

Alessandro Scarlatti

***LUCRETIA ROMANA***

***CANTATA FOR SOPRANO AND BASSO CONTINUO***

Edited by Rosalind Halton

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## INTRODUCTION

Alessandro Scarlatti's setting of *Lucretia Romana* (Hanley 377) has been dated to 16 September, 1688.<sup>1</sup> The following detail is given by Edwin Hanley: "On the basis of documents in the Doria-Pamfili archives, Montalto...reports that Benedetto Pamfili is the author of the text of this cantata and that a copy was presented to Cardinal Giovanni Francesco Maria de' Medici in the winter of 1690."<sup>2</sup>

Cardinal Benedetto Pamphili, author of the text, was one of the principal ecclesiastical patrons of music in late seventeenth-century Rome, and his poetry was set on numerous occasions by Alessandro Scarlatti. A manuscript in the Vatican Library, Rome, of cantata and other texts for musical settings by Pamphili (*I-Rvat* Vat. lat. 10206) gives an idea of the range and involvement of the cardinal's literary interests as librettist.

### Sources

#### Source A

Münster, Santini Collection, MS 862, ff. 1-12 (*MŪs*)

*Watermark*: fleur de lys in double circle

*Heading*: Lucretia Romana / del S. Aless<sup>o</sup> Scarlatti.

*Scribe*: Roman hand.<sup>3</sup>

*Contents*: cantatas with instruments by

Alessandro Melani, Francesco Gasparini, Bernardo Pasquini, and Flavio Lenciani. *Lucretia* is the only setting by Scarlatti, and its tragic theme from Roman antiquity further sets it apart from the other works in the manuscript.

#### Source B

Naples, Biblioteca del Conservatorio, MS 33.2.4, ff. 128-138v (*Nc*)

No heading or attribution. Ornamental capital.

#### Source C

London, British Library, MS Add. 31488, ff. 166-185 (*Lbl*)

*Watermark*: 3 mountains in double circle; fleur de lys in double circle

*Heading*: La Lucretia Romana / del Sig<sup>f</sup>. Scarlatti.

*Scribe*: Roman hand

*Contents*: cantatas by Cola, Bononcini, Scarlatti, Carissimi

Carissimi, Stradella. (list of composers in English hand). The volume bears the name "R.J. Stevenson, Charterhouse 1817." The name "Savage" also appears.

There is a close correspondence between the readings of sources A (*MŪs*) and B (*Nc*), and considerable variance of those with the readings and markings of C (*Lbl*). In *Nc* the title character's name is variously spelled as "Lugrezia" and "Lugretia," whereas *MŪs* and *Lbl* give "Lucretia."

Some of the aspects in which *Lbl* differs from the first two sources are: bass figures, of which many more appear; slurs in the vocal part, of which many more are given over 3- and 4-note groups; and tempo markings (see below). *Lbl* also has a number of textual errors, such as incorrect numbers of beats for the time signature, e.g. in the

<sup>1</sup> Malcolm Boyd, s.v. "Alessandro Scarlatti," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 22: 392. No source is given for the date.

<sup>2</sup> Hanley, Edwin, "Alessandro Scarlatti's *Cantate da Camera*: a Bibliographical Study," Ph.D. Dissertation, Yale University, 1963, pp. 291-292.

<sup>3</sup> The hand of *MŪs* 862 has similarities to that of *MŪs* 3933, Scarlatti's opera *La Rosmene*, performed in Rome, Palazzo Doria Pamphili, Carnival 1686 (Boyd, "Scarlatti," 22: 384).

opening recitative (m. 26) and in the arioso “Ma che farai mio cor?” (m. 160). In “Ma crudel dove n’andrai,” (m. 75) an ornament sign not typical of Scarlatti’s copyists (similar to the French *tremblement*), indicating a cadential shake in the voice, appears several times. These readings are not adopted in this edition, though the tempo markings are noted in the Editorial Notes.

### Style and structure

The work makes highly virtuosic demands on the singer and has a wider range than usual for Scarlatti’s cantatas with continuo: from *d'* to *b"-flat*. It calls for a dramatic rendition, like other solo cantatas based on ancient Roman history (including Scarlatti’s *Il Coriolano*). These follow the tradition of similarly virtuosic works on ancient historical subjects by Stradella, for example *Nerone* and *Medea* (“Già languiva la notte”). All of these works appear in the British Library manuscript Add. 31488, along with the famous trio cantata of Carissimi, *I Naviganti*.

