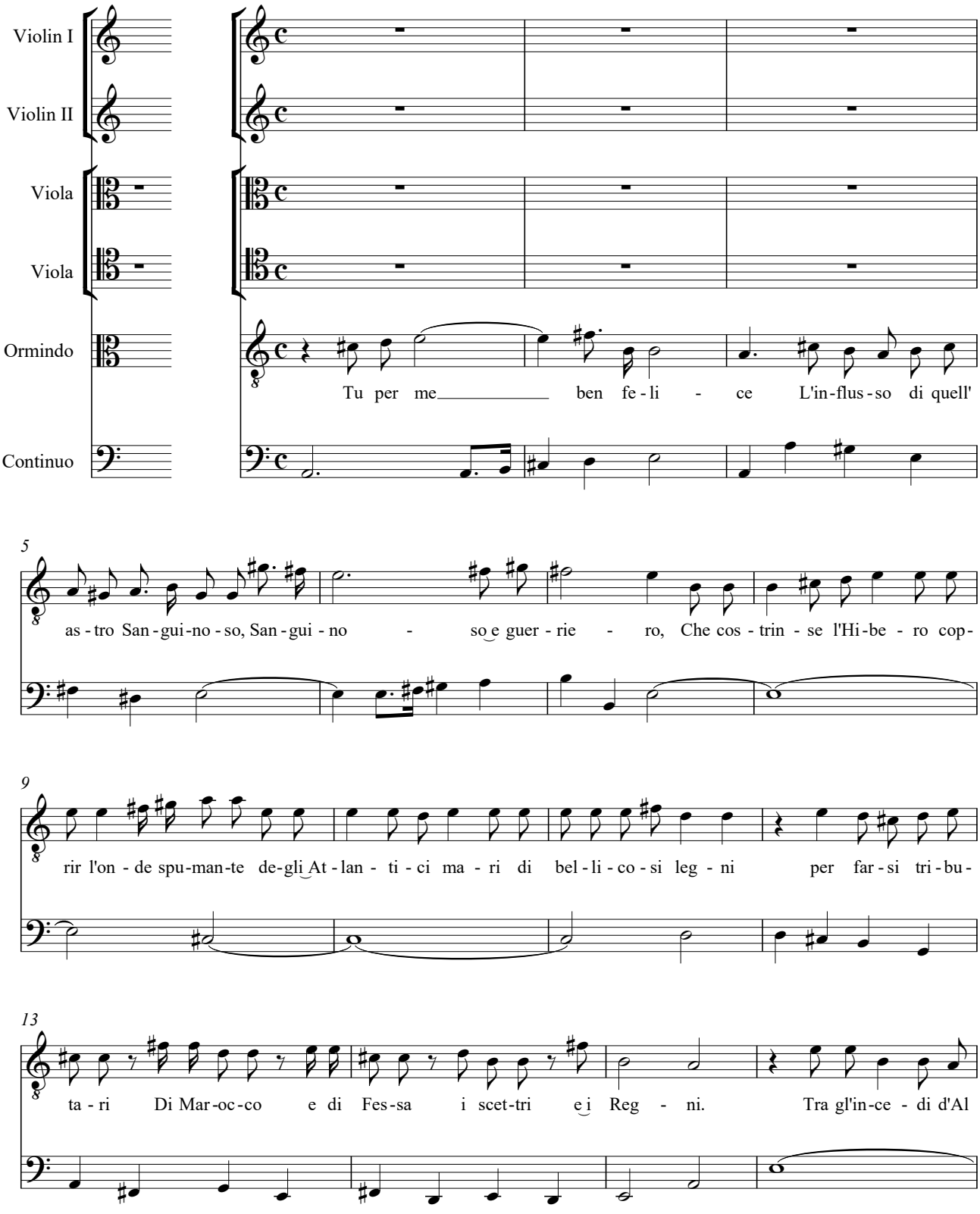
L'alma fiacca svanì,
la vita ohimè spirò,
Corebo, o dio, morì,
e sola mi lasciò,
per sposa ei mi voleva, e io qui piango
prima che sposa, vedova rimango.
La vita così va,
anco mio padre il re
nel fin di grave età
regno, e vita perdé.
Del senso umano o debolezza, o scorno
su i secoli disegna, e vive un giorno.
Cassandra, e che di te
questa notte sarà?
S'aita più non c'è
la tua vita cadrà.
O della patria mia stragi fatali,
o in van da me profetizzati mali.
Nel tempio io tornerò
i numi a supplicar,
altrove andar non so,
sia guardia mia l'altar;
e s'all'altar morrò, vi prego, o dèi,
le vittime a gradir de' spirti miei.

The weary soul is gone,
life, alas, breathed its last,
Coroebus, O God, died,
and left me alone,
for a bride he wanted me, and here I weep;
before a bride, I am become a widow.
Life goes as such,
also for my father the king
at the end of a long life
kingdom, and life he lost.
The human way is either of weakness or scorn
on the centuries he designs, and lives only a day.
Cassandra, and what of you
will be this night?
If there is no more help
your life will end.
O my homeland is beset by slaughter,
inspite of my forewarning.
To the temple I will return
the gods to supplicate,
I know no place other to go,
but to the ward of my altar;
and if at the altar I die, I pray you, O gods,
that the victims be vouchsafed by my life.

TU PER ME BEN FELICE

Giovanni Faustini (1615 - 1651)

Francesco Cavalli (1602 - 1676)
From *L'Ormindo (1644) Act I Scene i*



17

et - to un cie - co par - go - let - to nel - le vis - ce - re mie vi - brò la fa - ce

21

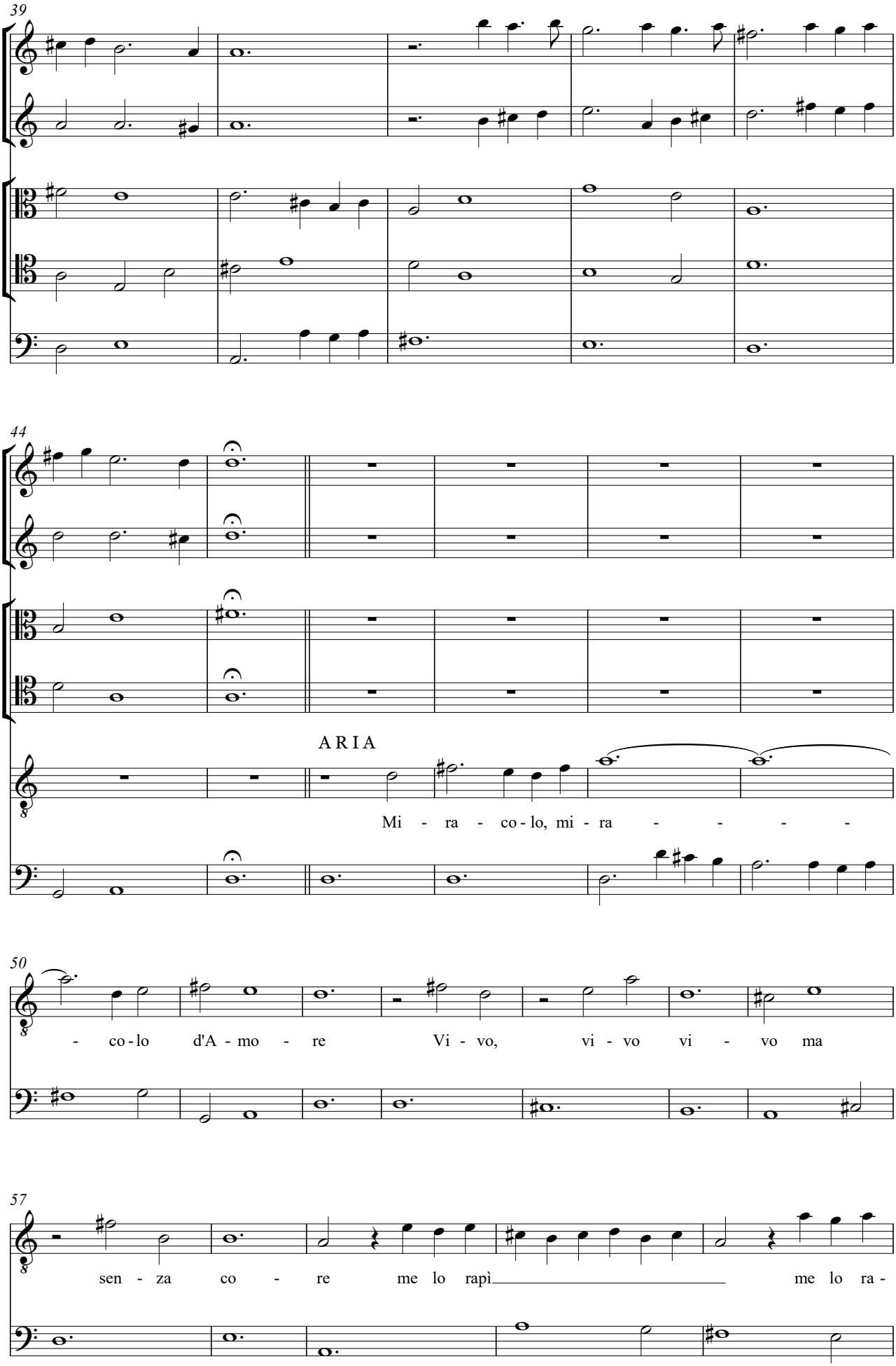
E nel - la guer - ra, nel - la guer - ra, e nel - la guer - ra, nel - la guer - ra

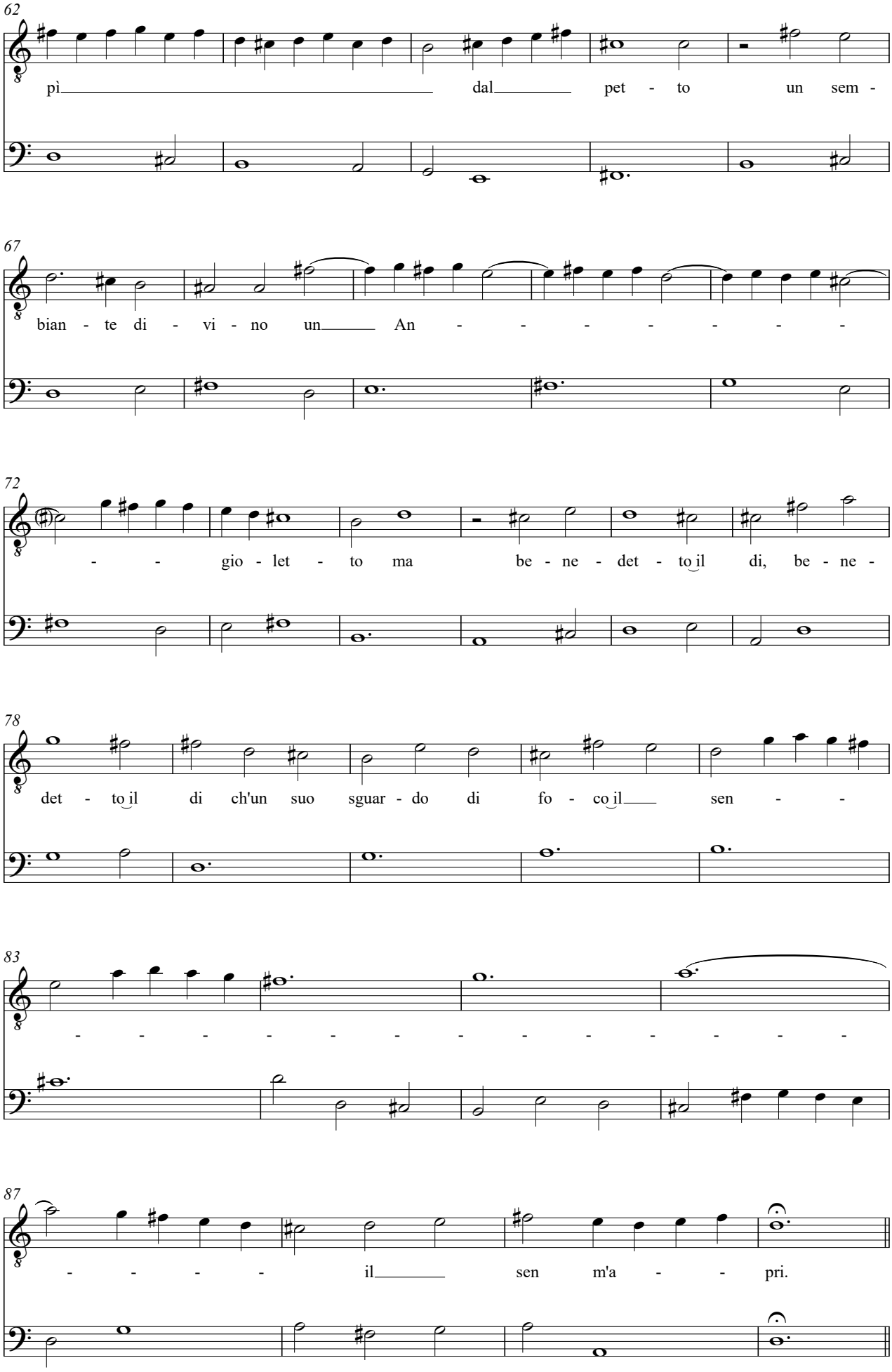
25

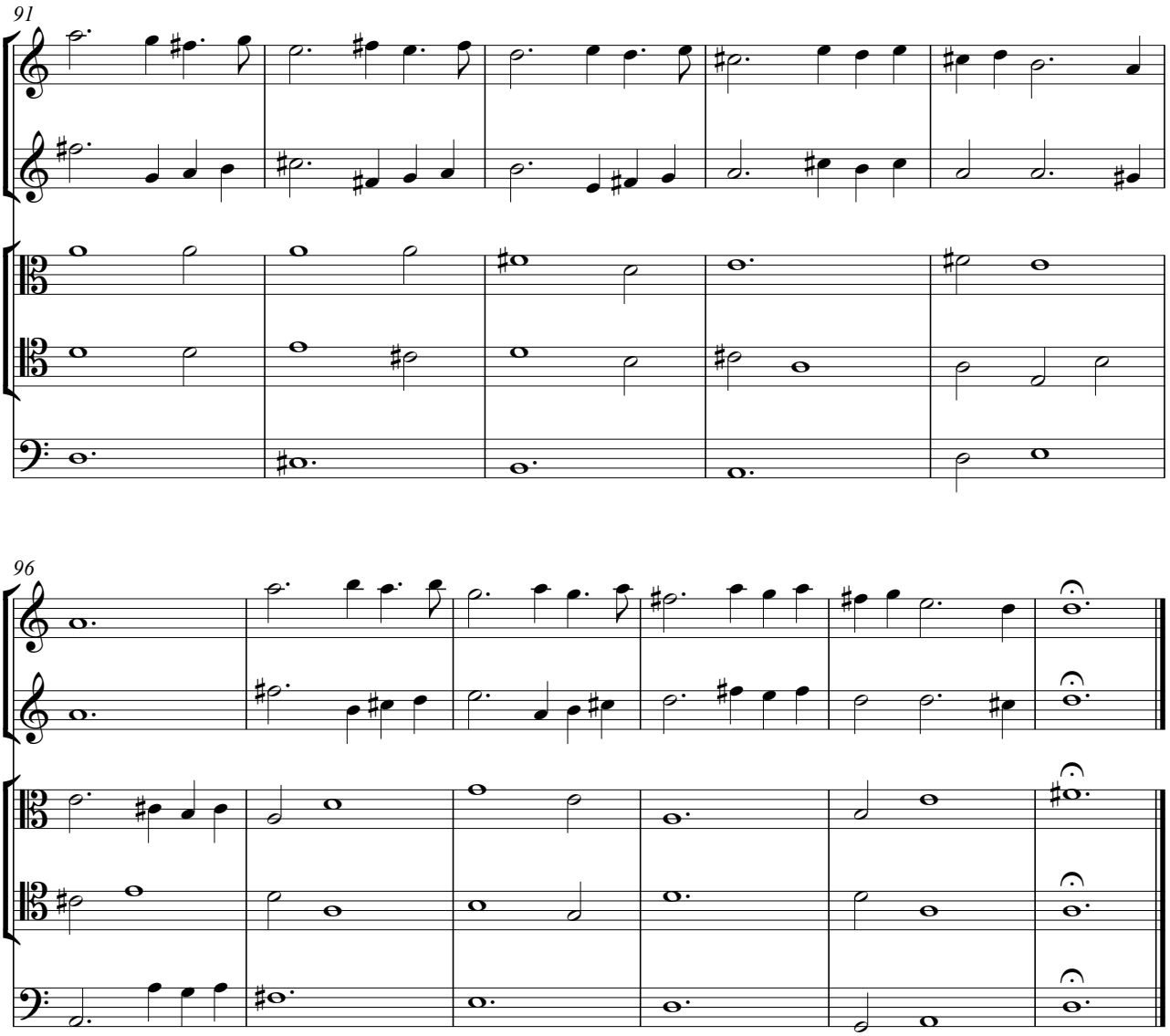
ri - tor - nai ri - tor - nai la pa - ce.

29 RITORNELLO

34


39
44
ARIA
Mi - ra - co - lo, mi - ra - - - -
50
- co - lo d'A - mo - re Vi - vo, vi - vo vi - vo ma
57
sen - za co - re me lo rapì me lo ra -


62
pì dal pet - to un sem -
67
bian - te di - vi - no un An - - - - - - - -
72
- - gio - let - to ma be - ne - det - to il di, be - ne -
78
det - to il di ch'un suo sguar - do di fo - co il sen - -
83
- - - - - - - - - - - - - -
87
- - - - il sen m'a - - pri.



Tu per me ben felice
l'influsso di quell'astro
sanguinoso, e guerriero,
che costrinse l'Hibero
coprir l'onde spumante
degl'Atlantici mari
di bellicosi legni, per farsi tributari
di Marocco, e di Fessa scettri, i regni;
tra gl'incendi d'Aletto
un cieco pargoletto
nelle viscere mie vibrò la face,
e nella guerra ritornai la pace.

Miracolo d'Amore
vivo ma senza core;
me lo rapì dal petto
un sembiante divino,
un Angioletto;
ma benedetto il di
ch'un suo sguardo di foco il sen m'apri.

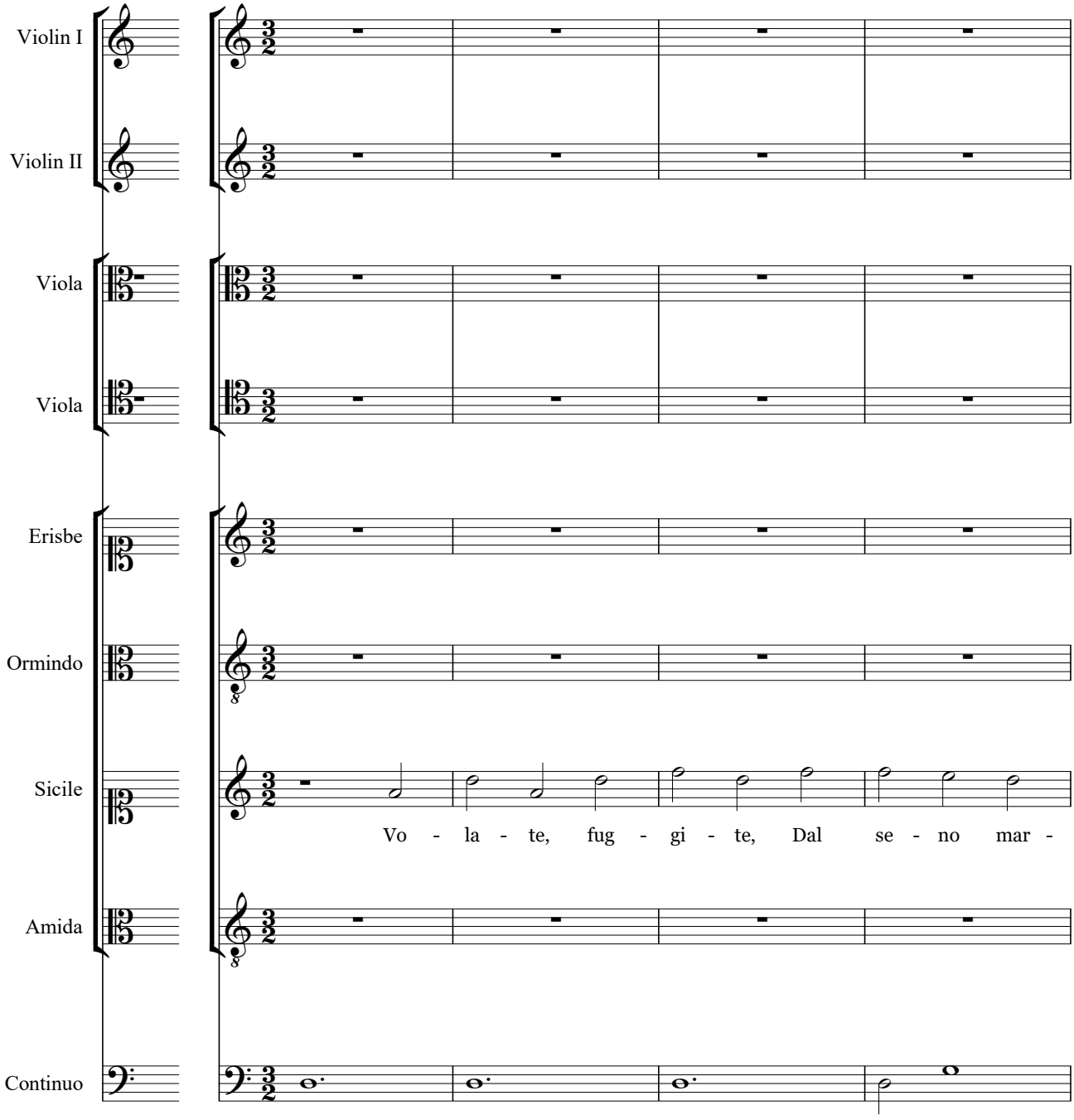
You are good to me,
the influence of that star
bloody, and warlike,
that compelled Iberia
to cover the foaming waves
of the Atlantic sea
with Men-of-War, to make tributaries
of the kingdoms of Morocco, and of Fez;
through the fire of Alecto
a blind innocent
in my core struck a chord,
and in war, returned peace.

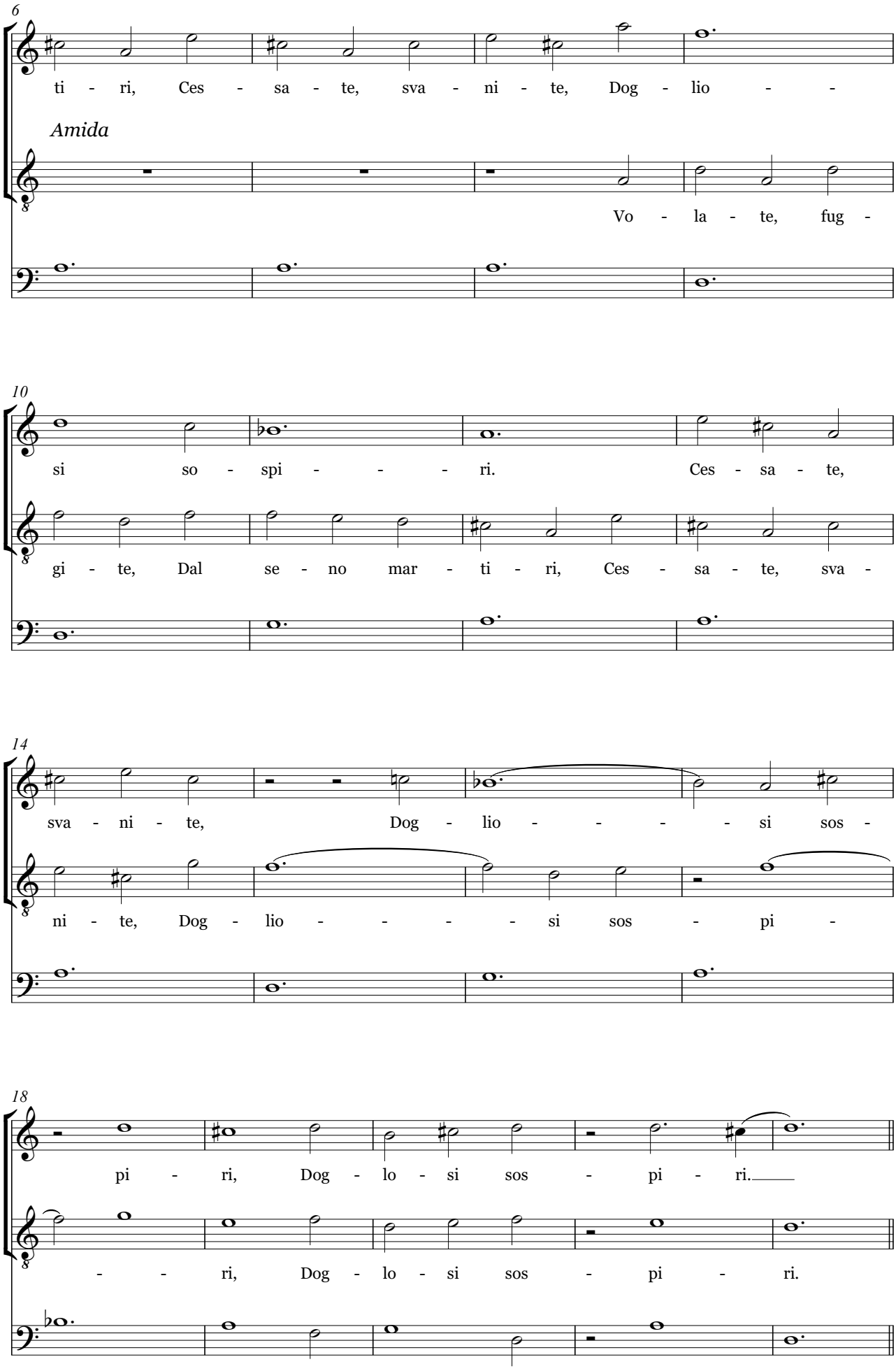
Miracle of Love
I live but without a heart,
abducted from my breast
by a seblance divine,
an Angel;
but blessed is the day
that her glance of fire opened my breast.

VOLATE, FUGGITE
-
D'AMOR NON SI QUERELI

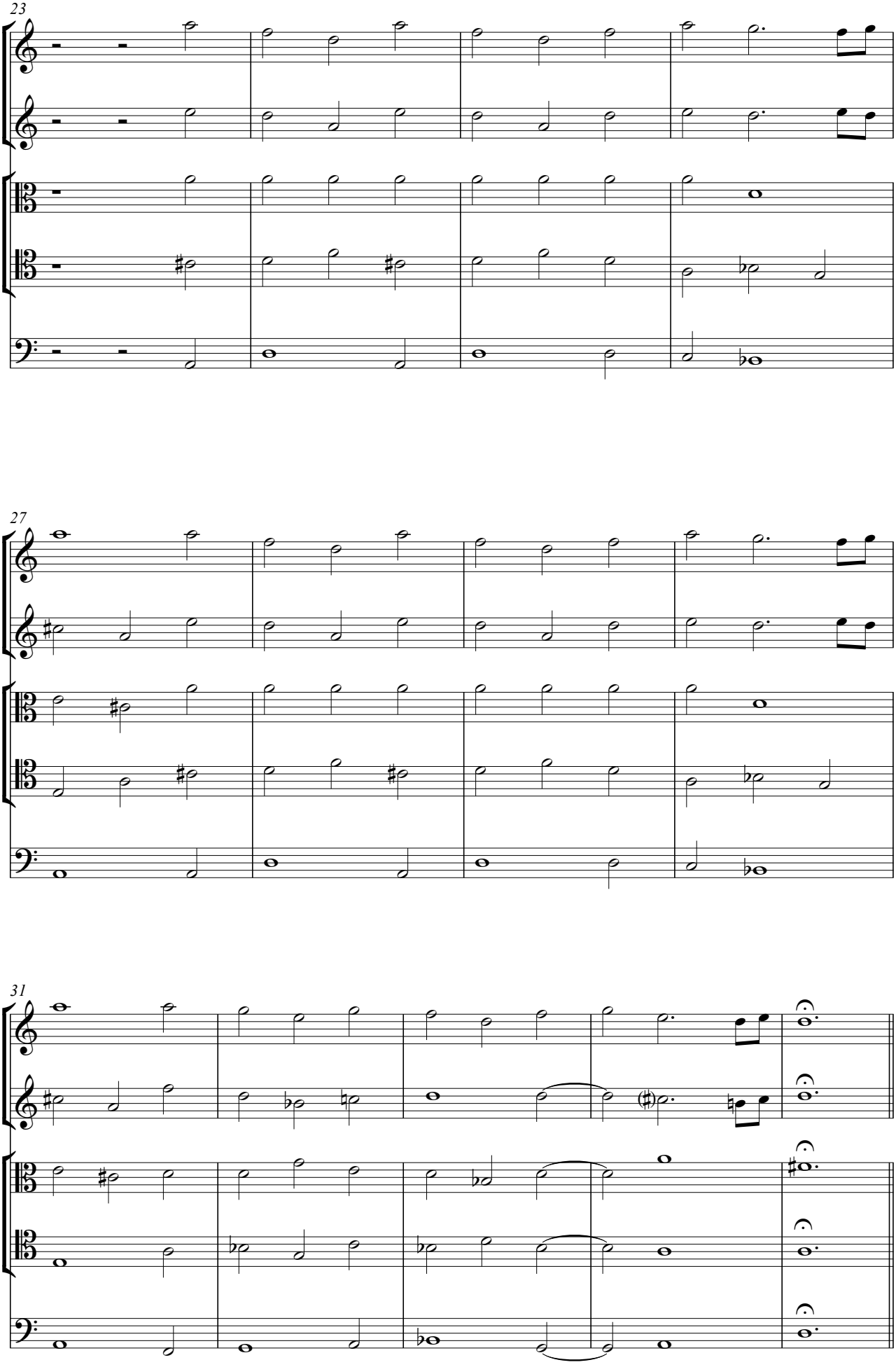
Giovanni Faustini (1615 - 1651)

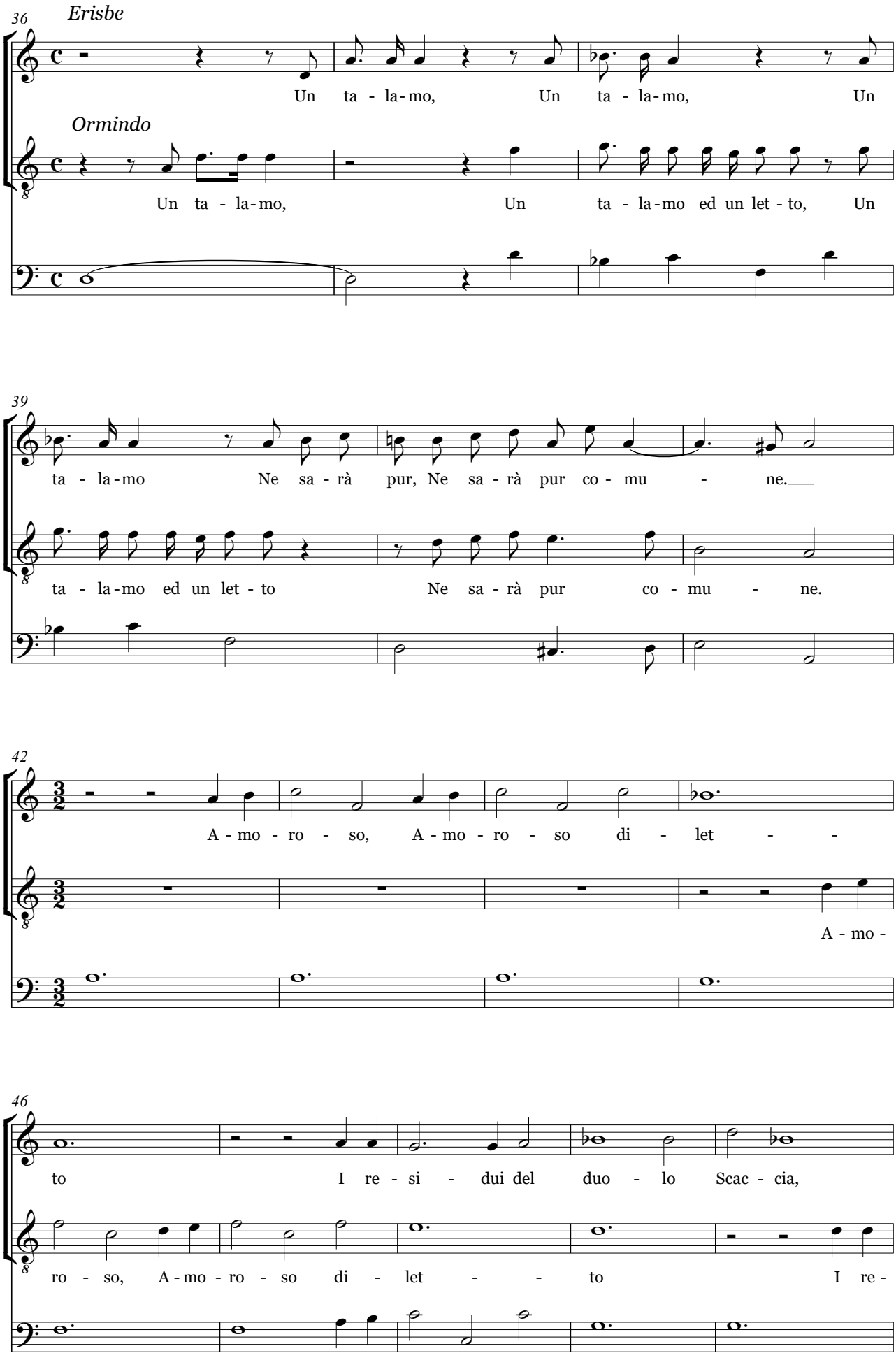
Francesco Cavalli (1602 - 1676)
From *L'Ormindo* (1644) Act III Finale

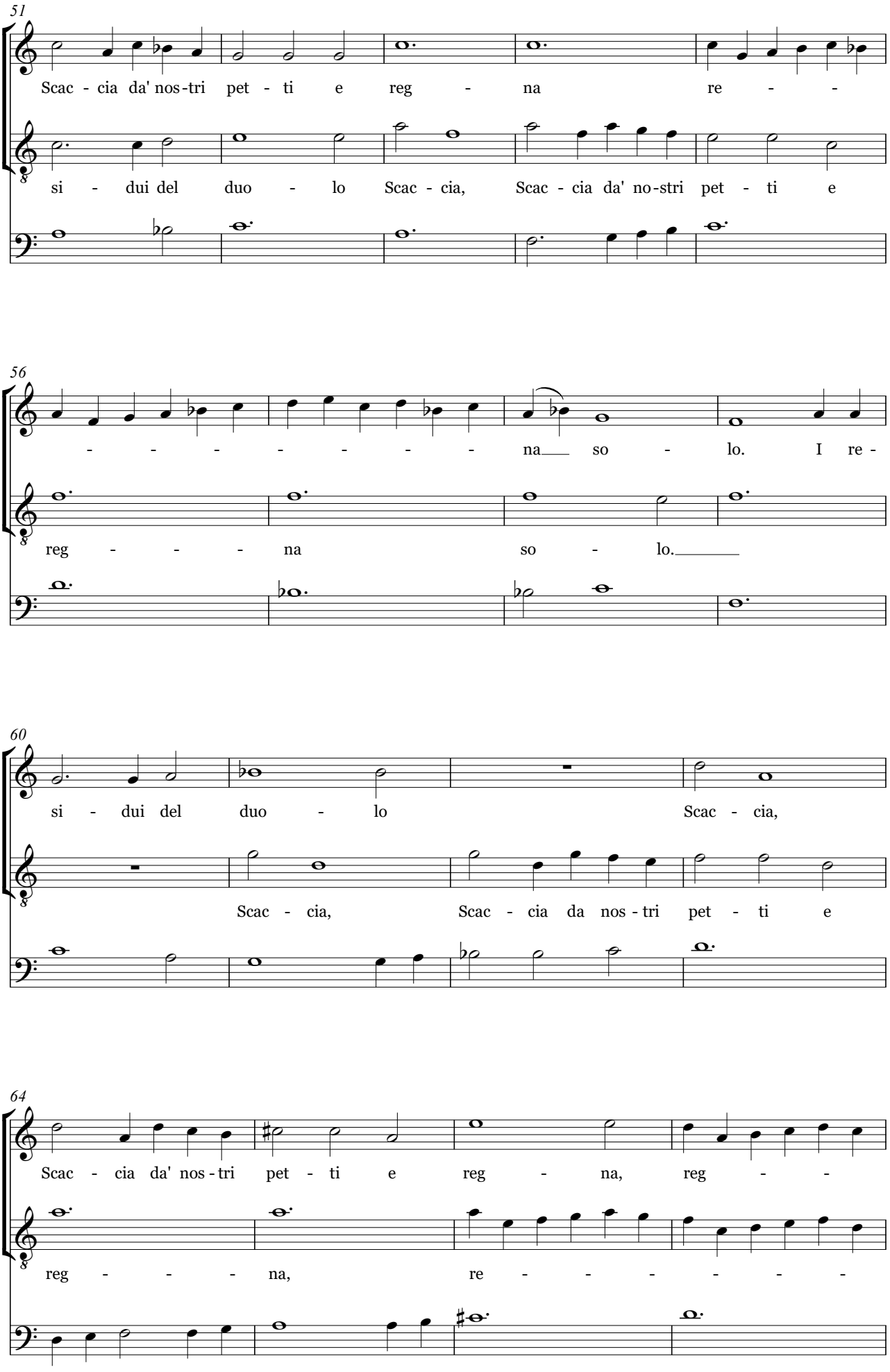


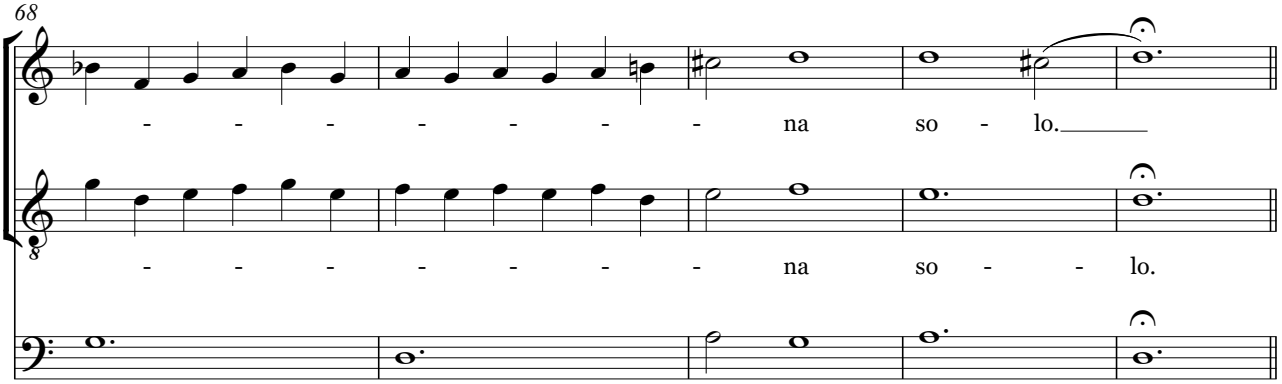

6
ti - ri, Ces - sa - te, sva - ni - te, Dog - lio - -
Amida
Vo - la - te, fug -
10
si so - spi - - - - ri. Ces - sa - te,
gi - te, Dal se - no mar - ti - ri, Ces - sa - te, sva -
14
sva - ni - te, Dog - lio - - - - si sos -
ni - te, Dog - lio - - - - si sos - pi -
18
pi - ri, Dog - lo - si sos - pi - ri.
- - ri, Dog - lo - si sos - pi - ri.

RITORNELLO

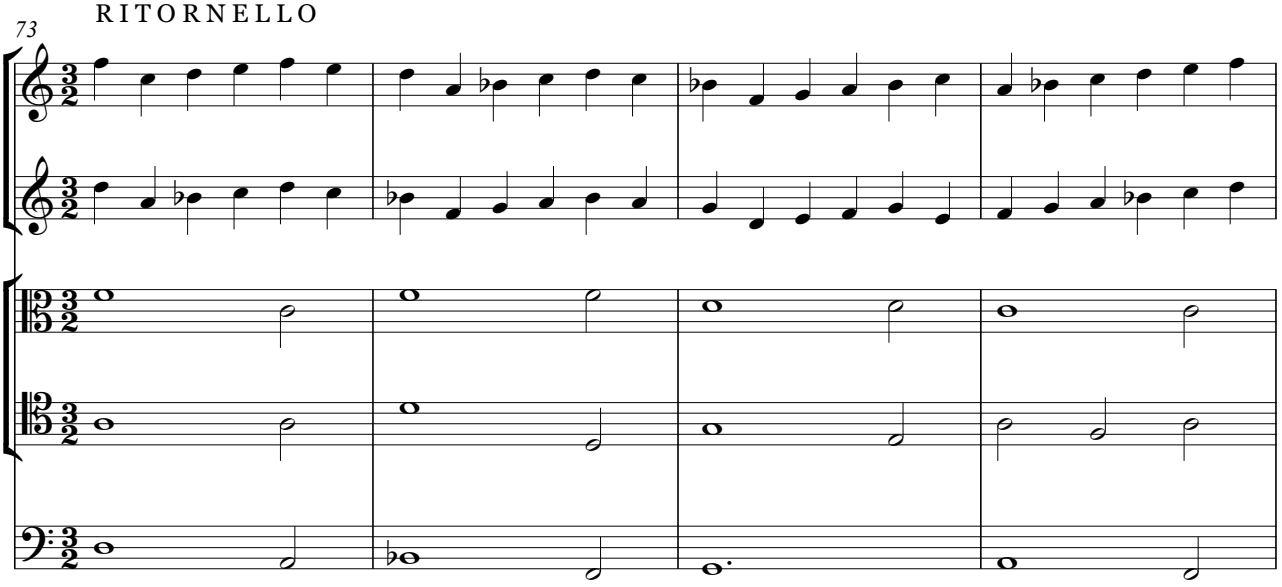


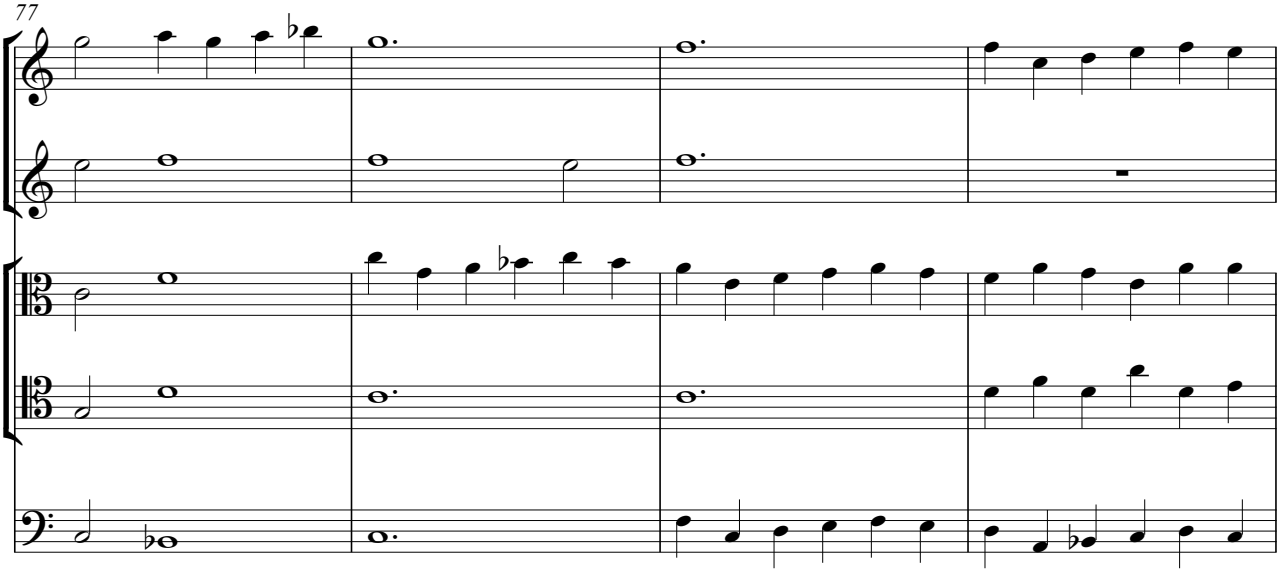

36
Erisbe
Un ta - la-mo, Un ta - la-mo, Un
Ormindo
Un ta - la-mo, Un ta - la-mo ed un let - to, Un
39
ta - la-mo Ne sa - rà pur, Ne sa - rà pur co - mu - ne.
ta - la-mo ed un let - to Ne sa - rà pur co - mu - ne.
42
A - mo - ro - so, A - mo - ro - so di - let - -
A - mo -
46
to I re - si - dui del duo - lo Scac - cia,
ro - so, A - mo - ro - so di - let - - to I re -

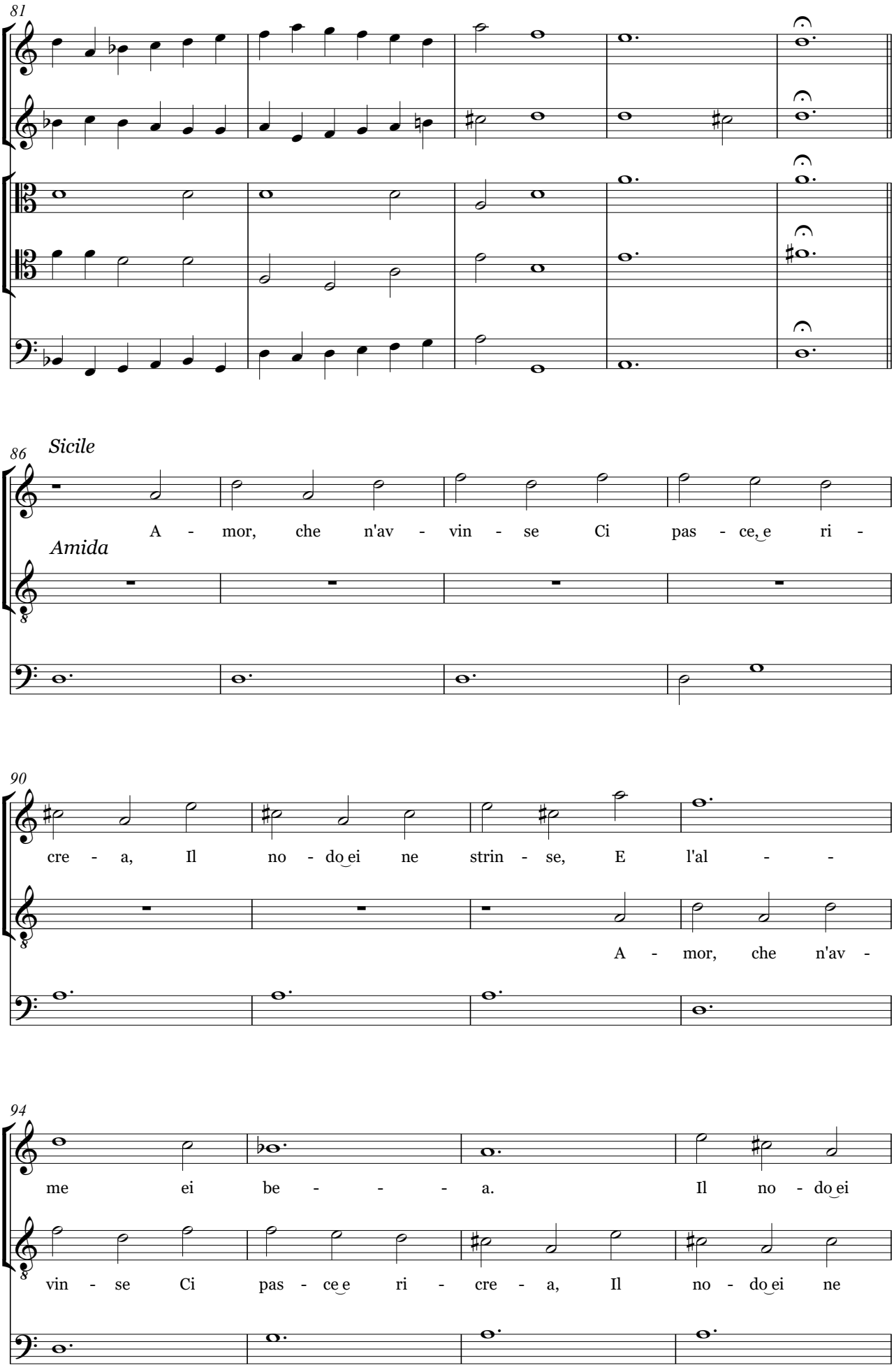

51
Scac - cia da' nos-tri pet - ti e reg - na re - -
si - dui del duo - lo Scac - cia, Scac - cia da' no-stri pet - ti e
56
- - - - - - - - na so - lo. I re -
reg - - - na so - lo.
60
si - dui del duo - lo Scac - cia,
Scac - cia, Scac - cia da nos - tri pet - ti e
64
Scac - cia da' nos - tri pet - ti e reg - na, reg - -
reg - - - na, re - - - - - -

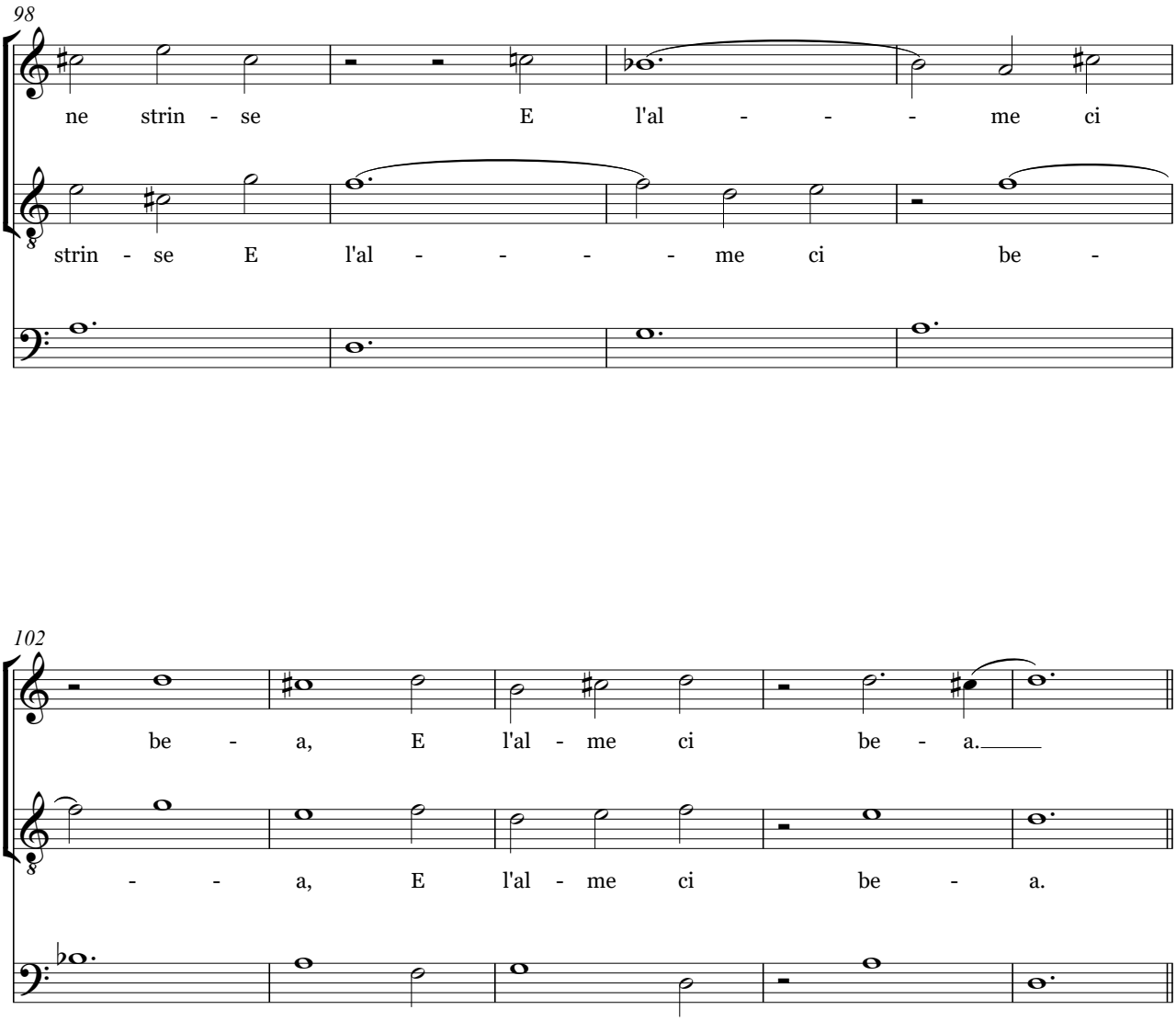


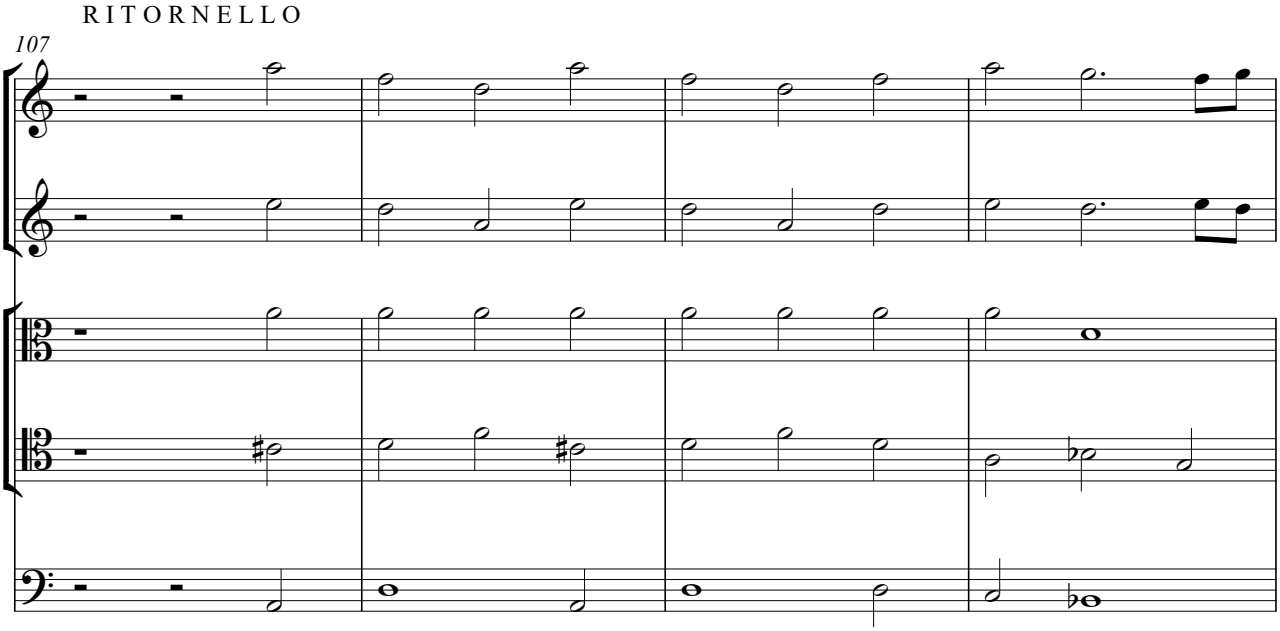
RITORNELLO

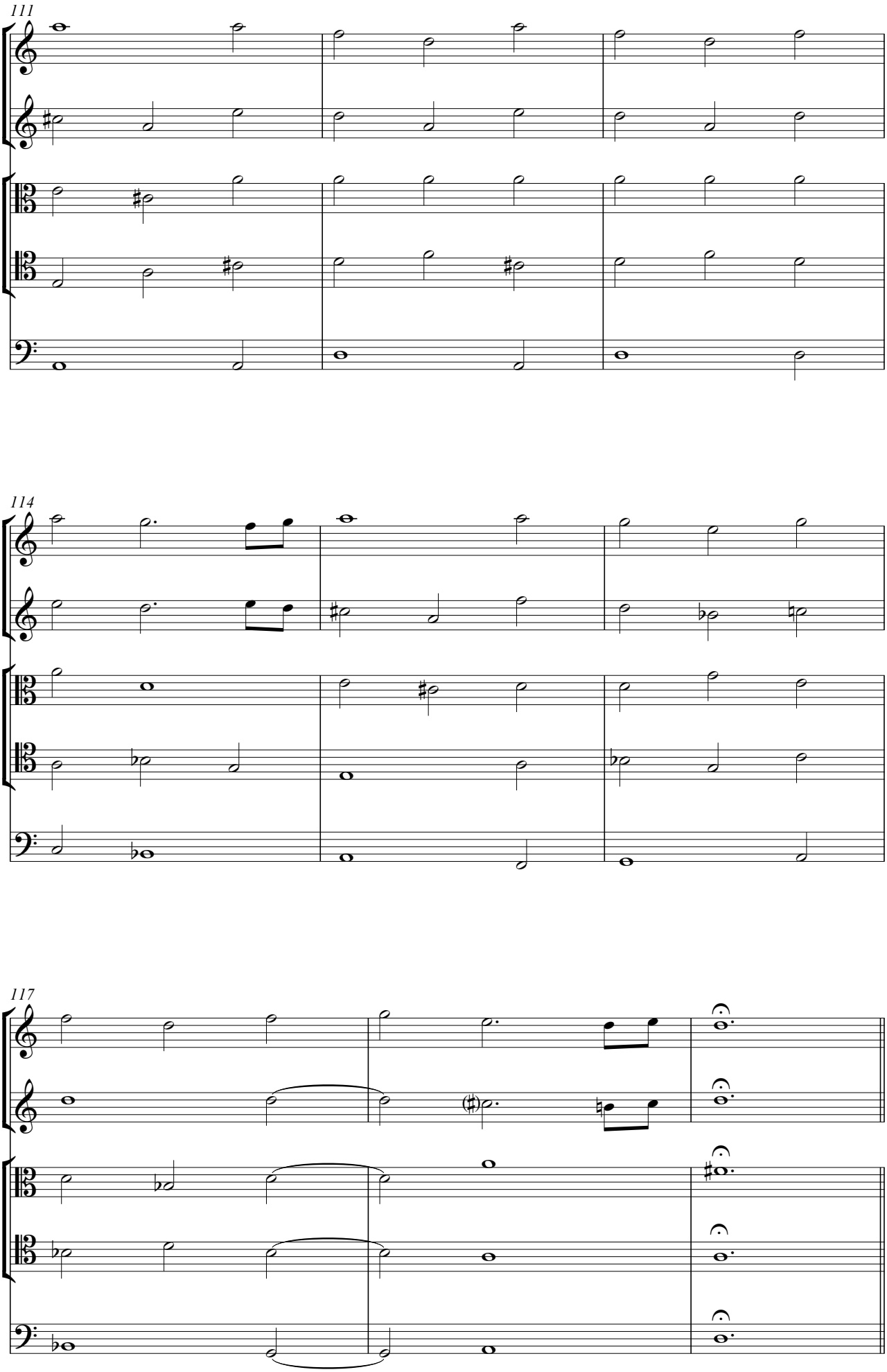


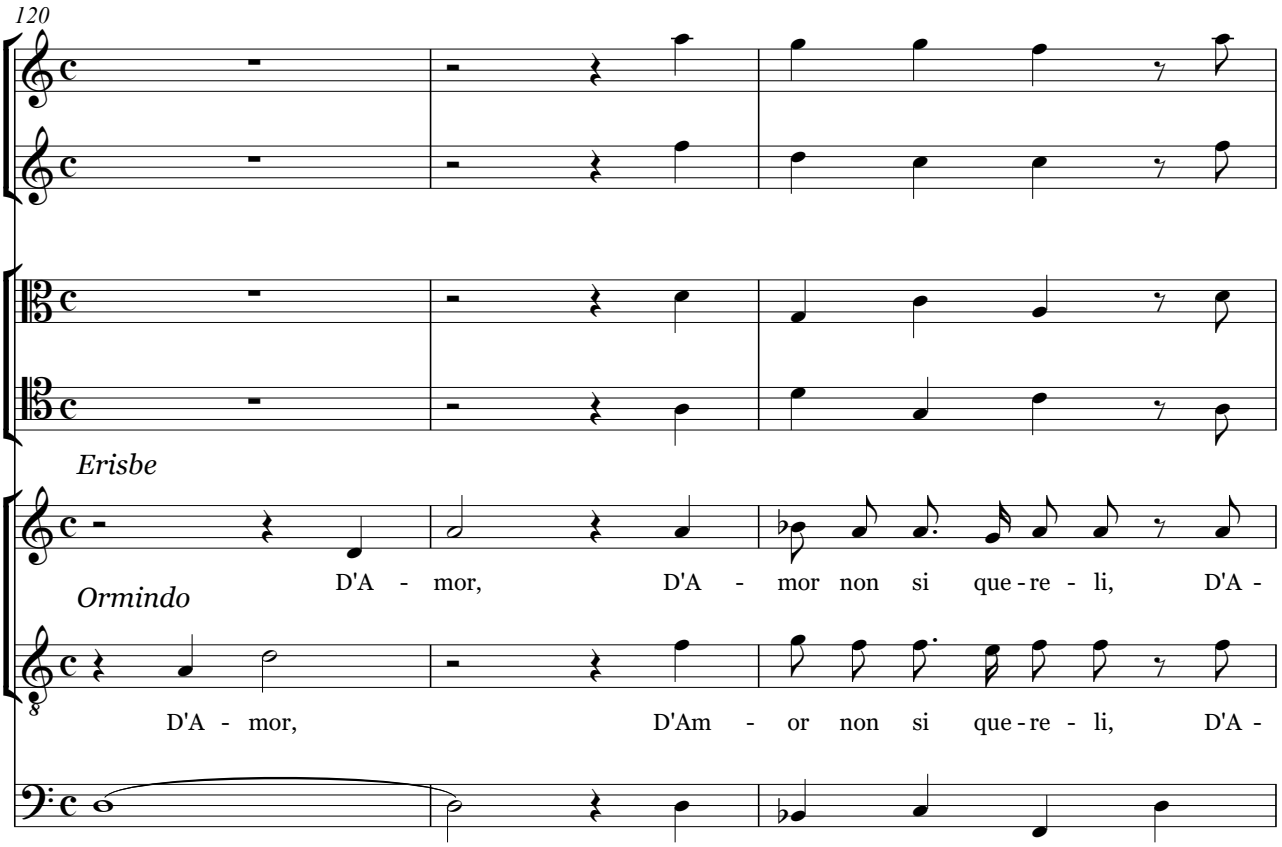


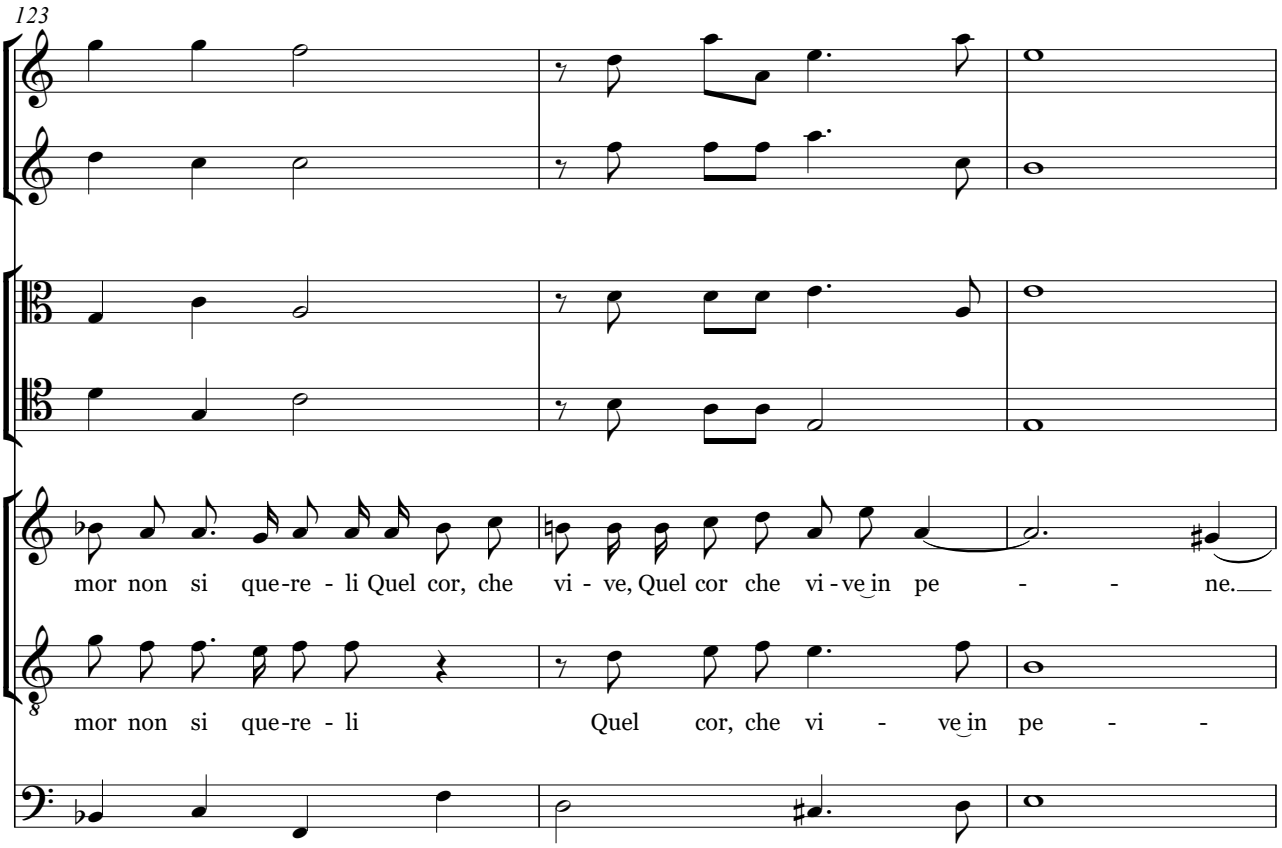

81
86
Sicile
A - mor, che n'av - vin - se Ci pas - ce, e ri -
Amida
90
cre - a, Il no - do ei ne strin - se, E l'al - -
A - mor, che n'av -
94
me ei be - - - - a. Il no - do ei
vin - se Ci pas - ce e ri - cre - a, Il no - do ei ne

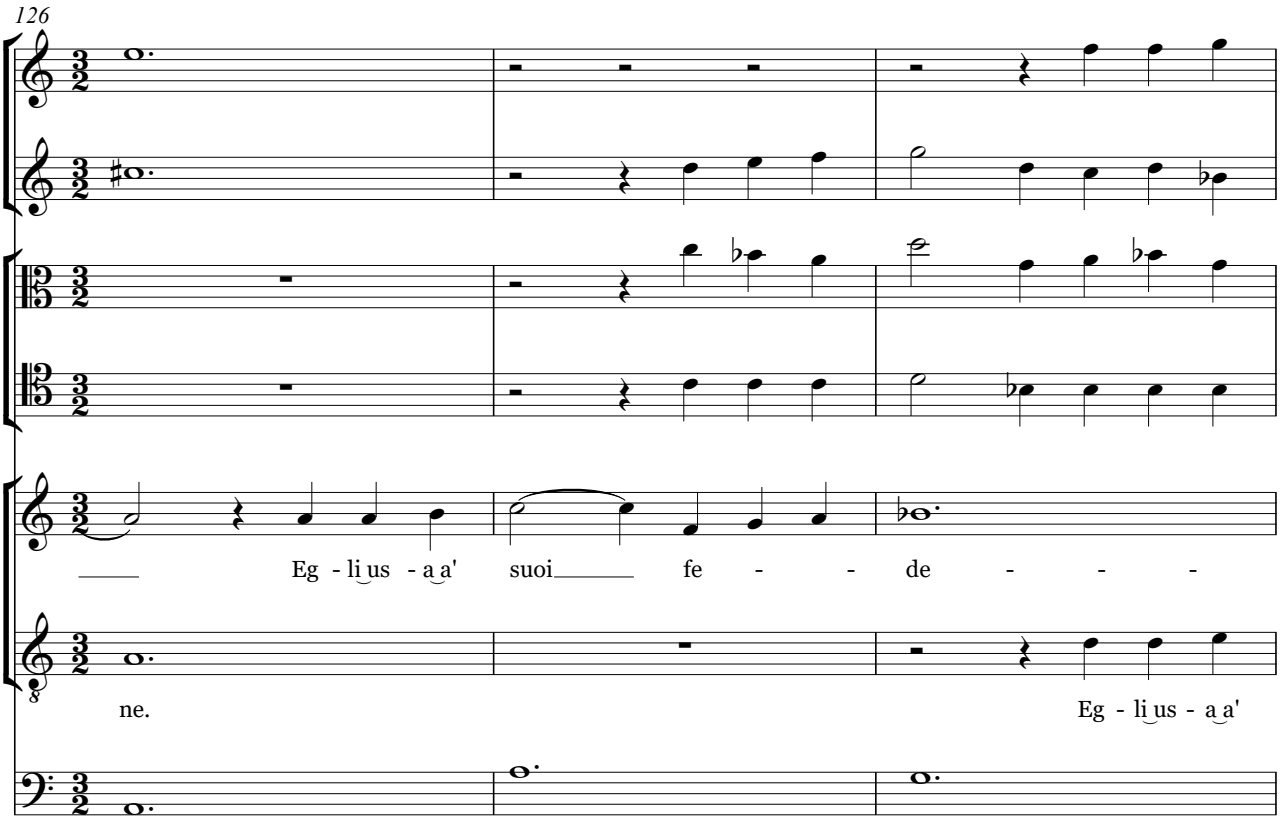

98
ne strin - se E l'al - - - - me ci
strin - se E l'al - - - - - me ci be -
102
be - a, E l'al - me ci be - a.
- - a, E l'al - me ci be - a.

