

Francesco Cavalli * Opere



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Francesco Cavalli

Veremonda, l'amazzone di Aragona

Dramma per musica by Giulio Strozzi
after Giacinto Andrea Cicognini

(Venice, 1652)

Edited by

Wendy Heller (Introduction and score)

Valeria Conti (Libretto)



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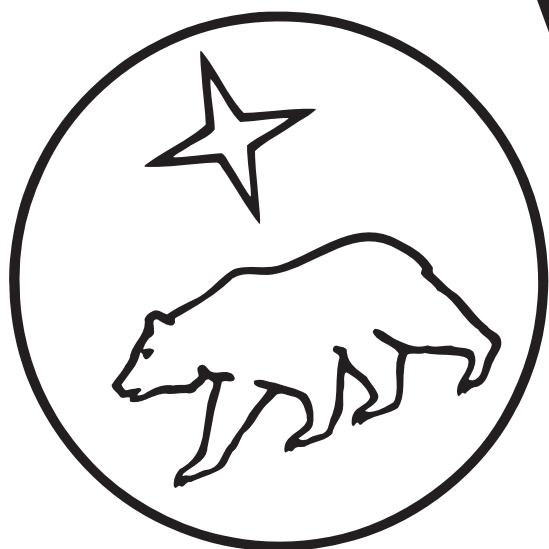
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Sample page

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

Editorial challenges posed by these works differ profoundly from
those of later operas. For one thing, the original musical material for
these operas is notoriously poor: the scores consist essentially
of only two lines, a voice part and a sparsely figured bass line, inter-
persed with a few passages for three- or five-part strings. The scores
may also contain certain verbal notations and shorthand symbols for
orchestration, transposition, or other editorial intervention, material
that the original performers could understand, but whose meaning
is not immediately obvious to contemporary ones. Translating a
usable performing material thus requires the intervention of spe-
cialist editors who understand the implications of the scores and
can flesh them out – or provide performers with the means of doing
so themselves – with appropriate additional material.

The Sources

Although each individual score and edition of these operas in the series

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

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

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

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

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

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Introduction

Veremonda, l'amazzone di Aragona: The Journey from Florence to Naples

Among Francesco Cavalli's extant operas, *Veremonda, l'amazzone di Aragona* is perhaps the most mysterious. An elaborate reworking of Giacinto Cicognini's libretto for *Celio*, produced in Florence in 1646 with music by Baccio Baglioni and Niccolò Sapiti, it features a Spanish plot, borrowing neither from mythology nor ancient history, which culminates in a bloody battle between Christians and Muslims and the conversion of a Muslim (Moorish) queen to Christianity.¹ Not only is the plot anomalous in the Venetian operatic repertoire, but it is also the only Cavalli opera for which no secure information about the date or place of its premiere has survived. There are two extant librettos: one from Venice (Ve52), dated January 1652 (see Facsimile), and one from Naples (Na52), dated December 1652. The one manuscript score (I-Vn) is from the library of the Vatican as V.² Both librettos contain the same text, but the Venetian libretto (Ve52) is the first and the second (Na52) to the text of Cicognini's libretto. In many respects, they are the same. The Venetian libretto – unlike most – contains information regarding the date and place of the premiere. It states whether the work was performed in the theater or had been performed elsewhere. Evidence has emerged testifying to the fact that the opera was performed securely were in Naples

on 21 and 23 December 1652 to inaugurate the new theater in the Palazzo.⁴ The report from an *avviso* reads as follows:

Napoli 24 Dicembre 1652. Sabato [23 dicembre] a sera fu festino in Palazzo al quale restaron tutti signori della cavalcata che accompagnaron il signor Re. Al ritorno del Re fu stato ad assistere alla messa di San Nicola dal cardinale di Matera, e *Te deum*, cantatosi per la festa di Barcellona e fu anche oltre il buon numero di cavalieri assiepato di dame delle principali di questa città avendo durato sino alle tre ore della notte. Furono a vederlo tutti questi signori ministri de' principali invitati da Sua Eccellenza, in specie monsignor Nunzio Sperelli al quale ordinò fosse assegnato il meglio palchetto e fu anche ieri sera [23 dicembre] a vederlo (marcato) invitare parimente da Sua Eccellenza l'opera recitata in musica nella nuova sala di Palazzo con l'assistenti apparenze intermedi intitolata *L'Amazzone d'Aragona*.

Naples, 24 December 1652. Saturday [December 23] evening there was a party in the palace in which all the ministers who had accompanied the Viceroy returning from the Carmine were present and a solemn mass conducted by the Archbishop of Matera a *Te deum*, sung for the surrender of Barcelona and beyond the good number of gentlemen, it was also all the heads of the principal gentlemen of the city, who had waited until 10 o'clock at night. All these gentlemen ministers of the main guests who had been invited by His Excellency saw it, and especially M. Nunzio Sperelli to whom he assigned the best box; and also the night before [23 December] he was to see (sent an invitation also by his Excellency) the opera recited in music in the new room in the palace with beautiful sets and *intermedi* entitled *L'Amazzone d'Aragona*.⁵

A description by Vincenzo D'Onofrio (under the pseudonym Innocenzo Fuidoro) provides ample evidence of the lavishness of this Naples performance. D'Onofrio was particularly impressed by the

- 1 For the libretto see, Giacinto Andrea Cicognini, *Celio: drama musicale* (Florence: Franceschini e Logi, 1646) (Biblioteca estense universitaria, Modena, 1646), I-MOe 90.C.17.5, abbreviated **Fi46**. For a complete list of the sources for the libretto, including manuscript librettos, see *Per una bibliografia di Giacinto Andrea Cicognini: successo teatrale e fortuna editoriale di un drammaturgo del Seicento*, ed. Silvia Castelli and Flavia Cancedda (Florence: Alinea, 2001), 146–51. For the score see I-Fn, MS. Magliabechi XIX, 35.
- 2 Luigi Zorzisto [Giulio Strozzi], *Veremonda, l'amazzone di Aragona* (Venice: Giuliani, 1652) (Biblioteca estense universitaria, Modena, 1652), I-MOe 70.h.14.1; Luigi Zorzisto [Giulio Strozzi], *Veremonda, l'amazzone di Aragona* (Naples: Roberto Mollo, 1652) (Vatican Library, Rome, 1652), V-CVbav Dramm.Allacc. 267.3.
- 3 Jacques Bretel de Grémonville (1625–1686) was the younger brother of the Venetian ambassador Nicolas Bretel de Grémonville, who died in 1648 and is perhaps best known to us for his friendship with the Venetian nun Arcangela Tarabotti. Jacques spent a decade in the service of the Venetians as a Knight of Malta in Candia, before eventually serving as ambassador to Vienna from 1664 to 1673. See Philippe Romain, "Le travail des hommes de la paix au XVII^e siècle: le cas des relations entre Louis XIV et Léopold I^{er} de 1668 à 1673," *Histoire, économie & société* 5, no. 2 (1986), 173–86. The dedicatee for the Naples libretto, Iñigo Vélez de Guevara y Tassis, eighth count of Oñate y Villamediana, was Viceroy in Naples beginning in 1648, having secured Spanish power after the Masaniello revolution in 1647. On the political implications of the Naples performance, see also Wendy Heller, "Amazons, Astrology, and the House of Aragon: *Veremonda* tra Venezia e Napoli," in *Francesco Cavalli: La circolazione dell'opera veneziana nel seicento*, ed. Dinko Fabris (Naples: Turchini, 2005), 147–64.
- 4 On opera in Naples during this period, see Lorenzo Bianconi, "Funktionen des Operntheaters in Neapel bis 1700 und die Rolle Alessandro Scarlatti's," in *Colloquium Alessandro Scarlatti – Würzburg 1975*, ed. Wolfgang Osthoff and Jutta Ruile-Dronke (Tutzing: Hans Schneider, 1979), 13–111, 220–227, including a full chronology, and Dinko Fabris, *Music in Seventeenth-Century Naples: Francesco Provenzale (1624–1704)* (Aldershot: Ashgate, 2007), 154–57; on the Neapolitan librettos based on Venetian opera during this period, including *Veremonda*, see Valeria Conti and Nicola Usula, "Venetian Opera Texts in Naples from 1650 to 1653: *Poppea* in Context," *Journal of the Society for Seventeenth-Century Music* 27 (2021): sec. 2, <https://sscm-jscm.org/jscm-issues/volume-27-no-2/venetian-opera-texts-in-naples-from-1650-to-1653-poppea-in-context/>.
- 5 Domenico Antonio d'Alessandro, "L'opera in musica a Napoli dal 1650 al 1670," in *Seicento napoletano: arte, costume, e ambiente*, ed. Roberto Pane (Milan: Edizioni di comunità, 1984), 415.

opera's visual splendor, including the eclectic mixture of “fantastic” eastern and western settings (palaces, a mosque, and gardens), and he provides us with a vivid description of two *balli* (for a discussion of the dances, see below): a *ballo* “in the Spanish style” with dancers atop a dragon and basilisks who then perform a sword dance and a *moresca* featuring eight Africans and five parrots.⁶

Dalla compagnia de' comici forestieri italiani, chiamati Febi Armonici, che rappresentano in musica, nel proscenio formato nel Palazzo Regio fu recitato il soggetto intitolato l'*Amazzone d'Aragona*, con grandiose apparenze, come di città, palazzi, meschite, giardini, battaglie e simili; con voli diversi, balli alla spagnola formati da otto persone scese per aria nel palco sopra otto basilischi e draghi, e smontati con spade nude nel suolo, con vari assalti scambievoli fra di loro con bell'ordine ballarono assai bene. Vi fu anco un altro ballo alla moresca di otto altre persone con vari stromenti usati da quella nazione ed appresso un bastimento regolato di bastoni, formando varie mutanze e postovi alcuni pappagalli, intervenendovi come al solito Sua Eccellenza.⁷

From the company of the foreign Italian comics, called the Febi Armonici, who presented plays in music, the subject entitled “Amazon of Aragon” was recited with fantastic appearances, such as cities, palaces, mosques, gardens, battles and the like, with various flights, *balli* in the Spanish style formed with eight people who descended from the air to the stage atop eight basilisks and dragons, dismounted with unsheathed swords on the ground, with various attacks exchanged among them with a fine arrangement, they then danced very well. There was also another dance “alla moresca” with eight other people with the various instruments used by that nation and nearby a show guided by stick [the dancers] forming various transformations and some parrots lighting there, with his Excellency attending as usual.

This description, nevertheless introduces some evidence of the dedication in Na52. As Nicola Michelassi, in his edition of the Neapolitan prior to the “space” (“in luogo per altro”) of the description of the hypothesis that Balbi's reference to an earlier smaller Salvo del Pallo reportedly presented to the monarch in Naples or two performances of when, if ever, the work was the status of the version of the libretto as compared with the one

in Naples? Was there a Venetian performance at all, and if so, did it occur before or after the Neapolitan premier? Given the lack of documentation for a Venetian performance, what other kinds of evidence might we use to address this question?

Lorenzo Bianconi and Thomas Walker dealt with these issues at length in their classic article, “Dalla *Finta pazza* alla *Veremonda*.” Noting the difficulty of fitting *Veremonda* into the 1652 season in any Venetian theater, they proposed that the date on the Venice libretto should be interpreted as *more veneto*, and thus the printing of Ve52 and the Venetian premiere of the opera did not occur until January 1653 – a full month after the Naples performance.⁹ This also led them to assume that the opera was intended for Naples and only later adapted for Venice, a notion that was bolstered in no small part by the Spanish subject matter.

The Bianconi-Walker hypothesis was subsequently adopted without reservation by a number of scholars, including Peter Jeffery, Beth and Jonathan Glixon, and Dinko Fabris. In his 1980 dissertation on the Cavalli autograph manuscripts, Jeffery accepted Bianconi and Walker's dating and was equivocal about the relationship between the Venetian score and Venetian libretto.¹⁰ Beth and Jonathan Glixon also accepted Bianconi-Walker's dating in their chronology, listing it in the repertory for Teatro SS. Giovanni e Paolo, though – as they have since agreed – it fit no better into the 1653 season at Giovanni e Paolo (or elsewhere in Venice) than it did in the 1652 season.¹¹ Dinko Fabris, too, followed Bianconi-Walker's dating and underscored the importance of *Veremonda* in the context of Balbi's Neapolitan debut.¹²

In my 1991 dissertation, I was the first to propose that *Veremonda* had its premiere not in Naples, but rather, in Venice. While I noted that the subject matter was markedly different from typical Venetian operas, I concluded that the treatment of that subject – particularly the way in which the source libretto of *Celio* was altered – was entirely compatible with the ironic, paterfamilias style that is associated with the librettist Giulio Strozzi and the operatically influential Venetian Accademia degli Incogniti, of which he was a member.¹³ In particular, I demonstrated how the transformation of *Celio* into *Veremonda* emphasized the kind of gender ambiguity that we find in Venetian librettos penned by poets associated with the Accademia degli Incogniti, such as Giulio Strozzi and Giovanni Francesco Busenello; moreover, I suggested that the construction of the Spanish monarch in *Veremonda* in such a decidedly unheroic fashion was unlikely for a work originally intended for Spanish Naples; rather, it reflected the Venetian – and specifically Incogniti – antipathy for monarchy and skepticism about religious zealotry that

- 6 On the *moresca*, see Barbara Sparti, “The Moresca and Mattacino in Italy – circa 1450–1630,” in *Proceedings of the Symposium, “Moreska: Past and Present,”* ed. Elsie Ivancich Dunin (Zagreb: Institute of Ethnology and Folklore Research, 2002), 129–42.
- 7 Lorenzo Bianconi and Thomas Walker, “Dalla *Finta pazza* alla *Veremonda*: storie di Febiarmonici,” *Rivista italiana di musicologia* 10 (1975), 382; and d'Alessandro, “L'opera in musica a Napoli,” 415. Translation based on Irene Marion Alm, “Theatrical Dance in Seventeenth-Century Venetian Opera” (Ph.D. diss., Los Angeles, University of California, Los Angeles, 1993), 117.
- 8 Nicola Michelassi, “Musici di fortuna tra Venezia e l'Europa: i viaggi teatrali di Giovan Battista Balbi (1637–1654)” (Ph.D. diss., Florence, Università degli Studi di Firenze, 2003); Alessandro, “L'opera in musica a Napoli,” 414–15: “una famosa scena con molte apparenze, per recitar una comedia in Palazzo, doppo le feste di Pasqua, dicono in occasione del giorno memorabile [6 aprile], che si quietarono li rumori di questa città, e regno, e si stabili la pace.” See also Nicola Michelassi, “Balbi's Febiarmonici and the First ‘Road Shows’ of *Giasone* (1649–1653),” in *Readying Cavalli's Operas for the Stage: Manuscript, Edition, Production*, ed. Ellen Rosand (Farnham/Surrey, UK, and Burlington, VT: Ashgate, 2013), 316–18.
- 9 *More veneto* is the term used to describe the Venetian calendar, whereby the New Year begins on March 1. Bianconi and Walker, “Dalla *Finta pazza* alla *Veremonda*,” 387–95.
- 10 Peter Jeffery, “The Autograph Manuscripts of Francesco Cavalli” (Ph.D. diss., Princeton University, 1980), 175: “It might seem likely that the score preserved in Venice was connected with the Venice performance, but this is hard to prove. On the one hand, the prologue in the score is that of the Venice libretto ... On the other hand, there are places where the score agrees with the Naples libretto against the Venice one, though these variants are minor.” Had Jeffery's study taken account of the various layers of the manuscript, he would have realized that the example he presented to support this point of view was an instance in which the Venice reading was changed to match the Naples libretto. For his discussion of *Veremonda*, see 175–80.
- 11 Beth L. Glixon and Jonathan Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006), 171. Personal communication.
- 12 Fabris, *Music in Seventeenth-Century Naples*, 155–56.
- 13 Wendy Heller, “Heroism, and Allure: Women in the Opera of Seventeenth-Century Venice” (Ph.D. diss., Brandeis University, 1995), 308–309.

was part of the Venetian intellectual orientation in the decades following the Interdict.¹⁴

Since then, Maddalena Vartolo and Nicola Michelassi have supported the notion of a Venice premiere: Vartolo's conclusions were based primarily on evidence from the librettos, including the fact – as we shall later explore – that some of the elements of **Ve52** that were clearly developed late in the printing process, such as the *argomento* placed only in an appendix, appear in more conventional places in the **Na52**.¹⁵ Michelassi brings a host of external evidence to the question in the context of his study of Balbi's activities in 1652. As noted above, his reading of Balbi's dedication in the Naples libretto suggests that the opera could have had its Naples premiere as early as April 1652; he also comments on the choreographer's apparent bitterness over the lack of fortune that his considerable skill has brought him ("il mio saper dozzinale, di cui è benemerita la fortuna assai scarsa"), and proposes that this refers to the failure of the work in Venice and Balbi's intention to devote more of his energies to serving the Spanish Viceroy.¹⁶

Moreover, as Michelassi quite reasonably asks, would it have been likely or even possible for Balbi, having produced *Veremonda* so late in December 1652, to return north for the Venetian production in January of 1653, particularly given his apparent desire to remain in Naples, where he was receiving such appreciative treatment by the Viceroy? A final piece of circumstantial evidence emerges from the preface of the 1654 Venice print of Francesco Favini's and Francesco Cavalli's *Il Ciro*, a setting of a libretto by Giovanni Sorrentino. It specifically warns the reader that, though the opera was first performed in Naples, it did not "conform to the customs of the city [Naples], suggesting that a Venetian performance of an opera could be sufficiently unique to warrant a warning."

Indication is given in **Ve52** of the literary association with Favini's chronology of the premieres. The identity of the librettos credit a Naples libretto, but as Bianconi and Zorzisto "is nothing great poet and librettist, only" on 31 January 1652, supporting the existence of the opera produced in Naples.¹⁸ One might think that **Ve52** would have been dated accordingly and without any reference to his death, but why it would have been desirable to use a date posthumously. A more likely scenario is that **Ve52** was *not* dated according to *more veneto*; that

the libretto was published in Venice in January of 1652, prior to Giulio Strozzi's death to coincide with a planned Venice premiere, perhaps at Teatro SS. Giovanni e Paolo; and that the revisions for the Naples performance were undertaken afterwards, possibly as early as April 1652, but certainly in time for the documented performance and publication of **Na52** in December 1652.

The only surviving musical source from the Contarini Collection in Venice's Biblioteca Marciana, **V**, has mysteries of its own. Closest in most details to **Ve52**, it is also one of the messiest of the period.¹⁹ Numerous sections were crossed out and others were pasted over; there are multiple erasures and corrections, many in Cavalli's hand, with new leaves sewn or pasted in. The corrections range from simple changes in text underlay (many of which were made by Cavalli) and relatively minor cuts and edits, to major changes in the structure of a scene. There were also last-minute additions of substantial sections of music, with many of the markings suggesting that the score was used for a performance. Thus, we have a score that was likely used for a performance that cannot be documented, and a documented performance for a version of the opera for which there is no surviving score.

While there are questions about the genesis of this opera that we may never be able to answer definitively, a close analysis of the many layers of the score and a consideration of the libretto (particularly in relation to Cicognini's *Celio*) provide a host of insights into this opera, allowing us to exclude some of the previous hypotheses. An exploration of the sources also provides many perspectives on Cavalli's compositional process and the unexpected role that the revision of the libretto played in that process. Of central importance, moreover, is the way in which Cicognini (and the librettists with whom he collaborated) managed the provocative political and social issues that are so integral to this unusual libretto, in particular the focus on the *Reconquista* – the battle to reclaim the Spanish peninsula for Christian Spain. Were we to follow Bianconi and Walker, we might well assume that the Spanish text was adopted specifically for a Naples premiere, but we must also recall that the model libretto – Cicognini's *Celio* – was written for a Florentine audience amid that city's new-found enthusiasm for Spanish-style theater in the 1630s and 1640s. That the transfer of some of this material from Florence to Venice and then to Naples might have had a variety of political implications should not be at all surprising. Indeed, as we shall see in the conclusion, an understanding of Venice's complex rapport with the Ottoman Empire and the impact of the Wars of Candia during this period suggests a host of new interpretive possibilities – and challenges.

As intriguing as the puzzles concerning the opera's genesis and meanings might be, what is indisputable is the quality of the music. This is an extraordinarily beautiful score in which Cavalli captures

14 On the Incogniti gender ideology and libertinism in relation to opera, see Wendy Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003), 48–82.

15 Maddalena Vartolo, "La *Veremonda* di Giulio Strozzi: Dall'Arno al Sebeto," in *Quaderni di musicologia dell'Università degli Studi di Verona*, ed. Francesco Bissoli and Elisa Grossato, 2 (Verona: Cierre Edizioni, 2008), 51–92.

16 Michelassi, "Balbi's Febrarmonici and the First 'Road Shows' of *Giasone* (1649–1653)," 317–19. Michelassi states that the "text was without any doubt planned for Naples" (317), but as we shall see below, this may not necessarily have been the case.

17 Fabris, *Music in Seventeenth-Century Naples*, 156. See also the preface to *Il Ciro* (Venice, 1654). The comparison to *Il Ciro* is particularly relevant here, since it was also produced in both cities under Balbi's auspices and there are some similarities in the way the librettos were printed, particularly the lack of mention of any theater on the title page. This is also clearly an instance in which Balbi seems to have used *more veneto*, for while his dedication is signed January 30, 1653, the publisher Pinelli used 1654. In *Veremonda*, on the other hand, there is no such discrepancy, as the year given by Balbi in the dedication matches the publishing date, 1652.

18 Beth L. Glixon, "New Light on the Life and Career of Barbara Strozzi," *The Musical Quarterly* 81, no. 2 (1997), 313.

19 Conti and Usula, "Venetian Opera Texts in Naples," sec. 14.2. Although **Ve52** is certainly closer to **V** than **Na52**, Conti and Usula have shown instances in which the text in **Ve52** is corrupted, with **Na52** (and sometimes **V**) preserving wording drawn from *Celio*. "... the Venetian score for *Veremonda* shares a general early version of the text with the libretto printed in Venice. The latter, however, shows some subsequent manipulations that appear neither in the score nor in the 1652 Neapolitan print. In fact, the libretto published in Naples, although probably printed after the Venetian one and full of evident later manipulations, preserves some early readings present in the score, and shares a number of variants with *Celio* ..." (Conti and Usula, section 14.2). This, however, is part of an overall pattern they see as well with *Giasone* and *L'incoronazione di Poppea*, in which the earlier, Venetian librettos have errors and corruptions not found in the later Neapolitan printings. See libretto edition and Critical Notes.

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	<i>Il Celio</i> (Fi46)	<i>Veremonda, l'amazzone di Aragona</i> (Ve52)	<i>Veremonda, l'amazzone d'Aragona</i> (Na52)
	LA SCENA RAPPRESENTA	[SCENE]	MUTAZIONI DI SCENE
Prologue	<i>Kingdom of Vengeance</i>	<i>Kingdom of Vengeance</i>	<i>Night</i>
Act I	<i>Iberian Marina and fortress of Malaga</i>	<i>City of Gibraltar, also called Calpe, under siege</i>	<i>The city of Calpe besieged by the maritime and land army of the King of Aragon</i>
	<i>Countryside with war tents by the Daro River</i>	<i>The King of Aragon's quarters</i>	
		<i>Kingdom of Vengeance</i>	<i>Kingdom of Vengeance</i>
Act II	<i>Deserted countryside with war tents with a view of the Daro River</i>	<i>Return to the [king's] quarters</i>	<i>Return to the city of Calpe besieged by land and sea</i>
		<i>Forest and bulwark</i>	
	<i>Return to the Iberian Marina and fortress of Malaga</i>	<i>[Calpe]</i>	<i>[Calpe]</i>
	<i>Countryside with war tents by the Daro River</i>	<i>Room in the royal quarters</i>	
Act III	<i>Royal Apartments of Zoraida</i>	<i>Garden of Zelemina</i>	<i>Garden of Zelemina</i>
	<i>Delightful garden of Zoradia</i>		
	<i>Heavens</i>	<i>Theater to celebrate the feast of the bulwark according to Moorish tradition</i>	<i>An whitheater, where the feast of Mohammed takes place</i>
		<i>Mosque</i>	<i>Mosque to Mohammed</i>

Table 2: Descriptions of sets in Fi46, Ve52 and Na52, taken both from the list of scene changes in the prefatory material and the body of the librettos.

a broad range of affects, moods, and colors, particularly in the lush duets accompanied by the strings. Its messy sources permit a rare glimpse into the creative process and his mastery of this skill. In the development, following his first opera, *La Calisto*, by the perfect balance between the aria and duet, and we might wonder if Cicognini's development, for he had a greater role in thought. In the end, we mysteries, which is more than other opera, the certainty.

sively from a previously written libretto, Cicognini's *Celio* (Florence 1646) and then the first Venetian opera – with the exception of the revival of Monteverdi's *Arianna* in 1640 – to be based on an opera written for another city. Although most of the character names in *Veremonda* have been changed from *Celio* (see Table 1), the source libretto inspired many of the scene settings for *Veremonda* (see Table 2), elements of the plot (see Libretto Sources, Tables A and B), and, as we shall see, large sections of the poetry.²¹ The plot is also unusual in that it alludes to figures and events from European rather than ancient history – both thirteenth- and fifteenth-century Spain. The version transmitted in the Venice libretto can be summarized as follows:

Act I

After a prologue, in which Twilight invites audiences to enjoy Carnival and witness the loves of Delio and Zelemina, the drama begins in the city of Gibraltar. Occupied by the Moorish Queen Zelemina and her army, Gibraltar is under siege by the Spanish army commanded by General Delio in the service of King Alfonso of Aragon. The opera's plot begins with Zelemina and her nurse Zaida awaiting the arrival of the enemy Delio, who has secretly become the queen's lover. Zaida urges caution, reminding Zelemina that the relationship is contrary to the precepts of Mohammed. Zelemina explains that she persuaded her people that Delio is actually a spy in her service. Delio, accompanied by his servant Zeriffo, arrives and Delio and Zelemina declare their love for one another. In his quarters, King Alfonso, who laments his responsibilities as a monarch and prefers studying astrology to war, discusses the siege with Delio's father Roldano, his aged counselor, who assures the king that he and his son will take care of the war. Meanwhile, the queen, Veremonda, announces that she will go to war in Alfonso's stead, accompanied by

20 Nicola Badolato, *I drammi musicali di Giovanni Faustini per Francesco Cavalli*, *Historiae Musicae Cultores* 122 (Florence: Leo S. Olschki, 2012).

21 For a detailed comparison of *Celio* and *Veremonda*, see Tables A and B (Libretto Sources). On the significance of the name changes, see below.

her band of Amazons. Delio's servant Zeriffo tries to seduce Veremonda's maid Vespina, who manages to extract from him the story of Delio's traitorous affair with the Moorish queen. This, however, does not stop Delio from also being attracted to Veremonda. After a flirtatious encounter between the two, Delio, inspired by Vengeance, decides that he must take Veremonda by force in order to avenge the wrong done to his mother by Alfonso's father, who, long ago, had attempted to rape her. When Veremonda learns of Delio's betrayal from Vespina, she recognizes Delio's motivations and resolves to use the feminine art of dissimulation to fool him. In the kingdom of Vengeance, Fury, Love, and Vengeance rejoice in their power over Delio, concluding the act with a celebratory dance.

Act II

Veremonda confronts Delio with the knowledge of his treasonous affair with Zelemina; he explains that it is part of his plan to conquer Gibraltar; Veremonda pretends to believe him. Delio then tells her to arrange for twenty of her Amazons to be ready to attack at his signal, adding that she should accompany him to the fortress, which she will enter in male disguise. Both believe they are fooling each other: she to gain access to the fort and he to have the opportunity to both "enjoy and scorn" her, as the *argomento* describes. Zeriffo, who does not understand his master's motivations, is to procure the boat in which the Amazons will wait. Contemplating the fact that women who rule are forced to dissimulate, Veremonda orders the Sergente Maggiore to train her Amazons by instructing Vespina on how to bear arms. Don Buscone, who has been ordered by the king to do so, comments lecherously on the behavior of the ladies. Traveling through the woods with Veremonda, Delio attempts to rape her. Recognizing her, he proposes that he kill her to fulfill his duty, but that he is motivated by love and the fulfillment of his passion. At the battle, Veremonda and her Amazons are missing and Delio insists to the king that he is disappointed by her disapproving behavior. Delio and Zeriffo, using Zelemina's name, return to the king, and Vespina, who has been found by Don Buscone, fails to find Delio. Veremonda tells the soldiers to prepare for attack, and she is avenged. Amore sings an aria addressed to women telling them that they, rather than he, are to blame for misdirected arrows.

Act III

In Zelemina's gardens, Delio and Zelemina sing of their love. She tells him that he cannot join her in the theater where they are celebrating the festival to Mohammed, and he instead decides to show the gardens to Veremonda (in male disguise). Roldano arrives unarmed and requests, from Giacutte, her Captain of the Guard, an audience

with Zelemina, who asks him to wait in the garden until after the ceremony. Zaida tells Zelemina that she thinks Delio's companion is really a woman, but Zelemina doesn't believe her. In the garden, Veremonda and Delio sing of their love, but they cease when they notice Zelemina and Zaida eavesdropping; Delio quickly pretends that the disguised Veremonda is a traitor whom he is punishing and who will be put to death by Zelemina. Zelemina is persuaded that Delio is faithful, but her nurse is still not convinced. Roldano surprises Delio and Veremonda in the garden and accuses them of dishonor. Delio threatens Roldano, but then tells Veremonda it is up to her to seek vengeance, and Roldano offers himself to be sacrificed. Veremonda gives her sword to Roldano, telling him he should kill them both if they are guilty, but also explains that they have not committed adultery: this was a joke designed to shake the king out of his lethargy so that they might win the battle. Roldano accepts Veremonda's explanation, and they decide together that the signal should be given to the Amazons so that they might attack during the celebration of the festival to Mohammed. Veremonda tells Delio they must remain silent about the attempted attack on her. During the ceremony, Zelemina and her servants hear the sounds of the attack and realize they have been betrayed, decrying the blood and violence around them. All meet in the mosque; the king forgives Veremonda and Delio for their "joke" since it facilitated their victory. Don Buscone and Zeriffo present Zelemina's friends, who beg the king and queen for forgiveness. Delio admits to love for Zelemina, but also declares his first loyalty to God and the king. Zelemina declares that she has been visited by a celestial messenger and will renounce Mohammed and give her loyalty to Delio. The happy union is celebrated by the king and queen. Roldano then warns everyone that the victory may not yet be secure, and they all take out their swords and run to the walls to search for Moors who may be hiding.

While there are other Venetian-style operas in which the conflict between east and west is explicitly involved, *Veremonda* is unique in explicitly focusing on the battle between the Spanish throne and the Moors and using language that specifically mentions Islam and Mohammed. Giovanni Balbi's dedications in the two libretti reveal an awareness of the different ways in which this libretto might have been understood in Venice and Naples. *Ve52*, dedicated to Bretel de Grémonville, all but apologizes for taxing the tolerance of a French gentleman by defending an opera with a Spanish subject ("Ma sarò forse tassato di non lieve imprudenza, avendo in difesa d'un'opera spagnuola affaticato il coraggio d'un cavalier francese.") and also alludes to Bretel de Grémonville's military accomplishments against the Turks in Candia ("... essendo ella solita con tanta sua gloria di sparger il sangue contro la perfidia ottomana ..."). The warmth of the dedication to Oñate in *Na52*, on the other hand, suggests a closer relationship that resulted from Balbi's prior experience in producing *Giasone* in Naples with the Febiarmonici in September of 1651.²² Balbi presents *Veremonda* as a humble servant, prostrate at the feet of Oñate who is a "most robust Atlas" and a "just preserver of the Iberian skies," likely a reference to his successful suppression of Masaniello's revolution in 1647.²³

22 Michelassi, "Balbi's Febiarmonici and the First 'Road Shows' of *Giasone* (1649–1653)," 316–17. Michelassi notes here as well the fact that the situation in Naples was "favorable" to Balbi and correctly sees this as part of the impetus for the composition of *Veremonda*, regardless of the fact that it likely received its premiere in Venice. He goes on to say that Balbi "immediately asked Giulio Strozzi for a music drama celebrating the Spanish monarchy" (317). This is certainly possible, though there is no firm evidence to support such a hypothesis. I suggest below that the work on transforming *Celio* into a Venetian-style opera might have begun much earlier, while Cicognini was still alive.

23 Luigi Zorzisto [Giulio Strozzi], *Veremonda, l'amazzone di Aragona*: "Ella, come umilissima serva la mirerà in quest'opera teatrale prostrata a piedi di V.E. cedendoli, come Atlante robustissimo, e giusto mantentore del cielo Ibero." On the relevance of the Masaniello revolution for *Veremonda*, see Heller, "Amazons, Astrology, and the House of Aragon."

Cicognini's *Don Gastone di Moncada*

The complex story of the libretto for *Veremonda*, however, begins not with *Celio* but rather with the libretto's prequel, a prose play by Cicognini entitled *Don Gastone di Moncada*.²⁴ Although the play was not published until 1658, some seven years after Cicognini's death and after the premiere of *Veremonda*, two extant manuscripts attest to its circulation prior to publication, one dated 1642.²⁵ There are also numerous documented performances in Florence between 1641 and 1645. Indeed, the preface to the printed edition of *Celio* concludes with the author's comment that the reader should appreciate this opera "if for no other reason than that it is the offspring of my *Gastone*, that was universally praised."²⁶

As a prose play, with a prologue and finale in *versi sciolti* and a few inserted *canzonette*, *Don Gastone* seems an unlikely grandparent to *Veremonda* or any Venetian opera for that matter.²⁷ Set in Spain during the reign of the tyrannical and corrupt King Don Pietro of Aragon, it focuses on the king's illicit desire for Donna Violante (the wife of the virtuous Don Gastone) and the moral dilemma of an exiled, disgraced nobleman, Cavalier Don Merichex di Buccol, who accompanied the king on his visit to Gastone's home. Intent on conquering Violante, the king uses Merichex's disgrace to gain his assistance in his adulterous quest: if Merichex agrees to help him, the king will restore his honor. Merichex, however, is troubled by the fact that this would require him to betray his hospitable new friend, Gastone.

Merichex chooses a path that is simultaneously moral and immoral, transforming him, as one of the alternate titles of the play suggests, into a "faithful traitor." He pretends to go along with the king, ostensibly to protect Gastone's young son Celio to whom he is vulnerable to his advances, and in which their dissembling conceit: instead of following the king's orders to protect Donna Violante, Merichex assigns him an assignment with his own intention of serving Gastone's interests, and in so doing, he aims, and in so doing, he is very serious. The *media dell'arte* nature of the play clarify its moral message: Death and Treachery; in the

epilogue, Love is reconciled with Hymen. Cicognini would take a similar approach in *Celio*.

That Cicognini would choose to focus on Spanish themes is by no means surprising. His considerable interest in Spanish theater was manifest not only in his translation of various Spanish plays, such as Calderón de la Barca's 1635 *La vida es sueño*, which he rendered as *La vita è un sogno* (published posthumously in 1663), but also in his borrowing of elements from those plays in his own Italian dramas. At the same time, Fausta Antonucci has noted that *Don Gastone* is not, as has sometimes been suggested, a translation or even recasting of Calderón de la Barca's *Gustos y disgustos no son más imaginación*, despite some surface similarities in names and plot.²⁸ Rather, in this work we see Cicognini's ability to draw upon his vast knowledge of Spanish theater while incorporating precepts of sixteenth-century Italian theater, in particular Giralaldi Cinzio's notion of "tragedie di lieto fine," in which spectators are "suspended between terror and pity until the end."²⁹ Indeed, part of what distinguishes *Don Gastone* from possible Spanish models is the seriousness of the political discourse. Don Pietro's lechery is not presented as comedy (as in Calderón's *Gustos y disgustos*), but rather is intrinsic to corrupt and tyrannical rule. Cicognini's Violante, as compared to Calderón's heroine of the same name, is unambiguously virtuous and strong; there is no question that she would ever willingly give up her virtue, a point that is of some significance to the construction of the female protagonist in both *Celio* and *Veremonda*. While all may be resolved in the end, the sense of tragedy and horror – exemplified in particular by the dinner in which Gastone and Violante are – ostensibly – served the heart of their son – hearkens back to Seneca's *Thyestes*.³⁰ The result, as Tatiana Korneeva points out, is a play that is highly charged politically.³¹ A central thread in many of Cicognini's works is an interest in court and court politics, regardless of whether they are set in Spanish territories, as in *Don Gastone*, *Celio*, and *Veremonda* or in Poland, Norway, or Sardinia.³² In *Don Gastone*, as Korneeva observes, the relation on tyranny is "integrated into the play action."³³ And she goes on to note that "*Il Don Gastone* thus resonates with the political themes of its age: the theatricality of royal power, the overriding importance of appearances at court, the courtier's relationship to the prince and to other courtiers, the discourse on civility, and the art of dissimulation."³⁴ These issues would be of central importance in both *Celio* and *Veremonda*, albeit in somewhat different respects.

24 For the various sources for *Don Gastone*, both manuscript and printed, see *Per una bibliografia di Giacinto Andrea Cicognini*, 164–84; there are two extant manuscripts of the play at I-Fn: "Il gran traditore con la più costante tra le maritate" (n.d.), fols. 12–253^v, Fondo Antinori, no. 33; Fondo Baldovinetti, no. 160 (cc. 1^r–253^v). On the latter manuscript, see Fausta Antonucci, "Spunti tematici e rielaborazione di modelli spagnoli nel 'Don Gastone di Moncada' di Giacinto Andrea Cicognini," in *Tradurre, riscrivere, mettere in scena*, ed. Maria Grazia Profeti, vol. 2 (Florence: Alinea, 1996), 65–84.

25 On Cicognini's life, see Silvia Castelli, "Giacinto Andrea Cicognini: un figlio d'arte nella Firenze seicentesca," in Castelli and Cancedda, *Per una bibliografia di Giacinto Andrea Cicognini*, 25–75.

26 Cicognini, *Celio*, 2. "In somma ti prego gradire Celio mio se non per altro almeno perché è figlio del mio Gastone, che è stato all'universale così gradito."

27 On the relationships between the various manuscript sources, including those that have the verses and those that omit them, see Castelli and Cancedda, *Per una bibliografia di Giacinto Andrea Cicognini*, 165–67.

28 Fausta Antonucci, *Calderón de La Barca* (Rome: Salerno, 2020).

29 Antonucci, "Spunti tematici," 81.

30 See, for example, Seneca's *Thyestes*, in which the rivalry between Thyestes and his brother Atreus results in the latter tricking Thyestes into eating his own children.

31 Tatiana Korneeva, "The Political Theatre and Theatrical Politics of Andrea Giacinto Cicognini: *Il Don Gastone Di Moncada* (1641)," in *Politics and Aesthetics in European Baroque and Classicist Tragedy*, ed. Jan Bloemendal and Nigel Smith (Leiden: Brill, 2016), 260–93; see also Tatiana Korneeva, *The Dramaturgy of the Spectator: Italian Theatre and the Public Sphere, 1600–1800* (Toronto: University of Toronto Press, 2019), 16–23.

32 *Giasone*, written specifically for Venice, is somewhat of an exception in that it only features royalty in exile, removed from their power bases.

33 Korneeva, "Political Theatre and Theatrical Politics," 266–67.

34 Korneeva, "Political Theatre and Theatrical Politics," 266–67. As we shall see below, the importance of the art of dissimulation cannot be overestimated for understanding not only Cicognini's works, but also Venetian-style opera. See Jon Snyder, "Truth and Wonder in Naples circa 1640," in *Culture and Authority in the Baroque*, ed. Massimo Ciavolella and Patrick Coleman (Toronto: University of Toronto Press, 2005), 85–105. On the centrality of the issue in mid-seventeenth-century Venice, see James Johnson, *Venice Incognito: Masks in the Serene Republic* (Berkeley: University of California Press, 2011), 86–101.

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the other two dances in *Celio* is atypical: a dance for diggers and frogs interrupts the action in the middle of Act II; and, unlike most Venetian operas, *Celio* concludes with a dance, in this instance a celebratory *ballo* for celestial beings (for a comparison of the *balli*, see Table 8).

There are some other unusual features in the plot and characterization, particularly as compared to contemporaneous libretti that Cicognini is likely to have known. First, Cicognini integrates into *Celio* some of the moral ambiguity of his earlier play *Don Gastone*, most notably in the complex construction of the eponymous hero. Celio's misdeeds may be provoked by the allegorical figures who appear in the prologue, but he nonetheless goes on to commit a series of immoral acts independently: he has a treasonous romantic relationship with his enemy, attempts to seduce the wife of his king, and even tries to kill his own father.

Second, Cicognini's decisions to set the opera in the fortress at Málaga and to name his female protagonist Queen Isabella invoke a very specific historical moment and ideological perspective. Here, Cicognini refers to the siege of Málaga, the battle fought in 1487 by King Ferdinand II of Aragon and Queen Isabella of Castile, in which Spain retook the port city of Málaga from the Nasrid Kingdom.⁴¹ Indeed, if *L'incoronazione di Poppea* is the first opera inspired by ancient history, *Celio* might be seen as the first to play a similar role with regard to more recent events. *Celio* is the rare seventeenth-century opera that grapples with the complex topic of the *Reconquista*, albeit obliquely at times: the expansion of the Christian kingdom in the Iberian Peninsula that culminated with the conquest of the Nasrids in 1492, battles that were masterminded and in some cases led by the historical Queen Isabella of Castile, who even went into battle in an advance.⁴² Thus, the plot device whereby the opera's hero and his band to battle is borne not by a warrior woman – which had been the case in the Crusades – but rather of the Crusade itself, is also well known. The royal coat of arms of Castile, created by King Jacomo in 1346, features a lion and a bear, with the motto that there must be “masculine and female” (i.e., “masculine and female” that he does not “feminize” himself).⁴³ The bear also seeks to “take” the lion, which is averted but the Crusade of Zoraida. Indeed, like so many librettists before him, Cicognini, by representing to you a Moorish queen who becomes a Christian.⁴⁴ Cicognini most likely borrowed the name Zoraida from Cervantes. In an interpolated story in *Don Quixote* (I.37–42), Ruy Pérez recounts his capture after the battle

of Lepanto, his captivity in Algiers, and his escape, thanks to the help of the Moorish woman, Zoraida-Maria.⁴⁵ Associated by many interpreters with the Virgin Mary, Zoraida – like her namesake in the opera – exists in a liminal space between Islam and Christianity, dresses in Moorish costume and professes herself to be a Christian, although not yet baptized.⁴⁶ Zoraida was thus an ideal name for a Moorish woman who subsequently converts to Christianity.

From *Celio* to *Veremonda*

A comparison of the two librettos demonstrates the profound debt that both the Neapolitan and Venetian versions of *Veremonda* owe to *Celio*. On the surface, the plot trajectory appears much the same and in fact, as apparent in Table B, relatively few scenes in *Veremonda* lack direct parallels with or at least some borrowings from scenes in *Celio* – and these are primarily in the final act.⁴⁷ Nonetheless, this is no simple *rifacimento* of an earlier libretto. Despite substantial borrowings, including the reuse of some text, the new libretto is markedly different from the original in its political and ideological orientation, characterization, pacing, poetic design, and musico-dramatic organization, all of which had a strong impact on Cavalli's compositional choices. Leaving aside for the moment the question of who was responsible for the revision of the libretto, let us consider more closely the nature of the transformation.

As might be expected, the prologue for the Venetian and Neapolitan productions are entirely different. *Celio* begins with an allegorical plot in which vengeance infects Celio, thus contextualizing the opera in terms of its predecessor *Don Gastone*. In *Ve52* (and *Ve51*) the prologue is sung by Twilight and the Sun in the west under the sign of a quaternary invoking the Venetian Carnival: the emphasis is less on vengeance than on the moral purity and strength of the faith, which is seen who will change faiths at the end of the opera. Still, another prologue was added for the Neapolitan production (*Na52*) featuring the allegory of Poetry, Music, and Architecture and may well have been intended to connect the new theater that was inaugurated by the premiere of *Veremonda*.⁴⁸

Some of the most important clues about the nature of the transformation of *Celio* into *Veremonda* come from what appear at first glance to be merely surface modifications: for instance, the changes in the names of all the characters, including minor figures (see Table 1). We noted earlier in the introduction that one of the atypical features of *Ve52* is the separation of the *argomento* and list of characters, with the *argomento* placed after the drama, while the list of characters remains in its standard place, before the drama. The unusually detailed descriptions of the characters in this list, in fact, alerts the reader to the importance of the names in understanding the opera's new geopolitical context and gender ideology. That some of the name changes seem to have occurred fairly late in the compositional

41 Joseph F. O'Callaghan, *The Last Crusade in the West: Castile and the Conquest of Granada* (Philadelphia: University of Pennsylvania Press, 2014), 122–67.

42 On their battles to reclaim the Iberian peninsula, see John Edwards, *Ferdinand and Isabella* (London: Taylor and Francis, 2004), chap. 3. On p. 50, Edwards describes Isabella, upon her arrival in Córdoba in June 1482, as “anxious to not be left out of the action, despite being in an advanced state of pregnancy.”

43 Cicognini, *Celio*, 19: “Dovrebbe pur le stragi / di Valenza sconfitta, / di Cartago soggetta, / di Maiorica doma, / mostrare all'empia setta, / del perverso Maoma, / ch'io fulminar non soglio / per lo ciel d'Aragona, / che per fiaccar l'orgoglio / di lunata corona.”

44 Cicognini, *Celio*. “Ho confidato di giovarti, rappresentandoti una Regina Mora che divien Christiana.”

45 Leo Spitzer, “Linguistic Perspectivism in the *Don Quijote*,” in *Cervantes' Don Quixote: A Casebook*, ed. Roberto González Echevarría (Oxford: Oxford University Press, 2005), 183–90.

46 Christina H. Lee, “The Legend of the Christian Arab Madonna in Cervantes' *Don Quijote*,” *Revista Canadiense de Estudios Hispánicos* 32, no. 1 (2007), 105–21.

47 For a consideration of *Celio* in the context of Cicognini's works, see Thomas Lin, “Giasone's Travels: Opera and Its Performance in the Seventeenth Century” (Ph.D. diss., Harvard University, 2015), 156–59. See also Fausta Antonucci's discussion of Cicognini's librettos in *Drammaturgia Musicale Veneta* 3 (= *Il novello Giasone*, 2013), XXIV–XXXIV.

48 Notably, Poetry, Architecture, and Music, along with Curiosity, were also featured in the prologue of *Il Ciro*, produced in Naples under Balbi's supervision in 1653 before its Venetian premiere the following year. See Andrea Garavaglia, “Der ‘Paragone’ der Opernkünste in italienischen Prologen des 17. Jahrhunderts. Sorgen um die Oper als ‘Gesamtkunstwerk’?,” *Musica e Storia* 2/2009, 253–92.

have been to associate this (Venice, 1639); however, for the decision was made to dis-anagram and name the opera

characters also aimed to situate the will discuss in more detail in *Celio* was called “Giriffo” but – at a relatively early point in the libretto – is dramatically changed. Zeffirelli could be dialo- variants of the name, and the former night’s epilogue, *Il Giriffo Calvaneo*, published in Florence in 1639 (in the edition of 1640), and could be a nod at Zeffirelli. Alternatively, the name Zeffirelli “fo,” a name used to describe a humorist in a similar situation.⁵²

Similar renaming process, the name in the earliest layer of the opera or Zaide in Ve52 and the consistency’s sake, we have the name has long been associated with in such operas as *He* and *espel Zaide*, and Rossini’s

means chaste or shy. Some similarly named male historical figures with Spanish associations might also be of relevance here, including St. Veremondus and the eleventh-century king known both as Veremondo and Bermudo I of Asturias.⁵⁵ Veremonda’s explicit designation as an Amazon, only implicit in *Celio*, would have invoked a vast network of literary associations with the famed female warriors.⁵⁶ While Clognini’s Isabella is far more docile than her historical namesake, desiring to fight by her husband’s side rather than in his stead, Veremonda is a warrior woman, a nod to renaissance and medieval chivalric tradition, a point that is made explicit through the decision to rename Don Gastone as Rodlano, whose name is an anagram of Orlando and thus evokes either the epic character Orlando or his English (or French) equivalent, Roland.

Perhaps the strongest indication of *Veremonda*’s new role and perspective is the transformation of Kinastamond into “Don Alfonso,” the Astrologer, more intent upon his studies than wars, as he is described in Ve52. Instead of the implacable enemy to the *Reconquista* and the military victories of Isabella and Ferdinand, the revisers of the libretto chose to invoke the thirteenth-century Alfonso X “the Learned” (Castile, r. 1217, r. 1252–84), also referred to as El Sabio (The Wise). Alfonso was the subject of intense study in the aftermath of his death and had a complex reputation in the early modern period.⁵⁷ He was known for his repeated failed attempts to be named emperor after the death of Frederick II in 1250; in Alessandro Vellutello’s 1544 edition of Dante’s *Divina commedia*, Alfonso is associated with the “slothful and lecherous king of

Il turco in Italia. Ours might well be the first use of the name in opera even if it would have been familiar to Strozzi and his collaborators from the well-known tale of “la mora Zaida.” According to an account by Bishop Pelayo of Oviedo that has been confirmed by other witnesses, Zaida was a Muslim princess, the daughter of King Abenabeth of Seville, who converted to Christianity before marrying Alfonso VI of León and Castile (c. 1040/1–09) and dying in childbirth.⁵⁴ Thus, Zelemina’s nurse is given a name that invokes a well-known story about Christian-Muslim alliance that subtly foreshadows the plot of the opera.

Perhaps the strongest indication of *Veremonda's* new political perspectives is the transformation of King's emblematic "Don Alfonso the Astrologer, more intent upon his studies than on wars,"⁵⁶ as he is described in *Ve52*. Instead of the implicit reference to the *Reconquista* and the military victories of Isabella and Ferdinand, the revisers of the libretto chose to invoke the thirteenth-century Alfonso X el Sabio (The Wise) (r. 1211, r. 1252–84), also referred to as the Wise (The Wise). Alfonso was the subject of intense study in the aftermath of his death and had a complex reputation in the early modern period.⁵⁷ He was known for his repeated failed attempts to be named emperor after the death of Frederick II in 1250; in Alessandro Vellutello's 1544 edition of Dante's *Divina commedia*, Alfonso is associated with the "slothful and lecherous king of

57 Kirstin Kennedy, *Alfonso X of Castile-León: Royal Patronage, Self-Promotion, and Manuscripts in Thirteenth-Century Spain* (Amsterdam: Amsterdam University Press, 2019), 55–69.

Spain” condemned in *Paradiso* (Canto 19.124–125).⁵⁸ But Alfonso was also lauded for his passion for learning, his collaborations across religious, linguistic, and cultural divides, and his patronage of scientific inquiry. While he is best known to musicologists as the presumed author of the *Cantigas de Santa Maria*, his character in *Veremonda* is undoubtedly inspired by his famous astrological writings, *The Alfonsine Tables*, the most important medieval work on astrology, first printed in Venice in 1483 under the title *Alfontii regis Castellae illustri celestium motuum tabule* and reprinted numerous times thereafter.⁵⁹

The transformation of the bellicose Iacomo into an astrologer-king is provocative. On the one hand, the plot device results in a decidedly weak-willed and even (by early modern standards) effeminate ruler whose reticence inspires the queen to go to war – the kind of gender reversal compatible with other Incogniti-influenced librettos: indeed, only rumors of his wife’s infidelity with Delio could apparently shame Alfonso to go to battle. But why astrology? Astrology continued to play a vital role in both popular and elite culture well into the seventeenth century, and practitioners included Galileo Galilei, who was alluded to in the character Endimione from Cavalli’s *La Calisto* in the previous opera season.⁶⁰ Eileen Reeves has identified the prevalence of the astrologer as a figure in poetry, drama, short stories, and novels.⁶¹ Several of Calderón de la Barca’s plays feature astrologer-kings, including *La vida es sueño*.⁶²

Veremonda also includes a very specific reference to Alfonso X: we find in I.5 a paraphrase of a quotation falsely attributed to Alfonso in which he boasts that God would have created the world differently had He consulted him in the creation of the world.⁶³ Bernard Goldstein has traced the origin of the saying to an account critical of Alfonso X, Count of Barcelos and an illegitimate son of King Sancho II of Portugal.⁶⁴ Although the citation is apparently spurious – Alfonso was never becoming emperor – by the sixteenth century it had become specifically linked with the complexities of the forces might have contributed to the most likely being Arévalo, which was referred to as an *astrologus*, but the decision could have been made better, from on High, concerning the mis-

fortunes and disasters he suffered for this reason, and concerning the other events in his time.

Not only did this Alfonso X strive to enhance the glory of his name in establishing laws, in pouring out his wealth, and in other splendid deeds, but either out of arrogance or because his nature drove him to it, he used to delight in astrology. Wherefore he was an *astrologus*. In his name, perhaps through his knowledge, the Alfonsine Tables and other astronomical/astrological studies were compiled, and under his royal name they were elaborated ... This Alfonso, as the annals of the Spanish relate, tried to judge and even correct divine works, which are most perfect and created with the highest wisdom in weight, number, and measure. For he used to state openly in blasphemous speech that if he had taken part in a council of God, Most High, at the beginning of the creation of Man, some things would have been arranged better and in a more orderly fashion ...⁶⁵

As we shall see, the relevant quotation is treated differently in **Ve52** and **Na52**, and the modifications and cross-references in **V** testify to the controversial nature of the passage and the apparent necessity of censoring it for Naples.

The characterization of Delio is quite different from that of his model Celio. While Delio is guilty of essentially the same crimes as his predecessor, he possesses an unmistakable comic edge: he is decidedly more effeminate, more foolish than his Florentine counterpart, his dubious heroics reminiscent of Chiavini’s characterization of Masone.⁶⁶ This is a hero who boasts his own attractiveness to women and seems far more victim of his desires than a perpetrator of treasonous plots. His foolishness allows Veremonda to get the better of him: while Masone appears to respond sincerely to Celio over her rejection, Veremonda sees through Delio’s machinations. Indeed, their relationship brings to the fore the king’s dissimulation – that was of such importance in *Incogniti* – as he deceives both Delio and her husband, Veremonda achieves her goals: the Spanish wife is freed and she persuades her husband to take up his appropriate duties as a warrior-king.

The differences between the two operas are particularly apparent in the final act (Table B). Unlike Celio, Delio meekly accepts his own condemnations, and his romance with Veremonda is presented as a ruse intended to awaken the king’s dormant militaristic desires. He is never arrested or condemned to death, and – most significantly – the battle is not averted. The conversion scene is particularly striking: the conquered Zelemina is presented to the king and queen in chains, and only after she sings a lament pleading

58 Kennedy, *Castile-León*, 57.

59 H. Salvador Martínez, *Alfonso X, the Learned: A Biography*, trans. Odile Cisneros, *Studies in the History of Christian Traditions* 146 (Leiden and Boston: Brill, 2010).

60 H. Rutkin, “Astrology,” in *Early Modern Science*, ed. Katharine Park and Lorraine Daston, *The Cambridge History of Science* 3 (Cambridge: Cambridge University Press, 2006), 541–61. Rutkin points out on p. 550 that the evidence for Galileo’s astrological practices comes from the period in which he was a professor of mathematics at the University of Padua.

61 Eileen Reeves, “Astrology and Literature,” in *A Companion to Astrology in the Renaissance*, ed. Brendan Dooley (Leiden and Boston: Brill, 2014), 287–332. Her discussion of Gabriello Chiabrera’s comparison of the astrologer to the alchemist in his *Sermone XXII* (304–9) and the ways in which he equated the poet (himself) to the astrologer shows something of the complex associations with astrology on the Italian peninsula in the mid-seventeenth century. Alfonso’s practice of astrology seems to be far more benign than that of the king in *La vida es sueño*, who imprisons his own son so that the prophecy, predicting he would be murdered by him, would not be fulfilled.

62 Frederick A. De Armas, “Icons of Saturn: Astrologer-Kings in Calderón’s *Comedias*,” *Forum for Modern Language Studies* 23, no. 2 (April 1987), 117–30.

63 This legend about Alfonso X has played an important role in the history of astronomy specifically and science in general. Thomas Kuhn refers to it in his *Structure of Scientific Revolutions* as a symptom of a paradigm change, and it is mentioned in standard histories of astronomy. See also Maarten Franssen, “Did King Alfonso of Castile Really Want to Advise God against the Ptolemaic System? The Legend in History,” *Studies in History and Philosophy of Science Part A* 24, no. 3 (August 1, 1993), 313–25.

64 Bernard R. Goldstein, “The Blasphemy of Alfonso X: History or Myth?” in *Revolution and Continuity: Essays in the History and Philosophy of Early Modern Science*, ed. Peter Barker and Roger Ariew (Washington DC: Catholic University of America Press, 1991), 143–54. See also Jerry R. Craddock, “Dynasty in Dispute: Alfonso X el Sabio and the Succession to the Throne of Castile and Leon in History and Legend,” *Viator* 17 (January 1986), 197–220.

65 Rodrigo Sánchez de Arévalo, “Roderici Santii Episcopi Palentini Historiae Hispanicae, partes quatuor,” in Robert Bell, *Rerum hispanicarum scriptores aliquot* (Frankfurt, 1579), 376–77; cited in Goldstein, “The Blasphemy of Alfonso X,” 148.

66 Wendy Heller, “Hypsipyle, Medea, and the Ovidian Imagination: Taming the Epic Hero in Cavalli’s *Giasone*,” in *Readying Cavalli’s Operas for the Stage: Manuscript, Edition, Production*, ed. Ellen Rosand (Farnham/Surrey, UK, and Burlington, VT: Ashgate, 2013), 167–86. On the influence of Incogniti views about gender in the construction of Delio’s character, see Heller, “Chastity, Heroism, and Allure,” 339–55.

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cal depictions of the Spanish crown in *Veremonda* with Bisaccioni's criticisms of the Spanish domination of Naples – indeed, he even participated in a failed conspiracy in 1635 to expel the Spaniards from Naples.⁷⁵ As the author of the *Historia universale dell'origine, guerre, e imperio de' Turchi* (1654), he evidently had some expertise and interest in the topic and could have instigated – as suggested above – the changing of the name of Delio's servant to Zeriffo. Bisaccioni, the author of the libretto for *Semiramide in India* (1648), and also a member of the Accademia degli Incogniti, was credited for providing the plot for Dario Varotari's *Cesare amante* in that libretto's (unsigned) preface.⁷⁶ *Cesare amante* is the only opera that we know for certain was performed at the Teatro SS. Giovanni e Paolo during the 1651/52 season; it is also the only other Venetian libretto that presents the author's name as an anagram (Ardio Rivarota = Dario Varotari). Indeed, were it not for the fact that it was Giulio Strozzi's name that appears as an anagram on the title page of *Veremonda*, we might well propose Bisaccioni as Balbi's "old and renowned" architect. Regardless, the tantalizing possibility of Bisaccioni's peripheral involvement in crafting two librettos in which the primary authors' names were turned into anagrams strengthens the contention that in its 1651/52 season, SS. Giovanni e Paolo could have performed both *Cesare amante* and *Veremonda*.

Finally, we might recall that the composition of *Celio* marked a new point in Cicognini's professional life – his debut as an operatic librettist – a career whose impact has perhaps been underestimated. There is thus no reason to believe that Cicognini's involvement in the project ended with the completion of *Celio*. Indeed, his move to Venice was motivated at least in part by a desire to further his career as a librettist; he would have certainly tracked the score and libretto to Cavalli or Francesco Lucio, the two composers to whom he would later collaborate. Since Cicognini's involvement has been delayed by the time he would have begun imagining the stage – perhaps even an entire act – for Cavalli, he may have begun his work before or after the completion of *Celio*.⁷⁷ As a witness, for while Balbi places "over a few days" between the completion of *Celio* and the composition of *Veremonda*, the libretto is needed in fits and starts throughout the composition of

Act I and another part way through Act II), with a final push in the summer and fall of 1651 once the specifics of the performance, including the cast, had been confirmed. Thus, we might hypothesize that Cicognini began working with Cavalli on some kind of revision of *Celio* (perhaps a less drastic one) soon after his arrival in Venice, but the work was halted after Cicognini's death; the project, taken up again by Strozzi (perhaps with Bisaccioni's help), met with further delays and underwent more last-minute revisions, before the opera was finally completed at Balbi's behest for a performance at Venice's SS. Giovanni e Paolo (along with *Cesare amante*). The opera was then revised for Naples, perhaps with Bisaccioni assisting in the aftermath of Strozzi's death in March of 1652. We must return to the manuscript to see if this scenario is plausible.

Compositional Process

The sole surviving score for *Veremonda*, *L'Amazzone di Aragona*, V, is part of the Contarini collection, a set of bound manuscripts housed since the nineteenth century at the Biblioteca Nazionale Marciana in Venice that includes over 100 Venetian operas.⁷⁸ One of twenty-eight Cavalli manuscripts in the Contarini Collection, *Veremonda* is among a group of fifteen that were bound in brown leather (as opposed to red), most likely after Cavalli's death when they were acquired by his student Giovanni Ciniari, as Jennifer Williams Brown has suggested.⁷⁹ Like most others in the collection, V is in oblong square format and measures 204 × 288 mm; it includes 122 pages in 16 gatherings, of which five are irregular, as shown in Table 3. As Peter Jeffery has demonstrated, the watermark for *Veremonda* is "G B 3" trefoil with trumpet, a common mark used in the manuscripts of Rosini, Poppea, and the prologue to *La Calisto*.⁸⁰ Unusually, too, a slip of paper with a unique watermark ("Z B A" trefoil) is inserted into the manuscript at the end of Act I (after *Adagio*), which transmits a bassline for the unidentified *sinfonia* or *ballo* in binary form (see appendix C1). The unique presence of this single piece of paper suggests that it was composed, copied at a different place or a different time from the rest of the manuscript. Since there is no way to know who inserted it into the manuscript or when, we cannot be absolutely certain that it belongs to *Veremonda* at all; indeed, this would accord

75 On Bisaccioni's involvement in *Veremonda*, see "Bisaccioni," in *Dizionario biografico degli italiani* (Rome: Istituto della Enciclopedia italiana, 1968). Bianconi and Walker also remark on Bisaccioni's involvement in the Spanish position, but for them this was an argument against his involvement, since they were assuming that the work was intended originally for Naples as a celebration of the fall of Barcelona ("Dalla Finta pazza alla *Veremonda*," 395). However, once one recognizes that the revision of *Celio* was intended initially for Venice and not Naples and included a subtle anti-Spanish discourse not in the original, then Bisaccioni's involvement becomes more likely.

76 Ardio Rivarota [Dario Varotari], *Il Cesare Amante: Drama per Musica* (Venice: Giuliani, 1651), 9: "Il soggetto dell'opera non è mio, ma del nobilissimo e virtuosissimo Signor Conte Maiolino Bisaccioni, uno de più pregiati dei Cigni di Pindo, ch'io nomino per gratia d'onore, et è suo parimente il modo del sceneggiare." Bianconi and Walker saw this as the likely reason for Ivanovich's misattribution of the libretto to Bisaccioni (Bianconi and Walker, "Dalla Finta pazza alla *Veremonda*," 395n). But it is also possible that he played a role in both librettos. Varotari also expresses his considerable admiration for Bisaccioni as a librettist: "Volesse però Iddio ch'io sapessi così imitarlo, come soglio ammirarlo; che per ciò non ho ricusato di valermi tal volta di qualche suo leggiadriissimo pensiero, e confesso di buono voglia che dove giunge con felicissimo volo la sua eruditissima penna, non è possibile che d'arrivare alla mia si conceda. Gloria a lui dunque di ciò, che di buono in questo Drama si contiene, che per me altra Gloria non voglio che quella dell'aver obbedito (p. 10)."

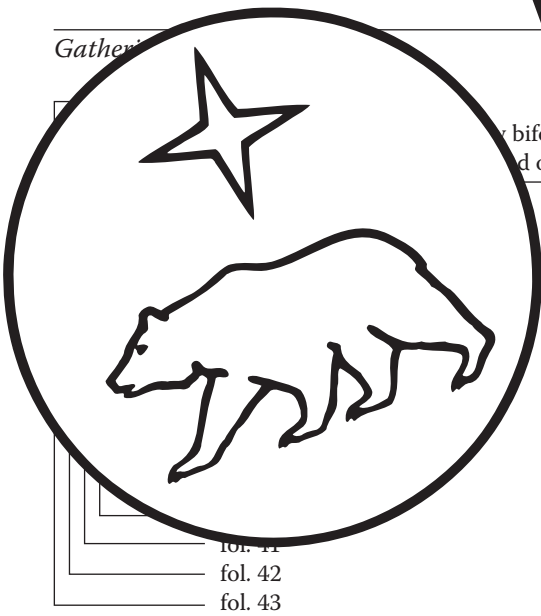
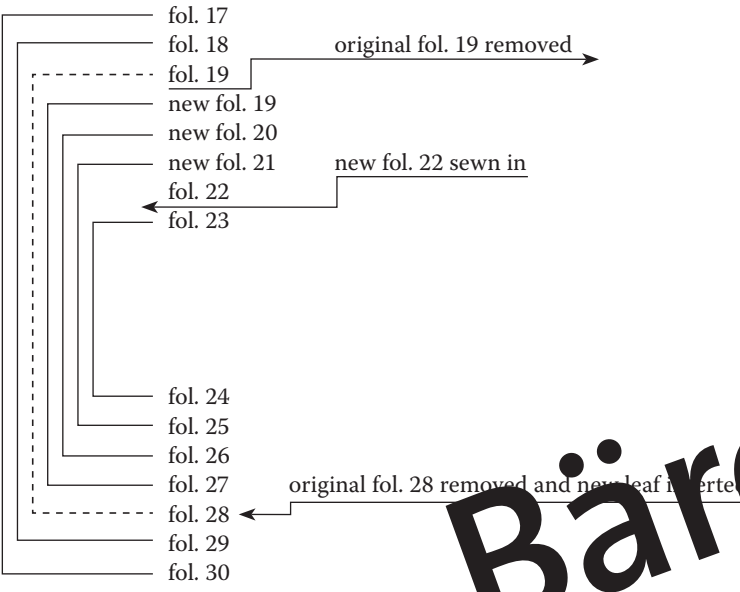
77 On Cicognini's working methods, see Anna Tedesco, "Cicognini's *Giasone*: Between Music and Theater," in *Readying Cavalli's Opera for the Stage: Manuscript, Edition, Production* (Farnham/Surrey, UK, and Burlington, VT: Ashgate, 2013), 229–59. Tedesco proposes that Cicognini might have begun his librettos by writing a prose play, which was then edited into an opera by a "careful process of selection and condensation" (239). We might thus hypothesize that the first version of *Celio* was a prose play that was later adapted into a libretto.

78 This consideration of Cavalli's compositional process in *Veremonda* rests on a body of work on the Contarini manuscripts, most notably Jane Glover, *Cavalli* (London: Batsford, 1978); Jeffery, "The Autograph Manuscripts of Francesco Cavalli"; and Jennifer Williams Brown, "Inside Cavalli's Workshop: Copies and Copyists," in *Readying Cavalli's Operas for the Stage: Manuscript, Edition, Production*, ed. Ellen Rosand (Farnham/Surrey, UK, and Burlington, VT: Ashgate, 2013), 57–94. On Maria Cavalli's role, see also Christine Jeanneret, "Maria Cavalli: In the Shadow of Francesco," in *Readying Cavalli's Operas for the Stage: Manuscript, Edition, Production* (Farnham/Surrey, UK, and Burlington, VT: Ashgate, 2013), 95–117. For a complete list of the Contarini collection and further discussion, see also Walker, "Ubi Lucius: Thoughts on Reading *Medoro*," cxli–cxlvii.

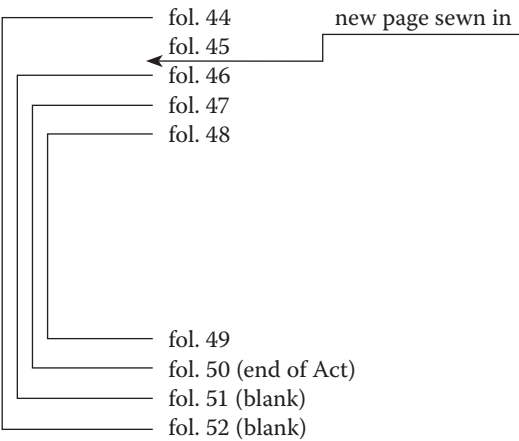
79 Williams Brown, "Inside Cavalli's Workshop: Copies and Copyists," 81–84.

80 For a description of the manuscript and copyists, see Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 174–80; on the watermarks see 180n.

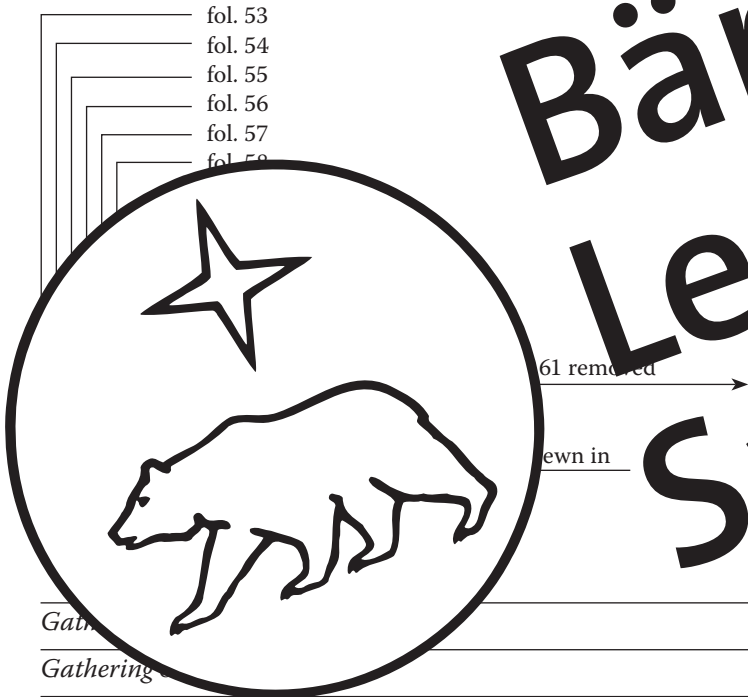
Gathering 1	Prologue	Regular: 2 bifolia (fols. 1–4)
Act I		
Gathering 2	I.1–4	Regular: 6 bifolia (fols. 5–16)
Gathering 3	I.5–7a	Irregular: 7 bifolia (fols. 17–30)



Gathering 4	I.7b–11	Irregular: 5 bifolia (fols. 31–35)
Fol. 33v: final page of I.7 reprinted fol. 33v: I.8 new page from D. 10 "Gran tormento" fol. 34v (new): continuation of "Gran tormento," pasted on top of original final page of I.7 (= old fol. 33v)		
Gathering 5	I.12–15	Regular: 4 bifolia (fols. 36–39)
Gathering 6	I.16–18	Regular: 3 bifolia (fols. 40–42)
Gathering 7	I.19–21	Regular: 3 bifolia (fols. 43–45)
Gathering 8	I.22–24	Regular: 3 bifolia (fols. 46–48)
Gathering 9	I.25–27	Regular: 3 bifolia (fols. 49–51)
Gathering 10	I.28–30	Regular: 3 bifolia (fols. 52–54)



Gathering 6



Gathering 5	II.5–6a	Regular: 6 bifolia (fols. 65–76)
Gathering 6	II.6b–11a	Regular: 6 bifolia (fols. 77–88)
Gathering 9	II.11b–13	*Regular: 3 bifolia (fols. 89–94) Single sheet, bassline, tucked in between 93/94

Act III		
Gathering 10	III.1–4a	Regular: 6 bifolia (fols. 95–106)
Gathering 11	III.14b–7a	Regular: 6 bifolia (fols. 107–118)
Gathering 12	III.7b	Regular: 2 bifolia (fols. 119–122)

Table 3: Gathering Structure of V with diagrams of irregularities.

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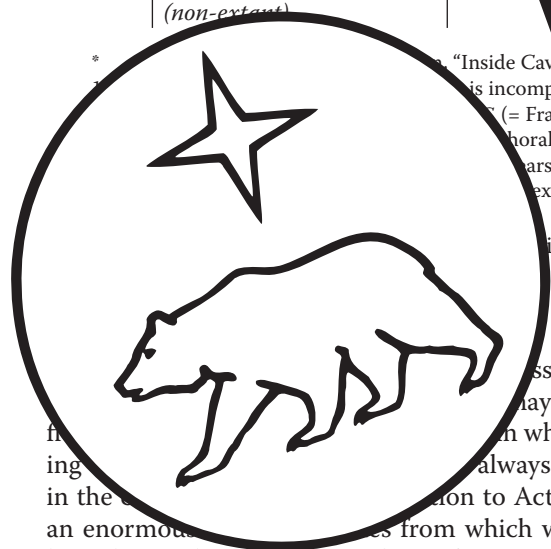
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Tier	JWB category*	Text	Score	Approximate Date
Tier 3	New Production Score for Naples	Intended for Na52	Not extant; included cuts in V, new aria for Zelemina and dialogue in III.6 with Zaida; name change for Callidia and alterations in scenes with Zeriffo; extra aria for King Alfonso in II.7; different balli, more chorus.	4 or 12/1652
Tier 2	Production revisions; source for Naples production score	pre- Na52	Markings and cuts anticipating Na52 (I.5, II.1).	After 1–2/1652
Tier 1	Production revisions ⁵	Ve52	Version of score closest to Ve52 , with I.6 and II.8 additions for Ve52 appendix.	1/1652
Tier A	Layer 4 ⁴ and Production Revisions	Ve52 without appendix	Version of score prior to addition of duet in I.6 and alternate ending for II.9.	Autumn 1651
Tier B	Production score: Layer 1, 2 ² , 3 ³	Relatively complete version of Ve52	The rest of the opera is completed, including the prologue, and the acts are sewn together; Sergente Maggiore transposed to soprano clef; still missing some portions that were later sewn in or pasted in (I.8, I.11).	Summer or autumn of 1651
Tier C	Production score: Layer 1	Somewhat more stable version of the libretto for Act I and II.1–5, still differing from Ve52 in significant ways.	Earlier version of Ve52 evident in pasted letters and drawings, especially I.10 and I.11 and II.1–5, likely the more recent of the opera was drafted. Role of Sergente Maggiore still in bass clef; project perhaps abandoned at that point.	1648–1650/1?
Tier D	Production score: Layer 1 ¹	Early phase of composition, while libretto was still in interim stage between <i>Celio</i> and <i>Veremonda</i> , evident in I.1–7 where the libretto is still in flux.	Portions clearly borrowed from <i>Celio</i> are copied by Scribe C; few material that originates from source libretto are inserted into the score by Cavalli; interventions mostly stable in I.3, I.5, I.6, and I.7; could point to prior, less complete revision of opera by Cavalli and Cicognini begun soon after Cicognini's arrival in Venice.	Post 1646 (earliest portions)–1649(?)
Tier E	Sketches/autograph (non-extant)	<i>Celio</i> ?	Sketches/autograph of parts of <i>Veremonda</i> , likely related to <i>Celio</i>	Post 1646



Bärenreiter
Leipzig
Sample page

* Inside Cavalli's Workshop: Copies and Copyists" (p. 5). This incomplete, copyist leaves blank (copyist proofreads carefully while entering vocal texts). (= Franco Cavalli) proceeds to add some figures and accents; FC fills in missing vocal text, chorale music, and plot; FC adds missing instrumental cues. rehearsals and performances: FC marks bass line to clarify visual alignment while playing. existing music: revisions continue throughout production (rehearsals and performances).

itional Process for *Veremonda*

ss that Brown identifies may well have occurred in in which the opera was being always know at which phase in the relation to Act I was made, V offers an enormous from which we can posit plausible hypotheses about the chronology of *Veremonda*. Moreover, these changes reveal the extraordinary care that the contributors took with every aspect of the composition, from subtle word changes in the revision of the libretto that altered the characters in fundamental ways, to large scale musico-dramatic decisions made at later stages of the process. *Veremonda* teaches us the important lesson that, despite the trope of librettists including disclaimers about writing only for their caprice, and contrary to modern-day assumptions that these conventions preclude the possibility of originality within the genre, Cavalli (and the librettists involved in crafting *Veremonda*) approached the revision process with a very specific vision of the kind of opera they wanted to create.

Beginnings

The opening scenes of *Veremonda* provide us with insights into the multiple levels of this process, allowing us to eavesdrop as Cavalli and his librettist collaborators began the process of crafting a new opera that, on the surface, followed a similar plot trajectory to *Celio*, but ultimately deviated significantly from it. As suggested above, Cavalli and Cicognini may already have begun to work together on a less drastic revision of *Celio*, only to have it evolve into something rather different in the aftermath of Cicognini's death. How might the process of revising the libretto have influenced the composition of the music? And what traces, if any, did this process leave in the manuscript? This requires us to compare Cicognini's poetic structures in *Celio* with those in *Veremonda*: the use of *versi sciolti* (the mixture of seven- and eleven-syllable lines that were typically set as recitative), the structure of the aria texts, and specific details concerning rhyme scheme and accentuation patterns at the ends of verses.⁸⁶

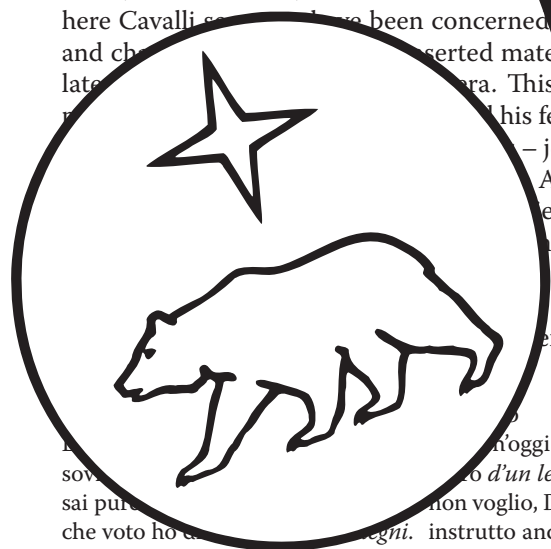
We might look to the opening scenes of the opera, in particular gatherings 2 and 3 (fols. 17–30), where Scribe C's copy of the set-

86 It is important to recall that the poetic organization of the libretto provided significant cues for the composer. Text intended to be set as recitative was typically written in *versi sciolti*; arias were written in stanzas with regular rhyme schemes and lines of varying lengths (e.g., five syllables [*quinari*], seven [*settenari*], or eight [*ottonari*], etc). Of importance as well for the musical setting was the accentuation pattern at the end of the line, which was typically on the penultimate syllable (*verso piano*) but could occasionally be on the final syllable (*verso tronco*) or – in very special circumstances – on the ante-penultimate syllable (*verso sdrucchiolo*). Where relevant, the translations below will show the number of syllables in the line and the rhyme scheme; a superscript *t* or *s* will indicate if the line is *tronco* or *sdrucchiolo*.

tings of Cavalli's music that borrows directly from *Celio* is juxtaposed with the settings of the new poetry that Cavalli wrote directly into the manuscript. The opening scene is quite similar to *Celio* in terms of plot and character. Queen (Zoraida/Zelemina), accompanied by her nurse (Idrena/Zaida) waits for her lover (Celio/Delio) to arrive on his boat for their tryst. Nonetheless, the version in *Veremonda* is more than twice the length of the corresponding scene in *Celio*. Of the 77 lines in the scene, only approximately 10 are borrowed, at least in part, from *Celio*. These new lines highlight the underlying religious conflict in a somewhat playful way. Zoraida's nurse – like Poppea's – expresses her disapproval of her mistress' relationship, but in *Veremonda* we learn that Zelemina's affair with her enemy is forbidden because of her Muslim faith. We also learn here far more about Delio's treachery: not only is he ignoring the king's orders because of his love for Zelemina, but the Moors have been led to believe he is a spy on their behalf. The poetry for the new version of this scene, however, was apparently already drafted so that Scribe C could copy it in its entirety without Cavalli's interventions, with the sole exception of an addition of an extra refrain line in Zaida's aria that concludes the scene.

The revisions of the libretto in I.2, featuring Delio and Zeriffo, however, are more complicated, revealing a first glimpse all the way down to **Tier D**. In this instance, the scene is some 22 lines shorter than its parallel in *Celio*. The opening of the scene, a paraphrase, borrows individual words or phrases from the source libretto, necessarily taking account of the slightly different staging: Zeriffo and Delio disembark from their boat to meet Zelemina and her nurse, while in *Celio*, master and servant remain on the boat. But here Cavalli seems to have been concerned with language, pacing, and character, inserting material that foreshadowed later events.

This is apparent in a brief reference to his fear of dying on the boat – jokes that he had vowed – Although only a few lines, the rhythm (2 pairs of *sette* and rhyme scheme (note, and “legni” the repetition of quality). The librettists reference to the libretto in



Alarco: And thus, you want me to die / on this unhappy boat? / You also know that I swore on a thousand signs / that I would die on three planks (e.g., by hanging).
[Zeriffo: Indeed, for today I do not want you to show me, Delio, / how to die on this single plank of wood: / have you not been told / that my astrologists say / that I will die on more planks (e.g., hanging)]

The score tells the more complex story of how these seemingly minor changes to the text shape the music. First, we see here the traces of an earlier version in which Zeriffo was named “Giriffo”; a paste-over on fol. 11^v also points to an earlier version as there are two instances in which the protagonist is still referred to as “Celio”

(see Facsimile 3). Cavalli must already have set the material from the second half of the scene, which was then copied neatly into the manuscript. Since there was apparently some doubt as to how the scene should begin, the scribe left three empty staves on fol. 11^v and one on fol. 12^r for Cavalli to fill in later.

Once the text for the opening was settled, Cavalli began inserting the new music into the score (fol. 11^v). As shown in Appendix A1, he initially gave Zeriffo and Delio bland and static passages of recitative, making some corrections that included adjusting the tessitura for Zeriffo in the first few measures. This must not have been satisfactory though, for he pasted an alternate version of the same passage on top of the original (see Facsimile 4). The motivation for the change was probably musical: whereas in the first version, Zeriffo sings primarily on a D reciting tone over a G-major sonority, landing on a C-major chord (which is then picked up by Delio), his part in the final version of the opening (I.2, mm. 1–3) is far more dynamic both harmonically and melodically. The arrival on the C-major sonority (m. 2) occurs midway through Zeriffo's initial speech, which concludes with a downward leap and an authentic cadence that give his utterance a far greater authority. We might also note how Cavalli altered the rhythm of Delio's response (m. 6) so that it ends with a dotted eighth, sixteenth, and quarter, thus underscoring the poetic rhyme musically. The dramatic pacing must also have been of concern to Cavalli, for he accelerates the rhythm in the new version and omits the repetitions of the word “ne”.

The most evocative example can be found in the last two measures of the paste-over passage (see Appendix A2), which mistakenly includes setting of the original fourth line of the scene from *Celio* (“ch'io to to to morrò sovra tre legni”). Cavalli must have realized the problem as soon as he looked at the next page, because he crossed out the error and – in order to make things line up with the version on the next page – rewrote the rhythms and adjusted the bar lines in mm. 10–14 at the top of I.2.⁸⁷ We may never know the precise chronology behind this, but the fact that this one page contains the only two instances in which Cavalli described his protagonist as “Celio” rather than “Delio” it seems likely that he and his copyist were working from an autograph or sketches (**Tier E**) that – as noted above – was closer to *Celio*.

The next scene, in which Zelemina meets her lover Delio, shows far fewer signs of editing as it is more faithful to the source libretto; Cavalli did abbreviate the scene, however, cutting a substantial amount of *versi sciolti*. Here, we see an instance in which Cavalli, having chosen to set a section of text borrowed from *Celio*, ultimately changed his mind. The first version was copied neatly into the score by Scribe C, who subsequently covered it with a paste-over, on which he provided a new, more expansive version of the music and text.

The two versions of the text are shown below:

ZORAIDA/ZELEMINA (1 st version)		ZELEMINA (2 nd version)	
<i>Dal di ch'io ti mirai</i>	7	<i>Dal di ch'in nobil giostra io ti mirai,</i>	11
<i>dall'ora ch'io ti vidi</i>	7	<i>d'allor ch'in pace, o cavalier, ti vidi</i>	11
<i>mille dardi omicidi</i>	7	<i>lanciar dardi scherzosi,</i>	7
<i>in questo sen provai,</i>	7	<i>mille dardi omicidi,</i>	7
<i>e il cor in quello instante</i>	7	<i>da quegli occhi vezzosi,</i>	7
<i>si riconobbe amante.</i>	7	<i>in questo sen provai;</i>	7
		<i>e 'l cor, che in quello instante</i>	7
		<i>si riconobbe amante ...</i>	7

87 For a diplomatic reconstruction of this first version of the paste-over, see Appendix A2.

130

ZORAIDA

Dal dì ch'io ti mi - rai, da l'o - ra ch'io ti vi - di mil - le dar - di o - mi -

[Continuo]

133

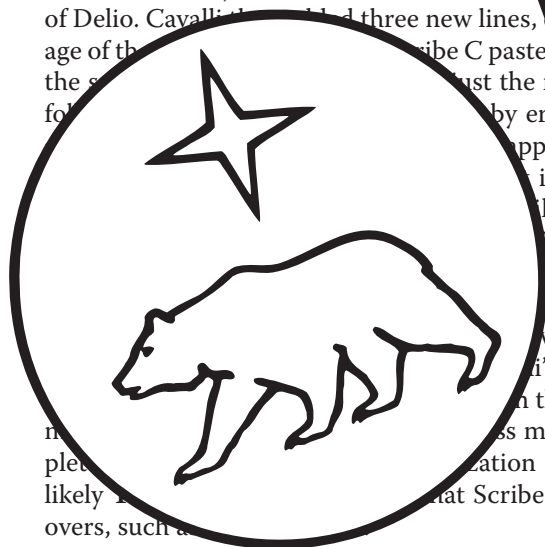
-ci - di in que - sto sen pro - vai, e'l cor ch'in quel - l'i - stan - te si ri - co - nob - be a - man - te...