In each of the Roman historical pieces, the subject is a character for whom death is the only release from dishonor and despair. The well-known subject of the rape of Lucretia provided Scarlatti—as many other composers after him, including Handel and Montéclair—with the dramatic ingredients of defiance, fury, and pathos.

Tonally as well as emotionally, Scarlatti’s *Lucretia* covers a wide trajectory, from A minor (first recitative and aria), to D major (m. 75, second aria: Lucretia calling down curses upon Sesto, her attacker), E flat (m. 122: continuation of the curse), D minor / G minor (m. 137, fourth aria with arioso: Lucretia’s sorrow and pathos) before returning to A minor for Lucretia’s farewell (m. 244).

A number of structural features are notable in this journey, from rapid virtuosic arias and extravagant recitative to the obsessive circling of the slow 3/8 strophic aria in

which Lucretia confronts the inevitable suicide demanded by her situation.

None of the arias is a *da capo* form, a common situation in Scarlatti’s work of this time. The most frequent poetic form used by Pamphili is that of a verse which returns to the first line through a preceding line that rhymes with it, e.g. first aria (m. 44): line 1 and last line, “Barbaro hai vinto”; penultimate line, “ch’ai reso estinto”. In the second aria (m.7 5), this is extended to a scheme of matching rhymes to the first two lines: “Ma crudel dove n’andrai / per fuggir le mie vendette?” and “...’e s’al ciel giunger saprai / ti rispinghin le saette.”

This form builds in an element of musical recapitulation, and also facilitates a varied treatment of the intervening text, in which the music follows freely the affect of the lines—rather than portraying a single dominant affect within a section of music. An example is the aria “Barbaro, hai vinto,” in which the music to the first (and last) lines is downward moving and dejected, but takes on a defiant quality through the *moto perpetuo* bass line and the *recitando* vocal part.

The second aria follows the first without intervening recitative, an occasional feature of Scarlatti’s works in the 1690s. Moving from the A-minor pathos of “Barbaro, hai vinto,” the voice opens unaccompanied onto a virtuosic aria in D major, in which Lucretia calls for revenge—a family vendetta from which her attacker Sesto will seek escape in vain.

In the third, equally vehement aria in E flat, Lucretia turns her anger on herself, blaming her own beauty for Sesto’s attack. Then comes the thought of suicide, with more deliberate movements (several marked *Largo* or *Adagio*—see *Tempo Markings*, below), in contrast to the rapid pace of the preceding arias.

Another original feature of the structure from this point is the intertwining of the arioso “Ma che farai mio cor?” (mm. 160, 184, 221) with the two strophes of a mournful aria in 3/8—a standard form for the

cantata of the 1690s, though rarely used with such psychological intensity. The device enables Pamphili and Scarlatti to present Lucretia as a complex character torn between duty (the repetitive patterns of the 3/8) and a more personal response “But what will my heart do?”

Her final path to death is presented in the form of a decisive recitative, and the work ends with the gasped out “I faint, I fall, I die, I breathe: Farewell.”

### Editorial Notes

The vocal part is notated in the soprano clef (lowest line = *c*) in all sources.

*MÜs* has been followed as the principal text. It presents a high standard of accuracy and clarity with regard to the poetic and musical text and the textual underlay. Some performance markings from *Nc* have been added, such as the *Largo* at m. 11. *Lbl* has a larger number of scribal inaccuracies than the first two texts, such as incorrect barring in the arioso, “Ma che farai mio cor?” The tempo marking *Presto* for the second and third arias (mm. 75 and 122), found only in this source, have not been adopted.

#### *Bass figuring*

In the arias, figures that appear in one strophe but not in the other have been adopted for each strophe. Bearing in mind the consistency between the sources *MÜs* and *Nc*, and the occasional vagaries of *Lbl*, the figures shown are those from the first two, with those from *Lbl* added in italics. The exception is the first aria, “Barbaro hai vinto”, for which the figures from *Lbl* are provided, since virtually none are given in the other two sources.