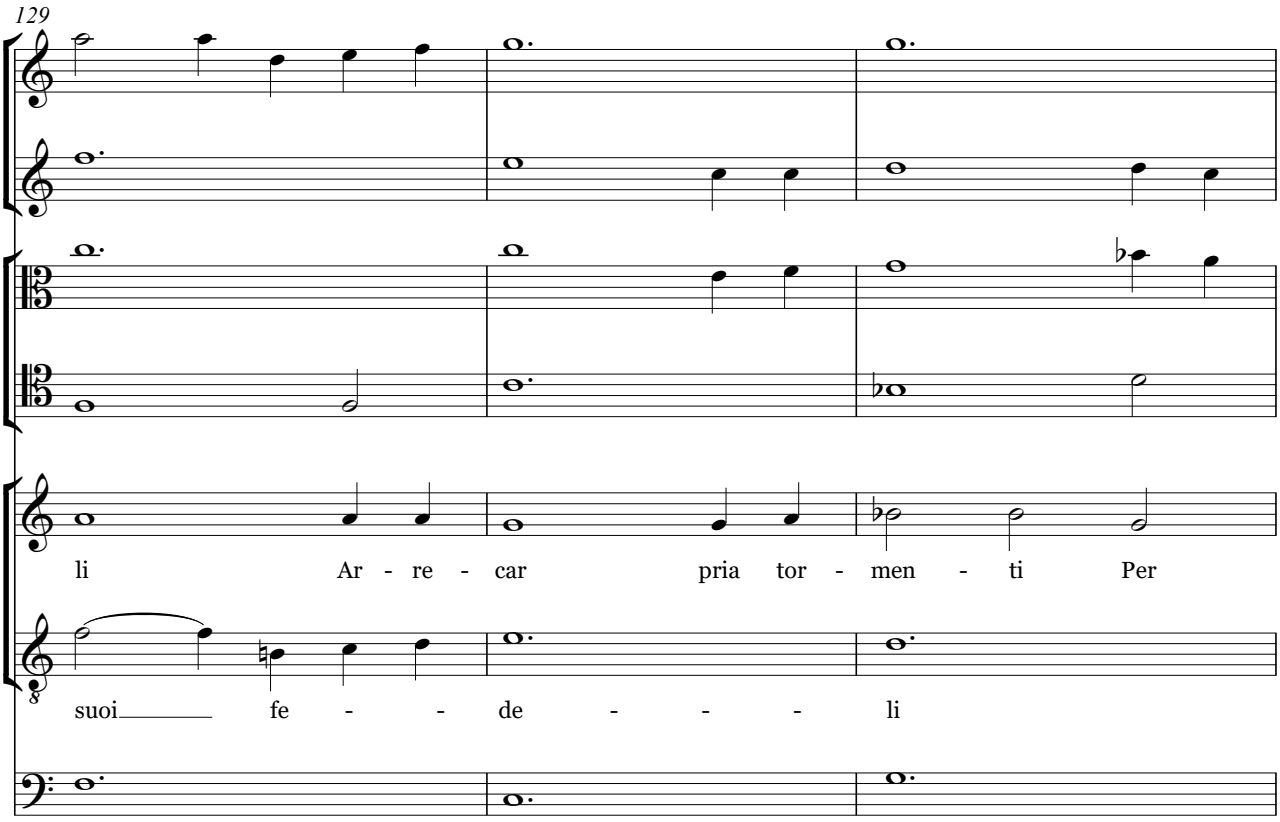

RITORNELLO
107

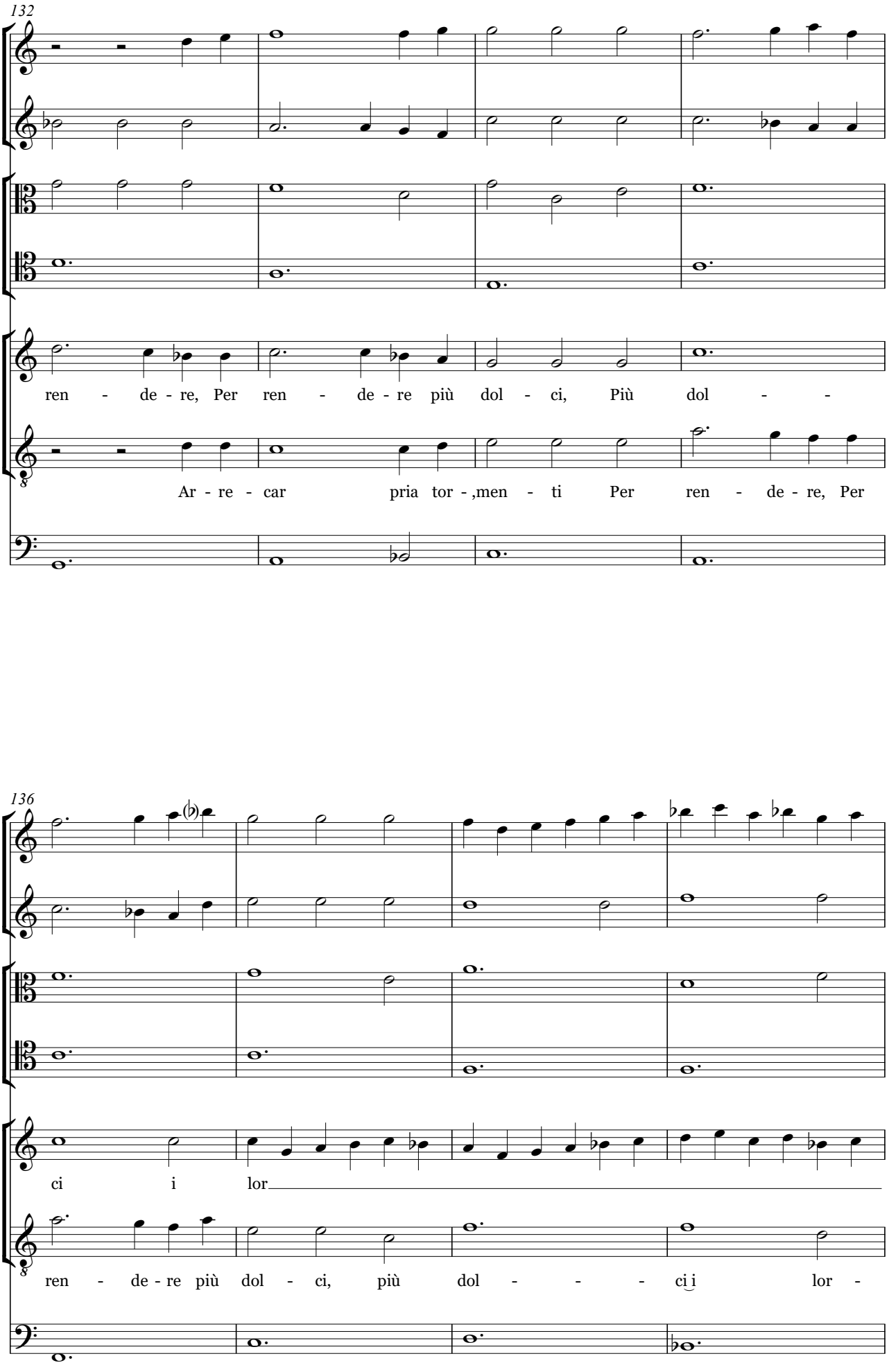

111
114
117

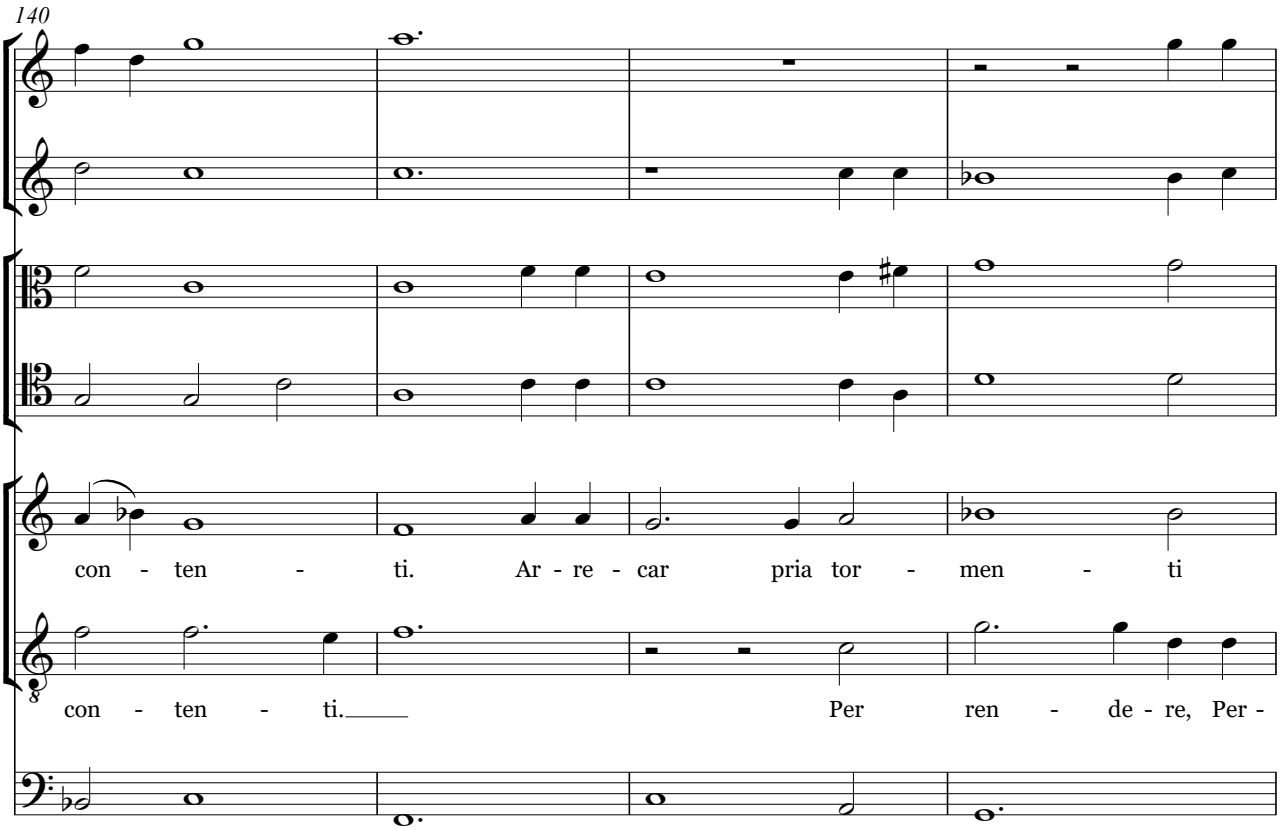

120
Erisbe
D'A - mor, D'A - mor non si que - re - li, D'A -
Ormindo
D'A - mor, D'Am - or non si que - re - li, D'A -

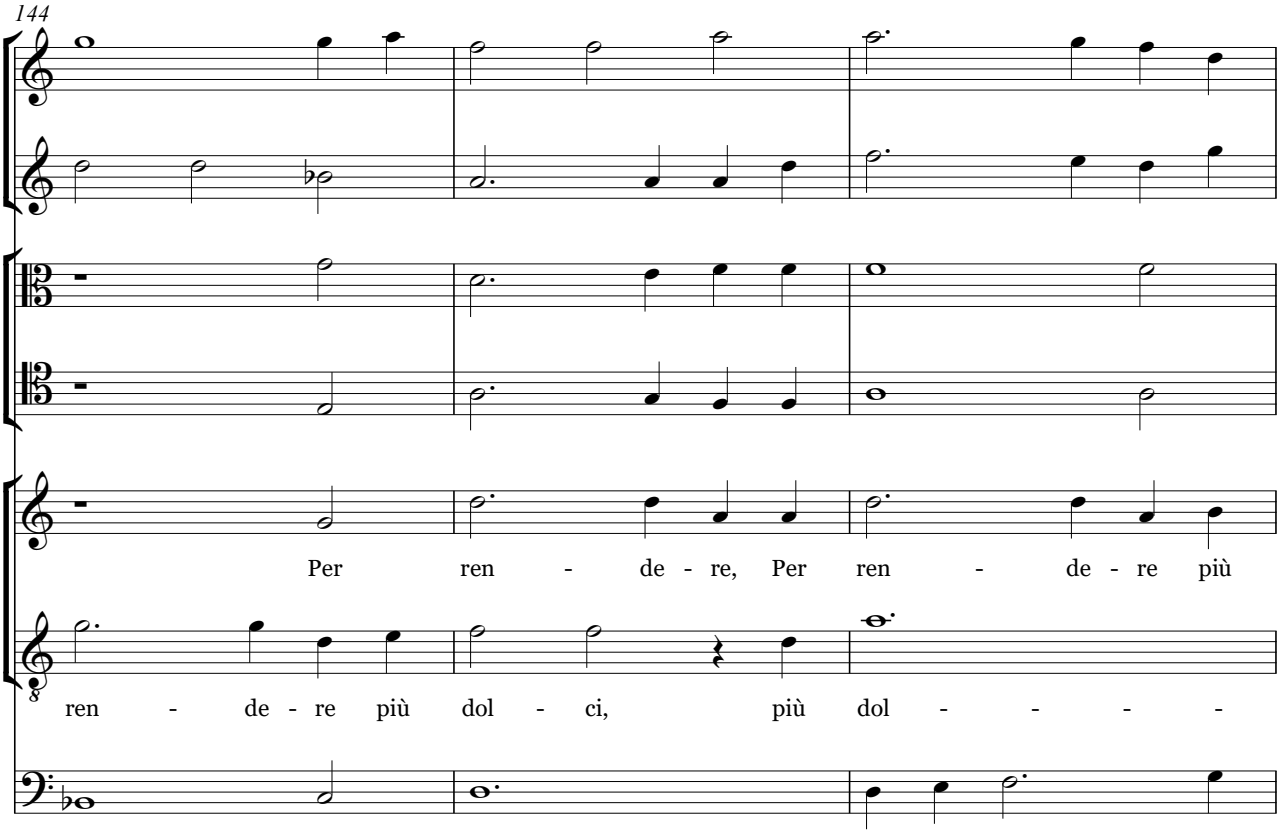

123
mor non si que - re - li Quel cor, che vi - ve, Quel cor che vi - ve in pe - - ne.
mor non si que - re - li Quel cor, che vi - ve in pe - -

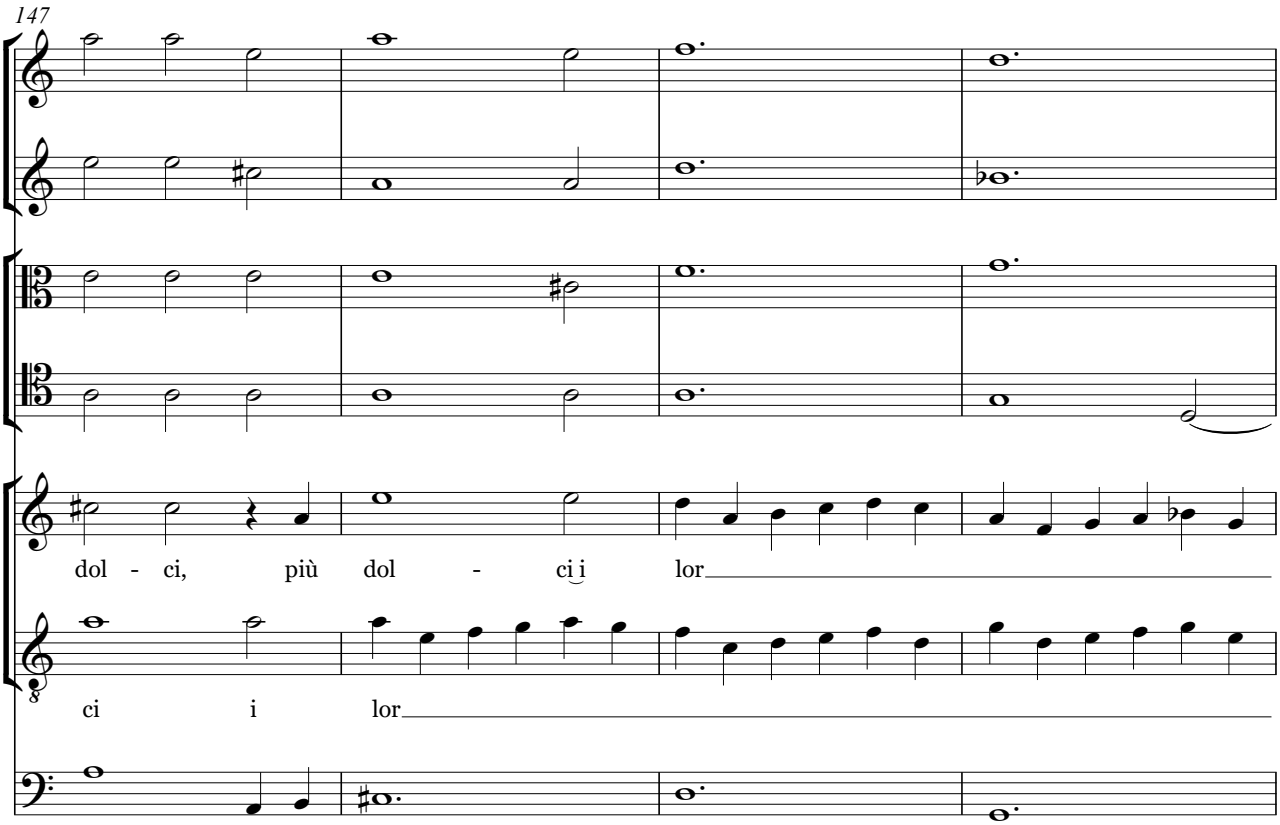

126
Eg - li us - a a' suoi fe - - de - - -
ne.
Eg - li us - a a'

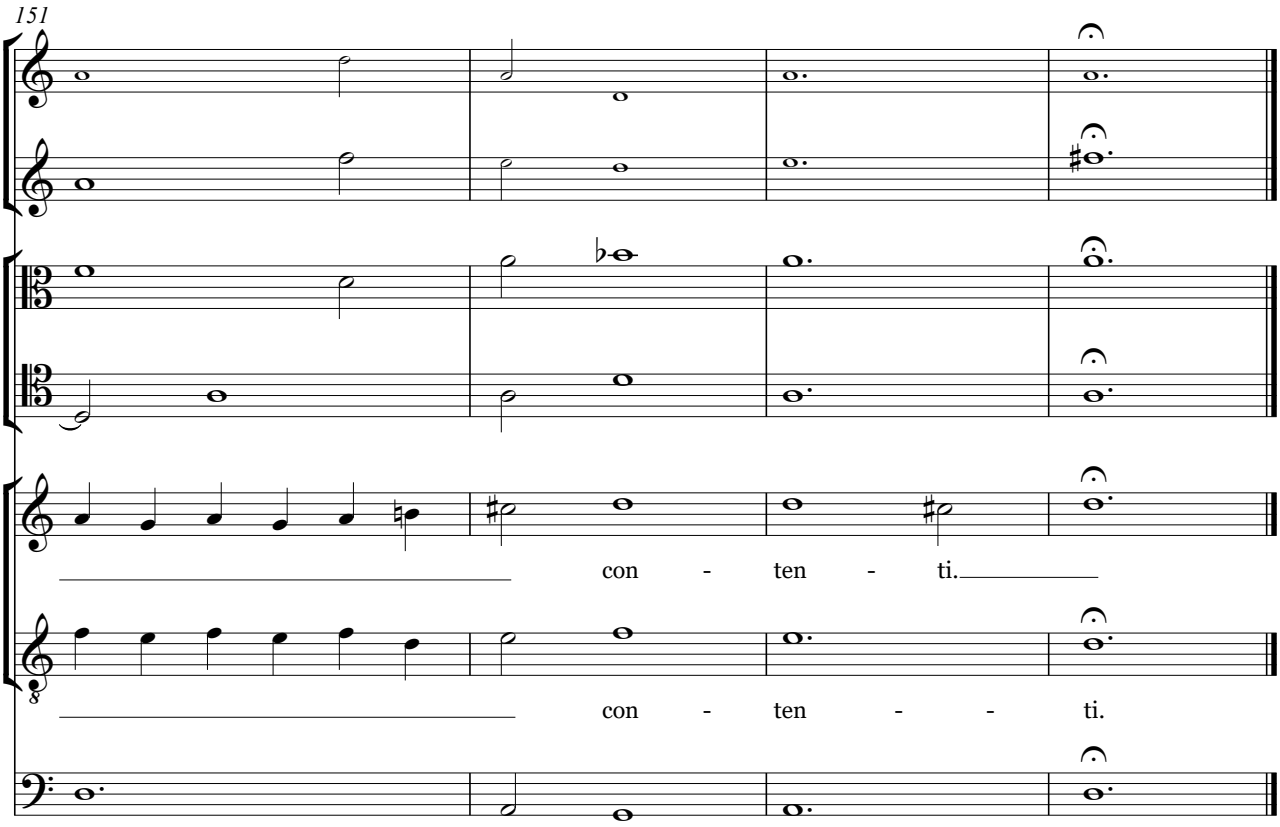

129
li Ar - re - car pria tor - men - ti Per
suoi fe - - de - - - li


132
ren - de - re, Per ren - de - re più dol - ci, Più dol - -
Ar - re - car pria tor - ,men - ti Per ren - de - re, Per
136
ci i lor
ren - de - re più dol - ci, più dol - - - ci i lor -


140
con - ten - ti. Ar - re - car pria tor - men - ti
con - ten - ti. Per ren - de - re, Per -


144
Per ren - de - re, Per ren - de - re più
ren - de - re più dol - ci, più dol - - - - -


147
dol - ci, più dol - ci i lor
ci i lor


151
con - ten - ti.
con - ten - - ti.

Sicile e Amida:	Volate, fuggite, dal seno martiri, cessate, svanite, dogliosi sospiri.	Fly, flee, from my breast, all pain, cease, vanish, sorrowful sighs.
Erisbe e Ormindo:	Un talamo, ed un letto ne sarà pur comune, amoroso diletto i residui del duolo scaccia da' nostri cori, e regna solo.	One chamber, and one bed will be their share. amorous delight the residue of sorrow cast from our hearts, and reign alone.
Sicile e Amida:	Amor, che n'avvinse ci pasce, e ricrea, il nodo ei ne strinse, e l'alme ci bea.	Love, that won them feed us, and heal, bind their knot, and their souls bless.
Erisbe e Ormindo:	D'Amor non si quereli quel cor, che vive in pene, egli usa a' suoi fedeli arrecar pria tormenti per render poi più dolci i lor contenti.	By Love be not affronted that heart, that lives in pain; it is his wont, with his faithful, to bring first torment and so render sweeter their content.

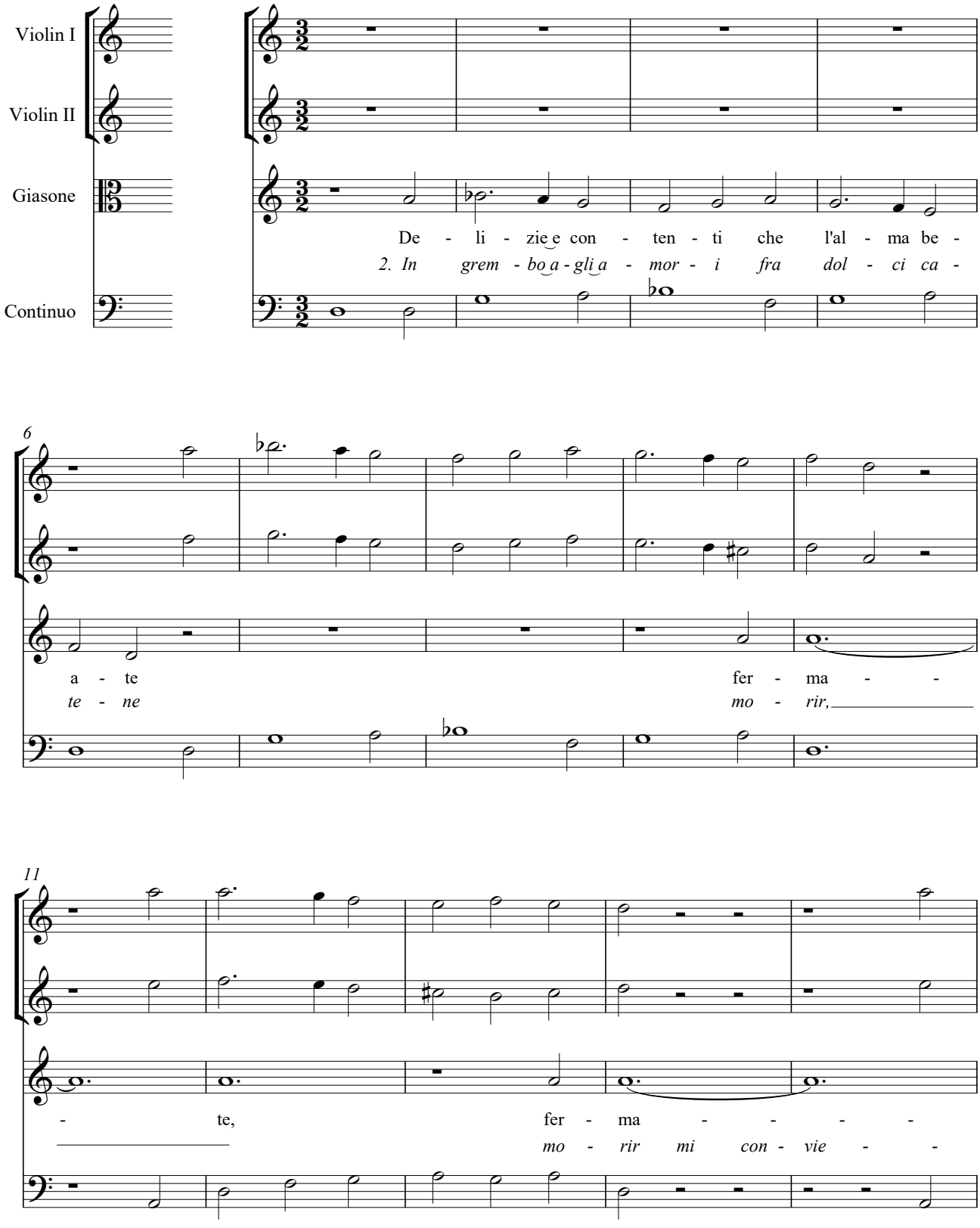
This double-duet is one of Cavalli's most complex constructions, and is found as two distinct entities in the manuscript source, with markings indicating for the accompanying players to turn back and forth between verses to create the form presented here.

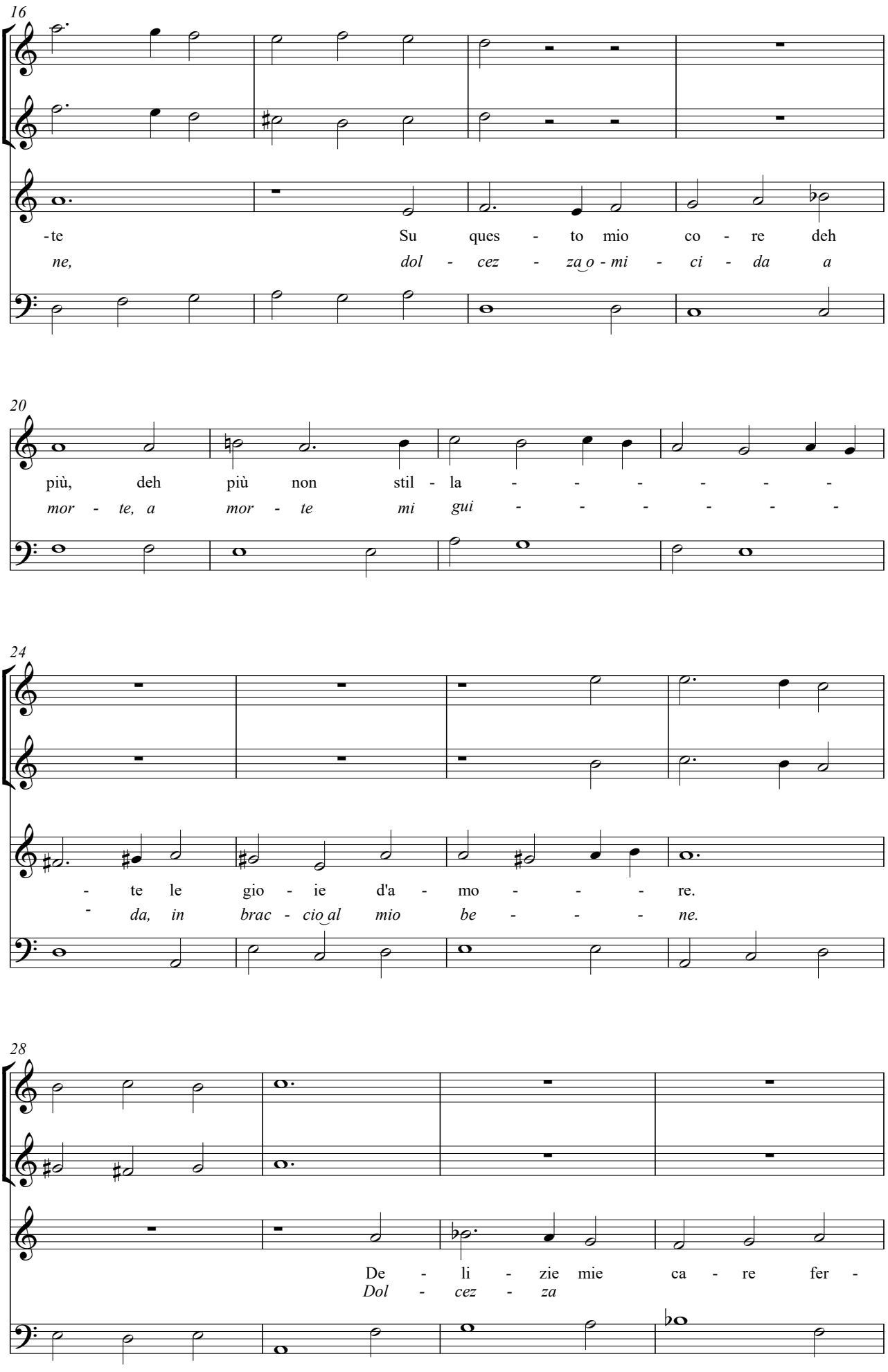
It is possible, however, to present them as separate duets by omitting either Sicile and Amida or Erisbe and Ormindo's verses in concert performance.

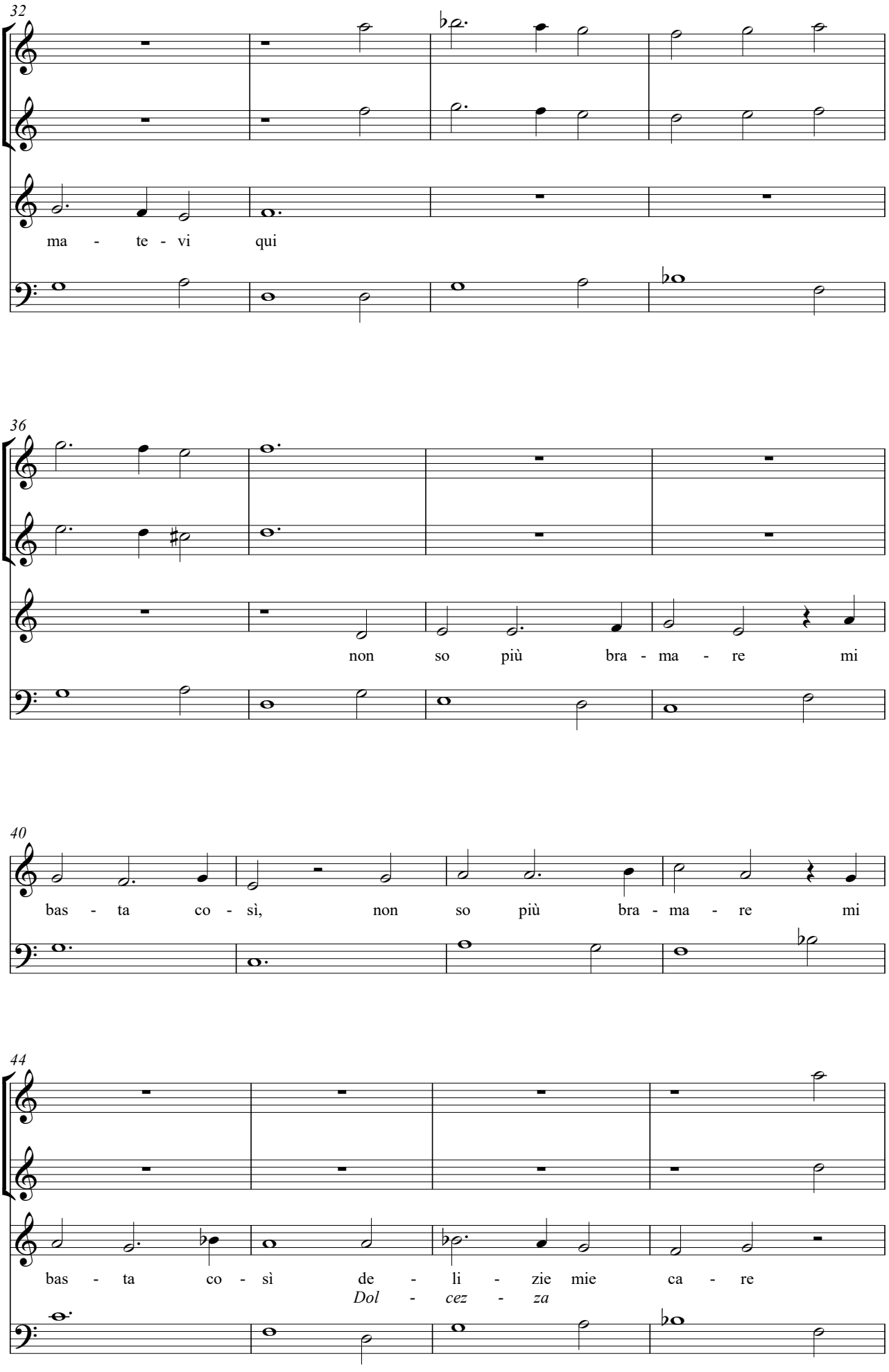
DELIZIE, E CONTENTI

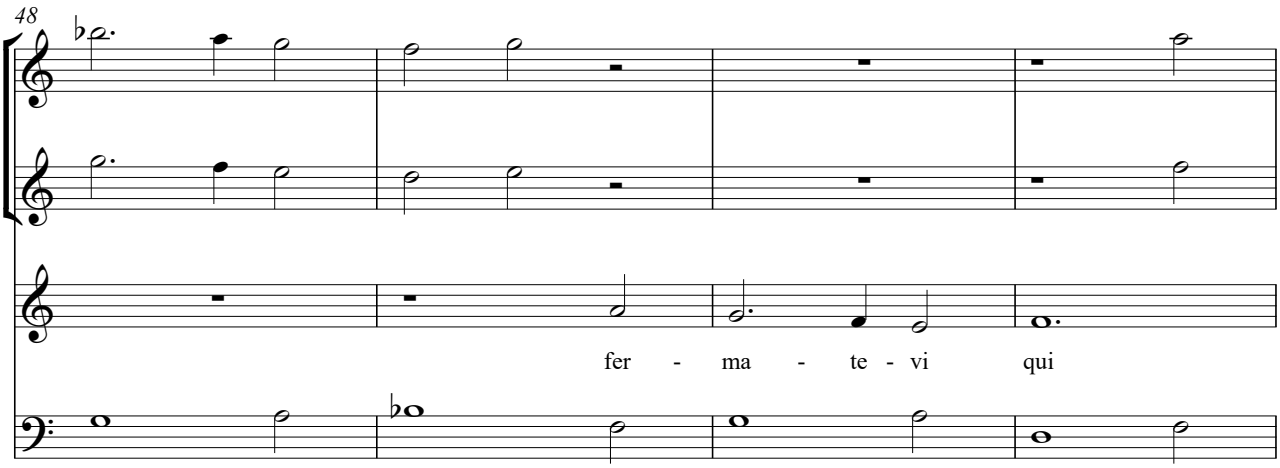
Giacinto Andrea Cicognini (1606 - 1651)

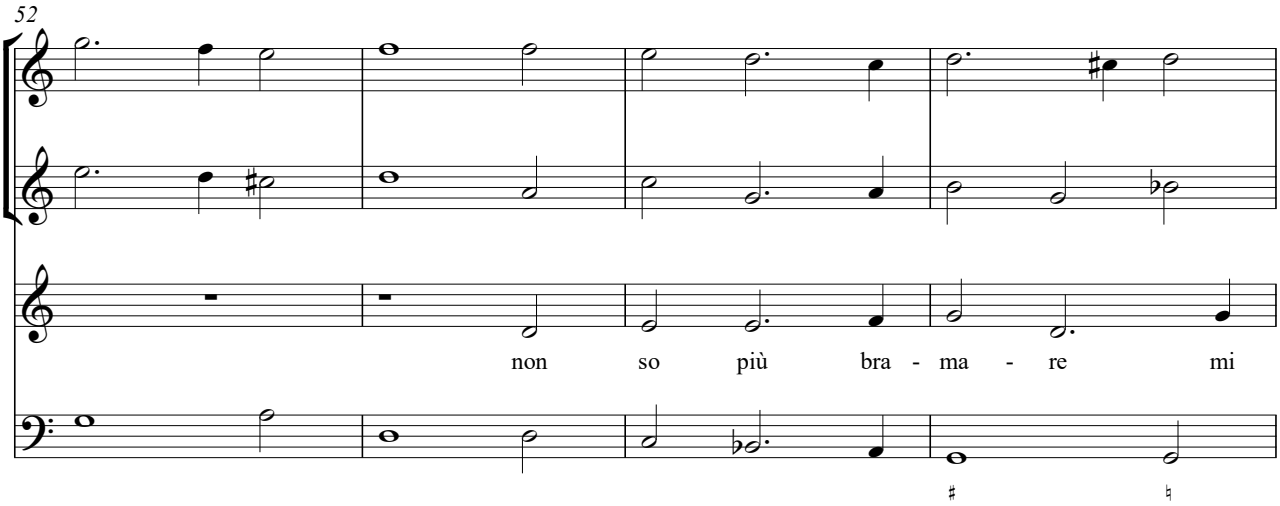
Francesco Cavalli (1602 - 1676)
From *Giasone* (1649) Act I Scene ii

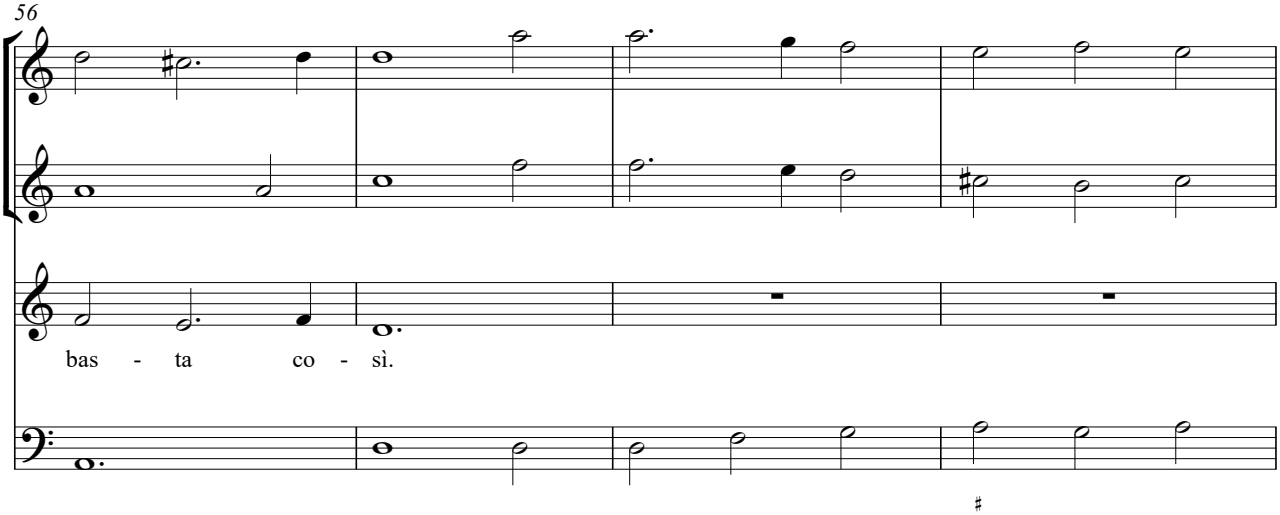


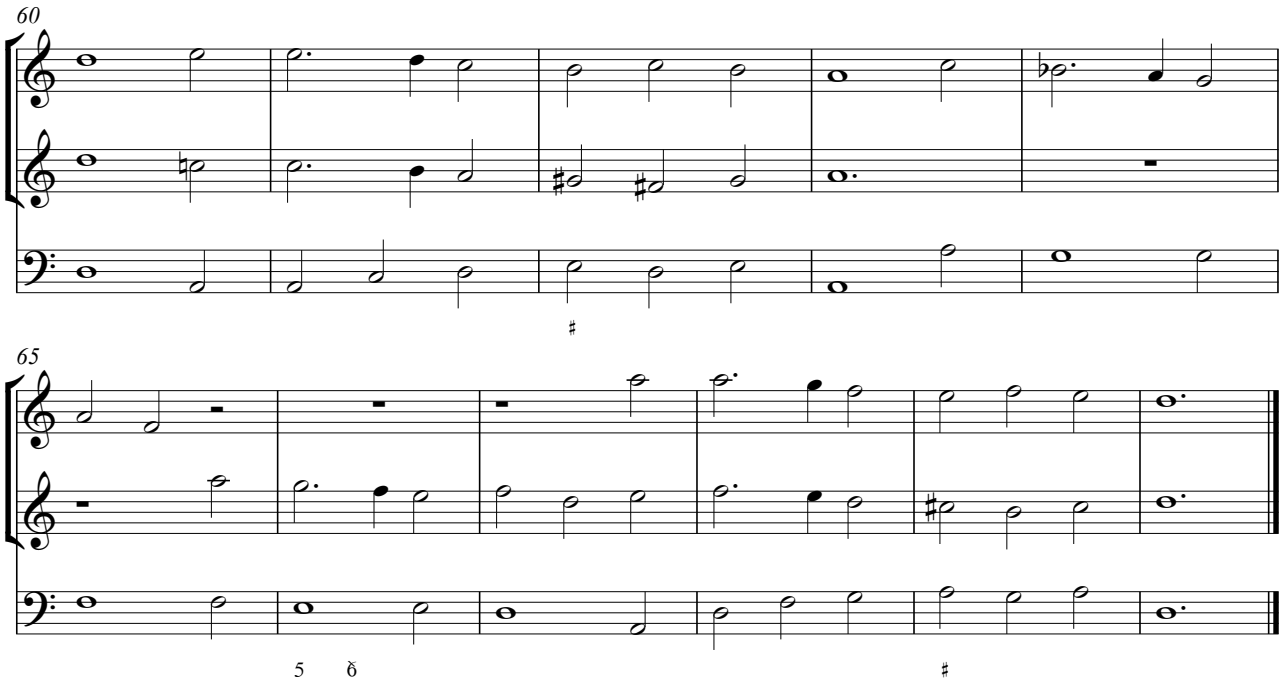

16
-te Su ques - to mio co - re deh
ne, dol - cez - za o - mi - ci - da a
20
più, deh più non stil - la - - - - - -
mor - te, a mor - te mi gui - - - - - -
24
- te le gio - ie d'a - mo - - - re.
- da, in brac - cio al mio be - - - ne.
28
De - li - zie mie ca - re fer -
Dol - cez - za


32
ma - te - vi qui
36
non so più bra - ma - re mi
40
bas - ta co - sì, non so più bra - ma - re mi
44
bas - ta co - sì de - li - zie mie ca - re
Dol - cez - za


48
fer - ma - te - vi qui


52
non so più bra - ma - re mi


56
bas - ta co - sì.



Delizie, contenti
che l'alma beate,
fermate, fermate:
su questo mio core
deh più non stillate
le gioie d'amore.

Delizie mie care,
fermatevi qui:
non so più bramare,
mi basta così.

In grembo a gl'amori
fra dolci catene
morir mi conviene;
dolcezza omicida
a morte mi guida
in braccio al mio bene.

Dolcezze mie care
fermatevi qui:
non so più bramare,
mi basta così.

Delights, contents
that the soul bless,
cease, cease:
in this my heart
ah no more distill
the pleasures of love.

My dearest delights,
stay yourselves here:
I know no longer to yearn,
for I am sated.

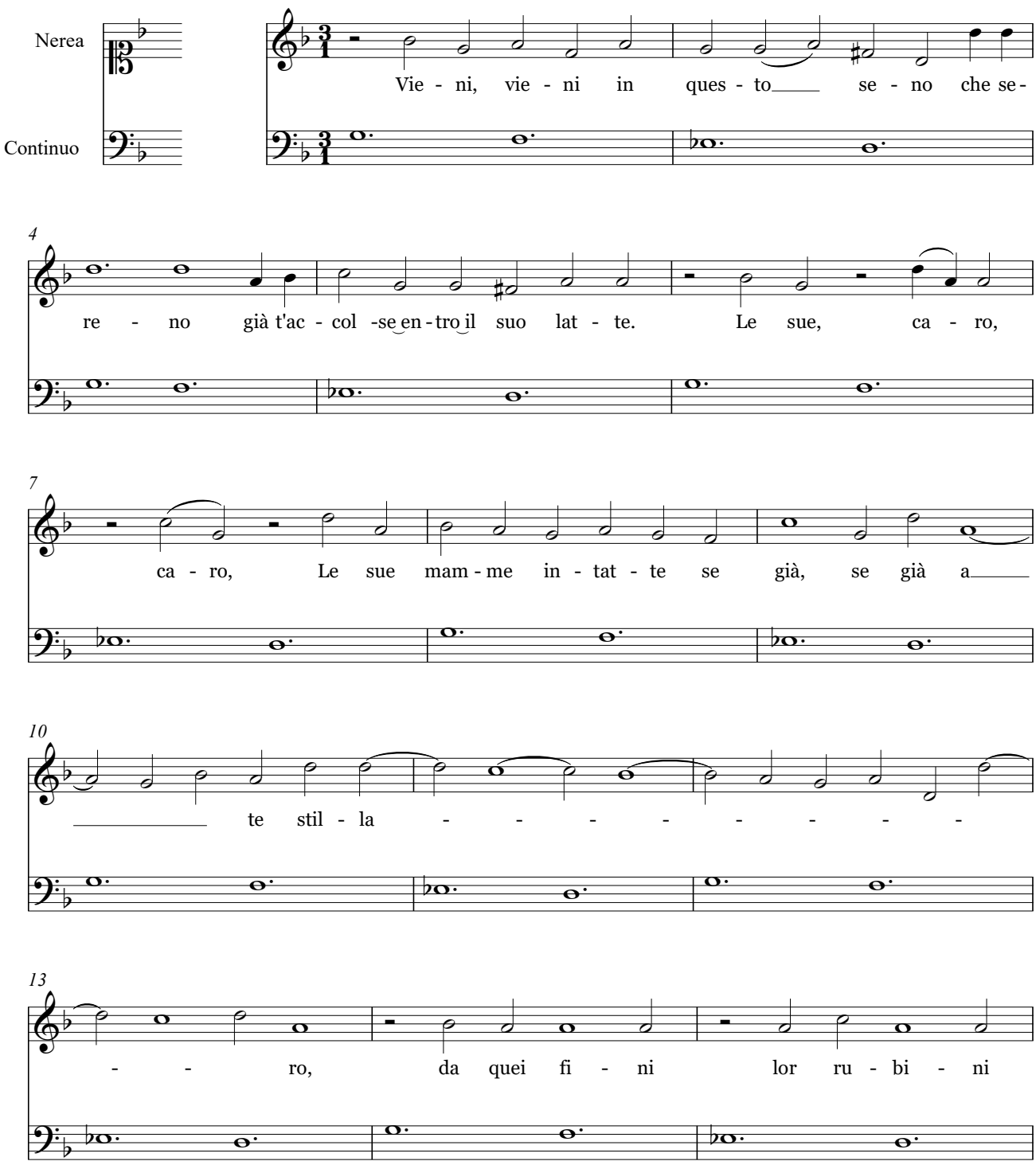
In the lap of love
in sweet chains
to die suits me;
sweet murder
to death guides me
in the arms of my love.

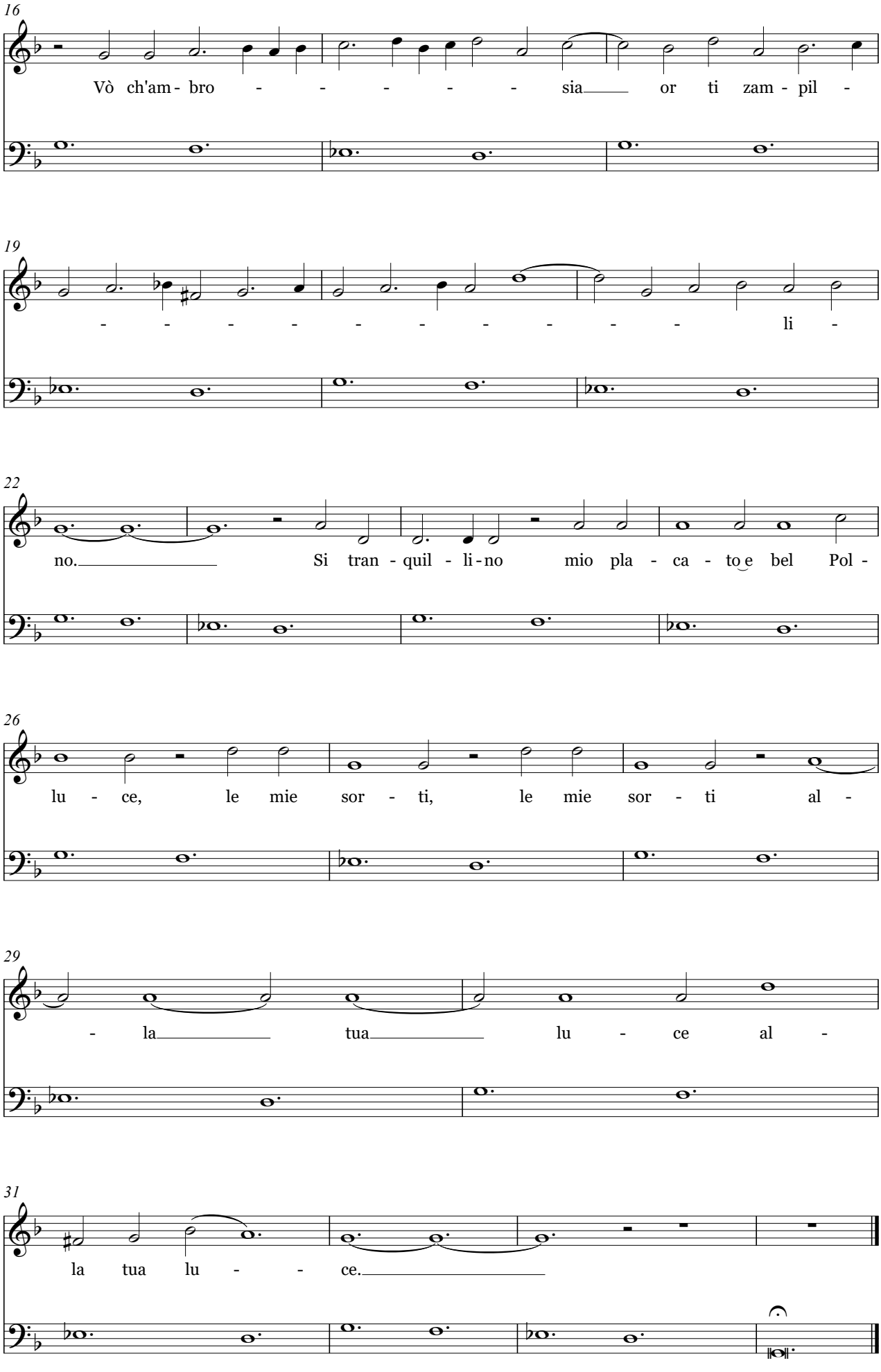
My sweetest joys
stay yourselves here:
I know no longer to yearn,
for I am sated.

VIENI, VIENI IN QUESTO SENO

Giovanni Faustini (1615 - 1651)

Francesco Cavalli (1602 - 1676)
from *La Rosinda* (1651) Act III Scene v




16
Vò ch'am - bro - - - - - sia or ti zam - pil -
19
- - - - - - - - - - - li -
22
no. Si tran - quil - li - no mio pla - ca - to e bel Pol -
26
lu - ce, le mie sor - ti, le mie sor - ti al -
29
- la tua lu - ce al -
31
la tua lu - - ce.

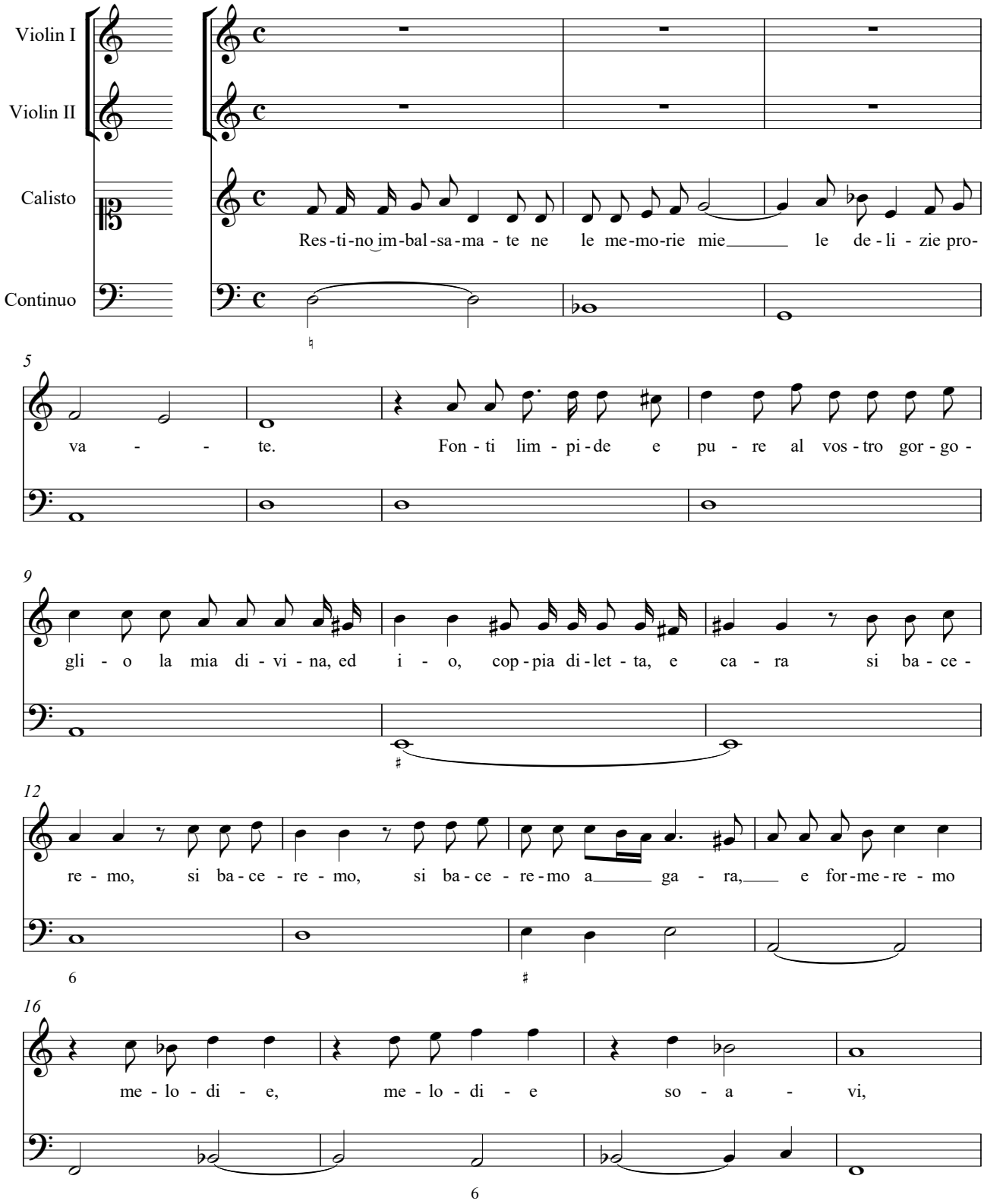
Vieni, vieni in questo seno
che sereno
già t'accolse entro il suo latte.
Le sue, caro,
mamme intatte
se già manna a te stillaro,
da quei fini
lor rubini,
vo' ch'ambrosia or ti zampillino.
Si tranquillino,
mio placato e bel Polluce,
le mie sorti alla tua luce.

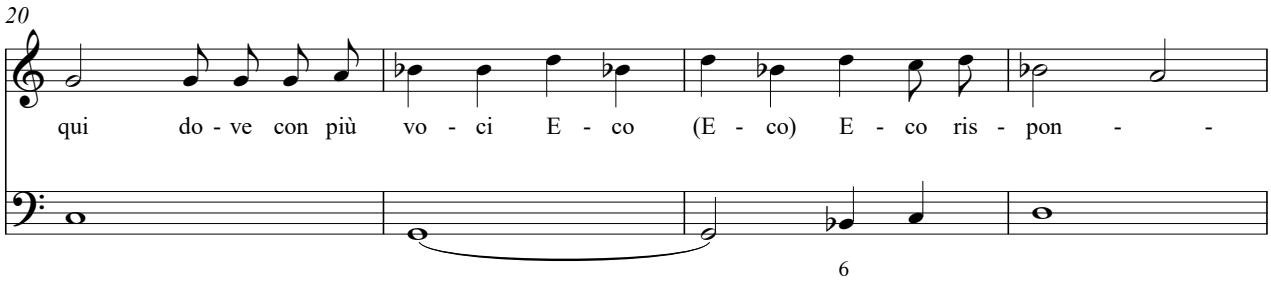
Come, come unto this breast
that serene
and white, already have welcomed you.
If these, dearest,
immaculate breasts
before had manna for you stilled,
from those tips
their rubies,
I would that ambrosia now for you they purled.
Stay yourself,
my calm, fair Pollux,
my happiness lies in your light.