Example 1: Baglioni and Sapiti, *Celio* I.3, mm. 130–136 (I-Fn, MS. Magliabechi XIX, 35, fol. 14^r [Scene 2]).

[From that day I glimpsed you, / from that the hour I saw you, / I felt a thousand deadly darts / in my breast, / and in that instant / my heart knew it was in love.]

[From that day when I glimpsed at the noble joust, / from when in peace, O knight, I saw you / hurling playful darts, / from your charming eyes, / and I felt a thousand deadly darts / in my breast; / in that instant my heart knew it was in love.]

As shown in Appendix A3, Cavalli first set a version of the text that was identical to the one in *Celio* (compare with I.3, mm. 27–41). However, at some point before **Ve52** was printed, both the first and second lines were expanded from 7 to 11 syllables to include the reference to the joust where Zelemina would catch her first glimpse of Delio. Cavalli then added three new lines, elaborating on the image of the bear. Scribe C pasted the new version into the score, but the rhythm in the passage for fol. 20^v was disrupted by erasing the new bottom line, apparently leaving Cavalli to complete the passage. This is a more dramatically effective passage, gradually to the joust (mm. 36–41) and Zelemina's entrance. This passage can be compared to the setting of the same text in the score for *Il Re*, where the text repetition and the change in the text made through the completion of the text for **Ve52** – likely the result of Scribe C added other paste-overs, such as



Reinventing the King and Queen

The examples above demonstrate the composer and librettist(s)'s care in making small but significant changes in the characterizations, dramatic disposition, and pacing as they moved from one version of the libretto to another. With the entrance of the king in I.5, they adopted more drastic measures. The transformation of the warrior King Iacomo, modeled on the crusader Ferdinand, into the melancholy astrologer inspired by King Alfonso X, required substantial interventions in the content of the libretto and its musical realization. These changes left extensive residue in the manuscript. Act 1, Scene 5 is a rare scene in the opera in which it is

possible to identify all the compositional steps as well as the close relationship between the ideological shifts in the libretto and the musical disposition of the opera.

Cavalli begins by setting text from *Celio*, importing the first ten lines of Iacomo's monologue from the opening of *Celio* (I.5), where the king boldly states his intention to conquer the infidels; at some point, however, these lines were prefaced by some newly-crafted remarks for Roldano, who encourages the king.

IACOMO AND ALFONSO RE

A qual dei laghi stigi
nune orrendo e di arde,
con sacre e ma
gerge (Moorish)
in insi suffi
che tanto cor si affida
to ai d'usi ripari,
e con fuga plebea
pensa sottrarsi al brande
della cristiana agone se

to which the horrible / and profane gods of the Stygian pools / does the treacherous Moorish woman / offer incense and smoke / with a sacrilegious hand? / Who, with so much confidence / inside the closed ramparts / and with plebian flights / thinks to deliver herself from the sword of the Aragon Christian Astrea?]

As the monologue continues, however, a major rift opens up between the two librettos: whereas Iacomo had intended to go war himself, boasting of his efforts to conquer the Muslims, Alfonso insists that Roldano should wage the war ("Seguite voi la perigliosa guerra") while he continues his astrological studies.

The divergence from the text of *Celio* was a multistep process that can be traced through a visual dialogue between Scribe C and Cavalli. Scribe C most likely began by copying the borrowed material from Iacomo's speech onto fol. 20^v (see Facsimile 5), though it is quite possible that the text for Roldano's introductory passage of recitative (mm. 47–57) was sufficiently worked out to have been copied first onto fol. 20^r. The scribe nonetheless left an empty system at the bottom of fol. 20^v, onto which Cavalli himself then copied the critical passage in which the king declares his intention to study astrology rather than wage war. The remainder of the scene, which includes a new aria for the king ("Riformar a voglia mia"), with interjections by Roldano in the second strophe, continues entirely in

88 As noted above (n. 40), the division of scenes in the score for *Celio* is highly idiosyncratic. Although this is clearly the beginning of I.3 in the libretto, in the score Zoraida enters in the middle of I.2. The fact that the scribe left two empty systems before Zoraida's entrance suggests that the intention was to put a scene division before her entrance. The scenes in *Celio* will be referred to by the numbering in the libretto; the captions to the musical examples will include the folio number and scene designation in the score in case of a discrepancy.

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two strophes (making a minor change in line 3) and also eliminated the controversial claim and replaces it with a far more generic desire for reform.⁸⁹ The necessity to censor the text obviously resulted in some creative difficulties, as the librettist evidently struggled to find an adequate rhyme for “riformato.”

ALFONSO RE (strophe 2) [Ve52] ALFONSO RE (strophe 1) [Na52]
Di colui ch'il mondo fece I pensieri ho sì profondi,
s'all'orrecchie io fossi stato ... ch' io vorrei per riformato ...

ROLDANO ROLDANO
Che gl'avresti ricordato? Riformar qualche soldato?

RE RE
A dirtel mi riserbo un'altra vece. Ogni stil, non d'un mondo ma più mondi.

[Ve52: King: Had I been at the ear of him who made the world ... Roldano: Of what would you have reminded him? King: I will reserve another time to tell you.]

[Na52: King: I have such profound thoughts about what I wish to reform ... Roldano: To reform some soldier? King: Every style, not of one world, but many worlds.]

Cavalli's markings in V provide a roadmap that must have shown a subsequent copyist what to retain for the Naples production and what needed to change (Tier 2). Immediately following the king's aria on fol. 21^r (Facsimile 6), Cavalli used a lighter hand to insert a squiggle and the words “ove giunge.” He then crossed out the subsequent sinfonia and duet between Roldano and the king in the same ink. On the next page (Facsimile 7), Cavalli placed an asterisk next to Roldano's “ove giunge” to show where the opera resumes. In this section, Cavalli's decision to reverse the two strophes must have been a significant change, as there is no sign of this in the score. The original sinfonia and duet were prepared by the copyist, as Cavalli frequently noted the copyists, as Ellen Rosand notes in *L'incoronazione di Poppea*; in the new material, this is to be a cut.⁹⁰ Cavalli and his like heterodox Venetians would have considered a cut as a more expansive than the parallel scene, as the first entrance in the opera. As can be seen, *Veremonda* is an amalgamation of material from the elements of both I.6 and I.7 while also incorporating some of Ormino's parts from I.8 and I.9 for the new comic character Don Buscone. Here again, the portions that depend most heavily upon *Celio* were copied by Scribe C, while the new comic material involving Don Buscone was added by Cavalli himself. That the scene was originally intended to be much shorter – like the corresponding scene in *Celio* – is apparent from fact that Scribe C had to move the beginning of I.7 not once, but *three* times: the first indication for “Scena Settima” in Scribe C's hand on fol. 27^r is crossed out and the scene continues in Cavalli's hand. A second attempt to begin the scene, this time on fol. 27^v, also proved futile – it did not leave Cavalli adequate space to set the extra text borrowed from Ormino's speech in I.9 of *Celio*, with which the scene ends in

Ve52 (Facsimile 10). This is the sequence of scenes when the libretto was sent to be typeset – and yet, Cavalli was still not finished with I.6. His further revisions therefore appear in the appendix of Ve52. Using an even lighter-colored ink, he added an asterisk on fol. 27^v of the score with the cue “qui va il duetto su la carta, re e regina,” indicating where the copyist should place the separate page bearing the new duet between the king and queen.

The duet appears on the next page, fol. 28^r, which is a new leaf interpolated into the gathering. The unusual participation of Scribe O3 at this point, Jennifer Williams Brown has suggested, may well have been a symptom of the relative haste with which the manuscript was being prepared in the period leading to a Venetian premiere: Scribe C may not have been available, and Francesco and Maria Cavalli were undoubtedly preoccupied with the preparations for *L'Eritrea* and *La Calisto* (see Facsimile 11 for the conclusion of the duet and the new beginning of I.7 copied by Cavalli).⁹¹ Regardless, the duet was added sufficiently late in the process that it had to be included in the appendix of Ve52; however, the duet appears in its proper place in Na52, confirming again the primacy of Ve52. Perhaps the more interesting question from a dramatic perspective, is why it was necessary to go to such lengths to add this relatively brief duet. We might simply attribute this to Cavalli's desire to imbue the opera with more lyricism, for this is one of several late-stage additions of set pieces, which we will consider below. But this simple charming duet, with its shift between triple and triple meter and the concluding melisma on the word “sori” in parallel sixths (mm. 169–170), establishes a sense of intimacy between husband and wife. Alfonso may intend to study the stars, Veremonda may intend to go to war, but above all, the duet leaves the listener with a sense of the expression of their love for one another.

This has important ramifications for our understanding of the transformation of Veremonda's character over the course of the opera's gestation. Whereas Queen Isabella appears vulnerable to Celio's beauty, singing her duet with the young general, Veremonda is aware of Delio's treachery, rejecting him skillfully. This difference is made explicit in another compositional intervention in II.5, one of the opera's most pivotal scenes: after Celio/Delio attempts to rape Queen Veremonda, mutual anger turns into declarations of mutual desire, and the scene culminates in a love duet. But Cavalli and Strozzi revised the scene to make the lack of sincerity between Delio and Veremonda explicit. Prior to the publication of Ve52 (Tier A), Cavalli pasted a new version of the duet into the manuscript, in which the lilting triple meter of the conventional love duet is interrupted by their sardonic asides in duple meter. Thus, we can begin to see why it might have been necessary to add a duet for King Alfonso and Queen Veremonda at the end of I.6, as this would be the only opportunity for the two to express their devotion to one another before the opera's conclusion. Moreover, as we shall see below, in *Veremonda* love duets – especially in Act III – play a central role in delineating erotic relationships. Veremonda's sincere duet with her husband – not to mention her insincere duet with her presumed lover – is thus central to the reconstruction of the queen as both a heroic and virtuous warrior woman, who has far more control over her destiny than her counterpart in *Celio*.

89 On censorship here, see also Conti and Usula, “Venetian Opera Texts in Naples,” sec. 7.5.

90 On Cavalli's use of asterisks in his cuts and edits in the Venetian manuscript for *L'incoronazione di Poppea*, see Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (London: University of California Press, 2007), 109–16.

91 Williams Brown, “Inside Cavalli's Workshop: Copies and Copyists,” 77–78.

Embroidering the Plot

In the second part of Act I, we learn the source of Veremonda's power and autonomy. Unlike Isabella, Veremonda learns early on the truth about Delio's affair with Zelemina and can thus plan accordingly. The exchange of this juicy piece of gossip – from Zeriffo to Vespina (I.10) and Vespina to Veremonda (I.11) – is one of the central modifications to the plot of *Veremonda*, for which there is no parallel in *Celio*. Unsurprisingly, these scenes are among the messiest in the score and reveal some of the ways in which Cavalli fine-tuned the musical and dramatic disposition at this critical moment. In I.10, Veremonda's servant Vespina pressures Zeriffo to reveal the truth about Delio's affair with Zelemina. Here Cavalli or Strozzi (and collaborators) devised a very clever ploy. Since Zeriffo was presumably forbidden from “speaking” the truth, he instead whispers the secret in Vespina's ear. Cavalli, ever aware of dramatic pacing, enhanced the impact of this intimate exchange sonically by having it occur during a brief instrumental interlude that he labeled “Sinfonia bassa.”

It is all too easy to take for granted Cavalli's skill in creating comic scenes using fast-moving recitative dialogue. In the score (fols. 40^r–41^v), however, we see the care with which he crafted Zeriffo and Vespina's seemingly conventional repartee (see Facsimiles 12–14). A cut was apparently made on the bottom system of fol. 40^r (Facsimile 12); the paste-over has since fallen off, rendering the passage difficult to reconstruct definitively. Cavalli's efforts to tighten the scene are even more evident on fol. 41^r, where bits of the remaining paste-overs show tiny remnants of the most extensive dialogue between Zeriffo and Vespina. Scribe C evidently found it necessary to clarify the vocal assignment by writing “Vesp” on a piece of paper, pasted onto the top margin of the third system. On the next page (Facsimile 13), the beginning of **Tier C**: Vespina's line “oh che que-” was intended to rhyme with the

“”) has been crossed out along with the line “Vespina accusa” after which Vespina accuses Zeriffo of this passage's disappearance (**Tier B**), Cavalli tightens the scene by having Zeriffo speak only once: he places the line for Vespina “Plano, non ti farò più parlare” at further a distance. This line was not fully used for note heads in the subsequent scene were the soprano in the role of Vespina. At the end of the scene, who is shocked by Zeriffo's revelation, singing when she laments this loss of loyalty, proclaiming her own faithfulness. Veremonda enters and overhears her servant exclaim that the king has been betrayed. When the queen presses for an explanation, Vespina refuses to reveal her secret aloud, and – like Zeriffo – agrees to do so only *sotto voce*. As is apparent from the facsimile, Cavalli's original plan was to have her whisper the secret to Veremonda accompanied by the same sinfonia that had been used in the previous scene when Zeriffo whispered the information to Vespina. At some point after the manuscript was sewn together (**Tier B**), Cavalli had another idea: in the passage that Cavalli added at the bottom of fol. 44^r and the top of fol. 44^v, Vespina says “Nol posso dir parlando, Te lo dirò cantando” (“I can't tell you speaking, I will tell you singing”). This provides the impetus for what is essen-

tially a virtuosic strophic variation aria, articulated by a ritornello. Cavalli thus sacrifices musical continuity – the repetition of the sinfonia from the previous scene – for a moment of diegetic song that gives Vespina an opportunity for vocal display and makes the revelation of the secret far more suggestive. Scribe C had left room for Cavalli to finish the section (see Facsimile 15), except that, in this case, the newly interpolated section was much longer than either of them anticipated: given the musical expansion in the revised version, an extra leaf – with preexisting musical material for another composition, probably a polychoral work, on its verso side – was sewn in to create space for the conclusion of the aria (see Facsimile 16).⁹²

Character delineation seems to have motivated the only other major addition to the opera after the manuscript was sewn together (**Tier B**): the insertion of Delio's “Gran tormento” into the beginning of I.8, prior to his treacherous encounter with Vendetta. This aria was added soon enough for its text to be included in the main body of **Ve52**, but late enough so that the heading of the scene in the libretto still indicates that Vendetta, and then Delio, will be the first to appear. That this was the original structure of I.8 is also apparent from fol. 34^r, where the heading “Scene ottava, Vendetta, Delio” is crossed out with multiple hat marks (Facsimile 17).

With the quiet in I.6, fitting the aria into the manuscript was a complicated task. Scribe C apparently took a new bifolium, recopying the final page of Zeriffo's aria “Nascer libero” from the previous scene onto the recto side of the new leaf and the first page of Delio's new aria onto the verso side, adding the ritornello (and texts for the second and third strophes) onto the recto side of the second leaf. This was then sewn into the manuscript and later labeled as fols. 33–34. The blank verso side of the new fol. 34 was then pasted over the second page of the original version of Zeriffo's aria “Nascer libero,” which had on its verso side the new beginning of the scene (see fol. 31^v).

Why might Cavalli have gone to such effort to interpolate this additional aria? He could simply have recycled Celio's aria from II.2 of Cicognini's original libretto, “Languo mio core,” in which the hero acknowledges the queen's beauty, but nonetheless justifies his infidelity to her. Instead, at the last minute, it was decided that our hero would complain about how his extraordinary beauty makes him so desirable to other women. The triple-meter aria in G minor with a descending bass is in fact a lament, albeit one that undermines the character's heroism with a kind of naive self-aggrandizement. In so doing, Cavalli and his collaborators associate Delio to other quintessentially Venetian castrato heroes such as Giasone, whose masculinity is routinely compromised by sensuality and lush lyricism. As we will see, both Delio's “Gran tormento” and Zeriffo's “Nascer libero” would have unexpected afterlives beyond *Veremonda*.

Act II Alterations

While there are numerous corrections in Act II, they do not reveal the same level of indecision about the content of the libretto, the characters, or the musico-dramatic organization as Act I evidently did. The most substantial changes, probably belonging to **Tier B**, appear within the first four scenes of Act II, which comprise the sixth – and last irregular – gathering in the manuscript. Apart from the occasional paste-over and correction (some of which will be discussed below), the remainder of the manuscript indicates that the composition of the opera continued confidently from that point on.⁹⁴

92 Cavalli also revised Veremonda's recitative after Vespina's revelation; see Appendix A5 for a reconstruction of an earlier version of mm. 107–122, which lies on the flat side of the tonal spectrum. On Cavalli's use of tonality, see “Cavalli's Tonal Language” below.

93 Cicognini, *Celio*, 36.

94 Cavalli made one significant cut in II.10, eliminating a section of Vespina's playful banter with Zeriffo. For a reconstruction of this passage, see Appendix A7 and Libretto Appendix 2. A paste-over also covers six measures of Don Buscone's recitative in I.11; this cannot be reconstructed.

We have already considered the changes made to II.5, in which the duet between Veremonda and Delio was expanded to include sardonic asides (“Reinventing the King and Queen”), but the most significant compositional change in the first portion of this act appears in II.3, which begins with the queen’s aria “Fingi d’amare” (fol. 60^r), followed by the section of recitative dialogue for the queen, the Sergente Maggiore, and Vespina (fols. 61–62), where the three playfully discuss Vespina’s training for battle (**Tier B**). This section was the site of substantial compositional tinkering, resulting in the last irregular gathering: the original fol. 61 was removed; what had formerly been fol. 62 became fol. 61, and a new leaf (fol. 62) was sewn into the manuscript (see Table 3).

It is impossible to determine definitively why the original fol. 61 was removed, but two potential issues were the dialogue between the queen and the Sergente Maggiore, and the casting of the latter role. On fol. 61^r (see Facsimile 18), a substantial portion of the queen’s speech was crossed out and apparently covered with blank paper that has since fallen off. The crossed-out music and text for Veremonda’s additional comment to the Sergente Maggiore (between m. 107 and m. 108) cannot be completely reconstructed, but she appears to comment on the Sergente’s valor, beauty, and faith, noting – ironically – that only warriors of the “female sex” are constrained to fight the arrows of hapless lovers (see Appendix A6). Whether this section was cut because of Veremonda’s polemical notions about female warriors or simply to tighten the pacing of the scene is hard to say, but this passage never made it into **Ve52** or **Na52**.

The more pressing problem instead seems to have been with the role of the Sergente Maggiore, whose parts had been written in bass clef on fol. 61^r. At the point after fol. 61 was copied, Cavalli must have made the decision that this role sung by either a female soprano or a male alto. The role of one of the most interesting characters comes to the fore. It is well known that Maria Cavalli was a copyist and the supervising scribe. The material that originally appeared on fol. 61^r (mm. 108–132). The Sergente Maggiore’s first entrance. The copied text section was inserted into the manuscript. The missed change in the key signature. The Sergente Maggiore’s role is in the soprano clef.

The decision was made for practical reasons. Given the fact that Maria Cavalli was a soprano (Roldano), the decision to use a soprano for so small a role might have offered more possibilities in terms of double casting. (On possible double casting for *Veremonda*, see below.) Alternatively, Cavalli might have preferred to score the trio in II.10 for high voices. Notably, Sergente Maggiore is the only solo role for which there is no equivalent in *Celio*, so there was no model to follow. But this curious change, coupled with the irregularities in the structure of the manuscript, supports the hypothesis that there was a substantial time lag between the composition of Act I and the first five scenes of Act II, and that the decision to recast the role of the Sergente Maggiore as a soprano was made after the rest of Acts II and III were composed, perhaps when Scribe C was no longer available. This would explain why Maria Cavalli was charged with transposing and copying the Sergente Maggiore’s part and inserting it into the manuscript. By the time the opera arrived

in Naples, there was no ambiguity about the casting of the Sergente Maggiore, who is simply listed in **Na52** as “eunuco.”

Similarly, the final scene in that gathering for Don Buscone (II.4) shows evidence of tampering prior to the finalization of the text for **Ve52** (**Tier B**). Having been ordered to dig a trench, Buscone comments on the poor behavior of both the king and Delio, the former, for hunting rather than being with his wife, and the latter for spending too much time with the queen. The material for this scene is derived from two different scenes in *Celio*: parts of the recitative at the opening of the scene are borrowed from Alarco’s aria in II.5 when he sings with the frogs and diggers, and three lines of the aria that conclude the scene (the section in triple meter) are derived from Ormino’s aria (I.9). The edits at the top of fol. 64^v (Facsimile 20) demonstrate that Cavalli originally intended for this to be a much briefer passage: he crossed out five measures (four lines of *ottonari*) set as quasi-recitative in the top two systems, wrote “su l’altra carta” at the top of the page, and put in his characteristic asterisk at the beginning of the third system indicating to the copyist where to insert the new material. (For the text of this passage see Libretto Appendix 1.) The new aria for Don Buscone was never sewn into the score, although the two eighth-note tropes with a somewhat unusual poetic structure (a single hendecasyllabic line, followed by three *quinari* and four *ottonari*) was included in **Ve52**. The edits to this scene also show a desire to heighten the sexual innuendo. The Buscone’s reference to digging trenches is surely a deliberate reference to his suspicions about Veremonda’s sexual relationship with Delio.

Revisions in Rehearsal

We have already considered the duet for the king and queen in I.6 that was composed so late that it had to be sewn into the score and was included only in the appendix in **Ve52**. A section later in that appendix – an addendum to the conclusion of II.8 – is somewhat more mysterious and left no traces at all in the Neapolitan libretto (see Facsimile 22).

Forché, per la lontananza della fortezza di Calpe, Zelemina e Zaida non potevano esser intese, si fanno uscir fuori a parlare, e poi, veduto Delio, per rispetto di Giacutte, ritornar dentro, sin ch’egli parta. Però si devono mutare e aggiungere questi versi nel mezzo della scena ottava dell’atto secondo.

[Because, due to the distance of the fortress of Calpe, Zelemina and Zaida could not be heard, they were made to come outside to speak, and then, seeing Delio with Giacutte, to return inside until he left. Therefore, it was necessary for these verses to be changed and added to the middle of scene eight of Act II.]

What might have inspired this strange revision of the drama – sufficiently serious to warrant an explanation in the printed libretto, the addition of new verses, and, as we shall see, the composition of three different endings to the scene?

The stage directions in **Ve52** indicate that Zelemina and Zaida sing their double aria “sopra il forte” – on top of the fort – as Zelemina anxiously awaits Delio’s arrival. Zelemina spots her lover and explains to Zaida that Delio must show Giacutte the ring that will allow him to enter the fortress. Zaida is then supposed to inform her mistress that she must stay where she is – at the top of the fortress –, hold her ground, maintain her queenly demeanor, and learn to control her emotions. Zelemina herself then withdraws into the fortress and is supposed remain off-stage at the beginning of II.9 while

95 On Maria’s role as copyist, see Jeanneret, “Maria Cavalli”; and Williams Brown, “Inside Cavalli’s Workshop: Copies and Copyists.” Jeanneret and Brown present somewhat different views on Maria’s role that have some ramifications for our understanding of the hands in *Veremonda*. Jeanneret proposes that passages assigned to O3 were actually copied by Maria Cavalli (105) and that Jefferey’s Scribe O2 was also in Maria’s hand, albeit with Francesco corrections. Brown disagrees and sees them as three distinct hands (71–73).

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honor.⁹⁷ The transformation of Vespina into Callidia necessitates a few changes, most notably the text of the aria in I.7, which preserves the same poetic structure to fit the music, but no longer refers to the singer's short stature (see no. 3 in Libretto Sources). Callidia must have been taller than the woman who played Vespina in Venice. The banter between Callidia and Zeriffo in that scene is also toned down a bit, likely a result of censorship; this happened as well in I.10 (see no. 5 in Libretto Sources). **Na52** also eliminates Amor's aria at the end of Act II, which deals rather bluntly with female sexuality: women should not complain to Cupid since their unhappiness results from the fact that they don't know how to satisfy themselves with an honest man. Indeed, many of the changes made for Naples show a conscious effort to limit the expression of gender ideologies: if **Ve52** reflects the Venetian fascination with blurred gender categories and a certain fascination with female desire typical of librettos fashioned by members of the Accademia degli Incogniti, the revisions made for **Na52** gently tone down some of those elements.

Of all the Cavalli manuscripts, **V** is arguably the most eloquent. It not only provides unmatched insights into Cavalli's compositional process, but it also shows the multiple roles that might be played by a single manuscript. Beginning life as a compositional score in Venice, it was subsequently adopted as a performance score, providing the foundation for the copyist(s) who prepared the revised version for Naples. The insight **V** provides into the inner workings of Cavalli's workshop reminds us that behind every "clean" Cavalli manuscript, there existed one or more scores like **V**, no longer extant, which tell similarly complex tales, if only we could find and use them. How much easier it would have been for Cavalli and his collaborators to plug in the poet's **Calio**, with only minor revisions!

Instructions in **V** suggest Cavalli's deep concern about subtle poetic and musical choices in the process of constructing a libretto, which musical choices might be approached with confidence in this opera, for example, the use of the word "zerbino" in our own as *Canzone* (1676). *Veremonda* does not appear in the Naples version and the text was revised in **Na52**. We might then imagine the evening of December 1652 with the performance described above. However,

one additional source has come to light that suggests that some arias from *Veremonda* enjoyed an unexpected afterlife: a printed volume of poetry entitled *Nuove canzonette musicali de diversi auttori*, published in 1676 in Venice and Macerata by Giuseppe Piccini (Facsimile 24).⁹⁸ This collection includes eighteen strophic texts, each described as a "canzonetta." The inclusion of *alfabeto* notation for the volume's first poem, "La bella tessarina," provides a hint of its purpose.⁹⁹ Piccini, who had previously published Pietro Millioni and Lodovico Monte's *Vero e facil modo d'imparare a sonare et accordare da se medesimo la chitarra spagnuola* (1673), seems to be following a tradition that was established much earlier in the seventeenth century: producing volumes of song texts intended for amateur guitarists and singers who wanted to improvise accompaniments to popular poems.¹⁰⁰

But what is remarkable about this volume is that – unlike virtually all other *alfabeto* collections – it includes opera arias: specifically, eleven aria texts drawn from Venetian operas that premiered between 1643–1659, seven of which are from operas by Cavalli, including three from *Veremonda*, more than from any of his other operas: Delio's I.8 aria "Gran tormento"; Amor's II.13 aria "Dolce: udite: io vel protesto" (for which the music survives), and Zeriffo's I.7 aria "Nascer libero."¹⁰¹ While this might have seemed oddly retrospective choices for Piccini in 1676, such would not have been the case for the original publisher of this volume: Giacomo Batti who, as Johannes Wolf notes in the second volume of his *Handbuch der Notationskunde* (1919), published a *Nuove canzonette* in Venice in 1676.¹⁰²

That Batti would have been the original compiler of this volume is not at all surprising. Batti was one of the principal figures involved in publishing operas librettos between 1649–1662, serving both as printer and as agent. Other libretto publishers such as Girolamo Vavase and Vavase. As a result, there are very few operas produced in Venice in the 1650s and early 1660s in which Batti was not involved: the sold of the single items included in Buseck's *Deutsche Opern* (1656); **Ve52**, published by Giuliani ("per il Giuliani"), was sold by "Giacomo Batti bookseller in Frezzaria" (vendesi da Giacomo Batti libraro in Frezzaria).¹⁰³ The *Nuove canzonette* may well have been a last-of-its-kind project for Batti, an opportunity to capitalize on the public's enthusiasm for Venetian opera and create a new income stream from the librettos that he had published or sold for so many years. The inclusion of aria texts from some of Cavalli's most famous operas – *Erismena*, *Egisto*, and *Giasone* – certainly makes sense, and he even included some quite complex poems – such as Clori's aria in I.7 of *Egisto* – that would have posed difficulties for the amateur singer.

But why include three arias from *Veremonda* in 1659 – seven years after the publication of that libretto in Venice? Batti must have

97 Conti and Usula, "Venetian Opera Texts in Naples," sec. 7.11. Conti and Usula note in particular the use in **Ve52** of the word "zerbino," a character from *Orlando furioso*, which refers to a vain, dandy-like creature; in **Na52** he is "Vagheggiatore errante," a wandering dreamer.

98 *Nuove canzonette musicali de diversi auttori* (Macerata and Venice: Giuseppe Piccini, 1676). I-Rn. Notably, Piccini also was a major publisher of Cicognini works in 1670s. Preliminary data on publishers' output is drawn from the Consortium of European Research Libraries' Heritage of the Printed Book Database, <https://www.cerl.org/main>, accessed June 4, 2022. See also the entry on Piccini (by Chiara Pelliccia) in *Dizionario degli editori musicali italiani dalle origini alla metà del Settecento*, ed. Bianca Maria Antolini, Pisa, ETS, 2019, 519f. (with further bibliographical references).

99 There is an extensive body of literature on *alfabeto* notation. See Cory Michael Gavito, "The *Alfabeto* Song in Print, 1610–ca. 1665: Neapolitan Roots, Roman Codification, and 'Il Gusto Popolare'" (Ph.D. Thesis, University of Texas at Austin, 2006), 31–32; Roark Miller, "New Information on the Chronology of Venetian Monody: The 'Raccolte' of Remigio Romano," *Music & Letters* 77, no. 1 (1996), 22–33. The fact that only one of the songs in *Nuove canzonette* includes *alfabeto* signs does not mean that the rest of the poems were not intended to be sung; this is the case, for instances, with the volumes of Remigio Romano, discussed by Miller. The assumption is that amateur guitarists knew a sufficient number of patterns to be able to adapt them to new texts without *alfabeto* notation.

100 On Millioni, see Gideon Brettler, "Revisiting the Music-Printing Market in Seventeenth-Century Italy and the Peculiar Case of Pietro Millioni's Guitar Books," *The Journal of Musicology* 39, no. 1 (January 1, 2022), 13. Preliminary data on publishers' output is drawn from the Consortium of European Research Libraries' Heritage of the Printed Book Database, <https://www.cerl.org/main>, accessed June 4, 2022.

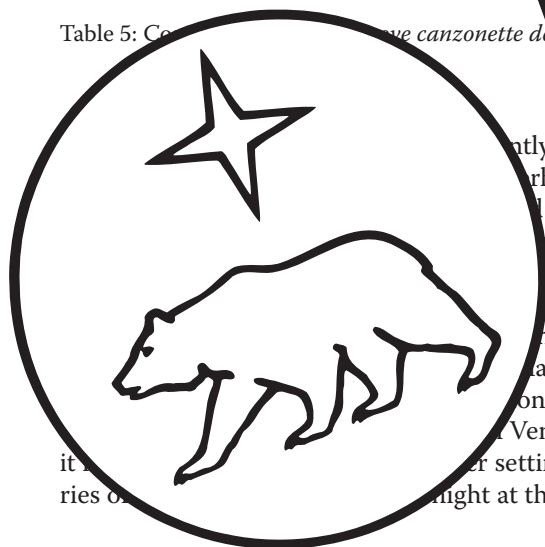
101 For a detailed discussion of Delio and Zeriffo's arias, see below. As noted above, Amor's II.13, which only appears in **Ve52**, is not extant and may have been added relatively late in the compositional process. A previously unknown copy of one of Delio's aria from I.8 (without attribution) has recently surfaced in the Frank V. De Bellis Collection at the San Francisco State University; see US-SFsc M.25. v. 69. It is on two pages and includes only the vocal part, with an empty basso continuo line; the second and third strophes are written beneath, as in **V** (see Facsimile 23).

102 Johannes Wolf, *Handbuch der Notationskunde* (Hildesheim: G. Olms, 1963), 191–92. Wolf cites Batti's volume in the context of a discussion of the use of *alfabeto* in "La bella tessarina."

103 Glixon and Glixon, *Inventing the Business of Opera*, 135–36. For Batti, see C. Pelliccia's entry in *Dizionario* (as above), 167f.

Title	First line	Source (if known)	Librettist/Composer	Date	Comments
1. <i>La bella tessarina</i>	<i>Bondì bella Tessara</i>				Includes <i>alfabeto</i>
2. Canzonetta dell'Erismena Alcesta	Giovinetta, / lascivetta	<i>Erismena</i> II.4	Aureli/Cavalli	1655	
3. Canzonetta nuova da Egisto	Or, che l'Aurora	<i>Egisto</i> I.1 (Lidio)	Faustini/Cavalli	1643	
4. Canzonetta nuova di Delio	Gran tormento è l'esser bello	<i>Veremonda</i> I.8	Strozzi/Cavalli	1652	also in US-SFsc collection
5. Canzonetta nuova di Amore	Donne: udite: io vel pretesto [sic]	<i>Veremonda</i> II.13	Strozzi/Cavalli	1652	Music not extant; late addition to Ve52
6. Canzonetta nuova di Zeriffo	Nascer libero, che vale?	<i>Veremonda</i> I.9	Strozzi/Cavalli	1652	Labeled canzonetta in V, Ve52, Na52
7. Canzonetta nuova di Flora	Pietose, discrete	<i>La costanza di Rosmonda</i>	Aureli/Rovettino	1659	Music not extant
8. Canzonetta nova di Clori	Amor, chi ti diè l'ali	<i>Egisto</i> I.7	Faustini/Cavalli	1643	
9. Canzonetta del Giasone (Oreste)	Fiero amor l'alma tormenta	<i>Giasone</i> I.6	Cicognini/Cavalli	1649	
10. <i>Canzonetta del Tabacco</i>	<i>Quest'è un vizio così fatto</i>				
11. Canzonetta a amore	Voglio sin c'ho 'l potere	<i>L'Eupatra</i> III.9 (Elisea)	Faustini/Ziani	1651	Music not extant
12. <i>Canzonetta</i>	<i>Moglie mia fanne alla peggio</i>				
13. Canzonetta	Perfidissimo Oreste	<i>La costanza di Rosmonda</i> II.2	Aureli/Rovettino	1659	Music not extant
14. Canzonetta di Gilippo	Gilippo, chi non t'ama	<i>Cesare amante</i> II.3	Carota/Cavalli	1651	Music not extant
15. <i>Canzonetta</i>	Supplice penitente	Canzonetta from <i>Amore e Danze</i> (Biblioteca Comunale, Pesaro (IE), 1550-1600)	anon.	1650-?	
16. <i>Canzonetta della bella Aurora</i>	<i>La bella Aurora</i>				
17. <i>Canzonetta</i>	<i>Si per d'una porta</i>				
18. <i>Canzone d'amore</i>	<i>Amanti, che possan</i>				

Table 5: Canzonette of various authors (Macerata and Vicini: Puccini, 1976)



Music and Drama in *Veremonda*

Veremonda, as we have seen, is among Cavalli's least conventional operas. The references to Muslim festivals and to Islamic and Christian doctrines in *Veremonda* bring a specificity in the engagement with the East that we do not find in operas based on classical sources, where the pagan setting necessarily provides some distance. In what other Venetian opera do we find a bullfight set in a theater for Moorish festivals, not to mention a king who is reluctant to go to war and would presume to tell God how the world ought to be created? The violence is also more explicit than in many operas. We have only to think of Delio's attempted rape of Veremonda in II.5 or the battle fought at the end of Act III, where streets are flooded with

the blood of the conquered Muslims. Moreover, no other opera from this period features a black Muslim queen who converts from Islam to Christianity *à la Mosquée*.

There are obvious ways in which Cavalli employed familiar devices to highlight some of the atypical features of the plot, such as the strings that accompany Zelemina's lament prior to her conversion or the use of *sulle concitato* for the bloody battle scene. But other unusual aspects of Cavalli's reading of the libretto may be somewhat less apparent, particularly when viewed through the lens of later opera and notions about exoticism. To what extent does Cavalli's music for Zelemina, for instance, reflect racial and religious difference? At the heart of this question are larger issues about whether Cavalli's operas might differ from one another sonically because of the subject matter. In *La Calisto*, for instance, the use of *sdrucchioli* for Pan and the other woodland creatures allow them to exist in an alternate sonic realm from the gods or nymphs.¹⁰⁴ Might Cavalli have made the contrast between the Ottomans and the Spanish audible – and if so, how?

Our understanding of Cavalli's musical style in this opera is also enhanced by the fact that a significant amount of this libretto – mostly passages of *versi sciolti* and some duets – is based on the same text that was set by Baccio Baglioni and Niccolò Sapiti for *Celio*. While the existence of multiple settings of a single libretto was the norm in the eighteenth century, it is entirely unusual in the seventeenth (the most notable example being Caccini's and Peri's setting of Rinuccini's *Euridice*); this provides us with the unique opportunity to compare Cavalli's choices with those made by Baglioni and Sapiti in setting the same or very similar poetry.

104 On the special nature of *sdrucchiolo* in *La Calisto*, see Wendy Heller, "Dancing Desire on the Venetian Stage," *Cambridge Opera Journal* 15, no. 3 (November 2003), 281–95.

In some instances, the surface similarities in a few key passages suggest that Cavalli might have had access to Baglioni's score. In other instances, the differences are quite pronounced, even when much of the poetry is the same. As we will see, Cavalli and his librettist collaborators adapted lengthy passages of *versi sciolti* to allow for numerous, brief lyric interruptions that play a key role in distinguishing the characters in *Veremonda* not only from one another but from their counterparts in *Celio*. The use of lyricism for Zelemina, for instance, is central to the expression of her otherness, whereas it has a very different function for Veremonda. These changes also affect the pacing and flow of the drama, which – as is typical of Cavalli's operas during this period – is especially fluid and dynamic, capturing the subtlest changes of emotion and perspective. This permits Cavalli's characters to express multiple points of view in rapid succession, also allowing them to dissimulate – to share with the audience feelings that they are hiding from other characters on the stage. If, as I have suggested above, Cicognini was in fact involved in the early stages of the composition of *Veremonda*, a strong case can be made that Cavalli's collaboration with Cicognini marked a turning point in the composer's career; perhaps there was something in the Florentine poet's approach to drama that helped Cavalli find that ideal balance between aria (lyrical reflection) and recitative (action) that characterizes Cavalli's operas during the early 1650s.

Many of the distinctive musical features of *Veremonda* are also apparent in its newly invented arias, those lacking models in *Celio*. The fact that several of these were added quite late in the compositional process suggests not only that Cavalli may have avoided arias more than Baglioni and Sapiti (though *Celio* does contain many set pieces), but also that they were needed to sharpen a characterization or further the action of the drama. These added arias are thus a key element in the music and drama in *Veremonda* and represent a significant departure from the Neapolitan conventions.

The king's modeler king is modeled with the warrior-like reveals that the division of the first entrance in I.5 veremonda, quasi nume, had to be a later addition crafted in the first strophe, shown below, in the anisyncratic poetic structure. The first four lines of the king describes the typical attitude towards monarchs, seem unremarkable: three heptasyllabic lines followed by a single hendecasyllabic verse. However, the sudden shift to the shorter, five-syllable lines ("Ma come insana") and change in the rhyme scheme has a destabilizing effect, capturing something of the king's erratic nature.

RE		KING
Adora, quasi nume,	a7	Everyone adores the name of the king
ciascun di rege il nome;	b7	almost as a god;
stima dell'etra un lume	a7	everyone regards as light of the firmament
chi di serto real fregia	b11	he whose tresses are adorned with
le chiome.		a royal garland.
Ma come insana	c5	But how
la mente umana	c5	the foolish human mind
erra, perché	d5 ^t	errs, because
d'ogni infelice è più	d11 ^t	the king is the most unhappy of all
infelice il re.		who are unhappy.

We might well wonder if Cavalli specifically asked for an irregular aria text, since he exploits the irregular structure so effectively. The first half of the strophe is set syllabically in triple meter, in a largely diatonic style (C major) with quasi-symmetrical phrases as the king describes (in strophe 1) the conventional adoration for kings and the glories that heroes and kings typically receive (strophe 2). The strong arrival on what is essentially the dominant in m. 29 sets up Alfonso's own reflections on the follies of monarchy in recitative style for lines 5–6 and the first word of line 7. Cavalli's treatment of the concluding refrain is particularly revealing. The unexpected move into the lower register, the awkward cadence in A minor, and the jaunty syncopated rhythm, creates the sense of a melancholic character who is a bit off-kilter, detached, and ultimately uncomfortable in his appointed role as monarch.¹⁰⁵

The king's masculinity and heroism are further undermined in the next aria ("Riformar a voglia mia"), already discussed in "Compositional Process: Reinventing the King and Queen," in which the king paraphrases the blasphemous passage long associated with Alfonso X. Again, we find a set piece with anisyncratic poetic structure: two lines of *ottonario* are followed by a seven-syllable and an eleven-syllable line, for the anaphoric, concluding aphorism. The opening line (mm. 74–78) is a regal pronouncement in stately half notes, with a abrupt shift to repeated pairs of quarter notes that convey a sense of the king's boyish excitement. This is followed by a concluding passage with hemiolas in which the rhythmic and text underlay were complex enough to require multiple revisions in the score. When Roldano joins in (mm. 103–111) for the varied second strophe, the quarter-note motif becomes still svelter – dare the king confess to his overbearing how he would arrange the universe, had God seen fit to ask him in advance?

King Alfonso does not do much to improve his masculinity in the subsequent scene; although the king and queen express their love for one another in the newly-composed duet, he still insists that he will continue his studies while his wife goes to battle. After that, however, the king recedes into the background, only reappearing in II.7 when he begins to suspect his wife of malfeasance. Only in II.12 does he show anger, banishing Roldano and – in one of his only truly assertive moments in the opera – declares his intention to seek revenge, accompanied by a spirited explosion of *stile concitato* (mm. 65–77).

In the end, the king does manage to regain some heroic stature by participating in the battle and – along with Veremonda – magnanimously pardoning Zelemina so that she might convert and marry Delio. But the care that Cavalli lavished on constructing a character with such dubious heroism in the opera's first act is telling, for it deftly undermines the crusade ideology that had so motivated Alfonso's counterpart in *Celio*. What do we make of a king who complains about his royal responsibilities, who gazes at the stars while his wife fights the war, and is only impelled to act upon learning of his wife's apparent betrayal? The relative weakness of the king's character seems to have been an issue in the Neapolitan revival of the production: as we will mention below, Cavalli (and whoever collaborated with him on the Naples production) added a three-strophe aria at end of II.7 in which he condemns his wife's infidelity and expresses the need to preserve his honor.

105 Some of these points were made in Heller, "Amazons, Astrology, and the House of Aragon."

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[Violino I]

[Violino II]

CORO DI SOLDATI ARAGONESE

[Continuo]

Don - zel-le al-l'ar-mi, al-l'ar - mi, don - zel-le al-l'ar-mi, al-

103

ISABELLA REGINA

-l'ar - mi, ar - mi, ar - mi, ar - mi

Squar-ciam fem-mi-ne gon - na e re - stan - do guer-rie-re, e re - stan-

107 ISABELLA REGINA

CORO DI DAME ARAGONESE

-do

Ci scor-diam d'es-ser don - ne.

ar - mi, al - l'ar - mi, al - l'ar - mi.

mi, al - l'ar - mi, al - l'ar - mi, al - l'ar - mi.

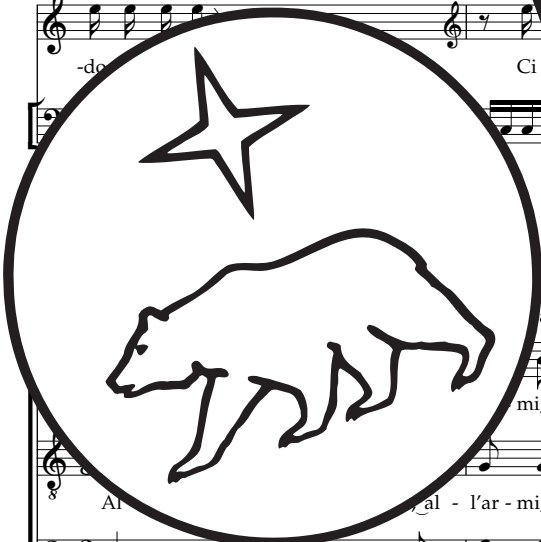
Al - l'ar - mi, al - l'ar - mi, al - l'ar - mi, al - l'ar - mi.

Al - l'ar - mi, al - l'ar - mi, al - l'ar - mi, al - l'ar - mi.

118 CORO DI DAME

e re - stan - do guer-rie - re, guer-rie - re.

Squar-ciam fem-mi-ne gon - na e re - stan - do guer-rie - re, guer-rie - re.



Example 2b: Baglioni and Sapiti, *Celio*, I.7, mm. 99–121 (I-Fn, MS. Magliabechi XIX, 35, fol. 23^v [Scene 6]).

In *Veremonda*, however, the queen herself initiates the trumpet call; it is she and she alone who invites the amazons to battle, to put away their skirts, and exchange love for war.

Queen Veremonda's unique qualities come to the fore in her first solo aria in I.11 ("Vada pur"), sung after she learns of Delio's betrayal. The straightforward text, comprising three four-line strophes of *ottonari*, expresses Veremonda's desire for vengeance and emphasizes that it is she, a woman, rather than her learned husband, who has the capacity to "temper the fierce pride of boys."

But this aria has none of the explosive anger that we associate with Handelian vengeance arias; instead, it is a triumphant and confident statement of resolve that conveys the queen's strength. In the key of B-flat and accompanied by a pair of violins, the aria may well have been intended as a continuation of the trumpet-like "all'armi" passage from I.6. The opening ritornello, a declamatory, repeated pair of eighth notes and a single half note followed by a lyrical ornamented phrase, provides the material for Veremonda's opening phrase. Here a lyrical melody represents the learned but ineffectual spouse. The instruments return with the trumpet call motif as the bass ascends through the octave with a sixteenth-note flourish, which is in turn echoed by a scalar descent in the upper instruments. This punctuation erases any sense of the docility associated with the king and provides the impetus for the bold octave ascending scale in m. 136. This sets the stage for Veremonda's emphatic statement of her plans for vengeance in a syllabic passage of mostly eighth notes in a relatively high register, reinforced by the bass and treble instruments that do not double the vocal part. The accelerating harmonic rhythm and shift to a phrase structure that moves beyond barlines – not to mention her unexpected landing on C minor in m. 139 – suggest the queen's energy and determination.

As to Delio in the third strophe, this is not a generic aria but is a characteristically democratic character in an idiom that might well be for women. The art of the seventeenth-century political treatise, and is of central concern to other seicento librettists. The words of mostly severe and as Cavalli well, allows to another:

RENEE		QUEEN
Fingere	a7	If a woman wants to rule
se vuol dominare		she has to pretend to love.
Negli occhi, nella lingua,	b11	In her eyes, on her tongue,
e nella fronte		and on her face
abbia le frodi apparecchiate	b11	she must have her deceits prepared
e pronte.		and ready.
Povera è ben cui manca	c7	Impoverished is the woman
		who lacks the art
l'arte da farsi ora vermiglia	c11	of now blushing, now turning
or bianca.		pale white.

At first glance, one might assume that this is simply a conventional lament: the A-minor aria begins with the descending tetrachord bass in dotted half-notes that supports a yearning melodic line in half and quarter notes that indulges in frequent syncopations. As the queen begins to describe the weapons a woman might use –

eyes, tongue, and face – in an ascending sequential passage beginning in m. 11, the listener may well wonder if the queen is mourning this sad fact of a woman's life or is simply demonstrating her apparent skill at projecting a mournful affect when necessary. The fact that the passage culminates in a melisma on the word "frodi" (frauds) would seem to make the point explicit, leading to a somewhat unexpected cadence marked with one of the queen's signature ascending scales (mm. 19–20). Cavalli makes clear the connections between song, musical ornamentation, and the ability to dissimulate: the queen momentarily abandons aria for recitative in order to express her pity for women who do not possess the necessary skills and slips back into aria – and a more melismatic style – to demonstrate the ways in which they can accomplish this: (strophe 1) blushing at will and (strophe 2) teaching the mouth to speak what the heart does not feel. The difference between the mournful affect of the aria's opening and the playful, even seductive mood in the refrain is that much more apparent with the repetition of the second strophe.

The queen's ability to dissimulate evokes the singer best known in seventeenth-century Venice for playing characters who specialized in this art: Anna Renzi. Renzi's popularity rested not only on her ability to sing and act, but also – and in particular – on her gifts of dissimulation. Renzi rose to fame after feigning madness in the role of Deidamia in Giulio Strozzi and Francesco Saccati's *La finta pazza*, and she would go on to sing numerous roles in which she broke the fourth wall, sharing her secrets with the audience in arias and monologues.¹⁰⁶ While we have no evidence about any of the casting of any other aspect of the Venetian production of *Veremonda*, it would have been a role well suited to Renzi, judging by the elegant music that we know was written for her: she had a particularly strong lower register and possessed a certain ease in moving rapidly across from one extreme of the vocal range to the other, as in Ottavio's famous melisma on the word "fiumine" in I.5 of *L'incoronazione di Poppea*, a passage that is reminiscent of Veremonda's melisma on "frolmante" in I.11 (mm. 42–44). We have no information about Renzi's whereabouts in January 1652, but the *Veremonda* project involved both Strozzi and Balbi – two artists with whom Renzi frequently collaborated. The role required a gifted singing actress who was also adept at feigning one or another emotion; it thus seems more than likely that the role was sung by the great Anna Renzi – or at the very least was modeled on the roles that were created specifically for that extraordinary performer.

Delio

Although Delio appears in numerous scenes with both Veremonda and Zelemina, singing a duet with each of them in Act III and several lyrical passages "a 2" throughout the opera, he sings only one solo aria. As noted above, I.8 originally included a dialogue between Delio and La Vendetta that was closely based on material from the prologue of *Celio*. Delio's aria was a last-minute addition, sewn into the manuscript while the libretto was in press. Since so many of the other scenes with Delio are related to *Celio*, this aria – like Alfonso's in I.5 – provided an opportunity to introduce the audience to the character, accentuating those features that distinguished him from Celio. Cavalli does this brilliantly in "Gran tormento."

Reminiscent of the languorous arias sung by alto castrati, such as Giasone's "Delizie contenti" in I.2 of *Giasone*, or Endimone's

106 Torquato Accetto, *Della dissimulazione onesta* (Turin: Einaudi, 1997); see also, Wendy Heller, "Handel's Women and the Art of Dissimulation: A Legacy from the Seicento," *Händel-Jahrbuch* 66 (2020), 253–67.

107 Heller, "Handel's Women and the Art of Dissimulation," 184–87; Wendy Heller, "'Una Lingua Sciolta': Listening to the Voice of Anna Renzi," in *Claudio Monteverdi's Venetian Operas: Sources, Performance, Interpretation*, ed. Ellen Rosand and Stefano La Via (London: Routledge, 2022), 149–77.

“Lucidissima face” in II.1 of *La Calisto*, “Gran tormento” is one of many seemingly simple but lush arias that Cavalli composed for “effeminate” heroes who are portrayed as being overly preoccupied with love.¹⁰⁸ The aria is particularly effective due to the tension between the text and the affect of the musical setting. This aria has all the conventional markers of a lament: triple meter, minor key, pulsating rhythms, and hemiolas. The ascending fourth with which the vocal part begins (“gran tormento”) grants Delio’s complaint considerable rhetorical force, a convention that is sufficiently clear for us to know at the outset that he is a character in pain. The listener’s view necessarily shifts with the D-minor cadence in m. 5, however, when we learn that Delio’s source of anguish is his perception of his own beauty and fatal attractiveness to women. His narcissistic exaggeration is underscored in a passage in which Delio considers the unfortunate consequences of responding to all the women who desire him. This narrative is set over a stepwise descent in the bass that lasts nearly 8 measures, elongated by a series of 7–6 suspensions that lead to a prolonged cadence in B-flat in m. 16.

As in Cassandra’s lament in I.7 of *La Didone*, for example, Delio’s emotional duress is emphasized by a sense of tonal ambiguity.¹⁰⁹ Although the aria ends in G minor, the opening of the piece provides only the briefest hint of that key, while the D-minor tonality suggested by persistent F-naturals and the strength of the initial cadence in minor dominates. Only the F-sharp in m. 30 clarifies the tonal direction of this brief aria. With the repetitions of the three strophes, the D-minor and G-minor tonal centers repeatedly oscillate; the entire aria is bound together by the continual sequential use of the ascending fourth for insistent repetitions of the words that open each strophe. As simple as it is, the aria is as seductive as Delio believes himself. The discrepancy between the sincerity of the words and the seductive quality of the music is essential to the character of Delio. The aria is a masterpiece of sensuality and is more effectively suggested by Veremonda than by any other character in the opera.

may appear to modern ears as a British queen, but in the Christian male, Zelemina is a seventeenth-century heroine (including her conversion to Christianity), and Sélim is a North African (or African). These similarities are illustrated by the fact that Zelemina would have been regarded as an exceedingly exotic heroine: there is no other instance in this repertory of a woman whose race and religion are so explicitly and intricately described. While numerous librettos revolve around the trope of romance and conflicts between exotic eastern women and western men, as in the operas featuring Dido and Aeneas, Medea

and Jason, or Armida and Rinaldo, none of these women is described as a “mora” – a much contested adjective in the seventeenth century that was variously used to describe people of Muslim faith and those of darker skin. The opera culminates in a battle waged during a Muslim festival, and throughout *Veremonda*, Zelemina grapples with the conflict between her loyalty to Mohammed and her love for Delio, even going so far as to invoke Mohammed’s name while awaiting Delio’s arrival.

To what extent, then, does Cavalli highlight Zelemina’s exoticism? In fact, Cavalli’s musical characterization of Zelemina is as unusual as the plot itself; Zelemina is at the heart of Cavalli’s apparent efforts to make the east audible in this opera. His task was complicated, however, by the fact that the vast majority of Zelemina’s lyrical singing in the first two acts occurs in dramatic contexts and with poetry that is based upon Zoraida’s. But where Zoraida’s mode of expression tends to be more restrained, Cavalli systematically imbues Zelemina’s music with additional extravagant lyrical passages, a tendency that will be fully explored in Act III.

Even in the opening scene, which belongs to the earliest phase of the opera’s composition (T.1r C), Cavalli evidently constructed a distinctive voice for Zelemina. In the original libretto, seemingly minor modifications in the original libretto created opportunities for lyric expansion. In this brief passage, for instance, the transformation of two lines of *sempre* into a single hendecasyllabic line calls greater attention to the rhyme between “loco” and “foco.”

ZORAIDA

su barchetta leggiera
errante in questo loco
(ah, fissa la sua sfera)
sopra l’acque d’Iberia il mio bel foco.

ZELEMINA

[mi viene a vagheggiarmi]
su barchetta leggiera in questo loco,
ove trova la sfera
dentro l’acque d’Iberia il mio bel foco.

[... in his nimble little boat / they will come right here / (ah, where is his sphere) / my beautiful fire above the Iberian waters.]
[... he comes to dwell / in his nimble little boat right here / where he will find his sphere in the Iberian waters.]

Baglioni and Sapiti set the passage with an expressive recitative, colored with a striking dissonance on the second beat of m. 12 as Zoraida’s voice ascends into the upper register, leading to a D-minor cadence on the word “foco” (see Example 3).

Cavalli’s setting of this entire passage – our first glimpse of Zelemina – is remarkable in several respects. What begins as a simple, triadic passage of recitative, prolonging a D-major sonority (mm. 57–60), is abruptly discontinued as the bass and soprano briefly exchange roles in m. 63. The bass, in eighth notes, propels the listener both rhythmically and tonally sharpward, outlining an E-major scale over a sustained *e* in the voice (mm. 63–64). The sense of yearning here is unmistakable as the vocal part becomes increasingly intricate. Manipulating the momentum that carries over

8
ZORAIDA
su bar-chet-ta leg - gie-ra ver-ra-no in que-sto lo-co (ah fos-se la sua sfe-ra) so-vra l’ac-que d’I - be-ria il mio bel fo - co.—
[Continuo]

Example 3: Baglioni and Sapiti, *Celio*, I.1, mm. 8–15 (I-Fn, MS. Magliabechi XIX, 35, fol. 9^r).

108 Roger Freitas, “The Eroticism of Emasculation: Confronting the Baroque Body of the Castrato,” *Journal of Musicology* 20, no. 2 (2003), 238–39. Strozzi apparently borrowed the text for this aria from the second pressing of his *La Delia, o sia la sera sposa del sole* (Venice: Miloco, 1644), II.9 (p. 39), where the Ermafrodito (Hermaphrodite) uses similar language to complain about his attractiveness to both men and women.

109 Heller, *Emblems of Eloquence*, 100–102.

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pattern. Moreover, the poetic imagery here is particularly sensual and evocative, referencing nature (mountains, breezes, grasses, flowers), the mythological world (graces and cupids), and linking sexual fulfillment with death.

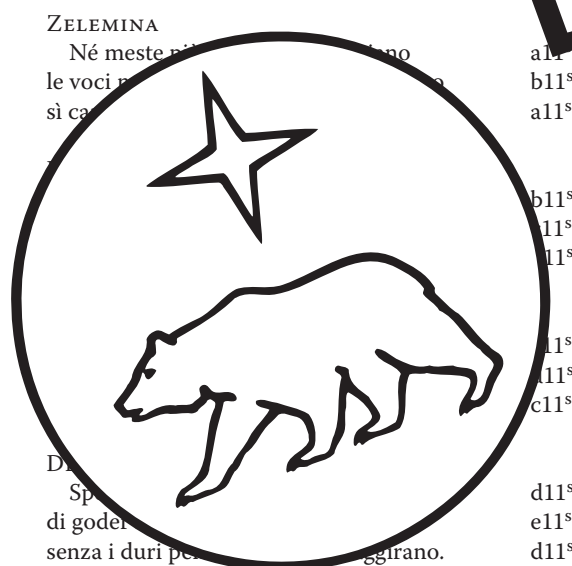
Terze rime has long been associated with Dante, but by the sixteenth century, its uses had expanded. Girolamo Ruscelli, for instance, associated *terze rime* with “elegies, epistles, as well as poems about love or domestic matters,” additionally noting its satirical use by Francesco Berni.¹¹¹ As Claude Palisca reported, it was employed relatively rarely in the earliest operas – some notable exceptions include Apollo’s lament following Daphne’s metamorphosis in Rinuccini’s libretto for *La Dafne* and “Possente spirito” in Striggio’s *L’Orfeo*, where the use of *terza rima* is part of a complex web of Dantean connections.¹¹² “Né meste più,” however, appears to be one of the only uses of *terza rima* in the Venetian repertory. This passage is also exceptional because the librettist – most likely Strozzi, as we have said – also opted for the use of *versi sdrucchioli* not only in the four tercets of *terza rima* but also in the concluding quatrain (standard closure for *terza rima* passages), which impart to the entire duet a distinctive rhythmic profile.

Strozzi may well have been following the model established by Jacopo Sannazaro in *Arcadia* (1504), where there are instances in which passages using *versi sdrucchioli* are set in *terze rime*.¹¹³ Cavalli certainly had plenty of experience setting *versi sdrucchioli*. Cicognani famously used *versi sdrucchioli* to craft Medea’s incantation in *Medea*; it may have been Sannazaro’s influence that inspired Giovanni

Faustini in to use *versi sdrucchioli* to distinguish the utterances of Pan and the woodland creatures from those of gods, goddesses, and nymphs in *La Calisto*. But Delio and Zelemina are not mythological creatures nor are they reciting incantations; they are simply singing a love duet. Why choose this unconventional poetic form?

This is an instance in which the opera’s historical links to Ferdinand, Isabella, and the *Reconquista* as well as Zelemina’s status as an exotic Muslim queen come to the fore. For learned Venetians, this scene might well have invoked the gardens of the Alhambra, whose beauty was extolled in the letters of the Venetian ambassador Andrea Navagero after his trip to Granada in 1526.¹¹⁴ Navagero described the garden as “the most beautiful thing that I have ever seen in Spain,” and he associated that beauty with Muslim culture: “these Moorish kings did not neglect anything that contributed to a pleasant and contented life.”¹¹⁵

The exotic locale of Zelemina and Delio’s love affair may well have inspired Cavalli to add this duet at the beginning of Act III, for the musical setting is indeed as unusual as the poetry. The duet is scored for two violins in a relatively low register that play continuously throughout the duet.¹¹⁶ The result is a lush texture in which three (and at times four) treble staves are woven together in close proximity, creating numerous voice-leading challenges particularly given the highly chromatic writing. The duet seems to veer mostly towards the major – an unusually sharp key for Cavalli – but with numerous cross-relationships (E and F#) and occasional flat inflections (as in the B-flat on “dolenti” in 119). Cavalli fully explores the textures



ZELEMINA

Né meste più, non ho
le voci mie, non ho
si ca

ZELEMINA

Let my laments no longer unappeal
no longer inflame the eye
for the year longing for what they desire most.

DELIO

The Graces and Cupids meet today
all the hours and joyous and most happy
all the favors of heaven in down here.

ZELEMINA

From the high cliffs of these mountains,
even from the gentle Zephyus’ sweetest breezes
blow onto our burning breasts.

DELIO

Sp
di goder
senza i duri pe

DELIO

My senses hope and my desires aspire
to enjoy the lovely breast of my Venus
without the harsh thoughts that circle my doubt.

a due

Su questi fiori e su quest’erbe tenere
farem, bella mia speme, oggi che cadano
con deliquo soave i cori in cenere,
e per vita acquistar ch’a morte vadano.

a 2

On these flowers and on this tender grass
today we will let our hearts, my lovely hope,
fall with delicate sweetness into ashes,
and go into death to attain life.

111 Girolamo Ruscelli, *Del modo di comporre in versi, nella lingua italiana* (Venice: Giuliani, 1617), 91.

112 Claude V. Palisca, “Aria Types in the Earliest Operas,” *Journal of the Society for Seventeenth-Century Music* 9, no. 1 (2003): sec. 6, <https://sscm-jscm.org/v9/no1/palisca.html>; see also Aliyah Meena Shanti, “Musical Descents: Creating and Re-Creating Hell in Italian Opera, 1600–1680” (Ph.D. diss., Princeton University, 2017).

113 See for example, Eclogue 12: 1–28. See also Giuseppe Gerbino, “The Madrigal and Its Outcasts: Marenzio, Giovannelli, and the Revival of Sannazaro’s *Arcadia*,” *The Journal of Musicology* 21 (2004), 3–45.

114 Andrea Navagero, *Il viaggio fatto in Spagna et in Francia dal magnifico M. Andrea Navagero* (Venice: Domenico Farri, 1563), cited and translated by Cammy Brothers, “The Renaissance Reception of the Alhambra: The Letters of Andrea Navagero and the Palace of Charles V,” *Muqarnas* 11 (1993), 79–102.

115 Navagero, *Il viaggio fatto in Spagna et in Francia dal magnifico M. Andrea Navagero*, 81.

116 Although the upper instrumental parts in both in this duet and Zelemina’s final lament (with the indication “con le viole”) are notated in C-clefs, this does not indicate – according to Bettina Hoffmann – that the viole da gamba should be used. In this and similar instances, the choice of clef was simply about ambitus rather than instrumentation. Bettina Hoffmann, *The Viola da Gamba*, trans. Paul Ferguson (New York and London: Routledge, 2018), 196. I am grateful to Hoffmann for sharing her views about this with me.

and sonorities that this scoring makes possible. In Zelemina's opening strophe, for instance, the soprano voice emerges from the middle register to soar above the strings (mm. 13–14), while Delio's voice lies sandwiched between the two instruments, creating an entirely different texture. Still another sonority is created in mm. 127–133 when the voices and instruments join together homophonically.

If Cavalli used *versi sdrucchioli* and an emphatically lively rhythm to accentuate the bestial nature of the goat-god and his companions in *La Calisto*, in *Veremonda*, the poetic stress on the ante-penultimate syllable is subsumed into a lyrical impulse that provides forward motion, expanding the phrases in unexpected ways. Zelemina's initial phrase creates a sense of infinite yearning, stretching nearly twenty measures without a proper cadence. She begins by imitating the four-bar opening ritornello but extends this by an additional measure and a half; the arrival on E major in m. 10 is thwarted by the *sdrucchiolo* rhythm, which generates momentum driving back to the tonic, while also eliding into the next phrase. Cavalli creates a sense of endless melody that is reinforced in the next phrase (mm. 11–25). As Zelemina's vocal line soars into her upper register and is stretched rhythmically with hemiolas, Cavalli again sets a *sdrucchiolo* line that ends with a half-cadence on C on an unstable first inversion sonority (m. 18). This leads to yet another lyric expansion – a stepwise sequence that finally leads to the first definitive cadence in m. 25. The strophe concludes with a varied version of that same sequential pattern, this time leading back to A major.

One might expect Cavalli to have followed a similar strategy in setting Delio's parallel strophe, but instead he created a very different musical response for the Christian hero. Delio imitates the expansiveness of Zelemina's strophe by stretching his phrases with hemiolas, illustrating the word "ciel" ("heaven") (mm. 27–33). However, unlike Zelemina's strong cadences, a logical continuation of his greater sonority. Together (mm. 127–161) the voices and instruments of the preceding solo are arresting. The hemiola, while the relative lack of buoyancy; it is, though, in this moment the final imitative section making. Here the *sdrucchiolo* rhythm, the word "cadino" echoing between the murmurs of the fountain and the sounds of the garden.

This is only one of two duets placed in the Spanish garden: Delio will enjoy the pleasures of the garden again with Veremonda in III.4; together, they sing a da capo duet which is an abbreviated and varied version of the corresponding scene in *Celio* (III.5) – one of the longest and most complex in that opera. In III.5 of *Celio*, Queen Isabella and Celio each sing a solo setting of three tercets, which is followed by a substantial duet setting of two five-line strophes, the first of which is presented homophonically, and the second of which is imitative.

CELIO
Aura, che sibili, a5^s
fonte che mormori b5^s
parmi sentir c5^t

Gl'augei che cantano, d5^s
con lor v'invitano d5^s
lieti a gioir. c5^t

QUEEN AND DELIO
Aura che sibila, a5^s
fonte che mormora, b5^s
con lor c'invitano c5^s
lieti a gioir. d5^t

Però che mirano d5^s
del sol più splendida e5^s
beltà apparir. c5^t

QUEEN
Del verno orribile f5^s
se al gielo aprissimo g5^s
pien di rigor, h5^t

le piante sterili i5^s
prive restaurano j5^s
di frondi e fior' h5^t

Ai rai di Celio k5^s
tutti ripresero l5^s
i primi onor. h5^t

QUEEN AND CELIO
Ogni fiore, ogni foglia a5^s
per valor di tua beltà b5^t
più riden, vermoli a5^s
Stellati in celesti c7^t
terrene amenità. b7^t

In iei giardini a5^s
fatti divini a5^s
un ciel si mira accolto b5^t
e son del ciel d'ore c7^t
nubi tuote i fiori b5^t
sola il tuo volto.

DELIO
All'apparir d5^t
di tua beltà, e5^t
si cangiano in celesti f7^t
terrene amenità. g7^t

QUEEN
Questi giardini, a5^s
fatti divini, a5^s
un cielo accolto b5^t
hanno amore. c5^t

QUEEN AND DELIO
Stella ogni fiore, a5^s
la sole d'ogni fior c5^s
sembra il tuo volto. b11

Both settings of the duet evoke the natural setting of the garden, but in contrasting ways. A certain formal, performative quality characterizes Cavalli's version, which opens with an imitative ritornello for a pair of violins that establish an off-beat dotted rhythm, inspired by the *versi sdrucchioli* in *Veremonda*'s first three lines. Cavalli captures the complex, deceptive nature of their relationship musically: Delio's initial gambit (mm. 7–11), with a lively melisma illustrating the words "lieti a gioir," is mimicked by the queen, whom Delio, in turn, imitates. As the voices overlap, both characters extend the melismas, the sound further enriched by the accompanying violins that repeat the opening ritornello at the close of the A section (mm. 15–20). The competition continues in the B section as first Delio (mm. 27–33), and then Veremonda (34–39), using the same off-beat dotted motive, comment on the beauty around them before joining together in a six-measure homophonic duet accompanied by the violins in which they express their admiration for each other's beauty. Were it not a *da capo* duet, the listener might be fooled into thinking that they shared a genuine mutual love; instead, the return of the jaunty ritornello of the A section undercuts the potential sense of intimacy.

In the parallel scene in *Celio*, both the poetry and the music reinforce the mutual desire shared by the two (potentially) adulterous lovers. As in Cavalli's setting, the composers used the dotted rhythms implicit in the *versi sdrucchioli*, albeit without the sprightly off-beats, as the two lovers sing a double aria each consisting of three tercets. Unexpectedly, though, Queen Isabella's aria differs from the parallel one sung by Celio: instead of the quarter and eighth-note scalar motion in the bass (Example 5a), Isabella's utterances in the garden are marked by descending half-note chromatic motion that express the intensity of her feelings as she imagines Celio's radiant light making the garden bloom after winter (Example 5b). Their lengthy duet, portions of which are shown here, captures the intimacy and

sensuality of their lovemaking within the fragrant setting of the garden with parallel thirds and sixths and some unexpected chromatic inflections (Example 5c).

In both operas, this lush, perfumed garden represents a realm of heightened sensuality and is the ideal backdrop for the expression of mutual desire in an exotic locale, inspiring atypical poetic meters, and lyrical musical settings. Cicognini's duet for Isabella and Celio established an association between *versi sdrucchioli*, passionate love-

making, and the exotic garden, which Cavalli expanded upon for the lush new duet in III.1, elevating it further with the addition of *terze rime*, creating a highly sensual soundscape with the strings and intricate counterpoint. This has important ramifications: In *Vere-monda*, it is the Moorish queen Zelemina who enjoys the passionate love scene in the garden with Delio, replete with the elevated poetic style and distinctive and exotic musical treatment, while Queen Veremonda – by contrast – retains her autonomy and control.

3

CELIO

Au - ra che si - bi - li, fon - te che mor - mo - ri par - mi sen - tir. Gl'au - gei che

[Continuo]

5 6

10

can - ta - no con lor v'in - vi - ta - no lie - - - - - ti a gio - - - - - ti a - - - - - ir.

6 6 4 #

Example 5a: Baglioni and Sapiti, *Celio*, III.5, mm. 1–18 (I-Fn, MS. Magliabechi XIX, 35, fol. 78^v). In this scene, the scribe uses connotation for all dotted half-notes and half-notes; brackets have been added for clarity.

35

REGINA

le se al gie - lo as - pris - si - mo pien di ri - gor pian - te - ri - li pri - ve res - ta - no di - con - ti - e

[Continuo]

7 6 6

ri - pre - se - i - pre - se - ro, tut - ti ri - pre - se - ro i - pri - mi o - nor.

6 #4 6 4 #

mm. 35–56 (I-Fn, MS. Magliabechi XIX, 35, fol. 78^v).

CELIO

O - gni fio - re, o - gni fo - glia de tuoi be - gli oc - chi ai - ra - i più ri - den - te ger - mo - glia, più ri - den - te più ri -

REGINA

O - gni fio - re, o - gni fo - glia de tuoi be - gli oc - chi ai - ra - i più ri - den - te ger - mo - glia, più ri - den - te più ri -

[Continuo]

6

70

- den - te ger - mo - glia, per va - lor di tua bel - tà. Si can - gia - no in ce - le - sti ter - re - ne a - me - ni - tà,

- den - te ger - mo - glia. Si can - gia - no in ce - le - sti ter - re - ne a - me - ni - tà, (mm. 81–109)

6 4 # # 6

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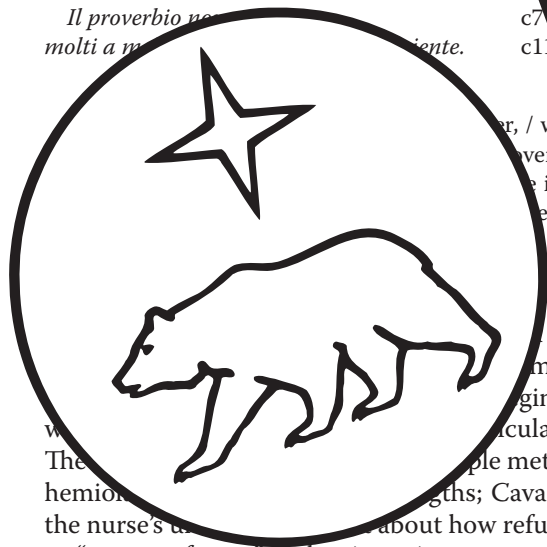
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One such example is the very first aria in the opera, sung by the nurse Zaida at the conclusion of I.1. The situation is conventional enough: the nurse, having scolded her mistress about the dangers of love, sits on the shore fishing, ruminating about the nature of love. The text is unusual insofar as it mostly consists of *settenari*, with rhymes that are somewhat more exaggerated than those found in *versi sciolti*. Cavalli fully exploits the musical and dramatic potential of the refrains, which provide motivic material for both *ritornelli*. The chart below shows both the rhyme scheme and the metrical shifts.

1. <i>Il rifiutar gli amanti</i>	a7	3
non è ragion di Stato,	b7	
donne, ma gran peccato	b7	
di femmine ignoranti.	a7	
<i>Il rifiutar gli amanti.</i>	a7	
[Ritornello A]		
<i>Il proverbio non mente:</i>	c7	¾ (recit)
<i>molti a molto son buoni e un solo a niente.</i>	c11	3
[Ritornello B]		
(Ma poco il pesce tocca,	d7	¾ (recit)
e l'aria si fa bruna	e7	
nel cader della luna.)	e7	

2. <i>Non rifiutar i doni,</i>	f7	2
no, no, ch'è gran pazzia,	g7	
grida l'economia;	g7	
molti a molto son buoni:	g7	
<i>non rifiutar i doni.</i>	g7	
[Ritornello A]		
<i>Il proverbio non mente:</i>	c7	¾ (recit)
<i>molti a molto son buoni e un solo a niente.</i>	c11	3



generates a total in m and phrase structure. The first five lines of the aria begins and ends in a major key, and the second refrain. The nurse's text is in a simple meter, with syncopations, hemiolas, and triplets; Cavalli playfully draws out the nurse's text about how refusing lovers is contrary to "reason of state" – that is against pragmatic politics. His three sequential statements (mm. 172–174) emphasize the "great sin of female ignorance" with pedantic repeated notes to reinforce the lesson. Her sense of purpose is further reinforced by a strong tonal move away from the tonic to the cadence on E minor in m. 185. The composer drives the point home by expanding and reiterating the opening line in a more ornamented setting (mm. 186–194) that ends on the tonic and closes with the first ritornello. A single line of recitative ("the proverb does not lie") allows for a moment of reflection, cadencing on the subdominant (G); Cavalli then reverts to triple meter, albeit with a regular half-note rhythm clearly explaining the aria's central message: don't turn down lovers – if one is good, more are that much better! The half-note motive introduced here serves as the impetus for a second, more extensive ritornello. After three lines of recitative – in which Zaida contemplates the poor

fishing at night – the whole structure is repeated with a second strophe, which is fully written out in the score.

Why does this seemingly conventional situation inspire one of the most elaborately structured arias in the opera? It is tempting to attribute some of this to its implicit political content, in particular the use of the phrase "ragione del stato." Although Zaida is alone on stage, the aria serves a pedagogical function reminiscent of Monteverdi's aria for Ottavia's nurse in I.4 of *L'incoronazione di Poppea* in its complex musical design, the mixture of aria and recitative, and the use of a refrain.¹¹⁹

In other instances, the musical richness of the arias sung by the servant characters originates in the mixture of high and low rhetorical registers: Cavalli plays with musical affects that were associated with characters of a higher social rank, such that the lower-class characters appear to parody the very figures they criticize. This is the case with Zeriffo, who has three substantial arias in the opera, all with instrumental ritornelli. In "Nascer libero" (I.7), for instance, Zeriffo – like many servants before him – complains about his poverty. Not only is it labeled as a *canzonetta* in the score and libretto, but it was also one of the arias that were included in the volume of *Nuove canzonette* published in 1691. The poetic structure and formal organization of the first strophe are as follows:

Nascer libero che vale,	a8	3	A
se dura povertà	b7		
così forte m'assale?	b7		
Nascer libero che vale,	a8	3	A
se perder mi convia la libertà	b11	¾	B
Per mondar mi vado,	c7	3	C
che non pesa non uoce e non la spendo.	c11		

[What use is it that I'm born free, / if harsh poverty / so strongly assails me? What use is it that I'm born free if I'm obliged / lose my freedom? I sell myself off for a gain, / without weight or gain, that I don't spend.]

Cavalli takes this somewhat regular poetic structure – a mixture of the length, stresses, and rhyme schemes – and distorts it with irregular rhythms and phrase lengths, essentially dividing the strophe into three sections. His setting of the rhetorical questions in the first five lines portrays Zeriffo's personal uncertainty with rhythmic instability and just enough playfulness to maintain a comic tone. The dotted figure with which the aria begins treats the two opening words as if they were a single line of *sdrucchiolo*, only to abandon that pattern abruptly for a hemiola in m. 165. This, in turn, leads to an unexpected acceleration into quarter notes in m. 166. The regular dotted pattern in mm. 167–168 gives way to another rhythmic shift to two repeated quarters followed by two half-notes, accentuated with an octave drop. The section is rounded off by a repetition of the opening two lines transposed down a fourth that then leads to two measures of recitative for the single hendecasyllabic line on the dominant (mm. 172–173). The rhythm settles down for the final section, two parallel six-bar phrases that are somewhat more actively tonally (cadences on D-minor, A-minor, and C-major sonorities before returning to the tonic, G). The repeated quarter-note motive, heard only once in the A section, provides much of the rhythmic energy for this closing section, becoming the primary impetus for the subsequent ritornello.

Cavalli's musical investment in the servant characters is particularly apparent in the music he wrote for Vespina, who sings three arias in Act I – more than any other character: "Quest'è bella" (I.7), "S'io t'amo" (I.10), and "Bella fede" (I.11). In the first of these,

119 Heller, *Emblems of Eloquence*, 160–68.

for instance, the singer's short stature – which makes her less desirable as a wife – is explicitly mentioned, inspiring Cavalli to write a marvelous stepwise ascent through a ninth miming Vespina's unsteady climb onto her *zoccoli*, the platform shoes favored by Venetians. It may also have been the singer's that inspired him to expand her role in II.1. Rather than whispering to Veremonda, as discussed above in "Compositional Process: Embroidering the Plot," Vespina uses ornate diegetic song to slowly (and suggestively) reveal the truth about Zelemina and Delio's nightly, maritime assignations (mm. 53–100), punctuated by a lively ritornello. Vespina, like Zeriffo and Zaida, is not only endowed with wisdom, but also a sophisticated musical voice.

Comic Ensembles and the *Lieta fine*

The duets sung by the principal characters (Delio and Zelemina, the king and queen, and Delio and Veremonda) are typically expressions of love or loyalty, but the ensembles sung by the secondary characters are rarely as serious. Indeed, Cavalli's practices in this opera underscore the relationships between social class and voice type that are so integral to the genre. The short duets given to the lower male voices are not only comic, but they also often mock the passion of the lyrical outbursts by the sopranos and altos. The brief duo "Ergiti, valoroso" (I.6) between the king and queen is followed by a semi-parodic one featuring Roldano, singing singly and Dol Buscone, who sings satirically in a *sotto voce*, and opens by mocking Roldano's apparent fidelity to the king. Roldano and Buscone also enjoy two sections of comic duet in II.6 as they gossip together. The most notable ensemble in the opera, though, is the trio sung by Sereno, Roldano, and Buscone in Act II, Scene 10, as they attempt to escape the castle – in a comic mode – the genre of the subsequent act. The juxtaposition of comedy and tragedy in the opera's final lament, "Invitta morte," arguably the first of its kind, has not fallen away. Nonetheless, the lament with two comic characters who brag about having "tied the knots," and the scene at Veremonda's tomb is propelled from Buscone's sorrowful supplications. The king's exquisite lament and feel empathy for the queen framed by the satirical mutterings of Buscone, which erodes some of its tragic effect.

This is but a brief delay before what appears to be a conventional *lieta fine*. Zelemina agrees to convert and marry Delio, and their union is blessed by Veremonda and Alfonso, but even this is subverted: Roldano, much like his namesake Orlando, suspects that Moors are hiding in the walls. We have already noted that the opera lacks the typical duets between the four protagonists that one expects to find at the end of an opera. Instead, Cavalli unexpectedly shifts to the *stile concitato* to announce the king and queen's call for the troops to take

up arms. The opera ends as the chorus cries "alle mura," recalling the choruses from other Cavalli operas in which the battle is launched with the words "all'armi," as in the opening scene of *La Didone*.¹²⁰ Cavalli emphasizes the tentative quality of this *lieta fine* by tonal means. The king and the queen begin their call to arms in C major but cadence in F major. Just measures before the end of the opera, Cavalli unexpectedly changes the key signature to one-flat. The opera nonetheless ends with a C-major sonority, perhaps attesting to the unshakeable confidence of our band of Christian warriors. But with the F-major sonorities still ringing in our ears, the final cadence retains a sense of insecurity, reflecting a fact of life in mid-seventeenth century Venice – that the complex relationship between the Turks and the Venetians would never be fully resolved.

Cavalli's Tonal Language

The fact that Cavalli highlights the opera's unsettling conclusion with an unsatisfying cadence reminds us of the importance of tonal language in the expression of the opera's many dramatic and emotional twists and turns. This is an issue that is particularly complex in mid-seventeenth century opera. While the music often functions as it does in so-called common practice music, vestiges of older tonal practices persist. There is less tonal pull between the tonic and closely related keys, more use of abrupt flat/sharp juxtapositions in highly wrought dramatic situations, and numerous ambiguities of mode. For musicologists, these questions are further complicated by a kind of terminological insecurity and scholarly fear of anchoring the music. Since contemporaneous theoretical treatises do not provide much guidance, it is hard to know how Cavalli conceived of the tonal disposition of his music. Should we be talking about modes, hexachords, or keys?¹²¹ It is tempting to look for a systematic approach to tonality – to search for patterns, relationships between given characters and key areas, or some kind of tonal coherence over the course of the opera or even a single act –, the piecemeal compositional approach that we have excavated might well inspire skepticism. How can we expect coherent and purposeful tonal design from a work with such a long gestational period and so many last-minute changes? To be sure, something can be gleaned from Cavalli's choice of key for arias, though a recent study failed to uncover any kind of consistent semiotic code in his works.¹²² What makes the tonal language so interesting here is the role it plays in coloring the drama and fueling the action, particularly in those instances in which Cavalli deviates from the norms that he establishes over the course of the opera to underscore seminal events or differentiate characters.

Table 6 provides an overview of the tonal disposition of the opera, accounting for the principal tonal areas at the beginning and ends of scenes, with shifts from *cantus durus* to *cantus mollis* indicated by the addition of a one-flat key signature and the relative distance traveled into the sharp and flat or regions demonstrated by perfect authentic cadences. In many respects, the opera conforms to standard practice in the mid-seventeenth century. The vast majority

120 Giovanni Francesco Busenello, *La Didone* (Ms I-Vnm, It. IX, 465 [= 6386], fols. 4^v–5^r).

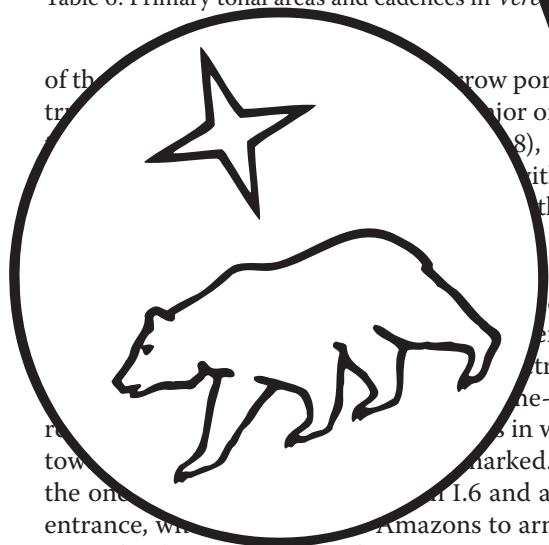
121 My approach here is influenced in part by Eric Chafe, *Monteverdi's Tonal Language* (New York: Schirmer, 1992), in its consideration of the use of *durus-mollis* contrasts as a dramatic device. For a thoughtful consideration of the variety of approaches to understanding tonality in sixteenth- and early seventeenth-century Italian music, see Megan Kaes Long, *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century* (Oxford: Oxford University Press, 2020), 1–28. Long's approach, which takes account of rhythm and meter as a means of forming tonal expectations, proves useful for considering the homophonic vernacular repertory at the turn of the seventeenth century and may well be helpful in considering individual set pieces in Cavalli; the understanding of tonality over the course of an entire seventeenth-century opera remains challenging. See also Gregory Barnett, "Tonal Organization in Seventeenth-Century Music Theory," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 407–55.