#### *Key signatures*

These agree in the three sources and have been retained: two sharps for the second aria in D major (mm. 75-103); two flats for the third aria in E flat (mm. 122-147); and no key signature for the two strophes of the

final aria in D minor (mm. 164-183 and 201-220).

#### *Accidentals*

The usage of accidentals by Scarlatti and by contemporary copyists differs from modern usage in several ways. In general, the composer uses an accidental to apply for the duration of one note only, or for consecutive notes on a repeated pitch. Modern convention regards as redundant the repetition of accidentals applied to the same pitch within a measure; but they often serve as a useful reminder for performers, especially within a highly inflected chromatic style such as Scarlatti’s.

The use of the natural sign to cancel an accidental earlier in the bar thus appears rarely in these manuscripts, whereas modern usage requires it routinely. Here the modern convention has been adopted, so as to avoid needless ambiguity. In nearly every case Scarlatti’s notation leaves no room for doubt, when we consider together his use of key signatures, bass figures, and principles of using accidentals.

#### *Slurs and other variant readings*

Throughout the aria “Barbaro ha vinto,” *Nc* and *MÜs* agree in the treatment of the ultimate syllable of each phrase, going from the final leading-note sixteenth to the tonic resolution on the following downbeat (e.g., at *vin-to*, mm. 47-48; similarly at *orgo-glio* and *estin-to*). In addition, only *MÜs* shows the figure of two sixteenths slurred to the following quarter note, e.g. m. 47, beats 1-2. These readings have been adopted here.

Throughout the work, *MÜs* and *Nc* have fewer slurs in the vocal part than *Lbl*. This more restrained use of slurs has been preserved (e.g., the slurs in the concluding aria derive from *MÜs*).

M. 59, bass note 1 – *Nc*: A; *MÜs* and *Lbl*: c. *Nc* has been adopted, as the resulting tenth between voice and bass part matches the interval (*b'* to *d''*) on the first beat of m. 60.

Mm. 75-103: *Nc* frequently shows groups of continuous sixteenths in both voice and bass beamed together in groups of eight notes. This has been adopted only where *MÜs* and *Nc* agree in this note grouping (e.g. voice, m. 141).

Mm. 164-183 and 201-220: A small but interesting difference between the two strophes, found in all sources, concerns the descending melodic line, mm. 169 and 206 respectively. In strophe 1, the second note is *e*"-natural, descending to *e*"-flat on the next main beat, whereas in strophe 2, the *e*"-flat comes already on the second note, maybe to reflect the text "cader" (as opposed to "costante" in the first strophe).

Mm. 178-179, bass: *Nc* has two eighths followed two sixteenths rather than a dotted eighth note followed by three sixteenths, given in *MÜs*, with identical pitches. At mm. 215-216 the latter reading appears in both sources.

M. 208, voice, *MÜs* has slur over three notes; *Lbl* over the first two; *Nc* no slur.

M. 209, voice, *MÜs* and *Nc*: slur over last two notes.

Mm. 176 and 181, and the parallel passages, m. 213 and 218, voice: both *MÜs* and *Nc* give two ways of beaming the ascending scale, even though the readings are otherwise identical. In each strophe, the first occurrence (mm. 176 and 213) is given with two pairs of sixteenths, while the second (m. 107 and 144) is shown as a group of four sixteenths beamed together (i.e., eliding the first syllable). In each case *Lbl* gives the two pairs beamed together, reinforcing this reading with slurs.

### *Barring*

All sources reflect Scarlatti's idiosyncratic barring of pieces in compound meters. At m. 164 ("Per dar fine"), the time signature is C 3/8, but most measures contain 6 eighth notes, alternating with a few of 3 eighth notes, mainly towards cadence points. This barring has been retained in the edition, since it closely reflects the composer's prac-

tice. Measure numbers have not been re-assigned here.