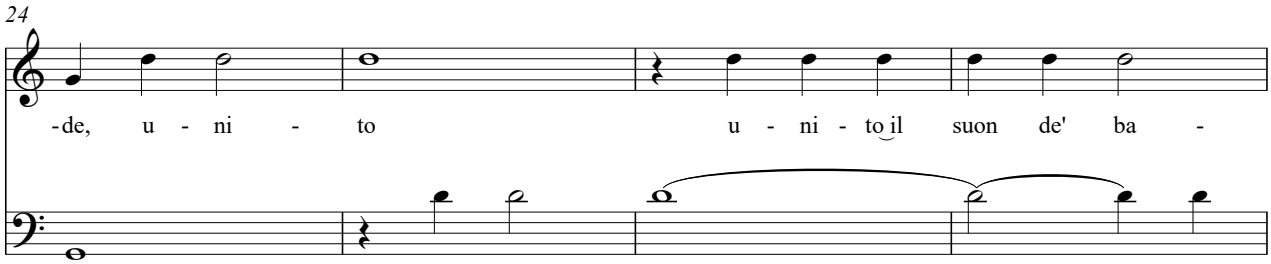
RESTINO IMBALSAMATE

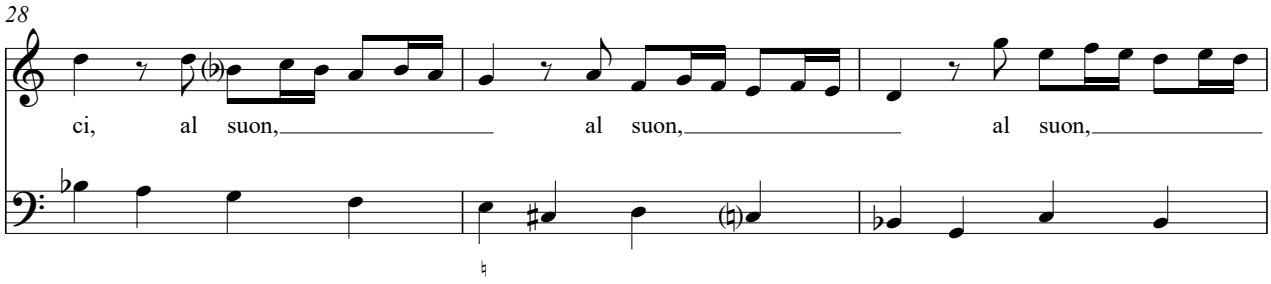
Giovanni Faustini (1615 - 1651)

Francesco Cavalli (1602 - 1676)
From *La Calisto* (1651) Act III Scene i

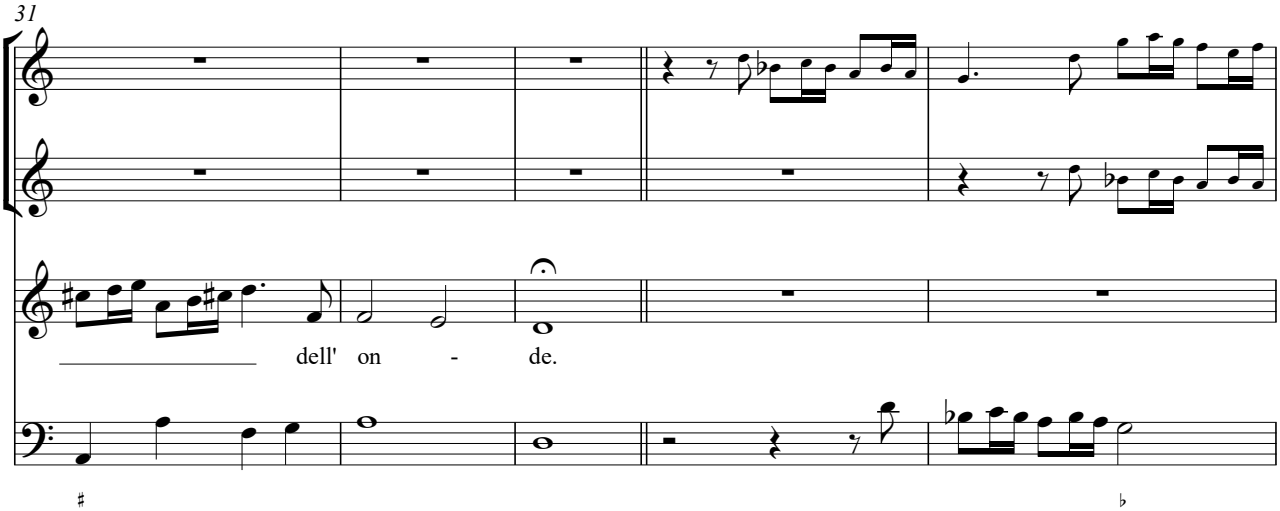


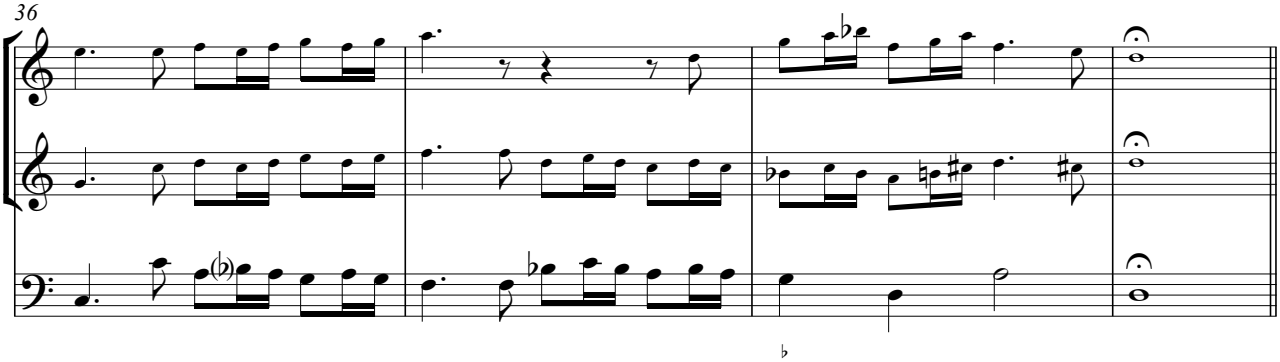

20
qui do - ve con più vo - ci E - co (E - co) E - co ris - pon - -


24
-de, u - ni - to u - ni - to il suon de' ba -

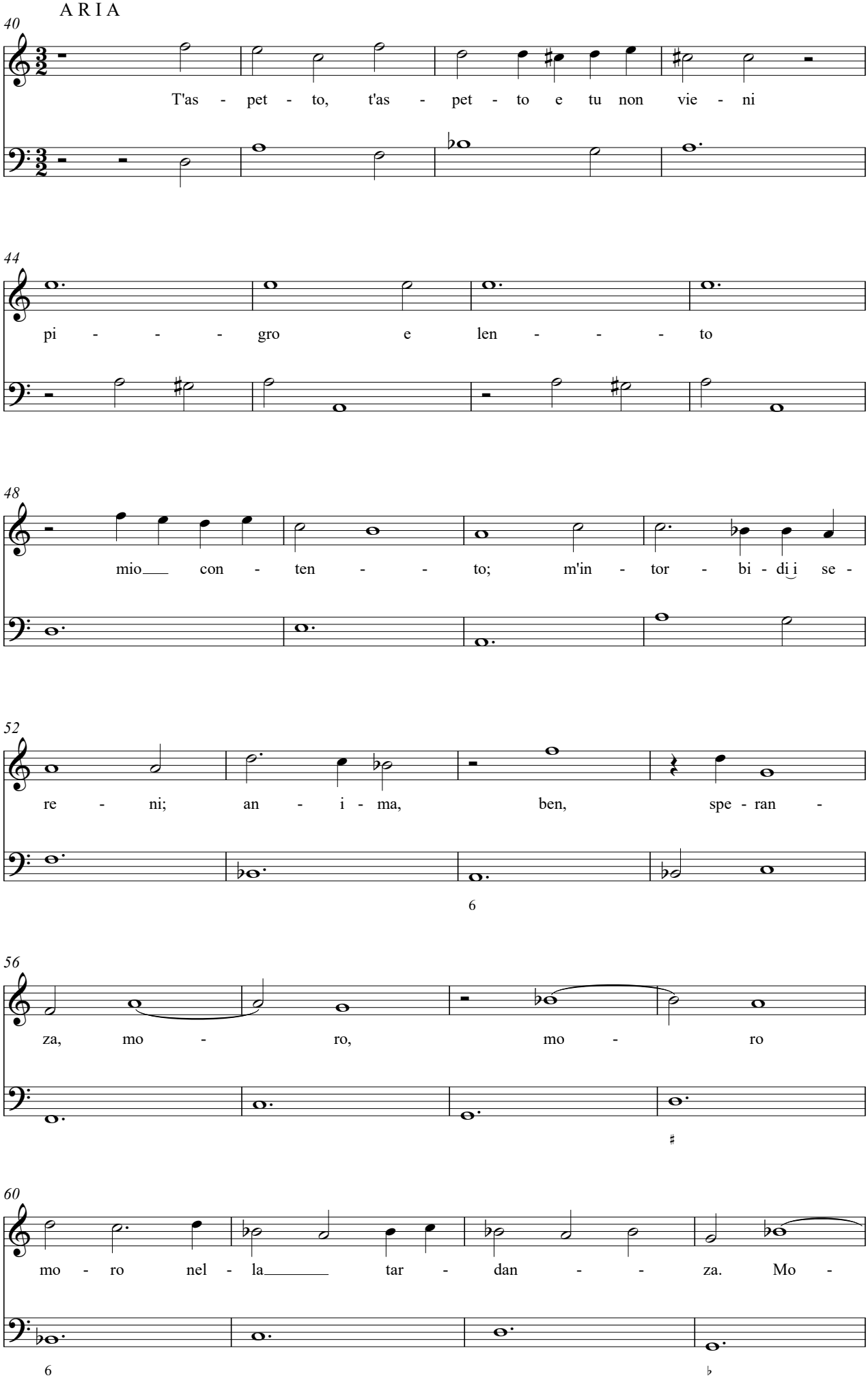

28
ci, al suon, al suon, al suon,

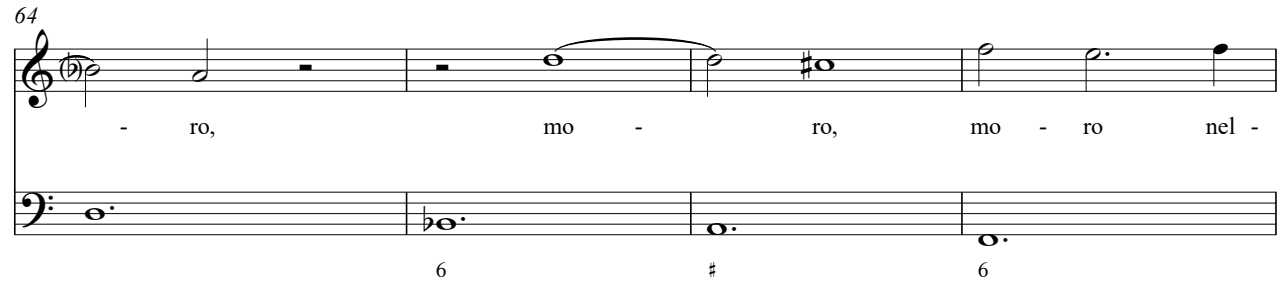
SINFONIA

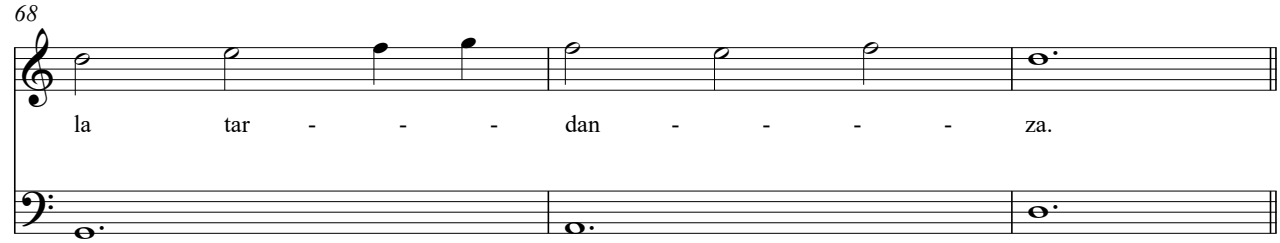

31
dell' on - de.


36

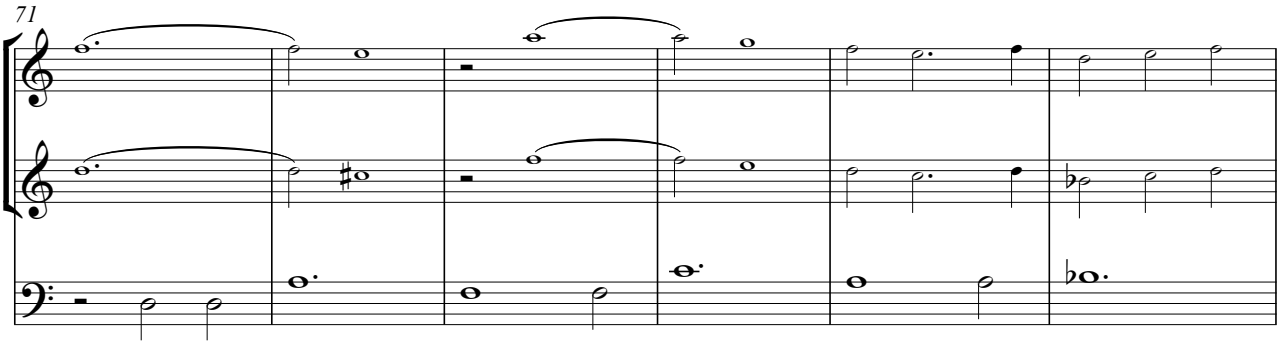
ARIA

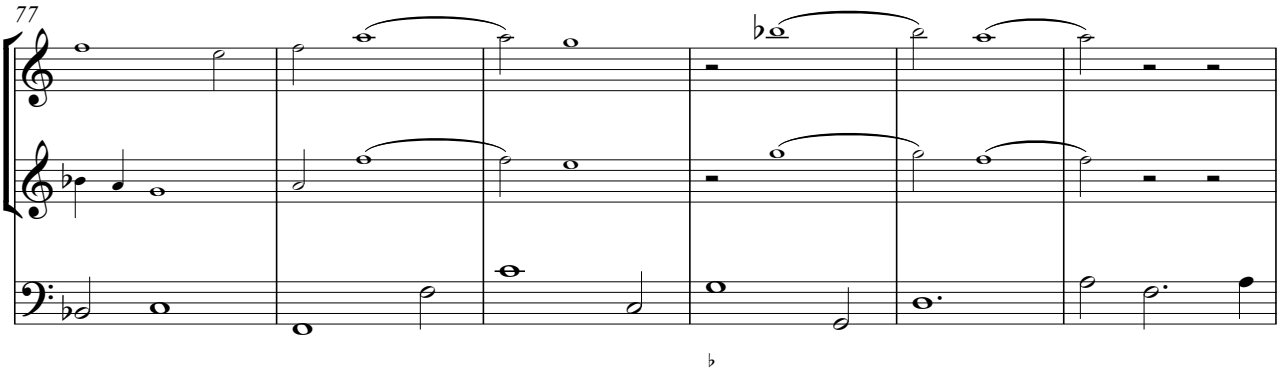

40
T'as - pet - to, t'as - pet - to e tu non vie - ni
44
pi - - - - gro e len - - - - to
48
mio con - ten - - to; m'in - tor - bi - di i se -
52
re - ni; an - i - ma, ben, spe - ran -
6
56
za, mo - ro, mo - ro
60
mo - ro nel - la tar - dan - - za. Mo -
6
♭

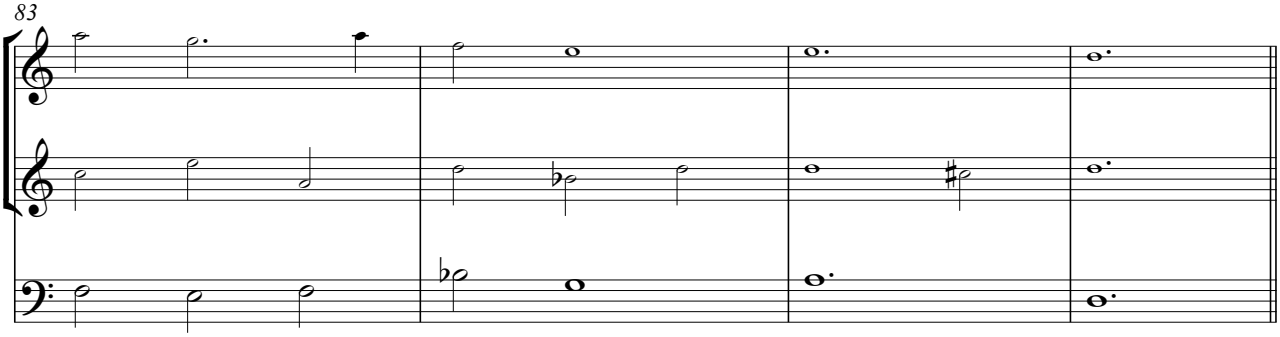


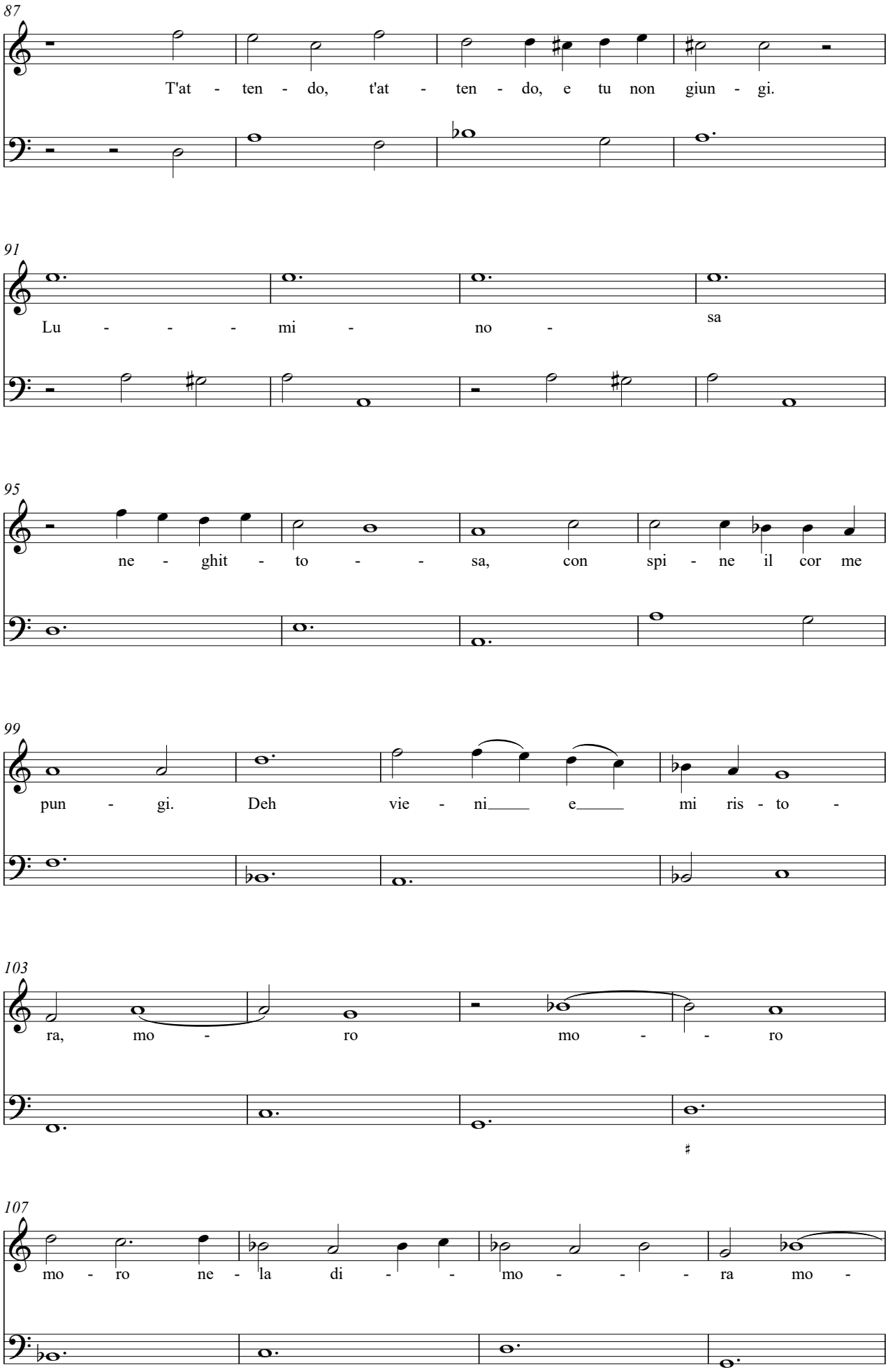


RITORNELLO








87
T'at - ten - do, t'at - ten - do, e tu non giun - gi.
91
Lu - - - mi - no - sa
95
ne - ghit - to - - sa, con spi - ne il cor me
99
pun - gi. Deh vie - ni e mi ris - to -
103
ra, mo - ro mo - - ro
107
mo - ro ne - la di - - mo - - - ra mo -

111

ro mo - ro mo - ro ne -

115

la di - - - mo - - - - ra.

RITORNELLO

118

124

129

Restino imbalsamate
nelle memorie mie
le delizie provate.
Fonti limpide, e pure
al vostro gorgoglio
la mia divina, ed io,
coppia diletta, e cara
si baceremo a gara,
e formeremo melodie soavi,
qui dove con più voci Eco risponde,
unito il suon de' baci, al suon dell'onde.

T'aspetto, e tu non vieni
pigro, e lento
mio contento;
m'intorbidi i sereni;
anima, ben, speranza,
moro nella tardanza.
T'attendo, e tu non giungi.
Luminosa
neghittosa,
con spine il cor me pungi.
Deh vieni, e mi ristora,
moro nella dimora.

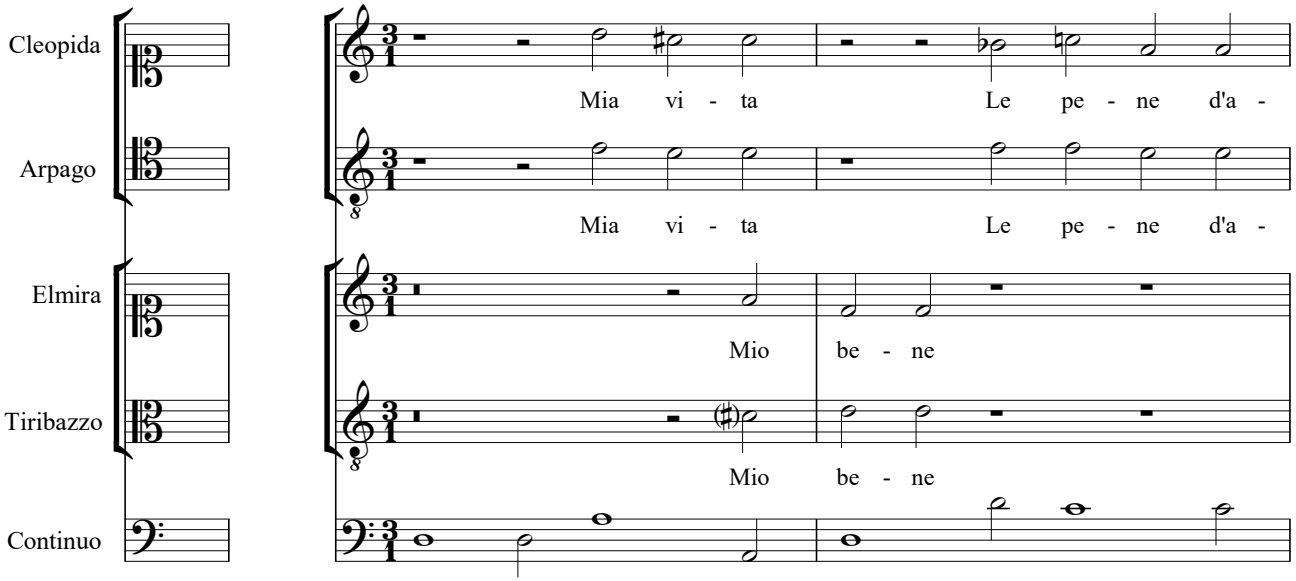
Remain embalmed
in my memory
proven delights.
Fountains clear, and pure
to your bubbling:
my divine, and I,
couple delighted, and dear,
will in kissing compete,
and sound melodies sweet,
here where with greater voice Echo risponds,
united is the sound of kisses with that of the waves.

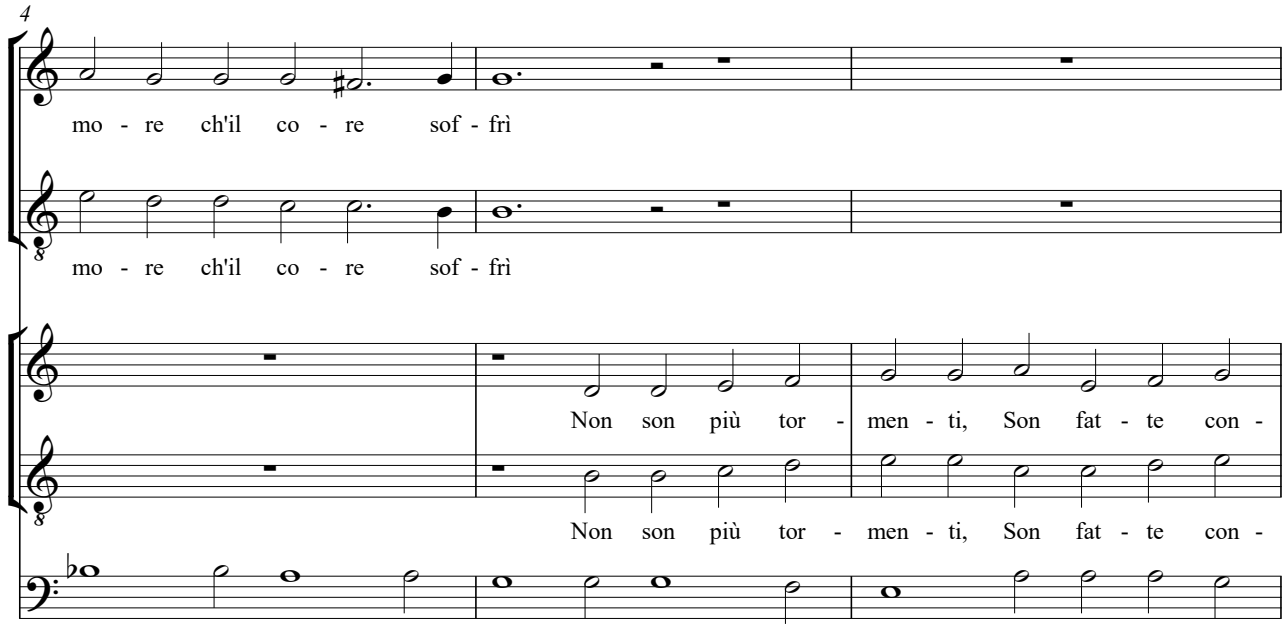
I await you, and you do not come
lazy, and slow
my content;
you trouble my serenty;
my soul, love, hope,
I die by your sloth.
I await you, and you are not here.
Shining,
indolent,
with thorns do you pierce my heart.
Ah come, and restore me;
I die in waiting.

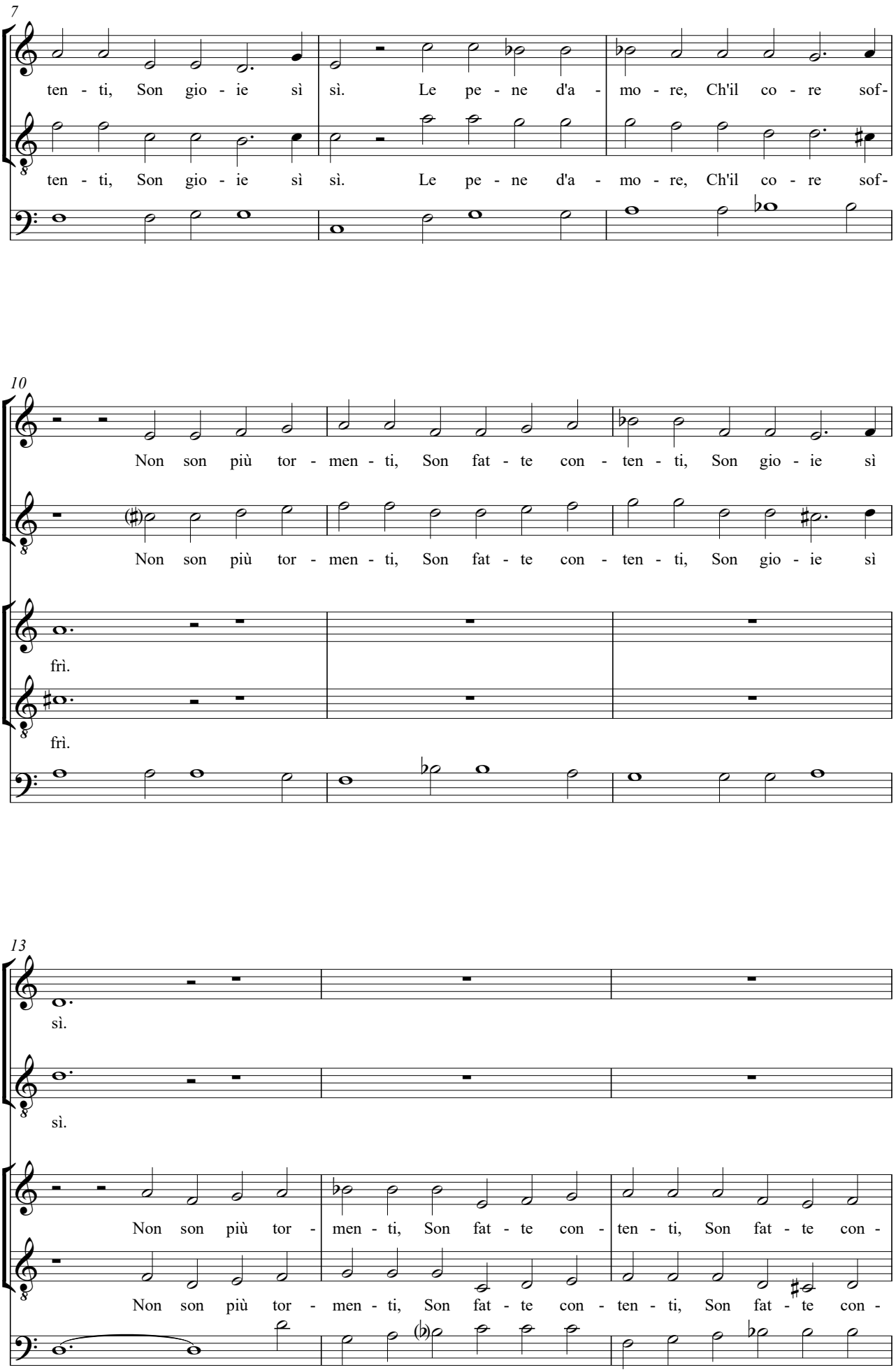
MIA VITA, MIO BENE

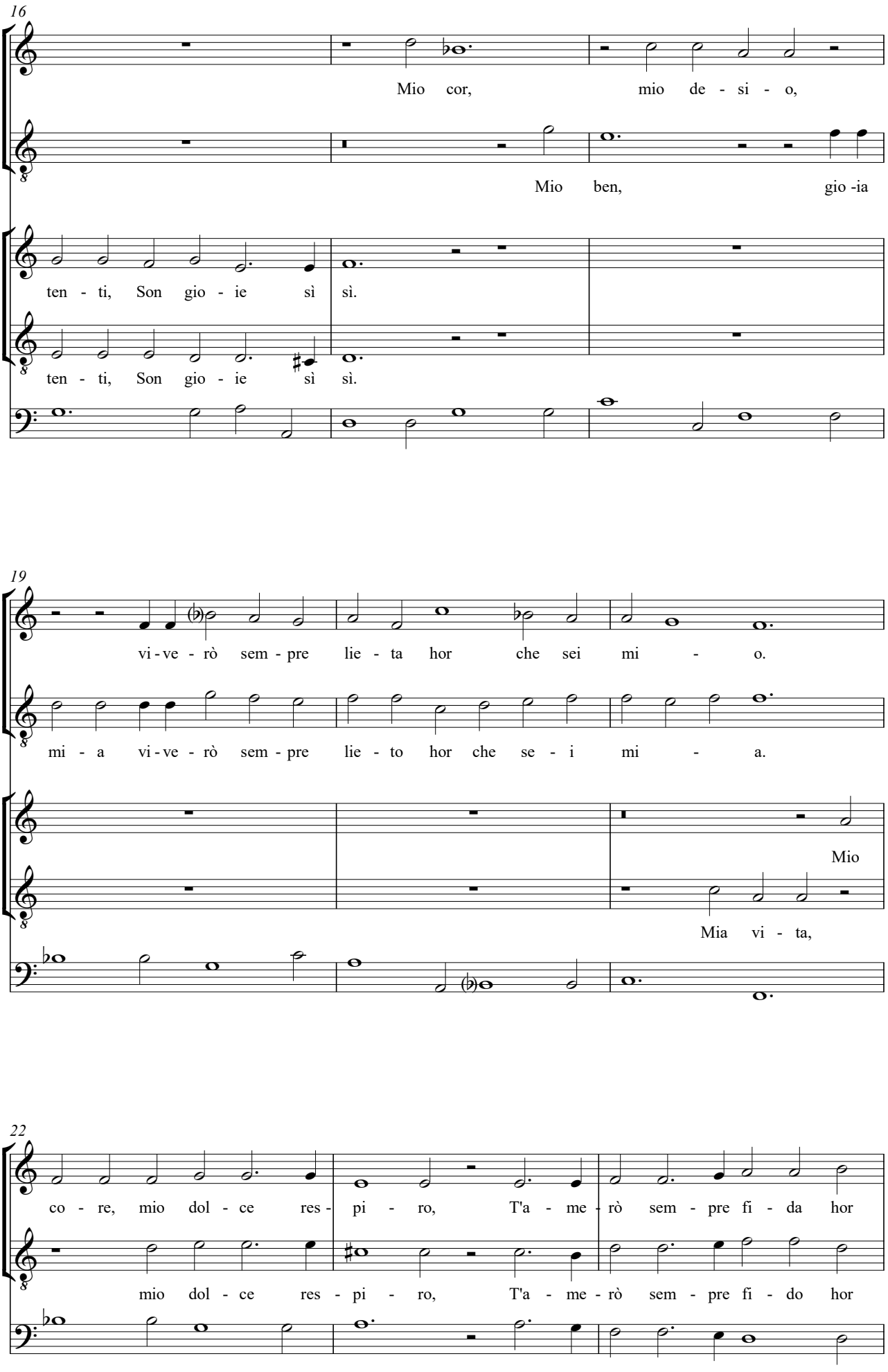
Giulio Cesare Sorrentino (1606 - c. 1684)
Revised by Aurelio Aureli (1630 - 1708)

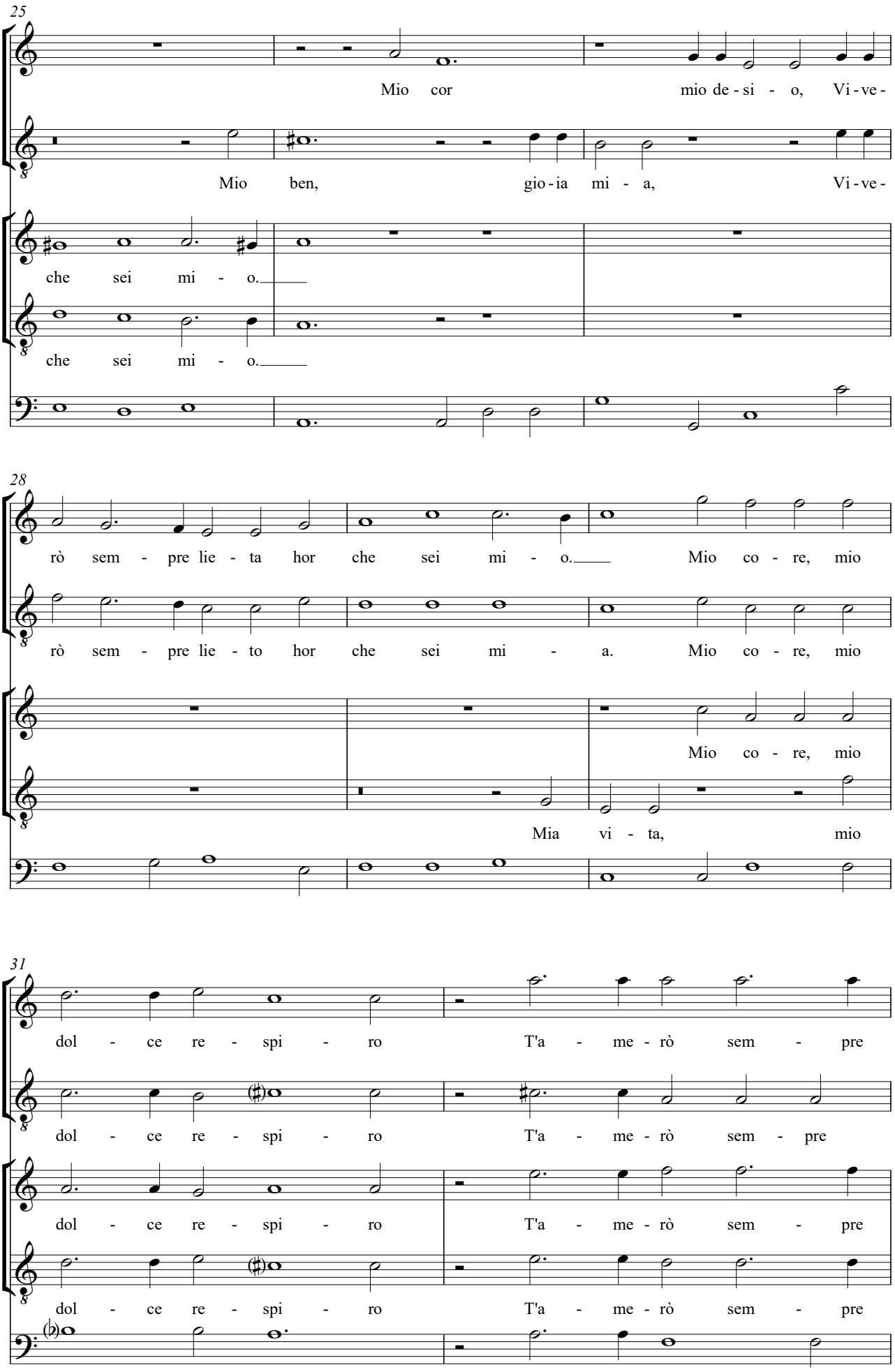
Francesco Cavalli (1602 - 1676)
From *Il Ciro* (1654) Act III Finale

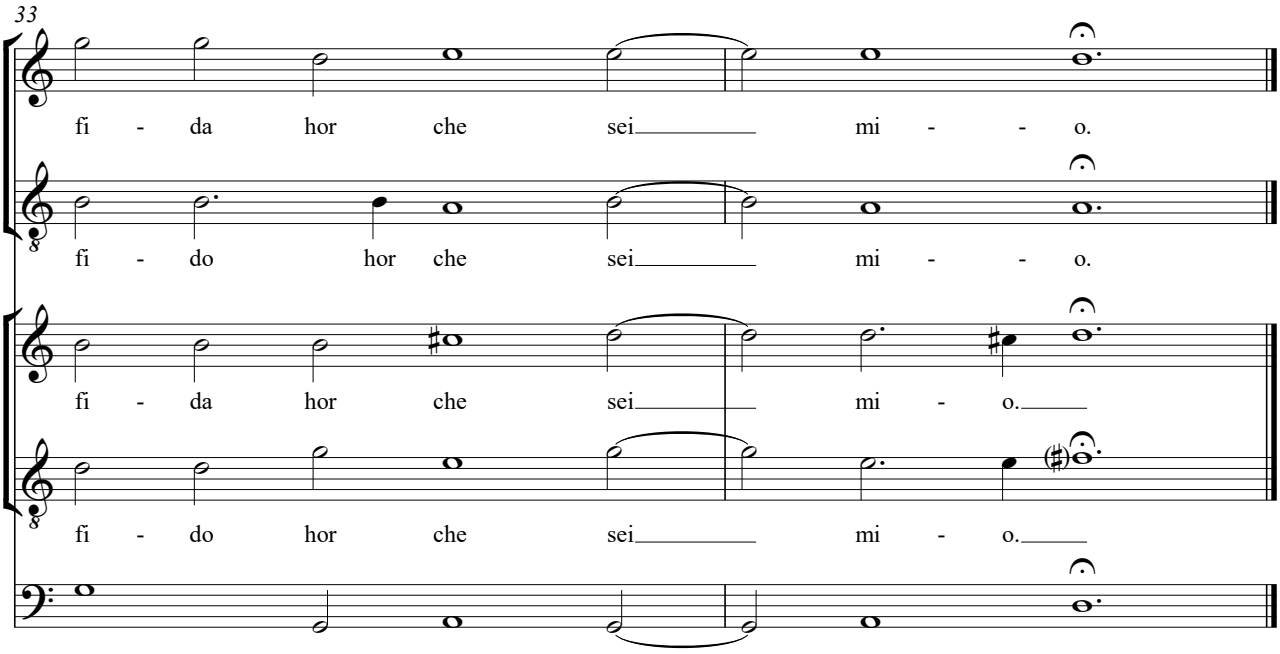





7
ten - ti, Son gio - ie sì sì. Le pe - ne d'a - mo - re, Ch'il co - re sof-
ten - ti, Son gio - ie sì sì. Le pe - ne d'a - mo - re, Ch'il co - re sof-
10
Non son più tor - men - ti, Son fat - te con - ten - ti, Son gio - ie sì
Non son più tor - men - ti, Son fat - te con - ten - ti, Son gio - ie sì
frì.
frì.
13
sì.
sì.
Non son più tor - men - ti, Son fat - te con - ten - ti, Son fat - te con -
Non son più tor - men - ti, Son fat - te con - ten - ti, Son fat - te con -


16
Mio cor, mio de - si - o,
Mio ben, gio -ia
ten - ti, Son gio - ie sì sì.
ten - ti, Son gio - ie sì sì.
19
vi - ve - rò sem - pre lie - ta hor che sei mi - o.
mi - a vi - ve - rò sem - pre lie - to hor che se - i mi - a.
Mio
Mia vi - ta,
22
co - re, mio dol - ce res - pi - ro, T'a - me - rò sem - pre fi - da hor
mio dol - ce res - pi - ro, T'a - me - rò sem - pre fi - do hor


25
Mio cor mio de - si - o, Vi - ve -
Mio ben, gio - ia mi - a, Vi - ve -
che sei mi - o.
che sei mi - o.
28
rò sem - pre lie - ta hor che sei mi - o. Mio co - re, mio
rò sem - pre lie - to hor che sei mi - a. Mio co - re, mio
Mio co - re, mio
Mia vi - ta, mio
31
dol - ce re - spi - ro T'a - me - rò sem - pre
dol - ce re - spi - ro T'a - me - rò sem - pre
dol - ce re - spi - ro T'a - me - rò sem - pre
dol - ce re - spi - ro T'a - me - rò sem - pre



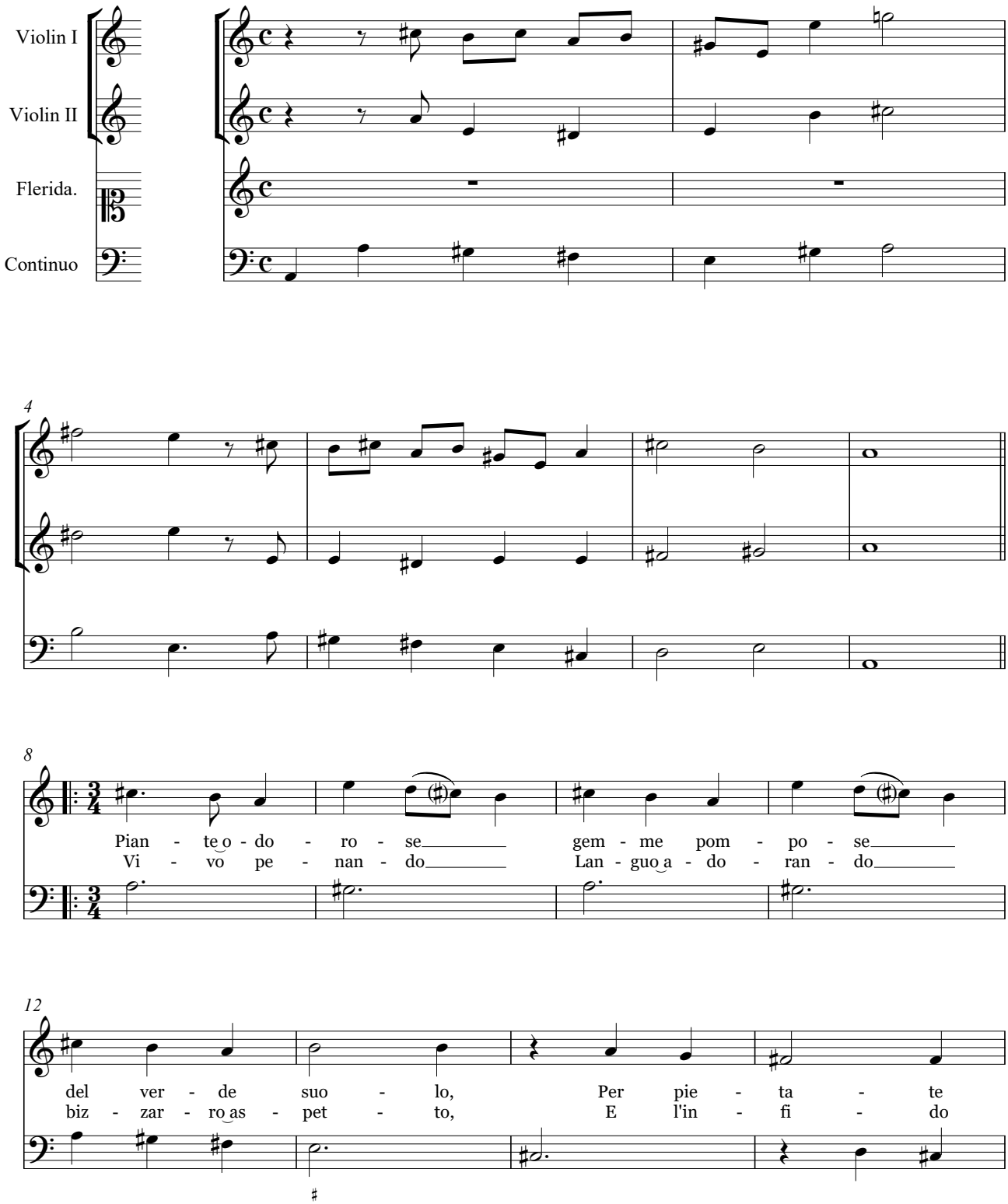
Mia vita.
Mio bene.
Le pene d'amore,
Ch'il core soffrì.
Non son più tormenti
Son fatte contenti
Son gioie sì sì.
Mio cor, mio desio
Mio ben, gioia mia.
Viverò sempre lieto hor che sei mio.
T'amerò sempre fido hor che sei mio.

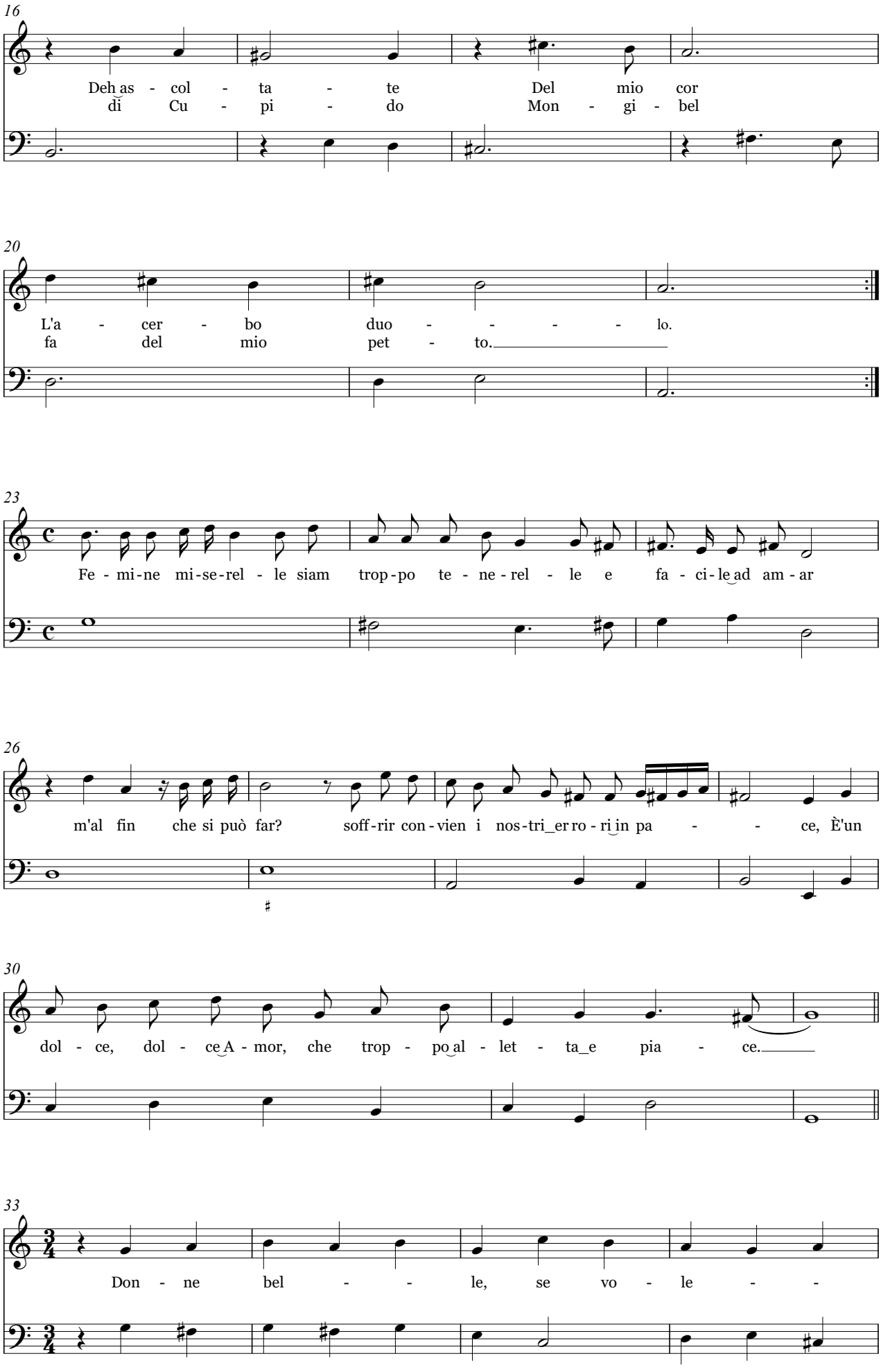
My life.
My love.
The pains of love
That my heart suffered
Are no longer torments
but made content
So much they are joys.
My heart, my desire
Mio love, my joy.
I will live ever happy, now that you are mine,
Will love you ever faithfully, now that you are mine.

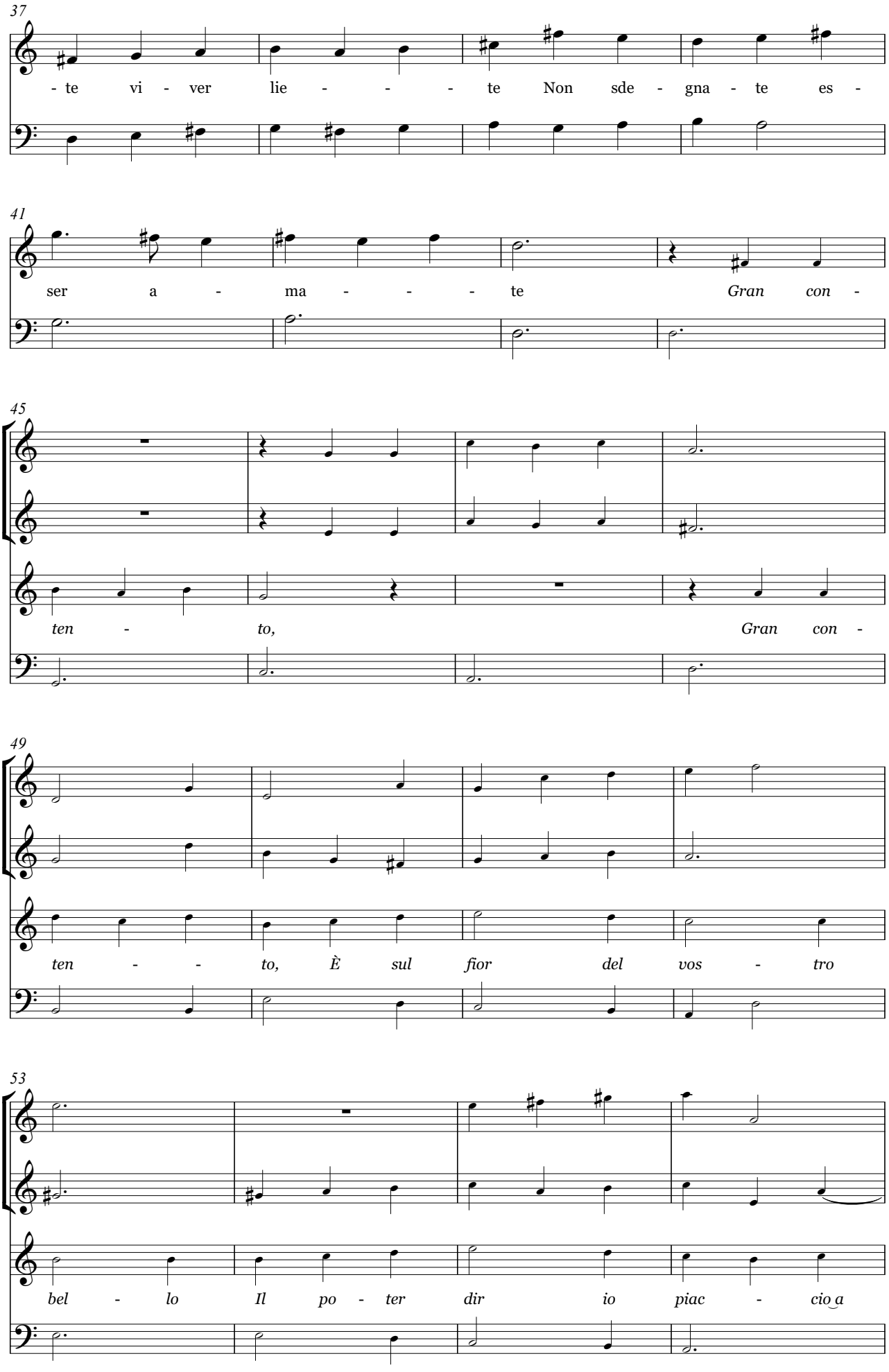
PIANTE ODOROSE

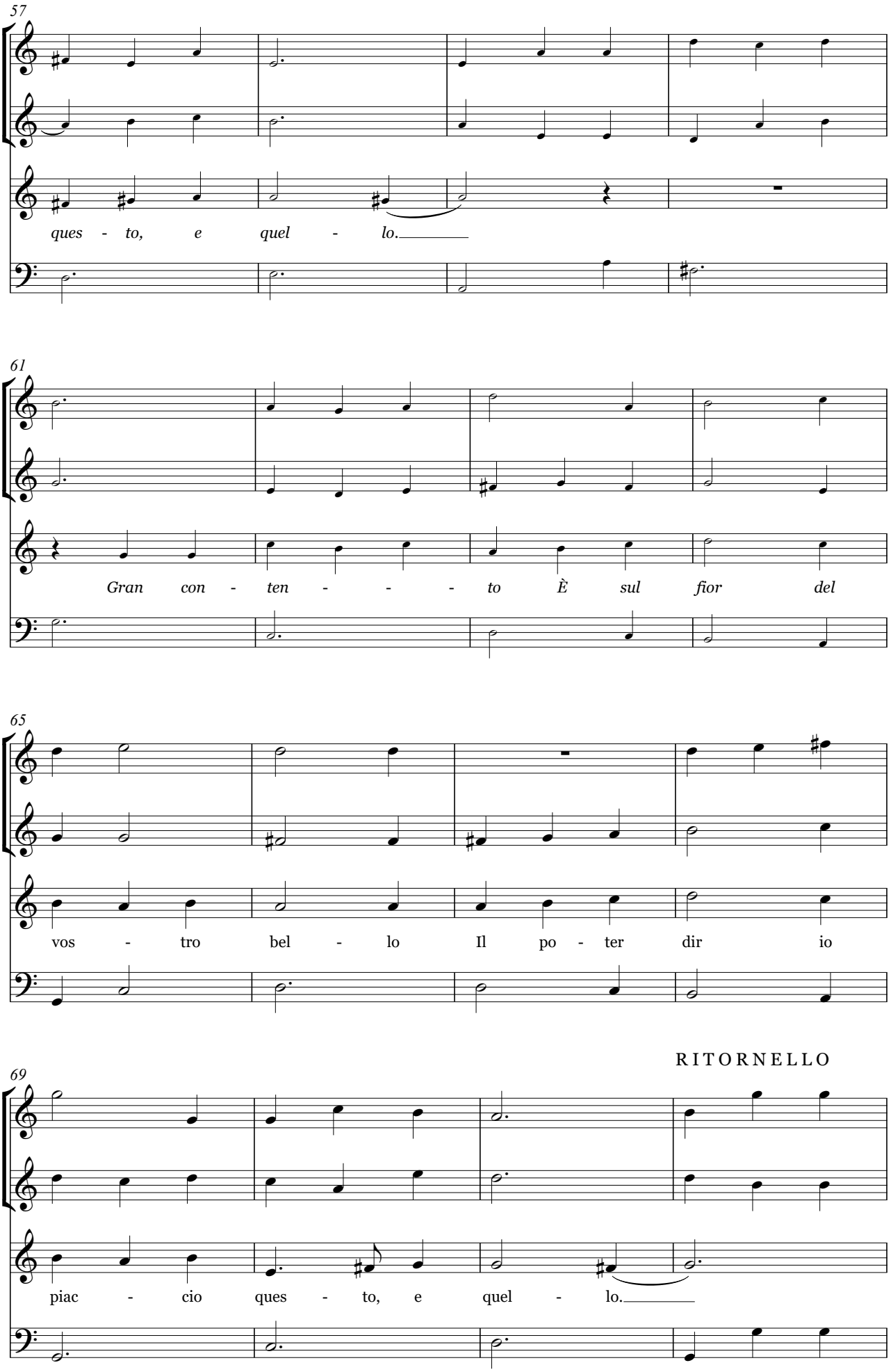
Aurelio Aureli (1630 - 1708)

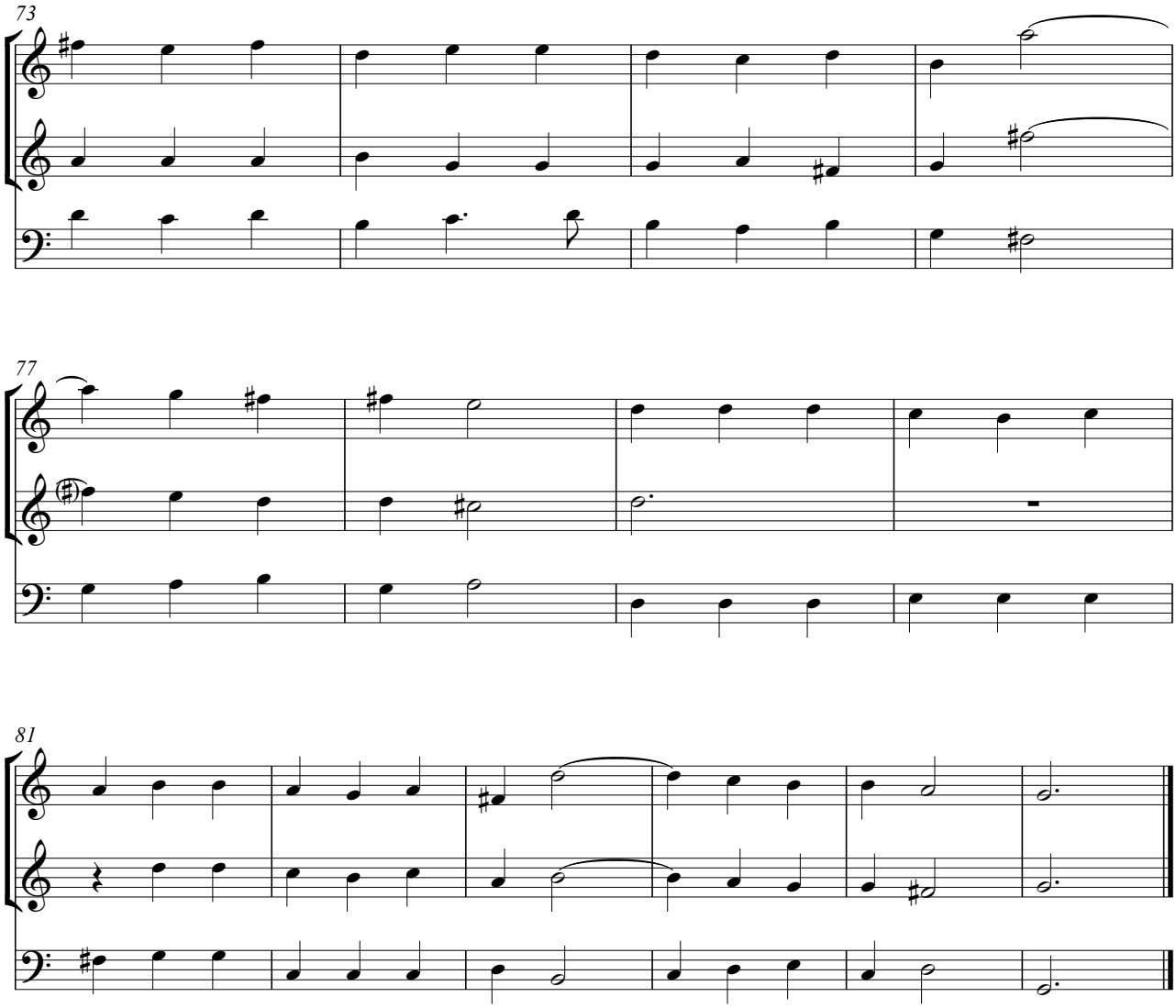
Francesco Cavalli (1602 - 1676)
From *L'Erismena* (1655) Act III Scene ii




16
Deh as - col - ta - te Del mio cor
di Cu - pi - do Mon - gi - bel
20
L'a - cer - bo duo - - - - lo.
fa del mio pet - to.
23
Fe - mi-ne mi-se-rel - le siam trop-po te - ne-rel - le e fa - ci-le ad am - ar
26
m'al fin che si può far? soff-rir con-vien i nos-tri_er ro - ri in pa - - ce, È'un
30
dol - ce, dol - ce A - mor, che trop - po al - let - ta_e pia - ce.
33
Don - ne bel - - le, se vo - le - -


37
- te vi - ver lie - - - te Non sde - gna - te es -
41
ser a - ma - - - te Gran con -
45
ten - to, Gran con -
49
ten - - to, È sul fior del vos - tro
53
bel - lo Il po - ter dir io piac - cio a


57
ques - to, e quel - lo.
61
Gran con - ten - - - to È sul fior del
65
vos - tro bel - lo Il po - ter dir io
RITORNELLO
69
piac - cio ques - to, e quel - lo.


73
77
81

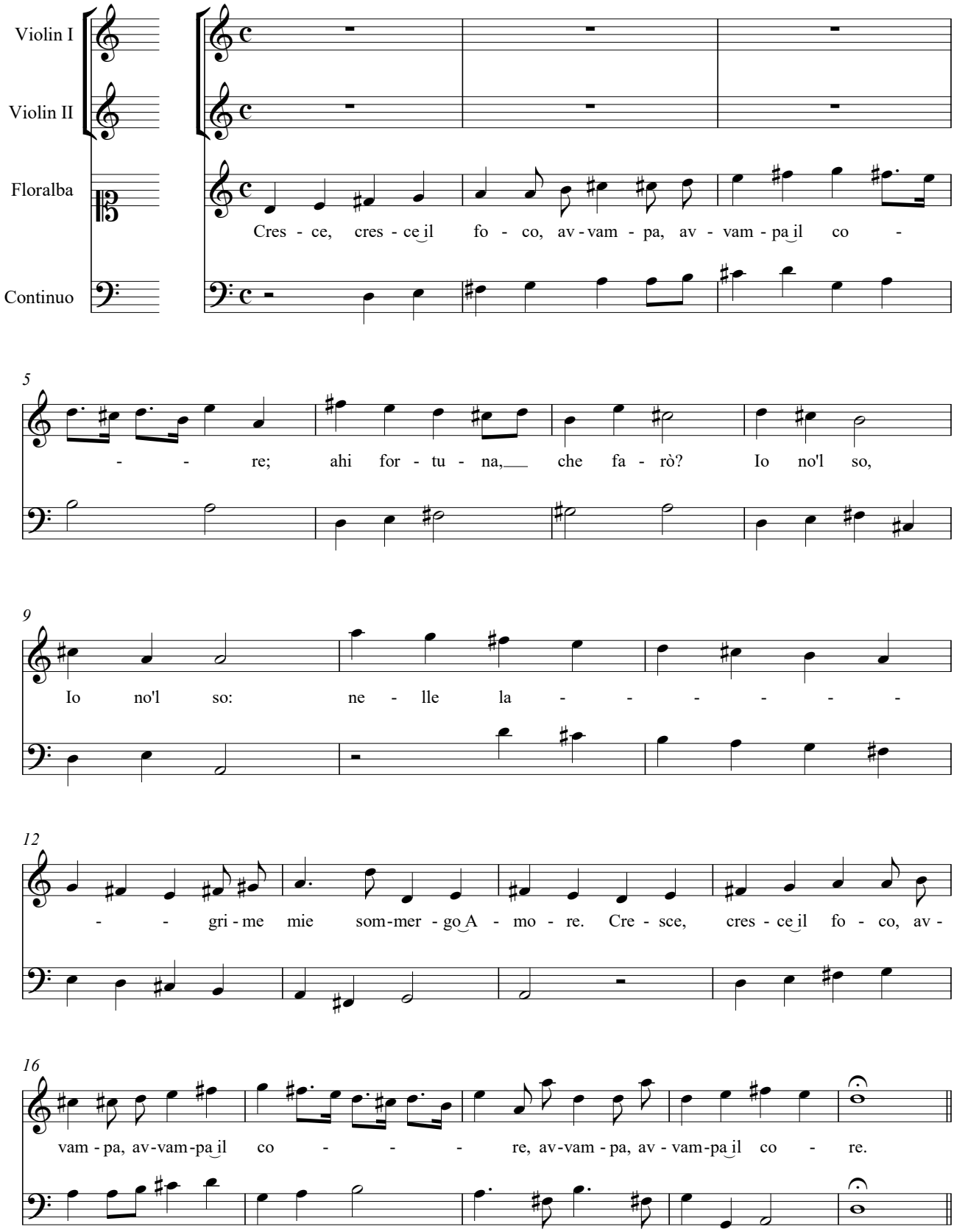
Piante odorose,
Gemme pompose
Del verde suolo,
Per pietate
Deh ascoltate
Del mio cor l'acerbo duolo.
Vivo penando,
Languo adorando
Bizzarro aspetto,
E l'infido
Di Cupido
Mongibel fa del mio petto.
Femine miserelle
Siam troppo tenerelle,
E facile ad amar.
Ma al fin che si può far?
Soffrir convien i vostri errori in pace,
E un dolce Amor, che troppo alletta, e piace.
Donne belle, se volete
Viver liete
Non sdegnate esser amate
Gran contento,
È sul fior del vostro bello
Il Poter dir io piaccio a questo, e quello.