122 Francesco Dalla Vecchia, "Key Symbolism in Francesco Cavalli's Arias" (Ph.D. diss., University of Iowa, 2011).

Act.Scene	Pro.	I.1	I.2	I.3	I.4	I.5	I.6	I.7	I.8	I.9	I.10	I.11	I.12
Primary tonal center(s)	a	d/D	G–V/d	d/d	d/D	C–G	a–C	g	g	a	F* (G)	d C B $\flat$	C
Signature	$\natural$	$\natural$	$\natural$	$\natural$	$\natural$	$\natural$	$\natural\flat\flat$	$\natural$	$\flat\flat$	$\natural$	$\flat$	$\natural\flat$	
Sharpest PAC*		B	e	E	d/D	d/D	G	e	e	A (G)	D	E	G
Flattest PAC		G	C	B $\flat$	F	C	B $\flat$	F	B $\flat$		B $\flat$	c	F/d
Act.Scene	II.1	II.2	II.3	II.4	II.5	II.6	II.7	II.8	II.9	II.10	II.11	II.12	II.13
Primary tonal center(s)	C	e ~ G	a ~ G	C	d ~ B $\flat$	(G)D	a ~ D	D	C a D	D ~ a	D	C ~ D	C/C
Signature	$\natural\flat$	$\natural$	$\natural$	$\natural$	$\natural\flat\flat$	$\natural$	$\natural$	$\natural$	$\natural$	$\natural$	$\natural$	$\natural$	$\natural$
Sharpest PAC	a/A	E	E	a	A	E	e	B	B	A	A	e	G
Flattest PAC	g	G	C	F	B $\flat$	C	F	G	F	F	G	F	F
Act.Scene	III.1	III.2	III.3	III.4	III.5	III.6	III.7						
Primary tonal center(s)	A	G	G ~ g	g–G	G ~ G	d/D	C g C						
Signature	$\natural\flat$	$\natural$	$\natural\flat$	$\flat$	$\natural\flat$	$\natural$	$\natural\flat$						
Sharpest PAC	B	A	E	C	B	e	F						
Flattest PAC	C minor	F	B $\flat$	C–g	D	C minor							

* PAC = Perfect Authentic Cadence

Table 6: Primary tonal areas and cadences in *Veremonda*



of the row portion of the tonal space – major on the sharp side (I.17–18), though it ventures as with Phrygian cadences). In the flat key, the outer patterns reveal some practice and the ways in general, this opens its prism. Each of the one-flat signatures used in which Cavalli ventures toward the marked. The very first use of the one-flat signature in I.6 and announces the queen's entrance, with the Amazons to arms with a vibrant passage of *stile concitato* in B-flat major. Given Monteverdi's association of the *stile concitato* with *durus* tonalities, might the use of *molle* here be a nod at the question of Veremonda's gender?¹²³ The fact that Veremonda's aria "Vada pur dotto marito" (I.11) is also in B-flat major supports the notion that – at least in the context of this act – Veremonda's distinctive personality is reinforced tonally. Most of Act II is in *durus* keys, including the queen's second aria "Finga d'amare." We might even consider that the choice of key was in and of itself an act of dissimulation, a demonstration of how readily Veremonda feigns emotions. Regardless, Veremonda and Delio both sing in B-flat major in the sections of arioso that conclude the action-packed scene II.5, to be considered in greater detail below.

Among the flat keys, G minor seems to have been singled out for special purposes. "Gran tormento," Delio's aria that Cavalli added to the beginning of I.8, is in G minor, perhaps because it is the same

key that was used for the III.4 duet between Delio and Veremonda. Veremonda, on the other hand, spends most of the act singing in *cantabile* *durus*, as in the II.8 duet with her nurse, and especially the exquisite A-major duet with Delio that opens Act III. Whether by accident or design, the result is that the two duets in Act III that Delio sings with Zelemina and Veremonda, respectively, are at opposite ends of the tonal spectrum. In the final scene, Zelemina ventures into the flat realms for her submissive final lament. The somewhat sparing use of flat sonorities – in particular the key of G minor – lends it a special quality within the context of this opera.

Cavalli employs tonal chiaroscuro much like a painter, deftly shading and contrasting certain passages in ways that accentuate the dramatic conflicts, action, and emotions of the characters, putting in relief each protagonist's deceptions. The composer's control over the tonal language is also particularly evident in scenes involving a great deal of action, such as II.5, the pivotal scene that begins with Delio's attempted rape of Veremonda and ends with the duet in which the two pretend to profess their love for one another.

The opening of II.5 is typical of Cavalli's settings of tension-filled recitative. It veers in turn towards and away from sharp sonorities in moments of tension, often abruptly, and major shifts in the drama are delineated by alternations between the natural and one-flat signature. This creates an aural equivalent of the friction between the characters. Thus, as Delio tries to disarm Veremonda so that he might assault her, Cavalli uses primarily sharp sonorities (A-major and E-major) and veers flatward as the conflict between the two characters ignites (mm. 87–100). The introduction of the one-flat signature in m. 101 marks the moment when Veremonda, accusing Delio of using her to exact vengeance, regains the upper hand; the harsh juxtaposition of a G-minor and E-major sonority precipitates

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Casting

Casting is another of Veremonda’s mysteries. Since we have no secure knowledge about the Venetian performance of *Veremonda*, it comes as no surprise that we have no specific information about the singers who might have sung in the Neapolitan performances. I have suggested above (see “Music and Drama in Veremonda. Queen Veremonda”) that the role of Veremonda might have been sung by Anna Renzi or a singer with similar voice. Otherwise, the roster for Veremonda was typical of the period. The minimum number of singers needed to perform the opera without cuts and without overtaxing the singers in the main roles would be ten: 4 sopranos, 1 mezzo-soprano, 2 altos (countertenors or mezzo-sopranos), 2 tenors, and 1 bass/baritone, with possible doublings as indicated in Table 7.¹³⁰

Since singers today differ considerably from their seventeenth-century counterparts both in terms of vocal technique and performance practice, casting presents some challenges. The most obvious problem involves roles that were sung by castrati: Delio and Alfonso would have been sung by alto castrati, and the Sergente Maggiore might have been a soprano castrato. Of the two alto castrato roles, Delio’s is by far the more demanding both musically and dramatically. Both Alfonso and Delio could be performed today by mezzo-sopranos or alto countertenors; neither case, however, would the sound resemble that of an alto castrato.

The opera calls for a substantial number of low male voices. The role of Zeriffo is quite extensive and requires a light tenor who can sing lyrically and is also a good comic actor. The role of Don Buscone requires less lyricism but should be sung by a musician with a comfortable upper register and good comic skills. Roldano’s is a fairly conventional bass-baritone role with more recitative than lyrical singing, but he is a key character who must be a good actor and able to express a broad range of emotions. Giacutte, whose relatively high vocal part is written in baritone clef, could easily be taken on by the tenor who sings Don Buscone.

The soprano roles are also quite distinctive. Although the vocal ranges for Zelemina and the queen are nearly identical, Veremonda’s music lies in a somewhat lower tessitura than Zelemina’s and would best be sung by a soprano or even a lyric mezzo-soprano with a strong low register and the ability to use the upper register in a highly dramatic fashion as Renzi might have done throughout her career. Zelemina should be sung by a lighter soprano, particularly one who has the ability to sustain the long, lyrical lines found in the III.1 duet with Delio. A light mezzo-soprano is also appropriate for the role of Vespina, particularly a soprano who is short in stature – since this is the character who sings an entire aria (I.8) bemoaning her lack of height. (A taller Vespina could sing the alternate version of that text found in 1452.) Although the role of Zaida is notated in soprano clef, it lies much lower than the other soprano roles and is appropriate for a mezzo-soprano.

Principal Roles

Role	Character description	Doubling options
Zelemina	voice, ability to sustain long lines	
Vendetta	comic actor, really short stature	
Il Sole	must have strong lower register,	
Furore		Could double Vendetta or Amore
Il Crepuscolo	soprano; broad acting range	Could double Il Sole or Il Furore
Sergente Maggiore	comic skills	Could double Il Sole and/or Il Furore
Amore		Could double Giacutte and/or Il Crepuscolo
Veremonda		Could double Vendetta or Amor

Minor Roles

Role	Type of Voice	Act, scene
Amore	Soprano	I.12, II.13*
Vendetta**	Soprano or mezzo, good low register	I.8, I.12
Il Sole	Mezzo or countertenor, flexibility	Prologue
Furore	Mezzo or countertenor	I.12
Il Crepuscolo	Tenor, flexibility	Prologue

* If aria for Amore is interpolated into the end of the act.
** While having Veremonda double Vendetta would be a provocative choice from a plot perspective (and suit the voice types), the juxtaposition of Veremonda’s I.11 with Vendetta’s entrance in I.12 would make this challenging.

Table 7: Roles, Voice parts, and Doubling Options.

130 The question of doubling in seventeenth-century opera has been thoughtfully considered by Magnus Tessing Schneider, “Seeing the Empress: Again on Doubling in *L’incoronazione di Poppea*,” *Cambridge Opera Journal* 24, no. 3 (November 2012), 249–91. Schneider’s provocative reconstructions of the doubling practices depend both on practical considerations and the intertextual implications of the same performer doing two different roles. Given the distribution of roles in *Veremonda*, this doesn’t seem to have been a consideration here.

As is typical for Venetian operas, some of the most florid singing is found in the Prologue. The tenor and alto assigned to those roles should be equal to the task. The role of Vendetta sits relatively low and should be assigned to a soprano with a strong middle and lower range and some flexibility on top. It could be doubled by the singer playing Zaida or else the Sergente Maggiore. Il Crepuscolo could be sung by Don Buscone or perhaps Giacutte. The role of Amore, which lies a little lower, could certainly be doubled by Zaida, and Furore and Sole could both be sung by Delio or Alfonso Re. It is also possible to follow Cavalli's light cross-outs in I.12 and entirely eliminate Amore and Furore from that scene.

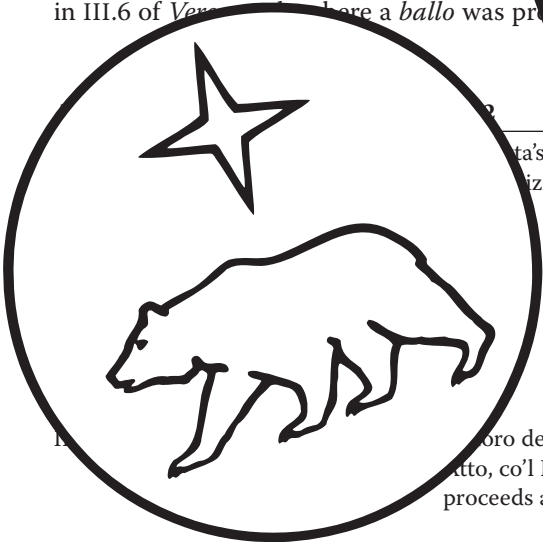
Balli

Paradoxically, the most elusive feature of *Veremonda* – and the one that left the fewest traces in *V* – is also the one that elicited the most detailed commentary from spectators: the *balli*. Given the involvement of choreographer and dancer Giovanni Balbi and D'Onofrio's description of a Naples performance cited in the Introduction of this essay, we can assume that considerable attention was lavished on the dance. Irene Alm has demonstrated the importance of the *balli* in Venetian opera and the extent to which they often became a locus for exoticism: in the case of *Veremonda* this is particularly evident.¹³¹ Typically placed at the end of the first and second acts, they provided an intense burst of visual spectacle, often loosely related to the plot, that eased the spectators away from the central drama. Occasionally, librettos called for a *ballo* in the middle of an act as a kind of entertainment within the play. This is the case, for instance, in III.6 of *Veremonda*, where a *ballo* was presented as part of Zele-

mina's festival in honor of Mohammed, just prior to the battle. Nevertheless, the fact that neither music nor choreography survives for any of the *balli* in *Veremonda* poses a fundamental problem for the director who wishes to include dances in this – or any other – Venetian-style opera. Table 8 summarizes the information we have on the *balli* from *Veremonda* and *Celio*.

The differences between the dances in *Celio* and *Veremonda* are symptomatic of the complex relationship between the two works: we see a close rapport in Act I, where the subject seems much the same (dancing *amoretto*), with greater disparity in the later acts. The *balli* in *Celio* avoid exoticism entirely: the dance of the frogs and diggers in II.5 is essentially a *divertissement* that is part of the opera's comic discourse, and the *ballo* that ends the opera – not at all typical for a Venetian opera – celebrates peace and victory for the gods and – implicitly – the Christians.

The evidence also suggests that dances in Naples and Venice might have differed considerably. D'Onofrio described a "Spanish style" *ballo* with cupids, dragons, and a sword dance that corresponds to the description of the *ballo* in Na52, but there is no way to know whether this resembled the *ballo* called for at the end of I.12 in *Ve52* and *V*. I.12 omits any reference to a *ballo* at the end of Act II. All the sources include a *ballo* as part of the entertainment in the middle of III.6, as noted above. In Naples, this appears to have been the dance for eight Africans and five pierrots listed in the prefatory material of Na52, which D'Onofrio described as a "moresca." *V*, however, specifically calls for a "ballo de[i] Tori" (a "dance of the bulls") corroborating the description in *Ve52* of the theater as one specifically intended for a festival of the bulls.



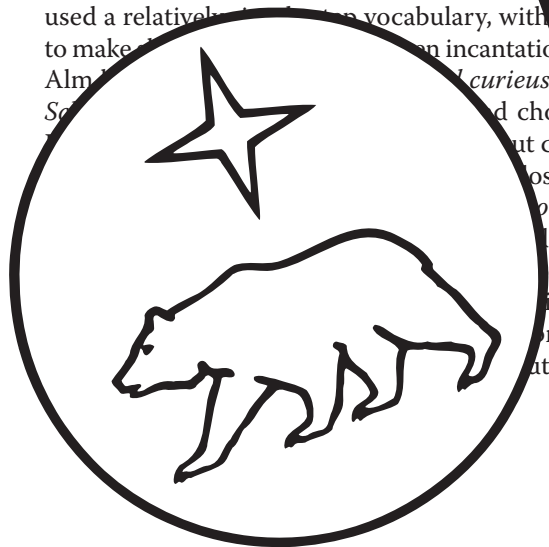
	<i>V</i>	Na52	D'Onofrio's description (Naples)
	Zeletta's aria refers to "la pazzarra"	Indication "segue subito il ballo" (fol. 50 ^r)	"Otto fucosi e novanta" (p. 14)
			Qui segue il ballo di Tori, che scendono per aria, a cavallo sopra otto draghi" (p. 47).
	Coro del Secondo Atto, co'l Ballo" (p. 65) proceeds aria by Amor.	Act II ends on fol. 92 ^v without ballo; leaf inserted between the acts includes bass line for a triple-metered binary form, <i>ballo</i> (Appendix C/1).	
III.6	"Sinfonia col ballo, e poi in fin del Ballo nuova sinfonia strepitosa al maggior segno" (p. 80)	"Otto Africani e cinque pappagalli" (p. 14)	There was also another dance "alla moresca" with eight other people, with the various instruments used by that nation and nearby a ship guided by sticks, [the dancers] forming various transformations and some parrots alighting there, with his Excellency attending as usual.
		"Qui si fa il ballo de Tori" (fol. 114 ^r)	"Qui si fa il ballo" (p. 95)
III.13	Coro d'Intelligenze Celeste ballano		

Table 8: Comparison of *balli* in *Celio* and *Veremonda*.

131 Alm, "Winged Feet and Mute Eloquence." Alm's study drew upon a variety of sources: descriptions of dances in libretti, scores (which sometimes provide indications for where a *ballo* is to be placed), eyewitness reports in letters, diaries, or *avvisi*, such as D'Onofrio's description, and even the text of an aria or chorus that might refer to dance steps provide clues to its execution.

How might we reconstruct these dances? First, there is the problem of finding appropriate music. One option is to look at our source opera, *Celio*. Of the three *balli* in *Celio*, only the *ballo* that concludes Act I has any parallels with *Veremonda*. Related both to the Prologue and I.12 of *Veremonda*, I.11 of *Celio* features Amore, Furore, Rebelle and is the source of Vendetta's comments about the "danza bizzarra."¹³² The lovely C-major choral *ballo* with string accompaniment from *Celio* (see Appendix C2), could be easily added to the end of Act I, which also ends in C major. Other *balli* might be interpolated from collections of seventeenth-century instrumental music or from those collected in Alm's dissertation, which includes all extant dance music from seventeenth-century Venetian operas.¹³³ An aria or ritornello from elsewhere in the opera could also be repurposed for a dance. The *ballo* at the end of Act II signaled in **Ve52** is particularly problematic since neither Amor's aria nor a *ballo* is extant. Instead, we have the already mentioned bass line in binary form on a separate page that was inserted into the score at the end of Act II (Facsimile 25) and may have been intended as a *ballo* (Appendix C1).¹³⁴ This is easily omitted, particularly if there is no intermission at the end of Act II (see "Performing *Veremonda*: Cuts, Interpolations, and Intermissions"). On the other hand, the *ballo* that occurs in the middle of the penultimate scene as part of the entertainment for the festival in honor of Mohammed is central to the opera's narrative and cannot easily be omitted; at the very least, one would want to interpolate a lively instrumental excerpt, perhaps from another of Cavalli's operas that features an onstage battle.¹³⁵

Reconstructing choreographies is still more challenging. Barbara Sparti and Irene Alm have demonstrated that these dances probably used a relatively limited vocabulary, with geometric patterning to make the most of incantations and pantomime.¹³⁶ Alm's *New and Curieuse theatralische Tänze* and choreographer Gregorio Lambranzi's *Choreographia* provide choreographies for exactly those dances. Alm's *New and Curieuse theatralische Tänze* and choreographer Gregorio Lambranzi's *Choreographia* provide choreographies for exactly those dances. Alm's *New and Curieuse theatralische Tänze* and choreographer Gregorio Lambranzi's *Choreographia* provide choreographies for exactly those dances.



Cuts, Interpolations, and Intermissions

While *Veremonda* is not the longest of Cavalli's operas – Act III is unusually brief – most directors will be looking for opportunities to make cuts. At the very least, directors may want to follow some of the cuts that Cavalli himself seems to have made. These include Crepuscolo's second strophe in the Prologue (mm. 82–112); Amore and Furore's duet in I.12 (mm. 45–63); and some substantial sections in II.1 that tightened a long scene between Delio and Veremonda (mm. 28–34, 41–71, 100–114, 121–125) and was documented in **Na52**. These are all marked in the musical edition with Vide markings as optional cuts.

Other more self-evident opportunities for cuts can be found among the second or third strophes of some arias, including Zaida's second strophe in I.1 or Zeriffo's second strophe in II.6. The introductory section of the rape-seduction scene between Veremonda and Delio (I.5) could be pared down somewhat (e.g., mm. 46–66). II.11, featuring Don Buonone's probably expendable, though it does heighten the suspense about Delio and Veremonda's apparent disappearance together. Act III is generally very tight dramatically, although in the garden scene between Veremonda and Delio (III.4), Delio, realizing that Zelemina and Zaida are watching, twice threatens to attack Veremonda for disobeying his orders. One of those confrontations (mm. 110–167) could be removed without distorting the plot.

Opportunities for interpolations also suggest themselves. We have already considered the possibility of adding dance music where necessary, particularly for the scene in the Moorish theater in III.6 (see "Balli"). The role of Amor is particularly short, but unfortunately the aria that was added to **Na52** at the end of II.7 is too long to cut. For the 2016 production in Schwetzingen, the producers made the clever decision to interpolate Endimio's 11th aria in *La finta pazzo*, "L'acidissima face," since the aria intended for the more dazzling Endimione is well-adapted for the pantomime at the opening of II.12, just before he learns from Roldano about the queen's disappearance.¹³⁹ The insertion of this lyrical aria at the beginning of the second act renders Alforio's shift to *stile concitato* at the end that much more effective and affords the singer a more substantial role. Some directors might also want to find a substitute for Amor's aria at the end of Act II for which no music survives.

A final question concerns the placement of intermissions, a perennial problem for operas organized into three acts. Since few theaters have the flexibility to offer two intermissions, producers of baroque operas typically divide the work into two halves, placing the break at the moment that seems most suspenseful. This is a sensible practice, to be sure, but it contradicts the inherent rhythms of Venetian-style opera, where the most suspenseful moments typically fall midway through an act and the concluding *ballo* releases

132 Cicognini, *Celio*, 31; Alm, "Winged Feet and Mute Eloquence," 245, suggests that this might be a comic dance.

133 Alm, "Theatrical Dance in Seventeenth-Century Venetian Opera."

134 See "Compositional Process."

135 Alm, "Theatrical Dance in Seventeenth-Century Venetian Opera." Some good options from Alm's dissertation, taking account of the key area and affect, include the "Ballo di fantasma" from Cavalli, *Pompeo magno* (1666), II.22 (432–33); "Ballo di combattimento from Germanico sul Reno" (1676), II.2 (459); and the "Ballo delle Maghe" from Cavalli's *La virtù de' strali d'Amore* (1642), I (387).

136 Alm, "Winged Feet and Mute Eloquence," 229–37, on the choreographic sources and style. For one of the most detailed considerations of dance in Venetian-style opera, see Barbara Sparti, "Hercules Dancing in Thebes, in Pictures and Music," *Early Music History* 26 (2007), 219–70.

137 For a discussion on Moorish dances, see Irene Alm, "Dances from the 'Four Corners of the World,'" in *Musica Franca: Essays in Honor of Frank A. D'Accone*, ed. Irene Alm, Alyson McLamore, and Colleen Reardon (New York: Pendragon Press, 1996), 243–45; see also, Gregorio Lambranzi, *New and Curious School of Theatrical Dancing*, trans. Friderica Derra de Moroda (New York: Dance Horizons, 1966).

138 Lorenzo Bianconi points out the similarity between this final *moresca* in Naples and the one that Balbi did for the Parisian performance of *La finta pazzo*. See Giacomo Torelli, *L'invenzione scenica nell'Europa barocca*, ed. Francesco Milesi (Fano: Fondazione Cassa di Risparmio di Fano, 2000). On the scholarly debates around the *moresca*, see Sparti, "The Moresca and Mattacino in Italy."

139 *Veremonda* was produced at the Schwetzingen Festival in May 2016 using this edition, conducted by Gabriel Garrido, directed by Amélie Niermeyer, a co-production with Staatstheater Mainz.

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States.¹⁴⁶ Molly Greene's study of the Candia Wars indicates that religion was not always a factor: "An overemphasis on the Christian-Muslim divide," she notes, "obscures the fact that, in the early modern eastern Mediterranean, the real battle would prove to be between this ancient regime and the 'northern intruders' – France, England, Holland, and later on, Russia."¹⁴⁷ In fact, the Ottoman conquest of Crete allowed for the expansion of Orthodox Christianity in the Mediterranean.

This has implications for our interpretation of the underlying conflicts in *Veremonda*. The political and social construction of Venetian society, as Dursteler writes, is "at odds with the kind of binary opposition in which Mediterranean relationships are usually characterized." Stereotypical conquest and conversion narratives depend on assumptions of "cultural unity and homogeneity within these groups and an unwavering antagonism," as well as a stable sense of identity, in which religion is the primary factor.¹⁴⁸ Even Zelemina's conversion to Christianity, when contextualized, seems far less coercive than one might assume. Natalie Rothman's study of the daughter of Sultan Murad IV, who converted to Christianity and lived in the Casa delle Zitelle in Venice, or Dursteler's study of so-called renegade women who converted either from Islam to Christianity or Christianity to Islam (sometimes more than once) reminds us that women chose to follow a new faith for a variety of reasons: to marry (as in the opera), to be reunited with children, for economic opportunity, or because of the necessity of relocating. All of this, Dursteler notes, is symptomatic of the "fuzzy boundaries" of the Mediterranean, where practical matters often proved to be more important than theological concerns and where women seem to have had more agency in shaping their decisions about conversion.¹⁴⁹

Veremonda might bear the scars of the Ottoman conquest in the wake of the addition of the violent atmosphere of what lay in the process of Venice's shift to a more modern state? There is more than one answer. In Ve52, Jacques Bretel de Grémonville's light of Malta – where the Venetians fought against Ottoman expansion – opening attitudes to a new era of the opera's gestation.¹⁵¹ *Veremonda* might have been interpreted from the Prologue of references to the addition of ones that glorify Music, Poetry, and Literature, the focus shifts from Carnival, the Republic's most singular entertainment, to the erudite tastes of the Viceroy himself, who – as we noted above – proved himself to be a "just preserver of the Spanish skies" by so successfully suppressing the Masaniello Revolution. The conservative tastes of the Neapolitans apparently necessitated the judicious removal of controversial sections of the libretto (Alfonso's blasphemous remark in I.5), the addition of an extra aria for the king in II.7 made him a somewhat more acceptable model of a Spanish sovereign, not to mention some censorship of the servant banter. But this was an

audience that had already become accustomed to Venetian-style operas such as *L'incoronazione di Poppea*, *Didone*, and *Giasone*, and the odd mix of humor, irony, and sensuality that characterized these three pieces. *Veremonda* would certainly have lived up to their expectations, with the added bonus of a subject that could be understood both as a celebration of the Spanish throne and a critique of Spanish rule in Naples.

Opera is not history, and we can only guess how the various versions of this opera might have been understood by seventeenth-century Florentines, Venetians, and Neapolitans. But if we consider the complexities of Mediterranean politics in the Seicento, the heterodoxy of the Incogniti librettists involved in the adaption of *Celio*, and the possible impact of the Candia wars on Venice's relations with the Ottomans, we can begin to understand not only why the composition of *Veremonda* was so lengthy and fraught, but also something of the mysteries that have long swirled around this opera, including Strozzi's reticence to claim authorship or even the apparent lack of evidence about Venetian patronage. Where *Celio* championed the Crusade ideology and strength of the Spanish monarchs, *Veremonda* offers a more complex and a more engaging king instead of a warrior. The casual illicit relationship between Delio and his Moorish lover – in which safe passage might be granted to the bearer of a message with the picture of Mohammed and there is even a reference to the Mohammed and the Mountain legend – captures something of the fluid rapport between the Venetians and the Ottomans, in which battles, treaties, and cross-cultural love affairs were not all that exceptional. In this world, even Zelemina's conversion seems less an act of coercion and more of an everyday occurrence. But as tensions between Venice and the Ottomans increased, *Veremonda* might have seemed too risky, making light of something that was suddenly too serious.

In the end, however, we are left with a magnificent opera that was meticulously composed by Cavalli at the height of his powers. *Veremonda* presents compelling and unusual characters, extraordinarily beautiful music, and a libretto in which seemingly ordinary Venetian conventions are cast in a new light. From *Veremonda*'s marvellously messy score we learn that Cavalli was highly attentive to the subtleties of his librettos, and painstakingly reworked countless musical details in response to the changing dramatic, political, and ideological implications of the revisions to *Celio*. If anything, *Veremonda* teaches us that interpretations of the social and political essence of a seventeenth-century opera can, in the absence of external testimony, be supported by evidence gleaned from the score. Finally, we might consider the implications of *Veremonda* for understanding other operas from the early modern period that stage a conflict between East and West. When we think of the Mediterranean as it was, rather than as we imagine it to be, it becomes increasingly clear how few operas from the period demonize either West or East. For despite all our notions about progress and enlightenment, it may be that *Veremonda* has a great deal to teach modern audiences about the possibilities of peaceful coexistence, exchange, and the pragmatics of politics and identity.

146 Eric Dursteler, *Venetians in Constantinople: Nation, Identity, and Coexistence in the Early Modern Mediterranean* (Baltimore: Johns Hopkins University Press, 2006), 2–10.

147 Molly Greene, *A Shared World: Christians and Muslims in the Early Modern Mediterranean* (Princeton: Princeton University Press, 2000), 5.

148 Dursteler, *Venetians in Constantinople*, 8.

149 Medievalists.net, "Conversion and Convergence in the Venetian-Ottoman Borderlands," *Medievalists.Net* (blog), March 20, 2012, <https://www.medievalists.net/2012/03/conversion-and-convergence-in-the-venetian-ottoman-borderlands/>; Eric Dursteler, *Renegade Women: Gender, Identity, and Boundaries in the Early Modern Mediterranean* (Baltimore: Johns Hopkins University Press, 2011).

150 On the prelude to the Candia Wars, see Greene, *A Shared World*, 13–18.

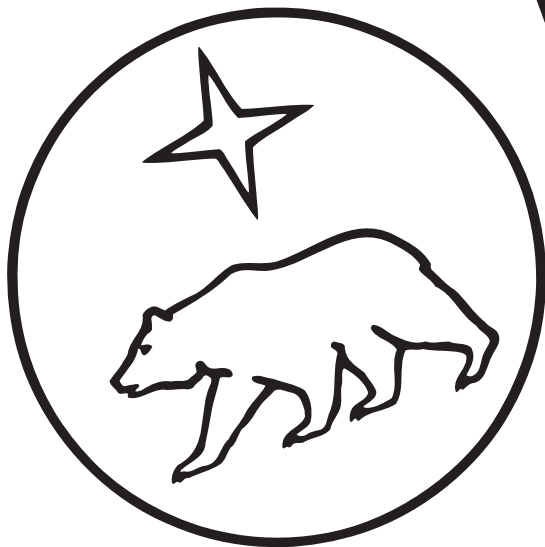
151 Jacques Bretel de Grémonville is listed in René Aubert de Vertot, *Histoire de l'ordre des Chevaliers de Malte*, vol. 7 (Paris: Louis Janet, 1819), 247.

Acknowledgments

My lengthy relationship with *Veremonda* began over two decades ago when Ellen Rosand first suggested that its heroic protagonist would fit well into my doctoral dissertation, and she has been with me ever since. I owe a debt of gratitude to the numerous colleagues, friends, students, and former students who have helped me finally bring this project to a close. I owe an extraordinary debt to my collaborators, Maddalena Vartolo who worked on the libretto edition at any earlier phase in the project and Valeria Conti, the libretto editor, whose knowledge of the opera and the libretto has been invaluable throughout this project; I am particularly grateful for her superb proofreading of the score. Robert Holzer, a friend for many decades, also proofread several drafts of the score with care and wisdom. Ashby Cogan produced a superb preliminary translation of the libretto, much of which is preserved here. I am grateful to Aaron Carpenè and Stefano Vizioli whose production of the opera in Spoleto in 2015 gave me the first opportunity to hear the opera. I owe a profound debt of gratitude to the entire team that produced an early version of this edition for the Schwetzingen Festival in 2016, with special thanks to Lawrence Zazzo, Andrés Locatelli, and Tina Hartmann. I have benefitted from the writings and countless conversations with my Cavalli friends, especially Beth Glixon, Jon Glixon, Jennifer Williams Brown, Dinko Fabris, Nicola Michelassi, Nicolò Usula, Hendrik Schulze, Mauro Calcagno, Christine Lerner, and Álvaro Torrente. I am also grateful to the many Princeton graduate students who shared their ideas about *Veremonda* in seminars over

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Sample page

Libretto*

VEREMONDA | L'AMAZZONE | DI ARAGONA. | *DRAMA* | Ridotto
in nuoua forma | dal Signor | LVIGI ZORZISTO, | *Per esser hono-
rato di Musica* | dal Signor | FRANCESCO CAVALLI. | DEDICATO |
All'Illustriss. Sig. Cau.^{re} | IL SIGNOR | DI GREMONVILLE. | [fregio] |
IN VENETIA, MDCLII. | Per il Giuliani. | Vendesi da Giacomo Batti
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VEREMONDA | THE AMAZON | OF ARAGON. | *DRAMA* | Adapted in
a new form | by Signor | LUIGI ZORZISTO, | *To be honored in Music* |
by Signor | FRANCESCO CAVALLI. | DEDICATED | To the Most Illus-
trious Signor Cavaliere | THE LORD | OF GREMONVILLE. | [decora-
tion] | IN VENICE, 1652 | [Printed] by Giuliani | Sold by Giacomo
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riors and Privilege.

«Dedica»

Illustrissimo Signor,¹

Se componimento alcuno ebbe necessità di essere appoggiato, que-
sto, ch'io consacro al sublime valore di Vostra Signoria Illustris-
sima, ha di bisogno d'una autorevole protezione.

Ma sarò forse tassato di non lieve imprudenza, avendo in difesa
d'un'opera spacciata, impiegato il coraggio d'un cavalier francese.

Io, che non ho altro grand'animo, so con qual inge-
nuità Vostra Signoria Illustrissima l'innocenza
della mia opera ha unita con tanta sua gloria di
Vostra Signoria, molto più si glorierà
di me, nel numero de' quali
nata sua cortesia, dan-
dovi aver servita molti anni
da ogni eroe francese.

Il mio consiglio fabbricò già se-
gnale con molta arditezza
pochi giorni per lo uso
totalmente in altra forma,
armati e fregati marinari, che, bench'egli
non più eccelsi galeoni, e che non vada
adorno di tante riguardevole per lo strepito di tante
bandiere e trombe, spera però al pari d'ogn'altro di correre per l'oce-
ano della malignità e di ridursi col povero mio trinchetto nel porto
del comun piacimento.⁵

«Dedication»

Most Illustrious Lord,¹

If any composition had necessity of patronage, this which I conse-
crate to the sublime esteem of Your Most Illustrious Lordship needs
powerful protection.

But I will perhaps be accused of no little imprudence, having in
defense of a pamphlet taxed the courage of a French gentleman.
I, who know of the nobility of your great spirit, know with what
natural facility Your Most Illustrious Lordship will honor my re-
quest; while Your Gentility being accustomed to glorious
shedding blood against Ottoman perfidy, must more your speeches
flow forth to benefit your devoted servants, the number of which
I do not doubt to be infinitely Your Lordship's innate courtesies,
leading me to believe, perhaps too boldly, through having served
the royal court of France² for many years, that patronage should not
be denied me by every French hero.

This, which I present to you, was a great ship already built on
the Arno by a skillful master, who sailed similarly with much brava-
ry on the seas of Tuscany,³ and now in a few days' time for my own
use I have had an old and renowned architect⁴ render it in a com-
pletely different form, armed with a good company of soldiers and
expert sailors, for though it makes no pretention of surpassing the
more excellent galleons, and though it does not go about adorned
with so many rich labours nor is it worthy of notice by the sound
of many flags and horns, it hopes, rather, as well as any other, to
run across the ocean of malignity, and with my meagre foresail take
refuge in the port of the common taste.⁵

* With special thanks to Ashby Cogan, whose superb preliminary translation of
this libretto formed the basis of the one included here.

- 1 Jacques Bretel de Grémonville (1625–1686): cavaliere di Malta, arruolato nelle
forze veneziane come colonnello di cavalleria in occasione della guerra di Can-
dia, 1647–1649. Si veda il *Dictionnaire de biographie française*, sous la direction
de J. Balteau, M. Barroux, M. Prevost, vol. 7: *Bournonville-Cayrol*, Paris, 1956,
pp. 234–235. Si veda Introduction, p. IX.
- 2 Balbi si riferisce al periodo trascorso in Francia, in particolare per l'allestimento
parigino della *Finta pazza* di Giulio Strozzi e Francesco Saccati nel 1645.
- 3 Il riferimento è al *Celio* di Giacinto Andrea Cicognini, ipotesto per *Veremonda*.
Si veda Introduction, pp. IX–XXI.
- 4 L'architetto cui allude Balbi è il poeta Giulio Strozzi, collaboratore di Balbi per
le riprese della *Finta pazza* a Firenze e a Parigi nel 1645.
- 5 *Trinchetto*: nei velieri con più alberi, piccola vela quadra sostenuta dal primo
albero di prora, chiamato appunto trinchetto (*Grande dizionario della lingua
italiana*, Torino, UTET, 1966–2022, s.v. *Trinchetto*, vol. XXI, p. 353; online
all'indirizzo <https://www.gdli.it/>).

- 1 Jacques Bretel de Grémonville (1625–1686): knight of Malta, Grémonville en-
listed in the Venetian army and fought in the Candian wars, 1647–1649. See
the *Dictionnaire de biographie française*, ed. J. Balteau, M. Barroux, M. Prevost,
vol. 7: *Bournonville-Cayrol* (Paris: Librairie Letouzey et Ane, 1956), 234–35. See
Introduction, p. IX.
- 2 Balbi is referring to the period he spent in France producing the 1645 produc-
tions of Giulio Strozzi and Francesco Saccati's *Finta pazza* in Paris.
- 3 The reference is to *Celio* by Giacinto Andrea Cicognini, hypotext for *Veremonda*.
See Introduction, pp. IX–XXI.
- 4 The architect that Balbi alludes to here is the poet Giulio Strozzi, who collabo-
rated with Balbi for the revivals of *Finta pazza* in Florence and Paris in 1645.
- 5 *Foresail*: The Italian *Trinchetto* used here refers to sailing ships with multiple
masts; the small square sail supported by the first bow mast is called the foresail.

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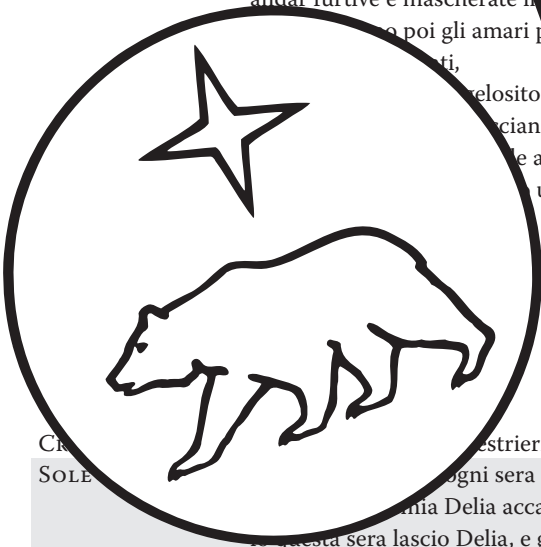
L'anello di Zelemina col ritratto di lei e di Macometto assicurava chiunque seco il teneva da ogni insulto de' nemici, anzi era tanto riverito che l'istessa Zelemina non poteva nuocere a chi l'avea confidato. Chi ne bramasse più distinta relazione, ne b fin dell'opera la ritroverà a sufficienza.

Zelemina's ring with the likeness of her and Mohammad protected anyone bearing it from every enemy attack, and in fact is so revered that Zelemina herself cannot harm anyone who bears it. He who would have a more detailed summary will find it at the end of the opera.

PROLOGO¹⁰

Città di Gibilterra, già detta Calpe, assediata.
CREPUSCOLO della Sera e il SOLE nell'Occidente, nel segno di Acquario.

CREPUSCOLO Mentre in Acquario addolorato è il Sole,¹¹
a formar bacchanali
attendete, o mortali.
Versi a sua voglia, versi
urne di piogge il cielo,
e di nevoso gelo
vadino i campi aspersi;
voi lieti in feste e in gioco
godete accanto a rutilante foco,
che di vini miglior godan le gole,
mentre in Acquario è il Sole.
Mentre in Acquario è rimosso il Sole,
belle donne, ancor voi, solterrete
volete notte e giorno
andar furtive e mascherate intorno
poi gli amari pianti
ti, celosito sulle,
ciano al sole.
le ai seg
umano
regni,¹²
ascoso.
estrieri io scioglio.¹⁴
ogni sera approdo
mia Delia accarezzi,¹⁵
questa sera lascio Delia, e godo
di Delio e Zelemina udire i vezzi,
mentre candida Mora,
in cui senno e valor regio si aduna,



PROLOGUE¹⁰

The city of Gibraltar, called Calpe, besieged.
The TWILIGHT of Evening and the SUN in the west in the sign of Aquarius.

TWILIGHT While the Sun in Aquarius is afflicted,¹¹
attend, o mortals,
to creating bacchanalias.
Let the sky pour down rains of wine
as it wishes,
let the fields become forested
with snowy chills,
rejoice happily in feasts and games
by a glittering fire,
and let your throats enjoy the most excellent wine,
while the Sun in Aquarius.
While the Sun in Aquarius is clouded,
lovely women, even you, solterrete
wish to go about night and day
furtive and masked;
then you enjoy the bitter cries
of husbands and lovers,
that the jealous eye is wont to scatter
perhaps the husbands' weeping will pluck the Sun
I too am obliged to the sign
the Hercules placed to curb human daring,
I won't venture farther; and I rest
in the mountainous realm of this Calpe¹²
hidden, o lovely women, among your suns.
and if I call myself Delio,
after another Delio on earth¹³
I desire to be a spectator,
I want to be a protector.
Here I unfasten the bridles from your horses.¹⁴
On the golden shores where each evening I land
so that I may pass the time with my dear Delia,¹⁵
this evening there I leave Delia and enjoy
hearing the sweet nothings of Delio and Zelemina,
while the pure Moor,
in whom intelligence and royal courage are united,

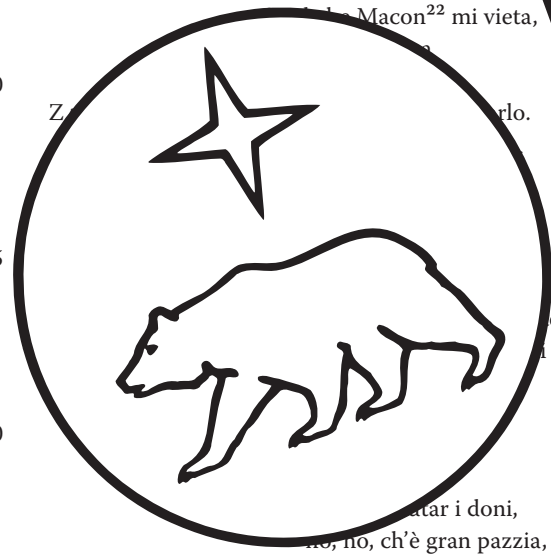
10 Different prologo in Na52, con Musica, Poesia e Architettura; si veda il testo poetico n. 1 in Libretto Sources, pp. 174–175.
11 Nel periodo che corrisponde al segno zodiacale dell'Acquario, 21 gennaio–19 febbraio, ossia il periodo del carnevale a Venezia, a cui ci si riferisce anche oltre (vv. 13–15 *belle donne [...] volete notte e giorno | andar furtive e mascherate intorno*).
12 Il Sole si ferma alle colonne d'Ercole, ossia lo stretto di Gibilterra, dove l'azione è ambientata.
13 *Delio* è epiteto di Apollo (Apollo *Delio*, nato nell'isola di Delo); il «*Delio in terra*» di cui il Sole vuole essere spettatore è il protagonista maschile del dramma, il generale del re d'Aragona.
14 Si riferisce ai cavalli del carro del Sole.
15 *Delia* è epiteto di Artemide/Diana sorella di Apollo, entrambi nati sull'isola di Delo. Il riferimento è anche all'opera di Strozzi del 1639, *La Delia, o sia la sera sposa del sole*.

10 Na52 includes a different prologue, with Music, Poetry, and Architecture; for the poetic text, see n. 1 in Libretto Sources, pp. 174–175.
11 The reference is to the Zodiac sign of Aquarius, January 21–February 19, which is also the period in which carnival takes place. The masking of women is mentioned in line 15.
12 The Sun indicates that he is stopping at the Pillars of Hercules, or the strait of Gibraltar, where the action is set.
13 *Delio* is an epithet for Apollo (Apollo *Delio*, born on the island of Delos); the “*Delio on earth*” that the Sun wants to protect is the male protagonist of the drama.
14 Twilight refers to the horses of Apollo's chariot.
15 *Delia* is an epithet for Artemisia/Diana, as both she and her twin, the sun-god, Apollo were born on the island of Delos. The reference here is also to Strozzi's 1639 opera *La Delia, o sia la sera sposa del sole*.

LVIII

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ZAIDA Bella tu, Delio bello; e parmi appunto,
quando tel miro appresso,
di veder alla luna il sol congiunto.
Ma dubito ch'alfine
85 non sia cagione il proibito amplesso
delle nostre ruine.
ZELEMINA Anzi, sinor col dimostrarmi io tanto
cortese a Delio, ei meco
di cortesia contrasta; e così vengo
90 in mio favor a trarlo.
ZAIDA Segui dunque ad amarlo.
ZELEMINA Amor l'ha fatto al suo signore infido,
ché Delio, a cui la cura
dal re garzon fu data
95 di assalir queste mura,
non viene alla scalata; obblia l'impresa,
né vuol ch'io resti offesa,
l'invaghito di me. So quel che parlo.
ZAIDA Segui dunque ad amarlo.
ZELEMINA Or tu l'attendi,
100 ch'a te sola è palese il mio segreto.
Credon i Mori miei ch'egli una spia
del re nemico sia, da me corrotta,
che il suo signor tradisca e mi ridica
i di lui chiusi affari. Onde mi resta
105 Amor senza sospetto
di aprir picciola porta
a chi spalanco il petto.
Ma Macon²² mi vieta,
che non ti parli. Ma non ti parlo.
110 ZELEMINA Or tu l'attendi.
ZAIDA Or tu l'attendi.
ZELEMINA Or tu l'attendi.
115 ZELEMINA Or tu l'attendi.
ZAIDA Or tu l'attendi.
ZELEMINA Or tu l'attendi.
120 ZELEMINA Or tu l'attendi.
ZAIDA Or tu l'attendi.
ZELEMINA Or tu l'attendi.
125 ZELEMINA Or tu l'attendi.
ZAIDA Or tu l'attendi.
ZELEMINA Or tu l'attendi.
130 ZELEMINA Or tu l'attendi.



ZAIDA Your beauty, Delio's beauty; indeed it seems to me,
when I see him close to you,
that I am seeing the Moon united with the Sun.
But I fear in the end
that this forbidden embrace
will be the cause of our ruin.
ZELEMINA In fact until now,
in showing Delio such courtesy
he matches me with courtesy; and thus
I come to take him into my favor.
ZAIDA Then you go on loving him.
ZELEMINA Love has made him unfaithful to his master,
since Delio, to whom the task
of breaching this fortress
was given by the young king,
won't try to scale the walls; he abandons his task;
and he doesn't wish to wrong me
in love with me as he. I know what I am saying.
ZAIDA Then you go on loving him.
ZELEMINA Now listen,
for you are the one to whom I've told my secret.
My Moors think he is a spy
for the enemy king, corrupted by me,
betraying his master and revealing to me
his covert affairs.
So Love exhorts me
to open a small door without suspicion
for the one to whom I throw open my breast.
That which Mohammed²² forbids me,
I am forced to do
by my upbringing.
ZAIDA Then you go on loving him.
ZELEMINA 1. Rejecting lovers
is not a political matter
for women, but rather, it is a great sin
of ignorant ladies.
Rejecting lovers.
The proverb doesn't lie:
many are good for much, and only one is useless.
But we won't have to fish much longer,
and the air is darkening
with the setting of the Moon.
2. Don't refuse gifts,
no no, for it's madness,
shouts economy;
many are good for many things,
don't refuse gifts.
The proverb doesn't lie:
many are good for much, and only one is useless.
Oh oh, to hell, to hell with fishing;
I think the fish knows me by scent,
since it doesn't want to come out
to eat the bait of an old woman.
Oh oh, to hell, to hell with fishing.

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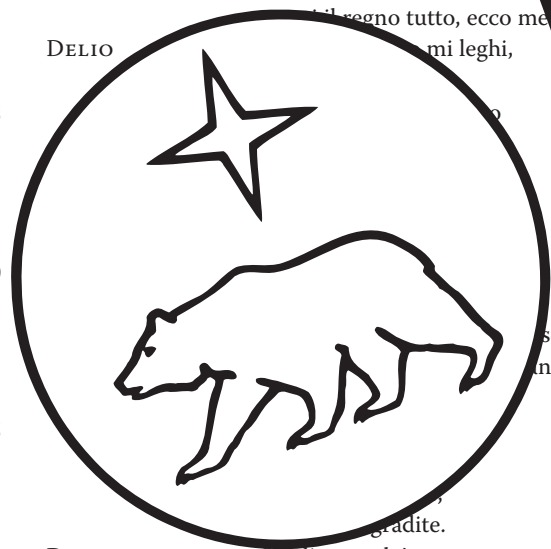
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ZELEMINA Ch'Amor, Delio, ti mandi
 175 per l'iberiche spume
 furtivo a ritrovarmi,
 quanto ne godo e quanto. E sol mi pesa
 che troppo è breve il tempo
 permessomi a goderti.
 180 Senti, mia vita, senti,
 in brevissime note,
 d'un'amante regina,
 tua nemica e soggetta,
 gl'amorosi tormenti.
 185 Dal dì ch'in nobil giostra io ti mirai,
 d'allor ch'in pace, o cavalier, ti vidi
 lanciar dardi scherzosi,
 mille dardi omicidi,
 da quegli occhi vezzosi,
 190 in questo sen provai;
 e 'l cor in quell'istante
 si riconobbe amante.²⁶
 T'amo, Delio, e t'adoro,
 e s'a te del mio regno
 195 o parte o tutto aggrada,
 senza spinger guerrieri,
 senza vibrar la spada,
 senza infocar bombarda,
 senza infestar le mura
 200 della cittade oppressa,
 basta sol che tu dica "Io così voglio"
 e il regno tutto, ecco me stesso.
 DELIO mi leghi,
 205 e non so più
 che farti
 e non so più
 che farti
 210 che farti
 che farti
 215 che farti
 che farti
 DELIO Oh dio, perché non posso
 220 far qui lunga dimora,
 che devo dirti addio
 nel bel del gioir mio?
 ZELEMINA Va' pur, va', mio bel sole,
 225 dove l'empia Fortuna alle mie voglie
 duramente ti toglie.
 DELIO Per esser teco eternamente un giorno,
 presto oggi parto, e presto
 vedrai ch'a te, mio ben, tutto ritorno.
 a due Sia teco in eterno,
 230 dovunque tu sia,
 quest'anima mia.



26 In V si conserva una prima stesura dei vv. 185–192, ridotta a sei versi; si veda Appendix A3 e Introduction, pp. XXVI–XXVII.

ZELEMINA Delio, I delight so much that Love sends you
 through the Iberian froth
 secretly to meet me.
 The only thing weighing on me
 is that the time I am permitted to hold you as my own
 is too brief.
 Listen, my life, listen
 in briefest notes,
 to the amorous torments
 of a lover queen,
 your enemy and your subject.
 From that day when I glimpsed you at the noble joust,
 from when in peace, o knight, I saw you
 hurling playful darts
 from your charming eyes
 I felt a thousand deadly darts
 at my breast;
 and in that instant my heart
 knew it was to love.²⁶
 I love you, Delio, and I adore you,
 and if any part of the whole of my kingdom
 pleasing to you,
 without pushing your soldiers on,
 without brandishing your sword,
 without lighting your cannon,
 without assailing the walls
 of the besieged city
 you need only say "I want it so",
 and the whole kingdom is yours, and I am yours.
 No more; you bind me too much,
 o sweetest tongue,
 while with so much affection
 I untangle myself from your feelings.
 I don't aspire to your kingdom,
 you throne me, do not entice me,
 but all my thoughts
 are turned to you,
 I give myself wholly to you;
 you are too kind, o Zelemina.
 O sweet words of my Delio,
 rather like harmonious spheres of Heaven,
 how softly
 in amorous ecstasy
 you steal my soul from me,
 beloved and relished murmurings.
 Oh God, why can't I
 delay here longer,
 for I must say farewell
 at the height of my bliss?
 ZELEMINA Go on, go, my lovely sun,
 where wicked Fortune
 unfeelingly steals you against my wishes.
 DELIO Today I must leave quickly; but soon you will see,
 my love, that I will return one day
 to be with you forever.
 a 2 Let it be with you always,
 wherever you may be,
 this soul of mine.

26 Under the paste-over in V, there is preserved the first version of verses 185–192; see Appendix A3 and Introduction, pp. XXVI–XXVII.

235

Il loco ove non sei,
luce degl'occhi miei,
quantunque fosse un Ciel, parmi un Inferno.

Sia teco in eterno,
dovunque tu sia,
quest'anima mia. *«Zelemina parte.»*

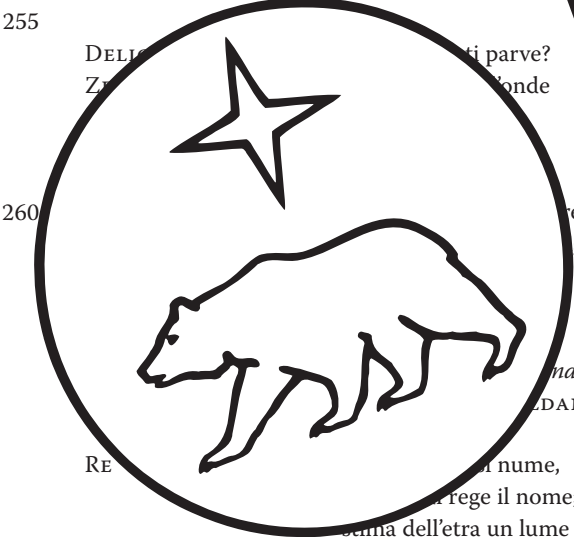
SCENA IV

DELIO e ZERIFFO.

DELIO Zeriffo, non mi senti? Olà, Zeriffo!
ZERIFFO Chi mi chiama? chi parla?
240 DELIO Colà donde partisti
ritorniamo alla nave;
quanto vedesti e udisti
taci, e dentro al tuo cor serralo a chiave.

ZERIFFO Non dubitar, no, no:
245 nulla udii, nulla vidi e nulla so.
DELIO Della Mora gentile,
degli'atti sì cortesi
in te sì presto la memoria manca?

ZERIFFO Non so di mora o bianca,
250 non so d'atti o di scene:
dal vento illanguidito
sempre, sempre ho dormito.
DELIO (Finge per il timor.) Sognava forse
ZERIFFO Sognava; e infra le larve



DELIO ...ti parve?
ZERIFFO ...onde

...eine.²⁷
...gio è tutto.

...ma.
...DANO.

RE ...i nome,
...rege il nome;
...sima dell'etra un lume
265 chi di serto real fregia le chiome.
Ma come insana
la mente umana
erra, perché
d'ogni infelice è più infelice il re.

270 2. Son degli eroi le cure,
son de' grandi i pensieri,
son dei re le premure,
vincer i regni e debellar gl'imperi.
Così la pace
275 sempre ha fugace
volo, perché
d'ogni infelice è più infelice il re.

That place where you are not,
you light of my own eyes,
even though it were heaven, seems like hell.

Let it be with you always,
wherever you may be,
this soul of mine. *«Zelemina leaves.»*

SCENE IV

DELIO and ZERIFFO.

DELIO Zeriffo, can't you hear me? Oh, Zeriffo!
ZERIFFO Who's calling me? Who is speaking?
DELIO There, where you came from,
we'll return to the ship;
keep quiet whatever you saw and heard
and keep it in your heart under lock and key.

ZERIFFO Don't worry, no, no:
245 I heard nothing, saw nothing, and know nothing.
DELIO The memory of acts so kind
by the gentle Moor woman
is vanished from your head so soon?

ZERIFFO I don't know of any black or white woman,
I don't know of acts or scenes
due to this lady and her
I slept through the whole night.
DELIO (How pretending for fear.) You dreamed, perhaps?
ZERIFFO I dreamt: and among the apparitions
it seemed to me ...

DELIO What did it seem to you?
ZERIFFO That you were in the middle of the cave
with an enchanted net
along the waters,
a place that isn't very distant
from the midnight for *reine*.²⁷
DELIO This is all in the service of my king.

SCENE V

King of Aragon's quarters.

DON ALFONSO THE KING, and ROLDANO.

KING 1. Everyone adores the name of the king
almost as a god;
everyone regards as light of the firmament
he whose tresses are adorned with a royal garland.
But how
the foolish human mind
errs, because
the king is the most unhappy of all who are unhappy.

2. It is the duty of heroes,
the thoughts of great men,
and the cares of kings
to conquer kingdoms and vanquish empires.
Thus peace
always flees rapidly,
because
the king is the most unhappy of all who are unhappy.

27 *Reina*: duplice significato di *regina* e *carpa* (toscanismo).

27 Play on words in Italian, as *reina* refers both to *regina* and *carp* (the fish), most likely Tuscan influence.

ROLDANO Signor, non ti doler de' lunghi indugi.
Sei nel bel fior degl'anni,
280 di spirti impazienti;
onde ancora tu senti
maggiormente gl'affanni?
Tu Gibilterra avrai,
che meno il crederai.
285 RE A qual dei laghi stigi
nume orrendo e profano,
con sacrilega mano
porge la Mora infida
290 incensi e suffumigi,
che tanto ancor si affida
entro ai chiusi ripari,
e con fuga plebea
pensa sottrarsi al brando
della cristiana aragonese Astrea?²⁸
295 Seguite voi la perigliosa guerra,
ch'i miei voglio seguire arditi studi,
mentre in lor vuol ch'io sudi
un demone, cred'io, ch'in me si serra.

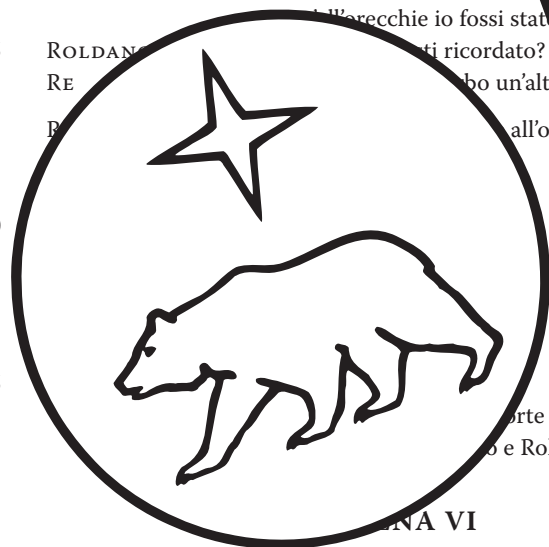
Aria²⁹

300 Riformar a voglia mia
s'io potessi la natura,
presto, presto si vedrebbe
il mar, la terra e 'l ciel d'altra figura.

305 Di colui ch'il mondo creò
RE l'orecchie io fossi stato
per ricordarlo?
B E che un'altra vece.

310 all'ozio m'è tolto
ROLDANO

315 forte mano
e Roldano.



SCENA VI

DON BUSCONE, VEREMONDA REGINA, RE e ROLDANO, *«Soldati»*.

DON BUSCONE Ala, ala, o guerrieri,³¹
320 fate largo, o soldati:
che passi la regina.
Vedeste mai più belle
squadre, ch'hanno lasciati
i ciuffi e le pianelle?³²

ROLDANO Sir, do not lament the long delays.
You are in the bloom of your years,
of impatient spirit,
so still you feel
your sorrows more sharply?
You will have Gibraltar,
though you don't believe it.
KING To which of the horrible and profane,
gods of the Stygian pools
does the treacherous Moorish woman
offer incense and smoke
with a sacrilegious hand?
Who, with so much confidence
inside the closed ramparts,
and with plebian flight
thinks to deliver herself from the sword
of the Christian, Aragonese Astrea?²⁸
You continue with the same proud war,
for I wish to continue my bold studies:
and soon, I believe, is set to inside of me,
the demon that dwells in my labor.

Aria²⁹

If I could reform nature
in accordance with my will
soon, soon we would see
these elements, and things in other forms.

Had I been at the ear
of him who made the world ...
Of what would you have reminded him?
I will reserve another thing to tell you.

(While foolish thoughts come
from a king who has turned to madness!)
KING Upon smothering your sword
to smother the faith,
and make the crescent Moon³⁰
fall to earth

in the tresses of Aragon.

ROLDANO Continue, Alfonso, great king,
the study of the stars,
for today Delio and Roldano continue
to fight for you with a strong hand.

SCENE VI

DON BUSCONE, QUEEN VEREMONDA, KING and ROLDANO, *«Soldiers»*.

DON BUSCONE Make way, make way, o warriors,³¹
make room, o soldiers,
so the queen may pass.
Have you ever seen more beautiful
squadrons, who have done away with
their curls and slippers?³²

28 Astrea è la dea della giustizia.

29 In Na52 la numerazione delle strofe è invertita, e la seconda strofa modificata a seguito di un probabile intervento di censura; si veda il testo n. 2 in Libretto Sources, p. 175. Si veda Introduction, pp. XIII–XIX, XXVII–XXIX.

30 Riferimento all'Islam.

31 *Ala, o guerrieri*: forma ellittica per *Fate ala, o guerrieri*. «*Fare ala*. Allargarsi, dando luogo a chi passa» (*Vocabolario degli Accademici della Crusca*, 3^a ed., Firenze, 1691, s.v. *Fare*, vol. 2, p. 636; online all'indirizzo <http://www.lessicografia.it/>).

32 Don Buscone si riferisce alle amazzoni che hanno abbandonato i segni tipici delle donne: i *ciuffi*, ossia l'acconciatura femminile, e le *pianelle*, calzature aperte dalla parte del calcagno.

28 Reference here is to *Astrea*, goddess of justice.

29 In Na52 the strophes are inverted and the second one is modified significantly, probably as a result of censorship; see no. 2 in Libretto Sources, p. 175. On the significance of this passage which cites a saying falsely attributed to Alfonso X, see Introduction, pp. XIII–XIX, XXVII–XXIX.

30 Another reference to the symbol of Islam.

31 The Italian here uses *ala, ala, o guerrieri* (= *Fate ala, o guerrieri*), an ancient form to indicate that everyone should move out of the way to let the others pass.

32 Don Buscone refers to amazons who abandon feminine hairstyles (curls) and shoes (open slippers) for military activity.

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375 e di quel che di Delio io ti prometto
in prometter non erro.

REGINA, RE *a due* Ergiti, valoroso. Ai meriti tuoi
titolo si raddoppi, e paghe a voi.

ROLDANO, DON BUSCONE *sottovoce*

Mia regina, mio re,
io per te vivo e giuro –

«ROLDANO» – anco morir per te.

DON BUSCONE – di non morir per te,
perché, s'io moro, Vostra Maestà
che utile ne avrà?

385 RE «*a Don Buscone*» Per facezie sì belle
viverai lungamente,
che danno a lieta gente
lunga vita le stelle.

DON BUSCONE Ohimè, ch'in questa guerra
tutti andremo sotterra.

390 RE E qual di morte ora timor ti assale?

DON BUSCONE Ci mancavano queste
sì belle, numerose, armate dame,
perché con guerra e fame
ci fusse anco la peste.³⁶

«Duetto»³⁷

RE Son l'arti che seguo –
REGINA Son l'armi, che cingo
a due – sì dure, sì gravi,
se teco mi stringo,
fatiche soavi.

400 RE nuova Bellona.
REGINA allo Alcide.
RE degli studi amante
che respira dolante.

405

«Partono tutti.»

viene.

VE ognun voglia
me!

410 questa armata spoglia,
non son brava ancora affè:
alcun meco non si ammoglia,
se non cresco ancora un piè.

2. Troppo gridan tutti quanti:
“con gli zoccoli il puoi far”;
415 troppo dicono gli amanti:

and I do not err in promising
that which I promise you from Delio.

QUEEN, KING *a 2* Rise, valorous one. Because of your merit,
let your fame and rewards be redoubled.

ROLDANO, DON BUSCONE *sottovoce*

My queen, my king,
I live for you and swear –

«ROLDANO» – also to die for you.

DON BUSCONE – not to die for you,
because if I die, what use will I be
to Your Majesty?

KING «*to Don Buscone*» For such clever jests
you will live long,
for the stars give long life
to happy folk.

DON BUSCONE Oh me, in this war
we will all end up underground

KING And what fear of death assails you now?

DON BUSCONE These lovely, numerous, armed ladies
is there were missing
or along with war and hunger
there was also the plague.³⁶

«Duet»³⁷

KING The art I study –
QUEEN The arms of war
a 2 and so hard to grasp,
but if I embrace you,
they are sweet labors.

KING Let us go, { modern Bellona.
QUEEN { modern Alcides.³⁸
KING you are a lover of war! of studying
QUEEN you rule the city, Atlas breathes thanks to you.

a 2 These tasks are so grave
but I embrace you,
they are sweet labors.

«Everyone leaves.»

SCENE VII³⁹

VESPINA, and then ZERIFFO arriving.

VESPINA

1. It's a fine thing that everyone wants
the impossible from me!
Even if I wear combat gear,
I am still not good enough:
no one will marry me
if I don't grow another foot.
2. Everyone too often shouts:
“you can do it with tall pattens”;
lovers too often say:

36 Don Buscone associa le donne alla peste, secondo una tradizione misogina che vede la donna come disgrazia e calamità.

37 In **Ve52** il duetto è stampato in calce del dramma (p. 92) preceduto dalla seguente indicazione: «Questo duetto tra il Re Alfonso Astrologo e la Regina Veremonda Amazzone, lasciato fuori, si riponga in fine della Scena Sesta dell'Atto Primo». Lo riportiamo nella posizione corretta, come si trova anche in **Na52**.

38 *Alcide*: patronimico di Eracle, figlio di Alceo. Don Alfonso regge il peso del cielo al posto di Atlante, come Eracle in una delle dodici fatiche.

39 Scena modificata in **Na52**. Si veda il testo dei vv. 407–442 in *Libretto Sources*: n. 3, pp. 175–176.

36 Don Buscone's association of women with the plague is typical of the misogynist joking found in numerous librettos penned by Venetian poets associated with the Accademia degli Incogniti. See Wendy Heller, *Emblems of Eloquence*, chapter 2.

37 In **Ve52** only, the duet appears as an appendix at the end of the drama with the following indication: “This duet between King Alfonso the astrologer and Queen Veremonda the Amazon, left out, may be re-inserted at the end of Act I Scene 6.” We place it here in its correct position, as it appears in **V** and **Na52**.

38 *Alcides* is another name for Heracles, referring to his father Alcaeus. Veremonda emphasizes the fact that Alfonso carries the weight of the heavens like Atlas, thus invoking Heracles' twelfth labor.

39 This scene is modified in **Na52**; see no. 3, *Libretto Sources*, verses 407–442, pp. 175–76.

“ci rincresce d’aspettar”;
 ma gli zoccoli giganti⁴⁰
 mi farian precipitar.

420 ZERIFFO Ti guardi pur da’ precipizi il cielo,
 bellissima fanciulla; oh dio, che parmi
 ch’agli amori sei nata e non all’armi:
 sempre sul battagliar la notte e ’l dì?

VESPINA Per me la parte mia la vo’ così.
 425 ZERIFFO Vespina⁴¹ tu ti chiami;
 crudel, perché? nol sai?
 Non per il punciglion, che tu non l’hai,
 ma perché tu non ami.
 E devi, o mio tesoro,
 prigionando in acciaio il bel crin d’oro,
 430 penar e far penar la notte e ’l dì?

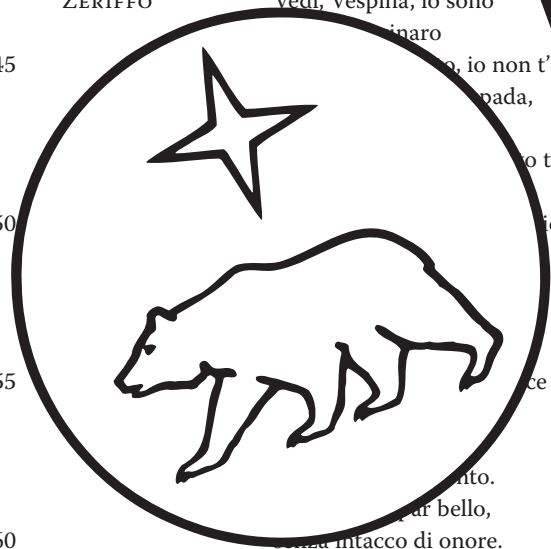
VESPINA Per me la parte mia la vo’ così.
 ZERIFFO Che bravetta orgogliosa!
 Quanto meglio faresti,
 435 invece di questi abiti funesti,
 a vestirti da sposa,
 e di esser tutta mia la notte e ’l dì!

VESPINA Per te la parte tua la vuoi così.
 Sempre la notte e ’l giorno
 440 aver io mi ritrovo
 vagheggiatori intorno.
 Ma ti giuro che tu, fra tanti e tanti,
 s’alcun mi piacque mai, mi piaci più.

ZERIFFO Vedi, Vespina, io sono
 445 un povero marinaro
 e, io non t’inganno.
 Ma tu, Vespina, non ti spaventa,
 che io ti dono
 450 tutto ciò che io desidero.
 Ma tu, Vespina, apprezza.
 455 Se tu non mi ami, non ce n’è uno.
 Ma tu, Vespina, non ti spaventa,
 che io ti dono
 460 tutto ciò che io desidero.
 Ma tu, Vespina, apprezza.
 465 Zeriff, aspetta, aspetta,
 che per gioir d’amore
 meco non ci vuol fretta;
 Zeriff, aspetta, aspetta.

Canzonetta

465 ZERIFFO 1. Nascer libero che vale,
 se dura povertà
 così forte m’assale?
 Nascer libero che vale,
 se perder mi convien la libertà?
 470 Per moneta mi vendo,
 che non pesa, non luce e non la spendo.



“it will be boring to wait”;
 but giant pattens⁴⁰
 would make me fall.

420 ZERIFFO May heaven protect you from falling,
 most lovely girl; oh God, it seems to me
 that you were born to love and not to arms:
 do you always battle, night and day?

VESPINA That’s the way I like it.
 425 ZERIFFO Why are you called Vespina,⁴¹ cruel one?
 Don’t you know?
 Not because of your sting, for you don’t have one,
 but because you don’t love.
 And imprisoning that beautiful hair of gold in steel,
 you should, o my treasure,
 430 suffer and cause suffering, night and day?

VESPINA That’s the way I like it.
 ZERIFFO What a proud little thing!
 How much better you would do
 435 instead of wearing these somber clothes,
 to dress as a wife,
 and being mine night and day!

VESPINA That’s the way you like it.
 Always, night and day,
 I find myself surrounded by
 admirers even when I walk.
 440 But I preferise you than any of many,
 if ever anyone please me, you please me more.

ZERIFFO Listen, Vespina, I am
 445 but a poor sailor
 and a needy soldier, I won’t deceive you.
 This oar and this sword
 that you see on my side,
 450 leave me, and let the rest I give to you.
 I don’t have lust for gold,
 but my desire is only for a faithful heart:
 Vespina values hearts, not money.

ZERIFFO If you desire a heart,
 455 you can count on mine,
 without any worry;
 as for money, there’s not a single coin there.

VESPINA Love’s payment
 is affection and fidelity,
 and is neither gold nor silver.
 I love him whom I find handsome,
 without injury to honor.
 460 Zeriff, be patient, be patient,
 in order to enjoy my love
 you can’t be rushed;
 Zeriff, be patient, be patient.

Canzonetta

465 ZERIFFO 1. What use is it that I’m born free,
 if harsh poverty
 so strongly assails me?
 What use is it that I’m born free,
 if I am obliged to lose my freedom?
 470 I sell myself off for a coin,
 without weight or shine, that I don’t spend.

40 Gli zoccoli sono calzature a forma di pantofola, in uso a Venezia nei secoli XV–XVII.
 41 In senso letterale *Vespina* significa piccola vespa.

40 *Pattens* (called *zoccoli* in the libretto) were very high platform shoes for women that were popular in the early modern period, particularly in Venice.
 41 *Vespina* translates to “little wasp.”

475 2. Nascer libero che giova,
mentre necessità
d'ogni cosa si prova?
Nascer libero che giova,
s'a morir per campar oggi si va?
Io m'inganno indigrosso:⁴²
soldato sono e non ho soldi addosso.

480 3. Nascer libero ch'importa,
se moglie a desiar
il destin mi trasporta?
Nascer libero ch'importa?
Le catene meschin vengo a bramar.
Quando alla patria io torno,
485 d'un cimier più pesante il crin m'adorno.⁴³

«Parte.»

2. What good is it that I'm born free,
while necessity
takes root in everything?
What good is it that I'm born free,
if I'm going to die just trying to survive nowadays?
I am fooling myself hugely⁴², then:
I am a soldier without a *soldo* in my pocket.

3. What does it matter if I'm born free,
if fate commands me
to desire a wife?
What does it matter if I'm born free?
I begin to desire chains, wretched me!
When I return to my homeland,
I'll adorn my hair with a heavier helmet.⁴³

«He leaves.»

SCENA VIII

DELIO e la VENDETTA con una fiaccola accesa in mano, «in disparte».

«DELIO»

490 1. Gran tormento è l'esser bello.
S'io rispondo ad ogni dama
che mi chiama,
mostrerò debil cervello.
Gran tormento è l'esser bello.

495 2. Gran bellezza è gran pena,
che il servir a tante e tante
per amante
da morire.
La bellezza è gran martire.

500 3. A difficult task restrained me,
that an Amazon eyed me
and it's up to me
to please the great queen.
A difficult task restrained me.

505 4. Against the son of the wicked king,
it is now the time
for the vengeance
to kindle fiercer cruelty
in the wicked son of Roldano.

510 5. How she breathes skill and elegance,
that Amazon of mine!
Oh, how she turns toward my gestures!
A woman does not have
such kinds of thoughts
without hidden mysteries.

515 6. She lauds my beauty,
she fixes her lovely eyes
on my eyes,
and even swears that from my sun
her stars take their light.
It is a conceit and practice
of a woman in love,
not of an armed amazon.

520 7. What a fop!
See how he admires his own beauty!

SCENA VIII

DELIO and VENGEANCE with a torch in hand, «hidden».

«DELIO»

1. It is a great torment to be handsome.
If I respond to every woman
who calls to me,
I would be feeble-minded.
It is a great torment to be handsome.

2. Great beauty is great pain,
for serving so many
as a lover
is gruelling work.
Great beauty is great pain.

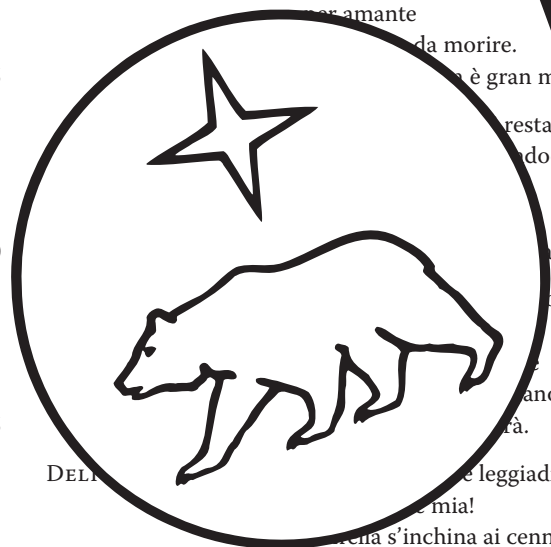
3. A difficult task restrained me,
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for the vengeance
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such kinds of thoughts
without hidden mysteries.

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she fixes her lovely eyes
on my eyes,
and even swears that from my sun
her stars take their light.
It is a conceit and practice
of a woman in love,
not of an armed amazon.

7. What a fop!
See how he admires his own beauty!



42 *Indigrosso* (univerbazione di *in di grosso*) è forma antica per *molto, grandemente*.

43 Con cimiero più pesante Zeriffio si riferisce alle corna che spuntano in capo al soldato quando torna a casa dalla battaglia.

42 The libretto uses *indigrosso* (*in di grosso*), an antiquated equivalent for *molto* (many).

43 The heavy helmet refers to the horns that the cuckolded soldier wears when he returns home from battle.

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620 VESPINA A Vespina che ti prega
or vai tu questo celando?
Pensa quel che farai quando ...
teco imeneo no, no, più non mi lega!

ZERIFFO Ohimè, troppo ti cuoce,⁴⁹
ti conosco alla voce.

625 VESPINA La prima grazia ch'io ti chiedo è questa.⁵⁰
ZERIFFO Non te la posso ad alta voce io dire.⁵¹
Dirottela all'orecchie.⁵²

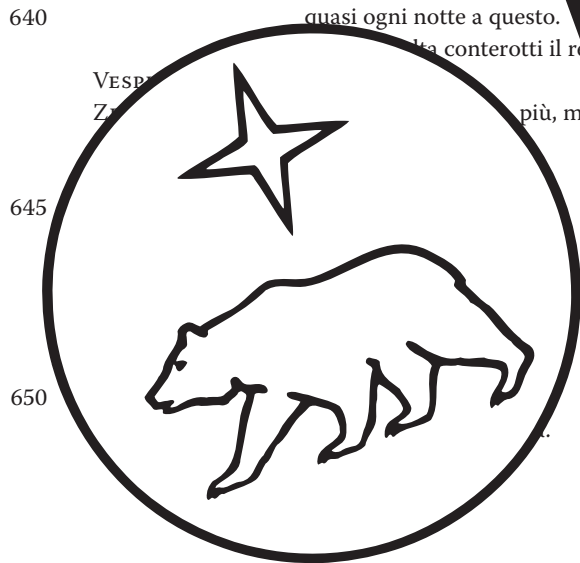
VESPINA Oh, scusa bella
per toccarmi una guancia!
Piano, ma più lontan: sorda io non sono.⁵³

Sinfonia bassa. <Zeriffo dice qualcosa a Vespina nelle orecchie.>

630 VESPINA <sottovoce> Onde il sapesti?
ZERIFFO Io tengo
sempre in racchiuso lato a grandi affari
per Delio in questi mari
il legno apparecchiato.⁵⁴

VESPINA <più forte> E l'ama ... Zelemina?
ZERIFFO Oh, bene, bene:
alza la voce!

VESPINA <di nuovo sottovoce> L'ama?
ZERIFFO Io non tel posso dire,
mentre a pensarci sol e mi si
di lesa maestà.
L'ama e la gode, e siamo
quasi ogni notte a questo.



640 VESPINA ...ta conterotti il resto.
ZERIFFO ...più, molto più!

645

650

VESPINA Now you're hiding this
from Vespina, who implores you
think of what you'll do when ...
May Hymen no longer tie me to you!

ZERIFFO Oh me, you're too well cooked,⁴⁹
I can tell by your voice.

VESPINA This is the first grace I ask from you.⁵⁰
ZERIFFO I can't tell you out loud.⁵¹
I'll whisper it into your ear.⁵²

VESPINA Oh, a good excuse
for you to touch my cheek!
Quietly, but farther away. I am not deaf.⁵³

Quiet sinfonia <during which Zeriffo says something into Vespina's ears.>

VESPINA <sottovoce> How did you learn this?
ZERIFFO In some hidden corner
on these seas
I always have a ship ready.⁵⁴
for Delio's important affairs.
VESPINA <more loud> And he loves ... Zelemina?
ZERIFFO Oh good, good:
he loves her!
VESPINA <di nuovo sottovoce> He loves her?
ZERIFFO I cannot tell you that,
when just thinking about it
I would be committing treason.
He loves her and enjoys her,
and he does it this almost every night.
Another time I'll tell you the rest.

VESPINA There's more?
ZERIFFO More, more, more, much more!
(I went here, tempted to be
with this anti-lawry
second secret:
I know, will have related them
to innocent ears).

VESPINA Listen, Vespina, listen.
ZERIFFO When?

VESPINA Another time,
because Delio, who rushes me,
waits for me with new business.

<He leaves.>

49 *Cuocere* nel senso di «travagliare, tormentare, e affligger l'animo» (*Vocabolario degli Accademici della Crusca*, 2^a ed., Firenze, 1623, s.v. *cuocere*, p. 240; online all'indirizzo <http://www.lessicografia.it/>).

50 Dopo questo verso, in V si intravede un frammento di testo assente da **Ve52**, cancellato insieme alla musica e coperto da pecetta: «ZER Sentimi. Ves No, no, no. | [Tu] dirmela pur v[uoi?]

51 Dopo questo verso, in V si intravede un frammento di testo assente da **Ve52**, cancellato insieme alla musica e coperto da pecetta: «VES Io non la voglio udire».

52 Dopo questo verso, in V si intravede un frammento di testo assente da **Ve52**, cancellato insieme alla musica e coperto da pecetta: «VES Io non le apro. | ZER Come sei sti[...]ta. Ves Orsù, dilla [...] ho [...]».

53 Questo verso in V è stato aggiunto in un secondo momento, forse in concomitanza con l'eliminazione dei versi precedenti e successivi. Si legge infatti dopo «guancia» un altro frammento cancellato: «VES Eh che questa è una ciancia. | Bugia, bugia.». In questa prima stesura Zeriffo svela il segreto delle notturne sortite di Delio a Vespina mentre viene eseguita la sinfonia. Per una ricostruzione del passaggio, si veda Appendix A4 e Introduction, p. XXX.

54 *Legno* è sineddoco per *barca*.

49 The Italian, *Cuocersi*, can mean “fall in love,” “aggrieve,” and “be drunk” as well as the more literal meaning, which seems to encompass nicely the sentiment here.

50 After this verse, V includes a fragment of text absent in **Ve52**, which (along with the music) was covered by a paste-over that only partially remains, obscuring the text.

51 After this verse, V includes a second fragment of text absent from **Ve52**, which (along with the music) was covered by a paste-over that only partially remains, obscuring the text.

52 After this verse, V includes a third fragment of text absent from **Ve52**, which (along with the music) was covered by a paste-over that only partially remains, obscuring the text.

53 This verse was very likely added after the previous cuts; V also reveals another fragment that was subsequently cancelled (and is absent from **Ve52**). The original version of this scene included a second sinfonia during which Zeriffo whispered in Vespina's ears. For a reconstruction of that passage, see Appendix A4. For a discussion of cuts in this scene, see Introduction, p. XXX.

54 The Italian, *legno*, refers here to a ship.

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	REGINA	Che meglio? Traditore, confessami l'errore.	QUEEN	What best part? Traitor, confess your sin to me.
	DELIO	A che nudasti l'armi? Odi le mie discolpe.	DELIO	Why did you unsheathe your sword? Listen to my defense.
745	REGINA	Il fallo intesi purtroppo, e non hai scusa: il tuo rossor ti accusa. Confessami l'errore.	QUEEN	I heard of your crime unfortunately, and you have no excuse: your red face accuses you. Confess your sin to me.
	DELIO	Voglio con questo amore aver di Calpe la fortezza in mano.	DELIO	With this love I intend to have the fortress of Calpe in my hand.
750	REGINA	E Zelemina in seno.	QUEEN	And Zelemina in your embrace.
	DELIO	A questo cielo Delio anco non giunse: ho ben di lei l'anello.	DELIO	Delio has not yet reached that heaven; but I have her ring.
	REGINA	L'anello sì, del matrimonio in pegno.	QUEEN	Her ring? Yes, in pledge of marriage.
755	DELIO	Per fedel contrasegno; senza si finga più che Zaida peschi.	DELIO	As a sign of faith: without it, we would still be pretending that Zaida fishes.
	REGINA	Quell'uscir ch'ella fa di notte agli ami, se ben ordine alcun d'acque non è, che negozio lo chiami?	QUEEN	These night-time outings with...tures, even if the waters are not calm, what business calls them?
760	DELIO	Non vuoi che faccia insospettir di te? Ad un cenno ch'io dia, come creduta spia, di Gibilterra si aprirà il portello ⁵⁸ in virtù dell'anello.	DELIO	Don't you think that would make someone suspect you? At the signal I give once I am believed to be a spy, the gate ⁵⁸ of Gibraltar will open by virtue of the ring.
765		Anzi, mentre l'anello io meco porto, sicurissimoandrò: egli difeso con real favore mi rende a tutte l'ore,		In fact, as long as I have the ring with me, I will be extremely safe it keeps me defended by royal favor at all times.
		Zelemina stessa, l'anello mi toglie, a suo volere far mi.		Even Zelemina herself, if she doesn't take it from my hand, by her own will can do me no offense.
770	REGINA	Ma se tu non sei pronto ad andare, io non vado.	QUEEN	I'd like to see that.
	DELIO	Sai pronto quando	DELIO	Set yourself to the task.
775		Io sono sicura, ma non so se tu sia sicuro. Anzi, di quelle?	QUEEN	Here I am, ready. But you will come with fear when we have to approach, the unassailed walls of Gibraltar, while wondering through the jungle on the road that is, alas, too little secure.
780	REGINA	(...) Ancor la pensi?	QUEEN	You think me a real coward: am I of that cloth? Listen to me, my queen. (I'll take my vengeance once and for all on her, on the king, on all those ...)
	DELIO	Ho pensato un modo sicurissimo che deve farmi signor della guardata rocca.	DELIO	Hear me; I have devised a most secure way, that should make me master of the guarded fortress.
785		A te meco oggi tocca tentar sì bella impresa con le amazzoni tue. Venti ne scegli, e dentro a barca ricoperta, dietro ad uno scoglio alla città vicino, attenderanno il cenno		Today it falls to you to try with me at this great challenge with your Amazons. Choose twenty of them, and inside a covered ship behind a rock near the city they will wait for the signal
790		che tu, già dentro penetrata, hai loro da porger poi, e che bel cenno!: un tiro di cannon, che le assordi. ⁵⁹		that you, already penetrated inside, will then give them, and what a beautiful signal! a cannon blast, that will deafen them. ⁵⁹
	REGINA	Oh, bene, bene, ma che il re non l'intenda	QUEEN	Oh good, good, but the king shall not be informed

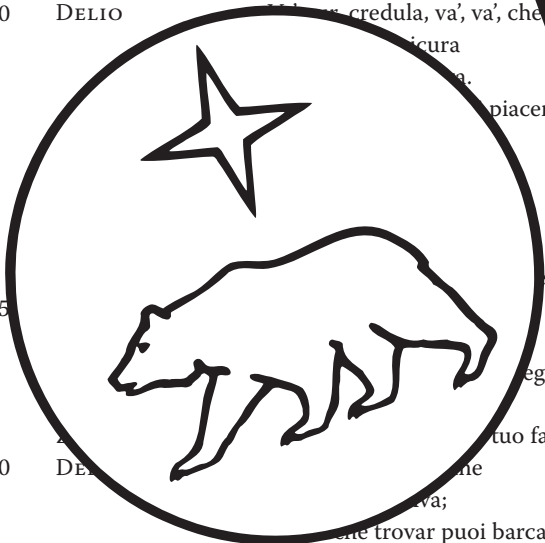
58 *Portello*: piccola porta nello spessore delle mura della città (*Grande dizionario della lingua italiana*, s.v. *Portello*, vol. XIII, p. 976).