### *Tempo markings*

M. 11: *Largo* in *Nc* only.

M. 44: *Aria* and *allegro* in *Lbl* only.

M. 75: *Presto* in *Lbl* only.

M. 118: *adagio* in *Lbl* only.

M. 122: *Presto* in *Lbl* only.

M. 160: *Largo* in *MÜs* and *Lbl*.

M. 164: "Per dar fine" – *Largo* in *Nc*; *adagio* in *Lbl*.

M. 184: *Largo* in *Lbl*. Text: "che dirai?" in *Lbl* only.

M. 201: *Largo* in *Lbl*.

M. 236, at "io manco": *Largo* in *MÜs* and *Nc*; *adagio* in *Lbl*.

### **Acknowledgements**

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## Lucretia Romana

(Text and Translation)

[*Recit. I*]

Lasciato havea l'Adultero superbo  
 su'l macchiato origlier nuda e sdegnosa,  
 oggetto troppo acerbo  
 di Collatin la violata sposa.  
 Vinto di Sesto al temerario assalto  
 quel cor, benche di smalto,  
 sembrava che languisse  
 su la stracciata chioma  
 in vergognosa eclisse  
 Lucretia il sol dell'honestà di Roma.  
 E mentre al muto labro  
 dispettosa mordeva il bel cinabro  
 Le trafiggeva il petto  
 l'involuntario errore  
 dell'ospite impudico il tradimento.  
 L'accresceva il tormento  
 del volgo detrattor vario il concetto,  
 l'odio del genitore,  
 de lo sposo lo scherno,  
 furia d'honor nel suo rinchiuso Inferno.  
 Onde resa frenetica e feroce,  
 fomentando i sospiri,  
 dando campo ai deliri,  
 si scosse dalle piume, e in atto atroce  
 svelto il crin molle irai col piede ignudo  
 così battendo il suol,  
 così minaccia il drudo.

Abandoned by the arrogant adulterer,  
 naked and disdained upon the stained pillows,  
 too vile an object  
 lay the ravished wife of Collatinus.  
 Overwhelmed by Sextus's bold attack  
 her heart, although of enamel,  
 seemed to languish  
 upon her torn hair  
 in shameless abandon,  
 Lucretia, the sun of Rome's honesty.  
 And as she clenched the bright carmine  
 of her silent reproachful lips,  
 her heart was rent  
 by her involuntary offence,  
 by the betrayal of her insolent guest.  
 Her torment grew [as she faced]  
 the inconstant opinion of the slanderous mob  
 the disgust of her father,  
 the contempt of her husband,  
 fury of honor in her private hell.  
 So with rising frenzy  
 and sighs changing to wild cries,  
 giving free rein to her delirium,  
 she leaps from her bed, and in an atrocious act  
 tearing her hair, she goes barefoot thus,  
 stamping upon the ground,  
 calls down revenge thus upon her attacker.

[*Aria I*]

Barbaro, hai vinto.  
 Vanne trionfa, e godi,  
 vanta per tuo diletto  
 ch'armato sol di frodi  
 ti fù campo il mio letto,  
 trombe le voci mie, colpi i tuoi baci,  
 questo sen campidoglio,  
 e per trofeo del tuo lascivo orgoglio  
 di Lucretia l'honor  
 ch'ai reso estinto.  
 Barbaro, hai vinto.

Barbarian, you have won.  
 Go in triumph and savor,  
 crow in your delight  
 that, armed only with trickery,  
 my bed was your battlefield.  
 my cries were trumpet calls, your kisses assaults,  
 my breast the Campidoglio,  
 and as a trophy of your lustful pride,  
 the honor of Lucretia,  
 which you have extinguished.  
 Barbarian, you have won.

## [Aria 2]

Ma crudel dove n'andrai  
per fuggir le mie vendette?  
Da libiche selve,  
del mar su le sponde,  
degli antri d'Averno  
ti scaccin le belve,  
ti sputino l'onde,  
t'escluda l'inferno,  
e s'al Ciel giunger saprai,  
ti respinghin le saette.  
Ma crudel, dove n'andrai  
per fuggir le mie vendette?

But, cruel one, where will you go  
to escape my vendettas?  
From the Libyan forests,  
from the seashores,  
from the caves of hell  
may wild beasts chase you,  
may the waves foam against you,  
may hell shut you out,  
and if you are able to reach heaven,  
may arrows repulse you.  
But, cruel one, where will you go  
to escape my vendetta?

## [Recit. 2]

Voi, Genitor, Consorte,  
fate del regio sangue aspro macello,  
serva in confuso horror di stragi e morte  
all' impuro regnante  
lo scettro di flagello,  
la regia di prigionie,  
di ceppi le corone,  
e sia del piè tremante  
delle vostr'armi al lampo  
delle mie voci al tuono  
il manto inciampo  
e precipizio il trono.  
Ma qual vendetta, oh Dio,  
delirando disegna il pensier mio?