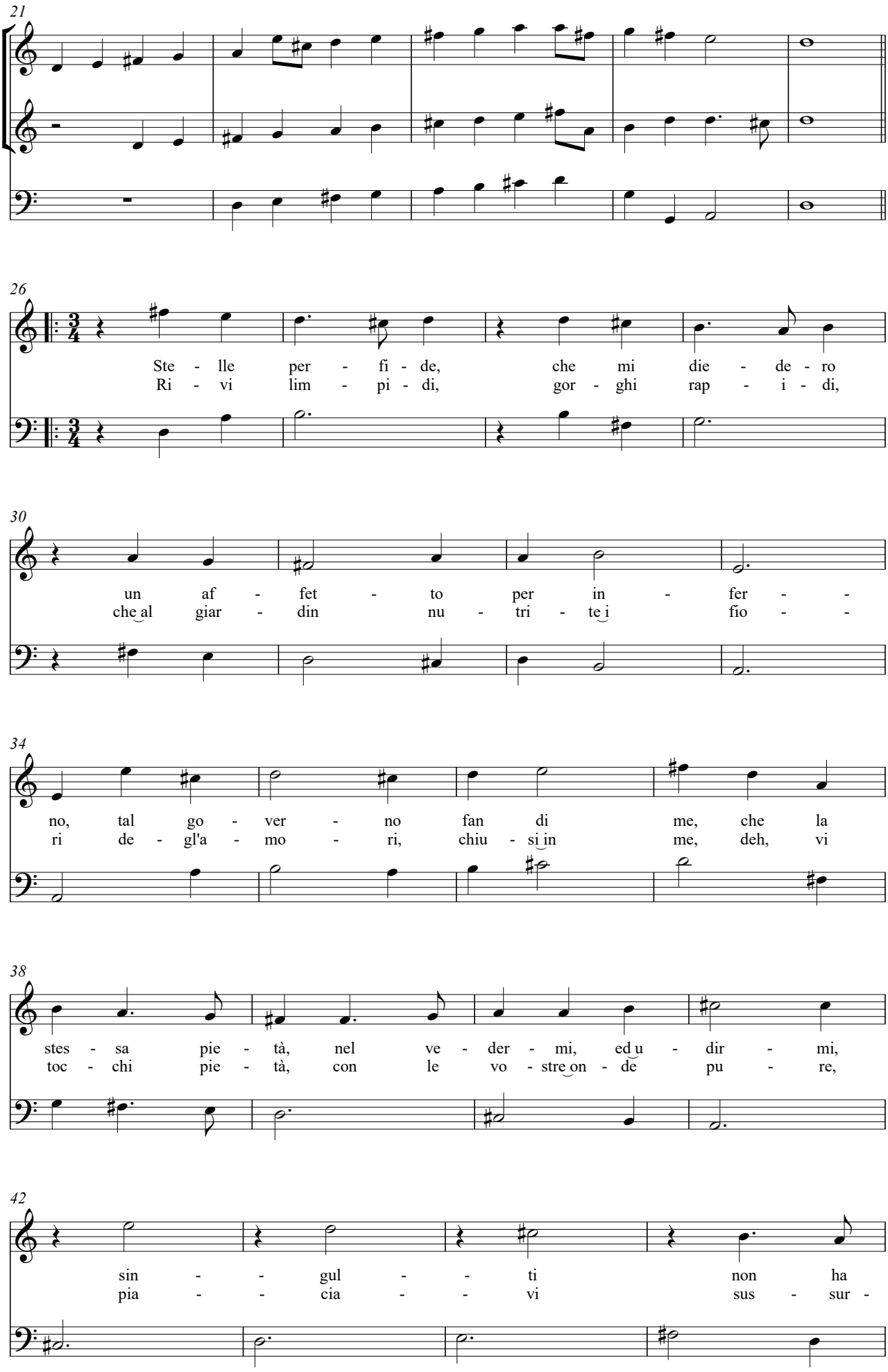
Fragrant flowers,
Proud buds
Of the green earth,
For pity,
Ah, listen
To the bitter sorrow of my heart.
I live in pain,
Languish, adoring
That strange countenance,
And faithless
Cupid
Etna makes of my breast.
Poor females
We are too soft,
And easy prey to love.
But in the end, what can one do?
Suffer together your errors in peace,
And that sweet love, too alluring, and dear.
Fair women, should you wish
To live happy
Do not disdain to be loved:
Great happiness,
Is in the flower of your beauty:
The power to say 'I'm desired by this one, and that'.

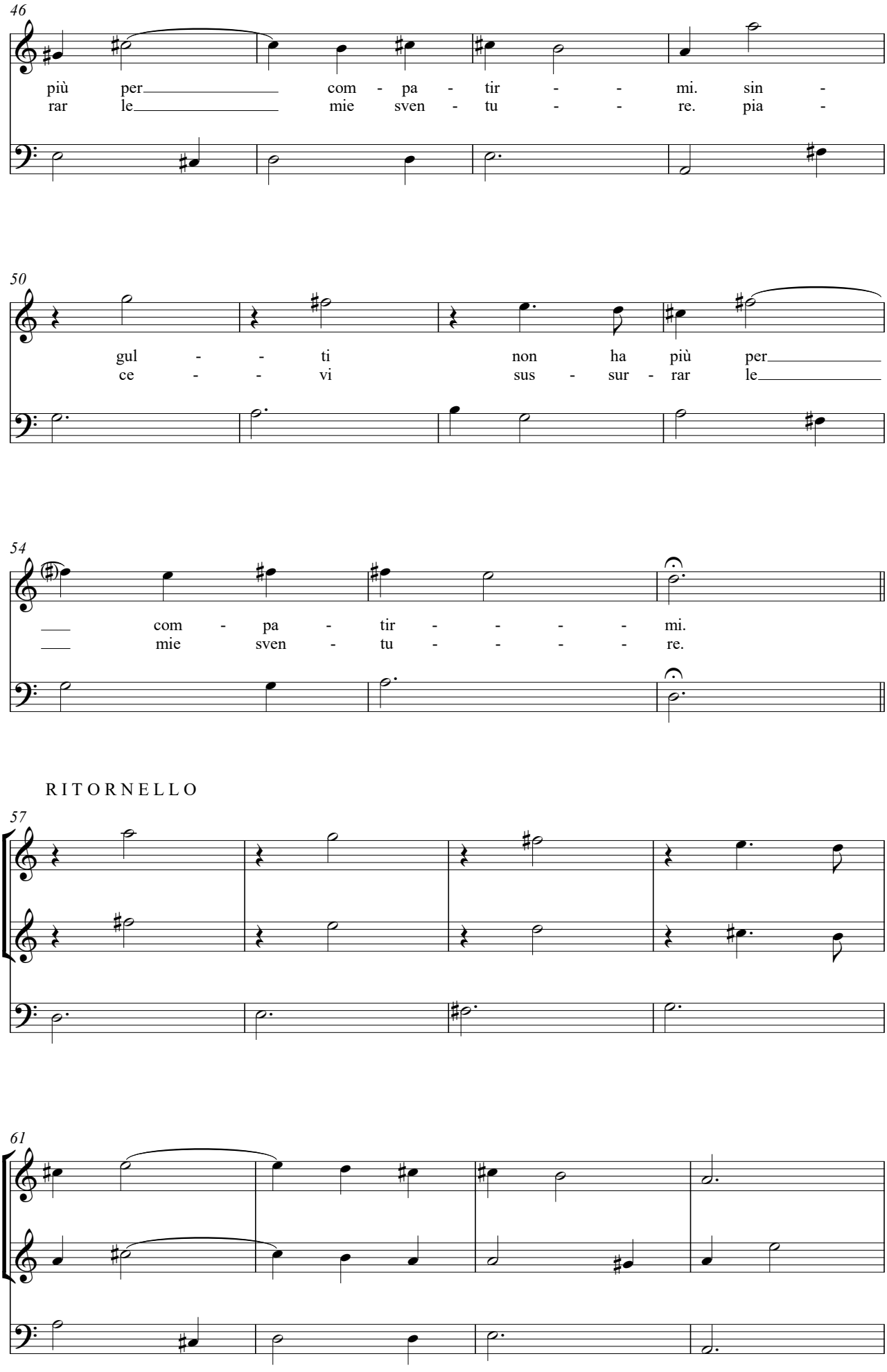
CRESCE IL FOCO

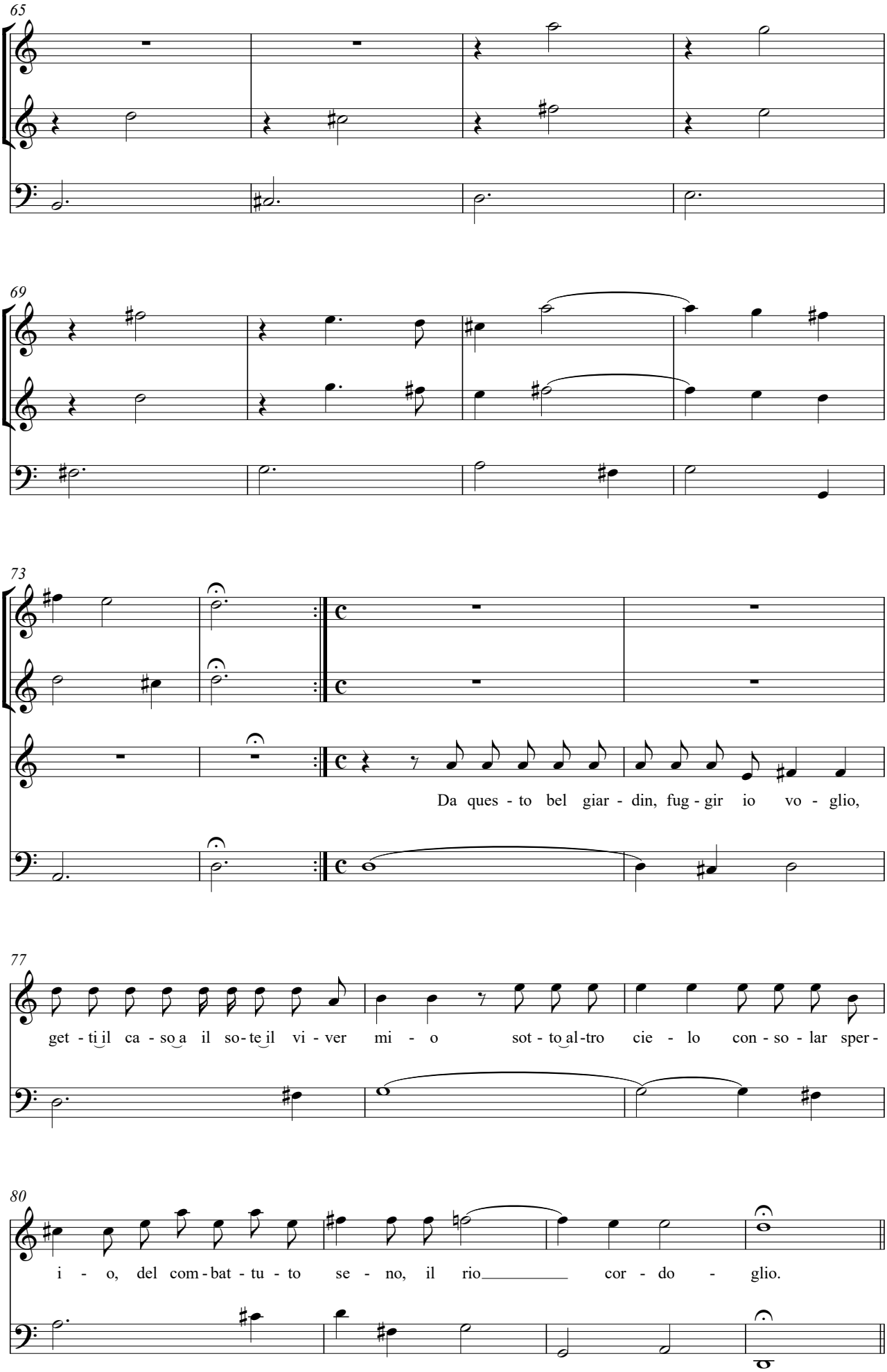
Giovanni Francesco Busanello (1598 - 1659)

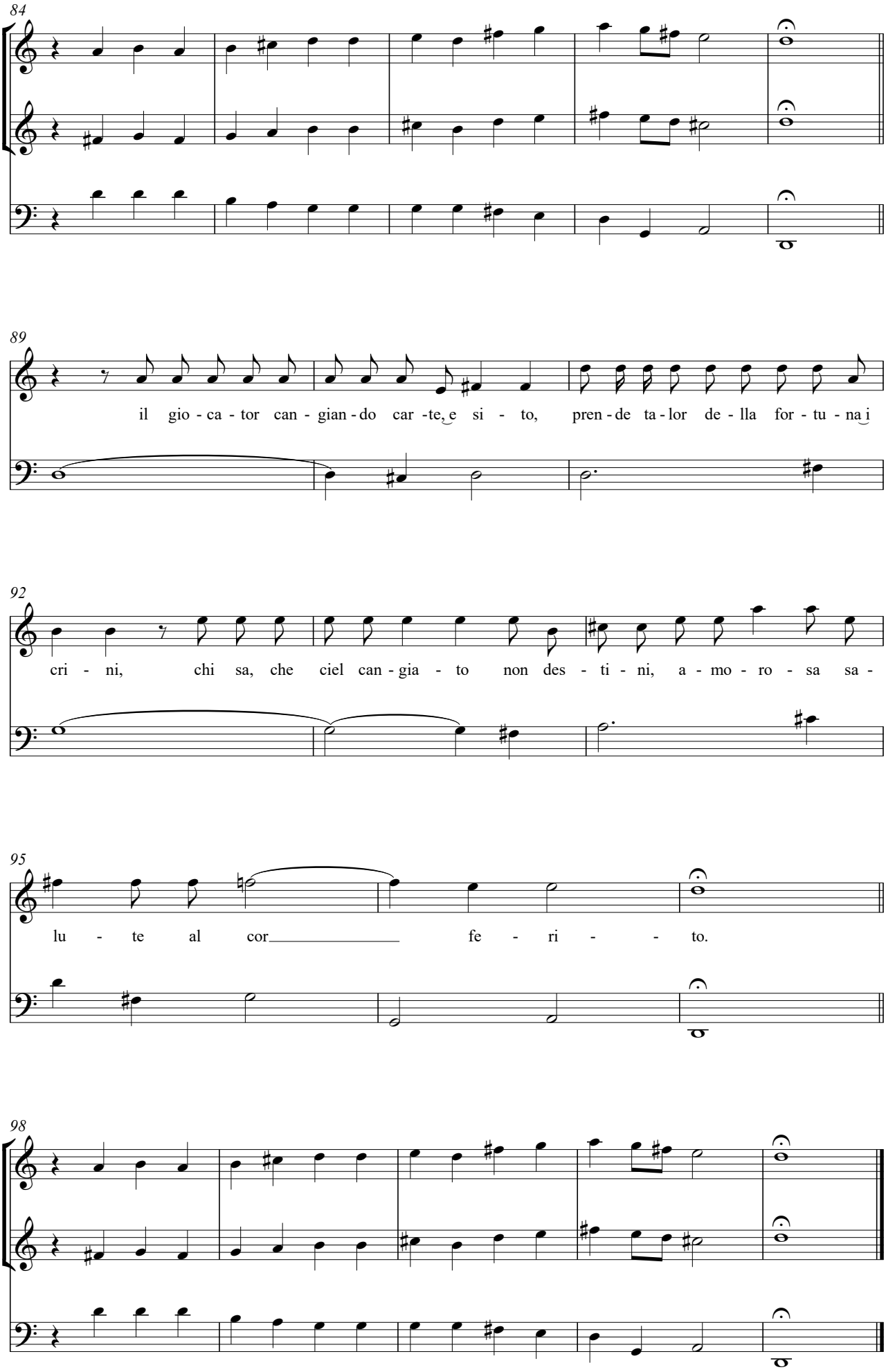
Francesco Cavalli (1602 - 1676)
From *La Statira* (1655) Act II Scene iv




21
26
Ste - lle per - fi - de, che mi die - de - ro
Ri - vi lim - pi - di, gor - ghi rap - i - di,
30
un af - fet - to per in - fer - -
che al giar - din nu - tri - te i fio - -
34
no, tal go - ver - no fan di me, che la
ri de - gl'a - mo - ri, chiu - si in me, deh, vi
38
stes - sa pie - tà, nel ve - der - mi, ed u - dir - mi,
toc - chi pie - tà, con le vo - stre on - de pu - re,
42
sin - - gul - - ti non ha
pia - - cia - - vi sus - sur -


46
più per com - pa - tir - - mi. sin -
rar le mie sven - tu - - re. pia -
50
gul - - ti non ha più per
ce - - vi sus - sur - rar le
54
com - pa - tir - - - - mi.
mie sven - tu - - - - re.
RITORNELLO
57
61


65
69
73
Da ques - to bel giar - din, fug - gir io vo - glio,
77
get - ti il ca - so a il so - te il vi - ver mi - o sot - to al - tro cie - lo con - so - lar sper -
80
i - o, del com - bat - tu - to se - no, il rio cor - do - glio.


84
89
il gio - ca - tor can - gian - do car -te, e si - to, pren - de ta - lor de - lla for - tu - na i
92
cri - ni, chi sa, che ciel can - gia - to non des - ti - ni, a - mo - ro - sa sa -
95
lu - te al cor fe - ri - - to.
98

Cresce il foco, avvampa il core;
ahi fortuna, che farò? Io no 'l so:
nelle lagrime mie sommergo Amore.

Stelle perfide, che mi diedero
un affetto per inferno,
tal governo fan di me,
che la stessa pietà,
nel vedermi, ed udirmi,
singulti non ha più per compatirmi.
Rivi limpidi, gorghi rapidi,
che al giardin nutrite i fiori
degl'amori, chiusi in me,
deh, vi tocchi pietà,
con le vostre onde pure,
piaciavi sussurrar le mie sventure.

Da questo bel giardin, partire io voglio,
getti il caso a le sorti il viver mio,
sotto altro cielo consolar sper'io,
del combattuto seno, il rio cordoglio
Il giocator cangiando carte, e sito,
prende talor della fortuna i crini,
chi sa, che ciel cangiato non destini,
amorosa salute al cor ferito.

The Fire grows, my heart enflames;
ah fortune, what will I do? I know not:
in my tears I submerge Love.

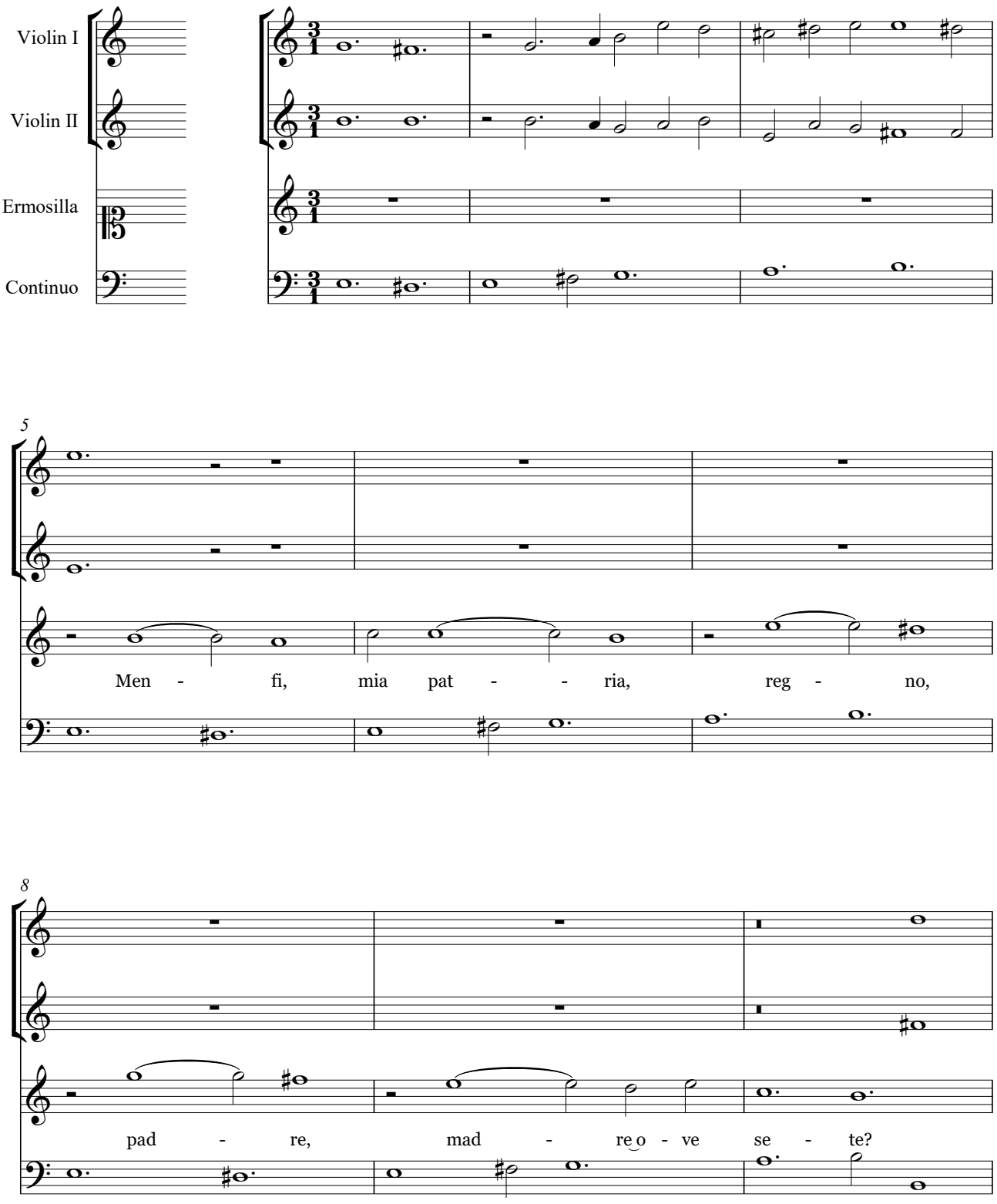
Perfidious stars, that gave me
affection for burning,
So do they rule me
that Pity herself
In seeing me, and hearing me,
Has no sobs to comfort me.
Clear streams, bubbling brooks,
that in a garden nourish the flowers
of love, that are closed in me,
ah, you touch them, Pity,
with your pure waves,
but it pleases you only to whisper my woes.

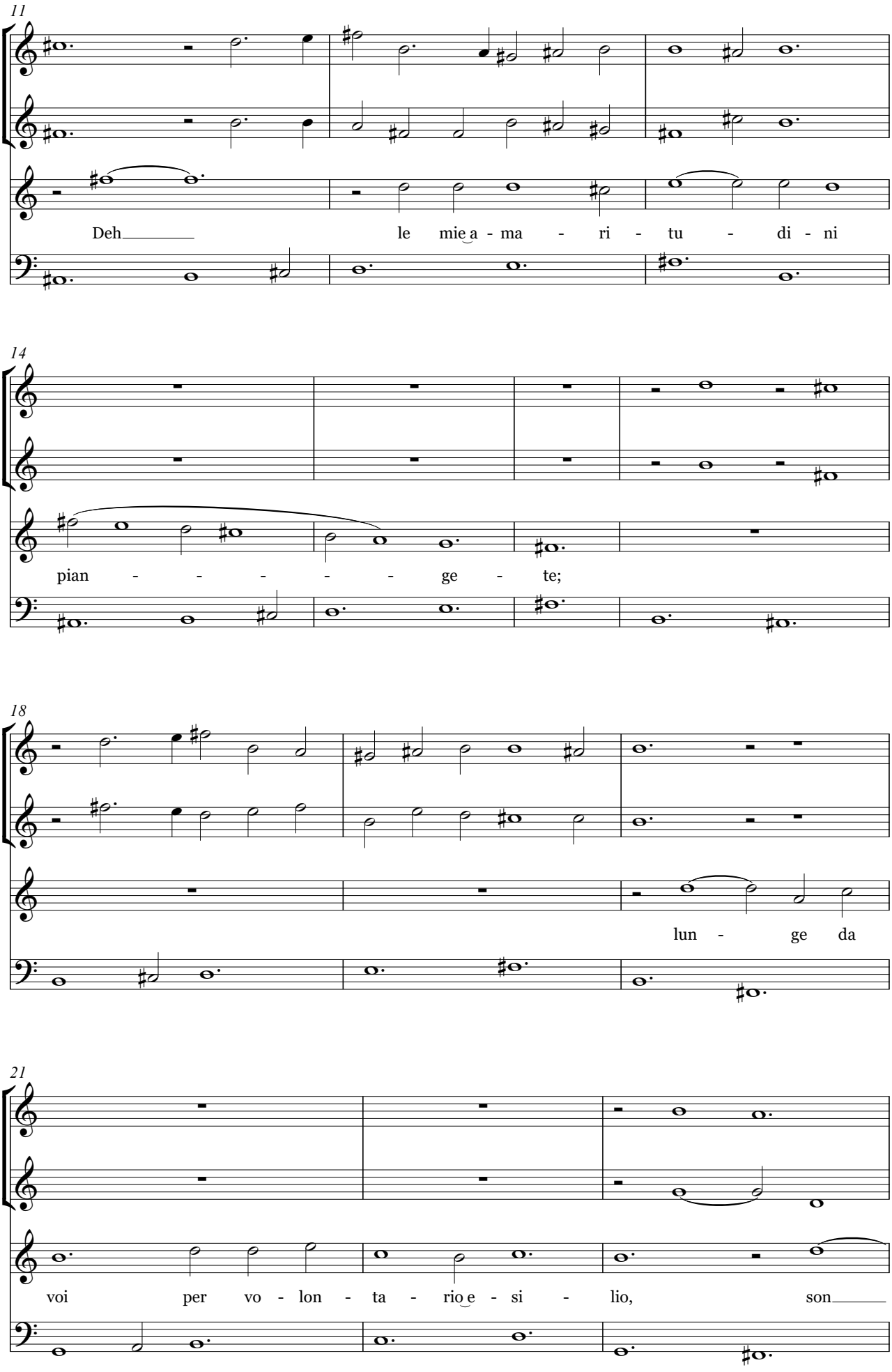
From this fair garden to depart I would,
throw this sad case of fate from my life,
to be under a better sky I hope,
and for the embattled breast, a consoling river.
The player, changing cards and place,
Sometimes takes fortune by the hair:
who knows; the changing heavens might destine
loving health for the wounded heart.

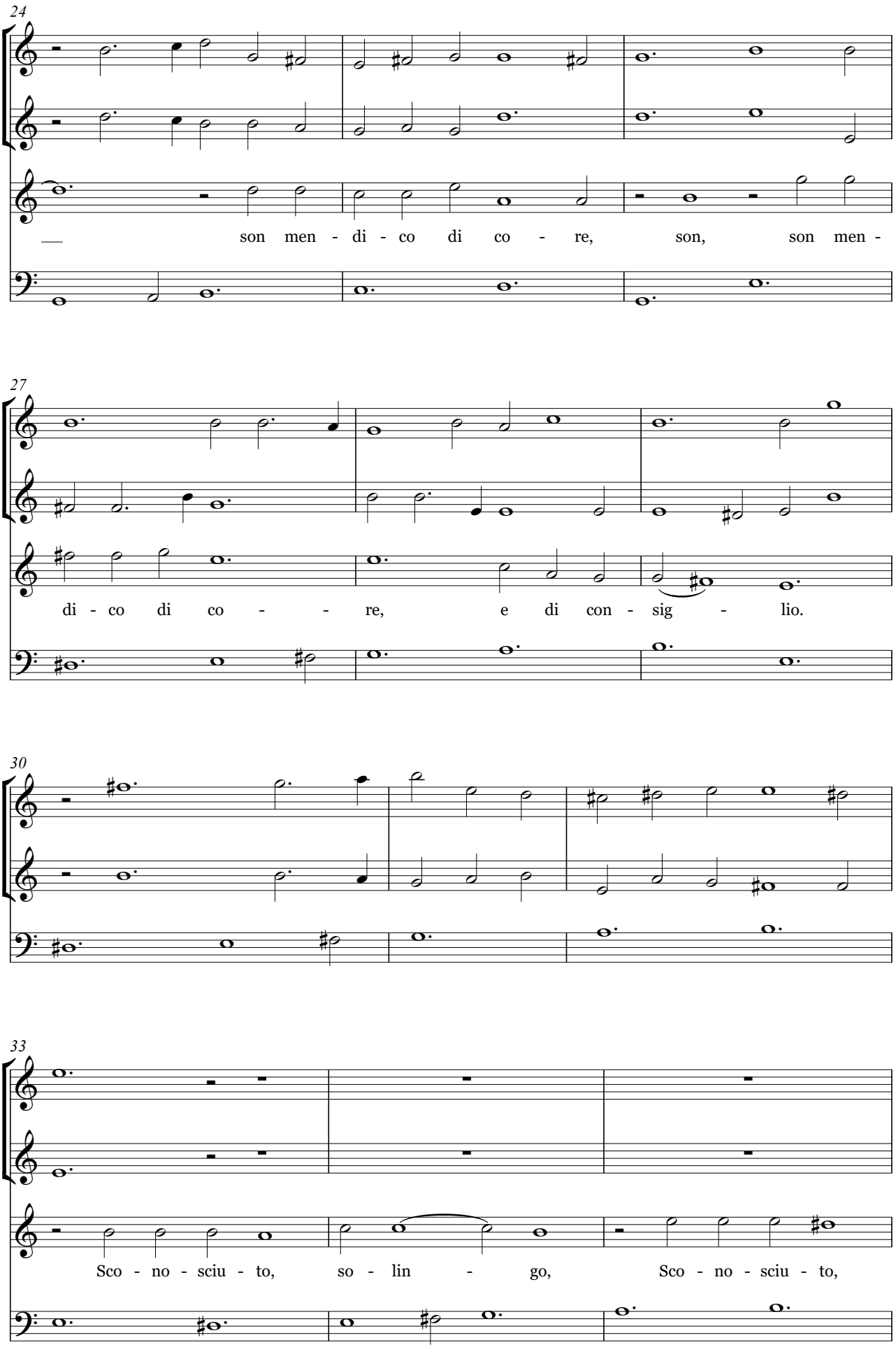
MENFI, MIA PATRIA

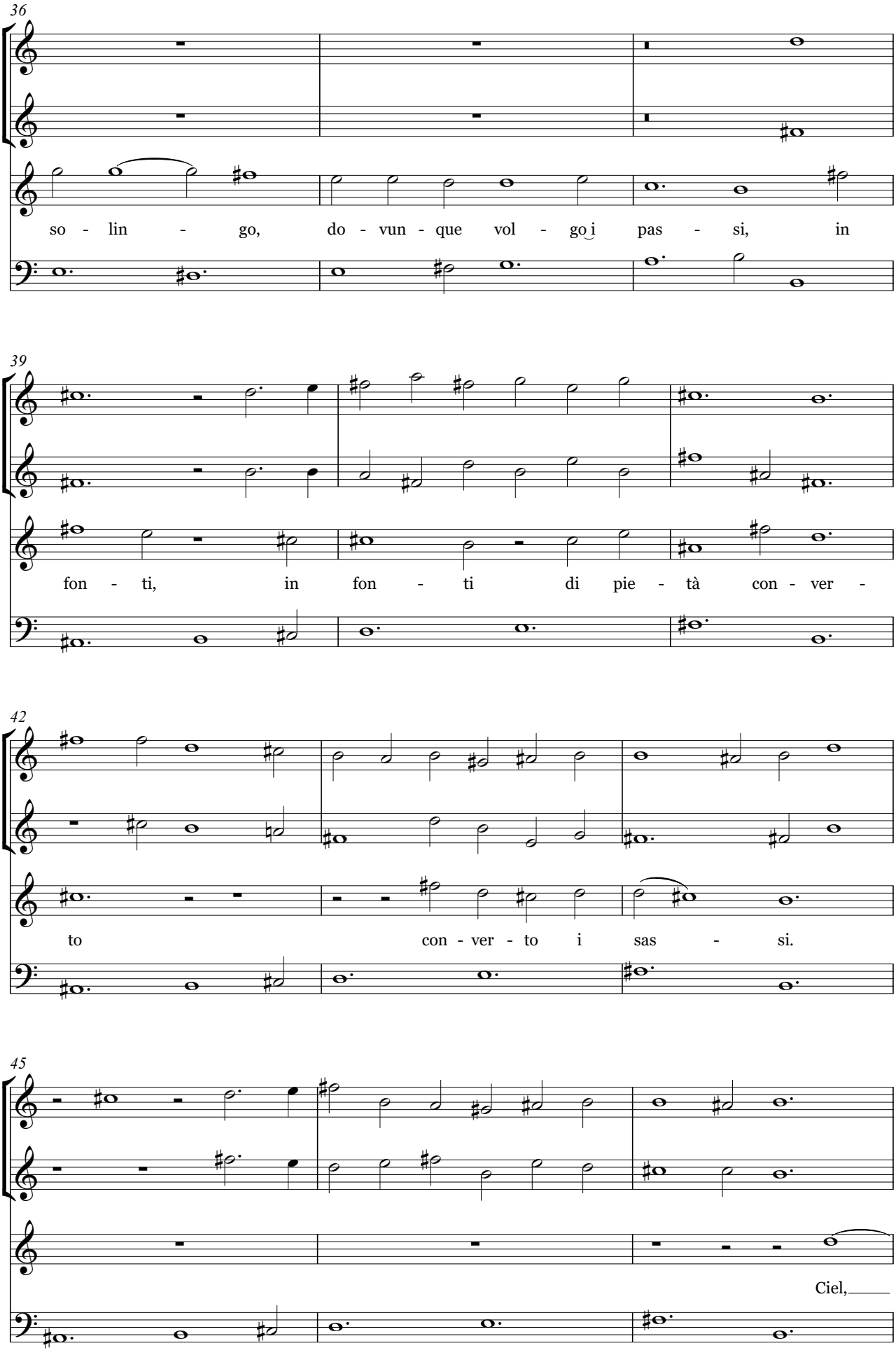
Giovanni Francesco Busanello (1598 - 1659)

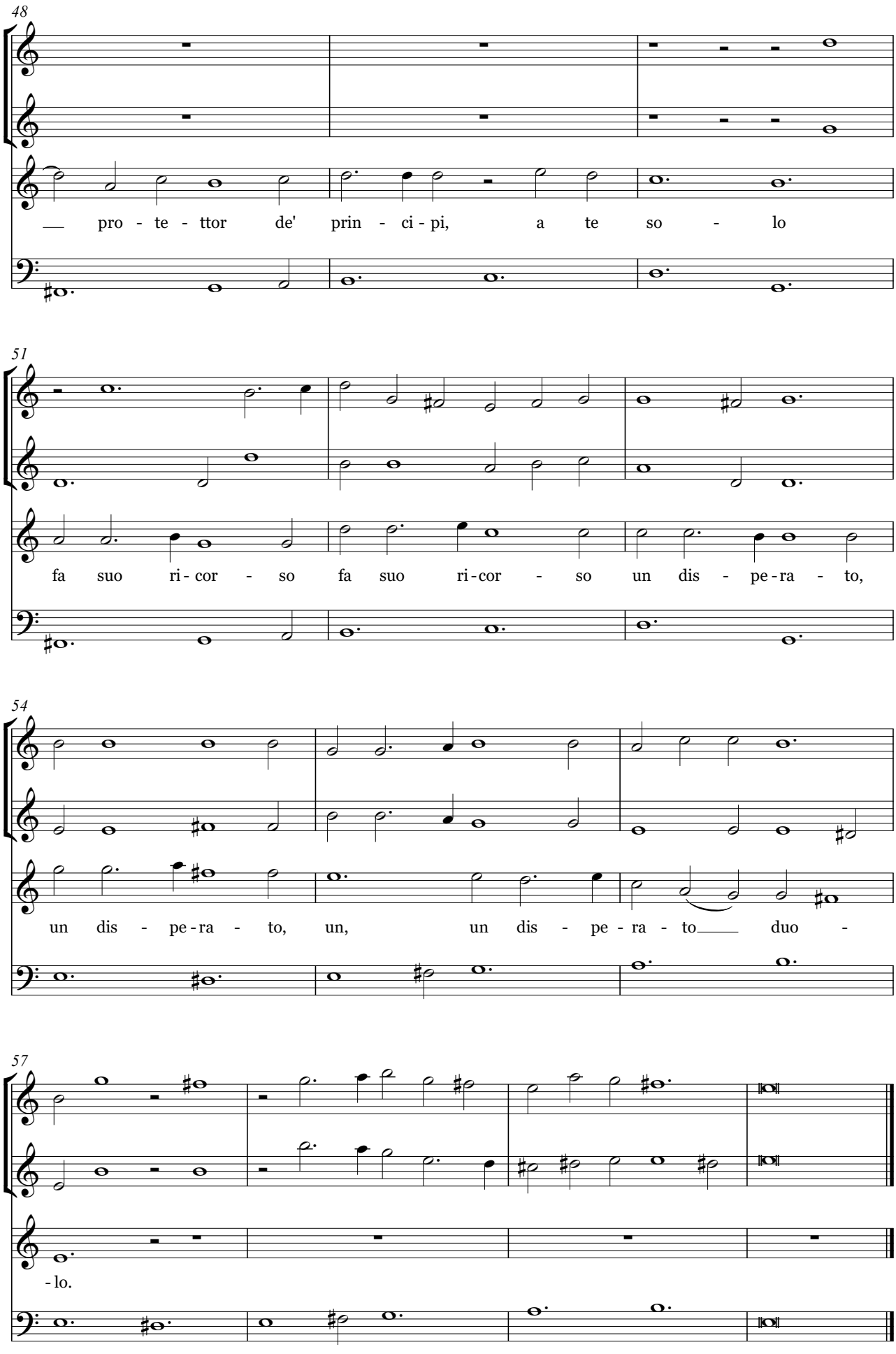
Francesco Cavalli (1602 - 1676)
From *La Statira* (1655) Act II Scene ix




11
Deh le mie a - ma - ri - tu - di - ni
14
pian - - - - - ge - te;
18
lun - ge da
21
voi per vo - lon - ta - rio e - si - lio, son


24
son men - di - co di co - re, son, son men -
27
di - co di co - - re, e di con - sig - lio.
30
33
Sco - no - sciu - to, so - lin - go, Sco - no - sciu - to,


36
so - lin - go, do - vun - que vol - go i pas - si, in
39
fon - ti, in fon - ti di pie - tà con - ver -
42
to con - ver - to i sas - si.
45
Ciel,


48
pro - te - ttor de' prin - ci - pi, a te so - lo
51
fa suo ri - cor - so fa suo ri - cor - so un dis - pe - ra - to,
54
un dis - pe - ra - to, un, un dis - pe - ra - to duo -
57
- lo.

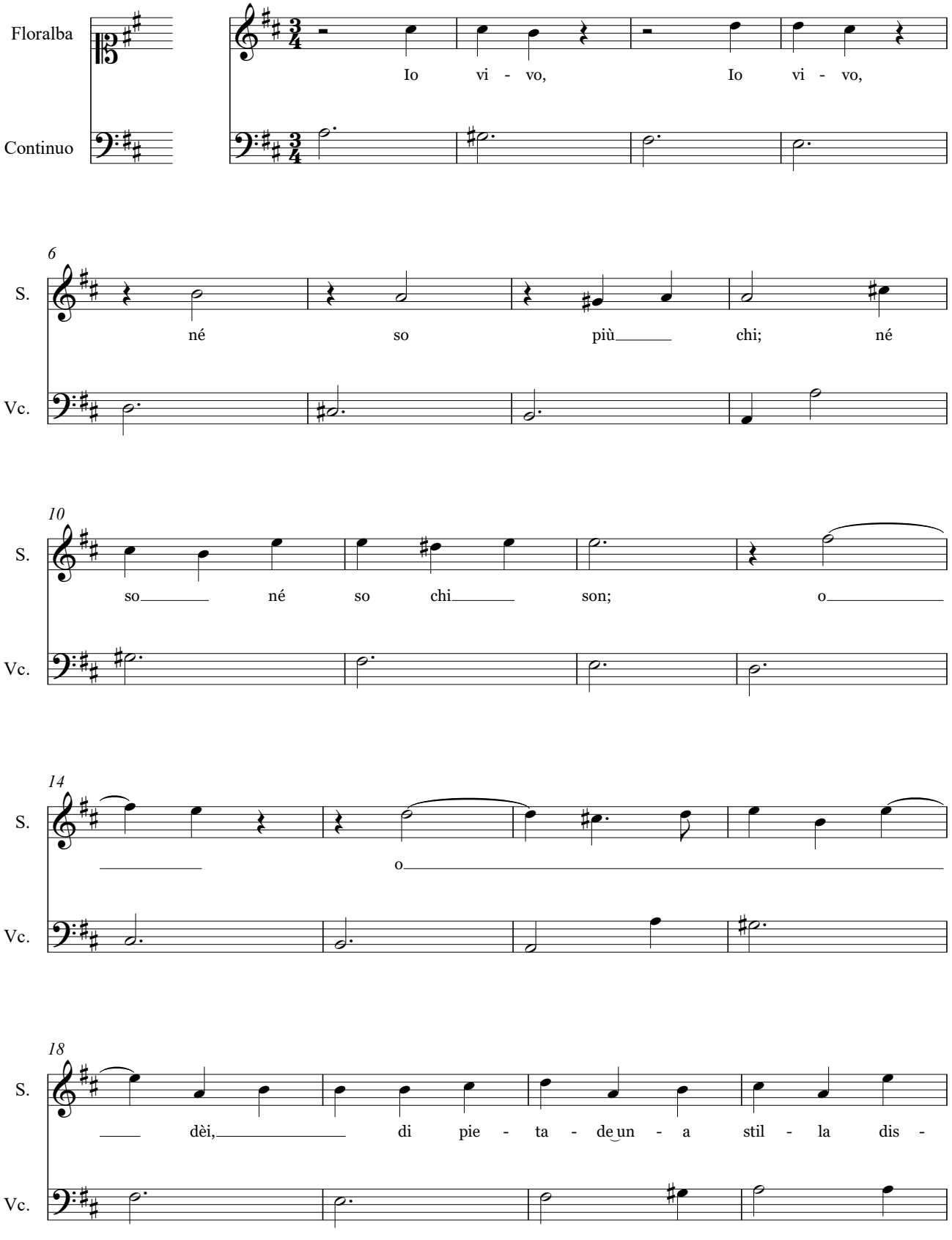
Menfi, mia patria, regno,
padre, madre, ove sete
Deh le mie amaritudini piangete;
lunge da voi per volontario esilio,
son mendico di core, e di consiglio.
Sconosciuto, solingo,
dovunque volgo i passi,
in fonti di pietà converto i sassi.
Ciel, protettor de' principi, a te solo
fa suo ricorso un disperato duolo.

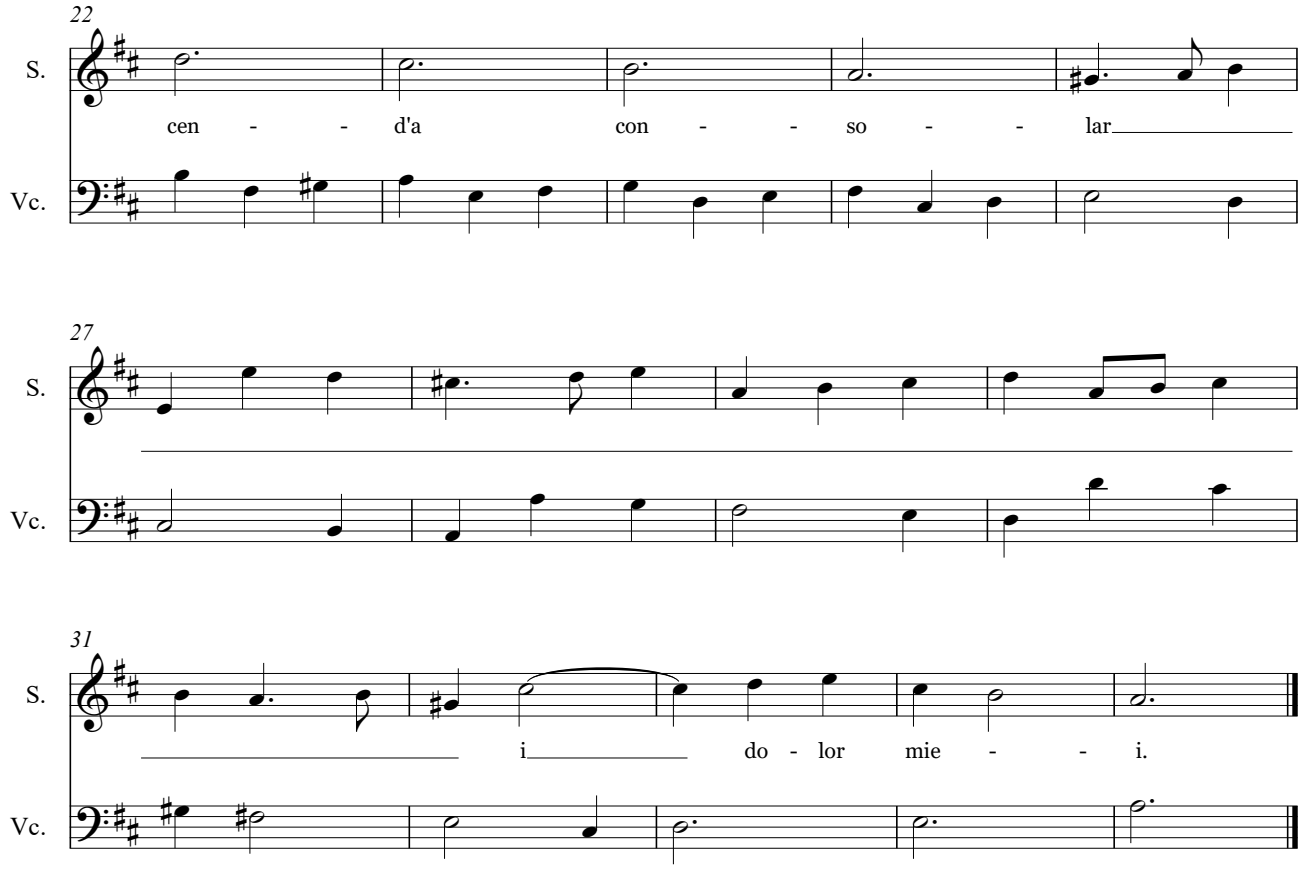
Memphis, my homeland, kingdom,
father, mother, where you are
Ah, for my hardships: weep;
far from you, in voluntary exile,
I beg of comfort, and consolation.
Unknown, alone,
wherever I turn my step,
into fonts of pity I turn the rocks.
Heaven, protector of princes, by you alone
can such desperate pain be remedied.

I O V I V O

Giovanni Francesco Busanello (1598 - 1659)

Francesco Cavalli (1602 - 1676)
From *La Statira* (1655) Act III Scene v





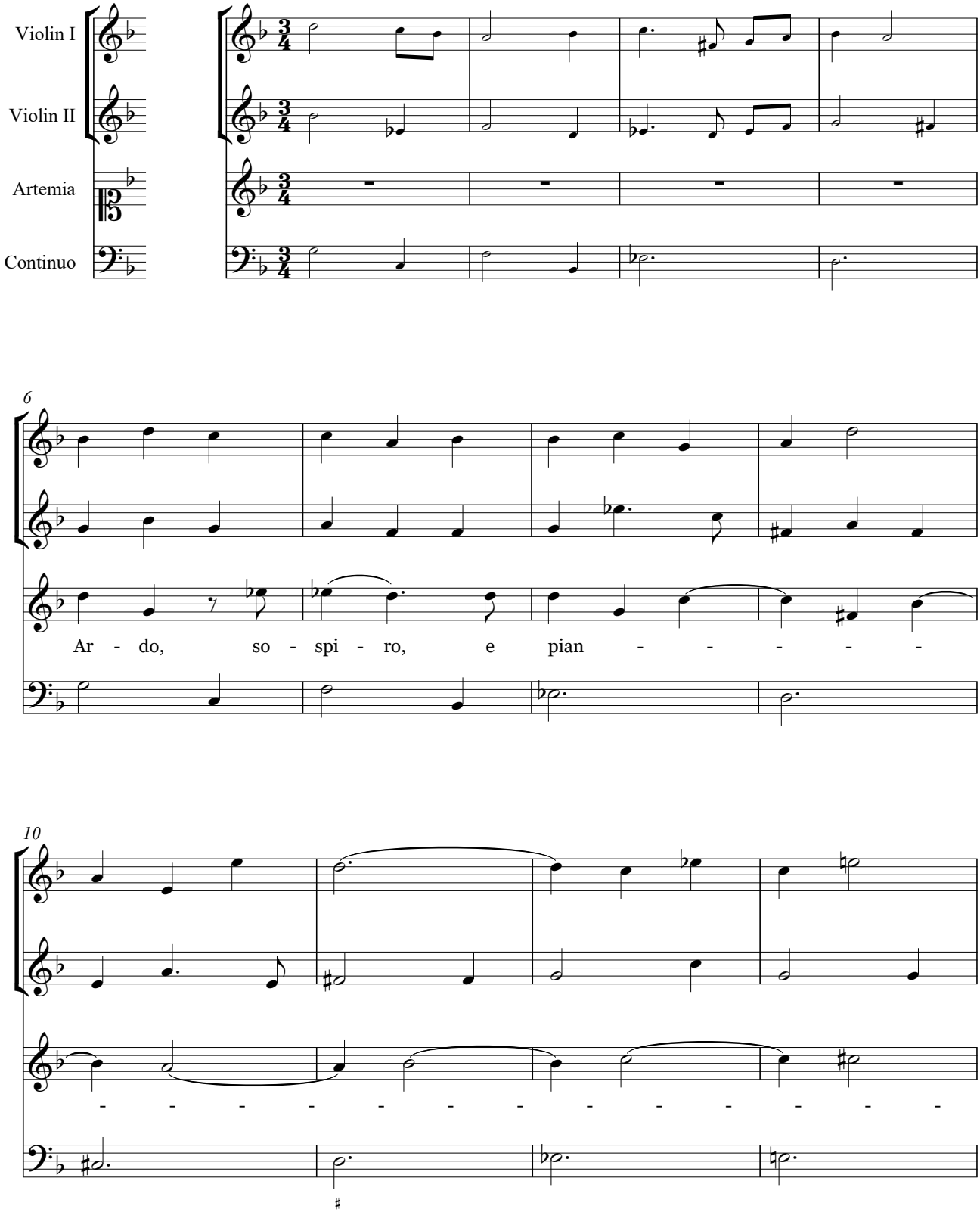
Io vivo,
né so più a chi; né so chi son; o dei,
di pietade una stilla
discenda a consolar i dolor miei.

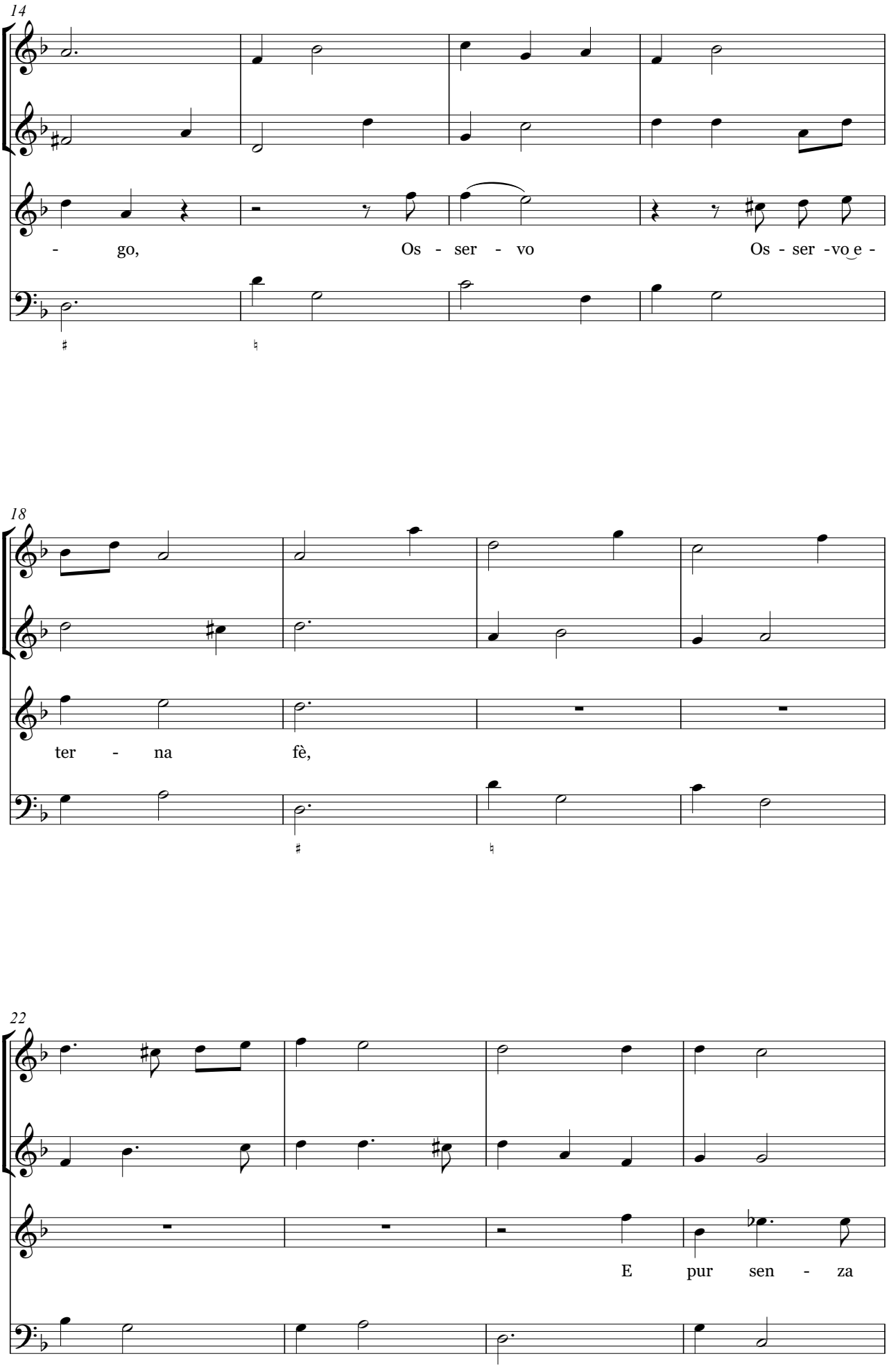
I live,
but know no longer for whom, nor who I am; o Gods!
For a drop of pity
to descend and console my pain.

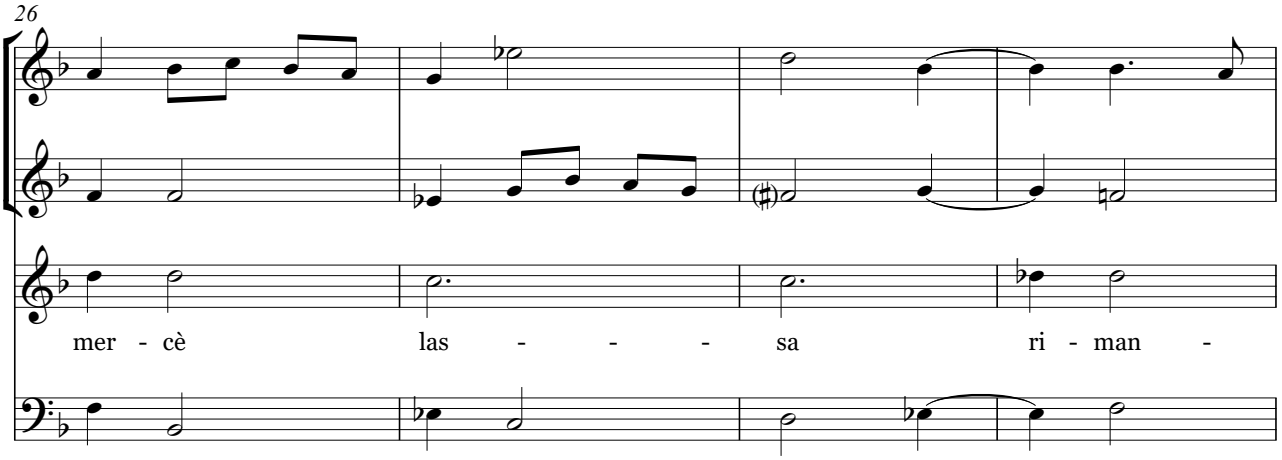
ARDO, SOSPIRO, E PIANGO

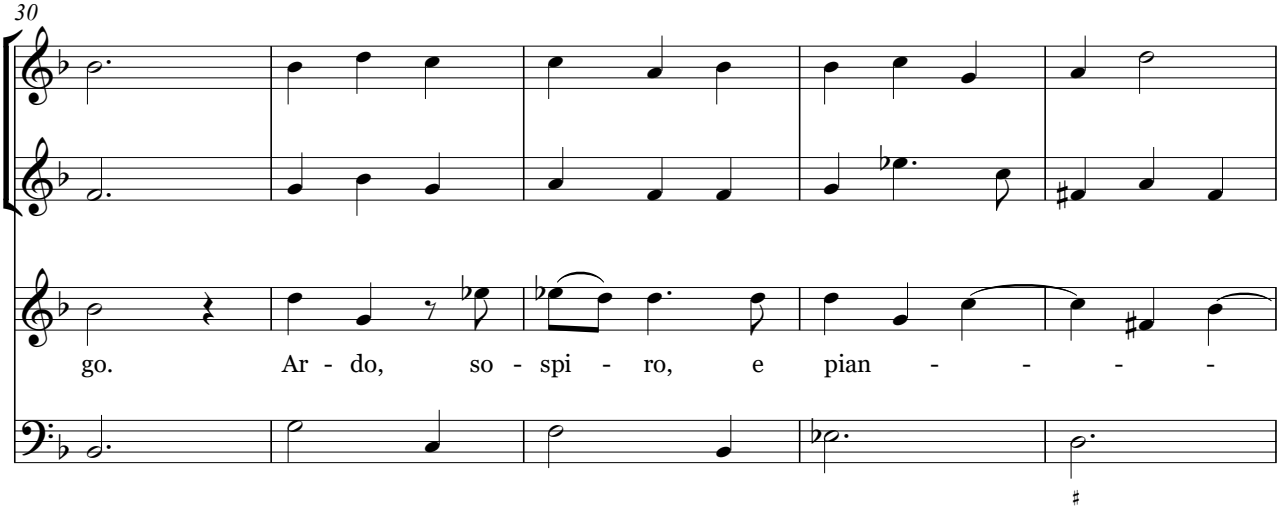
Nicolò Minato (1627 - 1698)

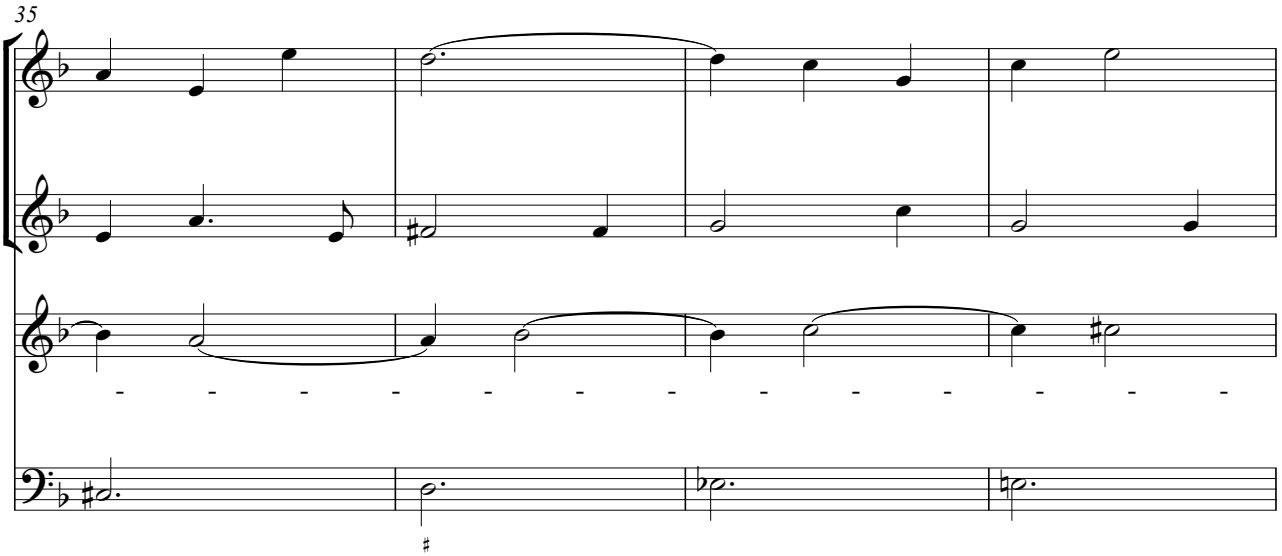
Francesco Cavalli (1602 - 1676)
From *L'Artemisia* (1657), Act I Scene xviii