59 Correggiamo la lezione di **Ve52** *affondi*, che in questo contesto pare erranea, sebbene si trovi anche in **Na52** e in **V**.

58 The Italian *portello* used here refers to a small gate in a walled city.

59 Although both **Na52** and **V** have the **Ve52** *affondi* (to sink), we have corrected this to *assordi* (to deafen), which makes more sense in this context.

795		pria che da noi la porta non s'occupi e si prenda.			until we have occupied and taken the fort.
	DELIO	Questo dirti io volea: come in più bocche passin gl'inganni orditi noi verremo traditi.		DELIO	That is what I wanted to tell you: if the plotted trick passes through more mouths, we will be betrayed.
	REGINA	All'opra, all'opra.		QUEEN	To the task, to the task.
800		A caccia il re sen vada di conigli e di lepri.			Let the king go hunting for rabbits and hares.
	DELIO	E noi fra sterpi e vepri andremo a caccia ...		DELIO	And among snags and briars we will go hunting ...
	REGINA	Ah taci.		QUEEN	Oh quiet.
	DELIO	A caccia ...		DELIO	Hunting ...
	REGINA	Taci.		QUEEN	Be quiet.
	DELIO	... e di vezzi e di baci.		DELIO	... for sweet nothings and kisses.
805	REGINA	T'intendo: della rocca! E se si può, facciam la burla al re.		QUEEN	I understand: to the fortress! And if we can, we will trick the king.
	DELIO	(Ma più burlar, regina, io vorrò te.)		DELIO	(But I plan a worse trick for you, my queen.)
	REGINA	(Ma più burlar, o Delio, io te vorrò.)		QUEEN	(But I plan a worse trick for you, Delio.)
	DELIO	Zeriffo sarà sopra		DELIO	Zeriff will be about
810		e guiderà la barca, ed altro ha da sembrare che di amazzoni carca.			and will guide the boat and it has to seem that carries something other than Amazons.
		Noi per la via del bosco viaggeremo occulti, e in altre spoglie,			On the forest path we will travel hidden, and in other clothes,
815		deposta la corona, obbliar devi la real persona purché da tema oppresso sul meglio non ti arresti.			with your crown removed you should forget your royal person, provided that you do not stop, oppressed by fear.
	REGINA	Io vado a passi presti.	«Parte.»	QUEEN	I go on fleet foot.
820	DELIO	Tu sei credula, va', va', che credula sicura a. piaceri han mai?		DELIO	Go on, credulous woman, go, go, or you will see what a sure vengeance will take between those walls. Who has ever had two queens who plot on me?
					SCENE II DELIO and ZERIFFO.
		en vien, cara, levuta	DELIO sees Zeriff coming		This one comes right to me, dear and devoted victim of my scorn, who bestows lies upon me.
825		egreti miei			I am not Delio if I do not teach him to hide my secrets.
		tuo fatto son degno?	ZERIFFO «moving closer»		Of which of your orders am I worthy?
830	DELIO	ne va; che trovar puoi barca maggiore conduci teco; han quivi da far segreto imbarco oggi ben venti delle amazzoni fiere.		DELIO	Go, Zeriff, go to the wild bank; bring with you the largest ship you can find; twenty of the fierce Amazons must make a secret journey today.
835		Tu le riduci dove s'erge selvoso scoglio alla città vicino; noi per terra il cammino faremo a belle e gloriose prove.			You will take them where a leafy rock rises up near the city; we will make our path on land to great and glorious trials.
840	ZERIFFO	Sarà pronta la barca, e 'l nocchier lesto andrà dietro a quel sasso. Ma ben di trista merce io l'avrò carca! Oh, ci vo di mal passo.		ZERIFFO	The ship will be ready, and the helmsman nimble will go behind that rock. But then I will have crafty cargo aboard! I'm going, oh, but unwillingly.
845	DELIO	Servi, obbedisci e taci! ⁶⁰		DELIO	Serve, obey, and be quiet. ⁶⁰



60 Dopo questo verso, in V si intravede un frammento di testo assente da **Ve52**, cancellato insieme alla musica e coperto da pecetta: «ZER Lasciami, [De]lio mio, | dar a Vespina [...] ma due baci, | lasciami dirle [addio?] | DEL Teco verrà | tra quell'altre guerriere | che so [che la] Regina | la vorrà seco».

60 After this verse, **V** includes a fragment of text absent from **Ve52** that (along with the music) was both heavily crossed out and covered by a paste-over that has since mostly fallen off, obscuring an additional section of dialogue between Zeriffo and Delio.

ZERIFFO Or eseguisco lieto
il comando segreto. *«Delio parte.»*
Ma che strani capricci in testa ha mai?
Parlò con la regina e la vuol seco;
850 mi fa trovar la barca
del solito maggior. Chi l'indovina?
Io per me non l'intendo.

Aria
La trista mia sorte
mi avvezza servendo
855 a star con la morte.
Un mar è la corte,
e 'l servo che voga
si bagna o s'affoga.

860 Il mar ha ben questo:
che fuori egli presto
il tristo riversa.
La corte è diversa:
son quivi i favori
dei tristi maggiori.

SCENA III

VEREMONDA REGINA, SERGENTE MAGGIORE *delle amazzoni* e VESPIA.

REGINA Aria
865 1. Finga, finga d'amare,
se vuol donna regnare.

870 schi, nella lingua e nella fronte
apparecchiate e pronte.
Non manca
l'armiglia o bianca

875 Ilir tu mai,
mai nol farai.
Il cor la bocca

880 già gran tempo diè
il mio valore.⁶¹

Delle amazzoni mie voglio valerme
nel destinato sovrassalto; ov'io
dunque ti comandai devi far alto.⁶²

885 MAGGIORE Intesi il tuo comando, e son del tutto
distintamente instrutto.

«a Vespina» Non tener quella testa al sen confitta
avanti alla regina,
ma sta' sù, svelta e ritta.
Tu ti mordi la mano?

ZERIFFO Now I will cheerfully
carry out the secret command. *«Delio leaves.»*
What strange whimsy does he have in his head?
He spoke with the queen and wants her with him;
he orders me to find a boat larger than the usual.
Who knows why?
I don't understand it myself.

Aria
My bad luck accustoms me
to being near death
while serving.
The court is a sea,
and the servant who rows either
swims or drowns.

The sea has this benefit,
that, outside of itself [the man]
wickedness soon spills away.
The court is different.
Here favors of the weak
soon precede

SCENE III

QUEEN VEREMONDA, SERGEANT MAJOR *of the Amazons* and VESPINA.

QUEEN Aria
1. If a woman wants to rule,
she has to pretend to love.

In her eyes, on her tongue, and on her face
she must have her deceits prepared and ready.
Impoverished is the woman who lacks the
now blushing, now turning pale white.

2. I will keep quiet, and let
the truth be of your thoughts.
What you have done, never speak of it;
what you have said you'll do, never do it.
Impoverished is the woman
whose mouth must always conform to her heart.

Sergeant.
Queen.
Your great heart
has given you much time
training these Amazons
in honor.⁶¹

I want to avail myself of my Amazons
in the planned surprise attack;
you must make a stand where I commanded you.⁶²

SERGEANT I understood your command
and am clearly instructed in everything.
«to Vespina» Don't hold your chin to your chest
in front of your queen,
but stand up smartened and straight.
Are you biting your nails?

61 Dopo questo verso, in V si intravede un frammento di testo assente da Ve52, cancellato insieme alla musica e coperto da pecetta: «[REG] [In] te [... va]llor non manca | né di [...]za o fede. | Sol in donnesco sesso | [disci]plina si chiede, | che se «mai» donna avesse | esperienza bella | di spada maneggiar de' fusi invece, | povero ama[to] [st]rale: | [ce]ncio staresti m[ale]». Si veda Appendix A6 e Introduction, p. XXXI.

62 *Fare alto*: «vale fermarsi, posarsi; ed è proprio degli eserciti» (*Vocabolario degli Accademici della Crusca*, 1^a ed., Firenze, 1612, s.v. *alto*², p. 44; online all'indirizzo <http://www.lessicografia.it/>).

61 After this verse, V includes a fragment of text absent from Ve52 that (along with the music) was both heavily crossed out and covered by bits of a paste-over in which Veremonda addresses the Sergente Maggiore about the liabilities of being a female soldier. See Appendix A6 and Introduction, p. XXXI.

62 The expression *fare alto* is an antiquated phrase associated with warfare, indicating that one should take a stand.

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940

2.⁶⁵ Io zappator non son d'orto o pantano:
rompo ogni muro,
spezzo ogni duro
con questa in mano.
La mia zappa più si apprezza
di cannoni e colubrine,⁶⁶
allor quando alla fortezza
entro sotto con le mine.

945

Al monte dal basso
salir in un passo
è pazzo chi crede.
Non può la guerra mai
andar di buon cammino
con re poeta e general zerbino. *«Parte.»*

SCENA V

Bosco e baloardo.

VEREMONDA REGINA e DELIO.

950 REGINA

Ove mi lascio mai, Delio gentile,
contra il donnesco stile,
guidar a solo in queste
sì romite foreste?

DELIO

Comincia la temenza: io ben t'ho dissi
che non ne andresti senza

955

REGINA

Questo sol t'accennai, perché t'ho
i miei sensi devoti,
che non confidenza e l'grò amore
valore.

960 DELIO

...nte,
...nte,

965

970

DELIO

...ne mai pensi?
...?

975

REGINA

A tuo piacer io sto

DELIO

con l'orecchie e la mente.
Con altro io ti vorrei
pronta ai desiri miei.

REGINA

Io ti miro confuso; e bene, or parmi
che tu porti nel petto amori ed armi.

980

DELIO

Mi fé la guerra amante;
or Amor mi fa guerra,
ch'ogni mia pace atterra.

REGINA

Io non t'intendo.

2.⁶⁵ I am not a hoer of garden or bog:
I batter every wall,
I break to pieces every hard thing
with this in hand.
My hoe is worth more
than cannons and culverins,⁶⁶
when I enter under the fortress
through the mines.

He is a fool who thinks he can go
from summit to base
in a single step.
The war will not ever
go a good way
with a poet king and a dandy general. *«He leaves.»*

SCENE V

Bosco e baloardo.

QUEEN VEREMONDA and DELIO

QUEEN

Where do I find myself, gentle Delio,
contrary to feminine custom,
traveling alone
in such a lonely forest?

DELIO

The fear begins. I reasoned you
that you would come here without feeling it.

QUEEN

I only intended that so that you would notice
my admiring feelings,
my great confidence and the great love
I bear for your valor.

DELIO

Let us leave valor out of this.
Amid these sylvan horrors
in order to extract a fearful mirror,
the wisest have a custom
of holding sweet discourse
about some past love.

QUEEN

Begin your story.

DELIO

Oh God, what am I doing?

QUEEN

Which stops you,
shame or fear? What are you thinking about?

DELIO

I am thinking about a new love.

QUEEN

Does this new lady,
Delio, perhaps not love you?

DELIO

Ah yes, yes, yes, no, no.
(Oh God, I still don't know
if I'll try to assail her
first with flattery or force.)

QUEEN

At your pleasure

I am listening attentively.

DELIO

I would like you ready for my pleasure
with something else.

QUEEN

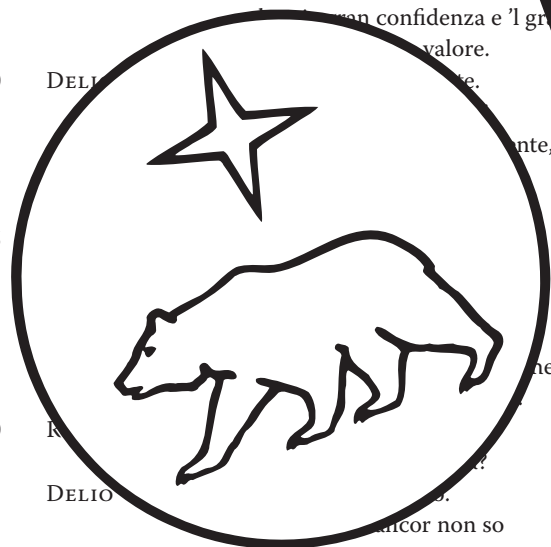
I look at you confused; and now it well seems
that you bear in your chest both love and arms.

DELIO

War made me a lover;
now love makes war inside me,
for it destroys down all my peace.

QUEEN

I don't understand you.



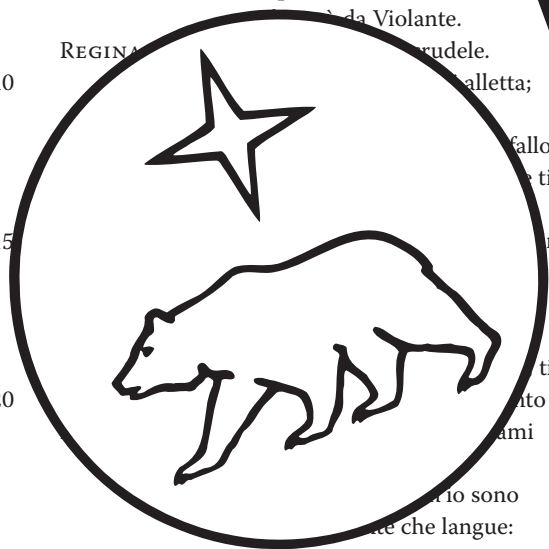
65 **Ve52:** Il «2» si trova al v. 940. Tuttavia, lo schema metrico-rimico suggerisce di far iniziare la 2ª strofa al v. 936 e considerare a parte i vv. 944–949, che presentano una struttura differente.

66 **Colubrina:** «specie di artiglieria più lunga e più grossa de' cannoni ordinarii e di maggior portata» (*Vocabolario degli Accademici della Crusca*, 5ª ed., Firenze, 1863–1923, s.v. *colubrina*, vol. 3, p. 179; online all'indirizzo <http://www.lessicografia.it/>).

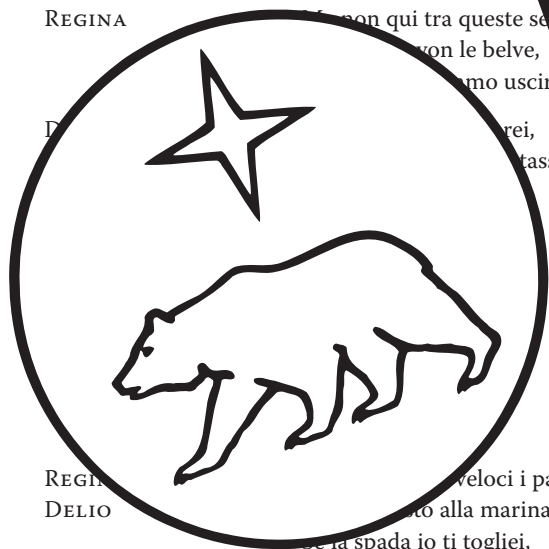
65 In **Ve52** the indication for the second strophe is given at line 940. However, the metric scheme suggests that the second strophe should actually begin at line 936 and should belong with lines 944–949 which have a different poetic structure.

66 **Colubrina** or “culverin” is a long cannon that could also be carried by hand.

985	DELIO	Procurerò di far ch'il mio desire dolcemente comprenda: sì sì, regina mia, voglio da te che sia ...	DELIO	I will make you sweetly comprehend my desire: yes, yes, my queen, I want you to ...
	REGINA	Che posso darti, o Delio, e che ti aggrada?	QUEEN	What can I give you, o Delio, and what pleases you?
	DELIO	Tua beltà, tua persona e la tua spada.	DELIO	Your beauty, yourself and your sword.
990	REGINA	Tant'osi, forsennato, d'ogn'obbligo scordato? E così mi disarmi?	QUEEN	You dare, madman? Have you forgotten your every duty? And thus you disarm me?
	DELIO	Ti bastino qui soli gl'occhi per saettarmi.	DELIO	Here you'll only need your eyes to strike me.
995	REGINA	Se gl'occhi ti feriscono, che sopra gli occhi la pena cada: li chiuderò.	QUEEN	If eyes wound you, then let the punishment fall on yours: I will close them.
	DELIO	No, no, vuoi che mi tocchi di goderti a chius'occhi?	DELIO	No no, do you want me to have to enjoy you with your eyes closed?
	REGINA	Lascia ch'altrove io vada.	QUEEN	Let me go away from here.
	DELIO	Oh, molto meno.	DELIO	Oh, much less.
1000		Se di farmi beato non si elegge il tuo seno, per forza o per amor amore io voglio.		If your breast does not choose to make me blissful, by force or by love I want love.
	REGINA	Che temerario orgoglio! Delio, sei tu che parli o 'l tuo genio malvagio?	QUEEN	What rash pride! Delio, is that really you who speaking, or your evil spirit?
1005	DELIO	Son io.	DELIO	It is I.
	REGINA	Che brami?	QUEEN	What do you want?
	DELIO	Da te bramo quel quel ch'il suocero tuo, focoso amante, che dà Violante.	DELIO	I want from you exactly what your father-in-law, a fiery lover, wants from Violante.
	REGINA	Cru dele. alletta;	QUEEN	Ah, I understand you, cruel one. It isn't love that quickens the desire for vengeance that makes you mad as.
1010		fallo andare, e ti discopri		After many years an old traitor demands that you reveal yourself as an enemy, traitor of someone who has not sinned? Open my chest, and extinguish the fire of your obscene urges here, with my blood.
1015		mi il petto, questo loco		Kill me with my own sword, o traitor, because you are allowed to wield it, for I will die as wretched as I am innocent.
1020		ti lice, ento infelice. ami	DELIO	That I want to enjoy you for vengeance, my queen, don't believe that, no, for I am a true lover who languishes: I ask for kisses and not blood.
		io sono che langue:		And if you deny me love, your protests will end (now that I have gone so far) in your death and mine.
1025		chiedo baci e non sangue. E s'amor tu mi nieghi, queste tue negative termineranno (or che tant'oltre io son) nel tuo morire e 'l mio.		Then you love me in your heart? (Here prudence is necessary.) In fact I adore you.
1030	REGINA	Dunque di cor tu m'ami? (Qui di prudenza è d'uopo.)	QUEEN	You adore me?
	DELIO	Anzi t'adoro.	DELIO	And you think you need these arts?
	REGINA	Tu m'adori? e parti, che s'usino quest'arti? Queste suppliche armate si porgon dagli amanti alle dive adorate? (Qui mi convien placarlo: fingo, fingo d'amarlo.) Così mi giuri, cavaliere?	QUEEN	Do lovers give such armed supplications to their adored goddesses? (Here it suits me to placate him: I'll pretend, I'll pretend to love him.) Do you swear that to me, knight?
1035				I swear
	DELIO	Il giuro, per lo ciel del tuo volto e per le stelle	DELIO	by the heavenly light of your face and by the stars
1040				



1045	REGINA DELIO	delle tue luci belle: che l'un mi fulmini, che l'altre mi ardino, se non ardo per te, se ti manco di fé. E sei nell'amor mio fisso e costante? Quanto bella tu sei, io sono amante.	QUEEN DELIO	of your lovely eyes: may the former strike me with lightening, the latter burn me, if I don't burn for you, if I am not loyal to you. And are you firm and constant in loving me? I am as loving as you are beautiful.
1050	REGINA	<i>Ar^{cia}</i> Ti adorava questo core, ma tenea chiusa la pena; or che tu mi giuri amore, non ci vuol altra catena.	QUEEN	<i>Ar^{cia}</i> This heart adored you, but kept its pain locked up; now that you swear love to me, there is no longer need for chains.
1055	DELIO	Bella bocca, perché tante dolci voglie a me chiudesti? Di servirti per amante forse buon non mi credesti?	DELIO	Lovely mouth, why did you close off to me so many sweet desires? Perhaps you did not think me good enough to serve you as a lover?
1060	REGINA DELIO	Io credea ch'a questo affetto la vendetta desse legge: ma s'Amor tue voglie regge, per amor, amor prometto. Occhi belli, voi vedete la grandezza del mio foco e vi dice la mia sete ch'il mio mal non è da gioco.	QUEEN DELIO	I thought that this feeling was enough on by vengeance. But if love rules your desires, I promise love for love. Lovely eyes, you will see the greatness of my fire, and my thirst will tell you that my illness is not a game.
1065	REGINA	Felicissimo gioire! Non qui tra queste selve, non le belve, non posso uscire.	QUEEN	Happiest I was But not here in this jungle; only beasts should find bliss here, we should first depart this place.
1070	DELIO	Non crei, non tassi	DELIO	I would not be a gentleman if I did not have faith in the word of a queen.
1075	REGINA DELIO	Non crei, non tassi veloci i passi. Non crei, non tassi to alla marina. Se la spada io ti toglier, te la rendo e insieme il core che perdon suplice chiede; e l'error che fece amore emendar dovrà la fede.	QUEEN DELIO	I will be so devoted lover to you as previously you found me presumptuous. First I tried force, for one cannot break the high summit of a royal heart if Cupid does not strike.
1080	REGINA DELIO	Non crei, non tassi veloci i passi. Non crei, non tassi to alla marina. Se la spada io ti toglier, te la rendo e insieme il core che perdon suplice chiede; e l'error che fece amore emendar dovrà la fede.	QUEEN DELIO	Let us quicken our steps. Soon we will be at the marina. If I took your sword, I return it to you with my heart that pleadingly asks pardon; and the error love made faith should mend.
1085	REGINA	Regina, ecco io ti porgo l'anel di Zelemina, che per tua sicurezza è ben ch'egli sia teco. Io l'ho ben caro meco perch'ella non tel toglia, come saremo dentro della nemica soglia.	QUEEN	My queen, here I give you the ring of Zelemina, that for your safety is good to have with you. I will guard it dearly, so she does not take it away from you, as we will be inside the enemy threshold.
1090	DELIO REGINA	Conserva pur la gioia al dito stretta. Delio, dunque ti affretta a terminar l'impresa: del nostro gioir prima Gibilterra sia presa, Zelemina si opprima.	DELIO QUEEN	Keep the jewel grasped on your finger. Delio, hurry now to finish the endeavor: let Gibraltar be taken and Zelemina suppressed before we find our bliss.



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1190

«3». Andar a buon prueggio,⁷⁵
mio cor; io non ti veggio.
In un periglio estremo
non val, credilo a me, calcar sul remo.
No, no, mai non ho scorto
condur cieco nocchier le navi in porto. *«Parte.»*

«3». My heart, I do not see you
sailing against the wind.⁷⁵
In extreme peril
it's not worth it, believe me, to row harder.
No no, I have never seen
a blind helmsman steering ships into port. *«He leaves.»*

SCENA VII

Il RE, DON BUSCONE e ROLDANO.

SCENE VII

The KING, DON BUSCONE and ROLDANO.

RE
1195 Oggi ch'il campo aragonese è tutto
accinto al battagliai, Delio, cui diedi
il comando dell'armi,
non si ritrova, e parmi
che Delio in questo giorno
non ho veduto mai.

DON BUSCONE
1200 Alle cacce tu vai,
signor, e Delio intorno,
così Zeriffo mi accertò pur dianzi,
di gir non resta, e di osservar le mura
della rocca procura.

RE
1205 Né la regina io veggio.
DON BUSCONE Oh, questo sì ch'è peggio!
(Grand'astrologo è il re,
ma dell'astrologia poi ne più bello
non si vale per sé.)

ROLDANO
1210 A guerriero drappello,⁷⁶
per queste spiagge,

1215 qual cammino
ende.

1220 de.
ritorno.
in col fiuto

1225 duto.

servaggio
la regina
andati alla marina.

RE
Io sì di questo
mi accerterò ben presto.⁷⁸

KING
Today since all the Aragonese camp
is ready for battle,
Delio, to whom I gave command of the armies,
cannot be found
and it seems to me
that today I have not seen Delio at all.

DON BUSCONE
You go hunting, sir,
and Delio to the other hand
(Zeriff assured me earlier)
does not stop moving around
and takes charge of observing the walls of the fortress.

KING
I have not seen the queen either.
DON BUSCONE Oh yes, that's worse!
(The king is a great astrologer,
but in times of necessity,
he doesn't rely on himself.)

ROLDANO
To band soldiers⁷⁶
that pass these beaches

spy mentions
that earlier he observed
him [Delio] entering the nearby forest.

KING
To what, what's fair? By which way?
My thinking cannot understand it.

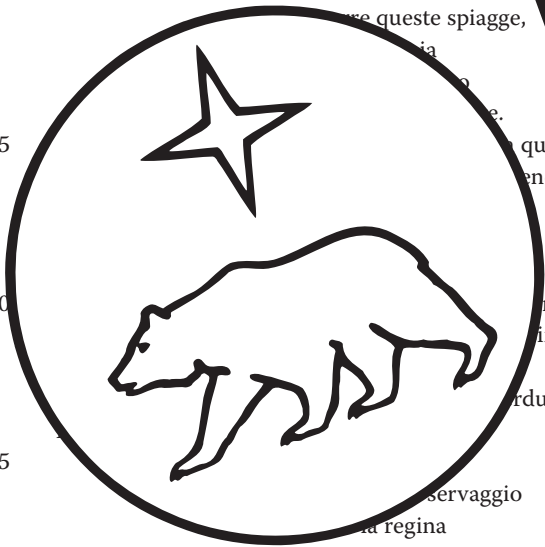
ROLDANO
You must believe that everything
is toward a noble end.

KING
My thinking cannot understand it.
Go, find her, hurry her to return.

DON BUSCONE
I go, I run, I fly, I seek; and even by scent⁷⁷
I will certainly find
both the queen and the lost general.

ROLDANO
I would present my life to you
in hostage
that Delio and the queen
have gone to the marina
at your service.

KING
Very soon
I will ascertain this.⁷⁸



75 «Orientamento della prora contro vento o contro corrente» (*Grande dizionario della lingua italiana*, s.v. *Prueggio*, vol. XIV, p. 829).
76 *Drappello*: «Piccola unità di un corpo armato (al comando di un ufficiale); plotone, pattuglia» (*Grande dizionario della lingua italiana*, s.v. *Drappello*², vol. IV, p. 1003).
77 Il secondo emistichio e *insin col fiuto*, assente da **Ve52**, viene qui integrato da **Na52** e **V**. L'ipotesi della caduta accidentale del verso in **Ve52** è supportata dalla presenza della rima con *perduto*.
78 Dopo questo verso in **Na52** è aggiunta un'aria del re; si veda il testo n. 7 in *Libretto Sources*, p. 176.

75 The libretto uses the obscure word *prueggio* which means navigating against the wind or the current.
76 The Italian *drappello* used here refers to a small unit of armed corps.
77 Verse missing in **Ve52**, taken from **Na52** and **V**.
78 After this verse an aria is added for the king in **Na52**; see text no. 7 in *Libretto Sources*, p. 176.

SCENA VIII

ZELEMINA e ZAIDA sopra il forte.

1230 ZELEMINA Riedi, riedi agl'occhi miei,
anelante io qui t'aspetto;
dove, Delio, ah dove sei?
Torna a me, mio Macometto.

ZAIDA Poco pratica in amore,
io ti veggo omai spedita.
Se non fuggi il cacciatore,
caderai morta o ferita.

1240 ZELEMINA S'io cadrò ferita o morta
in quel sen, felice me,
che lo stral di Amor conforta
ove regna amore e fé.

ZAIDA Dove, ohimè, dove si corre?
ZELEMINA Delio, Delio a me sen viene;
apparire il veggo, oh dio.

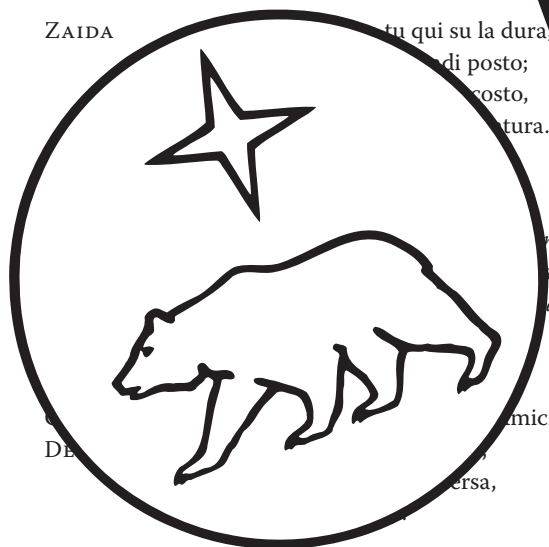
1245 ZAIDA Figlia mia, non ti scomporre.
ZELEMINA Ecco Delio, ecco il mio bene.

ZAIDA L'hanno accerchiato le tue guardie.
ZELEMINA Come?

1250 egli mostri l'anello e come scorta
sarà la gioia⁷⁹ in cui
di Macometto e Zelemina
gli apriranno la porta.

ZAIDA Tu qui su la dura,
di posto;
costo,
tura.⁸¹

1255



79 *Gioia*: pietra preziosa incastonata nell'anello.

80 *Stare alla dura*: «mantenersi fermo in un determinato proposito, non cedere» (*Grande dizionario della lingua italiana*, s.v. *Duro*, vol. IV, p. 1043).

81 In calce alla stampa di **Ve52** (p. 93) è prescritta una modifica: «Perché per la lontananza della foresta di Calpe, Zelemina e Zaida non potevano esser intese, si fanno uscir fuori a parlare, e poi, veduto Delio, per rispetto di Giacutte, ritornar dentro sin ch'egli parta. Però si devono mutare e aggiungere questi versi nel mezzo della scena ottava dell'atto secondo.

Dentro, ah dentro, deh, sì, sì, sì, torniamo,
sinché passa Giacutte alla sua strada;
non restar, no, tu qui, ma su la dura
di regina prendi posto; ecc.»

V contiene a c. 81r tre versioni dei versi conclusivi: la prima versione coincide con il testo stampato in **Ve52**, e si legge nell'edizione a p. 97; la seconda versione è scritta da Cavalli su un foglio incollato sopra alla prima versione, e corrisponde ai versi prescritti in calce al libretto (qui ricostruita in Appendix B2); la terza versione è costituita dall'unico verso della nutrice «Ritiriamoci dentro», copiato da Cavalli in sostituzione della seconda versione (si veda in Appendix B3). Sulle possibili motivazioni di natura acustica alla base delle revisioni si veda Introduction, pp. XXXI–XXXII.

SCENE VIII

ZELEMINA and ZAIDA on the fort.

ZELEMINA Return, return to my eyes,
yearning I await you here;
where, Delio, ah, where are you?
Return to me, my Mohammad.

ZAIDA Little practiced in love,
now I see you are quick.
If you do not flee the hunter,
you will fall dead or wounded.

ZELEMINA If I fall into that breast wounded or dead,
lucky me,
for the arrow of love comforts
where love and faith reign.

ZAIDA Where, oh me, where is he going?
ZELEMINA Delio, Delio comes to me,
I see him appear in God.
ZAIDA My daughter do not lose your composure.
ZELEMINA Here is Delio, here is my love.

ZAIDA Your guards have him surrounded.
ZELEMINA When
he shows the ring
and they see the jewel
with the name of Mohammad and Zelemina,
they will open the door for him.

ZELEMINA Hold your ground,⁸⁰
take the seat of the queen;
and hide your emotions,
control your nature a little.⁸¹

SCENE IX

GIACUTTE With a troop of Moors who stop Delio and let him enter
in the fortress with Veremonda, once they see the ring.

DELIO, VEREMONDA, ZELEMINA who comes out of the small door and ZAIDA.

GIACUTTE Stop! Who goes there?
DELIO Friends.
GIACUTTE True friends?
DELIO Yes, certainly, and we are,
although of different creeds,
sincere speakers.

79 The word *gioia*, translated here as *jewel*, refers to the precious stone set in the ring.

80 The libretto uses the phrase *stare alla dura*, which means one should remain firm and hold one's ground.

81 In the appendix of **Ve52** (p. 93), the following indication is given: "Because, due to the distance of the fortress of Calpe, Zelemina and Zaida could not be heard, they were made to come outside to speak, and then, seeing Delio with Giacutte, to return inside until he left. Therefore, it was necessary for these verses to be changed and added to the middle of scene eight of Act II." The following verses are then included:

Inside, oh inside, yes, yes, yes, we must return,
until Giacutte passes on the street;
don't stay here but take the post of the queen on the hard ground;
and hide your emotions,
control your nature a little.

The score (fol. 81r) contains three different versions of the conclusion of the scene that justify Zaida and Zelemina disappearing back into the fort rather than remaining on stage; the first, included in the edition, uses the text in the main body of **Ve52**; the second version, reconstructed in Appendix B2, uses the text from the appendix in the libretto and the musical setting that Cavalli pasted into the score; the score also includes a third version, copied by Cavalli, where Zaida simply says "Let us retire inside" (reconstructed in Appendix B3). For a discussion of the acoustic problem that may have inspired these revisions, see Introduction, pp. XXXI–XXXII.

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SCENA XI

Sala di quartieri reali.
DON BUSCONE.

DON BUSCONE 1360 Da caccia il re tornò
di cornuti animali,
ma, vago de' suoi mali,
un cervo ei diventò.⁸⁶
Tanta licenza dare
non devesi alla moglie:
1365 si sa che le sue voglie
ella si vuol cavare.
"Va', Don Buscone, in busca",⁸⁷ il re mi dice,
"di trovarla fa' prova".⁸⁸
La cerco in qua e in là,
1370 stanca ho la voce, il piede e stanchi ho gli occhi;
sento insin da quel fosso
chiamarla e dirle i musici ranocchi
ch'ella ritorni in qua.
Io non so più che farci.
1375 Sopra questi arboscelli
ho piantato i cartelli
che dicono: "Chi sapesse e chi trovasse
e Delio e la regina,
che sono andati per la nostra via,
1380 li rimeni e consegnami
nelle tende reali,
ch'il re di gran regali
ti darà in cortesia".
...
...
...
1385 ...
...
...
1390 ...
...
...
1395 ...
...
RE Te la togli dal fianco.
ROLDANO A te la rendo
per cui tant'anni ho guereggiato, e pria
1400 dammi la morte, ch'io di qui mi parta
con questa spada mia.
RE Vanne, vanne, insensato;
e ti sia morte la memoria ognora
del commesso peccato.

SCENE XI

Hall in the royal quarters.
DON BUSCONE.

DON BUSCONE The king returned
from hunting horned animals,
but, desiring his own misfortune,
he himself became a deer.⁸⁶
One should not give
so much license to a wife:
everyone knows she wants
to satisfy her own desires.
"Go, Don Buscone, to hunt",⁸⁷ the king said to me,
"Try to find her".⁸⁸
I look for her here and there,
my voice is tired, my feet and eyes are tired;
I hear from that hole
the frog musics call her and
tell her to return.
I don't know what else to do.
On these saplings
I have planted signs
that say "Who knows of and who finds
both Delio and the queen
who have gone on to the long road,
bring them back and deliver them
to the royal tent,
for the king will reward him
with great gifts."

SCENE XI

ROLDANO THE KING *and the others*.

ROLDANO 1385 So quiet your anger; listen, wait,
and do not run in a hurry
until everything is revealed to you.
Unfortunately I am sure of it,
the king does not lack spies:
unfortunately the betrayal is clear to me.
Lay down your sword
and immediately leave my kingdom,
because you are the shameful father of a traitor.
Where, where is it understood
that an innocent father
could possibly lay down the sword,
that won and kept so many lands,
for you, your father, and your ancestors?
Take it off your side.
ROLDANO I render it unto you,
for whom I have fought for so many years;
and first give me death:
let me depart with my own sword.
KING Go, go, senseless;
and may the memory of the sin committed
be death to you.

86 Ovvero, diventò anch'egli un animale cornuto.

87 *Andare in busca*: andare in cerca di qualcosa, affaticarsi per buscare qualcosa (*Vocabolario degli Accademici della Crusca*, 4^a ed., s.v. *busca*, vol. 1, p. 489).

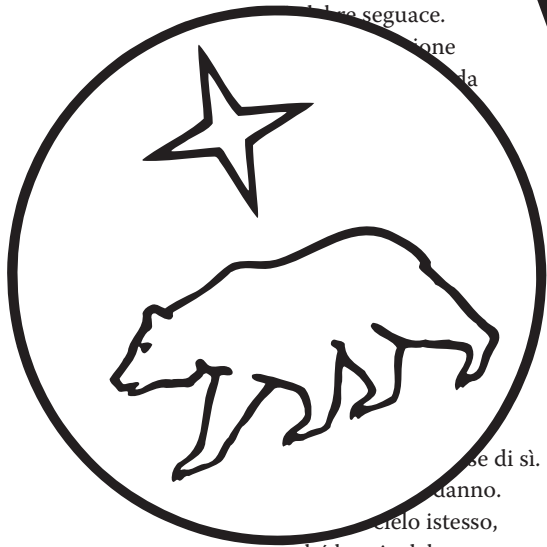
88 Dopo questo verso, in V si intravede un frammento di testo assente da **Ve52**, cancellato insieme alla musica e coperto da pecetta: «rispondo: per Dio che non gli [...]va | il gran Vocabolario [della] Crusca».

86 Refers to the king returning horned, e.g. as a cuckold.

87 The libretto uses the phrase *andare in busca*, which means to go searching or hunting for something.

88 After this line, V includes a fragment of text for Don Buscone absent in **Ve52**, of which both the music and text are covered by a paste-over.

1405 ROLDANO Non errai.
RE Producesti un figlio almeno
di tradimenti pieno.
Togliti davanti. E voi, miei fidi,
or or vi apparecchiate
ad assalti, a scalate.
1410 Che detestabil fallo
di moglie e di vassallo!
Delio, Delio fellone,
malvagia Veremonda.
Oh dio, per qual cagione
1415 tanta perfidia in real donna abbonda?
Malvagia Veremonda,
Delio, Delio fellone,
Roldano scelerato,
Alfonso l'ingannato.
1420 Al trono del tuo core
chiede vendetta il tuo tradito onore.
Armi, foco, ruine:
ah, nulla si perdoni
per gastigar gl'infidi!
1425 S'apprestino le barche,
s'imbarchino le scale,
si scalino le mura,
e si smuri la rocca
ove crede sicura
1430 la coppia star de' traditori.
chi dell'onor fa stima
non ha seguace.
1435
1440
1445
ROLDANO In quale infausto punto,
sventurato guerriero,
io sono al mondo giunto?
1450 Io traditore? Traditor Roldano?
Mente, mente ch'il dice.
DON BUSCONE Io non tel dico.
ROLDANO Mente, mente ch'il pensa.
DON BUSCONE Altri pensieri
mi conturban la mente.
ROLDANO L'istesso re ne mente.
DON BUSCONE Io lascio a lui
1455 scaricar la mentita.
ROLDANO Perché ti diedi vita e ti son padre,
macchia di tradigione a me si ascrive?
A te dunque ne vegno,



ROLDANO I have not erred.
KING At any rate you produced
a son full of betrayal.
Get out of my sight. And you, my faithful servants,
now, now prepare yourselves
to assault the city walls.
What detestable crime
of wife and servant!
Delio, felonious Delio,
contemptible Veremonda.
Oh God, for what reason
does so much perfidy abound in a royal lady?
Contemptible Veremonda,
Delio, felonious Delio,
wicked Roldano,
Alfonso the deceived.
At the throne of your heart
your betrayed honor craves revenge.
Arms, fire, ruin!
nothing will be spared
to punish the unfaithful!
Make ready the ships,
board the scales,
scale the walls,
and demolish the walls of the fortress
where the couple of traitors
think they are safe in place:
the wretchedness of their
will be the power of the king.
In a Moorish prison
they will hide from us in vain.
Delio, felon Delio,
and contemptible Veremonda. *He leaves with soldiers.*
SCENE XIII
ROLDANO and DON BUSCONE, *(then AMORE).*
ROLDANO How did you ascertain it?
DON BUSCONE It is true and it is enough:
she acted
as all women do these days,
and as they say, she said yes.
I am sorry for your pain.
The earth and heaven itself,
not to mention the king's spies,
speak against
such a grave betrayal committed.
ROLDANO In what dismal moment,
did I, an unlucky soldier,
arrive in the world?
I, a traitor? A traitor, Roldano?
He who says it is lying, lying.
DON BUSCONE I don't say it.
ROLDANO He who thinks it is lying, lying.
DON BUSCONE Other thoughts
perturb my mind.
ROLDANO The king himself is lying about it.
DON BUSCONE I leave it to him
to unburden himself of the lie.
ROLDANO Because I gave you life and I am your father,
the stain of betrayal is ascribed to me?
Then I come to you,

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ATTO TERZO

SCENA I

Giardino di Zelemina.
ZELEMINA e DELIO.

1505 ZELEMINA Né meste più, né più dolenti siano⁸⁹
le voci mie, mentre quest'occhi provano
si caro il vagheggiar chi più desiano.

DELIO Qui le Grazie e gli Amori oggi si trovano,
tutte l'ore son liete e felicissime;
1510 i favori del ciel tutti qui piovano.

ZELEMINA Di questo monte dalle rupi altissime
di Zeffiro gentile ognora spirano
a' nostri accesi petti aure dolcissime.

DELIO Sperano i sensi e i desideri aspirano
di goder il bel sen della mia Venere,
1515 senza i duri pensier che l'alma aggirano.

a due Su questi fiori e su quest'erbe tenere
farem, bella mia speme, oggi che cadano
con deliquio soave i cori in cenere,
1520 e per vita acquistar ch'a morte vadano.⁹⁰

ZELEMINA Un riverito giorno,
sacrato a Macometto,
fa, Delio, oggi ritorno,
1525 in cui noi celebriam, casti mactes,
del Profeta i decreti.

DELIO Ogo per me giorno felice,
la gioia nostra:
1530 la gioia nostra:
che non li
si belli
i meco.

ZELEMINA dire
nome.
1535 re.

DELIO per ch'avante
1540 te:
ppo è di te più bello assai.

DELIO Ben presto t'invaghisti
di lui già nel pensiero!
1545 Vado a condurlo qui.

ZELEMINA Vanne a tua voglia.

DELIO (Non sai delle mie voglie ancora il vero.)
«Delio parte.»

ACT III

SCENE I

Zelemina's garden.
ZELEMINA and DELIO.

ZELEMINA Let my laments be no longer unhappy,⁸⁹
no longer painful while these eyes
feel the dear longing for whom they desire most.

DELIO Here Graces and Cupids meet today,
all the hours are joyous and most happy;
1510 all the favors of heaven rain down here.

ZELEMINA From the highest cliffs of these mountains,
every moment gentle Zephyrus' sweetest breezes
blow onto our burning breasts.

DELIO My senses hope and my desires aspire
to enjoy the lovely breast of my Venus
without the wars the thoughts that circle my soul.

a 2 O these flowers and on this tender grass
1515 to lay me will let our hearts, my lovely hope,
fall with delicate sweetness into ashes,
and go into death to attain life.⁹⁰

ZELEMINA Today, a revealed day
sacred to Mohammed,
Delio makes his return,
1520 in which we celebrate, chaste but happy,
the decrees of the Prophet.

DELIO This day is not so happy for me,
this day will delay our bliss:
you are not allowed
1525 to enter into the cloister under these pretenses.
My Goddess, I desire in the meantime
to take the gentle friend I brought with me
to warm my lovely garden.

ZELEMINA What pleases you
delights Zelemina, even though
1530 you still didn't wish to tell me the boy's name.

DELIO You will know everything before I leave.

ZELEMINA I do protest
that you don't bring with you
1535 a companion so lovely
when you pass by the women,
for he will be the lover:
he is much, much more handsome than you are.

DELIO How quickly you took a shine to him
just in your thoughts!
1540 I'll go to bring him here.

ZELEMINA Go at your wishes.

DELIO (You still don't know the true nature of my wishes).
«Delio leaves.»

89 La terza rima in versi sdruccioli è una tipica forma metrica dell'egloga, e rimanda all'*Arcadia* di Iacopo Sannazaro, in particolare all'egloga XII, composta di 108 terzine sdrucciole. Su questo passaggio e sull'uso dei versi sdruccioli nella *Veremonda*, si veda Introduction, pp. XL–XLIV.

90 *Morte* va qui intesa nel suo significato metaforico di godimento erotico.

89 This Italian text for this duet is exceedingly unusual because it uses both *terze rime* (generally associated with Dante, but exceedingly rare in opera libretti) and *versi sdruccioli*, whereby the accent falls on the ante-penultimate rather than penultimate syllable, which is the norm in Italian. One possible model for this is Sannazaro's *Arcadia*, especially eclogue 12. Here, however, it conveys something of the exotic and erotic atmosphere of Zelemina's garden. See Introduction, pp. XL–XLIV.

90 The reference to death here is to sexual fulfillment.

SCENA II

GIACUTTE e ROLDANO con una canna in mano,
senza spada, e ZELEMINA.

GIACUTTE *«sottovoce»* Lascia l'oprare a me, resta in disparte.

ROLDANO *«sottovoce»* Gran partiti ho di pace.

GIACUTTE Intesi.

ROLDANO Ho molto

da scoprire alla regina.

GIACUTTE Intendo.

1550 ROLDANO Mi accosto?

GIACUTTE No, ti dico. A me non lice

a regia maestà condurti avanti,

s'ella pria non mel dice. Ivi ti ascondi,

Roldan, tra quelle frondi.

«Roldano si mette in disparte.»

Regina, ti apparecchia

1555 il cielo alte fortune: una gran vecchia

astutissima volpe,

senza alcun veltro e senza laccio o rete,

mi trovo aver in mano.

ZELEMINA Narrami come il tuo saper l'ottenne.

1560 GIACUTTE Volontario Roldano,

su vil canna appoggiato,

messaggier disarmato a ben annone.

ZELEMINA Roldan di Delio padre?

Fato, che giorno è questo?

1565 GIACUTTE Non so ben dire ancora

se funesto.

GIACUTTE mostra. Un re garzone,

1570 GIACUTTE tra è questo:

1575 GIACUTTE la veste.

GIACUTTE regio soglio

1580 GIACUTTE Io gliel'offersi,

ma recusa, s'egli

un folle traditor, che qui si cela,

prima non ti rivela.

ZELEMINA Oh, festa infesta a' miei desiri! Oh giostra,

1585 che giostra nel mio core!

GIACUTTE Io non approvo

la fretta: a' nostri giorni

di pace i trattamenti

hanno lungo periodo e passi lenti.

ZELEMINA Gentil raccordo. In questo ampio giardino

1590 che s'intrattenga, insino

che termini la festa:

addienza gli darem cortese e presta.

«Giacutte parte.»

SCENE II

GIACUTTE and ROLDANO with a cane in his hand
and without a sword, and *«then»* ZELEMINA.

GIACUTTE *«sottovoce»* Leave it to me. Stay hidden.

ROLDANO *«sottovoce»* I have a great offer of peace.

GIACUTTE I understood.

ROLDANO I have much

to explain to the queen.

GIACUTTE I understand.

ROLDANO Should I approach?

GIACUTTE No, I tell you. I am not permitted

to bring you before Her Majesty

if she does not first tell me. So hide here,

Roldano, among those fronds.

«Roldano hides himself.»

My queen, heaven

prepares high fortune for you.

Without hounds, traps or nets,

I am right in my hands.

A great, most sharp old fox.

ZELEMINA Tell me how your cunning obtained him.

GIACUTTE Willingly, Roldano,

supported only by a cane,

came to you as a harmless messenger.

ZELEMINA Roldan, the father of Delio?

GIACUTTE Fato, what day is this?

ZELEMINA I'm not yet sure whether to say

auspicious or tragic.

GIACUTTE He claims to ask for peace. The boy king

returned to his studies

argues with good reason

to suspend the fighting.

ZELEMINA You know this is the hour of the festival:

I am no longer

held back the spectators.

Give him golden robes on my behalf.

In a knight so courageous

humility deserves praise,

but he should not come

before the royal throne

without the usual marks of a knight;

give him a sword.

GIACUTTE I offered it to him,

but he refuses it

until he reveals to you

a mad traitor who hides here.

ZELEMINA Oh the feast infests my desires, oh celebrate

what a celebration in my heart!

GIACUTTE I do not endorse

haste: the peace negotiations

in our times

last a long time and move slowly.

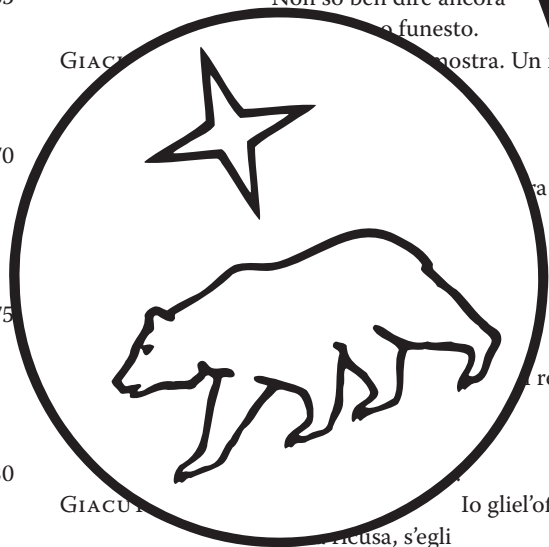
ZELEMINA A gracious reminder. In this large garden

let him remain

until the feast is finished:

we will give him courteous and prompt audience.

«Giacutte leaves.»



SCENA III

ZAIDA *nodrice* e ZELEMINA.

1595 ZAIDA Figlia, tu sei tradita e l'occhio hai cieco.
 Quel garzone sì bello
 che Delio menò seco
 non è maschio donzello,
 ma donna che vestì spoglia mentita.
 Figlia, tu sei tradita.

1600 ZELEMINA Donna? Come il sapesti?
 ZAIDA L'ingannar una donna,
 del tuo bene gelosa,
 non è sì facil cosa.

ZELEMINA Non mi piacquero troppo alcuni gesti
 che tra loro ho veduto.

1605 ZAIDA Io la conobbi al fiuto.
 Quella chioma distesa,
 quella voce sottile,
 quel caminar sì stretto,
 che non ha del virile,
 1610 mi pose in gran sospetto.
 Onde con occhio scaltro
 gli orecchi le guardai forati, e al foro
 largo dal peso de' pendenti d'oro,
 dissi: "è donna senz'altro"

1615 ZELEMINA Oh dio, mio core, oh dio!
 Se femmina è costei, morta son io.
 Lassa, con qual disegno
 1620 se un amator sì degno?

ZAIDA ...de,

1625 ...vero.

1630 ...a.

ZELEMINA ...era battaglia
 1635 fate all'anima mia!
 ZAIDA Fa' che la flemma un poco in te prevaglia.
 Andiamo a rimirar la finta in prima
 ordinata battaglia.

ZELEMINA So che l'occhio è capace
 1640 di mirar finta giostra,
 mentre rotta la pace
 han pur troppo davvero
 le furie al mio pensiero.

ZAIDA Già di questo amenissimo giardino
 1645 le vaghissime scene
 sai che Delio ti chiese il caro amico
 di condur a mirare; ond'ora è il tempo
 che noi quivi nascose
 1650 tra quelle folte piante
 vediam l'opre amorose:
 s'ella è donna, e di lei se Delio è amante.

ZELEMINA Non tardiamo a celarci.

SCENE III

ZAIDA *nurse* and ZELEMINA.

ZAIDA My daughter, you are betrayed and have a blind eye.
 That youth, so handsome,
 that Delio led with him
 is not a male youth,
 but a woman who put on false clothing.
 My daughter, you are betrayed.
 A woman? How did you know?

ZELEMINA Deceiving a woman
 who cares for you
 is not such an easy thing.
 I did not much like some of the gestures
 I saw between them.

ZAIDA I recognized her by instinct.
 Those long tresses,
 that high voice,
 that rapid way of walking
 that men do not have,
 1610 gave me great suspicion.
 I saw with a shrewd eye
 I saw her ears were pierced, and by the large holes,
 made from the weight of gold pendants,
 I said to myself "this is a woman without a doubt".

ZELEMINA Oh God, my heart, oh God!
 If she is a woman, I am dead.
 Alas, with what designs
 1620 could such a worthy lover bring her here?
 I couldn't tell you.
 But I know that he offended you,
 if he tends to other loves
 in such wicked ways.

ZELEMINA What jealous thoughts
 1625 weigh on my soul!
 Should I suffer? Should I keep quiet? It can't be true.
 Pretend, keep quiet, observe.

ZAIDA Keep quiet with this tormenting pain
 in my heart?

ZELEMINA If you discover treachery,
 your anger will redouble:
 then you may use force
 against the wicked couple.

ZAIDA Love and jealousy,
 oh what a fierce battle
 you make with my soul!
 Let peace prevail in you for a little while.
 Let us first watch the ordained mock battle
 with rapt attention.

ZELEMINA I know my eye is capable
 1640 of watching a mock joust
 while my fury
 has unfortunately broken the peace
 of my thoughts.

ZAIDA Since you know that Delio
 asked to bring his dear friend
 to admire the beauty of this garden;
 then now is the time
 that we, hidden
 among those thick plants,
 shall see the amorous acts:
 if she is a woman, and if Delio is her lover.

ZELEMINA Let's not delay in hiding.



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1710 ZELEMINA Oh voci, oh mio tesoro,
quanto invan sospettai!
ZAIDA Di alcun grave misfatto
quel giovinetto è reo:
l'ha per punir qui tratto.
1715 REGINA <a Delio> Vuoi di nuovo la forza
usar? Perché ti adiri? Ancor non puoi
d'un sicuro gioire aspettar l'ora?
DELIO È partita la Mora:
non la vedesti ch'i discorsi nostri
1720 tutta gelosa ad ascoltar sen venne?
REGINA (Oh, nume di salvezza.)
DELIO Mio diletto, mio bene,
consola omai, ti prego,
quest'amorose pene.
1725 Sì, sì, dolce mia vita,
mia bellezza infinita ...

Torna la Mora.

Io per trofeo

di vendetta sublime,
su le nemiche mura
de' Saracini al dardo
giuro d'esporti e degl'Iberi al guardo.

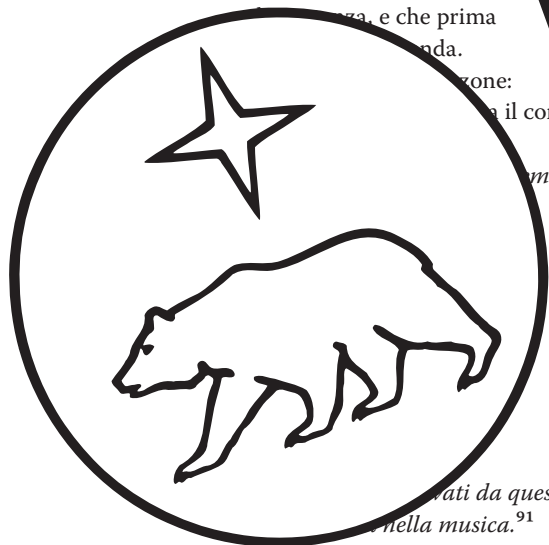
1730 ZELEMINA Oh, sia pur maledetto,
nodrice, il tuo sospetto;
andiam ove si appresta
la destinata festa.

1735 ZAIDA Che nol privi di vita?

ZELEMINA No, no, che da me vuol Delio che penda
la testa, e che prima
s'aspetti la morte.

1740 DELIO E che prima
s'aspetti la morte:
il condanna, e
il condanna.

ZELEMINA e Zaida partono.
1745



1745 ROLDANO, DELIO e VEREMONDA REGINA.
I versi da questa scena
sono stati levati dalla musica.⁹¹

1750 ROLDANO Il Ciel ti vede, il Ciel ti sente, o stolto!
Io ti miro, io ti ascolto, e appena credo
agli occhi quel ch'io vedo.
DELIO Padre, chi qua ti vuole?
ROLDANO Il tuo gran fallo.
DELIO Per me tu qui venisti?
ROLDANO Per te, ch'il re tradisti.
REGINA Oh messaggier celeste, oh genio santo!
1755 ROLDANO Non ti fulmina il Cielo?
Non ti inghiotte la terra?
Per la patria e la fede
così, gran general, così fai guerra?

91 I versi da tagliare in questa scena e nell'ultima sono contrassegnati in **Ve52** con un punto a margine, e in questa edizione con un asterisco.

ZELEMINA Oh voices, oh my treasure,
how I suspected in vain!
ZAIDA That young man is guilty
of some grave misdeed:
he has brought him here to punish him.
QUEEN <to Delio> Do you intend to use force again?
Why are you angry? Are you still unable
to await an hour for safe pleasures?
DELIO The Moor is gone:
didn't you see her come
to listen jealously to our conversation?
QUEEN (Oh God of salvation.)
DELIO My delight, my love,
console now, I beg you,
these amorous pains.
Yes, yes, my sweet life,
my infinite beauty.

The Moor returns.

As trophy
of sublime vengeance
I bring to expose you
in every hall
the Saracins' dart and the Iberian guard.

ZELEMINA Oh Nurse, truly
your suspicions be damned:
let us go when
the planned feast is being prepared.

ZAIDA You don't love his life?
ZELEMINA No, for Delio wants me
to hand him the sentence
and to hear his crime first.

DELIO The boy is too lovely:
if you think a woman would consent, this
Delio Delio you deceive yourself.
ZELEMINA and Zaida leave.

DELIO No truth:
I see Zelmina has departed.
Let us hurry things along,
most beautiful queen;
no one is present,
no one sees or hears us.

SCENE V

*To alleviate tedium many of the verses from this scene
have been lifted from the music.⁹¹*

ROLDANO, DELIO and QUEEN VEREMONDA.

ROLDANO Heaven sees you, Heaven hears you, o fool!
I see you, I hear you, and I can hardly believe
what my eyes are seeing.
DELIO Father, what brings you here?
ROLDANO Your great crime.
DELIO You came here for me?
ROLDANO For you who betrayed the king.
QUEEN Oh heavenly messenger, oh holy spirit!
ROLDANO Heaven does not strike you down?
The earth does not swallow you?
For your country and your faith,
thus, great general, thus you wage war?

91 The verses cut in this scene and the next are marked in **Ve52** with dots in the margins; we are using asterisks in this edition.

1760 < a Veremonda > E tu d'esser amazzone e regina
la memoria perdesti?
Così tra vezzi impuri
il regio maritale onor calpesti?

*REGINA Troppo vivi ingannato,
* Roldan; ma forse un demone tu sei.

1765 * Non ho, non ho peccato.
* ROLDANO Sì, sì, questo è lo stile
* di bocca femminile.
Tu pur, o Delio, toltà
al re la cara moglie,
1770 al nemico ti accosti?

* Io qui ti trovo
* pieno di voglie ladre.
* DELIO Non ti devo mentir, che mi sei padre:
* l'esito ha da mentirti.

* ROLDANO Anco maggiori
* sceleratezze ordisci? E non ti basta
1775 * quel che finor facesti?
* REGINA Se tu c'interrompesti,
* come fatto l'abbiamo?
* DELIO Qual Megera⁹² ti ha scorto
* a disturbare i bei pensieri onesti?
1780 * ROLDANO Pensieri chiami questi?
* Ben pensavi agli effetti,
* ma ti tolse Roldano
* quest'Aurora di mano.
* DELIO Rimbambito Titone,⁹³
1785 * altra cagione,
* a vedere, i pensier miei.
* ROLDANO E l'Cefalo tu sei.⁹⁴
* Ch'io taccia?

1790 DELIO opportuno
1795 on si scacci
che prende
aspetta,
te mano
ROLDANO erario insano.
gina, a te si deve
di vita;
troppo scorno riceve
a viver più Roldano, oggi ch'ei vede
dal figliuolo inumano
la sua patria tradita, il re, la fede.
1805 Vibra la spada, vibra,
vibrata in questo petto, e se rossore
tu non hai nelle guance
del tuo commesso errore, anco non resti
a me più sangue in fibra:
1810 vibra la spada, vibra.
Se tua spada non ha

< to Queen > And you, have you lost the memory
of being an Amazon and a queen?
Thus among impure blandishments
do you trample the royal marital honor underfoot?
You live too much deceived,
* Roldano; but perhaps you are a devil.
* I have not, I have not sinned.
* ROLDANO Yes, yes, this is the manner
* of the female mouth.
Even you, Delio,
having taken the king's dear wife from him,
join the enemies' side?

* Here I find you
* full of villainous wishes.
* DELIO I should not lie to you, for you are my father:
* rather, our success must lie to you.

* ROLDANO You devise
* even greater wickedness? Is it enough,
* what you have done already?
* QUEEN If you interrupted us,
* how have we done?
* DELIO What Megera⁹² has led you
* to disturb good, honest thoughts?
* ROLDANO You call these thoughts?
* You thought well of the consequences,
* but Roldano took
* this Aurora out of your hand.
* DELIO Sense Tithonus,
* my desires are for another end
* when to enjoy Aurora's.
* ROLDANO This is Aurora, and you are Cephalus?
* DELIO Be quiet, senseless doubter.
* ROLDANO I, be quiet?

DELIO If my sword does not work
against the creation of an importune demon,
I would remove it from in front of me
with this sword.
But one doesn't bare one's sword and banish
with that sword a demon
who takes the face of his father. It's up to you,
you, who are his queen, to take vengeance
with a firm hand:
punish this insane temerious one.
Yes, yes, to you, my queen, to you it falls
to take my life;
Roldano endures too much scorn
to live any longer, now that he sees
his country, king and faith betrayed
by his inhuman son.
Drive your sword,
drive it into this chest,
and if your cheeks do flush
for the committed sin, may there be no blood
left in my veins:
drive your sword, drive it.
If your sword does not have

92 Megera è una delle tre Furie della mitologia classica.

93 Titone era un uomo mortale, sposo di Aurora, la quale chiese a Zeus di renderlo immortale, ma si dimenticò di chiedergli l'eterna giovinezza, la forza e la bellezza. Titone, quindi, divenne vecchio e malato, e Aurora lo liberò da quella sofferenza trasformandolo in cicala.

94 Cefalo, usando un inganno, fece passare per infedele la moglie Procri in modo da essere legittimato ad abbandonarla per stare con Aurora.

92 Megaera was one of the Furies.

93 Tithonus, also mentioned in the Prologue, was a human lover of Aurora. She asked Zeus to make him immortal but forgot to request eternal youth as well. When he became old and sick, Aurora changed him into a cicada.

94 Cephalus was another lover of the dawn goddess, Aurora; according to John Florio, *Queen Anna's New World of Words* (London, 1611), 92, *cefalo* is also a slang term for male genitalia.

per me punta omicida, in questo core
far l'uffizio del ferro oggi dovrà
il mio fiero dolore.

1815 REGINA Prendi, Roldan, di Astrea questa è la spada.
E allor che tu colpevoli ci trovi,
in noi la pena cada.
In me vendica prima il fallo atroce;
ma saper devi, o giudice ingannato,
1820 che fu de' nostri error falsa la voce:
quando il tutto udirai,
gastigaci se sai.

ROLDANO Chiudo l'orecchie di sirena ai canti.
REGINA Àprile. In man ti diedi
1825 la spada, e se ci trovi
rei ...

ROLDANO Che?
REGINA Fiedi, pur fiedi.⁹⁵
ROLDANO Padre e vassallo io sono, e come posso
contro regina e figlio
stringer il ferro mai? La destra langue.

1830 REGINA Contro dell'innocenza
esser non puoi crudele.

ROLDANO Ah, fusse vero
sì leggiadro pensiero!

REGINA Intendi questa
una burla che far vogliam al re?

ROLDANO Queste burle gli fate?

1835 REGINA Vedrai di queste ritirate il frutto.
in man ci tocca
scia.

ROLDANO Dio piacesse.
REGINA I nostri aiuti
puti.

1840 tempo è questo
i Mori.
ei dentro

1845 in fiera guisa

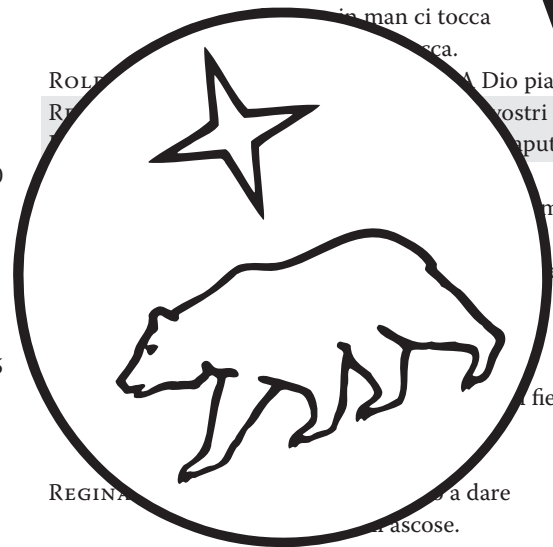
REGINA a dare
ascose.

ROLDANO Io ben le vidi
1850 appiattate nel bosco. Or incomincio
a rendervi l'onore, or sì v'intendo.

REGINA Vieni pur meco al glorioso affare,
che l'istoria narrare
ti vorrò per la via
1855 di questo regio anel, che meco porto
per sicurezza mia.

*ROLDANO Il rischio è bello.
*REGINA Non dubitar, Roldan, animo e anello.
Avviati a piedi lenti,
noi ti seguiam.

ROLDANO La spada a voi si renda,
1860 che sospetto di me guardia non prenda.⁹⁶



a killing point for me,
the fierce pain in my heart
should do the job of the sword today.
Take this, Roldano; this is the sword of Astrea.
And now if you find us guilty,
may the punishment fall on us.
Avenge first in me the atrocious crime:
but you should know, o deceived judge,
that the tale of our error was false:
when you hear it all,
punish us if you know how.
I shut my ears to the song of sirens.
Open them. I put in your hand
the sword, and if you find us
guilty ...

What?
Strike, only strike!
I am a father and a servant,
and how can I ever hurt the sword
of my queen, and see my hand languishes.
You know the crime
against innocence.

Ah, that such a fine thought
were true!

Listen, that is a joke
we want to play on the king.
You may think I joke on him?
You will see the fruit of these retreats.
It is almost the hour
in which we will have this fortress in our hands.
May I please
He will be pleased, and without doubt help
I would hold you as renowned fighters.
on tell me now.

Queen This is the time for work:
the Moors have gone to their theater.

ROLDANO Giacutte told me:
he took me in today
since I was banished by our king.
Then the king is angry?

With such harsh blows
he was shaken from lethargy
in a fierce manner.
Let us run to give the signal
to the hidden Amazons.

ROLDANO I did see them
crouching in the forest. Now I begin
to return your honor to you, now I understand you.
Come with me to the glorious affair,
for along the way
I wish to tell you
the story of this royal ring,
which I bear with me for my safety.

*ROLDANO It is a great risk.
*QUEEN Do not doubt, Roldano, the courage and ring.
Go on slowly;
we will follow you.

ROLDANO Let this sword be returned to you,
so the guard does not suspect me.⁹⁶

95 *Scil.* colpisci pure. *Fièdere* è un'antica forma del verbo *fedire*: colpire, trafiggere, provocare una ferita (*Grande dizionario della lingua italiana*, s.v. *Fedire*, vol. V, p. 788).

96 La guardia cui si riferisce è Giacutte.

95 The libretto uses the word *fièdere*, an antiquated form of the verb *fedire*, meaning to wound or strike.

96 This is a reference to Giacutte.

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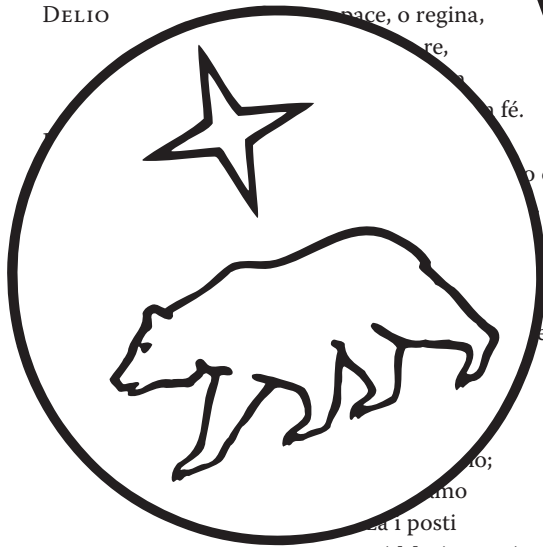


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1950	RE	Il dubbio mi giovò di rotta fede: s'io non portava frettoloso il piede dietro la vostra scorta, per la porta sorpresa era vana l'impresa.	KING	The doubt from broken faith helped me: if I had not come in a hurry following your scout, to the surprise [attack] at the gate, the endeavor would have been vain.
	DELIO	Il tutto è stato	DELIO	Everything was
1955		d'ingegno di vassallo strattagemma e non fallo.		a stratagem, and not a mistake, of a servant's ingenuity.
	REGINA	Dolcemente burlammo.	QUEEN	We deceived you gently.
	RE	Se vostre burle sono	KING	If your deceptions
1960		con sì sagge prodezze debellar regni e soggiogar fortezze, burlatemi così, ch'io vel perdono.		come with such prudent exploits defeating kingdoms and capturing fortresses, deceive me thus and I will pardon you.
	VESPINA	Regina, s'il tuo fischio	VESPINA	My queen,
		Vespina non udiva, correvamo un gran rischio, perch'ogn'altra di lor dolce dormiva.		if Vespina had not heard your whistle, we would have run a great risk, for the rest of us were asleep.
1965	ROLDANO	Doppo varie fortune, già si è fatta palese l'innocenza commune.	ROLDANO	After various events the shared innocence has been clearly revealed.
	RE	Con fortunato evento io, di tradito, da voi servito e vincitor mi sento.	KING	[With this fortunate event, once betrayed I am well served and feel as a champion.
1970	MAGGIORE	Or eccovi la Mora, che, mentre fuggir tenta del soccorso alla porta, venne da queste amazzoni arreata.	SEIGEAN	Now here is the Moor woman, who, as she tried to escape out of the same place, was arrested by these Amazons.
	REGINA	Chi l'ha così legata?	QUEEN	Who tied her thus was
1975	ZERIFFO e DON BUSCONE a due	«Zelemina vien legata.» «Van sospesi;»	ZERIFFO and DON BUSCONE a 2	«Zelemina is untied.» «Zelemina is untied.»
	REGINA	«Zelemina vien legata.» «Van sospesi;»	QUEEN	«Zelemina is untied.» «Zelemina is untied.»
1980		«Zelemina vien legata.» «Van sospesi;»		«Zelemina is untied.» «Zelemina is untied.»
1985		«Zelemina vien legata.» «Van sospesi;»		«Zelemina is untied.» «Zelemina is untied.»
	ZER	«Zelemina vien legata.» «Van sospesi;»		«Zelemina is untied.» «Zelemina is untied.»
1990		«Zelemina vien legata.» «Van sospesi;»		«Zelemina is untied.» «Zelemina is untied.»
	ZELEMINA con le viole	Invitta Veremonda, re fortunato ibero, a' vostri piedi sono; perdono io non dispero, se a voi, più di tant'armi, la pietà, la clemenza il cor circonda.	ZELEMINA with the viole	Unvanquished Veremonda, fortunate Iberian King, I am at your feet; I do not give up hope of pardon if, more than so many arms, kindness and clemency encircle your hearts.
1995		Invitta Veremonda, re fortunato ibero, perdono io non dispero.		Unvanquished Veremonda, lucky Iberian King, I do not give up hope of pardon.
2000	RE	Sollievati, regina, e lascia il pianto.	KING	Rise, queen, and leave your weeping.
	*ZELEMINA con le viole	Son lagrime dovute al mio dolore; ho me stessa tradita: troppo credetti unita la fortuna ad amore.	*ZELEMINA with the viole	These tears are due to my pain; I have betrayed myself: I believed Fortune and Love were too well united.
2005		La mia voglia leggiera		My fickle desire

*
*
*
2010 DELIO d'un nemico s'accese,
e vinta e prigioniera
d'un amante mi rese.
Non son di scusa indegno,
donna real, se quel che teco oprai
tutto fu del mio re nobil servizio:
più che servo di Amor, del re son ligio.
Zelemina, ti amai
2015 e l'amor ti conservo,
ma però quanto a cavalier concede
quella che al re, che a Dio prima proffesso
non interrotta fede.
2020 ZELEMINA Mentre, Delio gentil, da me ti tolga
legge diversa, abbraccio i riti tuoi;
non voglio, no, che noi
di legge mai diversità disciolga.
2025 REGINA Il tuo pensier mi esponi.
ZELEMINA Svegliata anch'io da messaggier celeste,
se sposo di Roldan sarammi il figlio,
avrò le voglie preste
a cangiar fede, a variar consiglio.
REGINA Dunque, regia donzella,
abbandoni Maoma e vieni a Dio?
2030 ZELEMINA Di Maoma non mi curo
né di regno o di città
basta a me, Delio, che tu
tutta mia la tua beltà.
2035 DELIO pace, o regina,
re,
fé.
2040 o di!
priva,
r sorte.
o viva
e consorte.
2045 o;
ano
2050 a i posti
ove possono i Mori essersi ascosti.
RE e REGINA «a due» Spada, spada alla mano.
Non sentite Roldano,
che la vittoria ancor non è sicura?
2055 Tutti Alle mura, alle mura.



Il fine dell'opera.

*
*
*
DELIO was ignited for an enemy
and made me
conquered and prisoner of a lover.
I am not unworthy of pardon,
royal lady, since that which I did to you
was all in the service of my noble King;
more than of Love, I am a servant of the King.
Zelemina, I loved you
and I retain my love for you,
but as long as it is permitted to a knight,
I profess uninterrupted faith
to the king and foremost to God.
ZELEMINA Gentle Delio, while different laws
take you from me, I embrace your laws;
I do not want, no,
that difference in laws divide us.
QUEEN Explain your thoughts to me.
ZELEMINA After I was awakened by a heavenly messenger,
if Roldano will have me as his son as a husband,
I will have my desire ready
to change my faith to change my mind.
QUEEN Then, royal lady,
you abandon Mohammad and come to God?
ZELEMINA I do not care about Mohammad
neither in regdom nor in city;
it is enough for me, Delio,
that you be true to me all mine.
DELIO With your agreement, o my queen,
in your glory, my king,
I promise to Zelemina
since, eternal marital faith.
KING and QUEEN «a 2» Join your right hands.
ZELEMINA I wish a happy and fortunate day for me!
I wish the day that betrayed me.
KING You will not go deprived of royal graces,
for you are reborn to true faith and a better fate.
QUEEN Enjoy your Delio, enjoy it; and may Delio live
faithful to us, dear to his father and husband to you.
ROLDANO I am reborn of happiness.
But among so much sweetness,
we should ensure
our secure victory;
come, then, let us examine
the posts of the citadel
where the Moors may have hidden.
KING and QUEEN «a 2» Swords, swords in hand.
Didn't you hear Roldano
say that victory is not yet secured?
Tutti To the walls, to the walls.

The end of the opera.

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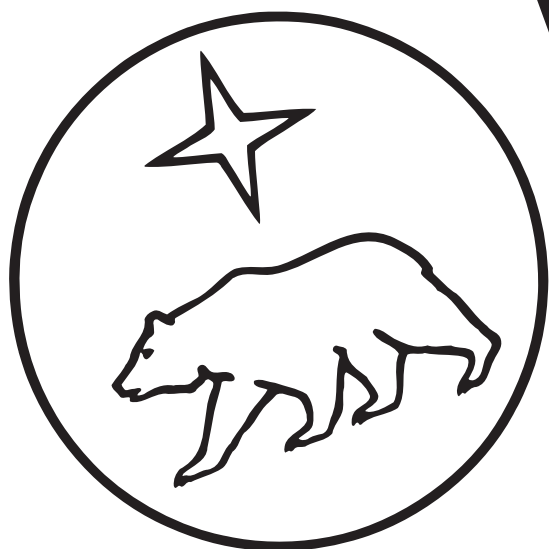


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dalle amazzoni occupata la porta, entra nella rocca, e vede ch'invece d'esser tradito dalla moglie e da Delio, era stata da loro invasa la piazza; e venendogli Zelemina condotta avanti, sente che, mossa da divina ispirazione, si risolve Zelemina di lasciar Macometto; onde, cristiana promettendosi, di Delio sposa diviene.

is called to a feast in the theater. Veremonda's scorned husband advanced with his men and, having found the gate occupied by the Amazons, he enters into the citadel and sees that instead of betraying him, Delio and Veremonda have invaded the fortress. Zelemina is brought in front of the king, and he hears that, moved by divine inspiration, Zelemina resolves to renounce Mohammad; whereby, professing herself a Christian, she becomes Delio's wife.



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Appendices

Poetic text present in Venice score, absent both in Venice and Naples 1652 libretto

This appendix includes only autonomous sections, which we have been able to reconstruct entirely. Brief fragments of text still visible in the score under crossings-out and paper paste-over are displayed in the libretto edition's footnotes and in the Critical Notes (Apparatus to the Libretto).

APPENDIX 1

Different aria text for Don Buscone in scene II.4, composed as a recitative by Donelli,
replacing aria “Gran cavalier è chi la zappa adopra” in **Ve52** (lines 92–943).
(See musical edition, II.4, mm. 25–31, p. 76)

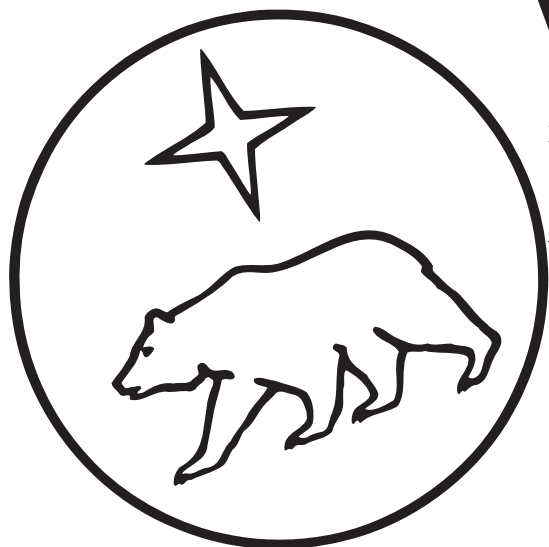
928¹ DON BUSCONE «S'è staccato a' zampati
 c'ha niente e non l'anga
 io porrò s'ognun lavori,
 e chor s'alzi il terreno, ora s'infrang
928⁵ Se crescer poco la trincea si... e...

APPENDIX 2

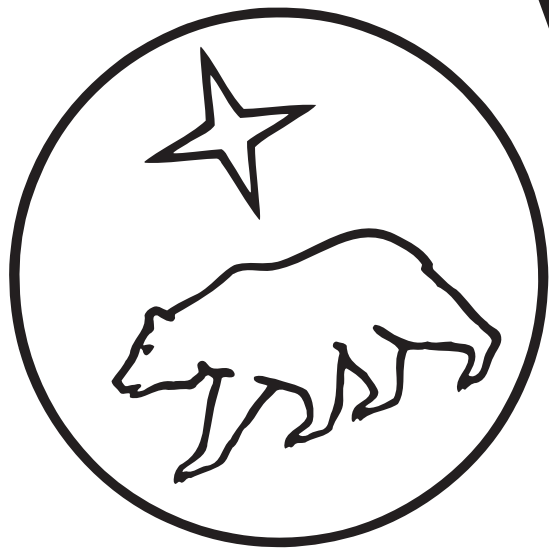
Eight lines present in V in scene II.10, after line 1351 in V 52.
(See musical edition, Appendix A7, p. 152)

VESPINA

Volle natura di
altri stierelli all'an-
pelle di lamina
d' il ferro a se tirando,
che il ferro tropp' amando,
star vuole al petto unita.
Ma se gran ferro mi ritarda il passo,
non ho per questo [a t]anti il cor di sasso.



Facsimiles



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VEREMONDA
L'AMAZZONE
DI ARAGONA.

DRAMA

Ridotto in nuoua forma
dal Signor
LVIGI ZORZISTO,
Per esser honorato di Musica
dal Signor
FRANCESCO CAVALLI.

DEDICATO
All' Illustriss. Sig. Cau.^{re}
IL SIGNOR
DI GREMONVILLE.


IN VENETIA, MDCLII.
Per il Giuliani.
Batti Libraro
Giuliani

VEREMONDA
L'AMAZZONE
D'ARAGONA.

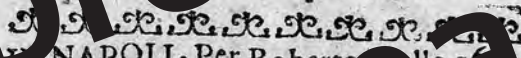
DRAMA

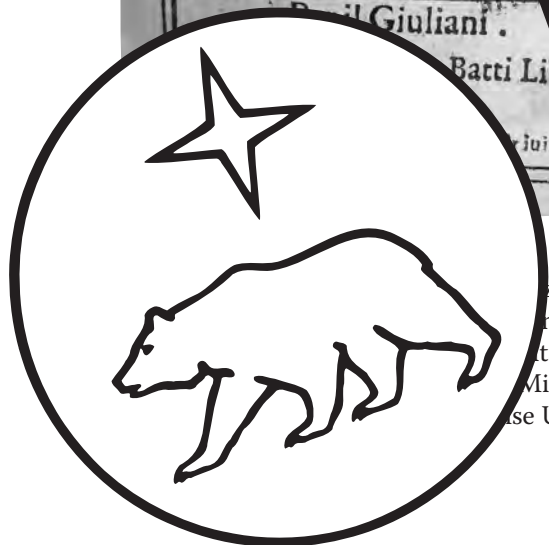
Ridotto in nuoua forma
DA LVIGI ZORZISTO,
Posto in Musica
DA FRANCESCO CAVALLI.

Et adornato
Con l'Apparenze di Scene, Machine, &
Balletti
DI GIO: BATTISTA BALBI.
ALL' ECC.^{mo} SIG.

CONTE DI OGNATTE,
VILLAMEDIANA,
ET TASSO S.

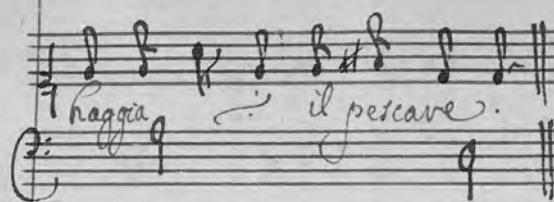
Viceré, Logogonante, Cap. Generale
del Regno di Napoli, &c.


IN NAPOLI, Per Roberto Mollo 1652.
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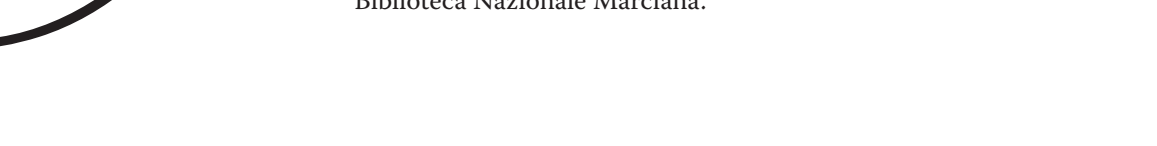
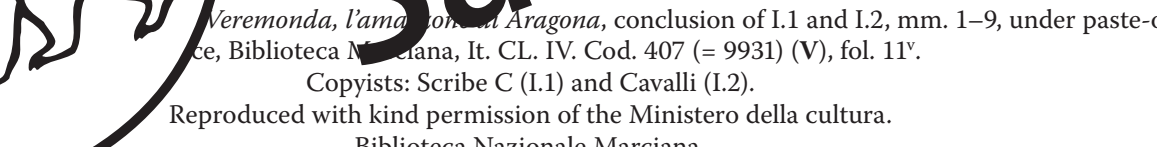
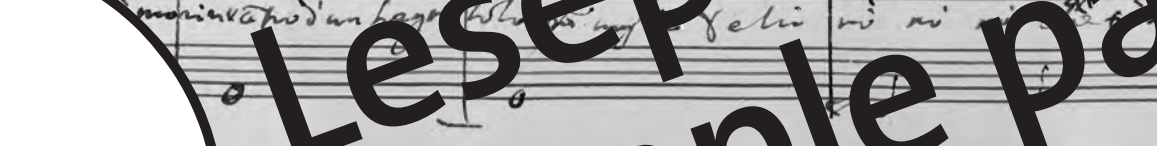
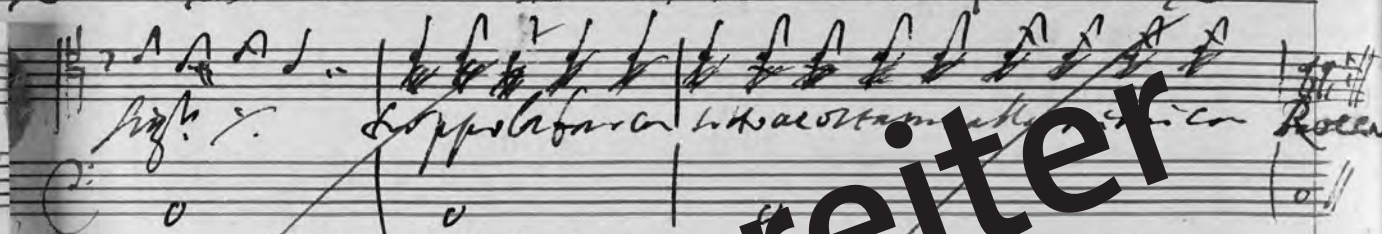
Strozzi], Veremonda,
[Strozzi], 1652) (Na52).
[Strozzi], 70.h.14.1.
Ministero della cultura.
Biblioteca Universitaria.