You, father, husband,  
make a bloodbath of the royal line,  
deliver in confusion a horror of carnage  
and death to the ignoble ruler,  
a whip for a scepter,  
a prison for a kingdom,  
shackles for a crown,  
and at the lightning of your armies  
and the thunder of my voice  
let his mantle be an obstacle  
with trembling foot  
his throne an abyss.  
But—oh gods, what revenge  
is my thought planning in its delirium?

## [Aria 3]

Contro voi bellezze rie  
il mio sdegno sfogarò.  
Se in voi l'empio cadde involto,  
pur vedrò nè miei perigli  
scolorir le rose al volto  
far sanguigni al seno i gigli  
e le macchie in me non mie  
col mio sangue lavarò.  
Contro voi bellezze rie  
il mio sdegno sfogarò.

Against you, my perfidious beauty,  
I shall vent my anger.  
As the seducer fell for you,  
now I will see only danger in you,  
the roses fading from my face,  
the lilies of my breast turned to blood,  
the stains upon me not of my making,  
with my blood I will wash them.  
Against you, my beauty,  
I shall vent my anger.

## [Recit. 3]

Dov'è quel ferro istesso,  
che in man del traditore,  
forza somministrando al molle eccesso  
la costanza atterri del mio gran core?  
Egli che sà l'inganno  
che usò l'empio tiranno,  
ei sul petto che langue  
se Lucretia peccò scrivi col sangue.

Where is that very sword  
which in the traitor's hand,  
mustering force to the lascivious dissipation,  
overcame the constancy of my heart?  
If anyone knows the deception  
used by the wretched tyrant,  
on my languishing breast,  
write it in blood, if Lucretia has sinned.

[*Ariosio*]

Ma che farai mio cor?

But what of you, my heart?

[*Aria 4, 1st strophe*]

Per dar fine al tuo tormento  
 si cadrai costante e forte.  
 Ma diran che la tua morte  
 fù del fallo il pentimento  
 non la gloria dell'honor.

To bring a close to your torment  
 may you die constant and strong.  
 But they will say that your death  
 was the repentance of your sin,  
 not glory for honor.

[*Ariosio*]

Ma che farai mio cor?

But what of you, my heart?

[*Recit. 4*]

Sò ch'il mondo dirà che s'io volea farmi  
 di pudicizia unico esempio,  
 pria del error dovea soffrir  
 l'anima forte il proprio scempio,  
 e che forse il tiranno al dolce invito  
 d'un guardo lusinghier si rese ardito.

I know that the world will say that if I wished to  
 make myself the ultimate example of modesty,  
 before the error, the headstrong spirit  
 should have to suffer its own folly,  
 and that perhaps the tyrant was emboldened  
 by the sweet invitation of a longing look.

[*Aria 4, 2nd strophe*]

Per sottrarmi all'altrui colpe  
 non mi val cader trafitta.  
 Ne me giovan le discolpe  
 poich'a render l'alma invitta  
 giunse tardi il mio dolor.

To sustain myself against the blame of others,  
 it does not help me to fall wounded  
 nor do excuses avail me,  
 since to make my soul invincible  
 my pain came too late.

[*Ariosio*] Ma che farai mio cor?

But what of you, my heart?

[*Recit. 5*]

Si, si, corri alla morte,  
 e della fama mia  
 il ciel che l'udirà giudice sia.  
 Intanto Roma, genitor, consorte,  
 da voi vendetta aspetto  
 del rapito honor mio.  
 Ecco mi sveno il petto  
 Io manco, io cado, io moro, io spiro  
 Addio.

Yes, let me run headlong to death,  
 and may heaven be the witness  
 and judge of my story.  
 Meanwhile Rome, father, consort,  
 I expect from you revenge  
 for my stolen honor.  
 Here I slash my breast,  
 I fail, I fall, I die, I expire:  
 Farewell.

– Benedetto Pamfili

*Lucretia Romana*

Alessandro Scarlatti

La - scia-to ha - vea l'A - dul - te - ro su - per - bo su'l mac - chia - to o - ri -

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4  
2

glier nu-da, e sde-gno-sa, og-get-to trop-po, a-cer - bo di Col-la-tin la vi-o-la-ta spo-sa.