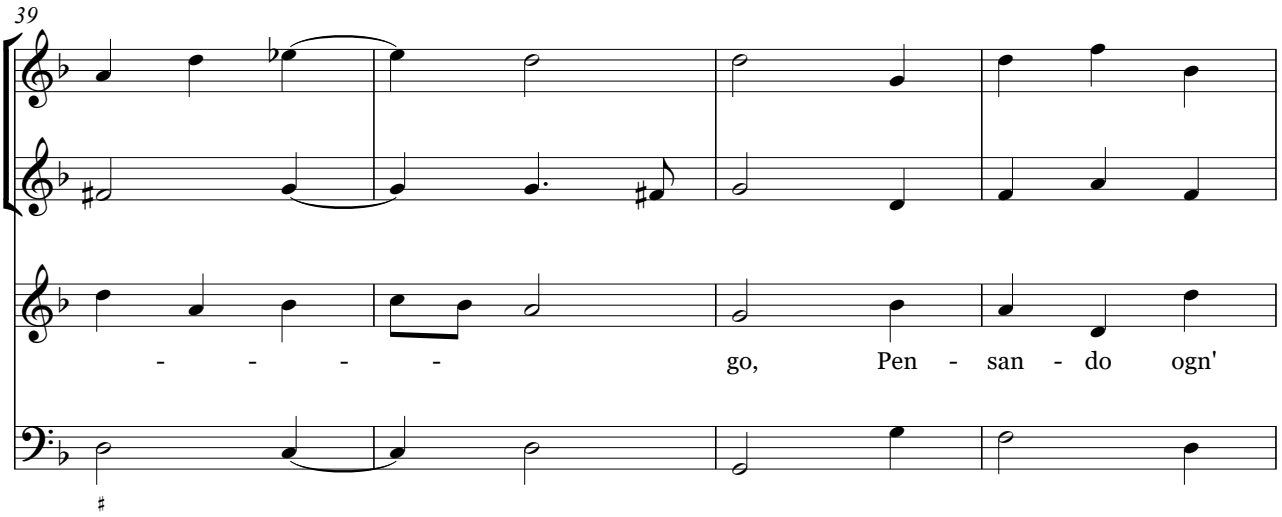


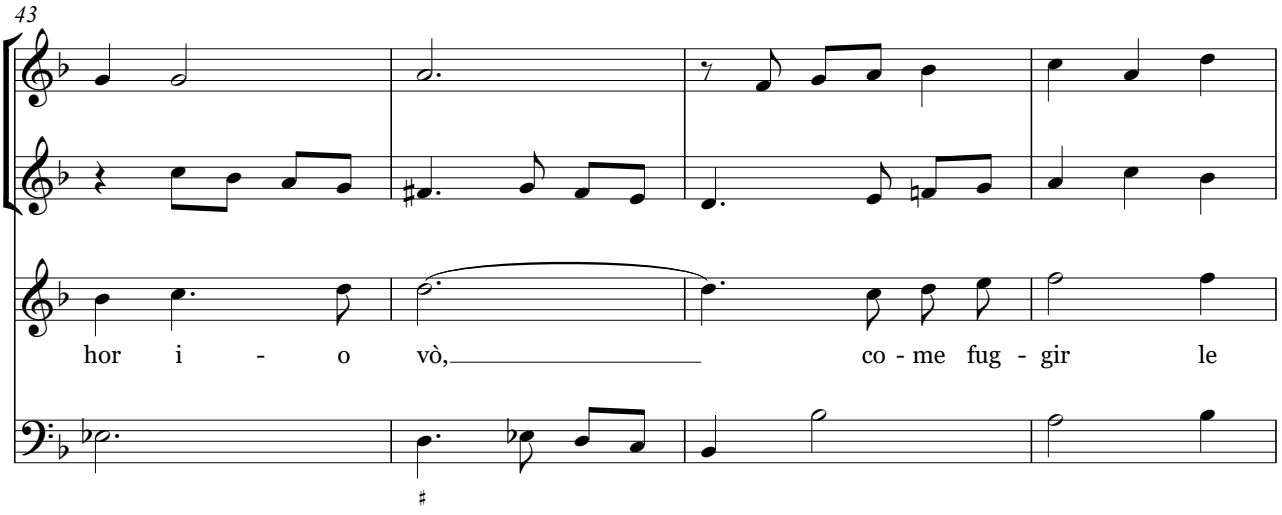

14
- go, Os - ser - vo Os - ser -vo e -
18
ter - na fè,
22
E pur sen - za

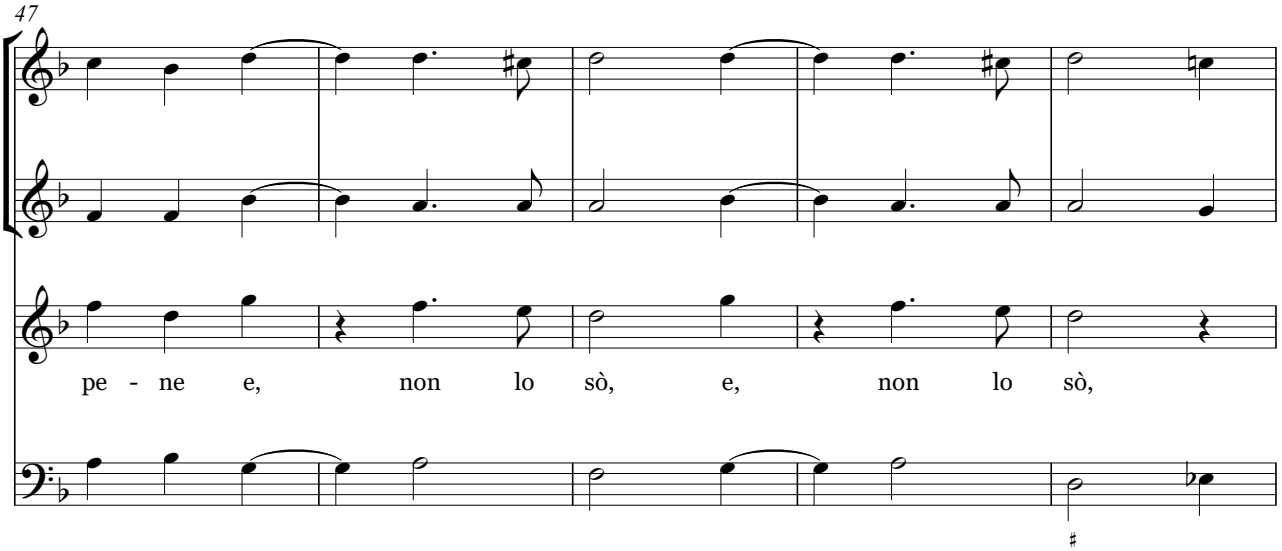

26
mer - cè las - - - - sa ri - man -

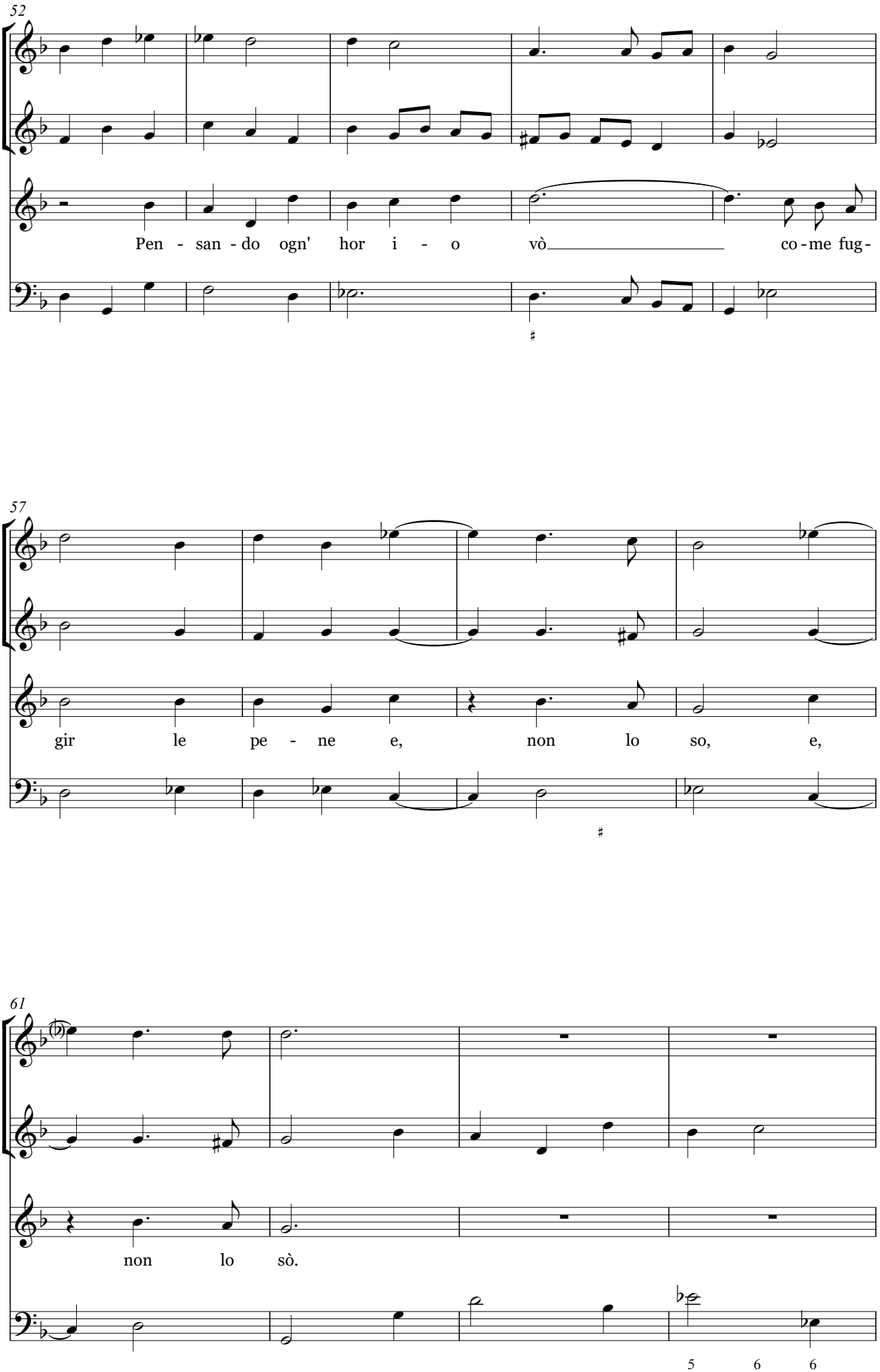

30
go. Ar - do, so - spi - ro, e pian - - - -

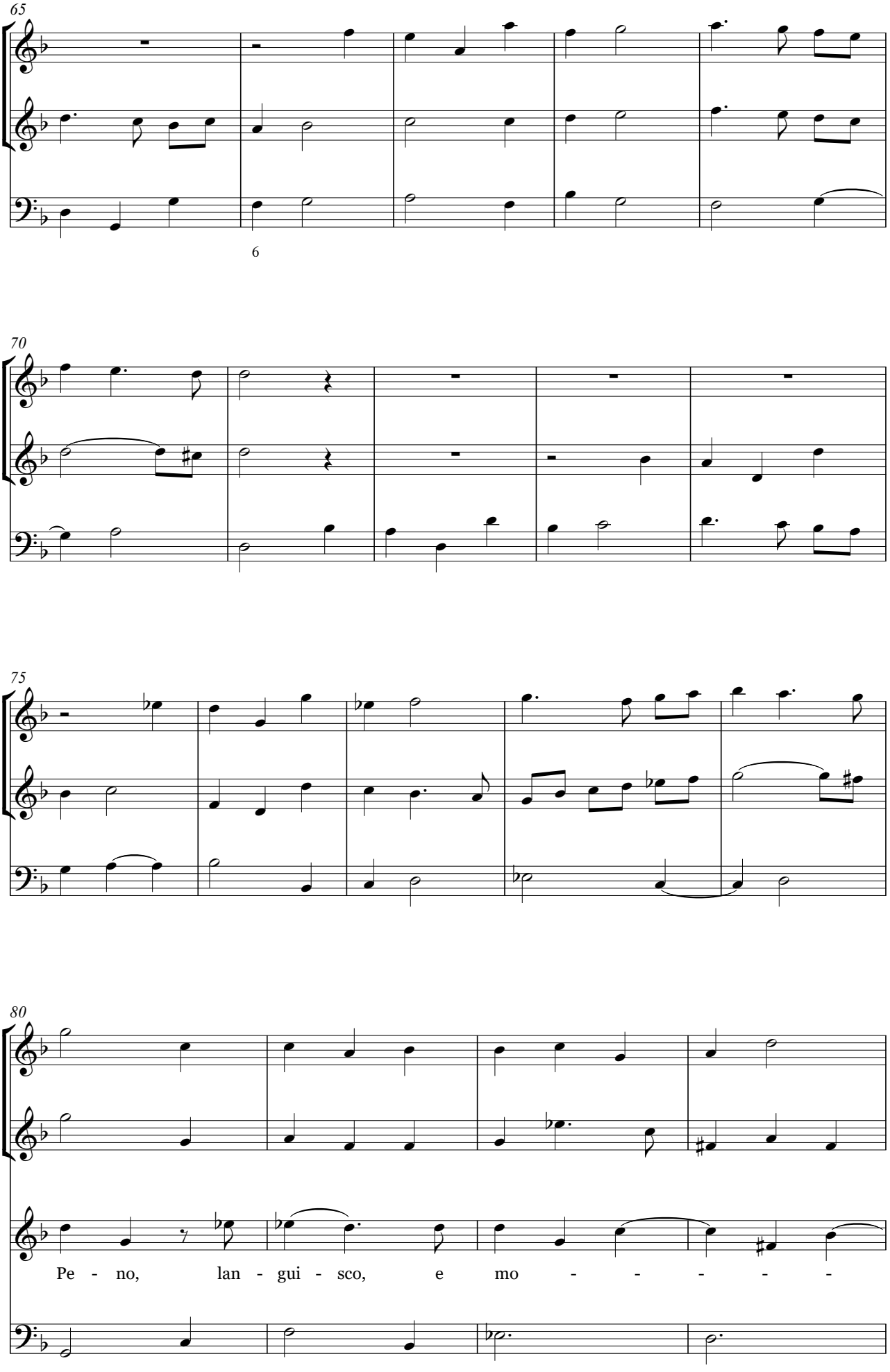

35
- - - - - - - - - - - - - -

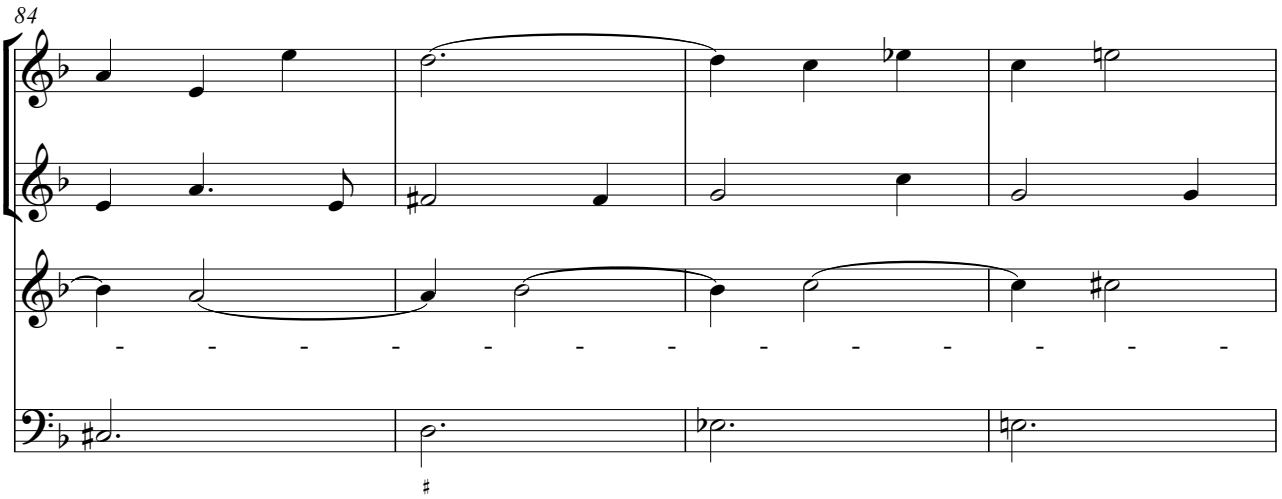

39
- - - - go, Pen - san - do ogn'

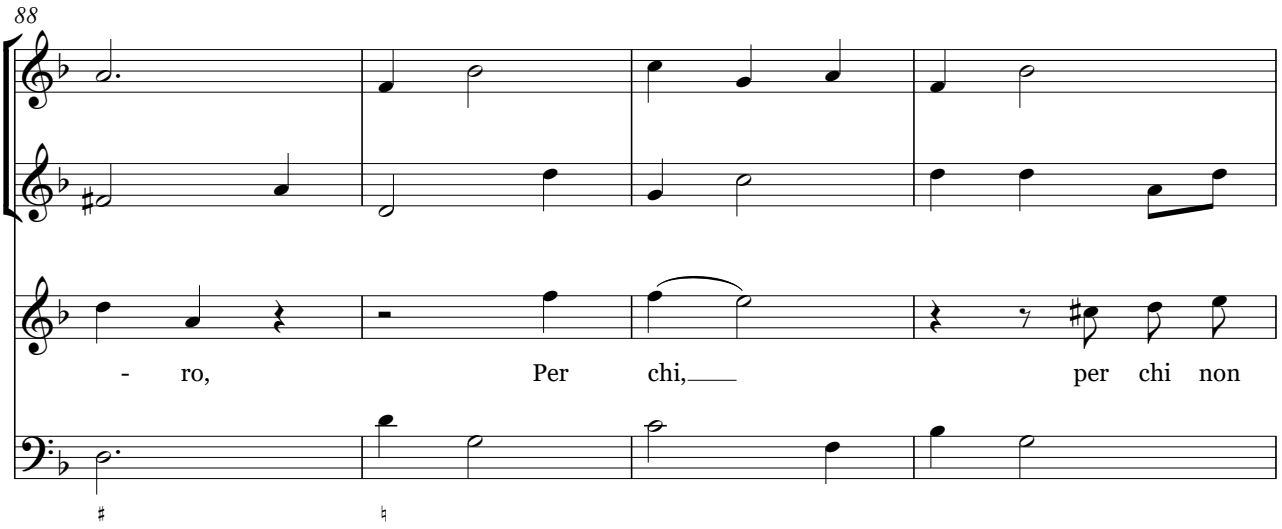

43
hor i - o vò, co - me fug - gir le

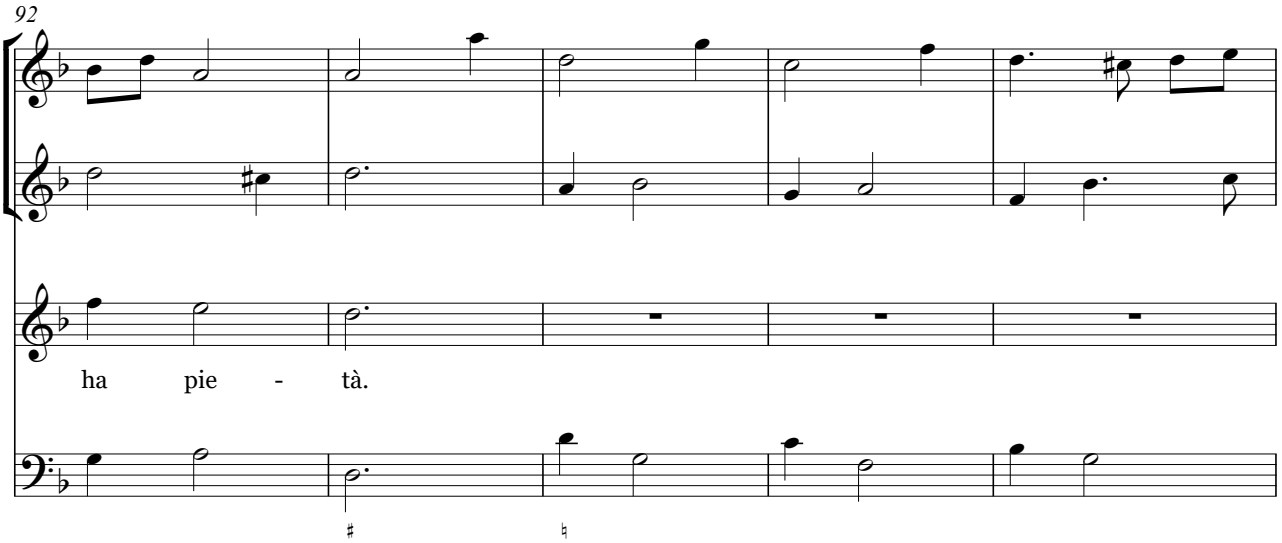

47
pe - ne e, non lo sò, e, non lo sò,

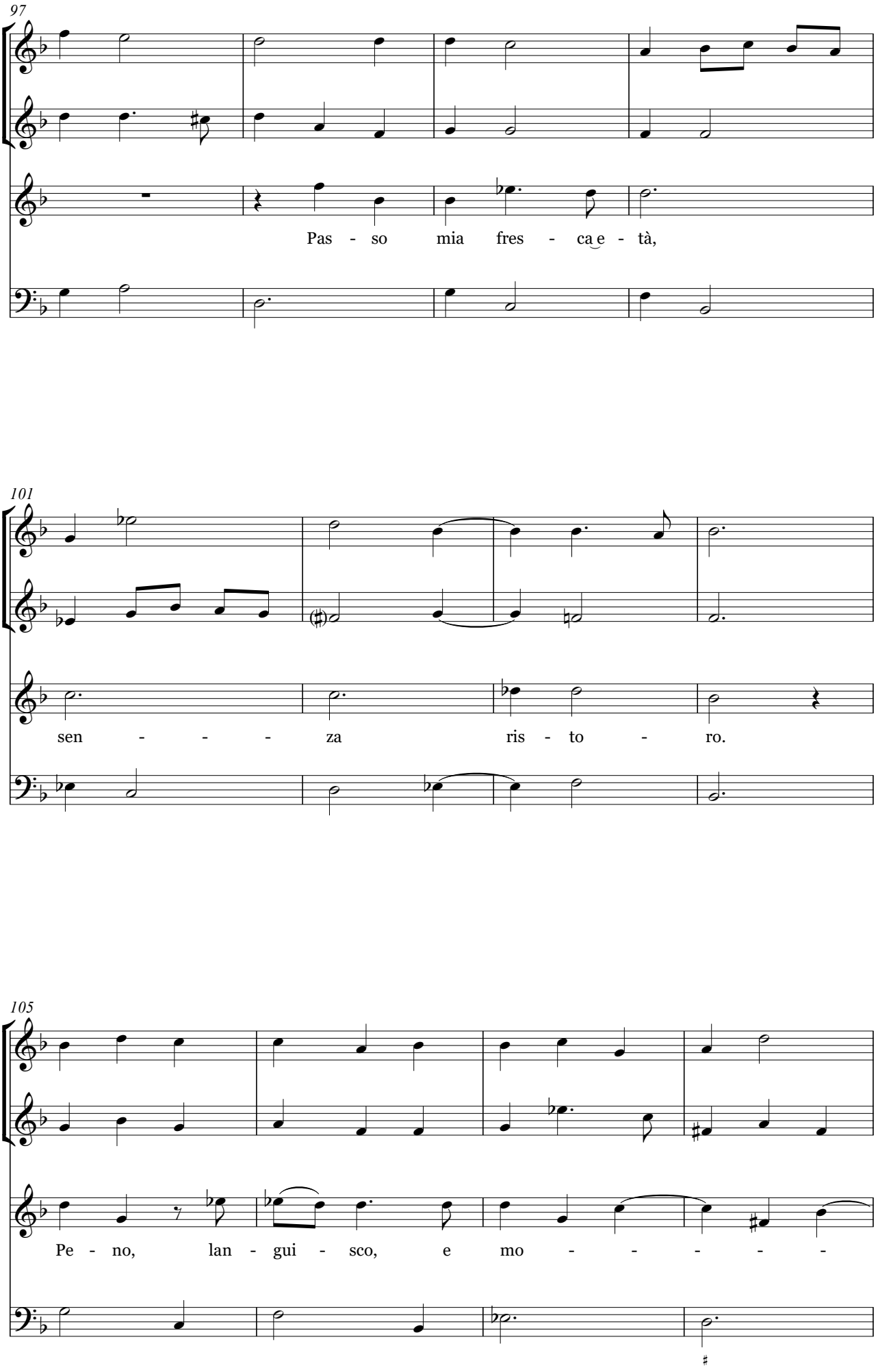

52
Pen - san - do ogn' hor i - o vò co - me fug -
57
gir le pe - ne e, non lo so, e,
61
non lo sò.
5 6 6

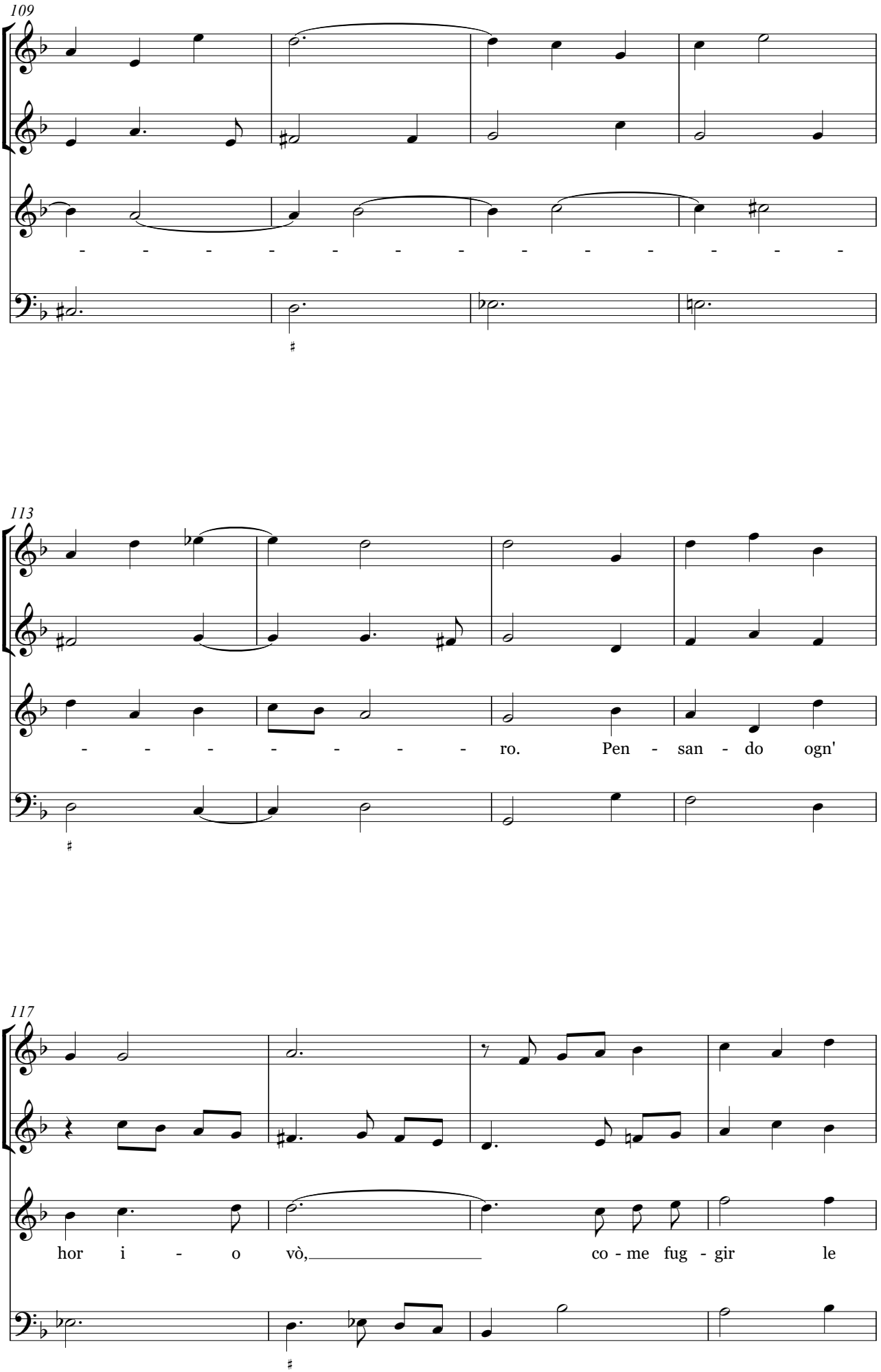

65
6
70
75
80
Pe - no, lan - gui - sco, e mo - - - - -

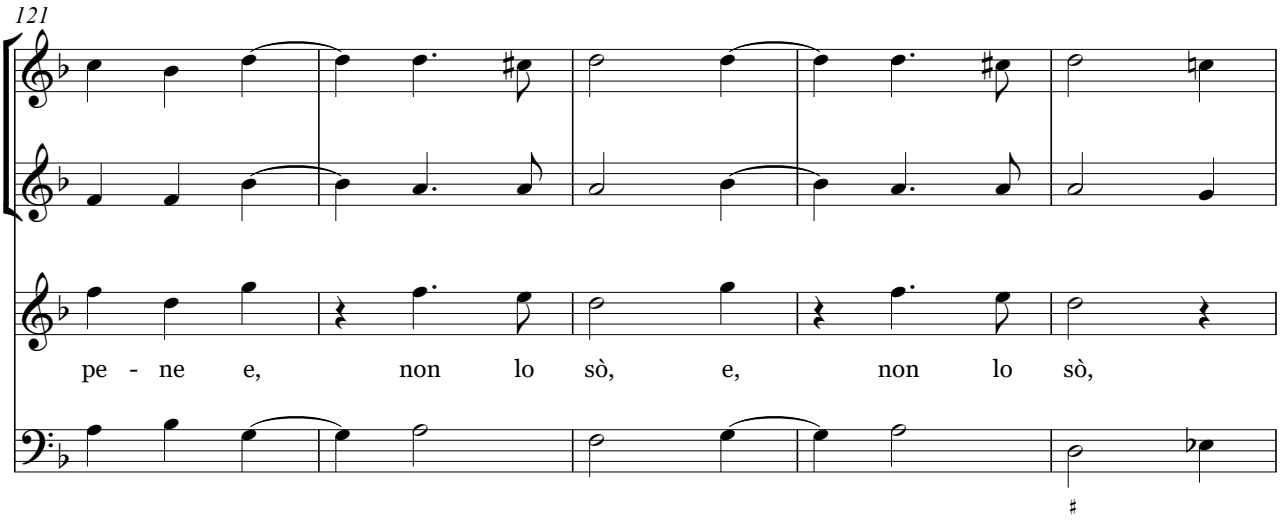

84

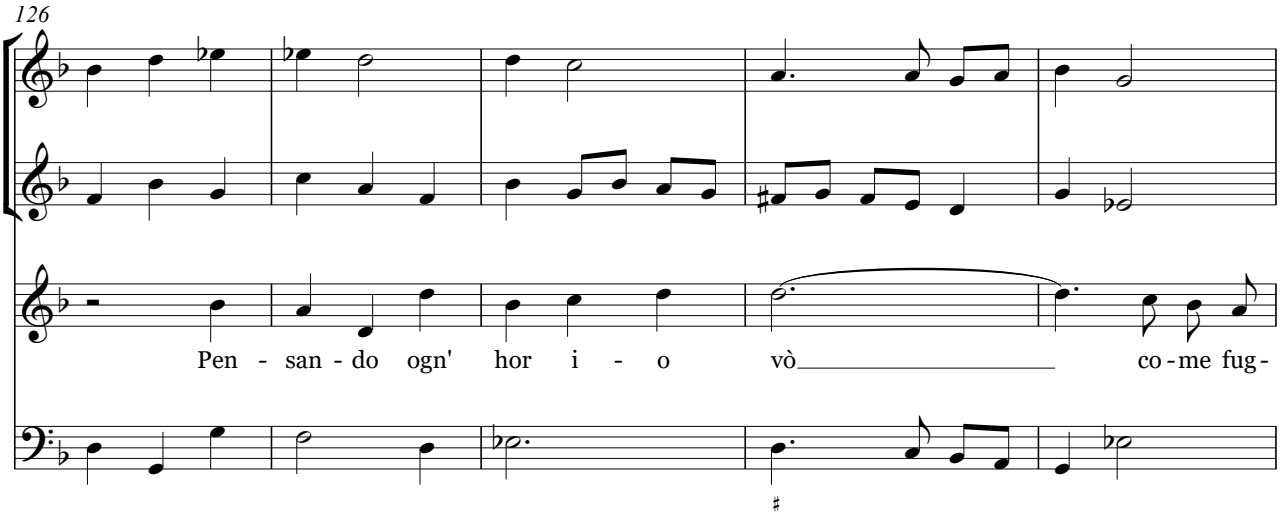

88
- ro, Per chi, per chi non

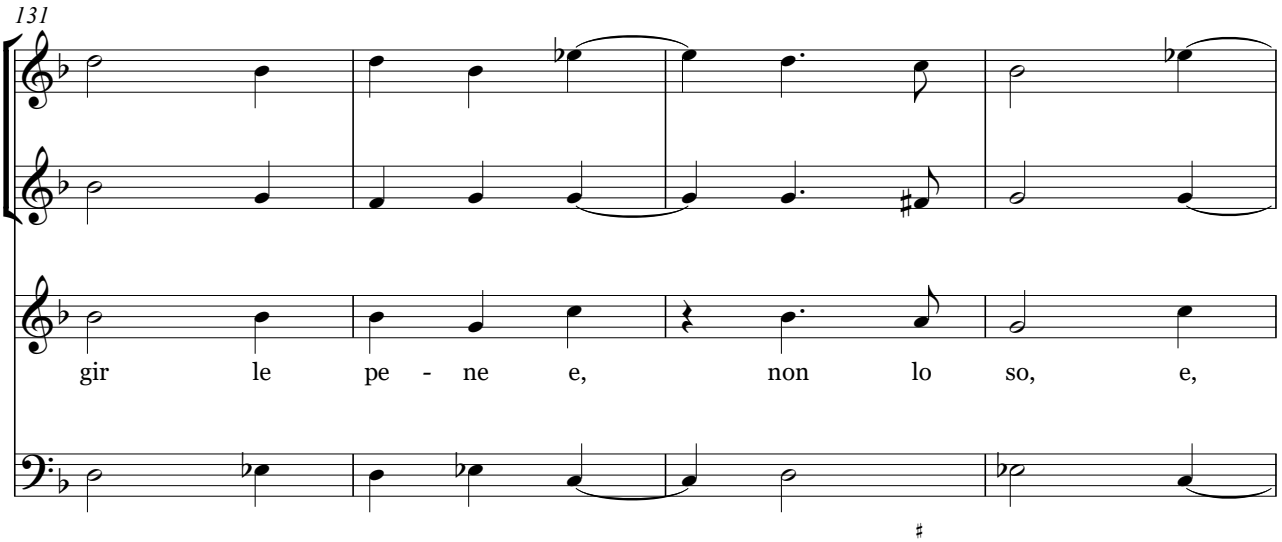

92
ha pie - tà.

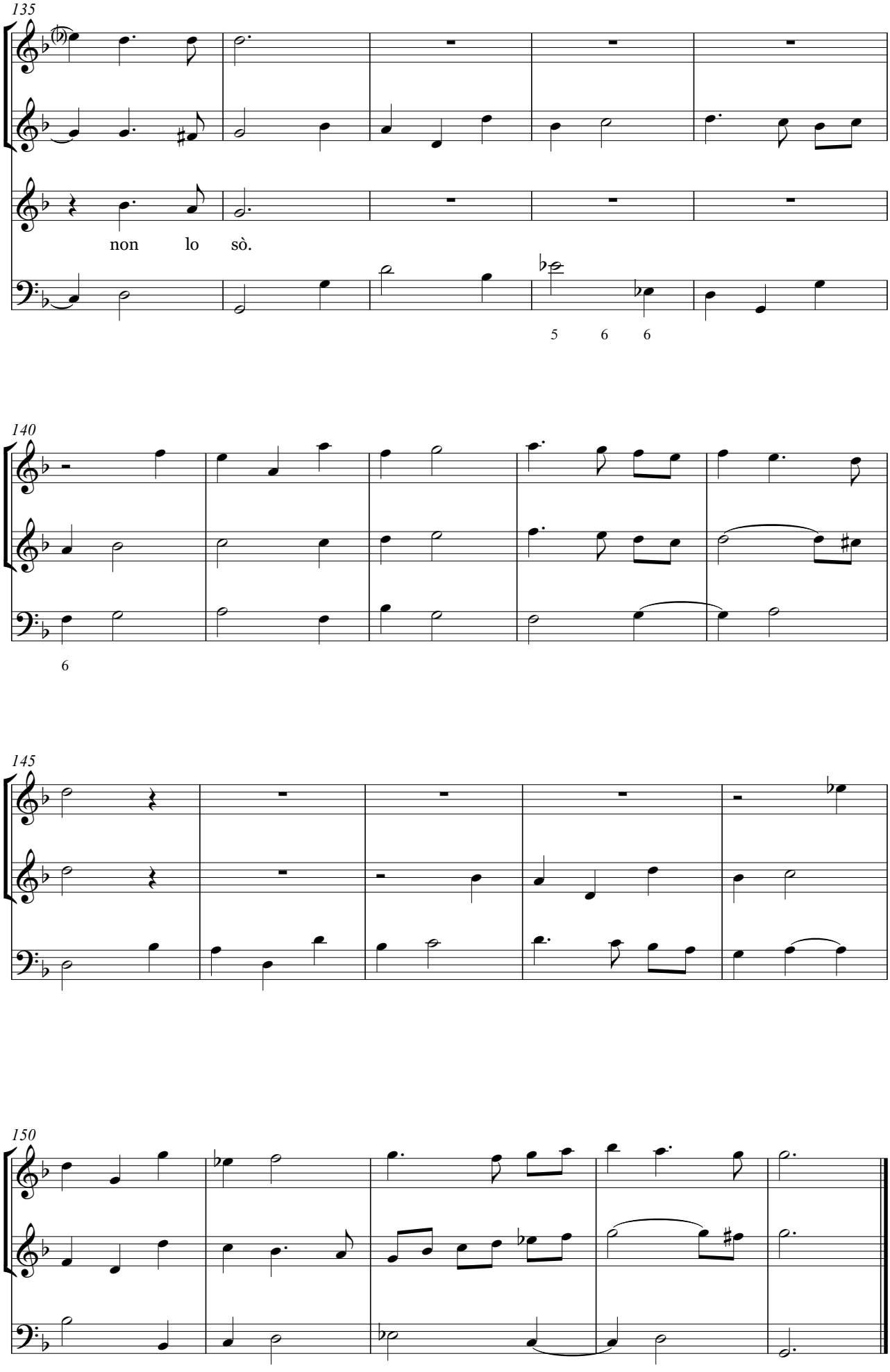

97
Pas - so mia fres - ca e - tà,
101
sen - - - za ris - to - ro.
105
Pe - no, lan - gui - sco, e mo - - - - -


109
- - - - - - - - - - - - - - -
113
- - - - - - - - ro. Pen - san - do ogn'
117
hor i - o vò, co - me fug - gir le


121
pe - ne e, non lo sò, e, non lo sò,


126
Pen - san - do ogn' hor i - o vò co - me fug -


131
gir le pe - ne e, non lo so, e,


135
non lo sò.
5 6 6
140
6
145
150

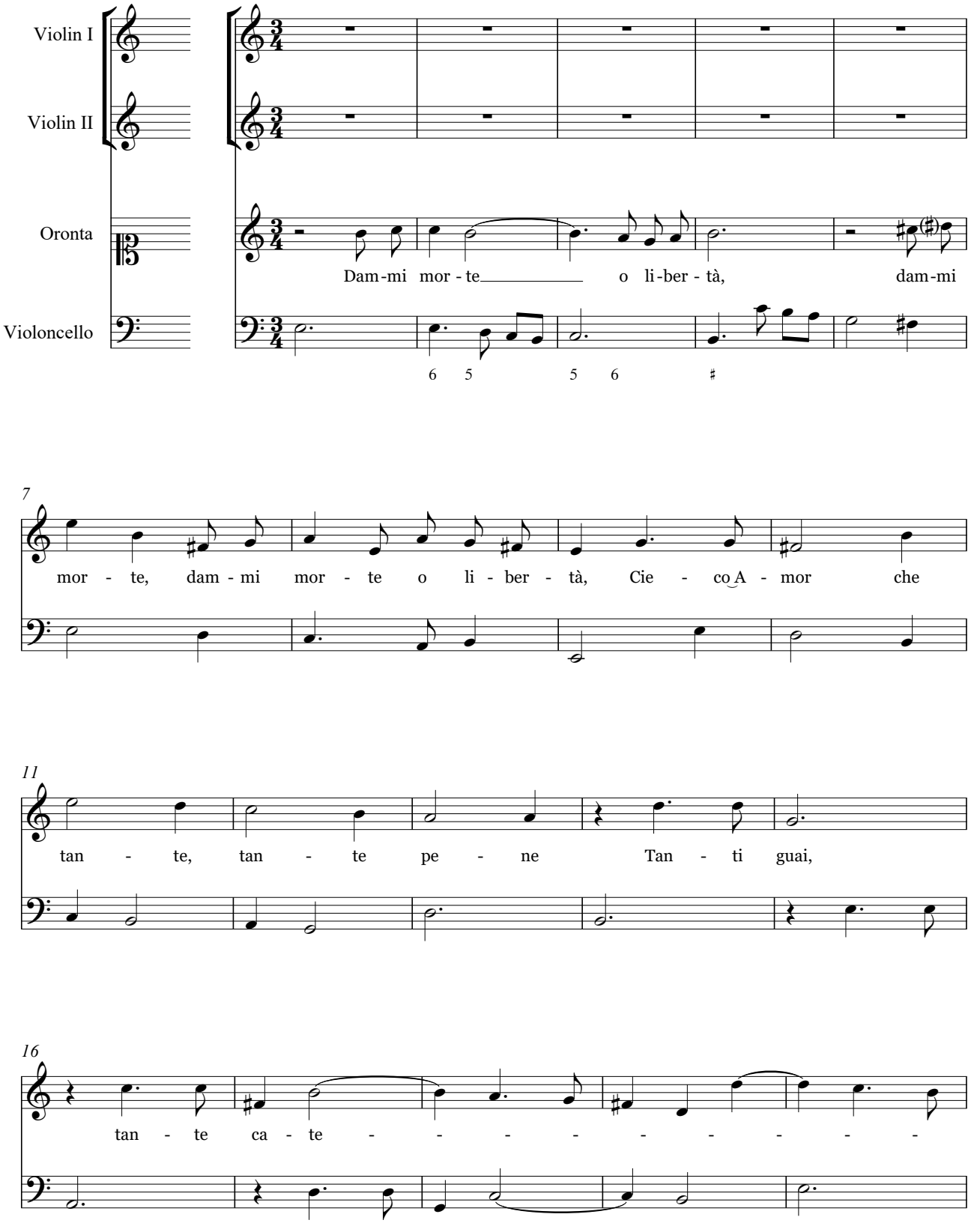
Ardo, sospiro, e piango,
osservo eterna fé,
e pur senza mercé
lassa, Rimango.
Pensando ogn'hor: io vò
come fuggir le pene e non lo sò.
Peno, languisco, e moro
per chi non ha pietà.
Passo mia fresca età
senza ristoro.
Peno, languisco, e moro.
pensando ogn'hor: io vò
come fuggir le pene e non lo sò.

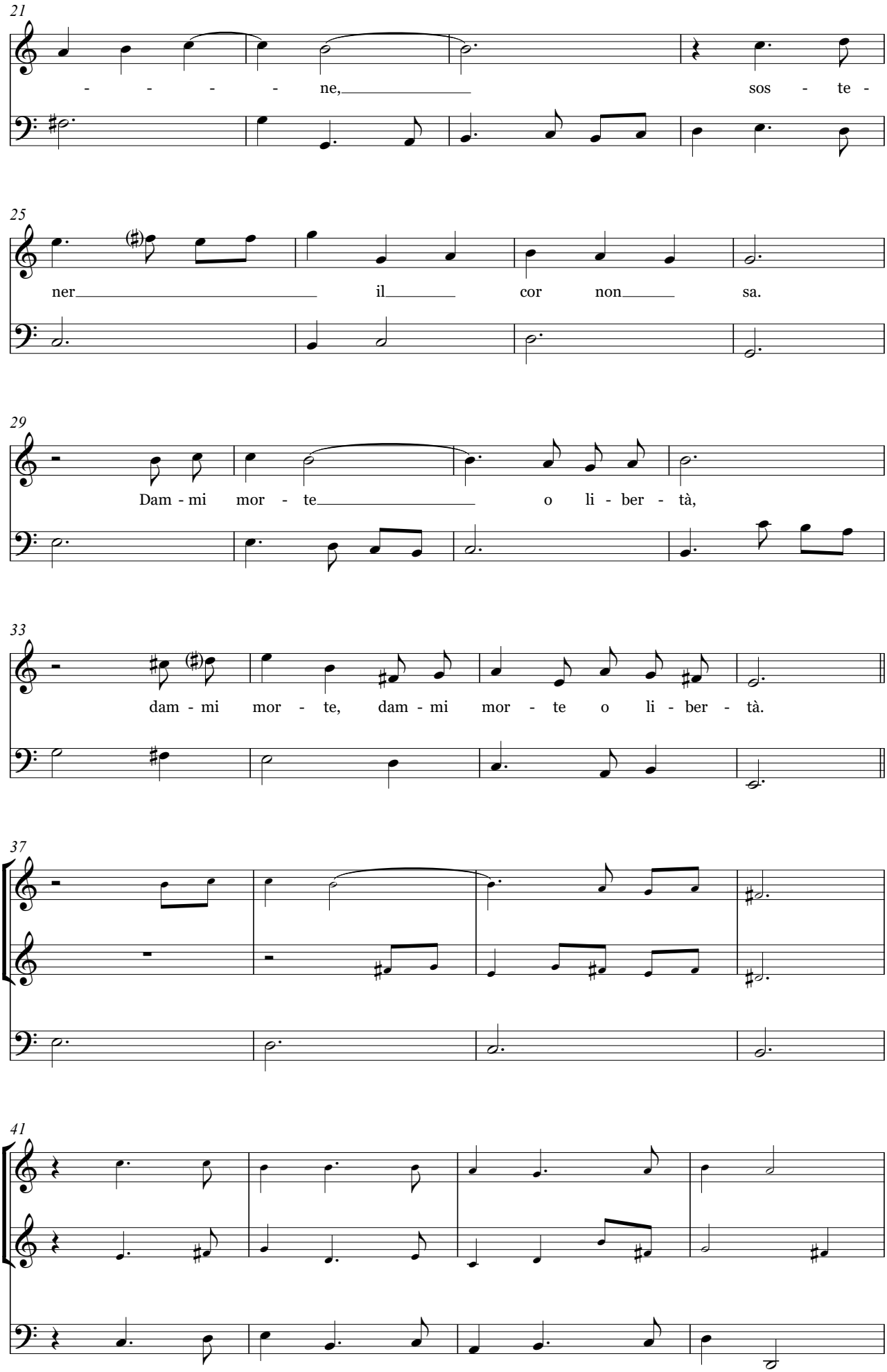
I burn with love, sigh, and weep,
would be faithful forever,
yet without pity
Alas, I linger.
I think every hour: I want to
escape this pain, and I know not how.
I suffer, languish and die
for one who cares not.
I pass my youth
with no solace.
I suffer, languish and die.
I think every hour: I want to
escape this pain, and I know not how.

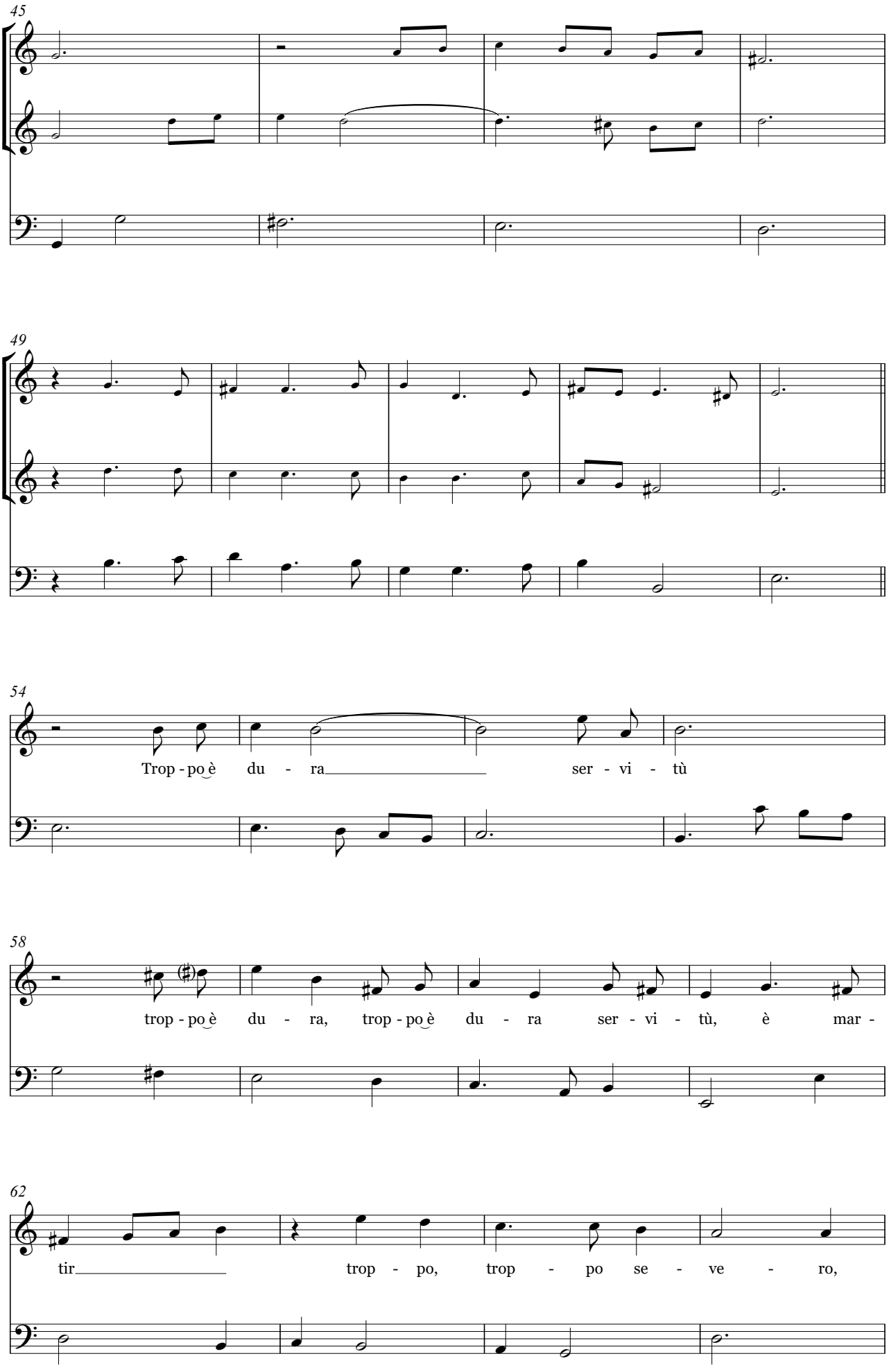
DAMMI MORTE

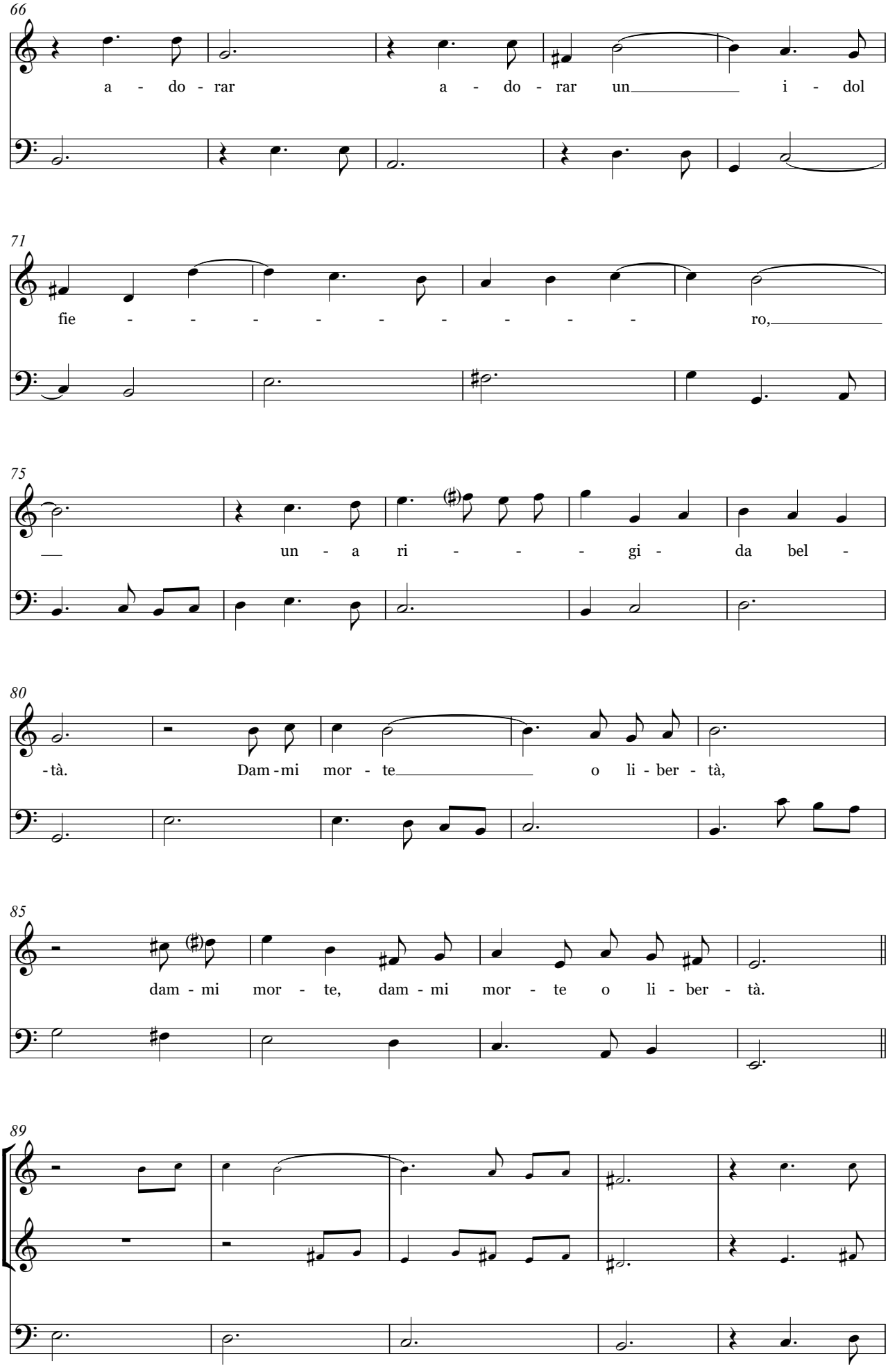
Nicolò Minato (1627 - 1698)

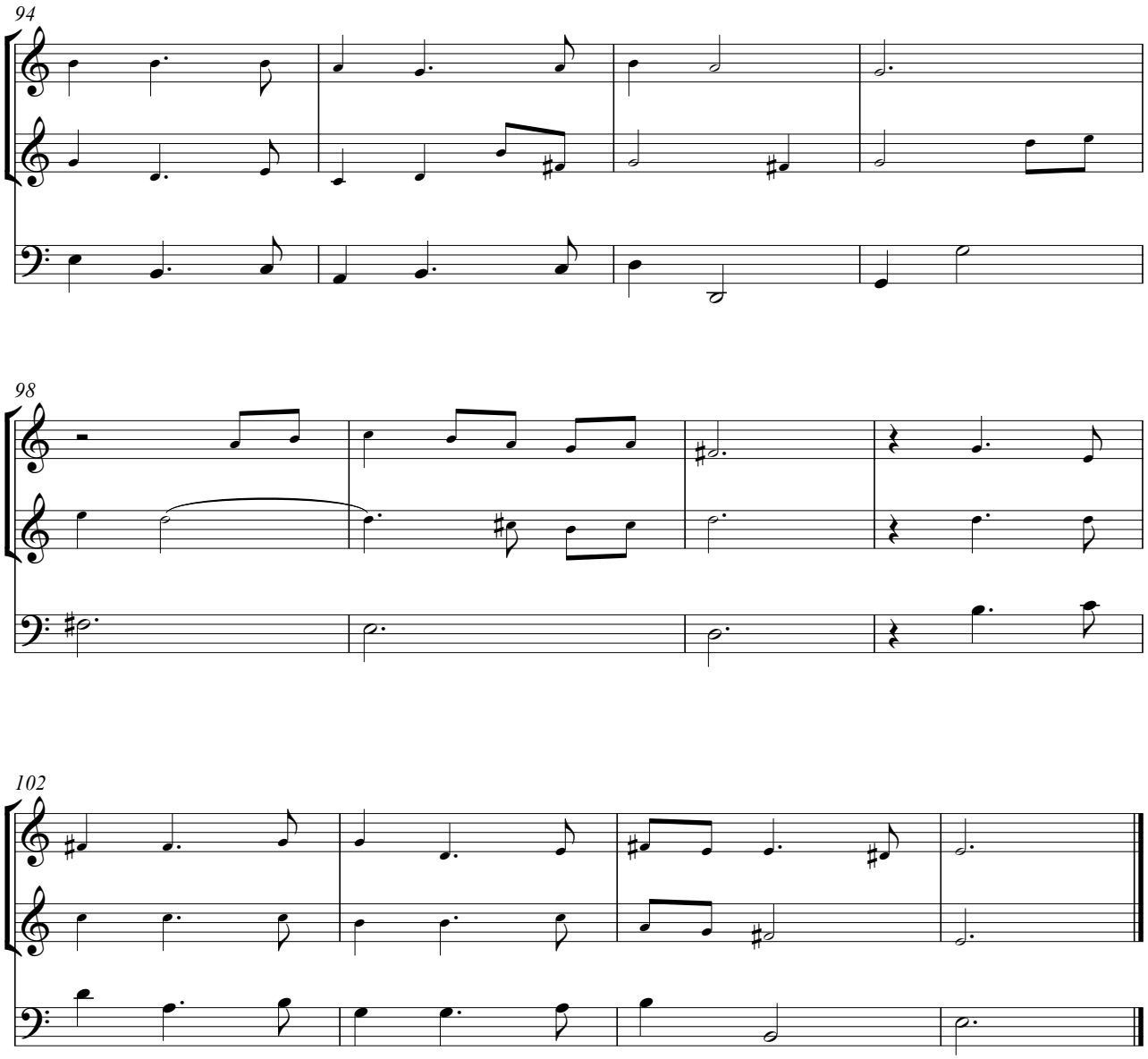
Francesco Cavalli (1602 - 1676)
From *L'Artemisia* (1657), Act I Scene xviii




21
- - - - ne,
sos - te -
25
ner
il
cor non
sa.
29
Dam - mi mor - te
o li - ber - tà,
33
dam - mi mor - te, dam - mi mor - te o li - ber - tà.
37
41


45
49
54
Trop - po è du - ra ser - vi - tù
58
trop - po è du - ra, trop - po è du - ra ser - vi - tù, è mar -
62
tir trop - po, trop - po se - ve - ro,


66
a - do - rar a - do - rar un i - dol
71
fie - - - - - - - - - ro,
75
un - a ri - - - gi - da bel -
80
-tà. Dam - mi mor - te o li - ber - tà,
85
dam - mi mor - te, dam - mi mor - te o li - ber - tà.
89



Dammi morte ò libertà,
Cieco Amor, che tante pene,
Tanti guai, tante catene,
Sostener il cor non sa.
Dammi morte ò libertà.
Troppo è dura servitù,
È martir troppo severo,
Adorar un idol fiero,
Una rigida beltà.
Dammi morte ò libertà.

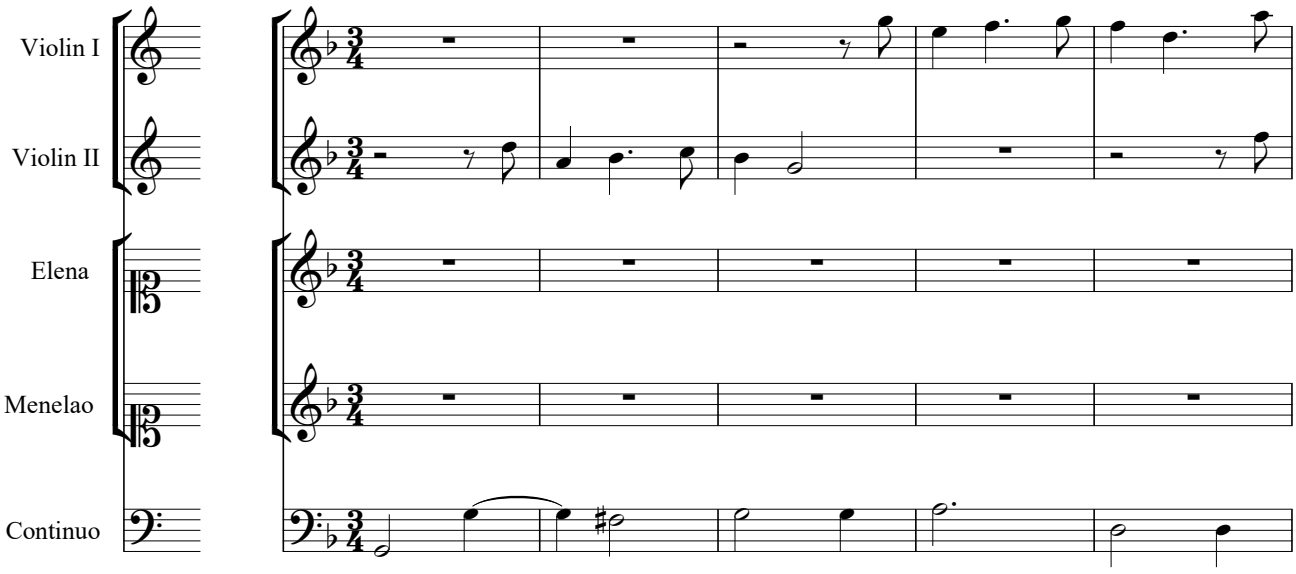
Give me death or liberty,
Blind Cupid, for so much pain,
So many woes, such chains,
Arrest* the unwitting heart.
Give me death or liberty.
Too hard is servitude,
A torment too severe
To adore a cruel idol,
A merciless beauty.
Give me death or liberty.

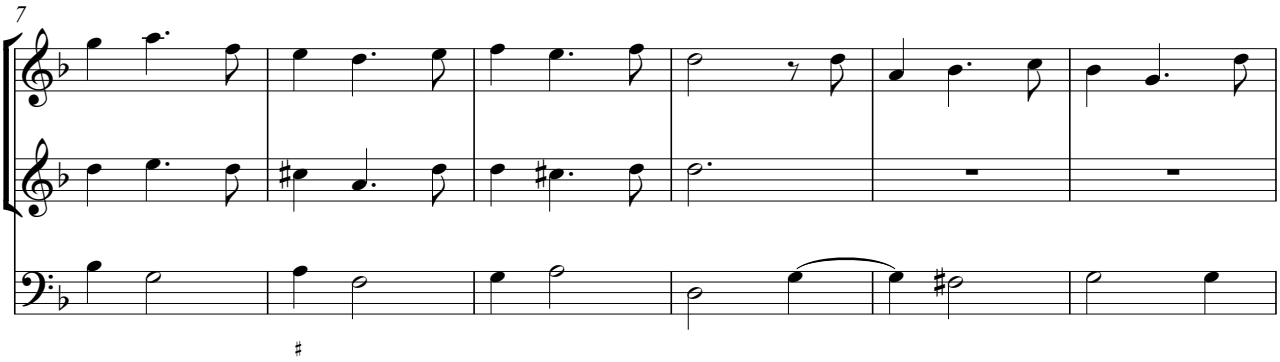
*Italian has long since lost the meaning
of the word *Sostenere* given in John Florio's
Dictionary: *'Also to imprison, To lay up in hold'*

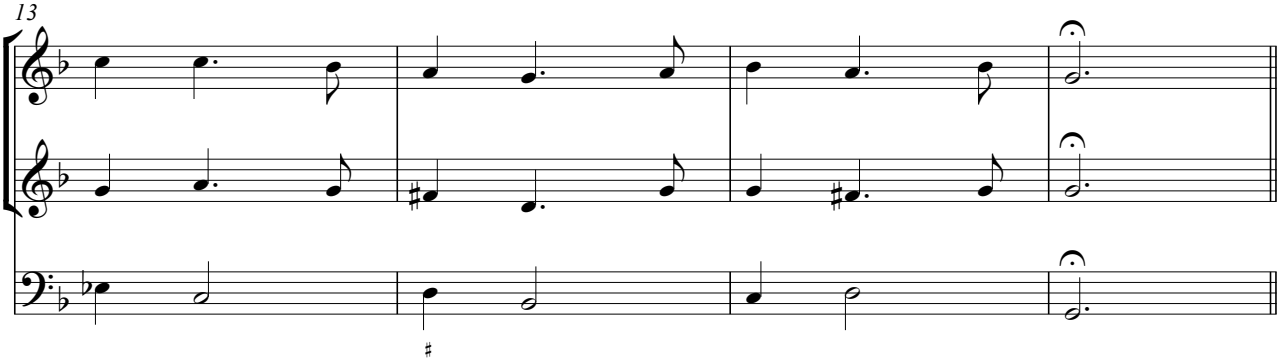
E C C O L ' I D O L O M I O

Giovanni Faustini (1615 - 1651)
Completed by Nicolò Minato (1627 - 1698)

Francesco Cavalli (1602 - 1676)
From *Elena* (1659) Act III Scene i







Menelao

17

Ec - co l'i - do - lo mi - o Co - me tor - na - te, a - mi - ca, ò pur ru -

21

A la vos - tra mo - de - stia, Al vos-tro a

bel - la? Che ri - sol - ve -ste, ò bel - la?

25

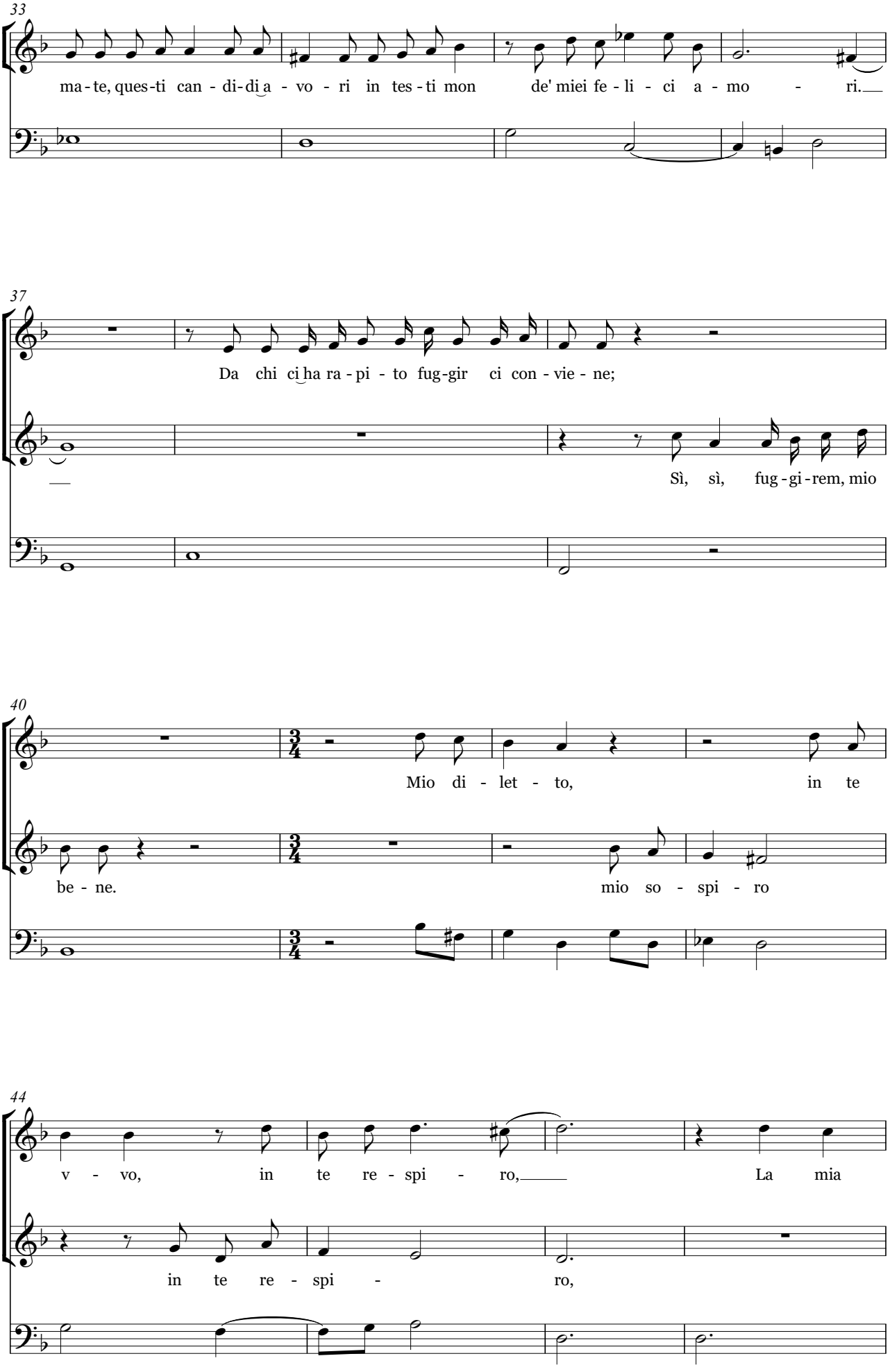
mo - re Ce - de vin-to il mio co - re. Il

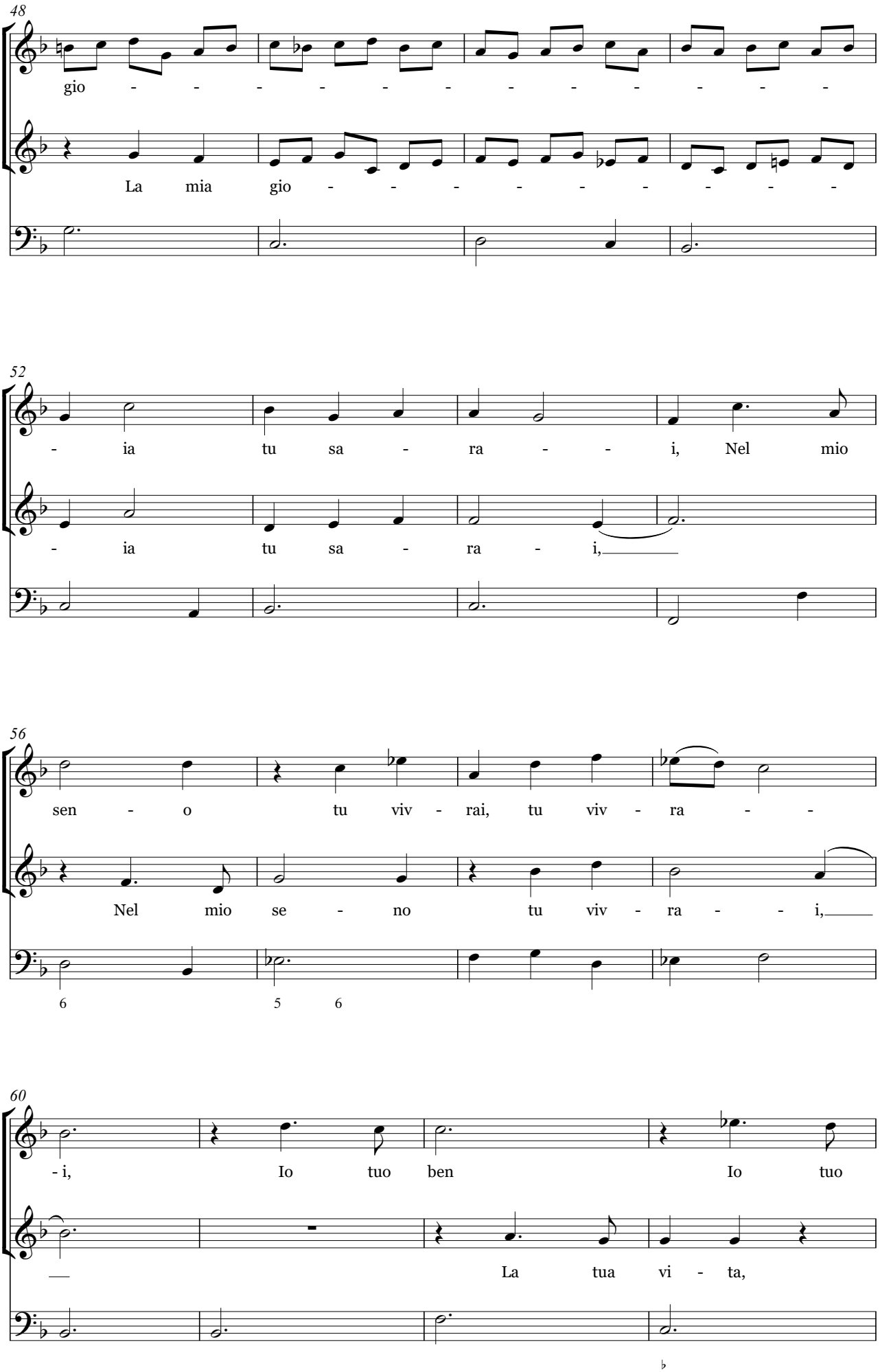
Gra - di - te i mei af - fet - ti?