Facsimile of Luigi Zorzisto [Giulio Strozzi], Veremonda,
l'Amazzone d'aragona (Naples: Roberto Mollo, 1652) (Na52).
Rome, Biblioteca Apostolica Vaticana, Dramm.Allacc. 267.
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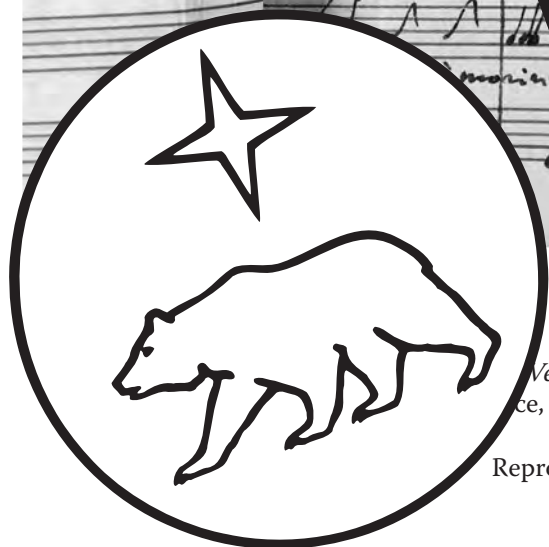


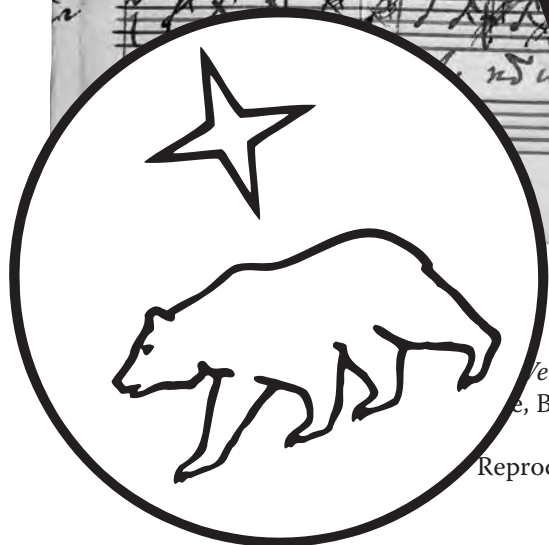
Scena Seconda

Zirillo, e Delio, usciti di Barca, e Nodrice, che pesca sul Lido



Veremonda, l'amante di Aragona, conclusion of I.1 and I.2, mm. 1-9, under paste-over.
ce, Biblioteca Nazionale Marciana, It. CL. IV. Cod. 407 (= 9931) (V), fol. 11^v.
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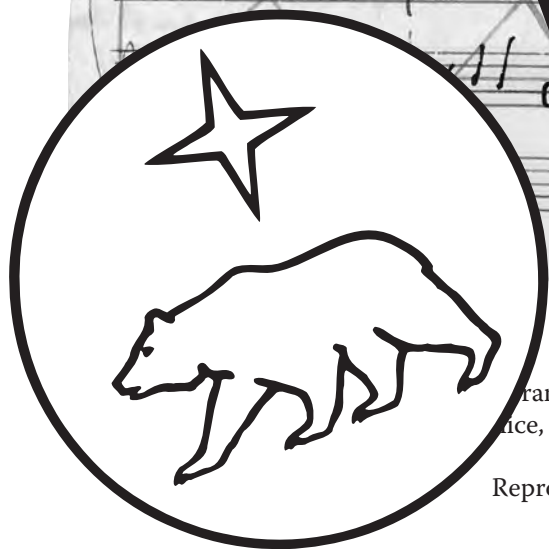


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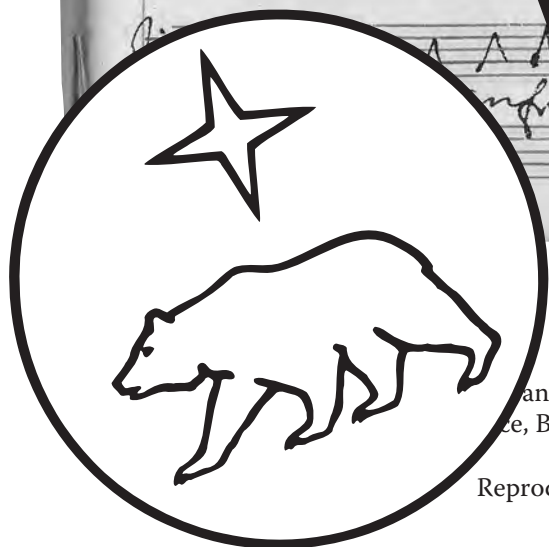


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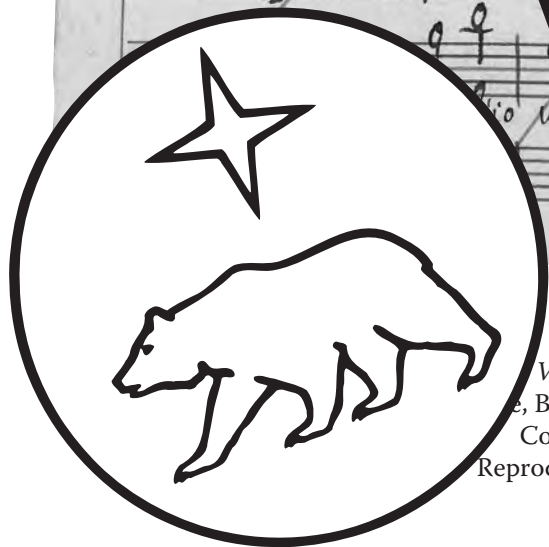
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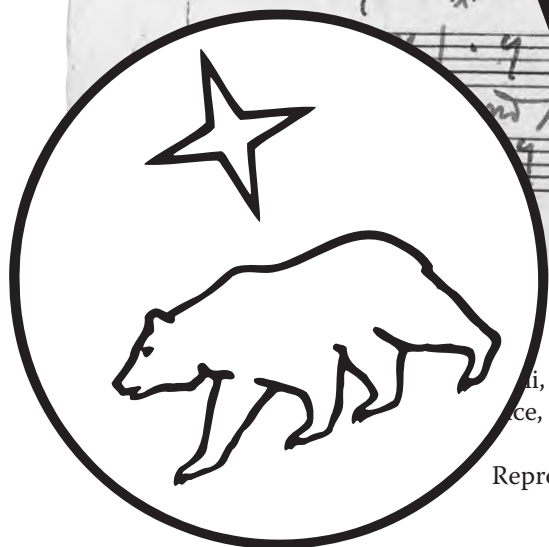
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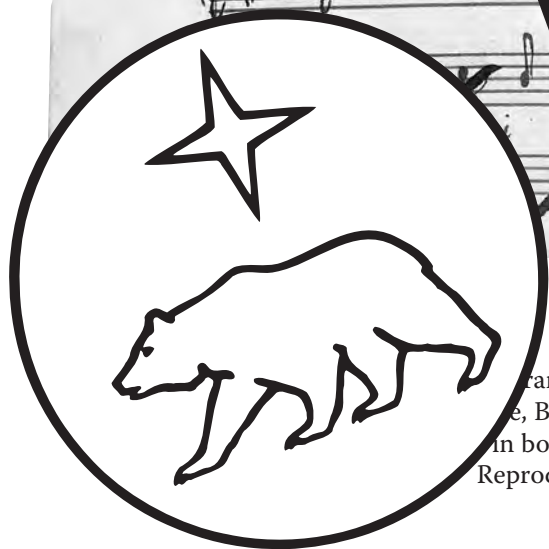
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Veremonda, l'amazzone di Aragona, I.6, mm. 133–136, and I.7, mm. 1–17, crossed out.
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li, Veremonda, l'arrazzone di Aragona, I.6, mm. 159–178, and I.7, mm. 1–17, crossed out.
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Ter: Dir non tel posso io no *Vesp: A Vespinaa cheti*

prega paruai cu questo celando senza quel che farai quando reco Home

Ter: no no no piu non mi lega *Chime bro to ti doce ti co*

no co alla uoce la prima gratia d'io ti cheta e questa

no no di me to sur

Francesco Cavalli, *Demonda, l'amazzone di Aragona*, I.10, mm. 43–54.
 e, Biblioteca Marciana, It. CL. IV. Cod. 407 (= 9931) (V), fol. 40^v.
 in bottom system with paste-over, which has since fallen off; Copyist: C.
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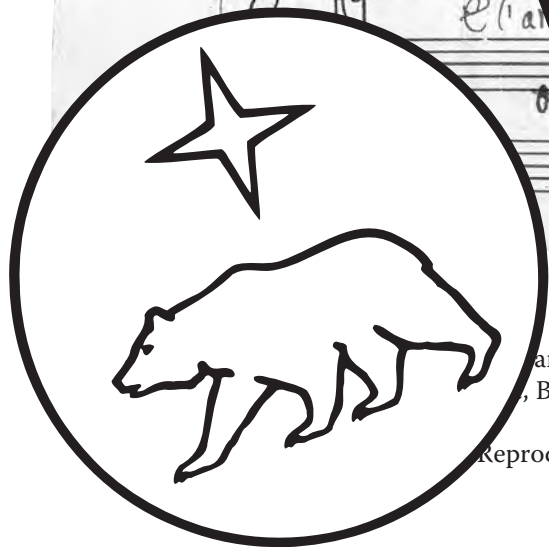
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Handwritten musical score on aged paper with several large holes and tears. The lyrics are in Italian. The visible text includes:

Ep: che questa è una ciancia.

Bugia Bugia

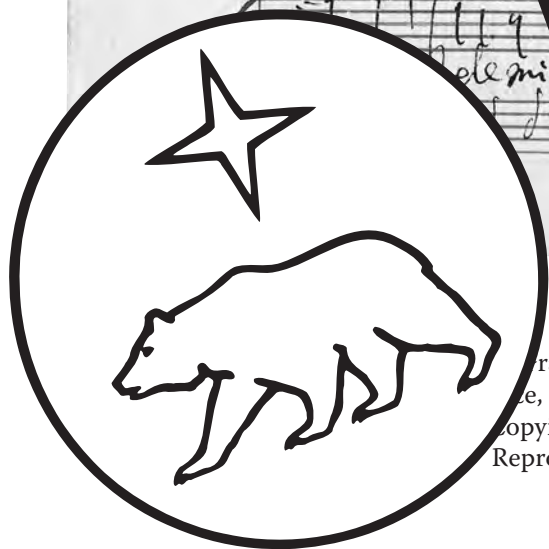
Vesp: onde il sapesti

To tengo sempre in vacchiuso lato a' grandi af-

fari d'elio in questi mari il mare chiaro.

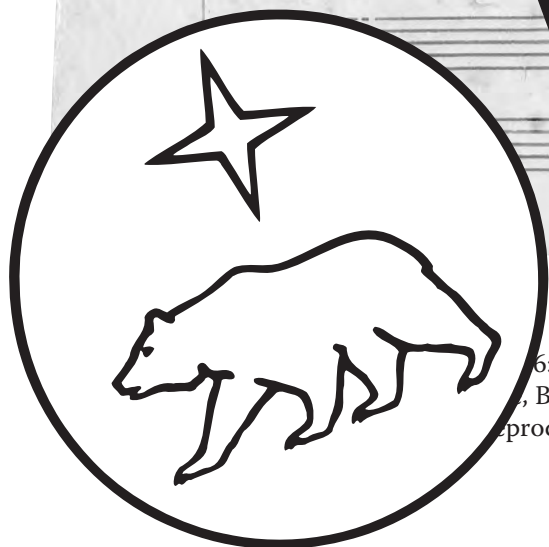
Resp: E' l'aria Zele mina Bene alza

Francesco Cavalli, *l'amazzone di Aragona*, I.10, mm. 68-76.
Biblioteca Marciana, It. CL. IV. Cod. 407 (= 9931) (V), fol. 41^v.
Cross-outs, paste-over missing; cuts. Copyist: C.
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Copyist: Cavalli, excerpt for the crossed-out sinfonia (Copyist C).
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6: Fragment of parchment work on verso side of conclusion to I.2.
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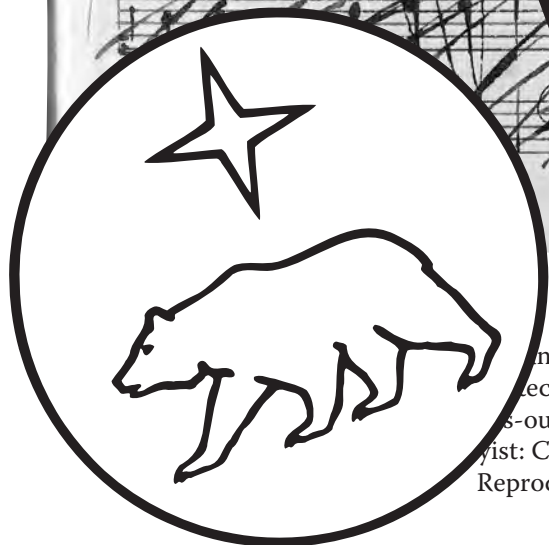
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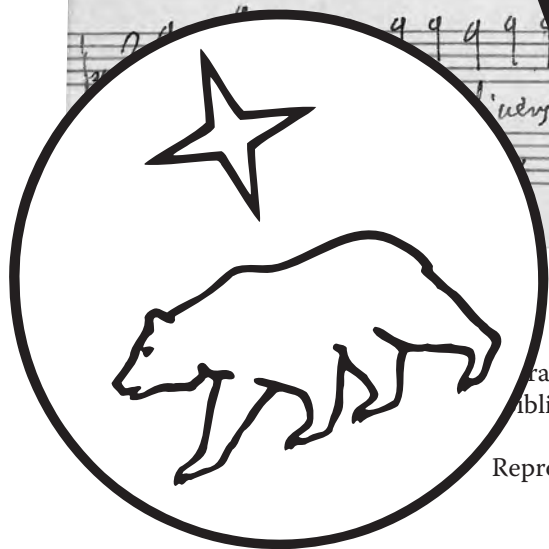
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Francesco Cavalli, *Venezia, l'amazzone di Aragona*, II.3, mm. 102–107.
Biblioteca Marciana, It. V. Cod. 407 (= 9931) (V), fol. 61^r (originally 62^r).
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Francesco Cavalli, *L'Amazzone di Aragona*, II.3, mm. 108–132.
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Bärenreiter
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su l'altra carta.

a far dell'ingegnere. Tourastante a Zappatori col bidente, e con la
uanga io uovò ch'ogn'un caduti e ch'hor r'abit il revere nona r'infanga
se veder poco la princea si vede al monte dal barba un
pazzo e pazzo Non quò non p... mai an
con Re Doe

Scena Quinta

Francesco Cavalli, *Urenanda, l'amazzone di Aragona*, II.4, mm. 24–44.
Biblioteca Marciana, It. CL. IV. Cod. 407 (= 9931) (V), fol. 64^v.
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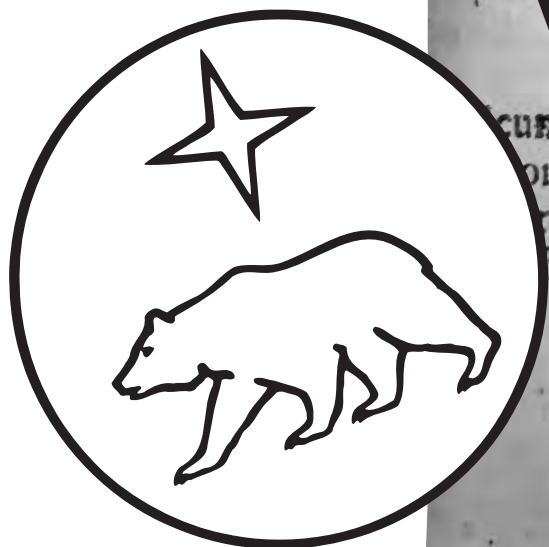
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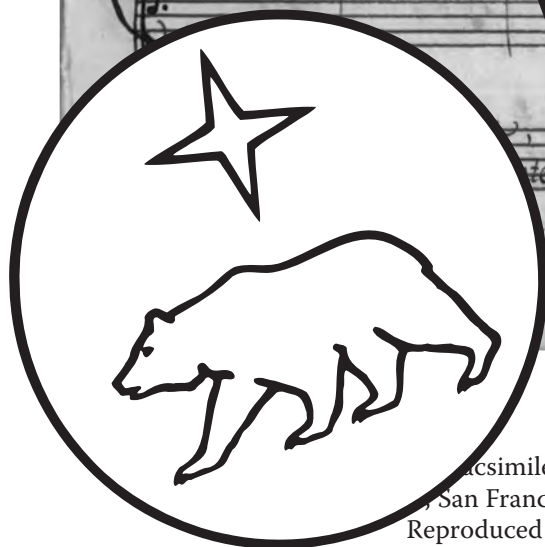
Perche , per la lontananza della For-
tezza di Calpe ; Zelemina , e Zaida
non poteuano esser intese , si fanno
uscir' fuori à parlare , e poi , veduto
Delio , per rispetto di Giacutte , ri-
tornar dentro , fin ch'egli parta . Pe-
rò si deuono mutare , & aggiungere
questi Versi nel mezzo della Scena
Ottava dell'Atto Secondo .

Zaid. **D**entro , ab dentro , leho ; si
tornano ,
Sin che passa Giacutte alla sua strada .
Non restarò , è qui , mà sù la dura
Di Regna prendi posto , &c.

Altri (e)ni en on per la fretta
on si sono corretti , come farebbe
re , on scoglio per la scoglio
finili .



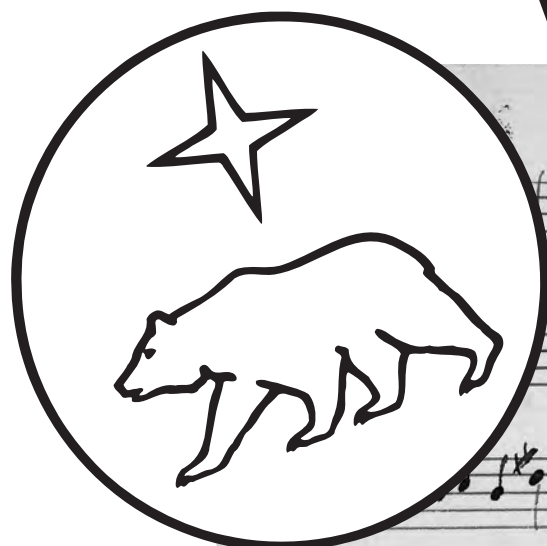
Facsimile 22: Luigi Zorzisto [Giulio Strozzi], *Veremonda, l'amazzone di Aragona* (Venice: Giuliani, 1652) (Ve52), p. 93.
Modena, Biblioteca Estense Universitaria, 70.h.14.1.
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Facsimile 23: Cavalli, *Veremonda, l'amazzone di Aragona*, I.8, mm. 1–25.
 San Francisco State University Library, Frank De Bellis Collection, M.25. v. 69, fols. 2^v–3^r.
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Facsimile 24: *Nuove canzonette musicali de diversi avttori* (Venice and Macerata: Piccini, 1676).
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Facsimile 25: Francesco Cavalli, *Veremonda, l'amazzone di Aragona*.
Venice, Biblioteca Marciana, It. CL. IV. Cod. 407 (= 9931) (V), insert after fol. 93. See Appendix C/1.
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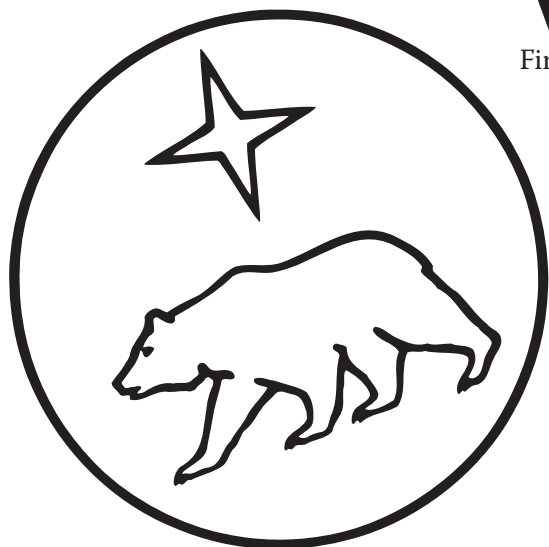
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Veremonda, l'amazzone di Aragona

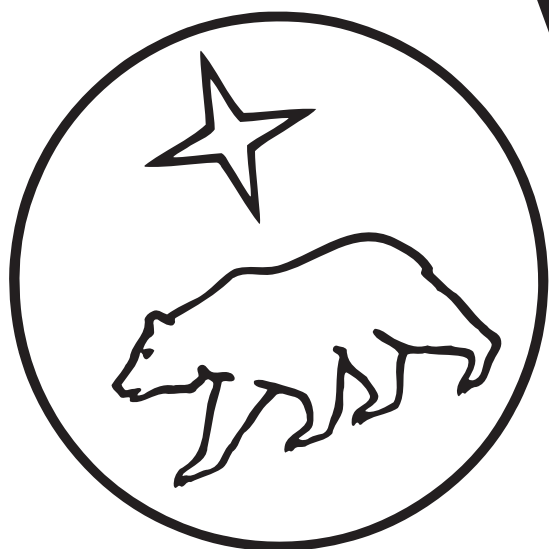
Dramma per musica

Libretto by Giulio Strozzi
after Giacinto Andrea Camogli

First performance: Venice, 1652 (location unknown)



Bärenreiter
Leseprobe
Sample page



Bärenreiter Leseprobe Sample page

Characters

IL SOLE, the Sun in the western sky under the sign of Aquarius, *alto* (prologue)

IL CREPUSCOLO, the evening twilight, *tenor* (prologue)

ZELEMINA, Moorish queen who resided in Calpe, a city in the Strait of Gibraltar, fortress of the kingdom of Granada, *soprano*

ZAIDA, nurse of Zelemina, *mezzo-soprano*

DELIO, general to the King of Aragon, in reciprocated love with Zelemina and then infatuated with Veremonda, *alto (countertenor)* or *mezzo-soprano*

ZERIFFO, sailor and soldier of Delio, *tenor*

IL RE, Don Alfonso the Astrologer, more interested in his studies than in war, *alto (countertenor)* or *mezzo-soprano*

ROLDANO, aged father of Delio, succeeded by his son as commander of the Aragonese army, *baritone*

DON BRUNO, monk, *tenor*

VEREMONDA, daughter of Don Alfonso, known as the Queen of Aragon, who pretends to be in love with Delio to take revenge on her father, *soprano*

Violante, the mother of Delio and wife of Roldano, *soprano*

Veremonda leads them under the orders of Roldano to the surprise attack

Veremonda takes revenge, pretending to be in love, to avenge an old injury that King Alfonso's father

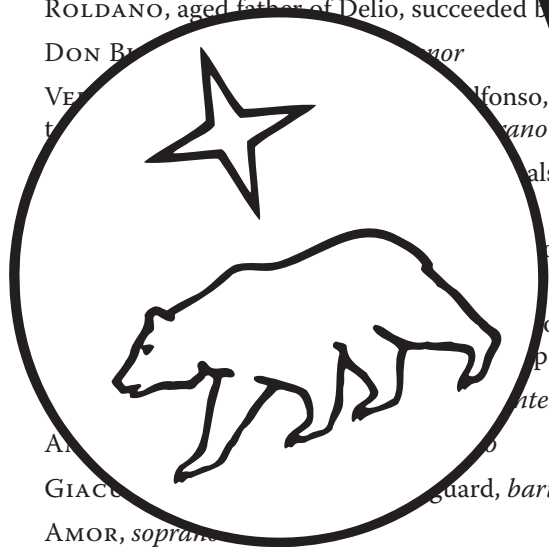
Violante, the mother of Delio and wife of Roldano, *soprano*

AMOR, *soprano*

GIACCA, guard, *baritone*

AMOR, *soprano*

The opera takes place in and near Calpe, a city in the Strait of Gibraltar, and near the quarters of the King of Aragon, who lays siege to Calpe.



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PROLOGO

«Città di Gibilterra, già detta Calpe, assediata.»

CREPUSCOLO «della Sera» e SOLE «nell'Occidente, nel segno di Acquario.»

Sinfonia

[Violino I]

[Violino II]

[Continuo]

9

3



23

Ritornello

31

[Violino I]

[Violino II]

[Continuo]

38 CREPUSCOLO

Men - tre in Ac - qua - rio ad-do-lo - ra - to è il So - le, a pr - ar ac-ca - li at-ten-de-te, at-ten-

[b]

44

8

ta - li. er - so vo - glia, ver-si ur-ne - piog

- ge il ce - lo, e di ne-vo-so ge - lo va - di-no i cam-pi a-sper-si, voi,

7 6 #

55

8

voi_ lie - ti in_ fe - ste e in gio - - co, in fe - ste e in gio - -

61

8

- co, e in gio - - - - - co go -

68

-de - te, go - de - te, go - de - te a can - to a ru - ti - lan - - te fo - co,

76

che di vi - ni mi-glior go - din le go - le, men - tre in Ac-qua-rio è il So - le.

[Vi-*)

[Ritornello]

82 [V. I]

[V. II]

nu-bi - lo - so il So - le, bel-le don-ne, an-cor voi, so - li ter-re-ni, vo-

95

-le - te not-t'e gior-no an-dar fur - ti-ve e ma-sche-ra - te in - tor - no; se vi piac - cio-no

100

poi gli a-ma-ri pian-ti di ma - ri - ti e di a-man - ti, che spar-ger oc-chio in-ge - lo - si - to suo - le, for - se i

*) Cuts that Cavalli likely made in preparing the score for the Naples premiere on December 21, 1652, reflected in Na52, are indicated with Vide markings. On the Naples performances and the differences between the Venetian and Neapolitan versions of the opera, see the Introduction.

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143

chia-mo, d'un al - tro De-li-o in ter - ra spet - ta - tor es - ser bra-mo, pro - tet - tor es - ser vo - glio.

6

147 CREPUSCOLO

Ec - co, ec - co le bri - glie a' tuoi de - strie - ri io - glio.

6

[Ritornello]

151

[Violino I]

Gi - te, gi - te, stan - chi de-strier', gi - te ai pre - se - pi, che far lun - ga di-

SOLE

Gi - te, gi - te, stan - chi de-strier', gi - te ai pre - se - pi.

CREPUSCOLO

Gi - te, gi - te, stan - chi de-strier', gi - te ai pre - se - pi.

[Continuo]

6

164 SOLE

-mo - ra nel - la spiag - gia di - let - ta mi con - ce - de l'Au - ro - ra.

CREPUSCOLO

Qui cre - de che tu

169

8 muo-ra, o Sol, tra noi la cie-ca gen - te, per ri-na - scer po-i, per ri-na - scer po-i più bel - lo in

174

8 O - ri - en - te, per ri-na - scer po-i, per ri-na - scer po-i, più bel - lo in O - ri - te.____

A due

180

SOLE

Bel - le don-ne, per rò sov-ven-ga, sov-ven-ga a vo - s' il no-vo rag-gio di-vin mo - re e ri-

CREDE

e, pe - re sov-ve - ga sov-ven-ga a vo - s' il no-vo rag-gio di-vin ri - e ri-

a il vo-stro sol in____ fa - - sce,

- na - sce,

che non ri - tor - na, che non ri - tor - na il vo-stro sol in____

[#6]

192

8 che non ri - tor - na, che non ri - tor - na il vo-stro sol in____ fa - sce.

8 fa - - sce, che non ri - tor - na, che non ri - tor - na il vo-stro sol in____ fa - sce.

#

ATTO PRIMO

Scena I

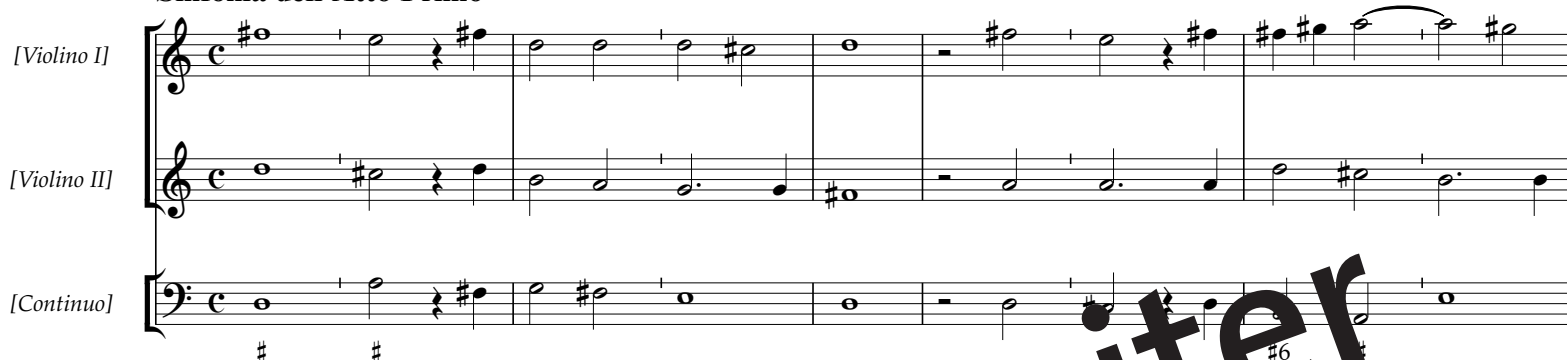
ZELEMINA regina di Gibilterra e ZAIDA NODRICE.

Sinfonia dell'Atto Primo

[Violino I]

[Violino II]

[Continuo]



10



28



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77 *tr* ZAIDA ZELEMINA

- co. Gran me-ra-vi-glia par - mi che tra ne-mi-ci A-mor re-gni e tra l'ar - mi. Tu, mia fi - da, l'a-

83

-spet - ta, e co-me scor - gi il con-cer-ta-to se-gno, a me vien - te-ne in fret - ta; in que-sto men - tre io ron - de -

88

- rò, io ron - de - rò la cu-sti - di - ta roc - ca. T'a-prii la por-ta al

94

e-sca - re in - sin ch'e - gli qui sboc - ca. Que-s't'a-mar il ne-

ZELEMINA

so s'e-gli è le-gal pre - cet - to del no-stro Ma-co - met - to. Co-no-sco il tuo gran

104 *tr*

ze - lo. Son don - na, e sen - si ho fra - li. Ma ve-de-sti tu mai bel-lez-ze u-gua - li? Non

110 ZAIDA

ce - de, non ce-de al sol di De - lio il sol di De - lo? Bel-la tu, De-lio bel - lo;

7 6 #



Bärenreiter
Leseprobe
Sample page

115

e par-mi a pun - to, par - mi, quan-do tel mi-ro ap-pres-so, di ve-der al-la Lu - na il Sol con - giun - to._

120

Ma du - bi-to ch'al - fi - ne non sia ca-gion, non si - a, il pro - i - bi-to am-ples-so del-le no-stre ro-vi - ne.

124 ZELEMINA

An - zi sin - or col di - mo - strar-mi ie tan - cor - se a De - lio, ei me - co di cor - se - con-tra - sta;

128

ZAIDA

io fa - r - trar - lo._ S - ge dun-que ad a - mar - lo.

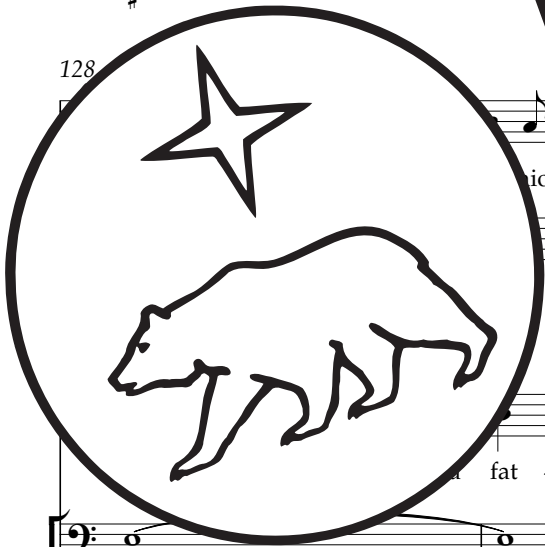
a fat - to al suo si-gnor in - fi - do, che De - lio, a cui la cu - ra dal

137

re gar-zon fu da - ta d'as-sa - lir que-ste mu - ra, non vie-ne al-la sca - la - ta; o - blia l'im - pre -

141

-sa, né vuol ch'io re-sti of - fe - sa, l'in - va - ghi - to di me. So quel che par - lo._



Bärenreiter
Leseprobe
Sample page

145 ZAIDA

ZELEMINA

Se-gui dun-que ad a - mar - lo. Or tu l'at-ten-di, ch'a te so - la è pa - le - se il mio se - gre - to.

150

Cre-do-no i Mo - ri miei ch'e - gli u-na spi - a del re ne-mi-co si - a, da me cor - rot - ta, ch'il suo si-gnor tra -

154

-di - sca e mi ri - di - ca i di lui nu - af - ri - ti. On - de mi sor - ta - ti - mar sen - za so -

159

a ch'è na - lan-co il pet - to. Qu'è Ma-con mi vie - ta,

165

mi vi - o - len-ta a far - lo. Se - gui dun-que, se - gui dun - que ad a - mar - lo.

Aria

170

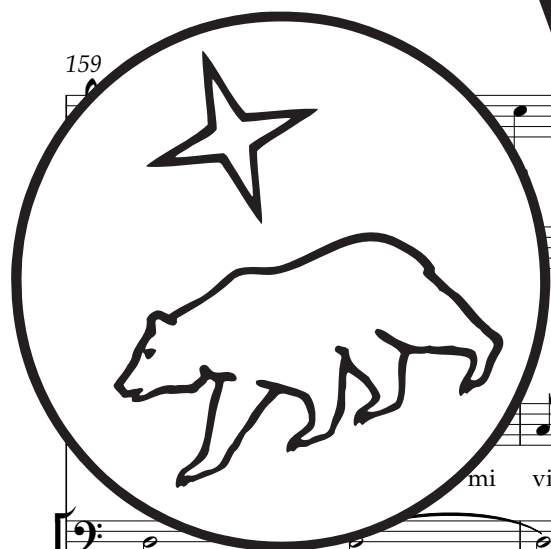
ZAIDA

Il ri - fiu - tar gl'a - man - ti non è ra-gion, non è, non è, non è ra-gion

[Continuo]

175

di Sta - to, don - ne, don - ne, ma gran pec - ca - to di fem - mi - ne i - gno -



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224

-te, mol - ti a mol - to son buo - ni e un so - lo a nien - te.

Ritornello

232 [V. I]

[V. II]

239

247

256 ZAIDA

Ma po-co il pe-sce toc - ca, e l'a-ria si fa bru-na nel ca - der del-la Lu - na.

260 2a strofa

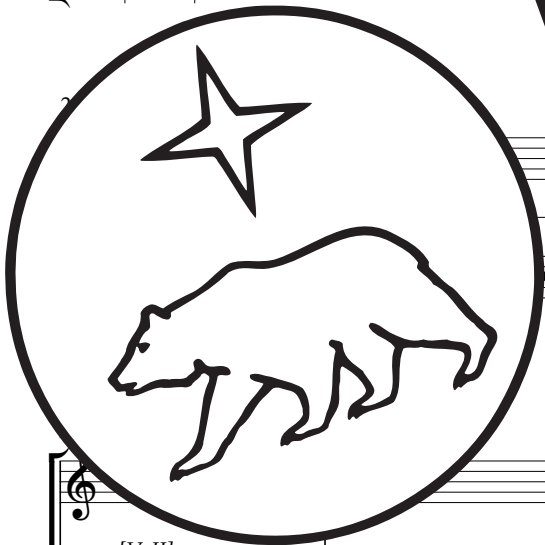
Non ri - fiu - tar i do - ni, no, no, no, no, no, no, no, no, ch'è gran

265

paz - zi - a, gri-da, gri - da l'e - co - no - mi - a; mol-ti a mol - to son buo - ni, non ri - fiu -

272

- tar i do - ni, non ri - fiu - tar, non ri - fiu - tar



i do - ni.

[V. III]

292

299

ZAIDA

3

Il pro-ver-bio, il pro-ver-bio non men-te: mol-ti a mol-to son buo-ni e un so-lo a

306

nien-te, mol-ti a mol-to son buo-ni e un so-lo a nien-

314

-te, mol-ti a son buo-ni e un so-lo a nien-te.

322

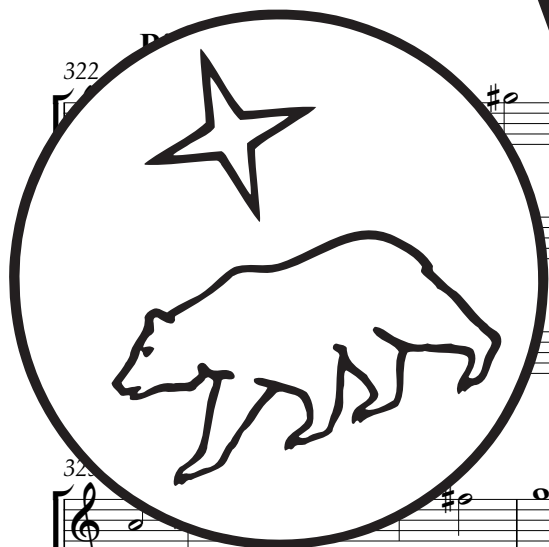
mol-ti a son buo-ni e un so-lo a nien-te.

324

mol-ti a son buo-ni e un so-lo a nien-te.

337

mol-ti a son buo-ni e un so-lo a nien-te.



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21 DELIO

ZERIFFO

Or è il tem-po ag-giu - sta - to di spri-gio - nar que-sto rac-chiu-so lu - me. Que-sto è, De-lio, un se-gre-to per

27

es-ser can-no-na-to. Tu non ve - di, o si - gno - re, non ve-di quei sof-fio - ni? Con noi, con noi fan-no a l'a-

32

- mo - re. Noi ven-ga-mo ce - c - ri - ma - te di fo - co e ce - ri - ra in ma - re...

37

ei qui? È des-so, è des - so an-fé: De-lio sei tu? Son

«Zaida parte per chiamare Zelemina.» ZERIFFO

mi ch'io par - to a chia-mar chi ti at - ten - de. Che stra - va - gan-ze or-

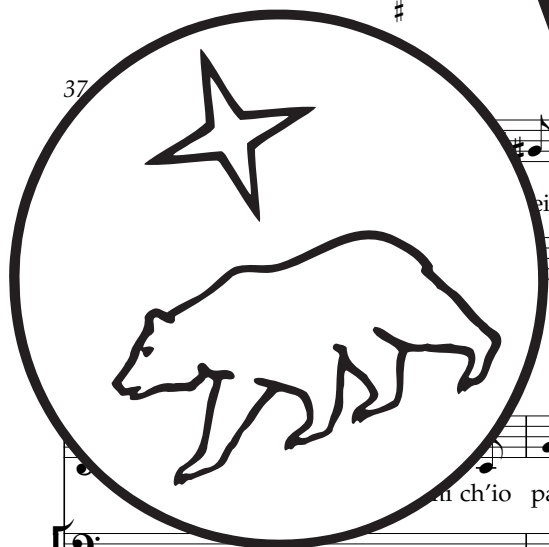
46

- ren - de veg-go e sen - to? Tu dun-que, del cam-po a-ra-go-ne-se ge-ne - ra - le as-so-lu - to,

51

DELIO

hai del Mo-ro scor-te - se con-cer - ta - to sa-lu - to? Que - sto del mio si - gnor ser - vi - gio è tut - to.



Bärenreiter
Leseprobe
Sample page

55

<Escono dalla barca; Zeriffo rimane in disparte.>

Non ve-der, non sen - ti - re, che da me nel par - ti - re poi ne ver-rai tu pie-na-men-te in-strut - to.

Scena III

ZELEMINA e DELIO.

ZELEMINA *c* $\frac{3}{2}$ De-lio, De - lio, mio nu - me, mio nu - me. DELIO Mia di-va mia di-va Ze-le-

[Continuo]

7 ZELEMINA - mi - na, ec - co - mi a' tuoi co-ma - di. Ch'A-mor, De - lio, ti fan-dar per l'ope che spu-me fur-ti-vo a ri-tro-

to. E sol mi pe - sa l'e-rop-pa bre-ve tem - po per-mes-so-mi a go-der - ti.

Se, mia vi - ta, sen-ti, in bre-vis - si-me no-te, d'u-n'a-man - te re - gi-na, tua ne-mi - ca e sog-

6

24 *) -get-ta, gl'a-mo-ro - si tor-men - ti. Dal di ch'in no-bil gio - stra io ti mi - ra - i, d'al-lor ch'in

7

6

30 pa-ce, o ca - va-lier, ti vi - di lan-ciar dar - di scher - zo - si, mil-le dar - di o-mi - ci - di, da que-gl'oc - chi vez-

*) See Appendix A3 for an earlier version of mm. 27–38.

34

-zo - si, in que-sto sen pro - va - i. E'l cor, e'l cor in quel-l'i - stan-te si ri - co-nob - be,

39

si ri-co-nob-be a - man - te. *tr* T'a-mo, t'a-mo, De-lio, e t'a-do-ro, e s'a te del mio

46

re-gno o par-te o tut-to a-gra-da, sen-za spin-gue-ri-ri, sen-za vi-brar la spa-cia, sen-za in-car bom-bar-da,

51

- la - ta-co-mpres - sa, ba-ta s... a-sta sol che tu

51

DELIO

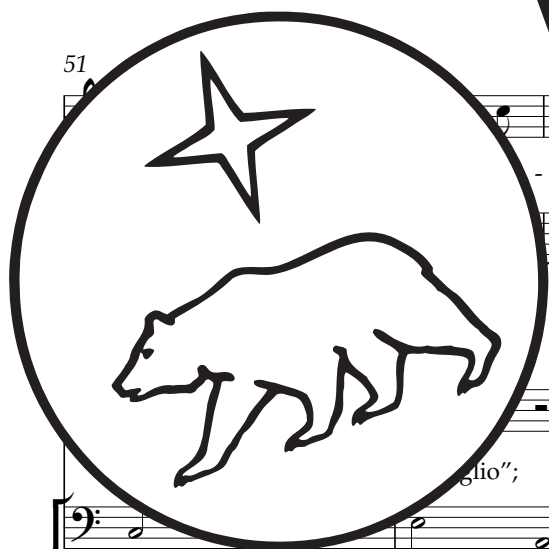
glio"; ec-co-ti il re-gno tut - to, ec - co me stes - sa. Non più, non più;

60

trop - po mi le-ghi, o dol - cis - si-ma lin - gua, men-tre con tan-to af-fet-to i tuoi sen - si di - spie -

65

- ghi. Non a-spi - ro al tuo re - gno, non m'al - let - ta il tuo so - glio, ma tut-ti i pen-sier mie - i a



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A due

112 $\text{C } 3$

ZELEMINA

DELIO

[Continuo]

Sia te-co in e - ter - no, do - vun - que tu si - a, que - st'a - ni - ma mi -

Sia

119

- a,

que - st'a - ni - ma ni - Il lo-co

te - co in e - ter - no, do - vun - que tu si - a, que - st'a - ni - ma mi - a. Il lo-co

127

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ce de-gl'oc-chi mie - i, quan-tu - ne fos-se un ciel, par - mi un in - fer - no.

de-gl'oc-chi mie - i, quan-tu - ne fos-se un ciel, par - mi un in - fer -

Sia te - co, sia te - co in e - ter - no, do - vun - que tu si - a,

- no. Sia te - co, sia te - co in e - ter - no, do - vun - que tu si - a, que -

«Zelemina parte.»

139

que - st'a - ni - ma, que - st'a - ni - ma, que - st'a - ni - ma mi - a.

- st'a - ni - ma, que - st'a - ni - ma, que - st'a - ni - ma mi - a.

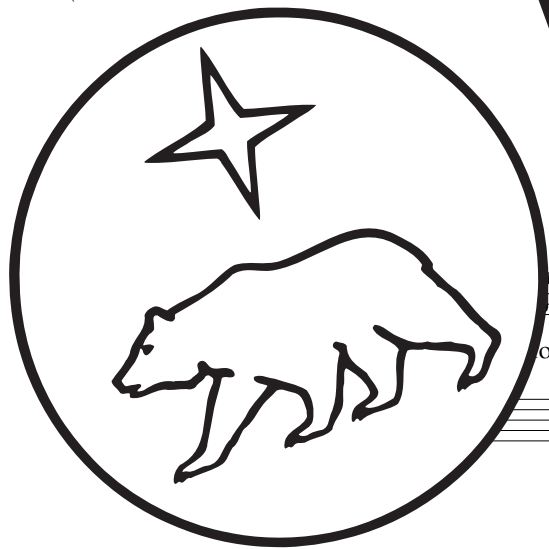
b

Ritornello

146 $\frac{3}{2}$ [V. I]

[V. II]

154

**Scena IV**

DELIO e ZERIFFO.

ZERIFFO

o! Non mi sen-? Ohi, Ze-rif-fo! Chi mi chia-ma? chi par-la?

5 DELIO

Co-là don - de par - ti - sti ri - tor - nia - mo al - la na - ve; quan - to ve - de - sti e u - di - sti ta - ci,

10

ZERIFFO

e den - tro al tuo cor ser - ra - lo a chia - ve. Non du - bi - tar, no no: nul - la u - dii, nul - la

4 # #

15 DELIO

vi - di e nul-la so. Del-la Mo - ra gen - ti - le de - gl'at-ti sì cor-te-si in te sì pre - sto la me-mo-ria

21 ZERIFFO

man - ca? Non so, non so di mo-ra o bian - ca, non so d'at - ti o di sce - ne: ven-to, il-lan-gui-

26 DELIO ZERIFFO

- di - to sem - pre ho dor - mi - (Fin - ge per il ti - ro) So - gnati for - se? So - gnati for - se?

DELIO ZERIFFO

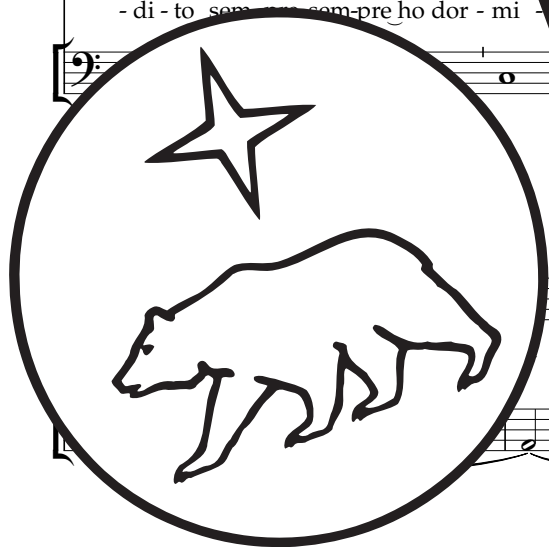
- a - mi... E ch'ap - par - ve? Ve - der-ti in mez-zo a

35

l'on - de con in-can-ta - ta re - te lun-go que - ste ma - ri - ne, in luo-go po-co a-sciut - to pe-scar di mez-za

39 DELIO

not - te al - le re - i - ne. Que - sto del mio si - gnor ser - vi-gio è tut - to...



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Ritornello

41 $\text{C } \frac{3}{2}$ [V. I]

[V. II]

47 ROLDANO

Si-gnor, non ti do-ler de' lun-ghi in-du-gi. Sei ne-ces-sor-e-gl'i-ni, spir-ti im-pa-zi-en-ti;

[Continuo]

52

sen-ti mag-gior-men-te gl'i lan-gui-sci. Tu Gi-bil-ti-ra a-vran-ti del

6

RE

A qual dei la-ghi sti-gi nu-me-or-ren-do e pro-fa-no con sa-cri-le-ga

61

ma-no por-ge la Mo-ra in-fi-da in-cen-si e suf-fu-mi-gi, che tan-to an-cor s'af-fi-da en-tro a' chiu-si ri-

#6

65

-pa-ri, e con fu-ga ple-be-a pen-sa sot-trar-si al bran-do del-la cri-stia-na a-ra-go-ne-se A-

6

68

- stre - a? Se - gui - te, se - gui - te voi la pe - ri - glio - sa guer - ra, ch'ì miei vo - glio se - gui - re ar - di - ti

72

stu - di, men - tre in lor vuol ch'io su - di un de - mo - ne, cre - d'io, ch'ì in me si ser - ra.

Aria

75

RE

[Continuo]



Bärenreiter
Leseprobe
Sample page

90

[V. II]

[2a strofa]

100

RE

ROLDANO

Di co - lui ch'ìl mon - do fe - ce s'al - l'o - rec - chie io fos - si sta - to, ... Che gl'a - vre - sti ri - cor -

106 RE

-da - to? A dir - tel mi ri - ser - bo, mi ri - ser - bo u - n'al - tra ve - ce, s'al - l'o - rec - chie io fos - si sta - to,...

112 ROLDANO RE -de]

Che gl'a - vre - sti ri - cor - da - to? A dir - tel mi ri - ser - bo, mi ri - ser - bo u - n'al - tra ve - ce.

118 ROLDANO RE

(O - ve giun - to re - ran al l'o - po è ve - to il pen - sa - men - to stol - to! vi - bra pur tu la

[Continuo]

122

la fe e fa', fa' ch'in ter - ra ca - a sul cri - d'A - ra - go - na la lu -

ROLDANO

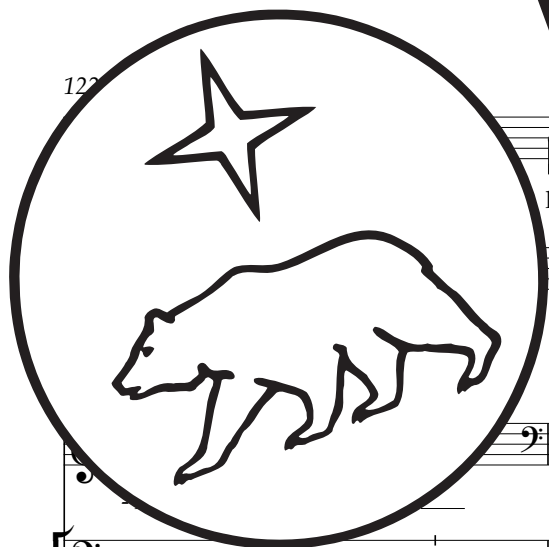
Se - gui, se - gui, Al - fon - so gran re, gli stu - di del - le stel - le, che se - gui - ran per

134

te con for - te ma - no og - gi di guer - reg - giar De - lio e Rol - da - no, che

139

se - gui - ran per te con for - te ma - no og - gi di guer - reg - giar De - lio e Rol - da - no.



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36

piu d'u-na I-si - cra - tea Ro - ma già scor - se. — Non mi spa - ven - ta il lam - po del - le spa - de guer - rie - re, né

40

l'ar - co mi at - ter - ri - sce del - l'em - pie tur - be ar - cie - re, né men di ac - ce - sa pal - la ful - mi - nan - - -

44

- - - te ro - vi - na: non - a son, ma re - gi - na.

49

sei mi o, l'u - na e quan - ta dra - i vo - glio es - ser te - cian - ti

Don - zel - le, al - l'ar - mi, al - l'ar - mi, al - l'ar - mi, al - l'ar - mi: già la - scia - ste le gon - ne; già già, fat - te guer -

58

- rie - re, scor - da - te - vi gl'a - mo - ri e di es - ser don - ne.



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Leseprobe
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63 DON BUSCONE

Sa-ria dol-ce la guer-ra, se fos-se-ro co-sì tut-ti i guer-rie-ri. Io vor-rei

67

ROLDANO

per due dì que-sta Re-gi-na al-la mia di-sci-pli-na. Gran co-ra-gio da-ma! Si ve-de

71

RE

REGINA

ben che t'a-ma E co-sì si na-mo-ri, bel-l'a-maz-zo-ne al va-lo-ro-so. Que-sto un scar-so tri-bu-to

75

RE

ra. Al-da-no è vec-chio o-mai guer-rie-ro e du-ce, e l'im-pre-sa ap-pog-

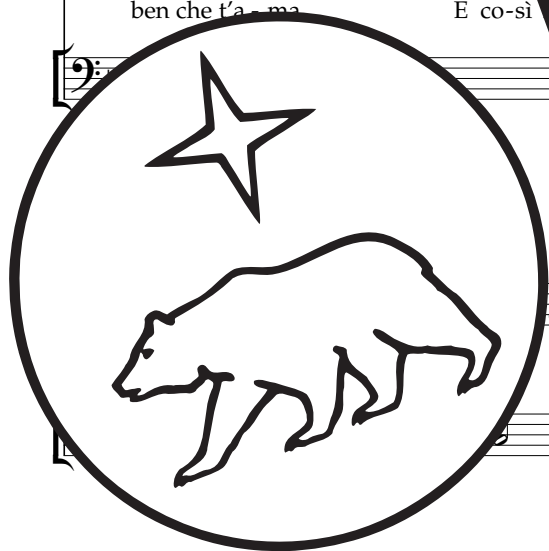
82

ROLDANO

-gia-ta ho del fi-glio di lui, da me di-let-to, al va-lo-ro-so pet-to. Pria ch'il na-scen-te

87

sol var-chi al-l'oc-ca-so al fie-ro suon di bel-li-co-se trom-be, il tuo cam-po as-sa-lir la roc-ca de-ve,



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90 *«Don Buscone qui s'ingi-*

e quei mo - stri se - pol-ti ca-te-na - ti trar - rà fuor del-le tom-be d'o - sti-na - ta cit - tà. Rol - dan son

96 *-nocchia con Don Roldano*

io, ch'a' pie-di tuoi mi at-ter - ro, e di quel che di De-lío io ti pro-met - to in pro-met - ti non er - ro...

[A due]

101

REGINA

Er - gi - ti er - gi - ti, va - lo - ro - so. Ai mer - ti

RE

Er - gi - ti er - gi - ti, va - lo - ro - so. Ai mer - ti

si rad - dop - pi, e pa - ghe a voi - - i.

tuo - i ti - to - lo si rad - dop - pi, e pa - ghe a vo - - i.

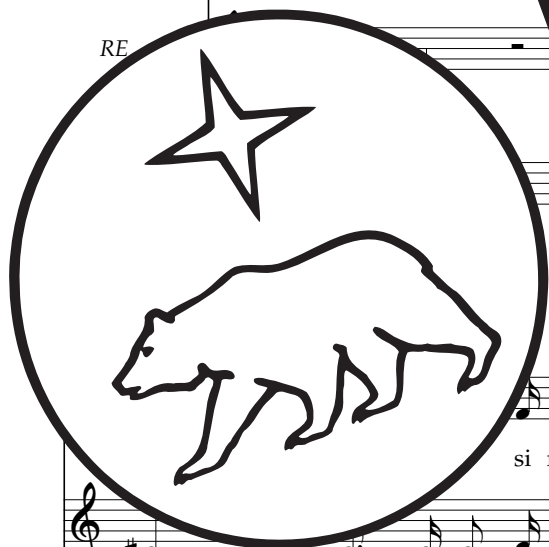
[A due]

108 DON BUSCONE *«sottovoce»*

Mia re - gi - na, mio re, io per te vi - vo e

ROLDANO

Mia re - gi - na, mio re, io per te vi - vo e giu-ro



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144

gra - vi, se te - co mi strin - go, fa - ti - che so - a - - vi. An - diam, an -

gra - vi, se te - co mi strin - go, fa - ti - che so - a - - vi. An - diam, nuo - va Bel -

152

-diam, no - vel - lo Al - ci - de: re - gi il ci - tu reg - gi il

-lo - na: tu del - la guer - ra, io de - gli s - te.

158

A - tla - te. S - o pre, o - re si gra -

on o - pre, o - pre si gra -

<Partono tutti.>

-vi, - co mi strin - go, fa - ti - che so - a - - vi.

-vi, se te - co mi strin - go, fa - ti - che so - a - - vi.

Sinfonia

171

[V. I]

[V. II]

Scena VII

VESPINA e ZERIFFO <che sopravviene>.

[Aria]

$C \frac{3}{2}$

VESPINA

Que-st'è bel - la ch'o-gnun vo - glia l'im - pos - si - bi - le da__ me!

[Continuo]

6

10

Ben-ch'io ve - sta ar - ma - ta spo - glia, non son bra - va an - co - ra af - re al - cun

20

me mo - glia, se non cre - co al - men un__ piè,
- mo - glia, re - cre - sco al - men un__ piè.

Ritorno

[V. I]

[V. II]

2a strofa

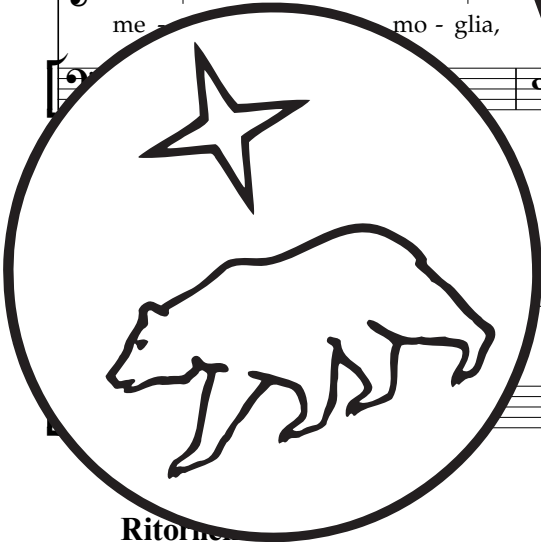
53

$C \frac{3}{2}$

VESPINA

Trop - po gri - dan tut - ti quan - ti: "con gli zoc - co - li il puoi__ far;" trop - po

[6]



Bärenreiter
Leseprobe
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63

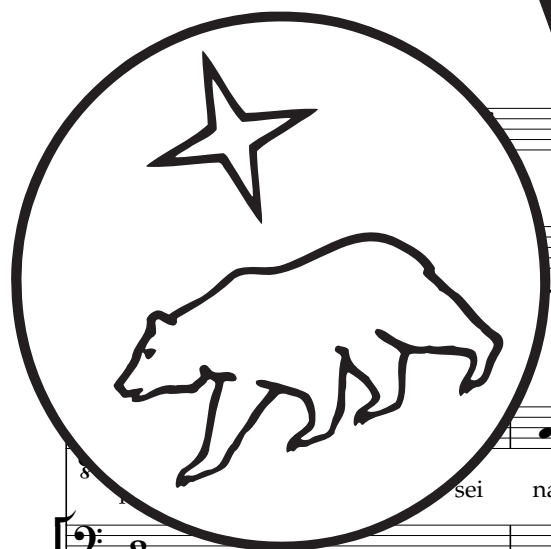
di - co - no gli a - man - ti: "ci rin - cre - sce d'a - spet - tar;" ma gli

72

zoc - co - li gi - gan - ti mi fa - ri - - an pre - ci - pi - tar,

82

ma gli zoc - co - li gi - gan - ti mi fa - ri - - an pre - ci - pi - tar.



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da' re - ci - pi - zi il cie - lo, bel - lis - si - mo far ri u - na; oh dio, che

sei na - ta e non al - l'ar - - mi: sem-pre sul bat - ta - gliar la not-te e l'

100 VESPINA ZERIFFO

dì? Per me la par-te mia la vo' co - sì. Ve-spi-na tu ti chia-mi, cru-del, per-ché? nol sa - i?

105

Non per l'a-go ve-spin, che tu non l'ha-i, ma per-ché tu non a - mi. E de-vi, o mio te - so-ro, pri-gio-nan-do in ac-

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142

- ghez - za, ma sol d'un cor fe - del è il mio de - si - re: Ve - spi - na i cuor, non i da - na - ri ap - prez - za.

147 ZERIFFO

Se di cuo - ri hai de - si - o, sen - za in - co - mo - do al - cu - no fa' ca - pi - tal del mi - o; quan - to a da - na - ri

151 VESPINA

poi, non ce n'è u - no. D'or il p - ga - men - to è l'af - fet - to e la - de e non l'o - ro o l'ar -

156

- mo chi mi - bel - lo, sen - za in - tac - car - l'o - r. Ze - rif - fo, a - spet - ta, a - spet - ta, re me - co non ci vuol fret - ta; Ze - rif - fo a - spet - ta, a - spet - ta.

<Parte.>

Aria

163

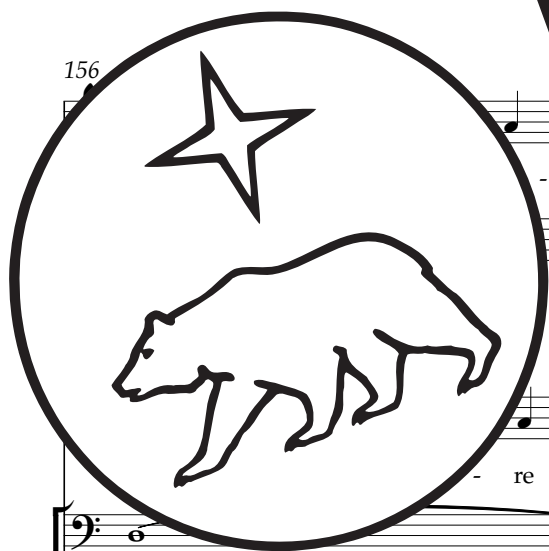
ZERIFFO

Na - scer li - be - ro che va - le, se du - ra po - ver - tà co - sì for - te m'as - sa - le? Na - scer

[Continuo]

170

li - be - ro che va - le, se ven - der mi con - vien la li - ber - tà? Per mo - ne - ta mi ven - do che non pe - sa, non



Bärenreiter
Leseprobe
Sample page

177

lu - ce e non la spen - do, che non pe - sa, non lu - ce, che non pe - sa, non lu - ce e non la spen - do.

[Ritornello]

186 $\text{C } \frac{3}{2}$ [V. I]

[V. II]

2a [strofa]

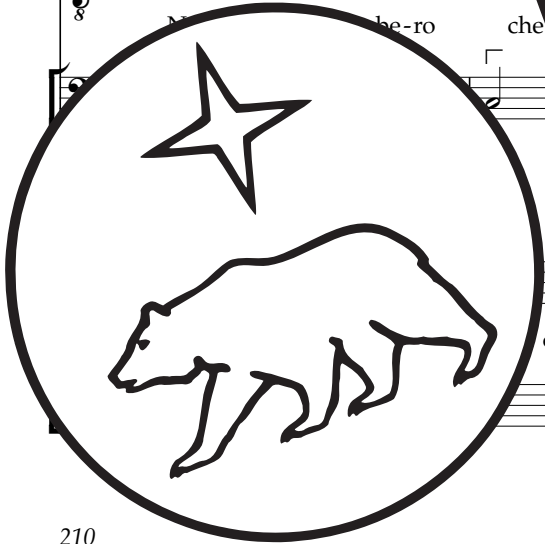
ZERIFFO

196

8

be-ro che gio - va, men-tre ne-ces-si o - g - o - sa si pro-va? Na - scer - li - be -

cam-par og - g - v - lo in - gan-no in - di - gros - so: sol-da-to so - no e non ho



<Parte.>

210

8

sol - di ad - dos - so, sol-da-to so - no e non ho sol - di, sol-da-to so - no e non ho sol - di ad - dos - so.

Ritornello

219 [V. I]

[V. II]

Scena VIII

DELIO e la VENDETTA <con una fiaccola accesa in mano, in disparte>.

[Aria]

C 3

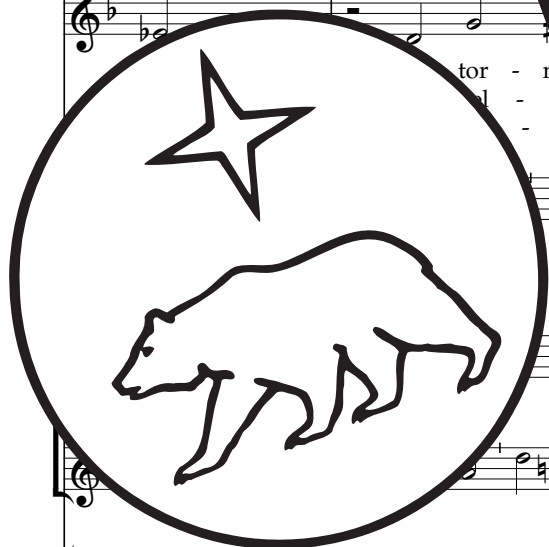
DELIO

1. Gran tor - men - to _____ è l'es-ser bel - lo. _____ S'io ri - spon - do ad
 2. Gran bel - lez - za _____ è gran mar - ti - re, _____ che il ser - vir a
 3. Du-ro im - pie - go _____ mi re - sta - va, _____ ch'u-na a - maz - zo -

[Continuo]

o - gni da - ma che mi chia - ma, mo - stre - rò de - bil co - ve - lo. Gran tor -
 tan - te e tan - te per a - man - te è tra - va - glio. Gran bel -
 - ne mi a - doc - chi, e mi toc - chi con - ten - tar re gi - a bra - va. Du-ro im -

tor - men - to, gran tor - men - to è l'es-ser bel -
 - lez - za, - lez - za è gran mar - ti re.
 - pie - go, du-ro im - pie - go mi - sta - va.



38
 VENDETTA
 Con-tro il fi-glio d'em-pio re a più fie-re a-tro-ci - tà, la sta-gio-ne è que-sta af - fé ch'il mal fi-glio di Rol-

[Continuo]

42
 DELIO
 - da - no la Ven-det-ta ac-cen - de - rà. Co-me spi - ra bra-vu-ra e leg-gia-dri - a quel-l'a-maz - zo - ne

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84

- nel de-gli stra - li can-cel-lar dal-la te-la de'miei fis - si pen-sier___ o - di mor-ta - li? Pen - si con que-sto in-

89

-gan-no del-l'a-mor del - la nuo-ra ch'io con-do - ni l'of - fe - se al suo-ce-ro la - sci - vo, al re ti - ran - no?

7 6

94

Trop-po l'in-giu-ria è no - ta: trop-po il re d'A-ra-gi - on con sta ma-nie-re la-dre già, g ten - t' d'a sul-te - rar mia

98

DETTA

em - po - re-l'io in se - no, or è tem-po co gli spi-ri-to-dio, rab-bia, ran-cor,

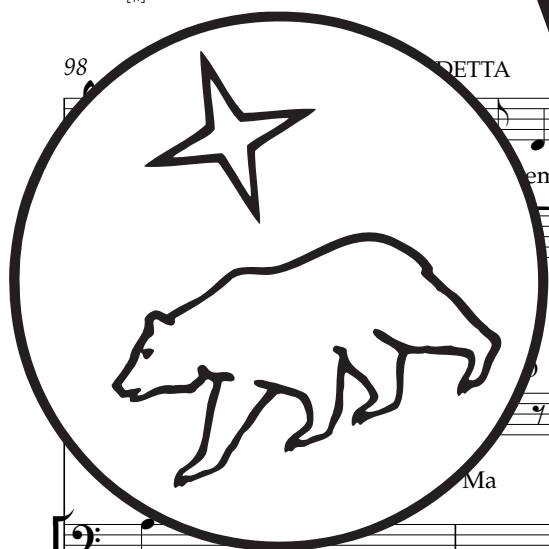
Ma fra tan - to fu - ro-re o co-me dal-l'i - de-a, no, no, non mai si svel-le la re-gi - na mia

108

de - a, ch'io me la sen - to in-ca - te - na - ta al co - re. Ma do-ve la-scio te, Mo - ra gen-

114

- ti - le? Do-ve, do - ve mi por-ta u-na nuo - va va-ghez-za, un o-dio an - ti - co? En - tro d'un lie-ve in



Bärenreiter
Leseprobe
Sample page

119

un gra-vo-so in-tri-co. Do-ve? Fer-ma-ti, De-lio. Quie - ta - te-vi, miei spir-ti. Sì sì, va-go è 'l pen-

124

-sie - ro: que-sto nuo - vo de - si - o a leg-gia - dra ven - det - ta a-pra il fin-tie - ro.

Scena II

RECONDA REGINA e DELIO.

DELIO

REGINA

si so - let - to?

Pur-san-co al lo - co di gi - va o-ve in-ten-do pian- to nuo-vo in-cen-

ot-tur-ni or-ro - ri, ad os-ser-va-re an-dai, co - me ti dis - si, il si - to e la di-

7

11

REGINA

-stan-za, co-me di buon guer-rier chie-de l'u-san - za... O quan-to vo-lon-tie - ri io, De-lio, te - co ver-rei al-l'a-er

17

DELIO

REGINA

cie - co per di-vi-sar que-sto no-vel-lo for - te. Vi è pe-ri - glio di mor - te. Co-me con De-lio io si - a, pe-



Bärenreiter
Leseprobe
Sample page

22 DELIO

- ri-glio non pa-ven-to. Ci bi-so-gna an-dar so - li: quan-do a trup-pe ci scor-go-no, ben pre-sto il can-non ci ber-

6

27 REGINA

- sa-glia dal-la chiu-sa mu-ra - glia. Co-me a te pa-re: ho cuo-re ne-mi-co del ti - po - ri. Tu sai pur qual di

32 DELIO

spa-da ho - na - f - te, sai se la - tra mia scher - za o com - te. Più fe - ri - so co-

DELIO

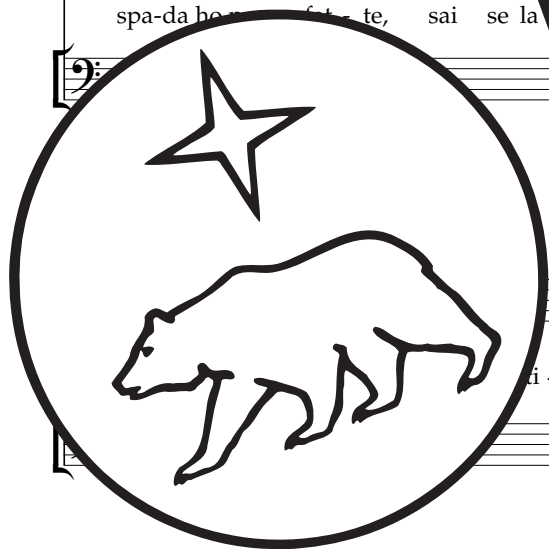
ti - ro mi toc-chi, c - sa - rà mo-rir ma-i? Mol-to più mor-te dà - i.

42 REGINA

Che non lo sap-pia al - cu - no. No, per gra-zia, che mol-te ha la Mo - ra qui spi-e spar - - - se, per

47 DELIO <Partono.>

que-ste vi - e Co-me l'o - ra al par - tir veg - ga vi - ci-na, t'av-vi-se-rò, re - gi - na.



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28 ZERIFFO VESPINA ZERIFFO

gi- re... A che? A pas-seg-gia - re... Ti sa-zie-rò le bra - me, e non fia sem - pre che De-lio mi tor-

33

-men - ti e ch'e-gli vo-glia che la not - te il con - du - ca a pian-ger su la so - glia, ad ab-brac-ciar le

37

mu - ra e con fur - ti - vi pas - si a toc-car, a bas - ciar gl'a-m - ti s'as - si.

41 ZERIFFO VESPINA

m - pie-ga? Dir non tel pos-si, no A Ve-spi-na che ti

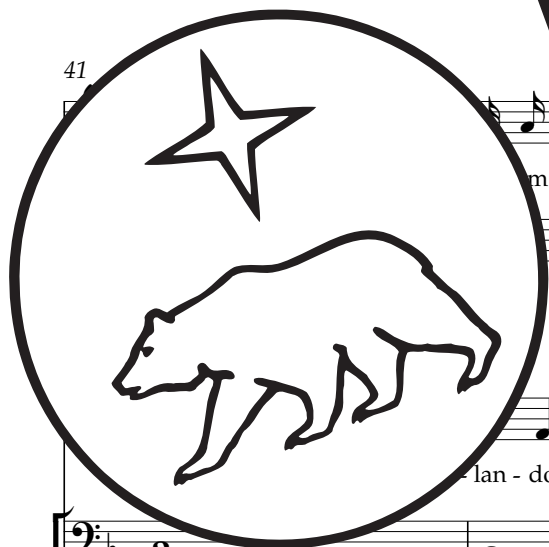
lan - do? Pen-sa quel che fa - rai quan - do... te-co I-me-neo no, no, più non mi

50 ZERIFFO VESPINA

le-ga! Ohi-mè trop - po ti cuo-ce, ti co - no - sco al-la vo - ce. La pri-ma gra-zia ch'io ti chie - do è que - sta.

55 ZERIFFO

Non te la pos-so a-per - ta - men - te io di - re. Di - rot - te-la al-le o - rec - chie.



Bärenreiter
Leseprobe
Sample page

59 VESPINA *)

Oh scu-sa bel-la per toc-car - mi u-na guan - cia! Pian, pia - no, ma più lon-tan: sor - da non so-no.

6

Sinfonia

64 <Zeriffo dice qualcosa a Vespina nelle orecchie.>

[Violino I]

[Violino II]

[Continuo]

68 <sottovoce> ZERIFFO

VESPINA On - de il sa-pe - st... lo ten - go sem-pre in rac-chi-so - to a ran-di - fa - ri per De-li-o in que-sti

[Continuo]

Bärenreiter
Leseprobe
Sample page

VESPINA <più forte> ZERIFFO

to. E la - e-le-mi-na? Oh be-ne, be - ne: al - za la

ZERIFFO

vo - ta - ma? Io non tel pos-so di - re, men-tre a pen-sar - ci sol er - ror si fa di

8

81

le - sa ma - e - stà. L'a - ma e la go-de e sia - mo qua-si o-gni not-te a que - sto.

8

[b]

86 VESPINA ZERIFFO

U - n'al-tra vol - ta con - te - rot-ti il re - sto. An - co di più? Più, più, più,

4 3 6 6

*) See Appendix A4 for crossed-out section between mm. 60–61.

90 *<a parte>*

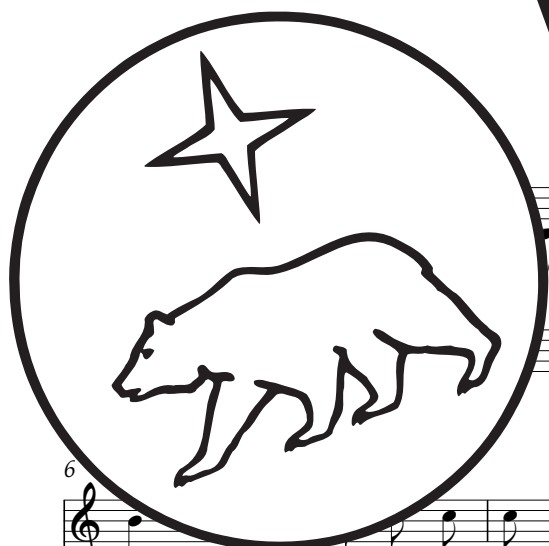
mol-to più! (O - bli - gar - me - la io vo - glio con que - sta con - tra - do - te di se - gre - ti fi -

94

- da - ti: so che li a - vrò con - ta - ti ad o - rec - chie in - no - cen - ti.)_ Sen - ti, Ve - spi - na, sen - ti.

98 VESPINA ZERIFFO *<Parte.>*

E quan - do? U - n'al - tra vol - ta De - , che mi af - fret - ta, nuo - vo a - fa - mi a - spet - ta.



Bärenreiter
Leseprobe
Sample page

6

tu, se dal cor ti veg - go u - sci - ta che fe - del io cre - dea più? Se dal cor ti veg - go u - sci - ta che fe - del io cre - dea

Sinfonia

10 [V. I]

[V. II]

VESPINA

più?

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45 REGINA VESPINA REGINA

Pro-va-ti; u-dir-lo il vo-glio. Giu-rai sì, sì, ma di non dir-lo for - te. Or vie - ni, vie - ni,

51 VESPINA

e pia-no nar - ra-lo e sot-to vo - ce. No, no, no, no par - lan - do: vo-glio dir - tel can-tan -

56

- do, vo-glio dir - tel can - tan do, can - tan - do.

[Aria]

66 VESPINA

De - lio sen va la not - te, A - mor gli è du - ce, a ri - tro-var la bel - la Ze - le - mi - na. Ze -

75

-rif - fo mel nar - rò che lo con-du - ce in bar-chet-ta leg-gie - ra, al - la ma-ri - na, al - la ma-ri - na.

Sinfonia

85 [V. I]

[V. II]

90 VESPINA

Ei, non so co - me, in su la roc-ca sal - - ta. e l' - stro la di lui

95

la di lui fe e - sal - ta, e - s - a.

men - to a - tro ce! Or ve - do la ca - gio - ne ch'a ter - mi - nar l'im -

[Coro]

105

-pre - se sì pi - gra e len - ta re - se del fi - glio di Rol - dan la fie - ra ma - no. Que - sto, que - sto è il po - sto che

109

vi - si - ta, o - ve pen - sa d'a - prir nuo - ve trin - ce - re, que - sto zer - bin guer - rie - re. Vuol, vuol ven - di -

113

- ca-re, il tra-di-to-re, i tor - ti fat-ti al-la ma-dre sua dal vec-chio re, col man-car - ci di fé.

117

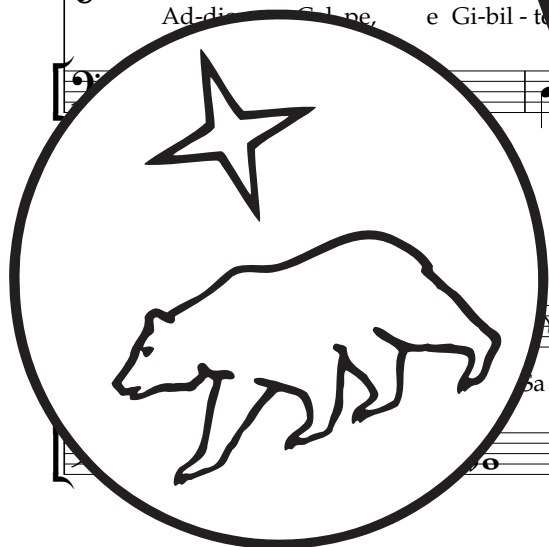
So che di Gi-bil - ter-ra il for-te ma - i, re di A-ra-go - na mi - o in tu po - t - a - i.

121

Ad-di - o, e Gi-bil - ter-ra, ad-di - o. — Ad-di - o, e Gi-bil - ter-ra, ad-di - o. —

VESPINA REGINA

ba - rà, sa - mi - cu - ra di pe-ne-trar su le ne-ga-te mu-ra.



Aria

129 Ritornello

[Violino I]

[Violino II]

REGINA

[Continuo]

1. Va - da pur dot - to ma-ri - to, —
 2. Vez - zi pur, dol - ci pa-ro - le —
 3. Don-na a-stu - ta sa fre-na - re —

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Scena XII

«La reggia della Vendetta.»

VENDETTA, FURORE e AMORE.

VENDETTA

Di que-sta de - stra mi - a scher - - zo è gio-con-do man-dar sos-so-pra, man -

[Continuo]

5

-dar sos-so-pra, sos - so - pra il mon - do. Dal - la Li - bia del m or oh qual

13

ha, oh ha la mia stra an-gue pe - sti fe - co un an-te sve - na - tor svel -

l'al-ma de vi - so ro - de sì, ch'al suo si - gnor ei si

35

fa ri - bel - lan - te, em - pio, em - pio, si fa ri - bel - lan - te, em - pio, em - pio e mor - ti - fe - ro.

[Vi-
A due

45

AMORE

L'u-dim-mo, l'u - dim-mo e'l ve-dem-mo; gio - im - - mo

FURORE

L'u-dim-mo, l'u - dim-mo e'l ve-dem-mo; gio - im -

[Continuo]

52

gio - im - - - mo ch'af - fet - to fu - ren - te re - bel - le di

- mo, gio - im - - - mo ch'af - fet - to fu - ren - te re - bel - le di

58

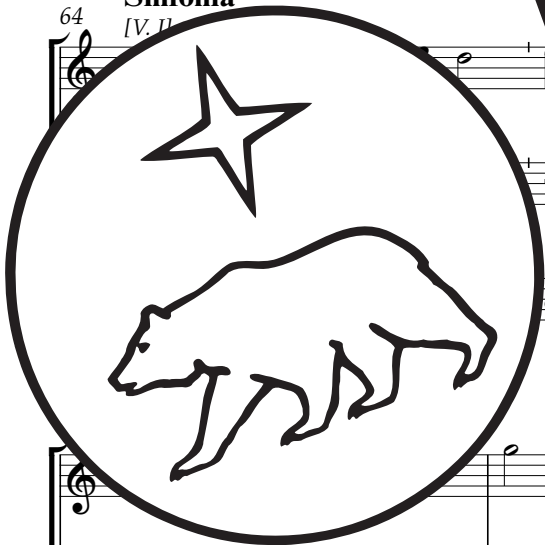
-de]

De - lio nel pet - to ri - tro - vi, ri - tro - vi ri - et to.

De - lio nel pet - to ri - tro - vi, - tro ri - cet - to.

Sinfonia
[V. II.]

64



[Musical notation for Sinfonia, measures 64-78]

[Vi-

79

AMORE

Già, già d'a-mor lan - - gue, ne - mi-co, ne-mi-co al suo

FURORE

Già tut-to s'in-fu-ria, s'in-fu - ri - a, ne-mi-co al suo

-de]

84

re. Già bra - ma col san - gue la - var quel - l'in - giu - ria ch'un al - tro, ch'un al - tro gli fé.

re. Già bra - ma col san - gue la - var quel - l'in - giu - ria ch'un al - tro gli fé.

[Aria]

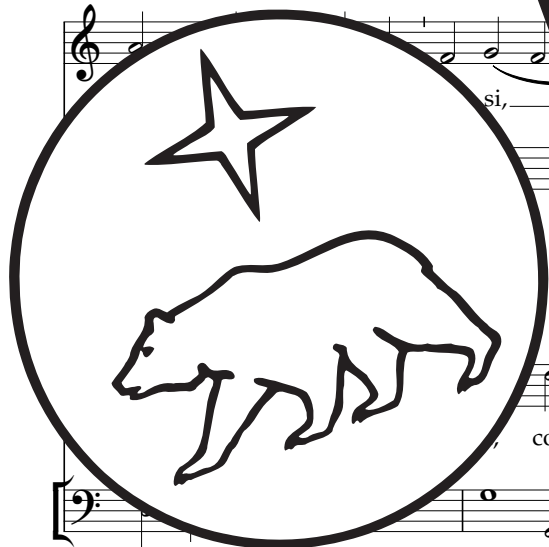
93

VENDETTA

[Continuo]

Sù dun-que fe-sto - - - si, con dan - za biz - zar - ra, fol - let - ti a - mo -

99



si, di sì bel - la vit - to - ria o - no - ra - te, o - no - ra -

con dan - za biz - zar - ra, fol - let - ti a - mo - ro - - - si,

117

di sì bel - la vit - to - ria o - no - ra - te, o - no - ra - - - te la glo - ri - a.

Segue subito il Ballo *)

Fine dell'atto primo

*) For a possible ballo to insert here, see Appendix C2.