6

4  
2

Vin - to di Se - sto al te - me - ra - rio as - sal - to quel cor ben - che di smal - to,

#6

11 *Largo*

Sem - bra - va che lan - guis - se su la strac - cia - ta chio - ma in ver - go - gno - sa e

6

b6

6

clis - se Lu - cre - ti - a il sol del - l'ho - ne - stà di Ro - ma.

#6

6

6

4

3

17

E men - tre al mu - to la - bro dis - pet - to - sa mor - de - va il bel ci -

7  
b

6

6

20

na - bro Le traf - fi - ge - va il pet - to l'in - vo - lun - ta - rio er - ro - re del - l'o - spi - te im - pu -

6

23

di - co il tra - di - men - to. L'ac - cres - ce - va il tor - men - to del vol - go de - trat -

6

#

# 6

26

tor va - ri - o il con - cet - to, L'o - dio del ge - ni - to - re, de lo spo - so lo scher - no, fu - ria d'ho -

6

#

#

6 6

29

nor nel suo rin - chiu - so In - fer - no. On - de re - sa fre - ne - ti - ca e fe - ro - ce

4 3

33

fo - men - tan - do i so - spi - ri, dan - do cam - po ai de - li - ri, si scos - se dal - le

36

piu - me, e in at-to a-tro - ce svel-to il crin mol-le i-rai col pie-de-i-gnu-do co - sì,

40

bat-ten-do il suol, co - sì, bat-ten-do il suol mi - nac - cia, mi - nac-cia il dru-do.

44

Bar - ba-ro, bar - ba - ro, hai vin-to, hai

47

vin - to hai vin - to hai vin - to. Van - ne

50

tri - on - fa, tri - on - fa, e go - di, va - nta per tuo di - let - to ch'ar -

53

ma-to sol di fro-di, ch'ar - ma - to sol di fro - di ti fù cam - po il mio let - to, il mio

56

let - to, trom - be, trom - be le vo - ci mie col - pi i tuoi ba - ci que - sto

59

sen, que - sto sen cam - pi - do - glio,

62

E per tro - feo del tuo la - sci - vo or - go - - - glio di Lu -

65

cre - tia l'ho - nor, l'ho - nor ch'ai re - so e - stin - to.

68

Bar - ba - ro, bar - ba - ro, hai vin - to hai vin - to, hai vin - to

71

hai vin - to.

75

Ma cru - del do - ve n'an - dra - i per fug - gir le mie ven - det - - - te,

79

Do - ve n'an - dra - i per fug - gir, per fug - gir le mie ven - det - - - -

82

te? Da li - bi - che sel - ve del mar su le spon - de, degl' an - tri d'a -

85

ver - no ti scac - cin le bel - ve, ti spu - ti - no l'on - de, t'e - sclu - da l'in - fer - no, e s'al Ciel giunger sa -

88

pra - i ti re - spin - ghin le sa - et - - - - te.

91

Ma cru-del, do-ve n'an-dra-i per fug-gir le mie ven-det - - - te,

95

Do-ve n'an-dra-i per fug-gir, per fug-gir le mie ven-det - - - - -

99

te, le mie ven-det - - - - - te.

102

Voi, Ge-ni-tor, Con-sor-te, fa-te del re-gio

106

san-gue a-spro ma-cel-lo ser-va in con-fu-so hor-ror di stra-gi e mor-te al-l'im-pu-ro re-

109

gnan-te lo scet-tro di fla-gel-lo, la re-gia di pri-gio-ne, di cep-pi le co-

#6 #4<sub>2</sub> 6 #6

112

ro-ne, e sia del piè tre-man-te del-le vo-str'ar-mi al lam-po del-le mie vo-ci al

#4<sub>2</sub> 6

115

tuo-no il man-to in-ciam-po e pre-ci-pi-zi-o il tro-no. Ma qual ven-

b #4<sub>2</sub> 6 4 3 6

119

det-ta, oh Di-o, de-li-ran-do di-se-gna il pen-sier mi-o?

#6 b 6 b

*Aria*

122

Con-tro voi bel-lez-ze ri-e il mio sde-gno, il mio sde-gno sfo-ga-rò-



140

sde-gno, il mio sde - gno sfo - ga - rò - il mio

4 3

143

sdegno, il mio sde - gno sfo - ga - rò, il mio sdegno, il mio sde - gno sfo-ga - rò.