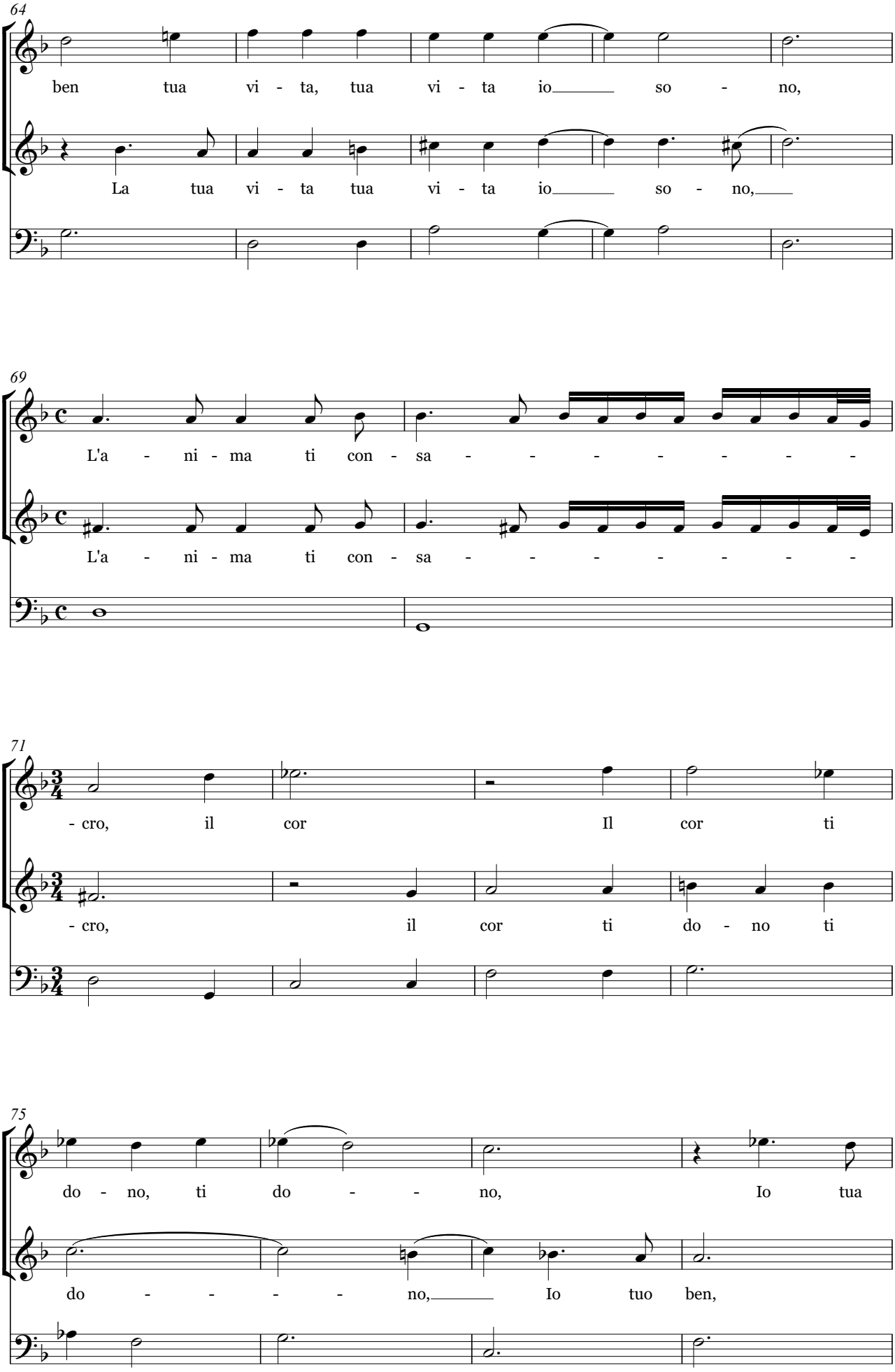
29

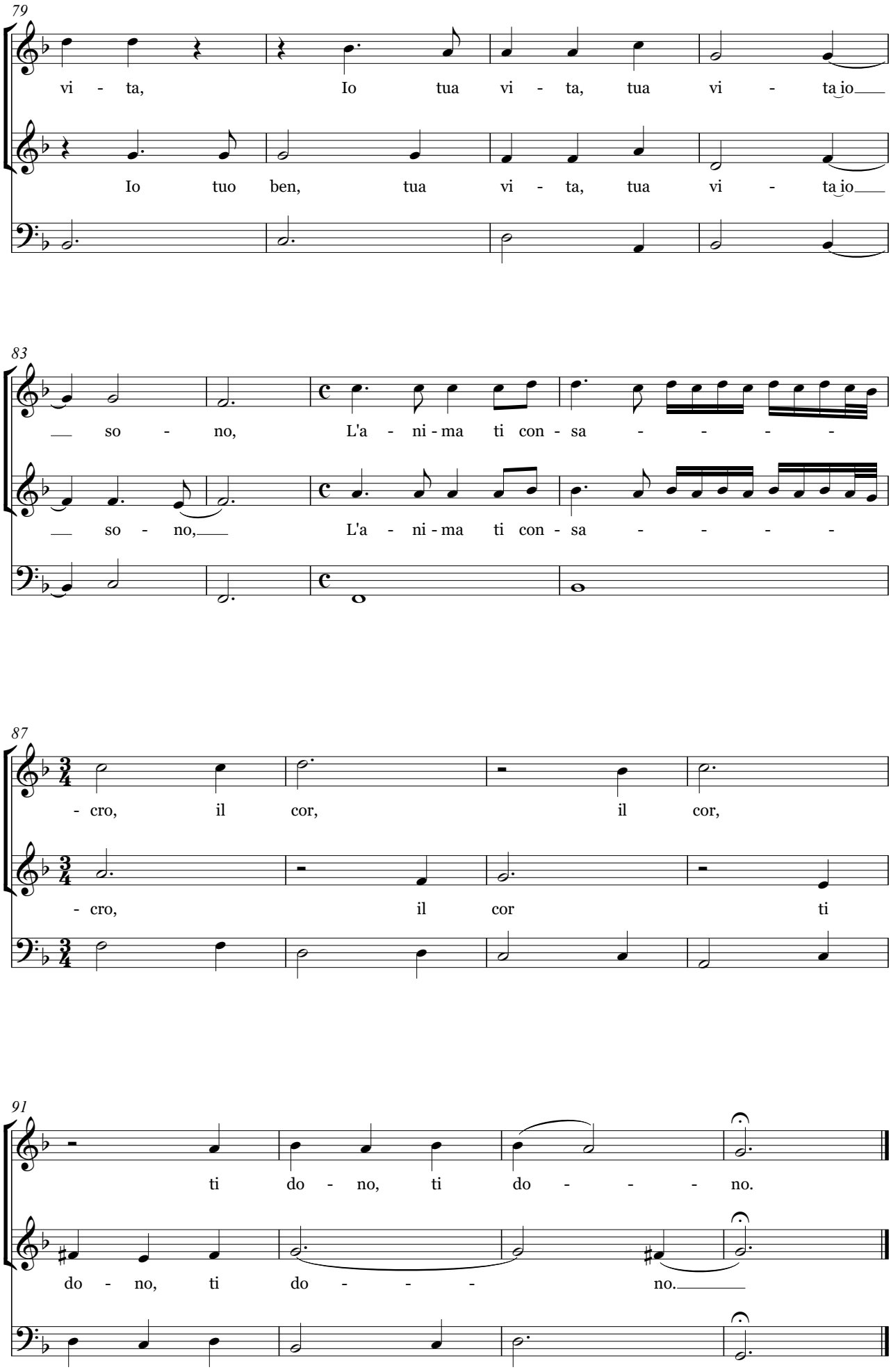
cen-tro se - te voi de' miei di - let - ti.

Deh bac-ciar mi las - cia - te ques-te ne - vi an - i -


33
ma - te, ques - ti can - di - di a - vo - ri in tes - ti mon de' miei fe - li - ci a - mo - ri.
37
Da chi ci ha ra - pi - to fug - gir ci con - vie - ne;
Sì, sì, fug - gi - rem, mio
40
Mio di - let - to, in te
be - ne. mio so - spi - ro
44
v - vo, in te re - spi - ro, La mia
in te re - spi - ro,


48
gio - - - - - - - - - - - -
La mia gio - - - - - - - - -
52
- ia tu sa - ra - - i, Nel mio
- ia tu sa - ra - i,
56
sen - o tu viv - rai, tu viv - ra - -
Nel mio se - no tu viv - ra - - i,
6
5
6
60
- i, Io tuo ben Io tuo
La tua vi - ta,


64
ben tua vi - ta, tua vi - ta io so - no,
La tua vi - ta tua vi - ta io so - no,
69
L'a - ni - ma ti con - sa - - - - - - - -
L'a - ni - ma ti con - sa - - - - - - - -
71
- cro, il cor Il cor ti
- cro, il cor ti do - no ti
75
do - no, ti do - - no, Io tua
do - - - - no, Io tuo ben,

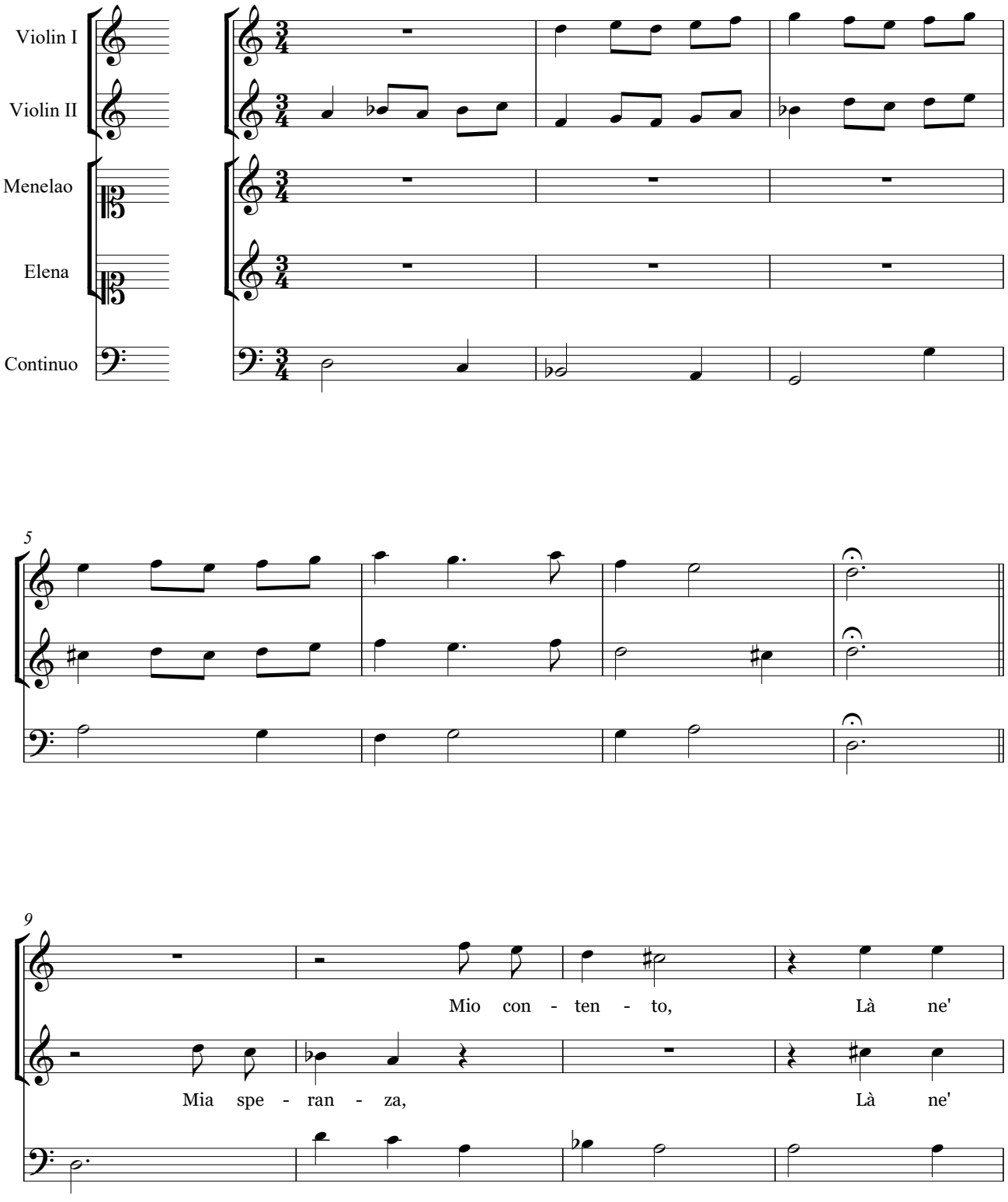

79
vi - ta, Io tua vi - ta, tua vi - ta io
Io tuo ben, tua vi - ta, tua vi - ta io
83
so - no, L'a - ni - ma ti con - sa - - - -
so - no, L'a - ni - ma ti con - sa - - - -
87
- cro, il cor, il cor,
- cro, il cor ti
91
ti do - no, ti do - - - no.
do - no, ti do - - - no.

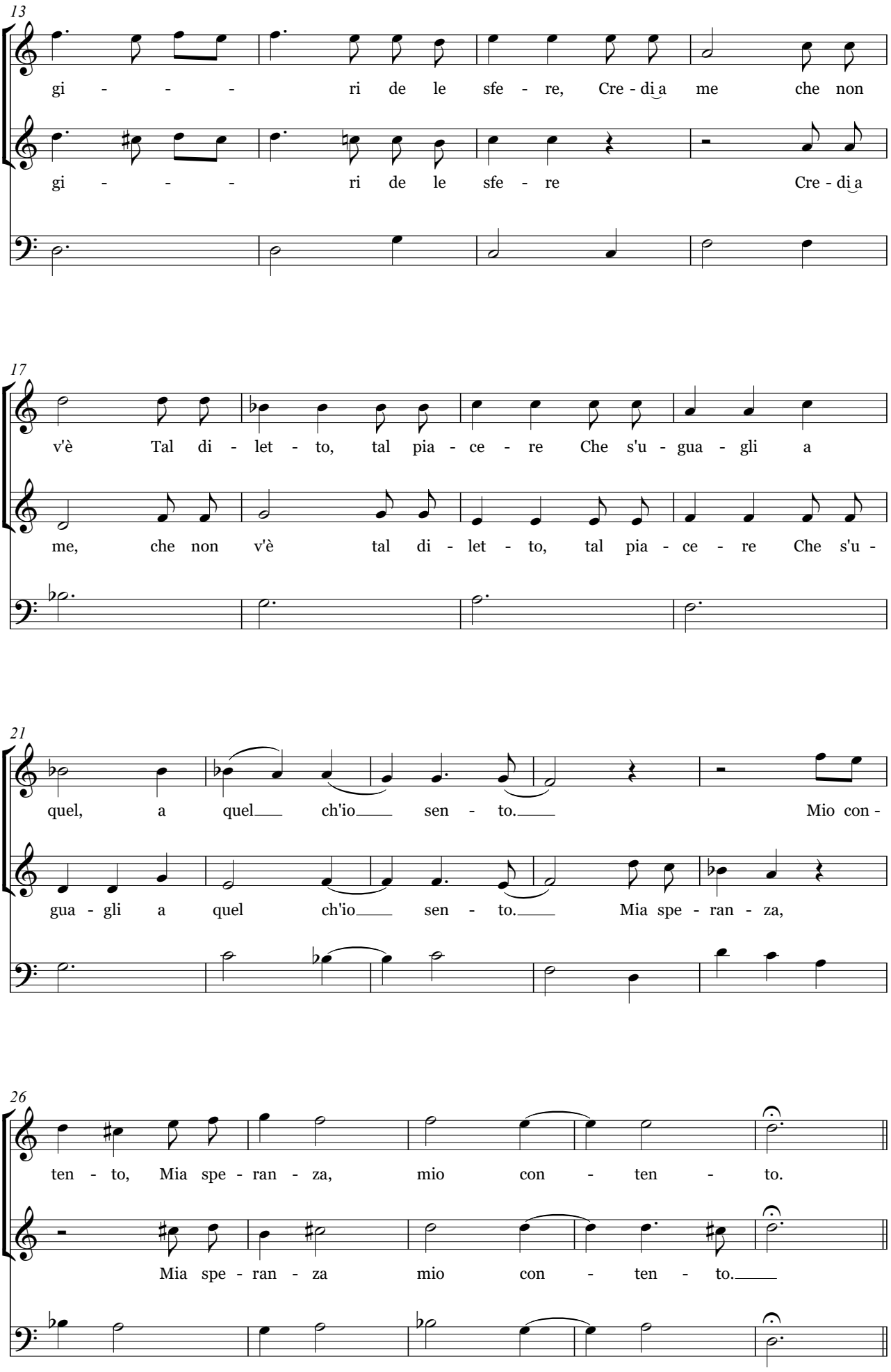
Menelao:	Ecco l'Idolo mio: come tornate, amica ò pur rubella? Che risolveste, ò bella?	Here is my idol: how are you returned, friend, or rebel? How are you resolved, my love?
Elena:	A la vostra modestia, al vostro amore cede vinto il mio core.	To your modesty, to your love cedes my conquered heart.
Menelao:	Gradite i miei affetti?	You accept my affections?
Elena:	Il centro sete voi de' miei diletti.	You are the centre of my delight.
Menelao:	Deh, bacciarmi lasciate queste nevi animate, Questi candidi avori in testimon de'miei felici amori.	Ah, let me kiss this living snow, this spotless ivory in testimony of my requited love.
Elena:	Da chi ci ha rapito fuggir ci conviene;	From those who have captured us let us flee;
Menelao:	Sì, fuggirem, mio bene.	Yes let us flee, my love.
A2:	Mio diletto, mio sospiro, In te vivo, in te respiro. La mia gioia tu sarai, nel mio seno tu vivrai. Il tuo ben, la tua vita io sono. L'anima ti consacro, Il cor ti dono.	My delight, my every sigh, in you I live, in you I breathe. You will be my joy, in my breast you will live. Your love, your life am I. My soul I consecrate for you, my heart I give you.

M I A S P E R A N Z A

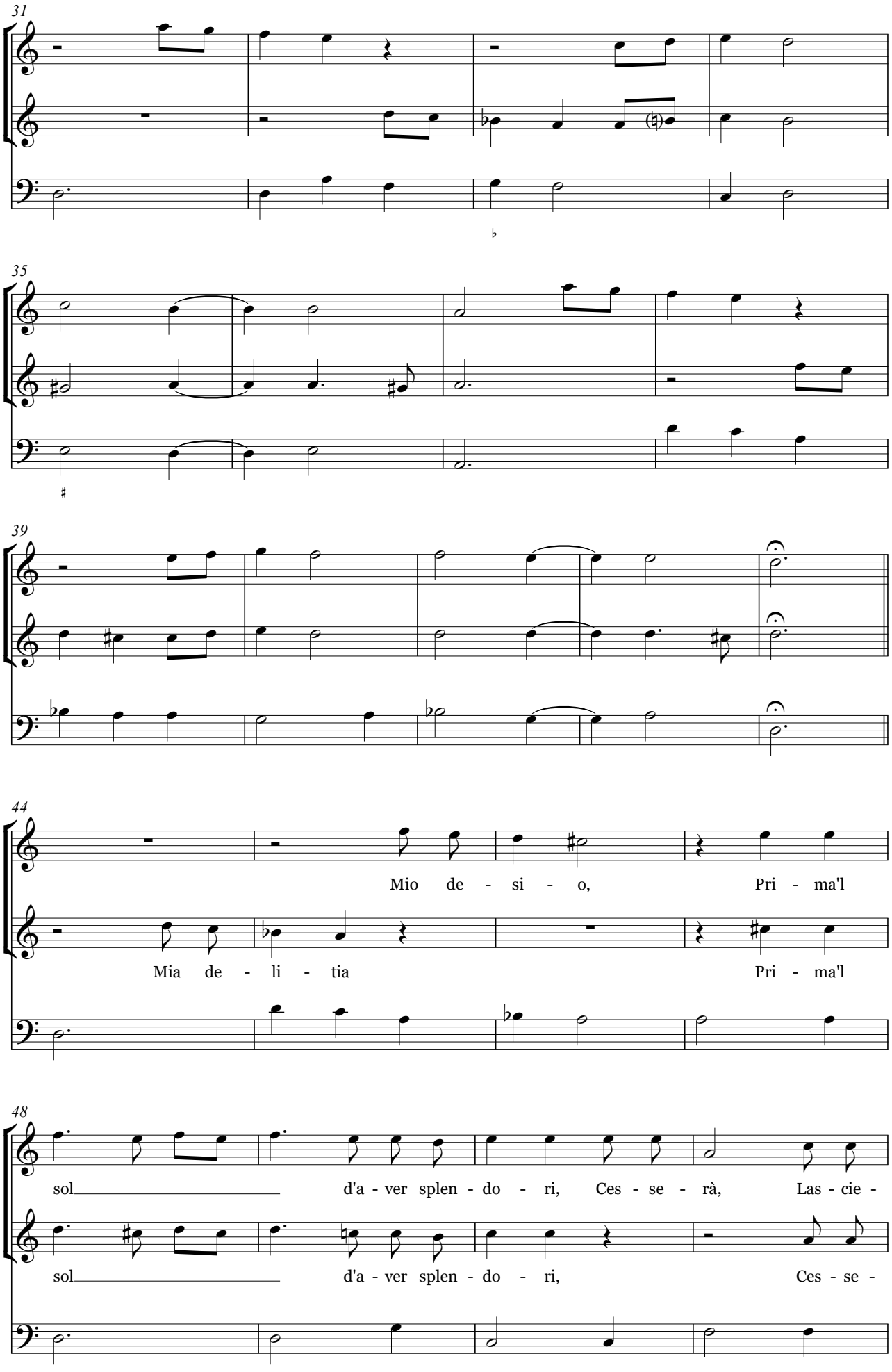
Giovanni Faustini (1615 - 1651)
Completed by Nicolò Minato (1627 - 1698)

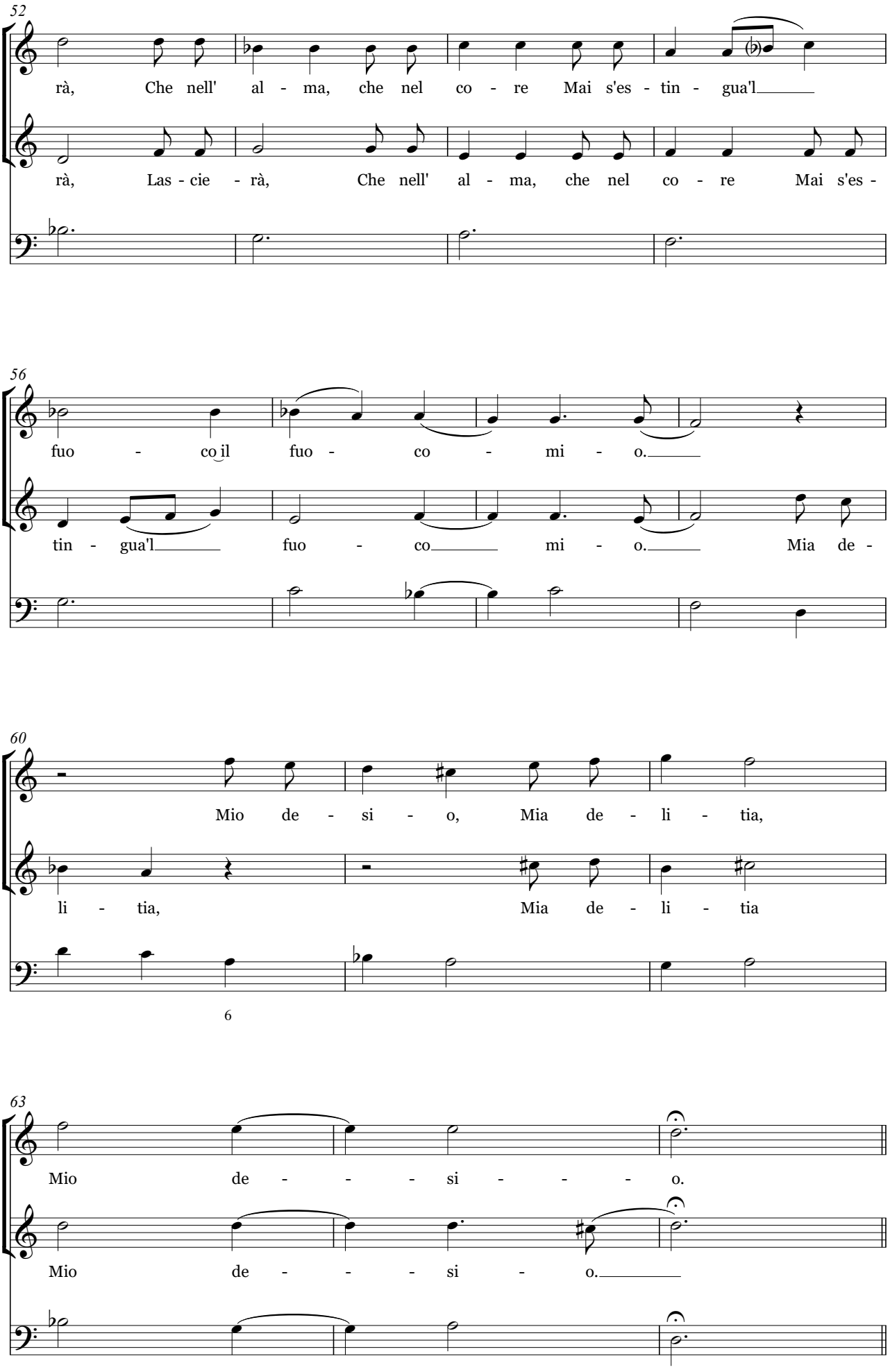
Francesco Cavalli (1602 - 1676)
From *Elena* (1659) Act III Scene vii




13
gi - - - ri de le sfe - re, Cre - di a me che non
gi - - - ri de le sfe - re Cre - di a
17
v'è Tal di - let - to, tal pia - ce - re Che s'u - gua - gli a
me, che non v'è tal di - let - to, tal pia - ce - re Che s'u -
21
quel, a quel ch'io sen - to. Mio con -
gua - gli a quel ch'io sen - to. Mia spe - ran - za,
26
ten - to, Mia spe - ran - za, mio con - ten - to.
Mia spe - ran - za mio con - ten - to.

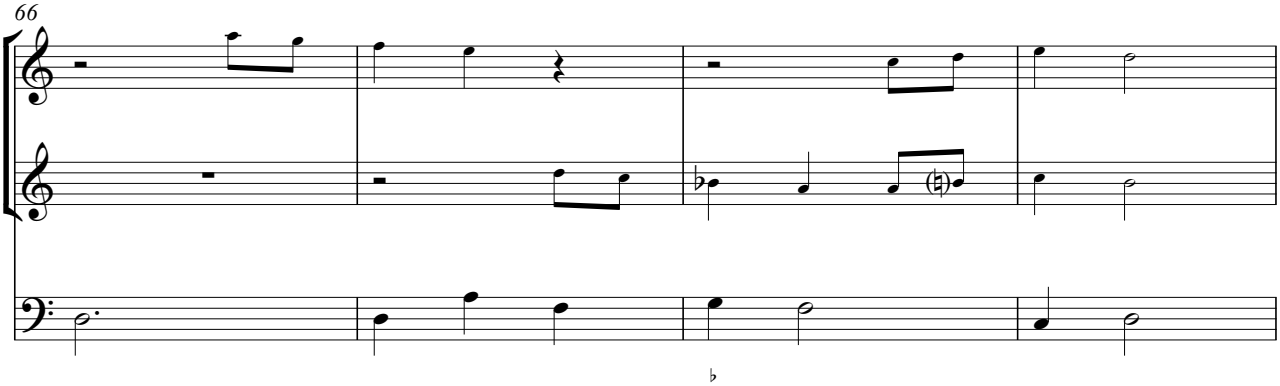
RITORNELLO


31
35
39
44
Mio de - si - o, Pri - ma'l
Mia de - li - tia Pri - ma'l
48
sol d'a - ver splen - do - ri, Ces - se - rà, Las - cie -
sol d'a - ver splen - do - ri, Ces - se -

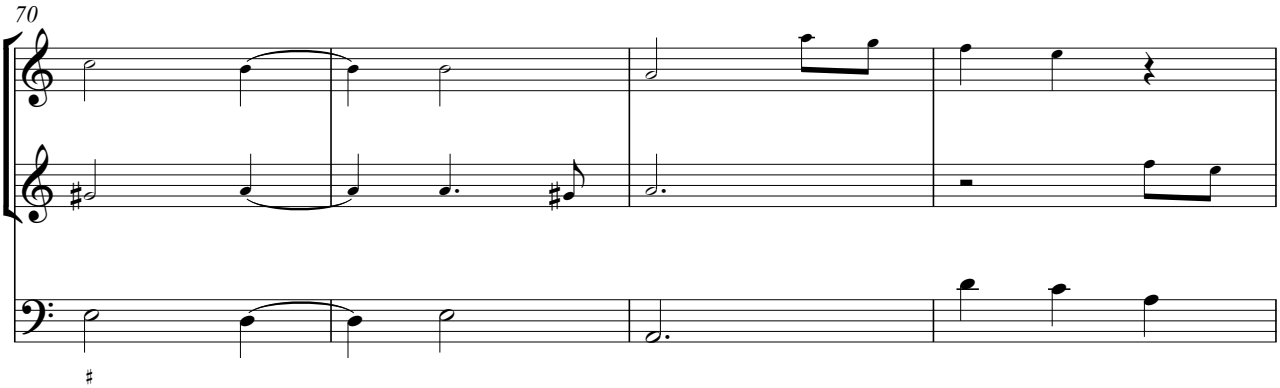

52
rà, Che nell' al - ma, che nel co - re Mai s'es - tin - gua'l
rà, Las - cie - rà, Che nell' al - ma, che nel co - re Mai s'es -
56
fuo - co il fuo - co - mi - o.
tin - gua'l fuo - co mi - o. Mia de -
60
Mio de - si - o, Mia de - li - tia,
li - tia, Mia de - li - tia
63
Mio de - - - si - - - o.
Mio de - - - si - o.

RITORNELLO

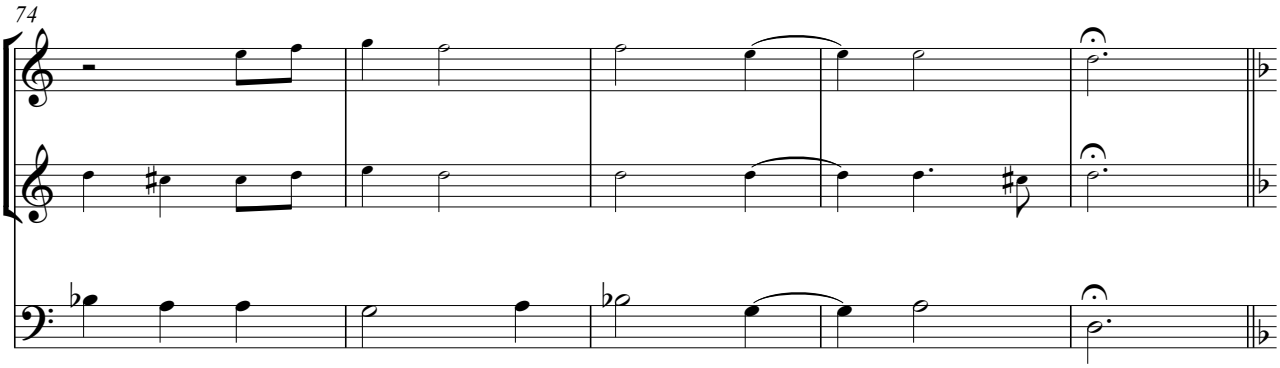
66



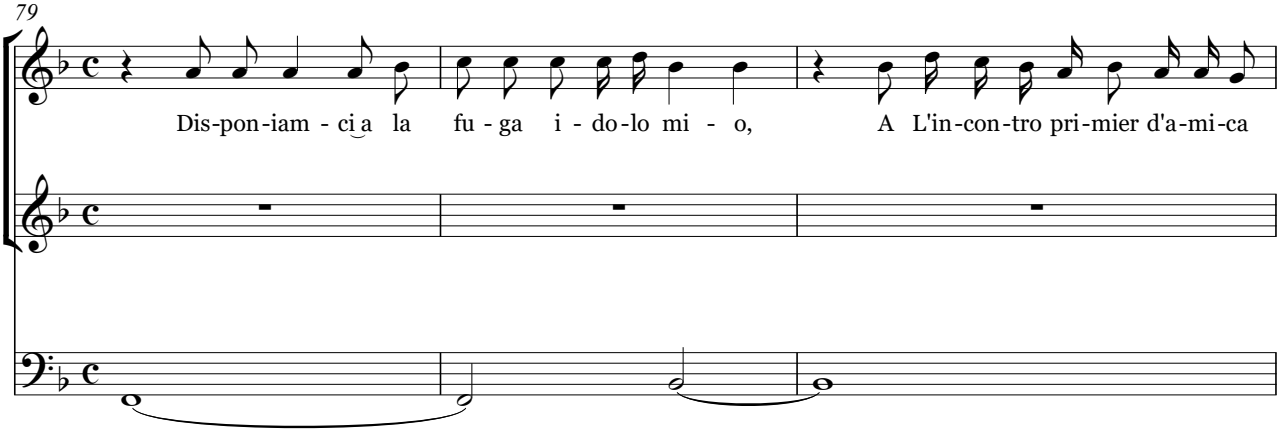
70

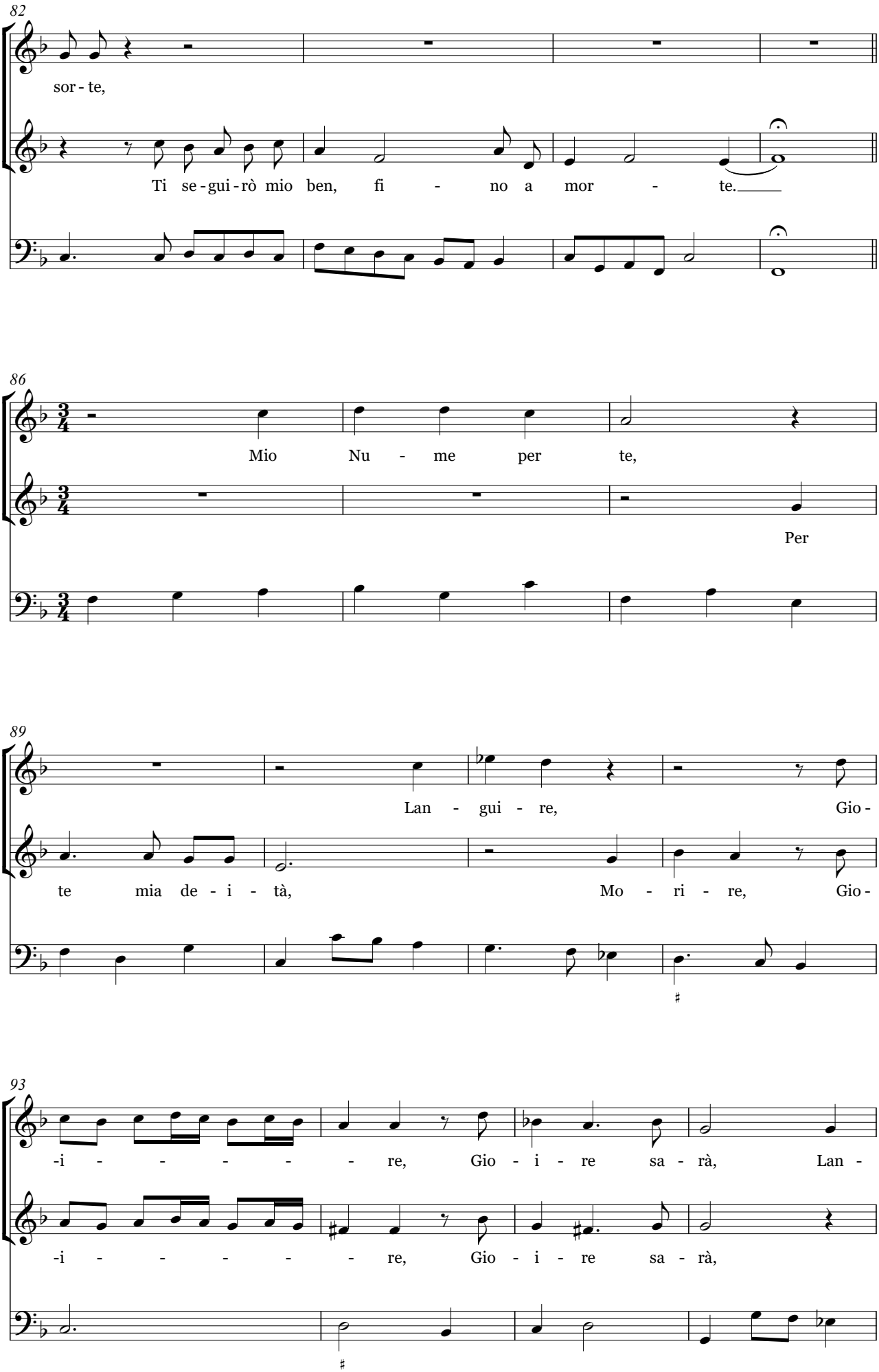


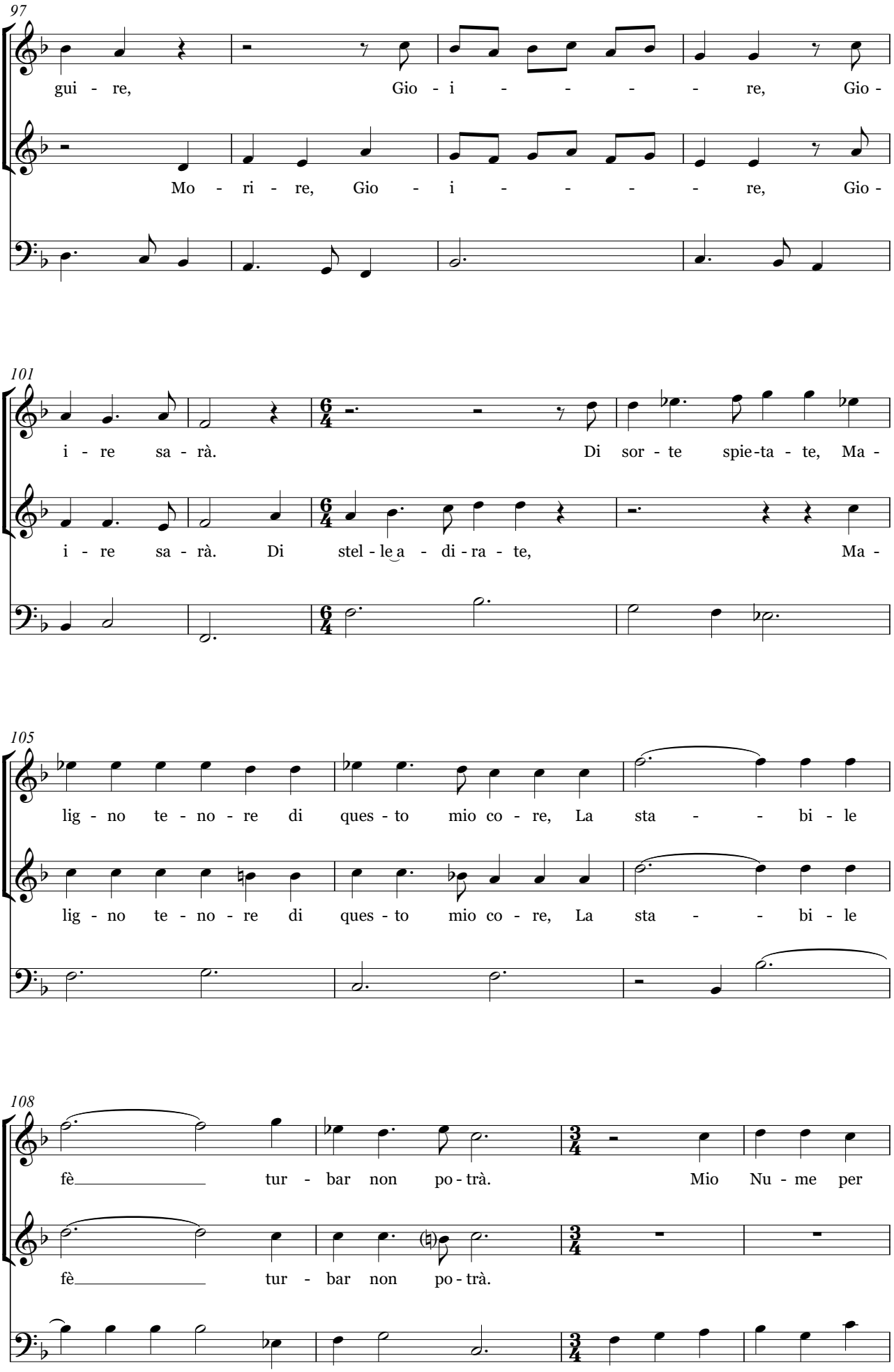
74

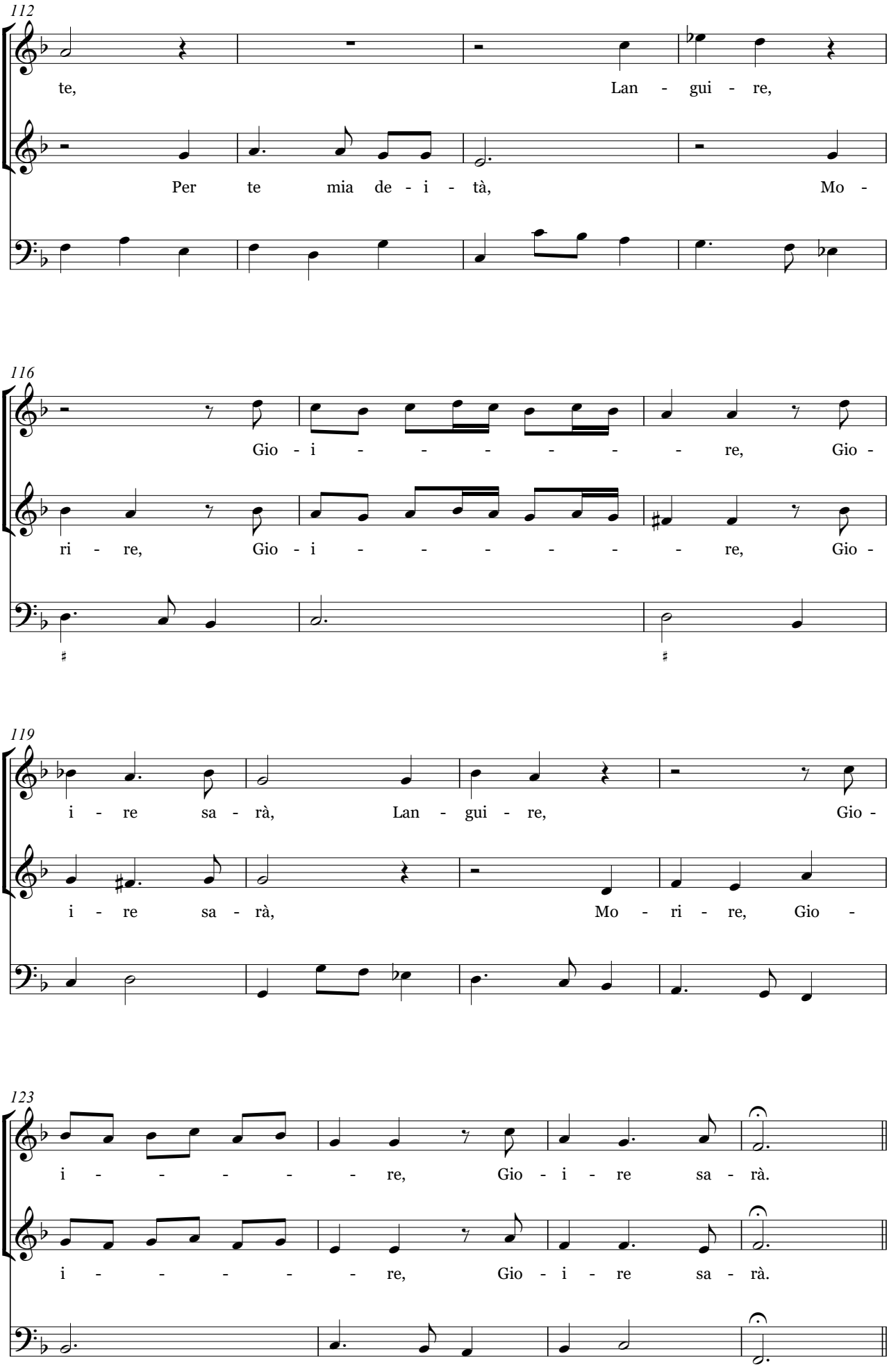


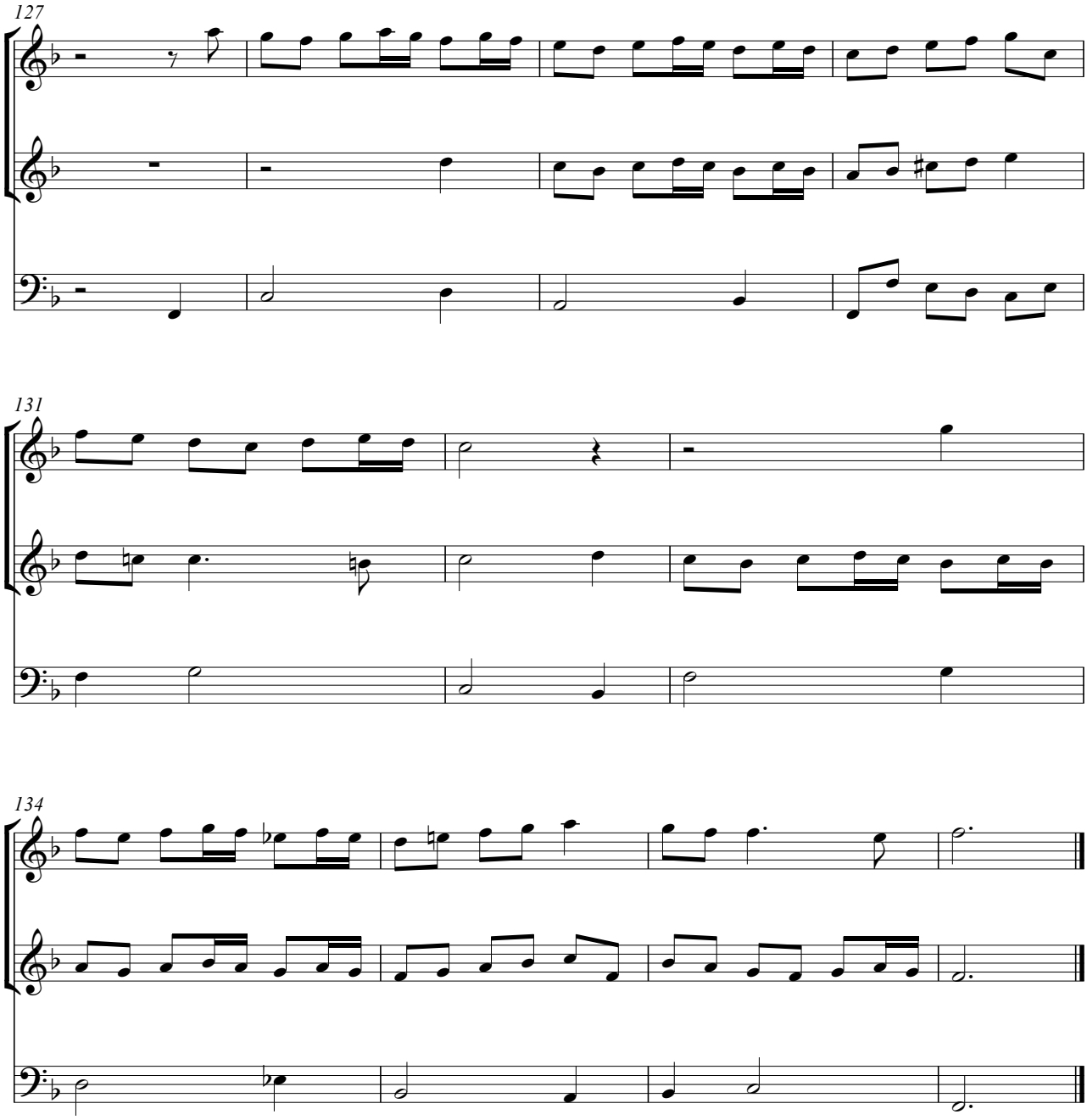
79




82
sor - te,
Ti se - gui - rò mio ben, fi - no a mor - te.
86
Mio Nu - me per te,
Per
89
Lan - gui - re, Gio -
te mia de - i - tà, Mo - ri - re, Gio -
93
-i - - - - - re, Gio - i - re sa - rà, Lan -
-i - - - - - re, Gio - i - re sa - rà,


97
gui - re, Gio - i - - - - re, Gio -
Mo - ri - re, Gio - i - - - - re, Gio -
101
i - re sa - rà. Di sor - te spie-ta - te, Ma -
i - re sa - rà. Di stel - le a - di - ra - te, Ma -
105
lig - no te - no - re di ques - to mio co - re, La sta - - bi - le
lig - no te - no - re di ques - to mio co - re, La sta - - bi - le
108
fè tur - bar non po - trà. Mio Nu - me per
fè tur - bar non po - trà.


112
te,
Lan - gui - re,
Per te mia de - i - tà,
Mo -
116
Gio - i - - - - - - re, Gio -
ri - re, Gio - i - - - - - - re, Gio -
119
i - re sa - rà, Lan - gui - re, Gio -
i - re sa - rà, Mo - ri - re, Gio -
123
i - - - - - - re, Gio - i - re sa - rà.
i - - - - - - re, Gio - i - re sa - rà.


127
131
134

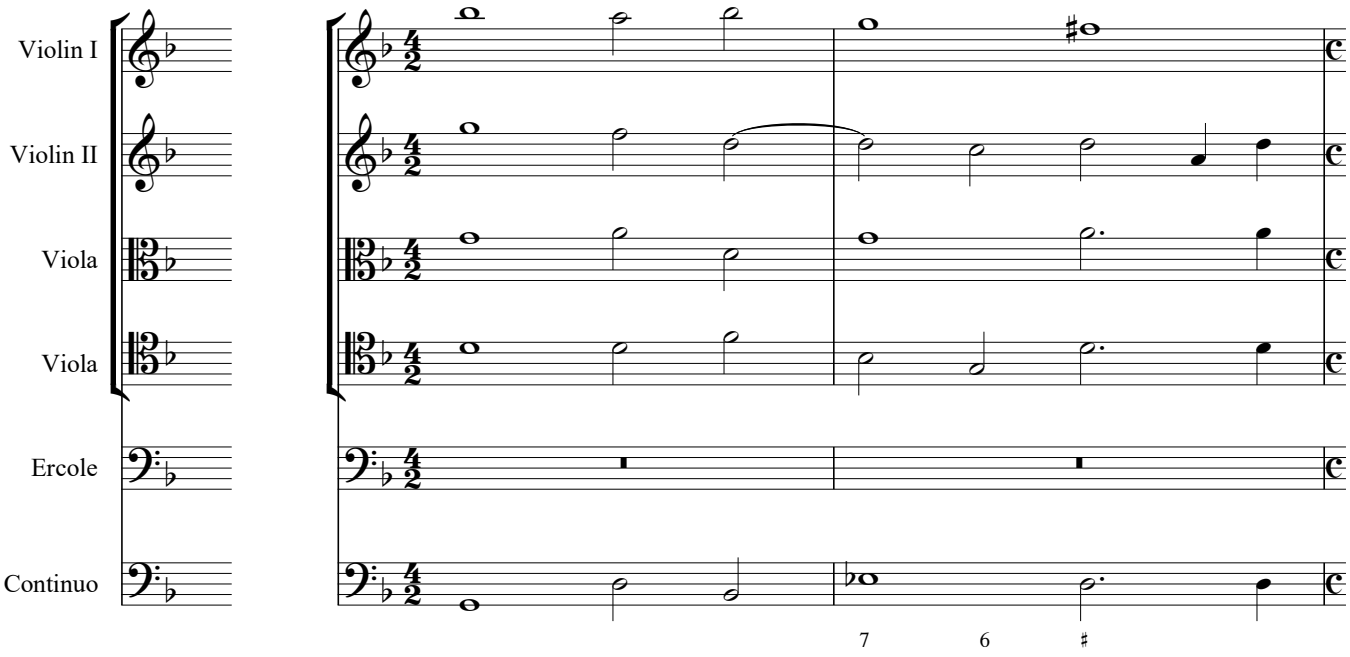
Elena:	Mia speranza,	My hope,
Menelao:	Mio contento,	My happiness,
A2:	Là ne'giri de le sfere,	You that turn the Spheres,
	credi a me	believe me,
	che non v'è	that there is no
	tal diletto, tal piacere	such delight, such pleasure
	che s'uguagli a quel ch'io sento.	equal to that which I feel.
	Mia Speranza, mio Contento.	My hope, my happiness.
Elena:	Mia delitia,	My delight,
Menelao:	Mio desio,	My desire,
A2:	Prima'l sol d'haver splendore	First the sun in splendour
	cesserà,	will cease,
	lascerà,	will leave,
	che ne l'alma, che nel core	before in my soul, in my heart
	mai s'estingua'l foco mio.	is extinguised my ardour.
	Mia delitia, mio desio.	My delight, my desire.
Menelao:	Disponiamci a la fuga, idolo mio	Let us to flight, my idol
	a l'incontro primier d'amica sorte.	at the first sight of fortune.
Elena:	Ti seguiro mio ben, fino a la morte.	I will follow you, my love, 'till death.
Menelao:	Mio nume per te,	You for my goddess,
Elena:	Per te mia Deità.	You my deity.
Menelao:	Languire,	To languish,
Elena:	Morire,	To die,
A2:	Gioire sarà.	Joy would be.
Elena:	Di stelle adirate,	Angry stars,
Menelao:	Di sorti spietate,	Merciless fate,
A2:	Maligno tenore	Malign words
	di questo mio core	this, my heart's
	la stabile fe	sure fidelity
	turbar non potrà.	will not shake.
Menelao:	Mio nume per te,	You for my goddess,
Elena:	Per te mia Deità.	You my deity.
Menelao:	Languire,	To languish,
Elena:	Morire,	To die,
A2:	Gioire sarà.	Joy would be.