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25 DELIO [Vi- REGINA

Per fe-del con-tra - se - gno, sen-za sì fin-ga più, che Zai-da pe-schi. Quel-l'ù-scir ch'el-la fa di not-te a-gl'a - mi, se

30

ben or-di-ne al-cun d'ac-que non è, che ne-go - zio, che ne-go-zio lo chia-mi? Non vuoi che fac-cia in-so-spet-tir di

34 -de] DELIO

te? Ad un cen - no ch'io di - co-me co-du - ta spi - a, di Ci-bil ter - s'a-pri-rà il por-

39 [Vi-

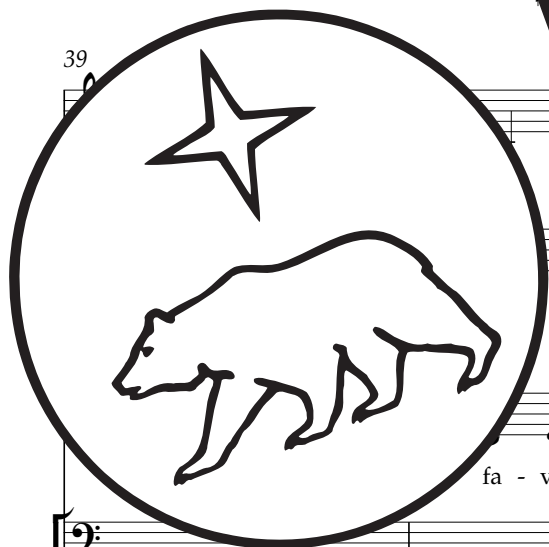
fa - vo - re mi ren-de a tut-te l'o-re; in - ci-so è in lui di Ma-co - met - to e in-sie - me di

49

Ze-le-mi-na il no - me, on - de non può, non de-ve, chi di man non mel to - glie, al-cun ol-trag-gio far - mi, e Ze-le-mi-na

54 REGINA DELIO

stes-sa, tan - to l'a - nel-lo è sa-cro-san - to a lu - i, som-mes-sa è al suo vo - le - re. Que-sto vor-rei ve-de-re. Ac-



Bärenreiter
Leseprobe
Sample page

60 REGINA DELIO

-cin - gi-ti al-l'im-pre-sa. Ec-co-mi pron-ta. Ma tre-me - rai tu di pa-u - ra quan-do noi, per la sel - va er -

64

-ran-do, ac - co-star - ci dob - bia-mo, per u - na stra - da ohi - mè po - co si-cu - ra, di Gi-bil - ter-ra al-le ne-ga - te

68 REGINA DELIO

mu - ra. Ben mi cre - di co - dar da: io so di quel - le? A-scol - ta-mi, re -

73 REGINA DELIO

di lei, del re, di quan - ti...) An-zi or p - si? - di-mi; ho di-vi-

- si-mo, che de - ve far - mi si-gnor del - la guar-da-ta roc - ca: a te me - co og-gi

6

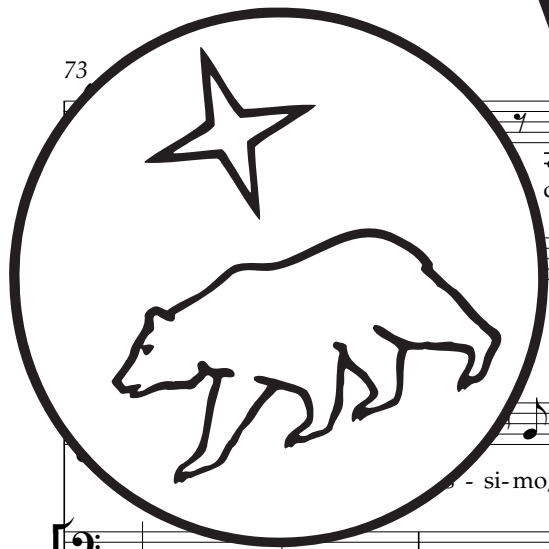
83

toc - ca ten-tar sì bel-la im-pre-sa con le a-maz - zo-ni tue. Ven - ti ne sce - gli e den - tro a

b 4 # #

88

bar-ca ri - co-per - ta, die-tro ad u - no sco - glio al - la cit - tà vi - ci - no, at - ten-de-ran-no il cen-no che tu, già



Bärenreiter
Leseprobe
Sample page

92

den-tro pe-ne-tra - ta, hai lo-ro da por-ger poi (e che bel cen-no!): un ti-ro di can-non che le-as-sor-di.

96 REGINA

Oh be-ne, be-ne, ma ch'il re non l'in-ten - da pria che da noi la por - ta non s'oc - cu-pi e si pren-da.

[Vi-
100 *) DELIO

Que-sto dir-ti io vo - le - a: me in - na - bo - che pas-sin - gan-ni or - di - ti noi vo - le - me in - na - bo - che pas-sin - gan-ni or - di - ti.

105 DELIO

cac-cia re gen - va - da di co - ni - gli e di - ti. E noi fra ster-pie.

REGINA DELIO REGINA DELIO

a cac - cia... Ta - ci. A cac - cia... Ta - ci. ...e di vez - zi e di ba -

113 REGINA -de] DELIO

-ci. T'in-ten - do: del-la roc - ca! E se si può fac-ciam la bur - la al re. (Ma più bur-lar, re - gi-na, io,

118 REGINA [Vi- DELIO

io vor-rò te.) (Ma più bur-lar, o De-li-o, io io te vor-rò.) Ze - rif - fo sa-rà

*) See Appendix B1 for abbreviated subsequent version of mm. 100–125.

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Scena II

69

DELIO e ZERIFFO.

DELIO

Que-sti a me pur sen vien, ca - ra e do - vu - ta vit - ti-ma del mio sde-gno, che bu-gie mi tri -

[Continuo]

7 6

5

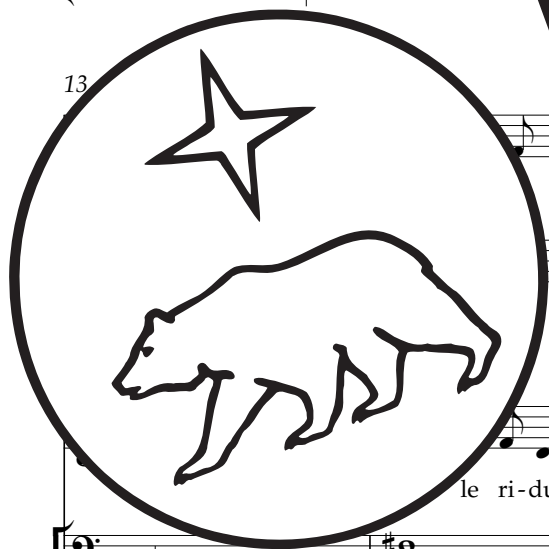
ZERIFFO

- bu - ta. De - lio non son, quan-do i se-gre - ti mie-i a ce-lar non gl'in-se-gno. Di qual to-man-do tuo

9

DELIO

fat - to son de - gno? Va - le, Ze - ri - ffo, va - le al - la sel-vag-gia, quel-la che tro-var



13

te - nan qui-vi da far se-gre - im - ur - o, gi - en ven - del-le a-maz - zo-ni

le ri-du - ci do-ve s'er-ge sel-vo-so sco - glio al - la cit-tà vi - ci - no; noi per

22

ter - ra il cam-mi - no fa - re - mo a bel - le e glo - ri - o - se pro - ve.

26

ZERIFFO

Sa-rà pron-ta la bar-ca, e 'l noc-chier le - sto an-drà die-tro a quel sas - so. Ma ben di tri - sta

30 DELIO

mer - ce io l'a-vrò car - ca! Oh, ci vo di mal pas - so. Ser-vi, ob-be-di-sci e

35 ZERIFFO <Delio parte.>

ta - ci! Or e-se-gui-sco lie-to il co-man-do se-gre - to. Ma che stra - ni ca -

40

-pric-ci in te-sta ha ma - i? Par-lò con la re-gi - na e la vuol se - co; mi fù a var la bar - ca del

45

Chi l'è do - - na? Io per me non l'in - ten - do

tri - sta mia sor - te mi av - vez - za ser - ven - do a star
Il mar ha ben que - sto, che fuo - ri e - gli pre - sto il tri -

[Continuo]

55

con la mor - te. Un mar è la cor - te, e'l ser - vo che
sto ri - ver - sa. La cor - te è di - ver - sa: son qui - vi i fa -

62

vo - ga si ba - - - gna o s'af - fo - ga; un mar è la
- vo - ri dei tri - - - sti mag - gio - ri; la cor - te è di -



Bärenreiter
Leseprobe
Sample page

69

cor - te e' l ser - vo che vo - ga si ba - - - - gna o s'af - fo - ga.
- ver - sa: son qui - vi i fa - vo - ri dei tri - - - - sti mag - gio - ri.

Ritornello

77 [V. I]

[V. II]



Bärenreiter
Leseprobe
Sample page

Scena III

«VEREMONDA» REGINA, SERGENTE MAGGIORE «delle Amazzoni» e VESPINA.

Aria

REGINA

Fin - ga, fin - ga d'a - ma - re se vuol don - na, don - na re -

[Continuo]

9

- gna - re. Ne - gl'oc - chi, nel - la lin - gua e nel - la fron - te ab - bia le fro -

6

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59 REGINA

Ta - ci, ta - ci l'in - te - ro o - gnor del tu - o, del tuo pen -

67

-sie - ro. Quel che fa - ce - sti non lo dir tu ma - i quel - lo ch'hai det -

75

- to di far la fa - rai. Po - ve - ra è ben cui toc - ca a - ver

83

cor, la boc - ca con - for - me al

la boc - ca; po - ve - ra è ben cui toc - ca a - ver sem - pre

97

con - for - me al cor la boc - ca.

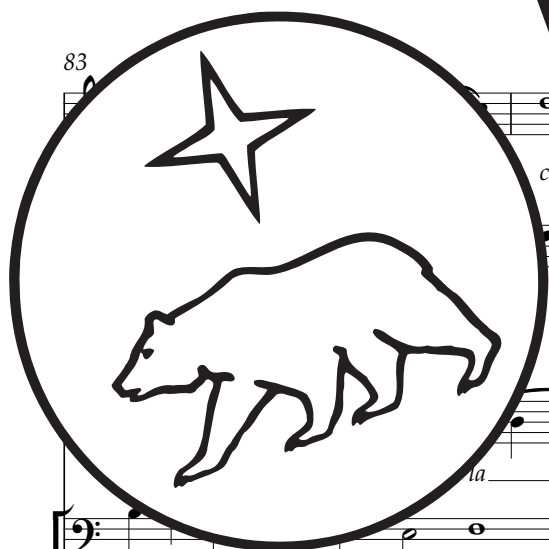
102

SERGENTE REGINA

REGINA

Mag - gior. Re - gi - na. A te d'am - ma - e - star l'im - pie - go que - ste a - maz - zo - ni già gran tem - po

[Continuo]



Bärenreiter
Leseprobe
Sample page

106 ^{*)}
 diè il tuo som - mo va - lo - re. — Del-le a-maz - zo-ni mie vo-glio va-ler-mi nel de-sti - na-to so-vras-sal - to;

111 SERGENTE
 o-v'io dun-que ti co-man-dai de - vi far al - to. In - te-si il tuo co-man - do, e son del

116 *«a Vespina»*
 tut-to di-stin-ta-men - te in-strut - to Non e-ner, non te - ner quel-la te-sta se non rit - ta a-van-ti al-la re-

121 *«a Vespina»*
 - ta; — tu a mor-di la ma-no? Co-re! non sa - ch'è co - sa di -

REGINA
 fu - so trat-tar l'ar - chi - bu - so? A chi d'ar-mi ha di - let-to in-se-gna vo-len-

135 SERGENTE
 -tie-ri quei col-pi tuoi più fie - ri. Co-me a Ve-spi - na, che d'in-ge-gno è ric - ca, non vuoi che mo-strì il ma-neg-giar di

140 REGINA VESPINA
 pic - ca? Co-me in-ten-de - sti: se-co an-drai, bel - la fan - ciul - la. Sen-za me non si

*) See Appendix A6 for reconstruction of crossed out passage between mm. 107–108.

145 REGINA VESPINA

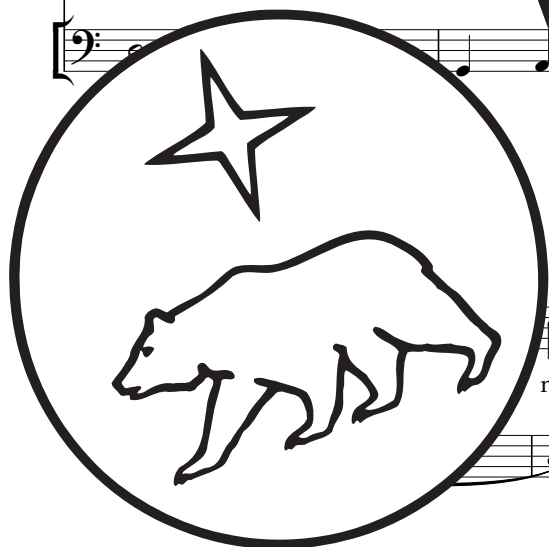
fa di buon mai nul - la. Ti con-dur-rà Ze - rif - fo, tu se-co ti con - si - glia. Se Ze-rif-fo e Ve-

150 REGINA

-spi-na in-sie-me an-dran-no, gran co-se si fa-ran-no... Io par-to, e vo - i co-min-cia a mar-cia - re o-

155 VESPINA <Partono.>

-v'e-gli vi de-sti - na. A - ve-er-ci, a ri-ve-der-ci pre sto o mi-re - na.



Scena IV

DON BUSCONI

no a cac-ci-a di sel-vag-ge bel - ve il no-stro re, il no-stro re sen va; u - sci -

6 8

-to dal-le sel - ve, non mai, mai, non mai la not-te con la mo-glie ei sta, che nel not-tur-no ve - lo le luc - cio-le a spi-

11 8

-ar cor-re del cie-lo. De-lío po - co si ve - de, e gran-d'af - fa - re ha sem-pre in-tor-no al ma - re.

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Scena V

«Bosco e baloardo.»

VEREMONDA REGINA e DELIO.

REGINA

O - ve mi la - scio mai, De - lio gen - ti - le, con - tro il don - ne - sco sti - le gui - dar a so - lo a so - lo in

[Continuo]

5 DELIO

que - ste sì ro - mi - te fo - re - ste? Co - min - cia la te - men - za: lo ben tel cas - si che non an - dre - sti

10 REGINA

ne - sto sol t'ac - cen - nai per - ché tu ti i miei sen - si de - vo la tua ran - za

re che por - to al tuo va - lo - re. DELIO

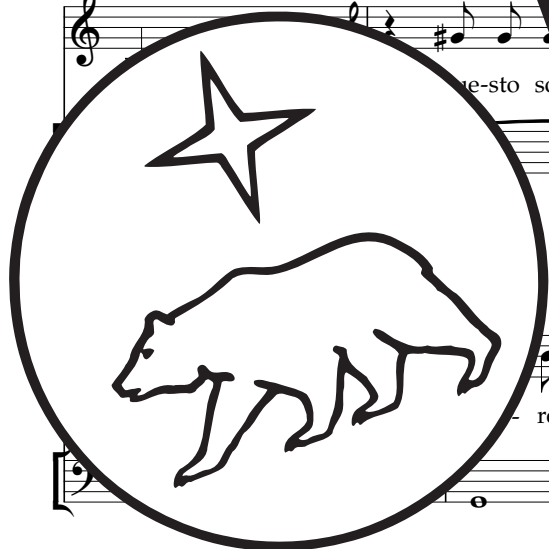
Stia - si il va - lor da par - te.

20

In que - sti or - ror' sel - vag - gi per de - svi - ar l'in - ti - mo - ri - ta men - te, co - stu - ma - no i più sag - gi di al -

24 REGINA

- cu - no a - mo - re oc - cor - so te - ner dol - ce di - scor - so. Co - min - cia, co - min - cia il tuo rac - con - to.



Bärenreiter
Leseprobe
Sample page

29 DELIO REGINA

(Oh_ dio! Che fo?) Ti ar-re-sta la ver-go-gna o' l ti - mo-re? A che mai pen - si?

35 DELIO REGINA

Pen - so ad un nuo-vo a - mo - re. Que-sta no-vel-la da - ma, De - lio, for - se non t'a - ma?

41 DELIO

Ah, sì sì sì, no no. (Oh dio!) an-cor on so se pria coi ve-zi, l'as-si-lir io pro-vo o con la

46 REGINA DELIO

uo pia-er io con l'o-rec-chie e con la Con al-tro io ti vor-

REGINA

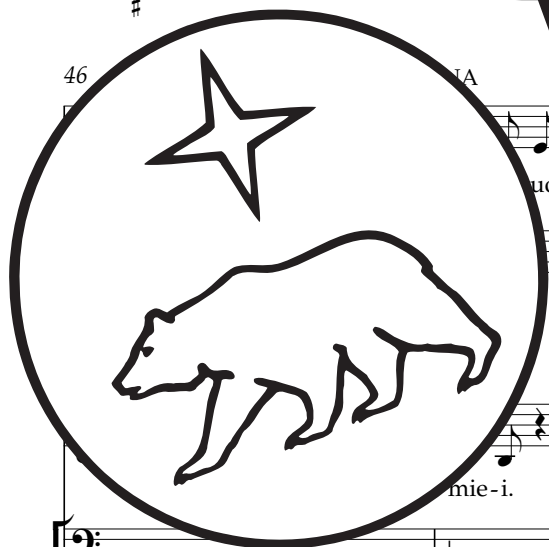
mie-i. Io ti mi - ro con - fu - so; e ben, or par-mi che tu por - ti nel

56 DELIO

pet - to a-mo-ri ed ar - mi. Mi fé la guer - ra a - man - te; or A - mor mi fa guer - ra,

61 REGINA DELIO

ch'o-gni mia pa-ce at-ter - ra. Io non t'in-ten - do. Pro-cu - re - rò di far ch'il mio de - si - re dol-ce -



Bärenreiter
Leseprobe
Sample page

65 REGINA

- men - te com - pren - da: sì sì, re - gi - na mi - a, vo - gli o da te che si - a... Che pos - so dar - ti, o De - lio,

70 DELIO REGINA

e che ti a - gra - da? Tua bel - tà, tua per - so - na e la tua spa - da. Tan - t' o - si, for - sen - na - to? D' o - gn' o - bli - go scor -

75 DELIO

- da - to? E co - sì mi di sar - mi? Li ba - l - no qui so - li gl' oc - chi per sa - et - tar - mi.

80 DELIO REGINA DELIO

o, che so - pr' i oc - chi la pe - na ca - da: li iu - te - rò. No, no, vuoi che mi

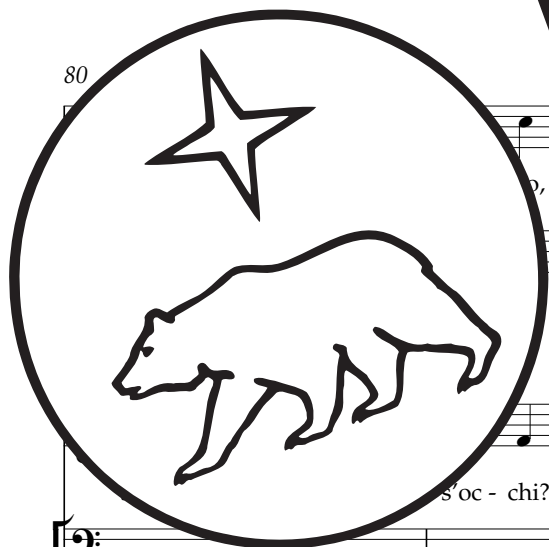
s' oc - chi? La - scia ch' al - tro - ve io va - da. O mol - to me - no. Se di far - mi be -

90 REGINA

- a - to non si e - leg - ge il tuo se - no, per for - za o per a - mor a - mor io vo - gli o. Che te - me - ra - rio or - go - gli o!

94 DELIO REGINA DELIO

De - lio, sei tu che par - li o' l tuo ge - nio mal - va - gio? Son i - o. Che bra - mi? Da te bra - mo a



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133

nie - ghi, que-ste tue ne-ga - ti-ve ter-mi-ne-ran-no (or che tan-t'ol - tre io son) nel tuo mo-ri - re e il mi - o.---

136 REGINA DELIO

Dun-que di cor, di cor tu m'a - mi? (Qui di pru-den-za è d'uo-po.) An - zi t'a-do - ro.---

141 REGINA

Tu m'a-do - ri? Tu m'a-do - ri? e par - che s'u - si-no que-st'ar - ti? O - ste sup - pli-che ar -

146

al-le - ve a - ra - te? (Qui mi con-vie - co - lo in-go fin - di a-mar - lo.)

DELIO

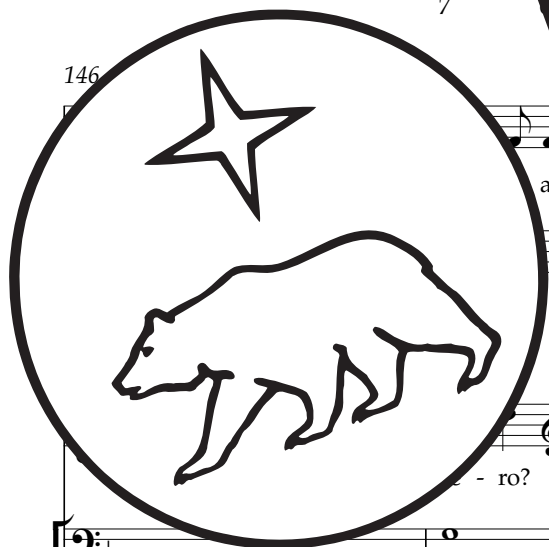
- ro? Il giu-ro, per lo ciel del tuo vol-to e per le stel-le del-le tue lu - ci bel -

156

- le: che l'un mi ful - mi-ni, che l'al-tre m'ar-di-no, se non ar - do per te, se ti man - co di fé.

162 REGINA DELIO

E sei nel-l'a-mor mio fis-so e co-stan-te? Quan-to bel - la sei tu, io so - no a - man - te.



Bärenreiter
Leseprobe
Sample page

[Aria a due]

169

REGINA

1. Ti a - do - ra - - va que - sto co - re, ma te -
3. Io cre - dea ch'a que - sto af - fet - to la ven -

[Continuo]

7 6

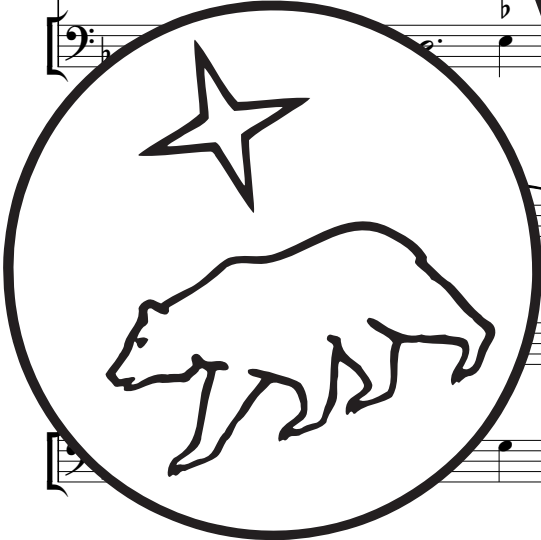
175

-nea chiu - sa la pe - na; or che tu mi giu - ria mo -
-det - ta des - se leg - ge: ma s'a - mor tue vo - glie reg -

#

181

-re, non ci vuol al - tra ra - e na.
-ge, per a - mor, a - mor pro met - to.



195

DELIO

2. Bel - la boc - ca, per - ché tan - te dol - ci
4. Oc - chi bel - li, voi ve - de - te la gran -

7 6

201

vo - glie a me chiu - de - sti? Di ser - vir - ti per a - man -
-dez - za del mio fo - co, e vi di - ce la mia se -

#

207

-te for - se buon non mi cre - de - sti?
 -te, ch'il mio mal non è da gio - co.

Ritornello

214 [V. I]

[V. II]

221 DELIO REGINA

Fe-li-cis-si-mo go - re! Ma non qui t'è se- sel ve; qui gio - ir de-von le bel-ve d'qu

[Conti] DELIO

Ca-va-lier io non ca - re - i quan - te fe - de non pre - stas-si a pa - ro - la di re -

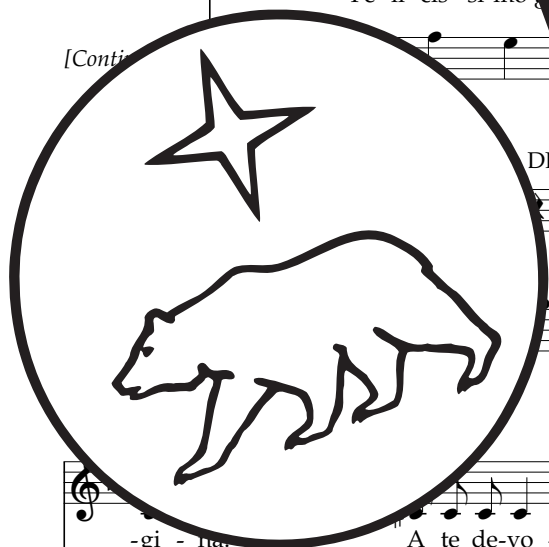
-gi - na A te de-vo - to sa - rò quan-to ar-ro - gan - te mi di-sco-per - si a - man - te.

236

Ten-tai la for-za pri-ma, che non può l'al-ta ci-ma spez-zar d'un re-gio co-re, se non ful - mi-na A-mo -

240 REGINA DELIO

-re. Mo-viam pur ve-lo - ci i pas-si. Sa-rem pre-sto al-la ma - ri-na. Se la spa-da io ti to-



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277

Cre-di pur o-gn'al-tra co-sa, te sol
tu la mia re - gi - na. (Ha ce-du-to l'or-go - glio-sa.)

282

bra - mo e pen - so a te. Al - ma ad al - ma in - sie - me stret - ta
(Sa-rà que-sto un gio - co bel - la a - ma ad al - ma in - sie - me stret - ta for - tu -

287

ra - ra in a - mor gio - ia per - fet - ta. (Chi sa me-glio in-gan-nar or si ve-drà.)
in a - mor gio - ia per - fet - ta. sol bra - mo e pen - so a te,
que - sto (lo:) al - ma ad al - ma in - sie - me stret - ta for - tu - na - ta go - de - rà in a -
al - ma ad al - ma in - sie - me stret - ta for - tu - na - ta go - de -
[4]

298

<a parte.> <Partono.>
- mor, in a - mor, in a - mor gio - ia per - fet - ta. (Chi sa me-glio in-gan-nar or si ve-drà.)
- rà in a - mor, in a - mor gio - ia per - fet - ta. (Chi sa me-glio in-gan-nar or si ve-drà.)

Scena VI

ZERIFFO e DON BUSCONE.

ZERIFFO

Oh gran trat-te - ni - tor che sei di cor - te! Oh gran di-stur-ba - tor che sei del ma - re!

[Continuo]

[A due]

DON BUSCONE

A - scol - ta, a - scol - ta, un po - co, a - scol - ta: dim - mi per qual af - fa..

ZERIFFO

A - scol - ta, a - scol - ta, un po - co a - scol - ta: dim - mi per qual af - fa - re?... Par -

[Continuo]

7

U - no al-la vol - ta, sì. Per qual ca - gi - na

Per qual ca - gi - ne,

- lun-ghi e vai tra que-sti bo - schi a fun - ghi?

di', ti di - lun-ghi e vai tra que-sti bo - schi a cac - cia?

[Continuo]

14

ZERIFFO

A ri-tro-var le a - maz-zo-ni men vo, per vi-si-tar al-cu-ne del-le lor mez-ze-lu - ne. U-mor hai di sol-

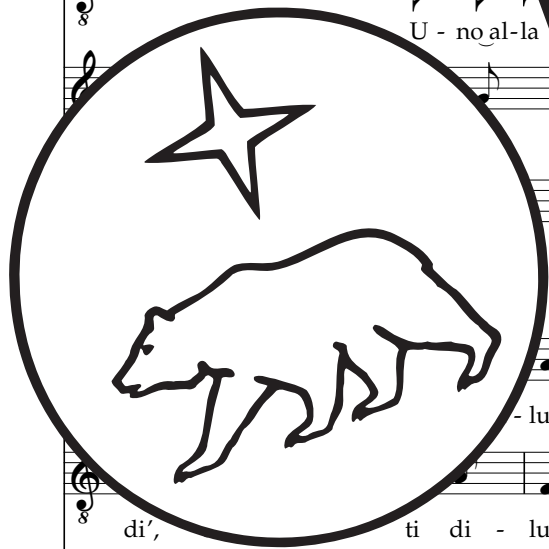
[Continuo]

19

ZERIFFO

- da - to e sei noc-chie-ro. Su cer-te piat-te - for-me, a dir-t' il ve-ro, vo-len - tie - ri com-bat-to e do di

[Continuo]



Bärenreiter
Leseprobe
Sample page

24 DON BUSCONE ZERIFFO

pun - ta. Ed io la fo di piat-to con la spa - da ben un - ta. Le trin-ce - re as-sa -

29 DON BUSCONE

- li - re do-via-mo in que-sta not-te: vuoi tu me - co ve - ni - re? Se trin-ce - re sa - ran di car-ni cot - te.

34 Tocco di Tamburro *)

[Violino I]

[Violino II]

[Continuo]

mi son ac - cor - to ch'al ma ta ra ta ra - tà me sen - ti, Bu -

Se ben por - ti la spa-da al-la cin - tu - ra, tu cre-pi di pa-u - ra.

45 3 DON BUSCONE

Oh che bel fan - te di pic-ca! Non sei buo-no, non sei buo-no al - la sca - la -

[Continuo]

50 ZERIFFO

-ta, tu non hai la vi - ta sbric-ca, bat - ti pur la ri - ti - ra - ta. De-lio mi vuol sol-da - to,

*) Since there are no specific instruments in the manuscript, the editors suggest using the strings and continuo in a manner that imitates the percussive sound of drumbeats.

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102 ZERIFFO DON BUSCONE ZERIFFO DON BUSCONE

Non so di De - lio. Or che più fer - ve il bel-li-co-so sde - gno, De - lio... Che De - lio? De-lio i-to è sot-ter-ra a con-

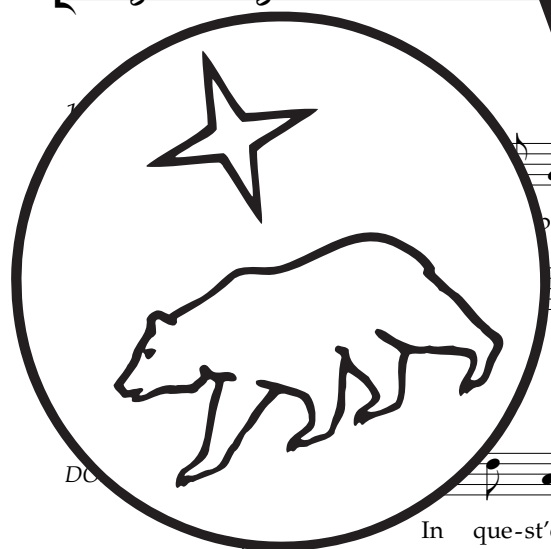
#

107 ZERIFFO

-sul - ti di guer - ra, cre - d'io, fra que-ste vil - le con le sa - vie Si - bil - le. Non mor-mo-rar di

111 DON BUSCONE ZERIFFO

De - lio. Il re lo bra - ma (Chesot-... an-pu - ti-sta! Di quan-to v... e tien li-bro dop - pio e



112 DON BUSCONE

più le sto di te; Bu-sco-ne ad di - o Ad-dio Ze - rif - fo.

113 DON BUSCONE

In que-st'or - ri - de, or - ri - de sel - ve se ci af-fron - tan, se ci af -

ZERIFFO

In que-st'or - ri - de, or - ri - de sel - ve se ci af-fron - tan,

[Continuo]

124

-fron - tan le bel - ve, tu, tu sei sol - da - to ma, ma per mo - strar la pa - ten - te

se ci af-fron - tan le bel - ve, tu, tu sei buf - fo - ne, ma... o per

128

sfug - gir i mor-si lo - ro è va - ni - tà, ma per mo-strar la pa -

far il buf - fo - ne sfug - gir i mor-si lo - ro è va - ni - tà, ma...

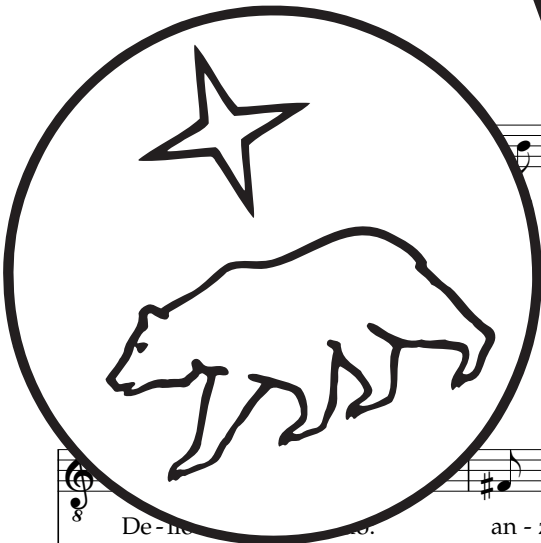
132

-ten - te sfug-gir i mor-si lo - ro è va - ni - tà, è va - ni - tà.

o per far il buf - fo - ne sfug-gir i mor-si lo - ro è va - ni - tà, è va - ni - tà.

ve - sto s'io non sa-pea ta - ce re! Cor-di-na ad e - se-gui-re di

De-licio- so, an - zi can-tan-do io vo - glio la no-ia al-leg-ge - ri - re del vi - ag - gio al-lo sco - glio.



Bärenreiter
Leseprobe
Sample page

[Aria]
145

Violino I

Violino II

ZERIFFO

[Continuo]

Del - la na - ve del co - re, quan-do è noc -

152

-chie - ro A - mo - re, dal sen del - la sa - lu - te pre - sto, pre -

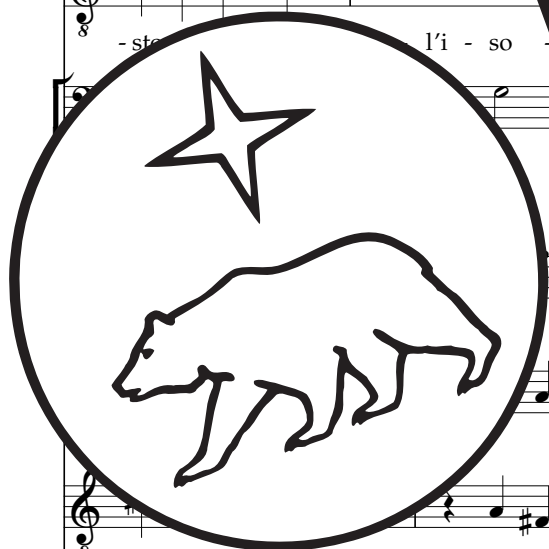
159

- ste l' i - so - le per - du te. No
no, no no, no no, mai non ho scor - to, con - dur cie - co noc - chier le na - vi in

[Ritornello]

172

por - to.



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[Ritornello]

207

8 - to.

Scena VII

RE, DON BUSCON[E] e ROLDANO

RE

Og - gi con gran po-a-ga-ne a tut-to ac-cin-to al bat-ta-gliar. De-li-o, cui die-di il co-

[Continuo]

5

ra par - mi che De-li-o in que-sto por-to non l'ave-du-to ma - i.

8

si-gnor, e De-li-o in-tor - no, co - sì Ze-rif-fo mi ac-cer-tò pur dian - zi, di gir non

15

8

re - sta e di os-ser-var le mu-ra del-la roc - ca pro-cu - ra. Né la re-gi - na io veg-gio. Oh que-sto

RE DON BUSCONE

20

8

sì, que-sto sì ch'è peg - gio. Gran-d'a-stro - lo-go è il re, ma del-l'a - stro-lo - gi - a poi nel più

25 ROLDANO

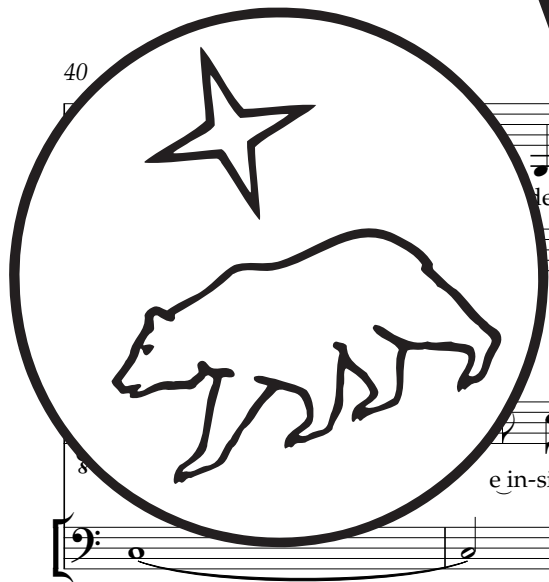
bel-lo non si va - le per sé. A guer-rie - ro dra - pel - lo, che scor-re que-ste spiag-ge, ri - fe - ri - sce u-na

30 RE

spi-a che nel bo - sco vi - ci-no l'os-ser-vò dian-zi en-tra - re. A qua-le, a qua-le af - fa-re? a qual cam-

35 ROLDANO

-mi-no? Mio pen-sier non l'in-ten - de. Cre-di p ch'il tut-to sia per o - li fac-cen - de.



40 *La D. Busco*

le. Van - ne, tro - va - ti al re - tor - no.

e in-sin col fiu - to ri-tro-ve-rò ben i - o e la re-gi-na e 'l ge-ne-ral per-du-to.

49 ROLDANO

E-spor-rei per o - stag - gio a te que-sta mia vi - ta che so-no in tuo ser - vag - gio e De-li-o e la re -

53 RE

-gi - na an-da - ti al-la ma - ri - na. Io sì di que-sto mi ac-cer-te-rò ben pre-sto.

[Aria a due]

ZELEMINA e ZAIDA <sopra il forte>

ZELEMINA

*c*₂³

Rie - di, rie - di a - gl'oc-chi mie - i, a - ne - lan - te io qui t'a - spet - to: do - ve,

[Continuo]

10

De - lio, ah do - ve se - i? Tor-na a me, tor-na a me, mio Ma - co met - to.

Sinfonia

[V. I]

[V. II]



20

mo - re, ti veg - go o - mai spe - di - ta. Se non

35

fug - gi il cac - cia - to - re, ca - de - rai, ca - de - rai mor - ta o fe - ri - ta.

Sinfonia

[V. I]

[V. II]

45

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92 *) ZAIDA

por - ta. Ah, den-tro, den-tro va', va', su la du - ra, di re - gi - na pren-di po - sto;

96

e l'af-fet-to tie-ni a - sco - sto sfor - za un po - co, sfor-za un po - co la na - tu - ra.

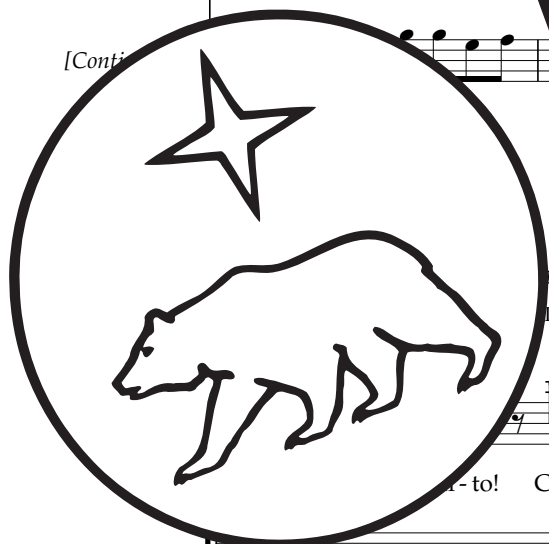
[Sinfonia]

101

Violino I

Violino II

[Conti]



Scena IX

GIACUTTE <con truppa di mostre femminili. Delio e Zaida entrano nella scena con Veronica, vestito l'anello.>
 DELIO, REGINA, ZELEMINA <escono fuori dal portello> e ZAIDA.

DELIO GIACUTTE DELIO

-to! Che gen-te, che gen-te? A-mi-ca. A-mi-ci ve-ri? Si cer-ta-men - te, e

[Continuo]

5

GIACUTTE DELIO

sia - mo, ben-ché di leg-ge av-ver-sa, re-la-to - ri sin - ce - ri. Di - te-lo in lin-gua ter - sa. E-splo-ra - to - ri

10

GIACUTTE REGINA <mostrando l'anello>

buo - ni. A dir-lo in lin-gua a-ra - bi - ca, spi - o - ni. Que-st'a-nel vel di - chia - ri.

*) See appendices B2 and B3 for alternate endings of this scene beginning at m. 93.

15 GIACUTTE

U - na gran sal - va - guar - dia, un gran sal - vo - con - dot - to a - ve - te ap - pres - so! La bel - lez - za, cre - d'io, ve

19

l'ha con - ces - so. Voi se - te trop - po bel - li per sì brut - ti e - ser - ci - zi; co - sì li bra - ma la re -

24

- gi - na mi - a. A voi me - gli sta - reb - be il ne - cer de - gli a - man - ti che l'uf - fi - zio di a. A - van - ti, a -

29

DELIO «a Veremonda»

si - gno - ra, tu ef - fet - ti del - l'a - nel - lo cor - re - ti; vo - drai co - me la

- te - se a pas - si pron - ti. At - ten - dia - mo in di - spar - te.

Aria

38 «da un'altra parte»

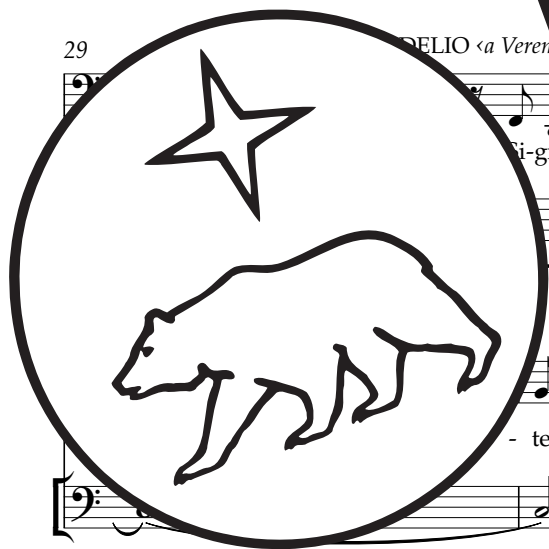
GIACUTTE

1. Don - na, don - na che mal ac - cor - ta non può te - ner ce - la - to al - l'uo - mo in - na - mo -
2. L'uo - mo, l'uo - mo che vuol com - prar - la è cau - to in pro - fe - ri - re e fin - ge di par -

[Continuo]

43

- ra - to l'af - fet - to che gli por - ta, cor - ri - va non sa, cor - ri - va non
- ti - re sen - za qua - si mi - rar - la: a - stu - to che sa, a - stu - to che



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50

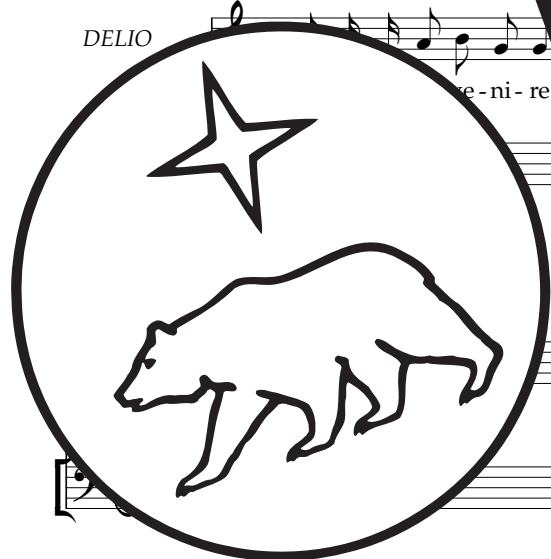
<Parte.>

sa co-me com-prar si suol di quel che mer - ta un ter-zo men la mer-can-zia pro - fer - ta.____
 sa co-me com-prar si suol di quel che mer - ta un ter-zo men la mer-can-zia pro - fer - ta.____

Ritornello

56 [V. I]

[V. II]

63
DELIO

REGINA

ZELEMINA <a Delio>

Al-la le-al - tà fi - do me stes - sa. Mia vi - ta, mio di -

74

ZAIDA

DELIO <a Zelemina>

- let - to! (Vol-le par-lar la pri-ma!) Oh gio - ia, oh gio - ia del mio pet - to.

81

ZAIDA

(Vol - le cor - rer-gli in-con - tro! Vol - le u - scir dal - la roc-ca a mio mar - cio di - spet - to.)

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121 DELIO

Quel che sa-per di lu-i, Ze-le-mi-na, ti toc-ca di-rò pria del par-ti-re.

[A due]

125 $\text{C } \frac{3}{2}$

ZELEMINA

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re, at-ten-

DELIO

En-tria-mo nel-la roc-ca, at-ten-

[Continuo]

En-tria-mo nel-la roc-ca, at-ten-

130

-dia-mo al gio-i-re, en-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

En-tria-mo nel-la roc-ca, at-ten-dia-mo al gio-i-re.

<Zelegmina, Delio e Regina partono.>

142

ZAIDA

Cor-te-sis-si-ma da-ma, ch'in a-mo-ro-sa lot-ta, in-ve-ce di at-ter-rar-lo, og-gi es-ser

[Continuo]

Cor-te-sis-si-ma da-ma, ch'in a-mo-ro-sa lot-ta, in-ve-ce di at-ter-rar-lo, og-gi es-ser

146

<Zaida parte.>

rot-ta dal suo ne-mi-co bra-ma, cor-te-sis-si-ma, cor-te-sis-si-ma da-ma!

rot-ta dal suo ne-mi-co bra-ma, cor-te-sis-si-ma, cor-te-sis-si-ma da-ma!

4 3 attacca

Scena X

SERGEANTE [MAGGIORE], ZERIFFO, VESPINA «e amazzoni».

[A tre]

VESPINA

A sal-vo, a sal-vo, don-ne, don - ne, a sal - vo; ah trop-po qui -

SERGEANTE

A sal-vo, a sal-vo, don-ne, don - ne, a sal - vo; ah trop-po qui -

ZERIFFO

A sal-vo, a sal-vo, a sal-vo, don - ne, a sal - vo; ah trop-po qui -

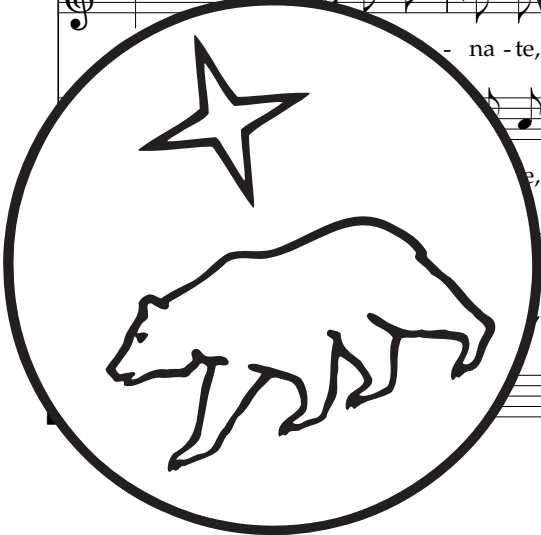
[Continuo]

5

na - te, fioc-can, fioc-can le mo - schet - ta - te, fioc-can, fioc-can

e, fioc-can, fioc-can le mo - schet - ta - te, fioc-can, fioc-can, fioc-can, fioc-can

fioc-can, fioc-can le mo - schet - ta - te, fioc-can, fioc-can le



9

le mo - schet - ta - - - te, le mo - schet - ta - - - te,

le mo - schet - ta - - - te, le mo - schet - ta - - -

mo - schet - ta - - - te, le mo - schet - ta - - - te, fioc - can,

12 [V. I]

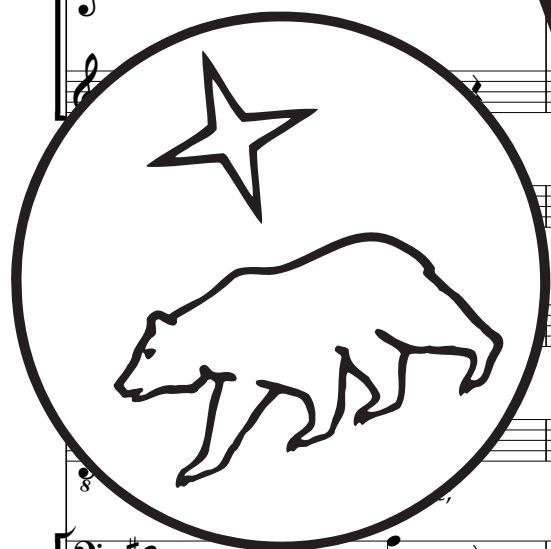
[V. II]

le mo - schet - ta ta ta ta ta ta ta ta ta trop - po qui - vi

- te, le mo - schet - ta ta ta ta ta ta ta ta trop - po qui - vi

fioc - can le mo - schet - ta ta ta ta ta ta ta ta trop - po qui - vi

15



gran mi-ra - co-lo è ben che noi siam vi - vi.

gran mi-ra - co-lo è ben che noi siam vi - vi.

gran mi-ra - co-lo è ben che noi siam vi - vi.

20

ZERIFFO

In que - sto bo - sco en - tria - mo a - sco - sa - men - te ad a - spet - tar il cen - no.

[Continuo]

23 SERGENTE

Po - ca for - za e gran sen - no, ma - don - ne, ci vor - rà per sor - pren - der la piaz - za.

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47 ⁸ ^{*) SERGENTE}

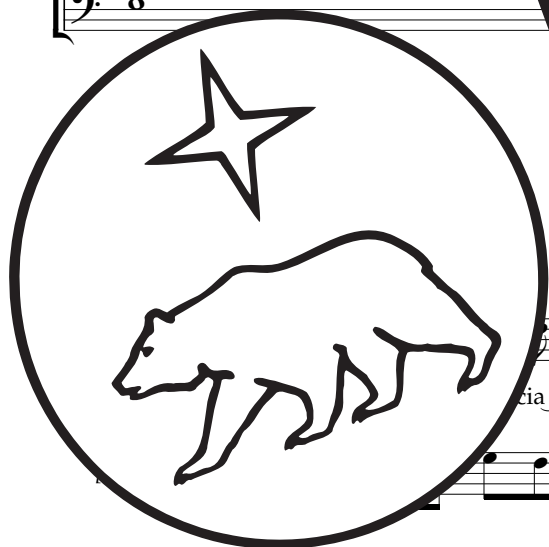
-l'ar-mi l'e-ser-ci-zio du - - ro. Tra quel-le fron-de a - sco - si ri - ti - ria - mo-ci un

51 ⁸ ZERIFFO

po - co: no, no, di can - zo - nar non è qui lo - co. Ri-co-pri - te - vi, ri-co-pri - te - vi, sù,

54 ⁸

me - co qui tut - te, fem - mi-ne, in qua-la fin-ì, ch' trop-po vi mal-trat-ta, se vi ten-ete. Gu-cu-ter



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Scena XI

«Sala di quartieri reali.»

DON BUSCONI

5 ⁸

cer-vo ei di-ven-tò. Tan - ta li-cen-za da-re non de-ve-si a la mo-glie, si sa, si sa,

9 ⁸

si sa, si sa che le sue vo-glie el - la si vuol ca - va - re.

*) See Appendix A7 for additional passage for Vespina inserted between mm. 48-49.

14

8 "Va', va', don Bu-scon, in bu - sca" il re mi di - ce, "Di tro-var - la fa' pro - va". La

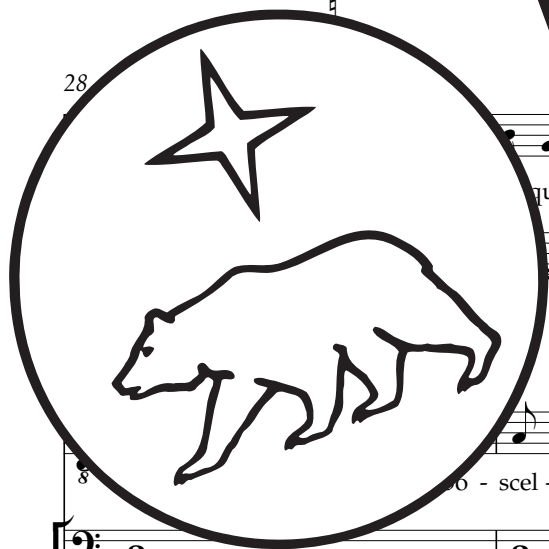
#6

19

8 cer-co in qua e in là, la cer-co in qua e in là, stan - ca ho la vo - ce, il pie - de, e

24

8 stan - chi ho gl'oc - chi; - in sin da quel fos - so i si ra - noc - chi chia -



28

8 qua, qua, qua, qua, Io non so pi che far - ci.

o - scel - li ho pian - ta - to i car - tel - li che di - con "Chi sa - pes - se

#

38

8 e chi tro - vas - se De - lio e la re - gi - na che so - no an - da - ti per la ma - la vi - a,

42

8 li ri - me - ni e con - se - gni nel - le ten - de re - a - li, ch'il re de' gran re - ga - li gli u - se - rà cor - te - si - a".

#

Scena XII

107

ROLDANO e RE.

ROLDANO

Si-gnor, da' tre-gua al-l'i- ra; in - ten-di, a-spet-ta, e non cor-rer in fret-ta, sin ch'il

[Continuo]

5 RE

tut - to pa-le-se a te non si - a. Pur-trop-po io ne son cer - to. A re or nan-ca spi-a,

10

trop-po è il tra-di-men-to a-per - to. Po la tu qua la spa-da e pre-sto fuo ri

ROLDANO

é d'un tra-di-tor sei pa-dre in-de-gno. Quel-la spa - da ch'io po - si,

18

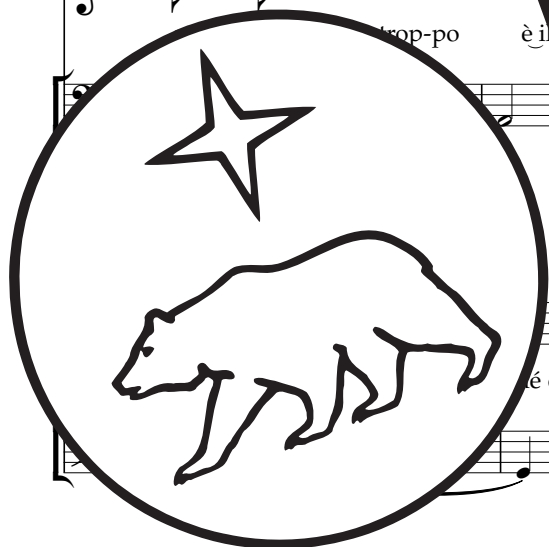
quel-la, quel-la spa-da ch'io po - si, vec-chio pa-dre in-no-cen - te, che a te, che al ge-ni - tor, ch'a-gli a-vi

6 6

24 RE

tuo-i tan - te pro-vin - ce ha man-te-nu-te e pre-se; do-ve, do - ve s'in - te - se? Te la to-gli dal fian-co!

6 6



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60

Al tro-no del tuo co - re chie - de ven - det - ta il tuo tra - di - to o - no - re.

6 7 6 #

65

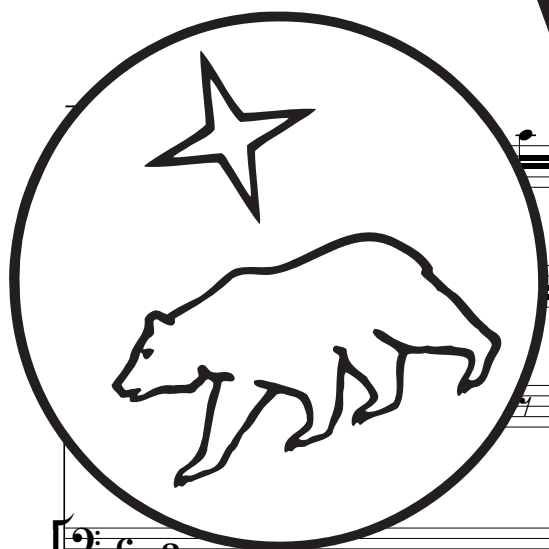
[Violino I]

[Violino II]

RE

Ar - mi, ar - mi, fo - ru - i - ne, i - ne, ah,

[Continuo]



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72

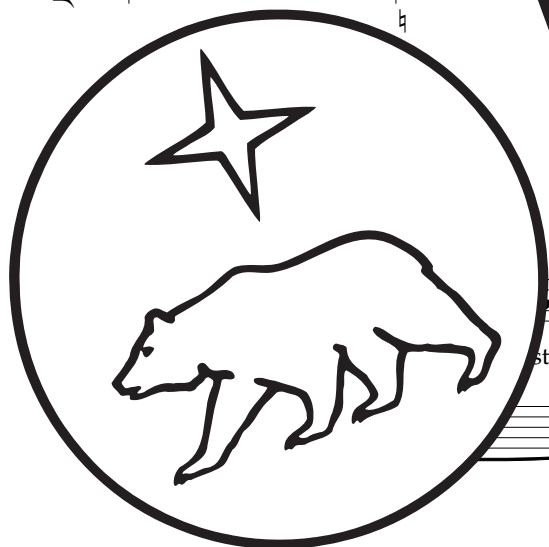
-bar-chi-no le sca - le, si sca - li - no le mu - ra, e si smu - ri la roc - ca o - ve cre - de si -

74

- cu - ra la cop-pia star de' tra-di-to - ri in pa - ce: chi del-l'o-nor fa sti-ma sa-rà del re se - gua - ce.

78 RE *<Parte con i soldati.>*

In mo-re - sca pri-gio - ne in car - ra non s'a con - ta Don - lo - ne - lio fel - lo - ne, mal - va - gia - re non re - da.



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Scena XIII

ROLDANO e DON BUSCONE.

DON BUSCONE

sti? ... e tan-to ba-sti: fe - c'el-la co-me

5

fan-no le don-ne d'og-gi - di, e co-me si suol dir, dis - se di sì. Mi do-glio del tuo dan-no. La

11

ter - ra e'l cie-lo i - stes - so, non-ché le spie del re, par-lan con-tro un sì gra-ve tra-di-men-to com-mes-so.

15 ROLDANO

In qua-le in-fau-sto pun-to, sven-tu-ra - to guer-rie - ro, io son al mon-do giun - to? Io, io tra-di-

[b] # 6

20

DON BUSCONE

ROLDANO

-to-re? Tra-di-tor Rol-da-no? Men-te, men-te ch'il di-ce. Io non tel di-co. Men-te men-te ch'il pen-sa.

7 6 #

24 DON BUSCONE

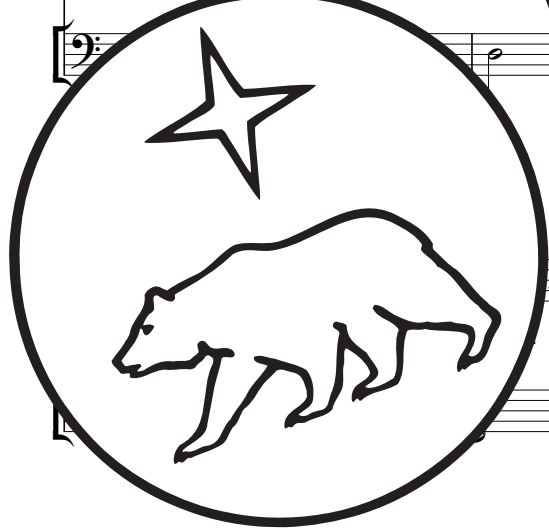
ROLDANO

DON BUSCONE

Al - tri pen-sie - ri mi con - tur - an - da men - te. L'i-stes - si ri - tes - so re - so men - te. Io l'ho ro-

ROLDANO

Per-chè ti li-di-di-vi - ta e ti son pa - dre mac-chia di tra-di-gio-ne a me si a-



32

-scri-ve! A te, a te dun-que ne ve-gno De-l'io, non più mio fi-glio ma ne-mi-co cru-del, pro-le d'a-bis - so.

6 6 #6

36

In te, d'o - gni mio ma - le in-fau-sto fon - te, tut-to vol-go lo sde-gno e l'i-re ho pron - te.

#

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ATTO TERZO

Scena I

«Giardino di Zelemina.»

ZELEMINA e DELIO.

[Aria a due]

$c\frac{3}{2}$ Sinfonia

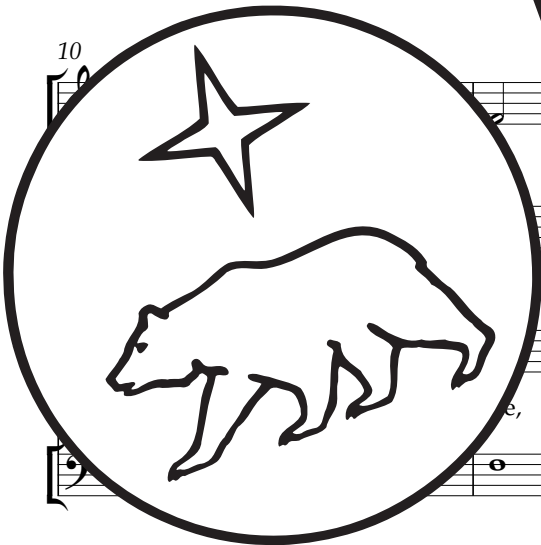
[Violino I]

[Violino II]

ZELEMINA

[Continuo]

Né me - st' aiù più do - len - ti



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18

mi - ra - no sì ca - ro il va - gheg - giar chi più de - si - a - no,

27

sì ca-ro il va - gheg - giar chi più de - si - a - no.

6 # #

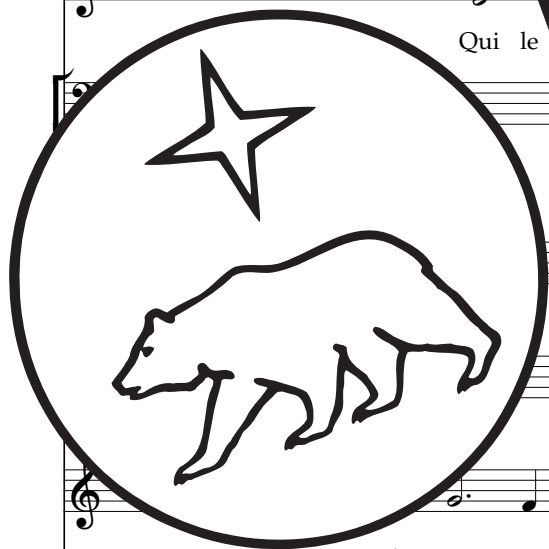
36

DELIO

Qui le Gra - zie e gl'A - mo - re og - gi si tro - va no

tut - te l'o - re son lie - te e fe - li - cis - si - me, i fa - vo - ri del

6 6



55

ciel tut-ti, tut - ti qui pio - vo - no.

[6] #

63

ZELEMINA

Di que - sto mon - te dal - le ru - pi al - tis - si-me,

The image shows a musical score for a piece titled 'ZELEMINA'. It is a four-part setting, with staves for Soprano, Alto, Tenor, and Bass. The key signature has one sharp (F#), and the time signature is common time (C). The Soprano part begins with a treble clef and a key signature change from one sharp to two sharps (F# and C#). The Alto part begins with a treble clef and a key signature change from one sharp to two sharps. The Tenor part begins with a treble clef and a key signature change from one sharp to two sharps. The Bass part begins with a bass clef and a key signature change from one sharp to two sharps. The lyrics 'Di que - sto mon - te dal - le ru - pi al - tis - si-me,' are written below the Tenor staff. The score is for measures 63 through 67.

72

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di zef - fi - lo gen - ti - le o - gno o gno - ra spi - ra - no a' re - stric -
- ce - si pet - ti au - - - re, au - re dol - cis - si - me, a' no - stri ac -

89

-ce - si pet - ti au - - - re, au - re dol - cis - si - me.

6



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[A due]

124 [V. I]

[V. II]

ZELEMINA

DELIO

Su que - sti fio - ri e su que - st'er - be te - ne -

Su que - sti fio - ri e su que - st'er - be te - ne -

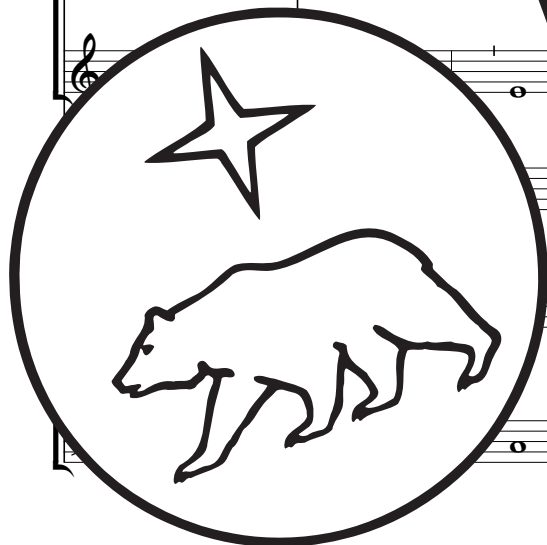
6 4 # #6

133

fa-rem, bel - la mia spe - me, og - gi che ca - di-no, ca - di-no,

fa-rem, bel - la mia spe - me, og - gi che ca - di-no,

6 5



141

con de - li - quio so - a - ve, i co - ri in ce - ne - re, che ca - di-no,

ca - di-no, che ca - di-no, ca - di-no,

b6 4 3 6

149

ca - di-no, con de - li - quio so - a - ve, i co - ri in ce - ne - re, e, per vi - ta ac - qui -
con de - li - quio so - a - ve, i co - ri in ce - ne - re, e per

157

te va - di - no.
or - te di no.



166

ZELEMINA

Un ri-ve-ri-to gior-no sa-cra-to a Ma-co-met-to fa, De - lio, og - gi ri-tor - no, in cui noi ce-le-briam,

[Continuo]

171

ca - sti ma lie - ti, del pro - fe - ta i de - cre - ti. Que - sto po - co per me gior - no fe - li - ce,

177

que - sto ri-tar-de - rà la gio-ia no - stra: en - trar fra quel-la gio-stro sot-to spo - glia men - ti - ta a te non li - ce.

182 DELIO

Mia di - va, io bra-mo in-tan - to con - dur-re a va-gheg-giar or - ti sì bel - li quel-l'a - mi - co gen -

186 ZELEMINA

- til ch'io tras-si me - co. Quel ch'a te pia - ce tu - to mi-let-ta Ze-le - mi - na, an - cor ch'è d'ore no - mi vo-le-sti del gar -

191 ZELEMINA

o ri-sa sprai - na del par - ti - re. an - cor pre-te - sto come tu non con-du-ca

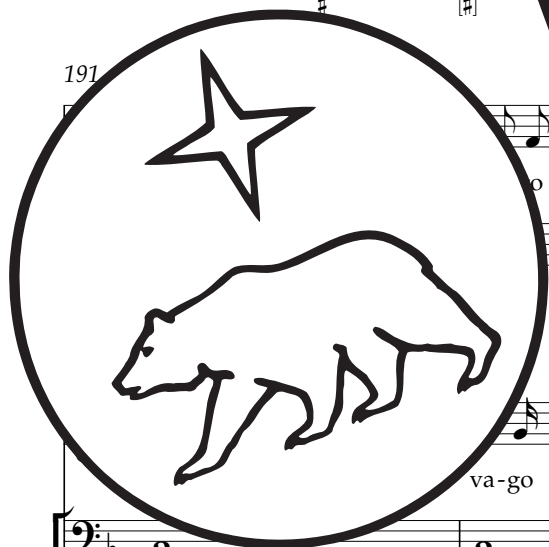
va-go al - lor ch'a-van-te al - le don - ne tu va - i, ch'e - gli sa - rà l'a-man - te:

202 DELIO

trop-po, trop-po è di te più bel-lo as-sa - i. Ben pre-sto t'in-va - ghi - sti di lui già nel pen - sie - ro!

207 ZELEMINA DELIO <Delio parte.>

Va-do a con-dur-lo qui. Van - ne a tua vo - glia. (Non sai del-le mie vo-glie an-co-ra il ve - ro.)



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34 GIACUTTE

que-sto? Non so ben di-re an-co-ra o pro-pi-zio o fu-ne-sto. Chie-der pa-ce di-mo-stra.

39 ZELEMINA

Un re-gar-zo-ne, a-gli stu-di ri-vol-to, di-mo-stra-si a-ra-gio-ne dal gue-reg-giar di-stol-to. Tu sai che

44

l'o-ra del-la gio-stra è que-sta: trat-ta-mer-più on pos-so gli spet-ta-to-ri a ba-da Por-gi-gli a no-me

49

-va-lien-si po-de-l'u-mil-tà mer-ta lo-gi-a non de-v'e-gli-a-ve-ti al re-gio so-glio ve-

GIACUTTE

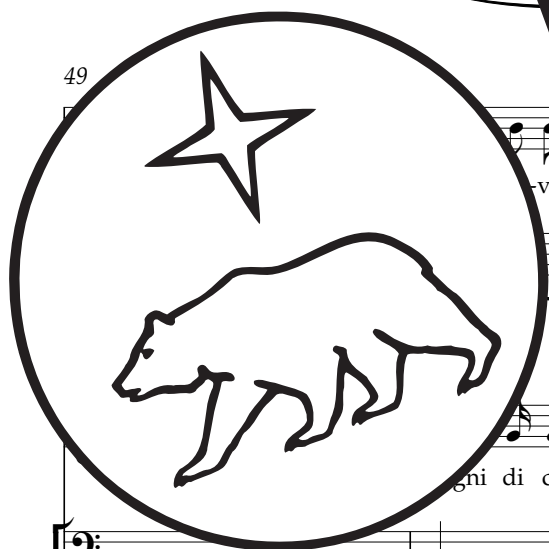
gni di ca-va-lie-ro; pro-ve-di-lo di spa-da. Io glie-la of-fer-si, ma la ri-cu-sa,

59 ZELEMINA

s'e-gli un fol-le tra-di-tor che qui si ce-la pri-ma non ti ri-ve-la. Oh fe-sta in-fe-sta a' miei de-

63 GIACUTTE

-si-ri! Oh gio-stra, che gio-stra nel mio co-re! Io non ap-pro-vo la fret-ta: a' no-stri gior-ni di pa-ce i trat-ta-



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68

ZELEMINA

-men - ti han-no lon-go pe - ri - o-do e pas - si len - ti. Gen-til ri-cor-do. In que-st'am-pio giar-

3 4 3

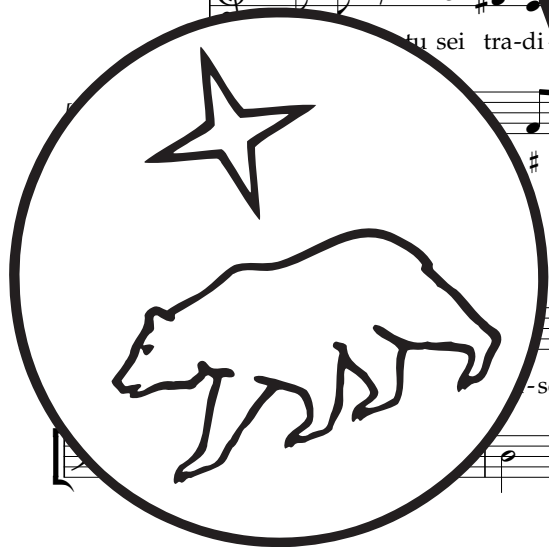
74

<Giacutte parte.>

-di - no che s'in-trat-ten - ga in - si - no che ter - mi-ni la fe - sta: u-dien-za gli da - rem cor-te-za pre - sta...

6

ZAIDA



tu sei tra-di-ta e l'oc-chio hai cie-co. Que-gar-zo - ne sì bel - lo che l'oc-chio m'ha mò

-schio don-zel - la ma don-na che ve-stì spo-glia men - ti - ta. Fi-glia, fi-glia, tu sei tra-

#

9

ZELEMINA

ZAIDA

- di - ta. Don-na? Co-me il sa - pe - sti? L'in-gan-nar u - na don-na del tuo be - ne ge-

6 6 # #

14

ZELEMINA

- lo - sa non è sì fa-cil co-sa. Non mi piac-que-ro trop-po al-cu-ni ge-sti che tra lo-ro ho ve-du - to.

#

19 ZAIDA

Io la co-nob - bi al fiu - to. Quel-la chio-ma di-ste - sa, quel-la vo - ce sot - ti - le, quel ca - mi-nar sì

24

stret-to, che non ha del vi - ri - le, mi po-se in gran so - spet - to. On - de con oc-chio scal - tro gli o-rec-chi le guar-

29

- dai fo-ra - ti e al fo-ro lar - go dal na-so le' pen-den - ti d'o - ro, dis-si "è don-na san - za - tro."

35

o, re-mi-na è co - stei, mor-ta in i o. Las - sa, las - sa,

ZAIDA

in-dus-se un a-ma-tor sì de-gno? Dir-te-lo non sa-pre-i. So bench'e-gli t'of-fen-de, se con

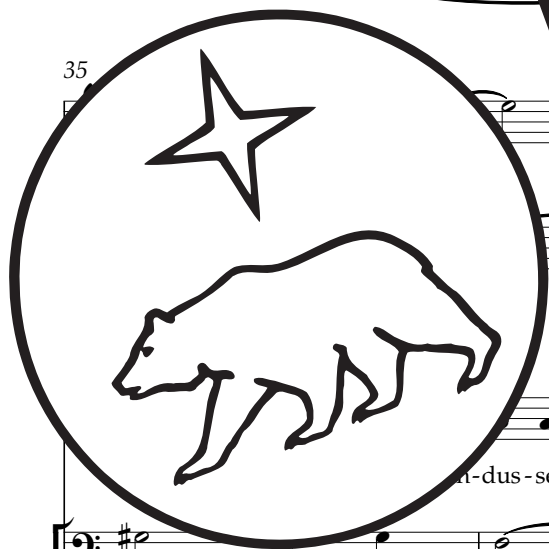
46

ZELEMINA

mo - di sì re - i ad al-tro a-mo-re at-ten-de. Qual ge - lo - so pen - sie-ro l'a - ni-ma, l'a - ni-ma

51

mi fla - gel - la? Sof-fri - rò? Ta - ce - rò? Sof - fri - rò? Ta - ce - rò?



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91

- dur a mi-ra - re; on-d'o-ra è il tem-po che noi qui - vi na - sco - se tra quel-le fol-te pian - te ve-diam l'o-pre a-mo -

96

ZELEMINA

- ro - se: s'el-la è don-na, e di lei se De - lio è a-man - te. Non tar-diam a ce - lar - ci.

6

[Aria a due]

DELIO e REGINA, ZELEMINA, ZAIDA «ascose».

[Violino I]

[Viola]



DELIO

Au - ra che si - bi - la, fon - te che mor - mo - ra, con lor c'in - vi - ta - no lie - - -

6

11

REGINA

DELIO

Au - ra che si - bi - la, fon - te che mor - mo - ra, con lor c'in - vi - ta -

- ti a gio - ir. Au - ra che si - bi -

6

15 [V. I]

[V. II]

REGINA

-no, c'in-vi - ta - no, c'in-vi - ta - no lie - - - ti a - gio -

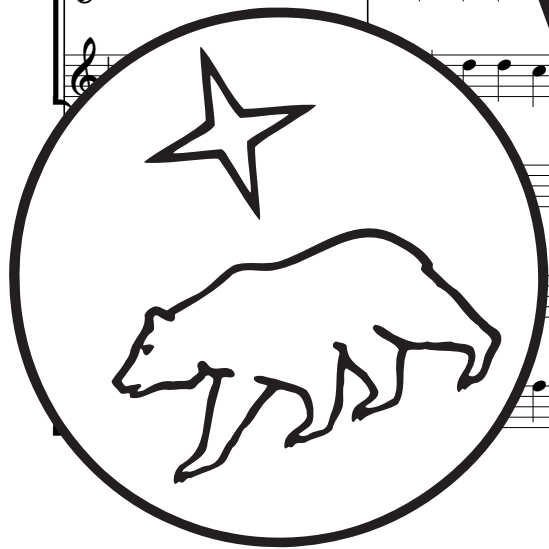
DELIO

-la, fon-te che mor-mo - ra con lor c'in-vi - ta - no, c'in-vi - ta - no lie - - - ti a - gio -

6

[6]

6



Bärenreiter
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Sample page

Fine

27 DELIO

Al-l'ap-pa-rir di tua bel-tà, si can-gia-no, si can-gia-no in ce - le-sti ter-re - ne a - me - ni -

33 REGINA

-tà. Que-sti giar-di-ni fat - ti di-vi-ni un cie-lo ac-col - to han - no d'a - mo - re.

[A due]

40 [V. I]

[V. II]

REGINA

Stel - la o - gni fio - re, ma so - le d'o-gni fior sem-bra 'l tuo vol - - to.

DELIO

Stel - la o - gni fio - re, ma so - le d'o-gni fior sem-bra 'l tuo vol - to.

[Da capo al fine]

46 DELIO

De-vo star vi-vi an - c' no mi a-scol-ti o mi-ri la sa - - - te.

[Continuo]

re tra quei ro-mi-ti or - ro - - ti d' - ti ci - pres - si i de - si - a - ti a -

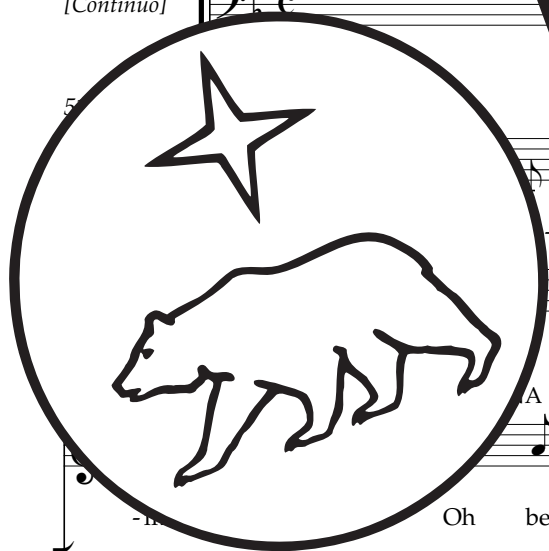
Oh be-ne hai scel-to il lo-co di mal au-gu - rio! So-no de-sti-na - ti al-le tom-be e non per

61

fa - re, i fu - ne - sti ci - pres - si, om-bro - so pa - di - glio-ne de-gl'a-man-ti a-gl'am - ples - si.

66 DELIO

Po-siam là tra que-gl'ol-mi: men-tre sì ca - ra - men - te li ab-brac-cia-no le vi - ti, non so-no, non so-no al-la tua



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118

co - re non vi - ve a - do - ra - to - re che del - la tua bel - tà. A - do - ri -

128

- mi, a - do - ri - mi, se sa, a - do - ri - mi, se sa. Ba - sta a me...

138 *<Delio si avvede della Mora.>*

DELIO For-se, for-se ti e - ra ch'ac-cio - o-re nel-la vi-ta of-fe-so re-sti un guer-ra - to al mon-do?

[Continuo]

148 gi - na - ra il ga - sti - go che mer - ci; co - i tuoi l - li - a - per - ti che

ZELEMINA

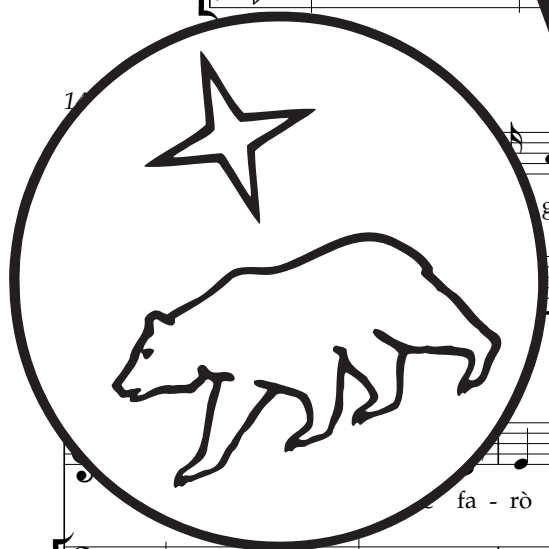
fa - rò che sen-ten-za ab-bi di mor-te ai giu-sti prie-ghi mie-i. O vo - ci,

149 ZAIDA

o mio te - so - ro, quan-to in - van so-spet - ta - i! D'al-cun gra - ve mi - sfat - to quel gio - vi - net-to è

153 REGINA

re - o: l'ha per pu - nir qui trat - to. Vuoi di no - vo la for-za u - sar? Per - ché t'a -



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157

«Zelemine e Zaida tornano in disparte.» DELIO

- di - ri? An - cor non puo - i d'un si - cu - ro gio - i - re a - spet - tar l'o - ra? È par - ti - ta la Mo - ra:

162

REGINA

non la ve - de - sti ch'i di - scor - si no - stri tut - ta ge - lo - sa ad a - scol - tar sen ven - ne? Oh nu - me di sal - vez - za.

168
DELIO

3

Mio di - let - to, no - ne con - so - la o - mai pre - go, ti

[Continuo]

174

mo - se pe - ne, sì, sì, sì, sì, sì

ce mia vi - ta, mia bel - lez - za in - fi - ni - ta...

187

«Torna la Mora.»

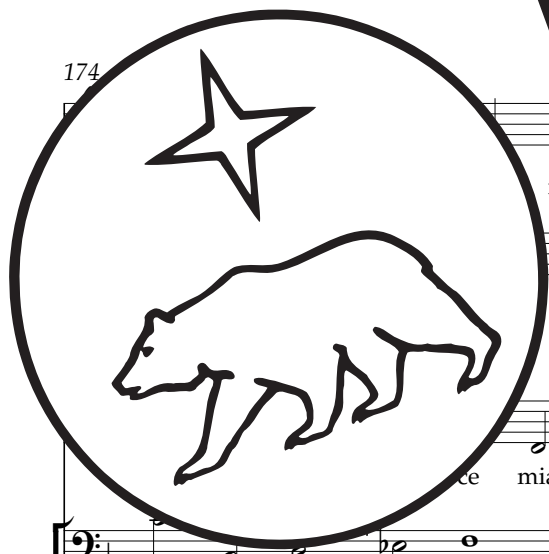
DELIO
Io per tro - fe - o di ven - det - ta su - bli - me, su le ne - mi - che mu - ra de'

[Continuo]

190

ZELEMINA

Sa - ra - ci - ni al dar - do giu - ro, giu - ro d'e - spor - ti e de - gl'I - be - ri al guar - do. Oh — sia



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194

pur ma-le-det - to, No-dri-ce, il tuo so-spet - to; an-diam, an-diam do - ve si ap - pre - sta la de - sti - na - ta

197

ZAIDA ZELEMINA

fe - sta... Che nol pri-vi di vi - ta? No, no che da me vuol De - lio che pen-da la sen - ten - za e ch'io

202

pri-ma il di lui fal-lo in - ten - da. (Tro - po, trop - po è bel - lo il gar-zo - ne: se cre-di ch'u-na

207

«Zelemina e Zaida partono.» DELIO

De-lio, t'in-ga - ni.) Or da ve - ro par - ti - to o cre-di Ze - le - mi - na. lis - si-ma re-gi - na; al-cun non è pre - sen - te, ni-un, ni - un ci ve-de o sen - te.

Scena V

ROLDANO, DELIO e REGINA.

ROLDANO

Il Ciel ti ve-de, il Ciel, il Ciel, ti sen-te! Oh stol - to: io ti mi-ro,

[Continuo]

5

DELIO

i - o, i - o t'a-scol-to, e a pe-na cre-do a - gl'oc-chi quel ch'io ve - do. Pa - dre, chi qua ti

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41

- tor la fac - cia. A te, a te si a-spet-ta, che re - gi - na gli sei, con for - te ma - no far sì giu - sta ven -

46

ROLDANO

- det - ta: pu - ni - sci, pu - ni - sci tu quel te - me - ra - rio in - sa - no. Sì, sì, ch' a te re - gi - na, a te si de - ve il pri -

6

51

- var - mi di vi - ta; trop - po scor - no - rian - ce a vi - ver pi Rol - da - no, og - gi ch' ei e - d dal fi - gliuo - lo i - nu -

7 6 7

56

il la re - de. Vi - bra la spa - da, vi - bra, vi - bra in que - sto pet - to,

hai nel - le guan - ce del tuo com - mes - so er - ro - re, an - co non re - sta a me più san - gue in

#

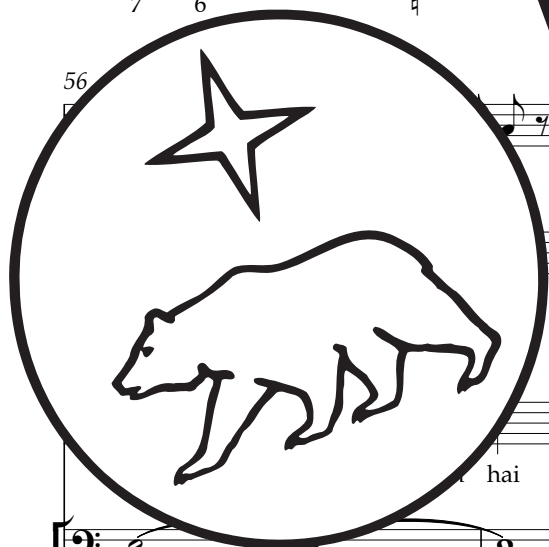
65

fi - bra: vi - bra la spa - da, vi - bra. Se la spa - da non ha per me pun - ta o - mi - ci - da, in que - sto

70

REGINA

co - re far l'uf - fi - zio del fer - ro og - gi do - vrà il mio fie - ro do - lo - re. Pren - di, Rol - dan,



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76

d'A-stre - a que-sta è la spa-da... E al-lor che tu col - pe - vo - li ci tro - vi, in noi, in noi la pe-na

81

ca - da... In me ven-di-ca pri-ma il fal-lo a-tro-ce; ma sa-per de-vi, o giu-di-ce in-gan-na-to, che fu de' no-stri er-

85

-ror fal-sa la vo - ce: quan-do il tut-to u-di-ra... a-sti-ga-ci, ga - sti-ga-ci se sa - chiu-to l'o-rec-chie di si-

90

In nan-ti... di la spa-da, e se tro-va-1... Fie-di, pur fie -

101

- i? La de-stra, la de-stra lan - gue. Con-tro del-l'in-no-cen - za es-ser non puoi cru-de - le.