4 3 4 3

146

Do - v'è quel fer-ro,i - stes-so, che in man del tra-di-

150

to - re for - za som - mi - ni - stran - do al mol-le.ec - ces - so la co-stan-za at - ter -

6  $\flat 6$  6

153

ri del mio gran co - re? E - gli che sà l'in - gan - no, ch'ù - sò l'em - pio ti -

$\flat 6$   $\flat 5$

156

ran - no ei sul pet - to che lan - gue, se Lu - cre - tia pec - cò scri - vi col san - gue.

6 #4 6 4 3

160 *Largo*

Ma che fa - rai mio cor, ma che fa - ra - - i mio cor?

b 6 #6 b 6 # #6 7 6 6 # #6 6 6 4 3

164

Per dar fi - ne al tuo tor - men - to si ca - dra - i co - stan - te, co - stan -

6 b6 6 # 6 6 5

168

- - - te, co - stan - te, e for - te.

6 5 b5 # 6 b 4 3

172

ma di - ran che la tua mor - te fù del fal - lo il pen - ti - men - to

6 b6 6 # 6 6 6 6 #6

176

non la glo-ri - a del - l'ho - nor

180

, non la glo-ri - a del - l'ho - nor.

184 *Largo*

Ma che fa-rai mio cor? Ma che fa-ra - i mio

187

cor Ma che fa-rai mio cor?

191

Sò ch'il mon-do di-rà, che s'io vo - le - a far-mi di pu - di - ci - zi - a u - ni-co.

194

sem - pio, pria del er - ror do - ve - a sof - frir l'a - ni - ma for - te il pro - prio scem-pio,

197

e che forse il ti-ran-no al dol-ce in-vi-to d'un guar-do lu-sin-ghier si re-se ar-di-to.

201 *2.da*

Per sot-trar-mi al-tru-i col-pe non mi val ca-der, ca-der,

205

ca-der tra-fit-ta.

209

Ne me gio-van le di-scol-pe poi-ch'a ren-der l'al-ma in-vit-ta

213

giun-se tar-di il mio do-lor

217

, giun-se tar-di il mio do-lor.

221 *Largo*


Ma che fa-rai mio cor? Ma che fa-ra - i mio

b 6 #6 b 6 # #6 7 6 # #6



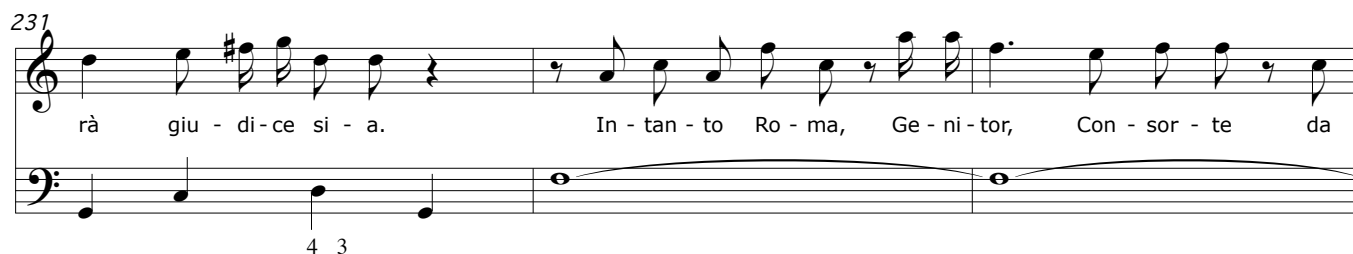
cor? Ma che fa-rai mio cor?

6 # 5 b6 6 # # # # 6 4 3



Si, si cor - ri-al-la mor - te, e del - la fa - ma mi - a il ciel che l'u - di -

6 #6



rà giu - di-ce si - a. In - tan - to Ro - ma, Ge - ni - tor, Con - sor - te da

4 3



voi ven - det - ta a - spet - to del ra - pi - to ho - nor mi - o. Ec - co mi sve - no il pet - to Io

#6 # #6



man - co, io ca - do, io mo - ro, Io spi - ro Ad - di - o.

#6 6 #6 b6 5 #4 6 4 3