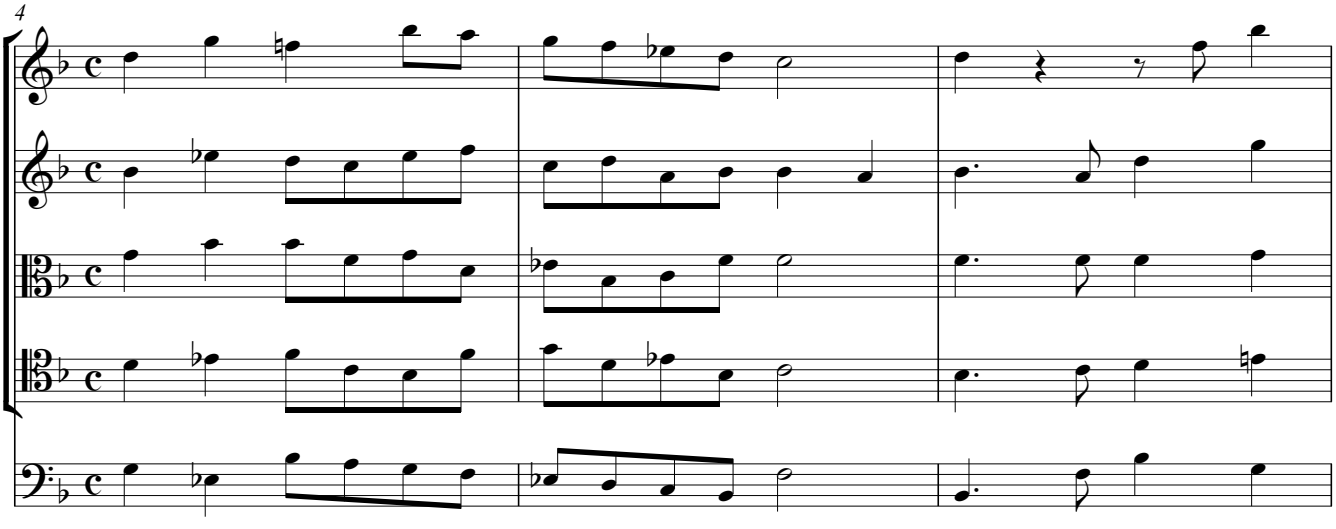
COME SI BEFF' AMOR

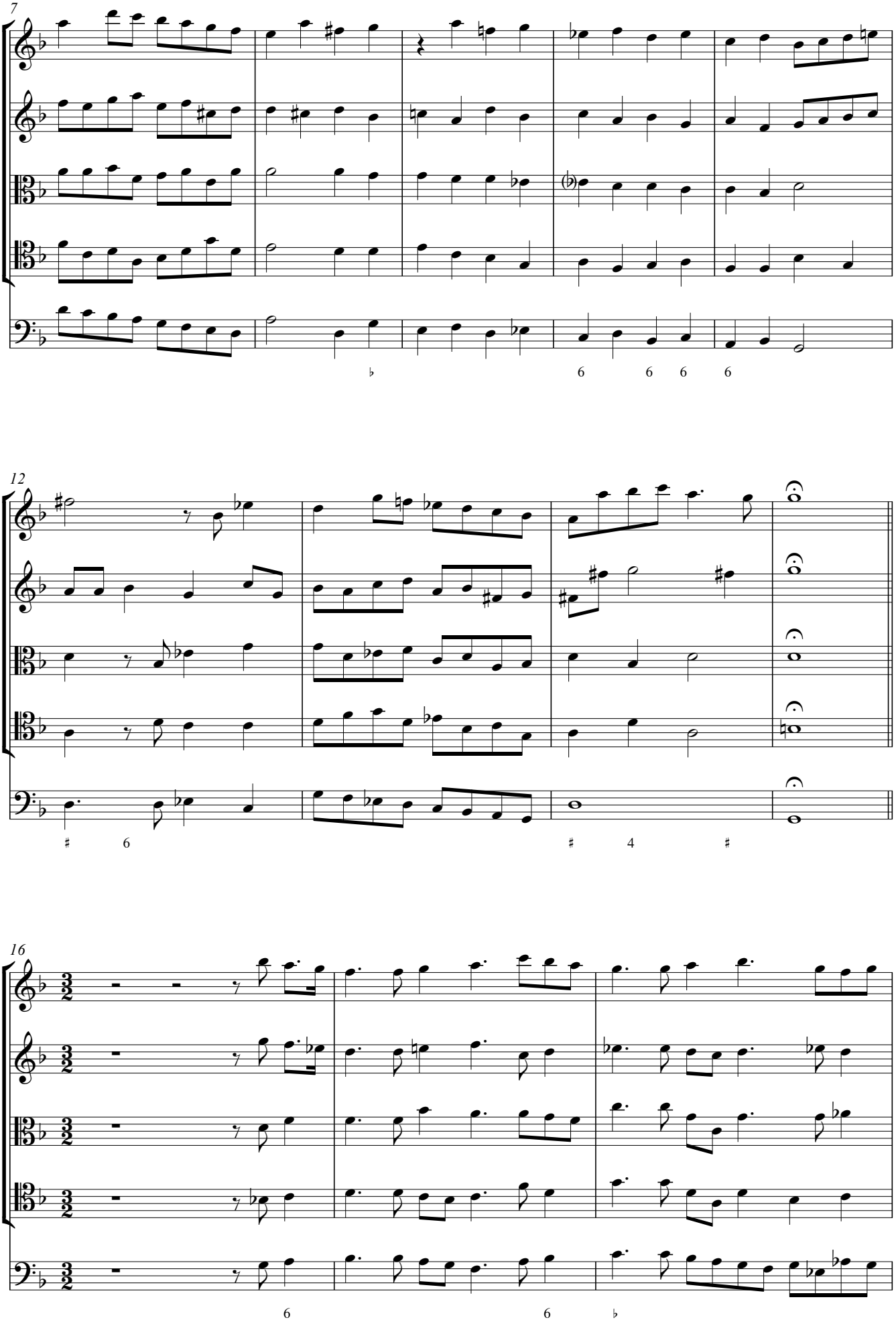
Francesco Buti (1604 - 1682)

Francesco Cavalli (1602 - 1676)
From *Ercole Amante* (1662) Act I Scene i

SINFONIA

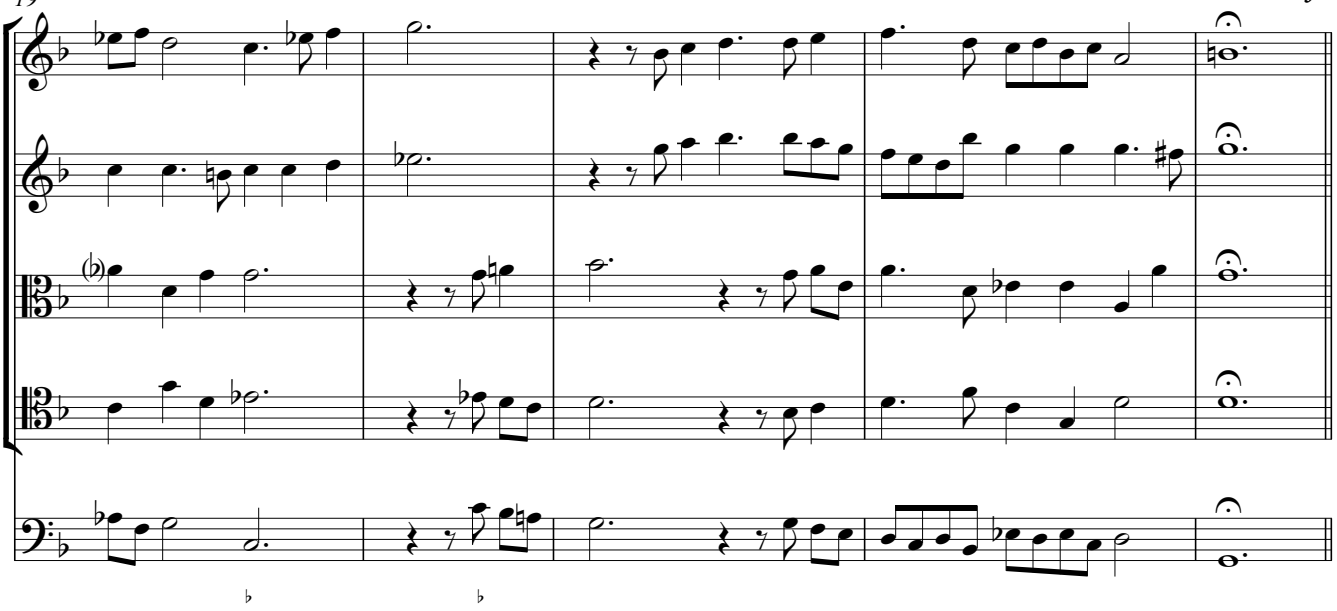




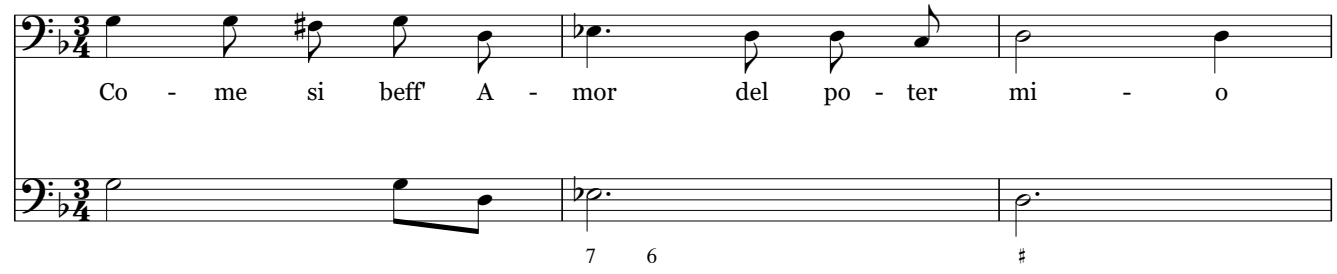

7
12
16

19

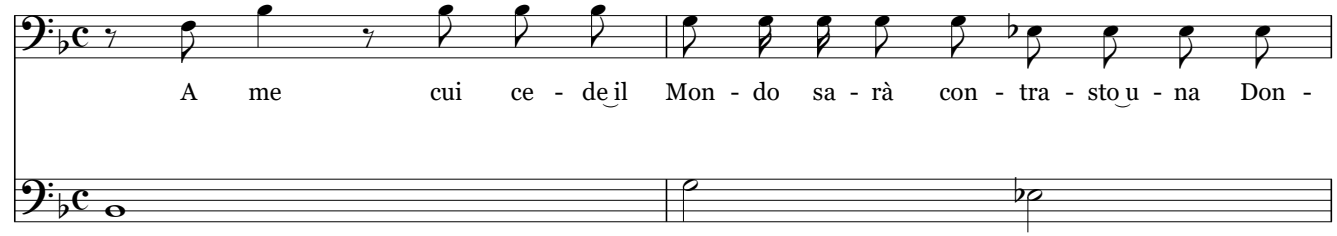
un'ostre fois



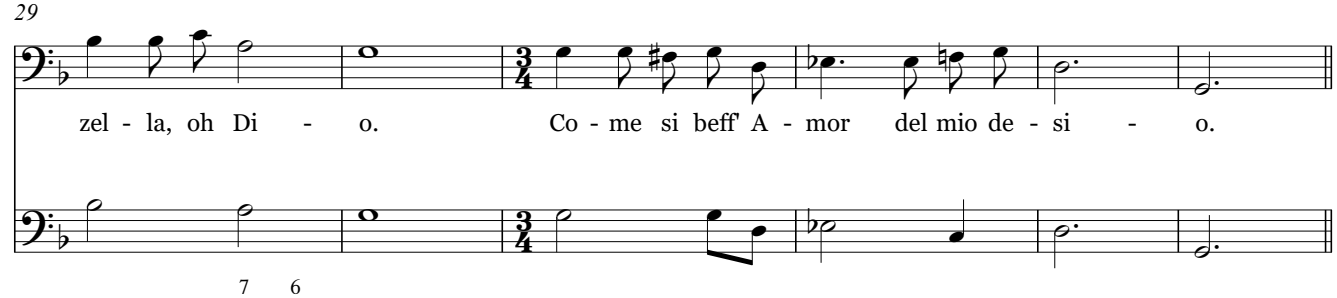
24



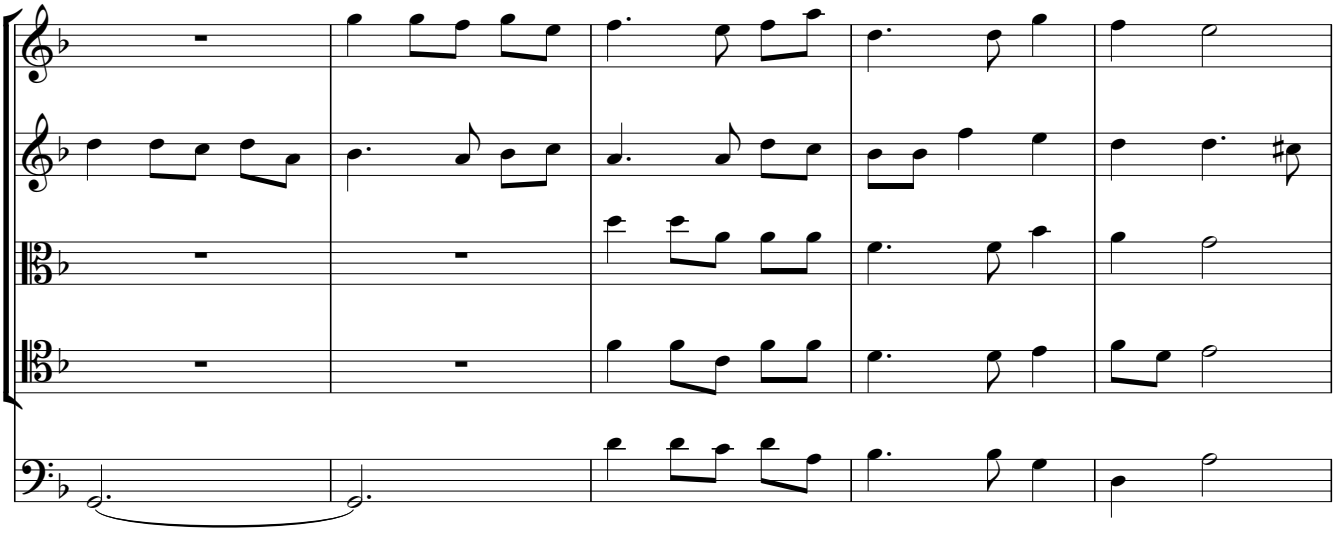
27



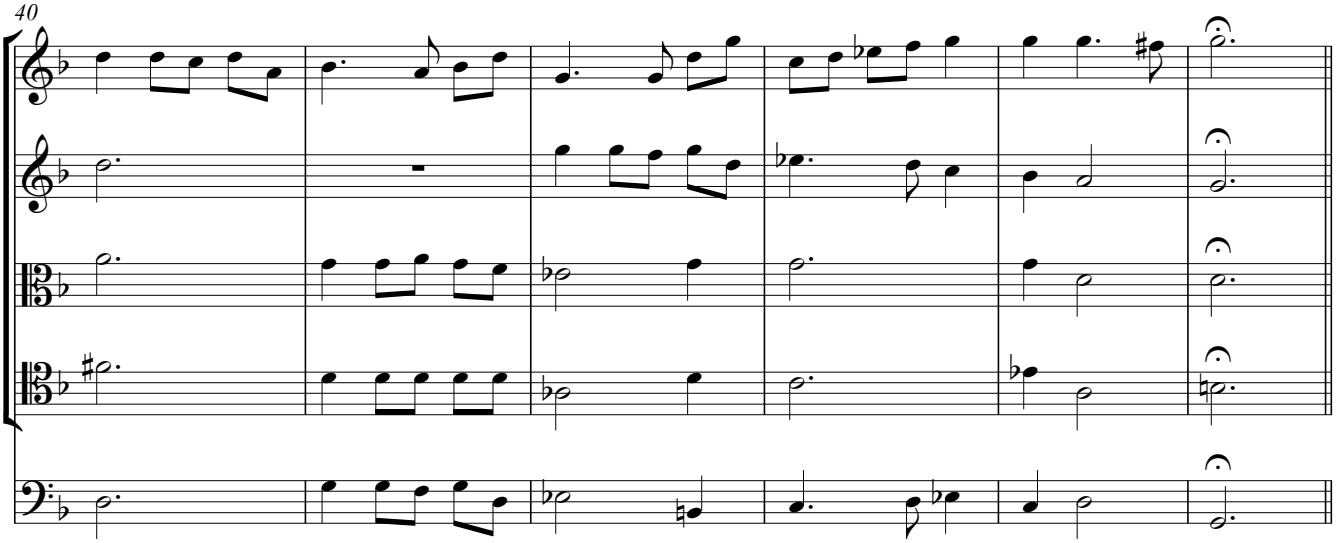
29



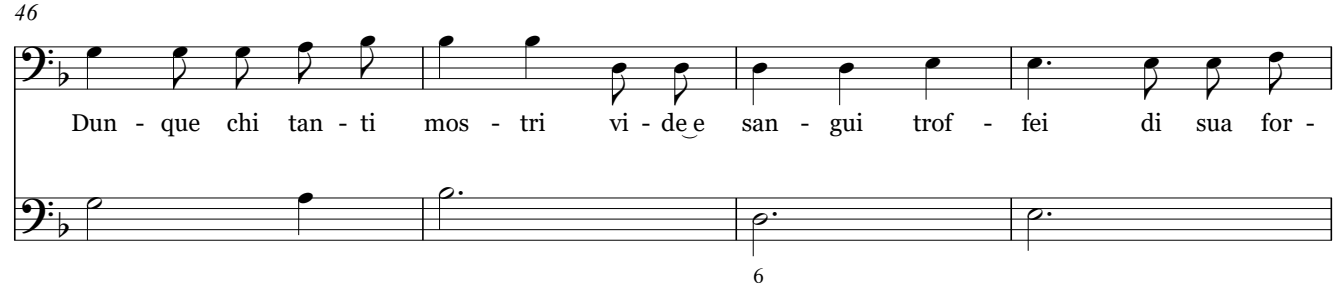
35 RITORNELLO



40

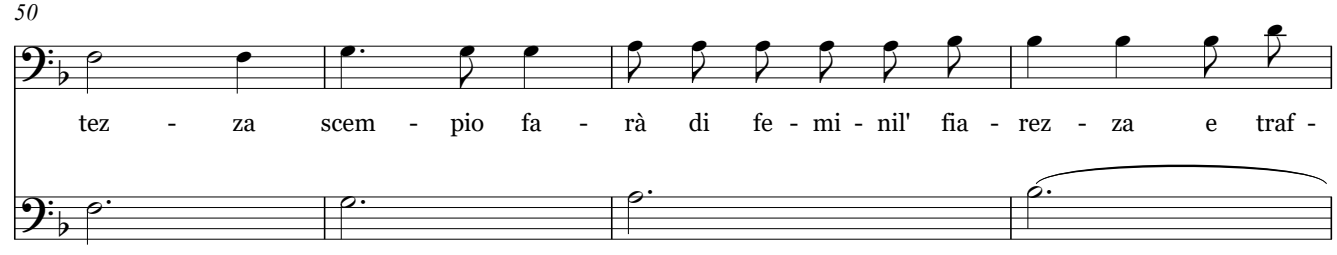


46



6

50



6

54

it - to ca - drà da un van de - si - o? Co - me si beff' A -

6 ♯

58

mor del pian-to mi - o Co - me si beff A - mor del pian-to mi - o

RITORNELLO

65

70

76

Ah Cu - pi - do io non so già che il ciel sof - frir

6

80

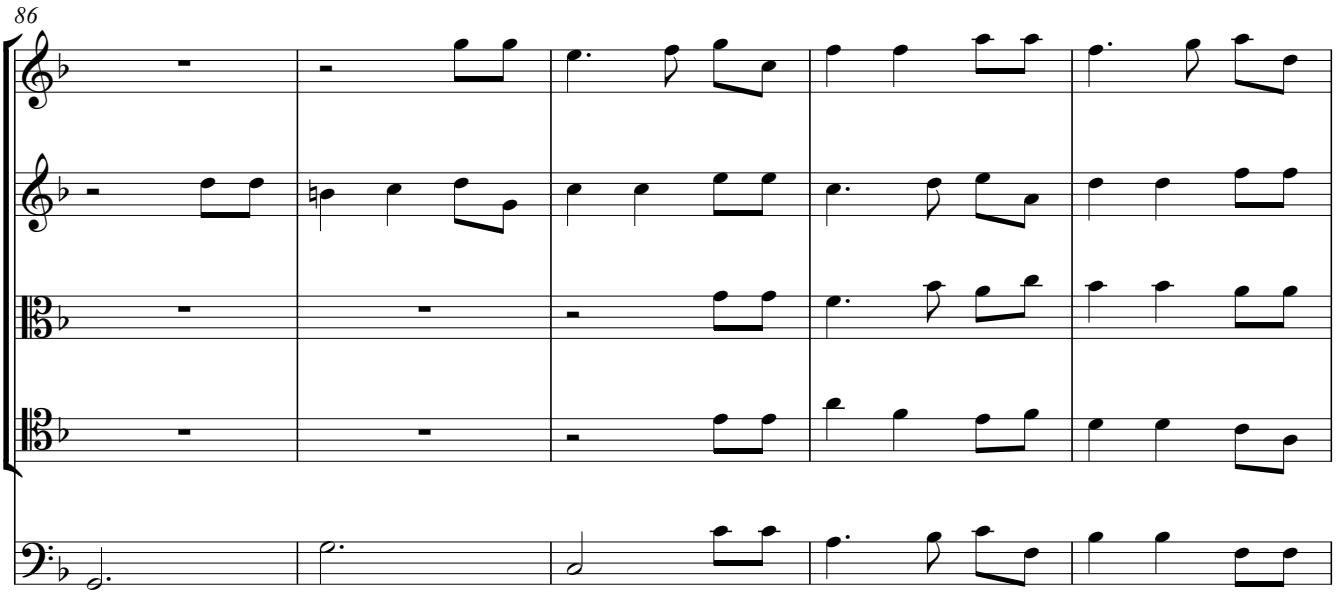
ti deg - - gia Di Plu - ton l'or - ri - da

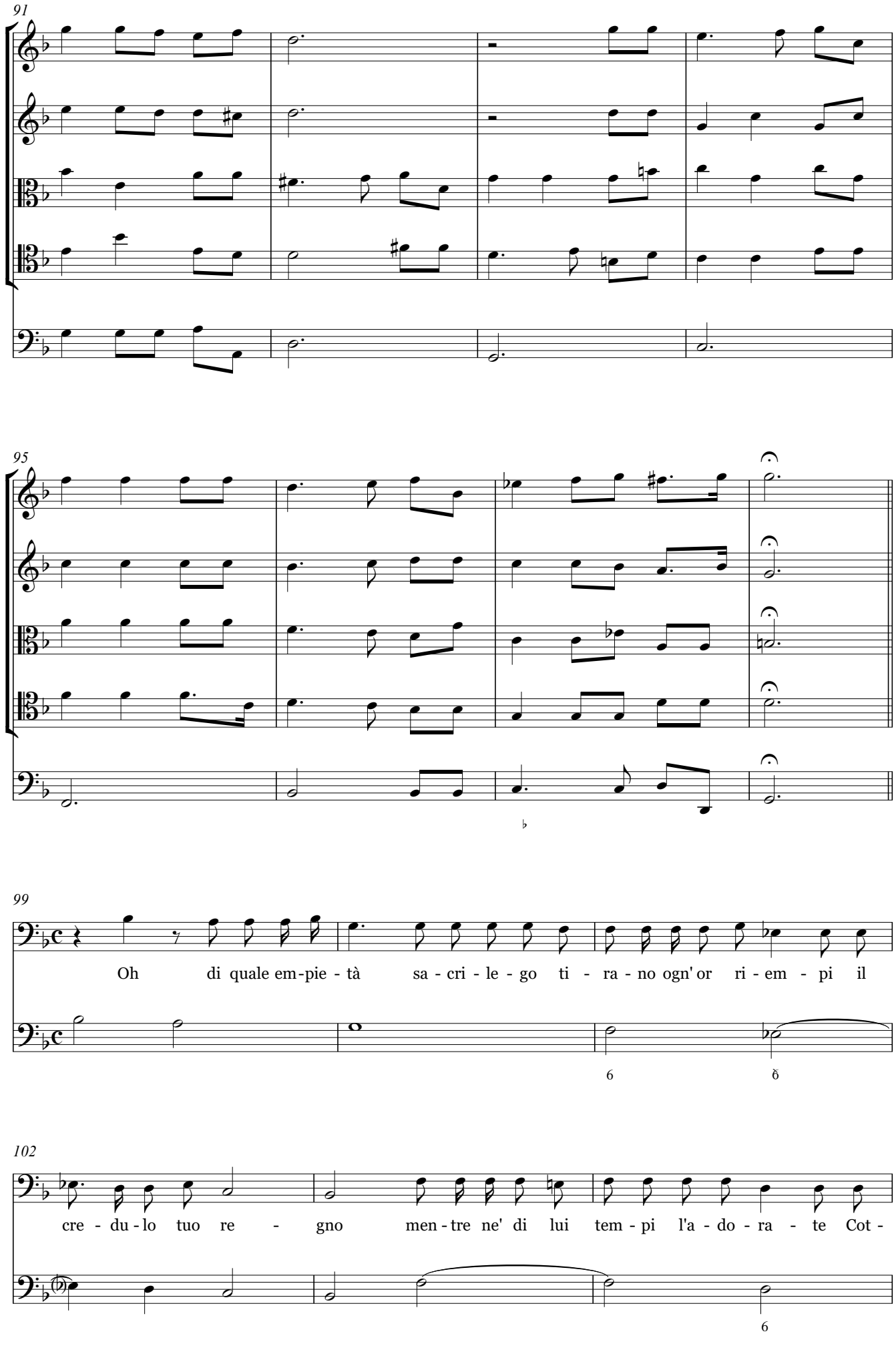
83

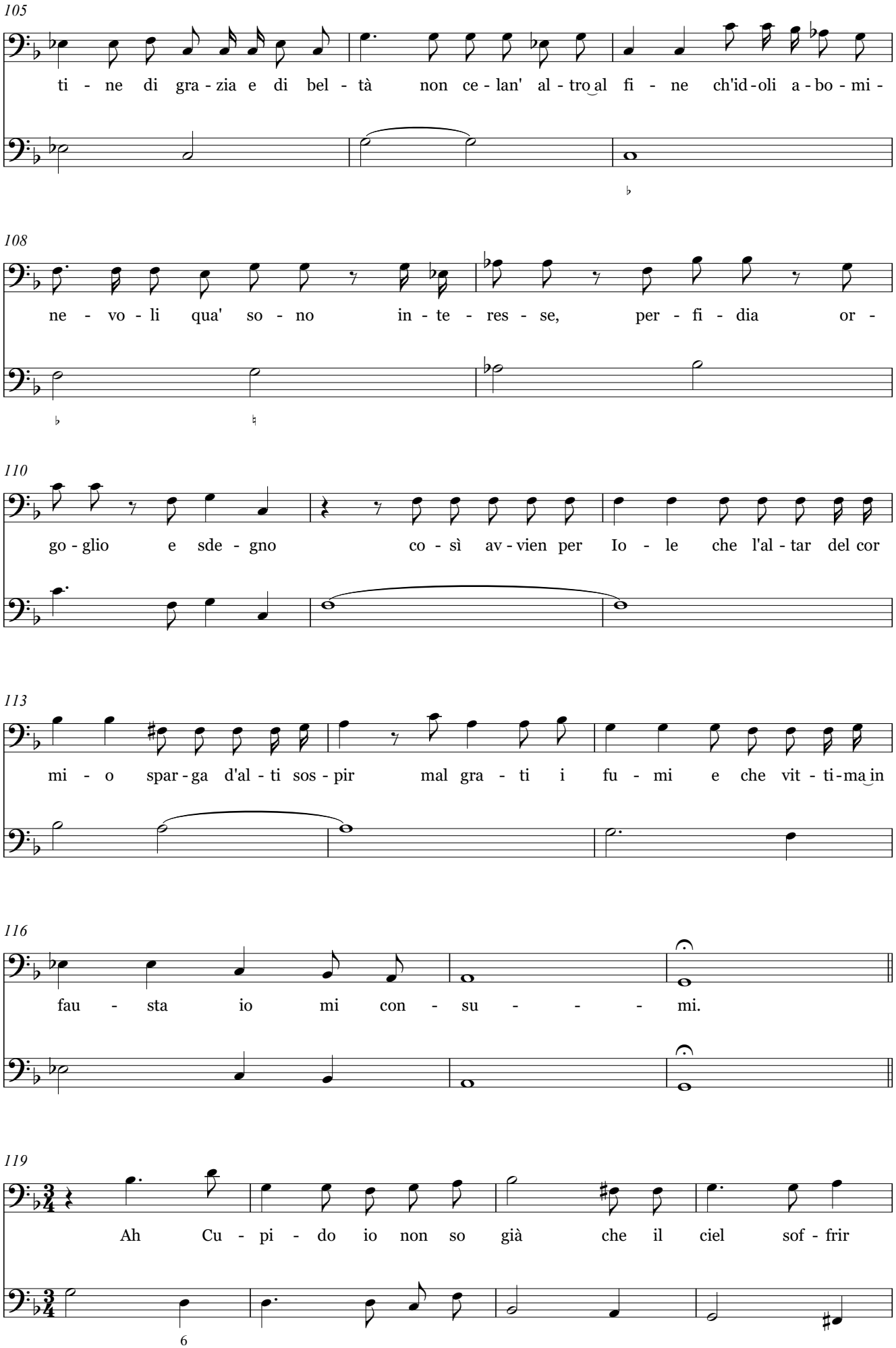
reg - gia un di te più reo non ha.

SINFONIA

86




91
95
99
Oh di quale em-pie - tà sa - cri - le - go ti - ra - no ogn' or ri - em - pi il
102
cre - du - lo tuo re - gno men - tre ne' di lui tem - pi l'a - do - ra - te Cot -


105
ti - ne di gra - zia e di bel - tà non ce - lan' al - tro al fi - ne ch'id - oli a - bo - mi -
108
ne - vo - li qua' so - no in - te - res - se, per - fi - dia or -
110
go - glio e sde - gno co - sì av - vien per Io - le che l'al - tar del cor
113
mi - o spar - ga d'al - ti sos - pir mal gra - ti i fu - mi e che vit - ti - ma in
116
fau - sta io mi con - su - - - mi.
119
Ah Cu - pi - do io non so già che il ciel sof - frir

123

ti deg - - gia Di Plu - ton l'or - ri - da

126

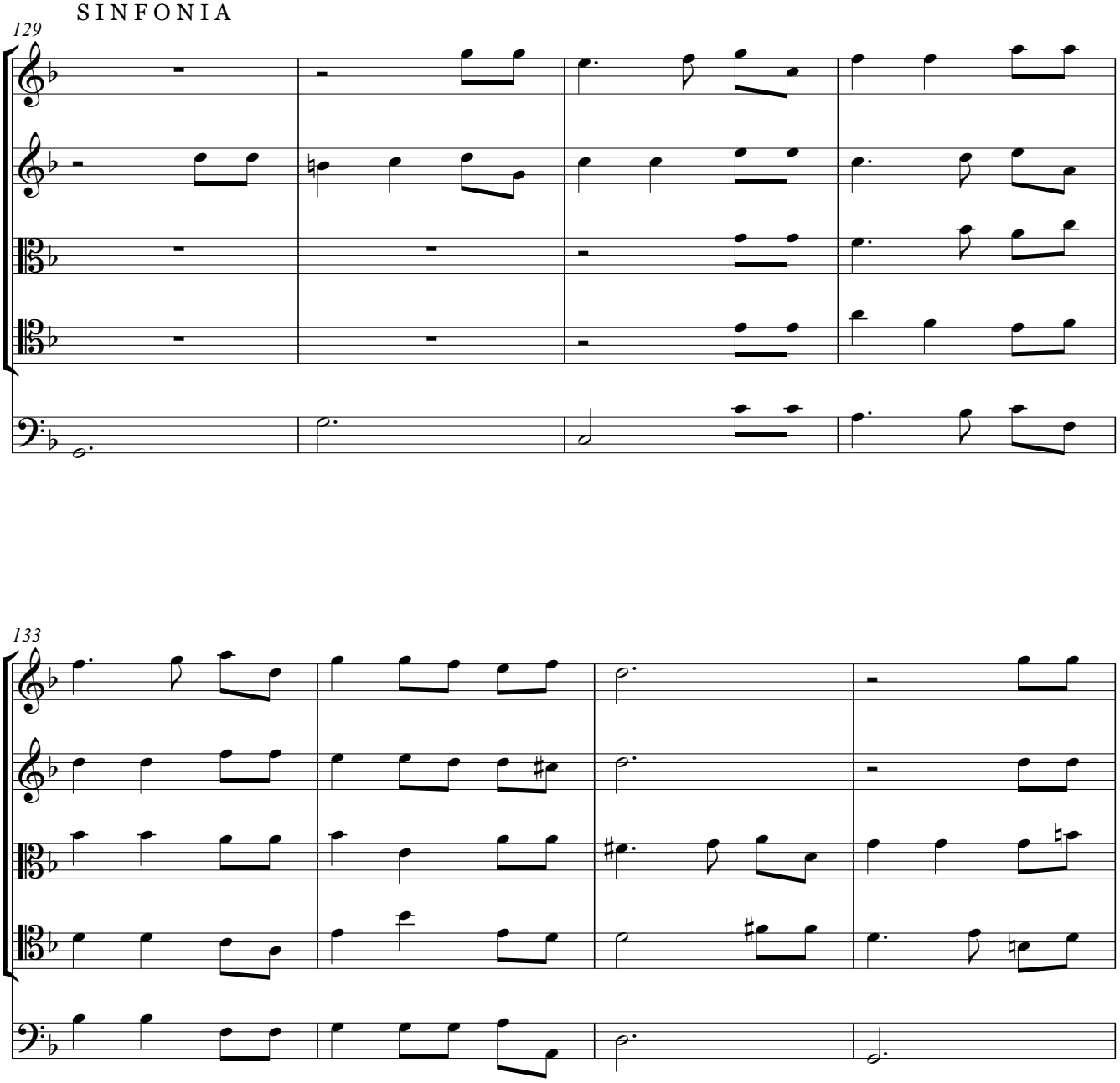
reg - gia un di te più reo non ha.

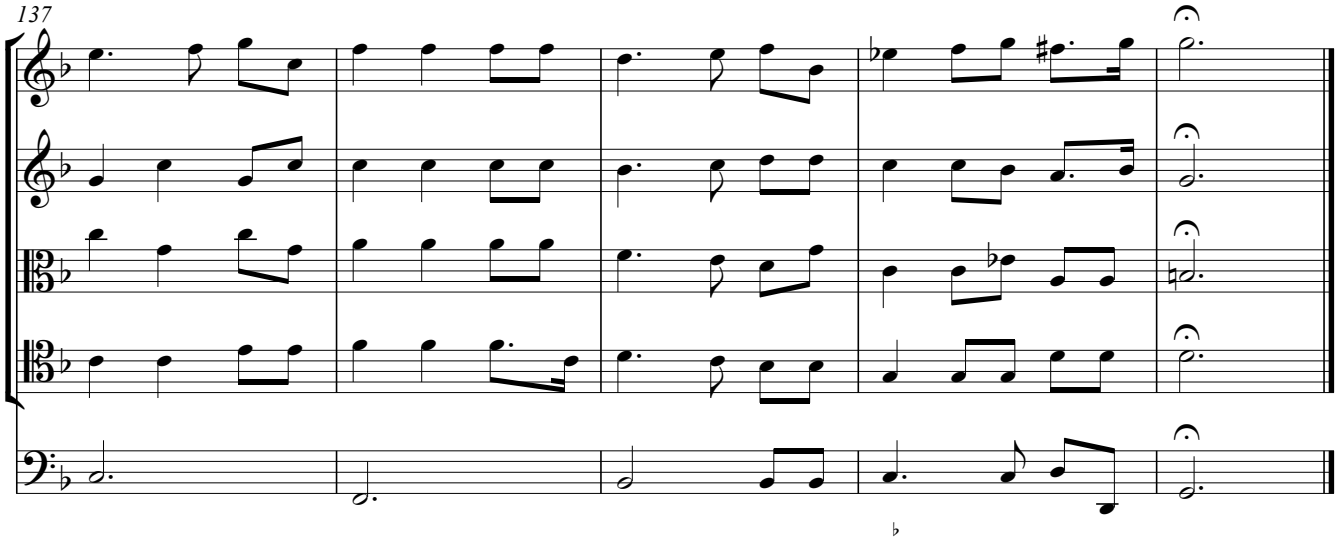
6

SINFONIA

129

133





Come si beffa Amor del poter mio!
A me cui cede il mondo
farà contrasto una donzella? (oh dio!)
Come si beffa Amor del mio desio!
Dunque chi tanti mostri
vide esangui trofei di sua fortezza
scempio farà di femminil fierezza,
e trafitto cadrà da un van desio?
Come si beffa Amor del pianto mio!

Ah Cupido io non so già
perché il ciel soffrir ti deggia?
Di Pluton l'orrida reggia
un di te più reo non ha.

O di quale empietà
sacrilego tiranno ogn'or riempi
il credulo tuo regno?
Mentre ne' di lui tempi
l'adorate cottine
di grazia, e di beltà
non celano altro alfine
ch'idoli abominevoli qua' sono
interesse, perfidia, orgoglio, e sdegno.
Così avvien per Iole
che l'altar del cor mio
sparga d'alti sospir malgrati i fumi,
e che vittima infausta io mi consumi.

How Love mocks my power!
Will I, to whom the world cedes,
be confounded by a girl? (Oh God!)
How Love mocks my desire!
Should he, who of so many monsters
made a bloodied testament to his strength,
Slaughtered be by feminine pride,
and skewered, fall to a vain will?
How Love mocks my plaint!

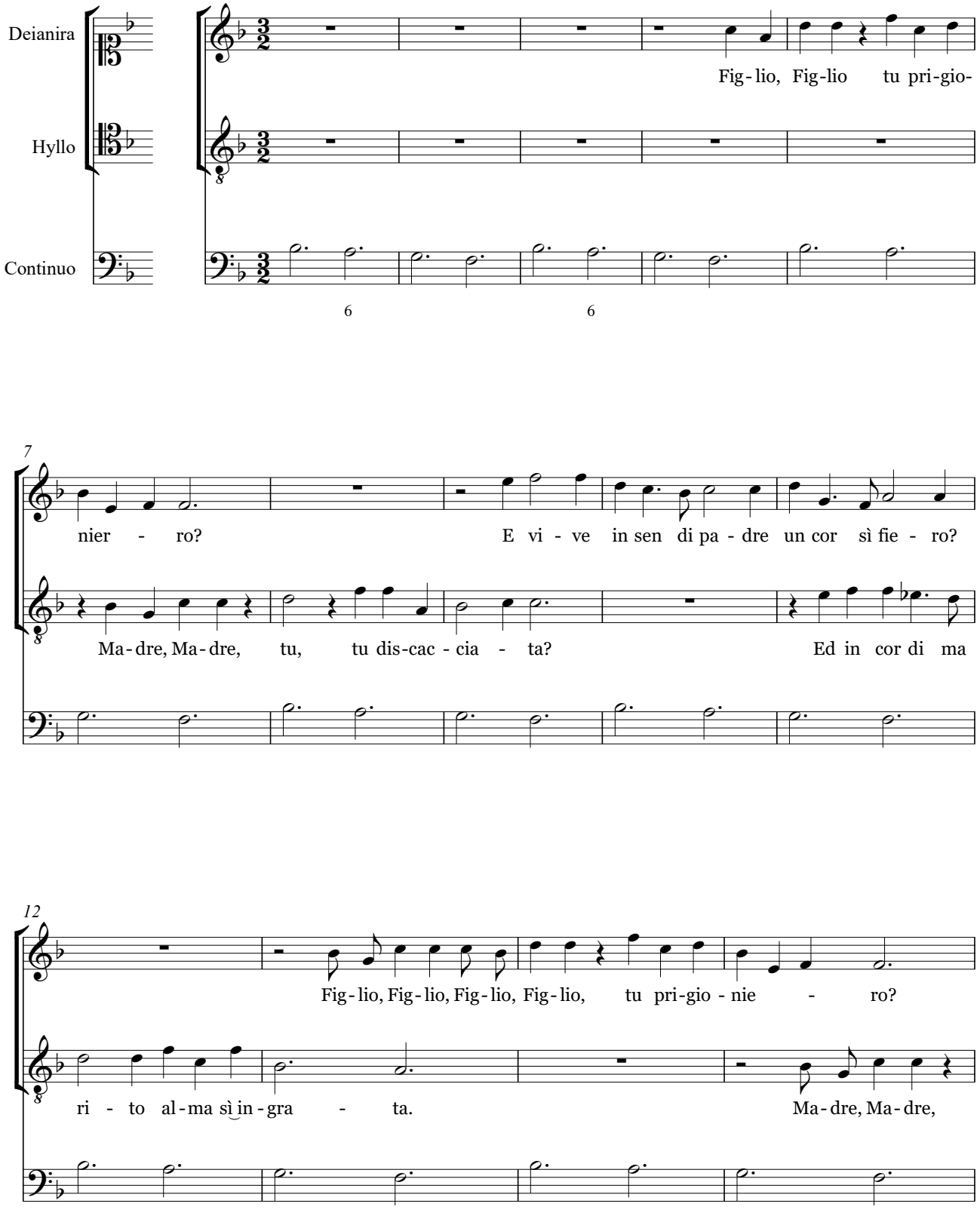
Ah Cupid I know not yet
Why heaven suffers your design?
Even Pluto's horrid kingdom
A greater felon does not hold.

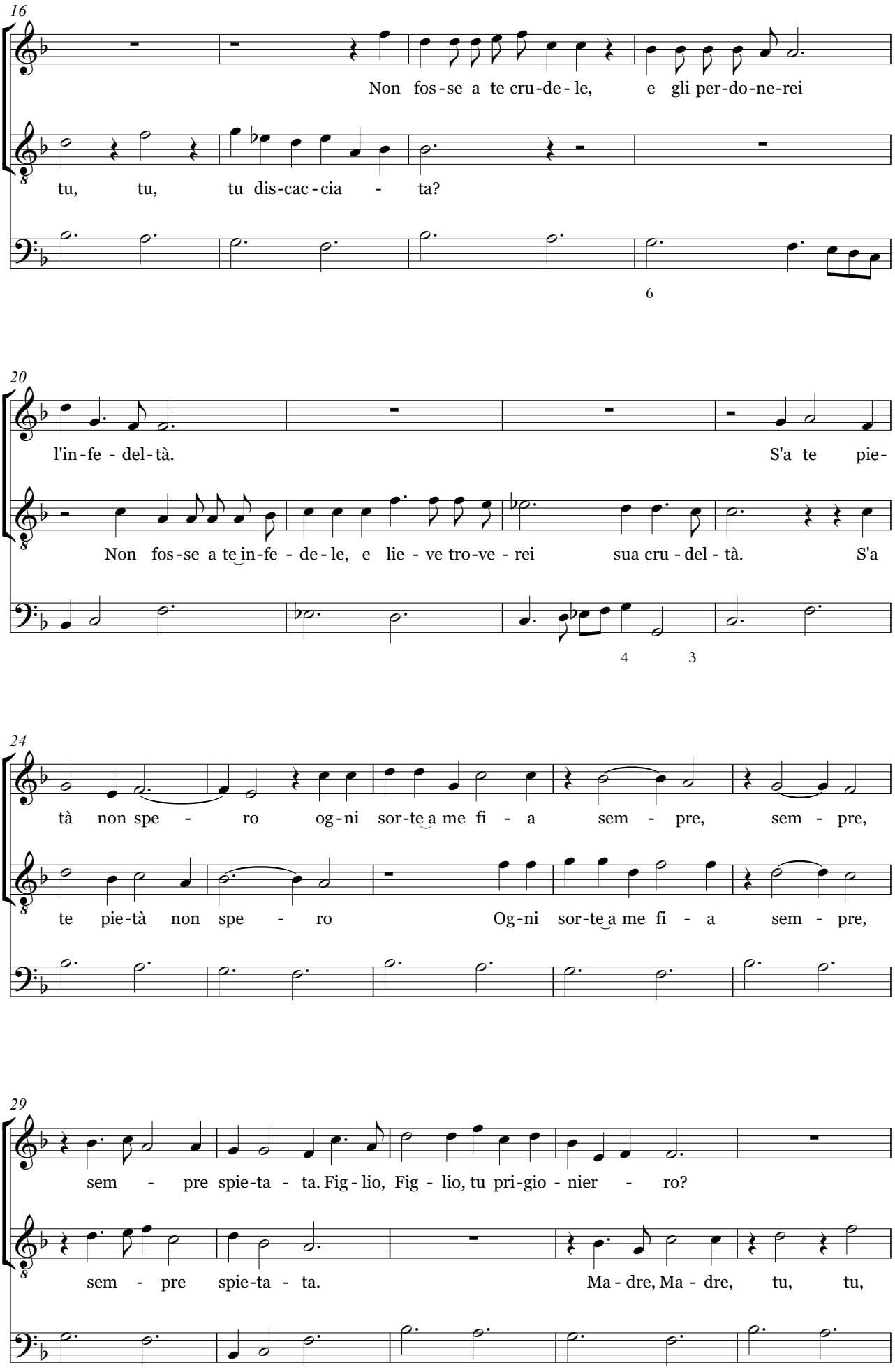
Oh with what impious,
sacrilegious tyranny every hour do you fill
your credulous kingdom?
While in your temples
the adored veils
of grace, and of beauty
conceal no longer
the abominable idols that are
self-interest, perfidy, pride, and indignation.
So it will be for Iole
that the altar of my heart
is strewn with sighs rising with the incense,
and that I, poor victim, am consumed.

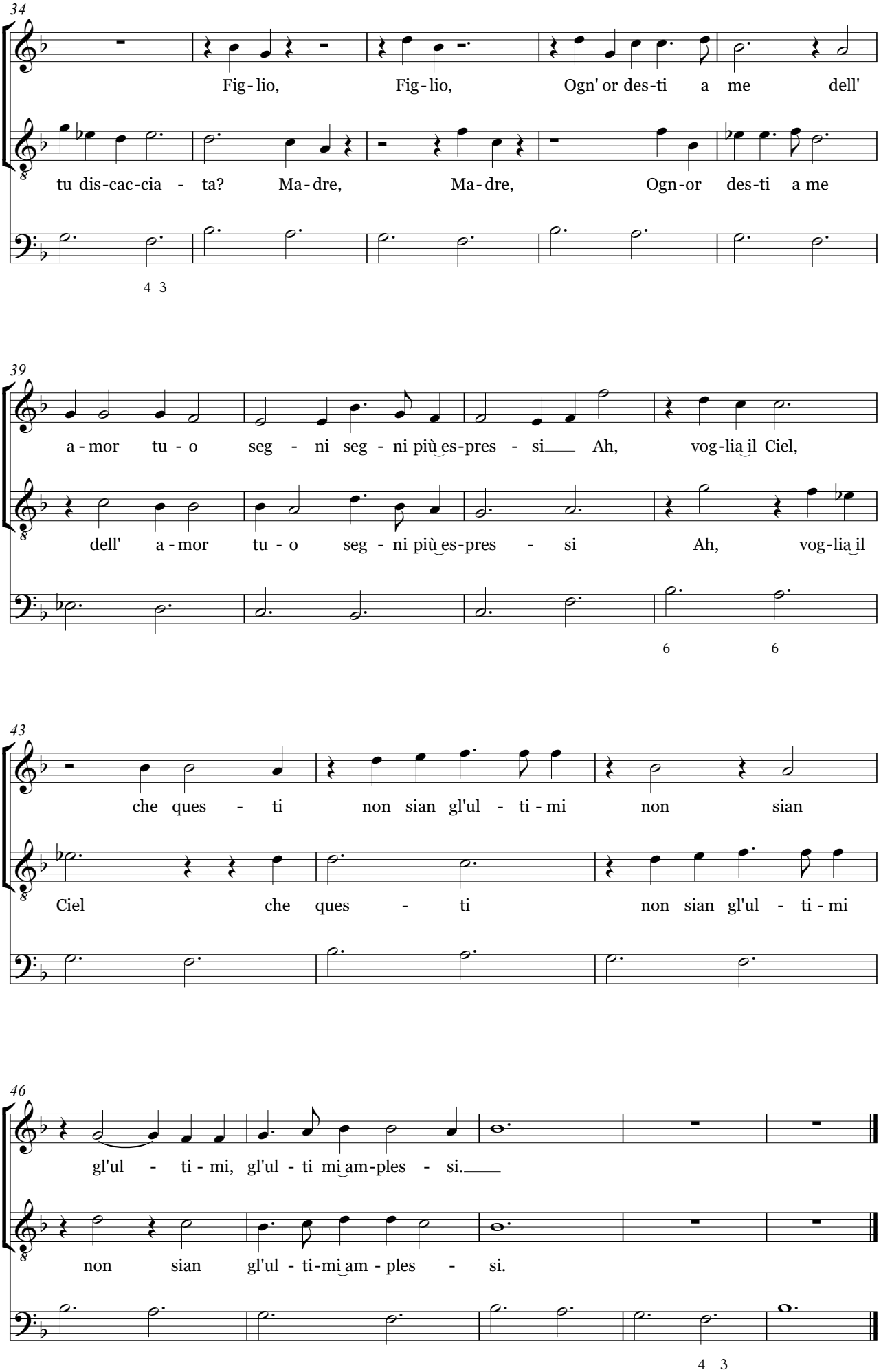
FIGLIO, FIGLIO

Francesco Buti (1604 - 1682)

Francesco Cavalli (1602 - 1676)
From *Ercole Amante*, Act III Scene viii




16
Non fos-se a te cru-de-le, e gli per-do-ne-rei
tu, tu, tu dis-cac-cia - ta?
6
20
l'in-fe-del-tà. S'a te pie-
Non fos-se a te in-fe-de-le, e lie-ve tro-ve-rei sua cru-del-tà. S'a
4 3
24
tà non spe - ro og-ni sor-te a me fi - a sem - pre, sem - pre,
te pie-tà non spe - ro Og-ni sor-te a me fi - a sem - pre,
29
sem - pre spie-ta - ta. Fig-lio, Fig - lio, tu pri-gio-nier - ro?
sem - pre spie-ta - ta. Ma-dre, Ma - dre, tu, tu,


34
Fig-lio, Fig-lio, Ogn' or des-ti a me dell'
tu dis-cac-cia - ta? Ma-dre, Ma-dre, Ogn-or des-ti a me
4 3
39
a-mor tu - o seg - ni seg - ni più es-pres - si Ah, vog-lia il Ciel,
dell' a-mor tu - o seg - ni più es-pres - si Ah, vog-lia il
6 6
43
che ques - ti non sian gl'ul - ti-mi non sian
Ciel che ques - ti non sian gl'ul - ti-mi
46
gl'ul - ti-mi, gl'ul - ti mi am-ples - si.
non sian gl'ul - ti-mi am - ples - si.
4 3

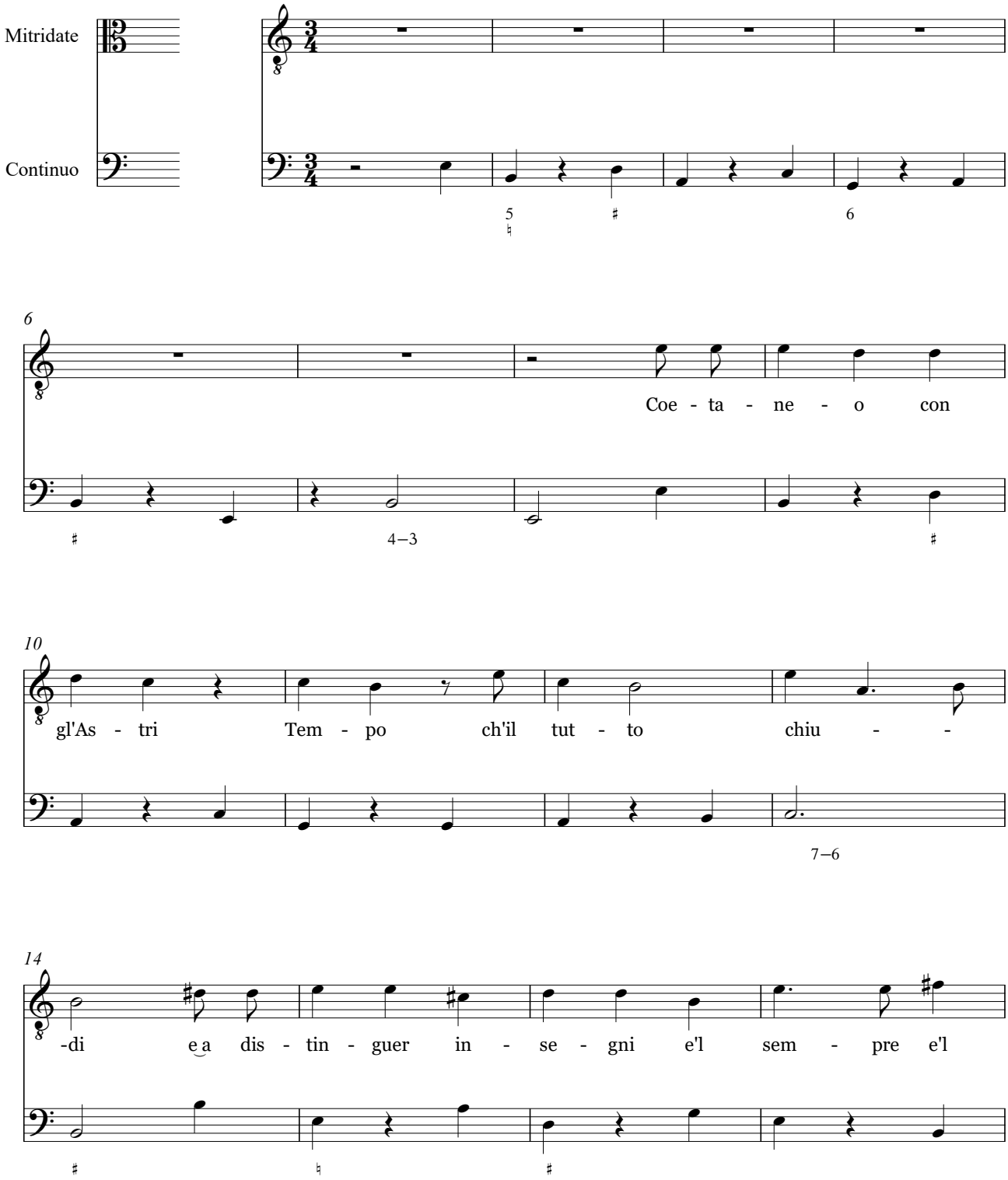
Deia.: Figlio tu prigioniero?
Hyllo: Madre tu discacciata?
Deia.: E vive in sen di padre un cor sì fiero?
Hyllo: Ed in cor di marito alma sì ingrata.
Deia.: Figlio tu prigioniero?
Hyllo: Madre tu discacciata?
Deia.: Non fosse a te crudele,
E gli perdonerei l'infedeltà.
Hyllo: Non fosse a te infedele,
E lieve troverei sua crudeltà.
A 2: S'a te pietà non spero
Ogni sorte a me fia sempre spietata.
Deia.: Figlio tu prigioniero?
Hyllo: Madre tu discacciata?
Deia.: Figlio;
Hyllo: Madre;
A 2: Ogn'or desti
A me dell'amor tuo segni più espressi,
Ah voglia il ciel, che questi
Non sian gli ultimi amplessi.

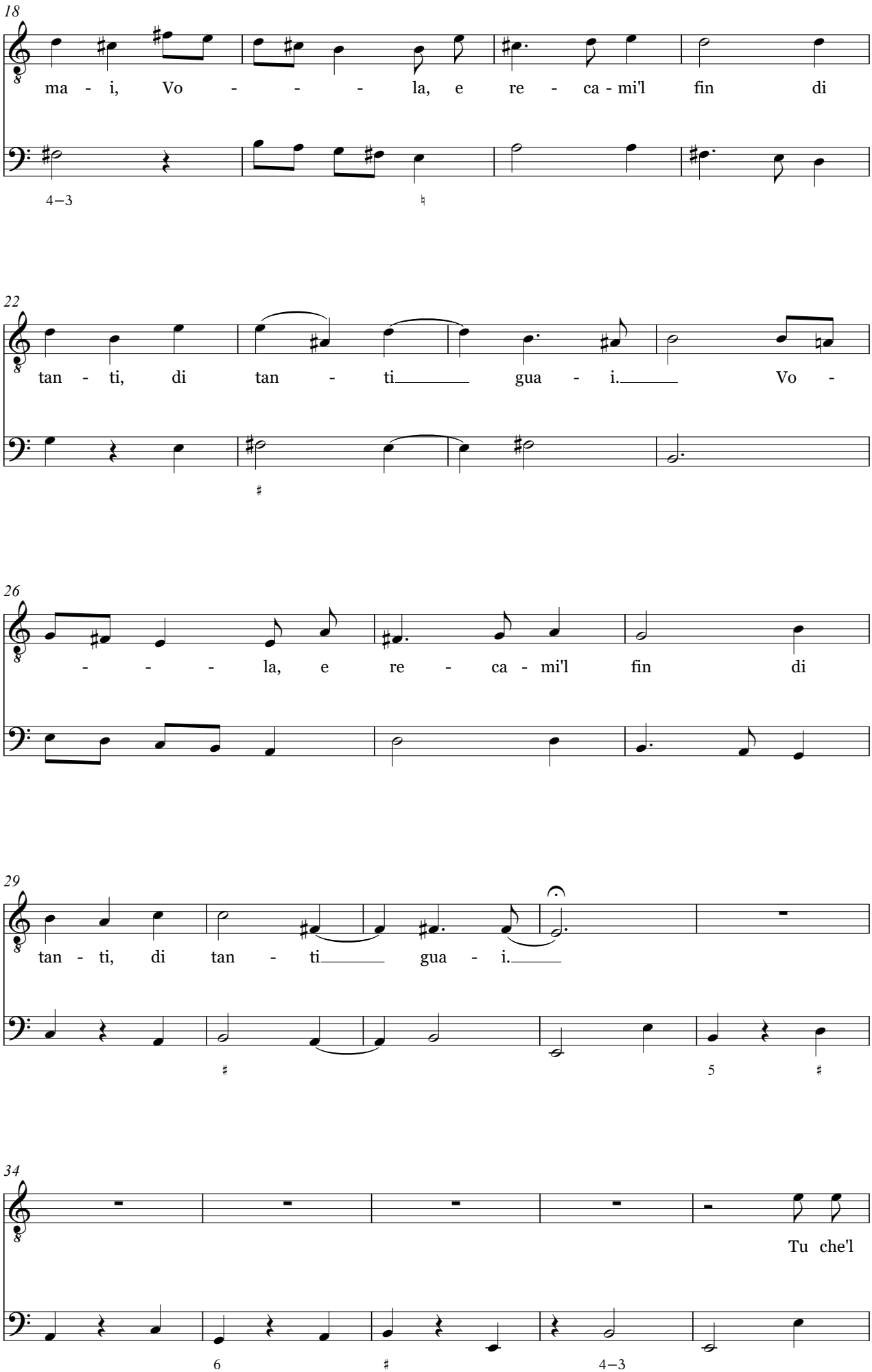
My son, to be a prisoner?
My mother, banished?
Lives in your father's breast a heart so fierce?
And in the heart of your husband a soul so cruel.
My son, to be a prisoner?
My mother, banished?
Were he not to you cruel,
I would pardon his infidelity.
Were he not to you unfaithful,
Mild would I find his cruelty.
If pity for you I cannot hope for
Every fate, to me, is ever pitiless.
My son, to be a prisoner?
My mother, banished?
Son;
Mother;
Every hour you gave
To me your love's most ardent signs,
Ah, heaven deign that this
Is not our last embrace.

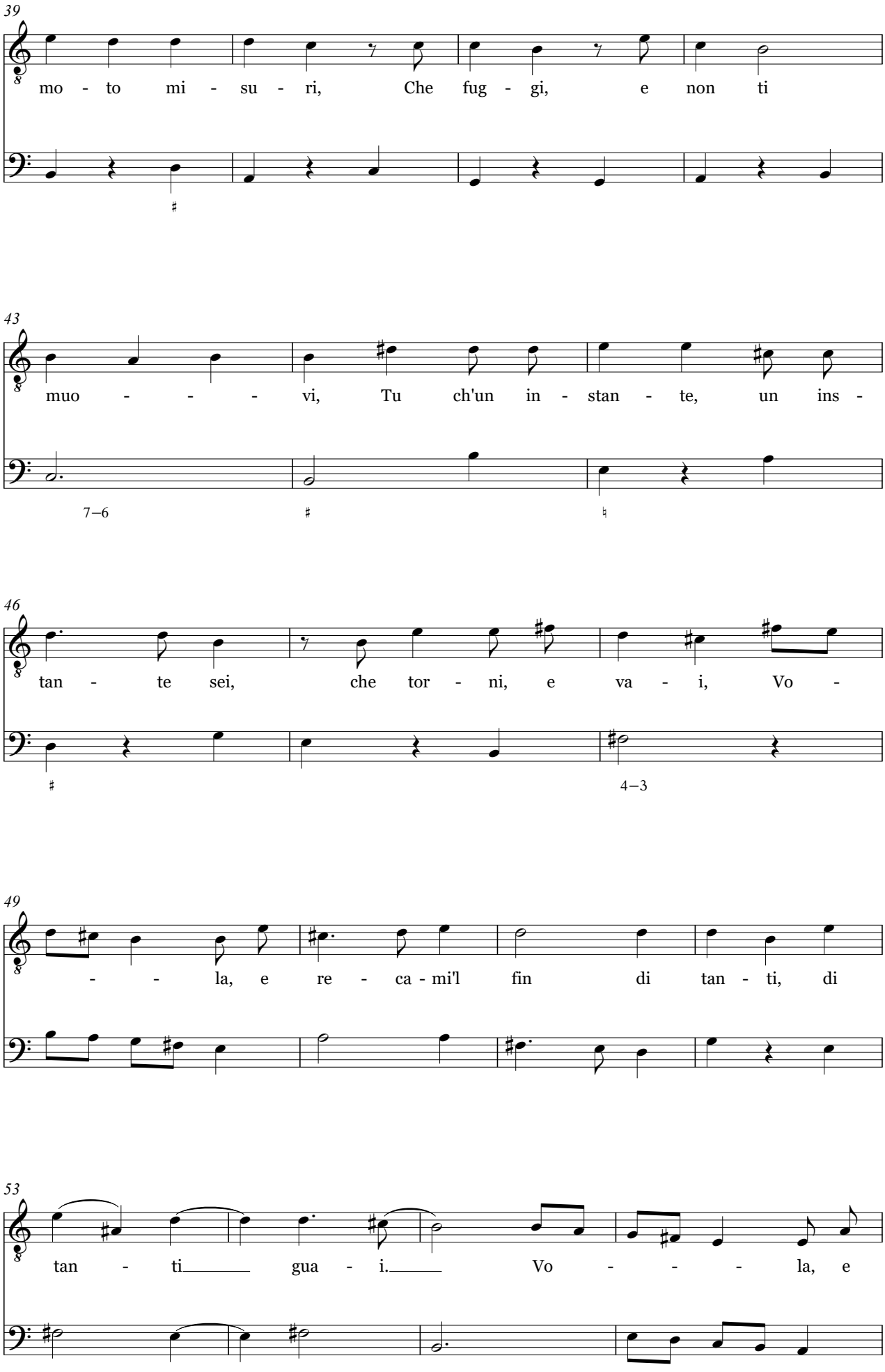
COETANEO CON GL'ASTRI

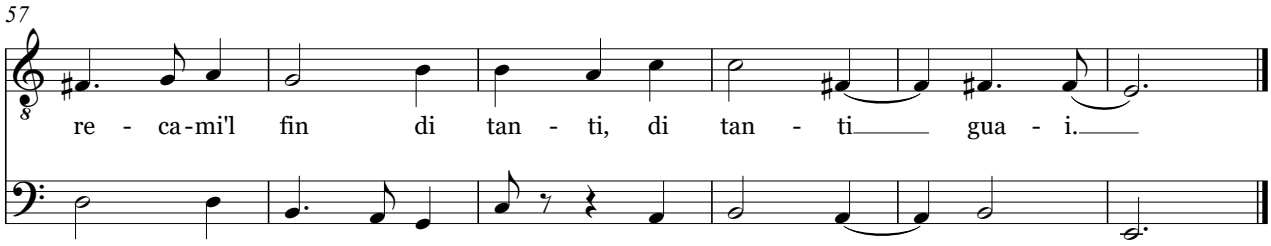
Nicolò Minato (1627 - 1698)

Francesco Cavalli (1602 - 1676)
From *Pompeo Magno* (1666) Act I Scene xii




18
ma - i, Vo - - - - la, e re - ca - mi'l fin di
4–3
22
tan - ti, di tan - ti gua - i. Vo -
26
- - - - la, e re - ca - mi'l fin di
29
tan - ti, di tan - ti gua - i.
5
34
Tu che'l
6
4–3


39
mo - to mi - su - ri, Che fug - gi, e non ti
43
muo - - - vi, Tu ch'un in - stan - te, un ins -
7–6
46
tan - te sei, che tor - ni, e va - i, Vo -
4–3
49
- - la, e re - ca - mi'l fin di tan - ti, di
53
tan - ti gua - i. Vo - - - la, e



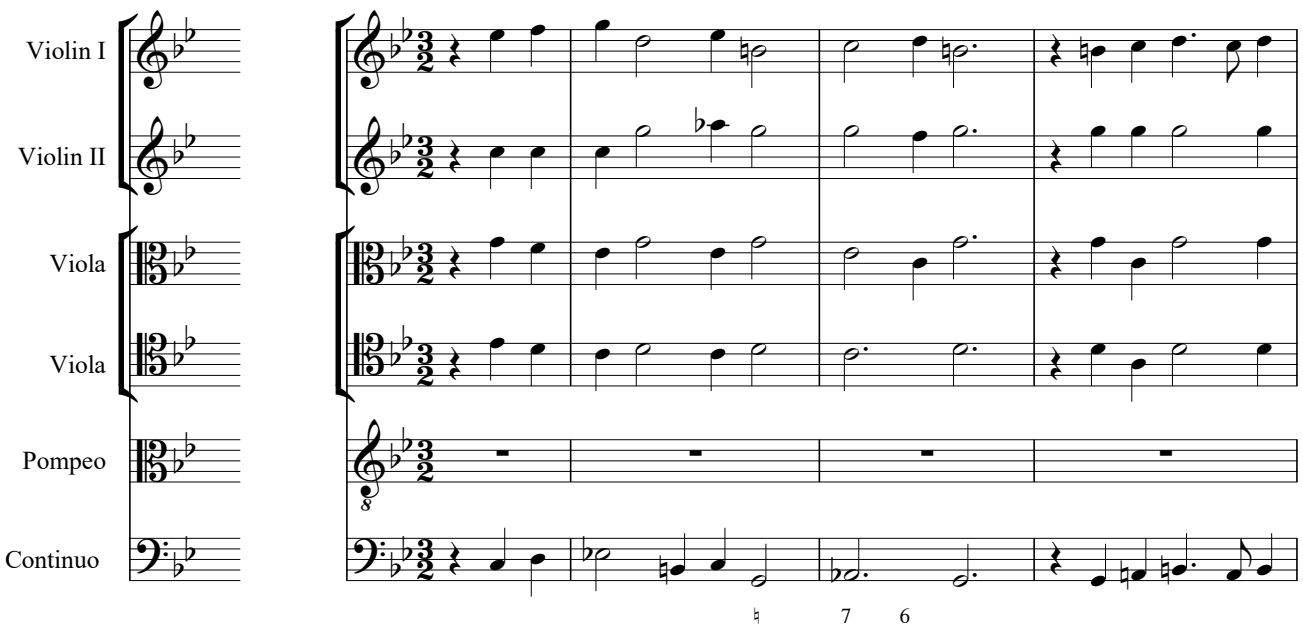
Coetaneo con gl'Astri
tempo, ch'il tutto chiudi,
e a distinguer insegni e'l sempre e'l mai.
Vola, e recami'l fin di tanti guai.
Tu ch'il moto misuri,
che fuggi, e non ti muovi,
tu, ch'un instante sei, che torni, e vai
vola, e recami'l fin di tanti guai.

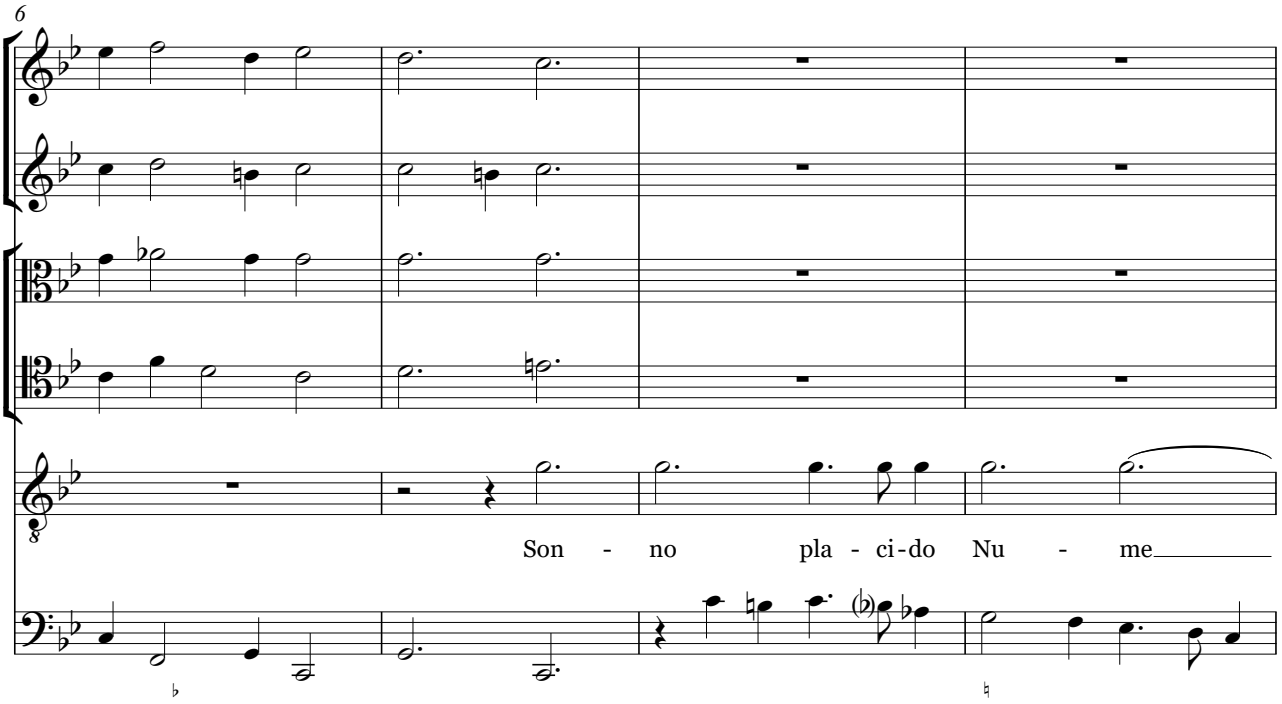
Of one age with the stars
time, that all closes,
and to distinguish teaches yet is always and never.
Fly, and bring me the end of so much sorrow.
You that measures motion,
that flees, yet does not move,
you, that are an instant, that comes, and goes
Fly, and bring me the end of so much sorrow.