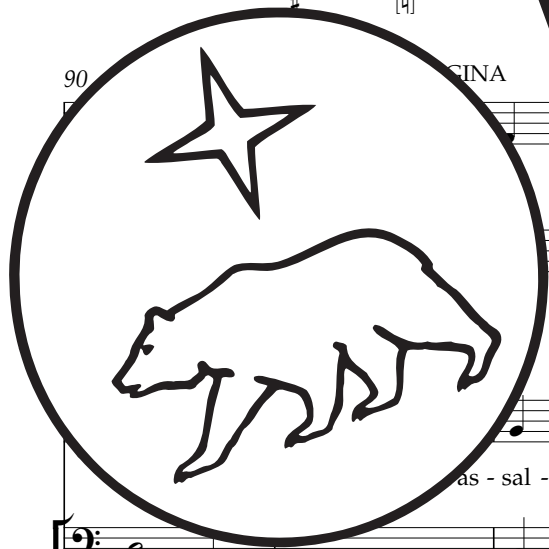
108

Oh fos-se ve-ro sì leg-gia-dro pen-sie-ro! In - ten - di: è que-sta u - na bur - la che far vo-glia-mo al

ROLDANO

REGINA

Oh fos-se ve-ro sì leg-gia-dro pen-sie-ro! In - ten - di: è que-sta u - na bur - la che far vo-glia-mo al



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113 ROLDANO REGINA

re. Que-ste bur-le gli fa-te? Ve-drai di que-ste ri-ti-ra-te il frut-to. — Di a-

118 ROLDANO

-ver in man ci toc-ca or o-ra que-sta roc-ca. Al Ciel pia-ces-se. Deh, nar-ra-te-mi, nar-ra-te-mi il mo-do.

123 REGINA ROLDANO

Il tem-po è que-sto di o-prar: son gi-ti al lor-a-to i No-ri. Co-sì Giu-cut-to rac-con-ta-mi, e den-tro m'ac-

129 REGINA ROLDANO

Il tem-po è que-sto di o-prar: son gi-ti al lor-a-to i No-ri. Co-sì Giu-cut-to rac-con-ta-mi, e den-tro m'ac-

REGINA

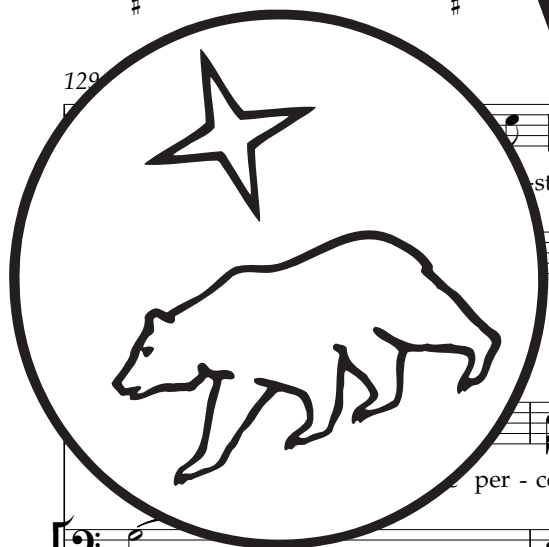
per-cos-se dal le-tar-go si scos-se. Cor-ria-mo il cen-no a da-re al-le A-maz-zo-ni a-

137 ROLDANO

-sco-se. Io ben le vi-di ap-piat-ta-te nel bo-sco. Or in-co-min-cio a ren-der-vi l'o-nor:

142 REGINA

or sì v'in-ten-do. Vie-ni, vie-ni pur me-co al glo-ri-o-so af-fa-re. Av-vi-a-ti a pie-di len-ti, noi ti se-guiam.



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11 <Sinfonia col ballo, e poi in fin del ballo nuova sinfonia strepitosa al maggior segno.>

[Violino I]

[Violino II]

ZELEMINA

Che ru - mo-ri! Che vo-ci! Che stre-pi-to! Che gri-da!

[Continuo]

15



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Cor - ri, in - ten-di la ca-gio-ne di sì me-ra in-zo-ne! Oh - mè, oh-mè, no-dri - ce! Fi-
ZAIDA

cor - ro-no già fiu - mi di san-gue. Oh, quan-ti mor - ti, oh quan - ti! Che scin - til - lar di

21

GIACUTTE

spa - de, che ri - co - per - te stra - de di ca - va - glie - ri e fan - ti! Nel-la roc-ca è il ne-mi - co.

24

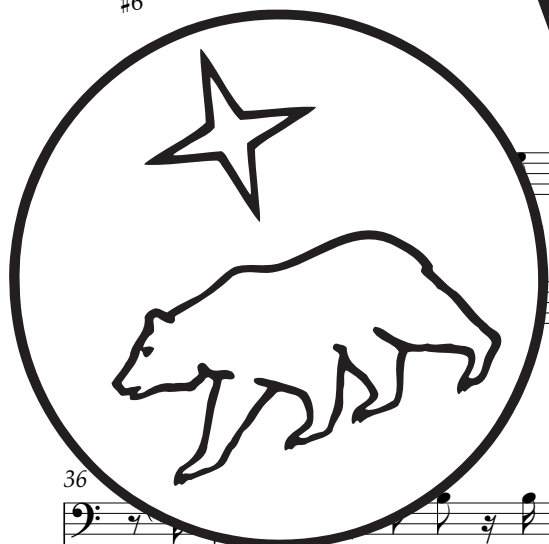
ZELEMINA GIACUTTE ZELEMINA

Gia-cut, che tra-di-men-to! Con mil-le ar-ma-ti e mil-le De-lio ver te si a-van-za. O-ve n'an-drò, me-schi-na?

27

ZAIDA ZELEMINA

De - lio, De-lio m'è tra-di-to-re? Son frui ti del tuo a-mo-re. De lio ha co-sì tra-



ZAIDA GIACUTTE

ta? Tem-po non li pen-ti. Non ab-biam più di - fe - sa:

36

dal gar-zon di A-ra-go-na a tra-di-men-to la cit-tà fu pre-sa; sal-va, sal-va, re - gi-na, tua re-al per-so - na.

39

ZAIDA ZELEMINA

Del soc-cor-so al-la por-ta an-diam per sor-tir fuo-re. Pre-sta-mi l'a-le, im-pie-to - si - to A - mo-re.

GIACUTTE

Del soc-cor-so al-la por-ta an-diam per sor-tir fuo-re.

Scena VII ed ultima

«Moschea.»

RE, VEREMONDA REGINA, DELIO, VESPINA, ROLDANO, SERGENTE MAGGIORE, ZERIFFO, DON BUSCONE, ZAIDA e ZELEMINA.

Sinfonia

[Violino I]

[Violino II]

RE

For-te, re-gia mo-schea am-brava que-sta;— ma ben la

[Continuo]

5 RE

no-stra a-ca-so u-ni-ta gen-te ad-dar par-la di-mo-stros-si pre-sta- No-de-ma No-ra an-cor no-va si sen-ta

di tra-di-to-ri il ti-to-lo de-sti? E ra-pir ti fa-ce-sti da'tuoi cie-chi fu-ro-ri?

- sì di tra-di-to-ri il ti-to-lo ci de-sti? E ra-pir ti fa-ce-sti da'tuoi cie-chi fu-ro-ri?

[Continuo]

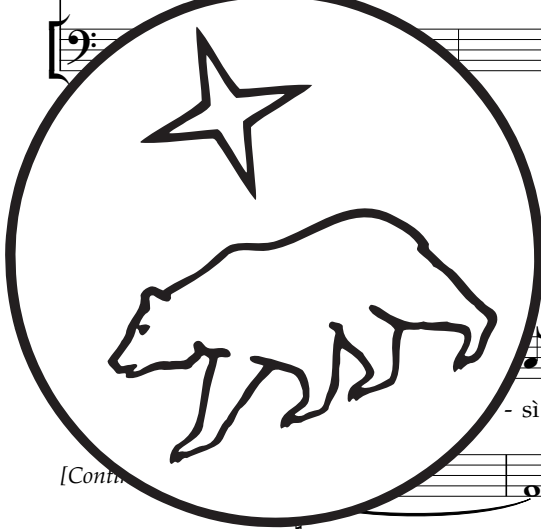
16 RE

Il dub-bio mi gio-vò di rot-ta fe-de; s'io non por-ta-va fret-to-lo-so il pie-de die-tro la vo-sta

[Continuo]

21 DELIO

scor-ta, per la por-ta sor-pre-sa e-ra va-na o-gni im-pre-sa. Il tut-to è sta-to d'in-ge-gno di vas-sal-lo stra-ta-



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[A due]

61

ZERIFFO

8

Noi fum - mo, noi fum - mo, a for - ti rad - dop - pia - ti,

DON BUSCONE

8

Noi fum - mo, noi fum - mo, a for - ti rad - dop -

[Continuo]

65

rad - dop - pia - ti, rad - dop - pia - ti no - di, che ben, ben l'as - si - cu - ran - no.

- pia - ti, rad - dop - pia - ti no - di, che ben, ben l'as - si - cu - ram - mo.

70

REGINA

8

«Ze le mi na vien e ga li a» DON BUSCONE

- te dai lac - ci, in - de - gni di re - i - n - que - re - ni - ti - ve - ne. Mol - to più la no - va - ti - sci - al - si

Voi on ve - de - che le ga - ta - te - ne - te u - na vec - chia in - fe - li - ce?

DON BUSCONE

8

Con tal pat - to ti scio - glia - mo: del - le bel - le del pa - e - se noi da te, vec - chia cor -

ZERIFFO

8

Con tal pat - to ti scio - glia - mo: del - le bel - le del pa - e - se noi da

[Continuo]

b

82

- te - se, in - for - ma - ti, in - for - ma - ti es - ser vo - glia - mo, in - for - ma - ti, in - for - ma - ti es - ser vo - glia - mo.

te, vec - chia cor - te - se, in - for - ma - ti es - ser vo - glia - mo, in - for - ma - ti, in - for - ma - ti es - ser vo - glia - mo.



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88 <con le viole>

VIOLETTA

VIOLA

ZELEMINA

[Continuo]

In-vit - ta Ve-re-mon - da, re for-tu-na-to i - be - ro, a' vo-stri pie-di io so - no, per - do-no, per-

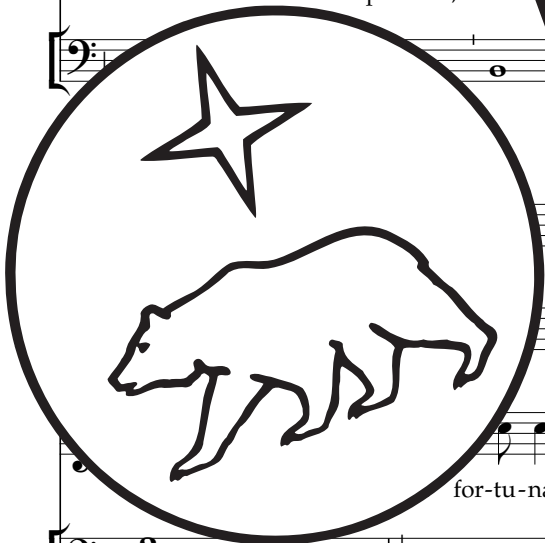
6 7 6

96

- do-no io non di-spe - ro, — e a voi, più di tan-t'ar-mi pi-tà, a cre-men-za il cor cir-con-da an-

for-tu-na - to i - be - ro, per - do - no, per - do - no io non di - spe - ro.

6 # 6 b



111 DELIO

RE

Sol-le-va-ti, Re - gi-na, e la - scia il pian-to. Non son di scu-sa in - de - gno, don - na re -

[Continuo]

116

-al se quel che te-co-o - pra - i tut - to fu del mio re no - bil ser - vi - gio; — più che ser - vo d'A-

6

121

- mor, del re son li - gio. — Ze le-mi-na, t'a - ma-i, e t'a - mo quan-to a ca-va-lier con - ce - de quel - la che al

6

127

ZELEMINA

re, ch'a Dio pri-ma pro-fes - so non in-ter-rot - ta — fe - de. Men-tre, De - lio gen - til, da me ti tol - ga

134

leg - ge di-ver - sa ab-brac-cio, ab-brac-cio i - ti tuo - i; non vo-glio, non vo-glio ne che no - i di leg - ge

6

141

REMINA

- a. Un-que re - gia don - zel - la ab-ben-d - ni Ma - o ma e vie - ni a

6 6

141

- o - ma non mi cu-ro né di re-gno o di cit - tà: ba-sta a me, ba-sta a me, De-lio, che si - a tut-ta

#

152

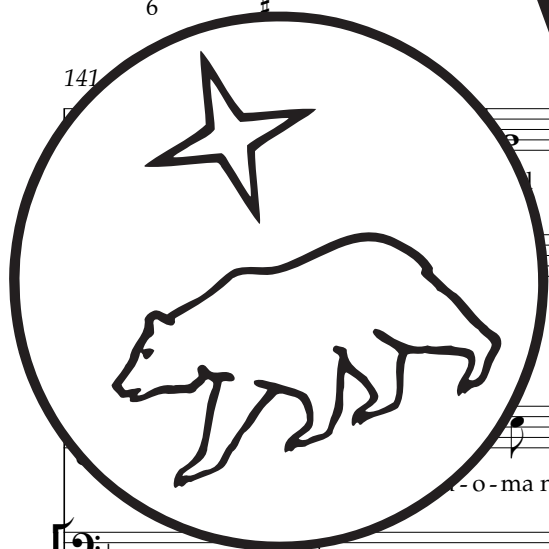
DELIO

mi - a, tut - ta, tut - ta, tut - ta mi - a la tua bel - tà. Con tua pa-ce, o re - gi - na, a tua glo-ria, o mio

158

re, pro-met-to a Ze-le - mi - na sin - ce - ra, ma-ri - ta - le, e - ter - na, e - ter - na fé.

6



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209

- via-mo; sù dun-que, sù dun-que, vi - si-tia-mo del-la for-tez-za i po-sti o-ve pos-so-no i Mo-ri-es-ser na - sco - sti.

[A due]

213 $\text{C} \frac{3}{2}$

REGINA

Spa - da, spa - da al - la ma - no, al - la ma - no, al - la ma - no.

RE

Spa - da, spa - da al - la ma - no, al - la ma - no.

[Continuo]

Spa - da, spa - da al - la ma - no, al - la ma - no.

218

Non sen - ti - te Rol - da - no, che la vit - to-ria an - cor non è si - cu - ra?

Non sen - ti - te Rol - da - no, che la vit - to-ria an - cor non è si - cu - ra?

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

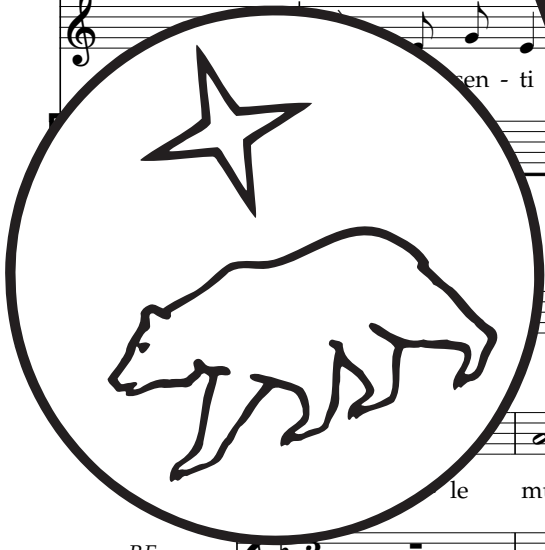
Al - le mu - ra, al - le mu - ra, al - le mu - ra.

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

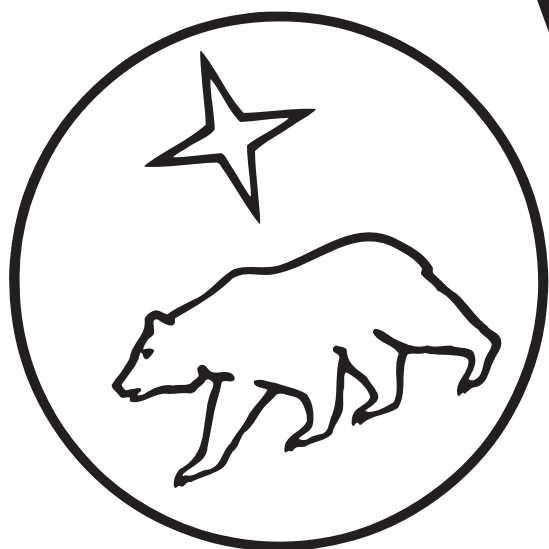
Al - le mu - ra, al - le mu - ra, al - le mu - ra.

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

Al - le mu - ra, al - le mu - ra, al - le mu - ra.

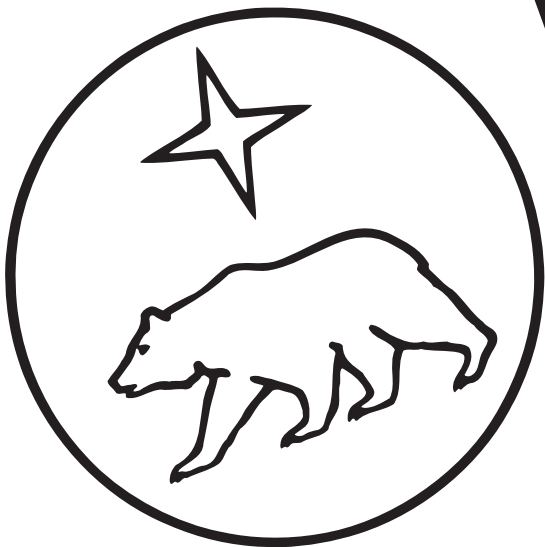


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Appendices



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Reconstructions of early versions of V (predating Ve52)

Appendix A1

I.2, Reconstruction of first version of mm. 1–17 (mm. 1–12 under flap [Facsimile 3])

ZERIFFO, DELIO

1* 2* 3* 4*

ZERIFFO

Si-gnor, si-gnor trop - po la bar - ca sot - to ac-co-stam-mo - la ne - ca roc - ca.

[Continuo]

5* DELIO 6* 7* 8* 9* ZERIFFO

Se-guo a pie - di il cam - mi - n - per me fo - ro - sa via, ch'al for - te sbo - Af - fé, ch'og-gi a mo -

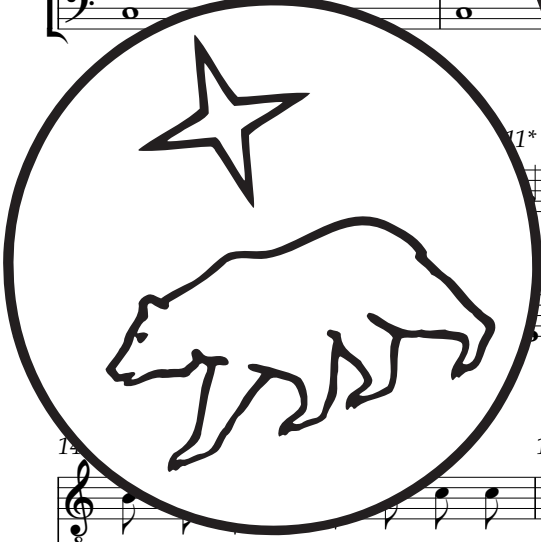
11* 12* *) 13*

- lo non vo - glio, De - l' - o, che tu m'in - se - gni: in -

14* 15* 16* 17*

- strut-to an-cor non se - i che gli a - stro - lo - ghi mie - i m'han det - to ch'io mor - rò so - pra più le - gni?

#



Appendix A2

I.2, Reconstruction of crossed-out version (on flap [Facsimile 4]), later replaced by mm. 9–14

ZERIFFO

9¹ **) 9² 9³

ZERIFFO

no, che tu m'in - se - gni, che vo - to ho di mo - rir so - pra tre le - gni?

[Continuo]

*) The flap ends here; continuation (mm. 13–17) reconstructs first layer of pitches in concluding measures of fol. 11^v.**) Variant version of text, borrowed from *Celio*.

Appendix A3

I.3, First version of excerpt, under paste-over, mm. 27–38

ZELEMINA

26 26¹ 26² 26³ 26⁴

Dal dì ch'io ti mi - ra - i da l'o-ra ch'io ti vi - di mil - le dar - di o - mi - ci - di in que - sto

[Continuo]

26⁵ 26⁶ 26⁷ 26⁸ 26⁹

sen pro - va - i, e 'l cor, e 'l cor in quel - l'i - stan - za ri - co -

Appendix A4

I.10, First version of excerpt from crossed out section (Facsimile 1 and 4), between m. 60 and m. 61

VEPINA, ZEPHO

60¹ ZEPHO 60²

an - cia! Eh che - na cian - cia

[Violino I]
[Violino II]

60⁴ 60⁵ 60⁶ 60⁷ VESPINA

Bu - gi - a, bu - gi - a

[Continuo]

Appendix A5

I.11, Reconstruction of earlier layer, mm. 107–122

REGINA

106 106¹ 106² 106³

re - se del fi - glio di Rol - dan la fie - ra ma - no. Que - sto, que - sto è il po - sto che vi - si - ta, o - ve

[Continuo]

106⁴ 106⁵ 106⁶ 106⁷

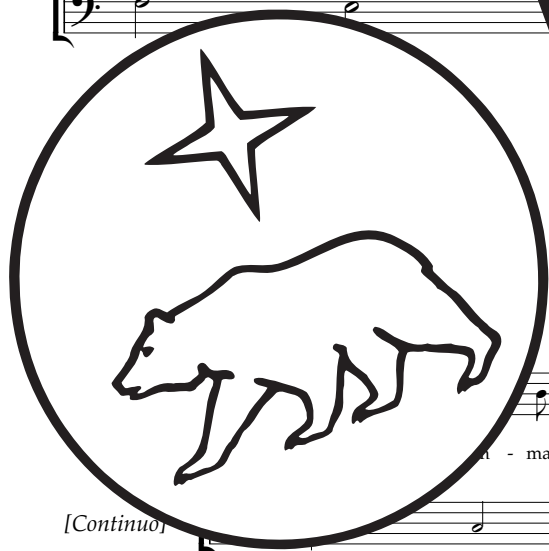
pen - sa d'a-pri- nuo-ve trin - ce - re, que-sto zer-bin guer-rie - re? Vuol, vuol ven - di - ca-re, il tra - di - to-re, i tor - ti

106⁸ 106⁹ 106¹⁰ 106¹¹ 106¹²

fat-ti al-la ma-dre sua dal vec-chio re, col man-car - ci di fé. So che di Gi - bil - ter-ra il for - te ma - i,

106¹³ 106¹⁴ 106¹⁵ 106¹⁶

re di A-ra-go-na mi - o in tuo p - er a - i Ad-dio pur, Cal-pe, Col bil - ter-ra a - di - o. —



Appendix A6
out measures between m. 106 and m. 108 (facsimile 18)

REG.

107¹ 107²

ma bra - vu - ra. — [In] te [va]-lor non man - ca né di [bel - lez]-za o

[Continuo]

107³ 107⁴ 107⁵ 107⁶

fe - de. Sol in don - ne - sco ses - so [di - sci] - pli - na si chie - de, che se [mai] don-na a -

107⁷ 107⁸ 107⁹

- ves - se e - spe - ri - en - za bel - la di spa - da man - neg - giar de' fu - si in - ve - ce

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APPENDIX B

Reconstructions of later versions (likely post-dating Ve52)

Appendix B1

II.1, Abbreviated section, paste-over, replacing mm. 100–125

REGINA, DELIO

99 REGINA 99¹ 99² DELIO 99³

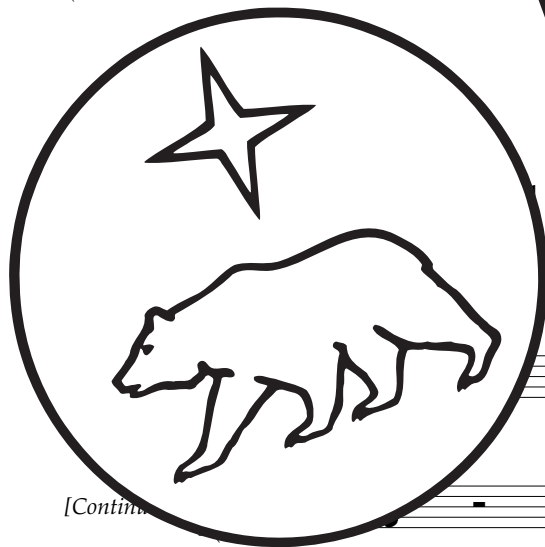
s'oc-cu-pi e si pren-da. E se si può, fac-ciam la bur-la al re. (Ma più bur-lar, re-gi-na, io,

[Continuo]

99⁴ REGINA 99⁵ 99⁶ 126 DELIO

io vor-rò te.) (Ma bur-lar, o De-o, io io te vor-rò.) Ma per la via del

[Continuo]



Appendix B2

version of conclusion, paste-over (lightly crossed out),
replacing mm. 93–106 (Fischli 21)

DELIO

92¹ 92²

Den-tro, den-tro, deh sì, sì, sì, tor-nia-mo sin ché

[Continuo]

92³ 92⁴ 92⁵ 92⁶

pas-sa Gia-cut al-la sua stra-da, non re-star, no, tu qui, ma su-la-du-ra di re-

[Continuo]

92⁷ 92⁸ 92⁹ 92¹⁰ 92¹¹

-gi-na pren-di po-sto e l'af-fet-to tie-ni a-sco-sto sfor-za un po-co, sfor-za un po-co la na-tu-ra.

[Continuo]

Appendix B3

II.8, Third version of conclusion, at end of paste-over,
substitute for mm. 93-106

92 92¹ ZAIDA

ZAIDA

Por - ta. Ri - ti - ria - mo - ci den - tro.

[Continuo]

The image shows a musical score for a vocal part (ZAIDA) and a basso continuo part ([Continuo]). The vocal part is written in a treble clef with a common time signature (C). The lyrics are "Por - ta. Ri - ti - ria - mo - ci den - tro." The vocal line starts with a whole note "Por", followed by a half note "ta.", then a quarter rest, then a quarter note "Ri", an eighth note "ti", a quarter note "ria", an eighth note "mo", a quarter note "ci", and finally a quarter note "den" followed by a quarter rest. The continuo part is written in a bass clef with a common time signature (C). It starts with a whole note "Por", followed by a half note "ta.", then a quarter rest, then a quarter note "Ri", and finally a quarter note "den" followed by a quarter rest. The score is divided into two measures by a double bar line. The first measure contains the vocal part and the continuo part. The second measure contains the vocal part and the continuo part. The vocal part is marked with a "92" above the first measure and a "92¹" above the second measure. The name "ZAIDA" is written above the second measure. The name "[Continuo]" is written below the first measure. The lyrics "Por - ta. Ri - ti - ria - mo - ci den - tro." are written below the vocal part.

APPENDIX C

Ballo material

Appendix C1

II.13[?], Diplomatic transcription of bassline insert after fol. 16, possible act II *ballo* (Facsimile 25)

Bärenprobe
Leseprobe

Appendix C2**

11, Baccio Baglioni and Niccolò Sapiti, *Celio*
(I-Fn, MS. Magliabecchi XIX, 35, fol. 31^v-34^v)

2 Violini

Violino I

Violino II

AMORE

REBELLIONE

FURORE

[Continuo]

U - di - ste? Che af - fet - to, di Ce - lio nel

Gio - i - ste? re - bel - le, di Ce - lio nel

Ve - de - ste? fu - ren - te, di Ce - lio nel

*) Key signature added, based on modal implications of bass.

***) The entire scene is written in white notation (including eighth notes); all semi-breves have been changed to half-notes, with quarter and eighth notes transcribed according to modern practices. Cleffing follows modern practices. Beaming matches the score.

9

pet - to ri - tro - va ri - cet - to, già, già d'A - mor

4 #

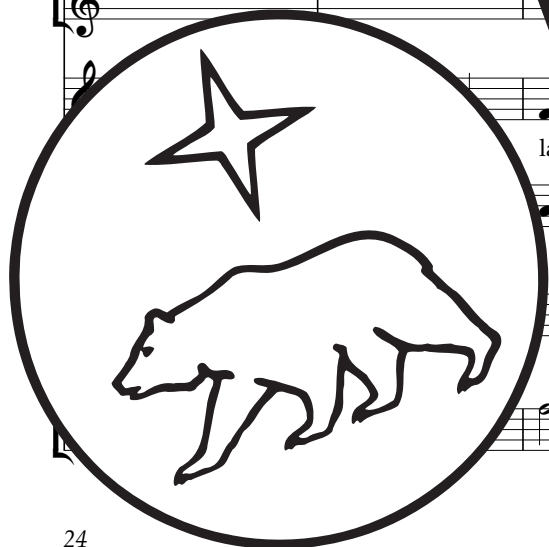
17

lan gue, già tut - to s'in - fu - ria, già, già d'A - mor

24

già tut - to s'in - fu - ria, già tut - to s'in - fu - ria ne - mi - co al suo

lan - - - - - gue già tut - to s'in - fu - ria ne - mi - co al suo



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53

-ret - ti, sù dun - que fu - rio - si se - gua - ci fol - let - ti. Con dan - za biz - zar - ra, di sì

Sù dun - que fu - rio - si se - gua - ci fol - let - ti. Con dan - za biz - zar - ra, di sì

Sù dun - que fu - rio - si se - gua - ci fol - let - ti. Con dan - za biz - zar - ra, di sì

60

o - no - ra - te la glo - ria.

o - no - ra - te la glo - ria.

o - no - ra - te la glo - ria.

67

Con dan - za biz - zar - ra, di sì

Con dan - za biz -

bel - la vit - to - ria, o - no - ra - te, o - no - ra - te la glo - ri - a.

-zar - ra, di sì bel - la vit - to - ria, o - no - ra - te, o - no - ra - te la glo - ri - a.

Con dan - za biz - zar - ra, di sì

[Vla. I]

Con dan - za biz - za - ra, di sì bel - la vit -

Con dan - za biz - zar - ra, di sì bel - la vit - to - ria, o - no -

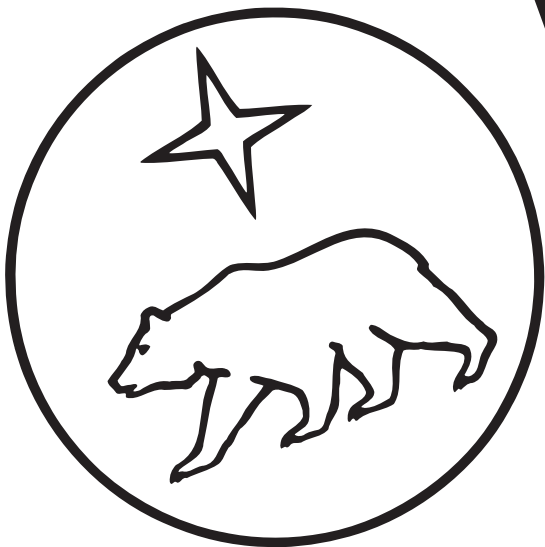
bel - la vit - to - ria, o - no - ra - te, o - no - ra - te la glo - ri - a.

- to - ria, o - no - ra - te, o - no - ra - te, o - no - ra - te la glo - ri - a.

- ra - te, o - no - ra - te, o - no - ra - te, o - no - ra - te la glo - ri - a.

O - no - ra - te, o - no - ra - te, o - no - ra - te la glo - ri - a.

Critical Report



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Sources

Librettos

Venice 1652 (Ve52)

The edition of the poetic text of *Veremonda, l'amazzone di Aragona* is based on the Venetian libretto printed in 1652 by Giuliani (exemplar in I-Vnm, 3459.4) with a dedication letter by the choreographer and dancer Giovan Battista Balbi signed on 28 January 1652 to Jacques Bretel de Grémonville, who would later be appointed Knight of Malta.¹ The title page (Facsimile 1) informs the reader that *Veremonda* is a reworking of a previous drama (*drama ridotto in nuova forma*) written by Luigi Zorzisto (anagram of Giulio Strozzi) and composed by Francesco Cavalli. However, there is no reference to a Venetian performance and of the theater that might have housed it.²

Although Balbi in the dedication letter (p. 6) explicitly states that he had decided not to print an *Argomento*, after the list of characters and scenes (p. 9) there is a reference to a detailed account at the end of the libretto (*distinzione dell'opera*). This *Argomento dell'opera* is indeed present and is addressed to those who did not see the play or in reading it. At the end of the Venetian libretto, there is a list of characters (I.6) and a dedicatory conclusion of the

frontispiece (Figure) represents a bear standing on an altar, with the word "ARAGONA" above it; three cherubs hold a banner with the word "VEREMONDA". The image could be read as a rebus for the author, Giacinto Andrea Cicognini, whose initials refer to the reworking of the drama. The necessary changes having been made (*mutatis mutandis*).

Although it is a completely different drama, *Veremonda* takes the subject matter from *Celio*,⁴ and shares lots of verses with it. Table A provides a comparison of *Celio* and *Veremonda* structure, while Table B provides a scene-by-scene comparison of the plots showing borrowings and shifting of scenes and parts of them.



Figure: Luigi Zorzisto [Giulio Strozzi], *Veremonda, l'amazzone di Aragona* (Venice: Giuliani, 1652). Engraved frontispiece (I-Vnm, 3459.4).

VEREMONDA | L'AMAZZONE | DI ARAGONA. | DRAMA | Ridotto in nuoua forma | dal Signor | LVIGI ZORZISTO, | Per esser honorato di Musica | dal Signor | FRANCESCO CAVALLI. | DEDICATO | All'Illustriss. Sig. Cau.^{re} | IL SIGNOR | DI GREMONVILLE. | [decoration] | IN VENETIA, MDCLII. | Per il Giuliani. | Vendesi da Giacomo Batti Libraro | in Frezzaria. | Con Licenza de' Superiori, e Priuilegio.

- 1 For a description of V (I-Vnm IV 407 [= 9931]), the sole musical source for *Veremonda*, see Introduction, pp. XXI–XXV. On Grémonville see Introduction, p. IX, note 3, and p. LV, note 1.
- 2 The first important study on *Veremonda* is Lorenzo Bianconi and Thomas Walker, "Dalla Finta pazza alla Veremonda: storie di Febiarmonici," *Rivista italiana di musicologia* 10 (1975), 379–454, where the authors proposed to interpret the year *more veneto* (therefore 1653). See Introduction for more details on sources and chronology questions.
- 3 See Maddalena Vartolo, "La *Veremonda* di Giulio Strozzi: Dall'Arno al Sebeto," in *Quaderni di musicologia dell'Università degli Studi di Verona*, ed. Francesco Bissoli and Elisa Grosato, 2 (Verona: Cierre Edizioni, 2008), 51–92: 55. This interpretation supersedes the one put forth by Bianconi and Walker, "Dalla Finta pazza alla Veremonda," p. 449, note 274. The engraving has been attributed to Francesco Ruschi and Giacomo Piccini. See Silvia Bracca, *L'occhio e l'orecchio: immagini per il dramma per musica nella Venezia del '600* (Treviso: ZeL Edizioni, 2014), pp. 62, 182, 259.
- 4 See Introduction for the reworking process.

Pages Contents
[1] engraved half-title
[2] blank
[3] Title page
[4] blank
5-7 Dedication
8-9 Personaggi [Character list]
10-12 Prologue
13-37 Act I (12 scenes)
38-65 Act II (13 scenes)
66-85 Act III (7 scenes)
86-91 Argomento dell'opera [Synopsis]
92-93 Integrations
[94-96] blank

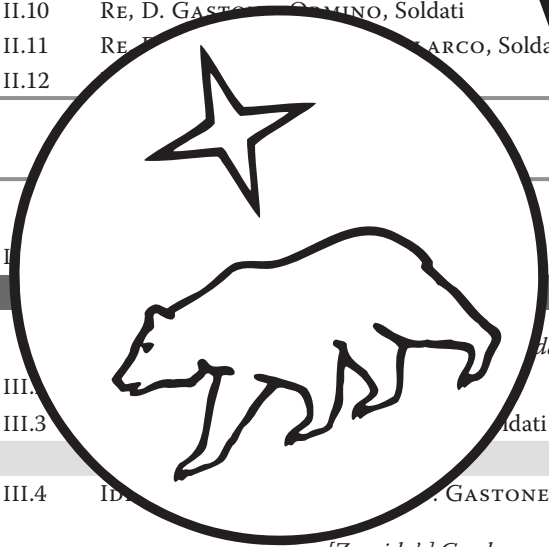
Structure: A-D12
Locations:5 B-Bc [22118]; I-Mb [Racc.dramm.2576]; I-Ms [MUS C XXIV 1];
*I-MOe [70.H.14.1]; I-Pci [H 49448]; *I-PAc [65966]6; *I-Rc [Comm.147.1];
I-Rn [two copies: *40.9.B.23.7; 35.5.C.10.4]; *I-RVI [Silvestriana op. 86];
I-Vcg [Correr SS. Gio. Paolo 30]; *I-Vnm [three copies: Dramm. 1138.5;
Dramm. 3459.4; Dramm. 919.7]; US-Cbrown [Case ML50.2.V47 C38
1652]; US-CA [Houghton Library GEN (IC7 A100 B750 v.6)]; US-LAum
[1652-53/7]; *US-Wc [ML48 (S1742)]; *V-CVbav [Dramm.Allacc. 266.4]7.

5 Asterisks indicate the exemplars consulted.
6 Provisional call number. This exemplar is erroneously listed as Na52 in Claudio Sartori, I libretti italiani a stampa dalle origini al 1800, 7 vols. (Firenze: Bertola and Locatelli, 1990-1994), n. 24632, and in the database Corago: Repertorio e archivio di libretti del melodramma italiano dal 1600 al 1900 (http://corago.ub.edu/).
7 This exemplar is erroneously listed as Na52 in Corago.

Table A: Comparison of dramatic structure in Celio (Fi46) and Veremonda (ve5)
Dark grey background in a column indicates that the scene is missing; light grey background plus → or ← indicates dislocation of scene or parts of scenes (cf. Table B for borrowings in details).

Table with 4 columns: Celio (Fagnini, Florence 1655), Veremonda, l'ammazzone di Aragona (Strozzi, Venice 1652), Act, and Scene. The table compares the dramatic structure of two plays, showing scenes and their corresponding acts. It includes a large circular logo with a bear and the text 'Bärenreiter Leseprobe Sample page'.

ACT II		ACT II	
<i>Deserted countryside and morass with a view of the Daro river</i>		<i>[King of Aragon's] quarters</i>	
II.1	ALARCO, DESPINA	→ I.7, II.3	
II.2	CELIO, ALARCO	II.1	DELIO, REGINA
II.3	ALARCO	II.2	DELIO, ZERIFFO
		→ I.7, I.10, II.2	
	I.9, II.1 ←	II.3	REGINA, MAGGIORE, VESPINA
II.4	CELIO, REGINA, ALARCO, Zappatori	→ I.9	
II.5	ALARCO, Zappatori, Ranocchi	II.4	D. BUSCONE
		<i>Forest and bulwark</i>	
II.6	CELIO, REGINA, ALARCO	II.5	DELIO, REGINA
	II.2 ←	II.6	ZERIFFO, D. BUSCONE
	II.9 ←	II.7	RE, ROLDANO, D. BUSCONE
<i>Marina and fortress of Malaga</i>		II.8	ZELEMINA, ZAIDA
II.7	ZORAIDA, IDRENA	II.9	ZELEMINA, ZAIDA, DELIO, REGINA, GIACUTTE
II.8	ZORAIDA, IDRENA, CELIO, REGINA, ALARCO		
<i>Countryside with war tents</i>			
II.9	RE, D. GASTONE, Soldati	→ II.7	
		II.10	MAGGIORE, ZERIFFO, VESPINA
II.10	RE, D. GASTONE, ROMINO, Soldati	<i>Room in the royal quarters</i>	
II.11	RE, F. GASTONE, ALARCO, Soldati	II.11	D. BUSCONE
II.12		II.12	RE, ROLDANO, [Soldati]
		II.13	ROLDANO, D. BUSCONE, [AMORE]
		ACT III	
		<i>Zelemine's garden</i>	
III.1	DELIO, REGINA, ZORAIDA, IDRENA	III.1	ZELEMINA, DELIO
III.2	DELIO, REGINA, ZORAIDA, IDRENA	→ II.9, III.3	
III.3	DELIO, REGINA, ZORAIDA, IDRENA	III.2	GIACUTTE, ROLDANO, ZELEMINA
	III.2 ←	III.3	ZELEMINA, ZAIDA
III.4	IDRENA, D. GASTONE, Soldati		
<i>[Zoraida's] Garden</i>		III.4	DELIO, REGINA, ZELEMINA, ZAIDA
III.5	CELIO, REGINA, [ZORAIDA, IDRENA]	III.5	DELIO, REGINA, ROLDANO
III.6	CELIO, REGINA, D. GASTONE	<i>A theater to celebrate the festival of the bulls in the Moorish style</i>	
		III.6	ZELEMINA, GIACUTTE, ZAIDA
III.7	CELIO		
III.8	ZORAIDA, IDRENA		
III.9	ZORAIDA, IDRENA, CELIO		
III.10	CELIO		
III.11	RE, REGINA, D. GASTONE, Soldati		
		<i>Mosque</i>	
III.12	RE, REGINA, D. GASTONE, CELIO, ZORAIDA, Soldati	III.7	RE, REGINA, ROLDANO, DELIO, ZELEMINA, ZAIDA, VESPINA, MAGGIORE, ZERIFFO, D. BUSCONE
<i>Heaven</i>			
III.13	ASTREA, Intelligenze celesti		



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The nurse promises to let her know as soon as her lover arrives.

Zoraida leaves, while her nurse stays and fishes.

Zelemina asks to be informed as soon as her lover arrives, and tells Zaida to pretend to fish. The nurse expresses her disappointment at Zelemina's liaison with Delio, which is contrary to the Islamic faith, and warns her mistress to be careful. From Zelemina we learn that instead of following the orders of the king of Aragon and carrying out the siege, Delio has fallen in love with her and the Moors believe that he is a spy who has been corrupted by her and is betraying the king.

=

I.2
IDRENA on top of the fortress, CELIO and ALARCO on the boat
Alarco fears that he and Celio will be discovered and killed by the Moors, as they row their boat near the enemy fortress. Celio calls to the nurse, who leaves to inform her mistress. The servant is surprised to discover that his master has such a cordial rapport with the king's enemies.
Celio tells Alarco not to see or hear anything that happens, if he wants to stay alive.

I.2
ZERIFFO and DELIO disembarking from the ship, ZAIDA who fishes on the shore
Delio commands Zeffiro not to see or hear anything that happens; it is all part of his service to the king and he will explain later.

=

I.3
ZORAIDA on the fortress, CELIO, ALARCO on the boat
Zoraida expresses to Celio her love and declares herself ready to give him everything he wants, including her kingdom and her throne. Celio reciprocates the love for Zoraida and wants nothing in return.
He gives her a piece of paper with his promises.
The two separate, promising each other eternal love.

I.3
ZELEMINA, DELIO
=

I.4
CELIO, ALARCO on the boat
Celio tells his servant not to say a word about what he saw and heard that night. Alarco pretends to be deaf and to not have seen or heard anything of the secret affairs.

I.4
CELIO, ZERIFFO
=

I.5
The Daro over the Soldier
The king presents the unhappy monarchs who must take care of their kingdom and wage wars. Roldano comforts him and predicts that soon he will conquer the world.
The king orders Roldano to follow the war in his place and suppress the infidels, while he continues his ardent study of the stars. He sings of his desire to reform the world.
→ I.6, Roldano
Roldano reassures him: he and his son Delio will take care of the war.

I.5
King of Aragon's quarter
CEL, ROLDANO
=

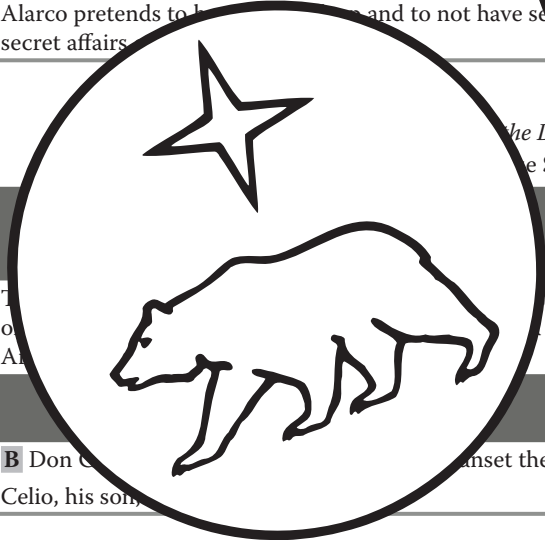
I.6
ORMINO, DON GASTONE, RE, Aragonese Soldiers
Ormino makes his way among the soldiers and presents himself to the king, saying that the queen has appointed him captain of a bizarre team of warriors.
When asked to explain, the page tells the king to consult the queen herself, who is about to arrive.

I.6
DON BUSCONE, REGINA, RE, ROLDANO, [Soldiers]
Don Buscone makes his way among the soldiers in order to see the queen and admire her bizarre team of female warriors.

I.7
REGINA, RE, DON GASTONE, ORMINO, Aragonese Soldiers and Ladies
The queen expresses her desire to participate in the war at her husband's side. Despite the king's opposition, the queen insists and orders her ladies to leave off wearing skirts and become warriors and take up arms.

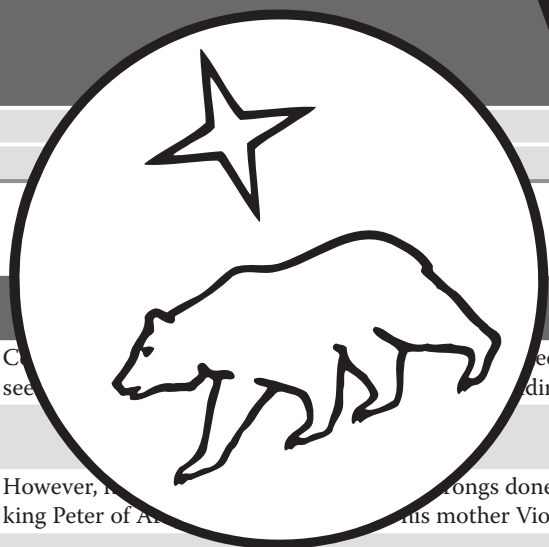
I.9, Ormino ← C Don Buscone says that war would be sweet if all the soldiers were damsels.
Don Gastone is struck by the strange behavior of the queen, while the king appreciates the gesture of love.
The king tells the queen that since Roldano is old, he is entrusting the enterprise to his son Delio, who is a valiant and loyal warrior.

I.5, Don Gastone ← B Roldano assures the king that before sunset the enemy city will be taken.



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Sample page

I.8 CELIO, ALARCO, REGINA, RE, ORMINO, DON GASTONE, Aragonese Soldiers and Ladies The queen asks to see Don Gastone and Celio. Don Gastone bows and pays homage to the queen. Celio presents himself to the queen (disguised as a soldier); the queen recognizes by his valorous aspect that he is Gastone's son; she tells him that she will follow his command and reveal her true identity in due course. The queen swears that she will die for the king.	Roldano, followed by Don Buscone, kneels in front of the king; Roldano swears that he is ready to die for the king. Don Buscone says instead that he is not ready to die for the king, and jokes about the fact that his death would be useless and everyone will die in this war.
I.9 CELIO, ALARCO, ORMINO, Aragonese Ladies Celio asks Ormino who that warrior was who had previously asked to meet him. C Ormino says that war would be sweet if all the soldiers were damsels: he explains that in fact the warrior was the queen herself. Celio and Alarco comment on her beauty. D^I Ormino tells the amazons to stand up straight and not lower their heads; D^{II} he recognizes that achieving a goal takes time and effort: D^{III} he therefore tells the amazons that to become warriors they need to have training; he then speaks about women, comparing them to the plague. II.3, Alarco ← H Zeriffo sings a canzonetto in which he laments his poverty. II.6, Alarco ← M Vengeance spurs Delio to action: Love wants him to double the king's crown (e.g. to cuckold him). PROLOGUE, Vendetta ← A^I Vengeance decides that now is the time to instill hatred and bitterness in Delio for the past wrongs suffered. Celio decides to lead the queen of Aragon to Zoraida, pretending that she is his prisoner; he contemplates to take vengeance assaulting her.	→ I.6, Don Buscone → II.3, Maggiore → II.4, Buscone → I.6, Maggiore ... because of the presence of women, who are like the plague. The king and queen each acknowledge their responsibilities – war for the queen and studying for the king – that will less envenomate mother's support. II.7, VESPINA, ZERIFFO Vespina complains about the demands put on her and her shoe; stating, she is too short to get a husband, and falls off of her platform shoes. II.7, VESPINA, ZERIFFO Zeriffo tries to seduce the mischievous young Vespina. II.8, DELIO, VENDETTA Delio laments his beauty which is a great torment, since he must respond to the attention of so many lovers. Delio is struck by the way the queen treated him and thinks she is in love with him. II.9, REGINA, DELIO The queen surprises Delio wandering around alone; L he explains that he is looking for a place suitable to construct trenches for battle. The queen declares that she trusts him and will follow him into danger. Delio becomes flirtatious. I.10 VESPINA, ZERIFFO Vespina swears to marry Zeriffo if the queen gives her a dowry, if the king agrees, and if she grows a foot. She persuades Zeriffo to reveal to her the truth about Delio's secret affairs: Delio almost every night is accompanied by Zeriffo to the enemy fortress to meet Zelemina. II.3, Alarco ← I He cannot say more for fear of being accused of lèse-majesté.



		I.11 VESPINA, REGINA Vespina considers the lack of fidelity in the world. The queen overhears her say that the king has been betrayed and insists upon an explanation. In order to keep her promise to Zeriffo, she delivers the news to the queen in song rather than telling her. The queen understands why it has taken Delio so long to complete the task: he wishes to avenge himself for the wrongs done previously by the old king by betraying Alfonso and herself. She decides to thwart Delio's plans by using feminine wiles and deception.	
I.11 AMORE, FURORE, REBELLIONE, Cupids, Monsters		I.12 <i>Kingdom of Vengeance</i> VENDETTA, FURORE, AMORE	
PROLOGUE, Rebellione ←		A^{II} Vengeance instills poison in the heart of Delio so that he would become impious and rebellious against his king.	
Love, Fury and Rebellion rejoice in seeing Celio inflamed with the desire for vengeance.		= (Love and Fury)	
ACT II		ACT II	
II.1 <i>Deserted countryside and morass with a view of the Daro river</i> ALARCO, DESPINA			
E Alarco tries to seduce the young, mischievous Despina.		→ I.7, Despina, Zeriffo	
F During the amorous banter, Alarco proposes to teach Despina how to wield the pike, as she seems interested in arms.		→ II.3, Maggiore	
Despina, instead, is interested in love and money. Alarco continues flirting with her.			
		II.1 <i>[King of Aragon's] quarters</i> DELIO, REGINA The queen tells Delio to confess his crime, as she already knows his secret. Delio explains that he has seduced Zelemina in order to conquer the fortress in Calpe; he has Zelemina's ring, which allows him free passage into the city. He tells the queen to prepare twenty other amazons to be ready to enter the city at the moment when she will disguise herself (in male clothing); no one can know the plan, not even the king, on whom they will play joke. They separate, each one murmuring to oneself that the one will fool the other.	
Celio commands Zeriffo to find a boat large enough to hold twenty amazons. He should leave it behind a rock near the city.		II.2 DELIO, ZERIFFO	
G^I Alarco fears the queen's wrath by wild beasts in the woods, in which case their warrior's license will be of no avail.		→ II.6, Zeriffo, Don Buscone	
G^{II} He also tells Celio that they should not waste time (looking for mushrooms) instead of attacking the enemy city.		→ II.6, Zeriffo, Don Buscone	
Celio hears the queen arriving among the leaves; he dismisses Alarco and tells him to be cautious and keep quiet about the plan.			
II.3 ALARCO			
Alarco does not understand what strange ideas Celio has in his mind.		=	
H He sings a canzonetta in which he laments his poverty.		→ I.7, Zeriffo	
He does not understand why Celio had an encounter with the Moorish queen the night before and now plans an encounter with Isabella,		Zeriffo does not understand what Delio is doing with the queen and why he asked him to hide the boat.	
I but he forces himself to be quiet, so as not to be accused of lèse-majesté.		→ I.10, Zeriffo	
He sings an aria comparing the dangers of court life to the sea, where one constantly risks one's life.		=	

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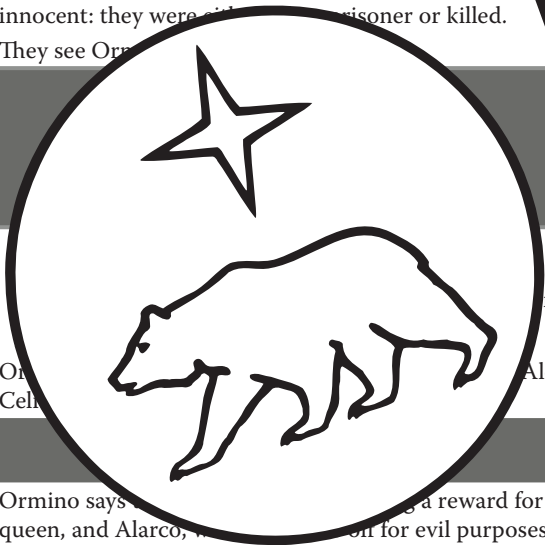
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II.7 <i>Marina and fortress of Malaga</i> ZORAIDA, IDRENA <i>on a boat</i> Zoraida prays that Celio will return to her soon; the nurse tells her that she is too naive and advises her to be cautious and not reveal her feelings. They see Celio arrive.	II.8 ZELEMINA, ZAIDA <i>on top of the fort</i> = They see Delio arrive, surrounded by Zelemina's guards who, seeing the ring, open the gate.
II.8 REGINA, CELIO, ALARCO <i>on a boat</i>, ZORAIDA and IDRENA <i>on another boat</i> Celio leads the queen to Zoraida, introducing her as a soldier and companion, and Zoraida welcomes her warmly as a friend of her lover. III.2, Idrena ← Celio throws Alarco in the sea because the servant admitted that, if questioned by anyone, he would not know how to lie about his master's illicit activities.	II.9 GIACUTTE <i>with troop of Moors ...</i>, DELIO, REGINA, ZELEMINA <i>who come out of the gate</i>, ZAIDA Giacutte stops Delio and Veremonda (dressed in male clothing); then he lets them enter the port after seeing the ring. Giacutte sings of women's inability to hide their feelings and men's need to exercise caution. = Q In the meantime the nurse comments about the incapacity of the Moorish queen to hide her emotions and her desire to be created (in love) by the enemy.
II.9 <i>Countryside with war tents</i> RE, DON GASTONE, Aragonese Soldiers N The king realizes that, now that the time for battle has arrived, Celio is missing and the queen has disappeared. Don Gastone tells his men that he will send some soldiers out to look for them, and swears on his own that Celio and the queen are innocent: they were either prisoner or killed. They see Ormino. II.10 MAGGIORE, VERMODO, VESPA [Amazons] While the canon fire begins, Vermodo, Maggiore, Vespina and amazons take shelter in the woods. II.11 <i>Room in the royal quarters</i> DON BUSCONE Don Buscone, having been commanded by the king to find the queen, says he has looked everywhere. = Ormino says ... a reward for the recovery of Celio, the queen, and Alarco, ... for evil purposes. Don Gastone is astounded at the news; the king promises to punish the traitors. They see Alarco arrive and the king orders to arrest him.	II.11 ALARCO, RE, ORMINO, DON GASTONE, Aragonese Soldiers Alarco gave a boat to Alarco, II.12 ROLDANO, RE, [Soldiers] → II.13, Don Buscone The king, now certain of the betrayal of Delio and Veremonda, orders Roldano, as father of the traitor, even though he is innocent, to relinquish his sword and leave the kingdom. He tells the soldiers to prepare for the assault on the fortress. P Outraged and angry at the wrongs he had suffered, the king resolves to track down and punish the traitors.
II.11 ALARCO, RE, ORMINO, DON GASTONE, Aragonese Soldiers Alarco is tied up by the soldiers and explains how the events unfolded: Celio brought Isabella to the enemy queen who loves and is loved by the general. O Isabella cannot be said to have been faithless because, in the face of Celio's flattery, she could not help but do what women do today: as they say, she said yes. After they left by boat, Alarco remained in the water and was saved by his fishermen friends. The king, having heard Alarco's tale, ordered Don Gastone to lay down his sword. III.1, Re ← Alarco asks to be untied and Ormino tells him he will be imprisoned in the tower.	II.12 ROLDANO, RE, [Soldiers] → II.13, Don Buscone The king, now certain of the betrayal of Delio and Veremonda, orders Roldano, as father of the traitor, even though he is innocent, to relinquish his sword and leave the kingdom. He tells the soldiers to prepare for the assault on the fortress. P Outraged and angry at the wrongs he had suffered, the king resolves to track down and punish the traitors.



II.12 DON GASTONE II.11, Alarco, Ormino ← Don Gastone contemplates his misfortune: because of the betrayal of his son, his fidelity to the king is also now questioned, although he has always been serving faithfully the Aragonese crown. Angered by the wrongs committed by his son, he resolves to find him and seek vengeance.	II.13 ROLDANO, DON BUSCONE, [then AMORE] O Don Buscone, questioned by Roldano, says that Veremonda, in the face of Delio's flattery, did as women do today: as they say, she said yes. = Love addresses women, claiming that he is not guilty for the deceits they suffer on account of men: he should not be blamed, but rather women themselves, who misdirect his darts.
ACT III III.1 Re, Aragonese Soldiers P The king, indignant and angry at the betrayal planned against him by his wife and vassal, decides to take revenge and punish the traitors. III.2 Q Th and A in a v c w R real revela  III.2 ment of Zoraida DA sleeping incapacity to simulate her feeling enemy. while Zoraida sleeps and talks that she dreamt of a light at you adore, you will adore in, he wound her in the dreams and instead asks who has brought with him is in suspicious. Zoraida is shocked by the	ACT III III.1 Zelemina's garden ZELEMINA, DELIO Delio and Zelemina sing together of their pleasure and love. Zelemina tells her lover that he cannot enter the theater where they will be celebrating a festival in honor of Mohammed. Delio tells her that he will take his companion (Veremonda in disguise, whose beauty is admired by Zelemina) to visit her gardens in the meantime. → II.12, Re III.1 → II.9, Zaida → III.3, Zelemina, Zaida
DRAGUT, IDRENA, Moorish Soldiers, ZELI Dragut tells Zoraida that Don Gastone has arrived at the fortress, voluntarily disarmed. Zoraida, surprised and confused by the arrival of Celio's father, tells Dragut to let him in. III.2, Zoraida, Idrena ←	III.2 GIACUTTE, ROLDANO, ZELEMINA Roldano asks Giacutte to see Zelemina. Giacutte tells him to stay hidden, as he must be the one to introduce Roldano to the queen. Giacutte tells Zelemina that Delio's father has arrived unarmed, with a message about a traitor hidden in their midst. Zelemina tells him to wait for her in the garden, and that she will give him an audience once the festival is over. III.3 ZAIDA, ZELEMINA R The nurse reveals to Zelemina that the boy that Delio has brought with him is in reality a woman: a number of clues made her suspicious. Zelemina is shocked by the revelation and decides to hide herself with the nurse in order to see if her lover is being unfaithful.

III.4

DRAGUT, DON GASTONE, ZORAIDA, IDRENA, Moorish Soldiers

Don Gastone presents himself to Zoraida: he knows that Celio is hiding there and has brought with him the queen dressed as a warrior. He begs Zoraida to release Isabella and take him as a prisoner in exchange. They argue about religion and faith. Then Zoraida asks him how he knows that Celio loves Isabella. Don Gastone replies that Celio's servant has told the king everything; the man that Zoraida loves is impious and a traitor. Understanding the situation, the Moorish queen asks Don Gastone to speak with Celio in the royal gardens, and he agrees.

III.5

Garden

CELIO, REGINA, [ZORAIDA, IDRENA]

Celio invites Isabella to enjoy their love in the garden. While professing love, the two see Moorish queen come to spy on them; Celio addresses Isabella as a traitor (in order to not be discovered), threatening to give her the death penalty at the hands of Zoraida. Zoraida is convinced that Celio is faithful; but the nurse believes that he is hiding something.

III.4

DELIO, REGINA, ZELEMINA and ZAIDA hidden

=
but Delio is wrong if he thinks that Zelemina will condemn so beautiful a boy to death; Zelemina then returns to the festival with Zaida.

III.6

DON GASTONE, CELIO, REGINA

Don Gastone surprises Celio and Isabella secluded in the garden and accuses them of treason.
Celio insults his father, accusing him of dishonor and of being a traitor for almost having allowed King Pietro to dishonor his wife (and Celio's mother) with a Moorish woman.
Celio then considers the possibility that his father does not really want to bring Isabella back to the fortress and to take her himself and thus gain vengeance on his father's words; he looks for support from Isabella.
The Moorish Don Gastone punishes his offense.
The queen orders the Moorish soldiers to go to Gastone and demand to deliver Celio and Isabella, and then to part, leaving Celio and Isabella in the garden.

III.5

ROLDANO, DELIO, REGINA

=
Delio insults his father and wants to wound him with his sword.
Delio tells the queen that his up to her to punish Roldano.
The queen offers the sword to Roldano, and tells him to punish both of them if they are guilty, but also tells him that what he has heard of their errors is false. Roldano cannot bring himself to kill them; the queen explains that it was all a joke on the king, and thus the pretense of adultery was part of a plot to win back the fortress. Roldano is convinced and returns the sword to the queen. The signal for attack should be given while the Moors are celebrating the festival. The queen tells Delio that his presumptuous actions against her must remain a secret.

III.6

A theater to celebrate the festival of the bulls in the Moorish style

ZELEMINA, GIACUTTE, ZAIDA

While they celebrate the festival, Zaida tells the story of Mohammed and the mountain. They hear the cries of battle and realize that they have been betrayed by Delio, who is taking the fortress with army. Then they run towards the exit.

III.7

CELIO

Celio meditates on what has happened; offended and disillusioned by the queen's deceit, he decides to return to Zoraida who perhaps wishes to avenge him.

III.8

ZORAIDA, IDRENA

Idrena tries to convince Zoraida not to trust Celio anymore: by now his lies should be apparent. But Zoraida cannot help but love him, even if he is a traitor.



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Naples 1652 (Na52)

The libretto printed in Naples by Roberto Mollo is dedicated by Giovan Battista Balbi to the Naples viceroy Íñigo Vélez de Guevara, 8th Count of Oñate and Villamediana. The title page (Facsimile 2) explicitly mentions Balbi as the master of sets, machines and dances (*apparenze di scene, machine e balli*). The libretto was printed for the performance of *Vere-monda* that took place in Naples on 23 December 1652, in conjunction with the birthday of the Spanish queen (22 December).⁸

Na52 shows a number of alterations in the poetic text. Table C resumes the differences in structure, while the poetic text modified, replaced or added is transcribed here.⁹

VEREMONDA | L'AMAZZONE | D'ARAGONA | *DRAMA* | Ridotto in nuoua forma | DA LVIGI ZORZISTO, | *Posto in Musica* | DA FRANCESCO CAVALLI. | Et adornato | Con l'Apparenze di Scene, Machine, e | Balli | *DI GIO: BATTISTA BALBI*. | ALL'ECC.^{MO} SIG. | CONTE DI OGNATTE, | VILLAMEDIANA, | ET TASSIS, | *Vicerè, Luogotenente, e Cap. Generale* | *del Regno di Napoli, &c.* | [decoration] | IN NAPOLI, Per Roberto Mollo 1652. | *Con Licenza de' Superiori*.

Pages	Contents
[1]	Title page
[2]	blank
3–6	Dedication
7–12	Argomento dell'opera [Synopsis]
13	Interlocutori [Character list]
14	Mutazioni di scene, Machine, Balli [sets, machines, dances]
15–18	Prologue
19–47	Act I
48	Act II
49–79	Act III
80–1	Act IV

Ed eccola l'Amazzone di Aragona, che, per grandezza di generoso cuore per avvivar più spedita, chi volse con animo ferino chiamarla all'impresa, la massima serva, la mirerà in quest'opera teatrale prostrata a' piedi di Vostra Eccellenza, cedendoli, come Atlante robustissimo e giusto mantenitore del cielo ibero, ove a caratteri di lucidissime stelle registra le gloriose imprese di Vostra Eccellenza e, divenuta Fama, gonfia la tromba a decantar le glorie delle grandezze sue che ne arricchisce, colmo di meraviglie, il mondo, dove da parti lontanissime e da soggetti diversi conspireranno all'ozio erudito di Vostra Eccellenza la Poesia, la Musica e l'Architettura, segnalandomi però quest'ultima nella divozione verso la Sua Eccellentissima Persona per singolare; e come che io ben mi accorga ch'il mio saper dozzinale, di cui è benemerita una fortuna assai scarsa in un luogo per altro angusto, drizzi una machina sì manchevole che può temere con ragione l'emenda dalla sua

intelligenza; niente di meno, a dispetto della mia pusillanimità, vo' vincer me stesso, e dove non poggia la magnificenza con l'oro e con l'argento vo' che campeggi di metallo più fino smaltata la mia servitù; così con insigne riverenza ed ossequio profondissimo verso Vostra Eccellenza, alla quale, quasi augure di mie migliori fortune, prometto il felice accrescimento delle mie opere e via più sempre avvivar artificiosamente i spettacoli, se vedrò appagars' in parte il suo nobile genio, prendendola d'oggi innanzi per favorevole tramontana delle mie navigazioni architetoniche, pregando il cielo che stella si benefica agl'occhi del mondo giamai tramonti con irreparabile ruina de' virtuosi.

Di Vostra Eccellenza

Umiliss^{imo} e devotiss^{imo} servidore,
Gio:van Battista Balbi

ARGOMENTO DELL'OPERA

Alfonso re di Aragona per scacciare i Mori dal regno di Granata, assedia la città di Calpe, nello scalo di Gibilterra dove stava alla difesa Zelemina, signora di quella montana; ma per esser il re più dedito agli studi dell'astrologia che all'armi, avea il suo generale eletto Delio, figliuolo di Roberto,abile mai per la vecchia età alle fatiche di sì gran comando.

Delio, come bene di sua persona e pieno di giovanili capricci, invaghito v'avea di Zelemina, e Zelemina, in una guerra fatta avanti la rotta guerra, delle bellezze di Delio accesa, in Delio sotto finzione di alzar trincere contro la città, andava ogni notte nella barca di Zeriffo a sollazzarsi con Zelemina, dando a credere agli studi Mori che egli fosse una spia che i disegni del re temeva le venisse a rivelare. Perloché, sotto varie scuse, Delio s'apre a un povertà di rocca, insino che, per levare ogni sospetto, ottiene Delio l'andare dalla Mora con l'immagine di sua madre e Zelemina, per lo che il salvocondotto poteva con tutta sicurezza entrare nel uscire di quella piazza, creduto sempre relativo dei suoi affari agli assediati.

Per la poca applicazione del re suo marito, la fortissima Veremonda, con una squadra di bravissime donne tenuta in campo, quasi novella amazzone, amava, nel poter la forza di Calpe, di terminare sì tosto la guerra. Ma vedendo che Delio prolungava l'impresa, venuta in cognizione degli amori di lui per mezzo di Callidia, che, vagheggiata da Zeriffo, il tutto avea dal marinaio inteso, si risolve di lasciarsi amareggiare da Delio, il quale mostrava di amarla e per suo giovanil istinto e per vendicarsi d'una antica ingiuria ch'il padre di¹⁰ Alfonso avea fatta a Violante madre di Delio, con usarle violenza nell'onore. Udendo Veremonda la facilità e sicurezza che Delio avea d'entrar a suo piacere nella città, si risolve di andar seco, poiché fintamente le aveva promesso Delio di agiutar Veremonda alla sorpresa della piazza, con speranza, mentre per un bosco la conduceva, di go:de:rla e schernirla insieme.

Veremonda, intanto, una squadra delle sue amazzone avea nascosta dietro un selvoso scoglio su la riva del mare, le quali, al cenno dato, si dovessero impadronire d'una porta della città, con pensiero di mandar subito un messo al re suo marito, acciò col rimanente dell'essercito si avanzasse al total impensato acquisto; onde ella si pone in cammino¹¹ con Delio e, passando per una foresta che non veduti in Calpe li conduceva, vien da Delio quasi forzata nell'onore, privandola della spada. Ma rattenuto Delio dalle finte promesse di Veremonda, aspetta di ultimar sue voglie con miglior agio come entrati saranno nella fortezza. Era in questo mentre corsa la nuova al re di Aragona della creduta fuga di sua moglie con Delio, perloché pieno di rabbia fa deporre a Roldano la spada e lo scaccia dal suo

⁸ See Introduction for more details on the Neapolitan performance.

⁹ The english translation of paratexts and poetic text in **Na52** here transcribed is available in Valeria Conti and Nicola Usula, "Venetian Opera Texts in Naples from 1650 to 1653: Poppea in Context," *Journal of the Society for Seventeenth-Century Music* 27, n. 2 (2021), Appendix 2.XV–XXI; <https://sscm-jscm.org/jscm-issues/volume-27-no-2/venetian-opera-texts-in-naples-from-1650-to-1653-poppea-in-context/>.

¹⁰ Original mistake *D.* has been corrected.

¹¹ Original degeneration *camino* has been corrected.

regno. Intanto Zelemina avea raccolto Delio con Veremonda, creduto da lei che fusse camerata di lui; ma, così suggerita dalla nudrice, mentre dubita che fosse una donna, non un garzone, si nasconde nell'orto, ove Delio entrato voleva dar nuovi assalti a Veremonda. Delio accortosi di Zelemina, mutando ragionamento, si assicura che donna non era Veremonda, ma un giovane quivi condotto per farlo castigar d'alcun misfatto da Zelemina. Roldano col favor di Giacutte entra nella fortezza, dà a credere di recar partiti di pace e, mentre gli vien dato il giardino per suo diporto insino che venga ammesso all'udienza di Zelemina, vedendo Veremonda con Delio a stretta pratica, scopertosi loro, impedisce i tentativi del figliuolo, lo sgrida e rimprovera la regina. Ma inteso che l'entrata di lei nella fortezza era seguita solo per occuparla facendo una burla al re, s'acquieta e parte con essi loro a dar il cenno all'amazzoni ascose, mentre Zelemina era intenta ad una festa nel teatro. Lo sdegnato marito di Veremonda erasi con le sue genti avanzato e, trovata dalle amazzoni occupata la porta, entra nella rocca, e vede ch' invece d'esser tradito dalla moglie e da Delio, era stata da loro invasa la piazza; e venendogli Zelemina condotta avanti, sente che, mossa da divina ispirazione, si risolve di lasciar Macometto; onde, cristiana promettendosi, di Delio sposa diviene.

INTERLOCUTORI

ZELEMINA *regina mora.*
ZAIDA *sua nudrice.*
GIACUTTE *capitan della guardia di Zelemina.*
DELIO *generale del re d'Aragona, innamorato reciprocamente di Zelemina e poi di Veremonda.*
ZERIFFO *marinaro e soldato di Delio.*
IL RE di Aragona *Dono Rodrigo l'Astrologo.*
ROLDANO *il suo consigliere del re.*
DON BUONAIUTO *il suo figlio.*
VEREMONDA *l'amazzone d'Aragona.*
CALPURNIO *il suo figlio.*
SEBETO *il suo figlio.*
La reggia della Vendetta.
Aragona.
F.
N.
La reggia della Vendetta.
La reggia della Vendetta.
L'ARCA.
Coro di Zelemina.
Coro di Cavalieri.
Coro di Amazzoni.
Coro di Damigelle di Zelemina.
Coro di Soldati mori.

MUTAZIONI DI SCENE

Calpe assediata per terra e per mare da Alfonso re d'Aragona.
La reggia¹² della Vendetta.
Giardino di Zelemina.
Anfiteatro ove si fanno le feste di Macometto.
Moschea di Macometto.

MACHINE

Tre zeffiretti che portano l'Architettura a volo per aria.
Otto draghi che portano per aria nella reggia della Vendetta otto Furori.
Un corbo che porta a volo la Vendetta.
Amore e il Furore che volano dietro alla Vendetta.
Cinque pappagalli che, finito di ballare, volano via.

BALLI

Primo: di otto Furori amorosi.
Secondo: di otto africani e cinque pappagalli.

Poetic texts added, replaced or modified in Na52 compared with Na32

Replacement of the Prologue for Poesia, Musica, Architettura.

Notte

POESIA, MUSICA e ARCHITETTURA.

POESIA

...e vola de l'alto mio Pegaso
mi tuffa in beata arena;
studita al canto di SIRENA,¹³
godo che sia il Sebeto¹⁴ il mio fiume.

5

Bench' il mio pianto per tutto il suo
non è che l'acqua forata e il mio
risplende nuovo sulla Poesia,
e d'ogni terra cittadino il Sole.

10

Misera Poesia, già duoli ho interni.
Partenope, io so, sei ciel terreno,
ma mutato è in tempesta il mio sereno,
e dentro un paradiso io provo inferni.

MUSICA

15

Poesia, sorella, ohimè,
tu dolente,
tu languente?
Oh dio, perché?

20

Umidette,
leggiadrette,
vaghe troppo a vederle,
cadon dagl'occhi tuoi piogge di perle.

25

O cara e amata mia,
deh non dolerti più.
Ma che? La Poesia
sempre umorista e capricciosa fu.
Lascia i pianti per me,
s'io la Musica sono:
oggi per miei martiri
so trar da l'armonia anco i sospiri.
Deludermi pur vuoi?
Se la Musica sei,
mesta come esser puoi?

POESIA

30

12 Original degemination *regia* has been corrected.
13 The "Siren" refers to Partenope, the mythological character symbolizing the city of Naples.
14 Sebeto is the river that even today runs through Naples.

175

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8.

Lines for Zelemina and Zaida added before line 1871,
at the beginning of scene III.6.

1870¹⁰ «a Zelemina»

voglia albergar una sincera fede.
Mira nel volto mio sfiorato²² aprile;
deh cangia novo stile e pensier muta,
fatti più accorta e ne l'amare astuta.

SCENA VI

Anfiteatro per celebrarvi le feste a l'uso moresco.
ZELEMINA, ZAIDA e GIACUTTE.

ZELEMINA

1870¹⁵

ZAIDA

1870²⁰

1870¹ ZELEMINA Stolta è ben chi si dole
per la beltà ch'adora,
s'a paragon d'un luminoso sole
crede ch'al lampeggiar tutti innamora.
1870⁵ Gli sia nemica l'ora e la sua sorte,
ringiovanisca sempre a «abbracciar morte.

ZAIDA Zelemina pur crede
ch'in petto giovanile

Taci, sciocca che sei.
E tu parli d'amore?
Spero che goderanno i pensier miei;
vago amator io stringerò nel core,
placherò tanto ardore, e al tuo semblante
tu disperata, io sospirata amante.

Delio non t'ama infine.
Or va', muta pensiero:
deh credi una sol volta a un bianco crine,
che se tu cangerai novo sentiero,
questo tormento fiero ei suole spesso
toglierne mi che può aver d'appresso.

22 Original mistake *sfioraro* has been corrected.

Act.Scene	Characters	lines	Remark
Prologue	Sole, Crepuscolo	1–56	replaced prologue with Poema, Architettura (see text n. 1)
I.5	Re	299–306	2nd strophe of King's aria modified (see text n. 2)
I.7	Callidia, Zeriffo	407–414	first part of the scene modified (see text n. 3)
		429–481	3rd strophe of Zeriffo's aria missing
I.8	Delio	post 543	10 lines added (see text n. 4)
I.10	Callidia	593–609	recitative modified (see text n. 5)
II.1		756–759	4 lines missing
		761–770	7 lines missing
		781–805	8 lines missing
		811–812	2 lines missing
II.2			10 lines missing (2 nd strophe of Regina's aria)
II.3			2 nd strophe of Zeriffo's aria added (see text n. 6)
II.4			added aria for the King (see text n. 7)
II.5		1851	4 lines missing
II.6		1854	24 lines missing (Amore's aria)
III.1		1858	17 lines missing
		1857	5 lines missing
III.6		1871	24 added lines at the beginning of the scene (see text n. 8)
		1872–1900	29 lines missing
		1902–1905	4 lines missing
	Giacutte	1910–1913	4 lines missing
III.7	Zaida	1980–1983	4 lines missing
	Zaida	1985 ^{II} –1987	3 lines missing
	Zelemina	2002–2009	8 lines missing
	Regina, Zelemina	2023–2027	5 lines missing

Table C: Revisions for the Neapolitan performance: comparison of Venetian libretto (Ve52) and Neapolitan libretto (Na52).

Apparatus to the Libretto

Editorial Policy

The edition of the libretto follows the poetic text printed in Venice in 1652 by Giuliani (**Ve52**), which is the closest to that in Cavalli's score (**V**), although the two sources show a number of significant differences. The libretto edition is based on the print but takes into consideration also the text in the manuscript score and the libretto printed in Naples in 1652 (**Na52**): the comparison between the three sources helps identify misreadings and mistakes in **Ve52**. To that purpose, we also considered the libretto of *Celio* (**Fi46**; exemplar in I-MOe, 90.C.17.5.), the source text for *Veremonda*, whose early readings at some points are preserved in the score and the Neapolitan libretto.¹

The poetic text of the score is based on Cavalli's manuscript score and only when necessary it takes into consideration the text in the librettos.

Textual differences between the sources are listed in the Critical Notes. The poetic text of the set pieces present in and absent in **Ve52** is in the Appendix (p. CII). The text present in **Na52** and absent in **Ve52** is in the description of the source.

(Source) significant variants in **V** and **Na52** are marked with a critical or literary reference.

To collect editorial interventions, we have made the following changes:

- orthographic marks and accents have been modernized;
- double *ii*, when diacritical; have been changed to *zi*;
- the use of *sc* has been modernized;
- separated preposition plus article compounds have been reconnected, except for those cases where a double consonant would have been required (e.g., *a i* → *ai*, *de i* → *dei*, *su i* → *sui*, *co l* → *col* etc., while *a le*, *de le*, *ne le* etc. have been retained); where separated, prepositional prefixes have been joined to their adverbs, according to modern use (e.g., *in vano* → *invano*);
- the transcription of the title page is diplomatic;
- poetic verses are numbered continuously, from prologue to last scene;
- ensemble indications in numbers are written out (e.g., *a 2* → *a due*);
- set pieces are indented and separated from the preceding and ensuing *versi sciolti* by an extra half-space; similarly, recitative lines which are repeated as a *refrain* (and usually present the same music) are indented;

- parentheses () signal asides, lines that characters address to themselves or to the spectators and are not heard by other characters on-stage;
- abbreviations in the text, in stage directions and in characters' names are written out (e.g., *d.* → *Don*);
- chevrons < > have been used to show editorial additions, for both dramatic text and stage directions;
- a grey background is added to the poetic text present in **Ve52** but not in **Na52**;
- in all occurrences, we decided to adopt *Zaida* for the name of Zelemina's nurse, which in the sources varies between *Zaide*, *Zaida* and *Nodrice*;
- in the attribution of verses we adopted *Regina* for *Veremonda*, and *Re* for *Don Alfonso*.

Linguistic note to the Libretto

Copy text: I-Vnm, Dammr. 34.9.4

Other exemplars consulted: I-MOe, I-P, I-Rc, I-Rn (two copies), I-RVI, I-Vnm (other two copies), V-CV, V-CVv

Errors encountered

- Decret. *ottomana* (*ottomana*)
- Characters *maggiare* (*maggiore*)
- Prologue 54 *sovnenga* (*sovvenga*); 55^I *mo* (*mio*); 55^{II} *tuo* (*suo*)
- Act I 156 *morte dal foco e sepoltura al mare* (**Na52**, **V**, **Fi46** *morte di foco e sepoltura in mare*); 240 *partimmo* (**Na52**, **V**, **Fi46** *partisti*); 316 *seguirà* (*seguiran*); 321 *vedesti* (**Na52**, **V** *vedeste*); 361 *bella amazzone vera* (**Na52**, **Fi46** *bell'amazzone altera*); 378 *e paghe voi* (**Na52**, **V** *e paghe a voi*); 716 *l'alme* (**Na52**, **Fi46** *l'alma*)
- Act II 793 *le affondi* (*le assordi*); 829 *comanda* (**Na52** *comando*); 1028 *or ch'io* (*or che*); 1132 *taratara* (*tarataratà*); 1242 *done* (*dove*); 1297 character: ZER (**Na52**, **V** ZELEMINA); 1334 character: om. (**Na52**, **V** MAGGIORE); 1371 *di quel* (**Na52**, **V** *da quel*); ante 1384, scene II.12 heading: BOLDANO (ROL-DANO); 1398^I *se gli toglia* (*te la togli*)
- Act III 1612 *forate* (*forati*); 1740 *se crede* (**Na52**, **V** *se credi*); 1793 *nnda* (*nuda*); 2013 *servo* (**V** *ligio*, for rhyme with *servigio*); 2023 *tua pensier* (*tuo pensier*)
- Argomento *da alcun misfatto* (*di alcun misfatto*); *con esso loro* (*con essi loro*); *Zelamina* (last occurrence, *Zelemina*)

¹ For the relationship between *Celio* and *Veremonda* sources see Introduction, pp. XVII–XXI. Table B shows the comparison scene-by-scene between the sources. The transcription of *Celio* libretto is in Maddalena Vartolo, "La *Veremonda* (1652) di Giulio Strozzi: dall'Arno al Sebeto" (MA thesis, University of Verona, 2005).

Apocopes corrected

Act III 1948 *furor* (Na52 *furori*); 1995 *perdon* (as line 2000, *perdono*)

Geminations and degeminations corrected

Dedic. *protezzione* (*protezione*)

Characters *Dellio* (*Delio*)

Prologue 28 *prottetor* (*protettor*)

Act I 273 *debbellar* (*debellar*); ante 486, scene I.8 heading: *fiacolla* (*fiaccola*)

Act II 806 *faciam* (*facciam*); 948 *camino* (*cammino*)

Act III 1589 *racordo* (*raccordo*); 1684 *invitti* (*inviti*); 2028 *reggia* (*regia*)

Lexical variants rejected

Act I 646 *gli avrò contati* (*li avrò contati*)

Act II 906 *marchiare* (*marciare*); 997^I *gli chiuderò* (*li chiuderò*); 1142 *marchiar* (*marciar*); 1269 *gli brama* (*li brama*); 1380 *gli rimeni* (*li rimeni*)

Act III 1580^{II} *glel'offersi* (*gliel'offersi*); 1682 *gli abbracciano* (*li abbracciano*); 1874 *nacchare* (*naccare*); 1897, 1898 *peccha* (*pecca*); 1899 *Meccha* (*Mecca*); 2022 *disciogia* (Na52 *disciolga*: for rhyme with *tolga*)

Argomento *gli conduceva* (*li conduceva*)

Integration of lines from other sources

Act II 1221 *e insin col fiuto* (from Na52 and Ve52 746)

Editorial recomposition of lines

1070–1071 *a parol... A te devoto* (*a parol... di regina*. | *A te*... in the second line)

1152–1153 *tu vedu... Dellio*

Or che più fove

eduto

elio.

Or che più fove

1247 *chiato le tue guardie*.

gli mostri l'anello e come scorta

L'hanno accerchiato le tue guardie.

Come

egli mostri l'anello e come scorta

Alto! Che gente?

Amica.

Amici veri?

Sì certamente, e siamo

Alto! Che gente?

Amica.

Amici veri?