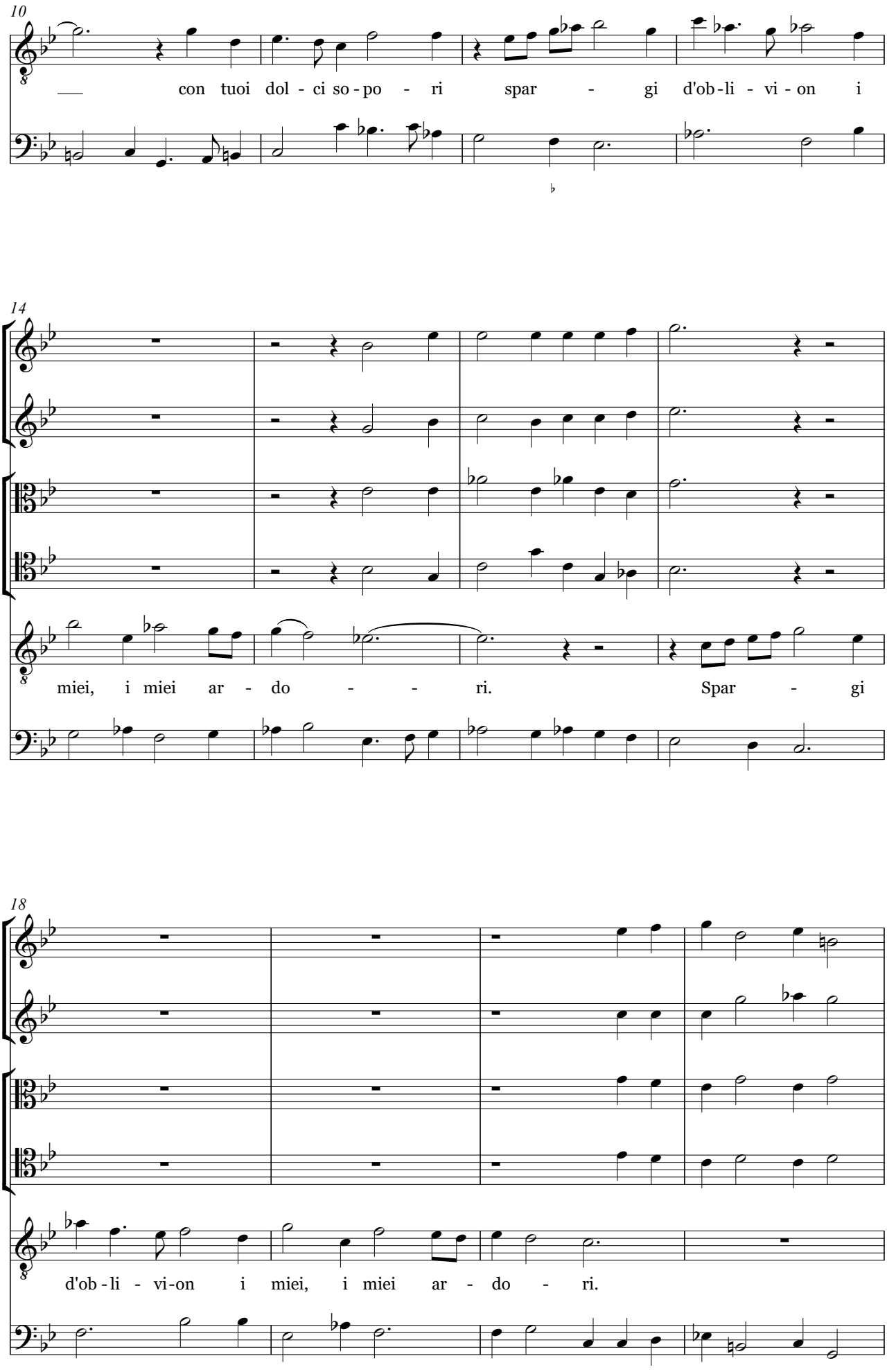
SONNO, PLACIDO NUME

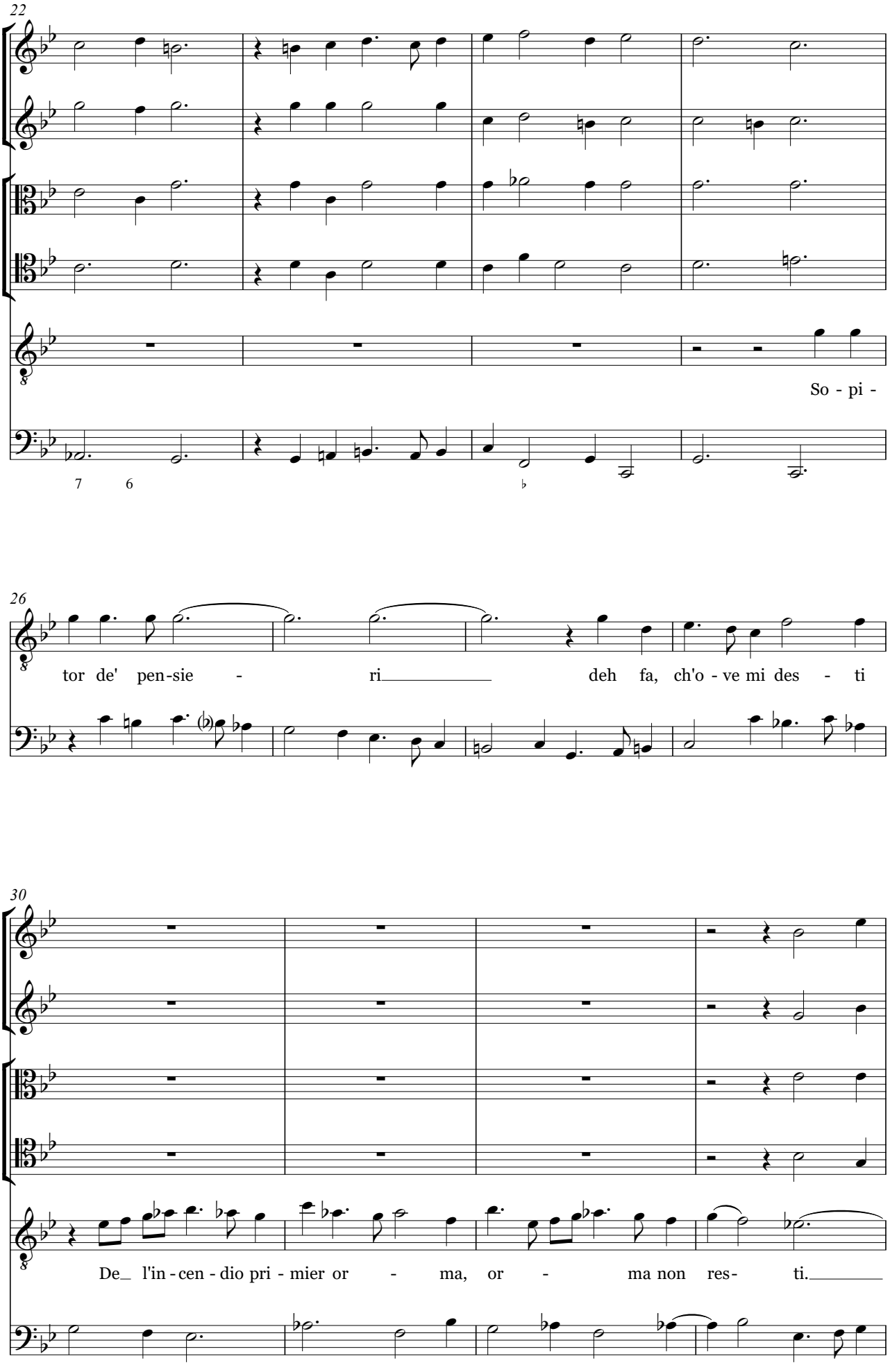
Nicolò Minato (1627 - 1698)

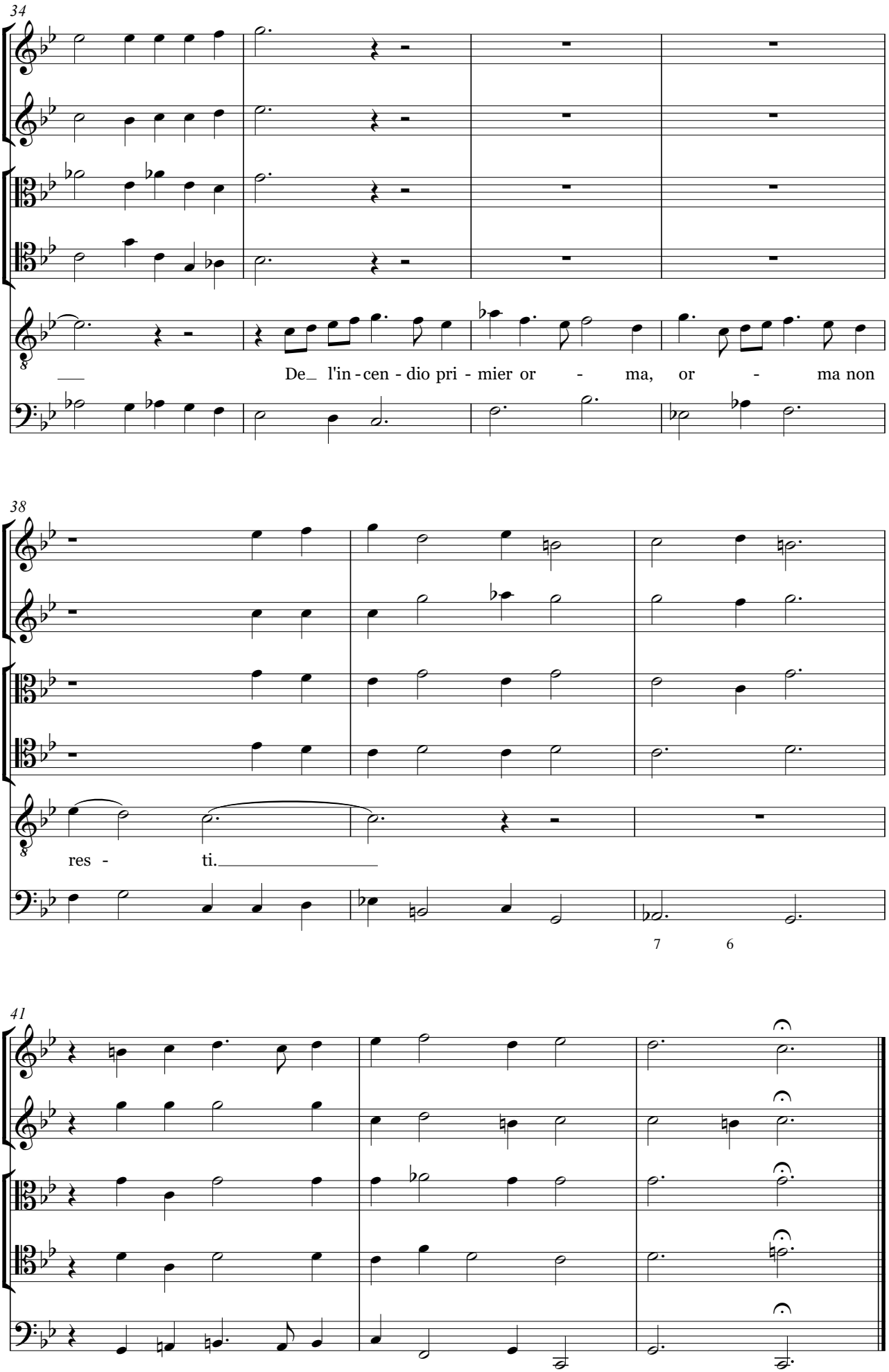
Francesco Cavalli (1602 - 1676)
from *Pompeo Magno* (1666) Act I Scene xix






10
con tuoi dol - ci so - po - ri spar - gi d'ob - li - vi - on i
14
miei, i miei ar - do - - ri. Spar - gi
18
d'ob - li - vi - on i miei, i miei ar - do - ri.


22
So - pi -
7 6
26
tor de' pen-sie - ri deh fa, ch'o - ve mi des - ti
30
De_ l'in - cen - dio pri - mier or - ma, or - ma non res- ti.


34
De_ l'in - cen - dio pri - mier or - ma, or - ma non
38
res - ti._____
7 6
41

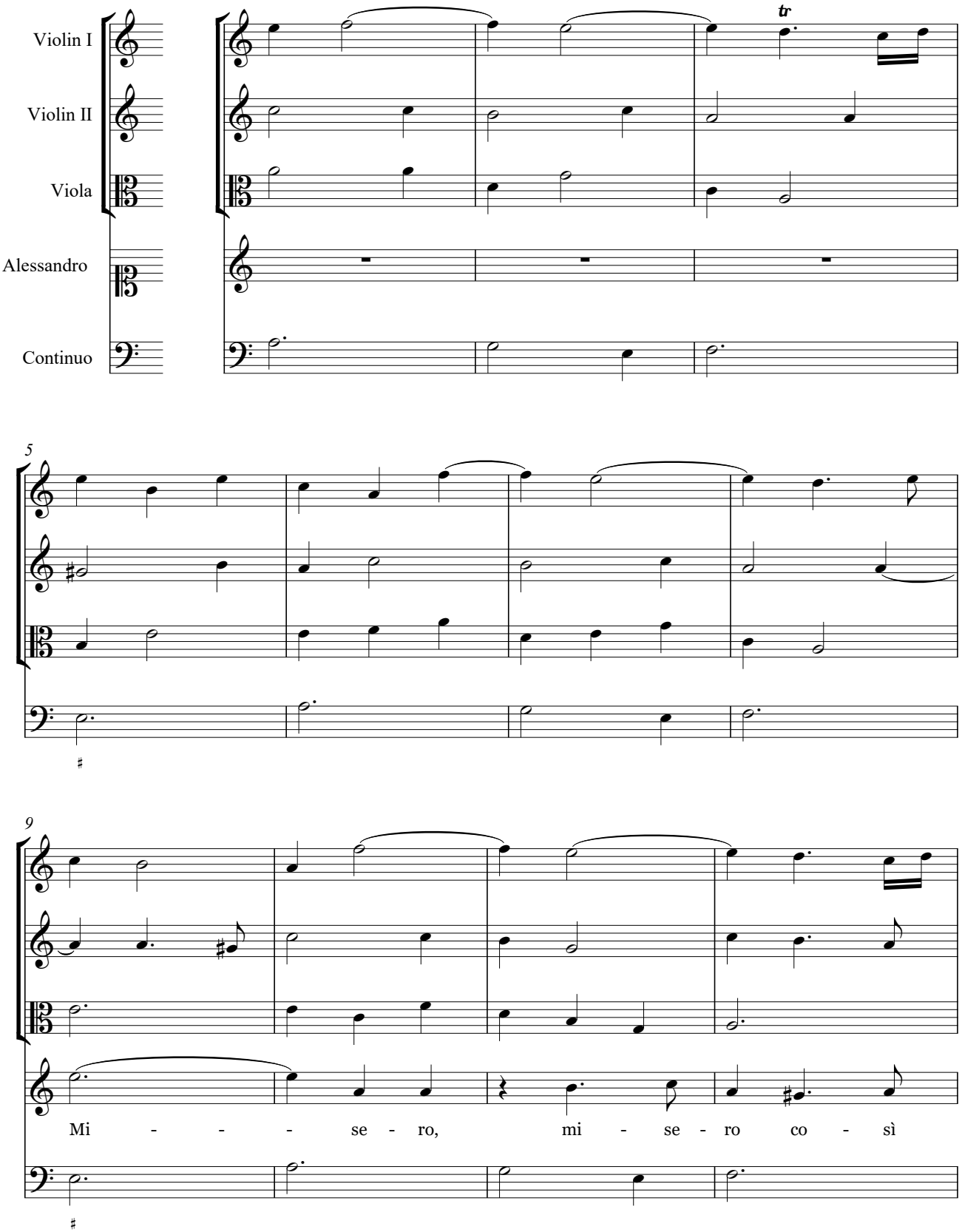
Sonno, placido Nume,
con tuoi dolci sopori,
spargi d'oblivion i miei ardori.
Sopitor de' pensieri;
deh fa, ch'ove io mi desti,
de l'incendio primier' orma non resti.

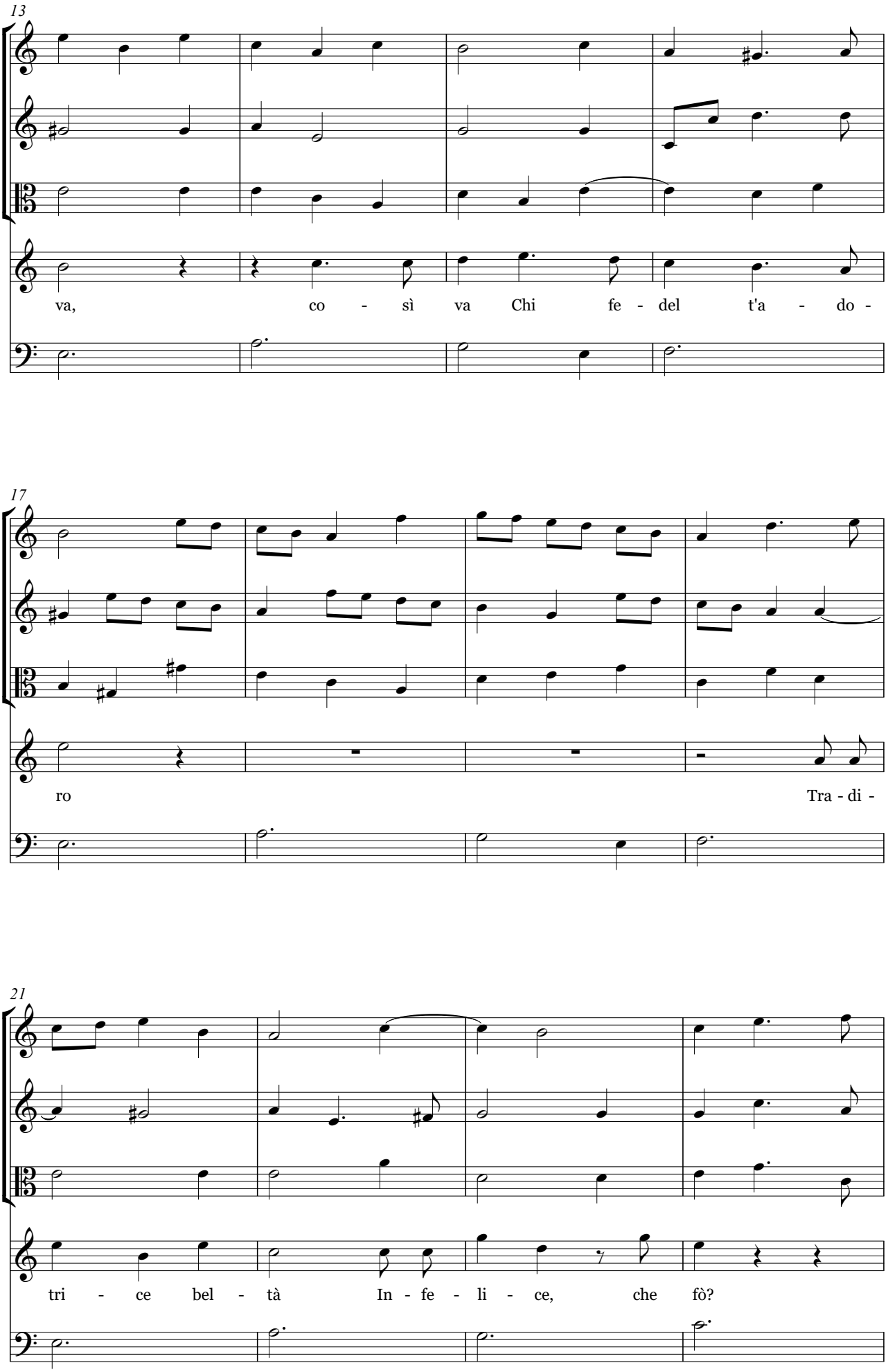
Sleep, gentle God,
with your sweet torpor
cast into oblivion my ardour.
Reliever of worries;
ah, grant, that wherever I awake,
of first light no trace will remain.

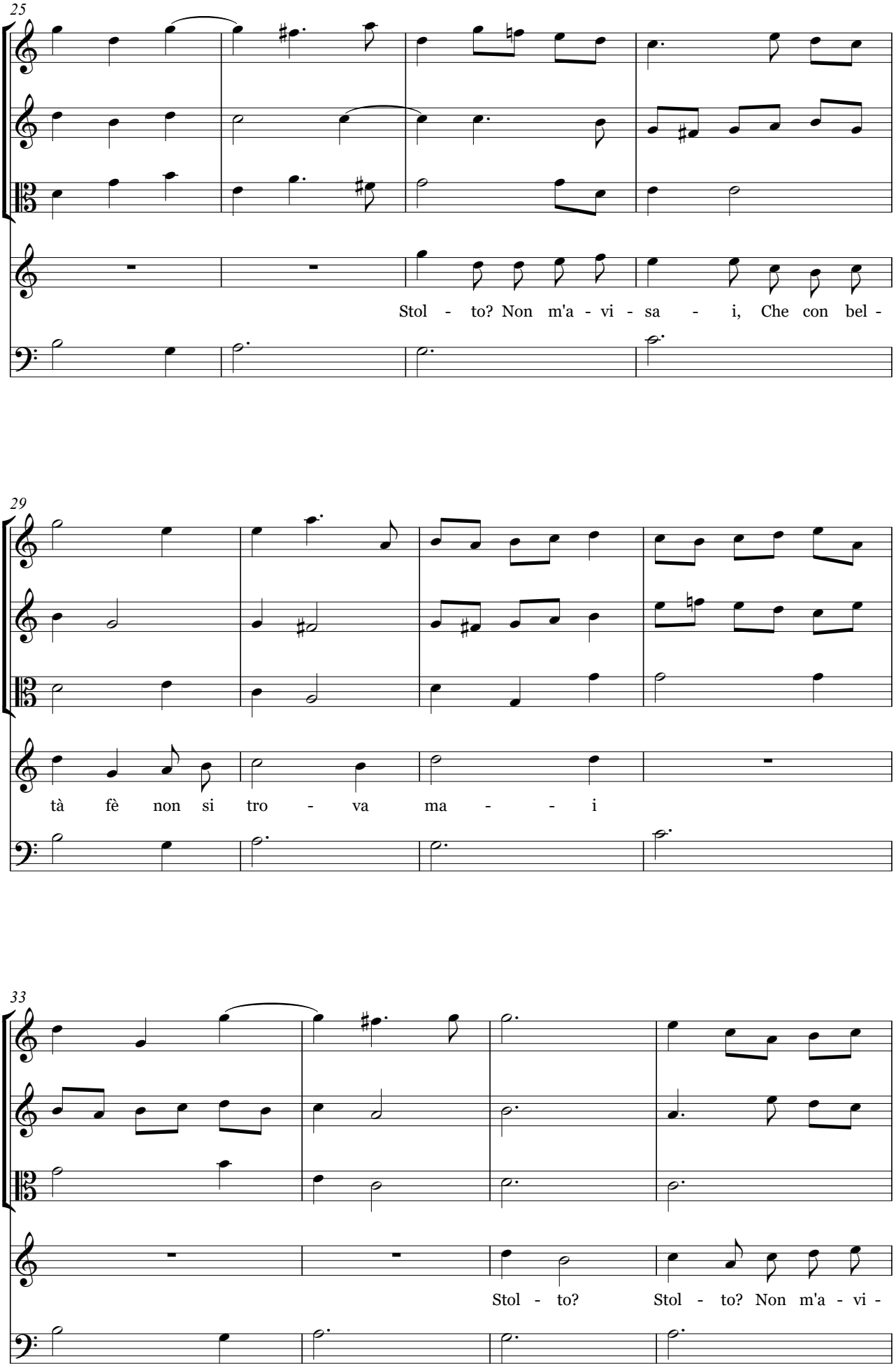
MISERO COSÌ VA

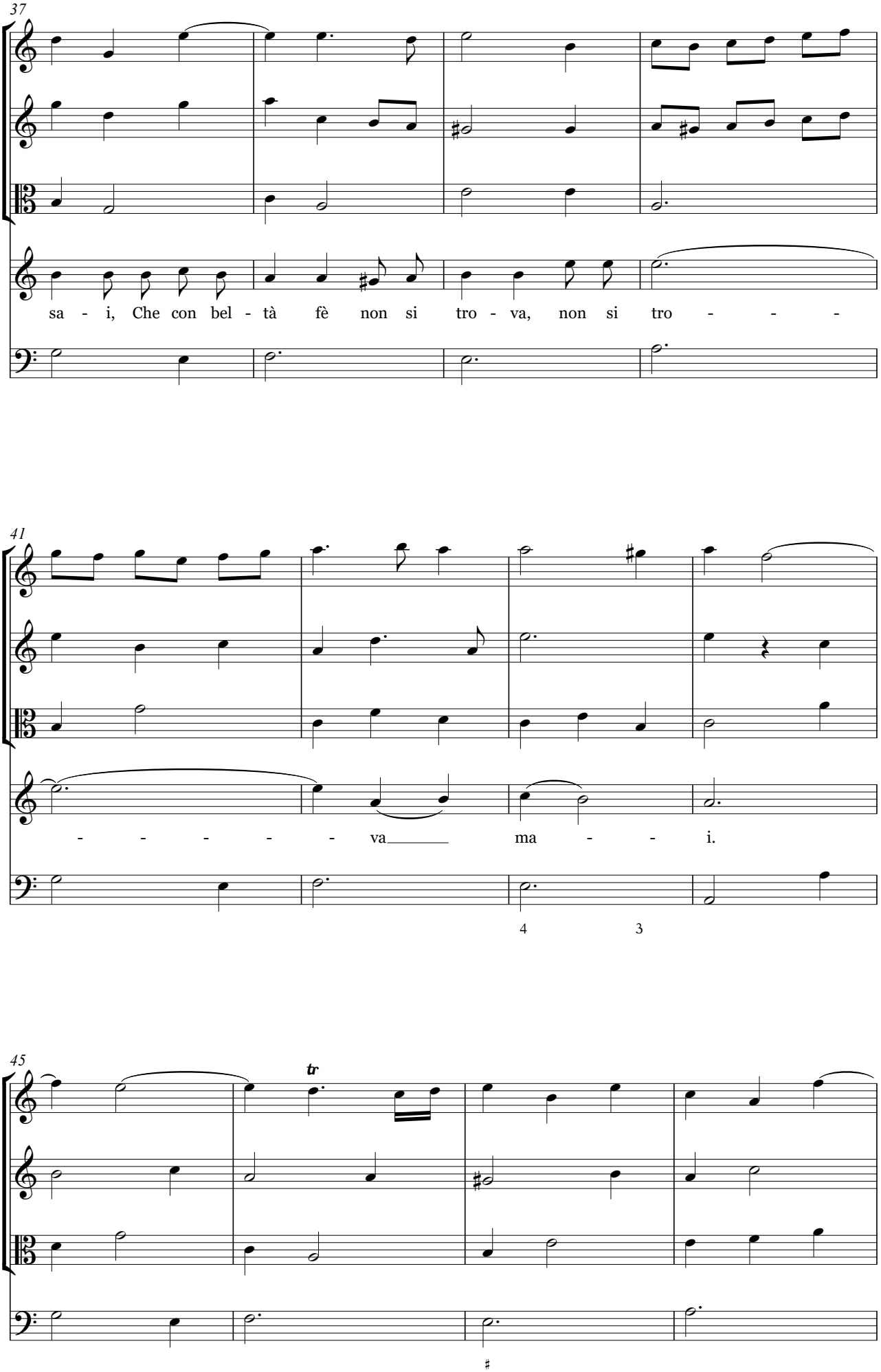
Anon.

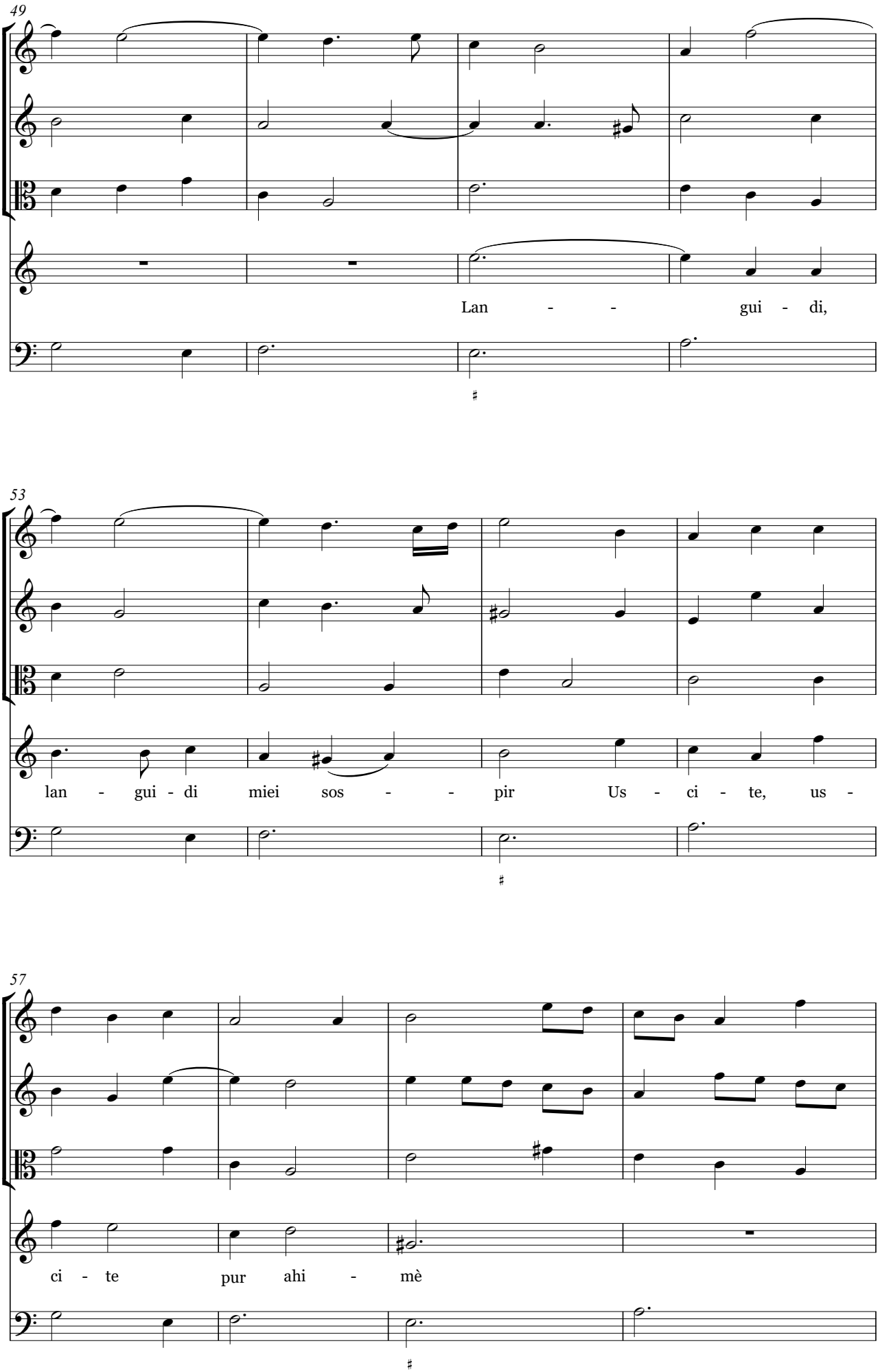
Francesco Cavalli (1602 - 1676)
From *Eliogabalo* (1667) Act I Scene xiii

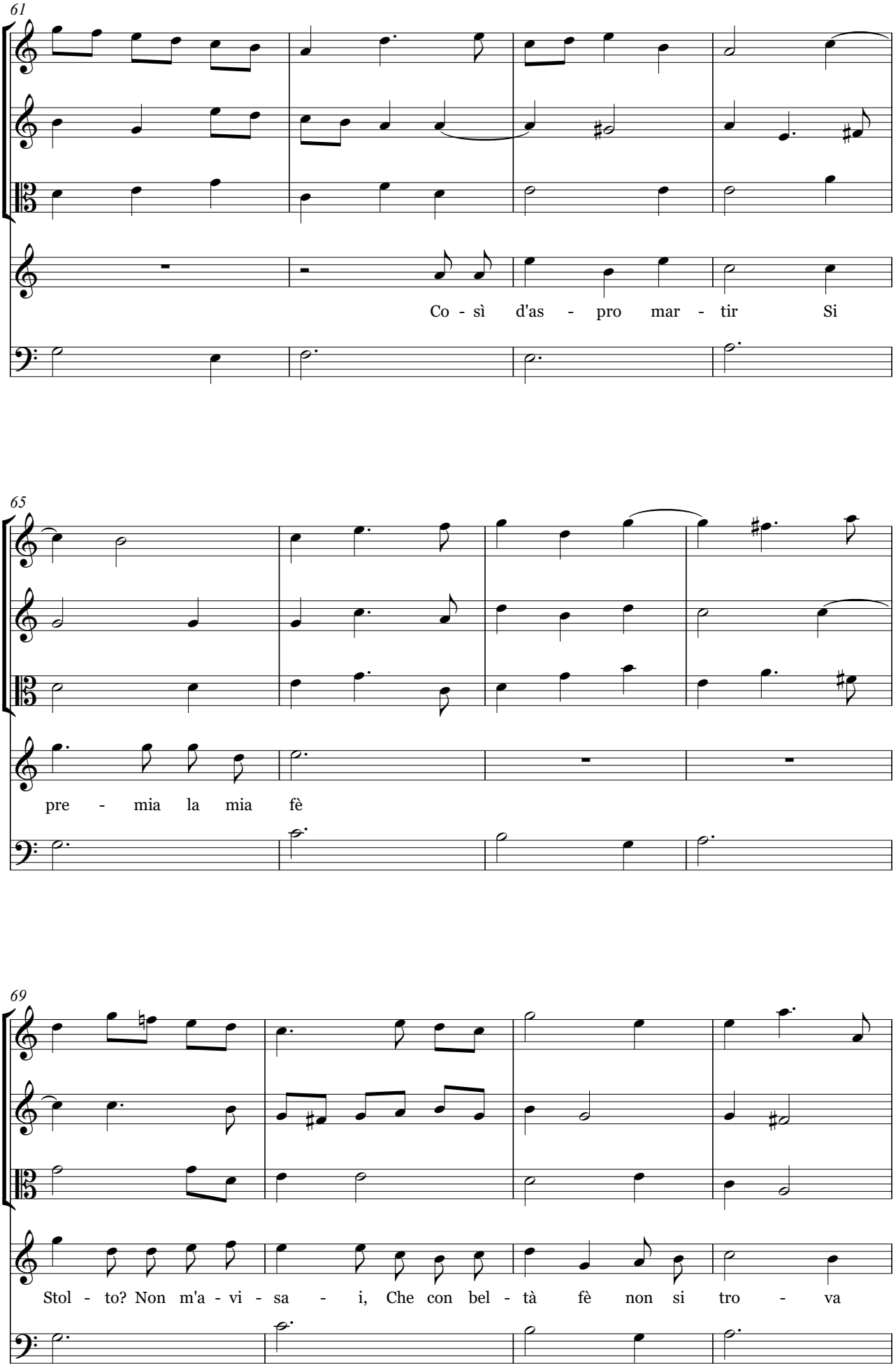


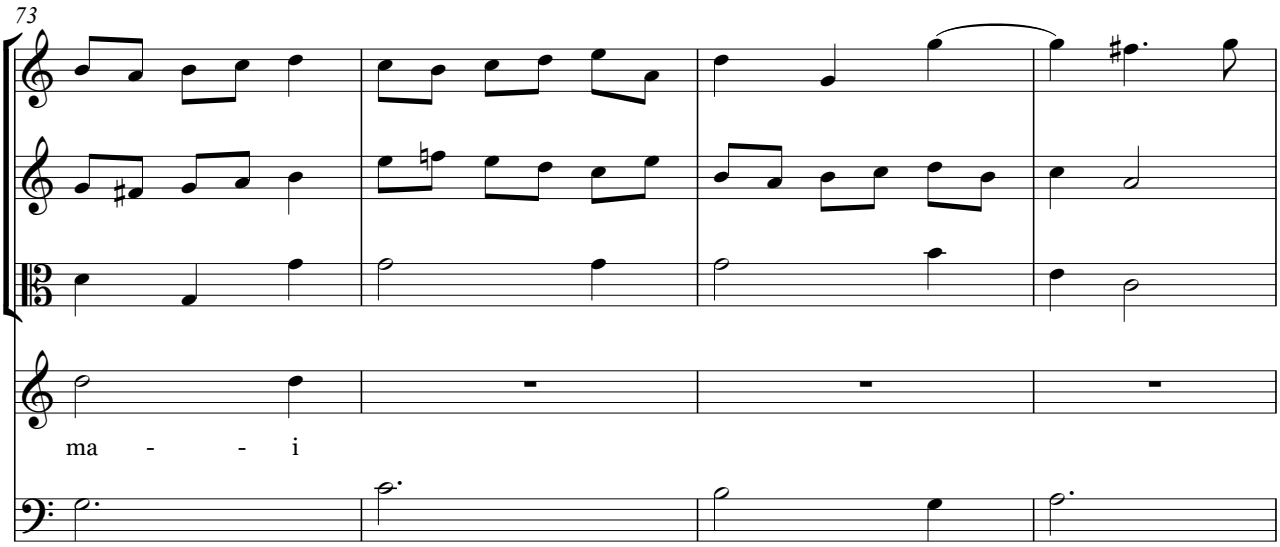

13
va, co - sì va Chi fe - del t'a - do -
17
ro Tra - di -
21
tri - ce bel - tà In - fe - li - ce, che fò?

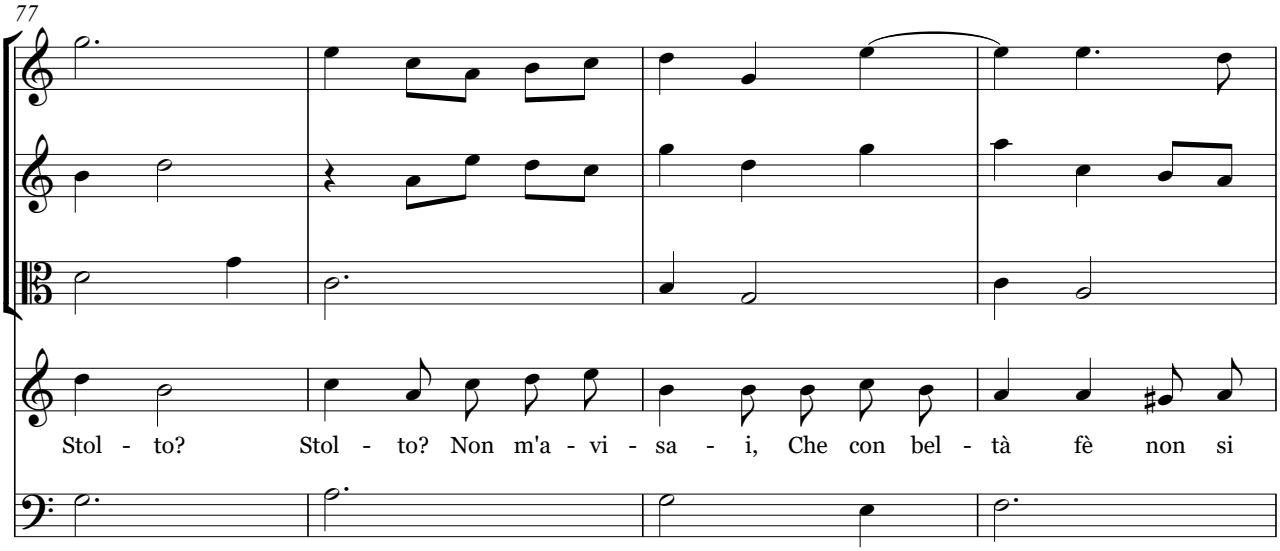

25
Stol - to? Non m'a - vi - sa - i, Che con bel -
29
tà fè non si tro - va ma - - i
33
Stol - to? Stol - to? Non m'a - vi -

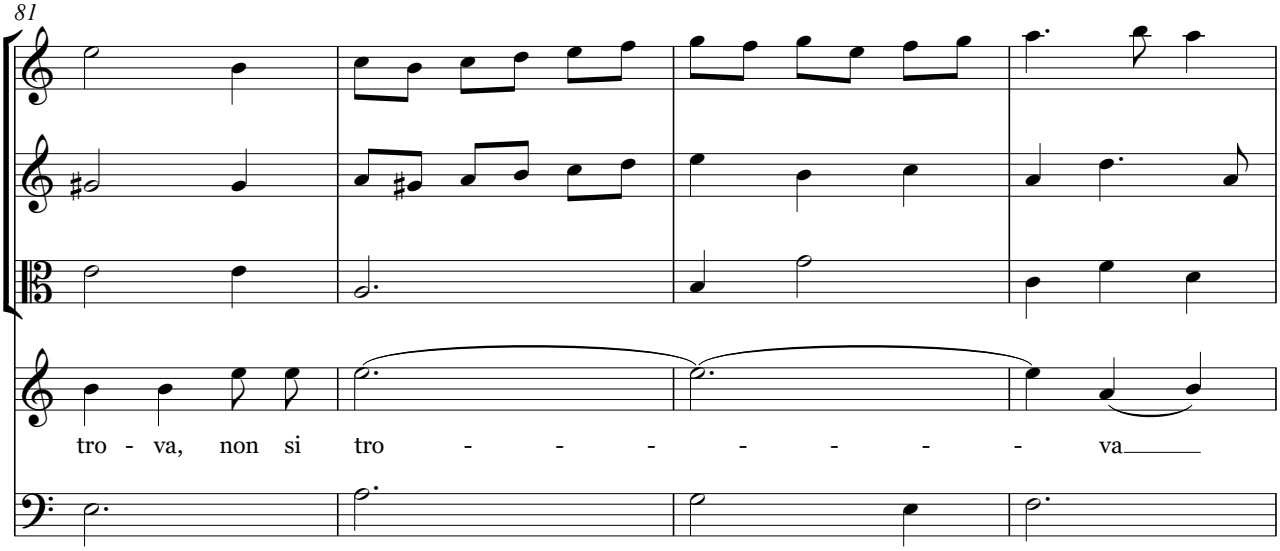

37
sa - i, Che con bel - tà fè non si tro - va, non si tro - - -
41
- - - - - va ma - - i.
4 3
45
tr
♯

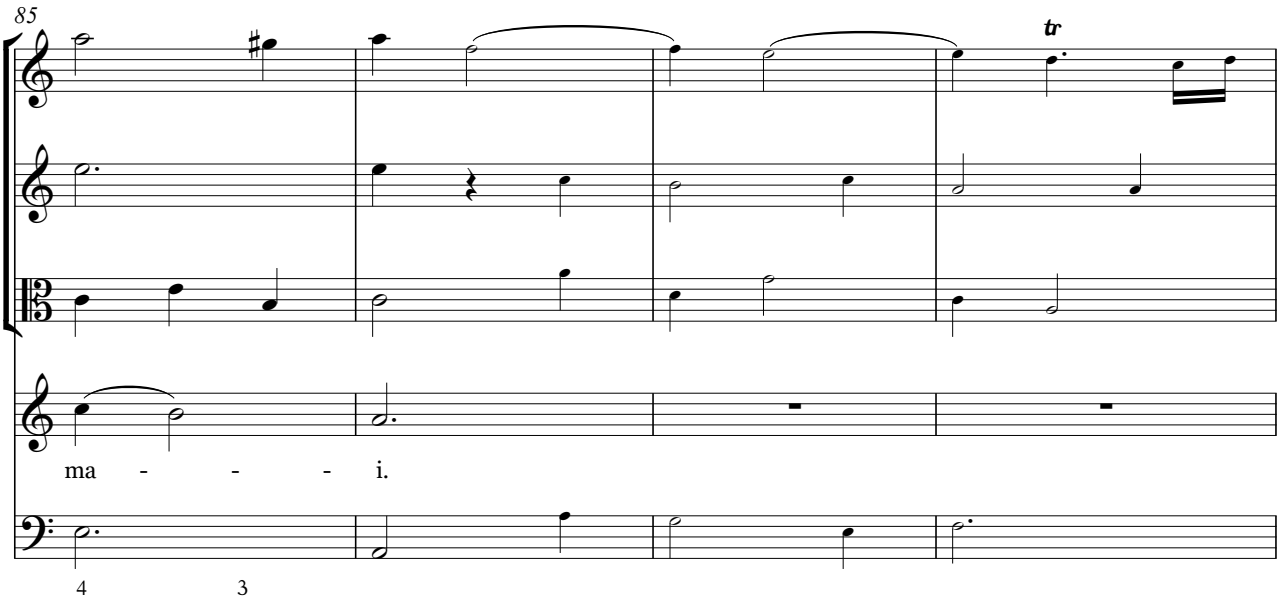

49
Lan - - gui - di,
53
lan - gui - di miei sos - - pir Us - ci - te, us -
57
ci - te pur ahi - mè

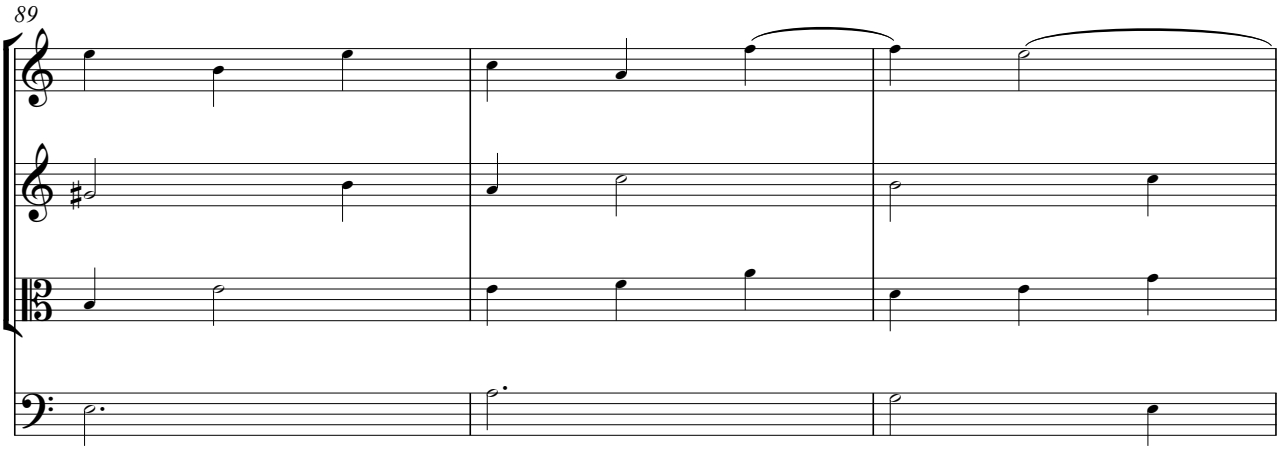

61
Co - sì d'as - pro mar - tir Si
65
pre - mia la mia fè
69
Stol - to? Non m'a - vi - sa - i, Che con bel - tà fè non si tro - va

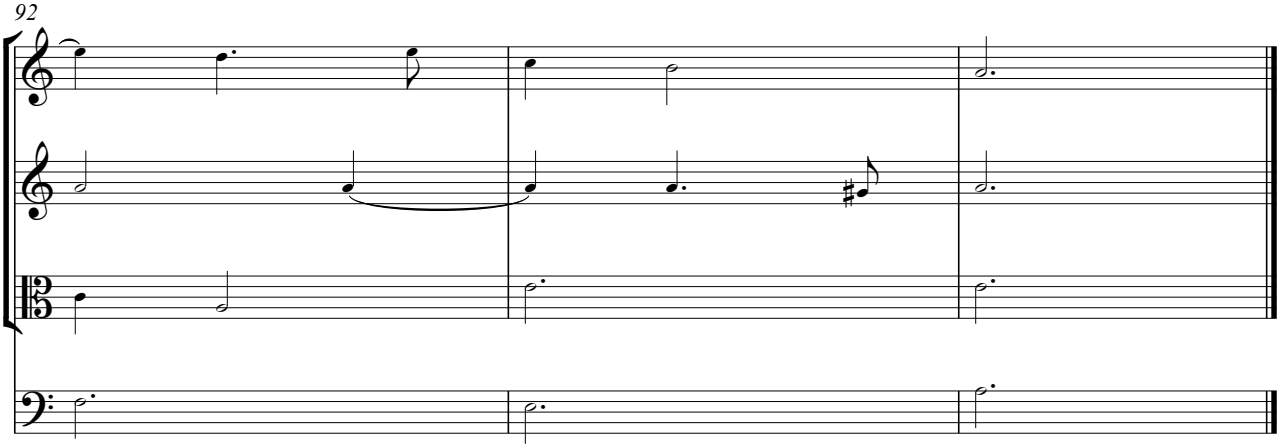

73
ma - - - i


77
Stol - to? Stol - to? Non m'a - vi - sa - i, Che con bel - tà fè non si


81
tro - va, non si tro - - - - - - - va


85
tr
ma - - - i.
4 3


89


92

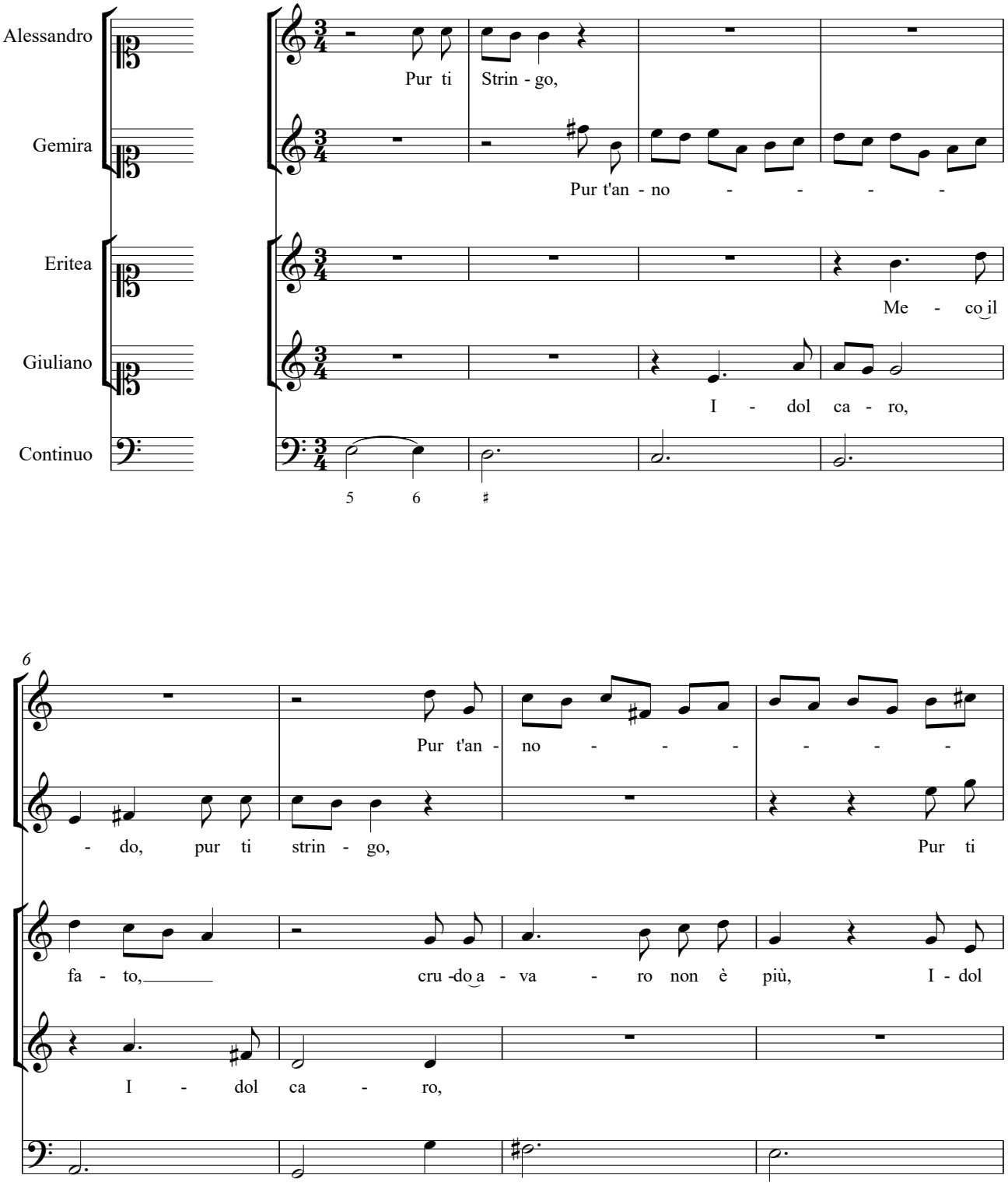
Misero così va
che fedel t'adoro
traditrice beltà.
Infelice, che fò?
Stolto? Non m'avisai,
che con beltà fè
non si trova mai.
Languidi miei sospir'
uscite pur ahimè
così d'aspro martir
si premia la mia fè.
Stolto? Non m'avisai,
che con beltà fè
non si trova mai.

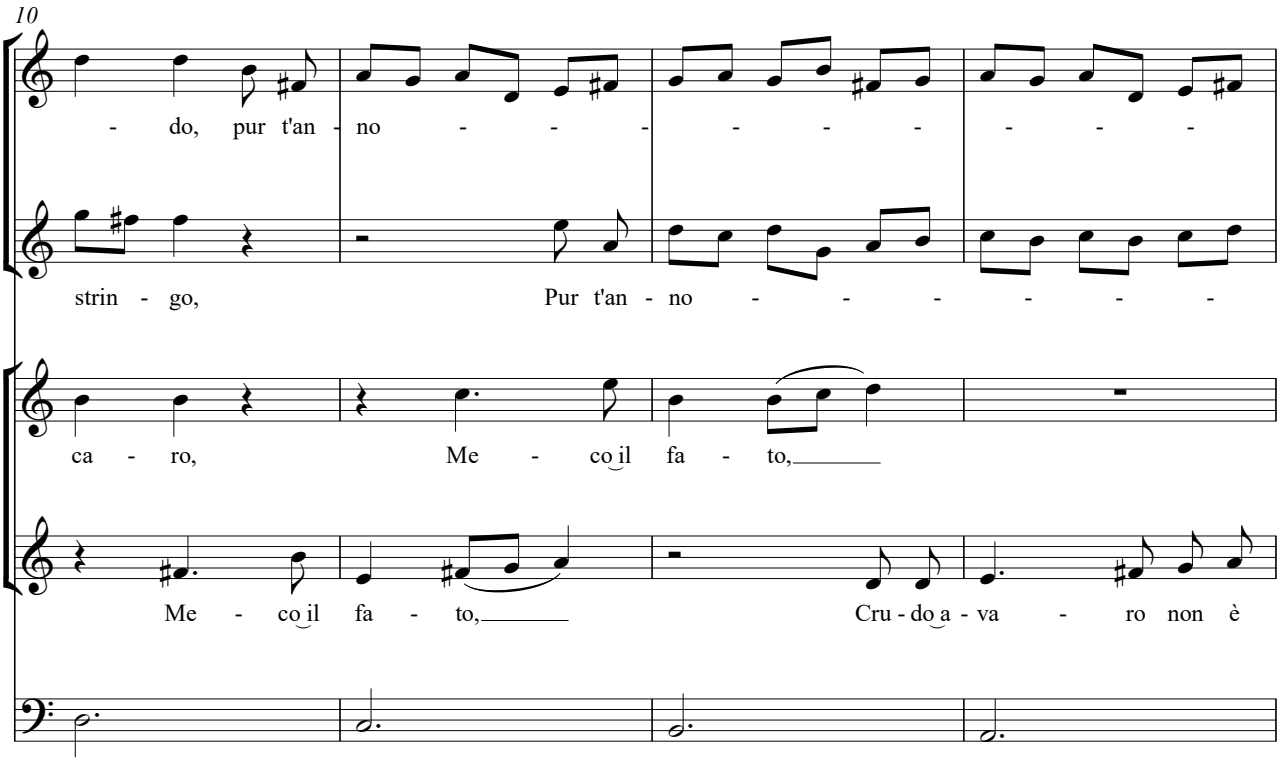
Wretched goes he
that faithfully loves you,
trecherous beauty.
Unhappy, what shall I do?
Am I a fool? I was not warned
that with beauty, fidelity
one will never find.
Languid my sighs
fly as I mourn
with this bitter pain
is my faith rewarded.
Am I a fool? I was not warned
that with beauty, fidelity
one will never find.

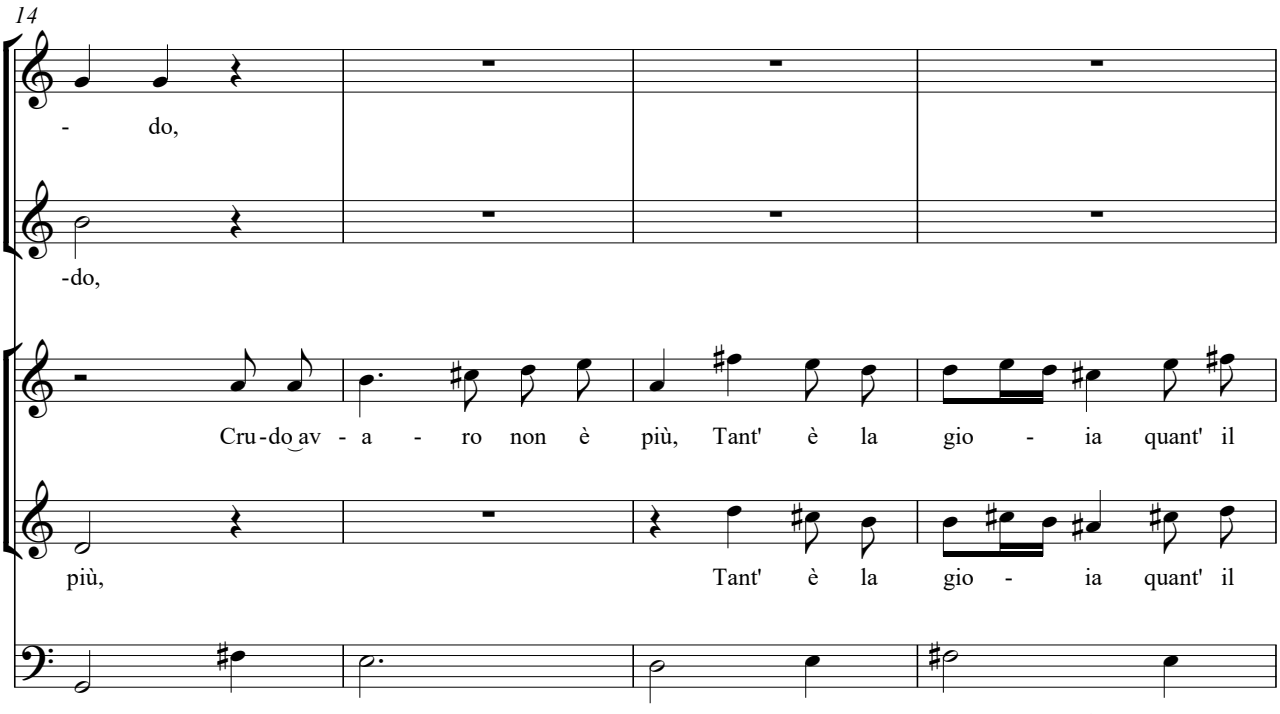
PUR TI STRINGO

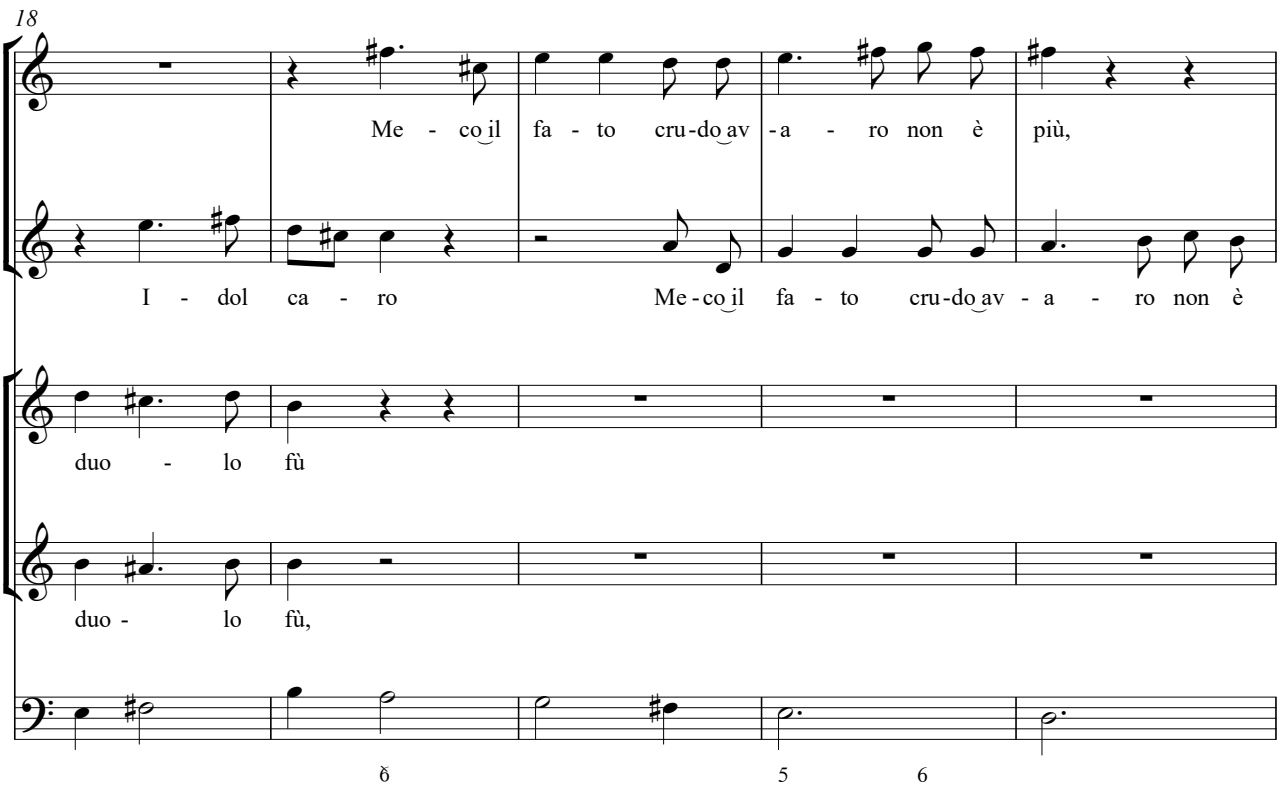
Anon.

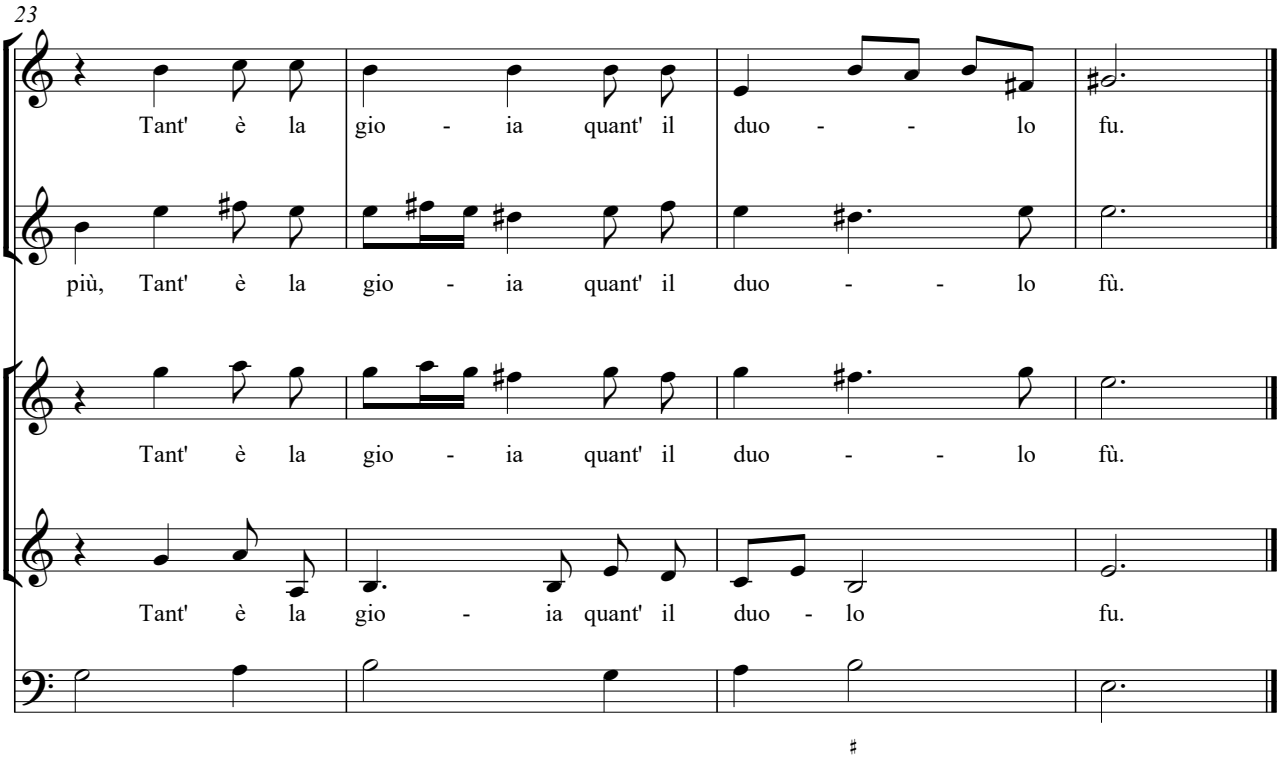
Francesco Cavalli (1602 - 1676)
From *Eliogabalo* (1667) Act III Finale




10
- do, pur t'an - no - - - - - - - - -
strin - go, Pur t'an - no - - - - - - -
ca - ro, Me - co il fa - to,
Me - co il fa - to, Cru - do a - va - ro non è


14
- do,
-do,
Cru - do av - a - ro non è più, Tant' è la gio - ia quant' il
più, Tant' è la gio - ia quant' il


18
Me - co il fa - to cru-do av-a - ro non è più,
I - dol ca - ro Me-co il fa - to cru-do av - a - ro non è
duo - lo fù
duo - lo fù,
5
6


23
Tant' è la gio - ia quant' il duo - - lo fu.
più, Tant' è la gio - ia quant' il duo - - lo fù.
Tant' è la gio - ia quant' il duo - - lo fù.
Tant' è la gio - ia quant' il duo - lo fu.

Pur ti stringo,
Pur t'annodo,
Meco il fato,
Idol caro,
Crudo avaro non è più
Tant'è la gioia quant'il duolo fu.

Now I hold you,
Now to you am tied,
To me fate,
My dearest idol,
A cruel miser is no more
My joy is as great as ever was my pain.

Sources

All of the below are preserved in the *Fondi musicali* of the Biblioteca Nazionale Marciana, Venice, and are available digitally via internetculturale.it.

La Didone (1641): Segnatura It.IV, 355 (=9879)

L'Ormindo (1644) : Segnatura It.IV, 368 (=9892)

Giasone (1649): Segnatura It.IV, 363 (=9887)

La Rosinda (1651): Segnatura It.IV,370(=9894)

La Calisto (1651): Segnatura: It.IV,353(=9877)

Il Ciro (1654): Segnatura: It.IV,354(=9878)

L'Erismena (1655): Segnatura: It.IV,417(=9941)

The Marciana holds two copies of *L'Erismena*. See It.IV,360(=9884). 'Piante Odorose' is only found in It.IV,417(=9941).

La Statira (1655): Segnatura: It.IV,372(=9896)

L'Artemisia (1657): Segnatura: It.IV,352(=9876)

L'Elena (1659): Segnatura: It.IV,369(=9893)

Ercole Amante (1662): Segnatura: It.IV,359(=9883)

Pompeo Magno (1666): Segnatura: It.IV,377(=9901)

L'Eliogabalo (1667): Segnatura: It.IV,358(=9882)