Sì certamente, e siamo

Linguistic note to the Score

Errors emended (scene.measure/line)

Prologue 52/6 *o di* (Ve52 *e di*); 182/55^{II} *tuo* (*suo*)

Act I 3.88/218 *care care* (*voci care*); 3.119/229 *dunque* (Ve52, Na52 *teco*); 5.133, 139/316 *seguirà* (*seguiran*); ante 6.1/318, scene I.6 heading: ZELEMINA (VEREMONDA); 6.39/341 *squadre* (Ve52, Na52, Fi46 *spade*); 6.72–73/361 *bell'amazzone vera* (Na52, Fi46 *bell'amazzone altera*); 6.90/371 *poi* (Ve52, Na52 *quei*); 7.53–69/413–415 *Tutti gridano gl'amanti*: | *ci rincresce d'aspettar*; | *troppo dicon tutti quanti* | *ci rincresce d'aspettar* (Ve52 *Troppo gridan tutti quanti*: | “con gli zoccoli il puoi far”; | *troppo dicono gli amanti*: | “ci rincresce d'aspettar”); 8.6–7/492 *per servire* (Ve52, Na52 *che il servir*); 9.33/582 *la spada* (Ve52, Na52 *la destra*); 10.61/629 *piano* (*pian*); 11.43–44/665 character: REGINA (Ve52 *VESPINA*); 12.27/716 *l'alme* (Na52, Fi46 *ma*)

Act II 1.12/745 *lui* (Ve52, Na52 *lei*); 1.12/752 *lui* (Ve52, Na52 *lei*); 1.46–47 *incisa* (*inciso è in lei*; line absent in Ve52 and Na52); 1.89/189 *lo* (Ve52, Na52 *ad uno*); 1.95/793^I *canna* (Ve52 *canne*); 1.15/793^I *le affondi* (*le assordi*); 1.140/823 *Chi* (Ve52 *Chi*); 1.145/823 *ha* (*a'*); 5.93/1003 *ardire* (Ve52, Na52 *orgoglio*, for rhyme with *voglio*); 6.10/1117^{II} *dal quartier* (Ve52 *dal tuo ma*); 6.39–40/1132 *taratara* (*taratara*); 6.103–104/1154 *il bellicoso sdegno* (Ve52, Na52, Fi46 *il bellissimo sdegno*); 6.12/1165 *belve* (Ve52, Na52 *selve*); 7.55/1213 *ma onorò* (Ve52, Na52 *mi accerterò*); 10.49/1352 *frondi* (Ve52 *fronda*); 10.50/1353 *ritiriamosi* (Ve52, Na52 *ritiriamo*); 11.17/1368 *trovarli* (Ve52, Na52 *trova la*); 11.21/137 *stanco* (Ve52 *stanca*); 12.28/1413 *gli ali* (*le la*); 12.56/1415 *eral* (*real*); 12.60/1419 *tuoi* (Ve52, Na52 *trono*); 12.70/1423 *ci perdoni* (Ve52, Na52 *ci perdono*); 13.19/1462 *e ire* (Ve52, Na52 *dire*); 13.18/1468 *che si scorai* (Ve52, Na52 *che si scordi*)

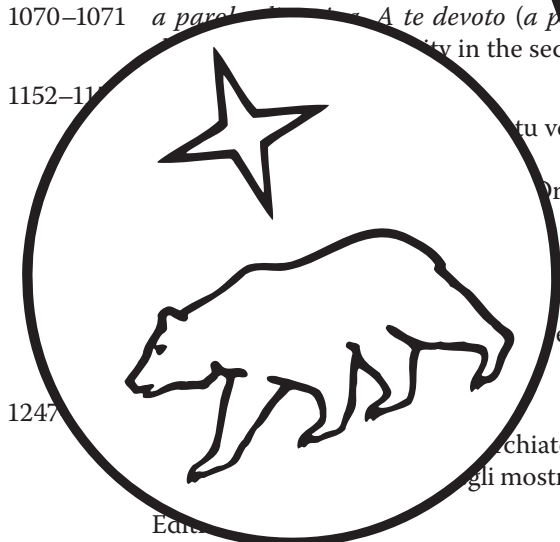
Act III 1.7/1130 *M'accosto?* (Ve52, Na52 *M'accosto?*); 2.18/1555 *vecchia* (Ve52, Na52 *vecchia*); 2.41–42/1570 *del guereggiar* (Ve52, Na52 *dal guereggiar*); 3.13/1601 *del suo* (Ve52, Na52 *del tuo*); 3.29/1612 *forate* (*forati*); 3.30–31/1613 *del peso* (Ve52, Na52 *dal peso*); 3.83/1642 *ha* (Ve52, Na52 *han*); 4.82/1690 *che* (Ve52, Na52 *chi*); 4.96–97/1695 *colei dunque* (Ve52, Na52 *così dunque*); 4.124/1700 *mia* (Ve52, Na52 *tua*); 4.127–134/repetition of line 1697 *adorami* (Ve52 *adorimi*); 4.141/1704 *della regina* (Ve52, Na52 *dalla regina*); 4.149–150/1711 *quanto in voi sospettai* (Ve52, Na52, Fi46 *quanto invan sospettai*); 4.159/1717 *aspetta* (Ve52, Na52 *aspettar*); 4.200/1736 *prenda* (Ve52 *penda*); 4.206/1740 *si credi* (Na52 *se credi*); 5.7/1750 *quel che credo* (Ve52, Na52 *quel ch'io vedo*); 5.75/1815 *Prende* (Ve52, Na52 *Prendi*); 5.79–80/1817 *i noi* (Ve52, Na52 *in noi*); 5.136/1849^I *delle amazzoni* (Ve52 *alle amazzoni*); 6.23/1924 *reggia* (Ve52, Na52 *rocca*); 6.29–30/1930 *del mio amore* (Ve52, Na52 *del tuo amore*); 6.37/1937 *sala* (Ve52, Na52 *salva*); 6.40/1939 *fuori* (Ve52, Na52 *fuore*, for rhyme with *Amore*); 7.11/1945 *de' traditori* (Ve52, Na52 *di traditori*); 7.70–71/1978 *di regina* (Ve52, Na52 *di regine*); 7.158/2036 *promette* (Ve52, Na52 *prometto*); 7.172–173/2039 *o fortunato* (Ve52, Na52 *e fortunato*); 7.211/2051 *i mor* (Ve52, Na52 *i Mori*)

Integrations from other sources

Prologue 188–189/56 *Ve52 fasce*

Act I 11.69–70/672 *Amor è duce* (Ve52, Na52 *Amor gli è duce*)

Act II 5.142/1032^{II} *om. repetition* (Ve52 *tu m'adori*); 8.90–91/1249 *di Macometto e Zelemina il nome* (Ve52, Na52 *di Macometto*)



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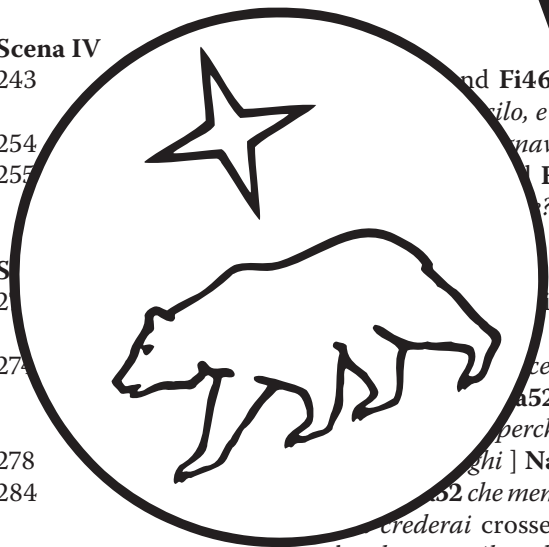
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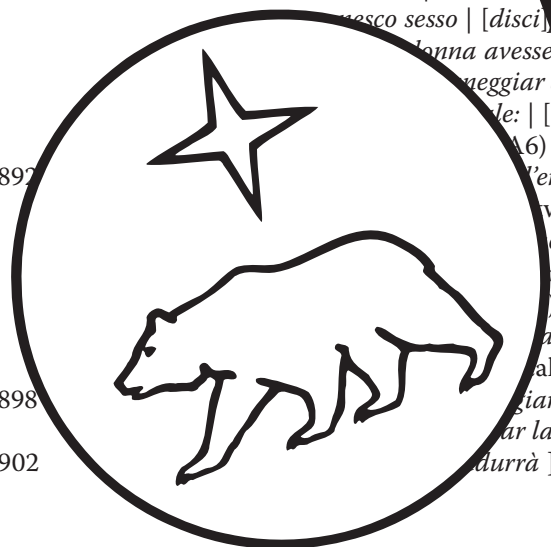
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150	26	Ve52 <i>No, ch'è, Delio, un segreto</i>] Na52 <i>No, ch'è questo un secreto</i>] V <i>Questo è, Delio, un segreto</i>	349	52–53	Ve52, Na52 <i>voglio seguirti anch'io</i>] V (and Fi46) <i>voglio esser teco anch'io</i>
153	30	Ve52, V <i>soffioni</i>] Na52 (and Fi46) <i>cannoni</i>	351	56	Ve52, V <i>lasciaste</i>] Na52 <i>lasciasti</i> (mistake)
154	31–32	Ve52, V (and Fi46) <i>all'amore</i>] Na52 <i>l'amore</i>	358	70	Ve52, Na52 <i>Gran coraggiosa dama</i>] V <i>Bizzarrissima [dama]</i> corrected with <i>Gran coraggio di dama</i> (cf. Fi46 <i>Bizzarrissima dama</i>)
165	51	Ve52, Na52 (and Fi46) <i>dal Moro</i>] V <i>del Moro</i>	362	74	Ve52, Na52 (and Fi46) <i>Questo è scarso</i>] V <i>Questo è un scarso</i>
Scena III			363	76–78	Ve52, V <i>della mia fé sincera</i>] Na52 <i>d'una fede sincera</i>
185–190	27–35	Ve52, Na52 <i>Dal dì ch'in nobil giostra io ti mirai, d'allor ch'in pace, o cavalier, ti vidi lanciar dardi scherzosi, mille dardi omicidi, da quegli occhi vezzosi, in questo sen provai</i>] V early reading visible (covered by the definitive reading = Ve52): <i>Dal dì ch'io ti mirai, da l'ora ch'io ti vidi mille dardi omicidi in questo sen provai</i> (cf. Fi46 <i>Dal dì ch'io ti mirai, dall'ora ch'io ti vidi cola' di Zauro alla munita torre, mille dardi omicidi in questo sen provai</i> ; see Appendix A3 and Introduction, pp. XXVI–XXVII)	381	113	Ve52, V <i>anco</i>] Na52 <i>ancor</i>
206	63–65	Ve52 <i>tuoi sensi mi dispieghi</i>] Na52 <i>tuoi sensi dispieghi</i>	391	129	Ve52, V <i>timor</i>] Na52 <i>terror</i>
227	107	Ve52, V <i>presto gi parto</i>] Na52 <i>to presto io parto</i>	396, 397	137, 139	Ve52, V <i>son</i>] Na52 <i>sono</i> (mistake)
228	109–111	Ve52, V <i>tutto ritorno</i>] Na52 <i>farò ritorno</i>	Scena VII		
Scena IV			407–442	1–130	Na52 different text; see text n. 3 in Sources, pp. 160–161
243		(and Fi46) <i>taci, e dentro al core</i>] Na52 <i>taci, e dentro al core</i>	412	26–27, 37–38	Ve52 <i>ancora</i>] V <i>almen</i> (different text in Na52)
254		<i>nava</i>] Sogni <i>io</i>	426	40	Na52 <i>il punciglion</i>] V <i>l'ago vespini</i> (different text in Na52)
255		(Fi46) <i>che di te ve?</i>]	436	119–120	Ve52 <i>e di esser</i>] V <i>ed esser</i> (different text in Na52)
Scena V			437–453	147–149	Ve52, V <i>Se tu fuori hai desio, senza intaccar alcuno</i>] Na52 <i>Se de' cori hai desio, che viva in petto alcuno</i>
261		lines (2 nd strophe of the aria) crossed out and substituted by <i>Se tu fuori hai desio, senza intaccar alcuno</i>	459	151	Ve52, V <i>bello</i>] Na52 <i>degno</i>
274		<i>ce sempre ha fatto</i>] Na52 <i>Così la pancia fu</i>	460	152	Ve52, Na52 <i>senza intaccar alcuno</i>] (and Fi46) <i>senza intaccar alcuno</i>
278		<i>ghi</i>] Na52 <i>lungi</i> (mistake)	463–465	160–161	Ve52, V <i>per gioia non ci vuol fretta</i>] Na52 <i>che siadi al tuo amore così portar la fretta</i>
284		Na52 <i>che meno il crederai</i>] V <i>quando crederai</i> crossed out and substituted by <i>che meno il crederai</i>	469	170	Ve52 <i>perder</i>] Na52, V (and Fi46) <i>vender</i>
299–306	75–117	Na52 eight lines (King's aria) with different text; see text n. 2 in Sources, p. 175.	479–485		Ve52 seven lines (3 rd strophe of the aria)] Na52, V om.
303–306	90–117	V 2 nd strophe of the aria crossed out	Scena VIII		
Scena VI			516	59	Ve52 <i>prendano</i>] Na52, V <i>prendono</i>
318	1–3	Ve52, V <i>ala, o guerrieri</i>] Na52 <i>ala, guerrieri</i>	520	65–66	Ve52 <i>Che gentil damerino</i>] Na52 <i>Vagheggiatore errante</i>] V the first reading <i>Che gentil damerino</i> is crossed out and substituted by <i>Vagheggiatore errante</i> , but only the first one fits the music.
319	6–8	Ve52, V <i>fate largo, o soldati</i>] Na52 <i>fate largo, soldati</i>	522	69–70	Ve52, V <i>zerbino</i>] Na52 <i>incostante</i>
323	11–12	Ve52, V <i>i ciuffi</i>] Na52 <i>li ciuffi</i>	523	70–72	Ve52, V <i>credi, credi per te fatta ogni stella?</i>] Na52 <i>credi amica per te splenda ogni stella?</i>
326	16	Ve52, V <i>seguirti</i>] Na52 <i>seguire</i>	post 543	–	Na52 ten lines added; see text n. 4 in Sources, p. 176
335	31	Ve52, V <i>pensier</i>] Na52 (and Fi46) <i>mestier</i>	545	101–102	Ve52, V <i>or è tempo ch'io gli spiri</i>] Na52 <i>ora è tempo ch'io gl'inspiro</i>
338	35	Ve52 <i>sanguigno</i>] Na52, V (and Fi46) <i>marzial</i>	549	107	Ve52, Na52 <i>svelle</i>] V the early reading <i>stacca</i> is crossed out and substituted by <i>svelle</i> (cf. Fi46 <i>stacca</i>).
340	38	Ve52 <i>paventa</i>] Na52, V (and Fi46) <i>spaventa</i>	551	109–110	Ve52, Na52 <i>avviticchiata</i>] V <i>avviticchiata</i> crossed out and substituted by <i>incatenata</i>
342	40	Ve52, Na52 <i>lo stral</i>] V (and Fi46) <i>l'arco</i>	555	118–119	Ve52, Na52 <i>entro d'un lieve in un gravoso intrico</i>] V <i>vivo nel bell'intrico</i> crossed out and substituted by <i>entro d'un lieve in un gravoso intrico</i>



Scena IX			667	47–49	Ve52, V <i>Giurai sì, sì, ma di non dirlo forte</i>] Na52 <i>Giurai ben sì, ma non di dirlo forte</i>
564	6	Ve52, V <i>d'una</i>] Na52 <i>dura</i> (mistake)	670	53	Ve52, Na52 <i>Nol posso dir</i>] V <i>No, no, no, no</i>
565	6–7	Ve52, Na52 <i>infra i notturni</i>] V <i>infra notturni</i>	671	54–56	Ve52, Na52 <i>te lo dirò</i>] V <i>voglio dirtel</i>
576	26	Ve52 <i>scorgano</i>] Na52, V <i>scorgono</i>	675	78–79	Ve52, V <i>in barchetta</i>] Na52 <i>su barchetta</i>
577	26–27	Ve52, V <i>bersaglia</i>] Na52 <i>sbersaglia</i>	676	90–91	Ve52, Na52 <i>ei non so come</i>] V different text crossed out and substituted by <i>e non so come</i>
579	28–29	Ve52, V <i>ho cuore</i>] Na52 <i>o core</i> (mistake)	676	91–92	Ve52, Na52 <i>entro la rocca</i>] V <i>in su la rocca</i>
588	43–44	Ve52, V <i>No, per grazia, che molte</i>] Na52 <i>Non già che molte</i>	697	132	Ve52, Na52 <i>dotto</i>] V <i>stolto</i> corrected with <i>dotto</i>
Scena X			701–708	–	Ve52, Na52 eight lines (2 nd and 3 rd aria strophes)] V text om., but with indication <i>Si replica per due altre stroffe ed all'ultima non si fa ritornello</i>
593–609	1–29	Na52 different text; see text n. 5 in Sources, p. 176	706	–	Ve52 <i>de' garzoni</i>] Na52 <i>degl'amanti</i>
609	27–29	Ve52 <i>VES di gire ... ZER A che? VES Di gire a passeggiare</i>] V text crossed out and substituted by Ve52 reading (hypothetical reconstruction of the original line: <i>VES di farmi ... ZER Che? VES Vagheggiare.</i>)	708	–	Ve52 <i>trattar</i>] Na52 <i>ingannare</i>
post 625	post 54	Fragment of text absent in Ve52 and Na52 , still visible in V , but crossed out and covered by paper: <i>ZER Sentimi. VES No, no, no. [Tu] dirmela pur v[ui?]</i>	Scena XII		
626	56–57	Ve52, Na52 <i>ad alta voce io dire</i>] V <i>apertamente <io> dire</i>	713	15–16	Ve52, Na52 <i>la mia fame</i>] V (and Fi46) <i>la destra</i>
post 626	infra 57	Fragment of text absent in Ve52 and Na52 , still visible in V , but crossed out and covered by paper: <i>VES ... la voglia di uardare.</i>	722–730	45–53, 79–91	V measures crossed out
post 627 ^I	post 58	Fragment of text absent in Ve52 and Na52 , still visible in V , but crossed out and covered by paper: <i>VES Io non le apro. [ZER ...]ta. VES Orsù, dilla [...]</i>	733	97–98, 112–113	Ve52, Na52 <i>Furori</i>] V (and Fi46) <i>folletti</i>
Scena XI			ATTO SECONDO		
628	–	Ve52 <i>armi una guancia</i>] Na52 <i>armi una parte</i>	Scena I		
629	–	Ve52 <i>più lontana sorda io non</i>] Na52 <i>più lontana sorda io non</i>	756–759	2–34	Ve52 four lines] Na52 om.] V crossed out
630	–	Ve52 <i>ma il tutto di, sorda</i>] Na52 <i>ma il tutto di, sorda</i>	762–773	37–40	Ve52, V <i>di Gibilterra si apra il portello</i>] Na52 <i>in virtù dell'anello</i>] V <i>Gibilterra</i>
631	–	Ve52 <i>piano, ma più lontano</i>] Na52 <i>piano, ma più lontano</i>	774–777	41–58	Ve52 <i>verò l'ingressa con l'anello del tuo oppresso</i>
632	–	Ve52 <i>this line in V has been</i>] Na52 <i>this line in V has been</i>	768–770	46–58	Ve52 <i>se in lui</i>] Na52 <i>se in lui</i>] V crossed out
633	–	Ve52 <i>ne, maybe a deletion</i>] Na52 <i>ne, maybe a deletion</i>	Scena II		
634	–	Ve52 <i>following lines. At the</i>] Na52 <i>following lines. At the</i>	771–778	59–71	Ve52 <i>che Zelemina stessa, se in man non</i>
635	–	Ve52 <i>it is indeed visible after</i>] Na52 <i>it is indeed visible after</i>	773	61–62	Ve52 <i>mel toglie il suo volere</i>] Na52 <i>non possa oltraggio</i>
636	–	Ve52 <i>m. 60): VES Eh che questa</i>] Na52 <i>m. 60): VES Eh che questa</i>	778	70–71	Ve52 <i>farmi</i>] V <i>preso [è] in lui di Macometto</i>
637	–	Ve52 <i>a. [Bugia, bugia; see Appen-</i>] Na52 <i>a. [Bugia, bugia; see Appen-</i>	779	72	Ve52 <i>e insieme</i>] V <i>di Zelemina il nome,</i>
638	–	Ve52 <i>Ze le affondi</i>] Na52 <i>Ze le affondi</i>	782	77–78	Ve52 <i>onde non può, non deve,</i>
639	83–84	Ve52, V <i>l'ama e la gode</i>] Na52 <i>l'ama, la gode</i>	789	89	Ve52 <i>chi di man non mel toglie</i>
651	101	Ve52, V <i>nuovo affar</i>] Na52 <i>nuovi affar</i>	793 ^I	95	Ve52 <i>alcun oltraggio farmi, e Zelemina stessa,</i>
Scena XII			797–805	100–114	Ve52 <i>tanto l'anello è sacrosanto a lui,</i>
653	4, 5	Ve52, V <i>core</i>] Na52 <i>seno</i>	803 ^I	110	Ve52 <i>so[mme]ssa è a l suo volere</i>
655	7, 9	Ve52, V <i>credea</i>] Na52 <i>creda</i> (mistake)	805–806	113–116	Ve52, Na52 eight lines] V crossed out
661 ^{II}	37–38	Ve52, V <i>il taci</i>] Na52 <i>il nieghi</i>	Scena III		
662	38–39	Ve52, V <i>Tu merti altro che baci</i>] Na52 <i>Brami in ciò ch'io ti prieghi</i>	797–805	100–114	Ve52 <i>Ma tu paventarai la morte</i>
663 ^{II}	40–41	Ve52, V <i>Oh, te n'assolvo</i>] Na52 <i>Ohimè, t'assolvo</i>	803 ^I	110	Ve52, V <i>io son di quelle?</i>] Na52 <i>io son guerriera</i>
664	41–42	Ve52, V <i>io voglio, io voglio</i>] Na52 <i>io voglio, voglio</i>	805–806	113–116	Ve52, Na52 <i>Intendimi</i>] V <i>Ascoltami</i>
665	43–44	Ve52, V <i>Vuoi che la lingua mi si secchi in dirlo?</i>] Na52 <i>Vuoi tu ch'il Cielo mi saetti in dirlo?</i>	Scena IV		
666	45–46	Ve52, V <i>Provati: udirlo il voglio</i>] Na52 <i>Pensaci: udire il voglio</i>	797–805	100–114	Ve52, Na52 <i>divisato</i>] V <i>rimirato</i> corrected with <i>divisato</i>
Scena V			799–803	103–107	Ve52, Na52 <i>ad uno scoglio</i>] V <i>ad uno [scoglio]</i> crossed out and substituted by <i>allo [scoglio]</i>
667	47–49	Ve52, V <i>Giurai sì, sì, ma di non dirlo forte</i>] Na52 <i>Giurai ben sì, ma non di dirlo forte</i>	803 ^I	110	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)
668	50–51	Ve52, Na52 <i>Nol posso dir</i>] V <i>No, no, no, no</i>	805–806	113–116	Ve52 eight lines] Na52 om.] V crossed out
669	52–53	Ve52, Na52 <i>te lo dirò</i>] V <i>voglio dirtel</i>	Scena VI		
670	54–56	Ve52, V <i>in barchetta</i>] Na52 <i>su barchetta</i>	797–805	100–114	Ve52 <i>Ah taci</i>] V <i>Taci</i>
671	57–58	Ve52, Na52 <i>ei non so come</i>] V different text crossed out and substituted by <i>e non so come</i>	803 ^I	110	Ve52 <i>T'intendo: della rocca! E se si può,</i>
672	59–60	Ve52, Na52 <i>entro la rocca</i>] V <i>in su la rocca</i>	805–806	113–116	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1
673	61–62	Ve52, Na52 <i>dotto</i>] V <i>stolto</i> corrected with <i>dotto</i>	Scena VII		
674	63–64	Ve52, Na52 eight lines (2 nd and 3 rd aria strophes)] V text om., but with indication <i>Si replica per due altre stroffe ed all'ultima non si fa ritornello</i>	809–812	121–125	Ve52 four lines] Na52 om.] V crossed out
675	65–66	Ve52 <i>de' garzoni</i>] Na52 <i>degl'amanti</i>	823	141, 145	Ve52 <i>a' suoi piaceri</i>] Na52, V <i>a suo piacere</i>
676	67–68	Ve52 <i>trattar</i>] Na52 <i>ingannare</i>	Scena VIII		
677	69–70	Ve52, Na52 <i>la mia fame</i>] V (and Fi46) <i>la destra</i>	797–805	100–114	Ve52 <i>che Zelemina stessa, se in man non</i>
678	71–72	Ve52 <i>mel toglie il suo volere</i>] Na52 <i>non possa oltraggio</i>	803 ^I	110	Ve52 <i>farmi</i>] V <i>preso [è] in lui di Macometto</i>
679	73–74	Ve52 <i>e insieme</i>] V <i>di Zelemina il nome,</i>	805–806	113–116	Ve52 <i>onde non può, non deve,</i>
680	75–76	Ve52 <i>chi di man non mel toglie</i>	Scena IX		
681	77–78	Ve52 <i>alcun oltraggio farmi, e Zelemina stessa,</i>	797–805	100–114	Ve52 <i>tanto l'anello è sacrosanto a lui,</i>
682	79–80	Ve52 <i>so[mme]ssa è a l suo volere</i>	803 ^I	110	Ve52, Na52 eight lines] V crossed out
683	81–82	Ve52, Na52 eight lines] V crossed out	805–806	113–116	Ve52 <i>Ma tu paventarai la morte</i>
684	83–84	Ve52, V <i>io son di quelle?</i>] Na52 <i>io son guerriera</i>	Scena X		
685	85–86	Ve52, Na52 <i>Intendimi</i>] V <i>Ascoltami</i>	797–805	100–114	Ve52, Na52 <i>divisato</i>] V <i>rimirato</i> corrected with <i>divisato</i>
686	87–88	Ve52, Na52 <i>ad uno scoglio</i>] V <i>ad uno [scoglio]</i> crossed out and substituted by <i>allo [scoglio]</i>	803 ^I	110	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)
687	89–90	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)	805–806	113–116	Ve52 eight lines] Na52 om.] V crossed out
688	91–92	Ve52 <i>Ah taci</i>] V <i>Taci</i>	Scena XI		
689	93–94	Ve52 <i>T'intendo: della rocca! E se si può,</i>	797–805	100–114	Ve52 <i>Ah taci</i>] V <i>Taci</i>
690	95–96	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1	803 ^I	110	Ve52 <i>T'intendo: della rocca! E se si può,</i>
691	97–98	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1	805–806	113–116	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1
692	99–100	Ve52 <i>tanto l'anello è sacrosanto a lui,</i>	Scena XII		
693	101–102	Ve52 <i>so[mme]ssa è a l suo volere</i>	797–805	100–114	Ve52 <i>che Zelemina stessa, se in man non</i>
694	103–104	Ve52, Na52 eight lines] V crossed out	803 ^I	110	Ve52 <i>mel toglie il suo volere</i>] Na52 <i>non possa oltraggio</i>
695	105–106	Ve52 <i>Ma tu paventarai la morte</i>	805–806	113–116	Ve52 <i>farmi</i>] V <i>preso [è] in lui di Macometto</i>
696	107–108	Ve52, V <i>io son di quelle?</i>] Na52 <i>io son guerriera</i>	Scena XIII		
697	109–110	Ve52, Na52 <i>Intendimi</i>] V <i>Ascoltami</i>	797–805	100–114	Ve52, Na52 <i>divisato</i>] V <i>rimirato</i> corrected with <i>divisato</i>
698	111–112	Ve52, Na52 <i>ad uno scoglio</i>] V <i>ad uno [scoglio]</i> crossed out and substituted by <i>allo [scoglio]</i>	803 ^I	110	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)
699	113–114	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)	805–806	113–116	Ve52 eight lines] Na52 om.] V crossed out
700	115–116	Ve52 <i>Ah taci</i>] V <i>Taci</i>	Scena XIV		
701	117–118	Ve52 <i>T'intendo: della rocca! E se si può,</i>	797–805	100–114	Ve52 <i>Ah taci</i>] V <i>Taci</i>
702	119–120	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1	803 ^I	110	Ve52 <i>T'intendo: della rocca! E se si può,</i>
703	121–122	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1	805–806	113–116	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1
704	123–124	Ve52 <i>tanto l'anello è sacrosanto a lui,</i>	Scena XV		
705	125–126	Ve52 <i>so[mme]ssa è a l suo volere</i>	797–805	100–114	Ve52 <i>che Zelemina stessa, se in man non</i>
706	127–128	Ve52, Na52 eight lines] V crossed out	803 ^I	110	Ve52 <i>mel toglie il suo volere</i>] Na52 <i>non possa oltraggio</i>
707	129–130	Ve52 <i>Ma tu paventarai la morte</i>	805–806	113–116	Ve52 <i>farmi</i>] V <i>preso [è] in lui di Macometto</i>
708	131–132	Ve52, V <i>io son di quelle?</i>] Na52 <i>io son guerriera</i>	Scena XVI		
709	133–134	Ve52, Na52 <i>Intendimi</i>] V <i>Ascoltami</i>	797–805	100–114	Ve52, Na52 <i>divisato</i>] V <i>rimirato</i> corrected with <i>divisato</i>
710	135–136	Ve52, Na52 <i>ad uno scoglio</i>] V <i>ad uno [scoglio]</i> crossed out and substituted by <i>allo [scoglio]</i>	803 ^I	110	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)
711	137–138	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</i>] V <i>di canna che le affondi</i> (mistake)	805–806	113–116	Ve52 eight lines] Na52 om.] V crossed out
712	139–140	Ve52 <i>Ah taci</i>] V <i>Taci</i>	Scena XVII		
713	141–142	Ve52 <i>T'intendo: della rocca! E se si può,</i>	797–805	100–114	Ve52 <i>Ah taci</i>] V <i>Taci</i>
714	143–144	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1	803 ^I	110	Ve52 <i>T'intendo: della rocca! E se si può,</i>
715	145–146	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1	805–806	113–116	Ve52 <i>facciam la burla al re</i>] Na52 <i>E se si vuol facciam la burla al re</i>] V both readings as a result of the previous cut (lines 797–805); see Music Edition, p. 67, and Appendix B1
716	147–148	Ve52 <i>tanto l'anello è sacrosanto a lui,</i>	Scena XVIII		
717	149–150	Ve52 <i>so[mme]ssa è a l suo volere</i>	797–805	100–114	Ve52 <i>che Zelemina stessa, se in man non</i>
718	151–152	Ve52, Na52 eight lines] V crossed out	803 ^I	110	Ve52 <i>mel toglie il suo volere</i>] Na52 <i>non possa oltraggio</i>
719	153–154	Ve52 <i>Ma tu paventarai la morte</i>	805–806	113–116	Ve52 <i>farmi</i>] V <i>preso [è] in lui di Macometto</i>
720	155–156	Ve52, V <i>io son di quelle?</i>] Na52 <i>io son guerriera</i>	Scena XIX		
721	157–158	Ve52, Na52 <i>Intendimi</i>] V <i>Ascoltami</i>	797–805	100–114	Ve52, Na52 <i>divisato</i>] V <i>rimirato</i> corrected with <i>divisato</i>
722	159–160	Ve52, Na52 <i>ad uno scoglio</i>] V <i>ad uno [scoglio]</i> crossed out and substituted by <i>allo [scoglio]</i>	803 ^I	110	Ve52 <i>di cannon che le affondi</i> (corrected with <i>assordi</i>)] Na52 <i>di cannone che affondi</</i>

Scena II			967 ^I	29–30	Ve52, V <i>Oh dio, che fo?</i>] Na52 <i>Oh dio, che non ...</i>
825	4	Ve52, V <i>sdegno</i>] Na52 <i>degno</i> (mistake)			
post 845	post 35	Fragment of text absent in Ve52 and Na52 , still visible in V , but crossed out and covered by paper: ZER <i>Lasciami, [De]lio mio, dar a Vespina [...] ma due baci, lasciami dirle [addio.] DEL</i> <i>Teco verrà tra quell'altre guerriere che so [che la] Regina la vorrà seco.</i>	974	44	Ve52, V <i>coi vezzi</i>] Na52 <i>con vezzi</i>
			976	48–49	Ve52 <i>con l'orecchie e la mente</i>] Na52 <i>con l'occhio e con l'udito</i>] V <i>con l'orecchie e con la mente</i>
			980	56	Ve52, V <i>petto</i>] Na52 <i>seno</i>
			983 ^{II}	62	Ve52, V <i>intendo</i>] Na52 <i>indendo</i> (mistake)
			1009	101–102	Ve52, V <i>intendo</i>] Na52 <i>indendo</i> (mistake)
859–864	49–76	Ve52, Na52 six lines (2 nd strophe of the aria)] V om. but indication 2 ^{da} stroffa (poetic text in the edition is taken from Ve52)	1013	109	Ve52, Na52 <i>vuol che</i>] V <i>fa che</i>
			1016	115	Ve52, V <i>sangue</i>] Na52 <i>sangne</i> (mistake)
			1027–1029	133–135	Ve52, Na52 <i>queste tue negative</i> <i>termineranno</i> (or <i>ch'io</i> <i>tant'oltre io son</i>) <i>nel tuo morire e 'l mio</i> [<i>ch'io</i> corrected with <i>che</i>]] V <i>delle tue negative</i> <i>mi pagheranno il fio</i> (<i>tant'oltre io sono</i>) <i>il tuo morire e il mio</i> crossed out and substituted by Ve52 reading (cf. Fi46) <i>il tuo negar ch'ogni mio ben m'infer</i> <i>mi pagheranno il fio</i> <i>le tue vergogne</i> <i>il tuo morire e 'l mio</i>)
Scena III					
871–876	59–101	Ve52 six lines (2 nd strophe of the aria)] Na52, V om. but indication 2 ^{da} stroffa (poetic text in the edition is taken from Ve52)			Ve52, V <i>ardino</i>] Na52 <i>ardano</i>
878	104	Ve52, Na52 <i>l'onore</i>] V <i>l'impiego</i>	1043	155	Ve52, V (and Fi46) <i>fisso</i>] Na52 <i>fido</i>
879	105	Ve52, Na52 <i>già gran tempo</i>] V [<i>amazzone</i>] <i>mie già tempo</i> corrected with <i>già gran tempo</i>	1047	165–166	Ve52, Na52 (and Fi46) <i>bella tu sei</i>] V <i>bella sei tu</i>
880	106–107	Ve52, Na52 <i>il tuo sommo valore</i>] V <i>la tua somma bravura</i> crossed out and substituted by <i>il tuo sommo valore</i>	1047	239	Ve52, V <i>fulmine</i>] Na52 <i>fulmini</i>
post 880	post 107	Fragment of text absent in Ve52 and Na52 , still visible in V , but crossed out and covered by paper: [REG <i>Te sol in donna non manca né di [...] a o'nde. Sol in donnaresco sesso [disci] [...] si chiede, che se donna avesse esperienza bella di neggiar de' fusi invece poi co le: [ce] [...] io starsti male.</i>] (cf. Fi46)	1077	241	Ve52, V <i>veloci</i>] Na52 <i>veloce</i>
			1078	242	Ve52, V <i>presio</i>] Na52 <i>presso</i>
			1079	242	Ve52, V <i>presio</i>] Na52 <i>presso</i>
			1085	242	Ve52, V <i>presio</i>] Na52 <i>presso</i>
			1085	242	Ve52, V <i>presio</i>] Na52 <i>presso</i>
			1088	253	Ve52, Na52 <i>sia</i>] V <i>stia</i>
			1091	260–261	Ve52, Na52 <i>com'è un momento</i>] V <i>come si fa un momento</i>
			1093	263–264	Ve52, Na52 <i>conservar la gioia al dito dretta</i>] V <i>Tien pur la gioia al dito</i> crossed out and substituted by Ve52 reading
892		Ve52, Na52 <i>l'empier il fuso</i> <i>trattar</i> two different readings: <i>o sbarar l'archibuso?</i> <i>empir un fuso</i> <i>trattar</i> (cf. Fi46) <i>dall'empier l'archibuso</i> ; this passage is a note to the Sco	1099–1104	271–273	Ve52, Na52 <i>Sarei ben di senno priva</i>] V <i>io non son priva di senno</i> crossed out and substituted by Ve52 reading
898		Ve52, Na52 <i>giar di picca</i>] Na52 (and V) <i>ar la picca</i>	1100	274–275	
902		Ve52, Na52 <i>durrà</i>] Na52 <i>condurrò</i> (mis-			
Scena IV			Scena VI		
923–927	–	Ve52, Na52 five lines] V om.	1111	3–4	Ve52, Na52 <i>travagliator</i>] V <i>disturbator</i>
927	–	Ve52 <i>inalzi</i>] Na52 <i>e inalzi</i>	1117 ^{II}	10	Ve52 <i>dal tuo mar</i>] Na52 <i>dal tuo amor</i>] V <i>dal quartier</i> (mistake)
928–943	25–31	Ve52, Na52 16 lines (1 st and 2 nd strophes of the aria)] V different text; see Appendix 1	1123	21–22	Ve52, V <i>piatteforme</i>] Na52 <i>vaghe forme</i>
934	–	Ve52 <i>danno maggiore</i>] Na52 <i>danni maggiori</i>	1125	25–26	Ve52 <i>Ed io la guerra mia la fo di piatto</i>] Na52, V <i>Ed io la fo di piatto</i>
939	–	Ve52 <i>con questa in mano</i>] Na52 <i>con questa mano</i>	1144–1147	62–80	Na52 text of the 1 st strophe modified, and 2 nd strophe added; see text n. 6 in Sources, p. 176
941	–	Ve52 <i>colubrine</i>] Na52 <i>colombrine</i>	1154	103–104	Ve52 (and Fi46) <i>di fiero Marte il bellicoso sdegno</i>] Na52 <i>il bellicoso sdegno</i>] V <i>di bellicoso sdegno</i> (mistake)
Scena V			1164 ^{II}	121	Ve52, V <i>in queste orride</i>] Na52 <i>in quell'oride</i>
950	1	Ve52, V <i>mi lascio</i>] Na52 <i>mi lasci</i> (mistake)	1168	127–128	Ve52, V <i>o per far il buffone</i>] Na52 <i>o per dir son Buscone</i>
951	3	Ve52 <i>contra</i>] Na52, V <i>contro</i>	1182–1187	179–207	Ve52, Na52 six lines (2 nd strophe of the aria)] V om.; music copied without text underlay
953	5	Ve52, V <i>romite</i>] Na52 <i>remote</i>			
955	9	Ve52 <i>non ne andresti</i>] Na52, V <i>non andresti</i>			
962	21	Ve52, Na52 <i>deviar</i>] V <i>desviar</i>			



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Scena III

1600	12	Ve52 , V <i>L'ingannar</i>] Na52 <i>Ingannar</i>
1604	18	Ve52 , V <i>ho veduto</i>] Na52 <i>ho veduti</i>
1605	20	Ve52 , Na52 <i>fiuto</i>] V <i>volto</i> crossed out and substituted by <i>fiuto</i>
1612	28–29	Ve52 , V <i>gli orecchi le guardai forate</i> (corrected with <i>forati</i>)] Na52 <i>l'orecchie gli guardai forate</i> (cf. Fi46 <i>gl'orecchi riguardai</i>)
1622	46–47	Ve52 , Na52 <i>ad altri amori</i>] V <i>ad altro amore</i>
1637	77	Ve52 , Na52 <i>rimirar</i>] V <i>rimirare</i>
1649	94	Ve52 , V <i>folte</i>] Na52 <i>folti</i>

Scena IV

1676	59	Ve52 , V <i>destinati</i>] Na52 <i>destinate</i> (mistake)
1678	62–63	Ve52 , V <i>ombroso padiglione</i>] Na52 <i>ombrosi padiglioni</i>
1691	82–84	Ve52 , V <i>di tanto osar entro ad aperte mura</i>] Na52 <i>di tanto osare infra le aperte mura</i>
1697	111–114	Ve52 , V <i>Adorimi</i>] Na52 <i>Adorami</i> (mistake)
1701	136–138	Ve52 <i>basta a me ... For ... credi</i>] Na52 <i>V (and Fi46) basta a me ... For ... ti credi</i>
1736	200	Ve52 <i>penda</i>] Na52 , V <i>prendi</i> (mistake)
1737	201–202	Ve52 , Na52 <i>e che ... V ... ch ... prima</i>
1743	210	Ve52 , Na52 <i>veggo</i>] V <i>vedo</i>

Scena V

1763		Ve52 <i>Troppo vivi ingannato</i>] V <i>in[gan]te</i> corrected with <i>in[gan]te</i>
1766		lines] V om.
1767		lines] V om.
1768		Na52 , V om.
1769		Na52 om.
1770		Na52 , V om.
1771		Ve52 , V <i>si sn</i>
1772		<i>gitor</i>] V <i>d'un genit</i>
1773		<i>la giusta vendetta</i>] V <i>far</i>
1774		<i>ta</i>
1799		<i>te, regina</i>] Na52 <i>a te, regina</i>
1808		Na52 <i>anco non resti</i>] V <i>anco non</i>
1811	67	Ve52 , Na52 <i>Se tua spada</i>] V <i>Se la spada</i>
1824	91	Ve52 , V <i>Aprile</i>] Na52 <i>Ascolta</i>
1837 ^{II}	120	Ve52 <i>A Dio</i>] Na52 , V <i>Al Ciel</i>
1838–1839	–	Ve52 , Na52 two lines] V om.
1842	128	Ve52 <i>ei dentro</i>] Na52 , V <i>e dentro</i>
1853–1857	–	Ve52 five lines] Na52 , V om.
1858	144	Ve52 , V <i>piedi</i>] Na52 <i>passi</i>
1859 ^I	145–146	Ve52 , V <i>ti seguiam</i>] Na52 <i>ti seguiamo</i>
1870	163	Ve52 , V <i>l'esser</i>] Na52 <i>d'esser</i>

Scena VI

ante 1871	–	Na52 24 lines added; see text n. 8 in Sources, p. 177
1871–1872	1–2	Ve52 , V <i>ZEL Tardano molto? GIA Sono pronti;</i>] Na52 <i>ZEL Tardano molto? GIA Son pronti.</i>
1872–1900	–	Ve52 29 lines (from <i>che vago suono</i>)] Na52 , V om.

1902–1905 –
1907–1908 6–8

1910–1913 –
1919 18
1940 41

Scena VII

1943 6
1953^I 22–23
1957 30

1960 33–34
1975 63–66

1980–1983 –
1985^{II}–1987 74–77
1994 93–94
2002–2009 –
2014–2016 12–12

2007 128
2023–2027 –
2035 157–158
2042 19–19
2051 211–212

Differences in lines attributed

Scena I.9

588–590 13–4 **Ve52**, **Na52** *DELIO*] V *REGINA*

Scena II

1103–1109 28–303

Ve52 four lines] **Na52**, V om.
Ve52, V *una vecchia mal soggiorna | fra le punta delle corna*] **Na52** *questi giochi non son buoni, | vo' denari e non bastoni*
Ve52 four lines] **Na52**, V om.
Ve52, **Na52** *corrano, oh dio*] V *corrano già*
Ve52, V *l'ale*] **Na52** *l'ali*

Ve52, **Na52** *in occuparla*] V *ad occuparla*
Ve52 *l'impresa*] **Na52**, V *ogni impresa*
Ve52 *Se vostre*] **Na52** *Le vostre* (mistake)] V *Le* corrected with *Se*
Ve52, V *burlatemi*] **Na52** *schernitemi*
Ve52, **Na52** *a forti e raddoppiati*] V *a forti raddoppiati*

Ve52 four lines] **Na52**, V om.
Ve52, V *trece lines*] **Na52** om.
Ve52 *mo*] **Na52**, V *io sono*
Ve52 *trece lines*] **Na52**, V om.
Ve52, **Na52** *Zelemina, ti amai | e l'amor ti conservo, | ma però quanto a cavalier concede*] V *Zelemina, t'amai, | e t'amo quanto a cavalier concede*

Ve52, V *professo*] **Na52** *confesso*
Ve52 *trece lines*] **Na52**, V om.
Ve52 *mo re*] **Na52**, V *o mio re*
Ve52, V *rinasci e a miglior sorte*] **Na52** *rinasci e a miglior sorte* (mistake)
Ve52 *essersi ascetti*] **Na52** *esser ascetti*
V *esser ascetti*

Ve52, **Na52** *DELIO*] V *DELIO, REGINA a due*

Scena II.6

1167–1168 126–128, 131–133 **Ve52**, **Na52** *D. BUS, ZER a due Per mostrar la patente | o per far il buffone*] V *D. BUS Per mostrar la patente | ZER o per far il buffone*

Differences in scene headings and stage directions

Prologue

ante 1 ante 1 Heading: **Ve52** *Città di Gibilterra, già detta Calpe, assediata. Il SOLE nell'Occidente, nel segno di Acquario, e CREPUSCOLO della Sera*] V *SOLE e CREPUSCOLO* (**Na52** different prologue)

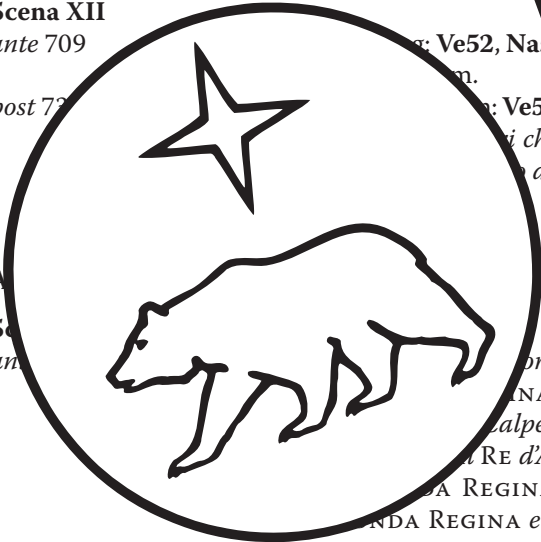
ATTO PRIMO

Scena I

ante 57 ante 1

Heading: **Ve52** *ZELEMINA regina di Gibilterra e ZAIDE nodrice*] **Na52** *La Città di Calpe assediata dall'armata marittima e terrestre del re d'Aragona. ZELEMINA regina di Gibilterra e ZAIDE nodrice*] V *ZELEMINA e ZAIDA nodrice*

Scena V ante 262 ante 1	Heading: Ve52 Quartieri del re di Aragona.] Na52 , V om.	Scena VI post 1130 34 1136 45	Ve52 , Na52 om.] V Tocco di tamburro Ve52 Ar ^{cia}] Na52 , V om.
Scena VI ante 318 ante 1	Heading: Ve52 , Na52 DON BUSCON, VEREMONDA REGINA, RE e ROLDANO] V D. BUSCON, ZELEMINA [mistake], REGINA, RE, ROLDANO Stage direction: Ve52 Don Buscone qui s'inginocchia con Don Roldano] Na52 , V om. 379 108 Stage direction: Ve52 sottovoce] Na52 , V om.	Scena VIII ante 1230 ante 1	Heading: Ve52 ZELEMINA e ZAIDA sopra il forte] Na52 , V ZELEMINA e ZAIDA
Scena VII ante 407 ante 1	Heading: Ve52 VESPINA e ZERIFFO che sopravviene] Na52 CALLIDIA e ZERIFFO che sopravviene] V VESPINA e ZERIFFO	Scena IX ante 1256 ante 1	Heading: Ve52 GIACUTTE con truppa di Mori che fermano Delio e 'l lasciano entrar nella rocca con Veremonda, veduto l'anello. DELIO, VEREMONDA, ZELEMINA ch'esce fuori dal portello e ZAIDA.] Na52 GIACUTTE con truppa di Mori, DELIO, VEREMONDA, ZELEMINA e ZAIDA.] V GIACUTE, DELIO, REGINA, ZELEMINA, ZAIDA.
Scena VIII ante 486 ante 1	Heading: Ve52 La VENDETTA con una fiaccola [fiaccola] accesa in mano e DELIO] Na52 , V DELIO e la VENDETTA.	Scena X ante 1328 ante 1	Heading: Ve52 MAGGIORE, ZERIFFO e VESPINA] Na52 MAGGIORE, CALLIDIA e ZERIFFO] V SERGENTE, ZERIFFO e VESPINA
Scena X post 629 64	Stage direction: Ve52 Sinfonia assai] V Sinfonia] Na52	Scena XI ante 1359 ante 1	Heading: Ve52 Sala di quartieri reali] Na52 , V om.
Scena XII ante 709	Heading: Ve52 , Na52 La reggia della Venetia.] Ve52 om.] Na52 Quel regno che s'indovola per aria, e draghi] V Segno abito	Scena XIII post 1400 post 68	Ve52 Cap ^o del Secondo Abito] Na52 , V om.
Scena XIII post 720	Heading: Ve52 , Na52 La reggia della Venetia.] Ve52 om.] Na52 Quel regno che s'indovola per aria, e draghi] V Segno abito	ATTO TERZO ante 1500 ante 1	Heading: Ve52 , Na52 Giardino di Zelemina] V om.
Scena I ante 1500 ante 1	Heading: Ve52 , Na52 Giardino di Zelemina] V om.	Scena II ante 1547 ante 1	Heading: Ve52 GIACUTTE e ROLDANO con una canna in mano, senza spada, e ZELEMINA] Na52 GIACUTTE, ROLDANO e ZELEMINA] V GIACUT, ROLDAN, ZELEMINA
Scena III ante 865 ante 1	Heading: Ve52 , V VEREMONDA REGINA, SERGENTE MAGGIORE delle amazzoni e VESPINA] Na52 VEREMONDA REGINA, SORGENTE [mistake] MAGGIORE e CALLIDIA] V REGINA, SERGENTE MAGGIORE e VESPINA	Scena III ante 1593 ante 1	Heading: Ve52 ZAIDA NODRICE e ZELEMINA] Na52 ZAIDE NODRICE e ZELEMINA] V ZAIDA, ZELEMINA
Scena V ante 950 ante 1	Heading: Ve52 Bosco e baloardo. VEREMONDA REGINA e DELIO] Na52 VEREMONDA REGINA e DELIO] V REGINA, DELIO 1048 169 Ve52 Ar ^{cia}] Na52 , V om.	Scena IV ante 1653 ante 1	Heading: Ve52 DELIO, VEREMONDA, ZELEMINA e ZAIDA ascose] Na52 DELIO e VEREMONDA, ZELEMINA e ZAIDE ascose] V DELIO, REGINA, ZELEMINA, NODRICE Stage direction: Ve52 Delio si avvede della Mora] Na52 , V om. Stage direction: Ve52 Torna la Mora] Na52 , V om.
		infra 1701 138	
		infra 1726 187	



Scena V

ante 1748 ante 1

Heading: **Ve52** *Per levar il tedio si sono levati da questa scena molti versi nella musica.* ROLDANO, DELIO e VEREMONDA REGINA] **Na52** ROLDANO, DELIO e VEREMONDA REGINA] **V** ROLDANO, DELIO, REGINA

Scena VII

ante 1941 ante 1

Heading: **Ve52** *Scena VII ed ultima. Moschea.* RE, VEREMONDA, DELIO, VESPINA, ROLDANO, MAGGIORE, ZERIFFO, D<ON> BUSCONE, ZAIDE e ZELEMINA] **Na52** *Scena VII. Moschea.* RE, VEREMONDA, DELIO, CALLIDIA, ROLDANO, MAGGIORE, ZERIFFO, D<ON> BUSCONE, ZAIDA e ZELEMINA] **V** *Scena ultima.* RE, REG<I-NA>, DELIO, ROLD<AN>O, SERG<EN>TE, ZERIFFO, D<ON> BUS<CONE>, NOD<RIC>E, ZELEMINA
Ve52 *con le viole*] **Na52**, **V** om.

Scena VI

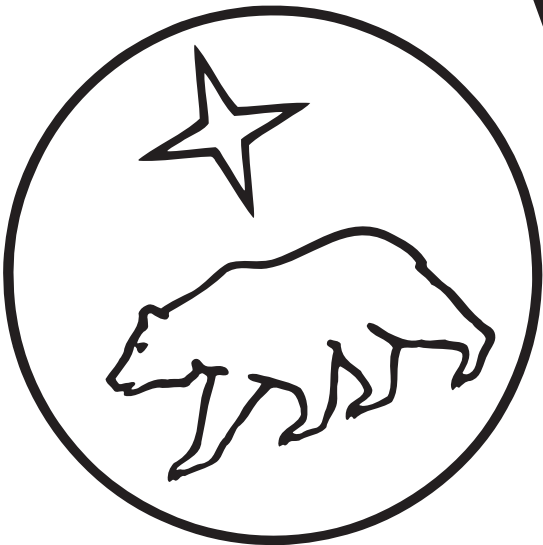
ante 1871 ante 1

Heading: **Ve52** *Un teatro per celebrarvi le feste di tori all'uso moresco*] **Na52** *Anfiteatro per celebrarvi le feste a l'uso moresco*] **V** om.

1992 88

post 1913 11

Ve52 *Sinfonia col ballo, e poi in fin del ballo nuova sinfonia strepitosa al maggior segno.*] **Na52** *Qui si fa il ballo.*] **V** *Qui si fa il ballo de' tori.*



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Critical Notes

Numbers after the comma in the left hand column refer to the note or musical sign within that measure. Pitches and/or note values to the left side of the bracket] are alterations made for the edition; pitches and/or note values on the right side of the bracket indicate the reading of V (e.g. in the Prologo, the fourth note in m. 7 of Viol. II was changed in the score edition from *d'* in V to *d#*).

Measure, note	System	Remark

Prologo

The Prologue begins on the second system of fol. 1^r, with the heading *Prologo | Sole e Crepuscolo*. At the top of the page on the right hand is written the words *Il Delio* (possibly Scribe C) and on the left hand *La Veremonda*, partially trimmed.

6,3	Viol. II	quarter note with tie] V quarter note
7,4	Viol. II	<i>d#</i>] V <i>d'</i>
11	Viol. II	<i>g#</i>] V <i>g'</i>
28,1	Viol. I	<i>f#</i>] V <i>f#</i>
28,3	Viol. I	<i>a</i>] V <i>a#</i>
30	Viol. I	o] V o
48,4	CREPUSCOLO	<i>e</i>] V <i>f</i>
49,5	CREPUSCOLO	<i>e</i>] V both <i>e</i> and <i>a</i> (copyist error?)
55	Cont.	o] A] V om.
63,3–4	Cont.	♪♪♪ V ♪♪
68,3	Cont.	<i>c</i>] V <i>d</i>
74,1	CREPUSCOLO	<i>d</i>] V <i>d</i> corrected to
75		
82–112		crossed out (optional cut)
112		<i>rito per il Ritorno</i> bottom
128		close
13		cue to copyist's copy in-
174		tonia: bassline only in
177,		al note; edition includes
188–1		afonia from 31–7.
189		omitted in V; added slurs
		match next occurrence.

ATTO PRIMO

Scena I

The Sinfonia for Act I begins on the 2nd system on fol. 4^r, on the final leaf of the first gathering, directly following the prologue, with the heading *Sinf.a dell'Atto P:^o* and the indication *Sinf* in m. 1 in Cavalli's hand. We have therefore placed it at the beginning of Act I as Cavalli apparently intended. The scene itself begins with the second gathering on fol. 5^r, with the heading *Atto Primo Scena Prima | Zelemina, e Zaida Nodrice* in the hand of Scribe C. Cavalli's corrections include the insertion of text and notes where omitted by the scribe (bottom of fol. 9^r, top of fol. 9^v, and bottom of fol. 10^v); corrections in text underlay and individual words (fols. 5^r, 7^r, and 8^r); corrections in rhythms and pitches (fols. 5^r, 6^r, 7^v, and 8^r); an indication for a ritornello (fols. 9^r and 9^v), indication for *L'Aria su la Carta*: (bottom of fol. 8^r); red crayon mark on fol. 8^v.

16,1	Viol. I	<i>f#</i>] V <i>f#</i>
23,3	Viol. I	<i>f#</i>] V <i>f#</i> present in Cont.
26,3	Viol. I	<i>f#</i>] V <i>f#</i>
36,1	Viol. I	<i>f#</i>] V <i>f#</i> present in Cont.
45,1	Viol. I	<i>f#</i>] V <i>f#</i> present in Cont.
48,2–3	Viol. I	] V extraneous <i>g'</i> and <i>e'</i> , copyist error, crossed out
49,1	Viol. I	<i>f#</i>] V <i>f#</i>
55,1	Viol. I	o] V o
75,2	ZELEMINA	<i>tr</i>] V om. trills placed on other two occurrences in m. 73 and 74
164–165	all	] V under m. 165: <i>L'Aria su la Carta</i> : in Cavalli's hand
165–169	all	lightly crossed out
169,1	ZAIDA, Cont.	] V cut off at margin; reconstructed
170	all	red crayon circle with x
196,5–6	Viol. II	<i>a</i> – <i>c#</i>] V <i>g#</i> – <i>f#</i>
199,3	Viol. I	<i>f#</i>] V <i>f#</i>
200	Cont.	<i>d</i>] V <i>e</i>
201	Cont.	] V extraneous o A
208	all	margin cut off at margin
209–211	ZAIDA	autograph
231	Cont.	V <i>cl</i> mata om.
277,4	ZAIDA	<i>c#</i>] V <i>c</i> ; added sharp mark
285–288	all	Upper voices omitted from ritornello taken from first occurrence in mm. 195–208.
298–300	all	autograph
322–343	all	Upper voices omitted from ritornello; taken from first occurrence in mm. 232–255.
345	all	final cadence cut off at margin; reconstructed

Scena II

Scene 2 begins on fol. 11^v, second system (see Facsimile 3). The heading reads *Scena Seconda | Zeriffo, e Delio, usciti di Barca, e Nodrice, che pesca sul Lido*. Throughout the scene (and in the heading) there is an erasure on the initial two letters of Zeriffo's name, replacing "Gi", the original version of the name being probably Giriffo; in a few places Delio's name is corrected from *Cel* (Celio). The first 14 measures are in Cavalli's hand. The opening ten measures are written on a half-page of manuscript paper (with some cross-outs), glued only on the left side to fol. 11^v so that an earlier version (also autograph) is visible below (see Facsimile 3). The continuation through the first system of fol. 12^r, also autograph, includes numerous pitch and rhythm corrections, particularly in the bass. Notably, the crossed out section from the paste-over on fol. 11^v retains text from *Celio* (including the names Celio and Alarco); it may have even pre-dated the version that it covers, and was subsequently corrected to match **Ve52**. (For a reconstruction of the earlier layers of this passage, see the Appendices A1 and A2.) On the compositional process in this scene, see Introduction, p. XXVI.

1,1	ZERIFFO	<i>z</i>] V <i>z</i>
1,4	ZERIFFO	<i>z</i>] V <i>z</i>
4	DELIO	<i>Cel</i> (Celio) corrected to <i>Del</i> (Delio)
6,1	Cont.	] V extraneous <i>e</i>
7	ZERIFFO	<i>Al</i> (Alarco) corrected to <i>Zer</i> (Zeriffo)
9,3–4	all	Earlier version at end of fol. 11 ^v crossed out (autograph); see Appendix A2.
43–44	all	autograph

Scena III

Scene 3 begins on the second system of fol. 13^v and was copied entirely by Scribe C. A new version pasted onto fols. 14^{r-v} covers a setting of the text that predates **Ve52** and comes from *Celio* (see Appendix A3 and Introduction, pp. XXVI–XXVII). The third gathering begins on fol. 17^r.

27–38	all	paste-over covering old version (Appendix A3)
30	ZELEMINA	autograph correction of underlay
36	Cont.	♯] V ♯ om.
58,3–4	Cont.	♯] V ♯ ; extra beats for cadence in V reduced to fit in single bar, eliminating measure of rest
87,1	Cont.	f] V g
95,1	DELIO	♯] V ♯; rhythmic change accommodates Cavalli's alteration of text underlay
135,1	Cont.	g] V g♯

Scena IV

Scene 4 begins on fol. 17^v, third system, with the heading *Scena Quarta | Delio Zeriffo*. As above, in both the heading and the scene, “Giriffo” has been altered to “Zeriffo” by Scribe C and Cavalli. Cavalli filled in the text and the music in m. 2 and both the text and music in mm. 3–4 on the top of fol. 18^r.

14,6	ZERIFFO	c♯'] V c'
28,4–5	DELIO	♯] V ♯

Scena V

Scene 5 begins in the middle of fol. 19^r, with the heading *Scena Quinta | D Alfonso Re, e Roldano* (see Facsimile 9). This bifolium was added late to the manuscript; fol. 19^r was ripped out (see Introduction, Table 4). Fols. 19^r and 19^v are in Cavalli's hand. Cavalli pasted the text of the aria above the final system on fol. 19^v (mm. 13–6) on fol. 19^v–20^v (see Facsimile 9); Cavalli copied the final three measures of the aria above the final system on fol. 20^v (mm. 13–6). The final three measures of the aria were made in Na52 (see Introduction, pp. XXV–XXX). For the revised text, see the revised edition. At the end of sinfonia on fol. 20^v, the text “Ove giunge” is written directly into the margin. The text “Ove giunge” is written from both **Ve52** and **Na52**, and matches the text in the revised edition.

21,2–3	all	Rhythm adjusted in second strophe for text underlay.
25–26,	RE	Rhythm adjusted in second strophe for text underlay.
30–31		
70,8	RE	d'] V e'
90–117	all	At m. 90 squiggle and words <i>ove giunge</i> = cue to cut to passage marked with asterisk at bottom system of fol. 21 ^v where Roldano sings “Ove giunge” (m. 118); crossed out in light ink to m. 117; cut matches Na52 ; marked as optional cut in score.

Scena VI

Scene 6 begins on fol. 23^r at the top with the heading *Scena Sesta | D. Buscon, Zelemina, Regina, Re, Roldano*. Zelemina, although listed, does not appear in the scene. As in the previous scenes, the autograph sections correspond primarily to the portions of the text that were not borrowed from *Celio*, beginning on the last measure of the first system on fol. 26^v (m. 103). The scene was also considerably longer than originally planned, necessitating the striking out of the heading for Scene 7 several

times (fols. 27^r and 27^v): as apparent in **Ve52**, the scene had originally concluded at m. 136 (in the middle of fol. 27^v), under which Scribe C had placed the heading for *Scene Settima | Vespina e Zeriffo*, copying in the first 16 measures of Scene 7 (see Facsimile 10), which were subsequently crossed out. Above that using a light ink, Cavalli added the indication *Qui va il Duetto, su la Carta | Re. e Reg.* with a circle and asterisk. The new duet on fols 28^{r-v}, which was added in time to be included in the appendix of **Ve52**, was copied by Scribe O3 (see Facsimile 11); this necessitated removing the original fol. 28 and sewing a new one into the manuscript. On the many changes to this scene, see Introduction, pp. XXVII–XXIX; for the gathering structure, see Introduction, Table 4.

47–49	REGINA	text and music added by Cavalli
66,1–3	BUSCONE	♯] V ♯ ; extraneous ♯ removed
79–85	ROLDANO	Passage begun by Scribe C, finished by Cavalli, with corrections, in mm. 79–80.
88,10	ROLDANO	d'] V e'
96,7	ROLDANO	e] V f
100,2–3	Cont.	A–d' V ; cadence missing; ♯ changed to ♯
137	all	V had tri
167,3	RE (REINA)	note in measure cut off because of tight margin; reconstructed pitches in brackets.

Scena VII

Scene 7 begins on the third system on fol. 28^r with the scene heading in the margin in the composer's hand. The first 16 measures of Vespina's aria also recopied by Cavalli (see Facsimile 11). The remainder of the scene (from fol. 29^r) was copied by Scribe C, with the exception of the first strophe in 29^r (mm. 53–91) and a small section of the bottom of fol. 31^r (mm. 151–162). The new gathering begins with fol. 32^r, instead of “Giriffo” corrected to “Zeriffo” on fol. 31^v suggests that this Delio may have been from an earlier play.

51	Cont.	coloration omitted
78,3	VESPINA	f"] note not visible in V because of tight binding; matches strophe 1
132	ZERIFFO	b] note not visible in V because of tight binding
138,6	ZERIFFO	error at new gathering (accidental repeat of word “sono” from previous page)
post 162	all	] V extraneous ♯ om. Indication for sinfonia in Cavalli's hand, lightly crossed out, two systems left empty at top of next page (fol. 32 ^r); sinfonia from fol. 32 ^v could be inserted before aria.
219–228	Viol. I, II	Upper strings missing; taken from previous iteration of ritornello.

Scena VIII

Scene 8 begins on fol. 33^v with Delio's aria “Gran tormento.” The aria was a late addition to the score: a new bifolium was sewn in following fol. 33, the *recto* side of which contained the final page of the preceding scene, the *verso* side, containing the first page of the new aria, with the other half of the bifolium pasted onto the original copy of the final page of 1.7 (see Introduction, p. XXX, and Table 4). The two extra strophes for the aria, which were copied into the score by Scribe C on fol. 34^r and included in both librettos, have been placed under the first strophe in italics. The original heading for Scene 8, *Scena Ottava | La Vendetta Delio* is crossed out at the top of 34^v. With the exception of some minor corrections in text underlay, the entire scene was copied by Scribe C.

2–3	DELIO	text underlay adjusted, delaying “è” to beat 3
22–33	DELIO	text underlay adjusted, delaying “è” to beat 3
37	Viol. I	g"] V f"
	Viol. II	b'] V e'

45 DELIO

quél-l'a-maz - zo - ne mi - a!

49,11 DELIO

quél-la'a-maz-zo - ne mi - a!

Scena IX

Scene 9 begins on fol. 37^r, bottom system with the heading *Scena Nona | Veremonda Regina, e Delio*. It is copied entirely in the hand of Scribe C with no autograph interventions.

29,1 Cont. c] V A

42 DELIO Assigned to Regina in libretto; because Cavalli accidentally set mm. 42–47 for Regina rather than Delio, this measure has been reassigned to Delio for dramatic logic.

43–47 REGINA Assigned to Delio in in libretto; it has been reassigned to Regina because of the florid style and high tessitura.

48,4 DELIO e'] V f'

Scena X

Scene 10 begins in the second system on fol. 38^r with the heading *Scena Decima | Vespina, e Zeriffo*. The scene is mostly in the hand of Scribe C. The scene underwent extensive revisions as evidenced by cross-outs and paste-overs, some of which have fallen off (see Facsimile 12–14), tightening the scene. See Introduction, p. XXX.

1–16

25

44, post

55–56

56

all

Original second half of measure covered over with plain paper paste-over for passage intended for Vespina; scribe forgot to cross-out Vespina's name, mistakenly cross-

post 58 all

59 VESPINA

post 60 all

61–63 all

77 ZERIFFO, VESPINA

ing out Zeriffo's. Assignments adjusted to match libretto and dramatic logic. four and a half measures pasted over paste-over for Vespina's name Seven measures crossed out, including a repetition of the sinfonia; see Facsimile 14 and Appendix A4.

Three measures added on bottom system, under sinfonia, marked with asterisk.

vo - ce! L'a - ma?

V

voce

Lama

V has an extra *h*; rhythm rewritten for text underlay and to place Vespina's sotto-voice response on the offbeat.

h] V om.

Scena XI

Scene 11 begins on the last system of fol. 42^x, with the heading *Scena Undecima | Vespina e Veremonda Regina*. The scene is in the hand of Scribe C until the middle of the bottom system of fol. 44^r, where Cavalli crossed out the true *aria* brief sinfonia on fol. 44^v (m. 63) in order to begin a new *aria* for Vespina, which continues in Cavalli's hand through the middle of fol. 45^r (see Facsimile 15). This requires the addition of an *aria* less into the gathering, one that had an accepted form of multi-voiced work on the *verso* side that had been crossed out (see Facsimile 16). The rest of the scene continues on fol. 46^r in the hand of Scribe C, albeit with numerous erasures; there is a substantial section (mm. 108–122) in Veremonda's part that Cavalli apparently rewrote (two sets of pitches are visible in the vocal part and there are erasures in the continuo), transposing it and changing the key signature from flat to natural. For a reconstruction of the first version, see Appendix A5. See Introduction, p. XXX.

5,4 Cont. g#] V g; sharp om., appears in 2nd strophe; see m. 21

12,5 Viol. I a''] V f''

14,2 Viol. II c#''] V c''

28,5 Viol. I a''] V f''

43 VESPINA] V Regina

53–54 all Sinfonia crossed out; see Appendix 10 and Facsimile 15.

59,6 VESPINA b'] V g'

68,3 all notes invisible because of tight binding; reconstructed

77,2 VESPINA c''] V b'

80,1 Cont. c] V A

127–128 all Extensive erasures; cancellation of one-flat signature in previous bar; original version likely cadenced in G minor rather than F major.

129–143 all Second and third strophes, from libretto, added in italics, with adjustments for text underlay. Repeat signs added.

130,3 Viol. I eb''] V e''

142 all last beat obscure by tight binding; reconstructed

143 Viol. I, II, Cont. o] V d

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fol. 74^r, which is only partially legible and has been reconstructed by the editor. At the bottom of fol. 75^r, the scribe runs into the right margin, not having enough room to finish the duet between Buscone and Zeriffo. After the first strophe of Zeriffo's aria (on the bottom of fol. 76^v) the words *Segue la 2^a stroffa* are crossed out; the music is included for the second strophe without the text underlay; it appears in the edition in italics.

5,5	ZERIFFO	<i>a</i>] V <i>g</i>
7	ZERIFFO	<i>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</i> ; rhythm recast for text underlay as well as imitation by Buscone in same measure
7,1	BUSCONE	<i>—</i>] V om.
9,7–8	ZERIFFO	<i>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</i> ; extraneous <i>♩</i> removed; bar ends with <i>♩</i>
15,3	ZERIFFO	<i>♩ ♩ ♩ ♩</i>] V <i>♩</i>
34	Treble instrumental	soprano clef; drums or instrument imitating drums
40,1–2	ZERIFFO	<i>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</i>] V <i>♩</i> ; needed for rhythmic emphasis for syllables “-ta-ra-”
41,1	ZERIFFO	<i>f</i>] V <i>g</i>
45	all	time signature marked <i>3</i> (rather than typical <i>3</i>)
49,2	Cont.	<i>A</i>] V <i>B</i>
54,1	BUSCONE	] V coloration om.
59,1	ZERIFFO	<i>♩ ♩ ♩ ♩</i>] V <i>♩</i>
81–89	Viol. I, II	upper voices not legible; editorial reconstruction
87–89	Cont.	bassline eligible; editorial reconstruction
92	Cont.	<i>f</i> #] V <i>e</i>
97,2	BUSCONE	<i>♩ ♩ ♩ ♩</i>] V <i>b</i>
117,5–6		<i>f</i> - <i>g</i>
123,5		
125,3		
167,5		
179		
20		
2		
2		
2		
Sc		
Sc		
D. Bus		
The scen		
fol. 79 ^r .		
25,2	Cont.	] V <i>f</i>
40–41	all	heavily edited passage; barline crossed out
47,7	BUSCONE	<i>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</i>] V <i>♩</i> ; extra <i>♩</i> deleted

Scena VIII

Scene 8 begins in the middle of fol. 79^v, with the heading *Scena Ottava | Zelemina, e Zaida*. It was mostly copied by Scribe C; the indication for *Sinf.* on fol. 80^r is in Cavalli's hand. Cavalli also copied the paste-over fol. 81^r in lighter ink that has been partially crossed out (see Facsimile 21). This provides two additional endings for this scene: the original one, given here in the edition, is readily visible under the paste-over; a second alternative on the paste-over (lightly crossed out) sets a version of the text included in the appendix of *Ve52* (see Appendix B2); a third version marked with a brown asterisk that is only a measure long, appears in neither libretto (see Appendix B3). On the likely acoustic problem that necessitated these revisions, see Introduction, pp. XXXI–XXXII.

20,3	Viol. II	<i>c</i> #"] V <i>c</i> "
24,1–2	Viol. II	<i>d</i> "- <i>c</i> #"] V <i>c</i> "- <i>c</i> "
41,2	ZAIDA	<i>g</i> ""] V <i>a</i> "
52	ZELEMINA	<i>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</i>] V <i>♩ ♩ ♩ ♩</i> ; adjusted for text underlay in second strophe

53,3–54,2 ZELEMINA

65,4	ZELEMINA	<i>f</i> #"] V <i>f</i> "
93–106	all	adjusted for text underlay Original version covered by paste-over in Cavalli's hand crossed out; see Appendix B2.
post 100		Red circle mark with circle marks the third ending of the scene, a single measure, that would follow directly after m. 92; see Appendix B3.

ena X		
Scene 9		begins with just the heading at the bottom of fol. 81 ^r which reads <i>Scena Nona Giacutte, Delio, Re, Zeriffo, Zaida</i> (see Facsimile 21). It is copied by Scribe C, with some interventions by Cavalli (text on fol. 81 ^v); there are main paper paste-overs indicating cuts that predate <i>Ve52</i> on part of the top system of fol. 82 ^r (m. 19) and the final measure of fol. 82 ^v continuing on the top system of fol. 82 ^v (between m. 38 and m. 39); the last material could not be reconstructed. The second strophe of Giacutte's aria is written out at the bottom of fol. 82 ^v and is included under the first strophe in italics in the edition.
27,3	GIACUTTE	<i>f</i> #"] V <i>e</i> ; corrects voice-leading
38	all	repeat sign added for 2 nd strophe of Giacutte's aria
		repeat sign added for 2 nd strophe of Giacutte's aria
125	ZELEMINA	] V <i>Regina</i> , mislabeled
128,2	ZELEMINA	<i>c</i> #"] V <i>c</i> "
	DELIO	<i>f</i> #"] V <i>f</i> "
130,2	ZELEMINA	<i>c</i> #"] V <i>c</i> "
137,2	ZELEMINA	<i>c</i> #"] V <i>c</i> "
138,1,4	ZELEMINA	<i>c</i> #"] V <i>c</i> "
149	Cont.	Suspended on V cadence; Cavalli adds squiggle in score that likely indicates <i>attacca</i> for the D-major ensemble that begins the subsequent scene.

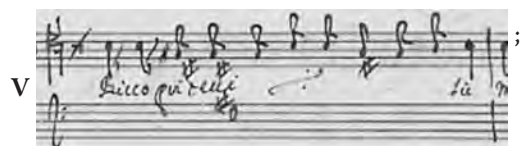
Scena X

The heading for Scene 10 is at the bottom of fol. 84^v and reads *Scena Decima | Sergente, Zeriffo, Vespina*. The squiggle at the end of the previous scene, which lands on a half-cadence, implies “*attacca*” for the ensemble that begins Scene 10. The scene is copied by Scribe C. There is a 12-measure section beginning in the middle of the third system on fol. 87^r and continuing through the first system of fol. 87^v (between m. 48 and m. 49) that had been covered by a paste-over which has since fallen off; it includes a setting of ten lines of text that predate *Ve52* (see Appendix A7 and Libretto Appendix 2). Several passages (m. 17, mm. 38–39, mm. 55–56) show minor revisions and corrections.

2,4	VESPINA	<i>a</i>] V <i>b</i> '
4,2	Cont.	C4 clef until m. 20
7,3	VESPINA	<i>e</i> ""] V <i>d</i> "
9,4	Cont.	<i>♩ ♩ ♩ ♩</i>] V <i>♩</i> om.

9,5 SERGENTE ♯] V ♯ om.
 15,1 Cont. f♯] V e♯
 38,8–14 VESPINA passage heavily edited; extra ♯ omitted

53 ZERIFFO 



revised for underlay

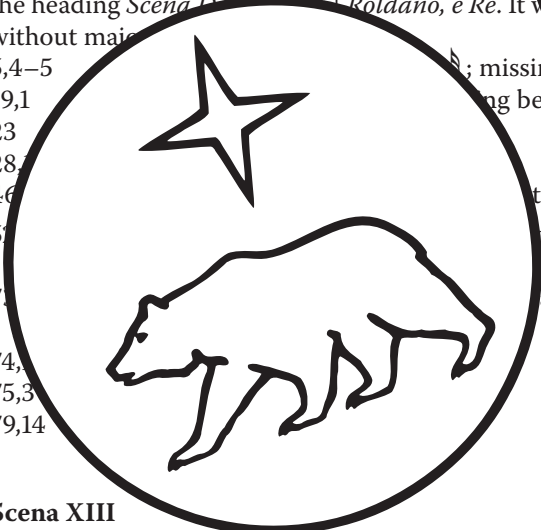
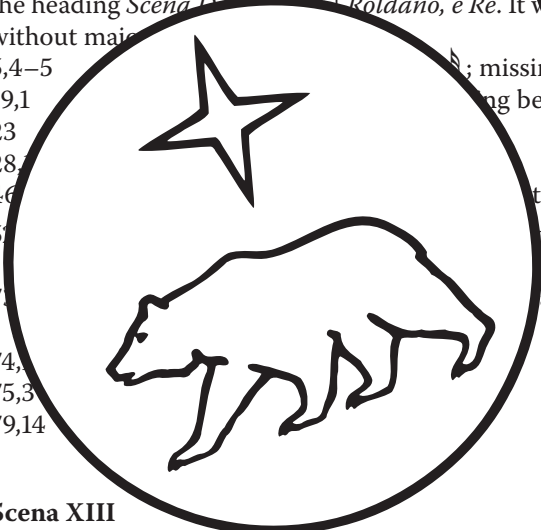
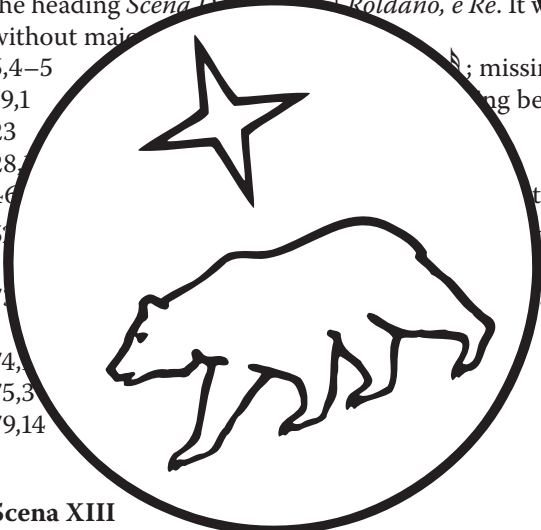
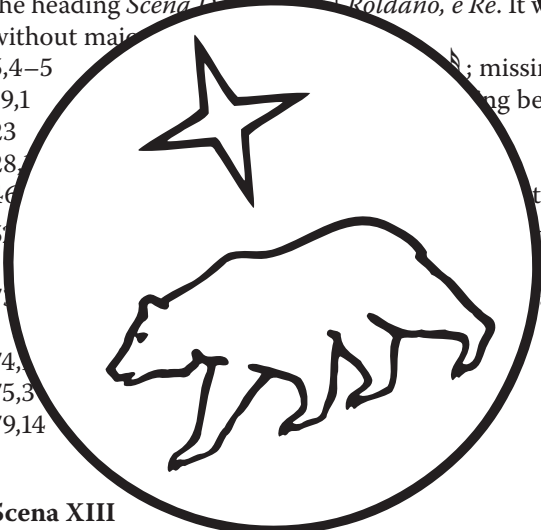
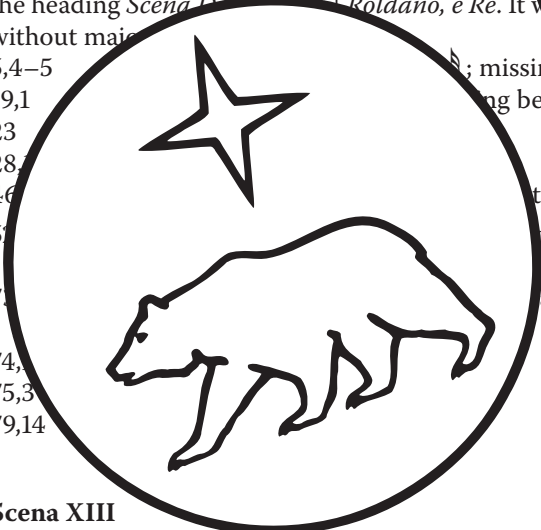
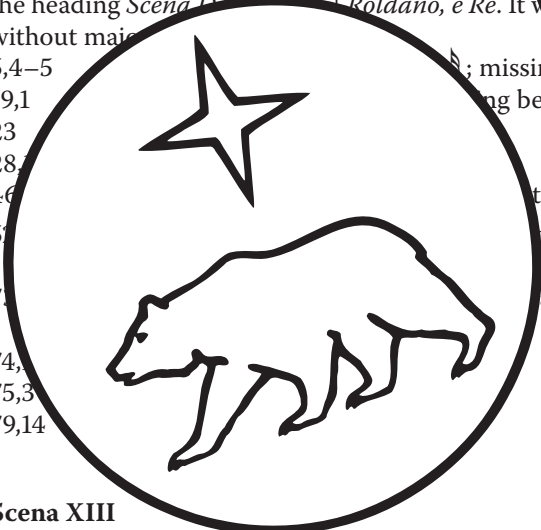
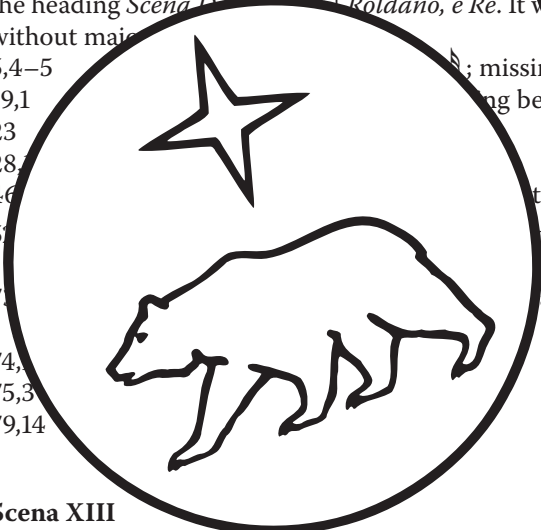
Scena XI

Scene 11 begins at the top of fol. 88^r with the heading *Scena Undecima | D Buscone*. It is copied by Scribe C, with minor text underlay adjustments made by Cavalli. Several measures at the top of fol. 88^v are covered by a plain paper paste-over, rendering illegible at least five measures beginning in the middle of m. 18, likely including text that predates **Ve52**.

26,1 BUSCONE a] V a♯
 35,3 BUSCONE ♯] V ♯ om.

Scena XII

Scene 12 begins in the middle of fol. 89^r, with a new gathering and with the heading *Scena Duodecima | Roldano, e Re*. It was copied by Scribe C, without major adjustments.

5,4–5 ; missing beat in measure
 19,1 ; missing beat in measure
 23 
 28, 
 46 ; corrected
 5 ; corrected on the basis of
 7 ; also supplied (error or

74,
 75,3
 79,14

Scena XIII

Scene 13 begins at the top of fol. 92^r with the heading *Scena Terzadecima | Roldano D Buscone* and was copied by Scribe C; there are erasures and signs of rewriting in the third system of fol. 92^v mm. 24–26 and occasional recasting of rhythms. Cavalli added *Fine dell'Atto 2^a* below the final system on fol. 93^v. A single sheet with a bassline was slipped into the score between fols. 93 and 94, likely a bass line for a *ballo*. (See Appendix C1.) There is no music in V for the aria with three strophes for Amore that concludes II.13 in **Ve52**.

11,5–6 BUSCONE b–b] V c'–c'
 22 all misplaced barline
 23,1 Cont. ♯ c] V note missing
 33,3 ROLDANO c♯'] V c'
 34,10 ROLDANO ♯ a] V note missing
 52,4–5 ROLDANO g–g] V f–f
 67–68 Cont. minor corrections in rhythm

ATTO TERZO

Scena I

Scene 1 begins at the top of f. 95^r with the heading *Atto Terzo Scena Prima | Zelemina Delio*, and is copied by Scribe C. Cavalli added assorted corrections, including minor adjustments in text underlay.

1 Viol. I, II C1 clefs in instrumental parts, indicating low ambitus.
 7,1 Viol. II f♯'] V ♯ om.; ♯ in Viol. I
 9,2 Viol. II e'] V a; avoids parallel fifths
 56–58 DELIO] V mistakenly has C1 clef instead of C3
 60,3 Viol. II f♯'] V ♯ om.
 76,3 ZELEMINA g''] V e''; improves voices leading
 83,3–4 Viol. II ♯] V ♯
 92,2 ZELEMINA] V extraneous ♯ crossed out
 92,3–93,1 ZELEMINA tie missing
 121,2–3 DELIO f♯'–g♯'] V f'–g'
 138,3–139,1 DELIO tie missing
 175,3 ZELEMINA] V extraneous ♯ a' removed; text underlay adjusted
 post 181 Cont. V extraneous ♯ G in bass with fermata removed
 189,3 ZELEMINA] V extraneous ♯ a' removed

Scena II

Scene 2 begins after the first system of fol. 100^r, with the heading *Scena Seconda | Giacutto Roldano, Zelemina*. It is copied by Scribe C, with minor authorial interventions.

3–4 ROLDANO F3 clef
 3 ROLDANO ♯] V ♯; extra ♯; same note
 8 GIACUTTE ♯] V ♯; extra ♯; same note
 9,1–2 ZELEMINA c♯'–c♯'] V c'–c'
 43,3 ZELEMINA] V d'; wrong note
 57,1 GIACUTTE] V extraneous ♯ removed
 58,3 GIACUTTE] V b
 60,3 ZELEMINA ♯] V ♯

Scena III

Scene 3 begins at the bottom of fol. 102^r, with the heading *Scena Terza | Zaida Zelemina* and was copied by Scribe C with some minor authorial interventions in text underlay and pitches (fols. 102^v, 103^{r–v}, 104^{r–v}). The final two measures of the scene were squeezed in by Cavalli at the end of the second system of fol. 104^v.

11 Cont. B] V B ♯6 should be root position chord
 29 Cont. c] V e
 45–46 all edits to text by Cavalli show version that predates **Ve52**

81,5–7, ZELEMINA

82,1–3



pitches crossed out and transposed up

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